LEWIS WOLF

PISTONS, PIN-UPS & FISTICUFFS

A GRAPHIC NARRATIVE EXPLORATION OF ARCHITECTURAL DESIGN.

Submitted in partial fulfilment of the requirements for the degree
MArch (Prof)
Department of Architecture
Faculty of Engineering, Built Environment and Information Technology
University of Pretoria, South Africa

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PREAMBLE

This investigation forms part of a volume of five books. These are:

BOOK 1 – Hard-boiled Wonderland
by Johann Böhmer, Norbert Koch, Nina Steenkamp and Lewis Wolf

BOOK 2 – Treadmill
by Johann Böhmer

BOOK 3 – Memory and the Wasteland
by Norbert Koch

BOOK 4 - Mediating-Oc cupying the In-between
by Nina Steenkamp

BOOK 5 – PISTONS, PIN-UPS & FISTICUFFS
by Lewis Wolf

THE SET-UP

The author has always had a keen interest in drawing as well as certain artists’ ability to depict emotion, the subconscious and mental images visually.

This dissertation explores relationships between architecture and drawing. It attempts to convey both the experiential effects and the nature of designed space, qualities that may not necessarily be quantifiable. It entails also an effort to derive, inspire and explain design through drawing- a journey and exploration of drawing and making in architectural design.

The book takes the form of a narrative document, a clarified design diary of the authors 2012 MArch[Prof] year. It follows the progression and process, design development and experiments that resulted in the final design.

The architectural response is developed through a graphic narrative that makes use of cinematic techniques, ultimately those of graphic novels and comics.
The project plays out here in the Tshwane metropole, on the fringe of the City of Pretoria, in the industrial area of Pretoria West.

The relation between architectural design and its development through drawing and image-making is explored.

The design project’s possibilities within the peripheral condition could lead to a rich and layered urbanism.
The main problem lies in the industrial edge condition's inability to sustain a rich urbanity. It is a monofunctional area dominated by the automotive industry. There is a certain faithlessness and negative stigma that prevails regarding the future of the area. Probable future outcomes may include urban degeneration and progressive regression.

Urban analysis reveals the study area to be a liminal space. It is in-between, without fixes or certainty. Unburdened by the weight of history, and '...an exemplar of; rotten capitalism and human agency' (Walsworth 2018), it is 'post-culture', experiencing an identity crisis and a lack of community.

The study area is in limbo, neither here nor there, with a population disconnected from the site; it is a non-place.

The area's liminal nature however makes it fertile for reintegration and regeneration. Therefore the sub-problem that the author aims to focus on is the lack of vision for the development of the area.

As a response to the current monofunctional nature of the area, the project offers a vision of a multifunctional precinct.

The dissertation explores the process of design through 'making', and specifically drawing. Hand drawings and physical model making are used in order to see whether the direct haptic link between the designer and the design process can allow for an existential and embodied architectural response.

As part of this attempt, the project uses a developed story line (an invented reality) in the form of a short graphic 'pulp' novel in order to inspire and design a culturally specific architecture.

Ultimately, the goal is to define and develop a tectonic architecture, conceptually born out of a narrative study that is based on an exercise in imagining a South African public.

As a response to the current mono-functional nature of the area, the project offers a vision of a multifunctional precinct.

The narrative portrays an imagined civic society to which the architecture will respond- an architecture that explores what the public realm could be.

These actors are the live-in mechanics, eccentric artists, bar-keeps, bare-knuckle fighters, and hard-knock journalists.

There are several programmes that correspond to the existing context and the predicted multifunctional precinct. The type of programme is defined by the strand of individual. Their sense of self and connection to the act and activity is a common thread.

There is a do it yourself mentality, within which the programme and its character is lived, linked and inspired by its 'owners'.

The combination of programmes includes an independent motorcycle workshop, a boxing club and accommodation, each involving public aspects, events, and private elements.

The various narratives follow the aspirations of pioneers; the courageous and resolute. Characters emerge and linger in the first phase of evolution and reintegration, anticipating the development of a rich urbanism.

The site is inhabited by several structures that make the 'abandoned', mostly unused and forgotten space go unseen, unnoticed and may be lost in time. The site's industrial typology, true nature and value are intensified: the study that is based on an exercise in imagining a South African public.

The site is a microcosm of the larger study area, and offer an inspiring platform for the possible future evolution of its context and the redevelopment of existing fabric.
1.4 Methodology.

Previous projects/works that make use of graphic studies and narrative processes are reviewed. Realised works dealing with existing built fabric are also studied. A conscious effort is made to engage with these works, both during research and during the development of the final design.

Site excursions, including drawing and photography sessions, are undertaken as part of this process. Alternative mapping and contextual analysis methods are employed in order to better grasp and distil the essence of the context.

Considerable time is spent within the area of interest, attempting various approaches to engage with the context. Alternative mapping and contextual analysis methods are undertaken, including drawing and found-object models. Site excursions, including drawing and photography sessions, are undertaken as part of this process. Alternative mapping and contextual analysis methods are employed in order to better grasp and distil the essence of the context.

The dissertation follows descriptive and applied research methods. The various aspects of the design are understood, qualitative and quantitative methods are undertaken, and found-object models are made. Site excursions, including drawing and photography sessions, are undertaken as part of this process. Alternative mapping and contextual analysis methods are employed in order to better grasp and distil the essence of the context.

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The Pretoria West industrial area lies between the City of Pretoria and residential areas and communities that are fast becoming cities in their own right.

Hard-boiled Wonderland is a group study and framework for the area within which the authors’ chosen site, ‘the Mill’, is located. The study makes use of alternate methods of contextual analysis and engagement with the city.

These allow for understanding that is both existential and experiential, as well as physiological and historical.

The expectation is to grasp the nature and character of the context and project this forward, informing the individual design responses.

The analysis includes a spatial development plan, designed urban public spaces (allowing for events), and a manifesto for an Urban and Architectural approach.
2.2 Locating the Mill

Hardboiled Wonderland
Pretoria CBD
Boukunde
Mitchell str
Von Velligh str
President Burger str
145 carl str
Pretoria West
250 M0 M

THE MILL

2.2 Locating the Mill.
Contextual consciousness

Photographs portray the language of context in and off Mitchell street.

2.3 Photographic study of the surrounding area and visual language of the site.
During the process of engaging with the area - 7 snoop[s based on the seven walks, as discussed in Raoul Bunschoten’s URBAN FLOATSAM] were undertaken, after which the authors were able to better understand the characters of the area, as well as gain a consciousness of the context and how it currently operates.
_IMPRESSIONS_

The site - 145 Carl Street - originally the Pretoria West Flour Milling Company, was chosen before an architectural response was considered. All that was decided on prior to its discovery was a willingness to work within an industrial edge condition.
Several observations that were made were confirmed while exploring the study area with the snitch (anthropologist Dennis Edward Webster). The diagram below illustrates how the area was experienced as a liminal space, lost in time and history. The diagram on the right illustrates certainties or fixes that surround the study area. The bottom right image shows the dominance of automotive and light industrial processes in the immediate context.
The table shows the possible development of the area from a point of liminality to one of certainty. This project looks at a time at which the elements of agency start develop.

Three Urban Public Spaces are planned for the area. These are based on a gathered understanding of currently uncelebrated events and occurrences.

The Racecourse Promenade recognises the historically located racecourse within the showgrounds creating a town promenade.
An overwhelming number of pigeons frequent Carl street, as it used to transport grain. Asylum Park encourages and maintains this by creating a green refuge and scheduled feeding event.

Pistons, Pin-ups & Fisticuffs | Hard-boiled Wonderland

2.12 Asylum Park Temporal Landmark.

Morabaraba is a game played locally. The "board" is printed on the back of grain sacks, and the name is derived from the Southern Sotho moraba-raba, meaning "mill". [Wikipedia]

Moraba Square (below & bottom left) The envisioned dual nature of the area is exemplified by nocturnal activity. The public square and surrounding building functions accommodate social, residential, and commercial activities.

2.13 Locating event space.

2.14 Approach to Moraba Square.

2.15 Glowing faces play the game.
This chapter explains, the choice of programme and the existing structure. It includes a statement of heritage significance and precedent for the reuse of old structures.
The programmatic response is not predefined but rather 'born of' the current context and a predicted future condition. This project has three programmes.

**Pinstripes**

[Accommodation/ Dwelling]

One issue the existential detectives (Hardboiled Wonderland) identified within the study area was the notable lack of accommodation/dwelling. In an effort to develop a mixed urbanism (outside of the mono functional 8am-5pm current situation), the project introduces a possibility of one such dwelling type: short to medium term lease apartments. The dwelling type is transient, an in-between space in flux, and signifies different types of space as well as movement.

**Pistons**

[Independent motorcycle workshop and showroom]

The idea of the motorcycle workshop is drawn directly from the immediate context: mechanics, automotive workshops, and light industrial processes abound in the precinct. The craft of purpose building motorcycles, as well as the restoration and reinvention of vintage cycles, is currently a growing international and local trend. The programme is a response to the loss of craft, and of the connection between the user and the end product. Similar craft oriented (artisan mechanical) programming is being designed for within the 145 Carl Street Mill complex.

Events, processes and spaces related to the construction, servicing and sales of motorcycles will be one aspect of the programme. Motorcycles and the culture of riding as a spectacle is the other aspect addressed. The programme includes the rituals and related events of motorcycling.

**Fisticuffs**

[Boxing gym/ Illicit bare-knuckle fight nights]

South Africa has a rich and extensive history in terms of boxing. An egalitarian sport, boxing crosses both social and racial boundaries. Its beginnings on these soils are rooted in bare-knuckle prize fighting before the turn of the last century. Boxing has also played a significant role in the country’s sporting, historical, and political development.

A boxing gymnasium in the precinct would add another aspect/dimension of activity to Pretoria West. The area is projected to be a developing community. Boxing encourages local camaraderie and attracts outside interest. As an activity, the programme allows for spectatorship and becomes its own event. Constituents include a small-scale arena, gymnasium, and related requirements.
THE EXISTING FABRIC

STATEMENT OF HERITAGE SIGNIFICANCE

THE OLD PRETORIA WEST MILLING COMPANY COMPLEX

[1914-?] (ALTERATIONS 1971-1989)
ORIGIANL ARCHITECTS: UNKNOWN
ARCHITECTS OF ADDITIONS: JOHANN SMITH
145 CARL STREET, ERF 1955, PRETORIA WEST,
CITY OF TSWANE.

The mill complex comprises a large main mill building, twenty four silos, storage warehouses, and outlying related smaller structures. Parts of the main mill structure may have been built as early as 1914, according to the United Transvaal Directory. Although mostly disused today, the main structures play a key role as a landmark within the industrial precinct of Pretoria West.

The layered agglomeration of built structures across the milling complex have varying degrees of heritage significance.

In terms of a heritage assessment of those parts of the complex that are not older than 60 years and thus not covered by the National Heritage Resources Act [South Africa, 1999], referral to the Burra Charter [ICOMOS Australia, 1999] should be made.

As a typology, the main concrete-framed and brick infilled buildings express the industrialisation and modernisation of Pretoria.

The spaces created within and between the built fabric over time - through practical and honest industrial process driven requirements - have acquired a certain beauty and architectural significance.

The majority of machinery and services have all but been removed, and the complex is no longer functioning as a mill.

CONCLUSION

The Mill complex at 145 Carl Street, Pretoria West is significant as an icon of a bygone era. In terms of presence, the spaces created by related structures have a sense of place unique to the complex. The principal structures are equally important due to their language, expression of construction, structure and materiality. They should thus also be respected as much as possible.

A conservative approach to redevelopment of the site should be taken, whereby significance is maintained through reinterpretation and reuse of the existing.
Attitude towards the Existing

The existing structures and their use of materials in construction are principally significant. New additions and alterations will be interpretations of what has previously been altered or added to the original structures. As a result, the memory of growth within the complex of buildings on the site will be respected.

The primary structure is concrete framed with brick infill; additions are steel framed with profile sheet cladding. As the designed intention is to make additions, steel framed structures will be used while respecting the original concrete structures and material expression. Where material is taken away, the change should be made obvious. New materials should read as new—as interpretations of the existing additions as the building currently stands. Materials [e.g. timber flooring] should be reused if possible.

All new construction should be attached to, placed within or fixed around the original structure. Where part of the structure is removed, a suitable alternative, based on this approach, should replace it.
The building that currently houses the Mill City Museum complex in Minneapolis, was built in 1874. The headquarters of General Mills [on the banks of the Mississippi] provides a perfect precedent of existing fabric that has been reinvented. The Mill was declared a site of national interest in 1980. The building had been disused from 1965 and its interior was destroyed in a fire in 1991. An independent space of glass and steel, the museum is integrated into the remains of the complex. The project includes the conversion of the factory’s old administrative office into shops, small offices and lofts, as well as the reconversion of the silos. The architects used the project as a connection between the river and the city by adding various access points and walkways.

(PAREDES. 2006)
A local example of reuse within existing fabric, the building, originally a warehouse built in 1901, is on the foreshore in Cape Town’s city bowl.

Jo Noero [2012] states that the original building consisted of an exterior load-bearing facade, an internal brick firewall and a five-storey, load bearing timber structure.

The masard roof as well as the dysfunctional stairs and elevators were removed and a new service core added. Contained within the service core are ablutions, vertical ducting, fire escapes and an elevator.

The steel structure is supported both by the exterior walls and timber structure below.

The exterior zinc sheeting reads as a taut skin with punctures [flush windows with minimal frames], vertical glazing protrudes as bay windows.

The new addition was treated as a giant hat fitted on to the old brick structure.

The window pattern is an interpretation of the old. The importance of the brick base is maintained, with neither the modern nor the historic given a dominating position.
This chapter investigates the relationship between drawing and architecture, i.e., drawing as a design tool, as it relates to imagination, intuition, and creativity. Additionally, it considers the use of graphic narratives as tools for the exploration of architectural design and commentary.
DRAWING AND ARCHITECTURE

The use of hand drawing as a means of understanding, developing and describing design has been relied upon by architects since long before the introduction of either photography or computer aided design.

Drawing has its place in the generation and exploration of architectural forms. Architects such as Le Corbusier, Louis Kahn and Alvar Aalto all made use of drawing in their sketchbooks as starting points for their designs.

Drawing has always been the principal means of communicating design ideas to clients, as well as a tool to explore concept and detail. Unfortunately the use of drawings is sometimes pushed aside in favour of verbal descriptions and computer simulation. [EDWARDS, 2008: 1-3].

In his book The Thinking Hand Juhani Pallasmaa [2009: 82-96] writes about a seamless and unconscious collaboration between a craftsman’s hands, eyes and mind as a single system of reactions and responses.

In an essay on the importance and history of drawing and architecture James Wines [2009] speaks of the role of drawing as the recorder of thought processes within its larger role of design.

Although a supporter of dual skills in graphic ability on both paper and computer, he writes that computers are to be used as tools of confirmation only once ideas have been conceived in drawings. This is based on his belief that:

By focusing exclusively on computer-generated illustration alone, something conceptually profound is forfeited in the design process. When electronic response mechanisms replace the filtration of idea development through tactile means and guiding fingertips, the fertile territory of ‘subliminal accident’ is lost [WINES, 2009].

These ‘subliminal accidents’ that Wines refers to are actions such as an unconscious squiggle at the end of a line, a smudge of charcoal, or a splattering of ink that may lead to the generation of an idea. In addition to this, the computer can never offer the calligraphic proficiency needed to draw really well, which he explains as a combination of ‘aesthetic instinct and responsive rendition’ [WINES, 2009].

Pallasmaa [2009: 91] writes about how our magnificent, multi-sensory, simultaneous, and synchoric capacities of imagination are flattened by computer imaging, and how the design process becomes a retinal journey of passive visual manipulation. He states that the computer creates a distance between creator and design, whereas with hand drawing or model making there is a direct haptic connection to the object or space.

In the article Drawn into Space [2008] on the relationship between Zaha Hadid’s paintings and her work, Lebbeus Woods writes that Hadid’s drawings are uniquely important to her idea of architecture, that they carry the entire weight of her intellectual investment, and speak volumes about her outlook. He goes on to comment that her migration to computer drawing liberated her by making complex and unprecedented shapes possible. On the other hand, he states:

It brought an end to a certain intimacy and feel of tentative, almost hesitant expectancy in her drawings and designs that was part of the intense excitement they generated [WOODS, 2009: 33].

Although in recent years there has been a resurgence in the use of manual drawings in academic and professional practice, the loss of manual drawing skills and the meaning they once had for architects seems evident. This dissertation tries, once again, to make use of drawing as a means of exploration, inspiration, and communication within the process of design.
Juhani Pallasmaa speaks of creative work being the result of two simultaneous stimuli: the world and the self — and that every profound work is essentially a microcosmic representation of the world and an unconscious self-portrait at the same time. During the creative act, the boundary between the artist and the world becomes penetrable and allows the world to flow into the artist and the artist into the world (Pallasmaa, 2009: 124).

This synthesis of input makes design decisions difficult to explain in terms of a rationally structured argument or classical approach based on a proven hypothesis.

In his book *Zen and the Art of Motorcycle Maintenance* Robert M. Pirsig quotes Einstein on arriving at universal laws through intuition and sympathy. Einstein states that it is through phenomena that the theoretical system is determined, in spite of the fact that there is no bridge between phenomena and theoretical principles (Einstein, 1974: 107).

In his essay titled "New Architectural Horizons" Juhani Pallasmaa writes on the detachment of architecture from experiential, embodied, and emotive ground through over-intellectualisation. He writes about the application of theories to the field of architecture often causing more confusion than actual understanding of its specific essence. In the essay, he writes how architects should:

...design through his/her entire personality instead of manipulating preexisting knowledge or verbal rationalisations.

He also states that artistic and architectural responses are encountered rather than intellectually resolved and that in truly creative work, prior experience and knowledge has to be forgotten altogether (2007: 18).

Woods, when speaking of Zaha Hadid’s written statements, writes:

...[these] are, frankly blandly descriptive, betraying little of her philosophy and even less of her aspiration to employ her architecture as a unifying force in the world (2008: 30).

This issue is dealt with by Pallasmaa when he writes that verbal statements by artist or architects should:

...usually not be taken at their face value, as they often merely represent a conscious surface rationalisation or defence, that may well be in sharp contradiction with deeper subconscious intentions giving the work its very life force (1996: 12).

One of the aims of this dissertation is to achieve communication of intent, concept, and experience through the medium of drawing.
AN EXERCISE IN IMAGINING

Architecture is the art of social dialogue. It is the architect’s ability to master the art of entering into dialogue with real beings, creating informed clients and spaces that are more interesting than their own ideas (DE LA PORTE, 2011).

This is an ability to imagine a ‘for whom’ and to constantly bridge the divide between the artisan and the spectator; it is an imaginative dialogue with the self.

The theme of the architectural response is derived through an attempt at dialogue with the imagination.

It is an embodied architecture explored through a short graphic novel where design is developed and unpacked in a parallel narrative, each explaining and enforcing the other.

DRAWING COMICS

The exploration of architectural design through the medium of a graphic novel achieves several things.

It provides a platform for direct and tactile engagement with the design through drawing, letting the character of the design and spaces emerge in a manner that is natural and free from the constraints of a completely rational design process.

It is also a means of exploring an imagined client and user in spaces that they then use and embody through actions. Thus becomes an architecture of adjectives, which is lived by the characters in the story.

It allows for the embodied and sensory experience of paper architecture to be made more possible, as it is explored through scenes.

The spaces within the drawings of a graphic novel let the creator convey his/her ideas to others – who then have a more direct means of engaging with the designer’s intentions - in a visual way.

The haptic action involved in drawing these scenes, engages the designer directly - mind to paper - and enables the depiction of cultural landscapes.

Graphic narratives work in much the same way as film, as the effect of time - the forth dimension of architecture - is easily manipulated and depicted.

Both film and architecture are experiential in nature. Architecture has adopted terminology taken from movie making: terms such as montage, narrative, serial vision and storyboarding. Using cinematic techniques in architecture is an approach to design a method providing a means for the investigation and exploration of design, space, structure, aesthetics, time and identity (OTS, 2011: 102).

Working in terms of a graphic narrative or comic is as much about describing, exploring and experiencing the design as it is about inspiring and developing it. The method enables a sequential understanding as well as simultaneous engagement on all of its levels.
Citizens of No Place is a recent graphic novel that explores different aspects of space, architecture and urbanism. Jimenez Lai uses a collection of comic short stories to unpack his thoughts on architecture.

The combination of manga-style storyboards coupled with architectural theory and critique is a unique approach to the language that architects use to envision and articulate their ideas. The style makes it possible to bridge the gap between architecture and fiction, creating a new place for paper architecture (ARCHDAILY, 2012).
Mr. X is a comic from the early eighties in which art and storyline lean heavily toward architectural commentary. The plot features an architect fueled by the drug insomnalin which enables him to function without sleep. The story follows his attempts to rectify the architecture of the Radiant City, his own design. After the mysterious death of his partner, fellow architect Simon Myers, Mr. X is the only practitioner of psychitecture, architecture which enhances its inhabitants’ well-being, but after some mistake is now causing citizens to go mad. The basic concept has similarities to Fritz Lang’s Metropolis, Aldous Huxley’s Brave New World and Ayn Rand’s The Fountainhead. The dystopian municipality features a mixture of Art Deco and Modernist structures.

...a wonderful illustration of how one man’s dream of utopia can become another man’s nightmare...

[KELLY, 2001].
CHARACTERS

The individuals represent the various parts and programmes of the built design. They are also the characters around which the graphic novel is created and through whom the architecture is lived. They embody the character of the building and its nature, as well as being representative of the architecture and the elements contained therein.

THE MILLS
[Forgotten History/Heritage Fabric]

The sketch is representative of the original owners of the Pretoria West Flour Milling Company, M. Myers and S. Selesnick. The characters themselves do not feature in the comic as such. However, the existing architecture they personify, forms the basis and starting point of the set design [new interventions].

JANE FRANCIS _ PINSTRIPES

An investigative journalist, Jane arrives at 145 Carl Street Complex to escape a life she is now disillusioned with. While staying in an apartment at Pinstripes she explores the various parts of the building and by so doing explores facets of the design.

SOLOMON BARRY _ FISTICUFFS

Solomon is an ex-boxing champion who owns and runs Fisticuffs Boxing Academy. Stemming from modest beginnings as a young man in the township of Alexandra, Solomon elevates himself through boxing into a respected pioneer within the now reinvigorated precinct of Pretoria West. He represents quality, skill and workmanship.

THE PUBLIC
[Public Element/Event/Spectator]

Unnamed extras that make up the main substance of programmed space, a space that is as varied and diverse as is as the race and culture of its public, resulting from an understanding and interpretation of the urban nature of the context. The comic imagines possible future interactions, events and urban activity for the site and context.

NEIL ROUSSEAU _ PISTONS

A maverick mechanic who enjoys his craft and embraces it as a lifestyle. Owner, founder and designer of Pistons Independent Motorcycles, his background is relatively unknown. He represents design, craftsmanship and detail.
This is the predicted progression of a dual narrative [Romantic & Classic] within the graphic novel. As the story unfolds, design elements, spaces and a tectonic language should develop.

This is a conceptual framework image for the final design. The rationale was that design elements would develop within the panels of the comic; the relationships between the elements and spaces would then form the basis of the design. This is then the comic's point of completion.
This chapter follows the design process from sketches through to a roughly hewn form. The process was not linear. The layout that follows is none the less ordered in a sequence that attempts to make sense of the progression.
It began with drawings. Site measurements and sketches of existing buildings were compiled in CAD into a base set of plans, sections and elevations.
In order to better illustrate and grasp existing volumes and spaces a physical model was built. The areas highlighted show the structures in which the design emerges.
A physical model of the underlying structure was also made. The model illustrates the regular heavy concrete frames as well as the rhythm and placement of steel portal frames demarcating the eastern railway siding.
What follows is the short comic *Pistons, Pin-ups & Fisticuffs*. The storyline itself is not what is important; actually it's a bit of fun and rather pointless. However, it is noteworthy that its use enables a subjective perspective on design. The architecture forms the set and backdrop within which events unfold.

Parallel to the progression of the storyline, the process of illustrating the scenes formed the platform for the development of the architectural design. Pages and sketches are interspersed in the comic that illustrate this progression. Some of the unedited and process drawings for the comic are also included. They show the exploration and design of spaces and the development of a tectonic.
1974 Johannesburg...

WHAT ARE YOU EVEN DOING HERE?

A FEW WEEKS DOWN THE LINE...

WELL MAKE A PLAN!

HEH!

1984 ILICIF INTER-RACIAL MATCHES...

1980 ALEXANDRA...

...THIS IS A ROUGH TOWNSHIP... I'M NOT ENCOURAGING YOU TO FIGHT, BUT THAT'S THE WAY IT IS IN ALEX.

...THEY'RE PROTESTS... JUST FRUSTRATED KIDS. THERE'S NO OUTLET FOR THEM... NO VALUES. IF THEY CAME TO THE GYM, I'D TEACH THEM.

H-OW...? HOW DID... THAT WAS AMAZING!!!
5.1 Design sketches.
Any plans, later?...

...Actually, I'm starting as an apprentice mechanic on Monday...

Pretty good with that stick, any other talents?...

...Going to have my own bike shop one day...

Actually, I'm starting as an apprentice mechanic on Monday...

Any plans, later?...
_3.6 Design sketches.
078
Pistons, Pin-ups & Fisticuffs/ Sketchbook

One day I'm going to write stories too!

Yes Jane.

1987, Natal Midlands...

Hey, here we go again...

...Strikes in the Location

...Migrant Labour

1986, Natal Midlands...

...25 years, my sons grew up without me...

...Today...

...No more we want service delivery...

It wasn't supposed to be like this, I'm booking out for a while...
_59 Design sketches.
...you can beat him, you're faster...

Hey, take the stairs! Lazy...

Annual bike event Saturday too.

Hey, moving into Pinstripes? I'll show you the place.

I'm Solomon. You've got a lot of baggage...

Hi, well yes, for a while, I guess. I don't know.

Er... Ja... My name's Jane.

Welcome to the parlour...
5.10 Design sketches.
... Speak to M'pho, he runs the place.

It's on the 7th floor. I'll take you...

Hey. I'll take her up-- if you're busy M'pho...

Hi. M'pho? Hi, I think we spoke... It's Jane... Francis.

Yes, Apartment Nr 5...

Actually I'm busy showing her around...

Besides Neil's never in the gym. I don't think he could manage those bags...

Whatever you say, Grandpa... Oh, honest Blaze.

No, number 5 overlooks the garden...

Blaze-- just an old nickname...

Hey... you said you were Wolfman...

That's Neil. Pistons the bike shop downstairs. That's her.

Thanks. We'll thank her for the help and all.

No problem. If you need anything, I'm usually in fisticuffs... on 2.
_5.11 Perspective shots.
Hmm, I guess this is home, Till...

OK, the fridge is probably empty... yup.

Also want to check out that arcade...

I don't see a grocery store across the road...

Must be done for the day.

The door is unlocked.

My, someone works late...

Hey, while you're standing there, make yourself useful and pass me that screwdriver.

It's never seen motorbikes like these before...

Hosting an event this weekend actually.

Hey, let me buy you a drink, you know, for getting those pretty hands dirty.

Nice place, not your average workshop I'm guessing...

Never seen motorbikes like these before.

Bedroom, Bathroom...

AHHH-

The place, not the name, is custom...
5.12 Perspective shots.
Zamalek, thanks Mpho. And for the lady- ?

..Gin and tonic...

You been up out on the garden patio yet..?

Let's finish these up there...

Hey, what's that news paper cutting on the wall..?

Looking for a story..? I'm guessing you're a journalist...

The Star 'Blaze' wins title fight...

The relatively unknown fighter hailing from Alexandra won the bout in the 5th round by way of knockout...

No, no story. Just getting away from all that.

Well, this is the space.

But, I don't know- if you're around Saturday, it's always fun.

So, no story. Just getting away from all that.

Listen, Neil, I'm going to call it a night. It's been a long day and I'm pretty tipsy. Thanks for the drinks. It's been fun.

Well, let's see what happens...

OK, cool. I'll be seeing you around, right. Saturday..?
5.13 Perspective shots.
SATURDAY MORNING, JANE REFLECTS ON THE ROOF OF PIN-STRIPES... WITH A BLOODY NOSE... AFTER A NIGHT OUT AT THE EMERALD OWL.

JANE’S RIBBONS RACE BY OVERHEAD.

“OH, HEY SANS... GIVE ME A SECOND...”

“...AND SO, THIS IS OUR GYM...”

WE’RE HAVING AN AMATEUR FIGHT HERE IN THE GYM ON SATURDAY... YOU SHOULD COME...”

FISTICUFFS

OHH, HEY JANE. GIVE ME A SECOND...

WE’RE HAVING AN AMATEUR FIGHT HERE IN THE GYM ON SATURDAY, YOU SHOULD COME...

WELL, I’LL SEE WHAT HAPPENS...

SATURDAY MORNING, JANE REFLECTS ON THE ROOF OF PIN-STRIPES... WITH A BLOODY NOSE... AFTER A NIGHT OUT AT THE EMERALD OWL.

EX-CHAMP’S PRETORIA WEST GYM NURTURES LOCAL TALENT... GROWING SUPPORT... SEVERAL WELL-ATTENDED MATCHES... OLD MILL COMPLEX.

OWNER’S INTERESTING PAST... DISADVANTAGED STREETFIGHTING...

NOBODY...

WELL, I’M HANGOVER.

CAN’T GET THAT WOMAN OUT OF MY HEAD...

PRETTY SURE SHE DOESN’T EVEN KNOW SHE’S IN THERE...

SUNDAY MORNING, Neill reflects on the roof of Pin-Stripes... with a slight headache after a night out at the Emerald Owl...

Clouds & pigeons pass by overhead...

Neill, also working his way through familiar Saturday morning experience...

F#*K I’m hungover.

Can’t get that woman out of my head...
Gangs as far as fields as welcome roll in...

The day's events are in full swing before noon...

Drinks & scuffles on the workshop roof...

Meanwhile in the gym...

Join us in the parlour, we're celebrating...

JANE!
Pistons, Pin-ups & Fisticuffs/ Sketchbook

Gangs as far afield as Welkom roll in...

Drinks & scuffles on the workshop roof...

The grit of events are in full swing before noon.

Join us in the parlour, we're celebrating..Jane!
Later that night, some of the guys from the bike rally end up in the parlour too... everything is more or less sorted out by the end of the evening.

Steve, I think you should just stick to your drinks...

Friend, I think you should just stick to your drinks...

En we de pakk is Zy?

Maybe, you should just do what he says...

I'm the guy who's going to teach you some manners, unless you shut your mouth...

Hey Babes. Hoe lyk dit?

Nou wyie my?

Ah...

So...

On shit...

The end.
Later that night, some of the guys from the bike rally end up in the parlour too... Everything is more or less sorted out by the end of the evening.

Friend, I think you should just stick to your drinks... We’re in the state.

What is this music? Help us Steve!

Hey Babes, hoe lyk dit?

I’m the guy who’s going to teach you some manners, unless you watch that mouth...

I’m the guy who’s gone to teach you some manners.

Ah...

WTF is jy? Nou wys my!

Maybe, you should just do what he says...

Hey Babes, hoe lyk dit?

Oh shit...
At this stage (although having started building while working on the comic) a physical model of the design was finished. It is called Form Take 01 as it is intended as the first take on the physical form of the design. It serves well to show basic intentions and volumes within the design.
At some point during the development of the comic it became clear that the close-up exploration of design was not enough to illustrate or justify the gestalt and ideas behind the final design.

While driving home late one night an idea for another comic on Form and Justification popped into the author’s mind. These ideas were sketched out and a model built in order to express them physically.

Although not completed, the ideas for the comic underlie both the physical model and design. It was supposed to be both a conceptual analysis on where the design was heading and commentary on critique and justification within academic architecture.
5.20 Frankie Base Perspective Sketch.

The design as it was before technical development.
DESIGN DEVELOPED

DESIGN & TECHNICAL APPROACH

_6.1 Design elements combined.

_6.2 Design elements.
MATERIALS APPROACH

EXISTING

Material choices are based on an interpretation of the existing, how new materials relate to old while fulfilling their role in the new, functionally, conceptually and aesthetically. The main mill buildings are structures comprising thick concrete frames and brick infill. Later additions and alterations to the complex [storage sheds, roofing, circulation, railway sidings] are steel framed and profile sheet clad [steel or fibreglass]. Interior flooring is of timber and fenestration consists exclusively of steel framed windows with small panes.

NEW

Concrete is also used for the primary structure in several areas as needs required, and connected to masonry. The concrete will read as new through a linear shuttering treatment.

On the whole, as an addition to the existing, the new structure is steel. Steel columns and beams make up the structural spine and frame the intermediary, circulatory and additional elements.

Existing timber will be salvaged and reused where possible in flooring and detailing. The majority of new flooring will comprise composite concrete/steel slabs fixed to the steel structure.

The walls and roofs of the new additions are a layered system consisting of the steel primary structure, secondary timber joists and plywood panelling with zinc sheeting as a finish. Fenestration will also comprise steel framed glazing and Dampalon panelling.
6.5 Existing wheat mill and workshop.

Concrete frame with masonry infill. Additions are steel framed and profile sheet clad (steel or fibreglass).

6.6 Concrete structure & subtraction.

Existing steel frame removed as well as select columns & beams (new programming). Existing brickwork & windows remain intact as much as possible.

Workshop is opened up (as is the showroom)

A concrete roof is cast; columns & beams extend the workshop.

The void is framed out (steel transfer beams & column strengthening).

6.7 Additional structure.
The chapter contains the design/working drawings. Rough sketches are also included.
_7.2 Ground Floor Plan, NTS

_7.3 First Floor Plan, NTS
Pistons, Pin-ups & Fisticuffs: Drawing Board // Final Design & Technical Resolution

_7.10 Detail Sketches.

_7.11 Detail Sketches.

_7.12 Detail Sketches.
7.20 Detail Sketches.

7.21 Detail A Sketches.
Pistons, Pin-ups & Fisticuffs // Drawing Board

DETAIL (C 110)

- Zinc sheeting @ 500/1000 with double standing seams on 250x250/500mm plywood boards fixed onto 350x500mm SAP timber beams @ 400/6m.
- 50mm asbestos insulation, reflective surface facing outwards in 50x500mm Epp joints.
- 400/1000 with 20mm plywood base shored up in unserviceable.

- 50x200mm composite timber with steel rod insert, clad in zinc with double standing and sealed vertical flashing furred away and supported on 40x40x50 unequal angle bolted to 50x200x10mm rectangular tubing corner fixing system.

- 8mm laminated safety glass panels bolted to steel substructure with mandrel glassing bolts. Lateral support with vertical glazing strips bolted to 50x100mm angle brace welded to 50x100mm rectangular steel tubing substructure.
152

Pistons, Pin-ups & Fistcuffs // Drawing Board

153

Final Design & Technical Resolution
Design is a process and there is no single formula to use. The process is dynamic and requires constant renegotiation. Design is not a premeditated exercise, but rather a dialogue or a synthesis of different approaches, each more appropriate to different circumstances.

The aim of the project was to use a graphic novel to inspire an architectural design. The initial idea was to investigate the individual characters within the novel so that they would come to define the various elements of the architectural design. This proved difficult and the characters and plot acted out with the architecture becoming more of a set, a space for the events to unfold. Rather than being completely defined by the storyline the design formed the backdrop, designed in parallel to the panels of the novel.

Although the aim was partly achieved, it is my belief that the integration of the comic with design development may have been better accomplished. An improved process would be a comic that allows for continual design evaluation rather than dictating the architectural space, such as in Jimenez Lai’s Citizens of no place. [90]
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**List of Images**

1. **Locating Pretoria West.**
   - [Online](http://www.falconmotorcycles.com) [accessed March 2012]
   - 008

2. **The Mill 02.**
   - 009

3. **The blue book, pulp fiction literature from the 1930’s.**
   - 010

4. **Methodology.**
   - 011

5. **The Mill & World boundary.**
   - 012

6. **Hardboiled Wonderland.**
   - 013

7. **Locating the Mill.**
   - 014

8. **Photographic study of the surrounding area and visual language of the site.**
   - 016

9. **Sketches, observations & encounters along Mitchell street.**
   - 017

10. **Photographic study of the structures and spaces on the site.**
    - 019

11. **The Snitch.**
    - 021

12. **The Temptress.**
    - 023

13. **The Bullet.**
    - 025

14. **The Snitch.**
    - 027

15. **Approach to Moraba Square.**
    - 028

16. **Photographic study of the existing urban event space.**
    - 029

17. **164 Painting by Jack Vettriano.**
    - 030

18. **Photographic study of the structures and spaces on the site.**
    - 031

19. **Approach to Asylum Park temporal landmark.**
    - 032

20. **Locating the mill complex. Physical model @ Scale 1:200. West Facade.**
    - 033

21. **Locating the mill complex. Physical model @ Scale 1:200. East Facade.**
    - 034

22. **Photographic study of the surrounding area and visual language of the site.**
    - 035

23. **Photographic study of the surrounding area and visual language of the site.**
    - 036

24. **Asylum Park temporal landmark.**
    - 037

25. **The Mill 01.**
    - 038

26. **Photographic study of the surrounding area and visual language of the site.**
    - 039

27. **Photographic study of the existing urban event space.**
    - 040

28. **Photographic study of the existing urban event space.**
    - 041

29. **Photographic study of the existing urban event space.**
    - 042

30. **Visual glowing faces play the game.**
    - 043

31. **Rough work development page.**
    - 044

32. **Rough work development page.**
    - 045

33. **The Mill 01. Collaborative architecture dice & son.**
    - 047

34. **The Mill 01. Collaborative architecture dice & son.**
    - 048

35. **The Mill 01. Collaborative architecture dice & son.**
    - 049

36. **The Mill 01. Collaborative architecture dice & son.**
    - 050

37. **The Mill 01. Collaborative architecture dice & son.**
    - 051

38. **The Mill 01. Collaborative architecture dice & son.**
    - 052

39. **The Mill 01. Collaborative architecture dice & son.**
    - 053

40. **The Mill 01. Collaborative architecture dice & son.**
    - 054

41. **The Mill 01. Collaborative architecture dice & son.**
    - 055

42. **The Mill 01. Collaborative architecture dice & son.**
    - 056

43. **The Mill 01. Collaborative architecture dice & son.**
    - 057

44. **The Mill 01. Collaborative architecture dice & son.**
    - 058

[Note: unless otherwise stated all images are by the author]
In accordance with Regulation 4(e) of the General Regulations [G57] for dissertations and theses, I declare that this thesis, which I hereby submit for the degree of Master of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Lewis Wolf
October 2012