

# **\_infill**

reconfiguring public space

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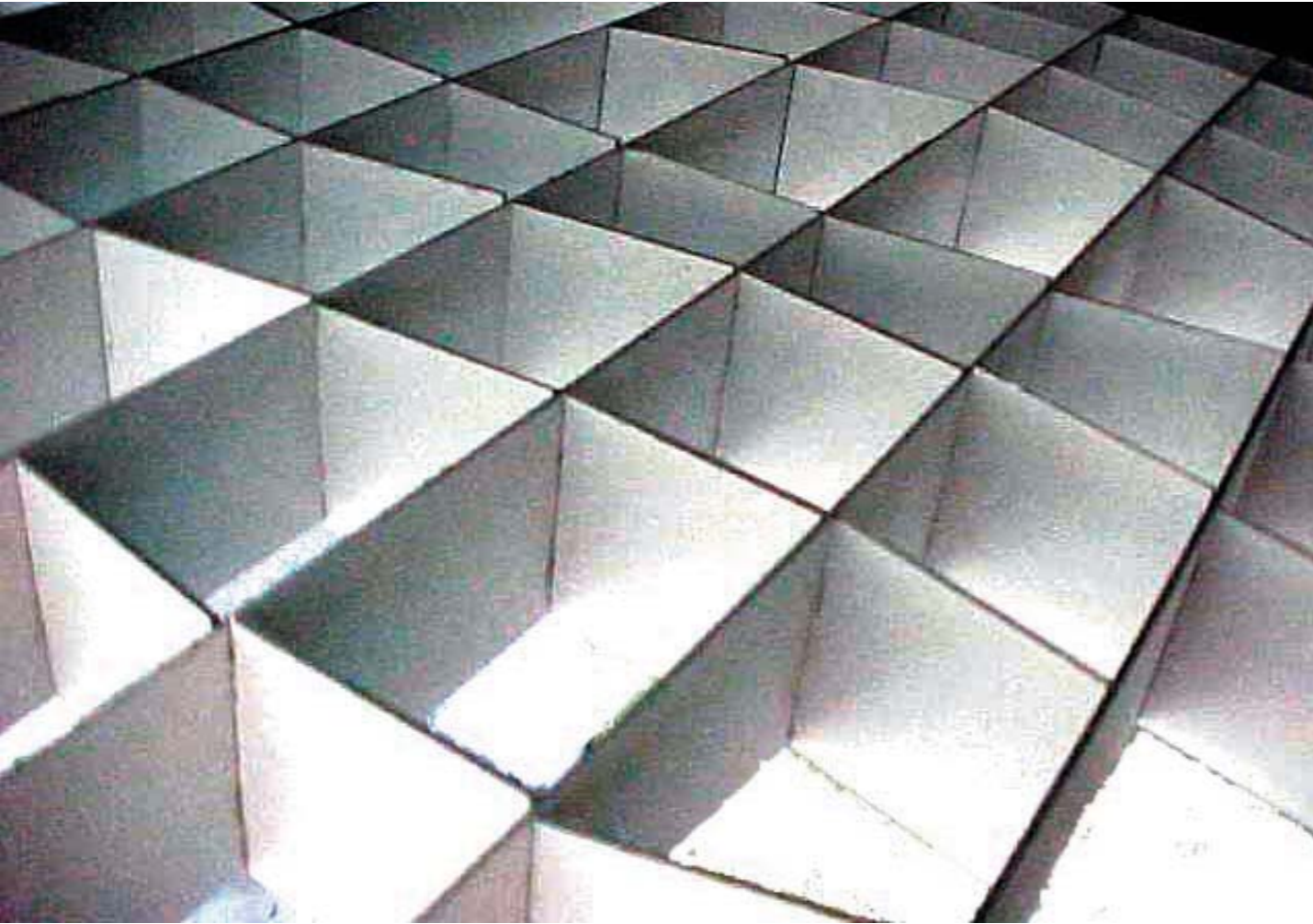


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The study explores the infill of public presence in an urban gap on site 281/3 in Pretoria's CBD. Urban cultural diversity is used as a point of departure, to propose a public facility in the city centre to become part of a network of public spaces in the area and provide a backdrop for restorative action through the lived experience of the user.

Site investigation initially takes place on three sites, and explores the potential of each to produce an appropriate identity and programme for the intervention. Site selection reduces the intervention to one appropriate site illustrating the most opportunity for social interaction and design exploration. The proposal includes the design of a series of multi-faceted spaces, simultaneously re-using an existing building to densify the urban fabric and develop an interactive public environment.



The role of architecture is to structure our understanding of the world and of our very existence, or as Juhani Pallasmaa (2001:51) describes it: 'how the world touches us'. He addresses architecture that creates frames for action, thought and emotion, which gives expression, and structures experience. Architecture of diversity provides concepts of order and expression which exceed the present and the known, in order to initiate a dynamic resonance between the citizens of the city. Pallasmaa (2000:81) speaks of a 'fragile' architecture, that is architecture of a weak structure and image that relies on appropriateness, responsiveness and contextuality.

Building in the context of the modern city, is based on Rowe and Koetter's (1981:50) 'collage city' approach. The reappraisal of modern urbanism calls for an end to the destruction of city centre areas by new construction, and proposes an alternate strategy of 'contextualism'. The latter proposes an approach to urban renewal without the total loss of urban fabric and a return to memory and experience.

The objective is to create a middle-ground position between new and old. Depth, layering and acknowledgement of the existing is favoured over sentimentality; and memory, awareness and reaction over a *tabula rasa*. Intention is to integrate the project as part of the phenomenological city, having a fragmentary and complex quality, with a dense sum of elements that experience and time has gradually distilled.

# intention

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# 01 context

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00 Content figures. Fashion photographs, The British Council:Lost and found, 2000:108.

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- 2.01 Background image: Image of cells defining culture difference. Enterprise IG: Image Bank.
- 2.02 Background image: Moving People. Un Studio:Move, 1999:6.
- 2.03 Image describing population and language groups eminent in South Africa.
- 2.04 Site map. studioMAS Architects: Freedom Square Precinct competition entry.
- 2.05 Computer generated image of the interior of the museum building. studioMAS Architects: Freedom Square Precinct competition entry.
- 2.06 Market elevation. studioMAS Architects: Freedom Square Precinct competition entry.
- 2.07 Diagram showing urban variety in the precinct. studioMAS Architects: Freedom Square Precinct competition entry, 2003.
- 2.08 Proposed design. studioMAS Architects: Freedom Square Precinct competition entry, 2003.
- 2.09 Competition entry model. studioMAS Architects: Freedom Square Precinct competition entry.
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- 2.25 Elevation of general well-being area. Digest of South African Architecture, 2003:58.
- 2.26 Covered walkway.
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- 2.30 Possible future elevation. Digest of South African Architecture, 2003:58.
- 2.31 Section through possible live-work arrangement. Digest of South African Architecture, 2003:58.
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- 3.01 Timeline of the establishment of literature and knowledge.
- 3.02 Programmatic clusters. DOMUS, June 2004:30.
- 3.03 Computer generated model of Seattle Central Library. Architectural Record, August 2000:123.
- 3.04 Grass and plant carpet in the Living Room. DOMUS, June 2004:33.
- 3.05 Dialogue between interior and exterior. DOMUS, June 2004:33.
- 3.06 Model of Seattle Central Library. The Architectural Record, August 2000:124.
- 3.07 Section through the building. DOMUS, June 2004:37.
- 3.08 Reading Room. DOMUS, June 2004:29.
- 3.09 Rubber number inlays guide the way in the Book Spiral. DOMUS, June 2004:29.
- 3.10 Idea Store in Bow. Design Indaba, April 2004:46.
- 3.11 Idea Store in Chrisp Street Market. Design Indaba, April 2004:46.
- 3.12 Timeline of successful public squares
- 3.13 Diagrammatic lighting plan. Reed, 2005:34.
- 3.14 View of hydraulic lighting masts. Reed, 2005:38.
- 3.15 View of eastern edge of Schouburgplein, lined with slatted benches. Reed, 2005:37.
- 3.16 Worm's eye view, with maple leaf inlay. Reed, 2005:37.
- 3.17 Axonometric drawing showing different layers of the project. Reed, 2005:36.
- 3.18 Aerial view of Schouburgplein. Reed, 2005:35.
- 3.19 Seating area in Paley Park. Landscape Design, May 1999:13.
- 3.20 Axonometric diagram of Paley Park. www.nycarchitecture.com/MID/MID141.htm.
- 3.21 Seating area in Greenacre Park. Simo, 1997:157.
- 3.22 Street entrance to Greenacre Park. Simo, 1997:157.
- 3.23 Section through Greenacre Park. Simo, 1997:157.
- 3.24 Concrete pergola. The Architectural Review, January 2002:86.
- 3.25 Generative sketch of park design. The Architectural Review, January 2002:84.
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- 5.10 Cast concrete pavers. VISI, December 2004:82.
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