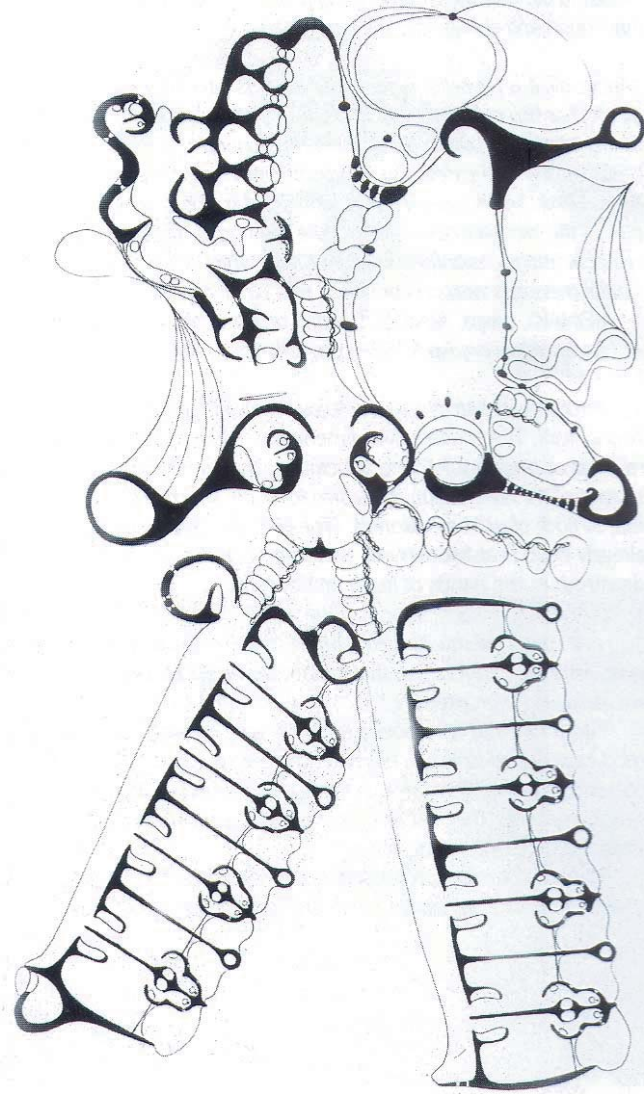


Design Influences:

- **Design influences:**
Architect Study: Amancio D` Alpoim Miranda (Pancho) Guedes
Street Trading
- **Movement as form Generator.**



Portrait of an egg-head contemplating the Future

Architect Study

Amancio D` Alpoim Miranda (Pancho) Guedes

Pancho Guedes (fig x) is an influential architect, painter and sculptor. He practiced in Lorenzo Marques (now Maputo), for 25 years after which he was exiled. He moved to Johannesburg and was professor and head of the Department of Architecture at the University of the Witwatersrand. Currently he still practices in Portugal. During previous studies numerous visits to Mozambique and his architecture was influential. He's multidisciplinary stance towards above mentioned disciplines is commendable.

In an interview with Beinart published in the South African Architect, February 1999 he said:

“Building technology is primitive, and most buildings are done by small builders who use cheap labour and equipment. The standard building medium is concrete, either in block form or cast and the labourers who work with the concrete are craftsmen who have a natural understanding of the material. Formwork is generally of such a low quality however that plaster covering is essential and this has produced an almost universal surface solution”. ... (Beinart 1961: 28)

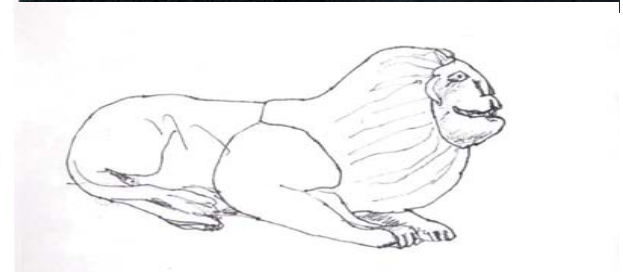
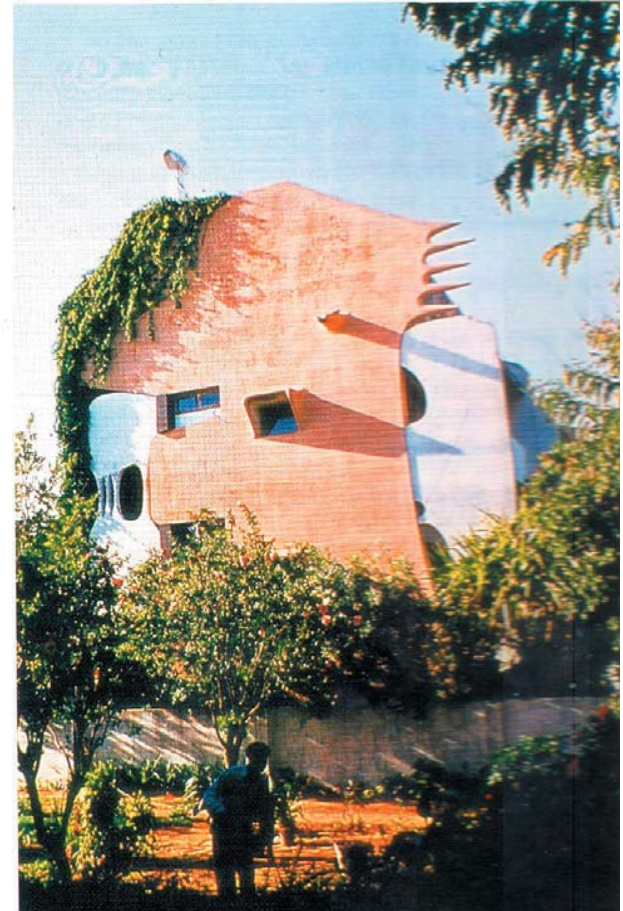
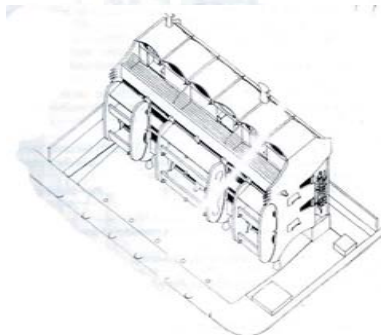
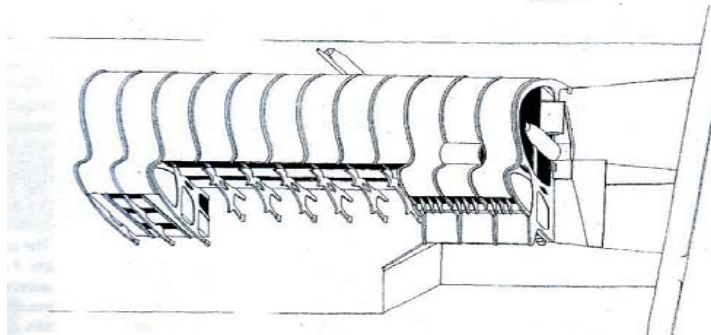
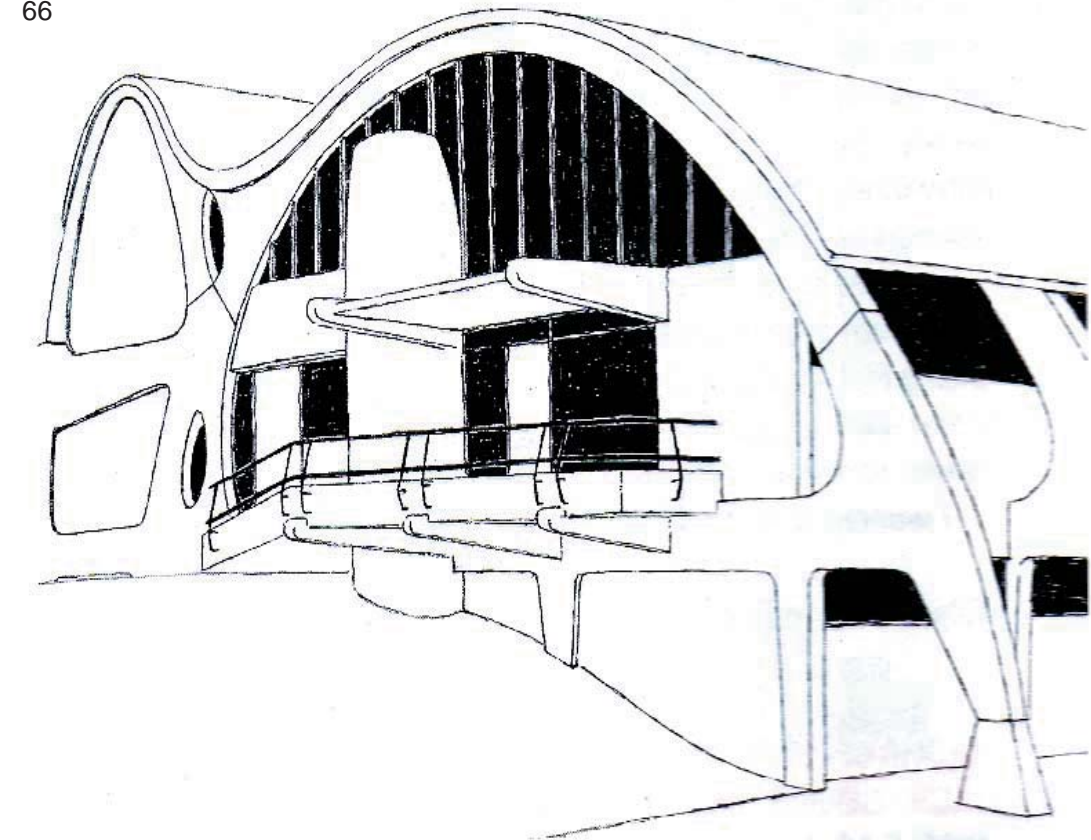
“Guedes has well understood the limitations of such an environment, and has made the fullest use of what technological facilities are available, developing traditional techniques and materials in new ways. He has capitalized on the great vitality which is released when an established culture finds new fertile soil – for in this state of coalition between the withering old and the crude and unformed new; the opportunities for innovation and change are tremendous”. ... (Beinart 1961: 28)

Guedes understands available building materials and processes. (figx-x). He uses conventional and traditional ideas, which he integrates with the new (figx). Available resources and an understanding of its limitations results in architecture more suitable to context. Appropriating and accommodating the existing on various levels

Fig 53: opposite page. Amancio D` Alpoim Miranda (Pancho) Guedes
Fig 54: Right. Texture on Geudes` buildings.



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gives ownership to its users. One can argue that African Architecture is architecture of innovation and appropriation. (figx-x)

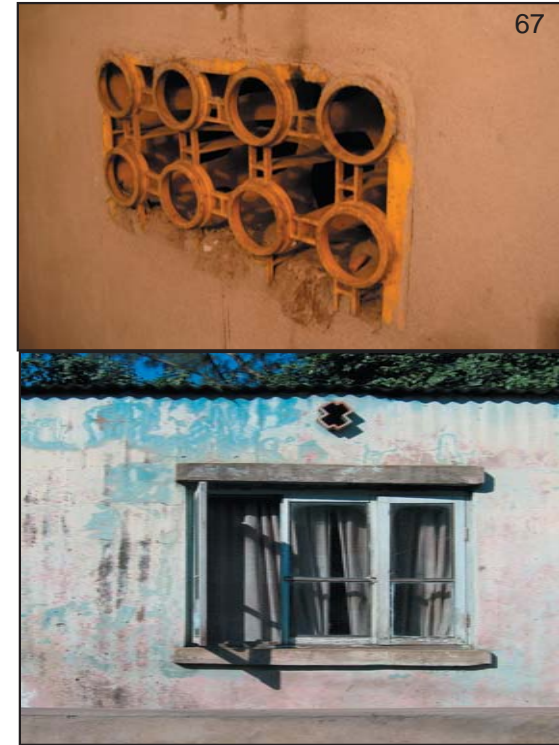
Stilogueudes is his idiosyncratic style and consists of a bizarre and fantastic collection of buildings with fangs and spikes. These building have relative simple plans with elegantly sculpted sections. (figx-x)

“Above all, it is his belief in the madness an irrationality which is much of all art that has contributed much to his architectural idiom. Guedes came to architecture through his painting and has continued painting ever since. He is obsessed with the desire to incorporate into his architecture the fluid forms witch he discovers in his paintings and sculpture. For him a large part of the architectural problem is the creation of a series of powerful, symbolic images, spontaneously produced, which transmit emotional and spatial messages with an immediate and passionate meaning.” (Beinart, 1961: 28)

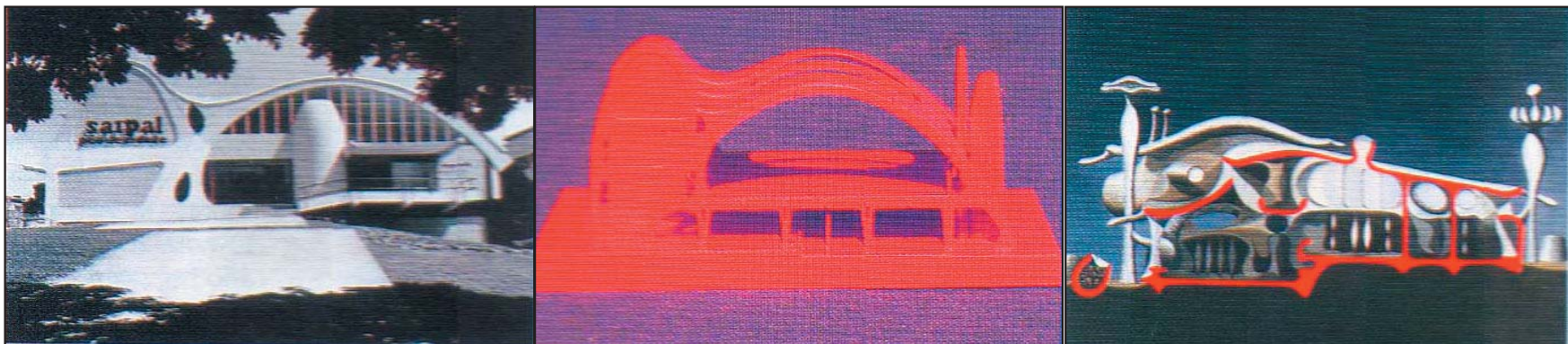
When visiting Guedes` buildings, even after years of neglect, it intrigues with admirable craftsmanship. His integrated approach of art and architecture is one that's attempted in this study.

Fig 55: Opposite page: Left :Bread factory. Right: The smiling lion.

Fig 56: Top right: local Innovation in buildings. Bottom right: Bottom left: Bread factory



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Street trading

This section is a visual essay of traders, hawkers, “shibeens“, taxi depot, markets and entrepreneurs. These activities are usually situated on busy pedestrian movement routes. Thus transport nodes are usually associated with concentrated informal trade. The last two pages illustrate the existing public and private transport.

According to international Labour organisation “Some street traders are employed by an agent or shop to sell their goods on the street. Whether street traders are self-employed, or whether they receive some sort of wage or other payment, if they receive all their goods from one place, they have very little power over what they pay for goods and how much profit they make. Most street traders also lack power because they depend on someone else for equipment and trading space. “(International labour Organisation. 2003, 4)

These basic facilities are catered for in the design. An attempt to incorporate different particular needs was done.

Sometimes the interests of the different street traders are different. Organisations of street traders have to decide witch type of street traders can be members, and whose interests they will promote. Sometimes the interest of one group of traders can conflict with those of another .For example the

Fig 57: Photo montage of trading on the site

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'*bambelas* 'can conflict with the interest of the street traders who employ them. There can also be conflict between different groups of traders over licenses and space" (International labour Organisation. 2003, 4)

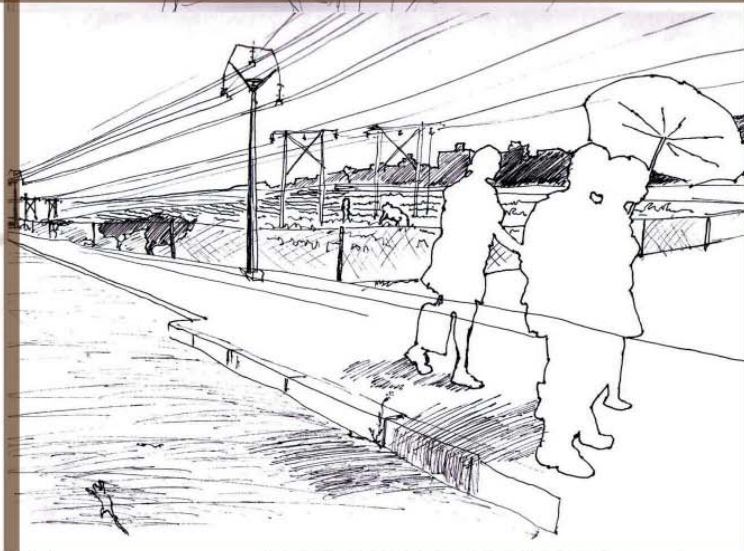
These indifferences is considered organisational problems and provision for zoning the layout of the trader stalls are made and discussed in the following section.

Fig 59: Visual essay on Informal trading





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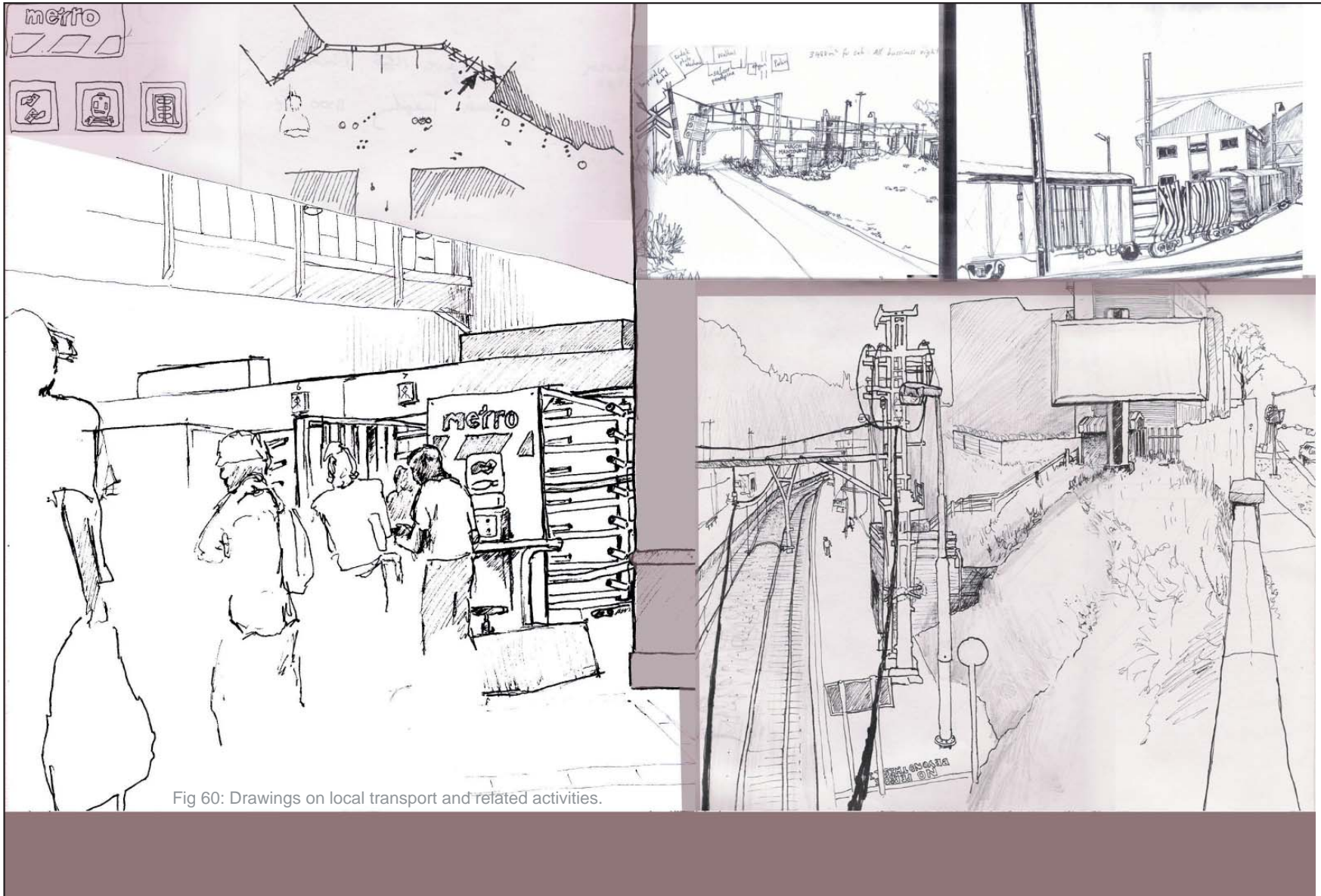
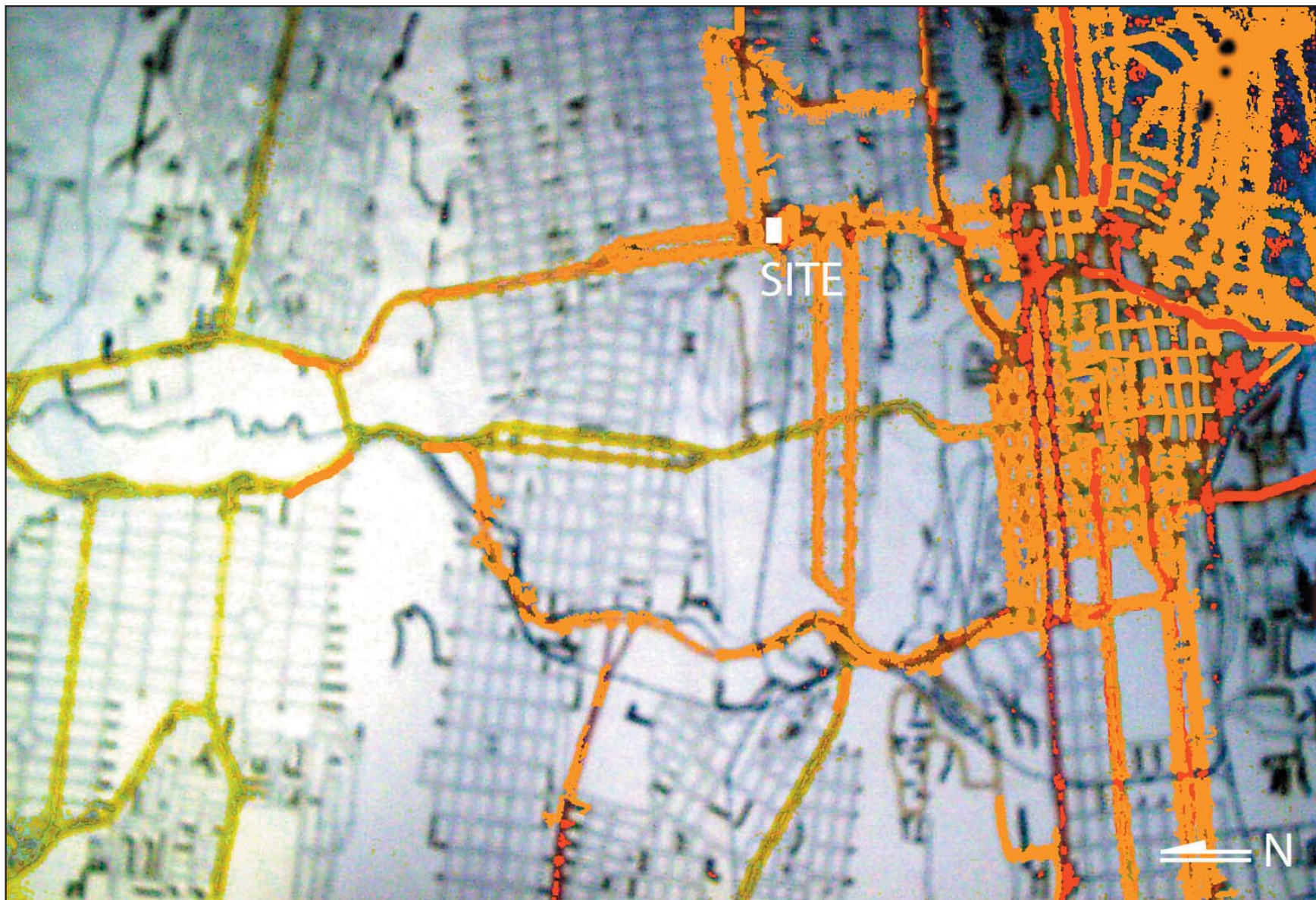


Fig 60: Drawings on local transport and related activities.



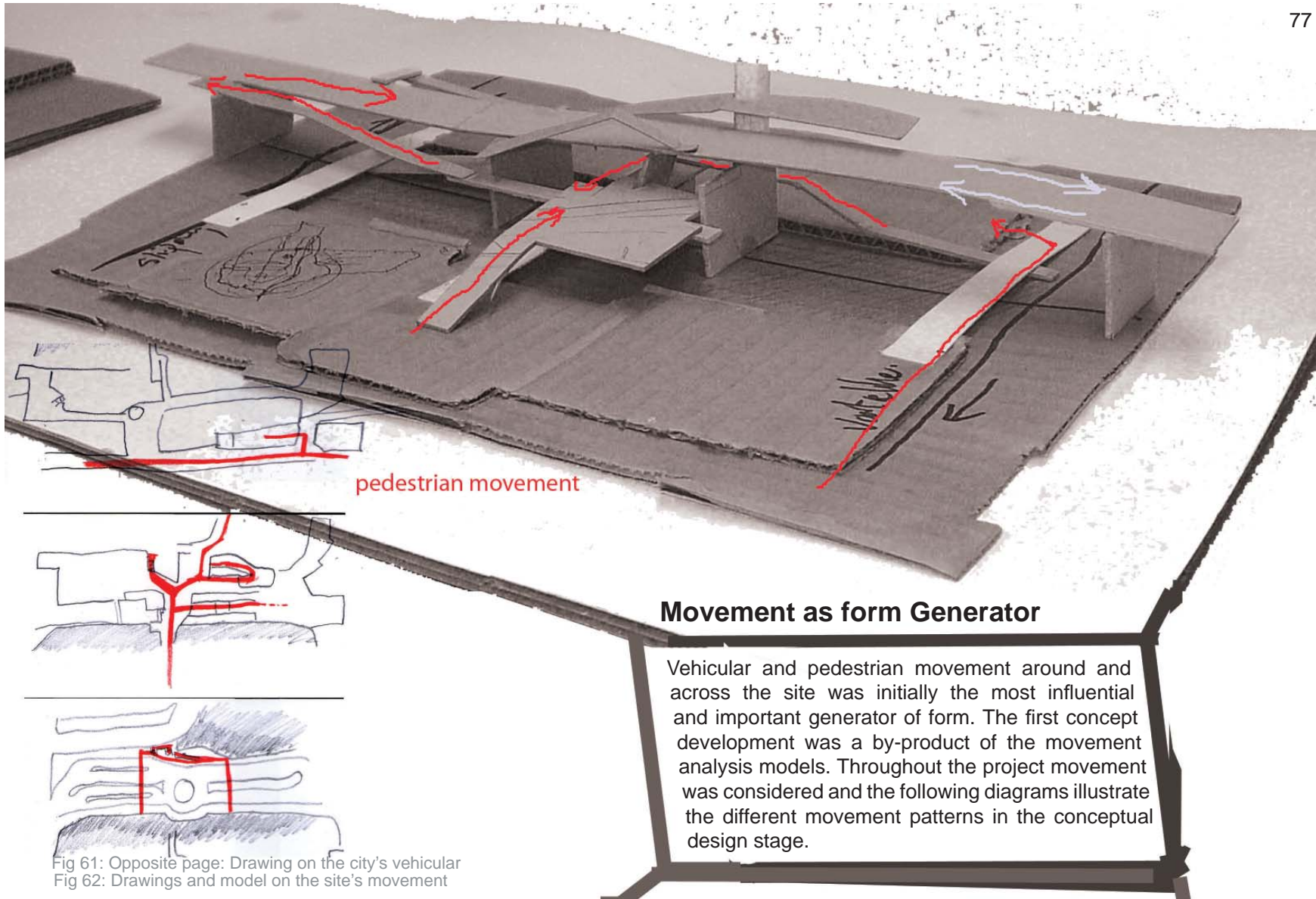
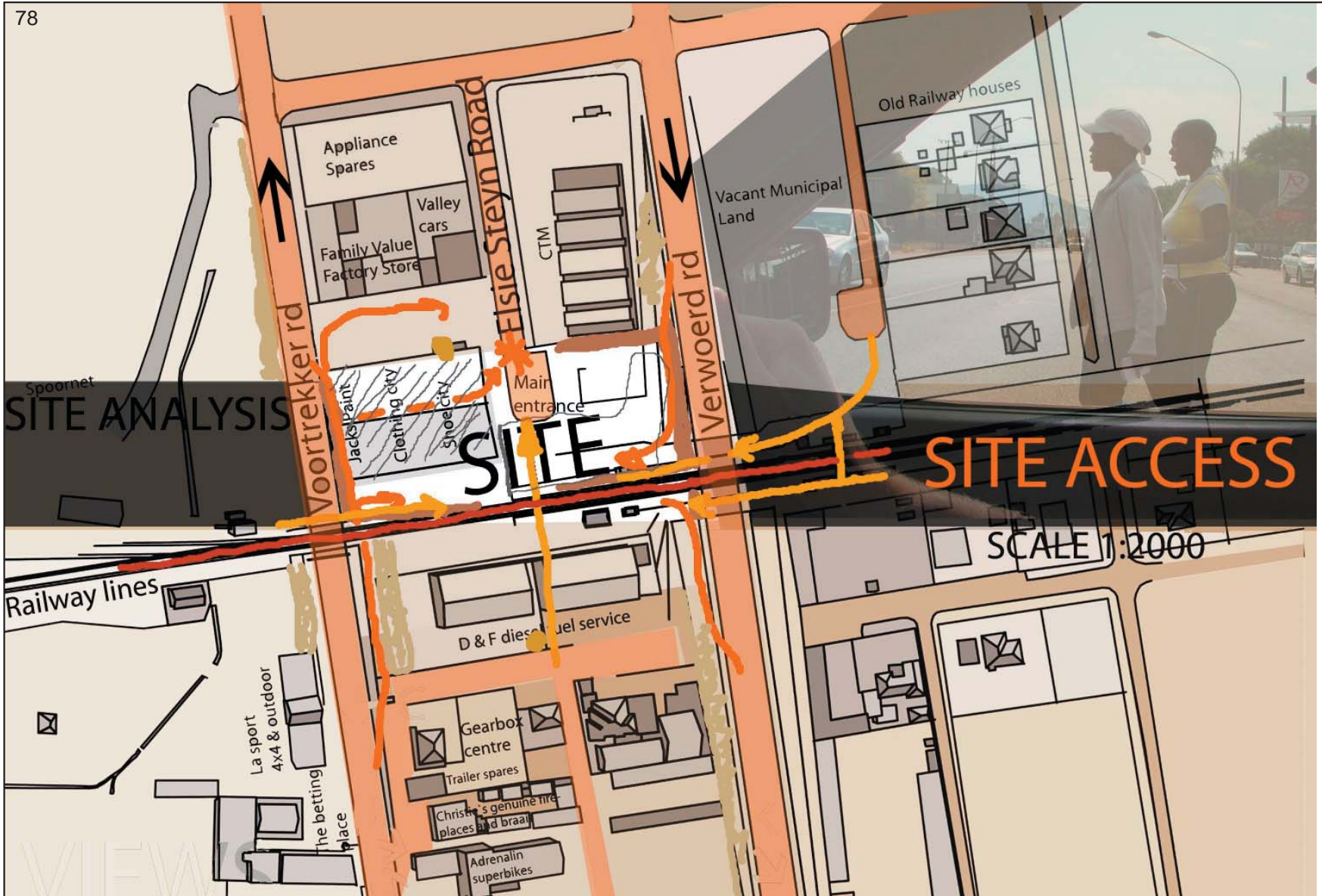


Fig 61: Opposite page: Drawing on the city's vehicular
Fig 62: Drawings and model on the site's movement

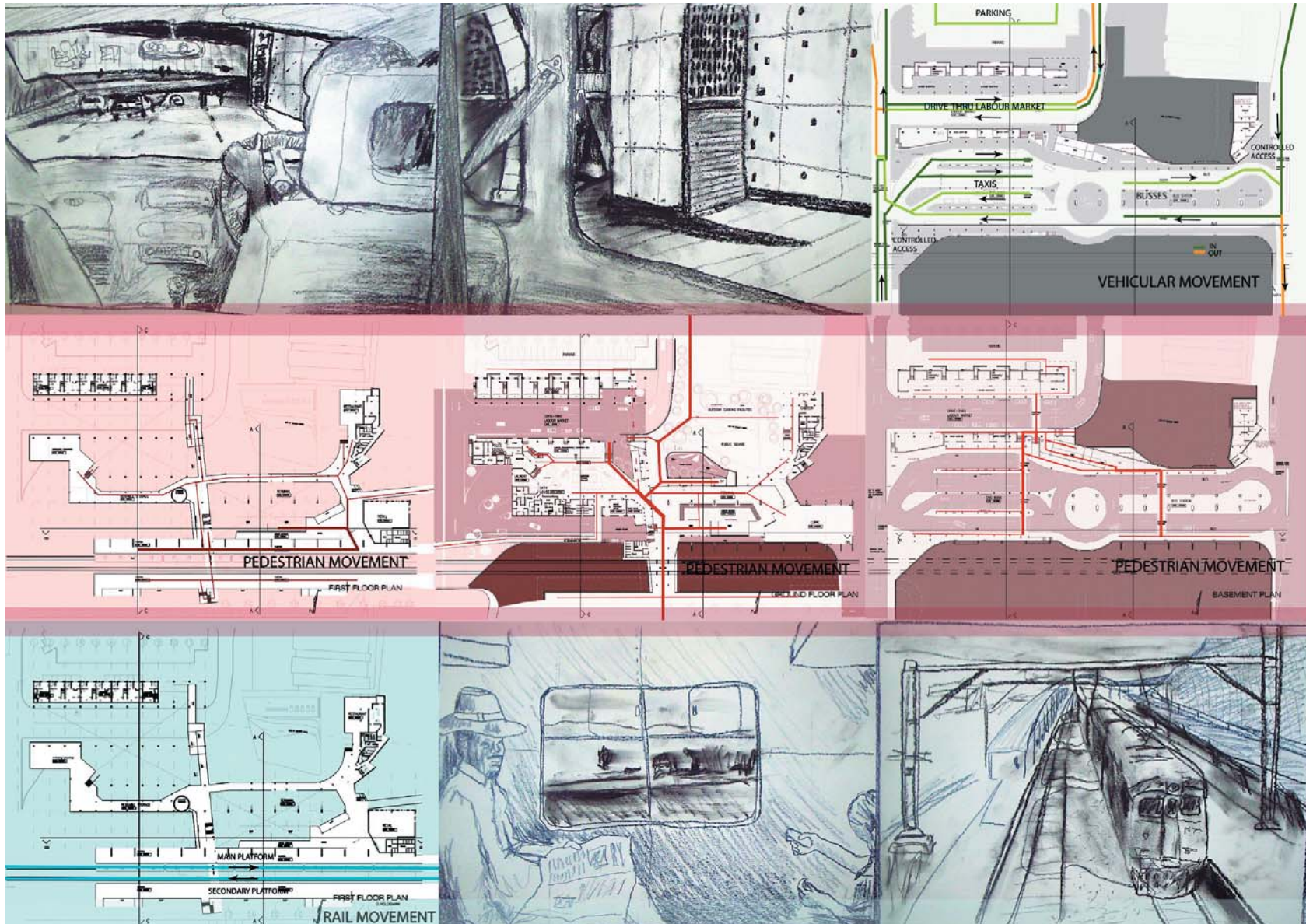


Access

Access to the site is limited. Vehicles can only reach the site from Elsie Steyn road. Pedestrians can alternatively reach the site by walking over the Verwoerd road bridge. New access points were created on different layers. Building form was created by connecting these different access points and arranging functions around the movement routes.

Fig 63: Collage on access and movement..





Movement Routes

The tectonics of this project is moulded around the established movement patterns and a result of the intended user's experience. The images on this page is exploring these ideas on experience.

Fig 64: Intended experience of movement generated tectonics.

