



PART FIVE

DESIGN DEVELOPMENT



NEOLOGISM - a new lexicon that assists in decoding the bedlam of the urban context.

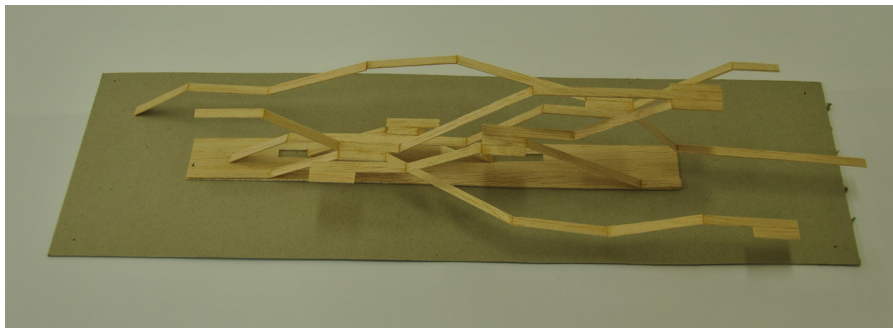
DESIGN DEVELOPMENT BEGINNING

This proposed intervention will attempt to reconcile all styles of architecture and the plethora of languages and spatial legacies that are found in the area. By decoding them and making them universally accessible and openly understandable, one starts to unpack their function and undermine the elitist nature of the buildings' semiotic facade denotation. It encourages them to act and interact with their social and urban context, in an open way that is more cohesively understandable to all that use them. This translates to an architecture that has a form that synthesizes it's context by agglomerating the surrounding forms into one building. By bridging both their forms and functions into a succinct language, it depicts or references the societal zeitgeist, the history and memory of place in an accessible way to all who encounter the building.

“Completed buildings constitute architecture’s specific contribution to society there are those communicators which architecture uses to stimulate other forms of communications” (Schumacher, P 2011).

To find a normative position with the understanding of semiology in architecture was the first step in decoding the urban landscape. This will be used to find an appropriate language that communicates to the future architectural landscape.

The existing condition was assessed in Part Three of this dissertation.

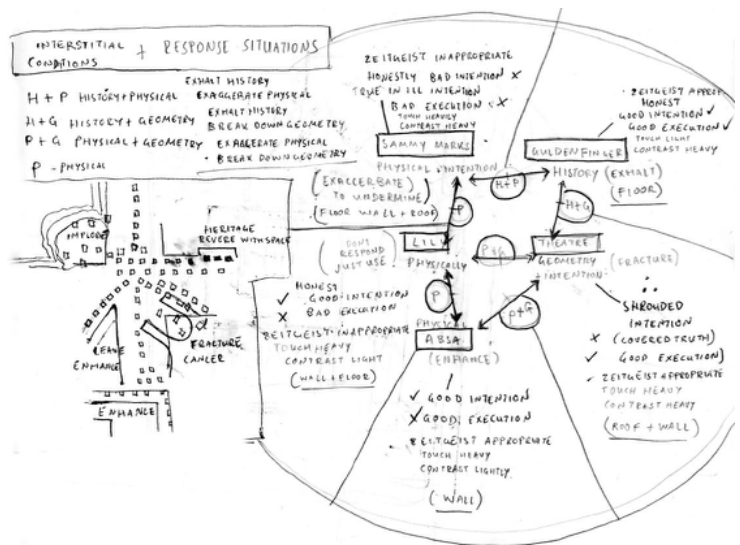


Functional Bridging Delineation

	ABSA	LILLY	GULDENFINGER	STATE THEATRE	SAMMY MARKS	KIBA + NEW LA
STYLES:	INTERNATIONAL MODERNIST STYLE	ELECTEC MODERN SOUTH AFRICAN STYLE	NEO/HOLLAND FLEMISH RENAISSANCE 1703	METABOLIST BRUTALISM	POST MODERN NEO HISTORICIST.	?
ELEMENTS:	ORTHOGONAL HEIGHT 132M LANDMARK ALL OVER CITY	MANY SLEEPING RAMPS. DIAGONALS INTERFERED TO ORTHOGONAL GRID.	REPETITION RHYTHM history relevant COMMERCIAL	IMPOSITIONAL UPSIDE DOWN BRUTAL BETON	NEO HISTORICIST ARCADES - POMO.	GLASS BOXES
SEMIOIC CHARACTER:	DESPOY OPEN INTERPRET HONEST	ELEPHANT IN THE ROOM	LADY OF THE HOUSE	SUMO WRESTLER	INSURANCE SALESMAN	LADY MAKES RECTIFY OF SITE.
LEVEL OF HONESTY.		HONEST	KIND OF HONEST (too good looking for rich)	DISHONEST, FOUNDED UNDER CULTURAL VETG	NEO HISTORICIST DISHONESTY	HOPEFULLY HONEST
MATERIALS & COLOUR	WHITE CONCRETE TILES	BRICK STEEL CONCRETE CORTEN	FLEMISH COPPER BRICK, SANDSTONE GLAZING/SHILLS	BROWN EXPOSED AGGREGATE CONCRETE	RED BRICK YELLOW BRICK GREEN ZINC STEEL GRAY	?
PROGRAM TO MIMIC OR NOT	BANK NO, NOT NEEDED TOO FAR TO USE	WOMENS MEMORIAL YES GALLERY SERVICES	RETAIL HERITAGE YES RETAIL TO EXHALT HISTORY	THEATRE CULTURE YES THEATRE TO UNDERMINE ELITISM.	RETAIL ENVIRONMENT NO ENOUGH IN DISTRICT FRANCHISES CAN MOVE WHEREVER. EXPENSIVE	WOMENS MEMORIAL
HISTORY. RELEVANT?	COMMERCIAL HISTORY	YES BUT NEAR ALL POSITIONS OTHERSIDE	RETAIL 1906 HERITAGE AND ORIGINAL RETAIL AREAS DATING TO PRE-WAR	CULTURAL VEIL SHROUDING ELITISM	NOT RELEVANT 1970S NEO HISTORICIST FARSE	
TYPLOGIES OF PLACE.	HIGHRISE OFFICE	ELECTEC DIDACTIC	OLD RETAIL	THEATRE	SHOPPING MALL	
RELEVANCE OVERTIME:	RELEVANT SINCE 1970	RELEVANT NOW ONLY	RELEVANT IN 1906 BUT NOT RELEVANT NOW THE RESTRUCTURE HERITAGE	RELEVANT 1916 ZEITGEIST NOT PRE HERITAGE	RELEVANT ONLY FOR RETAIL NO-MATRIC/METAPHYSIC RELEVANCE	
RESILIENCE VS ADAPTABILITY	RESILIENT	NEITHER	ADAPTIBLE	INTENTION	ADAPTIBLY	
EDGE CONDITION	HARSH RECTILINEAR	METAPHORICALLY	HISTORY	GEOMETRY	METAPHORICALLY	
LANGUAGE & INTERPRETATION:	PHYSICALLY	PHYSICALLY	● CARTESIAN RATIONALISATION (GRID) VS HUMAN FLEXIBILITY.			
EXAGGERATE / CONTEST EXISTING						

In Search for an Architecture on Site:

A common language of architecture on site was sought by assessing each of the buildings in the immediate context. Commonalities or vast differences between the roof, wall and ceiling planes, the semiotic character that each building exudes, the main colour palette, the architectonic style and the reference to the zeitgeist it was built in was sought. Also explored was how this style matched the current programme functioning within. Their forms were then playfully given semiotic characters to better understand their place in the diorama of competing forms within the CBD.



These tenets of meaning were checked according to a marking rubric which aided in understanding of forms,



programmes, historical relevance across time, resilience or adaptability, or honesty of architectural language. This language is understood, extracted and proliferated. Conversely, if the language is biased or unclear, it elucidates itself as an uncommunicative architectural dialogue. Finally, the architectural language is subverted and the forms contrast the endemic vernacular.

Responses to these rules of meaning were used to develop an intervention stance of how to approach each building. Response situations were determined by assessing each of these five buildings -

- Sammy Mark's shopping centre
- The Guldenfanger Metro Cycle House
- ABSA Bank
- The State Theatre
- The Lilian Ngoyi Women's Memorial site

These buildings were mapped to a finer scale according to certain parameters. These parameters included their intention at the time of construction, whether their semiotic character has changed over time and whether the appropriateness regarding the contained programme suits the building. The historical relevance and zeitgeist appropriateness were checked and stances were formed concerning what was to be done regarding the exaltation or subversion of historical content, whether to break down or build upon the geometries of specific building and how to approach the voids between these buildings. It was also ascertainable at this point which building emanated an honest or shrouded intention and how that intention was executed to form a semiotically prevalent building.

Regarding all the morphs of the existing buildings, materials would have to be indigenous to the original building, juxtaposition coming from the formal or technological changes in the material itself.

From this response mapping it was decided that the Sammy Mark's building was not of true intention and badly executed in a neo-historicist manner. This allowed for the complete subversion of its structural grid and an implosion of the structure could occur. Nothing need be saved in this case. The intentions, therefore, were to entirely counter the existing grid and make free brickwork forms of an organic nature in heavy juxtaposition to the rectilinearity of the original building. The structural intention was to use re-bar reinforcement threaded through the rebate holes of a brick before it its laid to achieve curvaceous corbels and non restrictive forms.

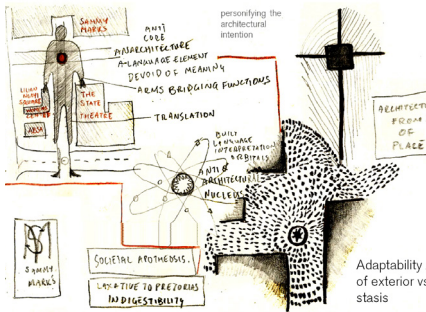


The Guldenfinger building or Metro Cycle House was zeitgeist appropriate and is an example of the first South African interpretation of Wilhelmiens retail architectures in the country. This history should be referenced and exalted. The intentions were to take one of the elevations of the building and dissolve it into the square itself by repetition and dissolving of a steel frame, which heavily juxtaposed the intricate traditional masonry work of the building.

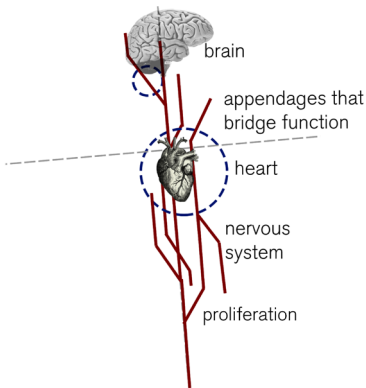
ABSA building on the other hand, not as historically relevant, never the less holds a very specific financial pronouncement over the precinct. Previously called Volkskas Bank, it was conceived in the internationally styled movement that reached Pretoria in 1978. It was particularly appropriate to its zeitgeist of a financially burgeoning Pretoria, which its imposing architectural form reflects. The formal stance taken on this building intended to accentuate its rectilinear geometry by subtractively deforming its North-Eastern corner, highlighting the modern aesthetic and enhancing the corbeled form on that corner.

The Lilian Ngoyi women's memorial centre (currently under construction) has a conflicting formal identity and was forced onto the site because of the women's march that moved through the area on their way to the Union buildings. It is thus seen as a heavily prejudiced concept, considering only one heritage, ignoring the rich palimpsest of history that occurred on site. Because of the cacophony of forms and materials that this building already presents, the formal language was deemed helpless in its convoluted nature. This convolution would be exacerbated by any form that could possibly be added. So it was left to be.

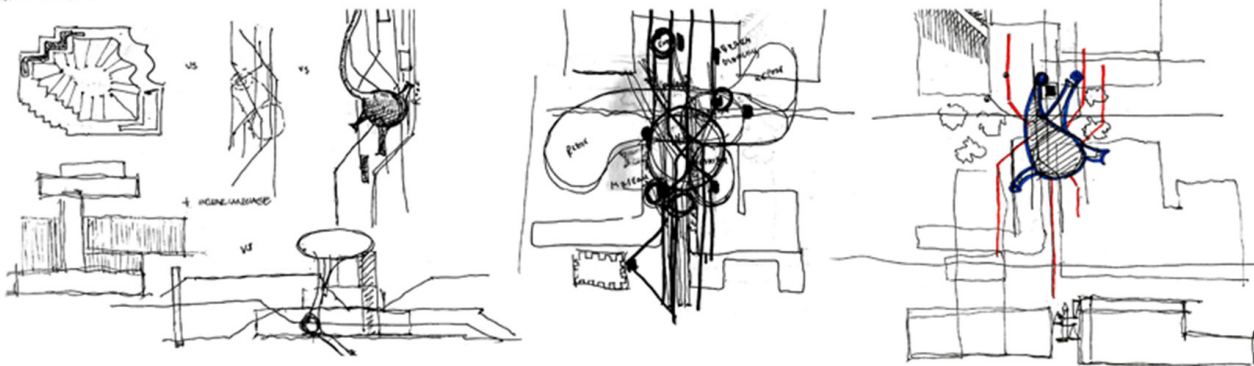
Finally the South African State Theatre, which opened in 1981 (ablewiki), is a seminal example of Metabolist Japanese inspired, Neo Brutalism in South Africa. It stands as a testament to the exploration of this style in Pretoria and this domineering and iconoclastic building needs justified exaltation. Heavily imposing on the human civic scale, the massive forms harks on the idea of monumentalism. The State Theatre is seen as having the most succinctly ascertainable formal language and is concisely understood as a formal statement on the precinct. The message conveyed by this building is clearly that of the nationalistic power of a prestigious cultural centre in the civic centre of the city. Build in context of nationalism and political fervour, the building's intention is shrouded in cultural elitism. This prestige project stands as a testament to the economic and political power of Pretoria at the time. The iconoclastic architecture needs to be accentuated but also contextualised in such a manner as to remain as relevant now as it was at its conception. Intervention with this building would have to grow naturally out of the existing material and constructional systems, using the same materials and only subtly contrasting the forms by means of technological advancements in the material of concrete itself. Any harsher a juxtaposition would undermine its severity and iconoclasm as a seminal metabolist and brutalist building in Pretoria.

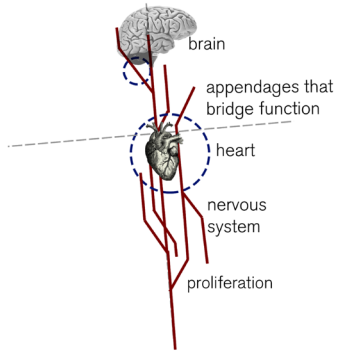


Biotic metaphors.



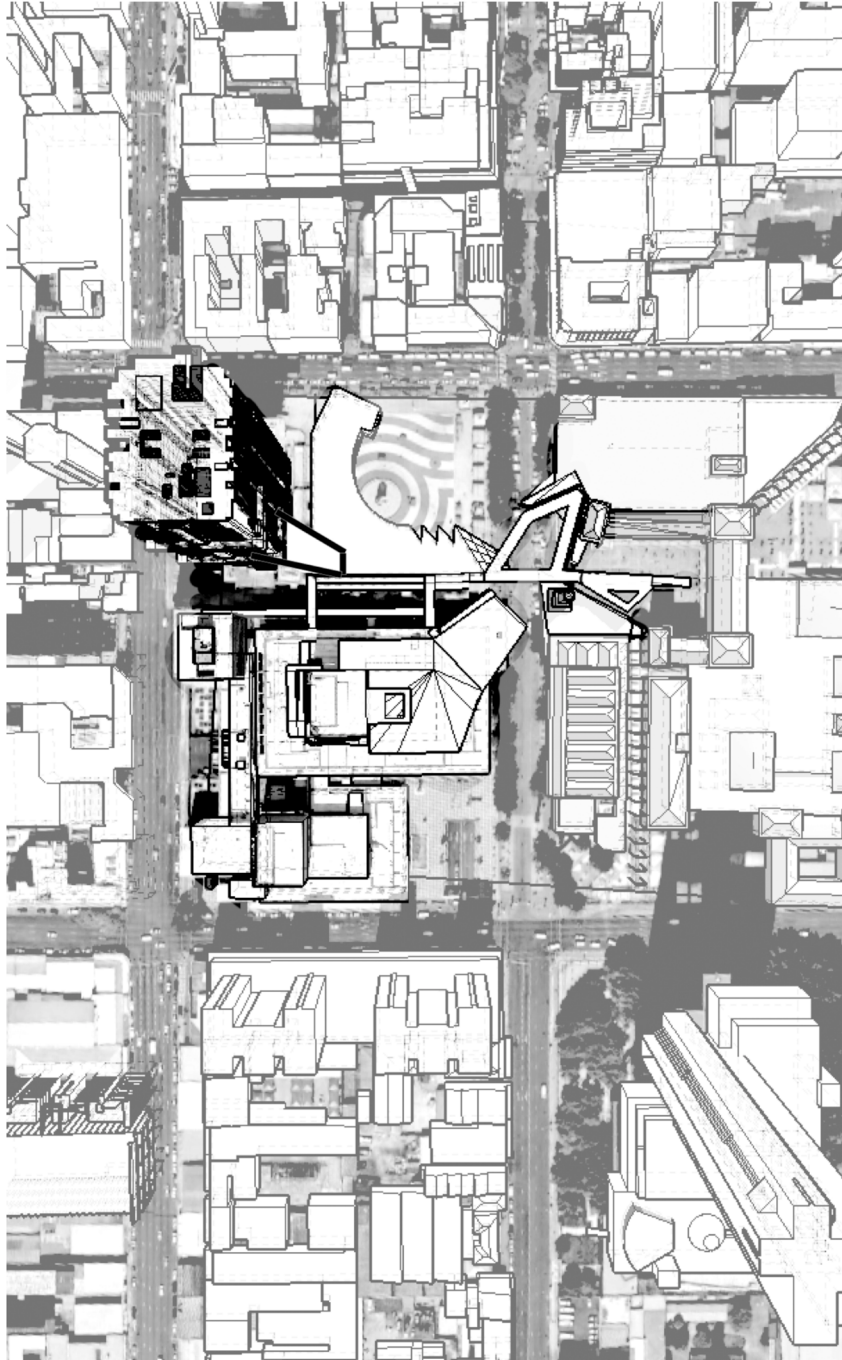
The biotic metaphors were a means to personify the urban landscape into a functioning 'body' of organs which seem to function as a corporeal system. This organism was defined as having organs of function that were bridged by a delineating nervous system - referring to the pathways which connect the functions of a building. It was eventually understood that these situations would occur in the same volumetric space, therefore the organs of the deconstructed body became one organ. A singular, compound organ which contains all the nervous connections in itself. These spaces would have voluminous implications of form and not mere delineated planar pathways that connect the various functional volumes.





SCALE 1:1000





Reconsiderations of Mimesis

Nuvola or Cloud Congress Centre by Massimiliano Fuksas.

The steel and Teflon cloud holds an 1800-seat auditorium and other meeting rooms, with a total of 15,000 sqm of hovering space. The modernistic box around the cloud synthesises the building to the surroundings that feature early modernistic building from the 1930s in the rationalist, fascist district EUR of Rome. Formally, the decoding box contrasts and accentuates the recoding free-form cloud. Fuksas himself rightfully says the project is about the 'in-between space' between the blob and the box.

Total area:
26,981 m²

Architect:
Massimiliano Fuksas

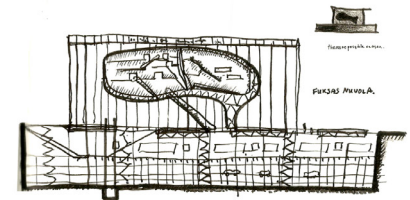
Client:
Municipality of Rome and Ente EUR

This 'cloud' was a means at an architecture that references the context externally but internally has an 'anti-architecture' that strives to be formless in comparison to its rationalist, contextually referent rectilinear edifice. The formlessness is achieved by juxtaposition of forms while retaining the material. This proves that a juxtaposition of organic to rectilinearity in form is sufficient in creating a complex dialogue. The principle of a dialogue within a single building was explored to ascertain what can happen to a non coherent dialogue that exists between two buildings on a given site.

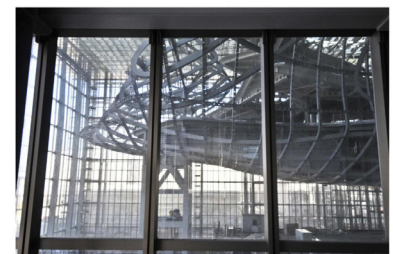


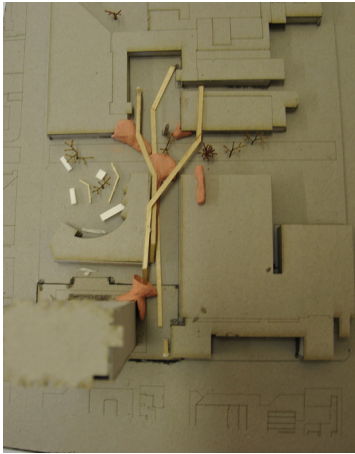
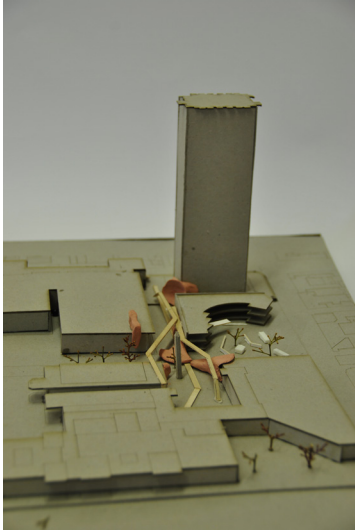
Massimiliano Fuksas' Nuvola/ Cloud.

Rectilinearly structured envelope mimics the structure of fascist context EUR in Rome. However inside is a morphogenetically created cloud which seems to hover and create an entirely new language to exhalt its function.



rationalist edifice with organic morphogenetic interior mass.





With response to the previous research questions postulated in the introduction, it is ascertainable that there is no possible manner in which architecture should be distilled into one succinct language that is openly understandable to all humans. Architecture has deeply imbedded roots of historicism and stylistic changes, which transcends the timescale. Envisioning a singular language of architecture, therefore, is a very biased and marginalised way into an ephemeral architecture, bound to become unfashionable quickly. This architecture ascribes to the aesthetic sentiments of the time, falling short at any means of timeless iconoclasm, or contextualism within the architecturally rich environment.

For a common man to understand architecture without preconceived notions of form, a language of an ubiquitously understandable architecture could be used. Such a language helps to understand the many differing forms and their intended denotata in an easily homogenised manner. A morphogenetic language of a modular and elemental basis will be utilised as a means to a form that is free from preconceived notions, reversing the form-making process into logical form-finding algorithms. These algorithms are the material and constructional systems that come from the site itself. This way, the connoted meaning that can be grasped is one that is founded by looking around at the context. The meaning becomes immediately derivable.

Instead of mimetic form replication of the surrounding built context a method of mimicry would be to use a network of pathways that bridge functions and programmes of the buildings that they connect.

A neologism or newly created language is used to openly differentiate the proposed intervention to the built context. These are the pathways. The building's form would "melt" and deform into the pathways that connect them. This morphing will become a volumetric manner of justification mimesis by homogenising all the existent architectural forms into a conglomerated mass. Such a mass possesses an openly understandable agglomeration of forms, with a dialogue between each other and the pathways that connect them.

A heavily insensitive approach to adaptive reuse architecture will be employed by means of subtracting material and form from adjacent buildings. The very materials themselves are used as a means of morphing the original shape into a homogenous puddle, punctuated and parenthesised by the functionally bridging pathways.

Helen Joseph - Church Street
Northern Elevation



Sammy Marks Square
Shopping centre
The sleepy suburban. Typical franchise retail devoid of interesting character - main objective to sell.



Sammy Mark's Guldenfinger Building & Kynoch Building. Heritage Retail Building
Elegant Victorian Corseted Lady

South African Reserve Bank
Banking Services of South Africa
Dominating and Affluent character.



South African State Theatre
Opera and Drama Theatre
Brutalist Metabolist Sumo Wrestler



Women's Living Heritage Centre
Women's Museum - Trading area
Sore thumb, An Inconsiderate elephant in the room.



Former Dept. of Trade and Industry
Now Derelict - to be used as office/residential
Matron and Orphans of the second order.



Standard Bank Building
Bank, Medical Consulting
Rooms, Shops
Average Banking Citizen



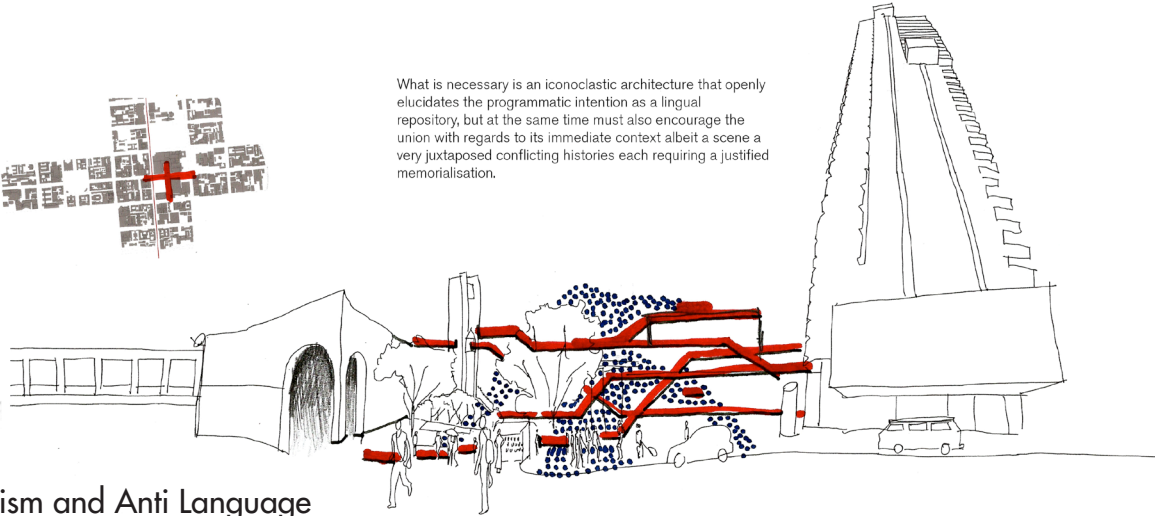
Helen Joseph - Church Street
Southern Elevation



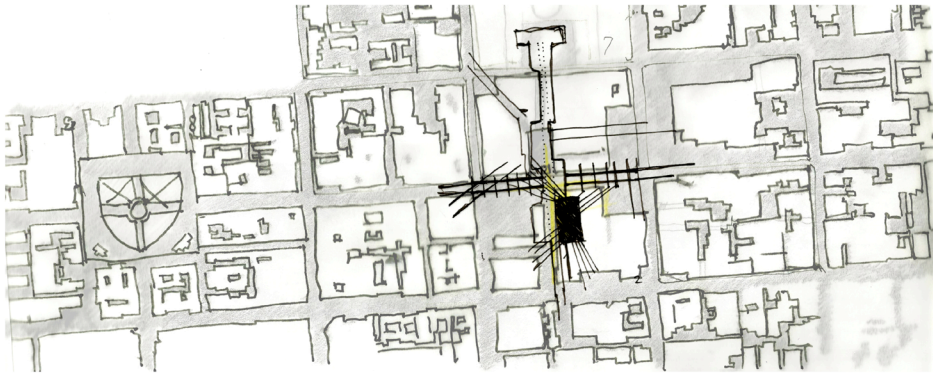
Personified Semiotic Context Mapping



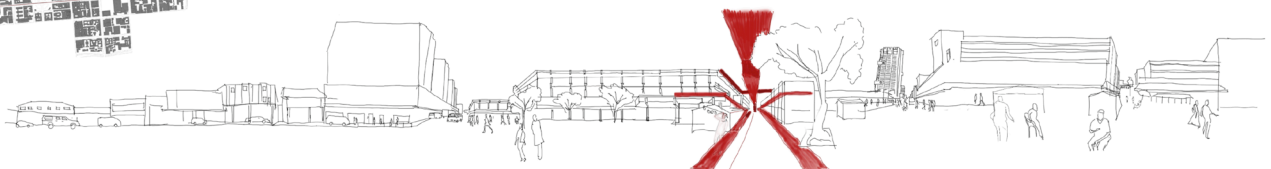
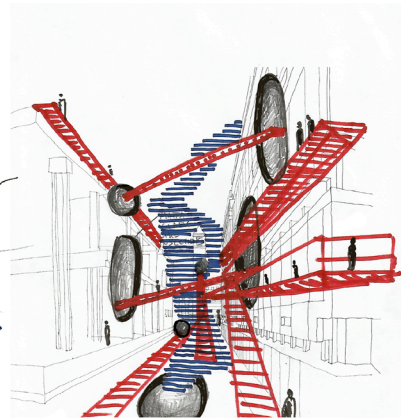
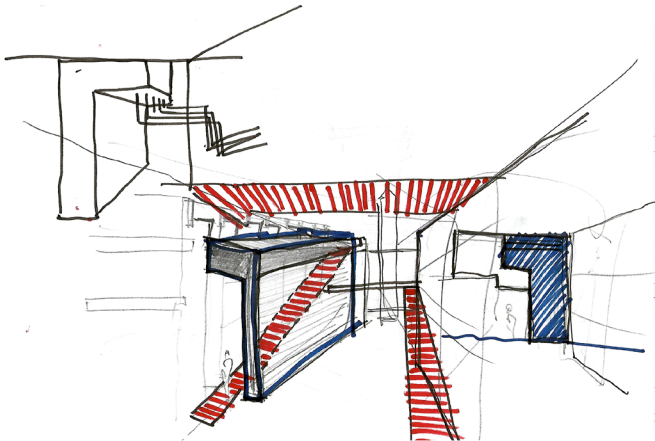
What is necessary is an iconoclastic architecture that openly elucidates the programmatic intention as a lingual repository, but at the same time must also encourage the union with regards to its immediate context albeit a scene a very juxtaposed conflicting histories each requiring a justified memorialisation.



Neologism and Anti Language



Site location and justification.
The site under investigation is seen as a Civic Centre deep in the CBD of Pretoria, its plethora of functions and intended or unintended use tends to a multiplicity of architectural form. These forms have no apparent discourse between each other and they only speak an internalised conversation of self-referential importance instead of stylistic and formal lucidity that would assist in the understanding of the space and times- the zeitgeist - that the architecture was built in.



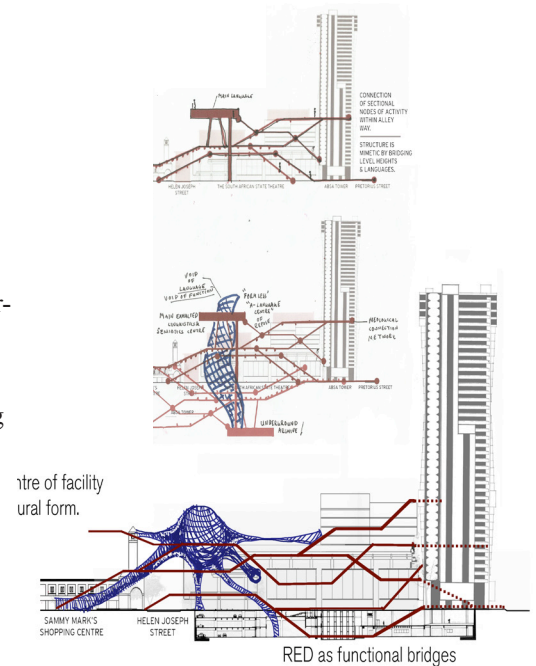
HELEN JOSEPHS - CHURCH STREET.
SOUTHERN ELEVATION

Identified languages of architecture on site will be parametrically warped and deformed into an amorphous mass. It will extend the existing programs of buildings in the vicinity, exalting their effectivity and gravitas in the cacophony of formal languages prevalent around them. By subtractively deforming the built context, material will be gained to deform the built environment, still in keeping with their inherent structural tenets or building styles. These styles, however, will be coalesced in a volumetric expression of the confusion of formal languages, and allow their programs to emanate into each other.

NEOLOGISM - a new lexicon for the decoding the bedlam of the urban context.

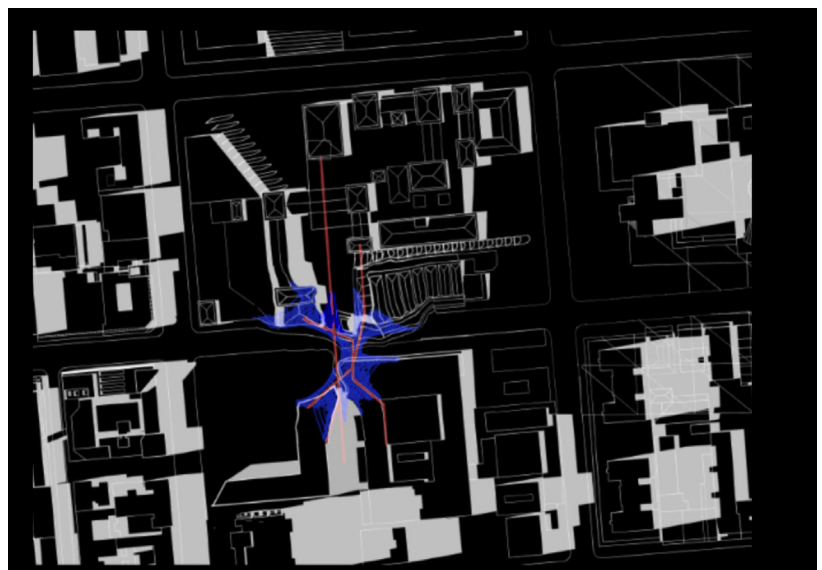
The aforementioned Neologism was first seen as delineating 'red' lines that bridge the various functions of the building, punctuated by a free 'blue' form that would make up new functions. The second stage of development agglomerated the imposed neologism of red lines with that of the blue forms into a 'purple agglomeration'.

The building's form would "melt" and deform into the pathways that connect them. This morphing will become a volumetric, rather than a merely delineating method of justification mimesis by homogenising all the existent architectural forms into a conglomerated mass.



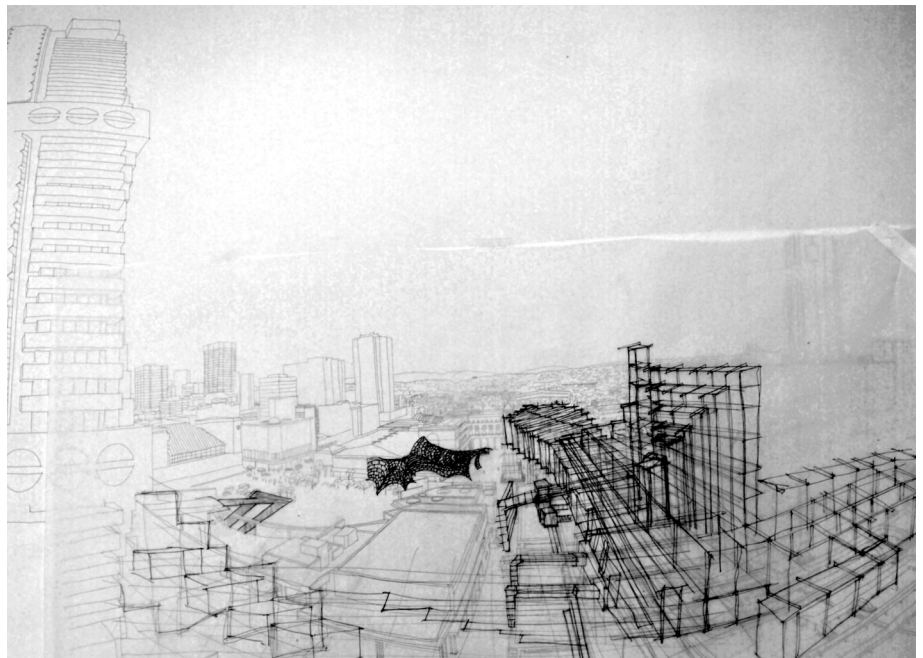
This agglomeration of the existing site forms, miming a material system, morphing them, then dissolving them into the built context would form the conditions of the neologism as a reinterpretation of the existing, instead of superimposition of an entirely new and contextually unmotivated form.

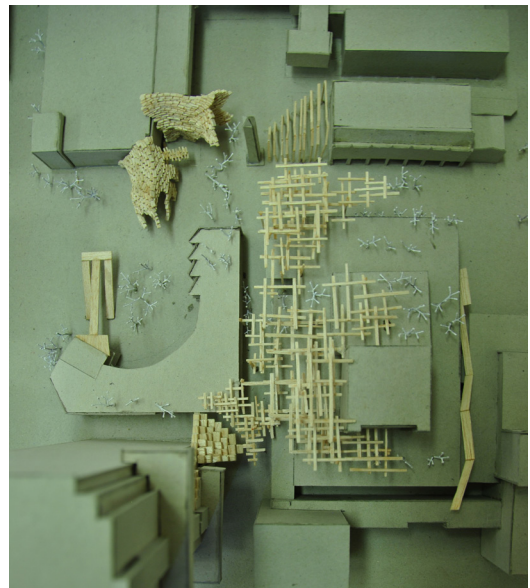
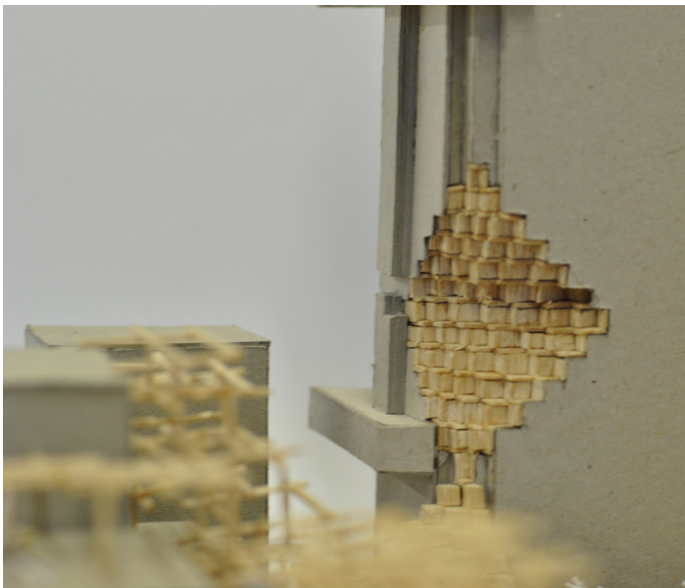
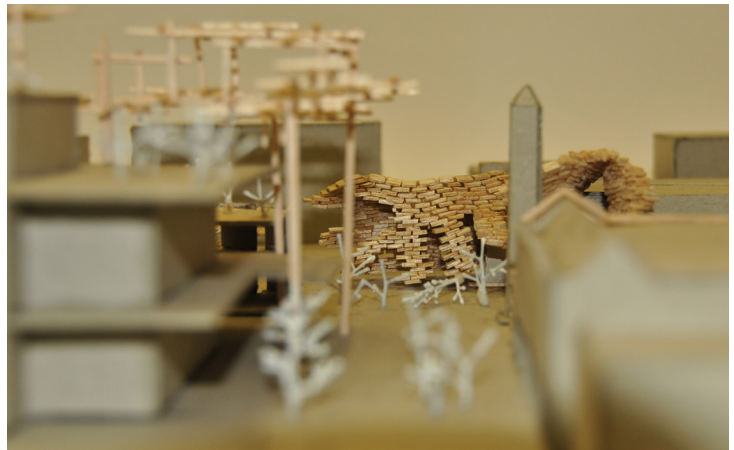
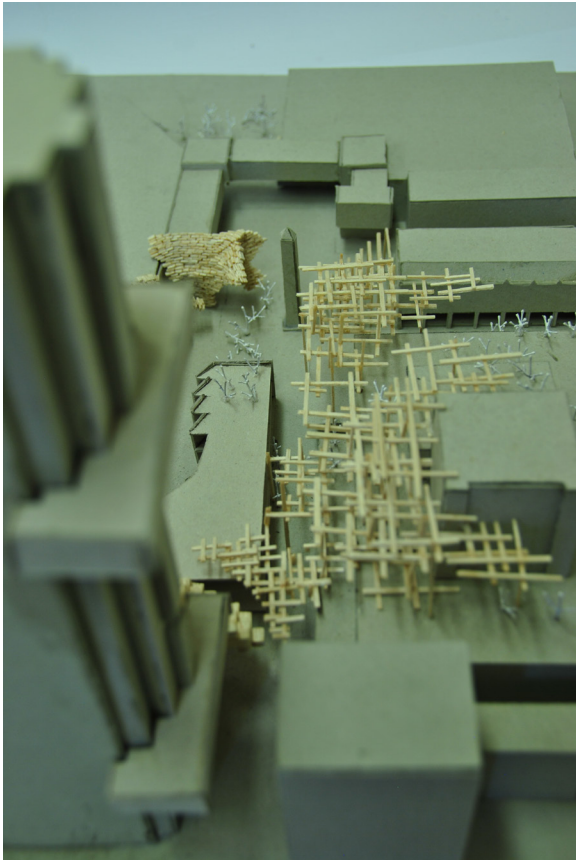
A concept of mimetically deriving a material system from the adjacent buildings on site as a form of structural DNA was identified as a sign vehicle for the interpretation and synthesis of differing architectural styles prevalent in the area. The 'metabolic' nature of the State Theatre is grown upon.

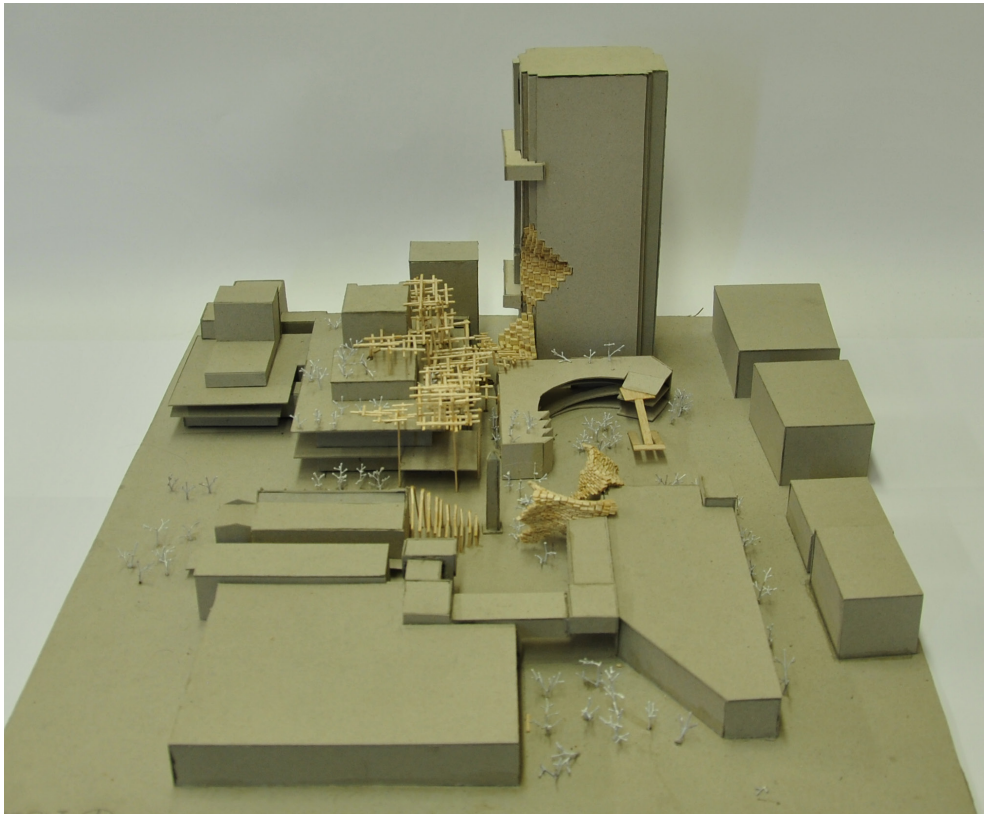


The material system of the state theatre is ascertained by defining a stance of abstraction between that of linguistics, science, art and technology. The column of the State Theatre is of off shutter, "beton brut" style and constructed with an H-profile from reinforced concrete. It is extruded from the existing fabric, diminishing in number of extruded parts in sections, making it appear to dissolve with increasing height. The derived palette of architectural elements and features are used in a level of mimicry of the existing. Contemporary additions will be visually justified by the concrete material itself, and not merely juxtaposing with a steel and glass angular obtusion. To do so would contrast the existing and form a banal superimposition of a new language, instead of an attempt at the synthesis of the existing.

Concrete is generally used for its compressive strength properties, providing stability to a structure. The State Theatre, as it stands today, uses concrete in a tectonic method of lightness. Seemingly massive and domineering, the structure seems to be brutally finished. Contrastingly, with reference to its large structural spans, it is built in a modular building-block Japanese metabolist style of architecture. At the same time, it is lightened by its building block interlock aesthetic, which is finished in timber off shutter concrete as a poetic statement towards traditional Japanese timber structure. This aesthetic of 'lightness' with a 'heavy and stereotomic' building element is exaggerated by the new addition. The addition should only juxtapose the existing in terms of technological advancements in concrete and patinas to represent a new level of contemporaneity in this palimpsest filled urban context.







The usage of an architecture that naturally emerges out of the state theatre's original DNA structure and morphogenetically materialise from the built fabric itself, becomes a codification of the language that was extracted from the original building. It is used almost as a grammatical and syntactical overlord which governs which of the structural systems are extracted, repeated and eventually dissolve into the surrounding context.

The material system, which was originally defined as a simple corbel, is noticeable in some way or another on many elements of the buildings in the immediate built context:

Within the metabolism brutalist structure of the State Theatre, the corbeled sandstone window sill detail of the Metro Cycle House/ Guldenfinger building as part of the Sammy Marks Square Shopping Centre, and lastly the large and prominent corbeling detail on the western extrusion of the Internationally Styled ABSA building. This corbel in the built environment was taken as a graphic module for the repetition and distortion into the built context.

This abstraction breaks down the extracted module and change it into one that is formally understandable. This is achieved by comparing it to the imposing forms of the built context. It is then used to find a material and constructional stance between these buildings' formal intentions, and asserts a sense of contextualisation onto these

Iconic forms

The fact that the buildings appear to morph together even if not ever touching, implies a formal similarity by picking up, and accentuating the corbel shape through repetition. It would not be necessary for physical connection of the two different forms. The power of suggestibility that a void, created by enclosing adjacent solids, is enough to convey the concept of a formal dialogue. The void becomes the point of translation between languages. This is because from any vantage point on the site, the formal languages appear to coalesce as a ubiquitously understandable form.

The genesis of a neologism falls short at agglomerating the buildings' formal



intentions. It does not effectively synthesise the buildings on a volumetric and spatial level - it merely bridges functions with delineating access pathways. This is linguistically comparable to a forced language like “Esperanto”, but instead, an agglomeration, or “lingua franca”, like that of “Fanagalo”. It instead now encourages the buildings to naturally grow out of their inherent building systems. This then proposes a level of discourse that is apparent as having overlapping syntactical traits of the same language. The level of formal discourse is directly proportional to the stance of abstraction of the building’s meaning that is proposed. In this way, the language does not become a banal superimposition on the build context, but coalesces the lexicons of the two adjacent buildings on a structurally elemental or molecular level.

Forcing a dialogue in a graphic sense

Gordon Matta Clark’s “Conical Intersect” of 1975 was an art installation that comprised of torqued, spiralling incisions done with fusion cutting of the material. It was done by subtracting walls, ceilings and floors from two housing blocks next to the upcoming Georges Pompidou Centre. With his self proclaimed “anarchitecte”, he succeeded in opening these abandoned buildings to light and air and began, as he put it “ a dialogue about the nature of the urban development and the role of art.” .The conical incision into the two abandoned buildings began “ an act of communication”. In this example of purely using vantage points and lines of human sight , Clark superimposed an image on top of another to create a sense of formal dialogue between the buildings by means of adjacency or visual supercomposition. This becomes an example of forced justification of the extrapolated essentialist languages of architecture within a given context by formally focusing them to “talk” to each other.



INTERVENTION NECESSARY AREAS AND AREAS OF MORPH INITIATION



MODAL CONNECTIONS ACHIEVABLE



ENCLAVES FORCING LANGUAGES TO BE BLURRED AND PEOPLE TO BE FUNNELED AND SLOWED DOWN

PIXELLATED STRUCTURE THAT CAN BE DERIVED FROM TORSION DISTORTION



EXTRAPOLATED STRUCTURAL GRIDS FROM BUILT CONTEXT



DISTORTION OF STRUCTURAL GRIDS



POSSIBLE STRUCTURAL FRAMEWORK TO SUPPORT GRIDS



OVERLAY OF GRIDS, NODAL CONNECTION AND STRUCTURE



GRAPHIC WARPING TECHNIQUES



ORIGINAL PANORAMA IMAGE



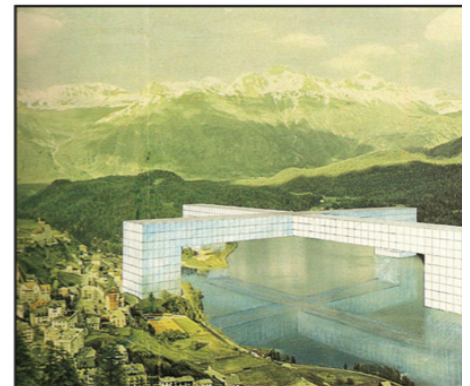
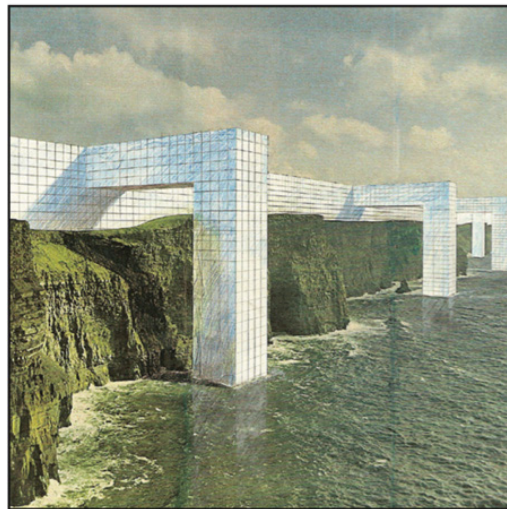
REPETITION AND DISTORTION WARP



FRACTAL TORSION OF A VANISHING POINT



The ‘Continuous Monument’ project by Florence’s SuperStudio was also an example of Superstudio’s most iconic technique of architectural representation. They make use of collage and superimposition to create photomontages that seem to either juxtapose a subject in a far-fetched context, or to subvert and create new meaning altogether. The didactic storyboarding of Superstudio was a means of critically examining the context and the course of architectural history.



The Continuous Monument

Superstudio's most famous exhibition is perhaps their proposal for the Continuous Monument. As mentioned before this project utilized the now famous black on white grid and extends throughout the existing landscape, redefining what it means to occupy space.

Hence the spatial method of supercomposition became a methodology of design development in this dissertation. Inspired by Superstudio style compositions, and synthesis of visual data gathered from site, a visual language and basis for the distortion of the context was created. A simple graphic distortion of the language gives insight into the fact that the architecture can be studied two dimensionally and then altered on visual level, which in turn invariably has volumetric implications on that form.

Graphic Warping

The site is morphed and an understanding is formed of what it takes to deform the built context on a visual level. This is a preliminary method of two dimensional form finding that has volumetric implications in three dimensional space. These graphic warps were undertaken by two methods: A graphic distortion of a photograph, and a visual morph of an aerial site view of the context.

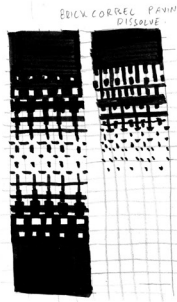
This plan view shows the formal conception of the facility wherein the original plans are studied to ascertain their structural grid. Each of the respective building's grids were then extrapolated into the spaces between the buildings. These structural grids were overlaid and common intersections were noted according to the city's natural grid, on a finer scale and irrespective of building styles or measuring systems. The grids were then distorted graphically by barrel distortion or by manually pinching them. The building morphs that corresponded to each respective grid resulted in pinching distortions which would have volumetric implications. From any vantage point, building languages would seem to overlap and a discourse could occur between the buildings by the lines of sight of the walking observer. These morphed obtrusions need not ever touch, as from any point on site they would seem to overlap or at least visually reference one another.

Column locations were placed on the new points of grid intersection. This formed the structural beginnings of a bridging translator between the buildings and a connection of the nodes of functional interest. Enclaves to slow pedestrian traffic were also considered at this point, much like the "reaching colonnaded arms" of the St. Peter's Cathedral in Rome, accepting and exalting the community that enters them. This was then all overlaid to ascertain a possible architectural result for a building that would bridge the functions and morphed language intentions of the built context. This method fell short in defining a volumetric architecture and was restricted to this planar, two dimensional interpretation.





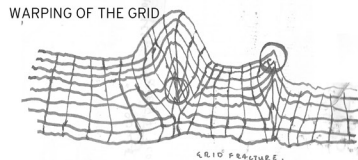
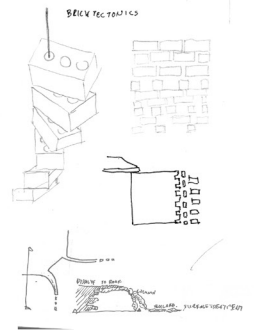
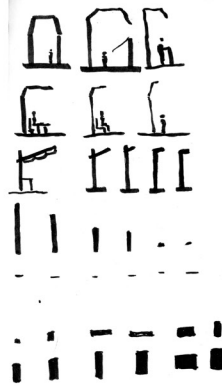
CIRCULATORY ACCESS



FLOORING
DISSOLVED PAVING

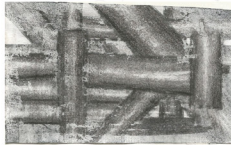


MORPH OF URBAN SITE ELEMENTS DISSOLVE
INTO FLOOR PLANE

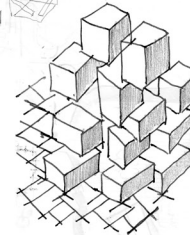
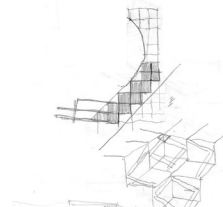


WARPING OF THE GRID

GRID FRACTURE



COMPLEXITY OF
INTERACTION

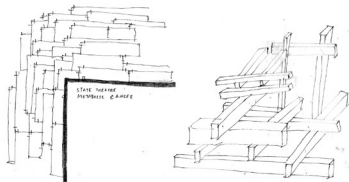


WHERE LANGUAGES ACQUAINT THEMSELVES

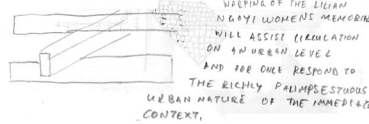
WHAT HAPPENS
WHEN LANGUAGES
COLLIDE? MIXED
ACQUAINTS POP CHARACTERS IN
FLOOR LEVEL.



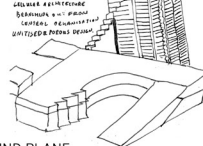
GOLDENFINGER ELEVATION PROFILE DISSOLVE



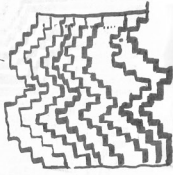
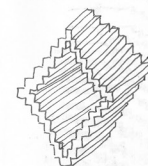
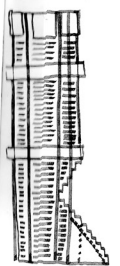
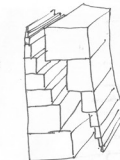
STATE THEATRE METABOLIC
EXPERIMENTATION



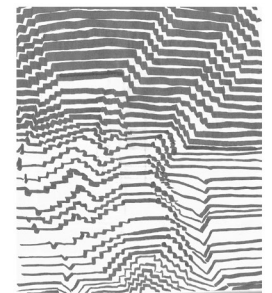
WARPING OF THE URBAN
NGAYI WOMEN'S MEMORIAL
WILL ACCESS CIRCULATION
ON AN URBAN LEVEL
AND FOR ONE RESPOND TO
THE RICHLY PALIMPSESTIC
URBAN NATURE OF THE IMMEDIATE
CONTEXT.

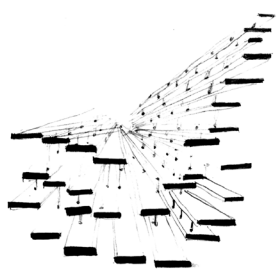


WARPING THE GROUND PLANE
OF THE WOMEN'S MUSEUM

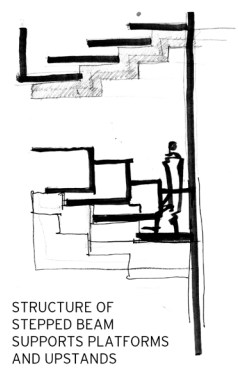
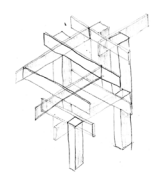
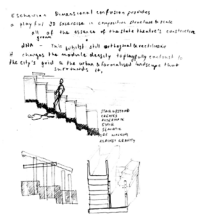
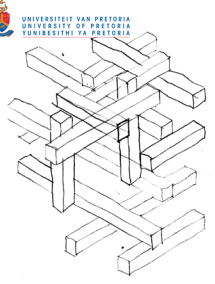
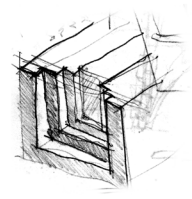


METHOD OF WARPING A
REPEATING ELEMENT OF
A SIMPLE CORBEL IN THE
ABSA BUILDING.

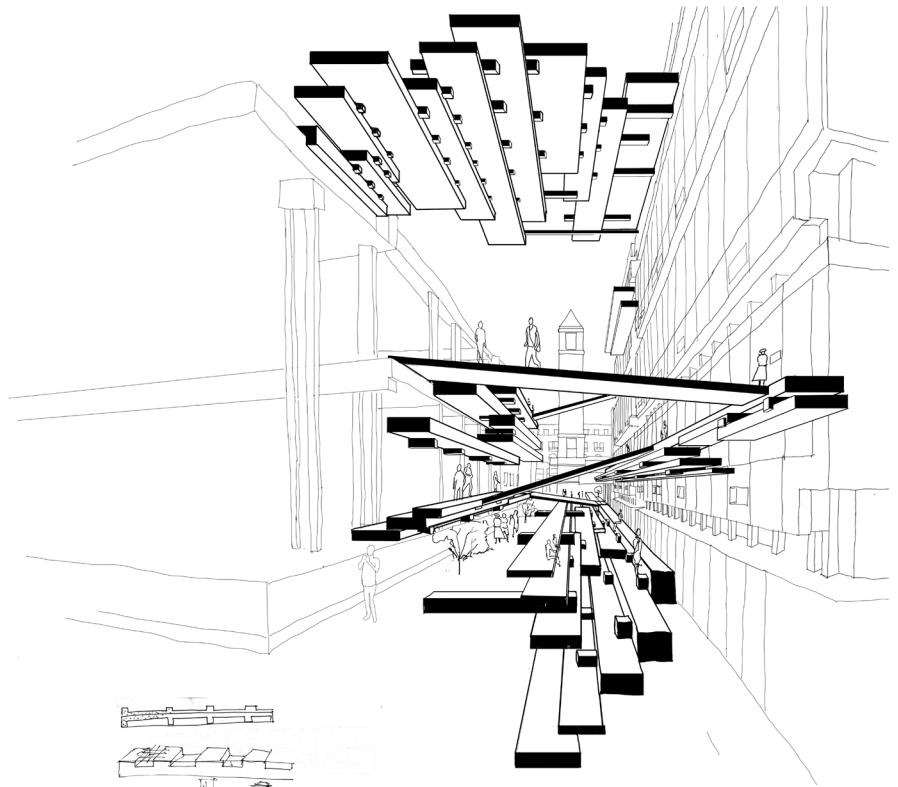




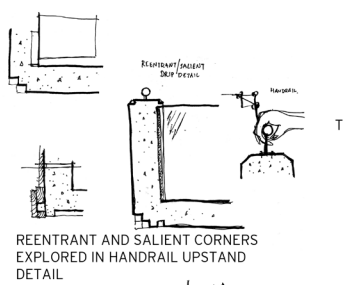
PLATFORMS THAT SEEM TO MORPH FROM GROUND PLANE



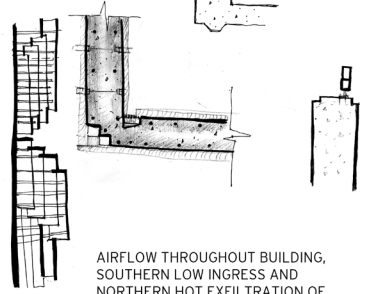
STRUCTURE OF STEPPED BEAM SUPPORTS PLATFORMS AND UPSTANDS



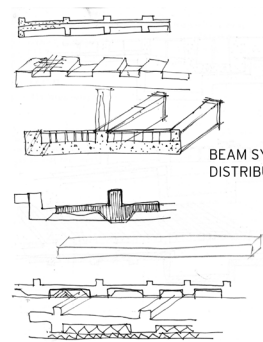
BEAM SYSTEM FOR FLOOR WEIGHT DISTRIBUTION,



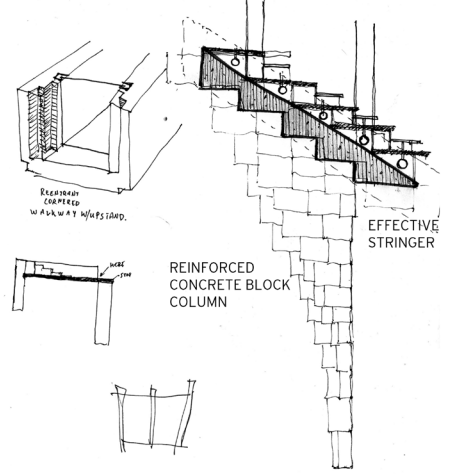
REENTRANT AND SALIENT CORNERS EXPLORED IN HANDRAIL UPSTAND DETAIL



AIRFLOW THROUGHOUT BUILDING, SOUTHERN LOW INGRESS AND NORTHERN HOT EXFILTRATION OF STALE AIR.

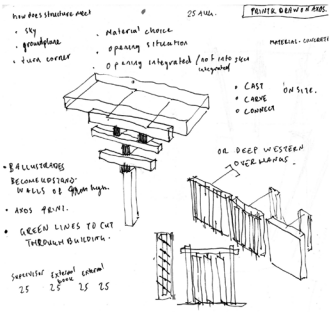
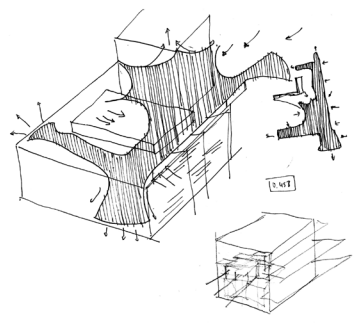


LIGHTWEIGHT STEEL SEATING ADJUSTABLE



REINFORCED CONCRETE BLOCK COLUMN

EFFECTIVE STRINGER



Handrail structure must

- 100mm
- 100mm
- 100mm

Material choice

- Material choice
- opening situation
- opening integrated for fire zone

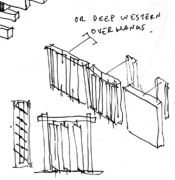
Material concrete

- CAST
- CURVE
- COMPLEX

• BEAMS BECOMES UPSTANDS: DRILLS AS OPENING

• AXES BEAMS

• GREEN LINES TO CUT THROUGH BUILDING



OR DEEP WELDED OVERLAP

Separate external column

The other graphic method pursued was that of site photography distortion. A graphic distortion of a photograph uses circular concentric viewports which torsion and tessellate inwards, forming a fractal that seems to dissolve into a vanishing point. With this torsion exercise, an architectural dialogue appeared in the pixellated distortion. Both the buildings being distorted indicated a repeating pattern of a corbeled step derived from the stepping of the concentric distortion.

Other methods of graphically repeating elements of architecture visible in the photo were explored to ascertain which architectonic elements are most prominent in this specific photo vantage. This method was used as a preliminary means to the extraction of an essential architectural semiotic that could be repeated and fuse the forms to morph together. Again these visual methods of dissolving the architecture were a means at a volumetric implication that followed.

The artistically derived abstraction methodology purely based on graphic methods of distortion is then taken to the next level of volumetric implication by the extraction of a material and constructional system from the state theatre. This system is abstracted to a point of architectural cognisance on an elemental level. Roof, wall, stair, ground and column seem to be made of similar architectonic elements. This makes the viewer cognisant of these elements by means of a confusion of what they should look like based on our precognitive reasoning. All these elements can be condensed down to a simple corbel. This corbel becomes the ubiquitous translator of architectural form by joining each separate entity and architectural element, which is to be made from the same metabolic parts. The corbel noticed in one element is the same as the corbel noticed in another.

The element (a column, stair or beam etc.) is then questioned by the viewer, because he/she has noticed the similarity in formal message that it presents - regardless of which element is used. These elements then become explicitly accessible to the viewer by means of association.

The corbel skews the legibility of the element to the point that the viewer no longer sees it as a typical element anymore. Visually it is all corbel. The element itself is then questioned and so is its relation to elements adjacent or connected to it. This curiosity sparks enquiry into the recognisable architectonic forms around the confusing corbel, and therefore encourages the desire to understand the previously unnoticed architectural elements in buildings nearby. The viewer now has a means at understanding architectural elements in the rest of the city, and the desire to know more burgeons. A means to reading architecture is born by forced illegibility of the elemental parts.

Masterplan scale down.

At this point of the dissertation the interventions to the Sammy Mark's and the Guldenfinger building were left at a conceptual level. The scheme developed, concentrating on the connection between The State Theatre, ABSA Bank, the upcoming Womens Memorial Centre as well as the fabric of the ground plane between these buildings.

Morph purple.



PIXELLATED STRUCTURE THAT CAN BE DERIVED FROM TORSION DISTORTION

The corbeling morph that became a successful ubiquitous translator of these buildings superseded the need for an impositional neo-language architecture. A new, imposed language is superfluous when there is such a rich and varied vernacular already being spoken. The distillation of the various existing languages into an elemental part becomes a much more powerful translator of more than one architecture. The architecture now talks to itself, and also directly references the context in a balance between each buildings' iconic presence and contextual validity within the CBD.

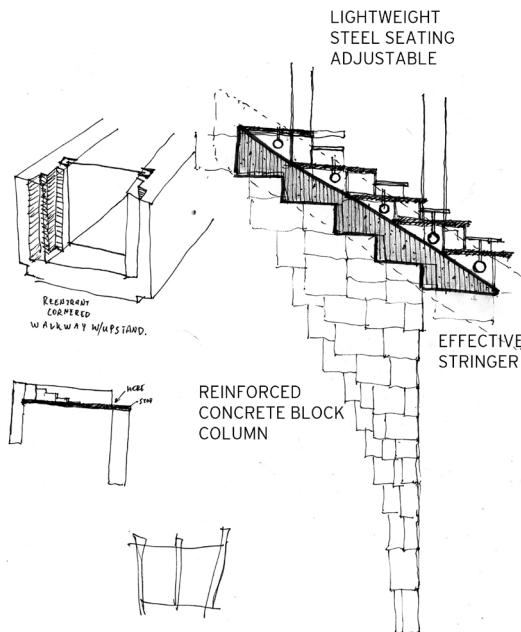
The defined methods of abstraction of architectural DNA according to The State Theatre's endemic construction methods were drawn from to create a language of ubiquity:

1. The extended beam which projects past the envelope- implying the metabolic Japanese influenced construction methods -effectively comes across as a corbel.
2. The beton brut aesthetic- sandblasting the concrete to reveal aggregate in clean chamfer bordered panels.
3. The off shutter concrete which is finished with an exposed wood grain, draws direct reference to the traditional Japanese timber construction methods.
4. The material and construction system itself being broken up into its metabolic parts, is then placed in a modular system which pervades through the entire new facility.
5. The imposingly oversized constructional elements of concrete, tend to the idea of formal massivity present in the existing State Theatre. The elements still present an aesthetic of lightness, however, due to the manner in which they are cast. This in turn achieves larger spans and a sense of openness and vastness for the interior spaces.



No Curves Or Non Rectilinear Angles.

The design tenets of rectilinearity and orthogonality that make up the constructional vernacular of a modern metabolist and brutal language on site are pivotal to the premise of the building. Any intervention on this site should retain, accentuate or exacerbate this orthogonality by breaking up the horizontal and vertical modules of the theatre and representing them as symbolic parts of the larger vision of rectilinearity. This smaller module of the same genetic parts dissolves into the built context or the ground plane itself. Curves and angles that are not 90° from each other are only for programmatic sound reflection necessity. They form part of the interior aesthetic and are not viewable from the exterior. The abstraction of the language is therefore coherently retained. Nothing visible from the context can be round obtuse or acutely angled to any other feature - only perpendicular changes in form are visibly allowed because they speak a morphed but still rule abiding dialect of the formal language endemic to the site. This is why everything in the designed building, from any visible angle, forms either a corbel or has a staggered, orthogonal and rectilinear appearance.



The Psychology of Entrants.

Entrants to the facility have a number of choices of how to enter and egress the linguistics learning facility.

1. From the pedestrianised Church (now Helen Joseph street), via the State Theatre itself, from the Women's memorial or from the arcaded thoroughfare between the theatre and the memorial centre's back of houses.
2. Access via public Church street is one by using the stepped beam ramps which form interaction platforms that project into the pedestrianised street and morph the ground plane into platforms that begin to traverse vertical height .
3. Accessibility is also made possible from the existing State Theatre's actual vertical circulation. By restructuring and building out of the existing vertical circulation - the existing staircases are extruded through the existing roof and interstitial floor to the new base level above the roof of the theatre.
4. Access via the Lilian Ngoyi women's Living memorial centre is also made available to the transient user by means of the roof plane of this building becomes an extension of the public square with the addition of a ramp structure to the North Western end of the memorial to allow access to the roof plane which is already proposed to be used in some areas. Endemically inspired step beam ramps will be used to traverse over the semi-sheltered arcade area and connect to the main entrance to the language facility.
5. Then also from the arcaded alleyway itself. This was intended to be a back to back of house of both the buildings but now becomes a public thoroughfare punctuated by sheltered repose spaces and vocal and visual bombardment platforms of art and language installation. The visitor/user can either use the centrally located elevator for staircases, or stepped beam platforms to the north of the public circulation corridor or to the South- the colonnade supported ramps allow vertical circulation to the ballet balcony and then to the facility floor level.

Visitor Choreography

Apart from the access through the theatre's opera block itself, main entrances to the facility's main level atop the block are achieved in two manners. The first central entrance allows both users and employees of the facility to enter into the main library atrium. The user is immediately faced with an impressively large library on various floor levels that terraces downwards. In the foreground there is immediate orientation by an information desk to the right and the lending library checkpoint to the left for the checking out of books. This imposing library with its intermittently staggered floors taper and diminish with height forming a natural hierarchy of most used books become the most accessible and have the most reading space which cantilevers from the opera stage block's new column structural integrity. these cantilevering reading balconies provide views to the city which are framed by vertical and orthogonal brise soleil devices made of concrete to protect the occupants and books from harsh Western afternoon sun.

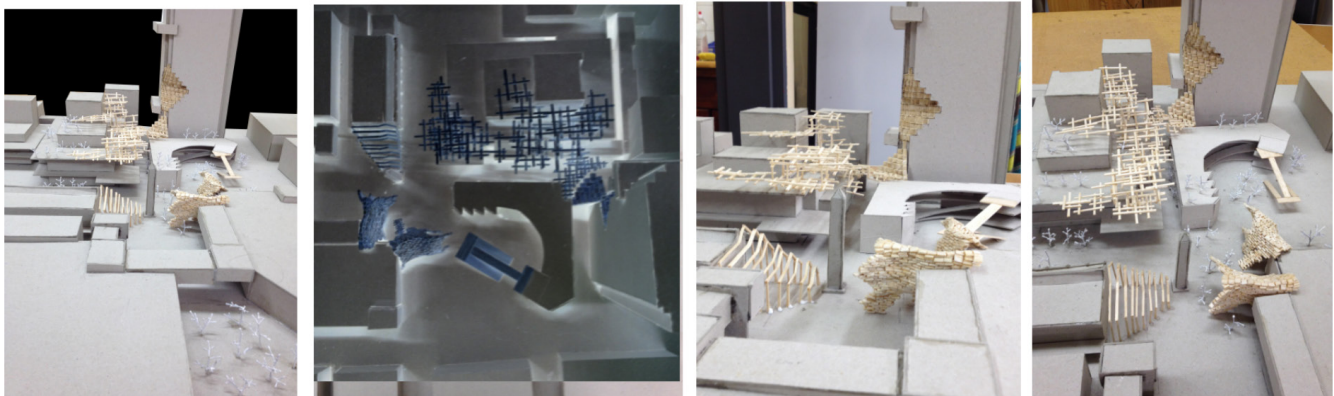
The visitor, turns left and the employee turns right at this point. There is a clear delineation at the main entrance showing that employees of the building go to the offices and administration publishing house to the south of the block. This encompasses the publishing, curatorship, administration custodial staff or security of the facility. Visitors or users go North through the narrative circulation aisle. Here the user is faced with language learning devices and various levels of public to private discussion areas. The idea is that a flâneur would amble through this circulatory axis and be seduced by the various forms and linguistic devices that allow for interest in the activities that occur and encourage participation even if unintentionally. These various types of talking reading and recording spaces form an interest to draw the visitor to the Northern more formalised learning facility that culminates in a large auditorium and seminar hall.

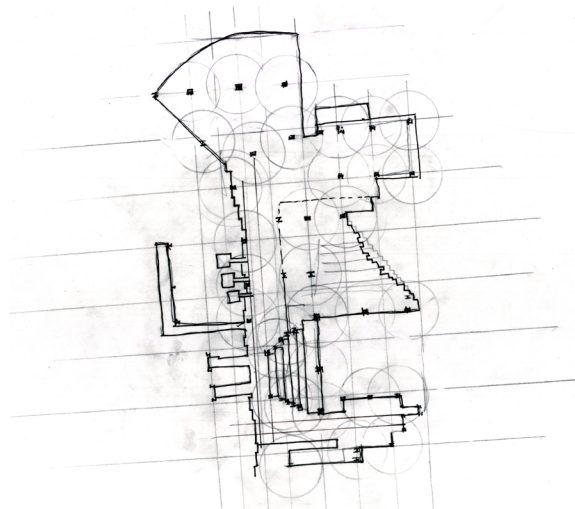
The second main entrance that comes from the stepped beams in the public arcaded alley allows users (not employees) that are not concerned with the library facility to enter the building from this second entrance. This second entrance is used on a more events based aperture, where the entrant is faced with the direct choice of formalised learning to the left grading to more voluntary learning facilities to the right. If the user proceeds forward he is acquainted with the public amenities of the building. This includes a cafeteria restaurant for refreshments between lectures and a public ablution facility. There are also staircases and lift shafts in this section that connect to the state theatre's foyer of the opera block.

Towards the entrant's left is the truly public wing of the building. The semiotics study hall that is herein contained is the most extraverted space by focusing on views of Church street in an educational semiotics viewing facility for anthropological study of the city directly and voyeuristically. There is also a gallery and exposition space complete with a sculpture garden that dissolves towards the east as the other wings do. This gallery houses a permanent and dynamic temporary collection of art pieces concerned with an anthropological or sociological context. Towards the entrant's right is the narrative aisle that leads to a small scale intimate outdoor amphitheatre situated on top of the opera block's seating area. This leads to a larger outdoor amphitheatre that is above the roof of the facility's auditorium. This public area is used for film screening or public events and presentations or even outdoor repose on top of the prominent auditorium and provides pertinent vantage points of the surrounding context.

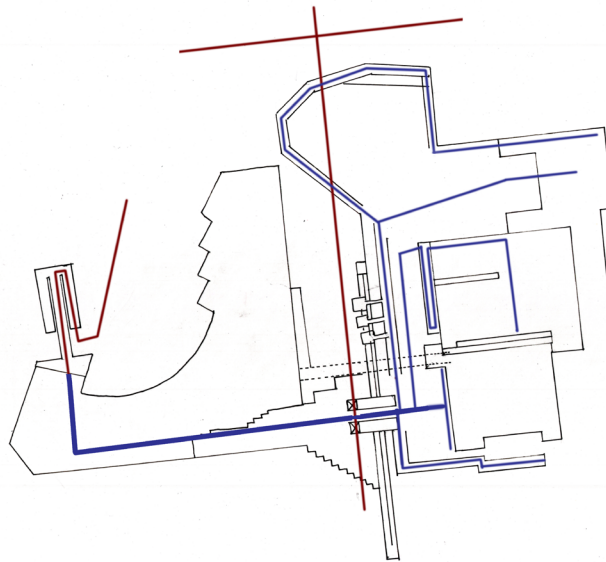
Underneath the smaller grandstand outdoor amphitheatre is a nomenclature and etymology hall where coining and derivation of words is discussed and understood. To the South of this space one can find the vertical circulation ramps that take the user to the various levels of the library facility and also through a vomitorium takes the user to the middle of the grandstand seating for inclusive access. There is also an elevator or staircase provided to fulfil this purpose.

This smaller outdoor amphitheatre's stage seems to morph out of a tatami oriented planter box arrangement on top of the seating block. They culminate in a highest block which forms this theatre's outdoor stage.

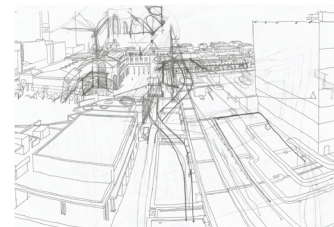
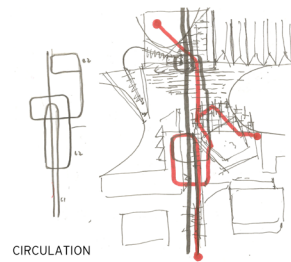
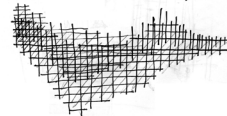
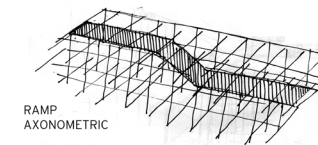
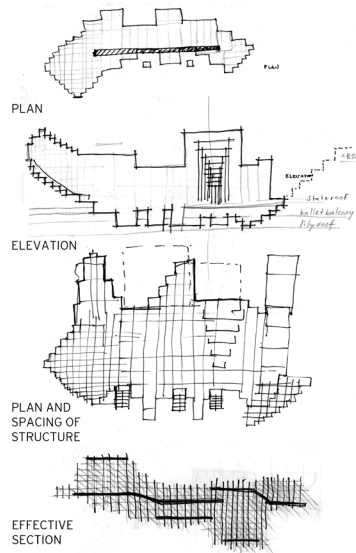




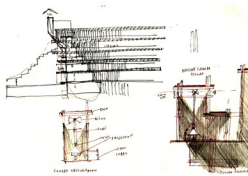
STRUCTURAL SPACING
& ROOF ENVELOPE
1:500



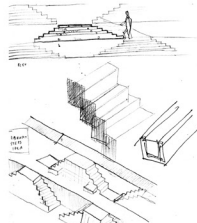
MAJOR CIRCULATION ROUTES
INTO FACILITY
1:500
RED REPRESENTS GROUND LEVEL AND BLUE ABOVE EXISTING
BUILDING ROOFS INTO FACILITY



PERSPECTIVAL MASSING



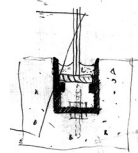
CAMERA OSCURA DESIGN



LIBRARY INDIA STAIR

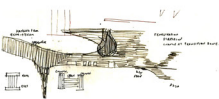
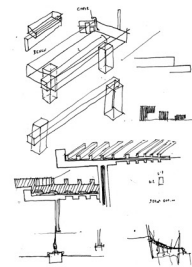


SUSPENDED FLOORING
JUNCTION ARMATURE
PAVING IS FREE DRAINING
ON TOP

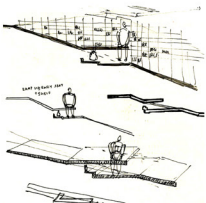


FENESTRATION DETAIL
FLUSH WITH
CONCRETE EDGE

RESTAURANT SEATING DESIGN



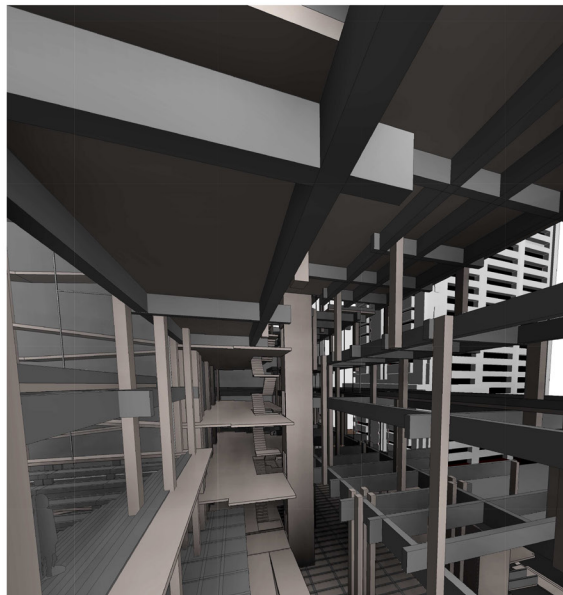
VERTICAL AND HORIZONTAL SOLAR SHADING PARTI



RAMP-SEAT



MASSES CREATED IN ALLEY-WAY AND
PROGRAMATIC SPACE CREATED
SUBTRACTIVELY



Specific developments in design

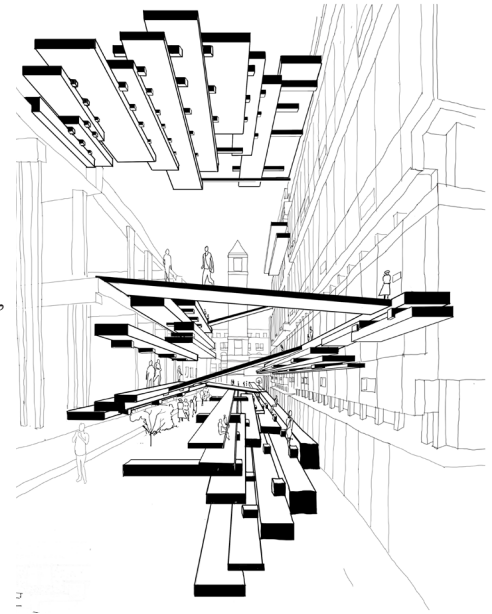
Alley

The alleyway between the upcoming women's memorial museum, the ABSA building and the back of house of the South African State Theatre is currently a fenced off dead space that provides back of house type services to the buildings in context. It is currently inaccessible to the average citizen, but the proposition aims to change this.

In-keeping with the proposed urban vision for this site, a public arcade would be formed to provide elemental shelter and repose areas for passing commuters traversing large city blocks. Pretoria's tradition of splitting blocks into separate arcades of either commuting or retail based nature, is drawn upon and proliferated on the site. This virtually arcaded commuter alley is used as a major seductive device to enter the building and to gain interest in the function of a language centre that resides above. It is now publicly accessible. Information will be forced onto the observer in an installation format. These installations become interactive to the users who wish to participate..

Kinetically activated sensors activate a message that becomes comprehensible only when the viewer is in certain proximity and remains there for a certain period of time. When the viewer walks quickly by, it is incoherent multilingual babel. When attention and time is given to the installation and the building it represents, however, the message evolves into a comprehensible and concise message of invitation into the language centre above. The new users are now enticed into using the facilities of the language centre. They may learn a new language or educate themselves more about a familiar one, leaving the facility with more language acquiesce than previously.

The formal implications of these installation spaces, created by the ground plane morph and the stepped beam platforms, become an extension of the existing fabric. By this morphing of the ground plane, it implies that the context itself is also changing to pay homage to the architecture which strives for contextualism. The context now assists in justification of the buildings which are formally intruding to it. Now even the context in itself becomes contextualised.



These platforms seem to emerge out of the ground plane. They then dissolve into these stepped beam platforms that seem to cantilever out of the existing backs of house , allowing ingress into the main facility atop the State Theatre’s opera block.

These stepped beam platforms follow the tenets of abstraction of the existing architecture by their corbeled appearance. They seem to change and elevate the ground plane in certain areas, and are used to extend the ideology of deconstructing the city square to allow the public areas to further proliferate onto roof spaces of the site. The roof plane of the buildings becomes an extension of the public arena within the centre of the CBD of Tshwane.

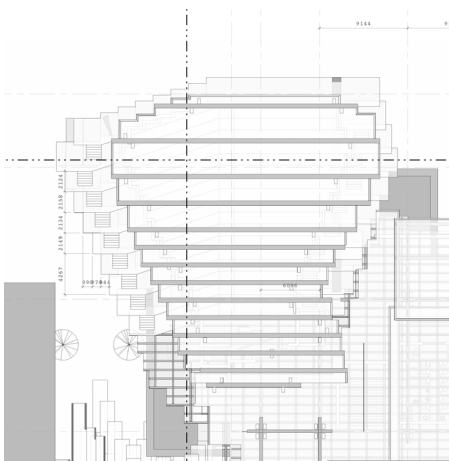
The underside of these stepped beams forms a roof or ceiling plane for the passing commuters to visually be enticed by the complex architectural language presented to them. They also provide elemental shelter for commuters to comfortably travel through or pause in sanctuary - like repose areas which are created by the void of the stepped beam platforms and provide visual calmness, in contrast to the complex formal confusion of these beam platforms.

These voids of form amongst the complexity of architecture allow for the cognisance of forms by spatial relativity. Solid forms make a space. This space is a void. Only with understanding the solid forms that are used to make up that void, is the void comprehensible, and then in turn, so are the solid forms. This complicated formal language is punctuated and parenthesised by the voids that allow for different means to interact with the environment.

Auditorium

Shape

The truncated wedge shape proved best to convey the semiotic shape of an auditorium typology of architecture. The inherent programme is thus immediately elucidated purely by its mass form. It also programmatically proves effective for the natural seating tendency of rectilinear auditoria. The more people fill it, the wider it becomes to the back, keeping most users front and centre. This prevents the massivity of the space from becoming an issue if the occupancy is lower than expected. This shape also tends to the avoidance of standing wave reverberation - perfect for an acoustically demanding structure. Using the corbel language, the auditoriums sides stagger inwards and naturally supplement the sound diffusion necessity of already effectively truncated walls.



Parts

The auditorium consists of two main parts which make up the audience space. The larger part to the East is related to the rectilinearity of the entire scheme. The smaller part to the West is made angled in the interior by means of the base slab staggering, allowing for a 30° angle to the rectilinearity. The exterior implication is that the architecture visually dissolves to the West, while inside, a comfortable, converging, angled interior layout allows both parts to face the central lectern as a focal point.

Roof

The roof becomes a freely drained outdoor amphitheatre that is used for outdoor presentations or events. It becomes a viewing or repose platform above the building. This roof is made up of large beams that run in the transverse East to West direction. An insulated and reinforced concrete roof slab spans from transverse beam to beam. Curved ceilings of acoustically reflective properties are suspended by means of tension cable and hook between each beam, allowing for the speaker's voice to be correctly reflected to the audience. The acoustic reflectors have absorptive material attached to their top to absorb any noise that escapes between the gap between the reflector and beam where the artificial lighting armatures are held in place.

Connection to State Theatre

Conceptually, the connection to the State Theatre should have been achieved by naturally growing out of the existing structure and by using endemic materials and a vernacular constructional language. This becomes an issue when considering the existing Heating Ventilation and Air Conditioning (HVAC) system that currently dominates the relatively flat concrete roof. It is integral to the building's function and air quality because of the lack of natural ventilation in the interior auditorium and theatre spaces.

The connection to the existing theatre is achieved by an interstitial floor that elevates the ground level of the proposed facility to a height that doesn't interfere with the existing HVAC system.

Litracon discussion booths.

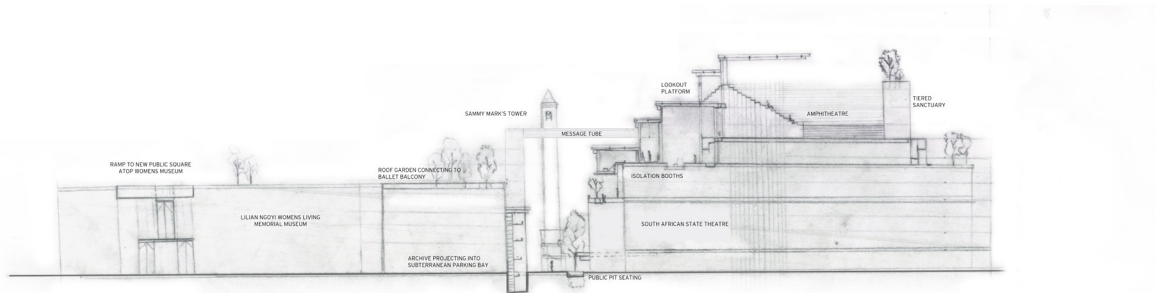
As mentioned earlier, the discussion booths, through extrusion of that room into the public sphere of the arcaded alleyway, would instill in the visitor a sense of vulnerability. This vulnerability is further exacerbated by using light transmitting concrete - or Litracon. This light admittance is achieved by laying optical fibres within the cross section of the concrete as small pieces of aggregate. This homogenises both the materials of concrete and glass in a mixed material language of the “third” material. It agglomerates the inner structure and translucent surface features of both materials. Translucent to a certain degree - one would not be able to directly see what is behind a Litracon wall, though diffused light and silhouettes are clearly distinguishable.

RESTAURANT AND CAFÉ

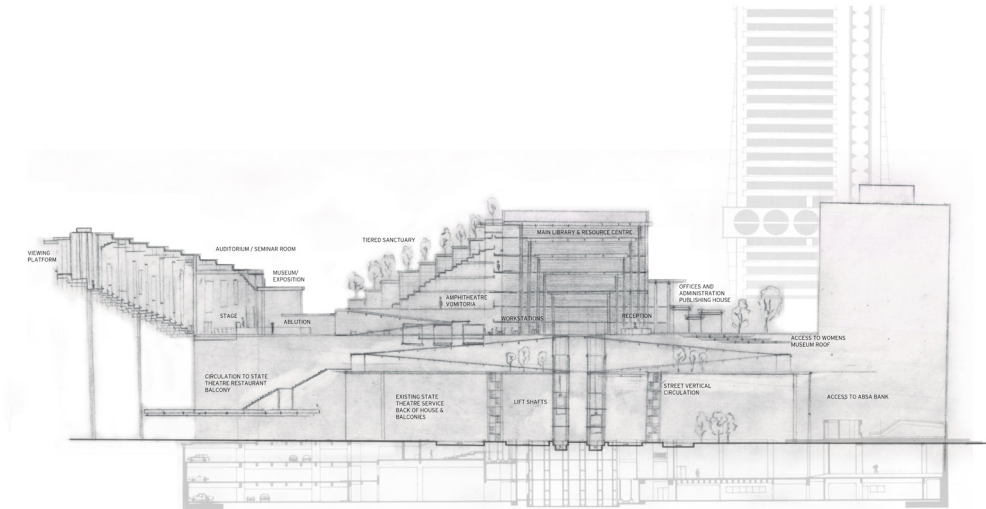
A restaurant serves visitors and employees of the facility. It is located in the North service wing. Instead of regular seating in the restaurant/café, concrete benches and tables morph out of the existing concrete beam structure. This structure elevates the State theatre’s roof level to the base level of the facility - above the interstitial floor that contains the existing and proposed HVAC services and ducting. The seating and tables are also made of the vernacular dialect of off shutter concrete, which seem to become extensions of the existing structure . Adherence to the main tenets of meaning extraction from the theatre - based on extending original columns and beams and the utilisation of a corbel - enforces the structural aesthetic. This allows a level of holism in the design, showing that all features even as small scale as furniture are treated according to the same structural system and material finish parameters that the rest of the design is subjected to.

SEDUCTION FLOORS.

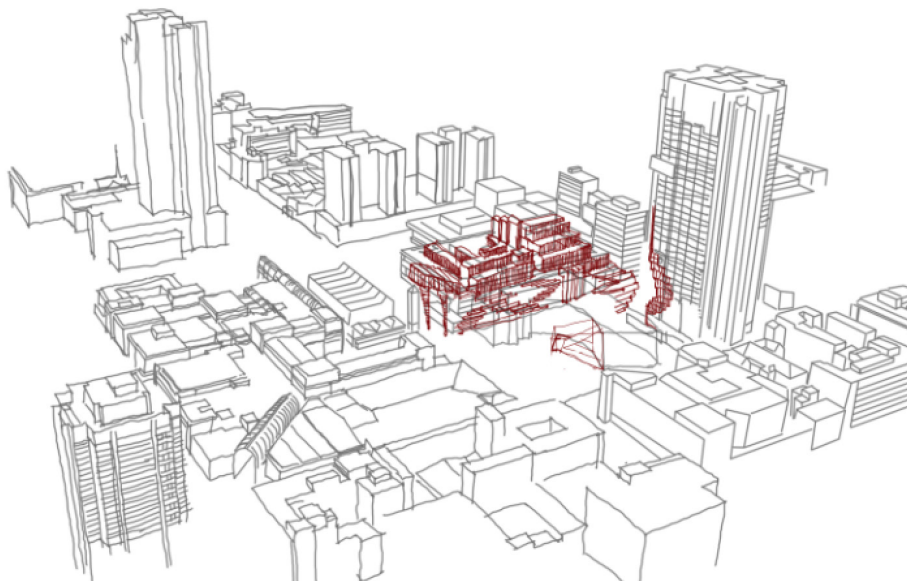
Areas of the facility where the flat slab areas of the roof structure of the existing State Theatre are ruptured between the coffered beam modules and glazed closed for a walkable surface above. This is a way for the user to see through the new floor structure as well as the existing coffered roof slab. This system is used as a means to voyeuristically view the functioning of the state theatre below in a tantalising manner. The theatre production won’t be visible but visitors can view the patrons watching a theatrical production.



TRANSVERSE EAST TO WEST SECTION A-A
SCALE 1:200



LONGITUDINAL NORTH TO SOUTH SECTION B-B
SCALE 1:200



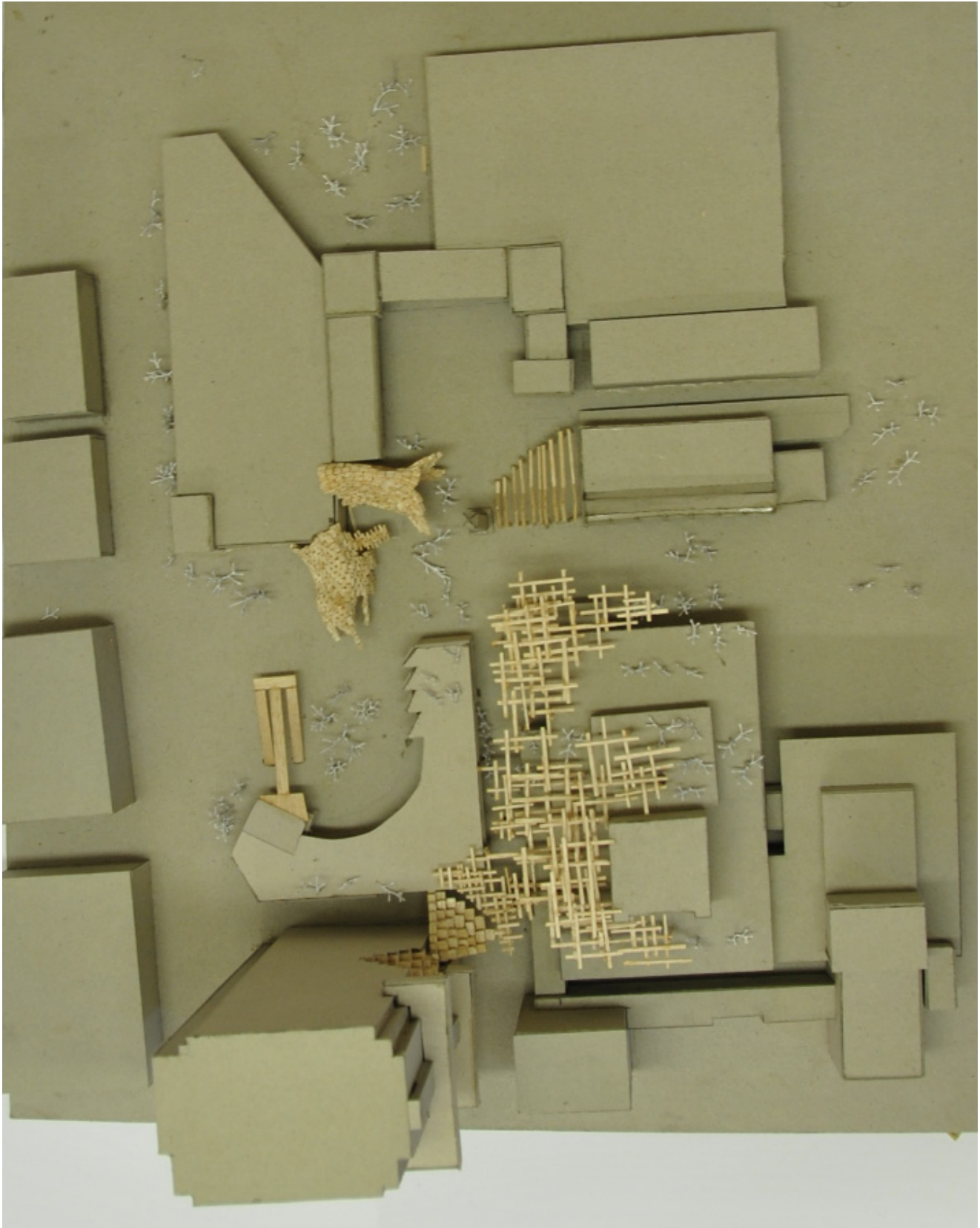
Library Seating

The library seating, conceived as a modern reinterpretation of traditional library desks and study areas, consists of two major types of seating: an extruded two dimensional ziggurat-style structure provides seating in various height levels and contains intermittent bookshelves. This creates an interesting interaction between users, encouraging movement in and amongst books in a social manner.

Seating inspired by Carlo Scarpa makes for steps that terrace and extend past a higher step. This is also used as a mixed use terraced step-seating arrangement that encourages visual interest as well as human interaction. These seating designs also speak the endemic vernacular of the corbel and are constructed of a lightweight steel structure, clad with precast concrete panels.

Access Through Existing

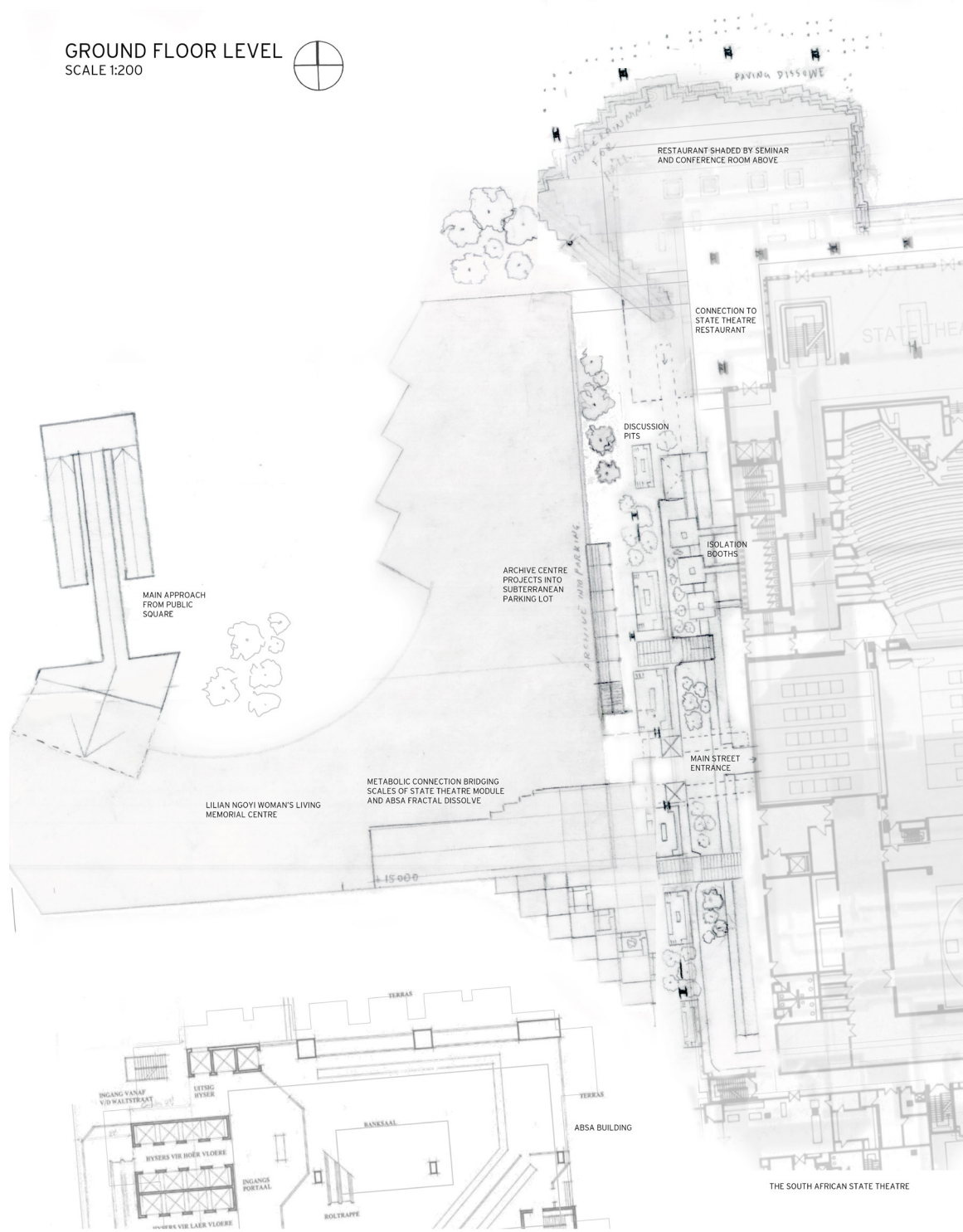
Vertical circulation is extruded from the existing fabric, staircases and elevator shafts which extend to the top floor of the facility and are taken through the existing roof. They thus become auxiliary circulation routes into the linguistics facility from the theatre itself. This assists in egress routes for large occupancy needs, as well as safety escape routes in a fire situation. At the same time it assists in cross-programming the culturally elitist “pay to view” theatre with an openly accessible language centre.

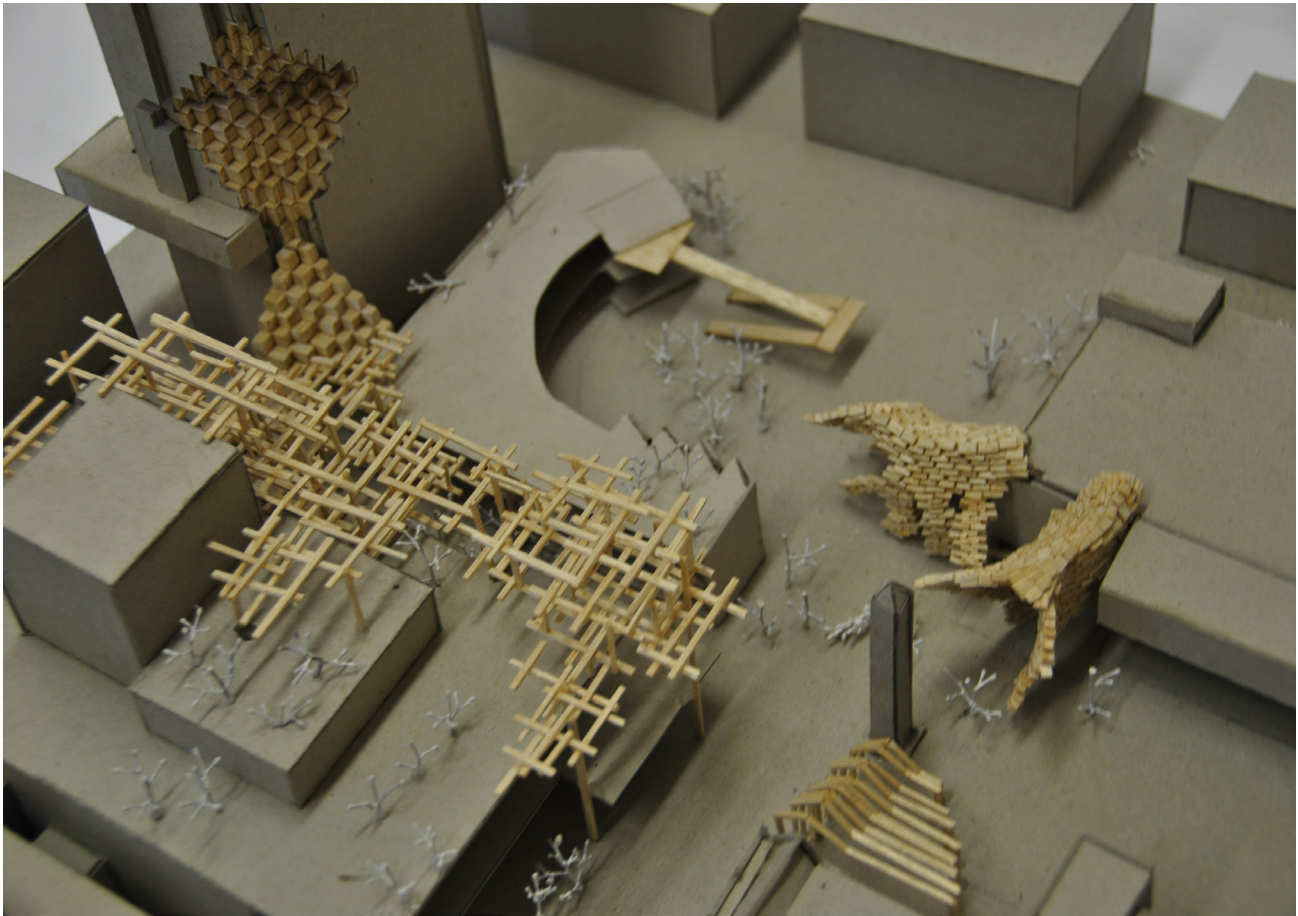


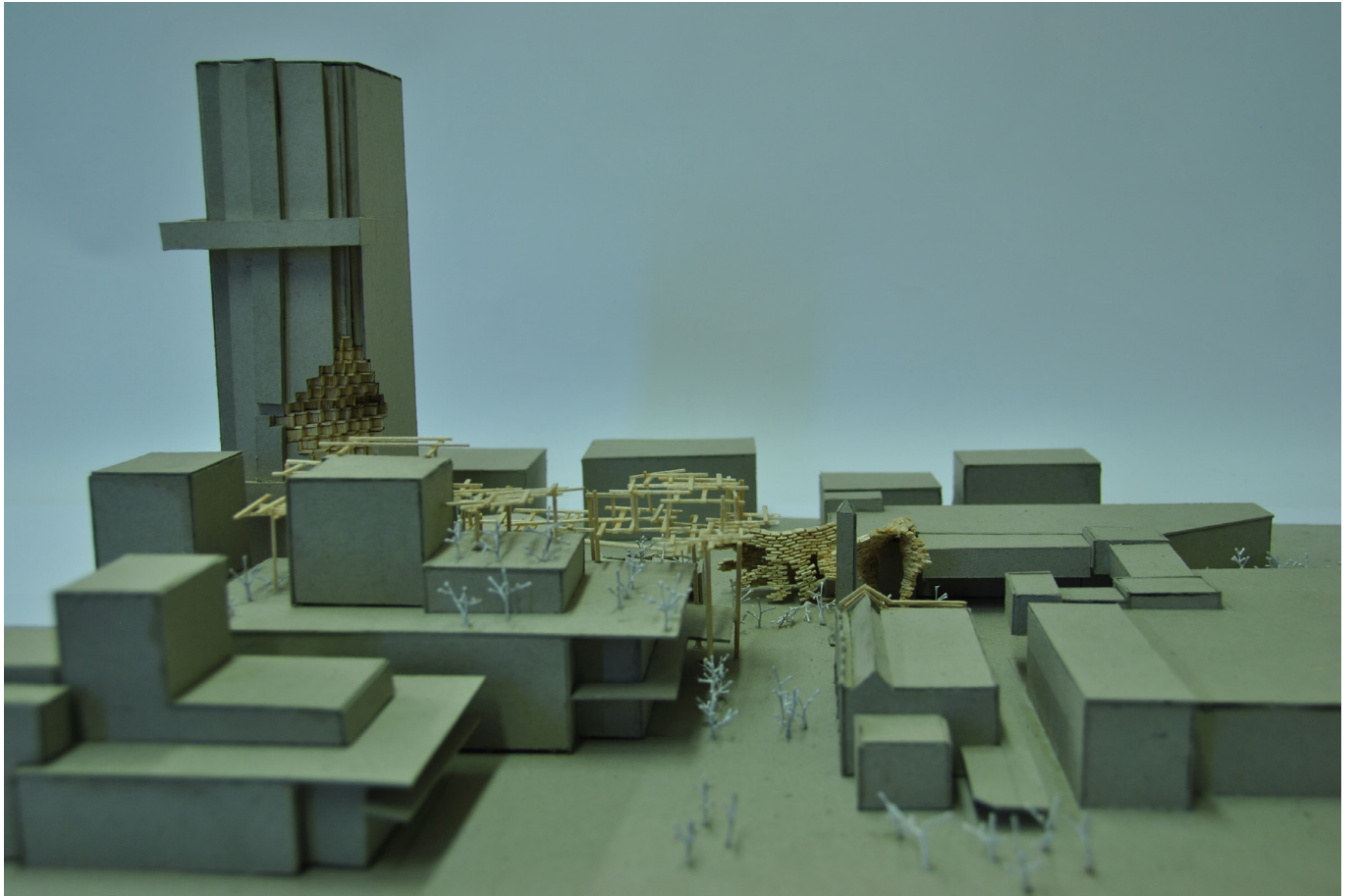
FACILITY FLOOR LEVEL
ON STATE THEATRE ROOF
SCALE 1:200



GROUND FLOOR LEVEL
SCALE 1:200

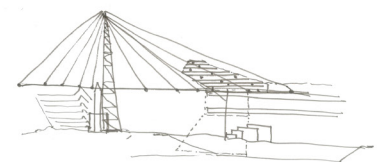
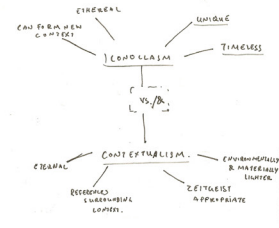
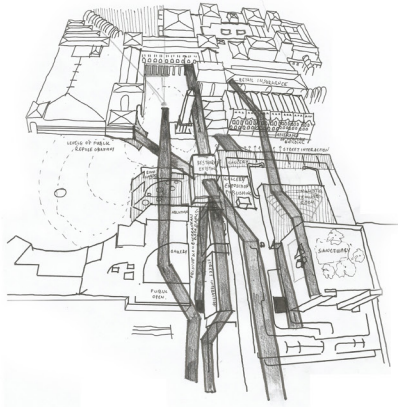
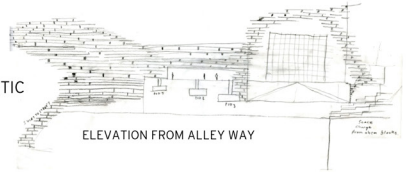
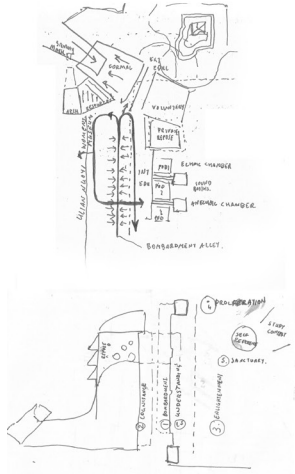




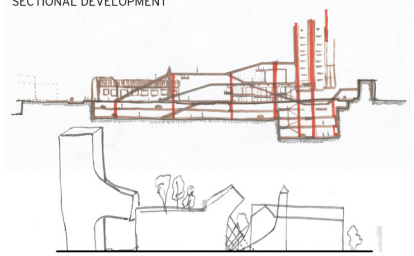


FINDING A MIDDLEGROUND BETWEEN ICONOCLASM AND CONTEXTUALISM

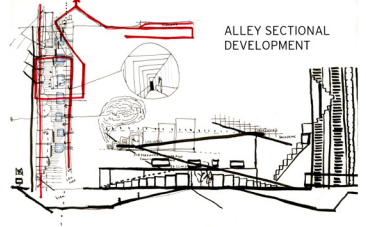
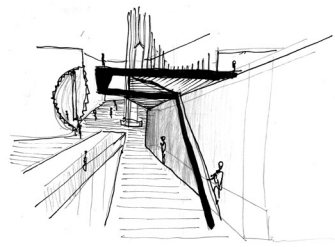
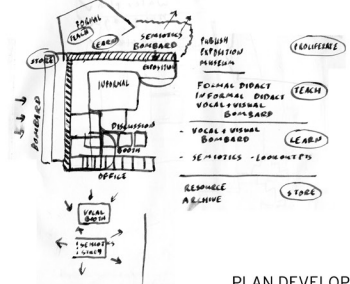
DEVELOPMENT OF PROGRAMMATIC ORGANISATION



SECTIONAL DEVELOPMENT

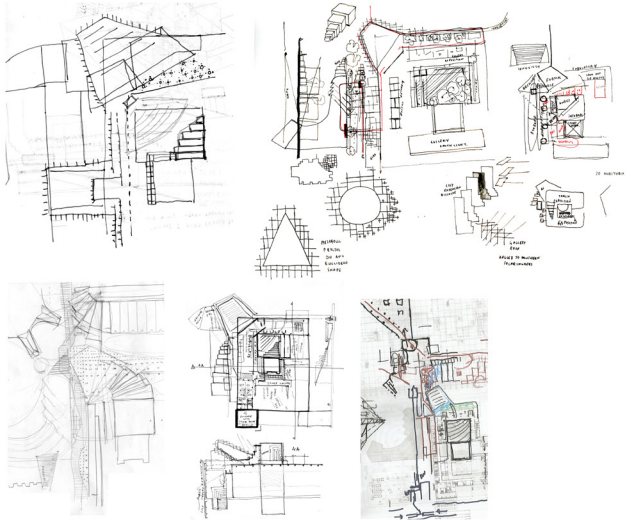


A SOCIAL EXPERIMENT AS AN INTERACTIVE MEDIUM WILL BE USED TO GUIDE PEOPLE INTO THE BUILDING AND INSTILL A SENSE OF SPACE, REDUCING INTO IT... TO FURTHER BECOME AWARENESS OF THE SURROUNDING CONTEXT.

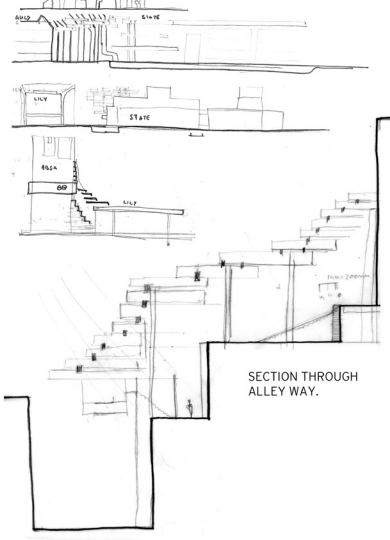


ALLEY SECTIONAL DEVELOPMENT

PLAN DEVELOPMENT



WITHIN A DESIGN TO TRANSFORM PUBLIC SPACE INTO A PLACE WHERE THE PUBLIC CAN MEET, COLLECTIVE AND INDIVIDUAL TO A HIGHER LEVEL. THIS LEADS TO A PLACE TO GROW THROUGH SPACE.



SECTION THROUGH ALLEY WAY.