

# chapter 3

## recover: implementing the strategy

### Overview

It is clear that the site in its current condition has both the complexity and diversity necessary to render it an ideal testing ground for this study. It is necessary to investigate the site in more detail, with specific focus on current problems, potential footholds, agents and actors. The aim is to find ways and means by which the spatial strategy can become real, in other words to identify what the nature of the interventions should be, and where they can be implemented.

Recover, as a strategy, finds form as a spatial network of opportunity for the entire site (**pages 54-55**), with a number of interdependent interventions (**pages 67-91**). The spatial network was developed through a process of trial and error, illustrated here as a series of conceptual models (**pages 58-63**). The strategic objectives are multiple and aim to address not only primary and visible needs (employment opportunities, lack of pedestrian walkways and the like) but also secondary, latent needs (cultural nodes, skills exchange the revaluation of urban spaces).

The approach is both strategic and tactical, encouraging spatial change over time (**pages 64-66**). Four of the interventions were chosen to investigate in more detail. The last of these is then developed to a technical level and is discussed in depth in Chapter 4.

# chapter 3

## recover: implementing the strategy

### part i

#### the network of opportunity

### 1. Recover as spatial strategy

Recover is an agent for dynamic change. It redefines, re-organises and capitalises on existing conditions and encourages integration between these conditions and newly proposed activities. It generates the connectivity between these that is needed for a truly dynamic environment. It creates a network of opportunity.

Recover is small, organised along a block-long section of a forgotten street. Seemingly insignificant buildings touch this line, buildings that can become its laboratories: the 1920/30's house and commercial unit, the Rissik station, Nedbank Forum and the art-deco post office. Diverse user groups with complex and interrelated movement and activity patterns fill its spaces. The site is complex and contested, and therefore an ideal testing ground.

Hatfield already has some of the policies in place that would contribute to a dynamic spatial network, like the City of Tshwane's Spatial Development Framework (City of Tshwane, 2007) that encourages pedestrian movement, diversification and interlinked public spaces. These policies must move beyond mere words and be implemented on a real, visible and spatial level.

Recover can and should be started today, using existing budgets and activities like that of the papermen (**page 96**). It requires the establishment of strategic

partnerships and the subsequent designation of the role players. It requires a network of urban curators - here initiated and maintained by action groups from the University of Pretoria. Recover is aimed at creating environments where students, practitioners and everyday users can explore ideas of relevance to them and where collaborative projects can be carried out. It functions within a triadic relationship between private sector, local community and higher education.

Recover as a generative diagram acts as an organisational structure that facilitates urban complexity and that generates dynamic user behaviour. It creates opportunities where few existed.





68  
page

## A transport machine

revalue the underestimated, disconnected movement networks and reclaim the street for pedestrians.



70  
page

## D nests of activity

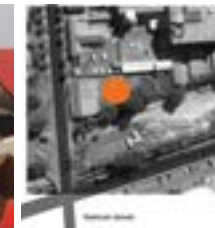
the deliberate scattering of spaces and infrastructure that suggest trade, interaction and lingering



74  
page

## B cultivate

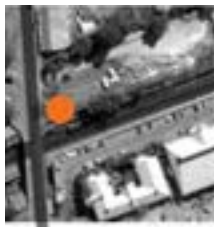
the transformation of the railway embankments into a testing ground for urban agriculture; a place of knowledge exchange, food production and mutual benefit



82  
page

## E paper place

A node in the paperman's network: a place of collection, experimentation and making; a testing ground for hands-on collaboration



76  
page

## C cultivate

a machine for cooking - a node in the network of mobile kitchens and cafes, a merge of everyday cooking practices and culinary knowledge; a place for making, eating, talking, sharing



70  
page

## F spine

the previously undefined link - now the organisational backbone for activity, movement and space...the connector



70  
page

## D nests of activity

the deliberate scattering of spaces and infrastructure that suggest trade, interaction and lingering



93  
page

## G expose

transforming the dead corner into a space where artists and artisans work, make, test, sell and share products, ideas and knowledge - a platform somewhere between the street and the museum



82  
page

## E paper place

A node in the paperman's network: a place of collection, experimentation and making; a testing ground for hands-on collaboration



88  
page

## J festival framework

creates conditions, links and spaces for future events linked to both popular and experimental culture



70  
page

## F spine

the previously undefined link - now the organisational backbone for activity, movement and space...the connector



72  
page

## I playline

elements, surfaces and spaces that encourage programmed and spontaneous urban play



## 2. Design explorations

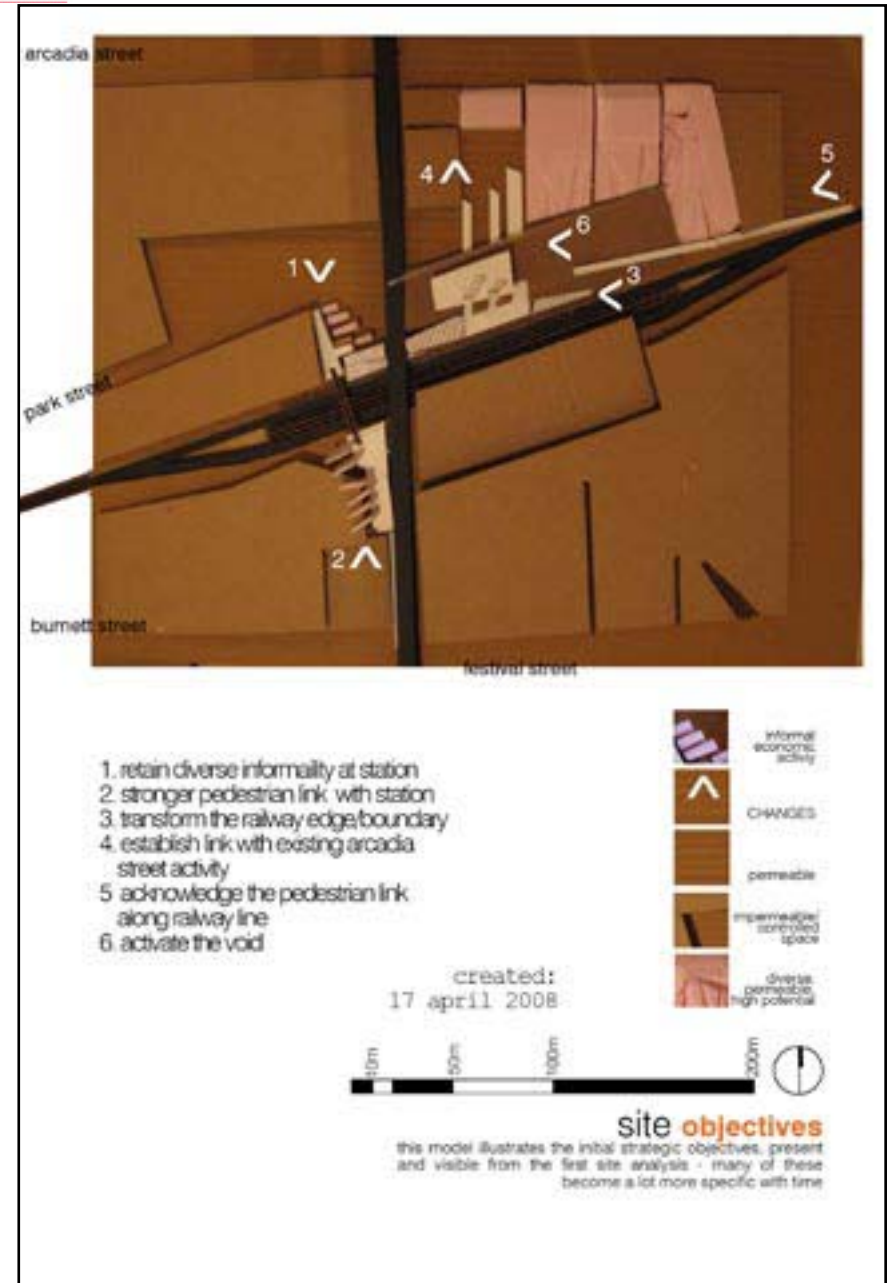
The first conceptual model explores and identifies some of the strategic objectives that guided the design process throughout the year. Even though some of these evolved throughout the process, the objectives remained.

Spatial network 1 was developed quite early in the year, when all the information regarding the site was not yet available. Attention is focussed mainly on the vacant plot and Rissik station, with a disregard for the rest of the street. It does not yet address the need for a link with the diverse activity along Arcadia Street. The network is however very valuable, as it identifies two important footholds (B: cultivation and C: transform) and explores spatial qualities for these. It also starts to grapple with the issue of an improved and stronger pedestrian link with the station in the form of interventions A: machine for transport and D: nests of activity.

Spatial network 2 develops the conceptual requirements for interventions A, B and D further. Intervention A explores the possibility of the station as a public space, and makes use of the existing, but enclosed eastern pedestrian bridge as a way of pulling people through the station complex. It introduces two more interventions, namely E: paperplace and B1: roofscape. B1 looks at ways of revaluing dead space in Nedbank Forum. This extends the focus of the project further along Festival Street.

However, this network is still not fully developed and lacks a strong backbone as organising element. The interventions still seem disjointed, and many aspects of the site remain unaddressed. Intervention B1 is at this point, only concerned with the roofscape, an aspect that needs to be addressed in the next spatial network. Information about the construction at Rissik station becomes available and the plans for the Gautrain indicate that the eastern pedestrian bridge will be partly demolished. This renders aspects of intervention A null and void, and calls for a different approach to pedestrian movement along Festival Street.

Spatial network 3a pulls all of the previous ideas together and is the last exploration before the final representation of the model. Here, the focus is shifted



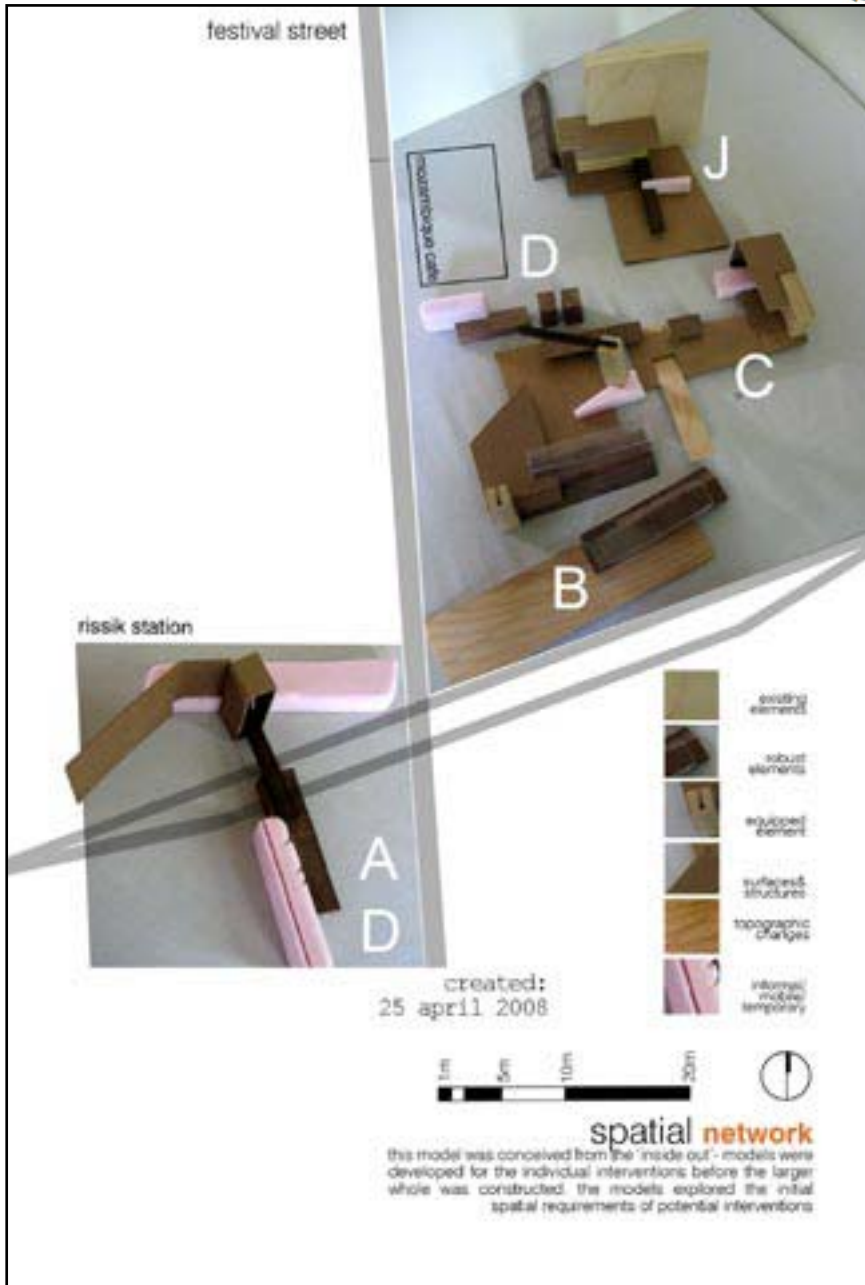


FIGURE 40 Spatial network 1

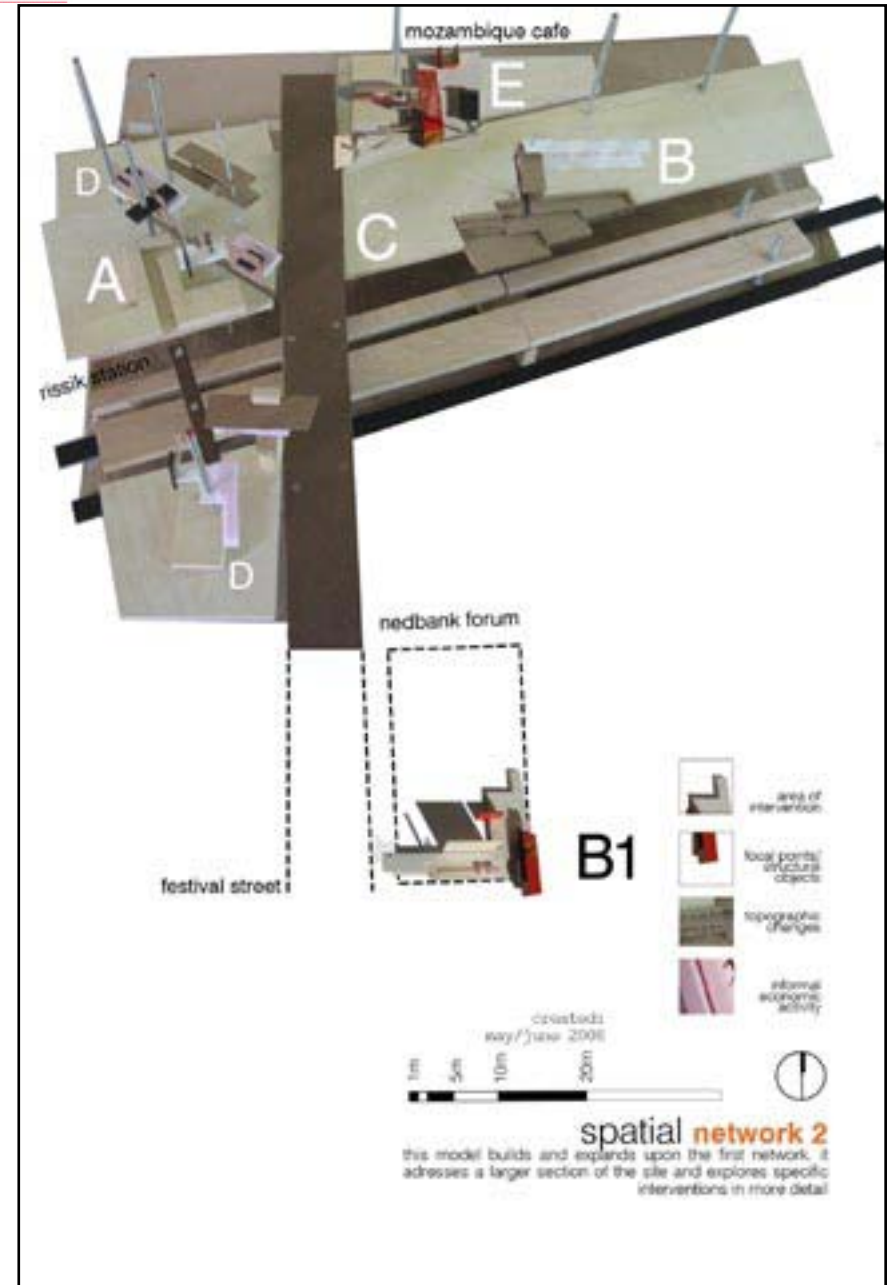


FIGURE 41 Spatial network 2

away from the station and the eastern side of the street is addressed in detail. The station remains an integral part of the framework, but is handled on a purely conceptual level.

Network 3 introduces a strong, pedestrian orientated axis to the site in the form of intervention F: spine. This acts as the needed backbone along which the individual interventions are realised. The framework introduces two more conceptual interventions in the form of I: Playline and H: Festival Framework. Both of these are viewed as 'toggle' interventions that can be activated as needed. The latter addresses the need for a link with the diverse activity along Arcadia Street. The framework develops interventions B, C and E extensively, and also introduces intervention G: Expose. These four are explored in more detail in Part ii of this chapter. G: Expose is developed further in Chapter 4.

Network 3 is better organised and deals, to various degrees, with all of the strategic objectives laid out at the beginning. The connections between the interventions are much stronger, both systemically and physically. This framework is by no means perfect or infallible. It is simply one of many possible strategic networks that could be implemented on the site.

Network 3 as shown here is in its predicted 'final' stage. It is however viewed as an open ended process that can morph over time. Three possible scenarios for the network are illustrated: the 'low, middle and high road'.<sup>13</sup> The 'low road' scenario is also seen as the initial catalyst. Any development after that, although speculative, remains valid as it allows the designer to explore more advanced projects. The ideal scenario, the 'high road', contains all of the individual interventions as further explored in Part ii.

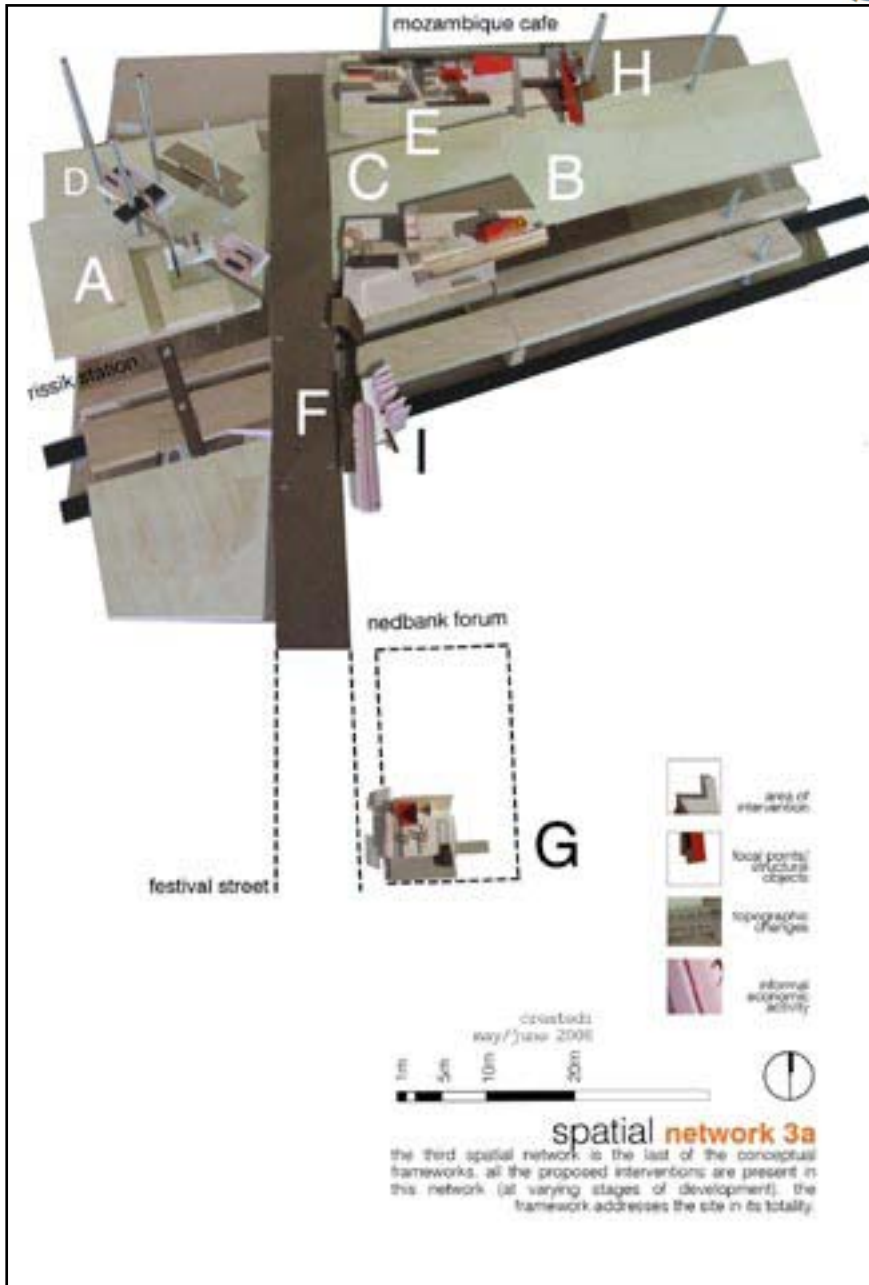
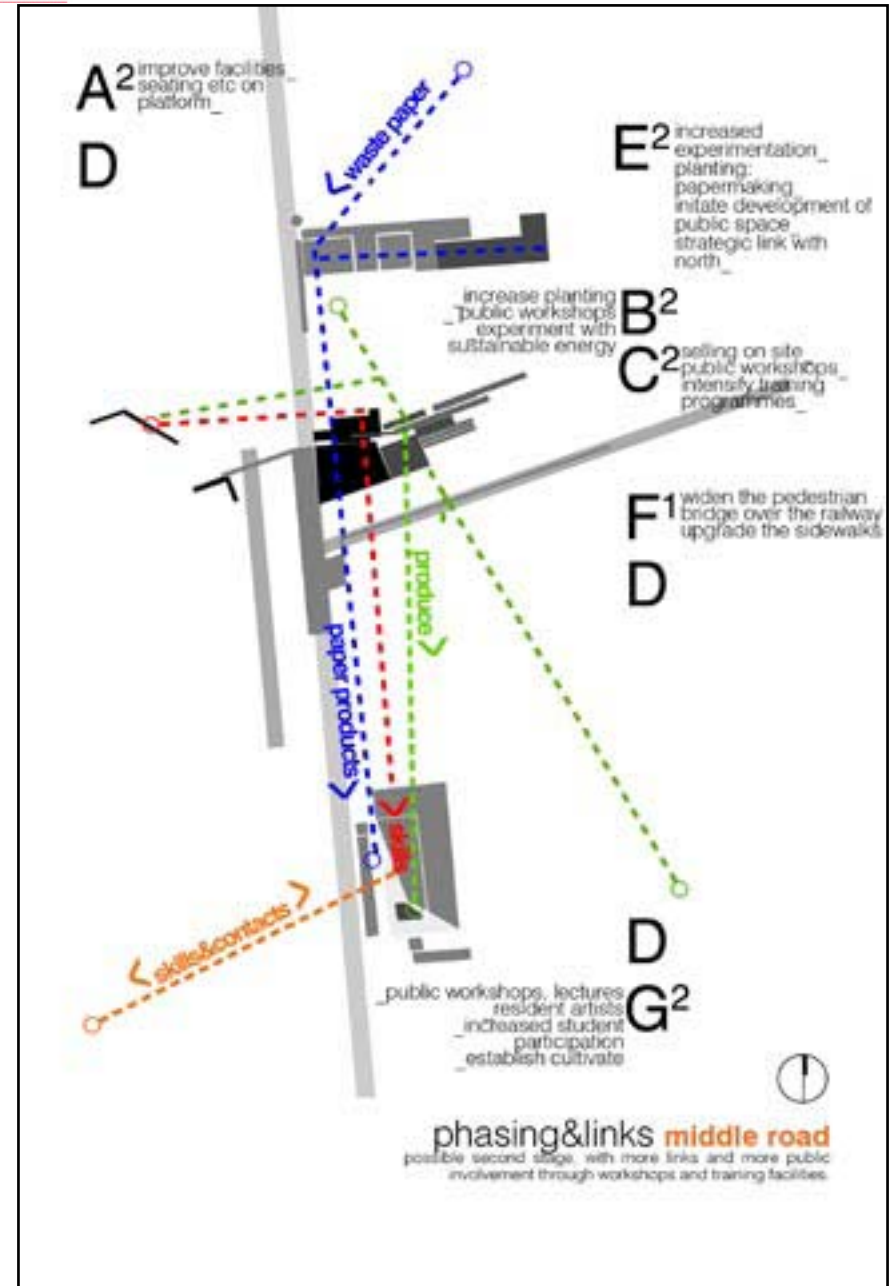
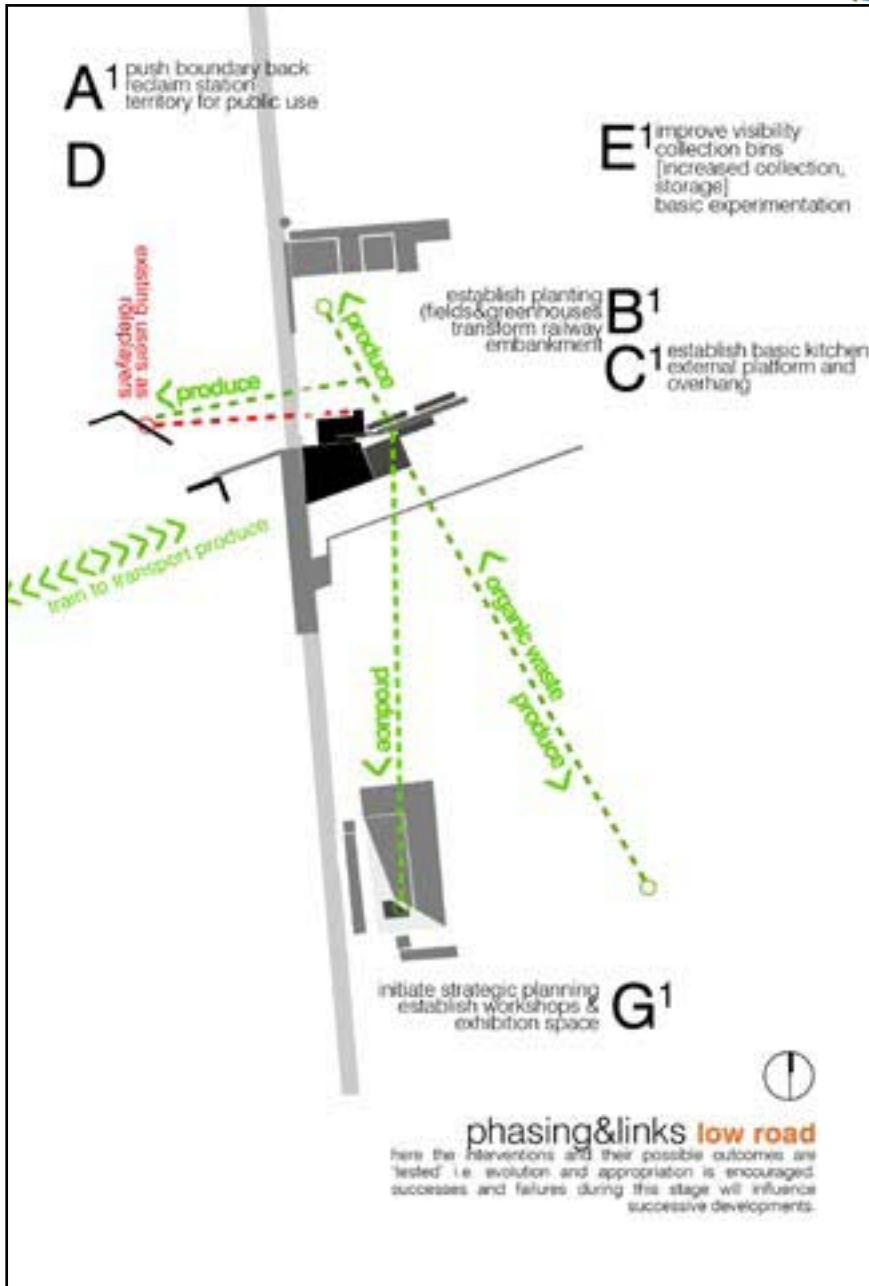
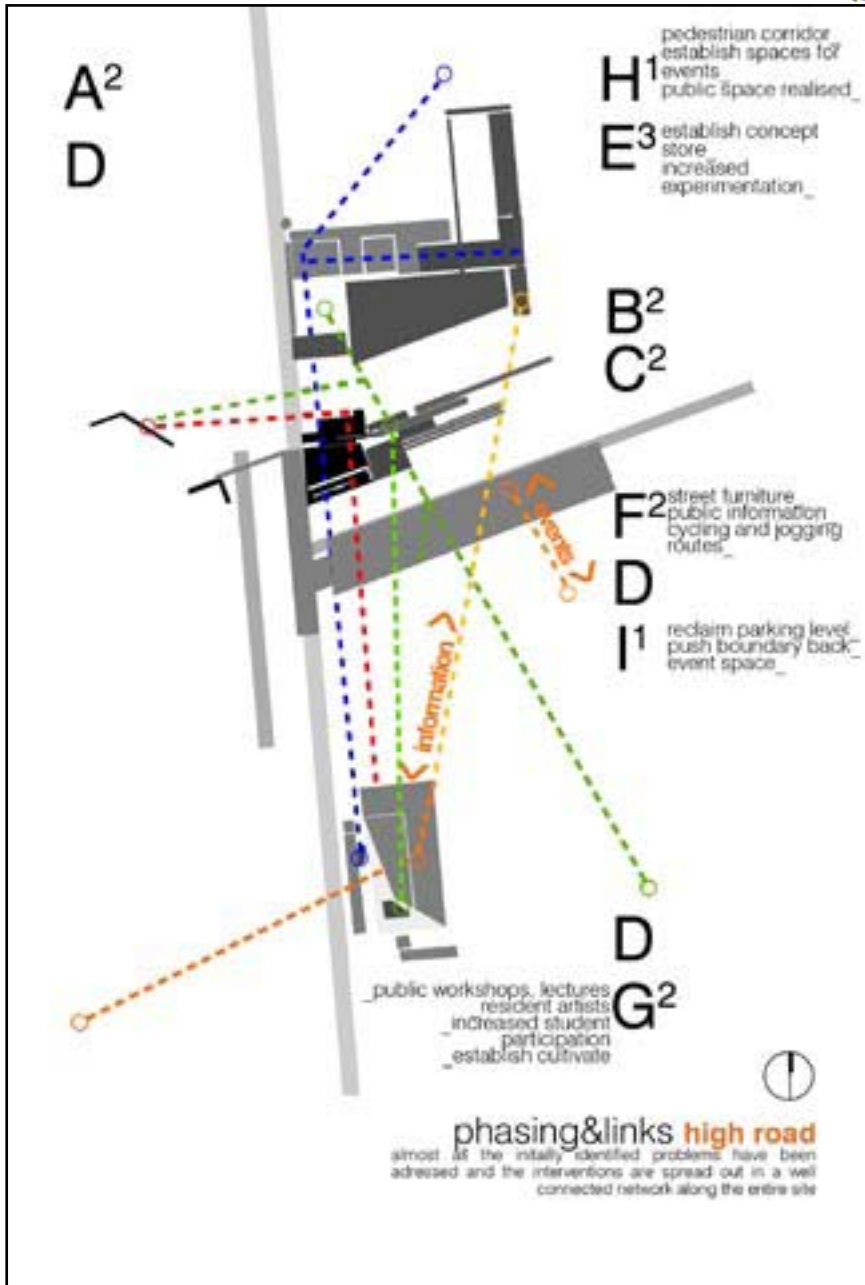


FIGURE 42 Spatial network 3a

<sup>13</sup> Terms borrowed from Brand (1995:52) - used to indicate the flexibility of buildings and their potential to accommodate change over time







chapter 3  
recover: implementing the strategy  
part ii  
individual interventions

1. Introduction

The nine individual interventions will be discussed to varying degrees in this section. Specific focus falls on interventions B, C, E and G, and these will be discussed last. These four interventions comprise the first stage of development. They address the site's most immediate needs, on both primary and secondary levels. They hold the most potential for lasting change as they build on existing practices. These four are also the most robust of the nine proposals and encourage direct participation by the University of Pretoria.

FIGURE 45 Phasing of the spatial network: the 'high road'

# A transport machine

## DESCRIPTION

re-value the underestimated, disconnected movement networks and reclaim the street for pedestrians.

## PROGRAMME

1. metrorail
2. gautrain
3. modal interchange (public transport)
4. waiting spaces
5. amenities
  - public wc's
  - seating
  - protection from elements
  - signage & wayfinding
6. pathways - bicycles and pedestrians
7. secure storage - bicycles and the like

## AGENTS & actors

Spoornet, Tshwane Metro, Engineers, passengers, commuters, strollers  
\*in transit  
\*visitors  
\*occupants

## CONNECTIVITY

B, C, D, E, F

## 2. Interventions A, D and F

Interventions A, D and F all deal with the relationship between activities and zones of movement, therefore indirectly with the street/sidewalk interface. They overlap with one another and support the remaining six interventions. It is thus preferable to consolidate these three and discuss them as one larger system dealing with the street, sidewalk and station as well as with the informal and spontaneous activity that occur along these spaces.



FIGURES 46, 47, 48, 49

46 Spatial exploration for interventions A and D (A1, D1)

47 Rissik Metrorail Station

48 Bus and minibus taxi stop on the corner of Festival and Burnett Street

49 Pedestrian movement along Festival Street

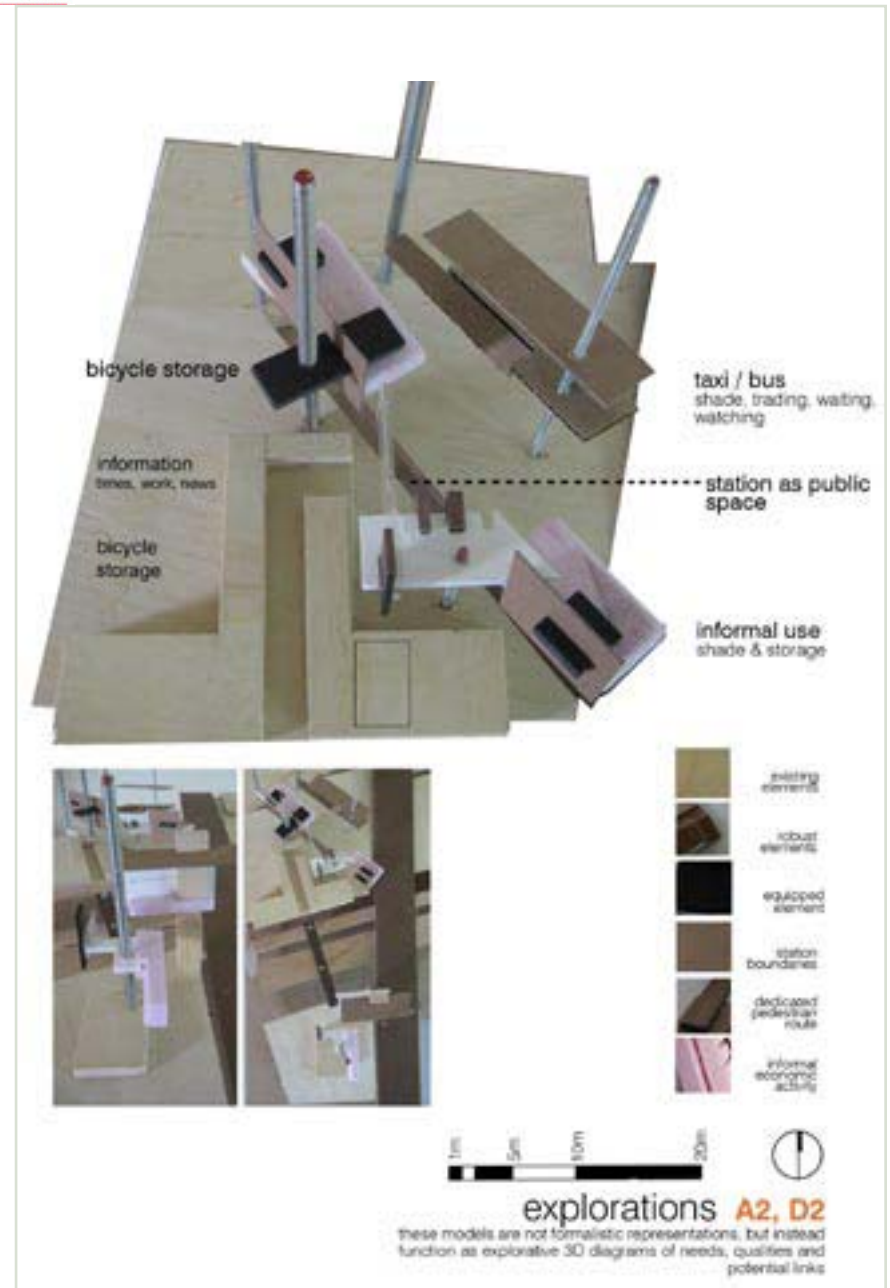


FIGURE 50 Spatial explorations for interventions A and D (A2, D2)

This model specifically explores the area around Rissik station and possible changes that could be made to enhance the area

# F spine

## DESCRIPTION

the previously undefined link - now the organisational backbone for activity, movement and space...the connector

## PROGRAMME

1. sidewalk
2. pedestrian pathways
3. cycling & jogging routes
4. street/building thresholds
5. 'street furniture'
  - trees
  - seating
  - lighting

## AGENTS & actors

Tshwane Metro, Landscape architects, Local businesses  
strollers, joggers, cyclists, movers  
\*in transit  
\*occupants

## CONNECTIVITY

A, D (all others as 'vertebrae')



# D nests of activity

## DESCRIPTION

the deliberate scattering of spaces and infrastructure that suggest trade, interaction and lingering

## PROGRAMME

1. protection from elements
2. surfaces
3. rentable & free storage
4. equipped elements:
  - hold umbrellas
  - power points
  - water
5. lighting
6. knowledge exchange

## AGENTS & actors

University of Pretoria (UP):

- marketing
- economic sciences

vendors - permanent and temporary  
\*transient - visible  
\*occupants - informal economic

## CONNECTIVITY

A, F, G, H, I



### FIGURES 51, 52

51 The location of 'Spine' - eastern section of Festival Street

52 The area in front of Rissik station hosts a number of informal vendors - the ideal setting for 'Nests of Activity'



# I playline

## DESCRIPTION

elements, surfaces and spaces that encourage programmed and spontaneous urban play

## PROGRAMME

1. surfaces
2. seating
3. protection from elements
4. information
5. selling
6. basketball, netball, volleyball
7. skating, blading, bmx-ing

## AGENTS & actors

University of Pretoria

- sport
- student culture (STUKU)

Virgin Active  
players, sportsmen, the energetic, the living

## CONNECTIVITY

D, F, G, J, Virgin Active



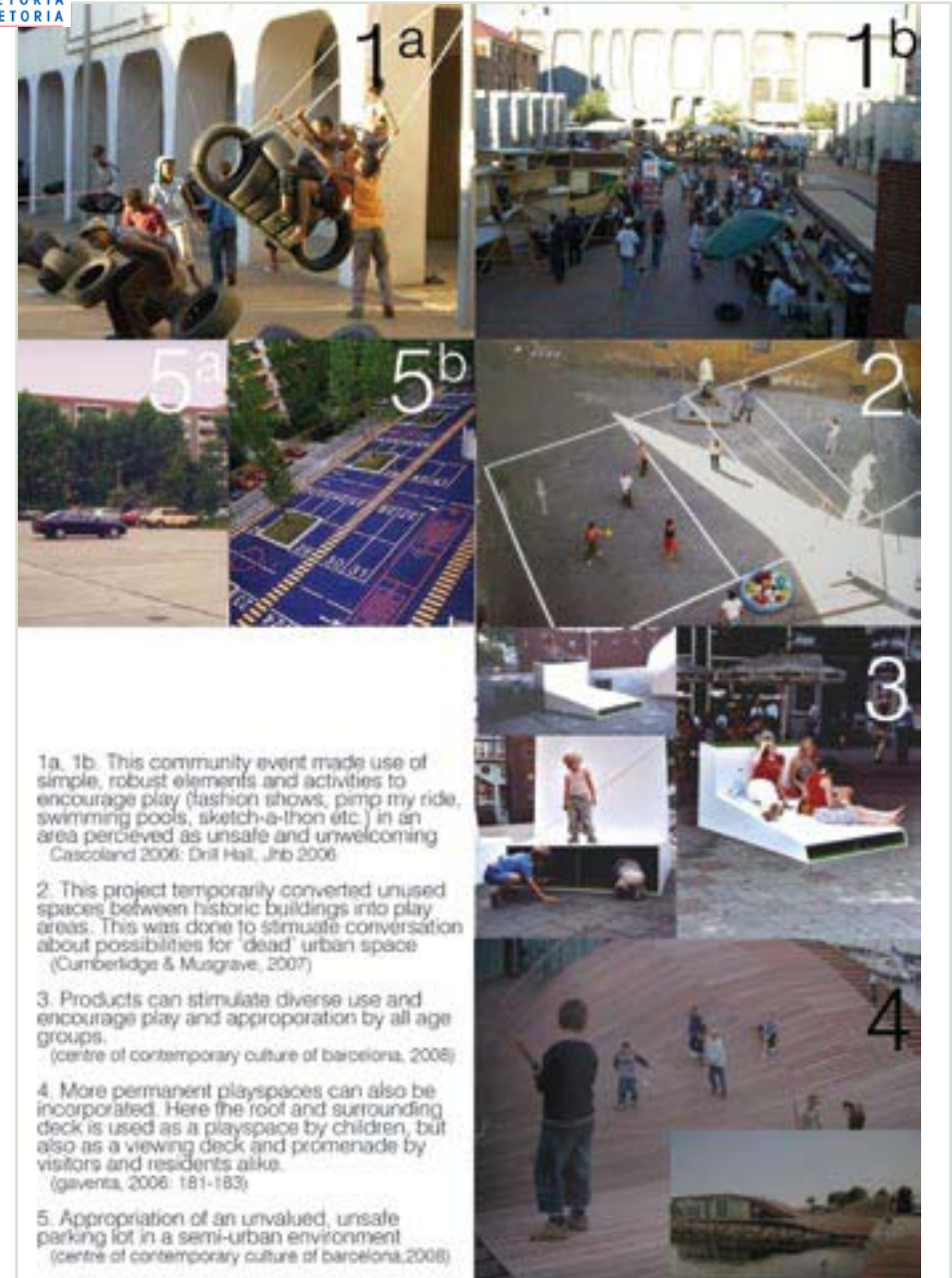
### 3. Intervention I

Activities associated with urban play are often temporary in nature. They activate the space for a pre-defined period of time and often go hand in hand with events and planned activities. Even though they may not have a permanent spatial footprint, they are invaluable in the area as they encourage diverse, often spontaneous, social interaction.

The UP students engage in a number of these sorts of activities during the academic year, including the yearly 'Rag' procession and 'Kaska' races. However, these events do not take place often enough and are focussed almost exclusively on the student community. One existing informal play space on the site is the park opposite Rissik station, where spontaneous soccer games have been noted on occasion. However, on such space is not enough, and the site needs more free spaces that encourage diverse activity and social interaction.

Playline is envisioned as a way of reclaiming the large parking lot used by Virgin Active and Damelin College. To achieve this, a few specific aspects should be addressed:

1. Push the boundary back
2. Encourage 'nests of activity' along the newly defined edge
3. Provide infrastructure and 'products' that encourage events and activities on this concrete 'relic'



FIGURES 53, 54, 55

53 The Damelin College/Virgin Active parking lot

54 View of the parking lot from the station's platform

55 View of the parking lot from the vacant plot on Festival Street

FIGURE 56 Various examples of play spaces

This gives an indication of the type of spaces and activities that could comprise I: Playline





# cultivate

## B cultivate

### DESCRIPTION

the transformation of the railway embankments into a testing ground for urban agriculture; a place of knowledge exchange, food production and mutual benefit

### PROGRAMME

1. greenhouses
2. fields
3. mobile cultivation and learning units
4. laboratories & research
5. harvesting & sorting
6. energy systems
7. learning spaces
8. knowledge exchange

### AGENTS & actors

University of Pretoria

- agriculture
- botany and others

CSIR

Local restaurants &

Greengrocers

urban jobless,

urban framers & gardeners

'green fingers'

### CONNECTIVITY

A, C, D

#### 4. Interventions B and C

Interventions B and C were conceived as interdependent interventions from the start. Even though they can stand on their own as independent entities, the combination of the two has a much larger impact on the site.

Intervention B proposes the establishment of a testing ground for new methods of urban agriculture in areas like Hatfield. It builds on existing practices and hopes to introduce an experimental approach to urban agriculture centered on a continuing process of knowledge exchange. It is located along the north-eastern railway embankments with the specific aim of transforming this 'barrier' into a valuable resource, similar to the approach followed at the Mobile City Farm (Cumberlidge & Musgrave, 2007:182). The network extends to local restaurants and the rail system. The intervention stretches all the way down to the platform. This creates an opportunity for the train to be used as a method of transport for both produce and materials; adding value to the currently devaluated rail system (see CTA Bamboo).

Although this intervention falls outside the scope of Interior architecture, it is viewed as a project that will require the collaboration of various professionals. The role of the interior architect here is to investigate the immediate



FIGURE 57 View of the railway embankments

## CTA BAMBOO

*an MFA project discussed as part of a 'Design Denied' theory class*

### re-valuing urban systems and infrastructure/multiple levels of value/

recent student project, exact date unknown\_ chicago, usa (Norton, 2008)

A recent MFA project completed at the School of the Art Institute of Chicago explored the possibility of transforming the Chicago rail into something of more value to the city.

The student proposed that the areas surrounding the tracks be used as a bamboo plantation. The trains would then be used to transport the bamboo and related products from one place to the next. This not only added valuable green space to the city, but also addressed acoustic problems with the train system. The student proposed that the bamboo be used to manufacture a new cladding for the train cars that would ensure better acoustic insulation as well as an enhanced aesthetic.

This project, although purely conceptual, is an excellent example of the re-valuation of an unappreciated system in the city. The project adds value to the city (green space), the people employed by the programme, as well as the train users (increased comfort)

## MOBILE CITY FARM

### temporary intervention/self-managed spaces/urban agriculture/knowledge exchange/social node

1999-ongoing\_chicago, usa (cumberlidge & musgrave, 2007:182)



This project entailed the use of vacant plots in Chicago as urban farms. These farms were established on derelict sites and on ones awaiting construction. According to Cumberlidge & Musgrave (2007:182) this project demonstrates how temporary projects can benefit the city both socially and economically by raising land values while providing the city with much needed resources: green space, healthy food and job opportunities. A significant amount of the fresh produce is sold to local residents at lower-than-market prices on site.

The project introduced a program where people could apply for apprenticeships on these sites. Here they can learn and receive support to empower them to start similar ventures independently. The site functioned as an important social node, hosting community gatherings, educational programmes, tours and even summertime dinner gatherings.

# cultivate

## C cultivate

### DESCRIPTION

a machine for cooking -  
a node in the network  
of mobile kitchens and  
cafes, a merge of everyday  
cooking practices and  
culinary knowledge; a  
place for making, eating,  
talking, sharing

### PROGRAMME

1. cooking space - formal & informal
2. storage space
- mobile units
- goods
- utensils (buckets, tins etc)
3. receiving produce
4. listening & looking
5. selling spaces
6. eating spaces
7. learning spaces
8. knowledge exchange

### AGENTS & actors

University of Pretoria

- food science
- marketing

Chefs

Local restaurants

vetkoek ladies

food vendors: current &  
aspiring  
the hungry

### CONNECTIVITY

A, B, D, G

spaces around the human body, in other words not the actual planted areas but rather spaces that encourage mutual learning, experimentation and research. The design is approached from the inside out i.e. the final form is to be derived from the study of the internal organisation of spaces.

Intervention C proposes a form of 'community kitchen'. This kitchen facility is aimed at providing a node in the network of informal, mobile 'kitchens'. There are food vendors at almost all the metrorail stations in Pretoria. The 'vetkoek lady' is an example of one of these vendors. From personal research it became obvious that this system should not be formalised, but that certain infrastructural elements could greatly improve the living and working conditions of some of these vendors.

The kitchen facility provides basic infrastructure like cold storage, gas cookers, water points and secure storage. This becomes available if they engage in a 'training programme' aimed at exchanging knowledge about local, everyday cooking practices. This facility is not only available to vendors on the site, but also to vendors at other stations that might use this an alternative venue for cooking the produce they sell elsewhere.

The facility is also designed to accommodate public classes and workshops and can be used informally as an eating / waiting space. Fresh produce is readily available and the space makes provision for a sorting and cleaning area.



FIGURE 58 View of vacant plot from Festival Street



-works from 7-11am during morning rush  
-packs up and leaves between 12-1pm  
-arrives home approx 4/5pm  
-makes vetkoek at home and can make extra on site  
-stores buckets etc at formal store in area for monthly fee  
-Oil (illegally!) from formal take-away place in area



\*interviewed on 19/07/2007

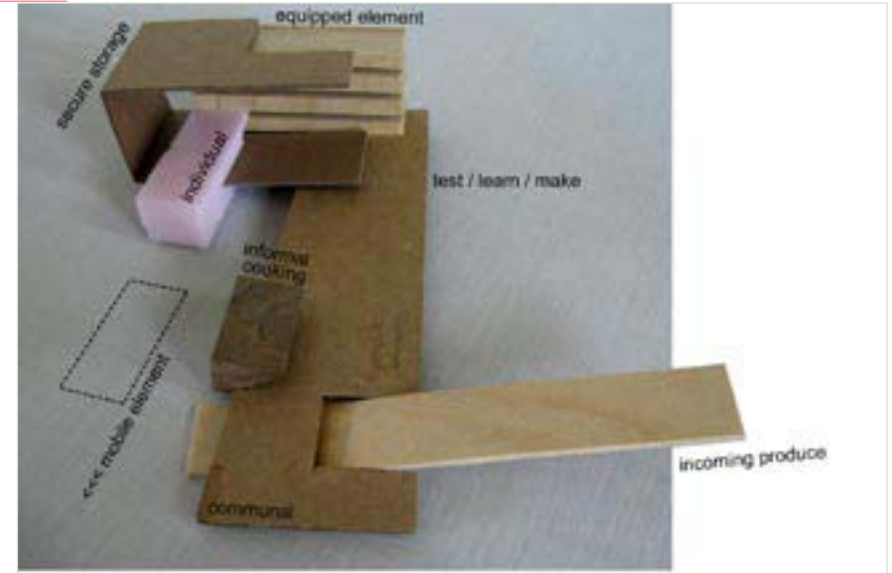
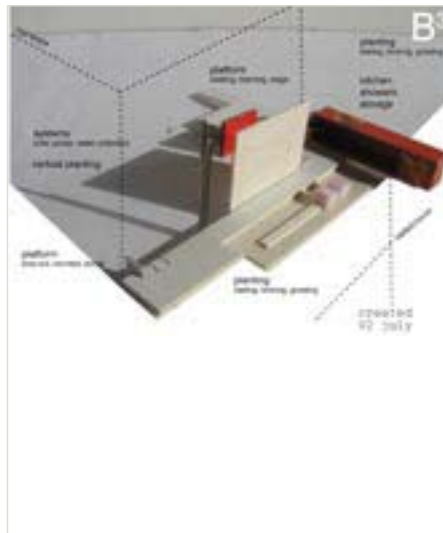
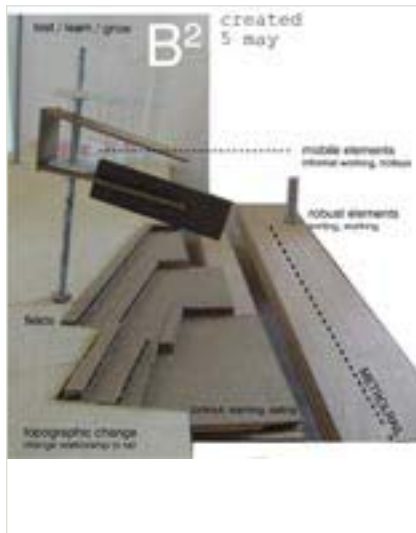


- travels daily from Mpumalanga by bus (approx. 2-4hours)  
-came to Pta in early 1990's looking for work - was told at Bosman station that Rissik is the only station where she can still sell vetkoek, all other stations were full  
-she's been there ever since (approx. 15 years)

### vetkoeklady

sells vetkoek prepared at home to passers-by & train users she indirectly links to formal businesses; an economic roleplayer in area since early 1990's - commutes extensively to maintain her 'shop' here

FIGURE 59 Example of a food vendor at Rissik station



**explorations B1,B2,B3,C1**  
the models explore possible qualities and spatial organisations for the two interventions. model B&C1 indicate the need for a strong link between the two interventions. the following models explored these ideas further, but did not improve much on the original spatial diagram

FIGURES 60, 61, 62 Spatial explorations for intervention B  
60 Exploration B1  
61 Exploration B2  
62 Exploration B3: roofscape

FIGURE 63 Spatial exploration for intervention C (C1)



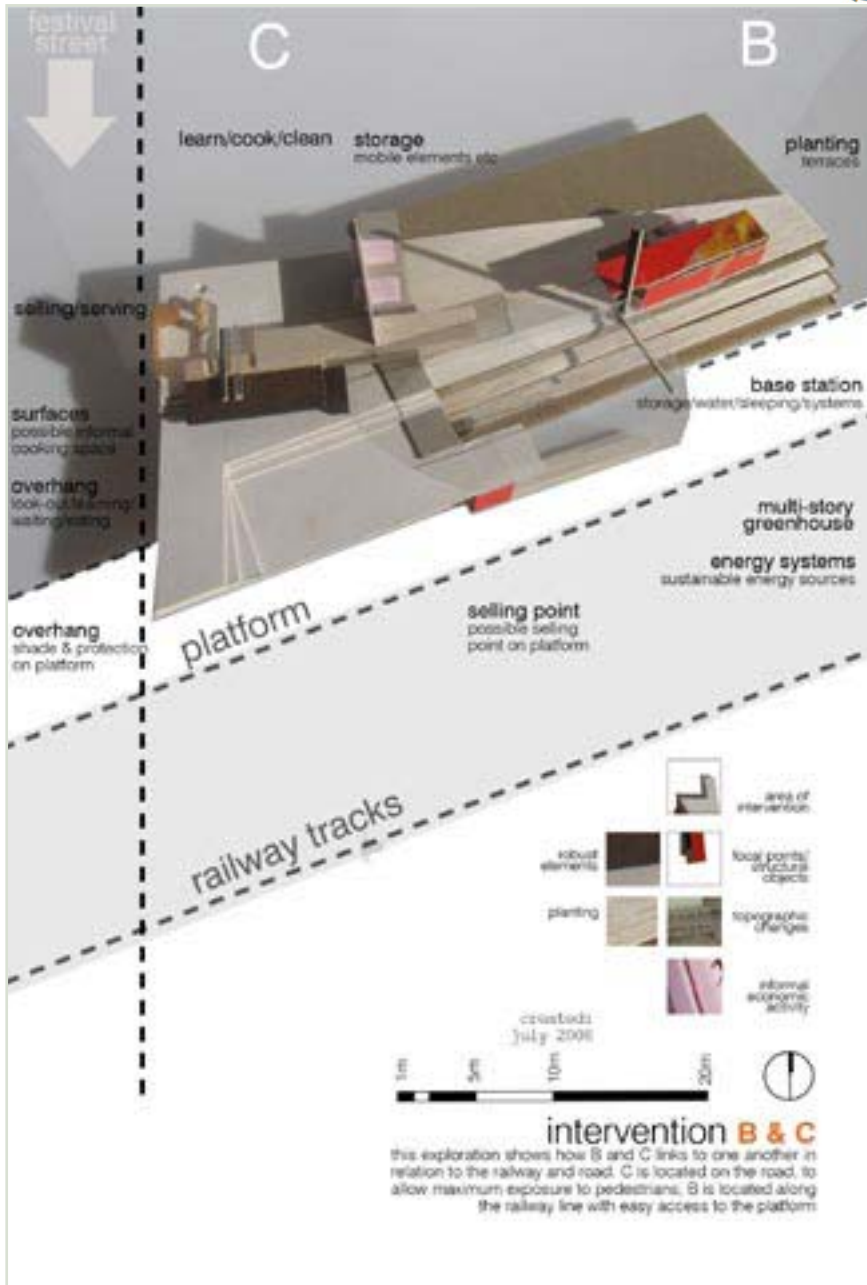
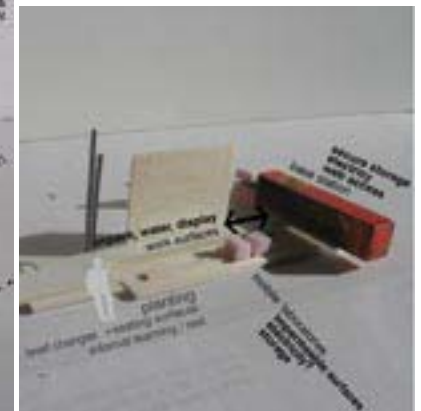
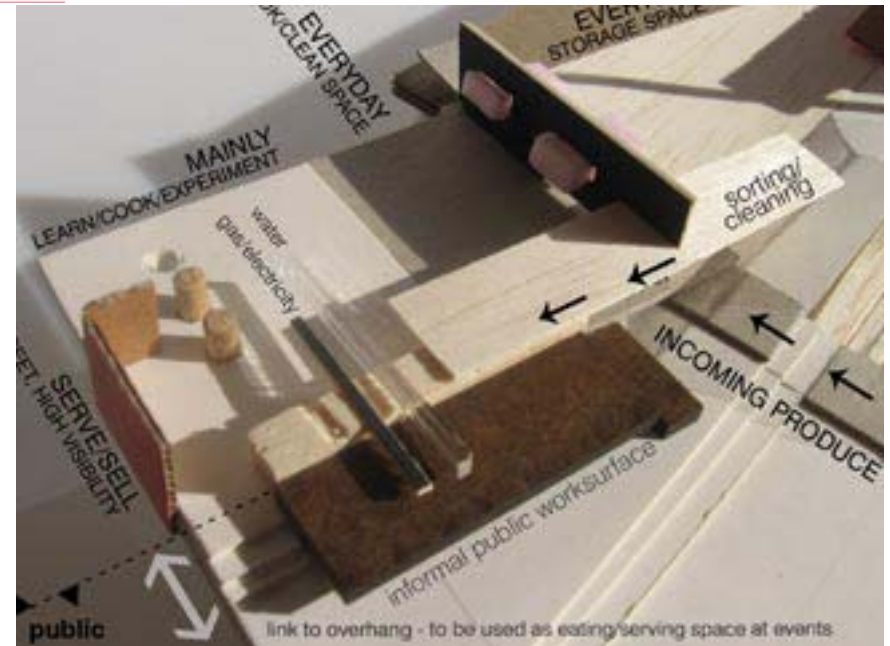


FIGURE 64 Spatial explorations for intervention B and C (B4, C2)



FIGURES 65, 66, 67

65 More detailed view of exploration C2  
66 More detailed view of exploration B4  
67 Exploration of the planted terraces



# paperplace

## E paper place

### DESCRIPTION

A node in the paperman's network: a place of collection, experimentation and making; a testing ground for hands-on collaboration

### PROGRAMME

1. collection (formal & informal)
2. storage
  - mobile units
  - paper
3. sorting spaces
4. experimenting, mapping, testing
5. work spaces
6. selling & showing spaces
7. learning spaces
8. knowledge exchange

### AGENTS & actors

University of Pretoria

- art & design
- architecture

Mondi & Henan

Local offices

residents

papermen

crafters, makers

the curious passer-by

### CONNECTIVITY

A, B, D, G

### 5. Intervention E

Intervention E developed in reaction to the existing practices of paper collection and storage on the site. Paperplace is however not only concerned with expanding the existing practices, but also aims to introduce supportive activities to the site.

Currently, Henan Enterprises collects and stores waste paper on the site and resells this to Mondi Recycling. They rely on a network of paper collectors (herewith referred to as the papermen) for their income, who in turn rely on the formal businesses in the area for the waste paper they make a living from (figure 71). The example of the papermen illustrates that existing activities on the site are of a highly complex nature, with interdependent relationships between the various partners. This diverse nature of involvement visible here should be maintained and capitalised on.

Paperplace is located behind Mozambique Cafe, and incorporates the 1920's residential unit in the design. J: Festival Network is adjacent to Paperplace and will be discussed here, as the two interventions share physical links.



FIGURES 68, 69

68 View of the 1920's residential unit from Festival Street

69 View of the storage area at Henan Enterprises' site behind Mozambique Cafe



FIGURE 70 Relationship between the various spaces at Twanano Papermaking

## TWANANO PAPERMAKING

triadic network/autonomous/profit sharing/  
knowledge exchange

2001-on going ivory park, sa  
<personal research & interviews>



Twanano paper making is a successful example of the triadic relationship between the private sector, local community and higher education. Members of Twanano regularly partake in skills workshops provided by Phumani Paper, but the initiative is self-managed and economically sustainable.

Twanano started at approximately the same time as Iteke Waste Recycling (on the same site), a project that forms part of the EcoCity development in IvoryPark established in 1999. However, Iteke is no longer in operation. According to Twanano, Iteke experienced financial problems and had to close down. Although the reasons are not entirely clear, it seems as though Twanano's diverse and robust support network could be the reason for their success. The EcoCity initiative, although widely published, came across as deserted with no noticeable progress since the first photos were published.

Twanano illustrates that a project of this nature can be successful as a platform for knowledge exchange, collaboration and job creation.

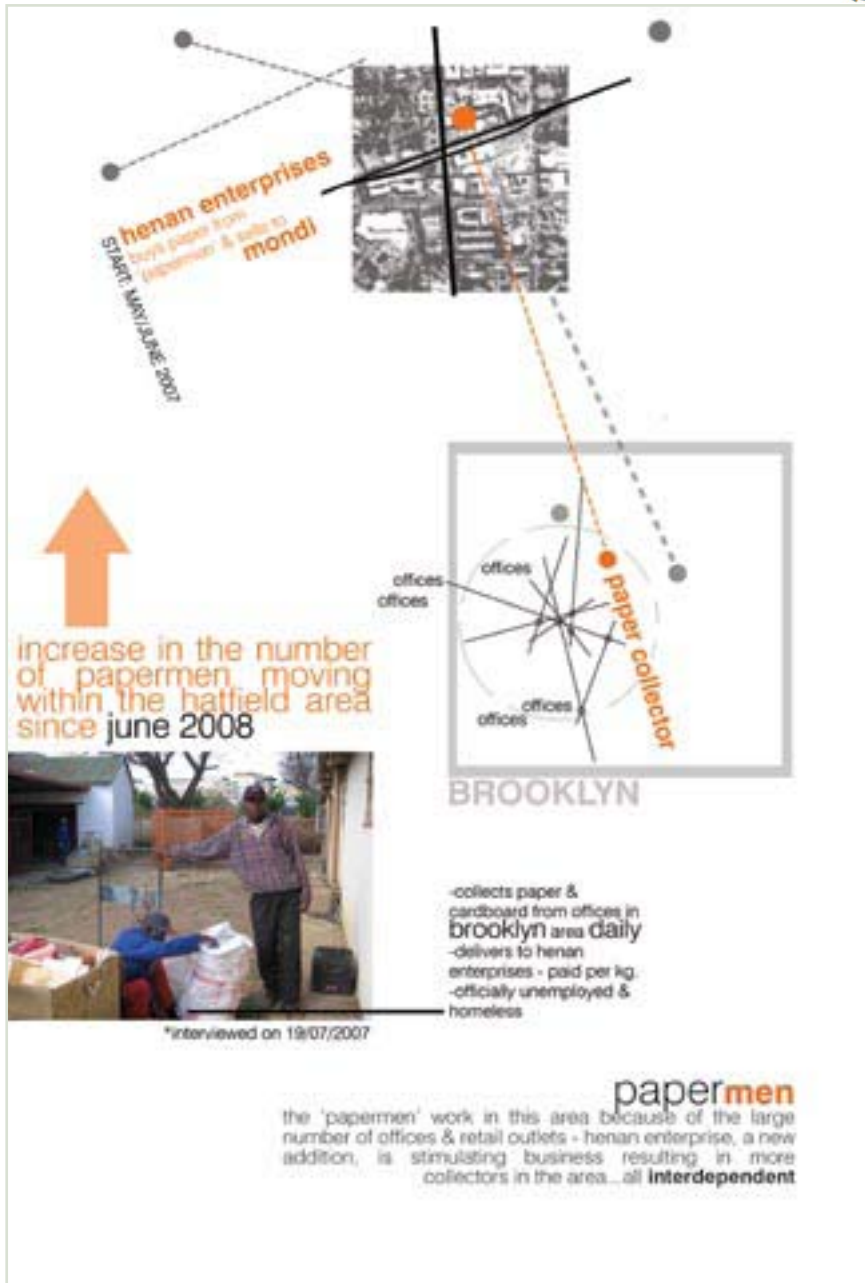


FIGURE 71 Investigation into the activities and movement patterns of the 'papermen'

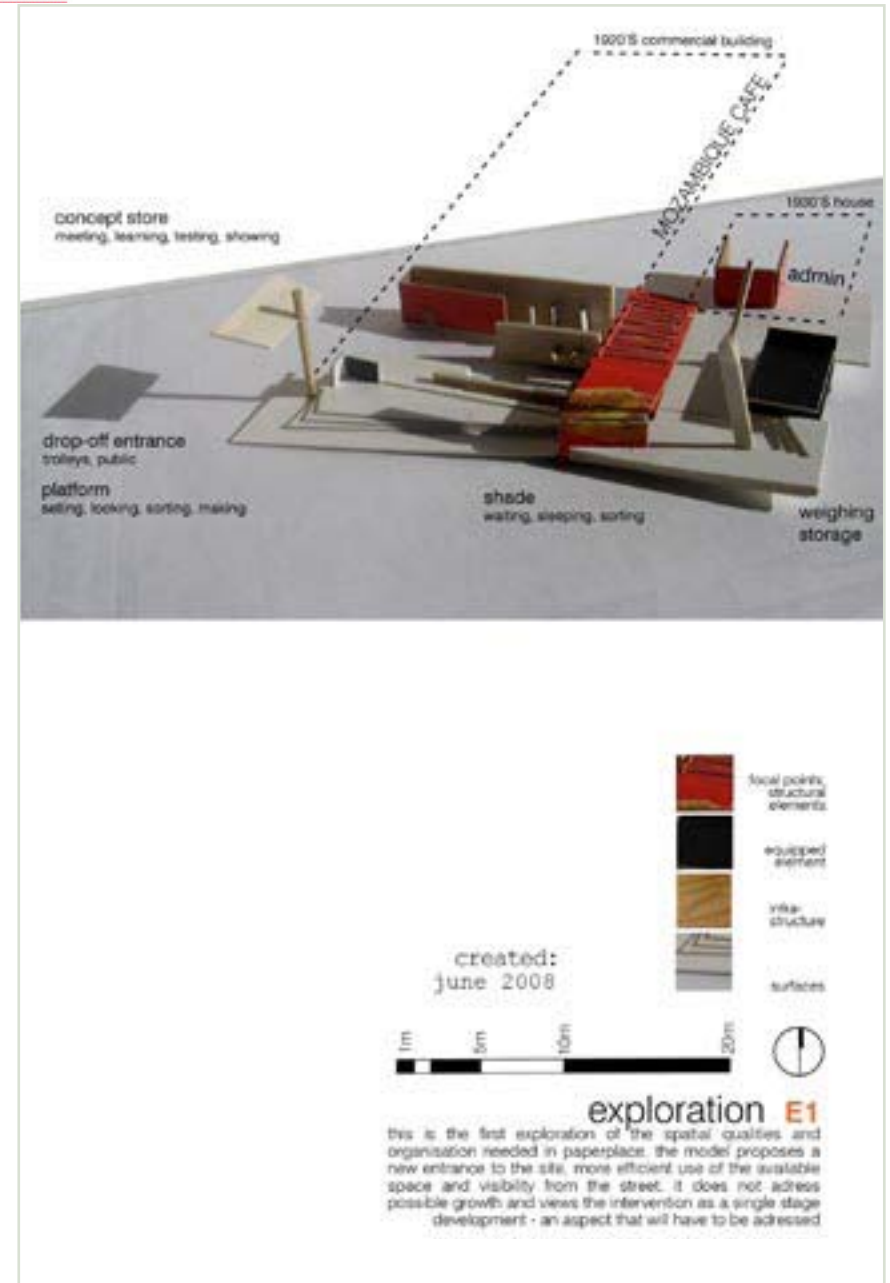


FIGURE 72 Spatial exploration of intervention E (E1)

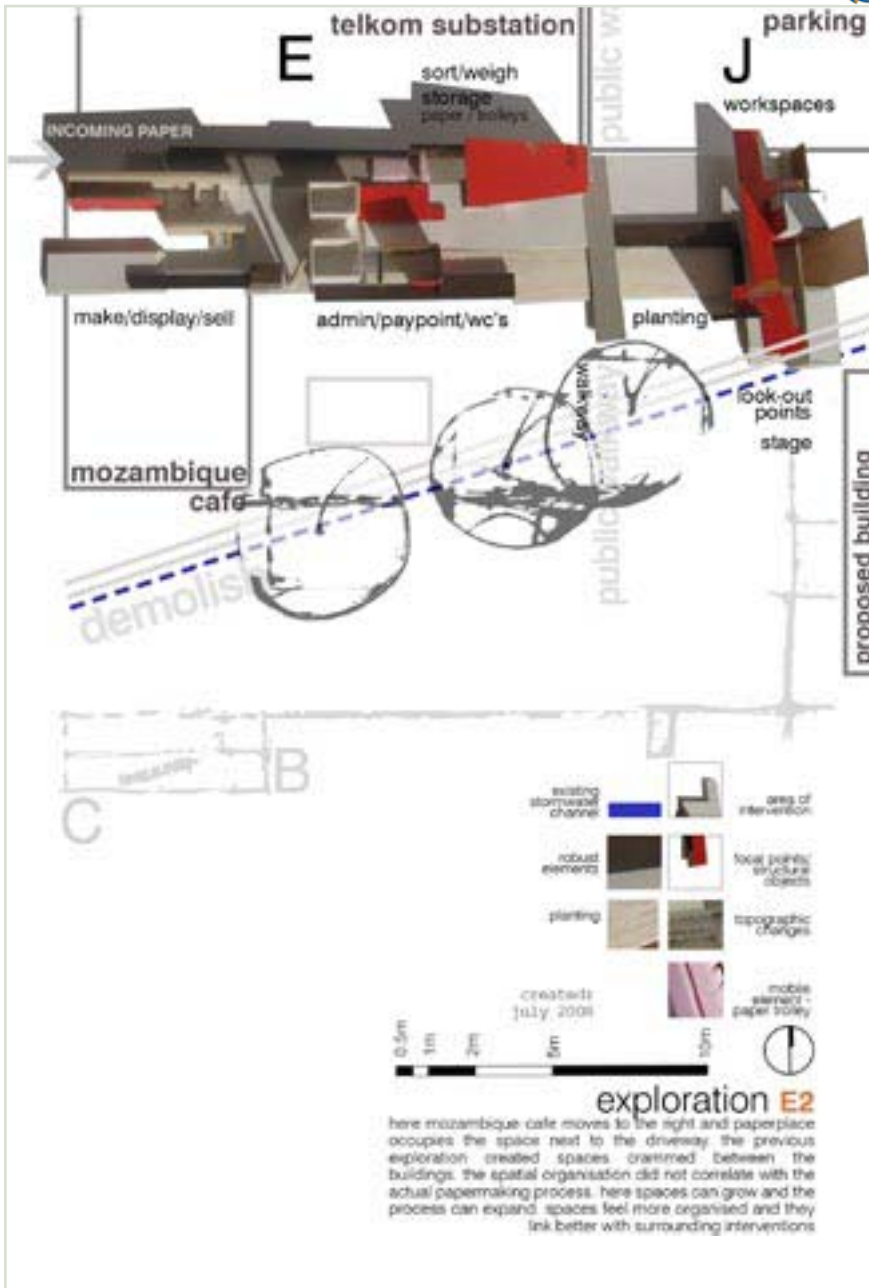
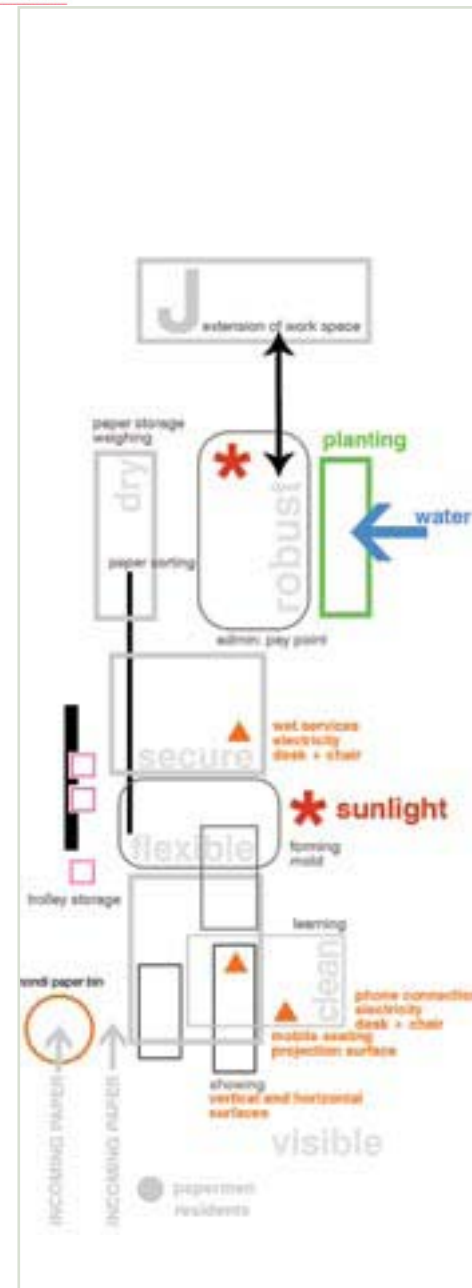


FIGURE 73 Spatial exploration of intervention E (E2)



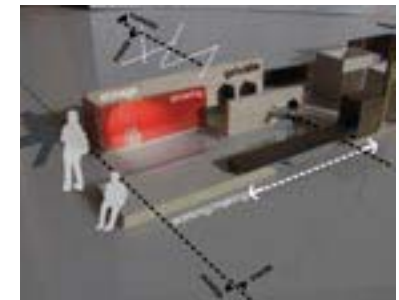
FIGURES 74, 75, 76, 77

74 Relationship between the various activities and spaces predicted for Paperplace

75 Detail 1 of exploration E2 - overview

76 Detail 2 of exploration E2 - concept store and base

77 Detail 3 of exploration E2 - working and storing area in relation to the admin area





# J festival framework

## DESCRIPTION

creates conditions, links and spaces for future events linked to both popular and experimental culture

## PROGRAMME

1. sound and stage
2. selling
  - informal
  - formal
3. lying, sitting, standing
4. showing spaces
5. viewing platforms
6. protected spaces
  - work spaces
  - selling
  - waiting

## AGENTS & actors

University of Pretoria

- music
- drama

Tshwane municipality

Local theatres

local performers

the creative, curious soul

the culturally deprived

## CONNECTIVITY

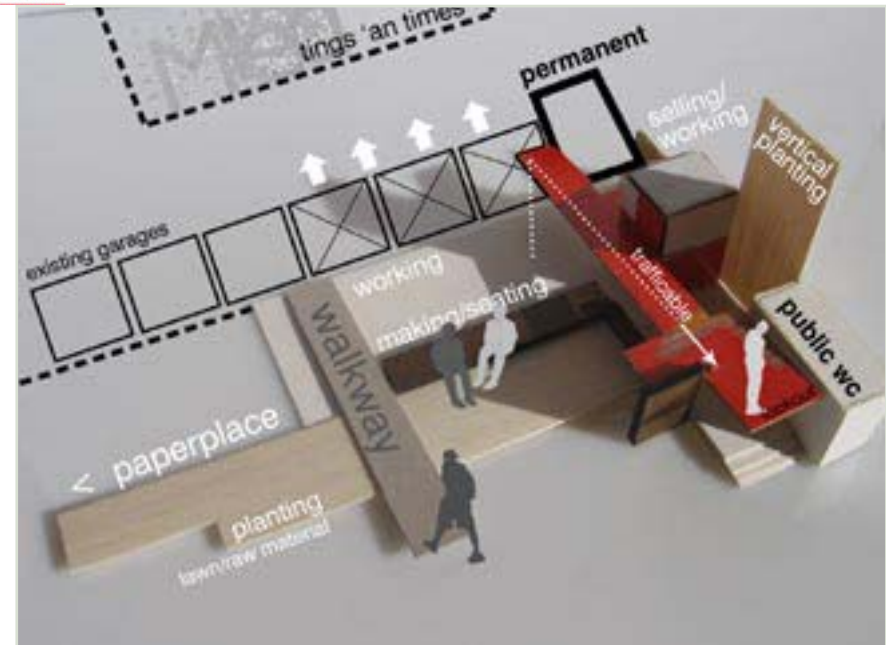
D, C, E, G, I, Tings an' Times

## 6. Intervention J

Intervention J: Festival Framework addresses the need for an intervention that provides space for events and cultural activities. At present Hatfield Square is the main event space in the area. It however, comes across as an exclusive environment frequented by a limited number of user groups. The space has little tolerance for creative appropriation and does not encourage freedom of activity. The area needs a space that encourages a variety of cultural activities to evolve naturally in the form of both planned and spontaneous events.

Such a space can very easily become a 'white elephant' that lies dormant for months waiting for an event to be organised. This proposal tries to avoid such a situation by linking Festival Framework to Paperplace. The spaces created as part of Festival Framework can be used as temporary workshops, storage spaces and the like.

Festival Framework also addresses the need for a link with the diverse activity along Arcadia Street. It is situated behind Tings an' Times (Tings), the main cultural entity in the street. The intervention claims a section of the largely unused parking lot behind Tings, creating an 'arcade' that stretches from Arcadia Street to the currently vacant lot. Tings is a live music venue, currently with limited space for performances. Festival Framework hopes to provide a temporary extension of Tings' premises, to be used over weekends or on 'live music' nights. At its previous location along Burnett Street (demolished during the Fields' development) Tings functioned in this manner by making use of the shared courtyard-like space which the bar overlooked.



FIGURES 78, 79, 80

78 View of the potential location east of the 1920's residential unit

79 View of the parking garages from Arcadia Street

80 View of Tings an' Times from Arcadia Street

FIGURES 81, 82

81 Spatial exploration of intervention J (J1)

82 Detail of exploration J1 - stage and possible work and selling spaces



## 6. Predicted scenarios

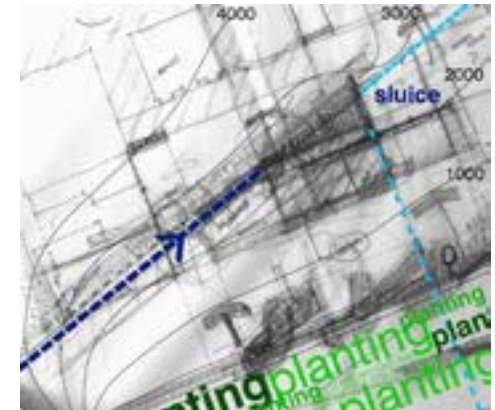
Three scenarios are predicted for Paperplace: the low, middle and high road.

In the first scenario the activities and programme remain the same as it is at the moment. The site is upgraded, with storage space for trolleys and surfaces for sorting. However, the process becomes more visible and part of the public sphere. Collection points are established throughout Hatfield, with the aim of expanding the business and creating public awareness.

In the second scenario Paperplace develops beyond this and takes on activities as currently practiced at Twanano Paper making in Ivory Park. It becomes a workshop where paper and paper products are made, but sold elsewhere. It is important to note that the paper making process requires relatively large amounts of water, which can be recycled and reused. The water in this case can be obtained from the roofs of the proposed structures (stored on site) as well as from a proposed detention dam. This dam collects water from the existing storm water channel that runs through the site. The water can be used on site, or channeled towards the planted areas along the railway embankments (figure 86)

The scope of the project is enlarged, and more people can benefit from the scheme. Here, a strong link is also established with the UP - paper products supplied to the University, students act as resident artists and the like. Festival Framework is introduced in this scenario and its spaces are to be used for temporary work spaces in its 'dormant' periods. At this point it does not yet claim the parking lot, but merely functions on the existing vacant lot.

In the third scenario Paperplace is transformed into an experimental testing ground for possible paper applications. The paper making workshop now also experiments with plant-matter as a base for the paper. This could include the exotic plant milkweed (used at Twanano), miellie husks (obtained from Cultivate) or even reeds like bamboo to be planted in and along the channel. The scope of experimentation could also include products like papercrete.<sup>14</sup> This scenario also includes a 'concept store' where new products are made, displayed and sold. The facilities at Paperplace can be utilised by UP students and staff. This type of relationship is illustrated in the University of Johannesburg Department of Visual Art's interaction with Twanano. Students actively engage in the projects at Twanano and other Phumani affiliates as part of post graduate research programmes or as 'visiting artists in residence' (University of Johannesburg, 2008).



In the last scenario Paperplace is no longer a place of production with the object of selling, but rather an experimental 'studio' at the forefront of hands-on research.

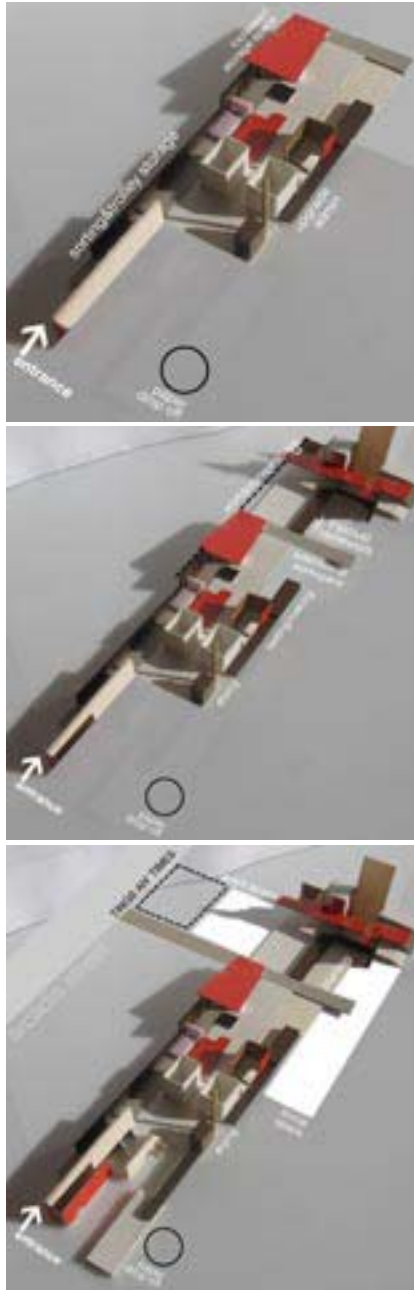
Festival Framework is expanded in this scenario - it claims the parking lot and creates a pedestrian arcade connecting Arcadia Street to Recover. A strategic partnership between Tings an' Times and the flat complex above it ensures that Festival Framework is supported by existing infrastructure and the 'client' base of the well known cultural institution.

## 7. Conclusion

All the proposed interventions have been discussed, except Intervention G: expose. The interventions have all been investigated on a conceptual level and explored the manner in which the 'abstract' strategy can become real. They also illustrate how interventions that traditionally fall outside the scope of interior architecture can be explored and 'designed' by focussing on the space-user-artifact interface.

It is however necessary to move the investigation beyond abstract conceptual explorations. Recover, as a spatial strategy can only be successful if it can be applied to all levels of the design process. It is imperative to conduct a technical investigation for one of the interventions. The choice falls on Expose, as it contains the complexity of a contested territory, the opportunities of a testing ground and the inherent interdependence of a potential network.

<sup>14</sup> Papercrete is a fairly new construction material that consists of re-pulped paper fiber, mixed with Portland cement or clay. The material is inexpensive, has excellent thermal qualities and is easy to construct (Living in Paper, 2007)



FIGURES 83, 84, 85

- 83 Predicted scenario: the low road
- 84 Predicted scenario: the middle road
- 85 Predicted scenario: the high road