

2. DESIGN TASK

INTRODUCTION

Interior architecture is expressed in several ways. First, it can be the entire building designed as an external shell containing integrated and finished interiors. Second, interior architecture can be the completion of space within an existing architectural enclosure. Finally, it can be the preservation, renovation, or adaptive re-use of buildings, historic or otherwise, with a focus on the design of interior space (Kurtich & Eakin, 1993:3).

Depth perception facilitates interior design by allowing the use of three-dimensional aspects to create specific experiences. The perception of movement within the articulated space should be explored, as this stimulates the user (Kurtich & Eakin, 1993:63). Rhythm also navigates a person through space, transforming it into a journey therefore the rhythm in architecture is explored in this dissertation. A sequence of overlapping spaces can create a very strong three-dimensional experience.

The re-use of an existing old building is mostly considered in this dissertation. The original shell is partly preserved, while most of the interior space is altered to spill out towards the exterior environment. The innovative re-use of an older structure and introduction of various new programmes are meant to satisfy the contemporary needs of the city user in a changing environment.

Figure 2.1: Illustration of depth perception



2.1 CONTRIBUTION TOWARDS INTERIOR ARCHITECTURE

Interior architecture, which is seen as a growing discipline, is currently developing its own identity and parameters where new mechanisms can further define the discipline. This project specifically explores the use of mood boards as a design medium during the design process.

A mood board can form a collage of ideas or images that are associated with the initial place; it can be used as a guide to explore future outcomes. A mood board represents a first step in establishing possible future alterations or interventions. The intention is to show ideas and select relevant features that may help to visualise the new design. The mood board can also help to determine the atmosphere and intended emotions that will define the design. Interior architecture has the ability to address spacial needs of existing buildings while celebrating the underlying qualities of the existing spaces. The intuitive characteristics of interior architecture can be guided through the use of mood boards.

The mood board to the right shows the initial intuitive condition that the existing structure reflected. The images form fragments of visualised ideas, which represent an abstract representation of the embodied experience. The composition attempts to capture the ultimate experience of time standing still. The collage developed as follows: the name of the building, (Dairy Mall) was associated with ice cream, which conjured up an image of a funfair which, in turn, then reminded the author of strong steel structures. Clearly it becomes an intuitive method where one idea leads to the next, and one image reminds one of another. The mood board becomes a collage of various linked ideas or images that start to form a vignette of what the design outcome might be. With this method it is possible to visualise spaces in the design which can further be explored with sketches and conventional drawing methods such as plans and sections. The use of mood boards lends itself to characteristics of the space, giving a glimpse of the potential look and feel of the identified fragmented space.

The above description is merely an example of how a compilation of images or a mood board can assist in the process of design and does not describe what the discipline entails.

Interior architecture “however” aims to connect exterior and interior spaces by means of intervention and spatial organisation (Alexander, 1977:755). This dissertation aims to find the link between exterior and interior and to identify the possible collaboration between disciplines. Interior architecture can particularly facilitate the development of spaces that create memory and experience through the articulation of movement and the ordering of space sequences.

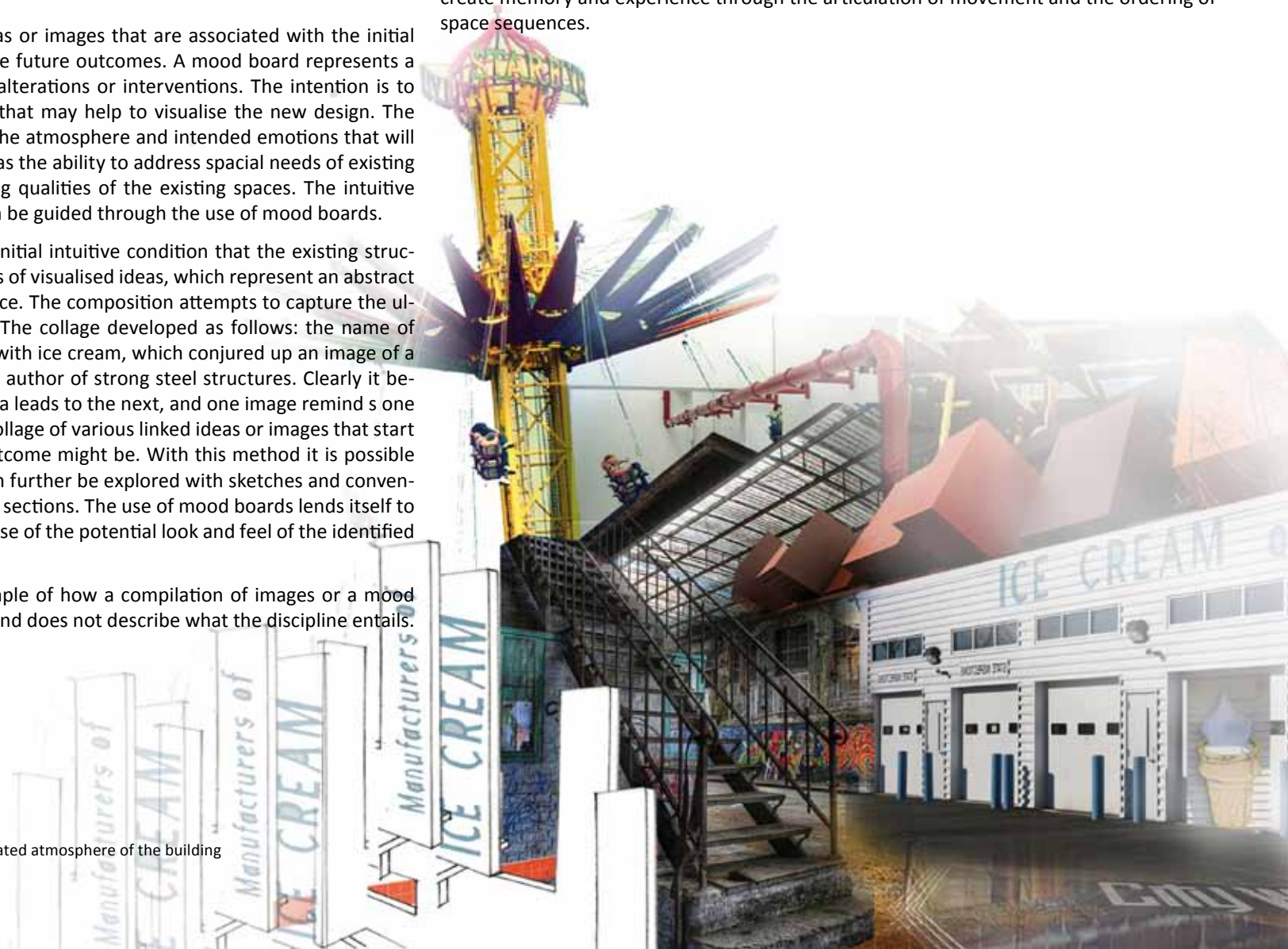


Figure 2.2: Collage illustrating the associated atmosphere of the building

2.2 RATIONALE AND IMPORTANCE OF THE PROJECT

The fundamental reason for investigating the principle of waiting and its relevance in architecture is that architecture has the ability to change and improve everyday spaces. Architecture influences the daily lives of a building's occupants. Buildings should provide facilities for users that contribute to social interaction and human comfort. Ordinary places being turned into interactive spaces that assist the user in daily activities show that architecture considers people.

The current function of the site is completely removed from the conditions of the building, therefore necessitating the introduction of a feasible condition to house new facilities relevant to the site activities. The culture of a city is inherently promoted through its public spaces which determine the city brand and therefore it is important to rekindle citizens' confidence in their environment.

2.3 PROBLEM STATEMENT AND RESEARCH QUESTION

In architecture, places of waiting are rarely mapped and when they are, often poorly documented. This introduces the following question: **What can architecture learn from the everyday experiences of people to improve ordinary and seemingly unimportant places?** With this as a starting point, the second question follows: How can architecture redefine the meaning of the waiting space?

2.4 THE USER PROFILE

'The user' can be defined as any one who needs to wait. For example people who have to wait for a train or a taxi or a few minutes to pass before continuing with their daily routine. These people experience the very ordinary – they are the 'impatient waiters' who are constantly pacing, or the 'patient waiters' who are content while waiting. They are the daily users who wait in expectation for others or lingers around. The project aim to design a safe and comfortable environment that has the ability to rejuvenate the user.

2.5 RESEARCH METHODOLOGY

A qualitative approach was used to implement of a 'place of waiting' and the methods result in a subjective view of how everyday city users will interact with new systems.

_ The analysis of the chosen site and its immediate surroundings served as a tool to create guidelines for the proposed project.

_ 'Waiting' as a daily activity was documented, photographed and critically interpreted to develop design tools for informing design decisions.

_ The deeper psychological reasons for people's behaviour when they are confronted with having to pass time (and the waiting associated) were investigated. The affect of the environment on the users of the waiting space was explored with the aim of gaining a more complete understanding of what the act of waiting really entails. These concepts form part of the theoretical approach of the project.

_ A case study of a similar precinct with the same core function as the proposed site was done, to inform the design approach. Mapping was used as a tool to describe the activities that occur in and around the site that may affect space planning.

_ Mood boards were used as tools to guide conceptual planning and to predict desired outcomes.

2.6 THE POSSIBLE CLIENT

The scheme proposes a Public-Private Partnership (PPP) between bodies that plan to implement friendly and safe transit environments. The South African Department of Transport (DoT), which promotes innovation in the transport sector, will play a vital role as a public body in implementing the scheme. The Department of Transport established the Urban Transport Fund which allocated money to urban projects. They will collaborate with Liberty Properties as a private investor, to refurbish the building. Liberty Properties, a leading company in the South African property industry will participate on the premise if commercial activity form part of the intervention.



Figure 2.3: DoT logo
<http://transport.dot.gov.za>



Figure 2.4: Liberty Properties logo
<http://www.globalvillagedirectory.info>



Figure 2.5: Collage of people waiting

2.7 DELIMITATIONS

The study focuses on the experience of people who find themselves in a waiting space while waiting for a taxi or train. The project does not aim to redevelop the transport system as a whole. The study firmly places itself in the midst of these transport activities as a mediator space between people and the city during their commute between work and suburbs. The study deals with facilities or infill elements that support travelling. It proposes that the existing site functions form part of a redevelopment scheme that allows greater uniformity of travel means.

The nature of the interior architecture and how it influences and contributes to daily activities of users form the main focus. The project allows for the design and layout of the main circulation spaces and waiting zones of the building. The design of proposed retail stores within the building does not form part of the study scope; it is suggested that they are fitted out by the particular store occupants. Main waiting areas should enhance the existing environment

2.8 LOCATION

The project is located in a transport node towards the south-western fringe of the Pretoria central business district. The site is situated on the corner of Jacob Marè and Bosman Streets, near the Pretoria Station. The study investigate the possible adaptive re-use of an insignificant structure in the city.

Figure 2.6: Diagrammatic sketch of Africa



Figure 2.7:

Diagrammatic sketch of the area surrounding Pretoria

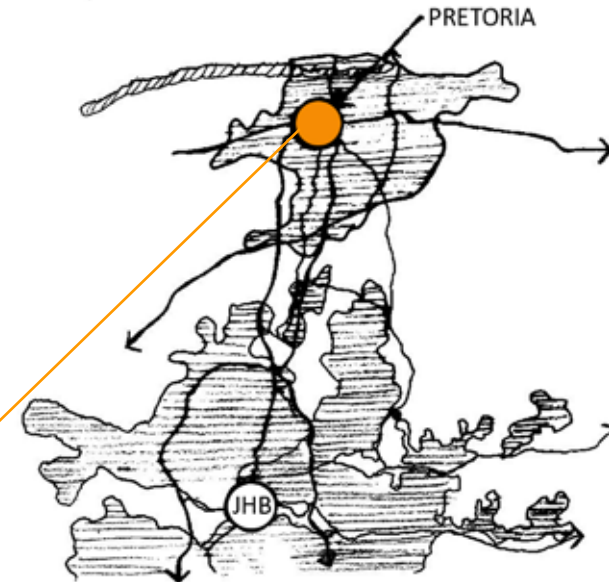


Figure 2.8:

Diagrammatic sketch of Pretoria in the greater Tshwane district

