



UNIVERSITEIT VAN PRETORIA  
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GRANT PRESTEDGE

## **LEGIBILITY BETWEEN THE LINES**

exploring everyday literacies through economic and creative skills training

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## **ABSTRACT**

This study aims to define an architecture of opportunity within the context of everyday literacies. In the adaptation of an existing building, holding anonymity within the Pretorius Street skyline and the information overload, an architectural literacy should develop which promotes the continuation of the narrative of the city. Focussing on the re-use of space to connect with existing movement patterns, the investigation explores various forms of legibility to improve the everyday experience and awareness to the adaptation.

Responding to the established nature of the city fabric, the investigation reveals the depths of a city block: exposing programmes, concealed spaces and layers of meaning which contribute to the notion of city as possibility.



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## INTRODUCTION

CHAPTER 01  
architectural realm  
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intention

## INTRODUCTION

architectural realm

*We have the power to affect the way that the story of the city goes forward...to steer that progress in directions which we hope will be not only equitable in terms of the way opportunities for livelihood and self-realisation are distributed and mediated...but also enabling, liberating and supportive of the human spirit (Read, 2005: 3).*

Architecture contributes to the story of everyday life and enhances and manipulates the experience we engage in. It can be understood as a process as much as the discipline itself unravels as a process. Within the 'everyday', time and movement are the elements which give substance to the architectural realm, as they render it tangible, meaningful and ever changing. The manipulation and adaptation of this 'everyday' therefore becomes a dynamic and experimental zone in which the architect finds value.

However much of the story of architecture relies on collaboration and it is important to realise that other disciplines develop independently of architecture. The process of this thesis therefore explores the 'everyday', the context of this experience and the users of the environments, whilst recognising the boundaries of the discipline and its inconsistencies which spark interest.



overview and context

The city represents possibility and it's this association which encourages movement within, to and from the city. Social and economic dynamics constantly change as the user group changes such that possibility emerges from feeling out of place (Swyngedouw in Read et al, 2005: 133). The study aims to explore the idea of the 'city as possibility' in the specific context of Pretorius Street. Furthermore an exploration into what possibilities are concealed from the user will be considered. For in the context of an established economic activity zone, with high pedestrian and vehicle traffic, an overload of signage, deep city blocks and internal mall systems, possibility lies in the clarification of process and systems on the street. The study aims to invigorate legibility and consider the literacy of the outsider within the 'city as possibility'.

Literacy in this context builds upon the basics of reading, writing and numeracy to address everyday literacy, a means of learning through experience and community support to acquire skills to sustain a livelihood. The increased awareness of illiteracy is of specific relevance to the future empowerment of the city worker. City users may be illiterate in the Western sense of the word, but this does not render them helpless. This intervention aims to supply various methods (Arend, 2005: 107) of skills training through the use of increased legibility and the existing environment of information overload.

The programme of the study combines the notions of the everyday and adaptation in the proposed creation of an interactive environment. The aim is to enable people by providing everyday literacy through economic and creative skills training; repurposing an existing building to expose the possibilities beyond the practicalities and inserting new trade, learning, incubators and public service facilities, which are non-prescriptive and contribute to the depth of the block. The value of this programme is that it works in conjunction with established literacy practice, empowerment, UNESCO and government policies on small business start-ups and incubators. The study investigates information transfer and integration of small business with the evolving context of the city. Accordingly, the study questions what role architectural adaptation plays in providing opportunities, with specific reference to the re-use of a heritage resource.

1.04 SIDEWALK QUALITY



1.05 URBAN CANYON IN SHADOW



1.06 EDGE AS OPPORTUNITY



## methodology

The study follows a theoretical and contextual progression in order to develop a discourse relevant to approaching an architecture of opportunity and everyday literacy. Theoretical research then continues into specific intervention issues such as: adaptation, the element of surprise, process, neutrality of space and the city as possibility by means of philosophy and precedent. The contextual research is aimed in two areas. The first method is extensive investigation, observation and interview of Pretorius Street and the movement and concealment of possibilities. The second method is to conduct thorough analysis and observation of how people use the inner depth of a city block. Questioning what stimulates the user to make the inner realm a destination as opposed to through movement and how this can further implement the theoretical research.

## intention

The architectural intention therefore aims to transcribe an architecture of opportunity over the defined built fabric, in order to clarify process and address the illiteracy of the outsider. The development of an enabling architecture is important in contemporary South Africa. An interactive base where all interactions, be it facade, vertical circulation, through-movement or the adaptive system of the city should act as a notice board: accessible, informative and receptive of change. The intervention will manipulate the existing fabric, add layers to it and consider how these learning, trade and incubator spaces can affect the experience of the 'everyday'. The very nature of the established context provides the sphere of opportunity, yet the intervention must query its own impact. How does it relate to the future of a working city, the transfer of knowledge and the legibility of urban architecture?

1.07 ARCADE QUALITY (SOUTH EDGE)



1.08 ENTERING PRETORIUS STREET



1.09 VARYING NARRATIVES





## IDEAS FOR INTERPRETATION

## CHAPTER 02

city as possibility  
overload  
interventions of meaning  
element of surprise  
adaptation  
architecture of opportunity



## IDEAS FOR INTERPRETATION

city as possibility

...is the optimism and outcomes associated with the city. Possibility provides experience and thus becomes a tangible element which informs the architecture and the individuals who encounter it.

People primarily move or commute to the city for the economic and social opportunities that it provides. This fluctuating populace creates the framework for the cosmopolitan nature of a city, yet it's at the point when the citizens take ownership of their city that the multiplicity of experience begins. Burgeoned by the commuters and the migrants, the city begins a narrative that allows for possibility to take place. The city is the global nucleus within the regional landscape that represents possibility and accordingly draws people into interaction, exposing us to new experiences in spontaneous and isolated scenarios. The connection of these individuals and their meetings within the network of global opportunity (Read, 2005: 10) joins the local, global and intermediate opportunities together. The city becomes a tangible element in the everyday experience.

The city in its economic context allows for possibility but hinders the expression of difference through its commodification (Swyngedouw, 2005: 131). The commodity places a market value on architecture, just as the expression of the economy through materials, information and exposure drives public expectations and tourism. The reality is stale possibility. However, possibility is discovered through experience on an intimate pedestrian scale and the legibility of architecture in a capitalist economy should be sensitive to what can be discovered by its citizens. The 'everyday' is what defines a city, however much the advertising appeal tries to polish the reality. Therefore the overlapping encounters, programmes and narratives define city life and that which represents it.

The possibility for a varied urban experience lies in the hidden assets of the city and each fresh urban experience can lead to the revealing of these hidden layers. The perception of the outsider for example, has significance in terms of a sense of belonging and the identification of which assets contribute to belonging and possibility. Pedestrian comfort, safety, orientation and the

2.01 PEOPLE CREATE POSSIBILITY



2.02 OWNERSHIP OF THE CITY



2.03 NEGLECTED SPACES + EDGES

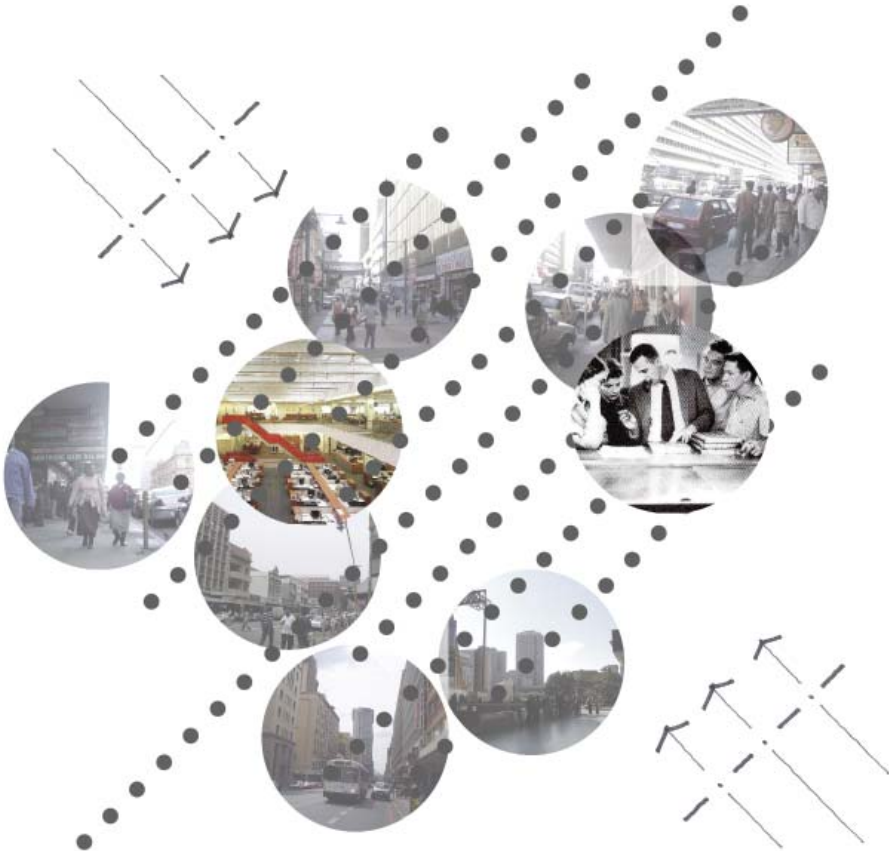


value of historical resources are immediate examples which allow for such possibility. Barthes suggests that illiteracy within the city is a positive experience (1970: 9). The quality of reality, the flâneur environment and impartiality are enhanced to form an attachment to the city, possibilities that should be explored. The uneasiness evoked by a city can be an asset for development within the bounds of possibility. Such sentiment places intermittent 'safe' points, which could act as catalysts for precinct development, strengthening people ownership of lost spaces.

It is exactly out of...the 'officialised' urban experience that the possibility for imagining and practicing a different form of urban experience resides (Swyngedouw, 2005: 133).

The context of this investigation within the 'city as possibility' explores what is hidden, where resistance and opportunity come forth and the possible development of understanding and in the 'everyday'. The depth of the city block and the legibility of the processes within this block remain enigmatic for the user. In Pretoria's arcade context the city block and its processes have the ability to expose themselves to the pedestrian, dissecting the layers of historical development to give meaning to close encounters with the unknown (Swyngedouw, 2005: 133). For the 'city as possibility' is a continuum for architecture. It allows for future expansion and focuses on the unexplored and availability that the city offers us on a daily basis.

2.04 THE CITY AS POSSIBILITY



overload

...is the obvious expression of commodity, information and globalisation which influences the 'everyday', the image and future of the city. Legibility is required to reverse this temporary experience.

The international street represents the optimism in society, adorned with mass imagery, constantly changing scenarios, tall buildings and crowds moving up and down the sidewalks on individual missions. This street evokes prosperity and has become a destination in itself, desirable for any country and in any context. It is here that the culmination of the country's work is on show, anything and everything is seemingly available. However this context exudes space of disorientation and defies a sense of belonging. Pretorius Street is one such 'international street' within Pretoria, and exists as a patchwork of activities (Swyngedouw, 2005: 125) that connects the capital with synonyms of global order. The economic character which is exuded is the overload that pedestrians and motorists face on a daily basis. Debord suggests that the imagery of the streetscape becomes the constant in the daily connections of the people using the street. (1994: 12) The overload is the verbal equivalent of social interaction that is removed as a result of the clear individualism of the street. The resistance to this overload is the architectural experiment, such that the opportunity is included without the existing pastiche.

The expression of the commodity is seen through the overload: of information and everyday exposure. Signage is an additional plane, overlaid upon the architecture and with its strong commercial messaging the context is reinvented but remains as a result, superficial. However, overload becomes a design informant to which the intervention must respond. Commodity has influenced architecture, such that trade is instilled in homogenised space and the variations become less publicly obvious and accessible. The internal shopping malls along Pretorius Street are such an example. As a result of the limited street exposure, pedestrians, motorists and 'the outsiders' knowledge of the malls is reduced. Sennett defines this as the elimination of complexity and 'alterity' about the city streets (2005: 121). Social and architectural transformation within this context therefore relies on changing public perception through the branding and new interventions in the streetscape. Yet overload is inevitable, cities are the strategic placement of regional commodities and accordingly public consumption will remain a permanent feature of society.

2.05 ARCADE MEETS SIDEWALK



2.06 SIGNAGE IN ALL DIRECTIONS



2.07 INFORMATION ON THE GO



The visual economy of modern capitalism has put up new barriers to the experience of complexity on the city's streets (Sennett, 2005: 121).

The overload of information within the everyday has constituted an image for the city. Huysen describes the 'city as sign' (2005: 76) which packages the city into a single service. The internal resultant of this service becomes an urban architecture obsessed with communication and neglects quality of public space (Venturi, Scott-Brown & Izenour, 1977: 8) within the intervention's environment. Visuals become a 'skin architecture' in need of translating an understanding of process and provision for a meaningful everyday experience. Interactive facades and theories on transparency could be a solution to the overload within the 'international street'. Interactive facades allow for a varied readability and legibility for both pedestrians and users and consider the relationship of inside to outside and the converse. The pedestrian scaled, interactive and intimate experience allows for greater understanding as opposed to continuing the digital translations of extensive flashing imagery. Legibility amongst an overload scenario could be grasped through phenomenal transparency and as Kepes defines it, as the 'simultaneous perception of different spatial locations' (In Rowe & Slutzky, 1976: 161). The insertion of this layering breaks down the mundane and repetitive in addressing the overload, and present varied experiences.

New legibility and transparency consider the erosion of clarity. Barthes states that the wall of the city is 'destroyed beneath the inscription' (1970: 107) which supports the idea that the processes within the block remain hidden from the general public, and from this statement perhaps as a result of information overload. The role architecture plays is reduced due to the signage and remains as background to the everyday experience. The intervention of a skills training centre of the 'everyday' aims to rebut this scenario and integrate the intervention within the public forum, for the overload remains an experience, but only a temporary experience.

2.08 OVERLOAD



interventions of meaning

...identify and develop the narrative of the city, exposing the users to the historical resources and series of change.

Change is a fundamental state... (it makes) provision for the fact of history, for the unintended, for the contradictory, for the unknown (Read and Sennett, 2005: 2).

The associated meaning of a city undoubtedly develops from its history. It has the human quality of personality, such that for better or worse its history stays with it, to be celebrated and remembered. Accordingly when pedestrians walk along the city's streets they are exposed to its narrative. However, much of the narrative remains hidden, for as development continues the history is often not celebrated and remembered. Thus this intervention aims to expose the meaning and historical value of a building, forgotten as a landmark and swallowed by commercialism. With each new development that doesn't take cognisance of the previous conditions the narrative is 'subtly disrupted' (Swyngedouw, 2005: 130) and the meaning of Pretoria becomes less accessible. Time becomes a history in itself and what 'text' Pretoria presents itself as. In current terms, Pretoria is largely undiscovered, clinging to the term 'capital city' and content to be second best. Yet Pretoria is a city, beset with challenges and opportunities of its own and to confront the future means first to expose the past.

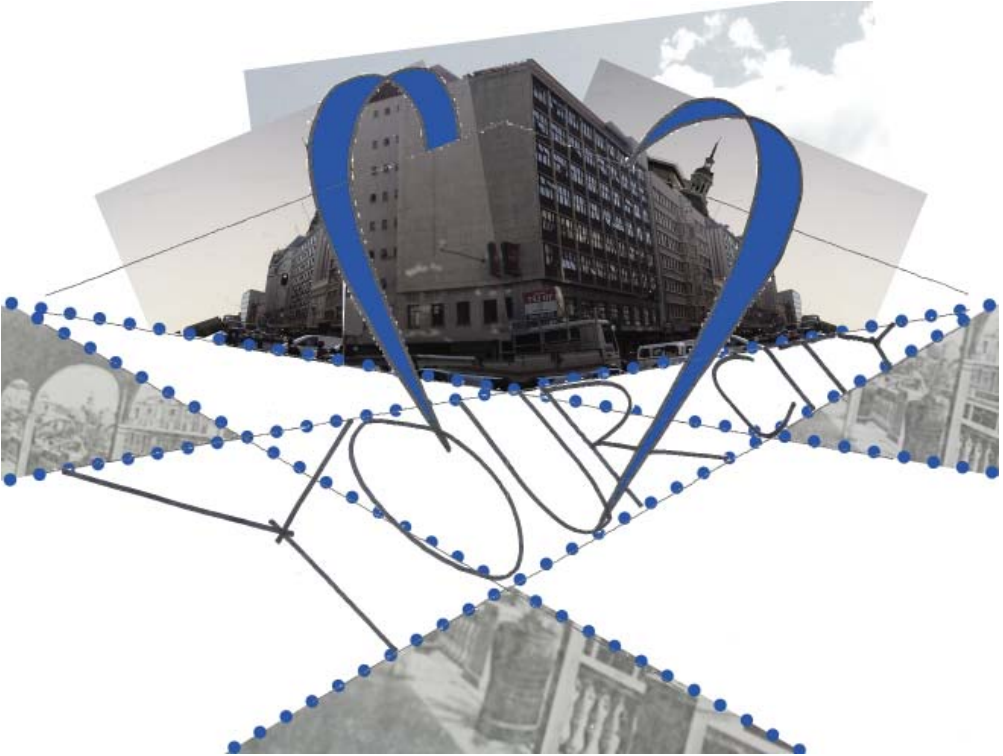
The meaning of the narrative continues in everyday terms with the interactions between people and between people and the buildings they inhabit. An attachment to place and adhered memory of an environment enables the city as much as the multitude of activities it fosters. The unlikely nature of city interactions about its 'ground floor' (Nicolas-Le Strat, 2007: 6) develops meaning between the communities and creates an everyday nostalgia, the experience of which the thesis intervention aims to harness and to further establish previously unremembered meaning, expressed in vertical and horizontal reticulation.

Pretoria contains numerous under-emphasized historical resources which fade into the surrounds of the streetscape and underscore their own significance. The landmarks of a city are the bearing points but considerable meaning can be uncovered between the main visual 'moments' of the city. The recognition of historical resources contributes to the branding, visible



re-use and reduces the 'echo' (Barthes, 1970: 76) of contemporary streets as meaningless duplications which promote individualism through function but not consistently through architecture. New interventions based about the under-emphasized resources will allow for greater understanding of the city narrative and strengthen the identity of streetscapes. The macro scale could be positively influenced as a result, creating routes to follow and an awareness of surroundings for both pedestrians and motorists at varying speeds. Historical resources ultimately derive a sense of ownership and pride within the city and the everyday experience is varied through phenomenological intervention.

## 2.12 INTERVENTION OF MEANING



## Element of Surprise

...provides a connection in the legibility and experience of the city and its architecture. Revealing the pedestrian network through surprise, strengthen connection to place and the *derivé*.

The depth of city blocks and the 'perimeter wall' that to a large extent prevents permeation can allow people to discover part of the 'city as possibility'. Whether the arcades and pedestrian streets of Pretoria are used as shortcuts or as destinations in themselves the everyday experience is constantly manipulated by the volumes and qualities of these spaces. The element of surprise and interventions of meaning can be used in conjunction to develop the narrative of the city; such is the use of Burlington Arcade. In turn this narrative can be used to conceptualise and construct the future interventions within the larger network of movement that develops. The intimate pedestrian experience is enhanced and provided with self-orientation (Barthes, 1970: 36) through the element of surprise. The atrium in Koedoe Arcade is one such example of an interactive, orientating space that caters for the public forum as well as the office environment. The atrium is not readable from the street and the sudden change in volume, materiality and quality of space traces itself within the individual and allows the city to continue.

These spaces within the city blocks constitute non crowded unexpected public space. The individual's route asks whether the space is real or imagined. These spaces aren't lost spaces; they are frequently used and people return to them on the basis of memory, the sensory experience and the original element of surprise. Soja defines these spaces as 'thirdspace' and suggests that as a result of discovery, perception and a surprise order they remain important to the city's composition (In Swyngedouw, 2005: 144). Variation is derived that the spaces are both concealed and revealed as part of the daily path. Opera Plaza is an important 'everyday' example into the role that the element of surprise as well as adaptation plays in capturing the essence of urban interactions. The surprise in this regard is the interface between the historic building and courtyard beyond. The connection to the arcade system allows for the perception of release and safety, and the six storey ivy-covered facade of a neighbouring building is a contextual and characterising. Further success is that it connects to the street in unexpected frames that adds to the sidewalk experience.

2.13 FNB COURTYARD. INNER BLOCK



2.14 BURLINGTON ARCADE. DISPLAY



2.15 OPERA PLAZA. CONNECTION

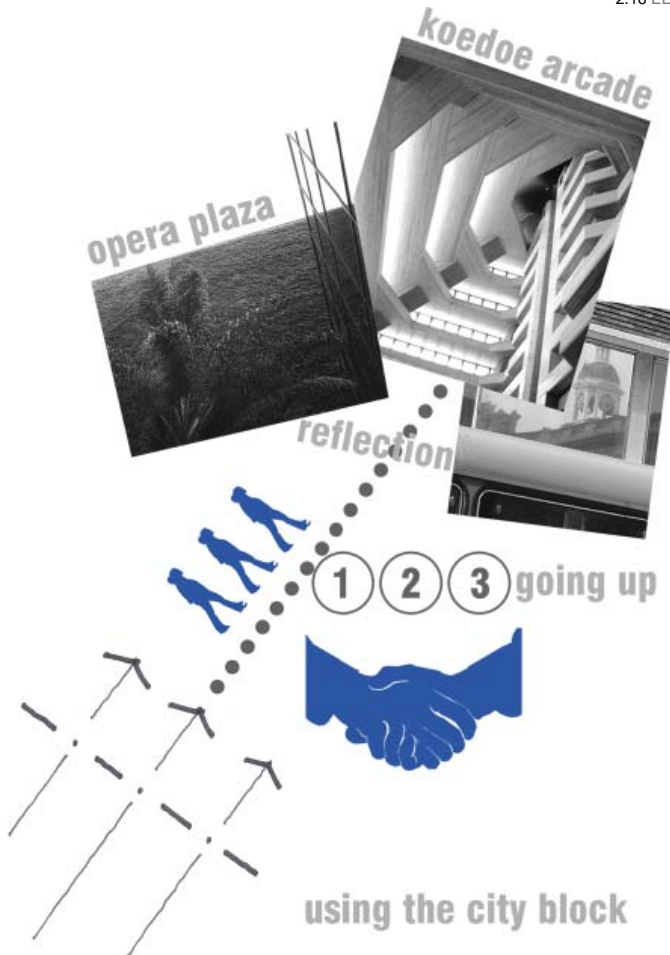


The possibility for the element of surprise using the existing fabric of Pretoria lies in their existing movement patterns and open/closed relationships. The connection to the network of arcades develops a layer of meaning that could be combined with the Situationist's strategy of the *derivé*. The urban wanderings (Mathews, 2006: 41) form a temporary connection to place that instils a memory whilst communicating the aimlessness of the now. The space evoking the element of surprise doesn't require constant attention; instead it becomes sub-servient to the city and the temporality of everyday experience.

By virtue of freely chosen variations in the rules of the game, the independence of places will be rediscovered without any new exclusive tie to the soil, and thus too the authentic *journey* will be restored to us (Debord, 1994: 126).

Open spaces within the city block are servants to the buildings around them: whether the spaces currently act as lightwells, ducts, courtyards or arcades, each of them has the ability to inform and create a sense of place regardless of scale. The element of surprise within each of them shows the viewpoints of daily life from a safe perspective and translates the key emotions of the city. The network of use is the very nature of the city; spaces within the block should communicate this use.

2.16 ELEMENT OF SURPRISE





adaptation

...and its inevitability calls for considered design which traces the history and reveals the associated meanings of the old through distinctive new work.

An architecture of the 'everyday' may take on collective and symbolic meaning but it is not necessarily monumental (Berke, 1997: 224).

Adaptation must be a carefully considered medium of intervention. Either it responds to an element which is lacking and a programme which needs significant re-interpretation or adaptation aims to reintroduce lost significance. The process can add a layer to the narrative of the city, giving future possibilities out of the past or through insensitive adaptation layers of meaning can be lost. The Burra Charter requires that adaptation minimise the impact on the cultural significance of the building and that it shouldn't change the significant fabric beyond regard (Australia ICOMOS Burra Charter, 1999: 7). These requirements are understandable yet when the significance has long disappeared due to poor adaptation on numerous scales; restoration becomes necessary to retrieve lost significance.

The significance of a place however is seldom readily apparent; accordingly informed interpretation (Burra Charter, 1999: 8) should be used to develop appropriate responses to the context. The scales of adaptation vary greatly and their impact on the significance of place differs consequently. Retail and shop-front adaptation, which is prevalent along Pretorius Street, is one of the smallest scales of adaptation and because the envelope is seldom manipulated the significance is rarely damaged. The general economic nature and programme can however be used to enhance the significance and attachment to place. Adaptation within the office environment is also common place as the needs of companies' change. The significance and narrative of the building can be manipulated in this case in terms of the user's exposure to the architecture and their use of space. Management has an important role to play in shaping part of the city's environment. If there is a lack of understanding of history and a sense of place then the adaptation may discontinue the city narrative. Facade and structural adaptation as well as demolition have more impact on the accessibility of the significance of the building as it is a large scale intervention. In this scenario the history becomes paramount as to the legibility and intentions of the change.

2.17 ABSA BUILDING. RENOVATION



2.18 PRESIDENT TOWER. FACADE



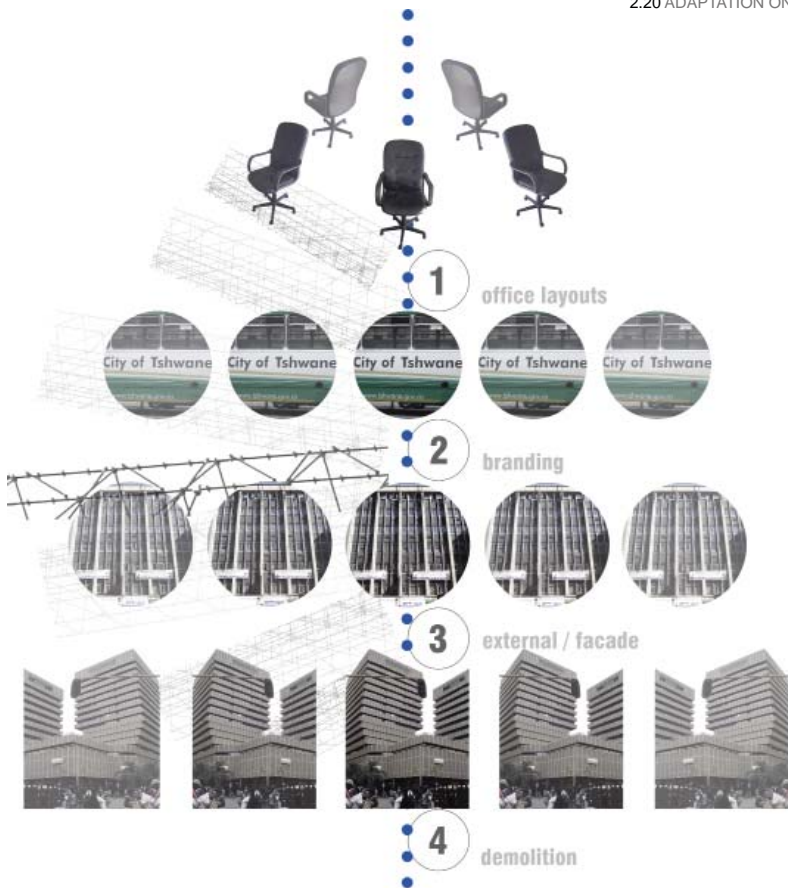
2.19 WACHTHUIS. BLAND NARRATIVE



The inevitability of adaptation exposes the conflict in appropriate design. A clear understanding of meaning is required to be considered in conjunction with the physical requirements of contemporary society. The temporary nature of society is defined by the capitalist market (Brenner, Marcuse and Mayer, 2009: 178), the laissez-faire environment which is shaped by use-value and opposing social forces. The city requirements change constantly and the architecture adapts and reinvents itself under the pressure of time; arguably pursued in the cause of making cities better places to live and work in. Adaptation too reinvents itself. Sennett points out that cities now aim to overlay various functions (2005: 124) within the same space to maximise use and to encourage collectivism in an increasingly isolated world.

Harnessing the space that the city neglects and conceals becomes important in highlighting the possibilities available and in the improvement of the 'everyday' experience. The exposure of the 'interstice' (Nicolas-Le Strat, 2007: 4) to question adaptation and accessibility of the derived can provide greater reasoning and uncover meaning such that the city develops without neglecting the narrative. Foremost in its cognisance, adaptation should understand what came before and what the possibilities are for the future, regardless of the building typology or programme which requires adaptation.

2.20 ADAPTION ON FOUR LEVELS



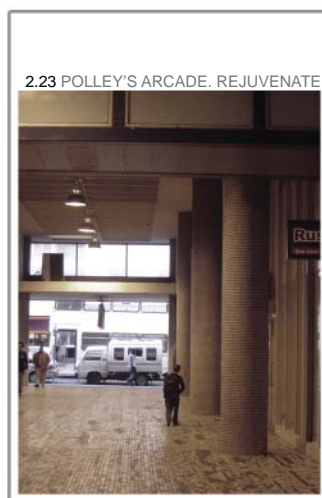
architecture of opportunity

...is non-prescriptive and responds to the context by resisting isolation and harnessing the provisions of narrative. Variation, legibility and 'stop and stare' can create opportunity out of the mundane.

Within the existing context of the overload and the 'city as possibility' the mundane and meaningless are prevalent. The aim is therefore to transcribe an architecture of opportunity over the defined built fabric. The external expression of this considers the relationships between the city as a physical entity as well as an emotional entity. Opportunity is contextualised by the economic environment but suggests legibility from a departure point of architectural literacy and functional opportunity.

An architecture of opportunity is non-prescriptive and embraces the 'everyday' as opposed to the iconic. For the opportunity is derived as a result of extending a clear understanding to the outsider, such that a legibility develops. The pedestrian should be able to understand the expression readily and the influence of using the spaces created should enhance the 'everyday' experience. If the architecture and the opportunity are concealed, the person on the street becomes illiterate. Accordingly the manipulation of the city's voice and the tangibility of its narrative can be used to empower people. By rejecting the status quo of the environment an architecture of opportunity can find relevance in the 'everyday' and as a result of acknowledging what has come before.

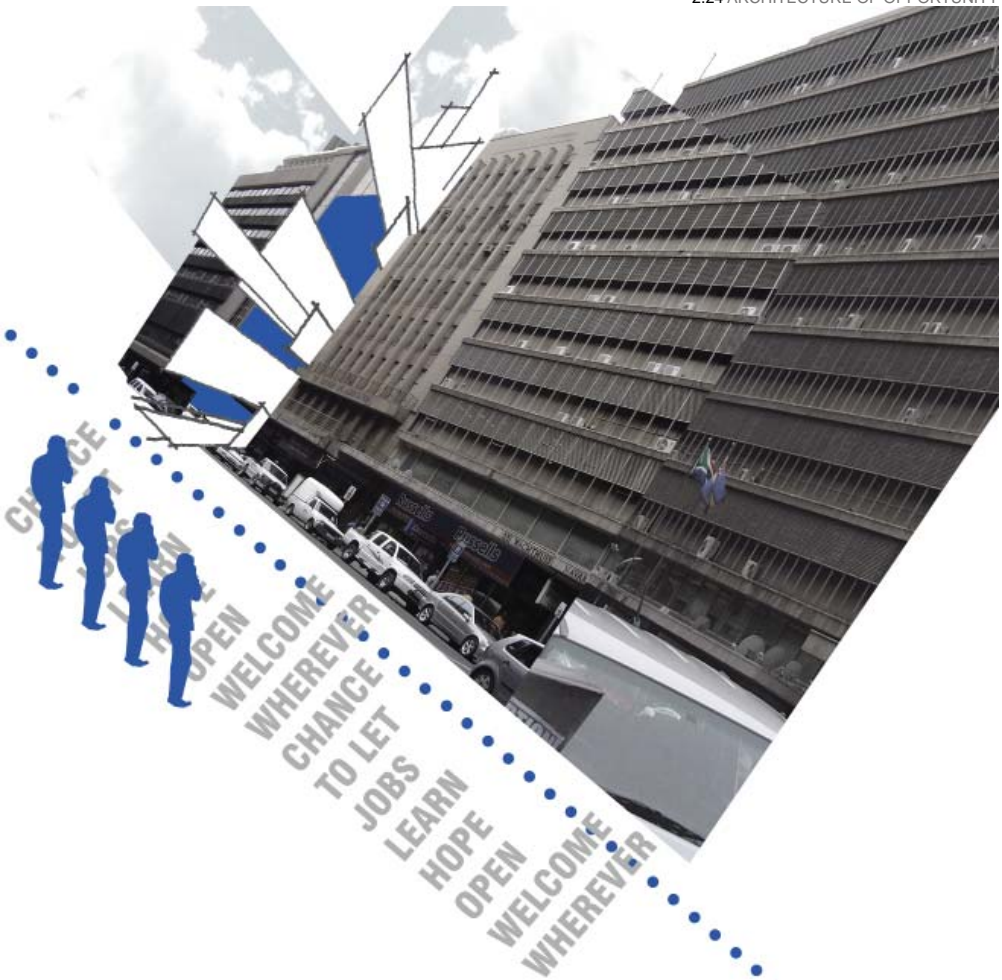
The city is not a static entity and an architecture of opportunity responds to this characteristic. The systems in which people exist and operate (Sassen, 2005: 148) inform the spatial dimensions which contribute to presence and provisions that can be created. Recognising the speed of the 'everyday' and providing variations of space, in terms of both physical and emotional, is important in establishing the building presence and its opportunity. The presence however is not solely visual as an architecture of opportunity inspires the quality of stop and stare. The users who interact with the building are promoted in the hierarchy of experience. Thus the opportunity is found in the routes as well as in entrepreneurial programmes; from visual inside to outside variation, as an individual moving through or moving past the building, the architecture subtly imbues a requirement of memory, while refusing to demand attention (Berke, 1997: 223)



An architecture of the everyday may be generic and anonymous (Berke, 1997: 222).

A possible anonymity of the architecture however demands a quality of experience, connections and acceptance of change. As much as an architecture of opportunity is about 'its moment' and dealing with contemporary society and issues, the intervention should be chiefly contextual. The subtle difference that becomes evident remains in its resistance to isolation and the sub-servient nature of all interactions. The architecture is a reaction to the existing conditions and a formal response to shaping the quotidian situation, which is consistently shaped by the activity between fluctuating forms (Kepes in Read and Slutzky, 1976: 160). Between the varying shapes and scales of the everyday in the networks of opportunity which allow for the activation of an architecture of opportunity. Questioning its role in the future and its relevance the 'multiplicity of fragmentary becomings' (Nicholas-Le Strat, 2007: 4) activates the opportunity. The significance of an architecture of opportunity is in the combination of provision and connections with the narrative of the city and the contextual 'everyday'.

#### 2.24 ARCHITECTURE OF OPPORTUNITY





## CONTEXT ANALYSIS

### CHAPTER 03

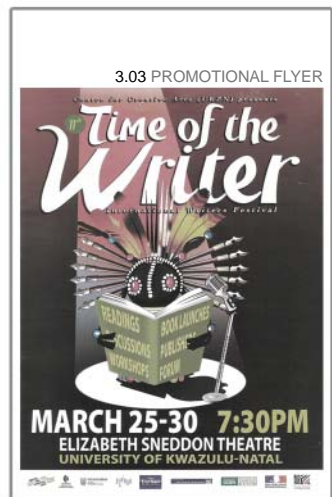
everyday literacies  
framework\_plugin festival  
urban context and pretorius street  
arcades and the pedestrian experience  
detailed analysis of 239  
reflection

## CONTEXT ANALYSIS

### everyday literacies

Literacy and the perception of literacy in South Africa is greatly influenced by the country's history. The standpoint of the colonizer in inducing a western doctrine of teaching has affected the growth and continues to influence identities in relation to language and culturalism. In Mbembe's *On The Postcolony* he suggests that newly independent states are predisposed to improvisation in all spheres of everyday life (2001: 102). This in turn impacts the identities and places of expression within the context of opportunity. Accordingly the western form of literacy practice has been promoted which doesn't respond to the demands of the people. The 'everyday' experience is characterised in contemporary South Africa by a focus on 'today' and what the emerging context is. Thus the development and exposure to literacy and its various forms needs to respond in a manner which recognises the evolving nature of society. Literacy practice can't be referred to as a constant, for the contexts vary dramatically in addition to conditions of individualism and urbanisation (Rogers, 2005: 8). The change of direction of literacy workshops since 2000 addresses the framework of development within the country. Previously, attention was specifically given to rural women, however with the ease of movement and community member displacement illiteracy levels have increased in urban areas (Rogers, 2005: 6). The variation required in how literacy responds is now crucial, for being able to read and write can be overcome in order to make a living.

The variation in opportunities provided responds to the urban environment and within the framework of the 'city as possibility'. As the multiplicity of spatial experience is addressed through form, the programmatic equivalent is to develop a multiplicity in methodology in the approach to literacy. This includes basic literacy, numeracy, community support and specific literacies such as computer, music or economic which increase the legibility of the urban realm. Arend argues that exposure to literacy in conjunction with people's values and social relations allow for greater combat in learning, access and distribution of required texts (2005: 106), whereas Kell suggests contextual and linguistic variations result in better approaches to literacy workshops (2005: 159). The classroom environment is not contextually appropriate. Thus, varied teaching styles, workshops and leadership should be considered in literacy teaching.



The context of the city as overload already acts as a mechanism of learning. The plethora of information available, ranging from magazines, newspapers, signage, flyers and advertisements add to the everyday interactions with literacy on the domestic scale. Books, electricity bills, shopping lists and church readings are duly exposed and people adapt under these scenarios already. To foster this 'everyday' overload through varied teaching methods and catering for a range of home languages allows for somewhat of the stigma attached to literacy to fall away. The 'everyday' can be compared to a 'succession of moments' which inform and transform experience and identity (Mbembe, 2001: 242). The expression of literacy through variation should be accordingly defined and combined with a societal reciprocity such that literate members expose and educate the illiterate to their opportunities.

**The ultimate goal is to foster social and economic conditions and transactions generating a massive demand for literacy and thus to bring about environments indispensable for using literacy-based skills and competencies (Ouane in Rogers, 2005: vii).**

The provision of opportunity and meaning transcends disciplines, the value of literacy leads to greater understanding and participation which encourages the economic growth and reiterates the nature of Pretorius Street. The value of literacy is ever-present, in whatever form the individual defines their literacy, but the acquisition should be made clear. Within the aim of transcribing an architecture of opportunity and an urban framework which addresses the temporary nature of the city and the pedestrian experience, an everyday literacy becomes critical to continuing the city narrative. Part of UNESCO's aims is to integrate literacy as a means of gateway to improve community expression, the transfer of knowledge and relevance in the 'everyday' social and economic context (Maruatona, 2005: 237). The identification of a particular zone of opportunity could be invaluable at addressing the scales of literacy and the street identity of a city street. The historical relevance of a literacy intervention within contemporary Pretoria could become an experience out of the wait for an accomplishment (Ricoeuer in Mbembe, 2001: 205).

3.04 LITERACY AS A SOCIAL ACT



3.05 INTEGRATION OF HISTORY AS LITERACY

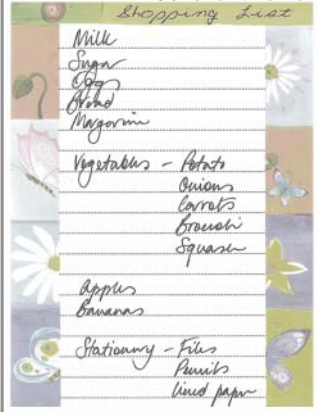


3.06 EVERYDAY FORMS

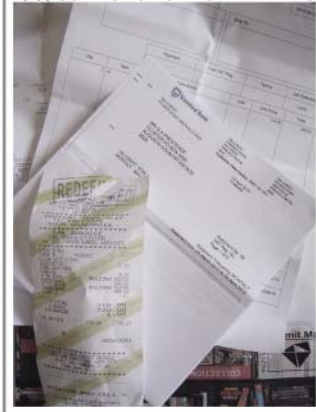


Opportunity within the city worker's experience would benefit from exposure to literacy. The issue of migration and gaining information becomes a cyclical process that responds to work and study and the transfer of knowledge in the community. Production, negotiation and compliancy are directly impacted and the source of this learning becomes a reference, an opportunity (Kell, 2005: 168). Accordingly the current context could be deemed inadequate in the variation of skills which are accessible. The overload of the city experience complicates access to knowledge and word of mouth dominates an individual development. The opportunity lies in blatant exposure to information, skills transfer and the hierarchy which develops as a result of skills learnt. Kell suggests that bolder vision be implemented to scaffold the system (2005: 177). The 'everyday literacies' context has developed from a perceived African destructive society, but the gradual interweaving of life, exposure to the global trends of the city is demonstrating the possibility to all user groups. Although literacy is not an end in itself it enhances the everyday experience and creates platforms for development. The potential legibility of this discipline has parallels in architecture, within the socio-economic context and allows for the development of opportunity within the illusive city establishment.

3.07 SHOPPING LIST



3.08 COLLECTION OF MONTHLY BILLS



3.09 ROAD SIGNAGE







3.10 A COLLECTION OF FLYERS FROM PRETORIUS STREET. THE DEMANDS OF EVERYDAY LITERACY

## EVERYDAY LITERACIES

3.11 WORLD MAP WITH LOCATIONS OF 'ARCHITECTURE OF OPPORTUNITY' INTERVENTIONS



global architecture of opportunity

Archis Interventions organise international events and projects which initiate debate on spatial / cultural issues. Shrink, Perversion and the Beyroutes Guide Project are such interventions where multi-disciplinary professionals work together to highlight and solve issues for its context.

**01 SHRINK:** may 2004\_new york city, usa

Shrink challenges the idea that design is driven by growth. The notion of new buildings, new programmes, newer, taller, denser is no longer relevant. The new is replaced by the shrinking. Growth is the hidden agenda of our entire society, its the vector of our thinking. Using landmarks the intervention challenges the new and the relationship of human experience and new technologies. This is opportunity within the city as possibility.



**02 CANADIAN HOUSING / RENEWAL:** 2005\_quebec, canada

This government project aims at building 68,000 housing units in Quebec, responding to the often neglected demographics (drug users, rehabilitated prisoners, the old, the homeless), whilst utilising neglected spaces within the city, through social and inclusionary principles. By means of adaptation, an intervention of meaning is discovered by new spheres and generations of city users.



**03 PERVERSION:** july 2004\_athens, greece

It is not difficult to find evidence for the existence of a perverse age; the erosion of the public domain, a lack of historic awareness, pointless regulation. Perversion builds upon the Athens Charter (1933), questioning adaptation and the processes of organisation and normality. The aim was to record the possibility of embracing and curiosity - social practices as opposed to current exclusiveness.



**04 BEYROUTES GUIDE PROJECT:** feb. 2009\_beirut, lebanon

Only a few cities in the world offer so many layers of hidden meaning as Beirut does. In the public realm of this town there seems to be merely suggestions, projection and difference of opinion that somehow interact with peoples daily movements and actions.



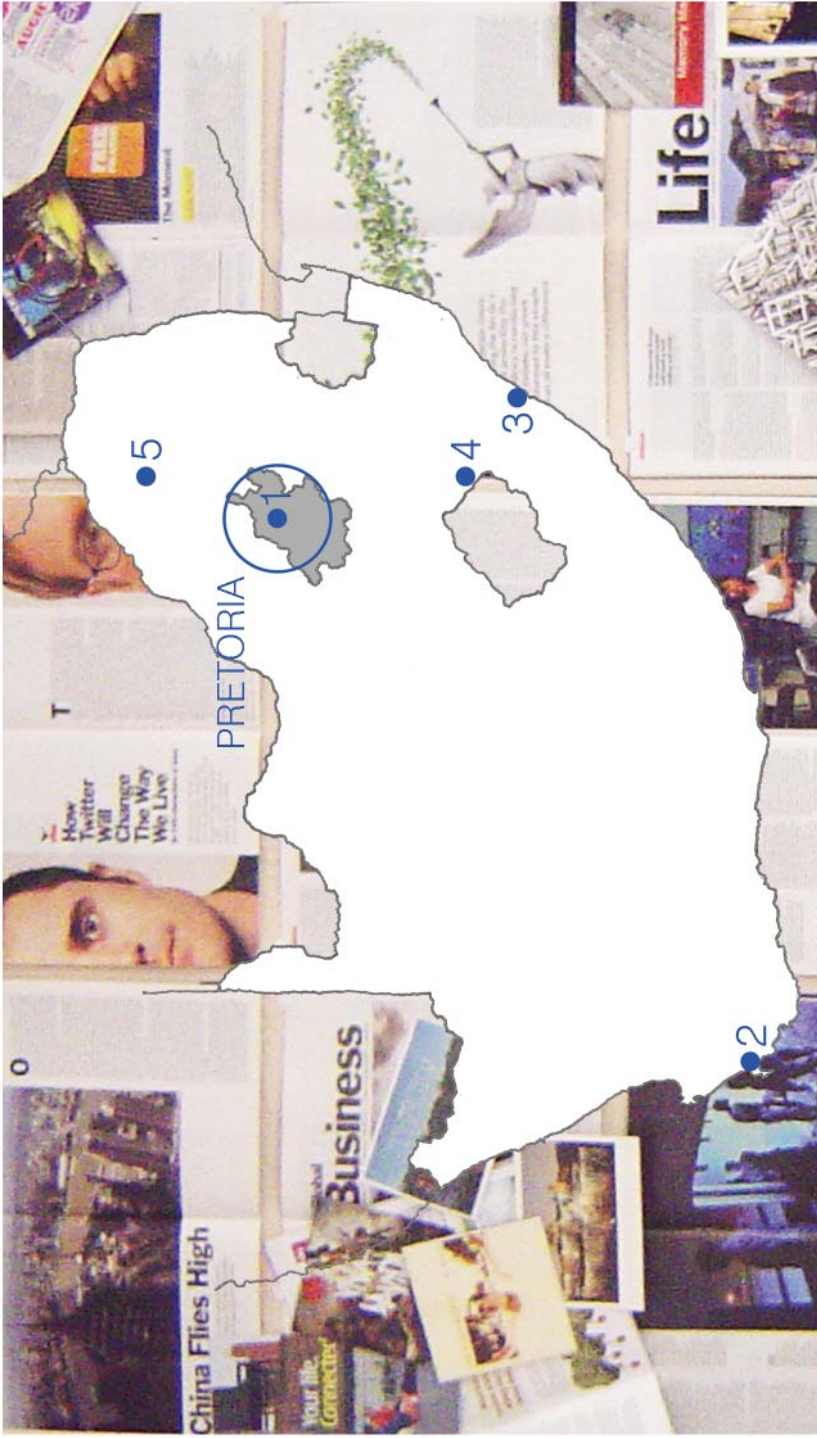
**05 WAR CHILD:** 2008\_kinshasa, drc

The organisation describes life in the capital city of the DRC and the responses to a current lack of an architecture of opportunity. The under utilised potential in a place so 'possibility' resource rich, the team considers where established principles could harness the resources. The aim is the re-establishment of the city as the *Beau Belle*, using its nobility and sharing nature to develop.



EVERYDAY LITERACIES

3.17 MAP OF SOUTH AFRICA WITH LOCATIONS OF 'PROJECT LITERACY' INTERVENTIONS



project literacy and south africa

Project Literacy is a national organisation which aims to give people their dignity and help grow the South African economy through cyclical systems of literacy and empowerment. The collaborative nature of the organisation allows for far reaching successes.

**01 RUN HOME TO READ: 2007**

This programme positions itself as a link between education, training and poverty. Engaging the community in social forms of literacy, Run Home to Read has successfully impacted the lives of 3500 families throughout the country and by means of its cyclical and mentorship nature, more families are exposed to the programme on a tri-monthly basis. The engagement of communities / volunteers / individuals allows the scheme to develop.



The programme impacts children in terms of directly addressing the causes of poverty and joblessness. It is a preparation for formal education and at a basic level improves a child's page turning, questioning and memory skills whilst developing their confidence when confronted by various forms of literacy. The primary care giver is taught by the fieldworker and develops as the child develops. In partnership with local libraries, the families have the opportunity to continue with literacy support and the fieldworkers ensure the sustainability of the programme as skills are directly transferred into the community.



**02 ABET TRAINING: 2007**

In partnership with government and private business, Project Literacy has developed functional and self-motivating courses of wide ranging skills training to be taught to both the employed and unemployed. In partnership with CBO's, companies can approach Project Literacy to train their staff or aid in outreach. The programme first assesses the skill level of the trainees, allocates booklets as per skill level, then over a requested period of time develop this occupational literacy and integrate the new found knowledge into their everyday business requirements.



**03 SMME TRAINING: 2008**

Approaches people on a basic literacy level. Dealing with the initial 'idea', or everyday challenges (such as subsistence farming) the training partners with small SMME's and capacity builders over a long term period. This programme is in great demand and is of new focus for Project Literacy come 2011.



**01 SHOSHANGUVE: run home to read\_ABET training**

**02 CAPE FLATS: run home to read\_launching 2011**

**03 UMHLANGA ROCKS: ABET training\_corporate\_computer**

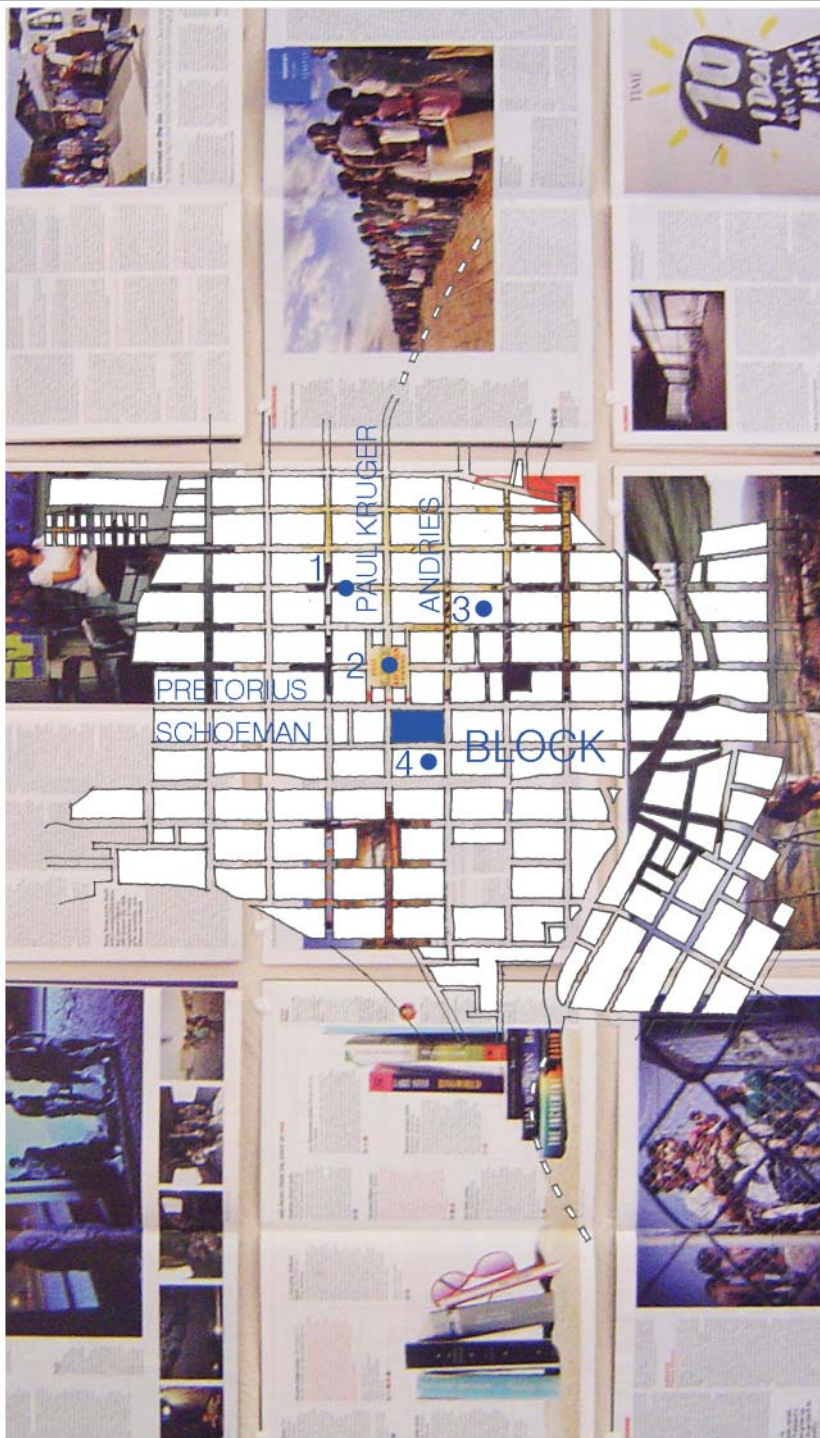
**04 QWAQWA: SMME\_ABET\_environmental**

**05 MAHLOMELONG: run home to read\_this is one of 25 towns in Limpopo Province that the programme is anchored in.**



## EVERYDAY LITERACIES

3.23 MAP OF PRETORIA, WITH LOCATION OF SITE FOR AN ARCHITECTURE OF OPPORTUNITY



pretoria's architecture of opportunity

To define the legibility of the city and to shape the story as it goes forward, the overload of information and interventions of meaning must be considered in conjunction with the pedestrian routes. Interaction with historic resources, spaces of opportunity and market gatherings can all strengthen the public ownership of the city. The opportunity lies in this interaction, bringing down fences to re-connect with last chapters of Pretoria.

The context of these identifications is based upon the growth of the city centre. The residential and commercial consolidation of space, increasing the population and thus the pedestrian traffic on the sidewalks. These four examples identify an architecture of opportunity, off the existing pedestrian networks. The concealed potential of the blocks is revealed, to expose the process and meaning within Pretoria's city blocks.

**01 CORPORATE PRETORIA:** the courts and telkom towers

The integration of the magisterial precinct and the cluster of skyscrapers allows for an experience and understanding of Pretoria's reputation in conjunction with the corporate, international identity. Whilst the idea punts for public ownership in the presence of the 'untouchable' big business and justice systems, the route provides potential and channels energy in a precinct which fluctuates between active, neglected and sterile.



**02 CHURCH SQUARE AMBULATORY:** an elevated perception

The visitor circles its periphery and the motorist is briefly introduced, yet the elevated perception is seldom achieved. As the German Reichstag revealed the hidden potential and process of the parliamentary system, a high level ambulatory could connect the city user with the capital city status of Pretoria. The investigation into city management would be an opportunity for the upcoming generation or cement the Square's permanence.



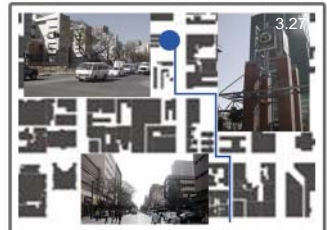
**03 GOVERNMENT ROUTE:** noordvaal arcade to struben street

New government buildings are 'concealed' from the pedestrian activities on Church Street and Paul Kruger Street. The connection of these departments and the new National Library with the office and commercial environment of Noordvaal Arcade and Vermeulen Street could potentially invigorate the precinct. The intervention would support the proposed Government Boulevard of Struben Street.



**04 ST. ALBANS CHURCH AND 239's UNFINISHED ARCADE**

The arcade of 239 Pretorius Street has the potential to trigger a movement route through the city incorporating the existing arcade networks of the block (Polley's, Thibault, Van Erkom), with an open site, St. Alban's Church and further on to Burger's Park. The 'intimate' route would reveal the historic resource of St. Alban's Church to the 'everyday' whilst exposing block processes and the narrative of a portion of the city.



## FRAMEWORK

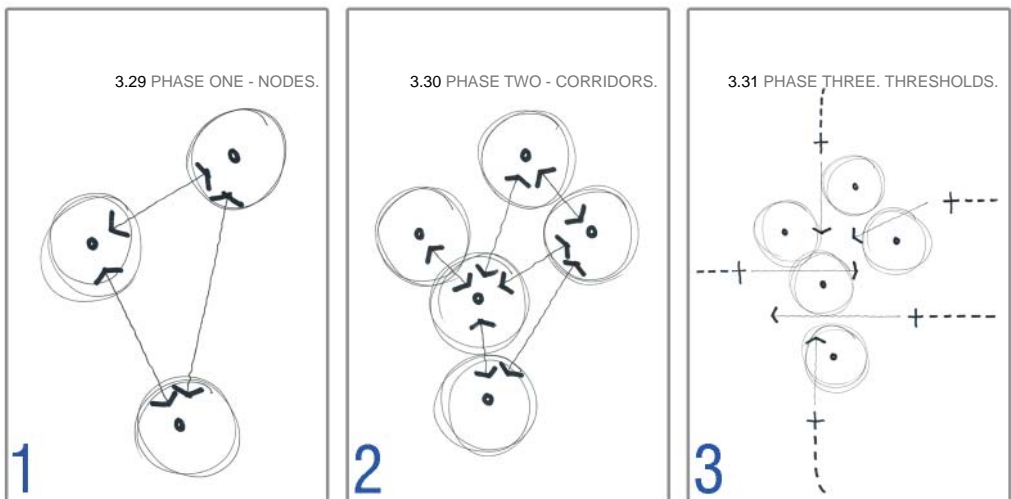
### plug-in festival

The aim of the framework is to develop an identity for Pretoria through collective intervention in a vision of understanding and branding. By expressing the unique layers that comprise Pretoria's inner city, the aim is to enhance the existing fabric and stimulate an energetic environment.

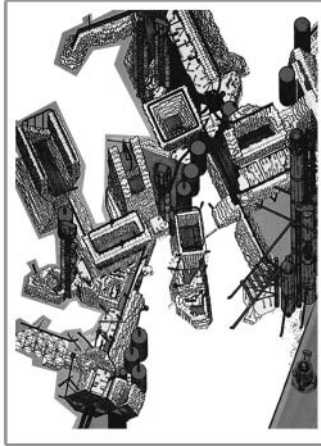
In order to translate these aims into achievable interventions, each project must consider and aim to increase the legibility and accessibility of the city and emphasize and explore the individual components thereof. In conjunction with the proposed phases, the components should be connected through collage and event and harness the grassroots impact and pedestrian experience which will be shaped.

The Plug-In Festival Framework takes reference from Collage City (Rowe and Koetter), Plug-In City (Archigram) and the Carnivalisation of the World (Parker) in order to identify the potential within the central business district and develop precincts through the growing nature of the city and the established infrastructure. The 'everyday' approach of Collage City allows for a development of optimism about precincts and public projects which are rooted in the modular environment. The natural variation of city precincts is addressed as a positive element which strengthens the pedestrian experience and subsequent perception of ownership of the city. This composite system supports itself and the contradictions which it proposes.

The Carnivalisation of the World discusses the reversal of hierarchy of established city structures and the proclamation of a human and city equality (Parker, 2003: 141). The development of the framework in phases and the enveloping festival responds to this equality and heightens the vision of potential and identity within the city. Identity must be organised within a system, and thus the influence of Archigram's Plug-In City as a modular, infrastructural and network of the established becomes valuable. The framework understands that the city is an ever changing entity and the pedestrian finds a niche within this megastructure of everyday life. Thus the temporary environment is addressed through the connections of commercial, social and recreational happenings.







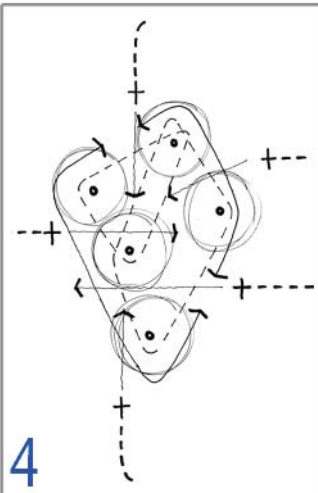
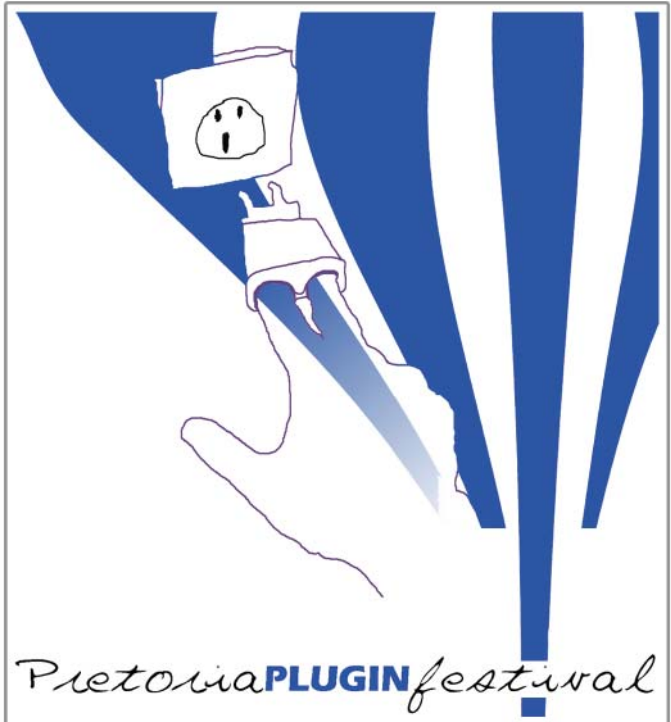
### collage city

- colin rove and fred koetter 1978
- **fragmentary method** allowing **contradictions** to exist
- composite **presence** in the city
- **pluralist** approach to architecture

### plug-in city

- Archigram 1964
- City as megastructure with **pedestrian experience**
- Using the **established network of the city** to identify interventions
- **Connecting** various parts of the city : social, recreational & commercial
- Responding to the **temporary nature of city life**

- 3.32 COLLAGE CITY
- 3.33 PLUG-IN CITY AXONOMETRIC DIAGRAM. ARCHIGRAM
- 3.34 CARNIVALISATION OF THE WORLD.
- 3.35 PHASE FOUR - FESTIVAL.
- 3.36 PLUG-IN FESTIVAL FRAMEWORK LOGO.

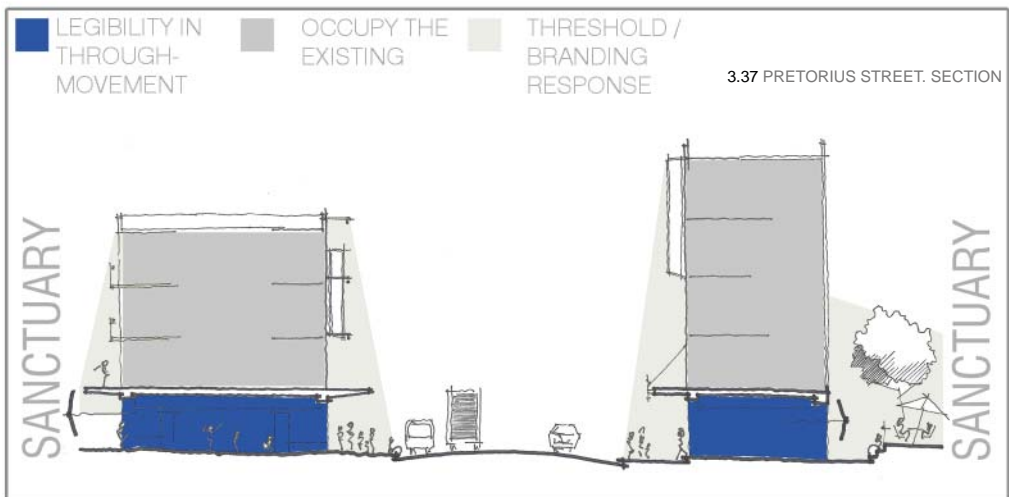


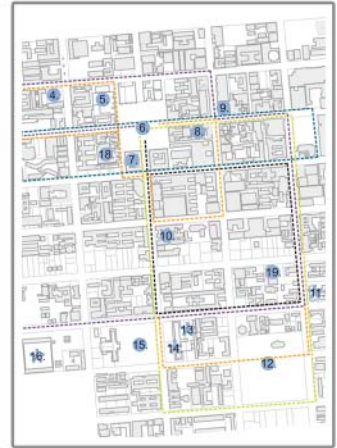
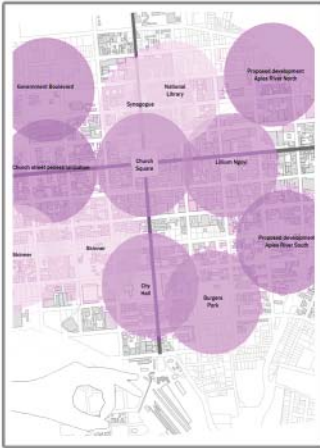
The Plug-In Festival Framework proposes the development and implementation of ideas through four phases. Phase one is the identification of potential within the city and its development as a node. Phase two links these nodes by corridor developments. Phase three proposes thresholds at key points throughout the city to develop potential through identity and accessibility. Phase four is the Plug-In Festival which would showcase the city and utilise framework developed elements.

The development of nodes are identified through existing, potential and new areas of recreation. Spread across the city the nodes are positioned so that residents and office workers can access them within a 100m walk. This system of quick access responds to the position that the city's population will grow, the existing buildings occupied and the demand of public infrastructure will heighten. Traffic is proposed to be slowed via raised intersections and an awareness of these calm spaces implemented by changing surface materials and heightening the planting within a 50m radius. The corridor developments join these green spaces together, aiming to strengthen the existing commercial and residential sectors. These corridors are in line with the 2007 Pretoria Inner City *Integrated Spatial Development Framework* proposals. Phase three uses thresholds as points to indicate the currently concealed aspects in the city, harnessing identity, street essence and branding. These would be integrated into street furniture, surfacing, lighting and signage.

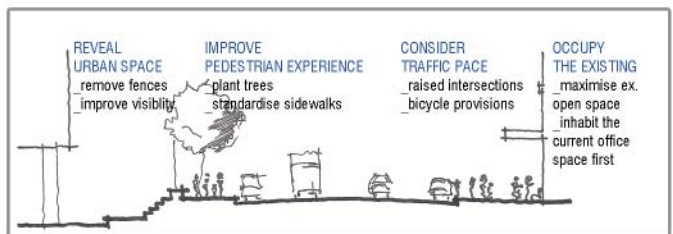
The festival aims to enhance the framework of development by means of interaction and exposure, giving population to the architecture. The festival ties the framework together as a result of the occurrences happening in the nodal, corridor and threshold phases.

The festival proposes five routes through the city to interact with developed and proposed zones of activity to highlight the various values of the inner city. The routes (Cultural, Conservation, Knowledge, Market and Open Space) allow for an intimate pedestrian experience, responding to Plug-In City as a means of inter-connected services and varied interaction. Routes support the four phase development as a means of grassroots initiative. The starting point is Church Square, historic haert and large established green node and its from this point that the framework begins and the eight interventions aim to embody the framework vision to evoke the essence of the city.





- 3.38 PHASE ONE - NODES.
- 3.39 PHASE TWO - CORRIDORS.
- 3.40 PHASE FOUR - TWO FESTIVAL ROUTES.
- 3.41 PHASE THREE - THRESHOLDS.
- 3.42 PHASE FOUR - FESTIVAL / CITY HIGHLIGHTS.
- 3.43 PRETORIUS STREET AND FRAMEWORK POSSIBILITIES. SECTION



## URBAN CONTEXT AND PRETORIUS STREET

Pretorius Street is evocative of an architecture of opportunity. The high rise streetscape and the intense pedestrian activity encourage the ambiance of possibility. The potential for meaningful narrative within the overload and established environment is the investigation.

One of the longest streets in the city, Pretorius Street runs from Hatfield in the east to the central business district in the west. Its most impactful zone, and the area of investigation is between the Apies River (Nelson Mandela Boulevard) and Prince's Park, its termination in the west. Within these nine blocks, the economic activity is strong and the potential for improving the pedestrian experience is still achievable, despite the established nature of the street. Located one block south of Church Square and parallel to the shopping environment of Church Street, Pretorius Street combines to form the heart of the city. People come to the area on a daily basis searching for opportunities, the capitalist environment is at its strongest here.

As one of the major traffic gateways into the central business district, Pretorius Street is host to public transport routes and stops. A one way street, travelling west, traffic from the east moves swiftly and filters about the city. Public parking is available, but at a premium and the vehicular environment is favoured over the quality of pedestrian experience. Sidewalks are irregular, often not sheltered and have few trees within the streetscape. The landmarks as a route, include the ABSA Building and the State Theatre and for the daily city user the arcade networks offer shortcuts to destinations and a varied shopping experience. The layers of concealed spaces abound, which lends itself to the potential in defining an architecture of opportunity.

Despite the urban canyon and established skyline, the occupation levels of the commercial spaces offer room for improvement. In accordance with the proposed framework, existing buildings should be part of first phase redevelopment instead of building on the open lots. This would solidify Pretorius Street as a major economic centre, synonymous with capital city status. The future development of the city and population growth makes the improvement of conditions along the street more important. Pedestrian experience and safety, an increased sense of legibility within the urban canyon and city blocks as well as the sub-servient nature of the street, promotes a platform of the 'everyday' in conjunction with the recreational features of the city.

3.44 APPROACHING THE CBD



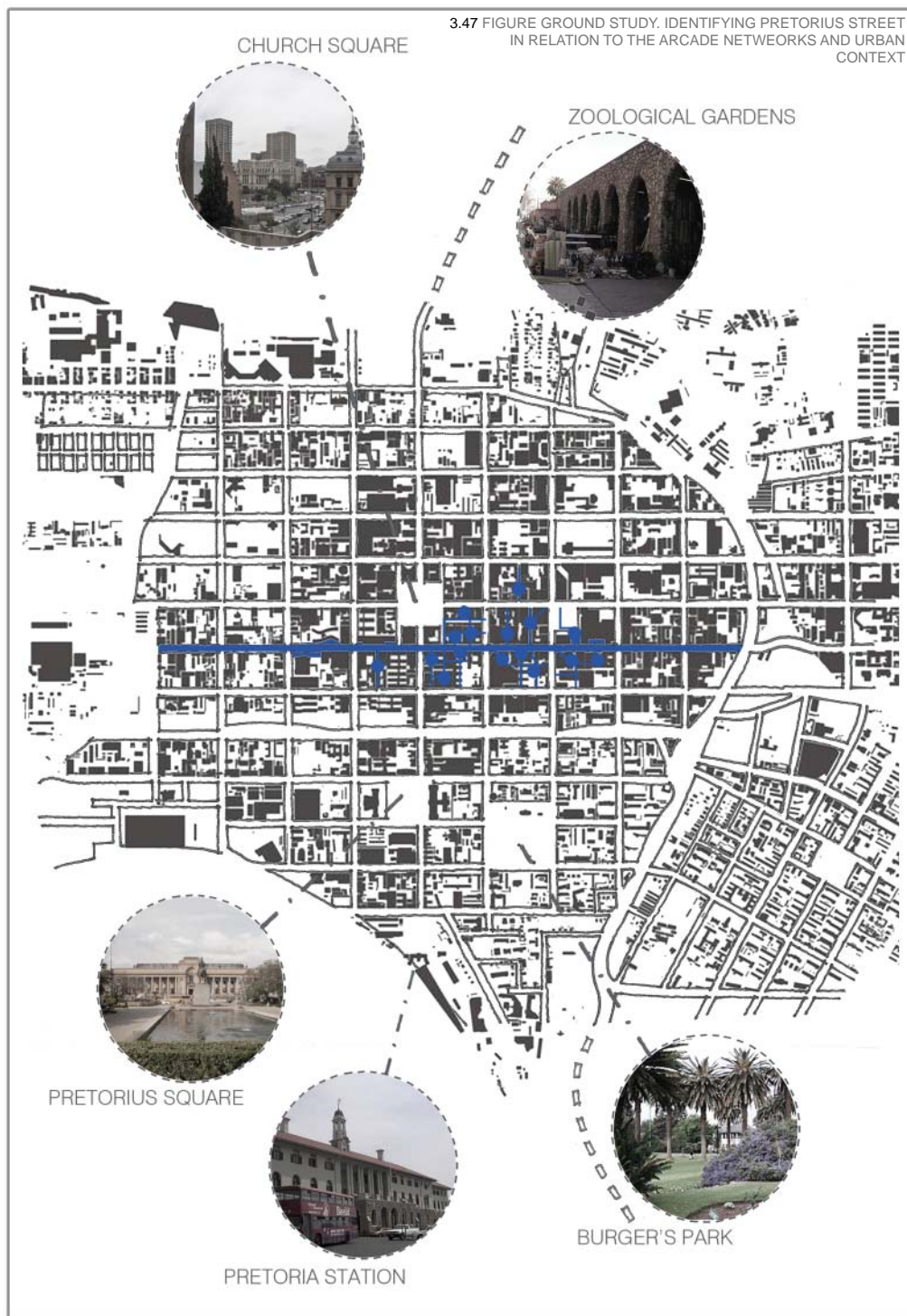
3.45 ABSA BUILDING / STATE THEATRE



3.46 LOOKING BACK. URBAN CANYON



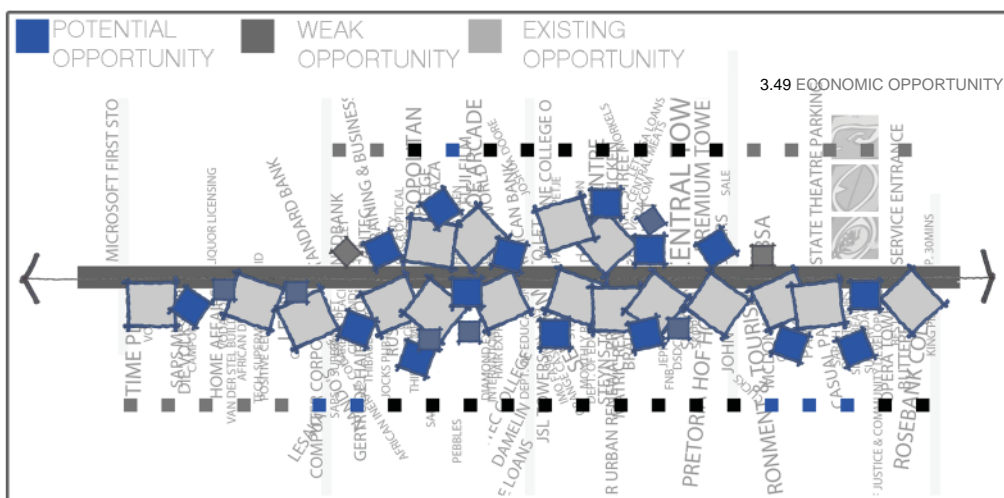
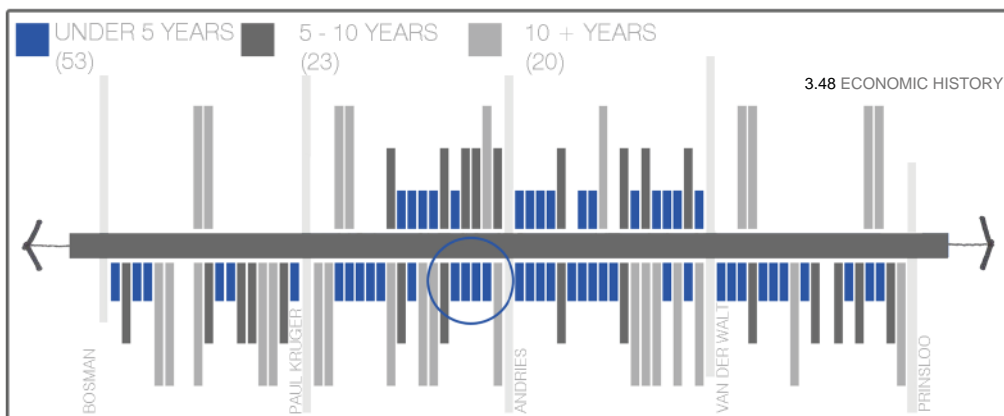
3.47 FIGURE GROUND STUDY. IDENTIFYING PRETORIUS STREET  
IN RELATION TO THE ARCADE NETWORKS AND URBAN  
CONTEXT



overload and opportunity

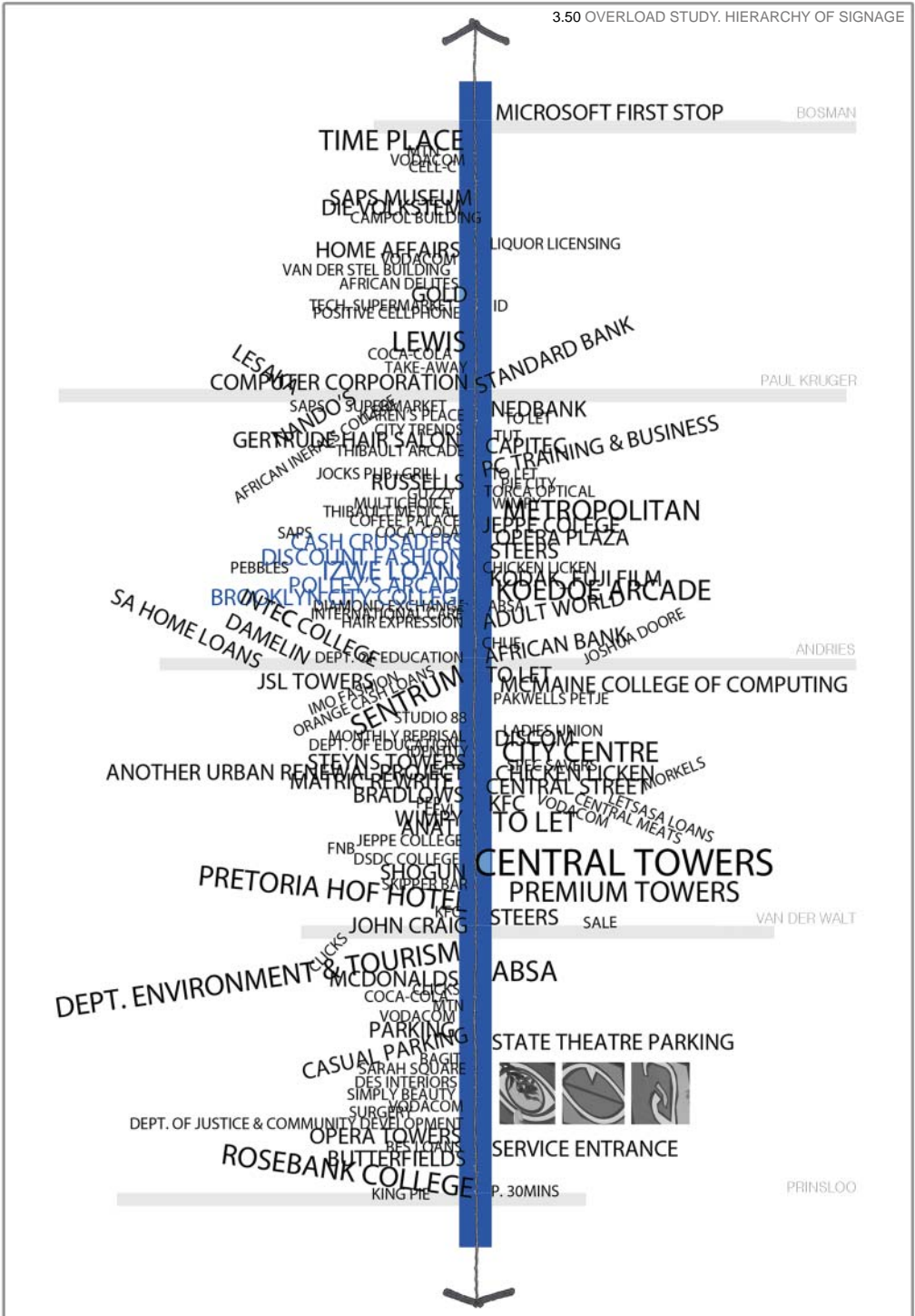
Pretorius Street as the economic heart and arguably the most 'international' of the city streets embodies the commercial turnover and temporary nature of everyday life. The four blocks along Pretorius Street, between Bosman and Prinsloo Streets, which represent the heightened density of the strip were analysed in commercial tenure and potential opportunity. 53 of the 96 side-walk exposed shops have been open for less than five years. This rapid turnover represents the ever changing conditions and the architectural environment too communicates this obsession with the new.

Opportunity lies not within the open sites on the fringes of the established zone and the urban canyon, but rather in the concealed spaces: the unoccupied high level office space, the inner realms of the city blocks and the thresholds between the successful businesses and the start-ups. The economic opportunity is extensive and this change supports job creation, yet the legibility of the city narrative, the 'everyday' and the meaningful experience becomes more difficult to distinguish in this context. An intervention must accordingly change the pace to raise attention. The legibility can be discovered in response to the route taken and what is revealed on an everyday basis to the individual. The intervention must question the spatial dimensions.





3.50 OVERLOAD STUDY. HIERARCHY OF SIGNAGE



urban canyon and thresholds

Opportunity in the urban canyon and threshold environment is in the potential to develop a contemporary feature within the mundane 'city wall'. One that respects its context and continues the narrative of everyday life.

In the comparison of Schoeman Street, Pretorius Street and Church Street the variation in the urban canyon is obvious. Schoeman Street is characterised by buildings averaging six storeys high and distinctive church buildings. Medium sized trees line the street yet the strength of the retail activity is significantly less than Pretorius Street and Church Street and thus there seems to be more space to manoeuvre. The thresholds to the arcade networks are fairly well emphasized. All the arcades have signage indicating their entrances yet the architectural expression of these entrances is non-existent which doesn't promote the network or the shops within them.

Church Street is the pedestrianised shopping mall of the city. Accordingly the vehicular movement is infrequent and the walkways are well maintained for a comfortable shopping experience. Jacaranda trees line the street and the canyon is dominated by an historic appeal rather than a commercial and temporary 'wall'. The threshold conditions are considered and reiterate the established environment. Burlington Arcade is received as a manipulation of the sidewalk canopy with a clear branding scheme that is communicated through to the street. The malls and department stores of the Standard Bank Building and Truworths Emporium also manipulate the canopy conditions whilst maintaining the scale of the streetscape.

Pretorius Street is the clearest example of an urban canyon in the typical sense and this is heightened by the lack of public space along the street. The strong retail and pedestrian activity develops the crowded nature of the sidewalks which seem to be exacerbated by the perceived narrowness of the urban volume. High levels setbacks at street intersections, create a larger open air environment yet with no street termination, the canyon perception is supported. The threshold conditions are to some extent confined by the urban canyon. The Department of Justice entrance is the most legible, as the building recedes, allowing for a larger sidewalk with trees and a space frame canopy to announce the mall. Koedoe arcade is subtly expressed by a triangular facade element, yet the entrances to Opera Plaza, *Die Meent* and the arcades within the *Wachthuis* are unannounced, merely passages within the street facades.

3.51 SCHOEMAN STREET



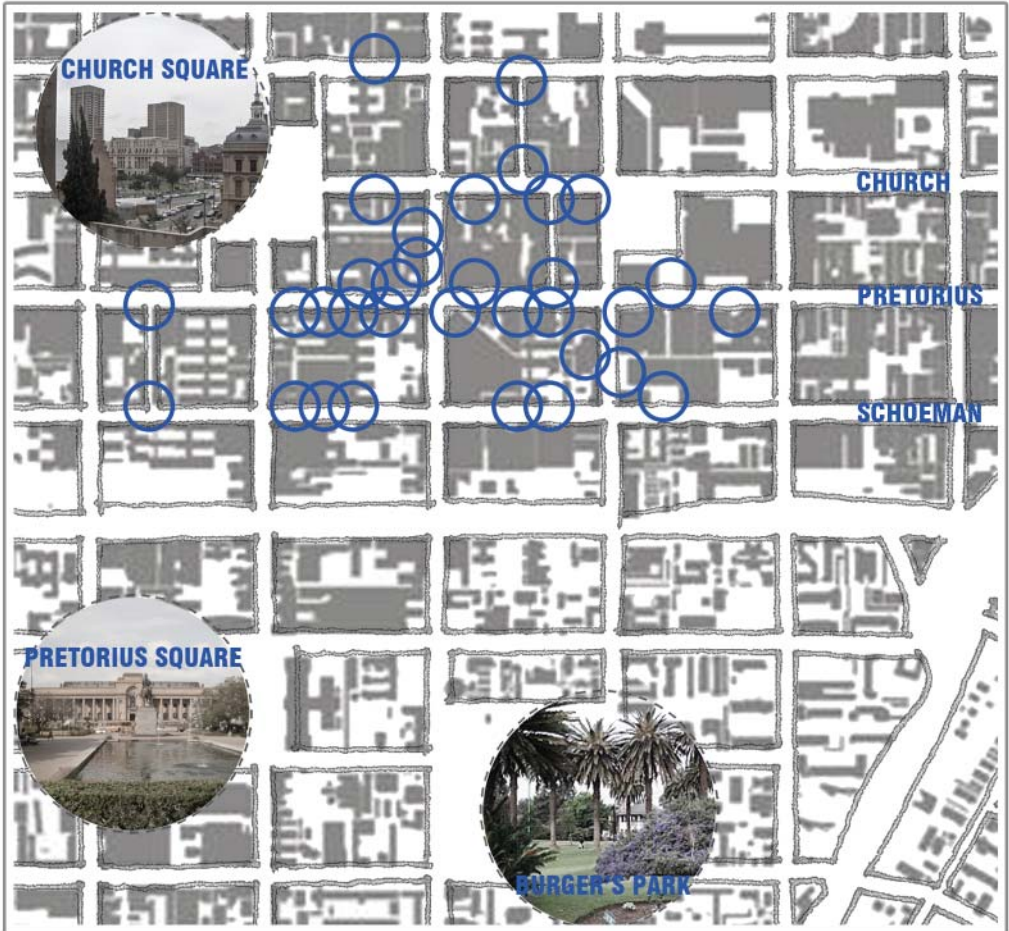
3.52 PRETORIUS STREET



3.53 CHURCH STREET







3.55 BURLINGTON ARCADE THRESHOLD



3.56 VAN ERKOM ARCADE THRESHOLD



3.54 CITYWIDE ARCADE THRESHOLDS  
3.57 DEPARTMENT OF JUSTICE BUILDING THRESHOLD



## sidewalk conditions

The pedestrian and everyday experience is consistently influenced by retail and display quality as well as the sidewalk conditions. As people travel on the most direct route to their destination the quality of the surface becomes secondary. This directly influences the legibility of the city blocks, for if the paving is irregular or waste packets line the street, the pedestrian will concentrate on avoiding the packets and maintaining their step rather than observing the opportunities within the block.

Pretorius Street is heavily used as a service environment. Waste packets are placed on the sidewalk, cardboard and timber is recycled onto trolley's which occupy the sidewalk and when combined with construction, poor street drainage and public transport 'platforms', the sidewalk narrows considerably. The underfoot quality varies greatly along Pretorius Street. The northern sidewalk varies between square smooth concrete pavers with recessed grouting, square textured concrete pavers with flush grouting and unevenly laid slate tiles in front of the Nedbank Building. The southern sidewalk maintains the square smooth concrete paver for the majority of the high traffic area, yet recent construction has replaced the sidewalk in front of Steyns and President Towers. The quality of surface is greatly improved and hopefully this marks a new-found concerted effort in considering the pedestrian's comfort.

Comparitively the surface conditions in the arcades and on Church Street only demand attention as a result of the rendered aesthetics. The surfaces are regular in material and even underfoot, draining successfully and developing a hierarchy of orientation. The designed quality of the surfacing in Polley's and Thibault Arcade contributes to the element of surprise and in an arcade which has little sustained commercial activity, the spatial and surfacing treatments become the focus in through-movement.

In considering the future development of sidewalks along Pretorius Street and the central business district, an increase in pedestrian traffic would demand better quality surfaces and access to better quality environments. The relationship of vehicle to pedestrian must also be reconsidered. The street section of raised intersections, the slowing of traffic, dedicated public transport and cycle lanes may all develop a relevance. A greater legibility in the access to new public routes, the processes within the block and opportunities of the city will be required.

3.58 POLLEYS ARCADE

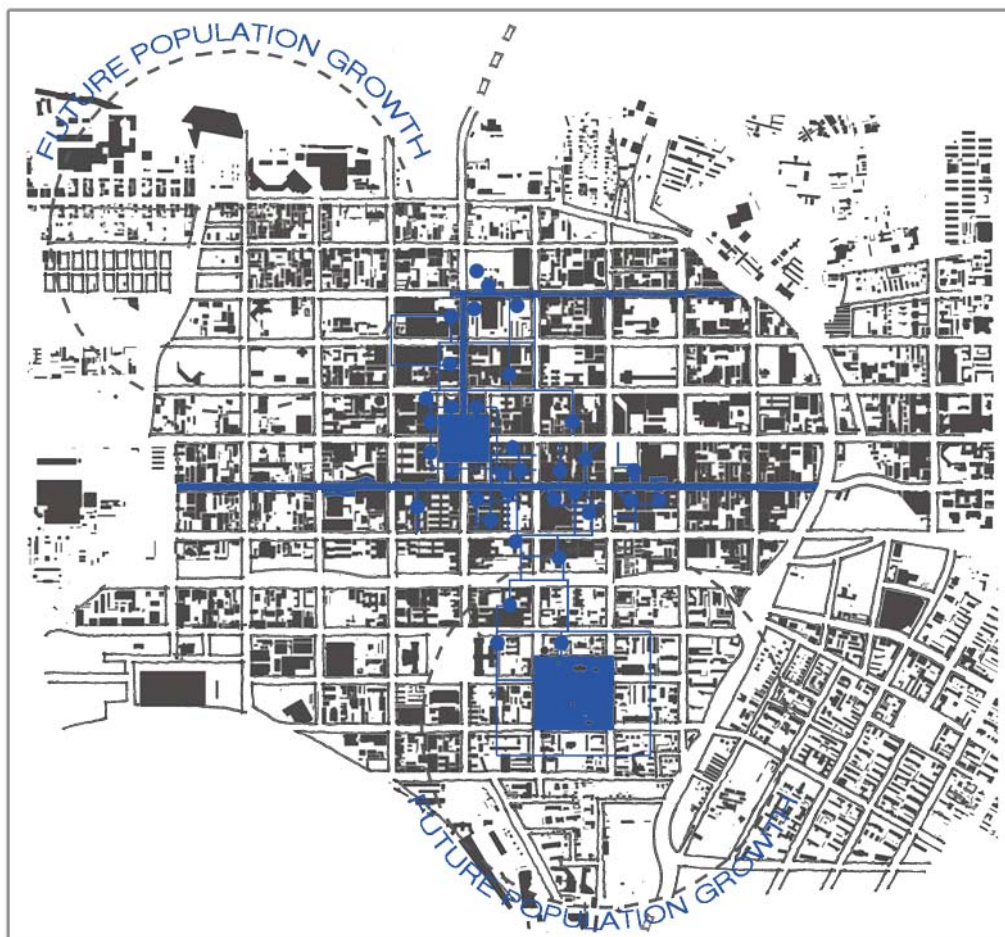


3.59 SIDEWALK IN FRONT OF RENOVATED STEYN'S BUILDING



3.60 PRETORIUS STREET





3.62 PRETORIUS STREET IN FRONT OF THE NEDBANK BUILDING



3.63 KOEDOE ARCADE



3.61 CONCEALED ROUTES DIAGRAM  
3.64 CHURCH STREET



## ARCADES AND THE PEDESTRIAN EXPERIENCE

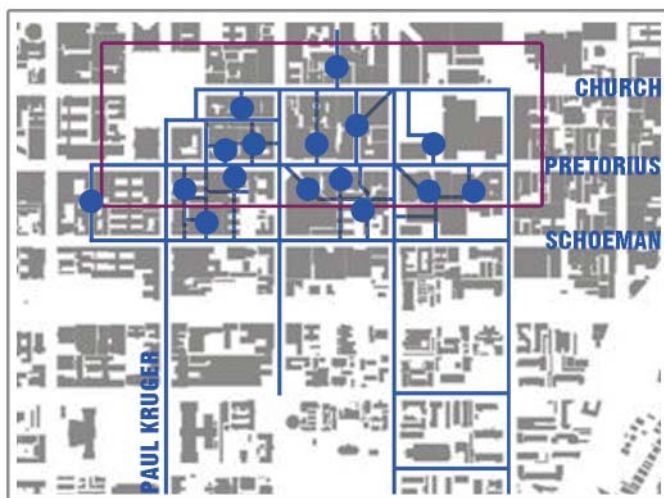
Pretoria has a long established connection with the arcade typology. Not only do they serve as shopping destinations, they define the depths of the city blocks and clarify the narrative of the city through current and past trends. The arcades have been adapted and re-invented in order to compete as destinations, yet their success is in part due to the nature of through movement.

The successive arcades which are considered are defined as either principally a destination or thorough-fare in character and whether it responds to the ideas of implimentation. These include, the 'City as Possibility', Overload, Adaptation and Sub-servient nature of typology.

### pedestrian movement routes

The impacting pedestrian routes which filter through the arcades of Pretorius Street are predominantly from the south. The sources of which are the southern residential sector of the city and the people arriving in the city by rail and disembarking at the Pretoria Station. The direct pedestrian route from the station is north along Paul Kruger Street, on an irregularly paved and shaded sidewalk. The prominent filtering process begins at Schoeman Street and people either walk along the sidewalk or cut through the arcade network at their convenience. Accordingly the arcades which inhabit the shortest route possible are the most frequented, although the retail and spatial quality does influence some users, hoping to buy the newspaper or lunch on the way to work.

The routes from the residential sector and Burger's Park are defined by the streetscape quality and the pedestrians walk at a slower pace, due to their surroundings. The routes are chosen for their convenience and safety and consider the openness and visibility of the street. Some networks, which encounter buildings of historic value have been fenced off, which diminishes the accessibility of the city narrative and public ownership perception. Access to these routes would greatly enhance the optimism of the city, allowing for possibility and the element of surprise. These routes are well shaded, yet integration with the arcade networks are defined by the arcades as destinations, rather than thorough-fares. The arcades become successful as they evoke the speculative element (Geist, 1983: 110) but however rely on convenience of passage for viability.



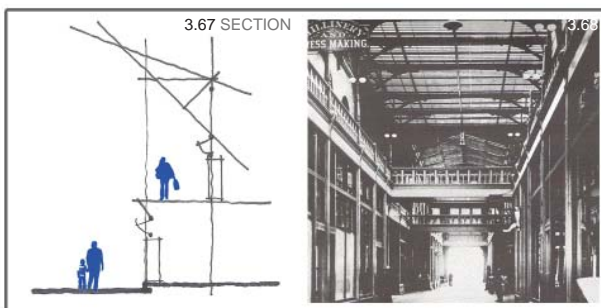
3.65 EXISTING ARCADE NETWORK  
3.66 ARCADE ENTRANCE SIGNAGE

## PULLMAN ARCADE

Chicago\_USA

The arcade acts as a town centre, within a dense housing environment. It is a representation of the streetscape through the section of the block and allows the processes within to be expressively revealed. Large volumes, opportunity for shop display and clear lines of sight provide a successful retail atmosphere.

**THOROUGH-FARE**SUB-SERVIENT CITY AS POSSIBILITY

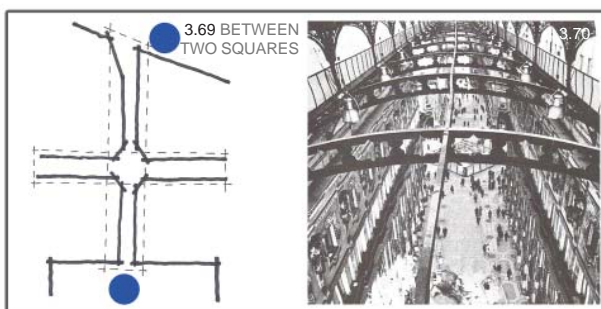


## GALLERIA VITTORIO EMANUELE II

Milan\_Italy

This arcade is the most recognised and elaborate example in the nature of the arcade typology. Part of a monumental redesign of the city centre, it connects two prominent city squares. The immense scale responds to the adjoining road and cathedral environments.

**THOROUGH-FARE**SUB-SERVIENT CITY AS POSSIBILITY



## PASSAGE CHOISEUL

Paris\_France

This french example embodies the street character of the building type, thus evoking the illusion of an arcade. Two rows of buildings project opposite each other whilst including a promenade to a local theatre. Its character is self-sufficient and animated.

**DESTINATION** OVERLOAD CITY AS POSSIBILITY

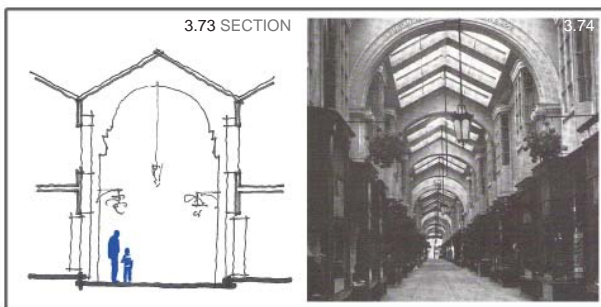


## BURLINGTON ARCADE

London\_UK

A popular shopping destination, it has been maintained due to its prime location in the city. Scaled as a comfortable English street scene, the rhythmical shopfronts have deemed that no change is required from its original state.

**DESTINATION** ADAPTATION SUB-SERVIENT



## ARCADES AND THE PEDESTRIAN EXPERIENCE

church street arcades

The success of the arcade networks between Church and Pretorius Streets is due to the established nature of the city as well as primary movement patterns. Pretorius Street is one of the busiest inbound streets, with traffic from the eastern suburbs. Bus stops and the associated high pedestrian movement filters the pedestrian through to the numerous attractions of Church Street (Church Square, Sammy Marks and the shopping malls, the State Theatre and the office environment). This develops a cyclical process in which the arcades are both used as through-fares and as elements to harness the shopping experience throughout the entire day.

That Burlington Arcade, Central Street and Koedoe Arcade connect two evenly frequented streets (Geist, 1983: 111) supports their longevity and constant adaptation to attract trade.

### BURLINGTON ARCADE

The arcade's well defined edge conditions allow for passing and lingering trade, a connection to the office environment of the upper levels and for through-movement. Connecting the busy shopping mall of Church Street with Burlington House and the internal realms of the block, the arcade eventually connects with Bureau Lane and Koedoe Arcade. The clear lines of sight, routes of escape and openness to the surrounding building facades and the sky have ensured the popularity of this arcade as people feel safe, in a 'watched' atmosphere.

It is quick passage, bisecting the block, from Church Street through to Pretorius Street and although it has developed a reputation by means of its established nature, the arcade remains more of a thorough-fare than destination in itself. As provision of a varied urban experience, Burlington Arcade reveals part of the narrative of the city, an 'intervention of meaning' and is contextually grounded by the optimism this can evoke. The informing environment in the relationships of shop attendant to pedestrian, browser to the pedestrian and office worker to pedestrian incorporates Burlington Arcade within the city as possibility.

### THOROUGH-FARE CITY AS POSSIBILITY\_INTERVENTION OF MEANING\_SUB-SERVIENT



## KOEDOE\_SAAMBOU\_OPERA PLAZA ARCADE NETWORK

Connecting Pretorius Street, Andries Street, Bureau Lane (onto Burlington Arcade) and Bank Lane, this network of arcades maintains constant pedestrian traffic as a means of thorough-fare. Clear signage, constant movement and the element of surprise support retail enterprise and promotes the arcades as a viable route as opposed to the busy streets. The variation of space associated with these arcades make for a memorable pedestrian experience, revealing the hidden aspects of the city block and controlling the overload environment. The polygonal timber structure within the Saambou Arcade, the seven storey office volume of Koedoe Arcade and the surprising open space of Opera Plaza demand the pedestrian's attention.

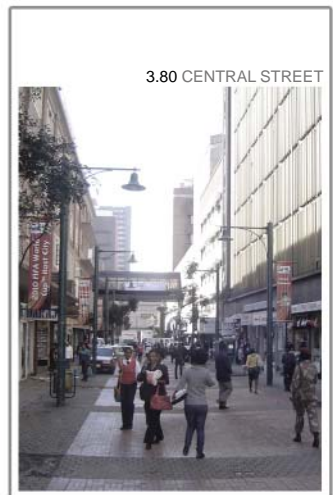
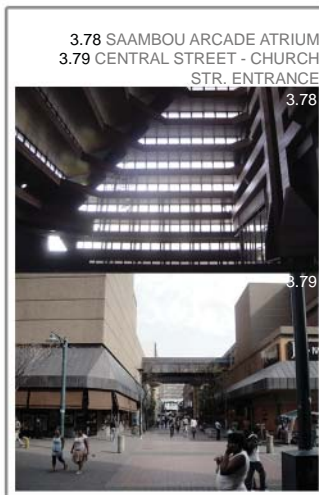
## THOROUGH-FARE CITY AS POSSIBILITY\_OVERLOAD\_SUB-SERVIENT

### CENTRAL STREET

Central Street is possibly the most successful and visible thorough-fare in the central business district. Connecting Church Street and Pretorius Street it is announced by giant order columns at both entrances and the buildings reduce their scale about the street. With clear lines of sight from street to street and between shops and the pedestrian, the street encourages formal and informal trade with the possibility for busking and spontaneous event. The street is well lit and designed for a pedestrian hierarchy and accordingly handles significant pedestrian traffic.

The movement patterns of Pretoria burgeon this open pedestrianised environment and the architectural response has allowed for varied scales of adaptation. The ground floor is exclusively retail trade with substantial display and allows the processes within to be communicated with the person on the street. In terms of the city as possibility, Central Street reveals a sense of optimism concurrent with the busy vehicular streets, yet allows for an engaging experience rather than a temporary one. However, the overload is present due to exposed sight lines, yet the street allows for an intervention of an architecture of opportunity.

## THOROUGH-FARE CITY AS POSSIBILITY\_ADAPTATION



## ARCADES AND THE PEDESTRIAN EXPERIENCE

### pretorius street arcades

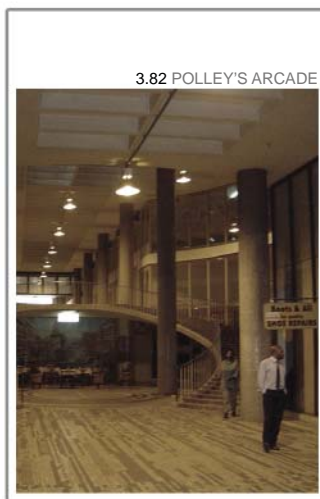
Comparitively the arcades that run between Pretorius Street and Schoeman Street are less successful from a retail standpoint. The pedestrian activity and commercial environment vary greatly between the two streets, yet its the nature of arcade in these blocks which are different from Burlington and Koedoe Arcades. The southern arcades are used primarily as thorough-fares through to the residential sector of the city which surrounds Burger’s Park. They are uniform in their routes over a longer distance and thus the enticing nature of the retail outlets diminish deeper into the block. The lines of sight and connection with the open air are less frequent, yet they are established pedestrian routes through the city and are thus prominent in the city’s story. Many of the stores within these arcades have built a reputation and thus have an established clientele which frequents the store, despite the fluctuating trends of spatial conditions. The arcades are perhaps most frequented before work, at lunch hour and after work, as use of thorough-fare or as store specific destinations.

### POLLEY’S ARCADE

The spatial conditions and established reputation of Polley’s Arcade make for one of the most memorable traverses of a city block. Yet these conditions are most enjoyed by the flâneur or the derivé as the retail environment has almost completely dissipated. This is as a direct result of the SAPS occupation of the building. Retail space has been converted into office and storage space, with only reflective glass panels to impact the pedestrian’s experience of the arcade. An exception to this is Pebbles Restaurant, with an established reputation and clientele, the owners are content with today’s business and are fully booked for most weekday lunch sittings.

The wide, well-lit and volumous arcade is however used predominantly as a thorough-fare, yet even at peak pedestrian traffic times is not the preferred route, due to a lack of retail activity. The historic nature and potential of the arcade, with its connections to other minor arcades and sky reveals the city as possibility: a sub-servient route within the narrative of the city.

### THOROUGH-FARE AND DESTINATION CITY AS POSSIBILITY SUB-SERVIENT





## MIDDESTAD

This mall and office environment is a series of comfortable, safe spaces, well connected to the arcade system of the block, yet it remains concealed from the everyday experience of the sidewalk. Only the everyday city worker would have knowledge of this space, whereas the sporadic city shopper would be most likely to pass it by, due to the concealed entrances and depth of the block which it occupies. The mall however, in conjunction with President and Steyn's Arcade, seem to accept their immobility (Geist, 1983: 110) and function as a result of consistent office use and varying retail outlets.

The space however reveals the element of surprise through its well lit and edge-defined atrium. Stores that have sidewalk frontage, also relate to the mall which increases display area and awareness. The success perhaps is that the branding is controlled, such that the external overload is reduced, making the mall a calmer shopping experience.

## DESTINATION CITY AS POSSIBILITY\_OVERLOAD\_SUB-SERVIENT

### PRESIDENT AND STEYN'S ARCADE

These well frequented and recently renovated arcades are successful thorough-fares and destination points, with numerous coffee shops occupying premises deep within the network. Their success is the volumetric variation, clear display systems and proximity to the pedestrian movement routes. The openings are fairly successfully defined and promote a continuation of the sidewalk shopping experience in addition to an easement of the pedestrian route, whereas Polley's Arcade and its associated network chiefly promote a shortcut.

The functional variation also increases consistent usage of the arcade throughout the day, which has developed an ownership of the space. Children kick a soccer ball to each other as they move through the arcade and friends linger for a conversation. Ambling is encouraged.

## THOROUGH-FARE AND DESTINATION CITY AS POSSIBILITY\_ADAPTATION



## DETAILED ANALYSIS OF 239 PRETORIUS STREET

Built during the economic optimism after the Second World War, 239 Pretorius Street became part of a city block dominated by the insurance industry. Originally known as the Southern Building and now occasionally grouped in name as the Southern Life Association Building, its western neighbour, the building is now part of a city block dominated by the South African Police Service. The building is presumed to have been designed by architects Burg, Lodge, Burg.

The notion of tracing the city's past in order to develop a narrative and recognise the architectural legacy of the site is relevant to this streetscape. In 1910, before the existing building, the site was flanked by two prominent and long-standing hotels, The Hotel Imperial (became United Building, now Manaka House) and Polley's Hotel (both now demolished). The proximity to Church Square and early magisterial buildings, lent a hierarchy of position to the city block. In 1910 a single storey retail building with a verandah over the sidewalk and detailed entablature occupied the site, with the workshops behind. The building was leased by Torrance and Crawford Coal Merchants. Evidence of this early building is not apparent, however the platforms of former workshop buildings and the concrete roof of a unoccupied basement parking garage remain on the southern portion of the site connecting to Schoeman Street. The prime position of the building is still announced by the four flag poles which adorn the facade of the building.

The current condition of the building is adequate and successful aesthetic renovations maintain the everyday public realm in good condition. The total area of the 239 Pretorius Street site is 1260sq.m and the total area of the site for intervention is 4356sq.m. The seven storeys of office space within the existing building average 710sq.m per floor. At present there are 10 retail spaces available for rent, of which 9 are currently occupied. Zoned for general business the office space is rented by a wide range of businesses. The SAPS has offices for its language, musical, legal and sexual offences unit as well as occupying the fifth floor for the city's SAPS library and journal offices. The other major tenant is the Brooklyn City College which occupies the first floor and attracts an average of 600 students on a daily basis. Throughout the building, general office space is leased by various unions, attorneys, financiers and insurance companies.

The building remains heavily anonymous in today's environment, yet its connection to high pedestrian traffic and the arcade network issues the potential for developing forms of legibility.

3.86 TURN OF THE CENTURY



3.87 HOTEL IMPERIAL 1910



3.88 1982 STREETScape





3.89 239 PRETORIUS STREET AND NEIGHBOURING BUILDINGS



site and city block

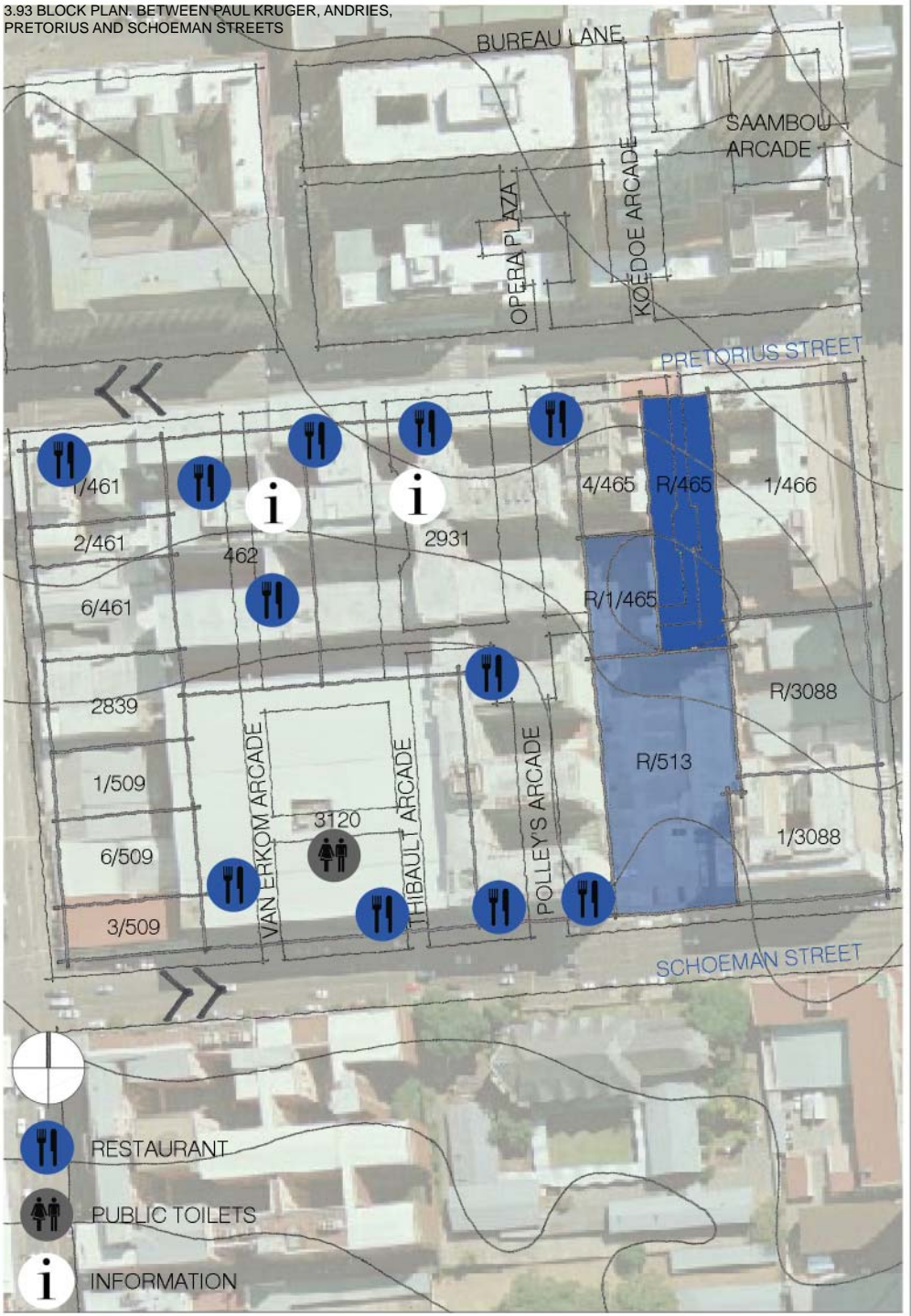
Despite the arcade networks which run through the city block, the processes and sub-servient happenings are confined by its boundaries. The legibility of the 'everyday' is accordingly reduced. Vertical circulation points are anonymous and a variation of activated spatial conditions is lacking within a site with previous historical value. The potential to utilise the derivé scenario within the block is great, provided the activation and development of the established routes occurs. Established stores such as *Savelkous Outfitters*, *Russells*, *Gloria's* and *Pebbles Restaurant* maintain the block as a destination point in itself. The archival nature that has developed along the edges of Polley's Arcade is an example of where the stagnation has unfortunately occurred.

The threshold environment which draws people through the block is where the site is anchored by completing the movement network and developing meaning in the approach. The edge conditions act as magnets pulling pedestrians through the block and allowing for potential activation of the interior. The variation of space and use, considering safety, open air qualities and visibility are important to recognise. The office and controlled environment that exists can be contrasted with a calm space, which despite the high land value, would be a valuable asset to the block as Pretorius and Schoeman Streets currently lack accessible points of public space. The temporary aspect of everyday life dominates the block, where the overload and boundary have hidden the potential, ownership and meaning of the block. Massive signage announces Damelin's presence within the block, however the external environment fails to benefit from a potential shared network of society and public facilities. An integrated, larger scaled intervention, where guidelines are suggested could serve to activate the inner realm.

The neighbouring buildings offer a varied perspective on the use and architectural quality of the block. The roofscapes are dominated by ad hoc additions of storage, service and managerial facilities which conveys the intense inaccessibility of use within the upper volumes. Manaka House (eastern neighbour) is occupied by ABSA and remains internalised in parallel with the *Wachthuis*, SAPS primary offices. The Southern Life Association (western neighbour) is currently unoccupied and scheduled for renovation. The buildings within the block disregard a shared relationship which conceals space for intervention: lightwells and courtyards which are inaccessible and illegible to the outsider.



3.93 BLOCK PLAN: BETWEEN PAUL KRUGER, ANDRIES, PRETORIUS AND SCHOEMAN STREETS



site as an architecture of opportunity

### 01 FACADE

The communication of the process within the block begins with a varied street relationship, as opposed to a continuation of the urban canyon. 239 has an exaggerated concrete frame and formal street relationship combined with five infill bays which demonstrate the thermal concerns (blinds and air-conditioning) of the office environment within.



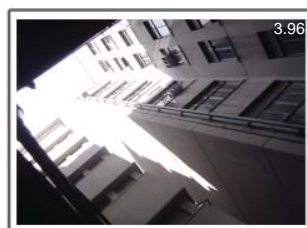
### 02 SIDE TRANSPARENCIES

The western facade of 239 responds to climatic concerns but conceals itself behind these louvers. The redundant facade treatment and lack of internal / external spatial relationship instead becomes compartmentalised, private offices. The element of being 'watched' is removed from the open external environment in favour of a service dominated, incomplete edge.



### 03 LIGHTWELLS

The lightwells are service elements which show the neighbouring building's mutual respect of each other. Yet despite views into these unattractive spaces, there is no legibility between processes and recognition of potentially enhanced views. The ground floor sections are inaccessible by the general public and an opportunity for a varied route is lost countlessly.



### 04 TRACING

The currently narrow volume of the arcade allows for further consideration in terms of recognising the presence of a previously existing structure. The contours of the site, the potential for volumetric legibility and elements of phenomenal transparency are ignored. The monotonous environment is only accented by the overload. Distinctive new work that recognises the old is starkly absent, no matter how abstractly represented.



### 05 CIRCULATION

The presence of the security guard in the lobby emphasizes the poor lines of sight and legibility of circulation within the building. The internalised environment may suit the SAPS tenants, yet it excludes the everyday user from the building. A single circulation core, within this narrow site renders a distance to any destination. A journey which is unconsidered in terms of its design.

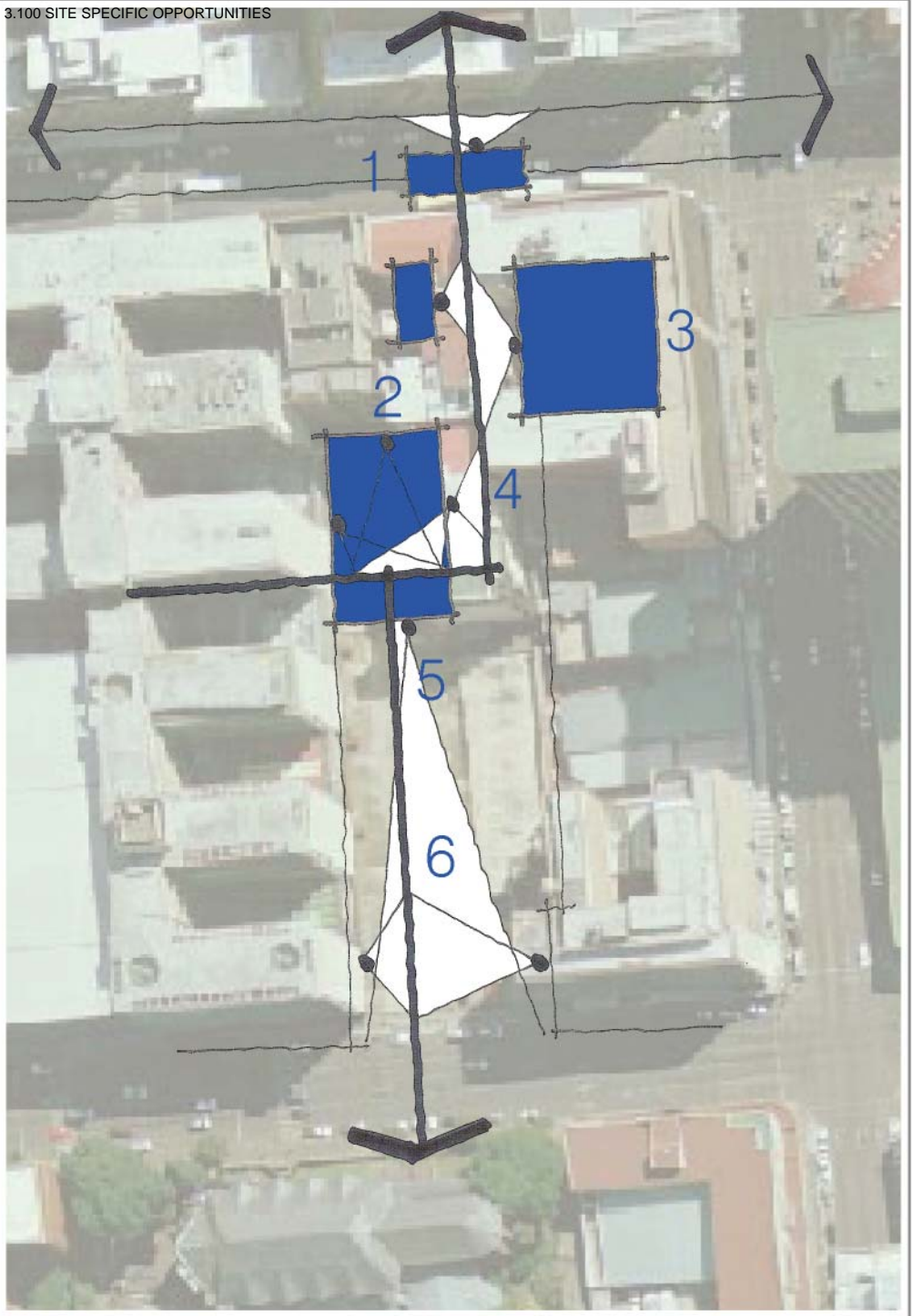


### 06 SUB-SERVIENCE

239 and the open lots to the south and west have the potential to 'awaken' the neighbouring buildings. An existing basement parking lot which parks 100 cars, a terraced outdoor environment and a non-utilised roofscape in terms of its rainwater harvesting capacity and energy independence could strengthen the block network and develop new layers of meaning from the existing systems.



3.100 SITE SPECIFIC OPPORTUNITIES



239 pretorius street arcade

An arcade must necessarily provide a connection, shortcut, opening or easement (Geist, 183: 111).

This incomplete arcade doesn't provide a connection to anywhere, it turns to reveal a temporary parking lot with a view towards an unfinished wing of Polley's Arcade. The spontaneous member of the public hoping to continue their journey would have to return to the sidewalk of Pretorius Street. However, the potential to connect the unfinished network exists and to develop it further into the open site to the south and beyond to St. Alban's Church.

The spectacular element of the arcade also remains hidden within this arcade, such that the retail outlets only begin more than 50 metres into the arcade. This reduces the visibility and legibility of the retail environment. Shop owners have therefore had to develop a reputation, as the arcade could only be seen as a destination point. The daily movement towards the Brooklyn City College has maintained the client base for the outlets at least. In comparison with successful arcades such as Koedoe or President Arcades, the difference is that they provide a shortcut, a variation in the everyday pedestrian experience through volumetric manipulation, a perceptively safe and busy environment and are easily recognised as an established arcade. The quality of shopping experience for the outsider is unknown at the point of entry into an arcade, therefore the entrance threshold should entice the pedestrian.

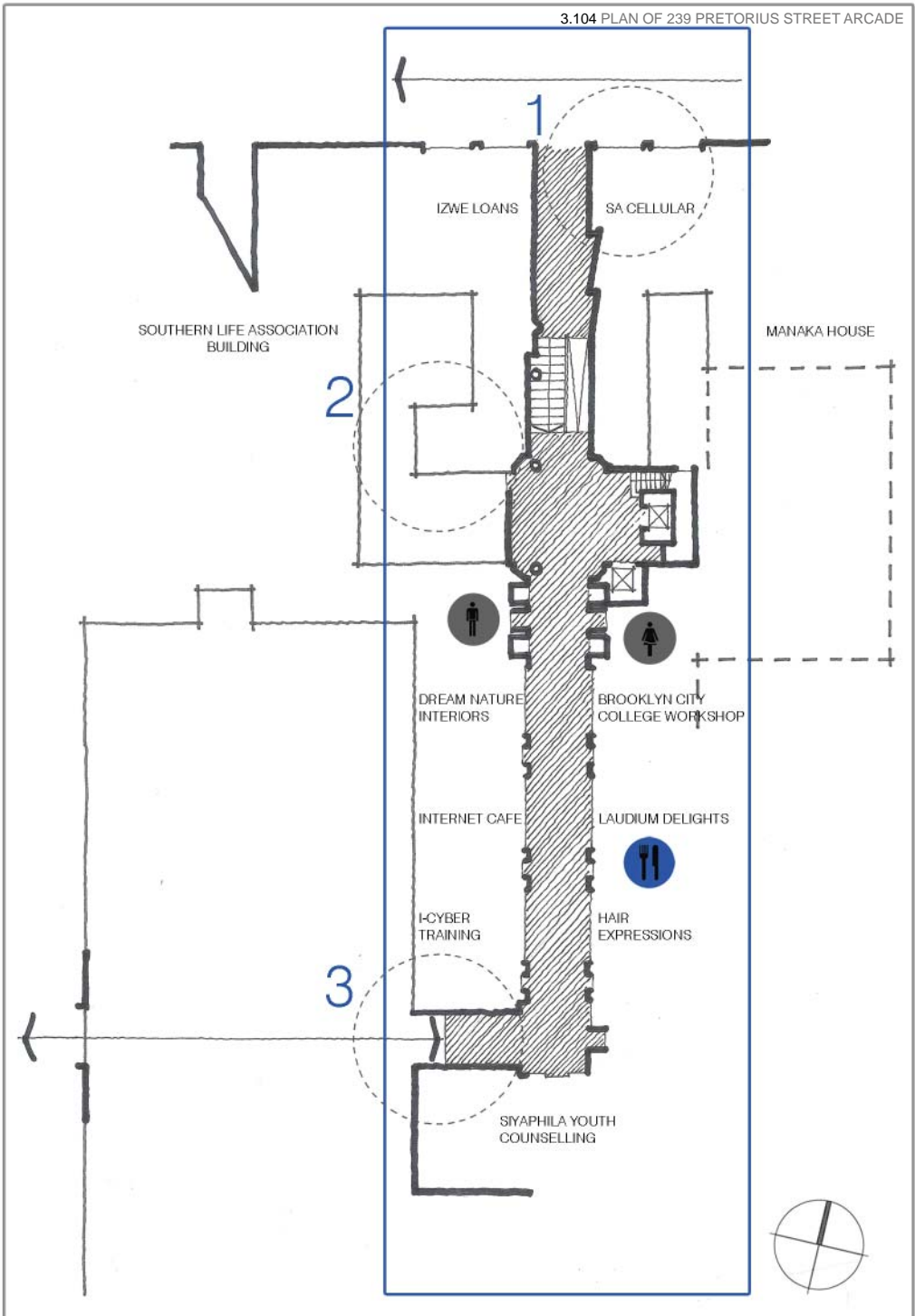
The route and termination of the arcade is also problematic. The arcade is never wider than 3.8 metres and the volume never varies above single storey, making the distant end of the arcade indistinguishable. Once in the arcade it becomes evident that the path doesn't continue which predisposes the pedestrian to assume the building is of a private nature. The variation of the route doesn't allow for the element of surprise and the narrowness discourages lingering for a conversation.

An attempt to control the overload within the arcade by means of independent sign posts has failed due to the poor lighting within the retail section and ceiling mounted and freestanding boards have been installed apart from the original intentions. The current conditions of the arcade promote a mundane, needless pedestrian experience not in connection with the node.





3.104 PLAN OF 239 PRETORIUS STREET ARCADE



everyday literacy of the existing building

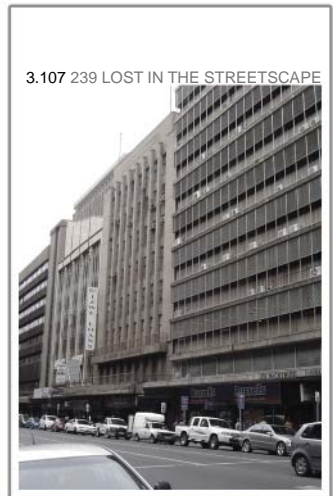
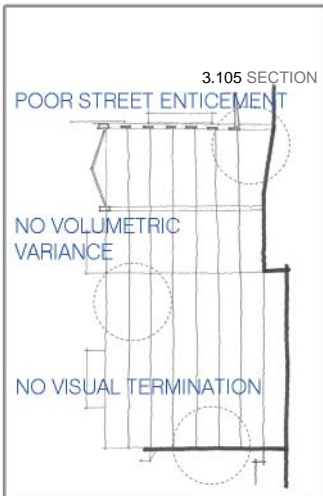
The existing planning of the building discourages extended amounts of time on any levels. Venues are cramped and the lack of variation between public, semi-public and private spaces heightens the perception of an appointment environment. The legibility through circulation is minimal and renders many of the spaces inaccessible due to the confusing spatial qualities. Students from the Brooklyn City College linger on the sidewalk or on the platforms of the fire escape within a lightwell, instead of provided facilities. In order to develop a meaningful pedestrian experience the building must allow for a variation of pace in daily life.

The mundane is communicated from the building's anonymity in the 'city wall', through to the redundancy of floor plans and the unfinished arcade. This contradicts the optimism of the building's environment and the possibilities that Pretorius Street provides.

reflection

The context lays out a framework of possibility in order to define an architecture of opportunity. In conjunction with the Plug-In Festival Framework's rationale on creating identity, the street becomes a manipulatable input. The facade of the building, set within the urban canyon allows the intervention to challenge the discrepancies in the building's heights and attempt to follow an intervention of meaning.

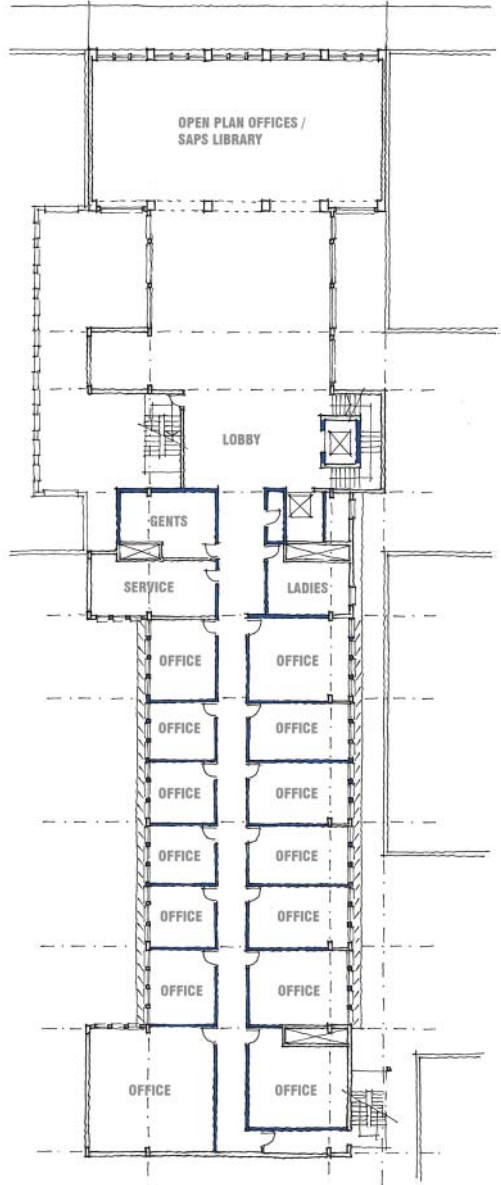
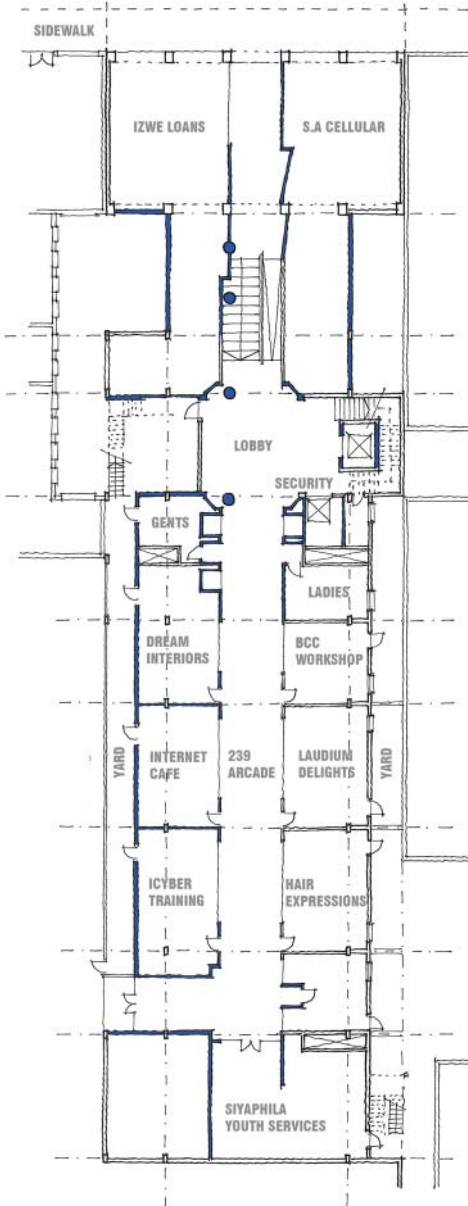
The pedestrian experience, which defines the node in terms of retail quality can be manipulated by means of the sidewalk and canopy, the accessibility that the pedestrian enjoys due to visibility off the street as well as how the threshold of the arcade can be made to entice the outsider. Safety and spatial qualities will define the ongoing use of the arcade. Above all the variation of space must regularly be considered in order to define an architecture of opportunity, within an enabling and non-prescriptive environment. The regulation of the overload and the temporary experience could perhaps be offset in the reveal of lost space within the block and an increased legibility into the processes of the block. The expression of service elements as a tangible form could be further exposed from many viewpoints to respond to the creation of meaningful routes through the city.



3.108 EXISTING GROUND FLOOR PLAN (LEFT)  
TYPICAL OFFICE FLOOR PLAN (BELOW)  
DEMOLISHED WALLS IN BLUE

PRETORIUS STREET

NOTE: NO ORIGINAL PLANNING DOCUMENTATION EXISTS





## DESIGN PRECEDENT STUDIES

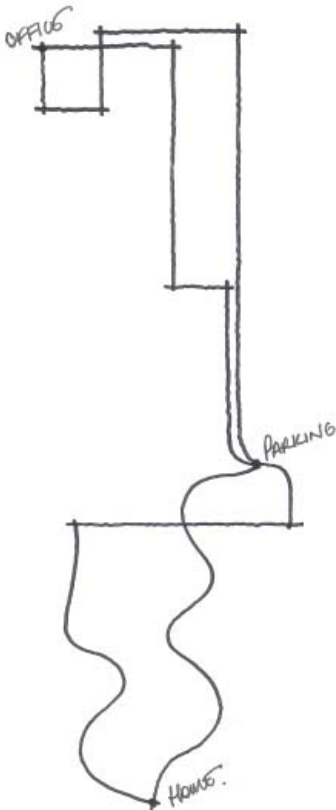
CHAPTER **04**  
everyday precedents  
design precedents

## DESIGN PRECEDENT STUDIES

everyday precedents

harnessing the everyday experience

To communicate the everyday experience through a design intervention, the context must be considered. The inspirational, the successful and the well used examples act as precedent for contextual integration and a connection to place, for the moment disregarding the novelty of the new. The 'everyday' also includes impactful precedents which shape the home or work environment and expose people to the unusual. These precedents are inspirational and aim to broaden the scope of what is defined as recurring or commonplace architecture: translating the everyday tasks into meaningful space.



4.01 ABSTRACT OF JULIUS' (CANDIDATE LAWYER) DAILY JOURNEY TO AND FROM WORK



**01 EVERYDAY INTERACTIONS**

City and its people.  
Imagery of the current conditions  
and varied interactions within the  
city.



**02 ELEMENT OF SURPRISE**

Pretoria and street edges.  
Receptive, tracing spaces which  
develop the 'city as possibility'.

**03 ALLEY INTERACTIONS**

Plantation Lane.  
Reshaping the public forum  
through interaction, neglected  
space and transparencies.



**04 THE CITY WALL**

Three facade treatments which  
question the existing overload and  
city boundaries.

**05 REVEALING IMPORTANCE**

Wrapped Reichstag.  
Exposing the meaning of a historic  
resource and continuing the  
narrative.



**06 EVERYDAY LIFE**

Rue de Suisses Apartments.  
Challenging the urban canyon and  
the everyday experience.

**07 INTERNAL CONECTIONS**

Terrence Donnelly Centre.  
Exploring city connections and  
exposure to learning through the  
route taken.



**08 HISTORIC RE-USE**

Hearst Tower.  
Re-using the existing by adapting  
function and preparing for future.

## EVERYDAY INTERACTIONS

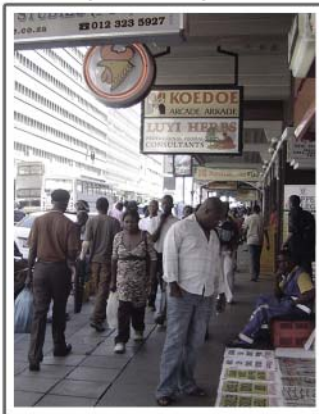
church square ; pretorius street ; new york city street intersection

The edge activities which engage the streets of Pretoria prove to strengthen urban conditions. The magnets which shape pedestrian movement patterns should be manipulated to activate the architecture and enliven the everyday experience for pedestrians. The combination and re-use of historic sites with contemporary (temporary) points of activity inspire the routes through the proposed intervention.

## ELEMENT OF SURPRISE

polley's arcade ; koedoe arcade atrium ; guggenheim museum \_frank lloyd wright \_1959

The varied experiences of daily life are influenced through volumes, surface treatments and sidewalk edges. The connection between earth, sky and the surrounding surfaces serve to heighten the element of surprise and connection to place. People will return to specific points of surprise or move along routes of surprise if conditions of repetition are avoided. The New York Guggenheim is an example of reshaping street edges and block patterns.



01 4.02 CHURCH SQUARE. PAST AND PRESENT

02 4.05 POLLEY'S ARCADE. POSSIBILITY



4.03 PRETORIUS STREET. ACTIVE EDGE

4.06 KOEDOE ARCADE. SURPRISE



4.04 THE CITY INTERSECTION

4.07 RELATIONSHIP WITH THE STREET



## ALLEY OF INTERACTIONS

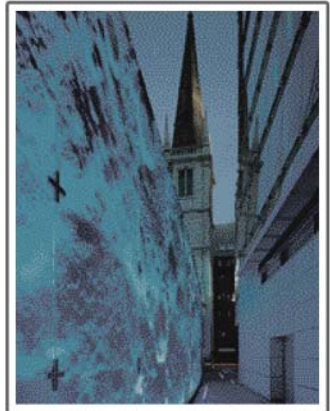
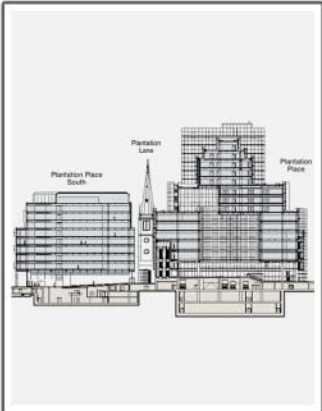
plantation lane \_arup associates \_2005

The newly designed pedestrian lane aims to increase pedestrian interaction with the processes of the buildings on its edges by means of varied transparencies and integrating artwork into the path. The sight lines are anchored by Wren's St Margaret Patens Church and the integration of art into the public space heightens the quality of the spaces. Interactions and legibility is encouraged in numerous dimensions.

## THE CITY WALL

puck building\_ wagner ; switch building \_nArchitects ; dior building \_christian de portzamparc

The variation of the city wall marks the intention for the development of a city. This deviation addresses the urban canyon and the repetitive nature of the wall. By means of creating distinctive new work, whilst respecting the existing neighbouring conditions, the quality of the streetscape and the evolving narrative can improve. Form should be influenced by the processes within and the contextual responses to convey appropriate meaning.



03 4.08 VOLUMETRIC INTERVENTIONS

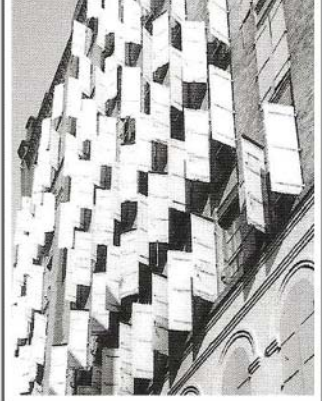
4.09 PLANTATION LANE (ARUP)

4.10 INTERACTIVE ENVIRONMENT

04 4.11 AD HOC ARCHITECTURE

4.12 SWITCH BUILDING, NEW YORK

4.13 DIOR BUILDING, NEW YORK





## REVEALING IMPORTANCE

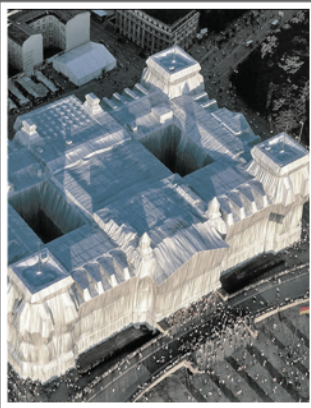
wrapped reichstag \_christo and jeanne-claude \_1995

The German Parliament building has been restored to importance thanks to a series of interventions, beginning with Christo and Jeanne-Claude's Wrapping and culminating in Norman Foster's dome. This form of public sculpture reclaimed the building's importance and evoked the 'city as possibility'. The re-use of this historic building demonstrates the opportunity that lies in perceivably concealed spaces and forms.

## EVERYDAY LIFE

rue de suisses apartments \_herzog and de meuron \_2000

This apartment building shows how 'everyday' adaptation gives a building character as well as displaying its soul. The functional requirements are expressed as 'emotion' on the facade through the shutter system. The city wall responds to the street layout and angles with the turn. By means of singular materials and contextual responses, the building is defined as distinctive new work and considers the architectural overload.



05

4.14 AERIAL WRAPPING

064.16 DISTORTED STREET ELEVATION



NEIGHBOUR  
4.17 CONNECTION

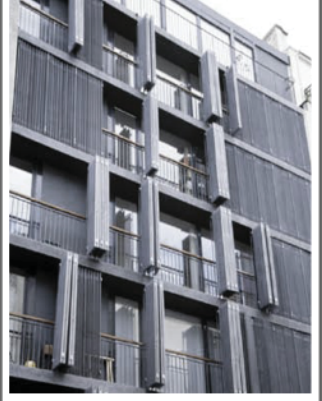


VARIED  
4.18 OPENABILITY



4.15 RENEWED EXPOSURE

4.19 FACADE MICRO MANIPULATIONS



## INTERNAL CONNECTION

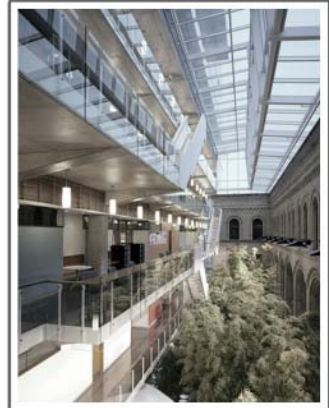
terrence donnelly centre for cellular and bio-molecular research \_behnisch architects \_2005

The combination of adaptation and provision of volumetric variance creates an intervention of meaning and harnesses the element of surprise for visitors. The public space and volume within the building improves the working environment and increases legibility by means of a clear section, experienced by the user. The principal external facade uses literal transparency to indicate functional variance and develop a hierarchy, in a noticeboard type expression.

## HISTORIC RE-USE

hearst tower \_foster and partners \_2006

The existing art deco building forms the podium for the skyscraper which emerges from it. The marked distinction between old and new, in terms of aesthetics, technology and sustainable design develops the contextual meaning and narrative for the Hearst Tower. The giant atrium and emphasized circulation paths bisect the original structure, such that the attributes of the original are subsequently emphasized.



07 4.20 LITERAL TRANSPARENCY

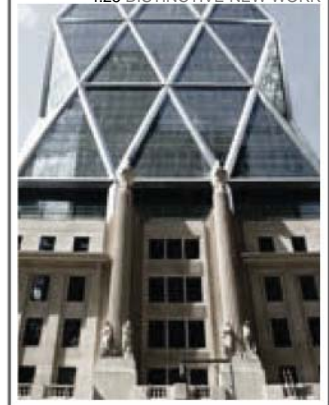
4.21 INTEGRATION OF INTERVENTION

4.22 SECTIONAL LEGIBILITY

08 4.23 HEARST TOWER NEW ATRIUM

4.24 CIRCULATION AND THE EXISTING

4.25 DISTINCTIVE NEW WORK





## DESIGN PRECEDENT STUDIES

design precedents

analysing relevant design

The selected design precedents respond to similar urban and programmatic conditions whether in relation to the context and neighbouring buildings or in the investigation of expressing understanding and process. The first two projects are located within dense urban fabric, they respond to the elements of circulation, lighting, view and the urban canyon as well as the connection to place, systems communication and interventions of meaning respectively. Although they are both museums, the selective nature of the programmes have resulted in strong compositional systems. The latter two projects question the role of usable space and the adaptive nature of construction. The introduction of an architecture of opportunity becomes apparent.



**01 MUSEUM OF AMERICAN  
FOLK ART**

tod williams and billie tsien  
2002. New York City. USA.



**02 ALAVA ARCHAEOLOGICAL  
MUSEUM**

francisco mangoda  
2009. Vittorio. Spain.



**03 LLOYD'S REGISTER**

richard rogers partnership  
2000. London. UK.



**04 FUN PALACE**

cedric price  
1962. London. UK.



**05 HIGGINS HALL INSERTION:  
PRATT INSTITUTE**

steven holl  
2005. New York City. USA.



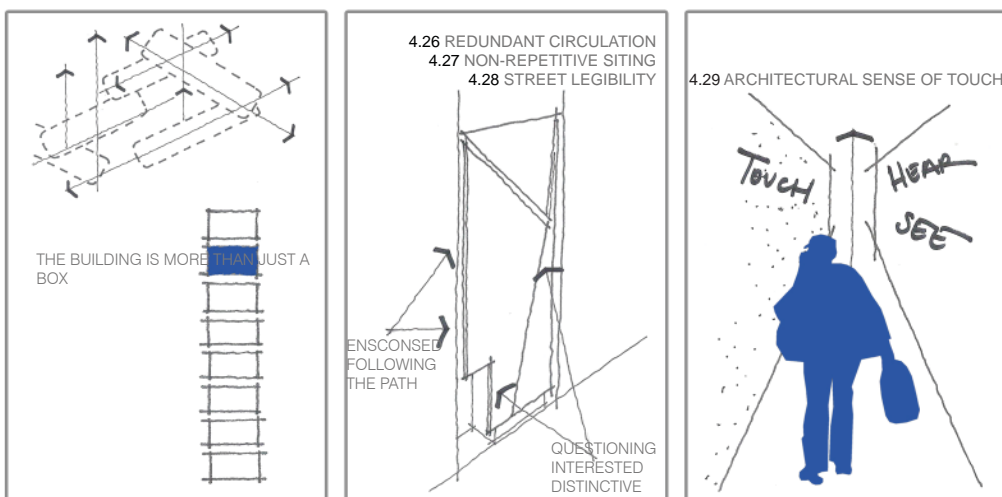
## MUSEUM OF AMERICAN FOLK ART

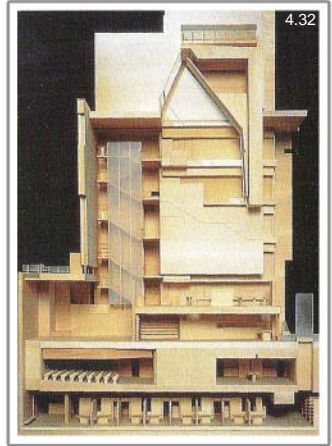
tod williams and billie tsien

Awarded the prize 'Best Building in the World' for 2001, the Museum of American Folk Art is located in Manhattan, New York City. Built on a narrow, south facing site, the building is surrounded by the Museum of Modern Art and communicates directly with two busy streets. The value of this project is in the space created despite the narrow site and the spatial quality which evokes a different, but functional realm. The principal facade challenges the typical street elevation and is composed of an abstracted hand-like bronze panelled screen. This contorted feature allows for considered glimpses of the external environment and manipulates the lighting conditions within the gallery and atrium spaces. Designed to make a 'strong but quiet statement of independence' (Goldberger, 2003) the facade is sensory and interactive through its materiality and it evokes and communicates the meaning of the inside of the museum. A formal dialogue is achieved whilst editing the public forum and 'the wall' of the urban canyon, making the museum distinctive within its environment.

Williams and Tsien control both the floor and ceiling surfaces and communicate their importance and the role of the walls as supporting elements. The sensuous integration of wall materiality is evoked on two scales (Ryan, 2001: 99). Firstly as a means of intimate experience where the human dimensions are considered and the need for touch. The other wall integration is on an urban scale, where the bronze facade is encountered by the public. The control of natural and artificial lighting renders the design sub-servient to the spaces created. For in spite of the site constrictions, the lighting and connection to sky and skyscrapers is obvious and accordingly combines the ancient (on display) and the contemporary (in architecture and city).

The circulation of the museum is varied as the architects intended the museum to read as a journey. Visitors are taken up to the fifth floor in a view-encompassing elevator and then are allowed to descend by various stairways which pass through the exhibition spaces and encounter the heavily manipulated levels, volumes and their associated functions. The visitor is subtly forced to interact with the displays and the architecture as a result of the circulation. The result encourages surprising encounters and varied viewpoints in the interaction and redundancy of experiential flow. The museum incorporates the element of surprise and the 'city as possibility' in repeated exposure and thus achieves legibility.





4.30 INTERSECTING VOLUMES /  
CIRCULATION  
4.31 PRINCIPAL STAIRCASE  
4.32 SECTIONAL MODEL  
4.33 INTERIOR VOLUME / MEZZANINE  
4.34 DETAIL. BRONZE ENTRANCE /  
SIGNAGE PANEL  
4.35 53rd STREET ELEVATION  
4.36 STREET PERSPECTIVE



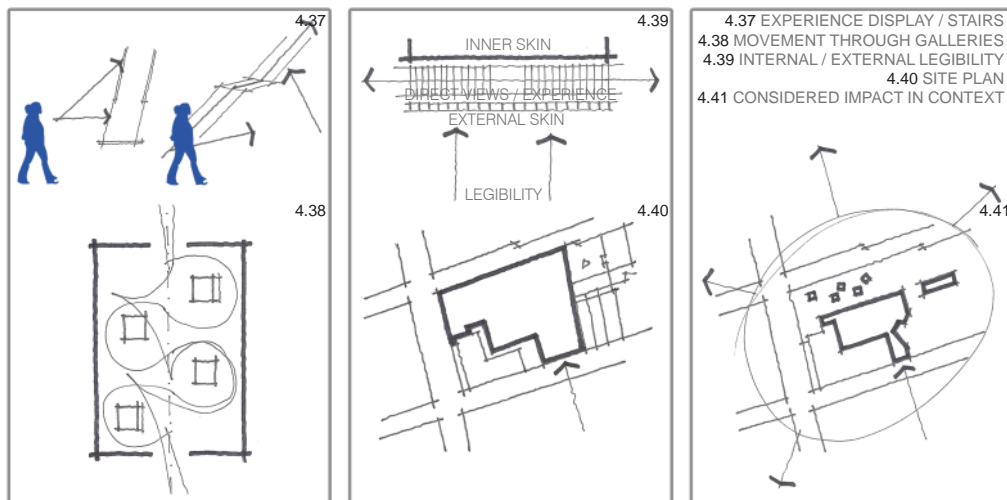
## ALAVA ARCHAEOLOGICAL MUSEUM

francisco mangoda

Situated in Vittorio, Spain the museum is a competition winning project and the result is a stark contemporary intervention within the dense historic core of the town. Physical architectural connection and new and existing movement patterns are sensitive to the surrounding historic buildings in a manner which also exposes the meaning of the existing environment. The museum makes the most of the connections with its neighbours, in order to fully integrate itself within the urban fabric. The region has a wealth of archaeological treasures and the public cognisance and accessibility to these items was an important design influence. The building's architectural languages contrast and the development of new public space has responded to this sense of ownership. The scale of the building responds directly to its context and the museum doesn't compete for landmark status within the historic core.

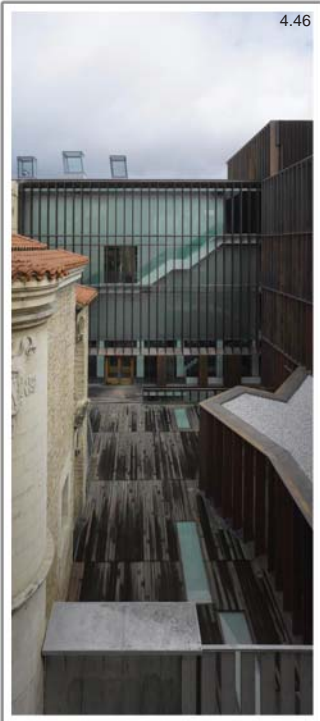
The manipulation of the building in section is an interesting programmatic and visual consideration. Rectilinear tubes cut through the exhibition levels to act as display stands as well as light wells which strongly contrast the choice of internal wall and floor finish, which is a dark exotic and contrasting timber to focus attention on the exhibits. These tubes allow for a method of self-orientation and control the reveal of artefacts as well as define the route along which visitors should travel. The literal transparency of the museum is effective in communicating these tubes and the composition of the museum and transcribes the temporary and malleable nature of exhibition. The primary staircase is used for legibility between the old and new in spatial isolation and the literal interface of the two from the outsider's perspective. Circulation becomes a journey and the staircase given recognition as a space in itself. These tubes force the user to question the spatial dimensions of the galleries. The user will walk in circles around the tubes to fully understand their presence and use.

The choice of material throughout the intervention responds to the historical nature of the programme. The closed street facades are clad with bronze fins, a material chosen as it was one of the first materials exploited by human craftsman. The deep facades and bronze cladding are seemingly constructed in layers with scattered 'punched' holes to acknowledge the role the museum plays in communicating history. The uniform external expression of this intervention contextualises the museum and considers the future aesthetics of the town.





- 4.42 RECTILINEAR TUBES FOR LIGHTING, DISPLAY AND ORIENTATION
- 4.43 PRINCIPAL STAIRCASE
- 4.44 STREET ELEVATIONS
- 4.45 COURTYARD ENTRANCE
- 4.46 INTERVENTION WITHIN HISTORIC CONTEXT
- 4.47 COURTYARD ELEVATION
- 4.48 RELATION TO STREETScape





## LLOYD'S REGISTER

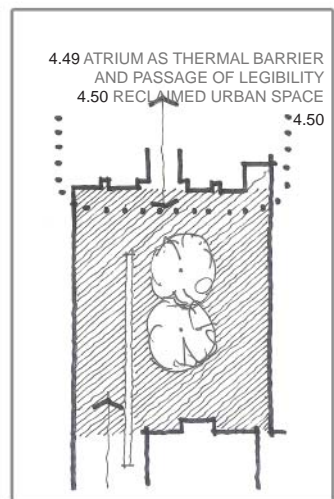
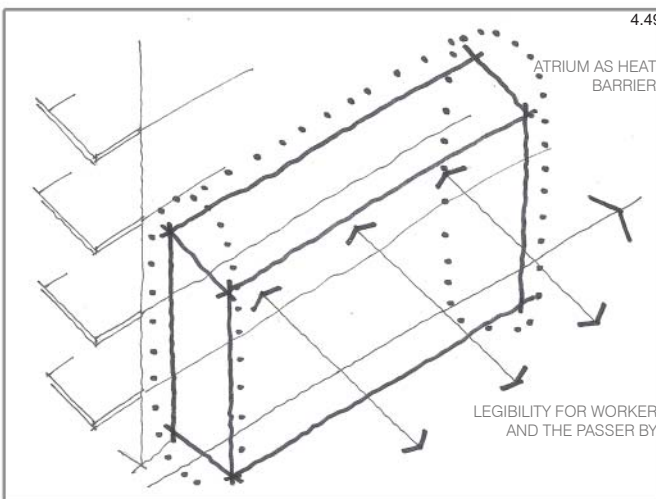
richard rogers partnership

The Register Building is part of the redevelopment for Lloyd's Register, combining the original 1901 historic building with a new 14 storey office development and urban regeneration. The opportunity within the block is the integration between the urban public realm, legible new architectural forms and a sub-servient city relationship. The architects describe the building as diserning the:

Clarity of architectural language is the key to this development, where the function of all constituent elements is celebrated, revealing the secrets of their manufacture and operation (RSH-P, 2007: 2).

The associated legibility of the building is in part due to the literal transparency. Large glazed surfaces open to the two atria, such that the processes of office work are easily revealed to the on-looker. Typical of such 'high-tech' architecture, the steelwork and ducting is colour coded for easy reference and the building is animated by circulation patterns. This clarity of circulation develops a hierarchy of forms and is clear in the approach to the building. Although the building is private, corporate office space, the ground floor is part of a public right-of-way and allows through movement. This in turn activates the provision of new urban space. The neglected urban public space of the churchyard is given back to the city and serves as an urban retreat, set with established trees and communicating the narrative of the site and company.

The sub-servient nature of the building is developed through energy efficiency and spatial quality. The two atrium spaces serve as thermal buffers, whilst aiding the legibility of space. The smart double glazing system prevents excessive heat loss and the motorised louvre systems on the east and west facades reduce insolation. The heating of the building uses the thermal mass of the pre-cast concrete frame, whilst the efficient chilled beams cool the office spaces, thus reducing the dependancy on typical air-conditioning. Photo-voltaic panels on the roof power the building as well as the motorised louvres. The success of the building is in the urban integration and appropriate responses to reduce energy requirements and maintain a sense of public ownership within its part of the city. The legibility of historic narrative suggests that in fact we do have the power to affect the way that the story of the city goes forward.





4.51



4.52

- 4.51 OFFICE ENVIRONMENT BETWEEN ATRIA WITH EXPOSED EFFICIENT BEAM SYSTEMS
- 4.52 INTERNAL EDGE
- 4.53 LEGIBILITY OF CIRCULATION
- 4.54 ATRIUM AND MASS WALLING
- 4.55 THE REGISTER'S SKYLINE
- 4.56 RECLAIMED URBAN SPACE
- 4.57 LEGIBILITY IN MATERIAL PARTS



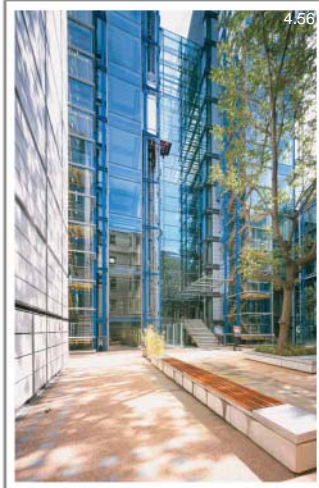
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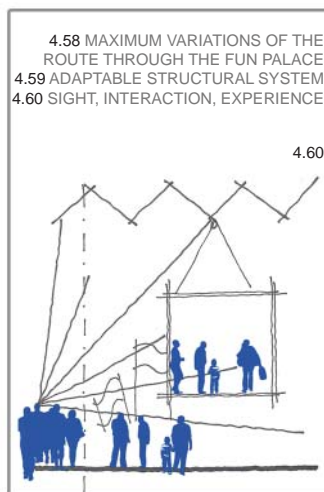
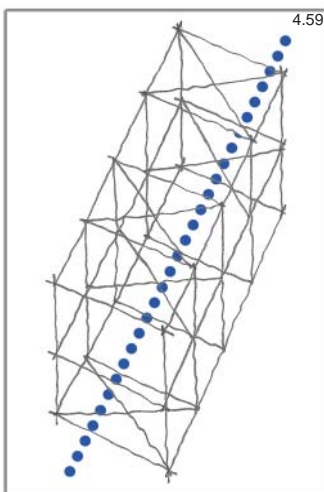
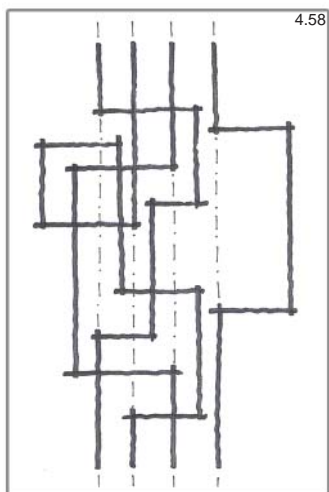
## THE FUN PALACE PROJECT

cedric price

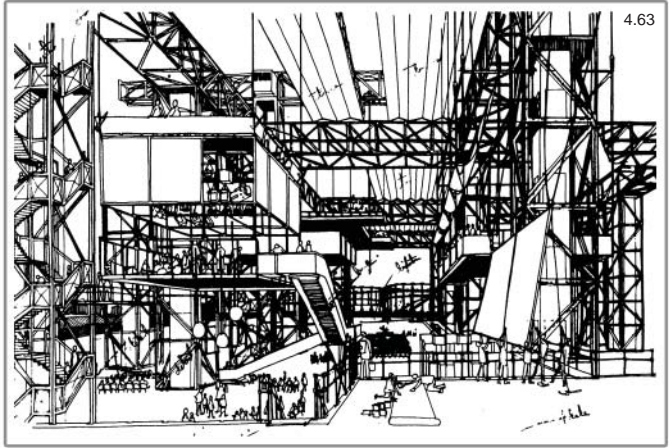
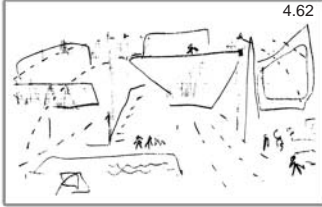
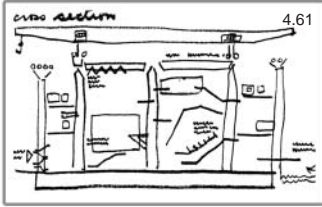
In 1962 architect Cedric Price and theatre director Joan Littlewood decided to collaborate on a project that would be more of a social machine than a piece of contemporary architecture. Numerous other professionals including philosophers, architects, artists and computer specialists lent their ideas for this project; however it was never constructed. The aim of the Fun Palace was that the project would be a virtual architecture in which the visitor could emancipate and empower themselves. The scale of the project and contemporary functions and experiments required that the building be highly adaptable and 'acknowledge the inevitability of change, chance and indeterminacy by incorporating uncertainties' (Mathews, 2006: 40) into the experience of the development.

The programme would include performance venues, markets, workshops, rally spaces, rest spaces etc. but would cater for any requirement or desire of the individual. Price described the facilities as contributing to a 'university of the streets' (Riley, 2002: 44) in which a plethora of activities could simultaneously be encountered and engaged with. The project was a response to the perceived mundane and monotonous everyday lifestyle of Britons in the 1960s. Fun Palace would allow for creativity, expression, learning and personal development such that the individual achieved receptiveness. The route through the building would accordingly evoke various scales of legibility. Firstly, visual understanding of the programmes in close proximity and then the temptation of the programmes further along the route. Secondly legibility was possible from the physical engagement between the users and the provided programmes. Thus the route through the Fun Palace would be ever changing and different for every visit and visitor.

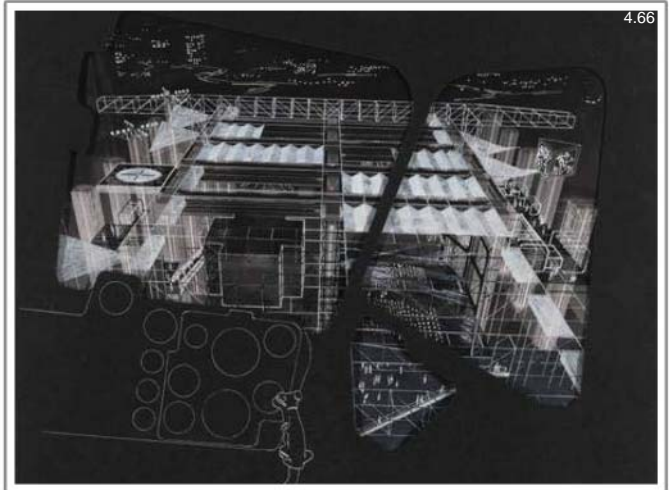
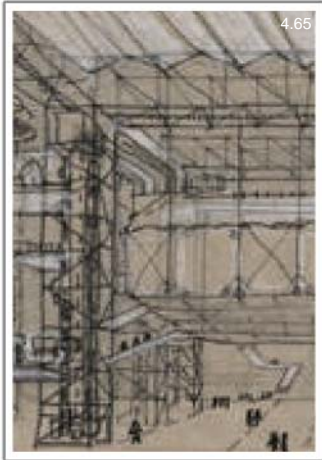
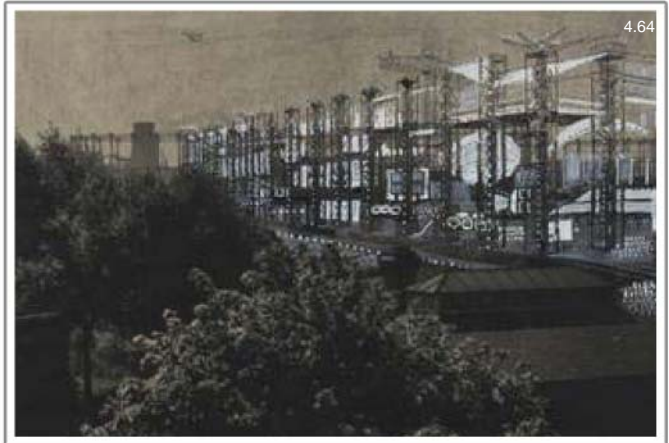
The proposed construction of the project would allow for maximum flexibility and adaptation through a pre-fabricated kit of parts system. The site would create a platform of easy access and servicing and the inclusion of computer systems would develop the freedom and organisation to construct and maintain the building. The provision for structural adaptation, the re-arranging and continuous scrapping of systems were aligned with the 'individualised' programme and responded to the circulation and programmes on numerous scales. The revealing and changing nature of the project hoped to re-established the possibilities lost within the city.



4.58 MAXIMUM VARIATIONS OF THE ROUTE THROUGH THE FUN PALACE  
4.59 ADAPTABLE STRUCTURAL SYSTEM  
4.60 SIGHT, INTERACTION, EXPERIENCE



- 4.61 CONCEPTUAL CROSS SECTION
- 4.62 CONCEPTUAL SPATIAL DIAGRAM
- 4.63 PERSPECTIVE OF ADAPTATION, CIRCULATION AND FREEDOM
- 4.64 RELATION TO THE LANDSCAPE
- 4.65 STRUCTURAL SKETCH
- 4.66 AERIAL PERSPECTIVE
- 4.67 'INTERACTION CENTRE' 1976. A DEVELOPMENT OF FUN PALACE



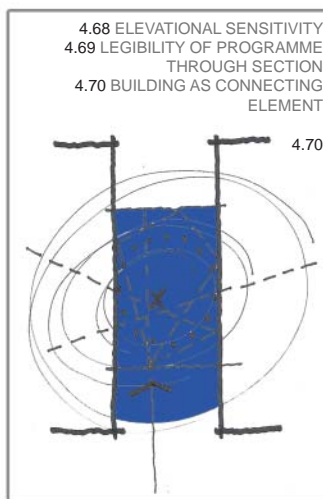
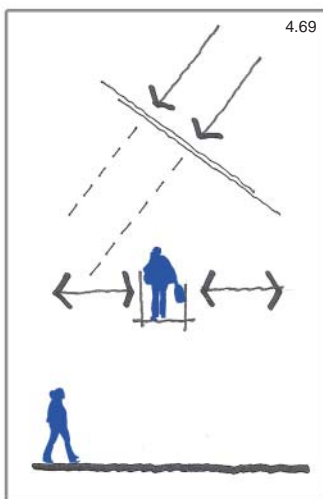
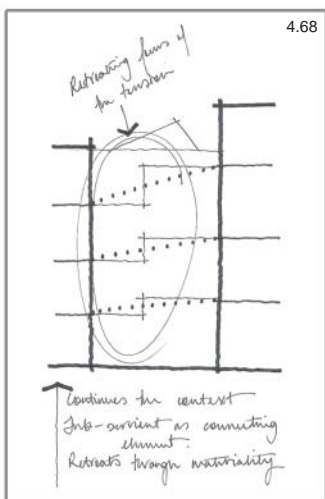
## HIGGINS HALL INSERTION: PRATT INSTITUTE

steven holl

The architectural school's facilities at the Pratt Institute in New York City reconstituted the significance of the institute and the original buildings. The project is respectful to the heritage nature of the site and responds with a new intervention that connects the original buildings literally and visually as well as stands with significance as distinctive new work. The historic, industrial and creative characteristics of the existing are enhanced with the choice of new materials in the tension between the old, new and intersection of the two. The project also addresses the natural and manufactured elements of the site and profiles their significance through circulation and varied degrees of fenestration. The composition and placement of the intervention and the understanding of these aspects are accessible to the users.

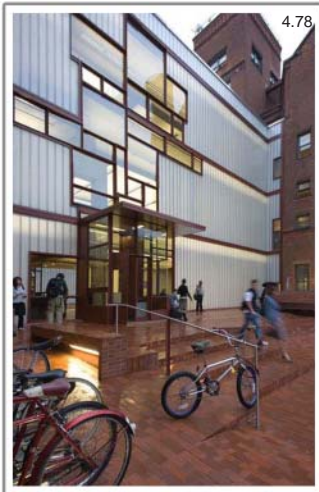
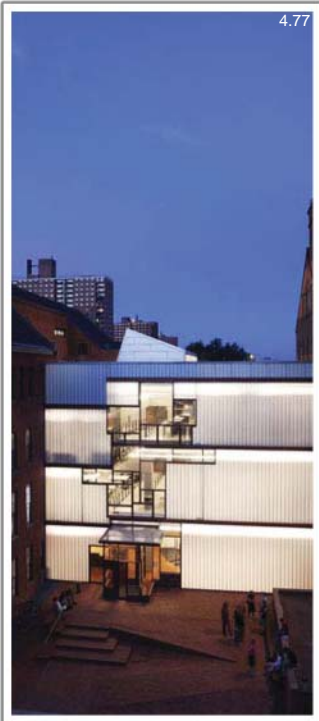
The approach to the building ambles past the original buildings, almost enticing a physical connection and the views relate back to the grounds. Internal openings also promote an awareness of the transition between old and new, the significance of the original brick buildings is accordingly restored for the next generation. A clear response to the existing conditions defines the legibility of the design. The recycled nature of facade materials both announces the possibility of the site and programmes within while from the external perspective it marks the distinction and transition of adjoining facades. The legibility of the Institute is in this transition of levels, age, programmes and materials. It is further expressed in the routes within the building. Acting as connecting forces or general circulation, the programmes are exposed as displays of talent and integration of the creative.

In terms of the programmatic exposure of the intervention, the Institute is successful in creating new studio spaces which promote learning and understanding within quality spaces. As the intervention is an insertion between two existing buildings, natural lighting was a combative issue. A two-throated skylight harnesses both north and south light and disperses it throughout the volumes, which are irregular in an effort to filter the light further. The level changes and dissecting circulation also expose the programmes. An integrated, learning environment is encouraged accordingly. The sub-servient consideration of the Institute to the original buildings, responds successfully in the repurposing and rebranding of the context, in addition to the adaptation of environment.





4.71 ORIGINAL BUILDING  
4.72\_4.73 BRIDGE BETWEEN STUDIOS  
4.74 PROGRAMMATIC EXPOSURE  
4.75 INTERNAL LIGHTING QUALITY  
4.76 FACADE DETAIL  
4.77 FRONT ELEVATION  
4.78 ELEVATION AS CONNECTING  
ELEMENT  
4.79 FACADE\_RECYCLED MATERIALS





## DESIGN DISCOURSE

## CHAPTER 05

client  
programme  
conceptual design  
design development  
intervention plans

## DESIGN DISCOURSE

client

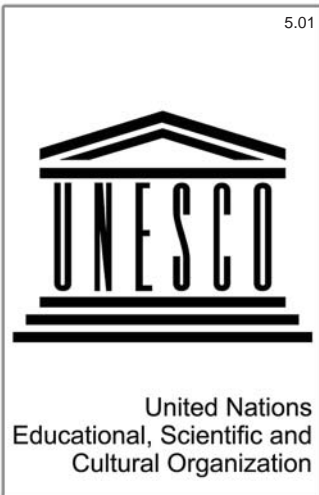
the client structure is a collaborative framework in terms of the financing, occupation and operation of the building. the aim is that a network of understanding would develop such that all the partners contribute to the network of facilities within the building. the collaboration would be between: UNESCO (financier and advisory), the Department of Trade and Industry (financier and active advisory), Project Literacy (financier and operations), the Brooklyn City College (financier and operations) and Nedbank (financier and active advisory).

unesco

In terms of the everyday literacy context of the project, UNESCO becomes an 'umbrella' partner within the collaboration as the organisation's principles and strategies would be implemented into the programmes. As part of its Millenium Development Goals, UNESCO initiated the 'Decade of Literacy' (2003 - 2012) which aims to reduce all forms of illiteracy and promote: empowerment, lifelong learning and learning societies, which are integrated into public life. The organisation works with a wide range of partners, including civil society, in order to achieve its goals and acknowledge that there are many practices of literacy embedded in different cultural processes, personal circumstances and collective structures. It would therefore contribute in a financial and advisory capacity in establishing the facility and integrating its strategies into the various programmes.

dti

The Department of Trade and Industry has numerous initiatives which support business development. The 'Softstart' Business Technology Incubator is specific to Gauteng-based business and nurtures start-up businesses. It provides three phases of support for shaping ideas (Concept), go-to market (Development) and output (Commercial) and has services for viability of ideas, business plans, financial management, legal implications, investor advice and opportunities. The DTI would collaborate in initial finance and consistent active advise to the incubators.





project literacy

This national literacy organisation would be responsible for the everyday operations within the building. Outcomes of the approach include developing public collectivism, empowerment and the cyclical impact of literacy practice, making Project Literacy an ideal collaborator with UNESCO and the DTI. The organisation would impact the college programmes of the facility in addition to the functioning of the forms of everyday literacy and start-up businesses. The numerous programmes which Project Literacy run, from the Adult Basic Education Training, Small Medium and Micro Enterprise Training, Environmental Awareness to the Run Home to Read programme, will allow for a varied approach to literacy. The programmes are accessible and will be influential in the functioning of the facility within the theoretical argument of an architecture of opportunity.

brooklyn city college

An existing tenant within 239 Pretorius Street, the college has 900 students enrolled in a variety of courses and currently has inadequate facilities for this volume of people. The largest lecture venue can only accommodate 100 people and storage and office space is at a minimum. The programmes of the college will be adapted in terms of UNESCO and DTI principles, making the college more accessible and catering for a variety of everyday literacies. In adapting the approach, the college will extend its hours to accommodate members of the workforce who can't take time off work. The Brooklyn City College will act as a financier within the client collaboration and take charge of its own operations subsequent to the programme adaptation.

nedbank

Through its own mentorship programme and partnerships with Business Partners, Sizanani Advisory Services and Khula Enterprise Finances, Nedbank will assume a role of active advisory within the facility. As a financial backer to the scheme, they will be initiative sponsors for the start-up business incubators and therefore client mentors as the start-ups develop. In collaboration with the DTI's Softstart strategy, Nedbank will advise throughout the everyday operations of the facility and the developmental growth of the incubators.



## PROGRAMME

In response to the existing conditions within 239 Pretorius Street and the pedestrian connections to the city, the programme aims to improve the office and learning environment such that everyday literacies develop new opportunities. As a direct reaction, the programme acknowledges the layers of meaning when combining everyday literacies with learning, production and business incubation, without being too prescriptive. In order to allow for maximum exposure and to harness the idea of phenomenal transparency, the interaction between users of the various components of the building must be promoted.

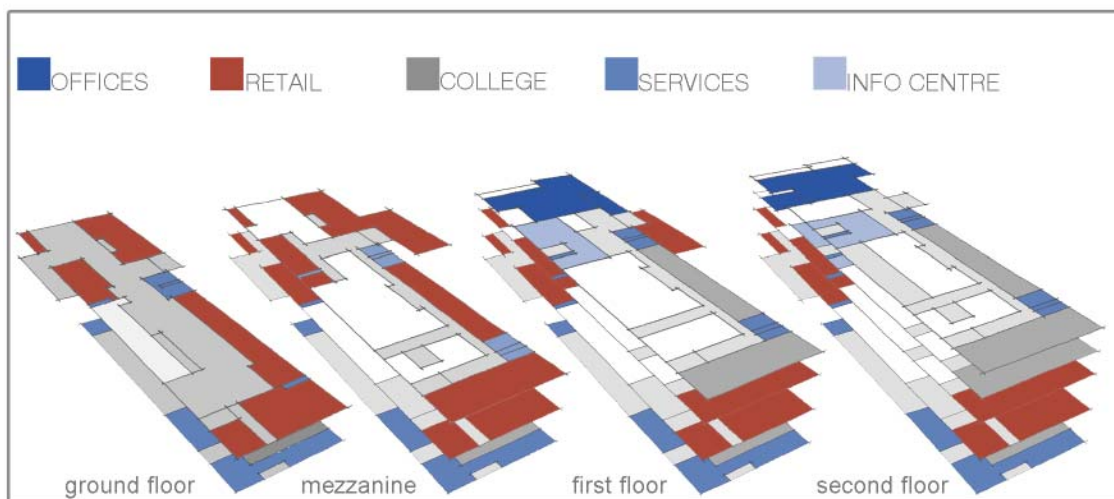
The programme is divided according to existing conditions and relates to the hierarchy of the Softstart BTI initiative. The forms of everyday literacies are based in three distinct cores: the public forum, business incubators and learning forum.

### the public forum

The development of an adapted arcade allows for a greater variety of retail spaces. The intervention allows for vendors and information booths at street level while maintaining small retail spaces for general trade to Pretorius Street. The progression of the arcade into the building and the block, opens up new spaces for public gathering and trade. Programmes which encourage shared usage across the users of the public forum, incubators and college are encouraged. Daily literacies such as filling in forms, paying bills, banking and trade will be provided by the post office, ATM hall, internet café, vendors, the Nedbank, DTI and Project Literacy information centre as well as the book and stationery stores. The transfer of information, through conversation is also acknowledged in the provision of the Information centre and public spaces such as the canteen and coffee bar. Exposure to these retail and 'everyday' elements forms part of the individual's route through the city, revealing the opportunities within the block.

### business incubators

The existing building is predominantly an office building and in conjunction with the current zoning regulations, will remain so. Office space is provided within a shared facilities network that focuses on economic and creative forms of literacy. As part of the Softstart BTI and with the ini-



tiatives of UNESCO and the DTI, the offices allow for tenants to develop their small businesses within fields specific to Softstart, namely finance, information technology and logistics. The framework also allows for small businesses working under the umbrella of established firms, such as Old Mutual to grow. The shared network includes reception, meeting rooms, computer and technology access and hot-desking as are required. A variety of office sizes are provided in flexible conditions to allow for individual change.

The information centre, which provides archives for the Brooklyn City College, a computer centre and resource information appropriate to economic and creative business forms as well as the principles of UNESCO, the DTI and Project Literacy which are incorporated by the college, are available. This becomes a larger shared network, maximising exposure between users and programmes and can be used by college student, office worker or member of the public.

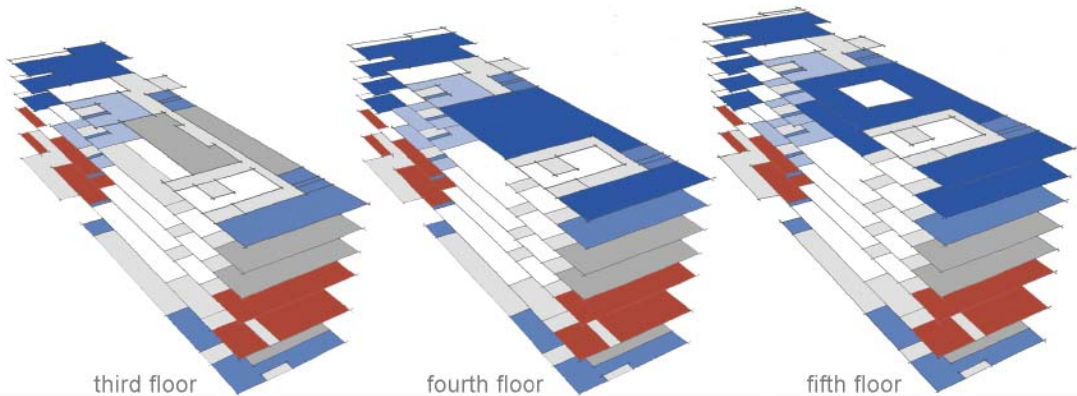
### learning forum

The adaptation of the Brooklyn City College will provide new facilities capable of holding larger groups in formal lecture and meeting place facilities. A 224 seat auditorium is constructed into the existing basement and is accessible by ramp from the public forum. Two medium sized lecture venues, with a capacity of 100 people each or 200 people when the spaces are combined, couple with breakaway meeting venues. Two small lecture venues, with a capacity of 50 people each or 100 people when combined are provided, in addition to new administration and staff offices, as well as archive and information resources. Access to these facilities is controlled, but the vertical circulation through the building allows for maximum exposure and opportunity.

The programme accepts the limitations of scale and population. The intervention is designed to respond to adaptation while suggesting a solution for the current context. Functioning for users within the 'everyday', the intervention supports spontaneous and planned pedestrian movement and acts primarily as a continuation of the pedestrian patterns of the city. The by product of a feasible addition to the city's retail environment is retail association, where the arcade within 239 becomes a destination. The principal users of the building will be students attending the Brooklyn City College and the business people working within the economic and creative incubators. The interaction of programme, users and architecture will contribute to an architecture of opportunity and possibility within 'everyday' literacies.

5.07 PROGRAMMATIC GUIDE PER FLOOR.

 PUBLIC CIRCULATION



## CONCEPTUAL DESIGN

concept as project spectrum

### legibility between the lines

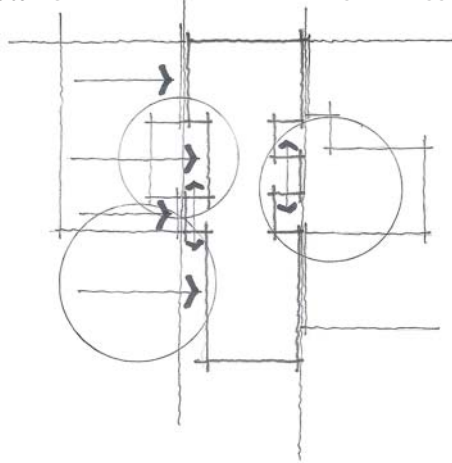
The conceptual statement defines the intervention in terms of the spatial, programmatic and accessible requirements for the scheme. Responding directly to the theoretical and contextual background, 'legibility between the lines' offers the principles which guide the spatial arrangements and interactions of the users in relation to the building, where as the concept is further developed to address the architectural motivation and guidelines of the intervention.

*Legibility between the lines* refers to all the proverbial lines of interaction that the city user encounters in everyday life. The visual lines between user and the city, user and the block and the relationship of the site to its neighbours. The lines which separate the pedestrians themselves and distinguish individual from the collective. The statement refers to the lines between the understanding of process as a result of the city wall and layers of programmatic, visual and architectural transparency as well as to the lines of transfer of knowledge. Therefore the interaction of the everyday becomes an expression of the concept itself. The established lines which have served to conceal and reveal the city's identity, in terms of the lightwells, courtyards and structural possibilities are considered as a means of new legibility within the theoretical context of the city as possibility, overload and intervention of meaning.

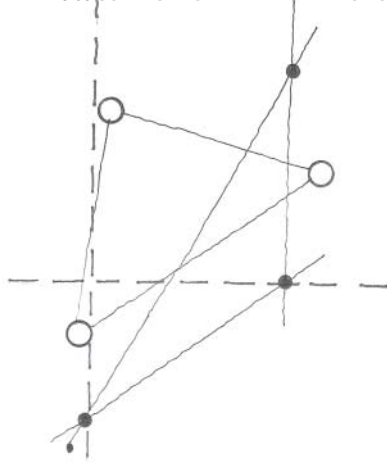
A noticeboard environment develops as a result of legibility between the lines. Where the noticeboard is an accessible element which can be freely adapted on a variety of scales. The observer, the passer by, the outsider and the updater all interact with the noticeboard and have the ability to change the hierarchy in some way, connecting with knowledge within the context of everyday literacies. The gradual development of a hierarchy within the noticeboard environment owes to the intake of legibility within the programmatic and spatial constraints.

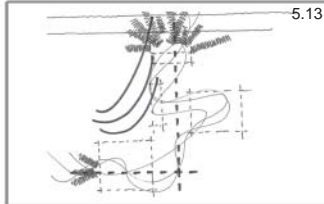
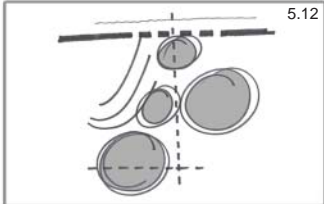
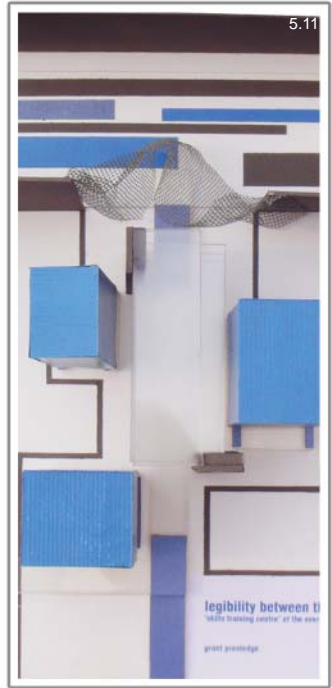
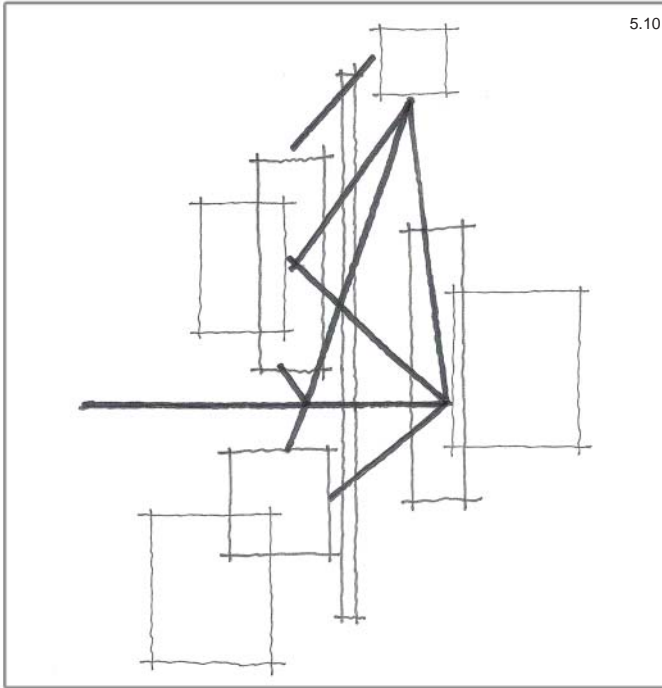
In order to define an architecture of opportunity, the legibility of the context must be widely understood such that all the lines of interaction are acknowledged. Yet, as the context is the city as possibility, change inevitably occurs, accordingly new legibility is found *between* the lines.

5.08 LEGIBILITY IN THE REVEAL AND DEPTH OF THE BLOCK

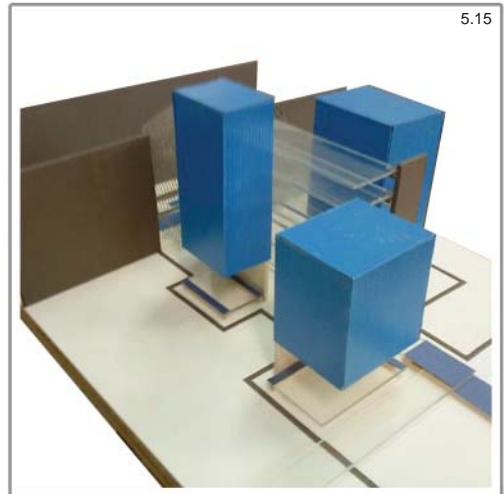
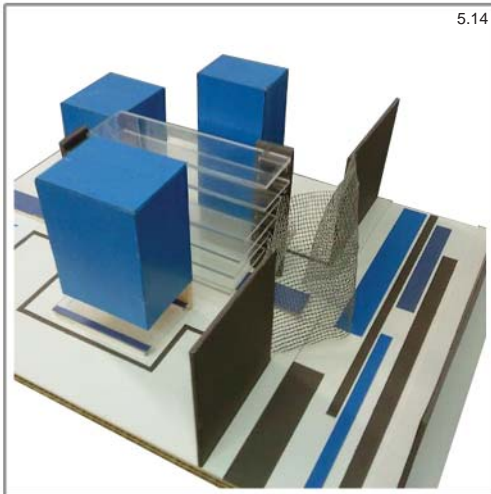


5.09 CONNECTING THE REVEAL AND CIRCULATION





5.10 LEGIBILITY BETWEEN THE LINES  
CONCEPT SKETCH  
5.11 BASIC LEGIBILITY CONCEPT  
MODEL. AERIAL VIEW  
5.12 ELEMENT OF SURPRISE  
5.13 DEVELOPING THE EXPERIENCE  
THROUGH MAXIMUM INTERACTION  
5.14\_ 5.15 BASIC LEGIBILITY CONCEPT  
MODEL. NORTH-EAST\_ SOUTH-WEST



concept as architectural approach

walk along a line, so often near falling

[the everyday] **walks along a line**, and, perhaps, our greatest pleasure is in seeing it **so often near falling**, without being ever actually down (Goldsmith, 1987: 153).

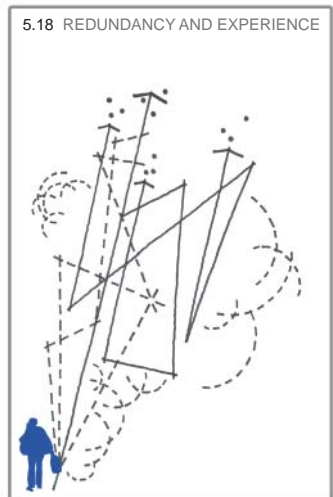
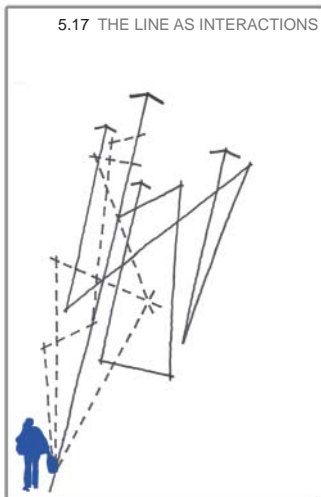
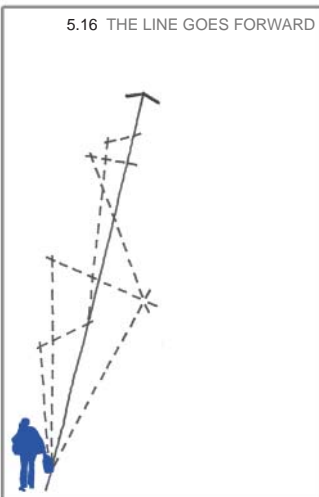
239 Pretorius Street can only become an integrated and valuable city entity as a result of manipulating the legibility in all aspects of everyday interaction. The line becomes the element and destination which will allow for new found understanding and must be investigated through spatial, aesthetic and technical considerations.

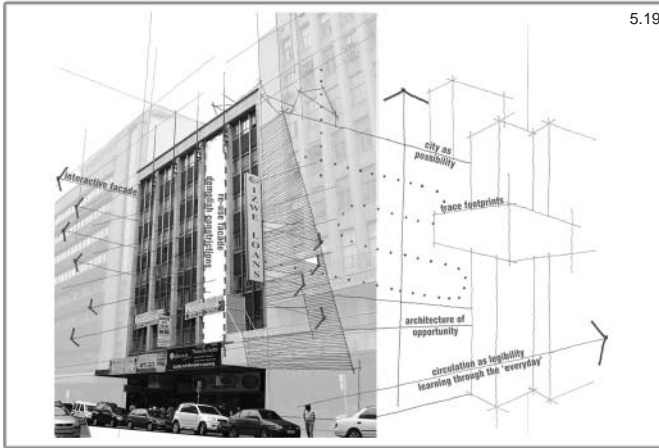
**the line may circle back**

Along the line, legibility must be a developing scenario for the individual, such that despite the route taken, understanding can be nurtured. The line as a walkway can be manipulated in part by the spaces it encounters and thus a programming hierarchy becomes evident. In order for the hierarchy to remain within the public realm, maximum exposure between programmes must be encouraged and maintained. The questioning of spatial dimensions in relation to interaction between individual and the line relates to the phenomenal transparency of the environment and is contextualised by the narrative of the city and intervention of meaning.

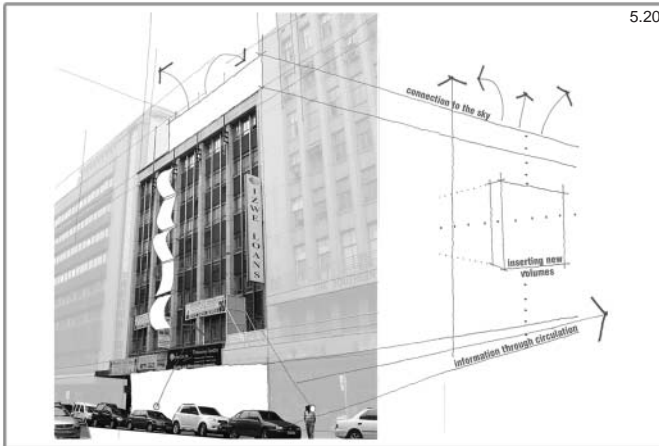
**depending on the location. what experience you feel**

The line develops as a progression, where you can see the path before you and thus expectations build. The architectural response is to support these expectations in terms of the everyday and variations which lead to memorable experience and the element of surprise. The path itself (walk along a line) becomes the experience, influenced by the thresholds, where the path develops legibility of programme, education, literacies and a place within the city. Maximum exposure takes effect in volumetric visibility and variation, the non-prescriptive and enabling environment. An architecture of opportunity. The line continues in section and the chosen route taken, where redundancy creates new experience and new legibility.

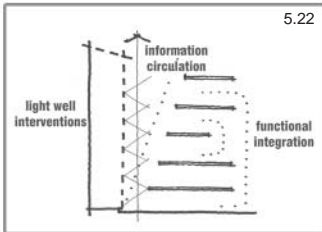




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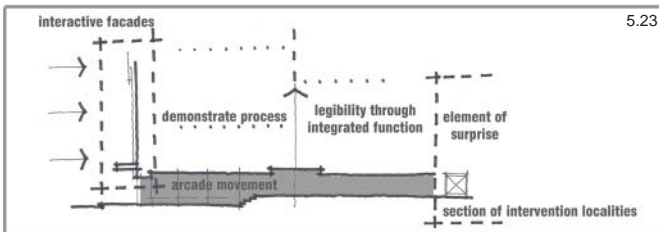


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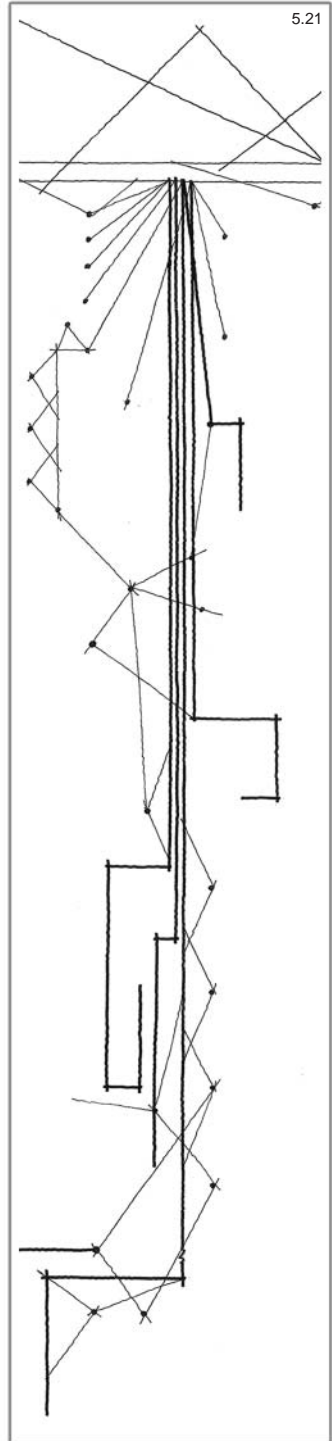


5.22

5.19 EARLY CONCEPT SKETCH. LEGIBILITY THROUGH BOLD INTERVENTION  
5.20 EARLY CONCEPT SKETCH. LEGIBILITY THROUGH CIRCULATION  
5.21 CONCEPT SKETCH. WALK ALONG A LINE  
5.22 SKETCH. VERTICAL LEGIBILITY IN SECTION  
5.23 SKETCH. LEGIBILITY THROUGH THE EVERYDAY



5.23



5.21

concept as architectural approach

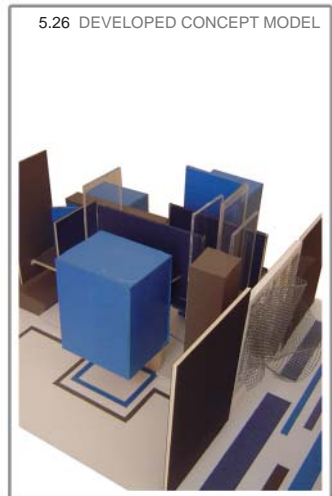
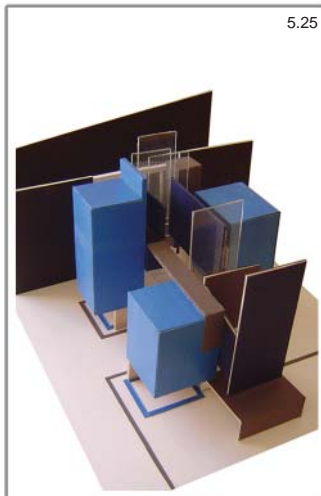
walk along a line, so often near falling

### define the theoretical requirements

The line stems from the city as possibility in its optimism, pressures and interactions. The experience is tempered by the response to the overload and without the element of 'so often near falling' and varying spatial dimensions the temporary takes over. The line acknowledges the everyday, that the intervention may be a fleeting experience within the individual's stressful day, a thorough-fare. Yet the line allows for and encourages adaptation in order to sustain legibility.

### sky. earth. destination experiences

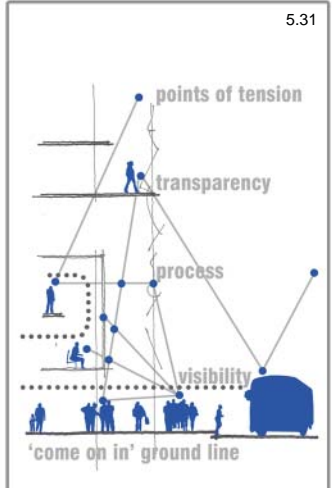
Deriving the form of re-use, exploration and variance is produced in the distinction of new, within the narrative of the city. The line interacts with sky and the canopy (ceiling / service), the earth (floor / level change) and the destination experiences (walls / touchable surfaces / visibility) which influences the legibility of the experience. To walk along a line, so often near falling the legibility of the intervention must produce encounters to avoid the status quo, maximise exposure and grasp the everyday, so that we are never actually down.







5.27 PERCEPTION OF LITERACY  
5.28 PERCEPTION OF LITERACY POST RESEARCH  
5.29 LITERACY AS LEGIBILITY AND PROCESS  
5.30 ARCHITECTURAL LEGIBILITY OF 239 PRETORIUS STREET  
5.31 LEGIBILITY AS AN INTERACTIVE FACADE



conceptual implimentation

The intervention first accepts its position as part of a greater network of movement routes within the city as opposed to a singular destination point. The destination environments within the building, such as the repurposed Brooklyn City College, the resource centre or start-up office incubators, in accordance with 'legibility between the lines' and 'walks along a line, so often near falling' are to integrate as part of the greater movement networks. The experience of walking along a line and the associated and manipulated legibility that is derived responds to the building as a network of through-movement in order to maximise exposure to everyday literacies.

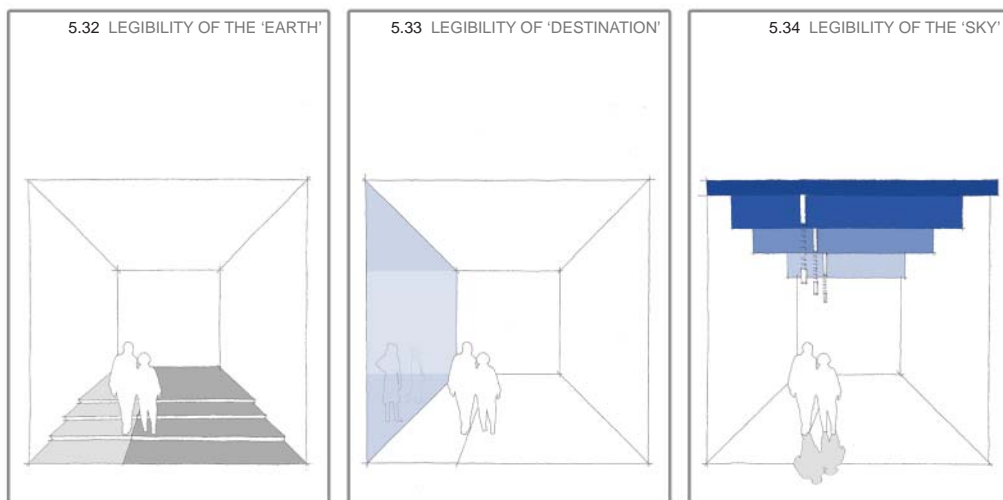
The mundane existing environment of 239 Pretorius Street must be reworked to expose the legibility between the lines. By opening up the building, greater interaction is available on a programmatic and spatial basis, in which to clarify the processes which occur within the inner realms of the block. Connection to the existing networks of movement in the block, allows for the connection to the element of surprise. The space between the bounding lines of 239 Pretorius Street and Polley's Arcade, part of the unfinished arcade, is an example of this surprise. The adaptation of this space, as a consideration of the existing conditions allows for a continuation of the theoretical approaches in revealing a sub-servient environment.

To continue the line and the experiences based on the spontaneous location, a series of new volumes must be inserted into the existing building. A greater sense of legibility, varied spatial dimensions and interaction between the lines is possible. The volumes aim to increase encounters, improve sight lines within the building and develop the spectacular element of appeal for the arcade. The three scales of intervention represent a progression along the route and the connection of legibility within the city as possibility.

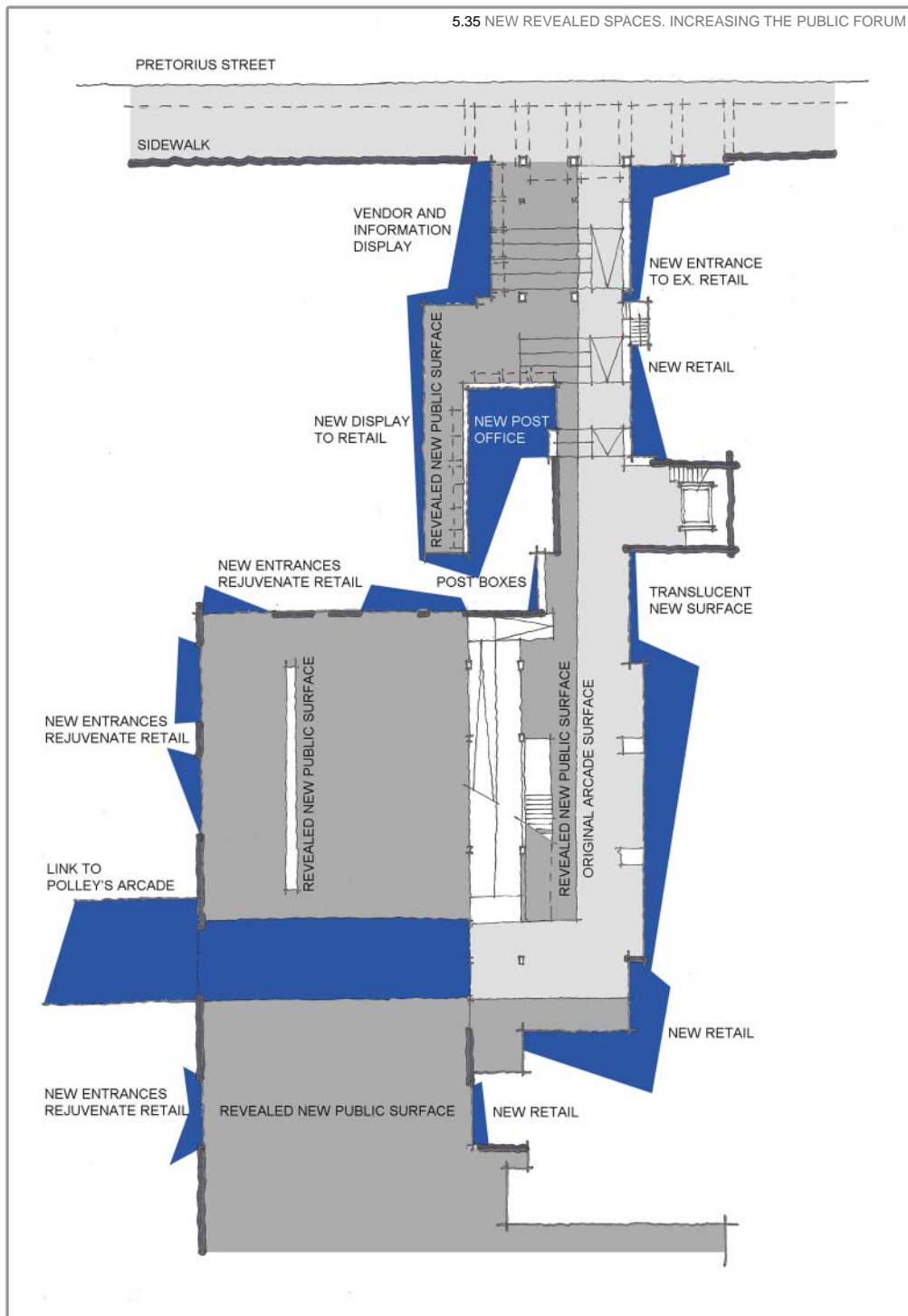
**Public Forum:** A greater reception to the street, announcing the arcade and opposing the urban canyon in order to render the non-prescriptive a reality.

**Resource Volume:** Connects the ground floor and the sky, the public and the office environment, whilst exposing the concealed spaces of the block and the existing through interaction.

**College Volume:** Exposes the inside of the building and its services as distinctive new work as a reminder of the adaptability of the city and tracing of the past meaning.



5.35 NEW REVEALED SPACES. INCREASING THE PUBLIC FORUM



## DESIGN DEVELOPMENT

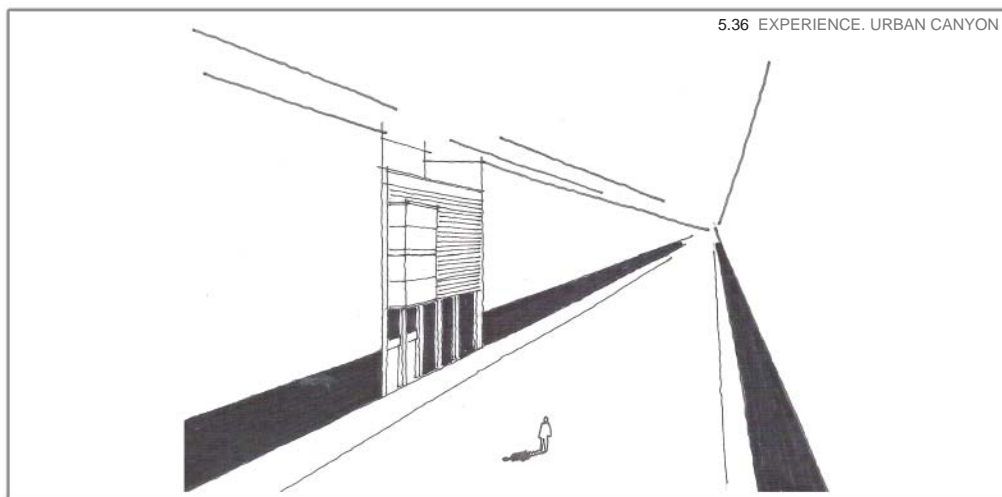
This section is written as an experience of the conceptual approach: to ‘walk along a line...so often near falling’ and to encounter the various legibilities that the intervention reveals. In terms of defining an architecture of opportunity, this section aims to explain the variations, legibilities and ‘stop and stare’ qualities that arise out of the mundane. The theoretical positions of the city as possibility, the overload, the intervention of meaning and adaptation which define the intervention are considered throughout each point of experience.

### Street Approach (facade)

The new facade of 239 Pretorius Street becomes the defining element of the scheme. It articulates the translation of an architecture of opportunity and responds to the contextual conditions of the urban canyon, overload of information and continuation of the city wall narrative. The challenge of the new facade is the legibility of the solution. In order to reveal the meaning of the building and clarify the programs and possibilities within, legibility must address form, transparency and everyday ‘interaction’ which become an ‘everyday’ literacy.

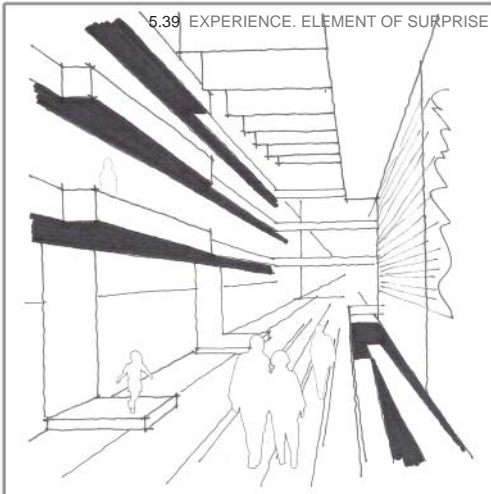
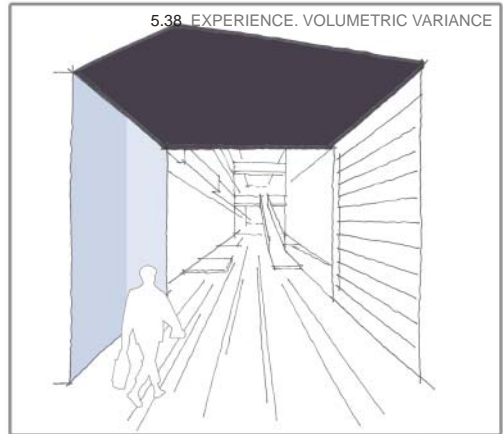
The urban canyon of Pretorius Street is an important informant in the derivation of an appropriate form. A two-dimensional facade which doesn’t challenge the notion of the street and the interaction between users and pedestrians (and vehicles) wouldn’t suggest any opportunity within the new intervention. Accordingly the facade should move in front of and behind the existing line of the facade. As much as the response recognises adaptation, this interplay of a new facade allows for the reveal of new and existing layers of meaning. From a practical perspective, the design requires a negotiation of city air rights in order to protrude into the streetscape, yet remains behind the existing canopy projections and becomes a part of the pedestrian sidewalk canopy system.

The development of a new facade was thoroughly investigated in terms of transparencies, materials and projecting forms. While the aim is to suggest possibility and reveal opportunities, the form needed to reject the existing overload of information within the street’s context. An over complicated form becomes a commodity in itself, competing with the advertising for visual acceptance and attention and accordingly wouldn’t add anything to the existing.



Whilst the facade is a representation of the legibilities and opportunities of the project, it is a single component in the volumetric variance and 'everyday literacy' of the design intervention. The solution therefore needed to be consistent with the language of the existing and the adaptation.

Throughout the facade development it was important to maintain parts of the existing and thus the granite clad, concrete frame consistently remains. The opportunity lies in the positive and negative space and the levels of visual interaction. The 'skyline' above the entablature and the sidewalk (below canopy) are key points of such an interaction and adaptation methodology. As the arcade utilises the middle of five equally sized structural bays, a hierarchy of form developed which separates the facade into a pair of two and three bays (2:3). This announces the potential of through-movement within the intervention and exposure to programmes.



Facade One. The facade is cut back from the original to announce the arcade and re-use the original facade as a solar shield for office spaces. The new volume created forms part of the void to the public forum: the layer between the original and contemporary revealed. The two eastern bays project within the confines of the original structure. New surface treatment is irregularly orientated to maximise north light and connection to street sight lines. (The solution doesn't challenge the existing condition or highlight legibilities.)

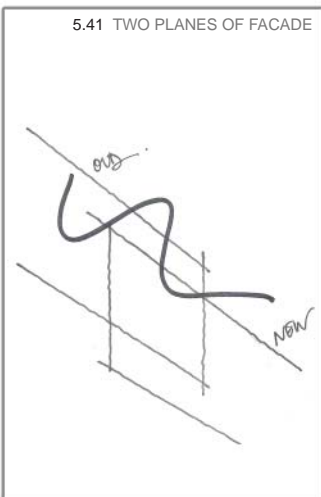
Facade Two. The existing slabs are cut back from the front concrete frame with increasing depth towards the lower floors. Accordingly the new line of the facade would angle to provide solar shading and a legible form as a new intervention. Using a glazing strategy of clear, translucent and opaque glass, the relationship between user and pedestrian is challenged. A veil of large scale glass louvres is added as a new layer to the front of the existing frame. (The solution responds to the negative space but neglects the 'new' layers of meaning in addressing the story of the city.)

Facade Three. The angled and recessed facade is maintained and the form repeated through new projecting elements. The hierarchy of 2:3 bays is continued, with the offices projecting through the existing frame in two parts and retreating in three parts to announce the arcade. The mezzanine and vendor units would appear as the projecting forms. (The solution facilitates difficult junctions between the old and new and doesn't respond to contextual conditions)

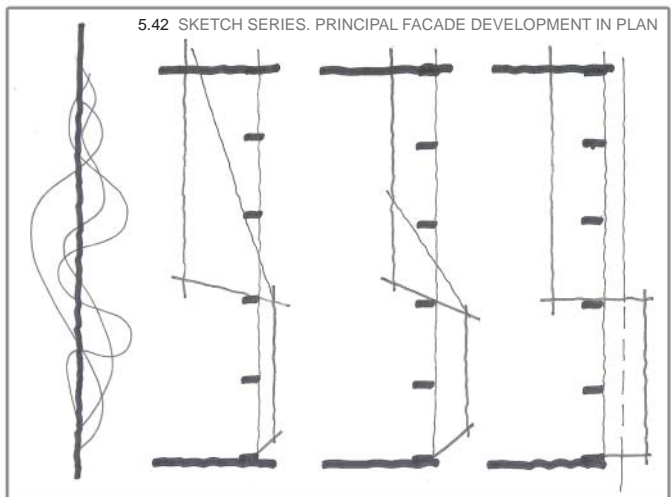
Facade Four and Five. This faceted solution was determined in plan as a response to the urban canyon and aimed to weave the intervention between the existing frames. A successful outcome was that the form projected above the existing entablature, professing a further level of 'freedom' from the existing. The entire facade would be a glazed strategy, using the lines of neighbouring buildings as anchors. (Continuity of this solution with the existing conditions is irregular and the form becomes an unwanted commodity.)

Facade Six. This solution refines the projecting elements and layers of meaning between the existing and contemporary. An over scaled glass louvre veil is applied in front of the existing concrete frame, whilst a four floor glazed box projects to the street. The existing frame acts as as shading to the recessed bays, where the slabs are uniformly cut away to create a new public volume. The cut away line is projected into the 'skyline' as the roof becomes habitable.

5.41 TWO PLANES OF FACADE

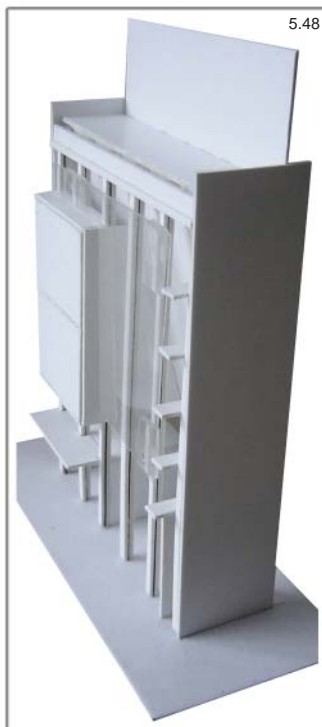
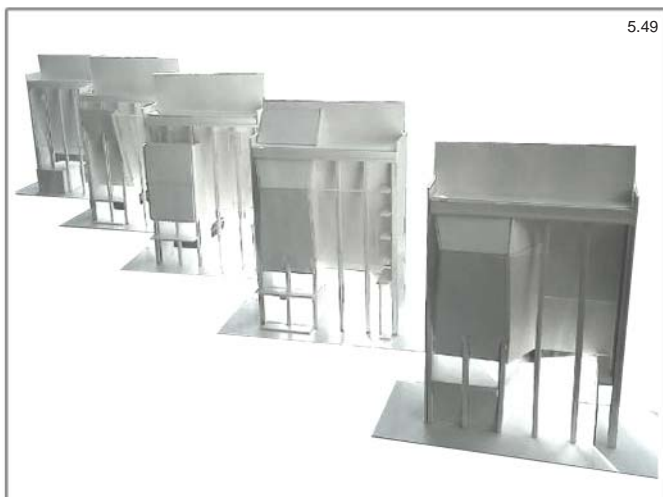


5.42 SKETCH SERIES. PRINCIPAL FACADE DEVELOPMENT IN PLAN





5.43 FACADE EXPLORATION ONE.  
5.44 FACADE EXPLORATION TWO.  
5.45 FACADE EXPLORATION THREE.  
5.46 FACADE EXPLORATION FOUR.  
5.47 FACADE EXPLORATION FIVE.  
5.48 FACADE EXPLORATION SIX.  
SUBSEQUENTLY DEVELOPED.  
5.49 SERIES OF MODELS.



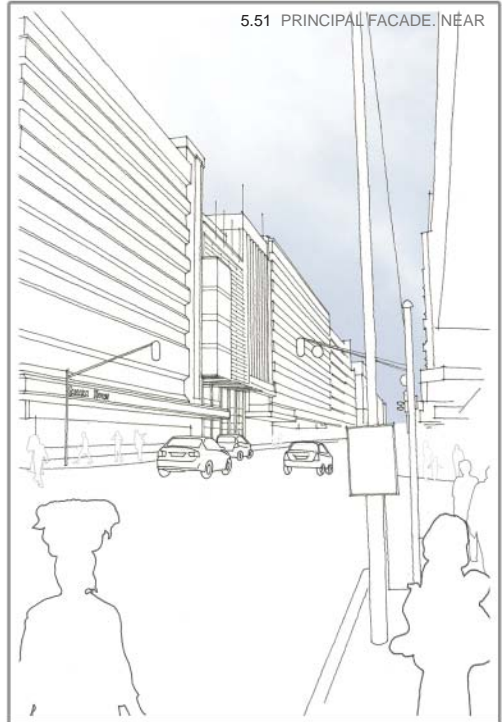
The facade experience manipulates the urban canyon in terms of the existing sheerness of the city wall as well as tracing the past conditions. As an approach, the facade is varied in materiality and form from its neighbours and is considered from numerous perspectives. The facade panels and glazing system of the original building is renewed as an abstraction on the new glass louvre system to be viewed from the easterly approach. The louvres contribute a new visual and intellectual layer to the building where elements of transparency combine old and new. The projecting glazed volume is an important design aspect as it announces the opportunity of 239 Pretorius Street whilst demonstrating the legibility of form, programme and distinctive new work. The volume is double glazed with laminated bamboo louvres within the cavity in order to provide thermal comfort within the office environment. The louvres articulate the volumetric definition of the internal spaces as a representation on the external form. The reflective quality of the surfaces is cognitive of the building's surroundings, whilst the new vertically projecting concrete screen visually connects 239 Pretorius Street to the city wall form of its neighbours.

The adaptation of the facade is evident from the near perspective. The granite cladding of the existing columns is maintained and given priority as a threshold resulting from the new forms and voids created. The signature flagpoles and entablature are also maintained, whereas the existing infill is adapted to suit new conditions. Legibility is revealed through honest connections, an additive approach and transparent surfaces. Balconies project towards the street, the connection of louvres and frames are plainly visible, staircases and circulation are exposed to the pedestrian and the possibility for through-movement revealed as the volume of the public forum is doubled. The process of creating the facade is as much a part of the legibility as the final product, thus opportunity is evoked in every day of construction and accordingly, permeation. To 'walk along a line' is therefore defined by the variation within the context and 'stop and stare' as a result of this variation, where everyday literacies are encountered in the pedestrian experience.

5.50 PRINCIPAL FACADE. APPROACH



5.51 PRINCIPAL FACADE. NEAR







5.52 PRINCIPAL FACADE. ARRIVAL



5.53 PRINCIPAL FACADE. DOUBLE TAKE



5.54 PRINCIPAL FACADE. LAST GLANCE



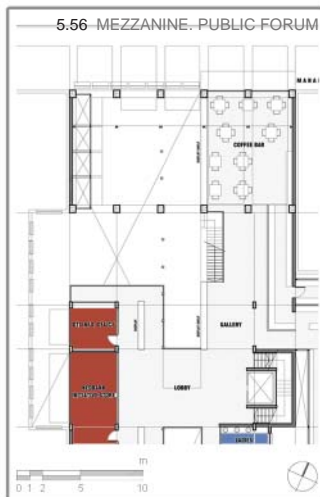
## Public Forum

In the design of the public forum, the aim is to enhance the pedestrian conditions of the sidewalk by the provision of new spaces to sit, trade, interact, talk, peer, walk through and 'stop and stare'. As the infill panels of the façade are removed and new lines constructed, the ground floor façade and retail elements are also adapted. The current retail outlet which is the premises of Izwe Loans is to be removed, providing a new three bay threshold and reception to the arcade. New shopfronts are designed for the eastern retail outlets (SA Cellular). To further enhance the variation in developing a public forum, the existing first floor slab is removed in parts, creating a large double volume space and a new mezzanine level from the original first floor, which opens to the public forum and street below. The existing concrete canopy is removed and a new canopy formed above the new mezzanine level.

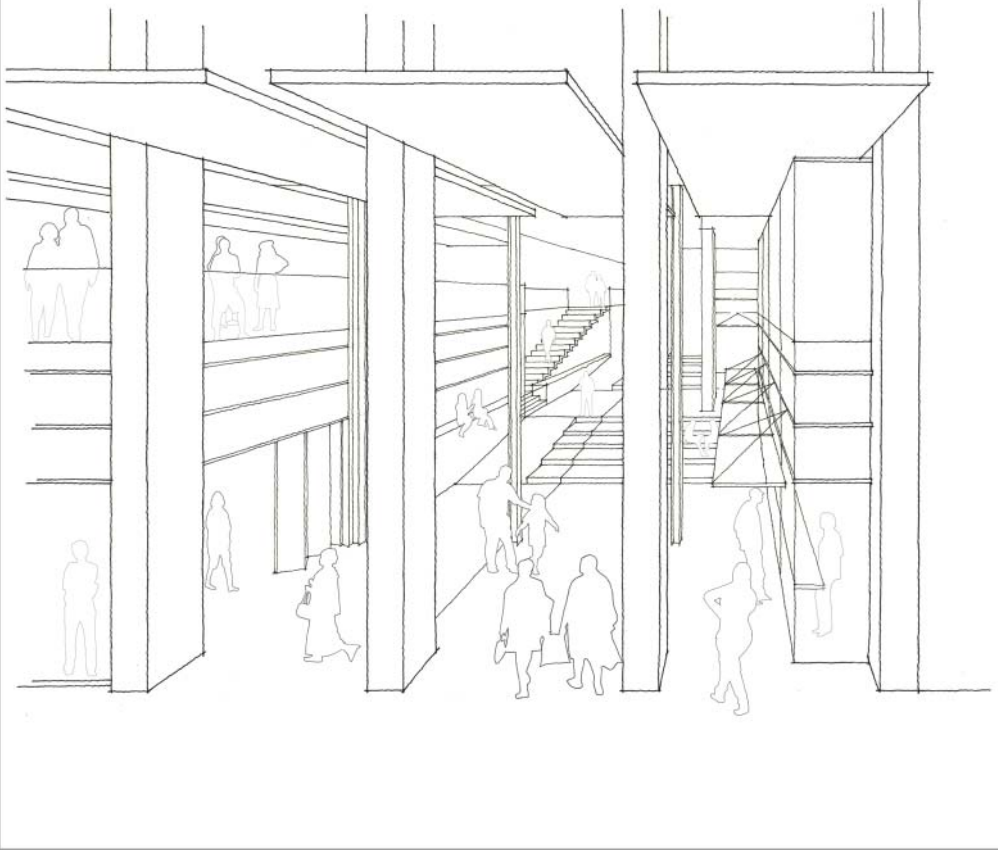
New edges are created as a result of the adaptation. The edge which neighbours the Southern Life Association Building is screened with vendor and information booths which will be highly visible to the pedestrian and vehicular traffic of Pretorius Street. The legibility of a new volume, thoroughfare and programmes is heightened as a result of the adaptation. The booths allow for display and conversation and continue the glazing strategy of the façade above, becoming flexible as a result of timber screens. The edge to the existing retail outlets is opened up, with new access and shopfronts. The threshold is revealed as display and seating 'counters' which are repeated as display units on mezzanine level.

The level change in the existing arcade provided an opportunity for creating a public space. The ramp and stair progression is expanded upon and brought closer to the street. The stairs allow for spontaneous seating, shelter from the street, space to consider the new surroundings and as a place to re-group. In terms of tracing the line of the original arcade, the floor material changes colour, the size of tile is reduced and suspended vertical lighting tubes are fixed to the ceiling in reflection of the original arcade line.

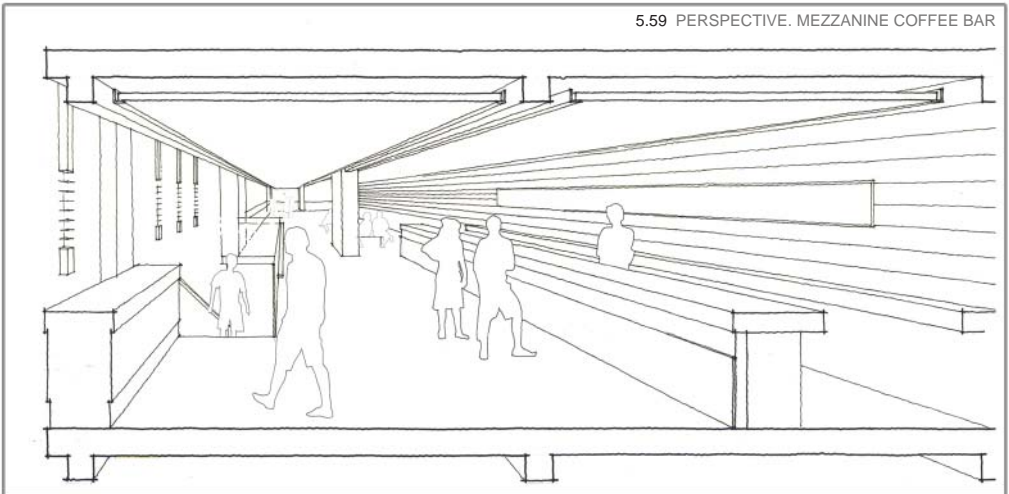
By revealing the inner processes of the block, the intervention exposes the existing lightwells as new public spaces. The first lightwell which is freely encountered is the space between 239 Pretorius and the Southern Life Association Building. The existing environment remains hidden from daily view and houses a fire escape and refuse area, yet the design aims to highlight



5.58 PERSPECTIVE. PUBLIC FORUM FROM STREET



5.59 PERSPECTIVE. MEZZANINE COFFEE BAR



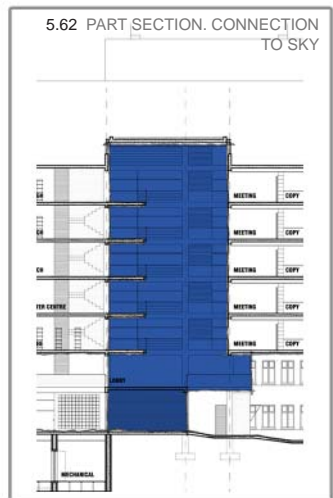
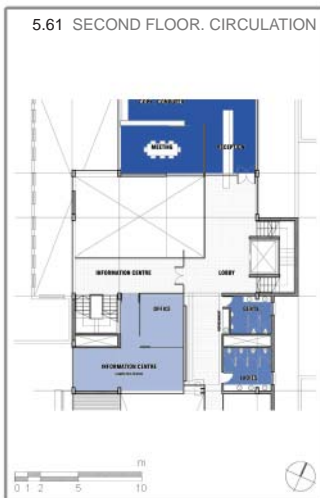
the value of lightwells as a legible element within the city block. The lightwell will be adapted to function as a waiting hall for the new post office, thus exposing the ground floor windows of the Southern Life Association Building to everyday activity, allowing for possible rejuvenation of the retail outlets. The facade of the neighbouring building will be maintained in its current state to reveal the existing conditions and the contrast between the new intervention and the block. This legibility reveals the state of the 'city as possibility', where meaningful interventions are informed by everyday experience as opposed to temporary experience.

The second lightwell which is revealed as part of the design intervention is accessed on the mezzanine level and is the courtyard between 239 Pretorius Street and Manaka House. It serves as a semi-public space for the users of both buildings and a spill out space from the coffee bar and bookstore. The new intervention which occupies part of the existing lightwell is constructed from prefabricated steel members with lightweight cladding and wall systems to ensure the adaptability of the space. The coffee bar is a public entity which overlooks the public forum and the street and is easily accessible to the rest of the building. It provides gallery space for temporary display as well as a redundant point of circulation and phenomenal transparency. An extended counter serves as the permanent feature within the space and the ceiling panels extend to become the external sidewalk canopy.

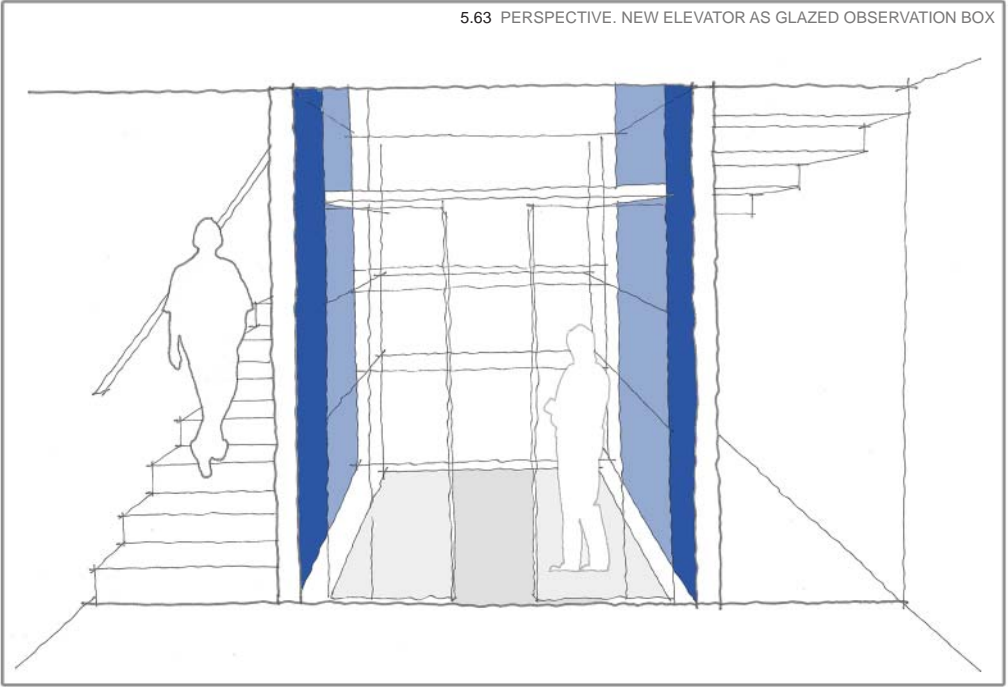
### Circulation Point and Connection to the Sky

The only point along the route through the building where the existing first floor slab remains is at the principal lobby. In continuing the volumetric variation as the experience, the stairs and elevator themselves are instead manipulated. The original elevator is replaced within the lift shaft with a new 'glazed box' which is used to emphasize the hierarchy in the learning process.

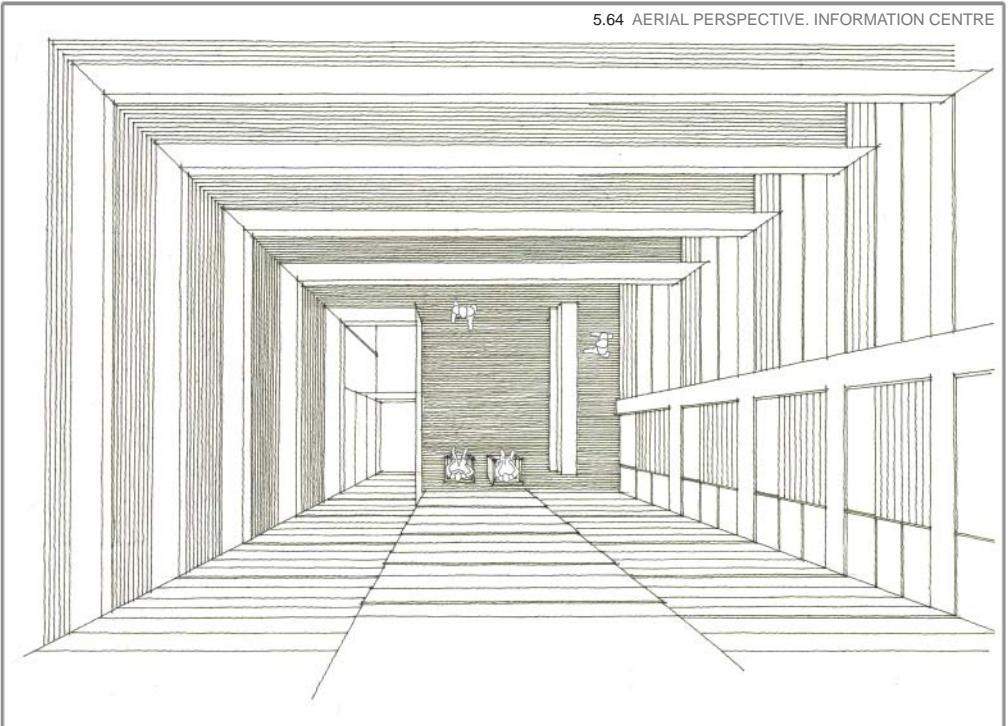
In consideration of the feasibility of the arcade, a visual connection as a thorough-fare and a connection to the sky are required, therefore the sightlines and lighting conditions through the arcade become considered. The series of new volumes which reveal both the sky and facades for improved natural lighting are supported by the sightlines. The pedestrian on the sidewalk is able to see right through the building, this simplistic legibility informs the user in terms of security and that the arcade is connected beyond this building.



5.63 PERSPECTIVE. NEW ELEVATOR AS GLAZED OBSERVATION BOX



5.64 AERIAL PERSPECTIVE. INFORMATION CENTRE



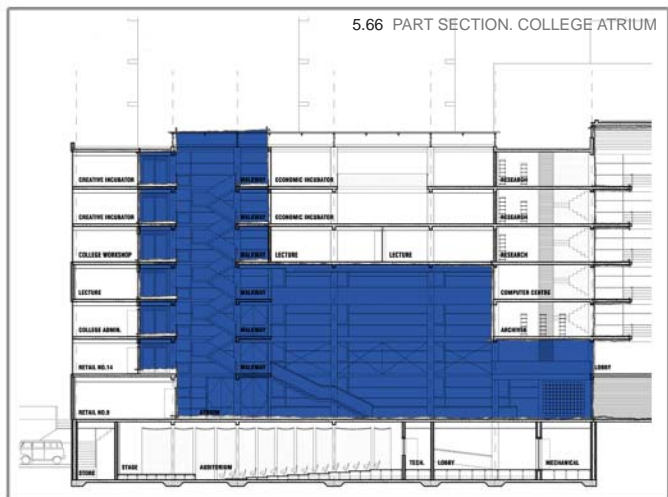
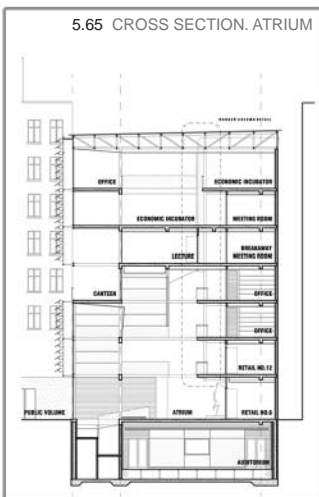
As a result of the relative constriction encountered in the lobby spaces, the experience continues to reveal a connection to the sky. A new volume is inserted the full height of the existing building. Visually accessible from the ground floor arcade, the volume becomes the void between the business incubators and the information centre. Enhancing the lighting qualities within the building and the interaction between programmes, the new void reveals the existing building to the sky.

Circulation within the new intervention is also an adaptation, where corridors aim to reveal the legibilities in terms of distinctive new work, exposing the user to new ducts, programmes, surfaces, walls, openings and the traced elements of the original building. There are two primary circulation cores which serve the full verticality of the building. Programme usage is spread across floors which encourages vertical movement and maximum exposure to new design interventions. The series of new volumes within the building continues the volumetric variance of space regardless of which floor the user is moving along.

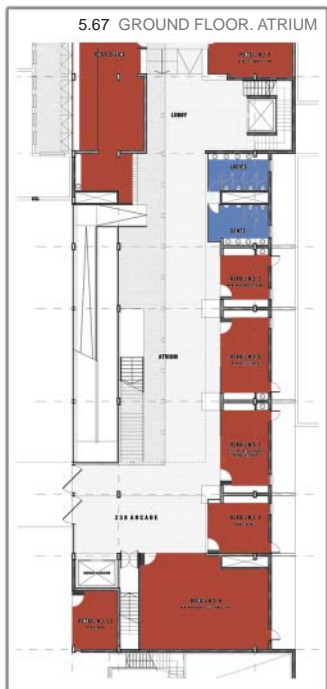
### College Atrium

To improve the quality of space for the offices and to define the volumetric variation, portions of the existing slabs and beams are removed. The result is a four storey volume which allows for the improvement of the adjoining spaces through ventilation and lighting strategies. The atrium opens out to the west, the open lot and unfinished portion of the arcade network within the block. The atrium traces the lines of the original arcade and maximises exposure to the programmes of the block. Harnessing the element of surprise as part of the conceptual intention, the threshold between internal atrium and external courtyard is refined. Continuing the language of the front facade, with layers of transparencies (louvres and glazing variations) the legibility of the atrium is developed as a centre point, on to which your journey continues. The legibility of distinctive new structure, wet cores, circulation, retail outlets versus offices, openings and systems are all considered.

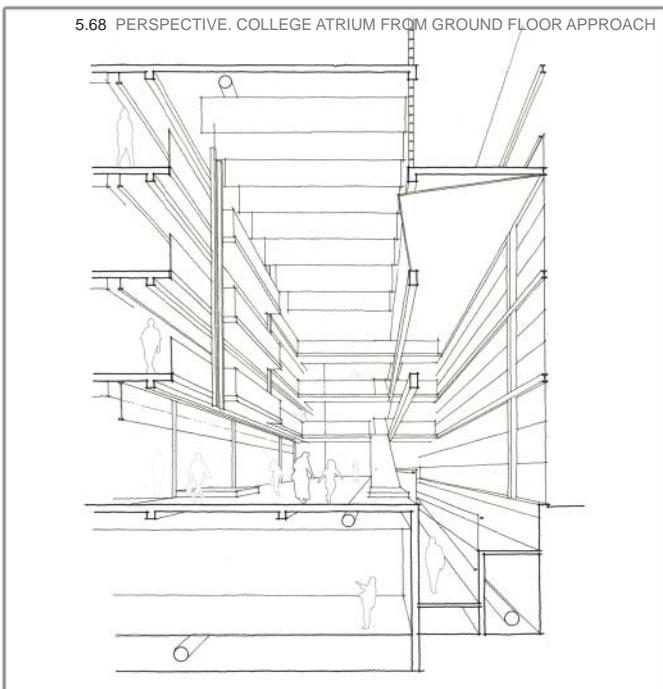
The new suspended column system and 'balcony' circulation routes animate the space, while the conceptual reference to 'sky, earth and destination experiences' is highlighted within the space. The 'sky' becomes a legibility of a reconsidered ceiling. The ducts and exhausts from the new ventilation system will be exposed between a suspended coloured banner system. The



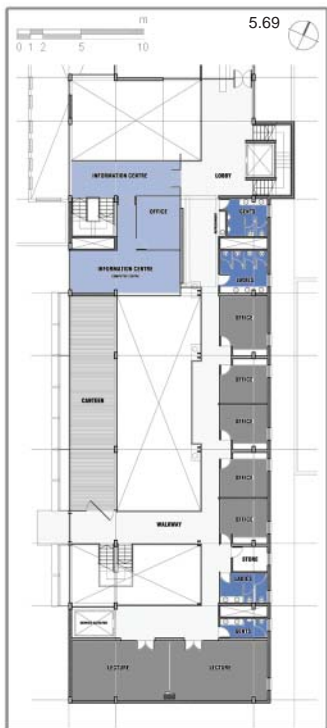
5.67 GROUND FLOOR. ATRIUM



5.68 PERSPECTIVE. COLLEGE ATRIUM FROM GROUND FLOOR APPROACH

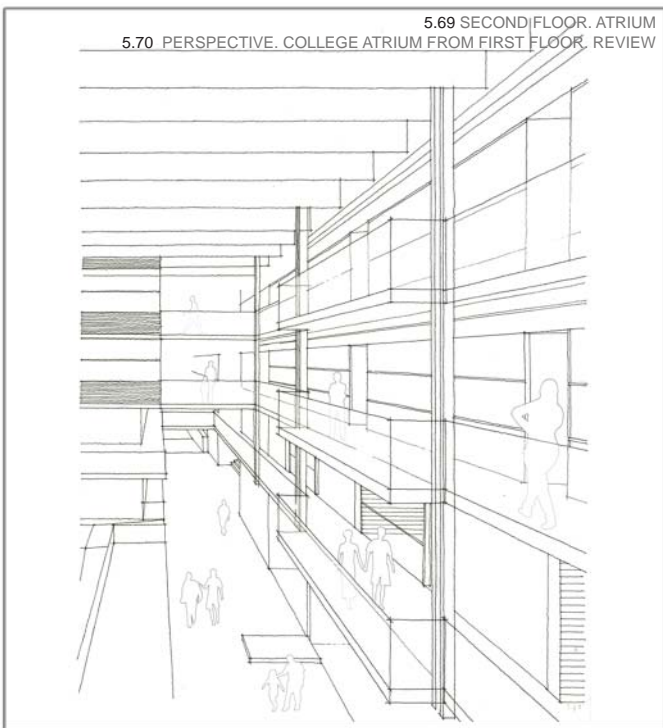


5.69



5.69 SECOND FLOOR. ATRIUM

5.70 PERSPECTIVE. COLLEGE ATRIUM FROM FIRST FLOOR, REVIEW

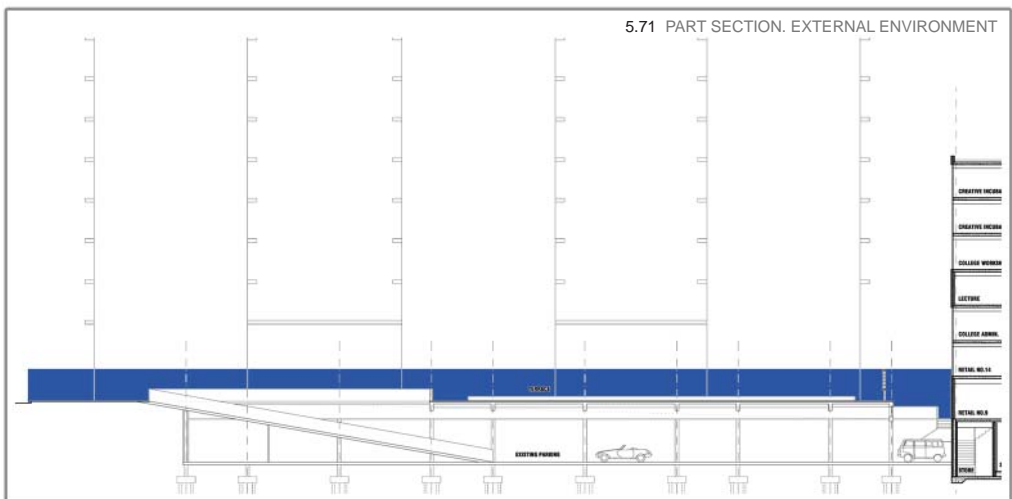


'earth' enforces the legibility of the lines of the original arcade through manipulation of floor finish and floor levels. In announcing vertical circulation of stairs upwards and a ramp downward as well as the threshold to the external connection the possibility is defined underfoot. The 'destination experiences' are the perspectives and new viewpoints, where exposure to programme and new intervention is maximised and phenomenal transparencies revealed. The natural lighting conditions as a result of the louvres, screens and canteen slab shading combined with the 'eyes on the arcade' influence the experience. In the economical intervention of the new volumes an architecture of opportunity is revealed, where the everyday experience is constantly changing. The flâneur encounters the office worker, shopper and student all within the same space engaged in a variety of activities to demonstrate the evolving nature of the context.

### External Environment and the Southern Site

The open site which incorporates the unfinished portion of the arcade network becomes part of the pedestrian network. As the shopper continues from 239 Pretorius Street to Polley's Arcade, this open site continues the volumetric variance and the element of surprise. However the ground floor of the surrounding buildings needs to be activated. The existing conditions all contain retail spaces which don't open up to the site. The intervention proposes that the ground floor is adapted to match the language of the adapted 239 Pretorius Street. The floor surface is to be sloped to fall to the existing drains and the arcade connection treated in a different finish. Opportunities will be presented in the manner of use: as a thorough-fare, a place to continue shopping in a varied environment, to stop and stare, to wait for a lecture and to step outside – to surprising calm within the density of the city.

The open site continues to Schoeman Street and visually terminates in the historic St. Alban's Church. The design again responds to the existing conditions, aiming to trace the opportunities and add new layers of meaning to the site. To indicate the continuation of the arcade as a movement network, the design proposes links to Schoeman Street and the neighbouring buildings. A row of trees are planted longitudinally and together with the adapted lightwells reveal the grid line and existence of the parking garage below. A new white rough textured pre-cast concrete panel raised within a steel frame runs the length of the western edge of the site. This identifies the opportunity which lies at either end of the screen whilst softening the hard edge of the Wachthuis. The existing terrace on the site is used as a point of calm within the busy city block.

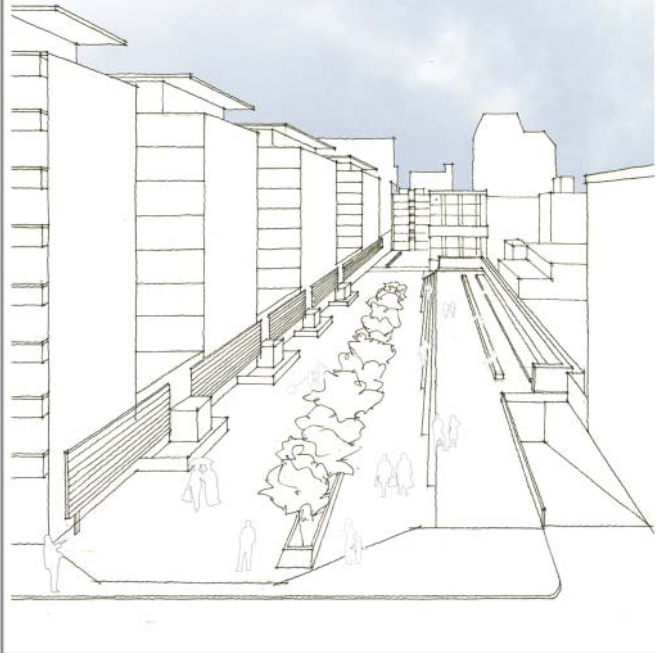




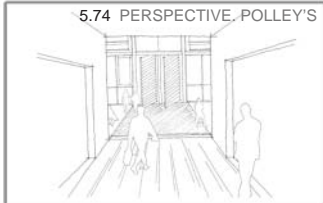
5.72 GROUND FLOOR. EXTERNAL ENVIRONMENT



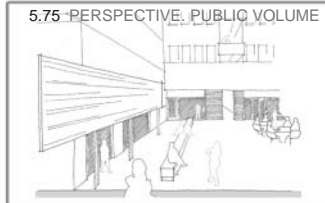
5.73 PERSPECTIVE. EXTERNAL ENVIRONMENT . FROM SCHOEMAN STREET



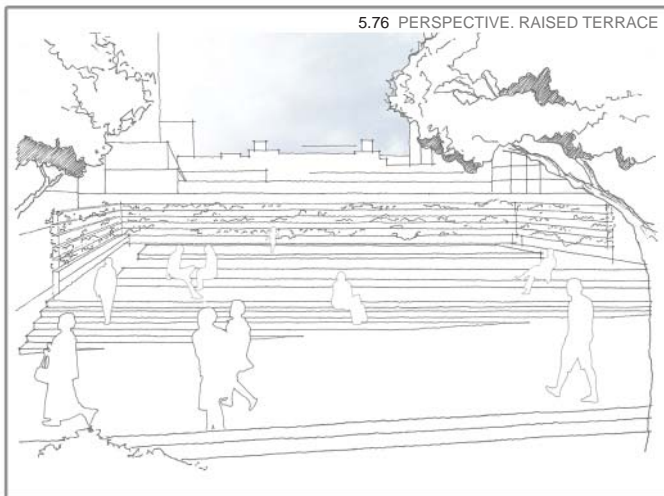
5.74 PERSPECTIVE. POLLEY'S



5.75 PERSPECTIVE. PUBLIC VOLUME



5.76 PERSPECTIVE. RAISED TERRACE



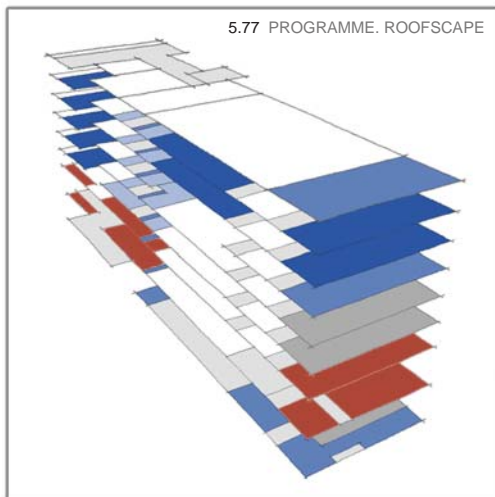
Ample seating on new polished concrete benches and the stairs to the raked thorough-fare allow people to watch the passersby. The eastern edge of the site is softened with a living wall system to define the slower paced space and vary the conditions of the everyday experience.

## Roofscape

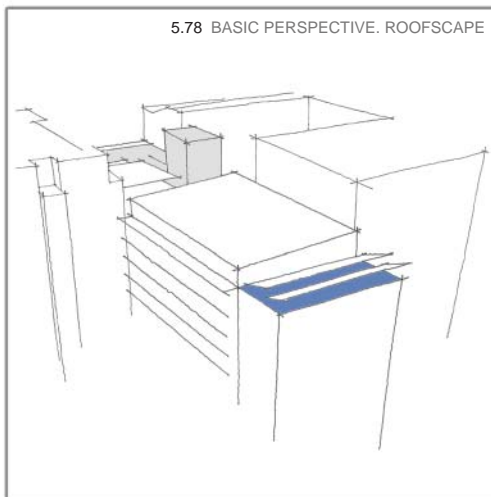
An architecture of opportunity is considered within this fourth dimension of the building. The existing conditions present an accessible but stagnant roofscape. The potential to harness rain-water and solar energy for the various new systems is invaluable and the legibility is prompted by revealing the roof as part of the building's experience.

In response to the new volumes within the building, the roofs are adapted and new forms added so that natural lighting is given priority and the building is sufficiently sealed. Overlooking the streetscape a new roof terrace for business functions is designed. With a window to the city, looking through the structure which supports the new vertically projecting white precast concrete panel screen, the terrace reveals the possibility of using a city building in its entirety. The legibility of vertical circulation within the building is expressed as the lift core is extended to provide roof access. This 'tower' develops the skyline for the courtyard of Manaka House and becomes a platform from which users of the 239 Pretorius Street roof will be able to see the everyday processes of the building. These include the phases of photo-voltaics and the new lightweight roof under which the office environment and college atrium are revealed. The roofscape continues the concept of to 'walk along a line' by evoking practical adaptation, an architectural literacy and legibility to expose the distinctive new work within another functional plane of intervention.

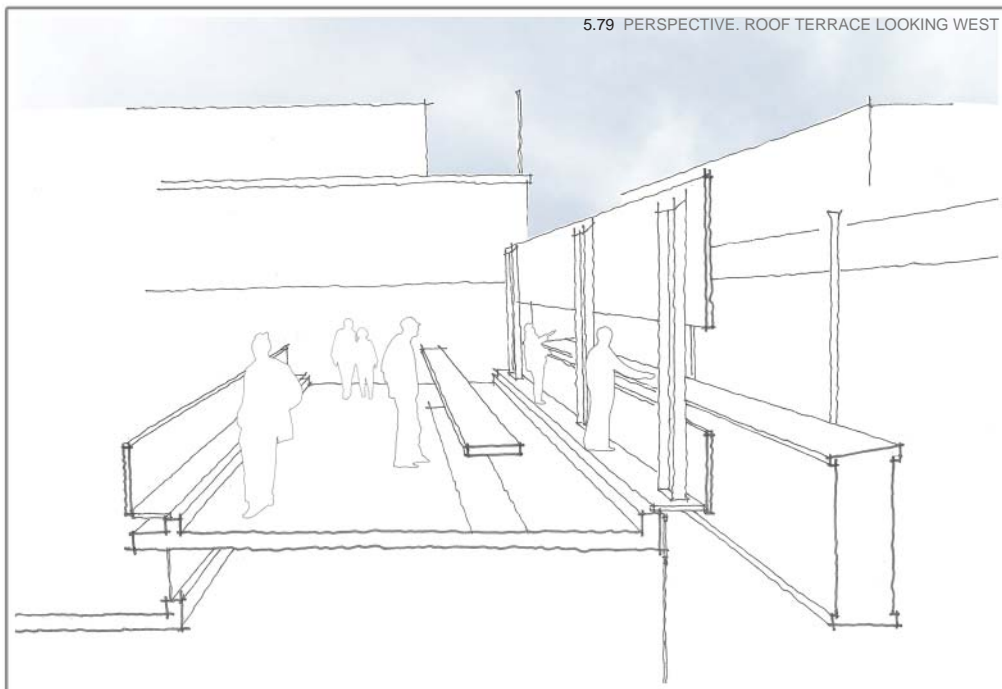
5.77 PROGRAMME. ROOFSCAPE



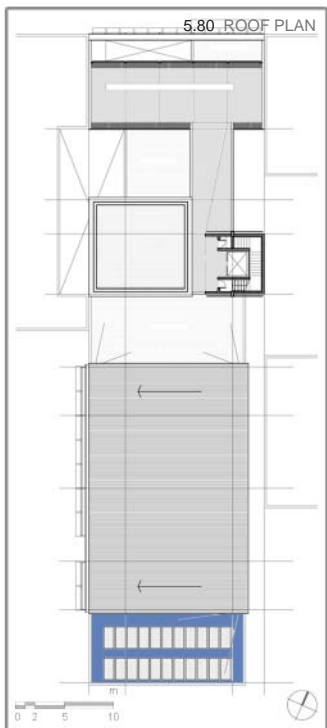
5.78 BASIC PERSPECTIVE. ROOFSCAPE



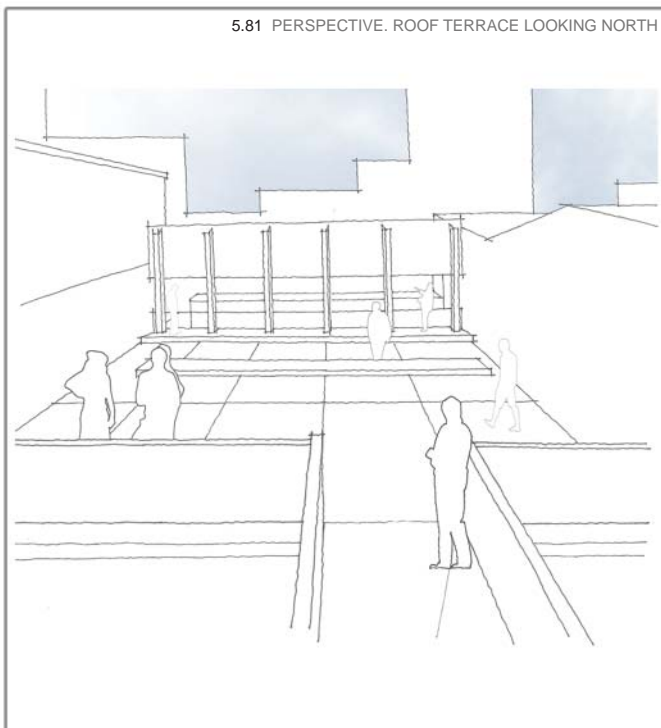
5.79 PERSPECTIVE. ROOF TERRACE LOOKING WEST



5.80 ROOF PLAN



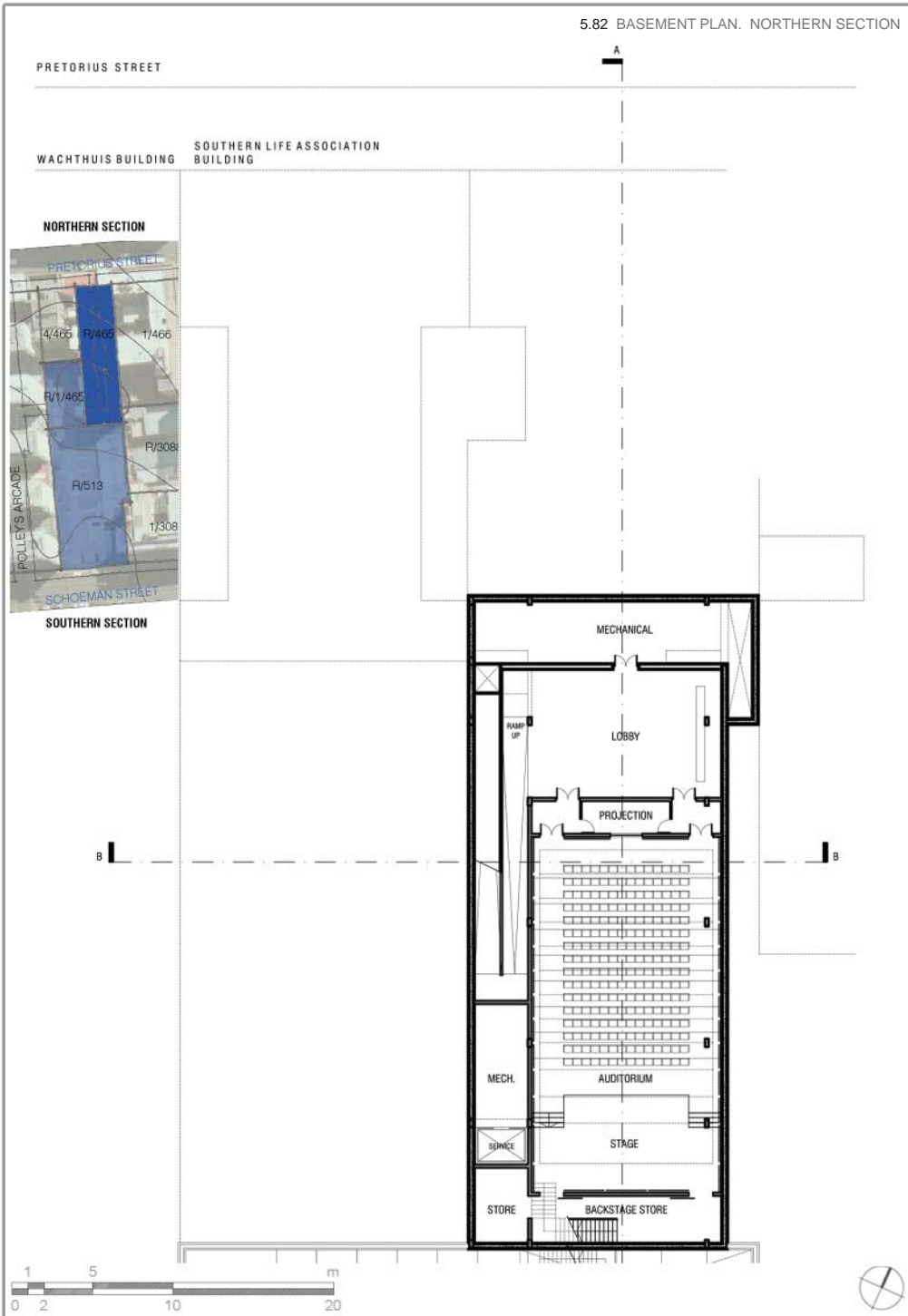
5.81 PERSPECTIVE. ROOF TERRACE LOOKING NORTH

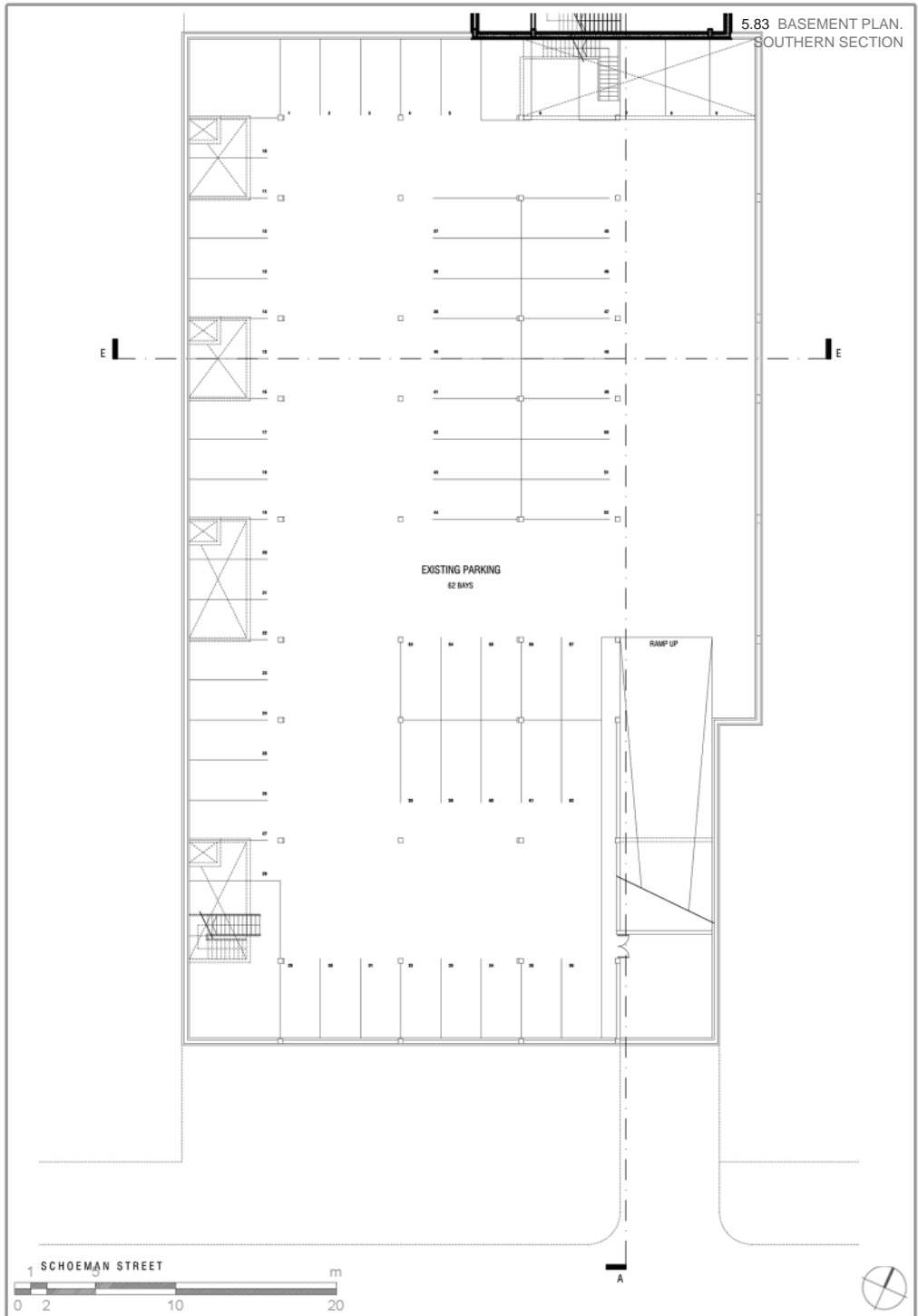




INTERVENTION: PLANS

5.82 BASEMENT PLAN. NORTHERN SECTION







PRETORIUS STREET

5.84 GROUND FLOOR PLAN.  
NORTHERN SECTION

WACHTHUIS BUILDING SOUTHERN LIFE ASSOCIATION BUILDING

MANAKA HOUSE

NORTHERN SECTION

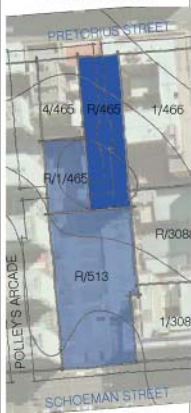
COFFEE PALACE

CASH CRUSADERS

VENDORS

RETAIL 1

RETAIL 2



SOUTHERN SECTION

COFFEE PALACE

CASH CRUSADERS

VENDORS

RETAIL 1

RETAIL 2

HALL

RETAIL NO. 3

RETAIL NO. 4

POST OFFICE

RETAIL NO. 5

RETAIL NO. 6

LOBBY

RETAIL NO. 7

RETAIL NO. 8

LADIES

GENTS

RETAIL NO. 9

RETAIL NO. 10

RETAIL NO. 11

RETAIL NO. 12

RETAIL NO. 13

RETAIL NO. 14

RETAIL NO. 15

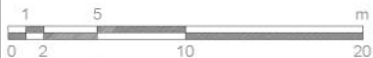
POLLEY'S ARCADE

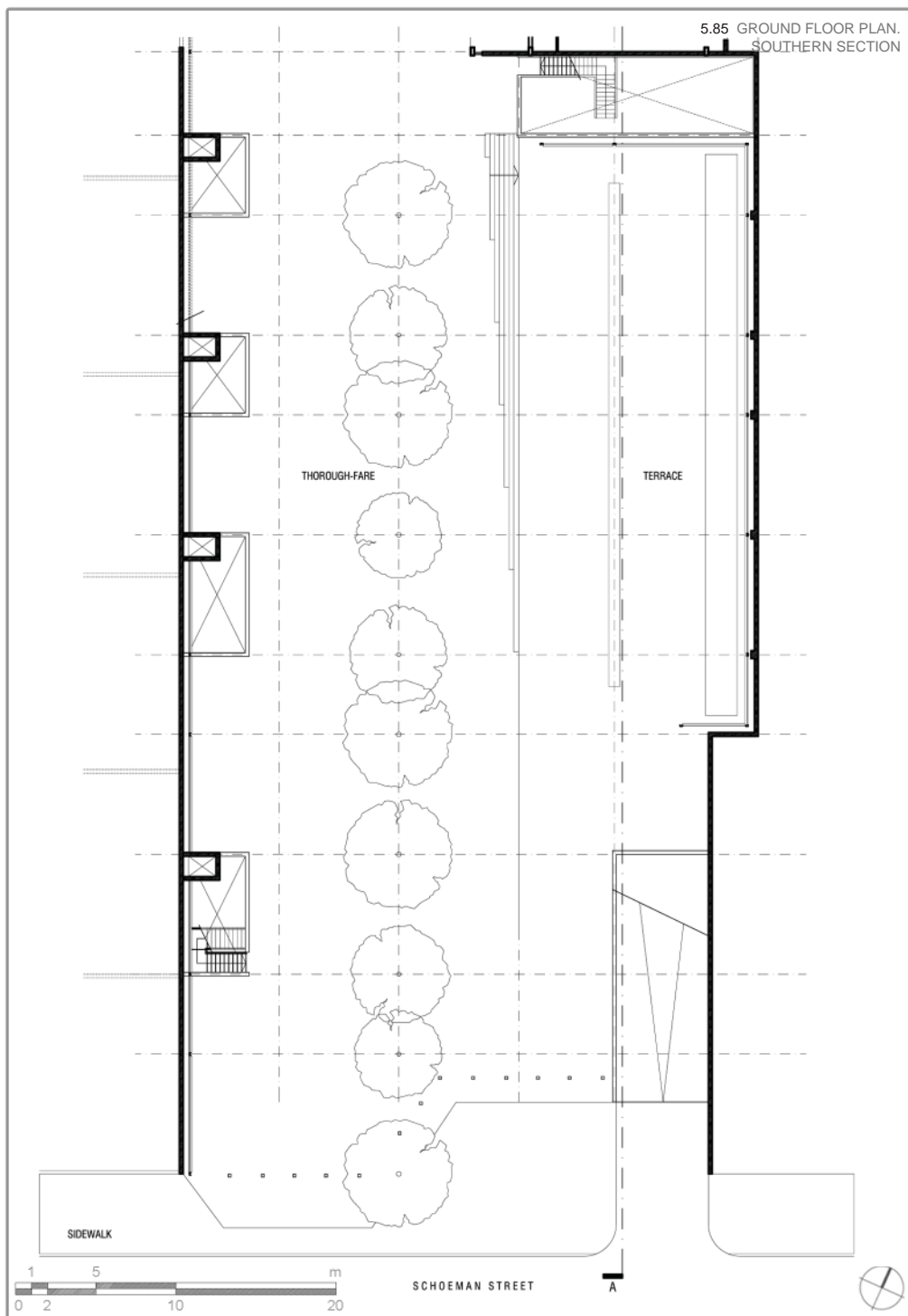
PUBLIC VOLUME

239 ARCADE

RETAIL NO. 16

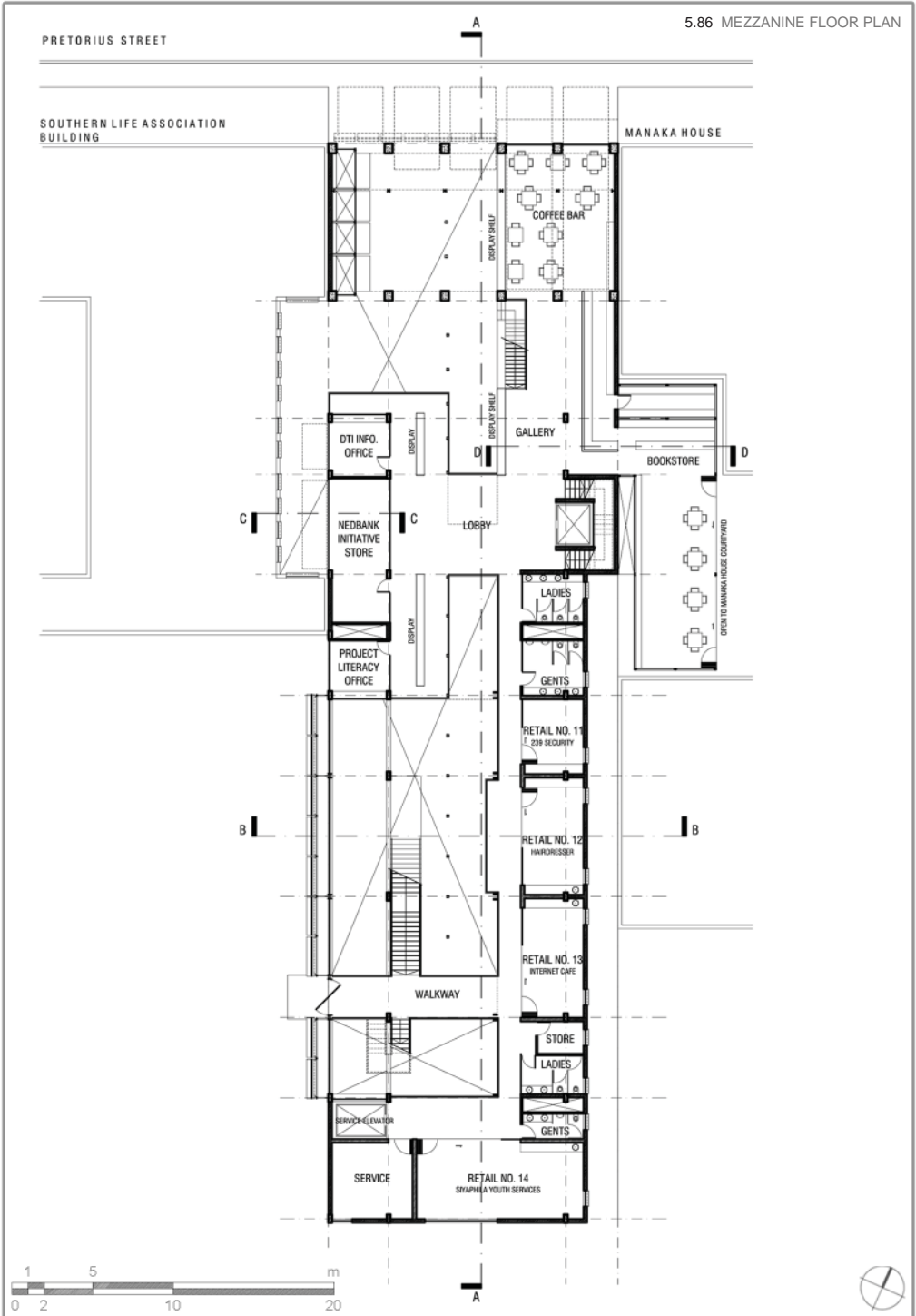
RETAIL NO. 17







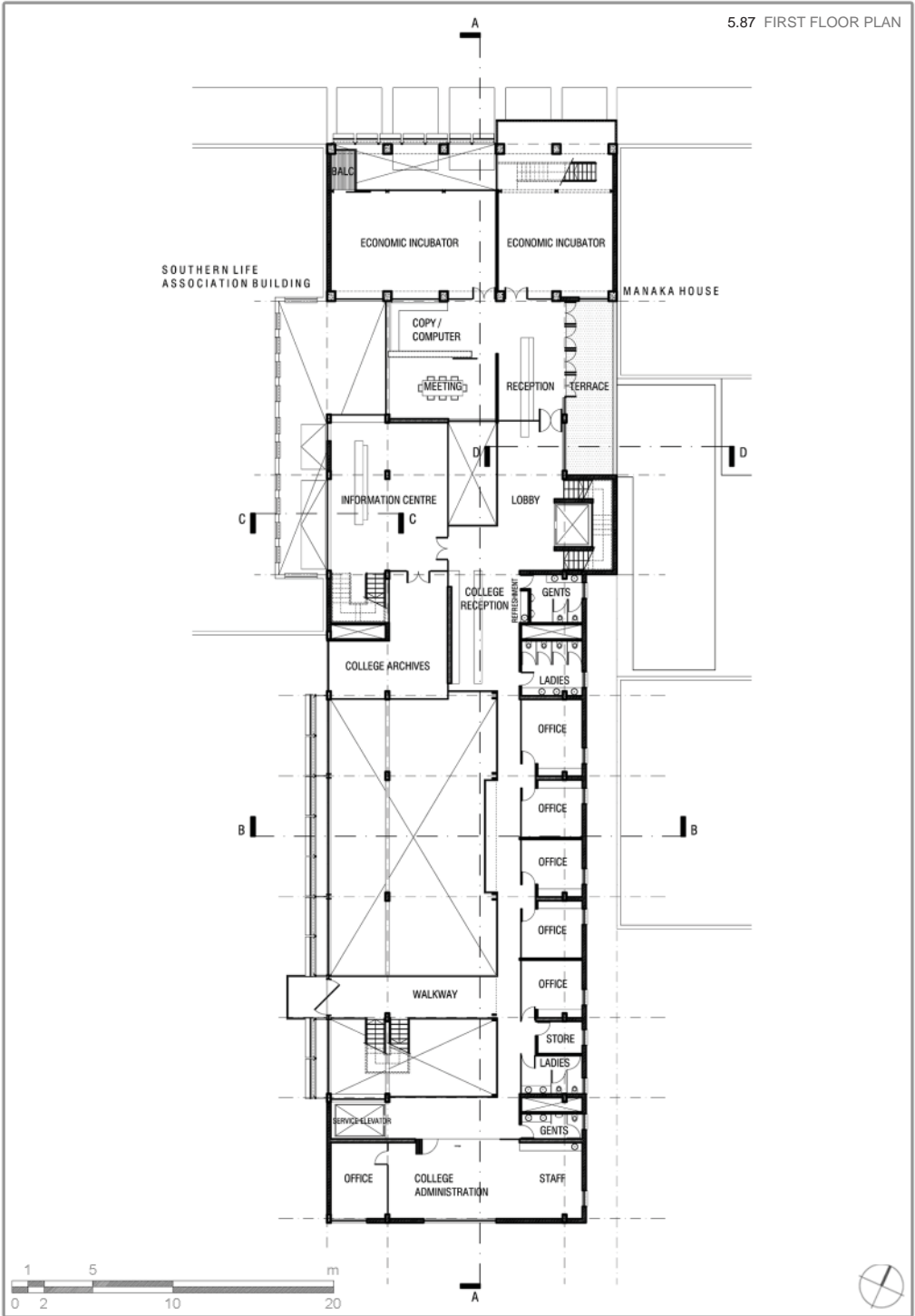
5.86 MEZZANINE FLOOR PLAN





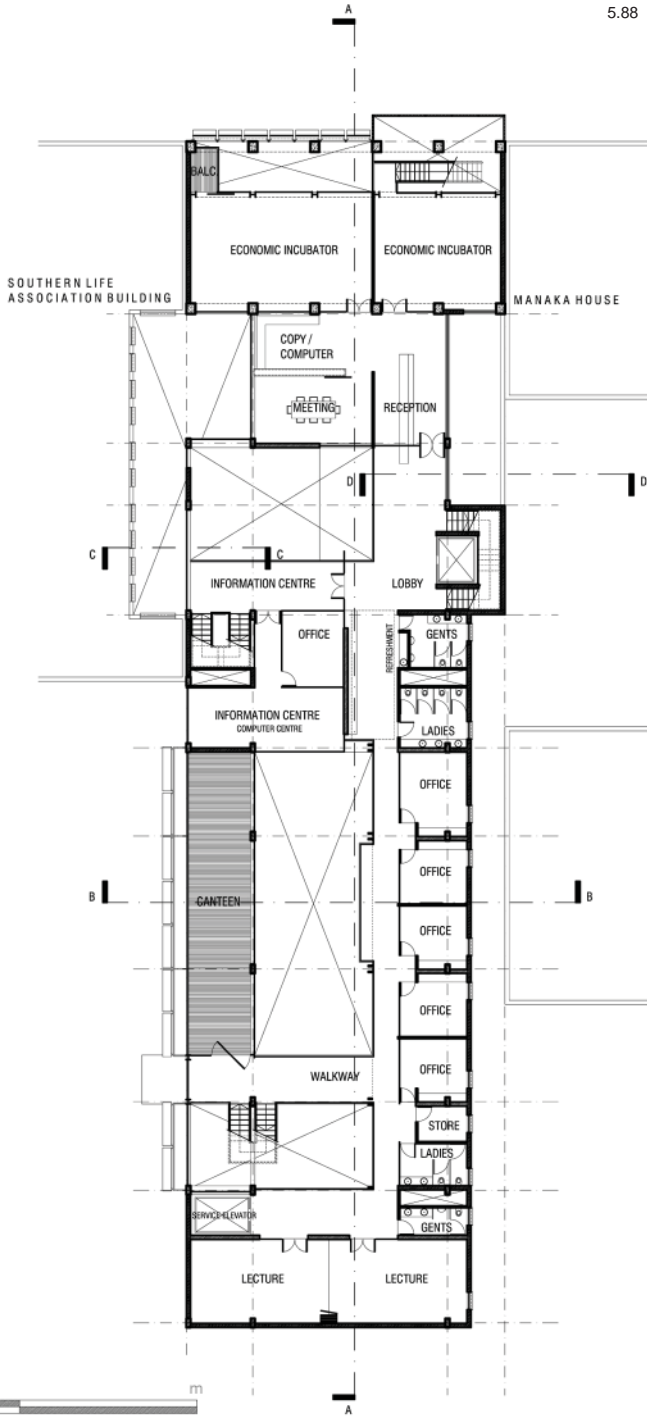


5.87 FIRST FLOOR PLAN



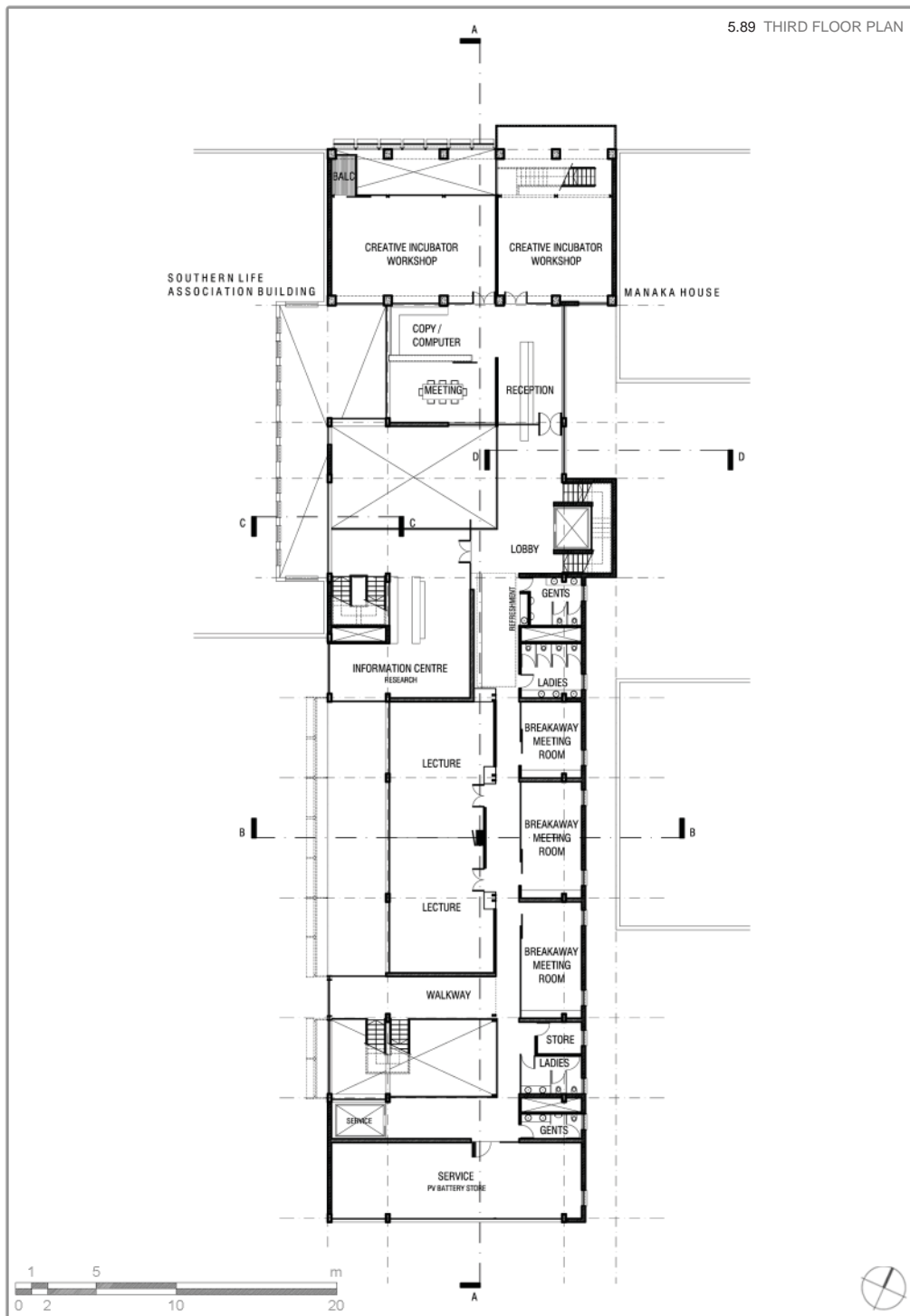


5.88 SECOND FLOOR PLAN



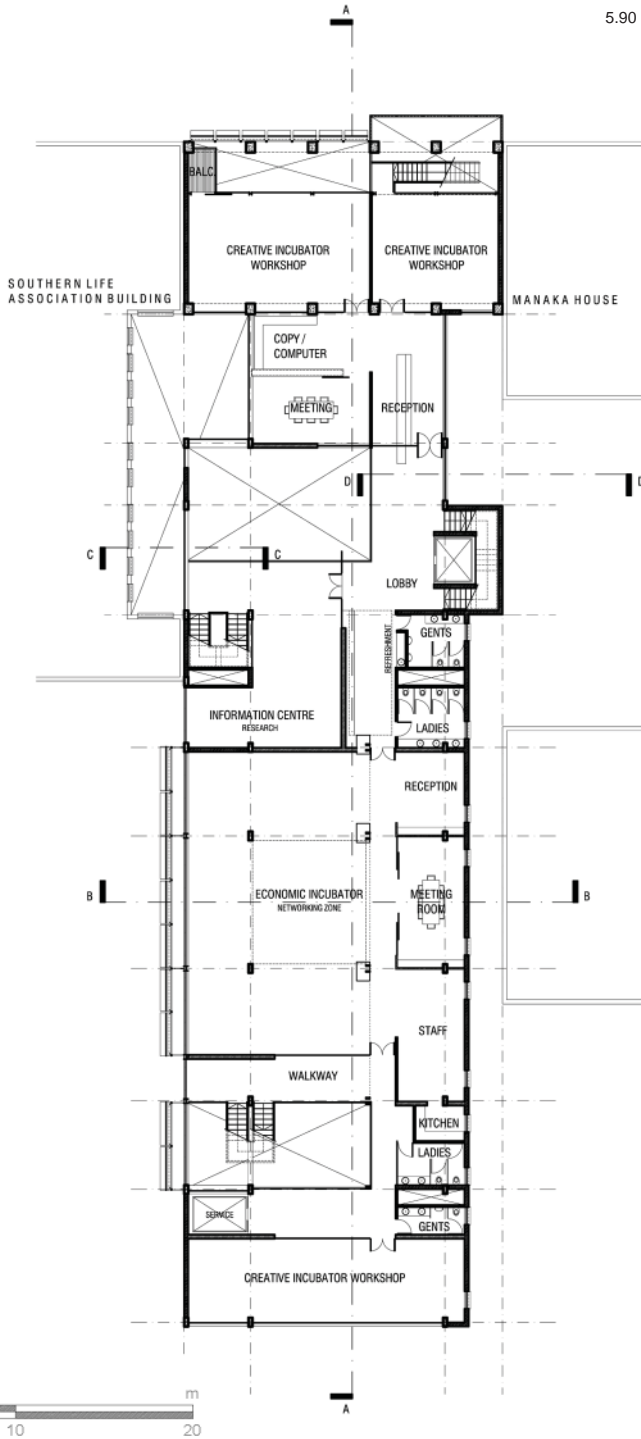


5.89 THIRD FLOOR PLAN



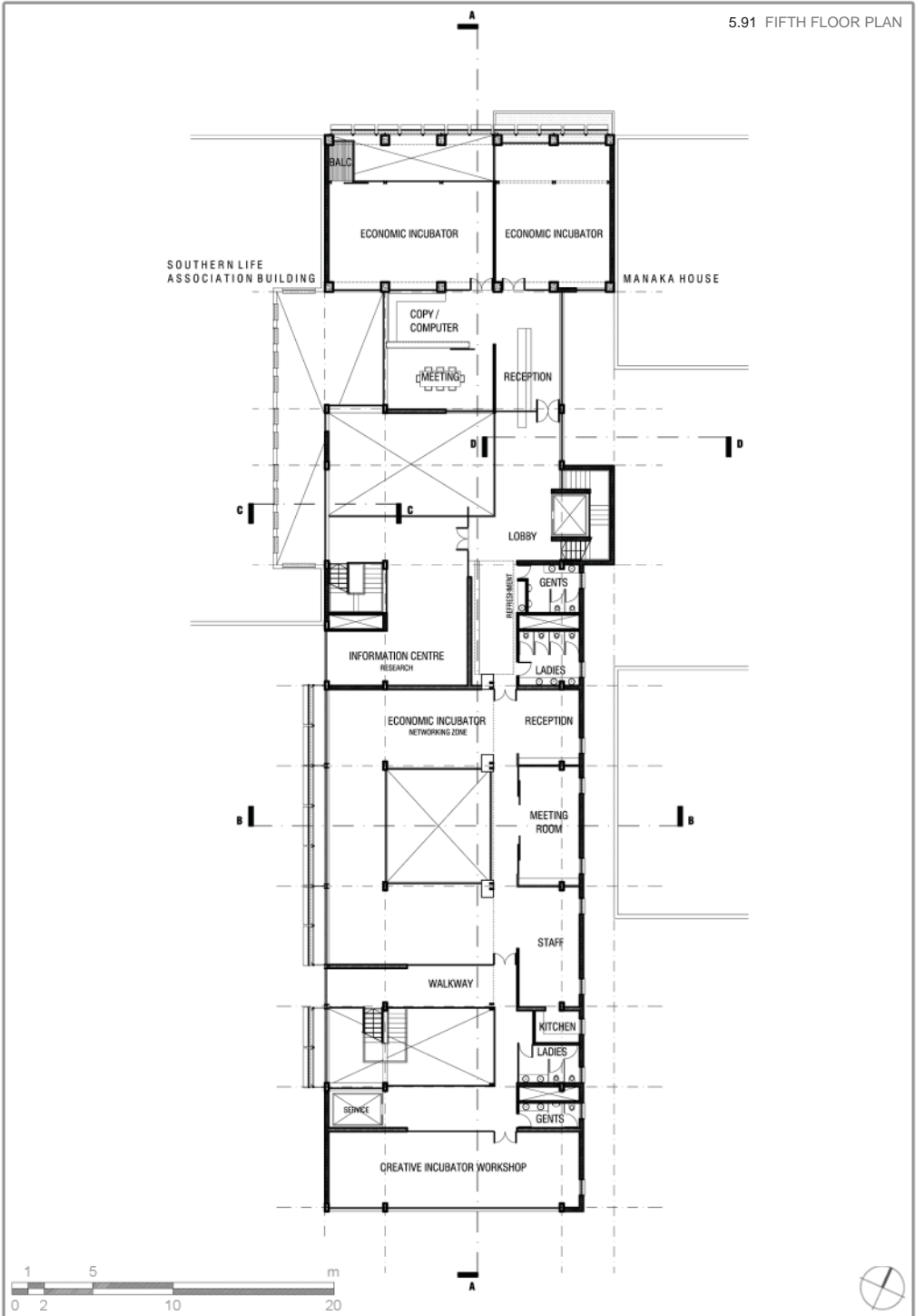


5.90 FOURTH FLOOR PLAN



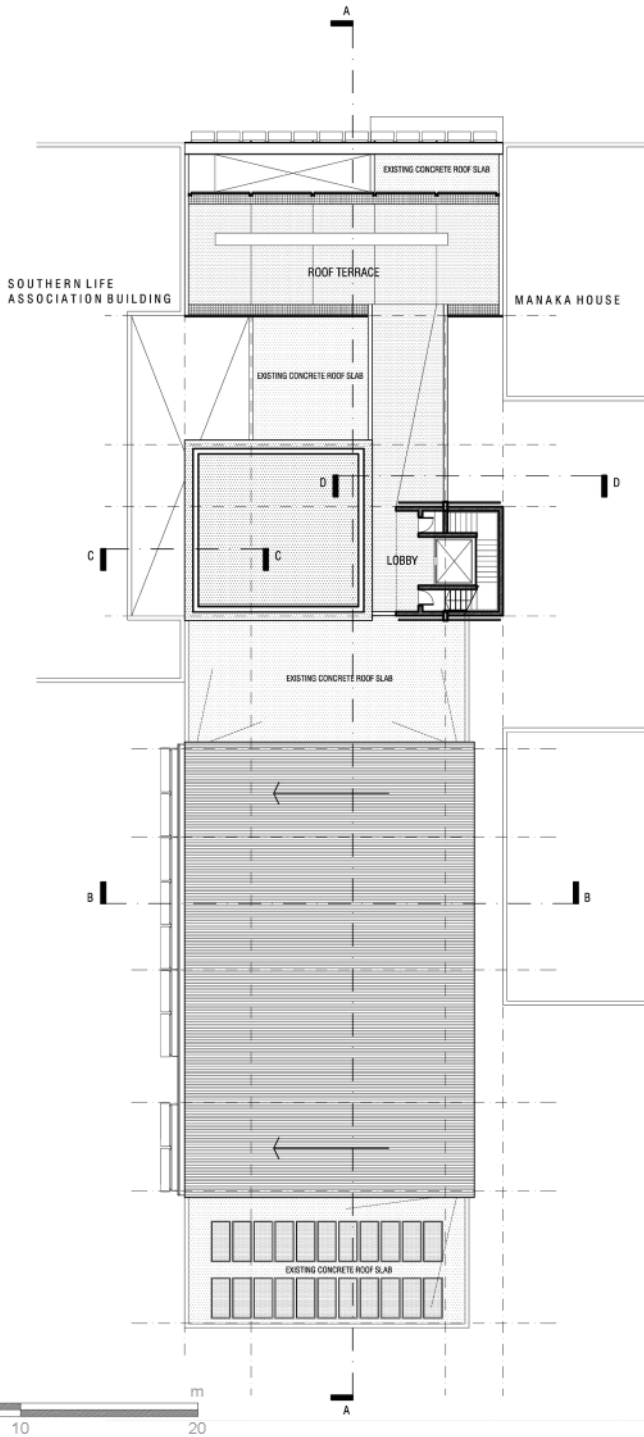


5.91 FIFTH FLOOR PLAN





5.92 ROOF PLAN





## TECHNICAL INVESTIGATION

### CHAPTER 06

- introduction
- adaptation of the principal facade
- adaptation of the college atrium
- ventilation strategy
- services

## TECHNICAL INVESTIGATION

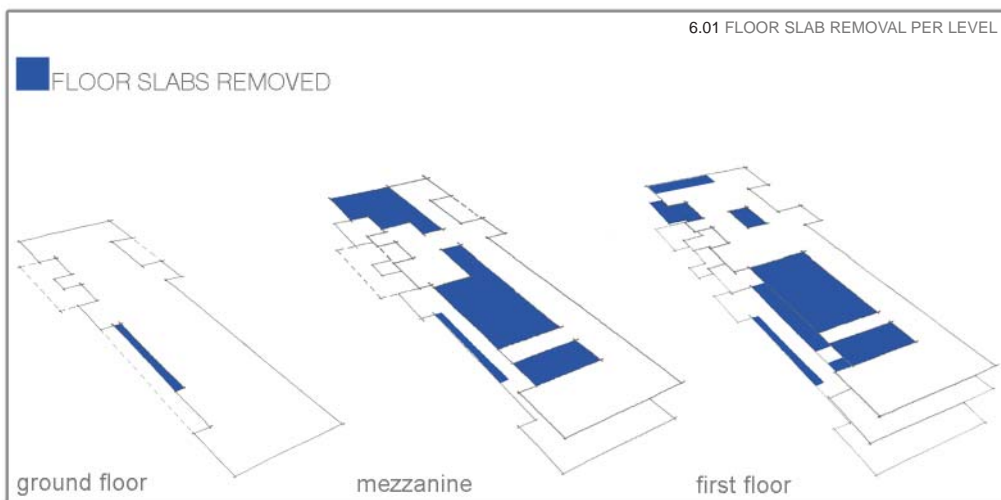
### introduction

The efforts of *legibility between the lines* are only realised through the combination of the theoretical, design and technical investigations. The lines which promote phenomenal transparency are determined by material choices, fixings to the existing and legibility of form. The legibility of adaptation is refined by connections, finishes and maximising the users' exposure to the distinctive new work. Adaptation is considered an inevitability where considered design reveals the layers of meaning, the existing and the solution and therefore forms the focus of the investigation. In order to achieve volumetric variation and awareness of the 'everyday' environment, the process of construction must become apparent and responsive to developing an architecture of opportunity.

To *walk along a line...so often near falling* questions the destination experiences of the line and develops a hierarchy about the path through the building. The manipulation of the existing building, new structural interventions and efficiencies of services support the notion of walking along a line and enhance the 'everyday' as revealed entities.

### adaptation

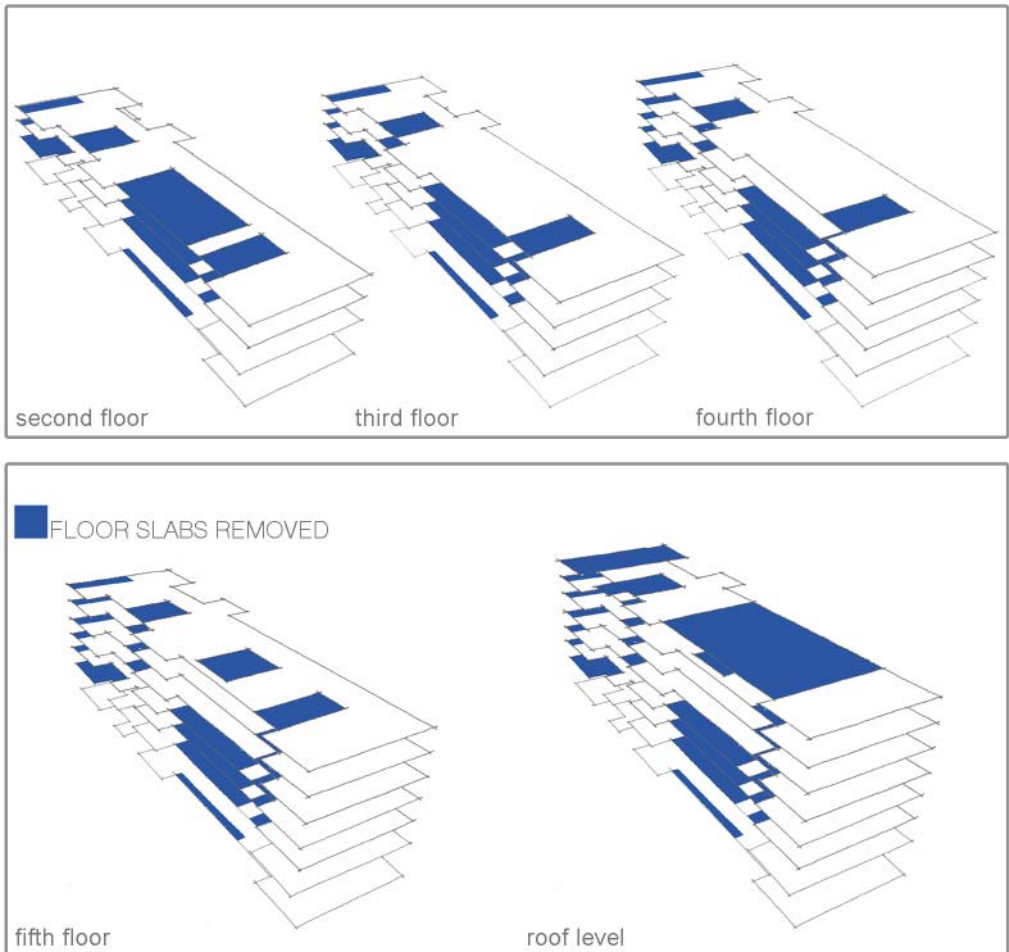
In three zones spread across the existing building, a series of beams and floor slabs are removed to create new volumes and vary the spatial dimensions. The first volume is the street front to Pretorius Street. The slab is cut away from the existing concrete columns by 2500mm to vary the facade conditions of the urban canyon, create literal layers of meaning and this cut away demands new facade and structural resolution, allowing for distinctive new character. The second volume is the Information Centre. In order to respond to the existing conditions in a feasible and economic manner, the slab is cut away between existing beams to reveal a slab edge which is incorporated into the new balustrade condition. The third major volume forms the college atrium, where the slabs and beams are cut away within the structural grid and the building envelope is extended. However, due to the reduced span of existing beams and the remaining slabs, new structure is required to support the floors. This is marked as distinctive new suspended columns to the existing slabs and new structure to the extended envelope.





The final resolution of these adapted floor plates are projected in the roofscape. The existing roof slabs within the corresponding volumes and existing structural grid are removed in response to the new spatial and structural requirements.

The adaptation enhances the fabric of building within the central business district of Pretoria, allowing for a flexible spatial environment which acknowledges change as necessity.



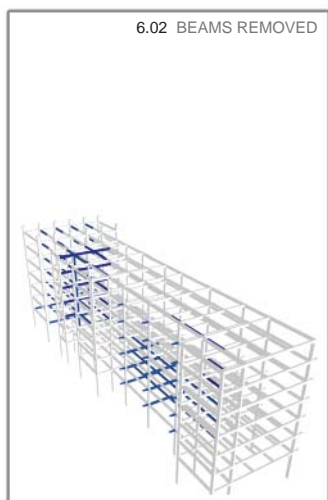
## ADAPTATION OF THE PRINCIPAL FACADE

The process in which the new facade is constructed responds to maintain the structural integrity of the existing building by manipulating the existing from the ground floor upwards.

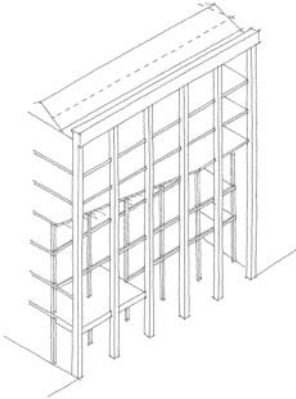
The existing first floor slab and beams are removed for the three western structural bays, leaving the remaining slab as the new mezzanine level. New 152 x 152 x 6mm hot dipped galvanised H-profile steel columns are then positioned 2500mm from the existing concrete columns in line with the existing 3500mm structural grid. The columns are bolted to new steel base plates and joints epoxied to the underside of the existing second floor slab. This floor slab is then broken back 2000mm from the existing concrete columns, leaving the reinforcing exposed, whereby the remainder of the slab is cut away to match the line of the new steel columns. New 200 x 90 x 6mm hot dipped galvanised C-profile steel beams are bolted to the new edge of the cut slab with the channel section exposed. In order to brace the existing concrete columns as a result of the slabs being cut away, new 200 x 90 x 6mm hot dipped galvanised C-profile steel beams must be positioned between the existing columns. Where the facade remains recessed from the existing, the new beams must be positioned at the same level. Where the new facade projects forward into the street, these beams must line up with the underside of the C-profile beams to the edge of the cut away slabs, thus forming an intermediary support for the new projecting floor slabs.

Steel columns are then positioned between the existing second and third floor slabs and the entire process is repeated for the full height of the building.

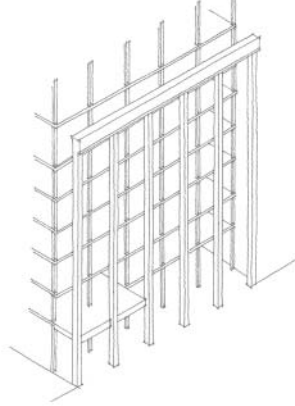
Once the new structure of the recessed facade is assembled, the steel frame of the projecting element can be bolted in place. This consists of 203 x 102 x 6mm hot dipped galvanised I-profile steel beams bolted to the existing concrete columns and welded to the new perpendicular beams and 100 x 100 x 4mm hot dipped galvanised RHS steel columns between these new beams. The steel frame must be assembled from its lowest point upwards for ease of access, bracing and scaffolding purposes. Permanent shuttering with a profile of 54mm is then laid between the assembled C-profile steel beams and temporary bracing put in place. The new 200mm deep concrete slab is then poured in place. The various glazing strategies can then be fitted in order to seal the building.



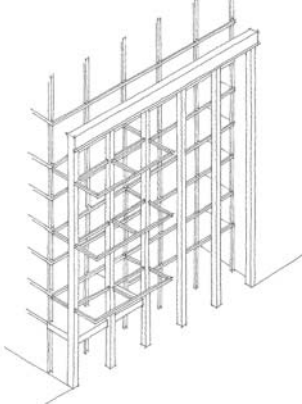
6.05 STEEL COLUMNS INSERTED. SLABS BROKEN BACK



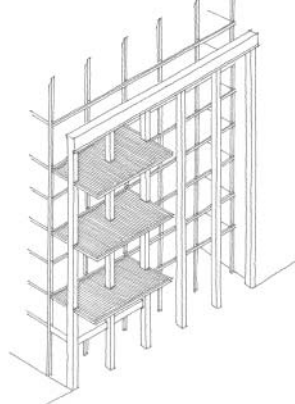
6.06 STEEL BEAMS TO SLAB EDGE.



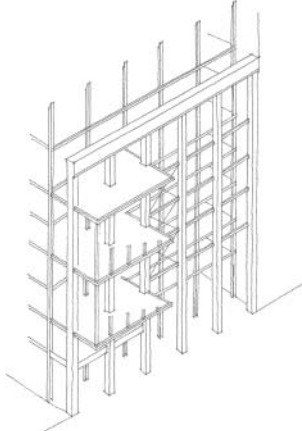
6.07 PROJECTING STEEL FRAME ASSEMBLED



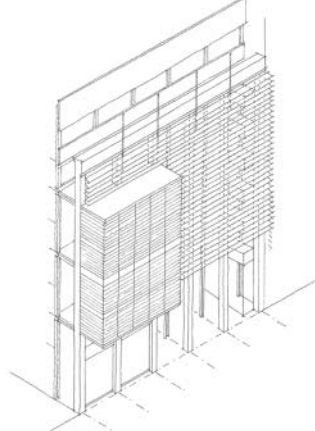
6.08 PERMANENT SHUTTERING LAID



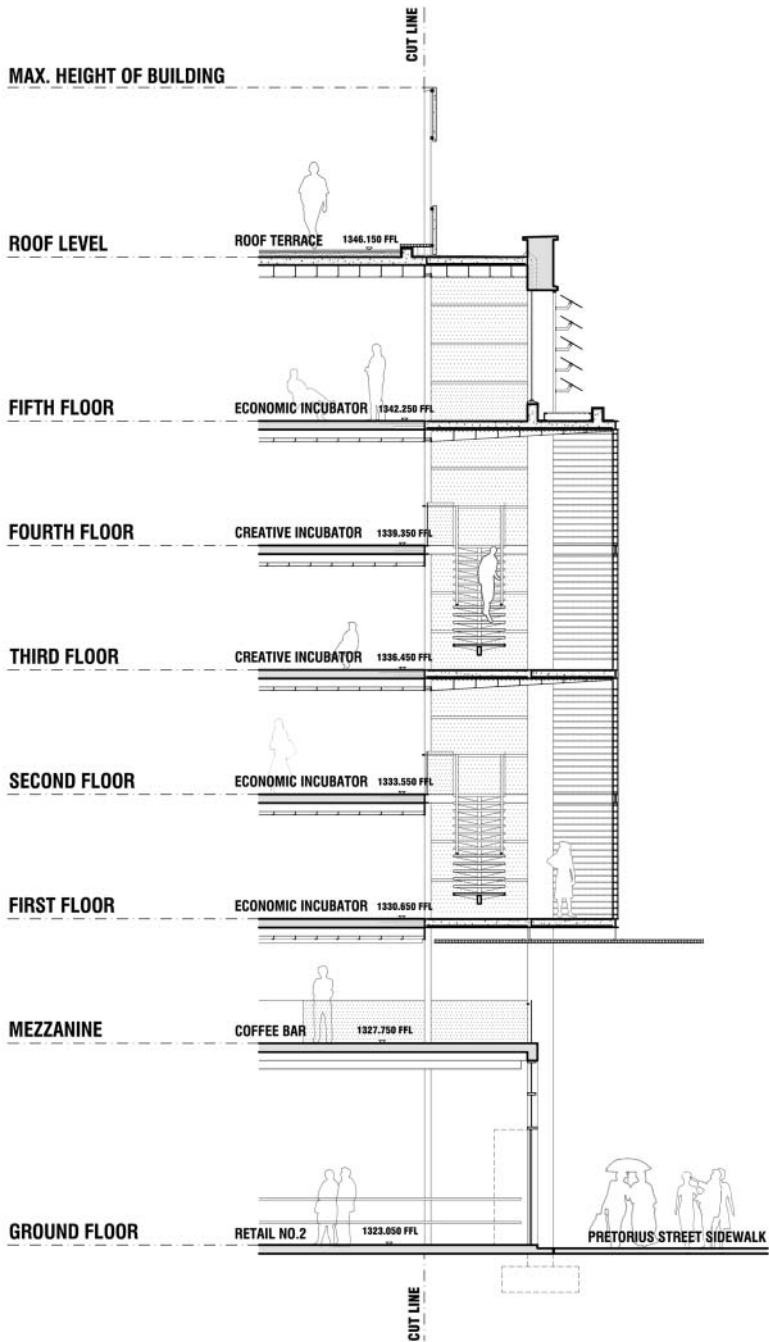
6.09 POURED IN PLACE CONCRETE SLABS CAST



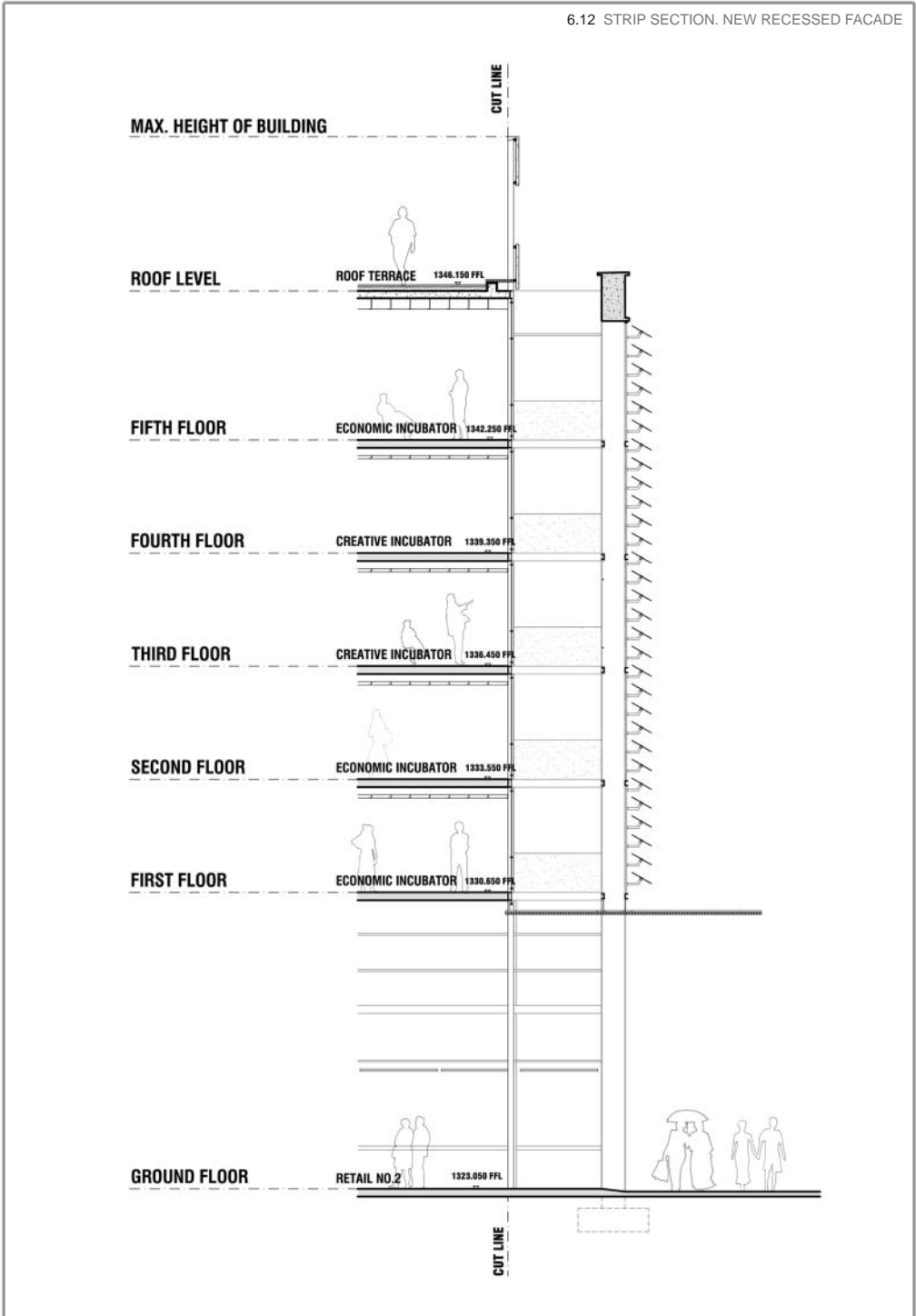
6.10 SUB-STRUCTURE, GLAZING AND FINISHING



6.11 STRIP SECTION, NEW PROJECTING FACADE



6.12 STRIP SECTION. NEW RECESSED FACADE



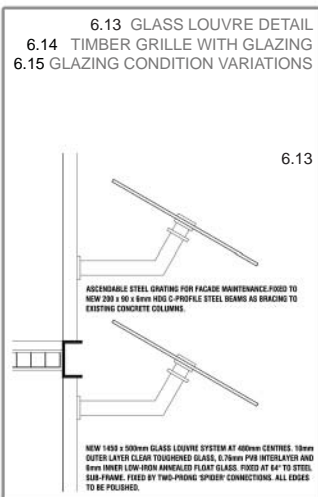
glazing strategy

As the form projects in the street already, further projections of external solar control would decrease the legibility of form. Accordingly a double glazed solution is suggested, whereby the solar control is incorporated into the system. The 100 x 100 x 4mm hot dipped galvanised RHS steel columns form the structure for both the glazing and the solar control within the cavity. A Sealed Insulated Glazed Unit (SIGU) system is proposed, where the internal glazing panel could be removed if necessary in order to clean the internal faces of the glazing and the louvres. The system comprises an outer panel of 8mm clear toughened glass with a 120mm cavity and inner panel of 6mm clear toughened glass. The outer skin is flush glazing, fixed to the RHS steel columns with structural silicone and a silicone seal between glazing panels. The internal skin is fitted within an aluminium sub-frame and fixed to the inside of the RHS steel columns.

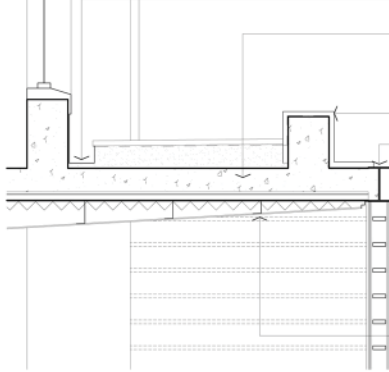
The solar control within the 120mm cavity is formed by a laminated bamboo grille. As the louvres will be exposed to direct sunlight and thermal variations, bamboo was chosen for its durability and increased product life span. The 75 x 22mm horizontal laminated louvres will be spaced at 150mm centres to provide shading to the internal office spaces whilst allowing views to Pretorius Street. The grille is fixed within the cavity to the RHS steel columns.

The glazing strategy of the new recessed facade is a single skin system, fitted within an aluminium sub-frame and fixed to the new 152 x 152mm H-profile steel columns. The glazing is a repetitive form varying between 6mm clear, translucent and opaque toughened glass panels for the full height of the facade. The 400mm high opaque panels are fitted in front of the existing floor slabs, 800mm high translucent panels are fitted above serving as privacy panels to the office environment and 1700mm high clear glass forms the top panel.

Projecting in front of the existing facade, a large scale glass louvre veil is fixed to a steel sub-frame, fixed in turn to the existing concrete columns. The fixing angle determined by the 64.2° summer sun angle, the veil serves as solar control to the offices as well as an aesthetic and transparency device. Fixed to the sub-frame with custom SHS steel spider fixings, the louvres are a glazed sandwich system comprising of a 10mm outer layer clear toughened glass, a 0.76mm PVB film and a 6mm inner layer of low-iron annealed float glass. The outer layer is acid etched with an abstract rendering, tracing the existing facade and all edges are to be polished.

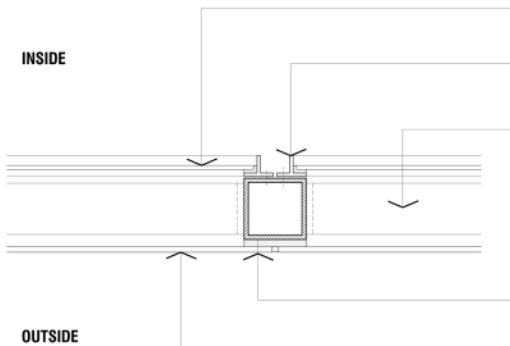


6.16 DETAIL. TOP EDGE PROJECTING FACADE



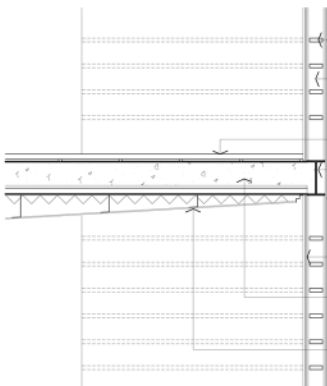
- 150 x 100mm ZINC GUTTER CAST INTO SCREED. DPM, MORTAR LAYER AND SLATE TILES LAID TO FALL.
- NEW 187mm DEEP POURED IN PLACE CONCRETE SLAB ON 54mm PROFILE 'H' ROBERTSON'S PERMANENT SHUTTERING. 300mm HIGH CAST UPSTAND TO SLAB EDGE AND 400mm HIGH CAST UPSTAND TO NEW OFFICE WINDOW WITH PLASTER SILL AND DRIP.
- SLATE TILE ON DPM TO CONCRETE UPSTAND AND LEVELING LAYER TO NEW STEEL BEAM.
- NEW 200 x 127 x 6mm HDG I-PROFILE STEEL BEAM TO END OF POURED IN PLACE CONCRETE SLAB.
- NEW SIGU DOUBLE GLAZING SYSTEM, COMPRISING OF AN 8mm OUTER LAYER CLEAR OR OPAQUE SECTION TOUGHENED GLAZING FIXED TO 90 x 90mm RHS STEEL COLUMNS WITH STRUCTURAL SILICONE. 107mm INNER CAVITY.
- 6mm INNER LAYER CLEAR FLOAT GLASS FITTED WITHIN A REMOVABLE ALUMINIUM FRAME.
- 75 x 22mm LAMINATED BAMBOO TIMBER LOUVRES WITHIN CAVITY AS SOLAR CONTROL. FIXED AT 150mm CENTRES TO RHS STEEL COLUMNS.
- NEW 6mm RAKED ALUMINIUM PANEL CEILING, FIXED PER MANUFACTURER'S SPECIFICATIONS AS PART OF RADIANT COOLING SYSTEM. FIXED TO NEW CONCRETE SLAB AND EDGED WITH A 20mm ALUMINIUM SHADOWLINE CORNICE. WITH 50mm LAYER OF MINERAL FIBRE INSULATION.

6.17 DETAIL. DOUBLE GLAZING CONNECTION IN PLAN



- 6mm CLEAR FLOAT GLASS AS INNER PANEL OF SIGU DOUBLE GLAZING SYSTEM. FITTED WITHIN POWDER COATED ALUMINIUM FRAME.
- NEW LIGHT GRAY POWDER COATED ALUMINIUM FRAME. FIXED TO STEEL COLUMNS AS TO REMOVE INTERNAL PANELS FOR CLEANING AND MAINTENANCE.
- NEW 75 x 22mm LAMINATED BAMBOO LOUVRES WITHIN 107mm CAVITY AS SOLAR CONTROL. FIXED TO COLUMNS AT 150mm CENTRES.
- NEW 90 x 90 x 6mm HDG RHS STEEL COLUMN TO SUPPORT THE TIMBER LOUVRES AND BRACE THE PROJECTING STRUCTURE. BOLTED TO NEW STEEL BEAMS.
- 8mm CLEAR AND TRANSPARENT TOUGHENED GLASS SECTIONS. FIXED TO COLUMNS WITH STRUCTURAL SILICONE AND JOINT SEALED WITH SILICONE STRIP BETWEEN THE 1500mm PANELS.

6.18 DETAIL. GLAZING TO SLAB IN PROJECTING FACADE



- NEW 75 x 22mm LAMINATED BAMBOO TIMBER LOUVRES WITHIN CAVITY AS SOLAR CONTROL. FIXED AT 150mm CENTRES TO 90 x 90mm RHS STEEL COLUMNS.
- NEW 90 x 90 x 6mm HDG RHS STEEL COLUMNS WITHIN 107mm DOUBLE GLAZING CAVITY AT 1500mm CENTRES. BOLTED TO NEW STEEL BEAMS.
- NEW 30mm HIGH SOLID TIMBER FLOORING ON 15mm BATTENS.
- NEW 200 x 102 x 6mm HDG I-PROFILE STEEL BEAM.
- OUTER LAYER GLAZING OF SIGU SYSTEM. 8mm CLEAR OR OPAQUE SECTION TOUGHENED GLASS. FIXED TO 90 x 90 RHS STEEL COLUMNS WITH STRUCTURAL SILICONE AND SILICONE SEAL BETWEEN 1500mm WIDE PANELS.
- INNER LAYER GLAZING OF SIGU SYSTEM. 6mm CLEAR FLOAT GLASS. FIXED TO POWDER COATED ALUMINIUM FRAME.
- NEW 187mm DEEP POURED IN PLACE CONCRETE SLAB ON 54mm PROFILE 'H' ROBERTSON'S PERMANENT SHUTTERING.
- NEW 6mm RAKED ALUMINIUM PANEL CEILING, FIXED PER MANUFACTURER'S SPECIFICATIONS AS PART OF RADIANT COOLING SYSTEM. FIXED TO NEW CONCRETE SLAB AND EDGED WITH A 20mm ALUMINIUM SHADOWLINE CORNICE. WITH 50mm LAYER OF MINERAL FIBRE INSULATION.

material palette in new connections

New 4300mm high aluminium framed glazed shopfronts are to be installed to the retail outlets on the ground floor. Clear safety glass is to be fitted within the white powder coated frames. The composition of the shopfront is detailed in 2700mm high bi-folding doors with two 750mm high equal panes above, the bottom of which is designated for advertising panels, which should be installed flush with the aluminium frame. No projecting signage will be allowed on the facades as an architecture of opportunity resists commodification.

As the existing first floor slab, which now forms the mezzanine level, is remotely exposed to the elements the existing tiles are to be removed and a new 30mm layer of polished concrete screed mixed with a water resistant sealant is to be laid to fall. New full bore outlets, integrated into the permanent concrete display units, channel the water to ground level. The slab is protected by the 1500mm projecting structure as well as the new sidewalk canopy, which extends by 2500mm from the existing facade line. This 4000 x 2700 x 50mm high painted 'Mentis' grid is fixed within a 100 x 75 x 4mm hot dipped galvanised steel angle frame, suspended from the new steel structure above by 16mm diam. stainless steel droppers. Associated legibility as seen by the pedestrian is a layered and transparent experience and reads as the new canopy, the underside of the projecting slab with exposed shuttering and the new steel structure.

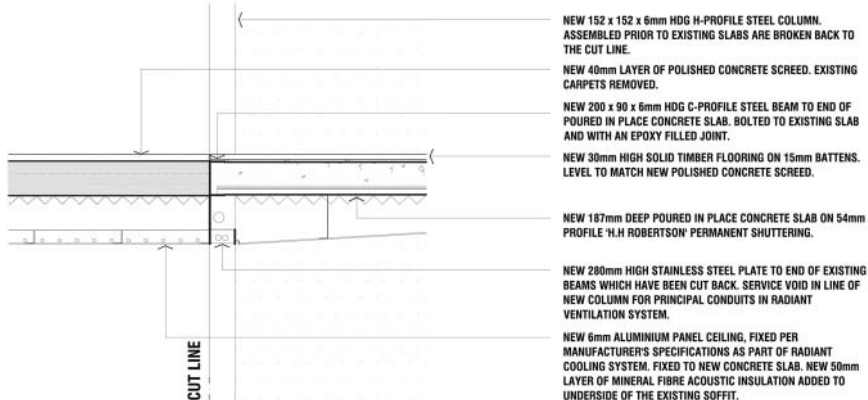
In order to clearly identify the legibility between the lines of the new work and existing conditions, the interior detailing becomes important. In the offices where new slabs extend from the cut away line, the floor finishes are adapted to mark the distinctive new work. The existing carpeted floor finish which is in a poor condition is removed and a 40mm level polished concrete screed is laid. The floor finish to the new poured in place concrete floor slab is 30mm high timber flooring on 15mm high battens. Above the new 200 x 90 x 6mm C-profile beams, the timber is laid on a 10mm high neoprene strip for expansion.

The ceiling detail also marks the junction between new and old. The existing plasterboard ceiling at 2400mm above finished floor level is cut back to the new line of the beams. A steel plate is fixed to the edge of the cut away concrete beams and the threshold marked by a recessed ceiling void for electrical conduits, lighting and radiant ventilation pipes. A new angled plasterboard ceiling is then fixed to the underside of the steel structure for legibility of the external form.



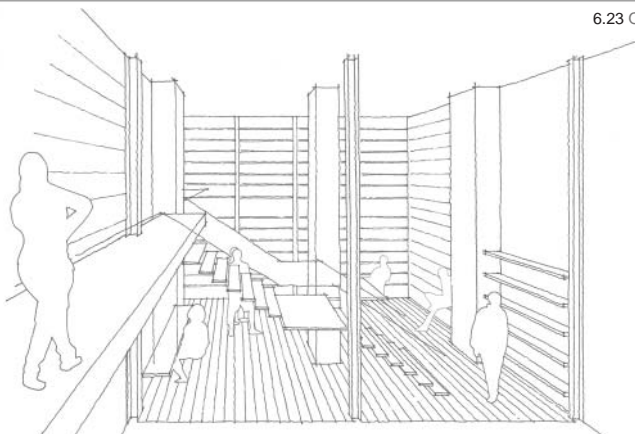


6.22 DETAIL. EXTENDING THE FLOOR SLAB BEYOND THE CUT LINE

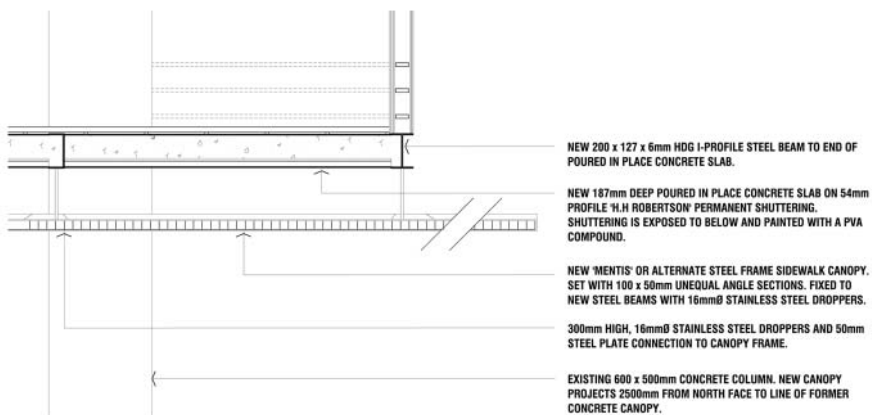


- NEW 152 x 152 x 6mm HDG H-PROFILE STEEL COLUMN. ASSEMBLED PRIOR TO EXISTING SLABS ARE BROKEN BACK TO THE CUT LINE.
- NEW 40mm LAYER OF POLISHED CONCRETE SCREED. EXISTING CARPETS REMOVED.
- NEW 200 x 90 x 6mm HDG C-PROFILE STEEL BEAM TO END OF POURED IN PLACE CONCRETE SLAB. BOLTED TO EXISTING SLAB AND WITH AN EPOXY FILLED JOINT.
- NEW 30mm HIGH SOLID TIMBER FLOORING ON 15mm BATTENS. LEVEL TO MATCH NEW POLISHED CONCRETE SCREED.
- NEW 187mm DEEP POURED IN PLACE CONCRETE SLAB ON 54mm PROFILE H.H ROBERTSON PERMANENT SHUTTERING.
- NEW 280mm HIGH STAINLESS STEEL PLATE TO END OF EXISTING BEAMS WHICH HAVE BEEN CUT BACK. SERVICE VOID IN LINE OF NEW COLUMN FOR PRINCIPAL CONDUITS IN RADIANT VENTILATION SYSTEM.
- NEW 6mm ALUMINIUM PANEL CEILING, FIXED PER MANUFACTURER'S SPECIFICATIONS AS PART OF RADIANT COOLING SYSTEM. FIXED TO NEW CONCRETE SLAB. NEW 50mm LAYER OF MINERAL FIBRE ACOUSTIC INSULATION ADDED TO UNDERSIDE OF THE EXISTING SOFFIT.

6.23 OFFICE PERSPECTIVE



6.24 DETAIL. NEW SIDEWALK CANOPY



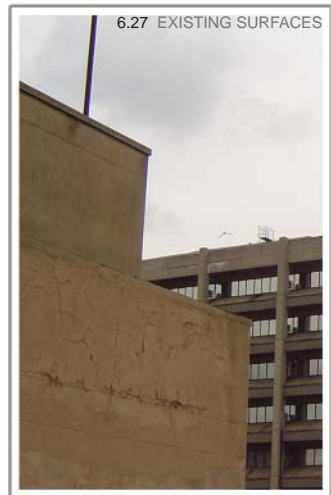
- NEW 200 x 127 x 6mm HDG I-PROFILE STEEL BEAM TO END OF POURED IN PLACE CONCRETE SLAB.
- NEW 187mm DEEP POURED IN PLACE CONCRETE SLAB ON 54mm PROFILE H.H ROBERTSON PERMANENT SHUTTERING. SHUTTERING IS EXPOSED TO BELOW AND PAINTED WITH A PVA COMPOUND.
- NEW 'MENTIS' OR ALTERNATE STEEL FRAME SIDEWALK CANOPY. SET WITH 100 x 50mm UNEQUAL ANGLE SECTIONS. FIXED TO NEW STEEL BEAMS WITH 16mmØ STAINLESS STEEL DROPPERS.
- 300mm HIGH, 16mmØ STAINLESS STEEL DROPPERS AND 50mm STEEL PLATE CONNECTION TO CANOPY FRAME.
- EXISTING 600 x 500mm CONCRETE COLUMN. NEW CANOPY PROJECTS 2500mm FROM NORTH FACE TO LINE OF FORMER CONCRETE CANOPY.

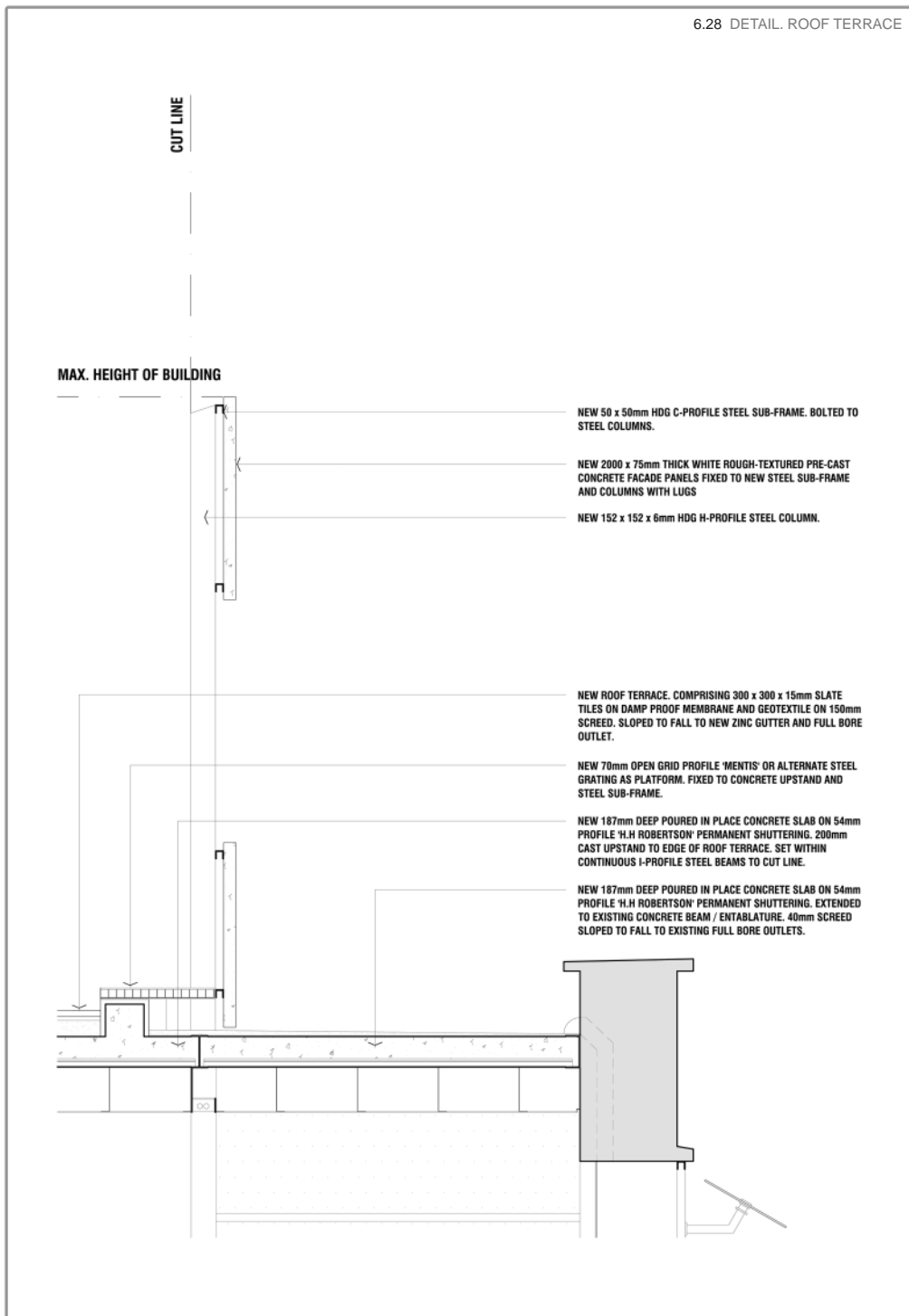
roof connection

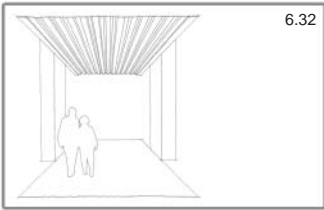
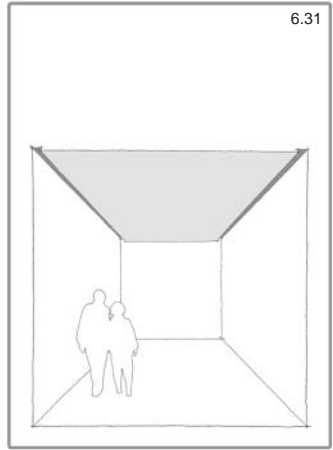
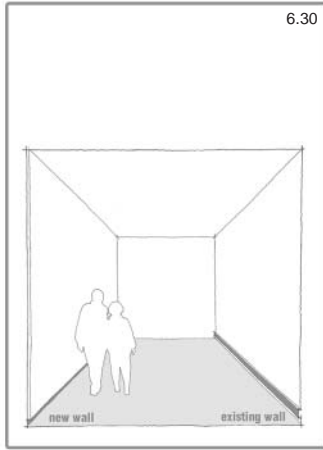
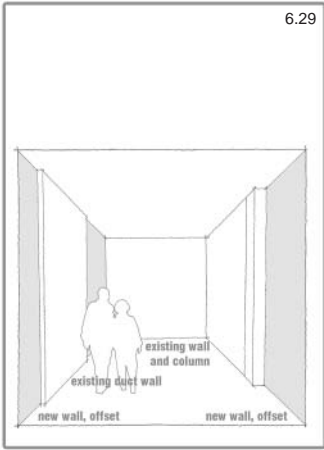
The adaptation of the facade and improvement of the spatial conditions of the offices requires the removal of the existing timber truss roof which covers the first structural bay. The floor to soffit height is increased from 2700mm to 3600mm and a new poured in place concrete slab is proposed to connect back to the existing concrete structure. A new screed which is laid to fall, channels the rainwater to a shallow gutter and the existing full bore system, which formerly managed water off the double pitched roof. The existing concrete roof beam, entablature, downpipes, coping and flagpoles are all maintained, such that new roof structure is still hidden behind the layers of the facade of the building. The opportunity lies in the use of the roof, as a revealed element for functional and service use.

The resolution of the roof terrace is the apex of the new steel columns which support the new facade of the building. The 152 x 152 x 6mm hot dipped galvanised H-profile steel columns are fixed to the new roof slab and extend for 4000mm above slab level. 50 x 50mm horizontal steel purlins are fixed to the north side of the new steel columns and 75mm thick white rough-textured pre-cast concrete facade panels are fixed with lugs to the purlins. These panels form both the balustrade for the roof terrace and the skyline expression of the new facade. The threshold between the up-stand and the new pre-cast panel screen as a viewpoint to the existing line of the facade is proposed as a 50mm thick 'Mentis' grate to form a viewing platform of the city centre.

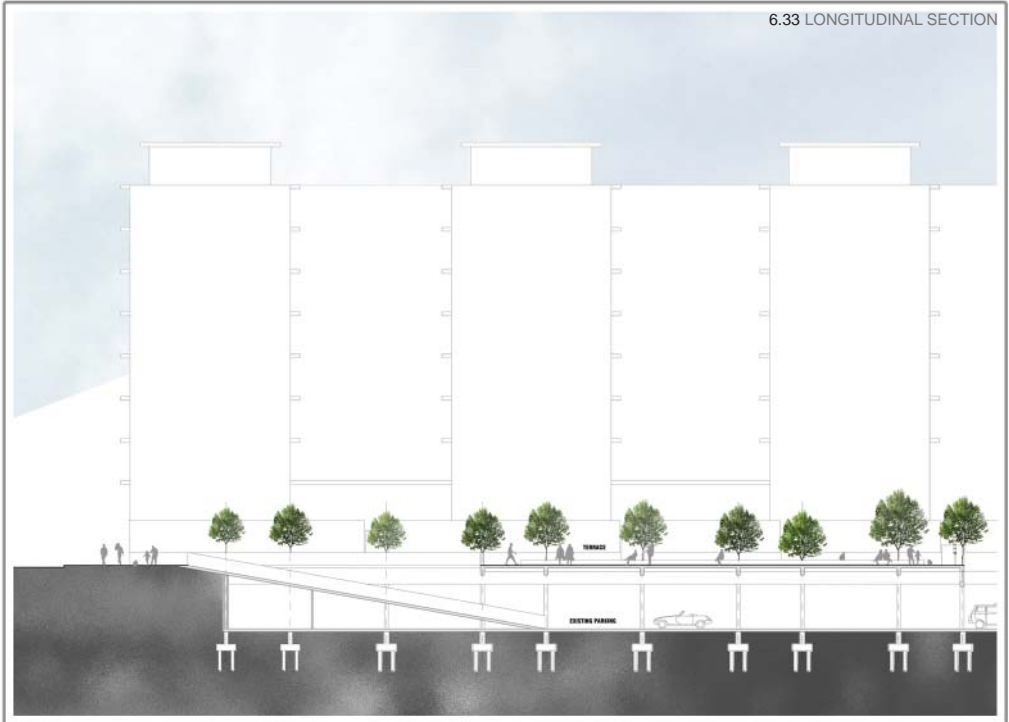
The floor surface of the roof terrace is sloped to fall to a new 150 x 75mm rectangular profile aluminium gutter and the existing full bore outlets. The new roof slab casts 200mm high up-stands at the perimeter of the slab and accessible floor surface is accordingly built up above the new 200mm deep poured in place concrete slab. Composed of a 100mm thick concrete screed (at its highest point) laid to fall, with a double bitumen layer above and 300 x 300 x 15mm thick sealed slate tiles with flush cement grouting as the floor finish, the surface increases the slab thickness as a thermal barrier to the office space below. This new roof slab composition is repeated above the Information Centre, where the roof slab is raised by 1800mm above the original roof slab level to allow light into the six storey void below. Slate is used for all habitable roof surfaces and is a locally available material.

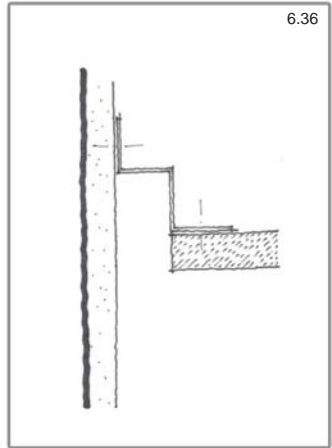
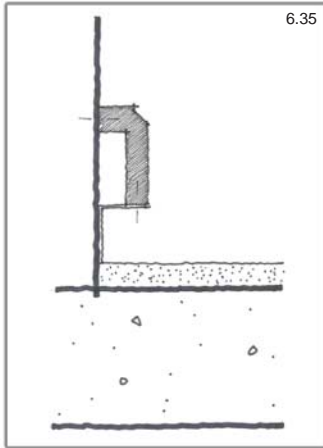
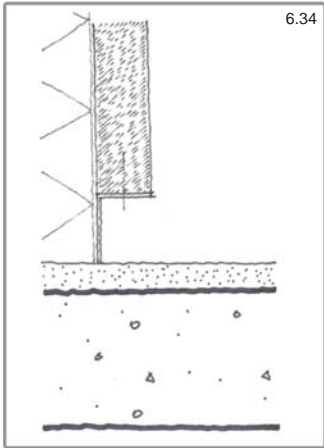




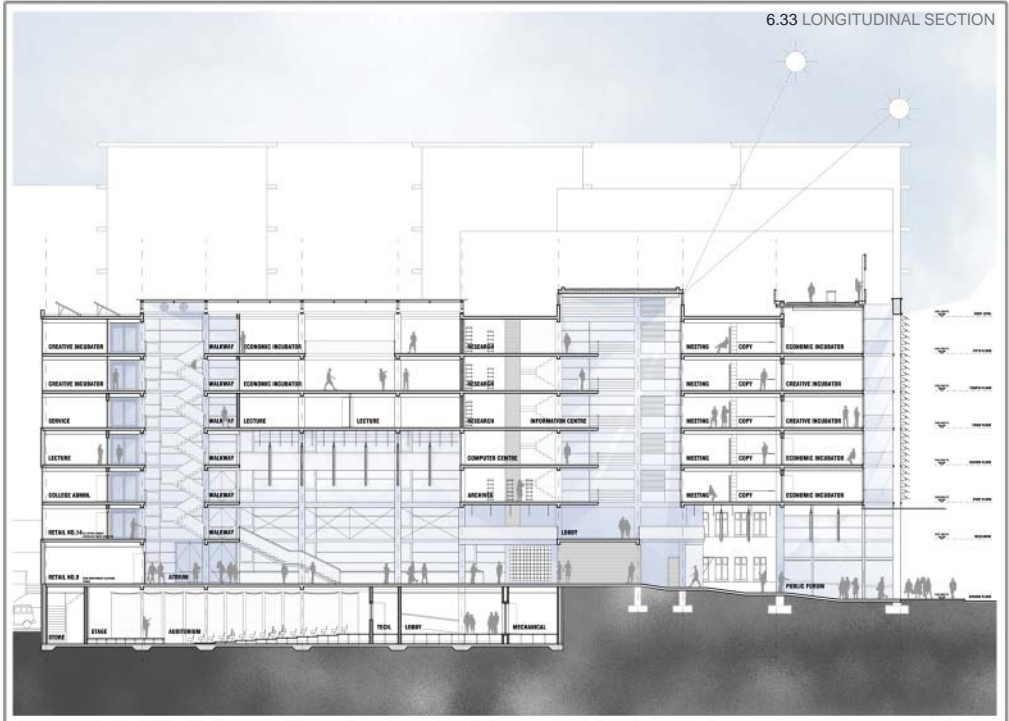


6.29 LEGIBILITY OF NEW WALLS AGAINST EXISTING  
6.30 LEGIBILITY OF FLOORS  
6.31 LEGIBILITY OF CEILINGS  
6.32 LEGIBILITY OF MATERIALS - EXPOSED SHUTTERING  
6.33 LONGITUDINAL SECTION





6.34 SKETCH SKIRTING DETAIL. NEW FLOOR SURFACE MEETS NEW WALL  
6.35 SKETCH SKIRTING DETAIL. NEW FLOOR SURFACE MEETS EX. WALL  
6.36 SKETCH CORNICE DETAIL



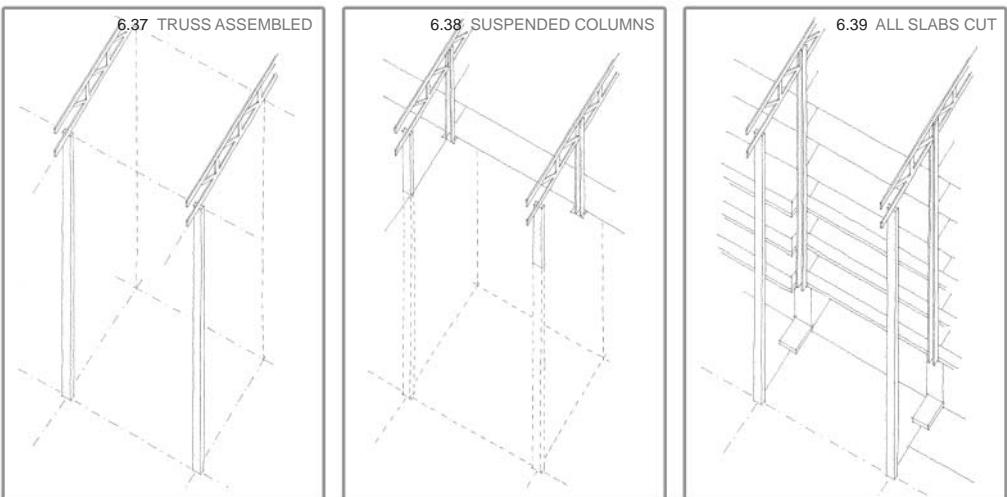
## ADAPTATION OF THE COLLEGE ATRIUM

The process of adaptation in the college atrium works differently from the principal facade. Firstly the process will be safer and the waste collection more manageable for construction in terms of pedestrians and site size, as the atrium can be closed off during construction whereas the front facade has a continually active edge. This system considers the existing slabs in terms of the stationary loads and a means of support and progresses from the top downwards.

Before the slabs are broken back and beams cut away, the supports for the remaining slabs need to be assembled. As an auditorium is proposed for the existing basement, columns which run through the ground floor slab and basement are undesirable. Accordingly the columns which will support the remaining slabs need to be suspended. The first phase of adaptation requires that the existing concrete roof slab be removed for the structural bays concerned. A new 850mm deep steel truss is formed of 230 x 90 x 6mm hot dipped galvanised RHS steel top and bottom chords with 100 x 50 x 6mm RHS steel diagonal bracing members, where all junctions are bolted with the use of cleats. This truss is assembled off site and positioned on top of the existing 500 x 230mm reinforced concrete columns by crane. The bracing positioning is determined by the loading moments and position of the new suspended columns.

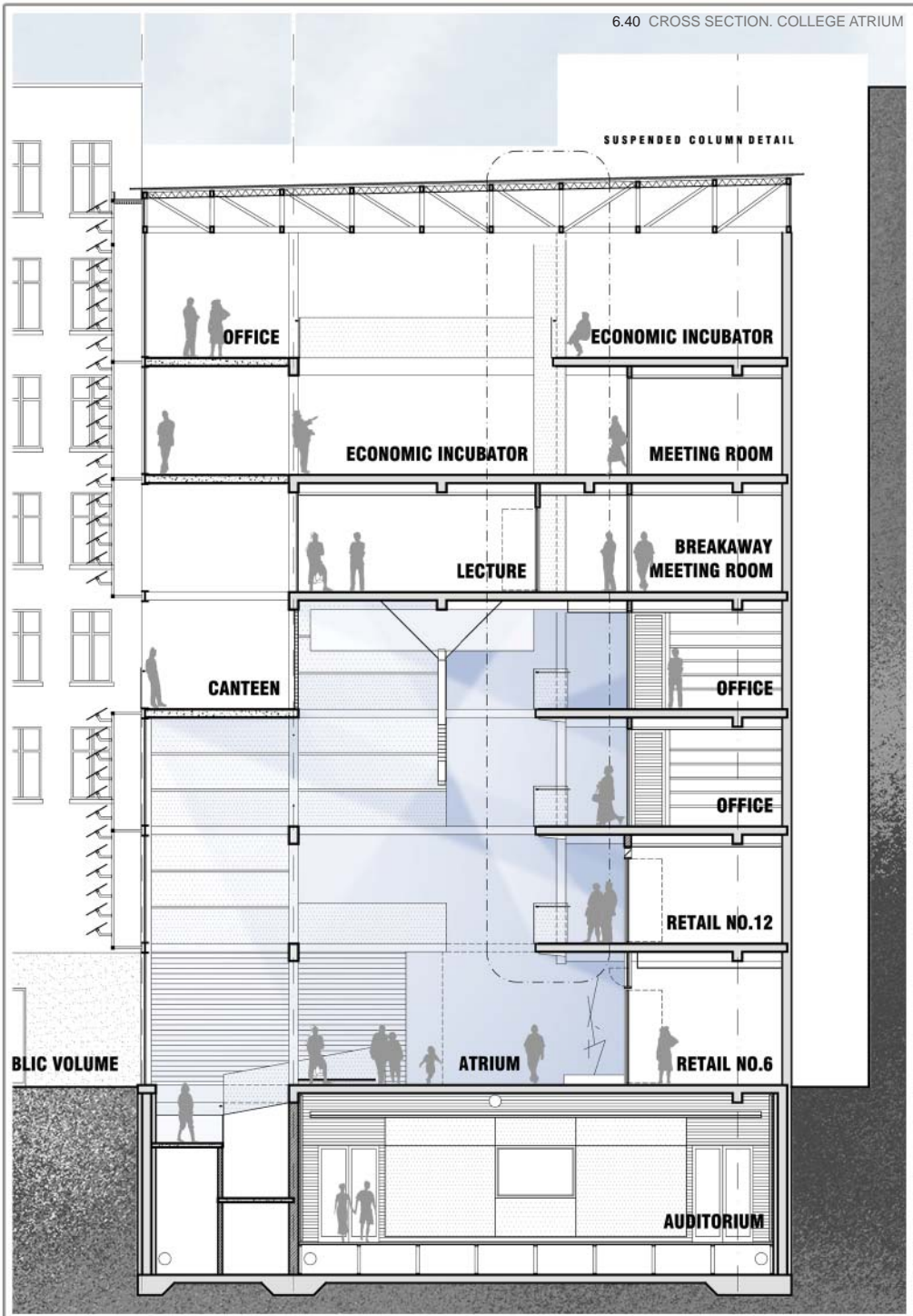
Before the fifth floor slab and beams are removed, temporary bracing should be installed beneath the slab to support the remaining floor slab. A custom steel end plate is be fixed to the end of the slab and the void filled with epoxy grout. Subsequently the 2 x 230 x 75 x 6mm hot dipped galvanised C-profile steel suspended columns are bolted to the truss and steel end plate. The process of removing the slabs and beams continues downwards until the columns are fixed to the end plates of the new mezzanine level beams. A covering base plate should then be fixed to the underside of the suspended columns and the steel coated with a fire retardant paint. The remaining revealed existing structure should be plastered where necessary and painted white.

To finish the new edge of the slabs, two aluminium channel sections are fixed to the new cut away edge. This is in turn fixed to a 250mm high white opaque glazed panel. The upper channel is used as a track in conjunction with neoprene setting blocks to support a 1000mm clear toughened safety glass balustrade which runs for the length of the atrium void. A 30mm RHS stainless steel flat section forms the handrail and is fixed to the glazing.





6.40 CROSS SECTION. COLLEGE ATRIUM



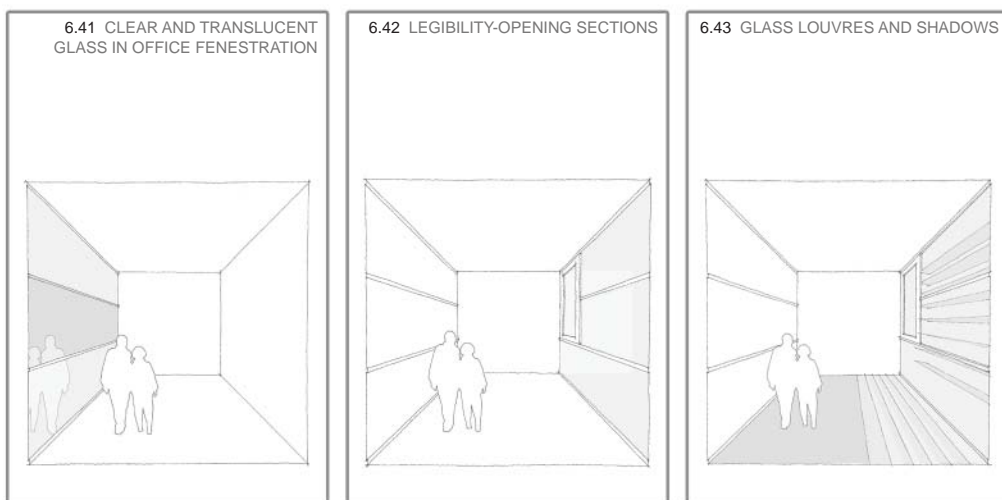
## glazing strategy

The college atrium is one of the largest volumetric variances in the project and constitutes the element of surprise; therefore the spatial quality and material choices are important to convey the new intervention. For the entire atrium the western facade is opened up to maximise lighting conditions. The new steel structure comprises of 254 x 254 x 6mm hot dipped galvanised H-profile steel columns with 254 x 102 x 6mm hot dipped galvanised I-profile steel beams bolted to the columns. A charcoal powder coated aluminium frame sits within the steel structure and fixed and openable clear toughened glass panels within the frame. The western facade is sheltered from extreme late afternoon sun by the neighbouring Wachthuis and Southern Life Association buildings. However, the facade will be exposed to direct sunlight and accordingly a louvreed system is proposed.

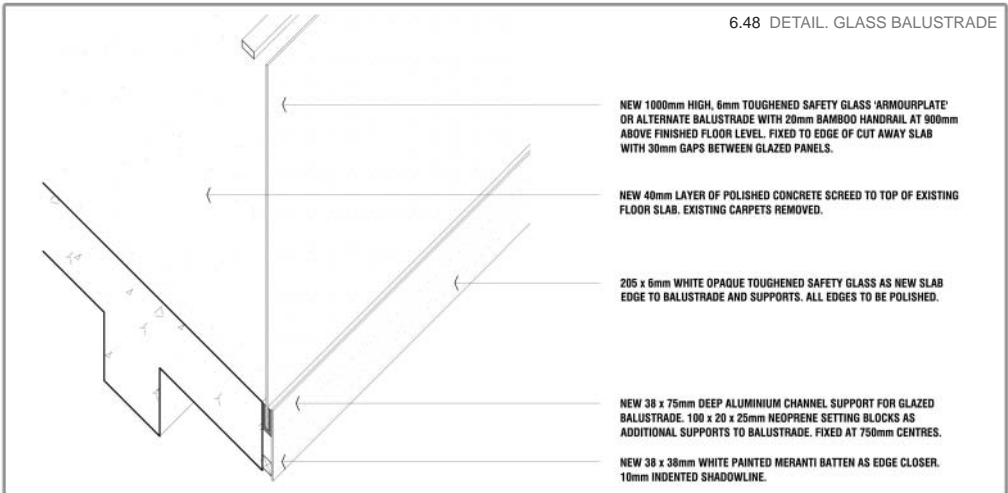
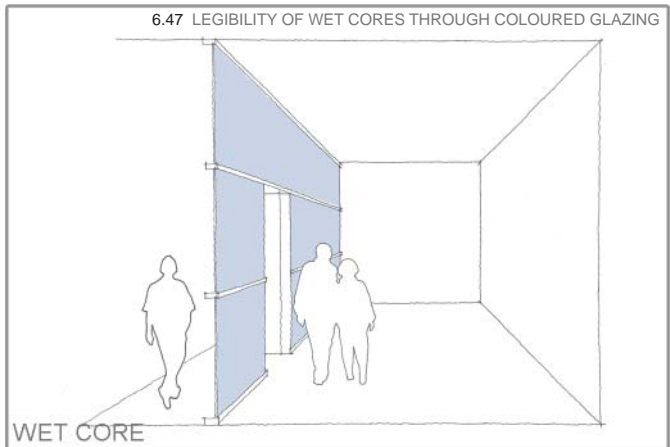
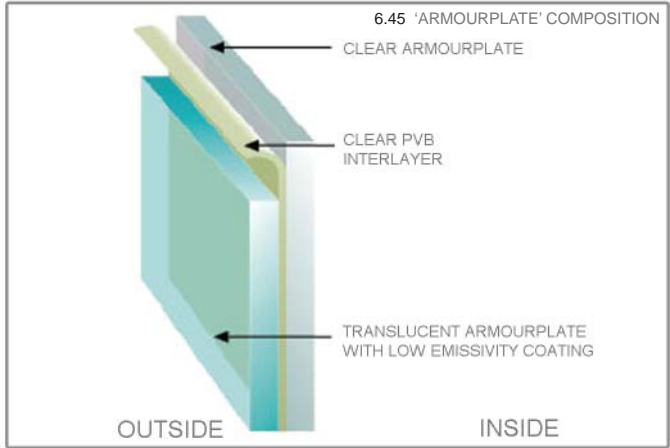
A steel sub-frame of 100 x 50mm and 50 x 50mm C-profile steel is bolted to the new steel columns and beams. Using the same louvre system and architectural language as the principal facade, custom 30mm SHS steel spider fixings are fixed to the sub-frame and to the large scale glass louvres. However, the louvres on the west are primarily for shading and therefore a translucent toughened safety glass is proposed.

As a result of the high level openings within the atrium which are inaccessible for manual opening, the openings will be motorised and set to a thermal sensor system working in conjunction with the displacement ventilation system. The pivoting doors which continue the route out of 239 Pretorius Street towards Polley's Arcade or Schoeman Street will be self closing and set between a structural bay of the new steel columns. The legibility of openings within the atrium is defined by the use of timber within the opening's frame. The pivoting doors are solid timber, a bamboo laminate to match the language of the new facade interventions and the window openings are edged with timber as distinctive from fixed glazed panels.

All new balustrades within the atrium are glazed and internal partitions between circulation routes and offices and meeting spaces will also be glazed. Divided into three panels the bottom panel will be clear toughened safety glass, whereas the top two panels are standard float glass, with the centre panel translucent for relative privacy into the offices. Pale blue coloured glazing is used to define the wet cores that border the atrium.







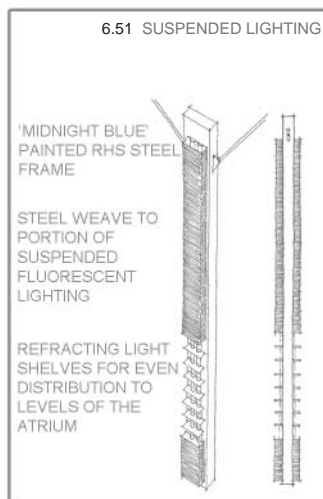
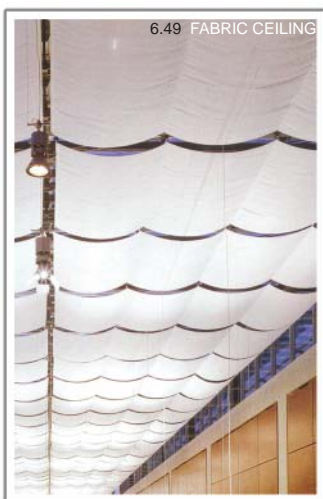
material palette in tracing the existing

In order to make the arcade spaces inviting and elude that the route continues through the building, the standard darkness of the depths of the block should be anomalised. The new glazed facade provides ample lighting to the atrium and the colour palette of materials aims to continue this lightness while adding to the element of surprise. To trace the meaning of the adaptation and existing conditions the floor surface of the atrium distinguishes between the old line of the arcade and the new atrium space. To accommodate daily pedestrian traffic the ground floor will be tiled with porcelain tiles. The old line of the arcade will be marked with a tile of varying hue compared to the constant new tiling conditions. A variety of tile sizes are used to create a patterned floorscape, which include 300 x 300mm, 300 x 900mm, 300 x 1200mm and 600 x 600mm tiles. The pattern is influenced by the longevity of Norman Eaton's paving in Polley's Arcade and the paving in Koedoe and Burlington Arcades.

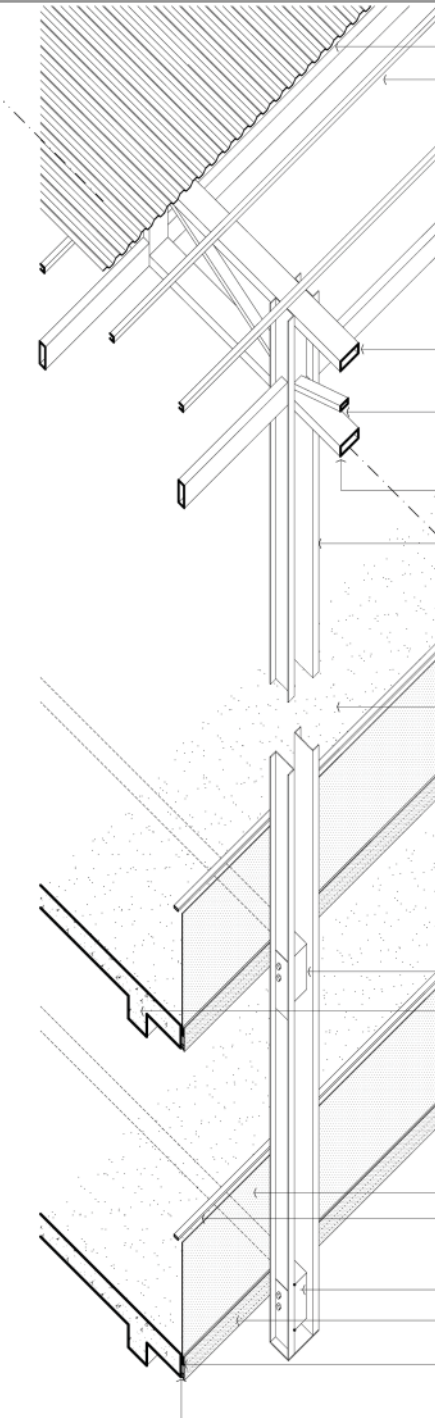
The reflective plane, which impacts to walk along a line in the 'sky' dimension, traces the line of the old arcade on the ceiling level. Vertical lighting tubes within a steel sub-frame are suspended from the underside of the new third floor slab. Spaced at 2500mm centres, the fluorescent tubes and reflective light shelves provide supplementary lighting for the entire atrium space if required during the day and at night.

In addition to the suspended lighting, the legibility of new interventions is exposed at ceiling level. The ducts for the new mechanical ventilation system will be exposed to the pedestrians moving through the arcade system as the soffit will form the hard surface. A steel sub-frame suspended from the existing concrete slab and fixed to the existing concrete columns will support an intermediary layer of 1500mm high coloured fabric banners. The variance of spatial dimensions and material surfaces between the new volumes develops the concept of programmatic legibilities, to walk along a line and the continuation of associated layers of meaning.

The circulation within the space is an emphasized element. An internal glazing system between the existing concrete columns reveals the new service elevator which runs the full height of the building. The principal staircase of the college atrium which is visible for its full height is supported by a single RHS steel stringer and has laminated timber treads and open risers.



6.52 DETAIL. SUSPENDED COLUMN SYSTEM



4mm 'CHROMADECK' PROFILED ROOF SHEETING AT A 5° PITCH.

50 x 50 x 6mm HOT DIPPED GALVANISED STEEL C-SECTION ROOF PURLIN. BOLTED TO TOP CHORD OF ROOF TRUSS AT 870mm INTERVALS.

NEW 850mm DEEP STEEL TRUSS SPANNING 11000mm BETWEEN EXISTING 500 x 230mm CONCRETE COLUMNS.

230 x 90 x 6.4mm HOT DIPPED GALVANISED RHS TOP CHORD OF ROOF TRUSS. BOLTED TO VERTICAL AND DIAGONAL BRACING MEMBERS BY MEANS OF STEEL CLEATS.

100 x 50 x 6.4mm HOT DIPPED GALVANISED RHS DIAGONAL BRACING MEMBER.

230 x 90 x 6mm HOT DIPPED GALVANISED RHS BOTTOM CHORD OF ROOF TRUSS. BOLTED TO VERTICAL AND DIAGONAL BRACING MEMBERS BY MEANS OF STEEL CLEATS.

230 x 75 x 6mm HOT DIPPED GALVANISED STEEL C-SECTION 'HANGER' COLUMNS TO SUPPORT EXISTING CONCRETE FLOOR SLABS AND BEAMS, TRIMMED TO 4000mm FROM GRIDLINE TO CREATE THE ATRIUM. C-SECTIONS BOLTED TO THE RHS CHORDS OF THE ROOF TRUSS AND TO THE EXPOSED FACE OF THE EXISTING CONCRETE BEAM.

NEW 40mm POLISHED CONCRETE FLOOR SURFACE.

400mm DEEP EXISTING REINFORCED CONCRETE BEAM.

200mm DEEP EXISTING REINFORCED CONCRETE FLOOR SLAB. TRIMMED TO CREATE ATRIUM.

NEW 1000 x 8mm TOUGHENED CLEAR SAFETY GLASS 'ARMOURPLATE' OR ALTERNATE AS WALKWAY BALUSTRADE.

50 x 20mm LAMINATED BAMBOO SECTION AS BALUSTRADE HANDRAIL AT 1000mm ABOVE FINISHED FLOOR LEVEL.

400mm CUSTOM STEEL END PLATE TO EDGE OF CUT AWAY CONCRETE BEAM. EPOXY FILLED. BOLTED TO STEEL SUSPENDED COLUMNS.

205 x 6mm WHITE OPAQUE TOUGHENED GLASS AS SLAB EDGE TO NEW BALUSTRADE AND SUPPORT. ALL EDGES POLISHED.

38 x 75mm DEEP ALUMINIUM SUPPORT FOR 8mm TOUGHENED SAFETY GLASS BALUSTRADE. 100 x 25 x 20mm NEOPRENE SETTING BLOCKS FIXED AT 750mm CENTRES WITHIN CHANNEL FOR SUPPORT.

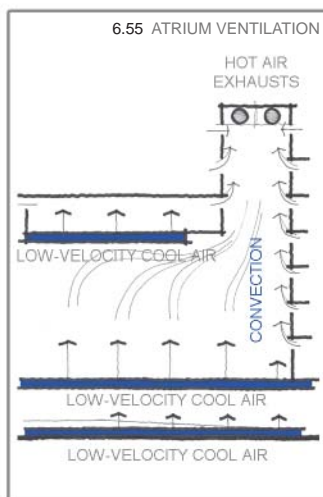
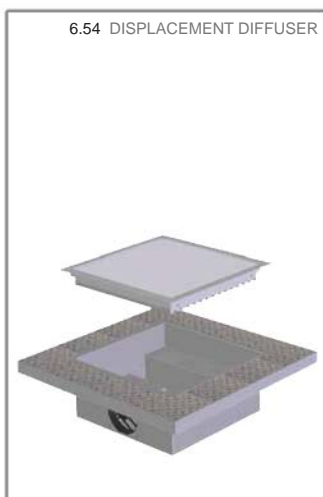
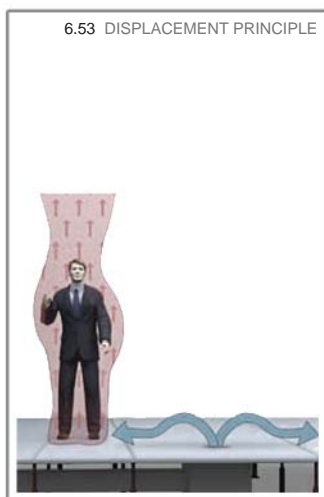
38 x 38mm WHITE PAINTED MERANTI BATTEN AS EDGE CLOSER. 10mm INDENTED SHADOWLINE.

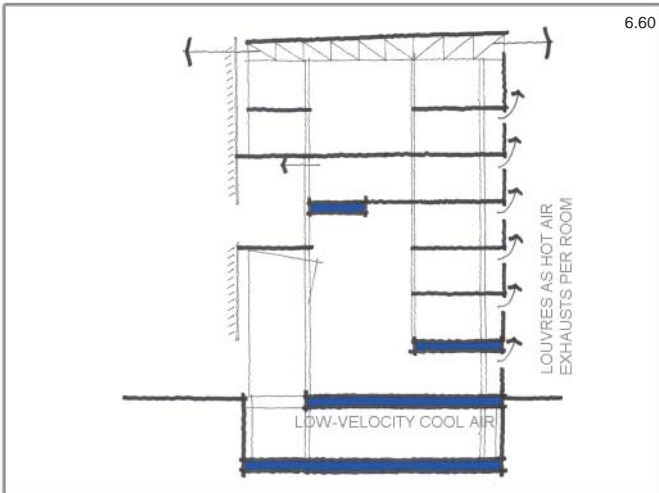
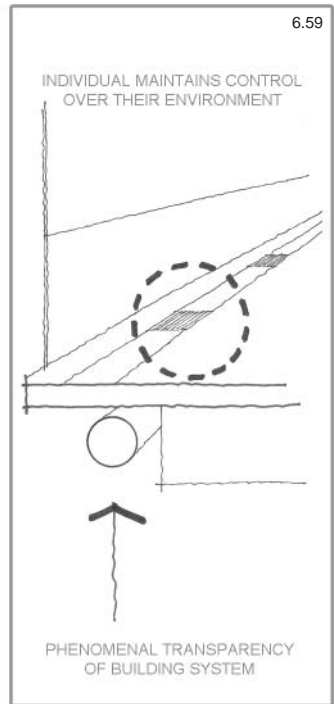
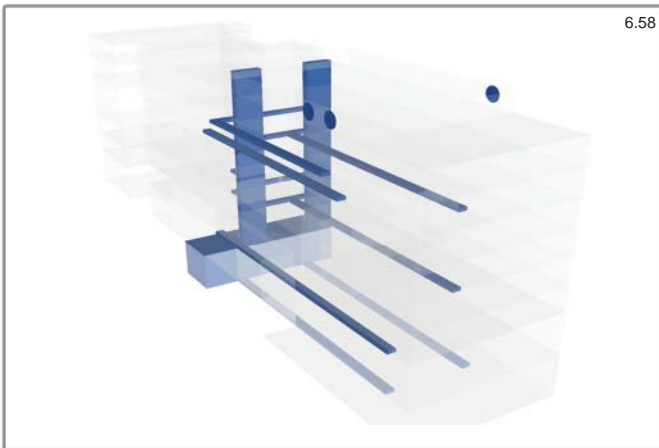
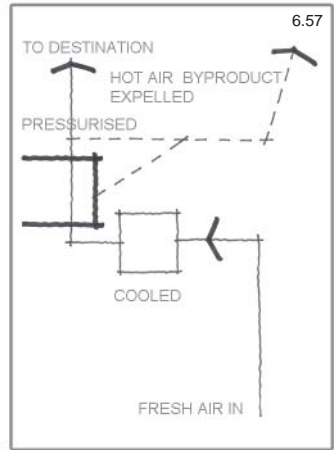
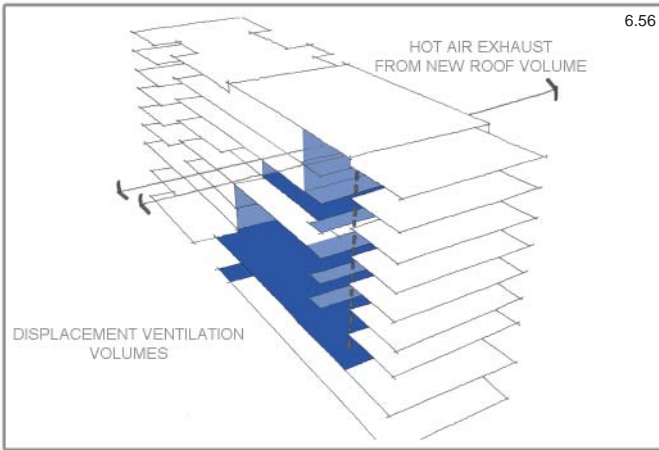
## VENTILATION STRATEGY

The adaptation responds to the existing conditions of the building and the context. The office environment demands flexibility and in conjunction with the new volumes and office spaces created, a variety of ventilation systems, suited to specific zones of the building are proposed. The existing building has a typical 2700mm floor to soffit height on the upper floors which does not allow for a traditional mechanical ventilation system, therefore the strategy responds to a building which was not originally designed for long term flexibility.

The available duct space as a result of the existing volumes is below the slabs and in consideration of the new intervention, is ideal for ventilating from below into the high traffic spaces. A displacement ventilation system is chosen as a result of these existing conditions. The system is more economical than traditional air-conditioning as it doesn't require energy to recycle the air three times daily. Displacement ventilation introduces cool air into the spaces at low velocities through floor mounted diffusers which are individually controllable. More successful in larger volumes, the system lowers running costs as it uses fresh air which moves through the building once, has low noise generation and improves thermal comfort as a means of convection.

The mechanical plant room will be located in the basement with fresh air inlets provided at high level to the eastern facade of the building and at ground level next to the Southern Life Building. Rainwater from the roofs is collected, bottled in recycled glass bottles and stored in a tank through which the fresh air passes. The plant then pressurises the air into the system and distributes the cool air through ducts under the floor surfaces. A dedicated mechanical ventilation service duct allows for vertical ducting within the building. The auditorium, college atrium and associated retail outlets on ground and mezzanine floor, information centre and lecture venues on the third floor are provided with cool air in this system. The diffusers are integrated into the patterned floorscape and are suitable in pedestrian traffic zones. By means of convection and the stack effect, the hot air rises out of the college atrium to exhausts in the new roof volume. These exhausts would also be manually openable. Displacement ventilation is a successful closed system, however motorised openings are provided in the college atrium to introduce cool night air to the space for air mixing and quality. These openings also conform to the national building regulations for smoke exhausts in the event of fire. Hot air which is released within the mechanical plant room is exhausted through a new duct on the eastern edge of the building.





6.56 LOCATION OF DISPLACEMENT VENTILATION WITHIN INTERVENTION

6.57 SYSTEM IMPLEMENTATION PRINCIPLE

6.58 VENTILATION DUCTING

6.59 LEGIBILITY OF THE SYSTEM

6.60 CROSS SECTION VENTILATION

radiant cooling, heating and natural ventilation

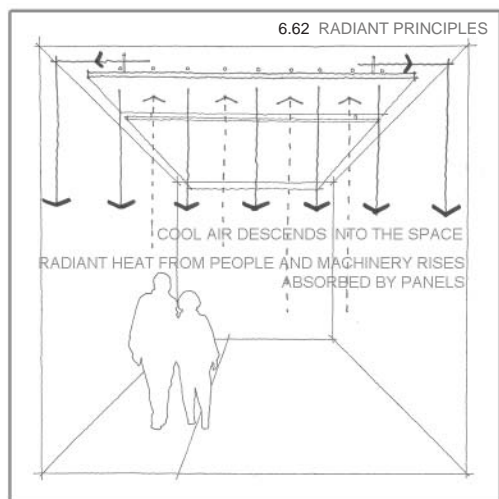
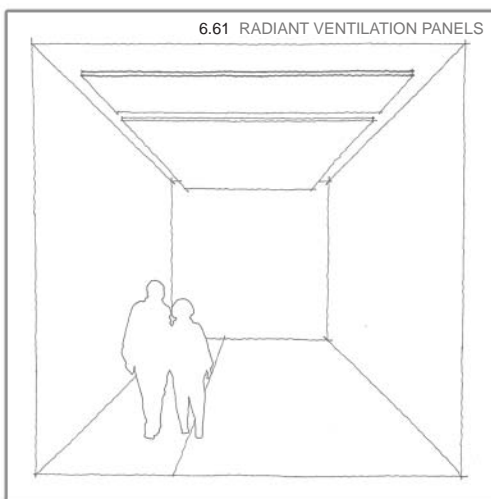
As the low floor to soffit height remains within the office and upper storeys of the college environment, displacement ventilation is not a viable option here. Therefore a combination of radiant ventilation panels and cross ventilation is proposed to reduce the heat gains supplied by electrical equipment and people per space occupancy.

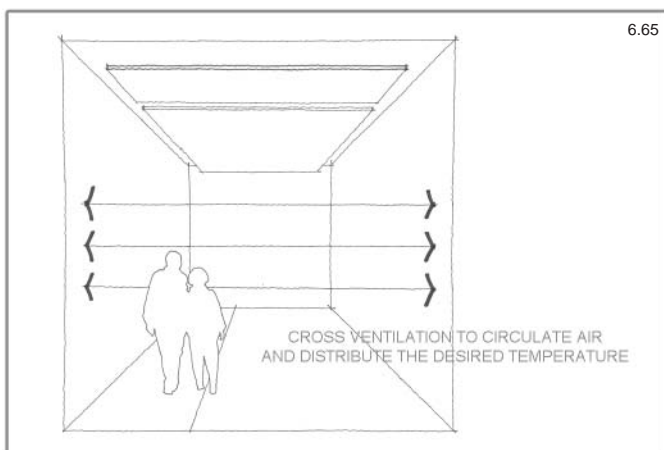
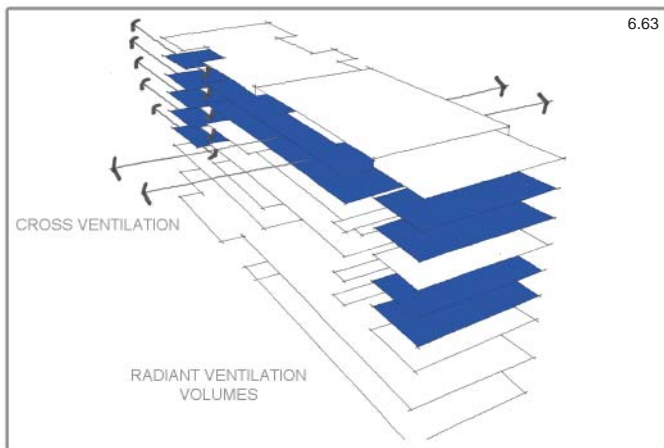
Radiant cooling works on the principle of distributing chilled water through a series of copper pipes which cool the large aluminium ceiling panels and accordingly the air around it. The process of convection then allows the cool air to be distributed throughout the space. In combination with cross ventilation, the system becomes more efficient as the cool air is more successfully circulated within the space and allows individuals greater control of their immediate climate. The intervention proposes that the temperature be maintained at approximately 22°, to reduce the energy consumption required to chill the water. As the hot air naturally rises in the space, the radiant ceiling panels absorb the heat. Larger ceiling panels are more effective as they reduce the risk of condensation occurring.

Similarly the heating of the office spaces and smaller college facilities demonstrate the distribution of hot water through the copper pipes, thus heating the air around the panel. Once the panel has reached the desired temperature, the water temperature is lowered and stabilised to again reduce energy requirements. The Thermasail© Radiant Conditioning Sail is this flexible ceiling panel system which can be adapted to suit the design aesthetics of the space. Colour, size, thickness, edge conditions and perforation are all adaptable features of the sails.

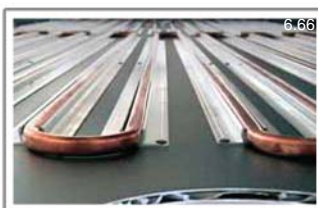
A chiller plant is required for this system and would be housed in the existing basement. Storm-water off the exposed concrete aggregate surfacing of the southern portion of the site would be collected, filtered and stored in tanks in the basement. The copper pipes would then be fed through the tanks and the water heated or cooled per demand.

Servicing and installation of equipment for the mechanical plant room in the displacement and radiant ventilation systems is available by a 1700mm wide pedestrian ramp as well as a new service elevator which has access to the basement. A cavity wall system with acoustic insulation within allows for noise reduction from the plant room into the public volumes.





- 6.63 LOCATION OF RADIANT VENTILATION WITHIN INTERVENTION
- 6.64 INSTALLATION PROCESS
- 6.65 RADIANT AND CROSS VENTILATION
- 6.66 COPPER PIPES ON PANELS
- 6.67 HUGO BOSS APPLICATION
- 6.68 HUGO BOSS OFFICE SPACE



## SERVICES

### energy

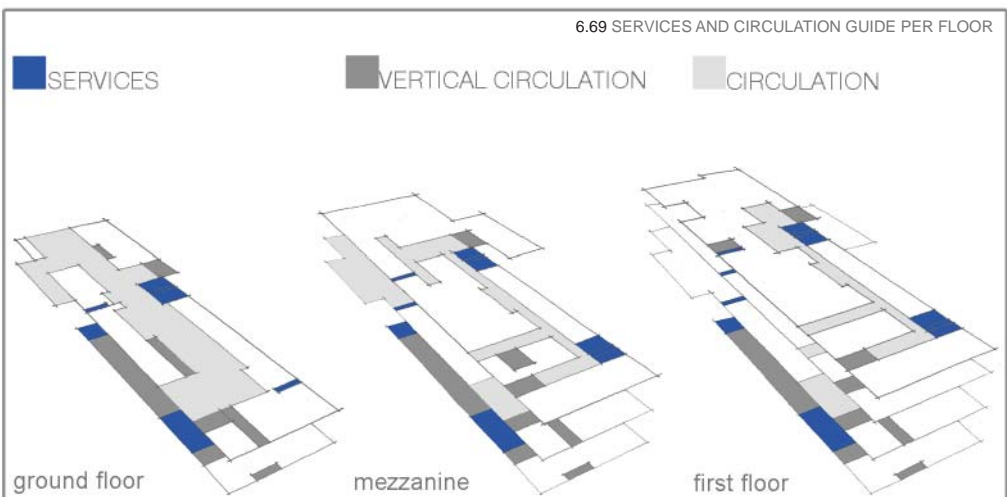
To address the energy footprint that the new intervention adds to the building in terms of larger scaled venues, new movement systems, motorised openings and the construction process itself a system of photo-voltaic panels is proposed. Located on the roof at the southern edge of the building to maximise direct sunlight hours, a series of 1000 x 2200mm photo-voltaic panels are fixed at 27° for optimum solar harnessing potential and set with an aluminium frame. The battery storage is located on the third floor of the building directly in line with the photo-voltaics on the roof. This is for energy efficiency in the transfer between receptor and storage and for ease of installation. The battery store is accessible and manageable via stairs and the service lift for movement of equipment if necessary. A vertical duct the full height of the building is dedicated to electrical services in combination with the 300mm ceiling voids.

The existing provision of telecommunications will be expanded upon in order to update and service the shared facilities network for the start-up office spaces. This includes internet connections and a minimum of three telephone lines per network.

### water

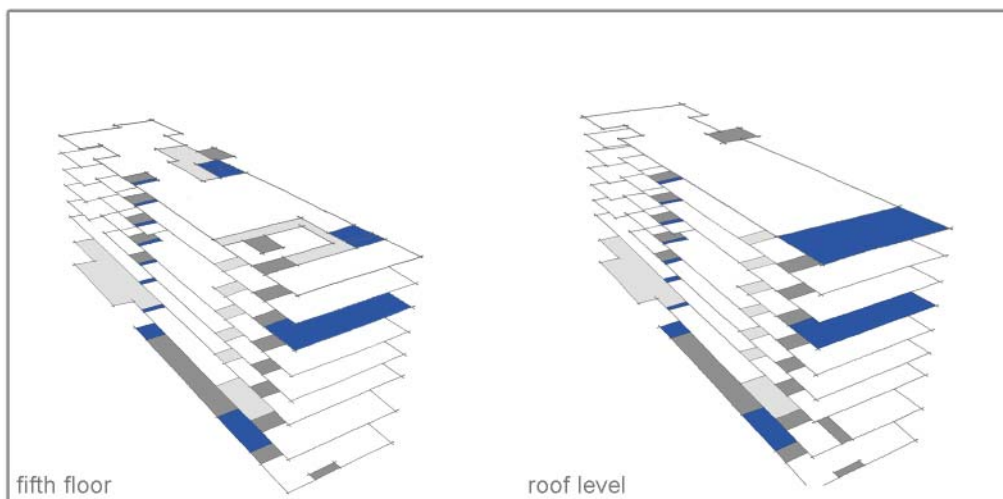
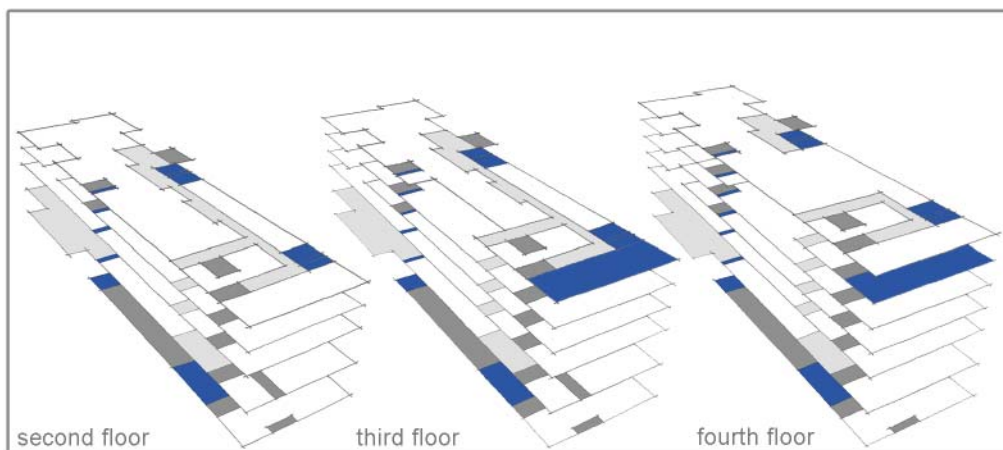
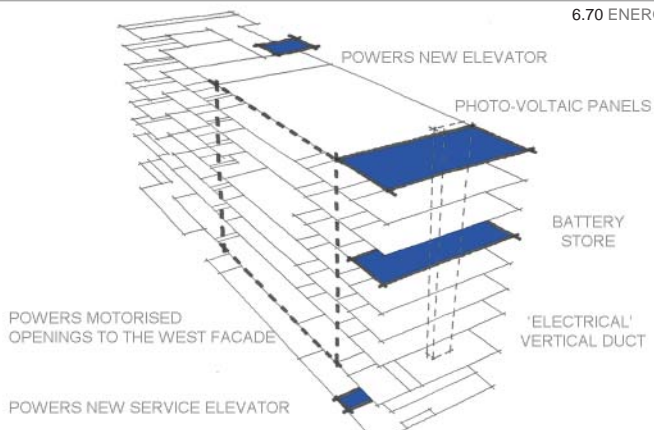
The formalisation of the open spaces responds to existing conditions. As a result the drainage is co-ordinated with existing storm water drains and connections determined by topography to Pretorius Street. A bypass system which services the requirements of the chiller plant used in the radiant ventilation process is proposed, such that on a bi-monthly schedule (during the rainy season of October to March) the tanks which store water for the ventilation process are emptied into the municipal system and the tanks re-filled with storm water off the open site.

The existing water reticulation system of the building is maintained in addition to the consolidation of the wet cores. New plumbing work will be required within the existing wet services vertical duct as the principal gents bathrooms move to the same core. A refreshment counter at the edge of this core which is part of the shared network facilities for the start-up office spaces will also require a water connection.





6.70 ENERGY SYSTEM LOCALITY



refuse

The existing retail outlets on the ground floor of the arcade do not have dedicated external refuse yards and remove their refuse on a daily basis at the close of business. This is a uniform condition for the length of Pretorius Street in the central business district, rendering the sidewalk experience unpleasant. The intervention proposes that the retail outlets in the college atrium utilise the remaining portion of the site on the eastern edge of the building. New yards will be constructed, such that refuse can be stored outside and on the designated removal day be wheeled by building management staff to the collection point on Schoeman Street.

The retail outlets on the mezzanine level will be provided with a ventilated refuse room, where all outlets can store their refuse until the designated removal day. This strategy is determined by allowing for small independent trade. All food sold within 239 Pretorius Street will be pre-packaged and therefore there is no required for kitchens and ventilated exhaust spaces.

movement systems

The existing movement system within the building is a 1350 x 1400mm elevator, set within a 2700 x 2400mm shaft and has a mechanical room on top of the building. The intervention proposes that this elevator is removed and replaced with a new 'Elenessa' 2590 x 2160mm Mitsubishi Electric system which compounds the mechanisms within the shaft to produce a 'machine-room-less elevator'. In terms of increasing the legibility of the intervention and exposing movement routes and opportunities, the elevator should follow the 'observation car' model which is fully glazed car, allowing readability to its mechanisms. The existing mechanical room will be removed and the shaft continued for new access to the roof.

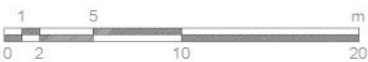
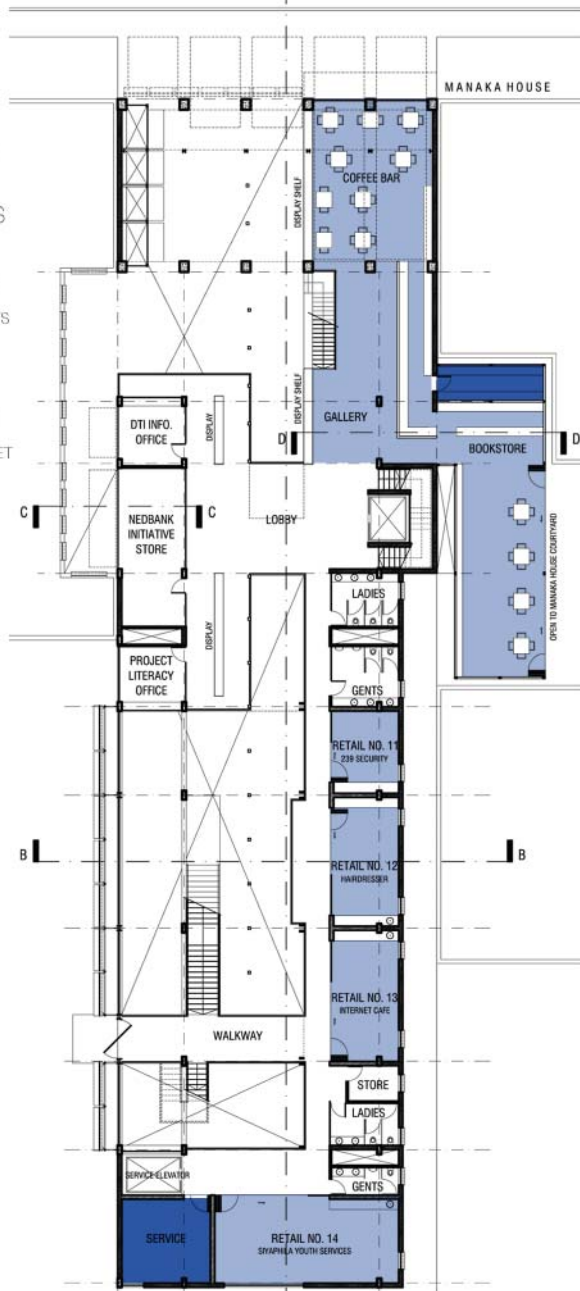
For servicing and fire requirements within this nine level building, a service lift is proposed with access off the college atrium. The new service shaft is 3520 x 2300mm and economised within the existing concrete structure and thus able to provide ventilation and mechanism space for the service lift. The intervention proposes the new elevator is a 'Nexiez' 2500 x 3000mm Mitsubishi Electric standard machine room system.



6.74 REFUSE PLAN. MEZZANINE

- REFUSE ROOM
- RETAIL OUTLETS

RUBBISH PRODUCED IN THE RETAIL OUTLETS CAN BE STORED WITHIN THE OUTLETS OR IN THE REFUSE ROOMS PROVIDED ON MEZZANINE LEVEL. THE BUILDING MANAGEMENT WILL THEN WHEEL THE REFUSE TO THE DESIGNATED COLLECTION POINT ON SCHOEMAN STREET ON THE MUNICIPALLY ALLOCATED DAY.



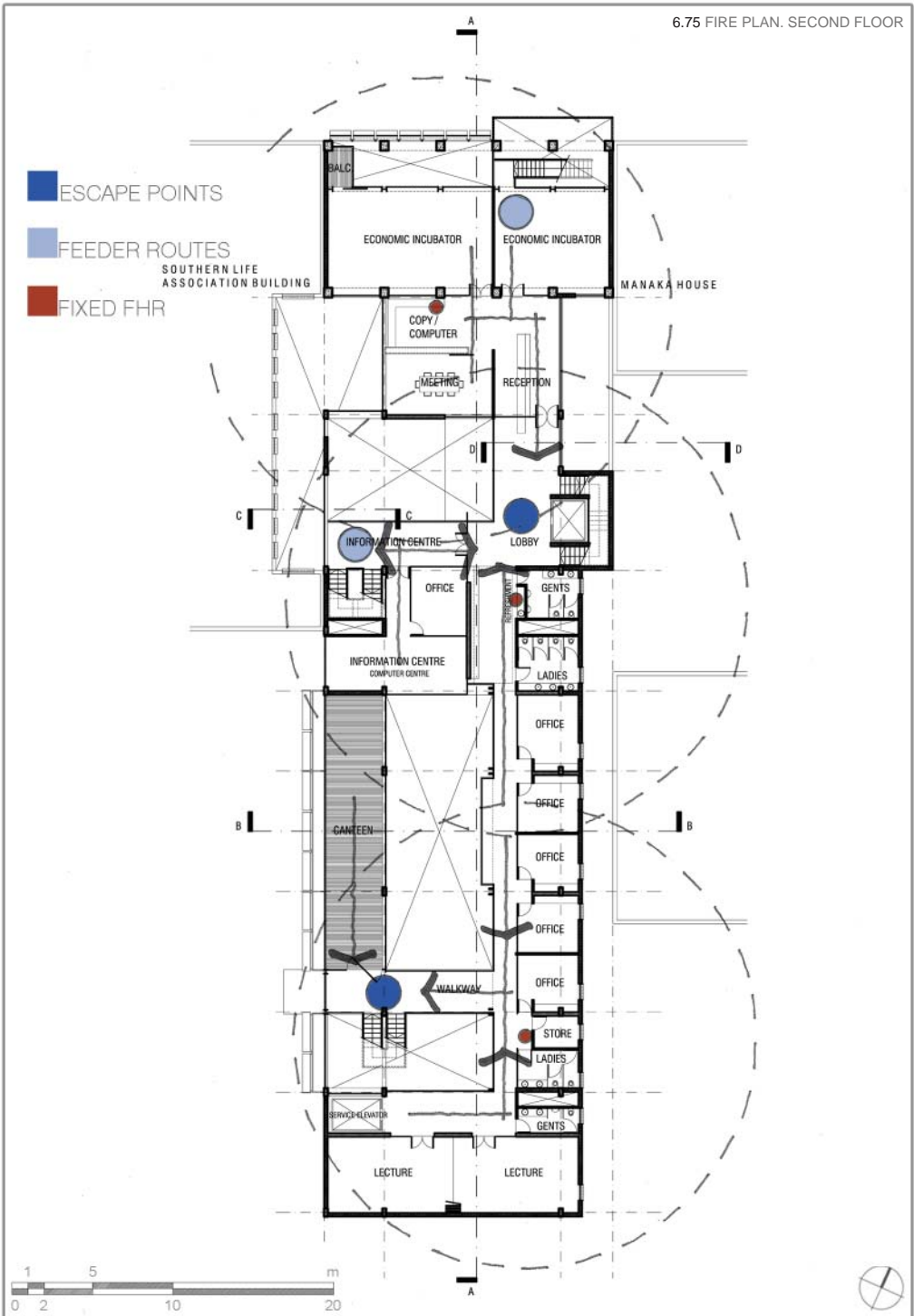
fire

The arcade through the building is a public thorough-fare and thus provides immediate access to either Pretorius Street or the open southern section of the site. Two staircases run the full height of the building and in accordance with Part TT 16.4 of SABS 0400 no point in the building is more than 45m away from the circulation points. Within the information centre an intermediary circulation core connects all five levels of the volume, all of which feed towards the principal staircase. Circulation routes throughout the upper levels of the building allow for two options of escape and fire extinguishers and fire hose reels are provided in accordance with SABS 0400. The fire plan will be clearly mounted for public information in several key points throughout the building.

The exposed steel structure is painted with a fire retardant intumescent coating and all adjoining spaces are fitted with sprinkler systems which will be co-ordinated with the water reticulation of the radiant ventilation strategy.

The college atrium has mechanised opening sections which open in the event of fire and is connected to smoke alarm sensors. The information centre also responds to the requirements of a large volume, where the clerestory louvres are automatically opened as per the detection of smoke.

6.75 FIRE PLAN. SECOND FLOOR





## CONCLUSION

This investigation aimed to transcribe an architecture of opportunity over the built fabric of Pretorius Street, in order to clarify process and address the illiteracy of the outsider, whilst defining opportunities as a result of architectural intervention. It set out to discover an enabling form of architecture where exposure to programme and the depths of the city block were revealed. To discern the legibility between the lines on various scales and address its own future impact, the investigation embraced the need for change to the 'everyday'.

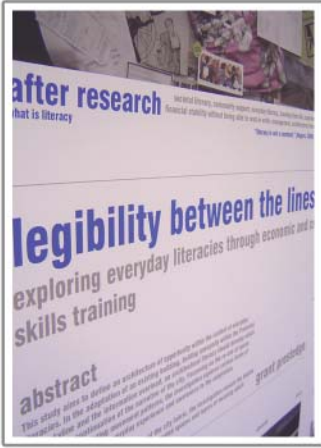
The response was consistently moulded by the theoretical positions and associated framework of reaction to existing conditions. The 'city as possibility' maintained the optimistic intentions where the outcomes have the ability to shape the story of the city and the 'everyday experience' provided the social context and continually questioned levels of exposure. The framework of clients and the building management is in a sense experimental, where everyday literacies are confronted by various methods and parties. However the need for opportunity, support and access to knowledge, especially within the overload of information and the happening city is part of the contemporary context and developing nature of our society.

To successfully define an architecture of opportunity, two principal factors emerged. Firstly, that context is paramount and considering the greater experience of the investigation through revealing concealed spaces, integrating programmes, allowing for accessibility, continuing movement patterns and harnessing the existing, was necessary. Secondly, acknowledging that the process of adaptation adds new layers of meaning determined the role that distinctive new work would play in showcasing legibility. The experience of to walk along a line, progressing through the building, is realised by maximising exposure to distinctive new work, varied and improved spatial dimensions, a sense of phenomenal transparency and a recognition that possibility exists within Pretoria. The legibility of movement, systems, programmes, everyday tasks and potential for interactions allows for a varied and memorable experience for the outsider.

The adaptation of 239 Pretorius Street achieves a flexibility from a temporary and mundane environment. However it also acknowledges the future change which will occur within the lines of the city. The legibility of this impact is the anchoring of the scheme into the historic narrative of the city and the larger network of movement.

[The everyday] walks along a line, and, perhaps, our greatest pleasure is in seeing it so often near falling, without being ever actually down.

APPENDIX



exam presentation





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