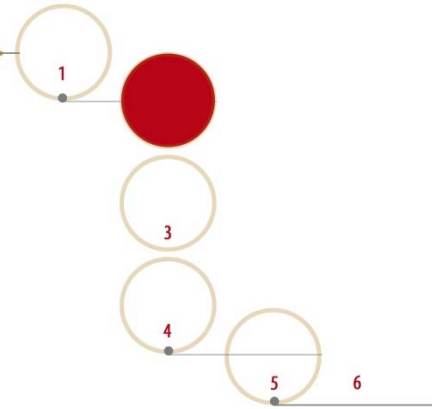




## CHAPTER 2

# CONTEXT & ANALYSIS



*“There is no doubt whatever about the influence of architecture and structure upon human character and action. We make our buildings and afterwards they make us. They regulate the course of our lives”*  
Winston Churchill, 1924.

*Chapter two is the departure point towards the theoretical and design discourse. It commenced by identifying relevant precedent studies. The analysis was defined into two groups namely; programme or concept, contributing as informants or inspirations. Thereafter the programme and its desired context were defined In order to identify an appropriate site. The site and reason for the selection is discussed. It is followed by an analysis of the site and its' surrounding context, where after the proposed programme is positioned within it. The combination of both the programme and the urban context generated the target user. The characteristics of the target user and its social connection with the community of the context are expressed diagrammatically.*

## 2.1

### PRECEDENT STUDIES

---

Relevant examples were investigated to inform and orient the design of the proposed programme. All of the studies focus on the approach and representation of sustainable development in the interior environment of the restaurant industry.

#### 2.1.1

##### METHOD OF ANALYSIS

- Relevant precedents were identified.
- The precedents were analysed and explored, some of them diagrammatically.
- Prominent characteristics, principles or design aspects were highlighted.
- Numbered and arranged according to most significant and influential.
- Individual reflections for the precedents were conducted as conclusions. This summarized the informants towards the design development.
- Final keywords were emphasized in a circle, to inform the concept and design.

In order to identify relevant precedents, both the programme of healthy lifestyles, sustainable living as well as the concept of experience design was investigated. This led to the division of two groups of precedents namely; A. Programme and B. Concept, as to be discussed below.

An outline of the entire precedent study analysis is represented (*diagram 2.1*).

##### A.

##### PROGRAMME

This group of programme specific precedents had to be driven by the philosophy of healthy eating. The identified precedents support the hypothesis. The concepts, operations and the use of materiality promote either a healthy lifestyle or a notion towards sustainable living.

##### B.

##### CONCEPT

This group of precedents is based on the project objective of creating an eating experience. These precedents are in a response to the normative stance, searching for a dining experience beyond the food itself. In order to be relevant, the identified precedents must have had a direct reference to eating or food. Different concepts and attributes of eating can be incorporated within the design of a restaurant environment. Eating can be explored in terms of colour, effects on the body, methods of user engagement, changeability, as a performance or as a form of art.

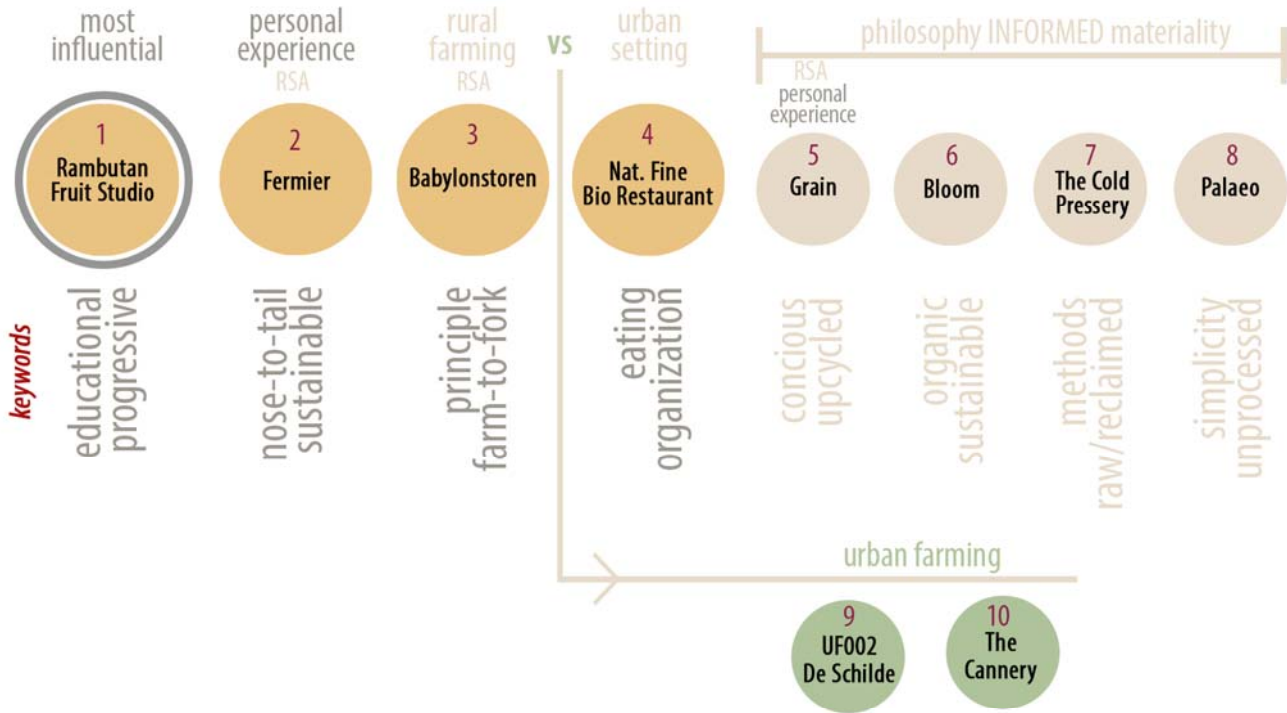
For the purpose of this dissertation, four precedents from Marijke Vogelzang, an eating experience designer, will be analysed (Vogelzang, 2006). An additional two products which can enhance the eating experience namely, Tableware (DEZEEN, 2012) and Reel Gardening (Reid, 2016), were also analysed.



# SUSTAINABLE DEVELOPMENT

## A. PROGRAMME

philosophy of healthy eating



## B. CONCEPT

objective of an eating experience

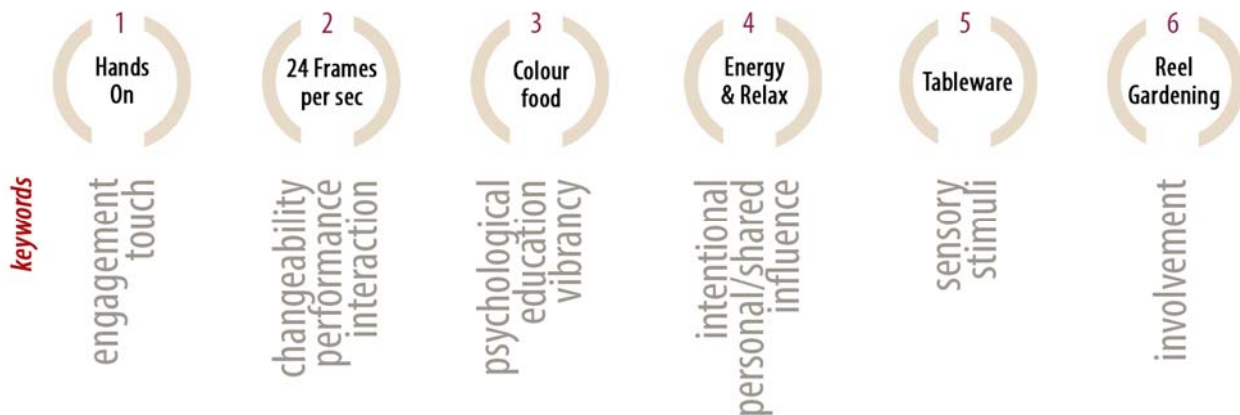
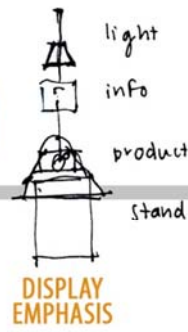


Diagram 2.1: The outline of the precedent study analysis



## A.1



### Rambutan Fruit Studio.

Kiev, Ukraine  
by Yaroslav Galant

Figure A.1.1: Zone 1, front of house  
(Franklin, 2015)

Figure A.1.2: Display  
(Franklin, 2015)

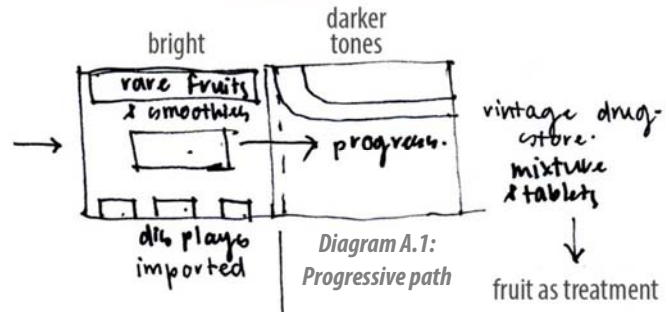


Figure A.1.3: Shopfront  
(Franklin, 2015)



Figure A.1.4: zone 2 with counter  
(Franklin, 2015)

This restaurant specializes in fresh fruit products such as salads and smoothies, providing products for those who wish to join the healthier living club. The vintage aesthetic supports this club-like atmosphere. The aim is twofold; taste driven and to educate users on the benefits of using fresh fruit as medicine. The studio takes an organic stance by using reclaimed materials (Franklin, 2015).

With analysis of the interior, a progressive-path is witnessed. This design decision showcases the different stages of the preparation. A contrast in the threshold of the two zones creates this transition. The layout further highlights the two zones, each with a different focus on the way of display (diagram A.1). The first zone (figure A.1.1) showcases the products to purchase in fridges as well as imported fruits on reclaimed crates. By displaying the rare fruits under glass covers (figure A.1.2), its value is accentuated. The emphasis is further placed on the products with direct bright lighting and information above them. The second zone (figure A.1.4) resembles a vintage drugstore, where you can pick and choose your "treatment" (in this case the fruit) (Franklin, 2015). By exposing the different fruits, the user is connected to the preparation of their products, making the experience personal. This intimate feeling is further enhanced by the use of darker surface tones of the planes and wooden floors.

The use of a centrally placed big table together with the black and white tiles set the scene for a shared café feeling (figure A.1.1). A casual seating area with bright chairs is also arranged in the interior shopfront (figure A.1.3) to connect the users with the space and the produce. Another seating opportunity is on the exterior façade, which connects the users to the surrounding context.

**REFLECTION:** This precedent is the most influential informant to the dissertation. The interior is zoned into two areas with different programmes and characteristics. It is progressive from the light informative zone into the darker toned personal area. The transitional link between the zones is of importance. The contrasting colours of the wall and floor materials define the space whilst the same brand image and language of the materiality connects it. The space is articulated with lighting, roof indentations and with the different shapes and sizes of the counters/tables. The progression in the space can therefore be of a transparent nature as long as the thresholds and surfaces are articulated. An educational value is attained by informing users with information panels or through verbal communication of the rare products or benefits of fresh produce. This quality encourages user interaction and adds value to the experience.



## A.2

**Fermier.**

Fine dining restaurant experience  
Karoo Yard, The Willows, Pretoria

*Figure A.2.1: Interior view  
(Fermier, 2016)*

**EMPHASIS WITH LIGHTING**

*Figure A.2.3: Lighting emphasize food  
(Fermier, 2016)*

**ARTICULATING THE OLD**

*Figure A.2.2: Floor articulation  
(Fermier, 2016)*



*Figure A.2.4: Materials (photos by  
author of dissertation)*

URBAN FARMING  
NOSE-TO-TAIL  
SUSTAINABLE

RSA



Fermier is a fine dining restaurant with a focus on responsible and conscientious farming, seeking to be self-sustainable in the future. It is situated in Karoo Yard, The Willows, Pretoria. Fermier is based on a nose to tail approach. It is a holistic vision where everything, even the “waste”, is turned into a functional part of the cycle. The idea is to close the gap between produce, farm and the final product. Guests can see the produce growing on the grounds and the versatility of each product, showcased in a seasonal changing menu. Where the produce is not sourced from the site, local small producers/suppliers with the same philosophy are involved. The extensive seven courses of the menu expose the user to various tastes and sensations, creating an experience (Fermier, 2016).

The building itself grew organically around a pole structure (*figure A.2.1*). Excavated soil from the site is used to create rammed earth walls with recycled wood cladding and doors. This rustic simplicity of the exposed and earthy interior surfaces is the perfect contrast to the refined, elegant food (*figure A.2.4*). The floor is articulated by showcasing the history of the site (*figure A.2.2*). The kitchen is completely open with suspended lights placing emphasis on the finishing of the plates (*figure A.2.3*). This open display makes it feel like a part of the ambient and inviting dining area. The crockery, tables and chairs also showcase involvement of the surrounding community. These elements have been designed by Elza van Dijk’s in her on site pottery studio and handmade by artisans from the Karoo Yard.

**REFLECTION:** *The interior environment creates a natural backdrop with the same language as the food philosophy. The food and the setting showcase the conscious and sustainably farmed produce and materials. The articulation of the old fabric, as seen in the brick and concrete floor threshold, furthermore supports the notion to expose processes. The restaurant system and integration of the surrounding context is close-looped, a valuable aspect to pursue.*

*The emphasis is placed on the finishing of the food with overhead lighting strategies. The interior still lack to successfully show the “farm”, as the preparation of the elements and the hydroponic systems are not visible. A holistic experience is created as different colours and tastes are placed on the foreground. The story is planned together with the type of crockery and the display of the food, but the setting and different encounters can be incorporated more within the eating experience. The other senses such as sound, touch and sight in the form of various interior views, can be explored more.*

## A.3

### BABEL



Figure A.3.1: Babel restaurant  
(Babylonstoren, 2016)

### GREENHOUSE



Figure A.3.2: Greenhouse restaurant  
(Babylonstoren, 2016)

### Babylonstoren

Garden, restaurants and venue  
Franschhoek, Cape Town  
(Babylonstoren, 2016)



Figure A.3.4: Seasonal plates  
(Babylonstoren, 2016)

RURAL FARMING  
FARM-to-FORK

RSA



Figure A.3.5: Rural farm  
(Babylonstoren, 2016)



Figure A.3.3: Pick and serve  
(Babylonstoren, 2016)

Babylonstoren is a rural farm venue (figure A.3.5) consisting of an extensive garden and two restaurants namely, Babel (figure A.3.1) and Greenhouse (figure A.3.2). Their philosophy is based on the farm-to-fork principle, a sustainable way of growing and operating an establishment. All their produce is grown organically on site from where it transfers into the restaurants. This pick-clean-serve approach is what defines their approach to food (figure A.3.3) (Babylonstoren, 2016).

The menu is designed to not tamper with the food or serve it in an unconventional way, but rather to what is in season and in its most honest natural state (figure A.3.4). The venue also provides workshops where users interact with the produce while being educated to gain skills and techniques.

The interior also speaks of this honest approach. The Greenhouse restaurant (figure A.3.2) is placed within the growing greenhouse, closing the gap between the products and the people. The materiality of Babel (figure A.3.1) is clean, clear and simplistic, which resembles the organic and no-fuss approach. The white backdrop of the walls further emphasizes the food and its colours.

**REFLECTION:** The farm-to-table principle is a thriving notion, supporting the proposed programme of sustainable living. There is an opportunity to introduce this farm-to-table approach into an urban context. More people will be exposed to this principle on a daily basis. Currently, the entire lifecycle of the produce is not showcased, as users are disconnected from the preparation of food or the recycling afterwards.

The concept of the Greenhouse restaurant further heightens this experience by placing the users and their table within the context of the farm. The neutral interior aesthetic such as the glass of the Greenhouse and the white walls and furniture of Babel highlights the produce. The available workshops can add an educational aspect, which will make the eating experience more valuable. The workshops are not accessible for the users during the consumption process.

## A.4



### Nat. Fine Bio Restaurant

Hamburg, Germany  
by eins:eins Architects

Figure A.4.1: Interior axonometric  
(Contemporist, 2010)

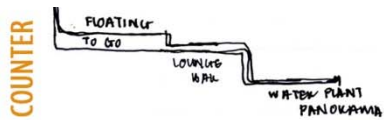


Diagram A.4.1: "Growing" counter



Figure A.4.2: Interior seating area, natural characteristics  
(Contemporist, 2010)

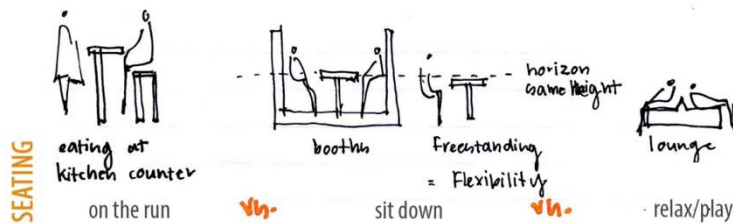


Diagram A.4.2: Seating behaviours

This fast-food sit-down restaurant is based on the LOHAS principle, referring to; "Lifestyle of Health and Sustainability". A design concept of "nature comes to the city" is followed. The aim is to make fast-food healthy in a contemporary urban environment. This will be established by creating an organic and natural restaurant in contrast with the artificial urban environment (figure A.4.1) (Contemporist, 2010).

Natural characteristics are implied in various interior elements (figure A.4.2). The curved form of the seating and counters (diagram A.4.1), the roof articulations as well as the graphical decals resemble the organic growth within nature. The wooden surfaces and green or neutral colours furthermore resemble nature. These natural elements are brought in contrast with the urban context. The contrasts are experienced with the emphasis and abstraction of natural elements (for example the imitation of grass). These contrasts link to the design concept whilst creating an interesting interplay within the space.

The interior is furthermore organized in different ways to suite various user behaviours. It is defined in three different ways of seating with different heights. Each exploration creates a different experience (diagram A.4.2).

**REFLECTION:** This restaurant is not operating anymore but can still be seen as a valuable informant for the design. The various seating organizations create an opportunity to explore different user behaviours. Both the fast or slow paced consumption of the users must be considered and designed for. The look and feel and height differentiations define the different zones for different behaviours. The constant contrast and connection between the natural elements with either artificial characteristics or with the urban context further enhance the concept of the proposed programme.





CONCIOUS  
UPCYCLED

## A.5



Figure A.5.4: Retail display  
(Fawzy, 2015)

RSA

### Grain.

Showroom, Retail & Café  
Maboneng Precinct, Johannesburg

Figure A.5.1: Interior view  
(photo by author of dissertation)



Figure A.5.2: Retail displays  
(Fawzy, 2015)



Figure A.5.3: Shopfront and  
outside seating area  
(Fawzy, 2015)

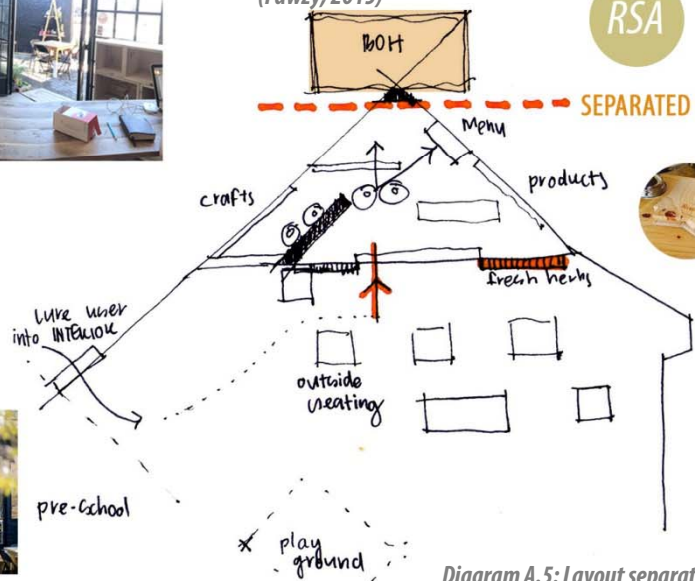


Diagram A.5: Layout separates  
processes, front versus back of house

Grain is a café striving to attend to the environment first. Its mantra is food & wood, referring to both wood grains (natural elements) as well as going against the grain of perception (proving to users that healthy food can taste and look good) (Fawzy, 2015). It strives to use only organic ingredients by making use of local sources, producers and farms.

The café is situated in Maboneng as a form of casual dining for the environmental and health conscious consumers. It is a multifunctional interior space as it combines food with the showcasing of upcycled furniture, natural products and art pieces (figure A.5.2 & A.5.4). It is a collaboration of two establishments namely, Woodlady and Gihon Foods (Fawzy, 2015). The furniture and products from Woodlady creates the retail environment. Gihon Foods is a healthy product range used within the deli, which can also be purchased.

Both the showroom and menu invites the users into the retail space (figure A.5.1). By incorporating the wood showroom into the space, a clear connection is made to the craftsmanship character of the context. The menu is placed on a discussion blackboard in the interior, from where the user moves to the outside seating area (figure A.5.3).

**REFLECTION:** Craftsmanship is introduced into the interior by selling products made by companies within the context. The different designed displays add value to the interior by enhancing the distinct natural look and feel of the programme. It emphasizes and resembles different elements working together, as in nature.

Although invited into the interior for interaction, the user is separated from the kitchen processes (diagram A.5). This disconnects the user with the preparation of healthy eating, which makes the adaption of this environmental approach unsuccessful. The use of local sources and farms is also not visible.

The idea of exposing and placing all the processes on the foreground, including the back of house area, is an important notion to implement within the proposed programme.



## A.6

ORGANIC  
SUSTAINABLE**Bloom.** The healthy food co.  
Mosman, Sydney  
by: Hare & Klein(Nourished, 2013) *Figures A.6: Interior counter, seating and water point (Nourished, 2013)*

This restaurant believes that the key to being healthy is in the ingredients (Nourished, 2013). It must be organic and sustainable by being fresh, local and seasonal. The methods of preparation, such as steaming, baking and sauté, also resemble the most natural state. This organic philosophy translates into the materiality of the counter and the seating areas by using materials in the most natural state as possible (figures A.6). The concept of the filtered water point also reflects this approach.

**REFLECTION:** *The concept of natural methods and processes in both the food preparation and the materiality is inspiring. The natural state of the materials is not experienced, other than the wood surfaces. It seems as if the aesthetic quality of the space is not defined and only applied for functional purposes. The identity of the space must be functional yet aesthetic and conceptually specific. The aesthetic quality can also be experienced through other sensory interaction, such as touch or smell.*

## A.7

METHODS  
RAW  
RECLAIMED**The Cold Pressery.**Mississauga  
by 1 POINT 0(The Cold Pressery, 2014) *Figures A.7: Order counter and seating area (The Cold Pressery, 2014)*

This restaurant promotes a healthy way of living by consuming raw and organic produce by means of juicing (The Cold Pressery, 2014). This translates into the raw inspired interior environment. The materiality of the order station promotes sustainability by using reclaimed wood and concrete, with simplistic white tiling (figures A.7). The seating area plays on industrial qualities.

**REFLECTION:** *Except for the branding of the space, the material use and application is very ordinary. Details are not added or exploited to fit the raw concept. A distinct brand image will be created for the proposed programme. The branding products, packaging, the processes of the produce, the material processes and the restaurant lifecycles will express a raw yet transparent quality.*

## A.8

**Palaeo.** Primal gastronomy  
Copenhagen*Figure A.8.1: Order station, different materials  
(Palaeo, 2012)**Figure A.8.2: Fresh produce station  
(Palaeo, 2012)**Figure A.8.3: Social interaction bar station  
(Palaeo, 2012)*

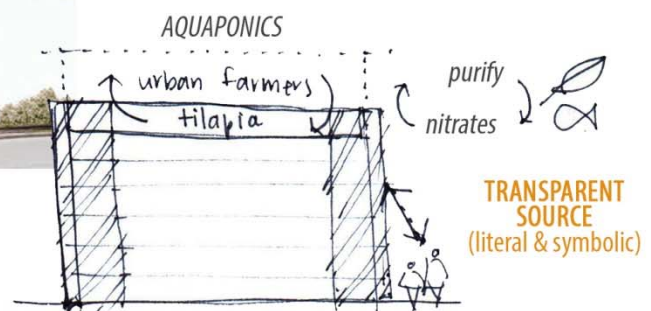
The concept of this gastronomy is based on simplicity of the food and the interior environment. It strives to showcase the Danish trait of; "coziness through the environment and social situations" (figure A.8.3). This ease of environment is achieved by dedicating zones for a specific purpose (Palaeo, 2012). It is divided into the fresh preparation (figure A.8.2), order station (figure A.8.1) and bar station (figure A.8.3). The various preparation stages can be witnessed from the various stations. The stations furthermore enhance the workflow. Simplicity is achieved in the food by using organic produce and in the materiality by using unprocessed materials such as concrete, wood and leather.

**REFLECTION:** It is important for the interior environment to be zoned to create simplicity in the processes. The use of unprocessed materials can be further exposed in different details, to further emphasise an aesthetic quality. Different details will add a stronger aesthetic value to the interior and the brand image.

## A.9



**UF002 De Schilde**  
by Mark Durno  
The Hague, Netherlands  
Architect: Dirk Roosenburg 1950's  
*Figure A.9.1: Urban farming building  
(Urban Farmers, 2014)*

*Figure A.9.2: Aquaponics systems  
(Urban Farmers, 2014)*open building  
space  
URBAN FARMING*Diagram A.9: Transparency of farming systems*

Farming in the city is seen as the 4th prevalent and expanding niche in New York. The approach is to bring the farm to the people, built on the ideas of transparency and local sourcing, to showcase it to them (Urban Farmers, 2014). The design utilized a vacant building named The Hague (1950) which served as an office block. It is now conceptualized as a multifunctional hub, hosting food for families, a restaurant and a cooking school. The empty rooftop space will be filled with aquaponics system (figures A.9.1 & A.9.2 and diagram A.9).

**REFLECTION:** The concept of urban farming in open areas occupied and engaged with by people, informed the current project. The principle of a transparent source is explored. Both the quality of organic products and the application of the system must be visible.

## A.10



community

URBAN FARMING

### The Cannery. New Home Davis, California

Figures A.10: Community based on urban farming  
(The Cannery, 2016)

This housing project is based on the idea of a farm-to-table community, which will contribute to the sustainability of the community (The Cannery, 2016). An area designated towards urban farming will intentionally be placed in the centre of the 547 proposed houses (figures A.10). It will encourage the users to use the fresh and local produce. It will also provide an opportunity for a teaching centre, where skills for maintaining the farm will translate into job opportunities.

**REFLECTION:** Urban farming is the fundamental aspect of this project. This system has the ability to translate into an interior environment, by basing the entire design around it. It will not only benefit the programme but the interior quality and character as well. The practicalities must be considered



## B.1

ENGAGEMENT  
TOUCH**Hands On.**

by Marije Vogelzang studios.  
Dordrecht Netherlands

*Figure B.1: Interacting with food event  
(Vogelzang, 2006)*

## B.2

CHANGEABILITY  
PERFORMANCE  
INTERACTION**24 Frames per second**

by Marije Vogelzang studios.

*Figure B.2: Food as performance art  
(Vogelzang, 2006)*

## Hands On

A conceptual dinner event encourages users to have a direct relationship with the preparation of meals. It is an exploration which defines how presentation, the ingredients and the spatial environment can be used to affect the way users interact with the food and each other (Vogelzang, 2006). People are encouraged to engage with the food by creating it with the use of their hands only (*figure B.1*).

The space considers the mood through lighting and in the materiality of the table surface. The essences of the interaction with the ingredients seek to bring people together and celebrate communal eating.

**REFLECTION:** *Users are exposed to the process preceding consumption. The unusual act of making, in a natural and interactive way, furthermore connects consumers to the habit of the cooking process. The impact and memory of this eating experience will encourage users to create their own sustainable meals. The touching of produce adds another sensory dimension to explore.*

## 24 Frames per second

This event is a dessert installation, referring to movie screens and the act of going to the movies. It can be seen as an art performance with food, as it showcases a process of change other (Vogelzang, 2006). The concept is to suspended apples dipped in caramel, which then drip onto popcorn (*figure B.2*). As movie screens constantly change, the dripping action also changes the popcorn. The users are part of the change as they are encouraged to both witness and interact with the installation by consuming the food.

**REFLECTION:** *The process of eating is subject to constant change. An interaction with change can involve users within the lifecycle of food. This lifecycle can be emphasized by incorporating growing elements or the various processes linked to eating, within the interior environment. The adaptations, dependencies and interconnections of natural produce and products must be experienced as a form of art.*



## B.3

### PSYCHOLOGICAL EDUCATION VIBRANCY



### Colour Food.

by Marije Vogelzang studios.  
New York City

Figure B.3: Information installation, the colour of ingredients (Vogelzang, 2006)

## B.4

### INTENTIONAL PERSONAL/SHARED INFLUENCE



### Energy & Relax.

by Marije Vogelzang studios.

Figure B.4: Designed menu for a specific mood (Vogelzang, 2006)

## Colour food

This installation was for a children's clinic in New York City, highlighting the relation of colour and food. The colour of food is often viewed as an indication of health benefits (figure B.3). This approach lends itself towards the study of the meaning of various colours. Red is seen to characterize confidence, yellow friendship, green as fresh and black stimulates discipline (Vogelzang, 2006).

**REFLECTION:** The colours of eating carry a meaning. It can be seen to be the focal point, emphasize the vibrancy of the experience or be used as a method of education. It informs users of the various attributes of sustainable and seasonal eating. On a psychological level, the implementation of various colours can imply a specific experience within the interior environment.

## Energy & Relax

Specific foods consumed have a direct effect on the body (Vogelzang, 2006). For this installation an energy or relax menu were designed to fit the psychological need of the user (figure B.4). The experience was further enhanced with smell, by placing an energizing or relaxing scent on the user. The memory of the smell will last longer than the consumption of the food. Users also used their spoon to form part of a bigger chart, where the visitors express what mood was desired.

**REFLECTION:** A specific intent can be designed within the menu. The details of the designed intention can create a story, a feeling which the user can relate to. The interaction through eating as medium creates both a personal engagement and a relation to others. As the smell, an eating experience must have a lasting effect and influence on the user.

B.5



### Tableware.

Netherlands  
by Jinhyun Jeon

Figure B.5: Tactile sensory cutlery  
(Dezeen, 2012)

#### Tableware

An exploration of cutlery showcases the relationship between food and the senses. It investigates how shape (volume/weight/form), texture (tactility) and colour can enhance taste (figure B.5). By using the differently defined cutlery, the user will enrich and engage more with the act of eating (Dezeen, 2012).

**REFLECTION:** The eating experience can be enhanced by the crockery and cutlery the user interacts with. The proposed programme will investigate ventures of edible cutlery and the use of crockery made from organic materials. It will encourage interaction with the elements and the concept of sustainability.

#### Reel Gardening

This South African initiative addresses urban food security. Society is encouraged by new ways of producing their own organic produce. Reel Gardening developed an innovative and distinct brand product, which makes the growing process more accessible. The product comprise of organic seeds with fertilizer in a paper strip. The cardboard packaging furthermore reflects sustainability by being recyclable and easy to use. It also clearly defines the product use and harvest time upon seasonality.

**REFLECTION:** Branded elements can be introduced within the proposed programme. Innovative solutions, involving seed, has the opportunity to support sustainability. Users must be encouraged to grow their own produce. Community involvement must also be implemented. Solutions for the growing of fresh produce within the interior environment must be explored.

#### 2.1.2

### CONCLUSION OF ANALYSIS

Number A1-A4 was the most influential informants and A5-A8 supplemental. A5 specifically emphasizes a retail environment where art and craftsmanship is incorporated. A6-A8 explores the translation of a sustainable programme into materiality and aesthetic quality. In addition to the encounter in number A3 and A4, number A8 and A9 explore examples of urban farming. Number A2 was an authentic visit to a local restaurant with a sustainable approach.

Number B1-B5 explores concepts of eating experiences which showcase a performance, user interaction or designing with the senses. These precedents must be seen as inspirations rather than informants. It has been recognised that the identified examples are not yet representational of how the discipline of interior design can be fully utilized as tool, for creating such experiences.

B.6



### Reel gardening SA

Figure B.6: Paper strips with seeds within  
(Reid, 2016)

## 2.2

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### DEFINE PROGRAMME IN A CONTEXT

As stated in the project aim and objective, the proposed programme; *Green (Inside)*, will focus to create an eating experience with the implementation of interior design principles and strategies. The designed interiors' intent is to encourage sustainable living, referring to both ecological and well-being aspects.

From the above precedent studies, further concepts and informants for generating the programme in a contextual environment are drawn.

The found farm-to-table principle is a relevant and desired principle to implement. This principles' transparent quality of the eating process creates the opportunity for user involvement and education. In general it is practiced in rural settings.

The contemporary approach to the farm-to-table principle is to bring the farm to the people. The city is seen as the farm, and all its residents are potential farmers (Calitz & Drakes, 2016). This notion evolved into the manifestation of urban farming. Urban farming seeks to utilize open building spaces, which also attribute to establishing a community around it. This informed the shift towards the selection of an urban setting for the programme.

To place the programme in an urban context, proposed applications of urban farming was investigated within Pretoria and Johannesburg. Upon investigation, this trend was identified in the Maboneng precinct, in the Johannesburg CBD.

## 2.3

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### CONTEXT

#### 2.3.1

##### SITE

The dissertation's project proposal aims to be placed within the Maboneng precinct, Johannesburg CBD, South Africa (*figure 2.3.1*).

Within the precinct, the programme will be placed within Access City (*figure 2.3.3*). It will furthermore connect with the surrounding context of Trim Park and Common Ground. Two other conceptual programmes namely, a branding studio and a making studio, will also be proposed (*figure 2.3.5*).

#### 2.3.2

##### REASON FOR SITE SELECTION

The identified site is viable as ventures of urban agriculture are proposed (farm in the city initiative) (Calitz & Drakes, 2016). As the project objective aims to change users towards sustainable living, the precinct vision also coincides with the same outlook for an urban change towards a sustainable community livelihood. The community's betterment is centred on the socio-spatial integration. Both the precinct and proposed programme therefore aims for a regenerative and sustainable future change. Lastly, the surrounding programmes support and significantly contribute to the proposed programme as it creates opportunity for integration (*refer to section 2.3.4*).



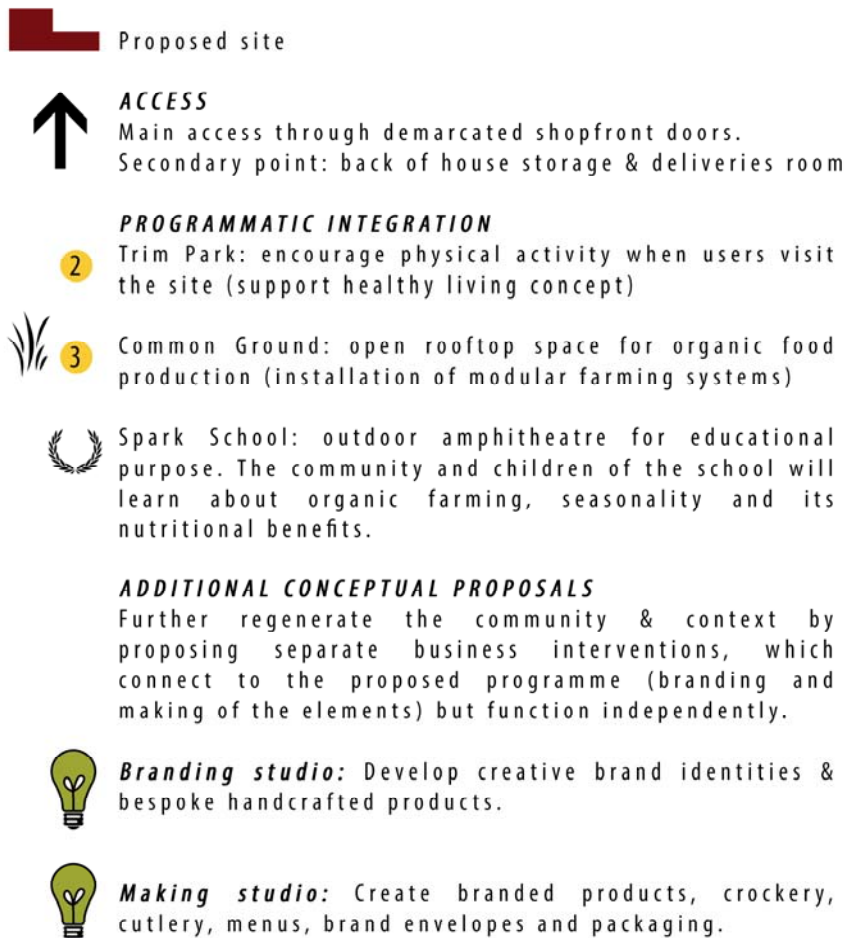


## 2.3.4

### PROPOSED PROGRAMME WITHIN THE SITE

The interior design project: *Green (Inside)?* is proposed to utilize four interior shopfronts on the south-western façade (*figures 2.3.4 & 2.3.6*). Some of these shopfronts are still empty, or if occupied constantly change in tenants. It is an opportunity to implement a defined and sustainable intervention.

Access City has already made a proposal for an application of urban farming on the rooftop. Various opportunities for more rooftop agriculture have also been suggested in proximity. The character of the surrounding context is analysed (*figure 2.3.3*) and a site plan (*diagram 2.3.5*) contextualizes the proposed programme. Concepts for a branding studio and a making studio are furthermore proposed.



view of the street corner, through Trim Park towards the proposed shopfronts



view from the street corner of the proposed site towards Common Ground

integration:

character



OFFICE SPACE  
industrial fabric,  
exposing materiality



INDUSTRIAL  
WAREHOUSES  
mixed-use spaces



ARTISAN LOFTS



STREET ART  
creative character of  
the precinct, identity

Figure 2.3.2: Photographs of the precinct character



rooftop opportunity



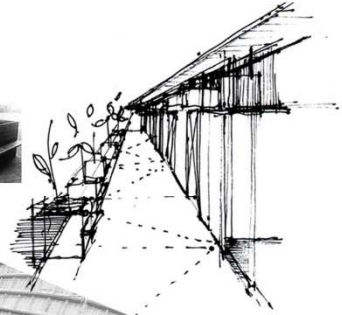
COMMON  
GROUND  
(public park &  
Sparks school)



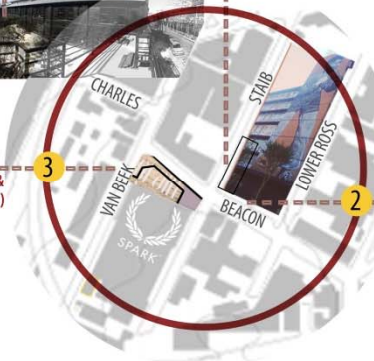
industrial identity,  
re-purpose elements



(SITE)



TRIM  
PARK  
(urban physical  
training facility)



signage on facade, info  
on how to use Trim Park

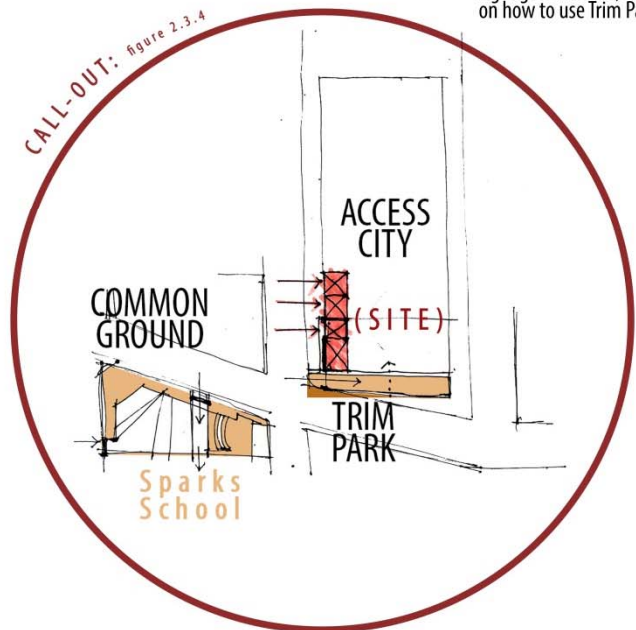
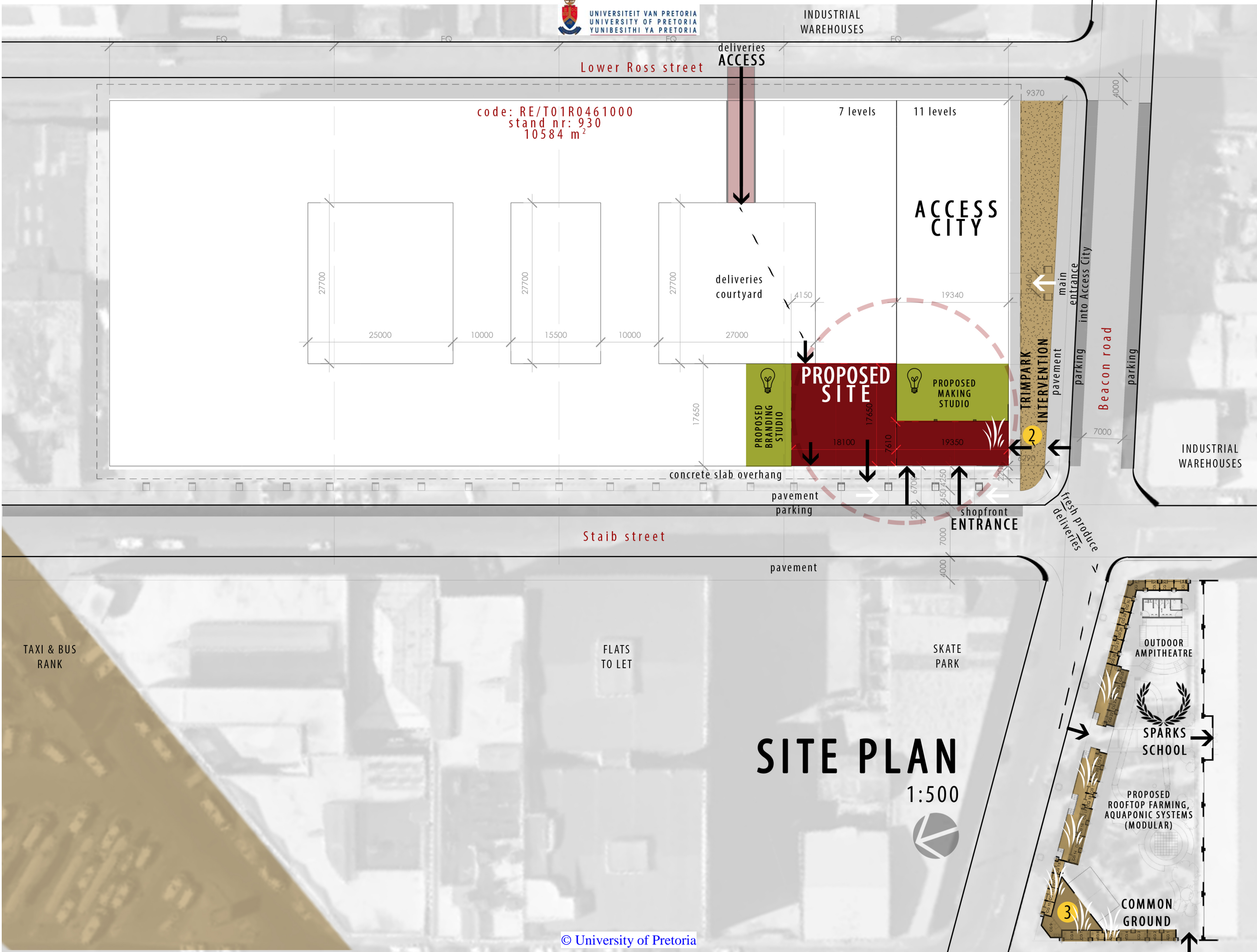


Figure 2.3.4: Diagram of the proposed site from figure 2.3.1

Figure 2.3.3: Photographs of the surrounding context for programmatic integration





code: RE/T01R0461000  
stand nr: 930  
10584 m<sup>2</sup>

INDUSTRIAL WAREHOUSES

Lower Ross street

deliveries ACCESS

7 levels

11 levels

ACCESS CITY

deliveries courtyard

PROPOSED SITE

PROPOSED BRANDING STUDIO

PROPOSED MAKING STUDIO

TRIMPARK INTERVENTION

main entrance into Access City

Beacon road

INDUSTRIAL WAREHOUSES

concrete slab overhang

pavement parking

shopfront ENTRANCE

fresh produce deliveries

Staib street

pavement

TAXI & BUS RANK

FLATS TO LET

SKATE PARK

SITE PLAN

1:500



OUTDOOR AMPITHEATRE

SPARKS SCHOOL

PROPOSED ROOFTOP FARMING, AQUAPONIC SYSTEMS (MODULAR)

COMMON GROUND

Figure 2.3.5:



site within:  
**ACCESS CITY**

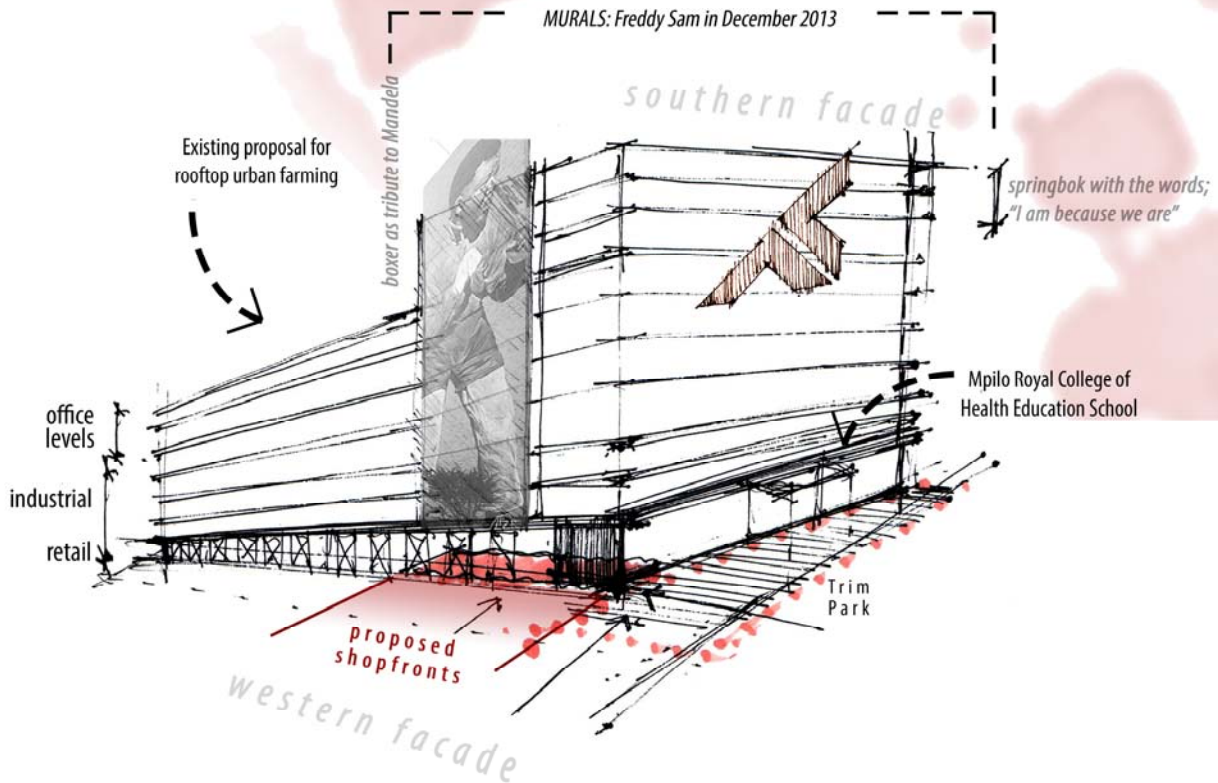


Figure 2.3.6: The proposed site



### 2.3.5

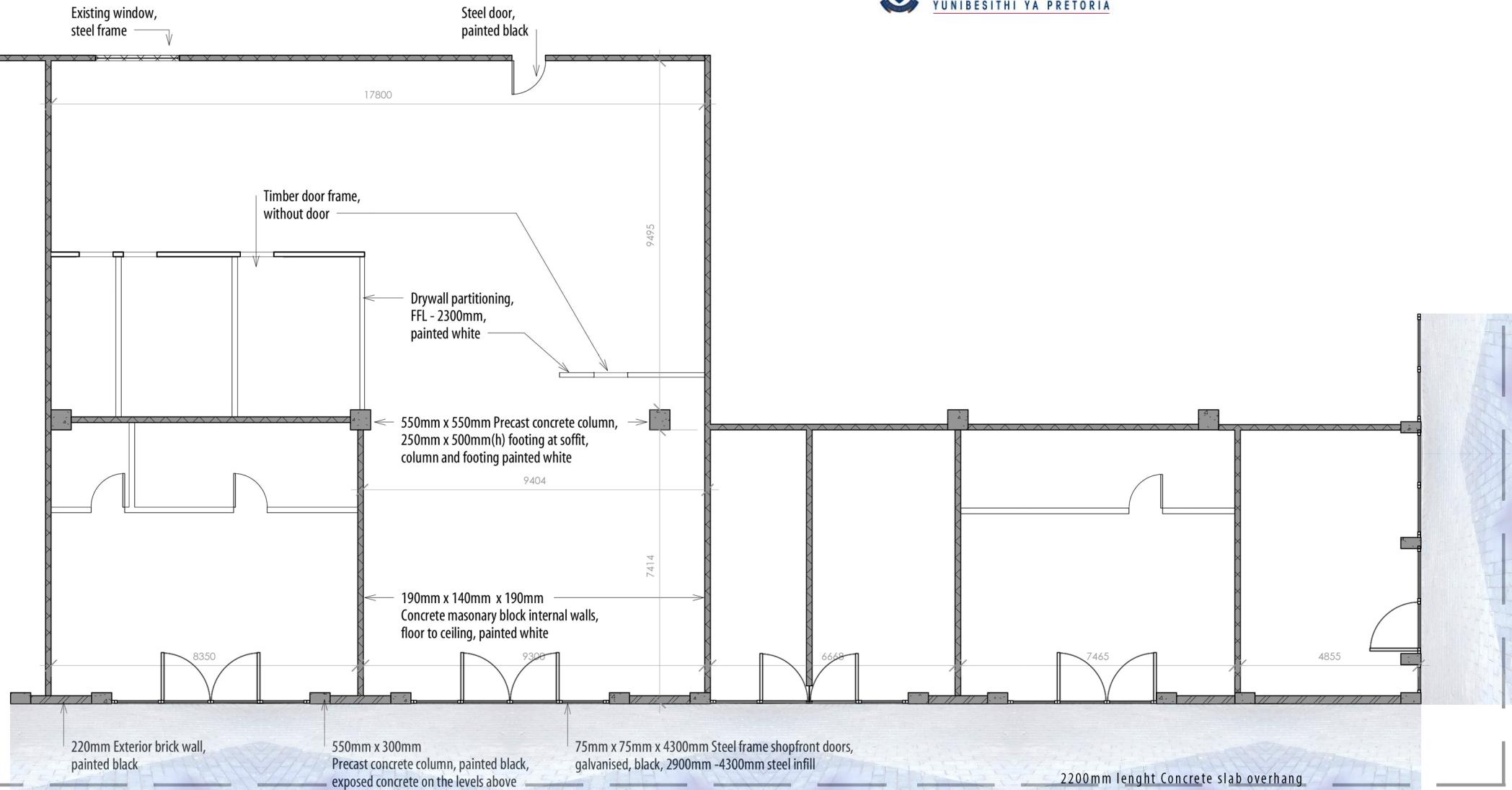
#### ACCESS CITY

Access City is currently the largest development of Maboneng (Propertuity, 2016). Its vision is driven by collaboration and innovation. It therefore hosts a variety of retail shopfront on the ground level, industrial ventures from the 1<sup>st</sup> to the 4<sup>th</sup> floor and office space on the top 2 floors. It also houses the Mpilo Royal College of Health Education School. The characteristics of the existing fabric are analysed (figures 2.3.7 & 2.3.8).

As a building it is acknowledged by the oversized murals on the eastern and western façades. On the eastern façade is a Springbok with the words; “I am because we are”, and on the western façade a mural of a boxer as tribute to Mandela. This mural was created by Freddy Sam in December 2013 (Propertuity, 2016).

The building is built in a brutalist style. It is defined by three distinct characteristics, namely:

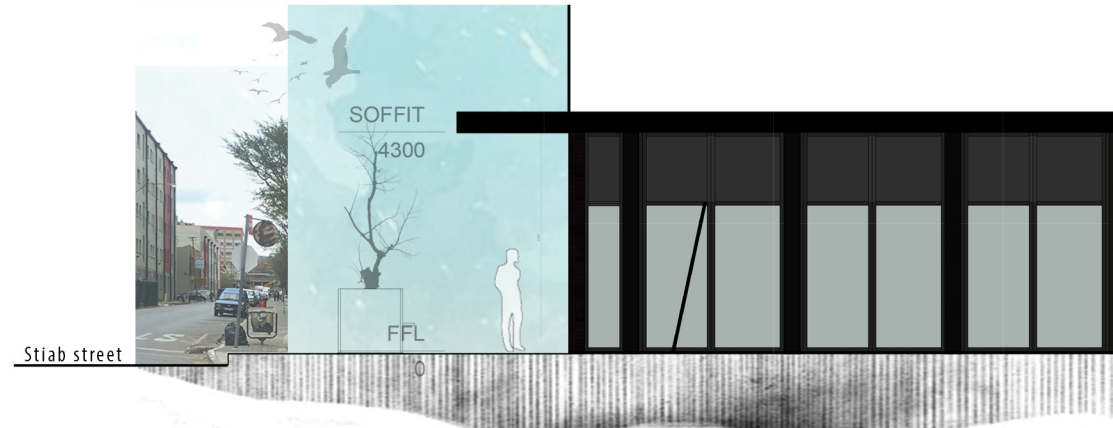
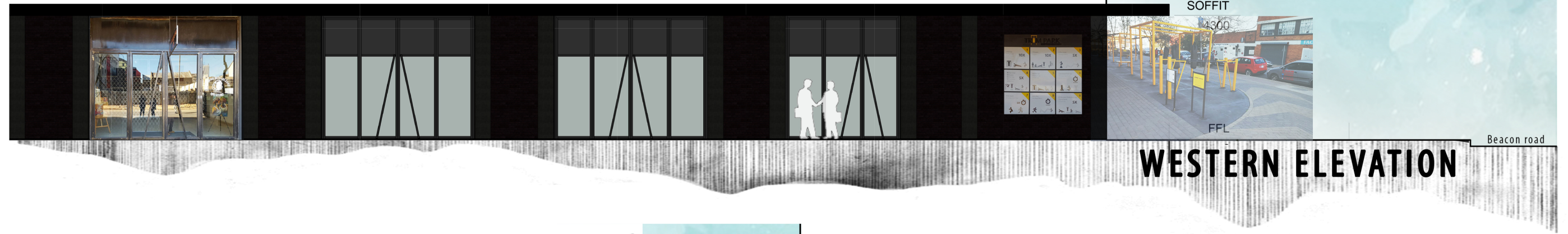
- Exposed concrete columns
- Raw and industrial steel shopfronts on the ground level
- Painted façade patterns from the first floor upwards, representational of African textiles



**SITE PLAN**



0 1 2 scale meters



EXISTING FABRIC

Figure 2.3.7:



# EXISTING FABRIC ACCESS CITY

## Interior & Exterior



Industrial structure. Roof articulations in the concrete slab. Neutral finishes.  
Existing systems: interior drywalls, chipboard shopfitting, duct, fire sprinklers and tube lighting.



Interior columns:  
footing at soffit,  
plastered, white



Concrete masonry block  
walls, painted white



Floor finishes:  
neutral tiles and  
painted concrete screed



Existing window and  
steel door which open  
up onto the courtyard



Accesspoint into the courtyard,  
towards the wall of site from  
within the courtyard



Road to pavement  
articulation



Steel shopfront doors,  
retail opportunity



Brick & concrete column  
facade, painted black



Exterior planter seat  
reclaimed wood,  
painted black pattern



Steel door frame to  
plastered brick wall



Pavement pattern:  
distinct wayfinding

Figure 2.3.8: Analysis of the existing fabric, both the exterior and the interior



## 2.4

### TARGET USER

The combination of trends, the proposed programme and the urban context generated the target user (*diagram 2.4.1*). The user is defined as the urban foodie and dweller. The characteristics of the user are expressed followed by the social interaction between other stakeholders in the urban context. The various objectives of each stakeholder are furthermore proposed.

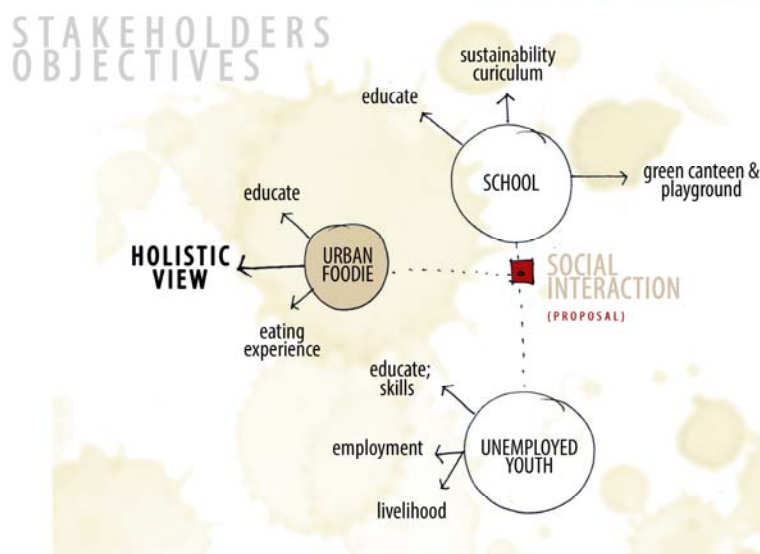
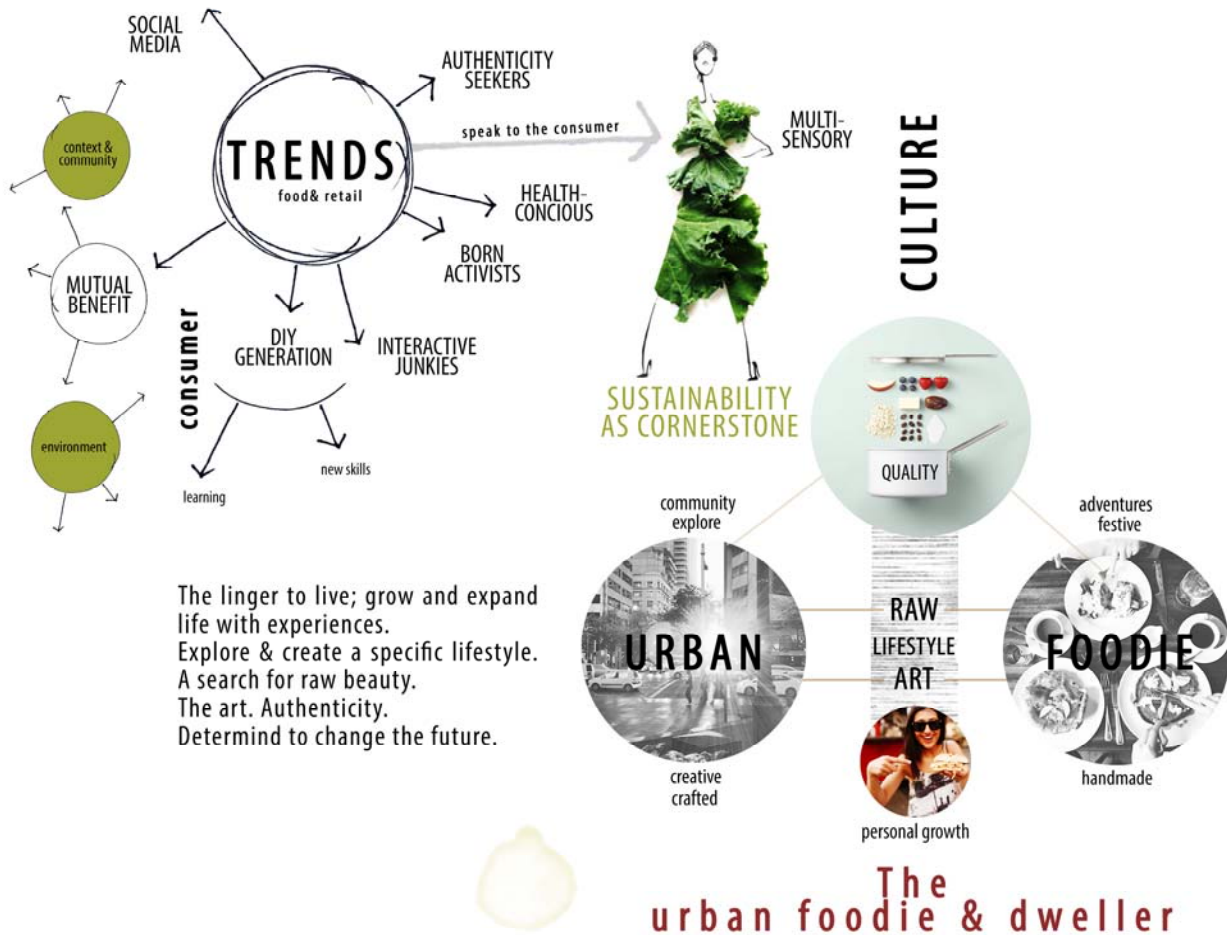


Diagram 2.4.1: Consumer trends and character of the proposed target user and stakeholders



## 2.4.1

### MOODBOARD : CHARACTER OF THE USER

The character of the target user is defined by the character of Maboneng. Maboneng is seen as a destination, a place to explore, as it captures a specific urban character. This same character must be expressed in the proposed programme.

This distinct urban character is expressed with a moodboard (figure 2.4.2). There is a raw and honest nature to expression. The people, products, structures and materials are exposed and stripped-back to define an authentic and original state. Users seek trends, expressed through platforms such as social media and photography.

Industrial qualities are expressed in the use of materials, indicating the desire for craft and creativity. Reclaimed wood elements are used as wall cladding, furniture or as art pieces. Steel is used for structural elements or in the form of various laser cut panels. Exposed brick and concrete is prevalent.

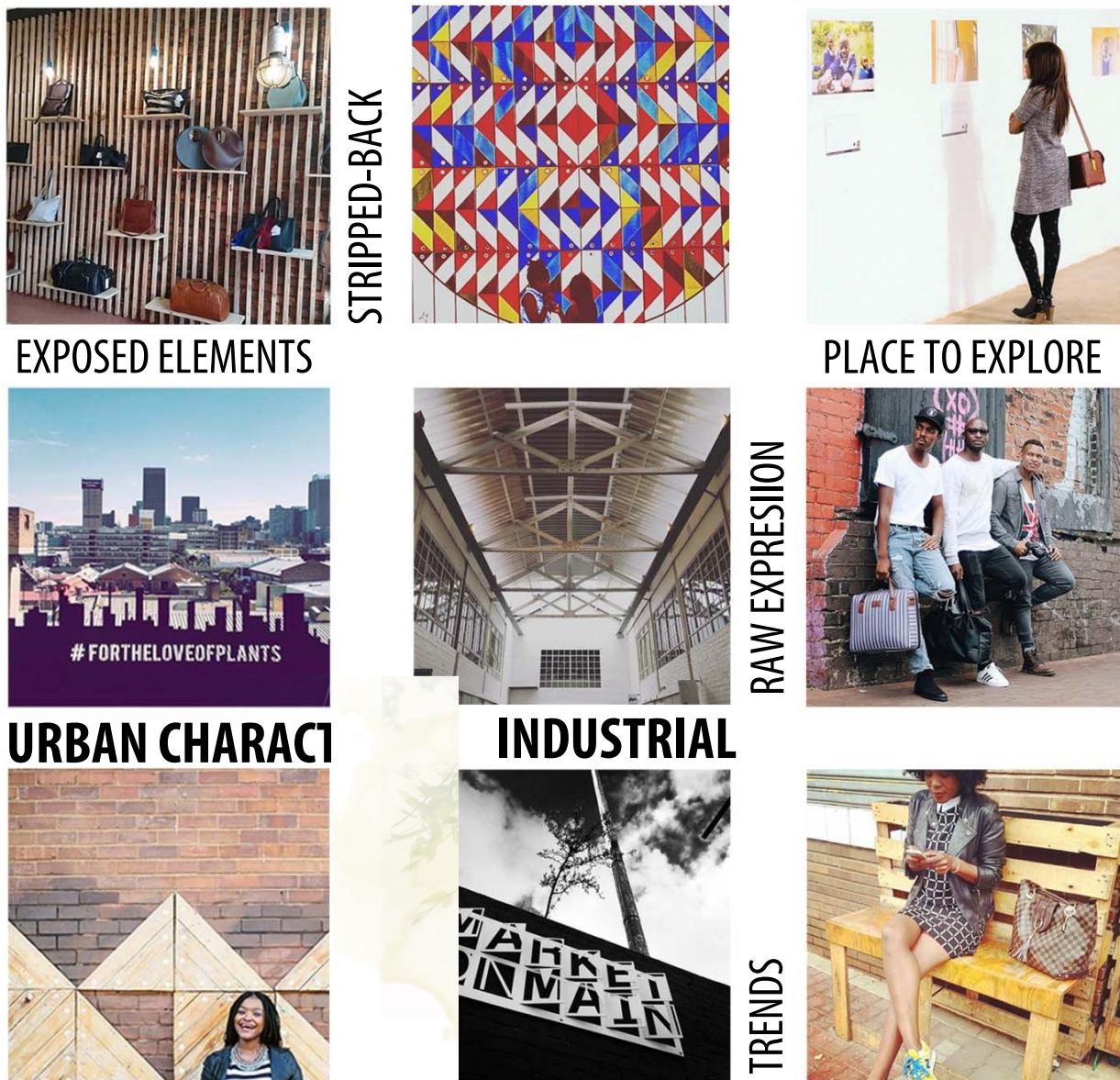


Figure 2.4.2: An expression of the urban character, representing both the context and the people  
(A collection of images from a social-media platform, compiled by author: 2016)

## 2.5

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### CONCLUSION

The programme was developed with the analysis of various precedent studies. The analysis placed emphasis on a sustainable approach within the context of the restaurant industry. This led to identify a relevant site and context. It also introduced concepts, principles and theories to investigate with relation to the proposed programme.

The dissertation's proposal will be placed within the Access City building in the Maboneng precinct, Johannesburg CBD. The site is identified for it already proposed ventures of urban farming and it creates various opportunities for community spatial integration.

The characteristics of the site were analysed, after which a specific target user, the urban foodie, was generated. A proposal for social interaction with the surrounding context and community was furthermore envisioned.

The theoretical investigation will follow in the next chapter.