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Inner City Police Retreat

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“To give light to those who sit in darkness and in the shadow of death, to guide our feet into the way of peace.” Luke 1:79

To my parents, Francois and Viona Viljoen

"Architecture holds the power to inspire and transform our day to day existence."

ABSTRACT

- Juhani Pallasmaa (2006)

Architectural Premise

Man's relationship with architecture is not intellectual, but associated with our emotive subconscious. The quality of space, as defined by architecture, is personified and evaluated through the experience it orchestrates.

The investigation aims to uncover the process of choreographing emotive experiences through design. These pertain to the writings of renowned Swiss architect, Peter Zumthor, who manages to design evocative spaces, architecture that embodies definite atmospheres. Zumthor explains in his manifesto *Thinking Architecture*, that atmosphere is measured through man's emotional sensibility, rendering experience and emotion as tools for designing spatial quality.

Architecture is not abstract, but concrete matter, an assemblage of quantifiable substance, and thus, the architectural palette exists within emotion. Beyond its physicality, architectural elements embody sensory potential in its application, arrangements and composition. The architect orchestrates the infinite architectural palette to provoke the senses, which defines experience. Finnish architect, Juhani Pallasmaa,

better known for his writings on architecture and the senses, writes extensively on the non-cognitive realm of architecture as experienced, not only through the traditional senses measured by sight, sound, smell, touch and taste, but includes the human body in its dimensionality as it relates to its surroundings, ergonomically and spatially.

The architectural premise lead to an investigation into the lost landscape of Pretoria's Central Business district, where spatial and material degradation have abandoned various sites in hostility. The forsaken lot on the corner of Pretorius and Sophie de Bruyn Streets, currently offers its users, the South African National Police Service (SAPS), nothing more than a parking space. The vastness of emotion in which the architectural palette exists, focused the exploration on a specific emotion as derived from the users of the identified, abandoned lot. As a result of a media-generated perception, members of the SAPS have been alienated by society. Alienation, translated into architectural terms, means 'to be outside'. The architecture is informed by the contrasting experiential conditions of alienation and belonging, outside and inside, danger and safety, chaos and cosmos. The architecture becomes the transitional medium.

The Inner City Police Retreat fills the empirical void in a series of orchestrated experiences, in an attempt to inspire and transform the day to day existence of its users.

“Argitektuur besit die vermoë om ons daaglikse bestaan te inspireer en te transformeer.”

SAMEVATTING

- Juhani Pallasmaa (2006)

Boukundige Uitgangspunt

Die mens se verhouding met die boukuns hou meer verband met die gevoelsonderbewussyn, as met die intellek. Die kwaliteit van ruimte, soos gedefinieer deur Argitektuur, word verpersoonlik en geëvalueer deur die ondervinding wat daardeur geskep word.

Die ondersoek beoog om die proses van die organisering van gevoelsondervindings deur middel van ontwerp te ontbloot. Dié ondervindings het betrekking tot die werke van Switserse argitek, Peter Zumthor, wat dit regkry om uitloklike ruimtes te ontwerp; boukuns wat werklik 'n bepaalde atmosfeer omvat en noukeurig na vore bring. Zumthor verduidelik in sy manifesto *Thinking Architecture*, dat as 'n atmosfeer gemeet word aan die mens se emosionele vatbaarheid, kan ruimtelike kwaliteit intensioneel ontwerp word. Die gereedskap: die mens se ervarings en emosies.

Argitektuur is nie abstrak nie. Dit is konkrete materie; 'n samekoms van meetbare en vatbare materiaal. Dus bestaan die palet vir boukunde binne die konsep van emosie. Ver verby die fisieke aspekte daarvan, vergestalt boukundige elemente sintuiglike potensiaal deur middel van die toepassing daarvan, die ordening daarvan, en die komposisie daarvan. Die argitek openbaar die oneindige palet van die boukunde, juis om die sintuie te prikkel en uit te lok, wat dan die ervaring definieer. Finse argitek, Juhani Pallasmaa, spesifiek bekend vir sy skryfwerk oor

argitektuur en die sintuie, het uitvoerig uitgebrei oor die onwaarneembare gebied van argitektuur soos beleef, nie slegs deur die tradisionele sintuie (soos gemeet deur sig, gehoor, reuk, tas, en smaak) nie, maar wat ook die menslike liggaam in sy totale meetbaarheid insluit in verband met sy omgewing, ergonomies sowel as ruimtelik.

Die boukundige uitgangspunt het gelei tot 'n ondersoek van die verlore landskap van Pretoria se Sentrale Besigheidsdistrik, waar ruimtelike en stoflike agteruitgang verskeie terreine aan hul lot oorgelaat is. Die verlate erf op die hoek van Pretorius en Sophie De Bruyn Strate bied tans die verbruikers daarvan, die Suid Afrikaanse Nasionale Polisiediens (SAPD), niks meer as 'n parkeerarea nie. Die geweldigheid van emosie waarin die boukundige palet bestaan, het die verkenning gefokus op 'n spesifieke emosie, soos afgelei van die verbruikers van die bepaalde verlate erf. Lede van die SAPD is vervreem van die samelewing, 'n resultaat van 'n media-gedrewe insig. Hierdie vervreem, wanneer dit vertaal word in boukundige terme, beteken 'om buite te wees'. Die argitektuur is ingelig deur die kontrasterende ervaringskondisies van vervreem en om êrens te behoort, buite en binne, gevaar en veiligheid, chaos en kosmos. Die argitektuur word die oorgangsmedium.

Die *Binnestad Polisie Ontspanningsoord* vul die empiriese leemte in 'n reeks van gerangskikte ervarings, in 'n poging om die dag-tot-dag bestaan van die verbruikers te beïnvloed, herskep en inspireer.



Figure 00 _ Western view of proposed site

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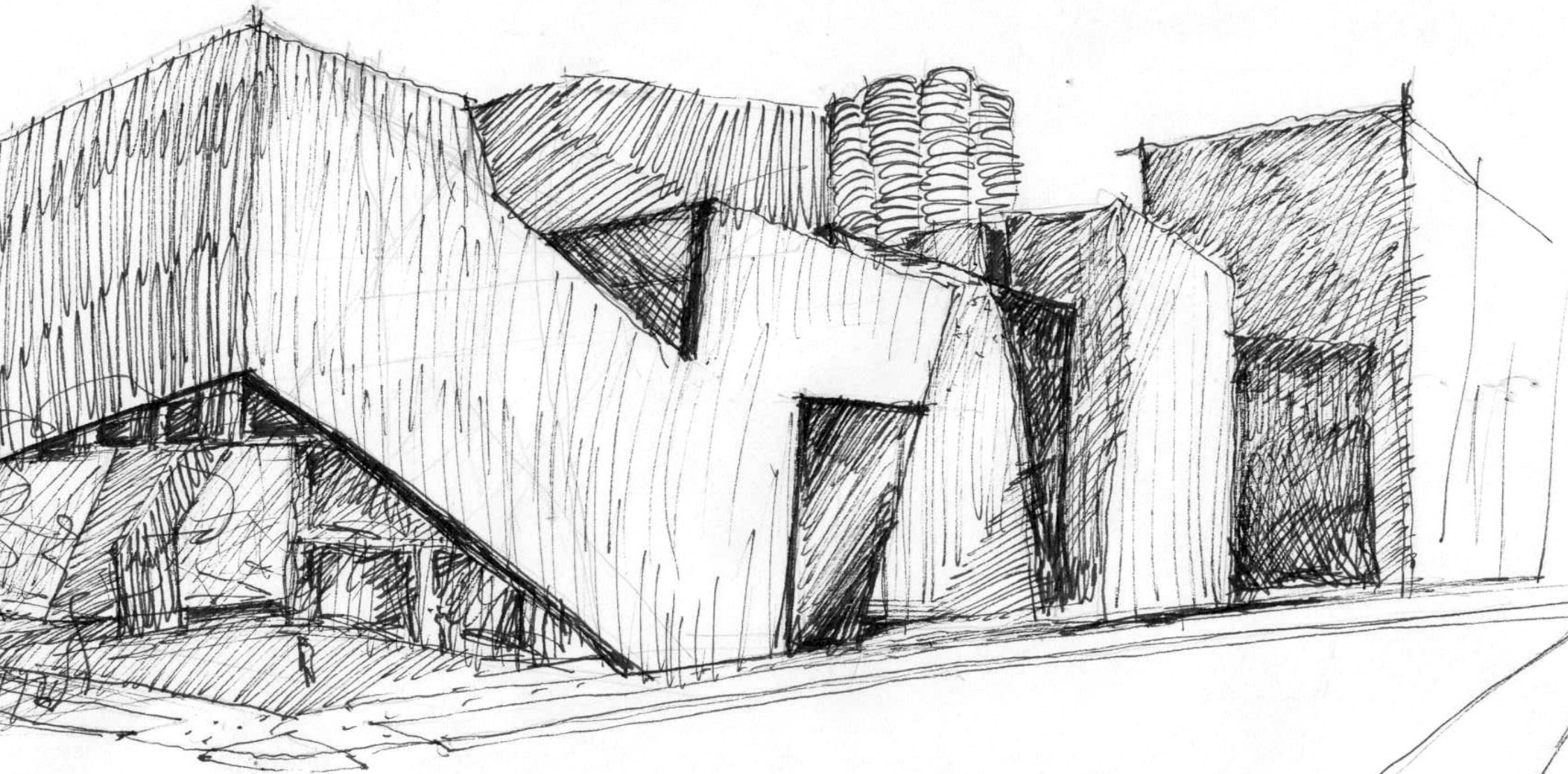


Figure 00 _ South-west view of proposed intervention

Re · treat

/riˈtri:t/

verb

[no object]

- (of an army) withdraw from enemy forces as a result of their superior power or after a defeat
- move back or withdraw (from something dangerous or unpleasant)
- withdraw to a quiet or secluded place

(with object)

- Chess move (a piece) back from a threatened position

noun

- a quiet or secluded place in which one can rest and relax
- a period or place of seclusion for the purposes of prayer and meditation

INTRODUCTION

Architecture

noun

Architecture is the connection between man and his environment, that which defines inside and outside.

A lecture presented by German philosopher, Martin Heidegger, in 1951, titled *Bauen Wohnen Denken*, translated from German to "Building Dwelling Thinking", introduces building as the medium in which mankind dwells. Thus, dwelling is the main function and originator of all built form. The word *bauen* initially meant to dwell, although the loss of its proper meaning disconnects building and dwelling in contemporary language (Heidegger, 1993). To dwell is to be at home, to reside, to be content within one's environment.

To dwell is to be at home, to reside, to be content within ones environment.

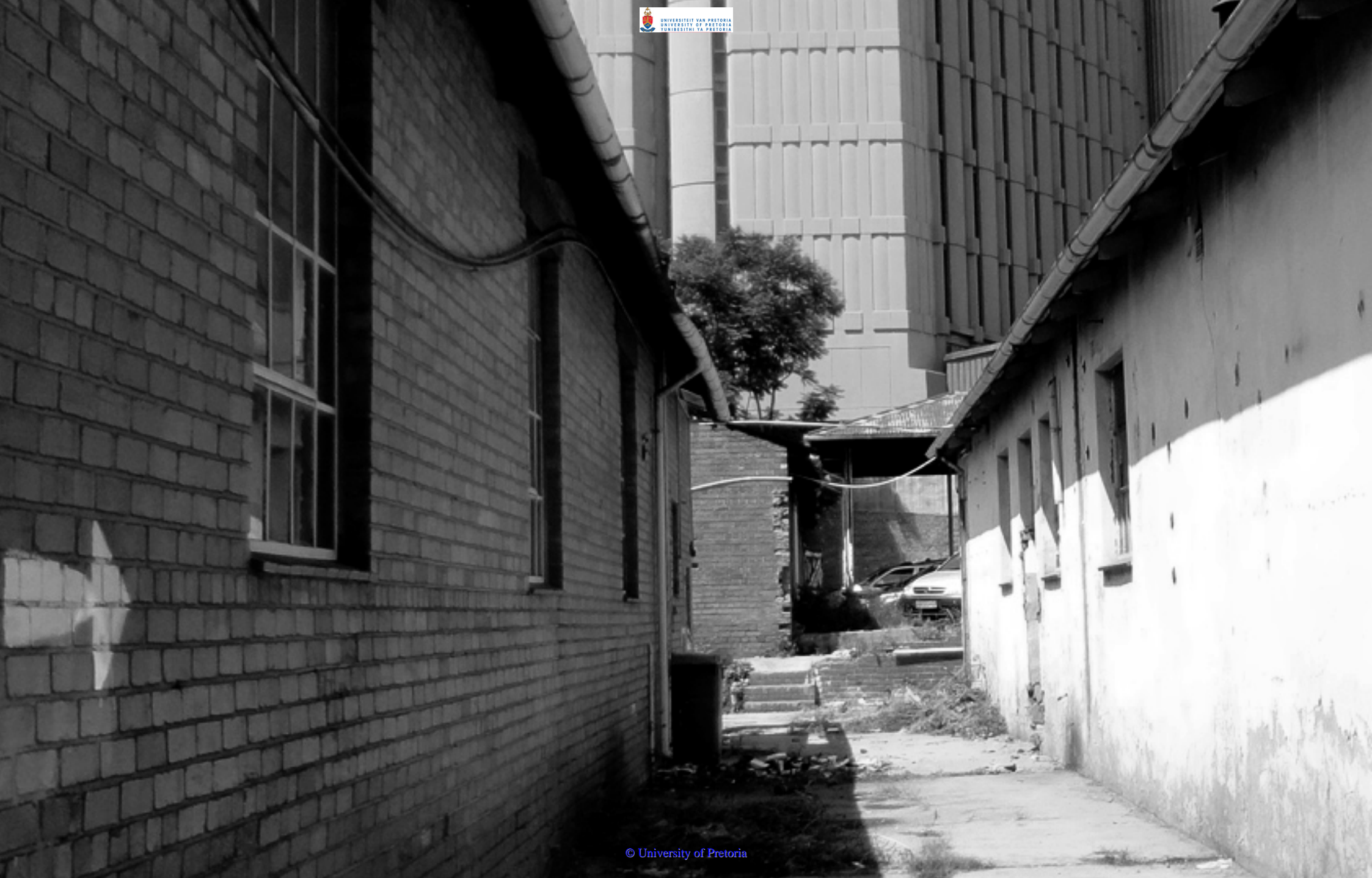
01.1 Abandoned Space

Bauen

Lost spaces within Pretoria's Central Business District exist as part of a fragmented urban landscape, detached from the operational environment and discarded from use. This dissertation is inspired by an abandoned site on the corner of Pretorius and Sophie de Bruyn (previously Schubart) Streets. As much as architecture offers to fill the urban cavity, it was also partly cause to the desertion. In an attempt to patch the tattered urban fabric, a narrative informs a carefully stitched, responsive structure.

"Fully to address the dangers of aestheticism, reductive functionalism and either conventional or experimental formalism, architecture must consider seriously the potential of narrative as the structure of human life, a poetic vision realized in space-time. The architect, in a sense, now must also write the "script" for his dramas, regardless of whether this becomes an explicit or implicit transformation of the "official" building program. This is, indeed, a crucial part of his design activity, and also the vehicle for an ethical intention to inform the work."

- Alberto Pérez-Gómez (2008:23-24)



01.2 The act of utilizing the Space

Wohnen

This dissertation is a manifestation of the explored condition of alienation, experienced by members of the South African Police Service (SAPS), due to the media-provoked perceptions. The qualitative as well as quantitative documentation informs the sensuous focused exploration of inside and outside, belonging and alienation, and the mediation and relationship between these extremes as it manifests in place.

01.3 The consciousness of the utilization of the Space

Denken

Emotional Assembly

“Architecture can only be evaluated through experience, it’s meaning only becomes valid through present interaction and the impact it has on man. Architecture has meaning, and matters to us only when it is experienced, when all our senses are simultaneously engaged in its inhabitation.”

- Juhani Pallasmaa, 2012

The project challenges the idea of place-making with less focus on the aesthetics but more on architecture’s ability to add meaning to place. In a context of confrontation and discomfort, the arrangement of elements offer an escape, a prospect of relief. The following chapters will present an insight to the methodology and explorations leading to the architectural experience as a result thereof.

Leftovers

"Leftovers" is a collaborative contextual study of Pretoria CBD. Contributors include Clare Hughes, Linelle Visagie, Omar Horzook, Reynard Smit, Stephen Steyn, and myself, Yolandi Viljoen.

02.1 Introduction

The reciprocal relationship between human desires and human artefacts is at the core of the development of urban forms. Our programmes create unique spatial arrangements when our cities distribute and manage dynamic flows of material and inhabitants. These spatial arrangements, in turn, produce novel programmes when practices adapt to complex changes in density and distributions. In cities, the human scale is amplified; here the forms we inhabit are shaped not only by the needs and desires of human bodies but are also subject to the forces of mass culture. Individuals, subcultures, media, and government coagulate to form visions and zeitgeists which give additional - often radical - shape to the city. The ebbs and flows of these forces occasionally dislodge spaces from the programmes for which they were designed or necessitate the deliberate design of empty space. This disconnection has left the city punctuated with "Lost Spaces".

02.2 Loss is more: Loose Space

The programmatic vacuum that exists within these lost spaces is precisely where the productive potential for new practices is at its most concentrated.

It is, however, necessary to socialise these spaces if they are to become productive (Franck, 2007). Karen Franck and Quentin Stevens calls such productive spaces “loose”. The defining characteristic of loose spaces is that they share programmes that do not clearly define the limits of the activities that may be carried out there. They can be squares, wide sidewalks, staircases, building thresholds and abandoned sites. It is in the interest of the profession, and no doubt society in general, for architects to make original programming part of the design process and to take advantage of the productive capacity of ambiguous urban sites. While the history of a lost space and an investigation into its former functions may be useful in directing the generation of new programmes, attempts to refill these spaces with the programmes that have abandoned them would be to deny them their creative potential.

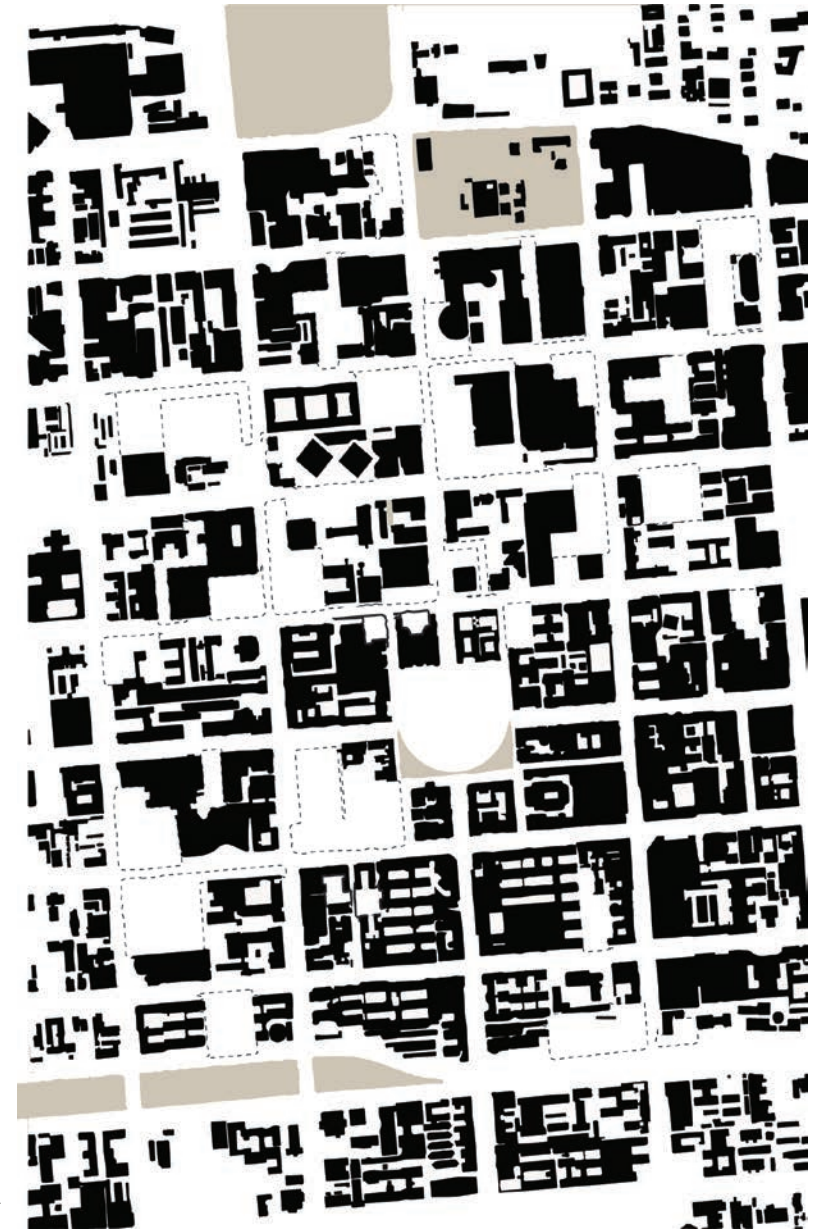


Figure 02.01 Urban Locality, Lost Spaces identified .Pretoria City Centre Figure Ground

02.3 Generators of Loss

For the purposes of this investigation, the various causes of lost space are investigated only in order to classify and analyse lost spaces, and not in order to remediate the forces that have created the current urban condition. These superhuman forces are classified under the general headings of Grand Visions, Automobiles, Suburbanity, and, ultimately, Fence Fetishism.

Grand Visions

The use of architecture as flags of brand identity has proliferated the occurrence of object buildings as each brand attempts to stand apart from competitors and detractors. Object buildings often necessitate the design of empty spaces devoid of any purpose other than the provision of adequate viewing distance. Grand schemes of urban planning conspire with object buildings to produce “open space” on an urban scale.

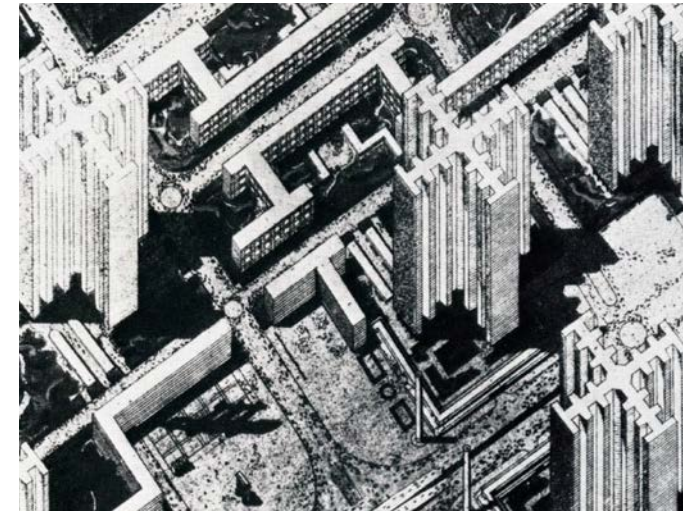


Figure 02.02 Grand Visions Illustrated

The Automobile

The mechanical model of the city, which rose in popularity dramatically during the first half of the 20th century, (Lynch, 1984:360) has placed emphasis on economy and efficiency as the primary principles influencing the management of urban space. The speed at which goods and people could be distributed through the urban fabric became closely associated with progress, while density and congestion were recast as undesirable complications which smother development. The rise of the automobile has meant not only that additional space had to be made for the bulk of metal occupying the urban territory, but also that a perceptual distance between the occupants of vehicles and the spaces outside has been created.



Figure 02.03 Vehicular movement have taken preference in city infrastructure.

Suburbanity

The rise of the automobile has enabled cities to grow well beyond the scale of animal and human based transport. The tendency of peripheral urban land to be more affordable than central sites has encouraged horizontal growth and a loss of density. This spread has also led to the development of many compact new centres, to which formerly urban programmes flow - abandoning traditional city centres in favour of highly adaptable, and often predictable, shopping malls.



Figure 02.04 Idealised living conditions.

Fence Fetishism

The uncertainty engendered by loose space carries an element of danger. This is confirmed by Karen Franck when she writes that it is “[p]recisely because the activities occurring in loose space are varied and unpredictable, [that] there is always a degree of uncertainty which, in and of itself, may be seen by some as a substantial risk.” The aversion to vagarious activities has led to the widespread erection of fences and the closing of auxiliary entrances (and even primary thresholds) to public buildings in the city. The logic seems to be that relatively predictable lost space is more palatable than loose space, and, since “social ills” occur only in inhabited spaces, removing people from spaces will make potential sites of danger benign. This cauterization and segmentation of urban space has become one of the most significant current engines driving the production of lost space.



Figure 02.05 Security measures manifests in various fence typologies.

02.4 Genealogy of Fences

A brief history of the fence in South Africa will be useful in setting the context and establishing the totemic significance that have made them so commonplace. The genealogy will trace the evolution of fences in South Africa from the kraal to the city grid.

The Kraal

In pre-colonial African settlements, the kraal was an enclosure for livestock which consisted of a circular boundary of mud wall or reed-palisade fence construction. The term originates from Dutch, and since early colonisation, it loosely refers to the settlement as a whole, including the traditional huts that circumscribe the animal stockade (McCall, 1984:XX). The kraal offers nocturnal security for the livestock, whilst the settlement as a whole provides the infrastructure for a social unit, where the chieftain is located on the end opposite to the singular entrance and is adjacent to a reception hut for visitors and meetings (Kidd, 1984:41).



Figure 02.06 The kraal as an enclosure for livestock (fence for safekeeping)

The Laager

In the mid-1800s 'South Africa' was mostly a territorial expression, made up of various independent political states devoid of any real unity (New History, 2010). It was within this context that the laager originated - essentially, a military camp made up of a ring of 50 or more pioneer wagons (New History, 2010). The wagons were both a means of transport and shelter, as well as part of a collective fortress when grouped together in a circular formation and reinforced with additions of thorn bushes and sticks. The laager was possibly adapted from the African kraal as a circular settlement with the hut and thorn bushes as the defensive barrier (Van Rensburg, 2009). Much like mobile huts which formed a communal kraal for the defence of people and animals in the centre.

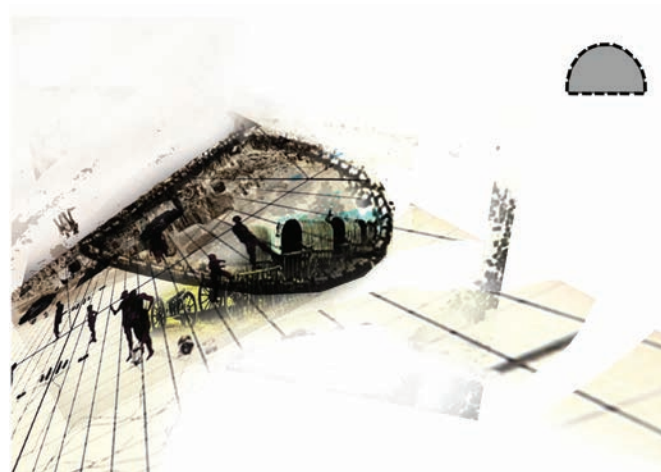


Figure 02.07 The laager as fortress

The Landscape - Pretoria

The Pretoria city form is a direct result of the landscape in which it is situated (Visit Pretoria. Online). The natural boundaries that defined the original city centre included the Apies River on the eastern edge, Redoubt and Gezina Hills on the north, Magazine and Timeball Hills south, and Steenhoven Spruit to the west. (Jordaan, 1989: 26).

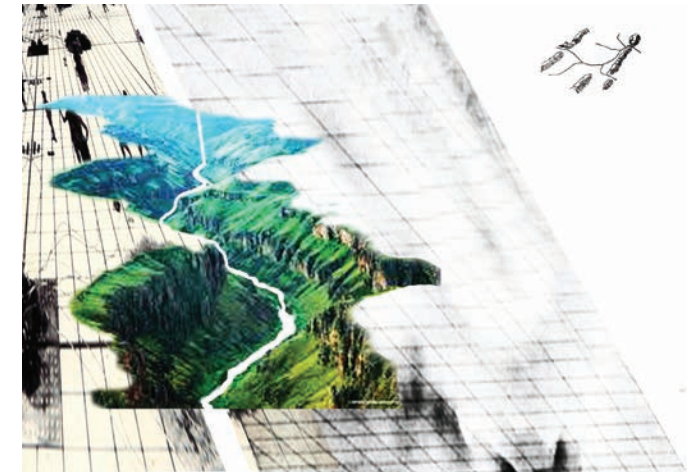


Figure 02.08 Pretoria contained within natural boundaries

Land Parcels - Farms

The landscape over which Pretoria has been constructed, was previously the territory of Ndebele tribes who were forced to flee with the arrival of the Voortrekkers in 1836 (SAHO, online). The first permanent occupation of the area occurred with the expansion of the Elandsport farm by the Bronkhors brothers in 1842. Over the next decade, various other farms were established, resulting in a division of the land as individual claims to portions were staked out by the early settlers (Honiball, jaar:67-67). Thus, the Pretoria valley was gradually divided along agrarian boundaries (Alkayyali, 2011:16-17). These farm boundaries remain evident in the layout of the city suburbs, for example Waterkloof farm and Irene farm.

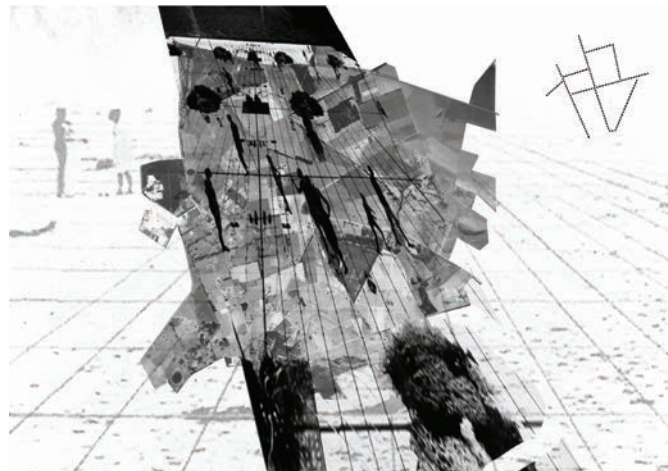


Figure 02.09 Boundaries create parcels

The City Grid

By 1853 a community had formed around the religious congregational needs of the many farmers in the area, and in November of that year, the Elandsport and Daspoort farms were declared a town. In 1856 the town of Pretoria was pegged out by Andries Du Toit as an imposed grid, following the traditional Roman *Cardo-Decumanus* layout (Alkayyali, 2011:16-17). This grid divided the area into ever smaller territories, now defined by a grid of roads and property boundaries. Pretoria was granted official city status in 1931. (SAHO, 2012).

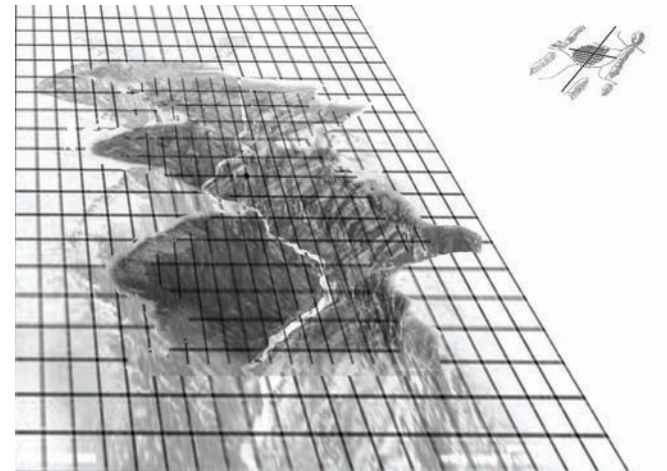


Figure 02.10 Superimposed grid

Stratified Rainbow

During the 1990s the perception of safety and trust in the government's ability to provide security waned. This perception, combined with the high incidence of crime, conspired to enact the privatisation of security services and the formalisation of segregation in spatial rather than legislative terms. (Mellin, 2011)



02.5 Various Manifestations of the Fence

Etymologically, the concept of the fence is related to defence, fencible and fend (as in "to fend for oneself" - to be independent) and essentially represents a manner of separating and claiming space. A fetish is defined as "an inanimate object worshipped for its supposed magical powers or because it is considered to be inhabited by a spirit" (OED, 2010).

With fences, these "magical powers" or "spirits" revolve around security, containment, ownership, privacy and control. There are, however, various ways in which buildings, symbols and activities claim space and control access. They vary in subtlety - from degrees of deterring occupation perceptually, to straightforward obstacles.

Scale as Fence

The difference between the human body and the size of a surface or volume influences the desire for proximity. The larger the deviation from the human scale, the more likely it is to appear repellent to a person on the street.



Figure 02.11 Vast scales claim adjacent space

Hostility as Fence

Spaces that do not conform to conventions of comfort, or that do not have attributes that are considered inviting may act as perceptual fences by discouraging occupation and movement.



Figure 02.12 Hostility repels

Use as Fence

When sites are defined by particular uses, the ingress of other uses is, to some degree, restricted. The memory of former uses and events can also create impressions that continue to define territories. Abandonment and the ensuing lack of use can also discourage occupation.



Figure 02.13 Occupation driven by use

Signage as Fence

Language and imagery serve to demarcate the boundaries of a territory. They indicate permitted or forbidden practices with a limited material dimension.



Figure 02.14 Territorial imagery

Level as Fence

Raised surfaces act as fences when they make spaces physically inaccessible. Staircases, ramps, elevators or escalators act as "gates" in these "fences".



Figure 02.15 Inaccessibility as separation

Fence as Fence

Material fences, which have the ability to control access without obscuring vision, have become the ubiquitous manifestations of the desire for security and control.



Figure 02.16 The territorial demand



Figure 02.17 The City as a Laboratory

02.6 Approaches

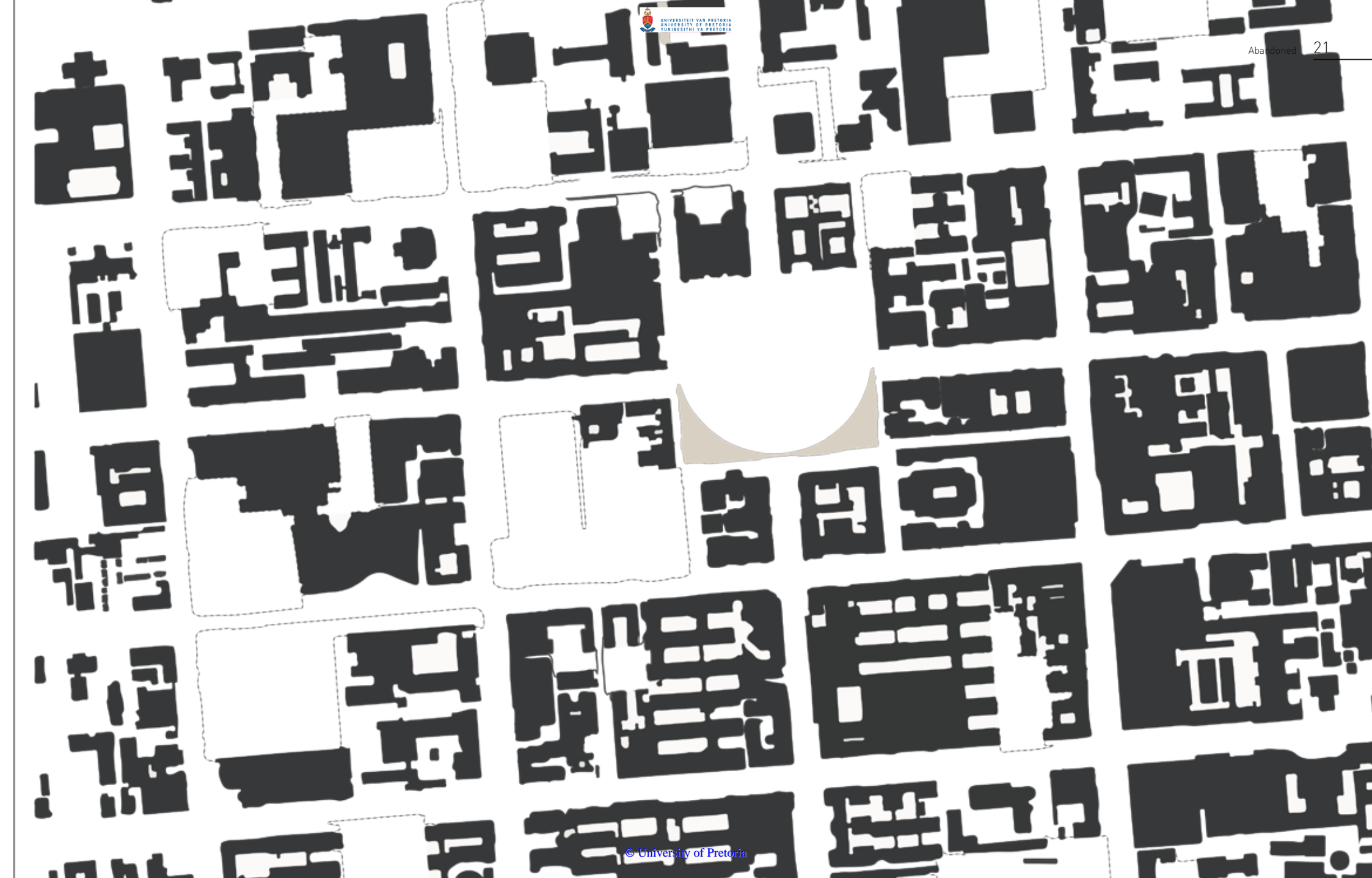
Selected sites are treated as laboratories for the diachronic analysis and manipulation of the existing “fence” types. In doing so, a selection of spatial forces can be used as informants for the exploration of various site-specific interventions.

ABANDONED

Site and Context Analysis

The “lost space”, understood through the exploration of fence fetishism and the various manifestations of fences in Chapter 02, is analyzed in the following chapter, allowing the reader access to the current physical and metaphysical condition. An urban exploration and site analysis explains relevant contextual influences.

“Place and sense of place do not lend themselves to scientific analysis for they are inextricably bound up with all the hopes, frustrations, and confusions of life.” (Relph, 1976)







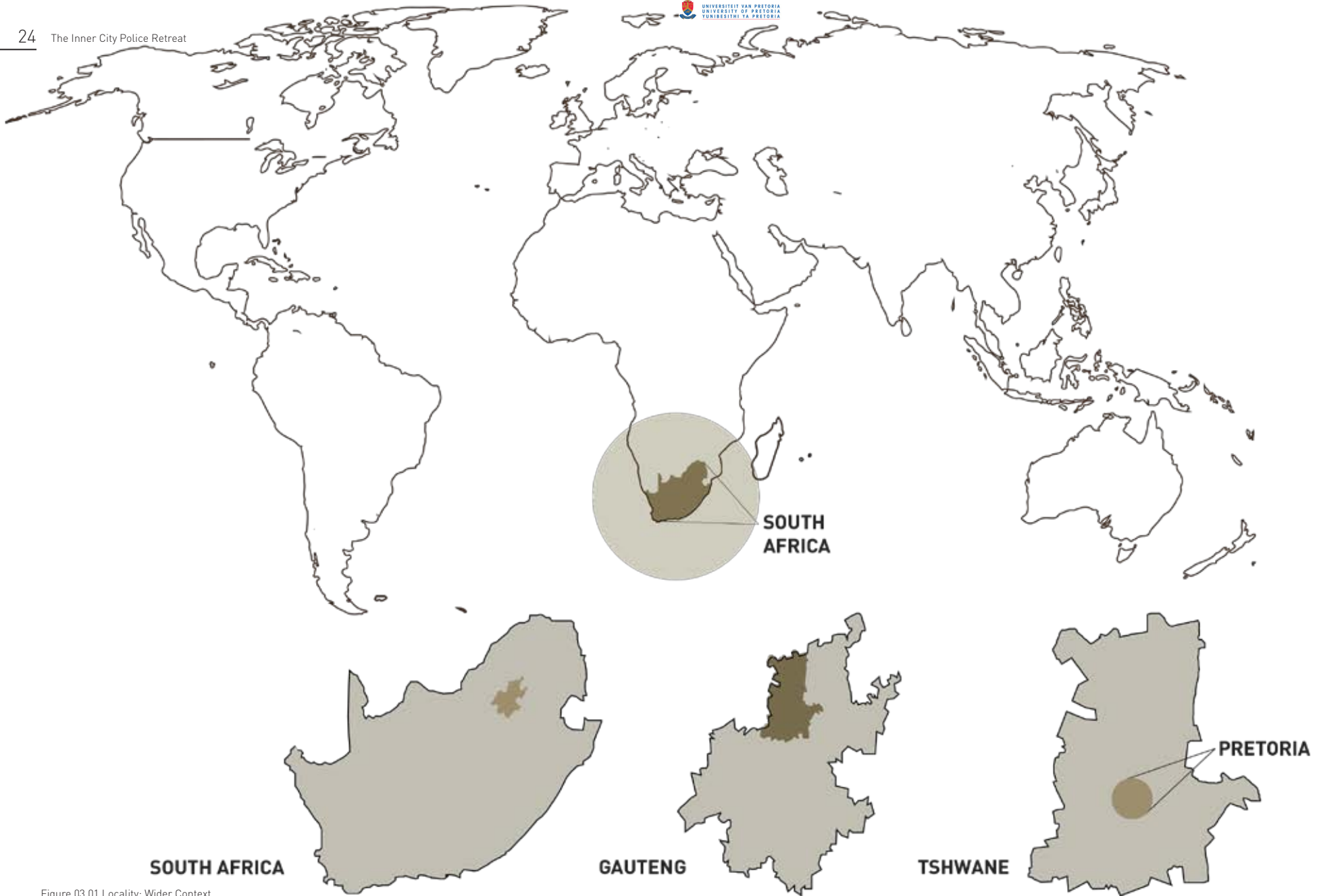


Figure 03.01 Locality: Wider Context



HELEN JOSEPH (CHURCH) STREET
decumanus

PRETORIUS STREET

03.1 Site - Locality

Erf 401/402
Pretorius Street,
Pretoria Central

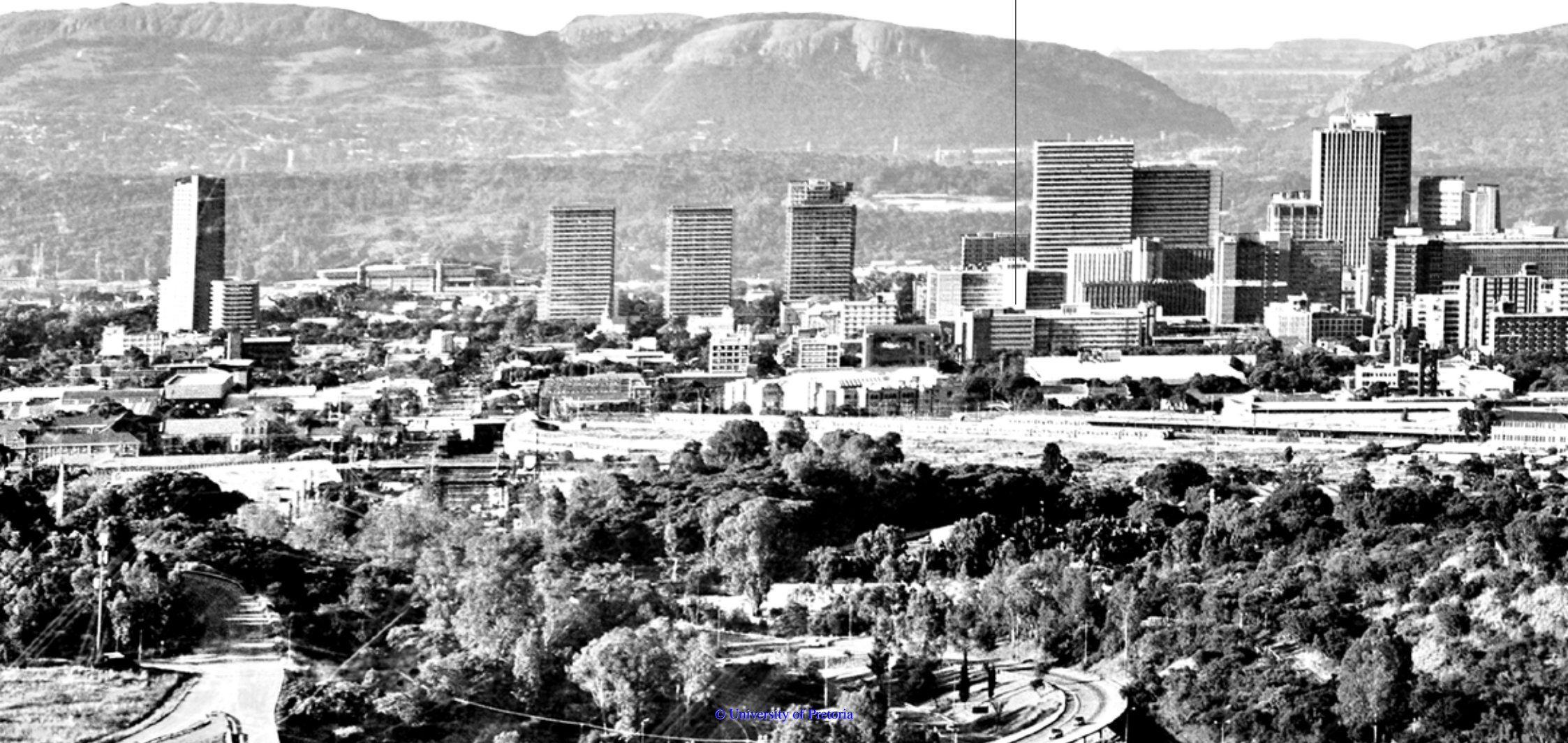
The proposed site is situated within the inner city business district of Pretoria, on the corner of Pretorius (East-West orientation) and Sophie de Bruyn (North-South orientation) Streets.

The site forms part of a lost landscape of eroded places within the city centre. It also forms part of a series of law enforcement facilities in close proximity, including the Central Police Station, the Police History Museum and Police Transport Museum, Correctional Services, as well as the Magistrates Court across the road.

The site under investigation sits in the western part of the city centre where the scale rapidly decreases west of the site, and pedestrian circulation also diminishes.

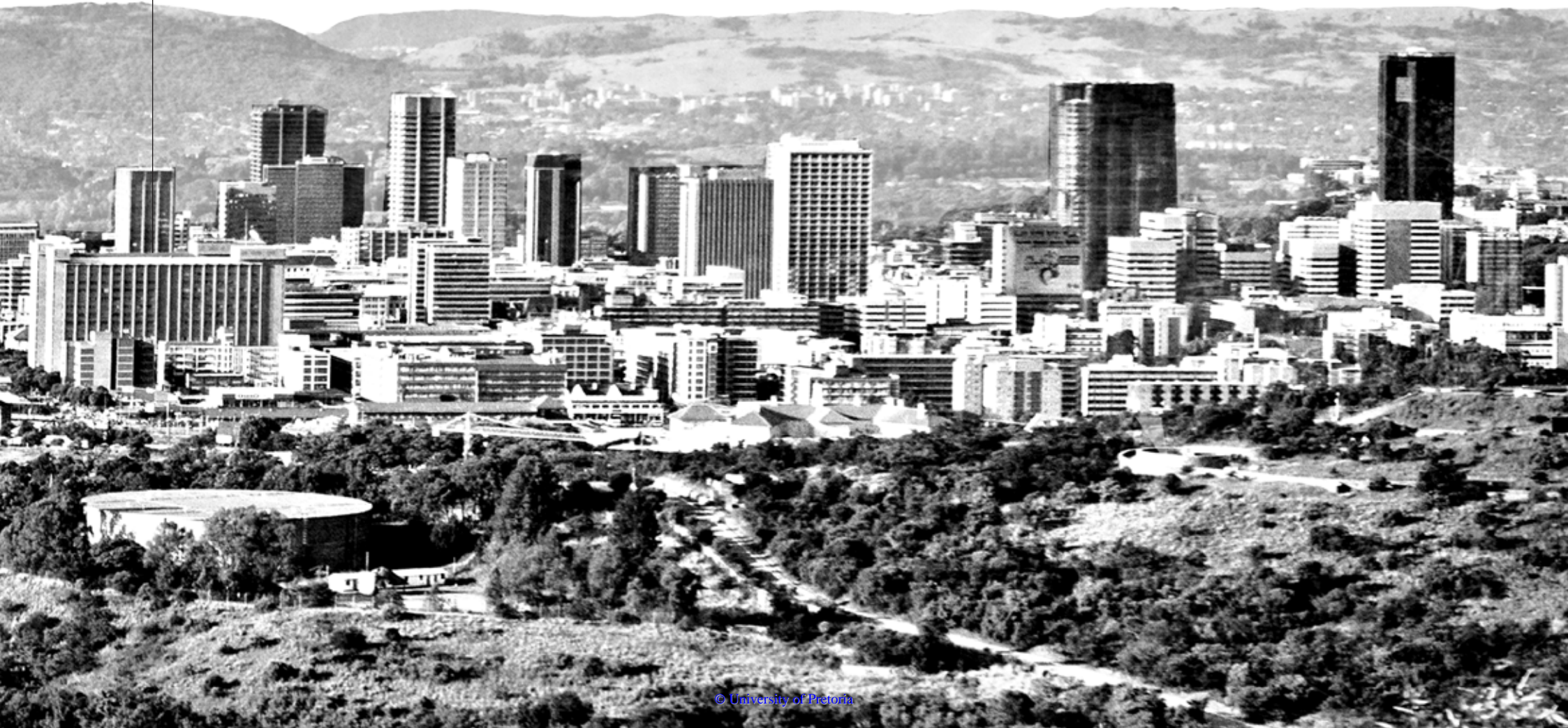
Figure 03.02 Pretoria CBD Figure Ground

Figure 03.03 Pretoria Cityscape, North View. Abel Scholz



PROPOSED SITE

CHURCH SQUARE



03.2 Pretoria CBD

Pretoria, the historical core of the City of Tshwane, was originally defined by the natural elements of the Magalies and Bronberg Mountain ranges and the Apies River. (Clarke, 2012) A Cartesian grid was superimposed onto the landscape with North-South orientated Paul Kruger Street (cardu) and East-West orientated (previously) Church Street (decumanus) crossing at the historical centre, Church Square. South and parallel to Church Street, which on the Western side of Church Square was renamed WF Nkomo Street, runs Pretorius Street, leading into the city.

Church Square - The historical centre of Pretoria

WF Nkomo (previously Church) Street

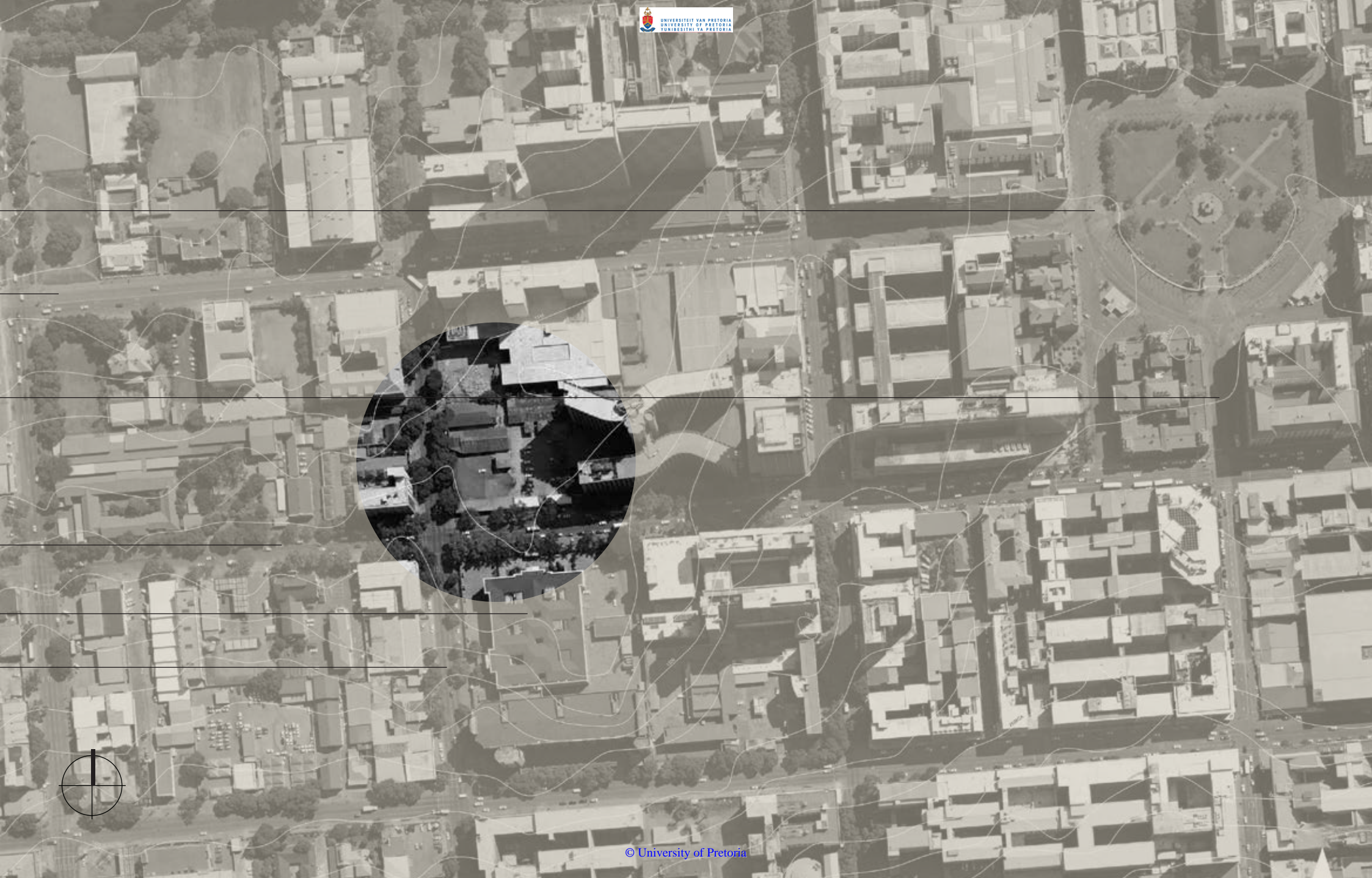
Paul Kruger Street

Pretorius Street

Magistrates Court

Sophie de Bruyn (previously Schubart) Street

Figure 03.04 Study Area



03.3 Relative Orientation

A basic breakdown of a Northeastern birds-eye view offers a three dimensional look at the current observed physical urban fabric surrounding the site. Even though the metaphysical realm and general day-to-day activities are more likely to define a sense of place, the prominent features remain the backdrop for cultural productions.

Lost

In and around the specific location - due to occupational voids - lost spaces exist, but also intrinsic potential.

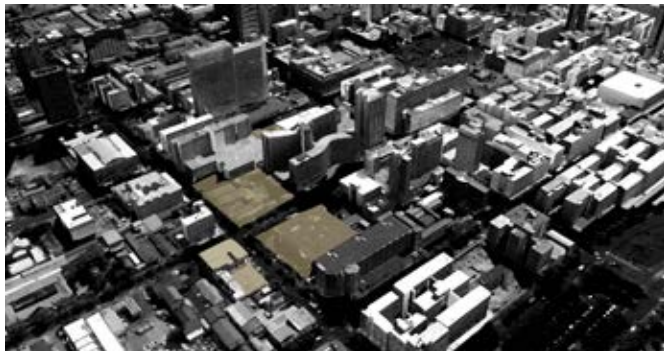


Figure 03.05 Lost

Site

Site location as viewed from the Southeastern corner of Pretoria CBD.



Figure 03.06 Site

Vehicular Movement

Both Pretorius Street (forming the Southern site boundary) and Sophie de Bruyn (the Western boundary) consist of one-way traffic leading out of the city.

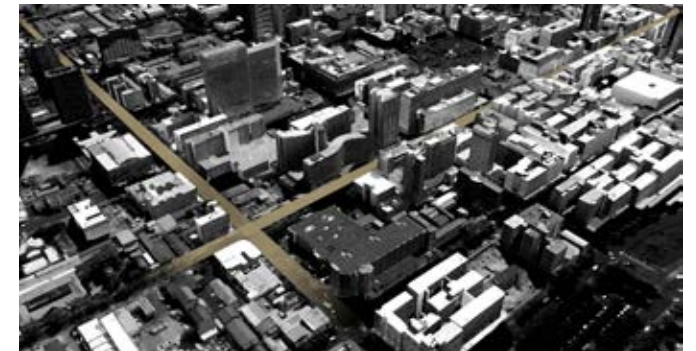


Figure 03.07 Vehicular Movement

Green Spaces

Very little green space or parks exist within this quadrant of the city.



Figure 03.08 Green Spaces

Parking Spaces

Parking has taken preference to development and redevelopment of sites and areas.

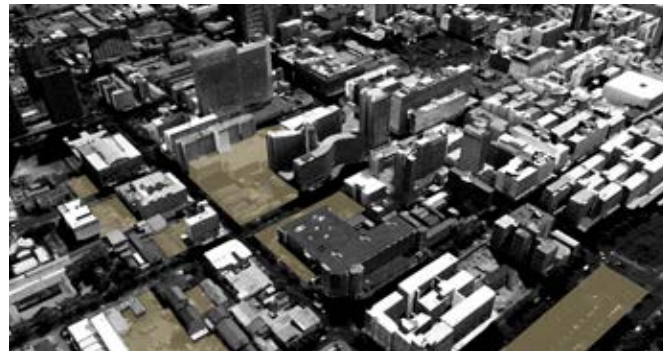


Figure 03.09 Parking Spaces

Police Precinct

Law enforcement facilities connect a landscape of spaces, inaccessible and uncomfortable to the general public.

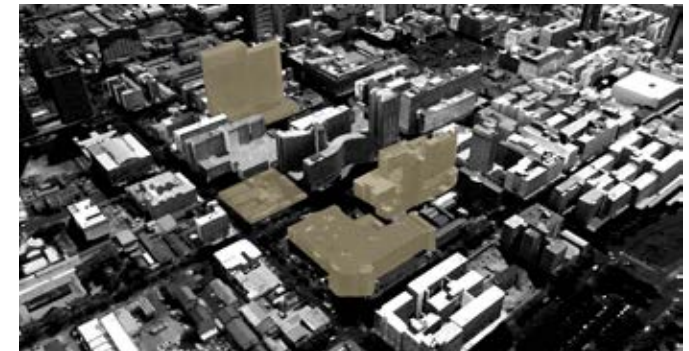


Figure 03.10 Police Precinct



1. Olivetti House

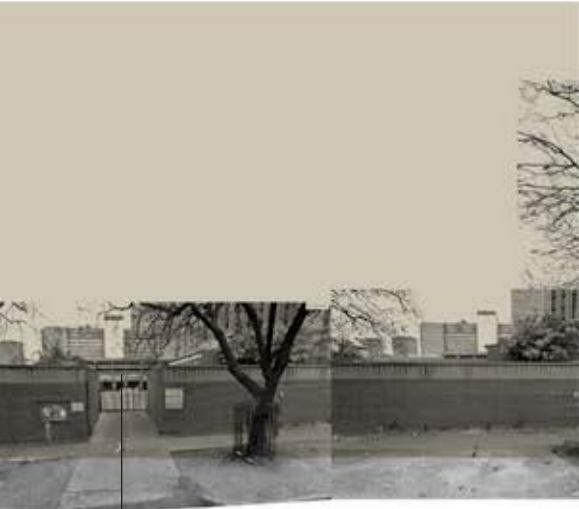
7. Take Aways & Cafe'

2. Sophie de Bruyn Street

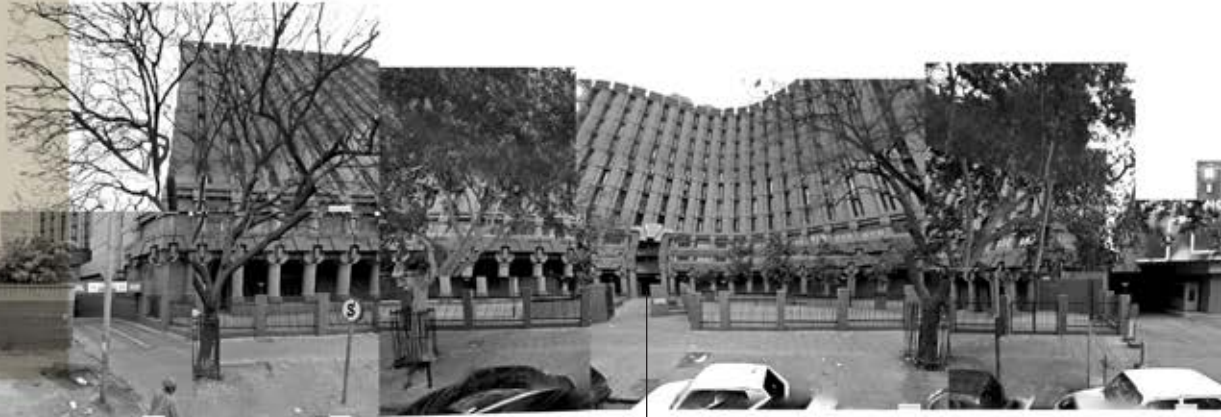
3. Sycamore Trees

8. Magistrates Court

Figure 03.11 Photomontage of Pretorius Street Elevations



4. Proposed Site



5. The Department of Social Development (HSRC)



6. The Department of Land Affairs

9. Central Police Station

10. SAPS Administrative Offices

11. Bosman Street



Pretorius Street Analysis

03.4 Pretorius Street Analysis

Pretorius Street was named after General Andries Pretorius, who led the Voortrekkers to Blood River, and his son Marthinus Wessel Pretorius, who was President of the ZAR from 1866 to 1871. Pretorius Street cuts through the Pretoria CBD, parallel to WF Nkomo (previously Church) Street North, and Frances Baard (previously Schoeman) Street South, leading traffic to the west, into or through the city. Pretorius Street has been described as one of the busiest streets in Pretoria and on an urban scale, also the most dense. What can be described as a “valley”, created by the modern urban principles applied back when the city was first laid out, starts at Sisulu (previously Prinsloo) Street, all the way through to Bosman Street and fades after the Human Science Resource Council, where the solid street facades are further completed by rows of Sycamore trees in front of the Magistrates Court and across the road from where the chosen site is located (Le Roux, 1993:11).

1. Olivetti House
2. Sophie de Bruyn Street
3. Sycamore Trees
4. Proposed Site
5. Human Science Resource Council
6. The Department of Land Affairs
7. Take Aways & Cafe'
8. Magistrates Court
9. Central Police Station
10. SAPS Administrative Offices
11. Bosman Street
12. Police Museum

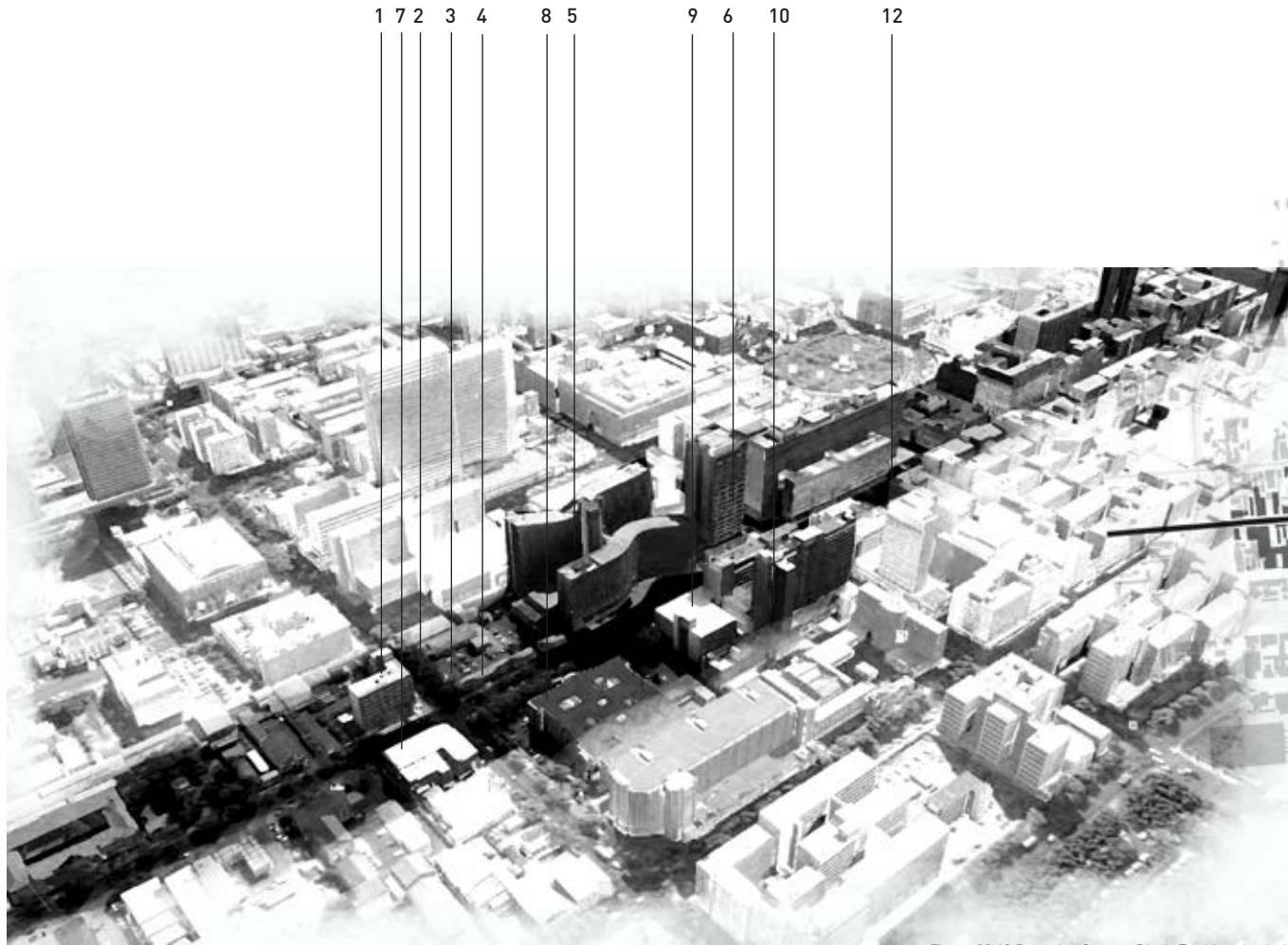


Figure 03.12 Pretorius Street - Bird's Eye View Analysis



Figure 03.13 Pretorius Street Figure Ground

5. Human Science Resource Council

East of the proposed site, the infamous Human Sciences Resource Council (HSRC) dominates the block with its contrasting curved street edge and textured pink and green facade. Designed by Samuel Pauw Architects and completed in 1988, the postmodern high-rise reflects influences from Spanish architect, Ricardo Bofill and includes among others, office space, a library, auditoria and a cafeteria on the ground floor, where the employees of the Central Police Station and surrounding offices spend lunchtimes. The building is made up of two curved wings. The Southern wing, consisting of nine storeys, is raised on an arcade that attempted to include the sidewalk, but a palisade fence that was later erected destroys the possibility. The Northern wing, which consists of fourteen storeys, towers over the first wing and the two wings are connected through a circular service and circulation core (Le Roux, 1993). The colossal pink Department of Social Development, looms over the proposed site modifying the sun path to rise over the site from the Northeastern corner.



Figure 03.14 Human Science Resource Council Facade

8. Magistrates Court

The Magistrates Court, South of the proposed site, is a three-storey building comprising courts and hallways around courtyards. The Magistrates Court, designed by F.W. Mullins, was completed in 1942. The simple block below the on a plinth, under a continuous cornice with a central entrance, framed by Doric columns facing Pretorius Street, which is continued to Sophie de Bruyn Street. The symmetrical marble facades are mirrored around central architraves. The first floor has arched windows where the upper two storeys repeat the rhythm with square windows. A security entrance and steel fence was erected next to the sidewalk at a later stage. (Le Roux, 1993:12) In October 2010, a fire caused by an electrical fault destroyed parts of the majestic marble building, but the outer skin was left in tact. The building was identified by The South African Heritage Resources Agency (SAHRA) as a building of special national significance and will be restored to its original state, restorations started in January 2013.



Figure 03.15 Magistrates Court Western Facade

3. Sycamore Trees

The rows of deciduous Sycamore trees are often planted in urban areas as they can grow up to 20-30 meters tall and the big, deep green leaves, provide dense shading in the summer. The bark of the tree is a mixture of grey and black patches, revealing the white inner layer.



Figure 03.16 Sycamore Tree Bark

Edge Condition, Pretorius Street

The sidewalk is defined by the 3.5m brick boundary wall and an orderly row of sycamore trees. The monotonous edge enhances the pace of the pedestrian, and the shading offered by the trees, are claimed as parking spaces, eliminating any potential pauses along the route.



Figure 03.17 Stark Edges Conditions

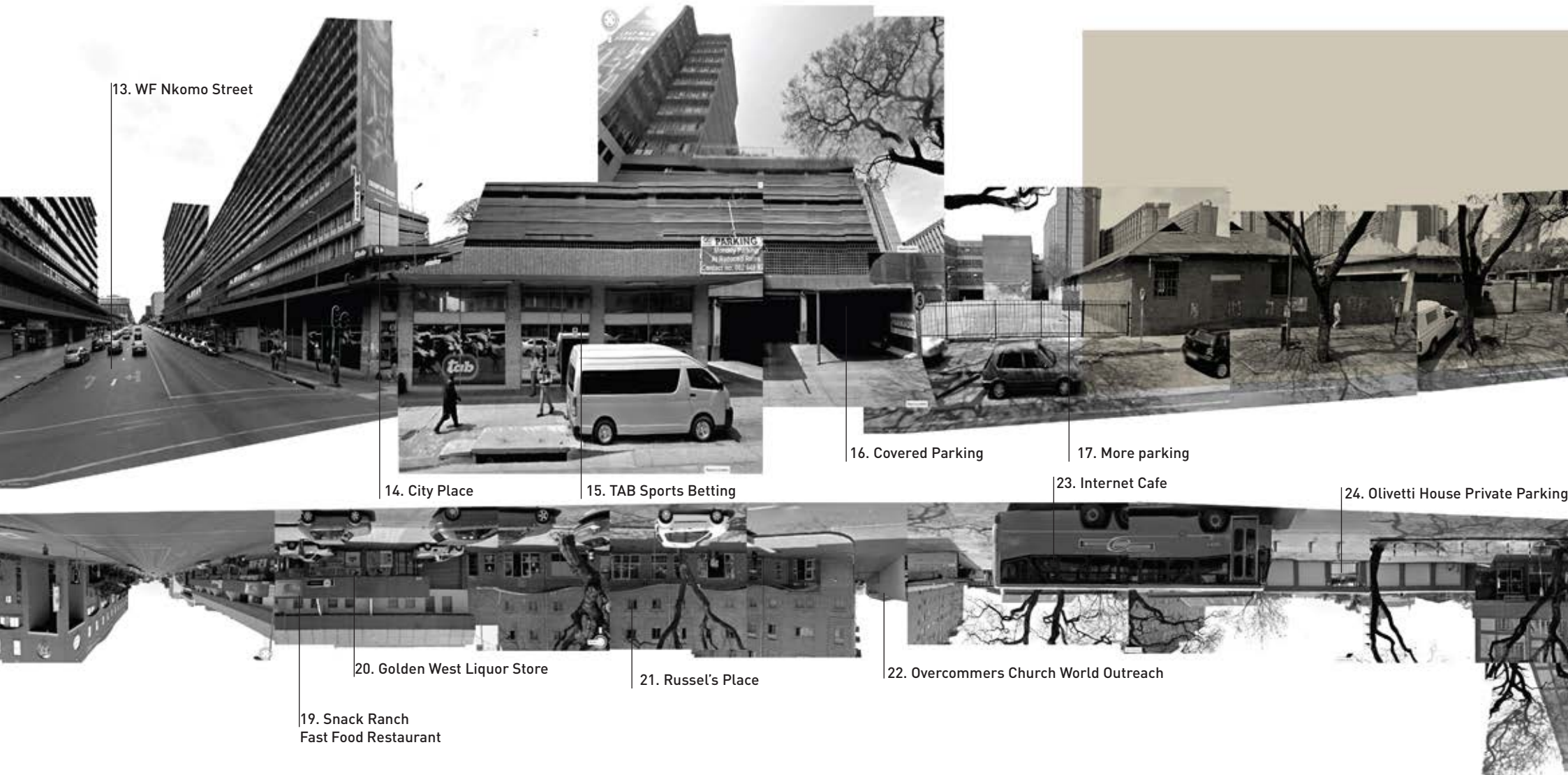
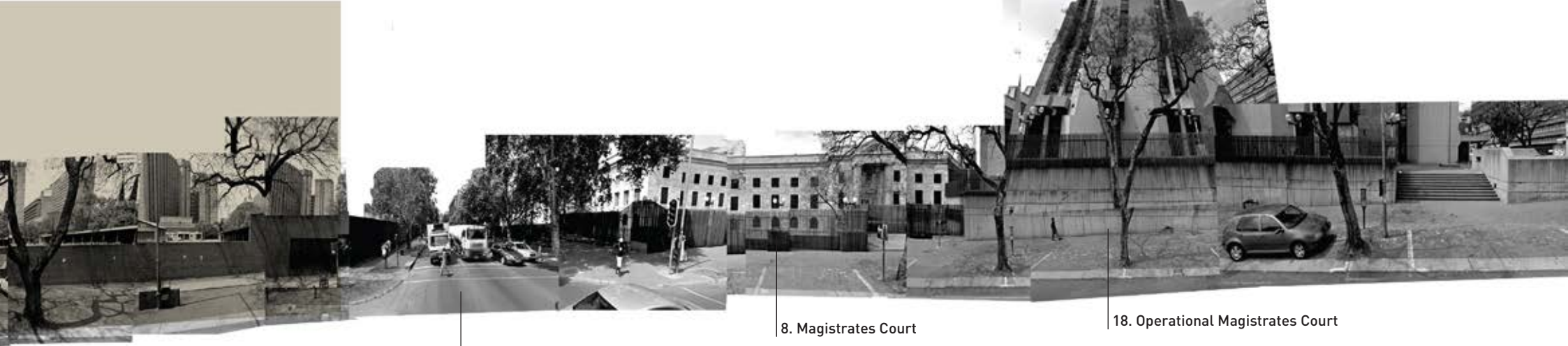


Figure 03.18 Photomontage of Sophie de Bruyn Street Elevations



Pretorius Street

8. Magistrates Court

18. Operational Magistrates Court



25. Olivetti House

26. Carpet & Decor Centre

27. Djurdjura Take Aways

28. Supson Computer and Hair Salon

29. IE IMPACT- Electrical Shop

03.5 Sophie de Bruyn Street Analysis

Sophie de Bruyn Street (previously Schubart Street) runs past the Western side of the site along an incline, South to Salvokop. Sophie de Bruyn was a leader in the 1956 women's march. Anton Schubart, a supporter of the founding of Pretoria, was a Dutch immigrant who lived in Potchefstroom (Le Roux, 1993:30). Unlike Pretorius Street, an arcade-typology runs along the edges and is occupied with more retail oriented activities.

13. WF Nkomo Street
14. City Place - Residential
15. TAB - Sports Betting
16. Covered Parking
17. More Parking
18. Operational Magistrates Court
19. Snack Ranch Fast Food Restaurant
20. Golden West Liquor Store
21. Russel's Place - Residential
22. Overcommers Church World Outreach
23. Internet Cafe
24. Olivetti House Private Parking
25. Olivetti House - Offices
26. Carpet & Decor Centre
27. Djurdjura Take Aways
28. Supson Computer and Hair Salon
29. IE IMPACT - Electrical Shop

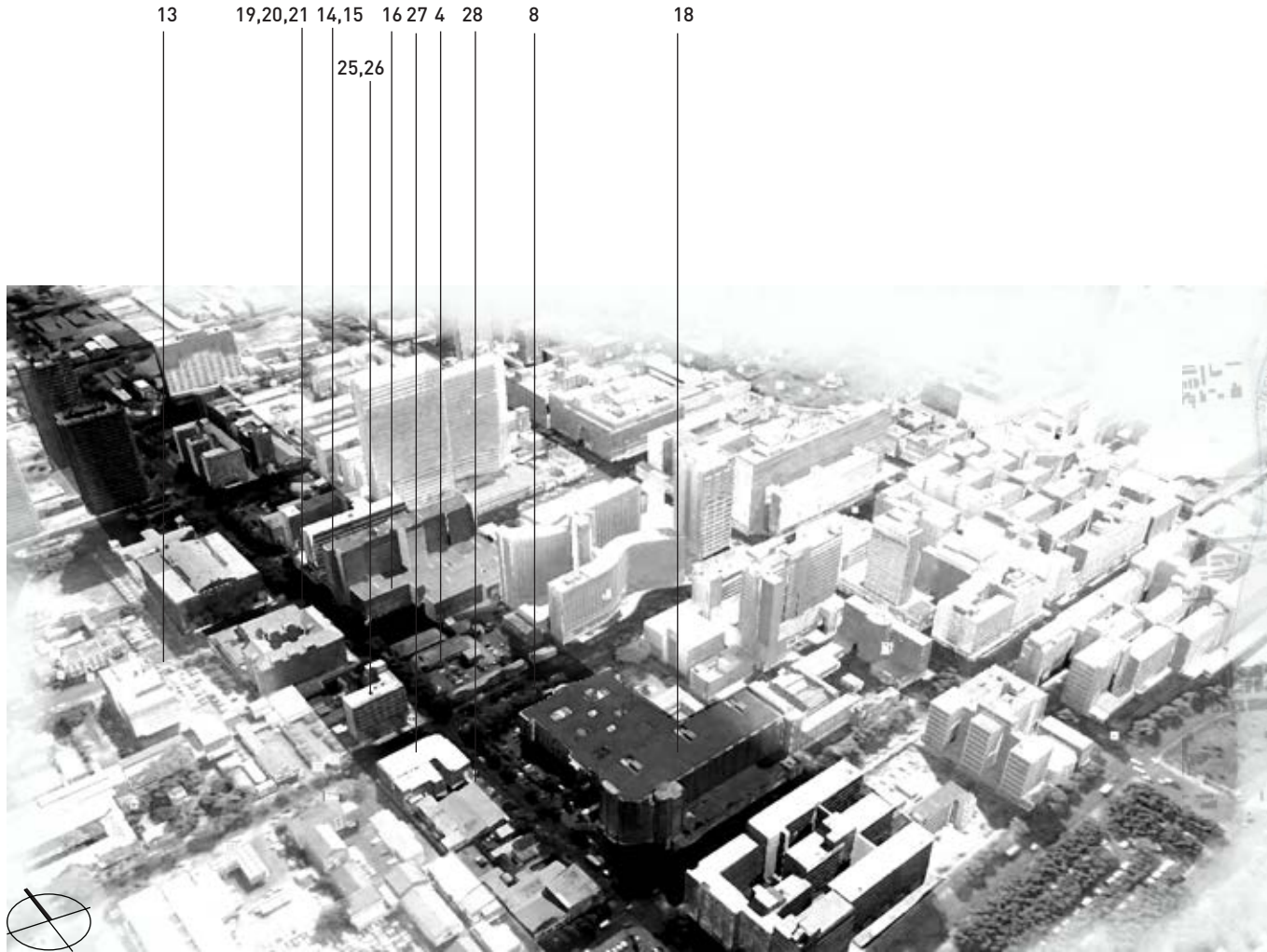


Figure 03.19 Sophie de Bruyn Street - Bird's Eye View Analysis



Figure 03.20 Sophie de Bruyn Street Figure Ground



Figure 03.21 Site History -Visual Timeline

03.6 Site History

Historically, the site was originally developed as a service and repair centre for all police vehicles. Aerial photos suggest construction pre-1936. Three separate single-storey, plastered brick buildings with open floor spaces are north-south orientated. A fourth double-storey building on the eastern edge of the site is now literally overshadowed by the monstrous Human Science Resource Facility next to it. All the buildings are punched with openings that allow vehicular access, due to the intended program.

The site has an inherent character of honest architecture and material use relevant to its time. Little excavation and apologetic single storeys provides memory of a time when less was required to fulfill the needs of the people and the city. Where the site was once central to the operation of the police service, its services was moved to Silverton for the lack of efficient space, and the site was never properly re-appropriated to once again serve the police force. The aim of this dissertation is partly to reconcile the site with the police service.

A 3.5m boundary wall suggests that the facility and the activities were intentionally concealed, and the boundary wall did not function mainly as a safeguard. Most law enforcement facilities do not allow public access further than a reception area. The high walls now conceal idle cars and shun away pedestrians. The buildings are in a state of disrepair after offices and a police boxing club vacated the premises due to high maintenance costs, to more appropriate facilities elsewhere.

2003 - Parking for Central Police Station

2005

2006

2007

2008

2009

2010

2011

2012



03.7 Fence Manifestations: Site Specific

The proposed site has fallen victim to the discussed “Generators of Loss” in Chapter 02.. Various site-specific fence manifestations have contributed to the abandonment. These identified characteristics will have to be revised, repaired or removed in order to render the site functional once again, irrespective of the specificity of the building program to occupy the vacuum. Jane Jacobs elaborates in *The Death and Life of Great American Cities*, “The curse of the border vacuums” on city borders that form passive edges and create destructive neighborhoods. A fence can be seen as a city border on a reduced scale. For the fence not to belligerently claim its immediate territory, it needs to be activated by providing more than a barrier.

Scale as Fence

Surrounded by the fourteen-storey HSRC, a sixteen-storey residential and an eight-storey office complex, a single storey typology will not suffice in order to densify the inner city and re-establish the site as an operational part thereof. As the lack of size was basis for its abandonment, a greater scale is considered.



Figure 03.22 Scale contrast, Western view of site with HSRC as backdrop

Hostility as Fence

Due to constant misuse and programmatic deficiency, maintenance was no priority when cars became the only occupant. Broken windows, torn roof sheets and absent treads on staircases are not inviting elements and discourages positive activity and interaction.



Figure 03.23 Broken windows of abandoned buildings, render hostility

Use as Fence

Constructed for a definite use, the attempted adaptive re-use of the structures for a boxing club and thereafter offices, could not be accommodated for as the comfort considerations compared to car-workshops are poles apart. Even though the structures are no longer re-usable, the user remains the South African Police Service (SAPS) members.



Figure 03.24 Spaces occupied by cars only

Signage as Fence

The SAPS logo on signage in and around the site, demarcates and reserves the territory, disregarding any interaction from passers-by.



Figure 03.25 Signage - Police branding abandoned buildings

Fence as Fence

The 3.5m boundary wall with palisade gates control visual and physical access. The desire for security in this instance seems less important than the desire for privacy. The fence as concealment rather than security.



Figure 03.26 Layered boundaries between abandoned site and the HSRC

Conceptual Catalyst

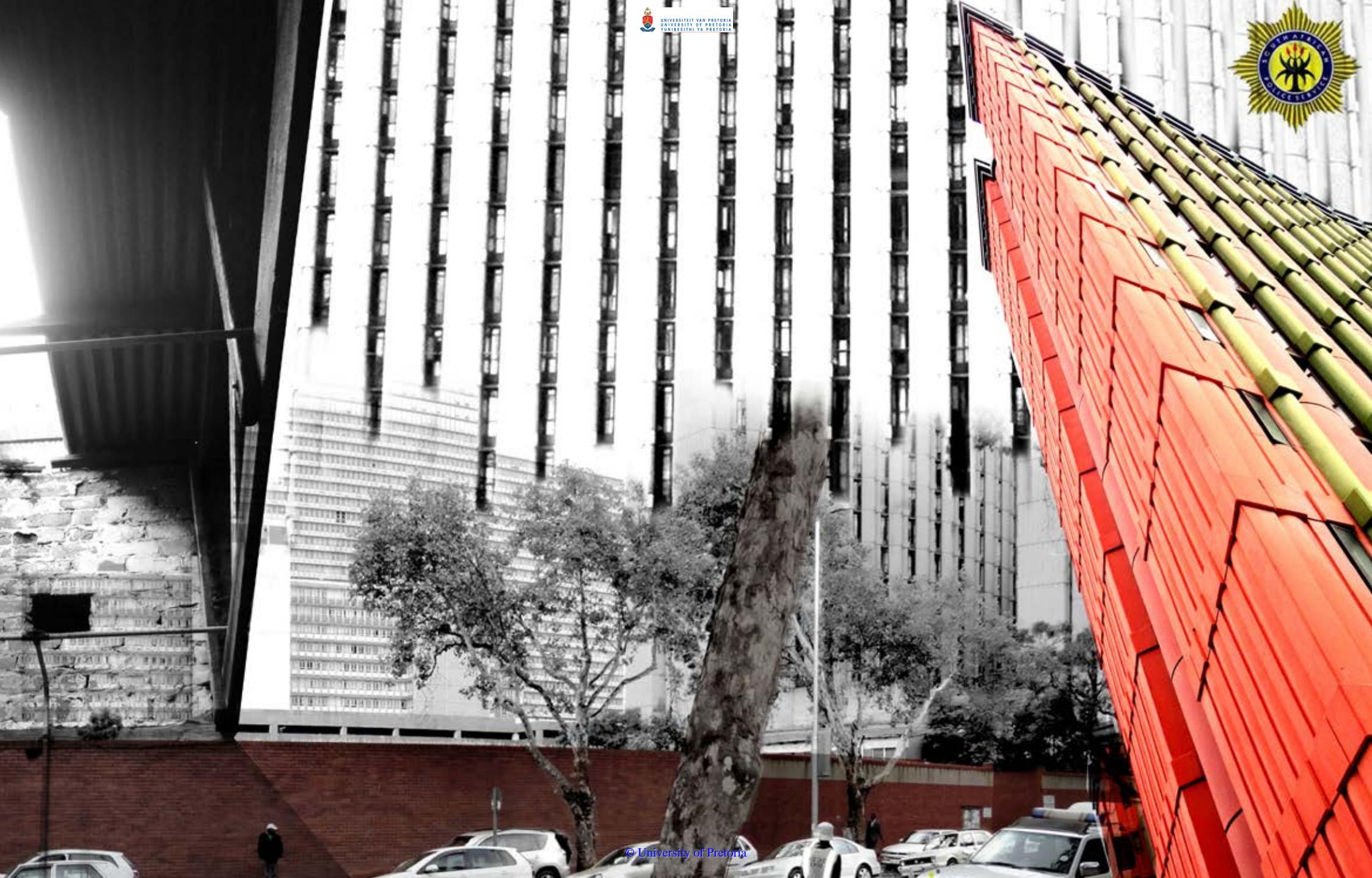
The solid fence typology separates inside from outside, visual and spatial separation leaves what is hidden inside, unknown to conscious pedestrians. The site has an inherent mystical character, created by broken light beams penetrating spaces through rusted and broken roof sheeting and along the top of the majestic walls, a peculiar line of golden grass, leaving one speculating the absurd possibility of a 3.5m elevated park. The fence's ability to conceal or reveal activities becomes the conceptual catalyst.



Figure 03.27 Conceptual Catalyst - Site Boundary Wall



Figure 03.28 Photomontage of existing site conditions and fabric



03.8 Static Observation

The complexity of any urban site involves various overlapping layers and is only understood as a dynamic entity. The following analysis, however static, offers a three dimensional understanding of spatial qualities created by static surrounding elements.

Layered Boundaries

The site is defined by a series of static boundaries. The Northern and Eastern Boundaries are strongly defined by the adjacent buildings, and read as impenetrable. The Southern and Western boundaries, in contrast, are layered. Starting with the 3.5m boundary wall, the sidewalk, an orderly row of trees, the streets, and the buildings across the road, complete the boundary as the final layer.

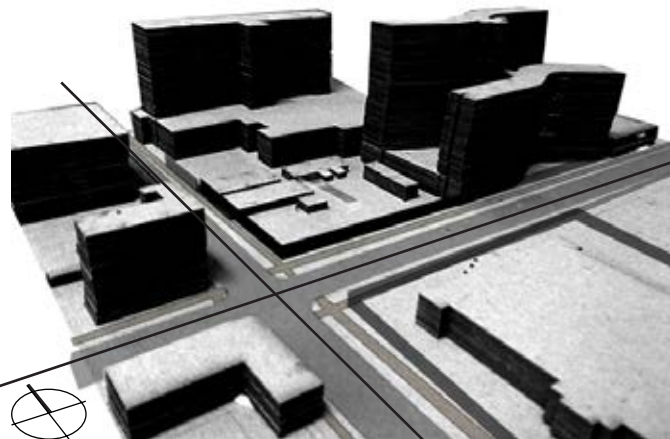


Figure 03.29 Boundaries

Fence Fetishism

The Southern and Western solid, brick, boundary walls isolate the site. The fence erected around the magistrates court narrows the sidewalk and effectively eliminates the court's surrounding spaces. Similarly, the HSRC's curved facade, originally designed as an extension of the sidewalk, was fenced off, claiming the space between the building and the fence, leaving it unoccupied. These unnecessary fences rarely add security, but creates unreceptive street edges.

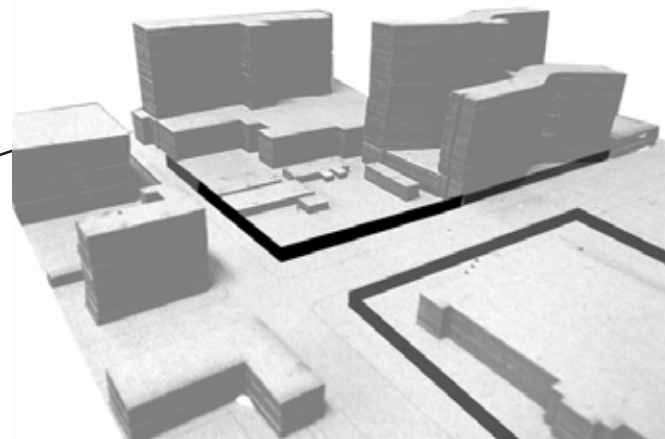


Figure 03.30 Fences

Contrasting Conditions

The two street edges pose different conditions in the way that the elements, although similar, are arranged. Urban environments are made up of diverse scales, an endless palette of activities in various intensities, and because of the multiplicity in character, even in close proximity, conditions differ immensely.

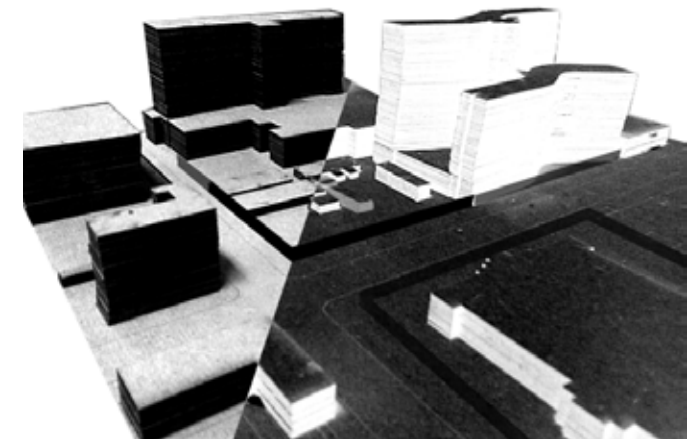


Figure 03.31 Contrasts

03.9 Instinctive Intentions

For the abandoned site, to once again be operational, the boundary walls are removed, not only around the selected site, but also of the magistrates court and the HSRC, in order to reclaim the spaces stolen from the city and its people, to no longer condemn the innocent by passers.

The apologetic scale of the single storey, brick, workshop spaces, limits the potential of the site, situated in the centre of Pretoria CBD. The memory of the operational period, is exhibited on the corner of Pretorius and Volkstem Streets, in the SAPS Transport Museum. The existing

buildings, in a state of disrepair, are not considered architecturally significant and are to be demolished, offering the site the opportunity of reconciling with the environment it was abandoned from.

“The possibilities for maintaining and reviving man’s sense of place do not lie in the preservation of old places - that would be museumisation; nor can they lie in a self-conscious return to the traditional ways of place-making - that would require the regaining of a lost state of innocence. Instead, placelessness must be transcended” (Relph, 1976. pg 145) Relph suggests that place should be understood in the present time, and that demands constant change.

The challenge lies in the interpretation of these current conditions, and the translation into significant place that man can identify with and not be excluded from. Fences, as an architectural metaphor, excludes people.

The redevelopment of the abandoned site, includes the rethinking of the streets and its sidewalks, often victim to neglected edge and boundary designs. The proposed building’s edge does not terminate where the building lines are, but the responsibility extends beyond, to any perceivable distance, because the experience of a place starts way ahead of the physical entrance

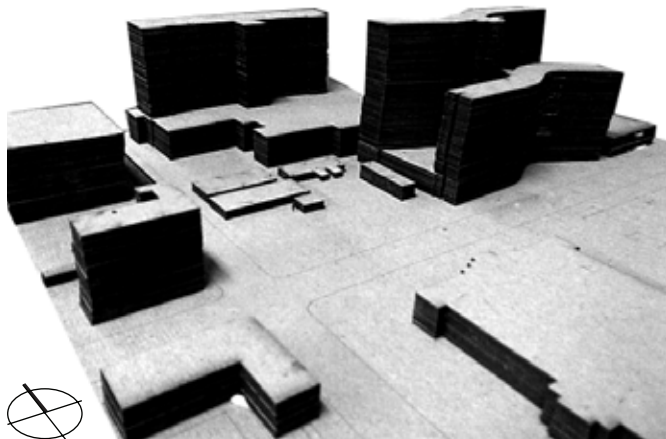


Figure 03.32 Remove Fences

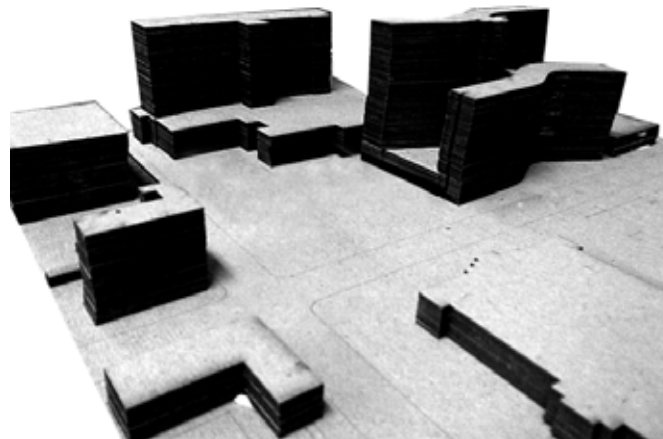


Figure 03.33 Demolish Buildings

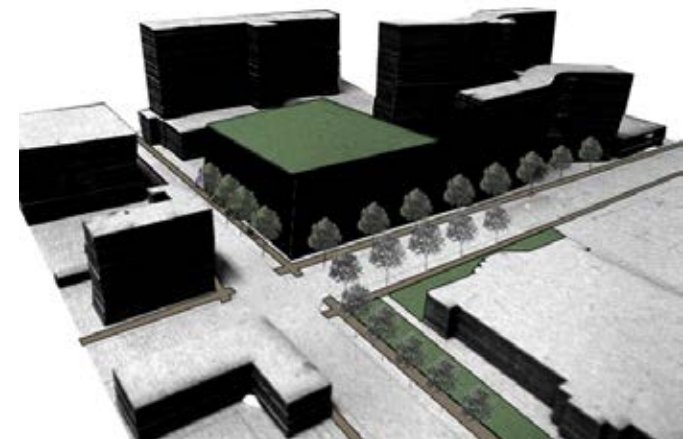


Figure 03.34 Redevelopment

"A city is never seen as a totality, but as an aggregate of experiences animated by use, by overlapping perspectives, changing, light, sounds and smells." (Steven Holl, 2006)

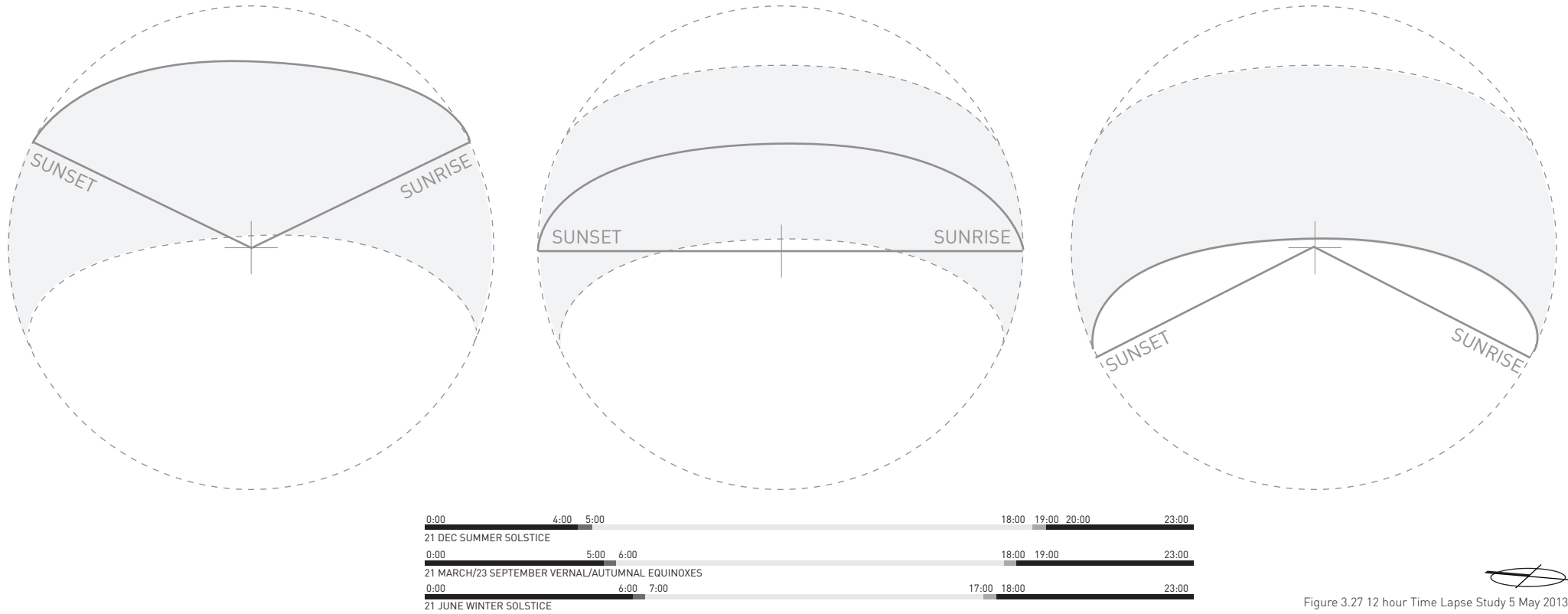


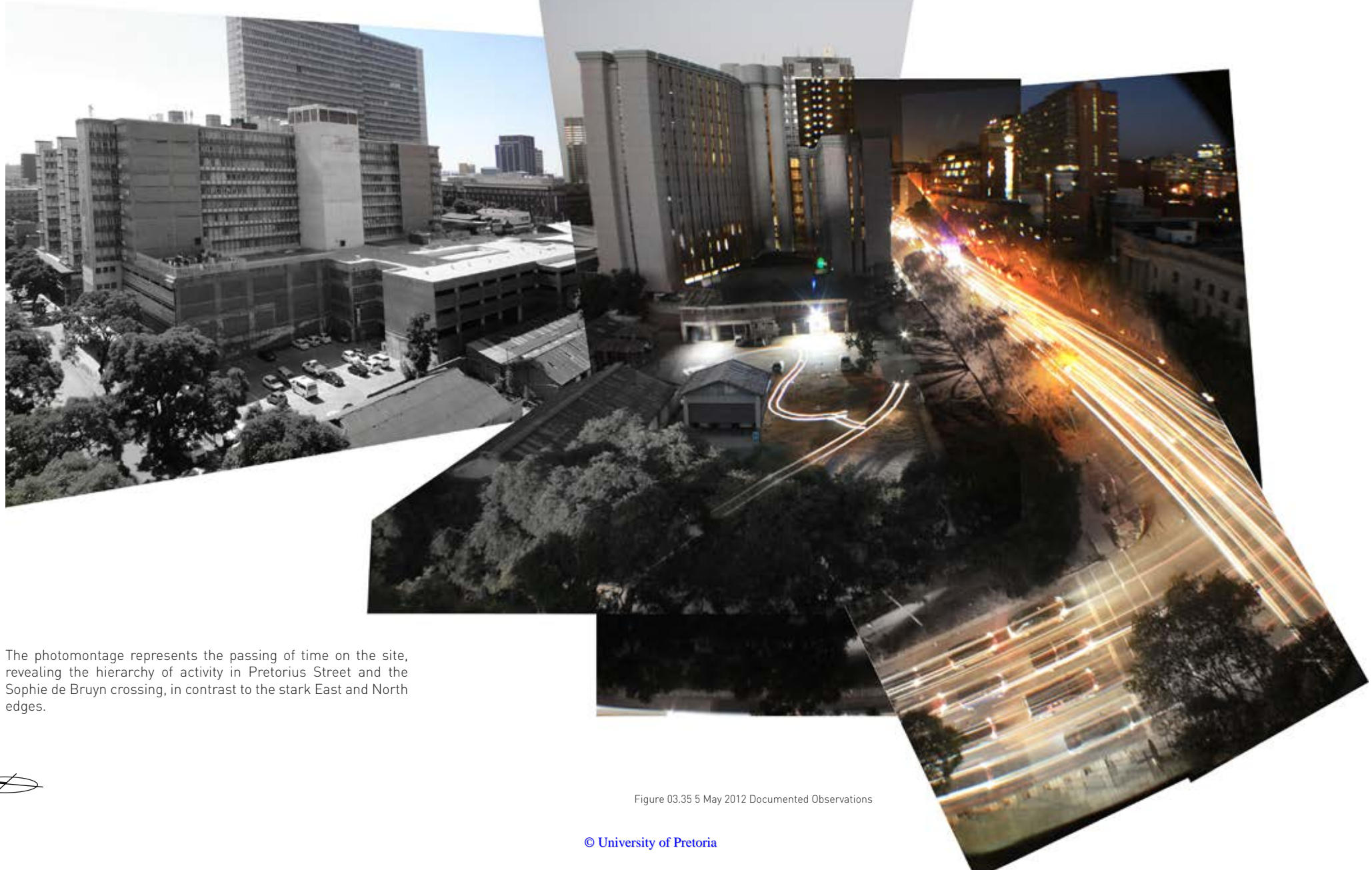
Figure 3.27 12 hour Time Lapse Study 5 May 2013

03.10 Dynamic Observation

From 6:00 a.m. the streets start to buzz with informal traders setting up stalls of snacks and fruits, mobile hair salons and telephone stations, preparing for the first passers by. A small drumfire on the sidewalk of Pretorius Street slightly glows, with just a memory of last night's dwellers. Cars start to occupy the streets and sidewalks and the parking spaces fill up as employees arrive for work from 7:00 a.m. Blue lights are scattered all along the driveways and sidewalks as small groups of navy blue uniforms start to appear.

Throughout the course of the morning, gentleman in suits and some in robes make their way up Sophie de Bruyn Street with files, presumably heading towards the operational Magistrates Court. The whistling and shouting are mostly from the same sources, the car guards, who have claimed sidewalk areas as their "office". Over lunchtime, people enter the HSRC and exit with polystyrene meals. A lawyer who works at the Olivetti House sits in her car for her lunch break, a space where she claims comfortable seclusion. It is around 3:00 p.m. that the sun has shifted all the shadows to face South-East and parking spots become available as vehicles disappear up Sophie de Bruyn Street, not to return until the following day.

The everyday landscape is characterized by these routine events, the unselfconscious procession that becomes the setting. These events, however dynamic, merge to occupy the static elements with the metaphysical layer, which adds meaning. The static layer is informed by, defined by, and dependent on the metaphysical layer.



The photomontage represents the passing of time on the site, revealing the hierarchy of activity in Pretorius Street and the Sophie de Bruyn crossing, in contrast to the stark East and North edges.



Figure 03.35 5 May 2012 Documented Observations

03.11 A Time Continuum

The metaphysical realm is layered in terms of cyclical events in the time continuum. The 24 hour cycle of routine events, rooted in the periodic change of the sun's presence, builds up from 7:00 a.m. and withdraws around 4:00 p.m. and is populated by activities that define the quality of the streets.

The independent layer overlaying the 24hour cycle, generated by the sun in terms of its yearly revolution, shifts the seasons four times a year, altering the colour palette of the trees. The climate conditions directly influence our experience of places. The intensity and position of the sun offers us the means of orientation, it reveals all, it moves the shadows and presents us with the comfort of heat.

Another aspect in the time continuum, relates to irreversible, non-cyclical passing of time, visible in the size of the trees or the degradation of materials. The materials on site tell a story of a simpler time in a less demanding city. These elements add an authenticity in the sense of place, not achieved by the elements in their arrangement, but in the layers of rust, the stained concrete and what remains of the delicate timber truss members.



material degradation - continuous process

Figure 03.36 Metaphysical Realm

03.12 Void as Solid

As an experiment, the inverted space of the existing site was cast in plaster of paris, and the inside and outside (solid and void) was reversed. The lost space now reads as a solid, and the possibilities of defining spaces with new boundaries is exchanged for the carving of interiors, rendering the exterior as inferior.

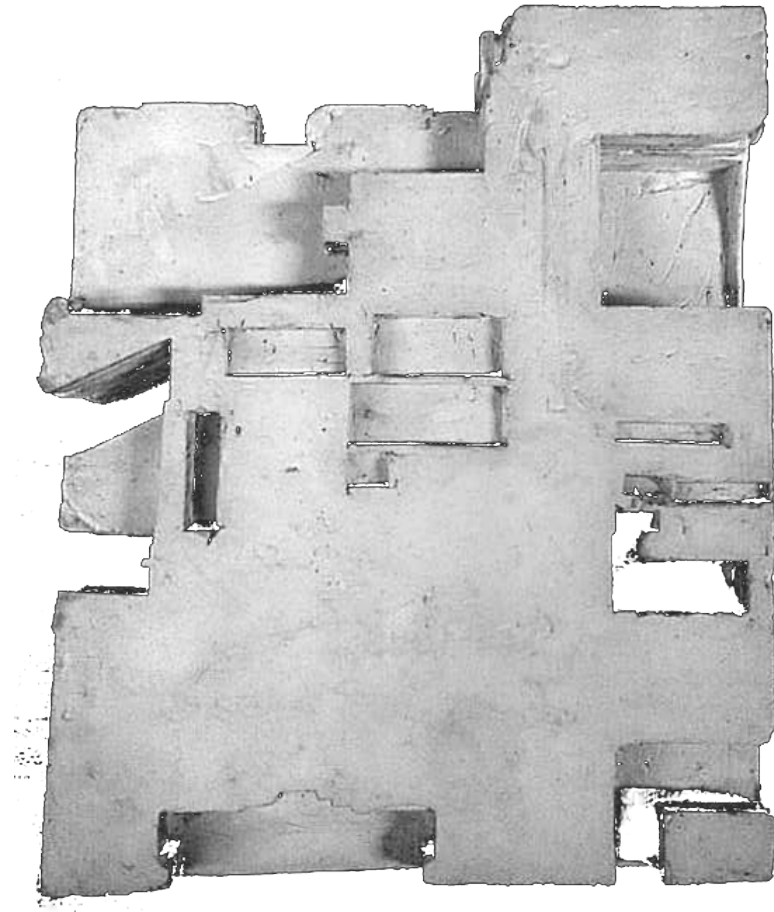


Figure 03.37 Void as Solid, Inverted Space Model

ALIENATED

The Client

In this chapter the client and the needs of the client is explored in order to give background to the programmatic responses. The target market is mainly The South African Police Service (SAPS), and the public. The focus on the relationship between the members of the SAPS and the general public is investigated through the media, literature reviews and personal experiences.











04.1 Bad Cop, Bad Cop

The bad reputation of the South African Police Service (SAPS) has not only bewildered the general public, but the police as a service, and its members, and has resulted in these people being alienated from society. In an article written by Christopher McMichael titled *The South African Police Service and the Public War*, it is apparent that society has lost all trust in the SAPS. Many fingers are being pointed at the remilitarisation of the SAPS in early 2010, supposedly to better facilitate the police against violent crimes, but in turn the last two years have proven more media attention on police misconduct and lawlessness. Some instances such as the death of teacher Andries Tatane by police officers, as well as the Marikana Massacre, where 34 miners were

killed on 16 August 2012, are only two extensively reported incidents that have brought public outrage. After 20 years of democracy, it seems the SAPS have not yet broken free of its role during the years of apartheid. (McMichael, 2012:page) Other than police violence and vast amounts of deaths in police custody, corruption is a problem which spans cultures, countries and generations because it is based on human weakness and motivations, according to *The Identification and Prevention of Police Corruption*, a paper presented in Japan in 1997. It elaborates on the power associated with the authority of the badge and the threat of corruption being inevitable. (Carter, 1997)



Figure 04.01 England based graffiti artist and political activist, Banksy's commentary on police lawlessness.

Figure 04.02 Collage illustrating public perception of the SAPS as painted by the media





Cop who shot teen was mentally unstable, court told

LEWISGANG SABLE

A STUDENT allegedly accused of shooting dead a female teenager was not supposed to have been carrying a firearm because he was mentally unstable. Now it has been found that the police officers who arrested the teen's spook in 1986 were also mentally unstable.

Deborah (the judge) makes it clear to readers in a court order that Alpha Mthethwa, 36, who allowed the semi-automatic rifle that discharged as he was conducting a body search on Thabo Mthethwa, 16, this occurred in the Bantengwe area, Cape Province during Mthethwa's bail application. A senior Constable, Mthethwa, Leon Nkomo, testified that granting Mthethwa bail was risky. This, he said, was because a designated firearms officer at the police station had made a statement, providing he was mentally unstable.

Mthethwa, Nkomo, said, had attempted suicide in December 1986. He added that the firearms officer had issued an order to arrest Mthethwa, a senior partner, the commander on duty at the time, and he Mthethwa had reported officers who asked Thabo's private employer, Steve Smith, to remark: "The court should not be pleased who issued the arrested charges with the rifle. This would help assist in capturing that the Mthethwa was arrested on February 17, three days after Thabo was shot dead. The court heard that Thabo had, hours before he was arrested, used a mobile phone to call a friend, who had stolen and called Mthethwa's mobile phone number of cash.

When he contacted the boy, Thabo had "something like a gun" around his waist. Instead, the boy's father reported the incident at the Bantengwe police station.

It was then that Mthethwa and the police officers, acting on information from the other police and Mthethwa, went to raid Thabo's shack. He showed them his stolen mobile phone.

IN THE COURT: Alpha Mthethwa, accused of killing Thabo Mthethwa, 16, is led away from the Bantengwe Regional Court yesterday.

'Polisie neem my kaal af'
Vrou moes glo uitrek vir foto's met hul selfone



Police officers in court for murder

By AMORYN GOLDEN

have not yet pleaded to any of the charges against them.

He adds that the court proceeding will begin on 24 February, after which they will make recommendations as to what action will be taken against them.



33% of young South Africans are scared of the police



40% of young South Africans have no trust in the police



70% of young South Africans believe police performance are declining



66% of South African adults think corruption is widespread in the police



60% of South African adults have no trust in the police

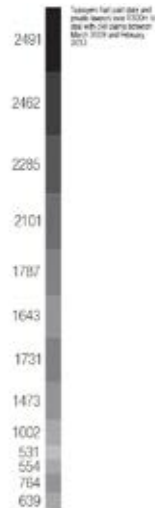


71% of young South Africans rated police as either doing their job 'not very' or 'not at all' well

Population's Opinion on the Police
Gauteng 2013



**Police Population Ratio
Gauteng 2013**



**Criminal cases against police
(1998-2011)**

04.2 Public Image

Throughout South African history, the media have painted a horrific image of the South African Police Service. In a recently conducted survey compiled by research company Pondering Panda, a shocking number of more than three-quarters of South Africans have lost faith in the SAPS. In a short period from June 2012 to March 2013, the percentage of people who believe that the police performance is declining, has gone from 48% to 71% (City Press, 2013) Pondering Panda found that 33% of young South Africans are terrified of the police, 40% of South African youth versus 60% of South African adults, have no trust in the police. The research suggests that the police have turned on the citizens they are appointed to protect, as deaths by police have risen by 300% in the last 10 years, and civil claims against the police have risen to

almost R15 billion (Business Day Live, 2013). An audit conducted over the past two years revealed that almost 1500 police employees have criminal records against them (Business Day Live, 2013). From 1998 to 2011, criminal cases against the police have risen from 639 to 2491, revealed by the Independent Police Investigative Directorate. Before an international summit in Durban in the beginning of 2013, Police Minister Nathi Mthethwa "called on police to police each other to ensure law enforcement agents in the country had a clean image" (City Press, 2013). Statements such as these are not facilitating in building trust in the SAPS. The public is living in fear from the people appointed to protect them.



● **Theodor Truter, the first Police Commissioner for the SAP**

● **1911** - the police force was being restructured and divided into 2 forces namely the South African Police (SAP) and the South African Mounted Riflemen (SAMR)

● **1913** - The Defense Act was passed and on 31 December of the same year authorisation for the establishment of a police force was given.

● **1972** - Women were enlisted into the SAP for the first time on 1 January 1972 and on 1 March 102 women started their basic training at the police College in Pretoria.

● **1978** - Another serious restructuring took place and the police force was separated into 18 divisions, with 80 districts and 1 040 police stations.

● **1994** - 11 former policing agencies merge to form a single National South African Police Service

● **1995** - General George Fivaz was appointed by President Nelson Mandela as the first National Commissioner of the new South African Police

● **Sharpeville Massacre**



The South African police opened fire on the crowd, killing 69 people

21 March 1960

● **Soweto School**



The 1,500 heavily armed police officers deployed to Soweto on 17 June carried weapons including automatic rifles, stun guns, and carbines

Police released dogs, teargas and shot and killed 176 students

Youth Day

16 June 1976



● **Steve Biko killed by police**
Biko's death in detention illustrates the brutality of the security police during apartheid and the state's hand in covering up torture and abuse of political detainees

16 June 1977

● **Torture claim: Cops must pay up**

The North Gauteng High Court in Pretoria on Tuesday ordered the minister of police to pay R170 000 in damages to a former security guard, Mike Neo Motokeng, who was unlawfully arrested, detained and tortured by the police.

Nov 2009

● **Policeman held for Limpopo kidnapping**

Four suspects, including 47 year-old police sergeant Abram Matsela, appeared before the Matlala Periodic Court on Monday in connection with kidnapping a 32-year-old man.

● **Limpopo bribe cop charged**

A police constable appeared before the Mahwelereng Magistrate's Court on Wednesday for allegedly demanding a bribe from a motorist, Limpopo police said.

Oct 2010

● **Cop convicted of killing wife**

A policeman who shot dead his wife with his service pistol told the North Gauteng High Court in Pretoria on Monday he "snagged" because he could not take her abuse any more. He had been treated for depression since 2007, was demoted because of a number of incidents at work and was "desperate for relief".

Dec 2010

● **Tatane killing by police**

Seven policemen charged with the murder of protester Andries Tatane

Apr 2011

● **Cape Town cop held for drunken driving**

A Mitchells Plain policeman was arrested for drunken driving after he crashed his vehicle

Jul 2011

● **George cops appear for murder**

Two policemen charged with murder appeared in the George Magistrate's Court on Wednesday, the Independent Complaints Directorate said.

● **Cop who raped abuse victim suspended**

Police officer, Isaac Rammala, 45, who was arrested and charged for the rape of a domestic violence victim, on police premises, has been suspended without pay from the police service.

Nov 2011

● **Cop held for alleged drunken driving**

A policeman was arrested for alleged drinking and driving after an accident in Butterworth in which a teenager was killed.

16

The South African Police (SAP) was the country's police force from 1913 until 1994



Jacob (Jackie) Sello Selebi

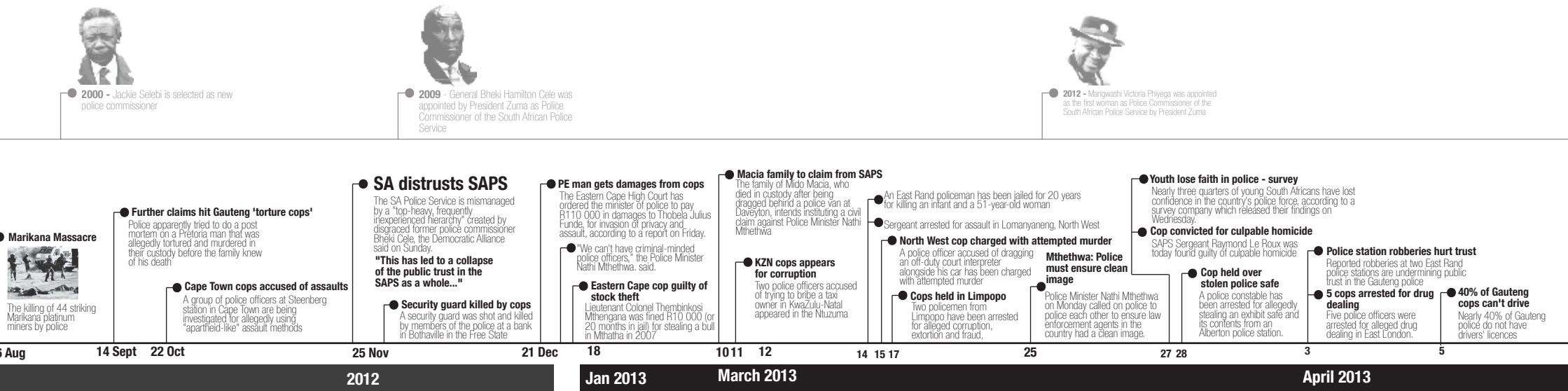
Selebi was found guilty of corruption on 2 July 2010 [5] and sentenced to 15 years imprisonment



Bheki Cele

suspended from duty, due to allegations of corruption

"shoot to kill"



Mangwashi Victoria Phiyega

The South African Humans Rights Council (SAHRC) accused National Police Commissioner Riah Phiyega of failing to mention a statement by police officer Hendrich Wouter Myburgh, which contradicted her assertion that police acted in self-defence.

Figure 04.03 Timeline of selected, published, lawlessness of the SAPS

"A country is policed only to the extent that it consents to be. When that consent is withheld, cops either negotiate or withdraw. Once they do this, however, they are no longer police; their role becomes far murkier."

- Jonny Steinberg (2008)

04.3 Thin Blue: the Unwritten Rules of Policing South Africa

Thin Blue: The Unwritten Rules of Policing South Africa was published in 2008, based on the journalist and author, Jonny Steinberg's experience of South Africans and their police system, after spending extensive and intimate hours with several police officers on duty. The non-fiction narrative allows access into the day-to-day of policing South Africa. Steinberg enters a world where perplexed cops find themselves in situations where they are powerless, disregarded and disrespected especially where they are outnumbered. Cases of domestic violence created a platform where officers are needed. This allows officers to exercise their authority and it is then usually abused.

Steinberg also argues that policing in crowded urban space resembles theatre, where the script is written by the audience, and the police

should act it out. If they fail, the spectators will rule them out. "The government and its people are like scorned lovers," Steinberg argues, "their relationship brittle, moody, untrusting and ultimately very needy" (Steinberg, 2008).

The picture Steinberg paints, reveals the members of the police's ultimate fallibility as human beings and the condition where temptation of corruption constantly lingers. More than exposing police lawlessness, it rather allows an inside view and a different perspective on the challenges experienced by these members. The moral pedestal the police is placed upon, becomes less attractive as the superhero expectation fades.

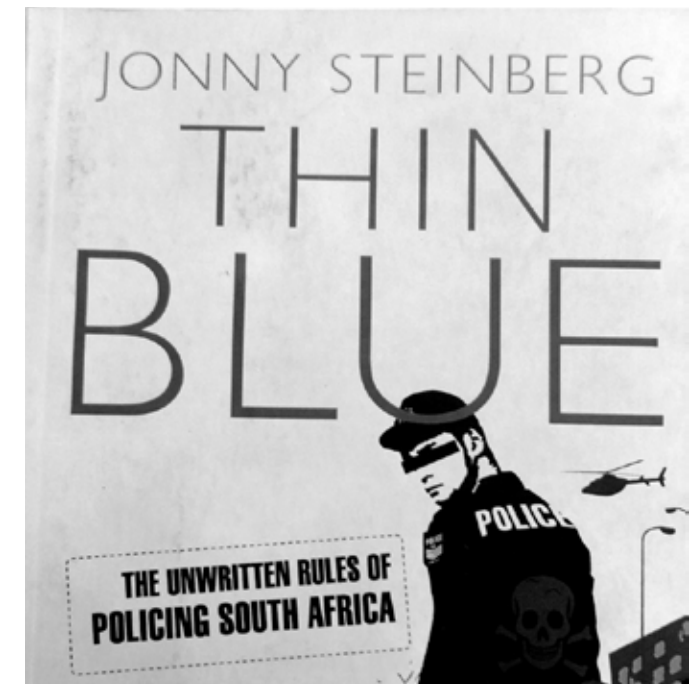


Figure 04.04 Thin Blue: The unwritten Rules of Policing South Africa by Jonny Steinberg, cover page

04.4 The hidden memorial - Servamus et Servimus

Every day members of the SAPS are confronted with the worst situations. We expect the police to act as superheroes, and we disregard the person behind the uniform. The fallible human being that encounters life threatening situations daily, who constantly deals with confrontation, who is exposed to the worst situations in society, dealing with everyone's problems, including their own, and we expect them to constantly rise above. The saying "shoot to kill", thrown around by previous Police Commissioner Bheki Cele, is criticized by the public without the consideration that shooting might be required in order to

stay alive. The Police memorial, erected in 1983, on the grounds of the Union Buildings in Pretoria, was erected in 1983, in honour of all police officers who died/dies in the line of duty. The memorial, labeled 'Servamus et Servimus' - 'we protect, we serve' - is orientated with its back towards the city, and is rarely noticed by those who visit the Union Buildings. The number of names engraved on the bronze plates, goes on and on, but it is rarely celebrated by anyone other than the members of the SAPS and their immediate family.



Figure 04.05 The SAPS memorial at the Union Buildings.
Servamus et Servimus - we protect, we serve.

04.5 Perspective

Police officers are not superheroes but fallible human beings. The 'ignorant, lazy, brutal and even corrupt' police, as they are commonly accused of being, are ordinary people coping with extraordinary events, dealing frequently with the worst people, places and situations where they are forced to view all possible criminals in a context of guilt, allowing cynicism to manifest.

They become desensitised towards deception and the violence necessary to fight crime. In a research paper published in 2005, *Suicide Ideation in the South African Police Service*, the writers Rothmann and Pienaar state that "law enforcement is one of the most stressful occupations worldwide.

In South Africa, various potential stressors, such as high crime levels, organisational transformation and lack of resources challenge members of the police service. Not surprisingly, increased rates of

illness, post traumatic stress, burnout, alcohol abuse and suicides, as well as decreased job satisfaction and job performance, as compared to norms for the general population are found in members of the police."

Sigmund Freud, the founding father of psychoanalysis, wrote in an ongoing study on dream interpretation that one does not react by chance, but rather that every action and reaction is motivated and generated by one's subconscious.

"In order to live in a civilized society, we have a tendency to hold back our urges and repress our impulses. However, these urges and impulses must be released in some way; they have a way of coming to the surface in disguised forms." (Freud, 1990)

04.6 Personal Reflection

The site-analysis process began as any other, attempting all efforts in order to collect as much information as possible. The hostility created by the site's majestic boundary walls and an "OFFICIAL POLICE PARKING" sign, does not invite one in. As a feeble victim of a media-clouded mindset, the author has ignorantly developed her own personal reservations regarding the SAPS and its members. Familiar with the general blue-light anxiety, contact with police members for information was mostly avoided. The less intimidating car-guard, Joseph*, became the portal to the perceived secrecy behind the walls.

While taking photos early one morning in March, a police officer approached me, I immediately wanted to apologise and identify the nearest exits, but the officer greeted me in a very friendly manner offering assistance. After wiping the confused expression from my face, I explained my non-accused innocence and my reason for trespassing. He was not concerned about the trespassing but rather ended up telling me what he knew about the site and its history.

He ended up giving me some insight on his life as a police officer, working on child abuse and rape cases. Mid-conversation he lead me to his vehicle to show me some documents on a case he was working on and explained that his car was not SAPS branded due to the sensitivity of the cases he handles, and that traumatised victims are not to be transported in police branded vehicles.

Raymond* is a 45 year old police officer, but without his uniform, he is a father with a poor relationship with his wife and daughters. He explains that he is constantly confronted with all the worst situations life has to offer, and that he reacts by being overprotective and unnecessarily unreasonable. After this encounter with Raymond*, not only the site visits but general police encounters, usually strictly avoided, became interesting experiments and I have come to realise that perceptions create unnecessary barriers, leaving people unnecessarily convicted and alienated.

*names of particular people have been changed

As a result of the police's bad reputation, the public has become disoriented within their environment and the police have become alienated from society. In an attempt to reestablish a positive relationship with the police, the proposed site that once served the SAPS could once again be appropriated to provide the members of the police with a facility where they can escape from reality, duty and judgment. Programmes should promote positive interaction between members of the police and the general public where all can harmoniously co-exist. The programmes should not only offer a platform for interaction, but generate a positive image for the SAPS.



Figure 04.06 Minister of Police, Nathi Mthethwa

"Society looks upon us to fight crime and to succeed in this work; we must ourselves be both psychologically and physically fit. We therefore have a responsibility to examine and audit our all-round performance. We must ensure that our performance is beyond reproach for us to win the confidence of the people we serve."

- Minister Nathi Mthethwa (2012)

04.7 The Great Escape

Programmatic Responses

The Inner City Police Retreat offers the user a place of refuge. The abandoned site is to be developed into a public recreational sanctuary. A recreational facility offers a person mental or spiritual consolation. Recreate, in Latin *recreare*, means to [create again, renew]'. (Oxford, 2013) The police have been the underlying topic, as generated from the abandoned site, however, the facilities are to be a sanctuary for all, focused on offering a person a place of safety, where the police are perceived to be failing.

The Core programmes include a gymnasium, a boxing club, an outdoor swimming pool, psychological consultation facilities and a sanctuary. These programmes are supported by secondary spaces programmed to activate spaces and enhance the overall experience of relief and release, these programmes include a sidewalk cafe, various courtyards and accessible roof gardens and meditative spaces supported by connective corridors and circulation spaces. The programmes offer either an escape or opportunity for interaction, or a combination. The facilities create platforms where the police, automatically members, could interact with the public, where no victim and no uniform exist.



Figure 04.07 Gym and Boxing Club - Physical wellbeing



Figure 04.08 Swimming - Physical wellbeing and meditation



Figure 04.09 Therapy - Psychological wellbeing

Gym and Boxing Club

The gymnasium programme revisits the historical boxing club, phased out due to high maintenance costs. The gymnasium facility is also a response on Police Minister Nathi Mthetwa's comment on the commitment expected from society, for members of the SAPS to be both physically and psychologically fit. The boxing club allows a physical outlet to some frustrations that surface whilst on duty, as well as promoting physical wellness.

The gymnasium allows for the urges and impulses Freud refers to, briefly mentioned in the previous chapter, to be released through physical activities. Benefits of physical activity have been proven to enhance mood and mental health.

The swimming pool

The swimming pool acts both as an extension of the gym as an exercise pool, with an adjoining relaxation pool and sunbathing area for leisure. Swimming has been proven to counter stress and anxiety, and the rhythmic strokes of swimming acts as a form of meditation. (Perugu, 2013) The water becomes a symbolic portal through which one escapes into another medium of a complete enthralled experience where orientation becomes irrelevant, gravity is altered, temperature is instant and sound fades, allowing one to escape entirely into a different dimension within the city.

Therapy for members of the SAPS

Psychological services for law enforcement officers are crucial as Post Traumatic Stress Disorder (PTSD) is common among members of the police. Evaluation and treatment requires concealed consultation spaces as well as overnight accommodation, as PTSD symptoms include insomnia in severe cases and is often treated over extended periods (Pinches, 2013). The therapy aims to improve the psychological wellness of the members of society and serves as an overnight refuge.

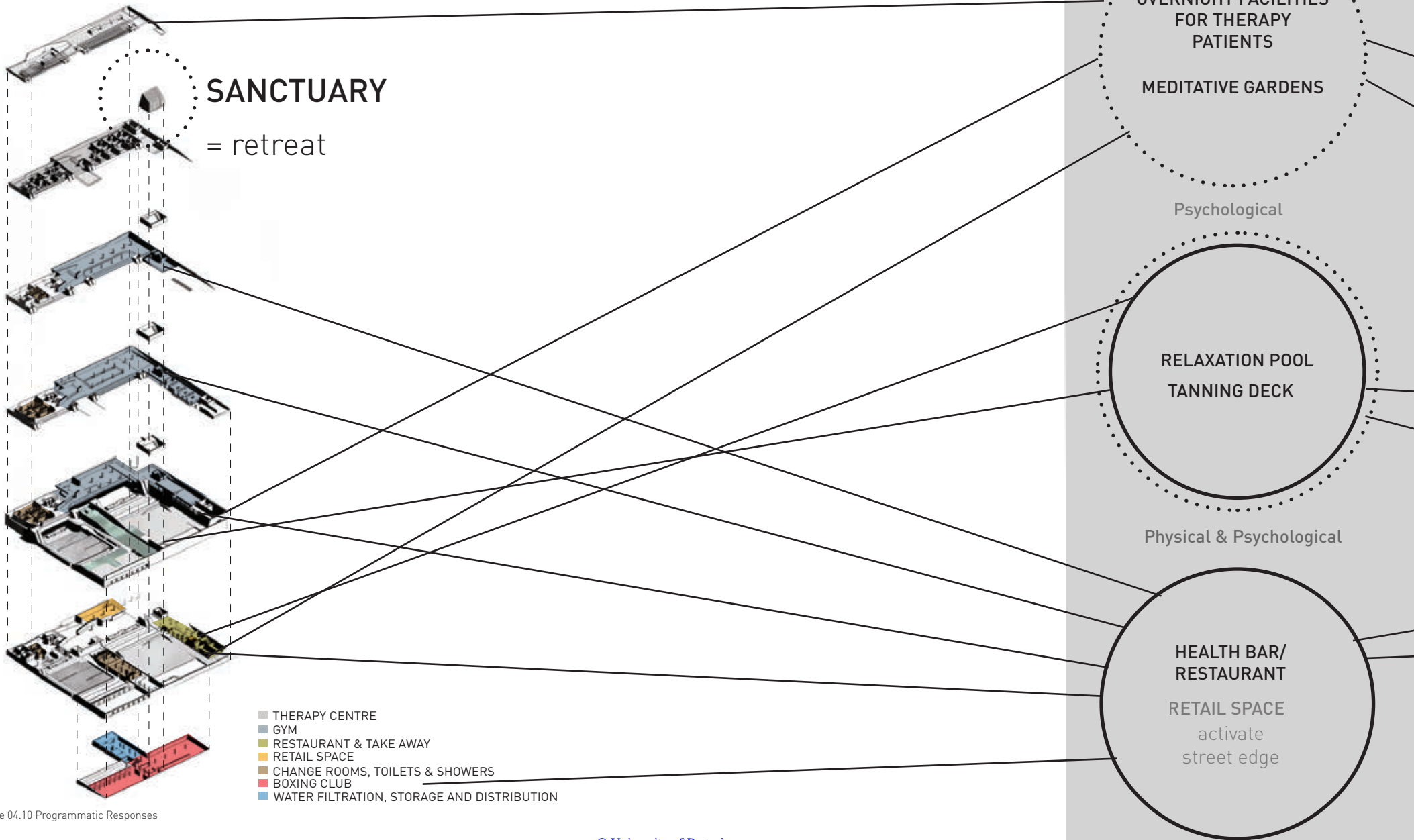


Figure 04.10 Programmatic Responses

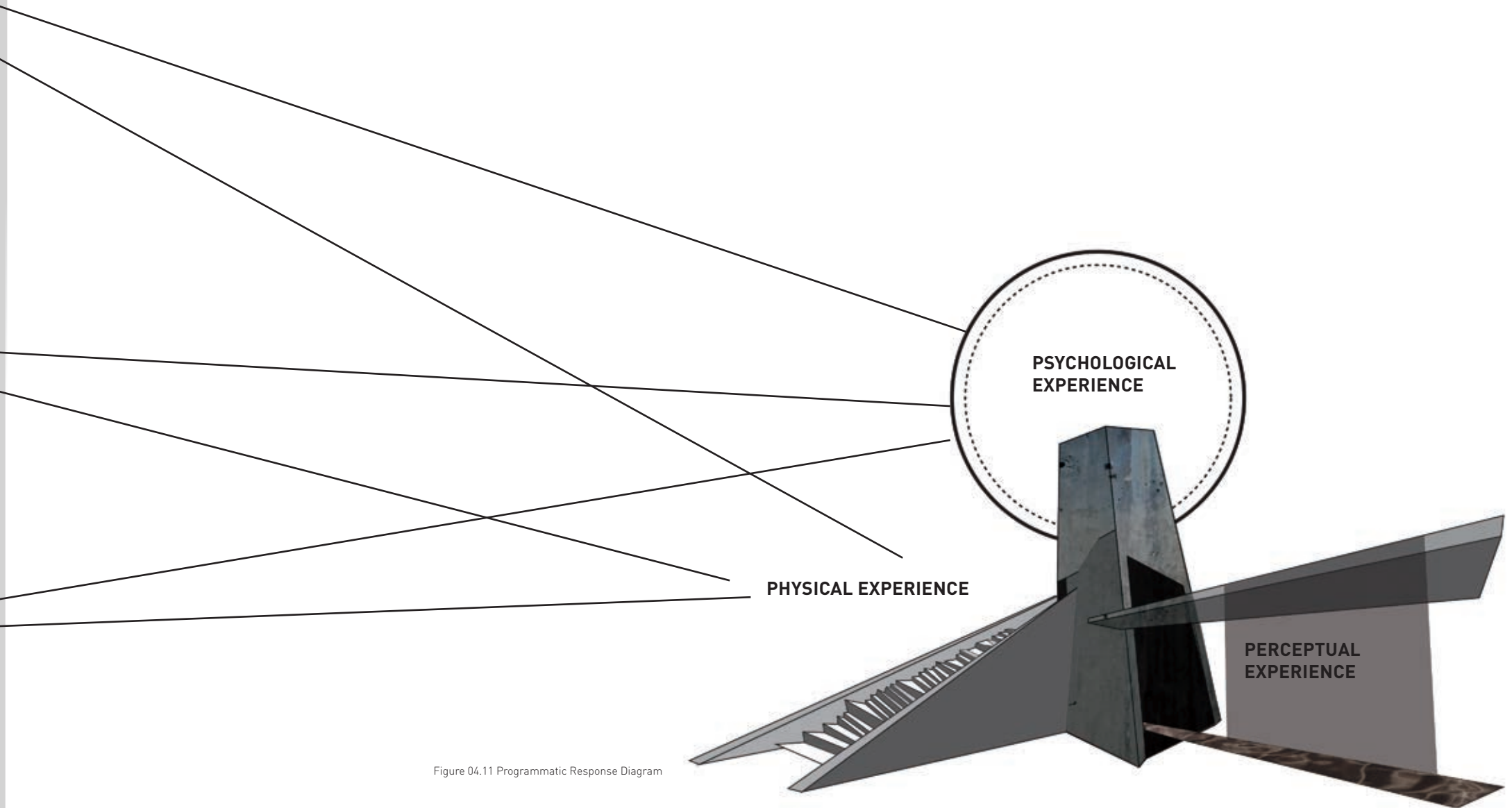


Figure 04.11 Programmatic Response Diagram

"To find one's place in the world, the world must be a cosmos. In a chaos, there is no place."

- Max Scheler (1976)

CHAOS TO COSMOS

Theory and Concept Development

In this chapter, the architectural manifestation of alienation is investigated in the properties of architectural space, defined as inside and outside. Various literature and theoretical influences generate the conceptual premise of spatial experience as the ultimate design generator. Description of the conceptual generators, a conceptual approach, as well as a final architectural concept as a theoretical response will be given, in an attempt to lead the reader into an understanding of the contextual application of the theoretical discourse.

alienate

verb

[with object]

- make (someone) feel isolated or estranged

an urban environment which would alienate its inhabitants

(as adjective alienated)

- make (someone) become unsympathetic or hostile

noun

[mass noun]

- the state or experience of being alienated

a sense of alienation from our environment

- Psychiatry a state of depersonalisation or loss of identity in which the self seems unreal, thought to be caused by difficulties in relating to society and the resulting prolonged inhibition of emotion.

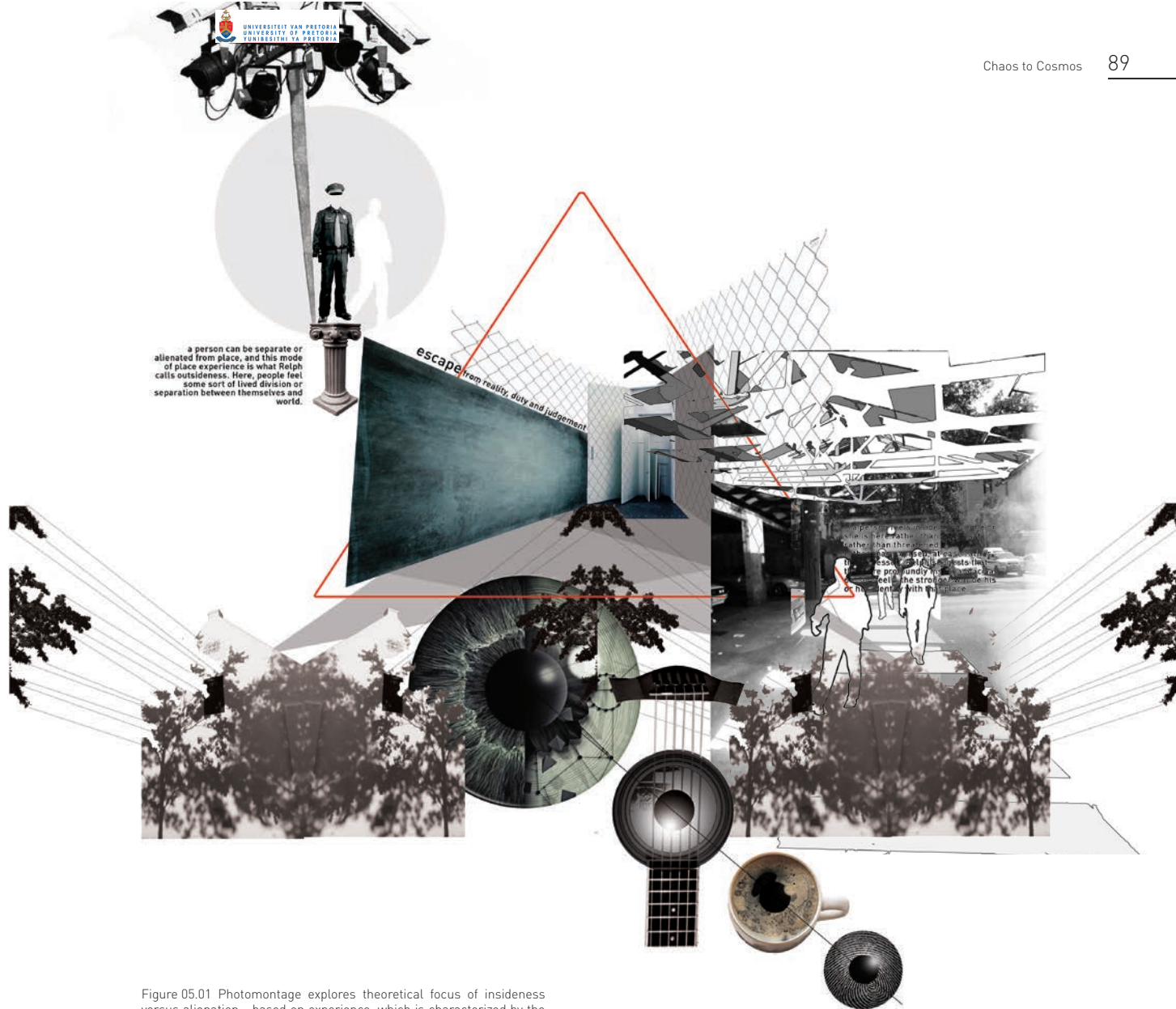


Figure 05.01 Photomontage explores theoretical focus of insiderness versus alienation - based on experience, which is characterized by the senses, in cognitive domination, reliant on all, conscious and intuitive.

"...you feel the full myth of outside and inside in alienation."

- Jean Hyppolite (1956)

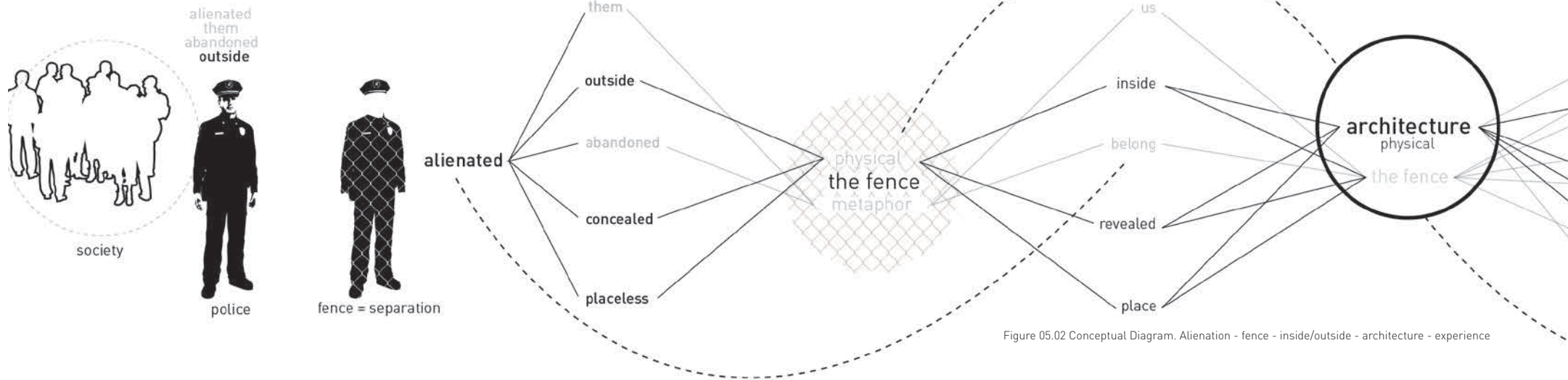


Figure 05.02 Conceptual Diagram. Alienation - fence - inside/outside - architecture - experience

abandoned site

05.1 Place

In reaction to the police's estrangement from society, the exclusion of a (any) person from his/her environment was the starting point to the investigation thereof as it relates specifically to place. The concept of place, however vast, involves geographic location, specific or generic, in relation to things and places, characterised by its integration with, as well as its proximity to these things and places. The place-making craft, architecture, in a specific location, embodies elements, physical and metaphysical, and is determined by its boundaries, and called a place. Architecture connects man with his environment. Many of the generators of lost space, discussed in Chapter 02 (i.e. suburbanity, grand visions, etc.) have not only produced these abandoned spaces, but erased the qualities which allow for man's sense of belonging and participation. As a result, many feel that their lives are 'meaningless', and have become 'alienated'. (Norbeg-Schulz, 1988:181)

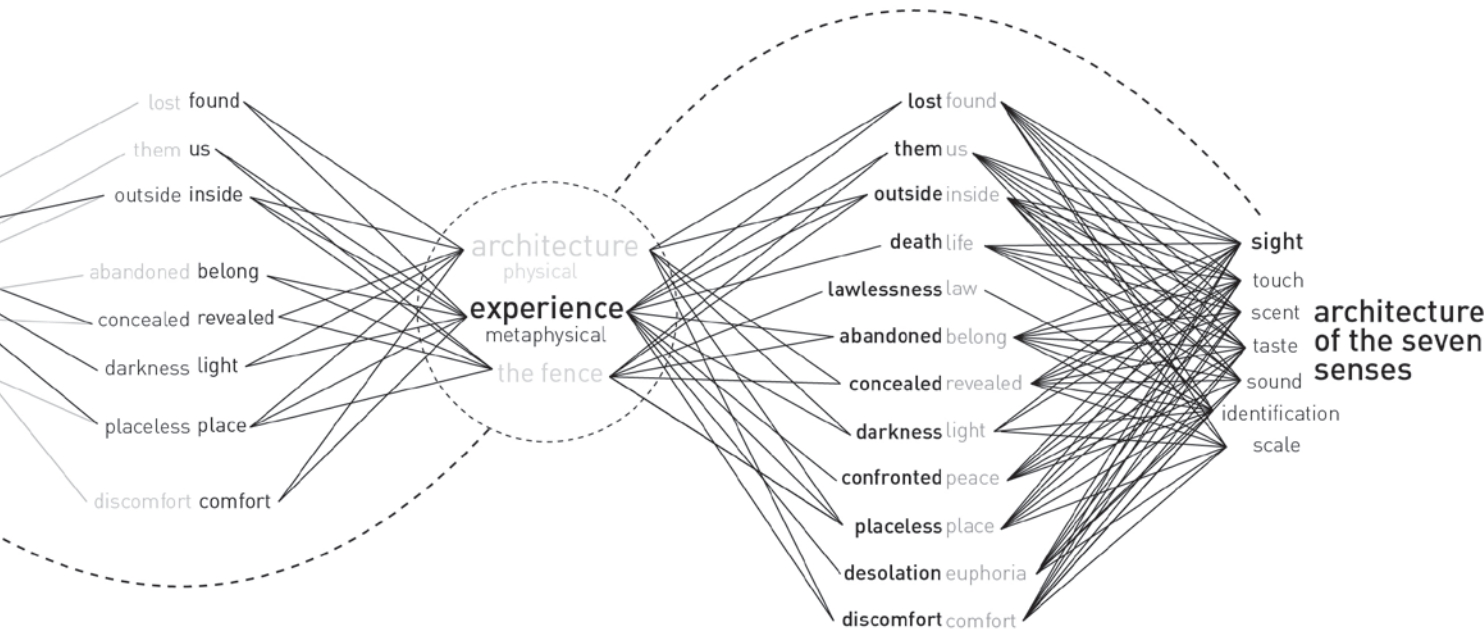
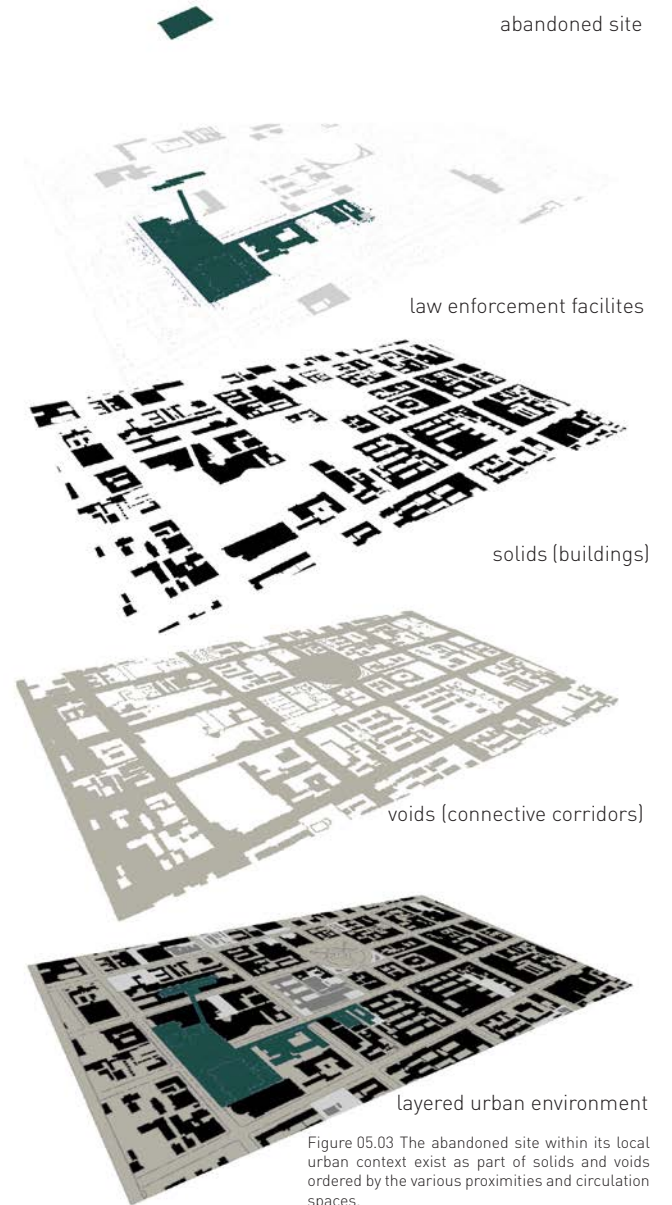


Figure 05.03 The abandoned site within its local urban context exist as part of solids and voids ordered by the various proximities and circulation spaces.

05.2 Relativity: Inside - Outside

The current condition, experienced by members of the police, is explained by Edward Relph as “existential outsidership” and “involves a self-conscious and reflective uninvolvedness, an alienation from people” (Relph, 1976:51)

To belong is part of basic human desire. A person mainly feels associated with places when he/she experiences belonging. Edward Relph writes in *Place and Placelessness* (1976:49) that “to be inside a place is to belong to it and identify with it, and the more profoundly inside you are the stronger is this identity with the place. Inside and outside does not always refer to the manifestation of physical being, but refers to a state of mind, an emotional sense of belonging.” The idea of “place” is more strongly associated with from the inside, by being a part of it. Norberg-Schulz (1971:25) wrote that the primary intention of place, is to be inside. The strong association of a place is to know where you are, to be oriented.

The difference between inside and outside can be explored in binary oppositions, such as “the difference between safety and danger, cosmos and chaos, enclosure and exposure” (Relph, 1976:49), and in the case of the police and the public, the difference between opposition and inclusion, confrontation and composure, them and us, and so forth.

The difference between inside and outside manifests itself in architectural space in the most obvious elements such as walls of buildings, of demarcated areas, of cities, in essence, the elements that enclose. The separation between inside and outside becomes the horizontal and vertical elements that shape the city, that include and exclude.

One needs to acknowledge that inside and outside differ but are not entirely opposites, but inherently dependant on one another and interchangeable. Even in terms of geometric, concrete examples, “both outside and inside can be intimate - they are always ready to be reversed, to exchange their hostility” (Bachelard, 1958:218). Possibilities exist where prison grounds are referred to as outside and a space under a tree becomes inside.

More than boundaries, inside and outside can more clearly be defined as intimate and undetermined space. The relevance of experience of space is amplified in these contrasting conditions, as one can't experience the essence of outside or inside in a purely cognitive manner. By viewing the outside, from an interior space, one will feel enhanced insidership and vice versa.



Figure 05.04 Inside-Outside explorative collage

05.3 Space Experience: Perceptual Phenomena

Architectural meaning lies not only in the tangible existence, but in the embodied multisensory sense of place. The silence of a space, the temperature of its surfaces and the scents of its occupation, shapes the emotions of its users. In *Questions of Perception* (2012), Juhanni Pallasmaa explains the seven realms of sensuous experience as it relates to architecture.

The more apparent these sensory stimulations, the greater the user's connection and identification with a place will be, as senses orientate us. Silence reveals the absence of activity, whereas scent, closely related to memory, offers hints of specific occupation. Some inherent interchangeable qualities of sight and touch, allow the imagination to access the veiled properties through associations and memory. One knows the texture of grass, not merely through the act of touching it, but by the memory of its texture. The distinction of the act of touching

a surface and viewing it, lies in the proximity. Touch requires a personal involvement, where vision suggests a linear separation from an object. Although architecture does not in essence concern taste, sensory impressions and associations of smell often stimulate the perception of taste.

Pallasmaa (2012:28-37) exceeds the traditional sensory palette of sight, touch, taste, smell and sound, into a three dimensional realm of the body and the ergonomical relation to buildings. The dimensional dialogue between man and architectural environment, becomes a sense in itself, in the manner of inviting, guiding or rejecting. The subconscious response of the human body to manipulated space, resembles a theatre play, where the architect constructs the script and the user enacts the intentions. As these senses define man's existence, the construction palette should reach beyond the tangible, into perceptual phenomena.

Although experience is not quantifiable in its entirety, incapable of being completely dissected into the parts that generate it, Jinsop Lee, a multi-sense industrial designer, identified sex as the ultimate multisensory experience, as it includes all five traditional senses. Lee proposes a simplified rating tool, the 5-Senses Theory graph, through which one can indicatively rate experiences, and measure design weaknesses. On the x-axis, the five senses: sight, touch, smell, sound, taste, are marked and on the y-axis, a rating of 1-10. The most intense and memorable experience would present the graph as a square. The tool translates well for product design, but in terms of architecture lacks the intricacy of desirable versus adverse intensities. Complete silence would rate low on the graph, whereas in architecture, silence offers tranquillity. In conclusion, the graph stresses the significance of sensory design as an overall informant.

05.4 Conceptual Inception

The Secret Policemen's Saloon (Robert Taylor)
Conceptual Precedent

The Secret Policemen's Saloon, a dissertation completed at the University of Sheffield in the UK by Robert Taylor in 2009, addressed the moral psyche of Castlegate, focusing on its corrupt Police Service. The concealment of illegal programmes, such as an illegal brewery, bar and motel, aims to accommodate members of the South Yorkshire Police headquarters, offering spaces of retreat for the policemen to remove themselves from civic duty. The architecture is in all dimensions, a reflection of the damned condition, constructed from a palette of salvaged materials, to the possibility of termination by self-destruction, should these illegalities ever be exposed, taking along with it the existing South Yorkshire Police Archive.

However conceptual, The Secret Policemen's Saloon is a narrated manifestation of the damned condition, resulting in meaningful place, poetic architecture.

The Secret Policeman's Saloon

Robert Taylor (2009) - University of Sheffield, UK

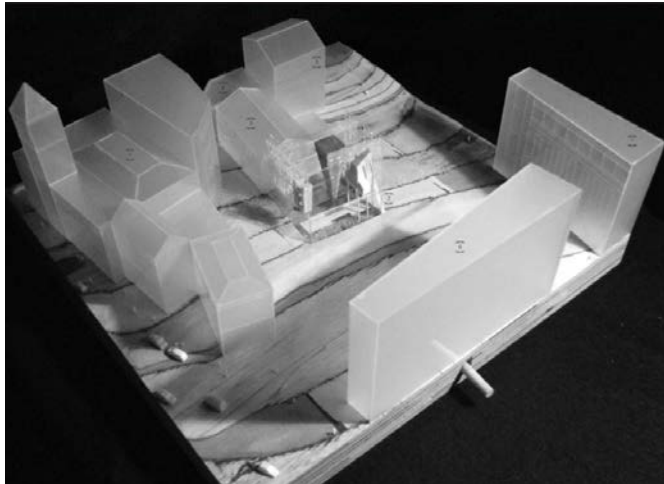


Figure 05.05 The Saloon's Immediate Spatial Context: The Saloon will become as close to a permanent feature of the invisible urban landscape as possible, a symbolic knot in Castlegate's Urban fabric. (Taylor. 2009)

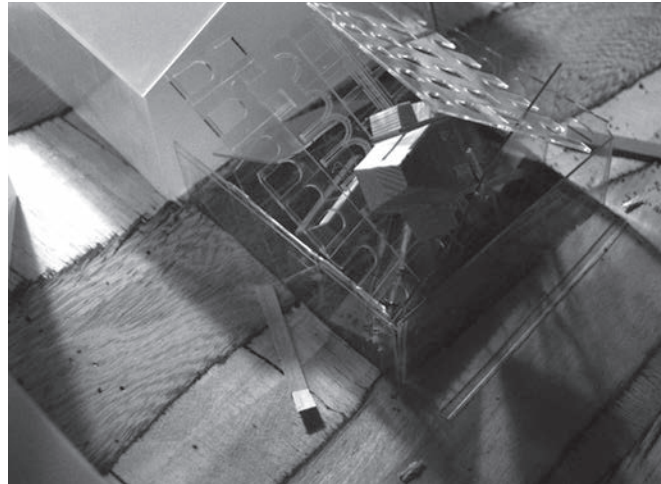


Figure 05.06 Should the Saloon's illegal operation be disrupted, it commits suicide, pulling the Old Police Station's and its neighbouring Police Records Archive walls in on themselves. (Taylor. 2009)

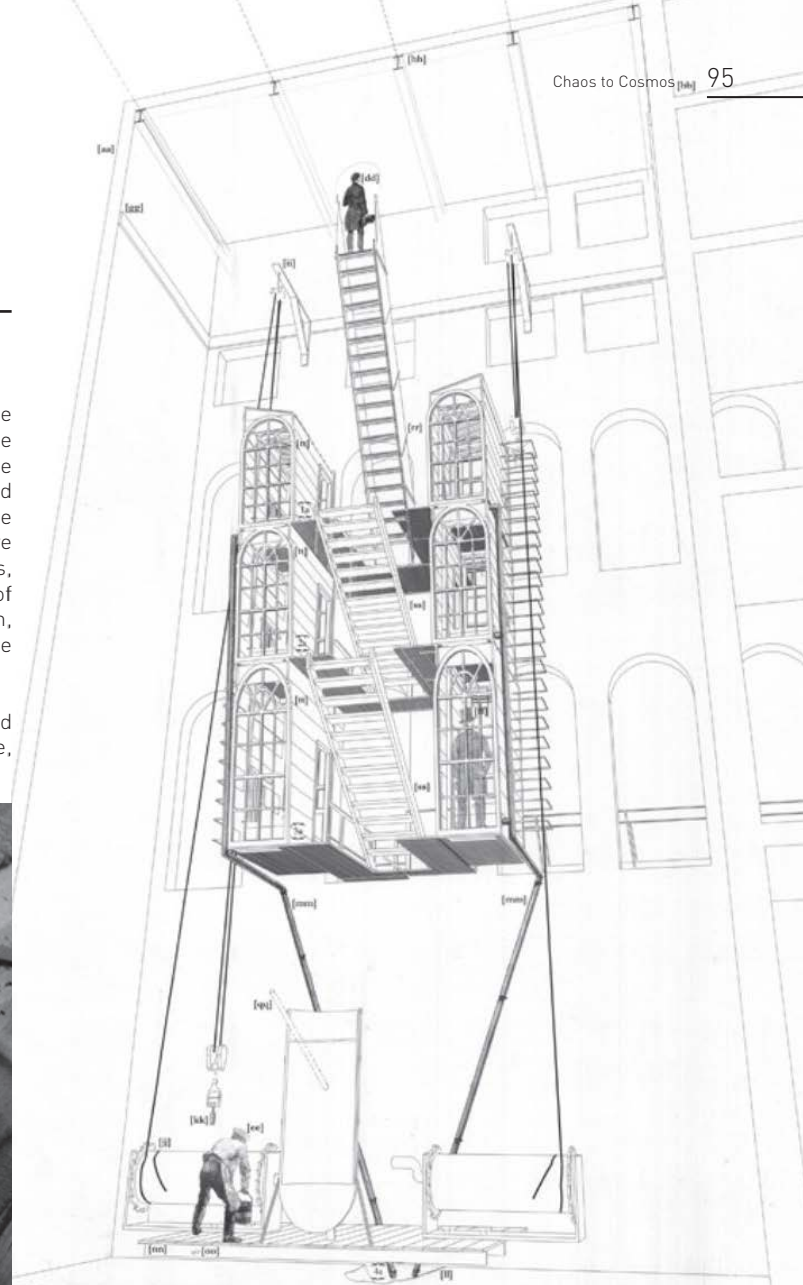


Figure 05.07 A Section looking at The Saloon's Hotel: Though the brewing chamber accommodated the reconciliation of the human body with the goods it consumes, the Hotel is a place the inebriated officer confronts the viscosity of consumption. (Taylor. 2009)



Figure 05.11 Concept Model

05.5 Initial Concept

The Inner City Police Retreat concept originated from a focus on the lawlessness of police as communicated by the media. The abandoned site, concealed from view, posed ideal opportunities to extract this defining quality to inform architecture in the concealing and revealing properties it possesses. Thoughts developed around accommodating lawlessness as a hidden, underground layer, accessible only to members of the Police, disguised as an incontestable public park or recreational amenity, where the site becomes a trapdoor into an unseen realm of lawless conduct. The separation of the lawless, as excavated, and amenities, as a front, extruded, posed the opportunity of choice. The client is faced with the honourable choice versus the shameful one, between the shadow and the light, between a concealed reality or a revealed existence.

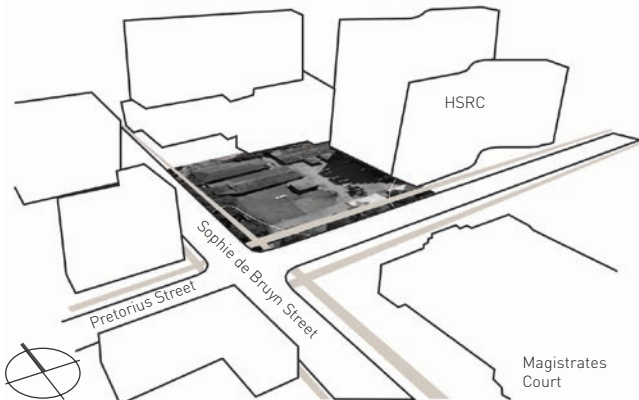


Figure 05.08 The site as a trap door.

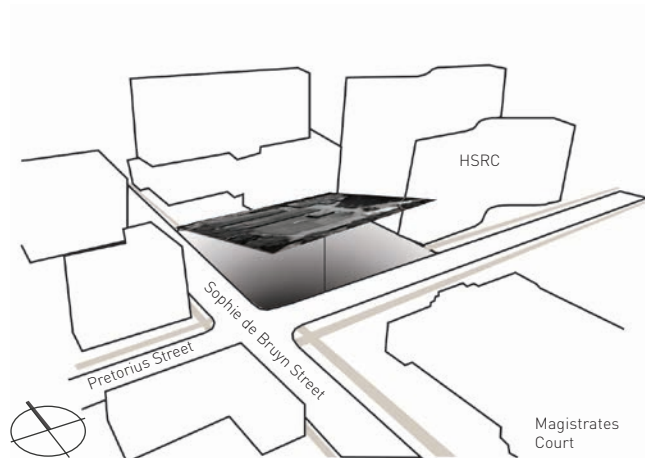


Figure 05.09 The illegal activities disguised.

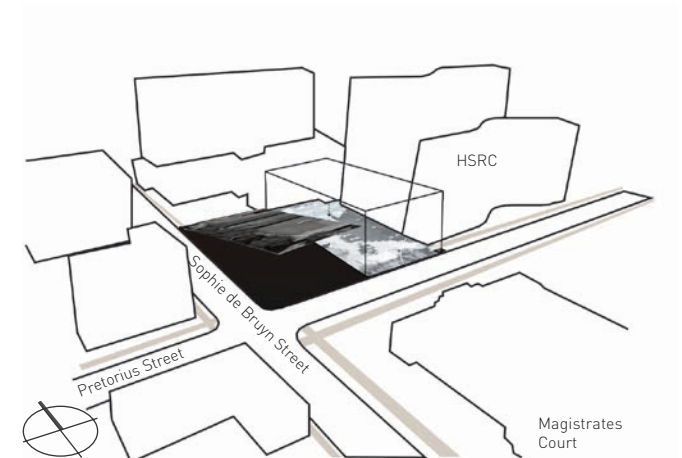
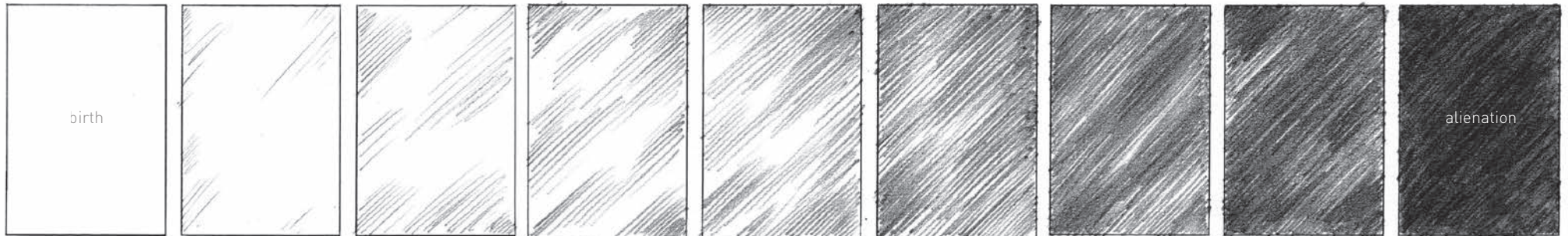


Figure 05.10 Division: law/lawlessness; revealed/concealed; light/dark; excavated/extruded; life/death



Figure 05.12 Early Conceptual Exploration Sketches



05.6 The fence: concept generator

Boundaries are interpreted by Martin Heidegger not as the end of the building, but as the threshold, where things change. The fence metaphorically represents the divide between two conditions, not only as a vertical element, but as the boundary of choice and change. These metaphorical fences confine space, and sets apart inside from outside, declaring territory or rejecting access. Borders layer spaces and guide movement through the positioning of openings. The inherent quality of fences to reveal and conceal, adds a mystical layer of invitation or exclusion of the imagination. "Borders can be thrillingly abrupt when they strike the edges of grand differences; the city and the sea, the protected and the wild, the sacred and the profane" (Lyndon, 1994:96).

Inside-Outside explorations in terms of separation metaphor defines inside as protected space where one would experience a sense of belonging (cosmos) and outside as being excluded, causing a feeling of alienation or confrontation (chaos), it is assumed that man would naturally be drawn to the most comfortable condition.

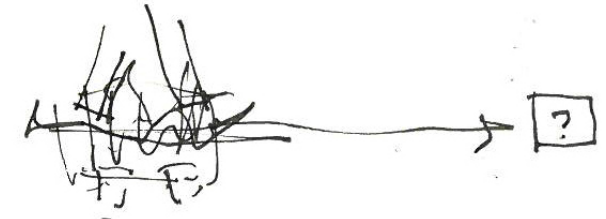
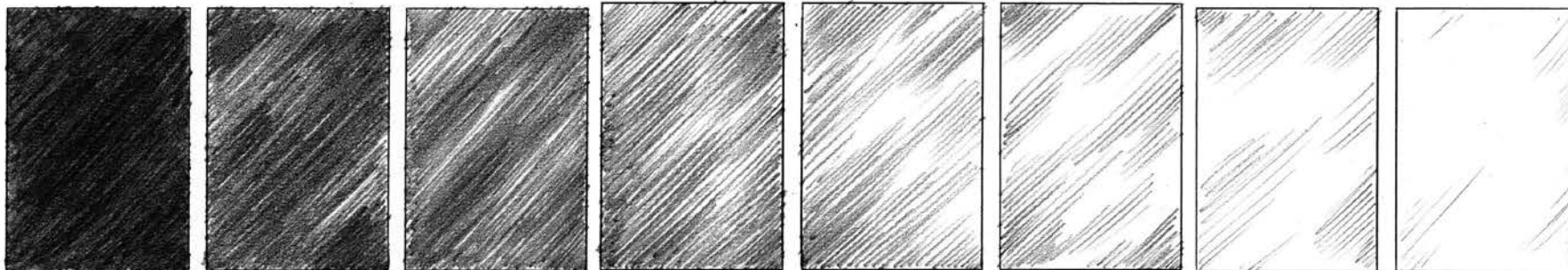


Figure 05.14 chaos to cosmos



cosmos

Figure 05.13 Death Part 1 and Death Part 2 by cartoonist, Constantijn "Conz" van Cauwenberge, illustrates the concept in transition.

escape

verb

[no object]

- break free from confinement or control
- succeed in avoiding or eluding something dangerous or unpleasant

[with object]

- fail to be noticed or remembered by (someone)

noun

[mass noun]

1;

- an act of breaking free from confinement or control
- a means of escaping from somewhere

2;

- a form of temporary distraction from reality or routine
romantic novels should present an escape from the dreary realities of life

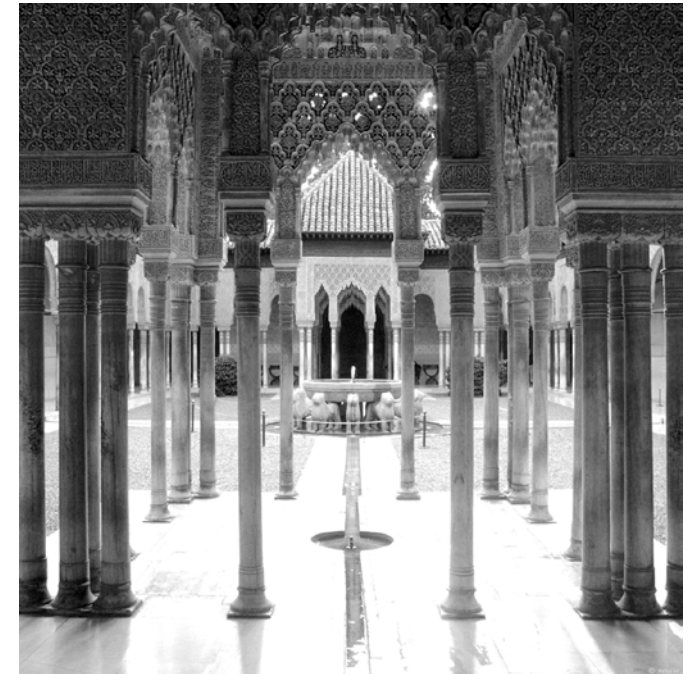
05.7 The Internalized Garden

The transition from chaos to cosmos requires the act of escaping from the former.

Particular perceptions have been formed in terms of outside and inside spaces. For example, buildings usually sit in a landscape, rendering the landscape as exterior (outside) and the interior of the building as inside. Similarly, the countryside has always been recognised as the ultimate escape from the city, bringing man closer to nature. For the abandoned site to present a similar opportunity, it is to be achieved by inverting countryside and city, landscape and building, in an urban responsive manner, creating a courtyard where one can escape to. The word paradise, generally understood as an idyllic place of content or

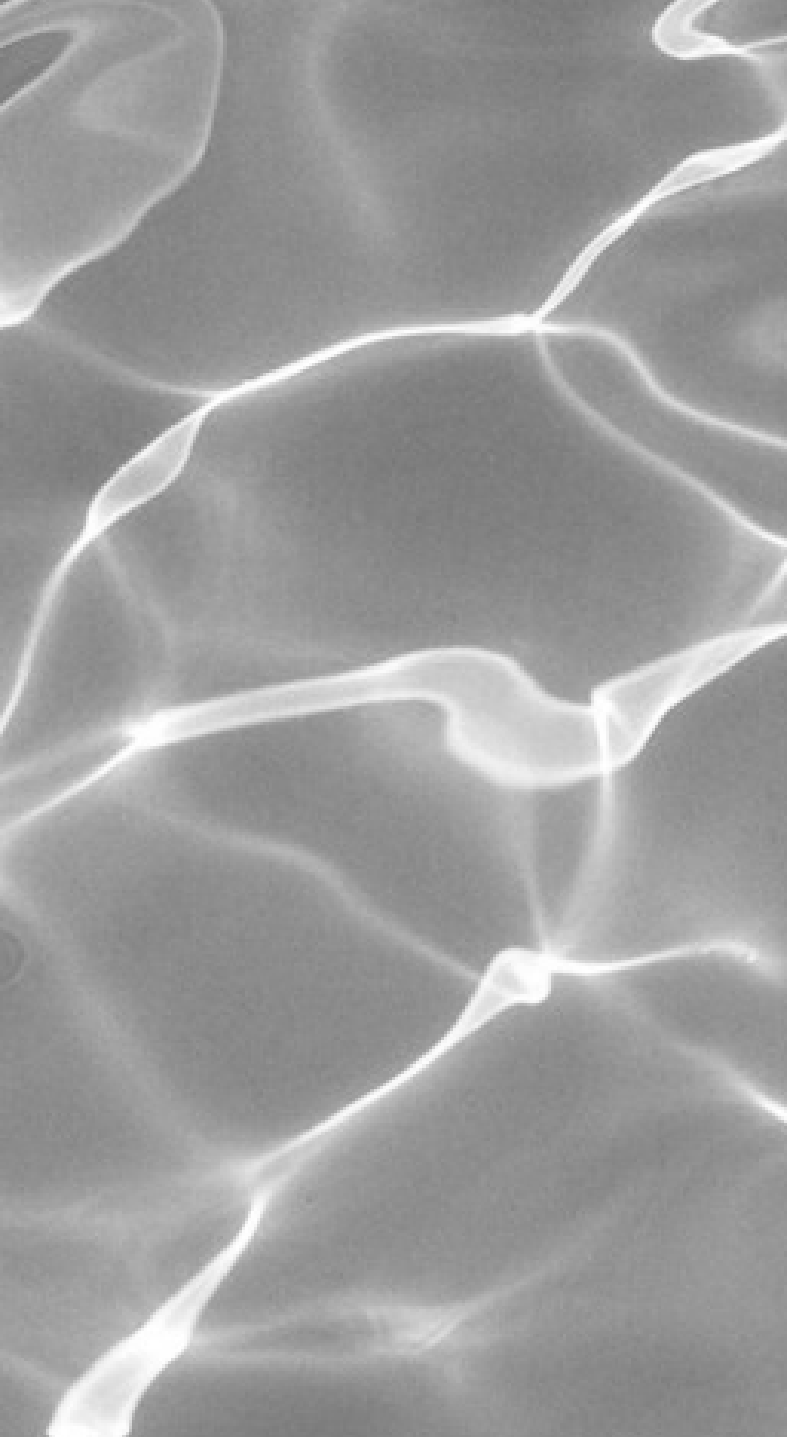
harmonious existence, is derived from the Persian word for "walled garden" (Moore, 1994:86). Since ancient times, enclosed gardens have been arranged around a central water source and divided in quadrants by cardinal channels.

The Alhambra in Granada, Spain, served as a palace for the rulers of the Kingdom of Granada from 1238-1492. The enclosed courtyards and surrounding rooms, are all connected by the water channels, guiding the water to the central Court of the Lions. The water not only connects the dream-like spaces dynamically, but reflects the ceilings and heavens above. The word "paradise" in the Koran, is defined as 'pavilions beneath which water flows' (Pallasmaa & McCarter, 2012:343).



The Alhambra
(1238-1391) - Granada, Spain
The Court of the Lions

Figure 05.15 The Court of the Lions in the Alhambra, Granada, Spain



"Water, a commonplace in our lives, has one extraordinary quality: all of it, everywhere, is connected symbolically and poetically with all the rest of the water on earth"

- Moore & Lyndon, (1994:267)

05.8 Water

Water has significant qualities of experience. The swimming pool introduced on site is a reference to the memory of the Oudehoutloop Spruit that used to flow through the site. The reintroduction of water attempts to re-establish the memory of life on a site that is currently in demise.

"We might consider water a "phenomenal lens" with powers of reflection, spatial reversal, refraction, and the transformation of rays of light"

- Pallasmaa (2006:80)

Water reflects the heavens, and by gazing at one's own reflection, places one within the cosmos. Water is defined by the manner in which it is contained, an energy pulled by gravity to achieve horizontal stability, mimicking the surfaces it comes in contact with, linking everything it touches. Water is humble in the way that it allows room for anything that enters it. It is a carrier, of life, of residue, and it records regular paths on surfaces, capturing a memory.

Urban environments are altered natural environments, but the complexity of these dense man-made areas tend to put us out of touch with the poetry and unpredictability of constant change in the natural environment (Holl, 2008:page). Water's extensive qualities of reflections, allows light, the lack thereof as well as external weather conditions such as wind movement and rain to present its presence in projected reflections.

Ira Keller Fountain
Lawrence Halprin (1970)
Portland, Oregon, USA.

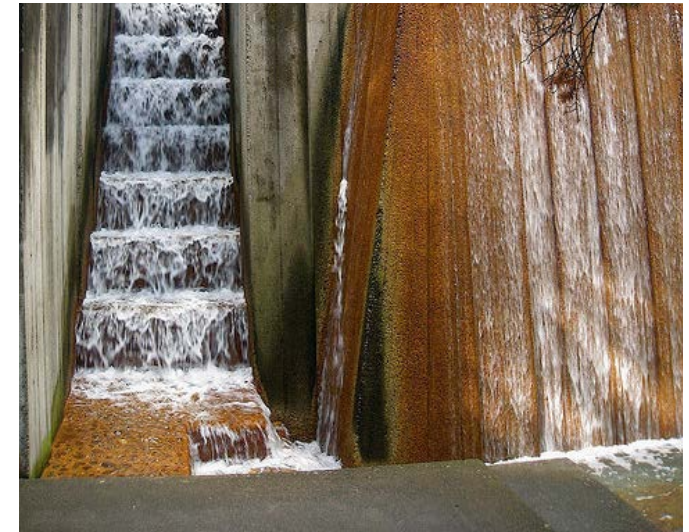


Figure 05.16 Ira's Fountain displays the qualities of water. Water is dynamic, always drawn to the earth, carrying residue, printing the surfaces.



Figure 05.17 Komorebi. The interplay between foliage and light.
Babylonstoren, 2013.

05.9 A Dynamic Atmosphere

Komorebi

Komorebi is a Japanese word explaining a phenomenon which is not easily translated into English, but in essence relates to the sunlight filtering through trees, the interplay between foliage and light and the calming effect it has on a person (Lyon, 2004:page). These effects can be mimicked to create similar effects indoors. The Louvre Abu Dhabi, by Jean Nouvel shows an example of manipulation of surfaces to create dappled light surfaces similar to the "Komorebi". In this instance, the calmness is created through the complexity and various intensities of the light and geometries.

The microclimate created by filtered light, renders spaces with calmness and offers orientation in the directionality of shadows determined by the position of the sun. Dancing shadows remind one of the complex climatic forces at play, connecting man with his environment through the phenomenal lenses.

The Louvre

Jean Nouvel (2015) - Abu Dhabi

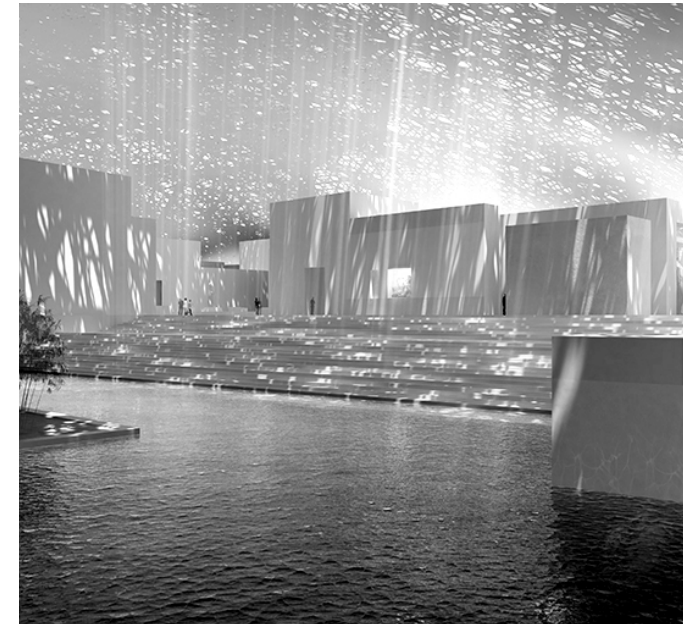


Figure 05.18 The Louvre by Jean Nouvel. Abu Dhabi. Rendering of a woven double dome creates an interior skin of dappled light.



Figure 05.19 Reveal and Conceal by Hak min Lee



Figure 05.20 Public + Public + Public = private. Hak min Lee (2012)

05.10 The portal

A door is a meaningless object, until it becomes the portal through which one can travel, or escape, where the inside and outside conditions change. The door is the crossing of the boundary between two worlds - outside and inside, public and private, known and unknown, darkness and light. Thus, the door gains meaning in its experience.

A Korean designer, Hak Min Lee, explores basic human desire in terms of revealing and concealing by explaining the desire to show and hide certain things. The combination of these two opposite values, generate formative possibilities. Lee uses an example of three doors to explain. By revealing or concealing completely, there is no longer any mystery or fantasy involved. If one imagines three doors, the first completely closed, the second completely open and the third half open. Only the door half open would intrigue ones curiosity. Allowing the observer to imagine the possibilities behind the third door. Lee aims to design objects that leaves room for the imagination, by incorporating revealing as well as concealing simultaneously to co-exist and express a phenomenon of conflicting and disparate values in an object. The project explores

layering of public spaces to create private spaces. A transparent wall allows views both ways, leaving a space visually exposed. But by layering the transparent material, the views become blurry. The blurry inner space becomes private. The blurry effect can be translated to human relationship. In one's mind, several layers exist. Our outer layers are the ones exposed and shared with outsiders, whereas the innermost layers are only shared with those closest to us. The idea is expressed into drawing and modelling (See figure) (Lee, 2012)

"For the door is an entire cosmos of the half-open. In fact, it is one of its primal images, the very origin of a daydream that accumulates desires and temptations: the temptation to open up the ultimate depths of being, and the desire to conquer all reticent beings. The door schematises two strong possibilities, which sharply classify two types of daydream. At times it is closed, bolted, padlocked. At others, it is open, that is to say, wide open"

- Gaston Bachelard (1958:222).

05.11 CONCEAL - REVEAL

In an effort to illustrate the concept of reveal and conceal three-dimensionally, the words REVEAL and CONCEAL were used as the objects displaying their characteristics. The enclosed box conceals the mirror finish on the inside, which, when observed from the correct angle, reveals the word REVEAL through the cutout, and REVEAL and CONCEAL is observed simultaneously.



Figure 05.21 Reveal-Conceal Model



Figure 05.22 The concealing element

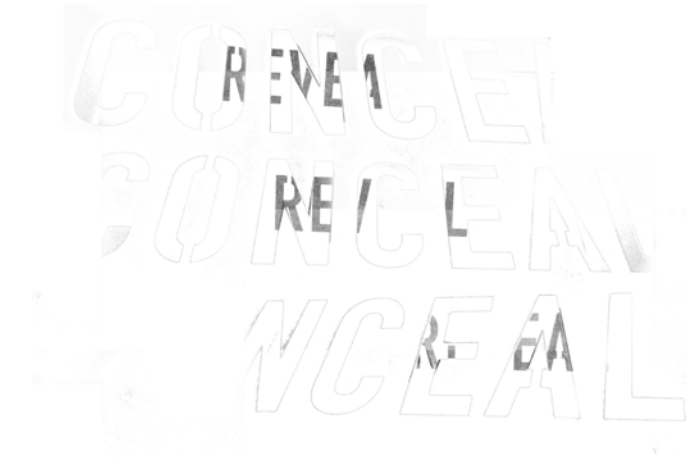


Figure 05.23 Revealed

The Inner City Police Retreat is an idealised sanctuary, crafted as a collection of spatial experiences that intensify feelings of conflict in contrast to tranquillity. Post-modern architecture was a reaction to the monotony of the formalist, uncontextual international style of the modern movement, and reintroduced emotion to the craft of space. The modern movement of the early 20th century disconnected man from his environment, leaving him alienated, in desperate need of meaning.

“One of the symptoms of alienation in the modern age is the widespread sense of meaninglessness... Modern man’s most urgent need is to discover the reality and value of the inner subjective world, to discover the symbolic life... The symbolic life in some form is a prerequisite for psychic health”

- Pallasmaa & McCarter (2012)

Man is not separate from his emotions, as a building is not detached from a sense of place. Architecture can evoke powerful emotion in its composition of light and sound through the articulation of its elements through, not merely cognitive observation, but through all the senses, temporarily eliminating the world, making one aware of one’s own existence.

Perspective

noun

[mass noun]

1;

- the art of representing three dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other

a perspective drawing

- *Geometry* - the relation of two figures in the same place, such that pairs of corresponding points lie on concurrent lines, and corresponding lines meet in collinear points.

2;

- a particular attitude towards or way of regarding something; a point of view

[mass noun]

- true understanding of the relative importance of things; a sense of proportion

PERSPECTIVE

Design Development

The design development chapter offers the reader an insight into the thoughts and decisions leading towards a final design. The development of the design is represented by explorative models and sketches.

The architectural manifestation of “chaos to calm” is explored in the various dimensions of space, from the geometric properties in proportions, proximities, and scale, to the emotive character rendered in the sensuous sphere by light and shadow, haptic sensations and sound. The translated imagery projects this non-linear process in a comprehensible sequence, in an attempt to communicate the design along with relevant influences and critical evaluation thereof.

The reader’s perspective is shaped by the information presented, along with the clues suggested in previous chapters.

"By taking perception as a model of thought, a student of architecture (which I strive to be) struggles to become a seer. The art of seeing brings a certain joy in engaging the revealing of the world. Yet it remains in our "perspective" from which we form our own visions."

- Steven Holl (2008)

Figure 06.01 Section Exploration. August 2013



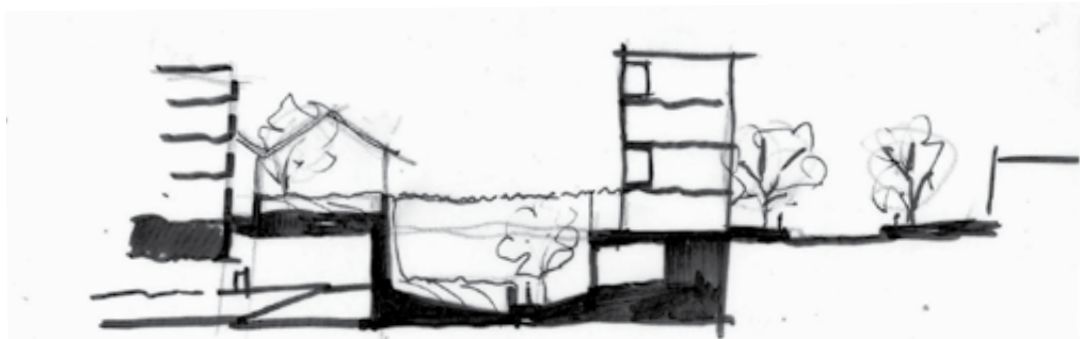


Figure 06.02 Nort-South Section through excavated area



Figure 06.05 Generic Upper Level Spatial Planning

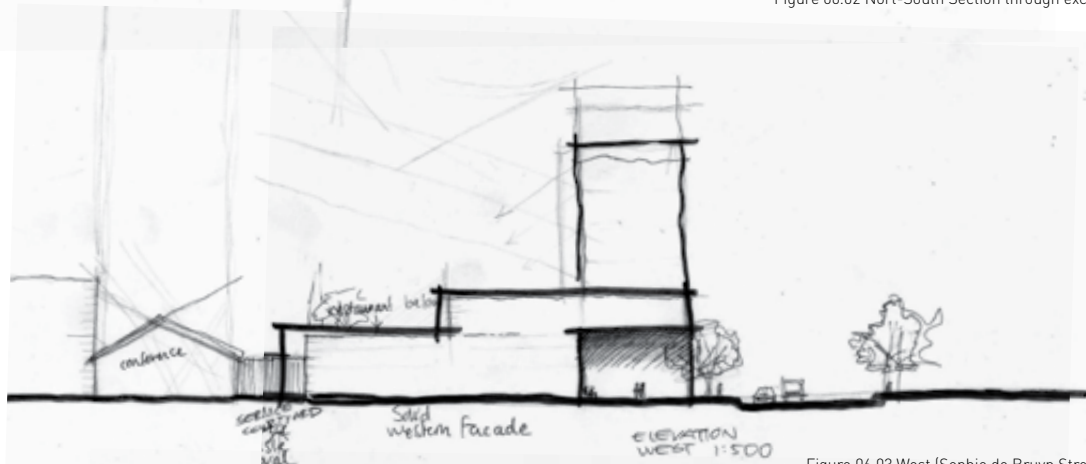


Figure 06.03 West (Sophie de Bruyn Street) Elevation



Figure 06.04 South (Pretorius Street) Elevation

The conceptual division of contrasting conditions lacked interpretation in the initial design explorations.

The Pretorius Street mass was intuitively larger compared to the Sophie de Bruyn edge, as a response to the variant scales, prior to proper edge analysis.

An urban response was necessary for spatial planning to resume.

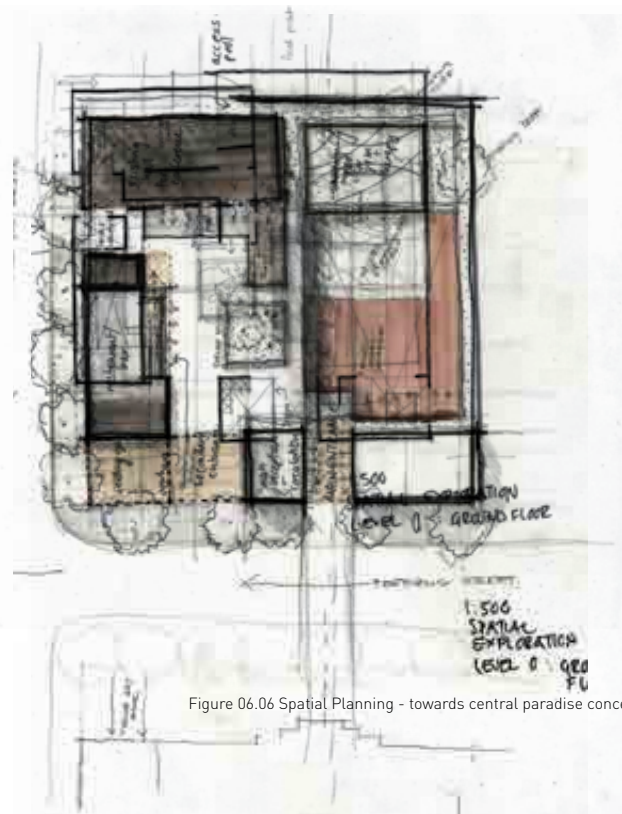


Figure 06.06 Spatial Planning - towards central paradise concept

06.1 Separation

The initial design originated from the separation of the conditions discussed in Chapter 05: Chaos to Cosmos; 05.5 Initial Concept. Explorative models guided intuitive spatial reactions. As the site was divided by the imaginary line, created by the memory of a historical fence. The Eastern edge is more contained, resulting in excavation to emphasise the restricted space. In contrast, the Western edge, the more active section, could accommodate the public interface and act as the front.

The Western portion becomes restricted space, is fenced off by the proposed building, across the Old Magistrates Court.

The geometric volumetric disposition fragmented the site and resulted in awkward spatial relationships and little definition. Although the corner volume attempts to gradually step down the scale around the corner and down Sophie de Bruyn Street.

To avoid recreating the "fence-effect", the void spaces, created by the geometric volumes, should be programmed.



Figure 06.07 First model. Southern View

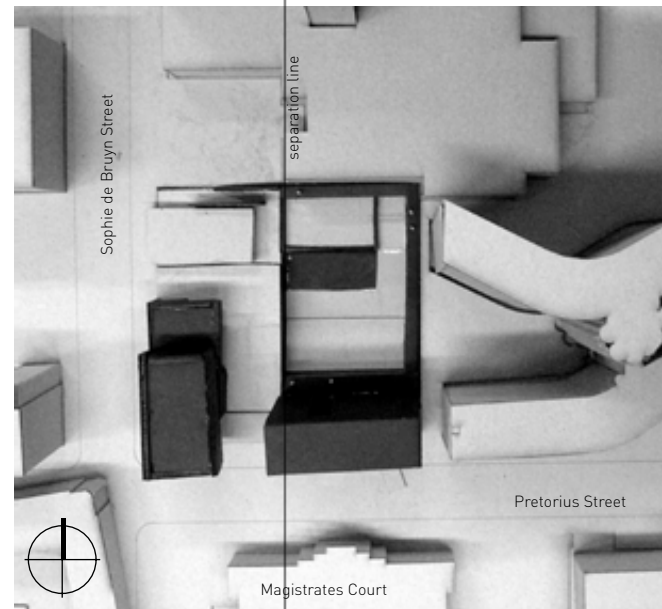


Figure 06.08 Model Development 2: Fragmented Geometries

06.2 Axis

In recognition to the heritage value of the symmetrical marble facade of the Magistrates Court, completed in 1942, an axis is generated, extending the view through the site, dividing the site into two parts and not only announcing a path, but exclaims an entry point in the solid South facade. The axis leads one into the space, announcing the entrance, and emphasising the entrance of the law enforcing, Magistrates Court.

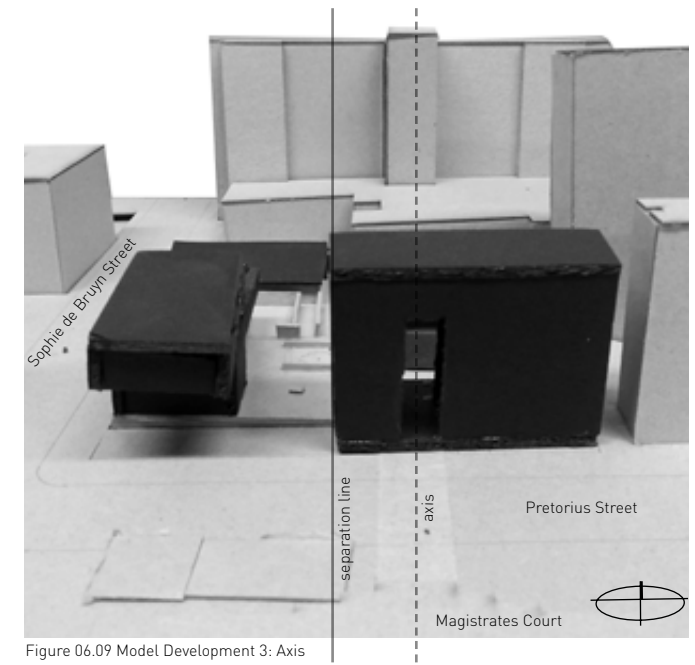


Figure 06.09 Model Development 3: Axis

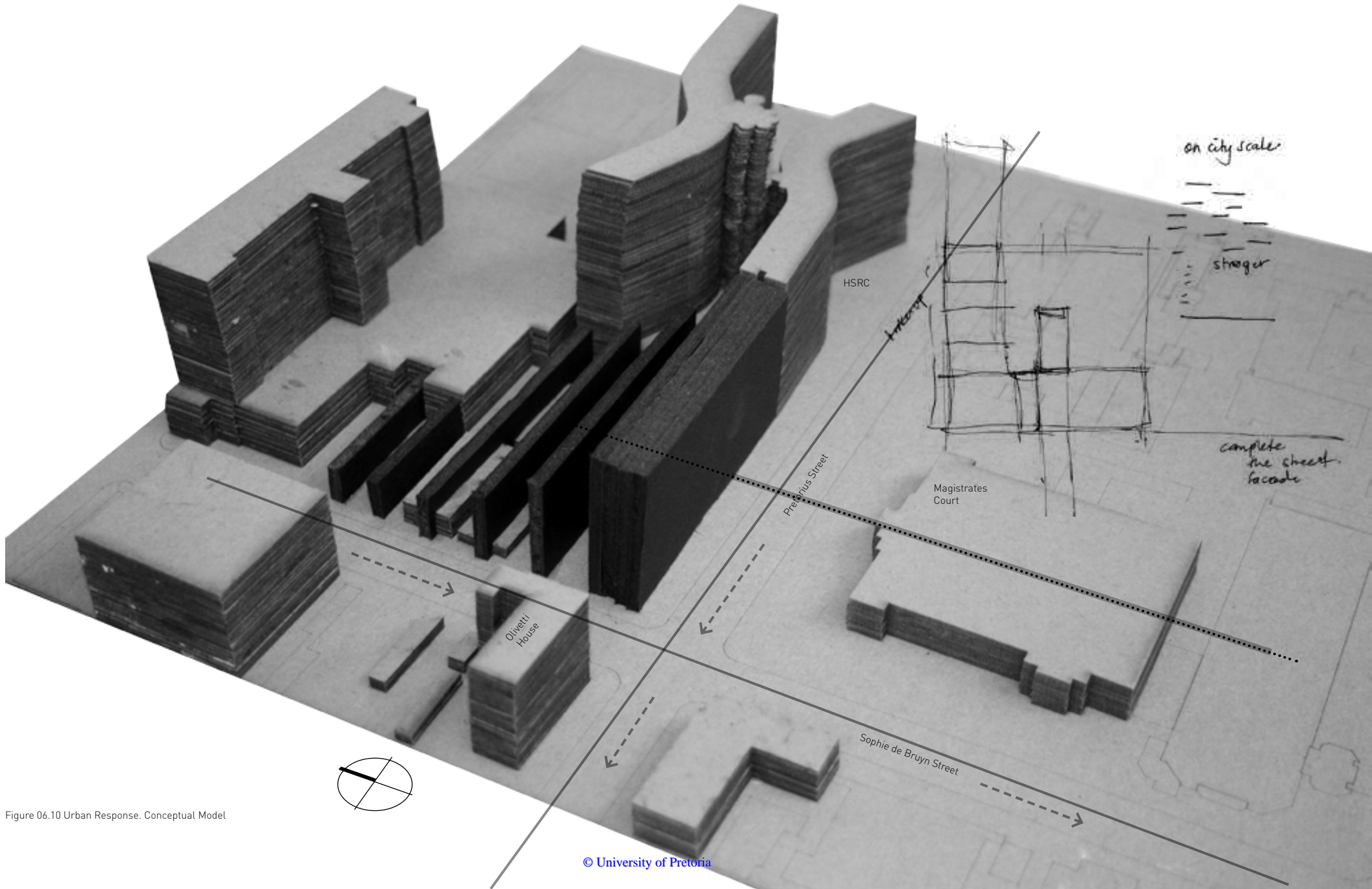


Figure 06.10 Urban Response. Conceptual Model

06.3 Responsive Scale

A concept model illustrates the urban intentions as it relates to scale, access and movement. The three dimensional intentions offer an understanding of variant edge conditions. The suggestive slope to the North, reflects scale intentions and offers an understanding of the sun path as altered by the surrounding buildings.

06.4 Responsive Edge Conditions

As part of the Pretorius Street “valley” (Schalk le Roux, 1993. pg 11), the Southern edge condition is to be continued, in order to fill the sudden void, currently mimicked by the row of Sycamore trees along the sidewalk, to extend and complete the solid street facade, running all the way from Sisulu (previously Prinsloo) Street.

The Western edge, on Sophie de Bruyn Street, a more permeable facade relates to the current arcade typology evident in the North-South orientated streets, where pedestrian activity is higher and edges are populated with various active programs such as hair salons, retail space, betting clubs, internet cafes and churches.

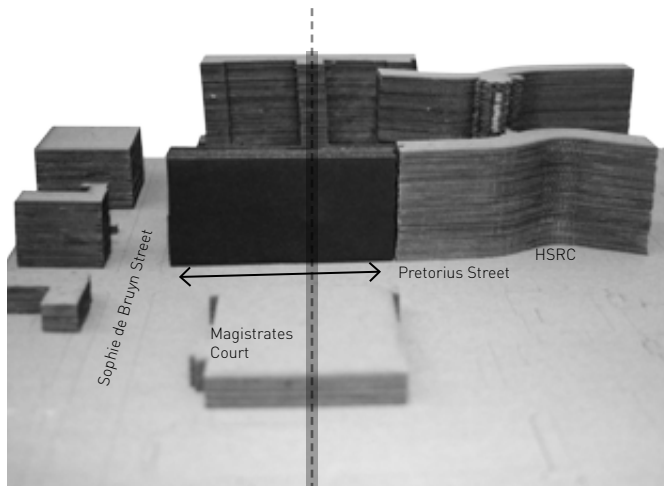


Figure 06.11 Urban Response: Pretorius Street Facade

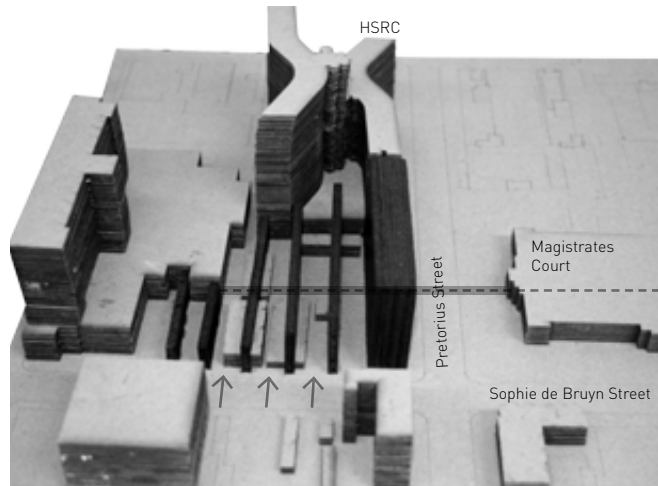


Figure 06.12 Urban Response: Sophie de Bruyn Street Facade

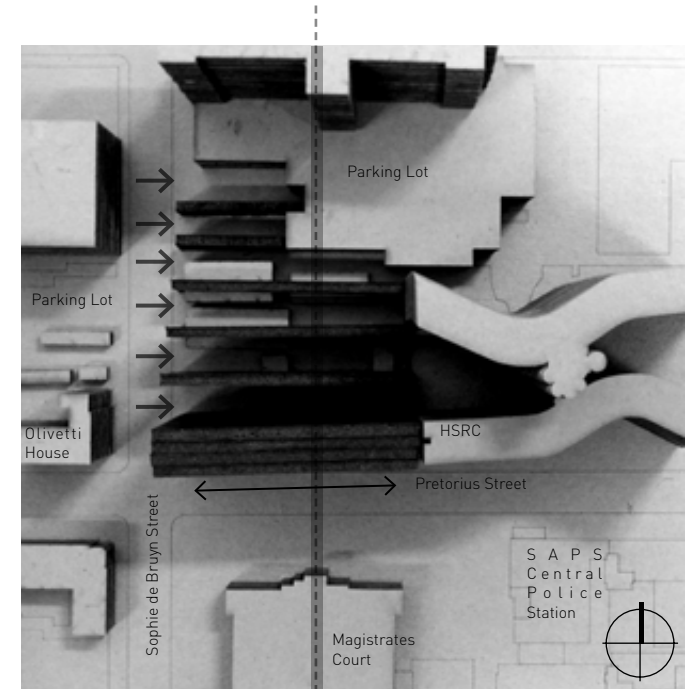


Figure 06.13 Model Development 3: Axis

06.5 Horizontal Articulation

Conceptual

A layering in the spatial progression will conceptually rely on the chaos to cosmos association. The ability for architecture to guide experience in direct translation of, for example, an opening as an entrance, or exit, depending on the need for exploration versus the need to escape. The geometry of an opening defines the conceivable physical properties, whereas the extent or limitations of the cognitive elements, are experienced in the non-traditional sense of man's proximity and ergonomical relation to the opening. The way in which the city is experienced by some, as a place where one would want to escape from, that condition should be emphasized in the buildings exterior, in order to more successfully contrast and mimic an idealized cosmos, the concealed paradise.



Figure 06.14 Chaos to Cosmos. Confrontation to relief.

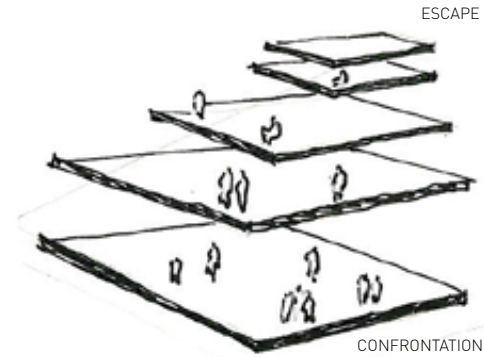


Figure 06.15 Chaos to Cosmos. Alienation to Content Self-Recognition

06.6 Vertical Escape

Conceptual

The floor levels, dimensionally and conceptually, remove one from the cityscape. The programmatic order gradually conducts the sensuous influences to strain occupancy from populated (gym) to seclusion (therapy and meditative gardens). The initial spaces are vast (Ground Floor Level: Public) and inform its capacity while the spaces become more intimate until man has finally escaped to the less enclosed (Accessible Roof Gardens: Private), away from the harshness of the city, the confrontation of people, where seclusion transforms from alienation to content self-recognition.

Responsive Edge Conditions
Conclusive Development

06.7 Inverted Geometry Model: Perceptual Space

The inverted geometry model (see Figure 3.36, Chapter 03: Abandoned) inspired the solid and void reversal as a reaction to lost spaces, where the assumption is made that the anonymous site, is not void, but solid. The potential space, is captured within, and spaces are created by subtracting matter to form volumes, instead of the conventional understanding of introducing vertical and horizontal elements to define space. The reversal, not aimed at performing as a design tool in itself, displaces the perceived void-space, and shifts the consciousness of the craft, to construction by subtraction.

The three dimensional progression sketches clearly illustrate design decisions relating to the development of form. The edge conditions and responses, as discussed, demonstrate the translation into architectural elements.

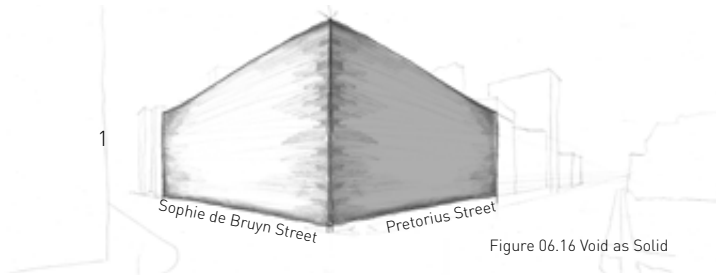


Figure 06.16 Void as Solid

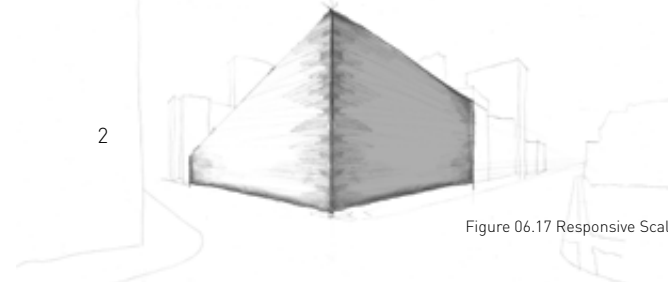


Figure 06.17 Responsive Scale

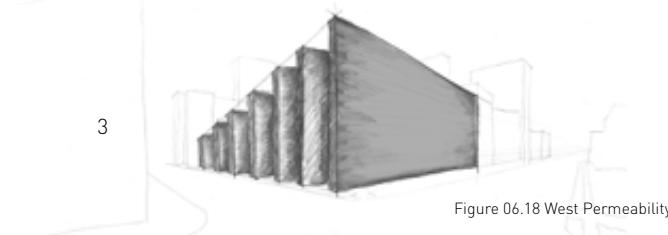


Figure 06.18 West Permeability

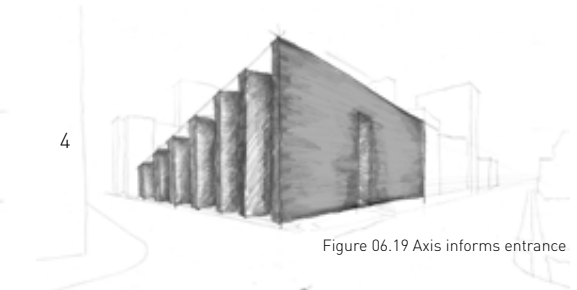


Figure 06.19 Axis informs entrance

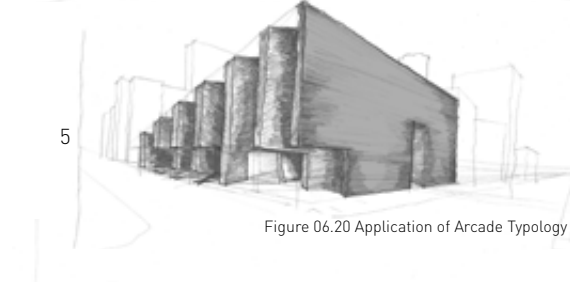


Figure 06.20 Application of Arcade Typology

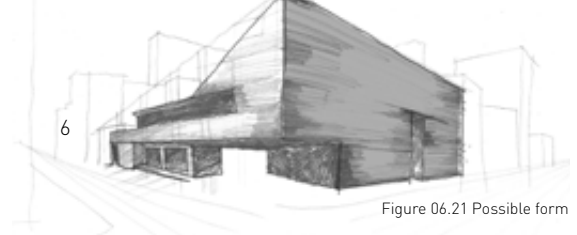


Figure 06.21 Possible form

06.8 Articulating the Facade

The Pretorius Street facade is a metaphor for alienation. The facade dominates the street and claims the space adjacent to it. The building mass becomes the enhanced and exclaimed fence, limiting and commanding specific physical and visual access. The fence represents the uniform of the police; irrespective of the nature of the space beyond the fence, the solid facade will be experienced as cold and uninviting.

The building mass in, Figure 06.22, is set back from the sidewalk in an attempt to emphasize the significance of The Magistrates Court, and revealing a portion of the HSRC Western facade. The space linking the building mass and the Magistrates court is celebrated, emphasized in the axis connecting the entrances.

In Figure 06.23, little thought has yet been given regarding the exact height of the new building in relation to the HSRC and was intuitively designed as an extension of the Southern Wing of the HSRC.

An extended sidewalk, designed as part of the Magistrates Court defencing landscape, extends along Sophie de Bruyn Street, from the Courts, and directs straight into the corner edge of the building, thus the opening. When approaching the building along Pretorius Street the corner opening hints towards the nature of the elements around the corner without revealing it.

By submitting to the HSRC in a less ambitious scale, the step in scale seems less harsh as the mass folds around the corner to further decline in scale.

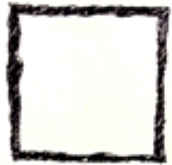


Figure 06.24 Site: Enclosed/Concealed



Figure 06.25 The Axis

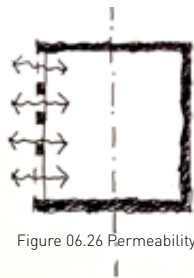


Figure 06.26 Permeability

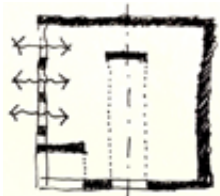


Figure 06.27 Strategic Opening

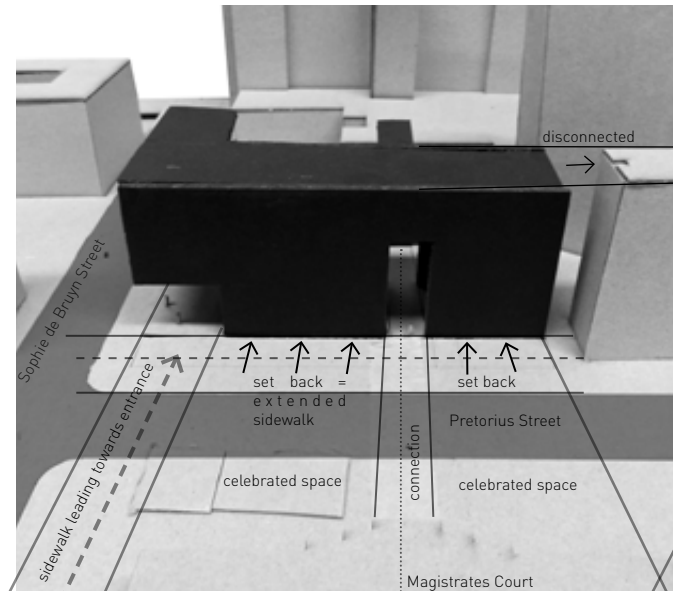


Figure 06.22 Facade Considerations 1

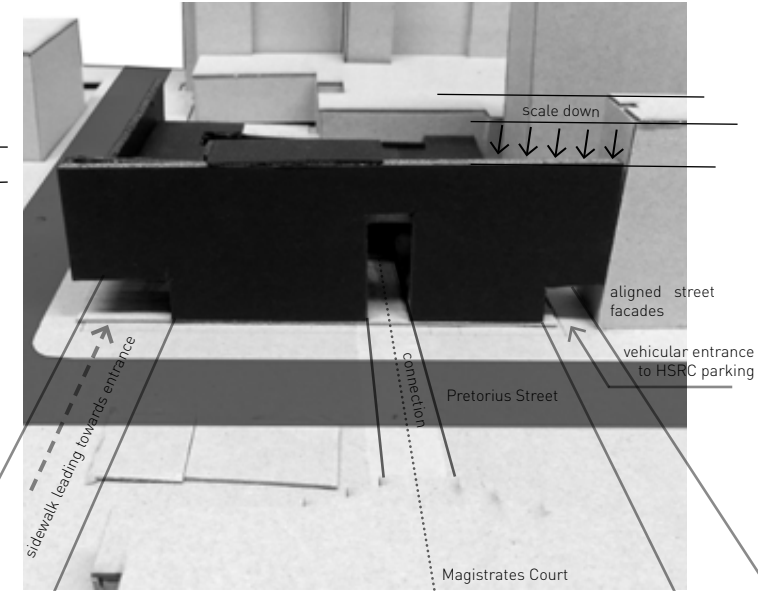


Figure 06.23 Facade Considerations 2

06.9 The building as fence

The courtyard

The “lost space” voids, discussed in *Chapter 02: Leftovers*, does not refer directly to the lack of matter as an empty space but rather to the lack or invalidity of its occupation. The fences around the abandoned site currently contain a programmatic and spatial void. The lack of architectural elements does not automatically render a void space as invalid, evident in public squares.

The fence (boundary wall) extrudes and extends to become the occupied space, and in turn becomes the safety threshold into regulated public-private space within the inner city. The original void is transformed into occupied space merely by articulating its edges.



Figure 06.28 Courtyard Typology defined internally by adjacent buildings creating an L-shape

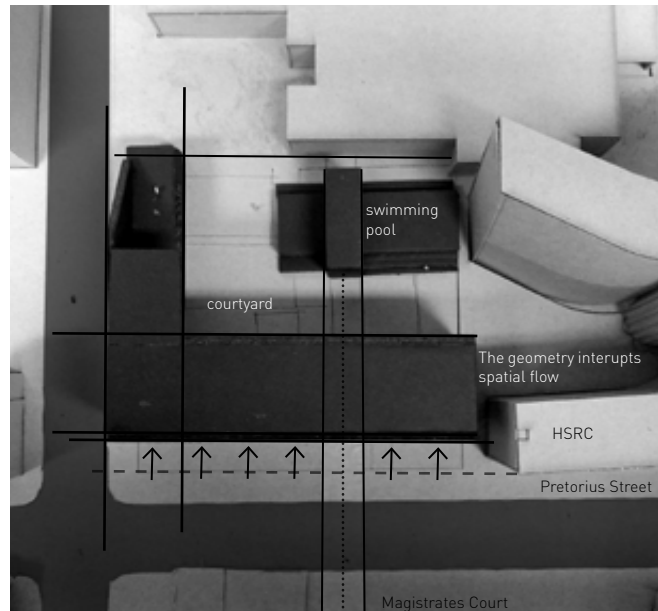


Figure 06.29 Courtyard Typology Exploration 1

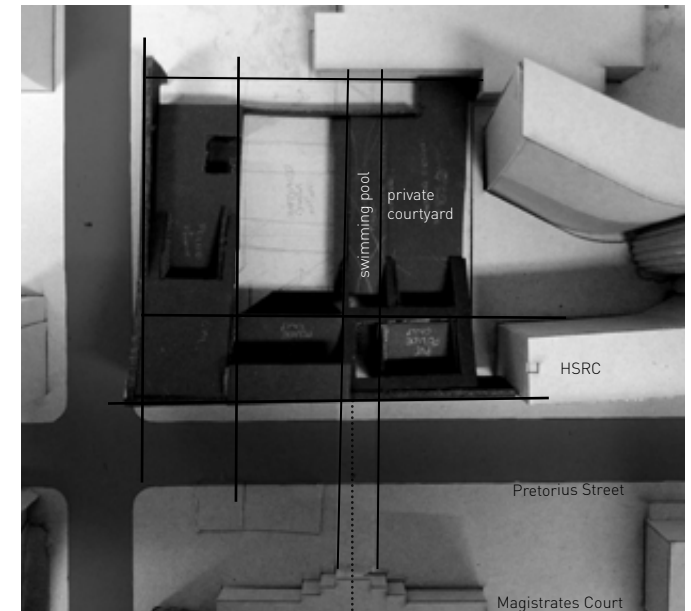


Figure 06.30 Courtyard Typology Exploration 2

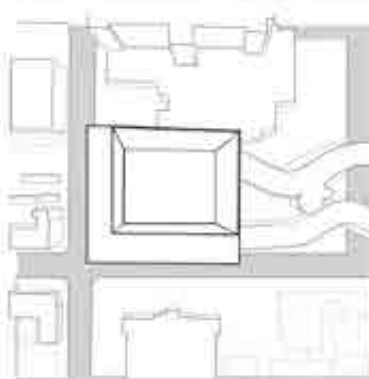
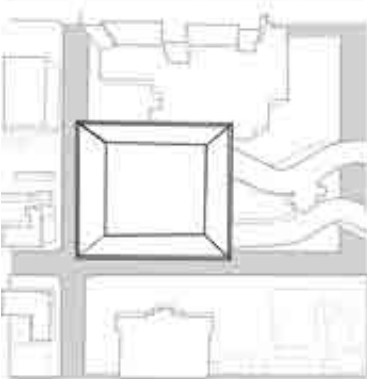
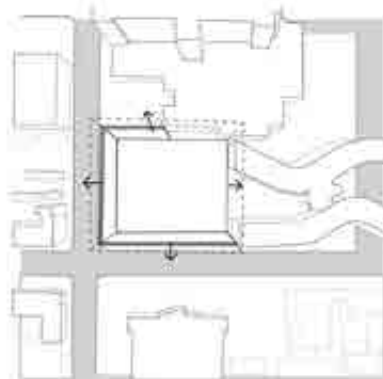
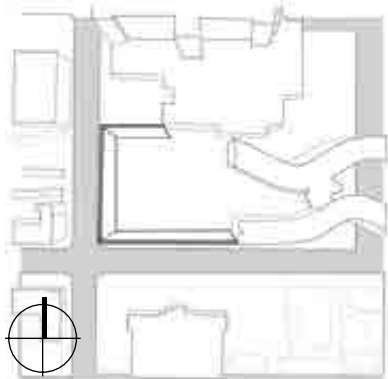
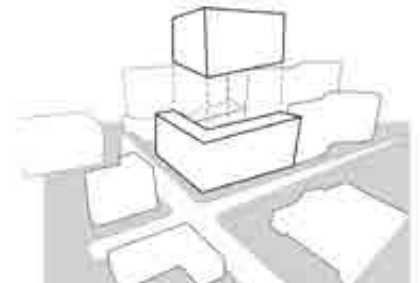
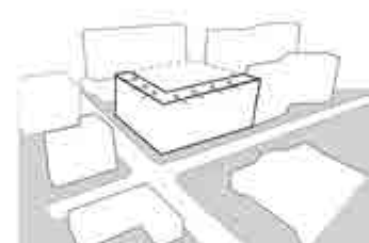
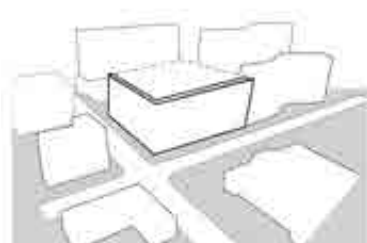
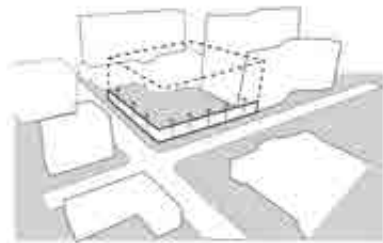
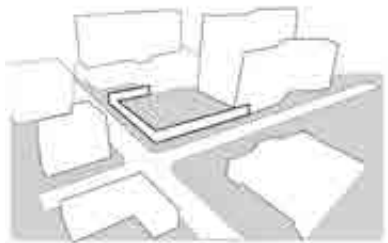


Figure 06.31 Fence Exploration. Physical and Programmatic void

Figure 06.32 Fence Extension: Urban Scale Response

Figure 06.33 Defining the void. To add meaning.

Figure 06.34 Fence extended to become building

Figure 06.35 Courtyard Typology. Void as programmed open-air, public-private space.

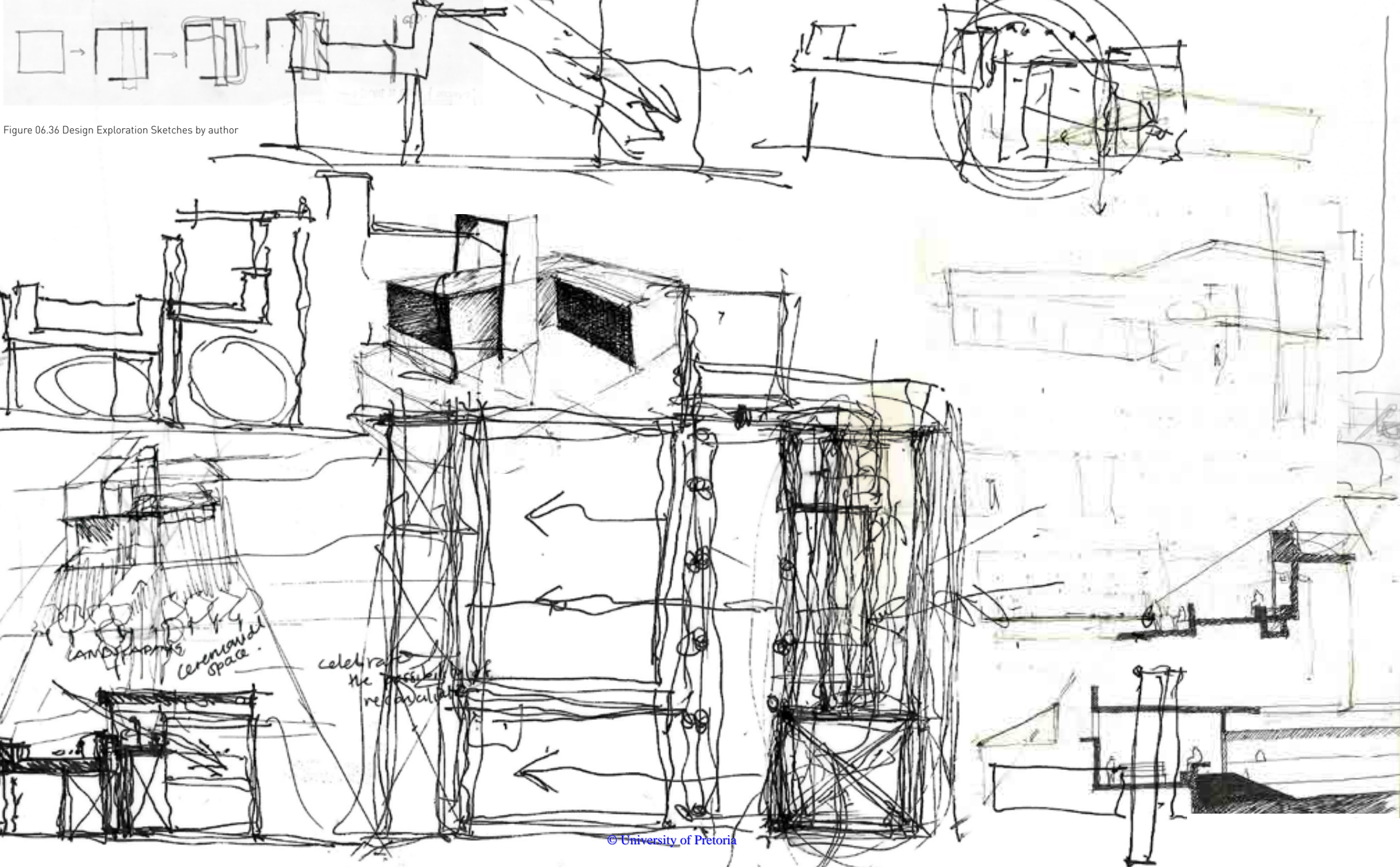
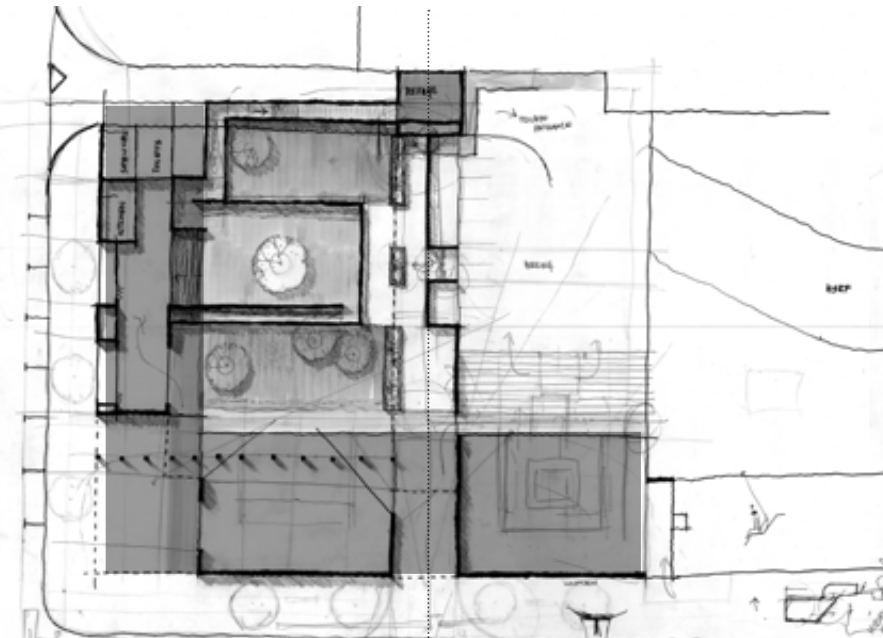
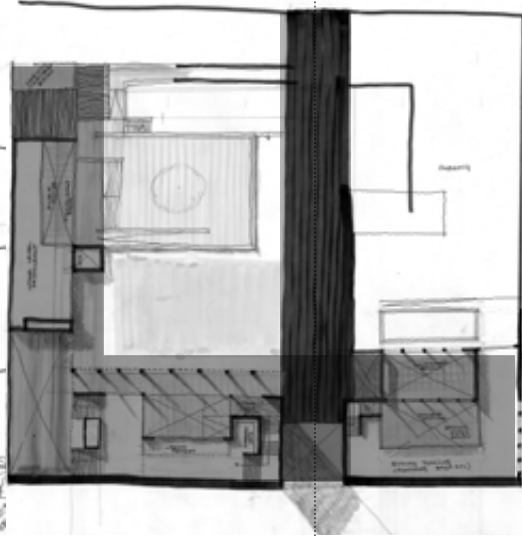


Figure 06.36 Design Exploration Sketches by author



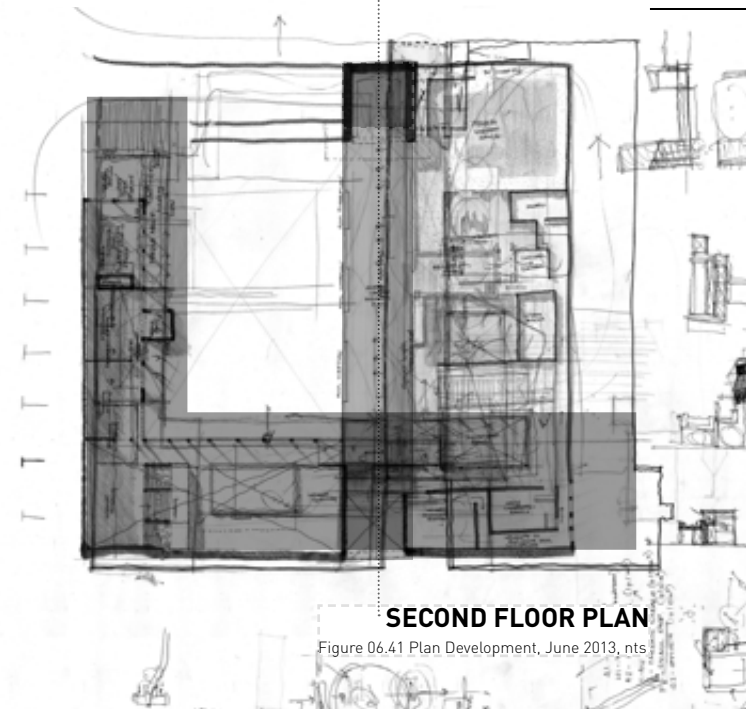
GROUND FLOOR PLAN

Figure 06.37 Plan Development, June 2013, nts



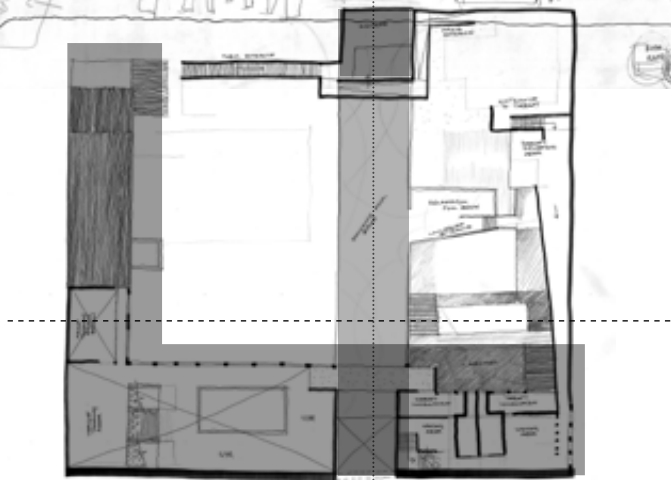
FIRST FLOOR PLAN

Figure 06.38 Plan Development, June 2013, nts



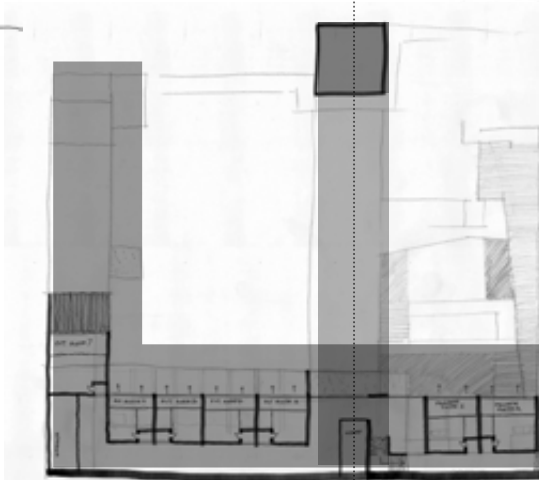
SECOND FLOOR PLAN

Figure 06.41 Plan Development, June 2013, nts



THIRD FLOOR PLAN

Figure 06.39 Plan Development, June 2013, nts



FOURTH FLOOR PLAN

Figure 06.40 Plan Development, June 2013, nts



Design Development
06.10 June Review

The main programmes occupy the L-shape mass that define the edges and form the courtyard-void. The entrance in Pretorius Street, generated by the main axis, informs the positioning and dimensions of the sanctuary tower, where one could fully remove oneself from the city. The western, permeable edge, is activated by the addition of a sidewalk cafe that opens up onto the street as well as into a private, excavated courtyard, to enhance an escape through level change.



physical

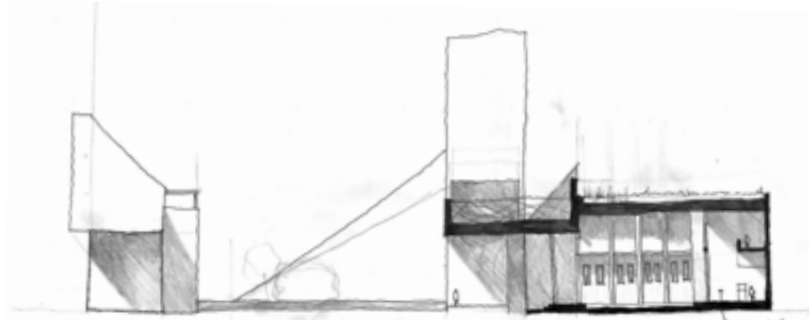
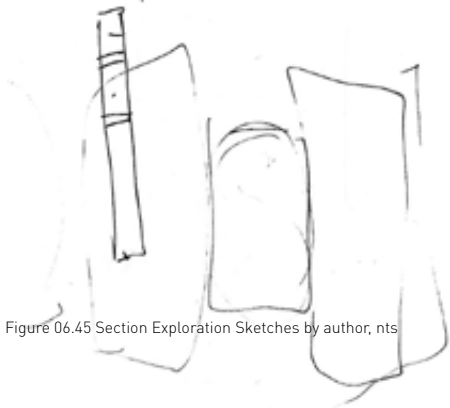


Figure 06.42 Section Exploration, June 2013, nts
SECTION AA

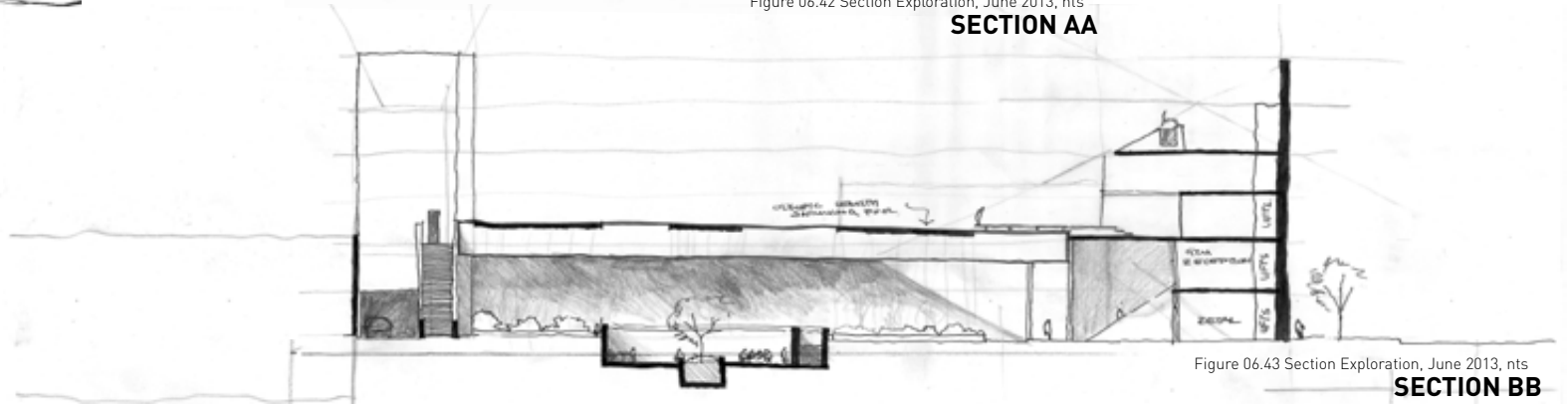


Figure 06.43 Section Exploration, June 2013, nts
SECTION BB

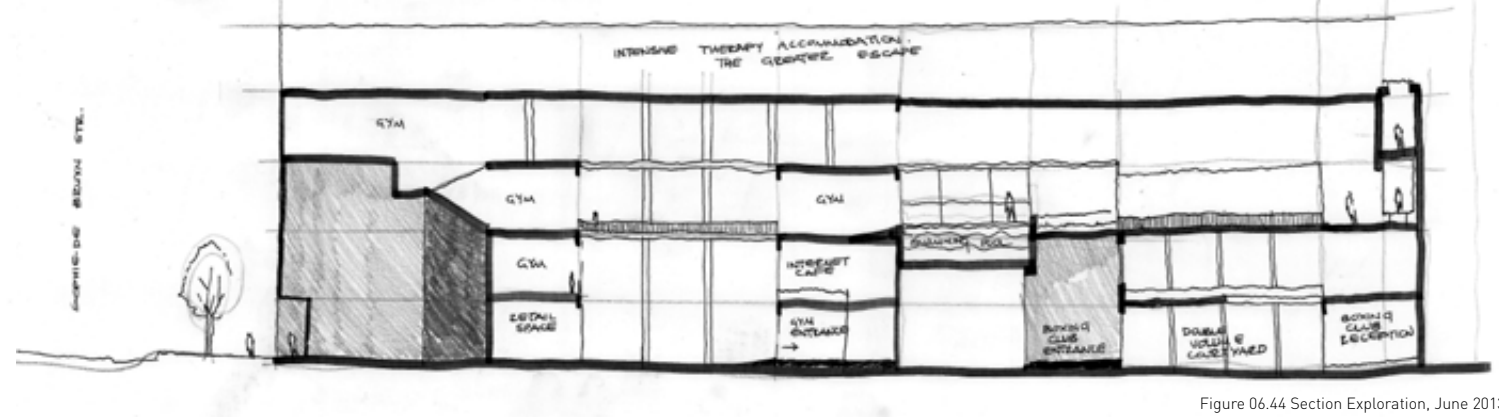


Figure 06.44 Section Exploration, June 2013, nts
SECTION CC

Figure 06.45 Section Exploration Sketches by author, nts

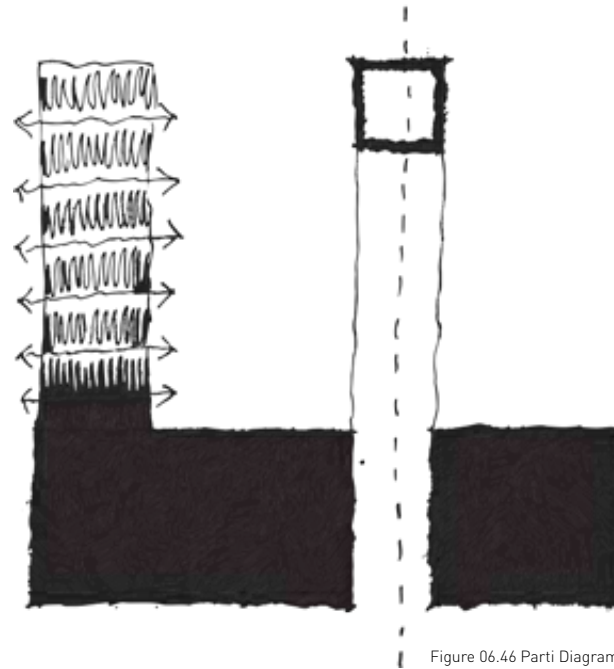


Figure 06.46 Parti Diagram

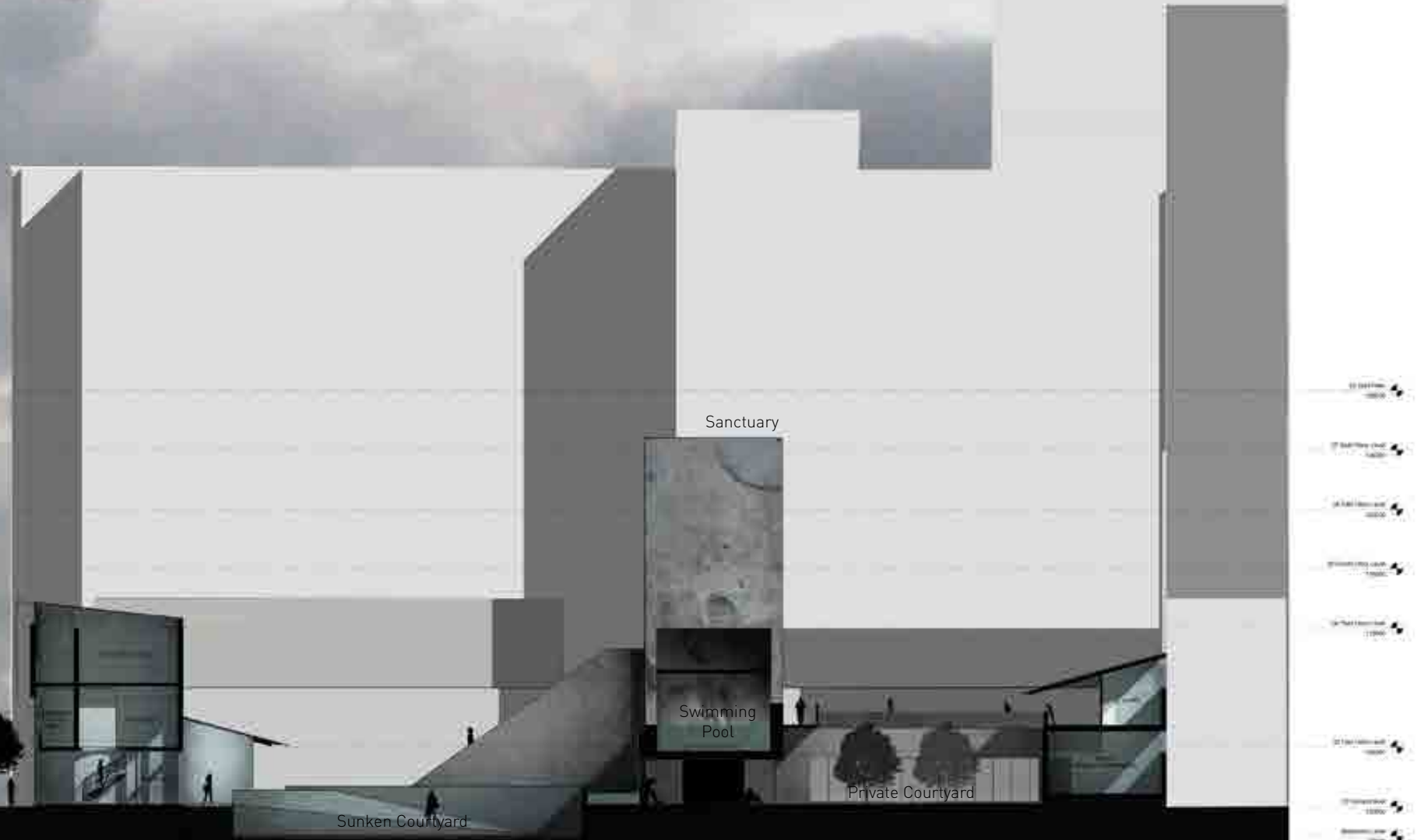
06.11 The Parti

The parti diagram expresses the main design elements and their positioning, intentions and orientation. The L-shape street facades define the courtyard spaces, and guide movement along the edges and into the building, with the Pretorius Street edge more solid and Sophie de Bruyn more permeable. The parti illustrates the independent tower (sanctuary) and swimming pool connecting the physical building.

Sophie de Bruyn Street

SECTION AA

Figure 06.47 Parti Diagram



Sunken Courtyard

Sanctuary

Swimming Pool

Private Courtyard

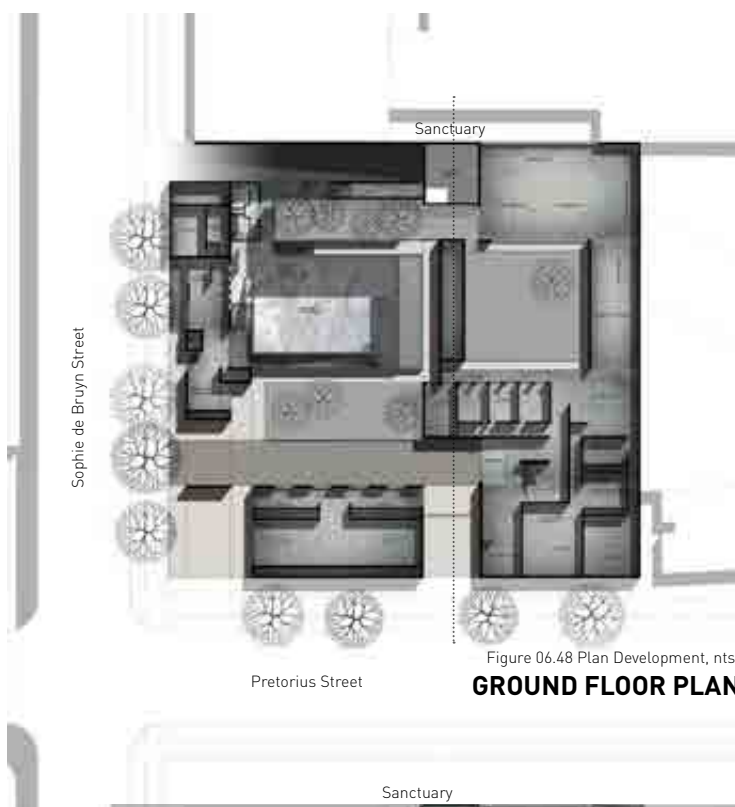


Figure 06.48 Plan Development, nts
GROUND FLOOR PLAN



Figure 06.49 Plan Development, nts
FIRST FLOOR PLAN

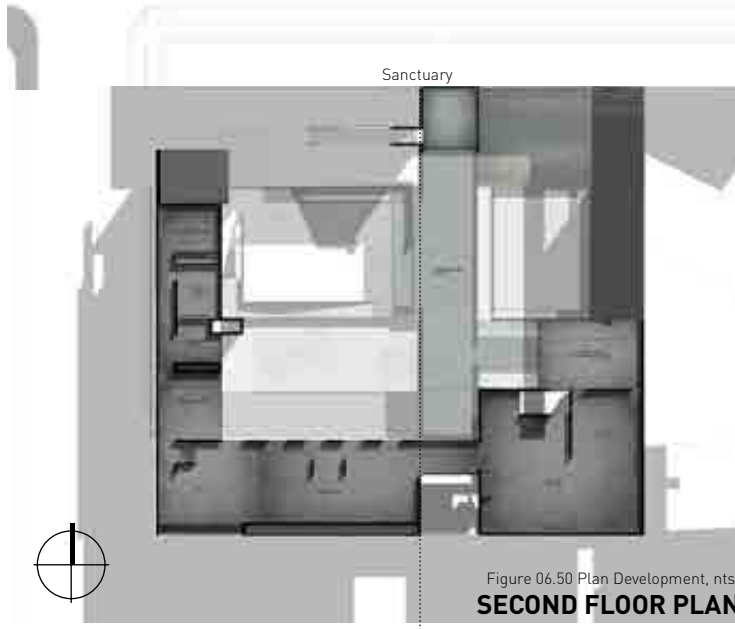


Figure 06.50 Plan Development, nts
SECOND FLOOR PLAN



Figure 06.51 Plan Development, nts
THIRD FLOOR PLAN

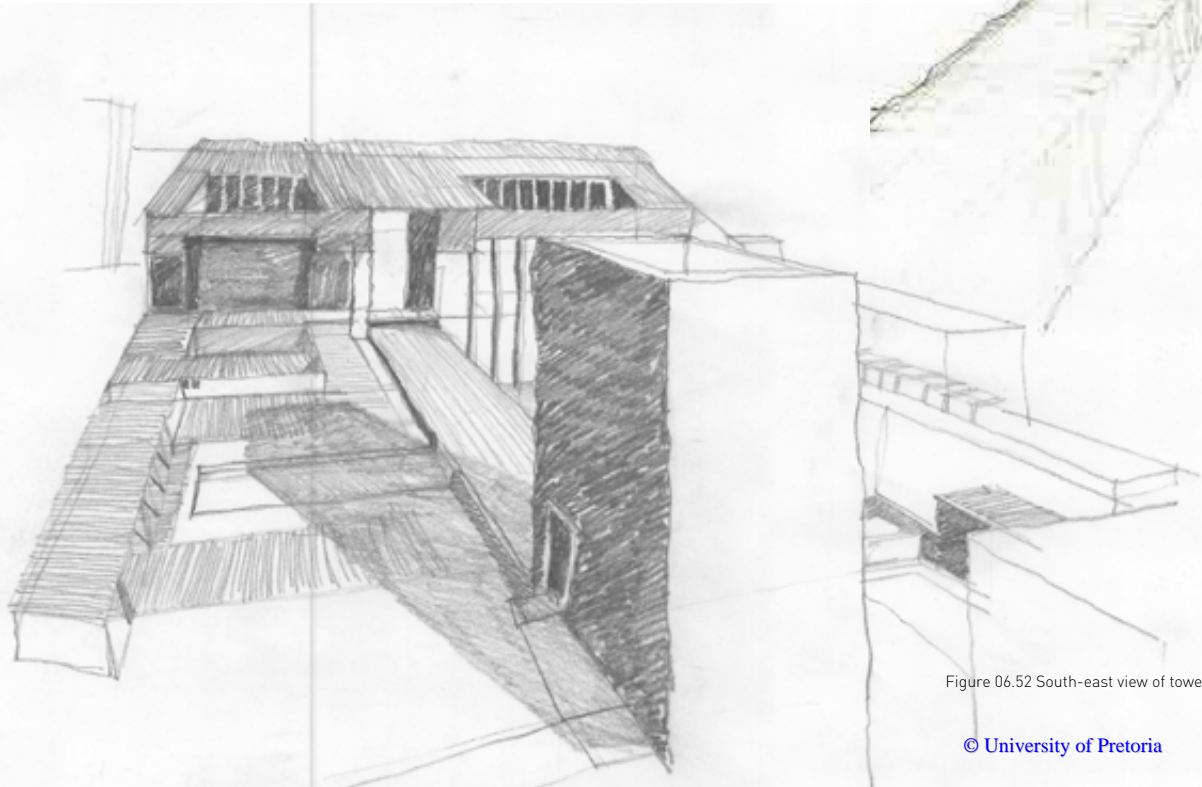
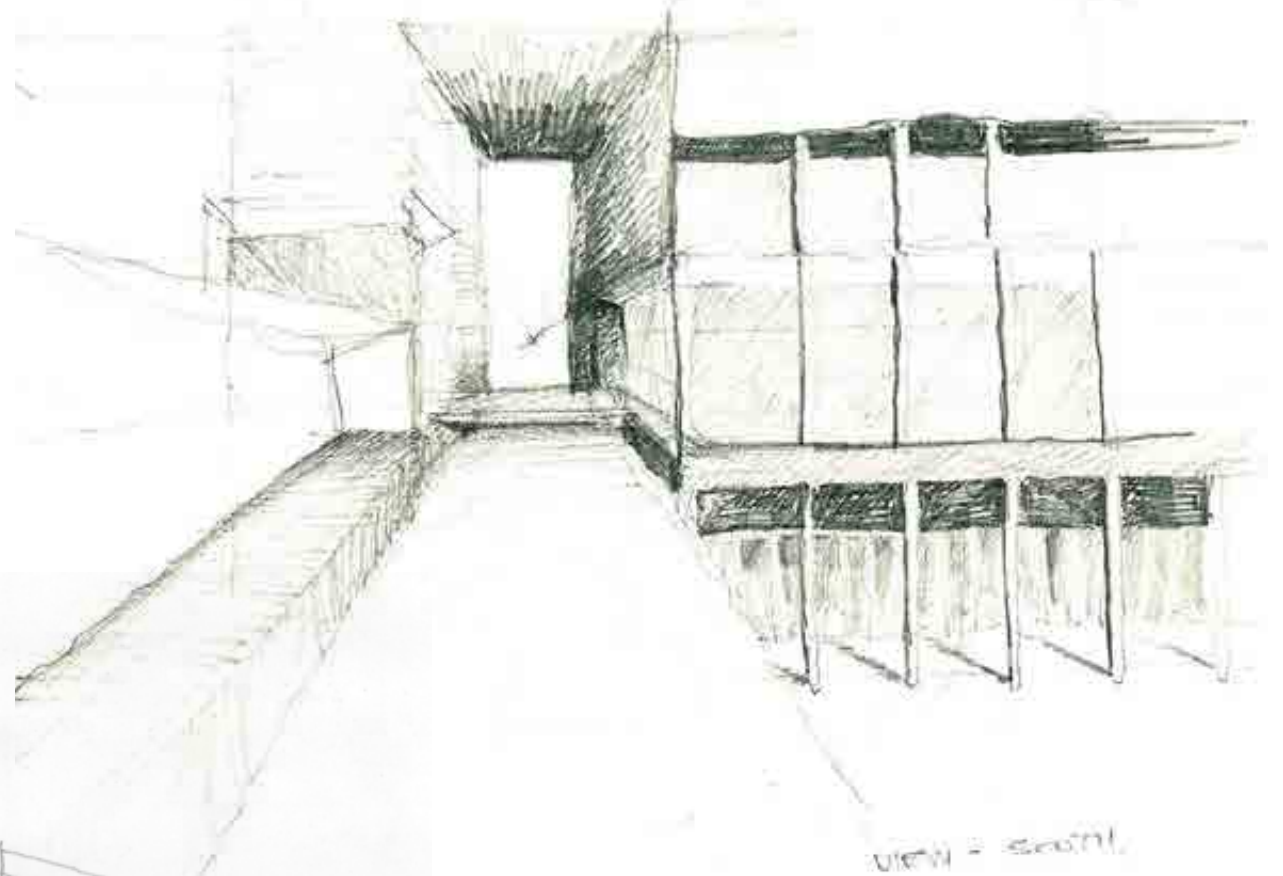


Figure 06.52 South-east view of tower, pool and interior facade



VIEW = SOUTH
Figure 06.53 South view of pool and interior facade

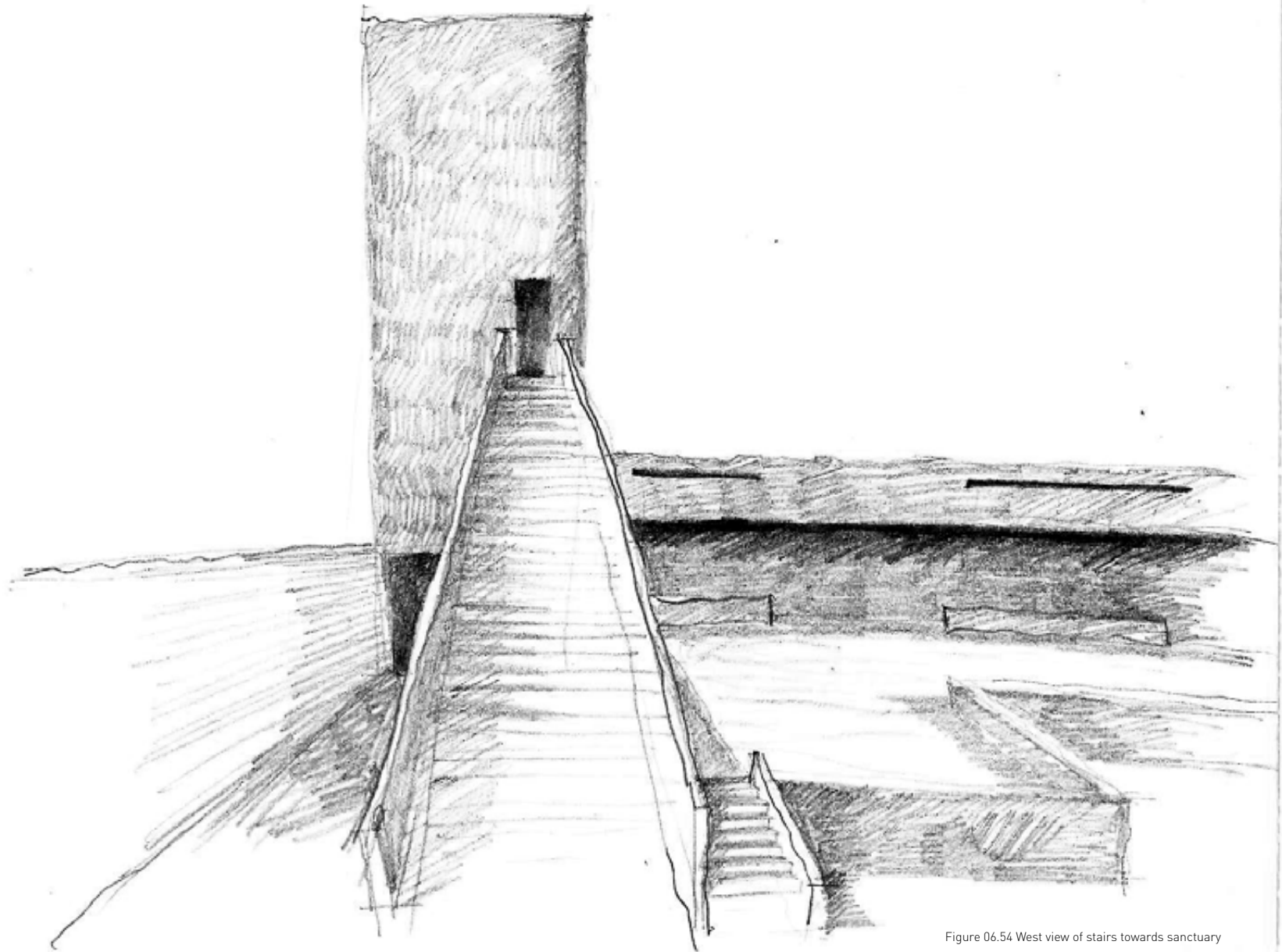


Figure 06.54 West view of stairs towards sanctuary

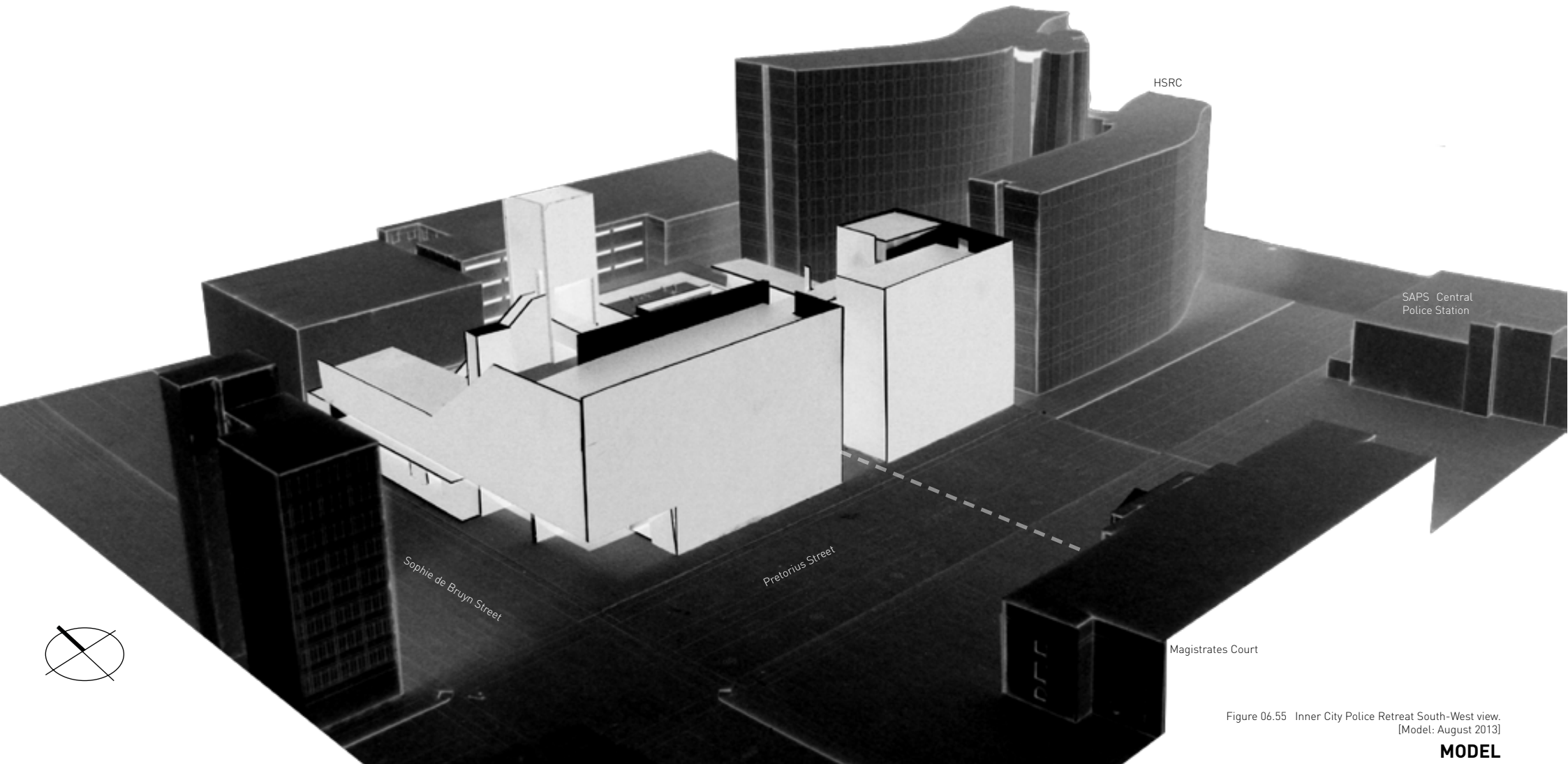


Figure 06.55 Inner City Police Retreat South-West view.
[Model: August 2013]

MODEL

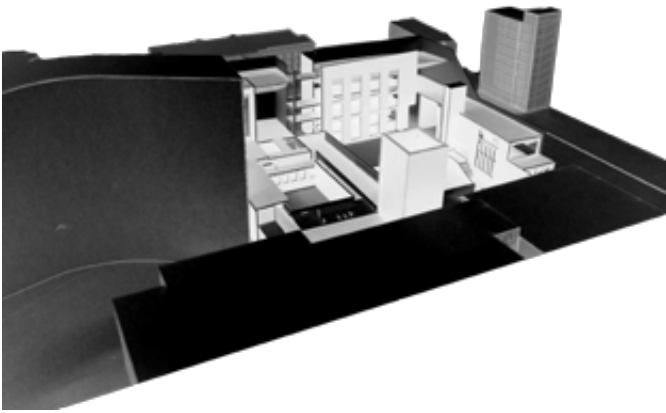


Figure 06.56 Inner City Police Retreat North-East view. [Model: August 2013]

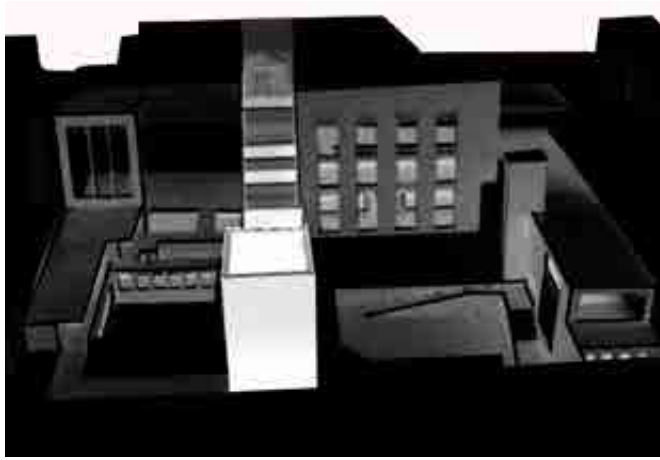


Figure 06.57 Inner City Police Retreat North view, main axis and Magistrates Court Facade. [Model: August 2013]

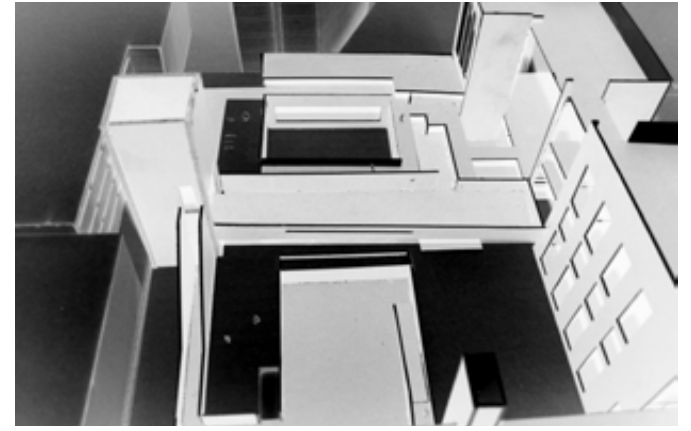


Figure 06.58 Inner City Police Retreat West view into courtyard spaces. Swimming pool divides courtyard spaces.

3D MODEL [AUGUST 2013]

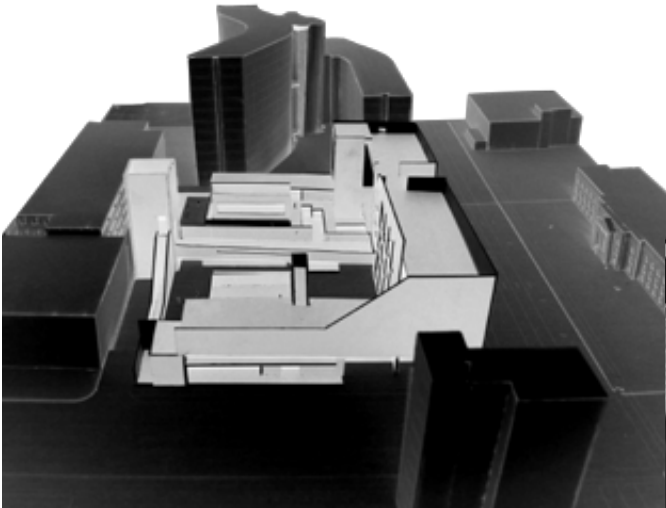


Figure 06.59 Inner City Police Retreat West view. [Model: August 2013]

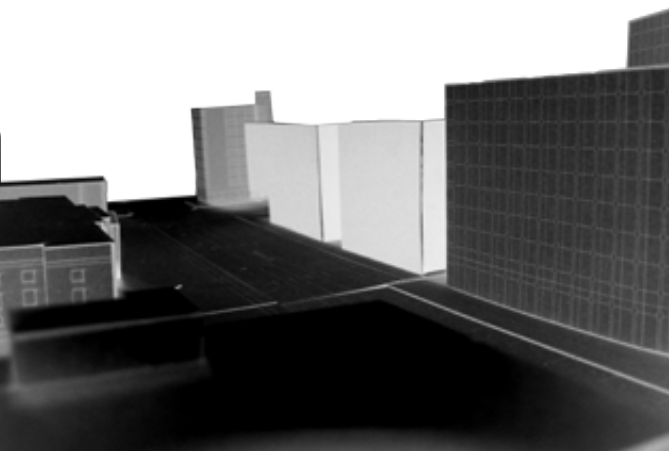


Figure 06.60 Inner City Police Retreat Pretorius Street facade view. [Model: August 2013]

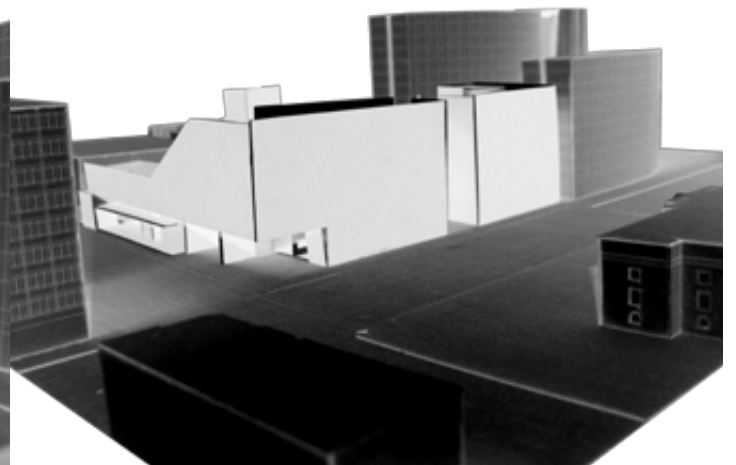


Figure 06.61 Inner City Police Retreat Corner Street facade view. [Model: August 2013]

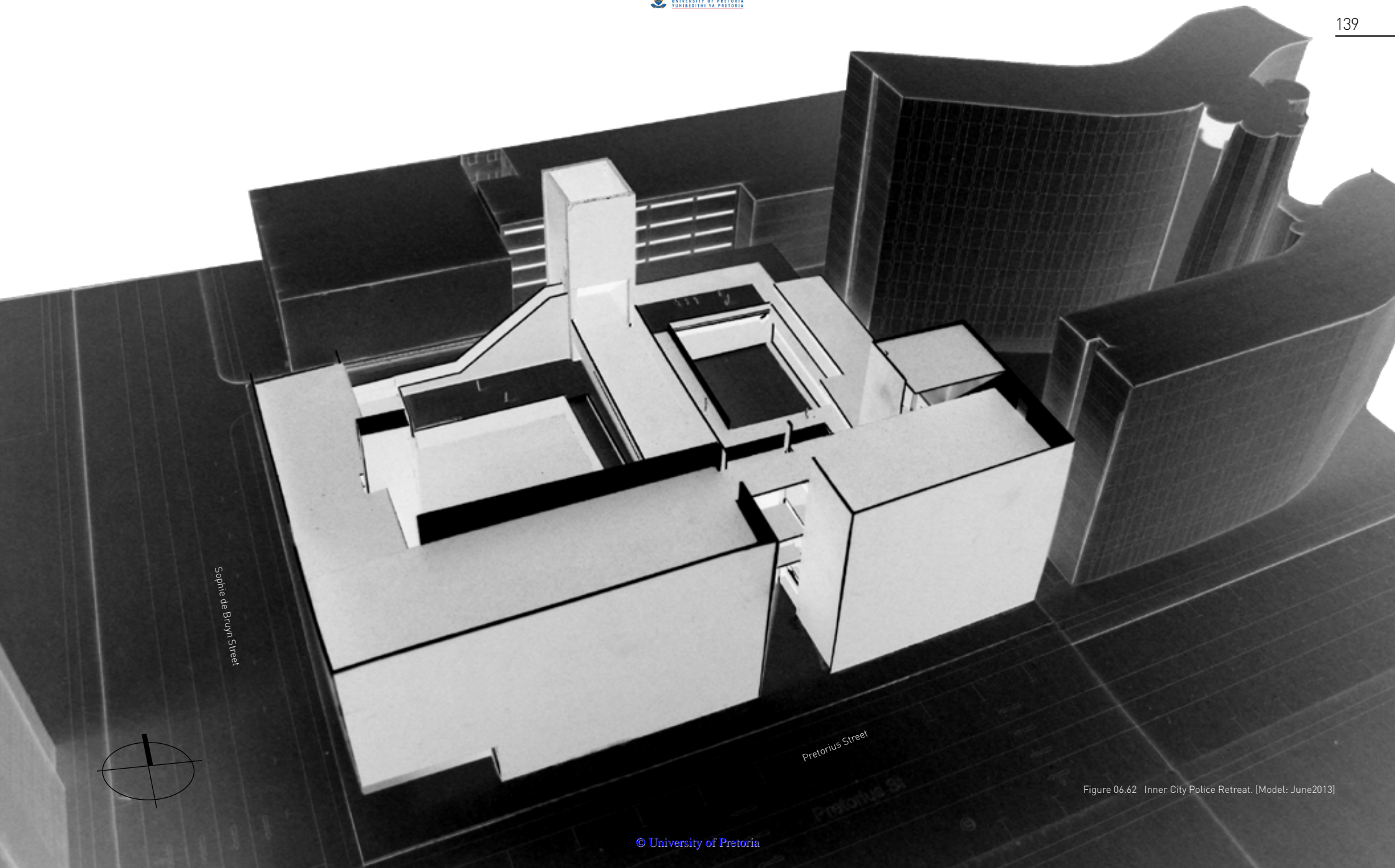


Figure 06.62 Inner City Police Retreat. [Model: June2013]

06.12 Critique

The design developed greatly from the concept. The spatial organisation of programmes adhered to the predetermined conditions, focussed mainly on public to private, exposed to secluded, exclusively through level change. The geometries however symbolic, were generic and non-responsive. The openings were designed from the exterior, with little thought given to the interior quality of spaces. The transitions from outside to inside seemed nonspecific, and boundaries two-dimensional. The design as a product was a result of a rationed and pragmatic organisation of elements in two-dimensions.

The subsequent design exploration and resolution diverts focus from plans, to specific three dimensional spaces, in order to achieve some form of poetics in the architecture.

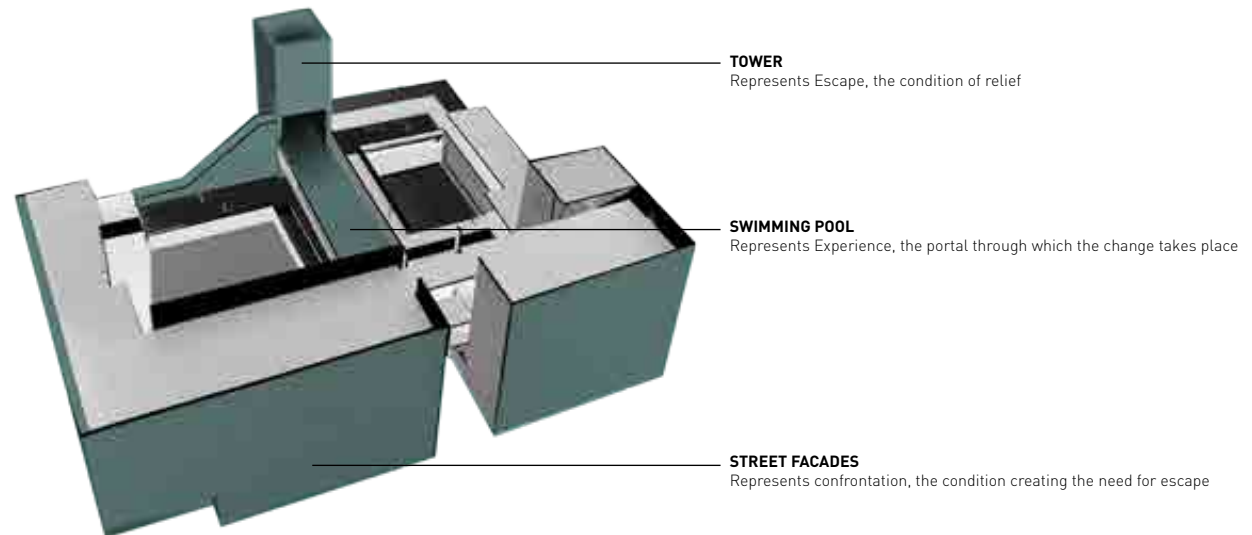


Figure 06.63 Highlighted elements to be addressed. [Model: June2013]

06.13 FACADES

Confrontation

An enhanced domination - concealing the main entrance

The rectangular opening announcing the entrance was geometrically derived from the subtracted matter, aligned with the axis, to form the sanctuary tower. The opening contradicts the effort of creating an unwelcoming facade. The position of the entrance remains in line with the original axis, but geometries were rearranged to create an entrance that enhances the alienated atmospheric experience outside, on Pretorius Street.

FACADE: GEOMETRY

The adapted, triangular geometry of the entrance aims to enhance the exposed condition on ground floor, narrowed to the top, symbolising privacy, security and seclusion, should one continue to explore the building. The geometry directs one's eyes up, towards the sky, revealing the grotesque scale, creating a consciousness of one's own inferiority.

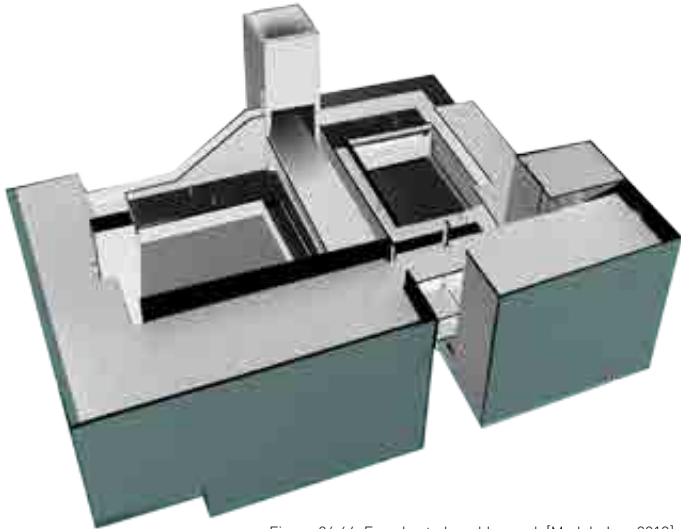


Figure 06.64 Facades to be addressed. [Model: June2013]

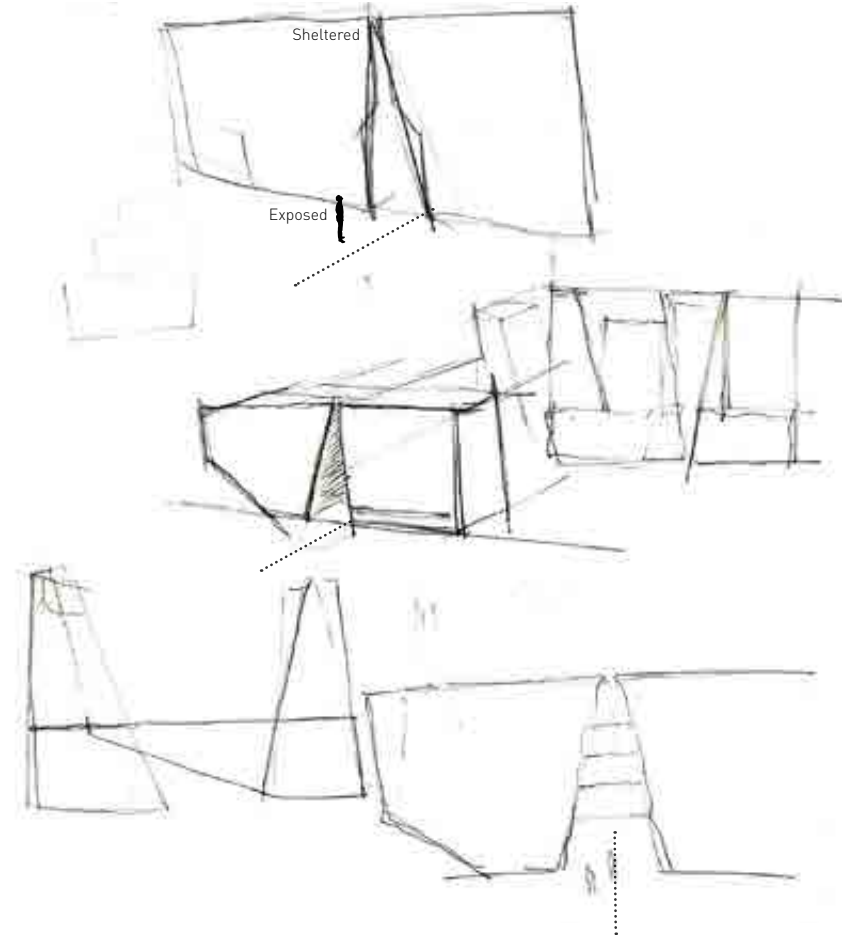


Figure 06.65 Geometric Exploration of Pretorius Street Facade.



Figure 06.66 Pretorius Street Facade. Enhanced outsidership through geometry and materiality

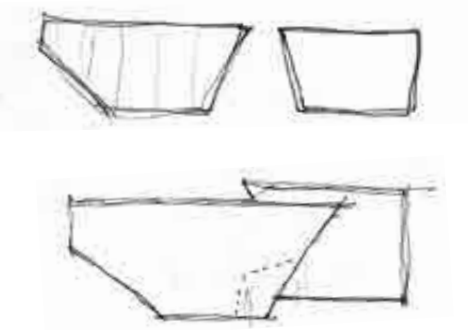
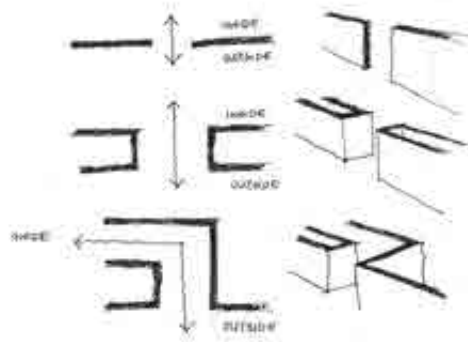


Figure 06.68 Choreographing the route.

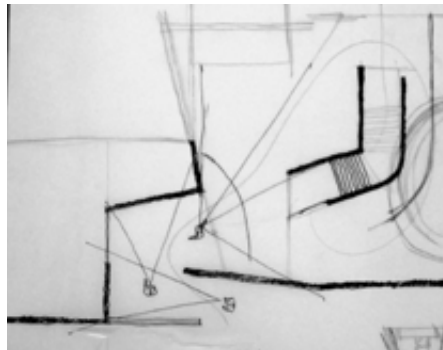
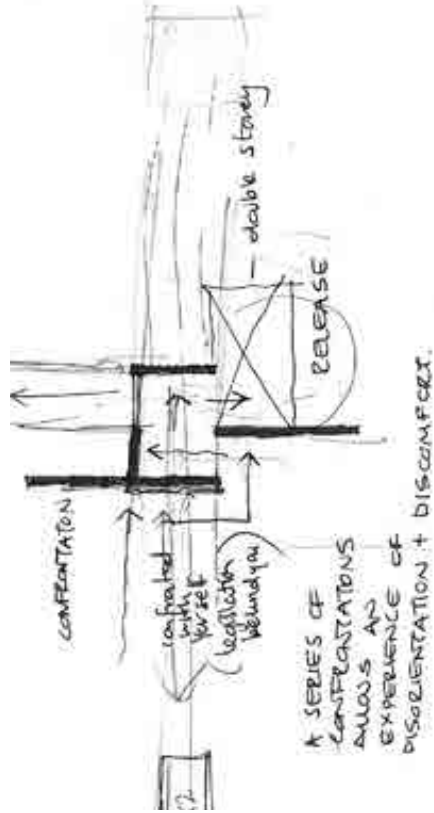


Figure 06.67 Transition as Experience.

Reflective Glass enhances confrontation by reproducing the condition one wants to escape from, confirming one's existence within this reality.

Destination is concealed.

The reflective glass allows the experience to be reversed on exit, where the view of ones path is revealed, as a means of orientation.

Destination is revealed.

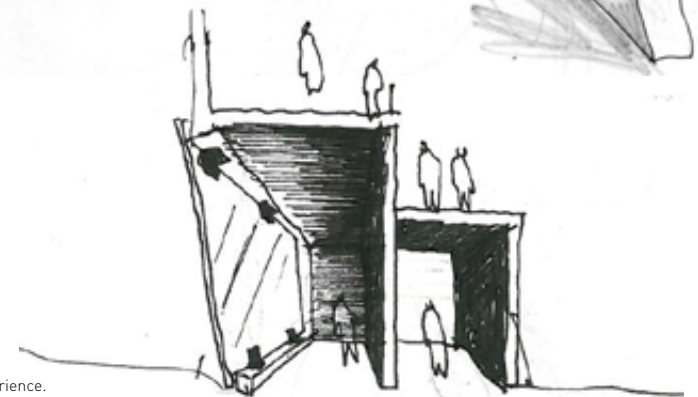
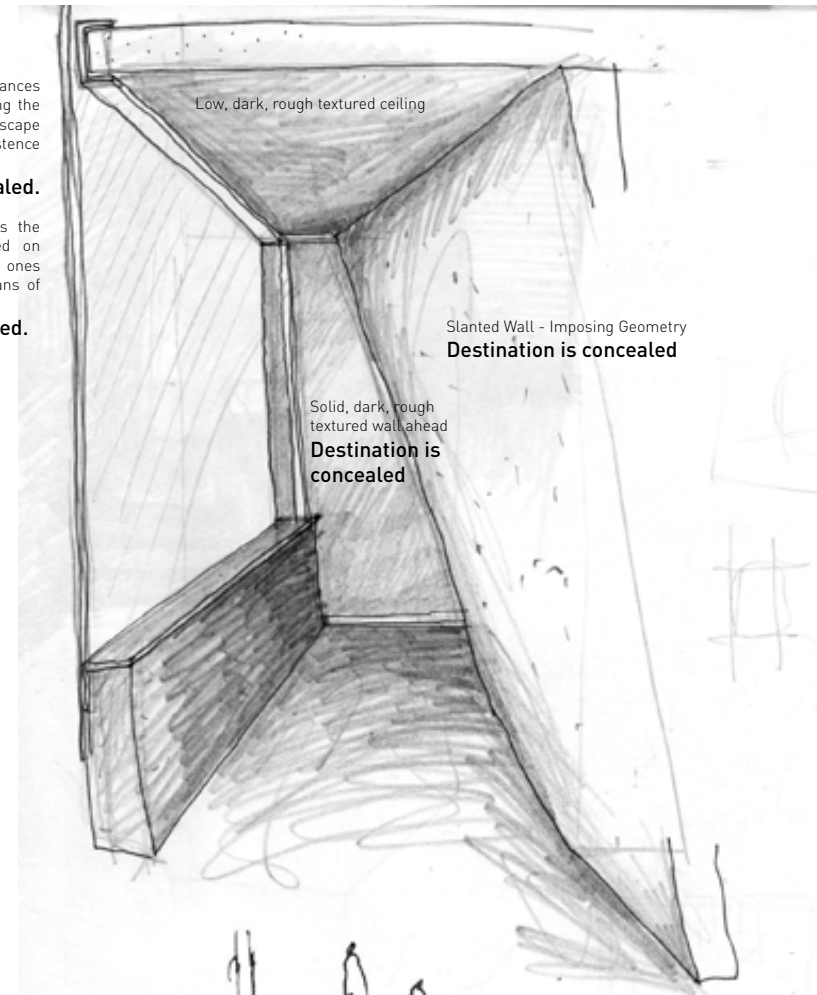
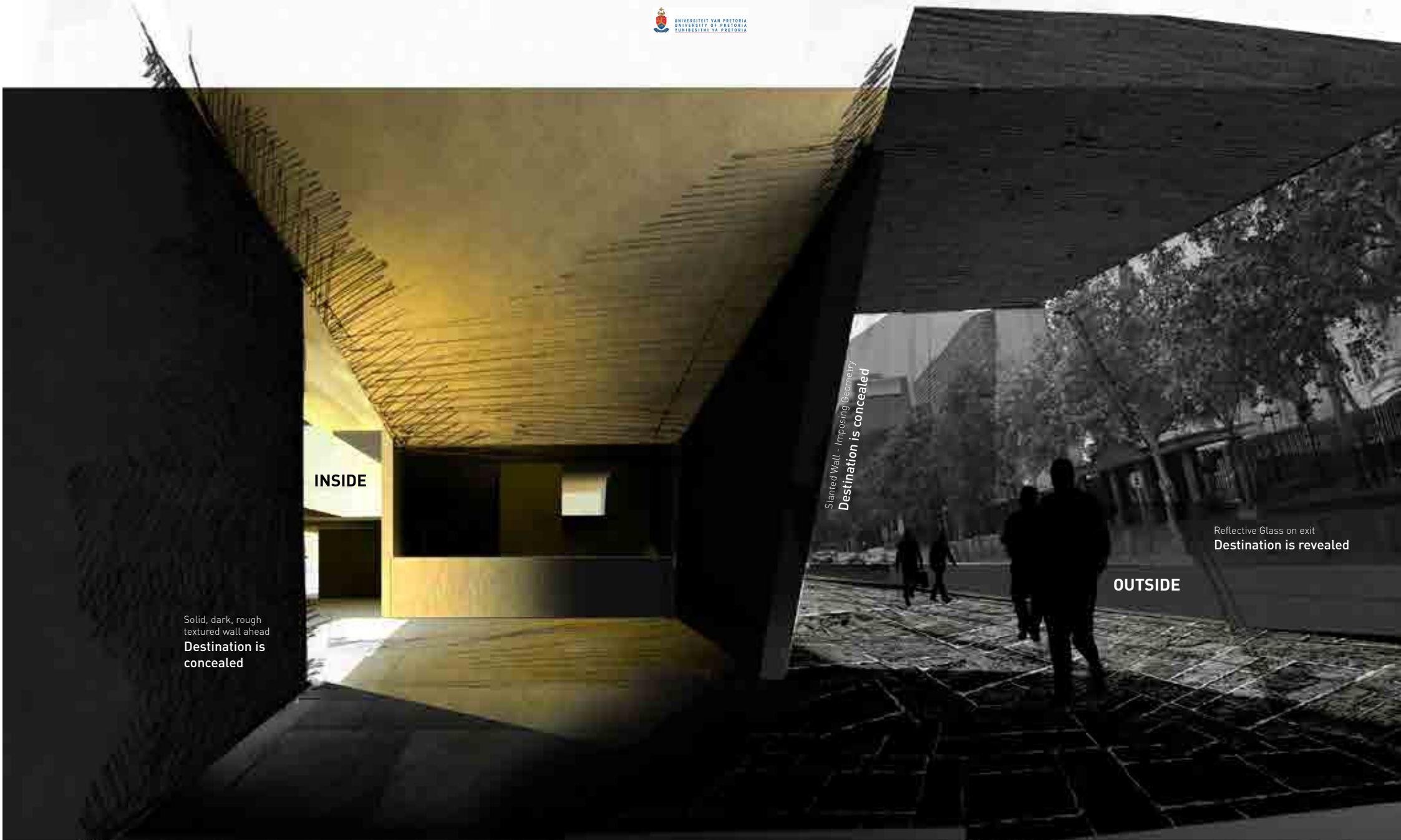


Figure 06.69 Geometric Spatial Qualities

FACADE: SPATIAL EXPERIENCE

The facade does not only define, but *becomes* inside and outside. It exists because of inside and outside, and inside and outside exist because of the facade.

The facade does not only define, but becomes inside and outside. It exists because of inside and outside, and inside and outside exist because of the facade. The experience of these opposite conditions is dependent on the transition. The facade choreographs the uncomfortable transition, in four directional changes, in an attempt to enhance the confronted condition outside, and enhance the comfort of the relief, once inside the *Retreat*.



INSIDE

Solid, dark, rough
textured wall ahead
**Destination is
concealed**

Slanted Wall - Imposing Geometry
Destination is concealed

Reflective Glass on exit
Destination is revealed

OUTSIDE

Figure 06.70 Representation of spatial intention



Figure 06.71 Forum Building facades, Barcelona, Spain.

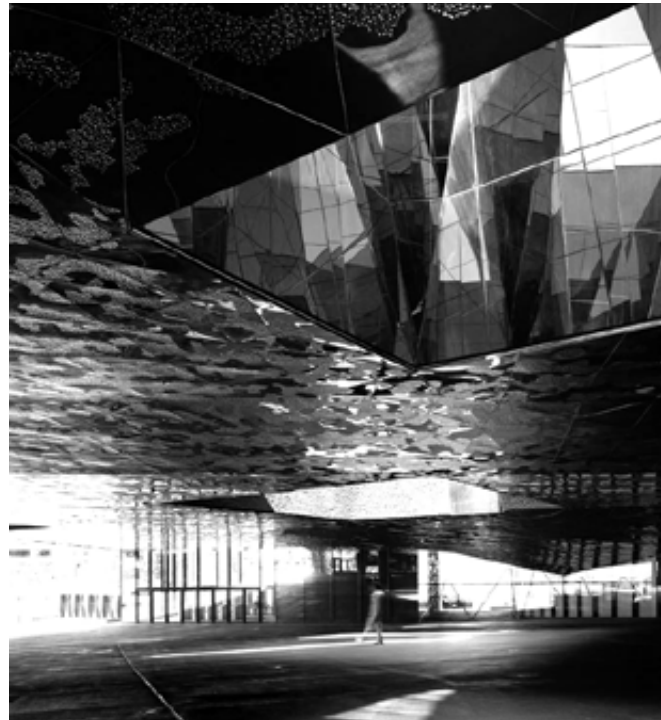


Figure 06.72 Forum Building, interior-external spaces. Barcelona, Spain.

06.14 Forum Building, Spain

The Forum building presents an example of urban edge typologies. The seemingly solid entity is elevated to create civic spaces along the active edges. "A series of courtyards is cut through the elevated volume as well as the artificial platform establish multiple relations between the street and the building levels, while always permitting new angles of vision and a changing play of light." (G, Mack.)

The facade is designed to create a perceived entity, and the glazing is incorporated to generate a pattern, instead of inserting openings that could compromise its solidity.

Unlike the conventional urban courtyard typology, the building does not define a courtyard, but defines various courtyards within, merging the programmed voids with the building mass.

Forum Building and Plaza

Herzog & de Meuron Architects (2004)
Barcelona, Spain

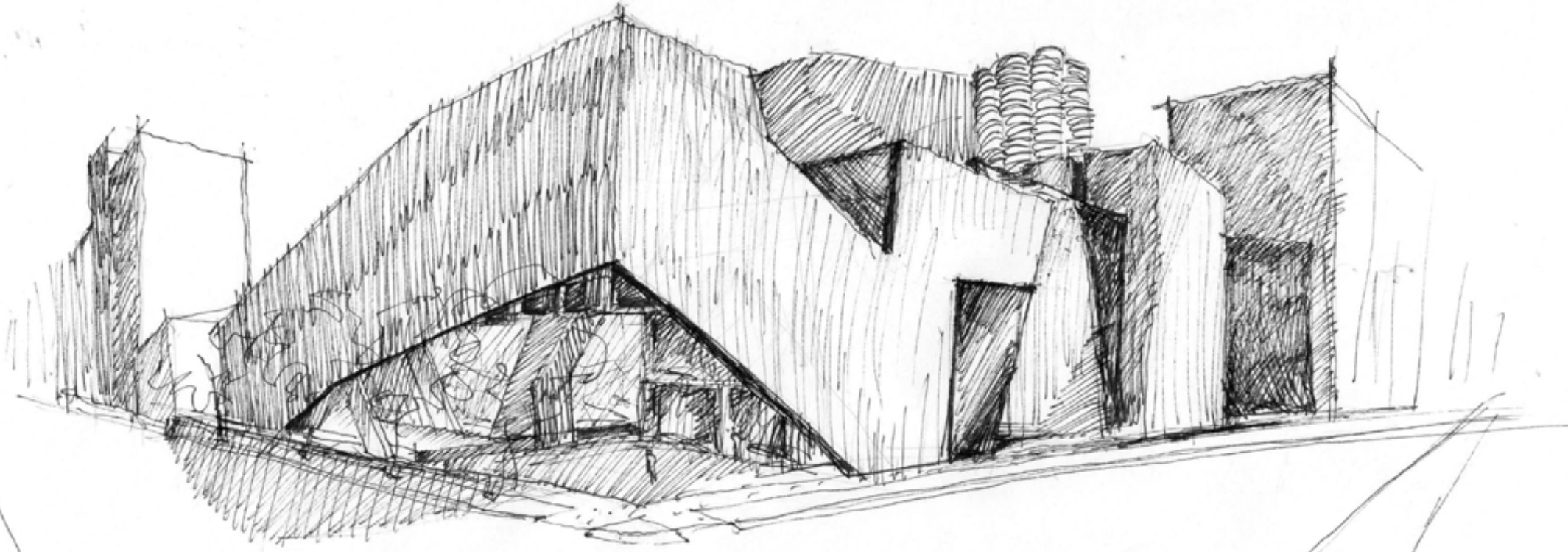


Figure 06.78 Street facades.

06.15 WATER

Experience

As discussed in Chapter 05, water has significant qualities of experience. The swimming pool as a main design element, is elevated from ground level to further increase its inherent sensuous capabilities.

Gravity directs the movement of water and an overflow of the pool is introduced to introduce users on ground level, a glimpse of promise veiled by the level difference. (level as fence)

The water represents architectural elements. The pool overflow presents a visual distortion, dividing the sunken courtyard and containing the walkway exiting the boxing club. Within the courtyard, along the length of the overflow, the water descends into a dark, recessed pond, strengthening the quality of connection and hinting the activities above, as well as the introduction of activities below, as the water suggests a destination.

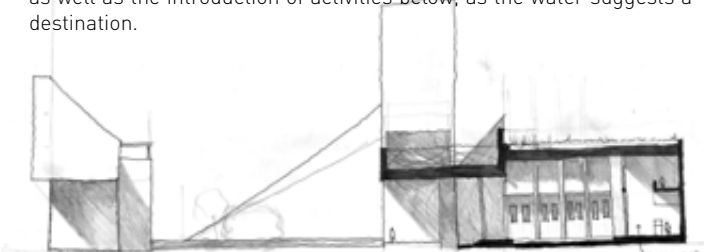


Figure 06.77 Section AA. Original swimming pool section.

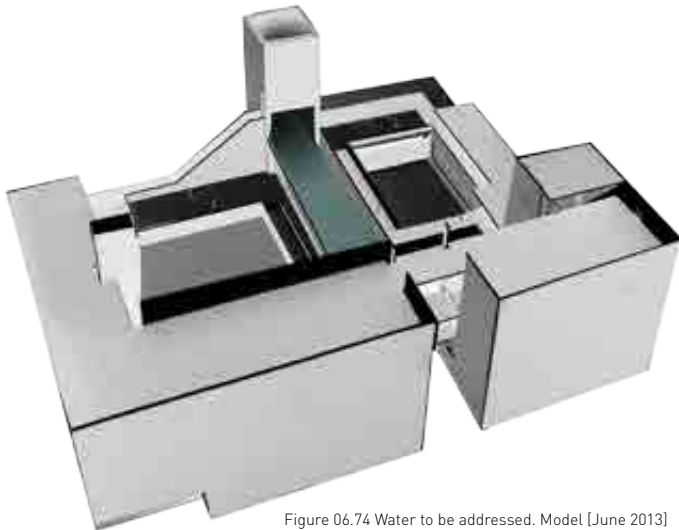


Figure 06.74 Water to be addressed. Model [June 2013]

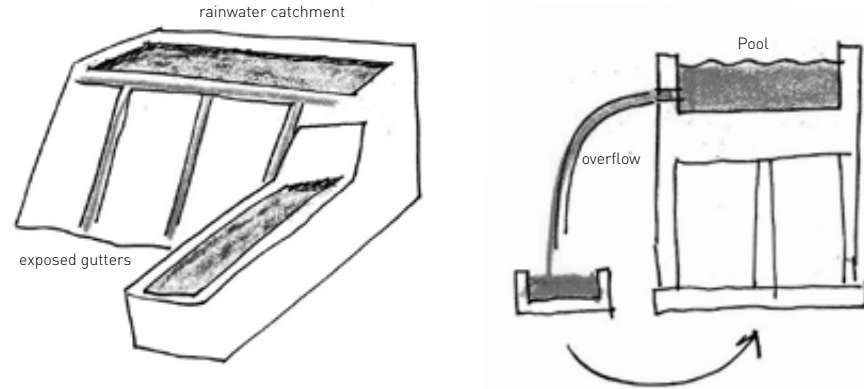


Figure 06.75 Water symbolises life and rebirth. Rainwater from roof surfaces are to be directed down exposed gutters, cast into the interior facade, to be filtered and purified for redistribution, completing the cycle.

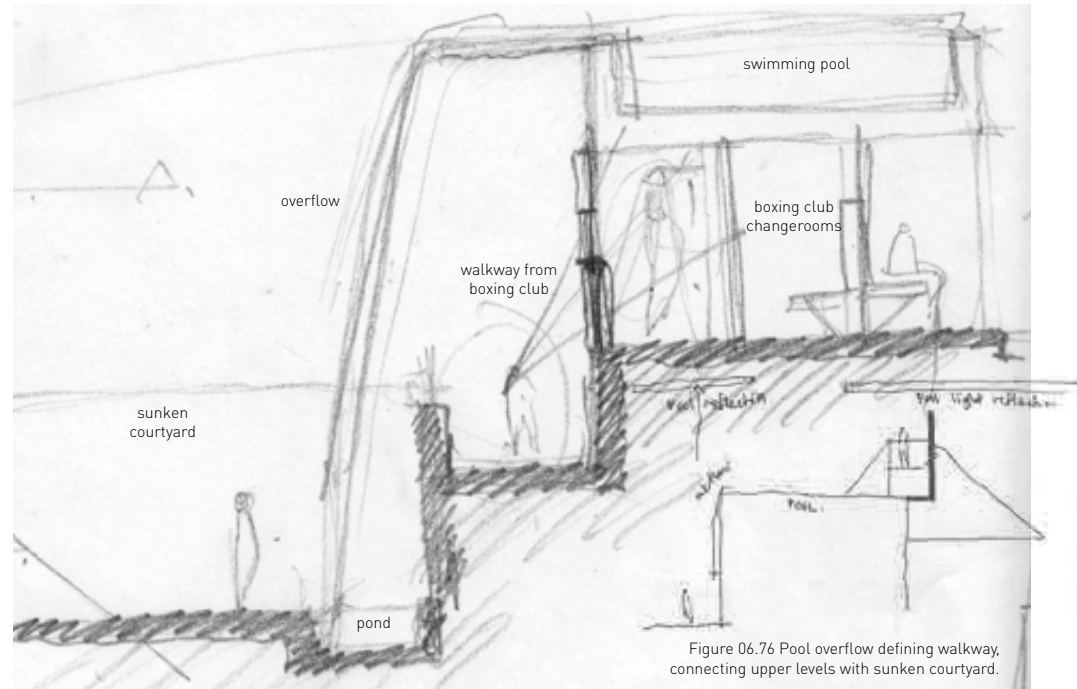


Figure 06.76 Pool overflow defining walkway, connecting upper levels with sunken courtyard.

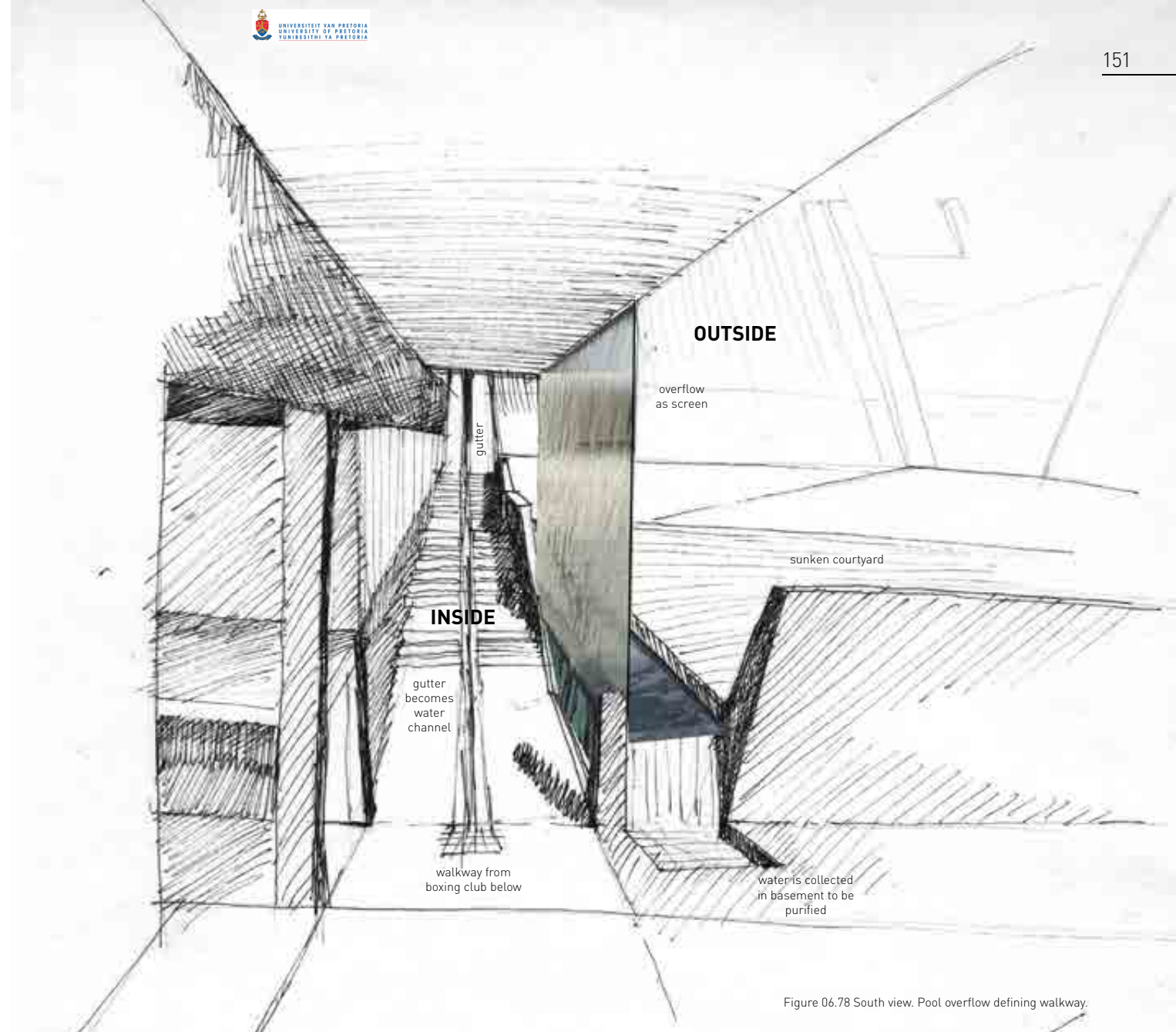




Figure 06.78 South view. Pool overflow defining walkway.



"Don't get set into one form, adapt it and build your own, and let it grow, be like water. Empty your mind, be formless, shapeless — like water. Now you put water in a cup, it becomes the cup; You put water into a bottle it becomes the bottle; You put it in a teapot it becomes the teapot. Now water can flow or it can crash. Be water, my friend."

- Bruce Lee



The tower was inspired by the ultimate escape from the city, where one would be removed spatially and visually. By climbing an ostensibly infinite amount of stairs, the exhaustion of the chaos in the city is captured by the vital physical strain required in order to reach the ultimate relief.

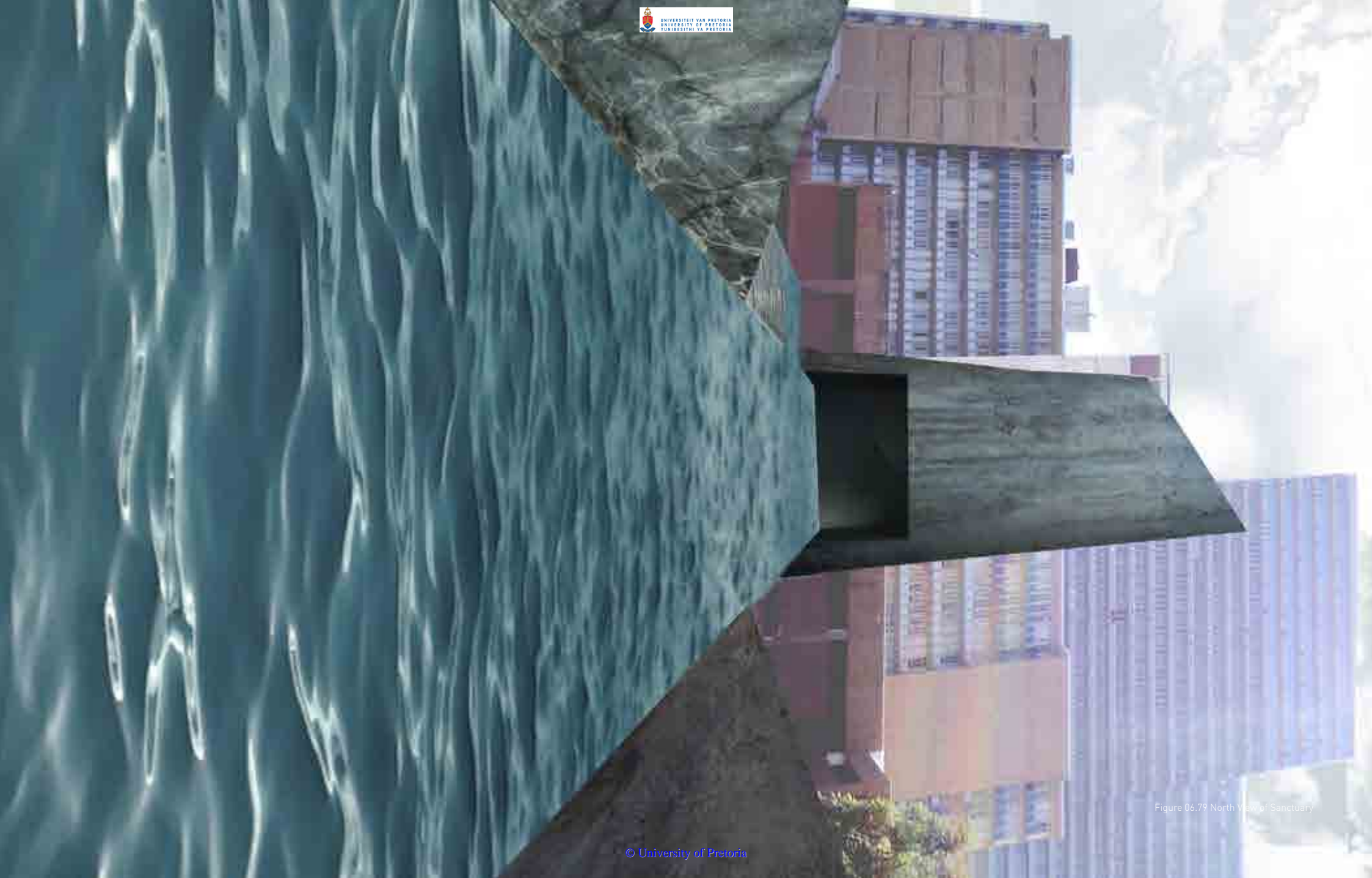


Figure 06.79 North View of Sanctuary

COSMOS

06.16 TOWER

Escape

The ultimate escape is symbolized by the tower that reaches to the heavens, to which man retires for refuge. The efforts required is symbolised by the stairs, every step resembles a struggle overcome, and the light becoming clearer. The sounds of the city stills, leaving only the slight echoes of the swimming pool water below. Once the destination is reached, the weary soul can reflect, with only the view of the limitless sky, man is conscious of being secluded, no longer alienated, no longer as a policeman, or a victim, or a father, but focused on his very existence. The most powerful architectural experience, is that of complete solitude.



Figure 06.81 Explorative sketches

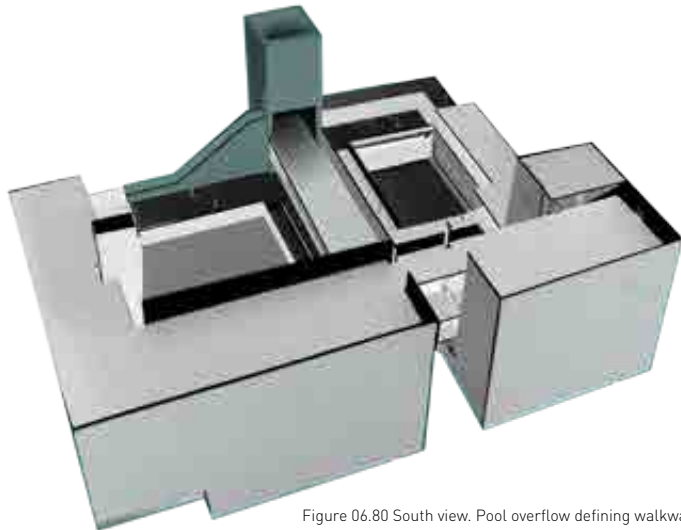


Figure 06.80 South view. Pool overflow defining walkway.

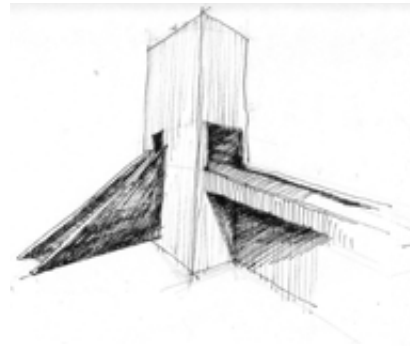


Figure 06.82 Initial design interpretation

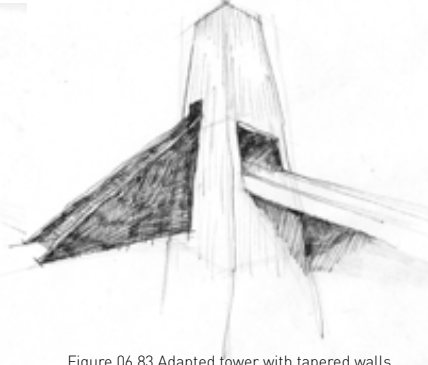


Figure 06.83 Adapted tower with tapered walls enhances directionality and suggests ultimate destination of tower in its peak.

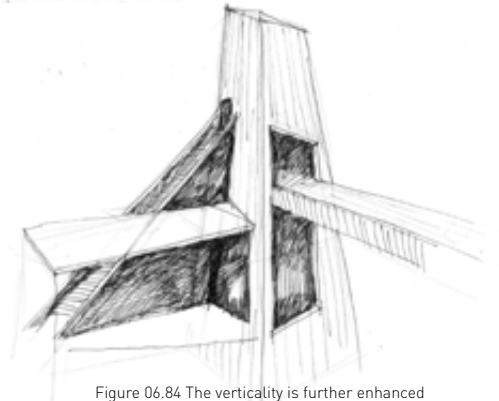


Figure 06.84 The verticality is further enhanced by pulling the tower down into the ground. The entrance lower than ground level suggest that in order to rise, one must first fall.

The inverted experience

The ascending staircase spirals around a central void, reaching to the heavens. The only other source of light is introduced through vertical incisions in the thick concrete walls, arranged in such a way that the actual opening is concealed on the journey towards relief, while the intentionally directed light pierces the space and guides the user onto the next flight of stairs. The intention of the opening is inverted in the descend, where the opening now displays the exterior view, orientating man with views of the surroundings in his expedition back into the city. [See Figure 06.86]

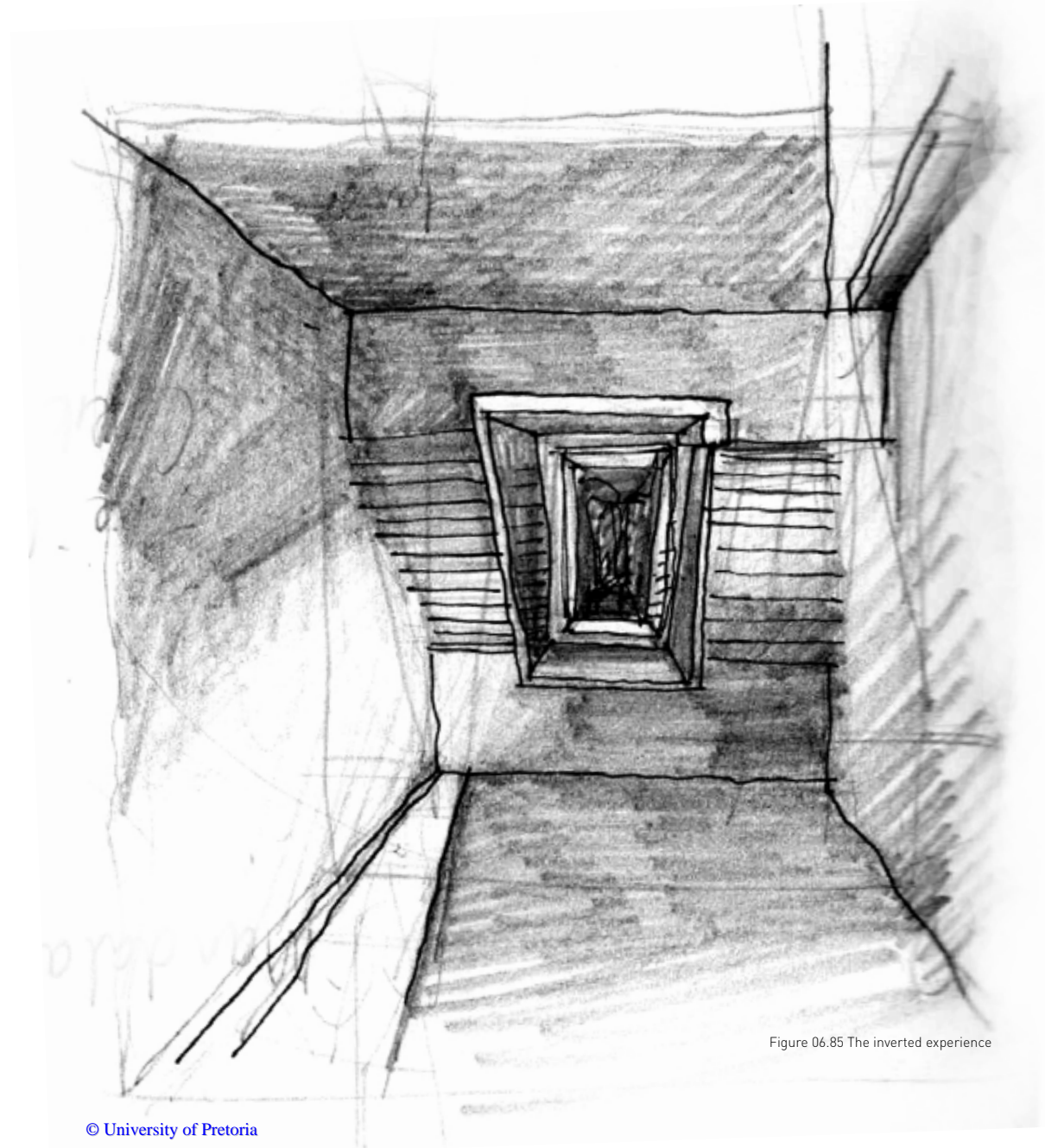


Figure 06.85 The inverted experience

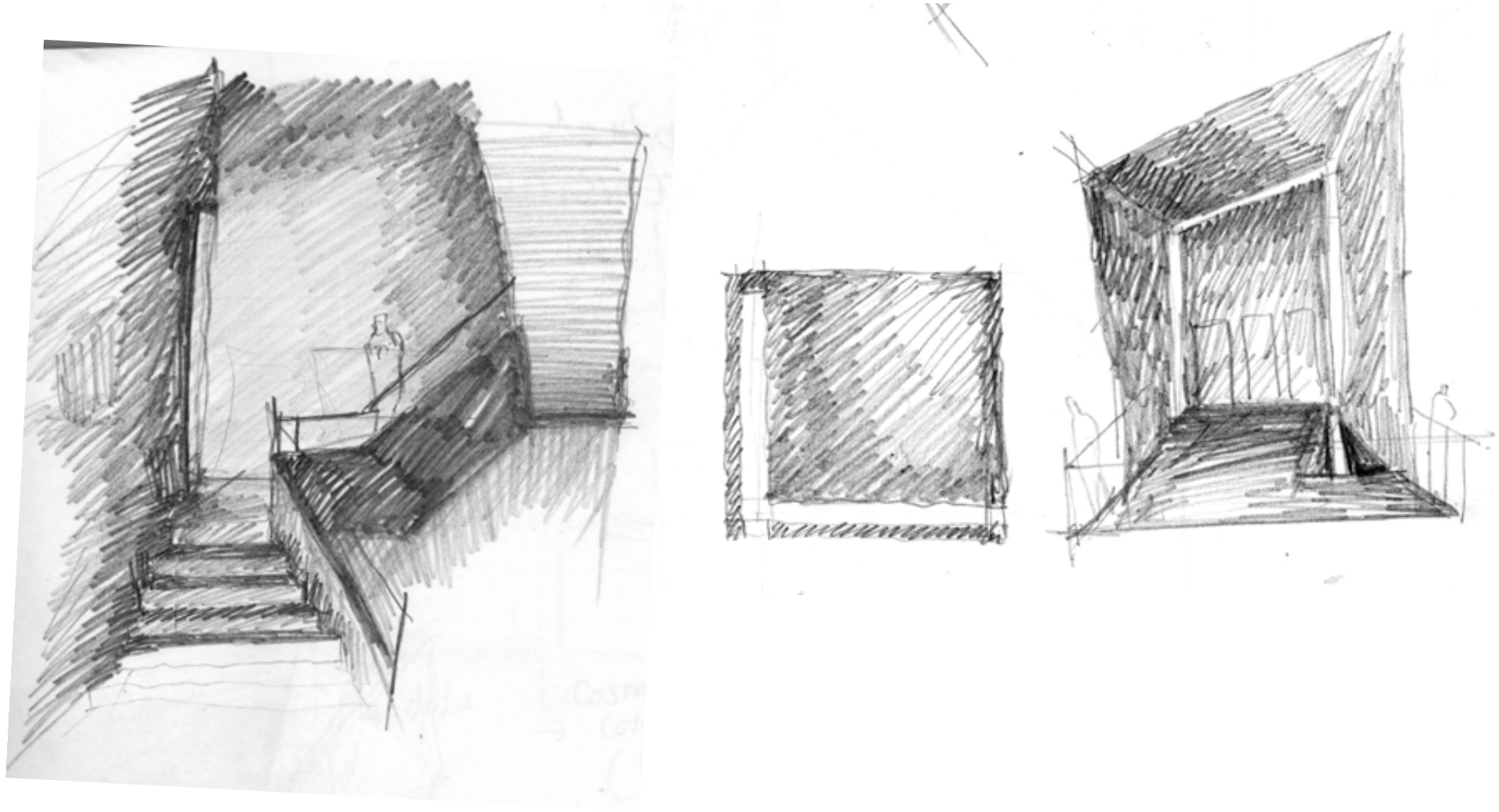


Figure 06.86 Tower sketches

06.17 Solitary refinement

Brother Klaus Chapel

The mystique of the contemporary Brother Klaus Chapel is embedded in the combination of elements, both humble and extremely powerful. A simple one room concrete tower, constructed of 24 concrete tiers, representing 24 hours, rises 12m into the heavens. The simple rectangular exterior is contrasted by the dark interior, rich in textures, visible only due to a single light source, the oculus, resembling a star. The interior timber shuttering was not simply removed, but burned, leaving the interior wall surfaces blackened. The chapel does not offer conventional comfort, but the composition, materials and orchestrated experience, offers solitude.

Brother Klaus Field Chapel
Peter Zumthor (2007)
Mechernich, Germany



Figure 06.88 Brother Klaus Chapel section. interior-exterior geometries.



Figure 06.87 Brother Klaus Chapel interior, oculus view.

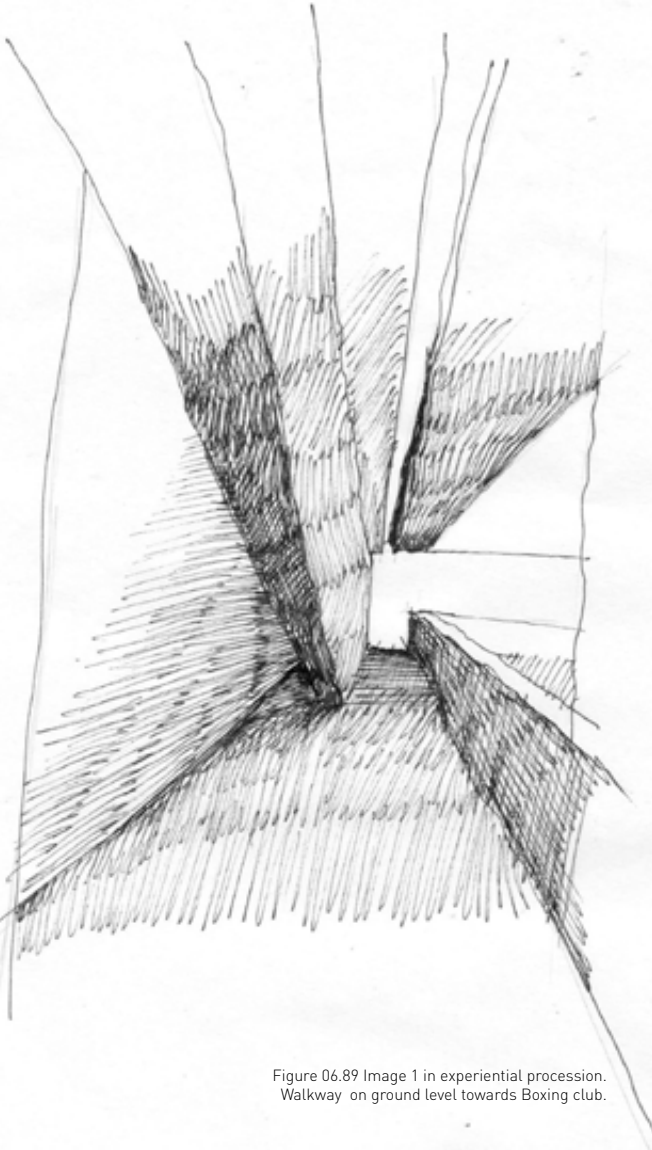


Figure 06.89 Image 1 in experiential procession.
Walkway on ground level towards Boxing club.

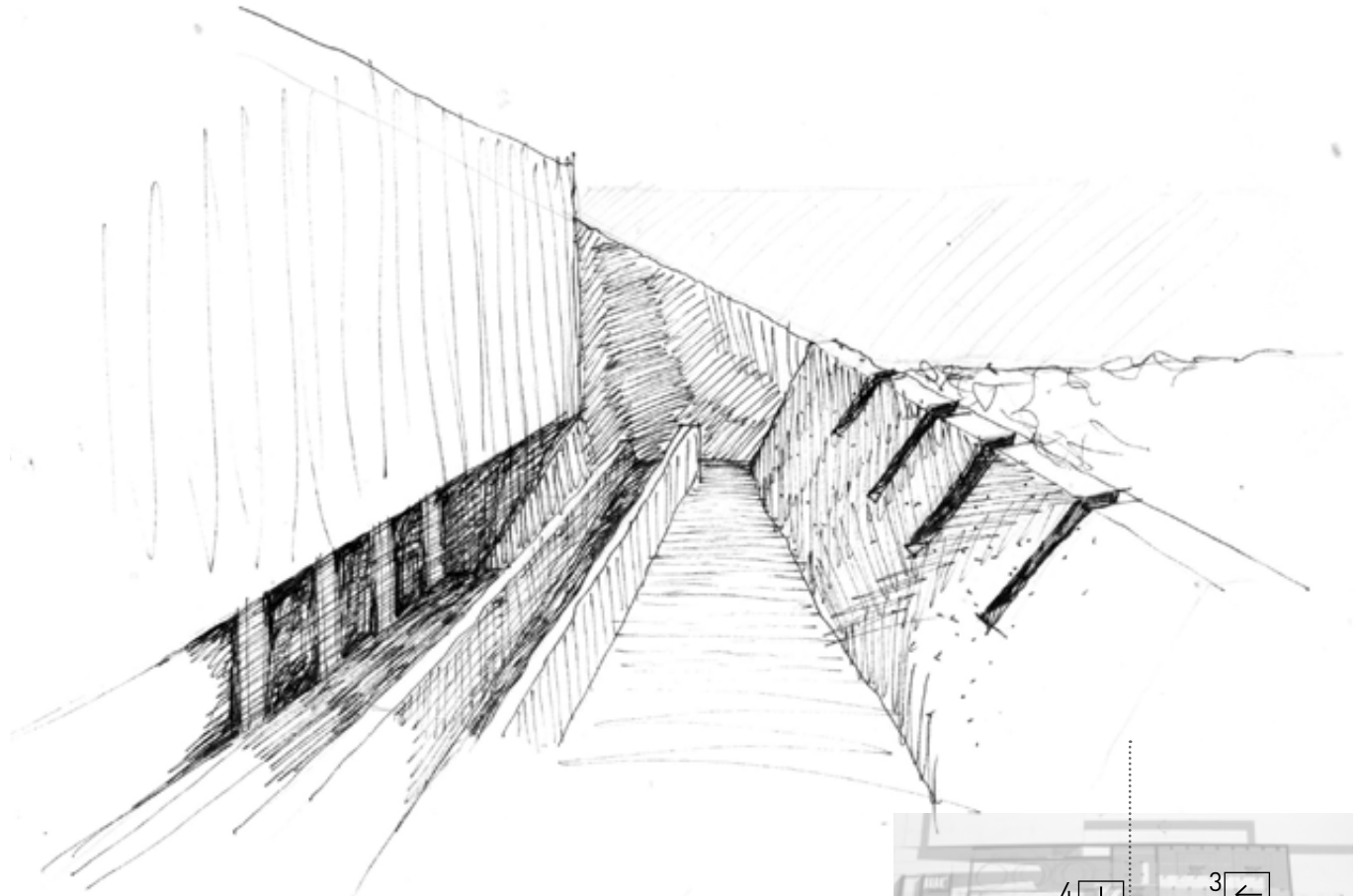
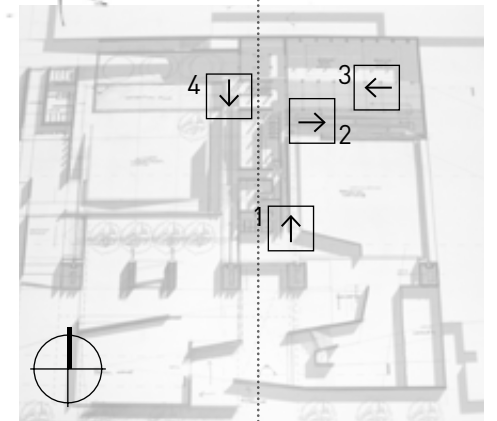


Figure 06.90 Image 2 in experiential procession. Ramp towards basement Level.

06.18 Imagery of Experiential Procession

The narrow walkway (Figure 06.88) proceeds towards a series of ramps descending into the excavated level where the boxing club is situated. The ramps (Figure 06.89) are extended beyond its accepted length, stretching the anticipation to reach the destination. The concluding expanse towards the entrance, has a canyon-like quality evoking a trapped feeling. (Figure 6.90). The contrasted experience is visible in the fourth image Figure 6.79 under *06.15 Water*.



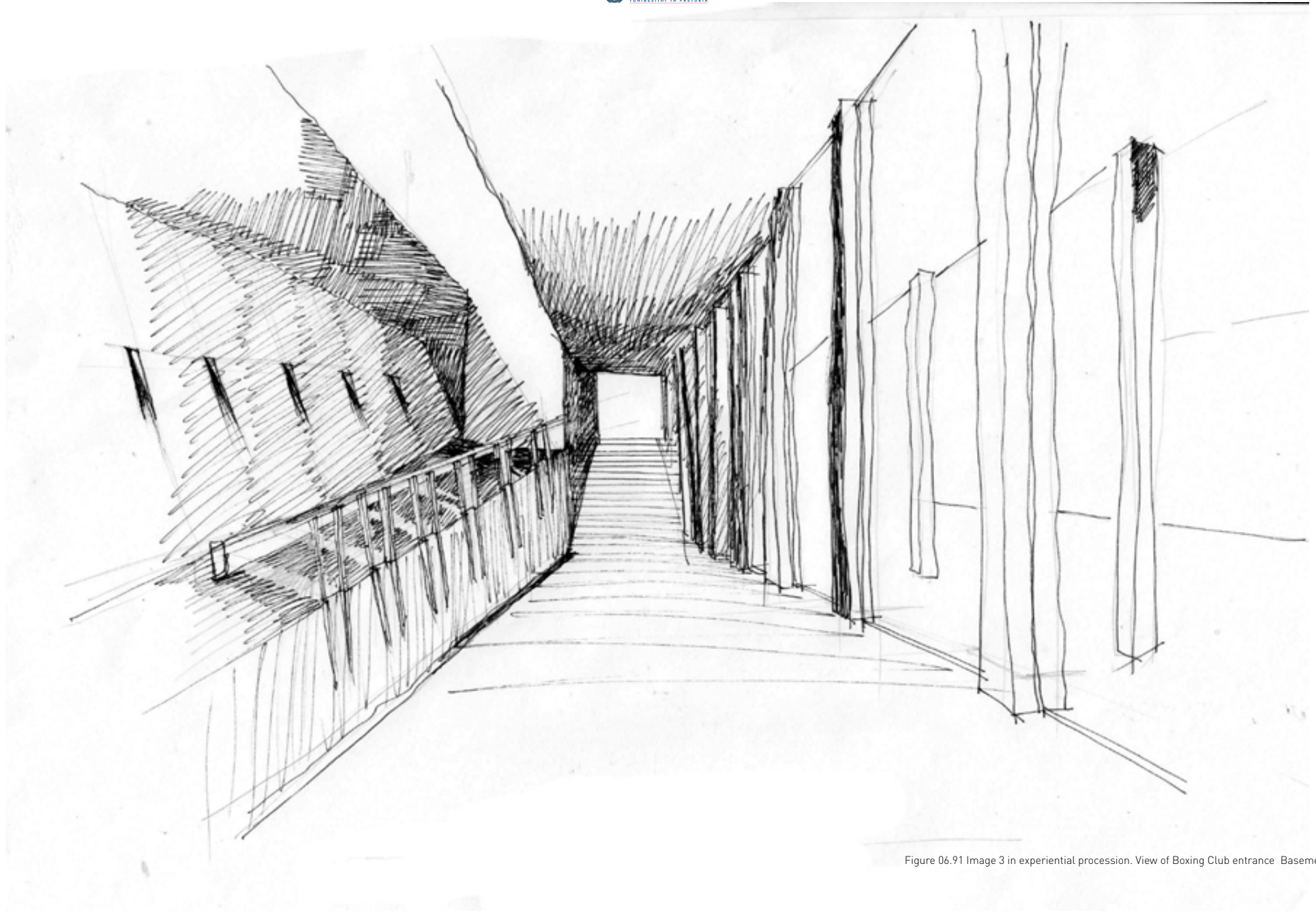


Figure 06.91 Image 3 in experiential procession. View of Boxing Club entrance Basement Level

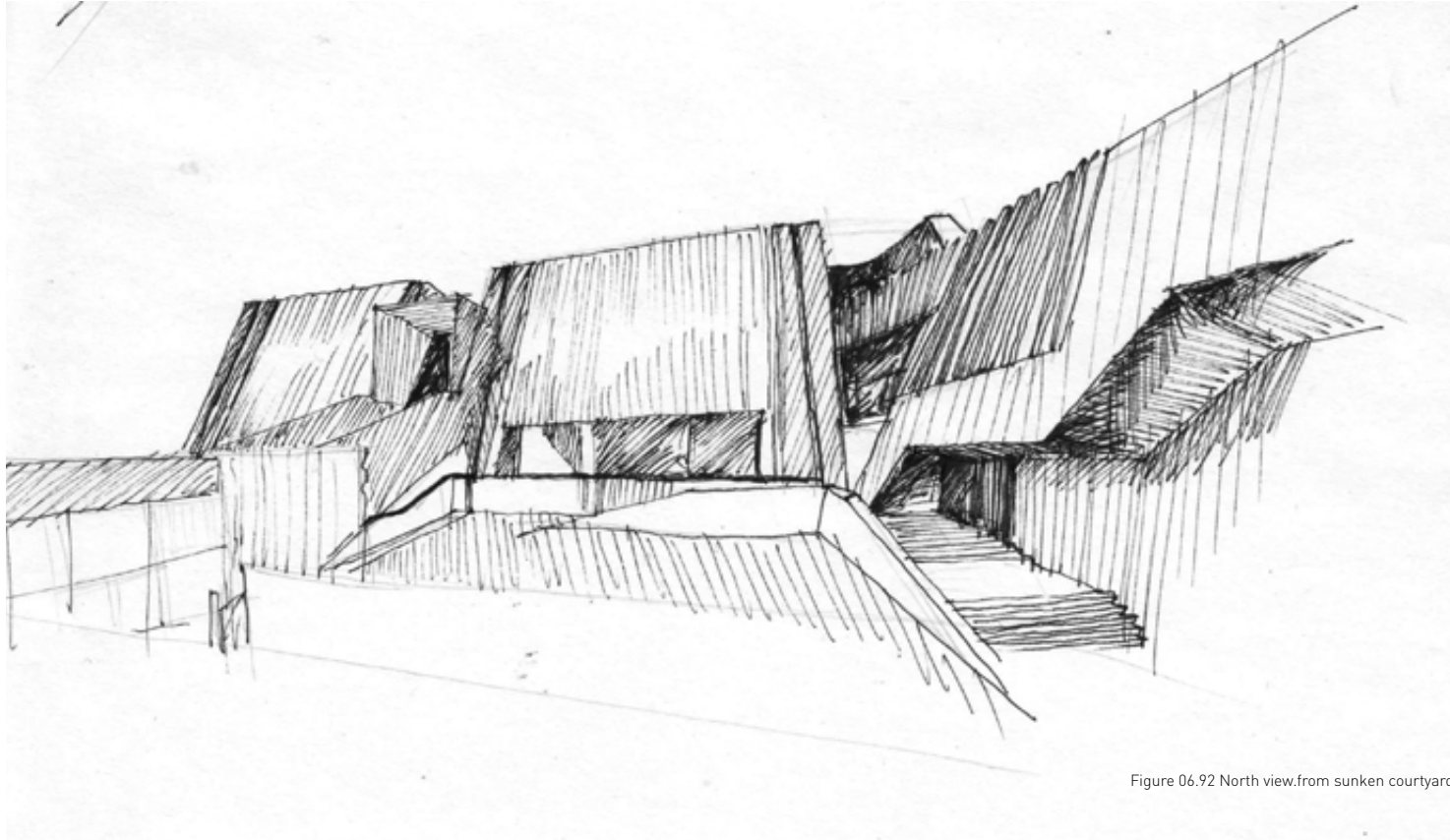


Figure 06.92 North view from sunken courtyard.

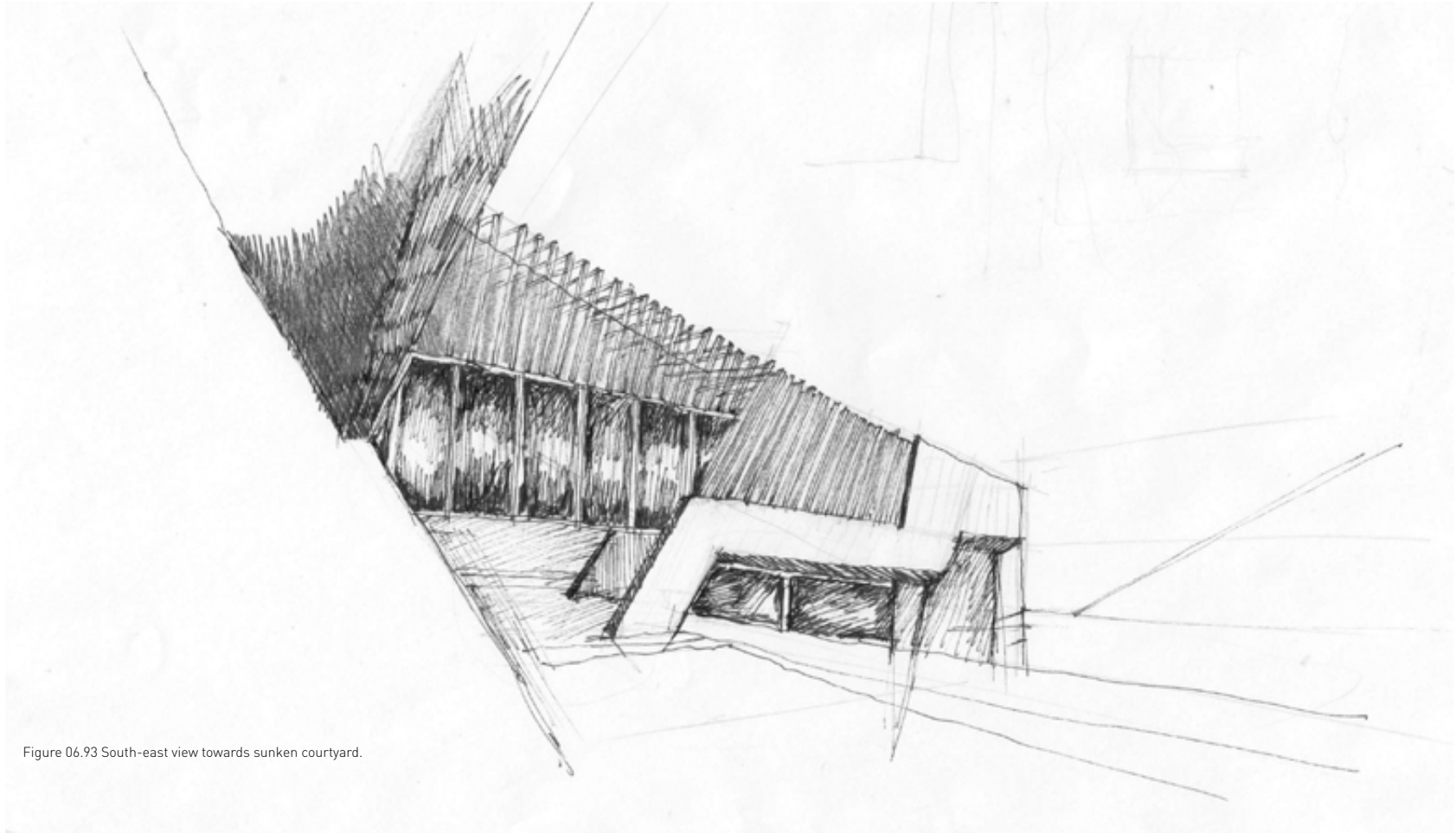


Figure 06.93 South-east view towards sunken courtyard.

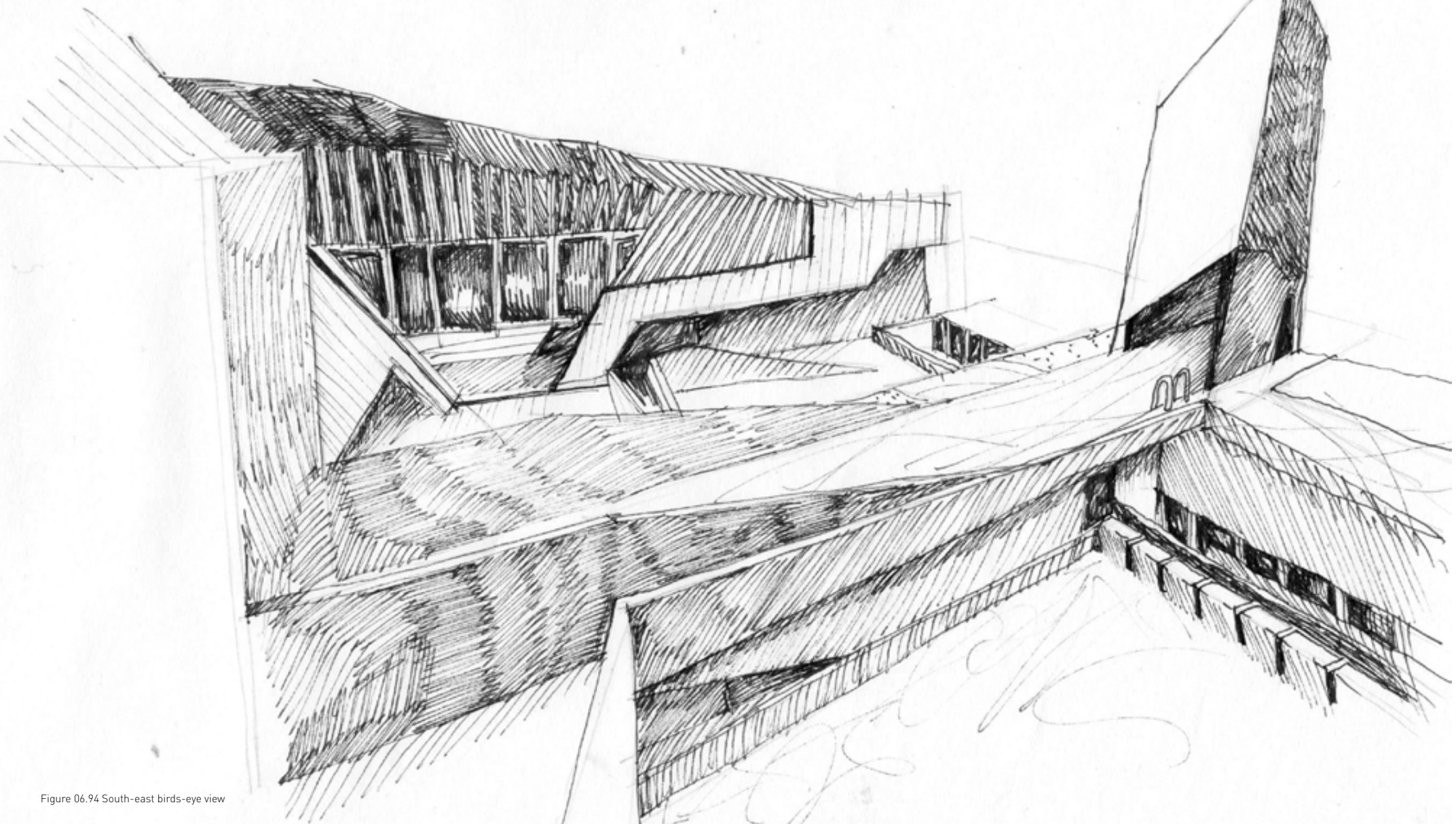


Figure 06.94 South-east birds-eye view

*"The binding of space and sensorial experience - embodied experience
- comes through the agency of the particular materials used to build the
work of architecture."*

- Pallasmaa & McCarter (2012)

RESOLUTION

Final Design and Technical Investigation

The following chapter concludes the investigated ideas into architecture as it would be assembled.

Materiality and its assembly and composition releases the psychological dimensions embodied in space.

"a city is never seen as a totality but as an aggregate of experiences, animated by use, by overlapping perspectives, changing light, sounds and smells. Similarly, a single work of architecture is rarely experienced in its totality, (except in graphic or model form) but as a series of partial views and synthesized experiences."

- Steven Holl (2006)

07.1 Technological Concept

Architecture is not abstract, but concrete matter, an assemblage of quantifiable substance, and thus, the architectural palette exists within emotion. Beyond its physicality, architectural elements embody sensory potential in its application, arrangements and composition. The architect orchestrates the infinite architectural palette to provoke the senses, which defines experience.

The diagram illustrates the building in section. The stereotomic of the earthwork extends beyond that of structure, to define the facades. The stereotomic becomes metaphorically enmeshed in the confronted condition where reflective glass, however fragile in mass, renders monolithic confrontation in its application. The structure and exterior facades are to be monolithic in character, constructing the support for the tectonic infill, motivating the opposite

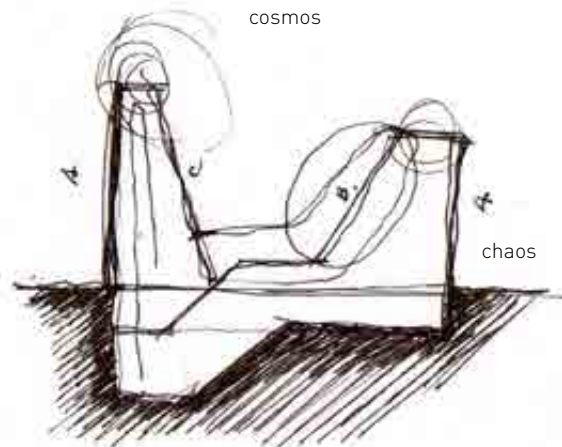


Figure 07.01 Technical Concept

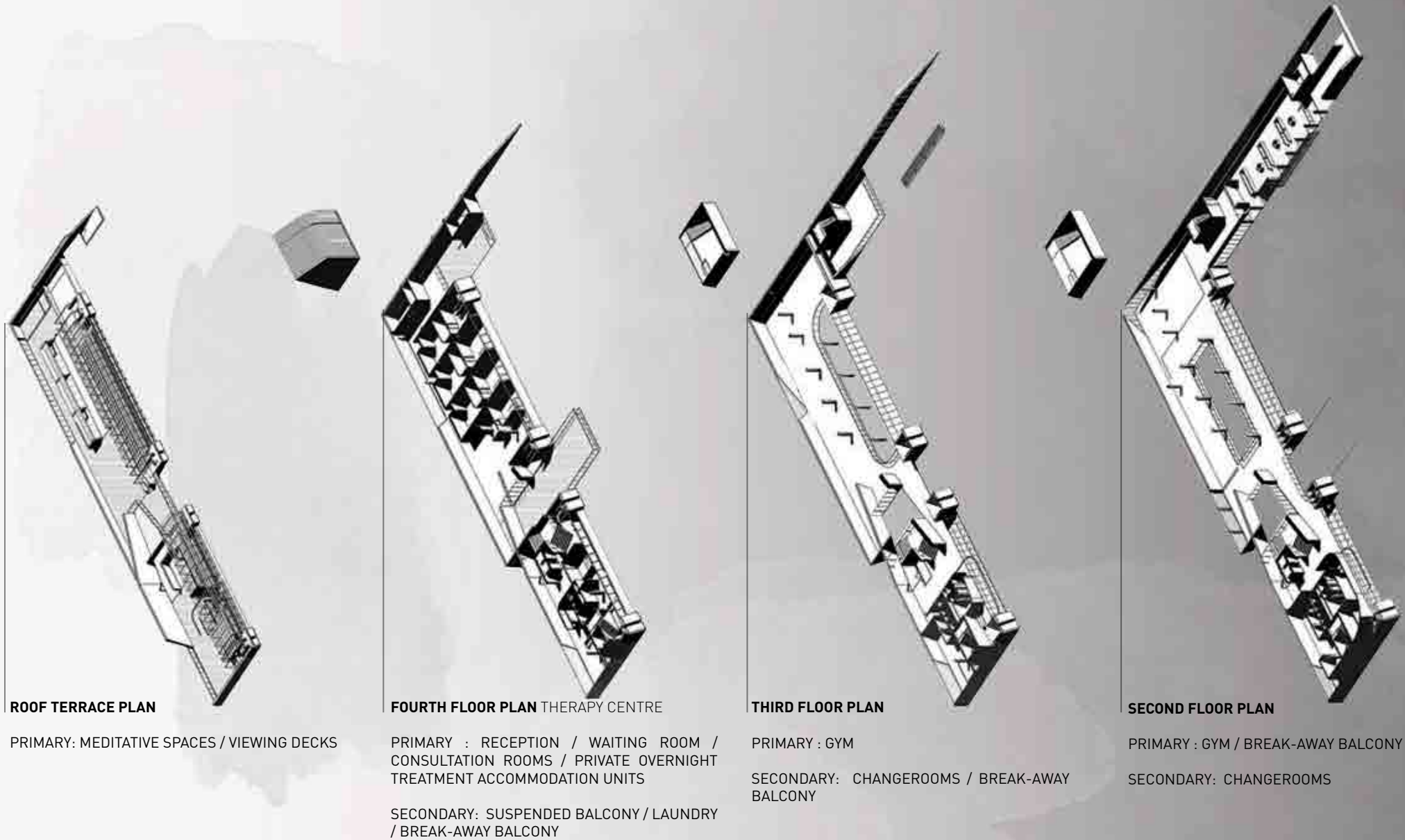
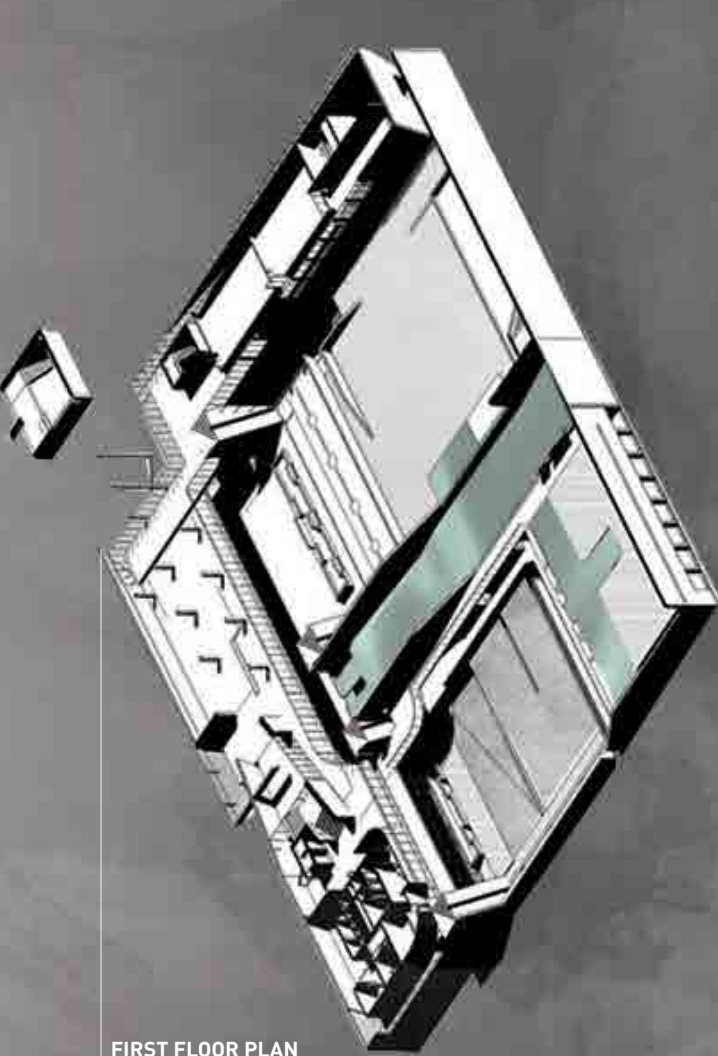


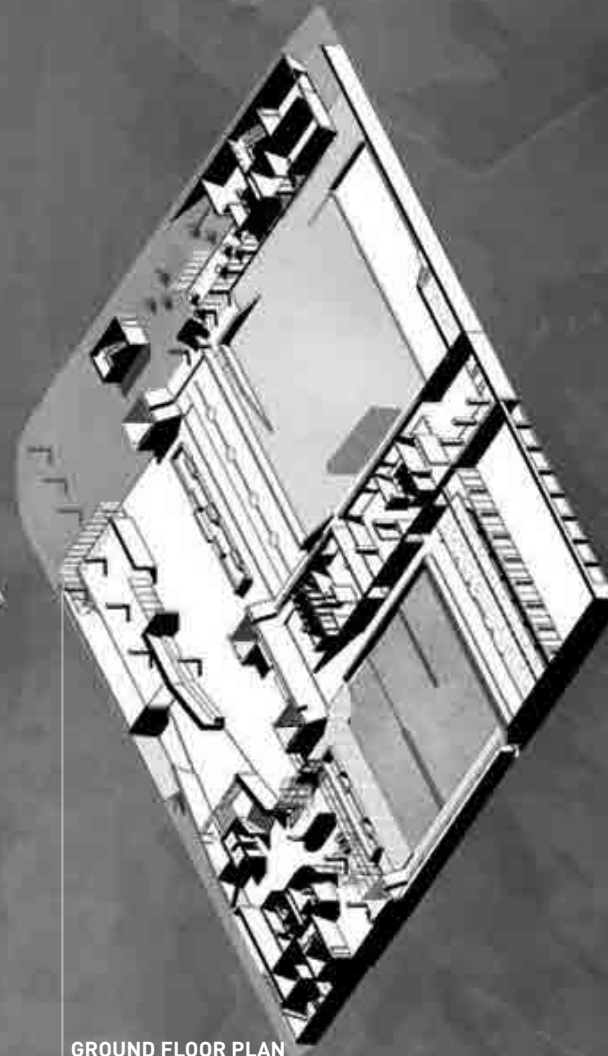
Figure 07.02 Axonometric view - spatiality



FIRST FLOOR PLAN

PRIMARY : GYM / SWIMMING POOL / GROUP TRAINING STUDIOS / OUTSIDE YOGA STUDIO

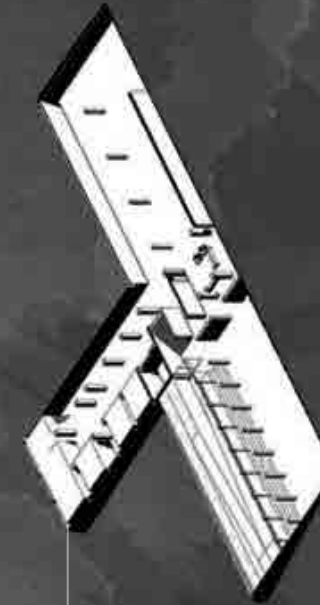
SECONDARY: CHANGEROOMS / RELAXATION POOL / ENTRANCE TO TOWER



GROUND FLOOR PLAN

PRIMARY : COURTYARD SPACES / ENTRANCE TO GYM, BOXING CLUB AND SWIMMING POOL / RESTAURANT & TAKE AWAY / RETAIL SPACE

SECONDARY: ARTIFICIAL WETLAND / SERIES OF BREAK-AWAY AREAS



BASEMENT FLOOR PLAN

PRIMARY : BOXING CLUB
SECONDARY: WATER STORAGE

Figure 07.03 South-Western street view rendering







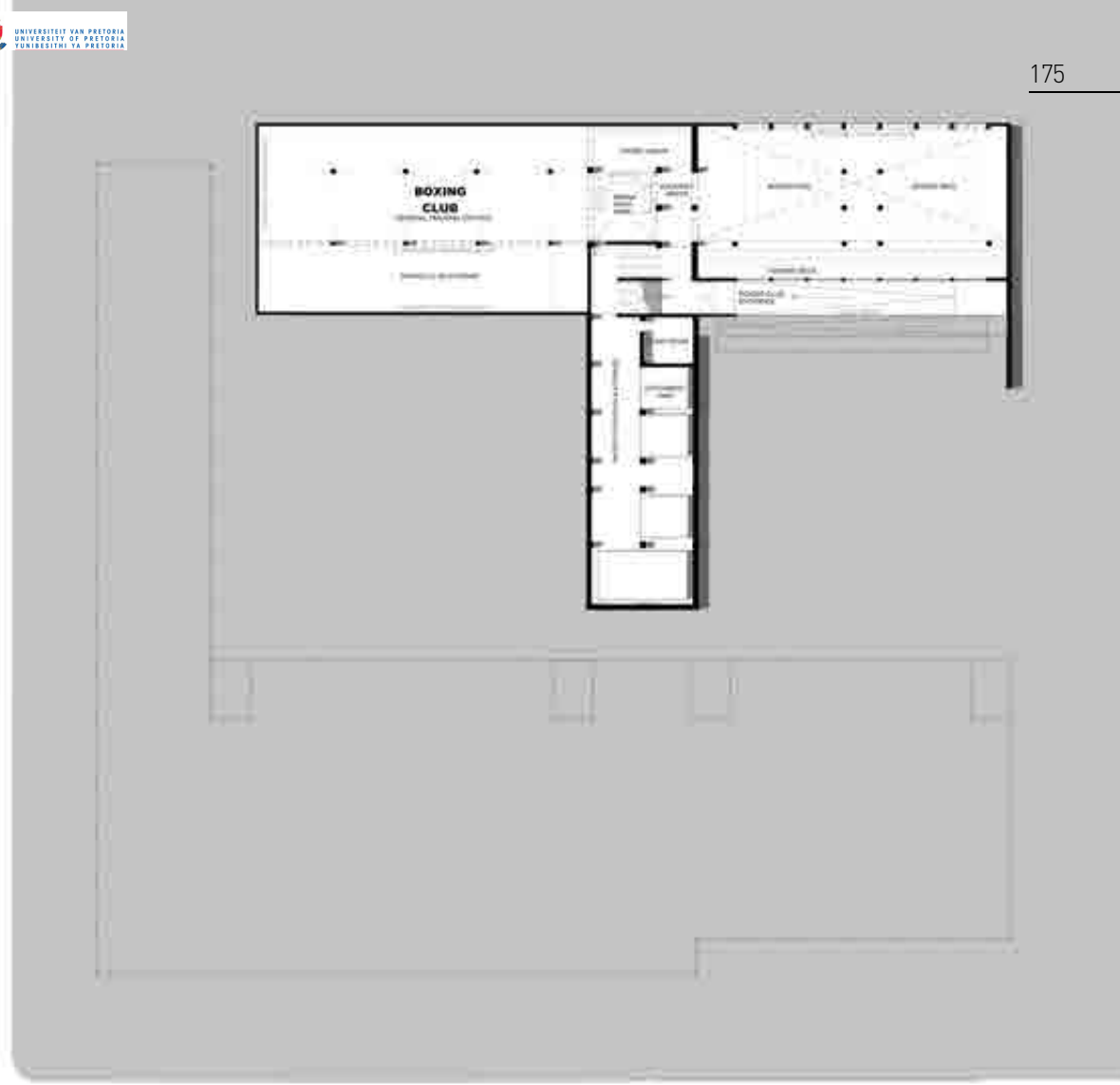
Figure 07.04 Site plan, nts

SITE PLAN nts

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

PROGRAMMING

PRIMARY : BOXING CLUB
SECONDARY: WATER STORAGE



BASEMENT PLAN nts

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

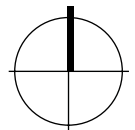


Figure 07.05 Basement plan, nts



PROGRAMMING

PRIMARY : COURTYARD SPACES / ENTRANCE TO GYM,
 BOXING CLUB AND SWIMMING POOL / RESTAURANT
 & TAKE AWAY
 / RETAIL SPACE

SECONDARY: ARTIFICIAL WETLAND / SERIES OF
 BREAK-AWAY AREAS

GROUND FLOOR PLAN nts

The Inner City Police Retreat
 401/402 Pretorius Street, Pretoria CBD

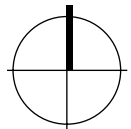


Figure 07.06 Ground floor plan, nts

PROGRAMMING

PRIMARY : GYM / SWIMMING POOL / GROUP TRAINING
STUDIOS / OUTSIDE YOGA STUDIO

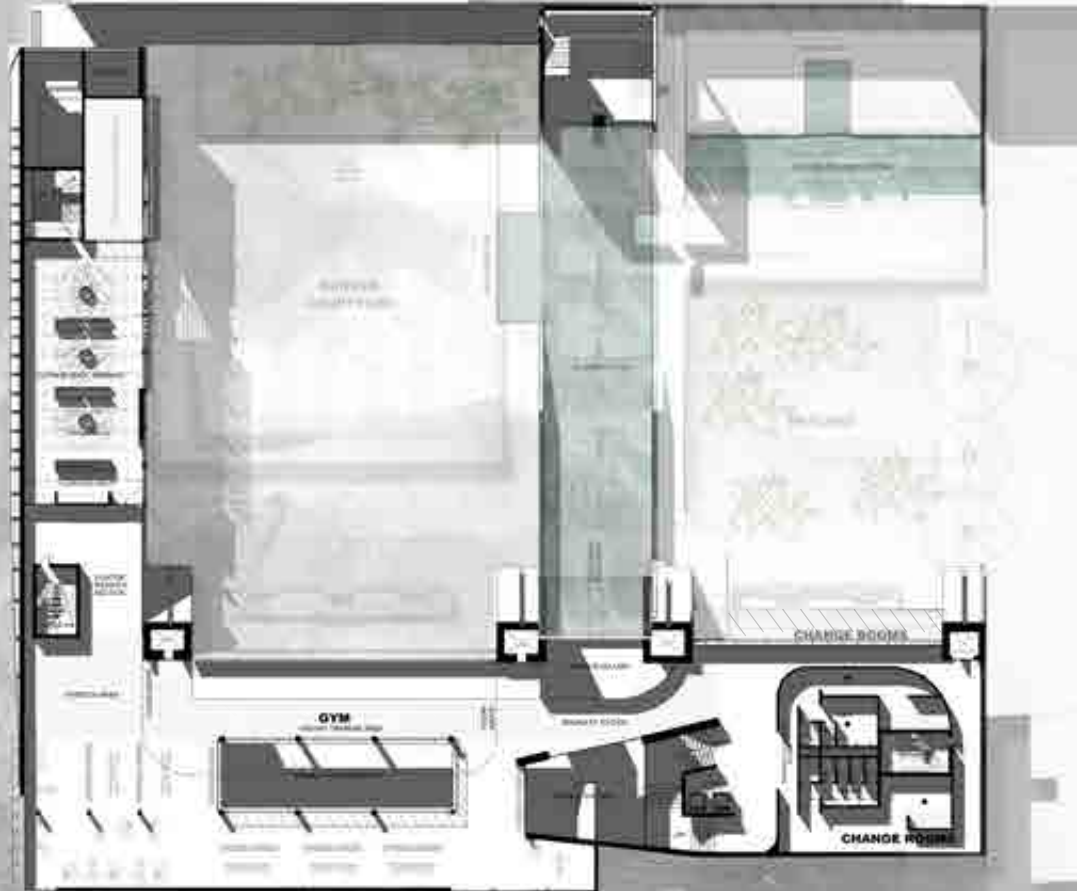
SECONDARY: CHANGEROOMS / RELAXATION POOL /
ENTRANCE TO TOWER



FIRST FLOOR PLAN nts

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

Figure 07.07 First floor plan, nts



PROGRAMMING

PRIMARY : GYM / BREAK-AWAY BALCONY

SECONDARY: CHANGEROOMS

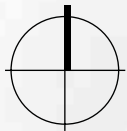


Figure 07.08 Second floor plan, nts

SECOND FLOOR PLAN nts

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

PROGRAMMING

PRIMARY : GYM

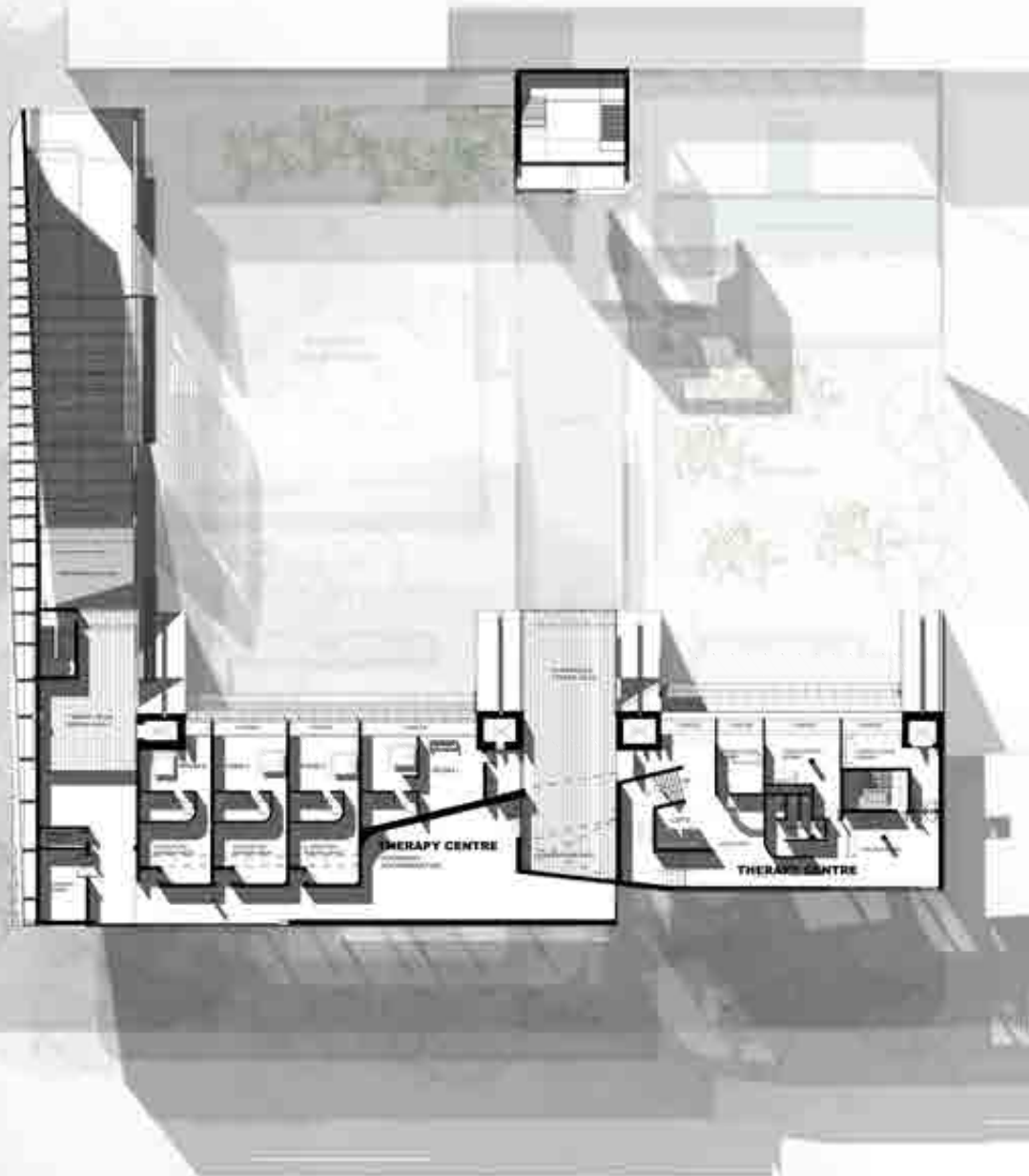
SECONDARY: CHANGEROOMS / BREAK-AWAY
BALCONY



THIRD FLOOR PLAN nts

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

Figure 07.09 Third floor plan, nts



PROGRAMMING THERAPY CENTRE

PRIMARY : RECEPTION / WAITING ROOM /
 CONSULTATION ROOMS / PRIVATE OVERNIGHT
 TREATMENT ACCOMMODATION UNITS

SECONDARY: SUSPENDED BALCONY / LAUNDRY
 / BREAK-AWAY BALCONY

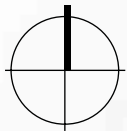


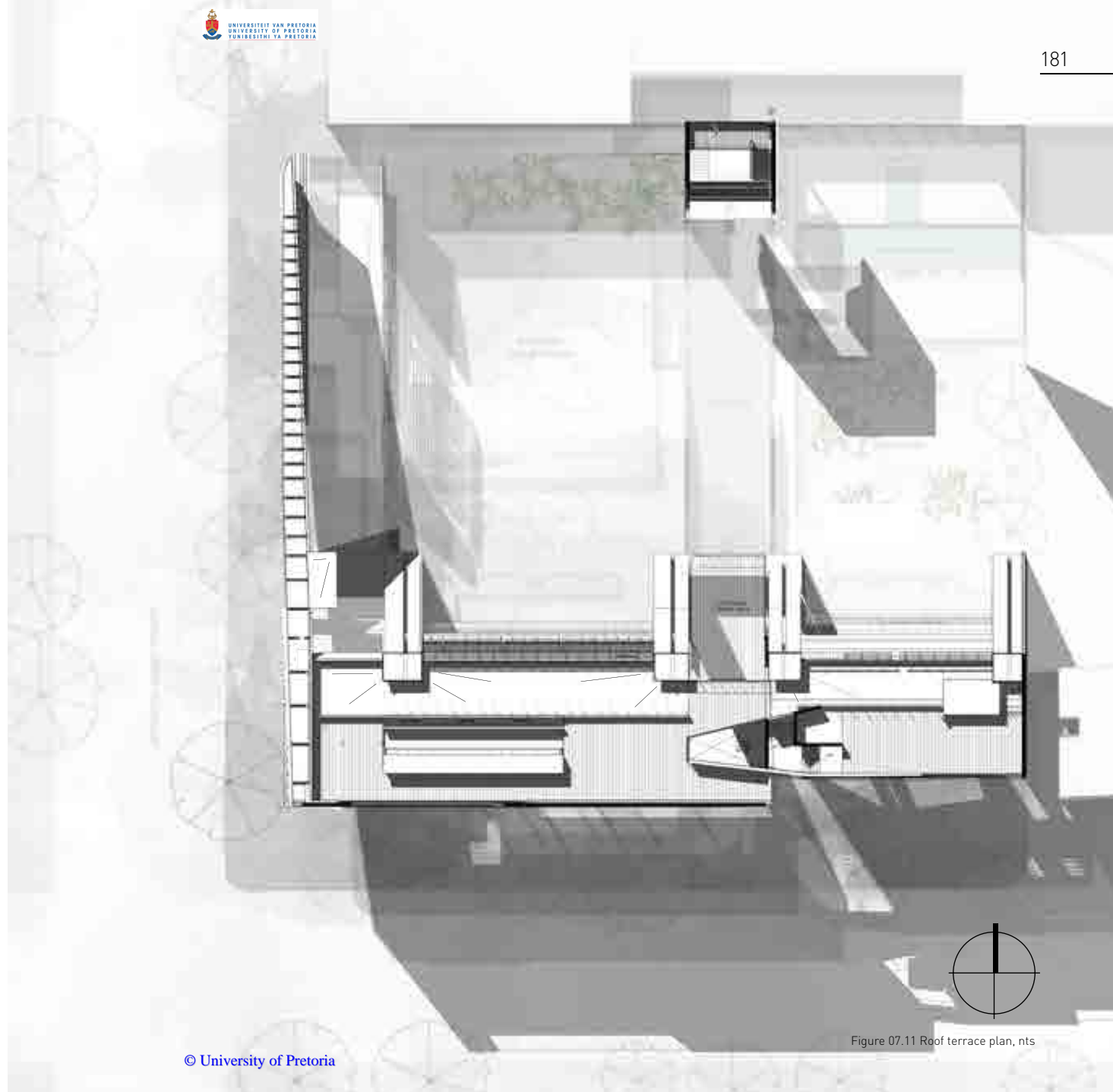
Figure 07.10 Fourth floor plan, nts

FOURTH FLOOR PLAN nts

The Inner City Police Retreat
 401/402 Pretorius Street, Pretoria CBD

PROGRAMMING

PRIMARY: MEDITATIVE SPACES / VIEWING DECKS



ROOF TERRACE PLAN nts

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

Figure 07.11 Roof terrace plan, nts



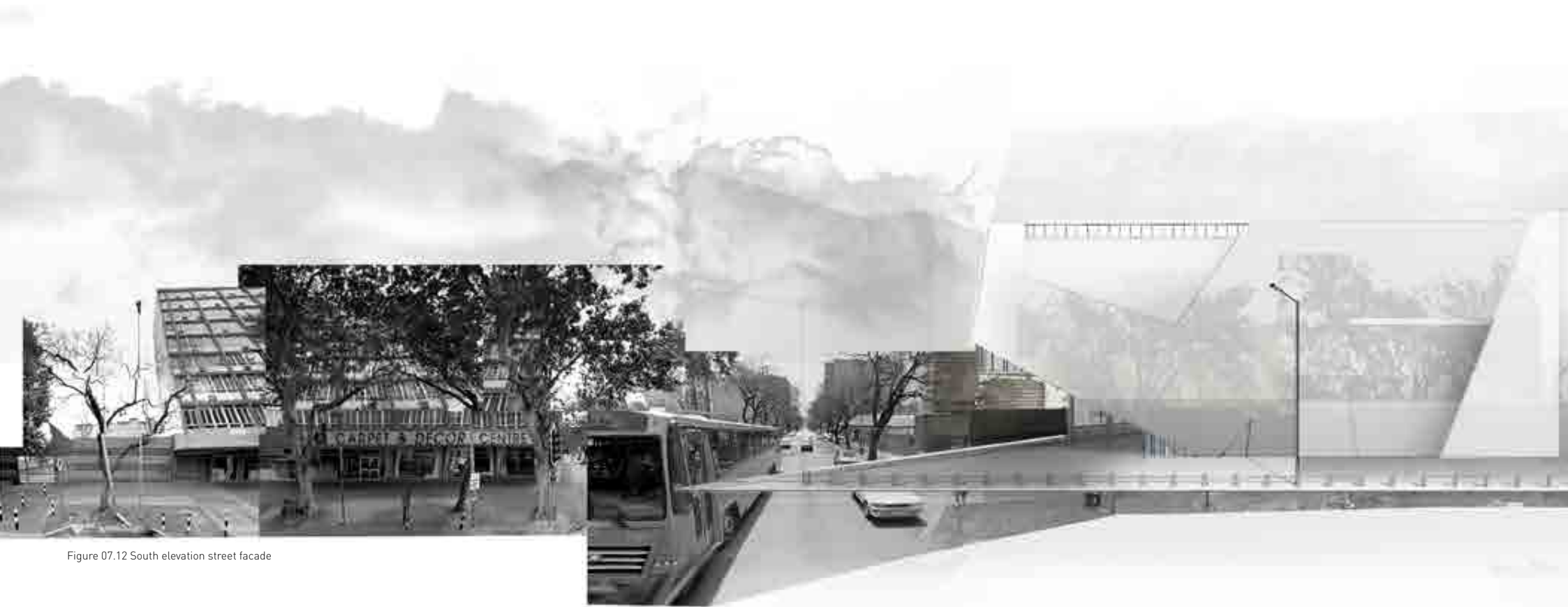
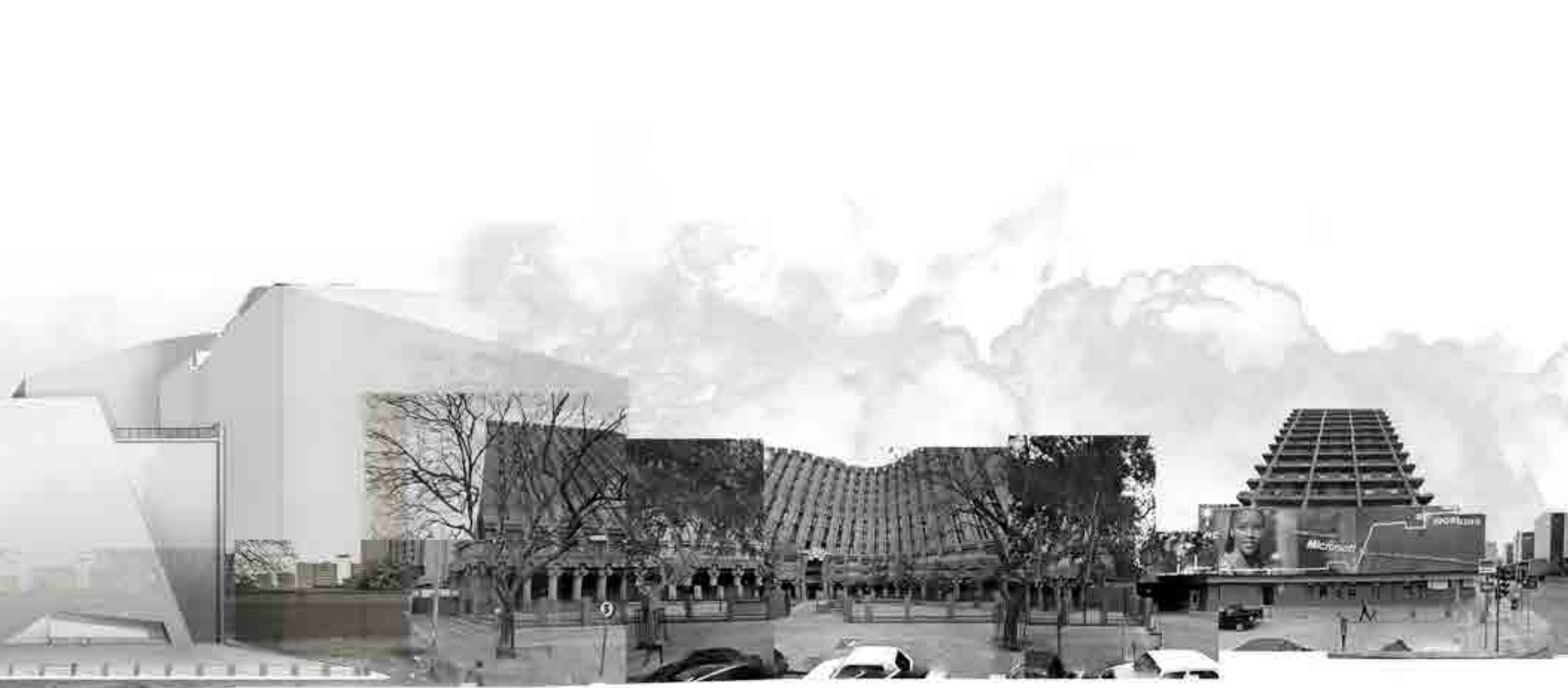


Figure 07.12 South elevation street facade



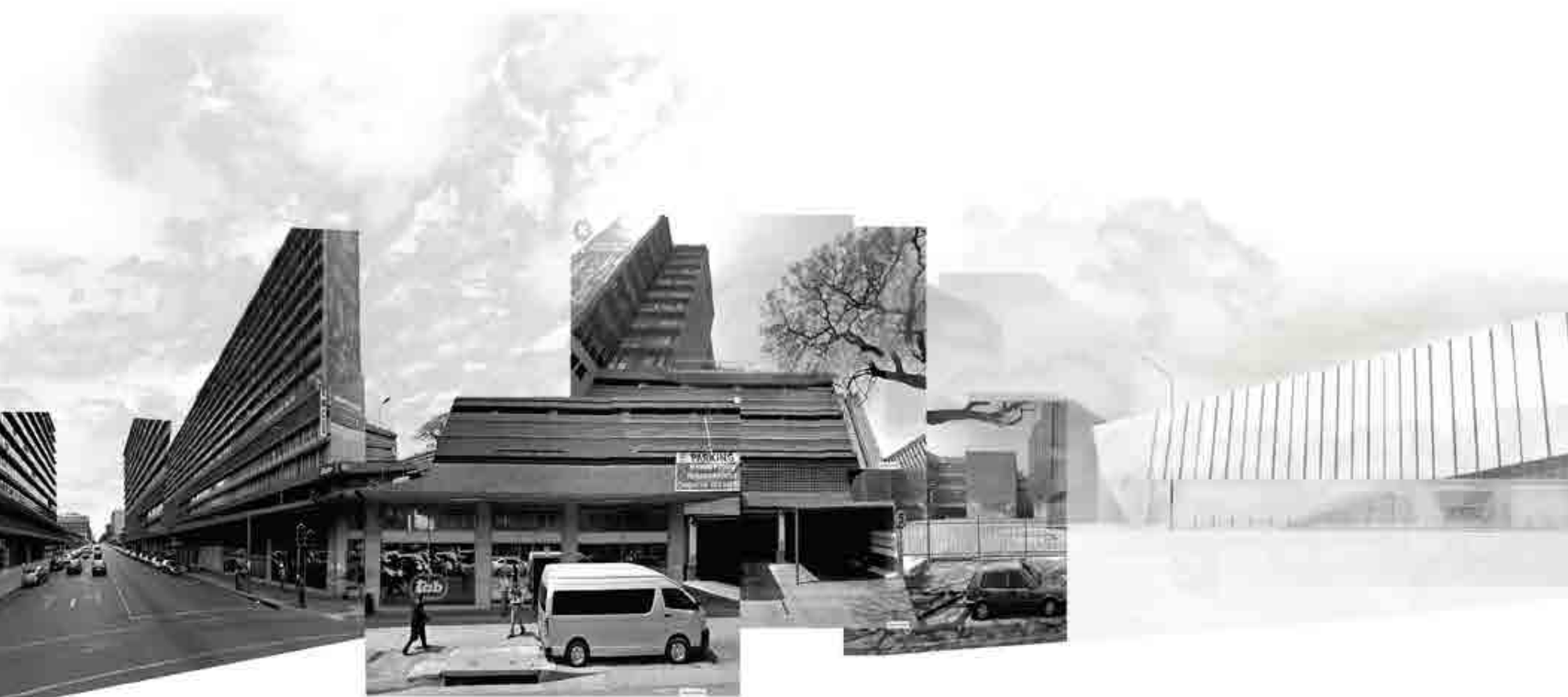


Figure 07.13 West elevation street facade



The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD



WATER

PROPERTIES:
SENSUAL, SOUND, REFLECTIVE
EXPERIENTIAL QUALITIES.

ENVIRONMENTAL:
REUSED, RECYCLED, CLEANED



Figure 07.14 Entrance view

CONCEALREVEAL

SWIMMING POOL VIEW FROM FIRST FLOOR LEVEL WALKWAY

The Inner City Police Retreat

401/402 Pretorius Street, Pretoria CBD



PHOTOVOLTAIC WINDOWS

PROPERTIES:
ACOUSTIC AND THERMAL INSULATION
ADJUSTABLE TRANSPARENCY

SIZES:
2 500 X 4 000 MM
ADJUSTABLE THICKNESS

ENVIRONMENTAL:
ENERGY GENERATION
REDUCE CO₂ EMISSIONS
UV FILTER

VERTIGO

VIEW FROM TOWER BALCONY

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

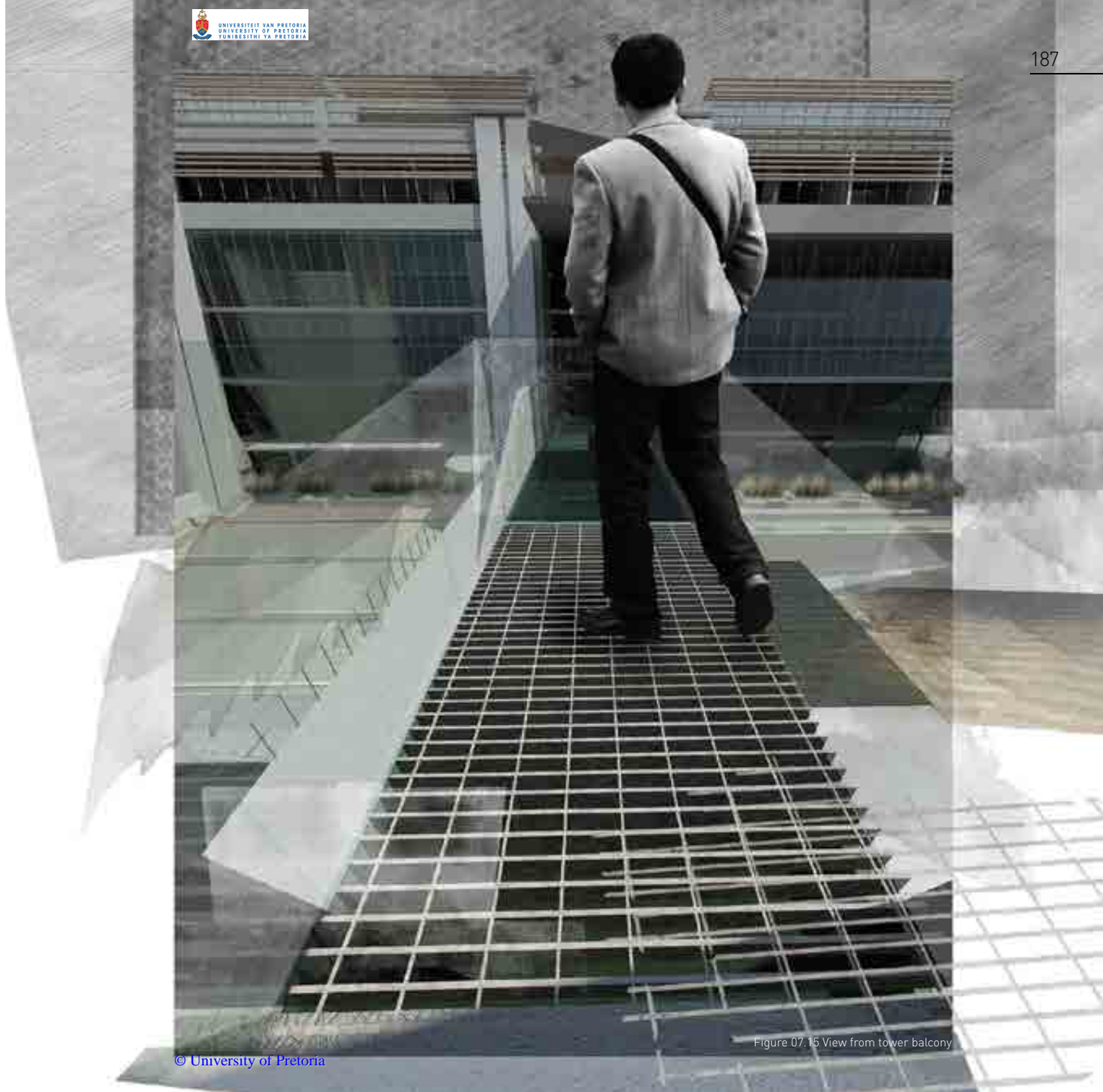
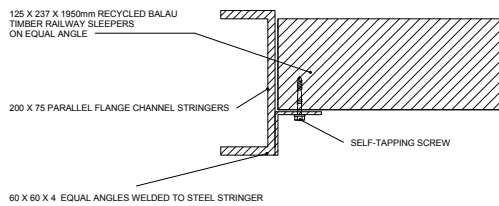
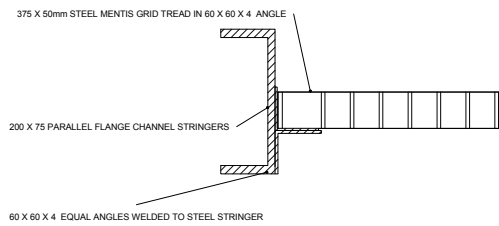
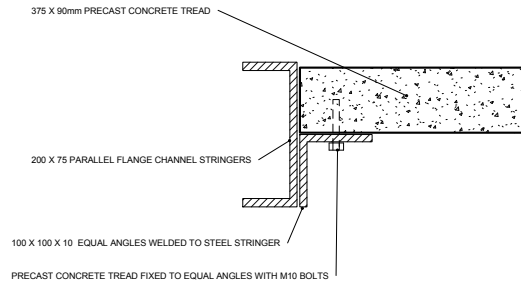
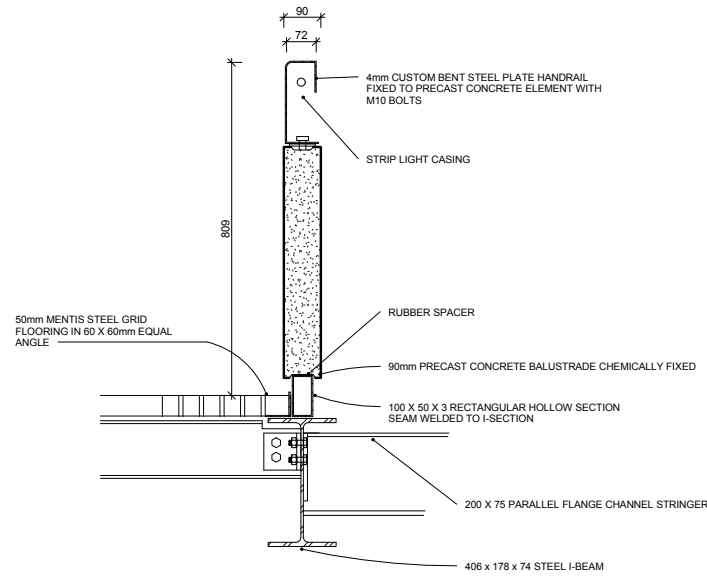


Figure 07.15 View from tower balcony



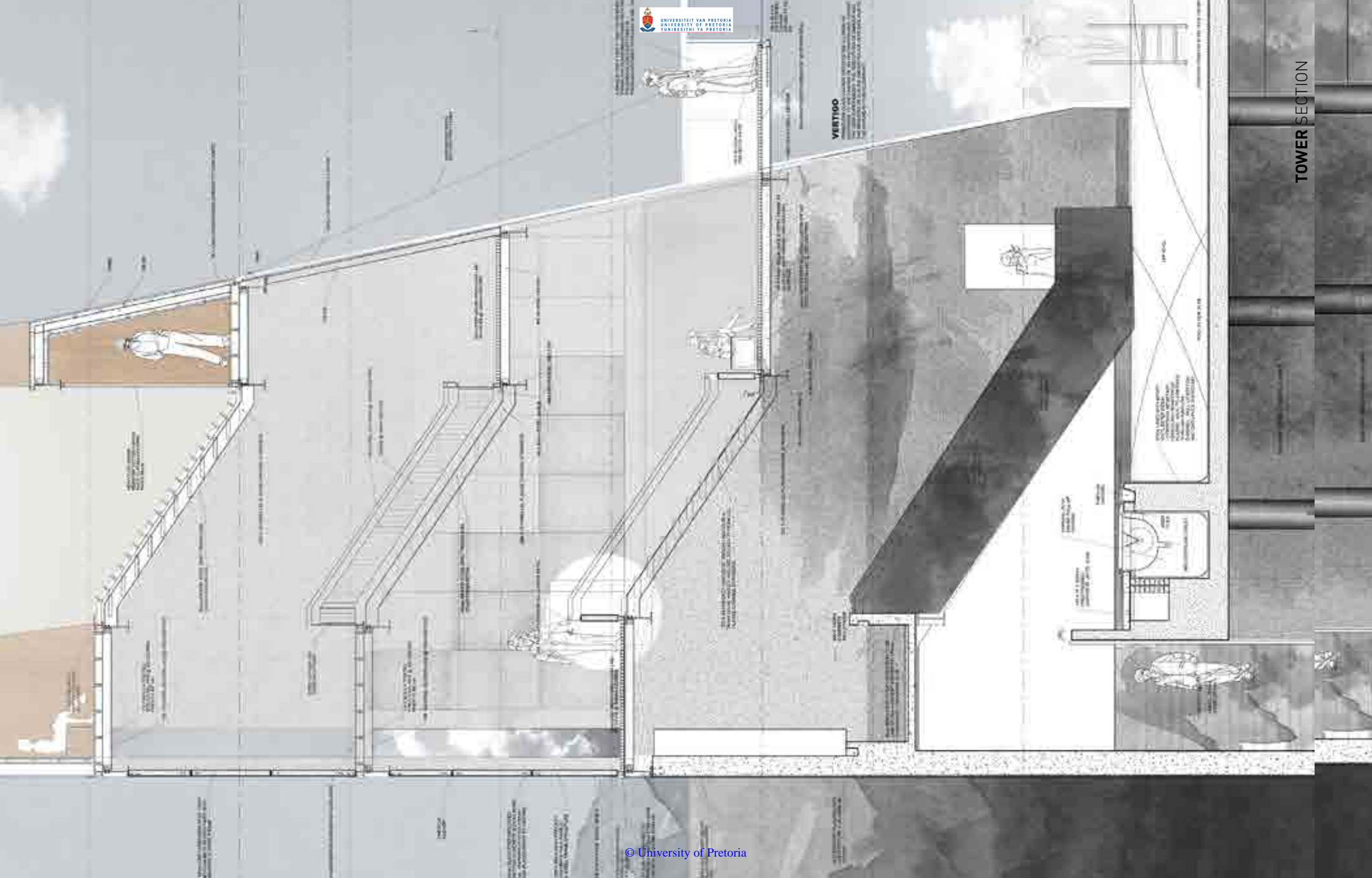


STAIR DETAILS - TREAD TRANSITIONS



BALUSTRADE DETAIL

Figure 07.17 1:20 Section, nts



VERTIGO

TOWER SECTION

MATERIALS PALETTE

COSMOS



WATER

PROPERTIES:
 SENSUAL, SOUND, REFLECTIVE
 EXPERIENTIAL QUALITIES.

ENVIRONMENTAL:
 REUSED, RECYCLED, CLEANED.



BRASS FLOOR STRIPS

PROPERTIES:
 MALLEABLE
 CORROSION RESISTANT

SIZES:
 30, 50, 75, 100 MM

ENVIRONMENTAL:
 REUSABLE
 RECYCLABLE



TRANSLUCENT CONCRETE

PROPERTIES:
 COMBINATION: GLASS FIBRES AND CONCRETE
 ALLOWS LIGHT TO PASS THROUGH.

SIZES:
 MAXIMUM BLOCK SIZE: 1200 X 600 MM
 25-50MM THICK

ENVIRONMENTAL:
 HIGH INSULATING CAPACITY
 REDUCE LIGHTS USE DURING DAY/LIT HOURS.



TERRACOTE CONCRETE PAVER

PROPERTIES:
 VERSATILE ECO-SURFACE HARD LAWN PAVER
 USED WITH OR WITHOUT GROUND ANCHORS.

SIZES:
 350 X 350 MM
 40-50 THICK

ENVIRONMENTAL:
 FLEXIBLE LINING
 PROTECTION AGAINST WIND / WATER EROSION



BRASS PLATES

SYMBOLIC OF TROPHY PLAQUES

PROPERTIES:
 BRIGHT, GOLD-LIKE APPEARANCE
 DUCTILE, MALLEABLE

SIZES:
 50X5MM
 400X300MM

ENVIRONMENTAL:
 EFFICIENT RECYCLING SYSTEM



TEXTURED GLASS

PROPERTIES:
 TRANSLUCENCY PROVIDES MAXIMUM LIGHT
 WHILE MAINTAINING AREA PRIVACY

SIZES:
 1800 X 3600 PANELS
 4, 6, 8, 10 MM THICK

ENVIRONMENTAL:
 SOUND CONTROL IN NOISY ENVIRONMENTS
 RECYCLABLE



BALAU WOOD

PROPERTIES:
 DURABLE WOOD
 SILVER GREY WEATHERED COLOUR
 FIRE RATING COMPARABLE TO CONCRETE, STEEL

SIZES:
 3000MM X 70MM X 20MM

ENVIRONMENTAL:
 MUST BE SOURCED SUSTAINABLY



BAMBOO FLOORING

PROPERTIES:
 RESISTIVE TO MOISTURE AND IMPACT
 DISTINCTIVE FINISHED APPEARANCE

SIZES:
 1800MM X 96MM X 15MM

ENVIRONMENTAL:
 MADE FROM NATURAL VEGETATION
 HIGHLY RENEWABLE RESOURCE



CLEAR GLASS

PROPERTIES:
 OPTICAL CLARITY
 FABRICATED INTO OTHER GLASS TYPES

SIZES:
 1554 X 1070- 3640-2134 MM
 1.6M-19 MM THICK

ENVIRONMENTAL:
 RECYCLABLE

TOWER SECTION PART 1
INVESTIGATION
The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

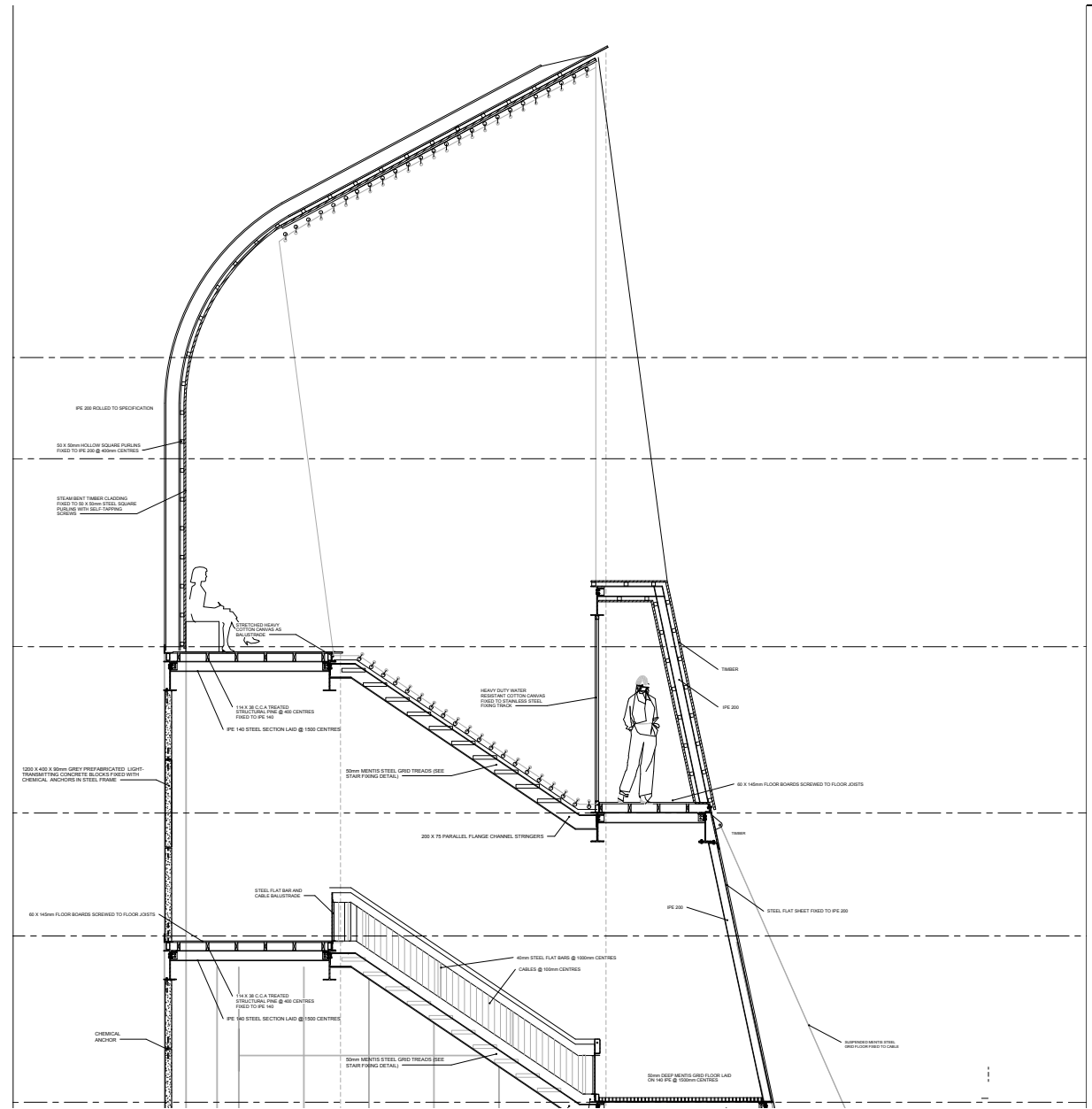
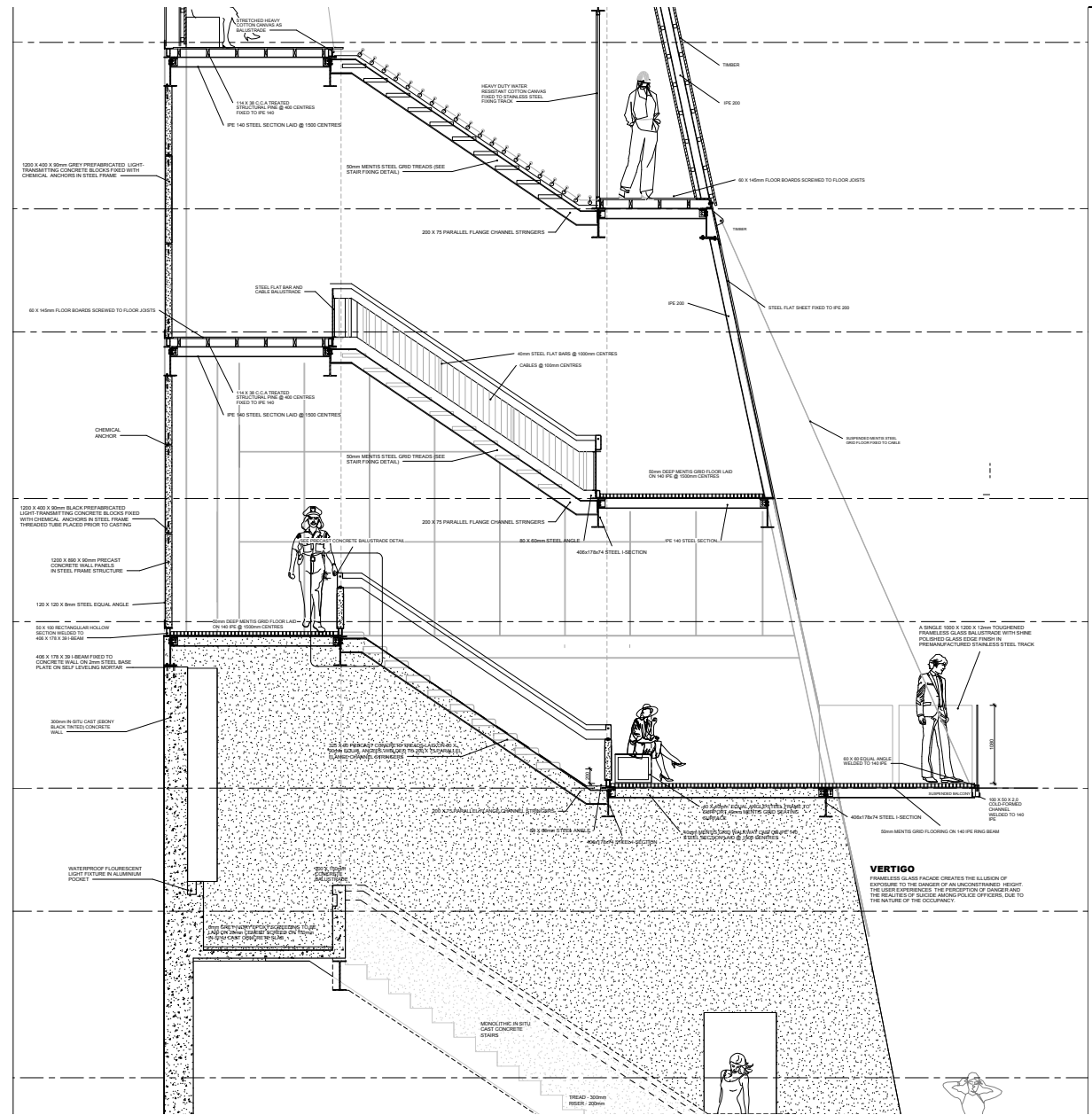


Figure 07.18 1:20 Section, nts



TOWER SECTION PART 2
INVESTIGATION

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

Figure 07.19 1:20 Section, nts



SHADOWS_LIGHT

PROPERTIES:
DARK, SENSUAL, ATMOSPHERIC,
EXPERIENTIAL, GENTLE, DREAMLIKE, SOFT

ENVIRONMENTAL:
SHADE, COOLING,
NATURAL, ENERGY SAVING



EXPANDED METAL SHEET

PROPERTIES:
SLIT AND STRETCHED BY A PRESS TO GIVE FORM
USES: PROTECTION, DECORATION, FILTRATION

SIZES:
1200 LWM X 2400 SWM,
2400 LWM X 1200 LSW

ENVIRONMENTAL:
RECYCLABLE



MASONRY

PROPERTIES:
KILN FIRED TO FORM A TRUE CERAMIC
LONGEST LASTING AND STRONGEST
BUILDING MATERIAL

SIZES:
230MM X 100MM X 70MM

ENVIRONMENTAL:
INCREASE THE THERMAL MASS
NON-COMBUSTIBLE PRODUCT
LONG LIFE SPAN



BLACK ANODIZED ALUMINIUM

PROPERTIES:
DURABLE, INSULATING
ALLOWS FOR FLUID DESIGNS

SIZES:
800-1600MM WIDE
1-3MM THICK

ENVIRONMENTAL:
RECYCLABLE

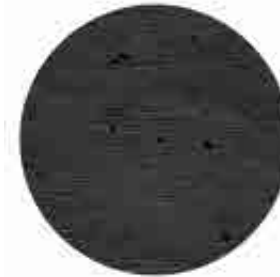


REFLECTIVE GLASS

PROPERTIES:
ELIMINATE INTERIOR REFLECTION
ENHANCES PRIVACY

SIZES:
MIN. SIZE: 406 X 610MM
MAX. SIZE: 2440 X 3658MM
3MM - 19MM THICK

ENVIRONMENTAL:
GOOD FOR ENERGY CONSERVATION



EBONY BLACK TINTED CONCRETE

PROPERTIES:
TRANSFORMS CONCRETE APPEARANCE

SIZES:
1200 X 2400 MM
CUSTOM

ENVIRONMENTAL:
LOCALLY PRODUCED AND USED



STAINED TIMBER

PROPERTIES:
ADDS CHARACTER, TIMBER
ENHANCES WOOD GRAIN

SIZES:
STANDARD LENGTHS: 1800, 2400, 3000 MM

ENVIRONMENTAL:
RECYCLABLE
RENEWABLE RESOURCE



BLACK SLATE

PROPERTIES:
METAMORPHIC ROCK FROM ASH AND CLAY
LAYERED, CLEFT SURFACE

SIZES:
300 X 300 X 10MM
400 X 400 X 10MM
600 X 600 X 10MM

ENVIRONMENTAL:
MADE: NATURAL OR 80% RECYCLED MATERIAL,
MANUFACTURED USING GREEN ELECTRICITY



BLACK LIMESTONE PAVING

PROPERTIES:
BEAUTIFUL, SUREFACE TEXTURED FINISH
DISTINCTIVE COLOUR
DURABLE PAVING MATERIAL

SIZES:
600 X 300MM
600 X 600MM
600 X 900MM

ENVIRONMENTAL:
RECYCLABLE



BELOGOTEX VINYL

PROPERTIES:
HEAVY RESIDENTIAL / LIGHT COMMERCIAL USE
WATERPROOF AND SOUND ABSORPTION FEATURES

SIZES:
1212.7mm X 171.2mm
4 mm THICK

ENVIRONMENTAL:
NON-ADHESIVE INSTALLATION SYSTEM



EARTH

PROPERTIES:
EXCAVATE, BEEP, DIGGING

ENVIRONMENTAL:
INFILL



BLACK COBBELSTONES

PROPERTIES:

SIZES:
230MM X 230MM
40MM THICK

ENVIRONMENTAL:
PERMEABLE PAVING
FLEXING WITH MOVEMENTS IN THE GROUND



BRASS PLATES
INSPIRATION
 Derived from the traditional use of brass plates in African architecture.
TYPE
 Solid brass plates.
ENVIRONMENTAL
 Durable and long-lasting.



BRASS FLOOR STRIPS
INSPIRATION
 Derived from the traditional use of brass floor strips in African architecture.
TYPE
 Solid brass strips.
ENVIRONMENTAL
 Durable and long-lasting.



BALAU WOOD
INSPIRATION
 Derived from the traditional use of Balau wood in African architecture.
TYPE
 Solid Balau wood.
ENVIRONMENTAL
 Durable and long-lasting.



BAMBOO FLOORING
INSPIRATION
 Derived from the traditional use of bamboo flooring in African architecture.
TYPE
 Solid bamboo flooring.
ENVIRONMENTAL
 Durable and long-lasting.



CLEAR GLASS
INSPIRATION
 Derived from the traditional use of clear glass in African architecture.
TYPE
 Solid clear glass.
ENVIRONMENTAL
 Durable and long-lasting.



TEXTURED GLASS
INSPIRATION
 Derived from the traditional use of textured glass in African architecture.
TYPE
 Solid textured glass.
ENVIRONMENTAL
 Durable and long-lasting.



TRANSLUCENT CONCRETE
INSPIRATION
 Derived from the traditional use of translucent concrete in African architecture.
TYPE
 Solid translucent concrete.
ENVIRONMENTAL
 Durable and long-lasting.



MASONRY
INSPIRATION
 Derived from the traditional use of masonry in African architecture.
TYPE
 Solid masonry.
ENVIRONMENTAL
 Durable and long-lasting.



MOON LIGHT
INSPIRATION
 Derived from the traditional use of moon light in African architecture.
TYPE
 Solid moon light.
ENVIRONMENTAL
 Durable and long-lasting.



WATER
INSPIRATION
 Derived from the traditional use of water in African architecture.
TYPE
 Solid water.
ENVIRONMENTAL
 Durable and long-lasting.





Figure 07.20 1:20 Section AA

**CONCEPTUAL SECTION
INVESTIGATION**

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD

BOXING CLUB EXIT
The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD



Figure 07.21 Boxing Club Exit

EXPERIENTIAL GARDENS



ASPARAGUS FERN *ASPARAGUS FILICATUS* L.

PROPERTIES:
WHITE FRAGRANT FLOWERS
LARGE, SHINY GREEN LEAVES
PROMINENT VEIN

SIZES:
7M HIGH

ENVIRONMENTAL:
BEES AND INSECTS POLLINATE FLOWERS
BIRD DISPERSE SEEDS



CAPE CHESTNUT

PROPERTIES:
ROUND CANOPY WITH SMOOTH, GREY TRUNK

SIZES:
7M IN OPEN
20M IN FOREST

ENVIRONMENTAL:
BUTTERFLIES FEED ON FLOWERS
MONKEYS AND BIRD EAT SEEDS
BREEDING FOLIAGE FOR BUTTERFLIES



POPLAR HELICHRYSUM *HELICHRYSUM POPULIFOLIUM* DC.

PROPERTIES:
WHITE FELTED UNDERSIDED LEAVES
FLOWERS HAVE A SLIGHT HONEY SCENT

SIZES:
2M HIGH

ENVIRONMENTAL:



CONFETTI BUSH *COLEONEMA CALYCINUM*

PROPERTIES:
RUM-LIKE SCENT,
BRANCHES ALTERNATELY ARRANGED ON STEMS

SIZES:
2M + HIGH

ENVIRONMENTAL:
ATTRACT BEES AND BUTTERFLIES



WILDE MALVA *PETALOSTEMUM COCCINEUM*

PROPERTIES:
WOODY SHRUB AND MAIN STEM
ROUND OR KIDNEY-SHAPED LEAVES
HAIRY STEMS AND LEAVES

SIZES:
2M + HIGH

ENVIRONMENTAL:
FAINTLY SCENTED FLOWERS



WEEPING SAGE *SALVIA AEGYPTIACA*

PROPERTIES:
TINY, CREAMY BROWN CAPSULE-LIKE FLOWERS
DEEP-GREEN LEAVES ABOVE, SILVER BE

SIZES:
HEIGHT: 1,8 M
SPREAD: 0,9 M

ENVIRONMENTAL:
FLOWERS ATTRACT INSECTS



WILD ROSEMARY *ERIOSEPALUS AFRICANUS* L.

PROPERTIES:
THIN, GREY LEAVES, WITH A VIKS LIKE SCENT
SILVERY, GREY APPEARANCE

SIZES:
1M HIGH

ENVIRONMENTAL:
BEES ATTRACTED TO THE FLOWERS



WILD JASMINE *JASMINUM MULTIFLORUM*

PROPERTIES:
SHINY BRIGHT GREEN LEAVES
PRODUCE FLOWERS WITH DELICATE SCENT

SIZES:
MAXIMUM 3M, SHRUB OF UP TO 1,5M

ENVIRONMENTAL:
FRUIT BEARING EATEN BY INSECTS AND BIRD
ATTRACTS INSECTS AND BIRD



WILD CAMPHOR BUSH *FICUS GHORATA*

PROPERTIES:
ROUND CANOPY WITH SMOOTH, GREY TRUNK

SIZES:
2-9M HIGH

ENVIRONMENTAL:
BUTTERFLIES FEED ON FLOWERS
MONKEYS AND BIRD EAT SEEDS
BREEDING FOLIAGE FOR BUTTERFLIES



ARTIFICIAL WETLAND

Figure 07.22 Artificial Wetland

MODEL

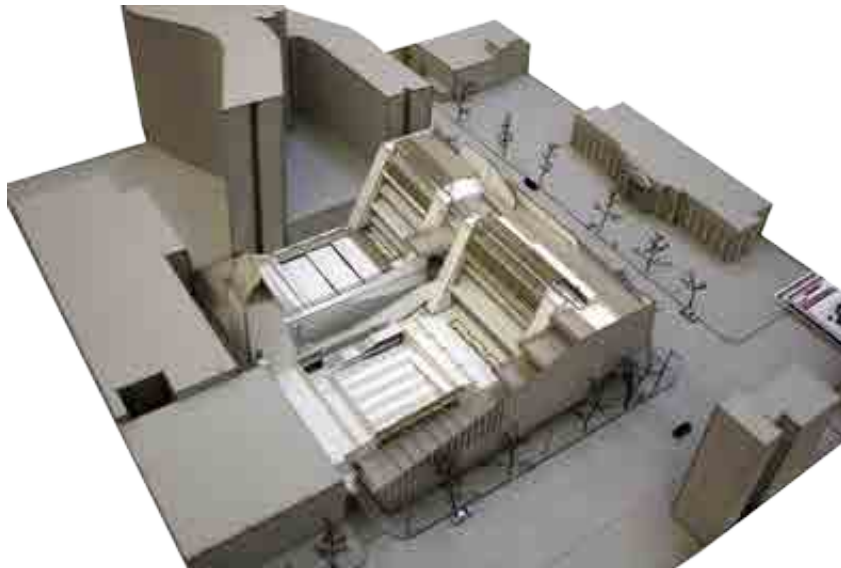
MAIN FACADE - SOUTH VIEW

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD





SOUTH-WEST FACADE
BIRD'S-EYE VIEW



NORTH-WEST FACADE
BIRD'S-EYE VIEW

MODEL
ENTRANCE

The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD





MODEL
PRETORIUS STREET ENTRANCE

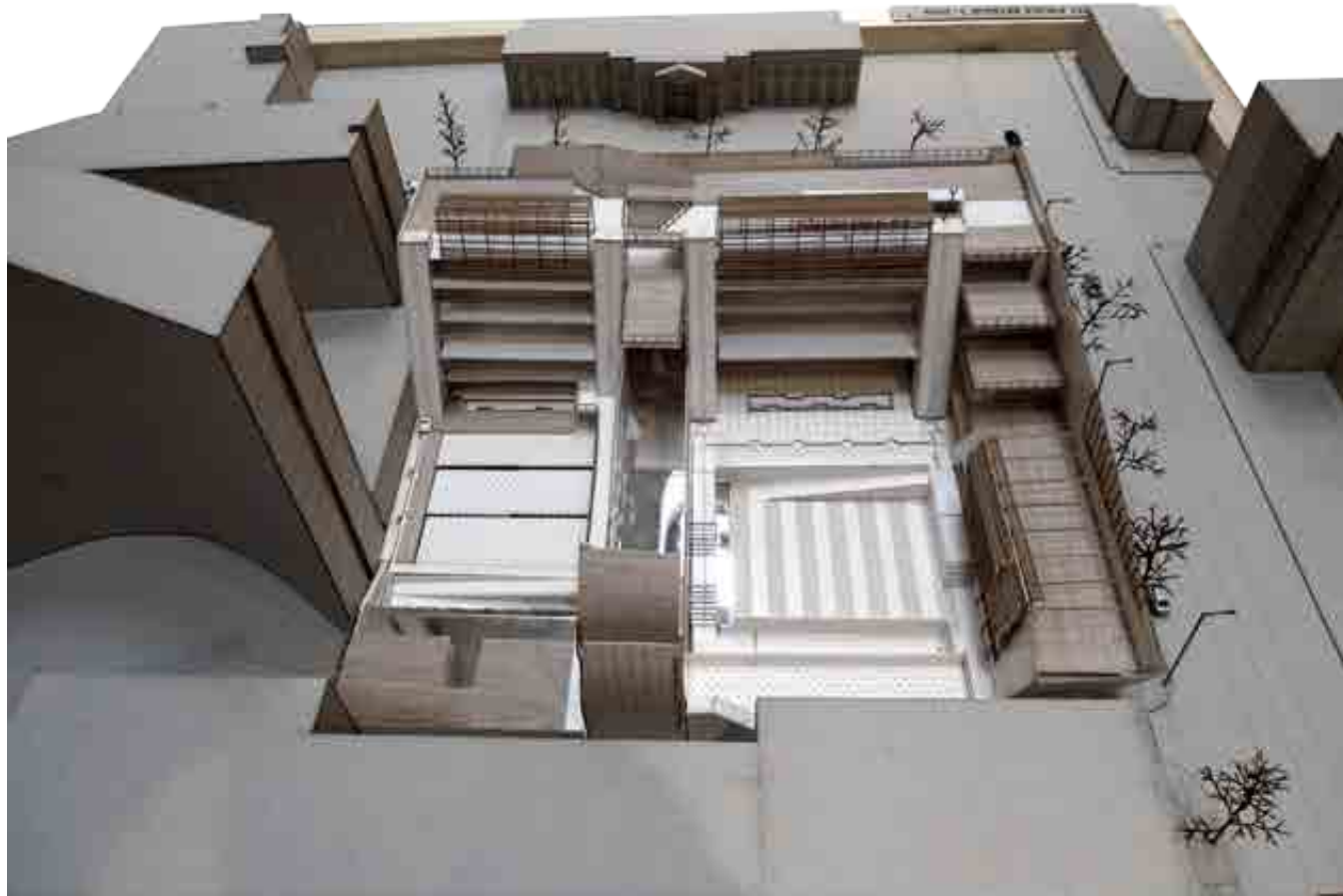
The Inner City Police Retreat
401/402 Pretorius Street, Pretoria CBD



MODEL
CORNER ENTRANCE



SOUTH-WEST COURTYARD VIEW
BIRD'S-EYE VIEW



NORTHERN COURTYARD VIEW
BIRD'S-EYE VIEW

PEACE OF MIND

Reflection

The aim of the dissertation was to design meaningful architecture. Christian Norberg-Schulz defines architecture as the art of making meaningful place. And in order to make places meaningful, one has to consider what adds meaning to experience. The greatest value of experience is the memory thereof. One can access memories when one can recall a familiar picture, sound, taste, smell or texture. In order to create meaningful architecture, a sensitivity towards all the senses at any particular time in space needs to be considered.

In the context of Pretoria CBD and The South African Police Service (SAPS) , it was considered that the police has become alienated by society and in turn the civic realm is left feeling anxious in the presence of members of the police. The architecture recreates the confronted conditions experienced by both the civic realm as well as the SAPS members , and allows an experience of release by moving through a series of spaces. The sensuous exploration of contrasts allows the users to experience ultimate relief and escape within the city. The architecture leads one through diverse spaces and situations where the contrast between distress and escape is enhanced.



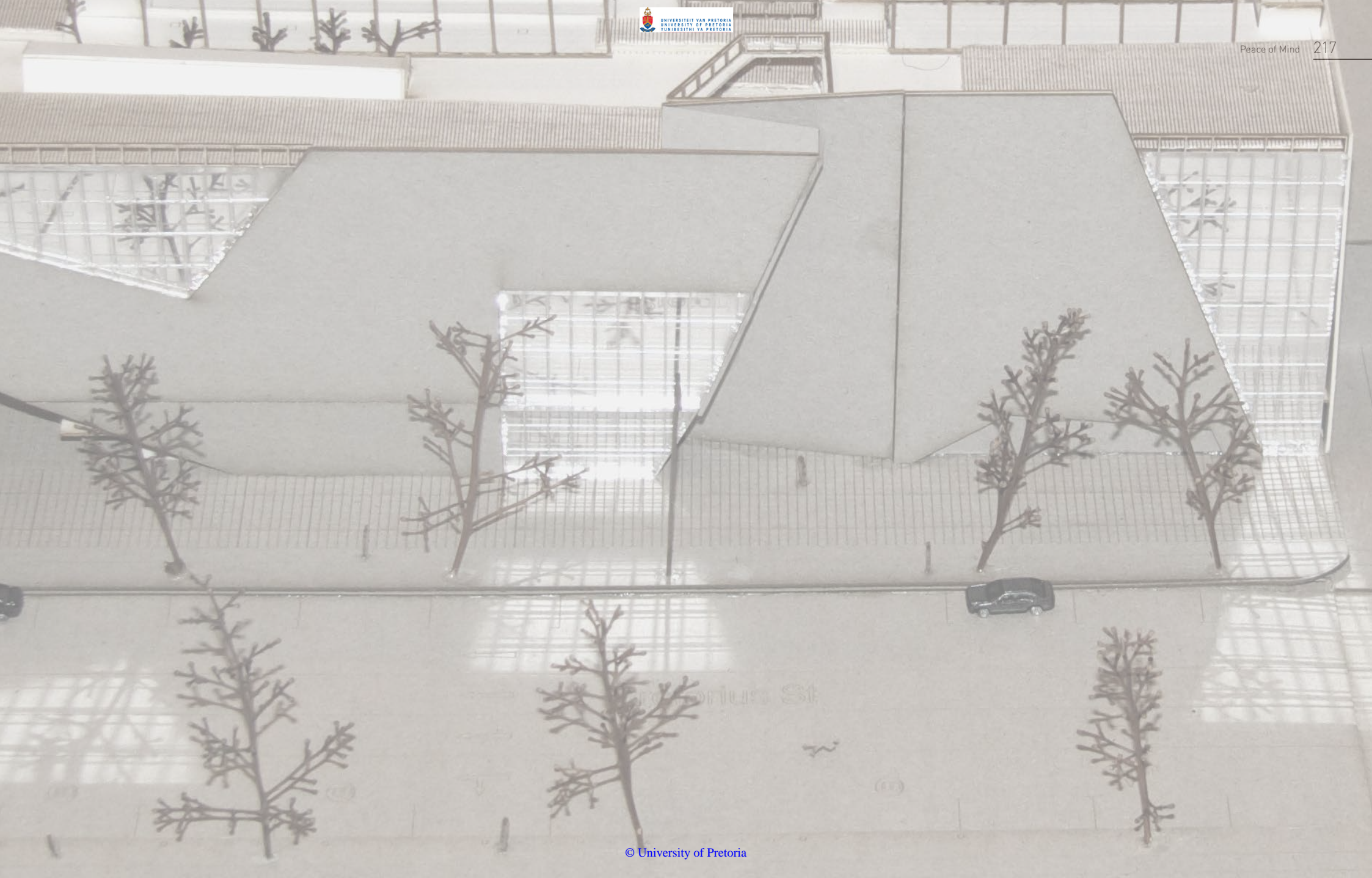


In accordance with Regulation 4[e] of the General Regulations [G.57] for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Architecture [Professional] at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the work of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Yolandi Viljoen
November 2013



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