



THE WAITING PLACE

CREATING SOCIAL GATHERING SPACE

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Figure 0.1:

Collage of people waiting

PROLOGUE

“Oh, The Places You’ll Go!” by Dr. Seuss, 1990

You can get so confused
that you’ll start in to race
down long wiggled roads at a break-necking pace
and going on for miles across weirdish wild space,
headed, I fear, toward a most useless place.

The waiting place...

... for people just waiting.

Waiting for a train to go
or a bus to come, or a plane to go
or the mail to come, or the rain to go
or the phone to ring, or the snow to snow
or waiting around for a Yes or No
or waiting around for their hair to grow.

Everyone is just waiting.

Waiting for the fish to bite
or waiting for wind to fly a kite
or waiting around for Friday night
or waiting, perhaps, for their Uncle Jake
or a pot to boil, or a Better Break
or a string of pearls, or a pair of pants
or a wig with curls, or Another Chance.

Everyone is just waiting.

Oh, the Places You’ll Go!

In this poem the essence of waiting and its ignored status is captured as an activity that ‘just is’. This thesis pursues an analysis of the act of waiting (seen by many as an ordinary everyday ritual) and creates scope for a new intervention. The aim is for design to become more sensitive to the waiting place as an area of importance. The intermediate nature of waiting perhaps allows for it to be overlooked, especially in architecture. Seeing that much of our day is being spent waiting, it is worth negotiating the possibility of making the experience enchanting.

“Obscured by its ordinariness as much as by its alleged uselessness, waiting seems to be universally denigrated” (Schweizer, 1998:1).

EKSERP

Hierdie verhandeling bestudeer 'n bestaande gebou wat opgegradeer moet word om by die veranderende omgewing aan te pas. Die voorgestelde projek is in die stadskonteks van Pretoria gesetel en poog om die verbygaande aard van argitektuur aan te spreek. Die hoof-fokus van die studie omskryf die konsep van 'wag', waar die stedeling tyd in die alledaagse bou-omgewing moet spandeer.

Die doel van hierdie studie is om die wagarea te ondersoek en die belangrikheid daarvan binne die alledaagse omgewing te regverdig om sodoende vas te stel watter fisiese faktore wagtendes beïnvloed. Hierdie faktore onderlê wat daarop gemik is om die fasiliteite van 'n informele vervoerstelsel, in reaksie op nuwe funksies wat bedoel is vir mense wat publieke vervoerareas gebruik. Die beginsel van 'wag' word ondersoek om 'n omgewing te skep waar die gebou die bron is van nuwe 'invul' elemente wat die gebruiker bedien. Die projek stel 'n nuwe benadering tot die wagarea, om sodoende argitektonies sosiale ruimtes te skep. Die projek fokus daarop om die wagarea as 'n ruimte te skep waar reisigers hulself kan oriënteer en verfris van daaglikse uitputtende aktiviteite.

Die voorgestelde projek spreek die behoeftes van die gebruiker aan deur die bestaande gebou aan te pas om in hul behoeftes te voorsien en sodoende groei aan te wakker.

ABSTRACT

This dissertation takes the opportunity to explore an existing building in need of change owing to changing environments. The proposed project is situated within the city context of Pretoria and aims to address the unavoidable nature of architecture, which involves the degradation of buildings over time. The main focus of this study is the concept of waiting, where the city dweller has to endure spending time in everyday surroundings in a built environment. The study attempts to understand the deeper psychological meaning of waiting better in order to provide places that are sympathetic to the waiting person.

The aim of this dissertation is to justify the importance of the waiting place and to investigate *waiting places* in everyday environments, in order to determine physical factors that influence the experience of people while waiting. These factors inform decisions to provide improved facilities within an informal transport system, while generating new functions in response to the behaviour of people in a transit environment. The principles of waiting are exploited to create an environment where the building acts as generator for new infill parts to serve the user. The project envisages a fresh approach to reunite the waiting place and architecture to create a social gathering space. The project's main goal is to consider the waiting space as one that serves as a transition place for travellers, providing the commuter with the opportunity to orientate and recover from tiring daily activities.

The proposed project addresses the needs of the city dweller by means of a renewed building intervention. The changing context required a site related function that serves the user and acts as a support system in the city, facilitating future growth.



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1. INTRODUCTION

1.1 OVERVIEW AND CLASSIFICATION OF THE CHAPTERS

Chapter 1 introduces the reader to the fundamental meaning of waiting. This information serves to explain the problem statement and the design vision. Chapter 2 deals with the design task at hand and the method that was used to formulate the required data that is needed; the data were used to guide for the design process. Chapter 3 is divided into two parts that are subjected to a theoretical discourse on waiting and its associated qualities. The design concept is an extension of the theory, which extracts principles as guidelines. The aim is to formulate a deeper understanding of the concept of waiting and to establish the relation with architecture in order to inform the design solution. Chapter 4 explores the contextual aspects and environmental conditions, as basis for the mapping of the site described in Chapter 5. For continuity, the theoretical discourse is presented prior to the site investigation that therefore, it should be noted that certain ideas were inspired by site-specific elements that also contributed to the concept of the project. Chapter 6 is an extension of the design development, dealing with key phases of the project and explaining design decisions. Chapter 7 progresses to a final design stage and investigates the technical approach. Chapter 8 presents technical resolutions of the design.

1.2 DISSERTATION TOPIC

The dissertation is an investigation into the possible reunification of the ordinary space and architecture. Architecture is most influential in determining how everyday activities such as waiting are experienced in very ordinary places.

1.3 BACKGROUND AND CONTEXT

Pretoria is again at a stage of transformation, with the country's hosting major events, such as the 2010 FIFA World Cup, accelerating changes. A visible layer of transport systems and other facilities is being added to the city fabric, which indicates possible reactivated interest within the city context and possible opportunities for interventions. The city is at a turning point with regards to its future direction and this project aims to contribute to the renovation of its fabric. The identified precinct is located close to the Pretoria Gautrain station.

The history of mankind has been marked by other turning points, by other singular conjunctions of circumstances leading to irresistible changes (Prigogine, 1984:5).

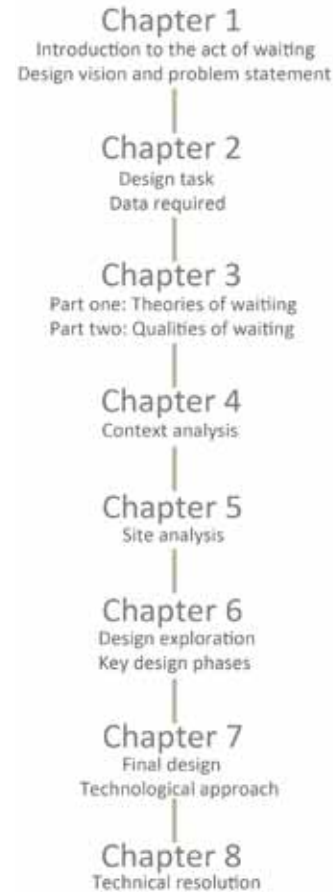


Figure 1.1: Chapter classification



Figure 1.2: Gautrain Stations

<http://www.gautrain.co.za>





1.4 INFORMATION

Project:

The Architecture of Waiting: A public transition and waiting space

Hypothesis:

The project argues the importance of the waiting place as an architectural endeavour. The essence of the dissertation is the exploration of the synergies between the waiting place and architecture, with the aim of creating a place of orientation for the urban user.

Client:

The project is a collaboration between several bodies forming a public--private partnership (PPP) programme. Liberty Properties represents the private investor, in co-operation with the South African Department of Transport (DoT) as the governmental institution. These stakeholders, together with the Taxi Association and the Road Traffic Corporation, will form a coherent client body.

Users:

Everyday city dwellers who make use of public transport to travel between the city, their homes, work and other destinations.

Agenda:

To create a rich environment that is sympathetic to everyday users going about their daily activities.

Site location:

The inner city of Pretoria: 149 Jacob Marè Street (corner of Bosman Street)

Current site use:

An informal taxi rank

Current building use:

The building's inner core remains vacant while its outer edges serve as waiting areas for the Bosman Street Taxi station.

Previous building function:

The Dairy Mall: An old dairy factory that had been converted into a commercial sales precinct for entrepreneurs.



Figure 1.3: Sketch of an urban transport environment



1.5 PROBLEM STATEMENT

As a result of users' lack of interest and confidence in the district, buildings in central Pretoria stand under-utilised. These vacant buildings lead to the deterioration of the inner city fabric. Existing buildings within the urban context present a misleading idea of the true potential of the area. The disuse of these buildings stifles business potential and deters new investors. Unfortunately, these places become associated with negative elements, which deprive them of meaning, and so create a perception of unsafe environments. This leads to pockets of dislocated areas, creating the idea of disorder. However, Pretoria has embedded layers, which function autonomously on an informal level introduced by the general city user. Taxi transport systems, for instance, have a dynamic system that regulates their operations.

Disorder is not the absence of all order but the clash of uncoordinated orders (Arnheim, 1971:13).

This dissertation is concerned with the following problem: Can the insertion of social design elements rejuvenate an abandoned building?

1.6 GOAL AND OBJECTIVE

The change in the city should include the upgrade and reintegration of buildings in the urban context. There is a need for ideas to guide the rehabilitation and revitalization of these sites in order to avoid eventual demolition. Under-utilised sites should be identified and then upgraded to become reference points within the city, linking the greater whole of the urban context to an anchor point. These sites can become nodes that may help to establish orientation points. The reinvented character of the building should uplift and support people in their daily activities. Derelict buildings are untapped reservoirs of opportunity and can become spaces of influential change. The main objective of this study is to revive an abandoned building and transform it into a connection space between the city and the user.

Alteration is the mediation between preservation or demolition. In this less than perfect world the cause of obsolescence is more generally derived from social and economic changes in the wider society (Scott, 2008:17).

Buildings change as the city changes (Scott, 2008:17).

Figure 1.4: Aerial image of Pretoria Station precinct

1.7 CHOSEN BUILDING

The Dairy Mall building is typically a vacant structure within the city that is industrialized. Its location forms an essential part of the Pretoria Station district, therefore it has major potential for becoming a transition place where people can linger and socialise.



1.8 THE DEFINITION OF WAITING

To wait is to stay in one place in expectation of an event or a progression to a next phase. In *On Waiting* (1998:72), the author Harold Schweizer refers to Gadamer's use of the word 'verweilen', which is translated as 'to dwell upon' or 'to tarry'. Schweizer explains that 'to tarry' refers to a special manner of waiting which is non-directional and without purpose (Schweizer 2008:71).

Tarrying has much to do with leaving slowly, meaning that departure is delayed and one temporarily stays or remains in a place because of reluctance to leave. "She didn't leave until midnight", for example, implies that the person delayed leaving until midnight and when leaving was imperative. Tarrying also refers to tardiness in acting or doing something – it implies a type of procrastination.

The kind of waiting on which this project focuses is a result of being a commuter in the city. It is the kind of waiting that places users in a space without their consent; it brings on certain behaviours of non-directional movement and non-purposeful dealings that make life effortful. However, architecture should cater for those in a state of waiting, so as to turn daily routines such as waiting into time well spent. Therefore, transforming the state of waiting into an act of tarrying suggests that the person does not mind lingering.

1.9 TERMINOLOGY

Waiting implies that a person waits for someone or for something to happen. However the term 'waiter' can be ambiguous and can also refer to a person who serves at a table in a restaurant. The usage of the word should therefore be clearly defined. In this study the use of the word 'waiter' refers to a person who waits for a while, or an event or opportunity (Fowler, 1995:1379). To avoid ambiguity the term 'waitee' may be used in specific instances.

Figure 1.5: Sketch of people waiting for the bus at the Pretoria bus station



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.

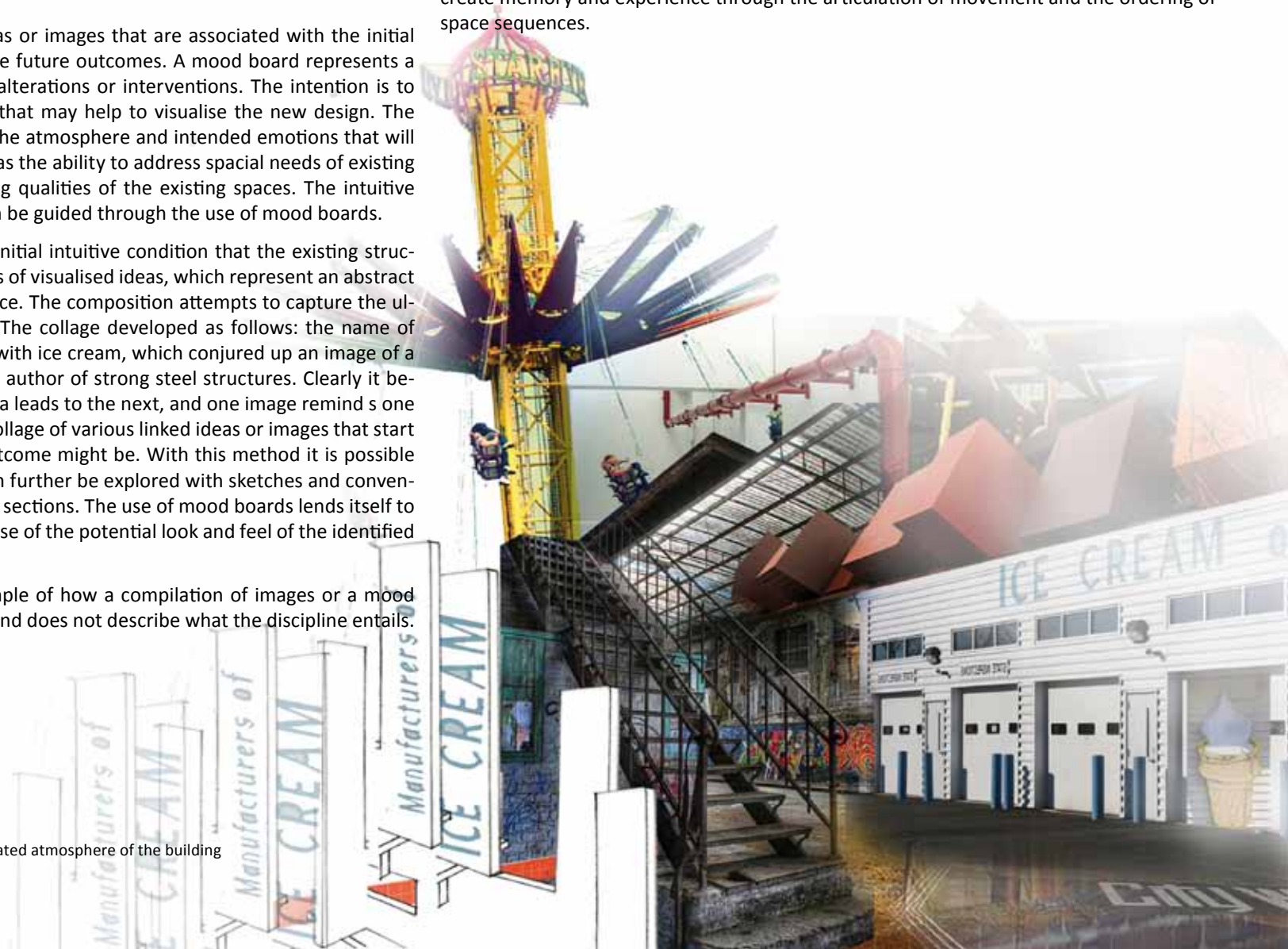


Figure 2.2: Collage illustrating the associated atmosphere of the building

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

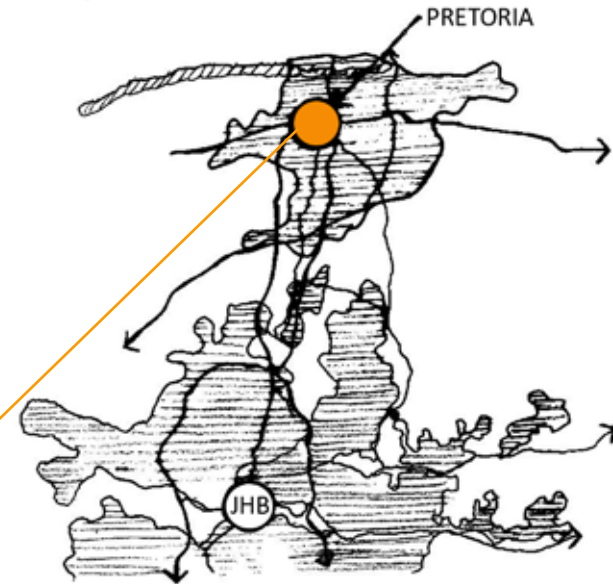


Figure 2.8:

Diagrammatic sketch of Pretoria in the greater Tshwane district





3. THEORETICAL DISCOURSE

INTRODUCTION

The theory components consist of two parts, both dealing with the experience of waiting. Part One considers the concept of waiting at a psychological level. Part Two examines the physical aspects implied by waiting. The concept is briefly formulated and extracted theoretical principles are subsequently defined.

3.1 PART ONE

Waiting transpires mostly in the mind of the one who waits. It is the raised awareness of oneself and the surrounding space that the waiter has to encounter. The memory absorbs the space and generates associative meanings as one enters the journey of waiting.

3.1.1 THE IRONY OF WAITING

Schweizer (1998:4) explores the irony of waiting in his book *On waiting*. Despite today's fast-paced world, we still wait. Why? Schweizer answer is that 'the *logic of modernity* requires a reduction of the experience of time.' What really matters is the cost of one's waiting experience- not just expresses with regard to money but also considering possible emotional stresses introduced by environmental conditions. Schweizer cites the work of the French activist and philosopher Simone Weil, which advocates that waiting must be relearned as a form of attention. However, the aim of this project is to advocate the importance of waiting with regards to architecture and the fact that the experience should be explored as a guide for the design of the waiting place, which is often ignored in everyday architecture. Interior architecture can orchestrate the unification of mundane activities such as waiting and translate its associated aspects into the experience of architectural forms.

Schweizer illustrates one of the ironies of waiting by referring to Daumier's image *Un Wagon de Troisieme classe*, which shows nineteenth-century third class passengers waiting to board a train. The 3rd class passengers has no pocket watches and have to wait longer in line, because their time is not associated with money (Schweizer, 1998:4).

3.1.2 TO DWELL UPON

According to Theodor Adorno (as stated by Schweizer, 1998:71), *one might almost say that truth itself depends on the tempo, the patience and per séance of lingering with the particular.*

The longer one dwell upon something the longer things are displayed and the longer they distract one from oneself. Schweizer (1998:29-30) says that the more we tarry the more receptive we are to an artwork's manifold riches. To dwell upon is to tarry, which is a special kind of waiting where one embraces the experience of waiting; in other words, one dwells upon the space. As revealed by the dwelling experience, lingering offers a closer exposure. This is the phenomenon of the detail that becomes visible to the eye. The detail is the visual stimulation derived from the space and the distraction of the body. The gaze is called the 'obsession with the particular'; the obsession draws the attention to an outer experience.

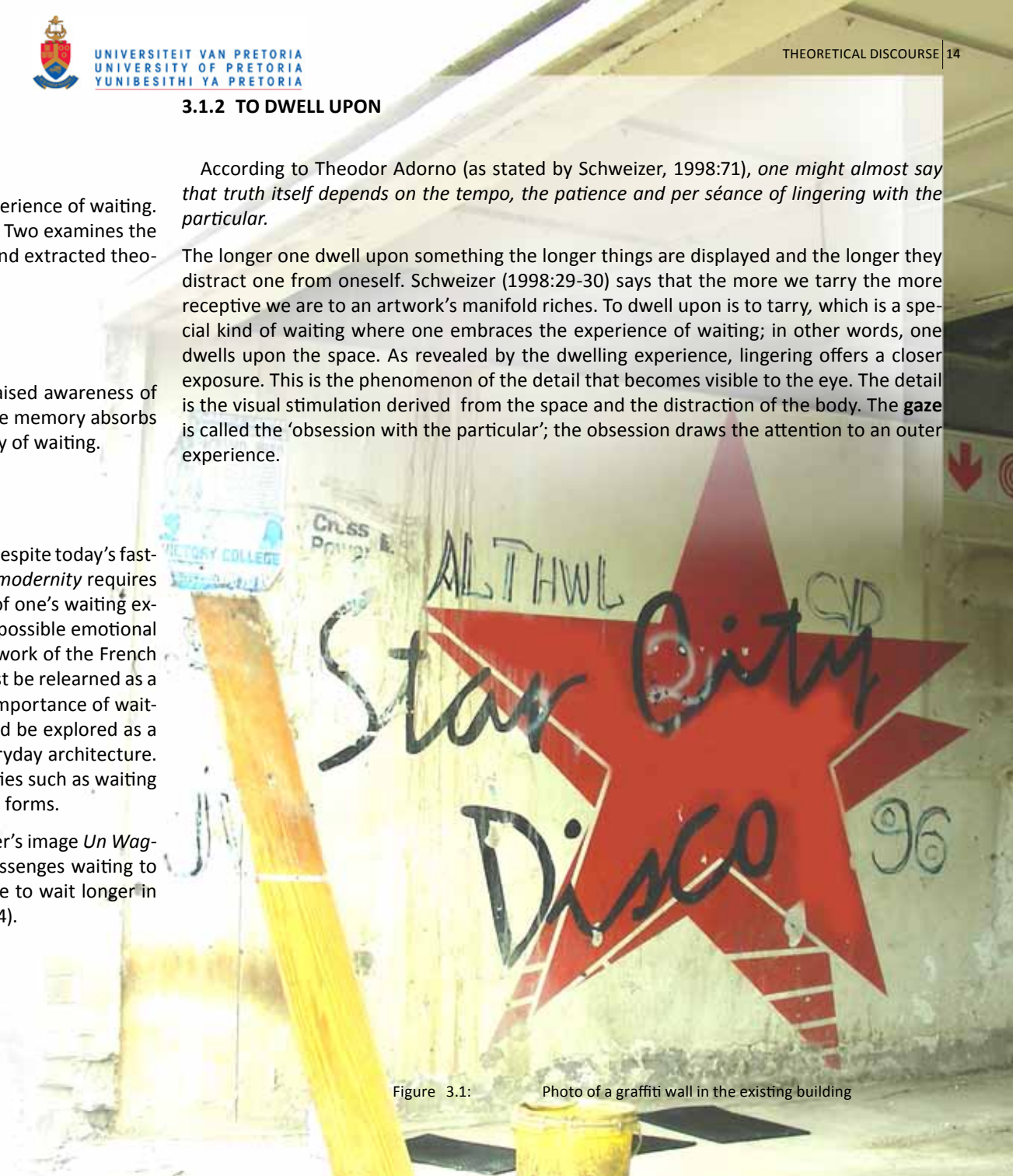


Figure 3.1: Photo of a graffiti wall in the existing building



The lingerer's eyes lift these particulars momentarily out of their evanescence, and in this lifting we are transported into the interior of an object and feel its small strange excepted particularity. The gaze rests, tarries, lingers on its object, lifts out of its obliterating context into a privileged moment (Schweizer, 2008:38).

3.1.3 TIME DURATION AND RHYTHM

According to Schweizer (1998:16), the French philosopher Henri Bergson proposes the existence of two *temporalities*: time and duration. It is suggested that time is rather a spatial measurement, which is not calibrated with a person's will (Schweizer,1998:16). Our perception of the passage of time differs from what can be measured; physical time is more basic for helping us understand our shared experiences in the world. Physical time is public time. Physiological time has a strong emotional connection. Time that is "felt" is sometimes slow, thick and unwilling to pass and under these circumstances thoughts are lived and consciously experienced. Waiting is therefore more concerned with duration than a certain amount of time. Time and duration can be divided into two spheres, each representing different rhythmical ideas. The one is clear and precise; the other is ever-changing and inexpressible.

Rhythm, as a projection of time and duration, may be translated into architectural mechanisms or elements that can attempt to regulate, confuse, slow down or accelerate the experiences in the waiting place. These elements can become design tools that create desired effects within the waiting space. They form a path of expression.

Symmetry in architecture is an intentional tool for creating "rhythm in space". Symmetry is the investigation of solid and void and is also concerned with the production of order in visual perception. Williams (1998) explains that architecture makes extensive use of symmetry (being a compositional art) and therefore it is possible to discuss architecture in terms of the void and the solid. Williams describes various kinds of symmetry. The first is bilateral symmetry, where two halves are divided by an axis. Where two halves of the composition mirror each other, it is referred to as orthodox bilateral symmetry (Williams, 1998:1).

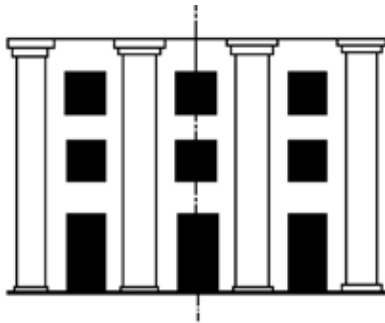


Figure 3.3: Bilateral symmetry

<http://www.mi.sanu.ac>

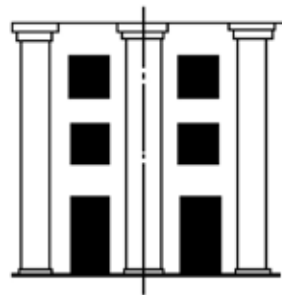


Figure 3.4: Orthodox symmetry

Similarity symmetry is the best known and deals with the identification of fractals, where repeated elements change in scale but remain in similar shapes. According to Williams 'similarity architecture results in a high degree of order within an architectural design and lends unity to a composition, (Williams, 2008:2).

Description: Sydney Opera House

Location: Sydney, Australia

Architect: Jorn Utzon

Date: 1973

The iconic sculptural shell forms of the Sydney Opera House are repeated in different sizes, depicting similarity architecture.

Reference: <http://www.wayfaring.info>



Figure 3.5: Sydney Opera House

Translation symmetry falls into the category of spatial group symmetry, where the translation of elements in one direction is found in solemn rows. The succession of rows of arches as Williams mentions, forms a strong filter in modern buildings. The translation lends itself to a super-relative quality. Only some types of symmetry which are appropriate with regard to the chosen intervention and dissertation, are discussed here. It is also important to note that most buildings display more than one kind of symmetry. According to Williams 'changing symmetries can be as important to the unfolding of the story as any of the other devices an architect has at his service' (Williams, 1998: 4)



Figure 3.7: Columns in rows of succession

Figure 3.6: Rhythmic structural pattern



(Image at: <http://www.bighugelabs.com>)

Description: Madrid-Barajas Airport

Location: Madrid-Barajas, Spain

Architect: Richard Rogers Partnership

Date: 2006

The terminal features a clear progression of spaces for travellers. The building's legible, modular design creates a repeating sequence of waves formed by vast wings of pre-fabricated steel.

Reference: <http://www.richardrogers.co.uk>

3.1.4 DURATION ENTROPY AND MEANING

The level of entropy is the degree of disorder in a given system. This is the reverse of the degree of information that is present. Hence negentropy is the build-up of information, and an increase of meaning (Rehmus, 2004:19).

In duration, the person who waits realises their own dissolving nature among things (see 3.2.2). Thus, the individual experiences a state of increasing entropy. In *Order out of Chaos*, Prigogine (1984:12) describes life as negentropic because it creates an ordered structure (body with cells) from something without order (lifeless food). If negentropy is the build-up of information or the increase of meaning then entropy is the loss of information, which has a lot to do with things that tend to progress to disorder (Prigogine, 1984:12). If something expires it becomes meaningless and it reaches a state of complete entropy.

If waiting as a physical activity within space, is a meaningless experience, then architecture has failed by not stimulating the waiter's needs. The architecture then has reached a point of disorder and it has not succeeded in providing the essence of what it stands for, which is the experience of space. Therefore architecture has to work against entropy. Designers, however, attempt to add purpose to the flow of information such that of information flow can be described as the ordering of a system (Arnheim, 1971:14). A certain level of meaning is introduced when design attempts to order systems, because order is directly related to the level of information of the system. For duration to become meaningful, the architecture should increase the level of information or order it provides. The space should be determined by the level of meaning that mechanisms add to the user's experience. The mechanisms are the architectural elements that celebrate the specific use of the building. The experience of the space involves a certain amount of information to determine the level of rhetorical power, which lies central to interior architecture as an individual discipline.

This author strongly believes that stimulating certain states of the human mind and shaping design accordingly allow for stronger rhetorical power in design. For example, the person who waits sometimes experiences the gaze that allows for the "lifting out of particulars". Design can take advantage of this state by introducing forms on which one's gaze can tarry or rest. Stimulating heightened awareness through architectural means allows people to experience buildings on a level that adds to the meaning of the spaces concerned. This type of architecture may contribute a new platform for design thereby addressing specific elements of the building for specific end users. Thus, the design attempts to increase the information or the order, therefore increasing the meaning.





Figure 3.8: Sketch imitating chaos

However, in a stricter sense, meaning is a matter of language and speech. Meaning is used to explain the form or something that is referred to. Broadbent (1969:51) explains that two categories exist with regard to meaning in architecture: one being the syntagmatic (concerned with the relationship of words in a sequence), while the second refers to the systematic (concerned with how similarity links entities in the mind). This is referred to as the associative character (Broadbent, 1969:51), and can be seen as one thing standing for something else. This concept is applied to buildings to define the relationship between styles due to a learned social contract. For example, the Modern era assumes function as the main form giver. The ordering of the printed word manifests itself in the form of education and an organised professional body. Style is therefore associative. In terms of the referential character one is able to form agendas to investigate referential meaning.

According to Chandavarkar (1988:1) 'the introduction of text gave rise to the expression of poetry within architecture. The printed word liberated architectural knowledge from the sense of place by allowing the discourse to be raised to an abstract conceptual level, where it could be discussed in terms of form, proportion and meaning.' Thus, text and communication allowed the physical form of architecture to be discussed and was hence argued to be acceptable. The printed word officially permits the existence of forms of architecture and today the word sometimes enforces meaning. It becomes a matter of the architectural form and the word, and the blurring between the entities. It may be argued that without the printed word, architectural endeavours may not be valued on their own. Therefore theory forms an integral parts of architecture in general.

This author is of the opinion that waiting, which is seen as a very ordinary,, overlooked activity, can be raised to a rhetorical level through text and poetry and expressed in architecture through elements that celebrate the experience. This very ordinary experience, unlike any other, allows us to be enveloped by a strong physical but also a deep cerebral experience (see 3.2.2). **It is in this privileged state of mind that architecture can be experienced in a very rare manner. The interplay of dwelling upon space (3.1.2), obsessions with the particular, the gaze (3.2.2), and a deep awareness of self which are all synonymous with waiting that allow for a very special kind of experience of space.** The architecture should take advantage of this state to such an extent that the architecture can be experienced on an optimal multidimensional level.

The level of meaning that elements can introduce to architecture depends on the balance between the rhetorical level of space-specific environments and the ordering of the architecture .

CONCLUSION

The temporal region of the waiting space allows the waiter's memory to derive meaning and to dwell upon fragments of the space, switching between reality and a dream. **The privileged state of the waiting place should be acknowledged because of the users' ultimate experience of self and deep awareness of their surroundings.**



Figure 3.9: Illustration depicting the experience of our environment

3.2 PART TWO

Part Two presents a brief study conducted to interpret physical behaviour of people waiting. This was done with reference to theory in order to establish relations on a physical level. The embodiment of waiting explains that the waiter experiences a heightened physical of awareness of being alone amongst the surroundings.

3.2.1 THE EMBODIMENT OF WAITING

Schweizer explains the essence of the play *Waiting for Godot* by Samuel Beckett, where it is suggested that it is not how we pass through waiting but how we experience it during its progression not in the expectation of the end, but in the quality of waiting as such. According to Schweizer the waiter is the embodiment of the hour. According to Bergson 'it is we who are passing when we say time passes' (Bergson 1998:2) The characteristics of waiting are the experience of what the waiter feels and embodies, willingly or not.

As quoted by Schweizer (1998:18), Henri Bergson states: *We fidget, we pace, we complain, we consult our watches, we have no interest in listening to uninterrupted humming of life's depth. And yet that is where real duration is.*

It is suggested that waiting lead to what can be called ***an enlarged perception where the waiter feels or embodies the surroundings.*** Within the parameters of architecture the embodiment of surroundings is subject to the waiting experience. It is said that the temporal embodiment of waiting is the state of enforced relaxation without purpose, only because this fragment of time becomes unappreciated. According to **Schweizer (1998:21)** **those who are distracted wait superficially in the dimensions of space, while the restless waiter wait deeply in the dimensions of duration.** Thus it becomes evident that architecture, as a composer of space, can play an important role in enhancing the embodied surroundings.



Figure 3.10: Sculpture of three women waiting

Description: *'They are waiting'*

Sculpture of three waiting woman

Location: Benson Sculpture Park, Mesa

Artist: Nnamdi Okonkwo

Nnamdi Okonkwo, the Nigerian-born artist who created *They are waiting*, said he was inspired by life experiences and celebrates a 'largeness of soul'. 'It seemed like everyone was waiting for something to happen'. 'People were waiting to graduate, waiting to get a job, or waiting to get married. In the sculpture, I use the three women to interpret this in a more universal way, showing that in life, people wait. We've all gone through periods of intense waiting.'

Reference: <http://images.google.co.za>

3.2.2 THE WAITING OBJECT

According to Schweizer (1998:17) Henri Bergson explains that the person who waits is always singled out. Schweizer describes this state as follows: “The experience of duration in waiting is the experience of the time the waiter shares with things.” Waiting allows for the sudden realisation that we are like things and that the duration of the material world is also the *waiter’s* own duration; the slow unfurling of things, their dissolving. This condition refers to a constant progressive state towards complete entropy, which is ultimately what people attempt to avoid.

For the waiter feels herself as a particular thing among things. (Schweizer, 1998:41).

Just as the person who waits endures being singled out, it is also interesting to note that the waiter also singles out objects within the surroundings. The observer’s interest in an object captures the **gaze** as a method to occupy the mind. The mind is like a camera that focuses on a scene capturing a particular object. It is precisely such an unconscious space that reveals itself to the naked eye of the waiter.

Perhaps it is then possible to say that the waiting space is a place that is fully exposed to the user, a place that is revealed and felt by the waiter. No other space is as *uniquely privileged* to be experienced in such an embodied manner. The waiting space is emphasised through its naked experience and consciousness. Schweizer writes about the waiter’s gaze as an inconsistent state, which makes objects appear and disappear. **The space is revealed in fragments and the gaze allows for interruptions and isolations.**

Schweizer analyses the poem *In the waiting room* by Elizabeth Bishop. The waiter Elizabeth, suddenly realises the ‘astounding particularity’ of herself in the movements of duration.

I felt: you are an I

You are an Elizabeth

This startling discovery of self explains that it is the time frame of waiting that lifts out the waiter and places them on display; it is this state that slows down time. During waiting we avoid the sense of self, because to deal with oneself is to realise one’s waiting between transient things. Generally we don’t want our lives to pass without purpose, and thus the eerie experience of the waiting moment is captured. Bergson calls this duration and not time and it is not something thought, but lived; not something that is measured but endured, because duration is invisible.

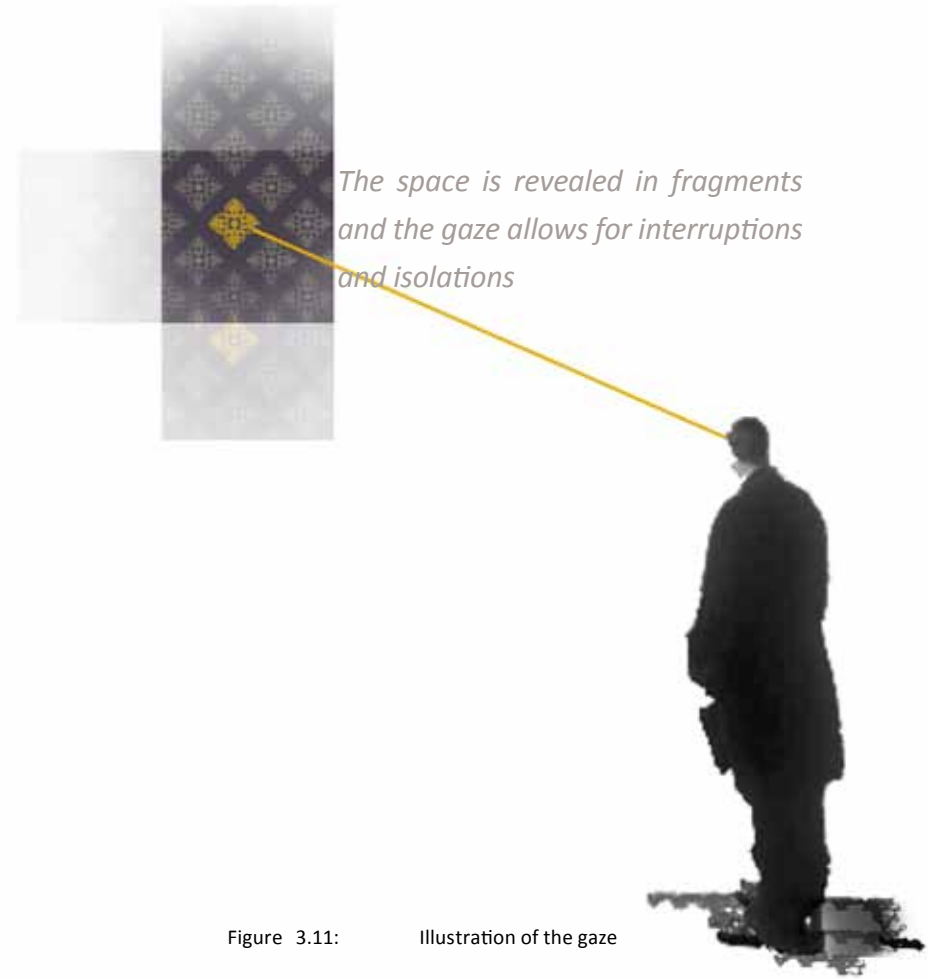


Figure 3.11: Illustration of the gaze

3.2.3 THE WAITING PLACE

In the city fabric, the waiting place provides a base for understanding our environment and exploring our world. Therefore, the waiting place, as a point where the city user can be uplifted, should be recognised as an important reference point. It is said that humans display a type of territorial behavior where they tend to want to return to places that are familiar. "A secure base is a safe haven to explore from and return to when the world feels dicey" (Gallagher, 1993:89).

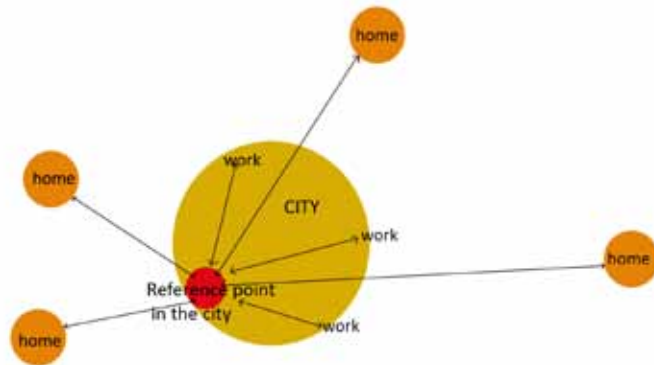


Figure 3.12: Diagram illustrating the building as a reference point

3.2.4 THE BODY AND WAITING

The physical experience of waiting affects the human body, consequently positioning the body in certain manners. Humans generally slump over after waiting for a certain period of time. The manner in which humans sit, stand, lean or move form key design guides. The body shape can give insight into the articulation of elements that can assist in this range of motions.

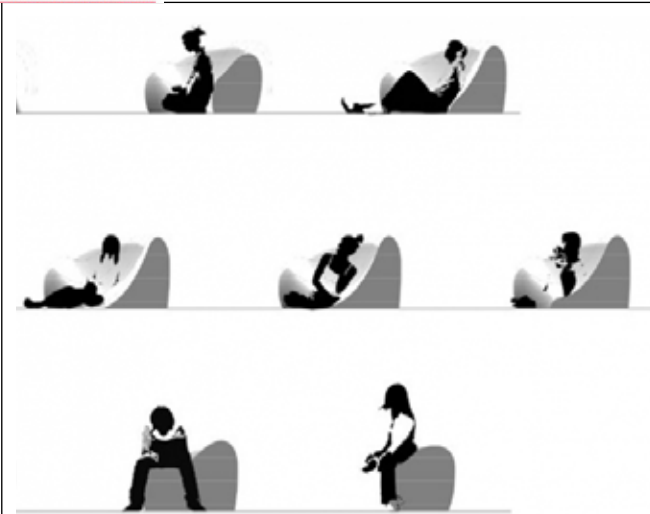


Figure 3.13: Diagram illustrating sitting postures

Description: *Umarmung*

Floor sitting couch

Design: Cheungvogel-Architectural practice

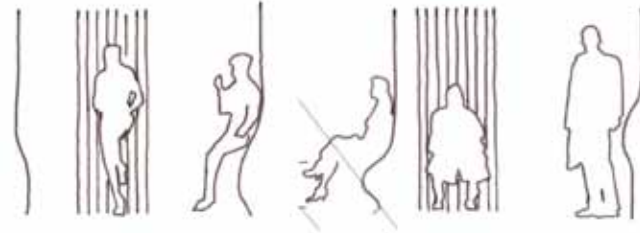
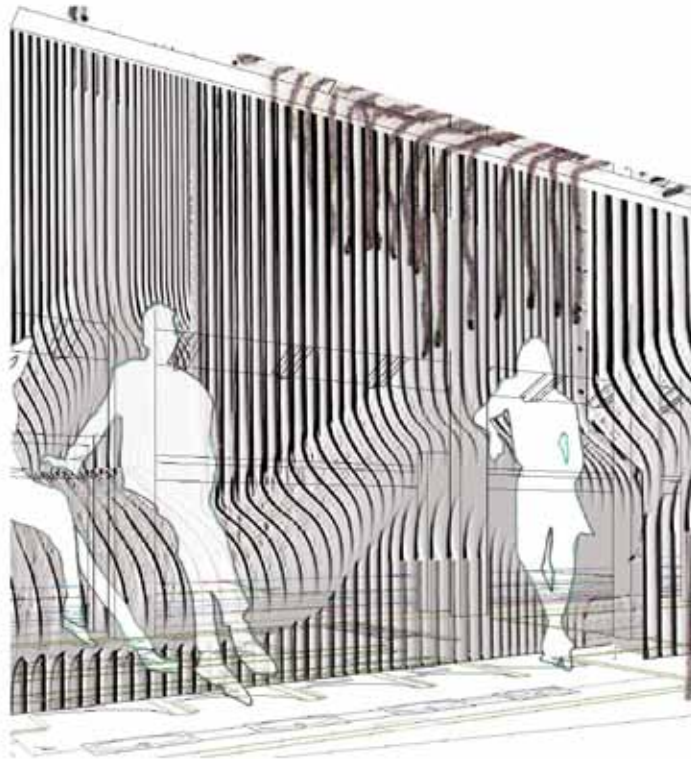
Date: 2010

The floor sitting couch was designed to accommodate comfortable positions while sitting on the floor. The curved profile is meant to accommodate the body, whether sitting up right or leaning back. The design is meant to portray a singular aesthetic while being functional. The couch is made of reinforced polyester resin with an internal steel structure.



Reference: <http://www.yatzer.com>

Figure 3.14: Floor couch



_ Concept idea

The idea is to translate a building element for example, a wall into a sculptural seating element that follows the curvature of the body.

Figure 3.15: Quick concept image

3.3 THE CONCEPT

The design process is based on a constant interplay of human experiences and the physical spaces in architecture that shape those experiences. In this dissertation waiting, as a physical and mental experience, may be interpreted as the theoretical premise from which the architecture was adapted to enrich and facilitate the spaces. Waiting, as a daily routine was documented to inform design decisions that may allow people to experience daily activities as meaningful routines.

3.4 THEORETICAL DESIGN GUIDES

_Create creating open connecting spaces and gathering points

_Create belvederes/views on which waiters can rest their eyes

_Design spaces of privacy that are sympathetic to the waiter

_Use of rhythmic patterns to create movement, stops and resting points

_Use the idea of fragments or emphasised objects within the space, which the user can gaze upon; these elements form the infill elements of the design

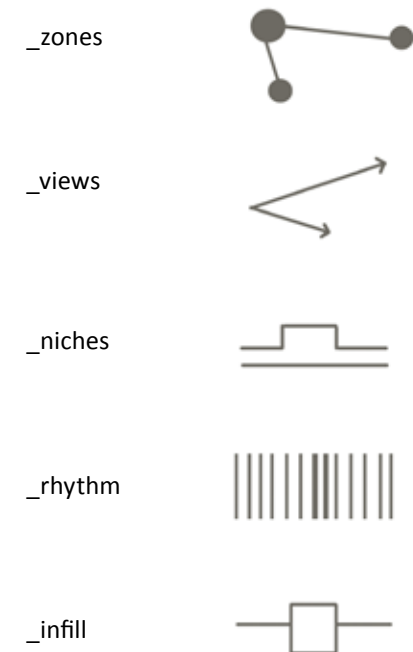


Figure 3.16: Design symbols



4. CONTEXT ANALYSIS

4.1 CONTEXT AND PRECINCT ANALYSIS

Pretoria's central business district (CBD) is situated in the greater City of Tshwane and is marked by a number of important historical buildings and places of significance. The chosen site is situated in the south-western quadrant of the CBD. The Pretoria Station lies directly to the south, at the end of Paul Kruger Street.

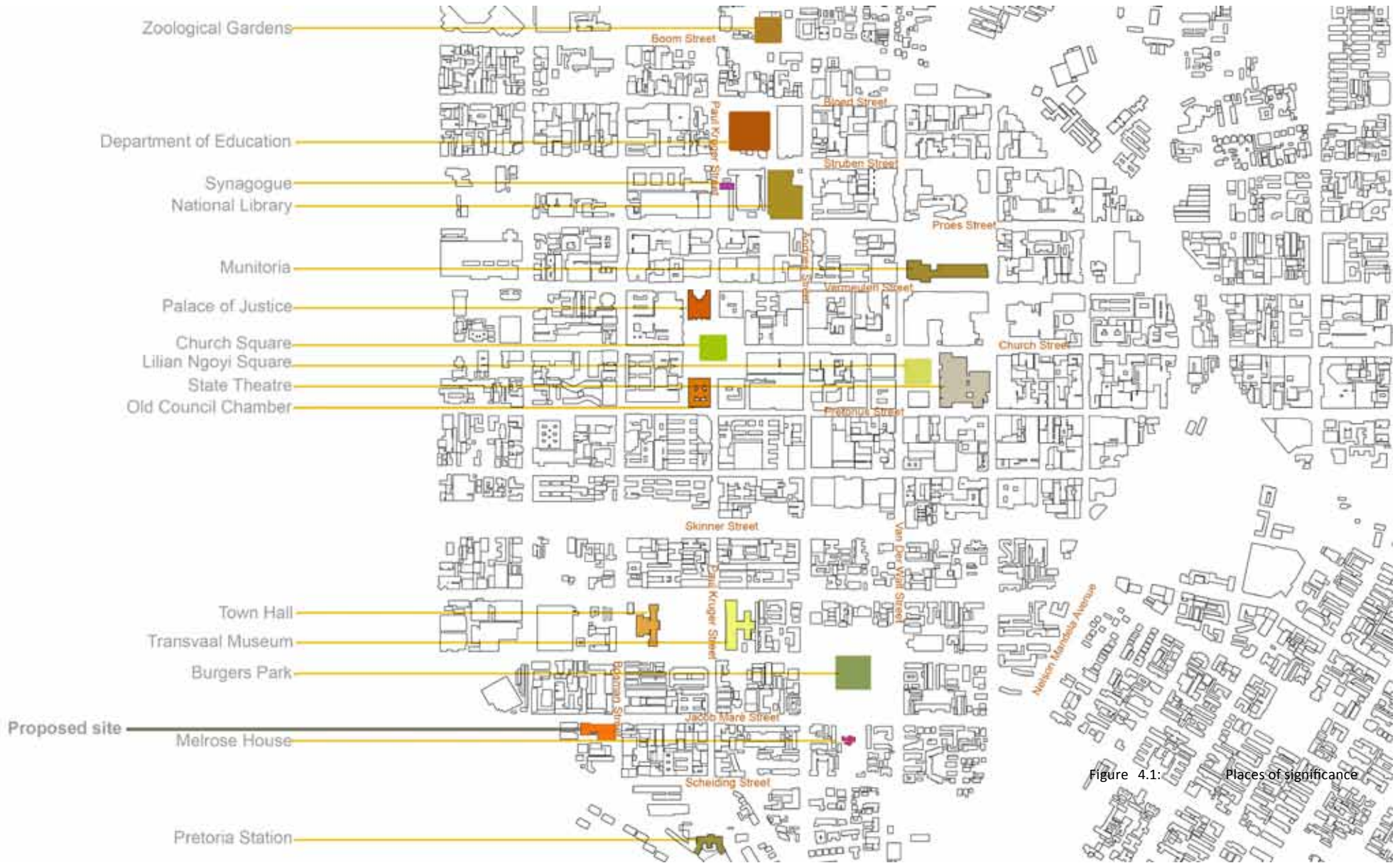


Figure 4.1: Places of significance

4.2 THE EXISTING FABRIC

The transport node functions as the southern gateway into the city. Paul Kruger Street forms both a physical and a visual axis into the CBD. The existing urban fabric degrades towards the south. The study area around the Pretoria Station stands separate and is poorly integrated into the rest of the city, with the railway system forming a distinct barrier between the Pretoria Station transport node and the Salvokop area. Nelson Mandela Drive represents a major spine on the eastern edge of the city separating the area from the eastern surrounds..

The links and connections between the city and the surrounding spaces are poorly integrated and a clear identity is not defined. Much of the area surrounding the station has become fragmented and parcels of land form triangles along the railway. A decrease in density occurs to the south of Jacob Marè Street. The problems identified in the area include the lack of orientation, proper ordering and legibility. Public spaces in general stand separate from adjacent land parcels.

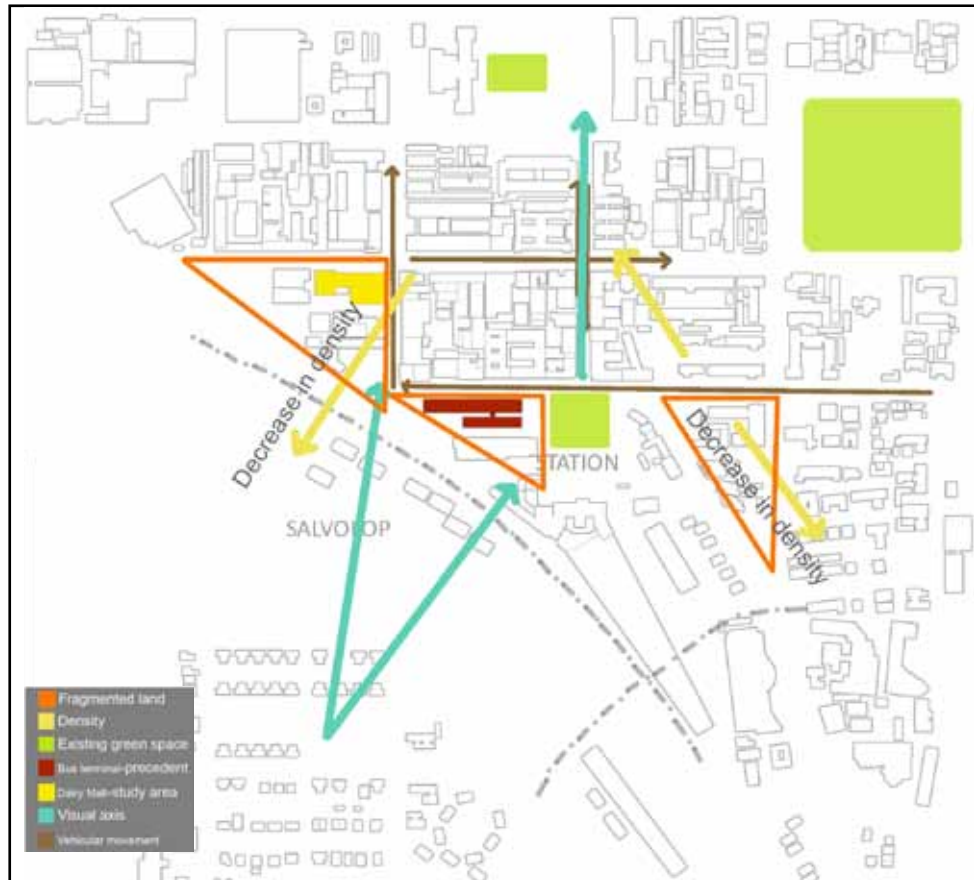


Figure 4.2: Context conditions

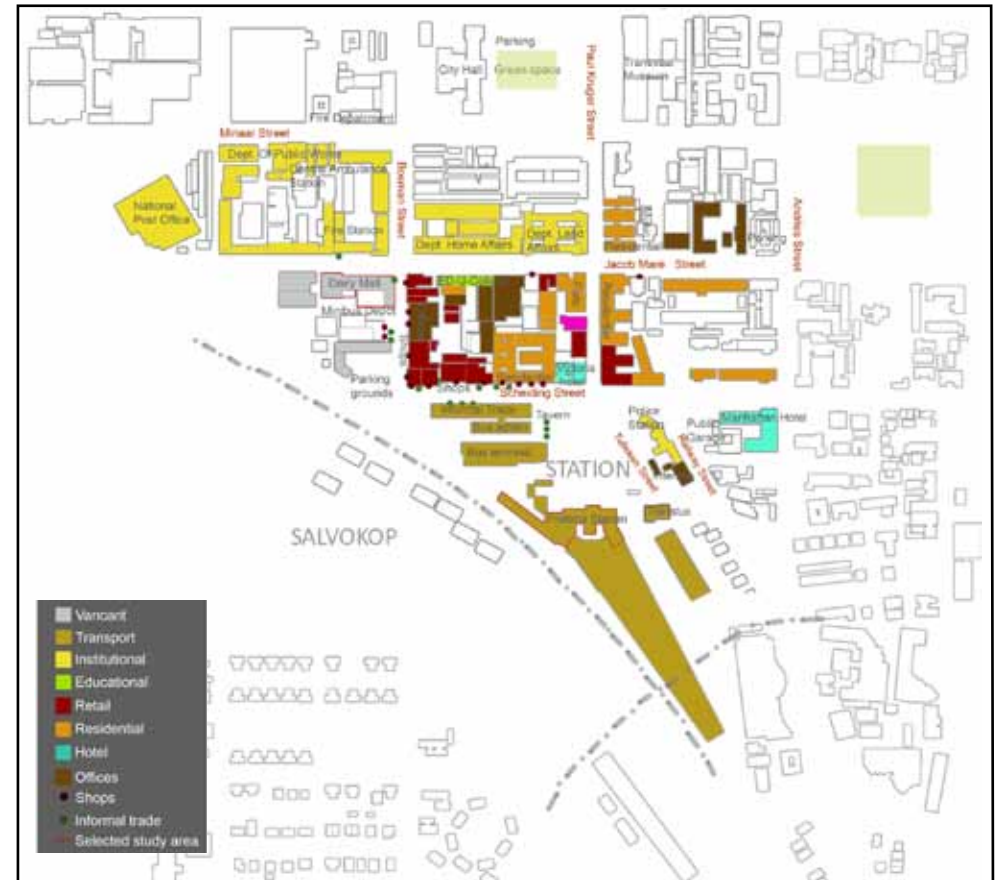


Figure 4.3: Existing facilities surrounding the site

4.2.1 THE IMMEDIATE CONTEXT CHARACTERISTICS

4.2.1.1

_The environment is not legible and it is difficult to orientate oneself.

4.2.1.2

_The area is very congested, with high levels of pedestrian movement.

4.2.1.3

_No coherent transport system.

4.2.1.4

_Green spaces form barriers and are not properly maintained

4.2.1.5

_Many amenities, for example the Bosman Street taxi rank, arose around the railway station out of need.

4.2.1.6

_Connections to the Salvokop residences remain uncelebrated.

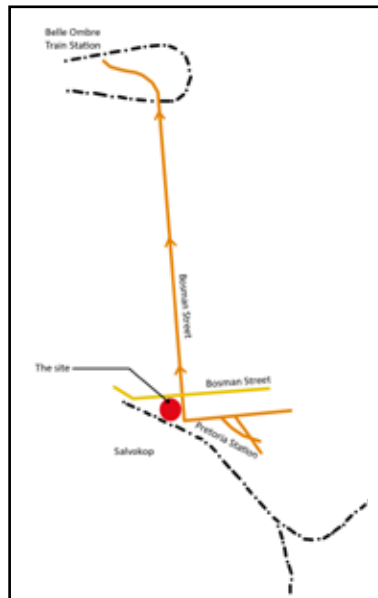


Figure 4.4: Bosman Street linking Pretoria Station with Belle Ombre Station

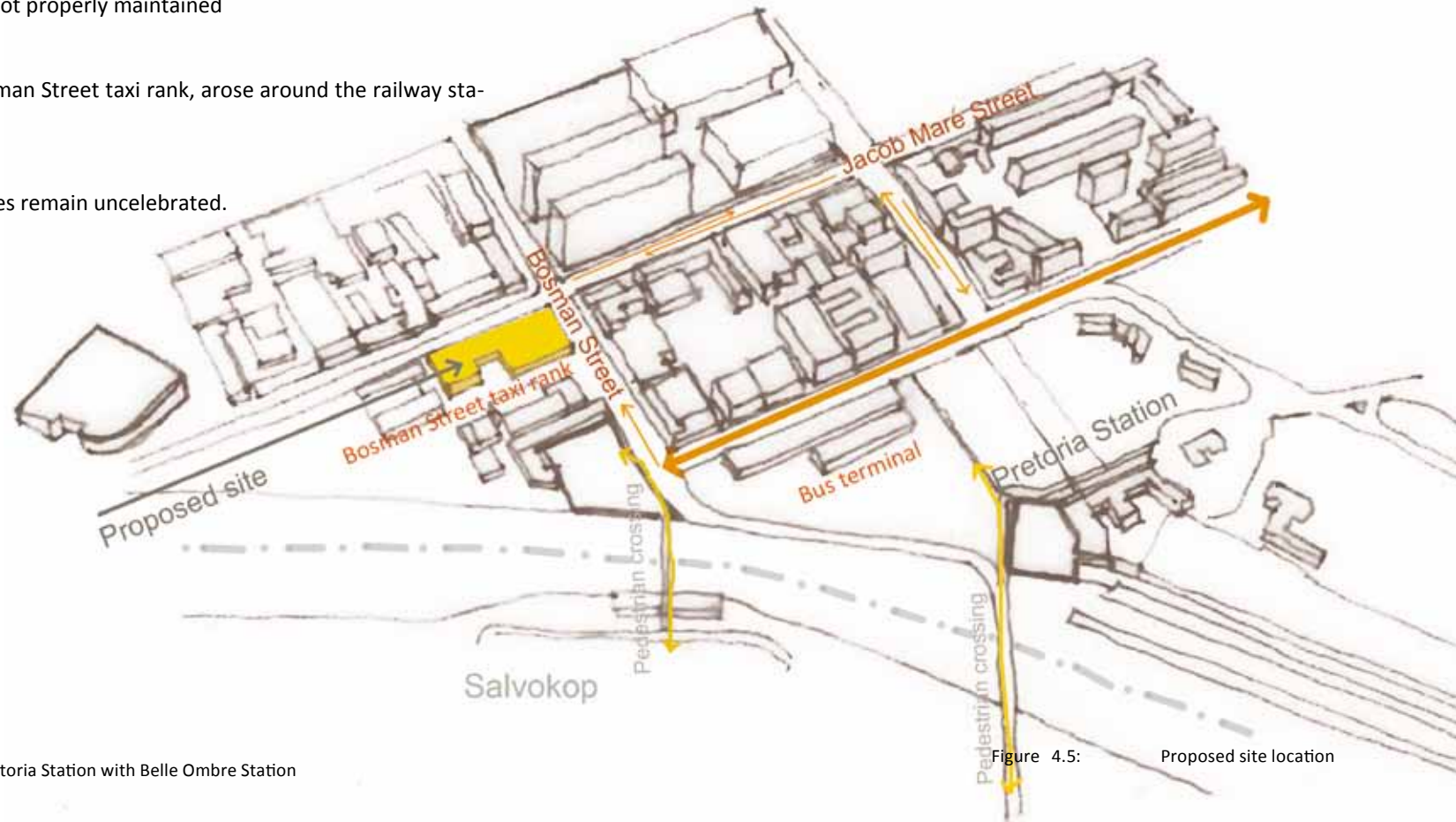


Figure 4.5: Proposed site location

4.3 REGENERATION STRATEGY

The redevelopment of the Pretoria Station precinct is seen as a transit-orientated development which would entail the creation of an innovative, compact environment that is easily accessible and readable. Establishing new grounds for redevelopment has a number of benefits. Newly established connections or 'green links' between residential, retail and transport nodes will enhance pedestrian movement and access. The aim is to improve visual clarity and to promote the CBD by means of its transition spaces.

_A regional node is developed to contain a variety of uses, such as transport, retail and residential developments connected by a series of 'green links'.



Figure 4.6: Figure ground study

_Aim to promote and celebrate regional connections and reintegrate them with the city fabric.

_Promote east--west connections.

_Create green arcade systems as **links** throughout the precinct.

_Improve the density of the region.

_Create new public spaces within the nodes to assist movement.

_Establish gateways from major routes as transition and guiding beacons to enhance legibility.

_Four major spatial belts, linked with soft and hard spaces are proposed.

_The system encourages pedestrian movement, formal transit movement routes and base-ment parking.

_The redevelopment proposes green spines that connect important buildings with visual links.

_The activity spine allows for pedestrian and transport activity.

_The cultural spine leads people into the CBD.

_The train station serves as a prominent feature of the identity of the city.

4.4 THE PRETORIA STATION FRAMEWORK PROPOSAL

Information on the redevelopment of the Pretoria Station precinct has been adapted from the Salvokop Redevelopment Framework prepared by GAPP Architects, and expands the vision further into the CBD. The framework has been developed as part of a Master's course group framework proposal (Seabrook & Van der Westhuizen, 2009).

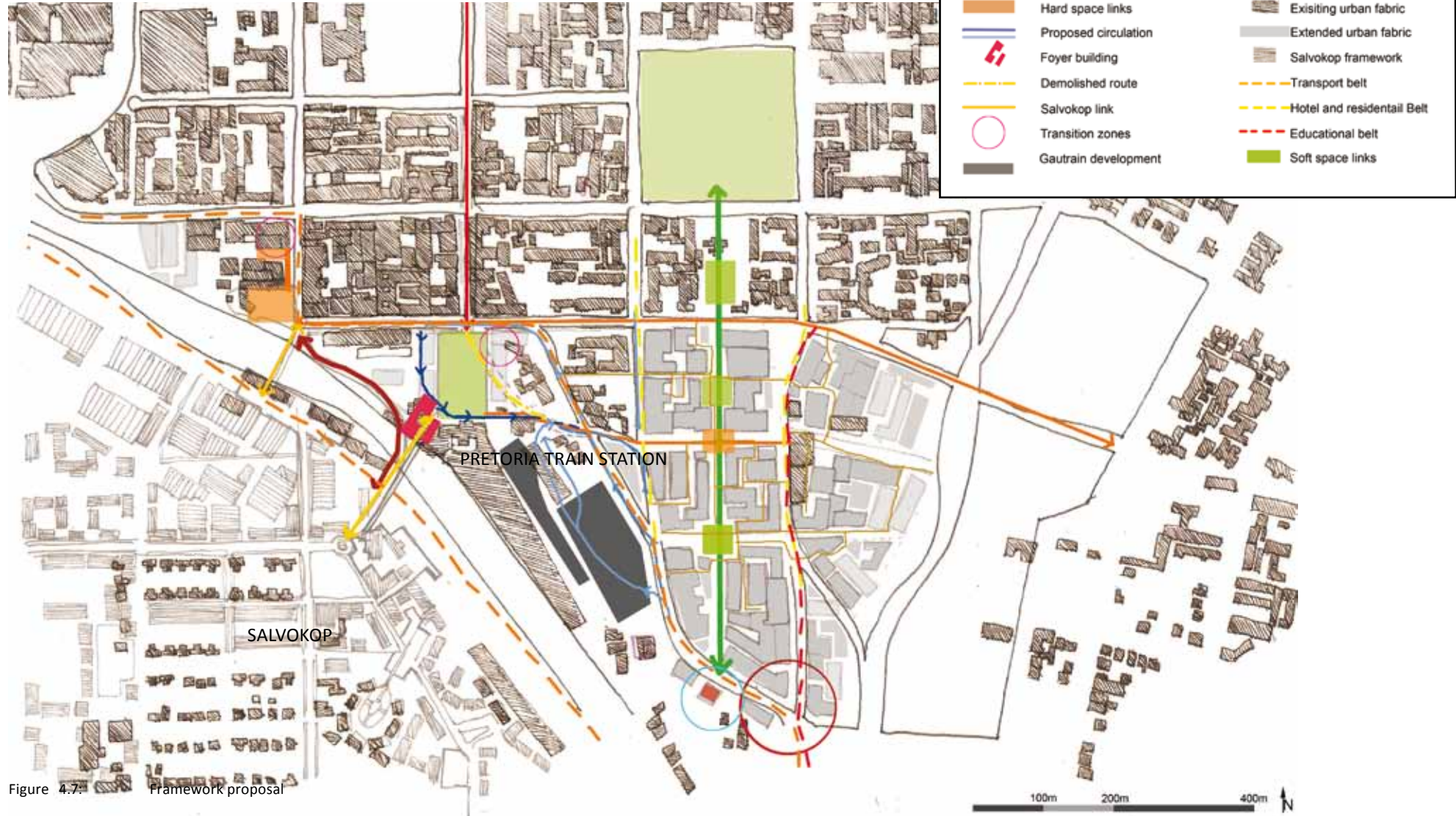


Figure 4.7: Framework proposal

4.5 CONTEXT PRECEDENT

The waiting place_ Pretoria Station bus terminal

A study was conducted to determine the typical qualities of a waiting space. The immediate surroundings were mapped to gather information concerning the overall waiting experience. A qualitative approach was followed in order to determine how daily users interact with their environment.



Figure 4.9: Key plan

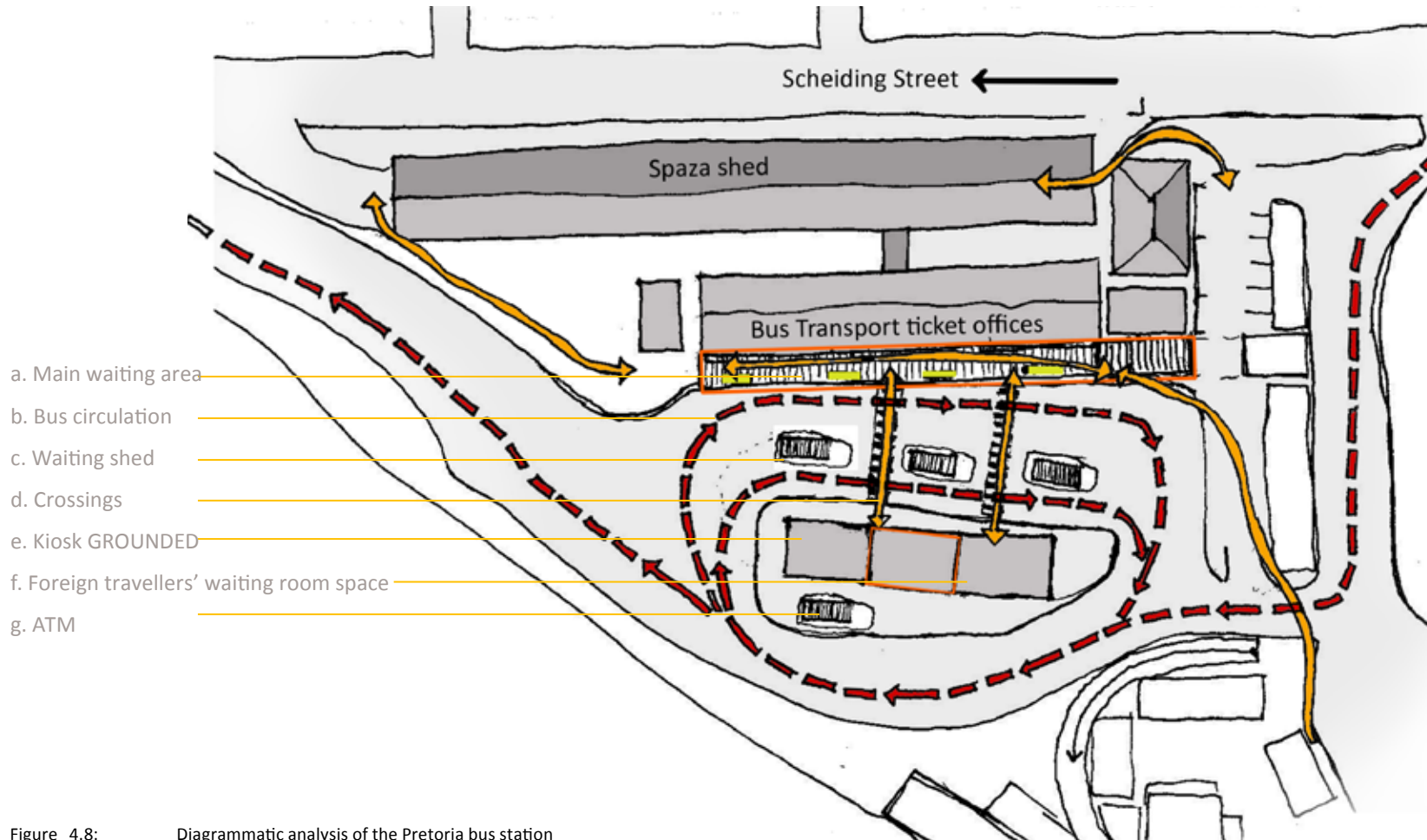


Figure 4.8: Diagrammatic analysis of the Pretoria bus station

4.5.1 EXTRACTED INFORMATION

_ People who wait alone tend to be singled out and are more vulnerable to the experience of waiting. Single people seem to wait more uneasily and tend to walk around more often while waiting.

_ Elevated objects or elements (for example balustrades) sometimes serve as resting points or stops, for leaning against (Fig 4.14).

_ When waiting, people tend to face the traffic zone so that they are ready when the transport arrives.

_ The precinct has a distinct lack of interior waiting space and people are exposed to the outside environment. A longitudinal, covered space serves as the main waiting area. Linear benches provide seating (Fig 4.15).

_ Longitudinal seating seems to discourage dense packing. The packing efficiency for members of the public who do not know each other results in more or less 50%-60% efficiency. For example, on a bench that can accommodate five people, only three seats are likely to be occupied, with in-between seats left open (Fig 4.15).



Figure 4.13: Main waiting space



Figure 4.14: Balustrades serve as pause spaces



Figure 4.10: Waiting shed



Figure 4.11: Kiosk seating space



Figure 4.12: GROUNDED kiosk



Figure 4.15: Linear seating



5. SITE ANALYSIS

INTRODUCTION

This chapter explores the immediate context of the site and the composition of the chosen building.

5.1 SITE DESCRIPTION

The Bosman Street taxi rank is located on the corner of Bosman and Jacob Maré Streets. The site forms a triangle next to the railway lines adjacent to Salvokop. Between vehicle and pedestrian activity areas, the existing building on the site lies abandoned and under-utilized. The surroundings are abuzz with activity while the empty shell attracts negative energies, alienating potential users from the existing structure. Today the site is a large ambiguous zone, overpowered by vehicle movement. The site is a very ordinary place, yet is ideally situated to cater to the needs of the daily commuters. One can still find beauty here despite the uncoordinated orders.

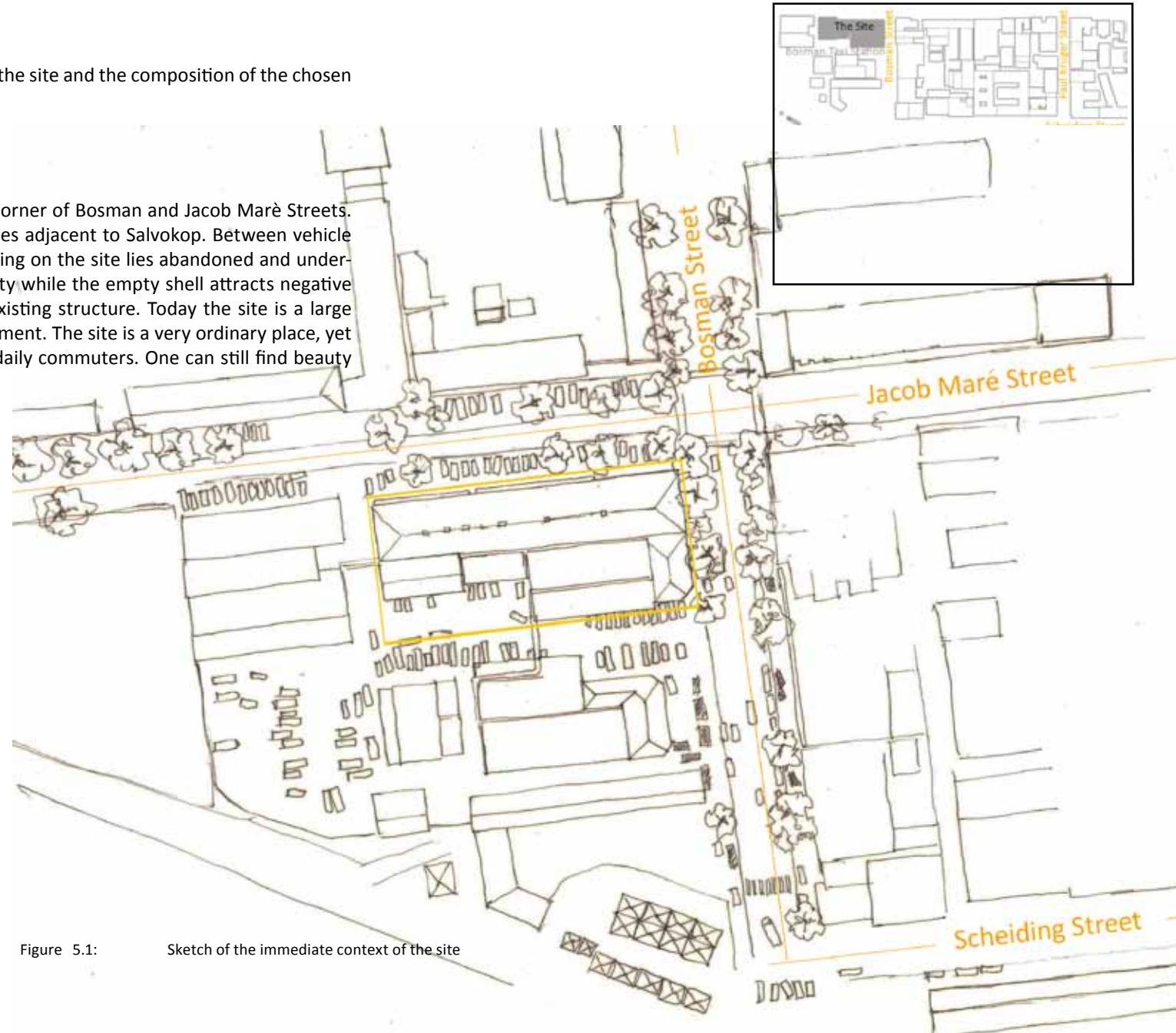
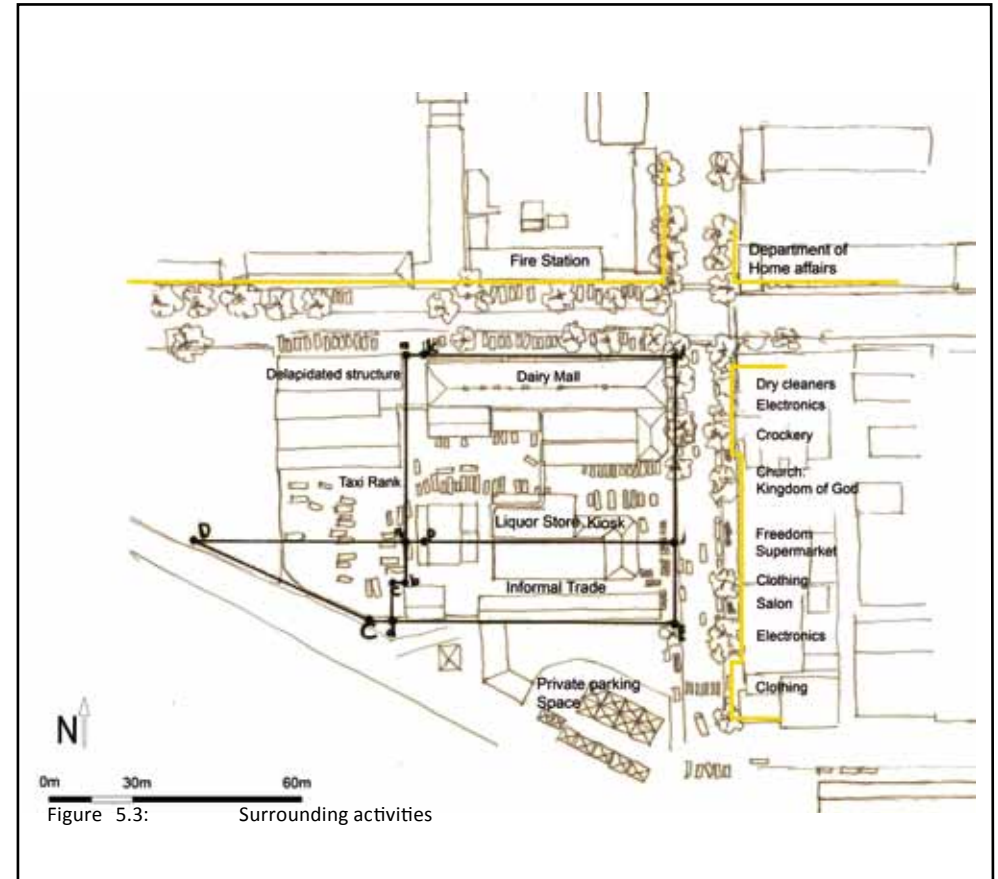
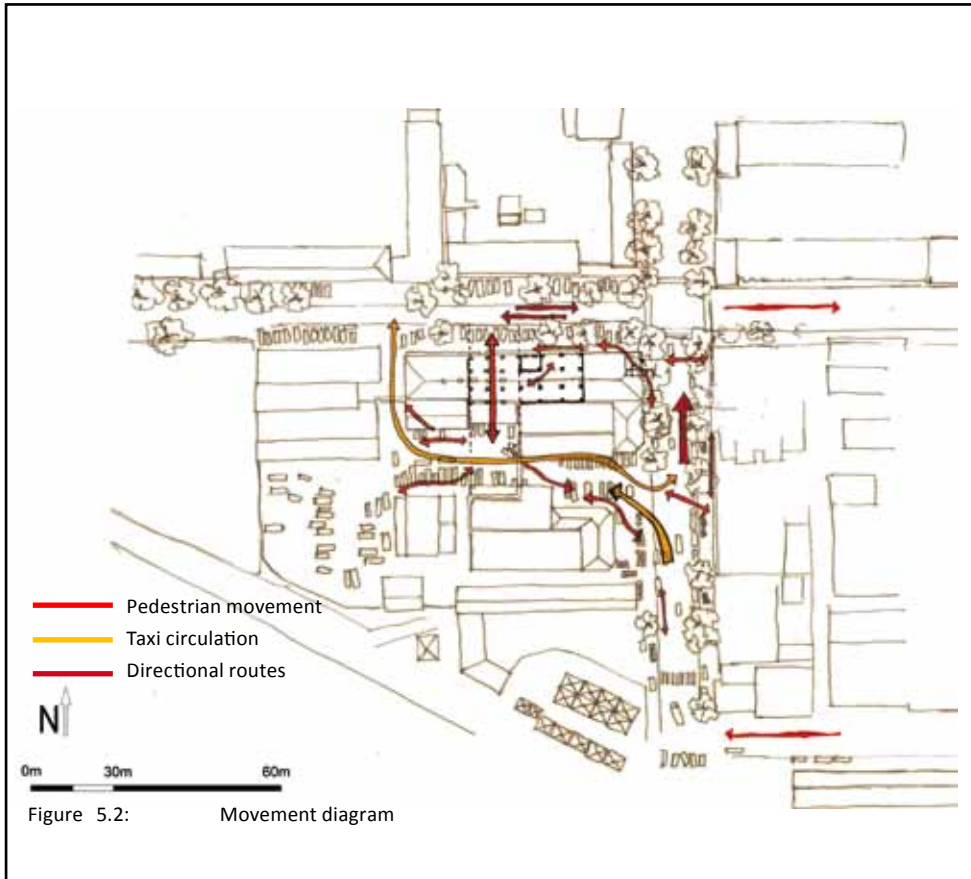
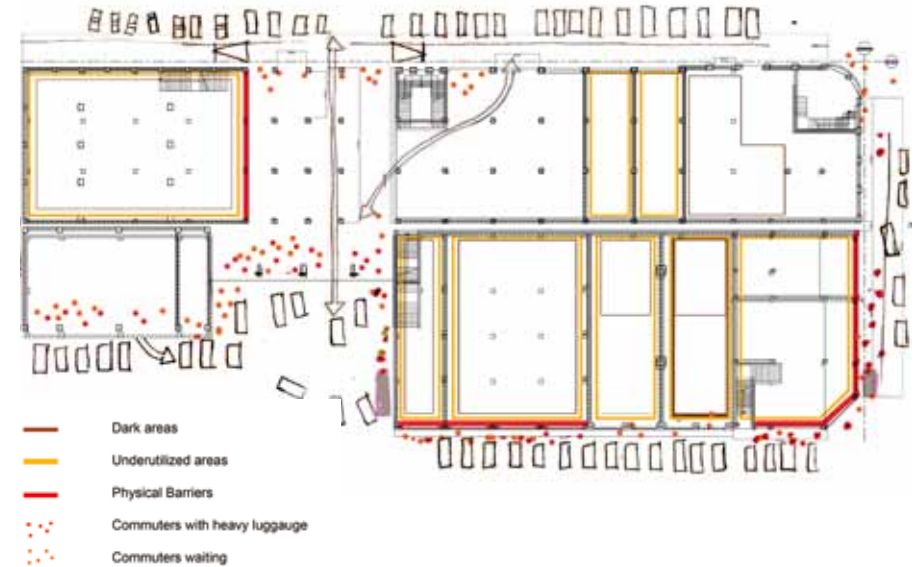
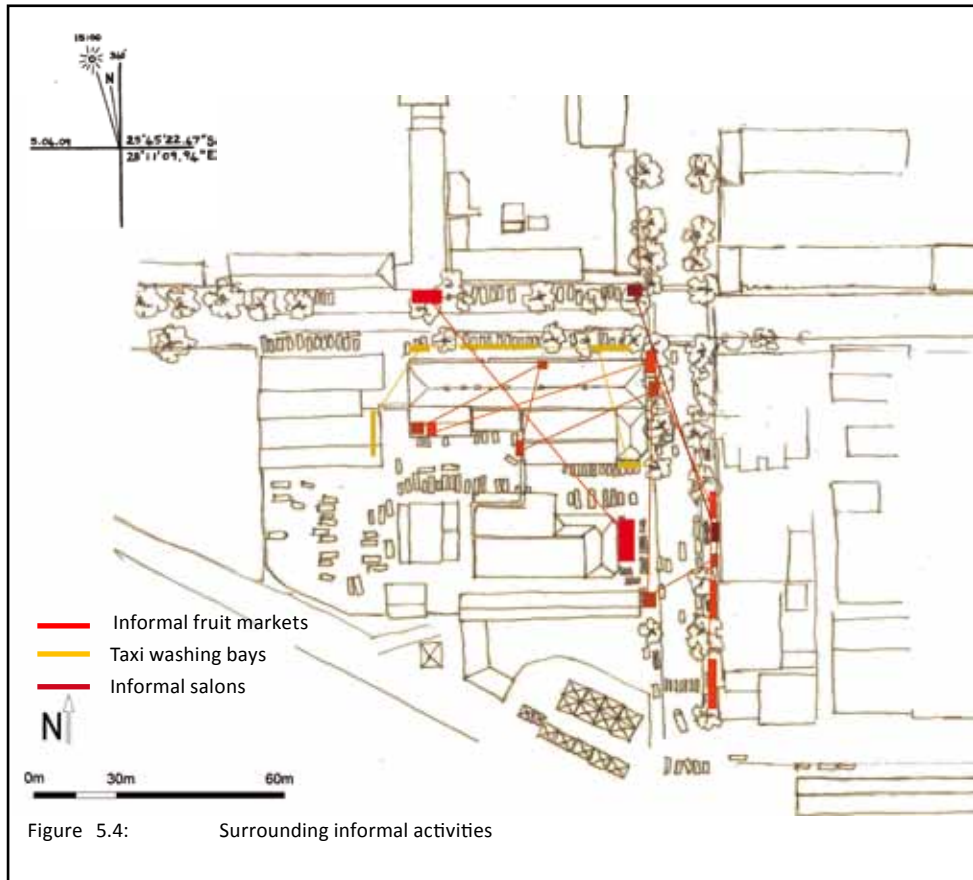
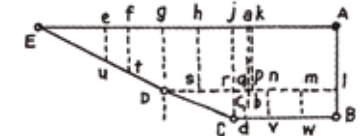


Figure 5.1: Sketch of the immediate context of the site





Physical Address	Jacob Mare Street 149, corner Bosman Street, Block 27 – Old Dairy Mall
Zone use	Special
Coverage	>80%
Height restriction	>19m
FSR Floor space ratio	All Floor areas /Erf area = >1.0
Parking	1 parking space per 100 sq/m
Building line	<5m relative to the street
Erf Description	Consolidated 3366 comprises components 1 and 2 Erf 2833 and Erf 2891 Portion a-q-l-A of erf 3366 (Building location) aq -70m ql -94m IA -70m Aa -94m
Site description	Transit position in the urban fabric Multifunctional environment



5.2 HISTORICAL AND FUNCTIONAL FACTORS

An article published in the *Sake-Rapport* in 1988, describes the intended vision for the dairy depot building in Pretoria then. Pretoria United Dairies was bought by Nelcorp, who planned to convert the precinct into a business hub where more than 60% of the stores would be rented out to wholesale merchants and the rest to smaller enterprises. The inner court was meant to function as a flea market area, to be branded collectively as the Dairy Mall. Meiring, Van der Lecq, Thomas and Ronga Architects worked on the adaptation of the old factory.



Figure 5.6: Dairy Mall article (*Sake-Rapport*, 1988)

The old industrial store and factory, with newly added structures developed into a busy informal market setting that served minibus commuters. Functions of the previous legacy were reconciled with the new commercial atmosphere. The Dairy Mall thrived as an important social and public domain within the city. The innovative re-use of the building showed the positive unplanned adaptability of a city culture (Le Roux & Botes, 1993:25).

Figure 5.7: Sketched portion of the north facade



Figure 5.8: Photo of a portion of the south facade (Le Roux & Botes, 1993:25)



Today the building is vacant and certain parts are secured to prevent unwanted activity. According to informal traders around the site (personal communication, 2009), part of the building burnt down in 2004 and most of the roof was destroyed. The dilapidated building finds its romantic character in its empty and decimated form. Standing under-utilised and poorly integrated, the shell provides a canvas for new possibility. Niches on the edge of the building serve waiting commuters today.



Figure 5.9: Physical barriers



Figure 5.10: Fire damage



Figure 5.11: People on the edges of the building

Figure 5.12: Photo of a portion of the south facade, 2009

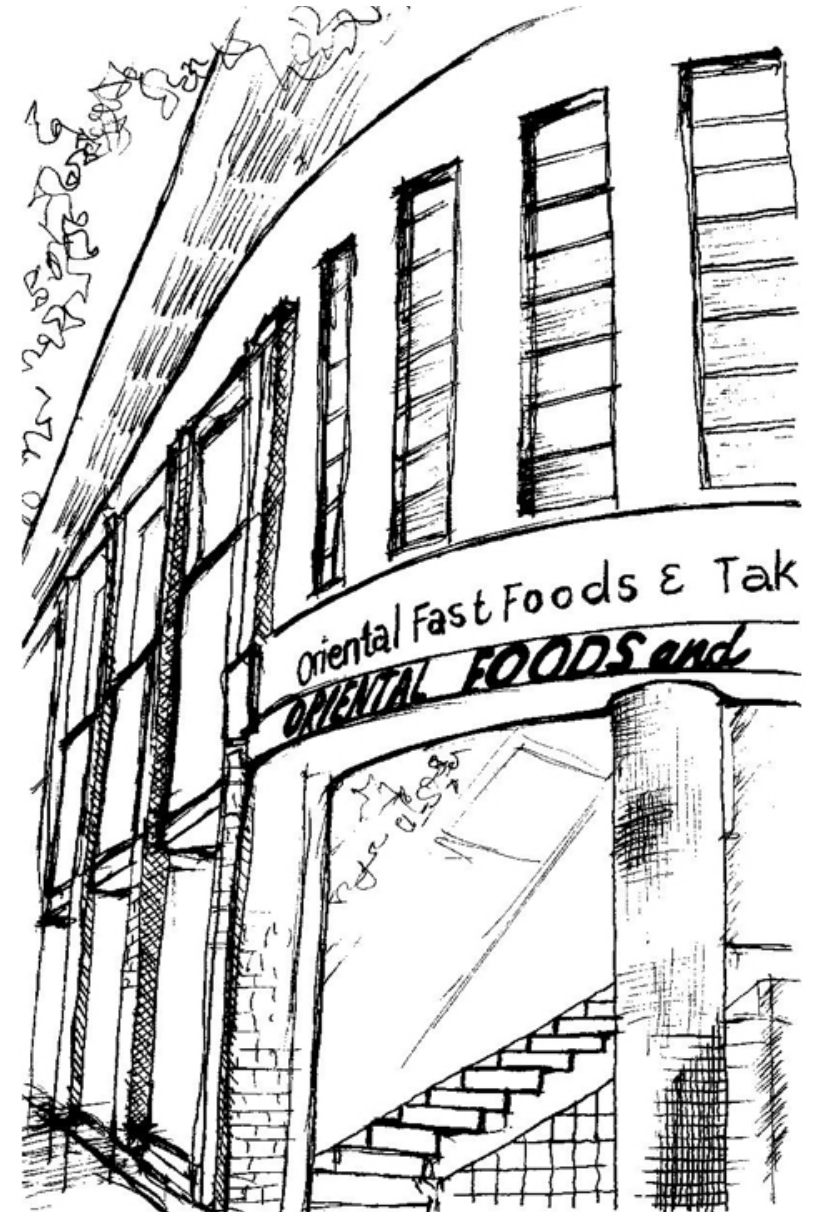


Figure 5.13: Sketch of the east corner

5.3 COMPOSITION AND FORM OF THE HOST BUILDING

The building consists of a double-storey concrete column-and-beam structure with a combination of face-brick walls and infill brickwork that link separate blocks. Only a suggestion of an iron roof structure exists on the outer edges of the building. The Dairy Mall is a composition of four combined buildings divided by a major service core running from east to west, separating most of the individual blocks on the ground floor. Unit A has an open axis on the ground floor running from north to south. Unit A is connected to Units B and C on the first floor, each consisting of different floor levels. Unit D stands completely separate from Units B and C and connects to Unit A only by a deck on the first level.

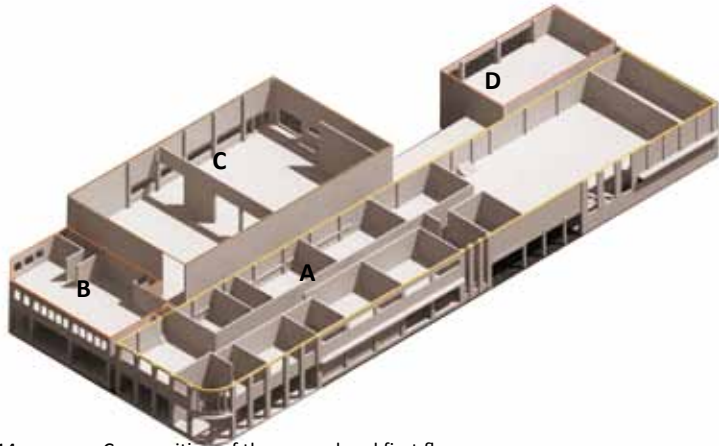


Figure 5.14: Composition of the ground and first floors

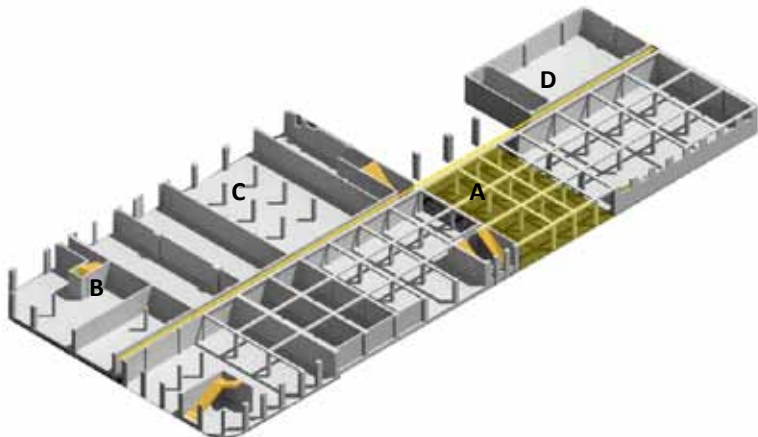


Figure 5.15: Composition of the ground floor



Figure 5.16: North facade



Figure 5.17: South facade



Figure 5.18: East facade



Figure 5.19: West facade

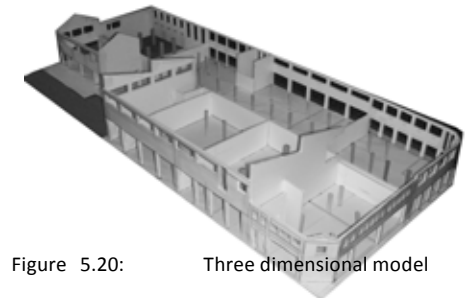


Figure 5.20: Three dimensional model

The composition of the north and east facades consists of a symmetrical interface providing the building with an interplay of solids and voids. These elements bestow a rhythmical character on the existing facades. This image represents the very busy intersection carrying high levels of traffic and pedestrian movement on a daily basis. The spaces around the building serve as parking and washing bays for taxis.



Figure 5.21: View of the north facade



Figure 5.22: View of the east facade

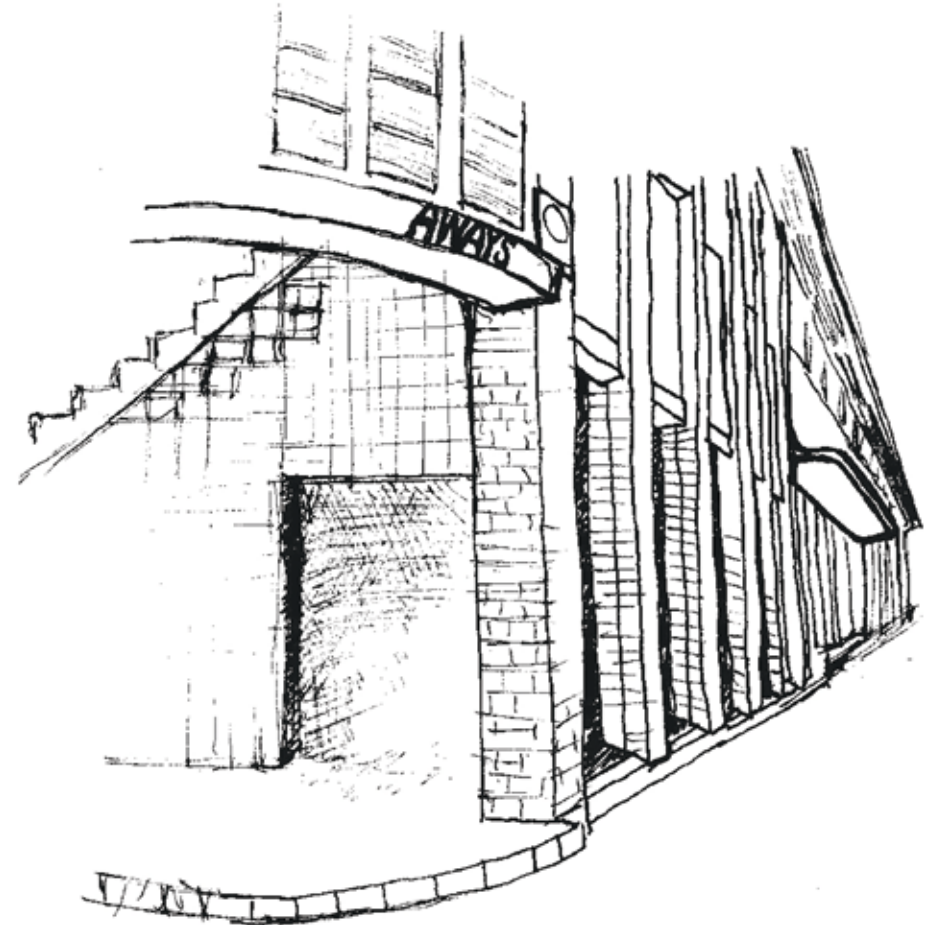


Figure 5.23: Sketch of the east corner



5.4 BUILDING AND SIGNAGE CHARACTER



Figure 5.24: Signage collage

5.5 MATERIALS

The palette of existing materials found in the building consists mainly of a variety of face-brick infill and concrete elements. Concrete composite floors are exposed and all windows have been removed. Some walls are tiled or painted in bright colours.

Figure 5.25: Material palette



5.6 SITE DEVELOPMENT PROPOSAL

The aim of the proposed project is to establish connections across the site that will link up with Salvokop and the Pretoria Station, marking the site as an important crossing point from Salvokop into the city. The intention is to continue the system of links through the site and use the existing building as a haven for daily commuters.

The Dairy Mall building is unresponsive towards the site activities, as only the edges serve as waiting spaces. The project proposes that the site should be redeveloped to form a logical transition environment for taxi drivers. The site diagram proposes preliminary ideas to improve routes that facilitate overall transition and parking spaces. The taxi drop-off and pick-up points are identified, as they influence the use of the building from its external edge to its interior space. These specified points will influence the internal spatial programme.

The existing envelope will be used as a transition space for those travelling between work and home. The building focuses on the transition typology of the site and the aim is to redevelop the building to serve the user. As waiting is a key component of commuting, the refurbishment of the building will include waiting spaces, that are sympathetic to waiters. The building will host various facilities to support daily users in their ordinary, everyday tasks.

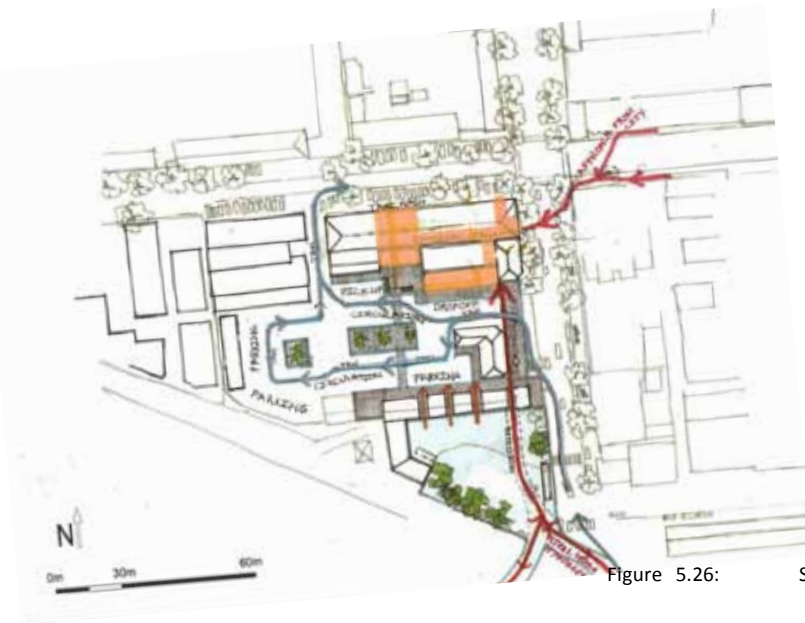


Figure 5.26: Site diagram



6. CONCEPTS AND REASONING

INTRODUCTION

Working with an existing structure, the designer is challenged with questions of whether to adapt certain spaces or to demolish forms according to the design metaphor. It is therefore important to establish grounds or a methodology to guide the alteration process through-out, in order to determine the new additions.

6.1 ALTERATION

According to Fredd Scott (2008:17), alteration seems, to work against the ultimate purpose of architecture, which is meant to create new order and accomplish a state of paradise on earth. Therefore, he mentions that a work of art should ideally attempt to exclude alteration, seeing that alteration has a different agenda (Scott, 2008:17). Adaption is sometimes the outcome of interaction with the building that requires change, bringing the intended unchanged state being regarded as a 'work of art' into question.

However, under changing circumstances, any piece of work has to change to survive and extend its usefulness. Not all buildings are meant to be pure architectural forms; those entities often reach an expiration date. The idea of termination should be reviewed and elements suitable for redevelopment should be identified to find richness in the existing structure. That in itself becomes an extension of art; the dynamics of the set allow for certain qualities to emerge, and this challenges the idea of pure architecture.

6.2 ADAPTIVE RE-USE

Adaptive re-use entails the process of adapting old structures for new purposes, different from what was originally intended. In this particular case the Dairy Mall building was not meant to serve any higher purpose, yet its autonomous character has sustained its existence. The building has, however, entered a phase leading to a final stage of entropy, meaning that the structure is perceived to have reached the end of its usefulness. A third and final phase may have arrived; therefore, the envisioned change is very critical. Since the building's autonomous adaptive quality still serves the community well, it is worthwhile to re-evaluate architecture.

6.3 DESIGN METAPHOR

The proposal presents an architecture that strives to improve everyday ordinary spaces. An architectural concept developed out of the objective conditions of the site and theoretical groundwork. With the idea of striving for the essence of a critical site-orientated activity in mind, the overall architecture is based on the idea that activities such as social gathering and waiting prefigure the heart of the project. The collective idea of waiting and what it entails is the primary **design metaphor**.

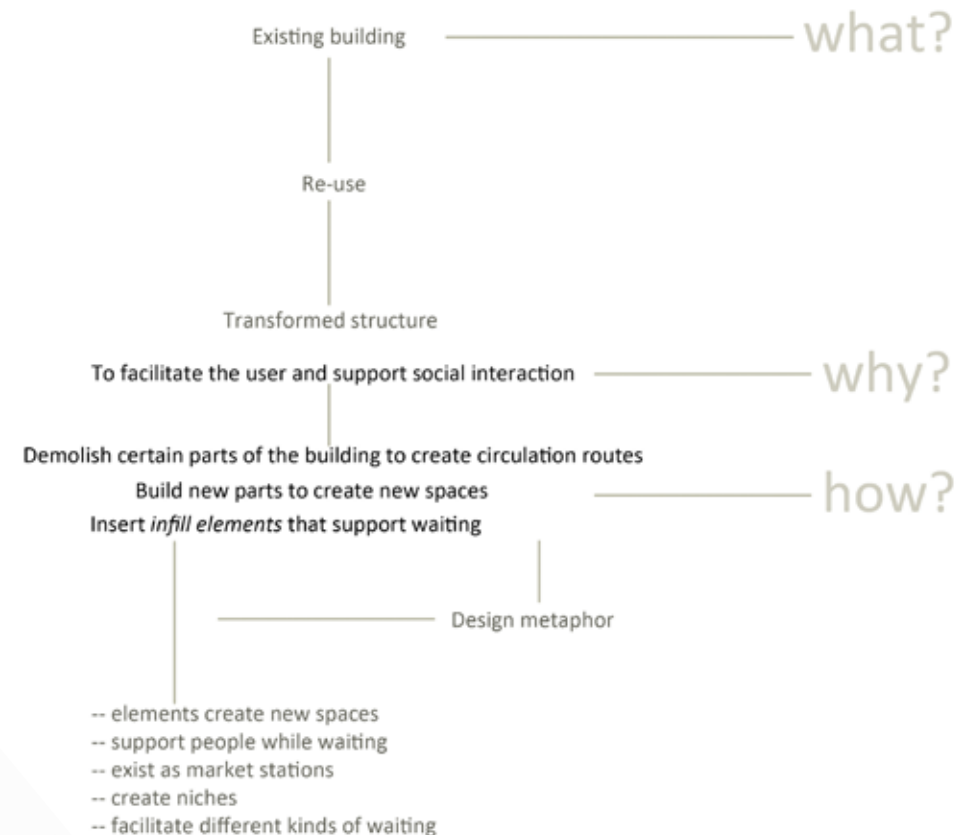


Figure 6.1: Illustration motivating re-use



6.4 DESIGN STRATEGY

Application of an adaptive layer to the existing envelope directs the focus from abandonment to creating new opportunities that can support the user. The idea is to allow for certain permanent alterations that will change the specific structure and form of the building. Certain parts will be demolished and new structural elements will be added, for example a new roof and structural walls. The original building form and identity will be partially preserved, since only some parts will be removed to accommodate new functions. The circulation routes will be determined, to allow for new structures to be layered onto the building to form the new structural framework. The building framework creates the premise for the new infill layer.

The infill architecture becomes the design focus which comprises of a new wall system that serves to divide retail spaces from the openings within the wall element that are used as seating spaces. The unit can also be adapted to form a market space. A new infill ceiling element will direct visual movement through the spaces. A new infill stair element will be added to the major transition area, forming part of the open social space where treads can become seating elements.

The newly added elements will support the idea of waiting. The building framework will outline the designated spaces of the infill elements and the proposed accommodation of the host building. Secondary infill will create additional new functions to serve the user. The main focus is to include elements that form a secondary system or contained spaces that are adaptable and removable. The new infill forms a major part of the intervention; it serves as a functional unit that is placed loosely inside the original building, thereby limiting the impact on the structure. It can be completely removed to be used elsewhere. The contained spaces are symbolic of the state of waiting, emphasising the isolation of objects in waiting. Their emphasised presence will reflect the interplay of the new and the old.

Waiting as a temporary state can be associated with these elements, seeing that they are synonymous with this temporary phase in which they form the infill architecture of the building. The edges of the building are punctured at critical points, allowing for the new elements to penetrate the existing and merge the interior with the exterior.

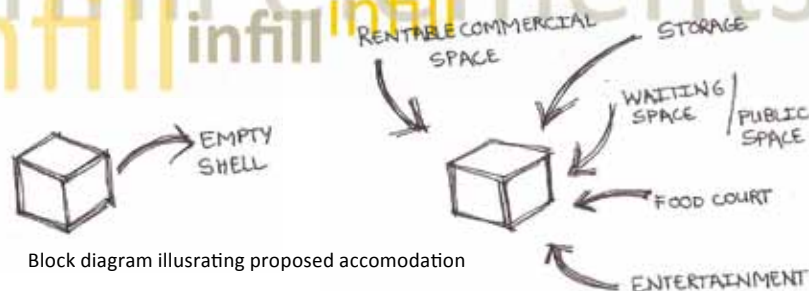
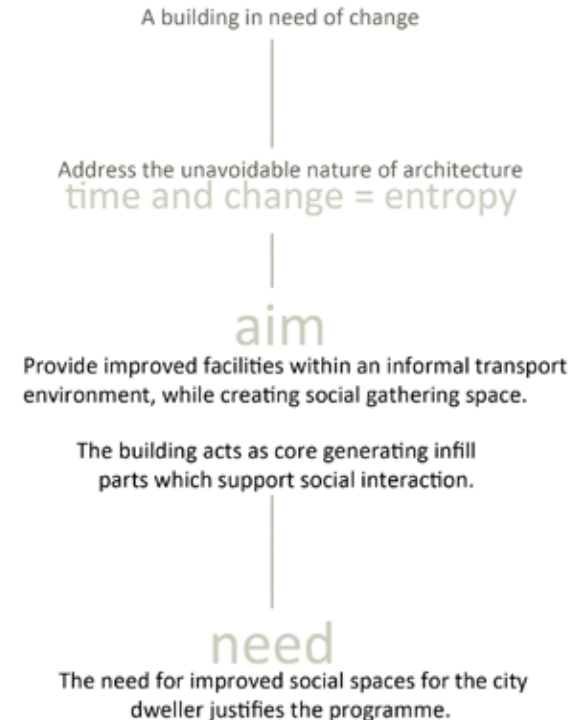


Figure 6.2: Block diagram illustrating proposed accommodation



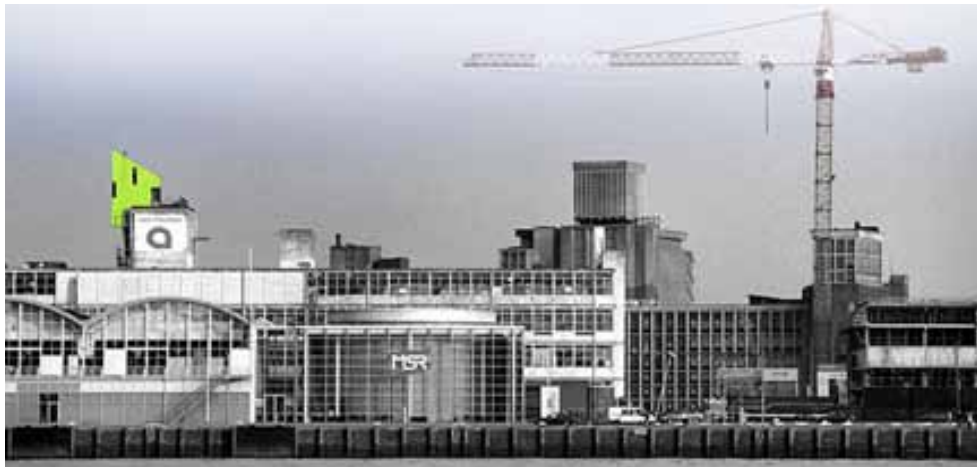
As the new infill structures are envisioned to include pleasant seating and an outward focus on the urban scene, they will form observation points and intimate spaces for the 'in-between' nature of waiting. The infill elements become fragments between work and home, standing in contrast with it's existing background.

For the proposed new layer of the intervention, the possibility of using infill architecture similar to that of the Parasite project, it introduces great flexibility and the opportunity for creating re-useable units. The parasite attaches to an existing host structure to form a completely new unified expression.

Small structures facilitate an exploration between art and architecture, seeing that they challenge the idea of structures being either sculptural or functional (Richardson, 2009:5). The design intention is a collaboration between art and architecture, where both form part of the overall idea of the existing structure. Over time cities tend to become less adaptive to the needs of the people, and small, flexible compartmental insertions may provide in the needs of the urban user. The use of technologies that do not demand permanent placement gives these elements a dynamic, elegant appeal. Designs like these are deliberately sensitive to their physical footprint, making them ideal city infill objects.

These structures whose primary challenge is to negotiate, or touch only lightly, the very ground beneath their feet (Richardson, 2009:14).

Figure 6.3: Parasite prototype



<http://www.detail.de>



Figure 6.4: View of the Parasite structure

Description: Parasite, Las Palmas, Rotterdam

Architect: Korteknie Stuhlmacher Architecten

Date: 2001

Reference:<http://www.detail.de>

The Parasite structure was erected on the roof of a lift shaft on the Las Palmas building, a former industrial building in Rotterdam. The aim was to achieve a sculptural appearance while connecting to an existing form.

The Parasite project represents a prototype for a new form of urban housing, focusing on urban infill to explore the relationship between sustainability and prefabrication. The prefabricated panels, which are both load bearing and insulating, are manufactured from waste wood and can be assembled in only four days.

6.5 CONCEPT DEVELOPMENT: PART ONE

INTRODUCTION

The design developed through a series of interventions culminating in the final design presented in Chapter 7 and Chapter 8.

6.5.1 MAJOR DESIGN CONSIDERATIONS

The connection between the outer edges and the interior spaces of the building as part of a transition-oriented area, played an important role in the design process. The introduction of multiple axes crossing through the space became an important design objective to establish transition paths through the spaces. Drawing the energies from the edges of the building into the space became a major force in the design. The approach and circulation routes through the building were used as organisational devices, linking important spaces and zones within the building. Visual continuity was achieved by opening up the existing building and joining it to the new elements.

During the first development stage *the architecture of waiting* was divided into different phases. Each phase represented an important design decision that influenced the overall project, thus establishing the basic framework of the project. Two main principles guided the design. The first consideration was that the building needed to celebrate the act of waiting. The second was to open up the existing structure to improve the permeability of the space thus allowing for greater flow of air and light. It was also important to include facilities that will serve the user during transition. These facilities include waiting areas, retail environments, entertainment spaces, eating facilities and market stalls.

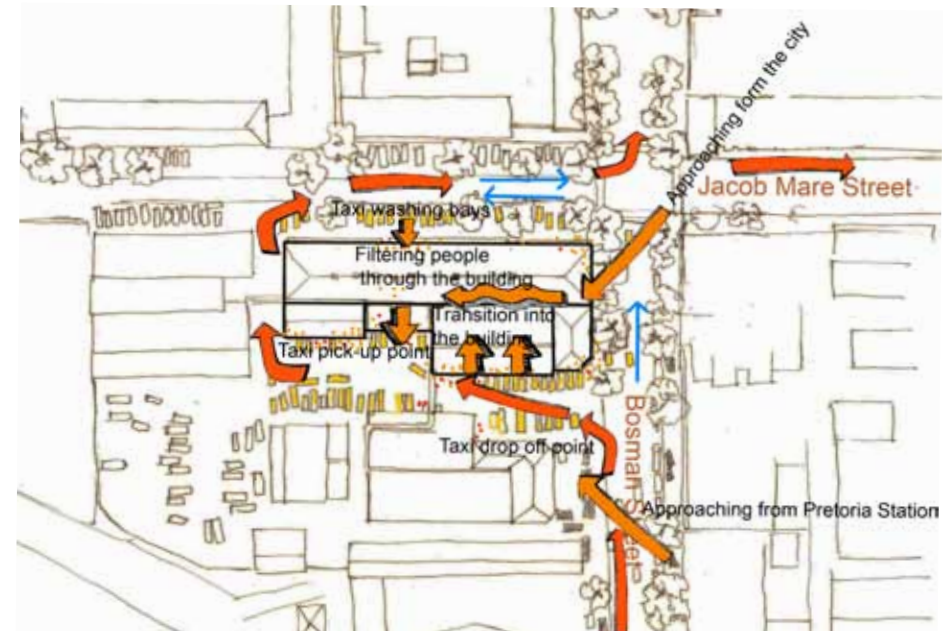


Figure 6.5: Movement diagram

Design considerations

Concept develops from:

SITE CONDITIONS

- Internal axis develops from on-site routes
- People wait on the edges of the building
- The south facade is exposed to the transport activity
- People approach the building from the city
- People approach the building from the train station

THEORY

- Rituals of waiting
- Different kinds of waiting
- The human body and waiting
- Social interaction
- People waiting alone
- People waiting for other people
- Short-term waiting
- Long-term waiting

FACILITATE
WAITING

6.5.2 TYPES OF WAITING






	TYPES OF WAITING	DESCRIPTION	NEEDS Long-term and short-term
	The gazing wait(ee)	Waiting people stare into the distance, absorbed in their own thoughts	Views Quite spaces Protected seating/standing spaces
	The social wait(ee)	People interact and gather in groups	Group seating Courtyards Shading Food court
	The tedious wait(ee)	Waiters get bored easily and are well aware of the time being spent while waiting	Entertainment Interactive elements Reading material Retail
	The active wait(ee)	People run errands, keep busy or linger around	Food stalls Retail environment Storage Various services
	The solitaRy wait(ee)	Time spent alone. Waiters are singled out or prefer waiting in isolation	Quiet spaces Niches Protected seating

Table 6.1: Types of waiting

6.5.3 AXES

With people at the centre, the building is proposed to enfold an open atrium with many converging routes onto it from different public zones. The perimeter is protected from the outside, allowing for an internal street corridor. Three major axes are inserted to establish transition routes through the building. The aim is to improve the current condition of strong division owing to a service core that runs from east to west along the building's centre diverting into a north-south axis.

_The internal street corridor

The internal street corridor creates a double-volume space, which allows light to enter the building and visual connections to be established. The aim is to re-stitch the separate parts of the building together by joining them through opened public zones. Retail stores are placed along the corridor and fragments are lifted out, emphasising the idea of the gaze. The internal corridor allows for vertical attention. It refers to the atmosphere of the internal space of the Madrid-Barajas Airport, of which the monumentality is emphasised through continuous open horizontal and vertical axes.

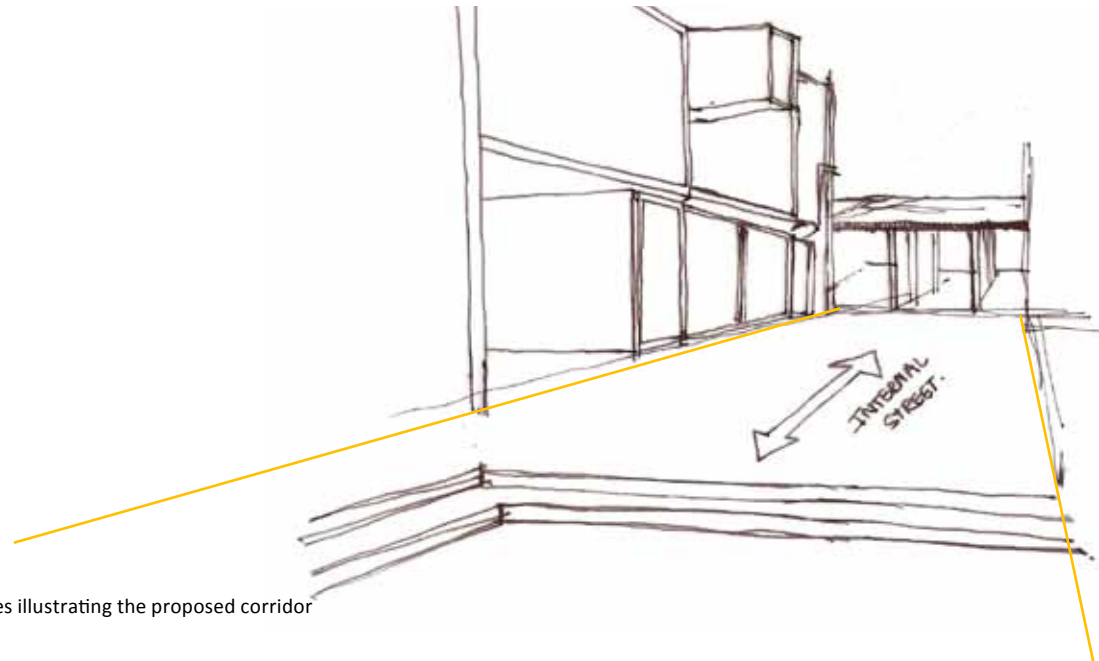
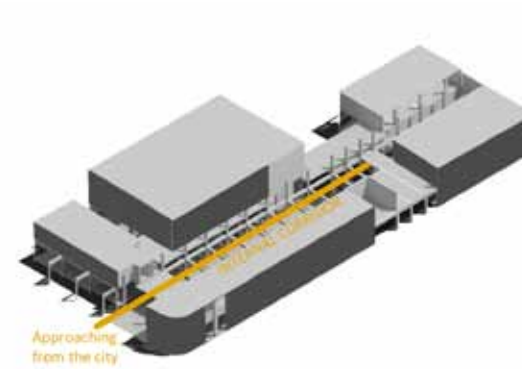


Figure 6.6: Sketches illustrating the proposed corridor



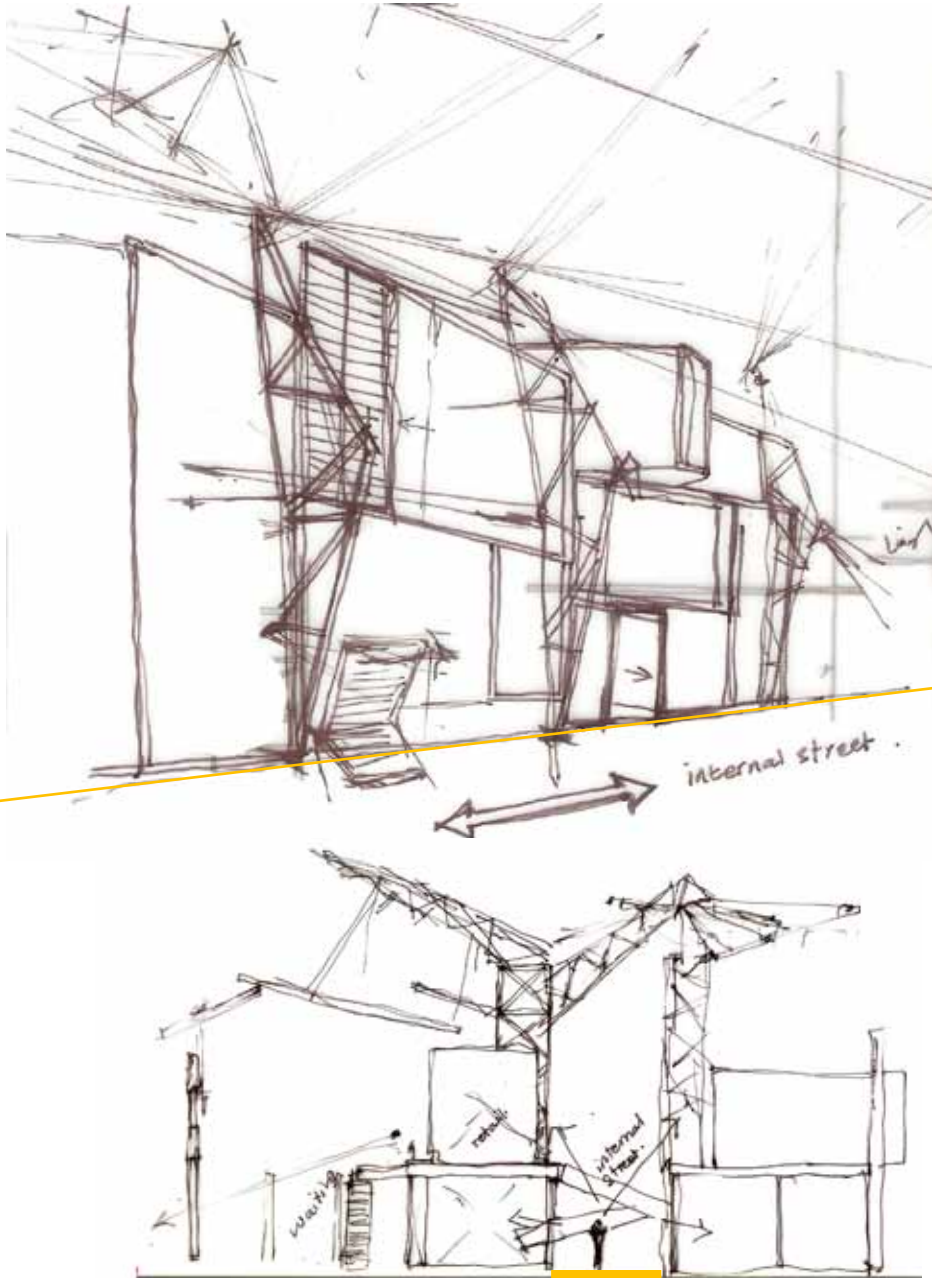


Figure 6.7: Internal model view of Madrid-Barajas Airport

Description: Madrid-Barajas Airport

Location: Madrid-Barajas, Spain

Architect: Richard Rogers Partnership

Date: 2006

Reference: <http://www.richardrogers.co.uk>

The Barajas airport is synonymous with the progression of space for departing and arriving passengers. The wavy roof, covering the full height of the mainstream central space, creates a sense of drama. The building's modular design creates a repeating sequence of waves supported on central prefabricated 'trees'.

_The second route

The second route introduced within the building form a link with the on-site transport activities on the south side of the building. The route is connects to an exit on the north side that allows the user to advance into the city. The route crosses the internal street corridor to form an important intersection. The route establishes the main entrance on the south side, which is accompanied by several existing openings that will serve as drop-off areas to filter pedestrians into the building.

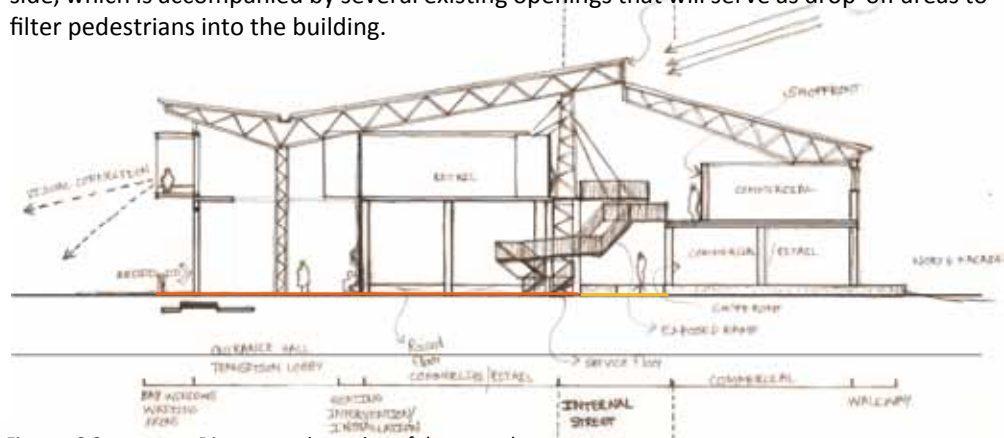
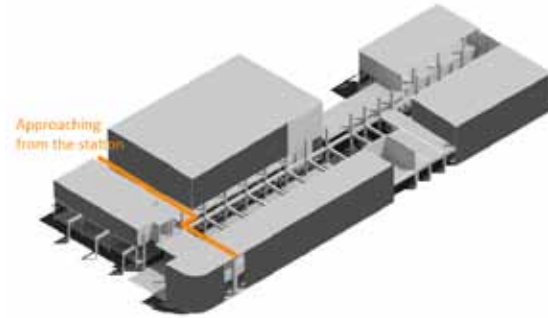


Figure 6.8: Diagrammatic section of the second route

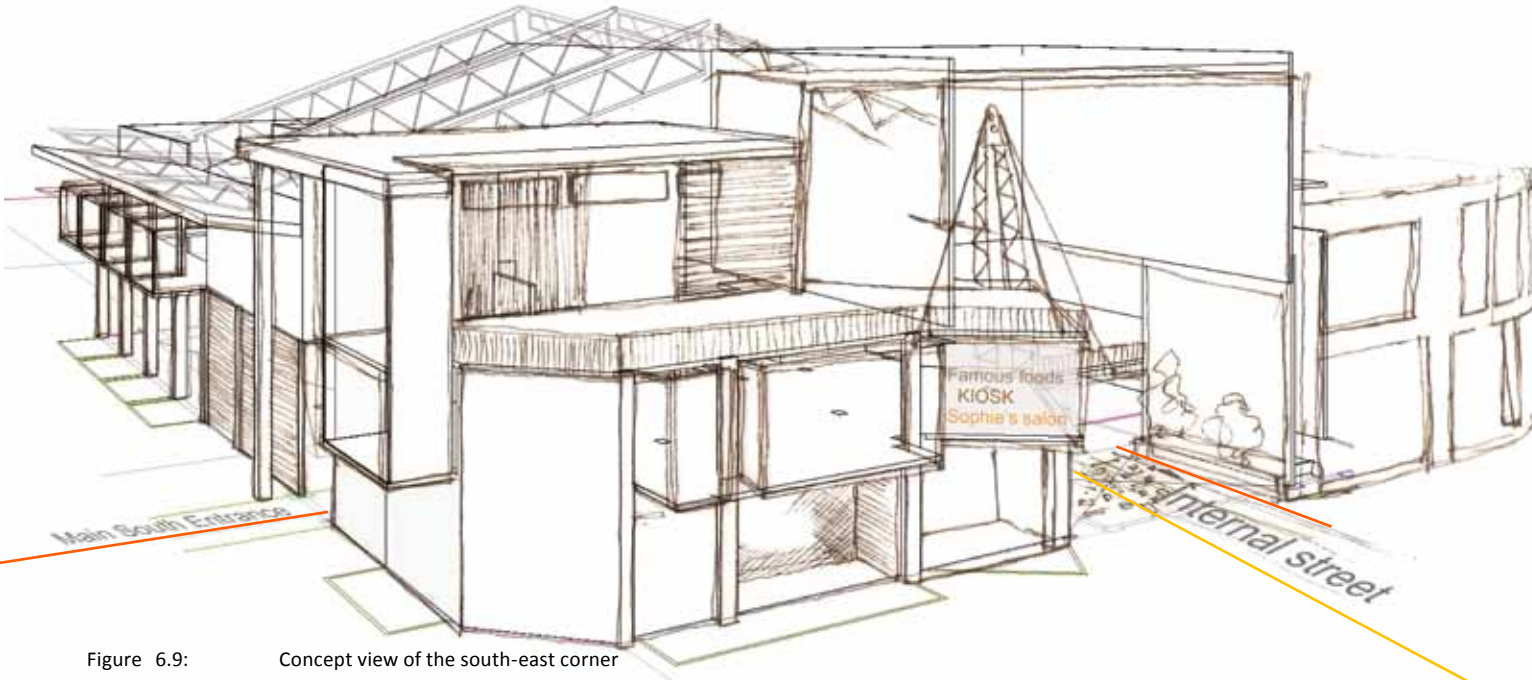


Figure 6.9: Concept view of the south-east corner

_The third route

The third axis is an existing open space within the building, which connects a portion on the south side to one on the north side. The open space forms a unique destination point within the building and can become an open market space. The collage on the right envisions a market space scenario where the stalls form a wall system with separating rib elements. This space is created to accommodate people waiting for longer periods of time, encouraging them to browse around through the open market space.

This cross section runs perpendicular to the internal street corridor, allowing it to extend to an outer courtyard area. These new routes represent the activity of transition, which emphasises movement and conversion between the inner and outer spaces of the building. The building is used as a pause space between the city and various departure and destination points. Each route is introduced to improve permeability from the edges of the building, feeding onto an internal core and drawing people into the spaces by activating the internal zones. The atrium space provides the interior with light and vertical monumentality.

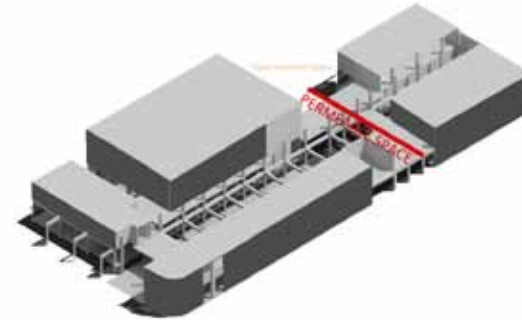


Figure 6.10: Photo of the existing open space



Figure 6.11: Collage depicting a market wall system

6.5.4 ZONES

Three zones were created through the axes developed in the building. The crossings form important active zones, which are accentuated through specific design intentions to reflect a character representative of the experience of waiting.

The first zone (A) forms an entrance on the east side, adjacent to Bosman Street. This entry will be transformed into a terraced area to create spaces for social interaction and gathering. This social zone forms a transition from street level, creating an internal open courtyard leading to a major intersection within the building. From here movement redirects to either continue in a linear manner or turn towards the transition zone.

The transition zone (B) is more expansive, which allows for the users to orientate themselves on arrival and to wait for others. The space is formed near the edge of the building and, as the drop-off area, is dedicated to serve the traveller on arrival.

The third zone (C) acts as a visual link and destination area. This zone flows from the main east-west route diverts onto the north-south axis. This space is mainly adapted for an informal market area. The space again spills out into an open courtyard on the south of the building where the traveller can wait at the pick-up point. This space is created to accommodate people for longer periods of time, with a unique character meant to distract the user from the useless concentration of waiting.

The fourth zone situated on the first floor above the transition zone (B), provides a space for tranquil waiting. Here the user can wait while looking out through bay windows. These can be used as reading areas or quiet waiting spaces. Designed to celebrate the waiter's gaze, the space looks down onto busier zones and connects outside activities to the interior space. The space view towards Freedom Park and Salvokop distracting the waiter from enduring the passage of time.

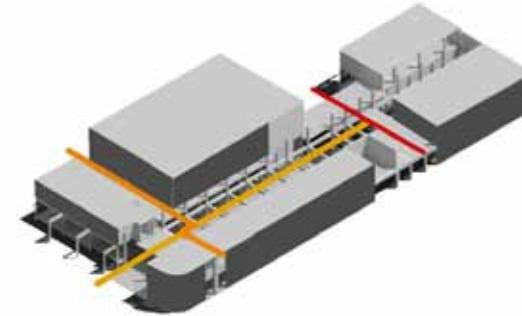


Figure 6.12: The inserted routes

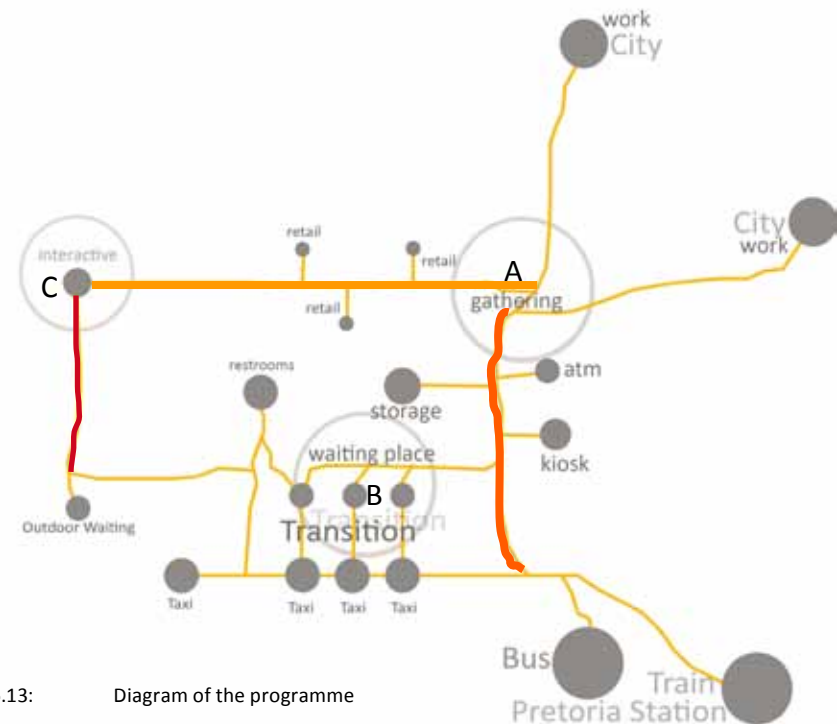


Figure 6.13: Diagram of the programme

6.5.5 SCHEDULE OF ACCOMMODATION

The changing context requires a flexible but grounded approach that will serve the user.

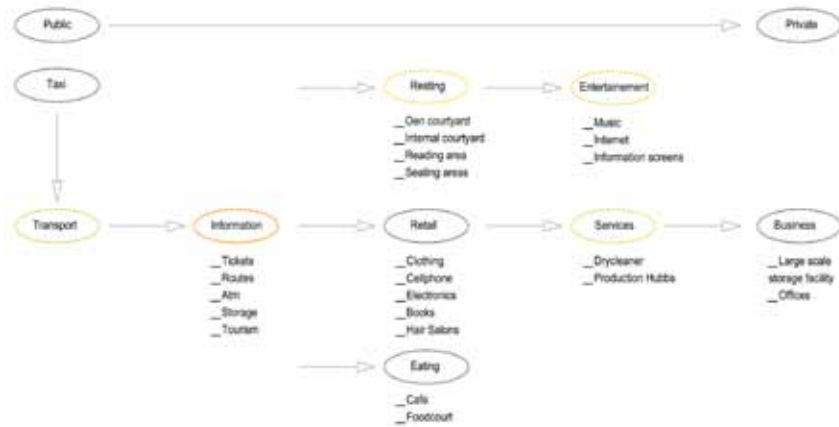


Figure 6.14: Accommodation diagram

6.5.6 CONCEPT BUILDING FRAMEWORK

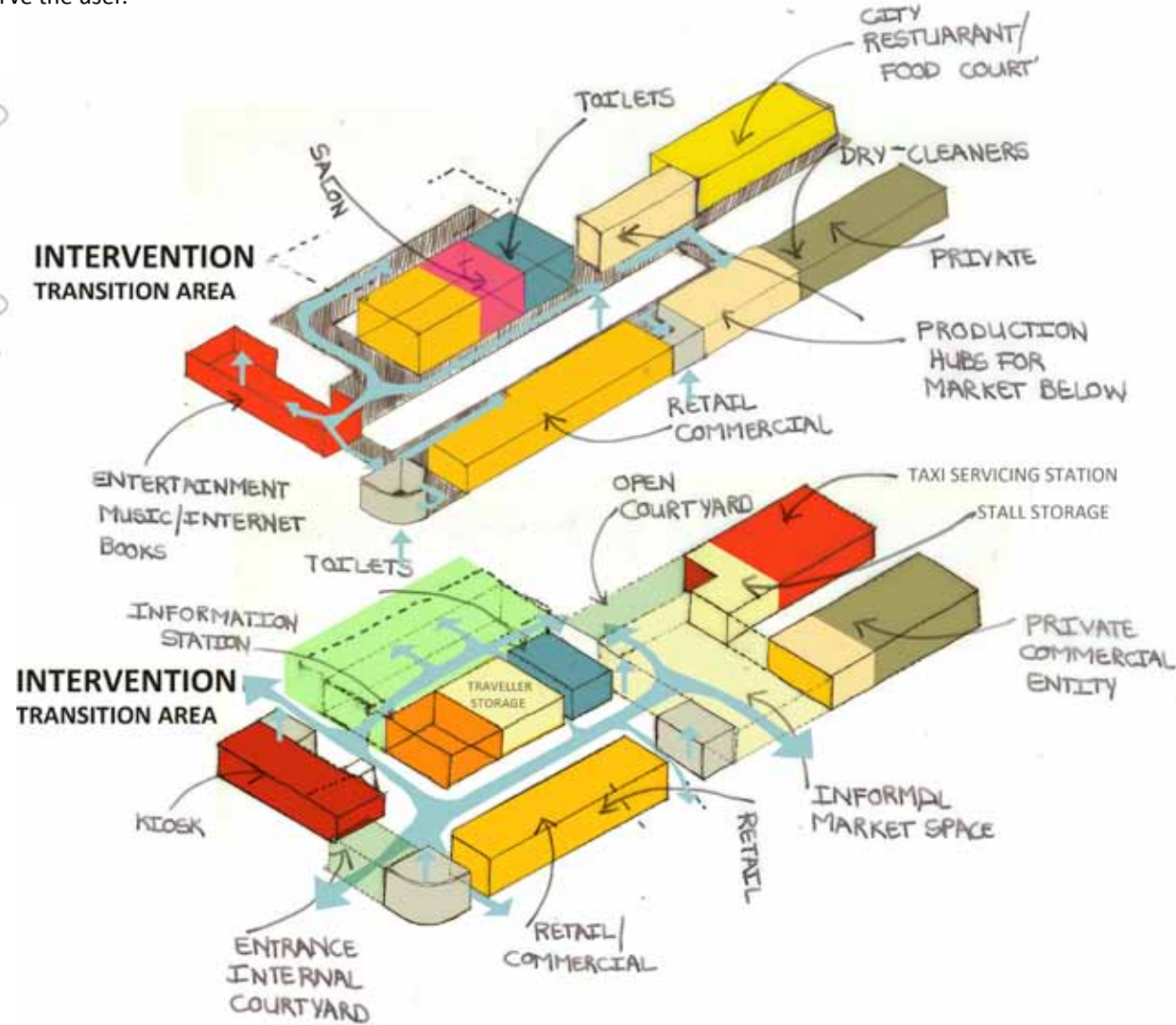


Figure 6.15: Spatial layout of ground and first floors

6.5.7 CONCEPTUAL SPATIAL DESIGN

The internal corridor forms an important gateway into the building as a main entry point from the city. A corridor with permeable, such as this one, boundaries allows people to see what is going on as they move through the space. This creates opportunities for contact and interaction, transforming the route into a lively, stimulating journey. The corridor progresses from a public zone towards a more private area. The permeability of the route allows the user to move to other major zones in the building.

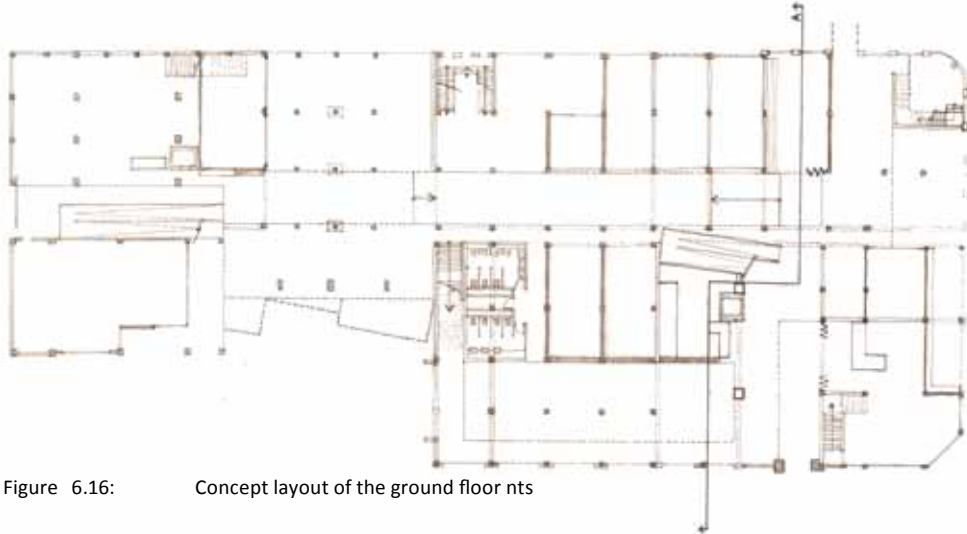


Figure 6.16: Concept layout of the ground floor plans

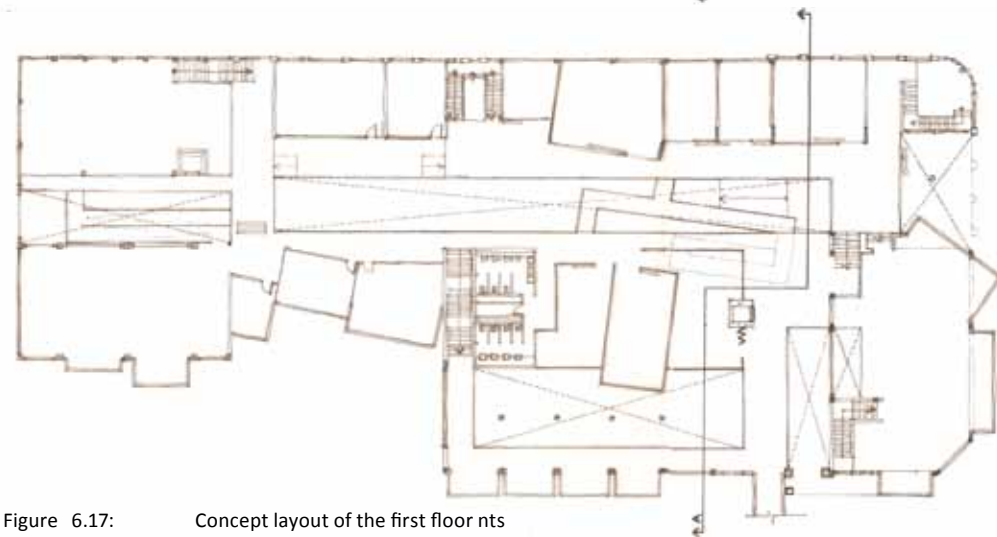


Figure 6.17: Concept layout of the first floor plans

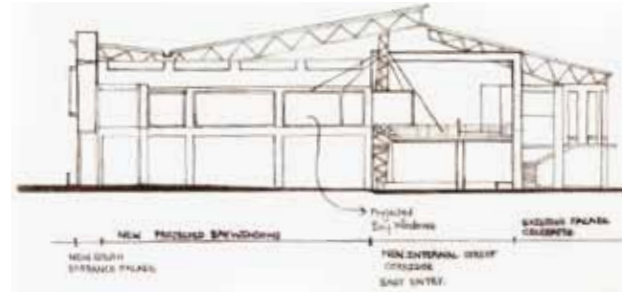


Figure 6.18: Concept sketch of the east facade

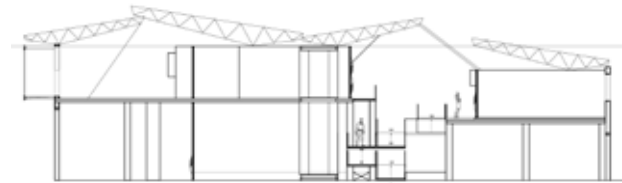


Figure 6.19: Concept section



Figure 6.20: Concept view

6.5.8 INFILL ELEMENTS

Architecture that transforms within a social context relies on a host, preferably including both professional bodies and local participants, to provide for a rich outcome. The host building serves to emphasise the newly layer. Instead of trying to conform to an order, the design aims to use infill elements to complete missing parts and voids of the structure. The new infill elements create an interesting new order where the pleasure lies in the fragments that collide and merge with the existing. The user experiences the presence or absence of pieces of the existing building that have previously been subtracted or ruined. These pause spaces distract and halt the viewer to engage with the particular. The fragmented units form a major part of the design as they capture the essence of waiting.

The lingerers Sabbath eyes lift these particulars momentarily out of their evanescence (Schweizer, 1998:80).

As stated earlier, waiting is sometimes a state that allows a person to drift between the *whole* and *the parts*, drawing attention to the particular. The aim is to include this theory of focused attention in the design by allowing elements to stand out as fragments of visual attention. This supports the idea that parts of the new layers become emphasised where the units attach to the envelope.



Figure 6.22: Collage of an insertion

Figure 6.23: Thumbnail sketches

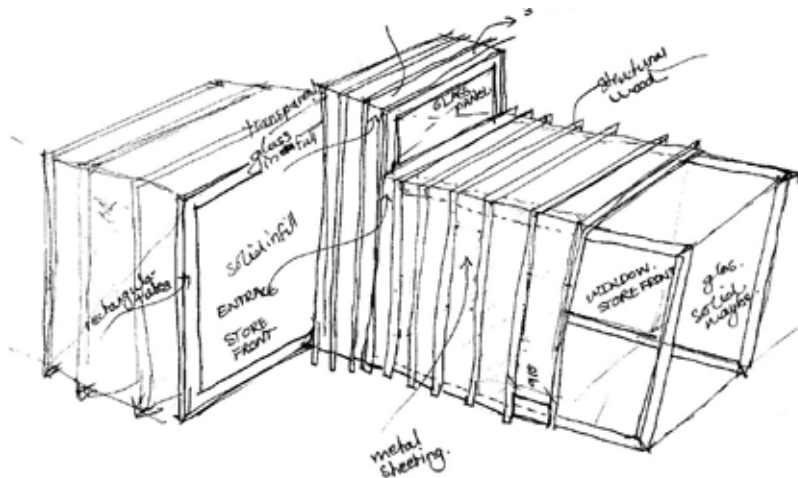
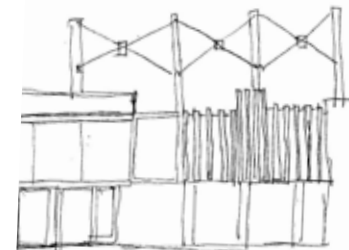
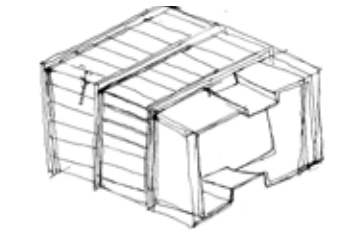
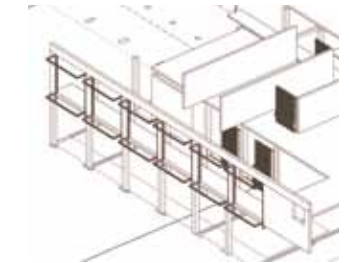
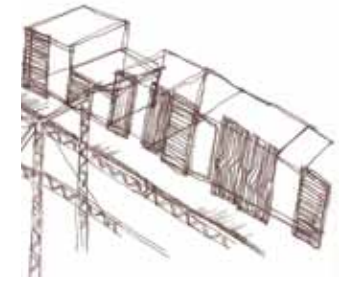


Figure 6.21: Conceptual sketch of a contained unit

'Fragment' is an architectural term to refer to an incomplete element that has survived from the whole, or something that can be reassembled into a mosaic of new expression (Porter, 2004:82). In this case, the fragments are meant to form separate units that serve as infill, completing the whole and forming a collage.

An infill structure can become a public meeting place or a market unit within the relentless traffic environments. It can become a fragment between work and home, a place for people in transit that merely supports the journey, a quick space of escape and rest in a time of waiting.

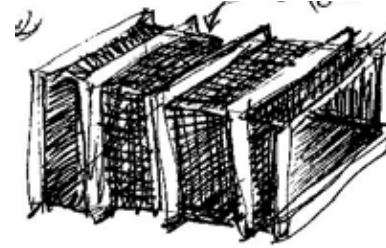


Figure 6.25: Ribbed unit

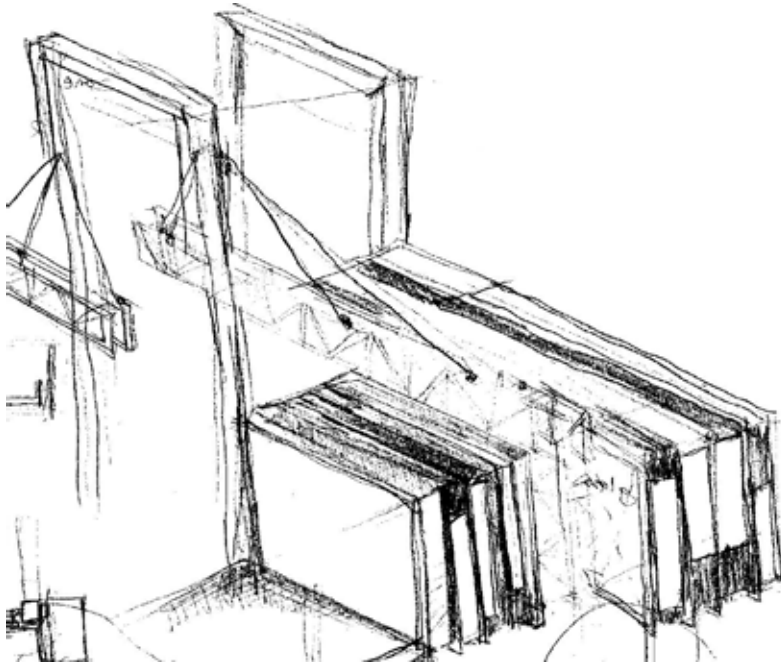


Figure 6.24: Sketch of contained (1)

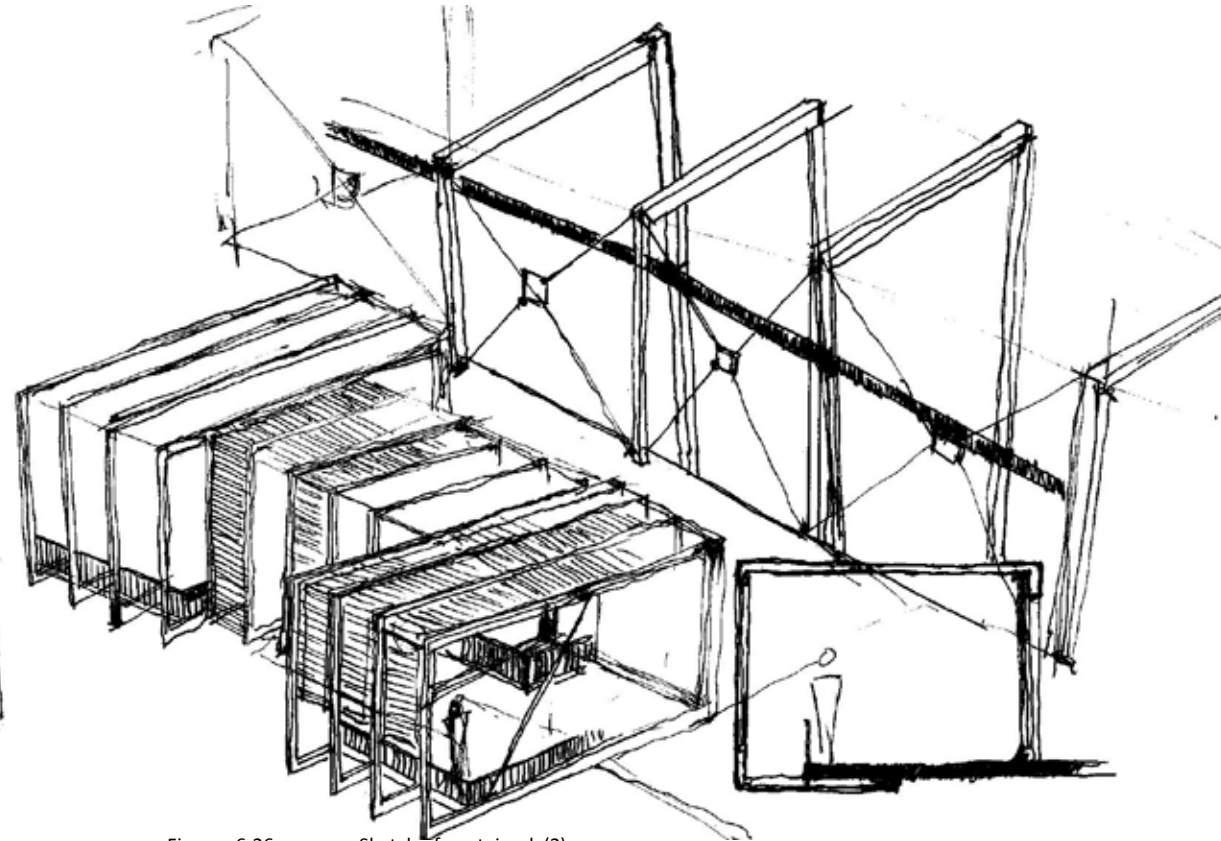


Figure 6.26: Sketch of contained (2)

6.5.9 RHYTHM

The design interprets lines as a form of rhythm and as a typology that will be used within the design, compliment the interior spaces. Certain materials are applied to create an effect of rhythms, continuing in lines to emphasise certain elements, or to map direction through the building. The rhythm is applied through 'translation symmetry'. As previously discussed, the translation of elements in one direction is found in solemn rows and the succession of repeated elements (Williams, 1998:3).

Similarity architecture results in a high degree of order within an architectural design and lends unity to a composition (Williams, 1998:3).

Since waiting subconsciously influences one's sense of time, lines and rhythm are introduced as typologies within the design, forming an important unfolding sequence that paces the user through the space. While waiting, one feels tormented by time; time seems to pass slowly and therefore the design attempts to create pauses and accelerations.

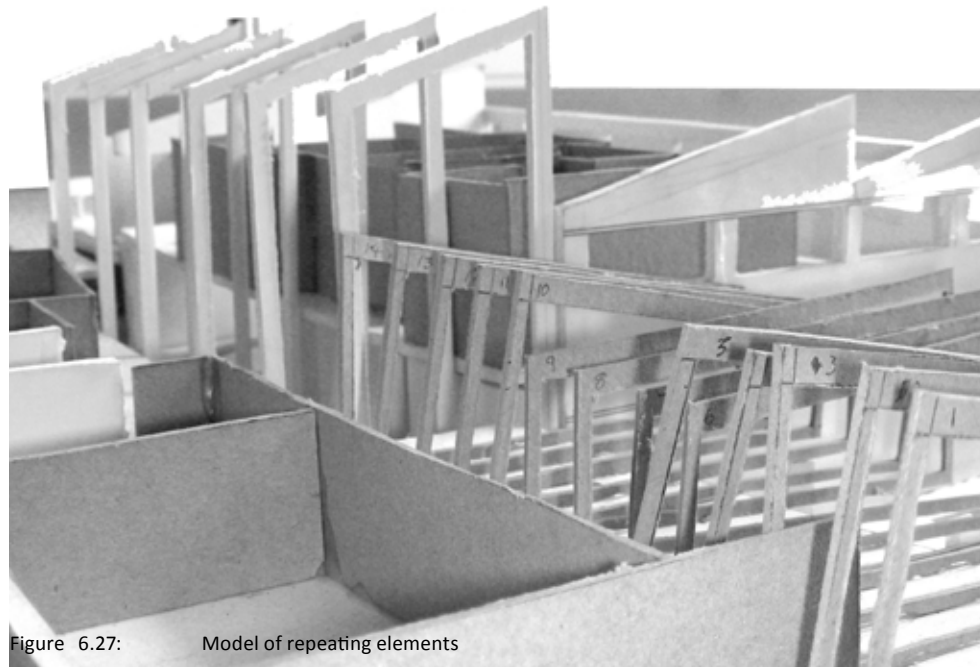


Figure 6.27: Model of repeating elements



Figure 6.28: Exterior of Madrid-Barajas Airport

Description: Madrid-Barajas Airport

Location: Madrid-Barajas, Spain

Architect: Richard Rogers Partnership

Date: 2006

Reference: <http://www.richardrogers.co.uk>

The terminal building takes up more than one million square metres and handles more than 35 million passengers annually. The terminal features a clear progression of spaces for departing and arriving travellers. Prefabricated steel elements form waves in repeating sequences. The roof is punctuated by roof lights, which provide carefully controlled natural light throughout the terminal. Internally the roof is clad with bamboo strips, giving it a seamless appearance. A simple palette of materials directs the overall design.

The design follows strong rhythmic patterns, allowing for continuous movement (see translation symmetry). This idea will be translated and implemented in the proposed project as a form of regulated movement to allow for slower progressions and faster routes.

6.6 CONCEPT DEVELOPMENT: PART TWO

6.6.1 PROGRAMME AND SPATIAL ARRANGEMENT

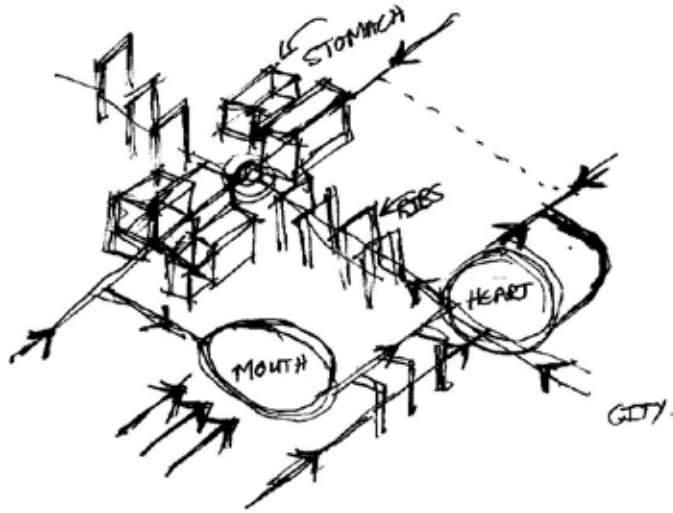


Figure 6.29: Parti diagram of the routes

Jacob Marè Street



Figure 6.30: Ground floor organisation plan nts

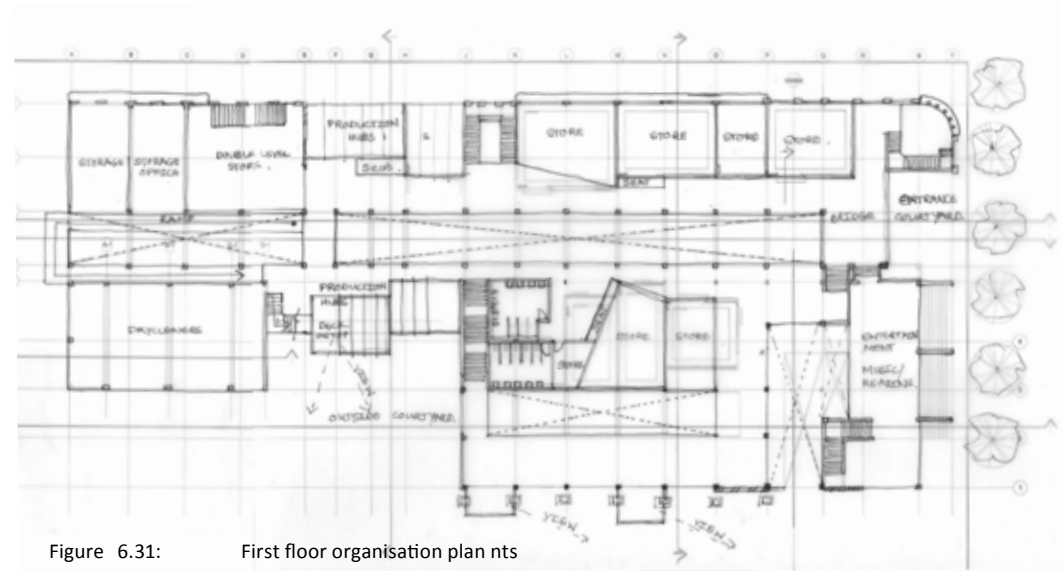


Figure 6.31: First floor organisation plan nts

6.6.2 DEMOLITION

Parts of the building will be demolished and stripped back according to the routes that were identified within the building. The major contribution of the demolition is to allow different parts of the building to connect to each other and to bring light into the interior of the building. The demolished parts are indicated in orange.

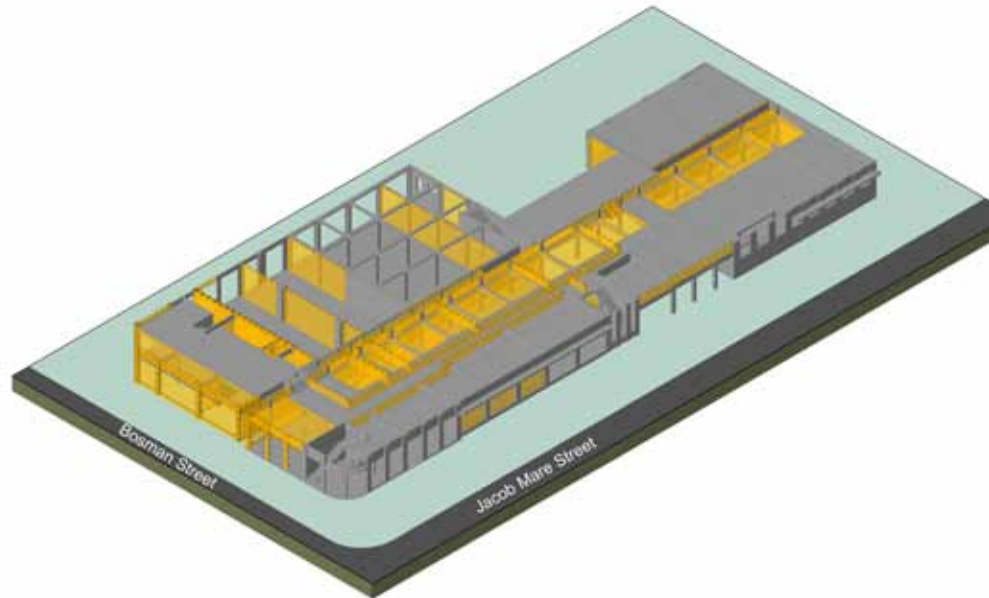


Figure 6.32: Parts on ground level marked for demolition

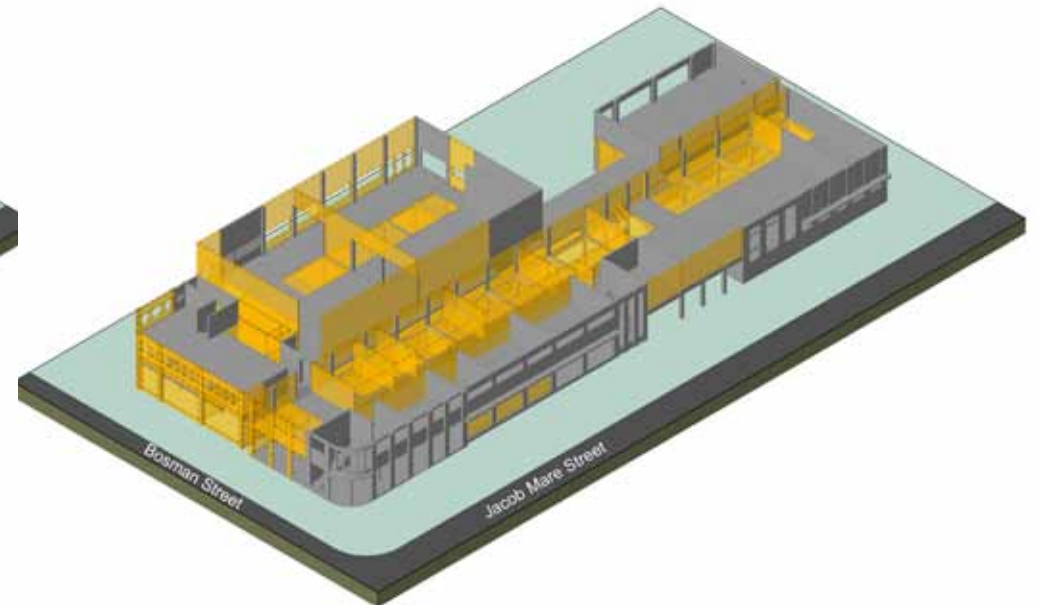


Figure 6.33: Parts on the first floor marked for demolition

6.6.3 CONCEPTUAL DEVELOPMENT OF THE SOUTH-EAST FACADES

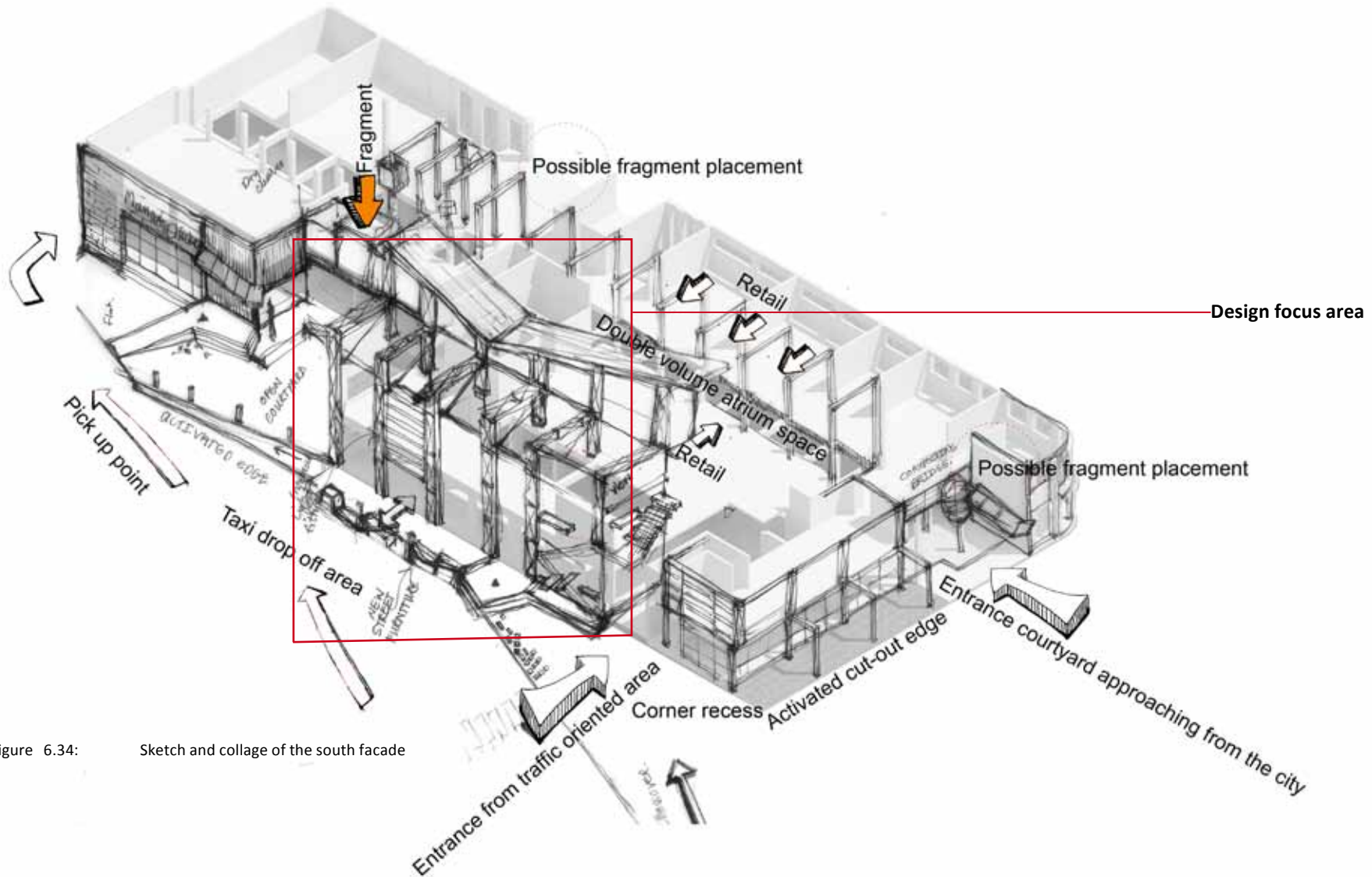


Figure 6.34: Sketch and collage of the south facade

6.6.4 CONCEPTUAL REASONING OF THE SOUTH EDGE CONDITION

The south area of the building is a highly charged environment, which seems necessary to be reinterpreted in order to assist the city dweller in travelling. The edge is in need of an insertion that can house people on the move and people waiting. The aim is to accommodate the transitional activities better through the insertion of a new element. Multiple layers of height and depth will help transform this edge into a visual experience that extends beyond the exiting boundary.

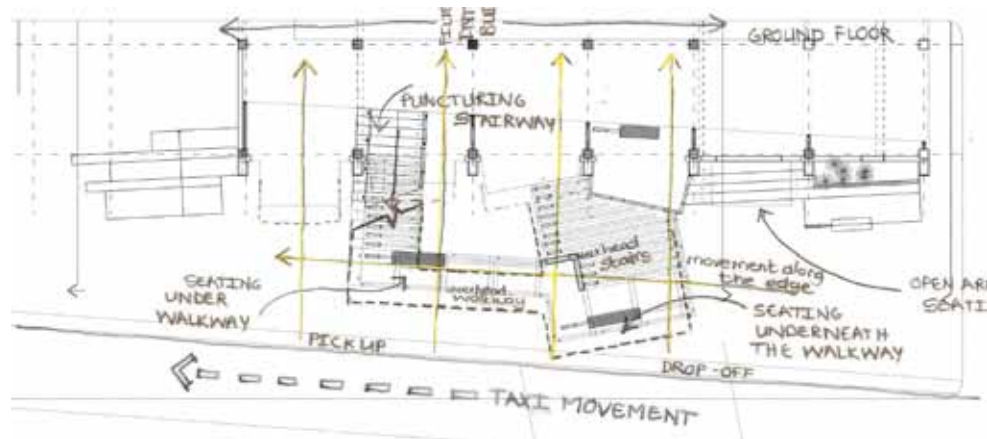


Figure 6.35: First floor south edge articulation

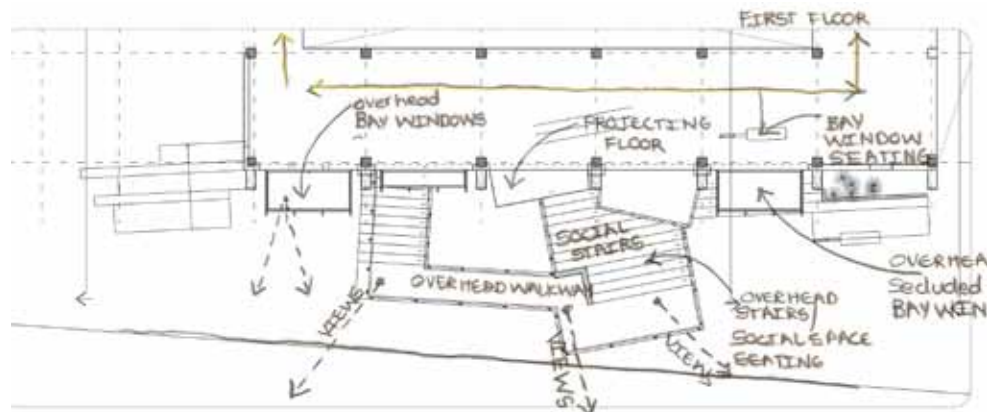


Figure 6.36: Ground floor south edge articulation

People wait differently at different times; peak-time travellers often want to stay near the transport zone in order to depart on time. This specific building has a very important edge, previously identified as the transition zone, which is the closest to the taxi drop-off zone. People on this side of the building want to stay close to the edge in order to be ready for departure.

The design attempts to form a symbiotic relationship with this edge by inserting elements that can facilitate this type of waiting. The intervention attempts to help complete and rejuvenate the existing building.

The insertions are an attempt to form an interplay with the edge, extending it from the exterior towards the interior. This zone is an example of how interior architecture can contribute to the completion of space beyond the limits of what is seen as interior space. The insertions attempt to both extend beyond and penetrate the skin of the building to form a unique transition area. Currently this interface of the building is perceived as a strong boundary, which does not serve the meaning of waiting. Waiting as a social activity can be supported by different elements that provide necessary amenities such as shading, seating, covered spaces, social spaces, niches, viewing platforms and playful spaces.

The project merges exterior and interior dimensions, and the perception of a boundary is challenged. By transforming a boundary into a sculptural, active edge, an ordinary everyday space is transformed which brings art into public space. Making this very ordinary everyday space into something that is sculptural brings art into the public space. Enclosed interior urban settings should ideally spill out beyond the edges of buildings and extend onto the sidewalk to create a vibrant public space.

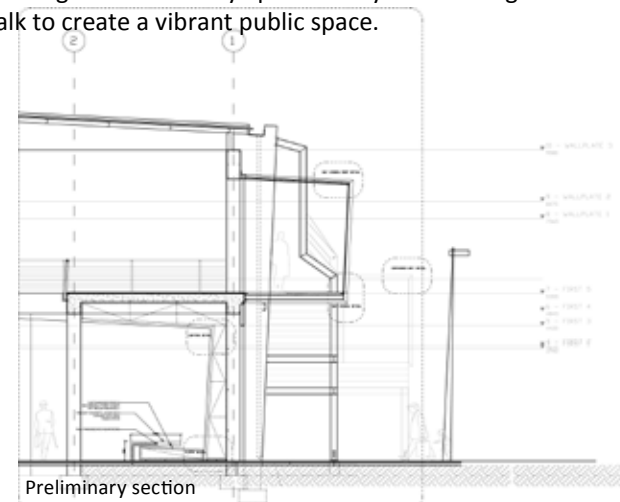
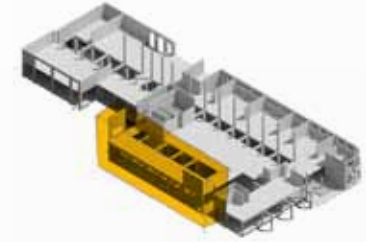


Figure 6.37: Preliminary section

The design represents a transient public space leading to and puncturing an existing building, thereby becoming a spatial catalyst that encourages social activity and improves the fracture between mobile space and urban building limits.



Insertion of a new skin that merges, separates and punctures the existing facade, creates space for in-between stairs and walkways that allows an active edge to develop.



Figure 6.38: Image depicting an activated edge

6.6.5 PRELIMINARY DESIGN INTERVENTION

The intervention entails an infill that establishes a link with the existing facade of the building by placing it into a hierarchy of spatial relationships. The interface of the building will form an interplay of juxtaposed, attached, detached and puncturing elements.

A building is most often thought of as something which turns inward -towards it' rooms. People do not often think of a building as something which must also be orientated towards the inside (Alexander, 1977:753).

Christopher Alexander (1977:753) states that the building edge should support life, which can then activate the front. The user can then approach the building from multiple angles, and not only through its entrance (Alexander, 1977:753). Stairs form a unique architectural element that can be used as a socialising instrument. Transition spaces are places of diverse cultures and influenced by habits and routines. Thus, the facade of the building becomes activated, creating a defined edge and allowing for a buffer zone.

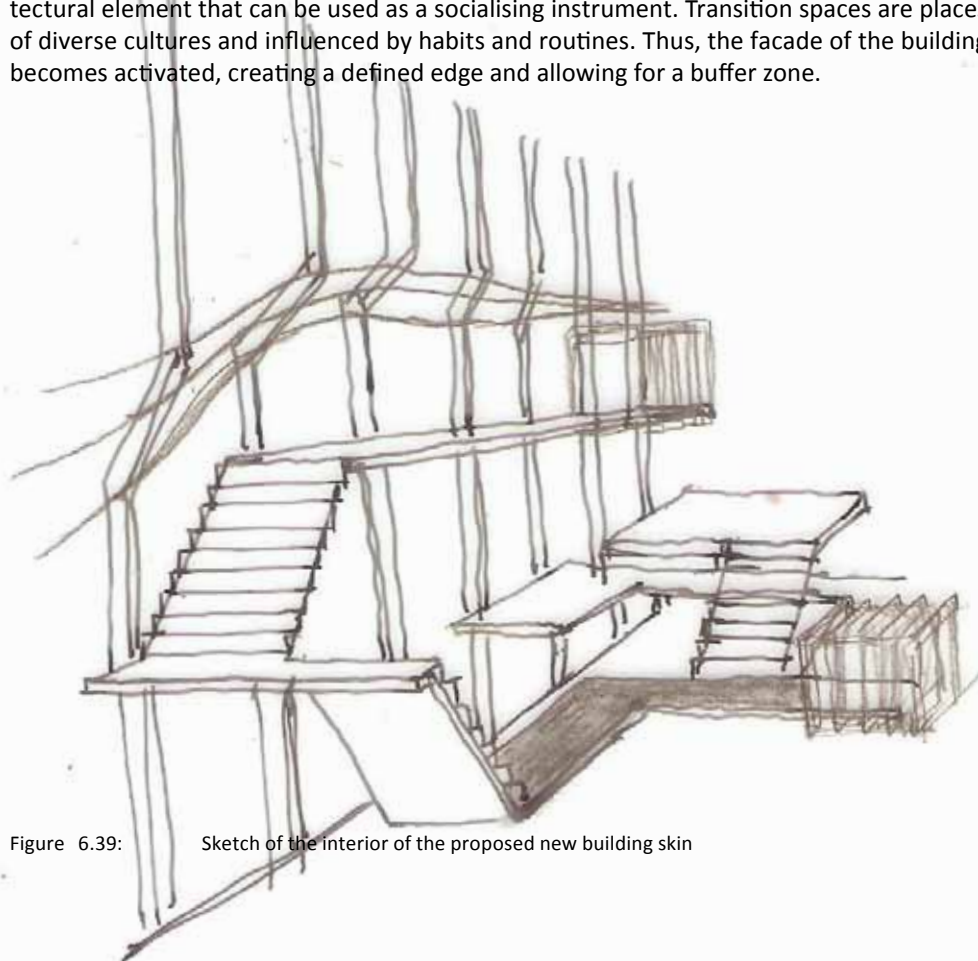


Figure 6.39: Sketch of the interior of the proposed new building skin

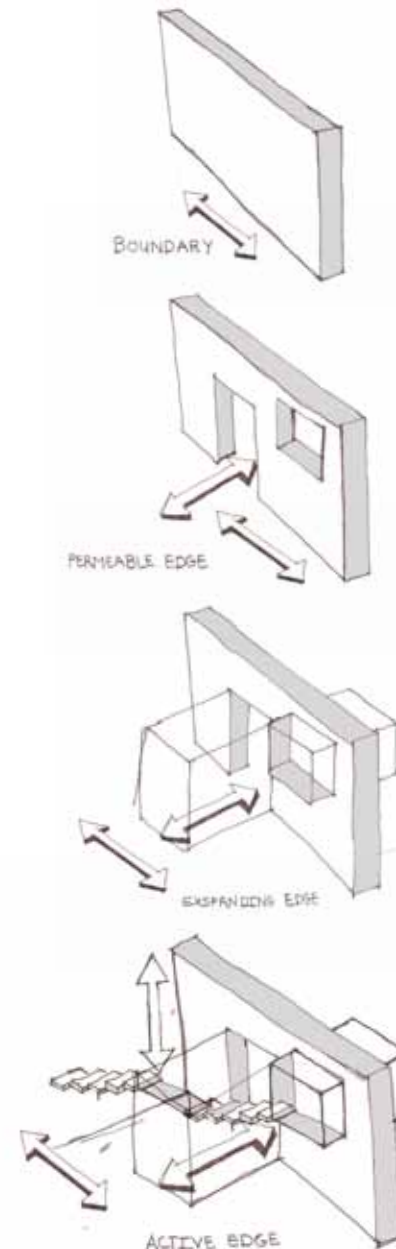


Figure 6.40: Diagram showing activation of the edge

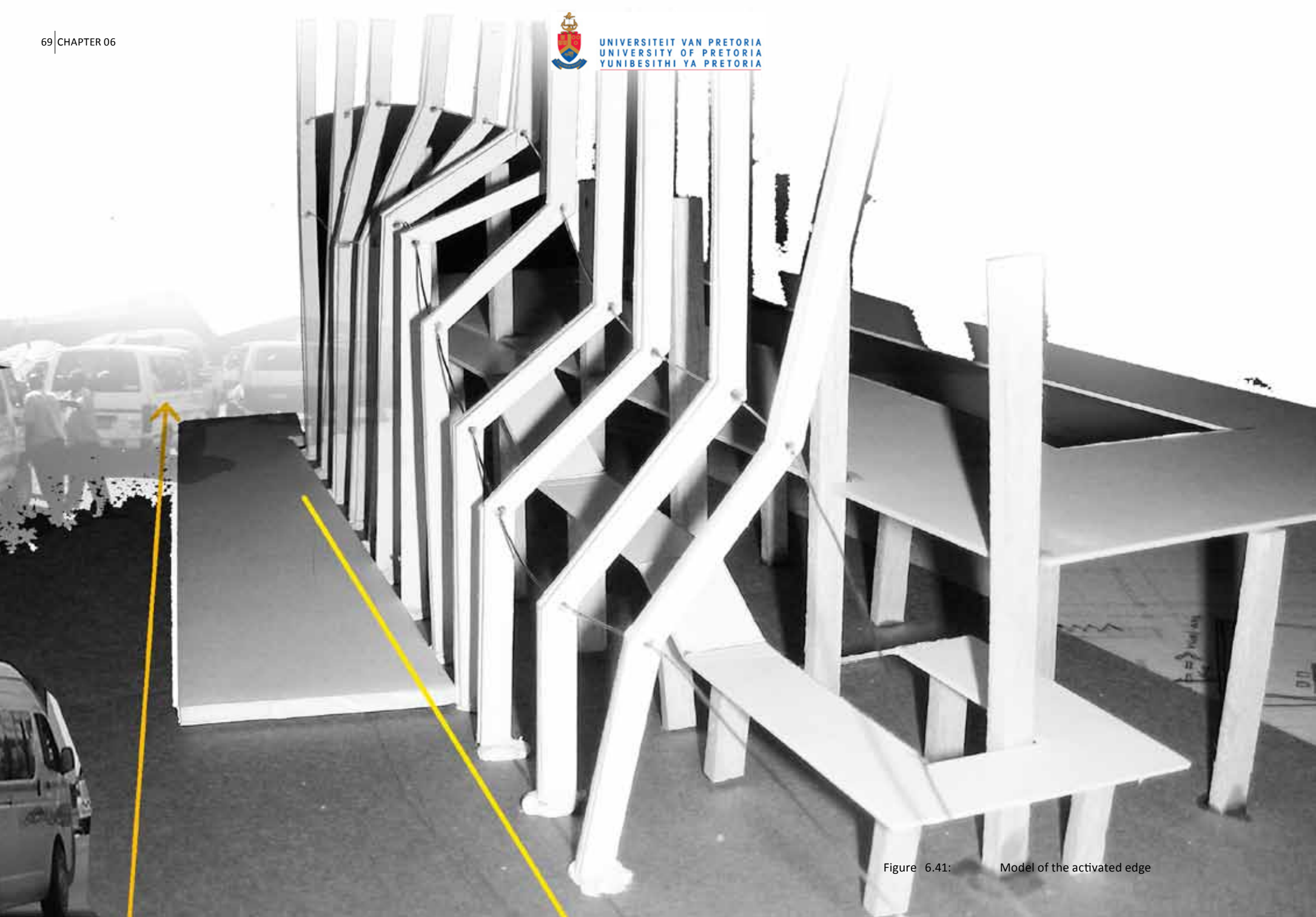


Figure 6.41: Model of the activated edge

The concept introduces lines that imitate the flow of the vehicles entering the site, drawing people into the area by activating the edge. The new extended translucent building front creates an opportunity for staying near the edge. The newly added facility will include seating and viewpoints to make the stay comfortable. The new extended face grows from the existing facade, rendering the insertion a dramatic connection between the old and the new. Contained spaces form part of the inserted walkways to create condensed yet relieved spaces.

The platforms and walkways that project through the surfaces are employed to blur the edges of the space. The new curved layer or skin masks the existing facade and elements such as stairs and walkways extend both vertically and horizontally to create different levels and compositions of space.

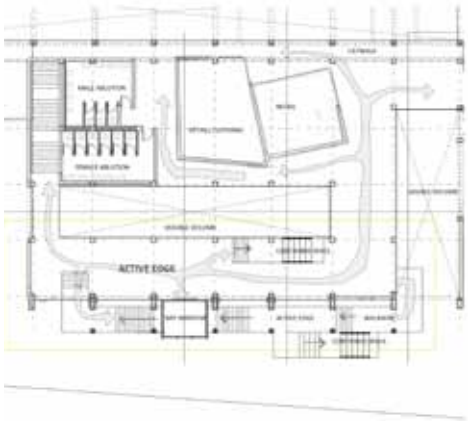


Figure 6.42: Curved new interface

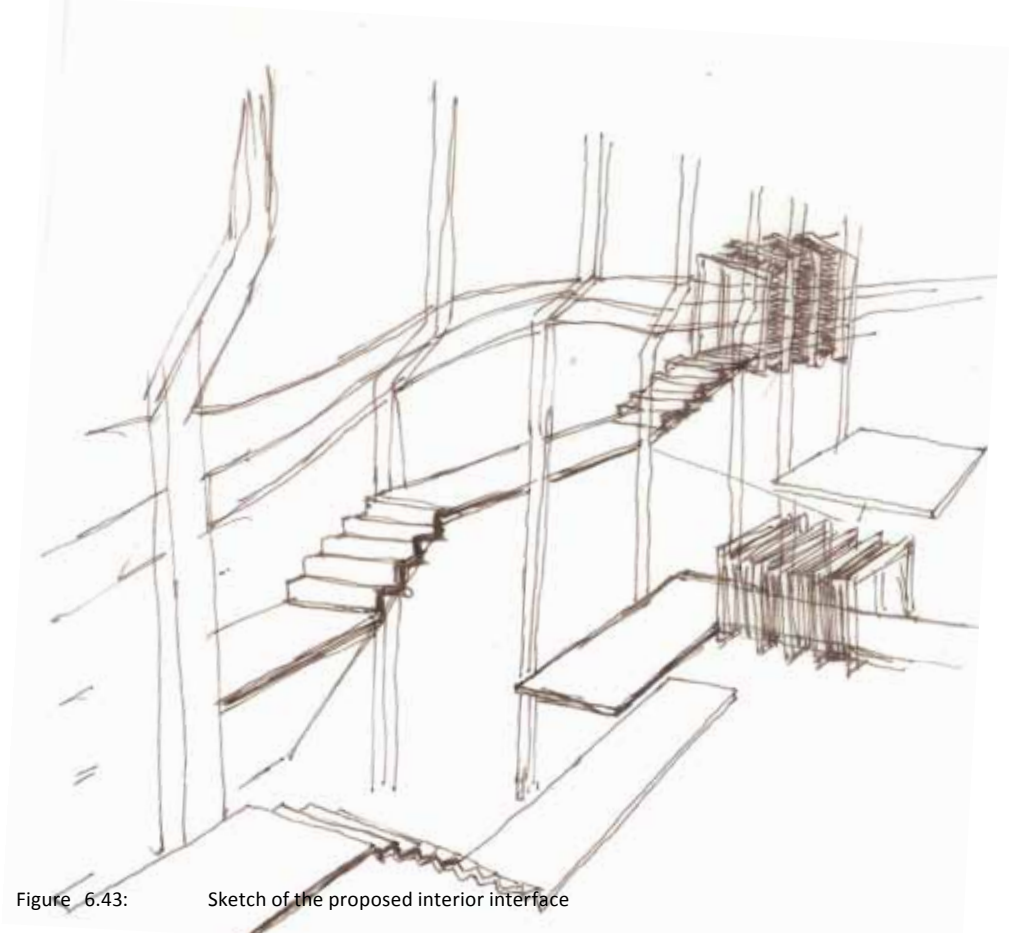


Figure 6.43: Sketch of the proposed interior interface



Figure 6.44: Model of the repetitive elements



Figure 6.45: Facade view

6.6.6 TECHNOLOGICAL STRATEGY

The intention of technological solutions aim to extend the idea of new elements filling in the empty spaces of the building. Therefore elements are designed to act as loose components that are strategically placed within the building. Elements are defined by repetition and lines to create visible ribs. Solutions with technical detail aim to complement this idea.

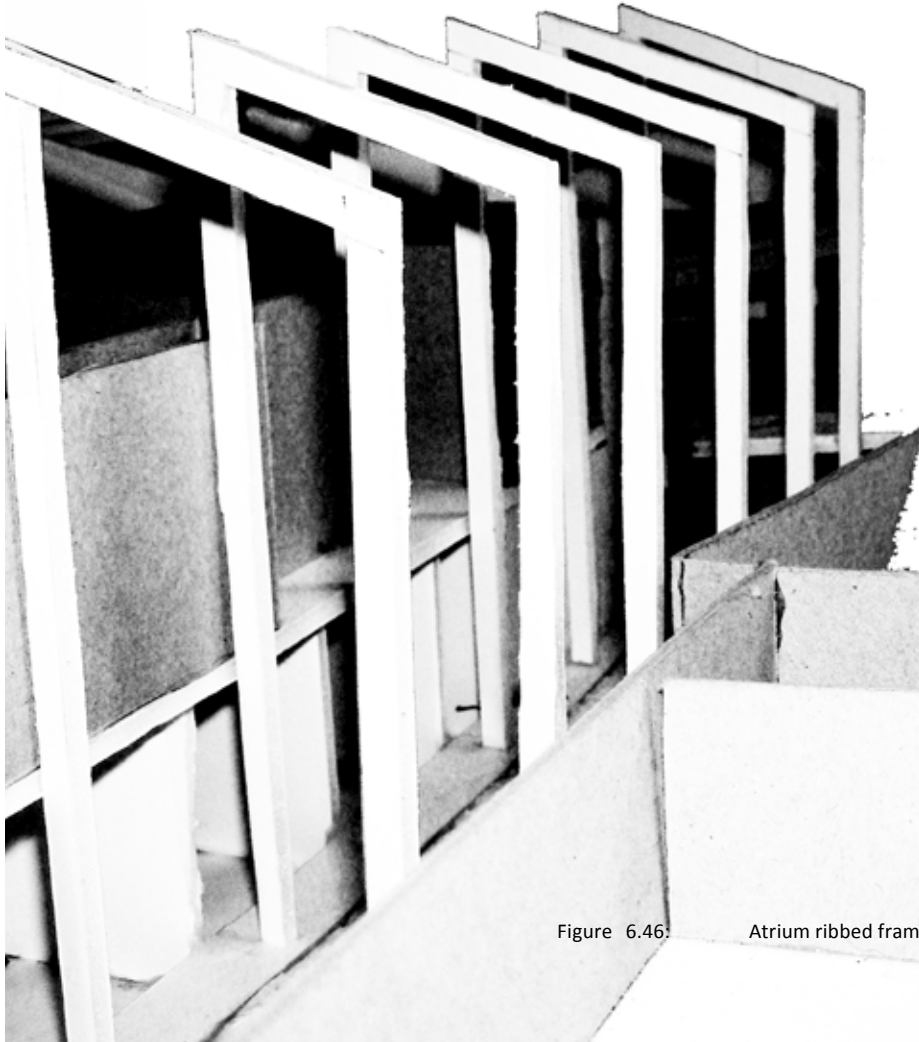


Figure 6.46: Atrium ribbed frame

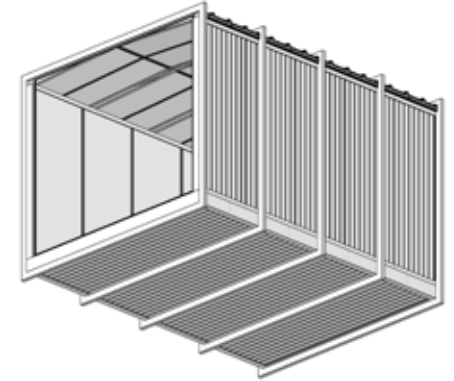


Figure 6.47: Conceptual contained rib unit



Figure 6.48: Ribbed ceiling model exploration



Figure 6.49: Section exploring the ceiling system



Figure 6.50: Ribbed ceiling exploration



Figure 6.51: Ribbed ceiling view

Description: Rosso Restaurant

Location: Ramat Yishay, North Israel

Architect: SO Architects

Date: 2009

Reference: <http://www.greatinteriodesign.com>

The ceiling design was inspired by the surrounding area and reminds of the local geography. The panels are made up of steel structures covered with painted wood.

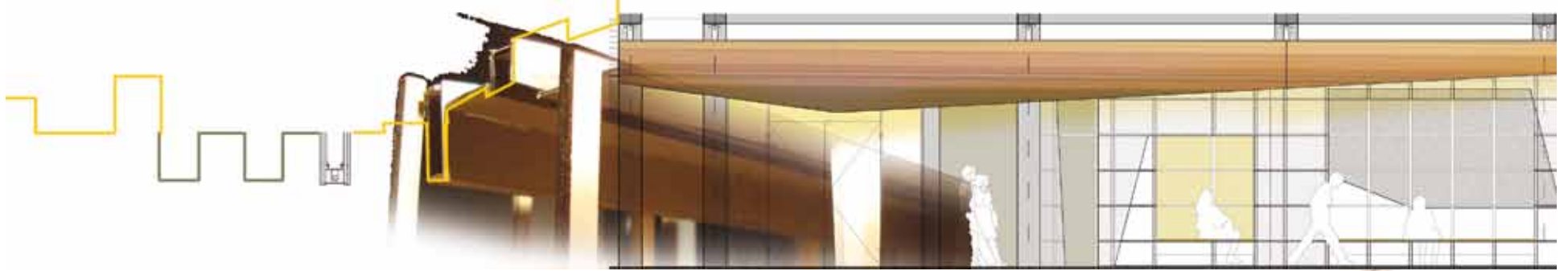


Figure 6.52: Concept design impression of a rib ceiling

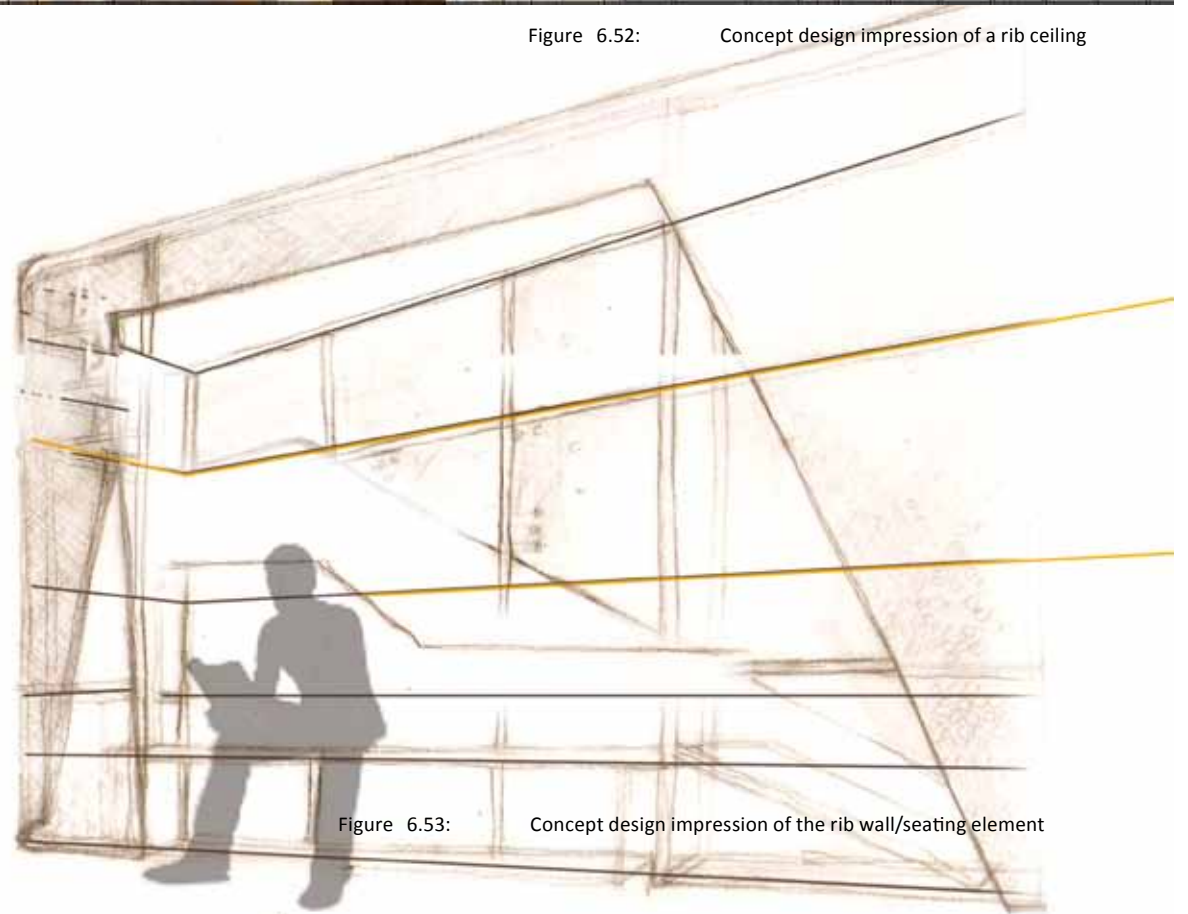


Figure 6.53: Concept design impression of the rib wall/seating element

6.7 CONCEPT SUMMARY

The spaces of the building are divided into three major areas: the entrance meeting courtyard (gathering), the transition zone (transition), and the market zone (active), all joined by an open atrium corridor. Through subtle variations and differences in density, the sequences add to the rhythms of the building and provide various, environmental experiences. Newly inserted elements that provide new facilities assume visual intervals, which celebrate the new infill and differentiate between new and existing. The building becomes a rearranged urban space that offers a high degree of comfort to its users by being sympathetic to the person who waits. By allowing the existing culture to filter through, the building forms an instrument for the rituals of the site. The space emerges from an internal courtyard, which encourages flow through different internal spaces. A continuous film of improvements fills the spaces with modifications and inventions. The building is a social condenser that provides spaces of public interaction in a secure and protected environment for exposed individuals within the city.



7. DESIGN DEVELOPMENT

INTRODUCTION

This chapter distills the key design intentions extracted from previous design explorations in order to reveal the overall project. Although the focus is on the infill elements that form the major intervention introduced into the building, the architectural development and alteration of the building itself formed a major part of the design. The infill elements comprises of a wall/seating system, a feature staircase, balustrade element and a seating intervention.

7.1 FINAL DESIGN

7.1.1 DESIGN MANIFESTO

The building environment is the threshold between man and his surroundings. The architecture should engage with it's users providing facilities which is in support of the specific needs.

7.1.2 DEMOLITION

The original building form and identity is preserved with only the essential walls removed to accommodate new functions. As stated before, the chosen building and site form the backdrop of the design. The existing retained structure comprises mostly of primary concrete column-and-beam structure which is layered with brick walls and facades. The north facade is preserved to celebrate the original character of the building. The south edge of the building is altered to promote transition, the edge itself is stepped to enhance movement creating activity corners. The east facade is partly set back to form the major east entry point from the city. The entrance on the east form steps that allow seating and social gathering space. The central space of the building is opened up to introduce a atrium space where a new rib frame structure is visible from the outside. The designed routes within the building established the base for the demolition of certain parts (see Chapter 6). The insertion of new routes that merges, separates and punctures the existing facade, create spaces for new stairs, walkways and activity points that allow an active edge to develop. The building diagrams on the right reveal the parts that are demolished, indicated by the orange layer.

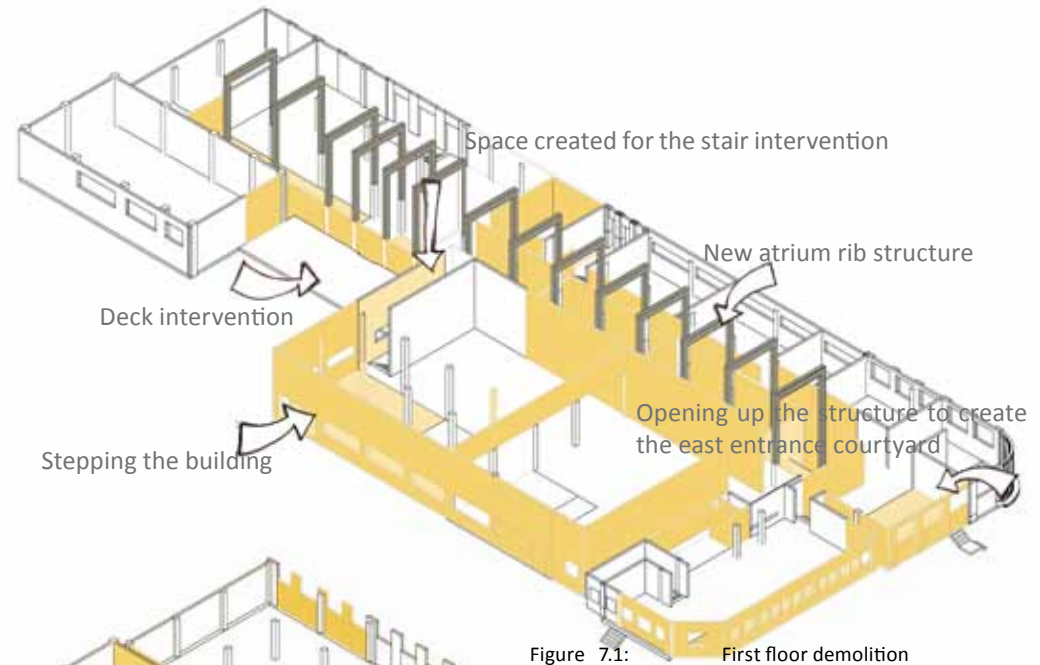


Figure 7.1: First floor demolition

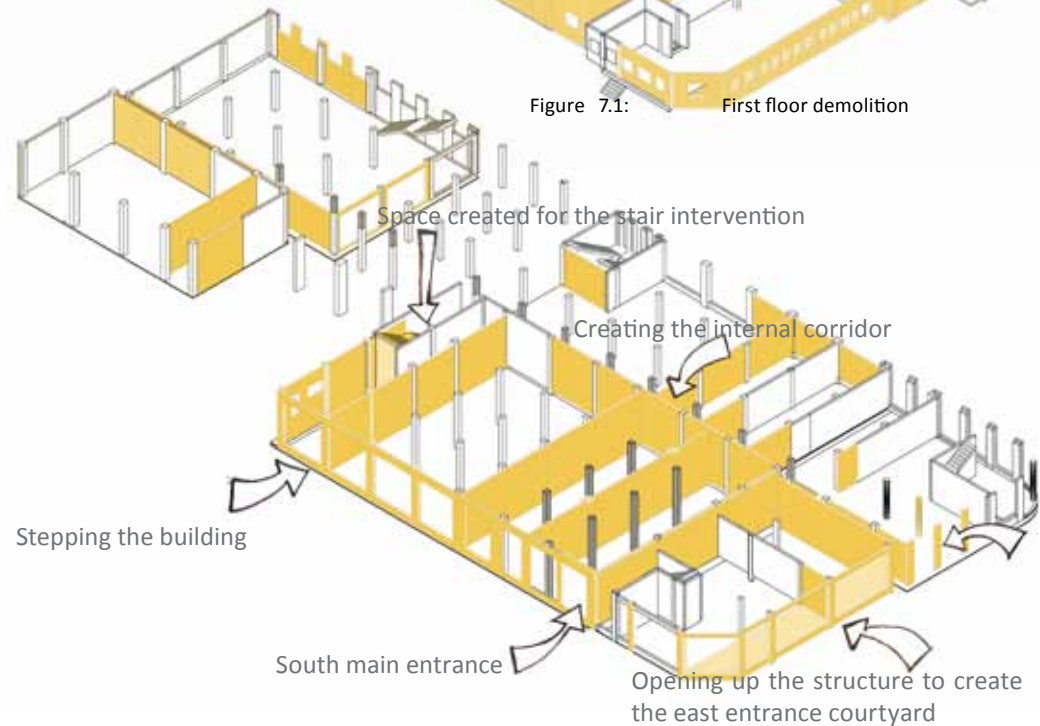


Figure 7.2: Ground floor demolition

7.1.3 PROPOSED USE

These diagrams indicate the overall building framework and the location of specific necessary functions.

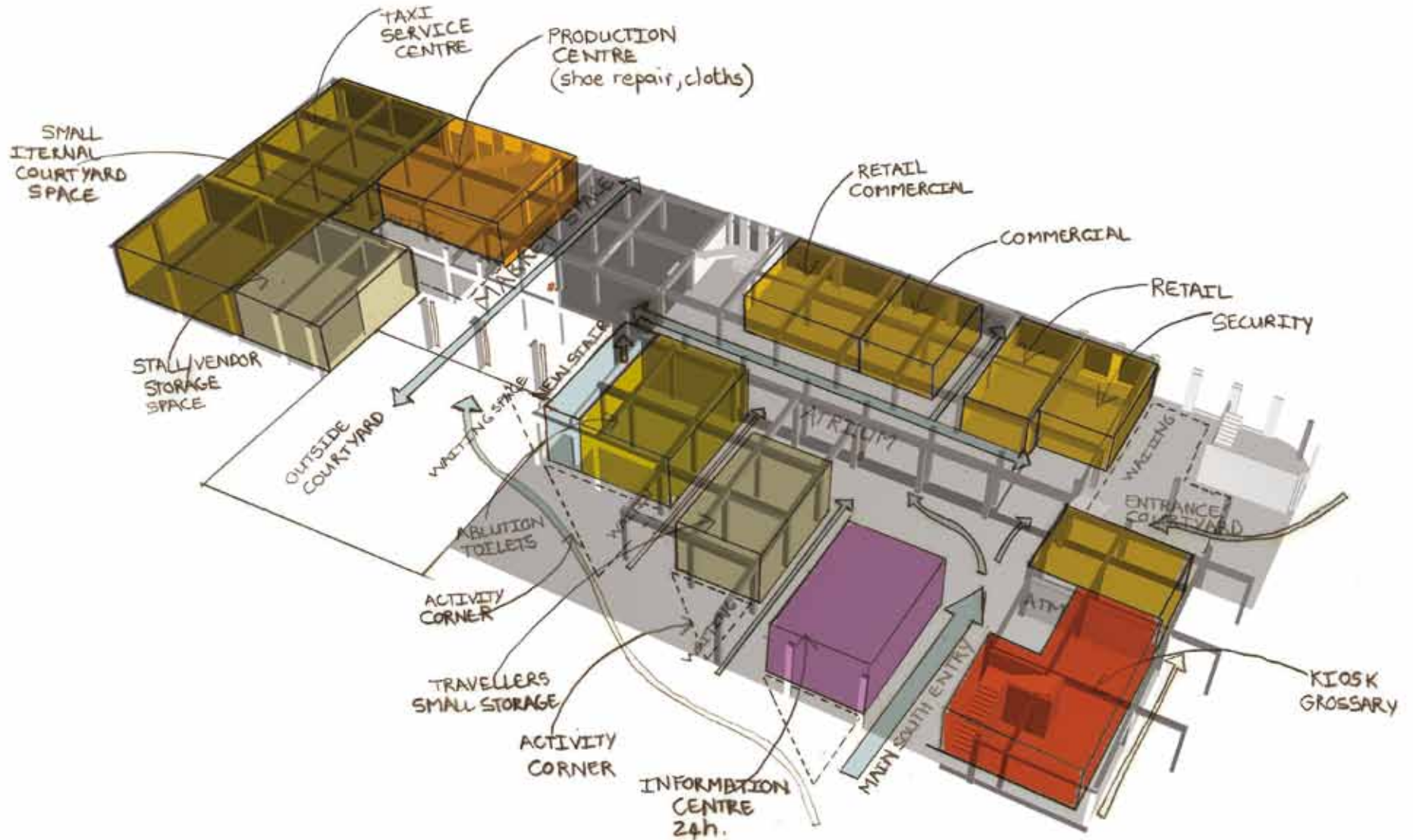


Figure 7.3: Ground floor: Proposed use

- _stepping the building allow interactive edges
- _double volume spaces produce view points
- _routes enhance flow through the building
- _new openings create links with the city and Pretoria station

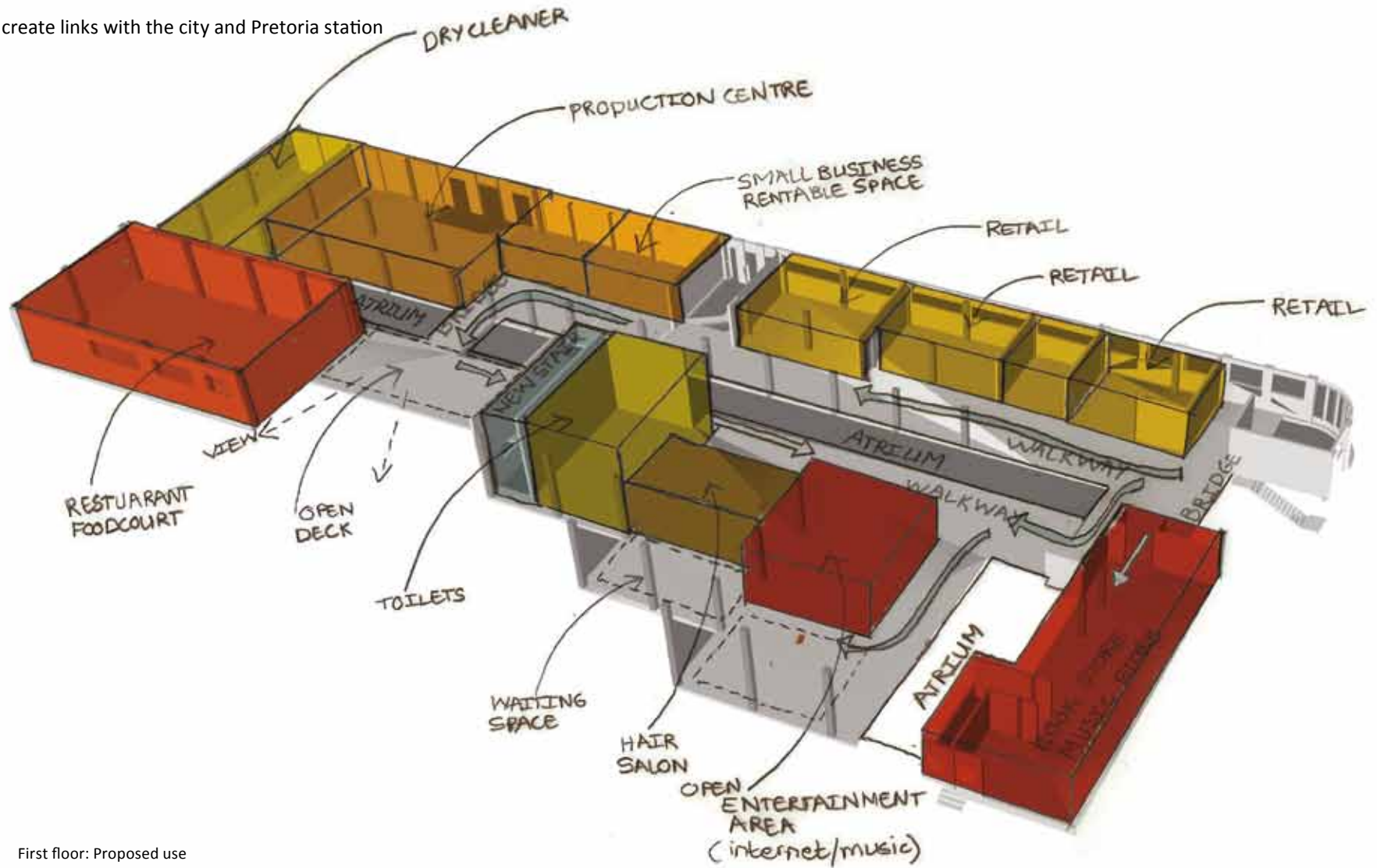


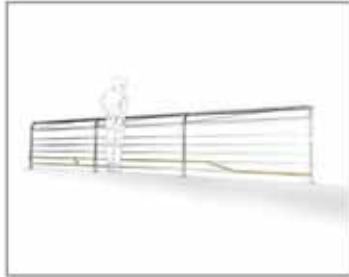
Figure 7.4: First floor: Proposed use

7.1.4 THE USER

The building are intended to allow individual freedom and civic life therefore the architecture allow encounters between society. The intervention allow different spaces for different ways of waiting.



Figure 7.5: Ways of waiting



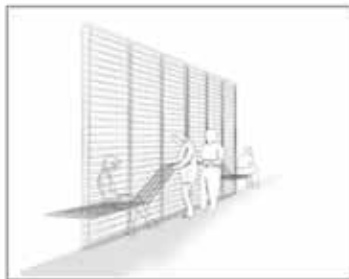
_THE BALUSTRADE INTERVENTION FACILITATE THE USER DURING THE GAZE, PROVIDING A FOOTREST ELEMENT AND A BENT BALUSTER WHICH THE USER CAN LEAN AGAINST.



_THE WALL SYSTEM PROVIDE THE SOLITARY WAITER WITH A SECLUDED SPACE FOR WAITING. THE WALL VOID CAN ALSO BE TRANSFORMED INTO A MARKET STATION SPECIFICALLY SERVING THE ACTIVE WAITER.



_THE STAIRCASE INTERVENTION WRAPS AROUND THE EDGES OF THE BUILDING PROVIDING THE USER WITH SEATING SURFACES LOOKING ONTO THE OPEN COURTYARD SPACE CELEBRATING SOCIAL GATHERING.



_THE SEATING AND SCREEN ELEMENT PROVIDE THE USER WITH A TEMPORARY SEATING OR PAUSE POINT. THE SCREEN SECURES THE USER FROM ONE SIDE. THE SEATING ELEMENT FLOW INTO A TABLE SURFACE PROVIDING A QUICK WORKING SPACE.

Figure 7.6: Interventions facilitating waiting

7.1.5 DESIGN INTERVENTIONS

The diagrams on the right indicate the positioning of the new infill elements. Each element serve to define new spaces and important gathering zones.

_The Wall system is a steel constructed frame that serve to define retail spaces and circulation routes. The wall system serve a dual function, the internal wall void either provide secluded seating space or a market station. The internal voids become functional spaces. The idea is that the wall does not become a boundary but rather an interactive element. Sometimes places seem to lose their identity due to forced boundaries such as walls. This creates a physical confrontation between contained space and a multifunctional object. The key lies in the movement along the wall and the experience that it creates at specific points.

_The Staircase element is juxtaposed to the open courtyard space where people is most likely to gather. The staircase is designed to wrap along the edge of the building to create seating spaces while providing a view onto the courtyard environment.

_The Balustrade element is placed on the newly rearranged deck and walkway edges. The element is specifically designed to allow the user to lean against, in order to stay longer having a view on activities below. Again it challenges the idea of a boundary, forming an interactive element.

_The Seating intervention is designed as a family object that is similar to the balustrade. The seating element is a general object that can be placed anywhere within the boundaries of the site. The configuration of the element consist of a linear seat, transforming into a table surface where the user can perform tasks. The linear seat wraps around a screen which can be used as a dividing element in certain spaces.

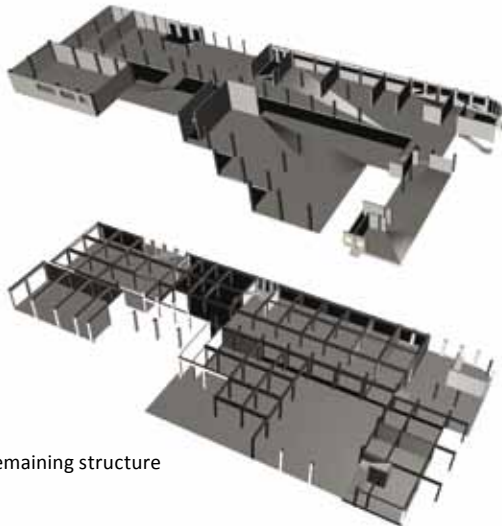


Figure 7.7: Remaining structure

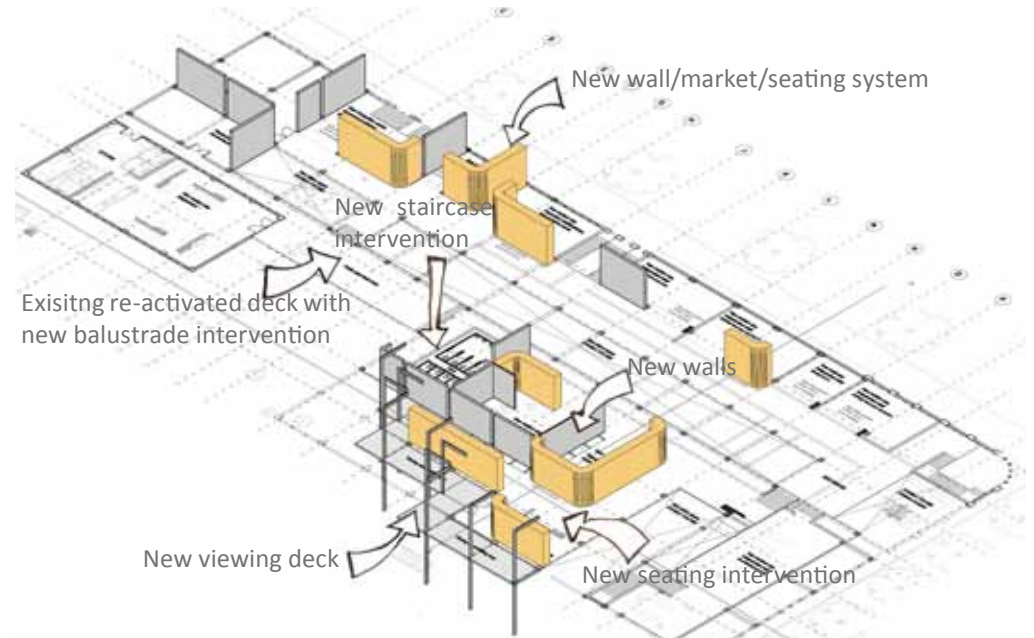


Figure 7.8: First floor interventions

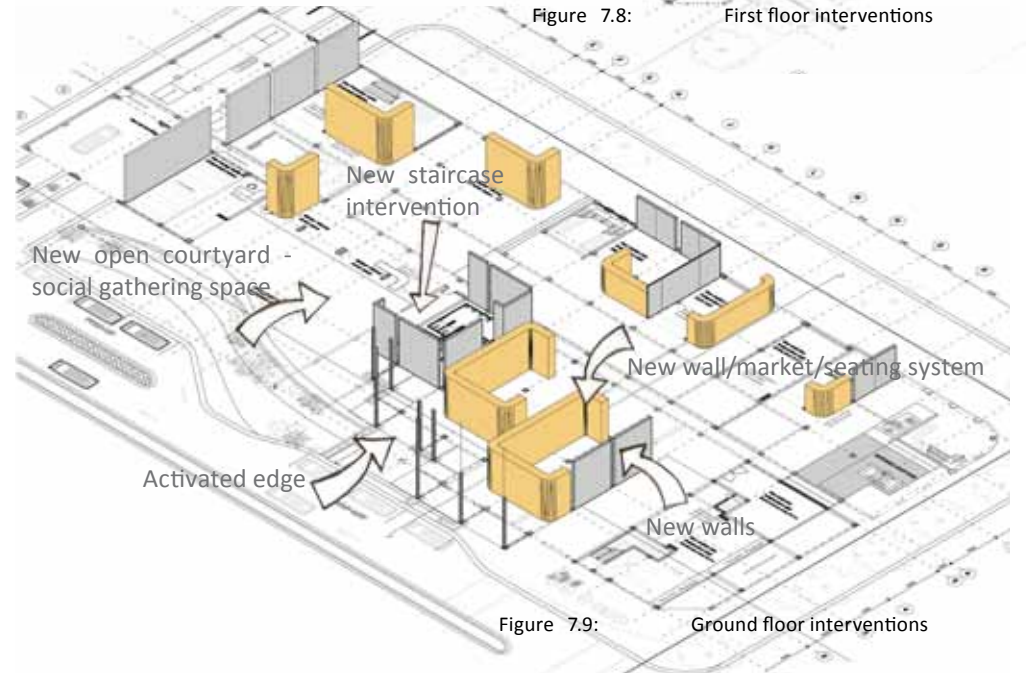


Figure 7.9: Ground floor interventions

7.1.5.1 WALL PRECEDENT

This precedent show an example of a house that literally make use of a wall to create the building. The Wall House by Architect John Hejduk was completed in 1973. The house was only built after the death of the architect. The architecture is meant be an theoretical experiment with symbolic meaning. The wall which is 1,5m thick forms the basis of the house. If we look at the wall house in general the whole unit is constructed to stand alone. It does not relate to either the contained inner space or the outer space. Looking at the Wall House, the house relies on the wall for meaning rather than the idea of house with prefixed meaning. The wall house does not represent a barrier but is meant to be experience internally. Thus, walls can become an element that can be experienced internally.

We use barriers to contain reservoirs and protect reservoirs (Groak, S. 1994). It is affecting how we circulate in and around places, creating fragmented places which afflicts on many urban settings. I believe that barriers or physical walls also affect buildings internally. Therefore the wall system element aim to redefine physical boundaries or separate space. Human interaction within them may give meaning to these boundaries. If these in-between spaces can be utilized and adapted to host new functions it already lead to the virtual removal of barriers.

Description: Wall house 1

Architect: John Hejduk

Date: 1973

Reference:<http://www.ivarhgendoor.com>



Figure 7.10: The wall house

7.1.5.2 THE WALL SYSTEM

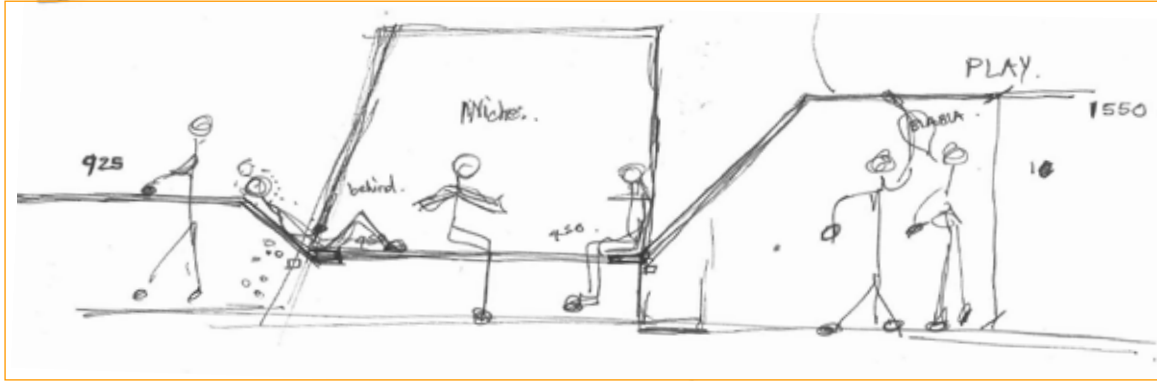


Figure 7.11: Key wall system design diagram



Figure 7.12: Model exploration



Figure 7.13: Wall system internal seating

The wall system forms part of the retail stores defining between the interior and exterior edge. The element has a depth of 800 mm providing internal seating space or a market station. The wall system is designed to act as an infill element that can be installed as an independent unit. The element consists of a horizontal rectangular frame defining the horizontal ribs, which is supported by hidden vertical rectangular bracing elements. The internal space is clad with 25 mm 3Form panels that sit flush with the horizontal ribs. The exterior is clad with 3mm perforated metal sheeting allowing for a certain level of transparency. Voids within the wall provide the seating station or market station areas. The 25mm rectangular hollow sections with infill wooden slats form either a seating element or a market table. The rectangular steel strips wrap around the interior and exterior edge following a fluctuating line serving different pause positions.

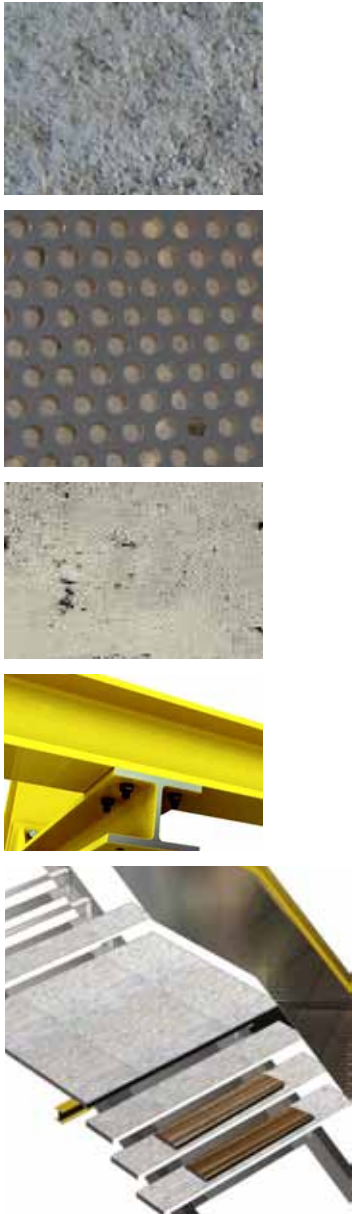


Figure 7.14: Wall system material selection



Figure 7.15: Visualisation of the wall system

7.1.5.3 STAIRCASE INTERVENTION



OPEN DECK SEATING

NEW STAIRCASE

STAIR EXTENSION
FORMING SEATING SPACE

STAIR WRAPPING ELEMENT

OUTSIDE COUTYARD

Figure 7.17: Staircase material selection



Figure 7.16: Collage visualising the staircase

7.1.5.4 PRODUCT PRECEDENT

The dissection of classical geometry where the point cut the line and the line cut the plane which then cut through solids should be challenged with infill building systems. The physical and the ancient limitations of building elements such as a staircase or wall has ceased it to expand beyond continuous or physical values of length and extensions.

Therefore the reinterpretation of building elements to serve numerous functions lead the design objective of these infill objects forming part of the existing building. We can now see more clearly the practical importance of the interface that drastically diminishes the classical separation of position as well as the traditional partitioning of space into physical dimensions in favour of instantaneous configuration of nearby space. The new interfaces offer to view in the immediacy of an instantaneous transmission.



Figure 7.19: Urban seat

Description: Urban seat

Architect: Le Plan B

Date: 2009

Reference: <http://www.deco-design.biz>

The Urban Seat is a outdoor urban seat that provides an innovative sitting space for passersby. The design fits uniquely into the urban landscape. The furniture elements comprises a table and a chair and is a smart solution for short-term resting or social gathering.



Figure 7.18: Staircase extending along the edges of the building

7.1.5.5 SEAT AND SCREEN ELEMENT



Figure 7.20: Seating intervention

7.1.5.6 THE BALUSTRADE

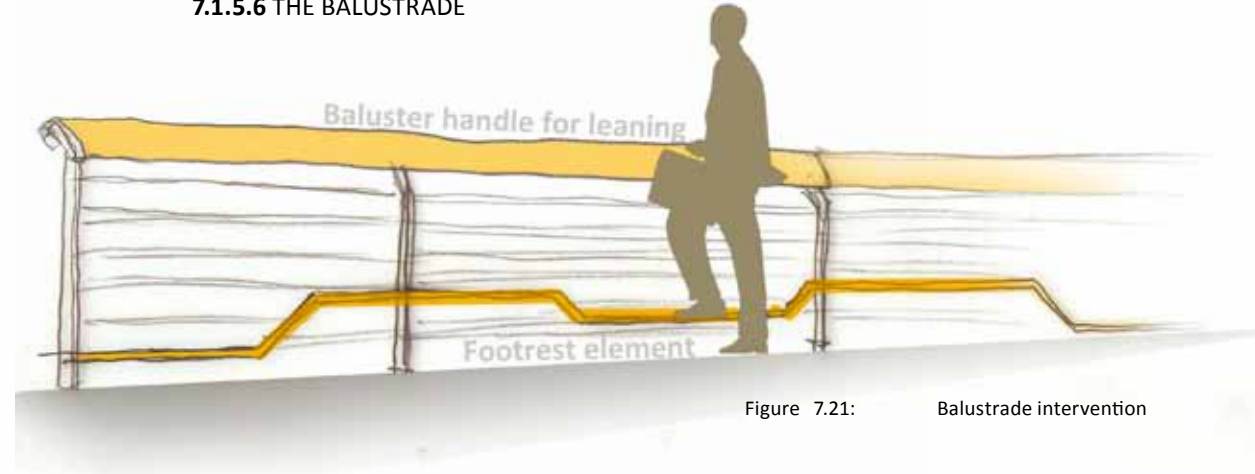


Figure 7.21: Balustrade intervention

The seating and balustrade elements act as infill objects facilitating the temporary condition of waiting. The elements are placed where there's a need for defining an edge yet allowing for a transparent barrier. It deals with transition space and progression, it forms a family object with a single line element, serving different waiting mannerisms.

7.1.5.7 KEY DESIGN INSPIRATION



Figure 7.22: Single Line Furniture



Description: Single line furniture

Designer: Yuppie Hippie

Date: 2009

Reference: <http://lovecoolest.com>

The designer of this set of single line furniture has integrated desk, supporter, bookshelf and the location for computer host into one unit and used a line to compact the various sections, making the whole furniture integrated.



8. TECHNICAL RESOLUTION

INTRODUCTION

Chapter 8 illustrate the integration of the technological approach, design and construction.

8.1 PLANS

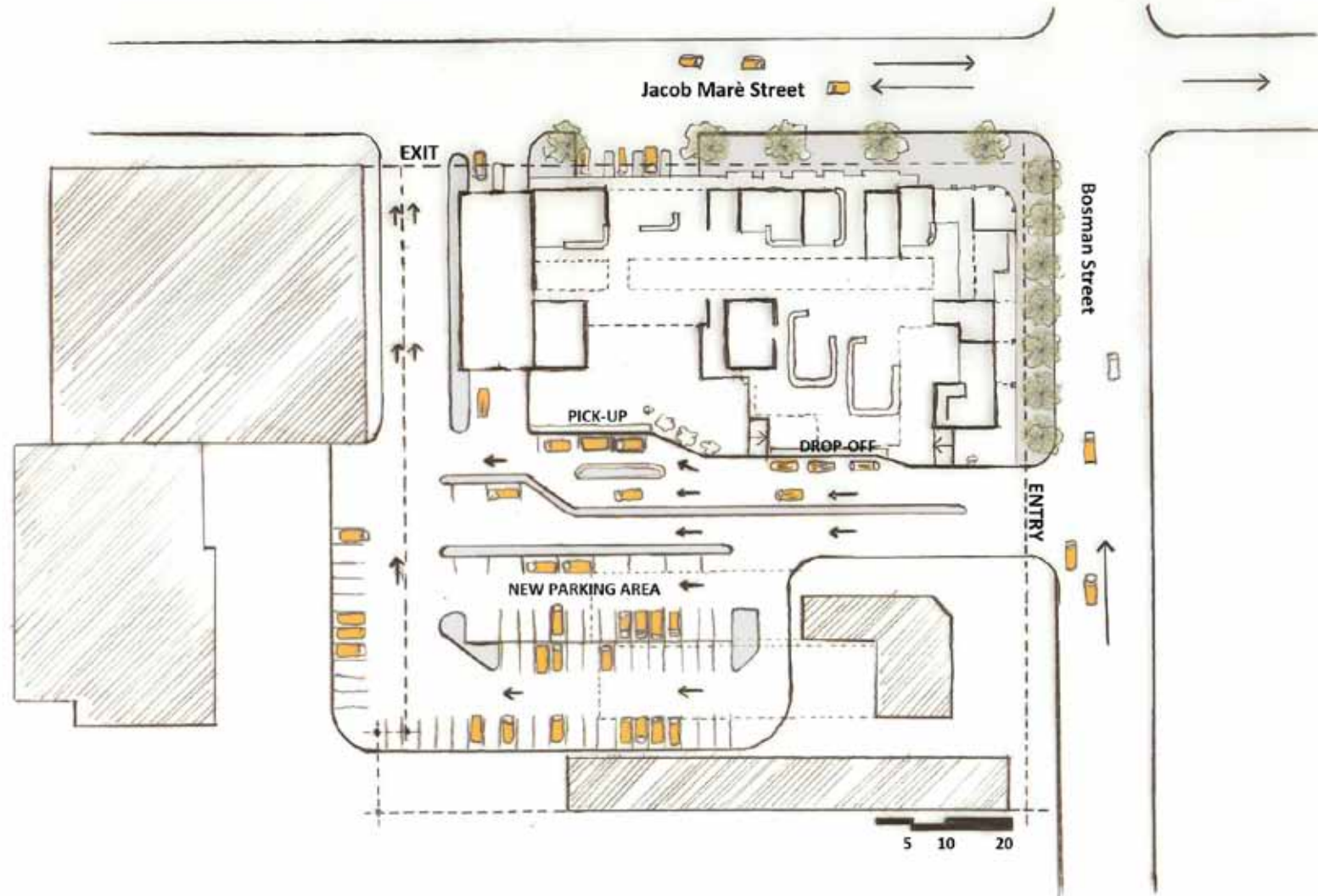


Figure 8.1: SITE PLAN_Proposed redeveloped site plan

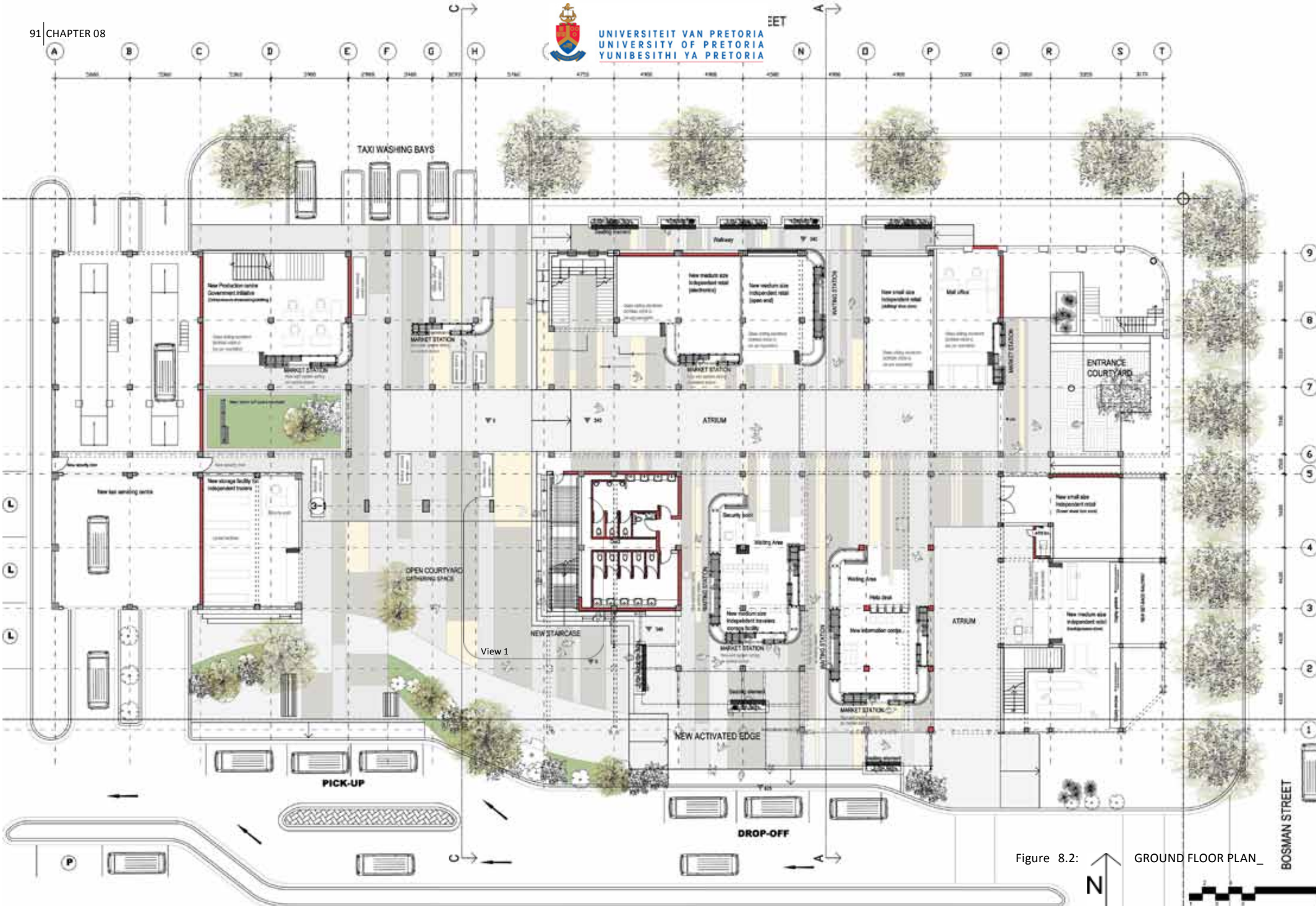


Figure 8.2: GROUND FLOOR PLAN_

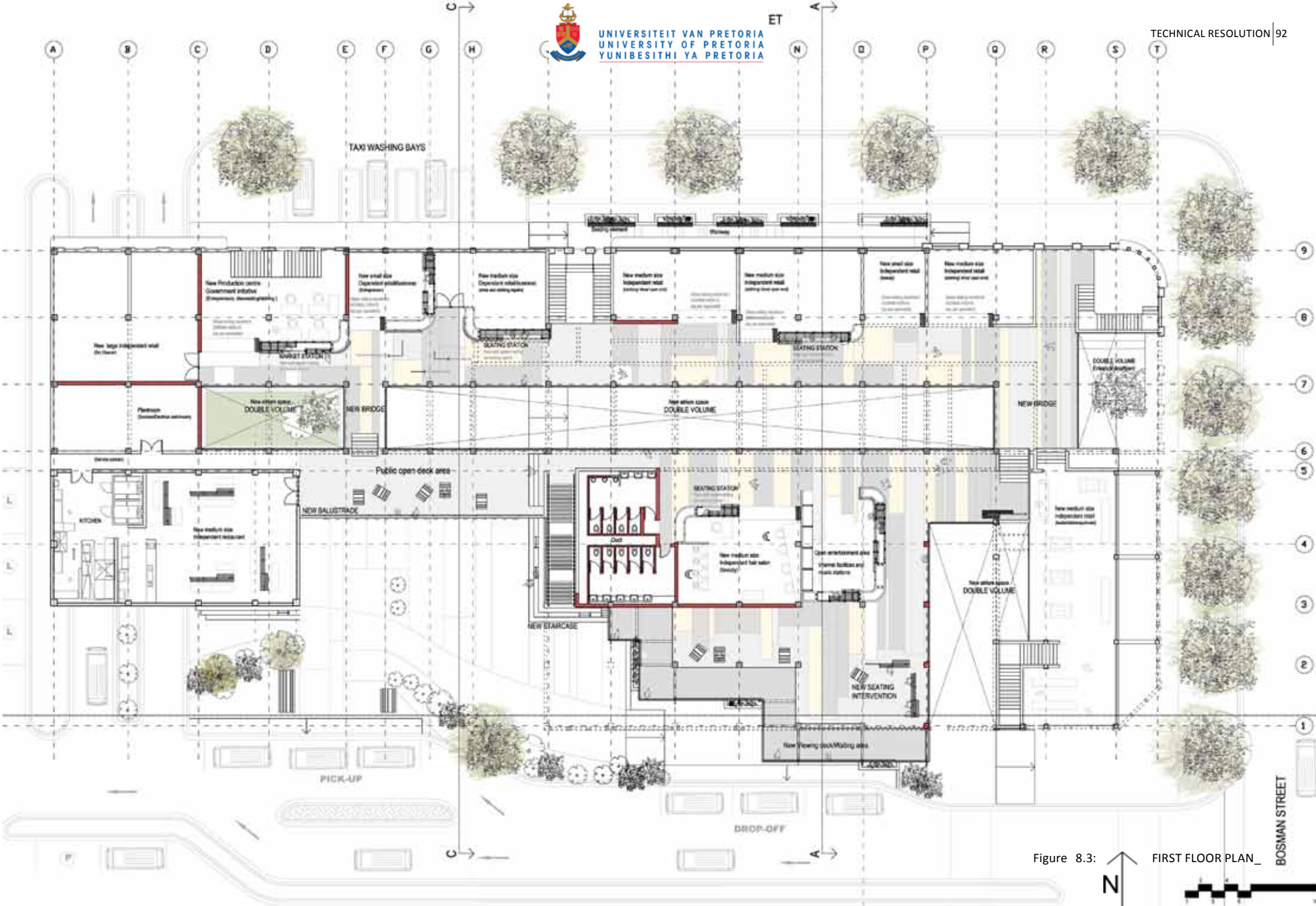
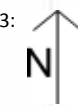


Figure 8.3: FIRST FLOOR PLAN



BOSMAN STREET

8.2 DOCUMENTATION

8.2.1 SECTION AA



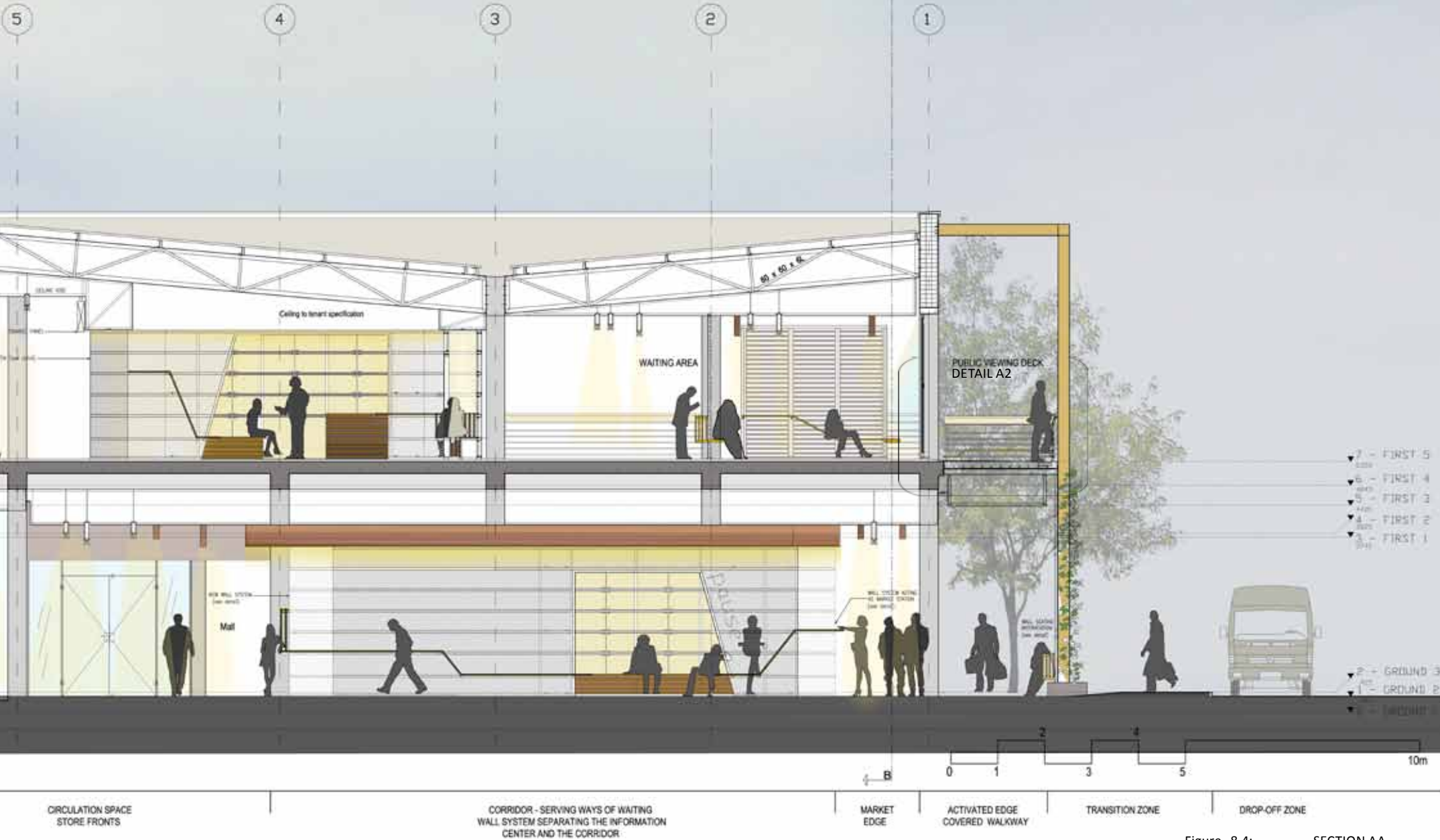
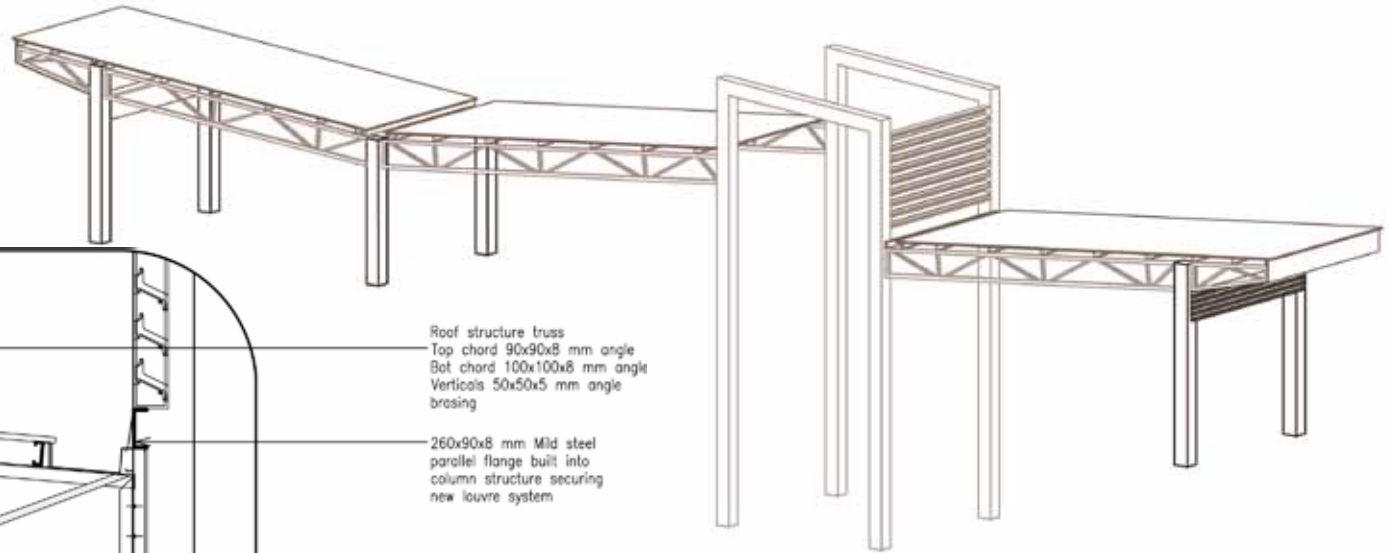
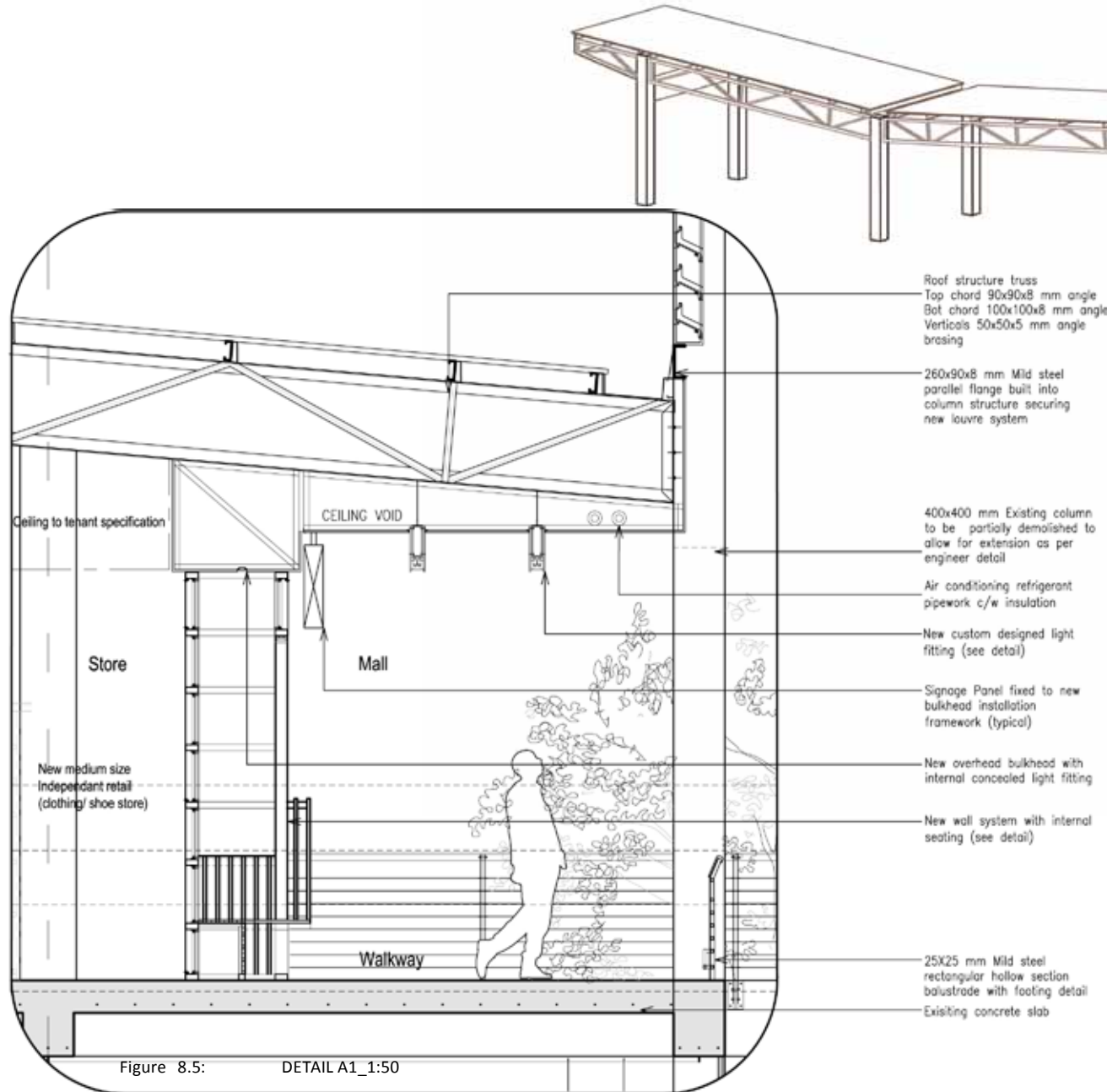


Figure 8.4: SECTION AA_



Roof structure truss
Top chord 90x90x8 mm angle
Bot chord 100x100x8 mm angle
Verticals 50x50x5 mm angle
bracing

260x90x8 mm Mild steel parallel flange built into column structure securing new louvre system

400x400 mm Existing column to be partially demolished to allow for extension as per engineer detail

Air conditioning refrigerant pipework c/w insulation

New custom designed light fitting (see detail)

Signage Panel fixed to new bulkhead installation framework (typical)

New overhead bulkhead with internal concealed light fitting

New wall system with internal seating (see detail)

25x25 mm Mild steel rectangular hollow section balustrade with footing detail
Existing concrete slab



Figure 8.7: Key roof design sketch

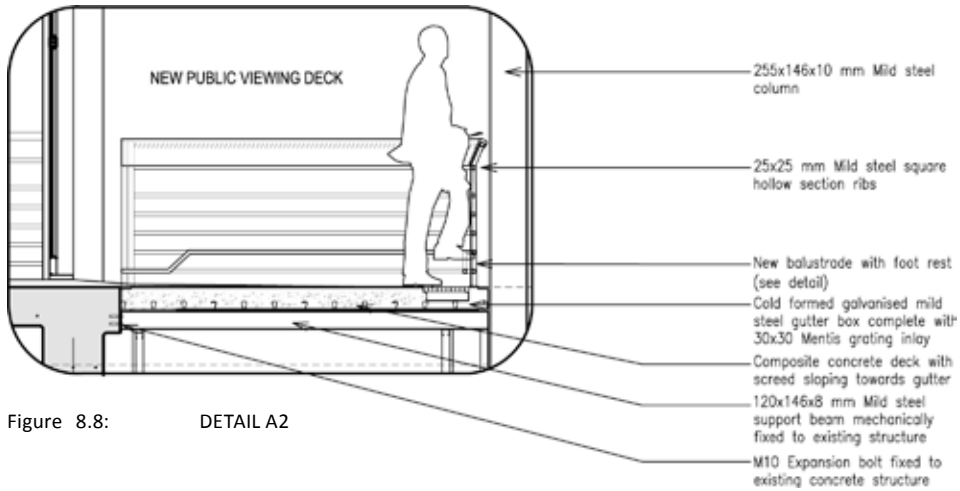


Figure 8.8: DETAIL A2

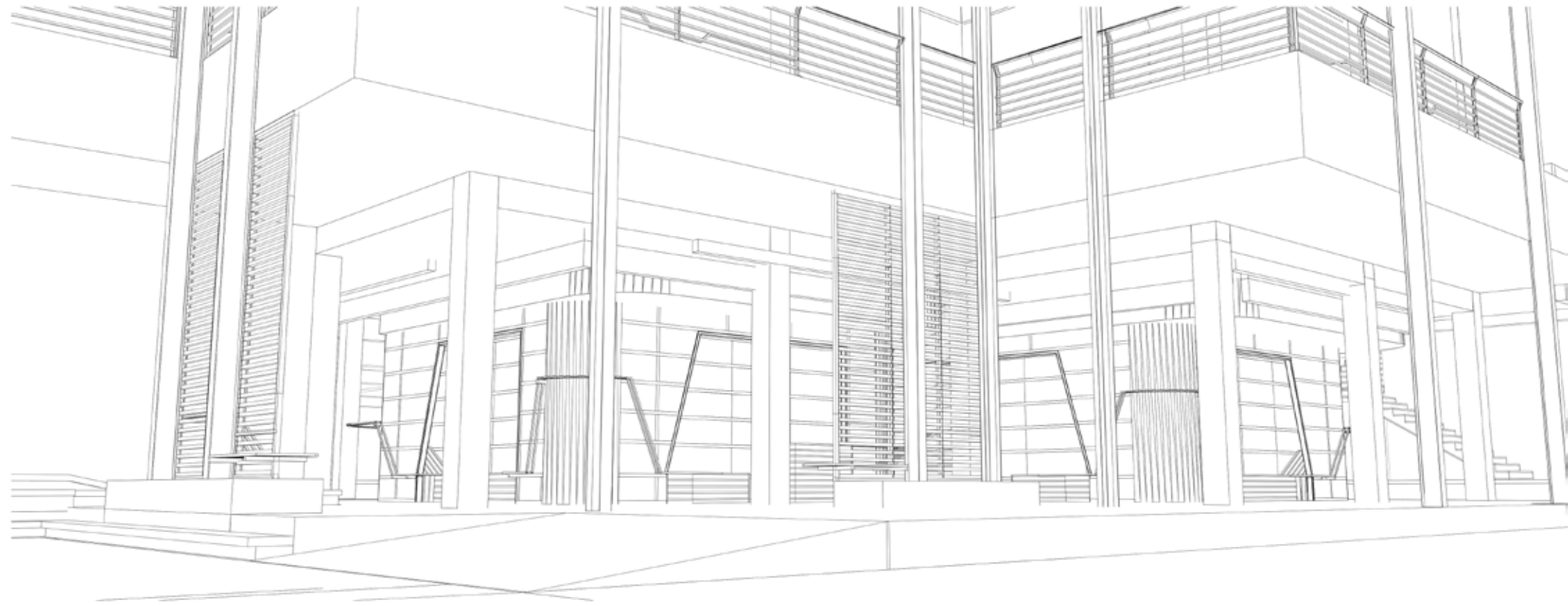




Figure 8.9: Building view 1

8.2.2 STAIRCASE

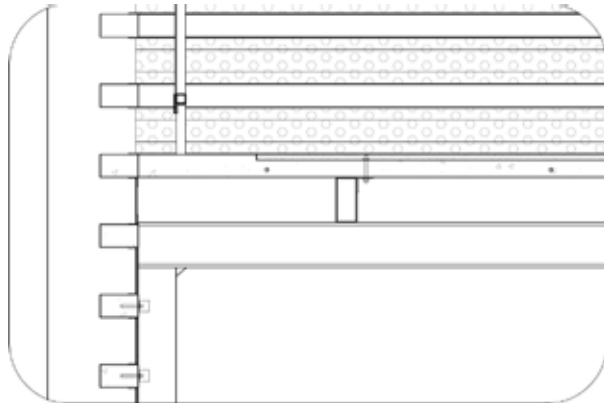


Figure 8.10: Staircase detail s2

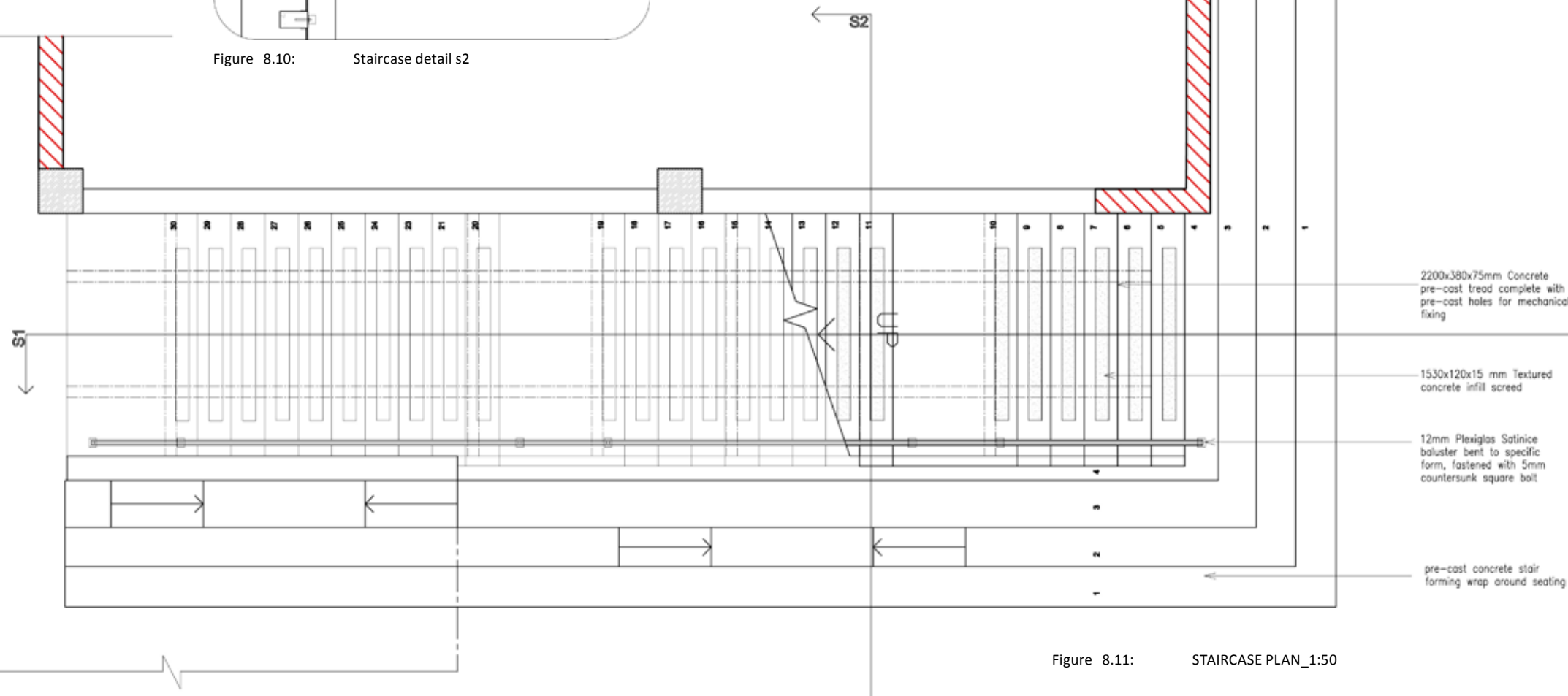


Figure 8.11: STAIRCASE PLAN_1:50

2200x380x75mm Concrete pre-cast tread complete with pre-cast holes for mechanical fixing

1530x120x15 mm Textured concrete infill screed

12mm Plexiglas Satinice baluster bent to specific form, fastened with 5mm countersunk square bolt

pre-cast concrete stair forming wrap around seating

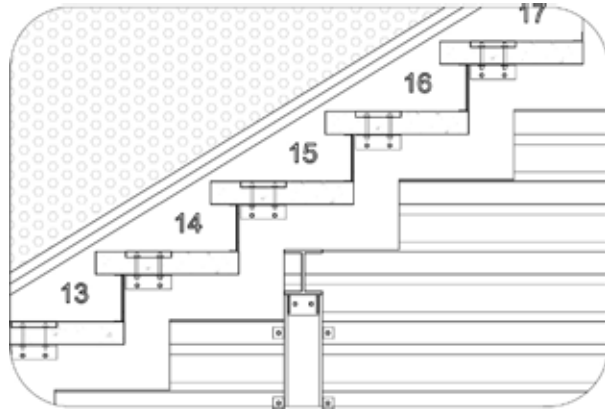
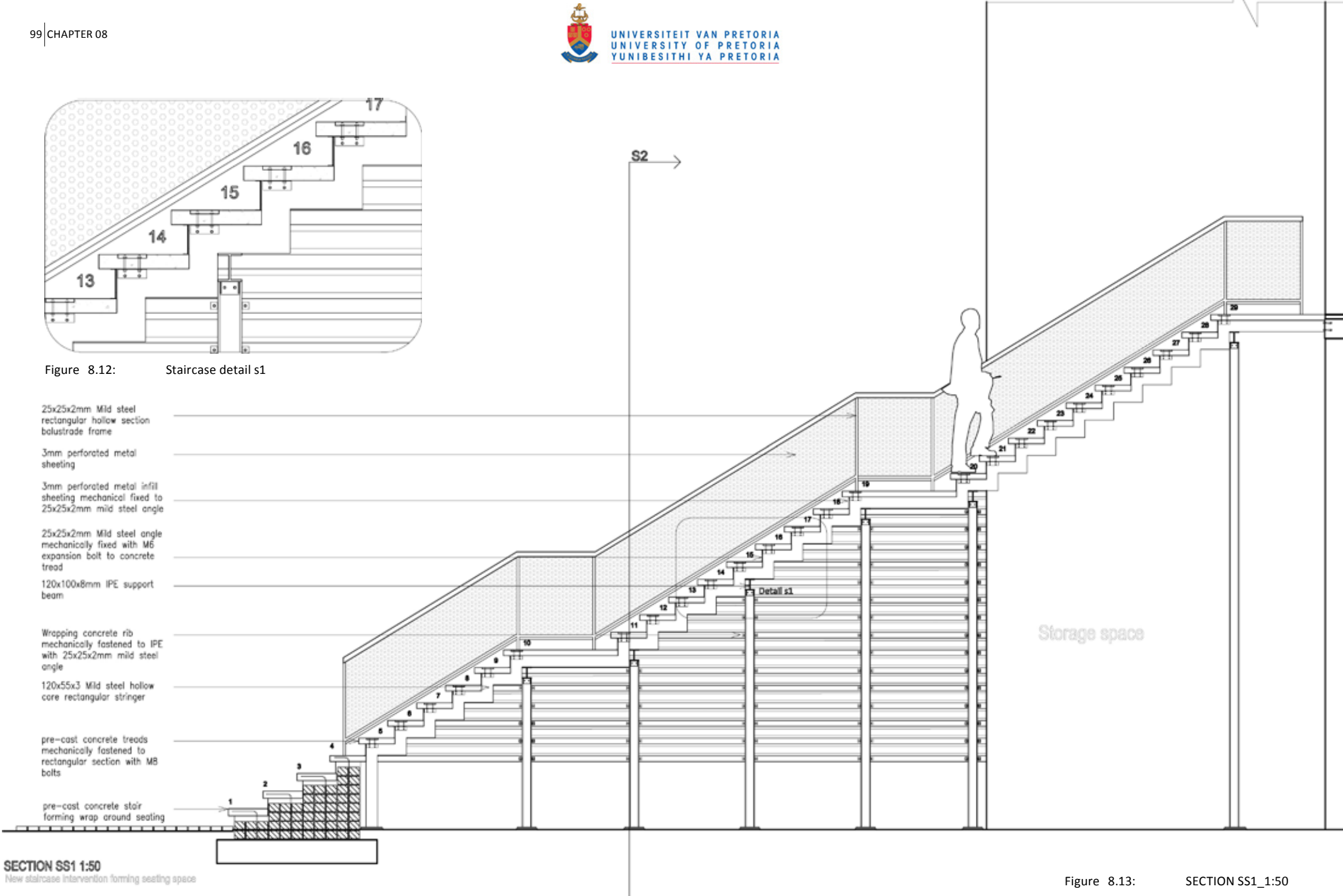


Figure 8.12: Staircase detail s1

- 25x25x2mm Mild steel rectangular hollow section balustrade frame
- 3mm perforated metal sheeting
- 3mm perforated metal infill sheeting mechanical fixed to 25x25x2mm mild steel angle
- 25x25x2mm Mild steel angle mechanically fixed with M6 expansion bolt to concrete tread
- 120x100x8mm IPE support beam
- Wrapping concrete rib mechanically fastened to IPE with 25x25x2mm mild steel angle
- 120x55x3 Mild steel hollow core rectangular stringer
- pre-cast concrete treads mechanically fastened to rectangular section with M8 bolts
- pre-cast concrete stair forming wrap around seating



SECTION SS1 1:50
New staircase intervention forming seating space

Figure 8.13: SECTION SS1_1:50

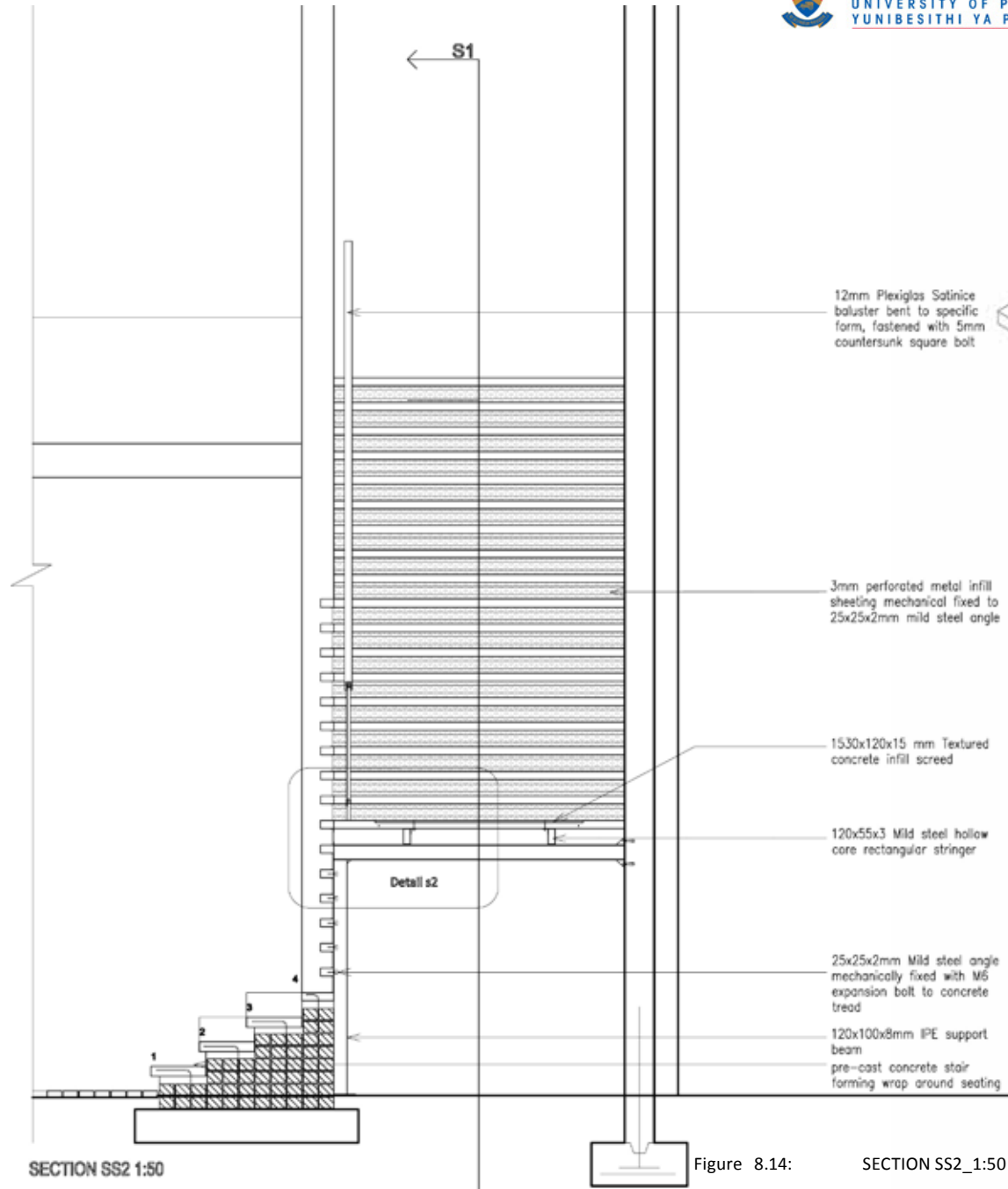


Figure 8.14: SECTION SS2_1:50

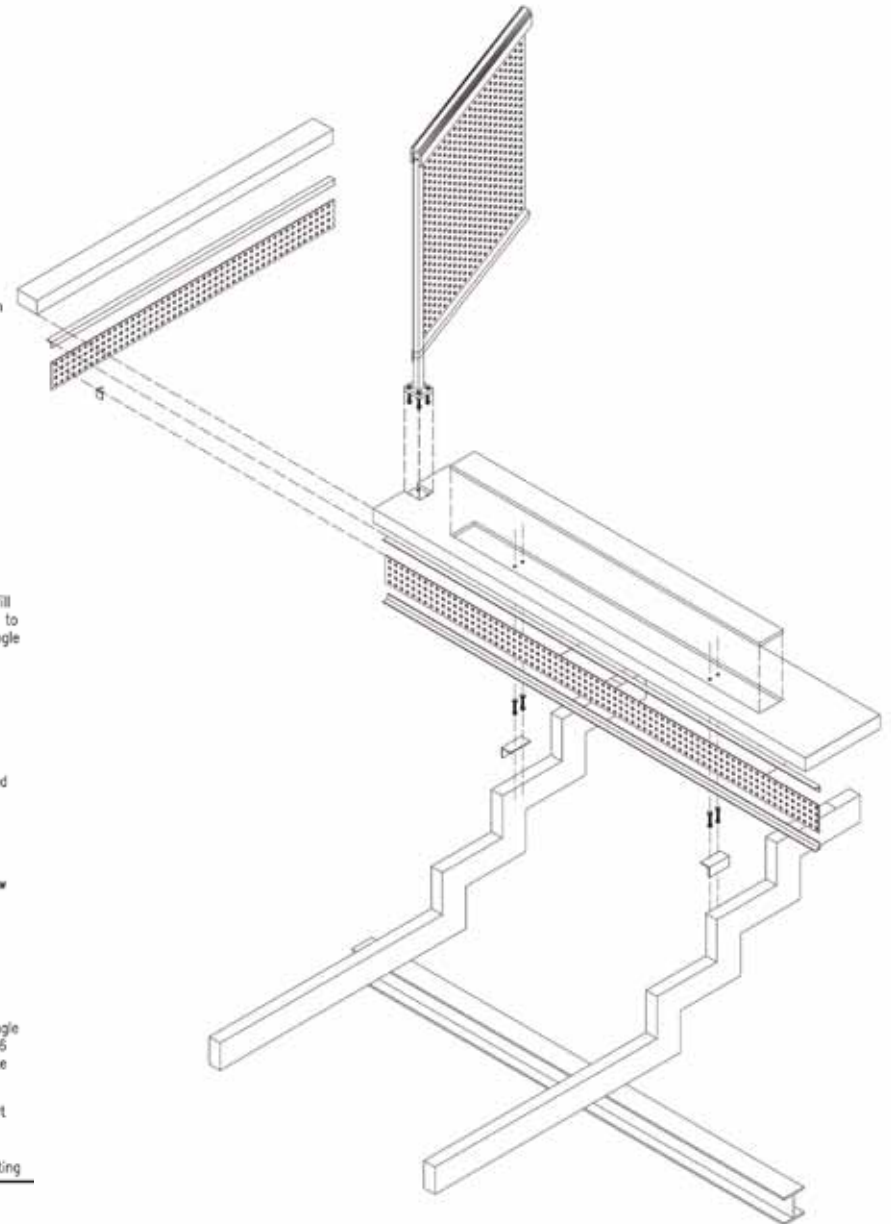


Figure 8.15: Exploded stair tread

8.2.3 SECTION CC

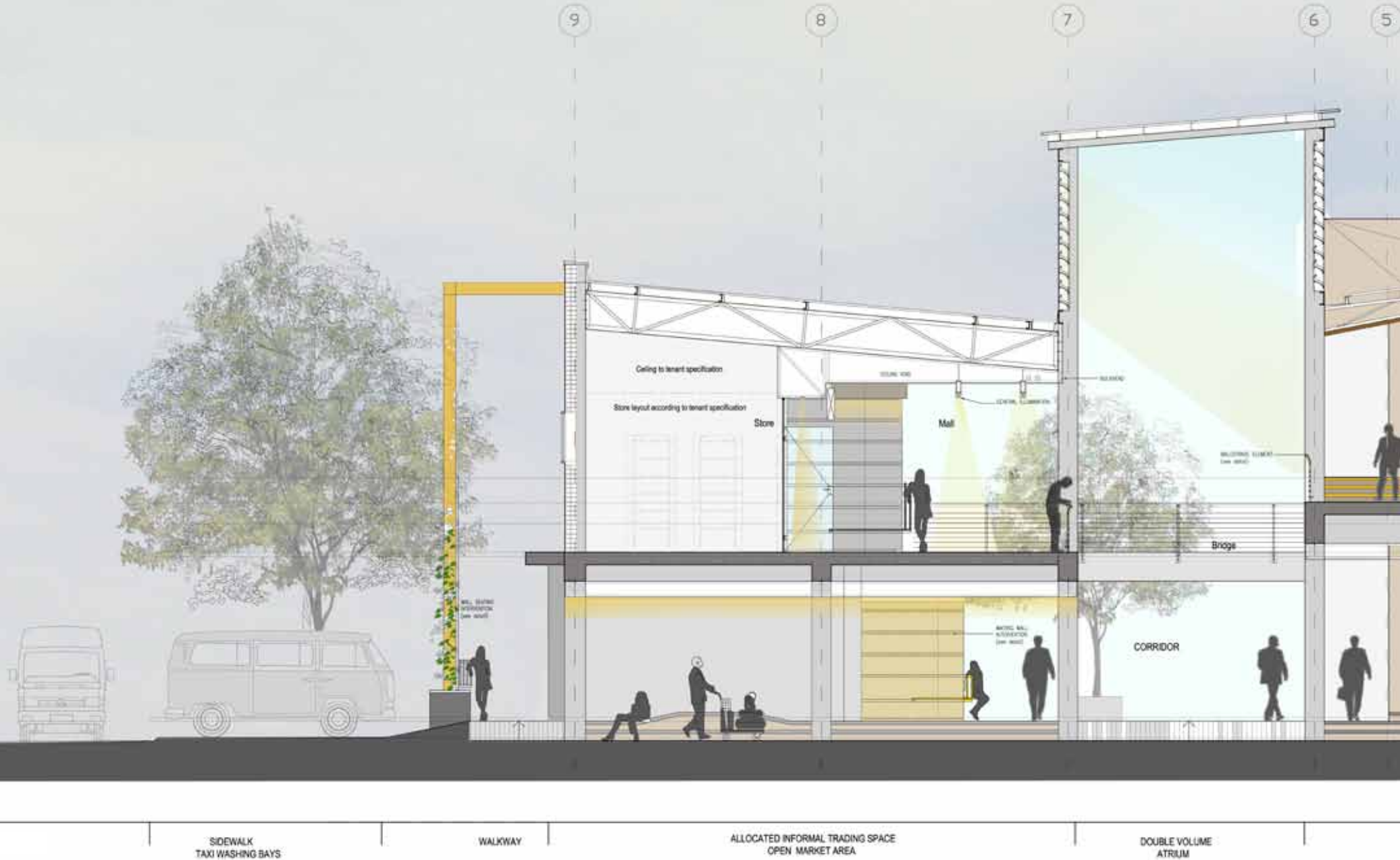




Figure 8.16: SECTION CC_

8.2.4 WALL SYSTEM

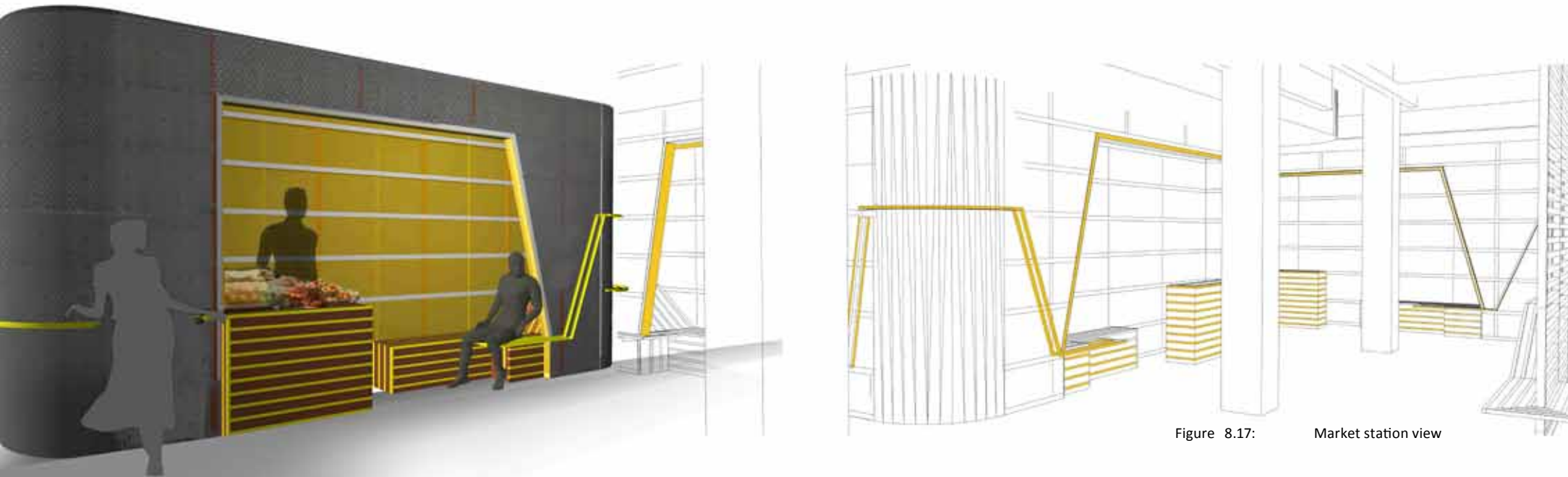


Figure 8.17: Market station view



Figure 8.18: Active edge render 1

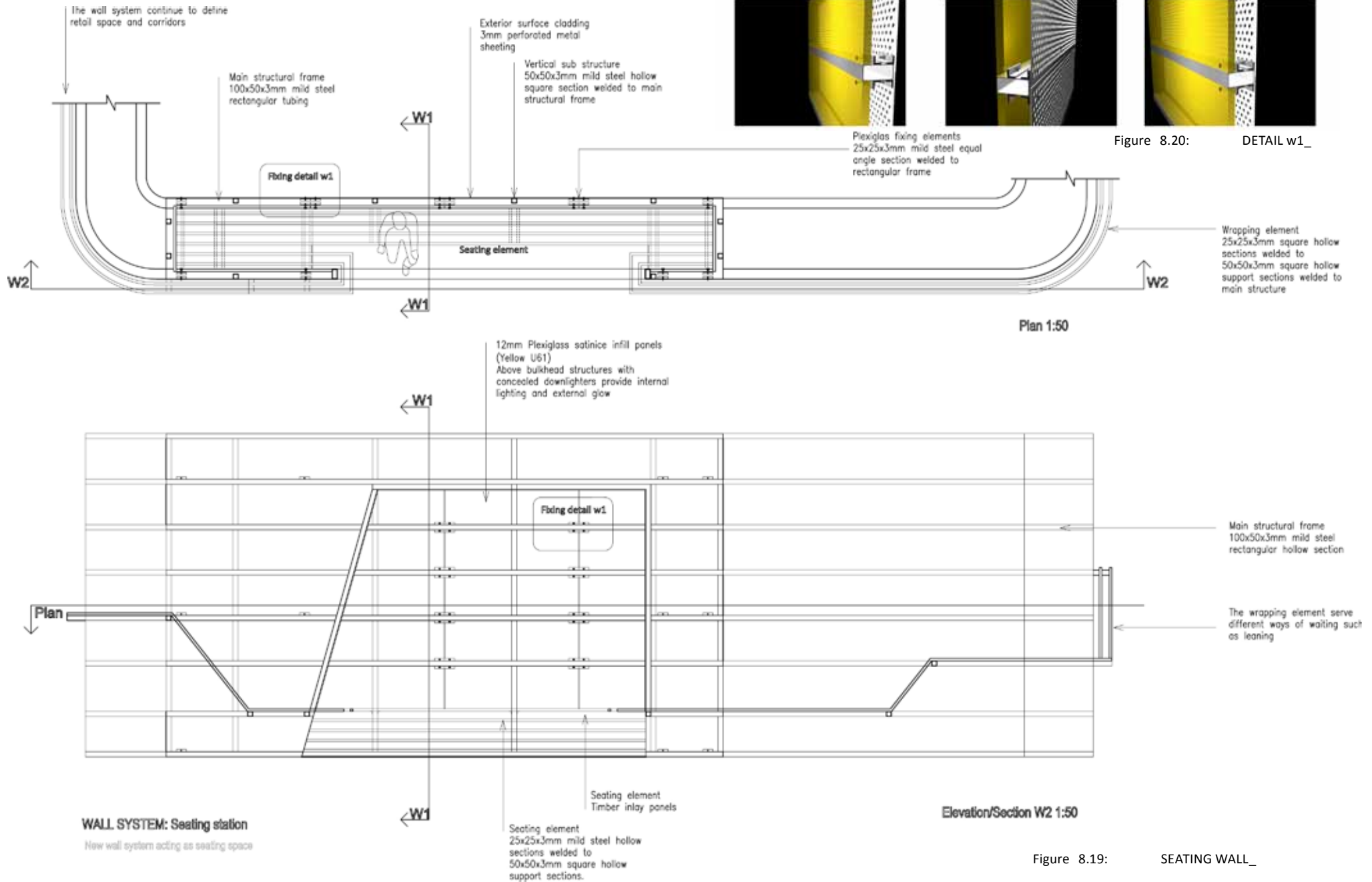


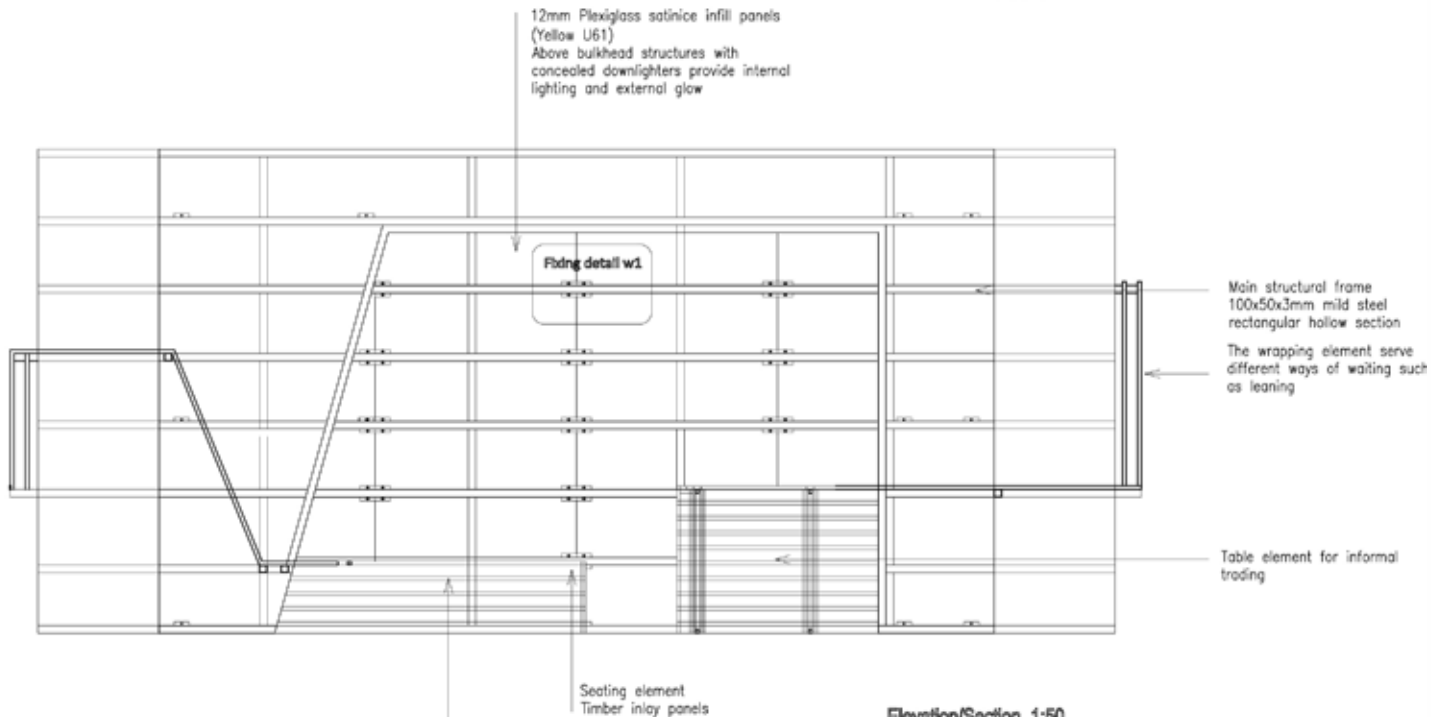
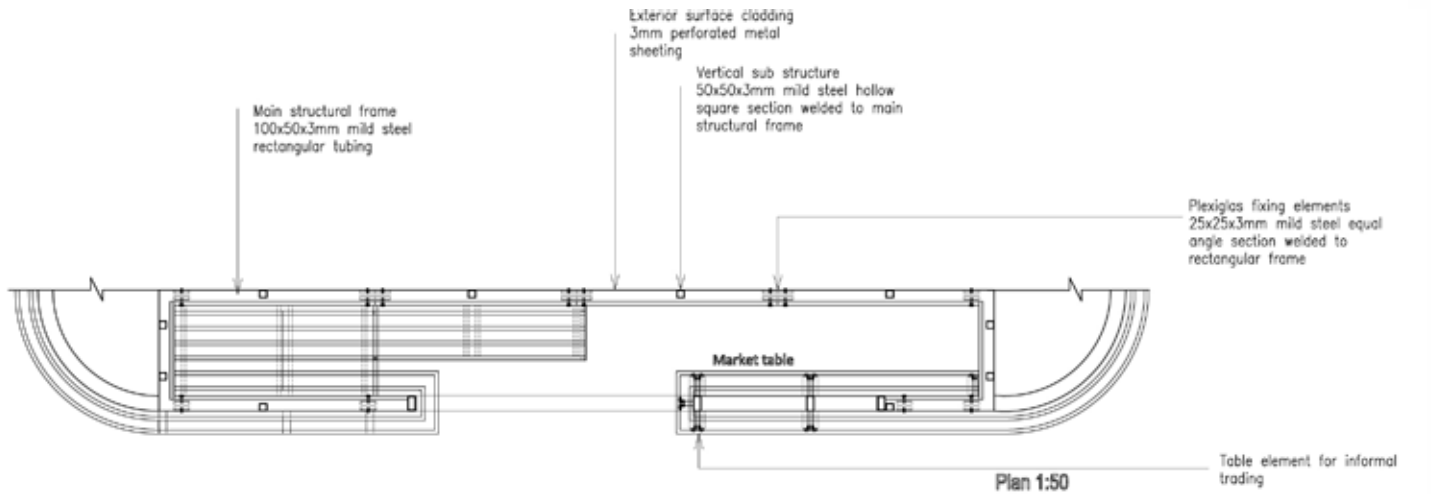
Figure 8.20: DETAIL w1_

Plan 1:50

Elevation/Section W2 1:50

Figure 8.19: SEATING WALL_

WALL SYSTEM: Seating station
New wall system acting as seating space



Perforated sheet metal cladding system



Main structural frame



Sub structure



Internal plexiglas infill panels



Frame opening



Seating and wrapping element

WALL SYSTEM : Market station

New wall system acting as a market space

Seating element
25x25x3mm mild steel hollow sections welded to 50x50x3mm square hollow support sections.

Elevation/Section 1:50

Figure 8.21:

MARKET WALL_

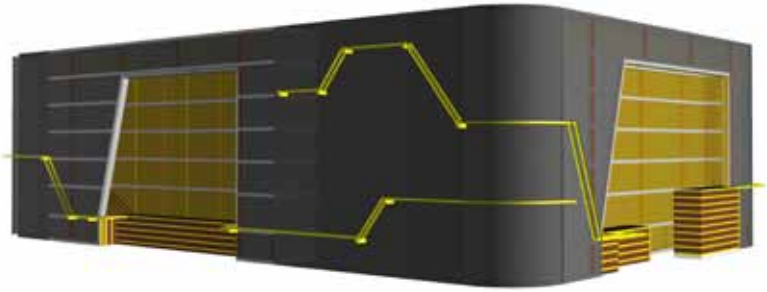


Figure 8.22: Seating and market station render

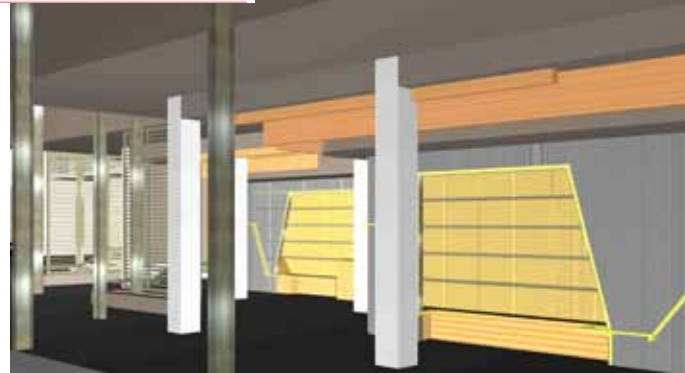
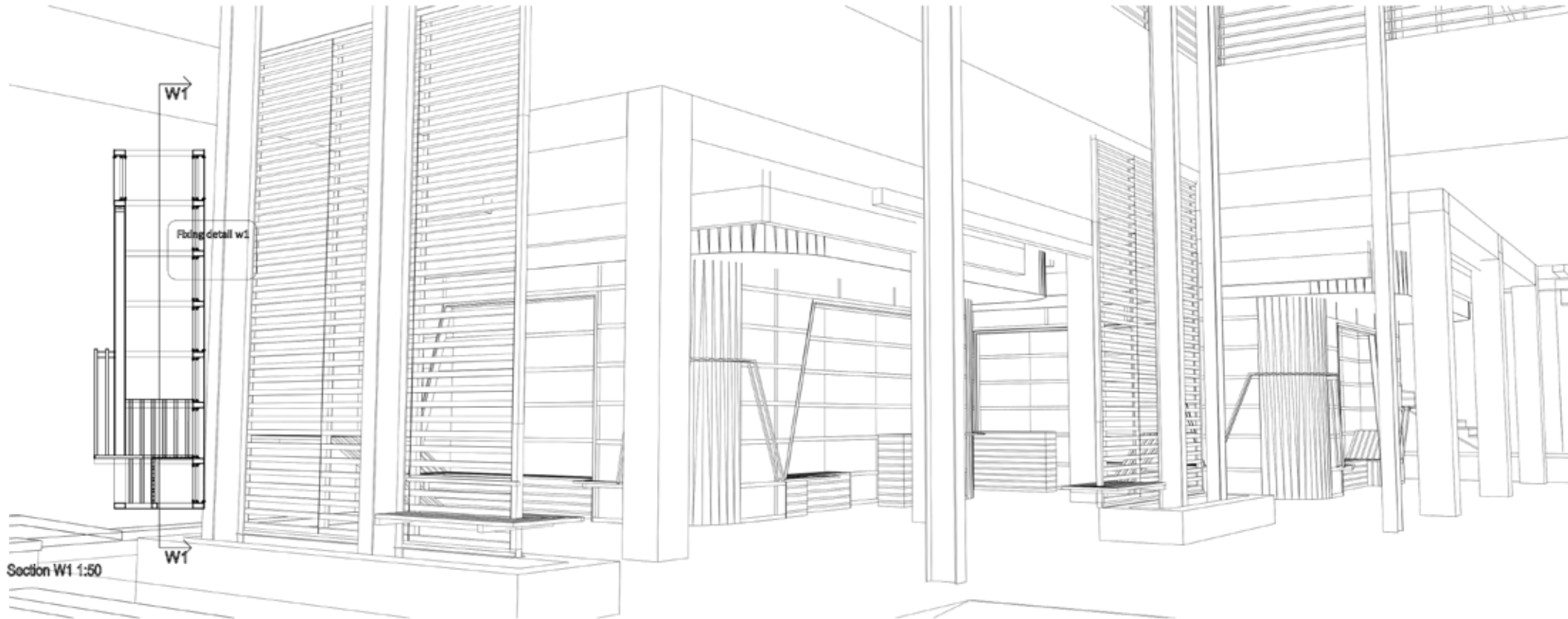


Figure 8.23: Seating view



Figure 8.24: Seating element



Section W1 1:50



Figure 8.25: Active edge render 2

8.2.5 SECTION BB



8.2.6 BALUSTRADE

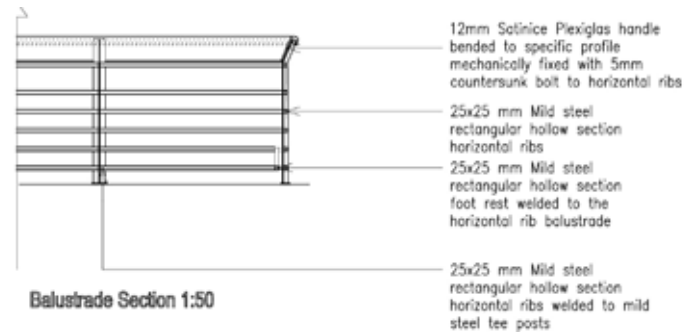
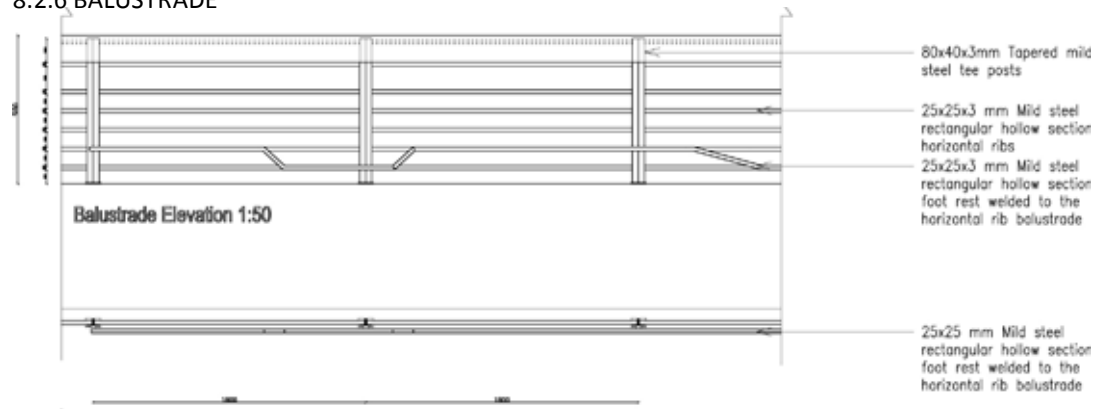


Figure 8.26: BALUSTRADE DETAILS_



Figure 8.27: SECTION BB_

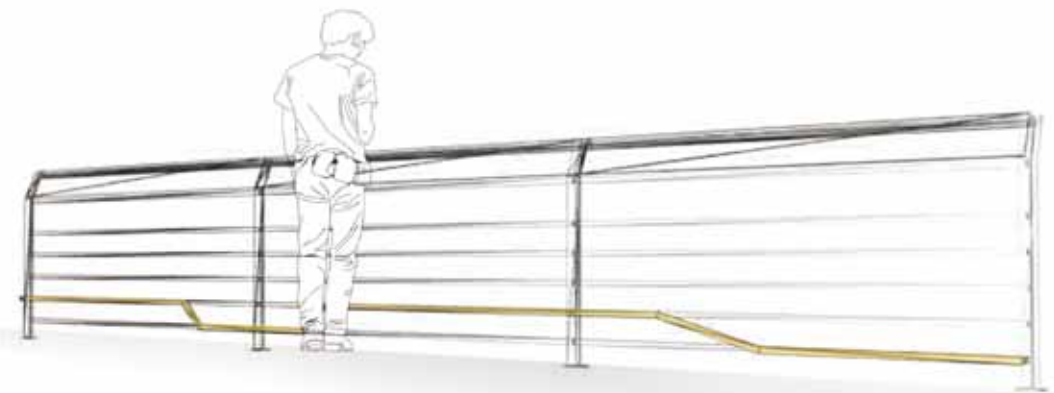


Figure 8.28: Balustrade view



CONCLUSION

This dissertation explored the waiting place within the urban environment. The design aspired to improve gathering space within a transit environment. It was argued that the waiting space is often disregarded in architecture even though much of our time is spent on waiting. Places of waiting is experienced physically but also metaphysically, therefore the waiting space is raised to a privileged state.

The project proposal aimed to improve general facilities that serve the user which establishes a positive waiting environment. Spaces of waiting were analysed and the physical environments were found to be socially uninviting.

The design proposed infill elements that are placed within an existing under utilised building to create new functions. The existing structure were rearranged to accommodate the infill elements which are meant to enhance and celebrate social gathering space in an less adaptive environment. The elements serve different kinds of waiting which include lingering, sitting, leaning, gazing and play. The intervention also define new spaces in order to provide tranquil interior space, retail spaces, entertainment areas, viewing decks, open courtyards and transition areas.



ACKNOWLEDGEMENTS

To my family and loved ones, thank you for all your support, encouragement and love throughout my studies.

THANK YOU

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