



# recover

An investigation into a possible counter strategy that challenges destructive spatial practices in contested urban territories by cultivating networks of opportunity (applied in a South African urban context).

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Submitted in partial fulfillment of the requirements for the degree  
Masters in Interior Architecture (Professional) in the faculty of  
Engineering, Built Environment and Information Technology,  
Department of Architecture, University of Pretoria, Pretoria.

2008



## thankyou

**hennie reynders** - for making Chicago possible, for provoking and challenging and most of all for endless discussions over black coffee and marlboro's

**nico botes** - for believing when i couldn't, for picking up and consolidating the scattered pieces, for introducing me to the wicked world of design...

**familie** - *dankie vir 5 jaar se luister, moed-inpraat, sukkel met modelle en ongelooflike liefde*

**j & ella** - for help when it counted most, infinite streams of coffee, for laughter!

**bellsie** - for listening to my ramblings, keeping me sane (!), waiting patiently and being close...without you i would have given up in



# prologue

Contemporary urban spaces consist of an ever shifting mix of dynamic conditions and continuous instabilities, which invariably have spatial implications. These conditions often give rise to contested urban territories. The city is in need of a redefined approach to space, in need of recovery.

Recover is an agent for dynamic spatial change. It redefines, re-organises and capitalises on existing conditions, and encourages integration between these conditions and the spatial change and activities it proposes. Recover generates the connectivity between these that is needed for a truly dynamic environment that belongs to all, yet is used differently by everyone. It links users, activities and their resultant spaces to create new forms of urban life.

Recover questions the accepted models of planning, ownership, governance and participation that no longer respond to the dynamics and complexities of current cities and their users. It accepts these models, but attempts to subvert them by proposing dynamic interventions that deploy in the margins.

Recover is concerned with spatial reactions at all scales of the built environment. The approach views spatial reactions in the city, in its buildings and in its interiors as symptoms of the same 'disease'. It views the macro and the micro as two possible modes in which one and the same reality can become constituted: This is true for both the reactions and the 'solutions'. Recover's insurgent approach calls for interventions that are focused on the micro level. Here they can act swiftly, not weighed down by institutional limits or the need for large capital outlays. The design is approached from the inside out, starting from the user and his/her needs. This then gives rise to the necessary spatial qualities, the required artifacts and finally the organisation thereof.

Recover is simple; a diagram of what could come; a seemingly idealistic vision of urban change, but perhaps a desperately needed vision. Recover as a generative diagram acts as an organisational structure that facilitates urban complexity and that generates dynamic user behaviour. It recovers spaces of life...



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# overview

The study is an investigation into the destructive spatial practices associated with the current urban condition. It questions accepted methods and practices in both a global and South African context (**chapter 1**). It proposes a counter strategy that challenges these practices (**chapter 2**); a counter strategy that ultimately cultivates dynamic networks of opportunity. The study looks at precedents, referred to in sidebars throughout the text, as examples of the possible, the successful and in some cases even the disastrous.

Then follows Recover, the potential counter strategy. Recover investigates, explores and predicts possible scenarios for a specific location: Festival Street in Hatfield, Pretoria, South Africa (**chapter 3**). Proposed interventions range from spaces for food cultivation to ones concerned with rendering the 'arts' as part of the public realm. The aim is to create neutral spaces where knowledge exchange can take place.

Possibilities for the site are explored through a series of models that investigate the relationship between required spatial qualities, user movements or interaction and finally architectural form. The spaces are thus conceived from the inside out. Possible actors and agents are identified and the triadic relationship between private sector, local community and higher education is investigated.

Recover is then evaluated on a level deeper than that of the 'conceptual'. A technical investigation is conducted for one of the interventions: Expose (**chapter 4**). Expose illustrates that the vision can become real.

spaces of comings and goings do not correspond with existing politico-administrative territories (Borja, 1998:5). In other words, we see the rise of an urban condition where new economic developments and old regulations are in growing tension.

“The city has emerged as a site for new claims: by global capital which uses the city as an ‘organizational commodity’, but also by disadvantaged sectors of the urban population” (Sassen, 1994:5). The joint presence of these two absolute extremes in cities have brought the distance between them into even sharper focus. Inequality in the profit making capabilities of different sectors of the economy has always existed. However, what we see happening today takes place on a larger scale and is causing massive distortions in the spatial organisation of the economy (Sassen, 1994:3). We can think of these developments as constituting new geographies of centres and margins that not only contributes to strengthening existing inequalities but also sets in motion a series of new dynamics of inequality (Sassen, 1994:3).

Borja (1998:5) believes that the contemporary city does not contain centralities or strong ‘places’- points of high social density and strong symbolic identification. This weakening or non-existence of ‘place’, combined with the above mentioned economic conditions stimulates anomic<sup>4</sup> dynamics and destroys social cohesion.

The global city concentrates diversity (Sassen, 1994:6). It acts as the terrain where people from many different backgrounds are most likely to meet and where numerous cultures come together. According to Bunschoten, Hoshino & Binet (2001:24) the increased mobility of people has led to the re-definition of urban spaces: spaces of inclusion, exclusion, of surveillance, of control, of new identities. This in turn has brought about new tensions between the dynamic ‘open city’ and the historic closed city. Mobility and the subsequent formation of new groups and collectives constantly lead to new spatial identities in the city. It is characterised by interwoven patterns of use and ownership as well as a diverse range of users, often with clashing needs and desires. These joint presences render the city fragmented, and more often than not, give rise to contested urban territories.<sup>5</sup>

### 3. Spatial implications of the contemporary urban condition

Global processes and local conditions are always mutually interdependent. Signs of the contemporary urban condition as described above are visible in cities of both the ‘developing’ and ‘developed’ world (Sassen, 1994:2). Cities like New Delhi, Mexico City, São Paulo and Johannesburg are becoming increasingly important examples of the contemporary urban condition. This is evident in the choice of location for significant events like the Urban Futures Conference<sup>6</sup> which is to be held in São Paulo in 2008 (presented in Johannesburg in 2000).

The way in which the urban condition realises itself within different cities remains context sensitive, but always has some sort of spatial implication. Hannah (1997:172) states that any spatial reaction is important, whether it manifests at an ‘architectural’ or larger scale. In societies where inequality, tension and uncertainty are the rule and not the exception, spatial reactions

# chapter 1

## destructive spatial practices

### part i

#### the contemporary urban condition

#### 1. Introduction

More than half the world’s current population are urban dwellers (UNFPA, 2008) who find themselves in cities that are becoming increasingly complex and difficult to navigate. The contemporary city is the laboratory where global processes meet local conditions; it consists of an ever shifting mix of dynamic conditions of continuous instability (Koolhaas & Mau, 1998:22).

#### 2. Global processes

Globally, people and places are in a state of uncertainty. Economic globalisation,<sup>1</sup> the information revolution<sup>2</sup> and the so-called associated time-space compression<sup>3</sup> have called into question many aspects of urban spaces previously uncontested. Globalization processes assume concrete, localized forms in cities around the world. Therefore, the city has become an important terrain for a series of conflicts and contradictions.

One of the processes that can give rise to such conflict is global economic conditions. The contemporary city is a nodal element in a system of regional and worldwide economic exchanges. The city is thus divided into ‘in’ and ‘out’ areas and groups. More often than not, these urban

1 Refers to the integration of national economies into the international economy through trade, foreign direct investment, capital flows migration and the spread of technology

2 The term describes current economic, social, and technological trends that sees information as the central theme of several new sciences

3 Defined by Massey (1994:2) as movement and communication across space in other words the geographical stretching out of social relations

4 Refers to a lack of direction or purpose - a condition of aimlessness or rootlessness (Barnhart, C.L & Barnhart, R.K (eds), 1988:85)

5 An urban area of interest or value to group(s) of people or institution(s) that is the object of dispute or tension (definition composed of information from Barnhart, C.L & Barnhart, R.K (eds), 1988:448,2166)

6 This conference will involve an interdisciplinary investigation into the processes of urbanisation in South America with specific focus on Sao Paulo, Rio de Janeiro, Buenos Aires and Lima. The conference offers a regional perspective to key social, spatial and economic issues underlying urban growth in South America. (Herhausen, 2008)

are often visibly potent. South Africa, characterised by rapid rates of growth and change, high levels of poverty as well as spatial and income inequality (Dewar & Todeschini, 2004:5), is an example of one such society.

#### 4. The South African urban condition

South African cities share global problems with cities like São Paulo and Mexico City (Connolly *et al.* in Mabin, 2005:57), but are also unique in many aspects. According to Dewar & Todeschini (2004:20) three processes have led to the spatial characteristics of South African towns and cities: Modernism, Apartheid policies and informal settlement. Each of these processes has been widely discussed by both national and international authors. What is important for the sake of this study is the fact that the combination of these processes not only had severe effects on the organisation of urban space, and the natural environment, but also on the lives of people (Dewar & Todeschini, 2004:21).

South Africa is currently characterised by an unprecedented endeavour to accomplish social justice by economic, political and spatial means. Almost every neighbourhood in urban South Africa either experiences rapid change or anticipates it. This is especially true after the demise of legal racial segregation and the arrival of democracy. Change is also encouraged by the increasing openness of a once-protected economic environment to wider global economies (Mabin, 2005:44). However, these changes are taking place in conditions of rapid urbanization, widespread poverty, unemployment and the constant threat of crime and violence. The South African city is thus in tension. The desire to increase social justice and diminish inequality in cities is in direct conflict with current spatial practices (Mabin, 2005:45).

It is therefore imperative to investigate and understand these spatial practices and the way in which they play out in a South African context.

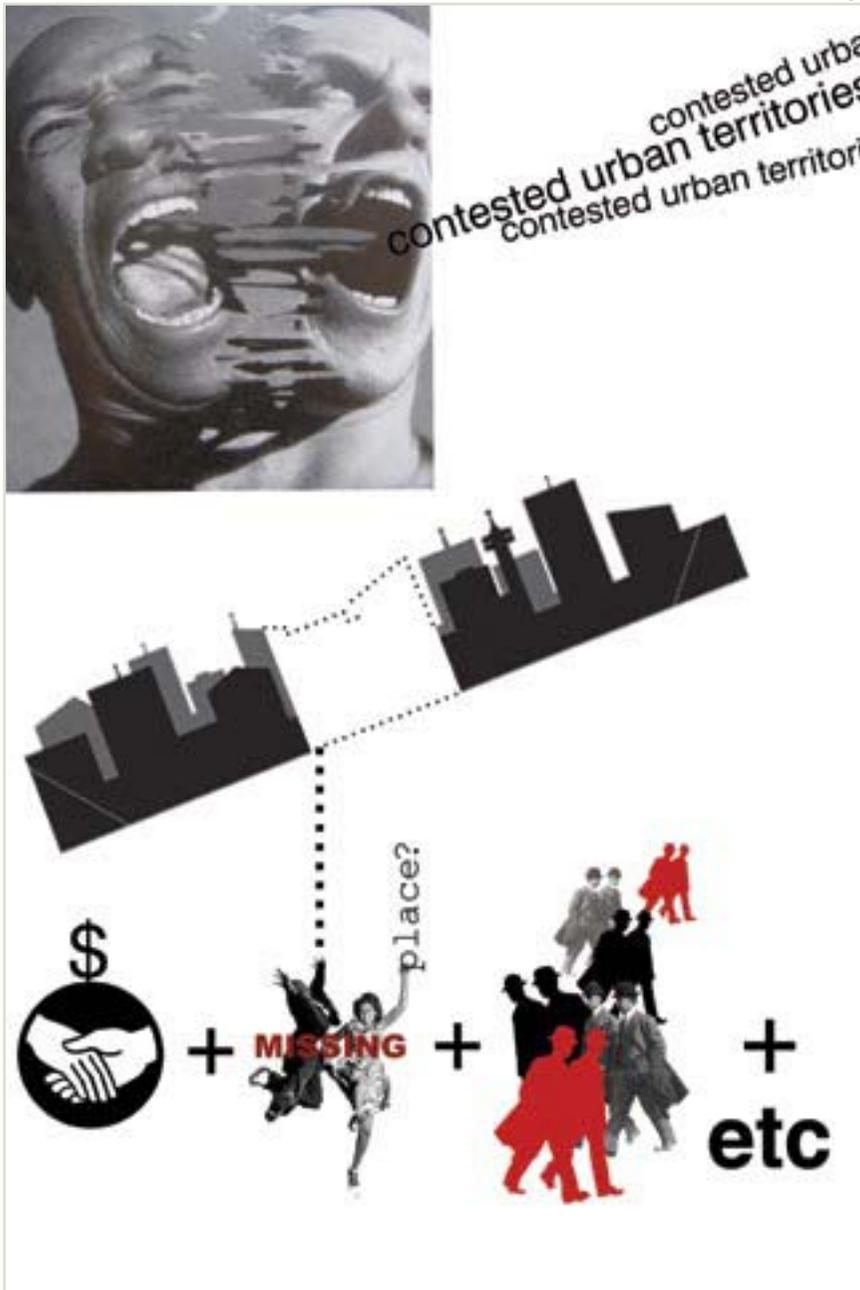


FIGURE 1: The Global Condition

image top left from (Mahurin, M. 1995. Illustration for *Spin Magazine*, in *Design Basics*, Lauer, D.A. & Pentak, S. 2002. *Design Basics*. London: Wadsworth)

# chapter 1

## destructive spatial practices

### part ii

#### spatial reactions in contested urban territories

##### 1. Introduction

More often than not, uncertainty gives rise to increased control over all segments of society. Findley (2005:2) explains that the expression of such control or power extends to the built environment: "... [architecture] gets bundled up with power and building from the very first foundation of our imagination about human culture." Spatial control extends over all scales of the built environment. According to Findley (2005:9) there are four broad categories of spatial strategies of power:

##### (1) The construction of hierarchies

Here social, cultural, and economic hierarchies are translated into spatial hierarchies. These powerful strategies are invisibly integrated into our daily lives, so much so that they become practically unnoticed and unquestioned.

Examples:

- Placing a speaker on a raised platform,
- Placing the most important person in the front or centre of room

##### (2) Segregation

Here groups of 'undesirables' are separated from the majority, but still kept close for economic, political or social needs. The group is thus rendered out of sight and out of contact, and to some extent out of mind

Examples:

- The separation of kitchen and laundry at domestic scale,
- The 'double landscape' in South Africa

##### (3) Marginalization

Here people who threaten those with power are removed. Marginalization can be physical or procedural – moving people away from the coveted centre or to the margins of society.

Examples:

- Soviet Union and their use of Siberia
- The use of penal colonies under colonialism

##### (4) Long-term large scale mechanisms of spatial transformation

These mechanisms operate on space with widespread and systematic effects; the strategies are brutal and lasting. They include national strategies like apartheid or international strategies like globalization and colonization.

The aim of such deliberate spatial strategies of power is essentially to deny the user spatial agency – an act that Findley (2005:5) believes deprives life of one of its essential modes of existence. By understanding the broad spatial strategies of control, one can further analyse specific reactions in relation to the local conditions of South Africa.

##### 2. Spatial governance

According to Robins (2002) contemporary cities' regulatory mechanisms have moved from targeting people to targeting places. Cities have applied strategies of 'spatial governance' to almost all aspects of urban life, from the control of alcohol consumption and smoking to movement along streets in neighbourhoods. Signs of such 'spatial governance' are visible in cities all over the world, including those in South Africa.

Spatial governance has always been present in South African cities. In apartheid South Africa, the concern was almost exclusively with policing boundaries and controlling points of entry and exit. Although we have moved beyond enforced political control of space, Hannah (1997:174-175) states that sections of cities and suburbs in South Africa remain committed to strategies of exclusion. Here spatial forms of governance draw on sophisticated security systems, fences and constant surveillance in neighbourhoods, shopping malls and gated communities. As in the apartheid city, visibility remains central, but in the interest of filtering those trying to enter, instead of those trying to leave.



**FIGURES 2, 3, 4**

2 & 3 Surveillance at 'The Fields' in Hatfield

4 Control of movement at the *Orangerie* in Paris, France



These days, we are obsessed with borders. ...the less successful we are in keeping intact the borders we have drawn, the more obsessive we become in drawing them again and again.

We are indeed obsessed...

zugmunt bauman (bauman, 2004)

Many of these spatial practices are in response to the prevalence of crime and violence in South Africa. Security access control is by no means only a South African phenomenon, but according to Harrison & Mabin (2006:4), the scale may be greater in large South African cities than in most other parts of the world. Supporters of spatial governance point to lower crime rates, better traffic control, improved community spirit, and enhanced property values in areas that are highly controlled (like gated communities). Opponents have argued successfully that these practices in fact do not produce the intended results. Instead, they lead to a displacement of crime<sup>7</sup> and traffic problems; are socially divisive and exclusionary, and are linked to deeply entrenched racism and class prejudice (Harrison & Mabin, 2006:4).

Practices of spatial governance are not only symbols of the underlying tensions present in the social fabric, but also contribute to further polarisation in the urban environment. The Norwegian anthropologist Frederick Bath pointed out that borders are not drawn to separate differences, but that differences are in fact the products of borders, products of the acts of separation (Bauman, 2004:2). They give rise to newly imposed zones, that are often in sharp contrast and tension to existing zones established through natural use patterns, cultural activity or previously executed socio-political ideals. Findley (2005:5) explains this further:

...the physical constructs and spatial practices left behind by previous regimes remain as more permanent marks on the landscape. These spatial wounds are not neutral. They were made using strategies to embody particular attitudes, cultural practices and ideologies. They are specifically designed to support and encourage these practices.

The result is a fragmented urban landscape rife with socio-spatial inequalities where control is applied through the management of space (Robins, 2005:666).

### 3. A lack of spatial support for a complex society

South Africa's constitution is highly valued and well respected all over the world for its progressive and liberal nature. The new democracy supports and encourages the

<sup>7</sup> Empirical research by Wilson-Doenges (2000) has shown that although the perceptions of risk may be reduced by gating, actual crime rates are often not significantly altered. Helsley & Strange (1999) also reached uncertain conclusions in their modelling of crime rates. They concluded that gating generally does have a deterrent effect on crime but that there are instances in which gating may actually increase overall crime rates.

diversity and complexity of the country and its inhabitants. However, even though the country has undergone major political, economic and social transformations in the past decade, Mabin (2005:57) believes that the restructuring of urban space to accommodate these transformations has sadly lagged behind. Lefebvre (in Findley, 2005:30) explains the importance of spatial change:

A revolution that does not produce a new space has not realized its full potential; indeed it has failed in that it has not changed life itself but has merely changed ideological superstructures, institutions or political apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language, on space...

South African urban spaces comprise highly complex and overlapping economic systems, movement patterns and social interactions. This is visible in the everyday use patterns of different individuals in the city. The lack of spatial support for these complex and interrelated use patterns have led to the informal adaptation of urban spaces to satisfy basic needs and desires. These informal users are exploiting the void of urban planning; design and governance to give rise to a new subversive city with a texture, order and logic that support their needs (Rasmuss, 2000:3). Sassen (2006:2) illustrates very clearly that these informal economies and systems multiply and diversify the range of practices possible in cities and that they fulfill crucial functions in the city's economic and social realm. However, these practices are still viewed as informal and disorganised; believed to add very little value to the city and therefore are not worthy of supportive urban spaces. "Urban governments tend to see only the advantages of high-profit, high-cost uses of space. [This is] shown to be a short-term view that disregards the longer term costs associated with the impoverishment that this form of development brings about" (Sassen, 1994:9).

There is thus virtually no 'middle ground' between informal adaptation of the city and formal development; between the ideals of transformation and the spatial reality. There is a certain vitality present in South African cities that should not be ignored by practices of transformation. Spatial practices should not aim to change or simplify the dynamics of society and their patterns of use, but should rather aim to mediate, support, combine and exploit these positive features to create a new city order.



FIGURES 5, 6

5 A sign of South Africans' fear of crime and violence  
Photograph taken at the public toilets in Polleys Arcade, Pretoria in 2006

6 The exclusionary nature of borders

FIGURE 7 The non-existent 'middle ground'

#### 4. Increased privatisation of public space

##### 4.1 Introduction & Definition

Recent years have seen the emergence of a deeply problematic international trend that has to do with the erosion of the public domain, also referred to as 'collective space' / 'public space' (Mabin, 2006:7). Public space is defined by Harrison & Mabin (2006:6) as "physical space in which public interaction can readily occur, that is provided and maintained by public authorities, and that is 'open to the public' rather than closed to certain classes of users".

This trend refers to situations where previously public spaces are enclosed and privatised with a subsequent increase in surveillance and control over movement. In order to illustrate why this is a negative trend, one must first understand the importance of public space in the city.

##### 4.2 Importance of public space

In brief, what is required of public space is nothing more or less than contributing towards giving sense to our urban life.

(Borja, 1998:7)

Public space is important to the city and its users for a number of reasons. Firstly, public space can stimulate a sense of community and belonging in its users. Mitrašinović (2006:246) argues that 'private' and 'public' are not properties of space, but of social relationships that are produced in a specific location. This implies that public space is as much a space as it is an experience, and that the importance of it lies in the degree to which the environment enables a shared human experience or sense of community. Borja (1998:7-8) believes that good quality public spaces will contribute strongly to the formation and progress of civic responsibility.

Secondly, public space essentially allows anonymity (Hannah, 1997:174). There is a sense of freedom associated with the public realm that is vital to the urban user.

Thirdly, public space with its related infrastructure and facilities can be an important mechanism for social redistribution and integration (Borja, 1998:8). It is here that diversity can be expressed, interchanges occur and tolerance for 'difference' is developed (Bauman, 2004:5).

Fourthly, public space is indispensable, or at the least very necessary, for developing the processes of socialisation for the poor, for children as well as for newcomers to the city (Borja 1998:7-8). The urban poor depend on public space as a shared social space, important for leisure activities, collective functions and mobility as well as cultural and commercial events. "Large numbers of people spend considerable amounts of time in [public] spaces because their dwellings are so overcrowded" (Dewar in Jenks & Burgess, 2000:209). It is precisely in these disadvantaged physical and social spaces where investments in the improvement of public space are necessary.



#### 4.3 Privatisation and the associated problems

South African public authorities are increasingly distancing themselves from city planning. This can be attributed to, amongst other factors, the acceptance of an absolutely dominant private role in shaping new urban spaces (Mabin, 2005:43). Capital is being redistributed in the urban system towards and not away from the successful, self-planning, private development industry. The consequence is that despite the existence of policy documents and even legislation fostering 'integration', 'compact cities' and so on, South African cities are increasingly formed by private capital (Mabin, 2005:59). This also extends towards the creation and control of public space in our cities.

The privatisation of public space essentially renders it private property, making it possible to apply measures of control over movement and use. This has given rise to over-controlled shopping malls and theme parks that masquerade as public spaces in our cities. In essence, private developers capitalise on the voids in public provision of collective space by promising spaces that are safe and secure, spaces that add value to surrounding property and spaces that are supported by extensive maintenance and security strategies (Harrison and Mabin, 2006:7). However, as wonderful as the private provision of public space sounds, it does not come without strings attached.

These spaces often stand in direct opposition to the valued qualities of a public space (as previously defined by Borja). "Malls and theme parks cannot

confine patrons, but those who enter are subject to more stringent controls on their behaviour than when they are in generic urban or suburban public spaces" (Hannah, 1997:174). The anonymity of public space is thus destroyed, and so is the freedom of use associated with it. These spaces are over-programmed, leaving no gap for spontaneous and creative appropriation of space.

Privately owned public space is no longer the property of the democratic collective, which can very easily destroy the sense of community and civic responsibility that such a space should foster. Patton (2000:183) points out that defining the right to presence in the public spaces of the city (parks, paths, and streets) is "highly political because it legislates who counts as the public and who is allowed to be part of the community".

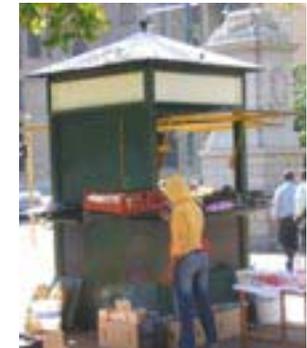
In the South African context, this problem is even more acute. Here, questions concerned with the integrity of the public realm and of security access restrictions are enmeshed in debates around social exclusion, racism, and elitist practices (Harrison and Mabin, 2006:7). New relationships between public planning and private sector interests have tended to intensify separations related to income, wealth, and forms of employment (Mabin, 2005:44). This in turn has moved public space beyond the reach of the poor as it no longer caters for their needs and desires, thus depriving them of an essential urban social space.

Public space is an essential part of the urban environment. However, current practices of privatisation and associated control of space must be re-evaluated as part of a counter strategy to the South African urban condition.

#### 5. Conclusion

The combination of the above mentioned spatial practices give rise to fragmented cities comprised of newly imposed zones. These are often in sharp contrast to existing zones established through natural use patterns, cultural activity or previously executed socio-political ideals. The zones are enforced by practices of spatial governance visible in the fences, explicit rules, guards and surveillance of contemporary South African cities. These spatial practices not only exacerbate the existing ruptures in the South African societal tissue, but also contribute to further socio-spatial segregation.

However, even though these spatial strategies control and fragment the city, they also open up opportunities and encourage strategies of resistance to the forces that create them. South African cities require a counter-strategy that challenges these destructive spatial practices and aims to return spatial agency to its users.



↳ ...city is a laboratory where the art of daily and peacefully living with difference is practised and developed.

zugmunt bauman (bauman, 2004)



FIGURES 9, 10, 11

9 The freedom of associated with public space

A lunch time nap in Freedom Park, Chicago is a very common site

10, 11 Public space allows anonymity

This unidentified man feels comfortable enough in Church Square to feed the pigeons daily.

FIGURES 12, 13

12 Public space as shared social space

Church Square often gets used as an informal meeting space

13 Public space used for commercial activity

Church Square hosts a number of formal and informal vendors

# chapter 1

## destructive spatial practices

### part iii

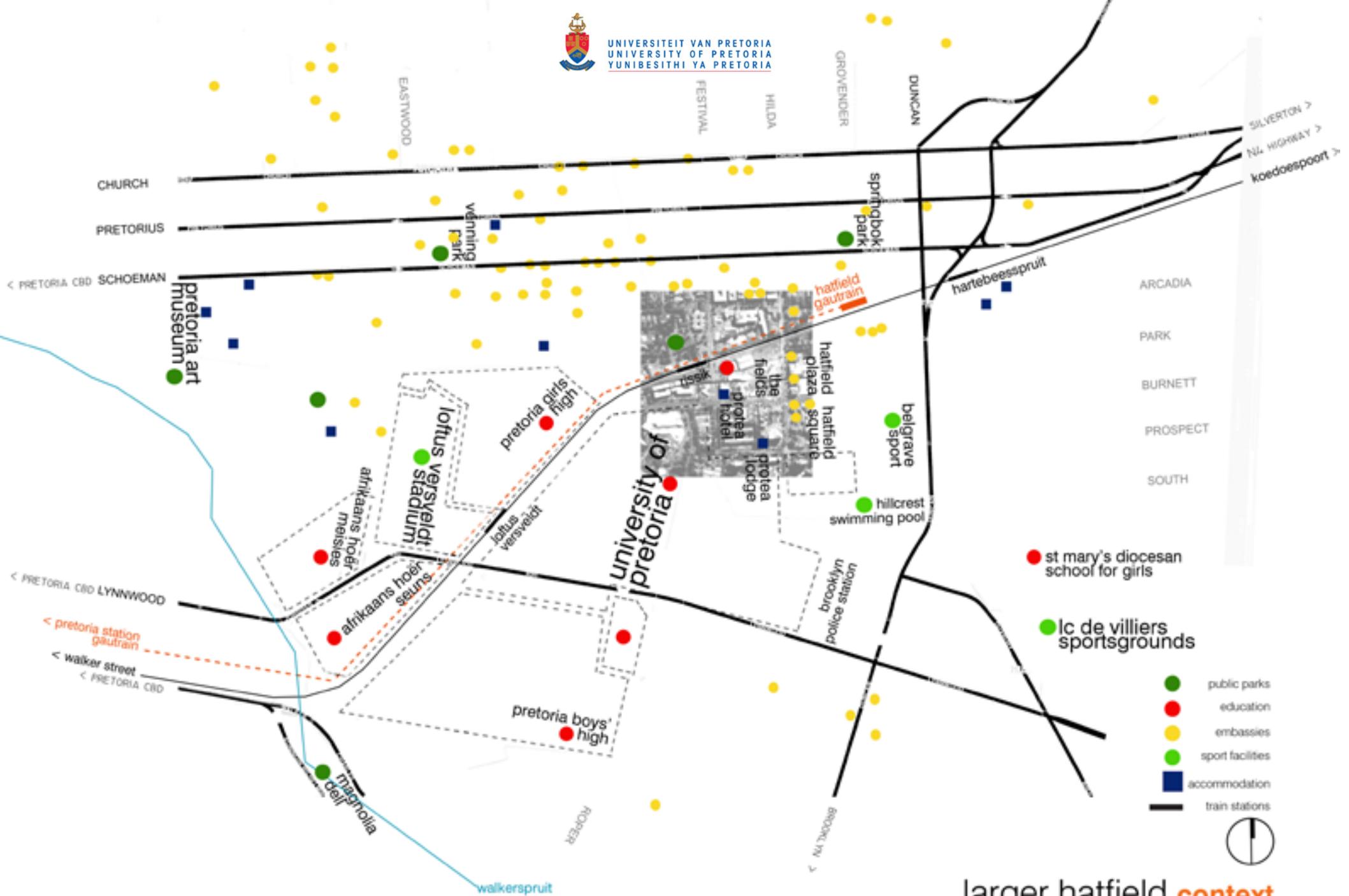
the site

#### 1. Introduction

It is important to investigate a site that exhibits the complexities of a contested territory. The chosen site is situated in Hatfield, Pretoria (South Africa), home to the University of Pretoria's (UP) main campus. This area provides for most of the residential and recreational needs of the student population. The chosen site is the section of Festival Street stretching between Burnett Street to the south and Arcadia Street to the north. It comprises the Rissik Metrorail station to the west, a neighbouring vacant plot to the east, the railway line to the south and Festival Street as the main north/south axis.

#### 2. The site as contested urban territory

The suburb is distinctly divided by the railway line, both spatially and socially. South-Hatfield is the active commercial and entertainment zone frequented by students, with Burnett and Hilda Street as its main axes. It is extremely busy during the day, and sections remain that way into the night when the pubs and clubs open their doors to the resident student community. The area has seen major development in the past three years, including the R2.8 million development by City Property and the current infrastructural changes for the Park Street Gautrain station. In contrast North-Hatfield is almost stagnant, associated with large office blocks, the railway line and its related users.



## larger hatfield context

hatfield houses a large number of educational institutions, with the UP as the main roleplayer. the suburb functions as a commercial hub, and is set to house the last gautrain station

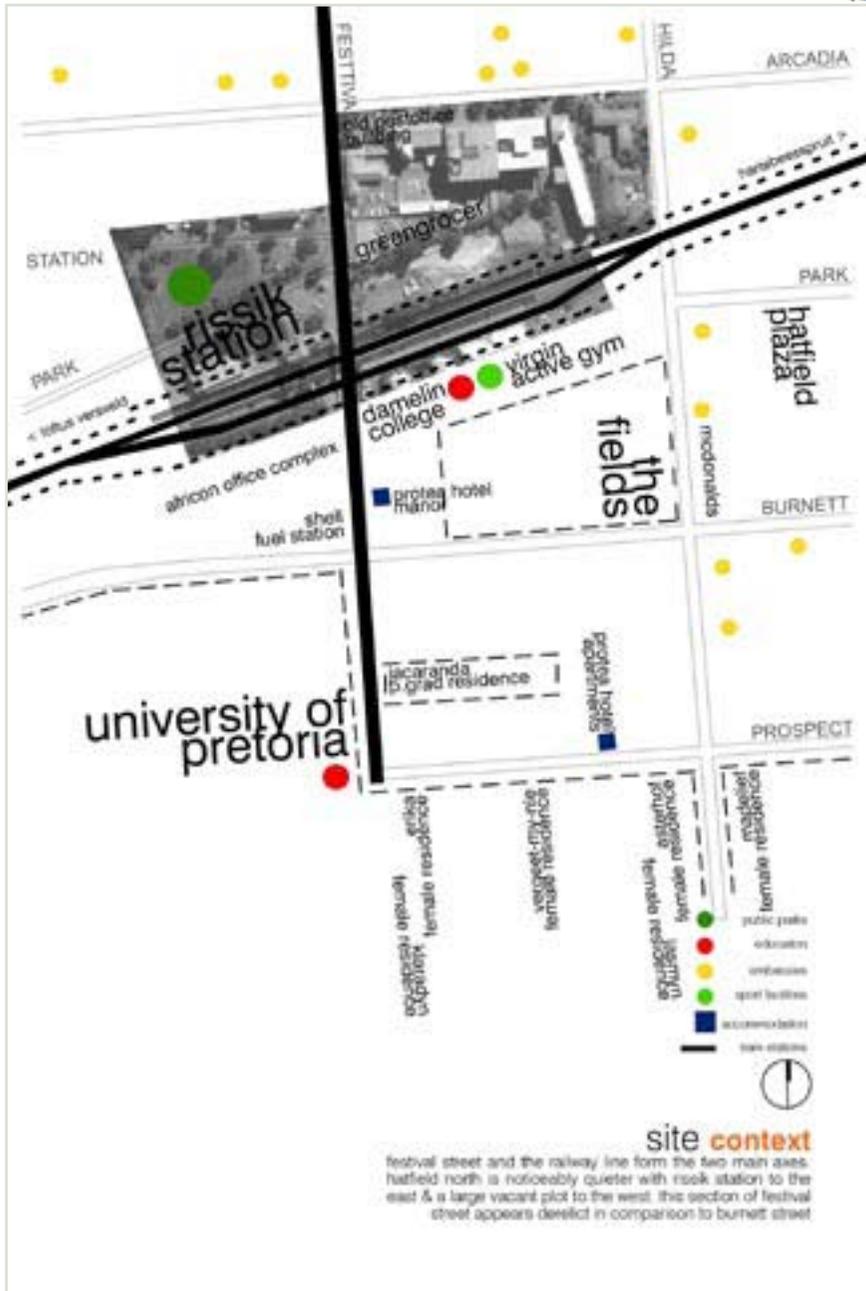


FIGURE 15 The site and surrounding areas



pretoria art museum



45000 seats



15-19 years  
16%



25-29 years  
12%



Pta/Rissik-  
Koedoespoort  
7400



Koedoespoort  
Pta/Rissik-  
12300



20-24 years  
34%

attempted murder 22  
assault:grievous 19  
common assault 203  
robbery with aggravating circumstances 296  
burglary at residential premises 82  
theft of motorvehicle 469  
other theft 1622



permanent residents

Construction finished  
2011

major retail and business node

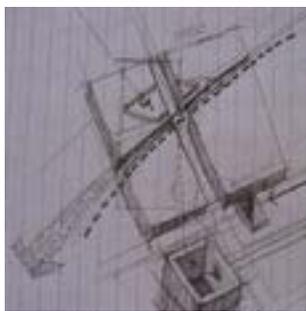
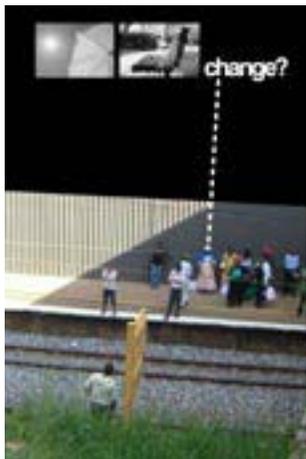
39 000 students

walkerspruit



### larger hatfield context

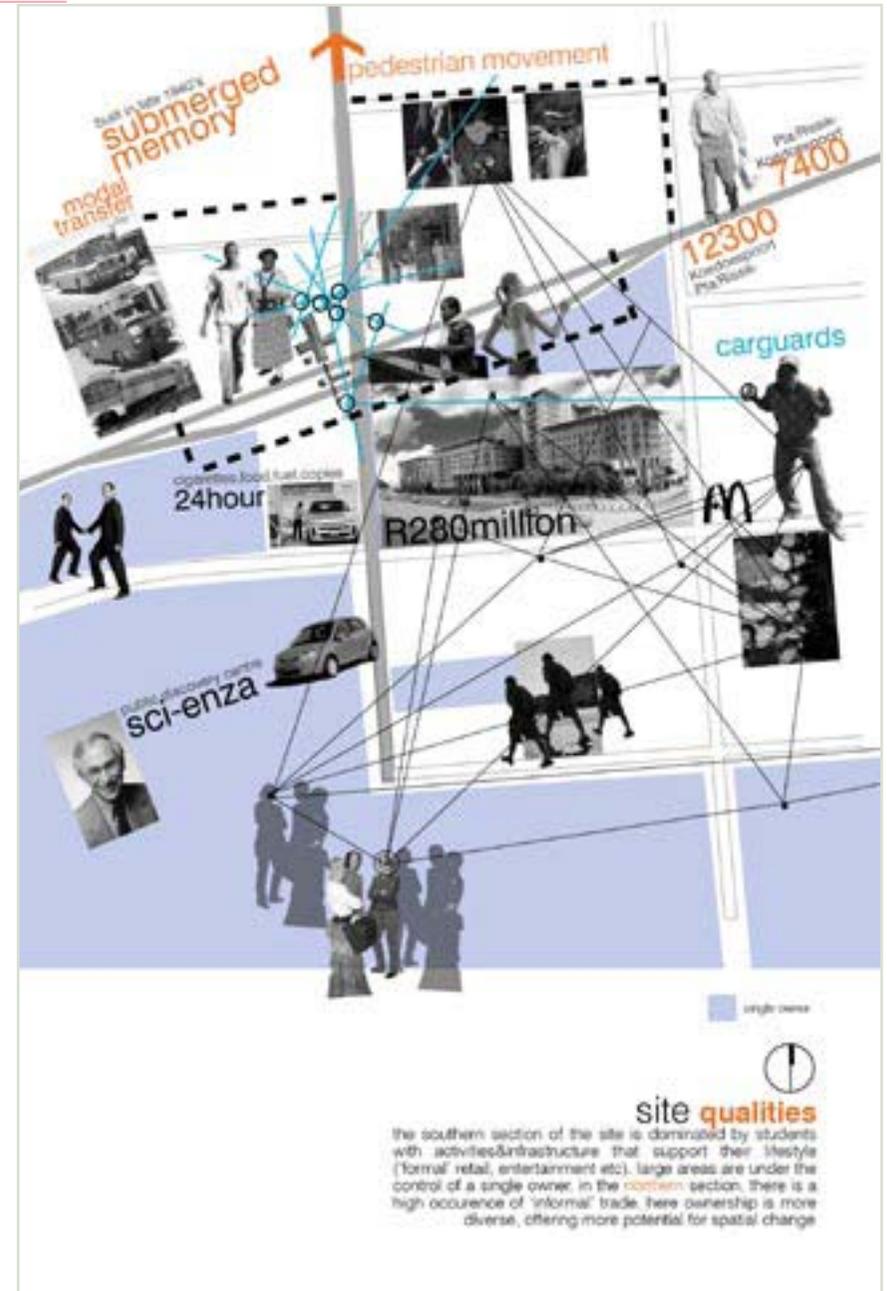
population consists mainly of people younger than 24. commercial activities&entertainment are concentrated in south hatfield, north hatfield is characterised by office blocks. large influx of people at times (loftus versveldt). relatively high occurrence of petty crime



The railway system in South Africa is perceived as unsafe and unreliable by many and is thus vastly under utilised (City of Tshwane, 2007:32). Little new capital investment is being made in the system, but it continues to be used by thousands of commuters in Pretoria daily (approximately 20000 people make use of the CBD/Rissik – Koedoespoort rail section daily) (City of Tshwane, 2007:38). The Rissik Station functions as a modal interchange in the area and is extremely busy during the 05:00 – 08:00 'morning-commute'. The station was constructed in the 1940's and along with the old Art Deco Post Office, the 1920's dwelling and commercial unit as well as sections of the UP and Girls High, it embodies the last remainder of the old building stock in the area (African Heritage Consultants, 2007). This 'submerged memory' offers great potential, but remains to this point completely unrealised and unaddressed. The Rissik Metrorail station in Hatfield is, at present, almost incidental. The area surrounding it is perceived as quiet, underdeveloped and unsafe; few students and residents venture beyond the Virgin Active gym.

However, there are numerous informal economic activities around the station that provide for the needs of the commuters. When spending some time in the street, it becomes obvious that the vendors at the station have encouraged social activity outside the gates and fences of the station. The diversity and activity present on the street here is not supported by any infrastructure or development, and remains unnoticed and undervalued. Other than activity at the station and at Mozambique Café, the street feels abandoned. Apart from commercial activity along the eastern side of Arcadia Street, the site is inactive and perceived as a dangerous no-man's land after 18:00. This feeling is exacerbated by the presence of the large vacant plot on the eastern side of the street, as well as by the lack of built structures that face and interact with the street.

Considering the number of people that walk along this street daily, the 1,2 meter wide sidewalk along the railway bridge feels cramped and simply unacceptable. Both the station and railway line come across as barriers. The station is uninviting, the platforms in need of seating and shade and the railway line cuts through the area like a large physical scar.



FIGURES 17, 18, 19

17 Signs of spatial governance at Rissik station's main entrance

18 Lack of amenities on Rissik station's platform

19 The railway line as a scar through the landscape

FIGURE 20 Activities and qualities of the surrounding area that influence the site

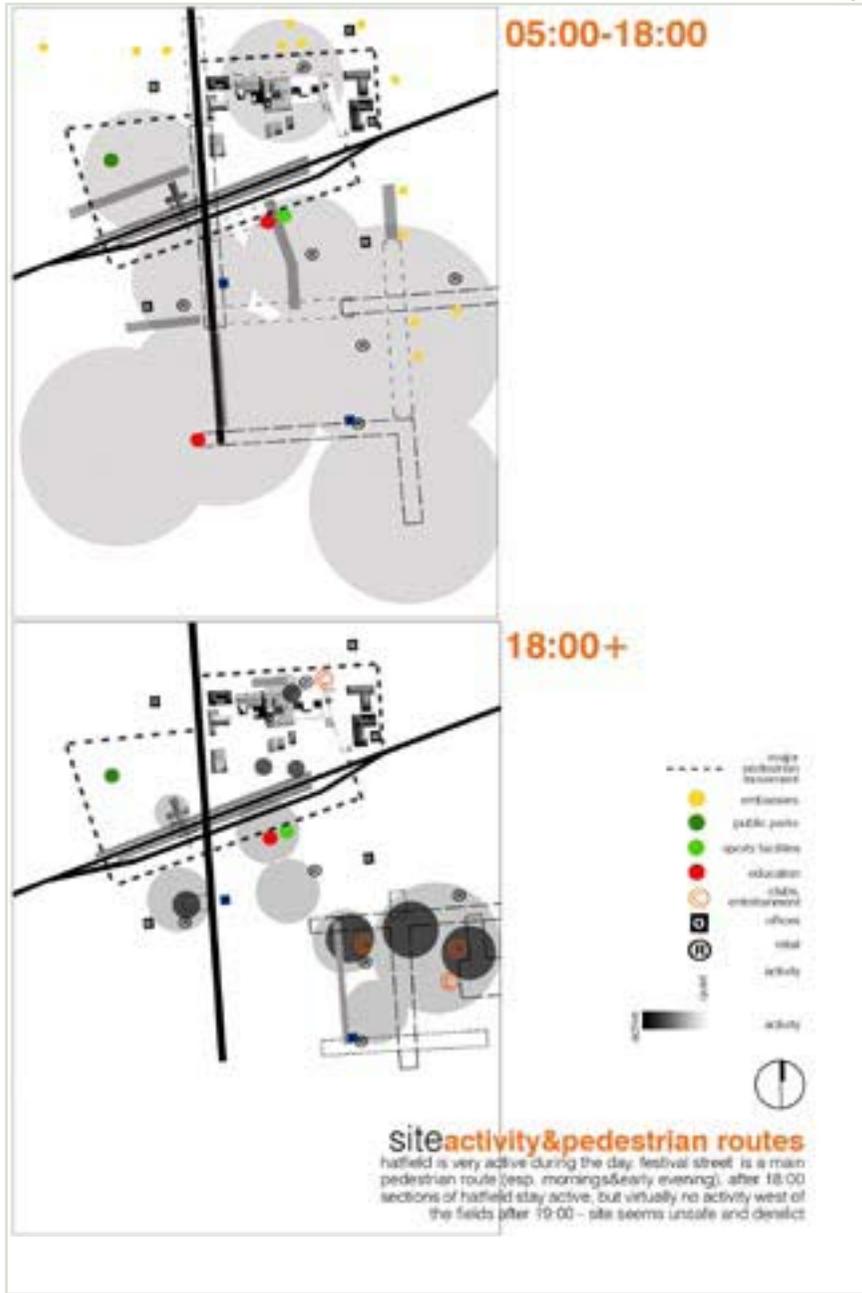


FIGURE 21 Time related activity and movement on the site

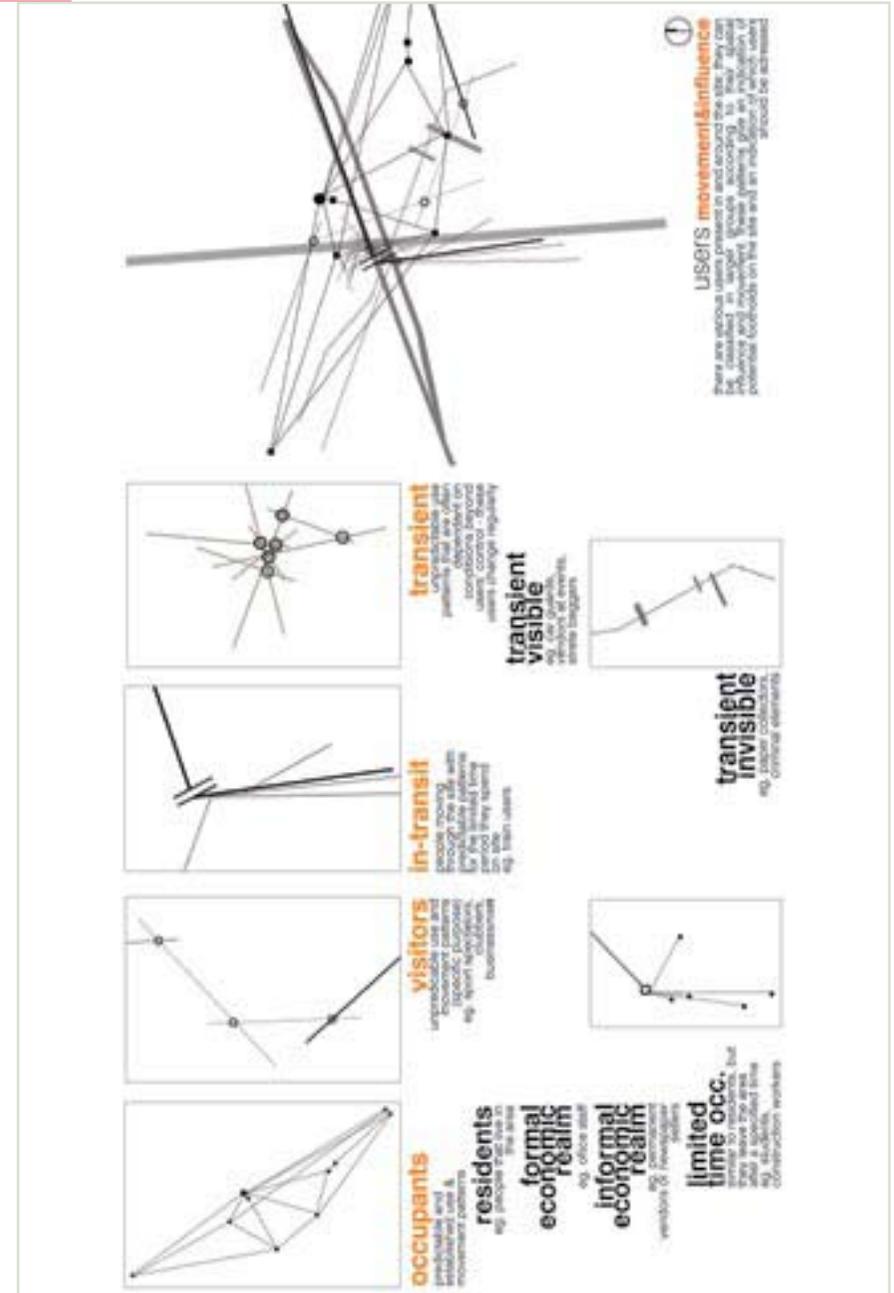
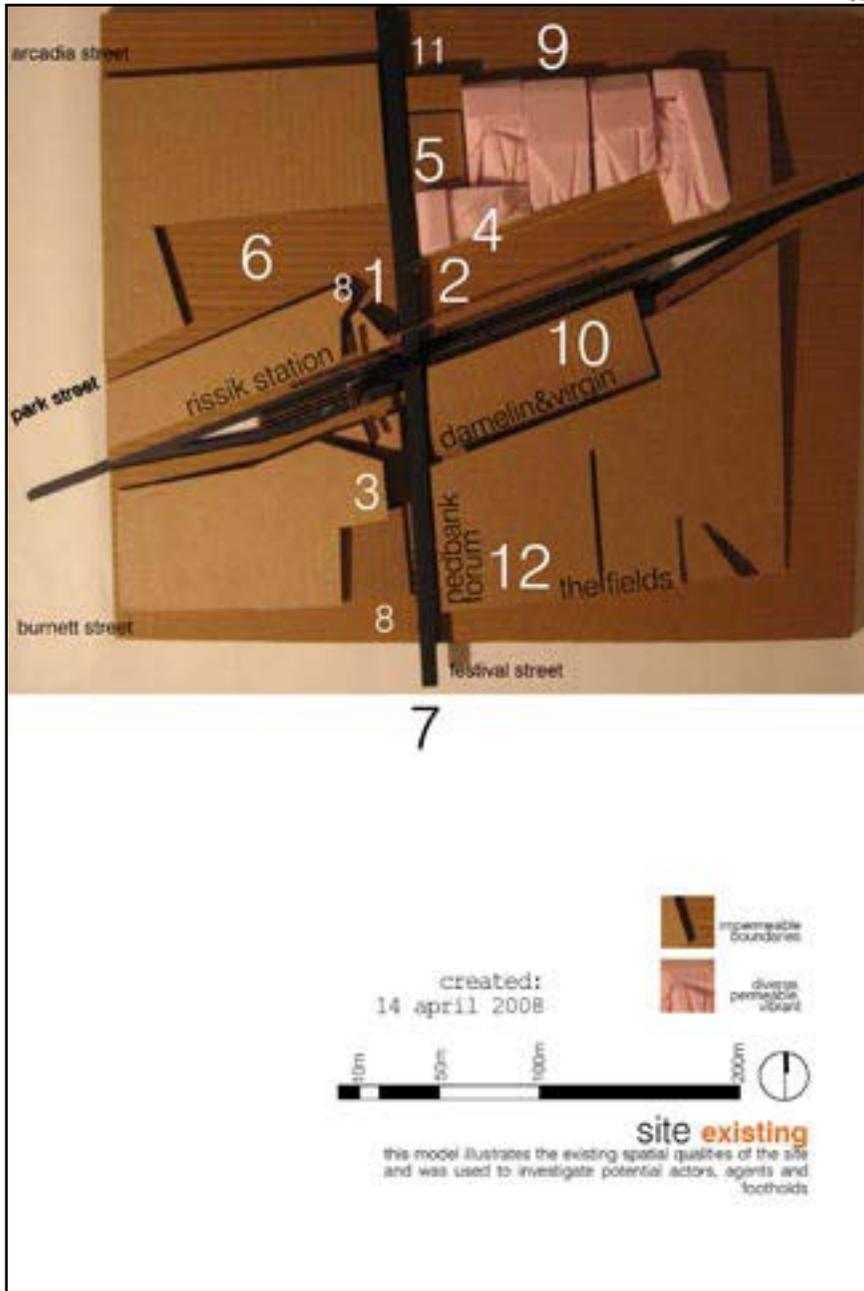


FIGURE 22 Diagrams indicating the use patterns of the various user groups present in the site



**FIGURE 23** Qualitative and topographic model of the site indicating the location of a number of important activities on the site that influenced the final design  
The figure correlates with Table 1, Figures 24 & 25

**TABLE 1** Break down of important activities on the site that influenced the final design proposal  
The table correlates with the images in Figures 23, 24 & 25

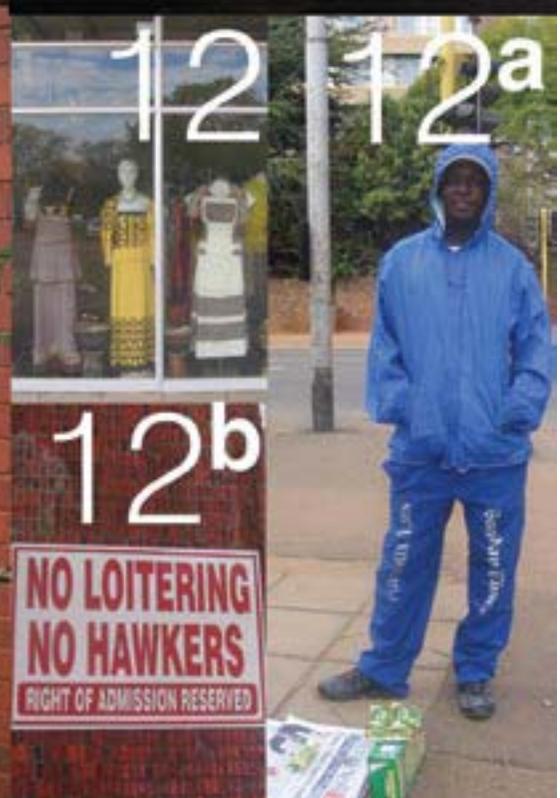
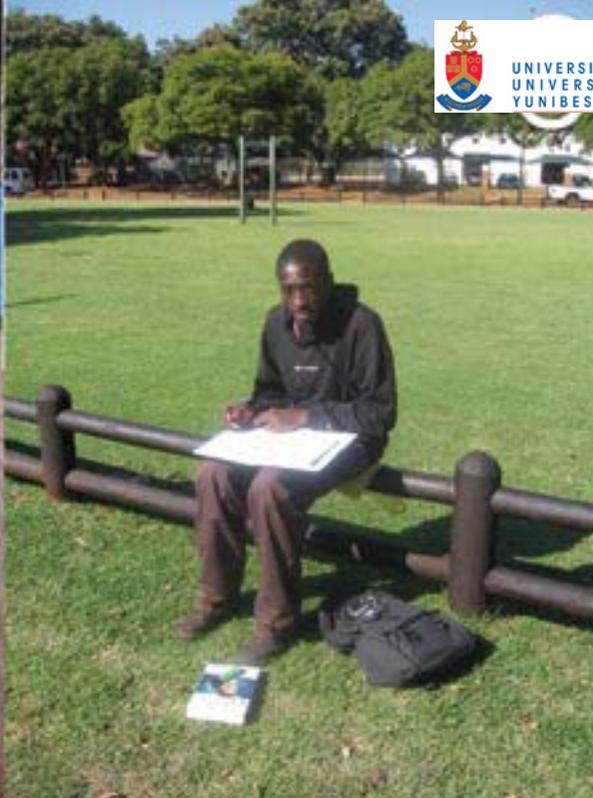


	1, 1a,1b,2, 3	1c	4	5	6	7,10	8	9, 11	12
<b>Activity</b>	Informal Economic Activity	Vegetable Gardens - Urban Agriculture	Paper collection	Fruit, Vegetables and General Merchandise	Social interaction [public space?]	major rush hour pedestrian movement, cycling & jogging	public transport & nodal interchange	diverse retail, entertainment and cultural activities	Formal Retail and accommodation
<b>Location</b>	Rissik Station, Alticon Electricity substation	Rissik Station, behind Moz. Café, along railway	through-out Hatfield, node behind Moz Café		pocket park across Rissik Station	along Festival, Arcadia & Burnett Streets	Rissik Station, corner of Festival&Burnett, other nodes along street	along Arcadia Street	corner of Festival and Burnett Street
<b>User groups</b>	Occupants, Informal Economic Realm, In-Transit, Transient Visible	unknown	Occupants, Formal Economic Realm, Transient Invisible		Residents, In-Transit, Transient Invisible & Visible	All Occupants, In-Transit, Transient Invisible & Visible	Occupants, In-Transit, Transient Visible, Visitors	Occupants, Visitors, In-Transit, Transient Visible	All Occupants, Visitors
<b>Indiv. Actors</b>	Vetkoek ladies, Commuters, Vendors, Tailors		Papermen, Henan Enterprises, Mondi		Residents, Students, the Homeless, Chubb Security	Commuters, Residents, Students, papermen etc	Commuters, Residents, Students, workers etc	Students, Residents, Tings 'an Times etc	Commuters, Residents, Students, papermen etc
<b>Importance</b>	Well defined (but invisible) spatial & economic network Important economic entities		Existence of a successful formal/informal interdependent economic network	Important economic entity	 Uncontrolled, free, public space	Vast number of people in area at specific times	Vast number of people in area at specific times	Indication that small retail ventures and diversity in ownership has an influence on the social character of a street	
	Stimulate social interaction		Presence of an activity that can be expanded		Stimulates diverse social interaction		Major node along the street - potential to upgrade	Possibility of extending towards the South	Start and termination point for the street
				 Only node of activity along the street after 17:00	illustrates the need for more such spaces in the area that are supported by activities and infrastructure	illustrates the importance of upgraded sidewalks and infrastructure that encourages pedestrian movement	Potential to shift the focus away from vehicular movement to pedestrian movement	Indication of the vitality that was present along Burnett Street before the construction of the Fields - resilience	Potential to rethink the way that typical retail space functions in a contested territory
	Skills & knowledge base	Skills & knowledge base	Skills & knowledge base						
 Presence of 'food culture' - prepare, sell & eat on site	Presence of food culture' - GROW,prepare, sell & eat on site			vegetable sales - potential link with 4			 revalue the station and railway line		Encourage movement from here along Festival Street

## site users and activities

there is a diverse range of activities present on the site. many of these have the potential to be expanded upon and illustrate potential footholds on the site







# Art Deco Arcadia Post Office

# 11

Post Office now functions  
as a function hire venue -  
virtually no interaction with  
the sidewalk

almost no street definition  
offered by buildings or  
activities

# 9

< mainly offices

# 7 bridge

1.2m wide sidewalk on the  
bridge over the railway



# 10

disregard for  
**pedestrian** movement  
street is a nightmare here -  
4 different parking lot  
entrances in one place

Telkom substation

**10** damelin college &  
virgin active  
- hidden from view.  
- college draws people  
from all over the city  
- gym mainly frequented  
by residents and

"...can observe that there is a remarkable  
memory from the 1920-1940 period in  
the form of the Arcadia Street dwellings,  
the old post office, the commercial units,  
the Fire Station, Pretoria Girls High and  
the University of Pretoria...the extensive  
renewal of the Hatfield area have to a  
large extent erased the **memory** of the  
old fabric of Hatfield..."

(African Heritage Consultants, 2007)

**4**



**1920's dwelling**  
(behind commercial unit)

**henan  
enterprises**

[scrap **paper** collection  
& temporary storage est  
2008]

1930's commercial unit **5**

mozambique cafe  
[fruit,vegetable & general  
merchandise est. min. 5 years ago]  
successful commercial venture in the  
area, frequented especially by train users

**2& 1<sup>c</sup>**  
vacant lot

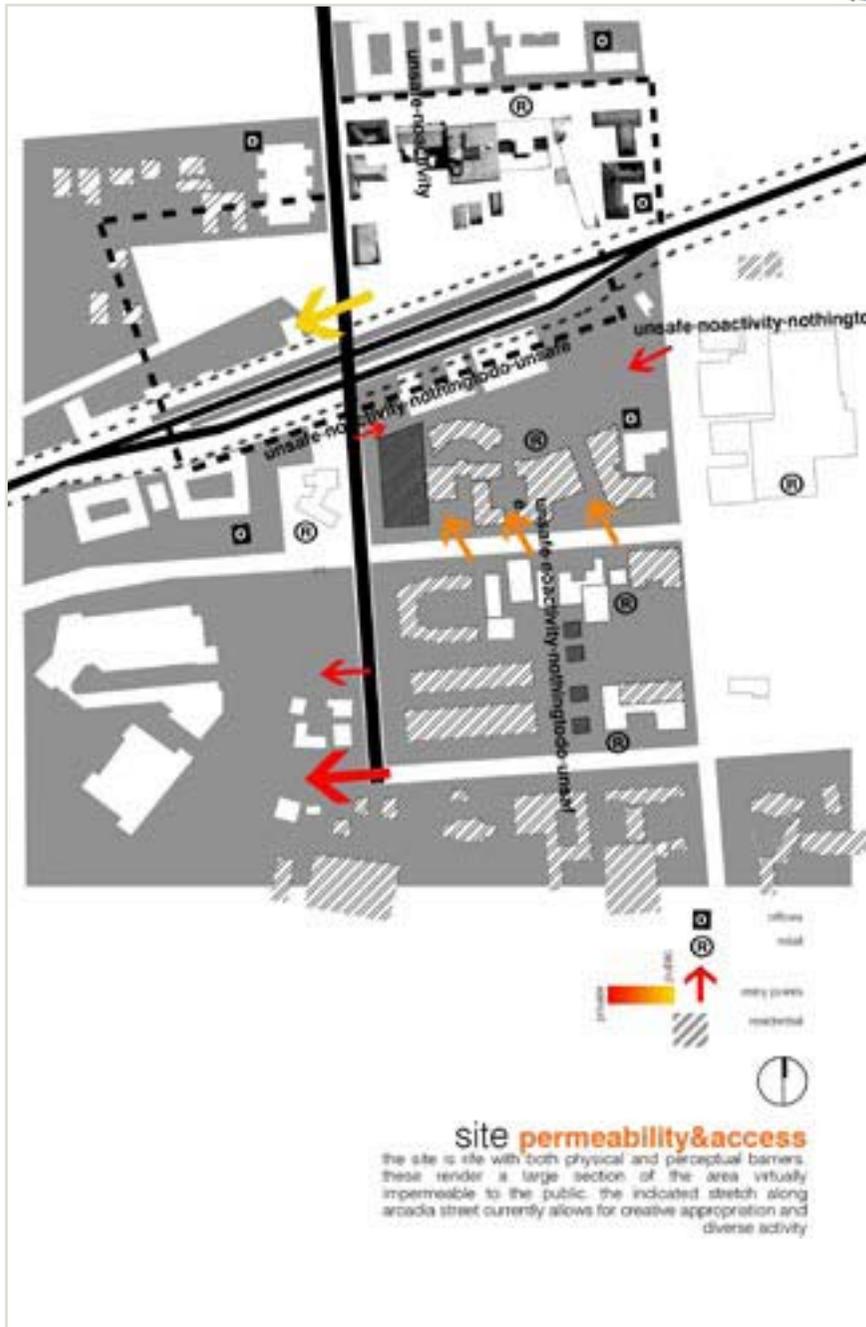
during construction work at 'the fields'  
builders lived on the site; the site now  
houses a number of homeless people  
**vegetable garden along railway fence**

**nedbank forum 12**  
"formal" retail & protea hotel  
manor (investigated in detail  
later in the Chapter)

the



university & flat complexes



On the corner of Festival and Burnett Street is a multistory, mixed use building, Nedbank Forum. This is really the only building along this stretch of Festival Street that gives any definition to the street and that, to some degree, encourages interaction with the sidewalk. The ground floor comprises a number of smaller formal 'retail' ventures, including a hair salon and 'African Fashion' store. Van Schaiks and Protea Hotel are the two major tenants in the building. Even though the building has some positive attributes, it still turns its back on the rest of Festival Street and does not encourage any movement beyond the vehicular ramp leading up to the second floor parking level. This building is again an example of a missed opportunity and is explored in more detail in Chapter 3.

It becomes clear that the site is divided, both spatially and socially. The railway line is the most visible barrier in the area, but not necessarily the most potent. The site exhibits practices of 'spatial governance' - the fences of the UP campus and Rissik station, as well as the surveillance cameras of the Hatfield CID are all telltale signs of this phenomenon. Disconcertingly, the recent City Property development, 'The Fields' along Burnett Street also exhibits signs of such exclusionary spatial practices. It has turned its back on the Northern side, thereby rendering the railway line an increasingly potent barrier and rendering the adjacent vacant plot a disjointed void.

### 2.1 The Fields

The Fields consists of a consolidation of seven properties situated in the street block bounded by Hilda Street to the east, Burnett Street to the south, Festival Street to the west and the railway line to the north. It is a R280 million development that provides both housing and ground floor retail space. The construction of the new multi story building complex required the demolition of a number of buildings. According to City Property (Premium Properties, 2007) "...many of the buildings were old and dilapidated, [but] none of them were considered historic and all were less than 65 years old. Amongst them was a former cinema turned derelict nightclub". One wonders whether some of these (especially the old cinema) could have been preserved and incorporated into this development.

Even though 'The Fields' is not a fenced-in development, it still has very definite boundaries controlled by guards and surveillance cameras. It is also an excellent example of the potential negative effects of the privatisation of public space. Before the development, the street front was characterised by informal activity. Earlier drawings published on the internet by City Property (Premium Properties, 2007) indicate the presence of on-street parking as well as a sidewalk that seemed proportionate to the rest of the street. However, in reality the sidewalk is almost double its original size, and there are no on-street parking bays. This has rendered the development disjointed from both the street and the diversity visible around it. According to Jeffrey Wapnick, managing director of Premium Properties Limited, "...The Fields maximises the synergies to the surrounding areas, facilities and public transport routes..." (Premium Properties, 2007). Earlier drawings reflected this with the inclusion of a taxi stop, unfortunately this was also never realised.

The area was previously characterised by a permeable street front, with 'semi-public' spaces towards the centre of the city block. These spaces were supported by diverse and eclectic commercial and residential activity in the form of Tings an' Times (Rastafarian bar & eatery), Rudy's Tattoos and other similar ventures. Even though the new development is also permeable, its 'public' spaces are controlled, guarded and surveyed. There is almost no provision for spontaneous activity; in fact, it does not even provide informal seating / resting areas for pedestrians. However, according to a press release by City

FIGURE 26 The permeability (or lack thereof) of the site



Property (Premium Properties, 2007) pedestrian movement and scale was an 'integral' part of the original design proposal:

The design philosophy is based on a convergence of pedestrian routes... Safety and convenience to pedestrians are given a high priority. The urban design will make use of lighting, street furniture, planting and water features to enhance the urban areas.

This philosophy is not clearly visible in the realised development, and the incorporation of pedestrian routes in the final product is questionable. The development might be secure, it may have increased density and raised surrounding property values, but it has lost the vitality, diversity and life that the previous conglomeration of building styles, owners and users possessed.

Many of the practices of spatial control in the area are 'justified' by the Hatfield/Brooklyn area's relatively high crime rate (SAPS, 2007). However, even though these practices may seem to counter criminal activity, one can argue that the resultant socio-spatial segregation and fragmentation outweighs this 'positive' outcome by far. These practices 'harden' the existing urban fabric in an area where shared public space, a necessity in a healthy urban environment, is already a rarity.

### 3. Conclusion

The site comprises a diversity of over-lapping use, activity and movement patterns, many of which go unnoticed and unattended to. The site also hosts a

number of complex informal economic systems like the network of paper collectors in the area. These systems are currently invisible and under-valued, even though they hold tremendous potential for the area and its users. By re-evaluating them, it becomes visible that they could be expanded, exploited and offered opportunities for growth if they were connected to other 'informal' systems and were supported by both organisational and spatial infrastructure.

The old building stock present along the street has major potential, and should be rendered both visible and valuable. The station, railway embankments and Nedbank Forum also present valuable opportunities for interventions on the site.

It is clear that in spite of the socio-spatial issues present in the area the site has tremendous potential to be re-imagined and re-designed as a valued public space. If a new approach to spatial development is not followed, this site will soon become completely 'impermeable', leaving only the sidewalks and streets as neutral ground. It is therefore imperative to develop a spatial strategy that will combat some of the destructive spatial practices visible on this site. The spatial strategy should guide future developments and possible interventions to recover this site as a valuable asset in the area.



**FIGURES 28, 29**  
28 Public space in 'The Fields'  
This 'public space' consists of a raised planted platform, removed from the street and from any infrastructure or activity that could stimulate use.

29 The sidewalk along 'The Fields'  
The sidewalk seems completely out of scale with no street furniture and no tolerance for spontaneous use.

Expansive common areas, including an upbeat piazza to be developed in future phases, combine with detailed soft design elements, such as landscaping, to create dynamic social interaction areas [?]

city property (2007)



**FIGURES 27, 28**  
27 Original plan of the south western corner of 'The Fields'  
The plan indicates a public space with public amenities and planting, as well as a taxi stop. Neither of these were realised in the final development

28 View of 'The Fields' from Burnett Street



**FIGURES 31, 32, 33** Before 'The Fields'  
31 The back of the Fields - desolate, wasted space  
32 Tings 'an Times, a Rastafarian pub and live music venue, was a popular hangout  
33 Tings 'an Times in its current location

## chapter 2

### a counter strategy

#### Overview

The counter strategy is ultimately concerned with challenging destructive spatial practices. It aims to do this by cultivating networks of opportunity that can engage with the complex dynamics of the contemporary city, intervene in its current mechanics and alter behaviour. These networks are spatial in nature and therefore fall within architecture's realm of influence (pages 34-36). They are focussed on the micro level, where they can act swiftly and efficiently (pages 36-38). Such networks have a number of strategic objectives to be addressed by the proposed interventions (pages 38-40). The individual interventions are guided by a spatial strategy (pages 42-46) concerned with creating footholds in the urban fabric.

In order to develop interventions that successfully follows such a strategy, it is necessary to rethink current urban practices (pages 48 - 52). This includes practices concerned with building, planning, managing and governing urban spaces as well as practices concerned with knowledge exchange and the role of tertiary institutions in urban development.

## chapter 2

### a counter strategy

## part i

### spatial networks of opportunity

#### 1. Introduction

...it will be the staging of uncertainty; it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential; it will no longer aim for stable configurations but for the creation of enabling fields that accommodates processes that refuse to be crystallized into definitive form; it will no longer be about meticulous definition, the imposition of limits, but about expanding notions, denying boundaries, not about separating and identifying entities, but about discovering unnameable hybrids; it will no longer be obsessed with the city but with the manipulation of infrastructure for endless intensifications and diversifications, shortcuts and redistributions...

(Koolhaas & Mau, 1998:969)

Blau & Rupnik (2007:17) define a strategy as "a highly organized plan of action devised in response to conditions that are unstable or otherwise uncertain, which is both constrained and directed toward the achievement of specific objectives. Uncertainty is the fundamental condition of strategy, just as agility is its mode of operation".

The existing uncertain conditions in urban South Africa call for an insurgent spatial strategy that guides potential interventions. Such a spatial strategy is not merely concerned with individual acts of resistance. Instead it is concerned with creating a network of spatial interventions that support one another to

## ATELIER D'ARCHITECTURE AUTOGÉRÉE STUDIO OF SELF-MANAGED ARCHITECTURE

**interdisciplinary/collaboration/generating  
transformation/new architectural identity/  
derelict spaces**

est. 2001\_paris, france  
<www.urbantactics.org>



This interdisciplinary studio consists of architects, artists, students, researchers, unemployed persons, activists and residents. They conduct research and have completed numerous projects concerning urban mutations and related emerging practices in contested territories of cities like Paris and Belfast (Northern Ireland). This studio is actively rethinking the role of architecture:

...an architecture [that] does not correspond to a liberal practice but asks for new forms of association and collaboration, based on exchange and reciprocity. Our architecture is simultaneously political and poetic as it aims above all to create relationships between worlds

(atelier d'architecture autogérée, 2004)

They have moved beyond the limits of the profession and are experimenting with new collaborations, methods of participation as well as ways in which architecture can manifest in previously disregarded urban spaces.



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achieve the larger objectives of the strategy. These interventions do not only exploit existing opportunities, but are generative; they create opportunities where none existed. The spatial strategy imagines, plans and rationally projects actions and their consequences onto existing conditions, thereby transforming those conditions into possibilities (Blau & Rupnic, 2007:17) and cultivating spatial networks of opportunity.

The spatial networks are ultimately aimed at countering the destructive spatial practices present in global and South African urban spaces.

### 2. Architecture as the agent of change

The influences of the spatial practices discussed up to this point are so vast that they appear to render architecture impotent. It seems as though the counter-strategy requires transformation in economic systems, political policies and social networks. If spatial interventions are to make an impact, the solution may lie within the realm of urban planning and design. The possible solutions seem far beyond the scope of architecture.<sup>8</sup>

Architecture's inability to make rapid, large-scale changes often frustrates architects and, particularly, students of architecture. This sense of powerlessness often results in a resigned retreat into the old dynamics where architecture serves the agents of power and control, instead of advocating change in the public realm (Findley, 2005:33). Crawford (1991:43) believes that architects tend to fall back on one of two equally unpromising polarities when faced with social-spatial issues: compromised practice or esoteric philosophies of inaction. The pivotal question then arises: what kind of socio-spatial change is actually within the grasp of architecture?

8. Architecture in this context refers to all disciplines involved in the field: i.e. interior architecture, architecture and landscape architecture.

David Harvey (2000:35) addresses this point:

Within the definition of architecture as the design and making of individual projects, there is the scale of real space and the heartbeat of lived time... This is a far smaller scale than the grand sweeping dynamics of power of nations. It is exactly at this small scale, that architecture can and does support change.

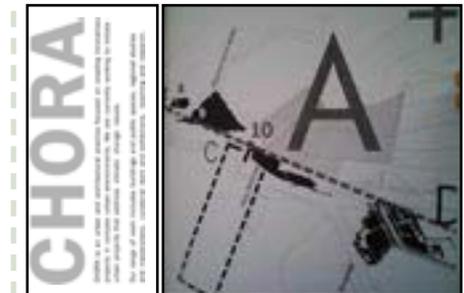
Architecture is a visible, high profile form of cultural practice that deals directly with space. It is the primary spatial way for people to represent themselves in the world. According to Bunschoten *et al* (2001:24) architecture "is a practice engaged in speculating within emergent urban configurations and orders. It recognises them, suggests mechanisms to make them instrumental, and gives them form. As physical objects, these structures are part of the existing world; as models, they describe emergent orders, possible realities". Architecture does not merely support, advocate or give spatial definition to urban transformation. As a vital spatial practice, architecture can generate transformation by opening spaces for new possibilities and future forms of social life (Harvey, 2000:200).

Iain Low (2002:36) believes that South African "architects must take a stand on the side of imagination and the possible... [they should] engage in the unknown; with the otherness that has ensured our divides for so long. It requires the exercise of a capacity for critical reflection that locates our imagination probably best between grassroots and the global". Architecture requires a new identity if it is to make a meaningful contribution to spatial transformation in South Africa (Low, 2002:36).

## CHORA R. BUNSCHOTEN AND OTHERS

**interdisciplinary/context specific/public  
activism&dialogue/temporary public  
spaces**

est. 1994  
<www.chora.org> (bunschoten *et al*, 2001)



CHORA is an urban and architectural research laboratory aimed at understanding, transforming and modelling the dynamic processes present in complex urban spaces. They describe themselves as an 'urban agency that combines practice with research'. This group is concerned with developing a new methodology for reading, understanding, mapping and intervening in contemporary cities. They are at the forefront of rethinking the role of architects in issues that traditionally fall outside the realm of the practice.

Their range of work speaks of the group's perpetual move towards redefining the role of the architect and includes buildings, public spaces, regional studies and masterplans, curatorial work and exhibitions as well as teaching and research. Their philosophy and approach to design is visible in the seminal publication *Urban Flotsam*.



This requires the development of new architectural methodologies that respond to current urban conditions. Amongst others, Chora is actively researching and practicing such new methodologies.

Architecture practiced as pure discipline cannot respond to new social dynamics (Hözl, 2004). Instead, current conditions require a collaborative approach to architecture that engages not only professionals from different fields, but also community members, governmental institutions and potential investors. Collaborative architecture is by no means a new concept, but is more vital now than ever before. Platforma 9,81 (Zagreb, Croatia), Atelier d'architecture Autogérée (Paris, France) and sharpCity (Johannesburg, South Africa) are examples of architecturally based groups that are actively pursuing collaborative practices. These collaborations are blurring the lines between the different professions concerned with spatial change. These blindly accepted artificial divisions should be questioned and realigned in search of a new identity for architecture.

When investigating the work of some of the practices mentioned here it is clear that architecture can indeed effect socio-spatial change, as long as its methods and practices continue to evolve with the spaces and people it aims to transform. Harvey (2002, 35) believes that architecture encourages spatial change by "...doing what it does best: by enclosing a series of human uses adjusted to the particular conditions of a specific place."

With that in mind, the new dynamics of the South African city are viewed as a challenge, not as a fatal curse. A challenge that can lead to the proposal of a spatial strategy that deals specifically with the space-user-artifact interface.

### 3. The scale and nature of the spatial networks

Spatial networks of opportunity can, and should be employed over all scales of the built environment, from large scale urban networks with international ties, to ones that deal with only a handful of users and a few strategic institutions. Micro and macro networks, far from excluding or opposing each other, reciprocally question each other resulting in a richer design approach (Nicolas-Le Strat, 2007b:2). This is

not only true for the networks, but also for the individual interventions that constitute them.

This study specifically investigates the potential of interventions that deal with the space-user-artifact interface. It aims to investigate the role of interventions that collapse the distinctions between private and public, inside and outside, use and function; interventions that consider threshold conditions, zones of transaction and unnoticed human desires. The role of interventions that are focused on the needs of the client, not the generic masses of modernism but rather specific groups and users whose needs are often overlooked by the architectural marketplace.

The interventions follow a 'micrological' approach, as described by the political scientist and sociologist Nicolas-Le Strat (2007b.) Under such an approach, the difference between micro and macro (small and large, interior and urban, etc) is not one of size or scale. The difference between the two lies in the way they come into existence, the way in which they are formed: "micro and macro represent two possible modes in which one and the same reality can become constituted" (Nicolas-Le Strat, 2007b:2). In other words, micro situations represent a glimpse, a snapshot of society.

Bunschoten *et al* (2001:377) refers to the situation of the 'Locker Girls' as one such 'snapshot'. The presence of the Locker Girls may seem an insignificant detail in the life of a big city, but Bunschoten *et al* (2001:378) believes that the girls have turned into an informal urban authority. Their daily ritual relates to changes of a global order: sexual morals, public health, mobility, information exchange and the like. They are, however not only influenced by these changes, but in fact affect the city's public spaces and urban systems themselves. They have become an authority at the station, and if recognised as such,

## LOCKER GIRLS

*a case study from the publication Urban Flotsam*

### urban authorities/micro situations/ micrological approach

kyoto, japan  
(Bunschoten *et al*, 2001:376-378)



1. The Locker Girls are a group of school girls in Kyoto, Japan. Every morning they pass through the Kyoto train station, wearing their school uniforms.
2. At lunchtime and after school they change in front of the lockers, taking off their uniforms and putting on 'city' clothes before going into town together. This ritual makes it impossible for travellers to use the lockers.
3. With the help of a coin and a key the girls are transformed into young women that go into town where men can meet them for a meal or sex.
4. After their time out, they return to the lockers, change back into their school uniforms and take the train back to their suburban homes.

*This scenario has links with the following global groups, activities and concepts:*

1. schoolgirls, teachers, school authorities, uniforms.
2. travellers, station managers, transport authorities, locker maintenance people.
3. practice of prostitution, clients, pimps, health authorities, police.
4. general public, mass media, consumer pressures, parents, family, girls, friends.

↳ ...architecture practiced as pure discipline cannot respond to these new social dynamics... requires cooperation with existing institutions, developers, architects, investors, and the government.

Platforma 9,81 (Hözl, 2004)



# FELD 72 ARCHITECTURE

working across scales/micrologies/urban tactics/strategic approach to urbanism

est. 2002 (www.feld72.at)



feld72 is focussed on developing new strategies for dealing with current urban conditions. Their projects and research address everything from object related planning to urban investigations and interventions. They believe that these constitute one and the same reality and attempt to influence user behaviour through their designs. Their projects function on the micro level where they can have the optimum impact on users.

**Horsebox**  
This stable moves beyond being only a functional item, and instead illustrates the possibility of using simple objects to encourage social diversity. The stable is deliberately designed to be used by horses, birds, bats and humans - a simple but effective example of their attempt to create objects that question existing relationships and encourage thought

**Wokon**  
This design uses the bus stop and adjacent parking lot as a redefined public space that question social relationships as well as the use of purely functional urban infrastructure

**File-Kit**  
This event played out on an urban scale and questioned user behaviour and social interaction in everyday situations like traffic



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they can be empowered and their potential as urban role players can be realised. Micro situations are indicators of macro conditions, and the micro level therefore also represents an ideal testing ground for interventions aimed at creating networks of opportunity.

According to Deleuze (2003:113-114) interventions focused on the micro level allow one to work more intensely with the issues at hand, without being slowed down by weighty and obvious institutional limits. "To choose the 'small' is also a strategy of harassing the real - a way of constantly interpellating<sup>9</sup> it from all sorts of angles" (Nicolas-Le Strat, 2007b:2). A micrological approach to design allows one to tackle situations from different points of view, on multiple occasions and from diverse perspectives.

#### 4. Strategic objectives

These spatial networks of opportunity have the following strategic objectives:

##### 4.1 Preserve and stimulate urban biodiversity

This can be achieved by concentrating urban activities and by increasing their complexity. Activities that can benefit one another are grouped together to optimise synergies. The choice of activity is based on existing local practices as well as potential new ones. Linkages are crafted between unlikely partners and organisations (Hamdi, 2004:69). These include linking different 'informal' economic practices to one another, as well as linking these practices to institutions like the University of Pretoria. There has to be a mutual benefit to all involved, be it academic, economic or even social. In the case of the study site, the basis for strategic

<sup>9</sup> defined as the process of formal and in-depth questioning (Barnhart & Barnhart, 1988:1103)

partnerships is a re-imagined process of knowledge exchange. Reactivated economic networks have obvious benefits like an increase in employment opportunities, the empowerment of individuals and the potential for business and personal growth.

However they also have the added benefit of activating the social networks of the area. Borja (1998:8) believes that the "more functionally polyvalent a space is, the more it will contribute to citizenship, and the more it will favour social interchange". A valued, diverse and active urban space will thus encourage diverse social relations.

4.2 Re-imagine public spaces, urban territories and responsibility  
Sassen (2006:2) believes that spatial complexity can engage the 'temporary publics' that take shape in cities in particular spaces at specific times of the day. In other words, the activities of people can contribute to the creation of public spaces that are not controlled by practices of spatial governance. These spaces are invaluable as this is where social interaction takes place in its most natural form; where diversity can be expressed and where spontaneous activity can take place.

According to Bunschoten *et al* (2001:426) public space can be designed to not only provoke action, but also to invite specific ways of using the space, stimulating new types of collective behaviour. The recurrence of collective use and social interaction creates collective memory. Bunschoten *et al* (2001:86) believes that this memory is then encoded in the 'objects' of public space, rendering it a part of the formation of collective identity. This in turn fosters a sense of shared ownership and responsibility for the created spaces. Such a public space is the 'property' of the democratic collective; a 'neutral' space that adds value to everyday life.

4.3 Design for emergence and re-appropriation  
Emergence is a scientific term appropriated for architecture by Hamdi (2004:xvii) and others: "It refers to the ability of small, relatively simple and local elements to become organized and sophisticated; to move from one kind of order to another". In other words, emergence refers to the natural start and growth of [informal] systems in response to given conditions. According to Hamdi (2004:xviii) development needs a designed structure with rules and routines that provide continuity and stability and that offer a shared context of meaning and a shared sense of purpose and justice. However, too much structure can inhibit

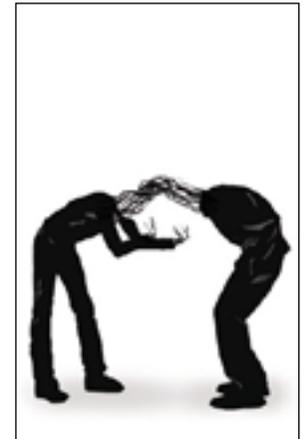


FIGURE 34 An abstract representation of linkages that requires a mutual benefit for both parties involved

## LANDSCAFTPARK DUISBURG NORD *LATZ AND PARTNERS*

**emergence/long-term phasing/  
collaboration/autonomous/self-managed  
spaces/ownership**

1989 - current\_Germany  
(Cumberlidge & Musgrave, 2007)



Latz and Partners envisaged this project as a 'slow-burn' design that could evolve over time. This not only applies to the natural processes of growth but also to the systems and activities introduced by the designers. Projects and processes were developed as funding became available eliminating large initial expenditure.

Instead of imposing an over-arching programmatic order to the site, they introduced a range of new activities to the site and allowed these to dictate the next phase of development. This approach allowed new functions to be 'discovered' and unsuccessful ones could be replaced.

The project incorporated many local groups in the development process and introduced employment schemes etc to the area. According to Cumberlidge & Musgrave (2007:54) this led to an increased sense of ownership, which in turn led to a self-sustaining process of management and natural evolution of function. By planning for a long time scale and encouraging the close collaboration of a wide range of local users, the designers ensured that the site remains valid and appropriate almost 10 years after its conception.



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personal freedom and get in the way of progress brought about by the natural process of emergence. In the turbulent environment of the contemporary city, it is essential to find the balance between the stability of design and the creativity of emergence.

This requires a balance between highly programmed spaces (and products) and those that suggest a variety of potential uses. Such spaces encourage spontaneous and often unexpected uses to emerge naturally. The aim is, in other words, to react to current conditions, whilst being strategic about the future. Such an approach allows networks to 'learn'; to respond creatively to unexpected new circumstances and to change and evolve with the ever morphing city (Capra in Hamdi, 2004:6).

erstices represent what is left of  
istance in big cities—resistance  
to normativity and regulation, to  
homogenization and appropriation.  
They embody, in a sense, what  
is still “available” in the city. Their  
provisional and uncertain status  
allows for hint, a glimpse of other  
ways of creating a city that is open  
and collaborative, responsive and  
cooperative.

There is no guarantee that an interstice  
will remain open. The experimental and  
insurgent process of creating footholds  
in the city can very easily succumb to the  
given order of development and lose its  
creative nature. The only thing that can  
protect a foothold is its constant movement  
towards autonomy,<sup>10</sup> its ingenuity and its  
dynamic nature which allows it to adapt to  
change (Nicolas-Le Strat, 2007a:3).

### 3. Dynamism

Interventions must therefore be inherently  
dynamic; they must encourage change and  
re-appropriation. This asks for interventions  
to be considered as an ‘open work’:

Umberto Eco describes the ‘open  
work’ as a combination of openness  
and coherence... The city as an  
open work does not imply either  
acceptance or celebration of the  
chaotic or the ad hoc, but rather a  
concept of the city as a project that  
is dynamic and mutable- but that will  
‘always be perceived as a work’.

(Blau & Rupnik, 2007:74-75)

Dynamic interventions stand in opposition  
to the old paradigm of design thinking  
which was primarily concerned with cause  
and effect. This paradigm produced  
projects that were short-term, predictable  
and finite (Hamdi, 2004:13). Instead, the  
urban environment should encourage  
ongoing development and change. Such a  
process needs to be stimulated and kept  
appropriate through the use of dynamic

<sup>10</sup> refers to independence (at the least a matter of  
choice and freedom) from ‘the given order’ of urban  
policy

## INVISIBLE ZAGREB PLATFORMA 9,81

**foothold/autonomy/interdisciplinary/public  
dialogue/temporary public spaces**

2003-2005\_zagreb, croatia

<[www.platforma981.hr](http://www.platforma981.hr)>

(Cumberlidge & Musgrave, 2007:162-164)



This two year project was initiated by Platforma  
9,81 to investigate and show-case the potential  
of the city’s empty spaces for emergent forms  
of social life.

The group investigated and mapped ‘voids’ in  
the city’s proprietary and physical matrix, and  
investigated the possibility of informal urban  
and cultural strategies that could inhabit these  
spaces. The temporary public activity in these  
spaces served as a strategic delay before the  
ultimate changes took place.

The project also provided an alternative  
methodology for planning in Zagreb, a city  
undergoing fast and profound change. It created  
a simple strategy to influence the actual, real use  
of urban space and buildings, address political  
agendas and stimulate public engagement in  
issues of city planning and management.

## chapter 2 a counter strategy

### part ii spatial strategy

#### 1. Introduction

Potential interventions are guided by a spatial strategy  
that works towards achieving the previously mentioned  
objectives; a strategy that is always concerned with the  
production, proliferation and implementation of a form  
of knowledge specific to architecture (Blau & Rupnik,  
2007:20). The strategy is however not concerned  
with the creation of permanent objects in the city. It  
acknowledges the constant flux of the city, and views  
the process and product as equally important. It  
accepts that even though the interventions may not  
always (immediately) achieve the outcomes, the  
process leads to the formation of invaluable interstices  
in the urban fabric.

#### 2. Creating footholds

Enabling interventions act as footholds in the urban  
fabric, initial accomplishments that potentially widen  
the scope of current activities and practices, and open  
the way for further development. Such interventions  
create the conditions for future changes in the city.  
A strategy aimed at creating footholds has a double  
thrust: it is a logic of intensification - giving momentum,  
and a logic of opening - creating breakthroughs for  
future change (Blau & Rupnik, 2007:19).

Nicolas-Le Strat (2007a:1) refers to footholds in the  
urban fabric as temporary urban interstices:



interventions which are synonymous with the process of emergence. This 'allows' users and the spaces they engage with the freedom to evolve with the city.

This applies to both planning measures and actual designed products. Bunschoten *et al* (2001:234) believes that contemporary environments need dynamic planning measures: they must analyse, stimulate possible evolutions, suggest scenarios and indicate local catalysts and anchors for those scenarios. Architecture and other similar design professions must rethink the way that design is viewed in the contemporary city. It can no longer work in isolation, but must engage with urban planning issues, and attempt to find ways in which to engage the private and public sector in proposed interventions. In the words of Platforma 9,81: "...architects are called on to influence urban policy as advocates of the public domain" (Hötzl, 2004).

#### 4. Autonomy

Interventions should therefore be autonomous. This implies that they exist as independent entities that question currently accepted patterns of urban ownership, planning and governance. This is necessary for a combination of reasons: because existing patterns and practices have become malignant, because they could work more effectively if they were to change, or because there is no sophistication where it is needed (Hamdi, 2005:xix).

Nicolas-Le Strat (2007b:2) states that 'footholds' function on a political level: they want to break away from the classical organization of the city. It is important to note that these interventions function both within and in opposition to the city and its urban planning processes. This quality differentiates it from urban rebellion, which derives its energy and reason for being from the negative relationship it has with institutional power. The movement towards autonomy disrupts the "flattering, aestheticised, efficient image the city has of itself" (Nicolas-Le Strat, 2007b:4) by cunningly manipulating the city. It exploits the city's internal tensions and contradictions by embracing what the city neglects and dis-invests, from vacant lots to social diversity. In other words, it opposes current accepted practices by being inventive and creative.

↳ ...disrupts the flattering, aestheticised, efficient image the city has of itself.

Nicolas-Le Strat (2007b:4)



Autonomy also implies a degree of independence from fallible physical infrastructure, aiming to be self-sustainable where possible. Sustainable designs consider the future implications of material and infrastructure choices, not as part of the 'green' design trend but rather as a necessary quality of responsible design. Recent failures in the South African electricity grid illustrate the necessity of such physical autonomy.

#### 5. Robustness

Another necessary characteristic for interventions is that of robustness, both physical and systemic hardness. Interventions should be able to withstand the unpredictability of the public realm, and strategies should be well-grounded in order to effect real change.

This does not imply that designed spaces and objects should be constructed to last for all eternity. It also does not eliminate the use of highly technological systems and materials in the public realm. However, it does require careful planning to assure that the chosen products, materials and infrastructure are suitable for the context. Robustness implies well-grounded choices that view aspects of crime, vandalism and lack of management not as obstacles, but rather as possibilities for inventive ways of applying 'old' knowledge.

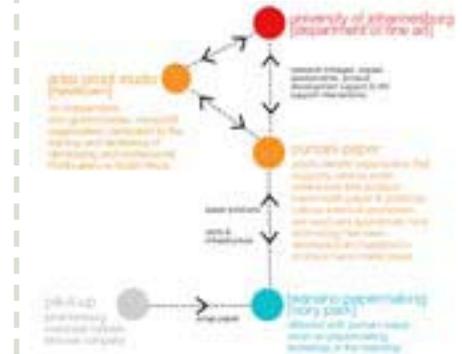
This also goes for the systems and strategic partnerships involved in networks of opportunity. Actors<sup>11</sup> and agents<sup>12</sup> must be chosen carefully; decisions should not be based merely on monetary influence and contributions, but should include other often unaddressed

11 Defined as local 'experts' or people directly involved in activities (Bunschoten *et al*, 2001:86)  
12 Defined as outside 'experts', in other words, people that are not necessarily directly involved in the action (Bunschoten *et al*, 2001:86)

## PARTICIPATORY ACTION RESEARCH ARTIST PROOF STUDIO, PHUMANI PAPER, U.J.

**robust network/autonomous/profit sharing/actors & agents/diverse partnerships**

est. 2003(?)\_ekhuruleni, south africa  
<www.phumani.org.za> <www.uj.ac.za>



The partnership illustrated above consists of a number of stable agents including the University of Johannesburg. Both Phumani Paper and Artist Proof Studio have shown their commitment to effecting change in South Africa over the past years and are valuable contributors to this partnership. All members of this partnership benefit equally from the collaboration.

The local actor illustrated here is Twanano Papermaking, an affiliate of Phumani Paper. They have proved their worth as a sustainable self-managed initiative since 2001 and have outlive many other similar initiatives implemented under the EcoCity umbrella in Ivory Park.

contributions such as knowledge exchange. Partnerships should comprise a diverse range of role players committed to inflicting change in the city.

### 6. Accessibility

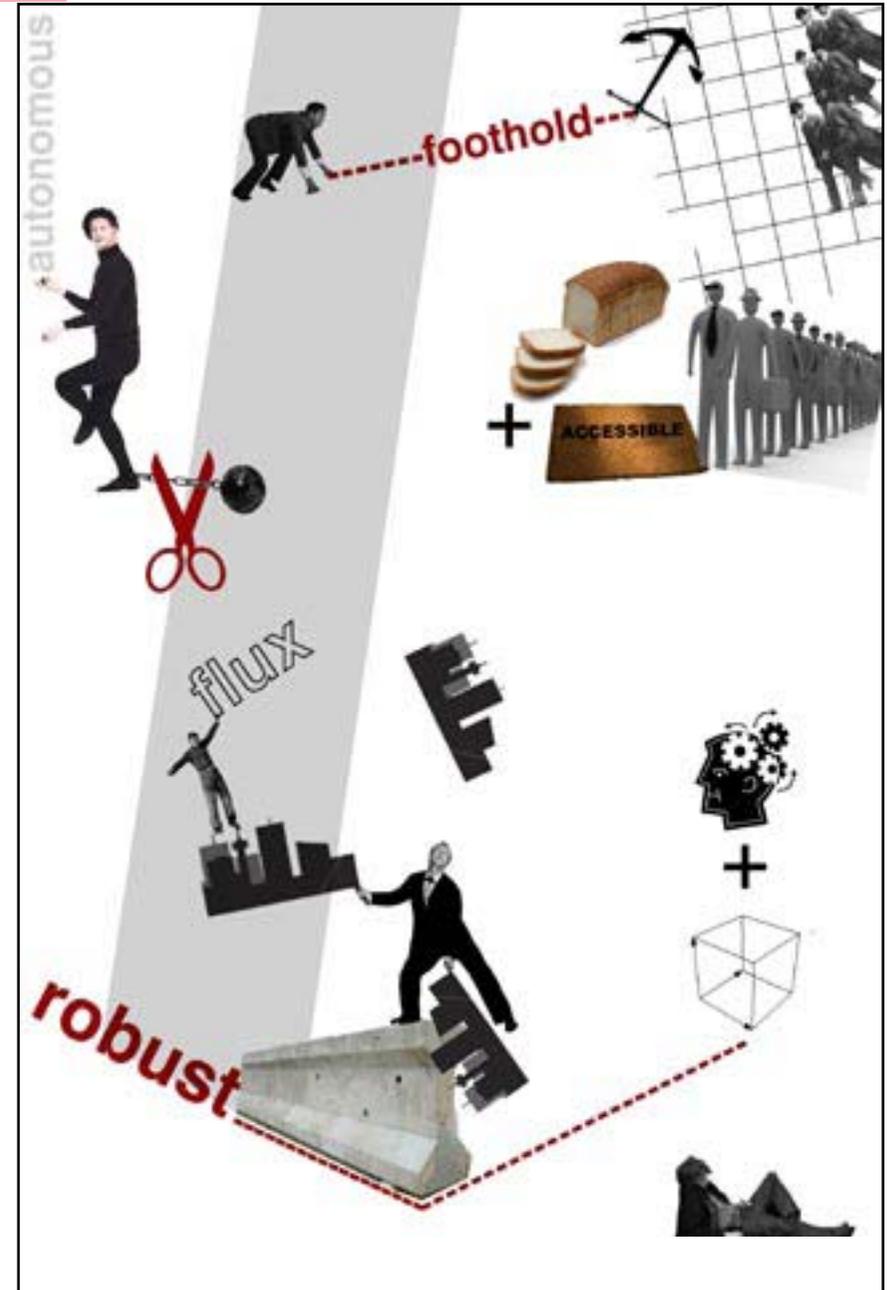
Interventions should also be accessible, in other words, perceived as both convenient and comprehensible. Spatial interventions that form part of this strategy should be viewed as a necessary part of the urban environment. The aim is to create objects and spaces that provide necessary amenities, resources and places for interaction. The need and value of these 'places' should once more become visible and available to all potential users.

Accessibility also refers to the extent to which interventions can be used by a range of users. This includes users classified as 'disabled', but also extends to include a much larger section of the population that is rendered disabled by badly designed physical spaces. Interventions should therefore accommodate users of different age, race and gender in an attempt at stimulating diverse social relations.

Accessibility is not limited to physical access, but also includes access to management and ownership structures and bodies. The decision making process must be transparent, democratic and open to change and input from the involved actors and agents. In other words, the 'decision makers' should not be removed from the participants.

### 7. Conclusion

These qualities constitute a spatial strategy which guides the creation of interventions that form part of a spatial network of opportunity. It then follows that the theoretical approach should be 'tested' on the site as described previously. This entails the design of a network of opportunities that responds to local conditions, follows the spatial strategy and aims to achieve its objectives.



## part iii

### rethinking current urban practices

#### 1. Introduction

It is necessary to rethink some of the practices in development and design that often go unchallenged.

#### 2. Participation (development and governance)

If one had to simplify the term 'architectural participation' it can be defined as the involvement of the user at some stage of the design process (Blundell Jones, Petrescu & Till, 2005: xiii). However, too often this involvement is 'token', bringing a degree of social consciousness to the profession without really transforming it. Blundell Jones *et al* (2005:xiii) believes that participation has become an organized (and potentially manipulated) part of design projects, where users are meant to be given a voice, but that the process often stifles the sound coming out. The term 'participation' is often accepted uncritically, an undefined term applied to too many projects but practiced in too few.

The process of architectural production is traditionally removed from the general public due to its need for clients with capital and power, and also in part due to Modernist views of architecture (Blundell Jones *et al*, 2005). This has led to a gap between the world as built, and the world as needed and desired. Participation essentially tries to address this gap by involving users in the early stages of the design process, aiming to give rise to environments that not only has an increased sense of ownership but are also more responsive to change. Participation is not just a catalyst for transformation of the role, and lives, of users, but for the transformation of architectural

practice. It aims to make the architectural profession more relevant to, and more engaged with, the everyday world.

The spatial strategy supported here follows an approach to participation similar to that of the *Atelier d'Architecture Autogeree* / Studio of Self-managed Architecture (aaa, 2004). They believe that architects and users should cooperatively develop 'tools' that empower and return spatial agency to the users themselves (aaa, 2004). This can be achieved through the creation of self-managed spaces that are supported by diverse networks of people and institutions. Power is distributed amongst role-players and users are encouraged to play an active role in decision making processes. This approach has parallels in the anarcho-syndicalism movement (Rocker, 1989).

Oversimplified, syndicalism refers to an ideology of egalitarian, pre-managed economic and labour structures (Rocker, 1989). Noam Chomsky, a major proponent of the movement believes that syndacalism offers possibilities for self-management over a broad scale (Jay, 1976). Self management not only encourages workers to be the masters of their own affairs, but also offers them the position to make major, substantive decisions concerning the structure of the economy, social institutions, urban planning and the like (Jay, 1976). In other words, self management returns power to the user / worker.

It is important to note that self management and participation in governance should be integrated with the activities of the users. Self management does not necessarily require full-time involvement, but is a part-time job which should be rotated through the community (Jay, 1976).

Participation is thus not only a practice to be applied to the process of architectural development, but also to the ongoing processes of management and governance. Such a revised view of participation affects both places and people, hoping to transform mere users into interventionist users; urban authorities that no longer accept second class spaces but questions and demands supportive networks and cities.

#### 3. Urban curators

The term participation implies a collaboration of a number of mutually dependant partners. This suggests the introduction of a regulatory body that can mediate between these various partners to ensure optimum collaboration and results.

Boxes need labels.  
New phenomena  
need caretakers.

chora manifesto (bunschoten *et al*, 2001)

...the architect  
should accept  
losing control.  
Rather than being  
the master, the  
architect should  
understand himself  
as one of the  
participants.

doina petrescu

## RURAL STUDIO



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

### knowledge exchange/role of educational institutions/public\_design partnership

2003-2005\_zagreb, croatia  
(cumberlidge&musgrave, 2007:129)



The Rural Studio shows that an educational institution can be an effective agent for change in deprived rural (as well as urban) areas.

Rural Studio's initiatives not only benefit the local community but also the students, who become better trained and more employable designers. As opposed to traditional forms of educational outreach – classes for the community, research studies on the community, or the use of real places as sites for hypothetical conjecture - the Rural Studio carries out action research that results in 'real' change.

The approach and realised projects of Rural Studio both validates the educational process and enables the community to benefit from a more sustainable partnership than short-term funded programmes or voluntary work.

Rural Studio proves that academia can engage in processes of knowledge exchange and hands-on research to realise radical change.

Bunschoten et al (2001:231) defines such a body as an urban curator. The urban curator is a caretaker and a connector of people, things, desires, stories and opportunities; someone who 'scans and lays out a new field by making new readings of things, which he or she identifies and contextualises' (Shalk in Petrescu, 2005:57).

It is important to note that the urban curator is not necessarily a single person, but in most cases consist of a group of people and/or institutions with varying backgrounds and connections to the project. In the case of Recover, this role is played by collaborations consisting of members from the private sector, the local community and the University of Pretoria. Urban curators should be established to oversee the entire project with smaller curatory groups for each of the individual interventions. Potential members are identified for each intervention in Chapter 3.

The University of Pretoria can play a major role as urban curator on this specific site. However, this is not the only role it can play. This leads to an investigation on the specific role of the university in urban development processes.

#### 4. Rethinking the role of the University in the city

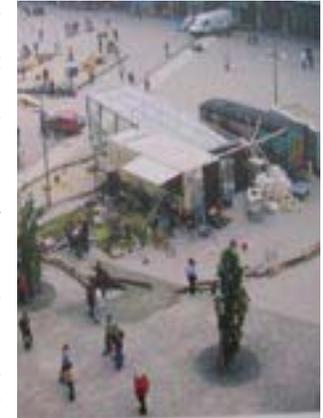
The first and most obvious role of the university in the city is in processes of knowledge exchange. The interventions that comprise Recover are all concerned with exchanging knowledge on a neutral base.

According to Russo, van den Berg & Lavanga (2007:199) academic training - a powerful generator of knowledge - cannot be demarcated from the social and environmental context in which it takes place. The context will determine the extent to which knowledge produced within the institutions' boundaries filters and sediments in local socio-economic processes. This filtering down of knowledge can give cities

a competitive advantage if it is managed in the best interests of the local community. This means, among other things, establishing strong and synergetic links between the host community and the landscape generated by higher education, consisting of the extensive physical fabric of the university as well as the people who populate it - students, researchers, and the teaching staff.

Russo *et al* (2007:200) believes that universities potentially have the role as 'networkers'. They can activate a local buzz around development initiatives and can pipeline global content into local structures and processes. Recover hopes to engage the University of Pretoria in exactly this manner, by establishing action groups from the UP to act as urban curators. This involvement will not only benefit the activities and users involved, but also the University and the city as a whole. By involving not only the institution but also the students, their field of knowledge is greatly expanded. Hotel Neustadt, initiated in Germany between 2002 and 2003, created an environment where young people could explore ideas of relevance to them, a place where they could test, lead and carry out their own projects (Cumberlidge & Musgrave, 2007:92). This project not only benefitted the students involved, but the city as a whole. The next generation of users of the specific area responded in a similar manner as the students had and engaged in entrepreneurial activities and events that directly contributed to the regeneration of the area. Recover hopes to initiate programmes that will encourage students to interact with grassroots knowledge, everyday practitioners and experimental activities that reach beyond the boundaries of their classrooms and laboratories.

Rural studio illustrates the benefits of such an integration between tertiary institutions and the local community. Universities are often viewed as 'ivory towers of knowledge' that are isolated from their context. By engaging in interventions like that of Recover, this perception can be addressed in a hands on manner.



# chapter 3

## recover: implementing the strategy

### Overview

It is clear that the site in its current condition has both the complexity and diversity necessary to render it an ideal testing ground for this study. It is necessary to investigate the site in more detail, with specific focus on current problems, potential footholds, agents and actors. The aim is to find ways and means by which the spatial strategy can become real, in other words to identify what the nature of the interventions should be, and where they can be implemented.

Recover, as a strategy, finds form as a spatial network of opportunity for the entire site (**pages 54-55**), with a number of interdependent interventions (**pages 67-91**). The spatial network was developed through a process of trial and error, illustrated here as a series of conceptual models (**pages 58-63**). The strategic objectives are multiple and aim to address not only primary and visible needs (employment opportunities, lack of pedestrian walkways and the like) but also secondary, latent needs (cultural nodes, skills exchange the revaluation of urban spaces).

The approach is both strategic and tactical, encouraging spatial change over time (**pages 64-66**). Four of the interventions were chosen to investigate in more detail. The last of these is then developed to a technical level and is discussed in depth in Chapter 4.

# chapter 3

## recover: implementing the strategy

### part i

#### the network of opportunity

### 1. Recover as spatial strategy

Recover is an agent for dynamic change. It redefines, re-organises and capitalises on existing conditions and encourages integration between these conditions and newly proposed activities. It generates the connectivity between these that is needed for a truly dynamic environment. It creates a network of opportunity.

Recover is small, organised along a block-long section of a forgotten street. Seemingly insignificant buildings touch this line, buildings that can become its laboratories: the 1920/30's house and commercial unit, the Rissik station, Nedbank Forum and the art-deco post office. Diverse user groups with complex and interrelated movement and activity patterns fill its spaces. The site is complex and contested, and therefore an ideal testing ground.

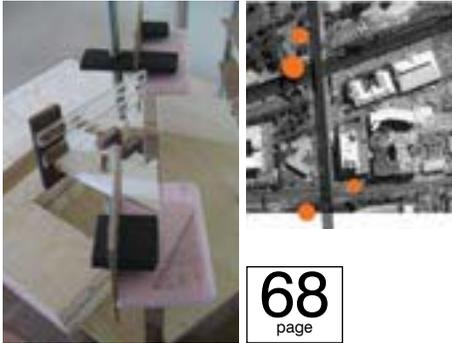
Hatfield already has some of the policies in place that would contribute to a dynamic spatial network, like the City of Tshwane's Spatial Development Framework (City of Tshwane, 2007) that encourages pedestrian movement, diversification and interlinked public spaces. These policies must move beyond mere words and be implemented on a real, visible and spatial level.

Recover can and should be started today, using existing budgets and activities like that of the papermen (**page 96**). It requires the establishment of strategic

partnerships and the subsequent designation of the role players. It requires a network of urban curators - here initiated and maintained by action groups from the University of Pretoria. Recover is aimed at creating environments where students, practitioners and everyday users can explore ideas of relevance to them and where collaborative projects can be carried out. It functions within a triadic relationship between private sector, local community and higher education.

Recover as a generative diagram acts as an organisational structure that facilitates urban complexity and that generates dynamic user behaviour. It creates opportunities where few existed.

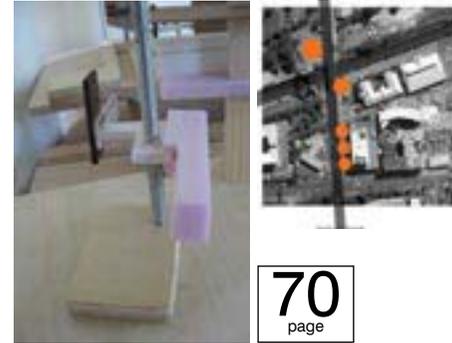




68  
page

## A transport machine

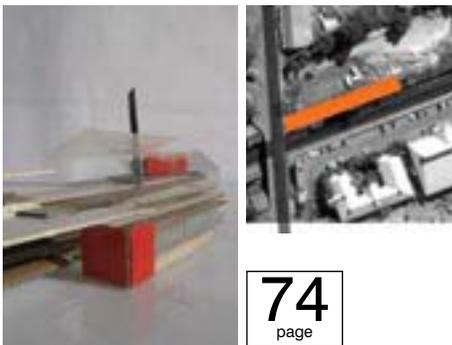
revalue the underestimated, disconnected movement networks and reclaim the street for pedestrians.



70  
page

## D nests of activity

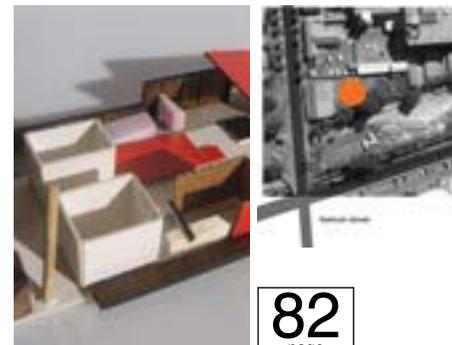
the deliberate scattering of spaces and infrastructure that suggest trade, interaction and lingering



74  
page

## B cultivate

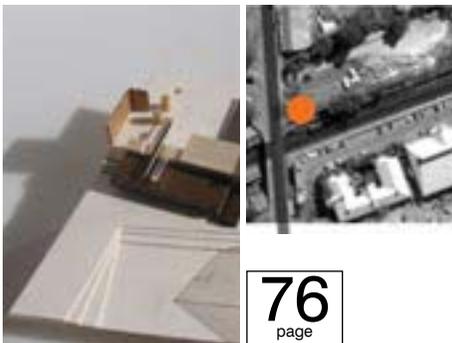
the transformation of the railway embankments into a testing ground for urban agriculture; a place of knowledge exchange, food production and mutual benefit



82  
page

## E paper place

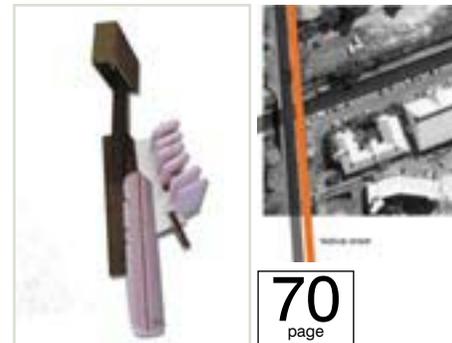
A node in the paperman's network: a place of collection, experimentation and making; a testing ground for hands-on collaboration



76  
page

## C cultivate

a machine for cooking - a node in the network of mobile kitchens and cafes, a merge of everyday cooking practices and culinary knowledge; a place for making, eating, talking, sharing



70  
page

## F spine

the previously undefined link - now the organisational backbone for activity, movement and space...the connector



70  
page

## D nests of activity

the deliberate scattering of spaces and infrastructure that suggest trade, interaction and lingering



93  
page

## G expose

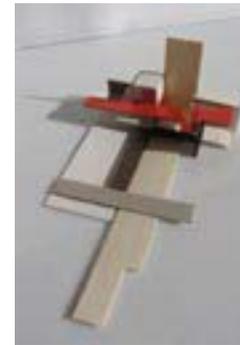
transforming the dead corner into a space where artists and artisans work, make, test, sell and share products, ideas and knowledge - a platform somewhere between the street and the museum



82  
page

## E paper place

A node in the paperman's network: a place of collection, experimentation and making; a testing ground for hands-on collaboration



88  
page

## J festival framework

creates conditions, links and spaces for future events linked to both popular and experimental culture



70  
page

## F spine

the previously undefined link - now the organisational backbone for activity, movement and space...the connector



72  
page

## I playline

elements, surfaces and spaces that encourage programmed and spontaneous urban play

## 2. Design explorations

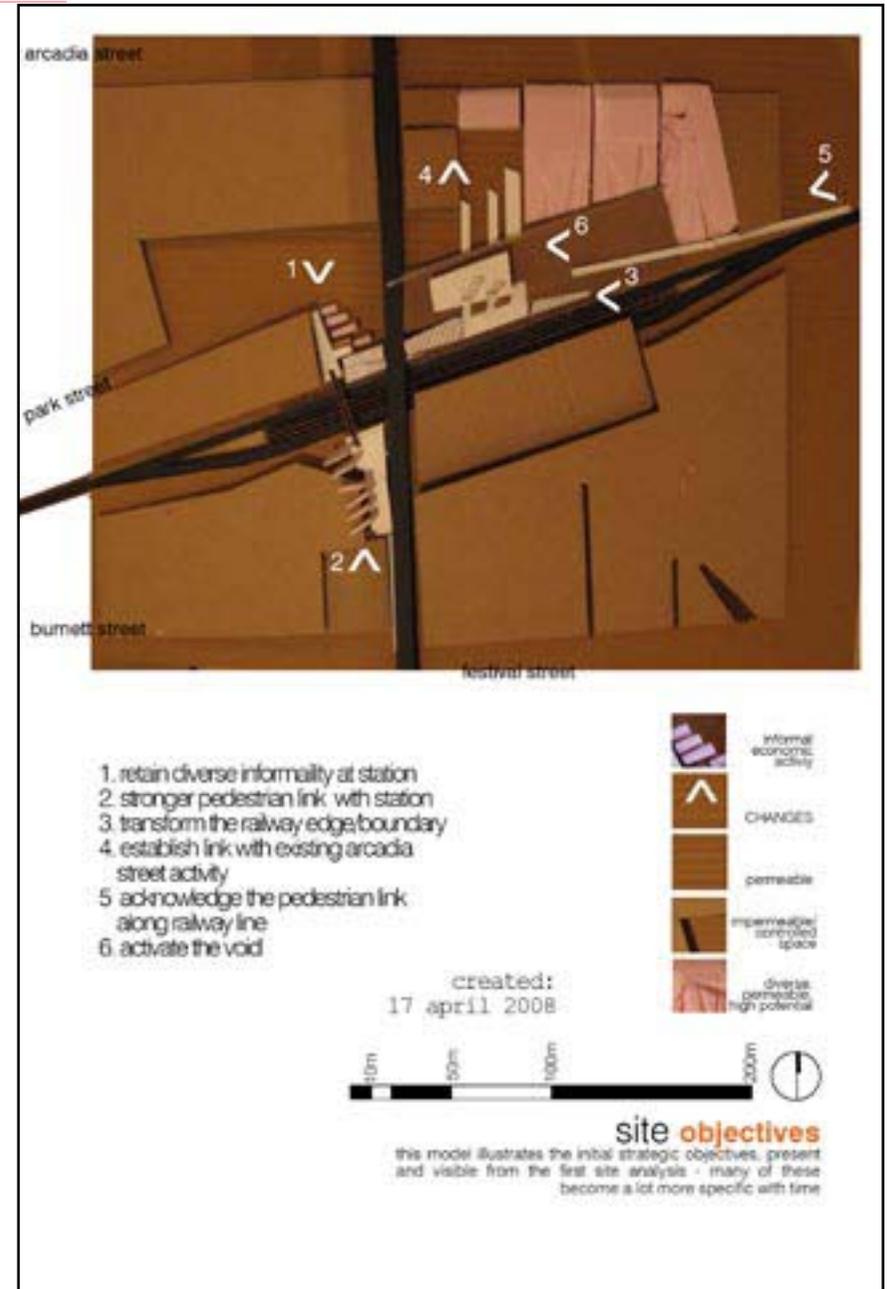
The first conceptual model explores and identifies some of the strategic objectives that guided the design process throughout the year. Even though some of these evolved throughout the process, the objectives remained.

Spatial network 1 was developed quite early in the year, when all the information regarding the site was not yet available. Attention is focussed mainly on the vacant plot and Rissik station, with a disregard for the rest of the street. It does not yet address the need for a link with the diverse activity along Arcadia Street. The network is however very valuable, as it identifies two important footholds (B: cultivation and C: transform) and explores spatial qualities for these. It also starts to grapple with the issue of an improved and stronger pedestrian link with the station in the form of interventions A: machine for transport and D: nests of activity.

Spatial network 2 develops the conceptual requirements for interventions A, B and D further. Intervention A explores the possibility of the station as a public space, and makes use of the existing, but enclosed eastern pedestrian bridge as a way of pulling people through the station complex. It introduces two more interventions, namely E: paperplace and B1: roofscape. B1 looks at ways of revaluing dead space in Nedbank Forum. This extends the focus of the project further along Festival Street.

However, this network is still not fully developed and lacks a strong backbone as organising element. The interventions still seem disjointed, and many aspects of the site remain unaddressed. Intervention B1 is at this point, only concerned with the roofscape, an aspect that needs to be addressed in the next spatial network. Information about the construction at Rissik station becomes available and the plans for the Gautrain indicate that the eastern pedestrian bridge will be partly demolished. This renders aspects of intervention A null and void, and calls for a different approach to pedestrian movement along Festival Street.

Spatial network 3a pulls all of the previous ideas together and is the last exploration before the final representation of the model. Here, the focus is shifted



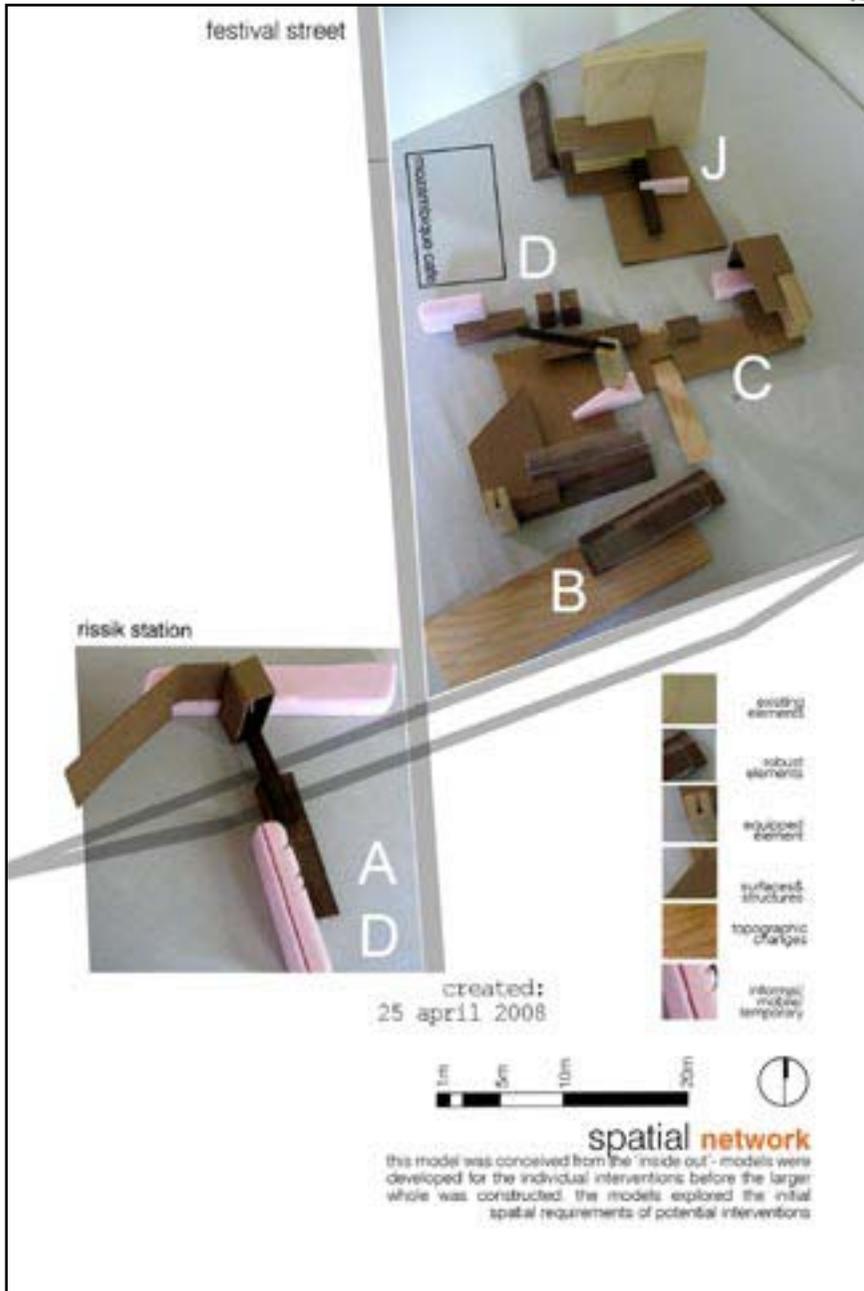


FIGURE 40 Spatial network 1

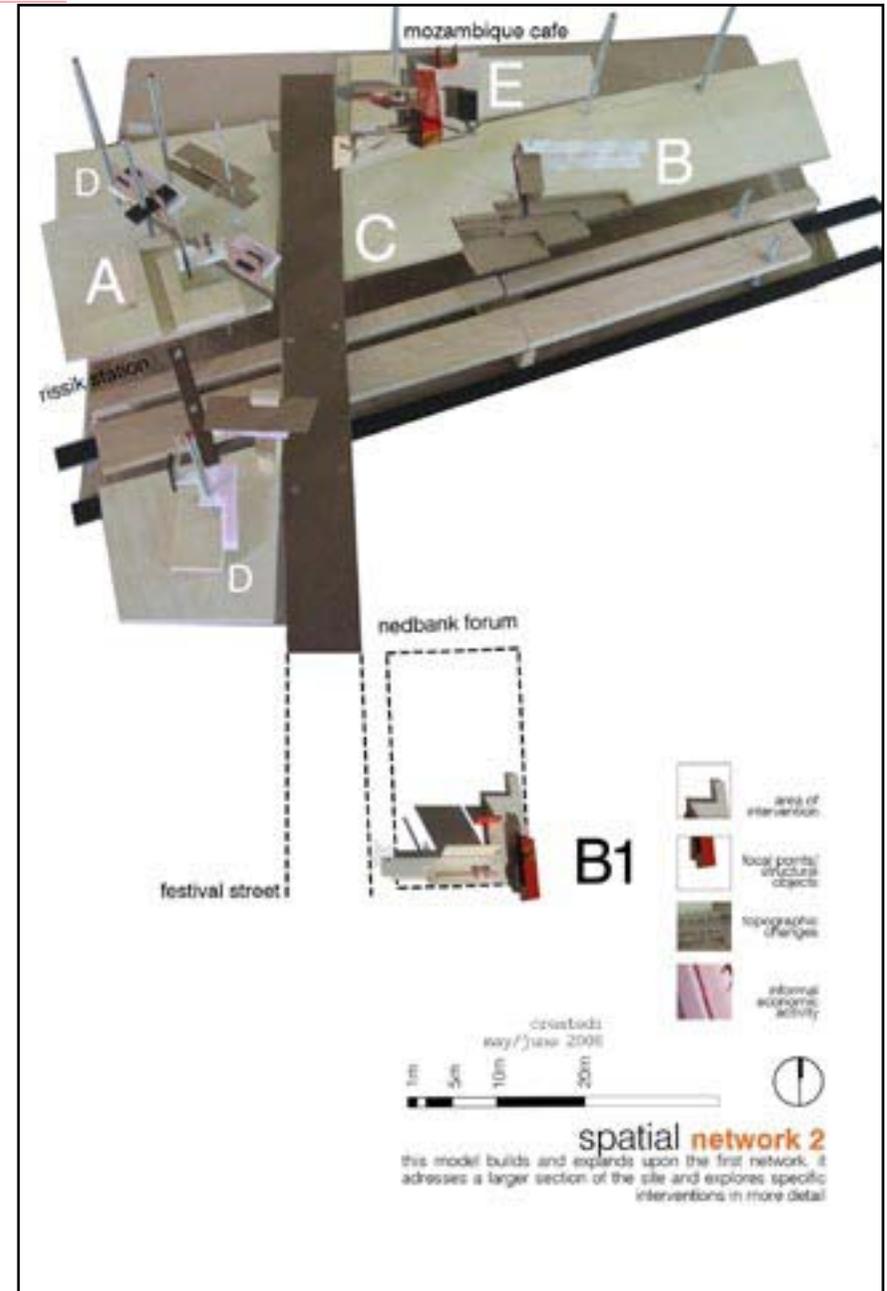


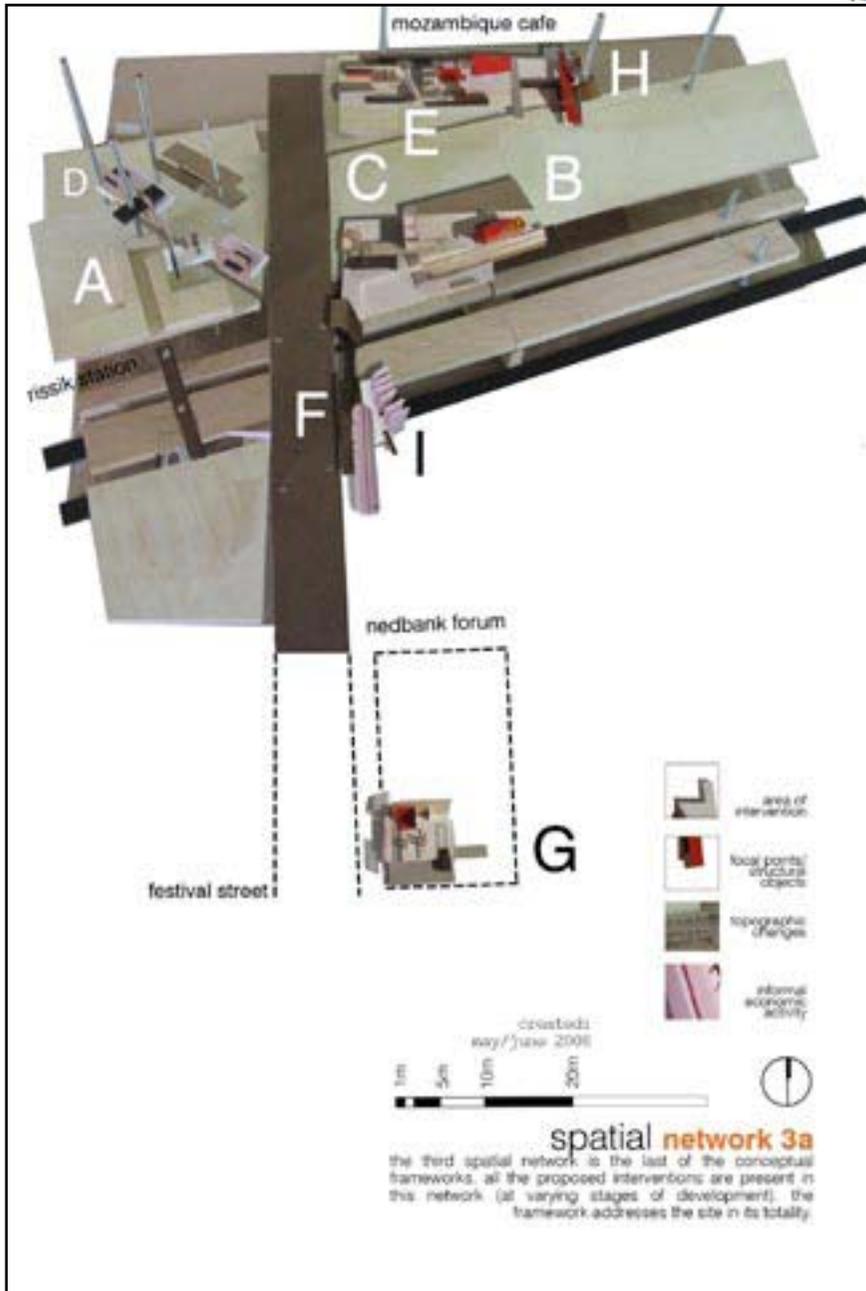
FIGURE 41 Spatial network 2

away from the station and the eastern side of the street is addressed in detail. The station remains an integral part of the framework, but is handled on a purely conceptual level.

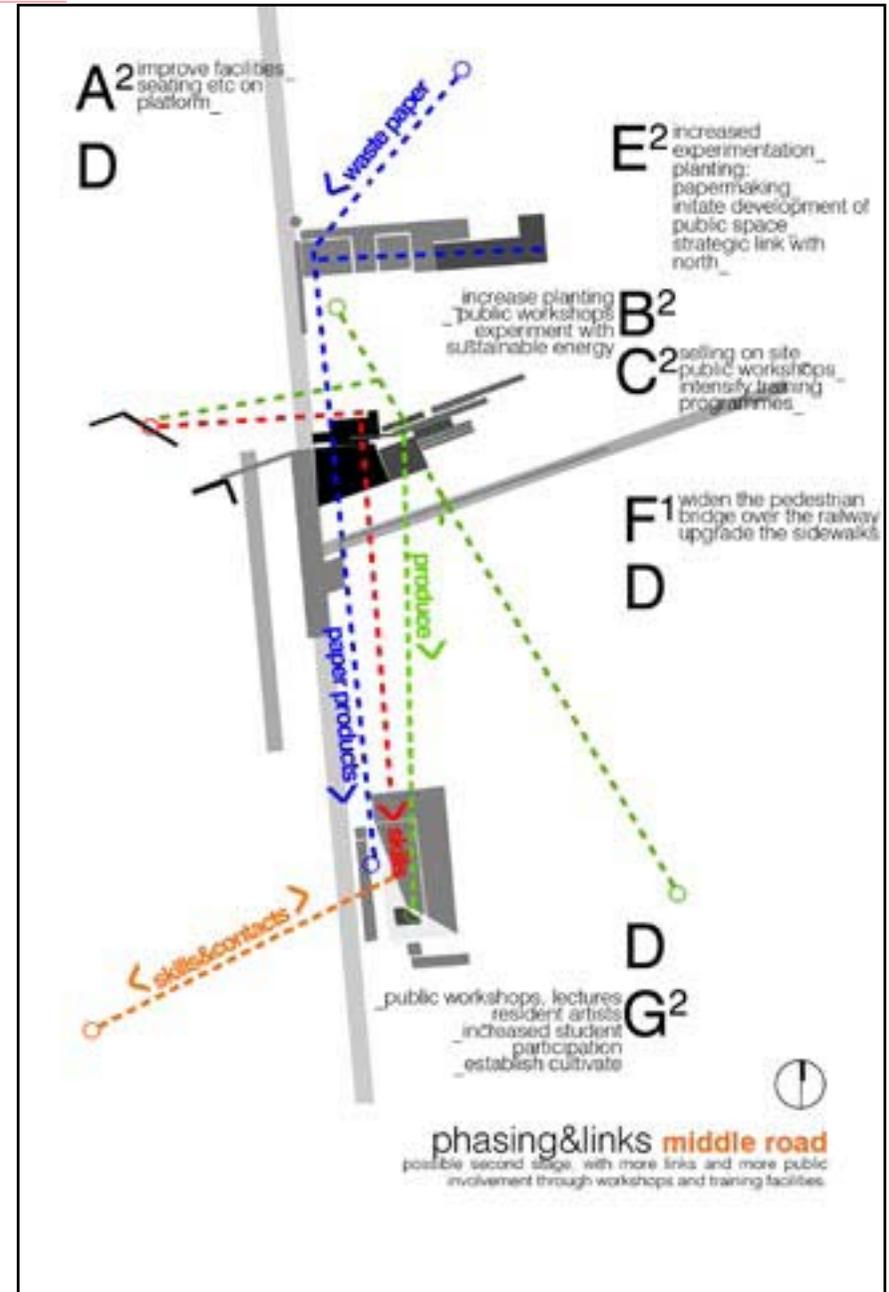
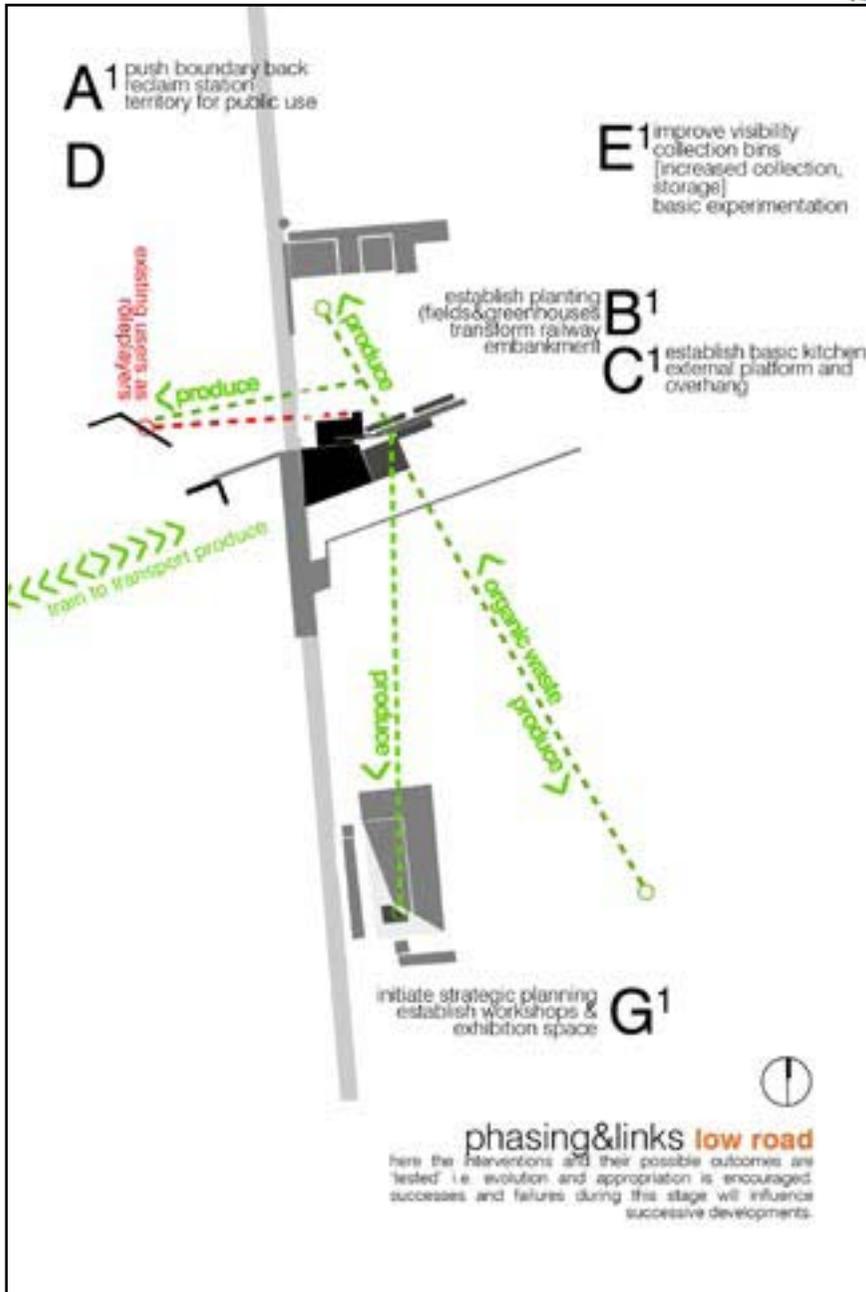
Network 3 introduces a strong, pedestrian orientated axis to the site in the form of intervention F: spine. This acts as the needed backbone along which the individual interventions are realised. The framework introduces two more conceptual interventions in the form of I: Playline and H: Festival Framework. Both of these are viewed as 'toggle' interventions that can be activated as needed. The latter addresses the need for a link with the diverse activity along Arcadia Street. The framework develops interventions B, C and E extensively, and also introduces intervention G: Expose. These four are explored in more detail in Part ii of this chapter. G: Expose is developed further in Chapter 4.

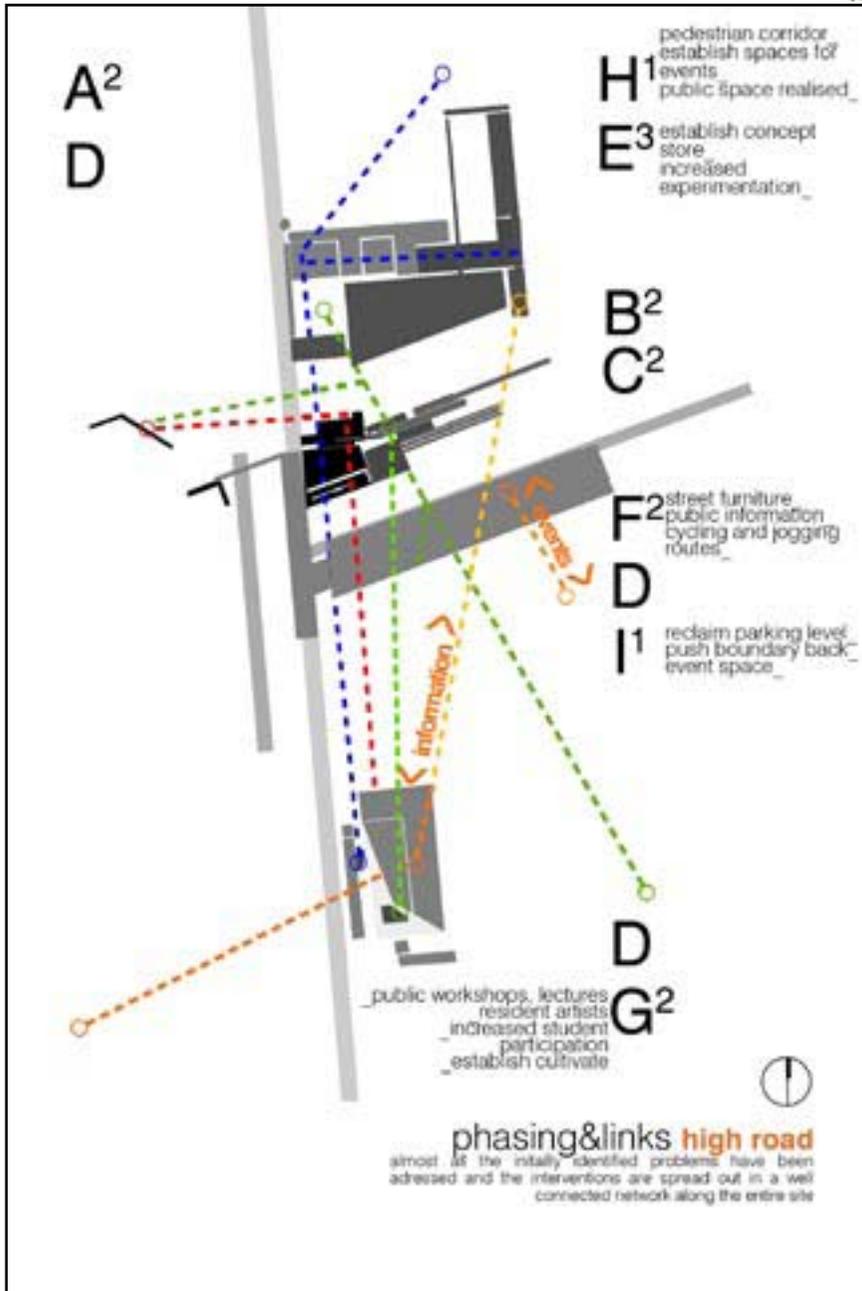
Network 3 is better organised and deals, to various degrees, with all of the strategic objectives laid out at the beginning. The connections between the interventions are much stronger, both systemically and physically. This framework is by no means perfect or infallible. It is simply one of many possible strategic networks that could be implemented on the site.

Network 3 as shown here is in its predicted 'final' stage. It is however viewed as an open ended process that can morph over time. Three possible scenarios for the network are illustrated: the 'low, middle and high road'.<sup>13</sup> The 'low road' scenario is also seen as the initial catalyst. Any development after that, although speculative, remains valid as it allows the designer to explore more advanced projects. The ideal scenario, the 'high road', contains all of the individual interventions as further explored in Part ii.



<sup>13</sup> Terms borrowed from Brand (1995:52) - used to indicate the flexibility of buildings and their potential to accommodate change over time





chapter 3  
recover: implementing the strategy  
part ii  
individual interventions

1. Introduction

The nine individual interventions will be discussed to varying degrees in this section. Specific focus falls on interventions B, C, E and G, and these will be discussed last. These four interventions comprise the first stage of development. They address the site's most immediate needs, on both primary and secondary levels. They hold the most potential for lasting change as they build on existing practices. These four are also the most robust of the nine proposals and encourage direct participation by the University of Pretoria.

FIGURE 45 Phasing of the spatial network: the 'high road'

# A transport machine

## DESCRIPTION

re-value the underestimated, disconnected movement networks and reclaim the street for pedestrians.

## PROGRAMME

1. metrorail
2. gautrain
3. modal interchange (public transport)
4. waiting spaces
5. amenities
  - public wc's
  - seating
  - protection from elements
  - signage & wayfinding
6. pathways - bicycles and pedestrians
7. secure storage - bicycles and the like

## AGENTS & actors

Spoornet, Tshwane Metro, Engineers, passengers, commuters, strollers  
\*in transit  
\*visitors  
\*occupants

## CONNECTIVITY

B, C, D, E, F

## 2. Interventions A, D and F

Interventions A, D and F all deal with the relationship between activities and zones of movement, therefore indirectly with the street/sidewalk interface. They overlap with one another and support the remaining six interventions. It is thus preferable to consolidate these three and discuss them as one larger system dealing with the street, sidewalk and station as well as with the informal and spontaneous activity that occur along these spaces.



FIGURES 46, 47, 48, 49

46 Spatial exploration for interventions A and D (A1, D1)

47 Rissik Metrorail Station

48 Bus and minibus taxi stop on the corner of Festival and Burnett Street

49 Pedestrian movement along Festival Street

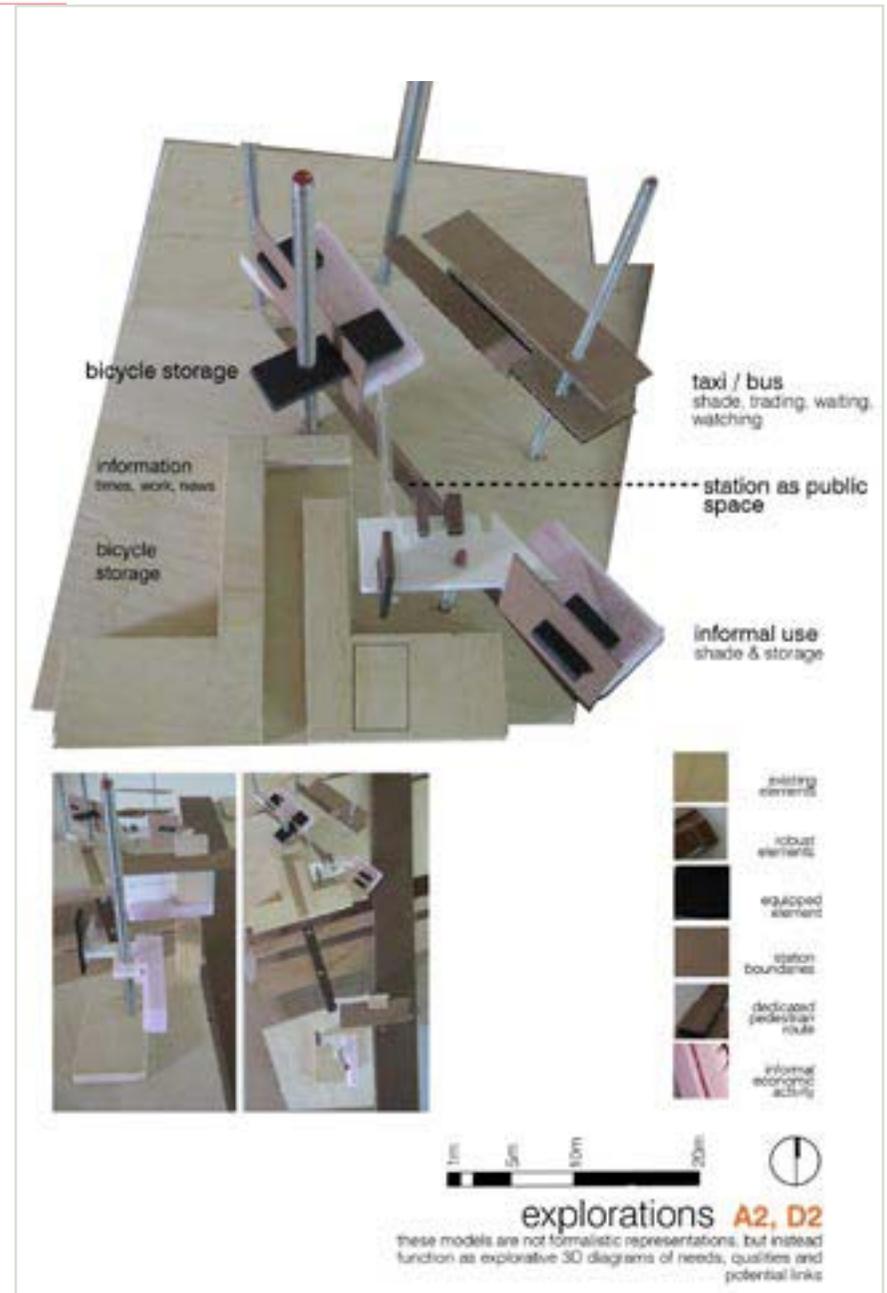


FIGURE 50 Spatial explorations for interventions A and D (A2, D2)

This model specifically explores the area around Rissik station and possible changes that could be made to enhance the area

# F spine

## DESCRIPTION

the previously undefined link - now the organisational backbone for activity, movement and space...the connector

## PROGRAMME

1. sidewalk
2. pedestrian pathways
3. cycling & jogging routes
4. street/building thresholds
5. 'street furniture'
  - trees
  - seating
  - lighting

## AGENTS & actors

Tshwane Metro, Landscape architects, Local businesses  
strollers, joggers, cyclists, movers  
\*in transit  
\*occupants

## CONNECTIVITY

A, D (all others as 'vertebrae')



# D nests of activity

## DESCRIPTION

the deliberate scattering of spaces and infrastructure that suggest trade, interaction and lingering

## PROGRAMME

1. protection from elements
2. surfaces
3. rentable & free storage
4. equipped elements:
  - hold umbrellas
  - power points
  - water
5. lighting
6. knowledge exchange

## AGENTS & actors

University of Pretoria (UP):

- marketing
- economic sciences

vendors - permanent and temporary  
\*transient - visible  
\*occupants - informal economic

## CONNECTIVITY

A, F, G, H, I



### FIGURES 51, 52

51 The location of 'Spine' - eastern section of Festival Street

52 The area in front of Rissik station hosts a number of informal vendors - the ideal setting for 'Nests of Activity'

# I playline

## DESCRIPTION

elements, surfaces and spaces that encourage programmed and spontaneous urban play

## PROGRAMME

1. surfaces
2. seating
3. protection from elements
4. information
5. selling
6. basketball, netball, volleyball
7. skating, blading, bmx-ing

## AGENTS & actors

University of Pretoria

- sport
- student culture (STUKU)

Virgin Active

players, sportsmen, the energetic, the living

## CONNECTIVITY

D, F, G, J, Virgin Active



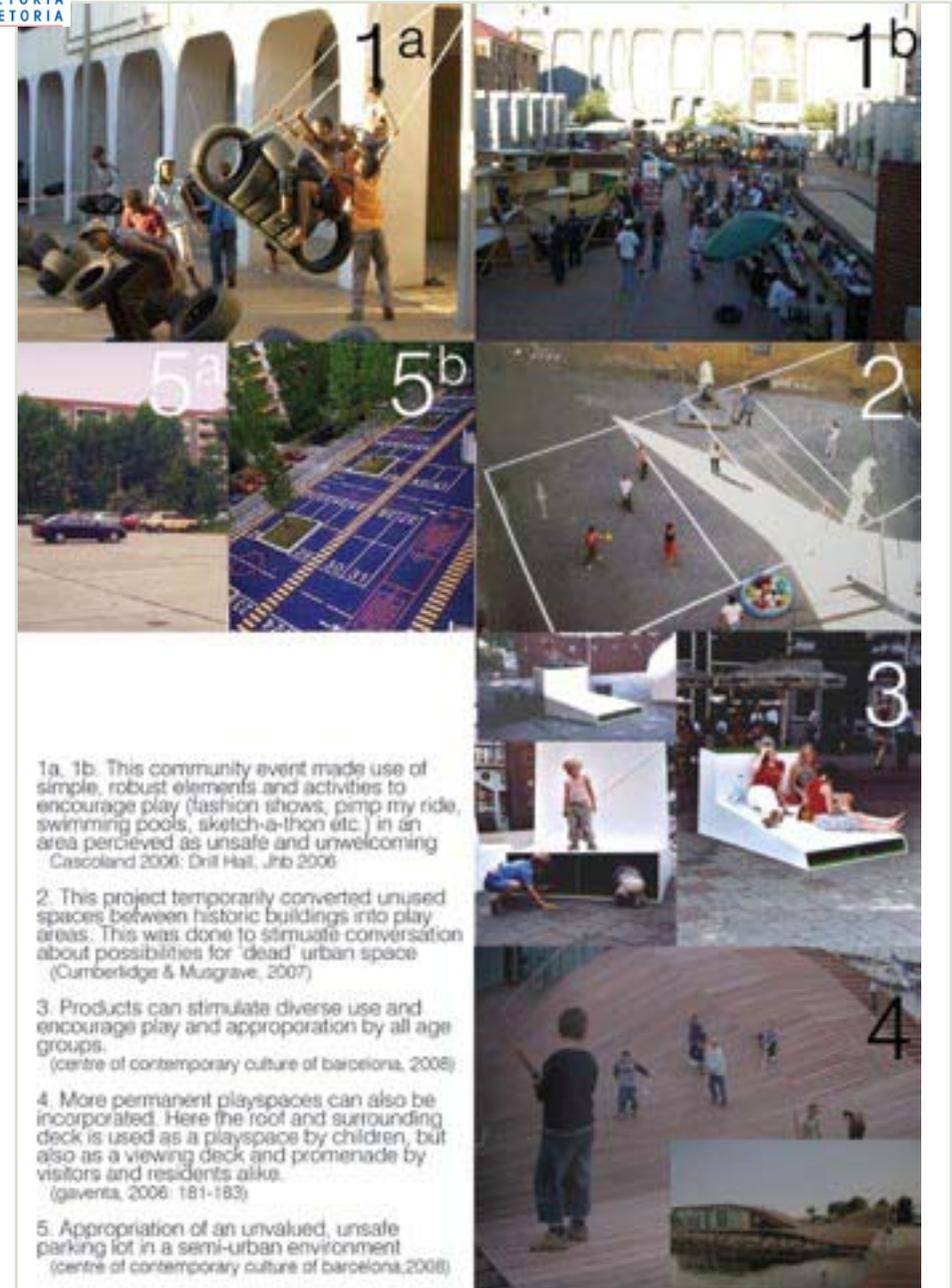
### 3. Intervention I

Activities associated with urban play are often temporary in nature. They activate the space for a pre-defined period of time and often go hand in hand with events and planned activities. Even though they may not have a permanent spatial footprint, they are invaluable in the area as they encourage diverse, often spontaneous, social interaction.

The UP students engage in a number of these sorts of activities during the academic year, including the yearly 'Rag' procession and 'Kaska' races. However, these events do not take place often enough and are focussed almost exclusively on the student community. One existing informal play space on the site is the park opposite Rissik station, where spontaneous soccer games have been noted on occasion. However, on such space is not enough, and the site needs more free spaces that encourage diverse activity and social interaction.

Playline is envisioned as a way of reclaiming the large parking lot used by Virgin Active and Damelin College. To achieve this, a few specific aspects should be addressed:

1. Push the boundary back
2. Encourage 'nests of activity' along the newly defined edge
3. Provide infrastructure and 'products' that encourage events and activities on this concrete 'relic'



FIGURES 53, 54, 55

53 The Damelin College/Virgin Active parking lot

54 View of the parking lot from the station's platform

55 View of the parking lot from the vacant plot on Festival Street

FIGURE 56 Various examples of play spaces

This gives an indication of the type of spaces and activities that could comprise I: Playline

# cultivate

## B cultivate

### DESCRIPTION

the transformation of the railway embankments into a testing ground for urban agriculture; a place of knowledge exchange, food production and mutual benefit

### PROGRAMME

1. greenhouses
2. fields
3. mobile cultivation and learning units
4. laboratories & research
5. harvesting & sorting
6. energy systems
7. learning spaces
8. knowledge exchange

### AGENTS & actors

University of Pretoria

- agriculture
- botany and others

CSIR

Local restaurants &

Greengrocers

urban jobless,

urban framers & gardeners

'green fingers'

### CONNECTIVITY

A, C, D

#### 4. Interventions B and C

Interventions B and C were conceived as interdependent interventions from the start. Even though they can stand on their own as independent entities, the combination of the two has a much larger impact on the site.

Intervention B proposes the establishment of a testing ground for new methods of urban agriculture in areas like Hatfield. It builds on existing practices and hopes to introduce an experimental approach to urban agriculture centered on a continuing process of knowledge exchange. It is located along the north-eastern railway embankments with the specific aim of transforming this 'barrier' into a valuable resource, similar to the approach followed at the Mobile City Farm (Cumberlidge & Musgrave, 2007:182). The network extends to local restaurants and the rail system. The intervention stretches all the way down to the platform. This creates an opportunity for the train to be used as a method of transport for both produce and materials; adding value to the currently devaluated rail system (see CTA Bamboo).

Although this intervention falls outside the scope of Interior architecture, it is viewed as a project that will require the collaboration of various professionals. The role of the interior architect here is to investigate the immediate



### CTA BAMBOO

*an MFA project discussed as part of a 'Design Denied' theory class*

#### re-valuing urban systems and infrastructure/multiple levels of value/

recent student project, exact date unknown\_ chicago, usa (Norton, 2008)

A recent MFA project completed at the School of the Art Institute of Chicago explored the possibility of transforming the Chicago rail into something of more value to the city.

The student proposed that the areas surrounding the tracks be used as a bamboo plantation. The trains would then be used to transport the bamboo and related products from one place to the next. This not only added valuable green space to the city, but also addressed acoustic problems with the train system. The student proposed that the bamboo be used to manufacture a new cladding for the train cars that would ensure better acoustic insulation as well as an enhanced aesthetic.

This project, although purely conceptual, is an excellent example of the re-valuation of an unappreciated system in the city. The project adds value to the city (green space), the people employed by the programme, as well as the train users (increased comfort)

### MOBILE CITY FARM

#### temporary intervention/self-managed spaces/urban agriculture/knowledge exchange/social node

1999-ongoing\_chicago, usa (cumberlidge & musgrave, 2007:182)



This project entailed the use of vacant plots in Chicago as urban farms. These farms were established on derelict sites and on ones awaiting construction. According to Cumberlidge & Musgrave (2007:182) this project demonstrates how temporary projects can benefit the city both socially and economically by raising land values while providing the city with much needed resources: green space, healthy food and job opportunities. A significant amount of the fresh produce is sold to local residents at lower-than-market prices on site.

The project introduced a program where people could apply for apprenticeships on these sites. Here they can learn and receive support to empower them to start similar ventures independently. The site functioned as an important social node, hosting community gatherings, educational programmes, tours and even summertime dinner gatherings.

# cultivate

## C cultivate

### DESCRIPTION

a machine for cooking -  
a node in the network  
of mobile kitchens and  
cafes, a merge of everyday  
cooking practices and  
culinary knowledge; a  
place for making, eating,  
talking, sharing

### PROGRAMME

1. cooking space - formal & informal
2. storage space
  - mobile units
  - goods
  - utensils (buckets, tins etc)
3. receiving produce
4. listening & looking
5. selling spaces
6. eating spaces
7. learning spaces
8. knowledge exchange

### AGENTS & actors

University of Pretoria

- food science
- marketing

Chefs

Local restaurants

vetkoek ladies

food vendors: current &  
aspiring  
the hungry

### CONNECTIVITY

A, B, D, G

spaces around the human body, in other words not the actual planted areas but rather spaces that encourage mutual learning, experimentation and research. The design is approached from the inside out i.e. the final form is to be derived from the study of the internal organisation of spaces.

Intervention C proposes a form of 'community kitchen'. This kitchen facility is aimed at providing a node in the network of informal, mobile 'kitchens'. There are food vendors at almost all the metrorail stations in Pretoria. The 'vetkoek lady' is an example of one of these vendors. From personal research it became obvious that this system should not be formalised, but that certain infrastructural elements could greatly improve the living and working conditions of some of these vendors.

The kitchen facility provides basic infrastructure like cold storage, gas cookers, water points and secure storage. This becomes available if they engage in a 'training programme' aimed at exchanging knowledge about local, everyday cooking practices. This facility is not only available to vendors on the site, but also to vendors at other stations that might use this an alternative venue for cooking the produce they sell elsewhere.

The facility is also designed to accommodate public classes and workshops and can be used informally as an eating / waiting space. Fresh produce is readily available and the space makes provision for a sorting and cleaning area.



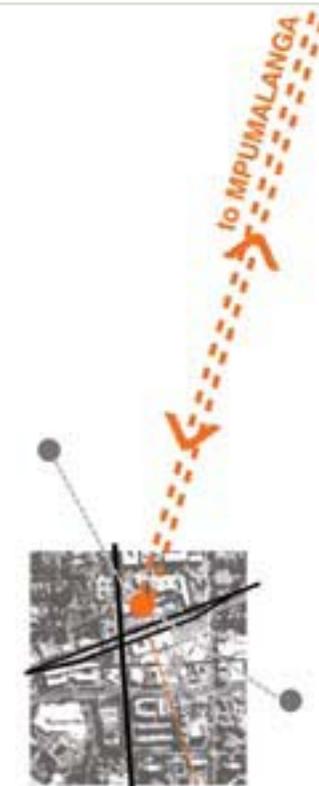
FIGURE 58 View of vacant plot from Festival Street



-works from 7-11am during morning rush  
-packs up and leaves between 12-1pm  
-arrives home approx 4/5pm  
-makes vetkoek at home and can make extra on site  
-stores buckets etc at formal store in area for monthly fee  
-Oil (illegally!) from formal take-away place in area



\*interviewed on 19/07/2007

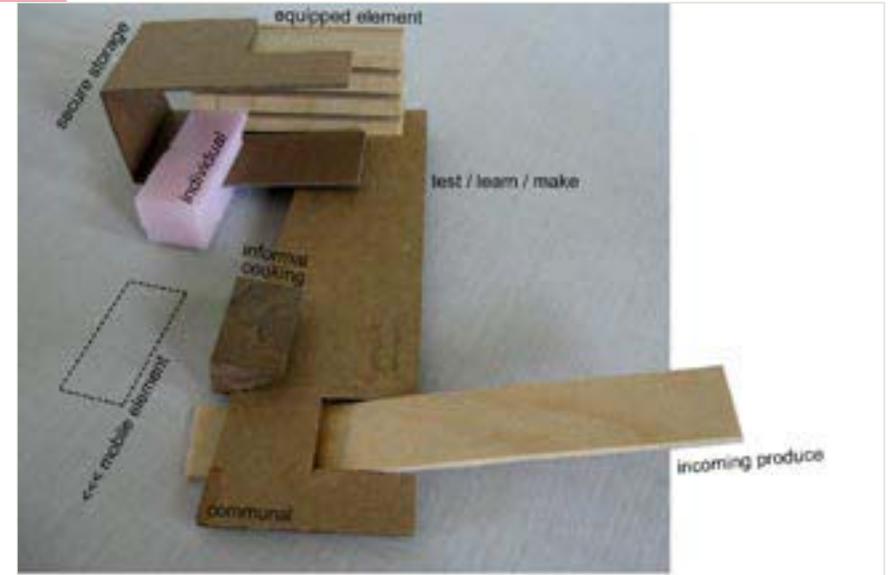
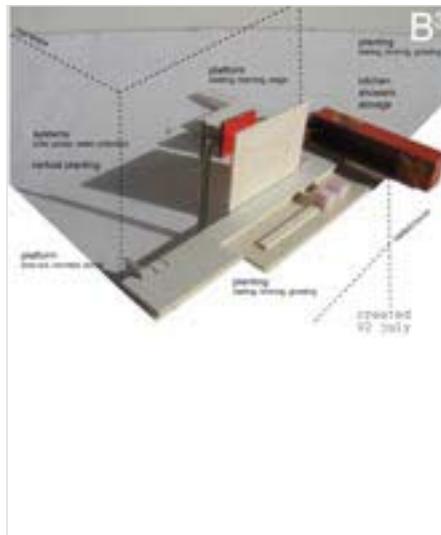
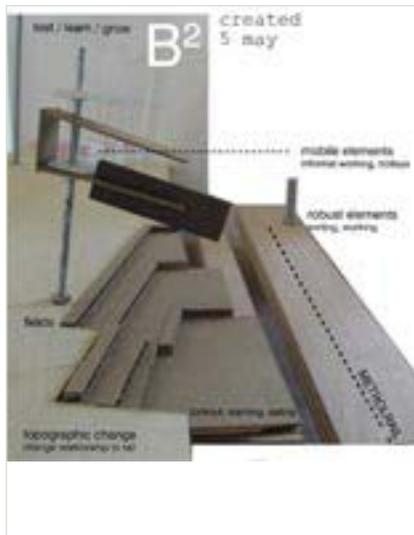
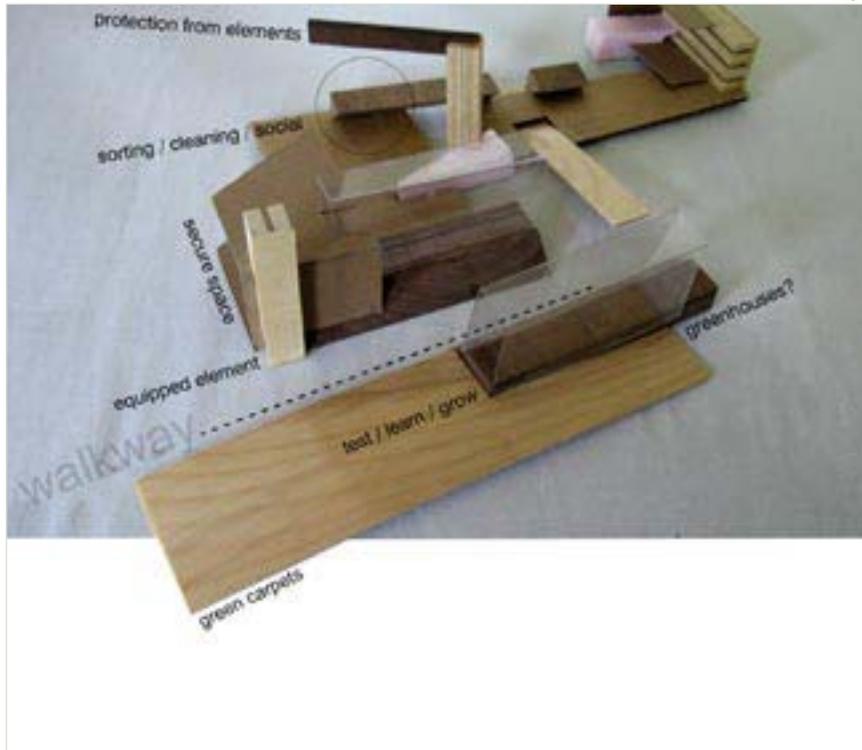


- travels daily from Mpumalanga by bus (approx. 2-4hours)  
-came to Pta in early 1990's looking for work - was told at Bosman station that Rissik is the only station where she can still sell vetkoek, all other stations were full  
-she's been there ever since (approx. 15 years)

### vetkoeklady

sells vetkoek prepared at home to passers-by & train users she indirectly links to formal businesses; an economic roleplayer in area since early 1990's - commutes extensively to maintain her 'shop' here

FIGURE 59 Example of a food vendor at Rissik station



**explorations B1,B2,B3,C1**  
the models explore possible qualities and spatial organisations for the two interventions. model B&C1 indicate the need for a strong link between the two interventions. the following models explored these ideas further, but did not improve much on the original spatial diagram

FIGURES 60, 61, 62 Spatial explorations for intervention B  
60 Exploration B1  
61 Exploration B2  
62 Exploration B3: roofscape

FIGURE 63 Spatial exploration for intervention C (C1)

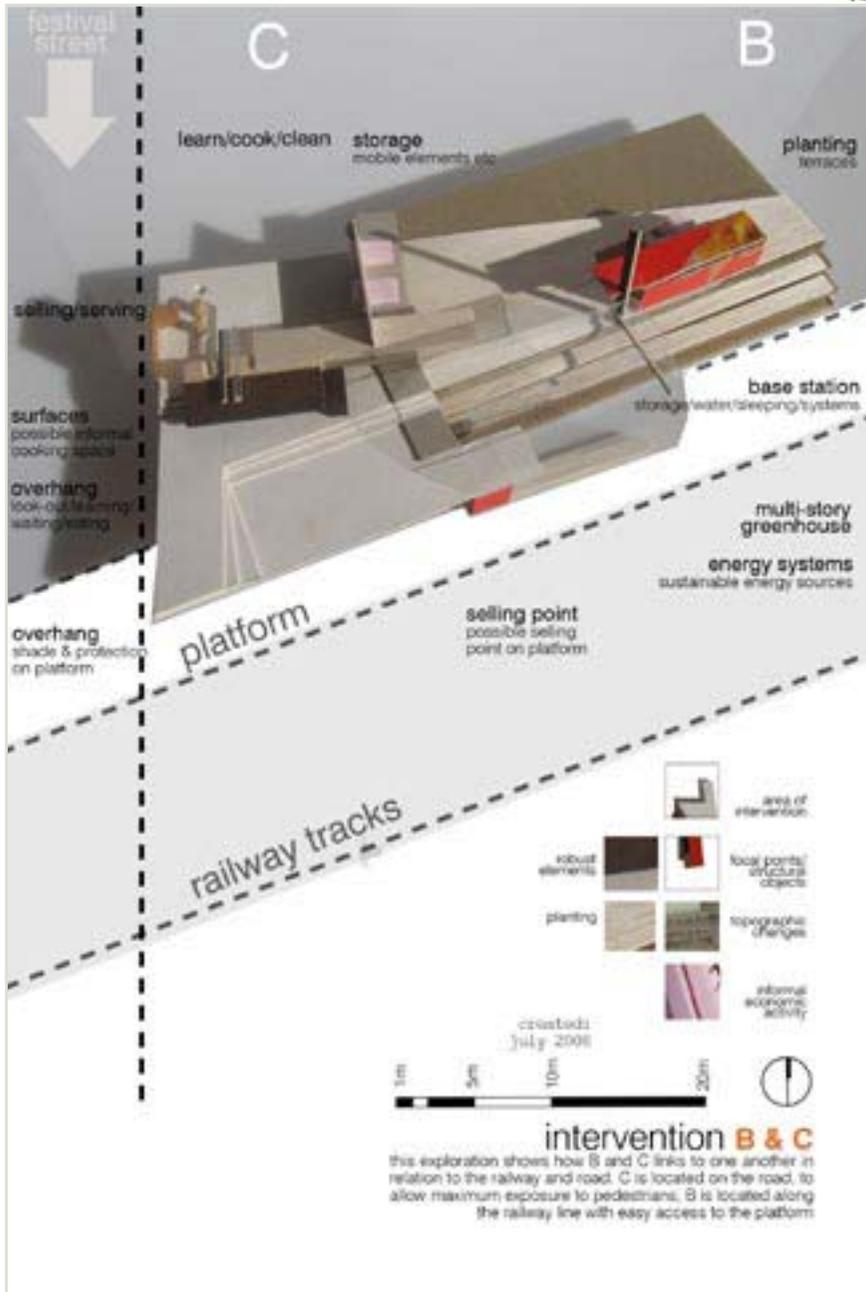
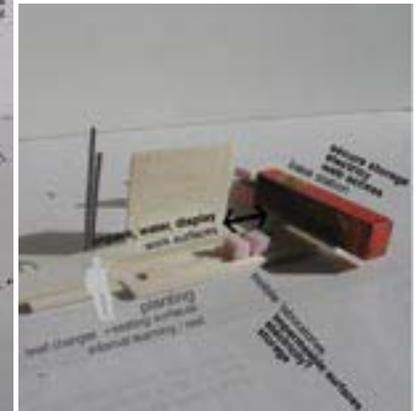
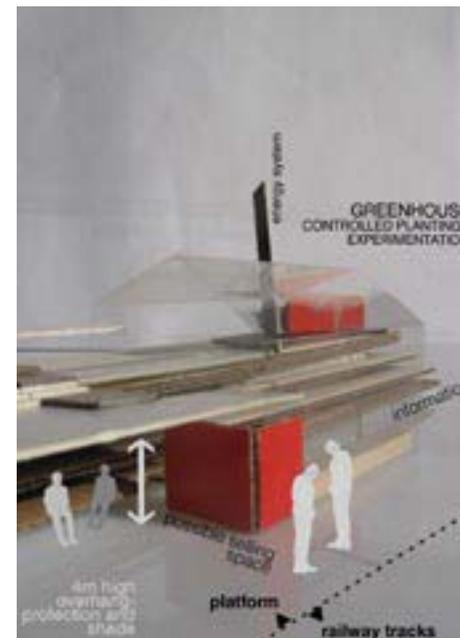
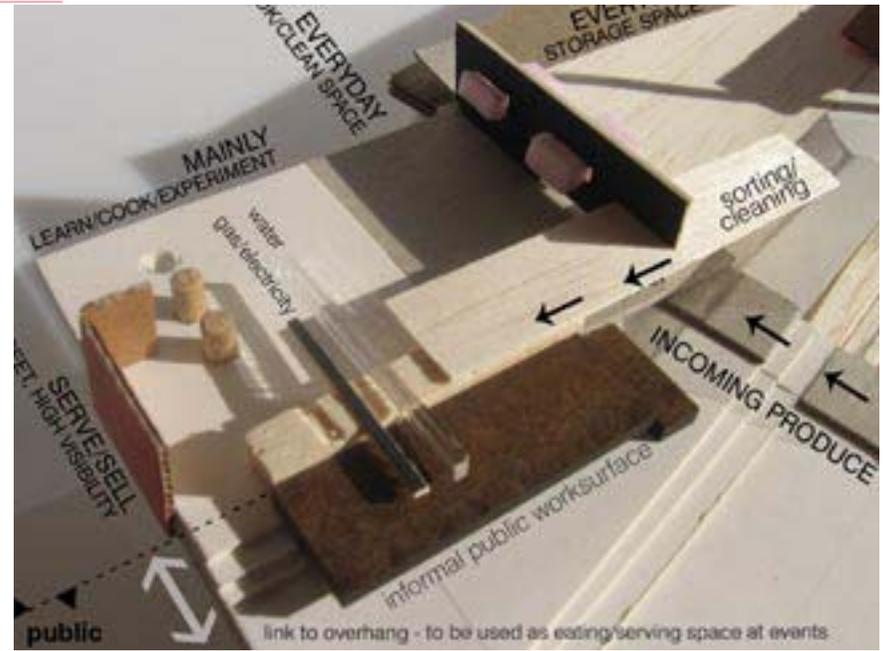


FIGURE 64 Spatial explorations for intervention B and C (B4, C2)



FIGURES 65, 66, 67

65 More detailed view of exploration C2  
66 More detailed view of exploration B4  
67 Exploration of the planted terraces

# paperplace

## E paper place

### DESCRIPTION

A node in the paperman's network: a place of collection, experimentation and making; a testing ground for hands-on collaboration

### PROGRAMME

1. collection (formal & informal)
2. storage
  - mobile units
  - paper
3. sorting spaces
4. experimenting, mapping, testing
5. work spaces
6. selling & showing spaces
7. learning spaces
8. knowledge exchange

### AGENTS & actors

University of Pretoria

- art & design
- architecture

Mondi & Henan

Local offices

residents

papermen

crafters, makers

the curious passer-by

### CONNECTIVITY

A, B, D, G

### 5. Intervention E

Intervention E developed in reaction to the existing practices of paper collection and storage on the site. Paperplace is however not only concerned with expanding the existing practices, but also aims to introduce supportive activities to the site.

Currently, Henan Enterprises collects and stores waste paper on the site and resells this to Mondi Recycling. They rely on a network of paper collectors (herewith referred to as the papermen) for their income, who in turn rely on the formal businesses in the area for the waste paper they make a living from (figure 71). The example of the papermen illustrates that existing activities on the site are of a highly complex nature, with interdependent relationships between the various partners. This diverse nature of involvement visible here should be maintained and capitalised on.

Paperplace is located behind Mozambique Cafe, and incorporates the 1920's residential unit in the design. J: Festival Network is adjacent to Paperplace and will be discussed here, as the two interventions share physical links.



FIGURES 68, 69

68 View of the 1920's residential unit from Festival Street

69 View of the storage area at Henan Enterprises' site behind Mozambique Cafe



FIGURE 70 Relationship between the various spaces at Twanano Papermaking

## TWANANO PAPERMAKING

triadic network/autonomous/profit sharing/  
knowledge exchange

2001-on going ivory park, sa  
<personal research & interviews>



Twanano paper making is a successful example of the triadic relationship between the private sector, local community and higher education. Members of Twanano regularly partake in skills workshops provided by Phumani Paper, but the initiative is self-managed and economically sustainable.

Twanano started at approximately the same time as Iteke Waste Recycling (on the same site), a project that forms part of the EcoCity development in IvoryPark established in 1999. However, Iteke is no longer in operation. According to Twanano, Iteke experienced financial problems and had to close down. Although the reasons are not entirely clear, it seems as though Twanano's diverse and robust support network could be the reason for their success. The EcoCity initiative, although widely published, came across as deserted with no noticeable progress since the first photos were published.

Twanano illustrates that a project of this nature can be successful as a platform for knowledge exchange, collaboration and job creation.

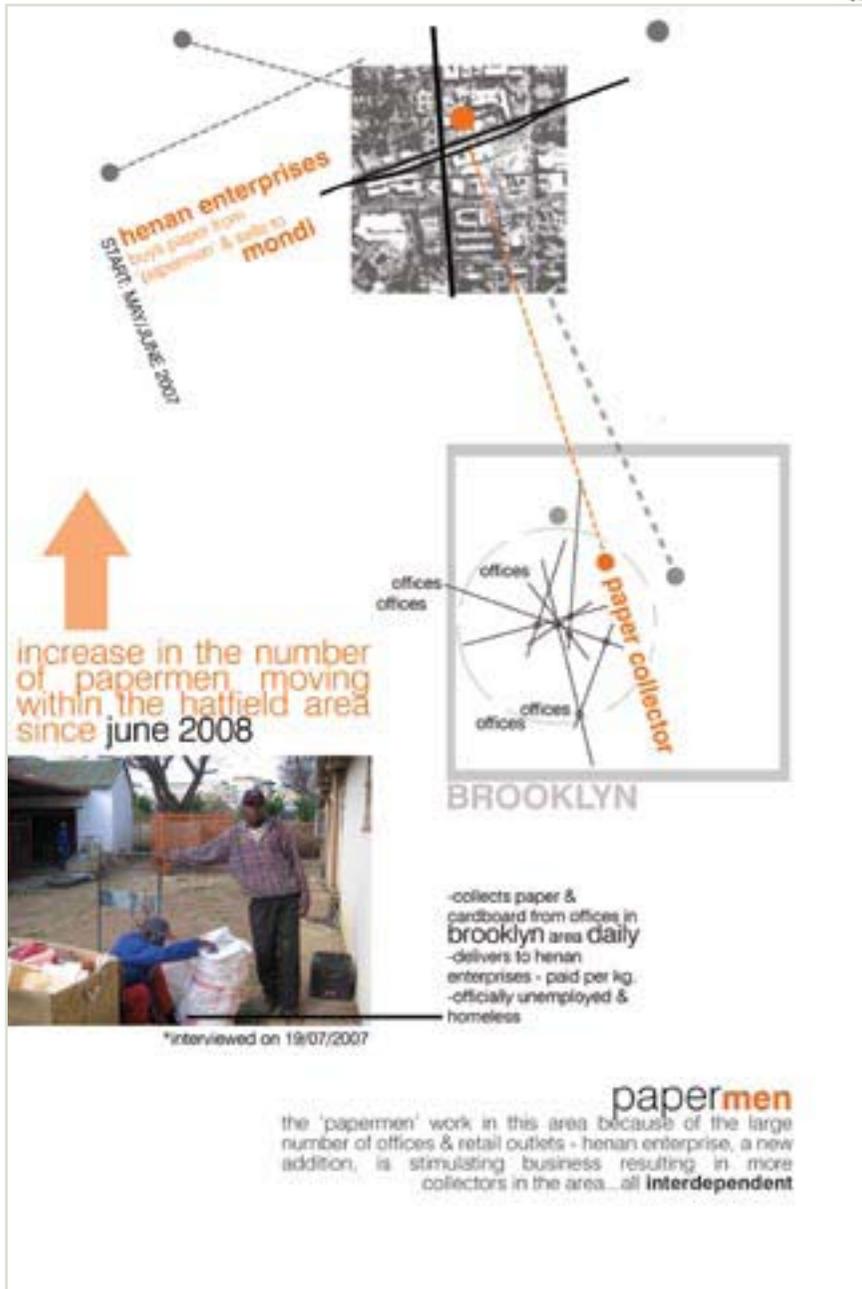


FIGURE 71 Investigation into the activities and movement patterns of the 'papermen'

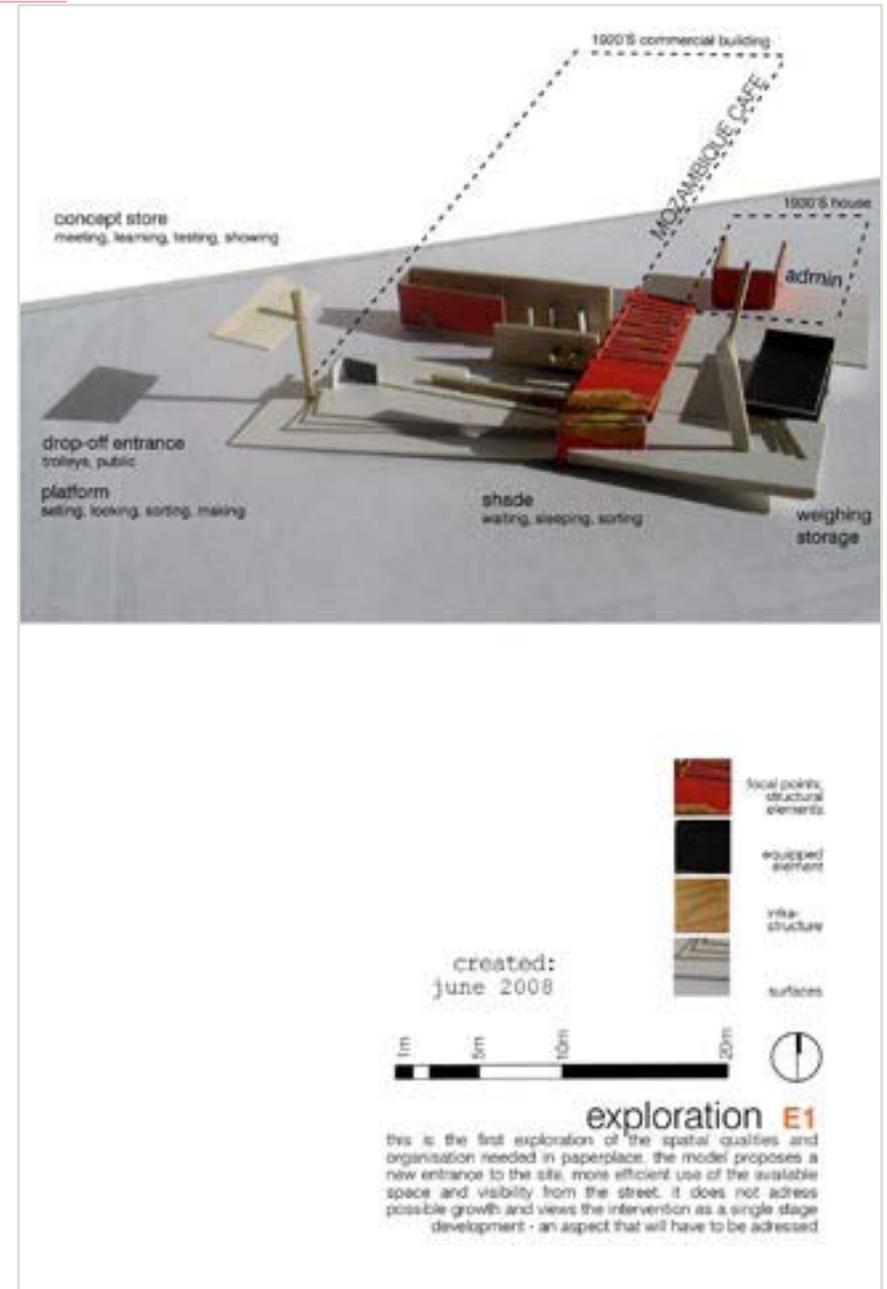


FIGURE 72 Spatial exploration of intervention E (E1)

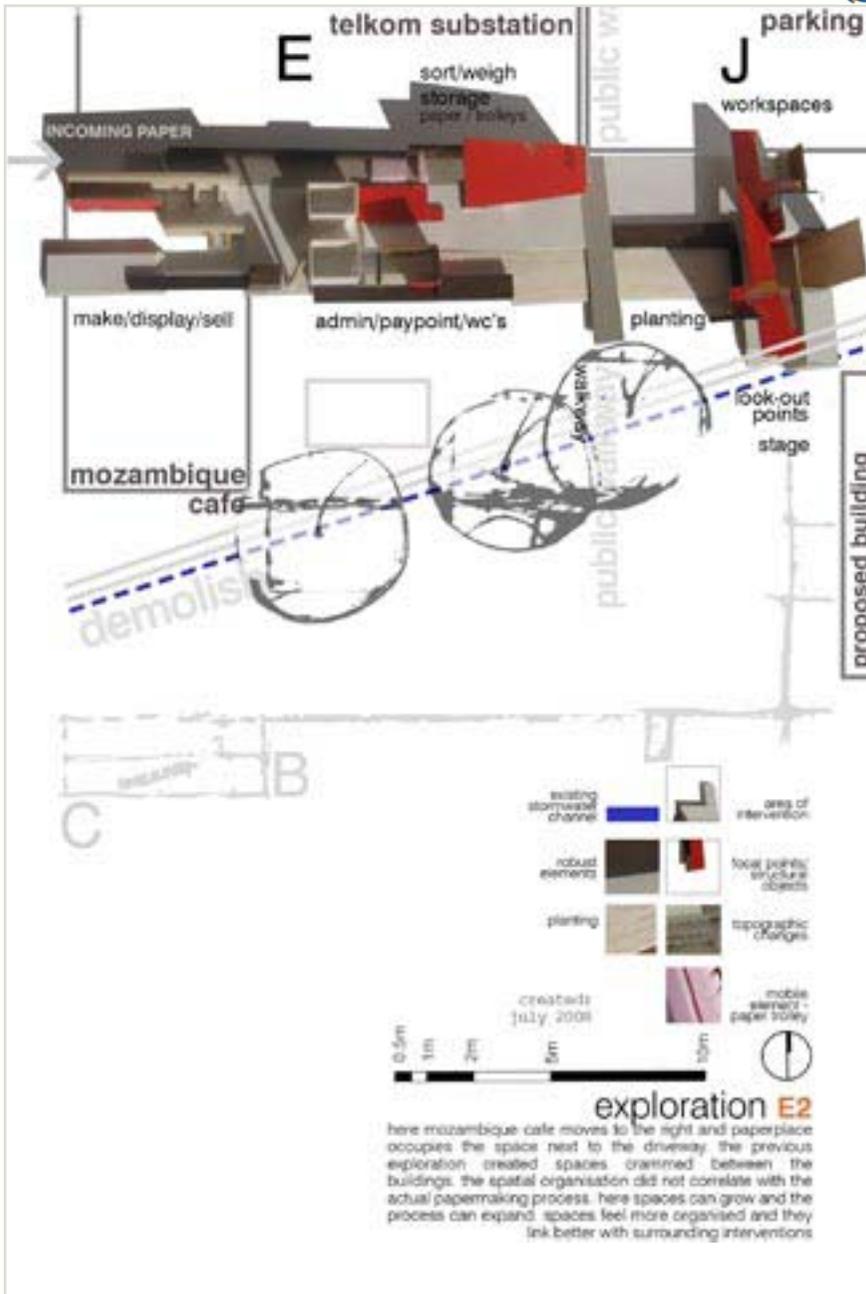
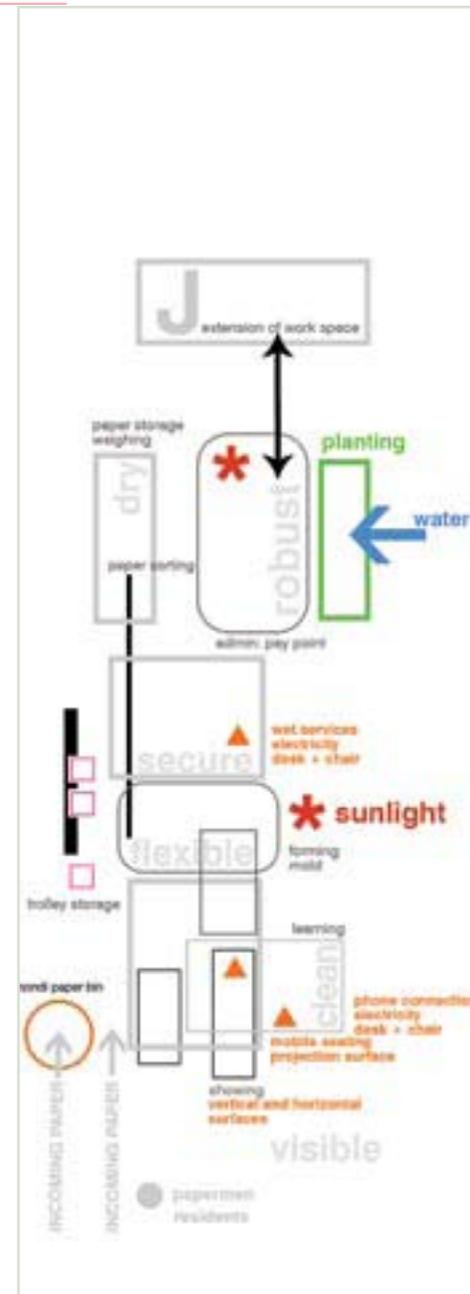


FIGURE 73 Spatial exploration of intervention E (E2)



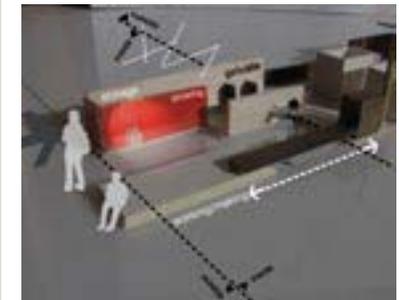
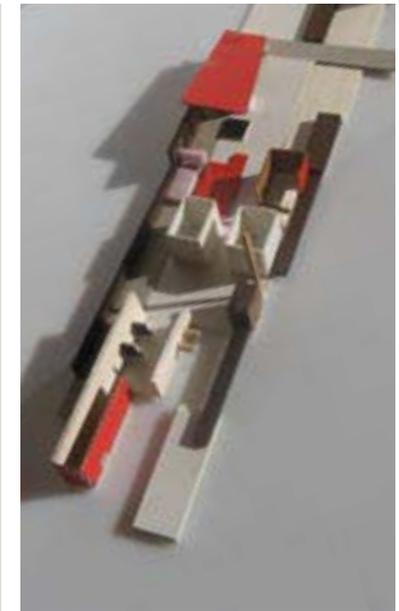
FIGURES 74, 75, 76, 77

74 Relationship between the various activities and spaces predicted for Paperplace

75 Detail 1 of exploration E2 - overview

76 Detail 2 of exploration E2 - concept store and base

77 Detail 3 of exploration E2 - working and storing area in relation to the admin area



# J festival framework

## DESCRIPTION

creates conditions, links and spaces for future events linked to both popular and experimental culture

## PROGRAMME

1. sound and stage
2. selling
  - informal
  - formal
3. lying, sitting, standing
4. showing spaces
5. viewing platforms
6. protected spaces
  - work spaces
  - selling
  - waiting

## AGENTS & actors

University of Pretoria

- music
- drama

Tshwane municipality

Local theatres

local performers

the creative, curious soul

the culturally deprived

## CONNECTIVITY

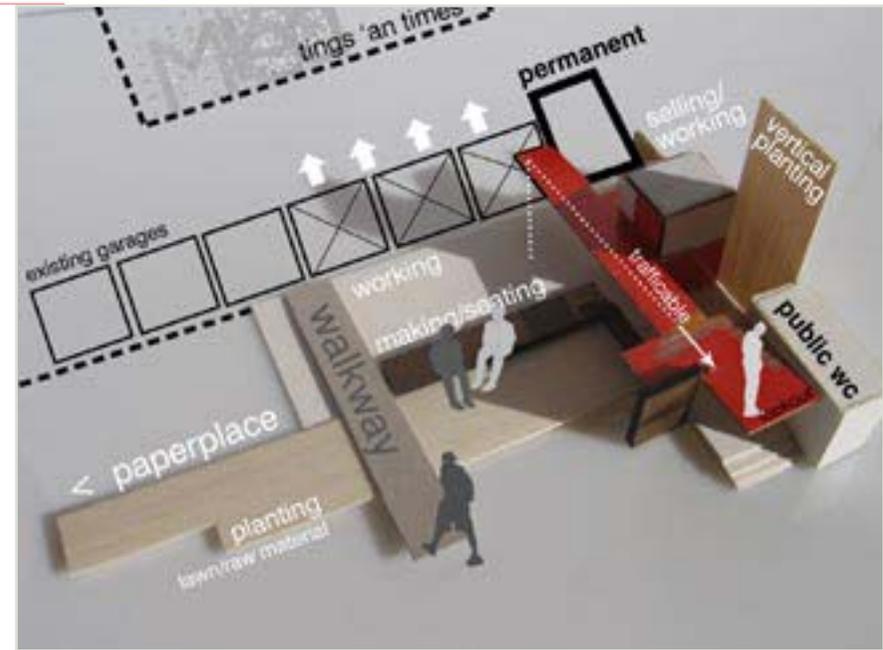
D, C, E, G, I, Tings an' Times

## 6. Intervention J

Intervention J: Festival Framework addresses the need for an intervention that provides space for events and cultural activities. At present Hatfield Square is the main event space in the area. It however, comes across as an exclusive environment frequented by a limited number of user groups. The space has little tolerance for creative appropriation and does not encourage freedom of activity. The area needs a space that encourages a variety of cultural activities to evolve naturally in the form of both planned and spontaneous events.

Such a space can very easily become a 'white elephant' that lies dormant for months waiting for an event to be organised. This proposal tries to avoid such a situation by linking Festival Framework to Paperplace. The spaces created as part of Festival Framework can be used as temporary workshops, storage spaces and the like.

Festival Framework also addresses the need for a link with the diverse activity along Arcadia Street. It is situated behind Tings an' Times (Tings), the main cultural entity in the street. The intervention claims a section of the largely unused parking lot behind Tings, creating an 'arcade' that stretches from Arcadia Street to the currently vacant lot. Tings is a live music venue, currently with limited space for performances. Festival Framework hopes to provide a temporary extension of Tings' premises, to be used over weekends or on 'live music' nights. At its previous location along Burnett Street (demolished during the Fields' development) Tings functioned in this manner by making use of the shared courtyard-like space which the bar overlooked.



FIGURES 78, 79, 80

78 View of the potential location east of the 1920's residential unit

79 View of the parking garages from Arcadia Street

80 View of Tings an' Times from Arcadia Street

FIGURES 81, 82

81 Spatial exploration of intervention J (J1)

82 Detail of exploration J1 - stage and possible work and selling spaces

## 6. Predicted scenarios

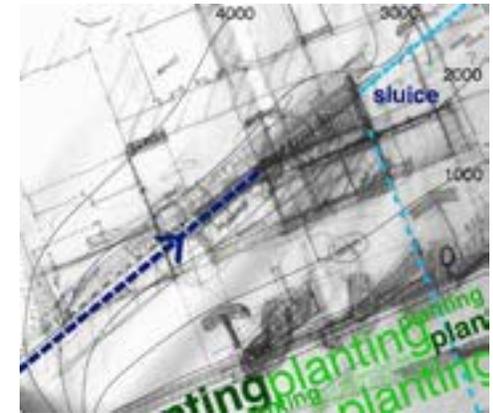
Three scenarios are predicted for Paperplace: the low, middle and high road.

In the first scenario the activities and programme remain the same as it is at the moment. The site is upgraded, with storage space for trolleys and surfaces for sorting. However, the process becomes more visible and part of the public sphere. Collection points are established throughout Hatfield, with the aim of expanding the business and creating public awareness.

In the second scenario Paperplace develops beyond this and takes on activities as currently practiced at Twanano Paper making in Ivory Park. It becomes a workshop where paper and paper products are made, but sold elsewhere. It is important to note that the paper making process requires relatively large amounts of water, which can be recycled and reused. The water in this case can be obtained from the roofs of the proposed structures (stored on site) as well as from a proposed detention dam. This dam collects water from the existing storm water channel that runs through the site. The water can be used on site, or channeled towards the planted areas along the railway embankments (figure 86)

The scope of the project is enlarged, and more people can benefit from the scheme. Here, a strong link is also established with the UP - paper products supplied to the University, students act as resident artists and the like. Festival Framework is introduced in this scenario and its spaces are to be used for temporary work spaces in its 'dormant' periods. At this point it does not yet claim the parking lot, but merely functions on the existing vacant lot.

In the third scenario Paperplace is transformed into an experimental testing ground for possible paper applications. The paper making workshop now also experiments with plant-matter as a base for the paper. This could include the exotic plant milkweed (used at Twanano), miellie husks (obtained from Cultivate) or even reeds like bamboo to be planted in and along the channel. The scope of experimentation could also include products like papercrete.<sup>14</sup> This scenario also includes a 'concept store' where new products are made, displayed and sold. The facilities at Paperplace can be utilised by UP students and staff. This type of relationship is illustrated in the University of Johannesburg Department of Visual Art's interaction with Twanano. Students actively engage in the projects at Twanano and other Phumani affiliates as part of post graduate research programmes or as 'visiting artists in residence' (University of Johannesburg, 2008).



In the last scenario Paperplace is no longer a place of production with the object of selling, but rather an experimental 'studio' at the forefront of hands-on research.

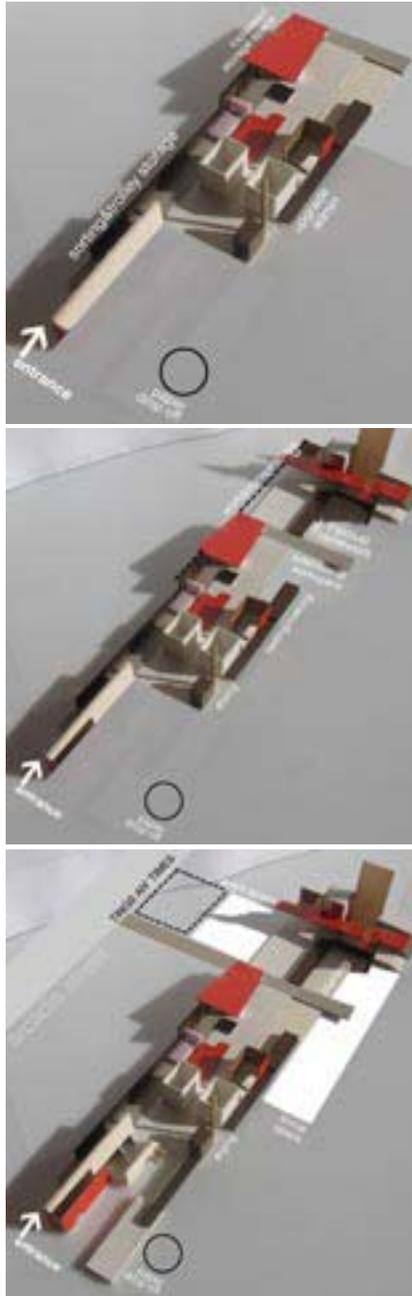
Festival Framework is expanded in this scenario - it claims the parking lot and creates a pedestrian arcade connecting Arcadia Street to Recover. A strategic partnership between Tings an' Times and the flat complex above it ensures that Festival Framework is supported by existing infrastructure and the 'client' base of the well known cultural institution.

## 7. Conclusion

All the proposed interventions have been discussed, except Intervention G: expose. The interventions have all been investigated on a conceptual level and explored the manner in which the 'abstract' strategy can become real. They also illustrate how interventions that traditionally fall outside the scope of interior architecture can be explored and 'designed' by focussing on the space-user-artifact interface.

It is however necessary to move the investigation beyond abstract conceptual explorations. Recover, as a spatial strategy can only be successful if it can be applied to all levels of the design process. It is imperative to conduct a technical investigation for one of the interventions. The choice falls on Expose, as it contains the complexity of a contested territory, the opportunities of a testing ground and the inherent interdependence of a potential network.

<sup>14</sup> Papercrete is a fairly new construction material that consists of re-pulped paper fiber, mixed with Portland cement or clay. The material is inexpensive, has excellent thermal qualities and is easy to construct (Living in Paper, 2007)



FIGURES 83, 84, 85

- 83 Predicted scenario: the low road
- 84 Predicted scenario: the middle road
- 85 Predicted scenario: the high road

# G expose

## DESCRIPTION

transforming the dead corner into a space where artists and artisans work, make, test, sell and share products, ideas and knowledge - a platform somewhere between the street and the museum

## PROGRAMME

1. individual studios / workshops
2. shared studio
3. base station
4. selling & showing
5. meeting & connecting
6. events
7. knowledge exchange
  - lectures / courses
  - hands-on learning
8. amenities
  - public wc's
9. 'reading room'

## AGENTS & actors

University of Pretoria

- visual arts & design
- architecture
- performing arts
- library

Pretoria Art Museum

local artists & artisans  
the creative, curious soul  
deprived eyes, ears, tastebuds

## CONNECTIVITY

C, D, E, F & all others, van Schaiks, Protea Hotel

## 2. Expose

Expose is primarily concerned with addressing the corner of Festival and Burnett Street as a re-imagined space that contributes positively to Recover and subsequently also to the city.

The intervention aims to expose practices of art and craft to a larger section of the community that would not normally come into contact with this form of creative expression. It achieves this by establishing an accessible, highly visible studio environment that stimulates interaction, thought and open conversation. Expose is not merely concerned with 'high art', but rather with craft practices. In this context, the definition of craft is expanded to include what Fry (1994:93) refers to as "a mode of being, and being with, the being of making and the made." Fry expresses craft as a human act of making, an act that re-centers the importance of the human maker often de-centered and displaced. To classify craft as only an object meant for the tourist industry is a gross misunderstanding of the term. Instead craft refers to "...any act of designing and making that is an exercise of taught and gained skill, where quality and value of the material world is the ultimate aim" (Fry, 1994).



# chapter 4

## technical investigation

part i  
expose

### 1. Introduction

The chapter explores intervention G in detail. Expose has a very specific programme, developed in reaction to the site and the necessity for an intervention that addresses secondary, latent needs and desires as part of Recover. Expose is further developed by investigating and analysing the needs of potential users of the space (pages 96-97).

However, Expose is a highly contextual design. It not only satisfies the demands of Recover as spatial strategy, but also addresses the requirements of the site and building. Expose is located on the corner of Festival and Burnett Street in Nedbank Forum. The site is discussed in detail here, as the building poses a number of challenges and resulting opportunities that lead to the final design resolution (pages 105-124).

The combination of the site's characteristics, programmatic requirements and the over arching spatial strategy leads to a very specific spatial approach (pages 98-101). The final design resolution includes a technical investigation. Four scenarios are investigated to illustrate possible uses and the diversity that could result from the spatial arrangement.



FIGURE 87 Nedbank Forum in its greater context

FIGURE 88 View of Nedbank Forum from Burnett Street

## DAVID KRUT ARTS RESOURCE (DKAR)

multiple activities/ public engagement/  
increased permeability&visibility of arts

est. 2000\_johannesburg, south africa  
(personal research) <www.davidkrut.com>



DKAR is an excellent example of a variety of different, but supportive activities grouped together under one management and spatial structure. It consists of a publishing house, bookstores (art and design publications), a print workshop as well as a project gallery.

DK print workshop and bookstore share a space along Jan Smuts Avenue in Parkwood, Johannesburg, with the project gallery just two shops down the road. The spaces are inviting, permeable and informal; some of the workshop activities are visible from the street. This initiative illustrates that art 'production' does not necessarily have to be separated from the product and place of exhibition/sale. In fact, here it becomes obvious that the two are complementary activities. The openness and increased visibility count in DK's favour and makes it one of the most interesting spaces



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Expose believes that art is a necessary part of human nature (Dissanayake, 1992:224) that should be encountered by all. It acts as a platform for knowledge exchange between viewer and creator, 'artist'<sup>15</sup> and 'artisan'<sup>16</sup> as well as the trained and the self taught. An active partnership with the University of Pretoria's Department of Visual Arts, as well as the Pretoria Art Museum will be established as part of the intervention.

Expose hopes to attract a diverse mix of users. Their needs and use patterns (**figure 89 and 90**) are used to develop the spatial organisation and programme of the intervention.

Expose acknowledges the need for a diverse program that not only provides a gallery and series of studios, but rather contributes to the establishment of an interdependent network of spaces. Such a diverse network hopes to remain dynamic and relevant - a stimulating environment that encourages spontaneous use and re-appropriation. David Krut Arts Resource is a successful example of such a diverse interrelated network of supportive programmes and activities.

<sup>15</sup> A person whose creative work shows sensitivity and imagination - here associated with people who practice art as a profession (Barnhart & Barnhart, 1988)

<sup>16</sup> A skilled worker who practices some form of trade or handicraft (Barnhart & Barnhart, 1988)



Art is a normal and necessary behaviour of human beings that like...talking, working, exercising, playing... should be recognised, encouraged and developed in everyone.

ellen dissanayake (dissanayake, 1992:224)



### 3. The importance of Expose

- Recover calls for interventions that address both primary and secondary, latent needs. Apart from Festival Framework, the interventions discussed up to this point have been focused on the primary needs of both the site and the users. Festival Framework is event orientated; a 'toggle' intervention that does not effect everyday change. Expose addresses this gap in the network of opportunity by providing a 'permanent' platform for the arts.
- Secondly, Expose reacts to existing 'creative' activities on the site. Before the clamp down on informal economic activity along Burnett Street by the Brooklyn Police approximately two years ago, the sidewalks of Hatfield hosted a number of artisans. They created and sold their merchandise along the street – similar to the two tailors along Festival Street. Hatfield flea-market, a weekly event in Burnett Street, now hosts some of these artisans.
- The corner of Festival and Burnett Street should function as an entrance or termination point for the network of interventions. However, in its present state, Nedbank Forum does virtually nothing for the corner. The corner requires an intervention that catches the eye, announces the nature and vibrancy of what Festival Street could be and pulls people around the corner and into contact with Recover. Expose fulfills this role.
- Expose is developed with the University of Pretoria in mind. From the first analysis it became clear that the University of Pretoria functions as an isolated entity in Hatfield. In reaction to the existing, but as of yet unaddressed, presence of 'arts' and crafts in the area, the Department of Visual Art is identified as a department that lends itself to integration with the public realm. Expose acts as the platform where this interaction can take place.
- Finally, Expose illustrates the application of the spatial strategy (see Chapter 2). The intervention is an example of a foothold in the area. The spaces are dynamic, aim to be autonomous with robust products and strategies that are accessible to all involved.

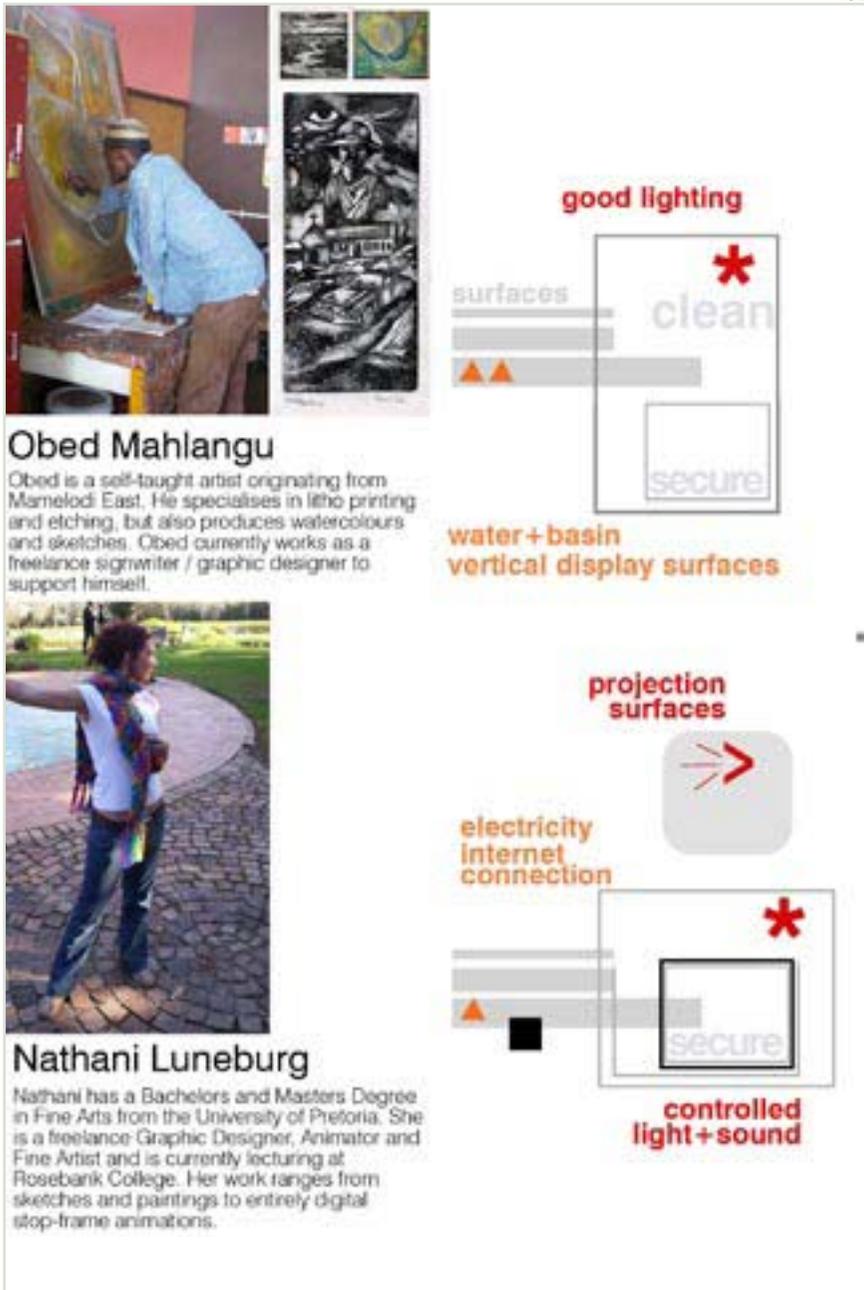


FIGURE 89 User diagram 1 - Obed Mahlangu and Nathani Luneburg



FIGURE 90 User diagram 2 - Samuel Mpila

## DE STRIP

**integrating infrastructure with culture/  
multiple activities/arts as regenerator/  
revised rental agreements**

2002-2004\_westwijk, netherlands  
(Cumberlidge & Musgrave, 2007:100-102)



This project was initiated in a row of abandoned and unsuccessful shops and incorporated artists into its long-term urban renewal scheme. The scheme proved controversial and residents required spaces and means to meet each other to allow them to join together in facing the changes around them.

The project added new life to the building, the larger area and its community. This temporary cultural node (18 months) included an exhibition programme, artists' workspaces, and a diverse community programme. The 'tenants' programmed an ongoing series of activities in the museum cafe and surrounding area. This ensured that the project remained vibrant and relevant and made the 'arts' accessible to a much larger group of community members.

De Strip's spaces and programmes engaged the larger community and acted as a public forum and positive outlet for community members to engage in their area and to join the discussion about the future of their neighbourhood.



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### 4. Expose as a realisation of the spatial strategy

#### 4.1 Enabling foothold

First and foremost, Expose acts as an important foothold on the site and in the greater Hatfield area. Expose claims a very small section of the street back for public use in the hope that the intervention will encourage similar ventures along the street. It redefines the role of unsuccessful retail space and existing infrastructure in urban spaces and in doing so challenges building owners and the municipality to engage in similar ventures. It is also a foothold in the realm of collaboration, setting the tone for triadic relationships between the private sector, local users and the University of Pretoria. The intervention (in combination with recover) gives a hint of how Hatfield (even Pretoria) could be transformed into an open, collaborative and responsive environment.

#### 4.2 Dynamic

The nature of Expose requires the interior space to be flexible, adaptable and responsive to the long term needs of the building's users. The potential users require spaces that can adapt to their needs without effort. This is confirmed by the dynamic nature of any architectural or art studio. Brand (1995:53) refers to dynamic buildings as scenario buffered buildings or spaces. The scenario buffered building and its resultant spaces are treated as a strategy rather than just a plan. The building and its interior spaces are therefore seen as time-related objects.

In the case of expose a number of 'permanent' changes are proposed that will enhance the space now and in the future. These require larger capital expenditure and are difficult to reverse. Semi-permanent changes

are also proposed. These can be reversed with more ease and encourage re-appropriation over a number of years, rendering the space dynamic and 'scenario buffered'. The design also addresses objects and spaces that are temporary in nature. These allow for everyday dynamic use and support the unpredictable nature of the users involved in expose. Brand (1995:12) refers to these objects as "... all the things that twitch around daily to monthly", in other words it refers to the furniture. This approach renders the building scenario buffered and dynamic - able to respond to the need of the owners and users over time.

#### 4.3 Autonomous

Expose is also autonomous in that it propagates self-management of the space (see Chapter 2, Part IV). Various ownership scenarios could play out here. The studio spaces could be let on a monthly base, with a set of performance criteria that determines rent increases and the like. The studio spaces in Expose could also be approached in a similar fashion as was the case with the De Strip development in the Netherlands (Cumberlidge & Musgrave, 2007:100-102). Here artists and artisans were offered studios and workspaces for a period of three months at a time. No rent was charged on the condition that the tenants opened their studios to the public twice a week and ran workshops for interested local residents. This ensured that the space retained its vitality and that artists engaged actively in the urban renewal scheme. Expose aims to balance such an approach with a more conservative rental agreement, to ensure that the space retains the needed vitality as well as stability offered by more permanent tenants.



Interiors are flighty,  
fickle and inconstant -  
whether from caprice,  
or wear and tear, or  
the irregular shifts of  
necessity.

stewart brand (brand, 1995:12)



#### 4.4 Robust

The second last requirement of the spatial strategy requires robust spaces and systems. The chosen partners for the network within which Expose functions are stable, well established institutions (JP, Nedbank). The local actors will be chosen carefully to ensure that they are also dedicated to the long term objectives of Recover. To ensure robust spaces, expose makes use of hardy, durable materials and fittings that can, as far as possible, be maintained and expanded without the need for external experts.

#### 4.5 Accessible

Lastly, Expose aims to be accessible. Physical access and the inclusive nature of the design is discussed later in the chapter. However, the process and management structure should also be transparent and accessible. This can be achieved through the cultivation of self-managed spaces as discussed. Expose also hopes to make the practices of art and craft accessible to the public by rendering it a visible part of the street.

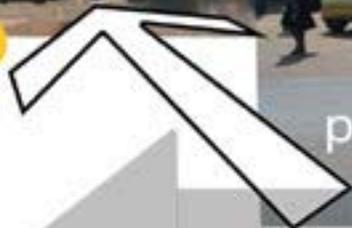




blocks-out natural light  
the fields



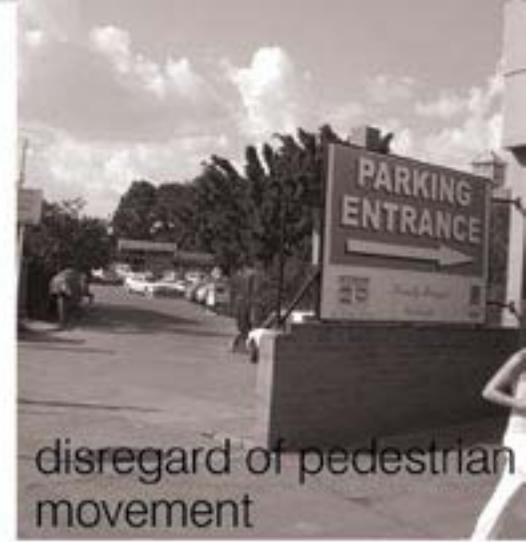
vehicular  
festival street



pedestrian  
pedestrian



vehicular  
burnett street



disregard of pedestrian movement



parking virgin active

parking damein

parking the fields



unsuccessful retail  
multiple ownership changes in 3 months



barrier  
physical and perceptual



lack of night  
time activity



unrealised potential  
3x60m balcony overlooking street

western sun



vehicular  
festival street

parking  
protea hotel

vehicular  
lack of street definition  
trees? street furniture? sidewalk?

## STANICA *STATION REGENERATION by TRUC SPHERIQUE*

**integrating infrastructure with culture/  
interdisciplinary/major public engagement/**

2001-ongoing\_zilina, slovakia  
(cumberlidge & musgrave, 2007:42-45)



This project re-uses a neglected but important train station without displacing any of its former uses. In doing so, it turned a single-use, under inhabited building into a cultural centre integrated into the daily life of the community.

The diverse mix of activity engages a large group of people including random passengers and passers-by who might not otherwise encounter cultural activities of this nature. Events and activities are planned to coincide with the railway timetable to gain maximum exposure. Stanica is curated by a young interdisciplinary group (including students, artists etc).

The project illustrates that mono-functional spaces can be converted successfully into cultural nodes, even if the immediate context has no similar or supporting 'cultural' activities.



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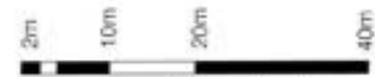
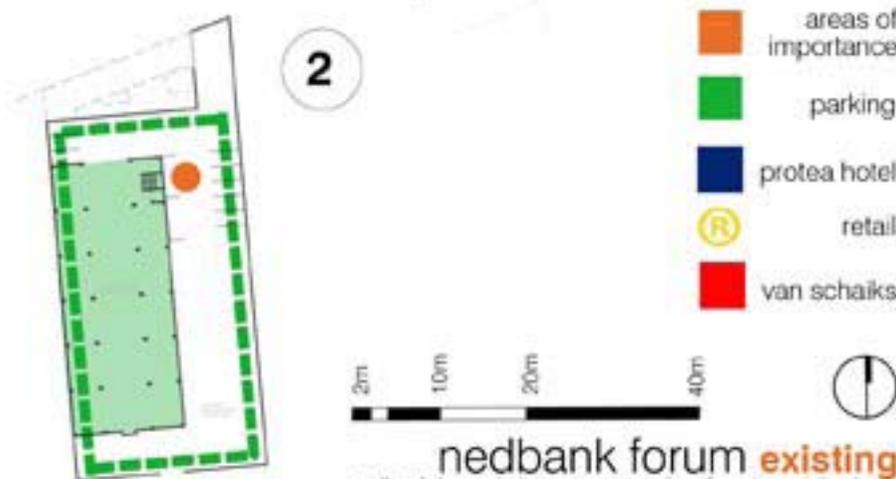
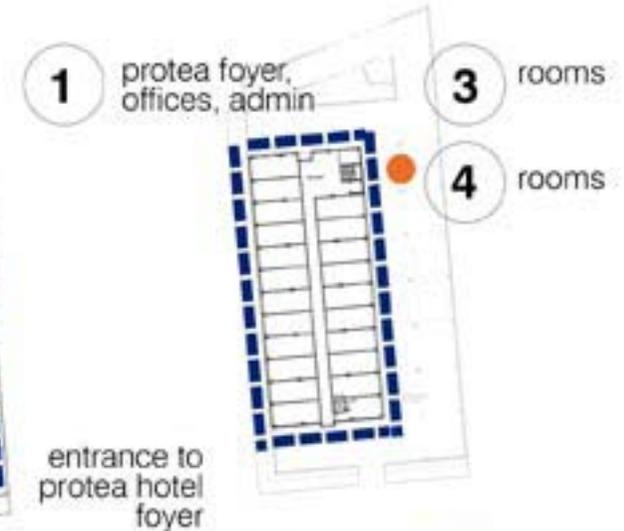
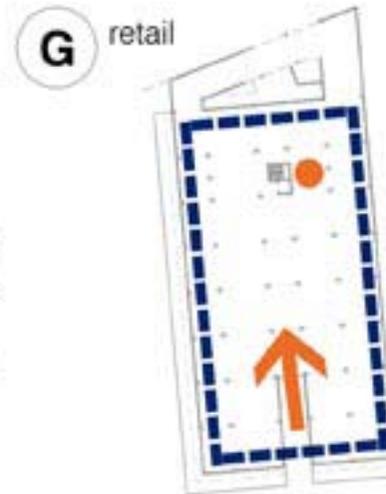
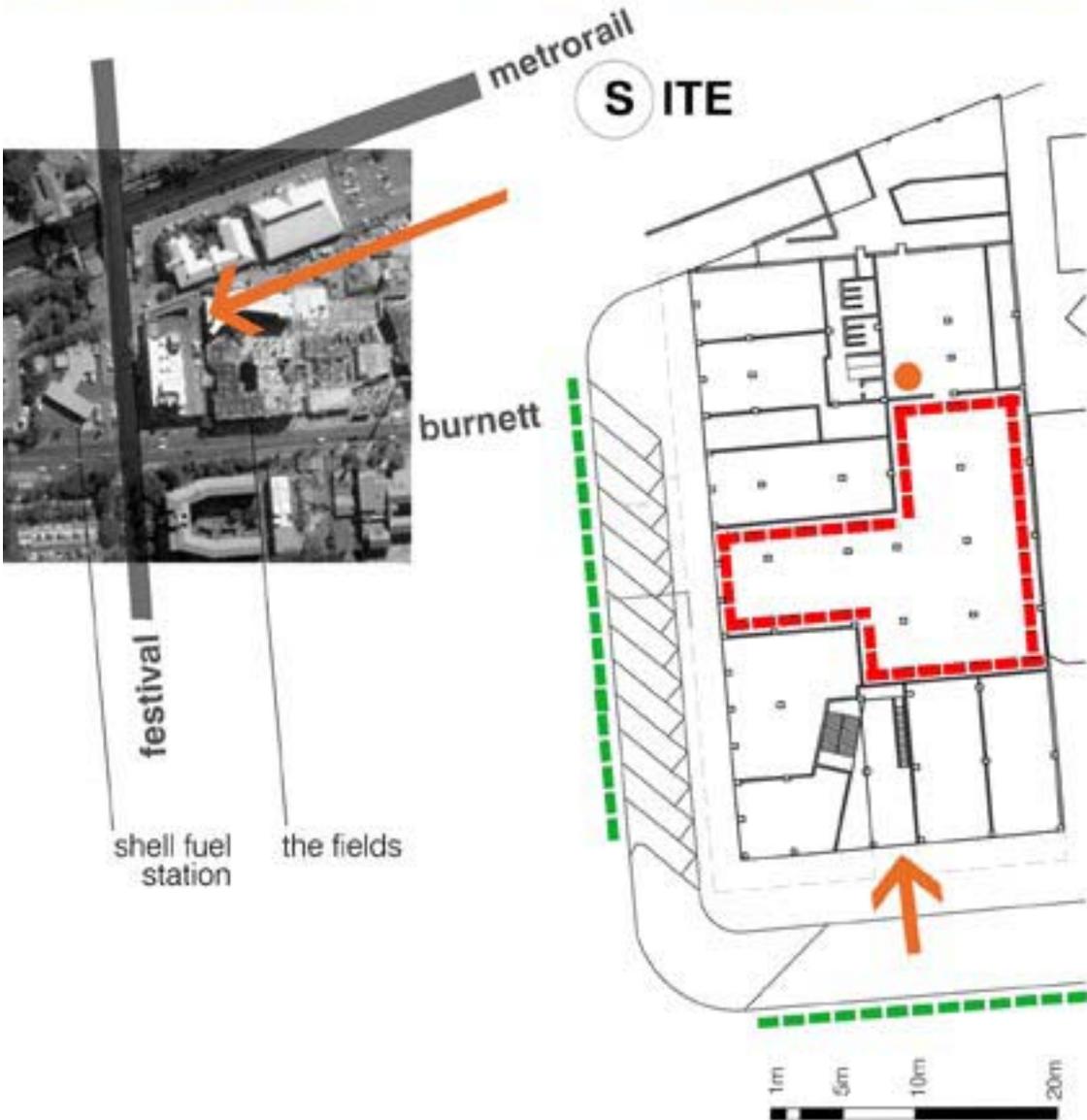
### 5. Nedbank Forum and its surrounding context

#### 5.1 Introduction

Nedbank Forum in its current state is a five storey mixed use building. The ground floor comprises mixed retail with van Schaiks Bookstore as the main tenant. The remainder of the building is occupied by Protea Hotel Manor. The building's main façade is the western façade that faces Festival Street. The southern façade houses the entrance to the hotel foyer on the first floor.



- 4 protea hotel
- 3 protea hotel
- 2 protea hotel
- 1 protea hotel
- G mixed retail



### nedbank forum existing

nedbank forum in its current state is a five storey mixed use building. protea hotel and van schaiks bookstore are the two main tenants. it is important to note that the building is closed of to the rest of festival street and functions as an enclosed entity

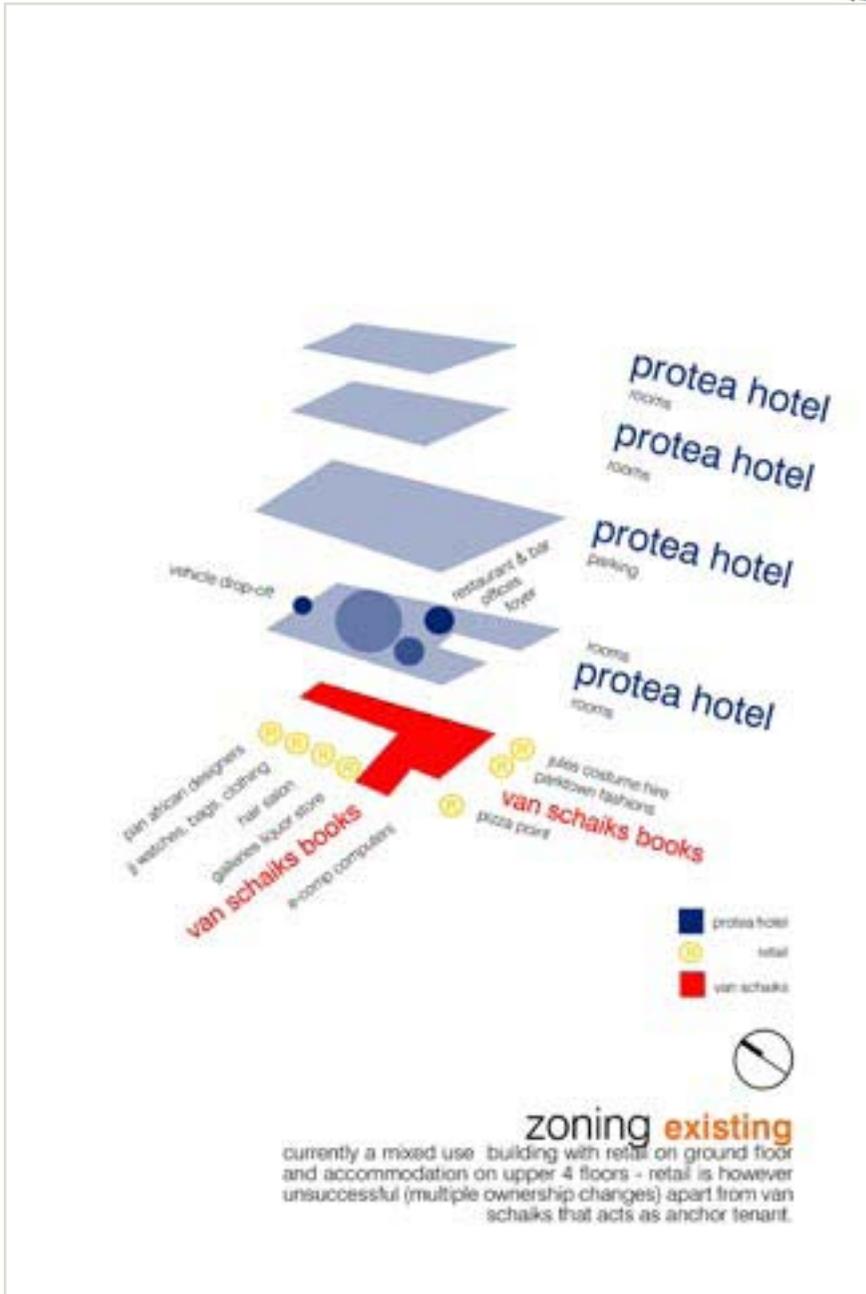


FIGURE 95 Existing spatial programming of Nedbank Forum

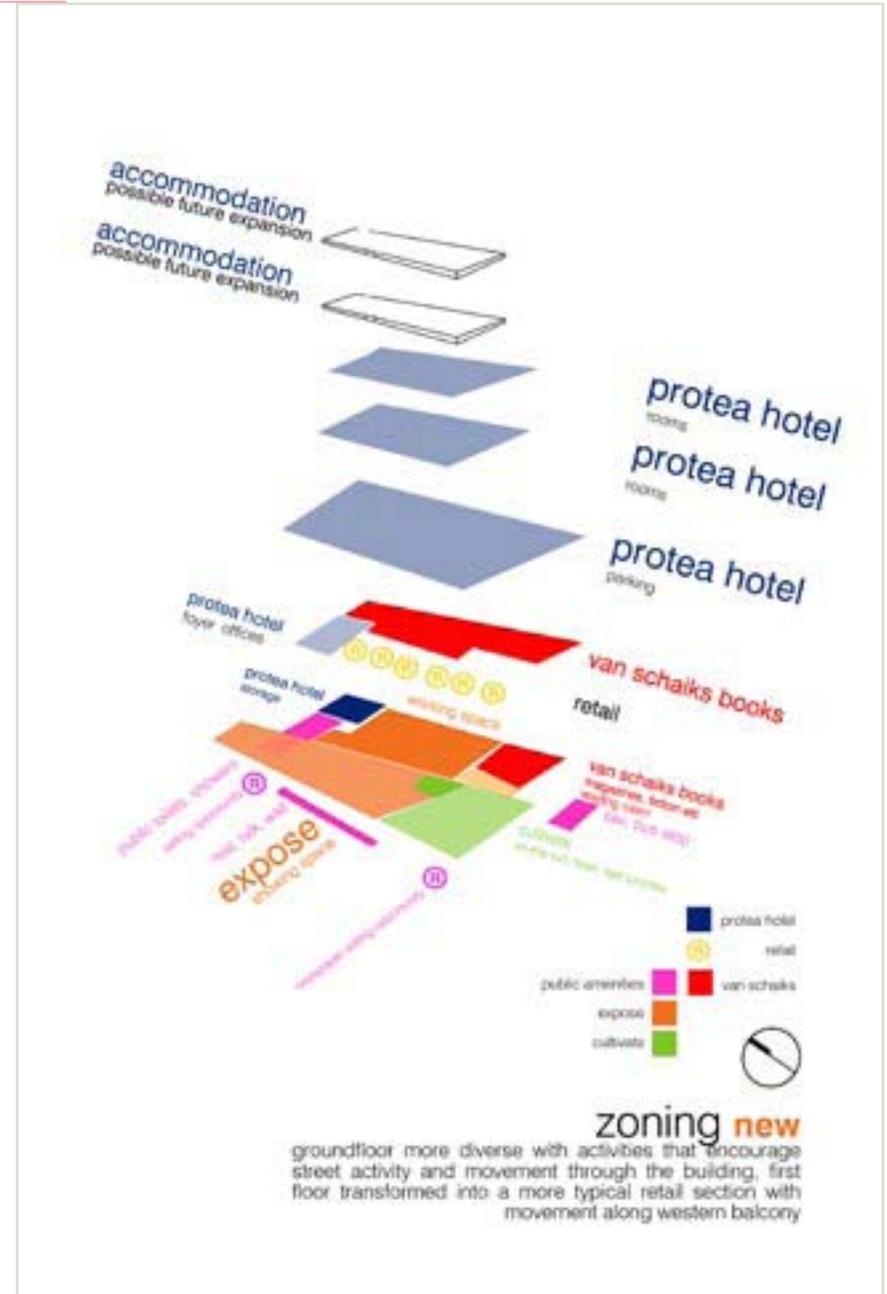


FIGURE 96 Proposed changes to the spatial programming

## 5.2 Spatial programming

The current programming of the building, although typically described as 'mixed use' due to the existence of retail and accommodation, is in fact quite mono-functional. These spaces are severed from one another and function as separate entities. The retail spaces have a high turnover, and other than van Schaiks most of them have had at least two ownership changes in the past two years. It is important to retain the two anchor tenants, van Schaiks and Protea Hotel, as they will ensure that the building remains profitable to its owners.

Expose addresses this by proposing a different approach to traditional retail space. As is the case with both Stanica and De Strip, Expose converts unsuccessful infrastructure into a valued cultural node. It does so without the need for supportive cultural activities in the surrounding area. Expose introduces a diverse mix of activity on the ground floor that encourages street activity and movement through the building. The intervention proposes that van Schaiks moves to the first floor, but realises that the bookstore needs a street level shopfront. This is accommodated for in the eastern most bay of the ground floor. This requires a re-imagined relationship between van Schaiks, its retail neighbours and the sidewalk as explained in three possible scenarios:

### 1. Low road

Here van Schaiks has no relationship to the rest of the retail spaces on the ground floor and functions as an entity on its own. The ground floor shopfront has no relationship with the street and academic book are most likely kept downstairs too.

### 2. Middle road

Here van Schaiks split their merchandise between the first and ground floor. The ground floor sells items that encourage everyday users to walk in, like magazines and fiction paperbacks. This encourages use by more people and a more vibrant street edge.

### 3. High road

Here we find full support from van Schaiks. It functions in the same manner as the David Krut Bookstore, in other words, merchandise concerning art and design is displayed on the ground floor and invites users to have a look at new publications, art information and the like. This encourages an even more vibrant street edge and a more beneficial link between van Schaiks and Expose

↳ ...the unformalised feeders of the arts - studios, galleries... where the low earning power of a seat and table can absorb uneconomic discussions - these go in old buildings... Old ideas can sometimes use new buildings. New ideas must come from old buildings

jane jacobs (jacobs, 1961:245) ↵

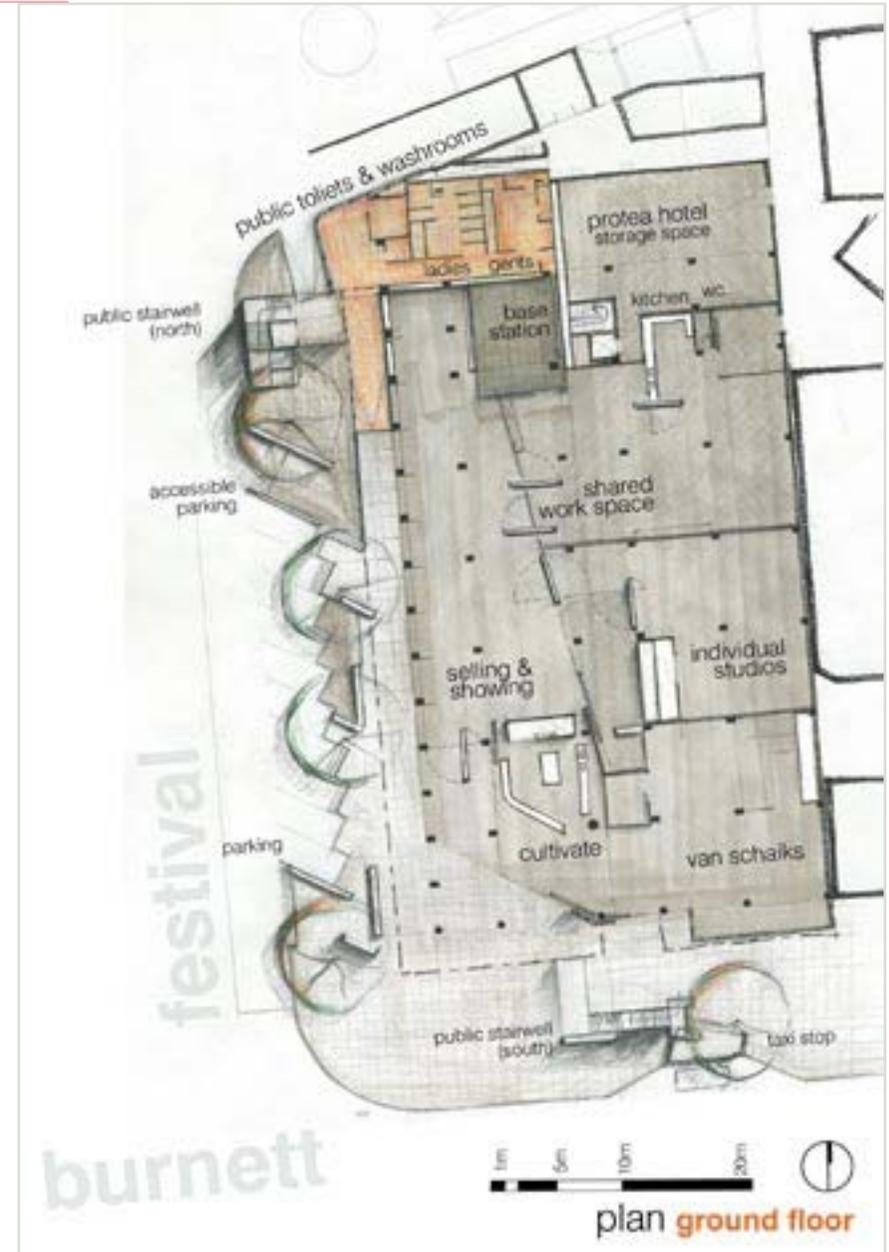
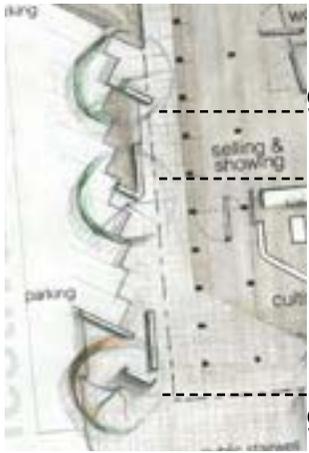


FIGURE 97 Expose: Ground floor plan

In reaction to the lack of basic amenities in most of Hatfield, and specifically at the neighbouring The Fields, Expose proposes street furniture (includes seating, 'Nests of Activity', a taxi stop and lighting) along the sidewalk. It also proposes that the northern most bay of the building should be reclaimed as true public space, and should accommodate much needed public toilets and washrooms.



98b

100

99

98a



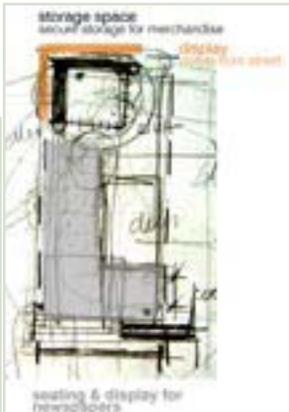
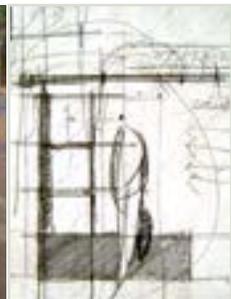
98a



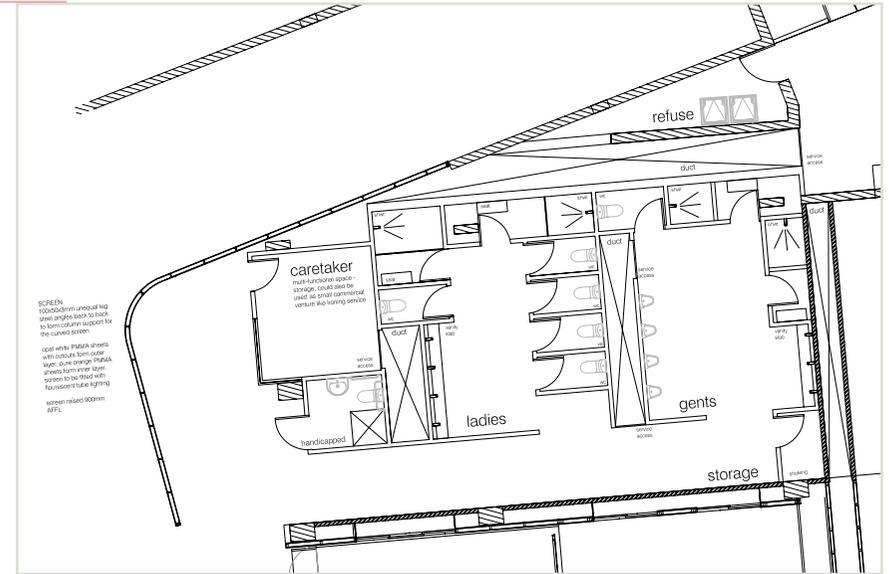
98b

99

100



101



plan public washrooms



tree shades the structure in the summer and also extends the waiting space beyond the limits of the structure

seating angled towards street to allow for optimum visibility

220 brick wall plastered and painted - to be used for information and advertising



3D conceptual taxi stop

FIGURES 98, 99, 100, 101

98 Trees used in the design - Combretum Erythrophyllum and Dombeya rotundifolia

99 Newspaper vendor  
Provision for selling newspapers and small merchandise on the corner

100 Concrete street furniture to be provided along the street edge  
image taken at The Scottish Parliament, Edinburgh in December 2007

101 Existing concrete pavers to be retained and interspersed with engraved triangles  
image taken in Manchester, UK in December 2007

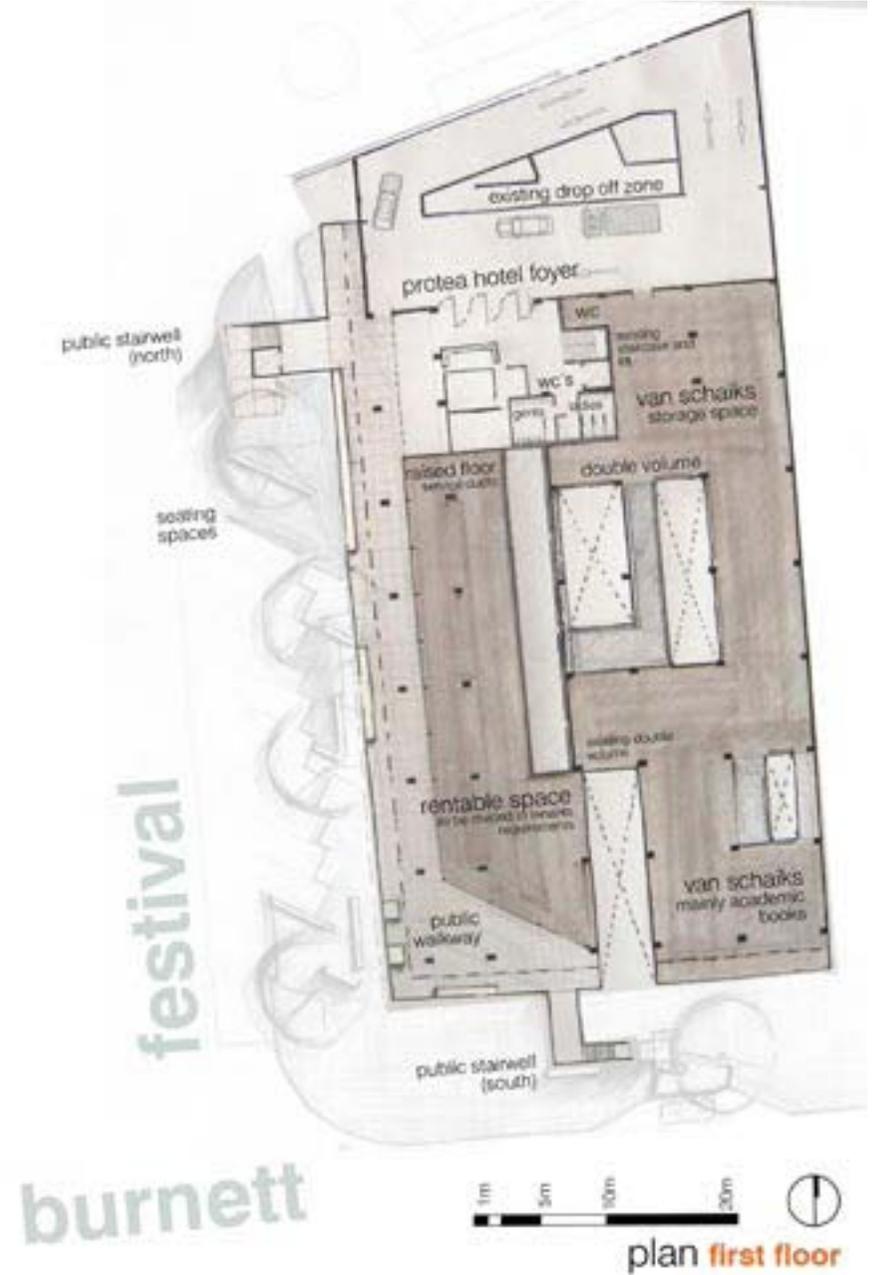
FIGURES 102, 103

102 Plan of the public WC's and washrooms in the last bay of the building  
103 View of the proposed taxi stop along Burnett Street



The second major programming issue is the current inefficient use of the first floor. Protea Hotel has recently taken ownership of this entire level, and has converted it into their foyer, dining room, bar and offices. The floor also houses a number of rooms along the western façade. When investigating the nature of the hotel and the prevalence of restaurants and eateries in Hatfield, it becomes obvious that this large dining room is unnecessary. This floor has a three meter wide trafficable balcony that stretches the length of the building and overlooks the street. This could be an asset, but currently only carries the air-conditioning units of the hotel.

In reaction, the first floor is reclaimed as part of the semi-public sphere. It is transformed into a shopping floor, with shopfronts that face Festival Street. The balcony is transformed into an elevated shopping 'sidewalk'. Protea Hotel's foyer, lounge and offices are still accommodated on this floor, but in a much smaller capacity. The foyer is now situated next to the existing drop-off zone on the northern edge of this level. Protea is envisioned as a 'limited-service' hotel, where the restaurant, bar and laundry is outsourced. Even though Protea is situated on the first floor, it now has a more visible street presence. Retail activities on this floor could include a Laundromat, Hair salon and the like. The corner is envisioned as an eatery. Van Schaiks is located on the eastern section of this level.



FIGURES 104, 105, 106, 107

104 Protea Hotel dining room and bar on the first floor

105 The 3 meter wide, but unused balcony

106 View from the balcony overlooking the corner of Festival and Burnett Street

107 Existing drop-off zone for Protea Hotel

FIGURE 108 Expose: Second floor plan

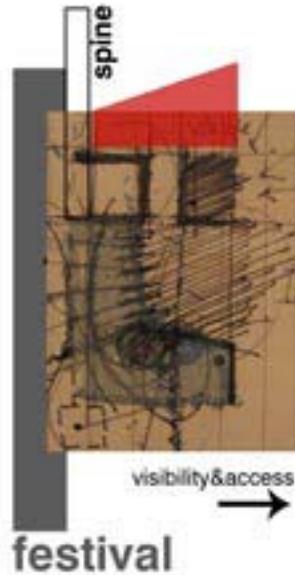
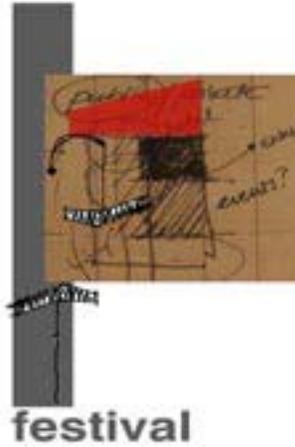
### 5.3 Disregard for pedestrian movement

Even though the building is situated on the corner, it does not realise its latent potential. It could act as a 'transition space' between Festival and Burnett Street. However, it comes across as an enclosed entity that does not respond to its surrounding context. The vehicular ramp on the northern façade of the building obstructs movement, rendering the 'shopping' sidewalk a cul de sac.

Expose addresses this issue by rendering the street facing section of the building as part of the public realm. In doing this, it tries to pull people round the corner and along Festival Street. The sidewalk channels movement past the vehicular ramp and along the Spine towards the other interventions that comprise Recover.

In an attempt to attract more users to the building and to stimulate activity on the street, a small eatery is proposed for the corner. This eatery has a direct link with the training programmes initiated at Intervention C: cultivate. The eatery is envisioned as an off-shoot of cultivate - a fresh food eatery and take-away shop that receives its fresh produce from the agricultural activities along the railway line.

The corner eatery encourages activity on the street and can potentially function as a meeting place for artists and clients. It is located on the edge of the exhibition space. If necessary it can be rendered as part of the exhibition area and its facilities can be used for catering purposes at events.



**FIGURES 109, 110, 111**

109 Existing situation  
the vehicular ramp blocks pedestrian movement

110 Ideal situation

ensure that a larger section is in the public sphere and encourage movement around the corner

111 Proposed changes

#### 5.4 Access

Access to the building is problematic all round. The upper floors are currently accessed with an 800mm wide escalator and a staircase which is completely hidden from view, situated in the 'public' double volume at the southern entrance. The upper floors can also be reached via the vehicular ramp to the second floor, which is not open to the public. The western shopping façade slopes down towards the railway, and subsequently the ground floor of the building steps at two points. The sidewalk follows this natural slope, resulting in a height difference between the sidewalk and shops, ranging from 100mm to 400mm. This renders most of the shops inaccessible to users in wheelchairs or with similar disabilities.

Expose addresses vertical access problems by pulling the vertical movement cores out of the building and placing them in the public realm. Instead of just one vertical core in a central position, two are now provided. The northern stairwell also has a stretcher lift, increasing the inclusiveness of the building. This stairwell terminates in front the hotel's foyer, whereas the southern stairwell terminates in front of the eatery on the first floor.

Accessibility in the ground floor is increased by raising and flattening the existing concrete sidewalk. All the ramps that now lead up to the sidewalk have a minimum slope of 1:15. The existing concrete floor slab of the building that currently steps down is also raised. This renders the sidewalk and floor slab at the same level and greatly improves the inclusive nature of the ground level.



**FIGURES 112, 113, 114, 115**

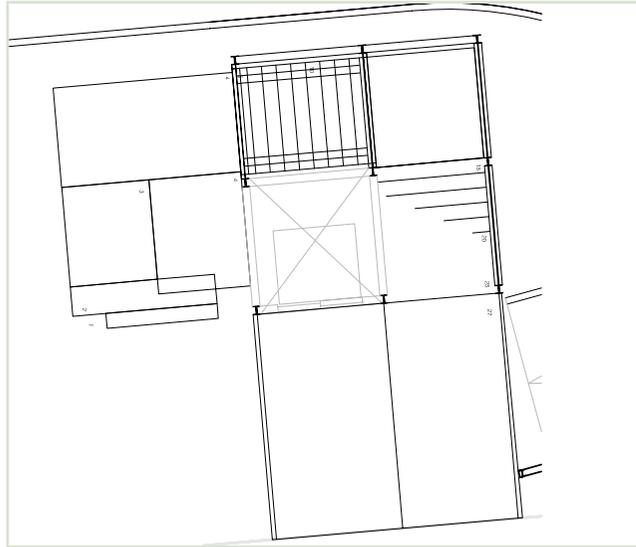
112 Vertical circulation cores are hidden

note that the staircase is not visible from the street at all

113 The escalator is very narrow and only run in one direction

114 Height difference between the sidewalk and retail spaces makes access difficult

115 A number of spaces do not have ramps, rendering them inaccessible



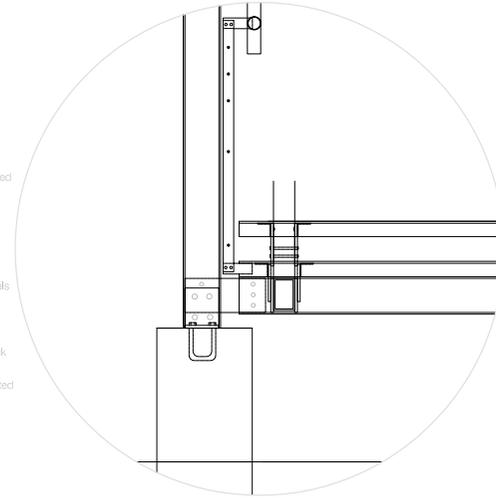
## plan staircase



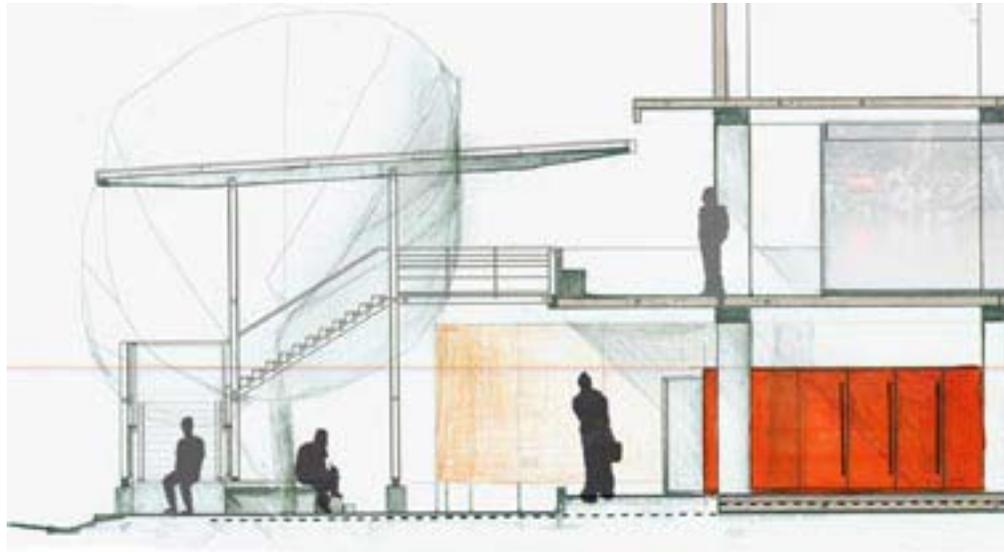
the staircase terminates directly in front of the hotel's foyer - ensures safety at night (passive surveillance)  
protea hotel

500 round hollow steel section welded to flatbar at 1000 centres  
110x40x5mm flat section bolted to 960x40x5 flat section with M10 bolts and hexagonal nuts  
8mm Ø solid round section threaded at both ends inserted through 8mmØ pre-drilled holes in the flat section as indicated and fixed in place with cone shaped nuts

PFC140x60x6 steel channels back to back with 10mm stiffener plate in between  
160x250x10 stiffener plate welded to 120x200x10 back plate  
120x200x10 back plate bolted to composite steel column  
280x250x10 stiffener steel plate at 100 centres



2000x250x6mm vastrap steel plate fixed to 50x50x3 steel angle frame finished in pure orange  
110x40x5mm flat section welded to 6mm vastrap steel plate  
50x50x3 steel angle welded to steel plate to accommodate 10mm flat sections bolted to hollow section on either side of the tread  
160x50x10 flat section bolted to steel angle and hollow section with M8 bolts and hexagonal nuts  
120x80x6 rectangular hollow section  
foundation to engineers specifications  
500x360x400 concrete footing with cast in U-bolt



### opportunity

the concrete plinth is viewed as an opportunity for social interaction and/or informal economic activity

### walkway

this area is on the same level as the accessible parking lot - easy access to and from lift

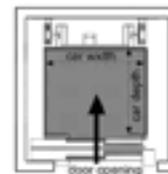
### walkway

the walkway is on the same level as the building to allow easy access

### exhibition

faces the street for optimum visibility - rendered as part of the public realm

## detail staircase footing



Vimec 250kg capacity hydraulic lift  
Platform size: 1400 x 1250  
Shaft size: 2000 x 1600  
Pit depth: 120mm

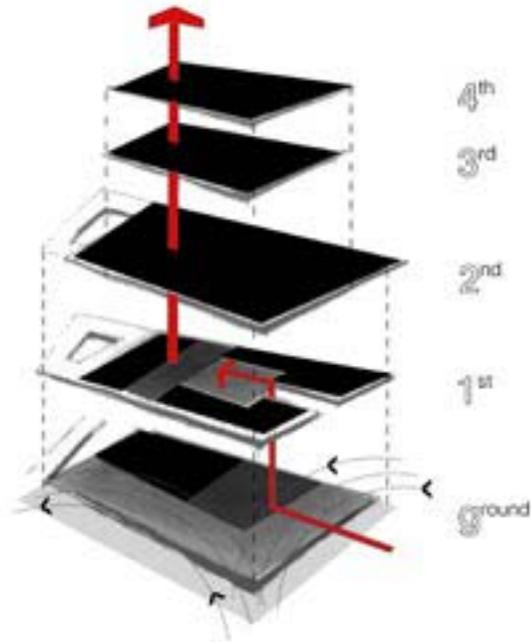
Unit to have hydraulic power pack connected to 230 V single phase electrical supply

- Stainless steel ceiling with halogen lamps
- Non-slip rubber platform



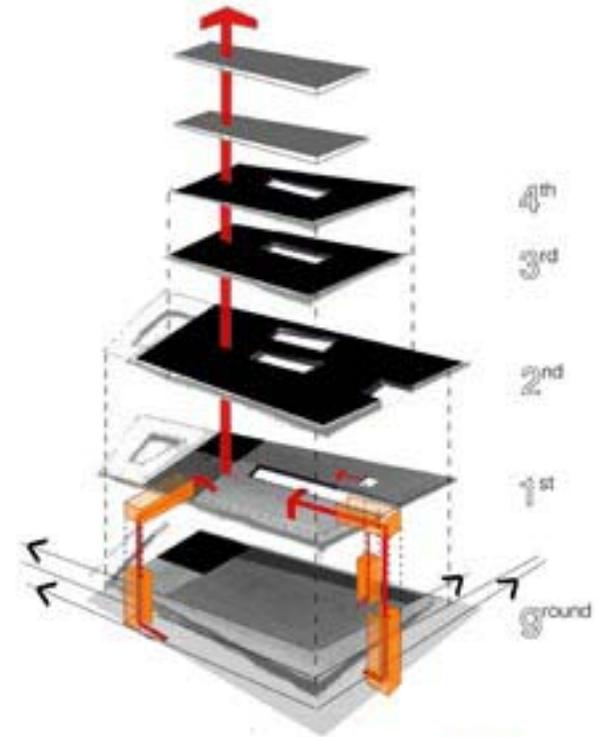
## opportunity

FIGURE 116 Elevation and details of the northern staircase



**access existing**

vertical circulation cores are hidden, only the ground floor is accessible to the public (only until the 3rd column grid) current corner does not promote movement towards festival street



**access new**

vertical circulation cores are visible and part of the public realm, the ground floor & first floor is accessible to the public & corner promotes movement towards festival street and plays a more prominent role in both streets

FIGURE 117 Existing access and vertical circulation of Nedbank Forum

FIGURE 118 Proposed changes to improve access to Nedbank Forum

### 5.5 Natural light and ventilation

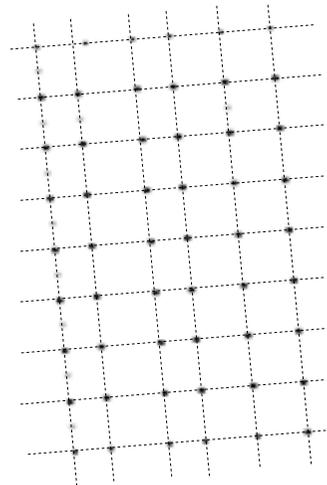
The building's interior spaces come across as dark and oppressive. Virtually no natural light penetrates to the ground floor or the hotel's foyer and dining room on the first floor. This is due to the building's east-west orientation, large overhangs all around, the vehicular ramp on the northern façade as well as the surrounding buildings. The lack of natural light and ventilation must be addressed, as it will greatly enhance the perceived quality of the interior spaces.

Natural light cannot penetrate the building from any side, other than the top and the west. After careful consideration it became clear that holes would have to be cut through two of the floors to allow light to penetrate to the ground floor. Nedbank Forum comprises a column and beam structure with in-fill concrete floor slabs that can be removed without compromising the building's structural stability. Eight of these slabs are removed – four from the first storey floor slab and four from the second storey floor slab. This creates a light shaft that allows natural light into van Schaiks as well as, to a lesser degree, into the eastern section of Expose on the ground floor. This not only adds value to Expose and van Schaiks but also to the building in its entirety.



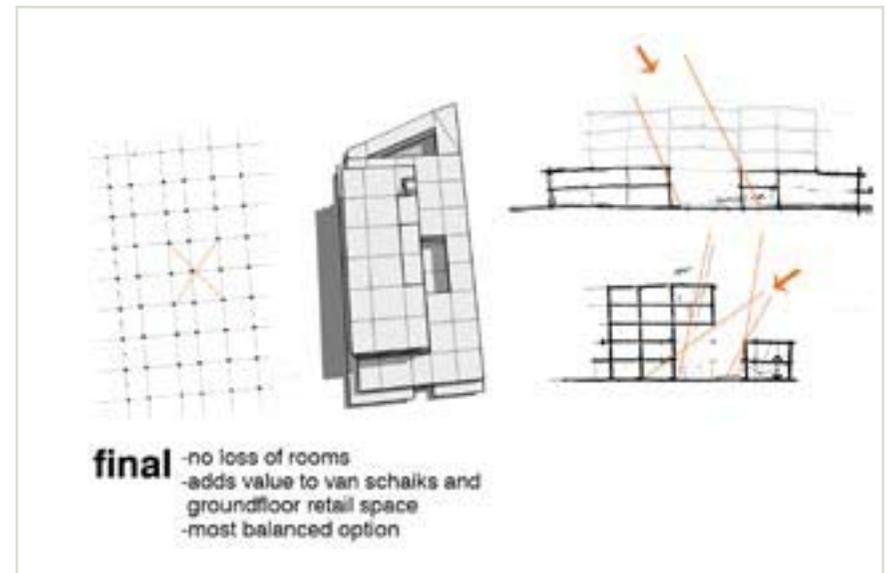
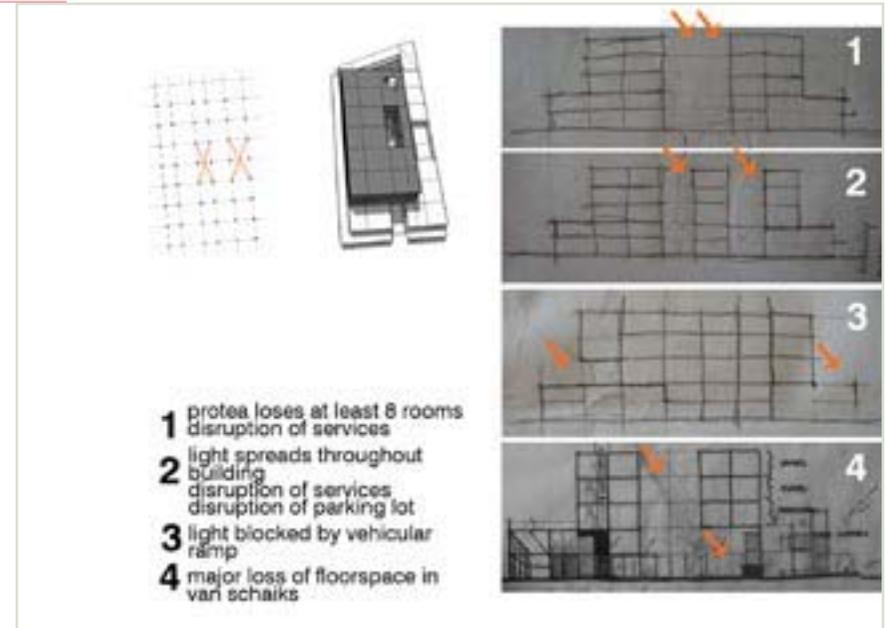
Columns provide a physical grid for space plan changes. They make it easy to imagine changes, easy to put them in, easy to remove them.

stewart brand (brand, 1995:190)



FIGURES 119, 120, 121, 122

- 119 Virtually no natural light penetrates the first floor
- 120 Virtually no natural light penetrates the ground floor
- 121 3 meter wide overhang blocks out most of the light on the ground floor
- 122 The column grid of Nedbank Forum



FIGURES 123, 124

- 123 Exploration into the possibilities of creating a light shaft in Nedbank Forum
- 124 Final position of the light shaft

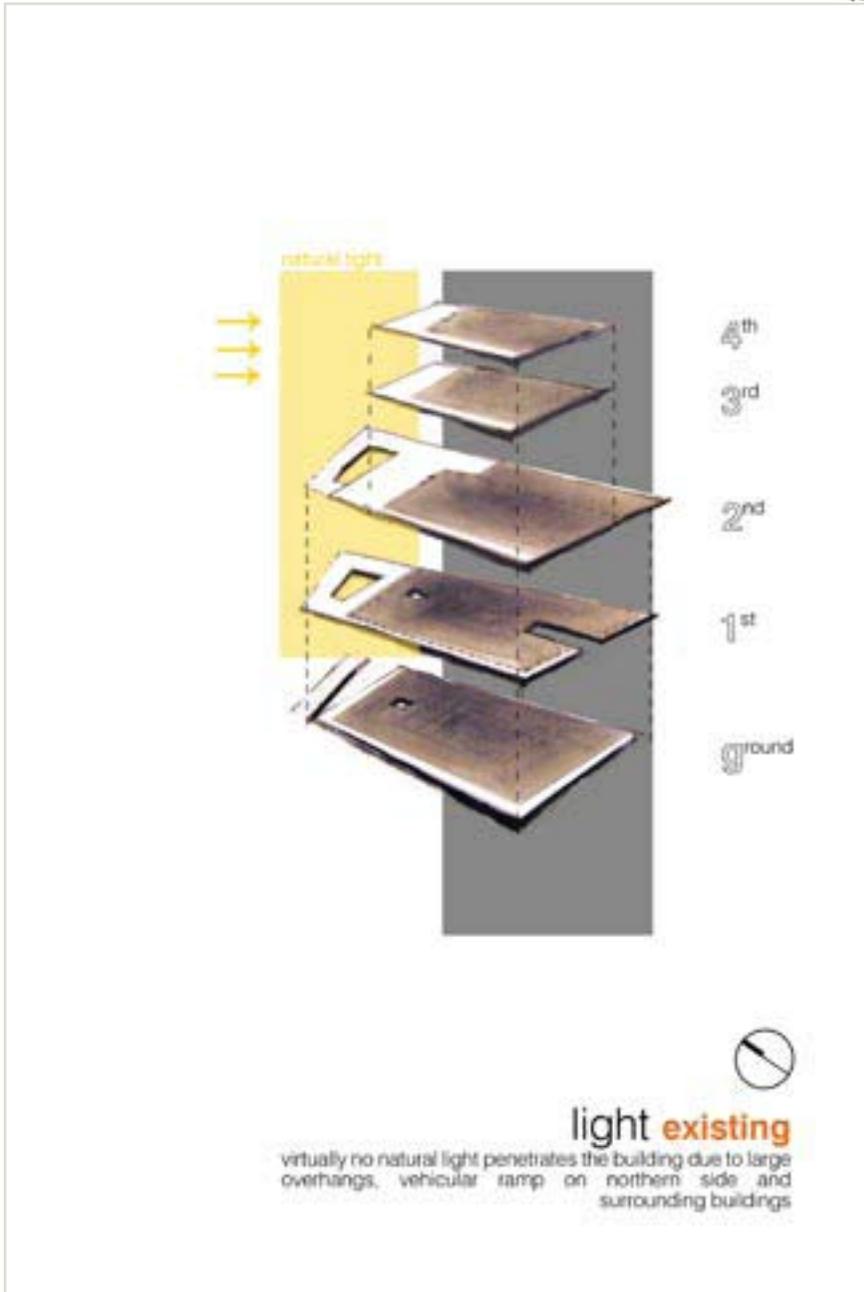


FIGURE 125 Existing condition of Nedbank Forum indicating where natural light can penetrate the structure

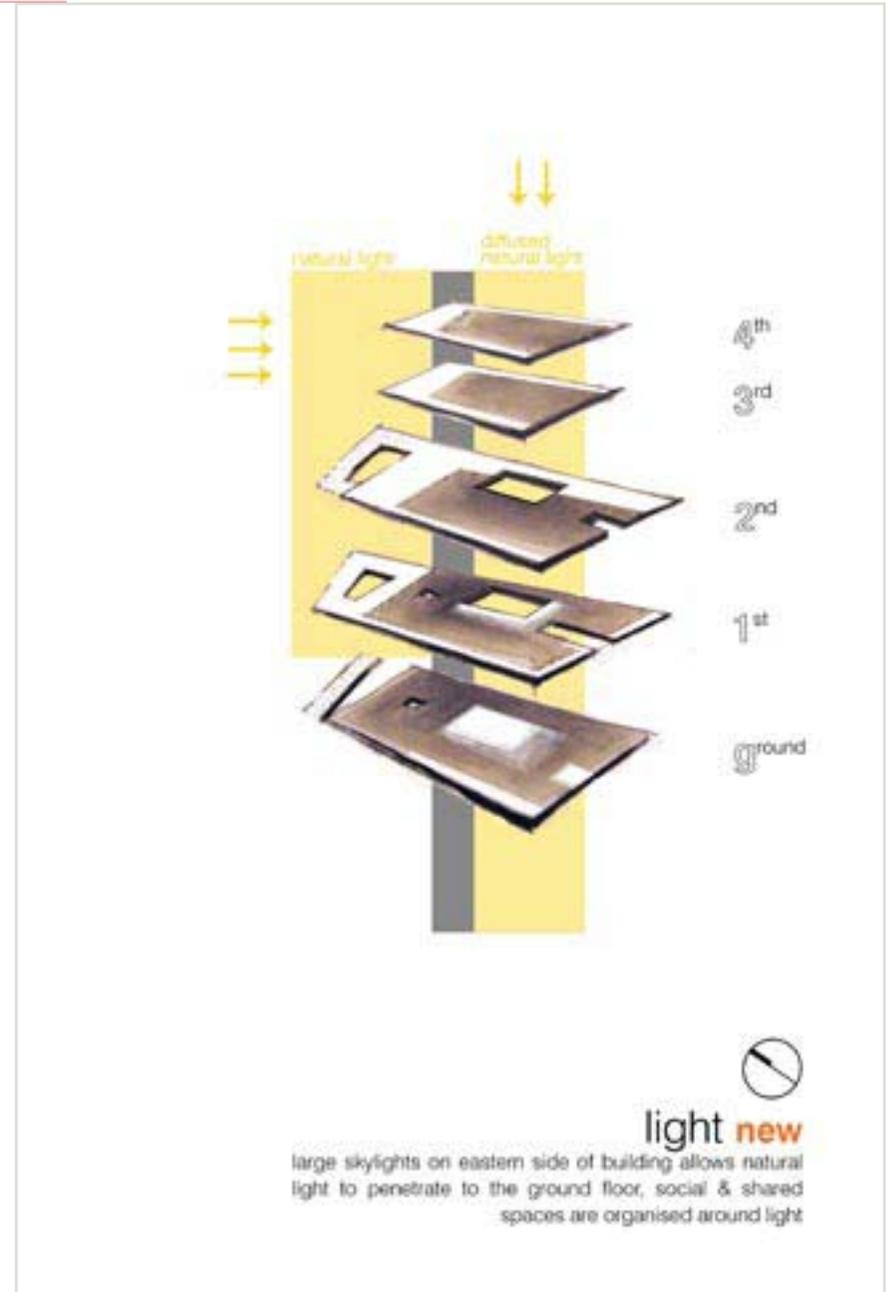
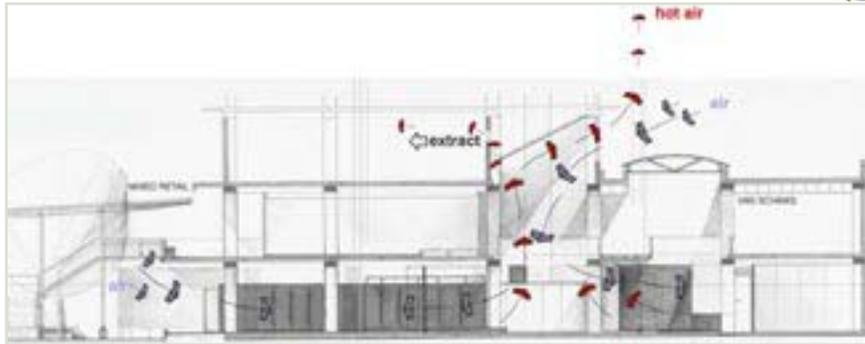
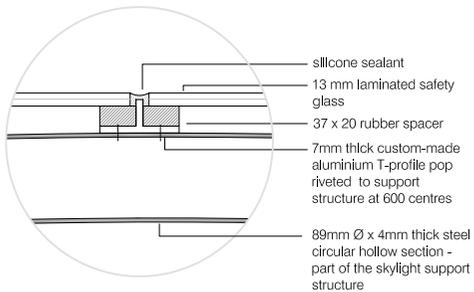


FIGURE 126 Proposed changes to improve the amount of natural light that can penetrate the structure



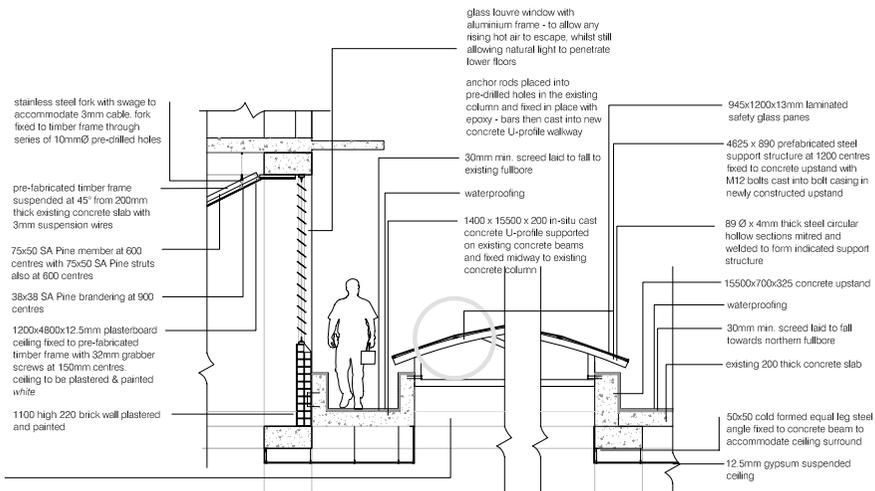
## natural ventilation



- silicone sealant
- 13 mm laminated safety glass
- 37 x 20 rubber spacer
- 7mm thick custom-made aluminium T-profile pop riveted to support structure at 600 centres
- 89mm Ø x 4mm thick steel circular hollow section - part of the skylight support structure

## detail glazing

10mm 100mm



stainless steel fork with swage to accommodate 3mm cable. fork fixed to timber frame through series of 10mmØ pre-drilled holes

pre-fabricated timber frame suspended at 45° from 200mm thick existing concrete slab with 3mm suspension wires

75x50 SA Pine member at 600 centres with 75x50 SA Pine struts also at 600 centres

38x38 SA Pine bracing at 900 centres

1200x4800x12.5mm plasterboard ceiling fixed to pre-fabricated timber frame with 32mm grabber screws at 150mm centres. ceiling to be plastered & painted white

1100 high 220 brick wall plastered and painted

glass louvre window with aluminium frame - to allow any rising hot air to escape, whilst still allowing natural light to penetrate lower floors

anchor rods placed into pre-drilled holes in the existing column and fixed in place with epoxy - bars then cast into new concrete U-profile walkway

30mm min. screed laid to fall to existing fullbore

waterproofing

1400 x 15500 x 200 in-situ cast concrete U-profile supported on existing concrete beams and fixed midway to existing concrete column

945x1200x13mm laminated safety glass panes

4625 x 690 prefabricated steel support structure at 1200 centres fixed to concrete upstand with M12 bolts cast into bolt casing in newly constructed upstand

89 Ø x 4mm thick steel circular hollow sections mitred and welded to form indicated support structure

15500x700x325 concrete upstand

waterproofing

30mm min. screed laid to fall towards northern fullbore

existing 200 thick concrete slab

50x50 cold formed equal leg steel angle fixed to concrete beam to accommodate ceiling surround

12.5mm gypsum suspended ceiling

## section aperture

250mm 2m

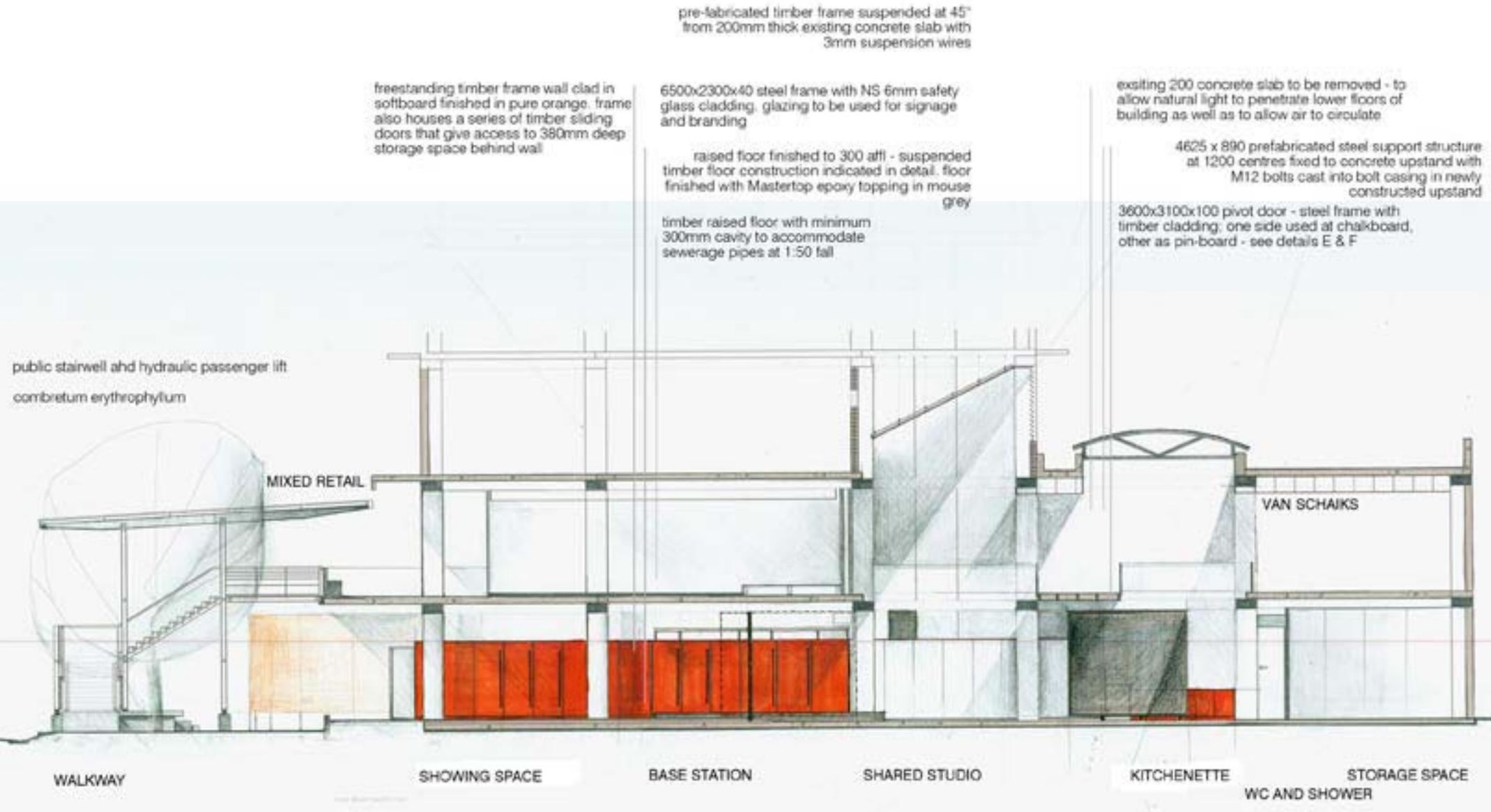
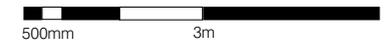


FIGURE 128 Section A-A - indicates the quality of the space

section A-A



### 5.6 Wet services

With the new spatial programming it is necessary to rethink the provision of services in the building.

Wet services in the building are clustered as far as possible. This is done to facilitate easy maintenance and also to render future use of the building as flexible and dynamic as possible. Wet services are provided in pre-determined locations that respond not only to the predicted use of the building but also to scenarios that could evolve naturally over time. Wet services on the ground and first floors are shuffled and realigned as indicated in **figure xxx**. The top floors' services remain as they are at present, as remain separate from the services of the two lower floors.

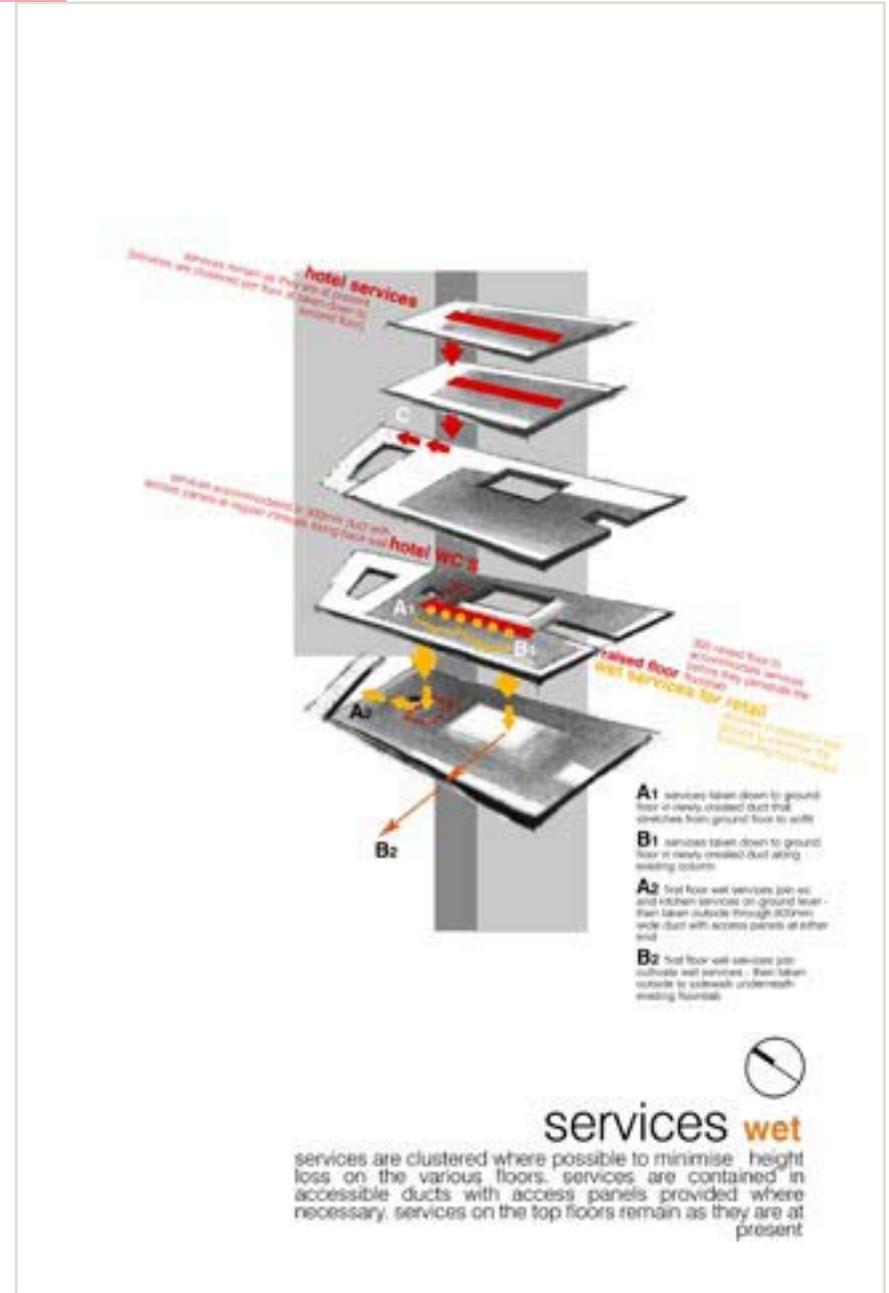
### 5.7 Conclusion

The building and surrounding site has major untapped potential that should be capitalised on. The Shell fuel station across the road is a hub of activity all through the day and stays active when everything else in the area closes for the night. The Lowveld Link (a privately operated transport system between Gauteng and Mpumalanga) stops at this fuel station, rendering the site a waiting place for weekend travelers. Across the road is a very busy bus and minibus taxi stop. The corner functions as a secondary nodal interchange with major activity during the morning and afternoon rush hours. The resultant pedestrian movement past the building is a positive attribute to be capitalised on. The south-western corner of the intersection is used by a newspaper vendor who also sells cigarettes and snacks. This suggests that similar informal economic activities could be successful along the western façade.

All of the above mentioned changes add value to the building as a whole. These changes are of a permanent nature, aimed at increasing the perceived value of the building, not only as a means of creating an ideal environment for Expose.



**FIGURE 129, 130, 131**  
129 View of the Shell fuel station from Festival Street  
130 The bus stop across the fuel station - note the lack of amenities  
131 The newspaper vendor on the corner of Festival and Burnett Street

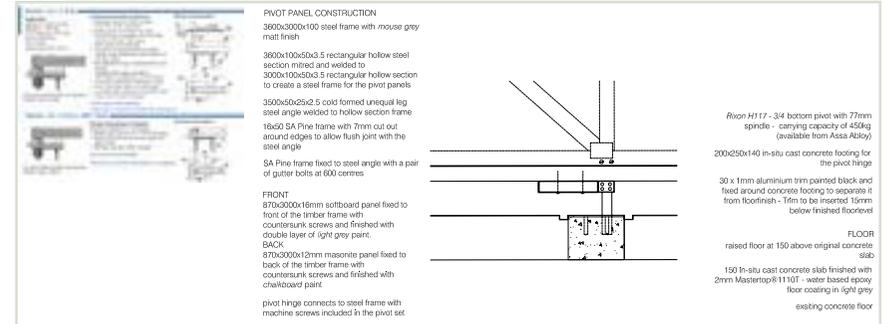


**FIGURE 132** Proposed handling of the wet services in the building

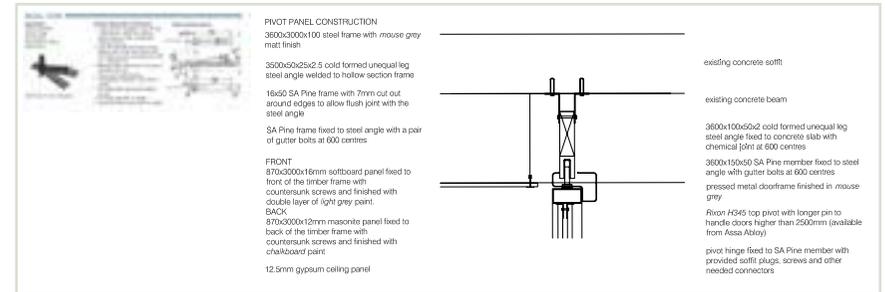
6. Objects and elements that allow dynamic everyday use

Expose employs two design elements to allow for maximum flexibility. The first is a series of pivot and sliding doors. These are used to divide the space as needed, but also function as display surfaces. The pivot doors are double sided: one side is always a chalkboard, the other a white pin board. The pivot doors and their possibilities are illustrated in the four scenarios in **figures 143-146**.

The second design element is a series of mobile work- and seating boxes. These boxes are available for use by all the tenants and can also be used as display boxes in the exhibition space. Three sizes are proposed: a 450x450x900mm box (used for seating and work surfaces), a 900x900x900mm box with one open side (used mostly as work surfaces or desks) and three 1200x1200x300mm boxes on pre-fabricated palette trolleys. These can be used to create platforms or 'stages' if needed. They can also be used to create raked seating for presentation or film performances. This is further illustrated in **figures 141 and 142**



detail of the bottom pivot



detail of the top pivot

panels are finished in white on the side facing the street and finished in chalkboard paint on the other

pivot panels can be used to display artworks or notices

panels are fitted with stainless steel hollow tubing to allow clip-on spotlights to be used if necessary



detail pivot panels



**FIGURES 133, 134, 135, 136, 137**

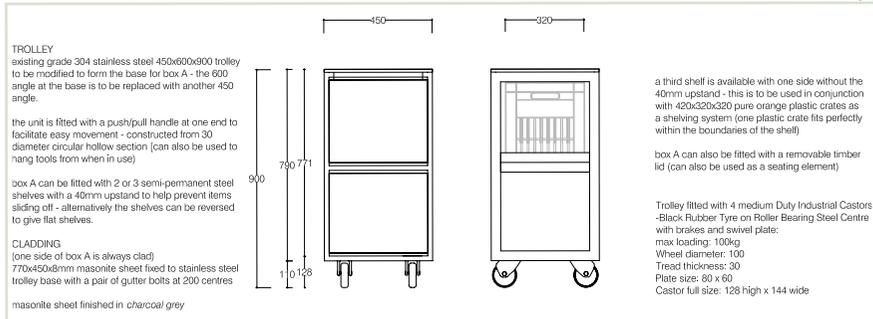
133 Detail of the bottom pivot as it joins to the floor - image on left (Rixson, 2007:136)

134 Detail of the top pivot as it joins to the soffit - image on left (Rixson, 2007:138)

135 Example of a panel with clip-on lighting (Muller-Scholl, 2007:23)

136 Chalkboard pivot door as used by Le Corbusier

137 Pivot doors used very successfully by Le Corbusier as organisational elements



## detail box A



450x600x900 Grade 304 Stainless Steel Angle trolley to be modified to create box A



the boxes are to be used as storage elements - can be opened from the top by removing the interchangeable lid or by pulling out the plastic crate shelf

boxes can also be used as work surfaces in the studio environment in combination with tressle tables

boxes to be used as display cases in the exhibition space

1200x1200x107 aluminium palet dollie (capacity 3600kg) with 10 heavy duty 90 diameter phenolic rollers. frame fitted with a loop to accommodate the removable handle for easy portability

1200x1200x16mm Oriented Strand Board fixed to standard timber palet with countersunk brass screws finished with a 2mm Mastertop®1110T - water based epoxy floor coating in gloss charcoal

standard timber palet fixed to palet dollie gutter bolts

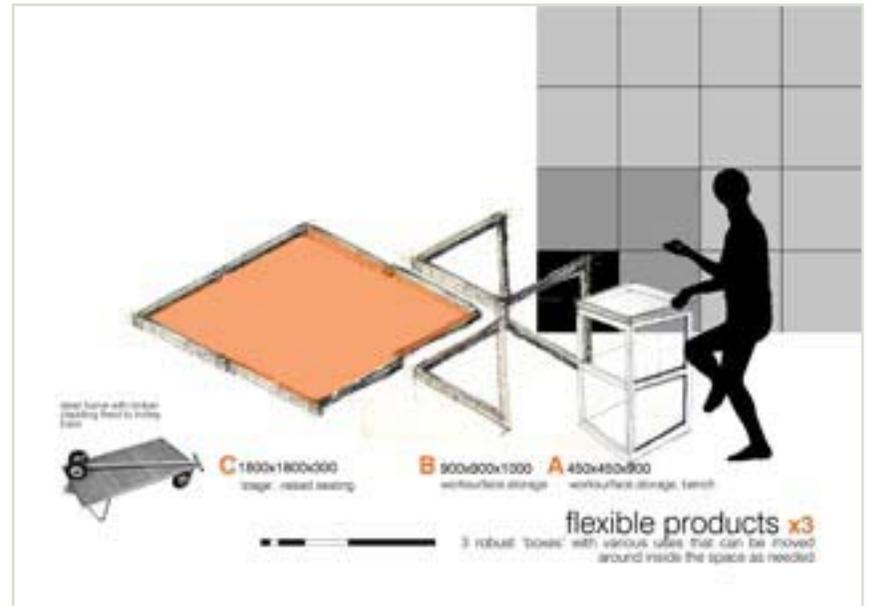
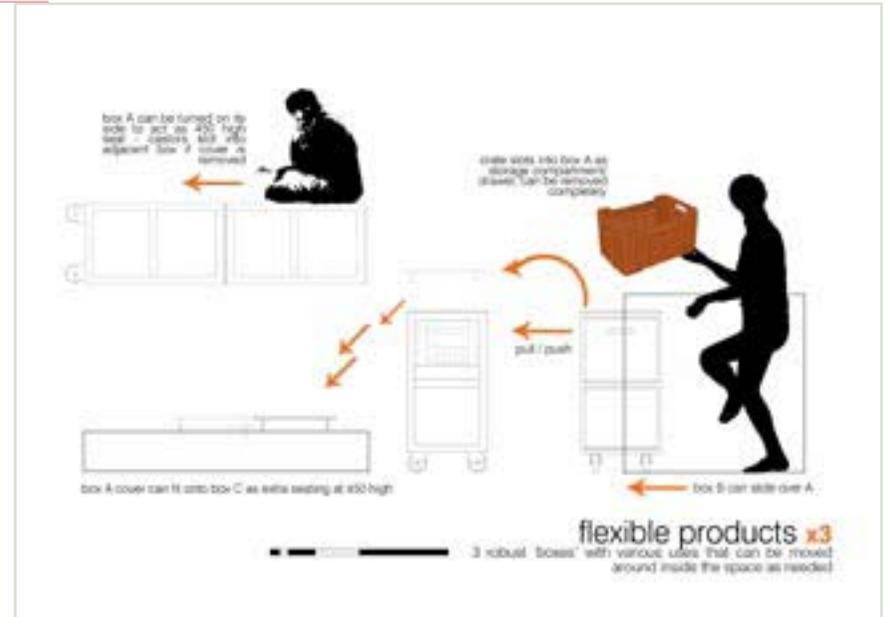


### FIGURE 138, 139, 140

138 Detail of Box A - 450x450x900

139 The various uses of similar boxes in studio and exhibition spaces (photographs taken in various locations, 2007-2008)

140 Detail of Box C - 1200x1200x300



### FIGURES 141, 142

141 Various applications of Box A

142 The three boxes in relation to one another

### 6.1 Scenario 1

In scenario 1 the central shared space is enclosed for a lecture. The two central pivots are in the open position and block out the natural light from the light shaft to render the space dark enough for projections. The selling/showing space is used as selling area and is completely open to the public. The base station is open, making it possible for the curator to extend his/her working space into the shared central studio space. This scenario illustrates an everyday work/show/sell situation.

### 6.2 Scenario 2

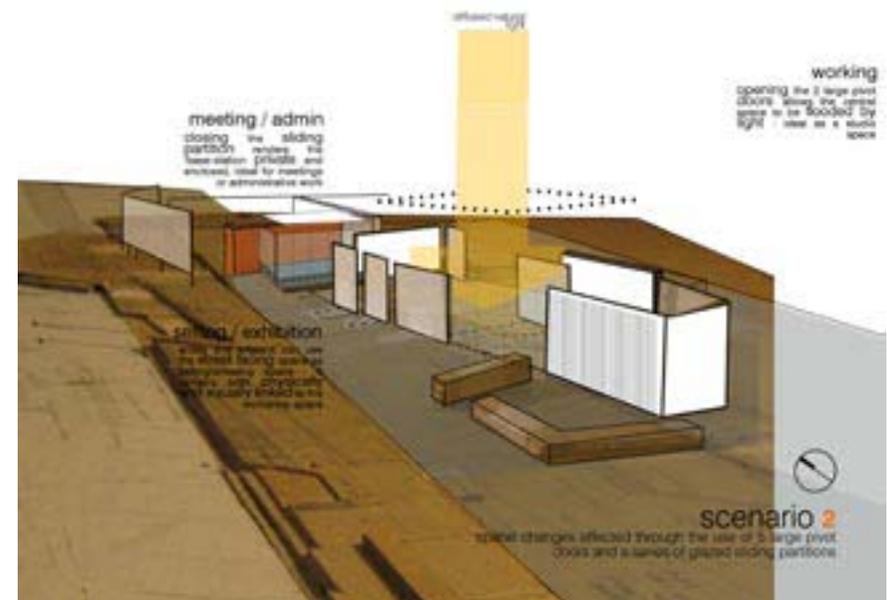
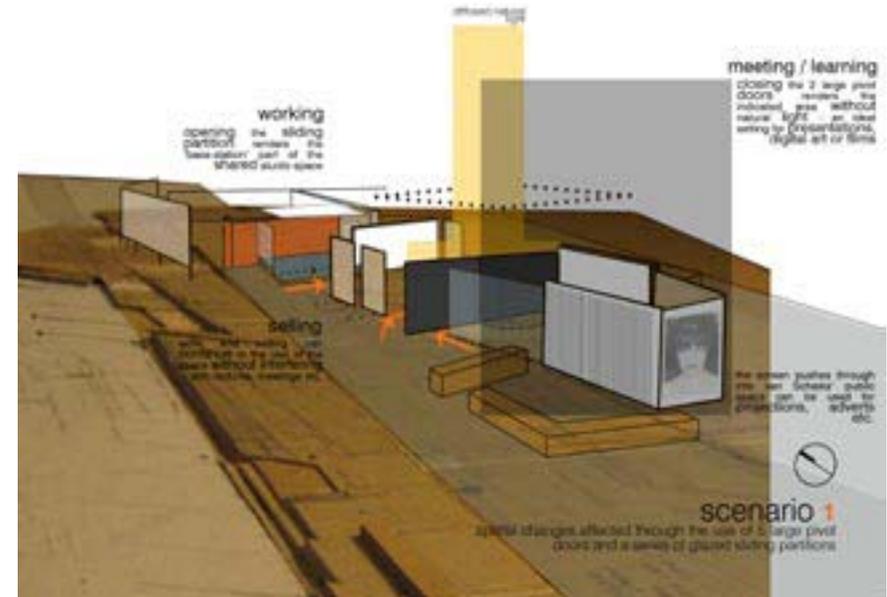
In this scenario the central space is flooded with natural light, as all the pivots are in the closed position. The selling/showing space hosts the opening of a new exhibition by a local artist whose body of work consist of etchings and small wooden sculptures. These are displayed on the pivots and on a number of the mobile boxes. The tenants can continue to use the central space as a workspace without affecting the event. Cultivate serves light snacks and drinks to guests at the exhibition. This scenario illustrates that the various spaces can function as in dependant units if the need arises.

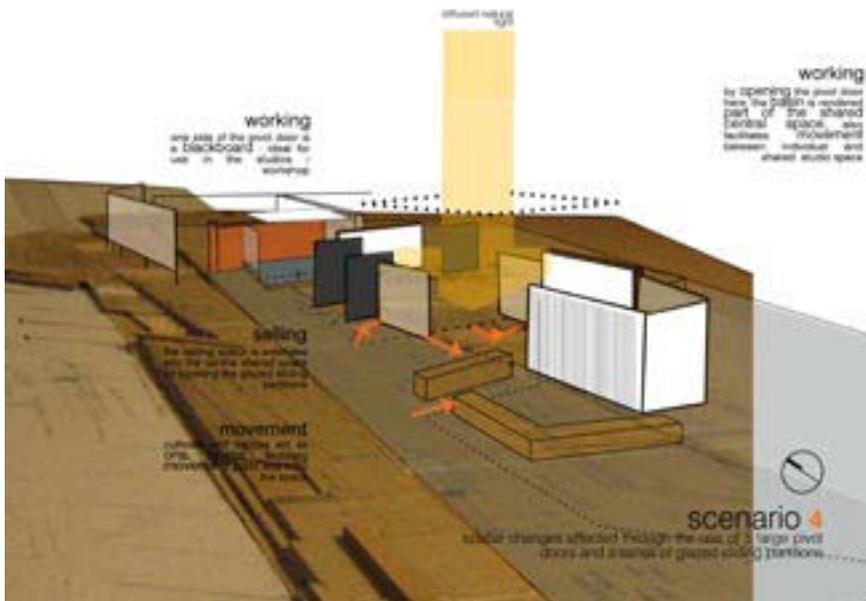
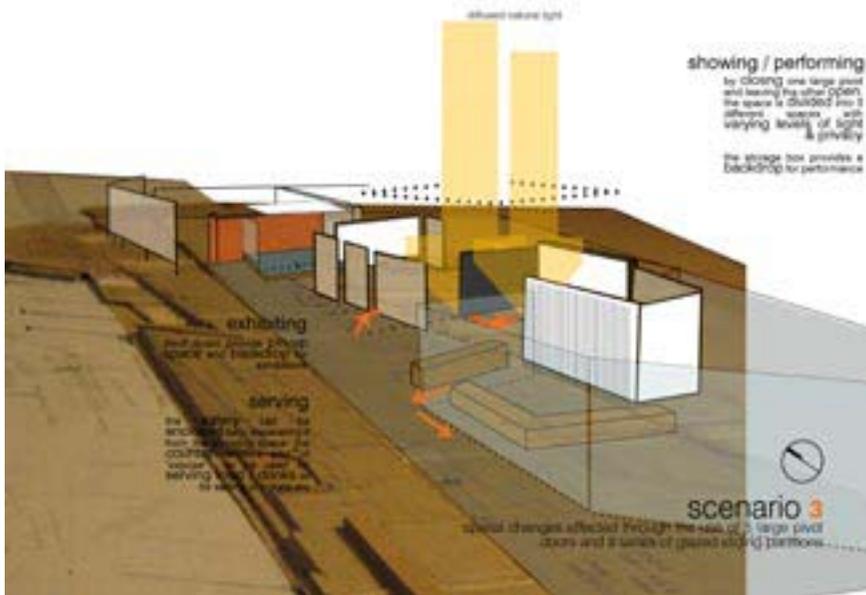
### 6.3 Scenario 3

Scenario 3 sees the central space divided into two areas. Expose now hosts a performance artist who will make use of the three large boxes to construct a platform. The artist also exhibits documentation of other performances, here projected against the white wall next to the base station. This scenario illustrates the various possibilities if the space is used solely for an exhibition or event.

### 6.4 Scenario 4

Scenario 4 shows the space as a working / selling space. The last two pivots are in the open position, rendering the individual studio space, shared area and base station as one large spaces optimised for movement between areas.





# chapter 4

## technical investigation

### part ii

#### conclusion and recommendations

This study set out to not only investigate and research current destructive spatial practices, but also to investigate ways in which these practices can be countered. It set out to *recover* spaces of life in the city. The study dealt with complex and contested urban spaces in a South African context, with Hatfield as its testing ground. The spatial strategy, although initially generic, evolved into a context specific architectural approach with a resultant framework design.

This framework attempted to convert challenging, neglected and ultimately destructive spaces into an interrelated network of opportunities, valued by the users, site and city as a whole. The framework and a number of its interventions remained explorative - an investigation into an approach that the theory rendered valid and applicable. This framework is not finite, it remains as an open-ended architectural network designed and imagined from the user's perspective - an approach imbedded in the values and practices of interior architecture.

However, if such an investigation remains purely academic it loses some of its vitality. Hence the development of Expose. Expose is one of many possible applications of the spatial strategy. Its aim: to realise the words of Recover and to provide a visible, possible platform of opportunity in Hatfield.

FIGURE 145, 146  
145 Scenario 3  
146 Scenario 4



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