1. Double knit nylon mesh coat
This section contains the concept proposals for the architectural development.
1. Design Development

The development of the project was dynamic and sporadic. Various aspects influenced it simultaneously, however the following categories determined the design decisions made.

Movement

The location of the site is subject to different types of movement patterns: vehicular, pedestrian and cycling. The movement required through the site connecting it with the Oeverzicht Art Village must become an activity within a socially interactive space.

Movement models:

The conception of these models were aimed at bringing dimension to the existing movement patterns on site.

Model 1: Explores the existing vehicular and pedestrian movement patterns on site

Model 2: Explores the rhythm of movement at different speeds. Increments of 15m were chosen for cars to view the building, 10m increments for cyclists and 5m increments for pedestrians. The various tempos from the patterns were the first aspects influencing the form of the design.

Axes

The desired movement routes provide axes of development. A definite spatial character will evolve primarily from these axes. To promote design unity, building functions will latch on to the different axes. Enough space should be allowed for other types of demands to be met, for example outdoor exhibition, meeting and seating spaces, and a market space. These activities emphasise the necessity of a planned heart space. The heart space will allow activities in the building to spill out into an outdoor experience available to the public. Along the axes, clear hierarchical dimensions and lines of sight must be established. Level changes, soft and hard spaces, textures and focal points will guide pedestrians and drivers to different
Three axes are essential for establishing successful movement patterns on site:

- **1**: The Nelson Mandela Drive / Oeverzicht axis (Public)
- **2**: The Textile Art Centre / MOTH Club axis (Semi-public)
- **3**: The Textile Art Centre / Breytenbach Theatre axis (Public)
Programme

The specific spatial requirements of and relationships between the different building functions will inherently shape the built form. (fig 1). This will be demonstrated later in this document. Mass is focused on the Nelson Mandela Development Corridor (fig 2) on the Nelson Mandela Drive, MOTH Club and Breytenbach Theatre facades, and will include an internal courtyard (fig 3).

On the ground floor, the western portion contains public functions: shops and flexible, permanent and rotating exhibition spaces. This relates to the Nelson Mandela Drive pedestrian route and the market space parallel to the development proposed by the Apies River Urban Design Framework. The first and second floor plan contain rental office spaces, with additional mezzanine levels.

The northern portion consists of administration and lecture facilities on the ground floor, shared with the Film Studio (MOTH Club). The first floor contains a research lab and design studio. The second floor contains a multipurpose space for weaving, papermaking and batik, and overlooks the heart space. This is connected to the silkscreen workshop, to share wet facilities and storage.
Establishing visual links is a primary requirement for designing an interactive environment. As the multi-storey buildings overlook the heart space, the facade and sectional development will determine the manner in which these links are created. However, before starting the design process, and keeping the above in mind, a study of the complete built form and the aesthetic feeling it conveys, was done. The following four models are radically different, yet each contains prominent aspects that will determine the final design.

Proposal 1:
Mass was explored mainly on the western façade connecting with three north-facing elements. The façade does not contain a clothing manufacture facility and the second floor consist of rentable offices connecting with western wing.

Responses
Establishing visual links is a primary requirement for designing an interactive environment. As the multi-storey buildings overlook the heart space, the facade and sectional development will determine the manner in which these links are created. However, before starting the design process, and keeping the above in mind, a study of the complete built form and the aesthetic feeling it conveys, was done. The following four models are radically different, yet each contains prominent aspects that will determine the final design.

Proposal 1:
Mass was explored mainly on the western façade connecting with three north-facing elements. The façade does not
communicate the suggested movement through the site. The transparent protruding western façade, interacting with the street and the sectioned roofs allowing natural light into the spaces, is a valuable idea to retain in the final design. Private courtyards spill into a larger green space that becomes the main movement axis. Lack of form in this space causes it to be undefined and unresponsive to the public. The landmark placed on the southern entrance of the site becomes a freestanding element that does not relate to the rest of the buildings, and the façade towards the residential block promotes no interaction.

Proposal 2:
The landmark element is placed in the centre of the site and becomes part of the built form. Thus, the building itself becomes the landmark. Its diagonal placement promotes movement onto the site. The western façade is a
Proposal 3:
The buildings mimic the shape of the site. A strong, robust façade faces the MOTH Club. It overlooks a green space connecting with the existing green space in front of the Club. A prominent mass runs parallel to the movement axis and opposite, a semi-covered space progresses towards an open green space with existing trees. The orientation of the buildings, structures the intended movement through the site. Textures and the play of shadows are explored on the façades. The eastern façade becomes an important announcement for attracting movement from Oeverzicht.
Proposal 4:
Three buildings of varying heights propose mass to the back of the site. Their orientation determines a movement route. A separate gallery runs along the western façade with a semi-covered public green space adjacent to it. A strong landmark announces arrival at the site. A covered walkway connects to the parking area of the Breytenbach Theatre. Covered areas, but not enclosed spaces, are explored.

1: Proposal 4
2. Urbanism and community

In the essay, “Whatever happened to Urbanism?” by Rem Koolhaas, the redefinition of urbanism is discussed. Society is faced with the lack and ignorance of sustainable and appropriate urban intervention.

“Now we are left with a world without urbanism, only architecture, ever more architecture. The neatness of architecture is its seduction; it defines, excludes, limits, separates from the “rest” - but it also consumes. It exploits and exhausts the potentials that can be generated finally only by urbanism, and that only the specific imagination of urbanism can invent and renew. The death of urbanism - our refuge in the parasitic security of architecture - creates imminent disaster: more and more substance is grafted on starving roots.” (Koolhaas et al, 1994: 967)

The rest

High residential developments and a high population characterize Sunnyside. The majority of people, singles, marrieds and the elderly live in flats. The transient community fluctuates with people constantly moving in and out the area. Markets and on street trading brands this area as one of the most culturally diverse places in Pretoria. The community desires relaxing, safe pedestrian environments with entrepreneurial opportunities in public flea markets as well as skills development workshops. Amenities and green space closer to the flats are also requirements. The Tshwane University of Pretoria will manage the Textile Art Centre, but community interaction will provide vibrancy and exposure of textile production as a self-sufficient job opportunity.

Dewar suggests that education creates environments which promote learning. Formal and informal education is important; informal referring to exposing people daily to a wide range of activities and experiences. The Textile Art Centre must relate to existing places of intense activity. It must be seen as an institution that serves the broader community. Adult education must be integrated in evening sessions, and the design of the building must in general enable conversion into shops and other facilities if there is a demand. Communal education facilities such as exhibition halls, libraries, workshops, laboratories, and audiovisual teaching resource centres must serve the community as a whole. These facilities must be located close to continuous routes that carry public transportation. (Dewar, D and Uytenbogaardt, R.S. 1994: 49)

Meeting spaces: Open and closed gathering places are important components of social infrastructure. Events should be able to spill out of places to accommodate weather changes and the number of people attending. Halls should be associated with other public facilities such as markets. The location of facilities must create forums that over time assume a symbolic significance their outweighs the purely functional role. Spaces must be carefully designed to create adaptable, non-specific areas which can meet a wide range of demands and which offer a choice of space types. (ibid: 50)
According to Dewar, urban markets provide the following advantages of physical agglomeration to a large number of traders in a space (ibid: 53):

1. Small operators gain access to viable locations
2. The concentration of large numbers of traders increases their drawing capacity and enables them to compete with larger, formal operators
3. The physical proximity of large concentrations establishes the potential for other forms of mutually advantageous co-operation, such as delivery of bulk supplies from wholesalers and collective use of vehicles.
4. Markets in low-income areas can provide an important service to consumers due to the variety of choices offered and not having to travel large distances.
5. Potential conflicts such as impairment of movement flows, hygiene and unfair competition with formal traders is resolved.

“Since urban is now pervasive, urbanism will never again be about the ‘new’, only about the ‘more’ and the ‘modified’. It will not be about the civilized, but about the underdevelopment. Since it is out of control, the urban is about to become a major vector of imagination. Redefined, urbanism will not only, or mostly, be a profession, but a way of thinking, an ideology: to accept what exists. We are making sand castles. Now we swim in the sea that swept them away.” (O.M.A, KOOLHAAS, R & MAU,B 1994:970-971)

The design implementation should redefine the relationship of architecture to the city. It must become its subject and supporter. How can this be achieved?

**Pluralistic community**

A pluralistic community is a community that contains more than one designation. The social standing of Sunnyside is already multi-variant. The economic, environmental and cultural aspects need to adjust to this fact. Marie-Ange Brayer from Archilab, an international society of architects, supports this view:

“There are urban and architectural strategies now taking shape that are designed to cope with the complexities and constant changes of our environment, which are having a profound effect on the conceptual reasoning that relates to ‘new territories’. (BRAYER, M & SIMONOT, B 2003:10)

Archilab identified the following crucial strategies for new design interventions: rebuilding the unity of the world, reinventing the landscape, making and creating new territories, conceiving, constructing and dealing with all aspects of the place. The society suggests the following for the establishment of a pluralistic community:

1: Sketch : Sunnyside street market
“It is a matter of continually devising pluralistic solutions that will lead to positive development, to a dynamic flowering as opposed to the prevailing homogenisation and standardization. In this way architecture does not merely accompany the turbulence of our modern world, but instead becomes an active force of revelation and challenge, generating a pluralistic community that can defy the synthetic system developed by globalisation.” (BRAYER, M & SIMONOT, B 2003:11)

The streets of Sunnyside form a territory for many different groups of people. The drug and sex issue has been a prolonged problem in the area (fig 2). The Textile Art Centre provides job opportunities and healthy pastimes that will counteract and distract the people from these types of social behaviours.

Social organizations in the area (fig 3) can collaborate with the Centre to better outcomes for the persistent problems. Nearby day care facilities can aid parents attending the workshops. Awareness is the main constraint acting against the upliftment of the area. The residents are not conscious of the organizations available. The art created at the Centre must be mounted on billboards along pedestrian walkways to inform people of the outcomes available.

2: Map of Sunnyside showing the current sex and drug areas

3: Map of Sunnyside showing all social upliftment organizations
3. The Building concept

The following pictures are a diagrammatic exploration of the physical building concept.

1: Shopfront development
2: Breytenbach facade proposal
3: Section development
5: Poster at TUT
4: Western facade development

6: Site plan
Concept Model

- Offices
- Exhibition
- Weaving workshop
- Coffee shop
- Heart space
Display entrance to heart space

Responsive western facade

South-western perspective

South-western arcade
1: West - east section, visual links

2: South - north section, visual links

design response journal
section
4. Pluralistic solutions

According to “Creating vibrant urban places to live: a primer” (Dewar, D and Uytenbogaardt, R.S. 1994: 16-22), the following aspects provide solutions to the application of urbanism.

**Settlement making:**

Non-pragmatic settlements are concerned with the quality of the whole rather than the parts. The making of place is most important. The accommodation of growth is also very important and it must be noted that this system does not rely on certain forms or buildings. The aim is towards achieving a timeless quality and the integration of a wider range of opportunities.

**Elements of structure:**

Programmatic environments have function-specific elements. Non-programmatic environments are generic and consist of four aspects: space, place, connection and public institutions.

**Space:** is very important in terms of movement for it has to provide a place that people find easy and desirable to use. Public space is social space and should enhance and give dignity to the activities taking place there.

Public space is influenced by:

- **Multi-functionality:** Public spaces should be able to generously accommodate a wide range of activities and should seldom house only one activity.
- **Scale:** Spaces should be humanly scaled in the vertical as well as the horizontal. Spaces should not be too big or too crowded and should not overwhelm vertically.
- **Clarity of role and definition:** Spaces should be easily readable and there should be a clear distinction between public and private space.
- **Enclosure:** Positive urban spaces are well defined and have a good sense of enclosure.
- **Comfort:** Protection from or exposure to natural elements must be provided.

**Place:** Natural features need to be enhanced. This will improve diversity and uniqueness and provide opportunities for recreation. Public spaces should be memorable and leave a lasting impression on visitors by staging events or containing landmarks.
Connections:

The movement web is a tracery of spaces through which people move in various ways. It is also in this web where the public life of a community takes place. The web has structural significance in that it provides a pattern of accessibility. This pattern then influences choices and opportunities.

Institutions:

Universities, hospitals, etc, have always been pivotal elements in society. The placement of these elements resulted from their own set of requirements and the relationships between them. The placement of these elements in relation to others is also very important in terms of movement patterns and accessibility. Nearby public spaces are often called upon to house activities held in these elements and thus inherit some of the element-specific character.

Conclusion

By investigating the different proposals 1-4 and studying of the concept model and plans, it has become clear that the architecture will become the solution, therefore becoming a ‘parasitic security’. As part of this attempt, an adapted form of urbanism needs to deal with the site and its functions. Incorporating the ideals of Dewar, the design focus will adhere to the following:

- Extending spaces with potential: The workshops, commercial shops, exhibition and coffee shop must extend into the heart space to produce an urban activity spine. A defined yet multi-functional exterior space becomes a stage for onlookers.
- Accommodating undefined processes: The building must adapt to future change. The offices must be flexible to become home office spaces. The structure of the larger spaces must be flexible in order to create smaller spaces. The skin of the building must be removable and alterable to accommodate new technologies and fashions.
- Expanding boundaries: The Breytenbach Theatre can be penetrated to promote easy movement to Gerard Moerdyk Street. The MOTH Club (Film school) can be bridged to the Textile Art Centre for sharing of facilities and access to the heart space.
- Discovering fused entities: formalising the links that exist between spaces, and shaping them into focal points and design elements.
- Manipulating the existing infrastructure: strengthen, expand and reallocate functions.