



C O N T E X T.....

02

chapter

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fig 2.1 Ci ti es wi th popul ati ons over 1 mi lli on.

2. 1_PHYSICAL CONTEXT

The 21st century is the century of the city (Landry 2000: *xiii*). Cities have always been the crucible of culture and civilization. Cities are the most productive centres in a national economy. They are the places where local and global cultures meet and people are drawn to for work, politics, pleasure, crime and conquest.

But today cities, especially African cities, face enormous challenges. They are required to compete in an increasingly global world, and their challenges are compounded by infrastructural, economic and social problems. Rapid urbanisation, ongoing migration and increasing informality are complex issues that lead to dramatic changes of the urban fabric.

“Cities are the places where Africans have been most intensely engaged in the conflicts precipitated by their own conflicts, their political and economic practices and their heterogeneous, often contradictory, representation of outside worlds” (Simone 2005: 2).

Tshwane has the potential to be the African Capital city, but it is a fragmented city. Since the fall of Apartheid and the country’s first democratic election in 1994 the city has been experiencing radical changes. These changes are visible in the urban sprawl, social fragmentation and levels of crime, violence and poverty.

If the city is to function and flourish, if Tshwane is to become a hub of the African renaissance, there has to be a paradigm shift in the way the city is perceived.

"The urban site is not a stable place, but instead a transitory and multivalent space – an aggregation of ever shifting scales, programs, and actors, all set within a temporal framework that holds both prior traces and future modifications" (Kahn 1995:199).

Urban sites are in a constant state of flux. They exist within visible and invisible conditions and in a continually shifting territory. This is especially true for African cities, where change is a daily occurrence. E. Pieterse affirms that: "South African cities are being remade and reimagined at a ferocious pace" (Pieterse 2005: 139). In the face of ever-changing conditions, the question arises as to how one can give an accurate and coherent representation of the urban site.

Conventional analysis methods usually objectify the urban site. They are analytic representations of information that usually portray ideal, ordered urban visions (Kahn 1995:199). This is in contrast to the dynamic reality of cities.

Urban sites exist on different scales: global, metropolitan, regional and local; distant and close; permanent and impermanent. Each scale brings a new perspective of the urban elements and aspects to light. It is a process of searching urban values embedded in the urban site. Drawn together, these layers expose, maybe not a total, but a predilection of the city's vibrant character.

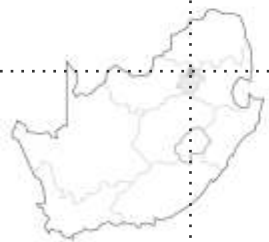
"All cities are places of **multiple intensities and layers**. The intersection of intensities is not that of fixed objects and identities with clear boundaries. Rather, it is an intersection that 'frees' pieces of objects and identities from specific constructive enclosures to new layers and formations" (Simone 2005: 9).



tshwane_MACRO SCALE
pretoria & study area_MESO SCALE
site_MICRO SCALE



Global position: 25° 44' S 28° 11' E



Johannesburg Ekurhuleni

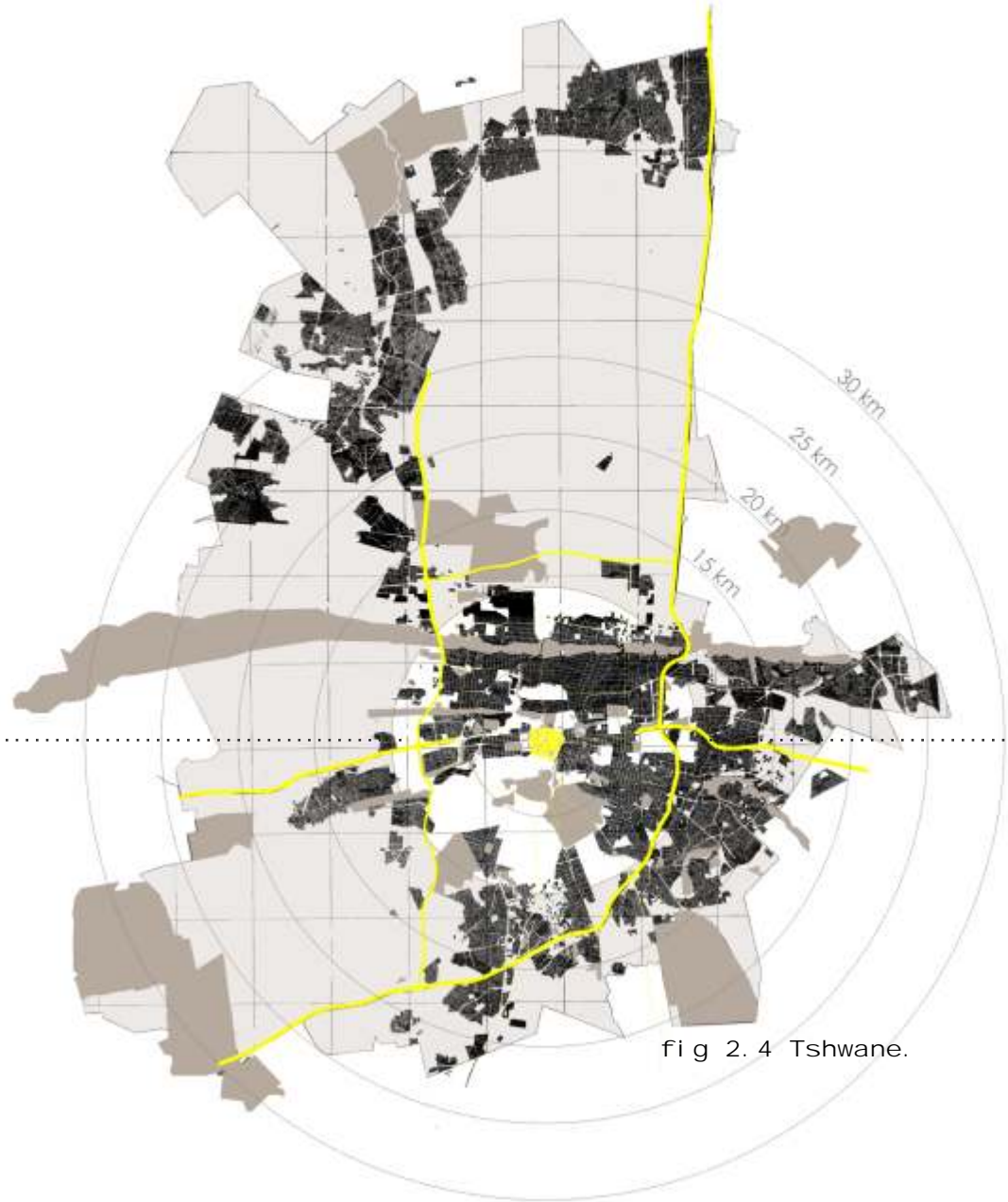


fig 2. 2 South Africa.

fig 2. 3 Gauteng.

fig 2. 4 Tshwane.



MACRO SCALE: tshwane



Tshwane is the northernmost influential city of South Africa. It is situated on two major arteries. Connecting the east and west coasts, the Platinum Corridor intersects the north-south route that links Africa over Tshwane with Cape Town.

Tshwane extends over the borders of Gauteng and the North West Province. Tshwane, together with Johannesburg and Ekurhuleni, form part of the Gauteng Conurbation, which is the most urbanised and economically powerful area of South Africa as well as Africa (City of Tshwane 2007: 10).

The cities within Tshwane still bear the signs of the spatial legacy of Apartheid. Tshwane is left with a spatial duality characterised by strong cores surrounded by a number of satellite nodes that spread over a vast area. The city of Tshwane thus functions as a multi-nodal city, of which Pretoria is regarded as the core city.

Currently only 40% of the population live in the central urban areas, which contribute up to 91% of the economic output. With the majority of the city users living in peripheral areas there is a near-total dependence on public and private transport for survival (Appleyard 1983: 111). This results in high volumes of traffic from suburbs on a daily basis and a city form characterized by isolation, alienation and segregation.

MACRO SCALE
MESO SCALE
MICRO SCALE



fig 2.5 Tshwane noll i map.

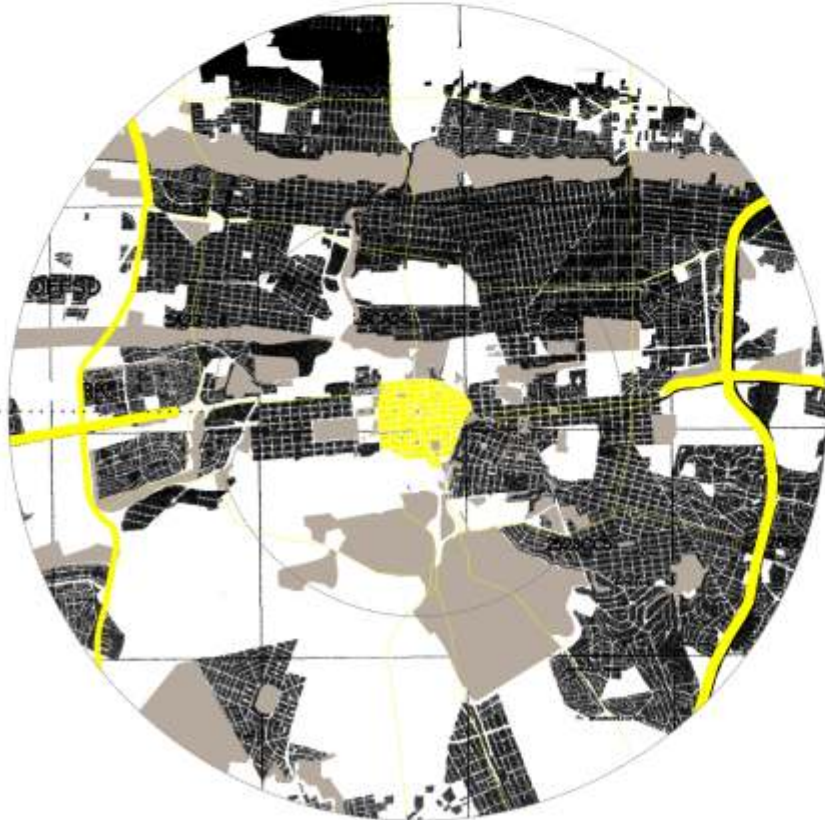


fig 2.6 Pretoria at the heart of Tshwane.

MACRO SCALE
MESO SCALE
MICRO SCALE



MESO SCALE: pretoria & study area

Pretoria lies at the heart of Tshwane. It is characterised and symbolised by its natural features and unique heritage. It is the administrative capital of Tshwane containing the businesses, services and markets that support its peripheral areas.

Pretoria was once a multi-faceted city core, but it has changed to an area accommodating an unrelated mix of urban activities (Pretoria Inner City ISDF 1999: 2). There are now clear signs of urban decline in the city with a lack of growth and development.

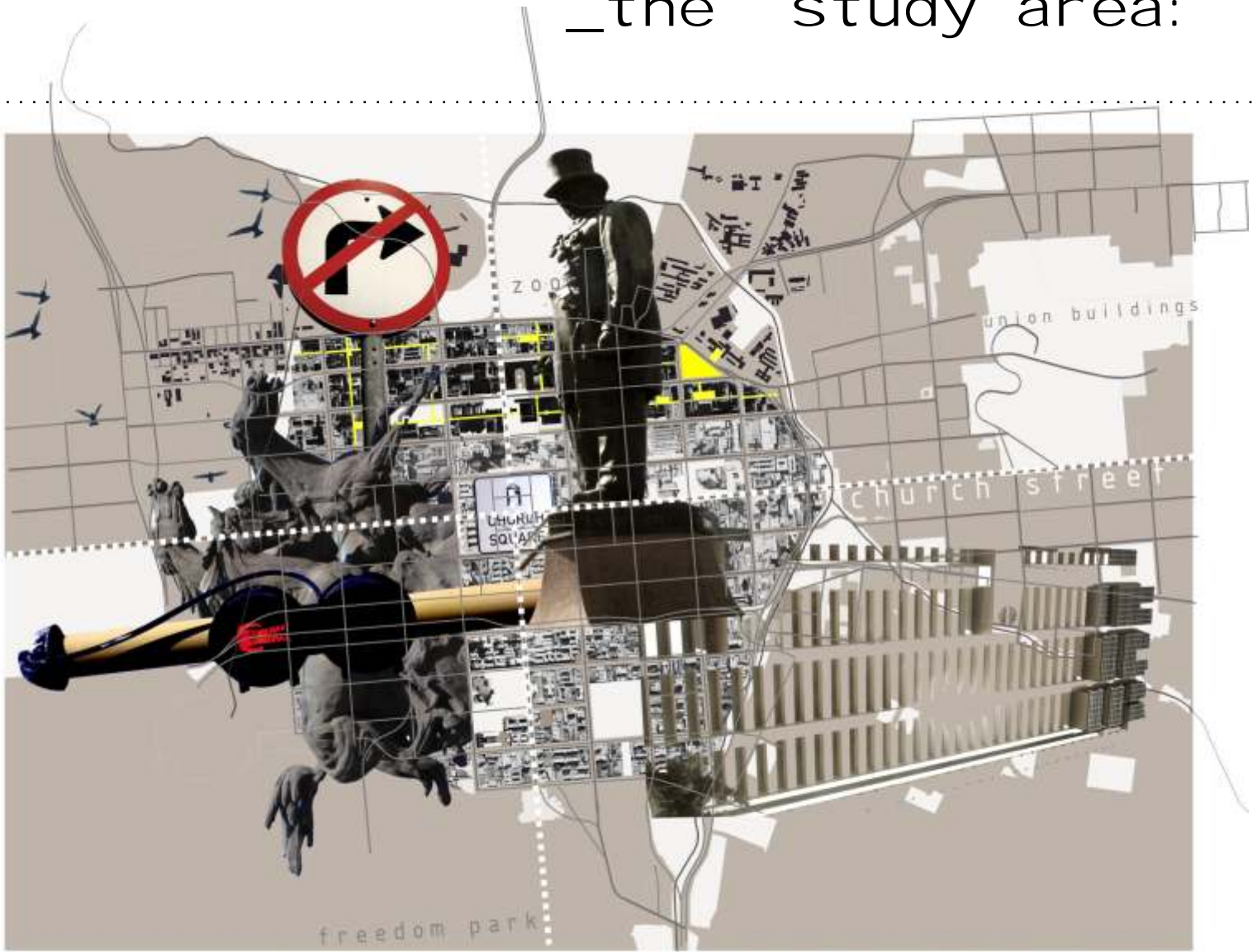
Some critical issues that Pretoria faces and that must be addressed are:

- The shortage of usable **open space**. Most open spaces are inaccessible and mono-functional.
- Parks and green spaces are scattered and function in isolation.
- The lack of **public facilities** and amenities.
- The **image** of Pretoria as a capital city lacks articulation.
- Elements within the city are **fragmented** with no coherent linkages.
- As in most post-industrial cities, there is a lack of balance between pedestrian movement and public and private **transport**. Streets, as movement channels for cars and taxis, dominate the urban form.

The aim is to shift Pretoria's image from a post-apartheid city to a city with a rich mix of history and diverse local cultures. The objective is, therefore, to anchor Pretoria's distinctiveness within Tshwane and to transform it to a 24 hour place to live, work and play.



_the study area:



MACRO SCALE
MESO SCALE
MICRO SCALE

10/2

fig 2.7 Pretoria and study area.



The northern area of the Pretoria inner city is a lively but highly neglected area that is in desperate need of regeneration. Its character stands in contrast to the central business district and the quiet of the ordered southern part. The northern part is characterized by low density mixed land use and large areas of undeveloped council-owned land, which have a negative spill-over effect on adjoining areas.

The northern area is the economic heart of the informal sector of Pretoria. During the day time taxis and taxi ranks dominate the area while formal and informal trade takes place on the sidewalks and in small shops. Any public spaces have been taken over by taxi ranks. Sidewalks, spotted with oil spills and trash, are mostly packed with taxis and parked cars waiting to be washed and fixed. To outsiders that area is perceived as a place of fear, crime, pollution and degradation.

“In impoverished public spaces, most of the social and recreational activities disappear completely, leaving only the remnants of the most utilitarian and necessary pedestrian activities” (Gehl & Gemzoe 2003: 14).

MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2.8 Pretoria and study area.



“The city of tangible surfaces is inseparable from the city of popular culture, anecdote and memory” (Stevenson 2003: 1).

Cities play a pivotal role in the construction and experience of the cultures of everyday life. Within their spaces collective and individual meanings and identities are shaped and reshaped. The representation of cities in the norms and values embedded in urban landscapes, the buildings and monuments, etc. “are pivotal in shaping the ways in which we know and imagine the city” (Stevenson 2003: 110). These representations frame the past and show the prospects for its future renewal. It also makes the city legible to the city user, so that the individual can operate successfully within the city.

“Cities are understood and experienced in a range of contradictory yet reinforcing ways. Fundamental is the interplay between the ‘real’ city of lived personal experience and the ‘imaginary’ city of representation and fantasy. One is a tangible city of surfaces – of footpaths, buildings and roadways. The other is the place of literature, popular culture, anecdote and memory” (Stevenson 2003: 113).

Each individual perceives his environment in a different way on a conscious and unconscious level, and these memories are further shaped according to his or her own frame of reference.

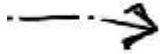
“The city as we imagine it, the soft city of illusion, myth, aspiration, nightmare, is as real, maybe more real, than the hard city one can locate on maps, in statistics, in monographs of urban sociology, and the demography and architecture” (Raban,J. 1974. *Soft City*; in Stevenson 2003: 54).

Only a few of the elements that help shape the city image can be quantified and analyzed. According to Kevin Lynch (Image of the City, 1960) the physical elements that shape the city’s image, which can be analysed , are:

MACRO SCALE
MESO SCALE
MICRO SCALE



_the ci ty and i ts el ements:



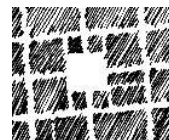
paths



edges



di stri cts








nodes



l andmarks

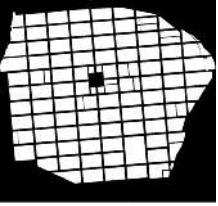


-  mai n axes
-  pri mary public movement
-  secondary public movement
-  pri mary private movement
-  secondary private movement



PATHS:

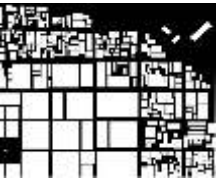
_channels of movement. These form some of the most predominant elements of the city image. The city is observed while moving through it; all other elements develop and are arranged accordingly.



EDGES:



_linear boundaries breaking continuity between phases. They become lateral references for users. They define general areas and are important organizing features.



DI STRI CTS:

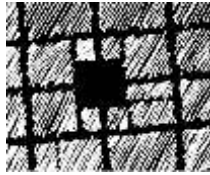
1. North CBD (study area)
2. Central CBD
3. South CBD
4. Marabastad
5. National Zoological gardens
6. Pri nshof
7. Arcadi a
8. Sunnysi de
9. Sal vokop



_two dimensional city sections, medium to large in size. They have an identifying character by which the observer can identify himself as being 'within' the district. Most observers construct their city to this on a personal level.



1. church square
2. strijdom square
3. northern gateway
4. taxi station
5. dr. savage road gateway
6. eastern gateway
7. southern gateway
8. pretoria train station
9. town hall
10. ben schoeman gateway
11. western gateway
12. d. f. malan road gateway
13. belle ombre station



NODES:

_strategic points of focus between which the observer moves and which one can enter. Mainly junctions of path interchanges. Nodes may alternatively gain importance through densification of activities (gathering spaces) or character. (enclosed spaces).



1. church square
2. absa building
3. reserve bank building
4. civitas building
5. zoo
6. lion bridge
7. apies river
8. pretoria train station
9. town hall
10. union buildings
11. meintjieskop
12. salvokop
13. marabastad
14. steenhoven spruit
15. wiatwatersberg



LANDMARKS:

_visual points of orientation on different scales by which the individual can orient themselves in the city. They may have cultural or aesthetic importance, and be natural or man-made. They become points of interest with clear identities.



fig 2.9 Pretoria: city of layers.

MACRO SCALE
MESO SCALE
MICRO SCALE

The two central axes in Pretoria are dominant visual and spatial features, and there is a strong street hierarchy according to the grid system. Natural features shape the city form. On the west and east rivers form the historic city edge, while in the north and south the city grid is contained by parallel ridges.

The site is located in the north eastern quadrant of the city, on the historical edge.

The grid has historically been a common symbol for rational urban life. In Greek colonies, the Roman empire and medieval towns it symbolized the freedom from traditional restraints and the achievement of geometric order.

Many view the grid as a mechanical monotony, but according to P. Groth (1981: 69), it may be “the best possible provision for 'organic' growth in a city's future.” He also states that the grid is “rich in potential clues to the processes of urban building patterns, to the history of urban growth, and to the differences and variety which can aid in the creation of livable and beautiful cities.”



Pretoria is laid out according to the ancient Roman grid system (Pienaar 2007). It is characterized by an orthogonal street layout with two main axes, the *cardo et decumanus*, which form the geographical and spiritual center. Paul Kruger Street, the *cardo*, is orientated North-South. *Cardo* is Latin for the word 'hinge' and traditionally it serves as the center of the economic life. Church Street, the *decumanus*, is orientated east-west.

The *cardo et decumanus* divide the city into four grid squares which have a central radius of 1 km, an easy walking distance of about 10 minutes. Each grid square has its own distinct character and forms its own community. Everything within a specific quarter is connected and acts as a self-sufficient part of the larger system.

As with Church square, at the ceremonial center of the city, public spaces and landmarks are also placed within important intersections of the grid system. Strijdom Square, the Paul Kruger house and the synagogue in Paul Kruger street are just a few examples of landmarks that are located on the invisible grid system that connects the historical city fabric.

The site is also located at one of these intersection points, giving it an important status within the existing city hierarchy.

— the grid:

paul kruger street

MACRO SCALE
MESO SCALE
MI CRO SCALE

fig 2. 10 Grid system in Pretoria.



- 1 post office museum
- 2 pierneef museum
- 3 grootkerk
- 4 paul kruger house
- 5 paul kruger church
- 6 capitol theatre
- 7 raadsaal
- 8 state theatre
- 9 mosque
- 10 lion bridge
- 11 claude malan museum
- 12 museum of sciences and technology
- 13 little theatre
- 14 national cultural history museum
- 15 city hall
- 16 transvaal museum
- 17 barton keep
- 18 burgers park
- 19 melrose house
- 20 pretoria station
- 21 unisa art gallery
- 22 kirkness house
- 23 moerdykhuis
- 24 b.j. vorster tower
- 25 mea vota
- 26 breytenbach theatre
- 27 oost-eind
- 28 pretoria art museum
- 29 ismaili mosque (Jammat Khana)
- 30 orient theatre
- 31 nawab mariammen temple
- 32 empire theatre
- 33 union buildings



tut arts campus & the site

fig 2.11 Cul tural Landmarks i n Pretori a.



the cultural network:

centralized_ dominated by one node to which all others are connected

decentralized_ dominated by a few key nodes; structure of the internet

distributed_ each node is equal to all others

Tshwane should be developed as the Cultural Capital in Africa (Tshwane Inner City Development and Regeneration Strategy 2005: building block 2). This is vital for shaping the identity of Tshwane as the African Capital and to improve tourism.

Existing cultural landmarks are identified and mapped (fig 2.11). These include landmarks, historical buildings, museums, theatres, galleries, tourism nodes, etc.

From this analysis it is clear that there is rich mixture of existing cultural landmarks. But, there is a lack of linkages between most of the landmarks, especially to and from the TUT Arts Campus. Although these landmarks are linked physically they remain fragmented.

But linkages can also be virtual. We have entered a new realm where new connections can be formed in an instant in a network structure (see page 51/2). Linkages between elements are linked on different hierarchy levels (fig. 2. 12).

If Tshwane is to become the Cultural Capital, the cultural landmarks can not function in isolation, but must be linked within a network where they strengthen and support each other. This network must connect the landmarks on a local and on a global scale.

MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2. 12 Cultural network systems.

wi nni ng back publ i c space

"In every age urban spaces – streets and squares – have served to stage spectacles in which the citizenry



A city is made of diverse interactive networks that work on different scales. To define a living city these networks need to connect with each other. "The life of a city is directly dependent upon its matrix of connections" (Salingaros 2003: 2). "The relative number of connections establishes how a living city works" (Salingaros 2003: 7). "Urban life is the interaction made possible when the nodes in a city are connected to each other, either directly or indirectly" (Salingaros 2003: 8). Thus the more connections a city has between nodes, the more functions it can accommodate, resulting in a vibrant multifunctional city life.

A multilayered transportation network in a city is crucial for its survival. Traditional urban forms have been shaped over time by pedestrian networks, but now the car dominates our cities. "Cars give people wonderful freedom and increase their opportunities. But they also destroy the environment, to an extent so drastic that they kill all social life" (Alexander 1977: 64).

fig 2. 13 Pedestrian network in the northern area of Pretoria.

_the pedestrian network:

participated as players and audience. Urban life is nothing if theatrical" (Kostof 1991: 222).

In Pretoria, especially in the northern area, there is an inadequate interface between the car and the pedestrian realms. "A city needs to be connected on all scales" (Salingaros 2003: 12), and the connective hierarchy of the northern area of Pretoria misses its lower scale.

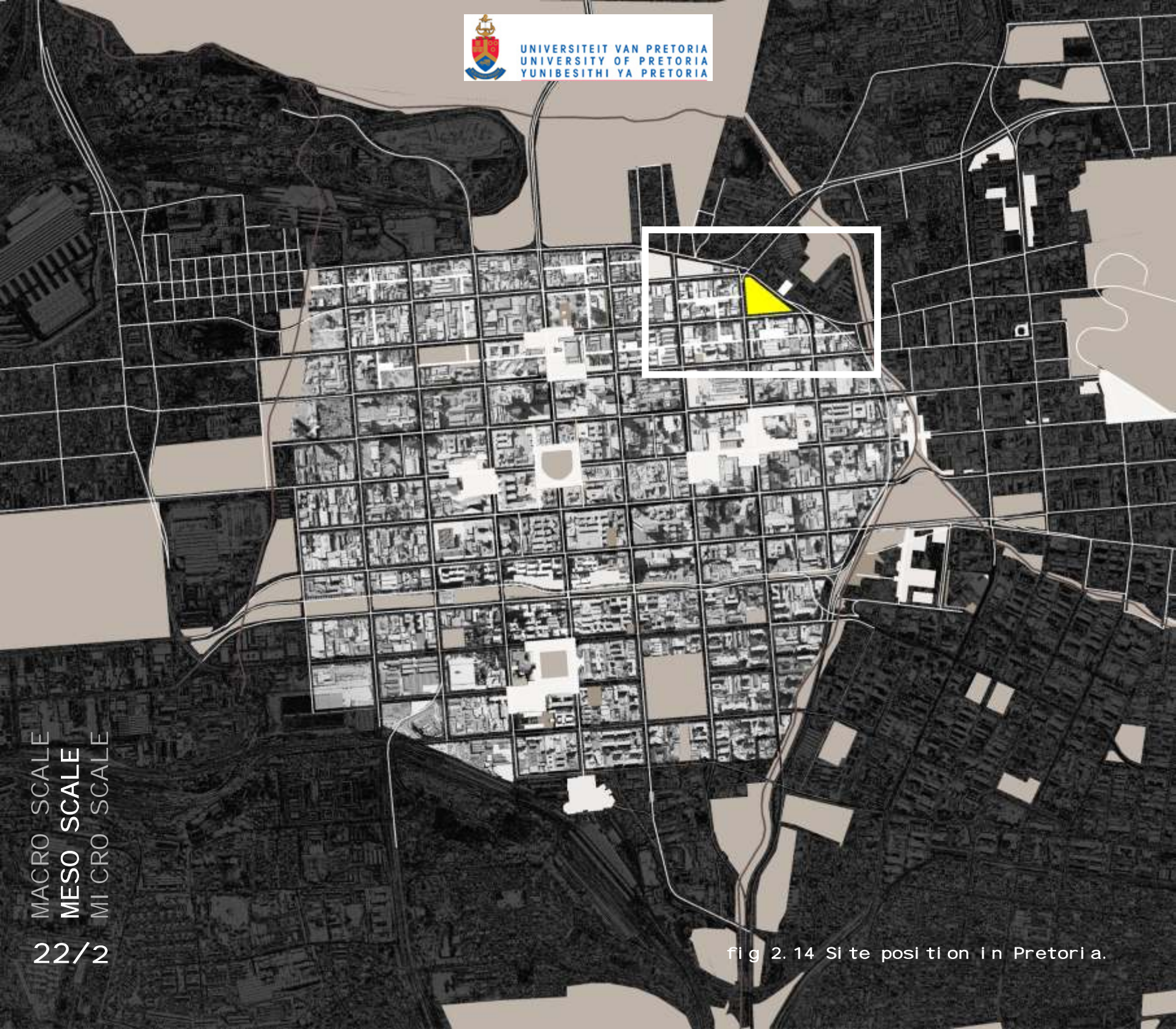
In the central Pretoria area there is a working pedestrian network and arcade system. Our proposal for the regeneration of the study area includes the continuation of this pedestrian network throughout the whole city. In this way each part of the urban fabric catalyzes interactions among other parts.

As Christopher Alexander explains in pattern number 52 in *A Pattern Language* (1977: 274): "Except where traffic densities are very high or very low, lay out pedestrian paths at right angles to roads, not along them, so that the paths gradually begin to form a second network, distinct from the road system, and orthogonal to it. This can be done gradually – even if you put in one path

at a time, but always put them in the middle of the 'block', so that they run across the roads."

The aim is also to provide Pretoria with public spaces offering a wide variety of urban activities and "creating an urban framework as a meeting place for people" (Gehl & Gemzoe 2003: 257), because "people connect most strongly at the most intimate scales" (Salingaros 2003: 14). The focus is to provide pedestrians with attractive walking routes and public spaces to stop and linger along the way. This, in turn, promotes social interaction and recreational activities, and inspires people to enjoy the urban scene.

"City walking is a necessary key to urban quality, vitality and pleasure. The basis and the beginning for everything. *Vadare necesse est* – walking is essential" (Gehl & Gemzoe 2003: 257).



MACRO SCALE
MESO SCALE
MICRO SCALE

22/2

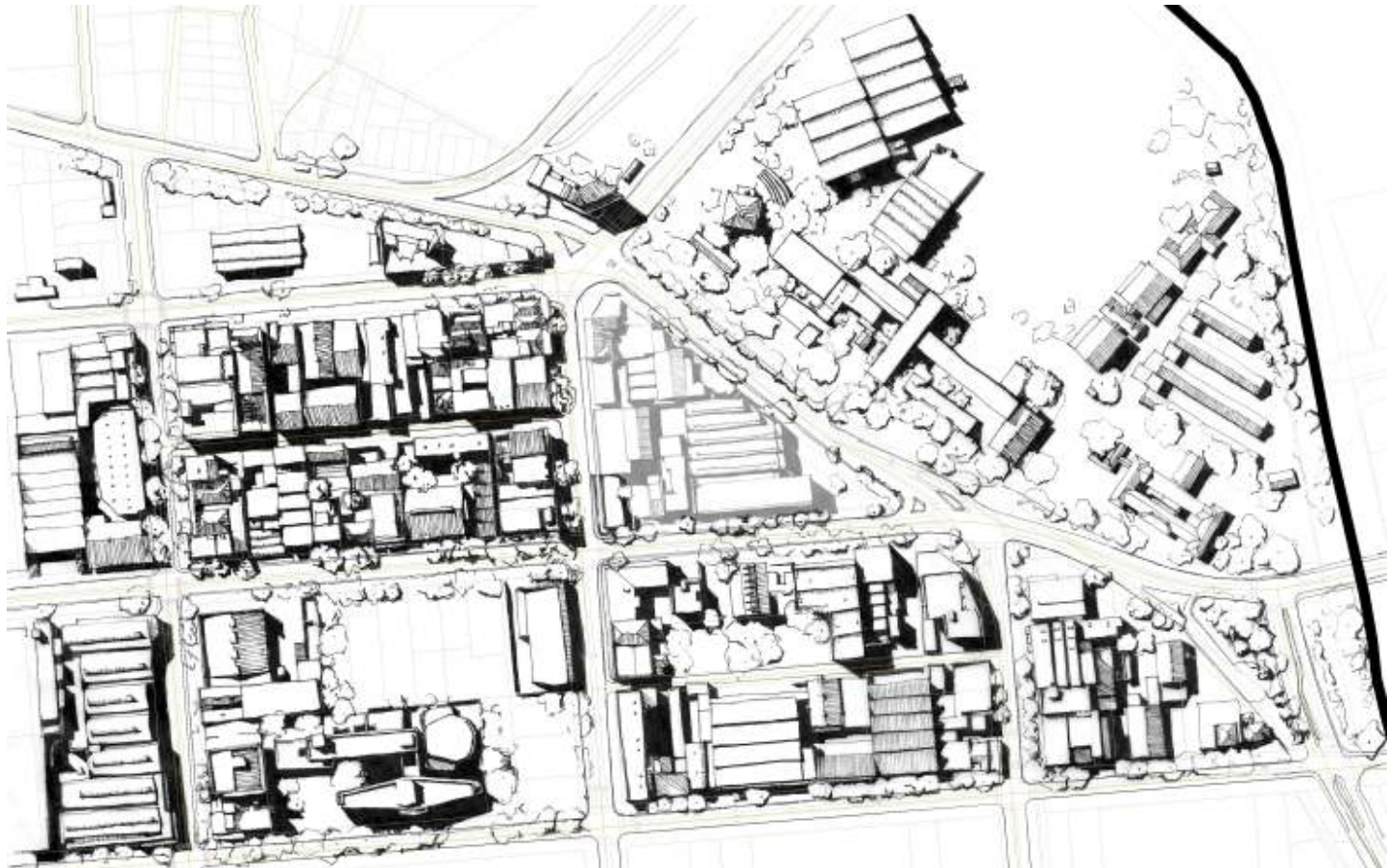
fig 2.14 Site position in Pretoria.



MI CRO SCALE: the si te

Erf 3054, corner of Struben and Du Toit Street, Inner City of Pretoria.

The site is located on the north-eastern edge of the city CBD, opposite the Tshwane University of Technology (TUT) Arts Campus. Its boundaries are formed by Prinsloo Street in the West, Struben Street in the South and Du Toit Street in the East.



MACRO SCALE
MESO SCALE
MI CRO SCALE

fig 2.15 The si te.



_the si te wi thi n pretori a:



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bl oed
st reet
ta xi rank

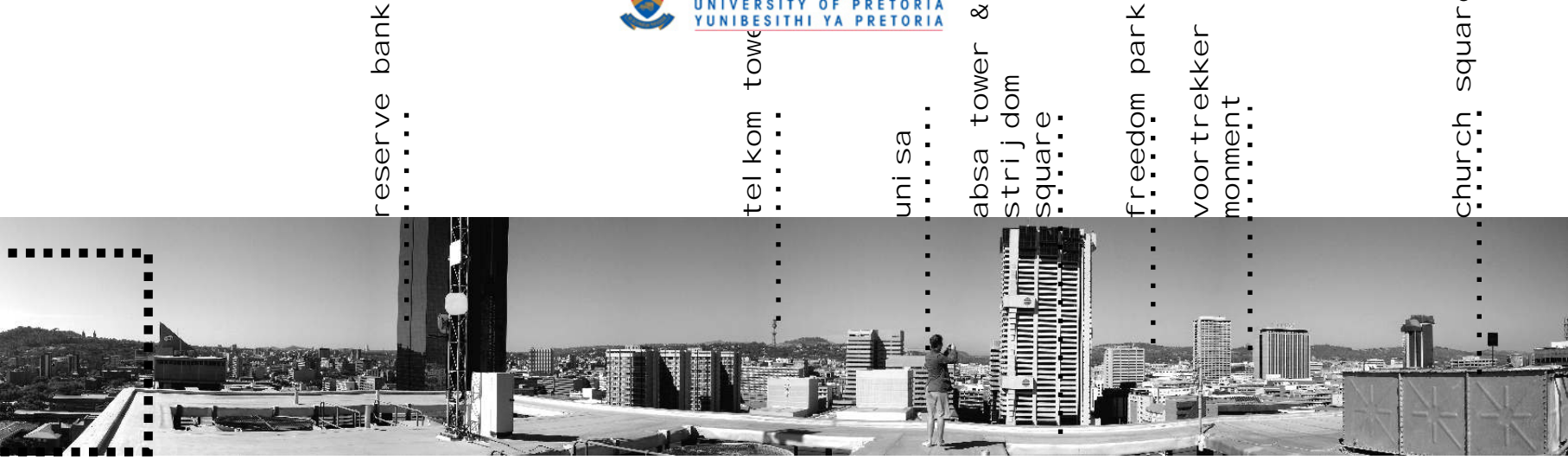
wi twaters-
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dr. sa vage
ta xi rank

SITE

tut arts
campus





reserve bank

tel kom tower

uni sa

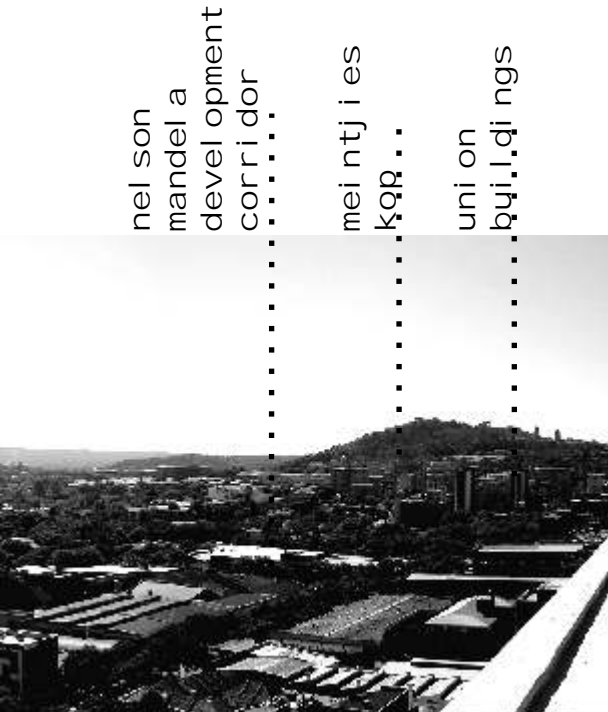
absa tower &
strijdom
square

freedom park

voortrekker
monument

church square

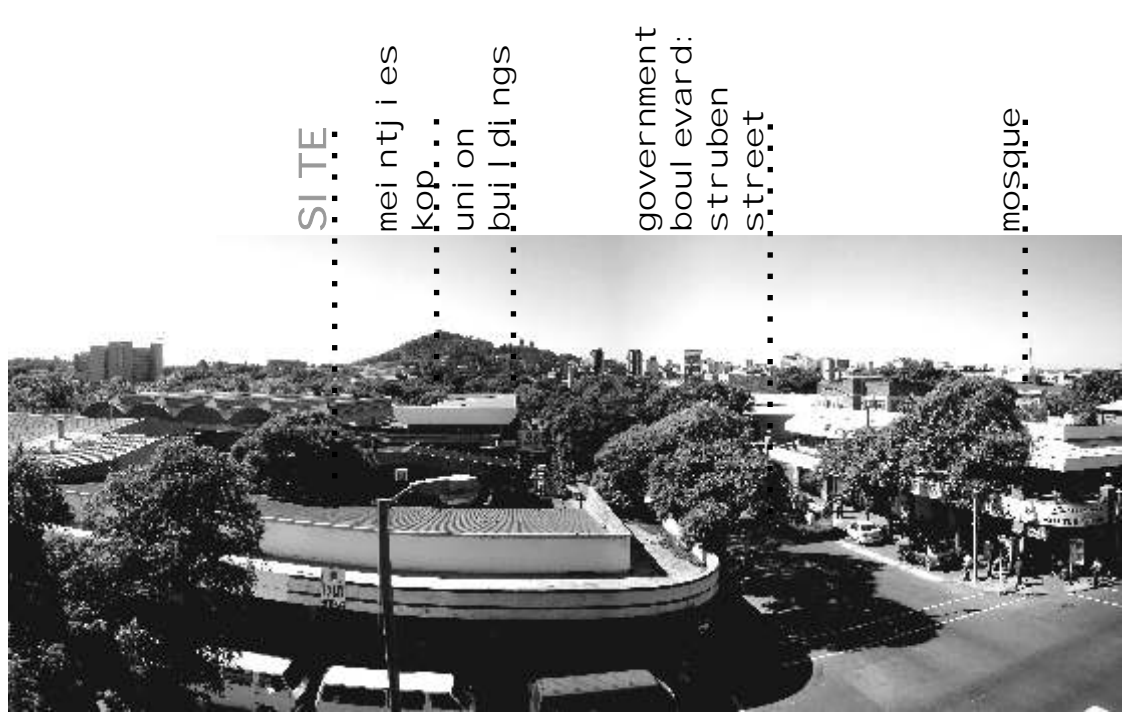
fig 2. 16 Panoramic view of the Pretoria skyline from Munotoria.



nelson
mandela
development
corridor

meintjies
kopp...

unicon
buidings



SITE

meintjies
kopp...
unicon
buidings

government
boulevard:
struben
street

mosque

fig 2. 18 Site from Prinsloo Street.

api es ri ver



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

tel kom tow

mosque

reserve bank

ABSA tower &
strijdom
square

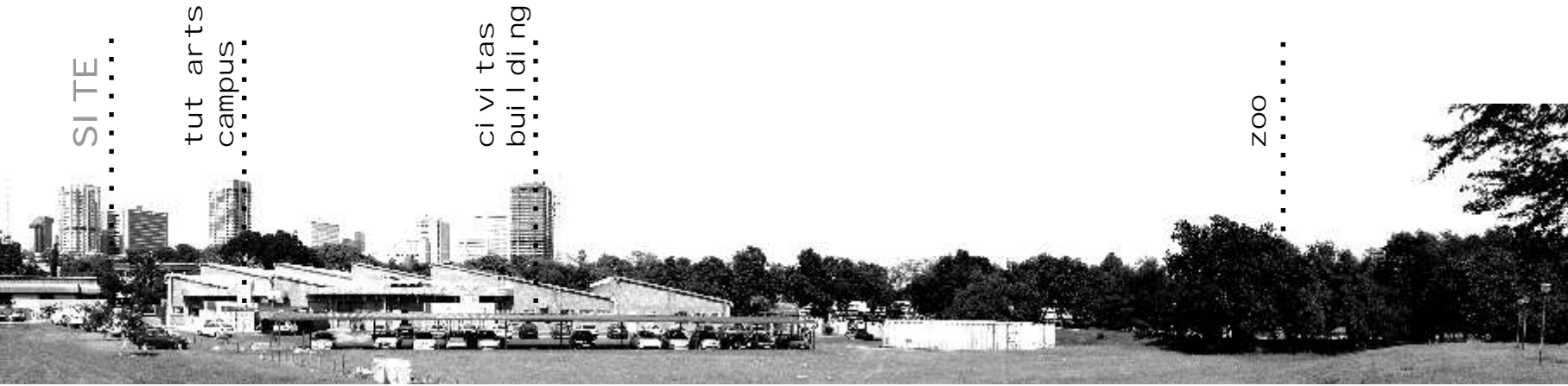
munotori a



The physical location of the project is extremely important. The site has to act as a catalyst for further change in the northern part of Pretoria's CBD, which is in dire need of regeneration. The site forms part of the larger urban framework for Pretoria. The aim is that the will become the **cultural hub** of Pretoria.

In order to convey the image of the city as a culturally perceptive city to its urban population and visitors, the site is located at a visually prominent but currently undefined node, the Dr Savage gateway into the Pretoria CBD.





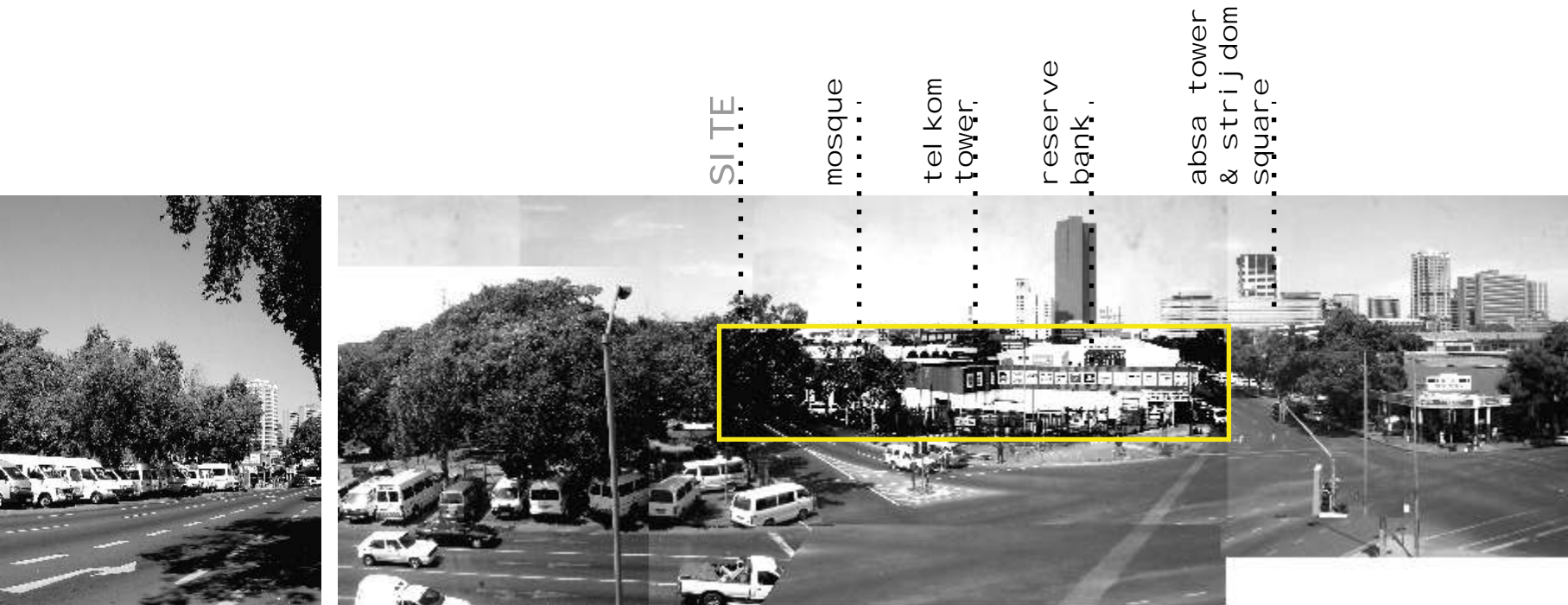
SITE

tut arts
campus

ci vi tas
bui l di ng

ZOO

fig 2. 19 Paronami c view of the Pretori a skyl ine from the TUT Arts Campus.



SITE

mosque

tel kom
tower,

reserve
bank ,

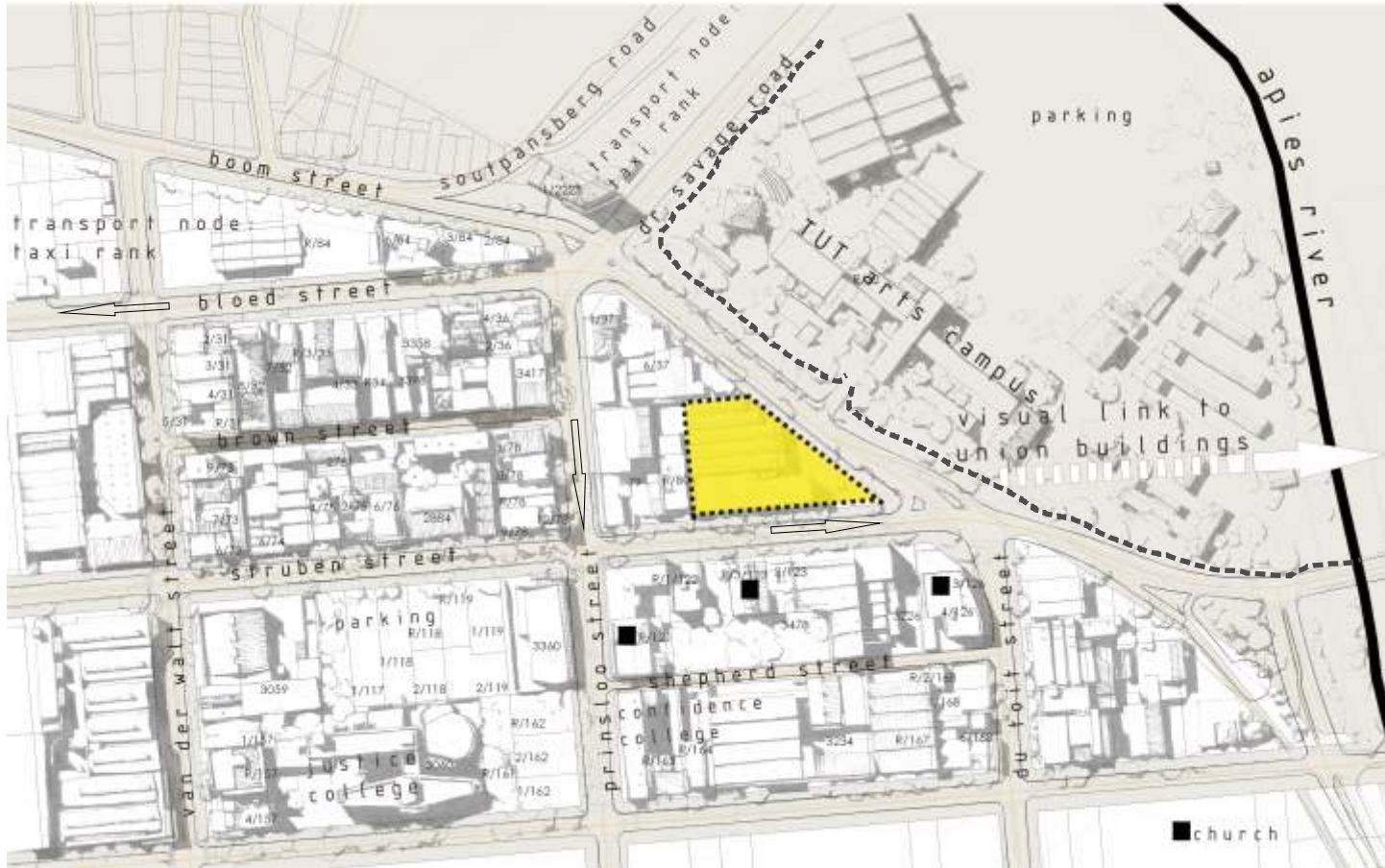
absa tower
& strijdom
square

fig 2. 21 Dr. Savage Street Gateway.



_the site:

general legibility



MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2.22 Site legibility.

green structure



green areas
city grid

MACRO SCALE
MESO SCALE
MICRO SCALE

On the eastern side of Pretoria the Apies River cuts through the city grid, forming unutilized green pockets of land. Currently the TUT Arts Campus is cut off from the city fabric, functioning in isolation. The existing public space in this area has been taken over by taxis, making it inaccessible to the public.

fig 2.23 The disintegration of the city grid.



uses on ground floor

commercial
residential
institutional
light industrial



The ground floor areas are mostly used for commercial activities. The covered sidewalks cater for pedestrian movement and informal trade.

MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2.24 Usage on ground floor.

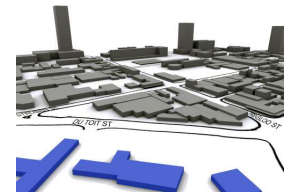
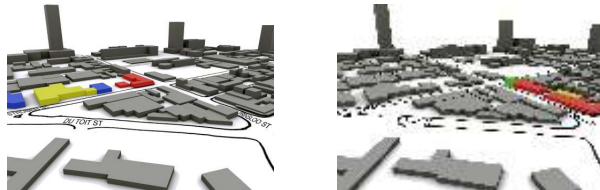


fig 2.25 (left) Site usage.
fig 2.26 (right) TUT Campus usage.



uses from first floor upwards



There are a number of residential buildings in this area, mostly catering for students. A number of flats are currently being upgraded, reflecting a need for residential buildings.

MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2.27 (left) Struben Street usage .
fig 2.28 (right) Prinsloo Street usage.

fig 2.29 Usage above ground floor.



vehicular movement



The Dr. Savage Street gateway into the north-eastern area of Pretoria is currently undefined. Prinsloo Street, west of the site, is a one way street leading into the city centre. Struben Street, a quiet street with sporadic activity, is a one way street leading to the Union Buildings that forms part of the Government Boulevard. The eastern city edge is formed by Du Toit Street, a busy two way street.

fig 2. 30 Vehicular movement.



pedestrian movement



The upgraded taxi rank in Bloed Street and the informal taxi rank in Dr. Savage Street are two important taxi ranks feeding that area. Pedestrian activity occurs mainly around those transportation nodes. Van der Walt and Prinsloo Streets, to the west of the site, are mainly used by pedestrians. Sidewalks in Du Toit Street are uncomfortable as they are blocked by cars from the motor workshops. This has a negative effect, as most pedestrians avoid that area.

MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2.31 Pedestrian movement.



new links

new pedestrian route
new tram stop



MACRO SCALE
MESO SCALE
MICRO SCALE

The new pedestrian network will connect the open spaces with the city fabric. There are three new routes that access the site from the West, South and from the North East. The route from the North East will incorporate the isolated TUT Arts Campus with the city. It will also open up the large green space of the Apies River. The site is also the location for a new tram stop.



strengths, weaknesses, opportunities, threats



Covered sidewalks and tree lined streets give a good perception of this area, but large open and unutilized areas used by taxis have a negative effect. The light industrial buildings have inactive sidewalk interfaces and there is a shortage of public space and public amenities. The small streets and alleys are unsafe because of the lack of activities occurring within and alongside them.

fig 2.33 SWOT analysis.

MACRO SCALE
MESO SCALE
MICRO SCALE



TPOLOGY: 3 storey warehouse
MATERIALS: Plastered brick structure,
corrugated iron roof,
inactive sidewalk
CONDITON: Good
FUNCTION: Industrial



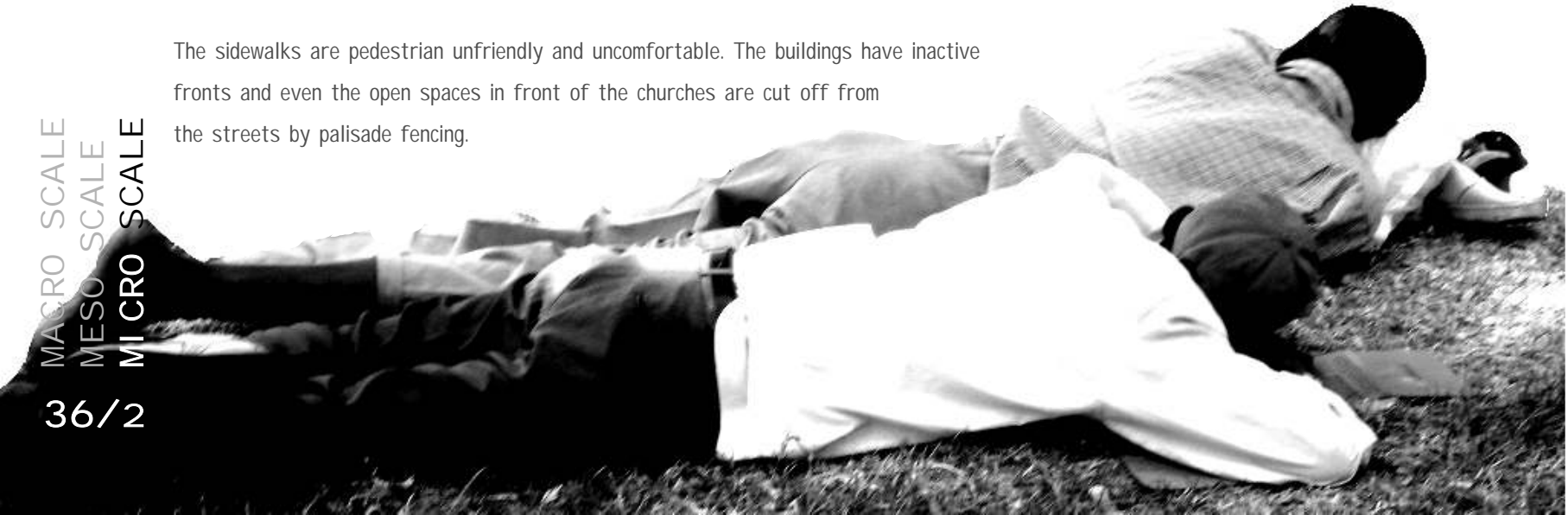
BETHESDA CHURCH
TPOLOGY: Double storey church
MATERIALS: Concrete frame, facebrick infill,
corrugated iron roof, unaccessible sidewalk
CONDITON: Good
FUNCTION: Cultural
OCCUPATION: Occupied

TPOLOGY: 3 storey warehouse
MATERIALS: Plastered brick structure,
corrugated iron roof,
inactive sidewalk
CONDITON: Good
FUNCTION: Industrial

Struben Street is a quiet one way street leading out of the city centre towards the Union Buildings. Only sporadic vehicular traffic passes the site.

The sidewalks are pedestrian unfriendly and uncomfortable. The buildings have inactive fronts and even the open spaces in front of the churches are cut off from the streets by palisade fencing.

MACRO SCALE
MESO SCALE
MICRO SCALE





Legibility; uses; permeability; variety & perception

GLORY CHRISTIAN CENTRE

TPOLOGY: Double storey church

MATERIALS: Steel frame structure,
corrugated iron roof, tinted windows
Palisade fencing

CONDITION: Good

FUNCTION: Cultural

SPORTMAN'S BOTTLE STORE

TPOLOGY: Double storey commercial building

MATERIALS: Building rounded around corner, facebrick
structure, glazed shopfront, covered sidewalk

CONDITION: Good

FUNCTION: Retail shops & residential

OCCUPATION: 100% Occupied



fig 2.34 Building facades on Struben Street (southern side).

TPOLOGY: 3 storey apartment
building

MATERIALS: Facebrick structure,
concrete roof, Palisade fencing

CONDITION: Good

FUNCTION: Residential

TPOLOGY: 3 storey building

MATERIALS: Concrete frame structure and
roof, facebrick

Palisade fencing

CONDITION: Good

FUNCTION: Commercial & residential



MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2.35 Unfriendly sidewalk. 37/2



Legibility; uses; permeability; variety & perception

TYPOLGY: Single storey commercial building;
high historical value (see area information)
MATERIALS: Plastered brick structure, corrugated iron roof,
Glazed shopfront, covered sidewalk
CONDITION: Poor
FUNCTION: Retail shops
OCCUPATION: 90% Occupied

OZ AUTOBODY AND MECHANICS
TYPOLGY: Single storey Light-Industrial building
MATERIALS: Brick building, corrugated iron roof,
glazed shopfront
CONDITION: Poor
FUNCTION: Automotive Mechanics
OCCUPATION: 100% Occupied



PEARL'S SPORTS BAR

TYPOLGY: Single storey Commercial building
MATERIALS: Concrete frame structure with brick infill,
corrugated iron roof, painted glazing
CONDITION: Poor
FUNCTION: Restaurant and sports bar
OCCUPATION : 100% Occupied

Currently the site is being used as an AutoZone centre. Motor repair activities spill out over the sidewalk, blocking it for pedestrian use. The sidewalk is also covered with trash and oil spills, giving a negative perception of the area. Palisade fencing blocks the visually prominent corner off, which is currently being used as a garbage collection site.

Jacaranda trees (*Jacaranda mimosifolia*) line Struben Street. On the northern side (the site area) the trees are protected from vehicles by original granite kerbs.

MACRO SCALE
MESO SCALE
MICRO SCALE

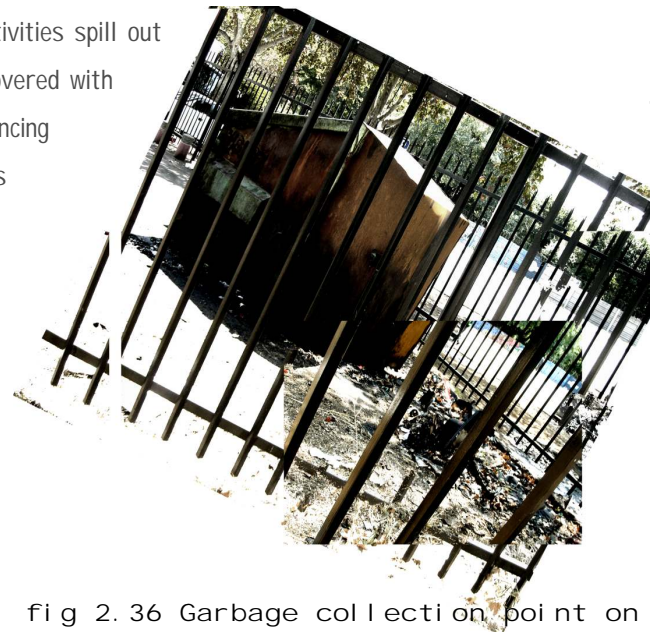


fig 2.36 Garbage collection point on site.



Legibility; uses; permeability; variety & perception

AUTOZONE BUILDING

TYPOLOGY: Double storey light-industrial warehouse building

MATERIALS: Plastered brick structure, painted, corrugated iron roof, reflective glazing, pre-cast concrete columns

CONDITION: Good

FUNCTION: Automotive spares retailer and workshop

OCCUPATION: 100% Occupied



fig 2.37 Building facades on Struben Street (northern side).

S I T E



fig 2.38 (left) Unfriendly sidewalk.



fig 2.39 (middle) Motor repairs on sidewalk.



fig 2.40 Site corner.

MACRO SCALE
MESO SCALE
MICRO SCALE



Legibility; uses; permeability; variety & perception

AUTOZONE BUILDING

TYPOLOGY: Double storey light-industrial warehouse building

MATERIALS: Plastered brick structure, painted, corrugated iron roof, reflective glazing, pre-cast concrete columns

CONDITION: Good

FUNCTION: Automotive spares retailer and workshop

OCCUPATION: 100% Occupied



Du Toit Street, lined by London Plane trees (*Platanus acerifolia*), is a busy two way street forming the city edge. There is good visual linkage between the site corner and the street, especially from the intersection.



The main vehicular entrance to the TUT Art Campus is in Du Toit Street, opposite the site. The campus is visually cut off from the street and the city by a precast concrete wall. The campus currently offers no interaction with the street.

The smell of food is overwhelming at the northern side of Du Toit Street, where small informal 'restaurants' offer meals for pedestrians.

MACRO SCALE
MESO SCALE
MICRO SCALE

fig 2.41 (left) Site corner.
fig 2.42 (right) Vandalized London Plane tree trunk.



Legibility; uses; permeability; variety & perception

TV 2 WAREHOUSE

TYPOLOGY: Single storey light-industrial warehouse building

MATERIALS: Plastered brick structure, painted, corrugated iron roof, metal roller garage doors

CONDITION: Fair

FUNCTION: Automotive spares warehouse

OCCUPATION: Unoccupied



fig 2.43 Building facades on Du Toit Street (western side).

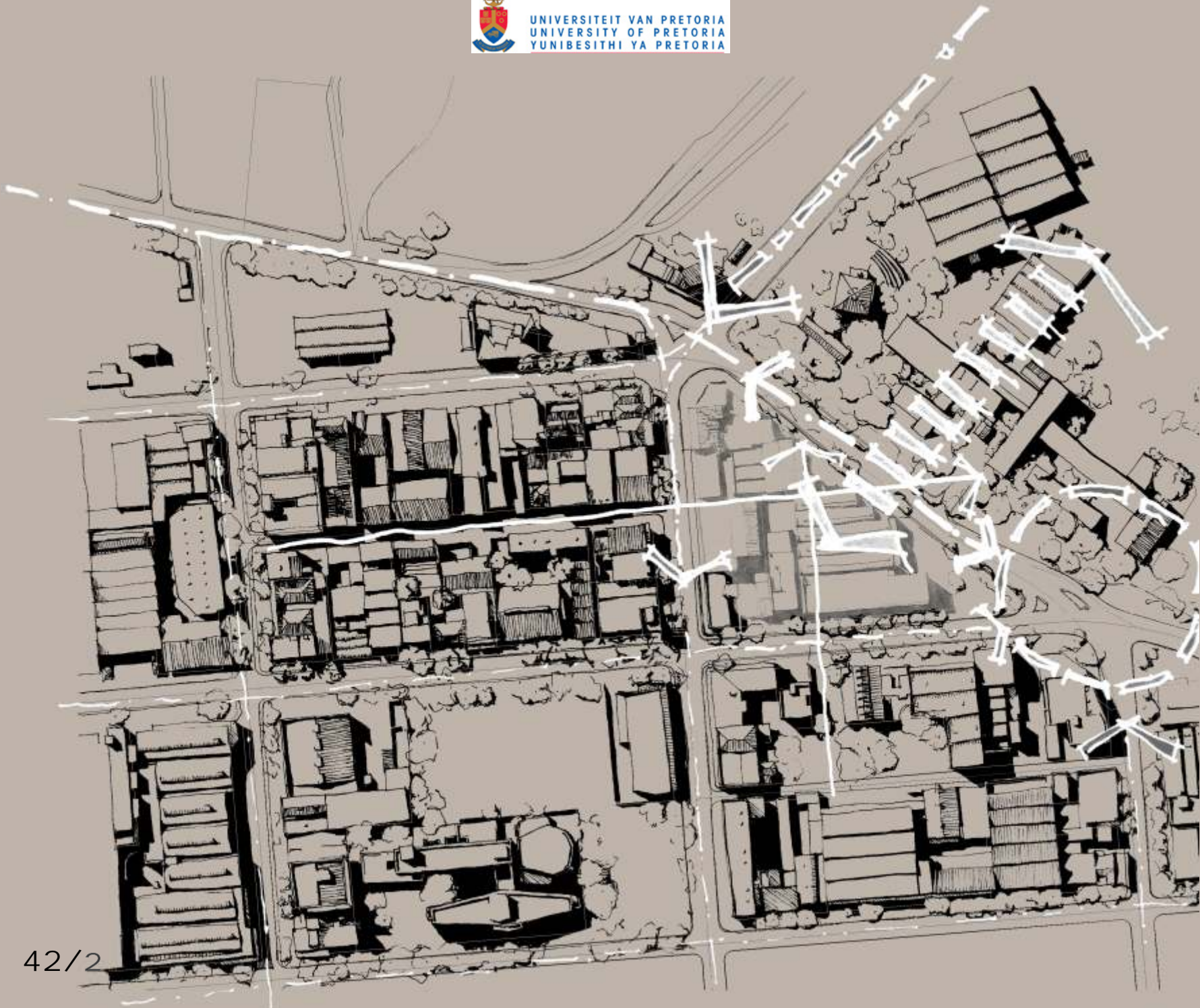


fig 2.44 (left) TUT boundary wall.



fig 2.45 (right) London Plane tree lined Du Toit Street.

MACRO SCALE
MESO SCALE
MICRO SCALE



_conclusion:

The starting point for a permeable scheme is to incorporate the existing system of links into and through the site from the surrounding areas. The site is in easy walking distance of the currently upgraded taxi rank in Bloed Street and the informal taxi rank in Dr. Savage Street. For visitors arriving by private transport the site is an important entrance node into Pretoria from Dr. Savage Street, which is the main access route from the north eastern areas of Tshwane. This gateway is currently still undefined.

Pedestrian activities occur mainly to the west of the site, to and from the taxi ranks. Current site uses have a negative impact on the site's perception, and it is therefore avoided by pedestrians. The light industrial buildings and motor workshops have no interaction with sidewalk activities, blocking and polluting sidewalks.

Proposed new links include the new pedestrian network and the new tram line. The site is also the location for a new tram stop and station. These new links will reinforce the connections between the site and the city, opening the site up for new possibilities.

Located across the TUT Arts Campus the site is an important point of intersection. The new pedestrian network will connect the isolated TUT Arts Campus with the city, with the site acting as a transition zone between the city and the city's 'lost space', as described by Trancik (Finding Lost Space, 1986). This 'bridge' makes the green area around the Apies River accessible to the public and it will also make the city accessible for the art students from the TUT Arts Campus.

fig 2. 46 Movement vectors on site.





2. 2_LEGAL CONTEXT

Zoning: according to the zoning certificate of the Department of Housing, City Planning and Environmental Management, erf 3054 Pretoria Central is zoned as general business.

It may not be used for motor workshops, public garages or warehouses; the current uses of the site.

Area: according to S.G. diagram no. 3126/55, of June 1955, the site is 52 925,4 square cape feet (5246,5 square meters).

Building lines: street: 3,5m and sides: null

Servitudes: none

Parking: (refer to annexure_02)

Floor space ratio: 0, 8

Coverage: maximum 80% of erf area

_refer to annexure 01 for further information.



experience
...cultural representation
...images of the city



2. 3 _METAPHYSICAL CONTEXT

Movement through time and space is arguably our most fundamental mode of interaction with the world, but new information technology has irrevocably changed this experience. The internet collapses time and space, bombarding us with images from around the world. We are at once connected to and disconnected from everything.

_the visual turn:

The forces of our materialistic global culture visually dominate our environment. Our understanding of reality is increasingly conditioned by the superficial world created by the media. We continually search for experiences in the real world that correspond with the illusions created by television, movies and advertisements which are driven by economic processes. It is the 'wow!' factor that commands our world.

The power of the image is apparent in the current designs of attention-grabbing 'Grand Projects' where the "photogenic qualities" (Pallasmaa 2000: 83) have become a dominant factor. These 'allegories of consumer society', as described by Umberto Eco (1986), surround us everywhere in the form of billboard-buildings, shopping centres and theme styled security estates.

"Buildings are designed as adventures for the senses: overpowering, imperious, entertaining" (Riewoldt 2002:8). The public takes pleasure in this. Of course, everyone likes to be surprised by this new visual opulence.

But, by succumbing to this visual manipulation, we have become shallow beings, detached from the real experiences in this world. Meaning is lost. "Exotic shapes and eye-catching symbolic elements encourage us to visually consume and conceptualize architecture before ever corporeally experiencing it" (McCann 2005: net). Instead of creating existential experiences, this form of architecture reflects short-lasting and uninspiring flat images.



.....“The role of architecture is not to entertain or thrill us but to structure our understanding of

Juhani Pallasmaa, Finnish architect and theoretician, describes the technological and economical forces of our materialistic culture as a threat to architecture. **“In our culture of material abundance, lost in a spiritual desert, architecture has become a threatened art form ... Paradoxically, architecture is simultaneously turned into object of vulgar utility and objects of shrewd seduction”** (Pallasmaa 2000: 84).

_architecture as a tool for communication:

“Architecture on the whole, ceased to embody the leading edge of our world-view, and turned to narrower problems, until it became indistinguishable from mere utilitarian building” (Novak 1995:44).

The ideal of a strong image and the perfectly articulated object can be traced back to the Modern Movement. Modernist architecture favoured pure and abstract surfaces. Its surfaces were flat with no meaning or sensory essence. Thinking was seeing (Van Eeden & du Preez 2005:4).

These aspirations for geometric purity have been shaped by the mechanistic worldview. Initiated by the Enlightenment and based on Cartesian philosophy, the mechanistic worldview arose simultaneously with early capitalism and has dominated western values and ethics for the past three hundred years.

With the rise of western mechanistic science and capitalism came the view of the earth as a dead object, manipulable and exploitable. The focus was on non-interactive, non-relational and non-participatory individual experiences. Modernism stressed the alienation and isolation of the individual.

But the dissatisfaction with Modernism's obsessive abstraction and failure to communicate to us led to the counter-movement of Postmodernism, which rejected the modernist dualistic mindset. Instead it focused on figurative and popular imagery.

It became a cultural logic dominated by aesthetic populism and **the schizophrenic play of the meaningless sign.**

Architecture is always a medium, but this does not mean that



the world and of our very existence, to articulate how the world touches us" (Pallasmaa 2001: 51).....

architecture adorns the environment with artwork
(realities:united 2005: 2). Architecture structures our world
and its task is to communicate to us.

_an emerging new culture:

Our world is changing rapidly and the internet is providing us
with a new look at the world. As with the Renaissance, we are
developing a new perspective of our world. We are standing on
the threshold of a new worldview.

We live in a holistic world of dynamic change with continuous
processes of change and development. "The world is emerging
as a new territory that is constantly reconfiguring itself"
(context 2005: 54). During the past decade networks have
taken over our world, in which everything and everyone is
linked. Networks are present everywhere. Other societies in
the past have been networked, but ours is the first in which
the network is the dominant paradigm (Varnelis 2007: net).

Network culture is not a stylized movement, thus does not

not express itself as an 'ism'. Rather, it can be understood as
a system of socially organised knowledge. We construct our
own knowledge. The 'top-down' method, synonymous with the
mechanistic worldview, is giving way to the 'bottom-up'
community based method. Knowledge datascares, such as
Wikipedia and weblogs, are no longer static and controlled by
just a handful of individuals. It is an open and symbiotic
process with a free flow of information and knowledge.

Networks transform our relationship with objects and space.
The shift in focus moves from individual objects in space, as in
Modernism, to that of relationships, community and
environment. We no longer follow the platonic rules of the
modern movement, where a line formed a boundary, marking
difference and separation. Aesthetic principles are no longer
ruled by their formal geometry. The network is founded on the
principles of interconnectedness and interdependence.

**Boundaries have now become porous and
maleable.** "What characterizes, above all, the difference
between early modern and postmodern landscape visions is the
disappearance of lines, the dissolution of boundaries, both
conceptual and visible" (Cosgrove 1999: 116).



The internet also creates new interactions between other people and ourselves. "Its technology can handle large amounts of data and systematically reveal complexities: it can archive and update information, connect databases, develop comparisons, visualize options, predict developments, and speculate on new directions. It will create a new collective – a new public realm – to accompany it" (MVRDV 2005: 1250).

The internet provides us with experiences of a **new kind of public domain**, which is made up of both public and virtual space. Public space can be defined as "the physical collective space that is freely accessible to all" (Context 2005: 61), while virtual space consists of networks made accessible by new technological devices such as the internet and cellphones. The public domain is thus the commonly shared space and its physical manifestations (Context 2005: 61).

"The places where collective and public cultural activity occur have an important and lasting influence (aesthetic, social, economic and symbolic) on the form and function of towns and cities" (Evans 2001: 1).

Rhizome.org is the oldest online platform for the global new media art community. It was founded in 1996. Their programs support the creation, presentation, discussion and preservation of contemporary art that uses new technologies in significant ways

The rhizome is a model for the workings of a non-hierarchical network, as illustrated by Deleuze and Guattari in 1987. In botanical terms, the rhizome is an underground root system that can branch out in all directions, or break out at any particular point and continue growing. It is thus a system of interconnections, as found on the internet.

It is a model of the way we think in our current world. All ideas are interconnected by an invisible system of connections. As opposed to mechanistic, linear thinking, the rhizome allows for the multiple ways in which ideas are connected.

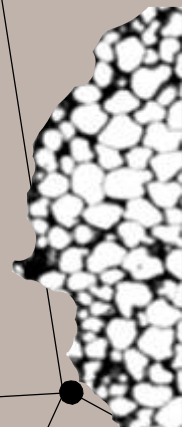


fig 2.48 Rhizome structure.

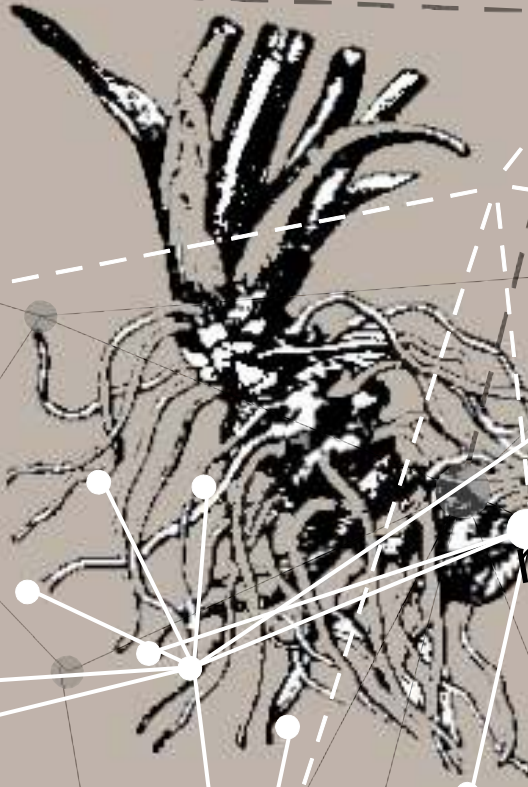


city skin

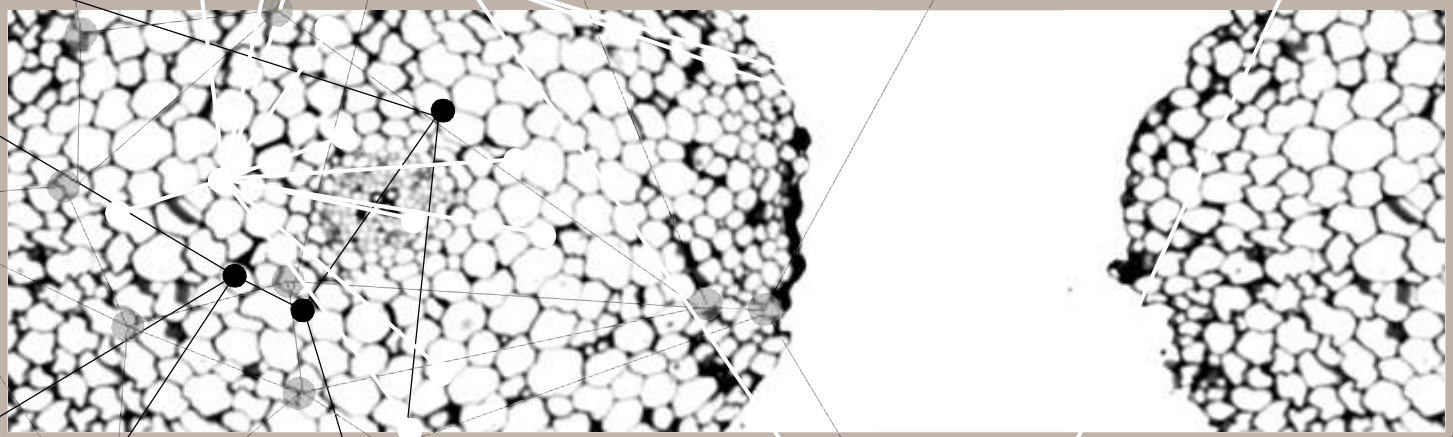
CITY OF TSHWANE

bl og // asdwufouxhsutai up
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new media art community
non-hierarchical network



...the internet, the decentred, boundary less and rhizome pattern of virtual connections that map invisibly across the earth's surface.





“Art can show us some of the new kinds of intellectual and physical or virtual spaces opened up by new media” (Van Eeden & du Preez 2005: 161).

In response to our new emerging culture there have been dramatic shape shifts in the artworld over the past decade. These rapid global shape shifts have highlighted the need to rethink the interface between local African art practices and the international art circuit, to question the changing role of the arts and the production of discourses of a cultural identity in South Africa (CAPE 2007: net).

Within our globalized context there is a growing awareness of the difference between our culture and the world culture. Instead of losing our uniqueness, it is now celebrated and strengthened. “There is now a world culture. It is marked by an organization of diversity rather than the replication of uniformity” (Evans 2001: 129). While the African gaze is drawn increasingly towards the global, the international art circuit ironically looks increasingly towards Africa.

New media technologies become increasingly part of the fabric of our lives and are closely intertwined with issues of globalization, but they have also helped to shed a new light on South African art. Preconceived ideas of African art as 'primitive' and exotic have changed dramatically. The internet has opened up our new visual arts to the rest of the world by dissolving pre-existing boundaries.

The new media technologies are also able to respond to our fluxing African environment, in the same manner that networks do. “...meaning and identity are signified through shifts and changes, and through relationships between things rather than essentialism and fixity. Digital media enable expression of this flux” (Van Eeden & du Preez 2005: 170). They express the non-institutional and non-hierarchical character; “...new media could well provide the non-centralised platform in which meaningful exchange within culture, and particularly within subcultures, can take place” (Van Eeden & du Preez 2005: 171). Thus, artists responding to new technologies have enabled an extensive exchange between a variety of culture makers. The role of digital media “... is primarily one of allowing subcultures to engage with each other as a community by



art without boundaries: visual culture in south africa

exchanging information and views, and of **reinforcing their identities through visual cues**" (Van Eeden & du Preez 2005: 152).

The reason why the arts have reacted so strongly to new media is that it provides alternative avenues of presentation. Many art events today contain digital video, internet art and live performances. It is claiming the world beyond the gallery as its territory. "...people have a desire to take possession of their environment, invest emotionally in the spaces in which they live in order to feel grounded in a locale, and to feel part of their world" (Van Eeden & du Preez 2005: 162). Art within the newfound public domain has taken over the traditional gallery and museum spaces. Art in the Western societies is increasingly seen as being **part of everyday life**.

It was the mechanistic mindset that brought about the fragmentation of art into different genres. This classification system still dominates our education institutions. Again we see the struggle between 'bottom-up' and 'top-down' systems, in which art is categorized into painting, photography, sculpture,

design, etc. But now the boundaries between the different art forms have dissolved. "Art is integrating itself with other practices to create a more diverse cultural sphere. One is no longer able to distinguish between the genres of art and design, to name but two" (Van Eeden & du Preez 2005: 160). Different artists, curators, writers, designers, programmers, students, educators and new media professionals all work together on an equal field.

"There seem to be some major shifts under way in the visual arts in South Africa. This is evident in the move towards less object-based, more project-based art, more non-gallery art, a strong sense of **EVENTS AS ART** (*own emphasis*)" (Van Eeden & du Preez 2005: 160).

CAPE, an organization based mainly in Cape Town, represents the new shift in the art world.



CAPE, is a cultural project, deeply rooted in South Africa. It is an ongoing program of projects that aim to address the needs of South African Art within its African and global context; a stage to explore African visual culture.

CAPE is committed to provide a platform where discussions can take place and where the gap between art and the audiences can be bridged. It is a response against the current lack of African-based dialogue on art and culture, "reclaiming art and culture" (Mervis 2006: 14).

The aim is to connect the city of Cape Town with South Africa, Africa and the world by means of contemporary art events which are rooted in the local but global in impact. By exploring the multilayered diversity and complexity of our environment it strengthens our roots and sense of belonging.

The urban fabric is used to catalyze cultural production. Cape Town is viewed as "a laboratory, an artist's studio, in which innovative but sincere encounters with the role of the artist, the location of artists practice, and the production of discourses of cultural identity in contemporary society can take place. CAPE addresses the global through this fine-grained attention to the texture of the local" (CAPE 2007: net).





Normal conventions and power relations, socio-economic and geographic divides are challenged. It manages to offer a view of art as an integral part of daily life, accessible and vital to the development and transformation of South Africa. "Africa can take control of the way it is perceived" (Mervis 2006: 15).

Sessions are held every two years. issues concerning the South African art world are addressed in a wide range of workshops, discussions, screenings and seminars. These sessions are then followed up the following year by major art events, which CAPE refers to as Manifestations. These events are not bound to one specific location but operate within a network of various venues, ranging from galleries, museums, stores and restaurants to public spaces, petrol stations and websites. They are conceived as a journey with various meeting points for cross cultural exchange and multidisciplinary art experiences.



_the next step

In the past art was considered as freestanding objects in a museum space or as 'beautiful' paintings against walls. Since the Renaissance 'space' in paintings was represented in the form of perspective. It was only with the rise of artists, such as Picasso and Piet Mondrian at the beginning of the twentieth century, that space was seen for the first time as independent of its formal container, its form. Fragmented perspective, and thus time, was introduced into art.

Now, there is a call for architects to take it a step further. Just as artists have embraced the rise of new digital technologies, it is now our turn to do the same. We have to design with the fourth dimension, that of **experiential events**.

" Architecture is both about space and about the events that take place in that space"

(Tschumi 2000: 12).