

THE DESIGN

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Figure 103: A couple in development.

Development

Touch Stone

The touch stone project helped the students to create a metaphor for a conceptual design. In this instance a white ice-cream tub, representing a clinical, sterile health building, was used to create an artwork with different colours and textures. This artwork shows that something dull could be transformed into something exciting and inspiring.

A number of criteria had to be kept in mind in creating a building on the chosen site:

- the scale of the new building could not overshadow that of the other buildings (the Chapel and Tukswerf) on the surrounding sites;
- the existing movement patterns of pedestrians had to have an influence on the form of the building;
- Design dependant on the choice between the concept of keeping the existing Student Centre in mind or with the proposed new Student Centre of the class project framework.



Figure 104: Touch stone project.

Concept 1

The first option was to work with the existing Student Centre, since it proved to be a constant element, in the ever changing design process.

An arcade was identified as a secondary route parallel to the sidewalk, with multiple functions in mind. This arcade would go alongside a circulation tower and curve back to the sidewalk passing the service entrance of the Student Centre. The circulation tower would mimic the tower of the chapel and the Economic and Management Sciences building and close off the formed triangle.

After much consideration, it was decided to work with the class framework with a new student centre instead. The existing Student Centre proves to be unsuccessful in relation to the context and would have caused more problems than solutions for this thesis.



Figure 105: Aerial perspective view of model.



Figure 107: South entrance.

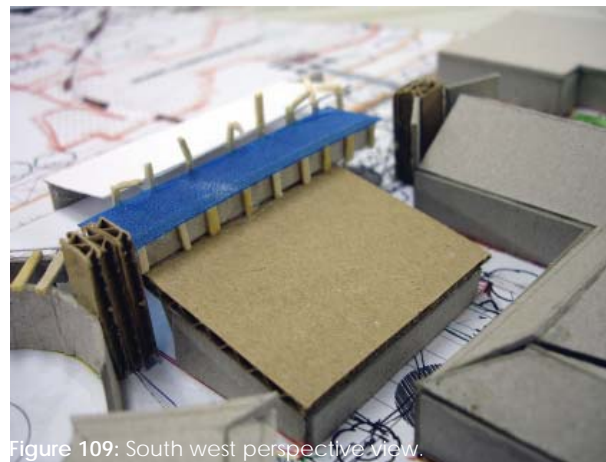


Figure 109: South west perspective view.

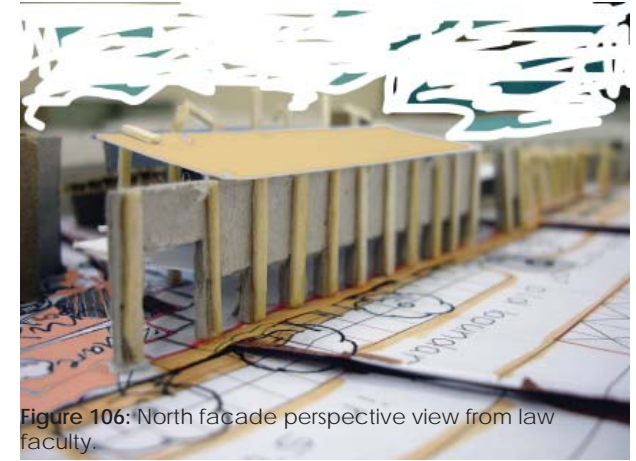


Figure 106: North facade perspective view from law faculty.



Figure 108: North facade perspective view from student centre.

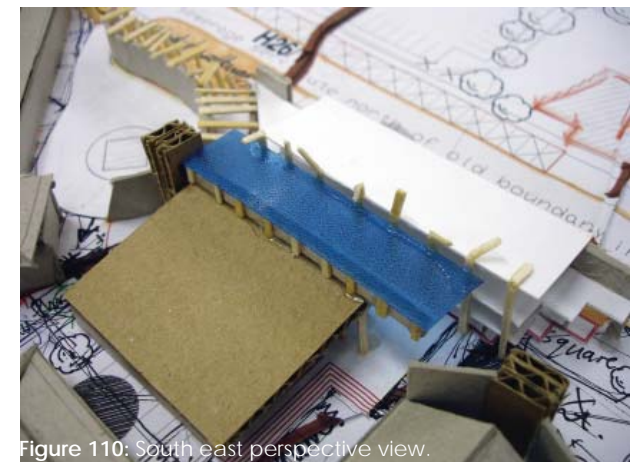


Figure 110: South east perspective view.

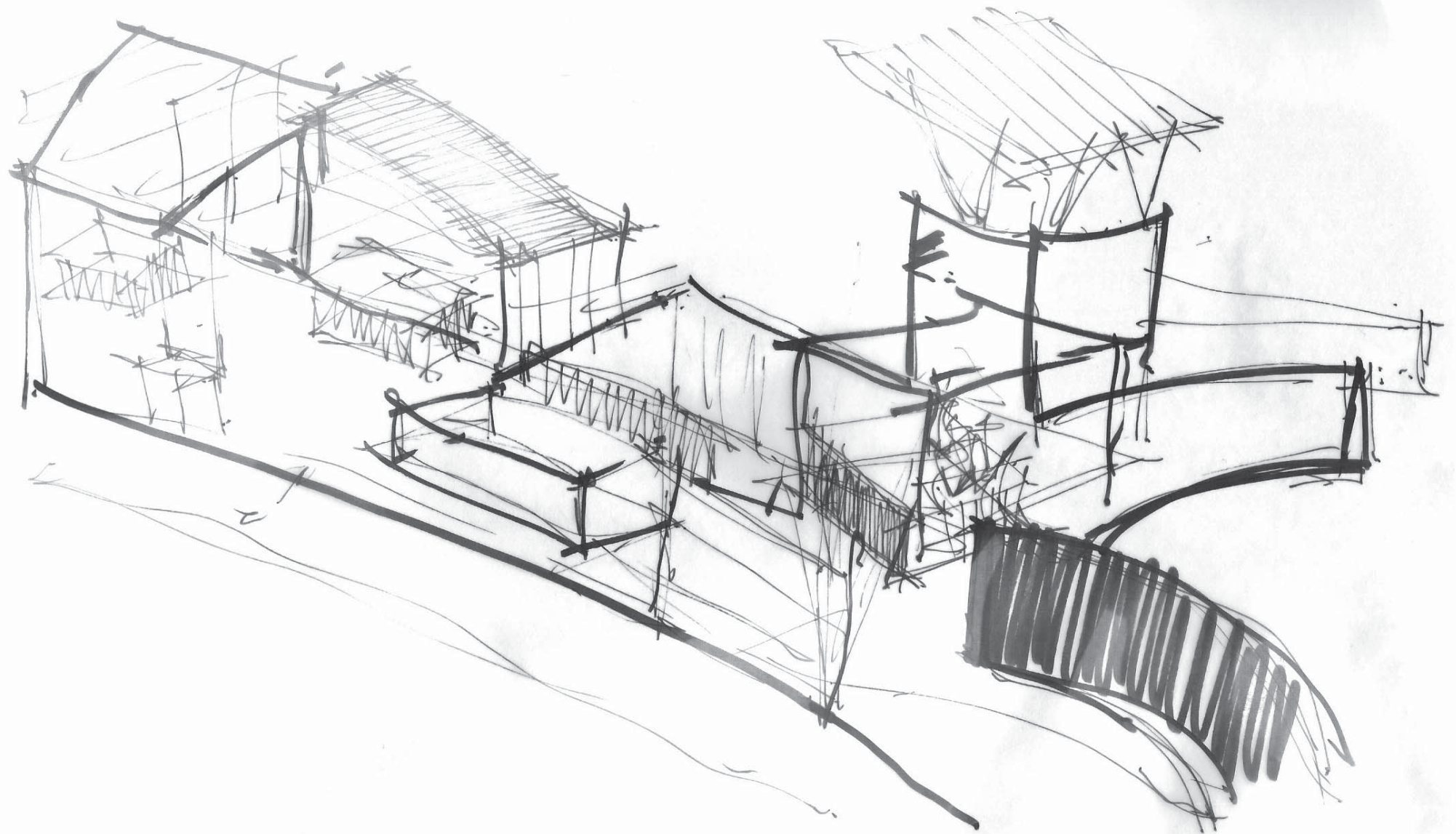


Figure 111: Perspective drawing.

Concept 2

The arcaded route was pulled straight through to spill out into the new proposed Student Centre. The volume on the south was pulled back to create a public square between the new building, the Chapel and Tuskwerf. The circulation tower became the centre point of the building. A tree-like structure was experimental in the planning of the main roof.

After critical inspection, the circulation tower proved to have no important function. It stood in the way of smooth circulation and was therefore not needed.



Figure 112: Perspective view of court yard.



Figure 114: Perspective view of internal walkway.

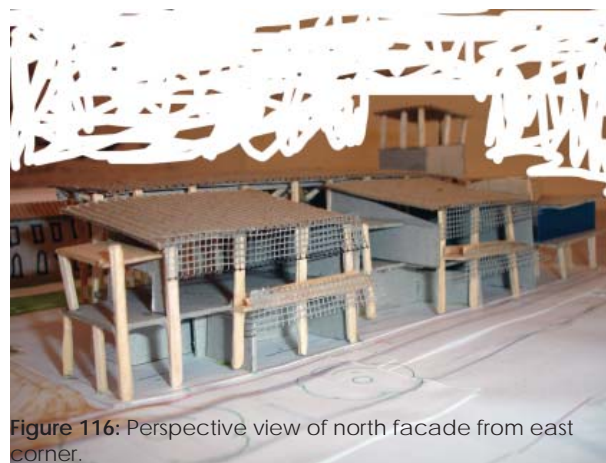


Figure 116: Perspective view of north facade from east corner.



Figure 113: Perspective view of north west corner.



Figure 115: Perspective view of east facade.



Figure 117: Perspective view of west facade.

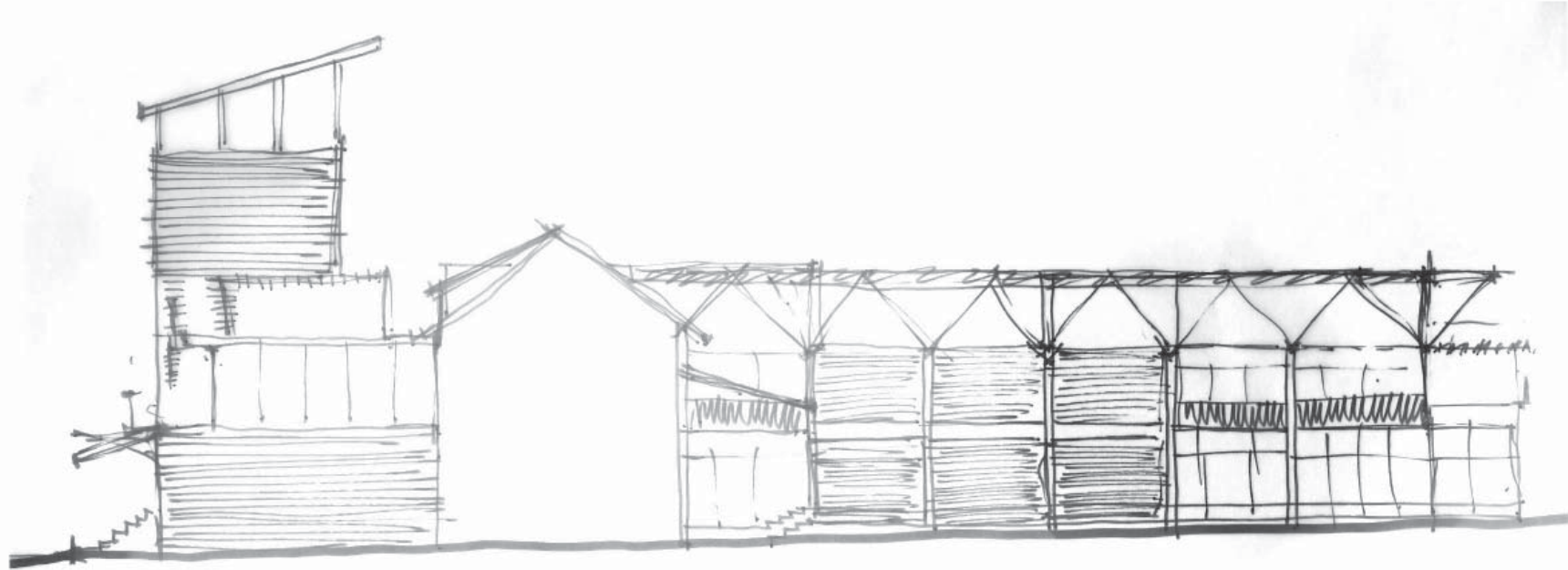


Figure 118: Proposed south elevation.

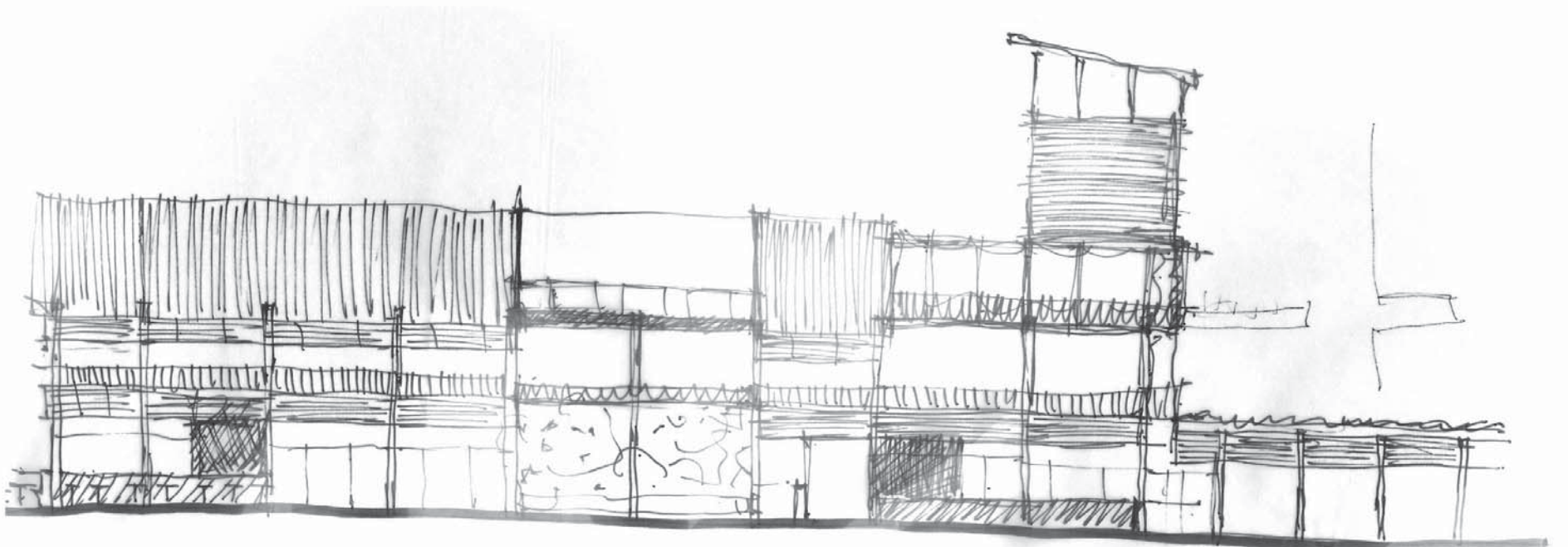


Figure 119: Proposed north elevation.

Concept 3

The third concept of the design consisted of a long smooth roof, with an L-shaped building underneath. The building framed the square formed between it and the existing buildings. The circulation route was now set back to emphasise a smooth walkway.

The L-shaped building was divided into two parts:

- the north-south leg would speak of conventional healing and this would also be the public entrance;
- The east-west leg would speak of alternative healing where more private functions could take place.

This concept has a few flaws:

- the floating articulated roof seemed to be 'the building', while it only held a walkway;
- this walkway would also end up to be a cold and draughty wind tunnel, since Pretoria has mainly south-easterly winds;
- the other issue was to create a service entry for the restaurants on ground floor, since it was accessible from both sides;
- Up till now the building did not have an entrance.



Figure 120: Perspective view of west facade.



Figure 122: Perspective view of east facade.



Figure 124: Perspective view of south west corner.



Figure 121: Perspective view of north facade.



Figure 123: Aerial view.



Figure 125: Perspective view of courtyard.

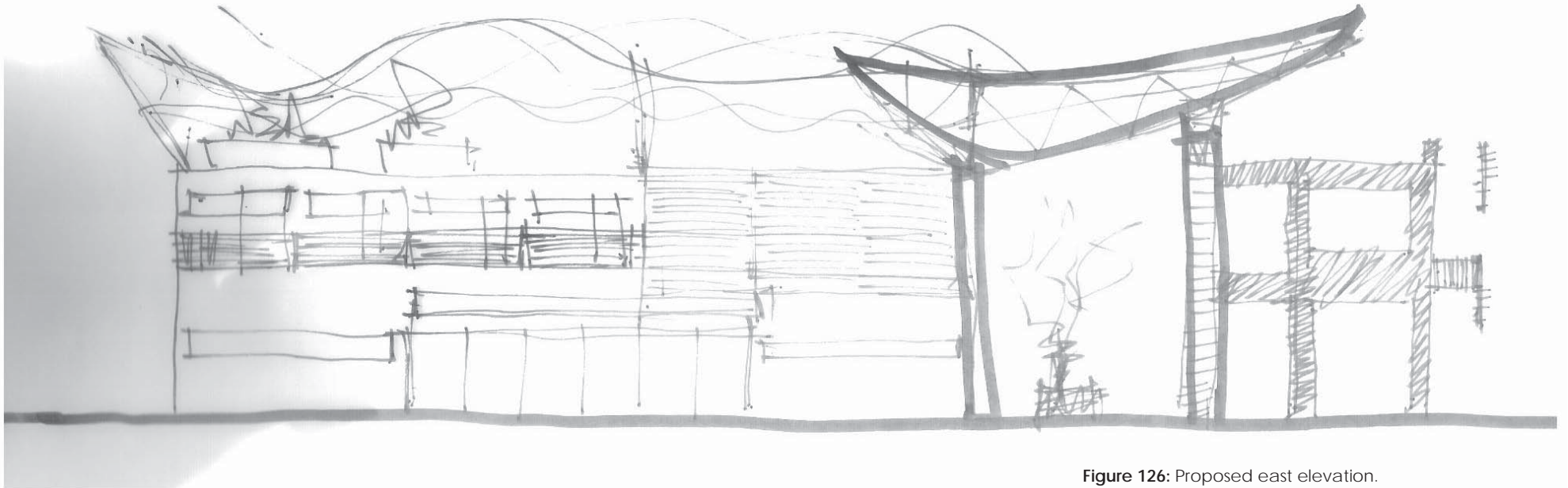


Figure 126: Proposed east elevation.

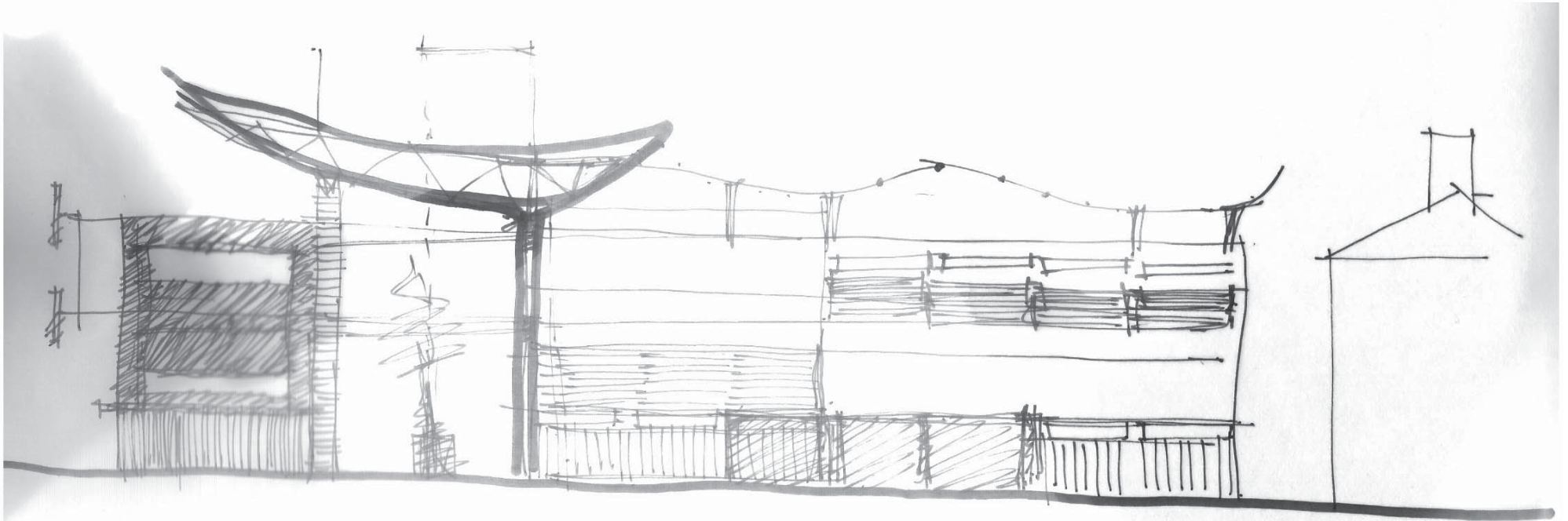


Figure 127: Proposed west elevation.

Concept 4

A major change had to be made to the design, since the main feature was taken away. The north-south wing was extended to form a secondary square on the west with the new proposed Student Centre. The main walkway was reinstated as a pedestrian sidewalk passing the front of the building. A proposed Language Hub across the street (thesis by Roald Meyer) necessitated the planning of a front entrance.

The nature of the building and the slope of the site called for different levels on the outside and inside of the building. In this concept the need for a function as main feature was identified. Therefore a rock climbing and bouldering centre was used to form the entrance to attract people to the inside of the centre.

The only problem left to be solved was that of the roof. It had to be planned for the three sections of the building.

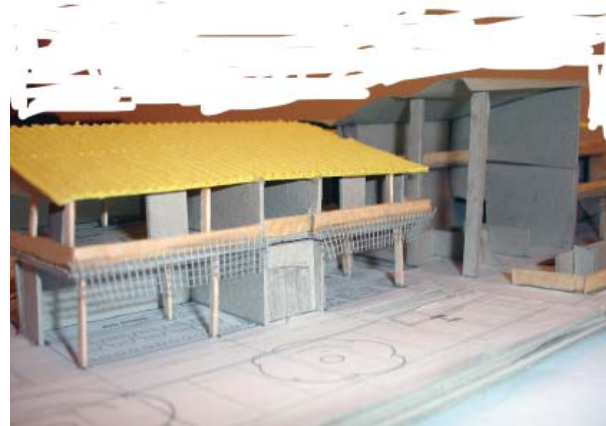


Figure 128: Perspective view of north east corner.

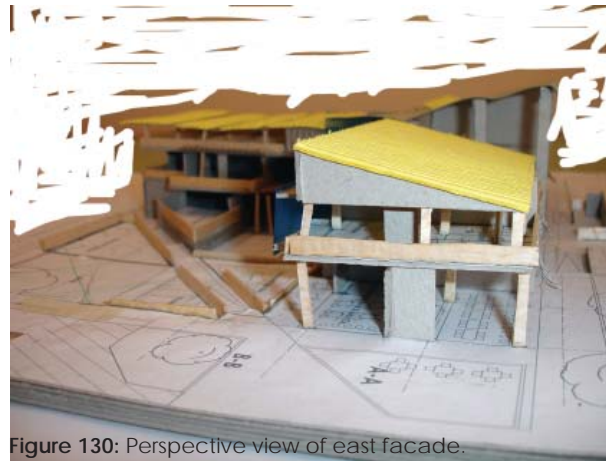


Figure 130: Perspective view of east facade.



Figure 132: Perspective view of courtyard.



Figure 129: Aerial perspective view.



Figure 131: Perspective view of north facade.



Figure 133: Perspective view from north west corner.

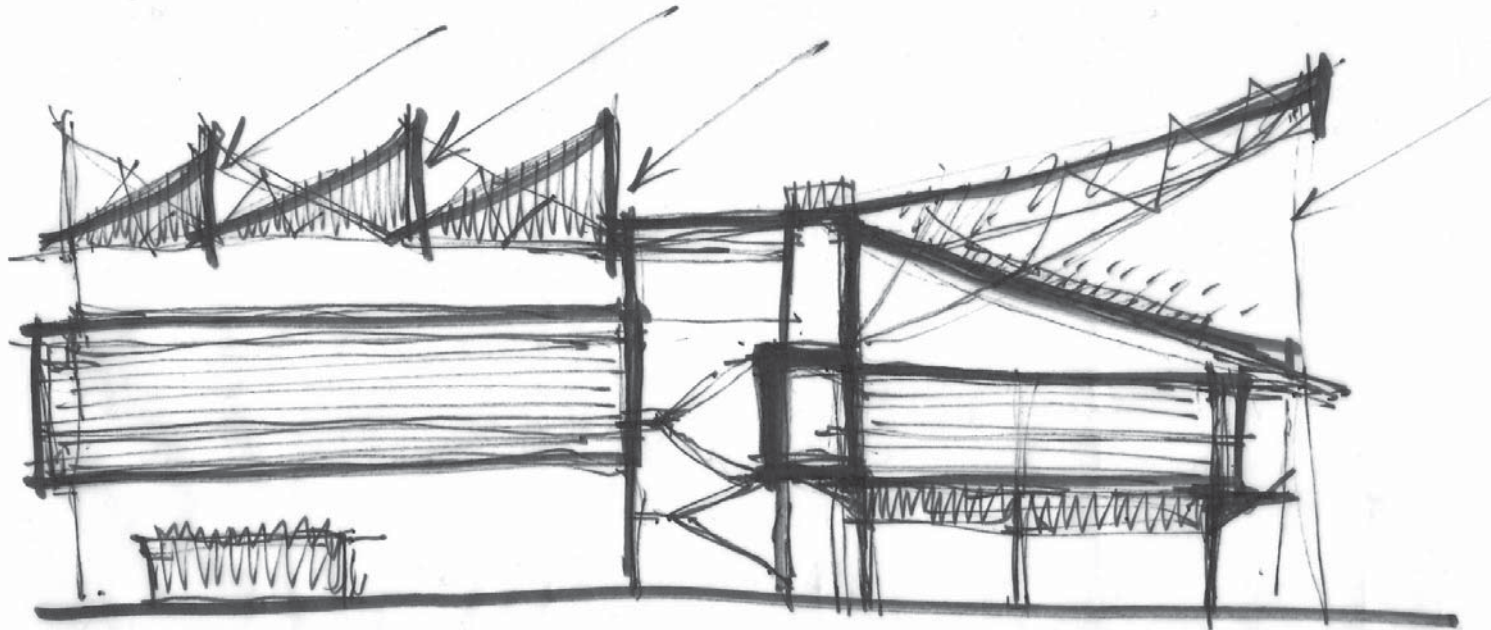


Figure 134: Proposed east elevation.

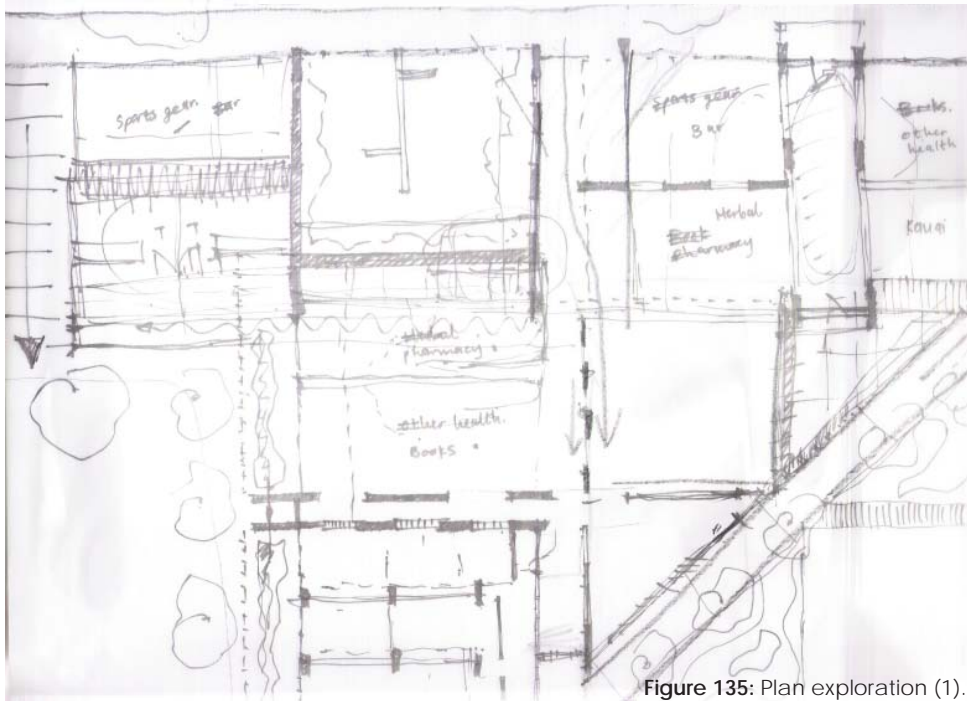


Figure 135: Plan exploration (1).

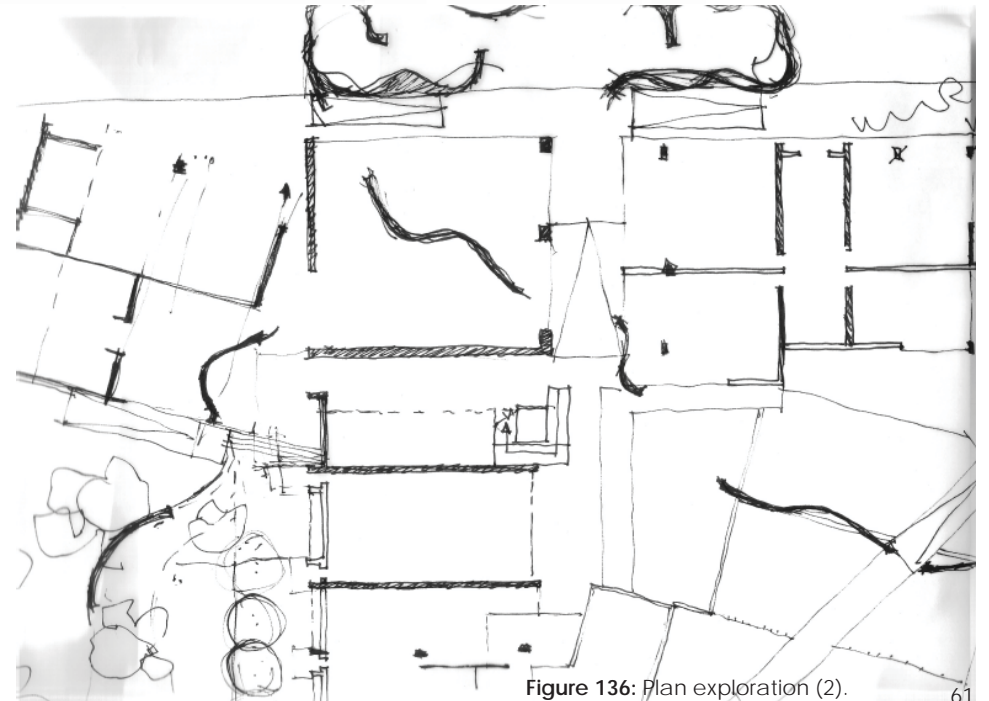


Figure 136: Plan exploration (2).

Proposal

Curves

A bold step was taken in planning a roof to compliment the building. Three large curved roofs enfold the building. These curves are repeated on smaller scale throughout the building:

- the herb garden has a protective curve that shields off the late afternoon sun;
- the court yard gardens has several small curved structures serving as seating;
- the bouldering walls are flowing curved concrete walls;
- The meditation space on the second floor has curved timber screens and a curved balcony balustrade that holds planters.

These organic curves symbolises the interaction between man and the natural and built environment. The curves also give opportunity for physical interaction. People can climb on the walls, sit on circular stones and move the screens.

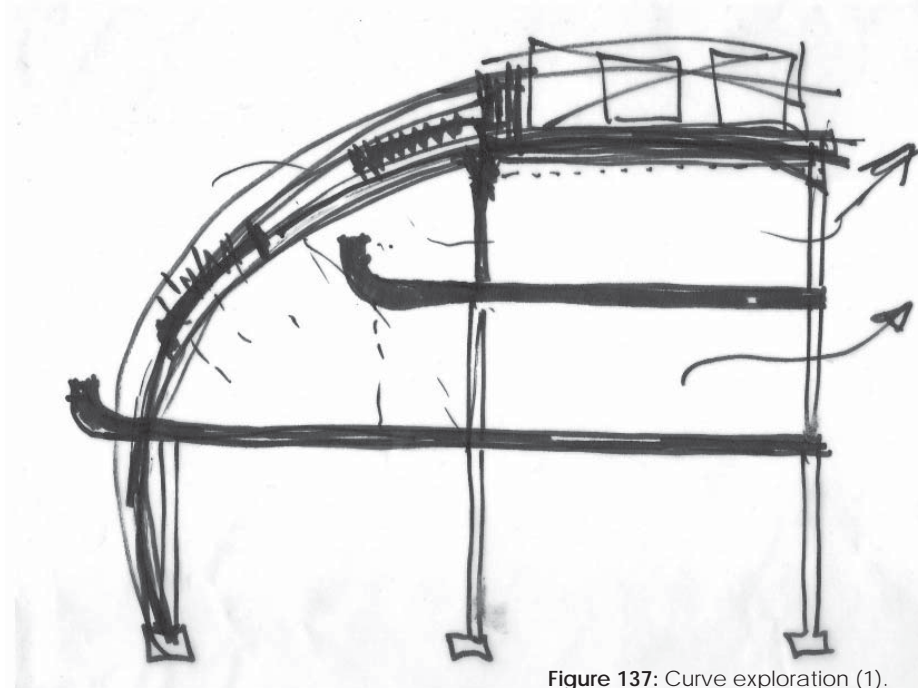


Figure 137: Curve exploration (1).

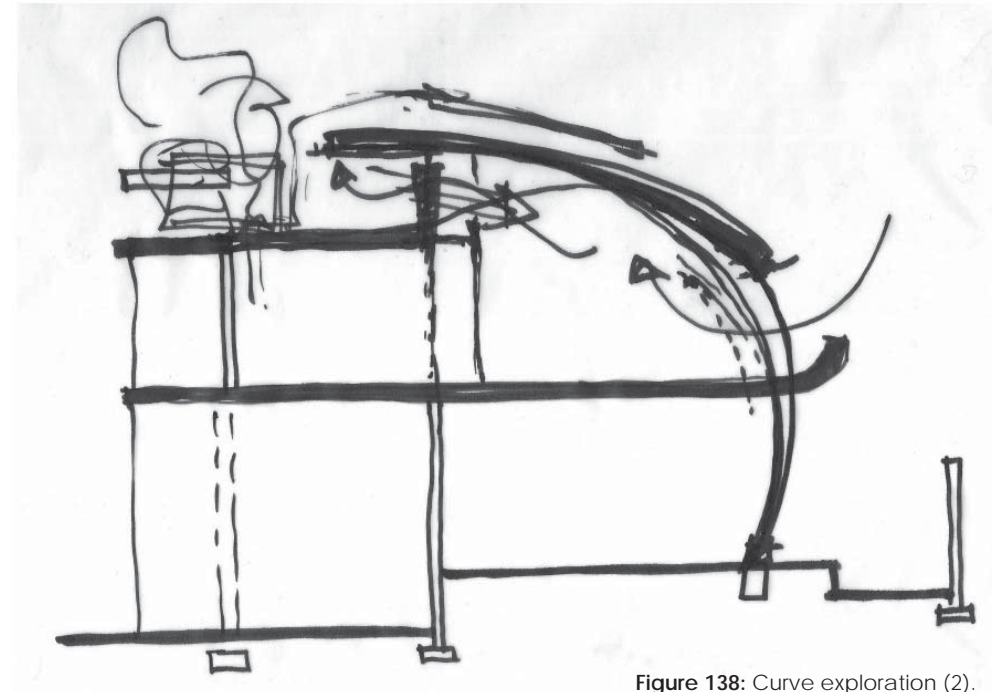


Figure 138: Curve exploration (2).

Movement

The existing movement patterns on the site gave indication for the form of the building. The slope of the site and the nature of the building resulted in creating different levels. On each level, different garden areas were designed. These areas lend itself to different functions, like socialising and meditation.

It was a priority to create the same concept but on a bigger scale inside the building. The different levels on the ground floor houses different functions and levels of publicness. The circulation core is central to the building and serves as a connection between the three wings. A ramp overlooks the court yard leads to the conventional healing centre on the first floor.

Throughout the interior and exterior of the building different surface materials were used to indicate change and continuity of the levels.

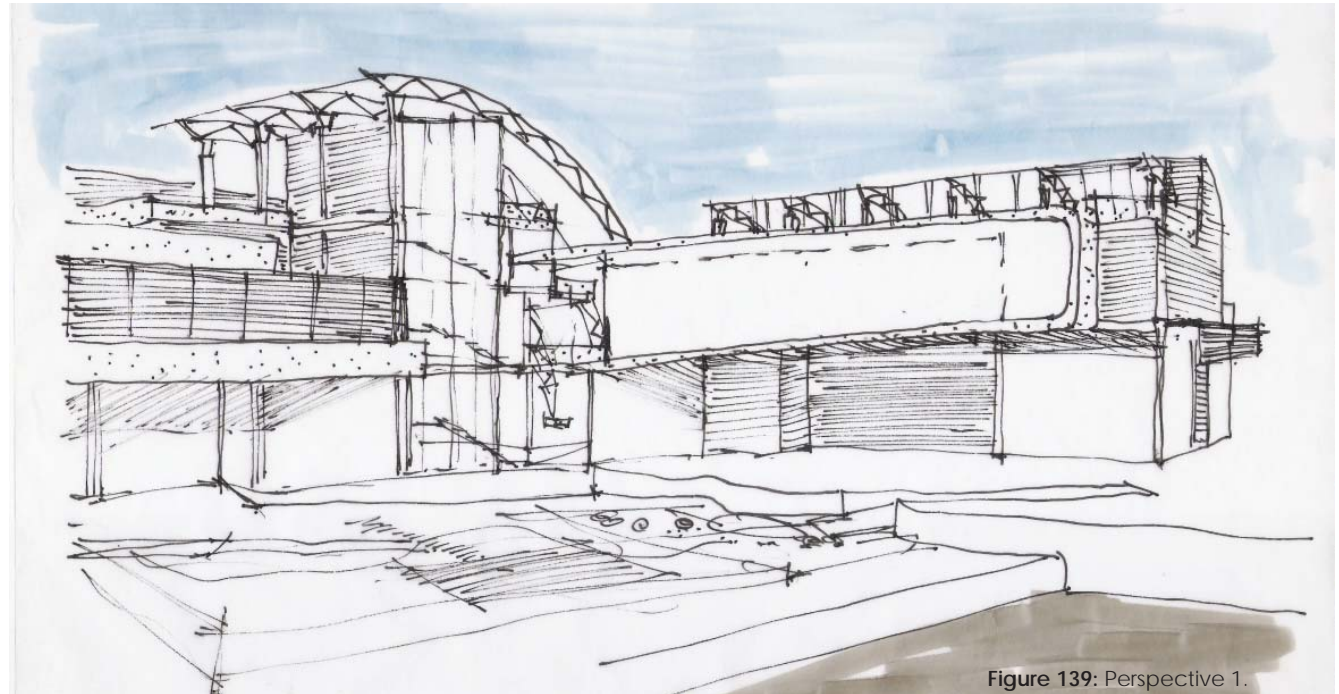


Figure 139: Perspective 1.

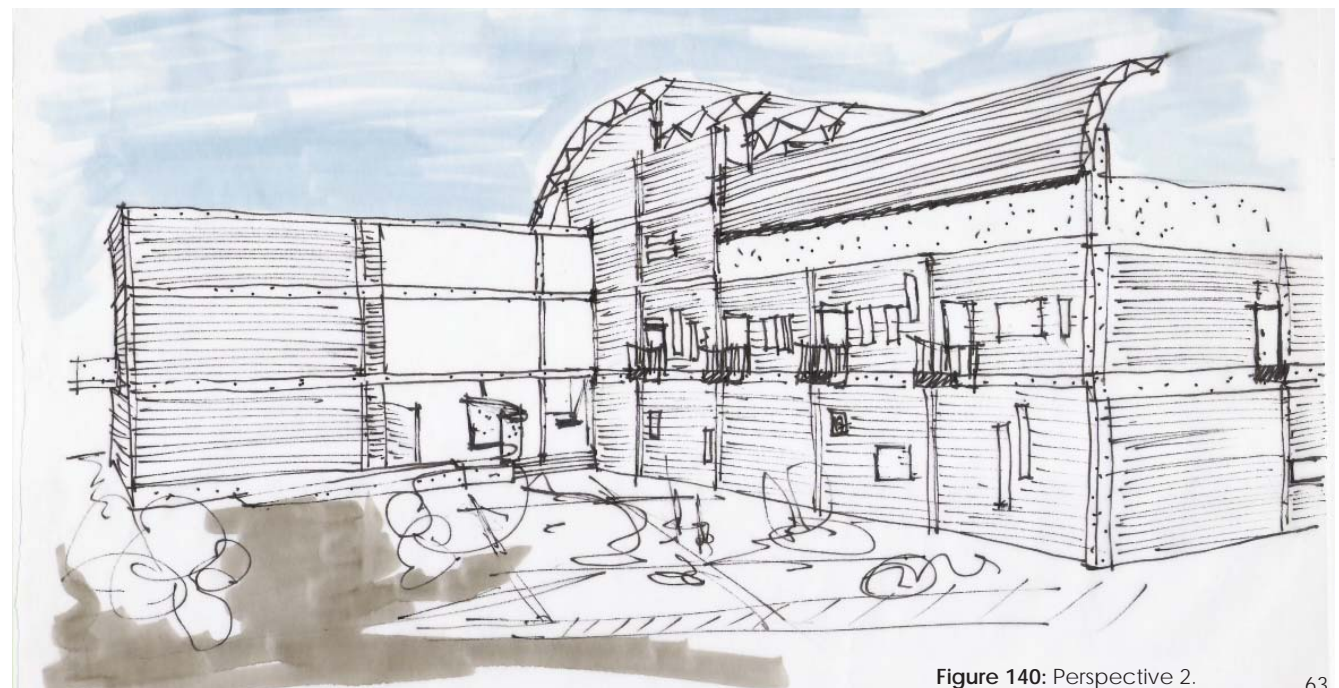


Figure 140: Perspective 2.

Legibility

The building has different layers of publicness in the design of the different functions. The most public functions, like the restaurants, shops, rock climbing and bouldering centre and the public ablutions face the street front. The building becomes more private the deeper one goes into it. The hydrotherapy rooms, being in the back of the building, have a more private feel to it than the restaurant on the same level.

The treatment and consultation rooms are on the first floor, being more semi public spaces. The conventional practices and exercise studio front north, towards the street. The curved roofs covering these two spaces are treated differently. The roof over the consultation rooms acts as a roof covering and solar shading device. The exercise studio only has a solar shading device to give shade over the balcony. The alternative practices face east and west, towards the various gardens and are covered by timber louvered screens. These three elevations speak of the different functions on the inside.

The herb garden and the meditation area are on the second floor, being the most private functions. The herb garden is the study of the herbalist and only authorised people would be able to enter this space. The meditation space is set back from the street front to give people the opportunity to be in a quiet private space.



Figure 141: Perspective 3.



Figure 142: Perspective 4.

The climbing and bouldering walls

As feature in entrance:

The rock climbing and bouldering centre, at the core of the building, serves as the main focal point and entrance to the building. The entrance links up with a pedestrian route across the street, leading past the proposed Language Hub (by Roald Meyer) to a north exit of the campus. The clear way into the building is interrupted by the staircase that moves into the entrance area and allows the user the choice of movement direction.

As playground:

The user is already confronted with possible interaction by only passing the building. Bouldering walls, curving between the sidewalk and road, make the user instantly aware of an activity and might even make him feel part of it. In passing this area the pedestrian is covered by the extended louvered canopy of the climbing centre while he has a clear view of the inside. The curving walls next to the sidewalk crawl to the inside and escapes to the back and into the secondary court yard. These ever changing walls create a playfulness suitable to the context.

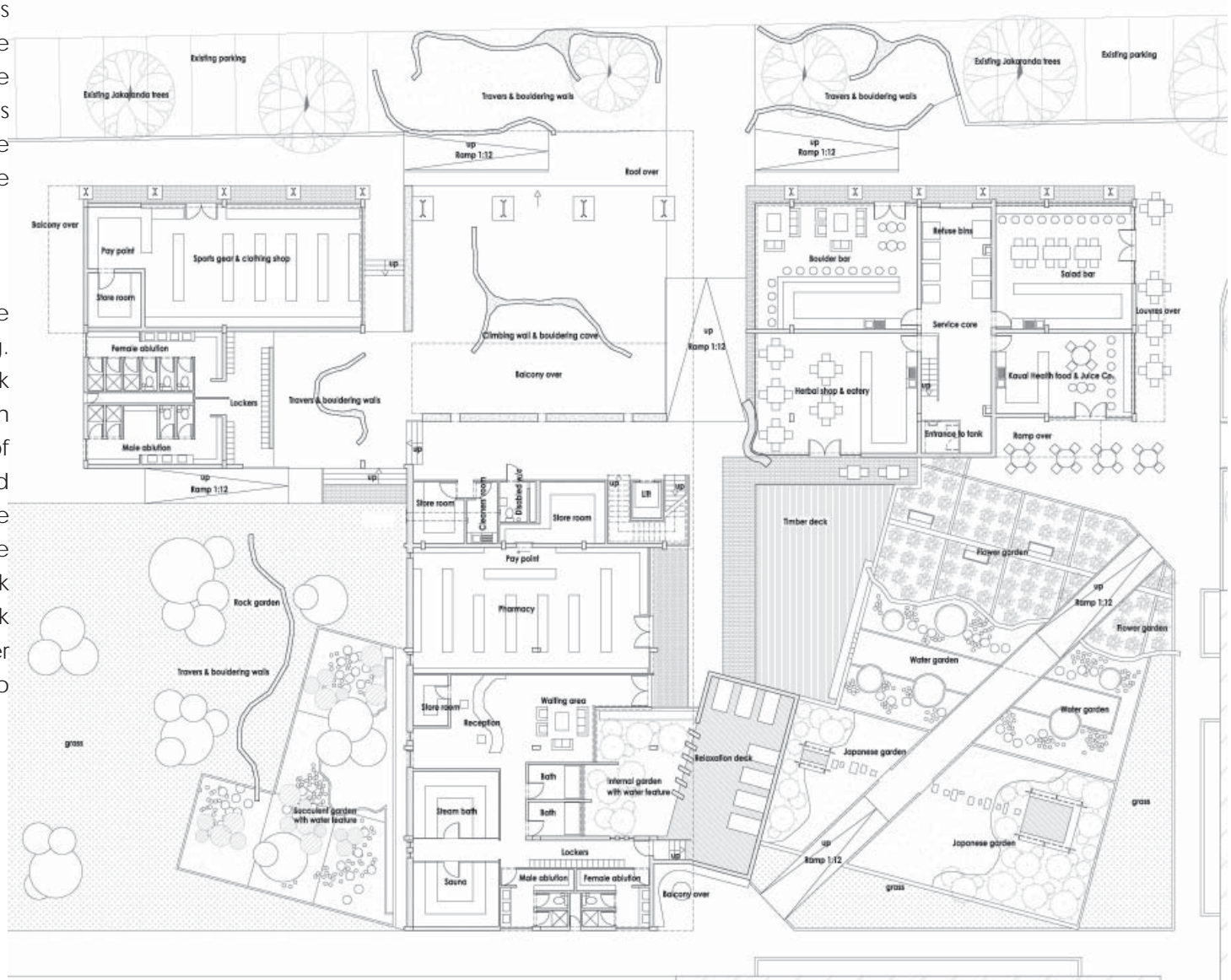


Figure 143: Ground floor plan.

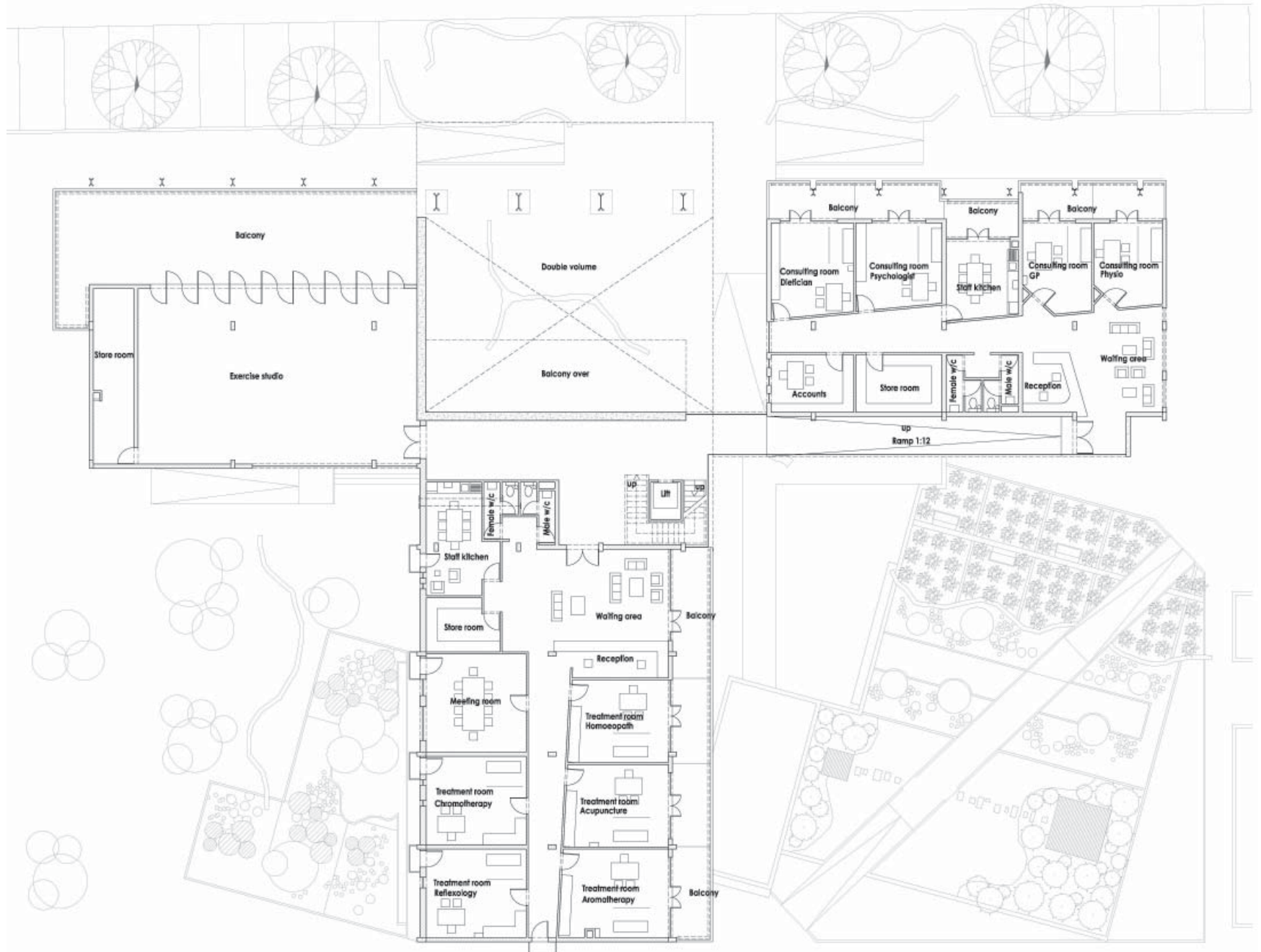


Figure 144: First floor plan.

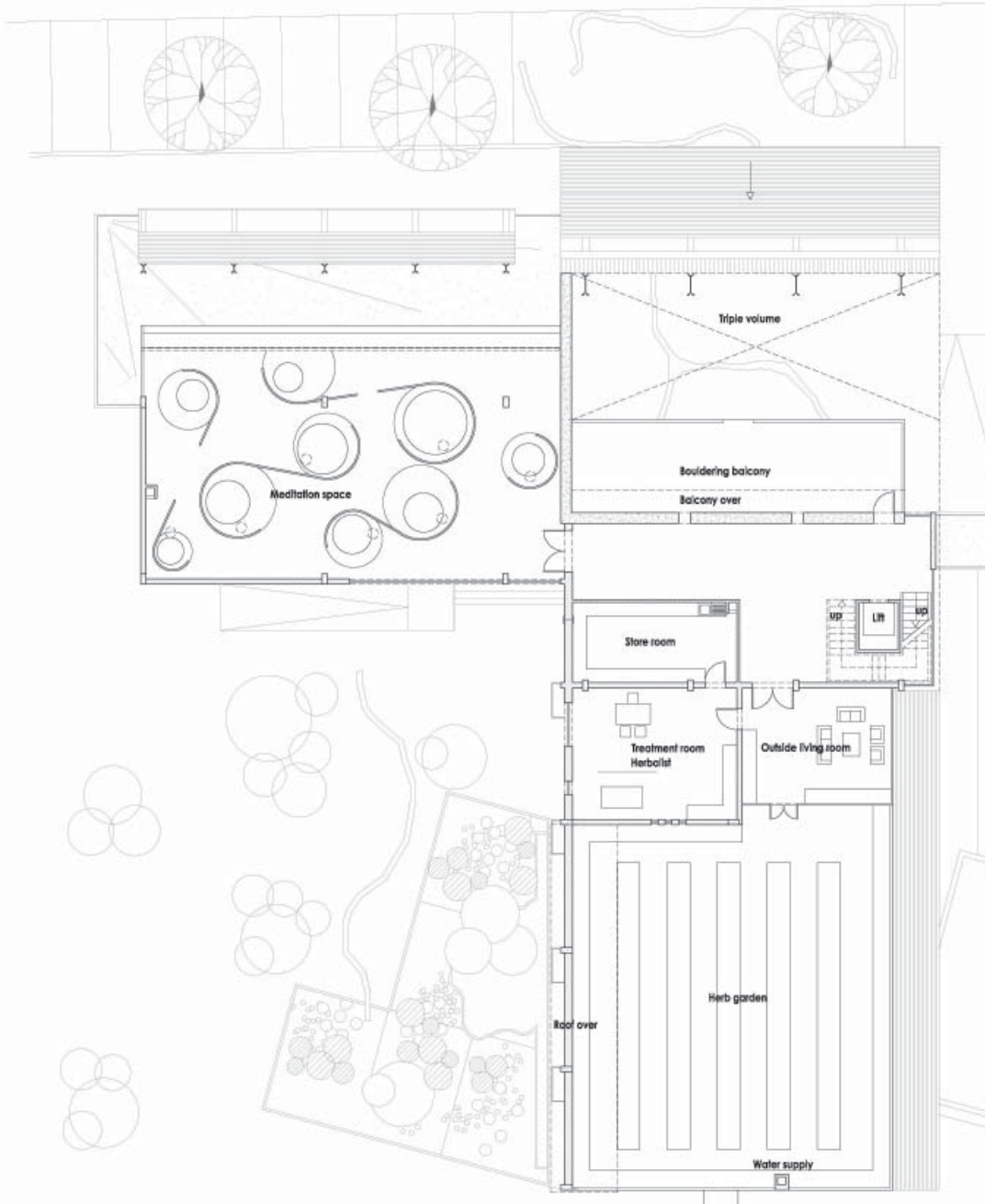


Figure 145: Second floor plan.

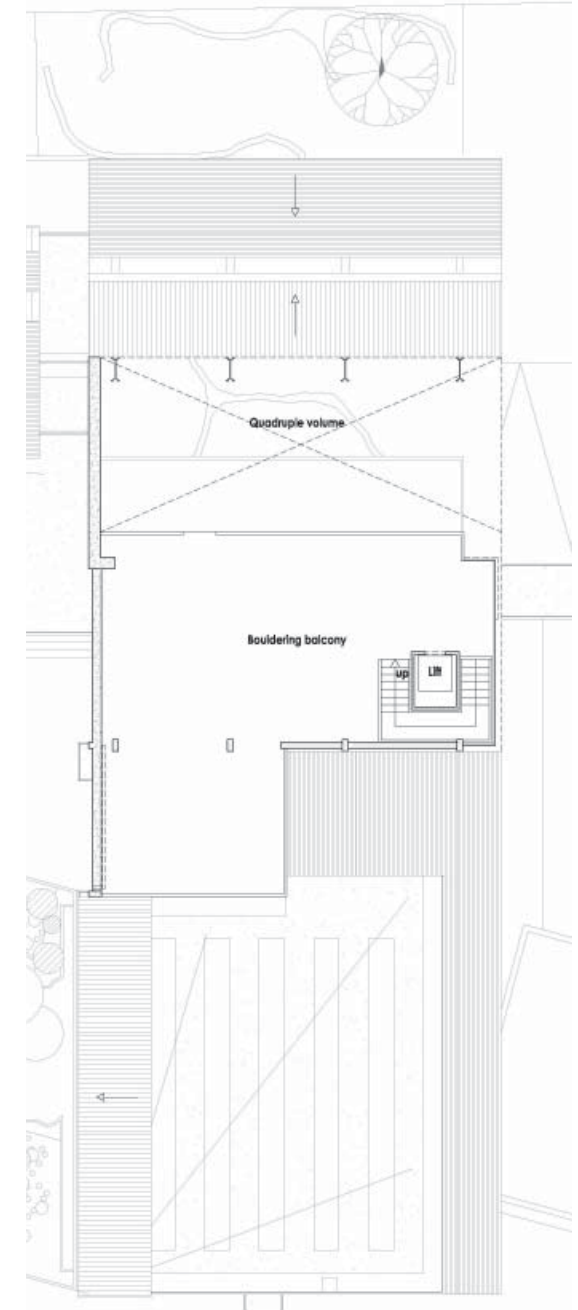


Figure 146: Third floor plan.