

BIBLIOGRAPHY

AND CERTIFICATE OF ORIGINALITY

BIBLIOGRAPHY

ALEXANDER, C., ISHAKAWA, S., SILVERSTEIN, M., JACOBSEN, M., FIKSDAHL-KING, I. and ANGEL, S. (1977) *A Pattern Language*, New York: Oxford University Press.

ARAO, L. (2009) *Indice do artigo*. Translated by Claudia Filipe January 2011, Maputo.

ARPON, Y. (2000) 'BUSINESSWORLD (PHILIPPINES): ', The Financial Times Limited..

BAUDRILLARD, J., FRAMPTON, K., MARCH, L., PRIX, W., DE SOLA MORALES, I. and PURINI, F. (2000) *New architecture 5: Truth radicality and beyond in contemporary architecture*, London: Andreas Papadakis.

BEALS, M., GROSS, L. and HARELL, S. (1999) *COORDINATING PHOTOSYNTHETIC ACTIVITY: CIRCADIAN RHYTHMS*, [Online], Available: <http://www.tiem.utk.edu/bioed/webmodules/circadianrhythm.html> [13 April 2011].

BRAND, S. (1994) *How Buildings Learn*, New York: Penguin.

CARMONA, M., HEATH, T., OC, T. and TIESDELL, S. (2003) *Public places urban spaces: The dimensions of urban design*, Oxford: Architectural Press.

DILLON, S. (2007) *The palimpsest: Literature, criticism , theory*, London: Cromwell Press Limited.

FORJAZ, J. (2011) *Master plans for the city of maputo. A Lecture*, Maputo: Univerisdade Eduardo Mondlane.

GEHL, J. (2004) *Places for People*, [Online], Available: http://www.gehlarchitects.dk/files/pdf/Melbourne_small.pdf [14 April 2011].

HABRAKEN, N. (1998) *The structure of the ordinary*, London: MIT Press.

HAMDI, N. (2004) *Small Change*, London: Earthscan.

HERTZBERGER, H. (1991) *Lessons for students in architecture*, Rotterdam: Uitgeverij 010 Publishers.

JACOBS, J. (1961) *The Death and Life of Great American Cities*, New York: Vintage Books.

LAWSON, B. (2001) *The Language of Space*, Oxford: Architectural Press.

LIBESKIND, D. (2004) *Breaking Ground*, New York: Penguin.

LOWENTHAL, D. (1985) *The Past as a Foreign Country*, Melbourne : Cambridge University Press.

MABANA, R. and LAGE, L. (2009) 'Maputo Baixa: The heritage value of this area is under risk due to development pressure.', *African Perspectives*, p. translated by Edna Peres September 2010.

Manager, M. (2010) *Samora Machel Museum Manager Interview*, Maputo.

Merriam-Webster's Medical Dictionary (2008), [Online], Available: <http://dictionary.reference.com/browse/miscegenation> [10 March 2011].

MILLER, J. and RIGGS, K. (1996) 'The 24-Hour City', *Mortgage banking*, pp. 68-73.

NORBERG-SCHULTZ, C. (1980) *Genius Loci*, London: Academy Editions.

PATTERSON, J. and MAMMON, N. (2005) *Urban space, Memory and the Public Realm*, Cape Town: The Institute for Justice and Reconciliation.

RANGEL, R. (2004) *Pao Nosa de Cada Noite (Our Nightly Bread)*, Maputo: Marimbique.

RANGEL, R. (2004) *Pao Nosso de Cada Noite*, Maputo: Marimbique.

SADLER, S. (2009) *Gizmoweb*, [Online], Available: <http://www.gizmoweb.org/2011/01/one-modernism-one-history-one-world-one-guedes/> [12 March 2011].

Studio, M. (February 2011) 'Maputo Workshop'.

TONKISS, F. (2005) *Space, the City and social theory*, Malden: Polity Press.

Tuan, Y.-F. (1977) *Space and Place: The perspective of Experience*, Minneapolis: University of Minnesota.

United Nations (2000) *Africa Recovery Vol.14#3*, October, [Online], Available: <http://www.un.org/ecosocdev/geninfo/afrec/subjindx/143moz1.htm> [17 April 2011].

VAN ZYL, S. (2006) *Circuit analysis in electrical engineering*, 2nd edition, Vanderbijlpark: Lerato.

WOLFORD, J. (2004) *Architectural contextualism in the twentieth century*, Georgia: Georgia Institute of Technology.

Miscegenation. (n.d.). Merriam-Webster's Medical Dictionary. Retrieved March 14, 2011, from Dictionary.com website: <http://dictionary.reference.com/browse/miscegenation>

re-. (n.d.). Dictionary.com Unabridged. Retrieved March 14, 2011, from Dictionary.com website: <http://dictionary.reference.com/browse/re->

DECLARATION OF ORIGINALITY

UNIVERSITY OF PRETORIA

The Department of : ARCHITECTURE places great emphasis upon integrity and ethical conduct in the preparation of all written work submitted for academic evaluation.

While academic staff teach you about referencing techniques and how to avoid plagiarism, you too have a responsibility in this regard. If you are at any stage uncertain as to what is required, you should speak to your lecturer before any written work is submitted.

You are guilty of plagiarism if you copy something from another author's work (eg a book, an article or a website) without acknowledging the source and pass it off as your own. In effect you are stealing something that belongs to someone else. This is not only the case when you copy work word-for-word (verbatim), but also when you submit someone else's work in a slightly altered form (paraphrase) or use a line of argument without acknowledging it.

You are not allowed to use work previously produced by another student. You are also not allowed to let anybody copy your work with the intention of passing it off as his/her work.

Students who commit plagiarism will not be given any credit for plagiarised work. The matter may also be referred to the Disciplinary Committee (Students) for a ruling. Plagiarism is regarded as a serious contravention of the University's rules and can lead to expulsion from the University.

The declaration which follows must accompany all written work submitted while you are a student of the Department of ARCHITECTURE No written work will be accepted unless the declaration has been completed and attached

FULL NAMES OF STUDENT: Jacqueline Jean Casson

STUDENT NUMBER: 10252585

TOPIC OF WORK: Assignment 04 as submitted as part of submission for the qualification of March [prof].

In- between- formality: A sensitive approach to street life regeneration in the Baixa of Maputo

DECLARATION

1. I understand what plagiarism is and am aware of the University's policy in this regard.

2. I declare that this CHAPTER 1 OF THESIS (eg essay, report, project, assignment, dissertation, thesis, etc) is my own original work. Where other people's work has been used (either from a printed source,

Internet or any other source), this has been properly acknowledged and referenced in accordance with departmental requirements.

3. I have not used work previously produced by another student or any other person to hand in as my own.

4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

SIGNATURE

.....

1.1 URBAN FRAME WORK MODEL

All six students using the Baixa as a lab for exploration Collaborated to build a 1:1000 site model to give greater understanding of context to the examiners both internal and external.

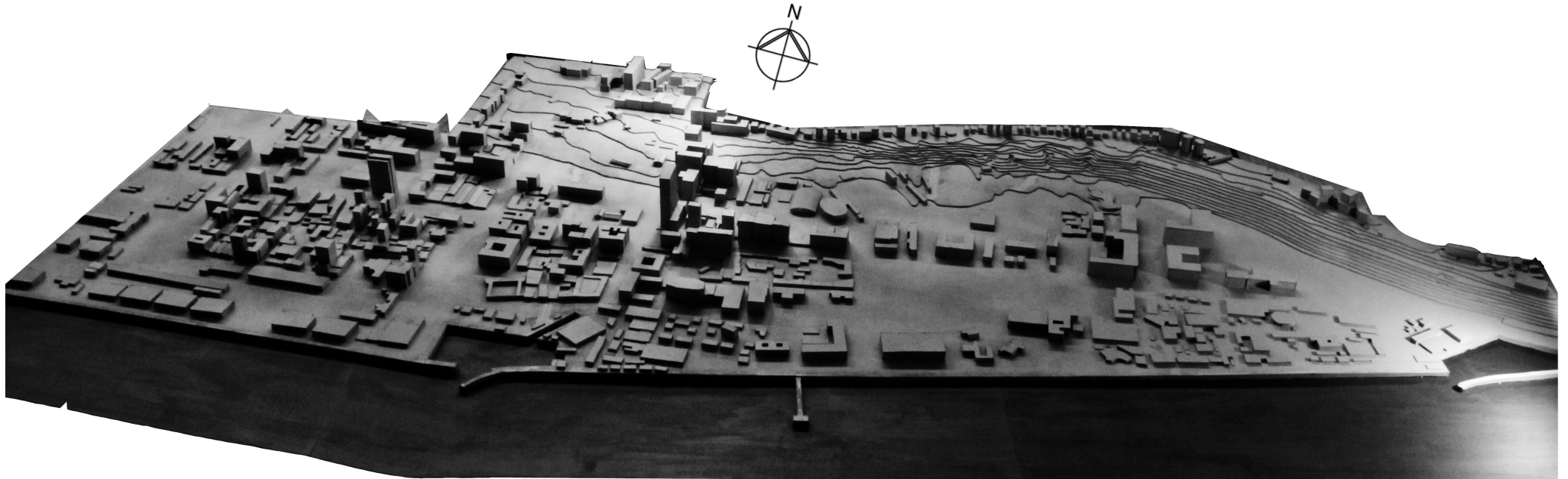


Figure A1 Photograph of Urban Model Photograph by Author Model by: J.Casson, C. Deacon, P. Devenish, J. Hart, W. Oosthuysen and B. Snow

1.2 FINAL PRESENTATION DRAWINGS

The posters printed at 841x 1800mm were presented with additional renderings and a large 1:200 model showing all of Rua de Bagamoyo including two 1:100 Elevations presented with respective sounds

PROBLEM:
A contemporary urban context, the absence of integrated, functional amenities of the past and associated urban form and infrastructure are central to the urban fabric of Baixa.

Aim:
To establish contextual responses that address the need for the restoration of historical and functional features and amenities in historic precincts of Baixa.

Method:
Based on the process of contextual responses in Baixa, the study will use a range of methods including field research, interviews and surveys to gather data on the historical and contemporary urban fabric of Baixa, and to identify the key elements and their relationships.

Focus Area:
The focus area is the historic core of Baixa, which is the central part of the city. The study will focus on the historic core and the surrounding areas, which are the key elements of the urban fabric of Baixa.

REVITALISATION OF BAIXA'S HISTORIC CORE THROUGH THE CONTEXTUAL RE-INVENTION OF RUA DE BAGAMOYO AS A NIGHT-LIFE PRECINCT

INTRODUCTION

Functional Analysis

Formal Analysis

Contextual Analysis

OWNERS OF THE STREET?

CONTEXTUAL ANALYSIS

RUA DE BAGAMOYO Night life Precinct

Formal Analysis

Contextual Analysis

ANALYSIS OF HISTORIC PRECINCTS

Social Analysis

CONTEXTUAL ANALYSIS

RUA DE BAGAMOYO Night life Precinct

Formal Analysis

Contextual Analysis

URBAN INTERVENTION

RUA DE BAGAMOYO Night life Precinct

ACCESS

...text...

Other images

...text...

Ground Treatment

...text...

BACK TO LAND FORM

- CONTOUR TERRACE
- TRIAL CONCRETE EXPOSE
- PERMEABLE PAVING
- PERMEABLE CONCRETE
- CONCRETE UNDER DRUM



CONCEPTUAL DEVELOPMENT

RUA DE BAGAMOYO
Night life Precinct

CREATION OF SPACES

...text...

CREATION OF ATMOSPHERE BASED ON FUNCTION AND FORM

...text...

DIRECT AND REFLECTED LIGHT

...text...

RENDERING OF NATURAL LIGHT

...text...

DIRECT FORM TRANSLATION

...text...

TERRAZZATION

...text...

COURTNEY

...text...

SHEDDING

...text...

EXPRESSION OF THE PALMIST

...text...

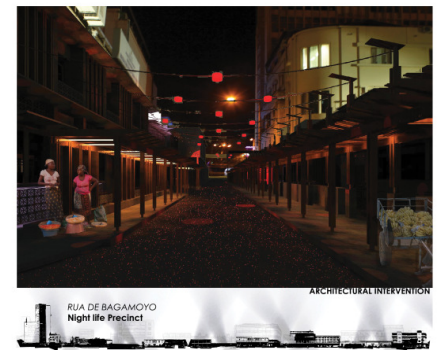
PIECE OF TERRAZZATION

...text...

DESIGN DEVELOPMENT

RUA DE BAGAMOYO
Night life Precinct

SITE PLAN, ARCHITECTURAL INTERVENTION
Scale: 1:200



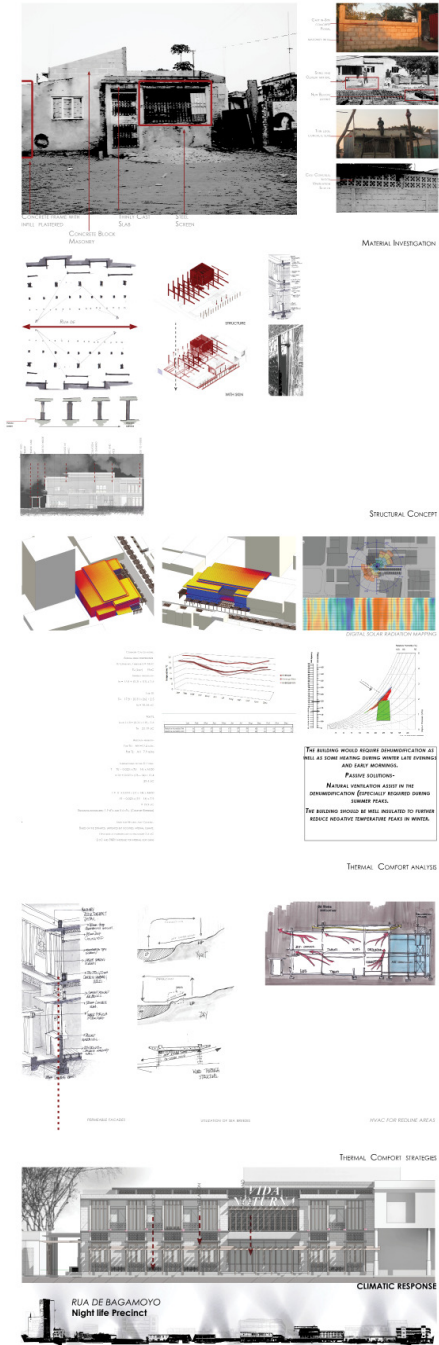
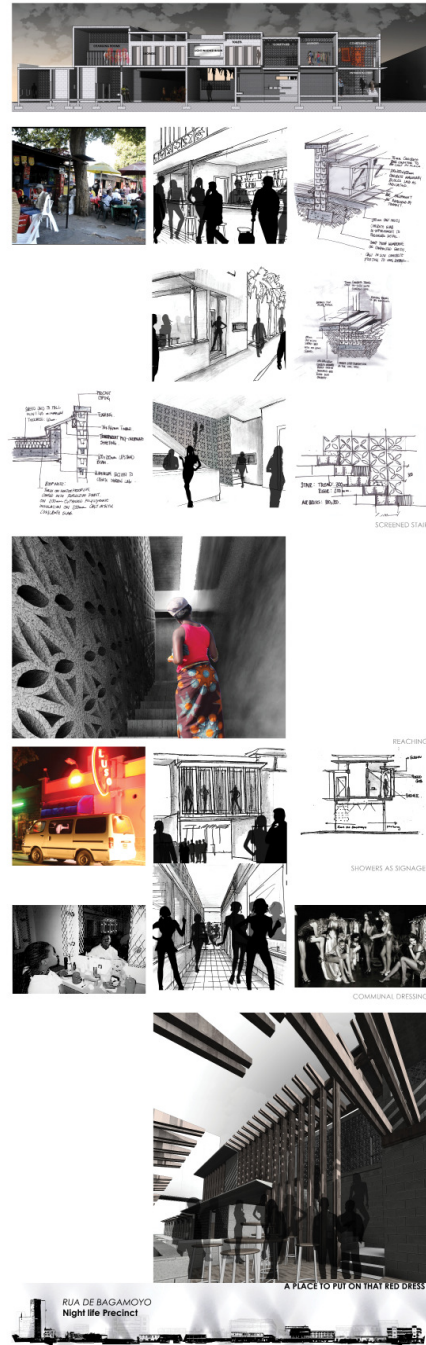


Figure A-2 Final posters



Figure A-3 Elevations to create atmosphere Photograph C. Filipe 2011



Figure A4- Final Pin-up Presentation in Room 3-15 Boukunde



Figure A.6 - Photographs of Detail in 1:200 Model



