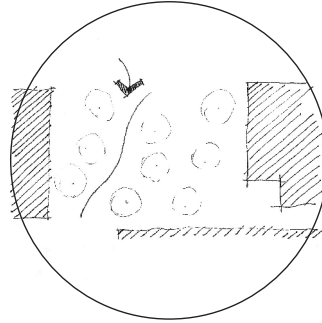


1

Conceptual Development



Eleven

Conceptualising Re-integration

Initial Conceptual Development

Janeke retrieves the papers with her initial conceptual development work. They must now revise these early ideas, in the light of their additional research and better understanding. She is discussing it with a colleague.

The very first concept¹ was inspired in response to the inherent spirit of the place. The dreadful state of neglect blinds one initially to this spirit. I still cannot put my finger on it, but I am certain that the presence of water, and the potential for the natural landscape, have something to do with what can be done with this site.

I have chosen to think of this concept in terms of 'escape', as it would provide a refuge from life's daily stresses where one could immerse oneself in nature and re-establish one's connection with it. This does involve a transformation of the existing internal experience of escape, in the mind, to an external freedom and connection to nature. At present what is happening is that inhabitants are using nyaope as a method of quasi evasion, which does not release them from the physical entrapment of their situation. Our project would provide an opportunity for real relief, by providing an environment where people can interact with nature and feel supported by it.

She pauses and looks at her colleague.

A lot has happened since I came up with this concept and I do not believe that it is a strong enough idea in itself, but it could certainly serve as an informant in the articulation of the final vision. The natural aspects mentioned, provide the opportunity to explore the concept of healing through biophilia. The definition of these healing environments, as a spatial experience, could create an interesting balance between inside and outside.

The discussion continues a while longer. They begin looking at the next concept.

Figure 50: (left) The first stage of conceptual development (Patrick: 2016)

1. Escape

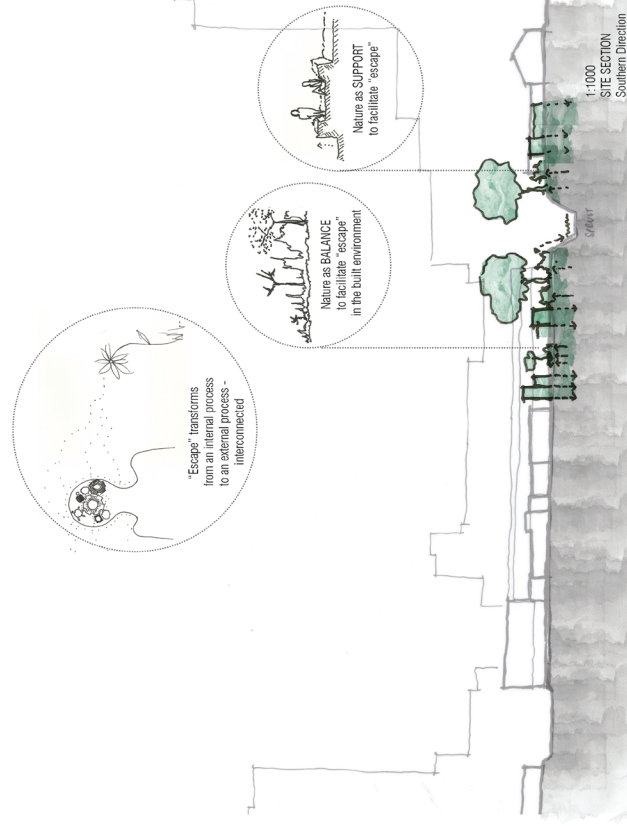
Transform to an external process
(rather than the existing internal one)



INTERNAL PROCESS:
Disconnect from Environment as “Escape”



EXTERNAL PROCESS:
Connection with nature as “Escape”



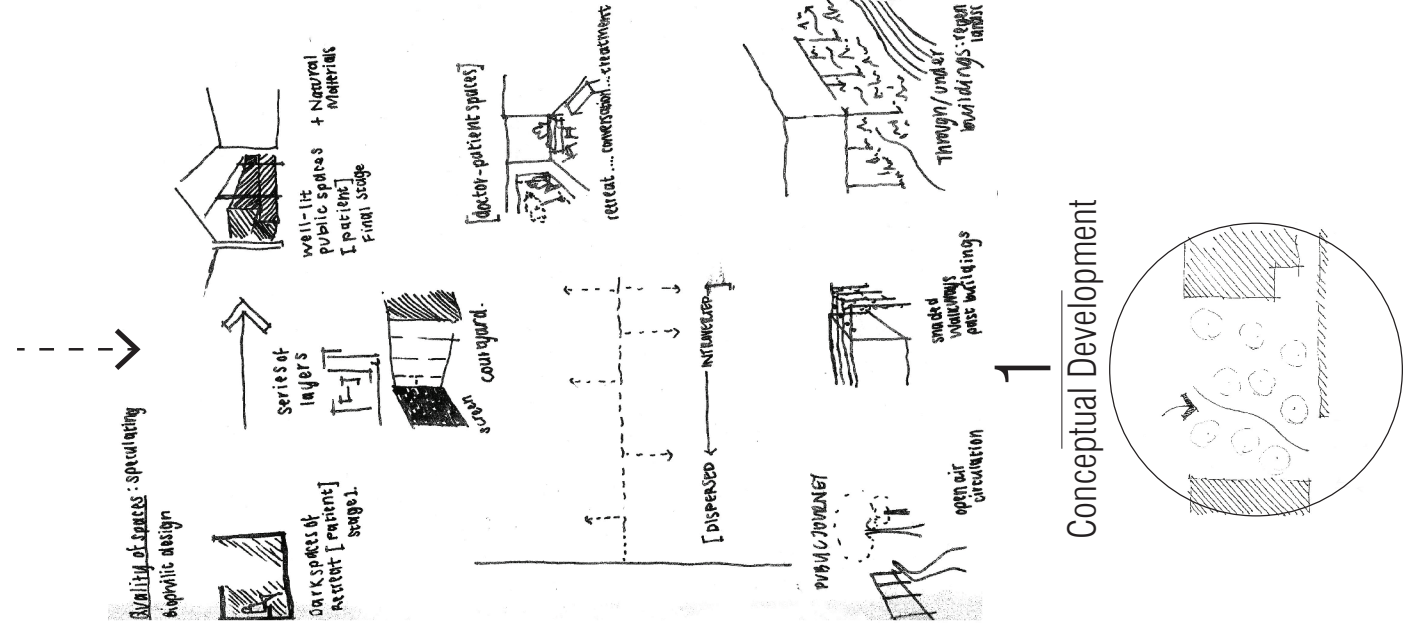
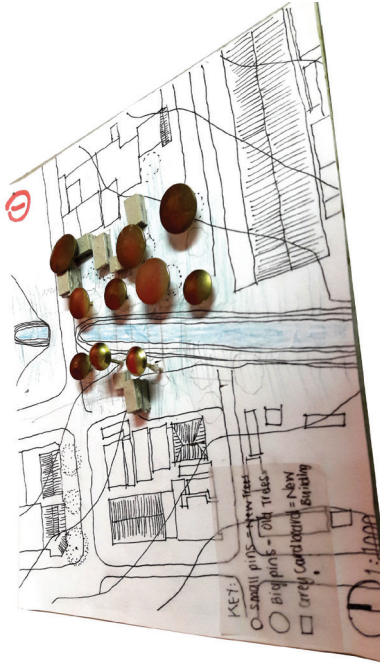
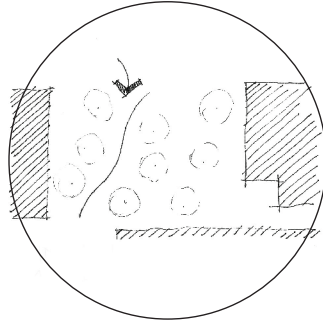
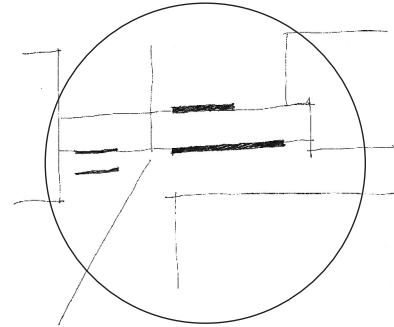


Figure 51: (spread) Conceptual Development 1 (Patrick: 2016)

1
Conceptual Development



2
Conceptual Development



This concept² looked at the integration of the site into the existing fabric and the new Marabastad Urban Vision that we designed. Existing activities on site were also considered: cooking mielies, hairdressing and recycling collection. This idea developed around the provision of public space, where healing would be facilitated and where a connection would be established between Marabastad and the greater Pretoria area, via the pedestrian route alongside Steenhovenspruit. It was at this time that I realised the fact that the architectural programme, in its implications, would extend far beyond that of a simple drug rehabilitation centre.

The idea was to envisage the channel of Steenhovenspruit as a positive dividing element: defining public activities on the west of the channel and private activities on the east of the channel. The existing pedestrian routes alongside Steenhovenspruit and Boom Street influenced how the 'new journey' across the river became more important than the architectural forms, which were crafted in response to this journey. The route, in this exploration, becomes more than a pathway but rather is conceived as a series of experiences, their spatiality determined by their placement along this trajectory. The existing activities on site were proposed as threshold spaces between the public and private realms, emphasising the community's role in the re-integration of those undergoing healing. Unfortunately, looking at the diagrams now, it seems that the existing fabric was ignored. This contradicts the intention of integrating with the greater built fabric.

Janeke pushes the sheets aside and turns the discussion to a series of precedent studies, that she has conducted, and explores their significance to the conceptual development of the scheme.

The City of Paris, in the time of Louis XIV³, illustrates the path as the essential component in the fabric of city design. The configuration of a series of paths, in terms of a network, connecting established points in space, is a reformulation of the City, from its past of warren-like streets⁴. Our project is also part of a network, if on a much smaller scale, but nevertheless forms part of an existing medical and social support network. The project should read as a continuation of this. The pathways should provide easy access to these new humanitarian facilities.

The Stern House by Charles Moore Associates⁵ is an example of how a pathway can serve as a determining factor of the surrounding architecture. The pathways do not only serve as routes, but as a sequence of linear spaces that terminate in areas or points of focal interest⁶.

These precedents lingered in our minds as we moved on to the third concept.

2 See Figure 52 & 53

3 See Figure 54

4 Francis D.K. Ching, *Architecture: Form, Space, & Order* (New Jersey: John Wiley & Sons, 2007), 265 & 276

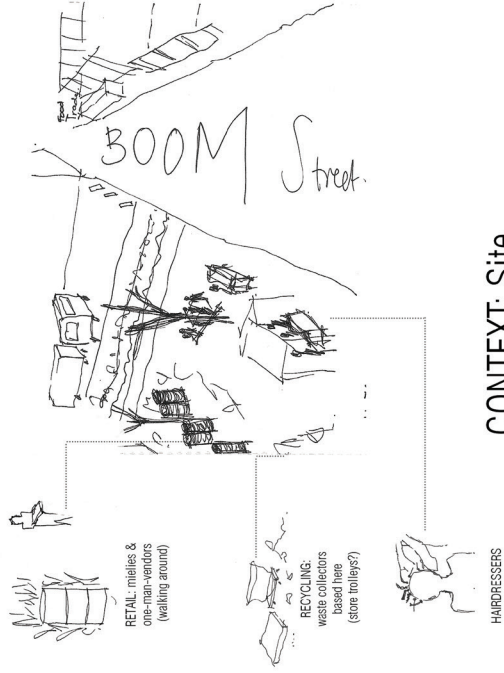
5 See Figure 55

6 Francis D.K. Ching, *Architecture: Form, Space, & Order* (New Jersey: John Wiley & Sons, 2007), 278-279

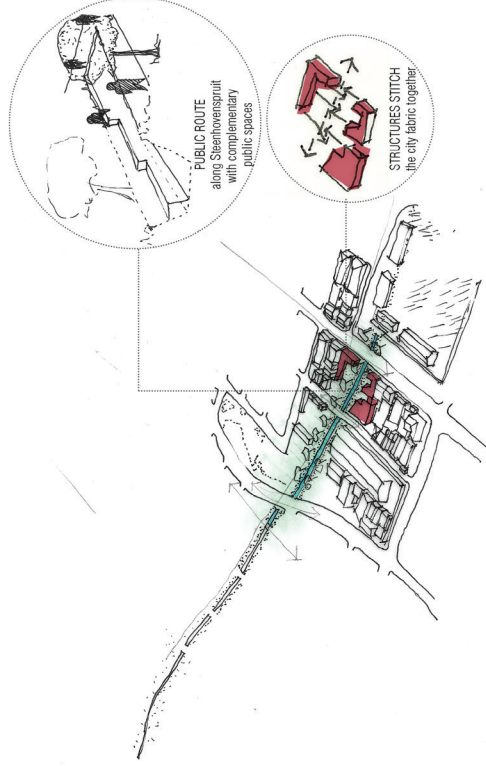
Figure 52: (left) The progression from the first stage of conceptual development to the second stage (Patrick: 2016)

2. Contextual Response

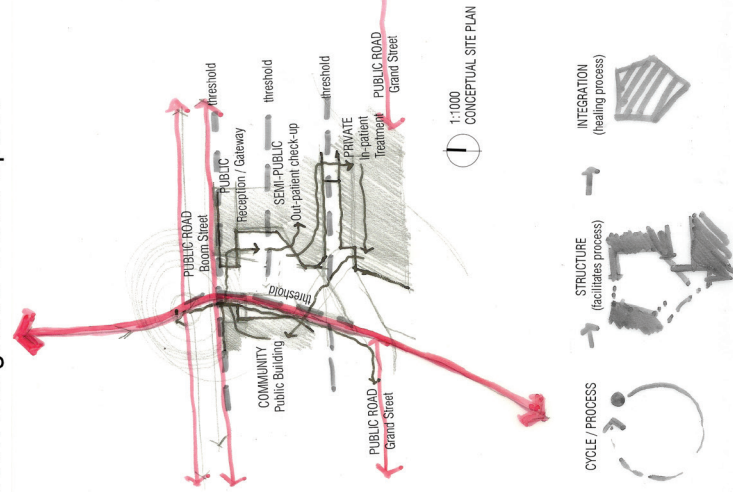
Site facilitates the process of integration of the existing fabric and the New Marabastad Urban Vision

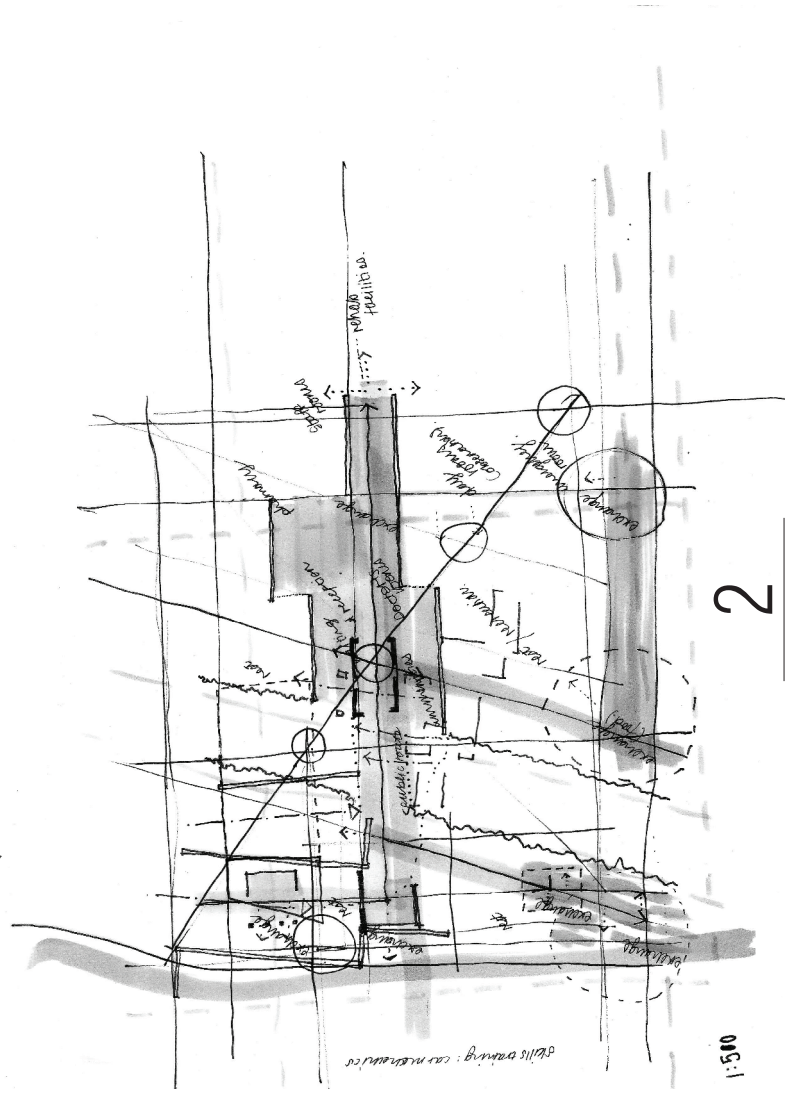
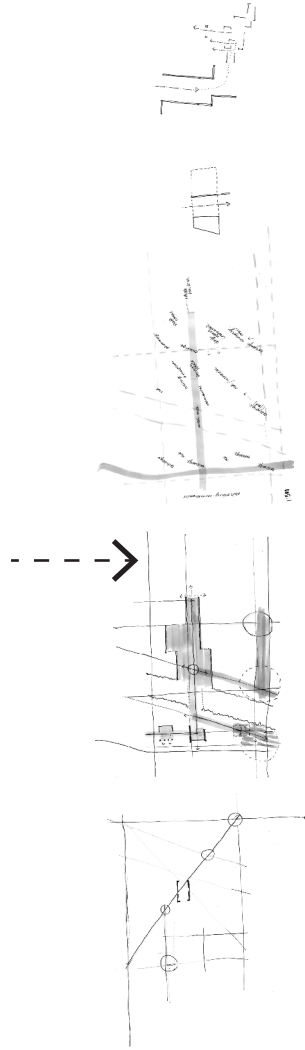
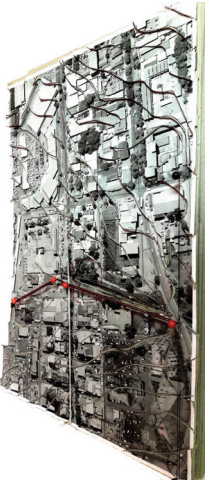
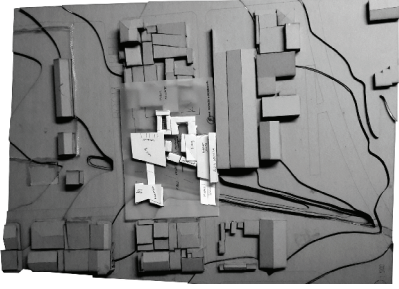


CONTEXT: Site



VISION: Integrated Urban Space





2
Conceptual Development

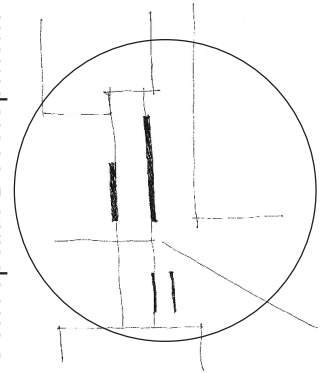
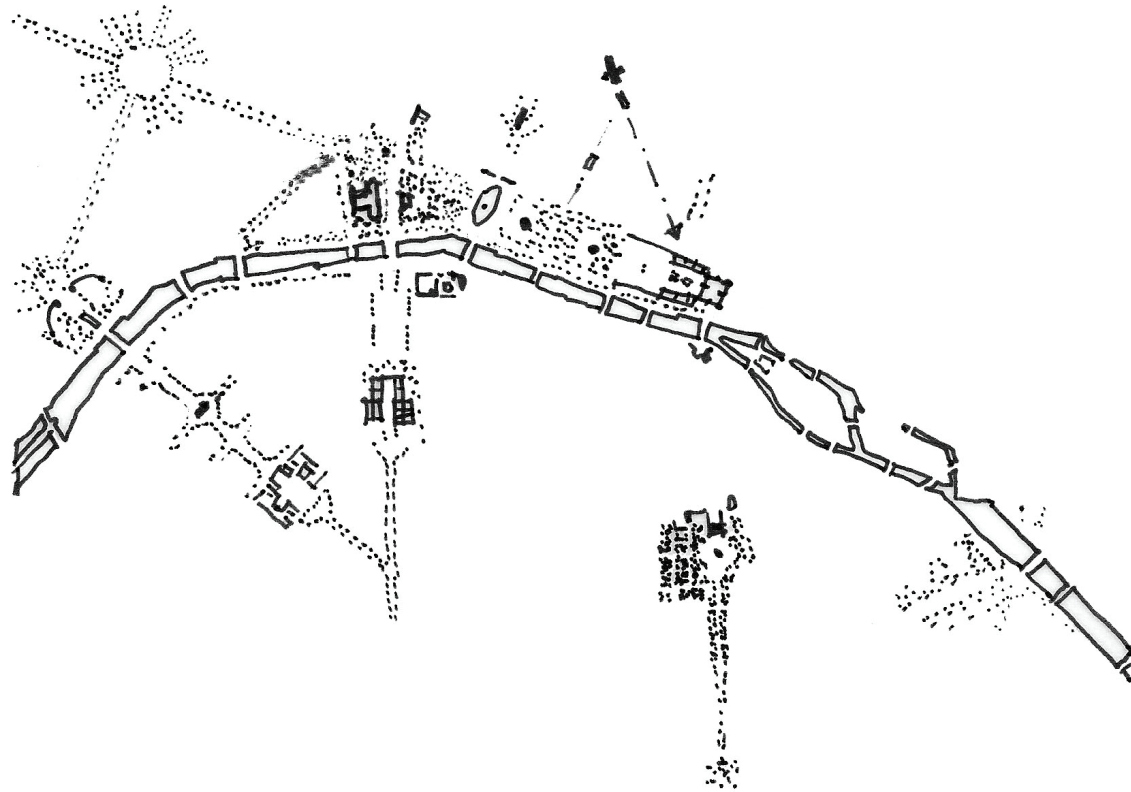


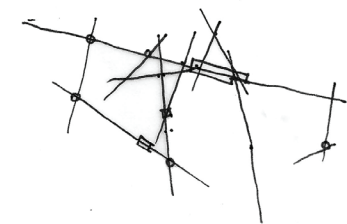
Figure 53: (spread) Conceptual development 2 (Patrick: 2016)

Precedent - Conceptual

Paris

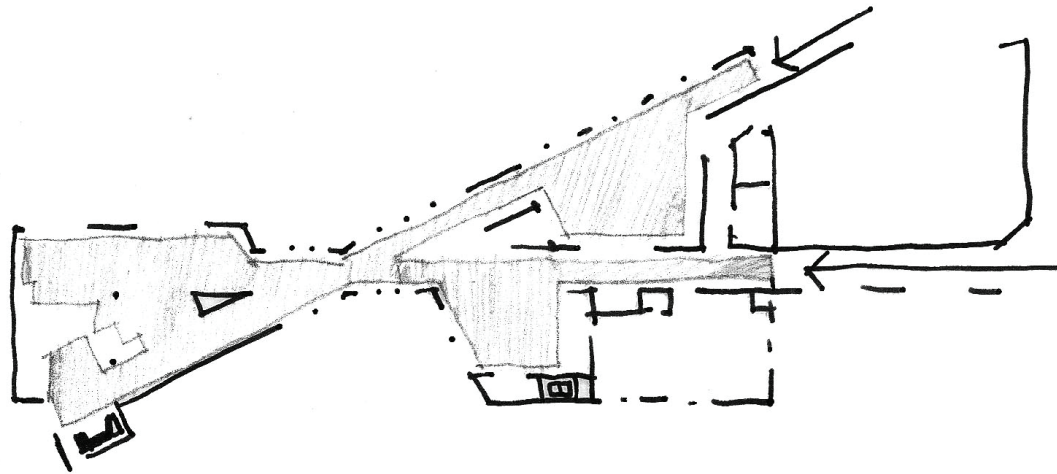


PARIS IN THE AGE OF LOUIS XIV

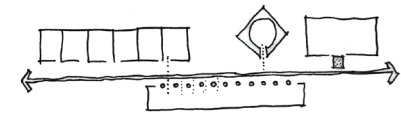


ACTIVITIES OCCUR AT EACH
INTERSECTION OF PATHS

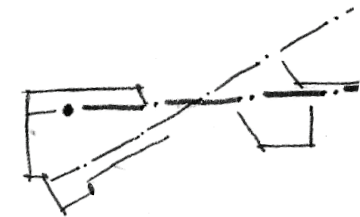
Precedent - Conceptual Stern House



WOODBIDGE, CONNECTICUT
CHARLES MOORE ASSOCIATES



PASS-BY SPACES



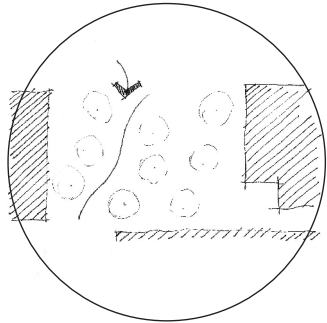
PARTI



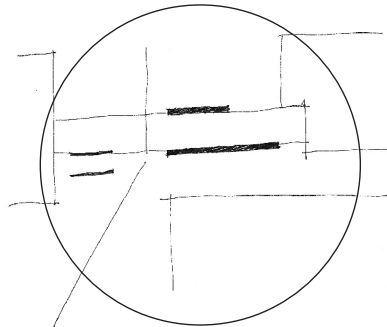
PASS-THROUGH SPACES

Figure 55: Conceptual precedent - Stern House. Adapted from (Ching: 2007: 278-279)

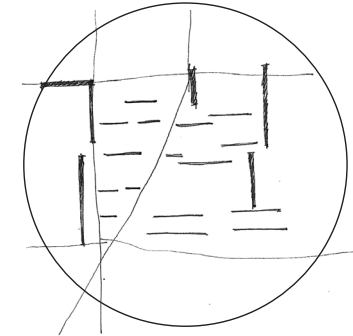
1
Conceptual Development



2
Conceptual Development



3
Conceptual Development



I feel that this final concept' has been influenced by the first two. This concept has been called 'Re-integration', referring to a process-driven design approach that looks at the regeneration of Marabastad and of its people. The river forms a vital link, reintegrating the people into the network of Marabastad. The river serves as a filter for public and private activities taking place alongside its banks.

The diagrams illustrate that on the east side of the channel, metaphorically speaking, a healing journey and process that is non-linear is taking place. This is in contrast to the linear pattern of public pedestrian-traffic, which flows along the west side of the channel. The idea of the funnel, functions as a highly abstracted notion, speaking of the channelling of energies relating to the re-integration of the previously isolated drug-abuser into the community. This diagram was drawn as a means of integrating the public and private at a point over the channel. The idea of re-integration is highlighted here: the patients would emerge after healing as part of the community of Marabastad.

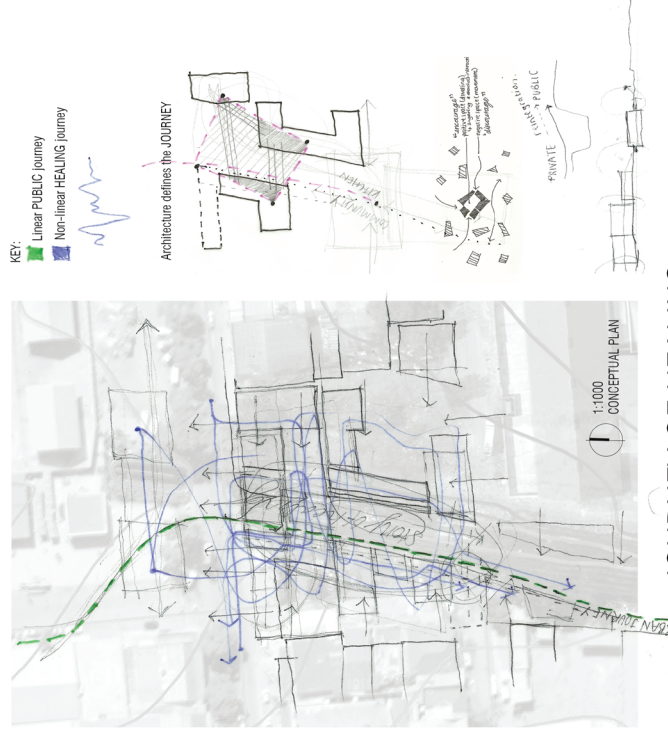
The idea of the journey is of primordial importance. We are exploring the integration of landscape as providing the setting for this journey. It was also articulated architecturally, as part of the existing fabric. The journey describes various thresholds which define access to more private activities.

The regeneration, both of people and of place, has been considered in spatial terms. This cognitive approach was influenced by the false façade, and the complexity of the section, which in the past concealed sinister activities in the built fabric behind the shop fronts. The diagrammatic section illustrates a journey into the subterranean healing spaces, which emerge above ground eventually, to integrate with the public realm once more. This also involves the manipulation of landscape.

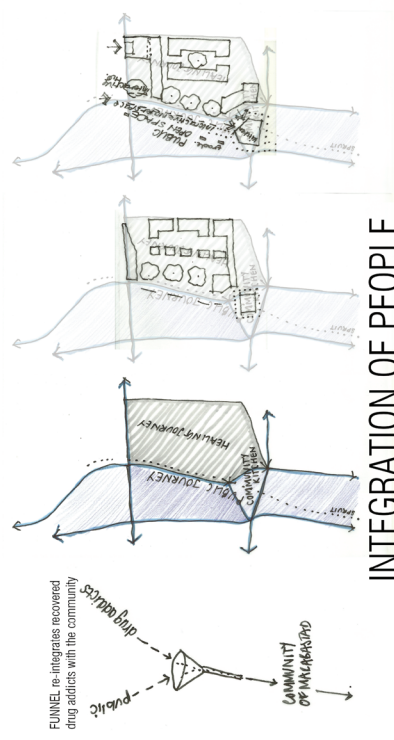
Janeke and her colleague look at the three concepts in front of them and discuss the way forward. They conclude that it will be necessary to reconvene in order to examine progress that has been made in the design development since these concepts were originally developed.

3. Re-integration

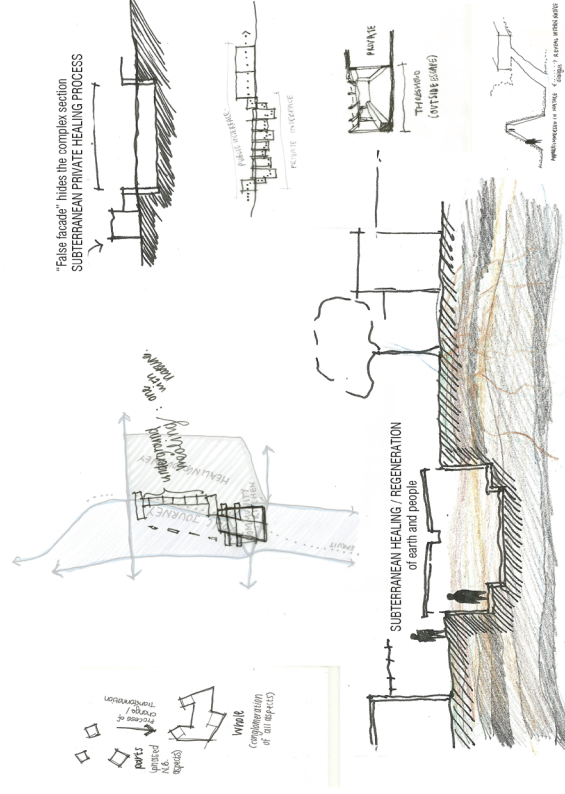
Process-driven integrated design approach for the regeneration of place and people



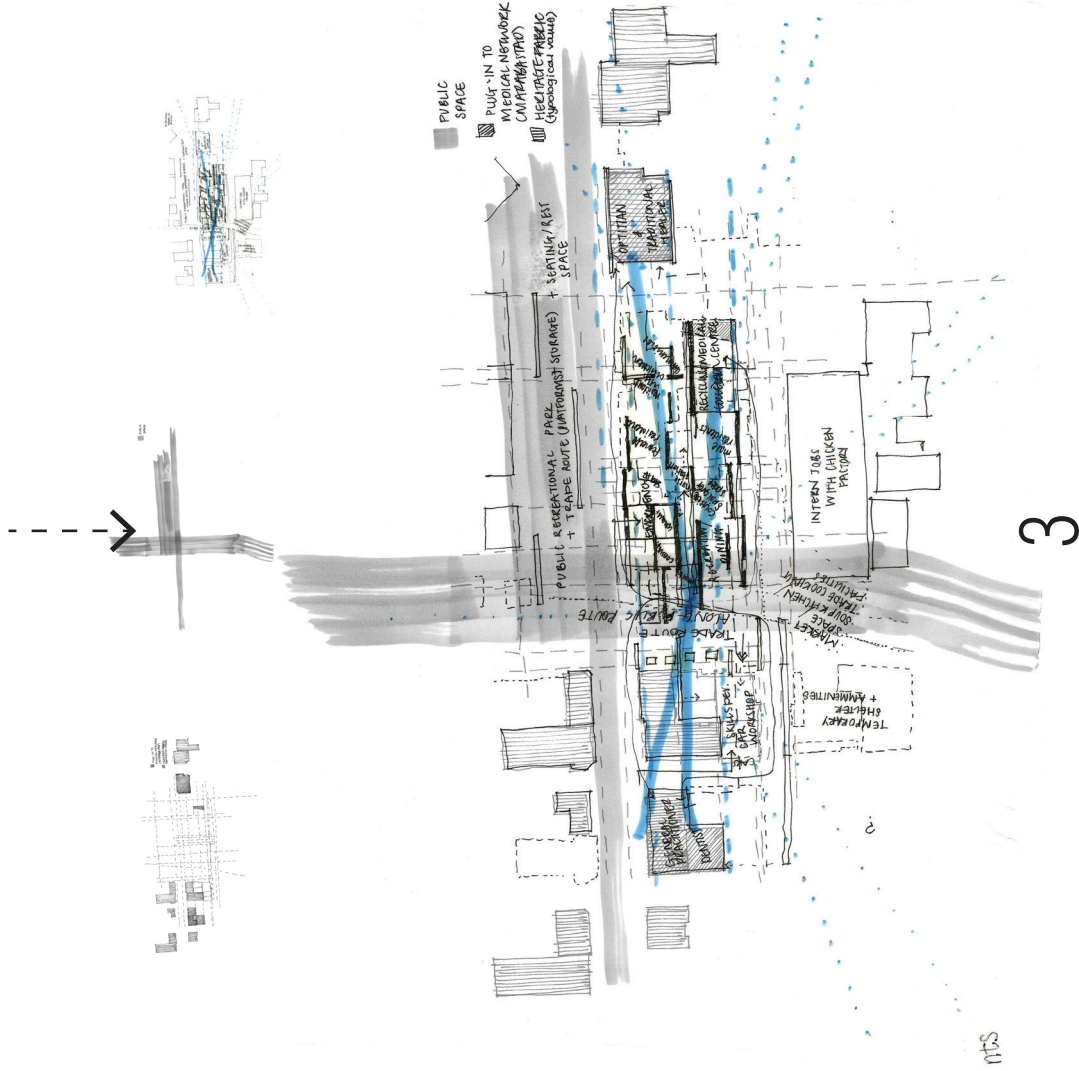
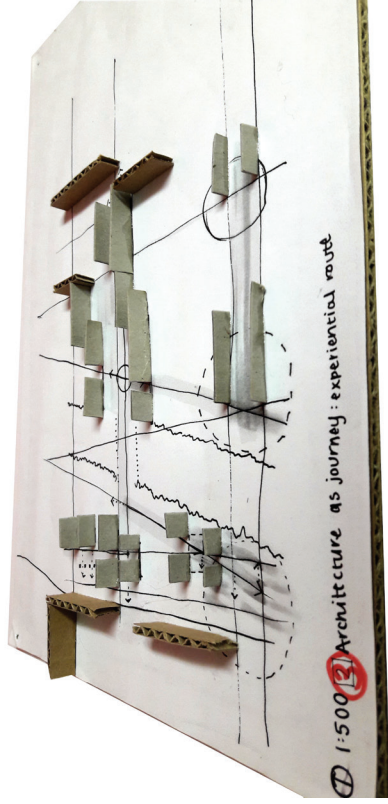
JOURNEY OF HEALING Non-linear process



INTEGRATION OF PEOPLE through architecture



REGENERATION OF PEOPLE & PLACE through architecture



Conceptual Development 3

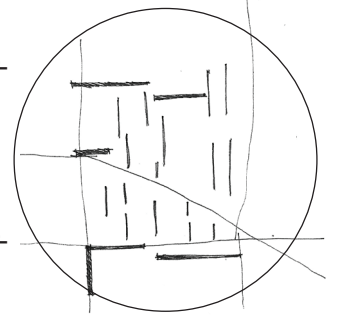


Figure 57: (spread) Conceptual Development 3 (Patrick: 2016)