



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

S





UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

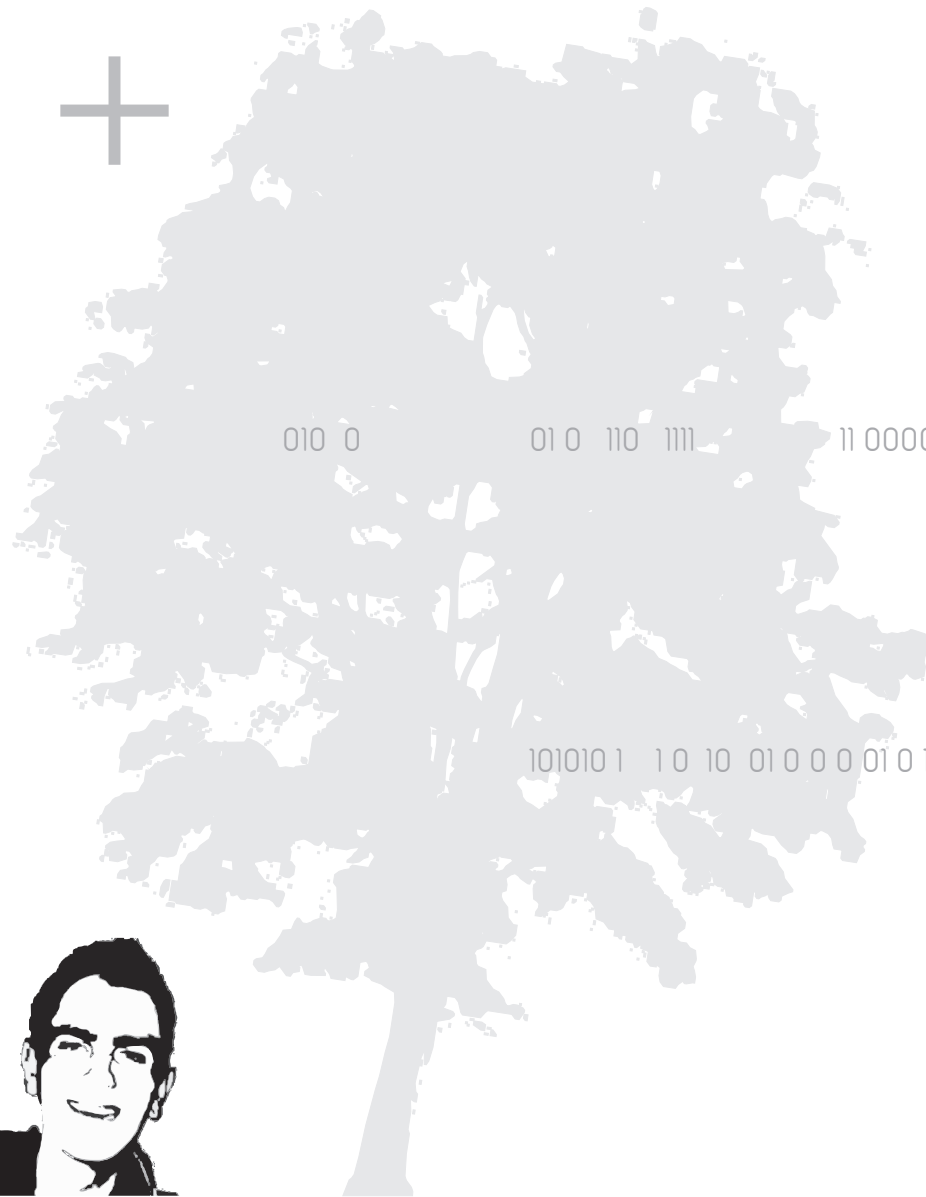
# [arts]

[an urban park for art, culture & education]



01-03

[to my parents]



```

010 0      010 110 1111      11 00000      00 101 10010      10101      0000000111101 010
                                                    010
01010 11111111010      1010 10      101011 10 110 10 10
                                                    001
                                                    1 011 0 10      10 010
10101      10101 10 110 11110      1010
1010 10 110 1 0      01 010 010
1010101 1 0 10 010 0 0 01 0 10 0 1 11      10 10 1 10      10 10 0 0      0 0 1 1 0 1

```





```

    010 0      010 110 1111      11000000      00 10 1 10010      10101      0000000111101 010
010
      01010 111111110      1010 10      101011 10 1101010
1
1 011 0 10      10 010      001
10101      10101 10 11011110      1010
      1010 10 1101 0      01010 010

1010101 10 10 01000010100111      10 10 1 10      10 10 00      001101

```

Submitted in Fulfillment of part of the requirements for the degree of masters in architecture,  
in the Faculty of engineering, built environment and information technology,  
The University of Pretoria,  
Pretoria, South Africa.



Study leader: Prof. Roger Fisher  
Mentor: Nicholas Clarke  
November 2007

[all work by author except where otherwise indicated]





[ 1 ]

[overview]

One of the key themes of this research document examines the changes in architecture and the urban environment in relation to an event-oriented society. The urban entertainment culture of the 21st century has spawned a host of event worlds.

The marketing of cities and regions with spectacular presentations of history and culture and the redevelopment of city centers to create event spaces are an eloquent expression of this development.

In ever fewer cases is this process of urban re-organisation the product of town planning schemes devised by the public authorities. The commercializations of cities is being accompanied by a loss of public space, increasing controls and a growing exclusion of the poor and destitute.

The commercializations of culture is celebrating its triumphal march in the concept of the "event city".

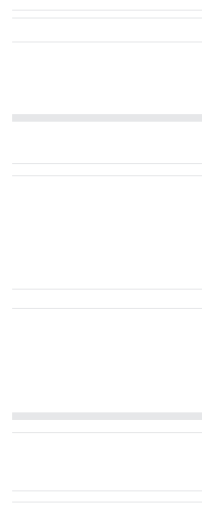
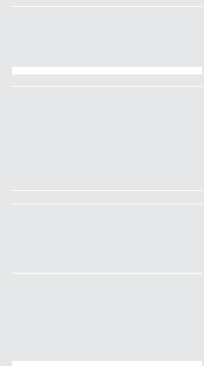


My ambition is to regenerate inner city Pretoria by regenerating a derelict residual space, re-attracting people to a differential space within the city. These residual spaces, which disrupted and prevented the city from being continuous, connected, unbroken, and whole, would serve to reunify a fragmented city, a fragmented society, a fragmented self.



01-07





introduction **\_chapter 001**

overview  
references

ILLUSTRATIONS

CONTENTS

theoretical discourse **\_chapter 002**

CONTEXT

context **\_chapter 003**

urban framework **\_chapter 004**

precedent studies **\_chapter 005**

baseline document **\_chapter 006**

DESIGN

design development **\_chapter 007**

design proposal **\_chapter 008**

technical investigation **\_chapter 009**

TECHNICAL

technical drawings **\_chapter 010**



## [sources]

### Websites

<http://www.arts-street.org/>  
<http://www.greenstreetartscenter.org/>  
<http://www.upstatevisualarts.org/>  
<http://www.artreachatillstreet.org/history.php>  
<http://www.lillstreet.com/>  
<http://www.tshwane.gov.za/>  
[http://www.time.com/time/photoessays/street\\_art/](http://www.time.com/time/photoessays/street_art/)  
<http://www.urbandictionary.com/define.php?term=oeuvre>  
<http://hjem.get2net.dk/gronlund/home.html>  
[http://www.gardenvisit.com/landscape/architecture/city-landscape-essay\\_list.htm](http://www.gardenvisit.com/landscape/architecture/city-landscape-essay_list.htm)  
[http://www.southafrica.info/ess\\_info/sa\\_glance/culture/art.htm](http://www.southafrica.info/ess_info/sa_glance/culture/art.htm)  
<http://arts.guardian.co.uk/Features/story/0,11710,889980,00.html>  
<http://www.batcentre.co.za/contentpage.aspx?pageid=230>

<http://homepages.gold.ac.uk/catetrotter/yr2lefebvreessay.html>  
[all references relating to Cate Trotter's Lefebvre essay link above]

### Books

BARTHES, R. (1993) *Mythologies*. London: Vintage  
BLAKE, P. (1960) *Frank Lloyd Wright: Architecture and Space*. Baltimore: Penguin  
LEACH, P. (ed.) (1997) *Rethinking Architecture*. London: Routledge  
LEFEBVRE, H. (1991) *The Production of Space*. Cambridge: Blackwell.  
LEFEBVRE, H. (1996) *Writings on Cities*. Oxford: Blackwell.  
SHIELDS, R. (1999) *Lefebvre, Love and Struggle; Spatial Dialectics*. London: Routledge

### Websites

Boudreau, J. A. Rob Shields: Lefebvre, Love & Struggle: Spatial Dialectics.  
<http://www.arts.ualberta.ca/cjscopy/reviews/lefebvre.html> 23rd December 2002  
David Harvey: Spaces of Hope. <http://www.caareviews.org/reviews/harvey.html> 21.30 27th December 2002  
DeMar, G. Marxism. [http://www.forerunner.com/forerunner/H0500\\_DeMar\\_-\\_Marxism.html](http://www.forerunner.com/forerunner/H0500_DeMar_-_Marxism.html) 15.40 2nd January 2003  
Grönlund, B. Natural, Mental, Social Space. <http://hjem.get2net.dk/gronlund/Naturalmentalsocial.html> 19.10 27th December 2002  
Grönlund, B. Lived, Perceived and Conceived Space.  
[http://hjem.get2net.dk/gronlund/Lived\\_space\\_etc.html](http://hjem.get2net.dk/gronlund/Lived_space_etc.html) 18.30 27th December 2002  
Grönlund, B. Absolute, Abstract and Differential Space.  
[http://hjem.get2net.dk/gronlund/Absolute\\_space\\_etc.html](http://hjem.get2net.dk/gronlund/Absolute_space_etc.html) 12.40 29th December 2002  
Grönlund, B. (ed.) Lefebvre's Concept of the City and the Urban in the 1980s.  
[http://hjem.get2net.dk/gronlund/Lefebvres\\_urban\\_1980s.html](http://hjem.get2net.dk/gronlund/Lefebvres_urban_1980s.html) 21.45 19th December 2002  
Grönlund, B. Urbanity: Lived Space and Difference [http://hjem.get2net.dk/gronlund/Lefebvreindlaeg\\_21\\_3\\_97v2.html](http://hjem.get2net.dk/gronlund/Lefebvreindlaeg_21_3_97v2.html) 22.50 27th December 2002

Henri Lefebvre, 1901-1991. <http://www.radicalphilosophy.com/biog/1lefeb.html> 14.50 27th December 2002  
 Henri Lefebvre's The Production of Space. <http://www.notbored.org/space.html> 21.50 27th December 2002  
 Jorn, A. The End of the Economy and the Realization of Art. <http://www.inFopool.org.uk/6002.html> 10.30 30th December 2002  
 The Social Production of Space. <http://www.adamranson.freereserve.co.uk/Lefebvre.html> 10.50 19th December 2002  
 Mader, Brian A. An Analysis of Henri Lefebvre's Essay "The Production of Space (Extracts)"  
<http://www.bsu.edu/World2000/research/mader/classes/philosophy/lefebvre.html> 11.30 29th December 2002  
 Nieuwenhuis, C. Another City For Another Life. <http://www.notbored.org/another-city.html> 21.45 27th December 2002  
 Personal Aesthetic Principles [http://taz.tamu.edu/~grad\\_s00/olttman/Personal\\_Aesth.doc](http://taz.tamu.edu/~grad_s00/olttman/Personal_Aesth.doc) 21.35 27th December 2002  
 Ross, H. Henri Lefebvre on the Situationist International. <http://www.notbored.org/lefebvre-interview.html> 19.20 27th December 2002  
 Shields, R. Culture and the Economy of Cities. <http://www.sagepub.co.uk/journals/details/issue/sample/a010039.pdf> 19.40 1st January 2002  
 Shields, R. Henri Lefebvre: Introduction. <http://www.carleton.ca/~rshields/lecture.ppt> 16.45 22nd December 2002

#### Books

Allison, P. 2006. David Adjaye: Making Public Buildings. London: Thames & Hudson.  
 Bell, V.B. 2006. Materials For Architectural Design, New York: Princeton Architectural Press  
 Bothma, A. 2004. Urban Mews, unpublished  
 Capitol Consortium, 1999. Pretoria Inner City Integrated Spatial Development Framework. Pretoria: City Council  
 Ching, DK. 1979. Architecture: Form, Space & Order, New York: Van Reinhold Company.  
 Coates, P. 2003. Ecstacity. London: Laurence King Publishing  
 Constantinopoulos, V [ed], 2000. 10x10 Architects. New York: Phaidon Press Ltd.  
 Constantinopoulos, V [ed], 2005. 10x10\_2 Architects. New York: Phaidon Press Ltd.

Deckler, T, Graupner, A, Rasmus, H, 2006. Contemporary South African Architecture in a Landscape of Transition, Cape Town: Double Storey Books  
 GAPP Architects, 2005. TSHWANE INNER CITY DEVELOPMENT AND REGENERATION STRATEGY, 2005.  
 Gibberd, J. 2006. Class Notes on Sustainability (SBAT module, University of Pretoria)  
 Groak, S, 1992. The Idea of Building, London: E & FN Spon.  
 Joubert, P. 2006. Class Notes on Earth Sciences (AAL 220 & AAL320, University of Pretoria)  
 Tschumi, B. 2004. Event-Cities 3 Concept vs. Context vs. Content. Cambridge: MIT press  
 Wegelin, H. 2007. Model Building Specifications & Standards 5.0 (Guide for Architects). Published by Marco Vicente

#### Journals

Wright, C, 2006, Scene Stealer. RIBA journal, January 2006 vol. 113 issue 1. p. 28-34  
 Rattenbury, K, 2004, It's a Corker. RIBA journal, November 2004 vol. 111 issue 11. p. 40-46  
 Pearman, H, 2007, We Build Galleries. RIBA journal, February 2007 vol. 114 issue 2. p. 7  
 Gibson, G, 2007, The Artists Friend. RIBA journal, February 2007 vol. 114 issue 2. p. 28-32  
 Pearman, H, 2007, Harbour Master. RIBA journal, February 2007 vol. 114 issue 2. p. 34-40  
 Pearman, H, 2007, If That's Art, I'm A Dutchman. RIBA journal, February 2007 vol. 114 issue 2. p. 42-48  
 Huber, P, 2005, Sites of Resistance/ Sites of Transition. AA files 52. p.24-33

## [Illustrations]

### Chapter 1

All images by Marco Vicente

### Chapter 2

- 2.1 photo of street artists  
[http://www.time.com/time/photoessays/street\\_art/](http://www.time.com/time/photoessays/street_art/)
- 2.2 graffiti installation by Hannibal Vector  
<http://en.wikipedia.org/wiki/Image:Hannibalvector.jpg>
- 2.3 photo of street carnival  
[http://www.ipswichspot.com/var/scc/storage/images/media/images/carnival\\_man/124608-1-eng-GB/carnival\\_man.jpg](http://www.ipswichspot.com/var/scc/storage/images/media/images/carnival_man/124608-1-eng-GB/carnival_man.jpg)
- 2.4 photo of street art performers  
[http://www.vignetted.com/images/200603/20060326\\_2.jpg](http://www.vignetted.com/images/200603/20060326_2.jpg)
- 2.5 graffiti installation by Arok (South Africa)  
<http://www.graffiti.org/sa/arok22004.jpg>

### Chapter 3

- 3.1 world map
- 3.2 vision photo (Bothma, A. 2004. Urban Mews, unpublished)(p.79-80)
- 3.3 figure ground map of Pretoria (by Marco Vicente)
- 3.4 figure ground map of site (by Marco Vicente)
- 3.5 photo of site (by Marco Vicente)
- 3.6 photo of site (by Marco Vicente)
- 3.7 photo of site (by Marco Vicente)
- 3.8 photo of site (by Marco Vicente)
- 3.9 collage of Pretoria (by Marco Vicente)

### Chapter 4

- 4.1 GAPP Architects, 2005. TSHWANE INNER CITY DEVELOPMENT AND REGENERATION STRATEGY, 2005. (p.13)
- 4.2 GAPP Architects, 2005. TSHWANE INNER CITY DEVELOPMENT AND REGENERATION STRATEGY, 2005. (p.11)
- 4.3 GAPP Architects, 2005. TSHWANE INNER CITY DEVELOPMENT AND REGENERATION STRATEGY, 2005. (p.11)
- 4.4 GAPP Architects, 2005. TSHWANE INNER CITY DEVELOPMENT AND REGENERATION STRATEGY, 2005. (p.16)

### Chapter 5

- 5.1 drawing of B.A.T center, Durban by Paul Mickula (pic by Bennie Kunz)
- 5.2 picture of B.A.T center, Durban (photo by Bennie Kunz)
- 5.3 picture of B.A.T center, Durban (photo by Bennie Kunz)
- 5.4 picture of B.A.T center, Durban (photo by Bennie Kunz)
- 5.5 picture of B.A.T center, Durban (photo by Bennie Kunz)

- 5.6 idea store Chrisp Street [Allison, P, 2006. David Adjaye: Making Public Buildings. London: Thames & Hudson.] (p.172)
- 5.7 conceptual drawing by David Adjaye [Allison, P, 2006. David Adjaye: Making Public Buildings. London: Thames & Hudson.] (p.161)
- 5.8 idea store Chrisp Street [Allison, P, 2006. David Adjaye: Making Public Buildings. London: Thames & Hudson.] (p.169)
- 5.9 idea store Chrisp Street [Allison, P, 2006. David Adjaye: Making Public Buildings. London: Thames & Hudson.] (p.179)
- 5.10 idea store Chrisp Street [Allison, P, 2006. David Adjaye: Making Public Buildings. London: Thames & Hudson.] (p.179)
- 5.11 Maryhill overlook, [Constantinopoulos, V (ed), 2000. 10x10 Architects. New York: Phaidon Press Ltd.]( p.106)
- 5.12 Maryhill overlook, [Constantinopoulos, V (ed), 2000. 10x10 Architects. New York: Phaidon Press Ltd.]( p.106)
- 5.13 Baragwanath public transport interchange and traders market [Deckler, T, Graupner, R, Rasmus, H, 2006. Contemporary South African Architecture in a Landscape of Transition, Cape Town: Double Storey Books.](p.64)
- 5.14 Baragwanath public transport interchange and traders market [Deckler, T, Graupner, R, Rasmus, H, 2006. Contemporary South African Architecture in a Landscape of Transition, Cape Town: Double Storey Books.](p.66)
- 5.15 Baragwanath public transport interchange and traders market [Deckler, T, Graupner, R, Rasmus, H, 2006. Contemporary South African Architecture in a Landscape of Transition, Cape Town: Double Storey Books.](p.66)
- 5.16 Baragwanath public transport interchange and traders market [Deckler, T, Graupner, R, Rasmus, H, 2006. Contemporary South African Architecture in a Landscape of Transition, Cape Town: Double Storey Books.](p.66)
- 5.17 university of Johannesburg arts center (photo by Marco Vicente)
- 5.18 university of Johannesburg arts center (photo by Marco Vicente)
- 5.19 university of Johannesburg arts center (photo by Marco Vicente)
- 5.20 university of Johannesburg arts center (photo by Marco Vicente)
- 5.21 time square catwalk proposal (<http://www.lot-ek.com/>)
- 5.22 time square catwalk proposal (<http://www.lot-ek.com/>)
- 5.23 time square catwalk proposal (<http://www.lot-ek.com/>)
- 5.24 time square catwalk proposal (<http://www.lot-ek.com/>)
- Chapter 6
  - 6.1 graphic by Marco Vicente
  - 6.2 graphic by Marco Vicente
- Chapter 7
  - 7.1 graphic by Marco Vicente
  - 7.2 photo by Marco Vicente
  - 7.3 photo by Marco Vicente
  - 7.4 photo by Marco Vicente
  - 7.5 photo by Marco Vicente
  - 7.6 photo by Marco Vicente, modified by Marco Vicente
  - 7.7 photo by Marco Vicente, modified by Marco Vicente
  - 7.8 photo by Marco Vicente, modified by Marco Vicente
  - 7.9 conceptual sketch by Marco Vicente
  - 7.10 photo by Marco Vicente, modified by Marco Vicente
  - 7.11 photo by Marco Vicente, modified by Marco Vicente
  - 7.12 photo by Marco Vicente, modified by Marco Vicente
  - 7.13 photo by Marco Vicente
  - 7.14 photo by Marco Vicente



- 7.15 photo by Marco Vicente
- 7.16 conceptual sketch by Marco Vicente
- 7.17 conceptual sketch by Marco Vicente
- 7.18 conceptual sketch by Marco Vicente
- 7.19 3d image by Marco Vicente
- 7.20 photo by Anne Bothma (Bothma, A. 2004. Urban Mews, unpublished)(p.104)
- 7.21 3d image of expression wall unit by Marco Vicente
- 7.22 3d image of expression wall by Marco Vicente
- Chapter 8
- 8.1 south east elevation by Marco Vicente
- 8.2 3d image of design proposal by Marco Vicente
- 8.3 3d image of design proposal by Marco Vicente
- 8.4 3d image of design proposal by Marco Vicente
- 8.5 3d image of design proposal by Marco Vicente
- 8.6 3d image of design proposal by Marco Vicente
- 8.7 3d image of design proposal by Marco Vicente
- 8.8 3d image of design proposal by Marco Vicente
- Chapter 9
- 9.1 picture of smooth concrete finish [http://mayang.com/textures/Architectural/html/Concrete%20and%20Cement/](http://mayang.com/textures/Architectural/html/Concrete%20and%20Cement/slightly_rough_concrete_170819.JPG)slightly\_rough\_concrete\_170819.JPG
- 9.2 picture of rough concrete finish  
<http://www.midcoast.com/~bo/RoughTexture.jpg>
- 9.3 picture of granite crush  
[http://www.landscapecentre.com/images/bulk/large\\_crush.jpg](http://www.landscapecentre.com/images/bulk/large_crush.jpg)
- 9.4 picture of fibre (c) product  
[http://www.claddingsolutions.com/projects/Fibre\\_c/index.html](http://www.claddingsolutions.com/projects/Fibre_c/index.html)
- 9.5 picture of timber cladding  
[http://www.wogandistributors.ie/images/Austrian%20Larch%20Cladding\\_5.jpg](http://www.wogandistributors.ie/images/Austrian%20Larch%20Cladding_5.jpg)
- 9.6 picture of laminated glass  
<http://www.gaffco.com/images/transarmor.jpg>
- 9.7 picture of mosaic tile  
<http://www.giant.co.uk/biz42a.jpg>
- 9.8 picture of studded rubber flooring system  
<http://www.polymax.co.uk/images/Rubber%20Matting-Premium/02%20-%20Rubber%20Flooring%20%20Studded%20Tile%20Dark%20Grey.jpg>
- 9.9 autoCAD part section illustrating light penetration into the building and southern walkway by Marco Vicente
- 9.10 autoCAD part section illustrating light penetration into the building and southern walkway by Marco Vicente
- 9.11 autoCAD part section illustrating light penetration into the building and southern walkway by Marco Vicente
- 9.12 3d image by Marco Vicente
- 9.13 photo of solar scope by Marco Vicente
- 9.14 photo of lux meter by Marco Vicente
- 9.15 photo by Marco Vicente (option a1: june 09:00)
- 9.16 photo by Marco Vicente (option a2: june 09:00)

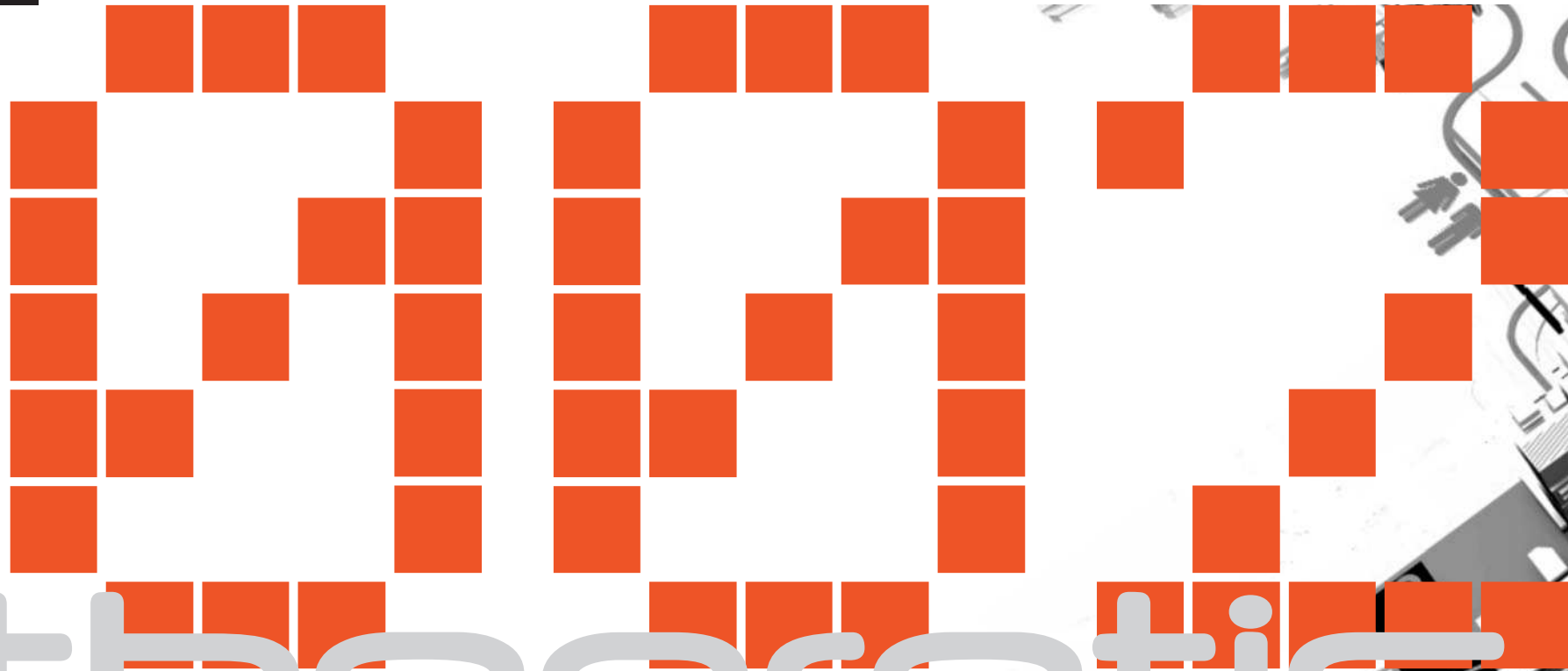
9.17 photo by Marco Vicente [option a3: june 09:00]  
9.18 photo by Marco Vicente [option a1: june 12:00]  
9.19 photo by Marco Vicente [option a2: june 12:00]  
9.20 photo by Marco Vicente [option a3: june 12:00]  
9.21 photo by Marco Vicente [option a1: june 16:00]  
9.22 photo by Marco Vicente [option a2: june 16:00]  
9.23 photo by Marco Vicente [option a3: june 16:00]  
9.24 photo by Marco Vicente [option a1: december 09:00]  
9.25 photo by Marco Vicente [option a2: december 09:00]  
9.26 photo by Marco Vicente [option a3: december 09:00]  
9.27 photo by Marco Vicente [option a1: december 12:00]  
9.28 photo by Marco Vicente [option a2: december 12:00]  
9.29 photo by Marco Vicente [option a3: december 12:00]  
9.30 photo by Marco Vicente [option a1: december 16:00]  
9.31 photo by Marco Vicente [option a2: december 16:00]  
9.32 photo by Marco Vicente [option a3: december 16:00]  
9.33 photo by Marco Vicente [option b1: june 09:00]  
9.34 photo by Marco Vicente [option b2: june 09:00]  
9.35 photo by Marco Vicente [option b3: june 09:00]  
9.36 photo by Marco Vicente [option b1: june 12:00]  
9.37 photo by Marco Vicente [option b2: june 12:00]  
9.38 photo by Marco Vicente [option b3: june 12:00]  
9.39 photo by Marco Vicente [option b1: june 16:00]  
9.40 photo by Marco Vicente [option b2: june 16:00]  
9.41 photo by Marco Vicente [option b3: june 16:00]  
9.42 photo by Marco Vicente [option b1: december 09:00]  
9.43 photo by Marco Vicente [option b2: december 09:00]  
9.44 photo by Marco Vicente [option b3: december 09:00]  
9.45 photo by Marco Vicente [option b1: december 12:00]  
9.46 photo by Marco Vicente [option b2: december 12:00]  
9.47 photo by Marco Vicente [option b3: december 12:00]  
9.48 photo by Marco Vicente [option b1: december 16:00]  
9.49 photo by Marco Vicente [option b2: december 16:00]  
9.50 photo by Marco Vicente [option b3: december 16:00]  
9.51 photo by Marco Vicente [option c1: june 09:00]  
9.52 photo by Marco Vicente [option c2: june 09:00]  
9.53 photo by Marco Vicente [option c3: june 09:00]  
9.54 photo by Marco Vicente [option c1: june 12:00]  
9.55 photo by Marco Vicente [option c2: june 12:00]  
9.56 photo by Marco Vicente [option c3: june 12:00]  
9.57 photo by Marco Vicente [option c1: june 16:00]

- 9.58 photo by Marco Vicente (option c2: june 16:00)
- 9.59 photo by Marco Vicente (option c3: june 16:00)
- 9.60 photo by Marco Vicente (option c1: december 09:00)
- 9.61 photo by Marco Vicente (option c2: december 09:00)
- 9.62 photo by Marco Vicente (option c3: december 09:00)
- 9.63 photo by Marco Vicente (option c1: december 12:00)
- 9.64 photo by Marco Vicente (option c2: december 12:00)
- 9.65 photo by Marco Vicente (option c3: december 12:00)
- 9.66 photo by Marco Vicente (option c1: december 16:00)
- 9.67 photo by Marco Vicente (option c2: december 16:00)
- 9.68 photo by Marco Vicente (option c3: december 16:00)
- Chapter 10
- 10.1 3d exploded gallery image showing construction materials by Marco Vicente
- 10.2 3d exploded gallery image showing construction materials by Marco Vicente
- 10.3 3d exploded gallery image showing construction materials by Marco Vicente
- 10.4 lower ground floor plan (by Marco Vicente)
- 10.5 upper ground floor plan (by Marco Vicente)
- 10.6 first floor plan (by Marco Vicente)
- 10.7 roof plan (by Marco Vicente)
- 10.8 section a-a (by Marco Vicente)
- 10.9 section b-b (by Marco Vicente)
- 10.10 section c-c (by Marco Vicente)
- 10.11 section d-d (by Marco Vicente)
- 10.12 south-east elevation (by Marco Vicente)
- 10.13 north-west elevation (by Marco Vicente)
- 10.14 detail 001 (by Marco Vicente)
- 10.15 detail 002 (by Marco Vicente)
- 10.16 detail 003 (by Marco Vicente)
- 10.17 detail 004 & 005 (by Marco Vicente)
- 10.18 detail 006 (by Marco Vicente)

"creativity is often richest when people are poor or in times of recession. lean years mean less official employment and more incentive for otherwise disenfranchised people to make their mark"

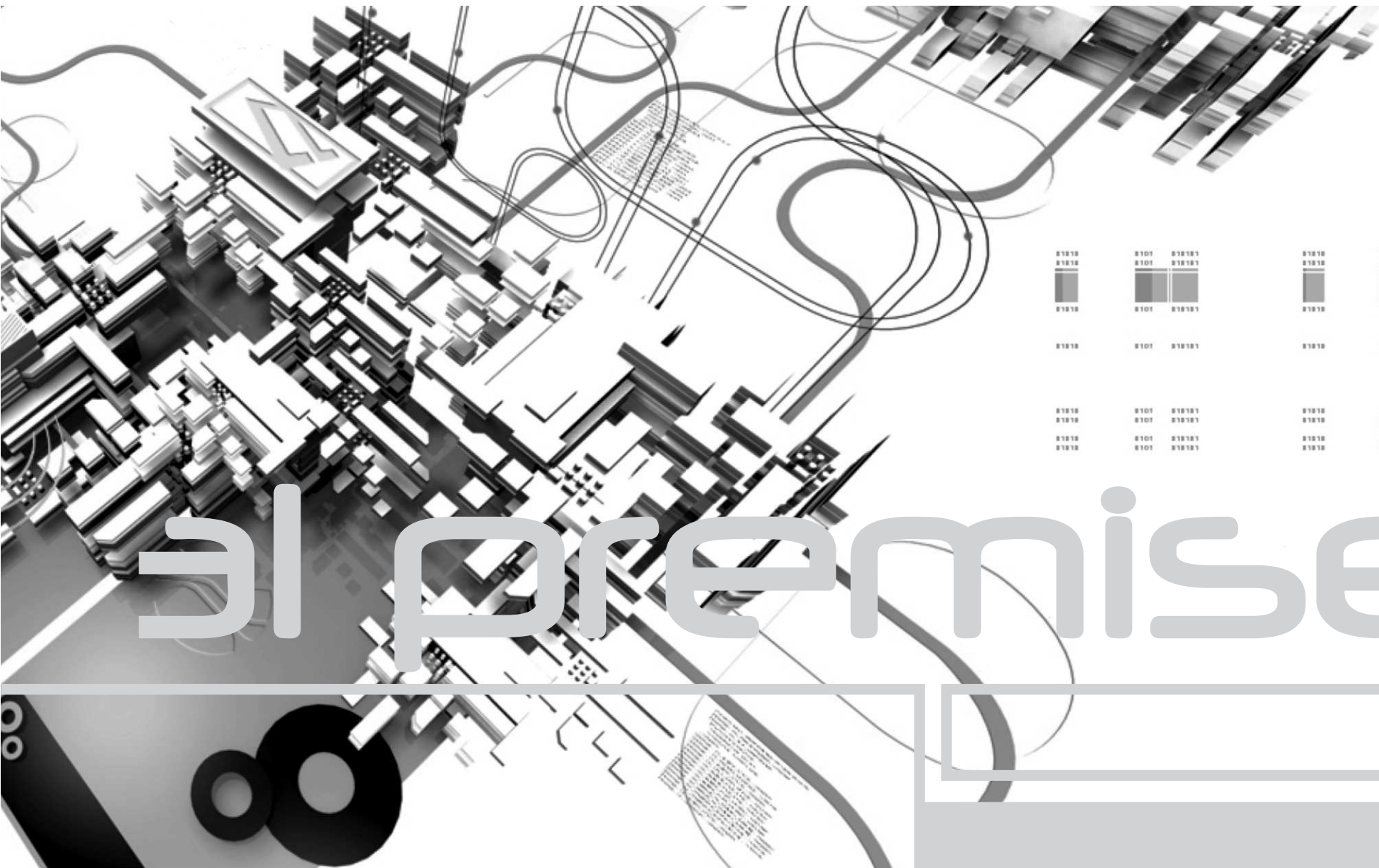


02-01



# theoretic





81818 81818 81818	8101 818181 8101 818181 8101 818181	81818 81818 81818	8101 818181 8101 818181 8101 818181
81818	8101 818181	81818	8101 818181
81818 81818 81818	8101 818181 8101 818181 8101 818181	81818 81818 81818	8101 818181 8101 818181 8101 818181

# al premise





The following document considers Henri Lefebvre's theories regarding differential space as perceived by Catherine Trotter and explores the adaptation of it in terms of an architectural intervention.

The concept of differential space can be identified by the following criteria:

- Dominated by users
- Time is a resource
- Non-quantifiable activities
- Creative space for love, being, works, amenities
- A place of festivity
- The space of non-labour
- Some degree of pluralism
- Eroticised space
- Space of ambiguity
- Fixed, semi-fixed, movable or vacant
- Situational, relational space
- Compact, highly elaborated places of encounter and transition
- Empty places for play and encounter - unspecified places
- Spaces for minorities and the marginal.

S[**t**]arts aims to combine the formal realm of art galleries with the growing trend of street arts and the need to explore the creation of these artworks as an event space within the city.

<http://homepages.gold.ac.uk/catetrotter/yr2lefebvreessay.ht>



11111110

00

1010 10

11111110 1010 10

00



1010 10



## [Oeuvre, or 'work of art', is essential to true happiness]

without it, life becomes starved of experience and meaning. only small fragments of oeuvre currently survive in western culture. however, it can be revived by both designers and the public.

oeuvre is 'the unintentional work of art, richly significant yet embodied in everyday experience'. lefebvre believes life should be experienced as oeuvre, as it is the antidote to the super-capitalist world we currently face. it is found by escaping banality.

experiencing the everyday as a joy and a surprise instead. the main way to do this is by celebrating differences. we are only able to understand our world through its differences: we can only recognise darkness because we have

experienced lightness. everything communicates through difference. space is no exception.

oeuvre is found in what lefebvre calls 'differential space'. lefebvre says 'to deny them (difference) is to kill them'. differential space fulfils all lefebvre's proposals for space. to make people experience space fully using all the senses, to recreate the social aspect of space and to emphasise the importance of play,

adventure and the unusual. differential space is closely linked with 'representational space'. representational space possesses poetic meaning, affecting the user mentally as well as physically. just as art, dance, poetry and dance are so rich in symbolism and meaning they are irreducible to analytical thought,

architecture can be too. it ceases to be a simple three dimensional space, becoming a work that can only be felt.

it also means each individual finds his own interpretation of the work, provoking independent thought vital to recreating oeuvre elsewhere. space is experienced through sensation and movement. all the senses are needed in order to engage the user fully with space and experience it as oeuvre.

movement realises space as three dimensional. movement realises space as three dimensional. when there is no movement, space can only be viewed, reducing it to a two dimensional image which can only be experienced passively. lefebvre says 'the world of the image'... is the enemy of imagination'. movement enhances the other senses' experience of space.

the space which opposes differential space is abstract space. this is the negative space created by capitalism, increasingly dominating the space of the modern city. most abstract spaces are 'spaces of representation'.

spaces conceived by architects, planners or other intellectuals. lefebvre believed that design was an intellectualised process, removed from those who actually used the design. the 'conceived space' they create has no basis in practice, its form being decided and fixed through design, mapping and modeling before production. these representations are only ever experienced by the eye; there is no sense of what it might be like to move through and truly experience the space.

lefebvre names le corbusier as an architect of conceived space. the uses of his designs were precisely defined. there was no space for deviation in his designs, which crushed the user's individuality and sense of involvement with the spaces.



the ownership of a previously communal space allows the owner to use space to determine the behavior of others, leading to restriction of freedom. homeless people, buskers, loiterers and skateboarders are frequently excluded from abstract spaces because their behavior does not conform with the use the owner has prescribed. by eliminating these alternative forms of behavior within the space, the owner excludes difference and the unexpected, the very essence of oeuvre. the users are no longer in control, as the space no longer reacts to them, manipulating them instead.

oeuvre is created in differential space, the complete opposite to abstract space. it is found in a space dominated by the user, prioritising difference, creation, society, anti-capitalist values, non-visual sensations, and festival. it is more concerned with process as opposed to product. it does not have any



# Art of the Street

How some artists are recreating the urban landscape



capitalist desires. oeuvre can be recreated by opposing our existing culture of abstract space, either by designing differential space, or through public revolt and adventure. lefebvre states that differential space can emerge from abstract space through **'eruptions of the libidinal'** independence leads to difference and true meaning, because objects and spaces have the freedom to respond to their context, need and use instead of being tied to a space of representation. iain borden comments

'to restore the city as oeuvre we need to relate individual lives to it again. people need to find their own place in the city, their own unique way of interacting with it.'

there are three ways of the designer relating individual lives to space again

- user becoming designer >>
- designer designing for users >>
- designer designing as user. >>

all are done by the user being reinstated as creator. the most important aspect of the recreation of oeuvre is the designer's intimate knowledge of the space his design will fit into, what is done in the current space and what might be done in the new space.

the professional designer has two ways to build a space for the user in his design: he can either consult the individual user or users at every stage of the design process, or he can leave space for the user to adapt the finished article.

examples of the latter include houses with movable internal walls, such as those designed by steven holl. holl believes in creating a space for the individual in design, although unaware of each individual using the product, he has enabled them to complete the design process by creating their desired space. the user has infinite possibilities when he designs for himself, massively

increasing his design's contribution to the city's differential space. each individual user must be considered, or else his design will dictate the user's behavior, manipulating his experience and contributing to the abstract space we must oppose.

everyone who designs, can make their contribution to recreating the city as oeuvre by understanding lefebvre's teachings fully, and focusing on the individuality of the user at all times.

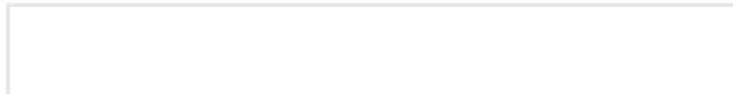
however, for the city to be truly experienced as oeuvre, new spaces must be designed. design actively creates spaces of festival. symbolism and meaning can be more easily incorporated into space during the design process. deviating from the prescribed use of a space is a way of creating differential space, but it is more likely people will contribute to a space of festival if it is created for that use.

## (conclusion)

the essence of oeuvre is difference. difference can be created in numerous ways, such as revolt, festival and design for the user, all of which emphasise individuality. the recreation of the city as oeuvre needs to begin with the public changing the use of existing abstract spaces and encouraging the production of new differential spaces. the design of the city as oeuvre will only come about if the public understand its importance and encourage its creation.

design, whether professional or non-professional, can only restore the city as oeuvre if the individual user is central to the design process, becoming active in the construction, modification and use of space, becoming creator instead of user. when the user creates instead of passively using, 'he creates life, not property'. he must also recognise that space has as much artistic potential as any other art, as space affects the mind as well as the body. in fact, it has more potential, as everyone interacts with it on a daily basis.

to successfully recreate the city as oeuvre, we need to design spaces of difference, independence and festival: the opposite to the spaces we currently interact with. the individuality and poetic meaning of space must be stressed, either through design by individuals, or design around the individual. only then can we truly experience this utopia.





2.2	2.4
2.3	2.5



### [street art]

Street art is any art developed in public spaces - that is, "in the streets" — though the term usually refers to art of an illicit nature (as opposed to, for instance, government or community art initiatives). The term can include traditional graffiti artwork, though it is often used to distinguish modern public-space artwork from traditional graffiti and the overtones of gang territoriality and vandalism associated with it. street art is the art on the streets.

## Client

### Pretoria Visual Arts (PVA)

PVA is an association representing the artists and their involvement in the education of prospective artist within the community in order to enhance the quality of life within the community by elevating the stature of visual art and educating the public to its significance.

the objectives of PVA are to:

- promotes its artists through excellent exhibitions throughout the year. (art in the park, children's art, holiday gallery, small works show)
- along with these large exhibitions, PVA artists may also participate in smaller rotating exhibits such as the exhibits in the PVA gallery, the park art club & art in the market.
- assist buyers and sellers of art by identifying professional levels of design by its artists.
- to meet the educational needs of members and non-members of all ages, the PVA School of s [t.]art offers classes in a variety of media on a seasonal basis. (Classes are taught by professional artists)
- periodically, workshops are offered featuring nationally recognized visiting instructors, for discussion forums with guest speakers
- pretoria visual arts is all about promoting local artists and their work. PVA artists participate in a number of smaller rotating exhibits such as those at the constitutional court and pva's own gallery, these smaller exhibits showcase the region's artists to the community on a continual basis.

a major PVA goal is to create a permanent exhibition facility with studio space for practicing artists. this facility would enable the public to enjoy visual arts educational activities and exhibitions on a regular basis. PVA members include, but are not limited to, art lovers, collectors, students, professional galleries and working artists from the upstate and beyond.

(Future prospects)

south african's diversity is a huge contributor to our art scene today. the work being produced talks about who we were, are and together will hopefully become. With a prospective growth in visual arts centers globally the opportunity for networking art and the respective artist arises. the networking art initiative will promote south africa's touristic potential by showing the world that art is indeed alive in south africa. these exhibitions will serve to promote these centers nationally within the regions they are located but internationally as well.

an annual juried show and PVA membership exhibition which shall become the focal point of art in the park, PVA's festival of original fine arts and crafts. The gallery-style show exhibits work by members of pretoria visual arts, s [t.]arts alumni, as well as registered members of the public wishing to participate.

all works are considered for the juried exhibition, with a structured prize handout for the winning artists.





### [funding]

the project will be funded by one or more of the following trusts

#### **-ARTS & CULTURE TRUST (NEOBANK)\_**

A&CT is inspired to open the hearts and minds of all south africans to appreciate and nurture the rich diversity of arts, culture and heritage in south africa by supporting creativity, fostering understanding and enhancing the quality of life of all our people. by establishing a self-sustaining perpetual fund for the development, promotion and preservation of arts, culture and heritage in south africa. in order to attract and provide funding for the sustainable development and growth of the arts, culture and heritage in south africa. this is actualised through mutually beneficial partnerships between the corporate, public and cultural sectors focused on making a positive difference to the lives of all south africans.

(<http://www.arts&culturetrust.htm>)

#### **-BUSINESS & ARTS OF SOUTH AFRICA\_**

BASA with funding from the Department of Arts and Culture aims to promote and encourage sustainable and strategic partnerships between the private sector and the arts, through increase business sponsorship of the arts. , to their mutual benefit and ultimately beneficial to the community at large.

(<http://www.basa.co.za>)

### [school program]

building hours

Monday-Friday: 9 am to 6 pm

Saturday: 9 am to 2 pm

The building is available for rentals outside of building hours for an additional fee

The S[.t.]arts Center offers a dynamic array of workshops, events and classes where people of any age and arts background are welcome. The center is the result of a partnership formed between Technical University of Tshwane, the City of Pretoria and Pretoria Visual Arts to create an anchor for the revitalization efforts currently underway in the inner city. Programming includes an after-school program and informal classes in the park.

While serving as an anchor for the neighborhood, activities at the Center are open to people from throughout the region. Some programming will extend from the T.U.T world arts curriculum, providing a vital link between the community and the University.

The S+(arts) Center is available for rent by organizations or individuals for a variety of reasons:

From

- performances
- parties
- meetings
- classes

There are many different spaces available for rent to suit your needs.



### [Accommodation schedule]

(main exhibition area/main teaching area)

+/- (30m x 10m)

seats 50-100 people depending on configuration

Suggested Uses:

Theatre, dance & music presentations, meetings, parties, & classes

(Multi-Purpose Room)

+/- (7.5m x 5.5m)

blackboard, upright piano, tables and chairs

Suggested Uses: Meetings, classes, parties

(Dry Arts Studio)

+/- (10m x 10m)

tables and chairs

Suggested Uses: Art classes using dry materials, meetings

(Wet Arts Studio)

+/- (10m x 10m)

has sink for clean-up, tables and chairs

Suggested Uses: Art classes using paints and other wet materials, meetings

### [auxiliary spaces]

-s [t.] arts staff offices

\_Director

\_Assistant Director

\_Director of Development and Marketing

\_Financial Coordinator/Registrar

\_Facilities Coordinator

\_Administrative Assistant

\_After School Assistant

\_After School Counsellor

\_Front Desk Assistant

-boardroom (for office use only)

-library (books, internet facilities, archived work)

-cafe/bar

-formal trading stalls (rentable)

-informal trading stalls

-outdoor performing stage

-outdoor performance walkway



## [Curriculum]

### (NOT ALL PROGRAMS RUN CONCURRENTLY)

#### *DANCE AND MOVEMENT*

BELLY DANCING I  
(Age 18+)  
10-week session

TAI CHI  
(Age 18+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

SALSA  
(Age 21+)  
10-week session

#### *VISUAL ARTS*

CROSS-CULTURES THROUGH COLLAGE  
(Ages 10–12)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

DRAWING FOR TEENS  
(Ages 13–18)  
6-week session

INTERMEDIATE DRAWING  
(Ages 13–18)  
(Prerequisite: Drawing for Teens or Instructor's approval)  
6-week session

PEOPLE, PORTRAITS AND PAINT  
(Age 16+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

#### *SATURDAY MORNING LIVE!*

HUMAN FIGURE DRAWING  
(Age 16+)  
1st and 3rd Saturdays

WORLD JEWELRY TECHNIQUES  
(Age 18+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

CARTOONING FUN  
(Age 6+)

KNOTTING, BEADING, AND STRINGING... FROM BEADS TO FINISHED JEWELRY  
(Age 12+)

#### *MEDIA ARTS*

VIDEO STORYTELLING I  
(Age 16+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

VIDEO STORYTELLING II  
(Age 16+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)





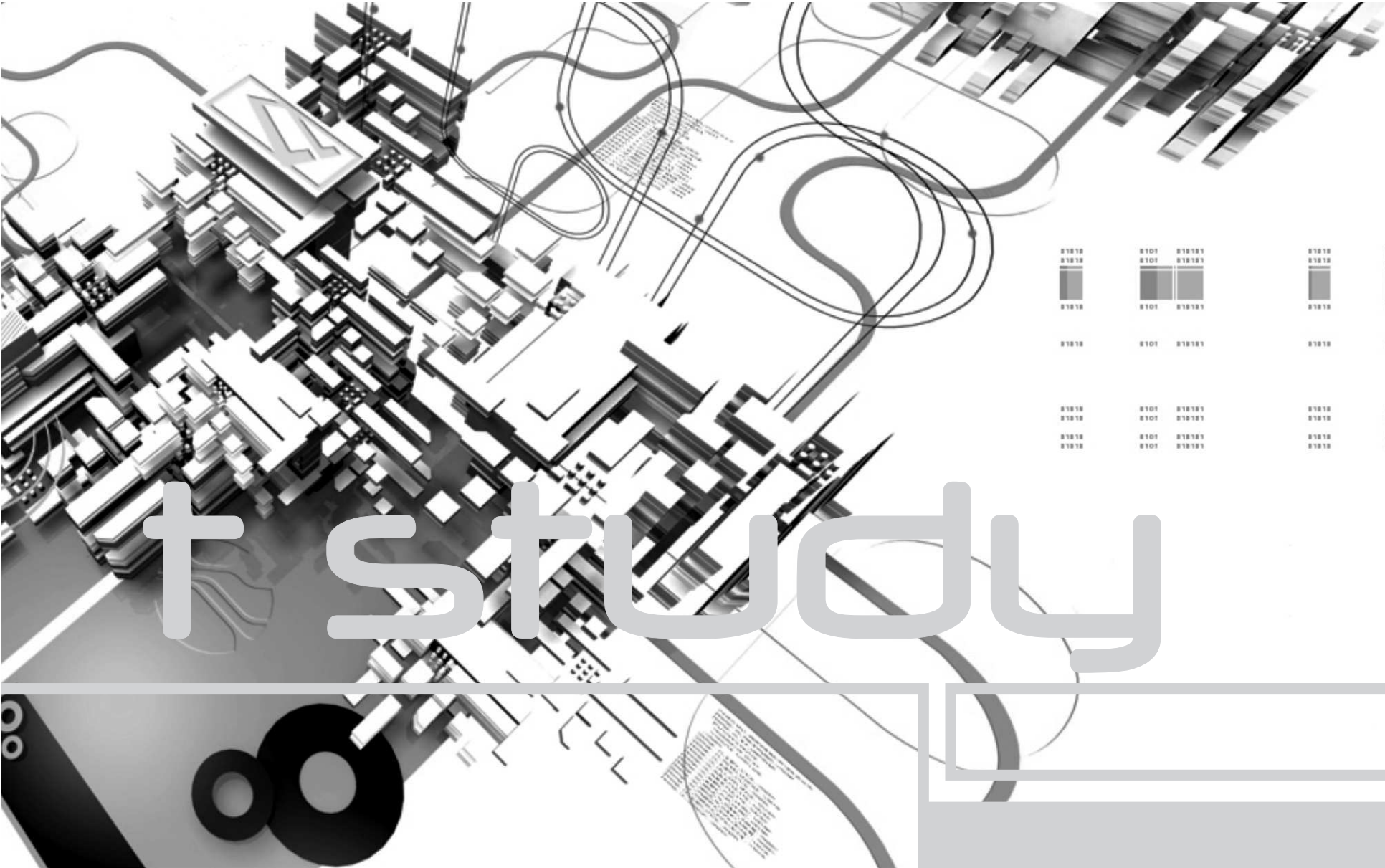


03-01



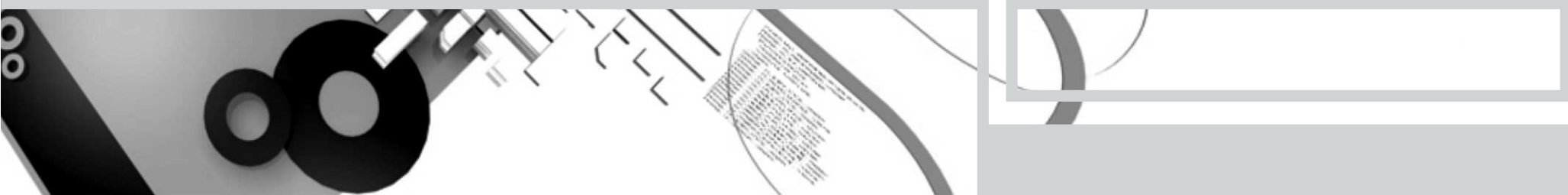
context





# t study

01010	0101	010101	01010	0101	010101
01010	0101	010101	01010	0101	010101
01010	0101	010101	01010	0101	010101
01010	0101	010101	01010	0101	010101
01010	0101	010101	01010	0101	010101
01010	0101	010101	01010	0101	010101









UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

# [tshwane vision ]



"to become the leading  
international  
African capital city of  
excellence  
that empowers the  
community to prosper  
in a safe and healthy  
environment."

*(tshwane inner city development and  
regeneration strategy, 2005 , pg7)*

the tshwane inner city vision  
is founded on two pillars,

the functional and symbolic  
heart of the capital city of  
africa, with the latter being  
of special interest in relation  
to this study.

the center of culture in  
africa, where all aspects of  
being african can be  
celebrated

the inner city already  
comprises a number of  
cultural and heritage assets,  
and by enhancing, expanding  
and elevating these aspects  
of the city, it will be possible  
to carve out a strong tourism  
niche for tshwane that can  
be marketed nationally and  
internationally as a notable  
tourism destination.

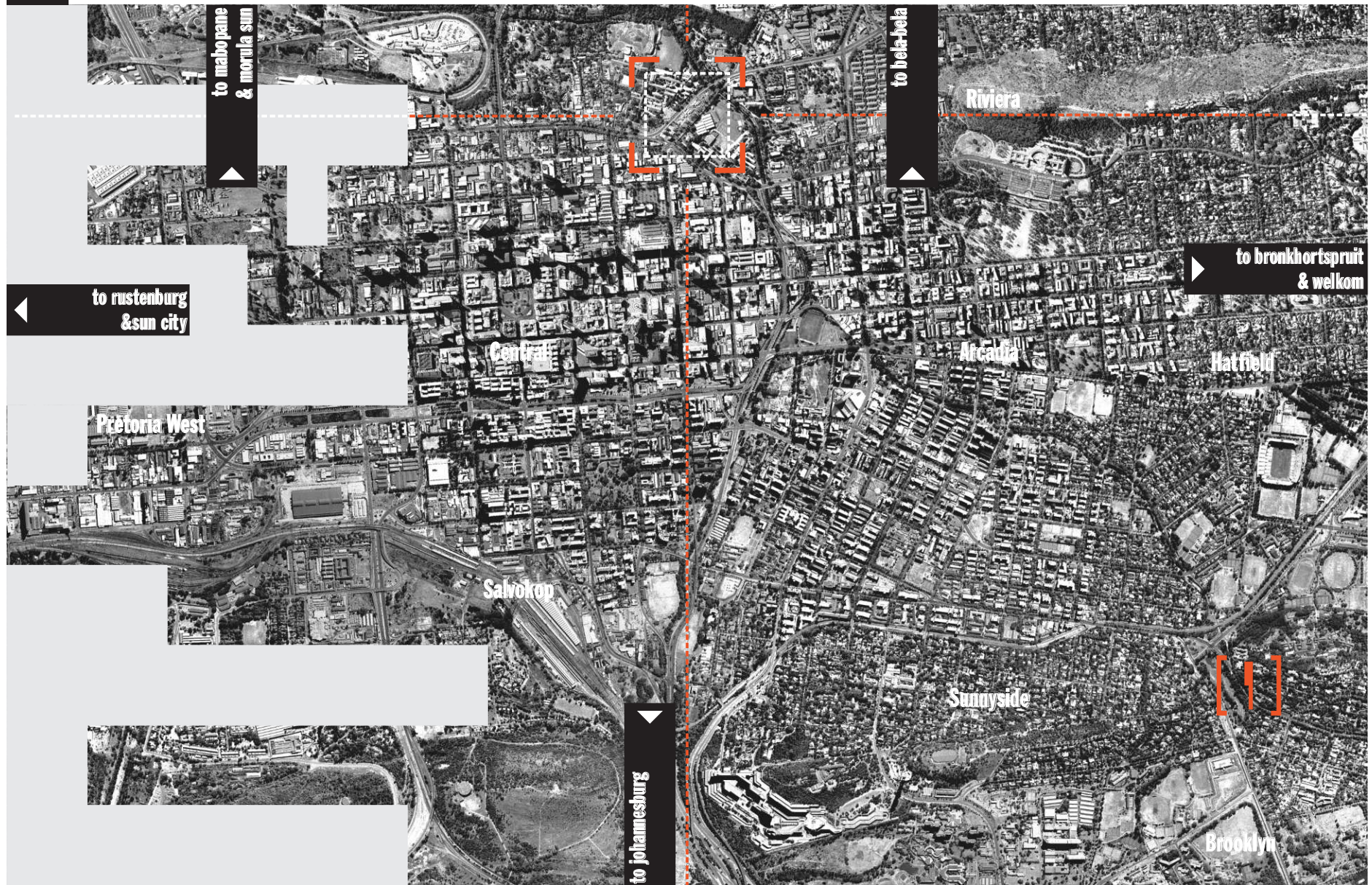
the term "culture" has many  
definitions, from the idea of  
culture "as a way of life" to a  
description of art forms  
such as music or theater.  
"culture" within the context of  
the strategy is in essence  
about people, their lives and  
the way in which they  
express themselves, and  
these aspects should be  
made prominent and  
celebrated in the inner city.

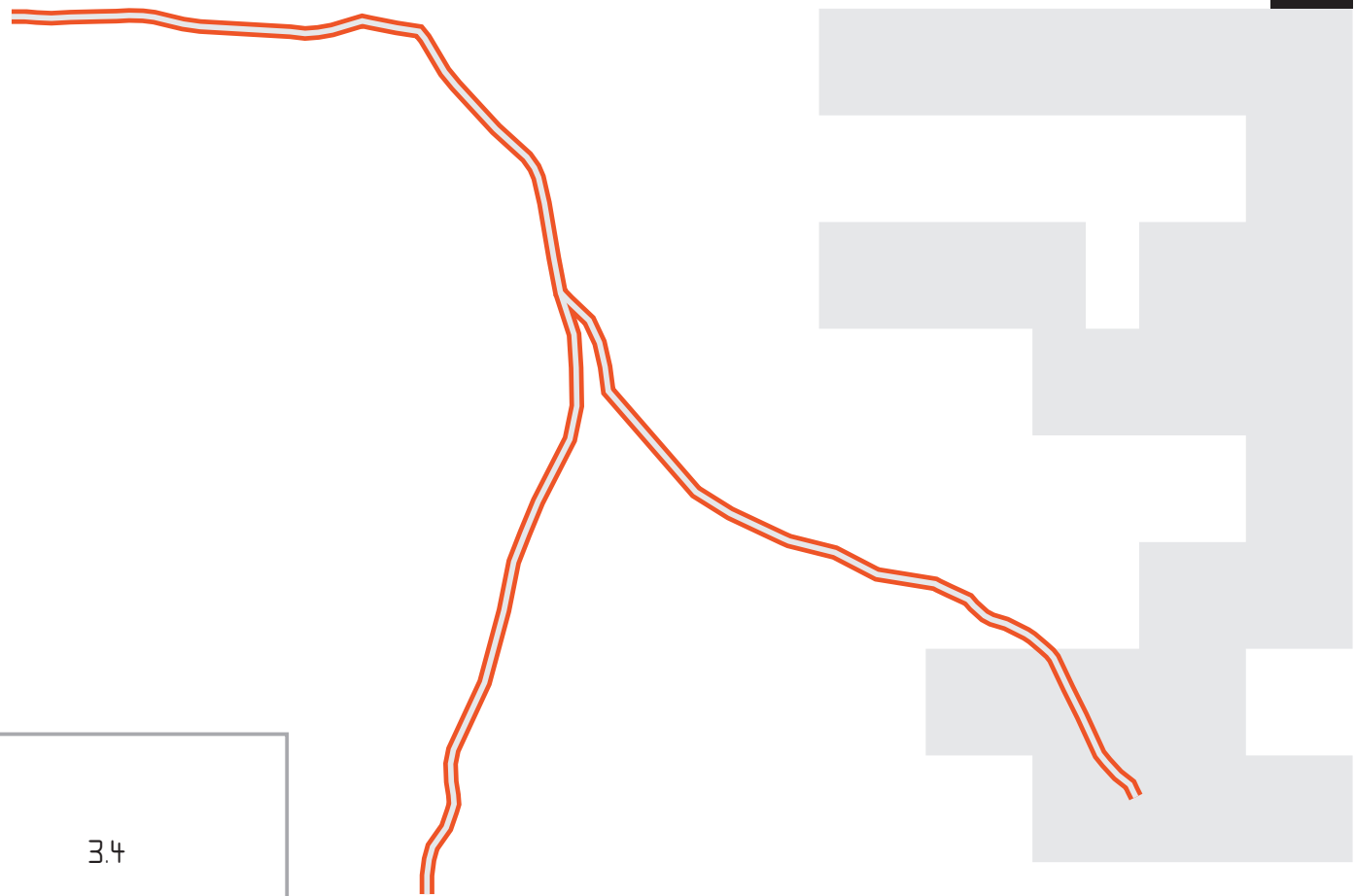
the centre of culture vision  
does therefore not only  
relate to buildings and places,  
but also to the appearance of  
the environment in terms of  
vibrancy, colour, texture, and  
the way in which the inner  
city lends itself to both  
formal celebrations and  
events and the celebration of  
humanity in every day life.





03-07



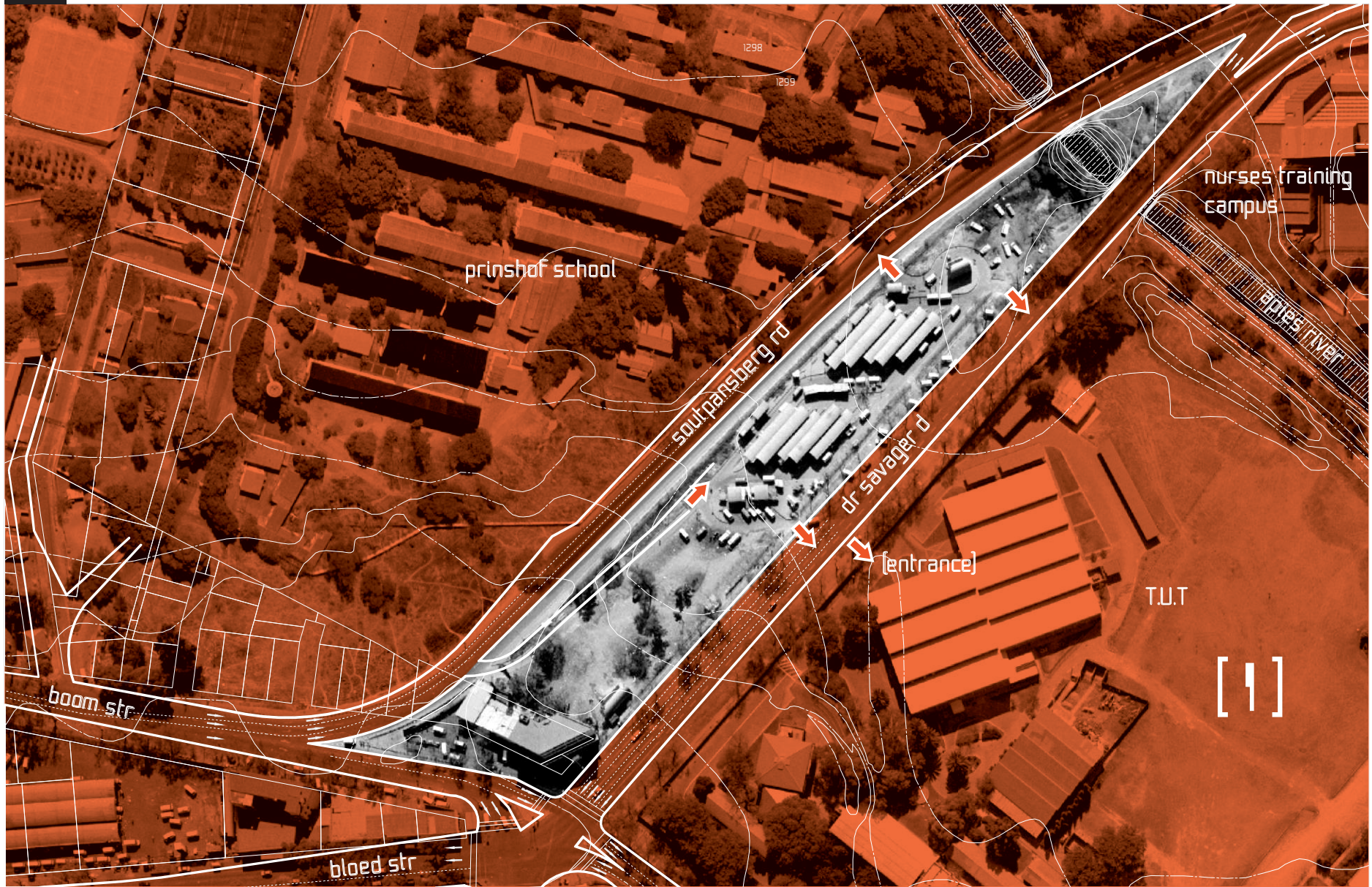


Almost every modern city is faced with the problem of incomplete transformation and the consequence thereof is negative space, which lacks any connection or existence to the city. These spaces are voids which create opportunity for layers of new uses which can consolidate a fragmented city.



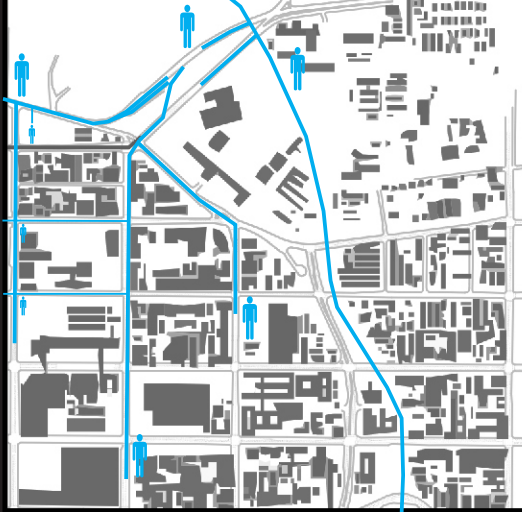


03-09

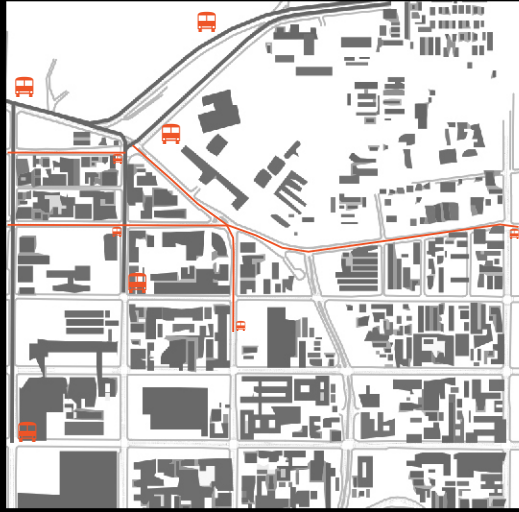


[ 1 ]

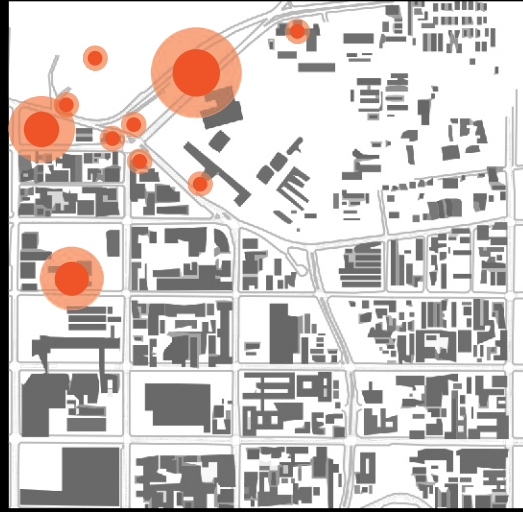




pedestrian movement



vehicular movement



places of gathering



heritage



places of interest

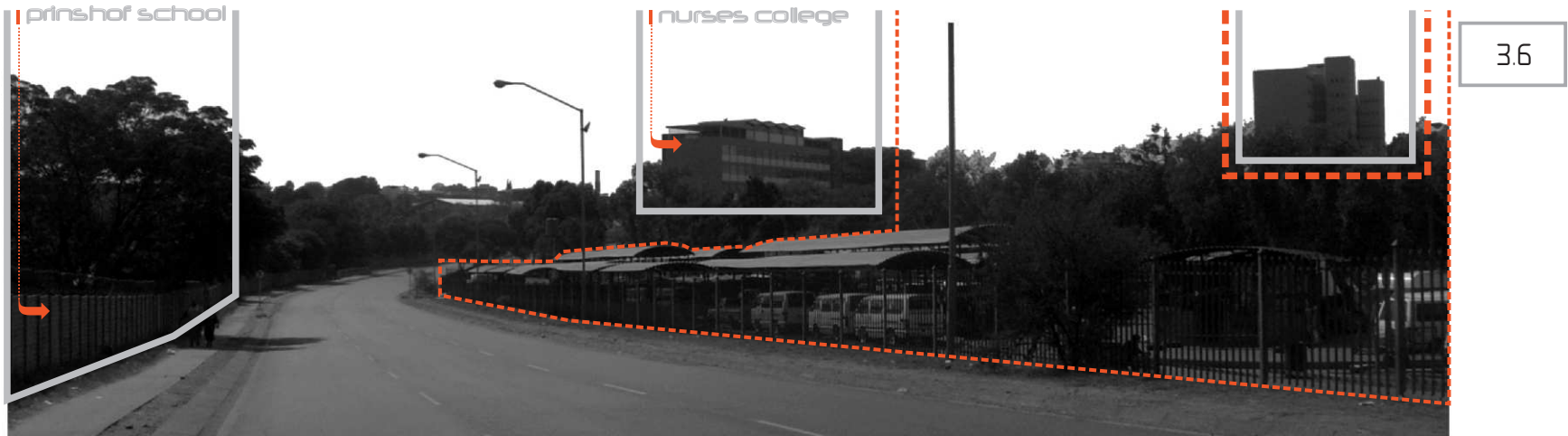


cultural corridor

03-11



soutpansberg road



soutpansberg road



3.7

dr savage street

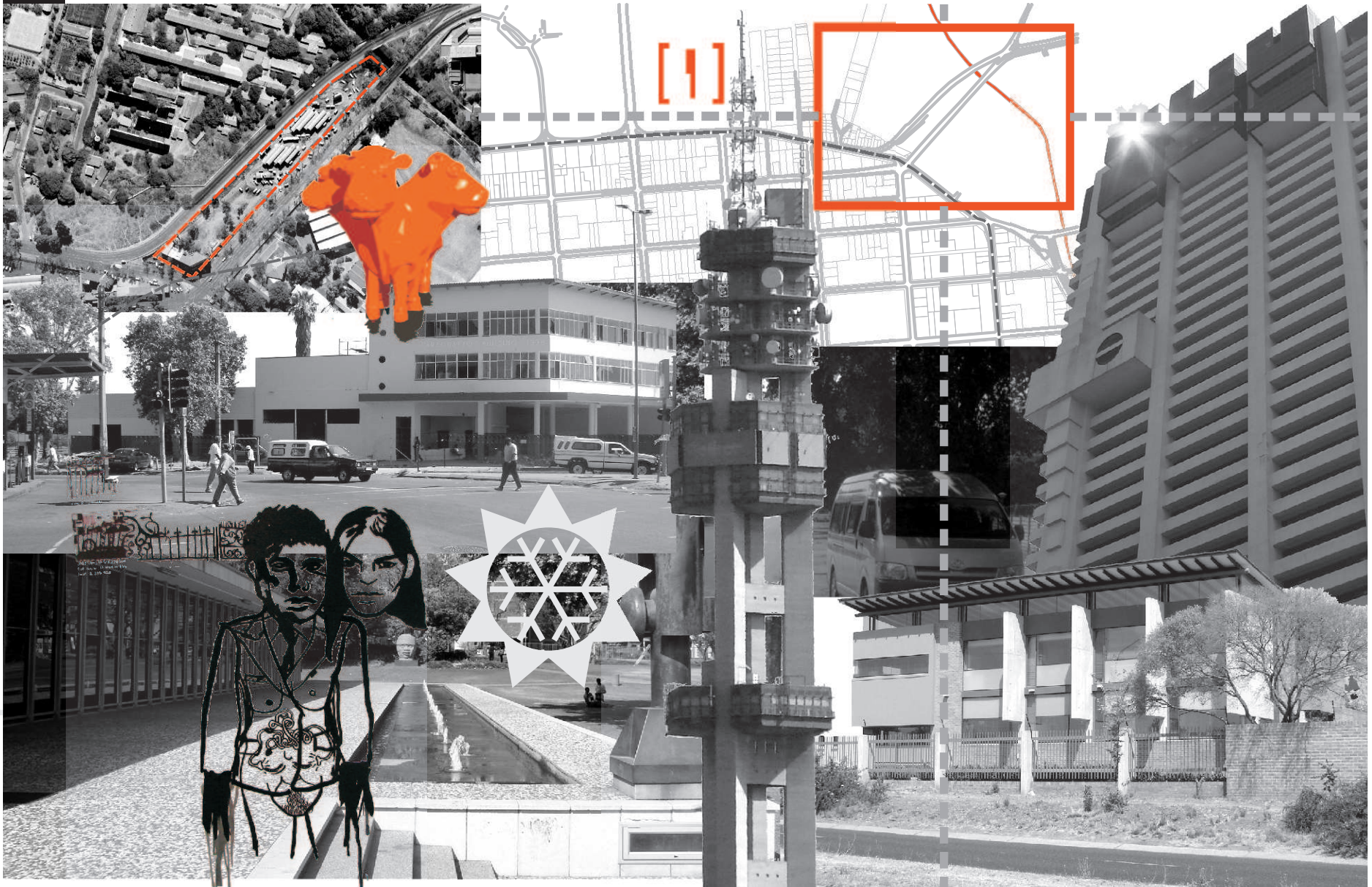


3.8

dr savage street



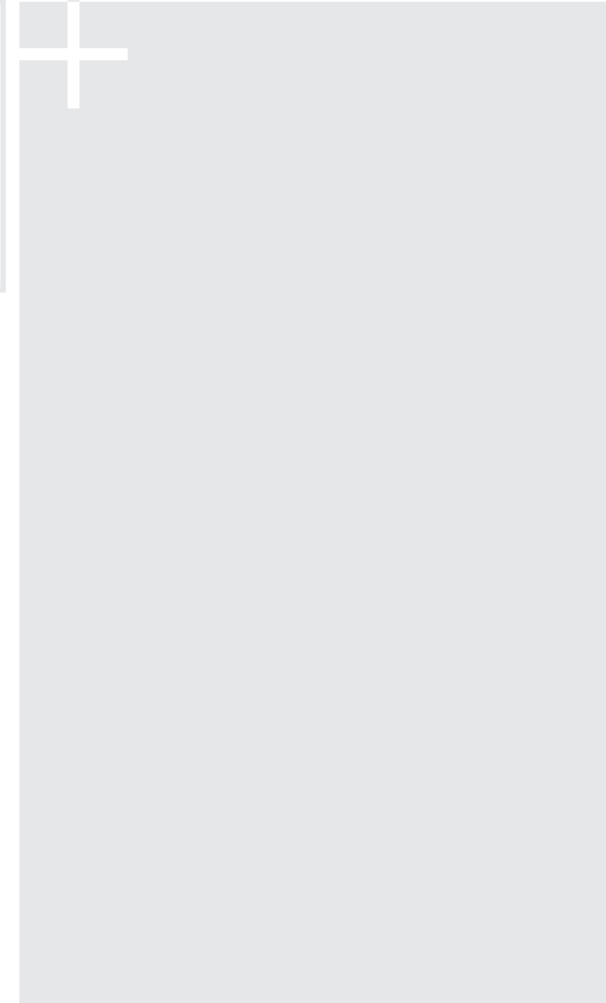
03-13





**[biophysical context]**

<p><b>[temperature]</b></p> <p>lowest min: -5.5 to average 12.1 highest max: 36.3 to average 24.8 <i>[meyer, pienaar, tayob 1999:49;schulze 1986]</i></p>	<p><b>[sunshine]</b></p> <p>89 GW of solar radiation can be expected</p> <p>prevailing summer sun angle: 88</p>	<p><b>[rainfall]</b></p> <p>the region is one of summer rainfall [October – April]</p> <p>average rainfall approx. 674mm/yr <i>[meyer, pienaar, tayob 1999:49;schulze 1986]</i></p>
<p><b>[wind]</b></p> <p>summer: north-easterly winter: north-westerly <i>[meyer, pienaar, tayob 1999:49;schulze 1986]</i></p>	<p>prevailing winter sun angle: 44 <i>[meyer, pienaar, tayob 1999:49;schulze 1986]</i></p>	
<p><b>[geology]</b></p> <p>hekpoort andesite water table for this soil type is between 6-18m <i>[purnell 1994:16]</i></p>	<p><b>[humidity]</b></p> <p>min: 57% @ 08h00 - 29% @ 14h00 [value for September]</p> <p>max: 75% @ 08h00 – 48% @ 14h00 [value for march] <i>[meyer, pienaar, tayob 1999:49;schulze 1986]</i></p>	<div data-bbox="1209 1133 1601 1380" style="border: 1px solid black; width: 175px; height: 155px; display: flex; align-items: center; justify-content: center; margin: 20px auto;"> <span style="font-size: 24px;">3.9</span> </div>





04-01



# urban frc

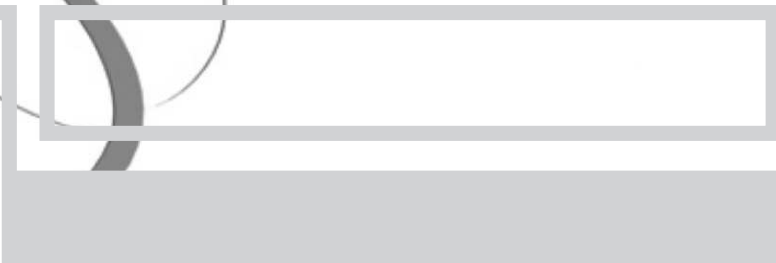
---







# renewwork







### [inner city development framework]

The vision for the Inner City is derived from the Tshwane Vision, in so far that an attempt has been made to translate what the Tshwane Vision means for the future development of the Inner City

the center of culture in africa, where all aspects of being (south) african can be celebrated.

The Inner City already comprises a number of cultural and heritage assets, and by enhancing, expanding and elevating these aspects of the city, it will be possible to carve out a strong tourism niche for Tshwane that can be marketed nationally and internationally as a notable tourism destination.

The term "culture" have many definitions, from the idea of culture "as a way of life" to a description of art forms such as music or theatre. "Culture" within the context of the strategy is in essence about people, their lives and the way in which they express themselves, and these aspects should be made prominent and celebrated in the Inner City.

The Centre of Culture vision does therefore not only relate to buildings and places, but also to the appearance of the environment in terms of vibrancy, colour, texture, and the way in which the Inner City lends itself to both formal celebrations and events and the celebration of humanity in everyday life.

In order to achieve the pinnacle of investment destinations and create a truly exciting and sustainable inner city, the area needs to exude three important characteristics, namely

- confidence
- credibility
- Brand Essence and Brand Promise



To achieve that, the following key elements need to be present:

- An unique story\_
- Excellent management\_
- High quality environment\_
- Marketing and Facilitation\_
- Convenient\_
- Accessibility\_
- Service Infrastructure\_
- Partnerships\_



In order to ensure that the key elements are present in the Inner City, it is necessary that those areas or aspects of the Inner City that do not meet the necessary standards, receive urgent attention.

The following aspects have been identified as challenges:

- The Inner City needs a clear and unique identity
- It is important to attract high profile developments to the Inner City
- The Inner City must make provision for a range of housing opportunities, and not be known only to cater for a single socio-economic group
- Sufficient residential support facilities must be provided to carry the increasing permanent residential population
- The Inner City must provide tourism, entertainment and recreational opportunities, for both the local Tshwane residents as well as visitors
- The Inner City must comprise a dedicated public transport system (an internal circulation system)
- The Inner City must be made pedestrian friendly
- The Inner City needs sufficient public spaces (soft and hard) in keeping with its desired image as world-class capital city
- Safety must be one of the main priorities
- A dedicated management structure must be put in place

In order to elevate the position of the Inner City to a place of excellence and to address the gaps that exist, certain drastic interventions are required.

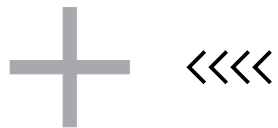
The Inner City Development and Regeneration Strategy is based on a "catalytic intervention"-approach whereby specific strategic interventions are proposed to address the challenges in order to achieve the critical success factors. The proposal is to focus public budget expenditure on specific projects and catalytic developments, thereby creating strong stimuli for private sector investment to respond positively. This is based on the ripple-effect approach, where one major intervention can create positive spill-over effects.



### [Nelson Mandela Corridor]

the mandela development corridor is situated alongside Nelson Mandela Drive on the eastern edge of the inner city. this corridor is a future focal area for the arts, culture, government, business, sports, entertainment and commercial development.

the land directly adjoining the corridor will be utilized for office and business developments, supported by high income residential apartment developments, also in the area to the east of the corridor. this corridor should have an environmental and spatial quality of the highest standards, and should comprise the inner city's flagship developments.



### [Apies River Promenade]

It is time for the Apies River to again become the lifeblood of the Inner City, as once it sparked the beginning of this city. Feasibility studies must be undertaken to determine the viability of changes in the river morphology.

The open space system along the Apies River can cater for the active recreational needs of residents and employees by providing facilities for walking, cycling and playing.

Crossings over the Apies River should be identified through the use of specific design elements – the theme of the historic Leebrug could be developed further.

The land to the north of the proposed Tshwane crossing along the Apies River should be redeveloped for recreational and entertainment purposes for residents and tourists in an environment that optimises, complements and enhances this important natural element and links the National Zoological Gardens to the eastern part of the Inner City. This link could include a system of river boats on the Apies River. Developments will have a smaller, more intimate scale than those to the south which form part of the MDC.

**[announcing the destination]**

the significance of the inner city as destination must be announced in bold terms by defining the gateways into the city. the major entrances into the built environment should be enhanced by creating landmarks at the entrances, albeit landmark buildings, fountains (to repeat the theme at the fountains circle), bridges etc.



**[cultural circle]**

in keeping with the vision that tshwane and its inner city should be developed as the centre of culture in africa, the main structuring component for the future development of the inner city is the proposed cultural circle.

this concept is based on the identification of all existing cultural landmarks and facilities and the enhancement thereof,

as well as the development of new, contemporary cultural landmarks, and the linking of these elements through a system of mono-rail transport and pedestrian routes.

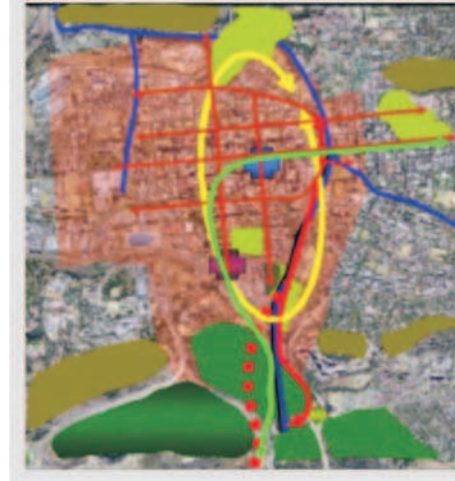
the physical manifestation of the cultural circle should be supported by a year-long, world standard program of events and festivals that can further enhance the vision of being the centre of culture.

the development of the concept of the cultural circle is vital for the branding and identity of the tshwane inner city as a unique and special place in the country, which can attract visitors from all over the world.

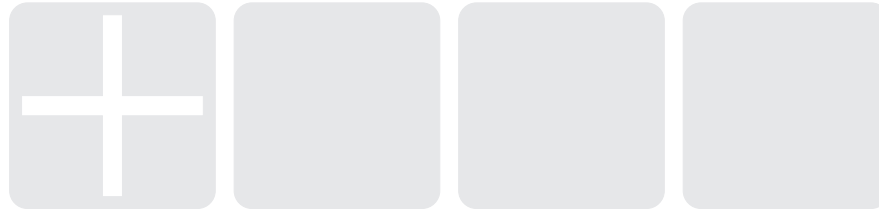


## [movement and accessibility]

the linking of strategic places is an important element of the strategic development framework. these linkages are functional but also contribute to the experience of the inner city as a destination. the role of public transport in this regard is critical and requires significant interventions and the establishment of a management framework.



the aim is to make movement within the inner city as convenient as possible for all modes of transport (private vehicles, public transport, pedestrians and cyclists), and to ensure that all the major elements, districts and tourist destinations are effectively linked.



## [conclusion]

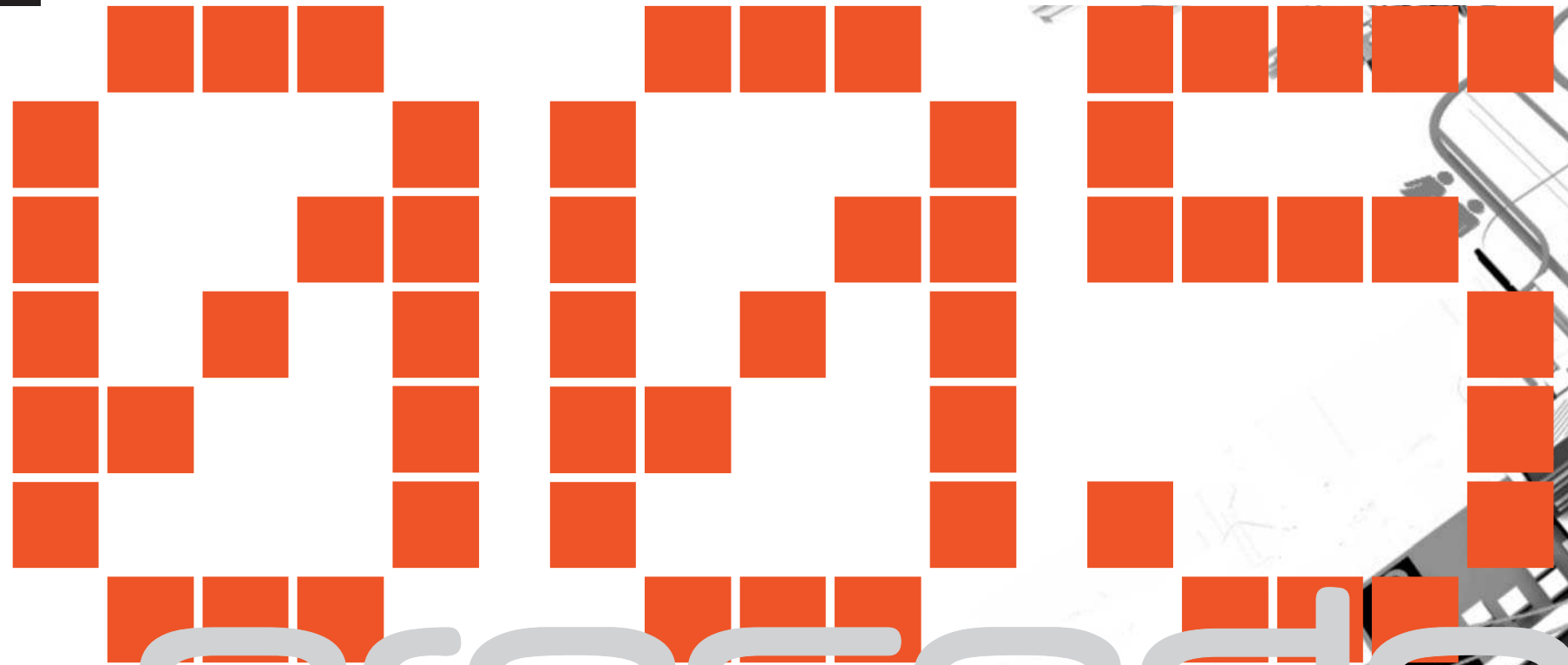
site selection & project selection were mainly influenced by the inner city strategies as well as the theoretical analysis:

- nelson mandela corridor
- announcing the destination
- cultural circle
- apies river promenade
- movement and accessibility

these strategies are catered for within the proposal. the s[t]arts center aims to unify all groups within the inner city and introduce them to the arts both formal and informal for the enhancement of all visitors and pretoria as a city.

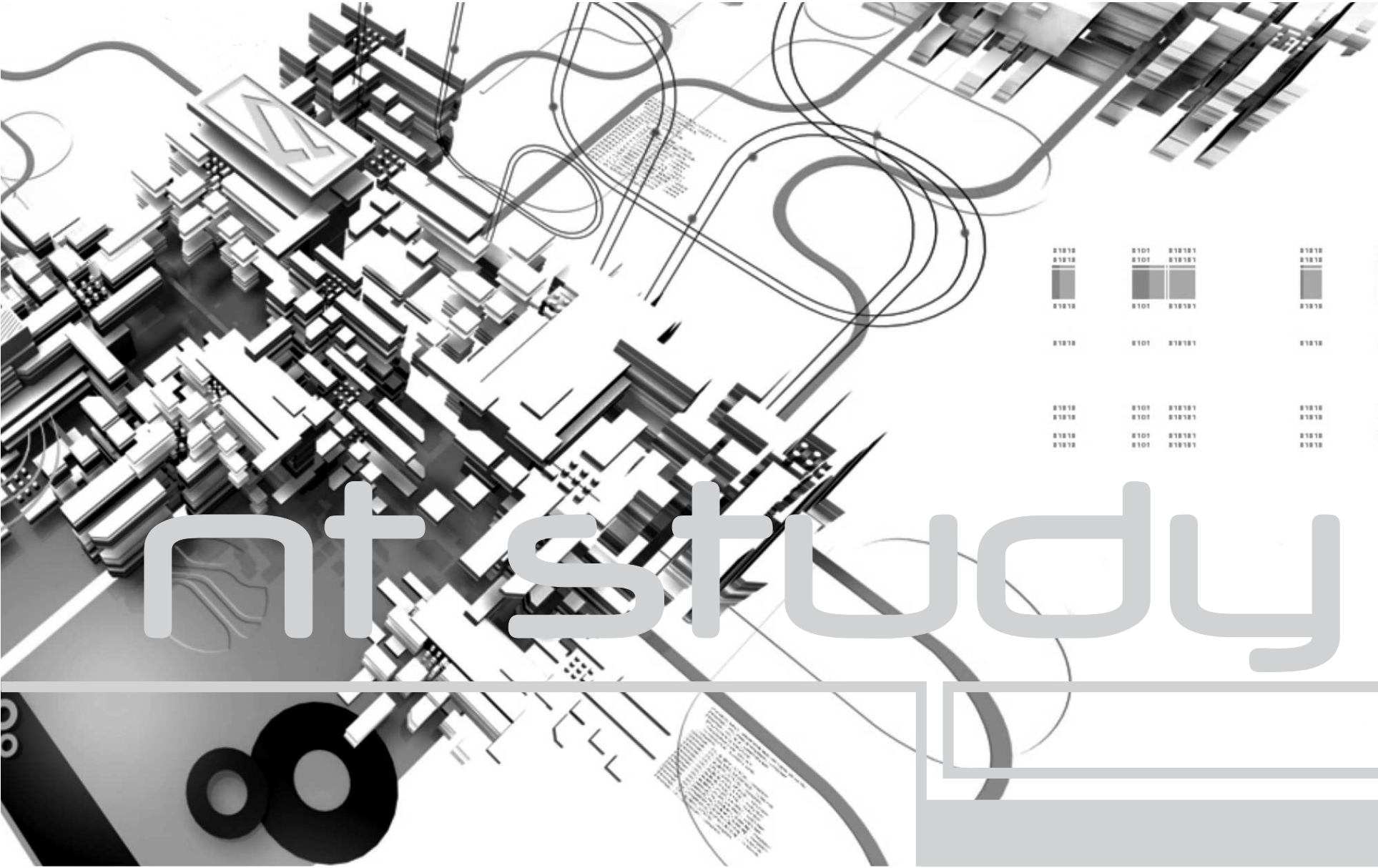


05-01



# precede





# nt study

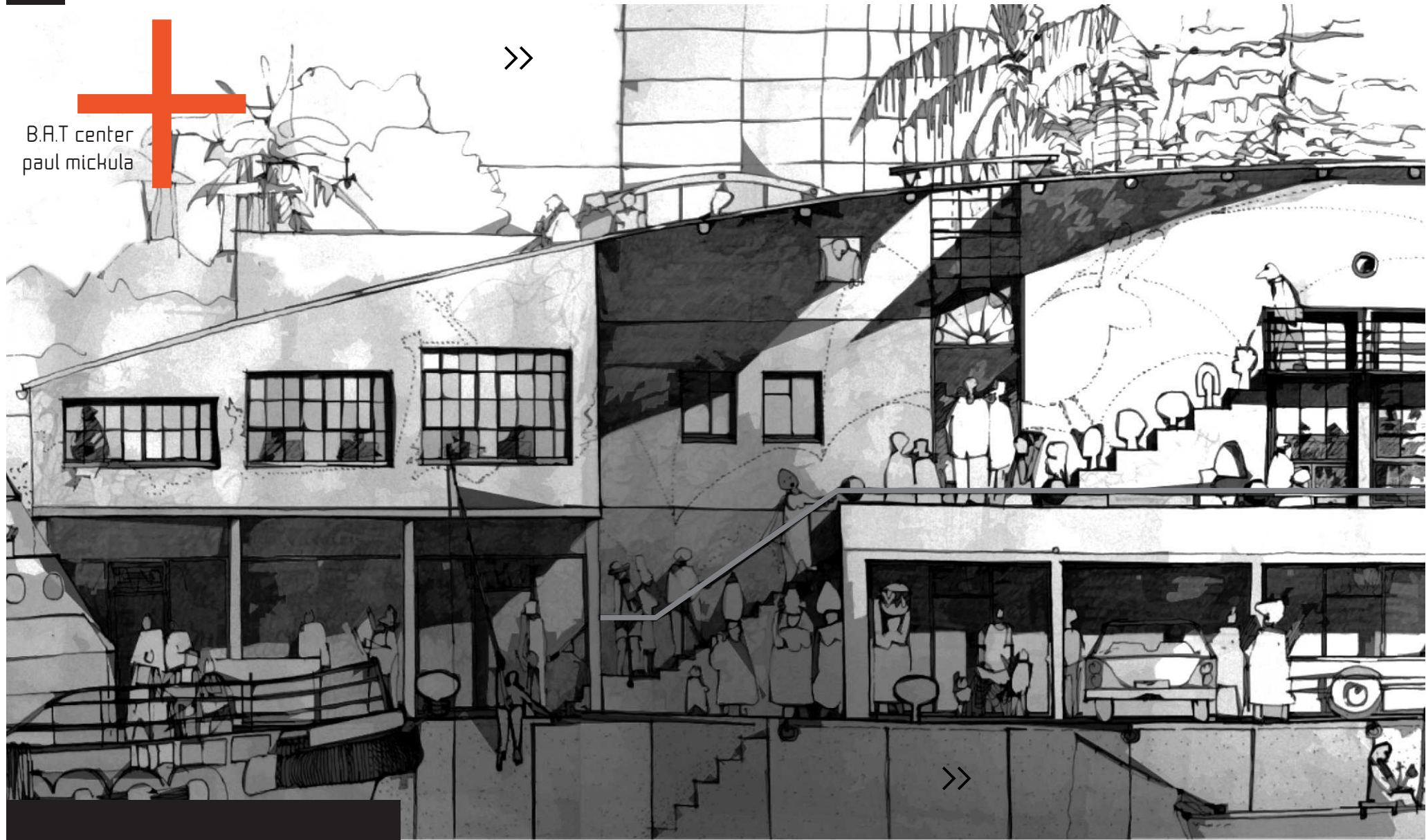






05-03

B.A.T center  
paul mickula





5.1	5.2
	5.3
	5.4
	5.5



the bat center was established as a platform for artist to express themselves. their interventions completed the project and draws the public to it today. the harsh architectural forms of contemporary galleries alienates the end user.

s(t)arts aims to incorporate the individual into the art realm and incorporating the formal and informal aspects of artwork into one proposal.





05-05



Idea Store Chrisp Street offers the Ideal mix of learning and library services for all. The Store offers free internet access, courses and events for every age and interest, thousands of books for loan, and CDs and DVDs for hire for a small fee.

the idea store is one in a series that is aiming to encourage local people to make the widest possible use of the facilities provided.

[allison, 2006, p. 162]

with the Fundamentals drawn from such a project the idea of allowing art to influence the public, especially those who would normally not be interested in accessing a formal gallery was conceived. s [t]arts aims to associate the formal realm of art with classes aimed at addressing those who have yet to be found. be it an accomplished artist to the child by placing the center at a transportation node.

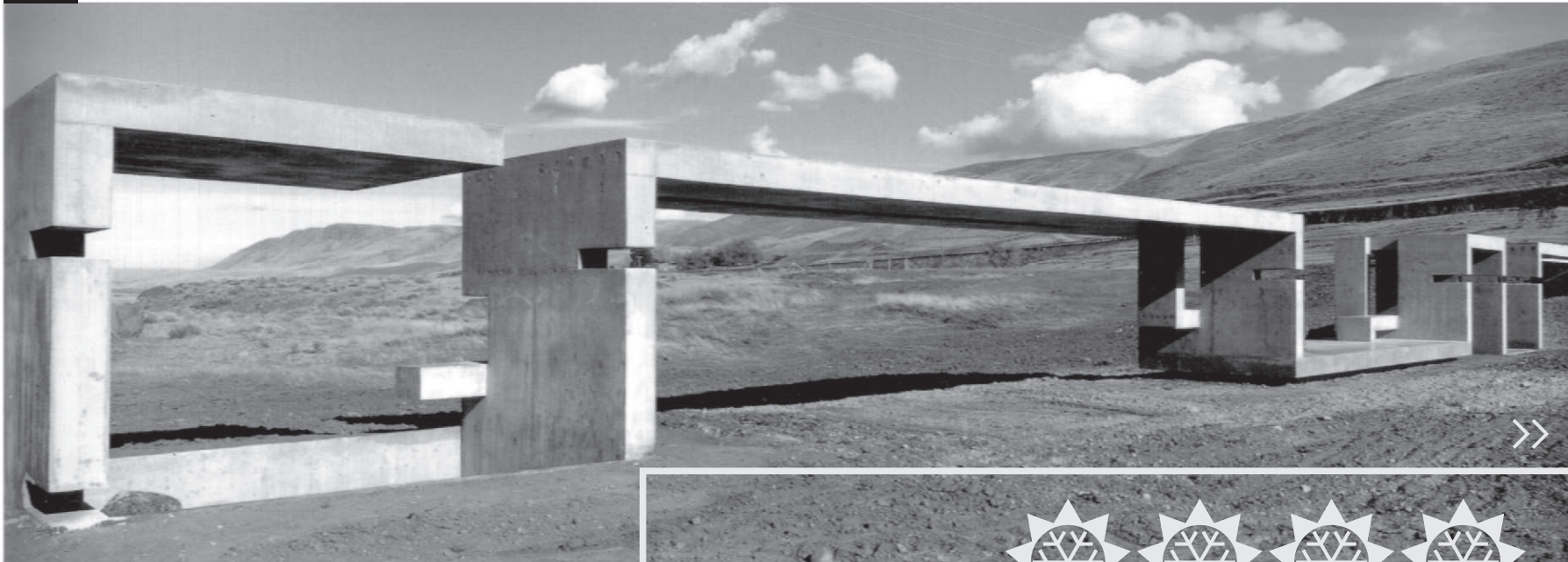


idea store chrisp street  
london

architects: david adjaye



05-07



maryhill overlook  
goldendale, washington, usa  
architects: brad cloepfil, allied works  
architecture



"it makes a place in a vast plain, yet does not enclose anything. it is the merest hint of the difference that architecture can make in and on the land."

(betsky, 2002, p. 162)

the maryhill overlook investigates the transition from man made and natural edges. the intervention blurs into the landscape appearing to penetrate out of the slope blurring the boundary between nature and man made structure.

the function is not

communicated by the structure which creates curiosity which was fundamental in the s[t.]arts center.





5.11

5.12





05-09







the project shapes one of the busiest transport nodes in south africa, through which most of soweto's residents pass in order to get to work or home.

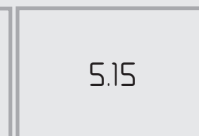
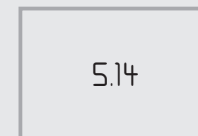


the planning principle is to provide an arcade as a structural spine along the whole length of the sit. this arcade, constructed of sculpturally formed concrete elements, becomes the binding element onto which all the various functional requirements are attached. the enormous length of the arcade was spatially differentiated in reference to the functions that happen along it. landmark structures have been positioned at focal points and public entry points to ensure a greater sense of orientation.



baragwanath public transport interchange and traders market

architects: urban solutions architects  
& urban designers





05-11

university of johannesburg  
arts center

architects: mashebane rose architects





the complex consists of two buildings, a theatre and an art gallery, linked by a gathering courtyard, which acts as forecourt to the new buildings and allows the university space to spill gently down the soft terraced lawns to a noise-protected environment where the arts flourish.

a water feature, designed by artist, marco cianfanelli, subtly furnishes the forecourt alongside the gallery, a space which acts as a gathering space.

the theatre building is entered through a dramatic voluminous foyer, which welcomes the public into the world of performance. a series of dance and choir rehearsal rooms project from the building toward the road creating a dialogue with passing commuters. the second building is a tall, linear art gallery, with art curator's office and workshop space. it is topped with a grassed roof sculpture garden with dramatic views of the city.



off-shutter concrete and red face-brick and glass panels in two colours of glass form the minimalist palette of external finishes for the scheme, the attitude of which is carried through into the detailing of the appropriately calm interiors. bouncing light from high level windows and skylights uplift the volumes, adding a dramatic playfulness to the sleek, polished interiors. concrete window boxes in the main foyer and dance rehearsal rooms not only frame views into the surrounding urban landscape, but also provide pedestrians with glimpses of the buildings' activity, thereby activating the urban edge and allowing the boundary between private institution and public realm to be relaxed and accessible.





05-13



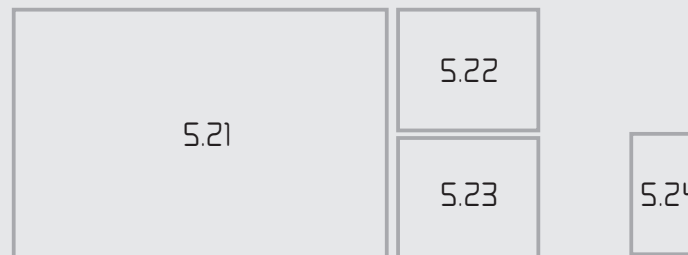




times square accommodates tourists and natives, two populations whose uses of the space often overlap and diverge. as a tourist destination, the **space and crowds** are the event. elevated catwalks provide a vantage points above the street and up the sides of buildings. the proposal enhances passages and allows stopping to view the square.

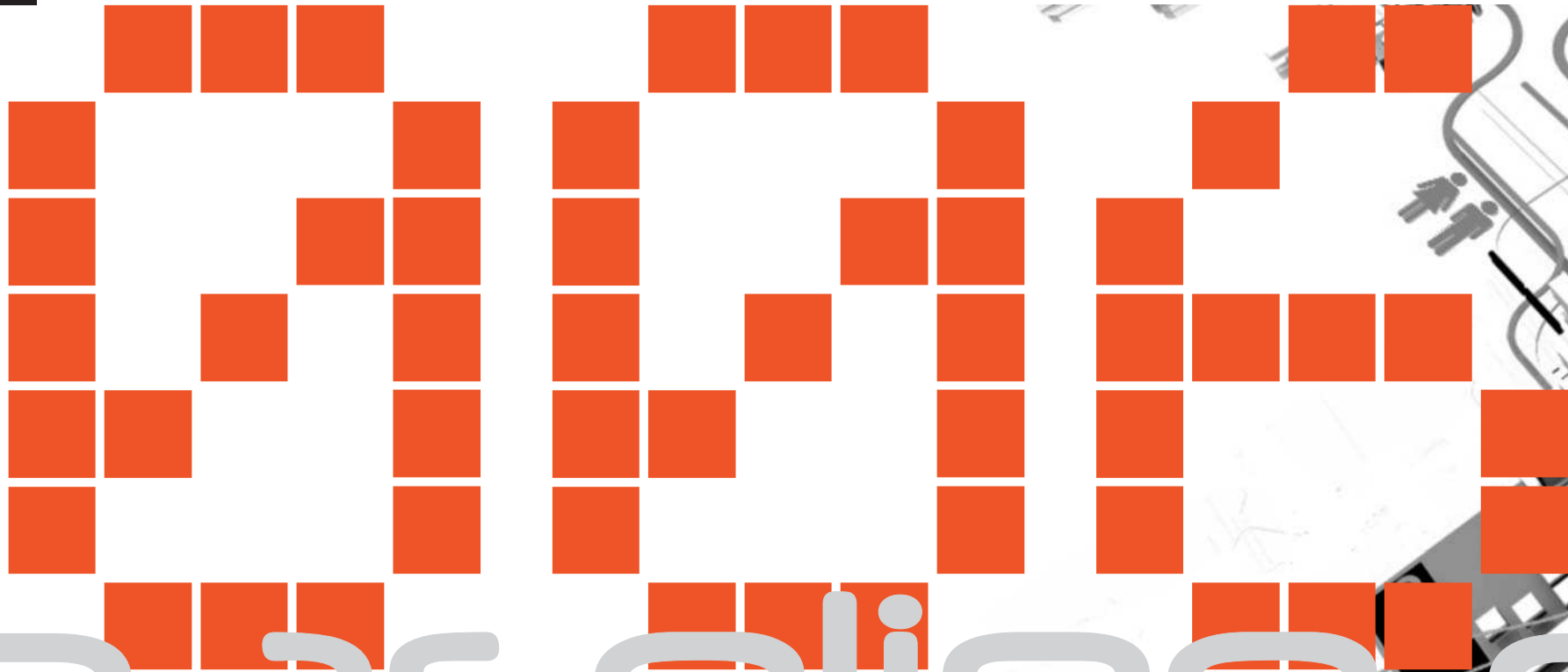
this new layer of circulation enables the everyday participant to be viewed by the spectator. this idea stimulated the thought of creating stages within the proposal to allow the spectators to be viewed on a stage and creating moments of life becoming art and art becoming life.

>> times square catwalk, times square  
 new york  
 architects: LOT-EK



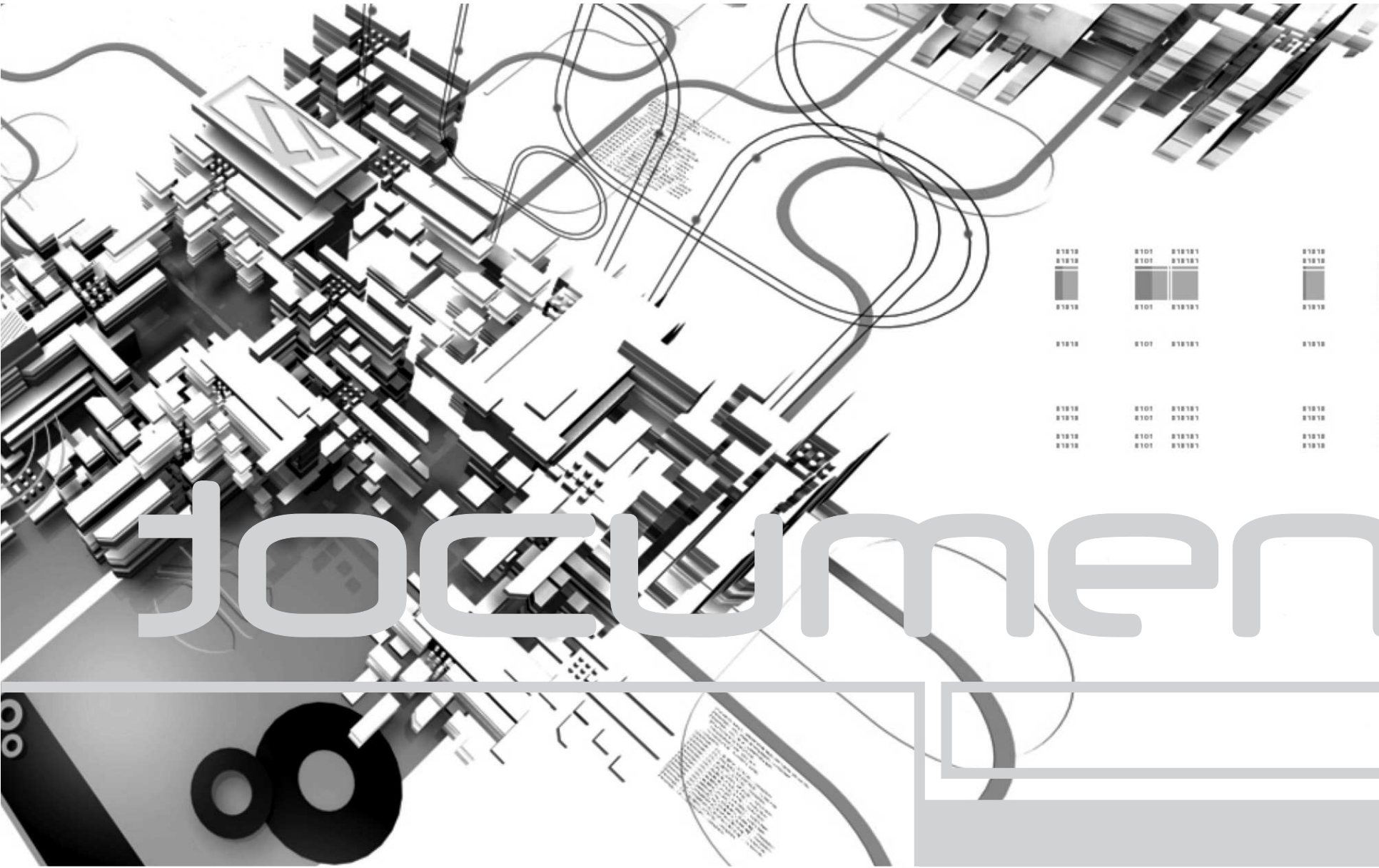


06-01



# DASELINE





# document





## [social issues]

### [occupant comfort]

#### Ventilation

use of natural ventilation where possible. Equipment rooms and offices to be mechanically ventilated. [this should be energy efficient equipment and reliable].

#### Thermal comfort

human performance is greatly reduced when room temperatures are above 28 degrees Celsius or below 18 degrees Celsius. Occupants must find the temperature, humidity & air movement ideal.

#### Hygienic comfort

air quality in a room is rarely a problem in naturally ventilated areas. Natural ventilation must be promoted as stale air causes drowsiness and affects concentration. User interaction must be promoted in private areas, public areas must cater for the general public mechanically.

#### Acoustic comfort

can cause discomfort if unwanted noise infiltrates quiet zones. Insulation is to be used in these

areas or placement of areas must be carefully considered after analysis of site conditions.

#### Visual comfort

views in or out of building to be maximized. Natural light is essential throughout public spaces and controlled where artificial light is desired. Visual link to exterior essential.

### [Inclusive environments]

#### Circulation

building to promote continuous free flowing spaces across the site. Existing movement patterns to be considered as well as 100% paraplegic access to all areas.

#### Public transport

building to form a link into the Apie's river promenade proposal. Provision for taxi pick/up, drop/off zone to be catered for. All vehicular traffic to be kept off site i.e. subterranean parking encouraged. Project to link easily with existing public transportation network.

#### Access to facilities

Ablutions: existing public toilets on site to be retained if possible or reintroduced within the new

proposal. Ablutions to relate to minimum requirements of the SABS0400. all sanitary fittings to promote water conservation and recycling grey water.

### [Participation and control]

#### Environmental control

users of the building must have reasonable control over the environmental conditions, especially in private spaces.

#### Social spaces

users to be offered multiple choices for social interaction. these spaces are to be multi-functional and program for spaces to be easily changed by the users & public.

#### Amenities

easy access to toilets for users inside and public outside.

#### Local community

spaces to be available to the public on request if not in use. Majority of spaces to have two or more uses. Areas to be managed to occupy spaces min 16 hours daily.

#### Social upliftment

the design process should incorporate purpose designed

prefabricated elements to minimize wastage. detailing and material selection that requires little or unskilled maintenance to be implemented if possible.

### Education

the centers vision is to cater for talented and interested artists to interact with one another, teach, view & sell art. The users will have diverse art forms to select from. Performers will also be able to introduce the community to the arts where previously a monetary entrance was required.

### Safety

due to the permeable nature of the site restricting the access would contradict the public nature of the building. with this aspect firmly established security will become an important aspect within the design. for the building, access control into private spaces will be implemented and public spaces will be closed after hours. for the general external public spaces, the building will have to provide sufficient lighting with no compromising alleys or problem areas. lighting will be an important aspect within the circulation spaces through the park space.





## [Introduction]

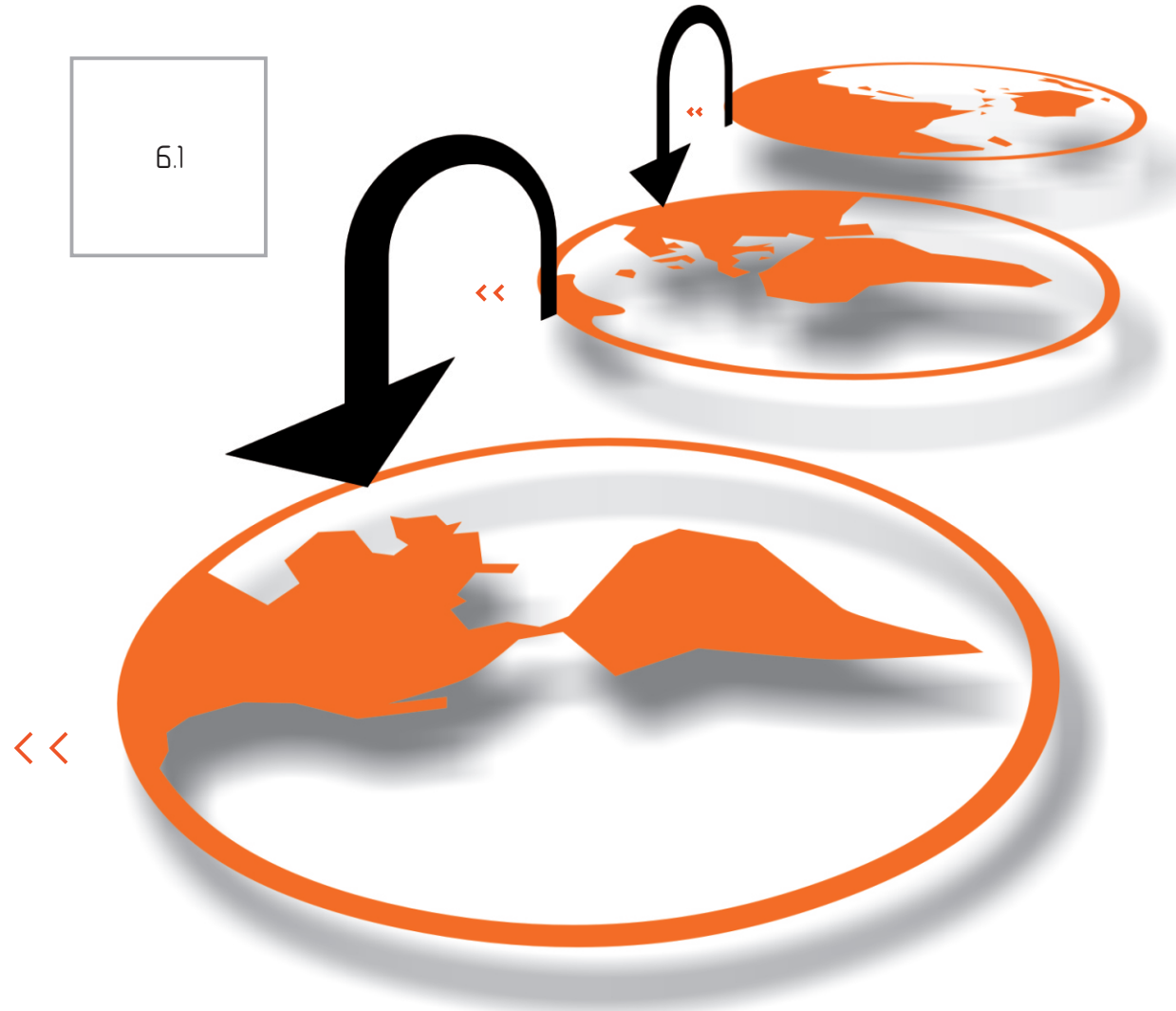
“according to research, buildings are responsible for 30% of raw materials used, 42% of the energy consumed, 25% of water used, 12% of land use, 40% of atmospheric emissions, 20% of water effluents, 25% of solid waste and 13% of other releases globally.”

[[http://www.ecospecifier.org/knowledge\\_base/solution\\_finder/materials\\_impacts\\_in\\_construction](http://www.ecospecifier.org/knowledge_base/solution_finder/materials_impacts_in_construction)]

these statistics just serve to prove the responsibility bestowed upon designers to reverse the damage being done through sustainable design decisions. The entire life cycle of a building must be thought of at conceptual stage.

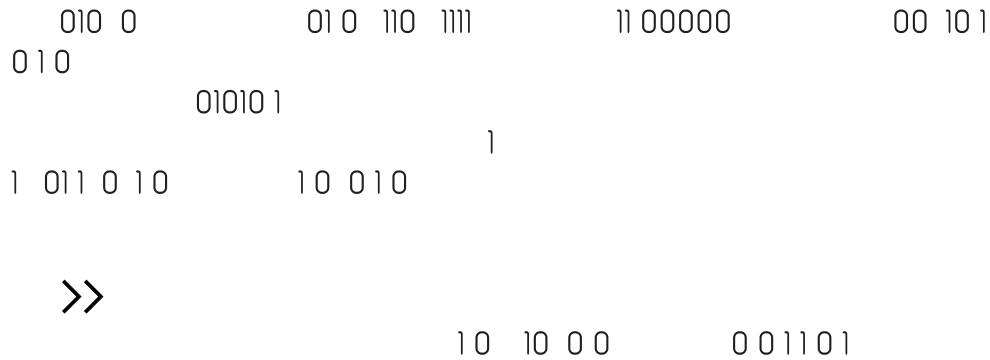
This baseline study is only a guideline, to inform the design process prior to conceptualizing. The sustainable building assessment tool [SBAT] has been referenced to aid this target setting process.

6.1



06-05

6.2



[economic issues]

localeconomy

local craftsmen and contractors to be favored for construction. Artists and /or T.U.T students to be commissioned for mosaic work. Artwork to be done by students, teachers, artist or the public as an when they so choose in designated areas. Allowing the public to identify aesthetically with the building.

Efficiency of use

in order to achieve a sustainable environment secondary uses for spaces needs to be considered. A coordinator will be employed to achieve use around the spaces primary functions.

Adaptability and flexibility

open planning should be a priority with moveable screens to be used opposed to permanent walls. 3m head room is favorable which will aid in naturally ventilating the spaces and allows for multiple uses of the space

Capital costs

the project incorporates into the Apie's river promenade proposal and will have The University of Pretoria as its lessee. The primary capital cost will be made by trustees, such as ACT

[arts & culture trust], [DACST] national department of arts, culture and technology, [BASA] business and arts south Africa as well as the national lottery foundation.

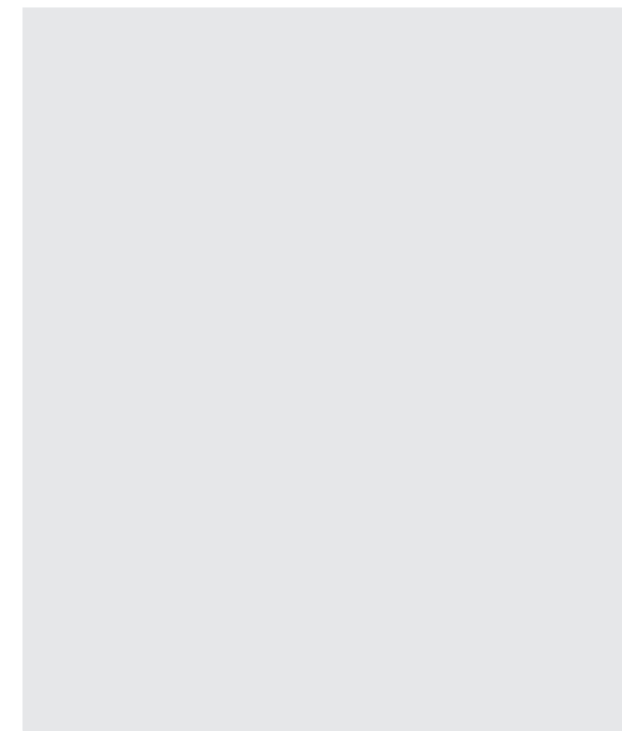
[ongoing costs]

maintenance

materials with low maintenance requirements to be favored.

security

this aspect will be a large contributor to the buildings ongoing cost. As previously discussed the building should provide security for its surrounding spaces i.e. all visual links to the outside spaces must be promoted.







**[Environmental issues]**

**water**

storm water runoff to be reduced by the use of pervious or absorbent surfaces to maximize the replenishment of ground water.

**rainwater**

to be harvested in two ways  
·Storm water  
·Rainwater on roof level  
water to be collected and stored for later use as grey water for watering landscape.

**water consumption**

devices that minimize water usage from main water supply to be used.  
·Dual flush toilet systems [connected to grey water]  
·Auto flow automatic taps in all bathrooms [this water to be reintroduced into grey water collection tank]  
·Aerated shower heads

**planting and landscaping**

to be designed to conform to sustainable principles which are a priority throughout the project. Indigenous plants to be used [low water requirements]

**energy**

as previously addressed, building are responsible for 42% of all energy produced.

“Conventional energy production is responsible for large contributions to environmental damage and non-renewable resource depletion.” [gibberd, 2006;pg9]

**passive environmental control**

the design must respond to the micro climate of the site. Appropriate orientation must be prioritized, in the event that orientation cannot be achieved shading devices should be incorporated. due to Pretoria's high average temperatures air-conditioning may be required. Shading devices not to conflict with views into and out of the building.

**ventilation**

the building is to be divided into two zones. a mechanically and naturally ventilated zone. The naturally ventilated zone is to have mechanical ventilation systems installed as backup. Both zones need special attention as they will

both interact with the outside. Lobbies and automated doors may have to be considered. Mechanically ventilated areas to be well insulated to avoid unnecessary energy usage.

**renewable energy**

south africa experiences very high levels of incident radiation from the sun. south africa covers 41% of the land area on the globe where 6kwh of sunlight on a winters day can be harnessed. [joubert,2006;pg7]

This renewable resource must be harnessed to heat water or convert solar energy directly into electrical energy with the use of photovoltaic cells if within budget.

**waste recycling**

a policy must be implemented to sort, store and dispose of any materials to recycling plants within the area if such places exist. design limits wastage if modular elements are kept to.

**site**

**brownfield site**

the project is located on a brown built site which currently is a long distance taxi rank which is to be incorporated into the new Bloed street taxi rank.

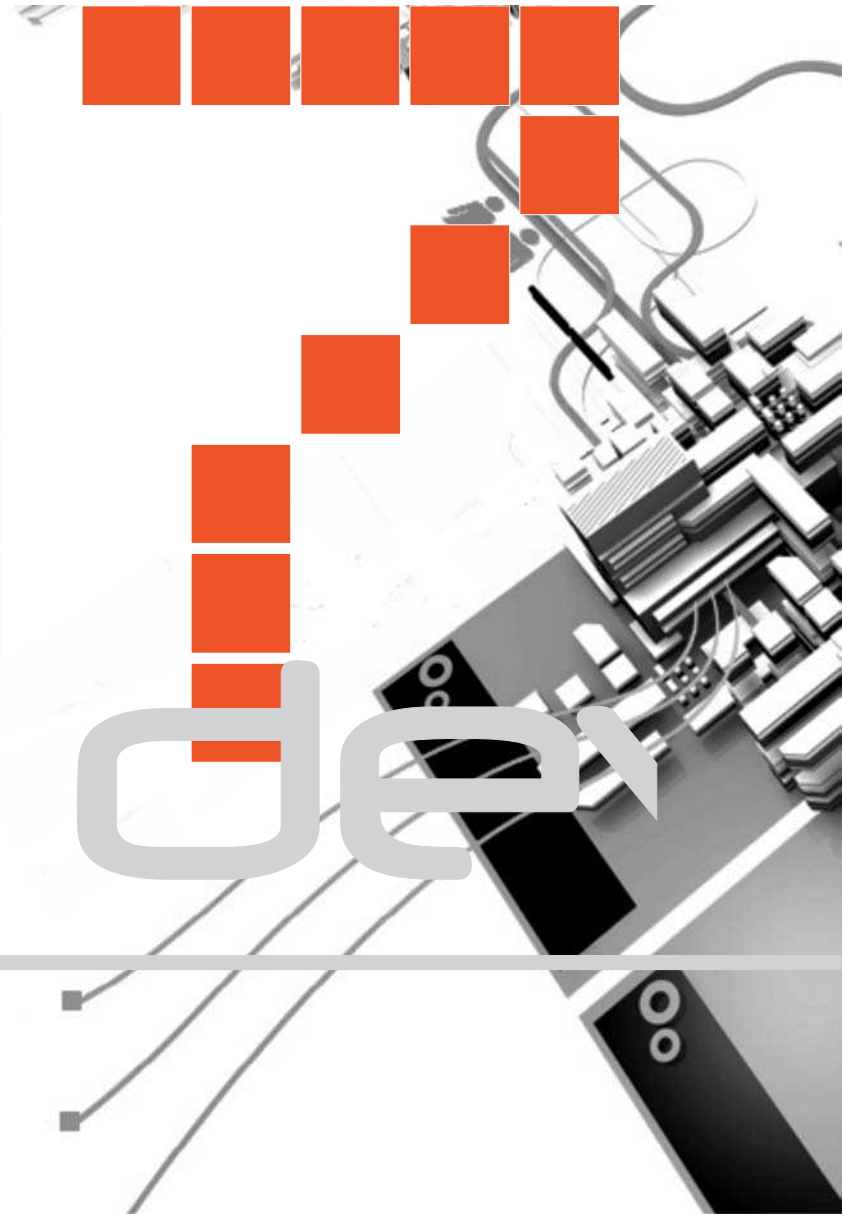
**landscape**

celebrating the landscape is a theme to be exercised within the Apie's river promenade proposal and is to be implemented within the street arts center project. It is possible to achieve as much as a 30% reduction in cooling and heating costs through careful landscape planning. Landscaping can reduce direct sun from striking and heating up building surfaces. It can prevent reflected light carrying heat into a house from the ground or other surfaces. By reducing wind velocity, an energy conserving landscape slows air leakage in a house. Additionally, the shade created by trees and the effect of grass and shrubs will reduce air temperatures adjoining the house and provide evaporative cooling. A green node is to be created.

[www.greenbuilder.com/sorcebook/landscapingenergy/]

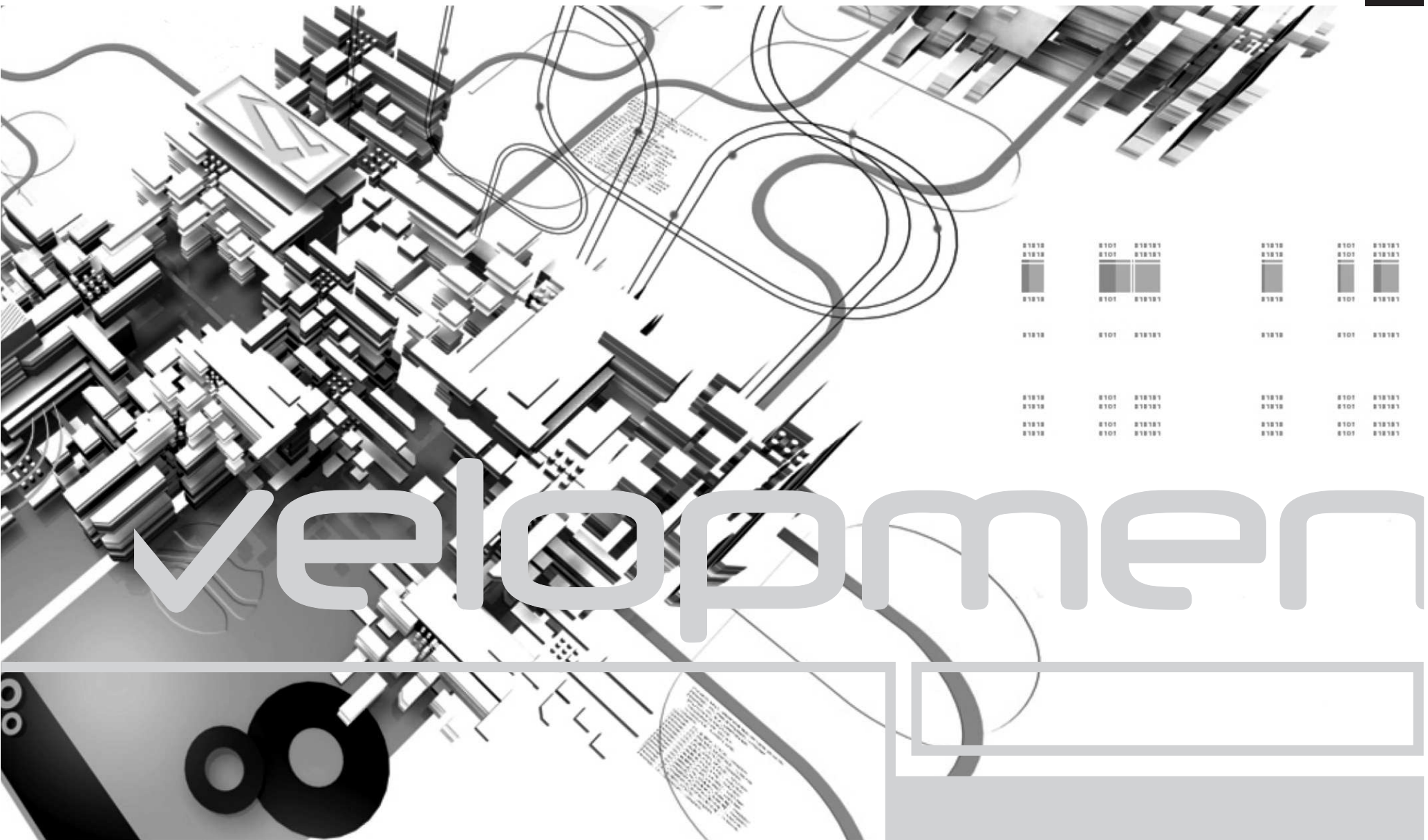


07-01



# tesign de

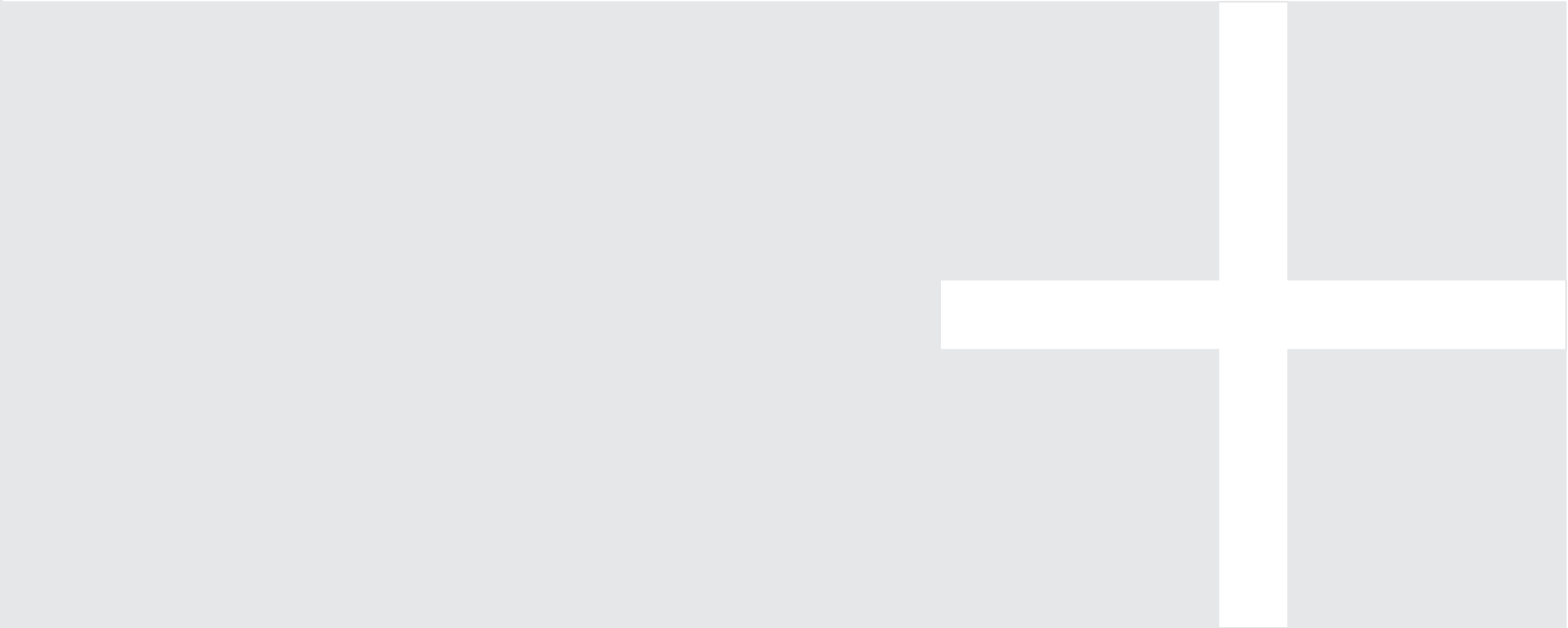




# veloppen

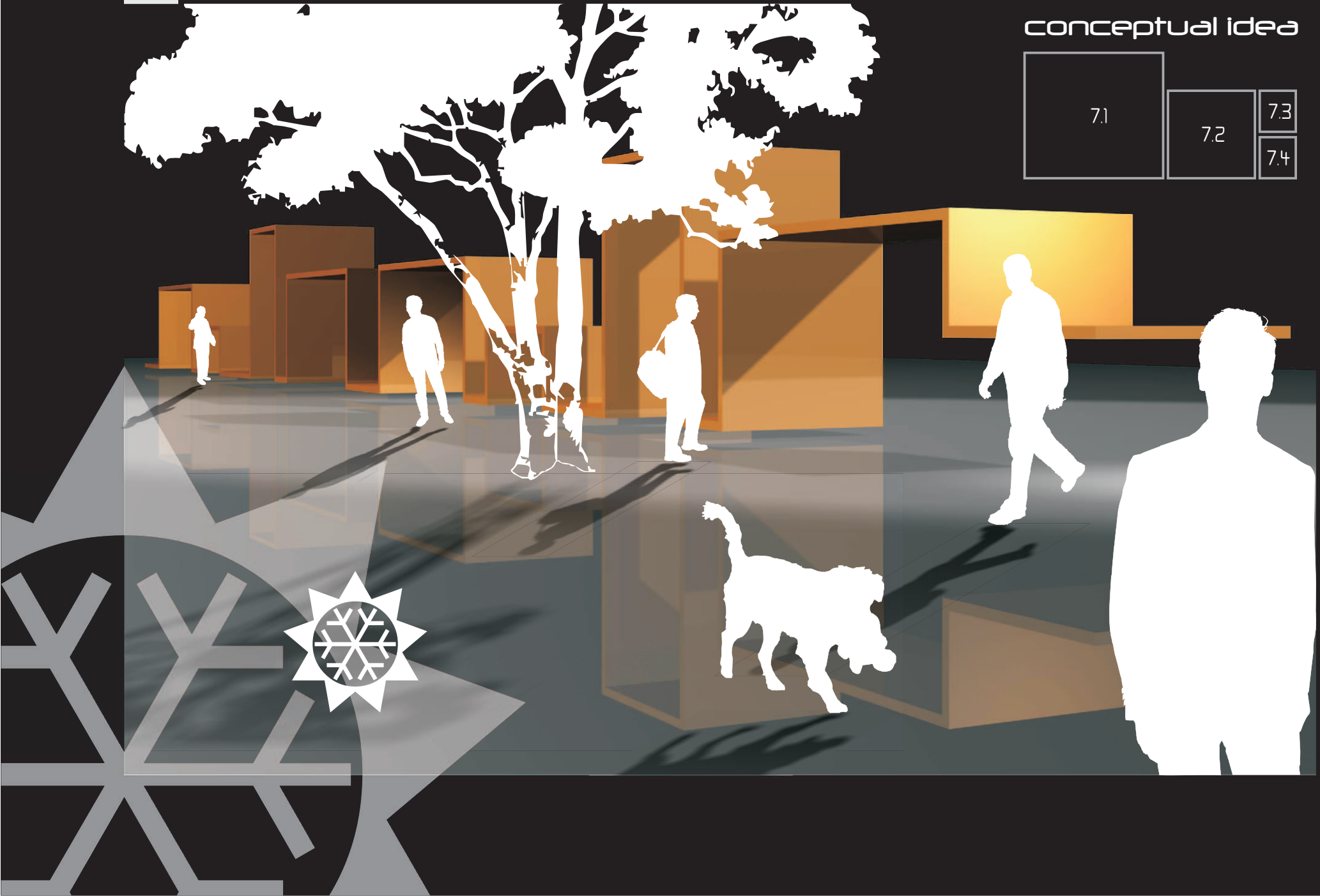
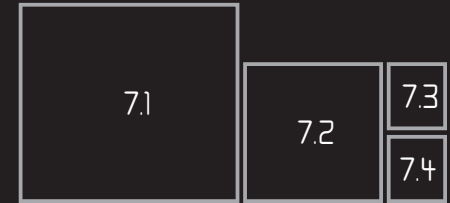
## [major issues]

- Animating derelict space
- Creating meaningful public space in the inner city
- Re-interpreting the boundaries between private and public space
- Dealing with notions of identity
  - o With the city
  - o Its buildings
  - o And one another
- Establish a node of interest along the Apie's river promenade proposal
- Design a public space that merges with the city and becomes part of everyday life
- Dealing with architecture and the interface between
  - o The concept
  - o The context
  - o The content



07-05

conceptual idea

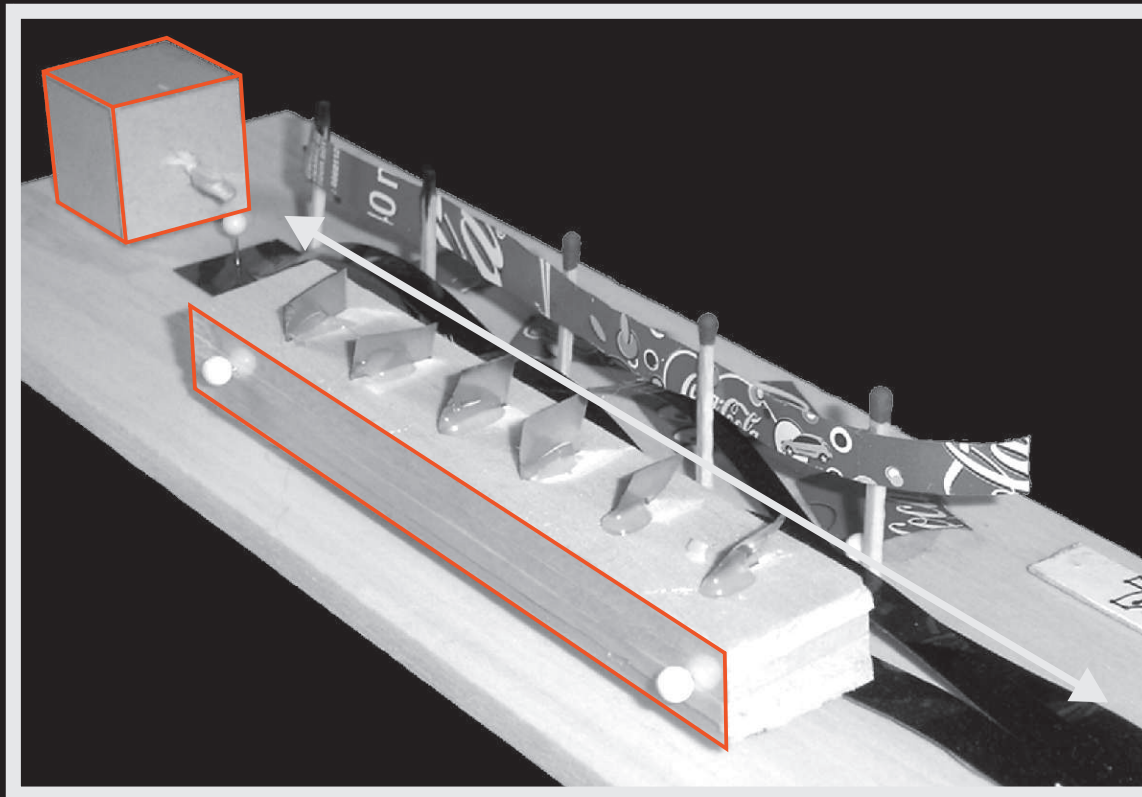




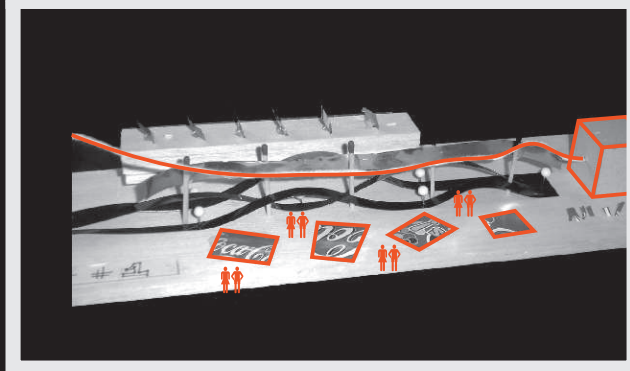
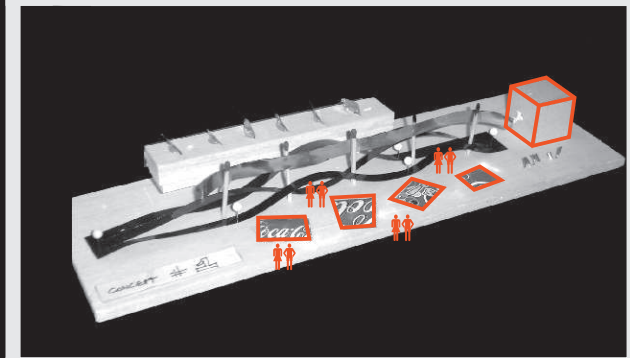
## connections

the project strives to bridge everyday public movement into and out of the city with the world of art, by breaking down the formal lines of art and creating a street arts center where this art can be performed and viewed. these spaces are designed to ultimately be influenced by the public as they see fit by accentuating the possibilities where artwork can be created, displayed and viewed and clearly distinguishing these spaces so the lines of art and graffiti are not crossed.

### concept model 001



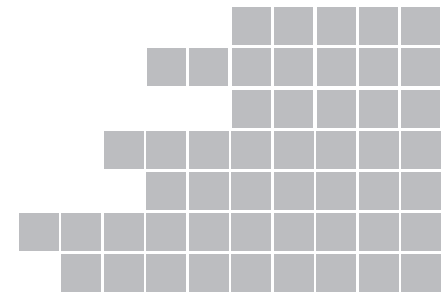
concept model 001 attempts to create formal amenities relating to informal work, display and performance spaces within the art promenade. the formal gallery was envisioned at the pinnacle of the site but without the taxi facilities the pedestrian movement would be insignificant to justify a development like s[.t.]arts



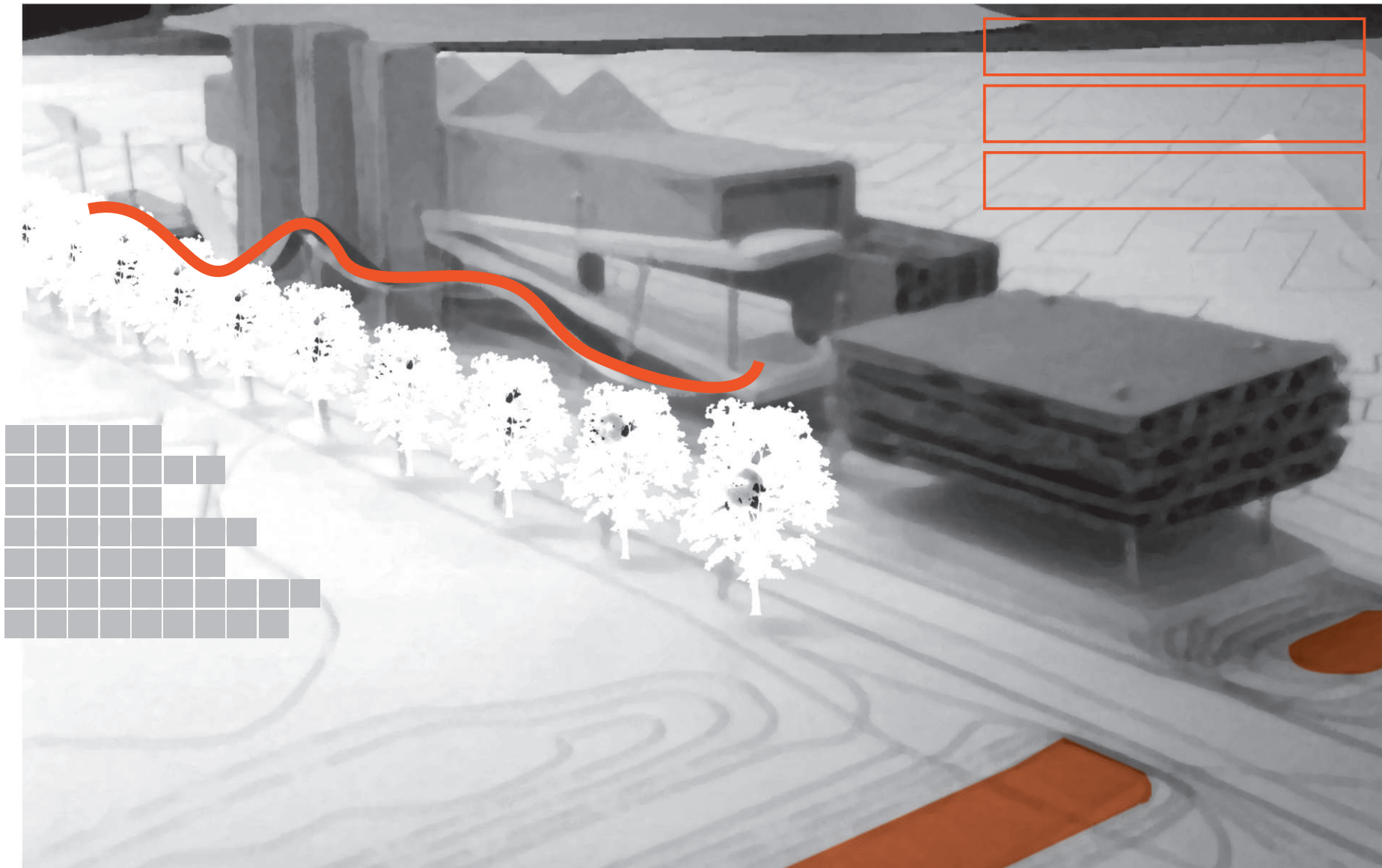


07-07

7.5

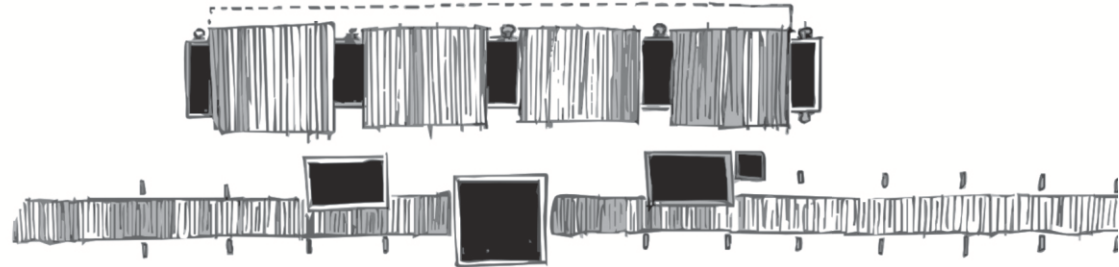
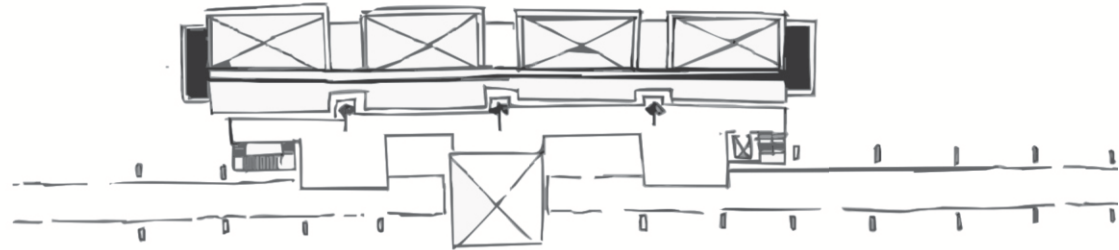
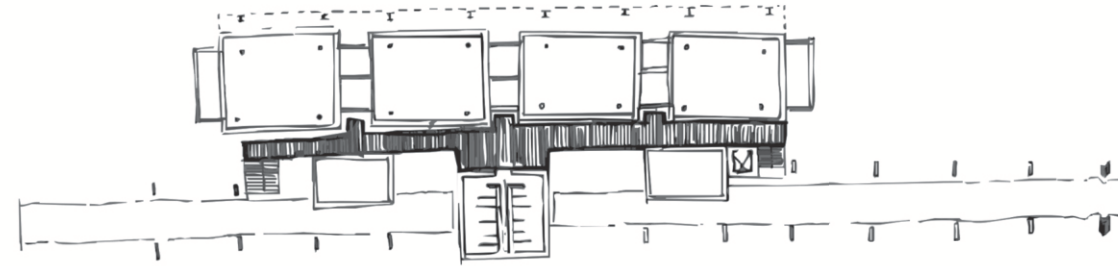
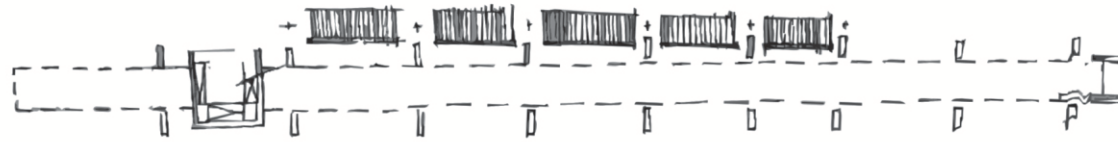
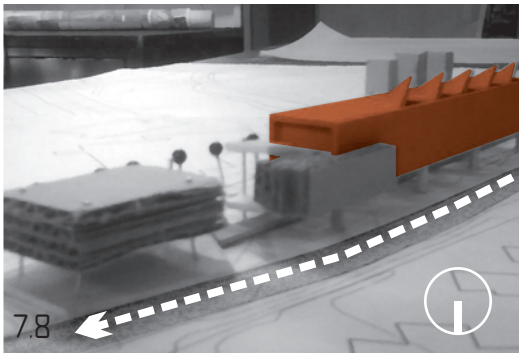
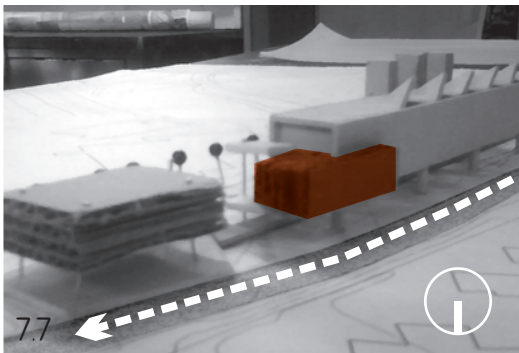
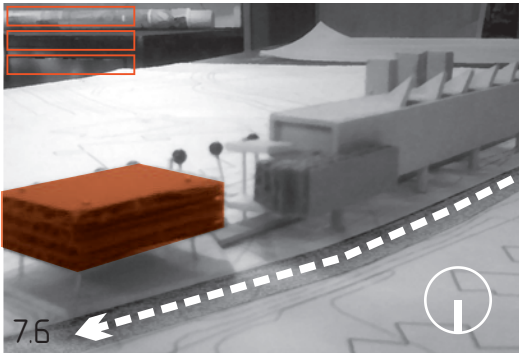


concept model 002

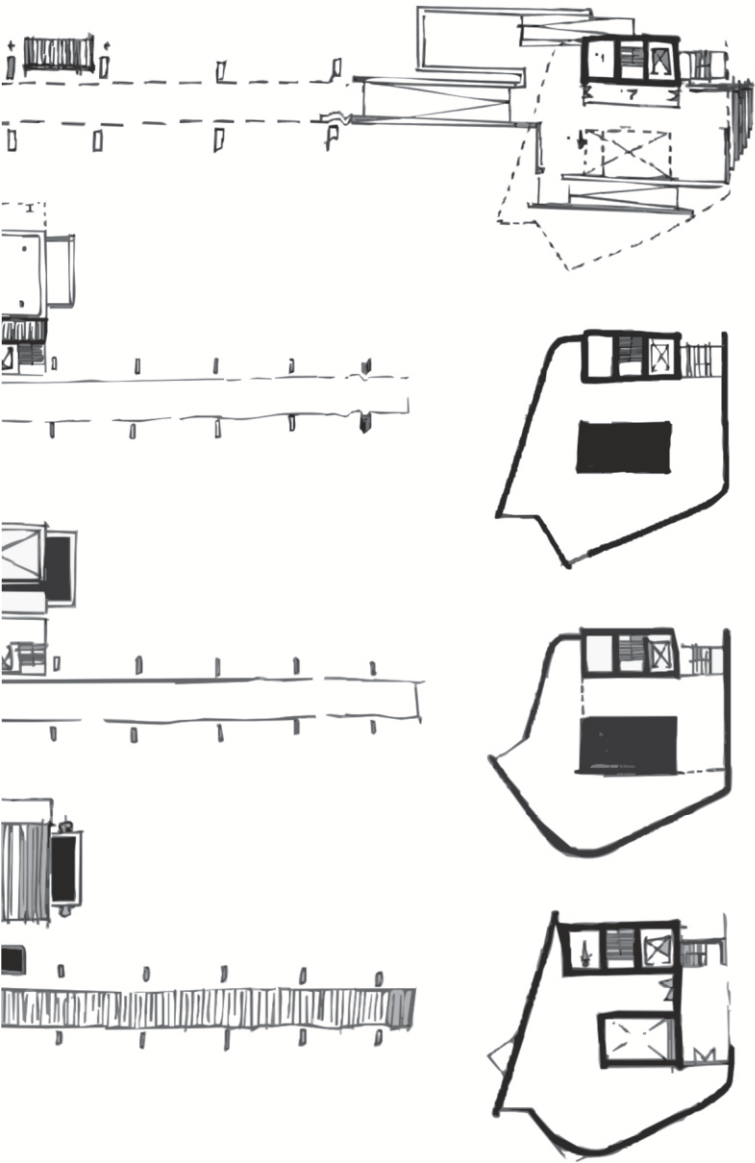




07-09



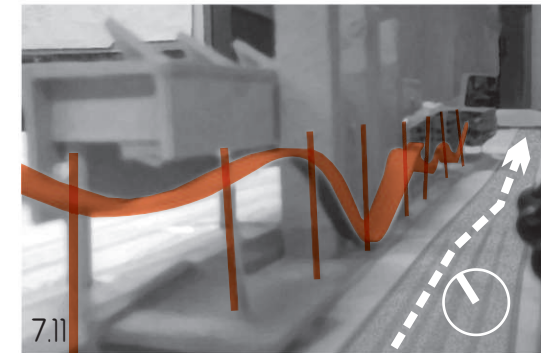
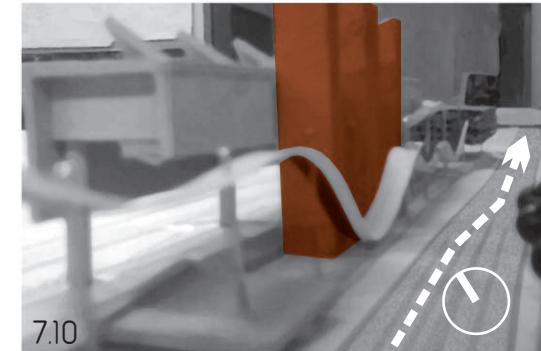




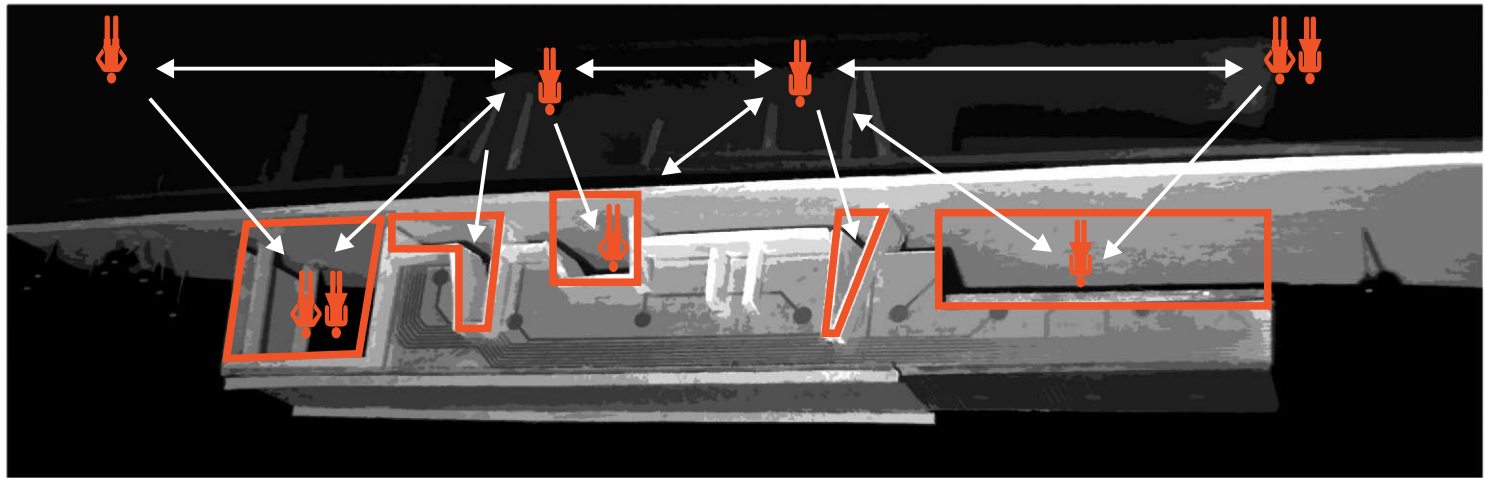
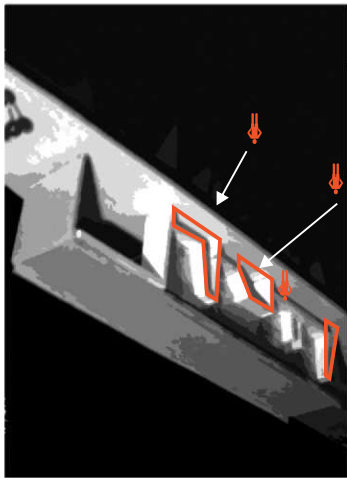
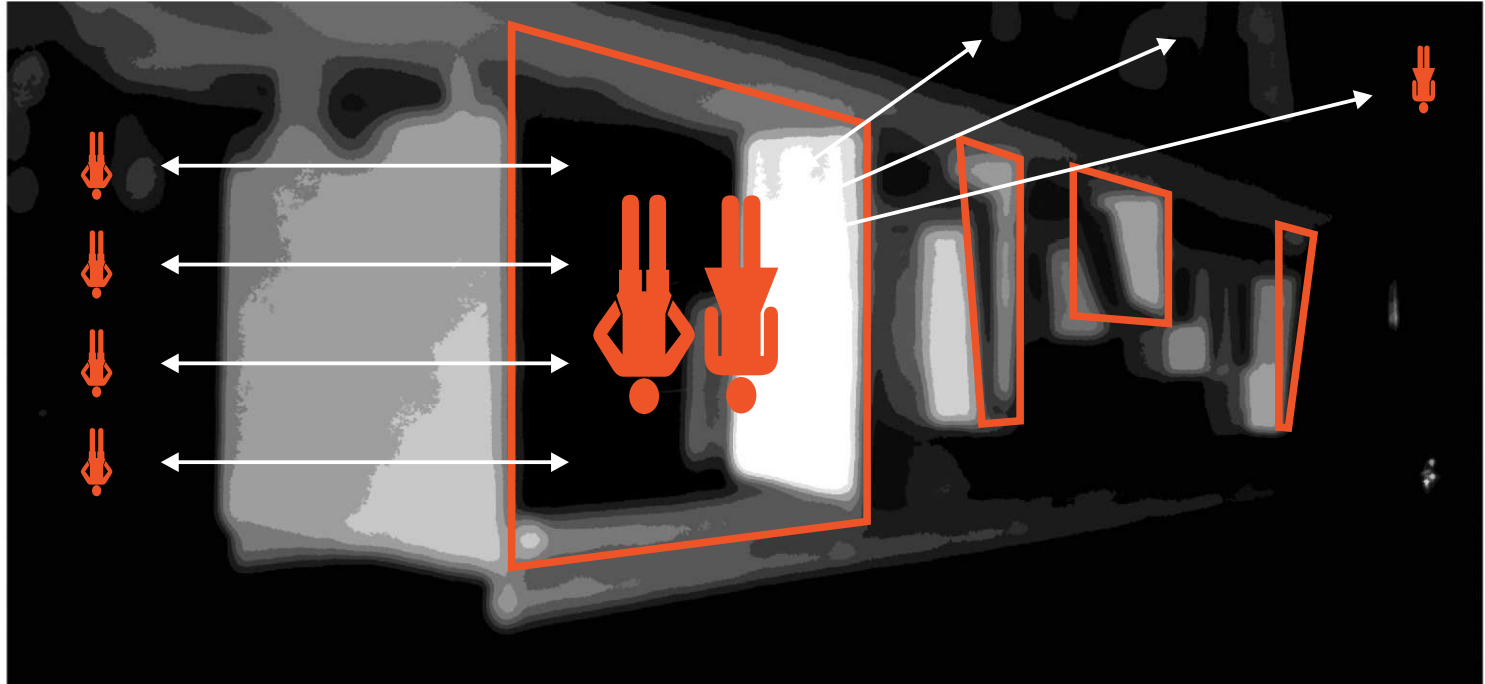
7.9



concept model 002 expands on model 001's idea of participation with the public on the street and proposes a continuation of the gallery into the site and integrating the s[ct]arts school as a separate entity. this proved problematic as the schools hours are generally outside the normal 9:00 - 17:00. parking proved problematic as well and as before the center was aimed at catering for the pedestrian public hoping to be generated by the promenade alone and excluded the taxi rank from the site which will later be the greatest draw card to and from the site.



concept model 003





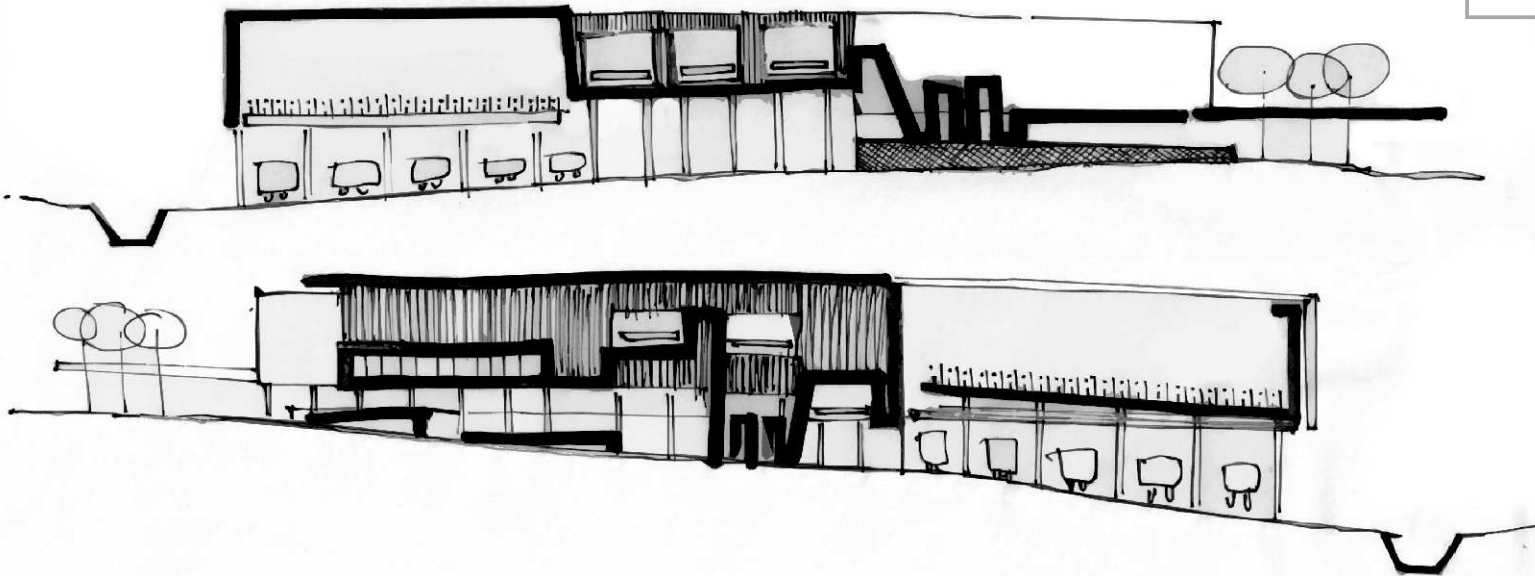
7.13	7.14
7.15	



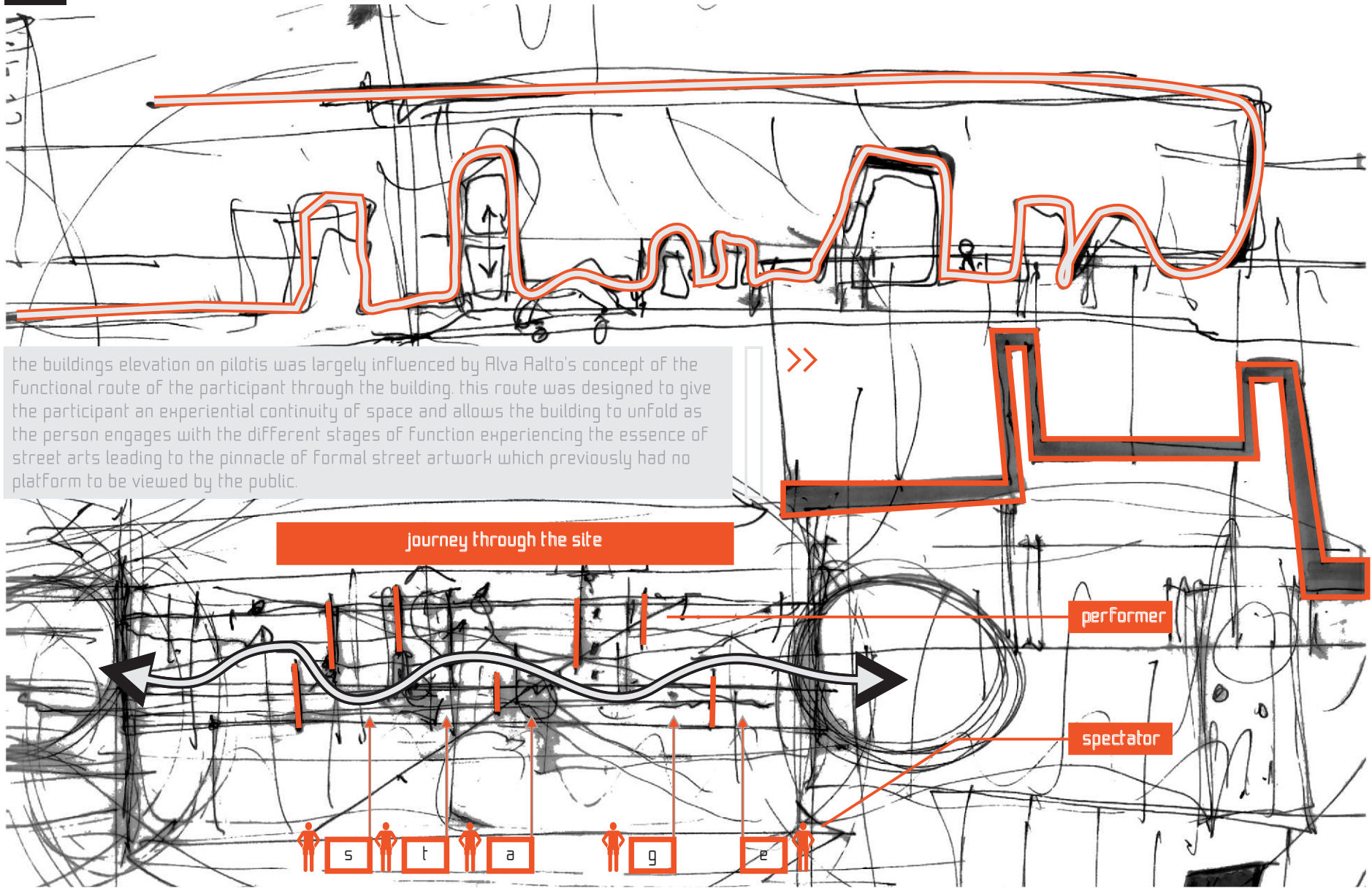
lefebvre's concept of difference involves life being art and the participant being involved in the space opposed to the space catering for the participant. this concept combines with tschumi's concept of event city and involving the city as a stage to be participated in and viewed by others. s[ct]arts embraces this and strives to create stages with people viewing people as a form of artwork expressed differently everyday at every time by all sorts of different participants and spectators.

essentially the center is a series of stages or rooms incorporating different opportunities left to the participant to explore, this essentially combines the two major theories discussed in this document and combines them to create an always changing series of events within the city while its form creates interest in itself and embodies the frame opposed to the actual structure. s[ct]arts transparency further embraces the idea of city as event as the city can view the gallery as an event with the individuals frequenting it will be part of an everchanging artwork and create interest in the spaces within the center.

7.16



07-13



the buildings elevation on pilotis was largely influenced by Alva Aalto's concept of the functional route of the participant through the building, this route was designed to give the participant an experiential continuity of space and allows the building to unfold as the person engages with the different stages of function experiencing the essence of street arts leading to the pinnacle of formal street artwork which previously had no platform to be viewed by the public.

journey through the site

performer

spectator

s t a g e



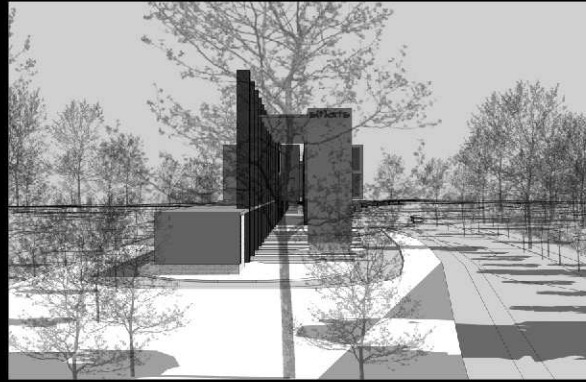
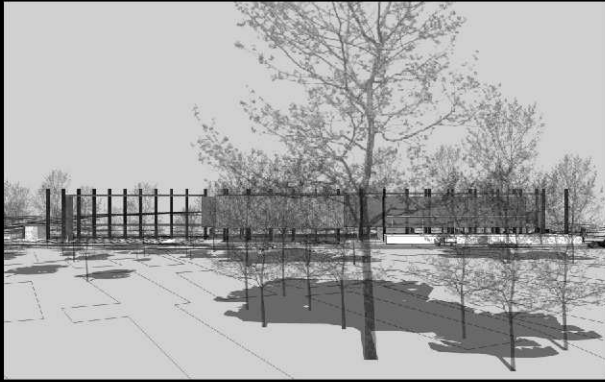
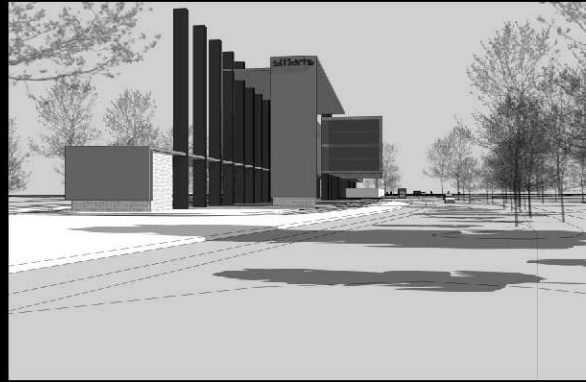
"the fine arts should take the art  
to the people, not always expect  
the people to come to the art."

Tom Starland : an interview with myself, VISION, volume 10 number 1.

7.17

7.18

07-15





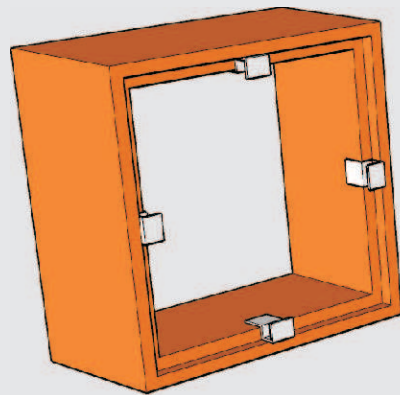


(the s[ct]arts mission)

to enhance the quality of life within the community by elevating the stature of visual art and educating the public to its significance.



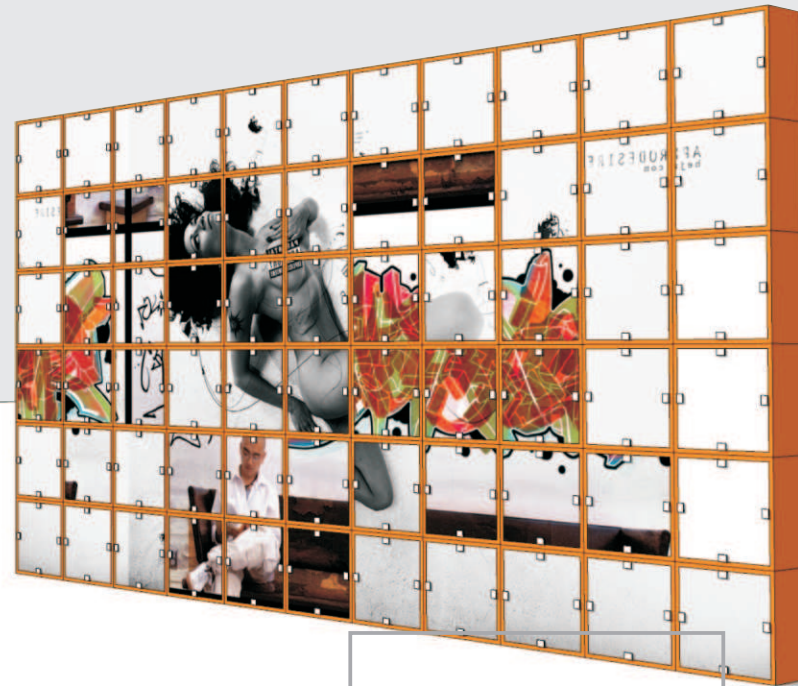
07-17





## expression walls

the expression walls are situated along the route of the site and are primarily an advertisement of s(t)reet art in its rawest form. these walls are continuously changing and from time to time used as a complete canvas by and artist creating an event to be viewed by the public on that day. the concrete wall is static and clips a fibre cement board within the void. this canvas is what s(t)arts students use to paint and draw on and this artwork will be on display for that month to be included in the Friday sessions once monthly. these expression walls will be bare from time to time and this again creates a stage with the city or its people as a backdrop expressing the concept of the event (spectator, participant, stage) throughout the project.



7.21

7.22

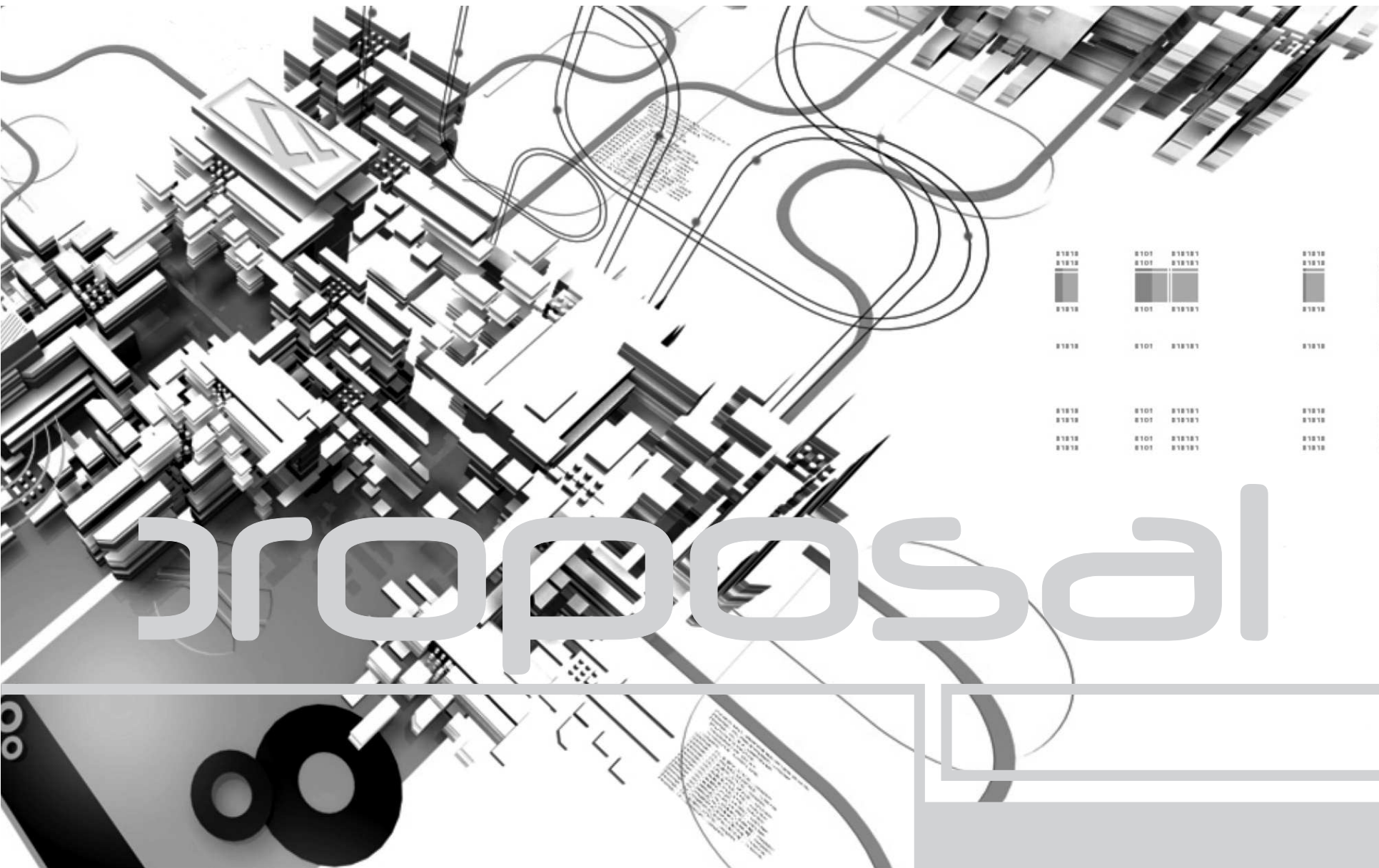




08-01

# design



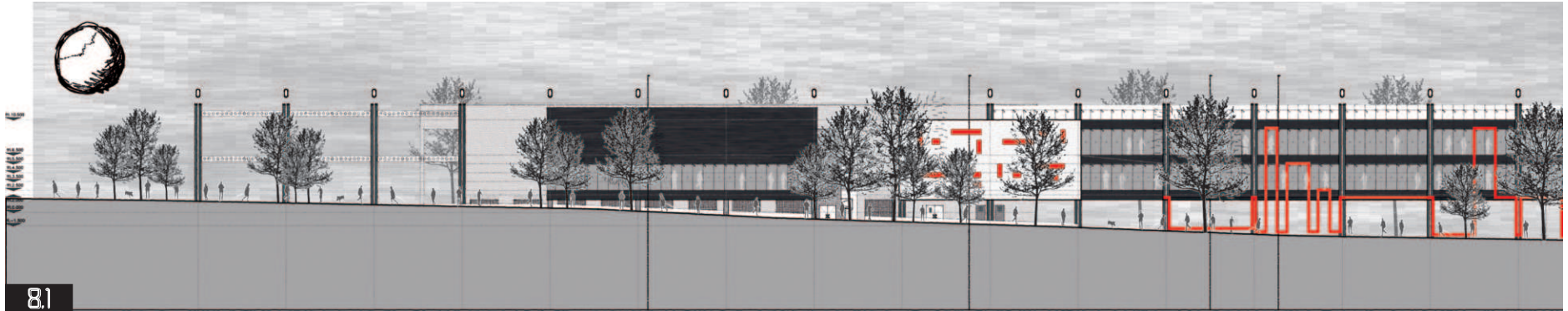


# drop proposal





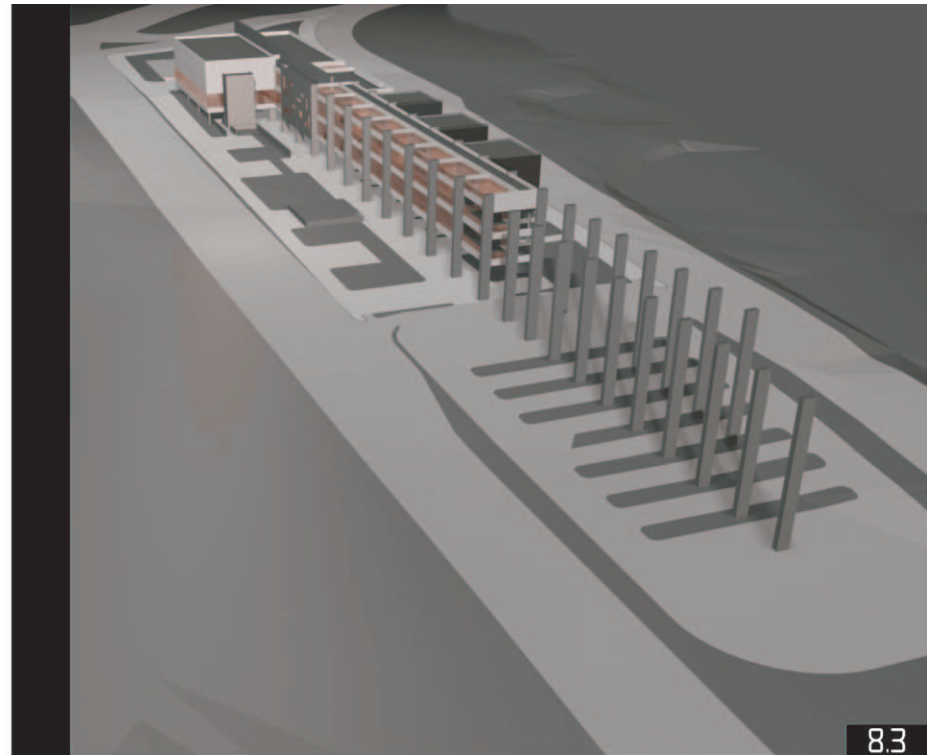
08-03



8.1

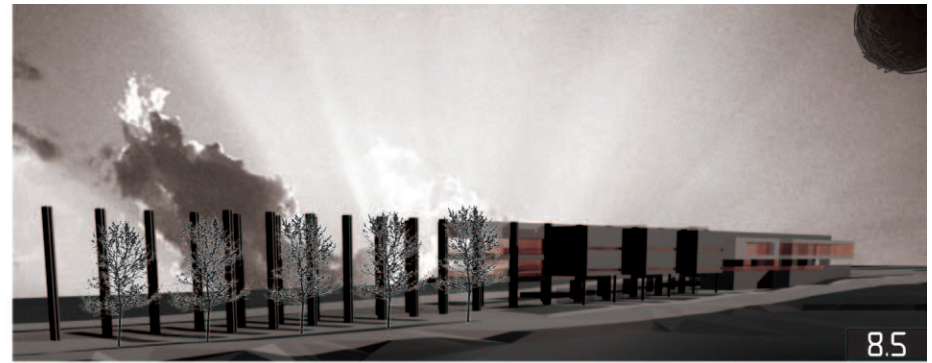


8.2



8.3



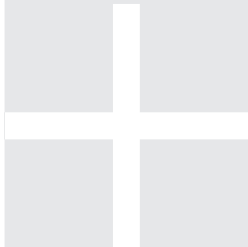
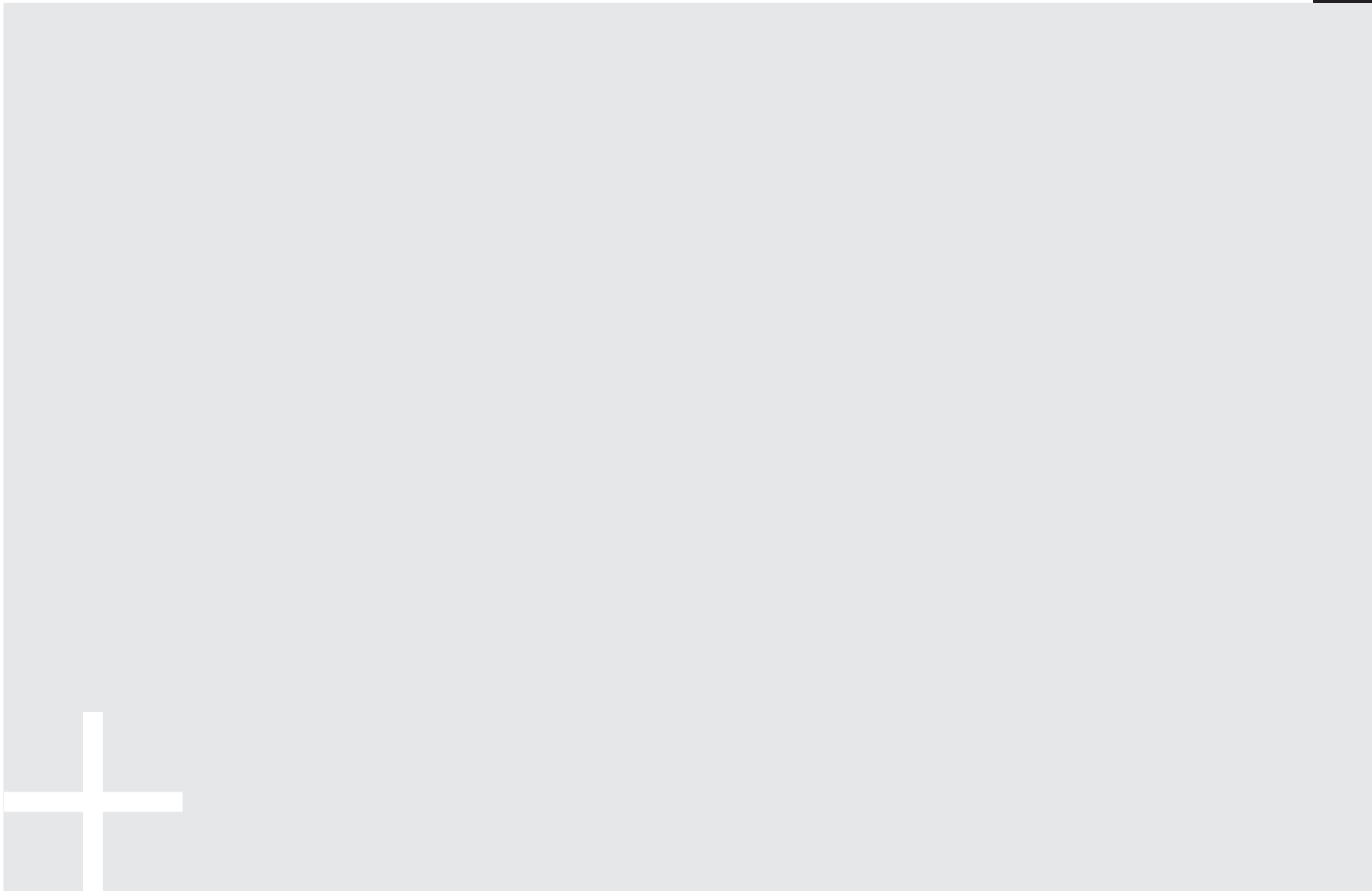




08-05

86



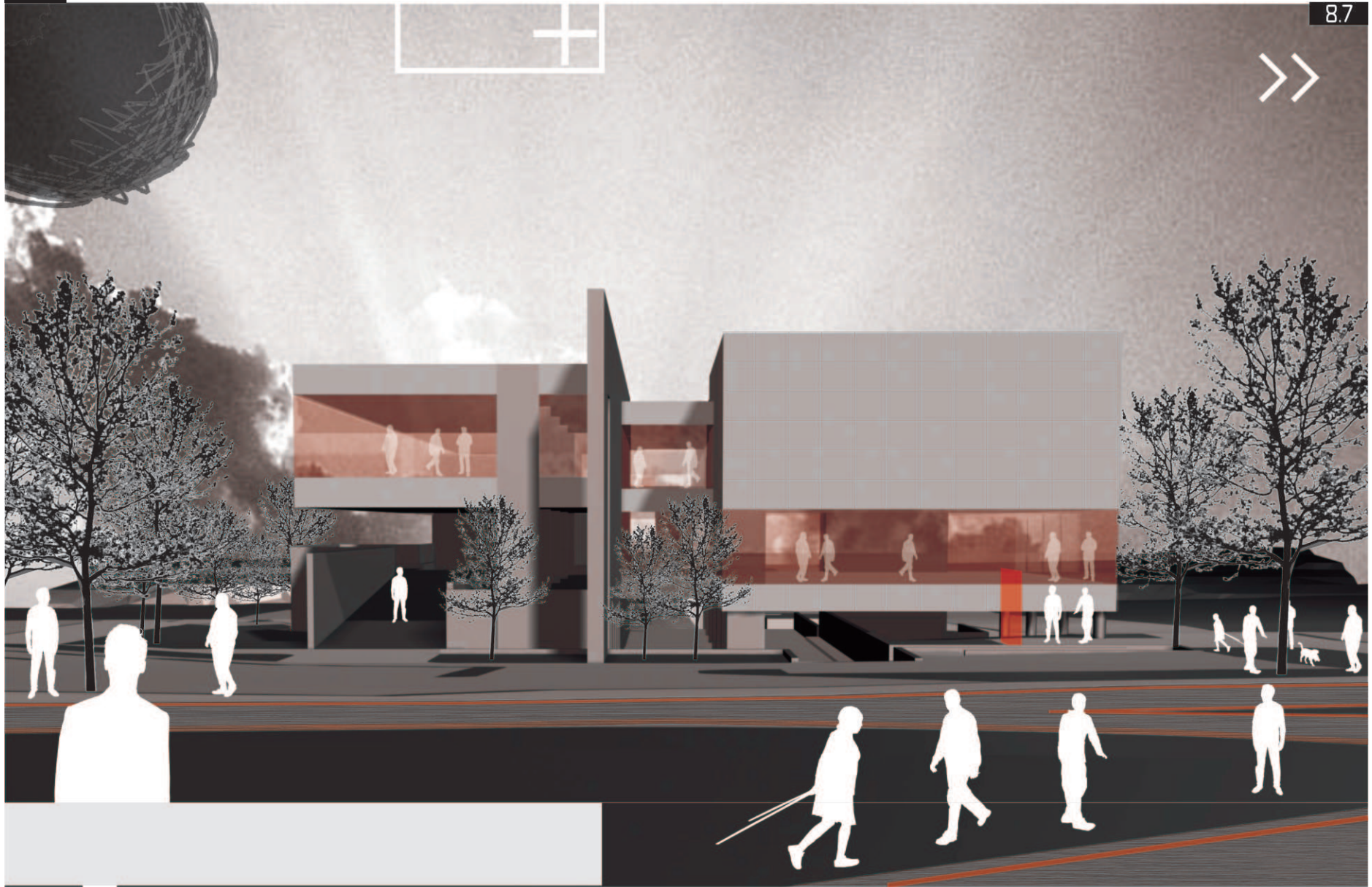




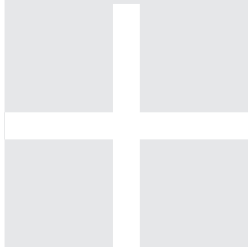
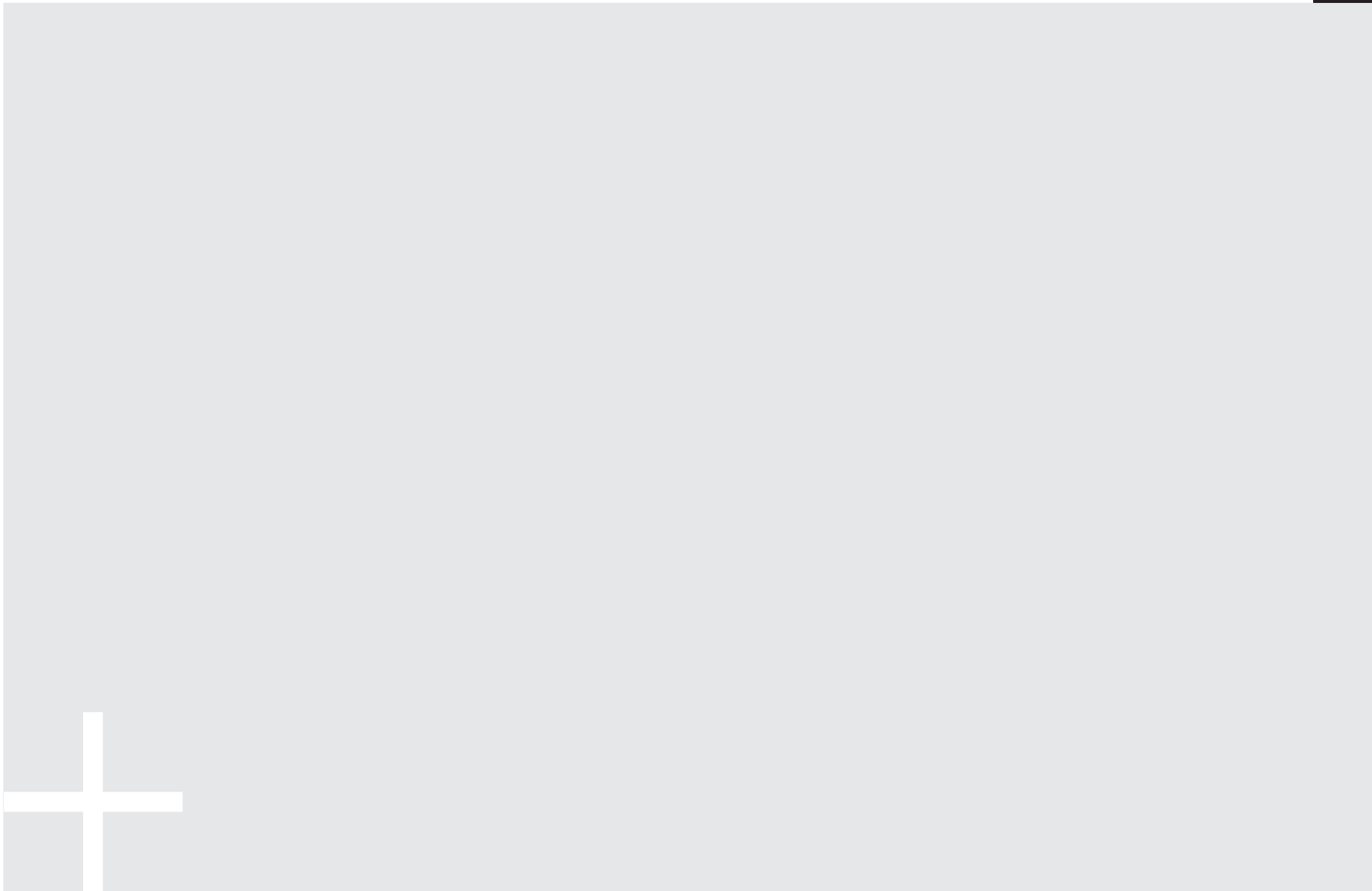


08-07

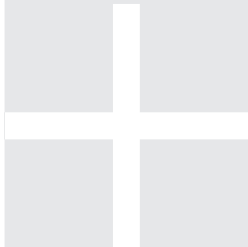
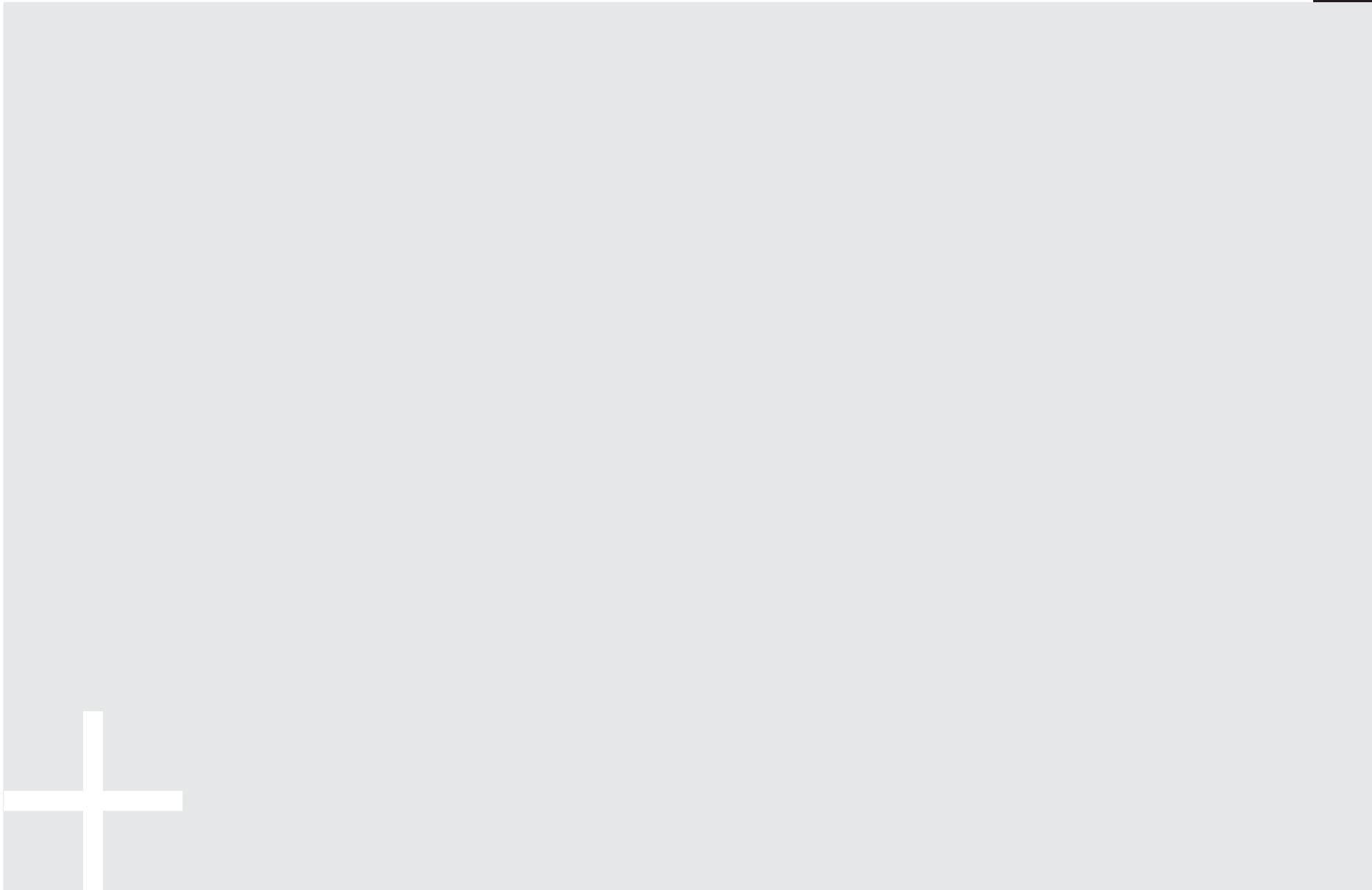
87











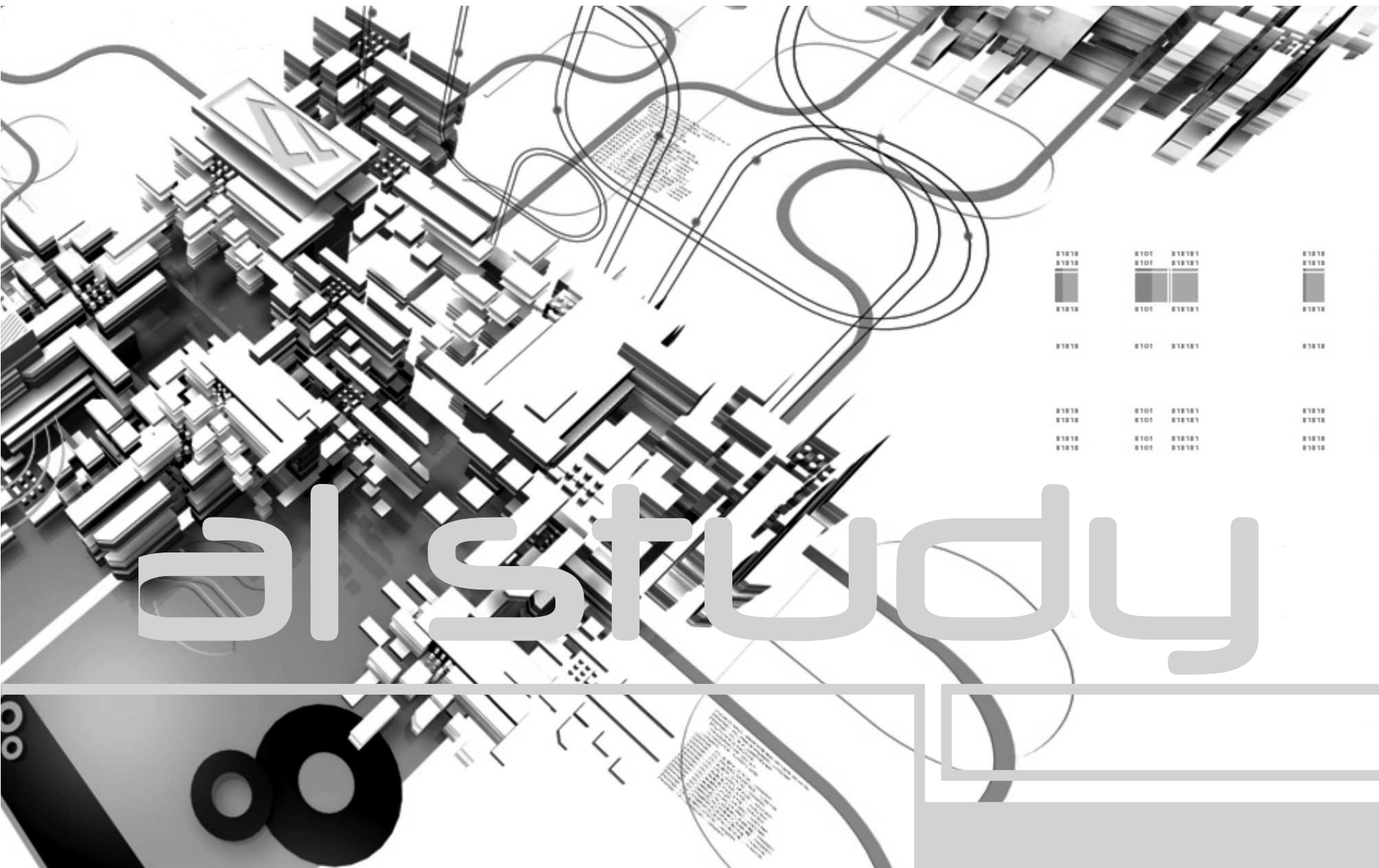


09-01

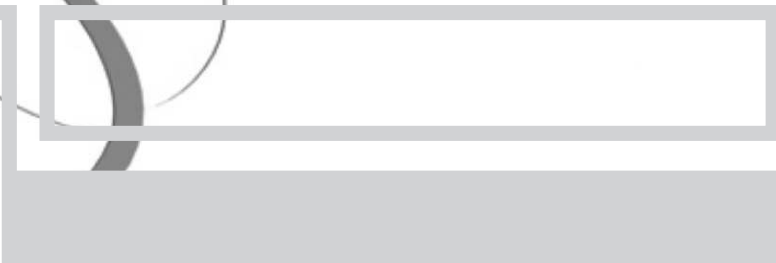
# technic







# al study



# materials

## [concrete]

concrete is selected as the primary structure  
 all concrete will be off-shutter with finishes ranging from smooth  
 to rough

a grey concrete mix will be used throughout the project.

- [advantages]
- good thermal storage
  - can achieve large spans
  - easily molded into desired profiles
  - different finishes possible

- [disadvantages]
- sand and cement is a non-renewable resource
  - insitu concrete cannot be recycled



03-09



## [granite crush]

granite crush will be used as a floor coverage  
 externally along the public walkway to define  
 between spaces of pedestrian access



## [fibre c" cladding system]

is a concrete panel reinforced with glassfibres  
 which combines the advantages of concrete and glassfibres in  
 one product: it is as solid, mouldable and durable as concrete, but  
 thanks to the glassfibres also thin-walled, fireproof and light-  
 weight.

The use of high-grade raw materials consisting of purely mineral  
 substances and glassfibres guarantees optimum product quality.  
 The amount of re-used materials is increasing. As FibreC is based  
 on purely organic substances, as opposed to most other products  
 available on the market, the material can be completely recycled.



04-09



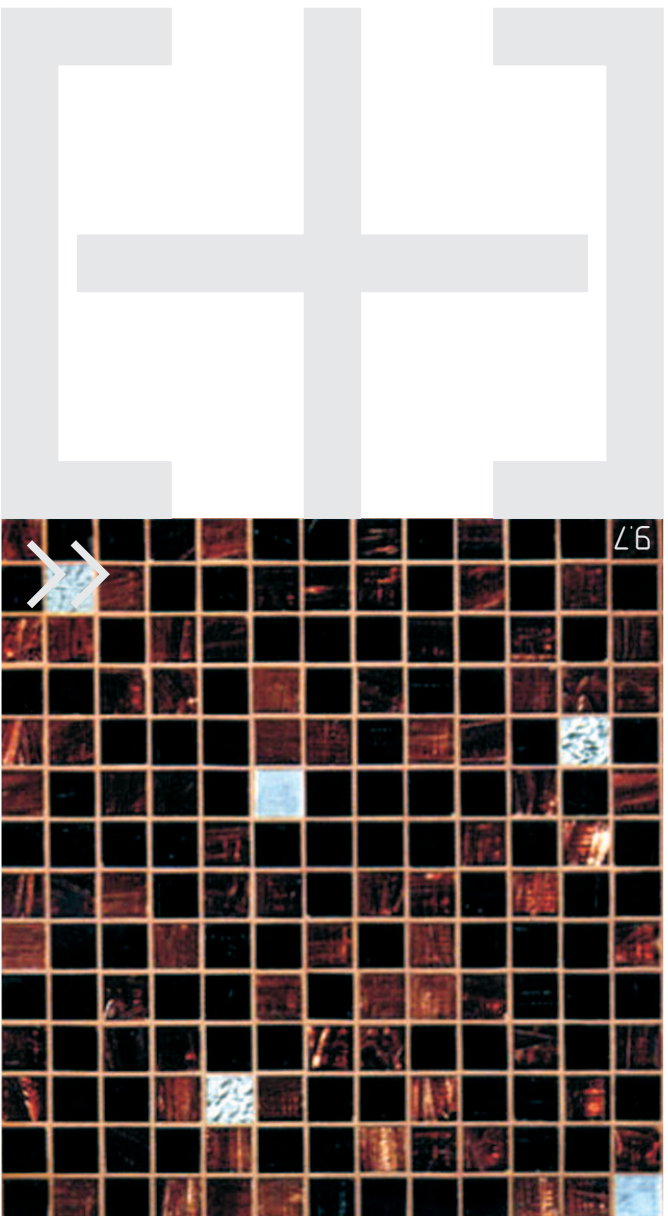
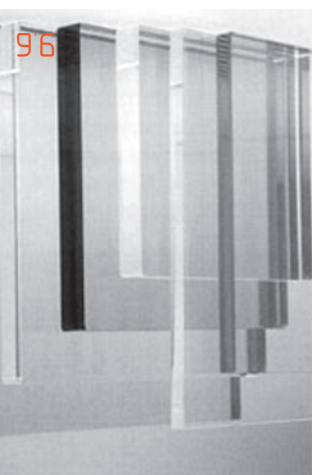
### [timber cladding]

timber refers back to the landscape and is used as a link between man and the natural environment. the architect envisages the natural flow of pedestrians through the forest of verticals as if one were in a forest. timber buildings are perceived as temporary erections, this couples with the idea that people form the most important element of the building



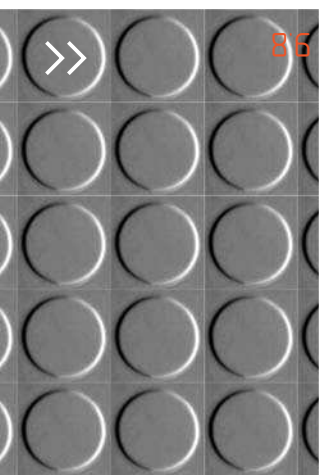
### [glazing]

glass gives us the ideal opportunity to allow natural daylight into the building and onto the southern areas of the site. it allows for merging of the outdoors and indoors and frames the landscape in and creates natural works of art when inside the building as well as framing the internals of the building when viewed from the outside. shading devices depending on the orientation of the facades eliminates the disadvantages associated with glass.



### [finishes]

finishes to floors and selected walls are aimed to reflect the industrial nature of the area as well as the artistic patterns achievable by mosaics. all mosaic art work is to be carried out by local artisans or ceramic design students from the TUT campus and is in itself to be made an event for pretoria locals and visitors to the center.





09-05

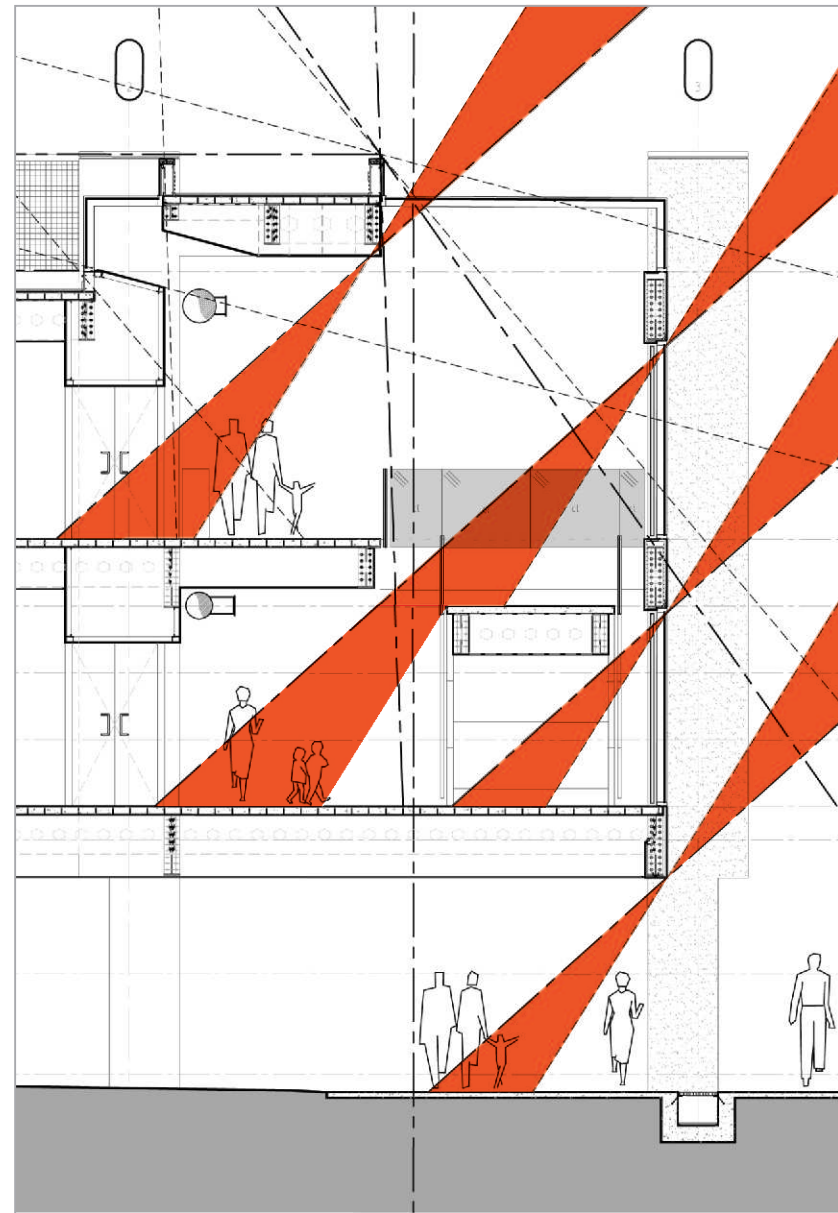
### [natural day lighting]

the site is long and narrow with [307m x 48m] as a result the design, influenced by its site and context has a long south eastern and north western facades.

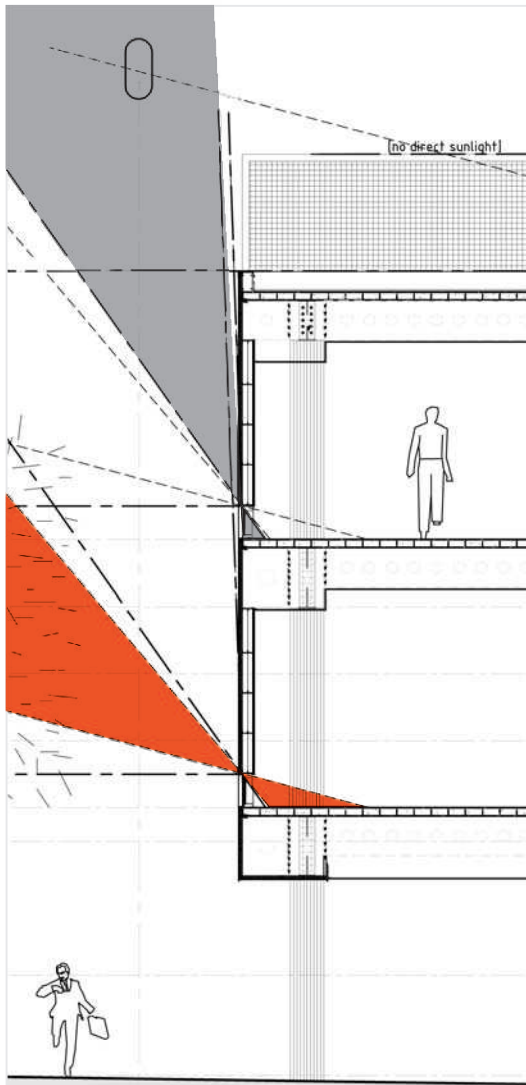
the south eastern facade is primarily large glazed openings in order to maximise the use of southern light and allows natural lighting into the circulation spine and filters into the gallery/studios which can be controlled within the galleries by moveable screens which close the gallery/studios entrance and therefore allow less light in when the facade is exposed to the easterly sun in the mornings. this facade is however protected by the large existing trees along the site.

the galleries and offices are orientated north westerly and this constitutes a problem in the afternoon. minimal gallery lighting was needed and therefore a band window was incorporated at the foot of the extreme wall to connect the gallery with its context. this proved to be problematic as the lighting levels internally would fluctuate as the western sun hit

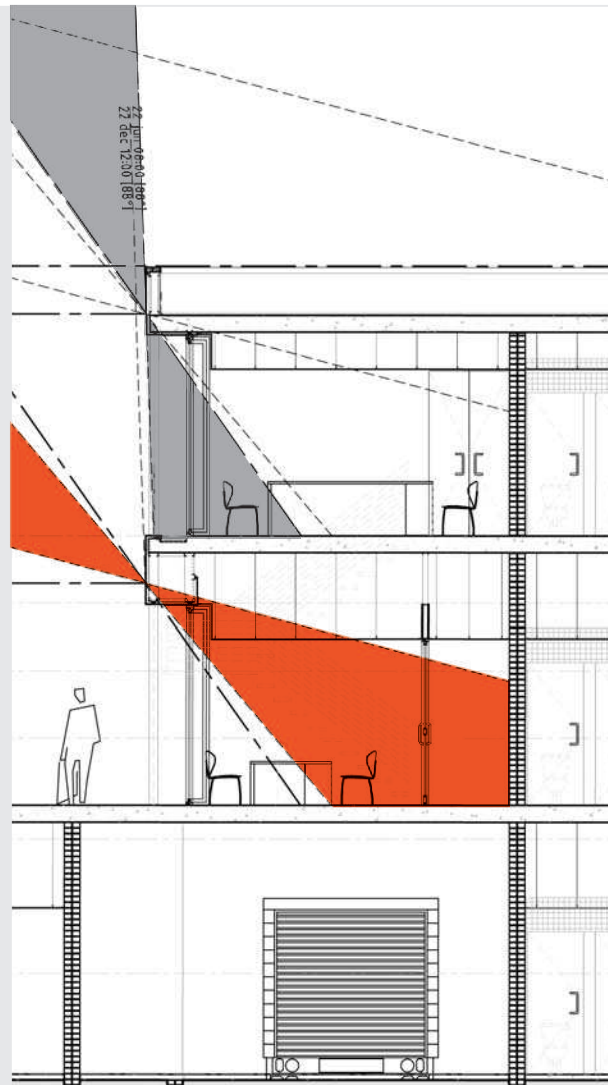
the facade in the afternoon. these problems were investigated and correct glass would have to be selected, such as neutral tinted glass which allows a reduction in 80% in light levels within the gallery space without losing the psychologically important view to the outside.







9.9 9.10 9.11



## [Investigation into natural day lighting in galleries]

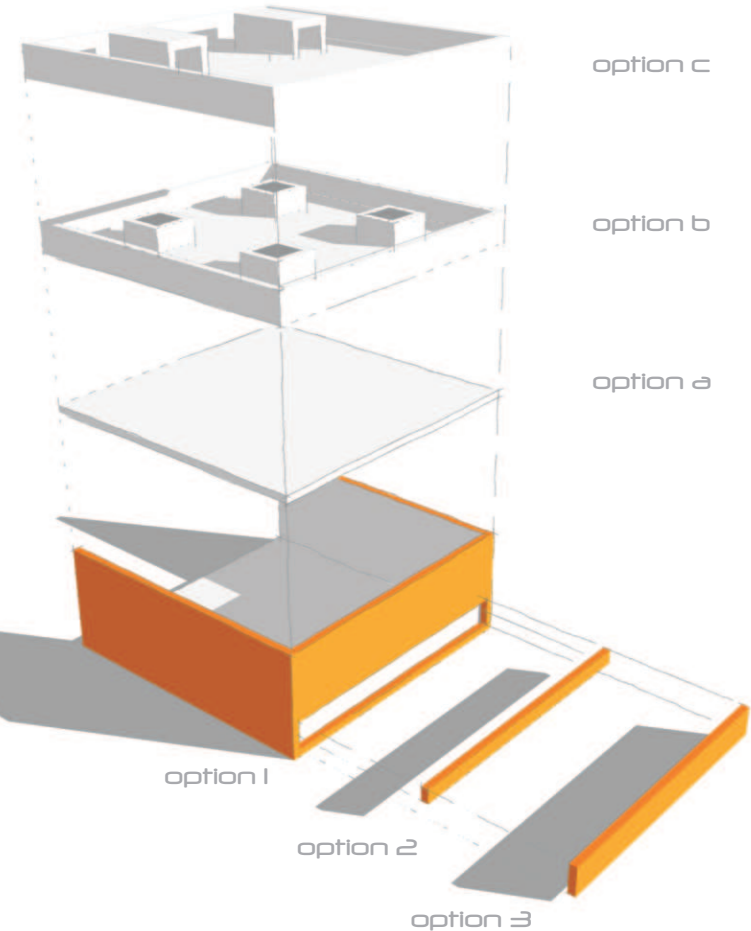
Day lighting is the use of light from the sun and sky to complement or replace electric light. Appropriate fenestration and lighting controls are used to modulate daylight admittance and to reduce electric lighting, while meeting the occupants' lighting quality and quantity requirements.

(overview)

the basis for my technical investigation into lighting (artificial and natural) is based on the need for lighting in gallery spaces combined with efficient design proposals to investigate maximum natural daylighting and minimise on artificial lighting while avoiding direct light into these spaces.

gallery spaces should be south orientated to maximise on the natural soft light achieved on these facades. although my gallery spaces face north westerly, however the entrance has been maximised with minimal

obstructions to allow the absolute maximum southern light available throughout the day, a northern slit at floor level was also allowed for. this opening ranges in height from 0mm - 500mm - 1000mm with three alternative roof light designs. lux levels were taken but these are not an accurate representation of the actual gallery space but rather a comparison within alternative envelopes.





one lux is the illuminance at the same point at a distance of 1 meter from the source. one lux uniformly distributed over one square meter of surface provides an illumination of 1 Footcandle.

If you work in meters, your results will be in lux - (1 lux = 1 lumen/square meter)

in this investigation the floor area was reduced by a ratio of ??? so therefore all lux levels have been adjusted by that factor too.



9.13

9.14

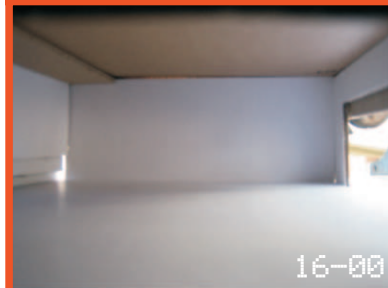
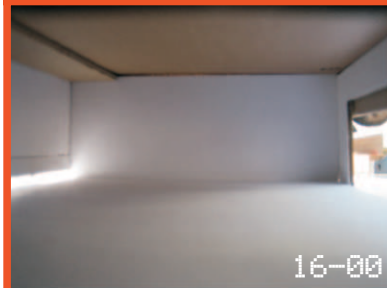
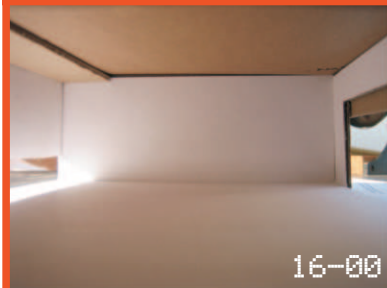
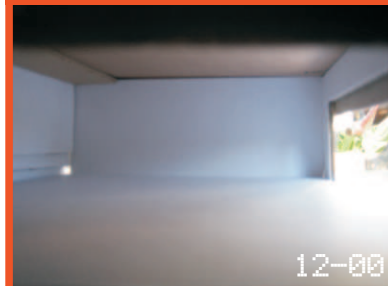
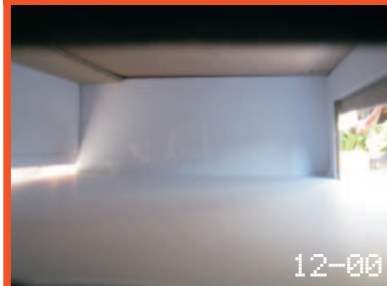
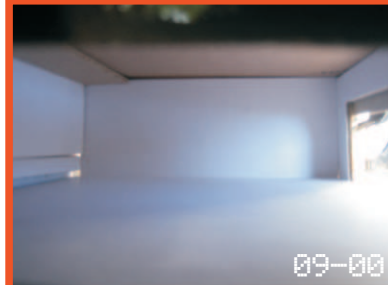
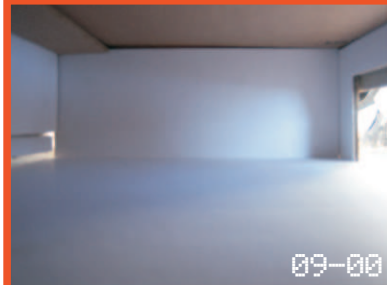
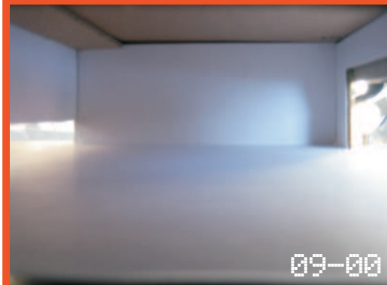


09-09

option a1

option a2

option a3



22 jun

22 jun

22 jun

option a1 - 700 lux  
option a2 - 580 lux  
option a3 - 500 lux

option a1 - 1350 lux  
option a2 - 700 lux  
option a3 - 520 lux

option a1 - 2650 lux  
option a2 - 1200 lux  
option a3 - 380 lux



option a1	option a2	option a3
 <p>09-00</p>	 <p>09-00</p>	 <p>09-00</p>
 <p>12-00</p>	 <p>12-00</p>	 <p>12-00</p>
 <p>16-00</p>	 <p>16-00</p>	 <p>16-00</p>
22 dec	22 dec	22 dec

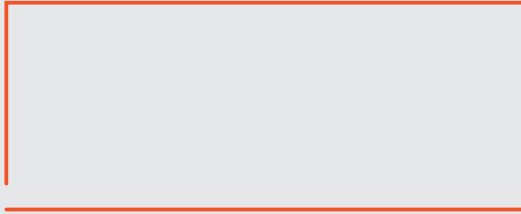
option a1 - 2050lux  
option a2 - 1950 lux  
option a3 - 1900 lux

option a1 - 1450lux  
option a2 - 1300 lux  
option a3 - 1250 lux

option a1 - 1150lux  
option a2 - 600 lux  
option a3 - 550 lux

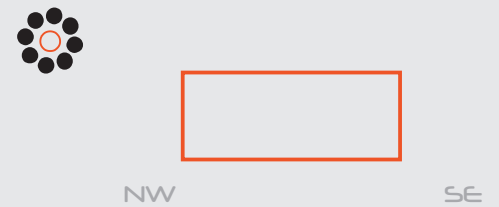
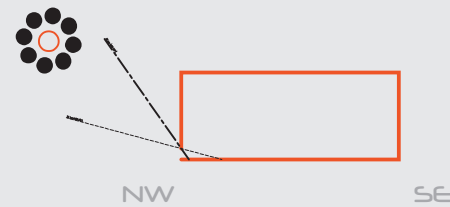
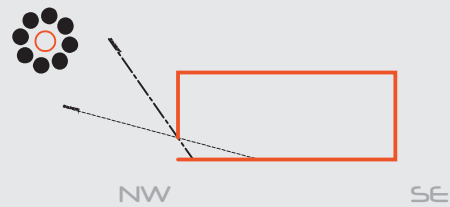
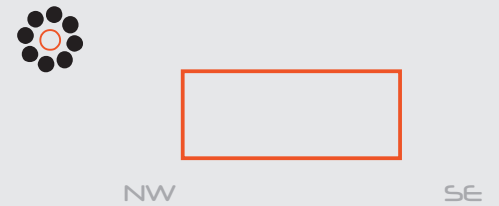
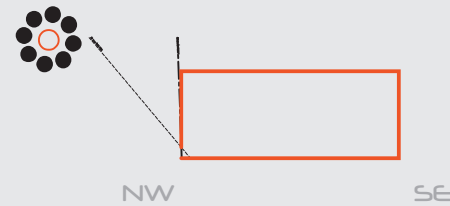
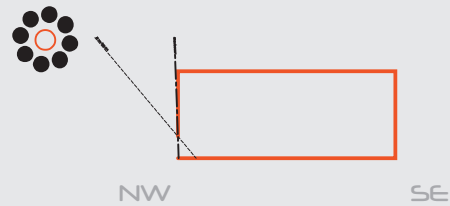
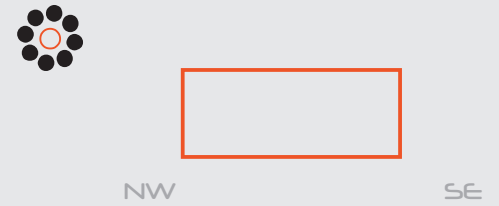
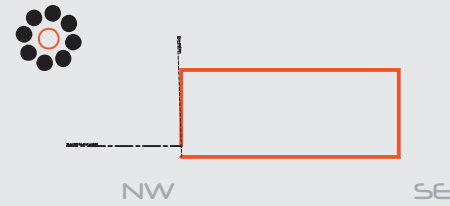
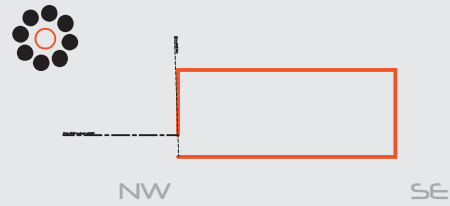


09-11



option a2

9.15	9.16	9.17	9.24	9.25	9.26
9.18	9.19	9.20	9.27	9.28	9.29
9.21	9.22	9.23	9.30	9.31	9.32



option a1

option a2

option a3

09-13

option b1	option b2	option b3
 <p>09-00</p>	 <p>09-00</p>	 <p>09-00</p>
 <p>12-00</p>	 <p>12-00</p>	 <p>12-00</p>
 <p>16-00</p>	 <p>16-00</p>	 <p>16-00</p>
22 jun	22 jun	22 jun

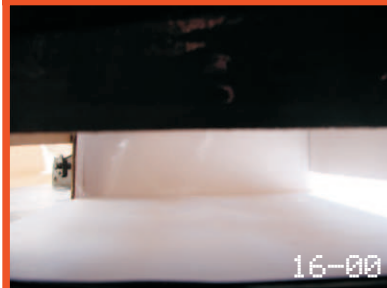
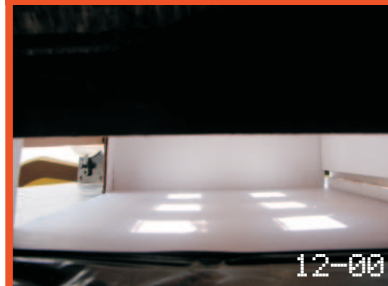
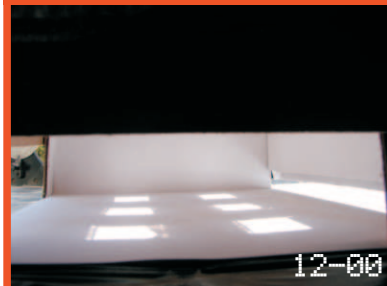
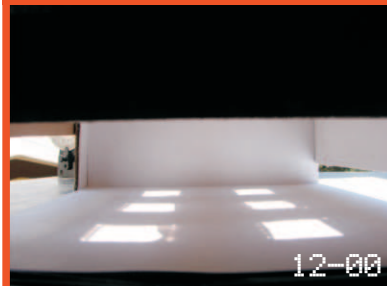
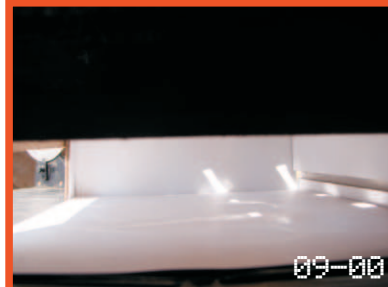
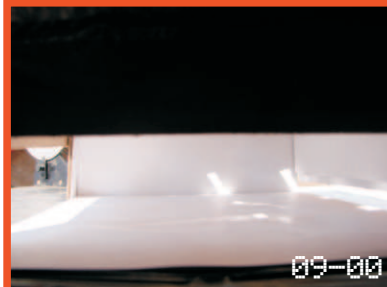
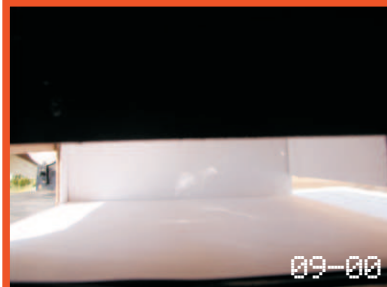
<p>           option a1 - 1650lux            option a2 - 1600 lux            option a3 - 1550 lux         </p>
<p>           option a1 - 3000+lux            option a2 - 3000+ lux            option a3 - 2900 lux         </p>
<p>           option a1 - 3000+lux            option a2 - 2250 lux            option a3 - 1550 lux         </p>



option b1

option b2

option b3



22 dec

22 dec

22 dec

option a1 - 3000+lux  
option a2 - 3000+lux  
option a3 - 3000+lux

option a1 - 3000+lux  
option a2 - 3000+lux  
option a3 - 3000+lux

option a1 - 3000+lux  
option a2 - 3000+lux  
option a3 - 3000+lux

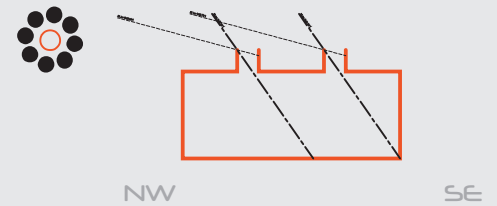
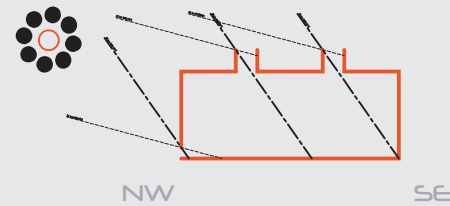
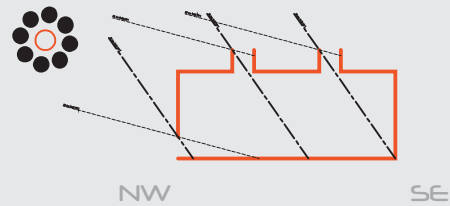
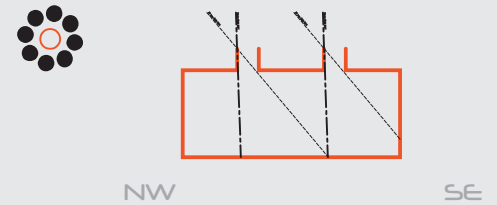
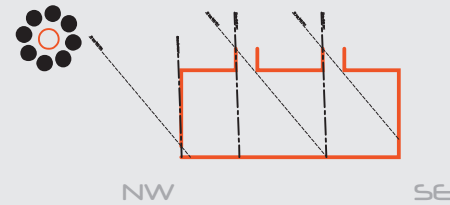
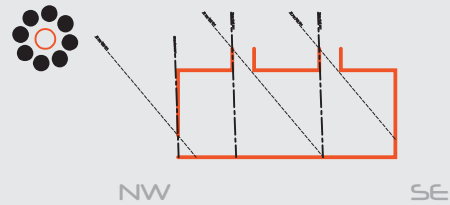
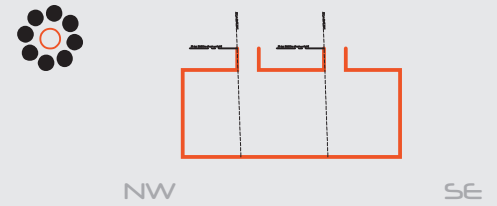
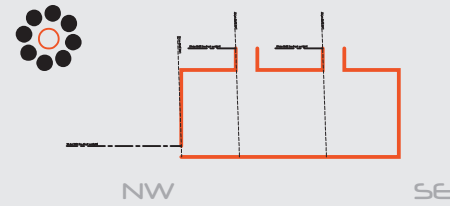
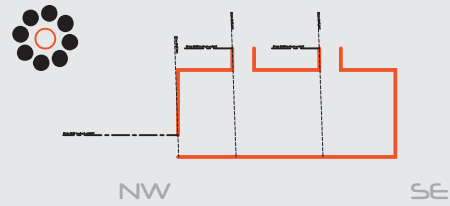


09-15



option b2

9.33	9.34	9.35	9.42	9.43	9.44
9.36	9.37	9.38	9.45	9.46	9.47
9.39	9.40	9.41	9.48	9.49	9.50



option b1

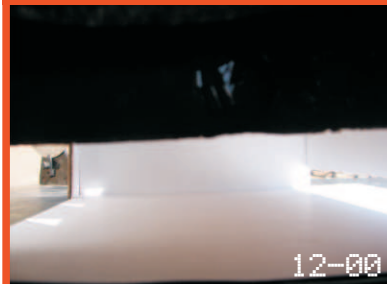
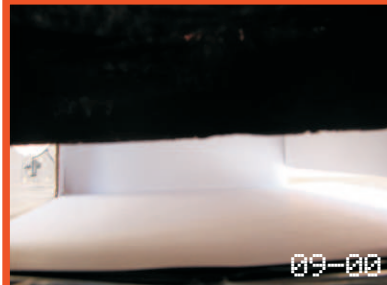
option b2

option b3



09-17

option c1



22 jun

option c2



22 jun

option c3



22 jun

option a1 - 1050 lux  
option a2 - 1000 lux  
option a3 - 950 lux

option a1 - 1650lux  
option a2 - 1100 lux  
option a3 - 1025 lux

option a1 - 3000+ lux  
option a2 - 2200 lux  
option a3 - 1550 lux

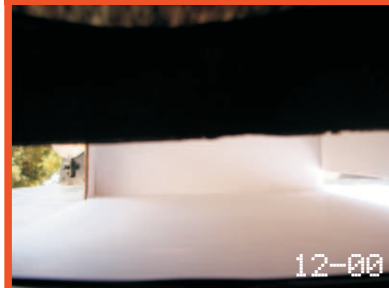




option c1



09-00



12-00



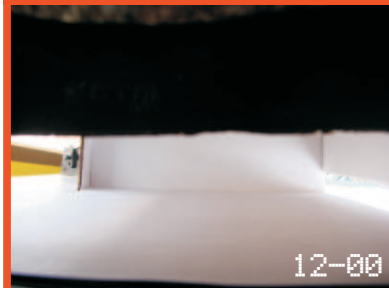
16-00

22 dec

option c2



09-00



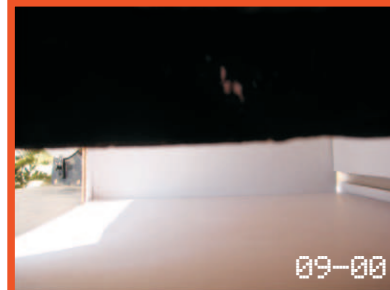
12-00



16-00

22 dec

option c3



09-00



12-00



16-00

22 dec

option a1 - 3000+ lux  
option a2 - 3000+ lux  
option a3 - 3000+ lux

option a1 - 1950 lux  
option a2 - 1800 lux  
option a3 - 1750 lux

option a1 - 2800 lux  
option a2 - 1900 lux  
option a3 - 1625 lux

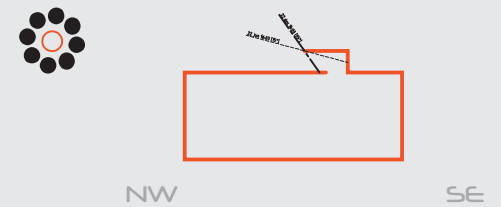
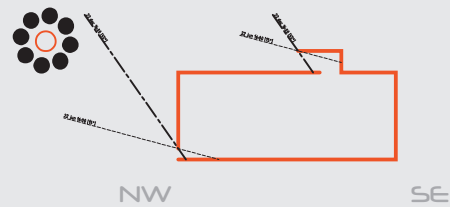
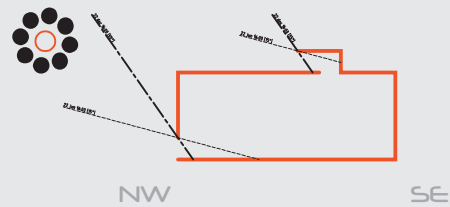
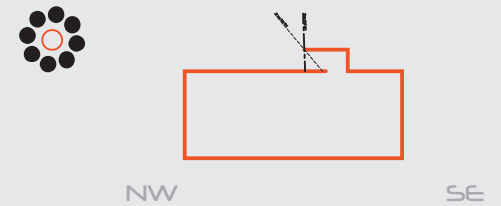
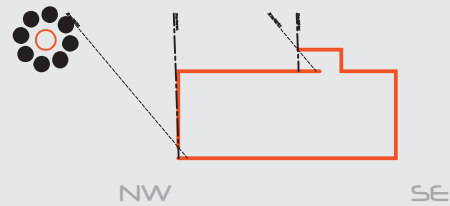
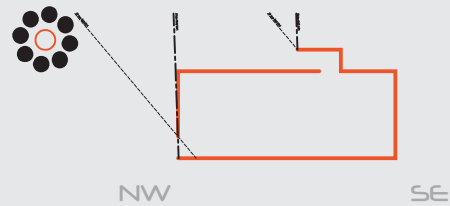
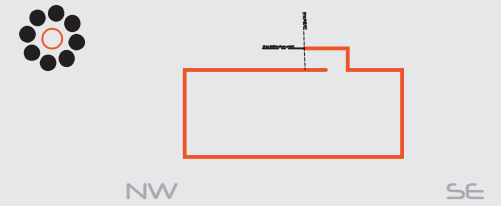
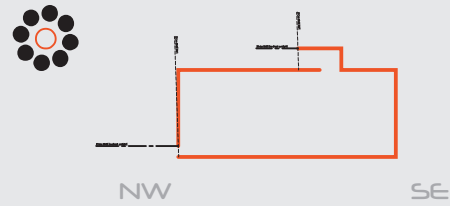
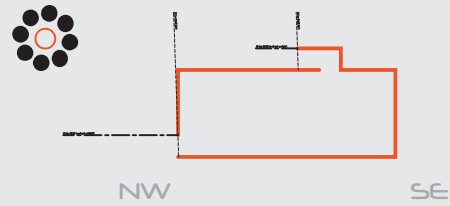


09-19



option c2

9.51	9.52	9.53	9.60	9.61	9.62
9.54	9.55	9.56	9.63	9.64	9.65
9.57	9.58	9.59	9.66	9.67	9.68



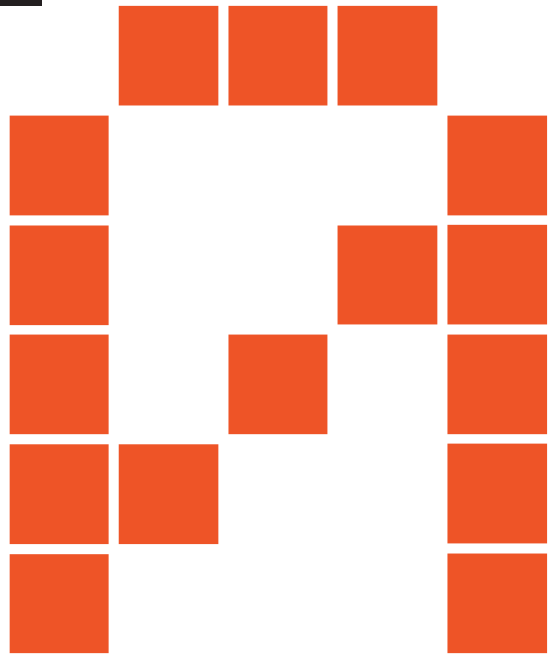
option c1

option c2

option c3



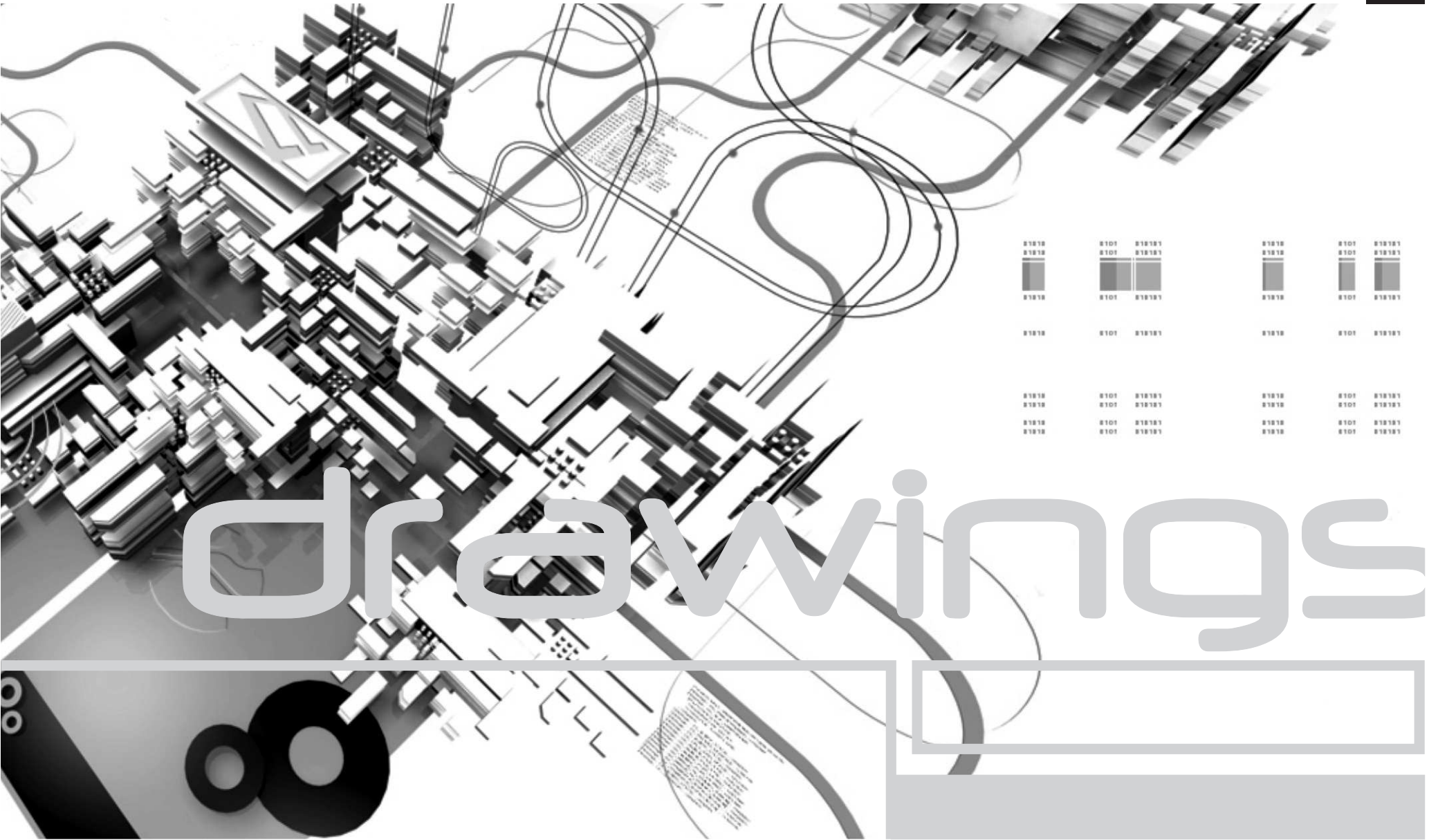
10-01



# technical



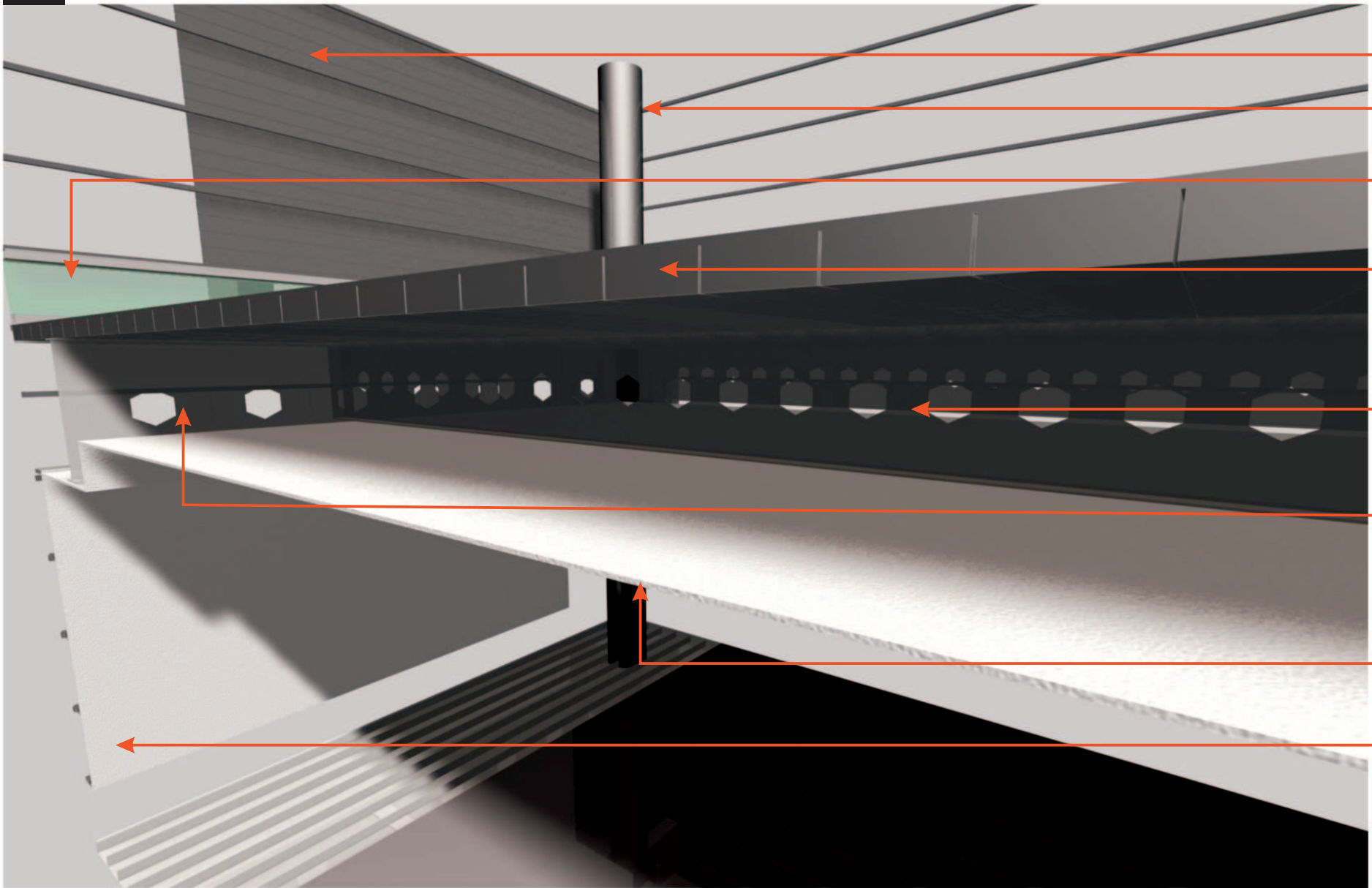




# drawings



10-03



supply and fix oak rainscreen timber boarding with constant profile ,pre-cut, pre-drilled and counter bored - complete with all stainless steel fixings by manufacturer. 2 piece flush external corner details  
500mm %%c r.c. column to eng's detail.

10mm thk light grey tinted laminated safety glass to comply with SANS 50572

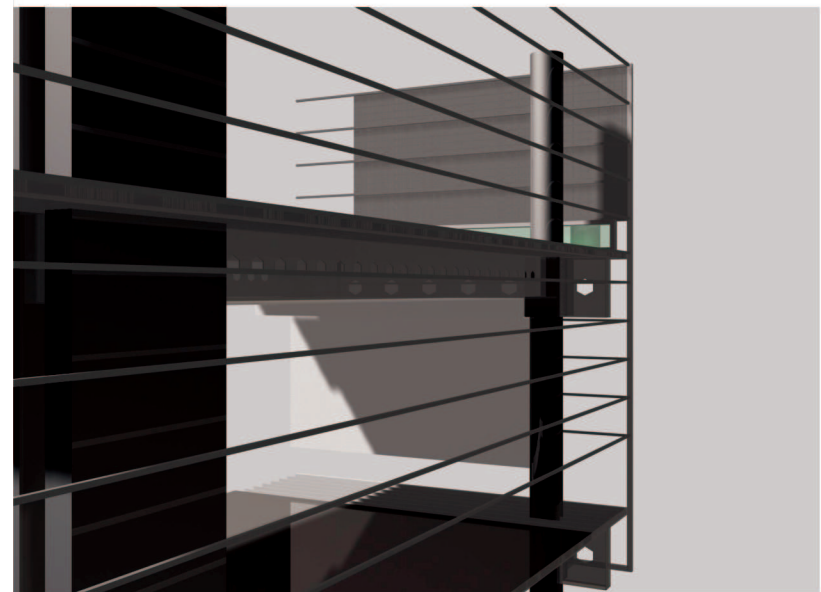
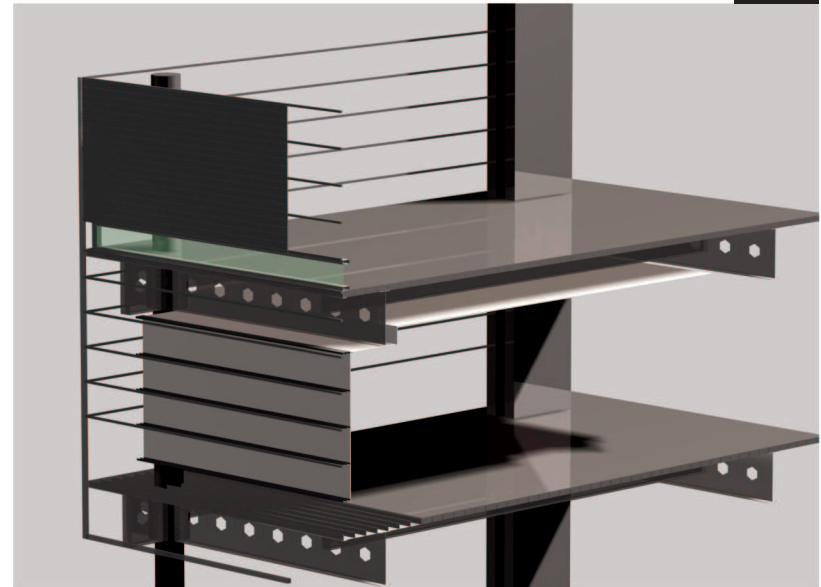
5mm thk studded blue sheeting laid directly on sub floor. sheets to be warmed before unrolled, adhesive to be spread evenly with serrated trowel. sheet to be unrolled in all directions within open time of adhesive. clean and polish floor with two coats polymer floor dressing complying with SANS 1042 to SANS 10070 and according to the manufacturers instructions.

610x170mm deep m/s castellated beam as per eng's detail

900x230mm deep m/s castellated beam as per eng's detail

Flush plastered fibre cement board ceiling complying with SANS 803. all suspension fittings of roll-formed galvanised steel painted as per schedule, all by specialist to manufacturers strict instructions.

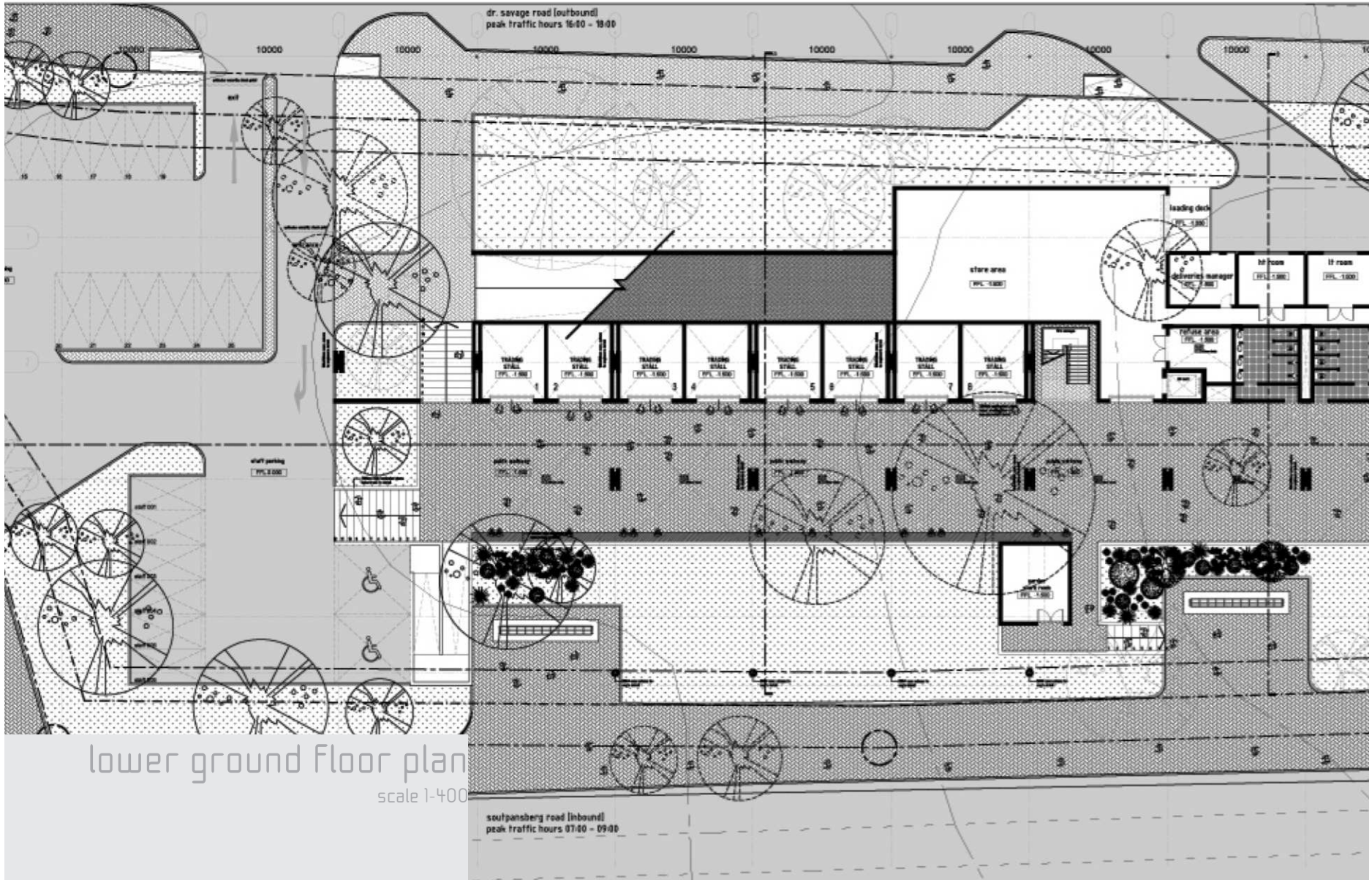
15mm plasterboard to be covered with paper backed vinyl to comply with SANS 266, on metal studs and tracks of galvanised steel to manufacturers details.





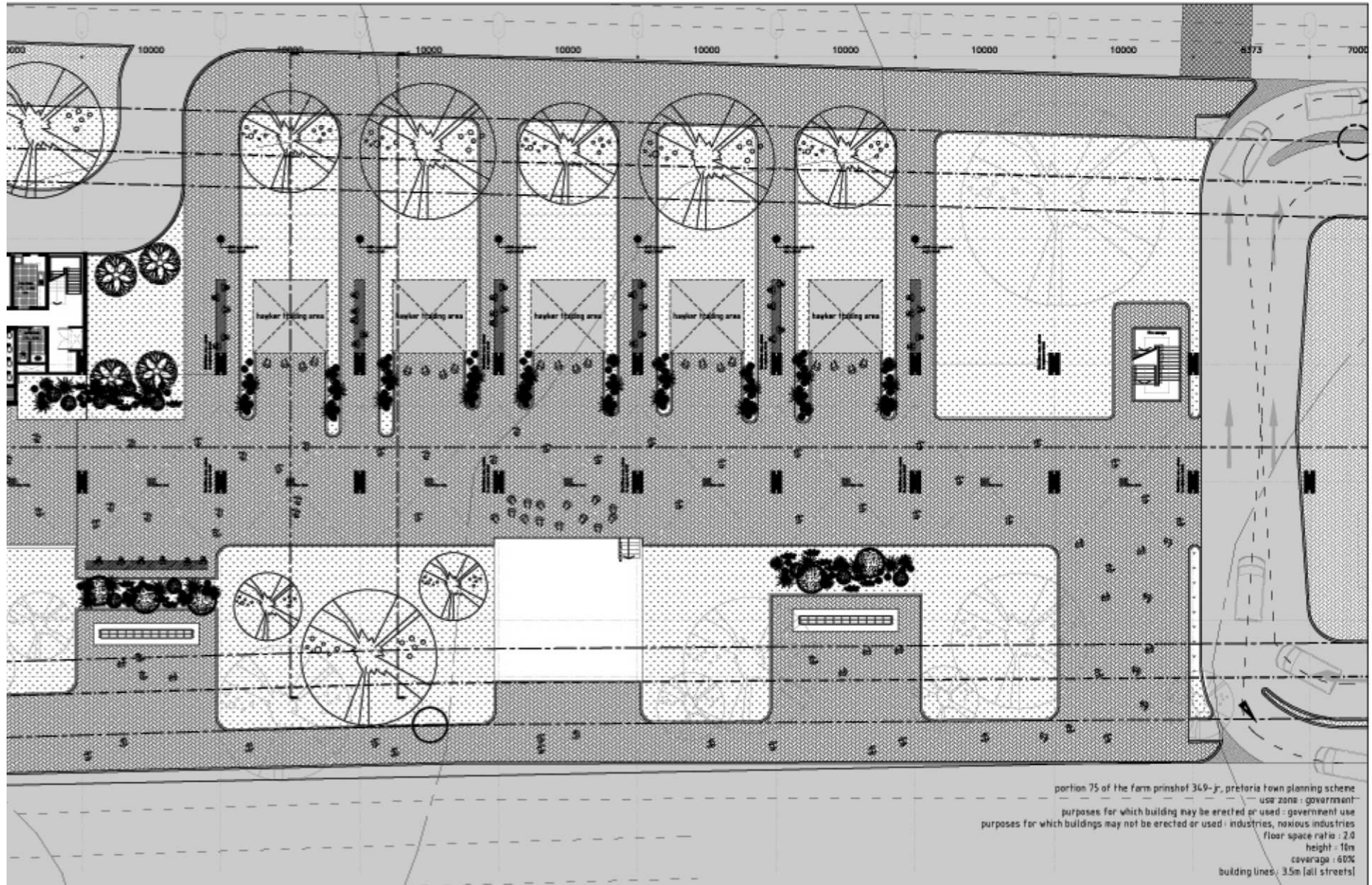


10-05



lower ground floor plan  
scale 1:400

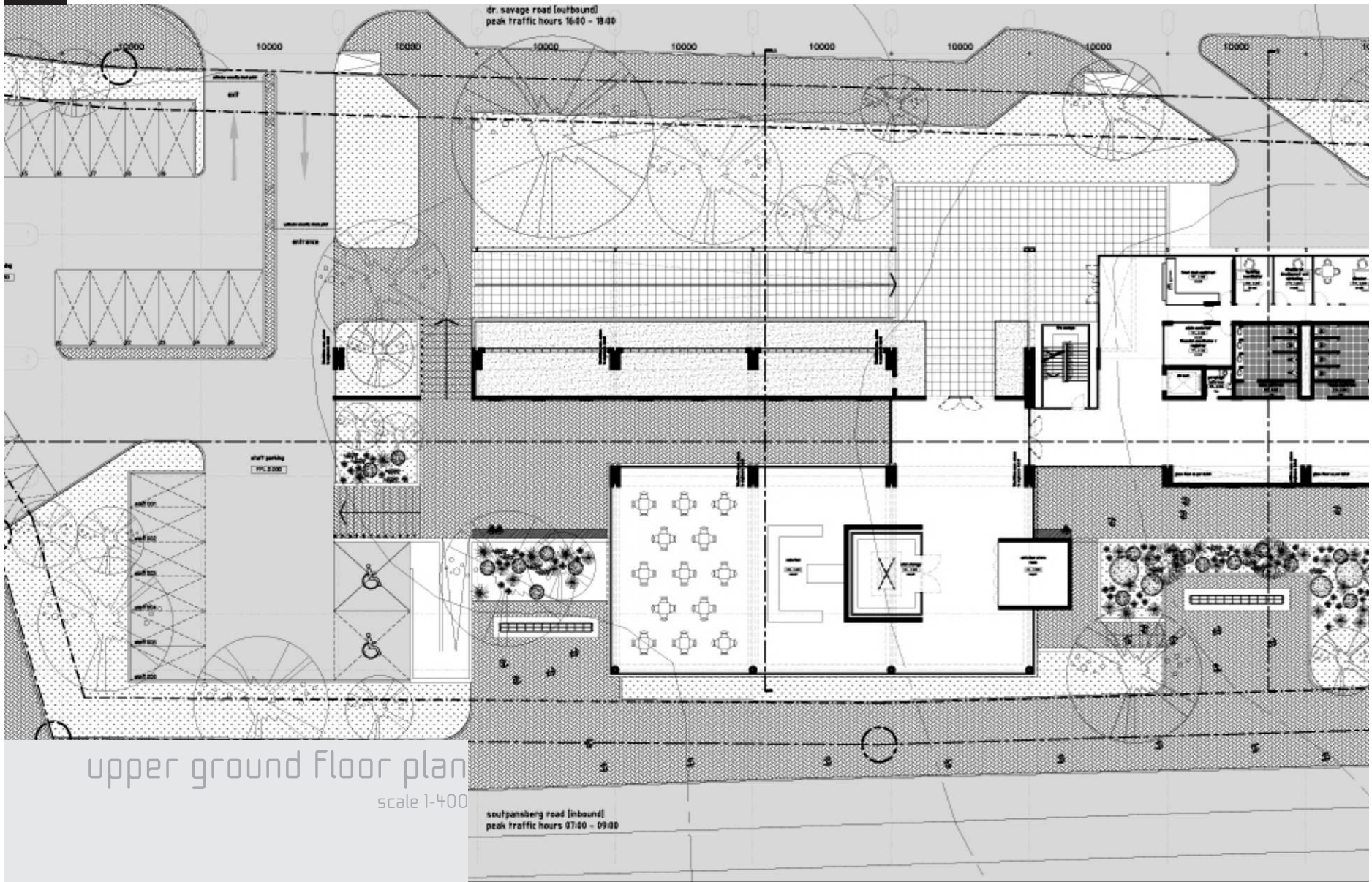






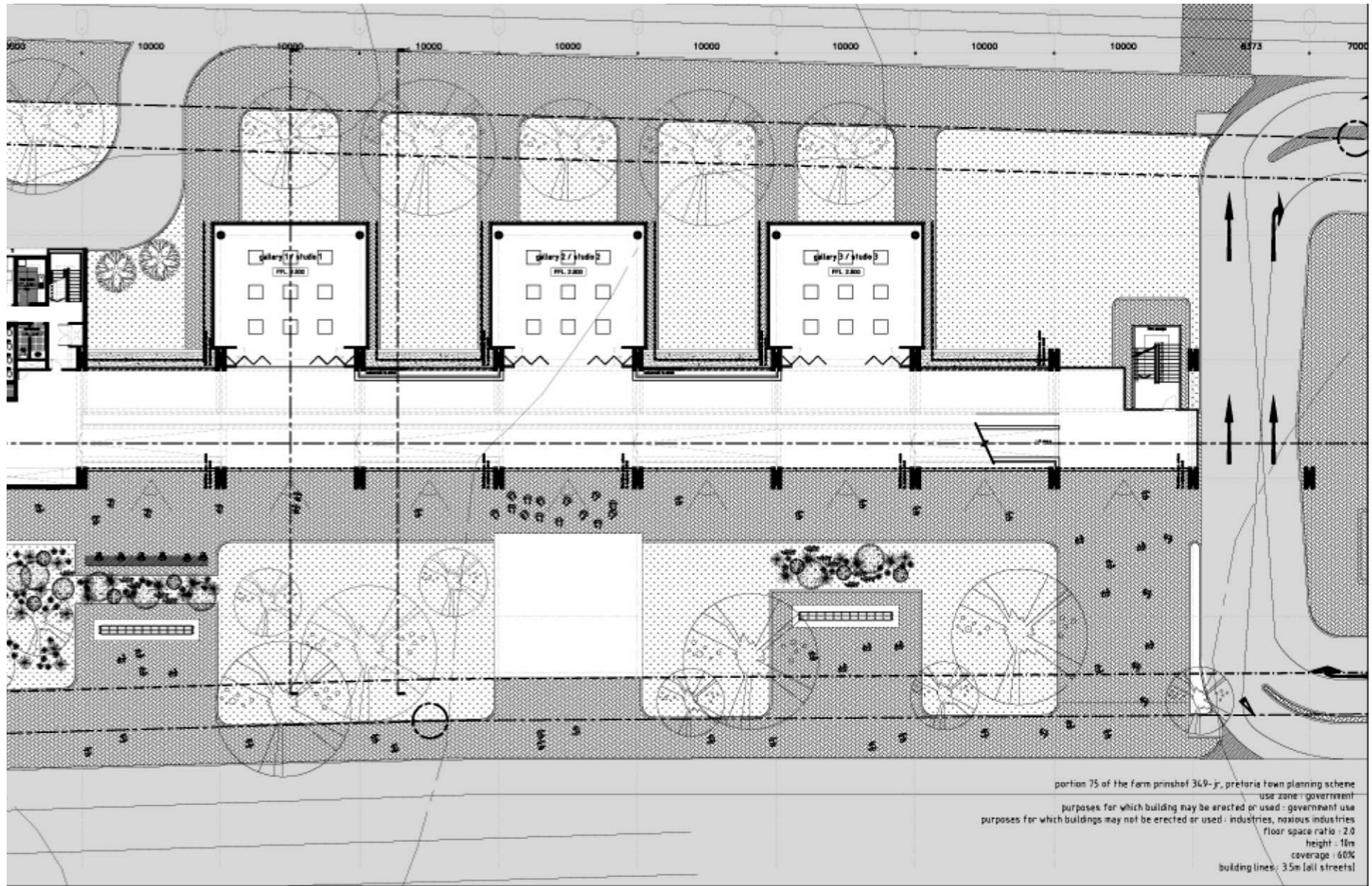


10-07



upper ground floor plan  
scale 1:400

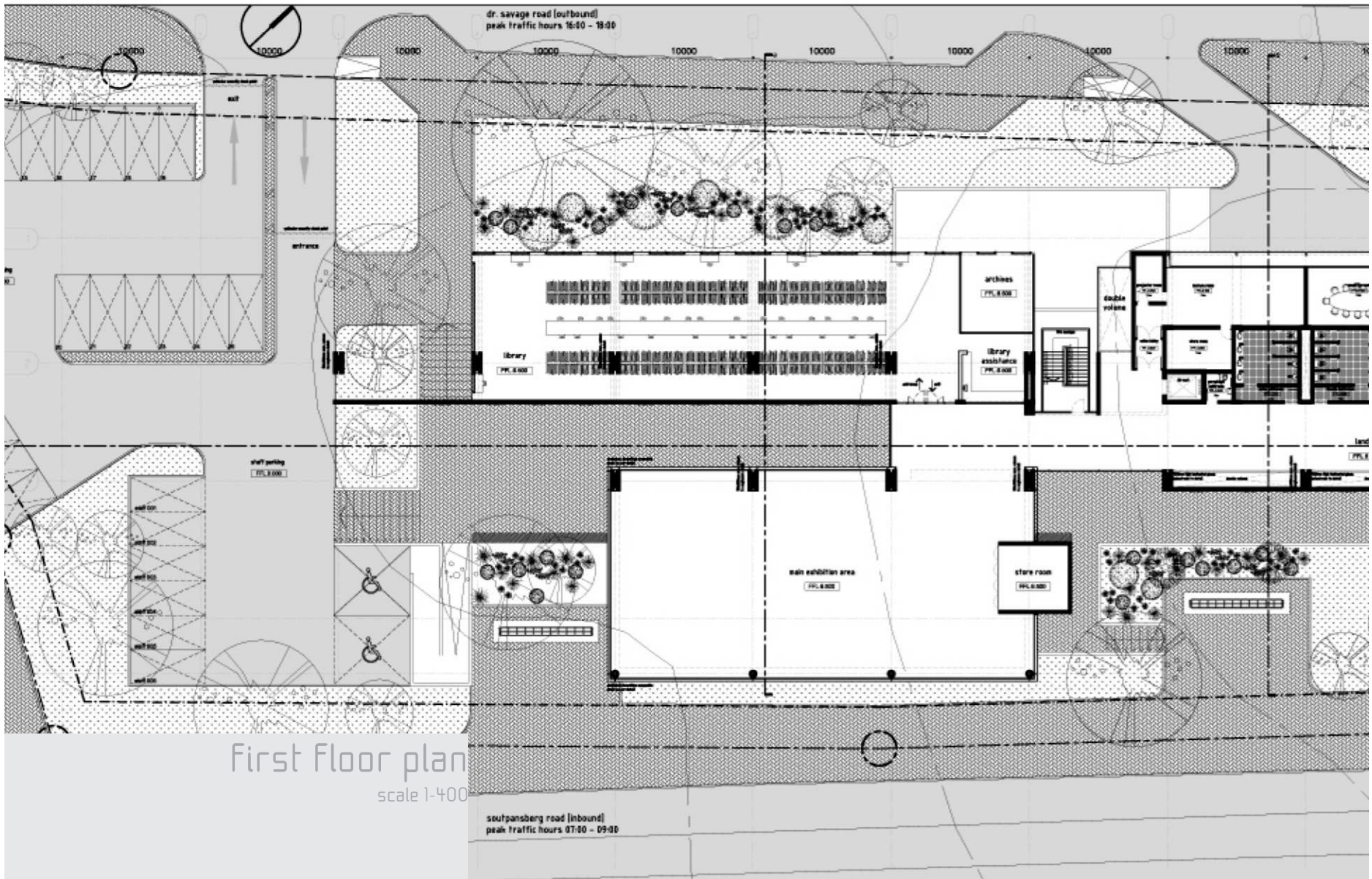






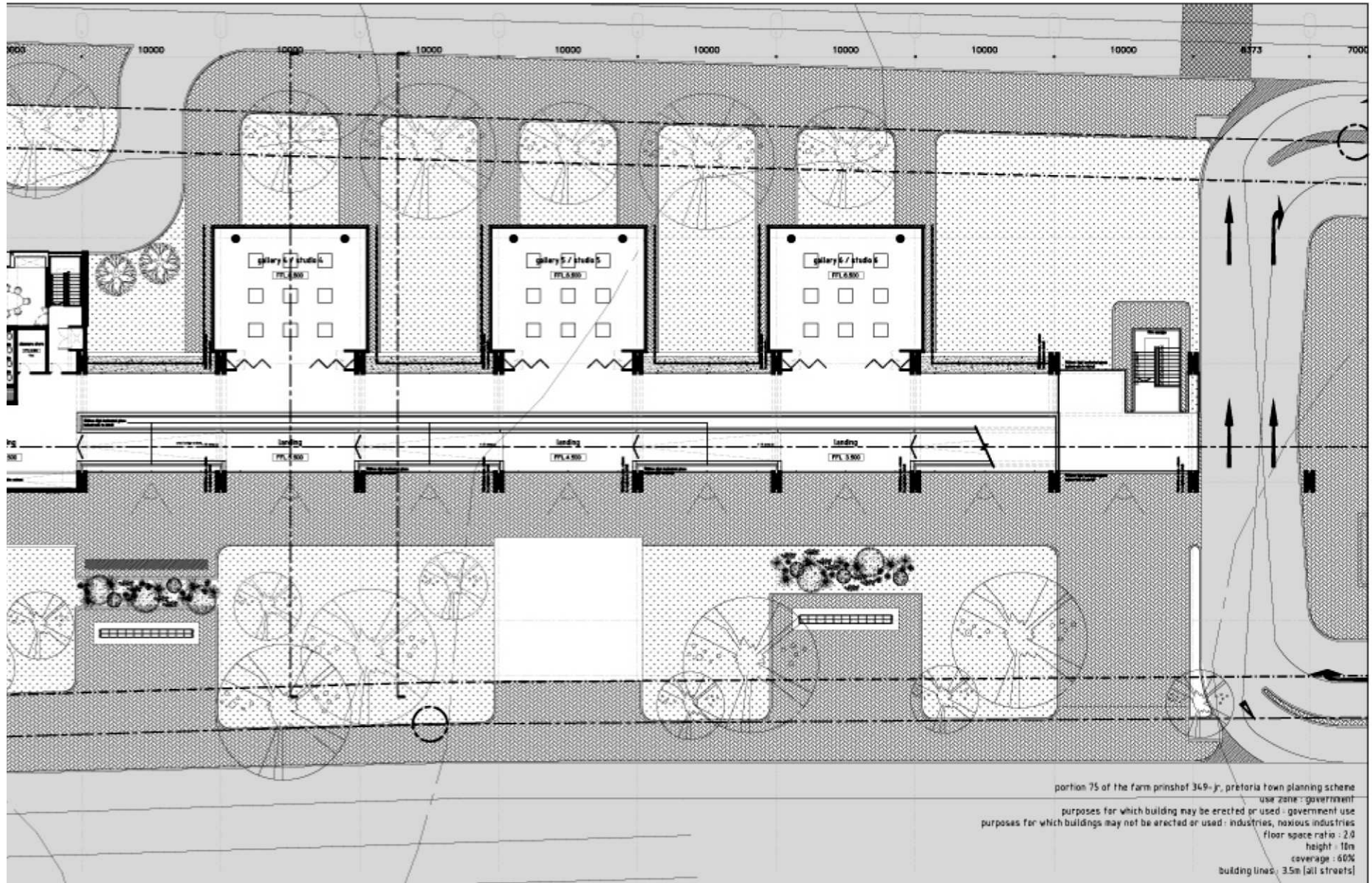


10-09



First floor plan  
scale 1:400



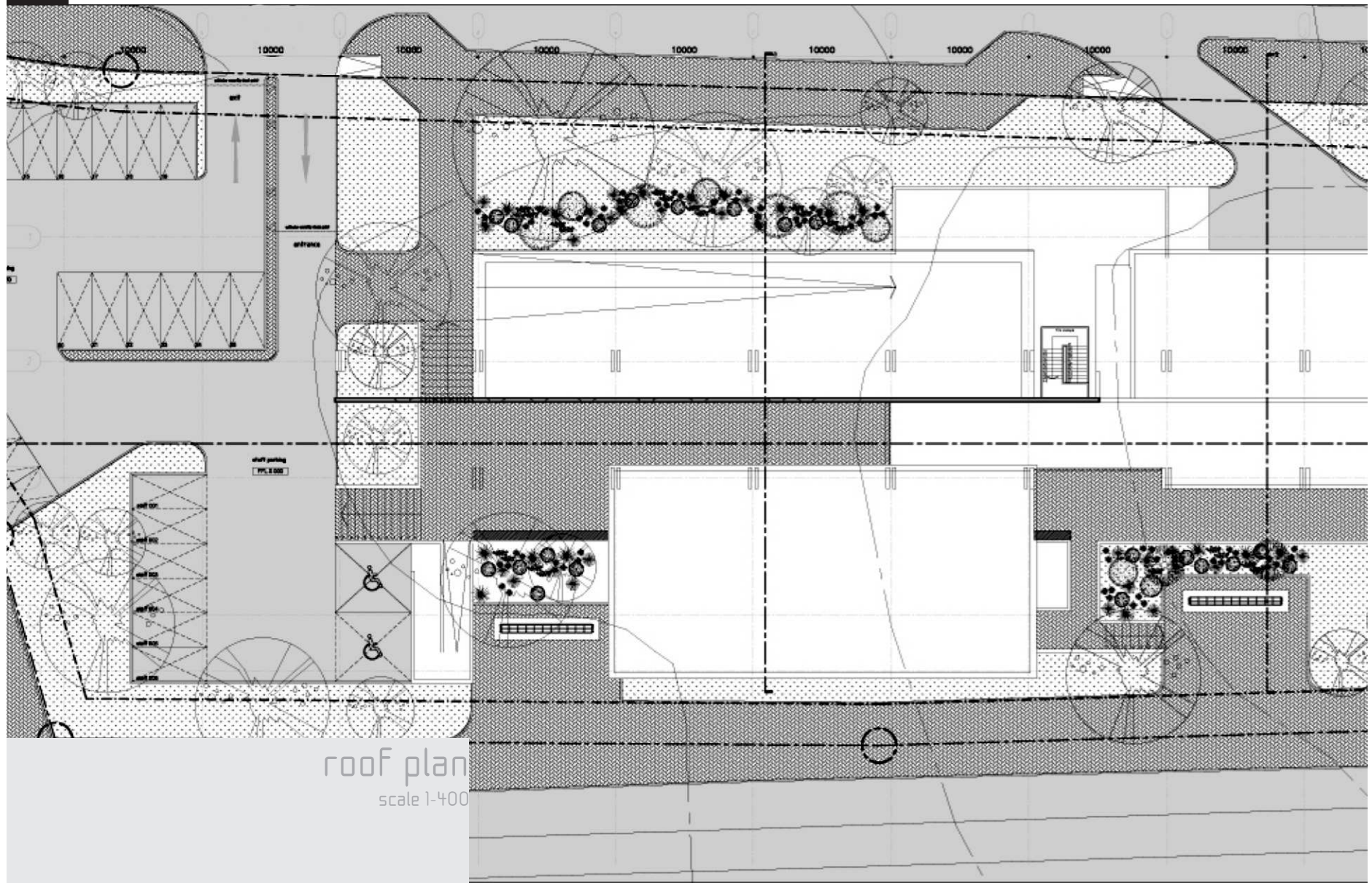


portion 75 of the farm pinshof 349-j, pretoria town planning scheme  
use zone: government  
purposes for which building may be erected or used: government use  
purposes for which buildings may not be erected or used: industries, noxious industries  
floor space ratio: 2.0  
height: 16m  
coverage: 60%  
building lines: 3.5m (all streets)

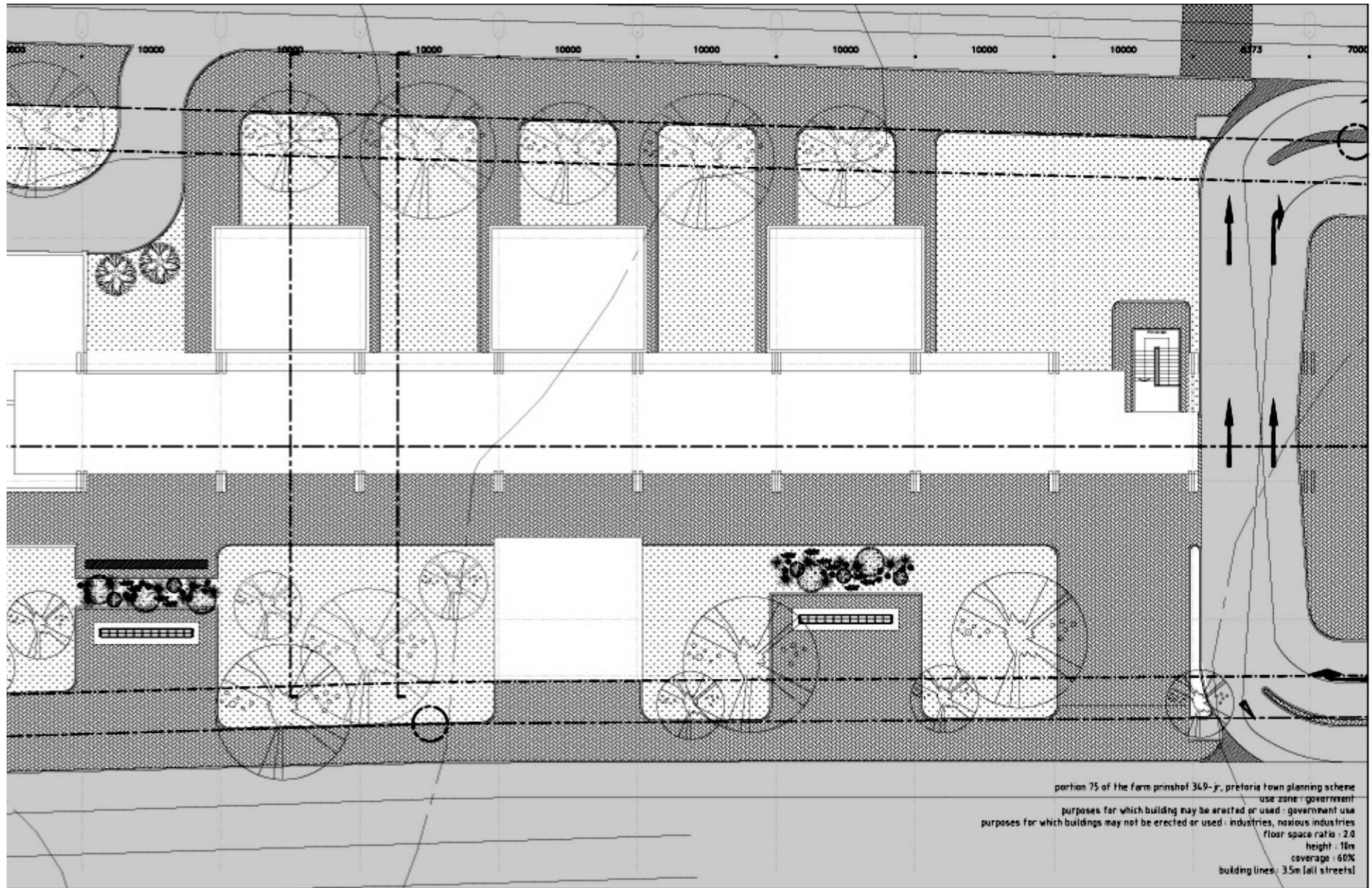


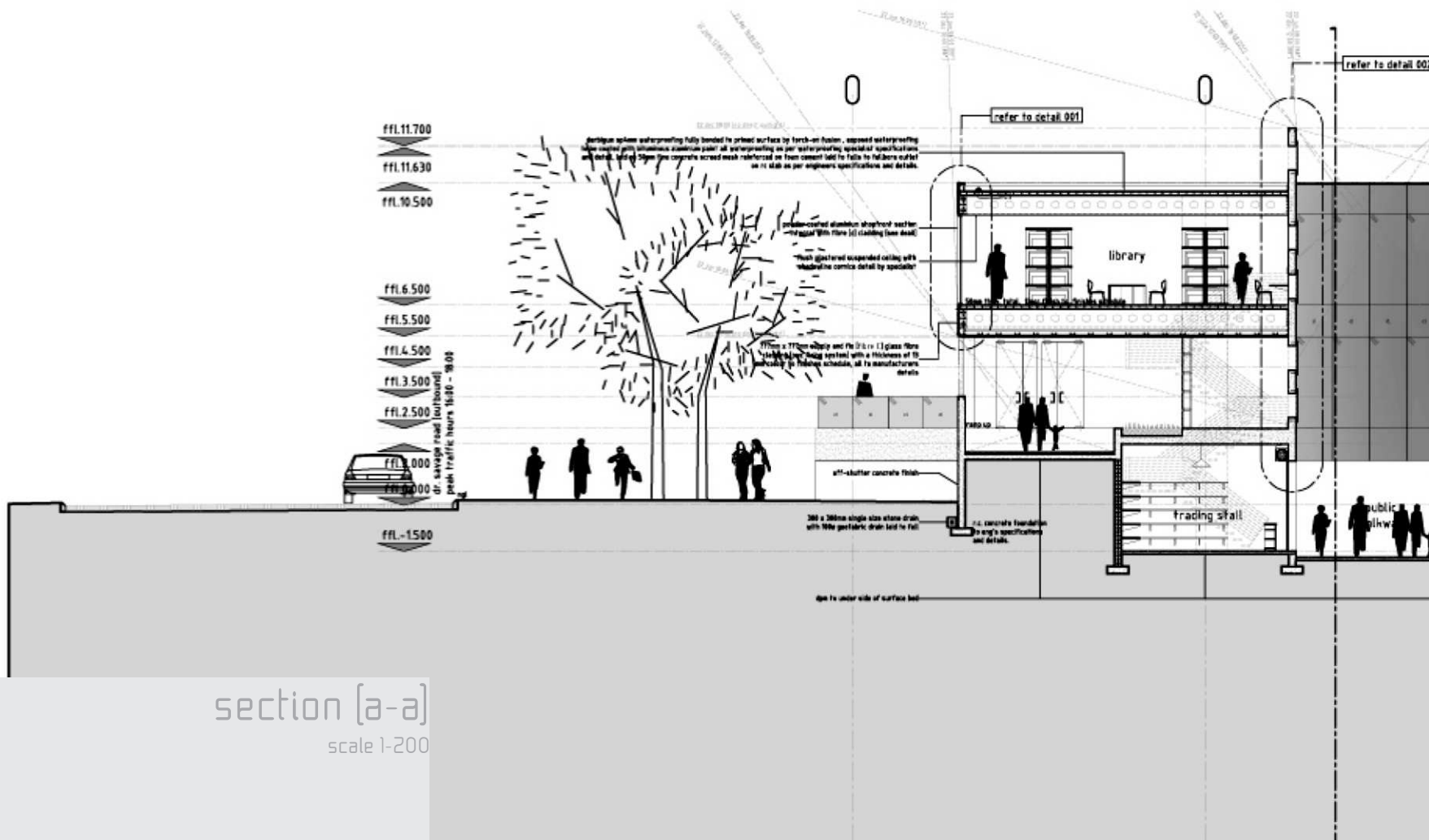


10-11

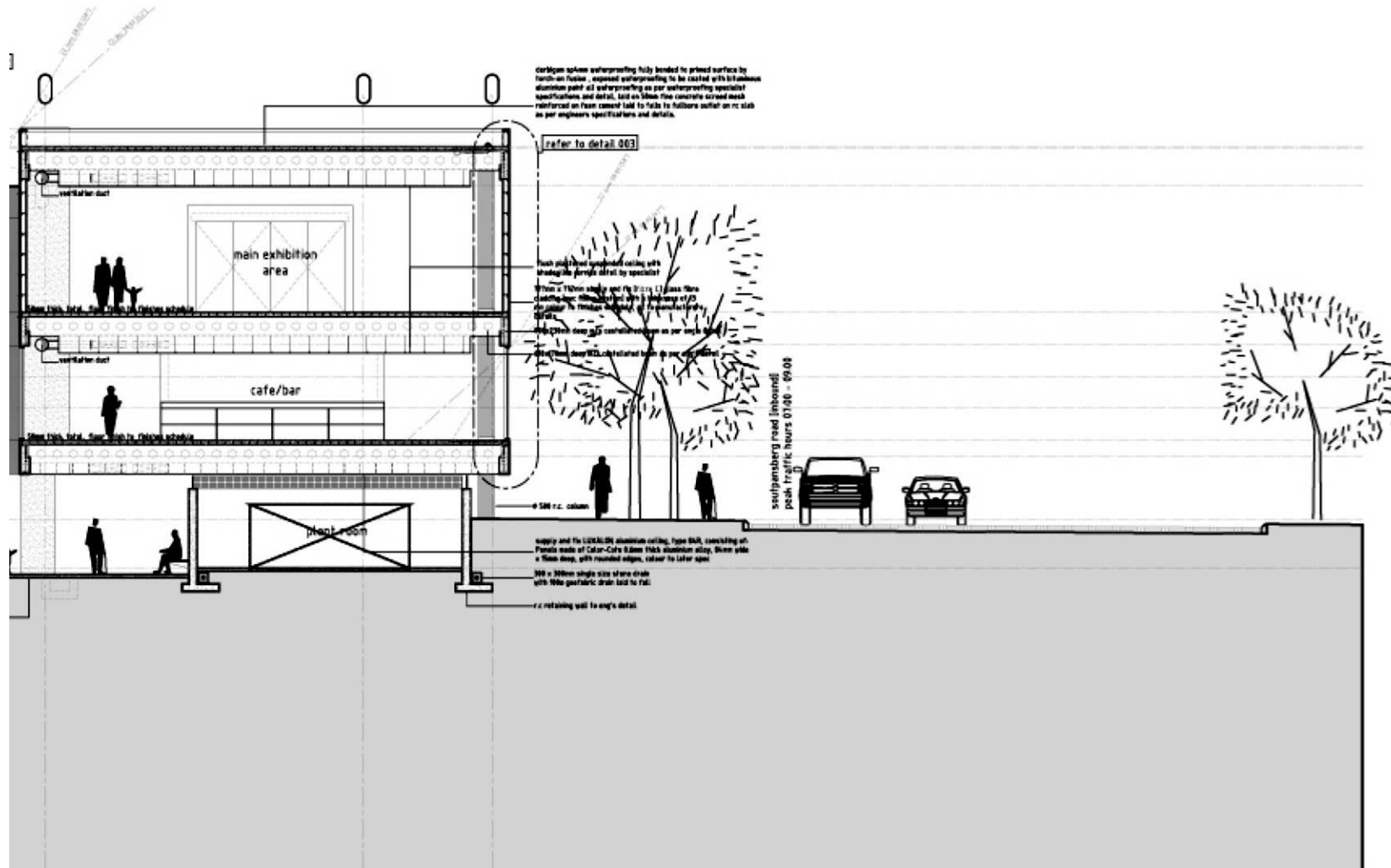


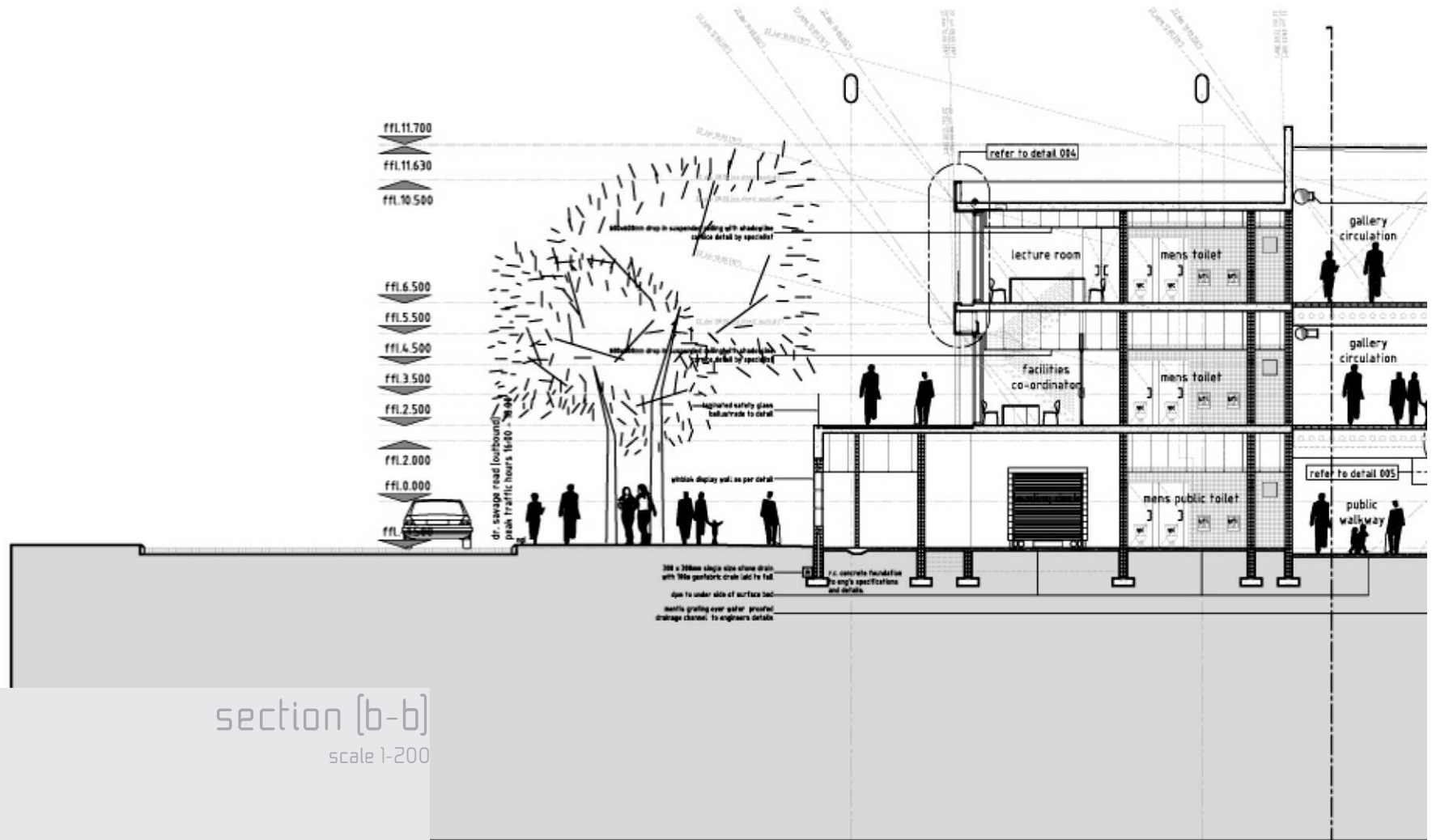




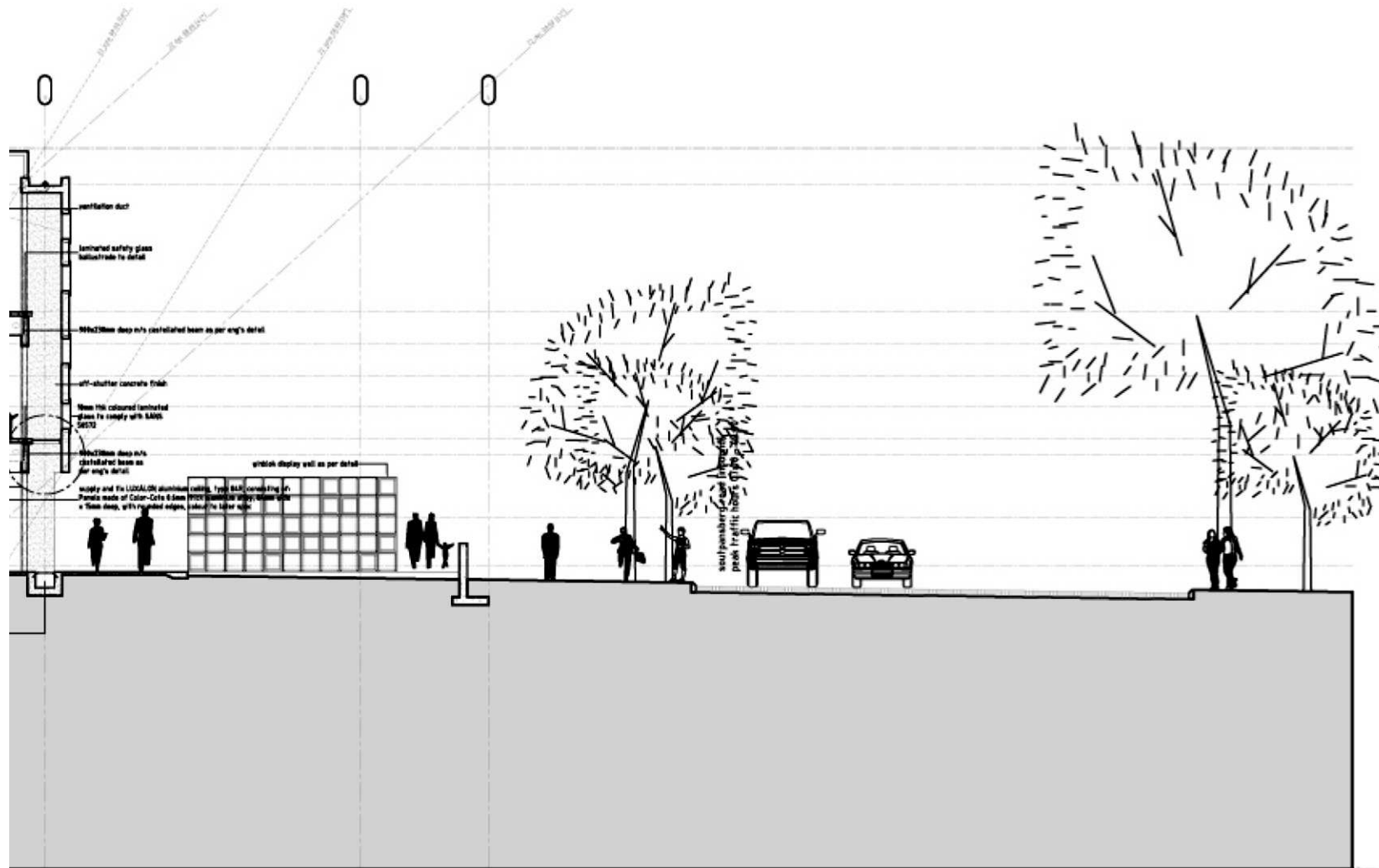


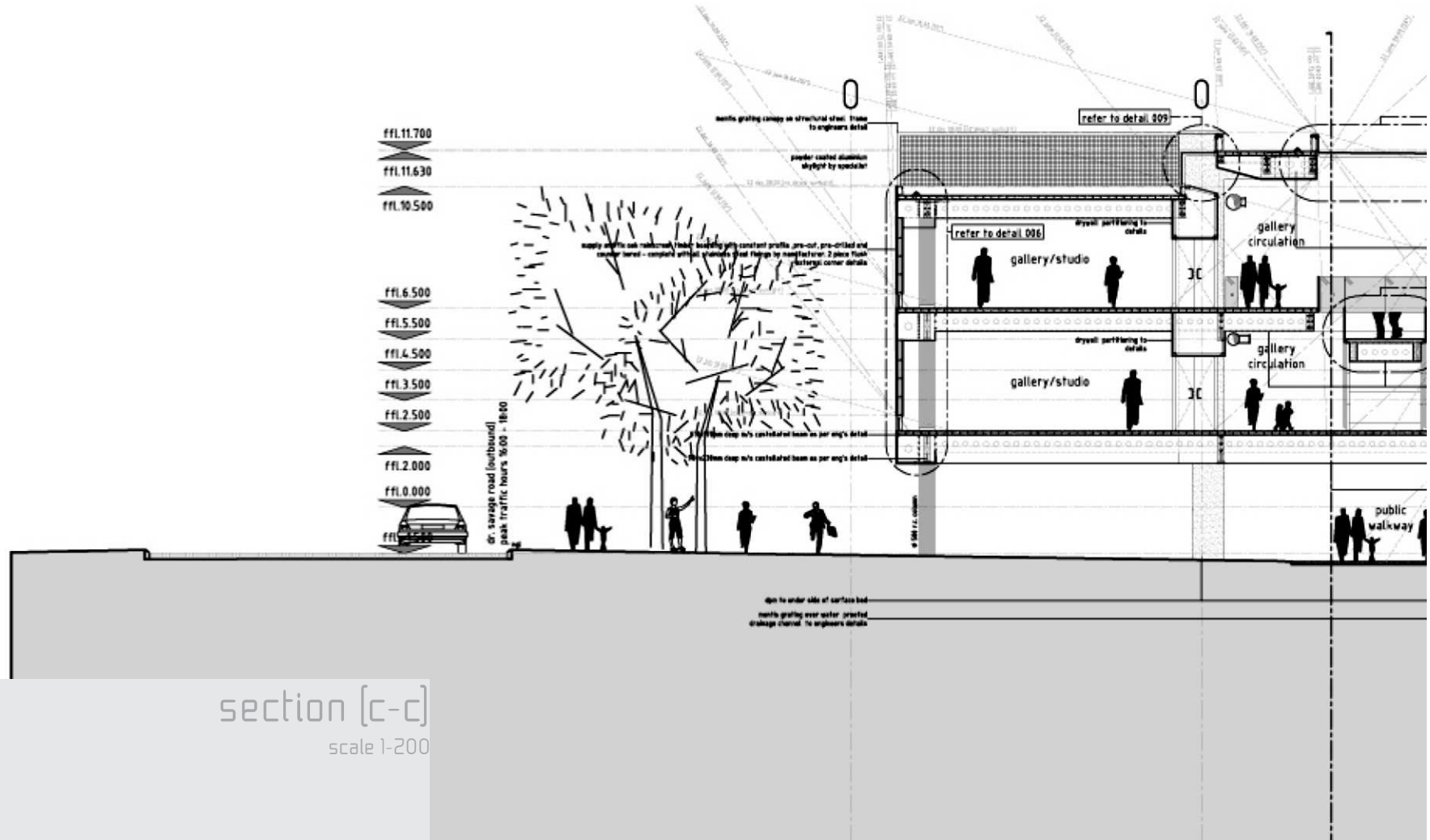






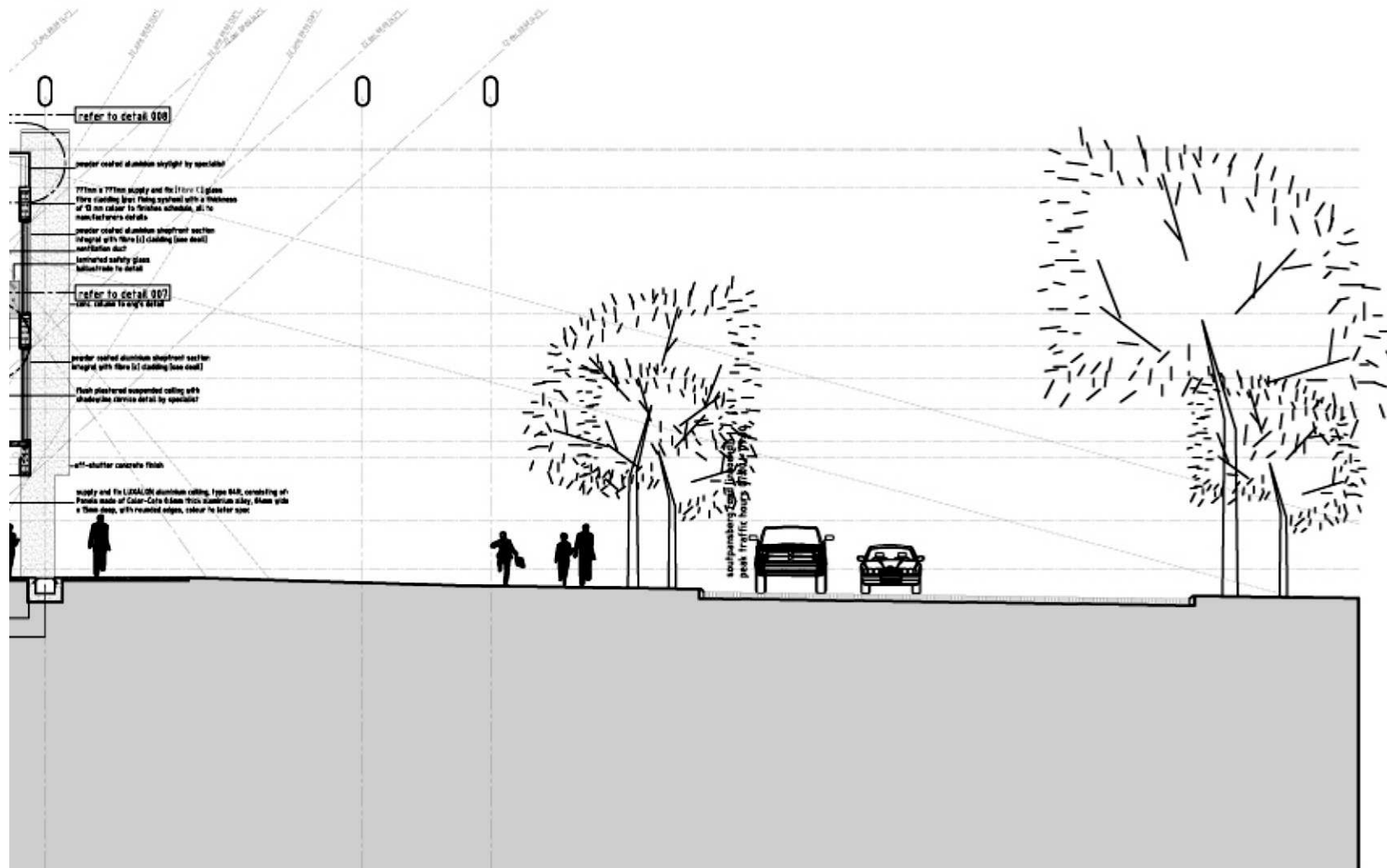
section (b-b)  
 scale 1-200

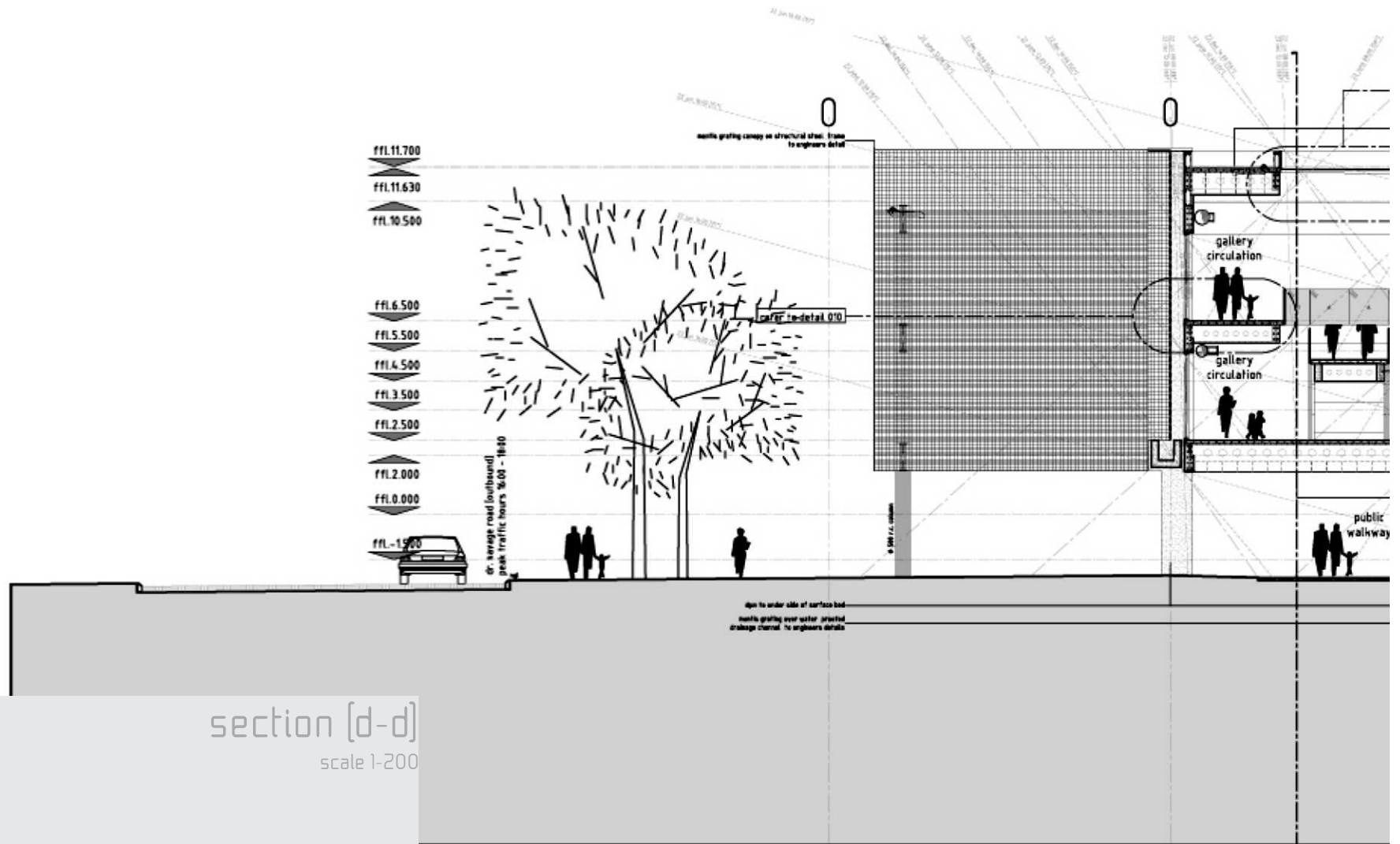


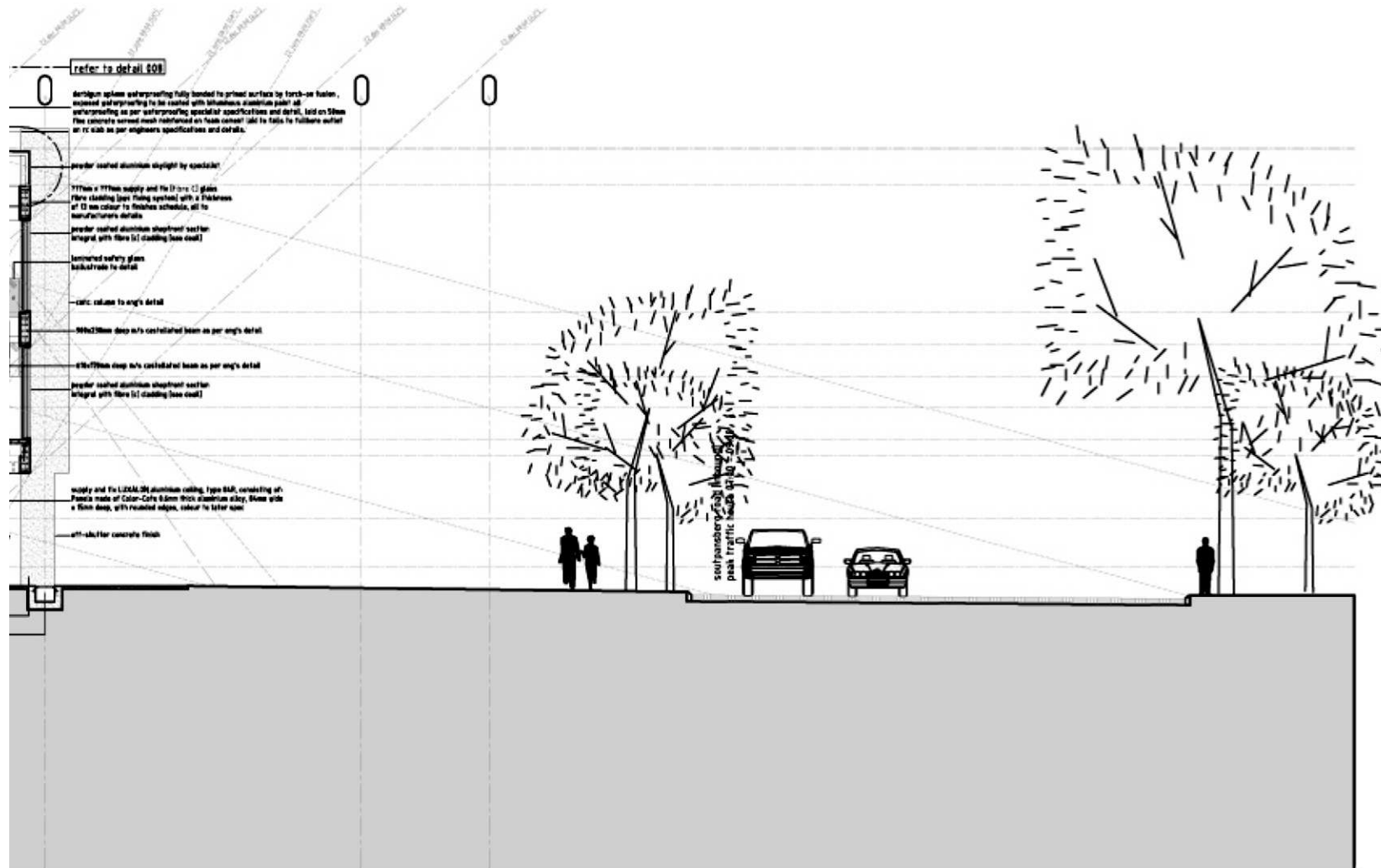


section (c-c)  
scale 1-200



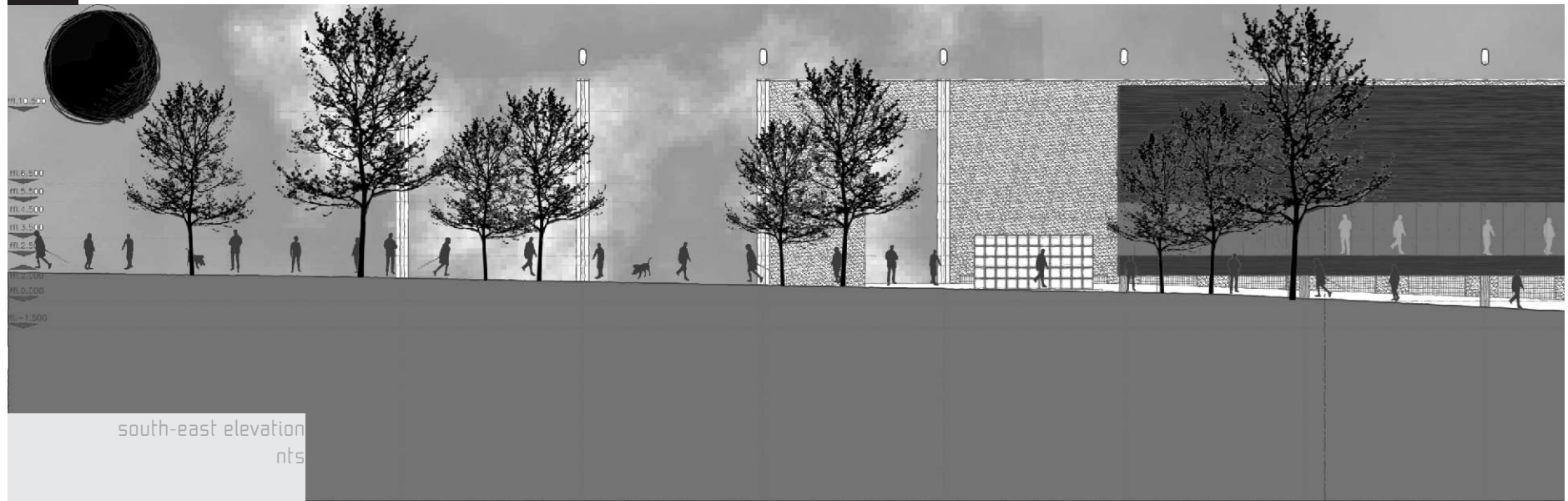






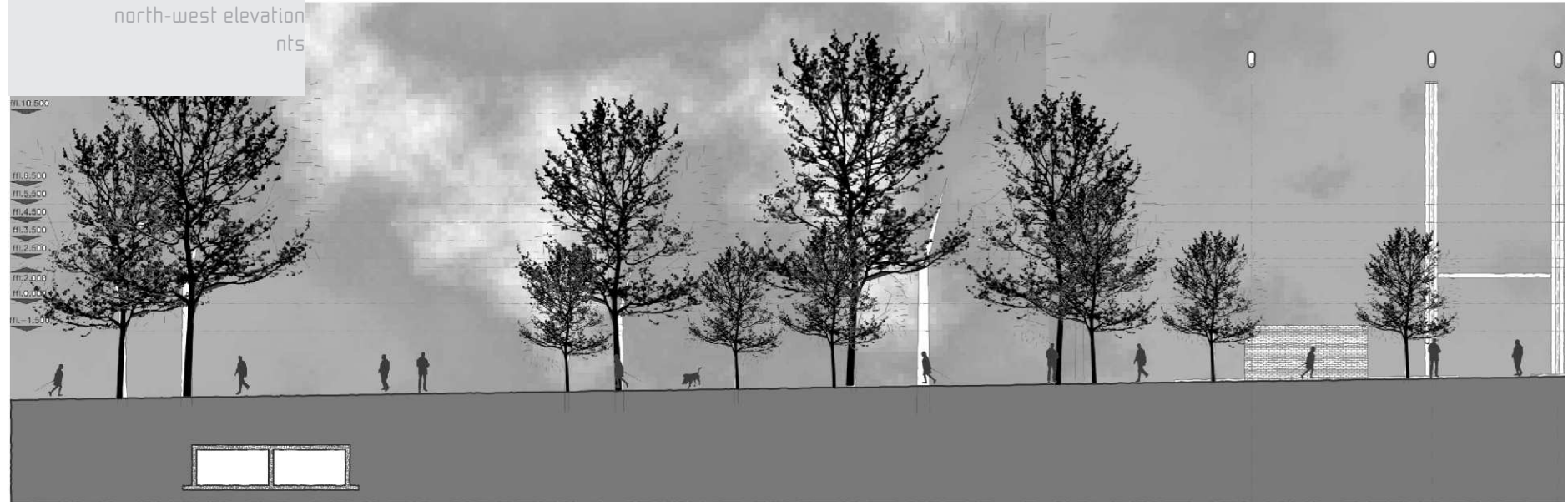


10-21

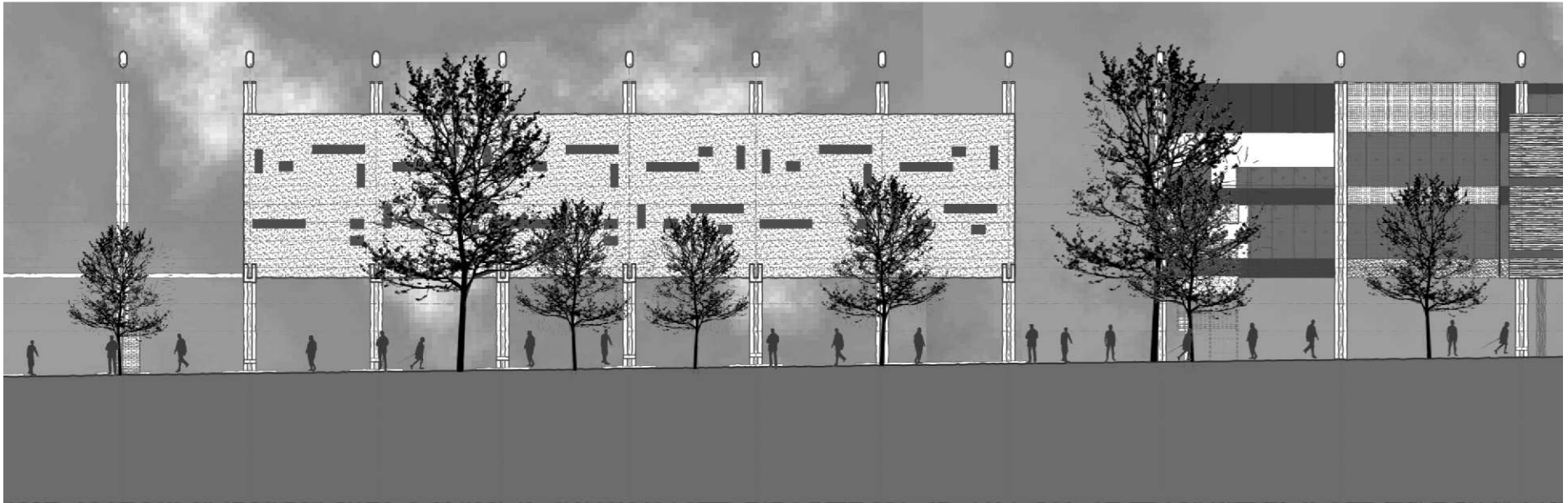


south-east elevation  
nts

north-west elevation  
nts

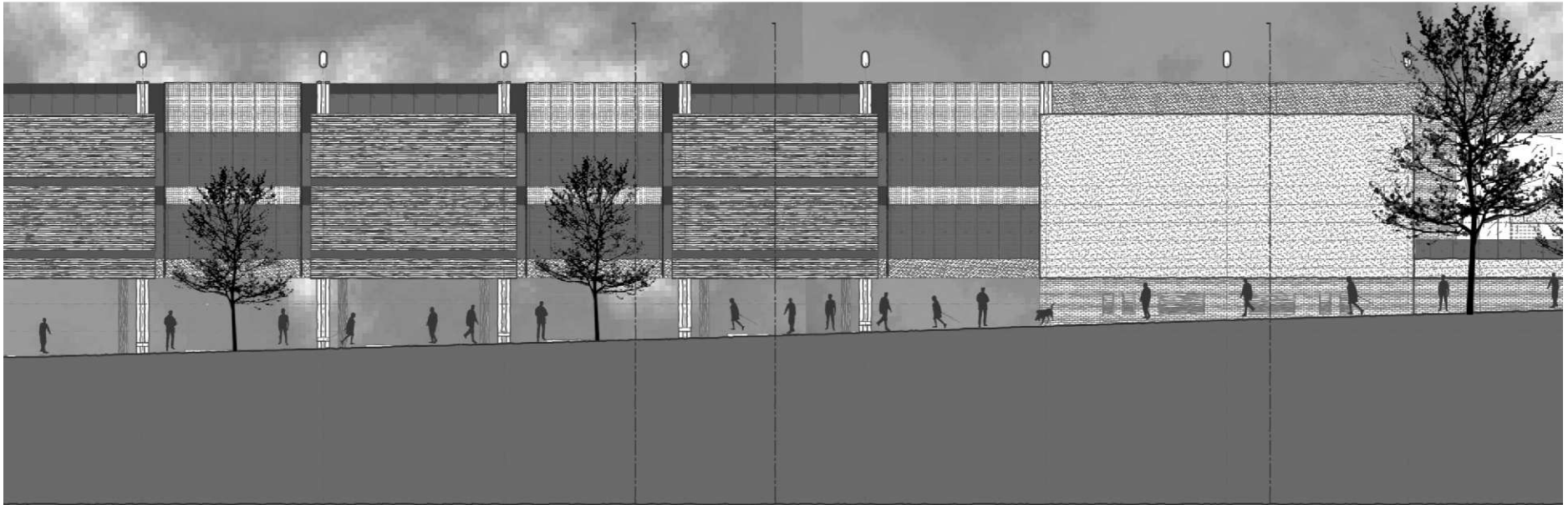
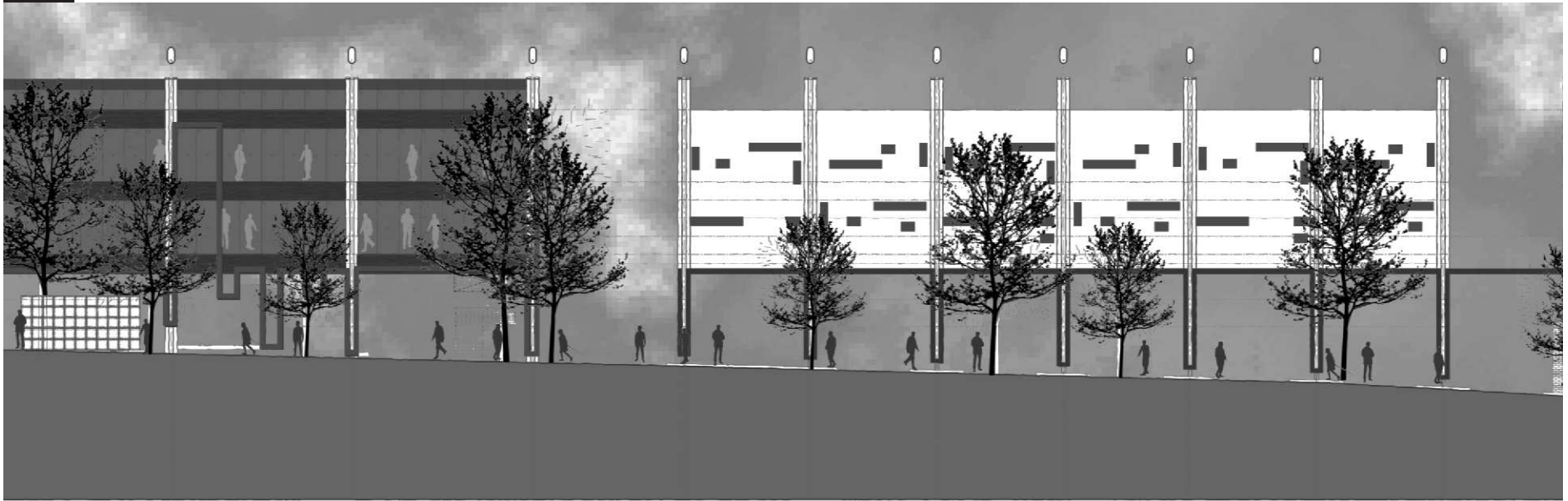








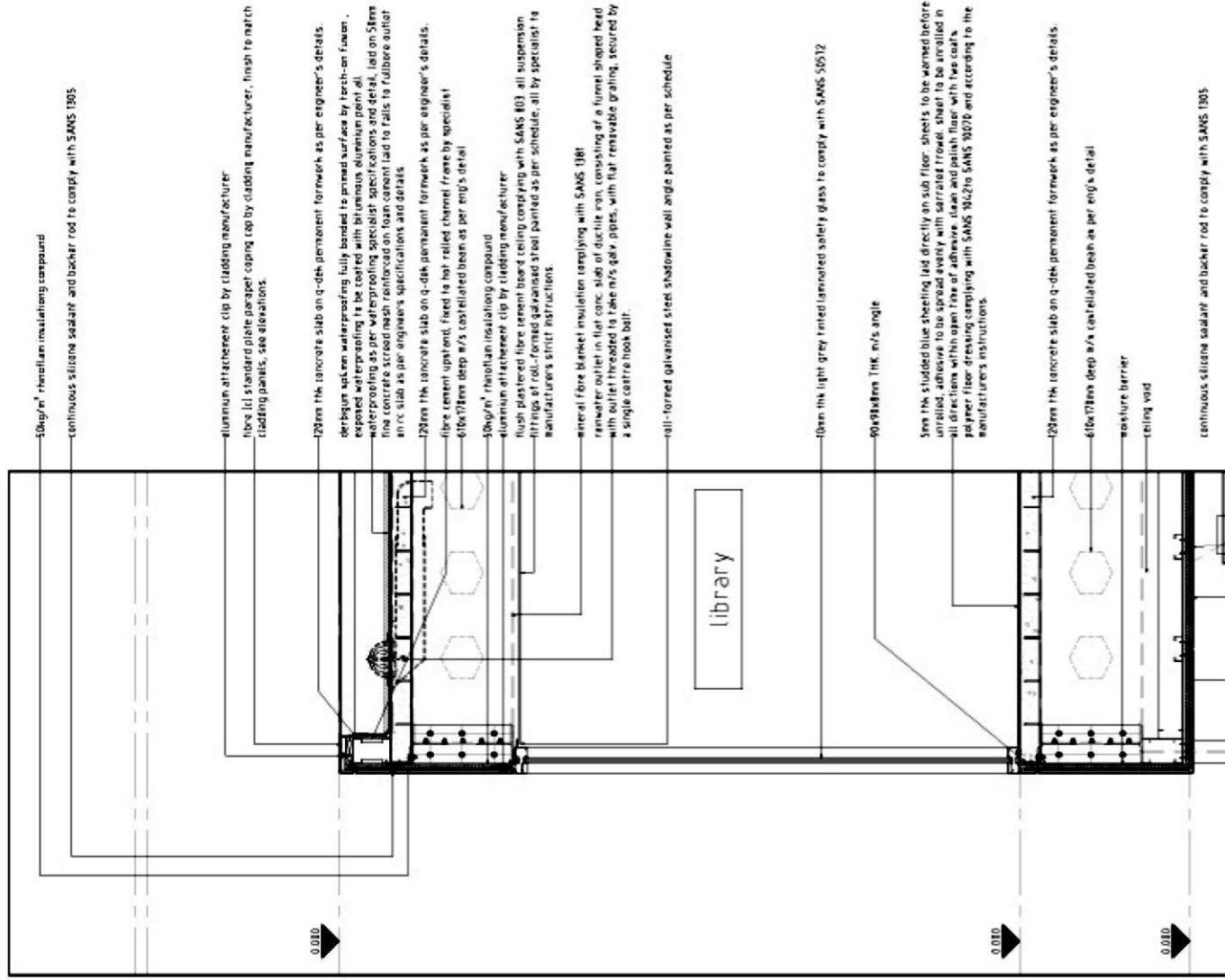
10-23



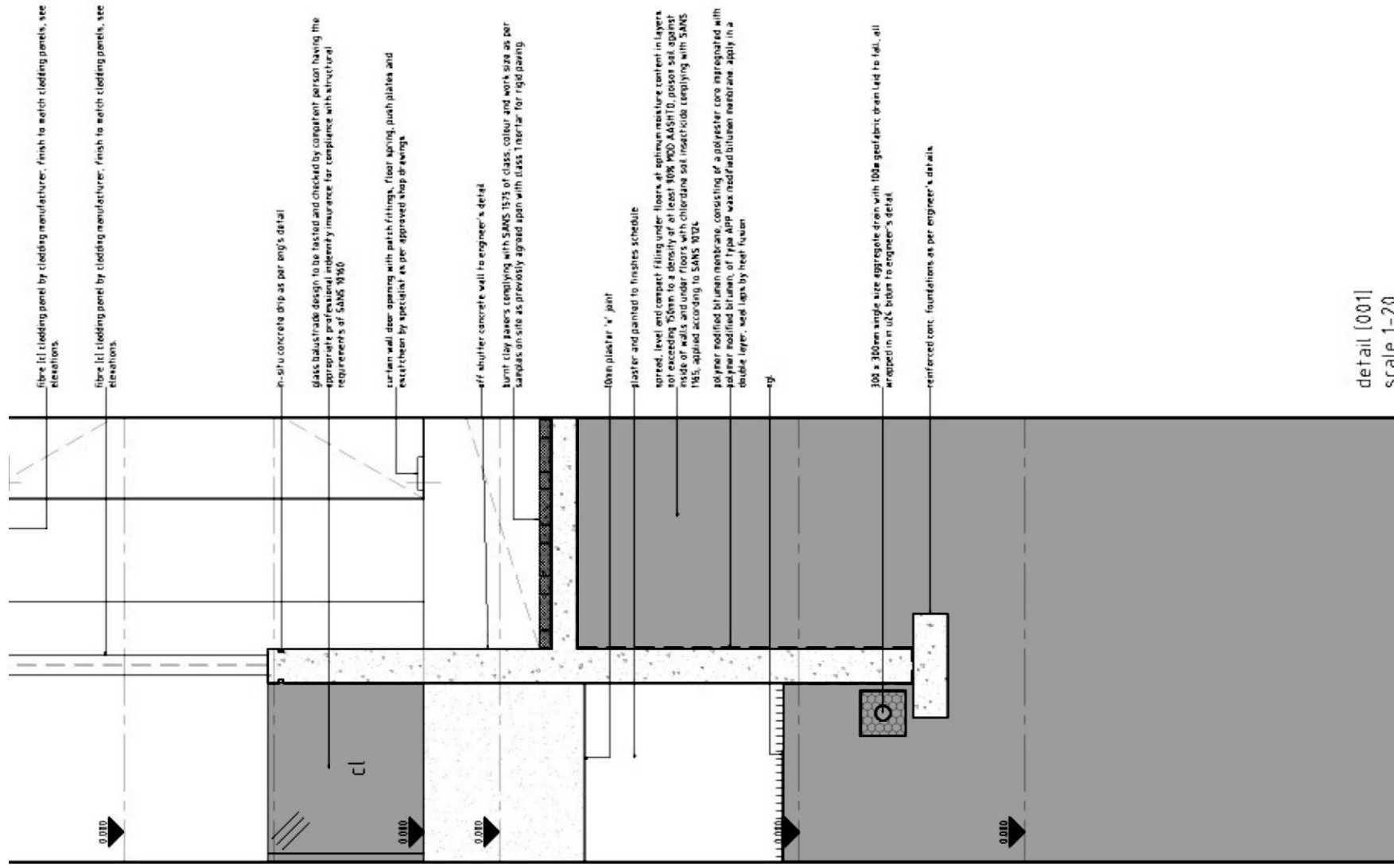




detail 001  
scale 1-20

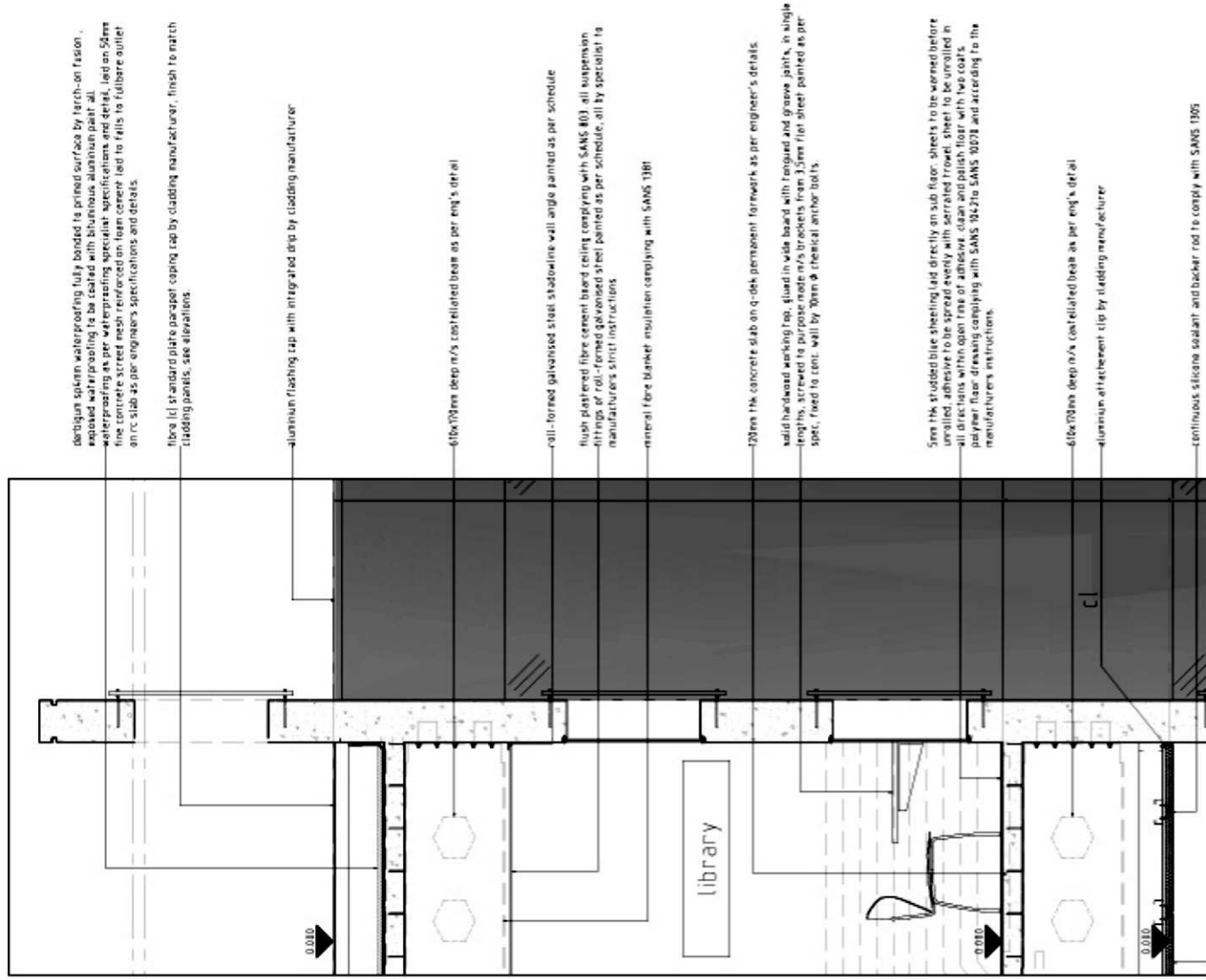


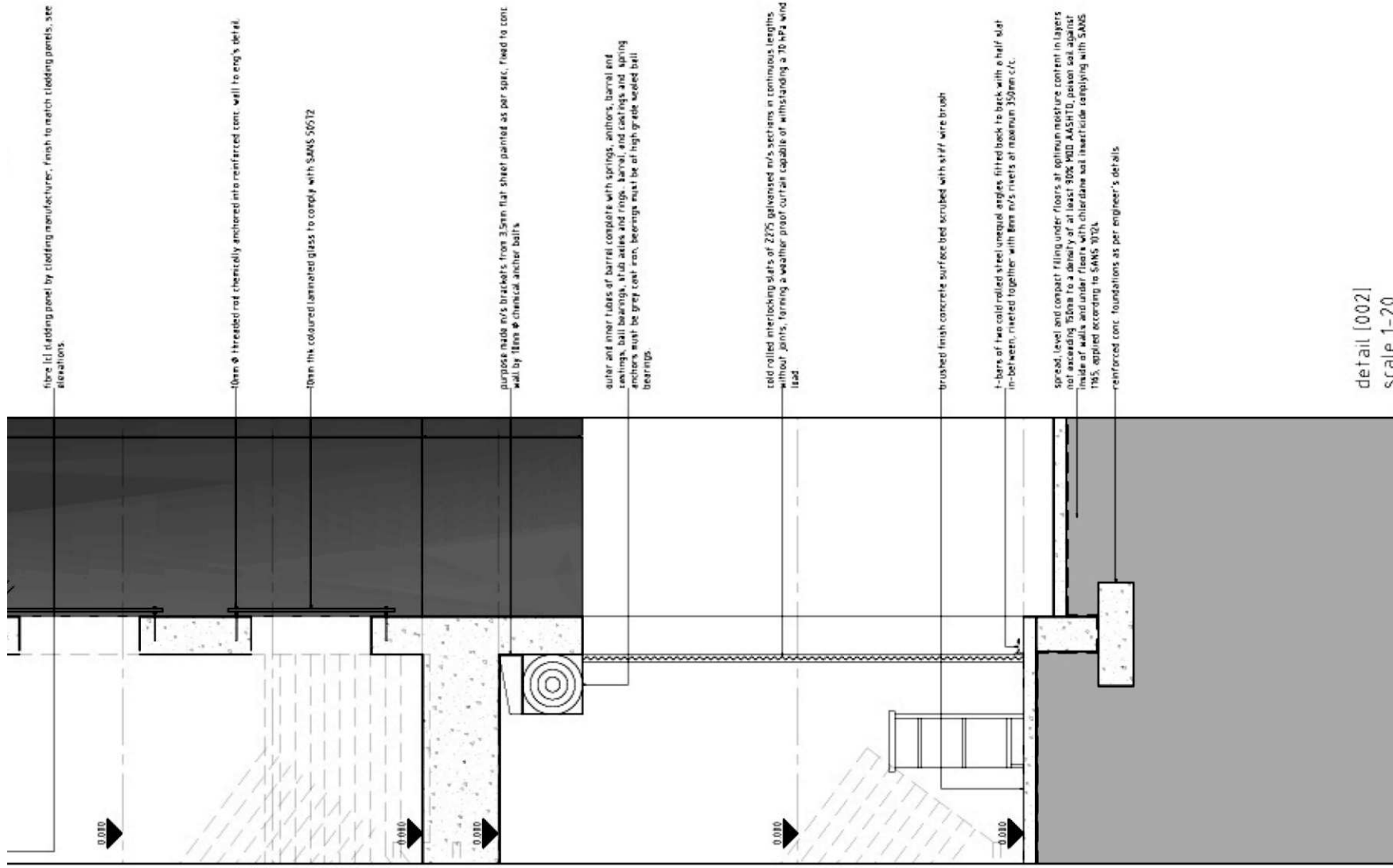




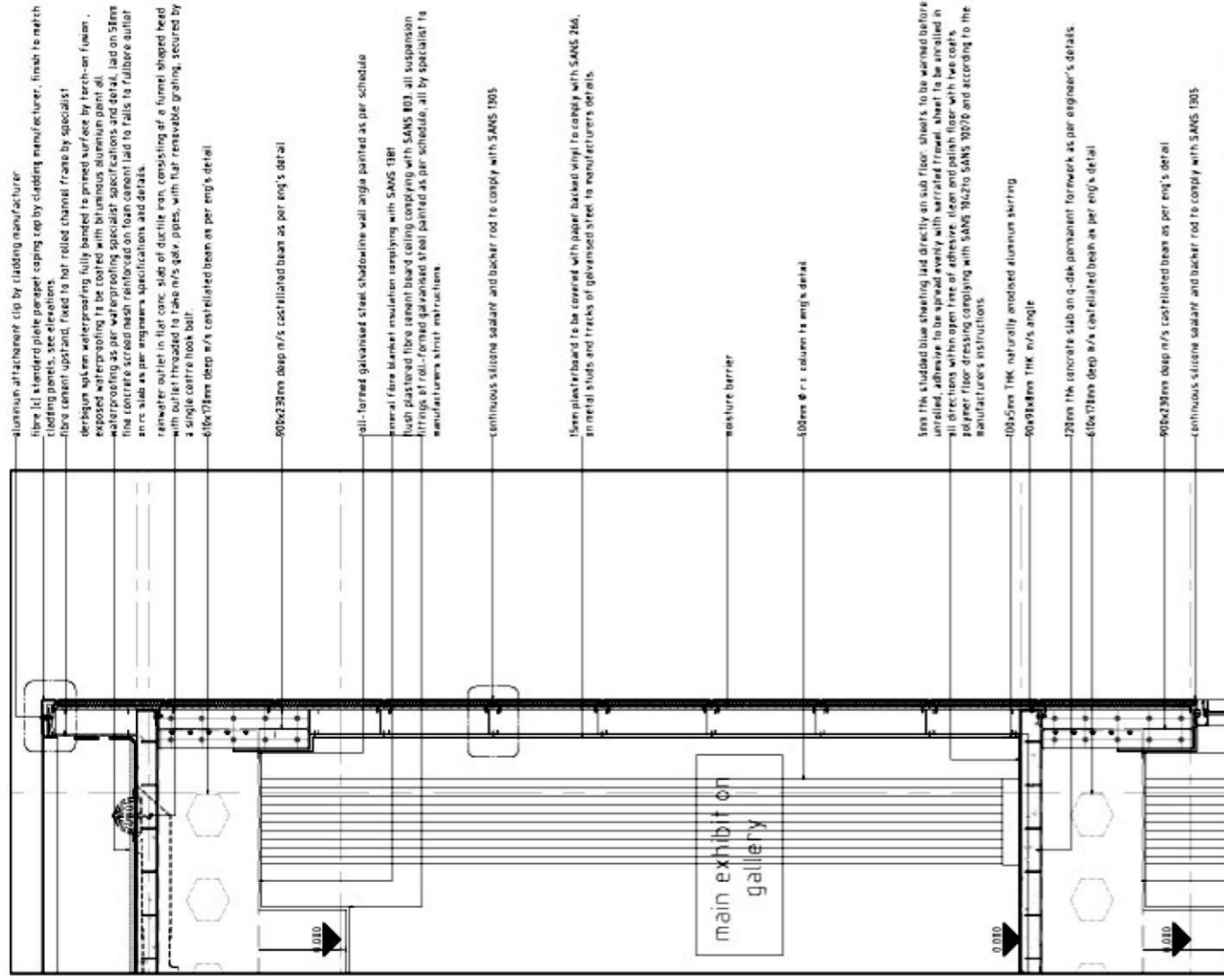
detail [001]  
scale 1-20

detail 002  
scale 1:20

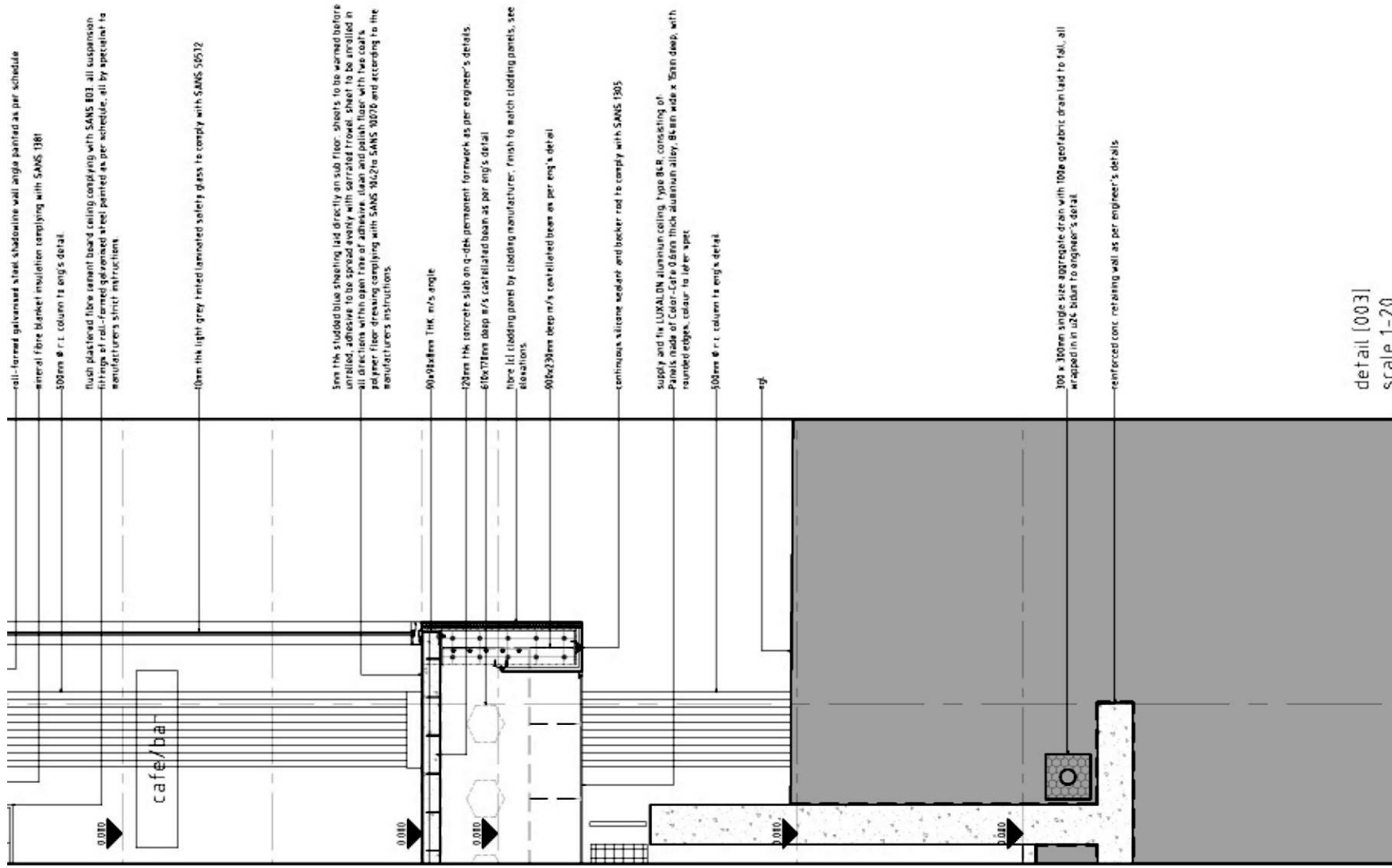




detail [002]  
scale 1-20

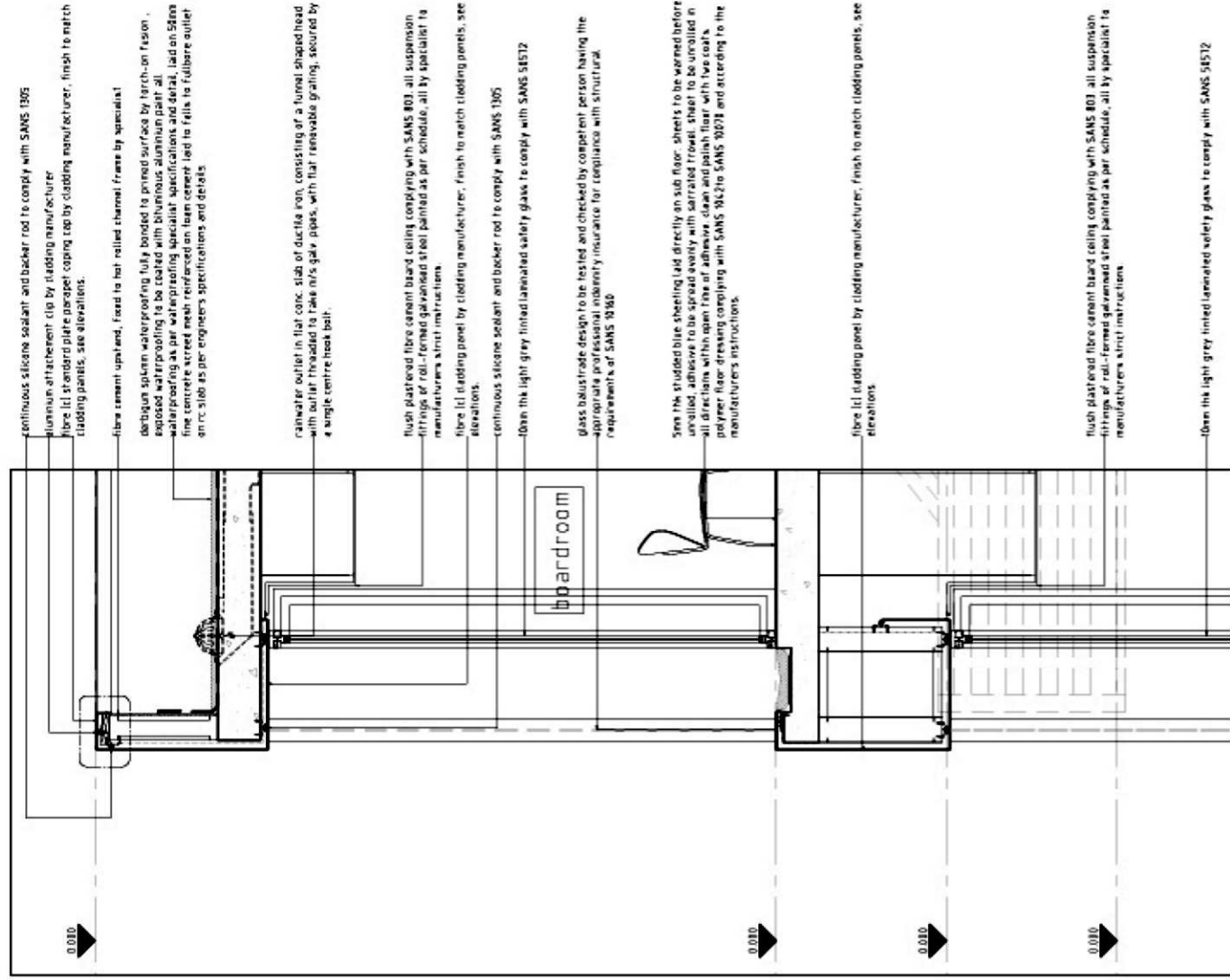




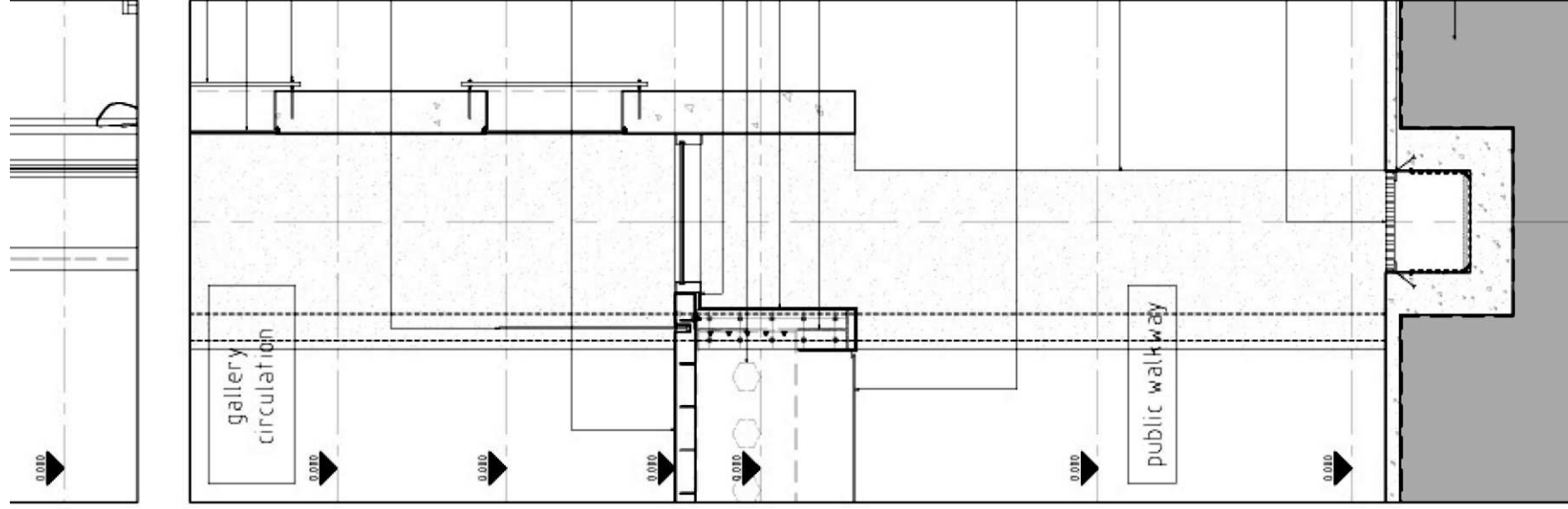


detail [003]  
scale 1-20

detail 004  
& 005  
scale 1-20



detail [004]  
scale 1-20



10mm thick coloured (laminated) glass to comply with SANS 56572

10mm thick clear (laminated) glass to comply with SANS 56572

10mm  $\phi$  threaded rod chemically anchored into reinforced conc. wall to eng's detail.

glass balustrade design to be tested and checked by competent person having the appropriate professional indemnity insurance for compliance with structural requirements of SANS 10390

5mm thick studded base sheathing laid directly on sub floor. sheets to be warmed before unrolled, adhered to be spread evenly with serrated trowel, sheet to be installed in all directions within open time of adhesive. clean and polish floor with two coats polymer floor dressing complying with SANS 10270 SANS 10271 and according to the manufacturer's instructions.

continuous silicone sealant and backer rod to comply with SANS 1305

60x70mm deep n/a castalled base as per eng's detail

15mm plasterboard bulkhead to be covered with paper backed vinyl to comply with SANS 266 to manufacturer's details

900x230mm deep n/a castalled beam as per eng's detail

supply and fix LUXALIN aluminum ceiling, type 84R, consisting of Panels made of Clear-Clear 0.6mm thick aluminum alloy, 60mm wide x 15mm deep, with rounded edges, colour to client's spec

150x469mm r.c. column to eng's detail

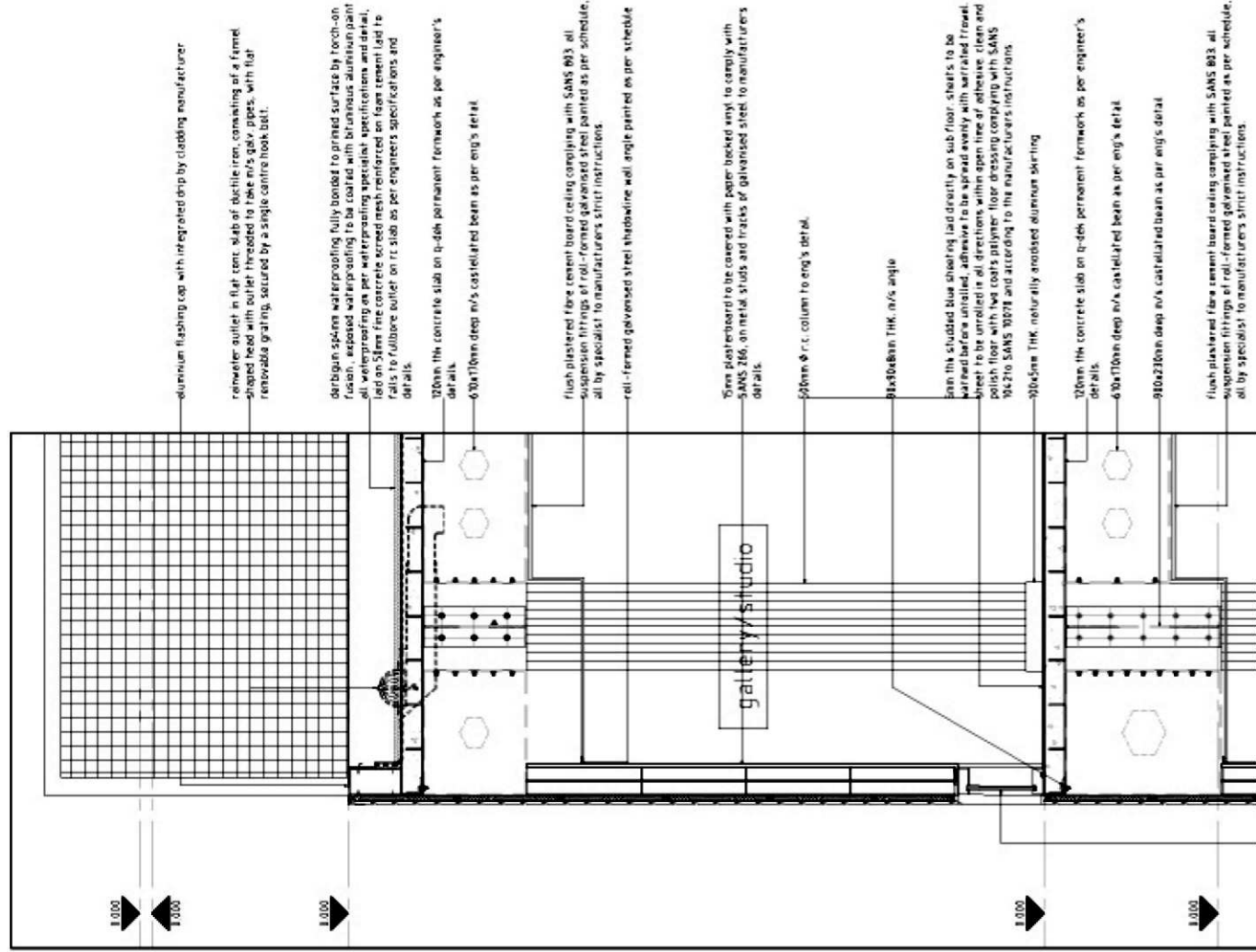
conc. rainwater floor outlet to engineer's detail, 60x60mm, grid removable, grating capable of withstanding heavy vehicle loading, hinges and locks to be welded to grating and fixed to floor outlet.

n/a lugs cast in conc. channel to eng's detail

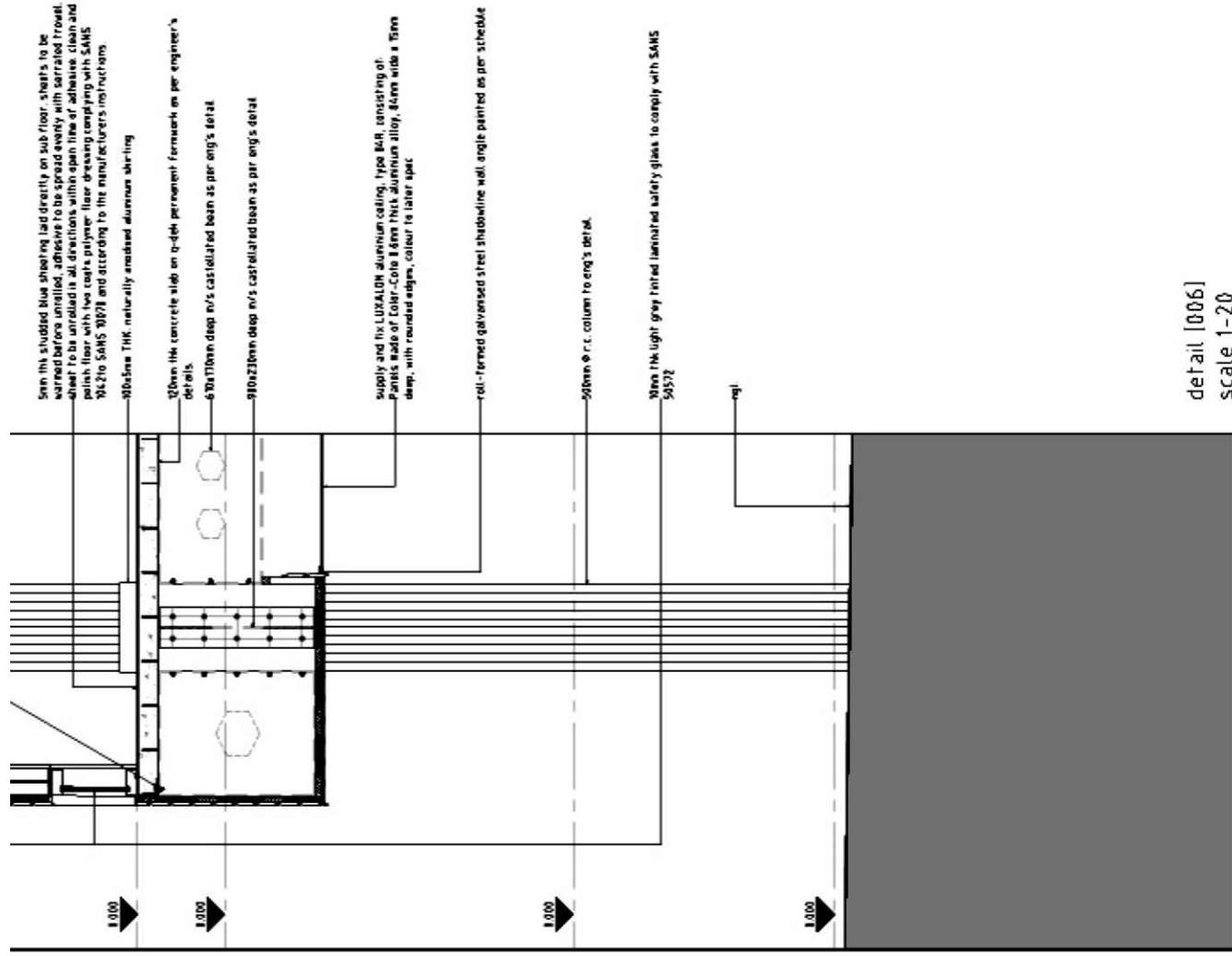
spread, level and compact filling under floors at optimum moisture content in layers not exceeding 100mm to a density of at least 90% MDD. Adhesive, piston soil, applied inside of walls and under floors with chlorinated butadiene caulking complying with SANS 1084, applied according to SANS 1084.

detail [005]  
scale 1-20

detail 006  
scale 1:20







detail [006]  
scale 1-20