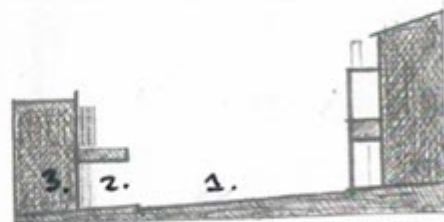
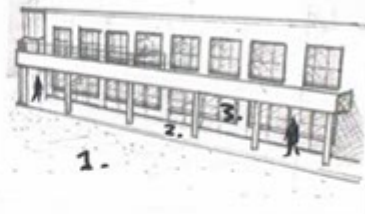
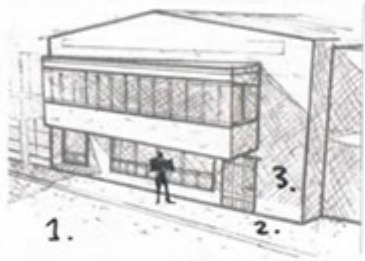




Buildings in Sea Point, act as a wall to the street.
No pedestrian life opportunities.

CURRENT STREET CONCEPTION IN REGENT ROAD:



3 perceived layers of organisation.

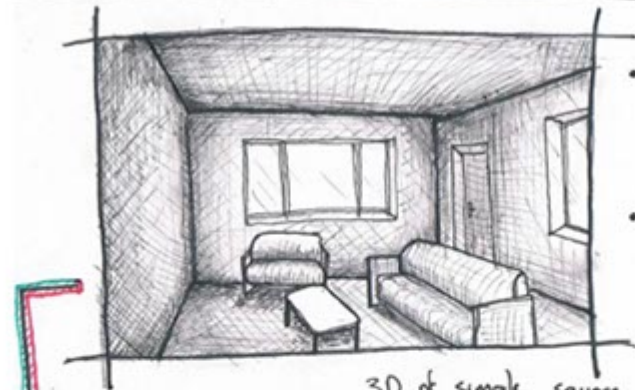
1. → Motorway
2. → pedestrian way
3. → Building facade → often reflects feeling of private/non accessibility



Imagine a city, like nature, that exposes the life of its inhabitants like a complex but natural system of organisms.

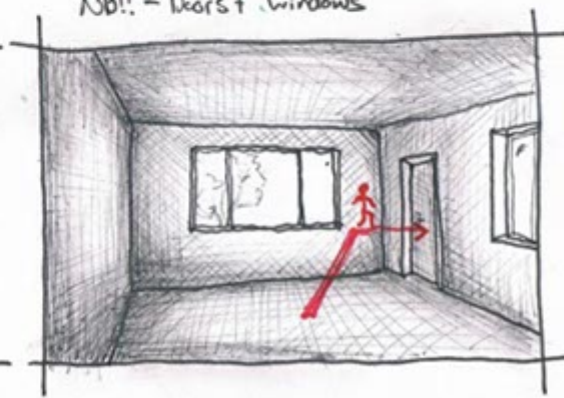
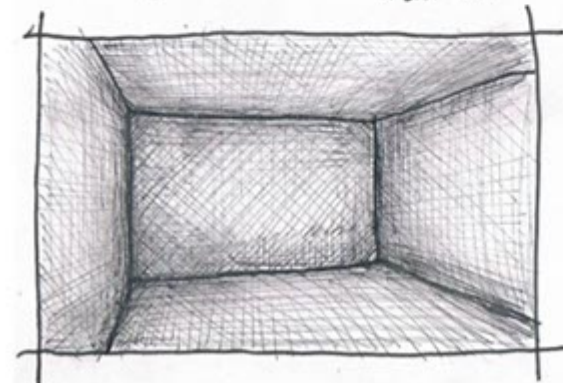
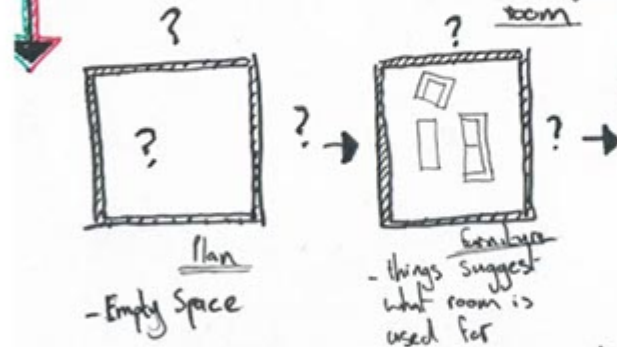
Exposing Life within buildings

Can people truly understand space through Architecture?



3D of simple square room

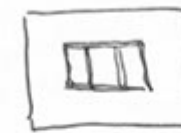
- Furniture suggests a lounge (things suggest what the room is used for)
- Door already suggests that there is a habitable space on the other side
- Window suggests it's outside.



In this case. Even the simplest room with the simplest elements create understandable suggestions

Architectural Elements

Window



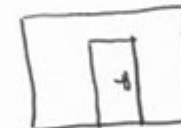
- suggests there is an outside
- views
- landscapes
- light

Window + Door

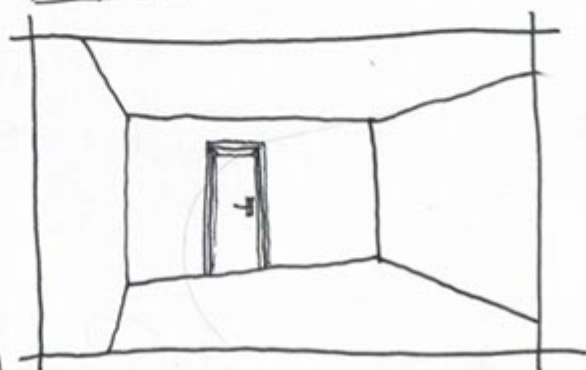


- suggests there is a habitable outside zone
- movable area (area of movement)

Just Door

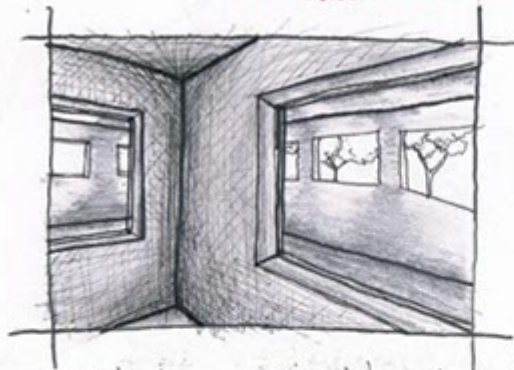


- suggests there is a room on the other end.



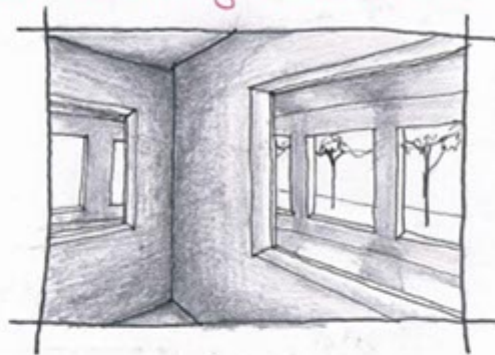
Contrasting 3-zones → layering space with a transition that is smoother

Question: Can a window looked through a second interior window make the in-between an "outside"??



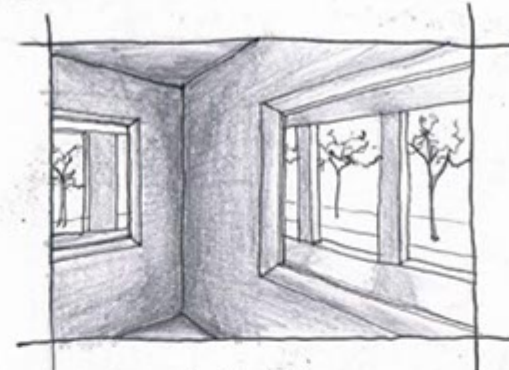
1.

- Not too easy to distinguish the difference between middle zone and deep interior.
- It's noted that light plays an important factor in varying between interior and exterior feelings.



2.

- As window size increases so does connection to outside.
- The frame created by the whole in the wall still detracts from the in-between looking like the "outside".
- The greater contrast does however allow it to differentiate itself.



3.

- The less structure the easier it is to draw a connection of the room to the outside.
- It seems that the continuity of the floor of the inside to the exterior helps to draw merge the two distinguished areas.



3-ZONES

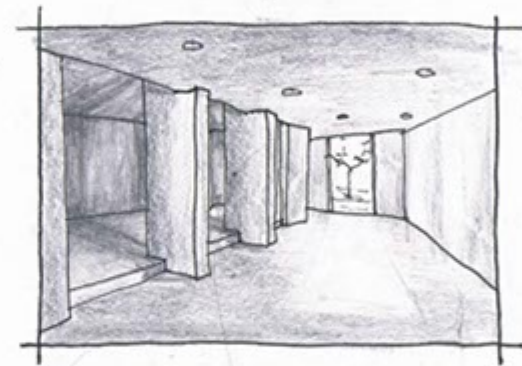
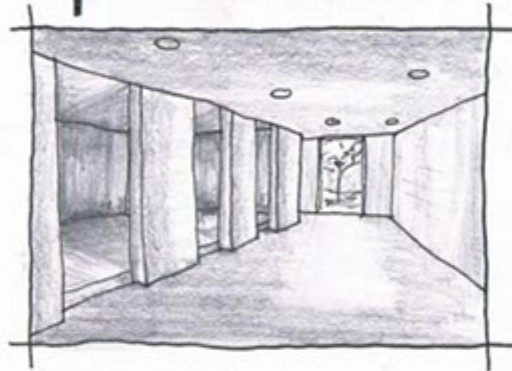
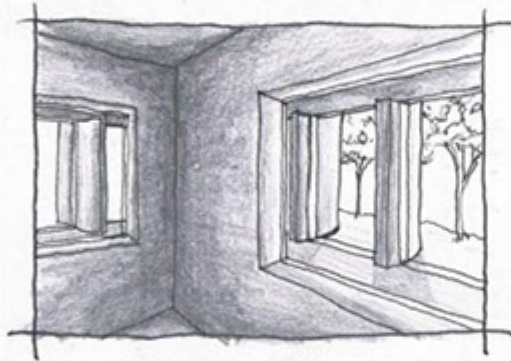
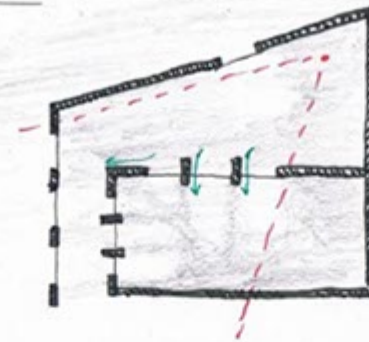
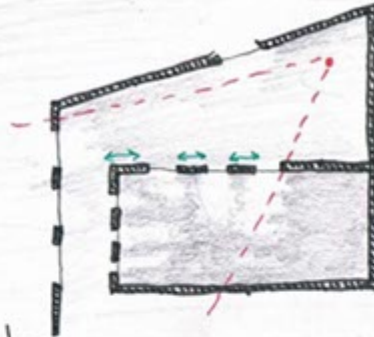


1. OUTSIDE
• completely open
• light

2. IN-BETWEEN
• ~~Area~~ Big connection to outside but still closed off

3. INSIDE
• warm, dark and private

Test to see the effects of continuity of an element in a threshold.



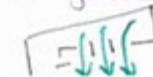
- Does tend to break up boundary effect
- Regularity does tend to create a boundary effect
- Direction & continuity does seem to emphasize what lies in line



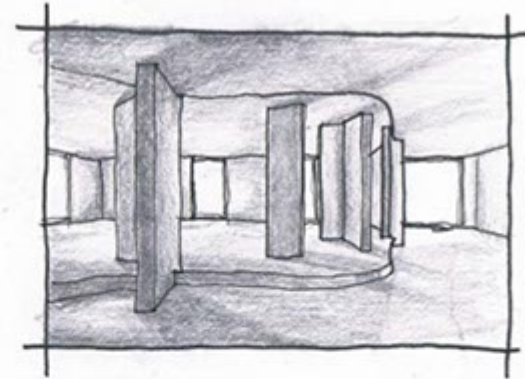
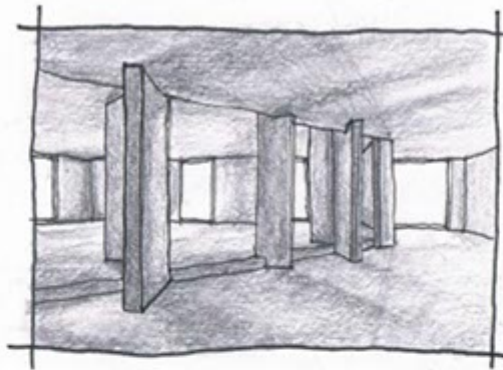
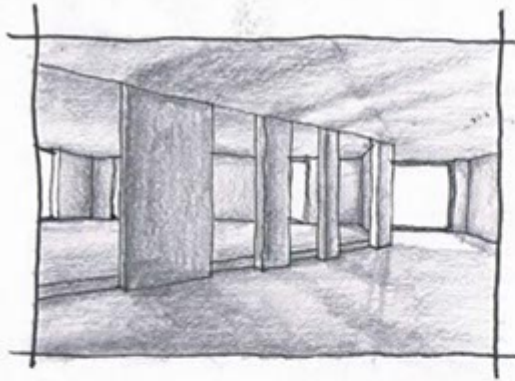
- Experiment with two separate areas broken by change in height of floor and ceiling.
- Although broken; the wall segments do enforce the feeling of a boundary.
- Direction of walls tend to encourage a parallel movement (corridor effect)



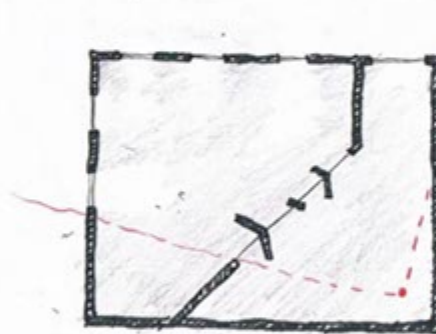
- Step in floor and ceiling still makes the room its seem independent of the open room.
- The "blade columns" do tend to connect the two rooms more.
- Creates less division between the two rooms
- Direction of "walls" do tend to encourage a parallel movement!



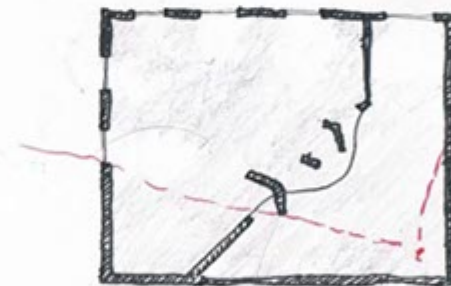
Does irregularity of threshold-boundaries break up the division between two spaces?



- In this case irregularity of the wall segments has no effect.
- The strong boundary line divides the space very clearly.

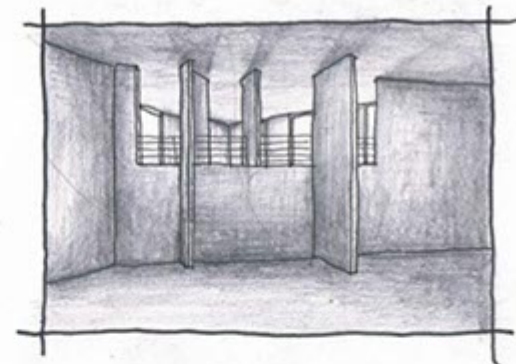
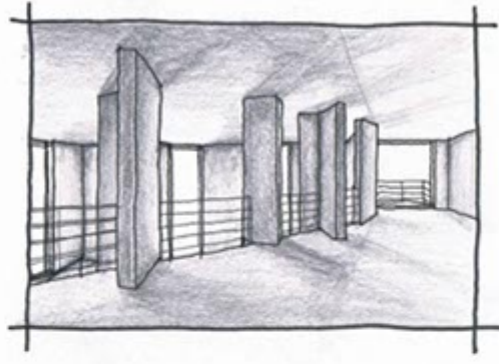
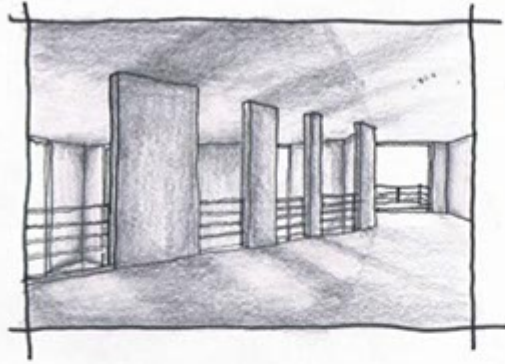


- Already by breaking up some of the boundary line with irregular wall segments, the boundary between spaces begins to break up
- Floor + Roof line still creates a division.



- In this case the boundary is completely distorted.
- Boundary feels less intimidating and allows a free flow of space.

Can distorted boundaries merge rooms with separate volumes?



Note: In section, Boundary is clearly defined.



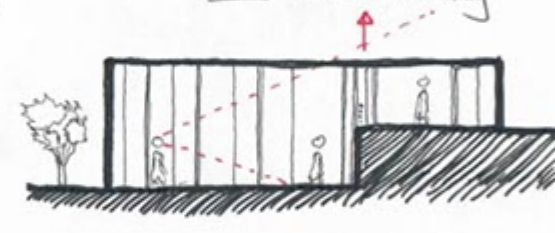
Section

Note: Boundary is already quite distorted in section.



Section

Note: Distorted boundary



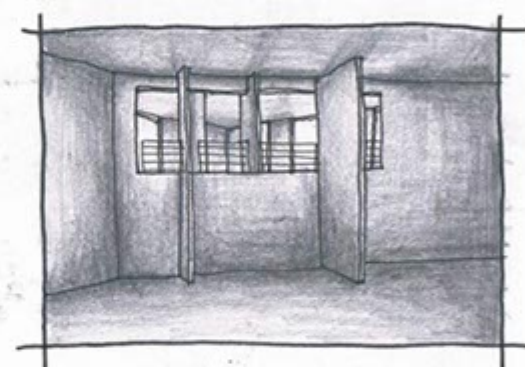
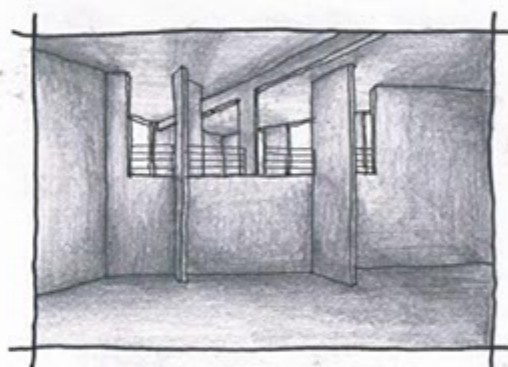
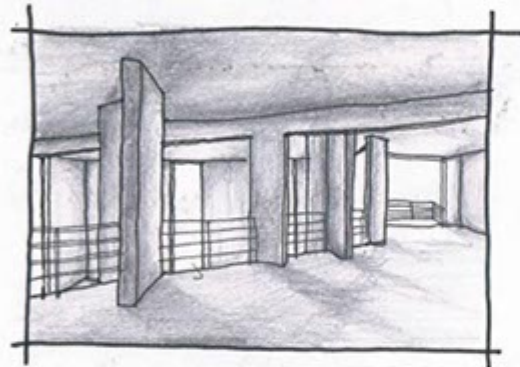
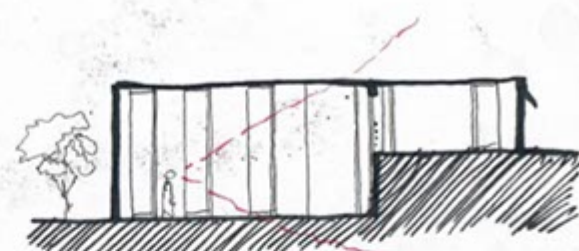
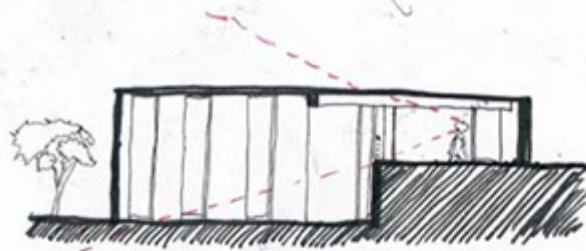
Section

- Once again it is clearly shown that the regularity of the line created by the aligned wall segments/columns divide the spaces.
- Noted that again the shared ceiling plane does help the space slightly flow but very little.

- The irregularity does prove to blur the division making the upper room still feel connected to the lower.
- Balustrade does hinder on the flow of space however if kept thin can be overpowered by bulkier structure.
- Drop in the floor plane seems quite strong.

- The effect of the two spaces merging is felt far stronger on the lower parts room.
- Shared ceiling plane definitely helps in this case.

The effects of structure and the merging or dividing of connected space.

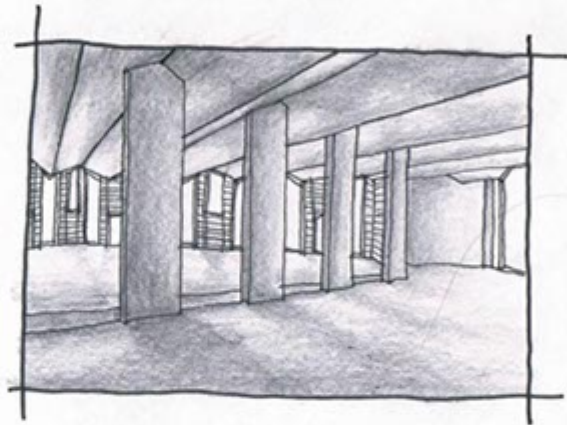
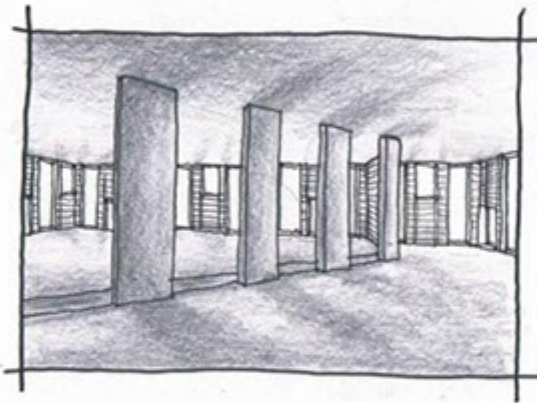
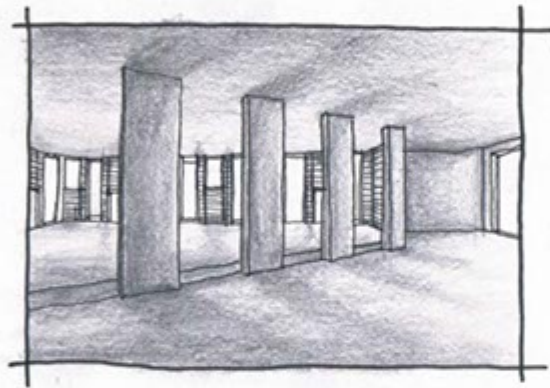


- The structure does have a significant effect
- space does seem to still flow between upper and lower volumes.
- The light becomes rather important in this instance and the room seems to slightly divide on opposite parts of the beam

- From this angle the spaces do still seem very connected.
- The direction of the structure still allows the two spaces to read as one.
- It's clear that the continuous light flow in the upper left and right hand corners allow for this.

- In this case the structure now divides the spaces.
- The large wall is now able to be read as a strong boundary even with the irregular columns.
- The beam cuts the flow of light leaving the rooms to feel more independent.

The effect of tectonics to merge and divide spaces. (Architectural Language)

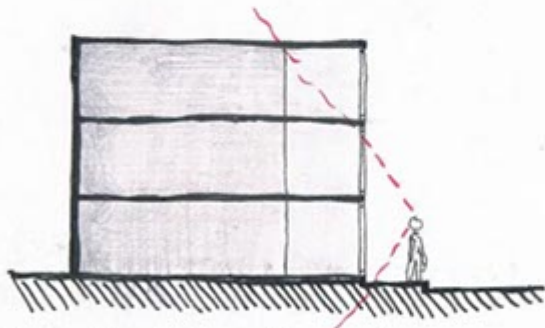
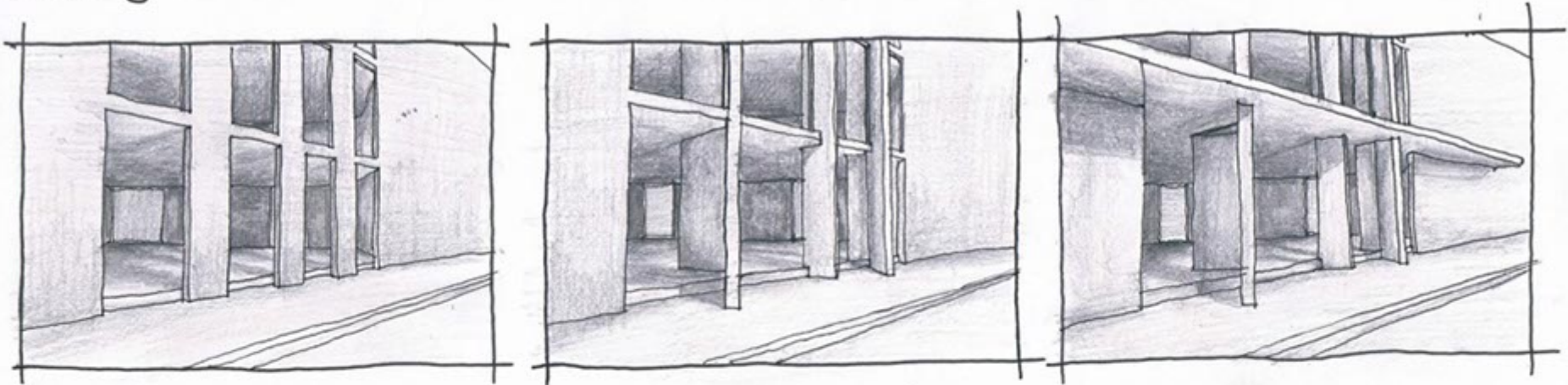


- Rooms of different tectonics are differentiated from each other.
- In this case a regular boundary line was used to experiment with different tectonics alone.

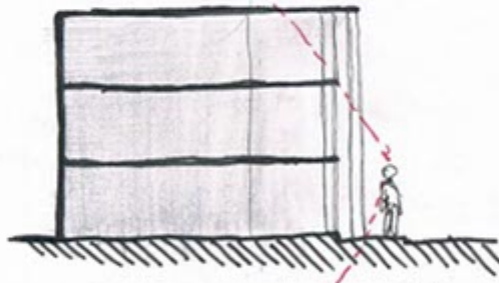
- In this case, because the finishes of the external wall ~~is~~ are continued into the second room, a slight merging effect occurs.
- The architectural language allows the two spaces to easily communicate and makes the boundary columns read simply as structure and not a division.

- In this case the ceiling is used to connect the two spaces.
- It's important to note that the direction of the folds are positioned so that it is completely opposing to the columns.
- Although the spaces share a different tectonic finish, the ceiling helps to merge the spaces.

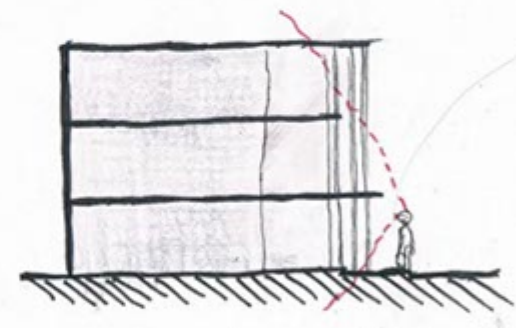
Irregularity on Exterior / Interior Thresholds.



- It is clear that in this instance a major boundary is defined, as in other previous experiments.
- The strong contrast of light can play an important role in this.

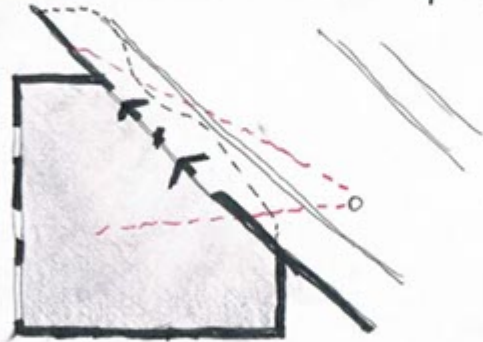
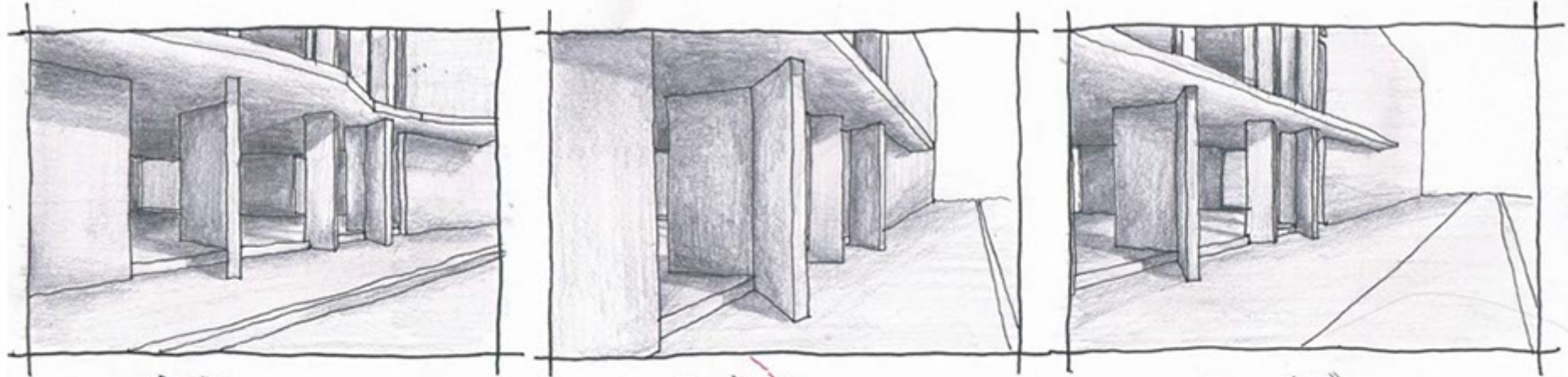


- Once again the irregularity creates more depth which allows a greater connection to the inside.
- The slow transition of light between inside and outside helps to soften the division.
- The depth created automatically invites a movement into the interior.

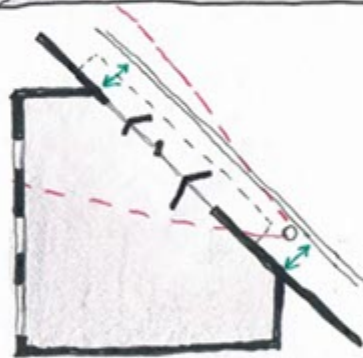


- The overhang created does help create a better flow.
- The break of verticality does detract from the upper floor and put more focus on the lower floors.

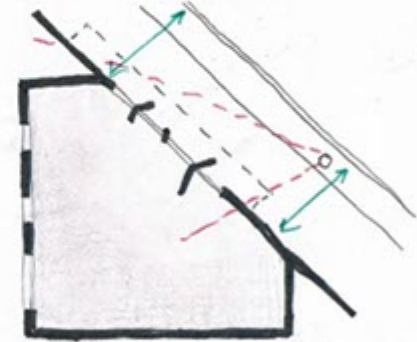
Horizontal irregularity; the importance of depth of views!



- The irregular overhang essentially does have the same effect as the original overhang however does slightly strengthen the blur effect by detracting attention from the direction of the boundary.
- The gradual shadow on the ceiling helps to smoothen the transition from inside to out.

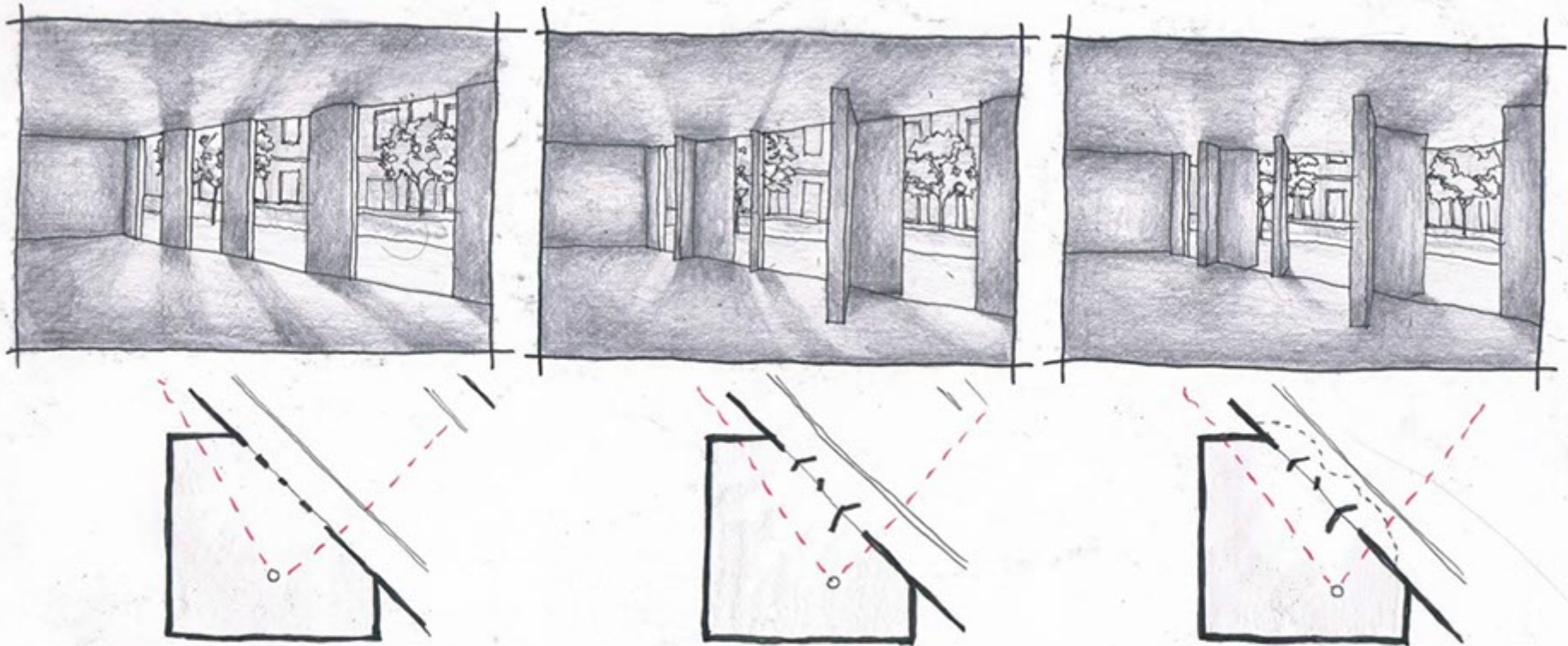


- This test shows that the tested boundary in previous tests doesn't is not as effective when viewed with a shallow depth of view.
- The b threshold tends to block the view of the inside however it will still be far better than a flat threshold.



- The threshold is far more effective with an expanded depth of view.
- The widened walkway is needed to see the interior.
- This actually allows the pedestrian to feel less claustrophobic.

Irregularity on Interior/Exterior Thresholds

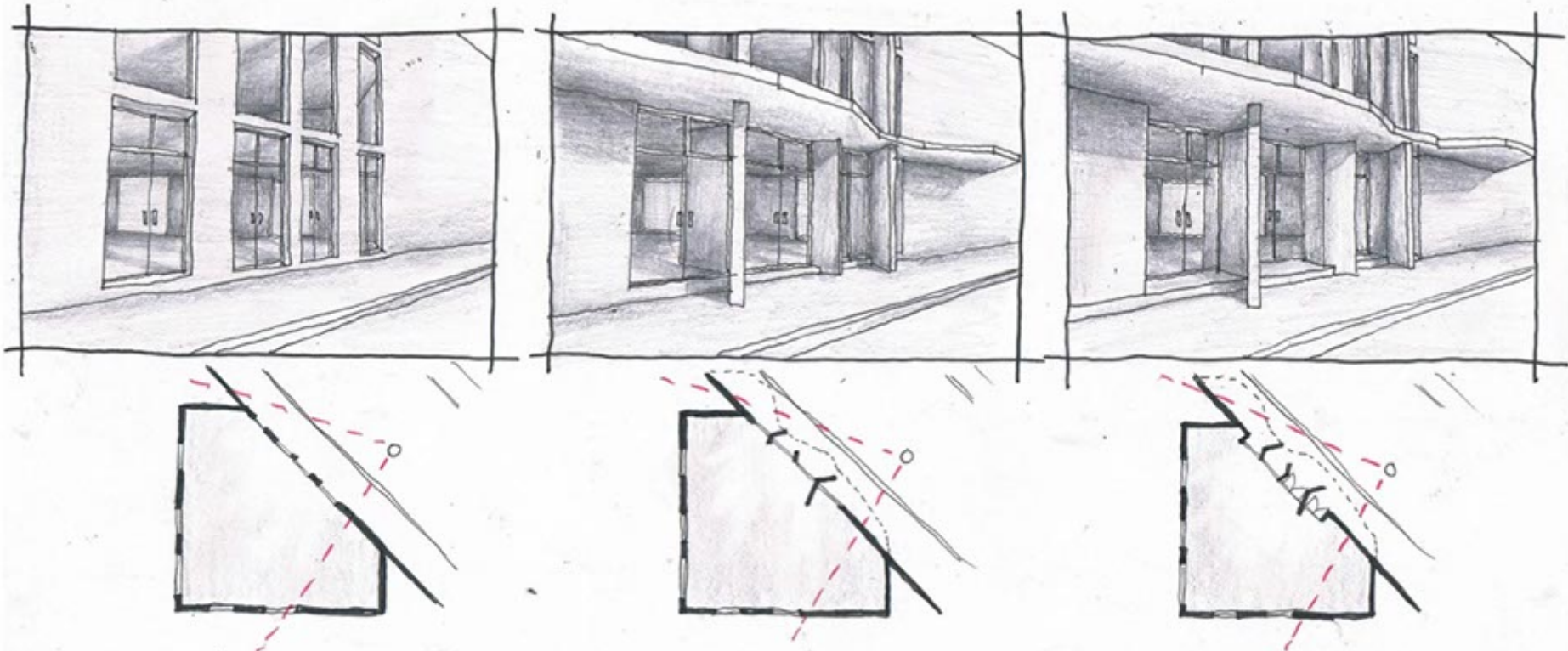


The flat boundary is a strong division between the inside and out. The contrast of light tends to divide the spaces. The roof and structure enforce the boundary and give it its clarity.

In this instance the boundary is broken. This is perhaps not as successful compared to the experience externally however does help to reduce the 'boundary effect'. The roof line being parallel to the floor line still overpowers the free flow of space.

In this case the overhang has no effect on blurring the division. In fact, the overhang is rather subtle and would perhaps have a more successful effect if it could be more expressive as a form of continuity.

Does it still work once a second boundary item is applied? (Doors, windows)

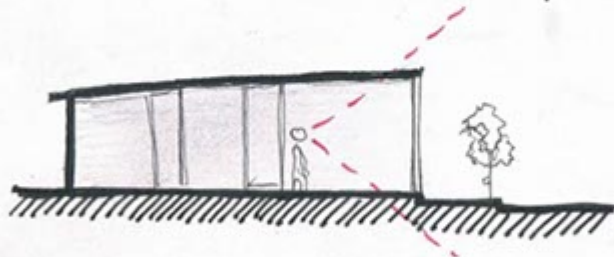
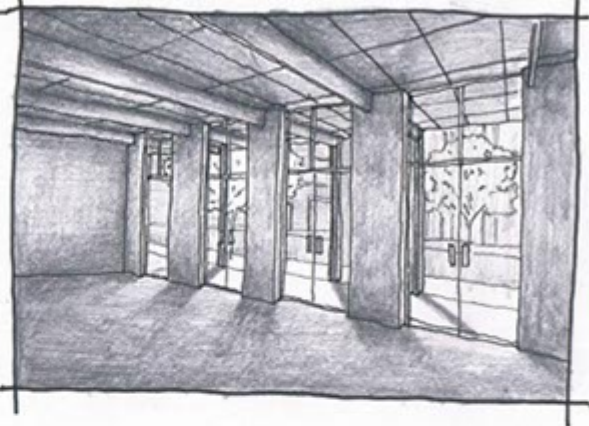
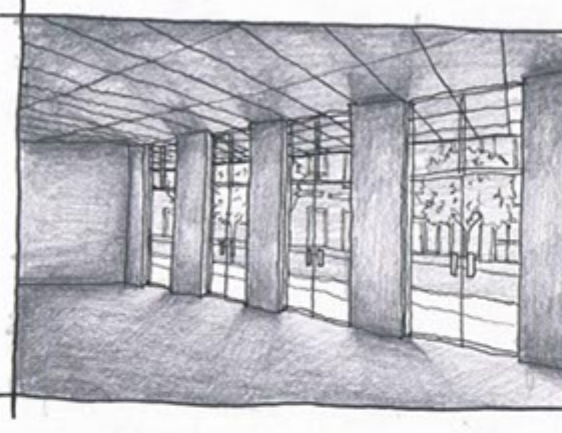
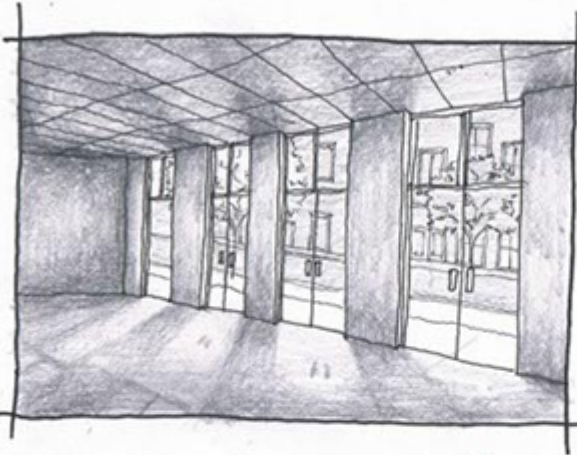


It's clear that compared to the previous drawn to flat boundaries that once another element is added to express the linearity linear division, the division becomes far stronger!

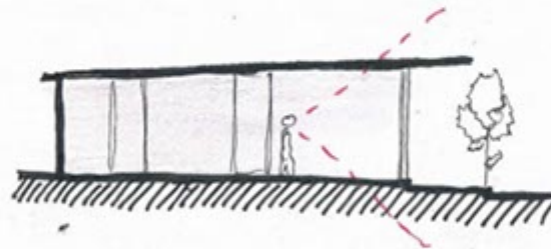
The added door inserts tends to distract attention from the inside. Added with reflections, the division could be ~~be~~ even more evident. This does however still appear far more inviting as opposed to the flat boundary.

Once the facade is given more depth, the invitation to movement is more celebrated. This increase does tend to draw your attention deeper into the building and helps to distract attention from the flat face of the street front.

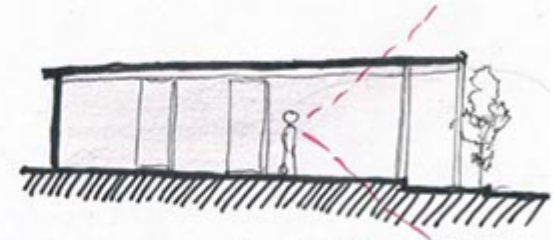
Inside - Outside Threshold : Opening Roof Slope and Second structural Layer



This test is meant to see whether a roof slope may help open the interior to the exterior. As usual, the 2D two-dimensionality of the threshold proves ~~not~~ to be a strong division.

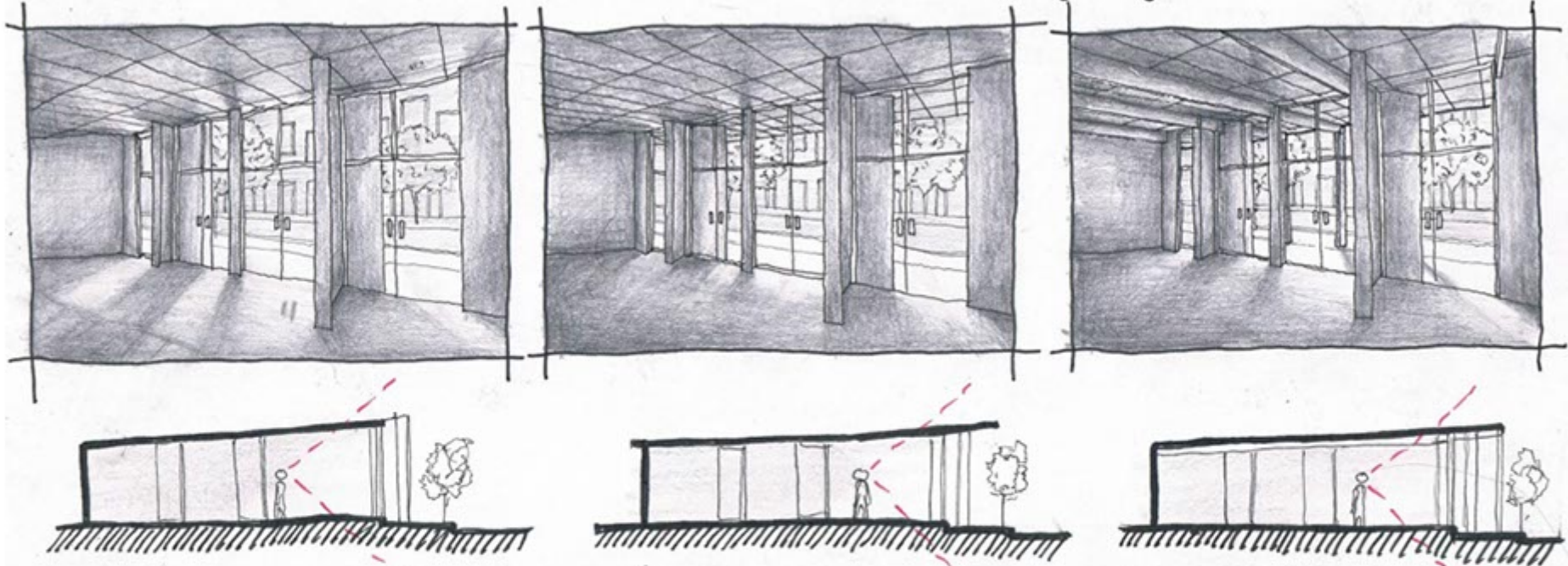


A slight overhang doesn't tend to help. It does slightly detract attention from the boundary however isn't bold enough to break the division.



It seems that although the structure has a sense of regularity, attention is drawn away from the boundary and some awareness is shifted to the outside structure.

Inside - Outside Threshold: Same as above combined with vertical irregularity.

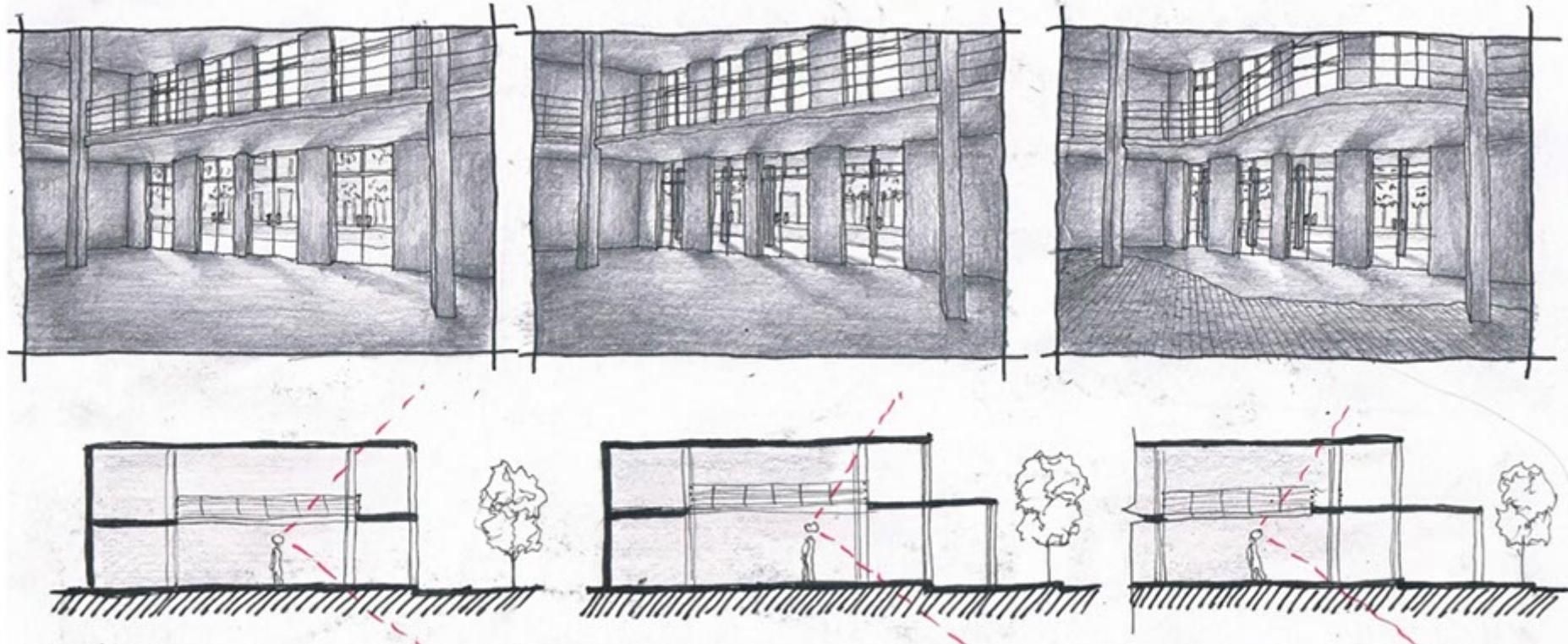


This test proves to be very successful. With attention drawn away from the horizontal parallel boundary lines with the vertical members, and large openings, the connection to outside is greater. The greater amounts of light entering tends to decrease the dark/light contrast between interior/exterior.

In this instance the overhang tends to be less successful than without. This could be due to the increased dark/light contrast. This is however more successful than the threshold in the previous page.

In this case attention ~~is~~ is again drawn away from the horizontal regularity of the overhang and floor line, blurring the boundary created from the glass doors. There is however a bit of a disconnection between the interior and exterior due to the contrast in lighting.

inside - Outside Threshold : Added Level and Floor Plane Bottom

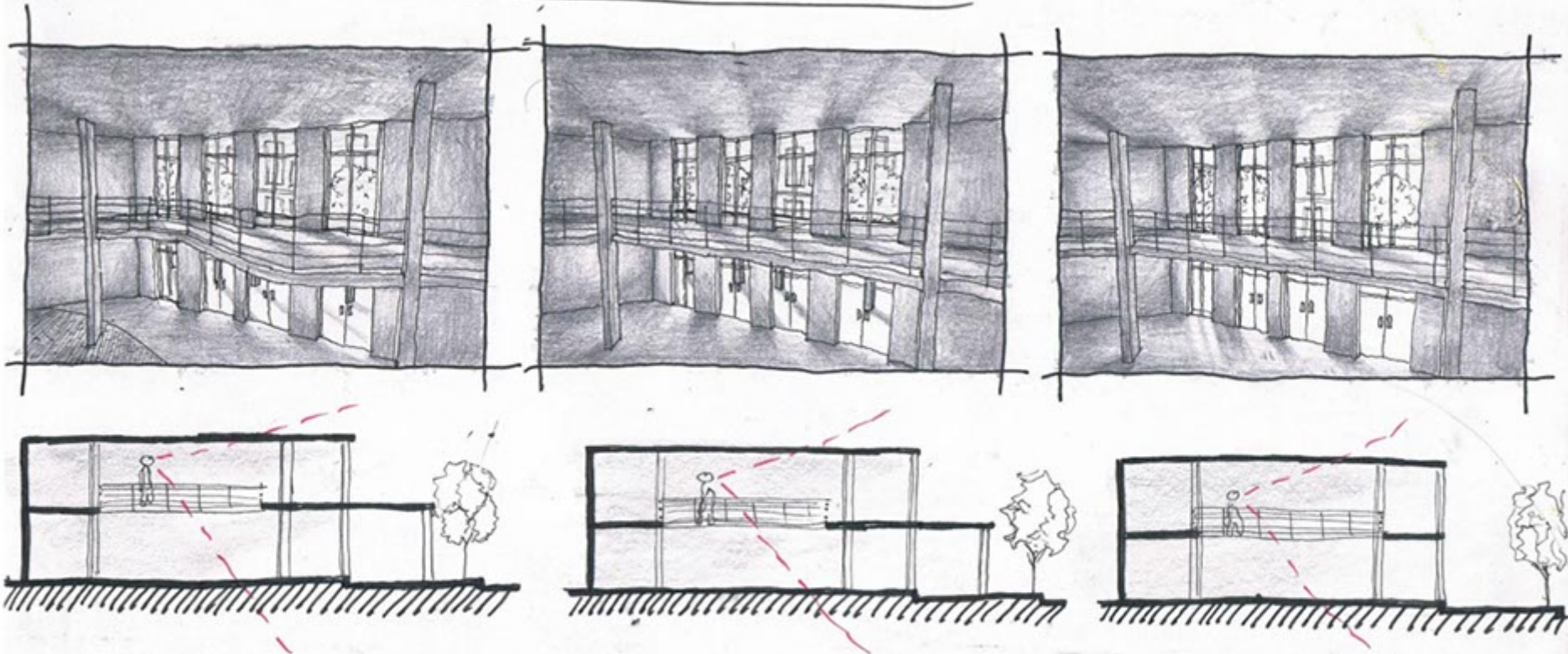


With this layout there is a large amount of focus on the physical elements of the threshold therefore will prove difficult to break down. This could be typical in a low density ^{street} ~~city~~ (2-storages)

With an extended overhang and second layer of structure there is no noticeable difference. A stated there is a large focus on the linearity of the threshold and it clearly stands as a division.

In this layout, the effect of blurring is slightly noticeable in comparison with the first drawing but does not pass as a complete merger of inside and outside.

Inside - Outside Threshold : Added Level and Floor Plane top

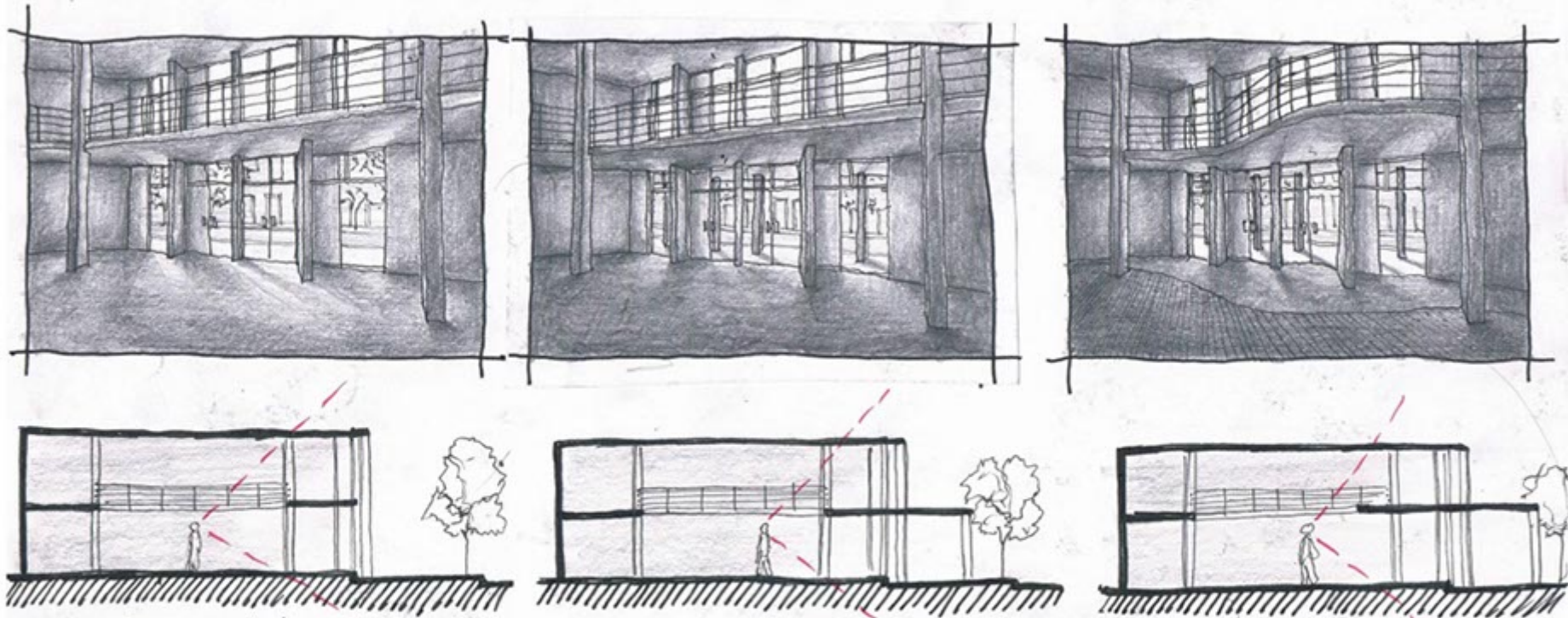


From the above floor the distortion is not as successful as from below. The wall boundary proves to be a good marker for the division between inside/outside.

This proves the same as on the page above. The second structural layer and overhang is barely noticeable

As with all flat threshold tests. The boundary is completely defined.

Inside-Outside Threshold: Introduction of irregularity Bottom

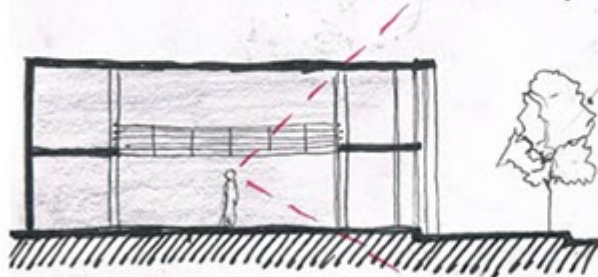
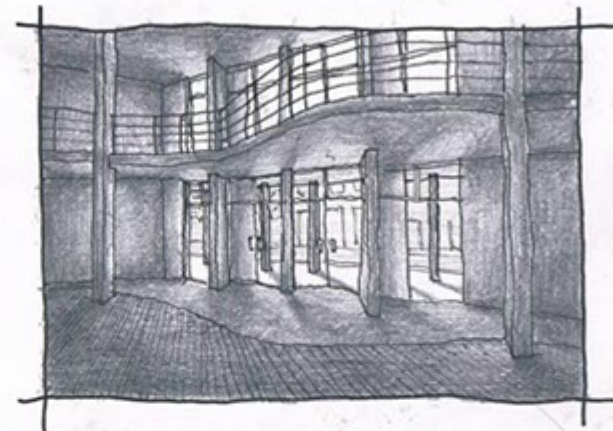
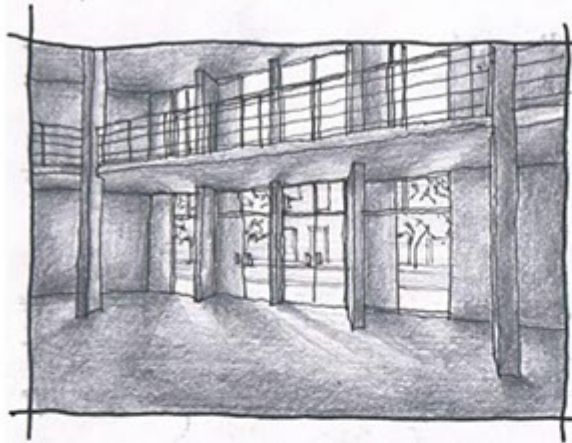


Already the irregularity makes a great difference. The horizontal floor does detract from the vertical elements though, still giving too much focused attention to that singular element.

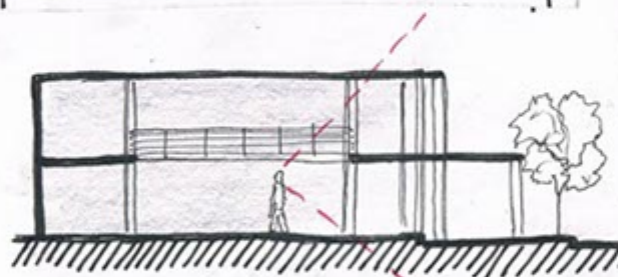
The "second structural layer" helps to redirect focus again, giving an overall balance to all 3 elements within the threshold.

In this instance the defined boundary is completely blurred. Now Each element has a great deal of focus, balancing the attention of the observer and giving more awareness to that beyond the internal boundary.

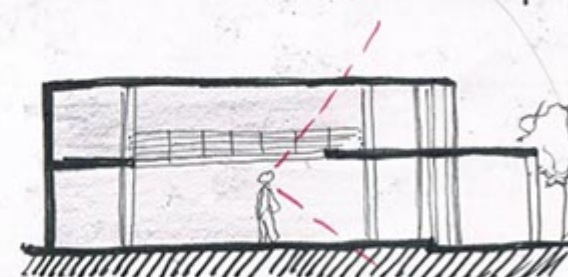
Inside-Outside Threshold: Introduction of irregularity Bottom



Already the irregularity makes a great difference. The horizontal floor does detract from the vertical elements though, still giving too much focused attention to that singular element.

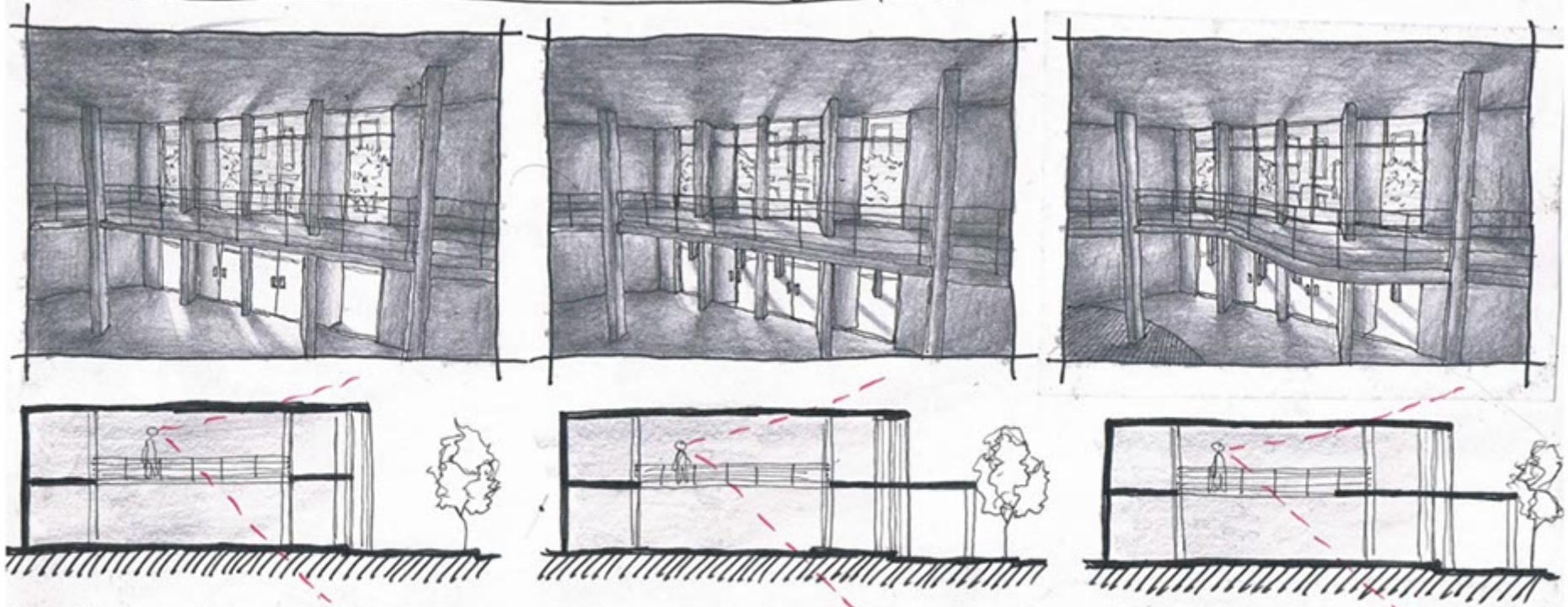


The "second structural layer" helps to redirect focus again, giving an overall balance to all 3 elements within the threshold.



In this instance the defined boundary is completely blurred. Now each element has a great deal of focus, balancing the attention of the observer and giving more awareness to that beyond the internal boundary.

Inside - Outside Threshold: Introduction of Irregularity Top

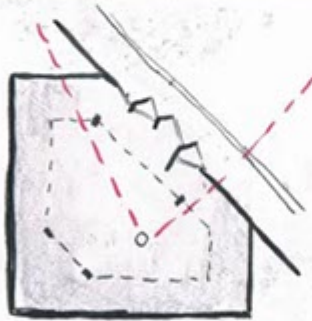
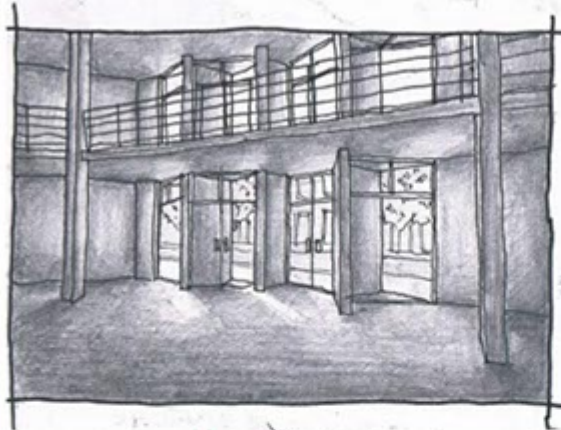


The 'blur' effect seems to be slightly stronger than the when experienced from the ground floor. This is perhaps due to a better view range of surrounding context. As said before, the horizontal floor still takes a lot of the attention.

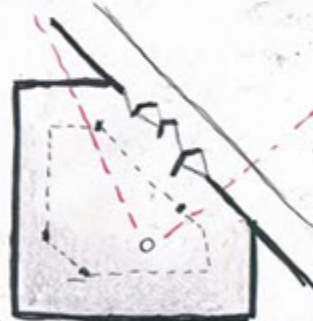
From this level to the secondary structure and overhang is barely noticed, therefore no extra effect is added. If the view was perhaps taken from further back, the effects may be more noticeable.

Once again the distortion of the boundary proves strong with the irregularity between elements. It's perhaps not as strong as from the bottom floor due to the restricted movement on the upper floor.

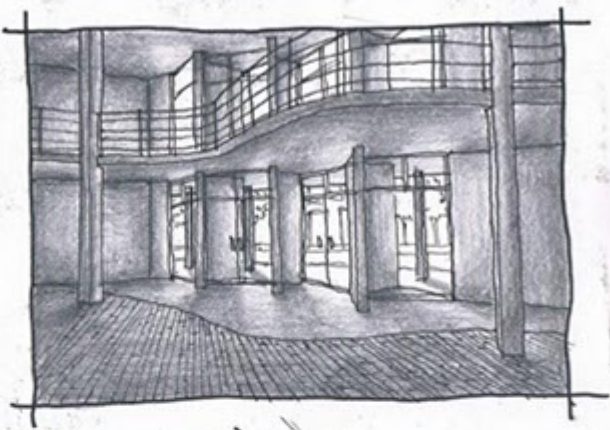
Inside - Outside Threshold : Complete Irregularity Bottom



The complete irregularity between the elements proves to be a great tool to soften the threshold. Even with the 'regular' floor line the boundary is a lot softer than its flattened contrast.

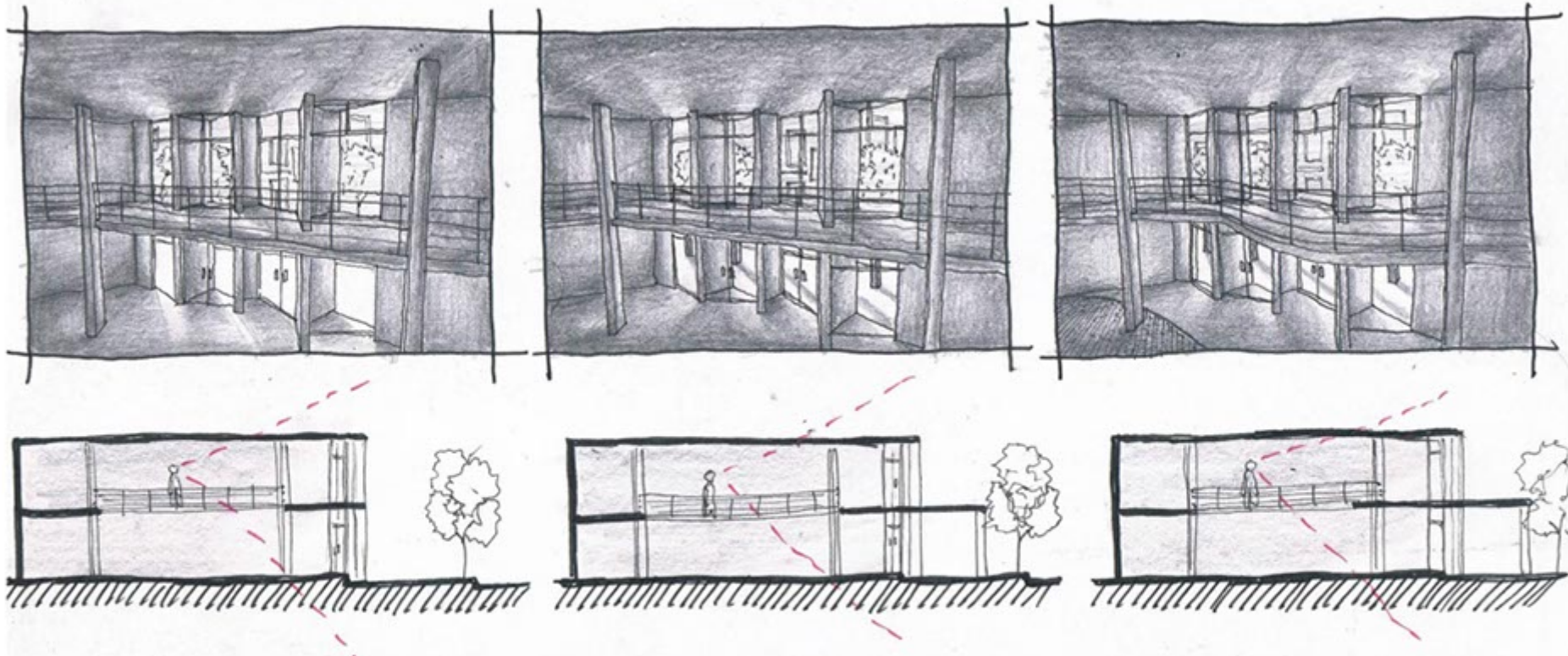


As with previous tests the secondary structure balances attention. It works nicely by moving the attention away from the floor plane. The building extends itself into the outside.



This is a complete juxtaposition of irregular elements. This completely advertises what the capabilities of a more dynamic building interface can do to allow people a greater sense of comfort.

Inside - Outside Threshold. Complete Irregularity Top

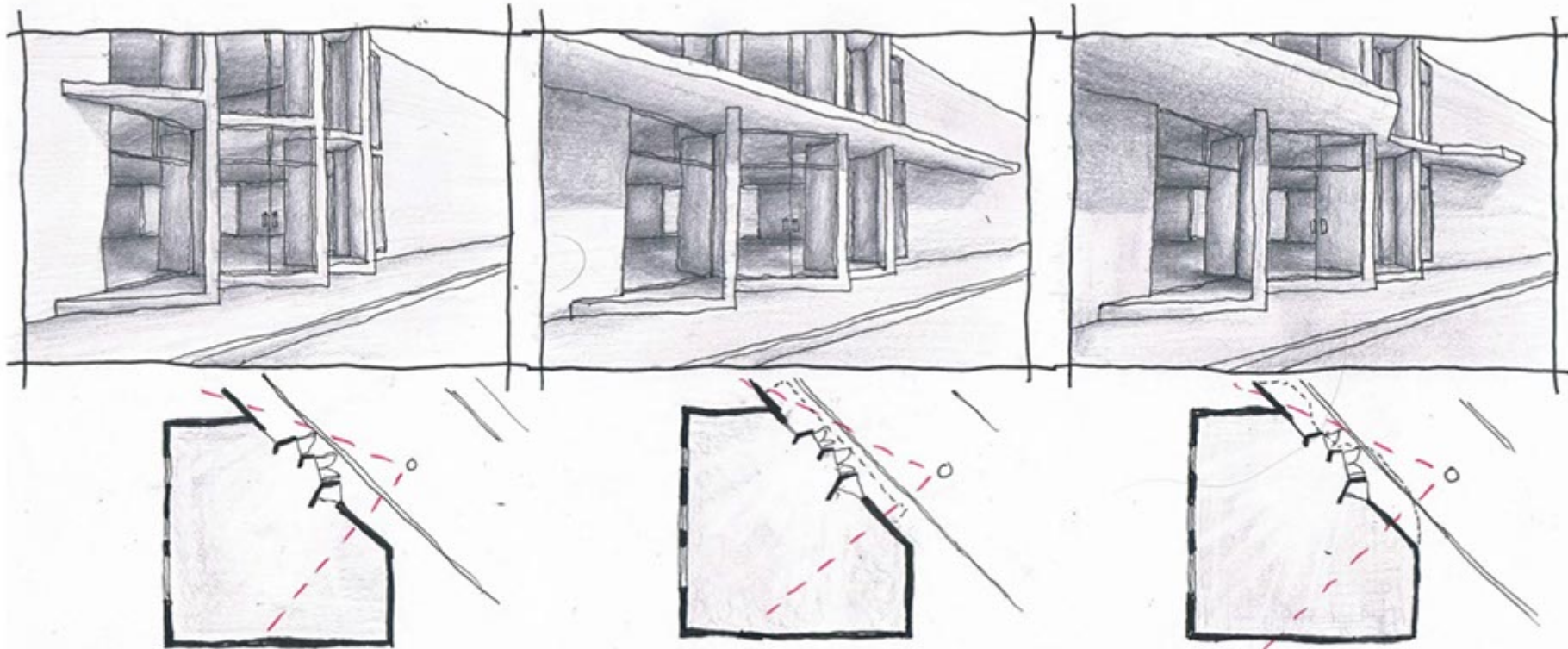


No explanation is needed as the same occurs from above. The only downfall again is that the inaccessibility to the outside from the level above disconnects the person slightly.

Once again, the structure and overhang isn't noticeable from this view point.

The same as drawing 1. Lack of accessibility tends to disconnect however the boundary is completely blurred.

Complete irregularity: Outside View

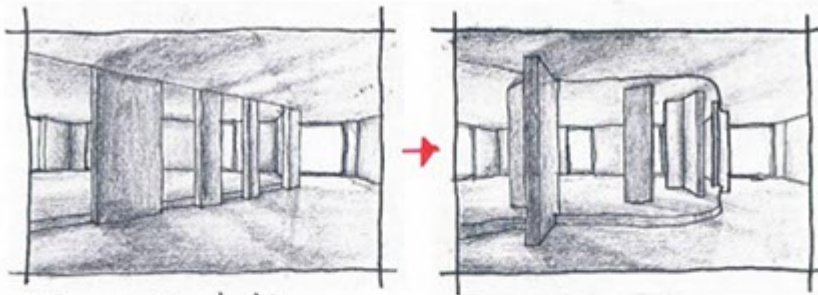


From the outside view the lack of external depth proves to detract from the flow to the inside but does work better than the flat boundary. Tests on page 13 are more successful

The overhang definitely helps in this case. The rigidity of the concrete frame on the drawing on the left created too much of an announcement of itself.

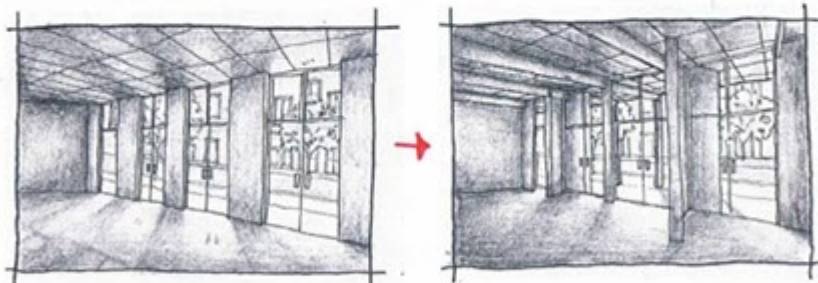
Arguably similar to the middle experiment. The layout is still not as successful as on page 13.

most successful tests: Thresholds as a space



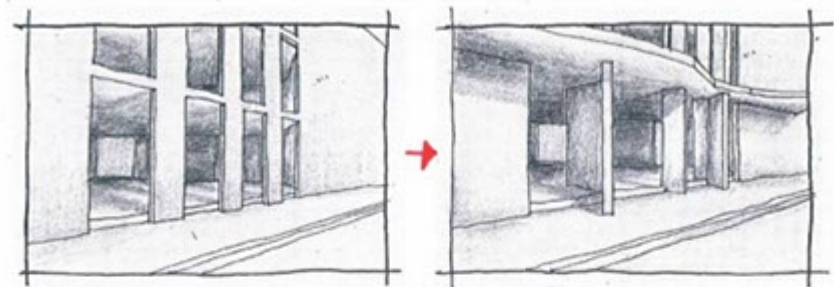
Interior Threshold

This test initially proved that spatial depth truly creates a more open and welcoming effect. The two interior spaces are successfully read as merged but still has a subtle boundary.



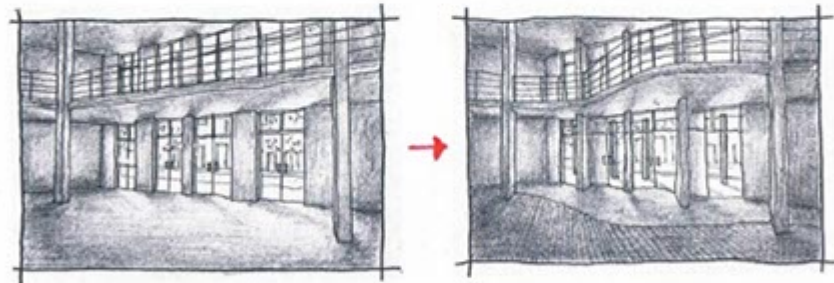
Interior - Exterior Threshold

This test was perhaps not as successful as the previous tests however definitely proves a more dynamic threshold of irregularity mixed with regularity can still blur the division between two opposing spaces.



Exterior - Interior Threshold

This test proved that the same spatial depth can be created a better sense of connection between the outside and the inside. The threshold as an in-between space is a far more comfortable experience.



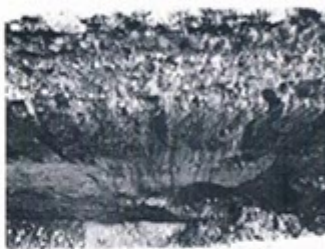
Interior - Exterior (Double Volume) Threshold

This test proves that even in more complex situations, the visual stimulations balance the attention of the observer amongst the different layers, allowing the boundary effect to decrease. The doors are shown as closed; now imagine them open.



Sketch done by Simon Unwin in "Twenty Buildings every Architect should understand."

"The Natural world can be perceived as being made up of overlapping layers... a pool of rainwater; the mud around it darkened by dampness; dry earth around that; grass; maybe leaves scattered across the water and ground, and us all under the layer of shade of ~~an~~ a nearby tree." [Simon Unwin; Twenty Buildings Every Architect should understand]



A Section through Earth



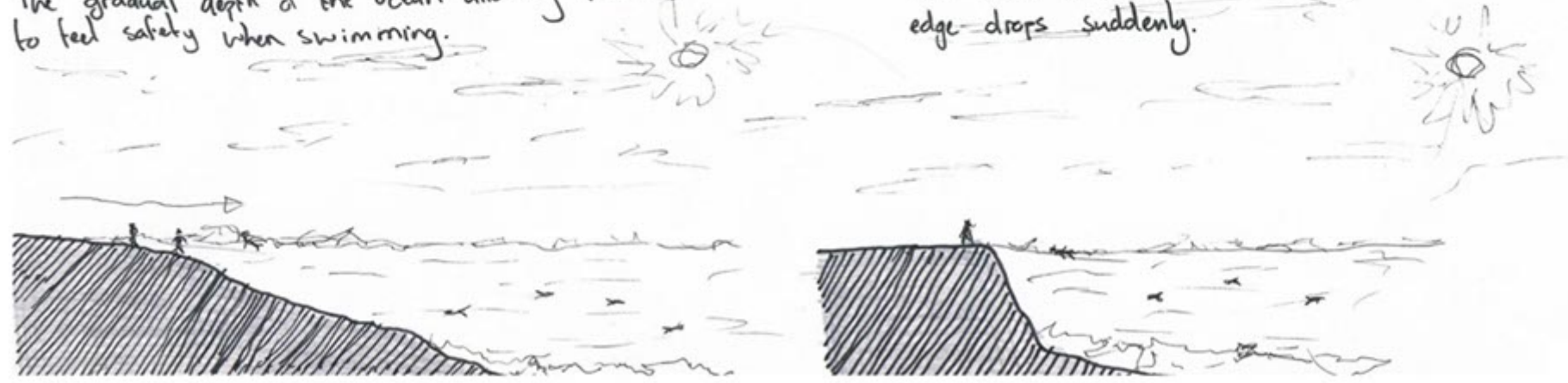
Rocks gradually giving way to the sea



Exposed layering in a quarry. Layers of textures

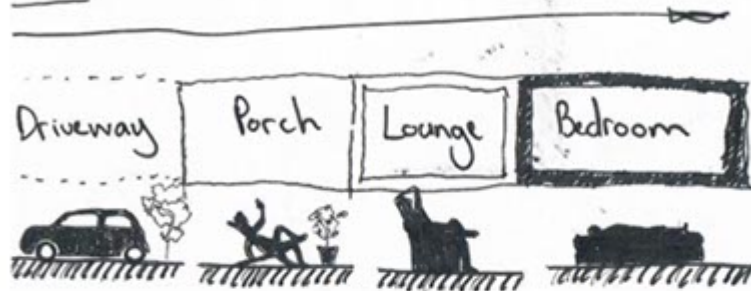
The gradual depth of the ocean allowing humans to feel safety when swimming.

The sense of fear felt when the ocean edge drops suddenly.



Layering of Program: Transitional Program

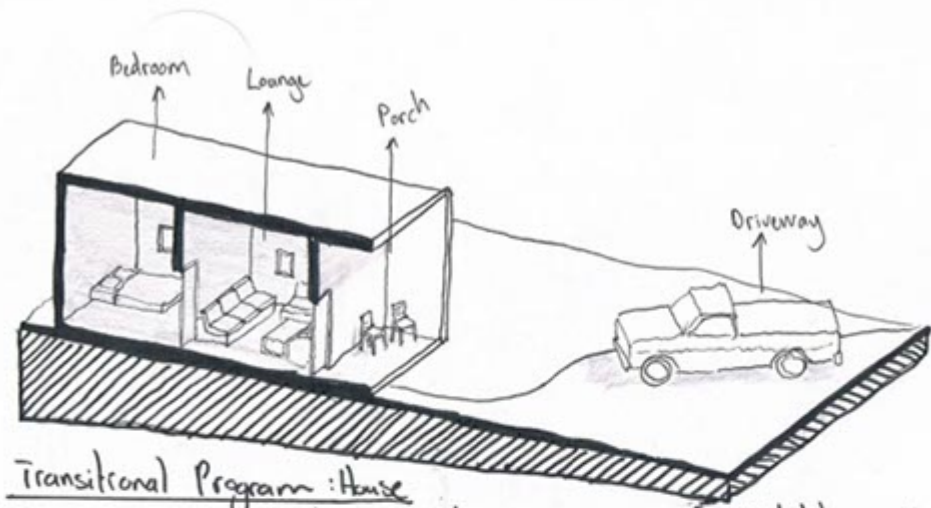
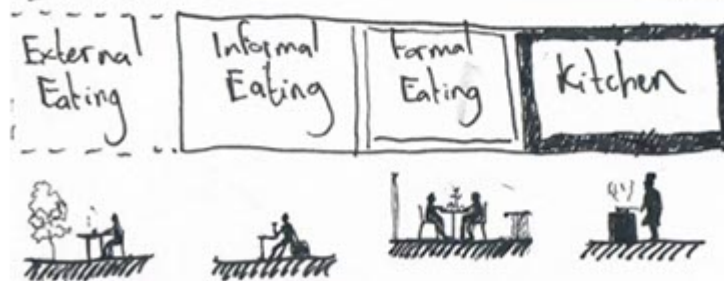
House:



Library:

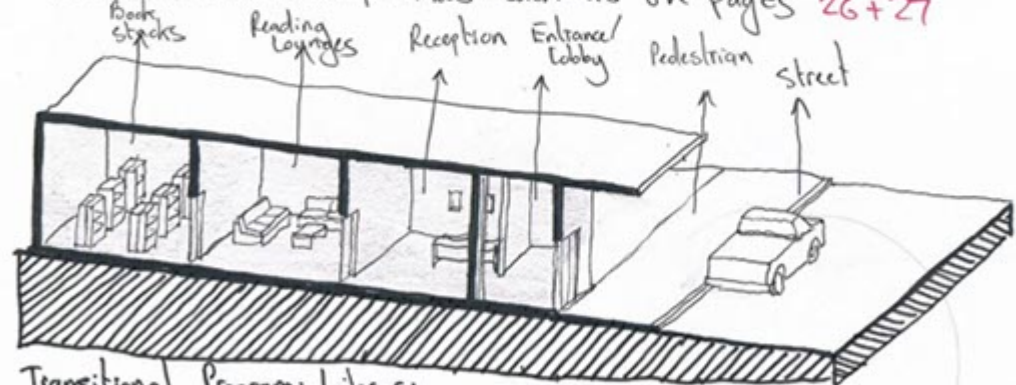


Restaurant:



Transitional Program: House

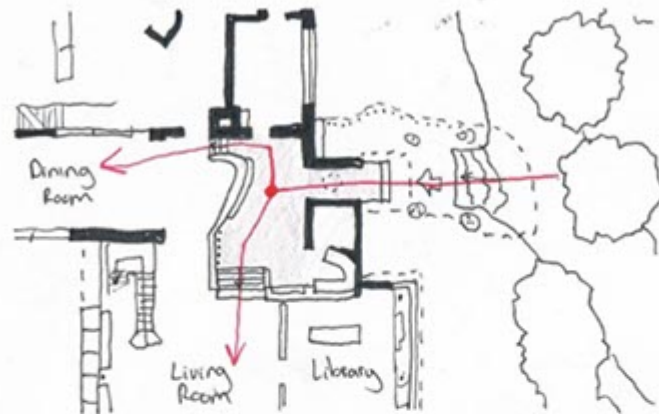
It appears as if this would be a more comfortable and easy experience when moving through a building. This can be related to natural experiences, such as on pages 26+27



Transitional Program: Library

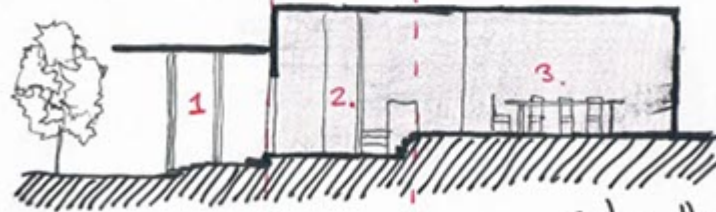
Even in more public situations, the division between public and private is softened and made into a slow progression. This can blur the conflict between the reserved, private functions of a building in contrast to and the busy public street.

Transitional Space : The entrance room/Hall



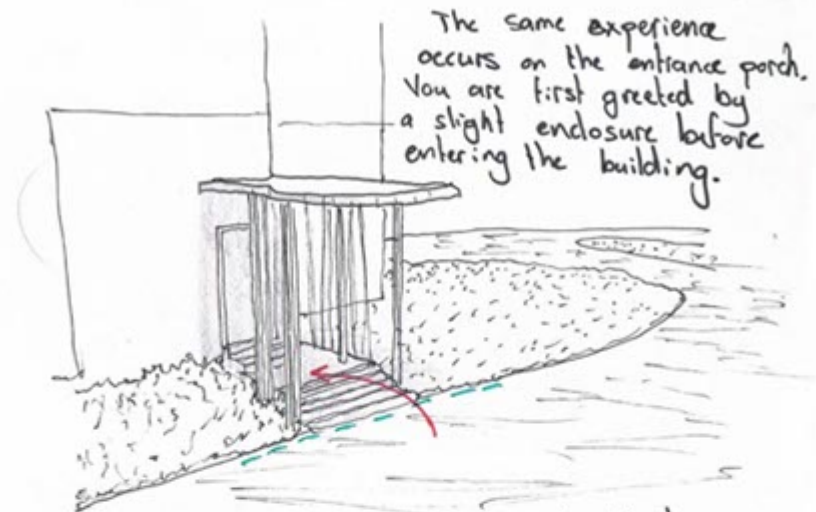
Villa Mairea : Entrance (Transitional)

The entrance room creates an interesting effect. To guests, it becomes an initial stop upon entering, allowing people to observe the house from a near internal 'distance'. The space acts as a welcoming space creating/slowing the change from outside to inside.



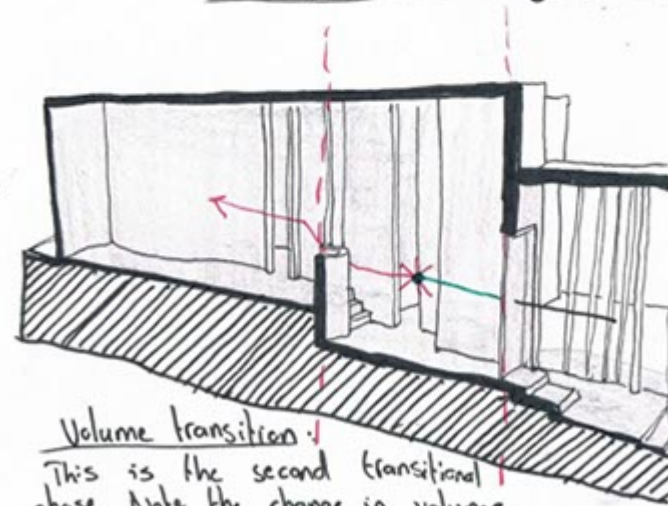
Section through entrance

The section clearly shows the three phases. It would be a far more intimidating experience ~~main~~ entering somebody's house as a guest if you enter directly into the dining room.



The same experience occurs on the entrance porch. You are first greeted by a slight enclosure before entering the building.

1st Transition : Driveway to Porch

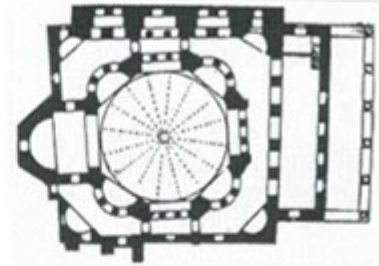


Volume transition

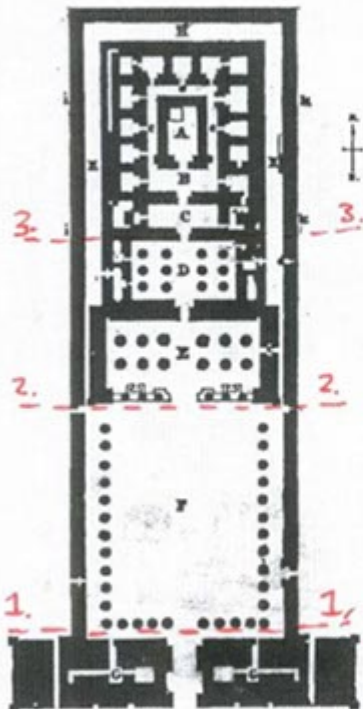
This is the second transitional phase. Note the change in volume. The entrance room opens to a higher volume, as to try decrease the contrast between the open outside and enclosed inside; before decreasing in height once a person enters the designated space.

Spatial Layering: In-between Spaces

"The external configuration is usually rather simple, but there is packed into the interior of an organism an amazing complexity of structures which have long been the delight of anatomists." - Robert Venturi

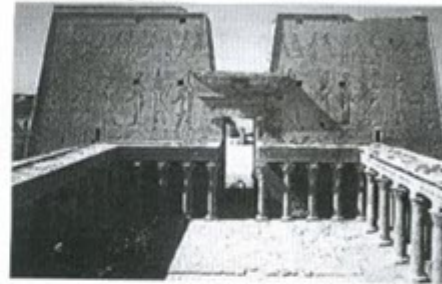


SS. Sergius and Bacchus, Istanbul



Temple of Horus, Edfu, Egypt

The temple adopts a layering strategy similar to the one discussed. A progressive transition is felt.



The first and outer most layer, a courtyard, this is the first form of horizontal enclosure. The layer is left fragmented and behind is a solid wall.



The deepest layer is the tomb. The expression is of solid form, allowing a more concentrated feel. The movement through the building allows a gradual transition.

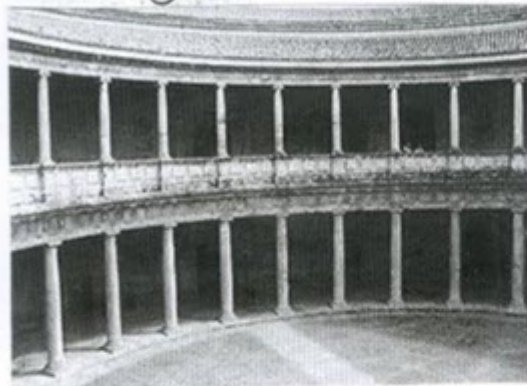


S. Maria in Canepanova, Pavia

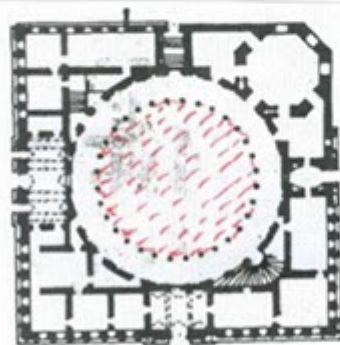
"... Instead the transition must be articulated by means of defined in-between places which induce simultaneous awareness of what is significant on either side. An in-between space in this sense provides the common ground where conflicting polarities can again become twin phenomena." - Robert Venturi

It's evident in traditional architecture; the idea of overlapping spaces. The building is given an in-between space, creating a spatial transitional layer - before opening up into the grand triple volume of the focal point.

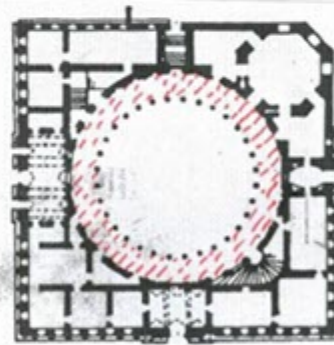
"Architecture should be conceived not as a configuration of intermediary places clearly defined." - Aldo Van Eyck



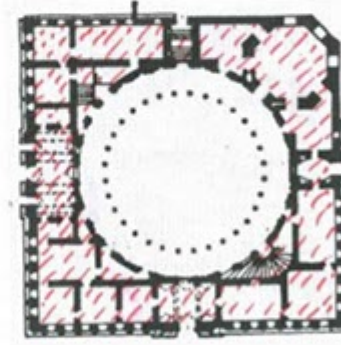
Machuca. Palace of Charles V, Granada



This building is a perfect example of a 'spatial-transitional' experience. The courtyard and most public spot is completely open with a transparent layer of colonnades surrounding it.

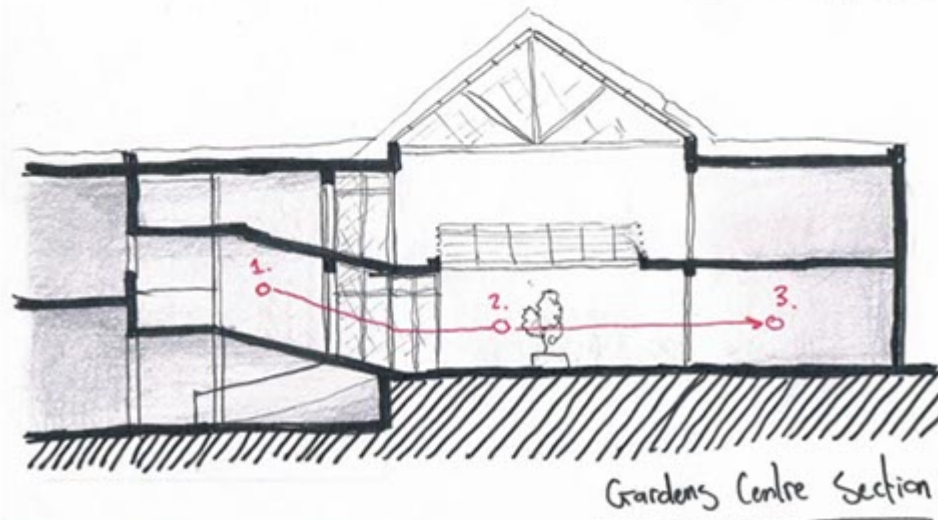
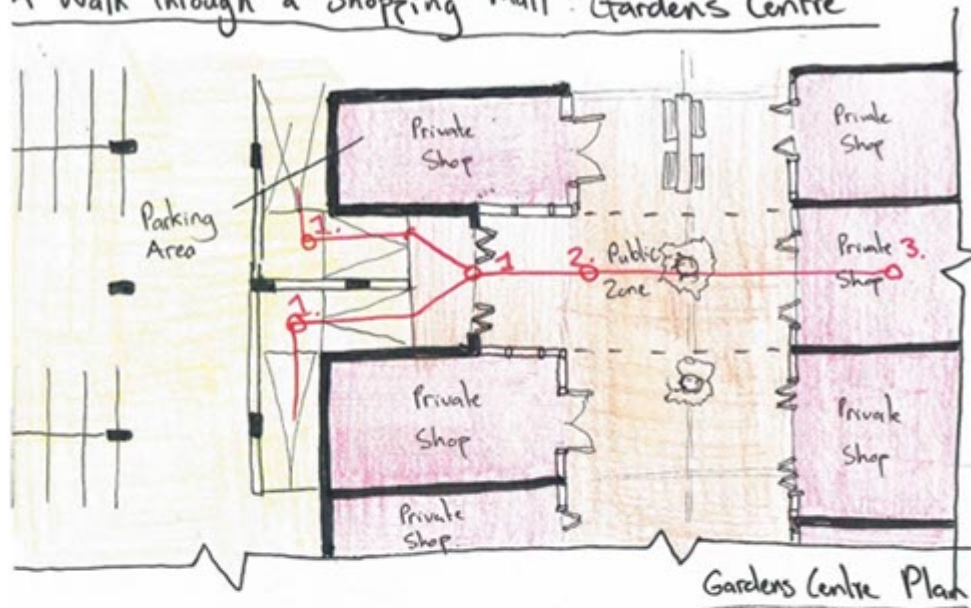


The second layer is the first internal layer, still public and open but an introduction to an interior. This becomes the transitional space into the more formal/interior zones.



The final layer becomes the more intimate and formal zone. This is a more structurally solid experience, enforcing the idea of 'privacy' or focused intentions.

A Walk Through a Shopping Mall: Gardens Centre



■ Parking Area:

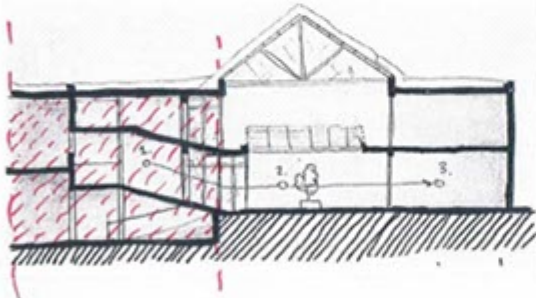
This zone is very comfortable for an entrance in terms of entering privately owned property. People enter in their own cars allowing to conceptually 'enter the shopping mall while in their own privately owned space'. This is similar to the 'steep on page 31' in the villa Mairea.

■ This zone is perhaps why people find shopping centres to be a safe and preferal place to shop. It allows you to exist in the building without having decided where to go. This is similar to the entrance room in the villa Mairea. pg 31

■ The shop is the last destination. This room would be an a more isolated space in experience. This acts as say a 'living room' in the villa

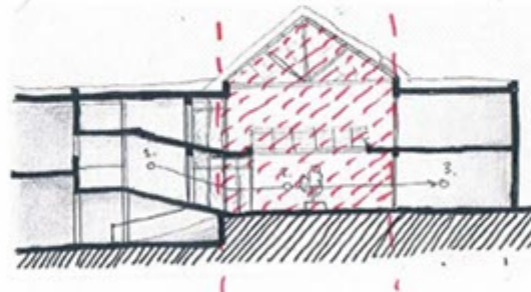
The experience allows the inhabitant a slow transitional progression into the depths of the building. This essentially makes the experience pleasurable. Can this experience be compared to buildings on the street. Could this be remarked into a more street-interactive layout?

Gardens: Spatial Transitions



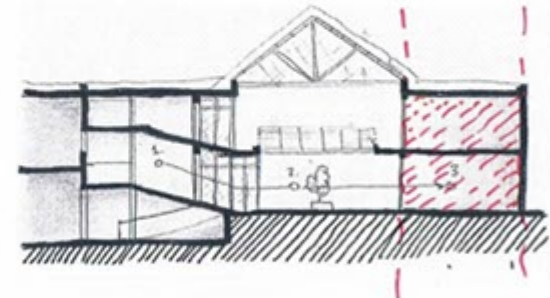
Parking Area

This area acts as the transitional interior zone, it does however act as a complete and sudden contrast from the street as it is a very enclosed space.



Public Zone

This zone is a double volume space. It does create a publicly friendly space with shared privileges and a lightness is given to the roof structure.



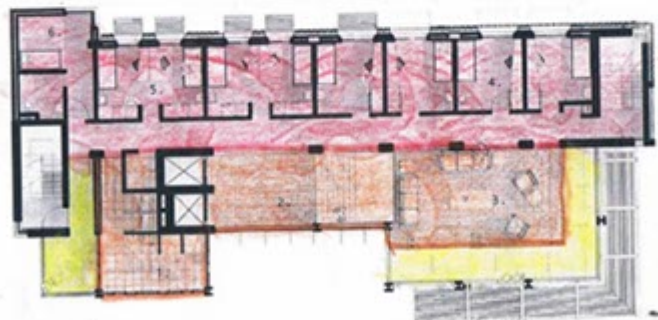
Private Shop

The Pick n Pay suddenly becomes more focused. The ceiling is lower and the space more defined. This creates a more private experience.

a Walk Through the Major Project



Ground Floor Plan

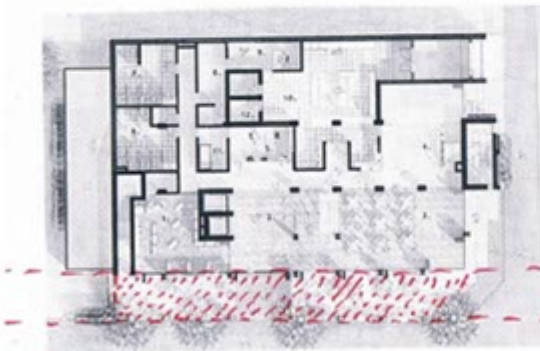


Fourth Floor Plan

1. The first zone is the pedestrian zone. This zone introduces the public to parts of the buildings program. This becomes the first transitional zone such as those in previous pages: 30; 31; 36. Fragmented parts of the building begin to introduce an interior. This is meant to produce a sense of comfort as benches are available for people without the need to use the building. This space is shared with the public.
2. The second zone is the public interior of the building. This is now the second phase of transition. (Fourth if counted from the road) This is meant to introduce the public to the more private zones of the building. This zone allows people to orientate themselves to the building and therefore predecide where they need or want to go.
3. The final zone and transition is into the private/formal zones of the building. These spaces become more focused on their program and tend to cut themselves off from the other spaces. These are the more "go-to" parts of the program.

As with the Villa Mairea and shopping mall, the building intends to progressively introduce the inhabitants to the various parts of the programs. This creates a more natural and comfortable experience.

Major Project: Spatial Transitions



The Pedestrian Zone

This zone is kept as light and open as possible while still allowing parts of the building to protrude into it. Maximum transparency is maintained to allow a near open movement.

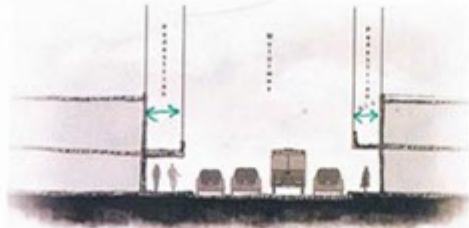
The Public Zone (Building)

This zone is the introductory transition from outside to inside. The triple volume still allows the space to feel open and connected allowing maximum interaction.

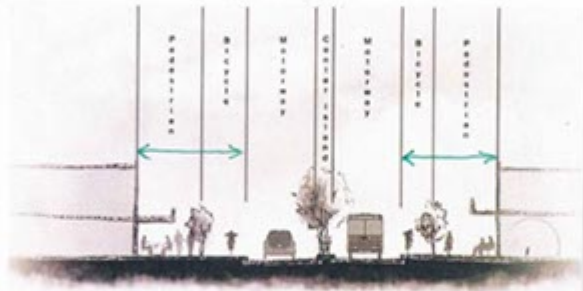
The Private/Formal Zone

This zone is the final transition. Spaces are more intimate and focused connections are slowly closed off to create a secluded experience.

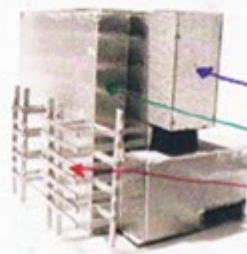
Overall Analysis of Major Project



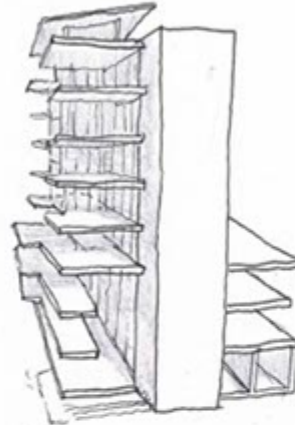
Existing urban fabric. Monotonous and overpowered by a motorway.



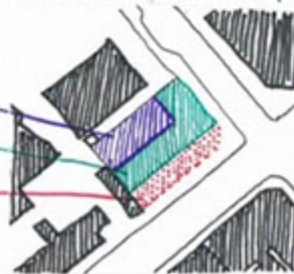
Layered transitions start with the street. More dynamic interfaces begin to emerge. More space and hierarchy is given to pedestrians.



Layers accentuated by Technics.



The form emerges based on these transitional layers as light horizontal planes extruding from a solid mass. The planes being the more public zones and the solid mass being the public zones. Each zone is given a unique character that contrasts each other.



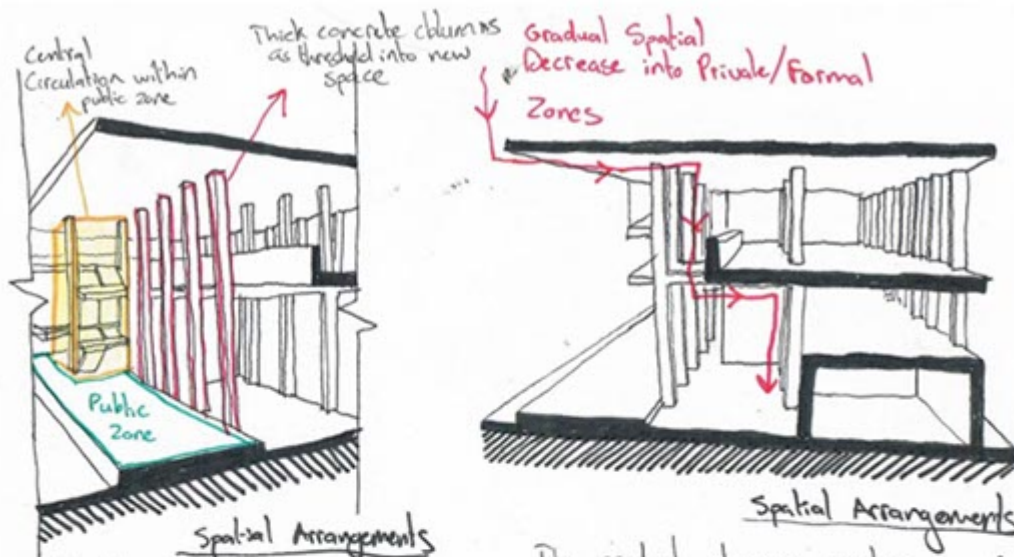
Pedestrian Zone

Public/open

Private/Services

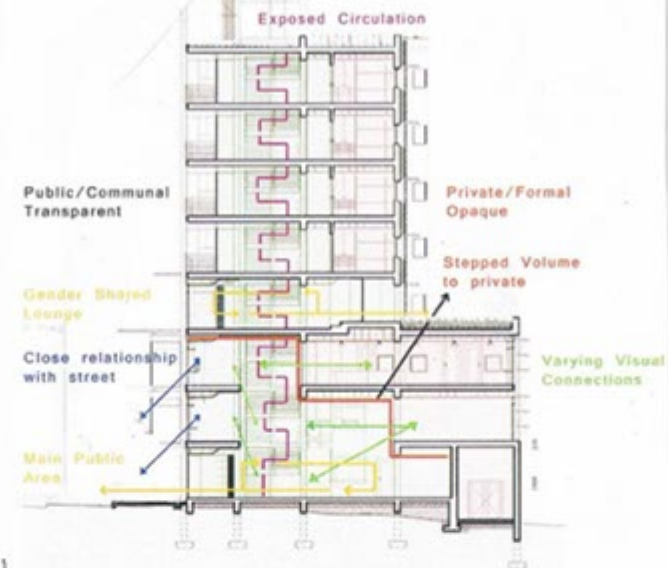


The development of the concept shows how other factors are taken into account. This makes the arrangement a challenge. In the third sketch the concept of the 'transparent' and public zone becoming a ventilation core emerges. Thus integrating green conscious design into the building.



The large triple volume spaces allows the public zone plentiful visual connections, making it an interactive zone. It's read as public in its architecture.

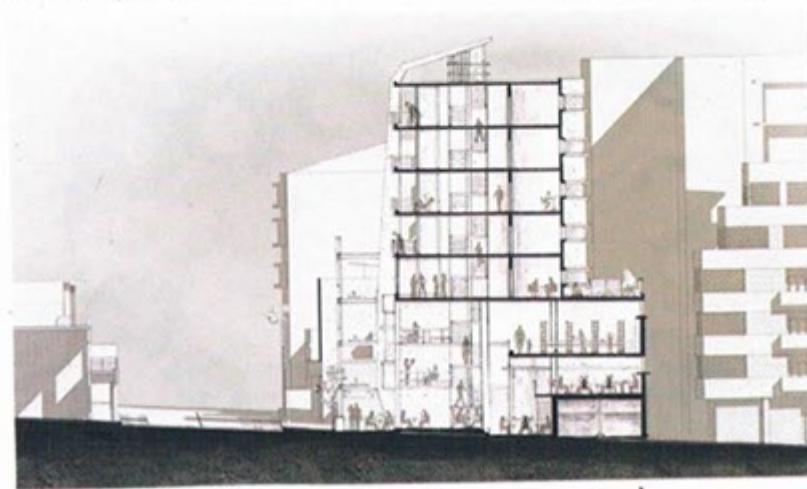
The gradual decrease makes you feel as if you are travelling into the depths of the building. This gives the private/formal zone a more intimate and concentrated experience.



Spatial Diagram



Conceptual Elevation - People exposed on facade

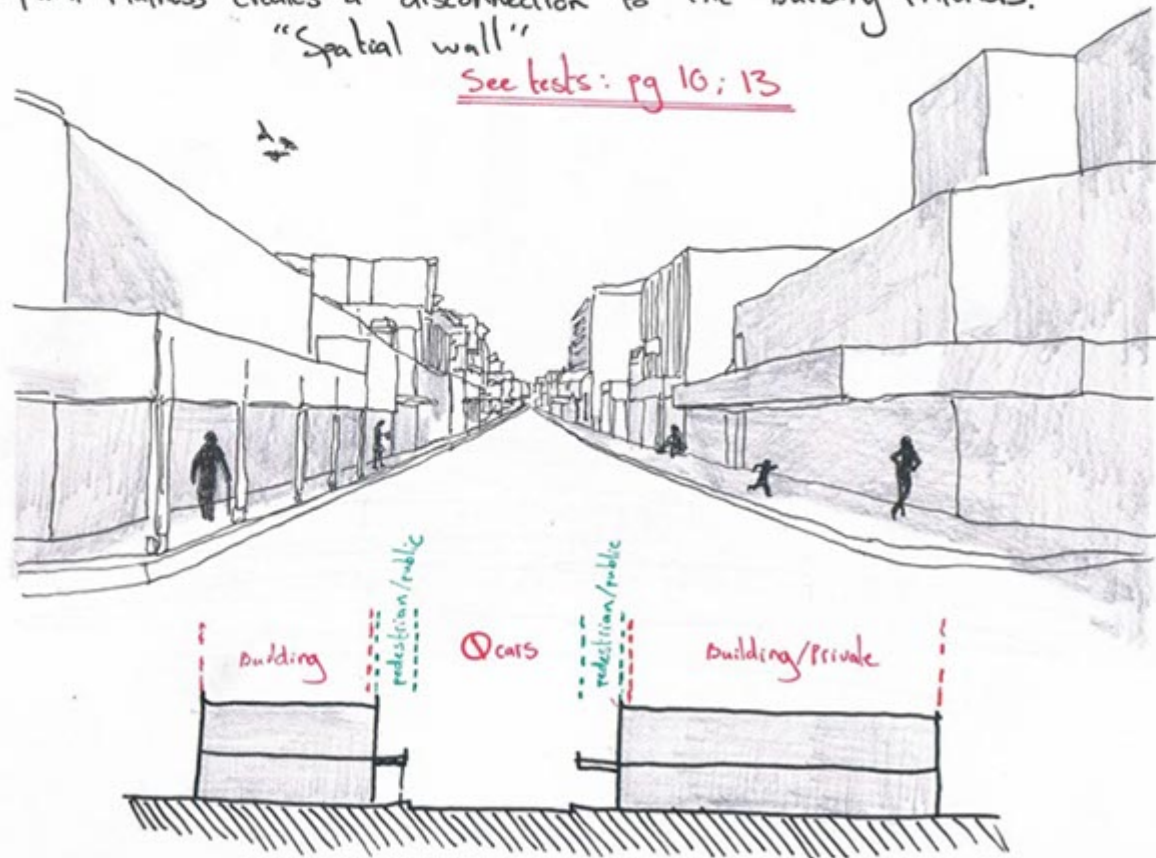


Conceptual Section

Sea Point Street Scope : Normal

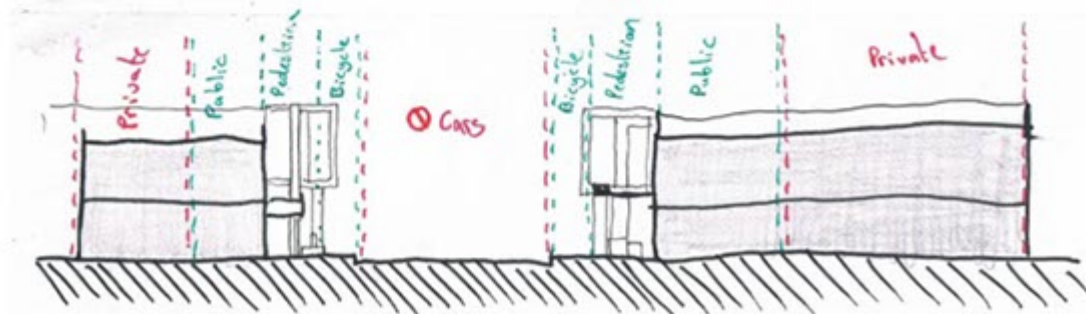
- Already the street front provides a private feel.
 - Either people must be inside the building or on the walkway, walking.
 - The close building facade is quite intimidating.
- Spatial Flatness creates a disconnection to the building interiors.
"Spatial wall"

See tests: pg 10; 13



Idealised Sea Point Street Scape: Layered Building Front

Already the street front wants to draw you in. There's more that people can interact with.
The entire street appears more energetic.
Spatial Depth blurs the division between exterior and interior.



Note that in the section the division between the building interior and street is blurred.
This can be seen in previous tests on pages:

A city organised around public vs. Private relationships

The Layered City

devant to pages: 1; 2;



- Private zone; Building
- Public zone; Building
- Pedestrian zone; Building
- Exterior Private zone
- Shared Ownership; Commercial
- Shared Ownership; Residential

■ Private Zone; Building

- This is where most private parts of the building program exist. This would not be completely compulsory as to still allow flexibility of the program. This would typically depend on council zoning between "residential or commercial"

■ Public Zone; Building

- This zone will be slightly more strict than the private zone. At least 70% of this zone should be the public zones of the building. This zone acts as a mask to the private program.

■ Pedestrian zone; Building

- This zone is mostly open to the street. It is still owned by the private building however it should provide opportunity for interaction with pedestrians.

■ Exterior Private zone

- This would still be owned by the building on the site however should open to the shared zones in the block. This allows the building to feel more connected to the internal zone of the block.

■ Shared ownership

- This zone is shared by the buildings owners and government. This creates a common ownership and encourages interaction between neighbours.

Connecting the "neighbourhoods" with 'semi-private' walkways.

- Access would need to be carefully controlled!
- These could basically become alternative routes to places and could even be aerial bicycle lanes.

Secured Entrances

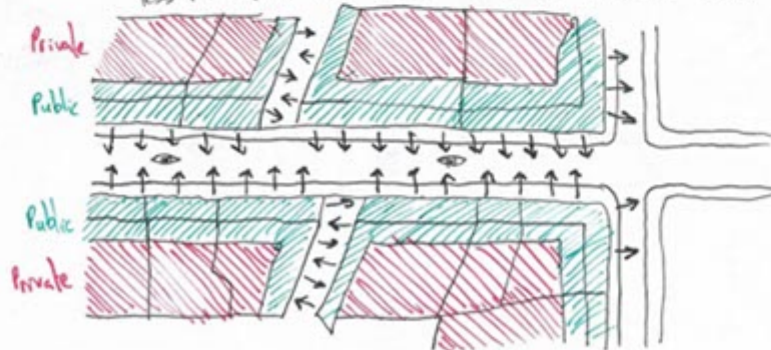
Access would depend on whether the internal zones is residential or commercial. Security entrances ensure that the area is safe for kids, and these can be closed up after hours in commercial zones.

Mass layout

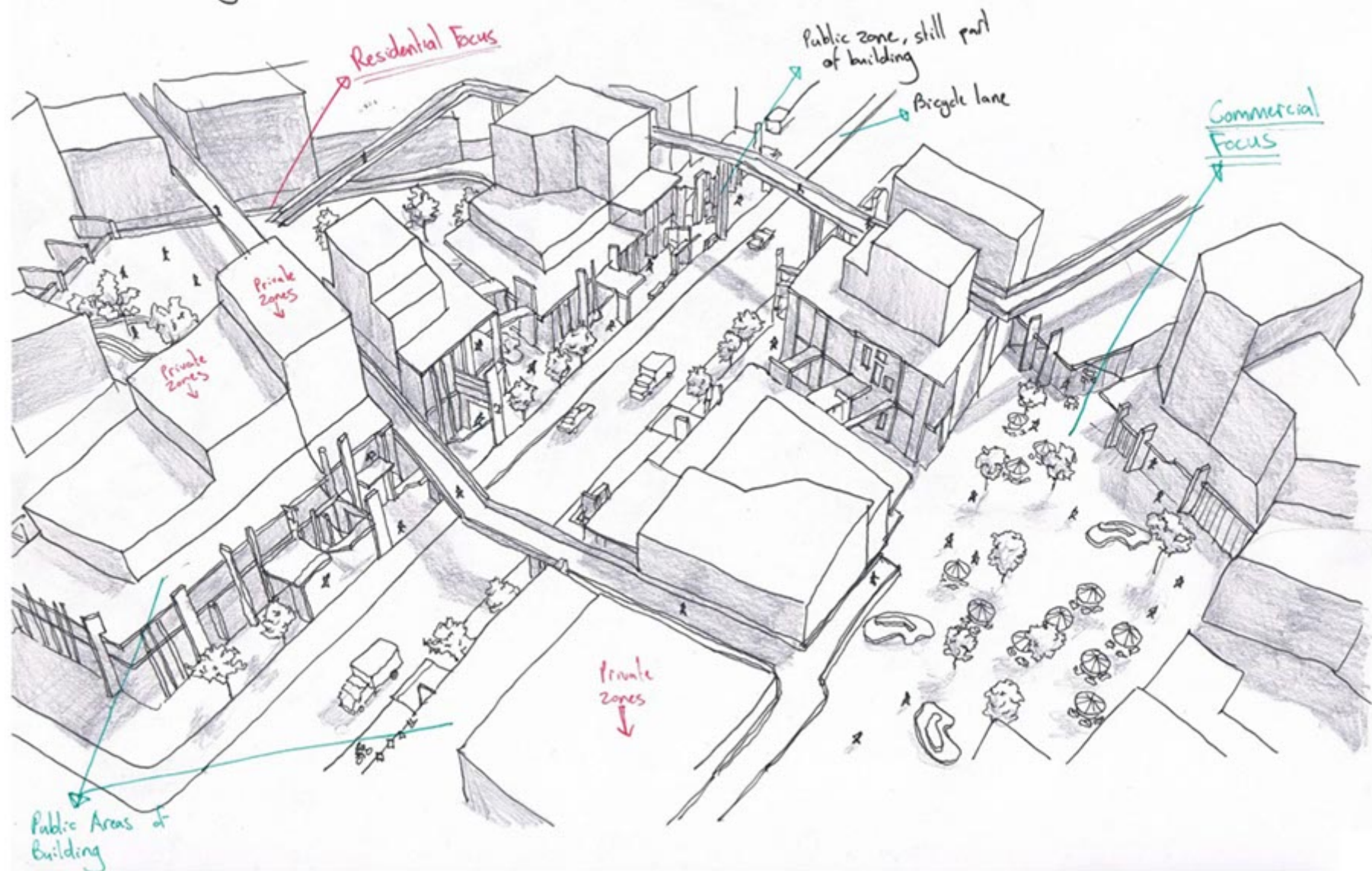
This organisation may even be used as nodal points within the city.

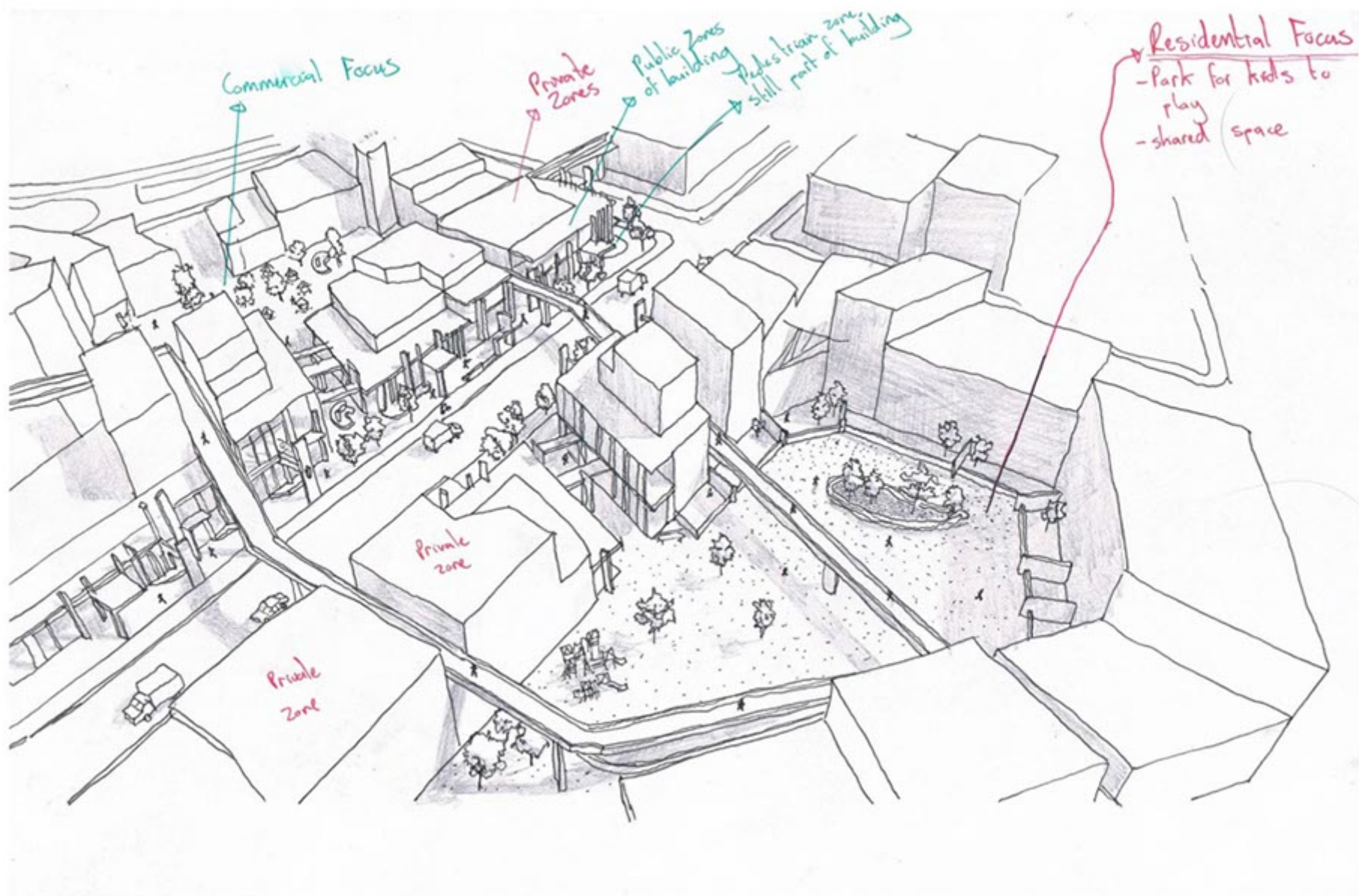
Increased Visibility on streets

With most people occupying the public zones closest to the street, the streets are almost entirely watched therefore criminals may find less interest or less 'hidden' areas for them to attack.

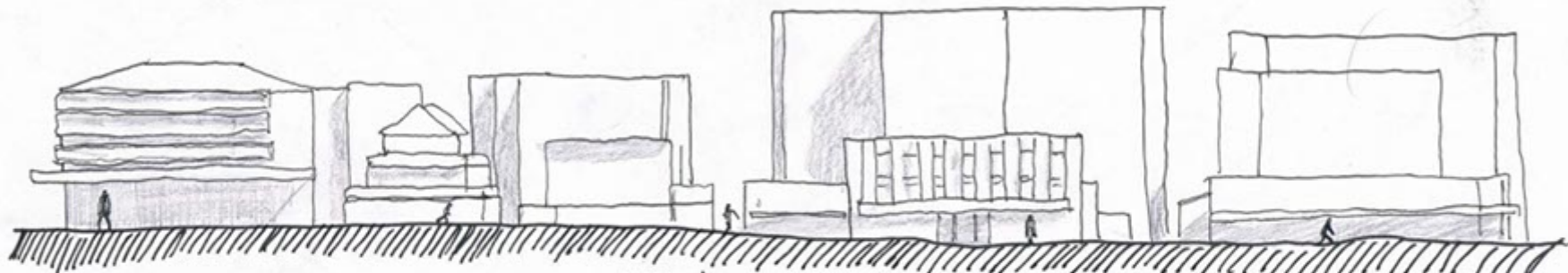


My Utopian City → Layers of Public/Pub.-Priv/Private



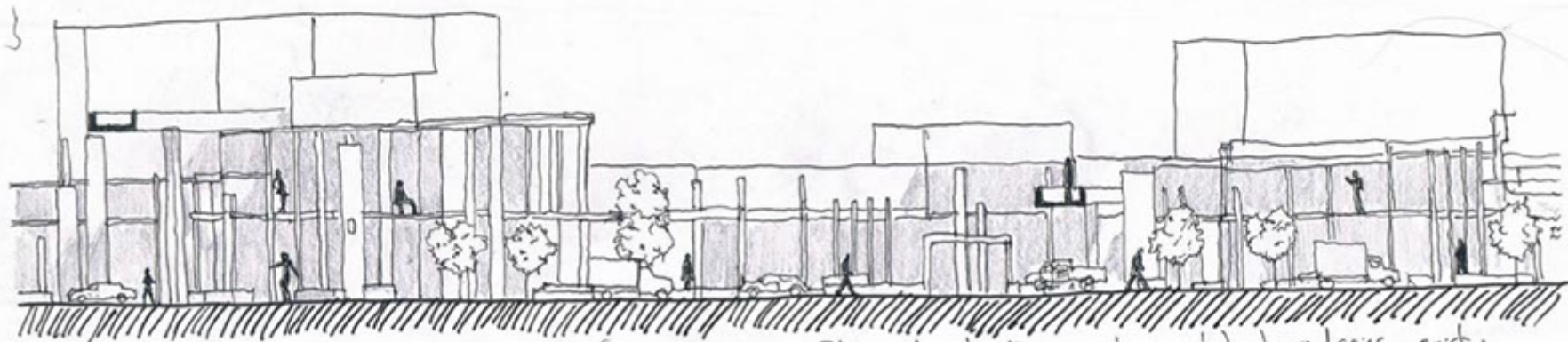


Elevation: Threshold Variation vs. Today



- Dominated by privacy.
- Threshold is simply 2-Dimensional

- A Boundary is defined indefinitely. It's obvious that there is a division between the street and building interior.



- Creates a two-dimensional display of human life.
- Threshold becomes a space.

- It's automatically unclear what boundaries exist;