



*[ accepting the rejected ]*

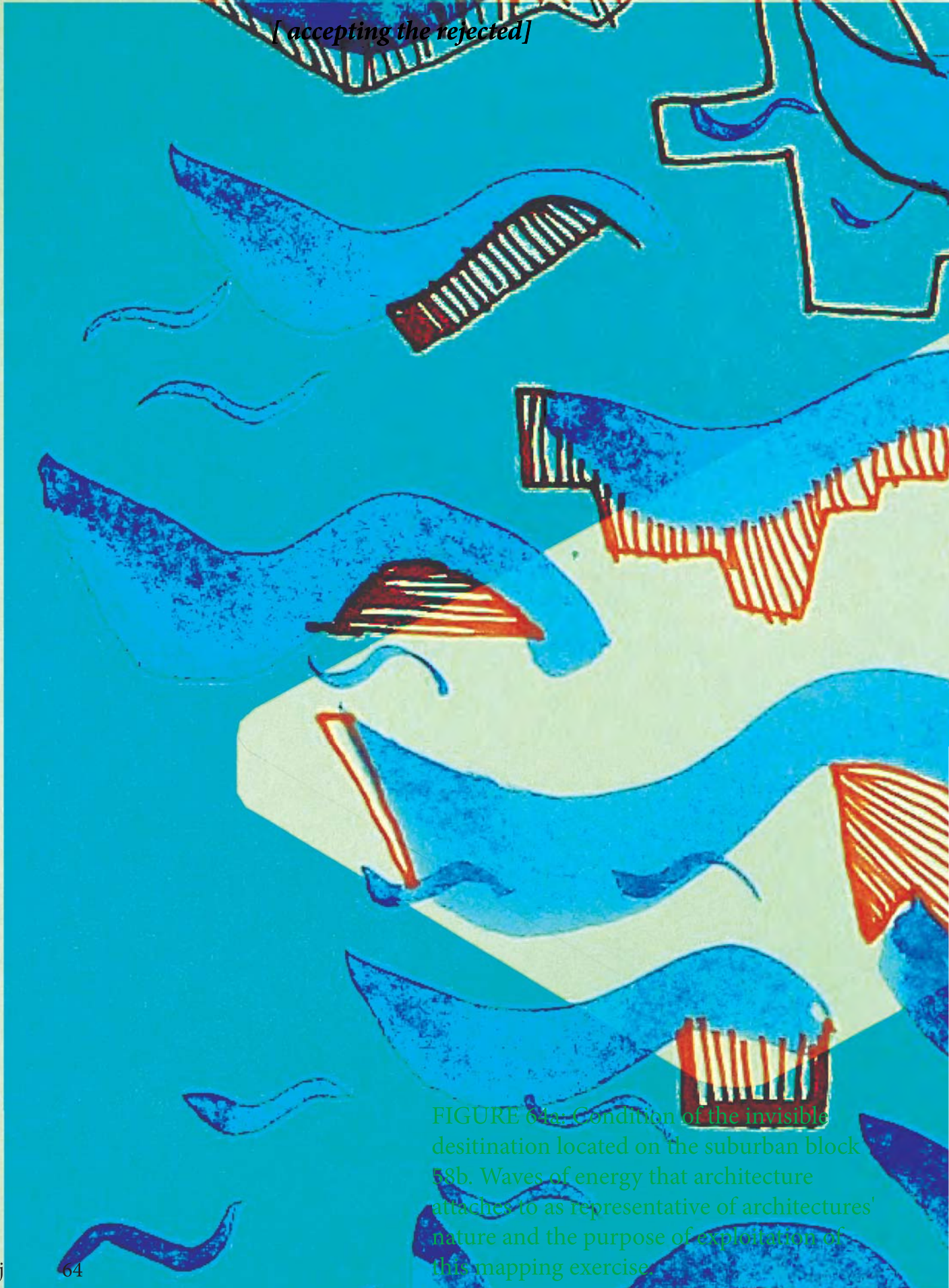


FIGURE 64a: Condition of the invisible desitination located on the suburban block 58b. Waves of energy that architecture attaches to as representative of architectures' nature and the purpose of exploitation of this mapping exercise



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# 05. CONDITIONING

METHOD OF CATCHING FREQUENCY

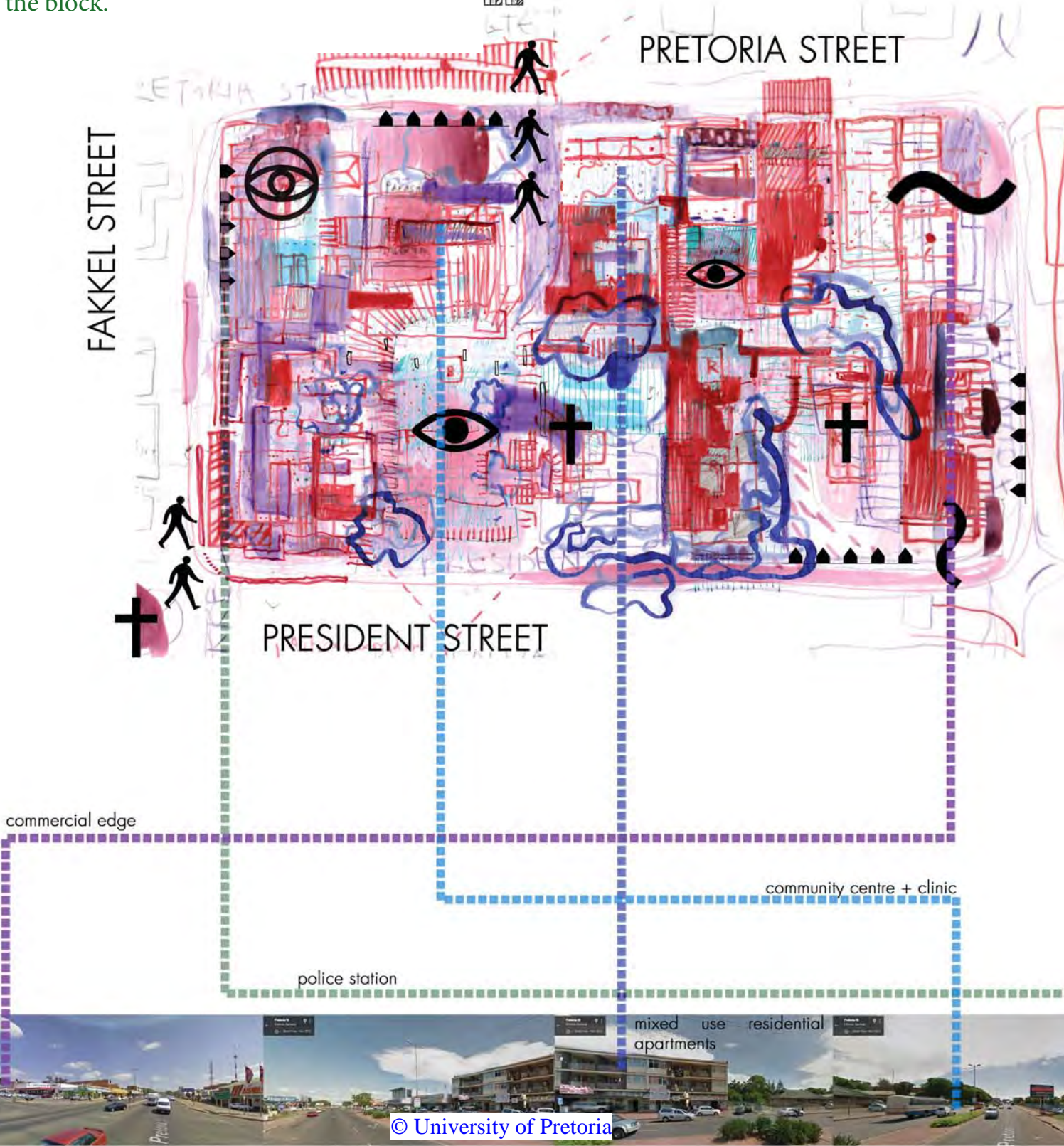


FIGURE 66 : Layers of site unpacking, from bottom to top. 1. Experience of private and public and the spectrums, PINK as public and Blue as private. 2. Overlaid vision of block development, strengthening of edges and insertion of new energy and rearrangement of public space to fit into the activation of programme. 3. Connections between sites on block. 4. First proposed site of the park space. 5. Possible interventions in red. 6. Natural elements defining space on the block.

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id what to respond to. How people move, what framework/vision. The image below is a merger of 3. To the right is the unpacking of all the layers that

all the site richness through the program of the arts. It is also clear that the richness of site is not as visible as it seems. The URBAN visions' aim to unfold the nature of the public.





# MAPPED VISION DEVELOPMENT



**BASE MAP / EXISTING CONTEXT :** Civic activity combined with commercial edges, filled in with a few residential lots which are already transitioning into commercial regions, dotted finally with two churches. Surrounded by a telkom LTE hotspot, the UITKYK market and the Shell filling station.



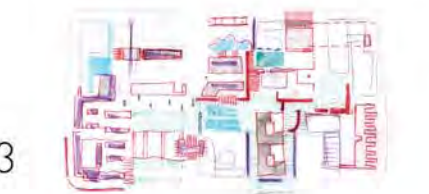
**VISION MAP ZERO:** Under-utilised movement potentials can be altered through NODE establishment and removing the residential transitions. Node linking to the civic centre can support artistic programs while latching onto the Pretoria Street commercial border. Art programs can also function as mediators and facilitators within the block.



**VISION MAP ONE :** Edges become more defined whilst retaining the suburban spatial quality. Commercial boundaries become less monofunctional and the medical centre establishes itself by stepping back from the street. Cultural-artistic programs leak into places and form edges. *[BEACON]]]]*



**VISION MAP TWO: :** Spiritual spaces flow over into the the cultral leaks and to assist in defining the public space. Mixing of programs happens through establishments of the leaked defined edges. *[FREQUENCY]]]]*



**VISION MAP THREE: :** Gateways and passages through the block become the architecture. Cultural edges relate through to commercial edges using spiritual spaces as mediation mechanisms and the medical centre continues to exist as the landmark of place which anchors the artistic residency and the cultrial civic nature of the block. *[ROLE theatre]]]]*



**VISION MAP ALL FLOW: :** Boundaries softened and hardenend according to the map of private and public gradients to generate a flow of awareness, art and comunity. Public : Pink  
Private : Blue  
and all gradients between.



## MAPPING

*'We stubbornly think we are inhabiting a city, but we are inhabiting situations.'*

*Rem Koolhaas [2011]*

As a visitor to place, we choose to experience the places of a site along the vehicular access routes because of its ease of access, but there are so many layers to movement and experience of place. For that reason architects refer to photographs, social studies, dialogue and interviews to present a more objective understanding of place. Architecture serves not the architect so much as the user of its architecture.

In the case of Silverton, with its extremely automobile-orientated nature, this may then seem to be the truest manner in which to experience the site. However, beyond the lanes of cars, taxis, buses and waste trolleys there are the valleys of the passenger, ranging from footpaths, pavements, fence gaps, train tracks and the slipping sliding hillsides, where the police frequently ruffle through the overgrowth to shake out those inhabiting the in-between. Like Rem Koolhaas says, the city is an inhabitation of situations, there is more to place than space, there is time and there are people.

On returning from mapping Silverton to the space of the studio, the architect is always the bearer of a collection of photographs, sketches and a range of experiential data from which we are responsible for the translating into architecture. If anything, a very ethical approach to any architectural project begins in the urban vision, which is a guide for how to respond to place. However, the method of 'Conditioning' as it were is based on presenting blatantly, the subjective experience of the architect as a means of experimenting with what architectural potential can come about, from embracing the subjective quality of design.

As it goes with photo documentation, the images

were of what seemed to be the broken and patched together pieces of a neighborhood that was indeed thriving along the semi little highway of Pretoria Street, a facilitated drive through missing what seemed to be any form of arrival space. As a group, we derived a framework core from the associations of experience to symbols that then later become, like letters in the alphabet, the means by which we constructed the sentences of urban strategies that sought to see Silverton uplifted to the status of visually successful. This was the basis of symbolic language that the author sought to continue throughout the year.

The urban condition of Silverton required an understanding of place through a codification. Due to the existing suburban-urban binaries [Mace 2015:3] there was a need to approach the place in a literal subject sense and respond to the language of form and physical spatial conditions through experience and thus to develop a language that could be continuously referred to throughout the design development of an architecture, so that this could be further developed as a methodology that could bear findings and if anything be used again in future.

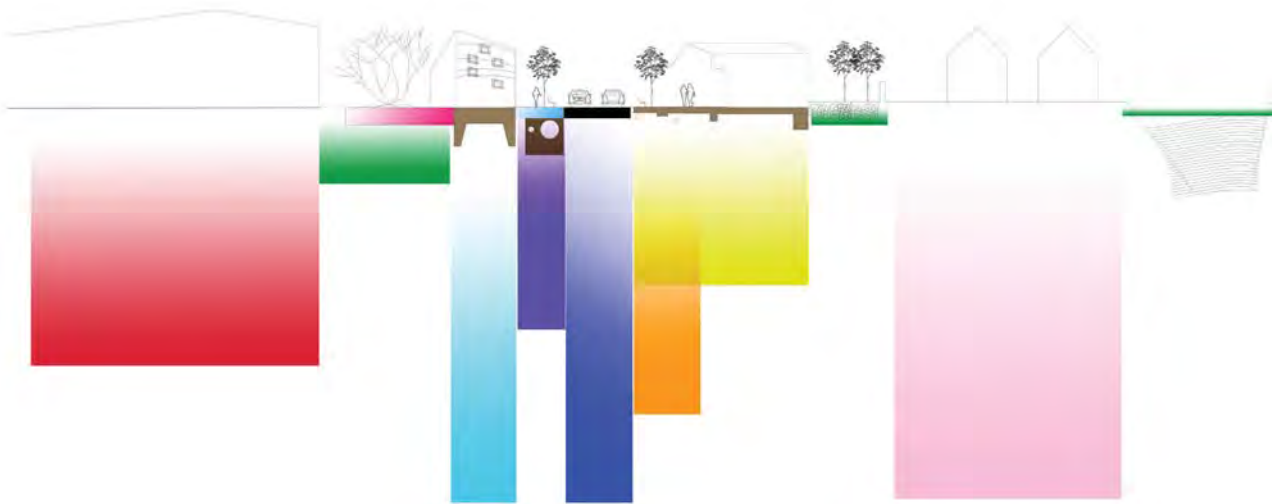
The word conditioning often refers to things along the line of 'training', 'preparing' or even 'brainwashing' or in the more everyday way to the washing on ones hair with conditioner, thereby 'softening', 'sealing' and 'treating'. Overall to condition is an explained transaction of time with place and people that is presented as a means or tool to classify and justify approaches to responding to place.

As with all urban frameworks and to refer specifically to those which have been developed for the city of Tshwane, the agenda is to improve the existing conditions. Yet often frameworks are so complex, long-winded and cryptic that they take years to implement and often get rewritten along the way.

**FIGURE 68: Section diagrams by IMW (2016) of the existing typology and programmes of space in Silverton and proposed vision of adjustments.**



- |                                                                                                             |                                                                                                             |
|-------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
|  infrastrucutral           |  primary vehicular network |
|  small scale agricultural |  pedestrian informal      |
|  commercial mixed        |  industrial              |
|  pedestrian formal       |  residential             |



- |                                                                                                              |                                                                                                               |
|--------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
|  infrastrucutral          |  primary vehicular network |
|  small scale agricultural |  pedestrian informal       |
|  commercial mixed         |  industrial                |
|  pedestrian formal        |  residential               |

In other words, this becomes shelved and in the opinion of the author, failed frameworks and thus in a sense wasted energy, time and resources in the conventional sense of it all.

To avoid this failure, the mapping process was unified into a simple code, which may in itself appear cryptic because of the nature of its language being visual and symbolic. However, it can be argued in accordance to Venturis' writings in his book, *Complexity and Contradiction*, that architecture is the language to a language of symbolism that is explored through the representation of language that then becomes realised through form and image.

Therefore, it would seem only logical for the urban exploration to express itself for the benefit of architecture in a similar manner. The author hopes that this exploration can be contributive to that.

The mapping presentation is available at this link, here you can find a concise collection of the different conditions that were identified and mapped.

[http://issuu.com/adialidal/docs/silver\\_island\\_mapping\\_presentation\\_](http://issuu.com/adialidal/docs/silver_island_mapping_presentation_)



The urban vision presentation is available at this link. Here you can read and see how the mapping was translated into a spatial codification to be applied to all members that exist within the proposed framework.



[http://issuu.com/adialidal/docs/revised\\_urban\\_vision\\_auton\\_august\\_r/1](http://issuu.com/adialidal/docs/revised_urban_vision_auton_august_r/1)

This dissertation seeks to confront the suburban context of Silverton through the insertion of an architectural typology for cultural-civic suburban block, as a mechanism by which to activate the lost transactions of the artisan of the industrial wasteland and the artisan of the fine arts world as well as the spectrum of people between.

In this lexicon of pseudo stability from the windows of our car seats, Silverton provides a precedent-experimental platform for the unpacking of both social and architectural issues related to waste for the greater urban context of Pretoria. In the writings of Mace [2015:4], about the urban-suburban binary, it is clear that beyond stating that there is value in spatial waste, there is also value in the spatial waste in being a guidebook of sorts on urban issues. The addressing of this binary is done through the programme of cultural insertion, which is currently a very urban cliché experience, that of the gallery and the art residency. Thus, the author's intent of bringing about an urban programme into a residential suburban industrial context is a way of literally engaging with the binary at play and demonstrates how architecture of non-urban contexts can embody an urban narrative by which to recognise and confront the nature of binaries overall, even those beyond spatial debate – like those of political and social concerns, for example binaries of race and waste.

## SILVERSACTIONS

Both material and immaterial realms of the context have mapping and vision unpacking exhibited conditions of the urban ideal, only at lower densities.

X



## CONDITION : Transactions

Seated at the train station, watching the cops raid the fields of the homeless drug users. A dog violently jerks at its leash, hunting the next scent of criminal. Passing by the Dykor bridge the vendors are blooming from the tunnels. Some transactions are nicer than others, but transactions nonetheless with their own set of values, agreements and currency.



FIGURE 71: Example of the designed condition card for communicating the experienced spatial conditions and propose spatial strategies for urban vision. proposal. IMW 2016





## CONDITION : Absolute

the industrial spatial language has developed a series of absolute forms that present themselves as the demigods of place. A respect for their territory becomes almost an automatic response, like a uniform wearing police officer carrying his status on his shoulder, places seem stark, unpenetrable and unapproachable.





## CONDITION : Invisible Destination

The signifiers of a station are marking the trail towards yet, yet as the newcomer to place, we find ourselves unsure of whether to continue onwards. Only as a collective do we meander onwards.



Silverton is a place of cumulative and withheld secondary resources drifting along a series of shifting orbits. This architecture seeks to activate the specific condition of the invisible destination, as a response to the absolute of the typology of industry.

To follow are images with annotations for explanation of mapping, visions and eventually application to the site.

The images to your right are sections of main streets that show, using the tool of colour gradients, how different programmes sought to become more intermeshed as a means to open up the industrial typology. Whereas the image below communicates the mixed nature of Silverton, although still very contained into grouping.

## DEVOLUTIONS

The conditions of the absolute and invisible destination are two conditions which the author specifically refers to in this dissertation.

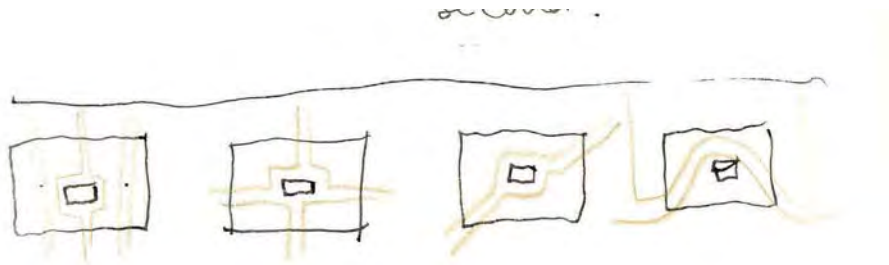
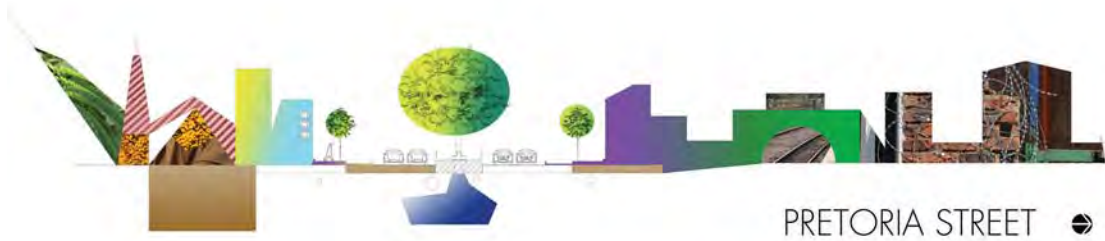
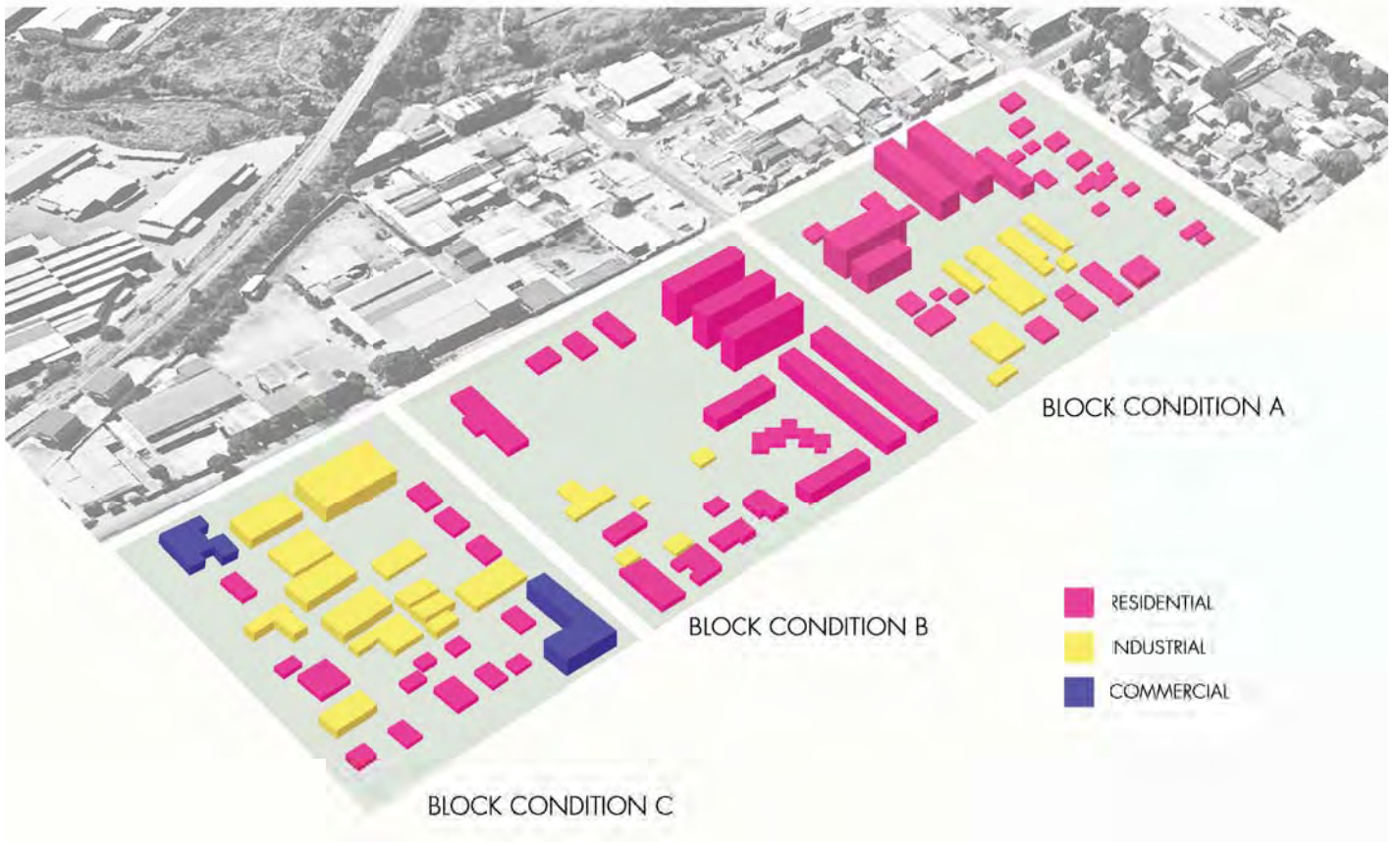


FIGURE 74 Site visions of how the shed exists within the block. 68b. 3d and sections of sites and their typologies and the vision of missing typologies into a state of openness.



Silverton was mapped into a set of conditions which were then grouped and coded into a set of transactions. These transaction were sculpted into a set of edge conditions which then slot into a proposed Artisan corridor, into which the sites of response then slot into and respond accordingly.

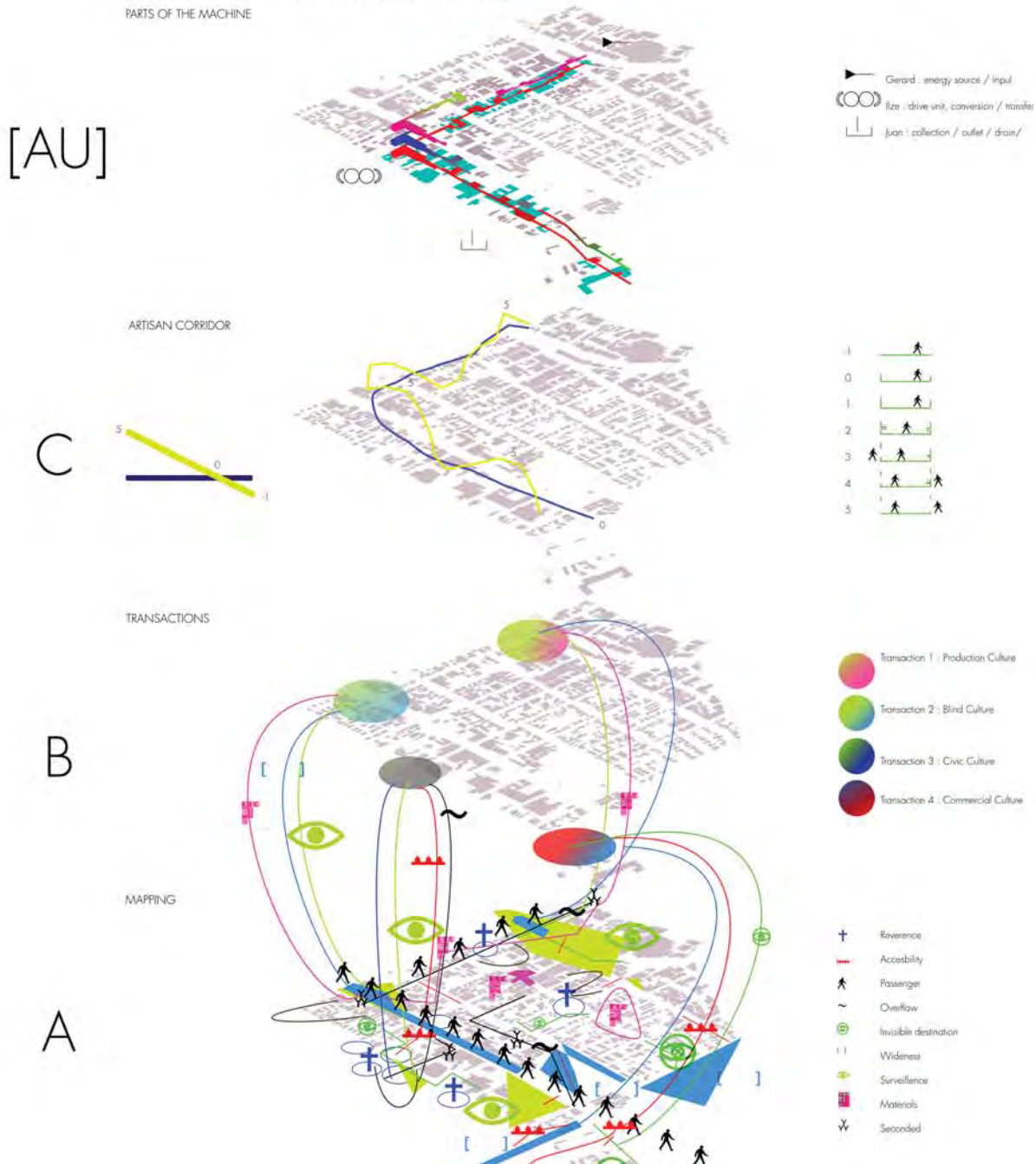


FIGURE 76: Extracts from the urban vision explaining how the conditional mapping then became a tool for shaping energies along an artisanal corridor . 66b. Showing how the vision developed from contextual situations that were visited and informed the conditions mapped and translated.

The vision for Silverton is aimed at strengthening the existing mixed industrial, commercial and residential typologies through the introduction of a artisanal corridor connecting the three sites. This will run parallel with the re-introduction of urban agriculture and reinforcing circulation routes and public spaces.

CONNECTION

4

THE THREE NODES ARE CONNECTED  
 PINK : WASTE CORRIDOR  
 RED : PRODUCTION CORRIDOR  
 BLUE :

FUTURE GREEN SPACES

3

GREEN SPACES ARE TO BE PROTECTED AND FORMALISED IN AN URBAN AGRICULTURAL METHOD THAT ENCOURAGES BIO PLASTICS AND FOOD PRODUCTION

TYPOLGIES / DENSITY

2

THE EXISTING MIXED USED NATURE OF THE SITE MUST BE RETAINED AND EMBRACED INTO EDGE CONDITION IN A MIXED USE MIXED USE TYPOLOGY

CIRCULATION DIVERSIFICATION THROUGH NODES

1

THE THROUGHWAY OF PRETORIA STREET BECOMES DIVERSIFIED THROUGH THE DEVELOPMENT OF NEW ROUTES AND PATHWAYS IN RELATION TO NODAL DEVELOPMENT OF SELECTED SITES

SITE

0

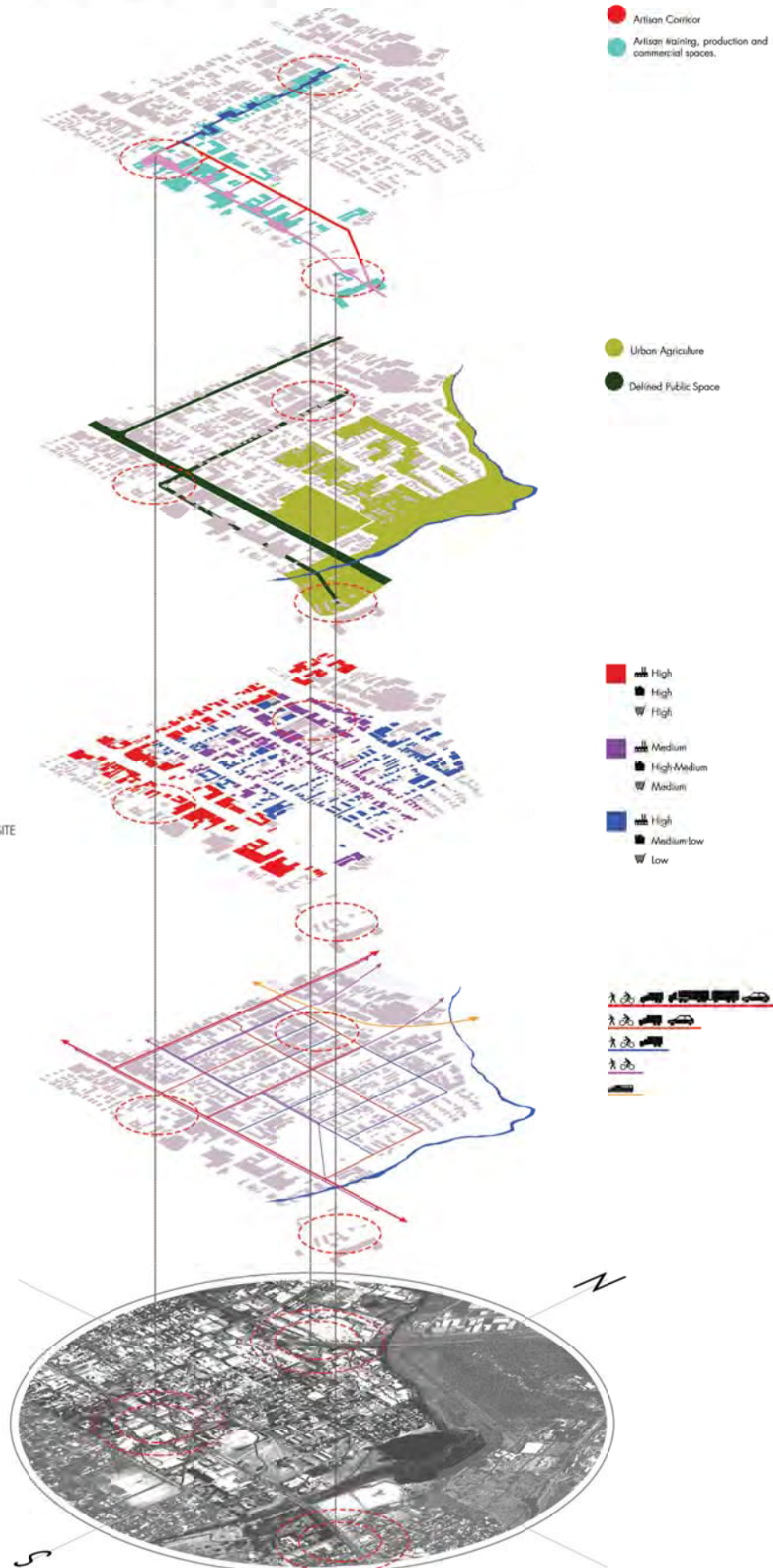




FIGURE 78: Historical archival map of Silverton with overlaid site location and conceptual sketches communicating the extent of spatial connection towards the Southern Science edges.. FIGURE 72b Collection of photographs of approach to site.



Telkom L7  
thestreet from Residential  
block.



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA



Silverton police  
station



Envisioned public entrance to shed



Shell garage on  
Fakkel Street  
across from  
Police Station.



Residential stariwat of  
block to the north of  
selected shedsite. Behind  
the man is the envisioned  
public entry way - existing  
as car drive through.



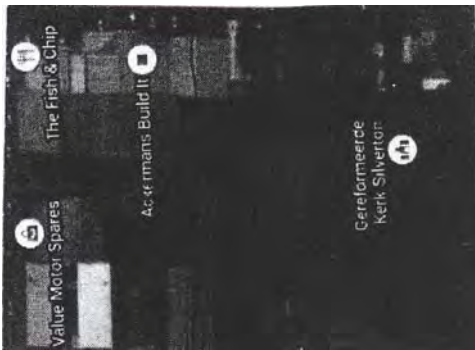
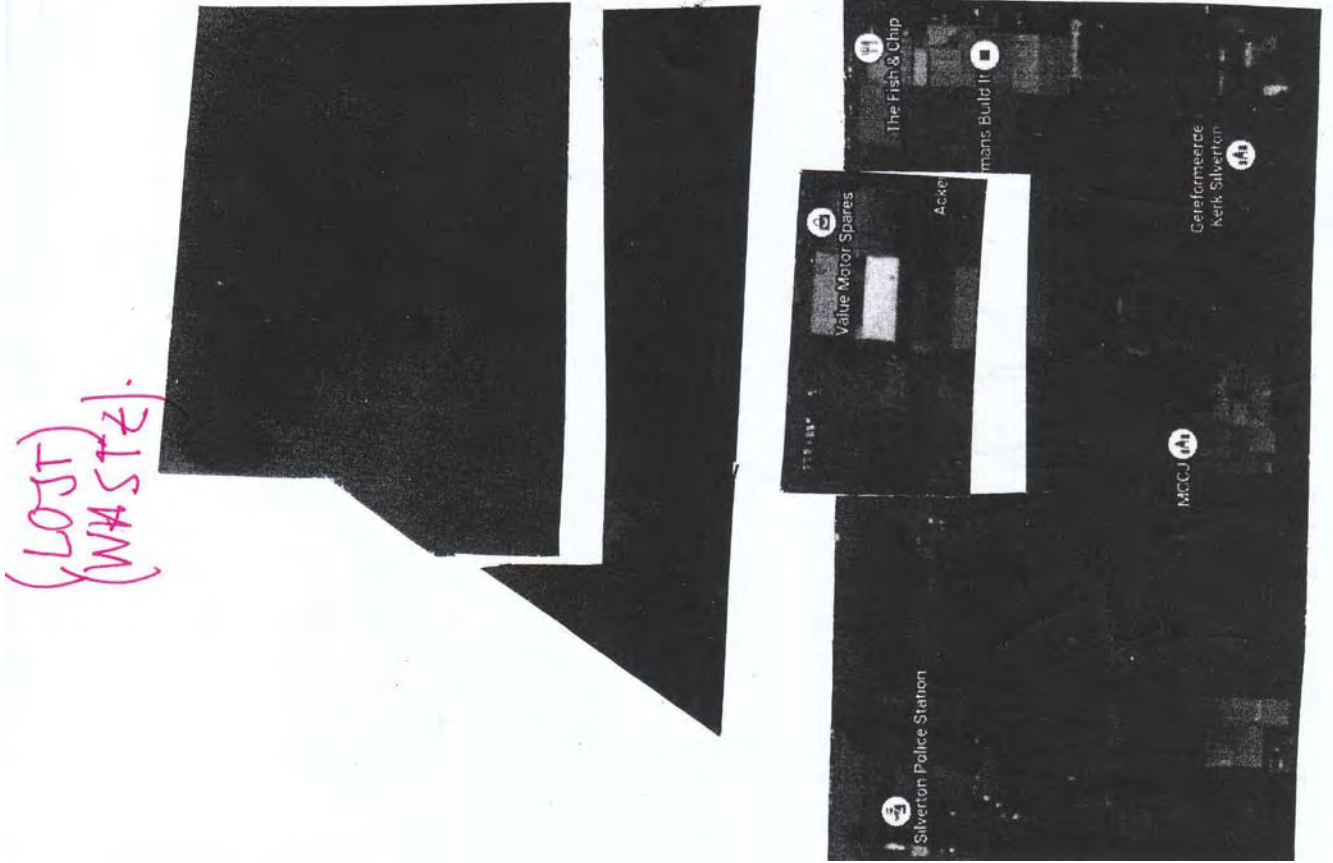
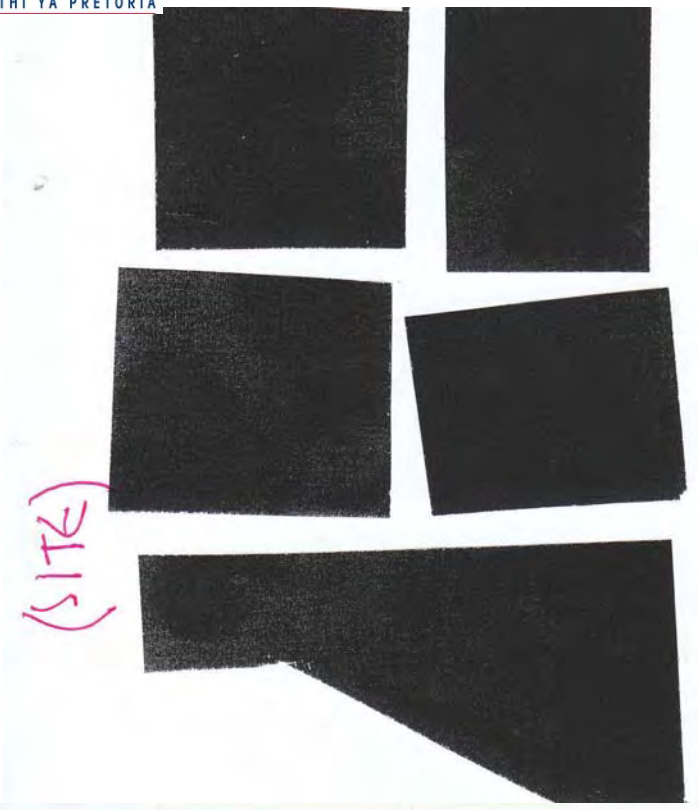
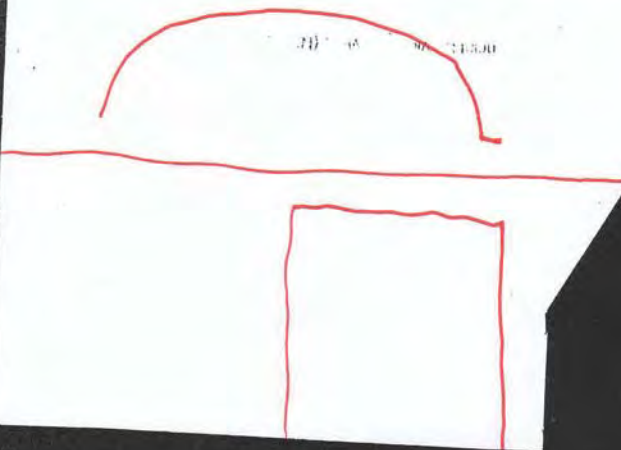


FIGURE 80: Process work of applying mapped conditions then categorised into transaction types. The following images are photocopied maps that have been cut, recopied, drawing on to devolve the greater urban vision onto the site itself. This exercise became complicated but served as warmup for the understanding of where the architecture was to start occurring.

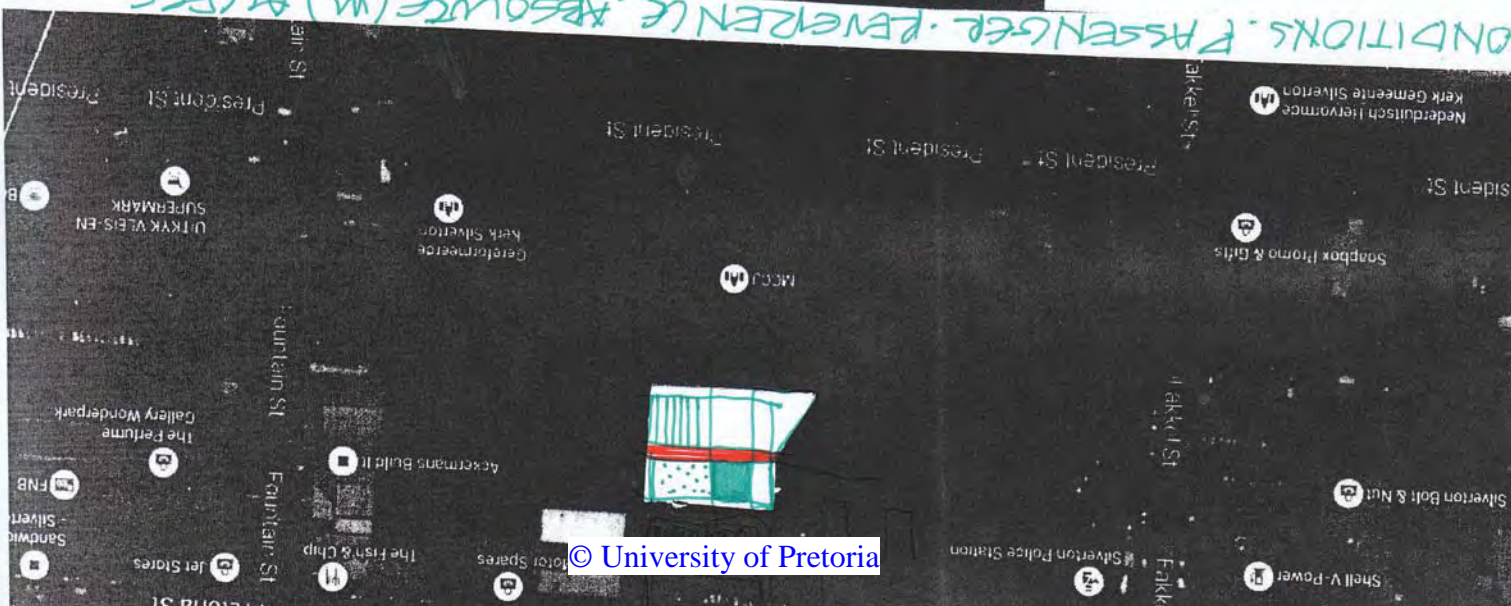


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OVERFLOW

CONDITIONS. FASSENGER. REVERENCE. ABSOLUTE (M) ACCESS.



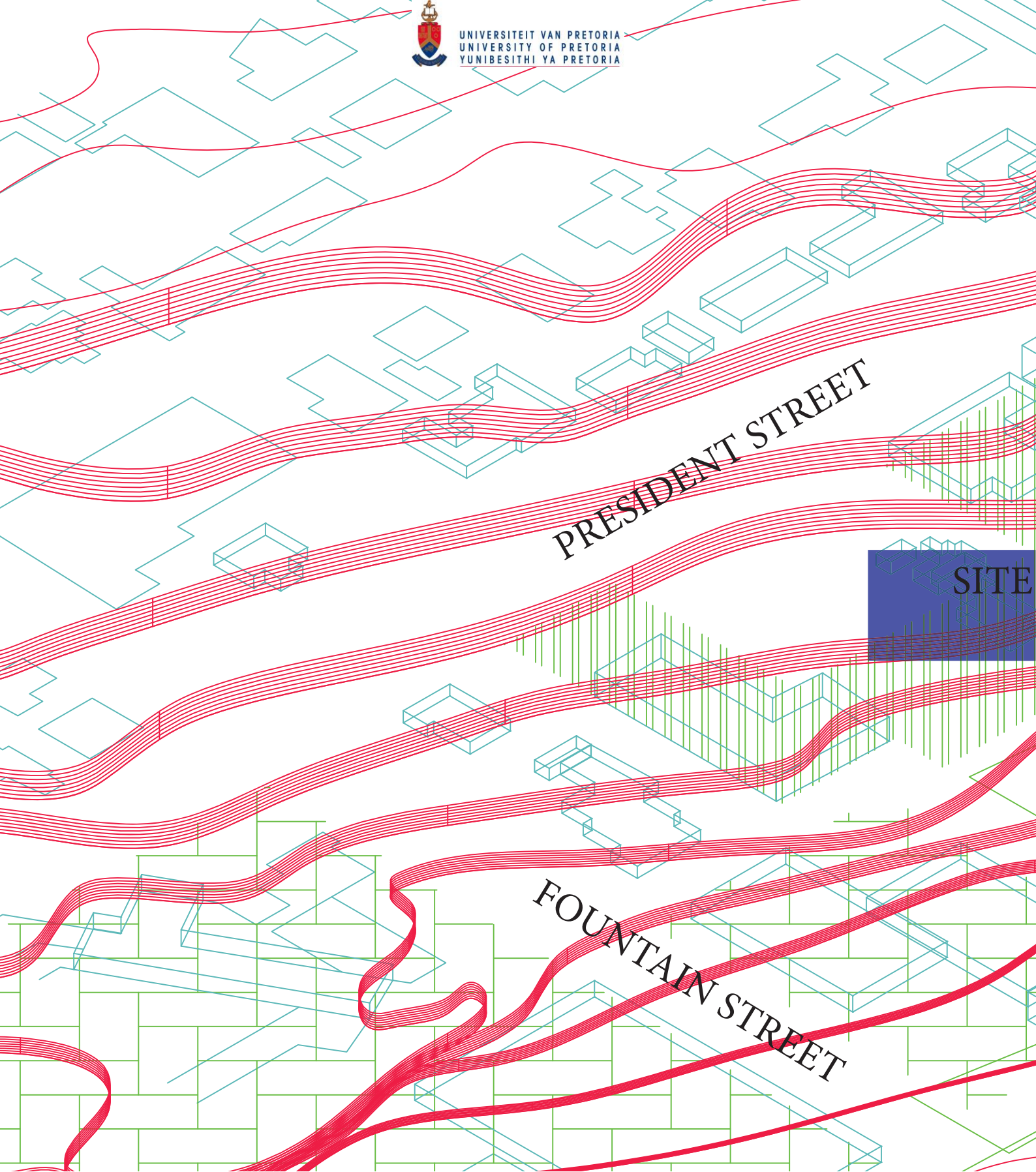
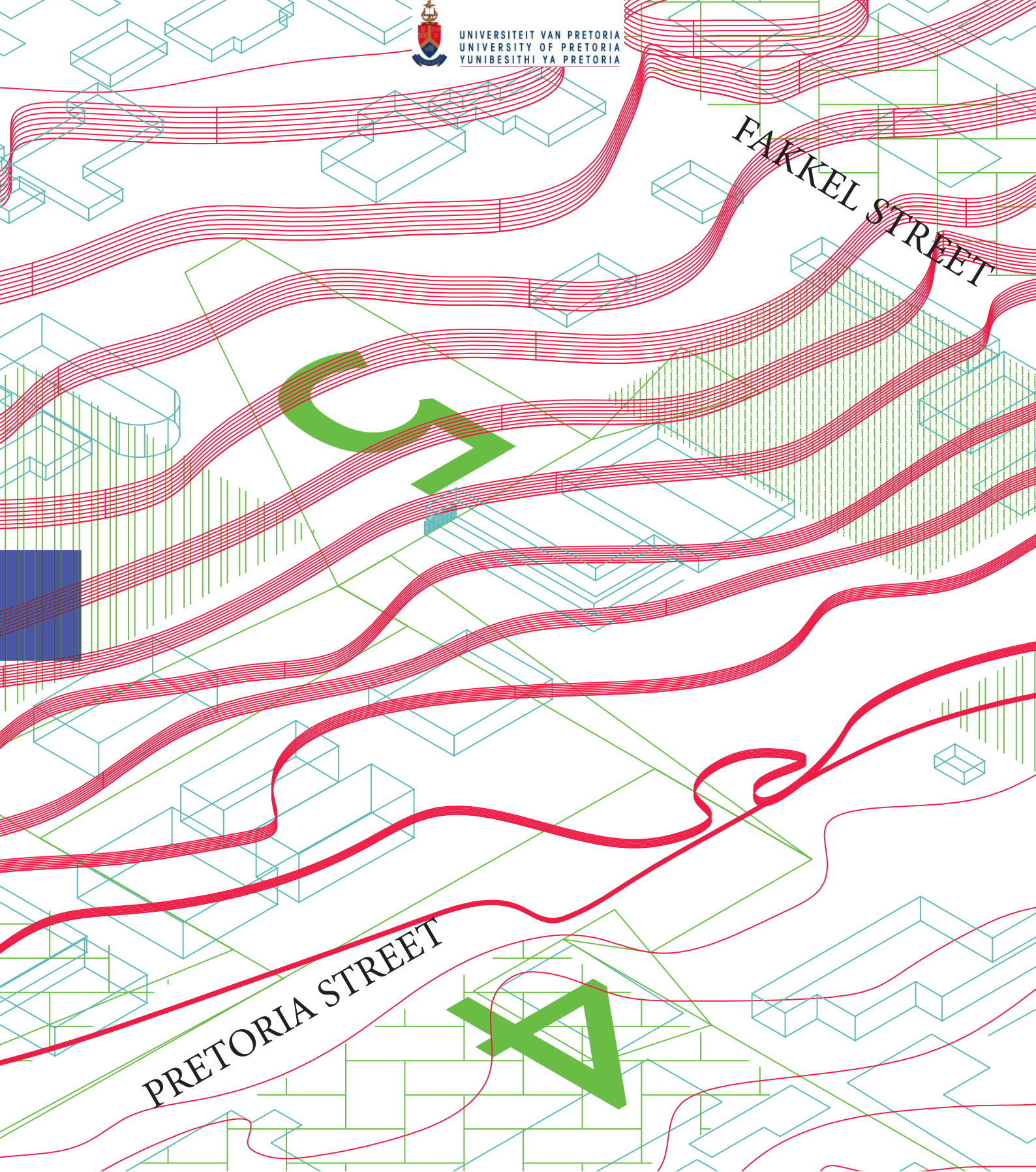


FIGURE 82: Conceptual Map of Site overlaid onto contours and vision surfaces.



FAKKEL STREET

PRETORIA STREET

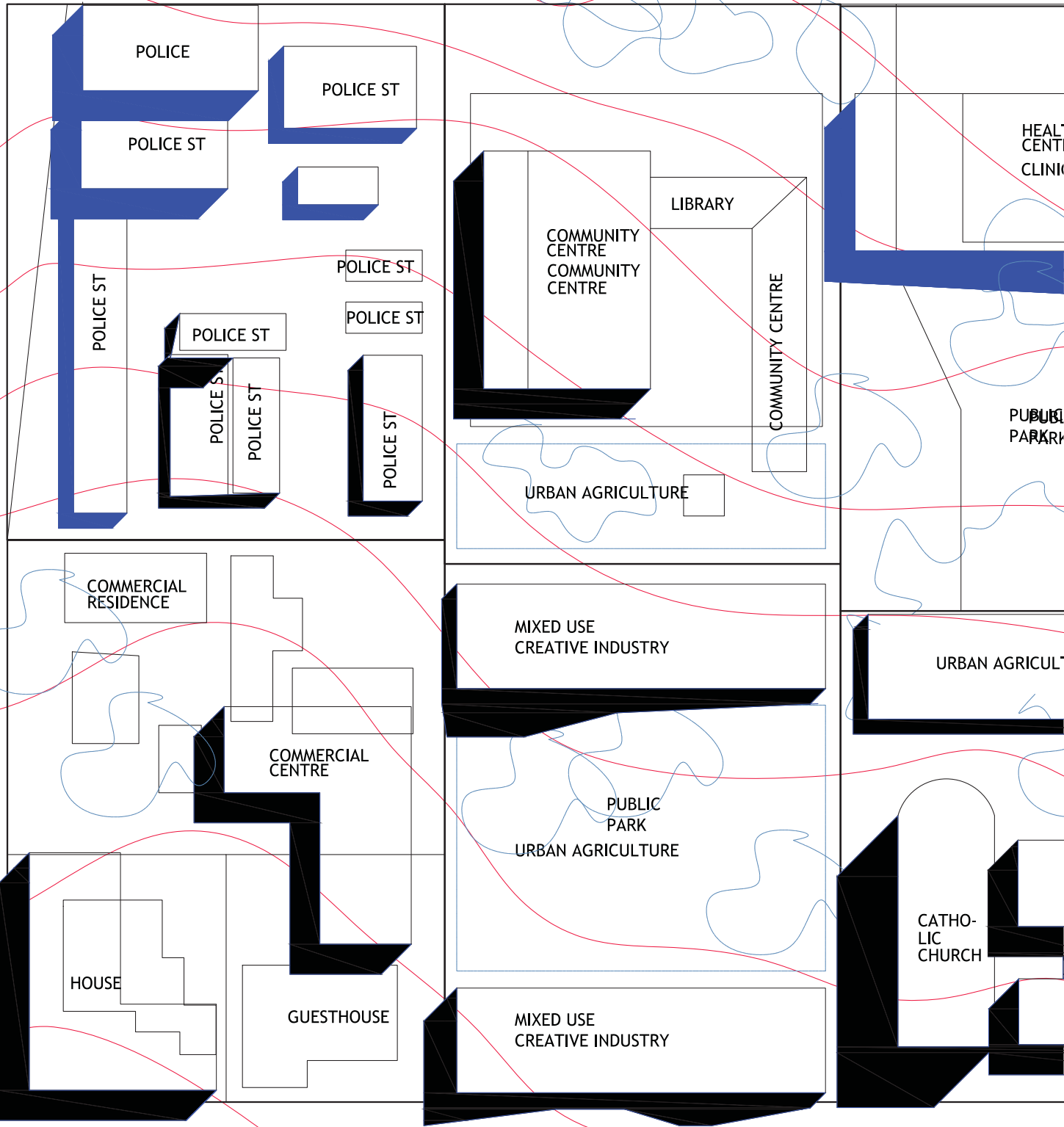
C

X



FIGURE 84 Devolution of vision symbol onto the site block as a freestanding image of codification.





PRESIDENT STREET

FIGURE 86 : Site block with pink block outline demarcating the site extents that see the building open up onot the western park,

