



**TECHNE**  
[TECHNICAL INVESTIGATION]

**7**

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## DESIGN PROGRESSION

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Leading on from the design exploration component, the conceptualisation of form and place began to take shape. The initial stage of site development led swiftly into the manipulation of form and detail in the creation of an architecture that challenged, beyond form, the qualitative nature of the site in an attempt to unearth a hidden gem hidden from any public realm.

### Architectural Intention

The creation of a socially interactive architecture that integrates concepts of technological interchangeability with social participation as innovative and egalitarian alternatives. Responding to the geopolitical and cultural slippage between the current urban condition and urban responsiveness, the design seeks to define a catalytic precinct in the heart of the city. Using principles of recalibration and composition responsive to the buildings located on site, an architectural intervention and its associated infrastructure is defined, containing at the core the key principles of a truly recalibrated urban form and architecture.

In essence, the building will be a university of streets linking the user with the building and site through the design of a non-hierarchical glass box like structure, that captivates and inspires users passing through the precinct on a daily basis.

### Tectonic Intention

“What a sofa dictates can be regarded as the sum of what those responsible for its existence have to offer... The concept ‘bench’ is maintained by a series of associations which are so powerful that the user has little chance of seeing beyond these associations to pick out what they need most at that moment and that may well be a table rather than a bench... If the response to this first tentative and as yet non-committal gesture was not displeasing, then both parties can successively assume more permanent positions, always in keeping with the degree of commitment or non-commitment that each wants” Hertzberger, 1991.

Leading on from this, the architectural and tectonic intention serve to increase functionality of an architectural design by consistently taking account of the void space. The habitable space between things represents a shift in attention from the official to the informal, to where the ordinary day-to-day lives are led, and that means in the margins between the established meanings of explicit function.

In essence, one component houses multiple functions that serve the void. Roof becomes wall becomes floor becomes seating. Serving as both space defining elements and place making contributors, that house multiple functions, the tectonics serve to define the architecture and manipulate void

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## Technology | Sustainability

A public plinth plaza bounded by a constantly shifting building skin that denotes an urban landmark and cultural precinct.

Whilst its material language and structural elements allude to a high-tech / specification structure, the kinetic architecture of the building's facade borrows its grid and structure design from the VWL and Pretoria News printing works. The outer layer of the double faced provides a protective skin layer from the body of the building. Appearing to be a windowless and translucent building at midday, the building transforms in appearance over time until it reaches near complete transparency at dusk. During the evening the building becomes a light box that illuminates the heart of the capital and plinth.

Floor plans were made deliberately non-hierarchical, with open, light-exposed work spaces prioritised for all occupants regardless of position or title. All window louvres on the exterior are manually operable to ensure the users have a sense of control over their own work environments with respect to the amount of light and air they deem optimum.

The building in essence forms a symbiotic relationship with its existing condition and user.

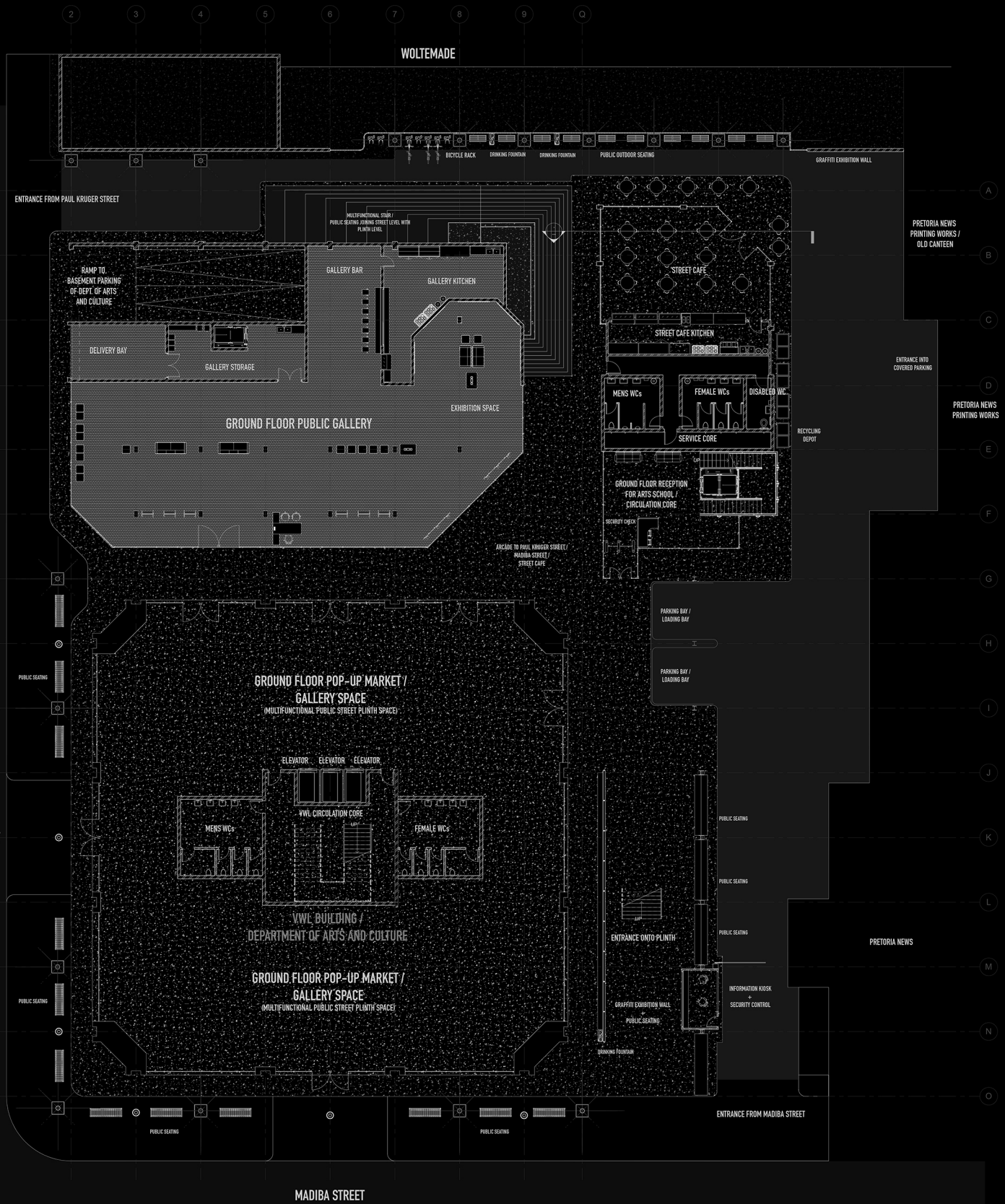


Fig. 7.1 First Floor Plan

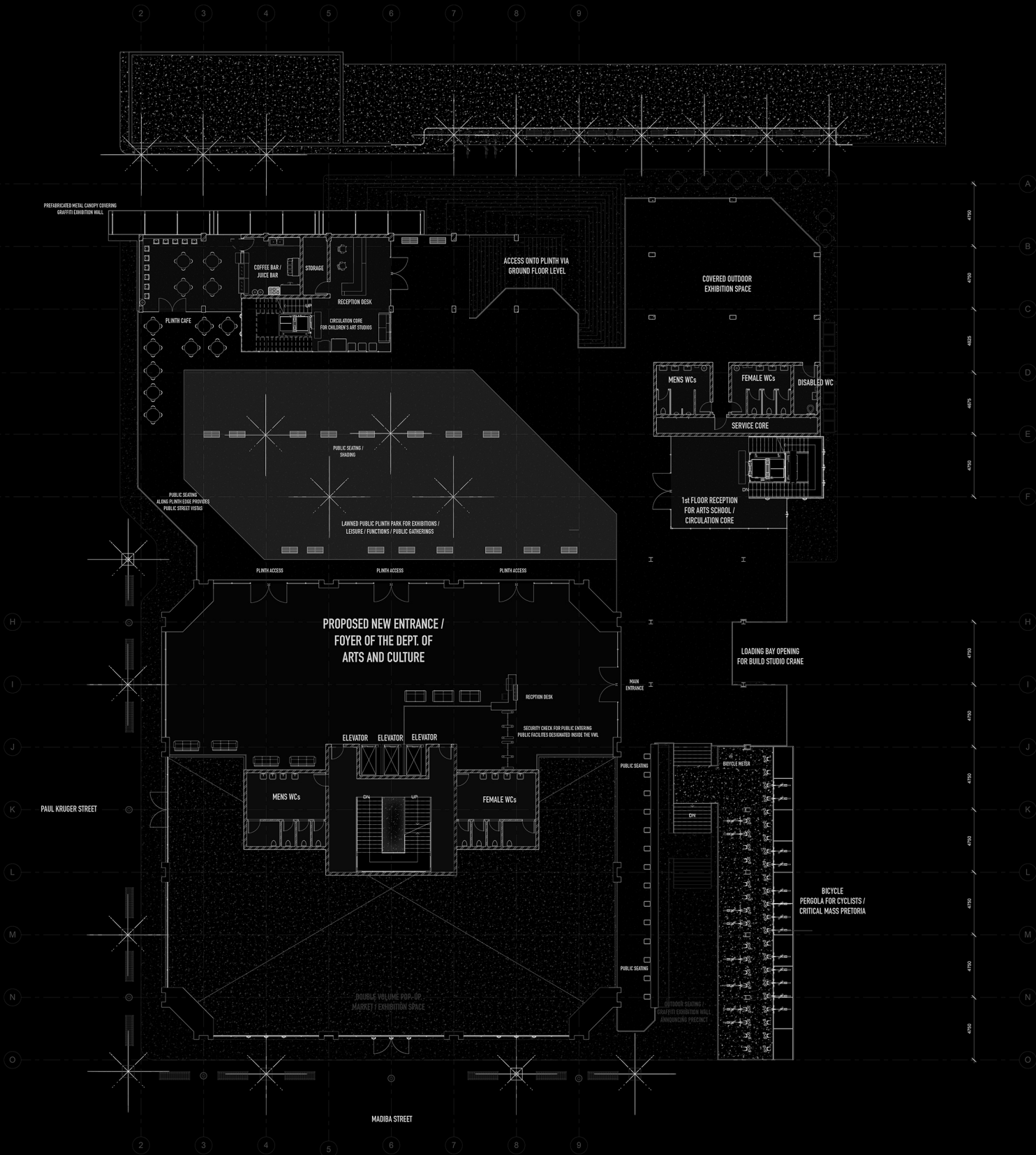


Fig. 7.2 First Floor Plan

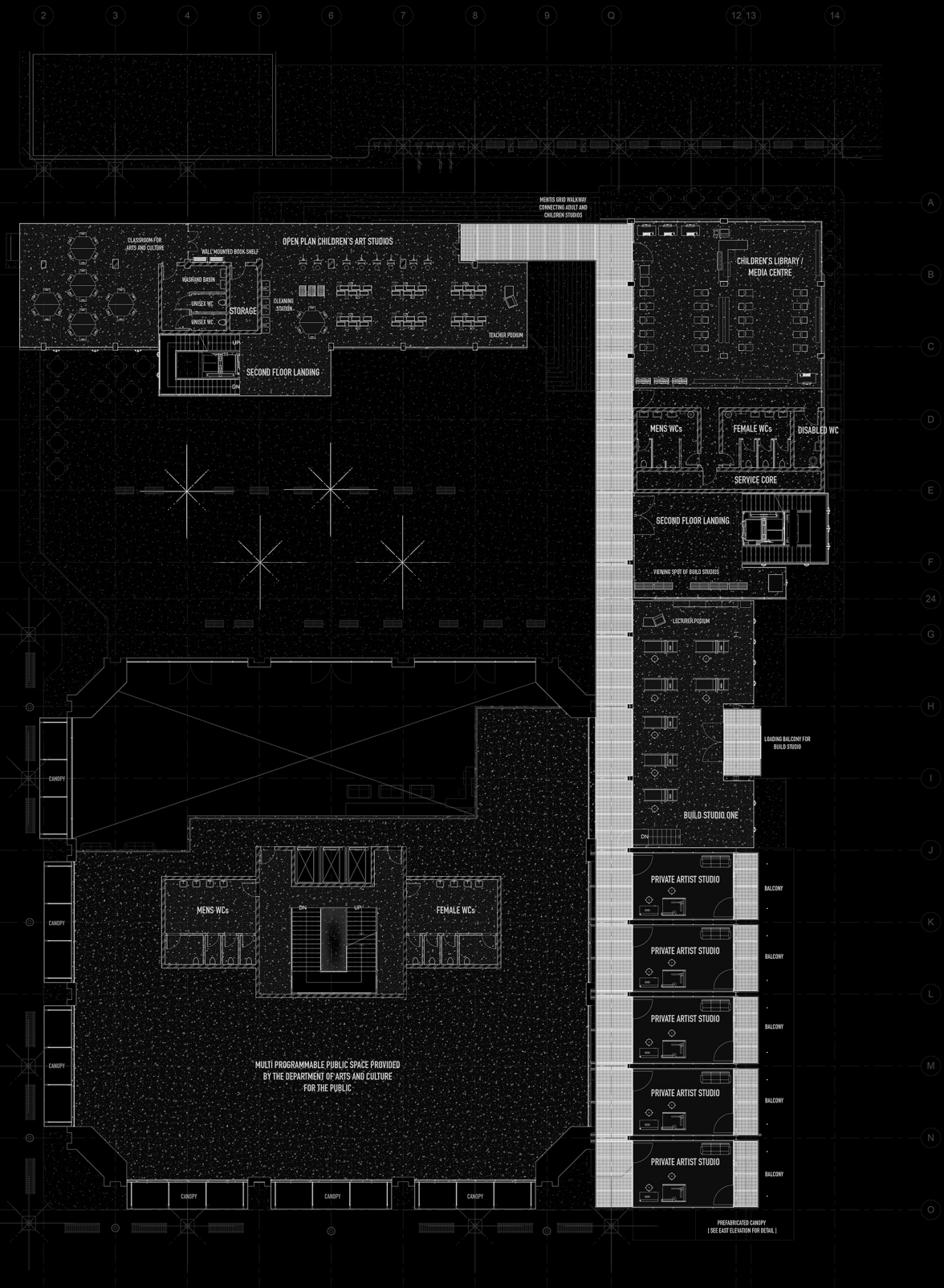


Fig. 7.3 Second Floor Plan



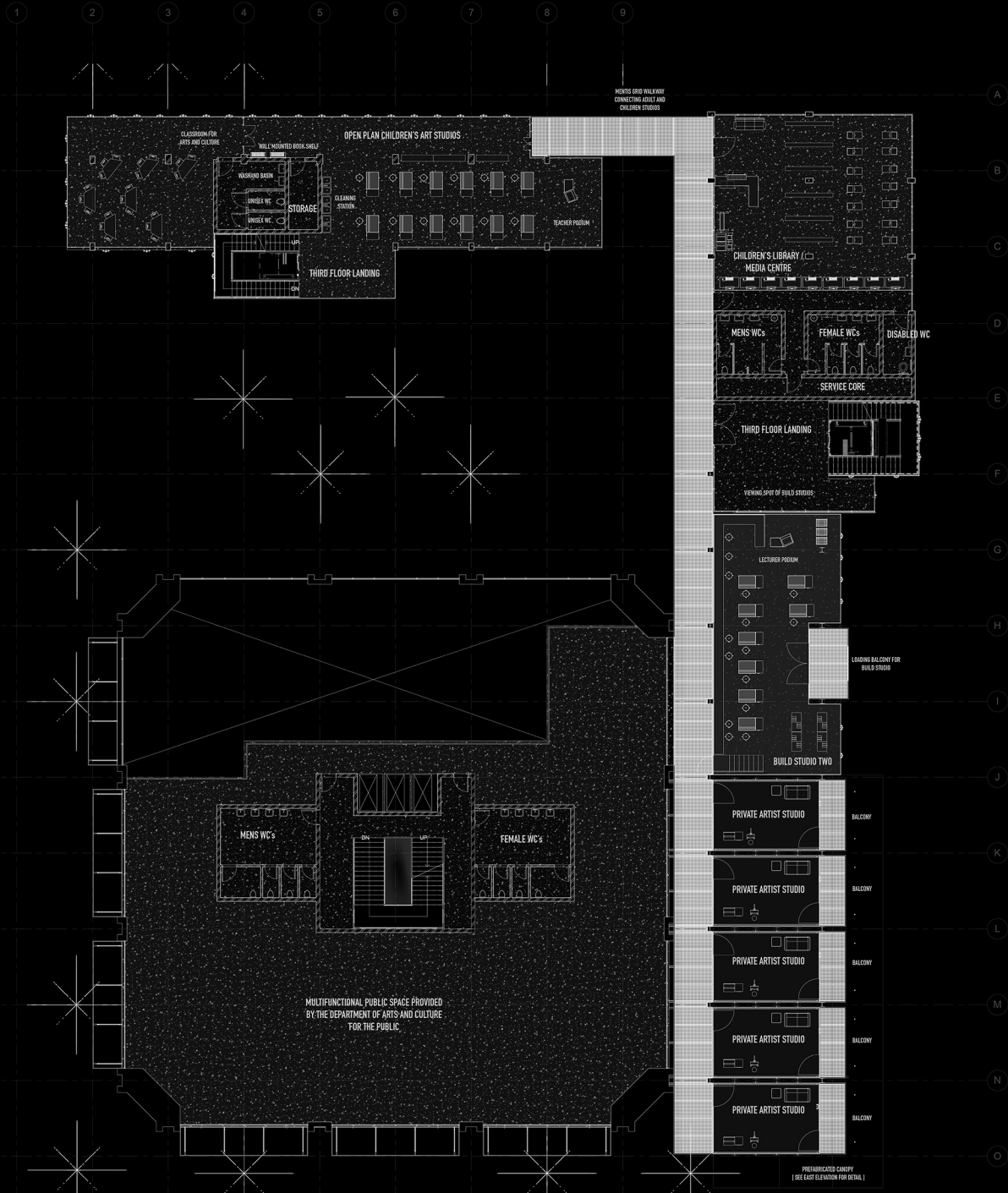


Fig. 7.4 Third Floor Plan



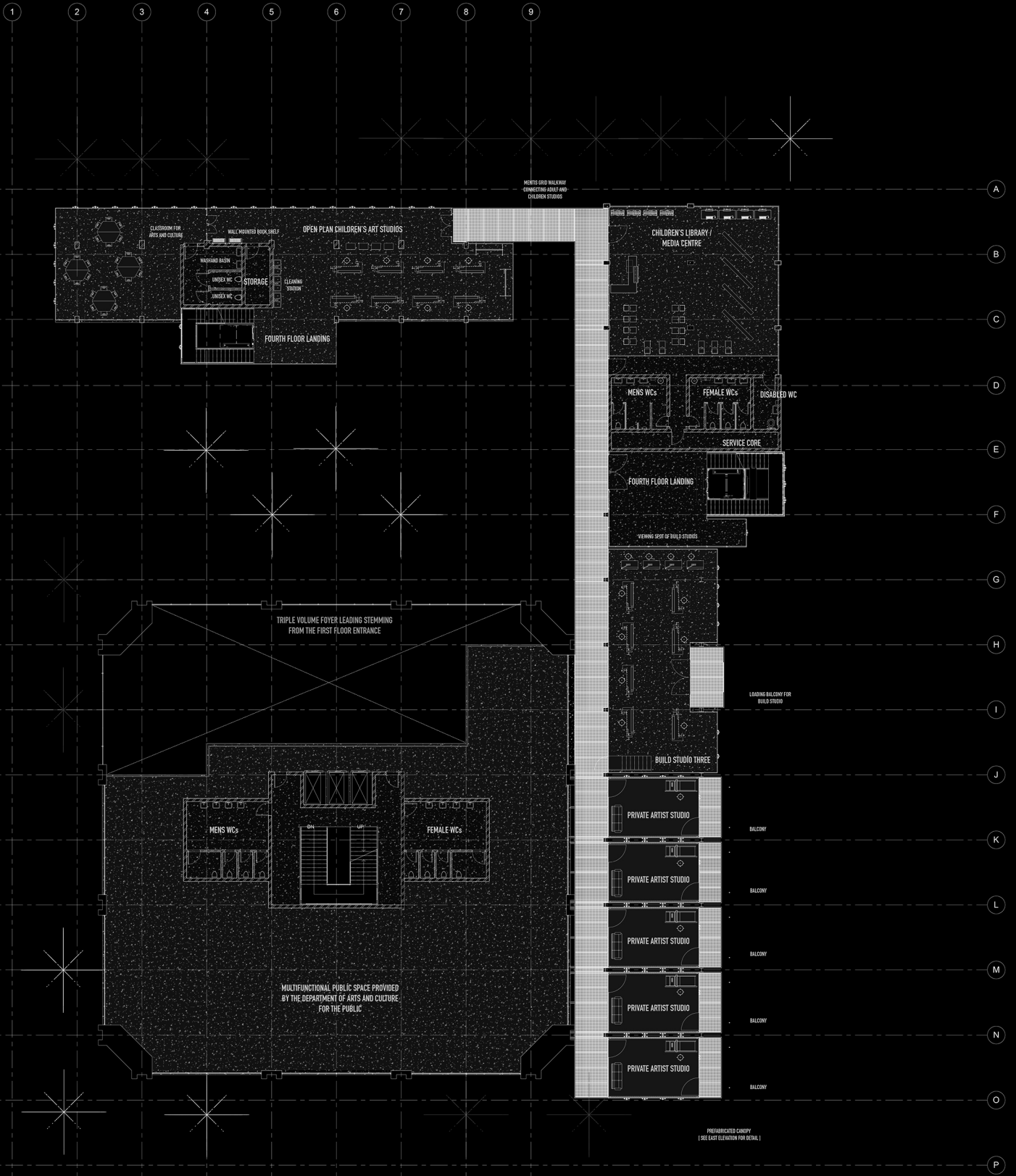
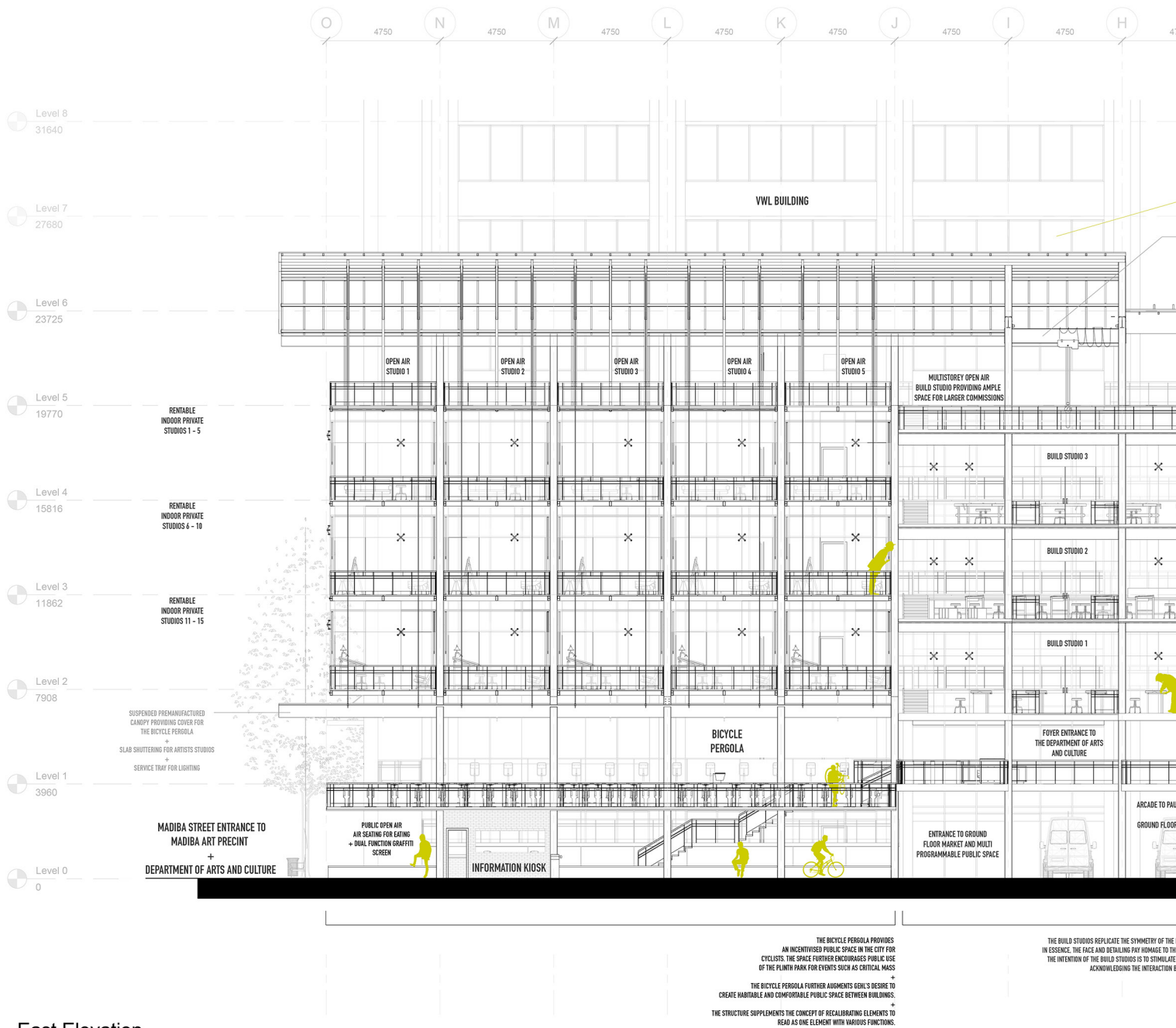


Fig. 7.6 Fifth Floor Plan





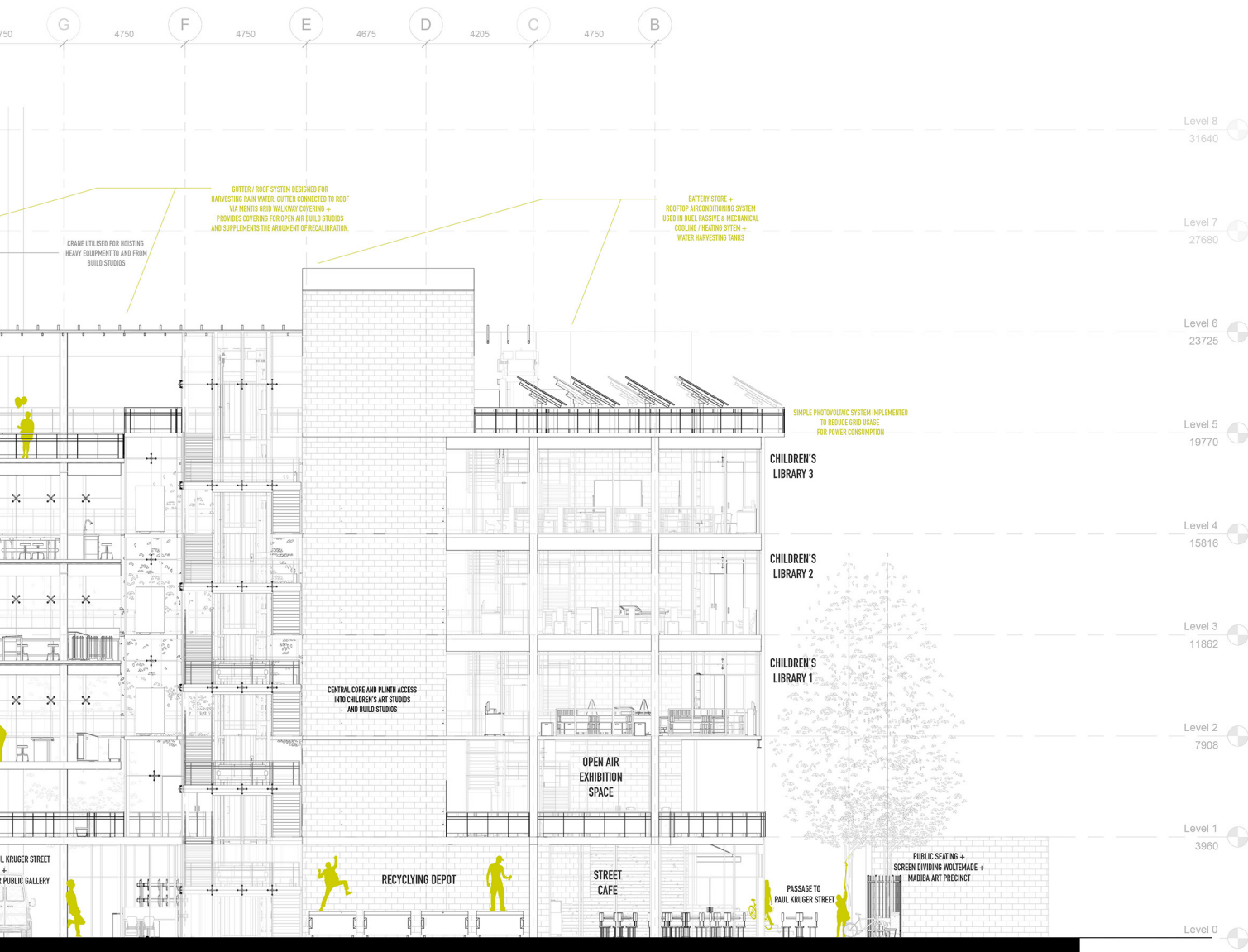
Fig. 7.6 Fifth Floor Plan



East Elevation

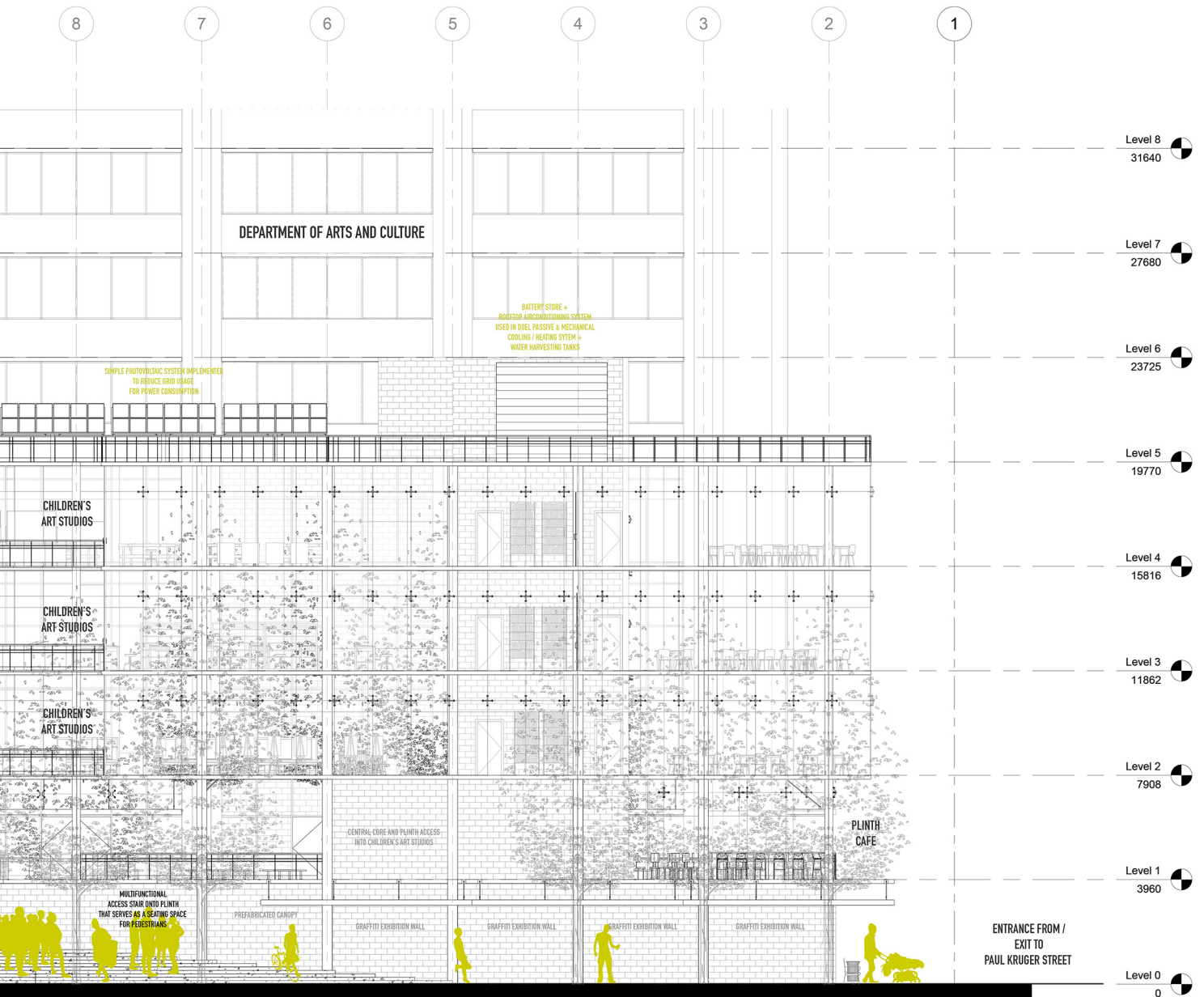
1 : 100

Fig. 7.7 East Elevation

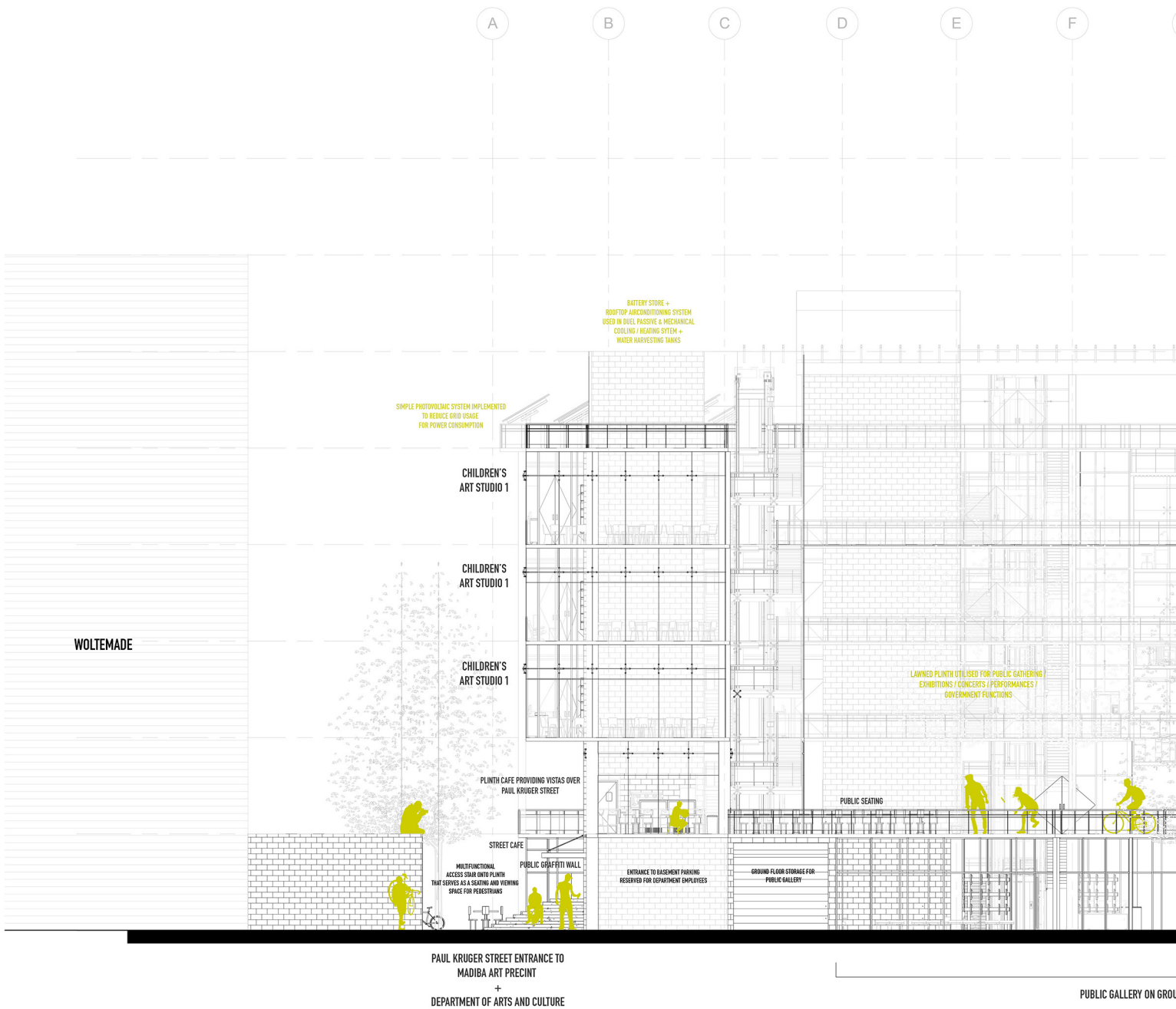


FACADE OF THE PRETORIA NEWS PRINTING WORKS  
THE GENIUS LOCI OF PLACE. AND SIMULATE THE OLD  
COHESION BETWEEN EXISTING AND PROPOSED BY  
BETWEEN THE TWO STRUCTURES PRESENT ON SITE.





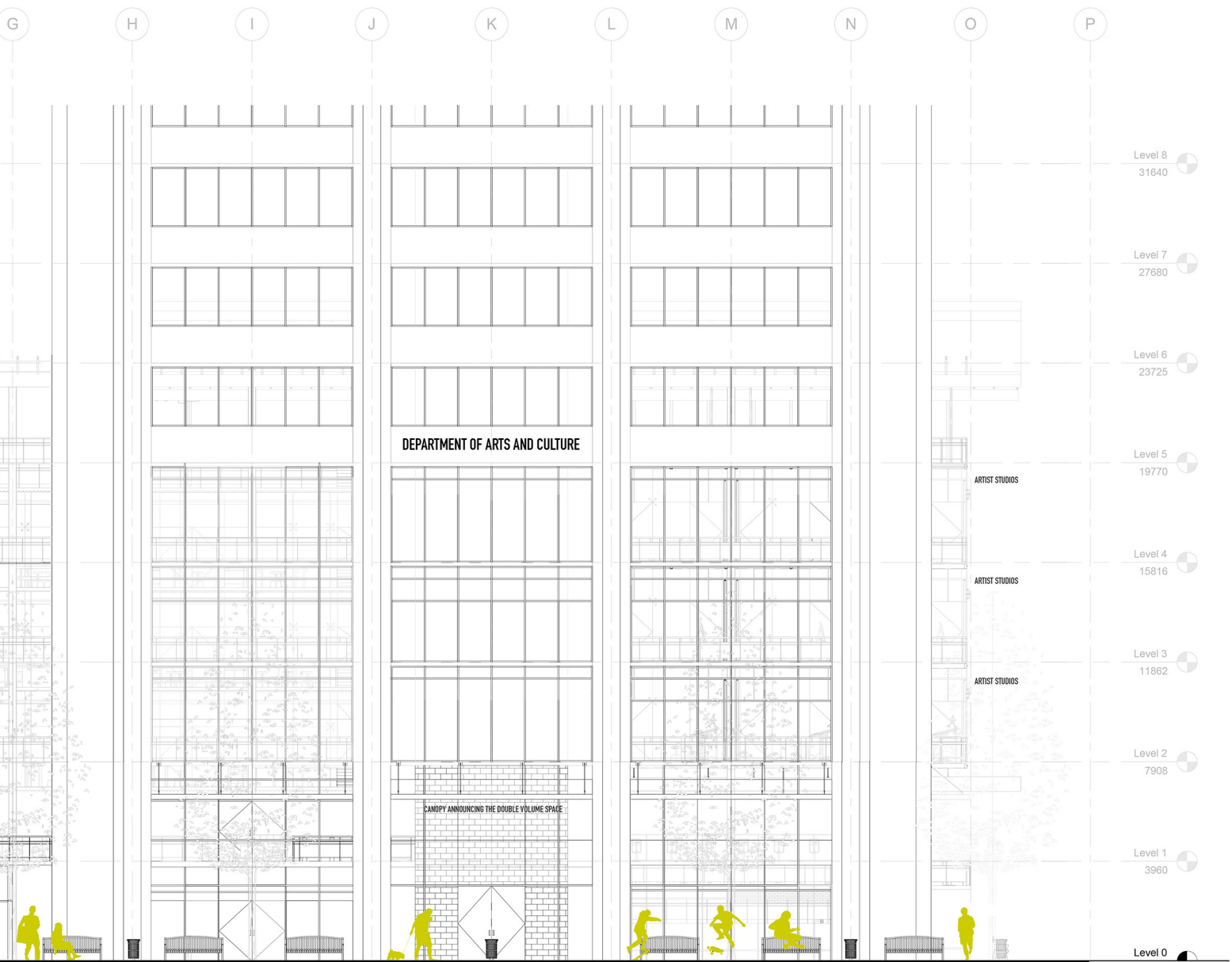
THE CHILDREN'S ARTIST STUDIOS ARE A SIMPLE GLASS BOX LIKE STRUCTURE WITH A NON-HIERARCHICAL FLOOR PLAN. THE OPEN NATURE OF THE STRUCTURE WAS DESIGNED WITH THE INTENTION OF ACTING AS AN EXHIBITION CUBE FOR PEDESTRIANS AT STREET LEVEL, ALONG PAUL KRUGER, FROM THE WOLLEMAIRE, AT EYE LEVEL. THE CUBE LIKE STRUCTURE SERVES ONCE AGAIN AS A SOURCE OF VISUAL STIMULATION FOR THE RESIDENTS OF THE WOLLEMAIRE.



West Elevation

1 : 100

Fig. 7.9 West Elevation



**DOUBLE VOLUME POP-UP MARKET AND EXHIBITION SPACE**  
 THE CITY AT EYE LEVEL EXPRESSED IN THE DESIGN OF SAID MARKET SPACE.  
 THE INTENDED FOYER AND ENTRANCE OF THE DEPT. OF ARTS AND CULTURE WILL  
 THUS OCCUPY THE FIRST FLOOR / PLINTH LEVEL IN AN EFFORT TO DRAW THE PUBLIC INTO THE PRECINCT  
 AT GROUND LEVEL. IN ESSENCE, A BLURRING OF BOUNDARIES BETWEEN PUBLIC AND PRIVATE WHILST  
 RECOGNISING THE IMPORTANCE OF HIERARCHY OF A BUILDING OF THIS NATURE.





South Elevation

1 : 100

Fig. 7.10 South Elevation



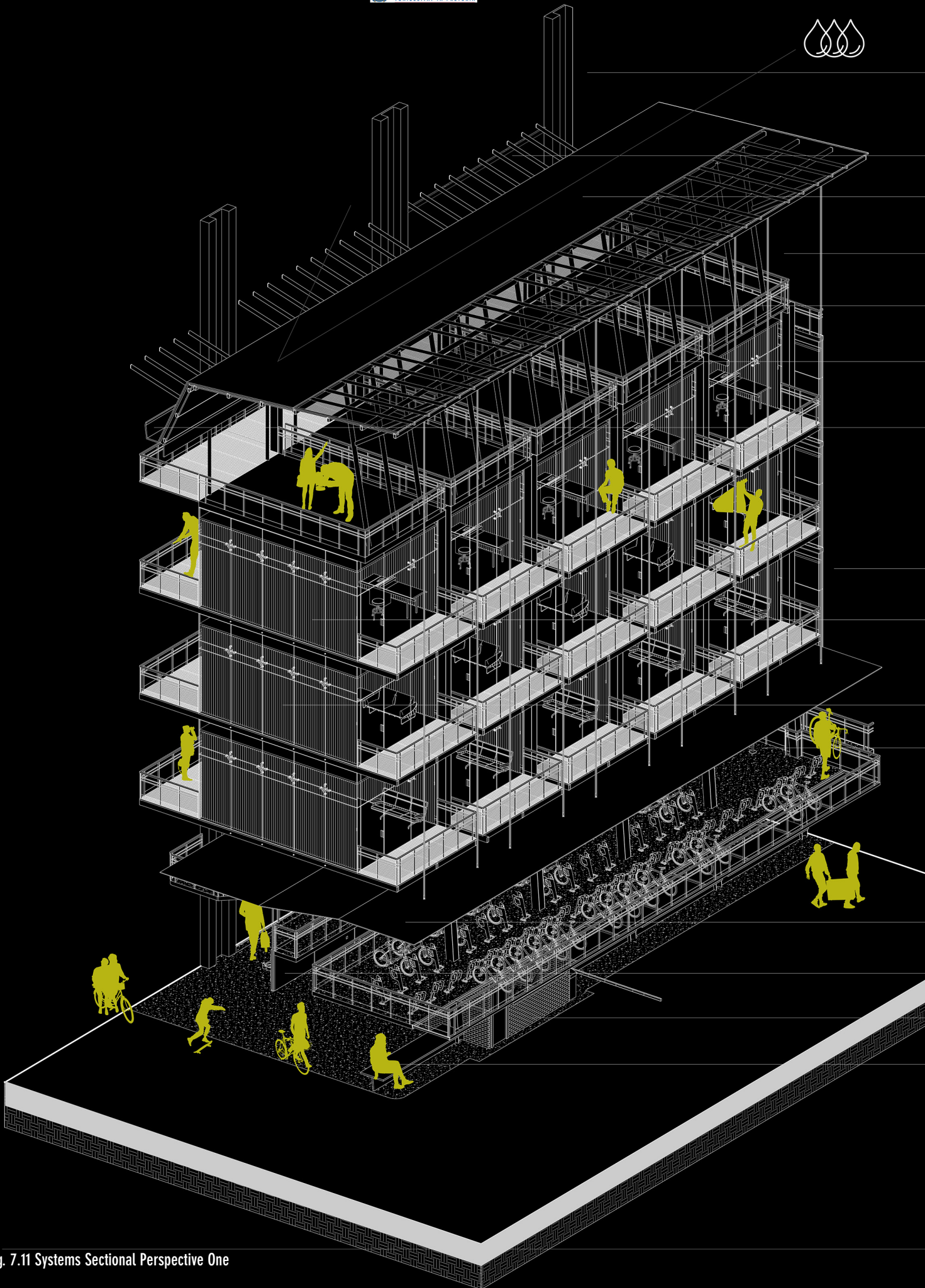


Fig. 7.11 Systems Sectional Perspective One

CONCRETE VWL COLUMNS.

MENTIS GRID WALKWAY COVERING WALKWAY. FIXED TO VWL FLOOR SLAB

GLAZING ROOF SYSTEM TO ALLOW FOR LIGHT INTO ARTIST STUDIOS (OPEN AND CLOSED).

DOUBLE STOREY OUTDOOR ARTIST STUDIOS FOR LARGER SCALE BUILDS AND COMMISSIONS.

COPEDED STRUCTURAL STEEL HOLLOW SQUARE RAFTER AND PURLIN SYSTEM USED TO COVER THE OUTDOOR BUILD STUDIOS. GLAZING AND PERFORATED STEEL SHEETING USED TO ALLOW MAXIMUM LIGHT INTO ARTIST STUDIOS AND OPEN AIR BUILD STUDIOS.

OUTDOOR ARTIST STUDIOS FOR LARGE SCALE BUILDS AND COMMISSIONS.

CUSTOM GUTTER SYSTEM USED TO CAPTURE RUN OFF WATER FROM ROOF AND TRANSPORT WATER ALONG GUTTER INTO WATER TANKS HOUSED ON WITHIN THE STORAGE FACILITY ON FLOOR PLAN FIVE.

SUSPENSION CABLES SUPPORTING PREMANUFACTURED STEEL CANOPY.

ARTIST STUDIOS UTILISE STRUCTURAL GLAZING AND SPIDER CLAMP SYSTEM AS SKIN.  
RENTABLE PRIVATE ARTIST STUDIO BALCONY.

SUSPENDED SHADING SCREENS LOCATED WITHIN THE ARTIST STUDIOS. SUSPENDED CEILING INTERNALLY SERVES TO HOUSE AIRCONDITIONING UNITS.

BICYCLE PARKING METER INTENDED FOR CYCLIST USE. THE INTENTION THEREOF IS TO PROMOTE ACTIVE USE OF BICYCLES IN A FUTURE PROPOSED CITY THAT ENCOURAGES ACTIVE PEDESTRIAN MOVEMENT. ROYALTIES WILL BE GRANTED TO EMPLOYEES OF THE DEPARTMENT AND OCCUPANTS OF THE PRECINCT WHO UTILISE THIS SYSTEM AS A MEANS OF TRANSPORTATION.

PREMANUFACTURED STEEL CANOPY THAT SERVES AS A COVERING SCREEN FOR THE BICYCLE PERGOLA AND AS SHUTTERING FOR THE ARTIST STUDIOS' SLAB. THE STRUCTURE IS BOLTED TO THE SLAB WITH M<sub>16</sub> BOLT PPM<sub>1</sub> WITH TWO RODS AND SUSPENDED FROM THE LARGE OVERHANG STRUCTURE ABOVE THE OPEN AIR STUDIOS.

MULTIFUNCTIONAL CONCRETE AND STEEL STRUCTURE THAT SERVES AS PUBLIC SEATING ON GROUND LEVEL AND A GRAFFITI EXHIBITION SCREEN FOR ARTISTS TO SHOWCASE THEIR WORK MONTHLY. AT FIRST FLOOR LEVEL THE STRUCTURE PIERCES THE PLINTH TO SERVE AS A SEATING SPOT FOR OCCUPANTS TO ENJOY A BITE TO EAT.

INFORMATION KIOSK AND SECURITY CHECKPOINT ANNOUNCING THE ENTRANCE TO THE MADIBA ART PRECINCT FROM MADIBA STREET.

INTEGRATED PUBLIC SEATING DESIGNED TO FIT WITH STEEL COLUMN.

STRUCTURAL TYPOLOGY | LEAN-TO STRUCTURE UTILISING THE COLUMNS OF THE VWL AS SUPPORTS.

## MADIBA STREET ENTRANCE | SECTION TWO

DESIGN EXPLANATION THROUGH THE IMPLEMENTATION OF JAN GEHL'S AND KELVIN CAMPBELL'S DESIGN STRATEGIES AND PRINCIPLES FOR SUCCESSFUL AND COMFORTABLE URBAN ENVIRONMENTS AT BOTH STREET AND PLINTH LEVEL. RAISING THE ENTRANCE OF THE DEPARTMENT FROM STREET LEVEL TO PLINTH LEVEL FURTHER AUGMENTS THE IDEA OF BLURRING THE BOUNDARY BETWEEN PUBLIC AND PRIVATE WHILST ACKNOWLEDGING THE IMPORTANCE OF HIERARCHY AND GOVERNMENT STRUCTURES.

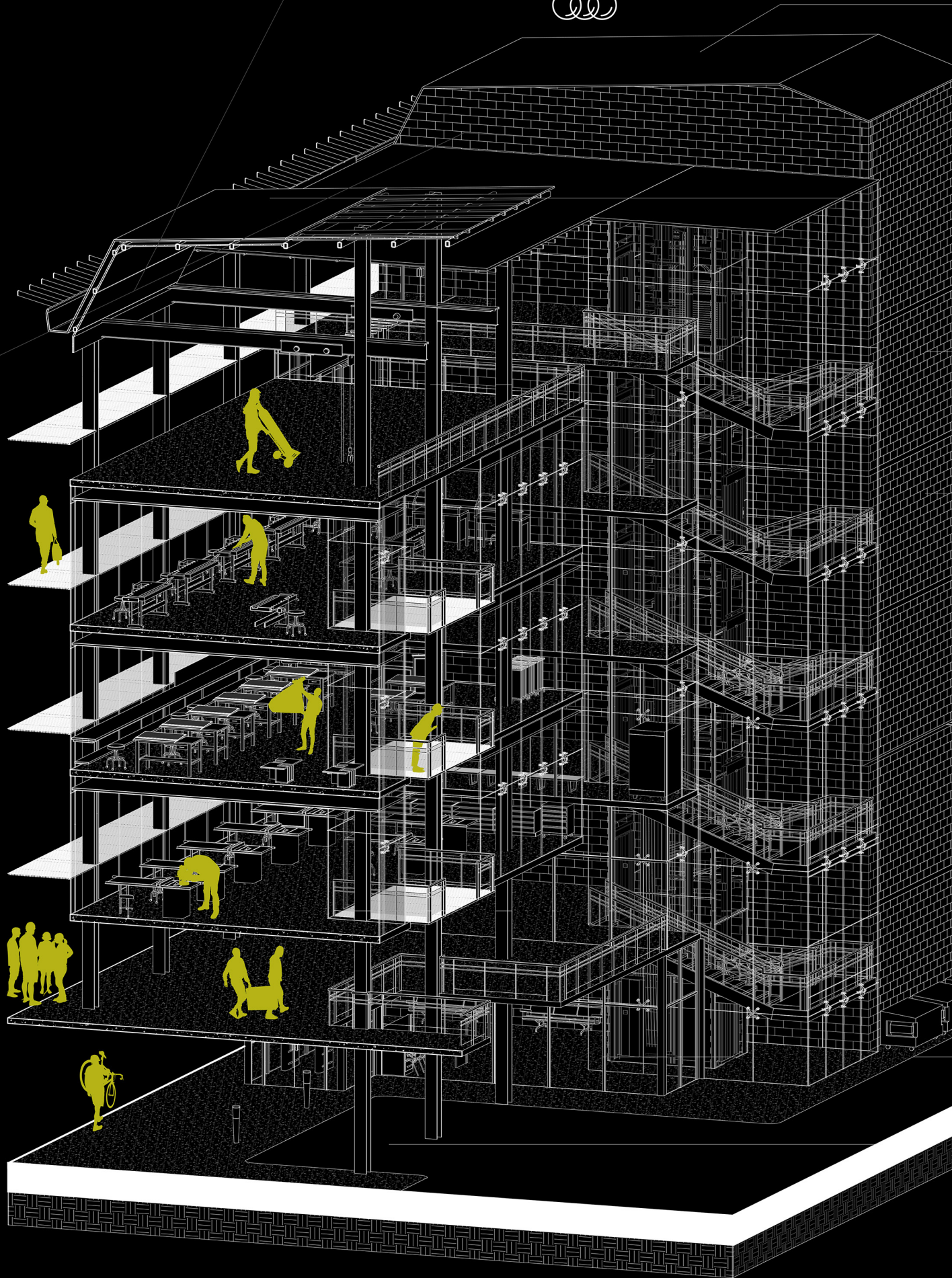
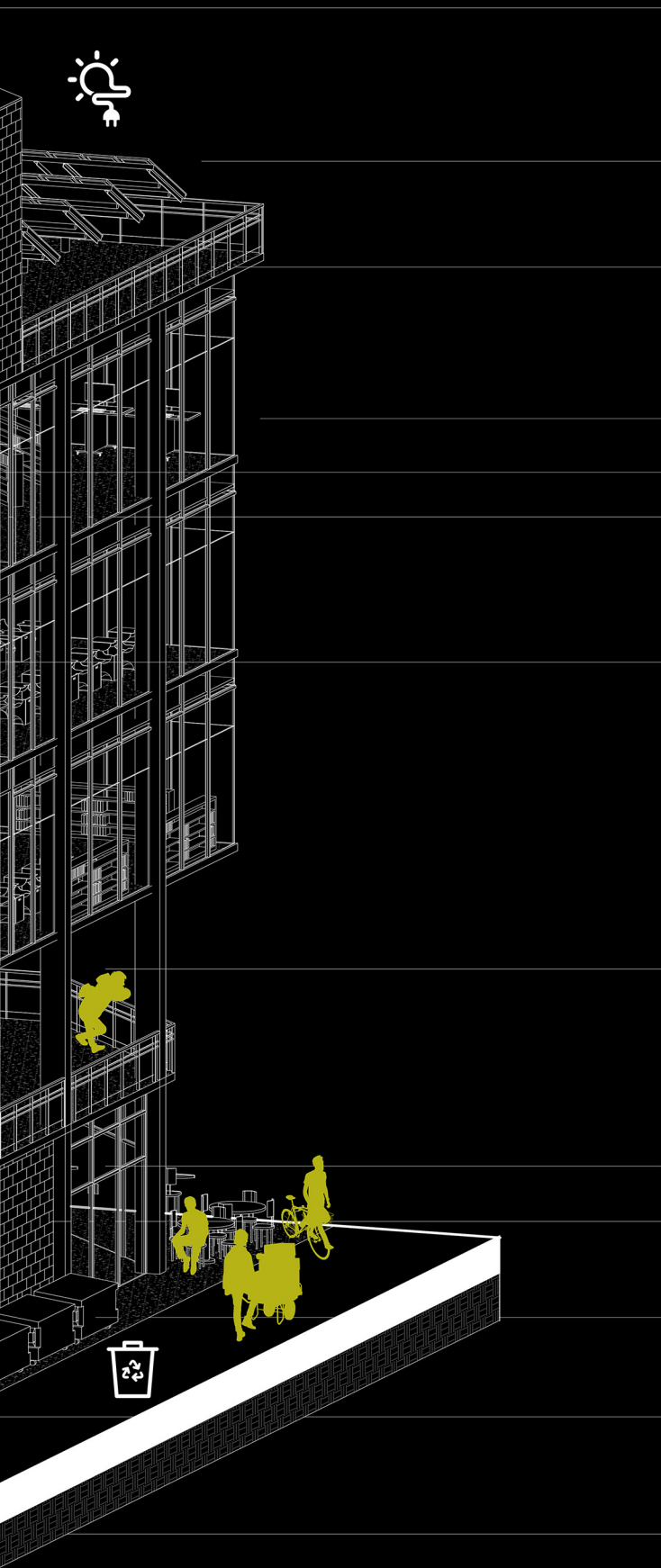


Fig. 7.12 Systems Sectional Perspective Two



WATER AND POWER STORAGE HOUSING WATER TANKS AND PHOTOVOLTAIC BATTERY SYSTEM. AIRCONDITIONING ALSO HOUSED HERE.

ROOF STRUCTURE AND WATER CATCHMENT AREA.

PHOTOVOLTAIC SYSTEM USED TO GENERATE PASSIVE ENERGY NEEDED TO POWER THE SCHOOL. THE INTENTION THEREOF IS TO MAINTAIN A LOW ENERGY CONSUMPTION OF GRID POWER.

CHILDRENS LIBRARY AND MEDIA CENTRE.

CIRCULATION AND SERVICE CORE.

MULTISTOREY COVERED OPEN AIR ARTIST STUDIOS FOR LARGE SCALE COMMISSIONS AND BUILDS. THE CRANE IS USED TO TRANSPORT HEAVY MAHCINERY AND LARGE SCALE ARTWORKS UP AND DOWN THE BUILD STUDIOS.

CIRCULATION CORE WITH STAIRS AND ELEVATOR.

COVERED OPEN AIR EXHIBITION SPACE FOR THE PLINTH.

STREET CAFE ACCESSIBLE FROM GROUND LEVEL FOR PUBLIC.

BUILD STUDIOS FOR ARTISANS. STRUCTURE AND DESIGN REPLICATES THE FACADE OF THE PRINTING WORKS OF THE PRETORIA NEWS BUILDING. ONCE COMPLETE THE PROPOSED FULL SCALE INTENTION OF THE SITE IS THE CREATION OF A SCHOOL OF JOURNALISM THAT WILL POPULATE THE OLD PRINTING WORKS. THE TWO FACADES WILL BE IN CONVERSATION WITH ONE ANOTHER AS POINTS OF DYNAMIC INTEREST. SLIGHTLY SUBMERGED FOR PUBLIC VIEWING ALONG MENTIS GRID WALKWAY  
RECYCLING DEPOT

GROUND FLOOR RECEPTION FOR BUILD STUDIOS AND ACCESS FOR STUDENTS. LIFT PROVIDED FOR DISABLED ACCES ONTO PLINTH.

LOADING AND PARKING BAY FOR BUILD STUDIOS.

## MADIBA STREET ENTRANCE | SECTION TWO

THE FOLLOWING SECTION WAS DESIGNED WITH THE INTENTION OF CREATING A GLASS EXHIBITION BOX THAT INTRIGUES AND CAPTIVATES PEDESTRIANS AT PLINTH AND GROUND LEVEL. THE STRUCTURES WOULD ENTICE USERS TO WITNESS THE WORKINGS OF IT INTERIORS THROUGH VISUAL STIMULATION.





Fig. 7.13 Entrance to Madiba Art Precinct from Madiba Street





Fig. 7.14 Build Studios | Artist Studios





Fig. 7.15 Artist studios along mentis grid walkway



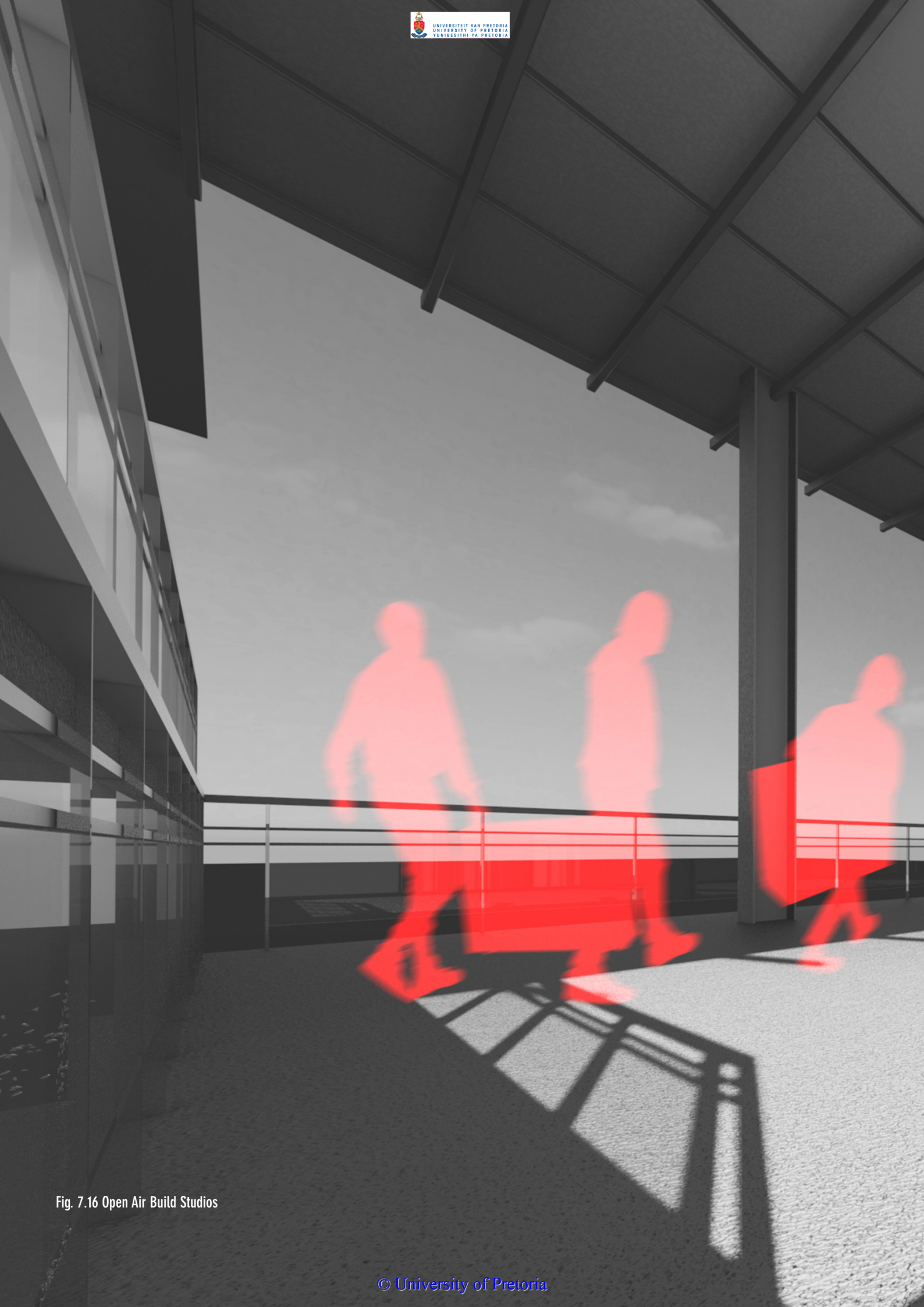


Fig. 7.16 Open Air Build Studios

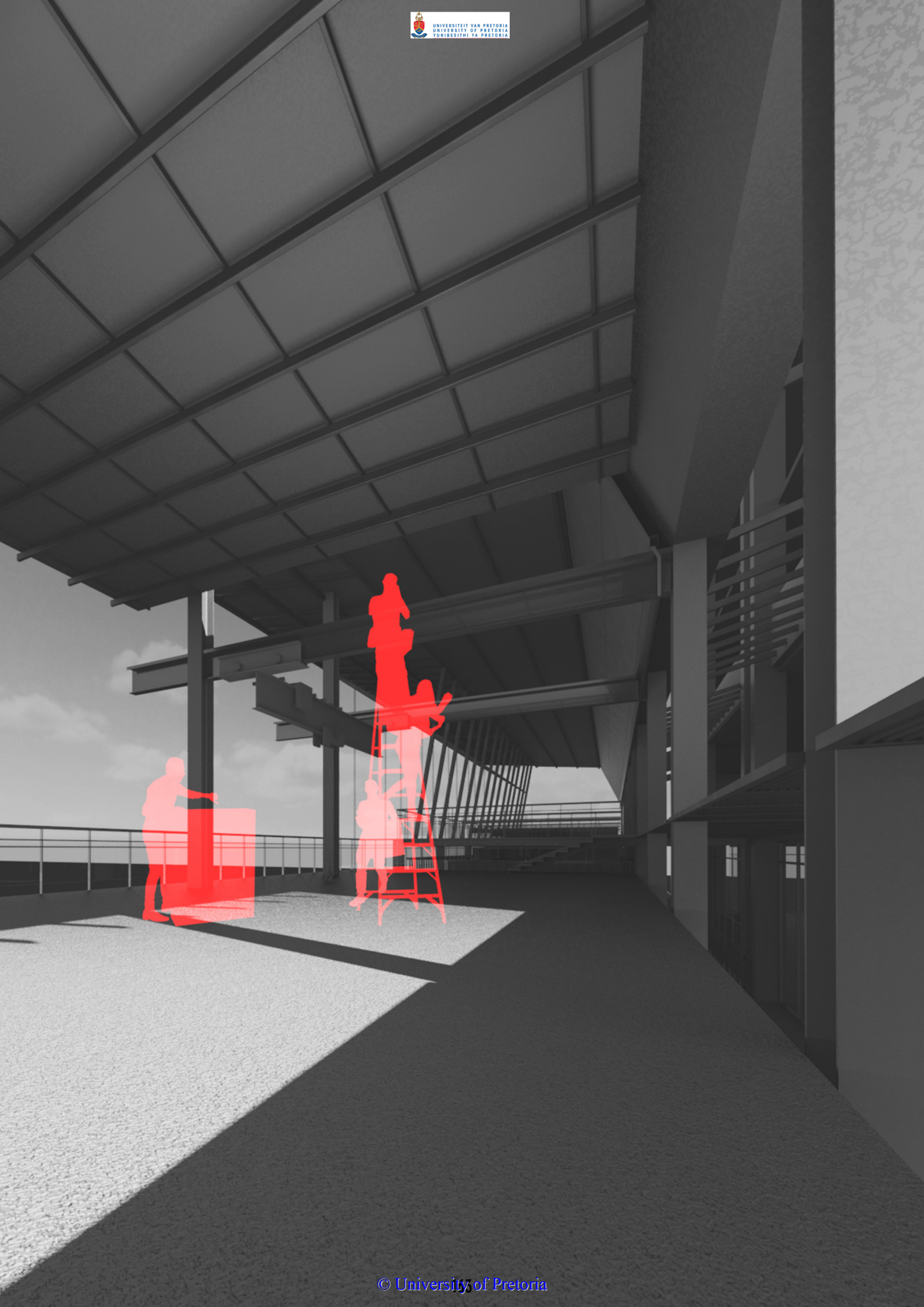






Fig. 7.18 Tripple volume foyer of the Dept. of Arts and Culture occupying the first floor of the VWL.



## FIGURE REFERENCES

Fig. a Digital Render Pretoria (Author, 2015)

Fig. b Ian MacClements | Architect | Grandfather (Author, 2015)

Fig. c Original Image: Reconstruction by Lebbeus Woods, 1964. Computer rendering by Carlos Fueyo, 2006. (<https://mcrassus.files.wordpress.com/2015/01/meaning-emerging-from-destruction1.pdf>, 2015)

Edited Image: Woods's War and Architecture reconceptualised and interpreted as urban narrative relative to exploration and manipulation of urban void. (Author, 2015)

Fig. d Abstract: A series of recalibrated urban voids and their impact on the urban climate. (Author, 2015).

Fig. 1.1 Graphic interpretation of normative stance. Christopher Ian MacClements abbreviated as C.[ i ].M (Author, 2015)

Fig. 1.2 Conceptual sketch exploring the the possibility of using urban fabric and voids in the creation of a prototypical urban landscape (Author, 2015)

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Fig. 1.4 Pretoria's void networks (Author, 2015)

Fig. 1.5 The Urban Vanguard (Author, 2015)

Fig. 1.6 The Urban Vanguard (<http://drop-your-drink.com/>)

Fig. 1.7 The Urban Vanguard (<http://drop-your-drink.com/>)

Fig. 1.8 Urban Symbiosis as a result of conversation between Vanguard and Void (Author, 2015)

Fig. 2.1 Lebbeus Woods's "Proto-Urban Condition" (<http://lebbeuswoods.net/>, 2015)

Fig. 2.2 "Freedom Photo Challenge Exhibition" presented by Pretoria Street Photography in collaboration with the US Embassy. Th event was held at the Pretoria News building along Madiba Street. (<http://drop-your-drink.com/>, 2015)

Fig. 2.3 The Conflicts Between Top-Down and Bottom-Up (<http://www.smarturbanism.org.uk/>, 2015)

Fig. 2.4 The realised potentials if Top-Down evolve to become conducive to Bottom-Up (<http://www.smarturbanism.org.uk/>, 2015)

Fig. 2.5 Interpreting Campbell's Seven Drivers (Author, 2015)

Fig. 2.6 Interpreting Campbell's Seven Drivers (Author, 2015)

Fig. 2.7 Interpreting Campbell's Seven Drivers (Author, 2015)

Fig. 2.8 Interpreting Campbell's Seven Drivers (Author, 2015)

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Fig. 2.10 Conceptual Understanding Urban Void (Author, 2015)

Fig. 2.11 Conceptual Understanding Urban Tissue (Author, 2015)

Fig. 2.12 Market on Main, Pretoria (<http://drop-your-drink.com/>, 2015)

Fig. 2.13 Scales of Creativity | Locating Vanguard Networks (Author)

Fig. 2.14 Cataloguing Pretoria's Emergent Vernacular  
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Fig. 2.16 An interconnected series of emergent urban clusters (Author, 2015)

- Fig. 3.1 Interstitial (Author, 2015)
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- Fig. 3.3 Urban Vision Strategy (Author, 2015)
- Fig. 3.4 Research Methodology (Author, 2015)
- Fig. 3.5 Tshwane Vision 2055 (Author, 2015)
- Fig. 3.6 Government mapping (Author, 2015)
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- Fig. 3.8 Marginal Spaces (Author, 2015)
- Fig. 3.9 Marginal Spaces (Author, 2015)
- Fig. 3.10 Insurgent Activity (Author, 2015)
- Fig. 3.11 Insurgent Activity Study (Author, 2015)

- Fig. 4.1 Inotruction to site (yellow) | Abstract interpretation of contemporary urban climate and allocation of site (yellow)
- Fig. 4.2 Site Images
- Fig. 4.3 Site Images
- Fig. 4.4 View from atop the VWL plinth, Paul Kruger Street.
- Fig. 4.5 Urban Research Matrix A | B
- Fig. 4.6 Site investigation / Interpreting Urban Theory
- Fig. 4.7 Site investigation / Interpreting Urban Theory
- Fig. 4.8 Site investigation / Matrix A | Vertical Study
- Fig. 4.9 Site investigation / Matrix A | Vertical Study
- Fig. 4.11 Site investigation / Matrix A | Horizontal Study
- Fig. 4.10 Site investigation / Matrix A | Vertical Study

- Fig. 5.1 The Proto Urban Condition (<http://lebbeuswoods.net/>, 2015)
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- Fig. 6.9 Conceptual development of structure (Author, 2015)
- Fig. 6.10 Threshold and hierachical progression of structure from Madiba Street entrance (Author, 2015)
- Fig. 6.11 Exploration of systems and access into site (Author, 2015)
- Fig. 6.12 Exploration of public recalibrated stairs as public seating | one element - multiple fucntions (Author, 2015)
- Fig. 6.13 Exploration of recalibrated stairs | detailing (Author, 2015)
- Fig. 6.14 Exploration of detailing | mentis grid walkway | beam to VWL column connection | beam to beam connection (Author, 2015)
- Fig. 6.15 Exploration of detailing | menti grid walkway | column footing connection | public seating to column connection (Author, 2015)
- Fig. 6.16 Exploration of detailing | bicycle pergola construction | beam to beam connection (Author, 2015)
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