



31 Bourke Street
an address for a new subjectivity



Project summary

Architecture is explored here as a series of *effects* that influence the experience of living on earth. A work of architecture is a kind of terminal of effects that produces certain experiences for those who encounter it.

How a place is programmed and built brings various movements into play: human, animal, plant, geological, meteorological, hydrological and so on.

The site of exploration is the Walker Spruit valley in the City of Tshwane. The site of intervention is a vacant piece of land bordering the Walker Spruit in Sunnyside and is explored as a place where these various movements intersect to put humans in various relations with each other and their surroundings.

Programme:

Urban public place

Locality:

Walker Spruit valley, with specific focus on the vacant land where Bourke street bridges over the Spruit in Sunnyside.

Clients and users:

Residents and visitors of Sunnyside, Arcadia and Clydesdale.

Site Location:

Erf 708, R/709, R/2/709, R/1/709, Sunnyside.

Address:

c/o Bourke & de Rapper street, Sunnyside, Pretoria, South Africa

GPS Coordinates:

25°45'04" S 28°12'36" E

Architectural Theoretical Premise:

Schizo-Analysis after the concepts of Gilles Deleuze and Felix Guattari.

Architectural Approach:

Architecture partakes in the production of subjectivities by producing *effects*.

Research field:

Heritage and cultural landscapes

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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.

The dissertation is 10 000 words long (excluding the scanned items).



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31 Bourke Street

an address for a new subjectivity

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1 | *lines*



Fig. 1.01
DELEUZE &
GUATTARI

*“You think philosophy is difficult,
but I tell you, it is nothing compared to
the difficulty of being a good architect.”*

- Ludwig Wittgenstein

1.1 A line through the city

The Walker Spruit is one of the water courses around which Pretoria was planned and built. It runs from Waterkloof through Brooklyn, Sunnyside, Clydesdale and Arcadia to join the Apies River in Pretoria central. Once a favourite picnic spot (Meiring & Jonker 1980:96), the Walker Spruit is little more than a storm water drain after its canalization. It is independent of the traffic grid and its formal structure, mostly accessible for pedestrians, but its main function is to channel rainwater towards the network of rivers that returns it to the ocean. Due to its floodplain, strips of land around the Walker Spruit have remained unbuilt, open land. These strips of open land that connect different neighbourhoods of the city are potential places for outdoor urban life to flourish. At certain places this potential has begun to be realised – for example the Kerneels Jonker walking trail and more successfully, Magnolia Dell. Why can the entire length of the Walker Spruit not become a place where you can stroll, linger and visit daily? Pedestrians, runners and cyclists may even have a pleasant experience of the Walker Spruit as a natural asset – the sound of water flowing, reflections of light on still water and the sights, sounds and smells of life on its banks.

1.2. Theoretical departure

Texts by and about Gilles Deleuze (1925-1995) and Felix Guattari (1930-1992) are read as a way to sidestep habitual thought and action. Certain concepts formulated by Deleuze and Guattari (D&G) are used as thinking-tools with which to view the world as a flux open with possibilities (Ballentyne 2007:9). D&G are relevant to this exploration since they practice philosophy as a kind of theatre, composed of multiple separate scenes that refer to each other (Anker 2007:41). This way of thinking is also more like the architectural experience, if the architectural experience is a series of effects.

Deleuze and Guattari name their way of thinking schizo-analysis. “...the program, the slogan, of schizoanalysis is: Find your black holes and white walls, know them, know your faces; it is the only way you will be able to dismantle them and draw your lines of flight.” (D&G 1987:188)

Schizo-analysis is a way of breaking through the walls of signification and getting out of the holes of subjectification in order to be freed from univocal systems of signs, such as language or Capitalism.

This study uses some ‘schizo-analytical’ tools, such as the *refrain*, the *Body without Organs*, *effects*, the *close-up* and the *faciality machine* to deterritorial and destratialy processes of capture.³

1.3. Introducing the question

What is a place of possibility? What kind of possibilities converge at a specific address? Why would you want to visit 31 Bourke Street. Or would you rather refer to it as that place where Bourke Street bridges the Walker Spruit. Much rather. Why so? The second option has a much wider sense to it. It extends at least as far as Bourke Street goes and as far as the Walker Spruit flows.

Have you been to that place where Bourke Street bridges the Walker Spruit? It’s a kind of theatre, but it’s all sort of outdoors. It’s a kind of theatre-in-the-park set up. They show movies on Friday nights, there are often theatre performances and live music. There’s also a restaurant on the second floor, where you can look over the kitchen while your food is being made. Sure you haven’t been there? That place with the curtains?

3 *The refrain*: a repetitive element that defines an existential territory

The Body without Organs: a plane of possibilities before actualization

Effects: A building is a reservoir of effects that influences the user’s experience.

Faciality machine: the social construction of a face operates with binaries and as a ‘deviance detector’.

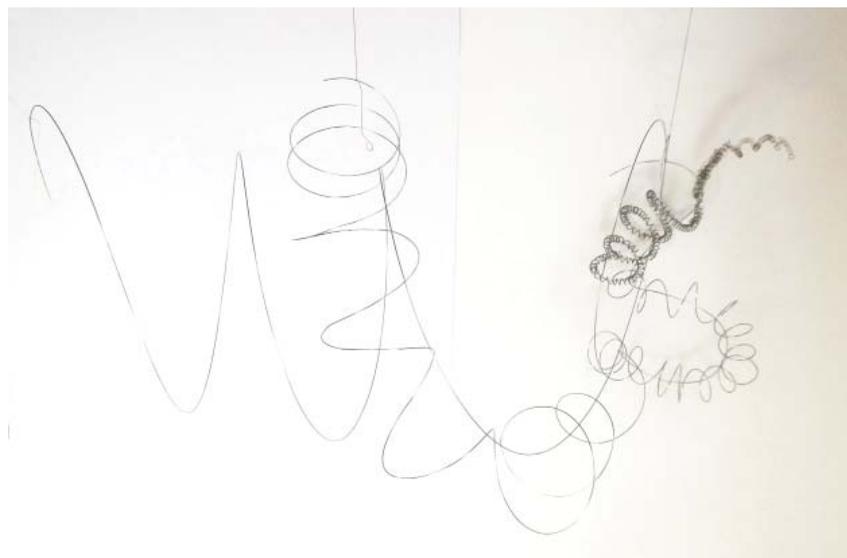


Fig. 1.02. Author, Time lines, steel wire and string

*"...we are made of lines."
(D&G 1987:194)*

"There are at least three of them: a line of rigid and clear-cut segmentarity; a line of molecular [supple] segmentarity; and an abstract line, a line of flight no less deadly and no less alive than the others. On the first line, there are many words and conversations, questions and answers, interminable explanations, precisions; the second is made of silences, allusions, and hasty innuendos inviting interpretation. But if the third line flashes, if the line of flight is like a train in motion, it is because one jumps linearly on it, one can finally speak "literally" of anything at all, a blade of grass, a catastrophe or sensation, calmly accepting that which occurs when it is no longer possible for anything to stand for anything else. The three lines, however, continually intermingle." (D&G 1987:194-195)

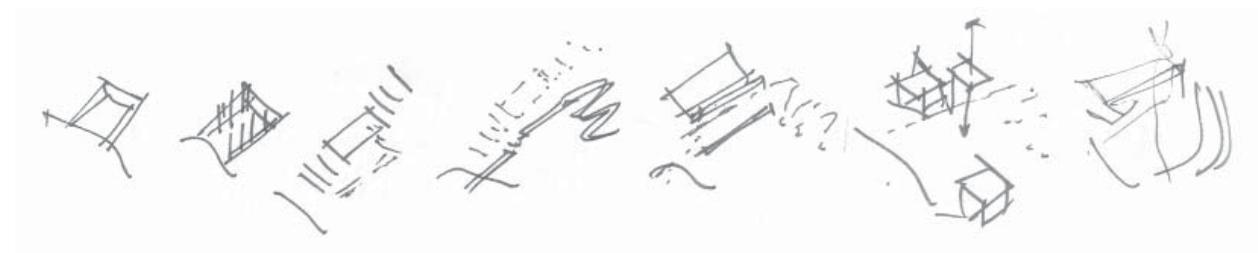


Fig. 1.03. The design components as a sequence of construction events.

1.4. How to read this text.

This text consists of four lines that are simultaneous and parallel, overlapping and with reference to each other. Each of these lines connects components of the contextual analysis with the theoretical analysis and with the components of the design. Each deals with different scales and aspects of the context. In this way an assemblage is compiled which describes the design as a set of components, each drawn from the contextual and theoretical exploration. These lines are also sequenced as events during the construction process.

Territories - birdsongs
Geologies – the song of the earth
Effects – the sound of rain
White walls and black holes – the sounds of the veld

The chapter 'territories' deals with the physical boundaries that divides the city in terms of ownership. Existential territories are created through actions that appropriate the city. The Walker Spruit is viewed as a servitude.

The chapter on 'geologies' looks at the city in terms of its geological form. The Walker Spruit is viewed as a valley. D&G explains the capturing processes of stratification and as a way out, the Body without Organs and Plane of Consistency are discussed. A 'surface archaeology of the site' is performed to make a map or Body without Organs.

The 'effects' chapter explores D&G's de-individualization of the individual with the introduction of a plane of effects. Architecture operates as a kind of terminal that produces experiences to its users through effects. The Walker Spruit's primary function is to drain stormwater during rainfall events. This condition is made a roof-

wall-canal effects mechanism. Different effects are cohered with the promenade. Similarly to how the Walker Spruit acts as link between different neighbourhoods.

'White walls and black holes' (chapter 5) explores the operation of the face. Works of architecture are like faces in the landscape, where facades are treated as signifying surfaces, while windows are the black holes of subjectivity. The de-individualization process is continued in this chapter by describing the dissolution of the subject within its surroundings by means of a landscape of pattern.

In chapter 6, the design components, as derived from theoretical and contextual cues, are sequenced as events during the process of construction. A schizo-analysis of the design is performed.

In Chapter 7 the design components are resolved to more detail in terms of construction, structure and materiality.

21 *question*



Fig. 2.01. Author 2012, *Shelterless inhabitation*.

2.1 Situation

The Walker Spruit is an unproductive storm water drain and servitude with the potential to become a public place: a place of open-ended possibilities to encounter and engage with other bodies¹. Apart from a few well-kept parks in this area (e.g. Magnolia Dell, Jan Cilliers and Venning Park), the public places in Sunnyside and Arcadia are mostly streets, sidewalks and shopping centres. However, the riverine is a strip of land that has remained undeveloped because the Spruit occasionally floods its floodplain. The land was subsequently zoned as a servitude. Although this area has remained unbuilt, it is not much more than an infrastructural servitude, especially as it runs through the denser Sunnyside towards the city.

¹ Sennet's (2007:297) view of democratic space is simple yet sensible. He defines democracy as a physical experience, practiced on a local scale: the experience of face to face encounters in the city.

2.2 Design problem

How to make a public place within existing urban fabric that bring changes to a segmented society. Through the event, as a break in the normal flow of everyday life, it becomes possible to 'shake the habitual'.

The site is programmed as a theatre-in-the-field: a place to enact the expressive potential of events such as performance and cinematic theatre on one level, and the restaurant as theatre on another level. The theatre-in-the-field also doubles as a shelter, soup kitchen and ablutions for the shelterless during times not occupied by events. This shift in program sets the scene for a possible co-mingling of different user groups.

What could a place be where you go out to and encounter the life that surrounds you – the life crawling and flying in the earth and fieldgras; the eyes and heartbeats around you, voices telling stories or singing, hands making music, bodies dancing? A place that you can leave a bit less captured by signification – meaning – a bit less burdened by subjectification – being someone? A place that you can leave a bit more dispersed into your surroundings and into the life that surrounds you?

2.3. Design aims

'Shaking the habitual'¹.

Deleuze and Guattari fabricated many concepts that help us think through the basic question of schizo-analysis: How can we break free from being captured by signification and subjectification to engage on lines of flight that lead to creativity and life? Their thinking-tools are used, as an alternative to habitual thought and action, as a way to break open the design problem of creating a public place that is drawn from the possibilities of its context and from the process of its making. The design problem is explored as a way of keeping possibilities in mind at each step of the design process: in the exploring the context, in the process of design and in how the design can become manifested.

The design aims to explore possibilities of the context, process and construction. It secondly aims to actualize some of these possibilities that emerged from the process, while keeping some sense of the possibilities not yet actualized, which are 'always already yet to come'.

¹ *Shaking the Habitual* is the fourth studio album by Swedish electronic music duo *The Knife*, released on 5 April 2013 by Rabid Records.

2.4 Process

A literature survey, field visits, community correspondence, urban framework, theorizing, diagramming, modelling, sketching, computer aided modelling and drafting.

The Walker Spruit as a whole was explored from the ground by walking its length, as well as looking at it from above by means of aerial and satellite photos and maps from the past and the present. Literature research revealed aspects of its history. Differences were sought, with specific consideration to canal and edge conditions, programmatic possibilities and areas which could aid as precedents.

The context was explored at three scales:

- (1) macro-scale – the entire length of the Walker Spruit and adjacencies;
- (2) meso-scale – the Walker Spruit and adjacencies as it flows through Sunnyside, Clydesdale and Arcadia;
- (3) micro-scale – the chosen site at the intersection of Bourke and De Rapper streets.



Fig. 2.02. Process synthesis. Author, 2012.

process

3 | *territories*



Fig. 3.01. The Walkerspruit as servitude. Map showing land parcels.

“Every morning the Scenopoetes dentirostris, a bird of the Australian rain forests, cuts leaves, makes them fall to the ground, and turns them over so that the paler, internal side contrasts with the earth. In this way it constructs a stage for itself like a ready-made; and directly above, on a creeper or a branch, while fluffing out the feathers beneath its beak to reveal their yellow roots, it sings a complex song made up from its own notes and, at intervals, those of other birds that it imitates: it is a complete artist.”
(Deleuze and Guattari, quoted in Ballentyne 2007:44)

3.1 Architecture and territories

“Establishing territory is architecture’s great and normal role. The monument is a song. A building usually establishes a practical domain, and often marks out the extent of a proprietor’s property, but aside from establishing ownership, the territory it marks out is a zone where a certain ethos applies: a work place, a drill ground, a dance hall, a quiet hotel lounge, a convivial bar, a cocooned bedroom . . . almost little ‘hurdy-gurdy places’. The architecture helps us to do the things that need to be done, and reinscribes the established order.”
(Ballentyne 2007:58)

territories

birdsongs



Fig. 3.02. Design component carve-out. Author, 2013

Ballentyne describes the ‘little songs’ buildings normally produce, mostly for commercial ends. The loud rhythmic music of some clothing stores, or the classical music played in book shops or the ‘elevator music’ of hotel and airport lobbies (Ballentyne 2007:60).

“These little songs establish little territories, and architecture can help them on their way; but this is an architecture of small horizons. Architecture can open to other possibilities, which are introduced here: there is the great ‘song of the earth’, which resonates through everything, and there is the architecture of trajectories, where buildings seem to dissolve away with the dissolution of the territories...”
(Ballentyne 2007:61)

‘Art begins not with flesh, but with the house. That is why architecture is the first of the arts’ (Deleuze and Guattari, 1994, 186). “Having established a house, one can take steps outside it – towards an architecture where the territories tremble...”
(Ballentyne 2007:58).



3.2 Lines of ownership

The landscape is territorialized with the superimposition of a grid of ownership. Contour lines are intersected by the lines of plots, roads and servitudes during processes of surveying and town planning. These lines on a map that make up the planned city gradually become manifest in the form of surfaces (roads, kerbs, sidewalks) and the boundaries of buildings and fences and walls around properties. In this way territories are formed. However, in Sunnyside as in many other parts of the world, these boundary lines are becoming increasingly solid and aggressive. Often spearheads, live cables, shards or spikes top-off the divide between territories.

Fig. 3.03. (far left) Boundaries lines around the Walker Spruit. Author, 2012

Fig. 3.04 (left) Lines of ownership around the Walker Spruit. Author, 2012



3.3 Acts of appropriation

Within the planned city and in-between these territories there exists another layer – urban life. Unplanned activities deterritorializes or appropriates the rigidly surveyed territories. Sunnyside is a good example of how the city becomes appropriated with spontaneous activities. When someone decides to put up a tent and make it a barber shop, or put up a table and turn it into a tailor shop, or use empty land for his driving school, the city becomes more than what was planned for. By using the city in these ways, vendors appropriate a piece of land – often in a creative way, often temporarily and often to the benefit of the community. It is this potential for the spontaneous emergence of unexpected events that in part gives the city life.

Fig 3.05 (left) Public space around the Walkerspruit. Author, 2012

3.4 Public space and territories

Territories are temporal and ever-changing. With indefinite boundaries, they are always in place in relation to other territories. Public places belong to everybody and to nobody at the same time and therefore have the potential to be appropriated in creative ways by those who choose to do so.

We temporarily appropriate a space to ourselves – whether as individuals or as groups. A territory is claimed by sitting, standing, walking or more definitely by speaking, singing or shouting or putting up an umbrella, forming a circle, bringing a chair or at the extreme – urinating or defecating. in a public space. Once a territory is appropriated, the dynamics of the social sphere enter – encounters between neighbouring territories happen that range from indifference to friendly or hostile interactions between people.



Figure 3.07
JOHAN RISSIK

3.3.1 Example 1 of territorializations: Rissik's canal

The Walker Spruit was canalized during the 1890s when Johann Rissik fed a reservoir on his property 'Linschoten' with water from the Walker Spruit (Rissik 1965:7-8). The combination of his position as surveyor general and landowner made it possible for him to appropriate the spruit in this way. He (illegally) also provided his neighbours with water until 1905 when rights to the water were transferred to the Pretoria Municipal Council (Rissik 1965:9). A schizo-analysis of these events would be something like the following: The act of canalisation is an appropriation that territorializes the spruit; the deterritorialization occurs when a diagram linking other bodies is created, in this case the neighbours, and a reterritorialization occurs when an organizing body, the Pretoria Municipal Council, intervenes.



Fig. 3.06. Jan van Nouhuys
Walker Spruit, Cellierstraat, 1927
Oil on canvas, 305 x 455 mm
Collection: Pretoria Art Museum

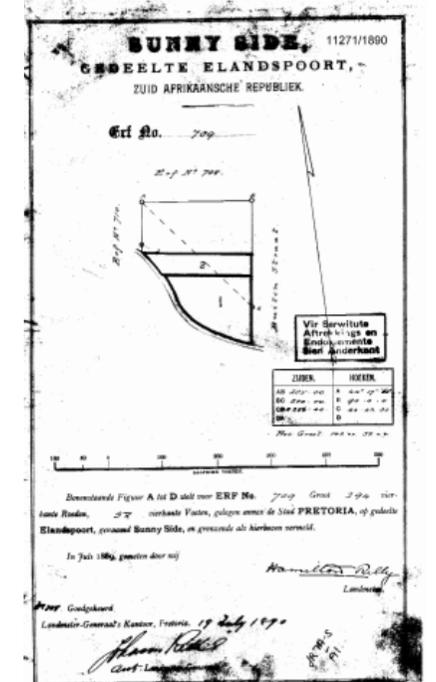
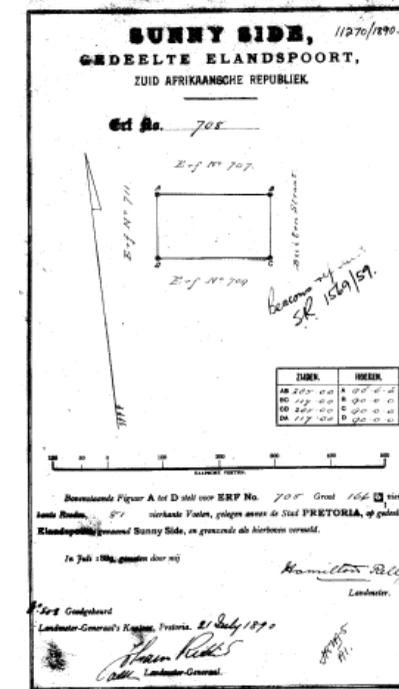


Fig 3.08 (right) Surveyor-General diagrams for the site of intervention. Signed by Johann Rissik.

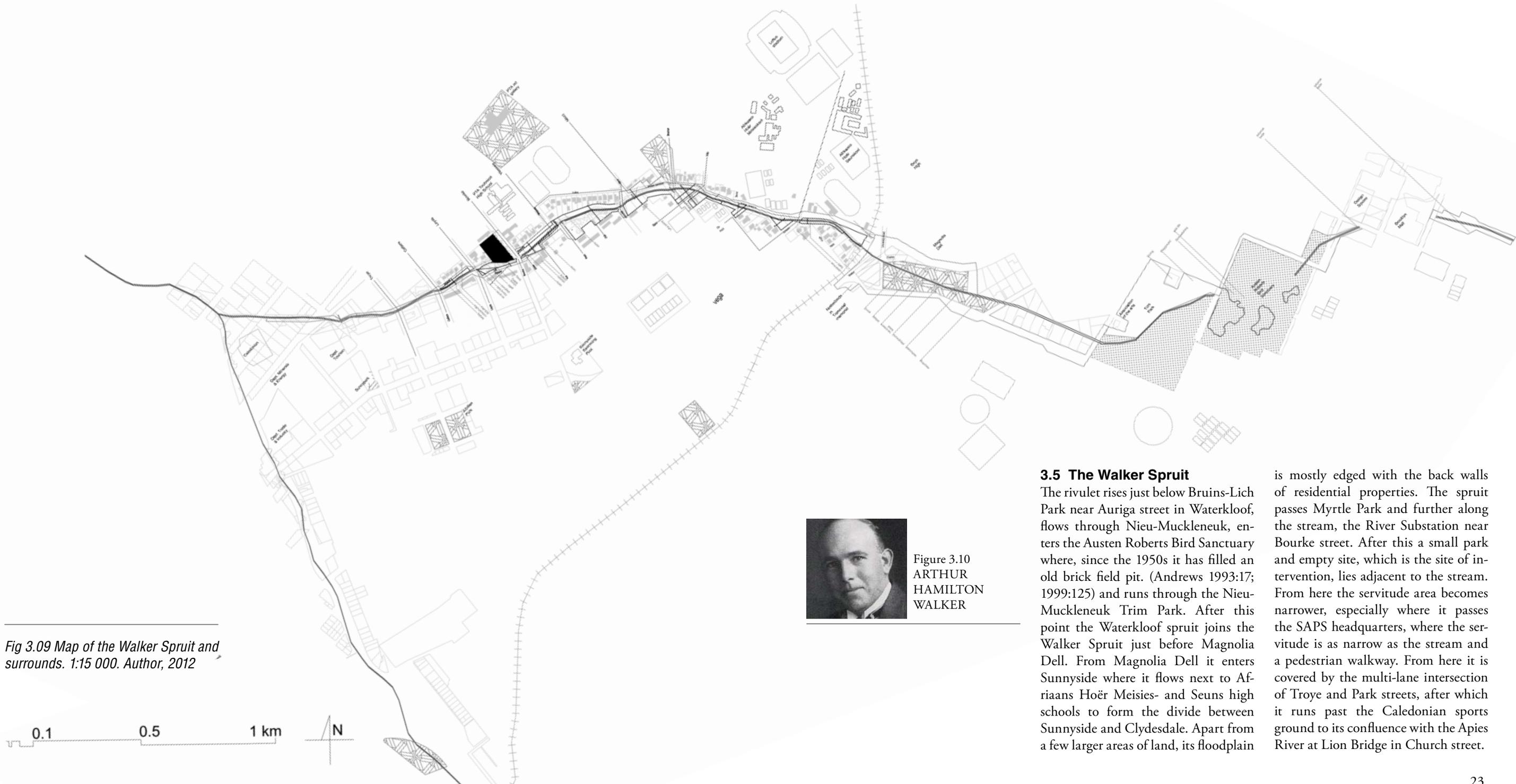


Fig 3.09 Map of the Walker Spruit and surrounds. 1:15 000. Author, 2012



Figure 3.10
ARTHUR
HAMILTON
WALKER

3.5 The Walker Spruit

The rivulet rises just below Bruins-Lich Park near Auriga street in Waterkloof, flows through Nieu-Muckleneuk, enters the Austen Roberts Bird Sanctuary where, since the 1950s it has filled an old brick field pit. (Andrews 1993:17; 1999:125) and runs through the Nieu-Muckleneuk Trim Park. After this point the Waterkloof spruit joins the Walker Spruit just before Magnolia Dell. From Magnolia Dell it enters Sunnyside where it flows next to Afrikaans Hoër Meisies- and Seuns high schools to form the divide between Sunnyside and Clydesdale. Apart from a few larger areas of land, its floodplain

is mostly edged with the back walls of residential properties. The spruit passes Myrtle Park and further along the stream, the River Substation near Bourke street. After this a small park and empty site, which is the site of intervention, lies adjacent to the stream. From here the servitude area becomes narrower, especially where it passes the SAPS headquarters, where the servitude is as narrow as the stream and a pedestrian walkway. From here it is covered by the multi-lane intersection of Troye and Park streets, after which it runs past the Caledonian sports ground to its confluence with the Apies River at Lion Bridge in Church street.

appropriations

3.3.2 Field sketch 2 – c/o Melville and De Kock Streets, May 2012 The Urinators

The entrance to the tennis courts of a nearby high school is marked with concrete spheres. On one of these spheres, I sat down to make some site sketches. A bridge crosses the Walker Spruit here. While I'm sketching, one woman and then one man urinate on the grass after crossing the bridge. Either there is a definite need for public toilets in this area, or I have a very different sense of propriety than my fellow citizens. Did these two pedestrians urinate because of an urgent need of relief, or were they claiming a kind of territory? Did they say through action, "Look, this is my space."?

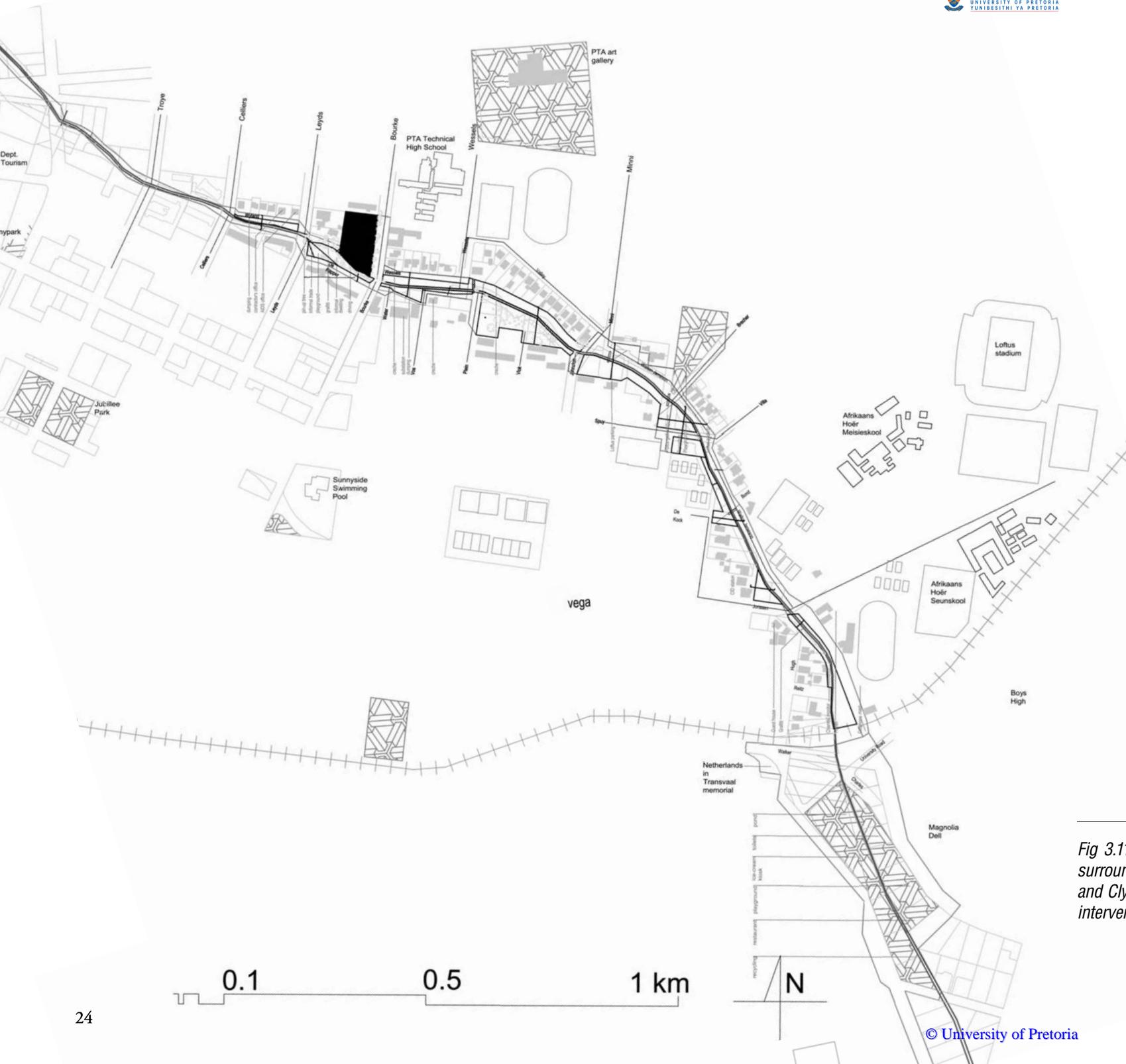


Fig 3.11 Map of the Walker Spruit and surrounds as it flows through Sunnyside and Clydesdale. Scale: 1:10 000. Site of intervention indicated. Author, 2012



Fig 3.12 From lawn to mosque. Author, 2012

Fig 3.13 Map of the Walker Spruit and surrounds as it flows through Brooklyn and Muckleneuk. Scale: 1:10 000. Author, 2012

**3.3.3 Field sketch 3 –
Magnolia Dell, May 2012**
The Kneelers

More than a thousand Ethiopian muslims come to pray during a protest at the Ethiopian embassy. After using the stream to wash, everyone faces north, except a man with a megaphone. Twenty or so women participate separately at the back.
I meet Winners from Pretoria West. Winners is looking for a job after being released from 18 months in prison for shooting his girlfriend in the hip. He found her in bed with ‘another man’.
13:48 – Two Putco buses arrive with the sound of people clapping hands, and leave again.

**3.3.4 Field sketch 4 -
Magnolia Dell, May 2012**
The Man in the Yellow Pants

The first thing that was mentioned in a discussion about the programme with my supervisor was a bridge across the stream. My study leader spoke about the experience of crossing a bridge – walking up to its apex and that moment when you cross to descend again. I was sceptical. The phenomenon of walking across a bridge seemed straight-forward to me –until later that day. I was walking with a friend at Magnolia Dell and when we got to one of the bridges, I remembered the previous conversation. I told my friend, ‘Now we’re going to experience crossing a bridge,’ half jokingly. We crossed the bridge twice back and forth, to rest at the apex for a moment. Just then a man with brightly patterned yellow pants climbed into stream. He lifted his hands, facing away from us to the setting sun. Midges were visible in its light, hovering close to the edge of stream. ‘Would you like to be baptised?’ a woman asked us on the bridge as she crossed it to sing for the man in the stream. At a nearby intersection the traffic light turned red for one street and green for another, while a group of students were playing frisbee on the lawn.

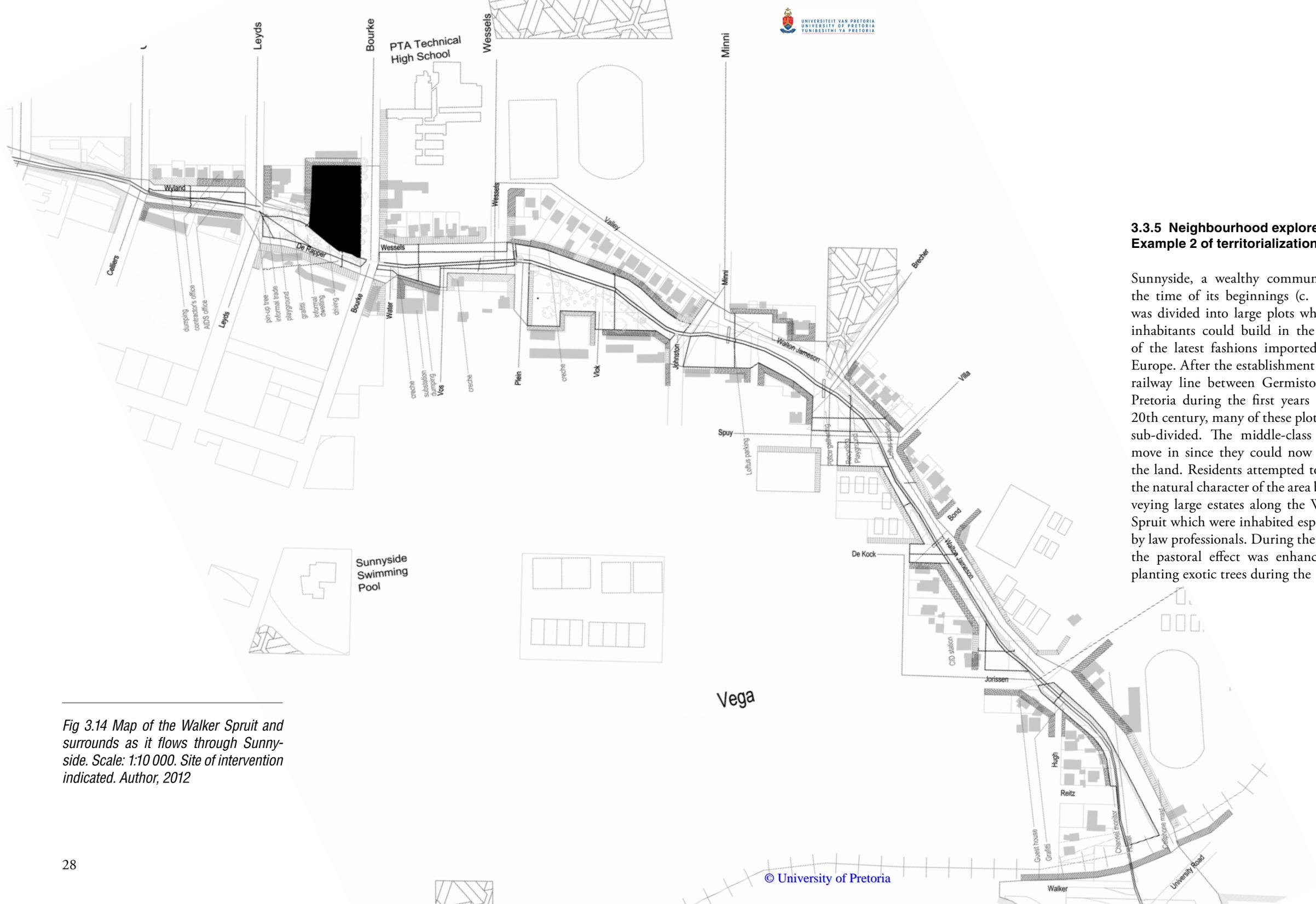


Fig 3.14 Map of the Walker Spruit and surrounds as it flows through Sunnyside. Scale: 1:10 000. Site of intervention indicated. Author, 2012

3.3.5 Neighbourhood explored Example 2 of territorializations:

Sunnyside, a wealthy community at the time of its beginnings (c. 1887), was divided into large plots where its inhabitants could build in the styles of the latest fashions imported from Europe. After the establishment of the railway line between Germiston and Pretoria during the first years of the 20th century, many of these plots were sub-divided. The middle-class could move in since they could now afford the land. Residents attempted to keep the natural character of the area by surveying large estates along the Walker Spruit which were inhabited especially by law professionals. During the 1920s the pastoral effect was enhanced by planting exotic trees during the 1920s.

With people flocking to cities from the late 1940s, most of the houses were demolished to make way for modernist residential apartment blocks (Le Roux & Van der Waal 1992:6-8). The political changes of the 1980s brought about a change in demographics to this area. The majority of people privileged by the Apartheid machine emigrated to the outskirts of the city, while people who were prevented by law to live here before, moved in. Today it is interesting to see how the neighbourhood is appropriated in ways unforeseen by modernist planning. Informal vendors make use of the sidewalks busy with pedestrians, while the hooty flow of public transport (taxis) is always present. In Sunnyside, you don't need an alarm to wake up in the mornings.



Fig. 3.15, 3.16. Examples of informal appropriation
a) shelterless living; b) driving school activities

3.3.6 Example 3 of territorializations: Micro-scale – 31 Bourke Street

The chosen site is a good example of how the conditions of ownership changed over time. The site used to be divided into separate plots with houses on. It used to be privately owned land. The houses and all traces of this condition have since been demolished, leaving an empty piece of land apart from a few trees. This allowed for the informal appropriation by the homeless and a driving school that uses the site as practice ground for learner drivers. The boundary fences of the site were the first threshold between the public streets and the private plots, and the walls of the houses the second threshold to the private interiors of the houses.

3.3.7 Field sketch 1 – 31 Bourke street, November 2011 The Couch Dwellers

The open site with vagrants is quite surreal. They occupy the site in groups and on couches. A neat pile of cardboard is visible on one side of the site. Although their do-ings are completely visible or public, one still feels as if it is none of your business. They take ownership of the site and in this way exert their privacy. It is as if one is looking into someone's living room.

the site of intervention

31 Bourke street, Sunnyside



Fig. 3.17. Breaking lines. Author, May 2012.

existential territories



Figure 3.18
JACQUES
LACAN

3.6 The 'Charade Model' – the signifying chain

Jacques Lacan's (1901-1981) terms, the *object petit a* and *partial object*, describes the capturing process of the signifying chain.

Object petit a is a void 'left over' because no single signifier exists that can effectively represent the primal loss of the subject (i.e. separation from the mother or the Real or the introduction into the Symbolic world of language and culture). Another *partial object* is created in an attempt to make up for this lack or inefficiency and the process repeats itself. This endless loop in representational orders is the origin of misrecognition and suggest that the entire system is corrupt from the start (Brott 2011:109).

This endless circulation of the *partial object* around the *petit a* which continuously produce the same lack at the centre of the system is not enough for Guattari. Something new has to be produced which could only happen with the shift beyond the subject and effect of a psychic interior towards the production of impersonal effects (Brott 2011:105).

3.7 The refrain

"A complex refrain marks the intersection of heterogeneous modes of subjectivation. Refrains delimit existential territory: birds sing different song sequences for different reasons. In archaic societies, it's on basis of rhythms, songs, dances, masks, inscriptions on the body, the ground, on totems, rituals and mythic references that other kinds of collective existential territories are circumscribed." (Genesko 1996:200)

The refrain is the nomad's way of making a territory (Anker 2007:287).

The 'big refrain' is the opening up of the subject to a world without boundaries towards multiplicities, the cosmos and towards an existence which is never territorialized (Anker 2007:288).

3.8 Chapter summary

This chapter explores territories as formed by lines of ownership and physical boundaries. The notion is extended to include the existential territories marked by actions that appropriate parts of the city. Examples are given that illustrate processes of territorialization, deterritorialization and reterritorialization in the city. The refrain marks a territory that is freed from the chain of signification.



Fig. 3.19. Think of the movement made when communicating that you are about to explain the title of a film in a game of charades. Circulation around a void - so is the endless circulation of the signifying chain. One sign refers to another refers to another...

precedent 'Killing Moon'

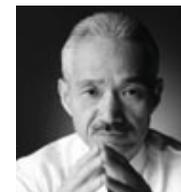
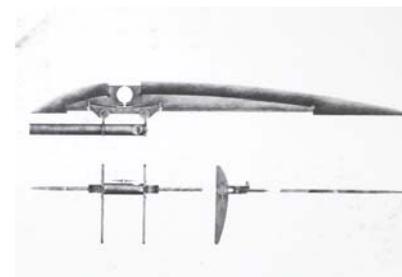


Figure 3.23
SHIN
TAKAMATSU'S



Takamatsu (1948-) tells of his regular dreams of the moon (Futagawa, Miyake & Kobayashi 1990:186). In these dreams he would have a clear sense of forms which he desires to hold in his hands and inspect closely. "Once when I was working on a small house for a strangely curving site, I became lost in meditation. And then, just like a revelation I was visited by an image in the shape of the moon. It was a shape I have never seen before and there was no doubt that it was the shape of a sword. It was a polished sword cast from a restless confused sketch and in the strangest way it fitted my hand perfectly." After this incident his dreams changed. He would ascend into the sky, holding the sword, "to try and kill the moon with a sword which had been baked by the very moon that was to be its victim." Takamatsu felt destined to kill the moon. (Takamatsu in Futagawa, Miyake & Kobayashi 1990:186)

Takamatsu named this short sword Killing Moon I and used it during the production process of some of his later projects. In particular, to generate the plan of the Kinoshita House (with the curving site), which he later named

Killing Moon II. The tool is stripped of its identity as tool to become an architectural device – it is transposed from a functional sword to a useless object. "Killing Moon I, the short sword, is the equivalent of a Guattarian-freed, Lacanian *objet petit a*..." (Brott 2011:108). The sword, freed from its symbolic value, acts as that object which cannot be signified or formalized (*petit a*) and mobilizes *partial objects* in the form of a break-away detail. The interior of Killing Moon II is 'cut' by a serial detail-fragment of a crescent derived from the sword that frames most vertical surfaces. Walls are sliced at prominent intersections where the edge of an opening or lighting fixture is articulated with a curved timber detail of the ghost sword (Brott 2011:109).

These detail fragments - Killing Moon refrains - act as 'a-signifying points of rupture.' "Semiotic elements [are] emancipated from their signifying chains via the process of repetition which formulate a given culture 'prayer, ritual, order-word, emblem, refrain, celebrity faces. (Brott 2011:109) Killing Moon I "sacrifices itself to the impersonal effects".

4 | *geologies*



Fig. 4.01. Contours indicating the Walker Spruit as a valley in the landscape.

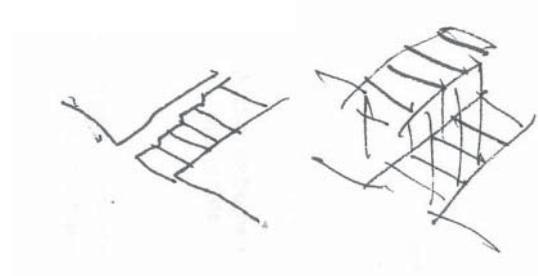


Fig. 4.02. Design component carve-out and lifted soil. Author, 2013

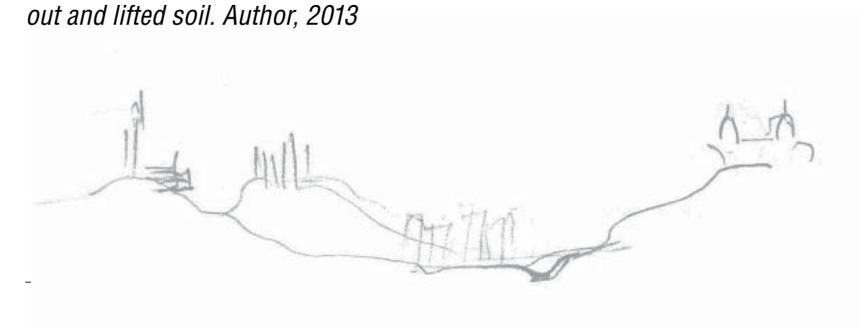


Fig. 4.03. If the Pretoria's hilltops are monumentalized, what to do with its valleys?

“Architecture is good at monumentalizing the institutions that a society values, finding ways to frame the activities that are seen to be valuable in one way or another. However, Deleuze and Guattari’s thought tends to promote un-monumental aspects of life, preferring fluidity and creativity (‘becoming’) to establishing any sort of fixity. Their thought is a challenge for any architects who choose to engage with it, as its volatility is at odds with the profession’s traditional preoccupation with

form. With Deleuze and Guattari one leaves behind the well-defined forms of solid objects, for a description of relations between unformed elements (longitude) and sets of affects (latitude), in order to construct a map of a body – and a ‘body’ here can be any entity at all, clear or vague, from an idea to a whole world, including along the way of course such bodies as people, buildings and their environments.” (Ballentyne 2007:97)

4.1 The Walker Spruit as a valley

When considering the geology of Pretoria, most of the koppies surrounding the central city are monumentalized with architecture. These structures make it their task to symbolize something: unity, freedom, education, communication and so on. In contrast, the valleys which hold the Apies river and the Walker Spruit are places of function and movement. How to think about the valleys of the city? Are the valleys places for anti-monuments of a kind?

geologies
the song of the earth



Fig. 4.04. Deleuze & Guattari treats the Body without Organs (BwO) as a full egg, an “intense egg defined by axes, vectors, gradients and thresholds...” (D&G 2003:161). Photo, Author, 2012.

4.2 Geological perspective

In an interview between Jean Baudrillard and Jean Nouvel (2002), Nouvel talks about an ‘urban big bang’. After the expansion of cities in the previous century, the ‘recipes’ used for architecture and planning were no longer useful. Classical notions of order, proportion, typology and so on were insufficient for the rapid growth of cities (Baudrillard & Nouvel 2002:17). Rather than creating an artificial world, Nouvel suggests that architecture “exists simply with respect to a geological layer applied to all cities throughout the planet.” (Baudrillard & Nouvel 2002:18) This is a way of taking a piece of land and saying: “I’m appropriating this, and I’m giving it back to you for your appreciation in a different way.” (Baudrillard & Nouvel 2002:18). This kind of geological perspective makes it possible to think beyond the nature/culture duality. D&G uses a similar geological perspective to explain how subjectivities work.

4.3 The Earth as a Body without Organs

The earth is to D&G the big Deteritorialized. It is a BwO that precedes all meaning and interpretation systems (Anker 2007:138).

“This body without organs is permeated by unformed, unstable matters, by flows in all directions, by free intensities or nomadic singularities, by mad or transitory particles.” (D&G 2003:40) What occurs on the earth is stratification. Strata are processes of capturing and binding, which operates by way of territorialisation. These strata always occur in pairs and are constituted as a double articulation. The first articulation (of stratification) is that of sedimentation and the second articulation is that of folding. The first is more supple, ordered and the second more rigid, organized (D&G 2003:41). Between the strata lies the surface of stratification. This surface faces the strata on the one side, but faces the plane of consistency on the other side. The BwO is itself the plane of consistency. (D&G 2003:40)

The Body without Organs is not so much a concept as a set of practices (D&G 2003:149) Do not ask what a BwO is, they say, you are already on it. “Find your body with out organs.

Find out how to make it. It’s a question of life and death, youth and old age, sadness and joy. It is where everything is played out.” (D&G 2003:151) The BwO is what is left over when everything else – all subjectifications and significations – are removed. It is not about interpretation but about experimentation. (D&G 2003:151) There are two phases to the BwO, one is its making; the second is making intensities circulate on it. The BwO can only be populated with intensities. (D&G 2003:152).” The body is now nothing more than a set of valves, locks, flood-gates, bowls or communicating vessels, each with a proper name: a peopling of the BwO...” (D&G 2003:153) The BwO always sways between the surfaces that stratify it and the plane that sets it free, between stratification and destratification. If the BwO can be swayed with enough care to the Plane of Consistency which destratifies it, the BwO reveals itself as the “connection of desires, conjunction of flows and the continuum of intensities.” (D&G 2003:161)

“The BwO is necessarily a Place, a Plane and a Collectivity (assembling elements, things, plants, animals, tools, people, powers and fragments of all of these...” (D&G 2003:161).

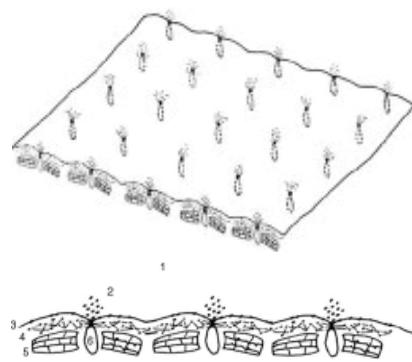


Fig. 4.05. *The plane of consistency.*



4.4 The Plane of Consistency

The Plane of Consistency is the plane of all possibilities or virtualities before they are actualized. The earth is such a plane of possibility. The relation between many different aspects (longitude, latitude, climate, soil, etc.) converge at a certain place from where certain kinds of life emerge – plant, animal and human life.

As a discipline concerned with the habitat of life on earth, architecture is always the appropriation of a portion of land (on the planet). It is in a sense a process continuous with the earth as a surface of potential. This surface continuously undergoes processes of territorialization and stratification. While architecture appropriates portions of the Earth, it is necessary to also allow for processes of deterritorialization (as discussed in the previous chapter) and destratification. The question is how to make a BwO through architecture?

Fig. 4.06. (above)
Geological stratification of the site

Geological formation of a valley; a savannah inhabited by nomadic cultures; farms; a picnic place on the sunny side of the city; a suburb; densification and apartment blocks. Demolition between 2001-2011. Emergence of informal use – the shelterless, informal trade, driving school.

4.5 Chapter summary

The capturing process of stratification is described in this chapter. A Plane of Consistency ensures destratification, since it is a plane of possibilities prior to actualization. Such a plane is constructed as a map for use in the design process. This map combines 'extra-terrestrial' perspectives (satellite images) with aerial perspectives and with aspects of the site revealed through literature and site surveys.



Figure 4.07
MICHAEL
HEIZER



Fig. 4.08. Michael Heizer's (and Buro Happold) installation, 'Levitated Mass' during its public opening on 24 July 2012 at the Los Angeles County Museum of Art (LACMA). A 7m high rock (weighing 340 tonnes) is placed over a 140m long stepped trench. As you walk down the steps, it will appear as if the rock is levitating. (Govan, 2011)



5 | *effects*



Fig. 5.01. The floodplain of the Walker Spruit is a plane with the possibility to flood during heavy rain.

“Architecture is nothing but a special effects machine that delights and disturbs the senses.”
(Diller 2009)

“When it rains in Oxford street, the buildings are no more important than the rain.”
(David Green in Moore 2012:389)

“Die mens is nie ‘n boom nie, maar ‘n donderstorm.”
(Anker 2007:355)

5.1 The Walker Spruit as a storm water canal

What is a rain storm other than an applause? It is as if the rain is applauding the event which itself is. What is this *it* that rains anyway? What meaning is there to a thunderstorm? Unless you’ve planned a party outdoors and it rains, you may ask “Why?”.

The main function of the Walker Spruit is to prevent flooding during a rainstorm. It is a stormwater drain - an infrastructure. A Highfieldthunderstorm is particular to the context and is used as a contextual clue in the theoretical and design process.

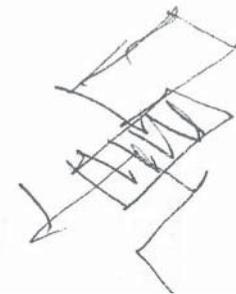


Fig. 5.02. Design component roof-wall-canal effects mechanism. Author, 2013

5.2 Architecture of effects

In her book, *Architecture for a free subjectivity – Deleuze and Guattari at the horizon of the Real* (2011), Simone Brott studies Deleuze and Guattari’s work to describe an architecture of impersonal effects. By introducing a vast impersonal plane of subjectivity, Deleuze rids the term subjectivity of all its theoretical baggage. Deleuze posits a subjectless or de-individualized subjectivity. He prefers the term ‘impersonal effects’ as a way to describe the potential of a ‘component power’ – such as a mouth or the rain – to produce an effect. Effects not in the sense of the result of causes, since causality, in his view, is itself an effect of the repetition of similar cases, but in the sense of an electromagnetic effect, for example, a productive and creative force (Brott 2011:37). Instead of the individual or person, D&G view the self or subject (as it was previously known) as a convergence of effects. Ex-

effects
the sound of the rain

perience takes place in the mind and the subject is an effect of a series of experiences. Instead of experience being the experience of one subject, there is an impersonal, anonymous plane of experience not exclusive to the human world (Colebrook 2002:80-81) In this view the de-individualization of the individual is achieved – a way out of subjectification becomes possible.

Architecture operates within this plane of experience. A building is a kind of reservoir of effects that produces a series of experiences for everyone who encounters it. “For architecture the effects are the indeterminate products (contents) of the architectural encounter, the irreducible visuality prior to unified persons, buildings or any whole whatsoever.” (Brott 2011:37-38)

“...the affects are produced, and they are real, but they are not produced by the building acting alone. They are produced when the building and the person come into contact, and peo-

ple are 'prepared' in different ways by their life experiences, including their education [...] A building, like any work of art, is a bloc of sensations and affects. An encounter is an experience, an experiment." (Ballentyne 2007:42).

"If [the architectural encounter] were a film it would have no stars or even fixed actors to play each role, only understudies, "no-name nobodies," and multiple stunt-doubles. A film such as this does not envelop any genre, but rather experiments with a general atmosphere of special effects; it is a total set-up, or pure mise-en-scène (not a stage set, but an irreducible relation prior to the actors, the set pieces, and everything else)" (Brott 2011:119).

5.3 Field sketch 5, Jan Cilliers Park, August 2012

After looking at the pond at Jan Cilliers Park for a while, I could see what Bruinslich intended when he lined the pond with stones. The reflection of these stones on the surface of the water creates a beautiful horizontal symmetry. After seeing the stones' reflection, the doubling of the plants growing on the pond's edge became visible too, and later the movement of dogs and people were doubled too.

The architectural encounter can set a-subjectifying processes in motion by means of close-up effects or withdrawn effects. The close-up effect is the fusion between subject and object during contact, while the withdrawn effects work from a distance – like a 'visual blanket' that envelops or absorbs the body from a distance (Brott 2011:57).

5.4 Close-up effects:

The blurring of subjectivity is achieved by isolating the event of contact between a character and an architectural series. An affective merging of subject and object takes place (Brott 2011:57). Surfaces colonize the character from outside by emitting effects. The architectural close-up renders up close the entire sensory situation during the encounter between the subject and material effects. The notion of the close-up is discussed further in the next chapter.

5.5 Withdrawn effects:

Espace quelconque (any-space-whatsoever) – are emptied spaces of an extinct personal subjectivity – i.o. absorbed into the field of subjectivization – an effacement. This effect is "where one becomes alien to one's self, merging helplessly with the architecture (Brott 2011:58).

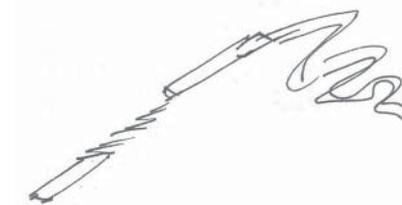


Fig. 5.04. Design component bridge-stair-stoop-ramp. Author, 2013



Fig. 5.03. The corridors of apartment blocks in Sunnyside are places to converse with neighbours.

"I don't know of another city [than New York] where walking is not only a recreation, but a possibility." (Dan Graham as quoted in Doroshenko & Graham 1995:12-17)

The promenade or bridge-stair-stoop-ramp system is derived from the possibility of the Walker Spruit as a route used by walkers, runners and cyclists. The Spruit links different neighbourhoods, demographics, landscapes, programs and densities. The architectural promenade has a similar joining function when detached architectural effects are brought into coherence with the promenade (Brott 2011:42).

"What initiates this conjoining of the effects into a temporary, yet vivid coherence? In every case there has to be catalyst that commands a group of architectural effects, beyond the intention of the architect, the planner, or any form of intentional agent. The architectural encounter is not random or even relative, but rather there is always an architectural motive – rooted

the promenade catalyst for different effects

in circumstance, or fleshed out by the very commingling of the effects – in the subjectivizational horizon that we call 'architecture' or 'house'. The classic architectural promenade that connects a series of loose effects does so by a diagonal ramp, the motivating complex or vehicle by which all the effects circulate and are given mobility at once." (Brott 2011:42)

The promenade is first of all a bridge across the stream, but also becomes the link between the ground level and the raised level by way of stairs and ramp. Similar to the corridors that give access to the flats in the typical residential blocks of Sunnyside, the promenade is a line of movement, access and chance encounters.

precedent BLUR BUILDING



**Diller Scofidio and Renfro,
Blur Building**
Exhibition pavilion for Swiss Expo 2002.

“We wanted to use the water, not only as a context, but as a primary building material. We wanted to make an architecture of atmosphere. So, no walls, no roof, no purpose, just a massive atomised water. A big cloud.” “Unlike entering any normal space, entering Blur, is like stepping into a habitable medium. It’s formless, featureless, depthless, scaleless, massless, surfaceless and dimensionless. All references are erased, leaving only an optical white-out and white noise.”
(Diller 2009 TEDtalk)



Fig. 5.06 The Blur building is a ‘spectacular anti-spectacle’.

6 | *white walls
black holes*

In the previous chapter the individual is dissolved into a pre-personal plane of effects from which architecture operates. The architectural close-up is also discussed as an effective merging of user and building. In this chapter the face and its relation architecture is discussed. How to dismantle a face?

At the beach, the waves roll out time after time to erase all marks, footprints and holes left in the sand. This surface where the sea overlaps with the sand always remains a smooth one.



Fig. 6.01. Normal Christ, Black Christ, Chinese Christ, Gay Christ, Woman Christ, Burka'ed Christ

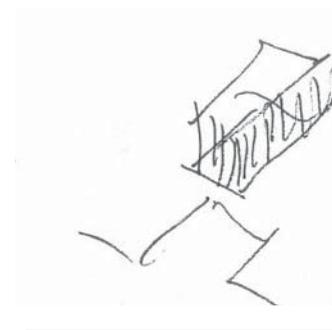


Fig. 6.02. Design component curtains. Author, 2013

“The face, what a horror. *It is naturally a lunar landscape, with its pores, planes, matts, bright colors, whiteness, and holes: there is no need for a close-up to make it inhuman; it is naturally a close-up, and naturally inhuman, a monstrous hood. [...] Beyond the face lies an altogether different inhumanity: [...] here, cutting edges of deterritorialization become operative and lines of deterritorialization positive and absolute, forming strange new becomings, new polyvocalities.*” (D&G 1987:190-191)

6.1 The faciality machine

Why is the face so terrible to Deleuze and Guattari? In their view the face operates in terms of units and choices. It is firstly a computer and secondly a ‘deviance detector’ (D&G 1987:177). The first aspect constitutes a facial unit as a general system of reference, Christ or the third eye. and works in binaries: man/woman, rich/poor, adult/child, pink/brown. The second aspect is that of choice. The

faciality machine judges faces as ‘yes/no’ or ‘go/no go’ according to conformance to a norm. Within a certain tolerance it computes normalities (D&G 1987:178). “At every moment, the machine rejects faces that do not conform, or seem suspicious.” (D&G 1987:177).

These two aspects to the facialization machine presuppose that space is grided homogenously in all directions, with no outside (D&G 1987:179).

“One can constitute signifying chains operating with deterritorialized, digitalized, discrete elements only if there is a semiological screen available, a wall to protect them. One can make subjective choices [...] only if no outside tempest sweeps away the chains and subjects.” (D&G 1987:179)

The signification-subjectification regime crushed all other polyvocal systems of expression. If the faciality machine were to be dated, D&G attributes it to the year zero, with Christ,

white walls & black holes

the development of the ‘White Man’ and the semiotic of Capitalism (D&G 1987:182)

“The white wall/black hole system is constructed, or rather the abstract machine is triggered that must allow and ensure the almightiness of the signifier as well as the autonomy of the subject. You will be pinned to the white wall and stuffed in the black hole. This machine is called the faciality machine because it is the social production of face, because it performs the facialization of the entire body and all its surroundings and objects, and the landscapification of all worlds and milieus. The deterritorialization of the body implies a reterritorialization on the face; the decoding of the body implies an overcoding by the face; the collapse of corporeal coordinates or milieus implies the constitution of a landscape.” (D&G 1987:181)



Fig. 6.03. The north-facing facades of Sunnyside's residential blocks are adorned with curtains. This is the only means tenants have for any kind of expression to the outside.

6.2 Dismantling the face

How to break through the white walls of signification and get out of the black holes of subjectification? How to dismantle the face?

Deleuze and Guattari suggest instead of plotting points, lines of flight should be drawn to get out, to cross a horizon (D&G 1987:186).

“The point is to get out of it, not in art, in other words, in spirit, but in life, in real life. *Don't take away my power to love.*” “[A]rt is never an end in itself; it is only a tool for blazing life lines.” (D&G 1987:187)

The white wall/black hole facial machine is to D&G a tool for which a new use must be invented. “Only on your face and at the bottom of your black hole and upon your white wall will you be able to set faciality traits free like birds...” (D&G 1987:189) The faciality machine can develop on a plane of consistency, where it takes on a diagrammatic function. A rhizome or diagram is created when freed faciality traits are brought in connection with freed traits of landscapity, musicality and picturality. “This is not a collection of part-objects but a living block, a connecting of stems by which the traits of a face enter a real multiplicity or diagram with a trait of an unknown landscape, a trait of painting or music that is thereby effectively produced...”

(D&G 1987:190)

“For it is through writing that you become animal, it is through color that you become imperceptible, it is through music that you become hard and memoryless, simultaneously animal and imperceptible: in love.” (D&G 1987:187)

“Thus opens a rhizomatic realm of possibility effecting the potentialization of the possible, as opposed to arborescent possibility, which marks a closure, an impotence.” (D&G 1987:190)

6.3 Cinematic effect of the landscape

Giving voice to the song of the earth. By dissolving boundaries between self and surroundings, in a schizophrenic way, is to become pure intensity instead of an individual or personal self (Ballantyne 2007:63,66).

The white walls and black holes are what captures us as selves - signification and subjectification. (Ballantyne 2007:73).

The face operates by establishing a screen, then suggesting by marks and symbols on that screen that there is something behind it finding expression (Ballantyne 2007:69). The white walls operate through reflection, while the black holes operate through absorption (e.g. the pupil of the eye) (Ballantyne 2007:65).

“Architecture positions its ensembles – houses, towns or cities, monuments or factories – to function like faces in the landscape they transform. [...] The close-up in film treats the face primarily as a landscape; that is the definition of film, black hole and white wall, screen and camera. But the same goes for the earlier arts, architecture, painting, even the novel: close-ups animate and invent all of their correlations.” (D&G as quoted in Ballentyne 2007:66-67)

The facades of buildings function like faces. Pediments, bill boards and logos are attached to buildings to signify status or corporate identity. Windows are the black holes that suggest there are people (subjectivities) living behind the glass.

6.4 Immersive environment

In the article ‘Relentless patterns – the immersive interior’ Mark Taylor (2009) explains that the ‘relentless’ repetition of a pattern effectively ‘corrupts and saturates adjacent objects, artefacts, surfaces; blurring internal and external boundaries and dissolving any single point of perspective or static conception of space.’ An immersive environment is constructed in which the inhabitant is not privileged as the origin of coordinates, but one point among many – with the end goal to become assimilated into the environment (Taylor 2009:46)

precedent
The 'Real' Estate



AVI LAISER
AL/Architecture



precedent
Cineroleum



ASSEMBLE
STUDIO



7 | *framework*

urban framework

Walker Spruit

A number of existing spatial development frameworks that have been drawn up for the City of Tshwane were consulted for this study (refer to Addendum A).

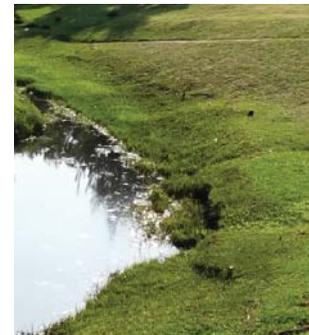
The study area is differentiated into: 1) the canal; 2) the floodplain; 3) the boundaries (walls and fences) between the floodplain and the adjacent properties; 4) the adjacent properties; with the addition of 5) 'catalytic operators'.

The urban framework devises a strategy for each of these components to become purposive – in other words to release programmatic potentials:

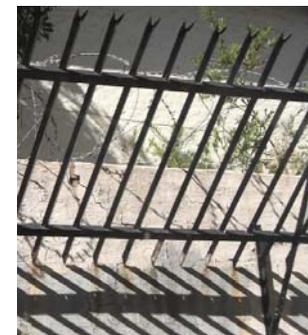
Fig. 7.01. Contextual components and their possibilities. Author, 2013



THE CANAL could become more than only a storm water drain, by becoming accessible to the public and/or by having softer edges. From a rapid draining to a meandering flow.



THE FLOODPLAINS have recreational and ecological potential, especially with regard to flooding events during rain storms.



THE BOUNDARIES between the riverine and adjacent properties could become appropriable and change from boundaries to thresholds. A strategy of inhabitable walls could provide passive surveillance.



THE ADJACENT PROPERTIES could open up to the stream with the introduction of public programmes.



A SERIES OF 'CATALYTIC OPERATORS' which could unify the Walker Spruit riverine as a linear urban landscape.

neighbour- hood



CURTIS ROSS LOVE
Resident of Clydesdale and chairperson of the Clydesdale Village Association. Curtis wants to see an improvement in the way recycling is dealt with in the neighbourhood.
2012.04.10



OLA SCHUMACHER is a townplanner who is working on a possible residential project along the Walker Spruit and towards Sunnypark in Sunnyside.
2012.03.21



MARI HAYWARD, an insolvency practitioner working in Sunnyside, views people living on the streets as a problem. She suggests more secure lighting, proper security guards, security cameras, and an awareness campaign in order for more people to be able to feel free and safe.
2012.03.23



RIETTE BASSON, architect and resident of Sunnyside, suggests community gardening, markets (small vending stalls), safe walking, running, cycling areas; improved lighting, cleaning, landscaping etc.
2012.05.14



SECHABA POTSE, resident of Arcadia and involved with Homeless Solutions, thinks the Walker Spruit is the ideal place to address the housing problem. He suggests that timber houses on stilts be built along the Spruit.
2012.12.23

A vision for the Walker Spruit

The Walker Spruit is a site of possibility. Just like its floodplain can at anytime be flooded, the site has the potential to become a place where unimagined events can happen - if only, somehow, it can be programmed into a place where people would go to. If only there is just enough infrastructure to support these emergencies. How can a place be created that says: "Come, bring your shovels, let's plant vegetables. Bring your camping chairs, let's have a braai. Come, bring your dogs or your children, let's go for a walk. Bring your congregations, let's sing. Bring tools, bring sewing machines, bring wire and beads. Let's make things. Bring your friends let's go to the theatre." I want to be able to say to Curtis, yes, there's a place you can bring your recycling to. To Mary I would want to say, your son will be safe between people on his way from school. To Paul and Lawrence, I want to be able to say, there's a place you can sleep and shower tonight. To Sechaba I want to say, if you want to build a timber house on stilts, do so and get your friends

and family to do the same. I want to say to the owners of bordering properties: build flats and workspaces on the boundaries. Open these to the spruit. Build a flat or two above your boundary wall, so that this area can be safe with 'eyes on the stream', and so that you can have an extra income.

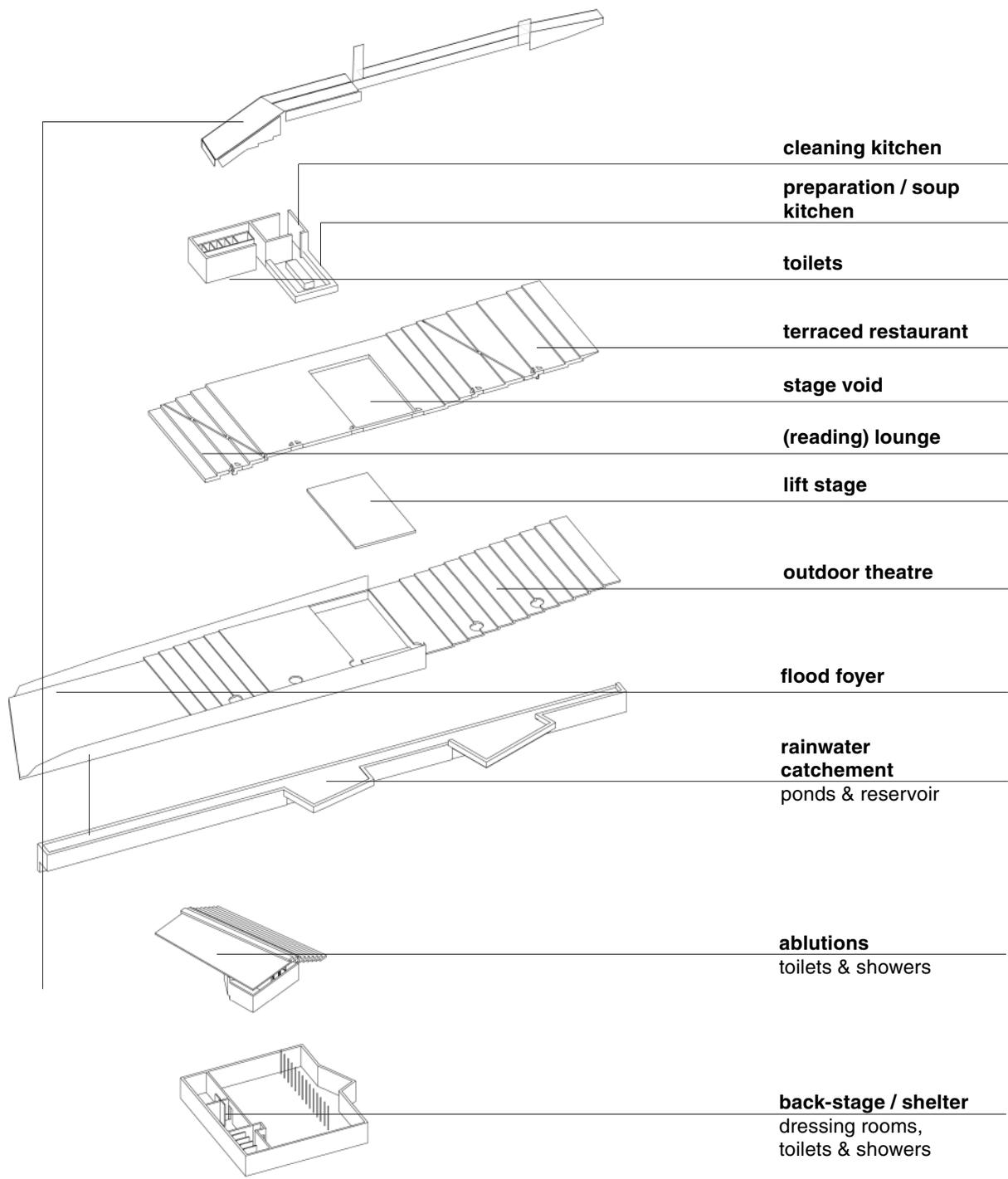
The entire city is already in a sense a site of potential, especially places that are public and active with life. Let's start at the bottom and work our way up. Let's start in the valley. The Walker Spruit is suitable for a unique set of potentials to emerge.

It is different from the rest of the city in the sense that it doesn't have as its start the rigidity of the street grid. It is not only the product of planning, of setting out territories. There would be no cars across its length. Here we would hear other things. We would hear the life of the stream and the life on its banks. We would hear people and their actions and interactions. When it rains, we would retreat to the higher levels and watch how this place fulfils its purpose - leading water back to the ocean.

Fig. 7.02. Community members and their ideas for the improvement of the Walker Spruit.

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www.commercial@property.co.za

8 | *program*



program

The site is programmed as a theatre-in-the-field: a place to enact the expressive potential of events such as performance and cinematic theatre on one level, and the restaurant as theatre on another level. The theatre-in-the-field also doubles as a shelter, soup kitchen and ablutions for the shelterless during times not occupied by events. This shift in program sets the scene for a possible co-mingling of different user groups.

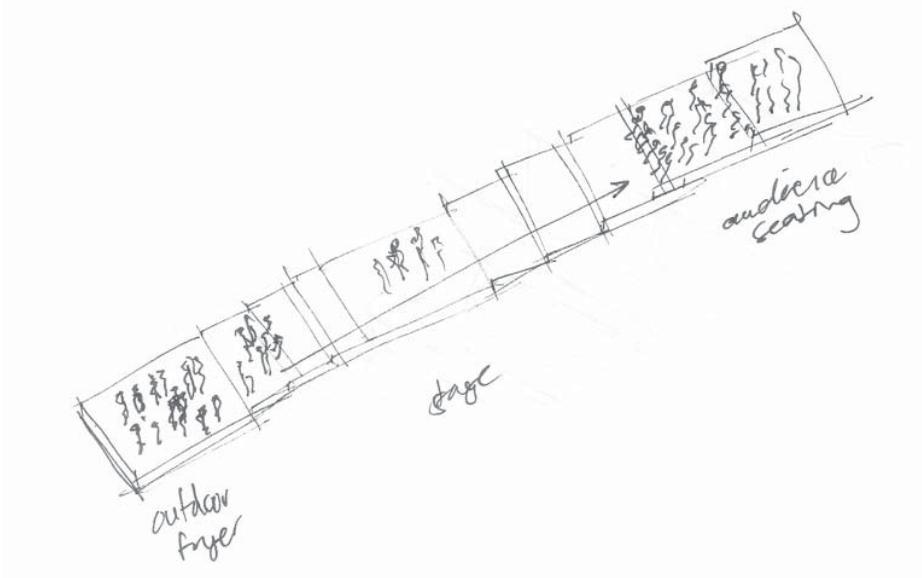


Fig. 8.02 (left) The program components. Author, May 2013.

Fig. 8.01 Program development sketch. Author, March 2013.

9 | *design
evolution*



*design
development*



design process

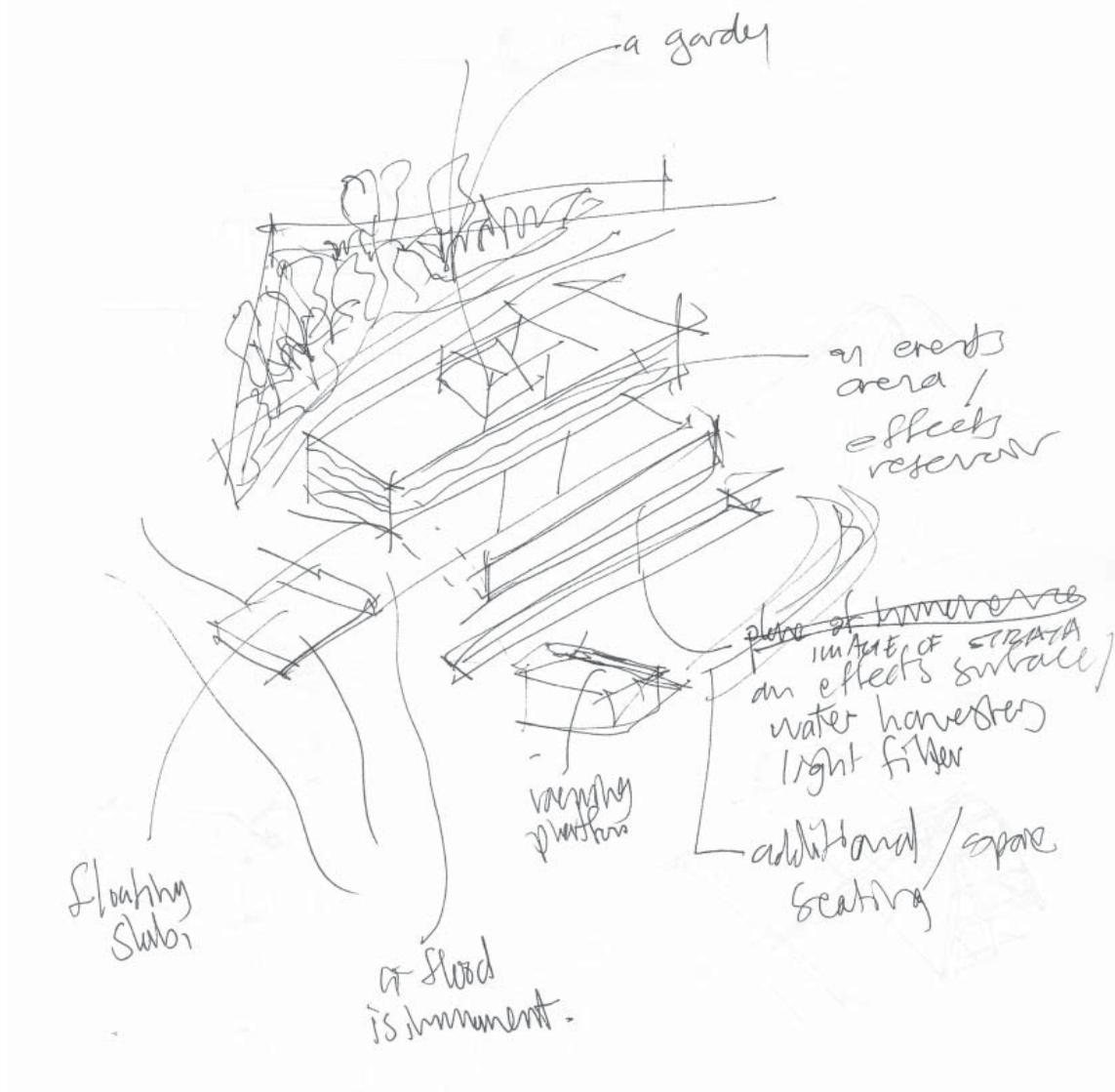


Fig. 9.02. Design development. Author, March 2013.

The preceding chapters explored different aspects of the context and different theoretical concepts with which to engage with the design problem in four broad themes: territories, geologies, effects and black holes-white walls.

The Walker Spruit is viewed in multiple ways: a servitude, a valley, a storm water channel and a landscape.

'Territories' explored public places as places appropriable through action. Territories are as much formed with physical boundaries as they are formed by human action and interaction. Public place has the potential to become democratic, when democracy is the experience of face-to-face encounters.

'Geologies' explored processes of sedimentation. To avoid becoming captured requires the making of a Body without Organs. This is a plane of possibilities before they are actualized. The Walker Spruit is viewed as such a plane of possibility, since it is immanent with flooding and since there is the possibility to link different neighbourhoods of the city with this area.

'Effects' explored the particular relation (Highveld) rain has with the Walker Spruit. Rain is used as driving force for an effects mechanism in the design.

'Black holes/white walls' explored the relation between signification/subjectification and the face. Buildings are like faces in the landscape, with its facades both communicating signs and signaling that people or actions occur within them.

making concepts

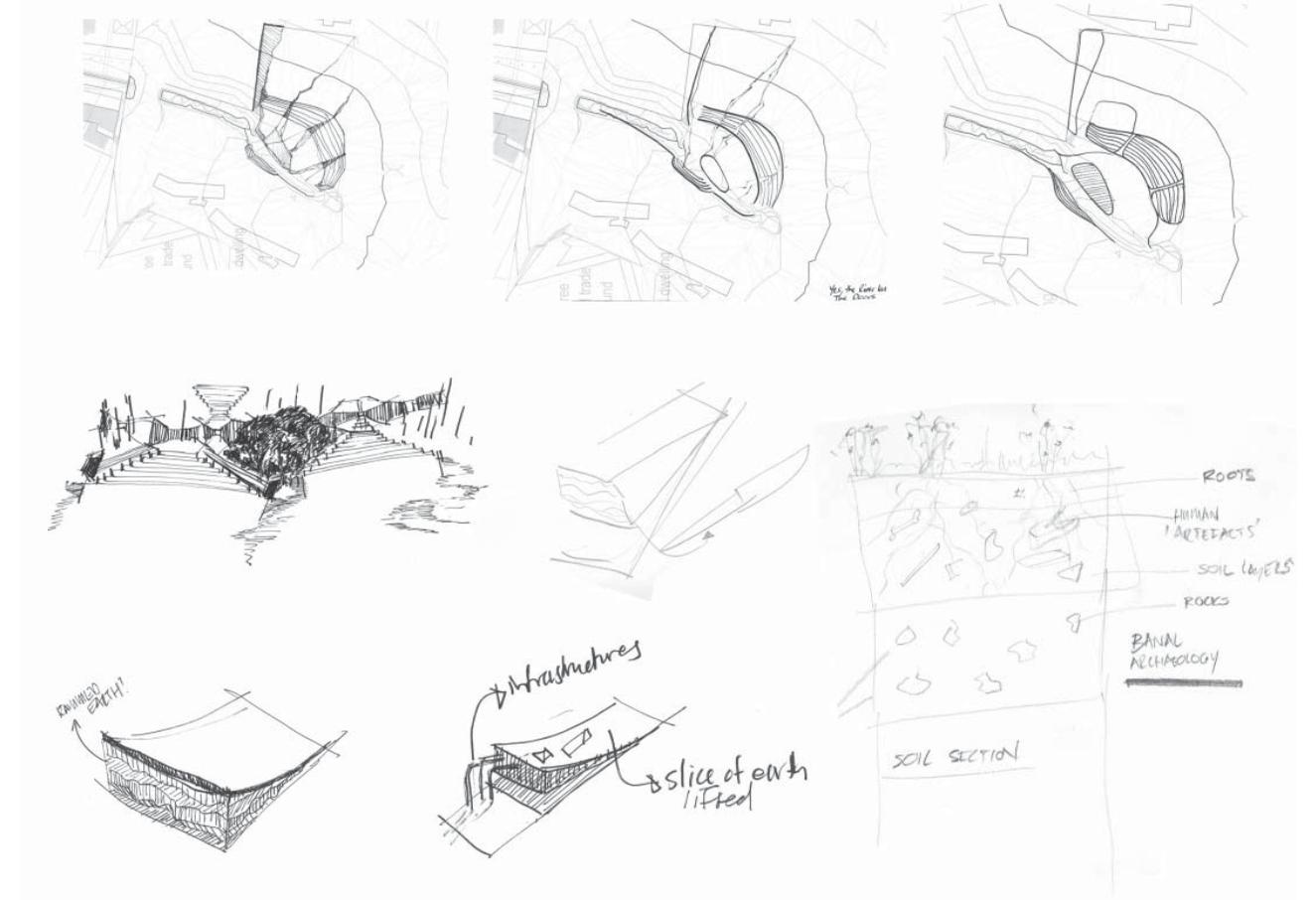


Fig. 9.03. Conceptualizing 'geologies' . 'Cracking open' the site as contoured landscape. The slice of Earth lifted. A 'banal archaeology'. Author, August 2012.

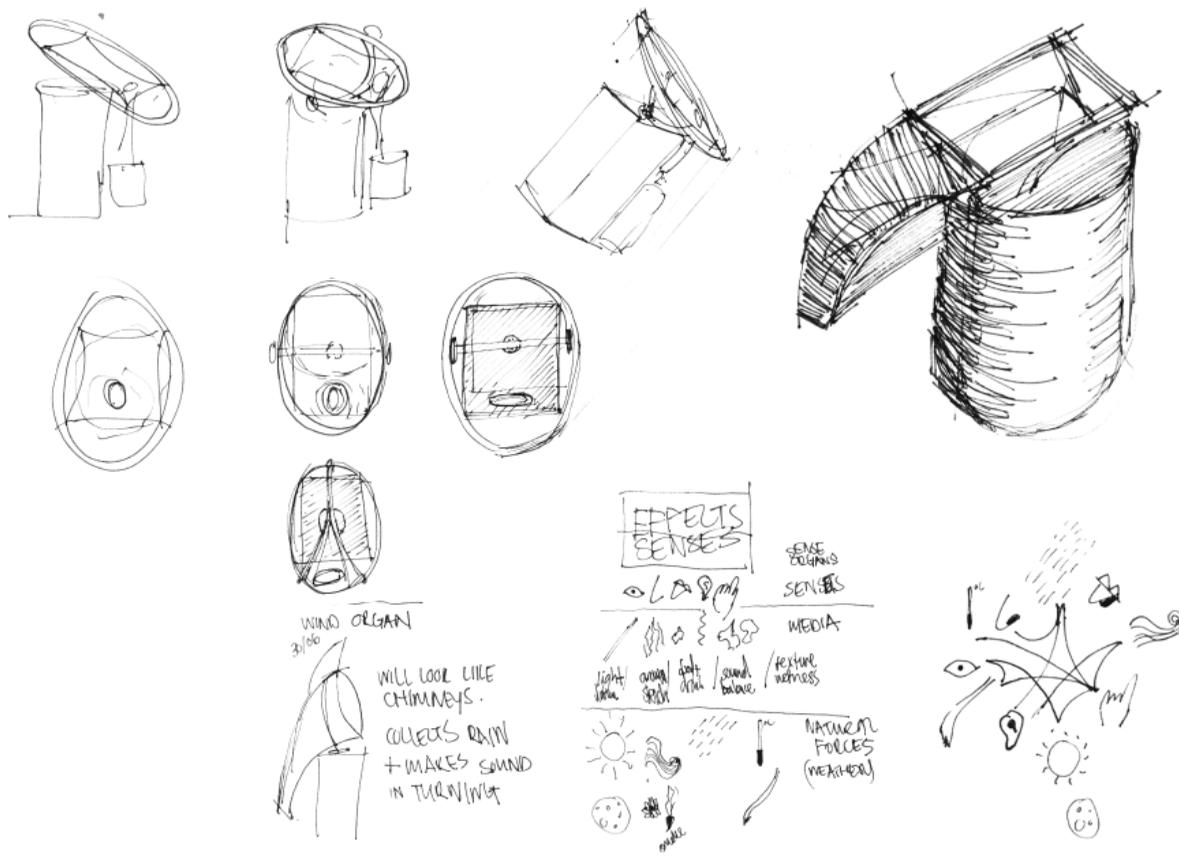


Fig. 9.04. Conceptualizing 'effects'. Rain-catching devices. Effects experienced through senses. Author, June 2012.

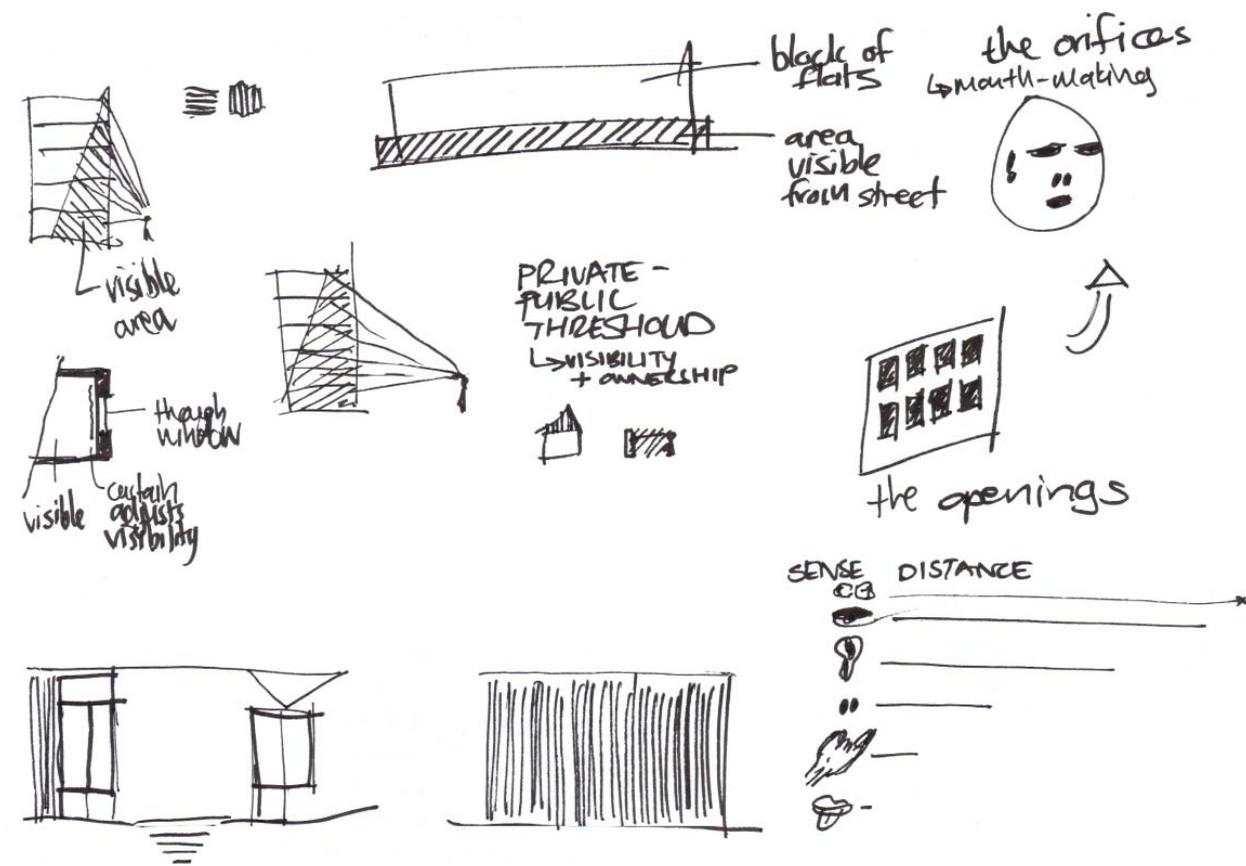


Fig. 9.05. Conceptualizing 'black holes and white walls.' The curtain as public-private threshold and device for altering visibility in Sunny-side flats. Apart from the skin, we experience sensory input through the orifices of the body. Author, June 2012.



Fig. 9.06. Mapping the site, making a Body without Organs

A map is constructed using the data from a 1938 aerial photo, satellite images retrieved from Google for the period 2001-2011, as well as site visits during 2012. The satellite images revealed a few structures that were demolished during this decade; footpaths and thirteen phoenix canariensis palms that died from a virus in 2008 (Meyer 2011:42). This map is used in the design process (as explained in chapter 7)

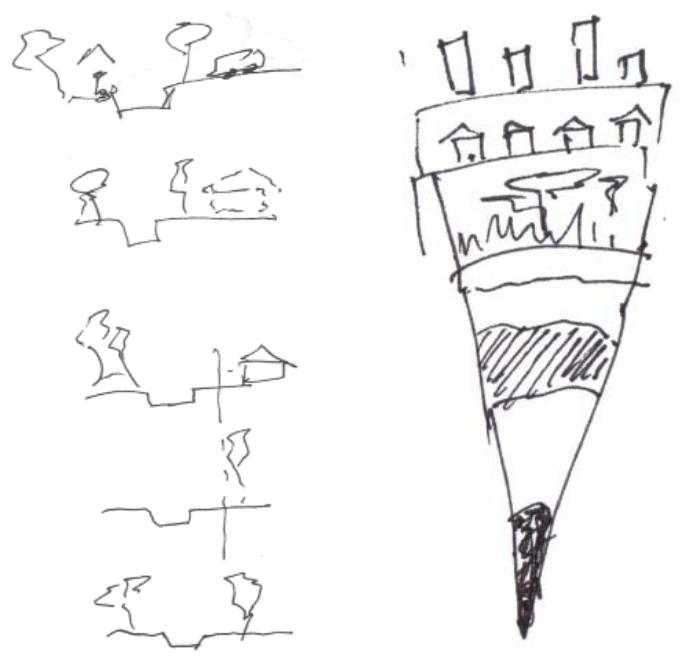


Fig. 9.07. (above) Geological stratification of the site

Geological formation of a valley; a savannah inhabitat by nomadic cultures; farms; a picnic place on sunny side of the city; a suburb; densification and apartment blocks. Demolition between 2001-2011. Emergence of informal use – the shelterless, informal trade, driving school.

Fig. 9.08. (left) The site as a Body without Organs - a map

The map of combined layers as derived from satellite and aerial images.

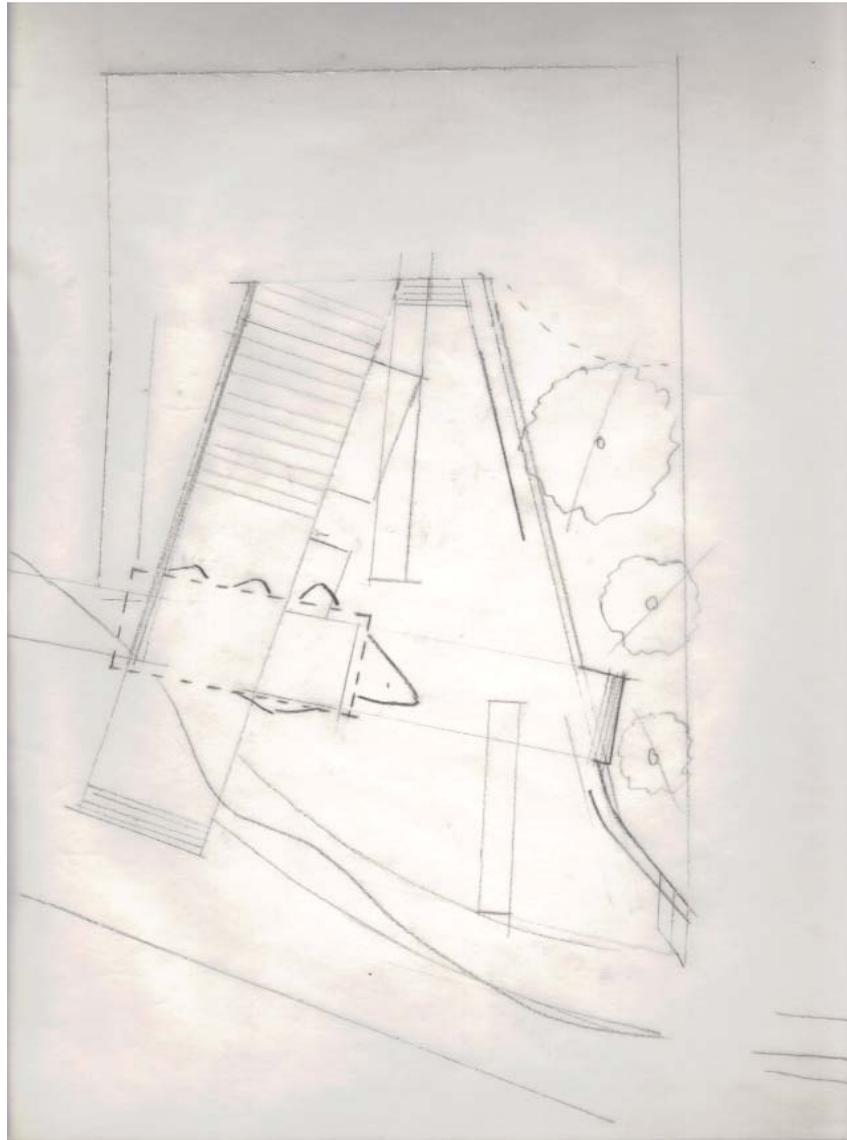


Fig. 9.09. Design development sketches. Author, June 2012.

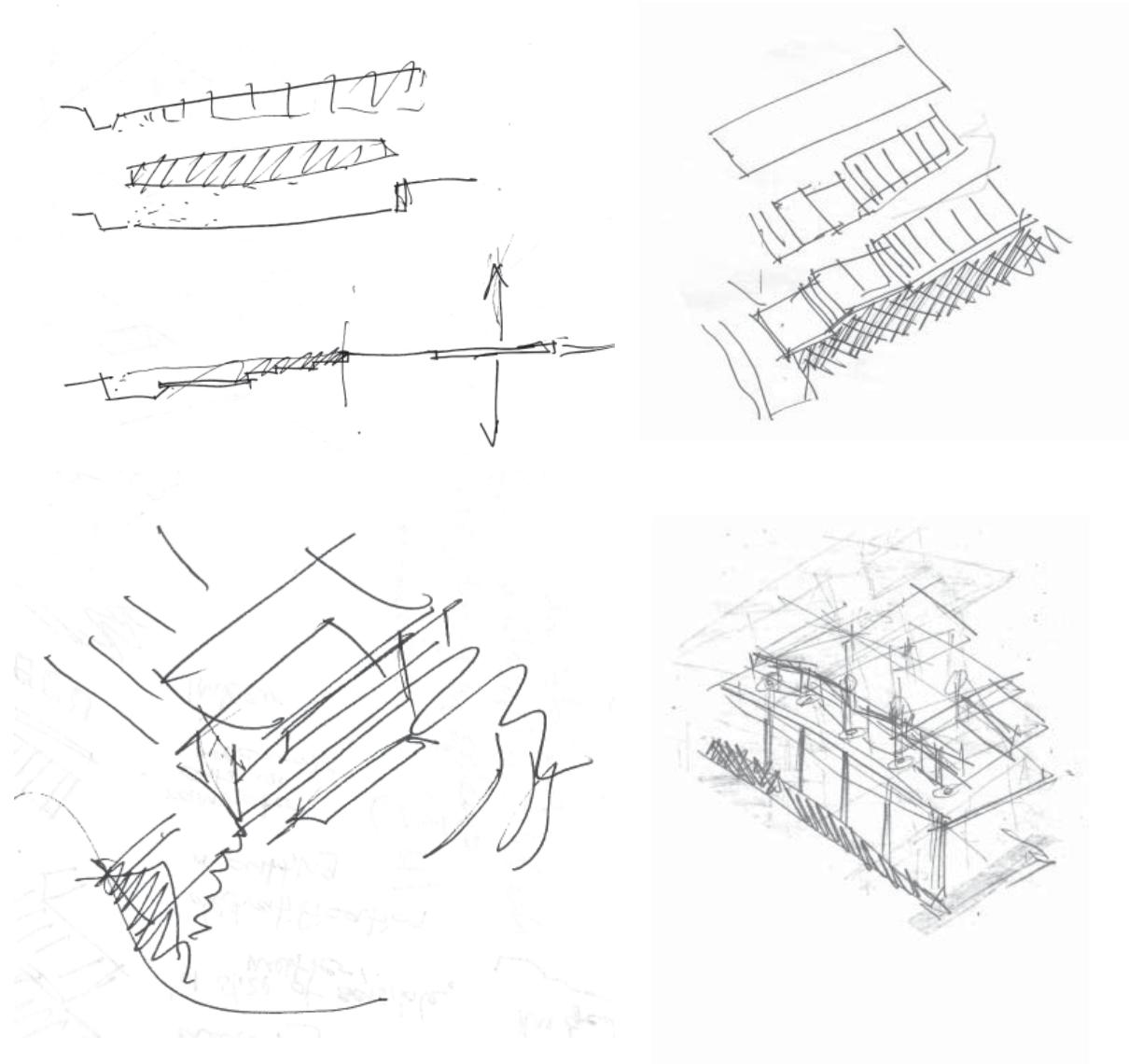
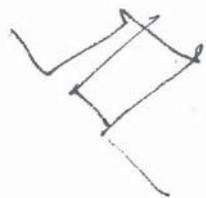


Fig. 9.10. Design development sketches. Author, April 2013.

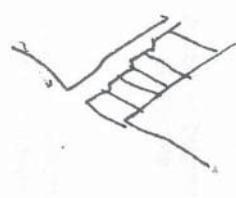


A

a carving out

Making a territory

A square bordering the Walker Spruit is carved out as terraces. The floodplain is altered in this way to intensify the effect of flooding, while the ground plane is terraced in order to retreat from water during a flood. This carved-out floodplain is programmed as an outdoor foyer, immanent with a flood. - awaiting a flood. In this way a territory is made with only a subtraction – the power of water to erode. At this stage no materials have been added. Only the sedimentation of compacting the soil terraces. An architecture of soil. By simply subtracting

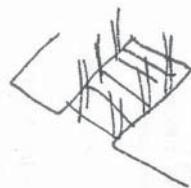


B

terraces intensifying the valley

First articulation of sedimentation

from the ground it is already possible to make architecture. The terraced soil is usable in this phase of the construction process, possibly not very practical, but usable. A whole range of events can already occur in this theatre-like space. This is the first articulation of stratification. However, a destratification is ensured by means of the floodplain. The first few steps will always be open to the possibility of flooding. It remains a plane of possibility. Getting wet when it rains is also a possibility – we can stay here as long as it doesn't rain. A second articulation of stratification is necessary.

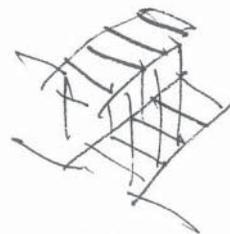


C

totemic capitals & anti-gravity machines

Refrains

A place is marked with the repetitive verticality of a grid of columns. Like the pegs in staking out a property during surveying, the columns reterritorialize the first strata. Each column is capped with a 'totemic capital' as a refrain element. The capitals also function as support for the second level's coffer slabs. A steel capital is fitted over a narrowing of each of the columns.



D

'soil lifted', a second level

Second articulation of sedimentation

Like a piece of cake, cut and lifted on its way to a plate, the building is a cutting-into and lifting-out of the ground. This opens up a space between strata to accommodate the program.

The terraced soil becomes the shuttering for the second process of stratification. A stepped re-inforced concrete coffer slab is cast in segments or modules to be crane-lifted into place on the next level. This creates a shelter against rain for the terraced theatre below as well as another programmable surface. The effect it releases is that of lifted soil (with all kinds of things cast in the softens of this surface – to become a kind of banal archaeology).



E

a roof for the sound of rain

An effects mechanism

How to destratify this second articulation? Again with water and by creating more surfaces of possibility. The stage which moves between the two strata and the water-harvesting roof-wall-pond effects mechanism.



F

a promenade

Catalyst for different effects

How to make these different stratifications, destratifications, territorializations and deterritorializations cohere? With the promenade as catalyst. The bridge-stair-stoep-ramp mechanism allows movement between different strata and effects – it creates a route.

design components

a schizo-analytical reading

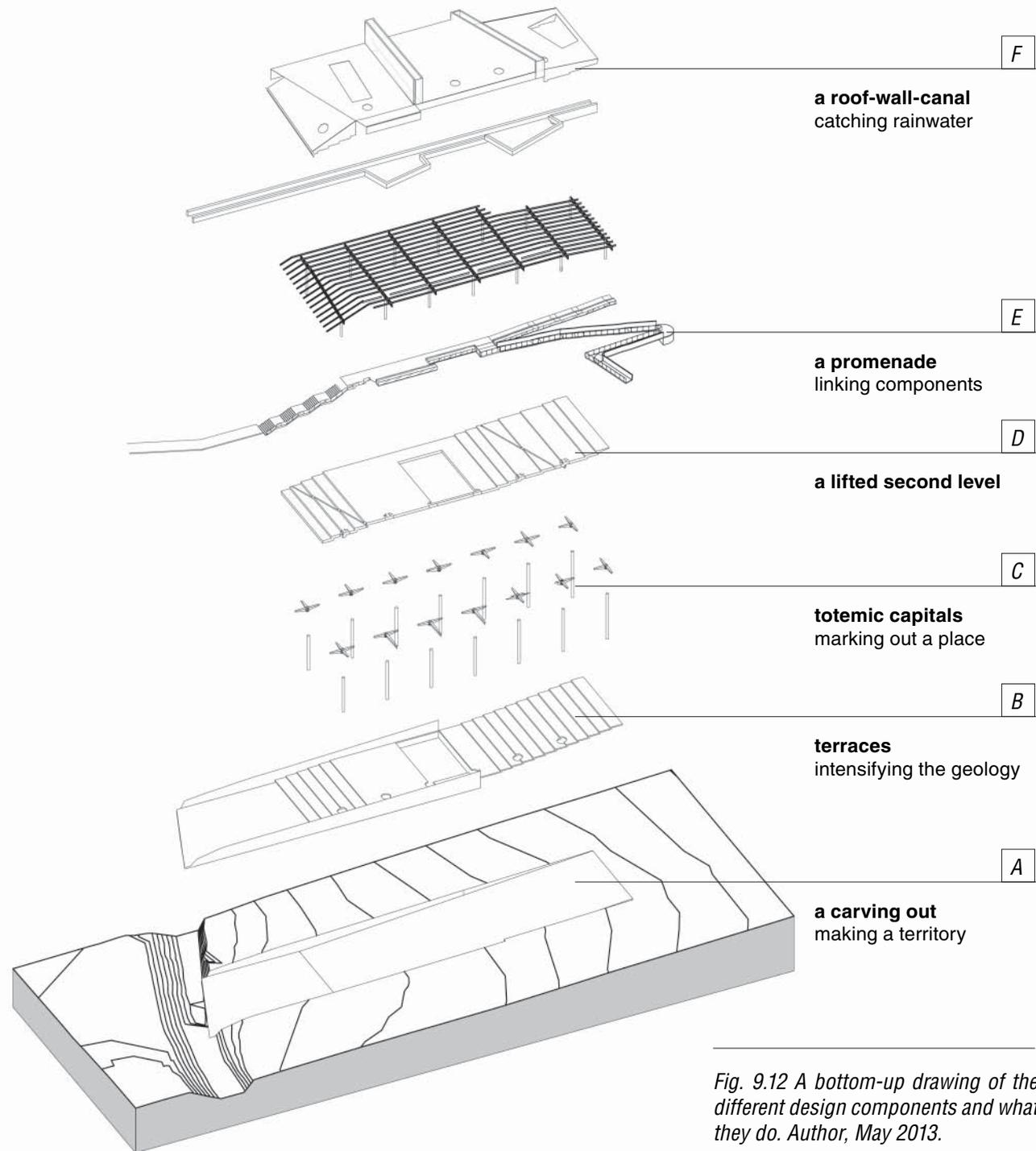
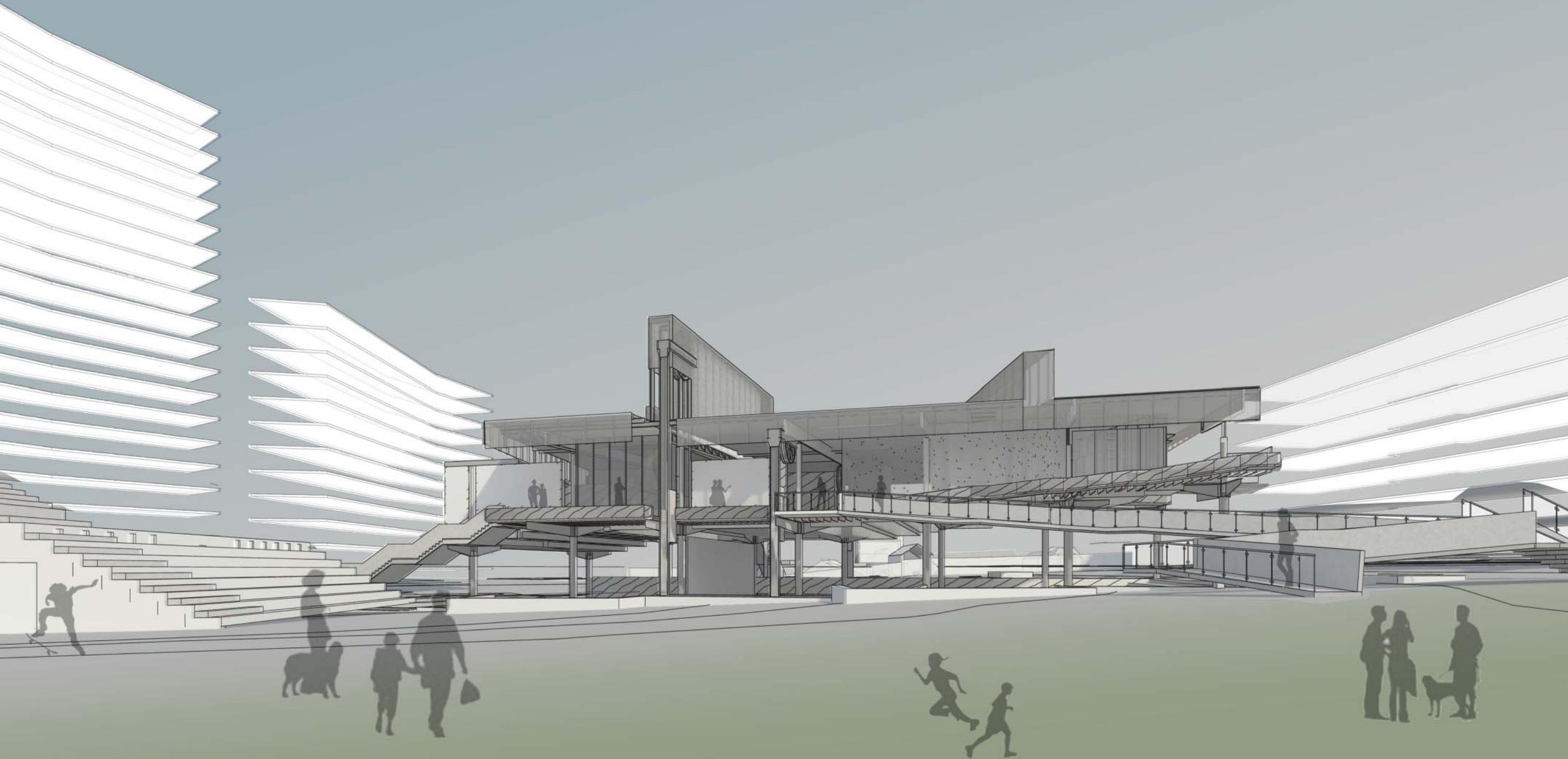


Fig. 9.12 A bottom-up drawing of the different design components and what they do. Author, May 2013.





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10 | *techné*

construction process

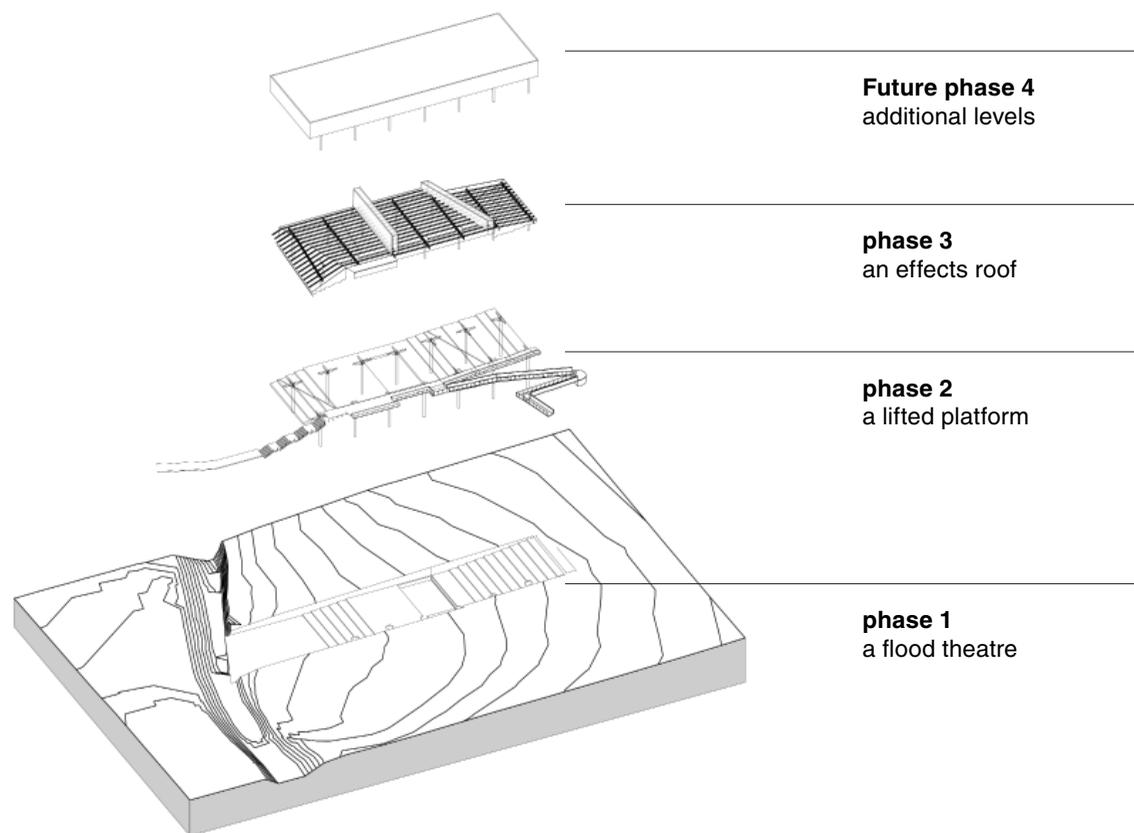


Fig. 10.01 The construction phases.

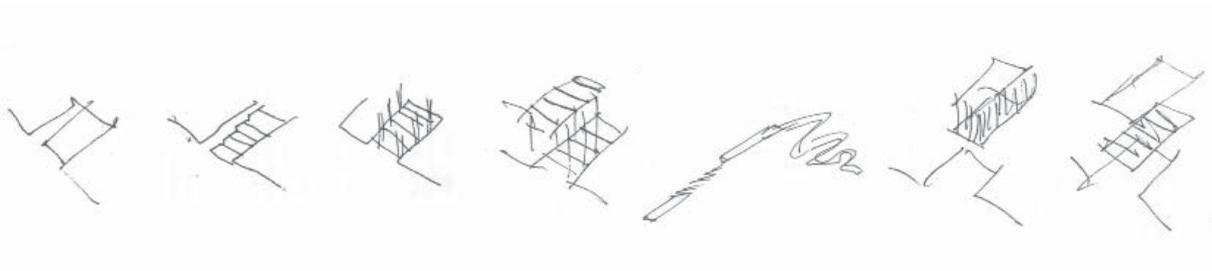


Fig. 10.02 The construction process: excavation, terracing, pile foundations and columns, second level slab, bridge-stair-stoep-ramp, roofing and in-fill.

92

Phase 1

1) The excavation of a rectangle. This could be done by machine or by hand. The second option would create a few temporary jobs for a few people. The edges of this rectangular dig-out is sloped at 45 degrees. Therefore no retaining structures are required during this stage of the process. The rectangular opening is dug out in terraces that step up from the canal's level to the natural ground level. The surfaces of the terraces are compacted soil.

Phase 2

2) Pre-fabricated concrete piles are driven into the ground with impact hammers, eight meters apart.

3) The terraced soil surface acts as scaffolding for the second (restaurant) level's re-inforced coffer slab. Before the coffer slab is cast, any 'found items' (like stones or bits of ceramic or steel) dug-out during the excavation are arranged on each of the coffers. The coffer slab will therefore have the texture of soil and when looking at the voids left by the coffers from below, one might see these traces of the site's 'banal archaeology'. The coffer slab are cast in segments that correspond to the foundation grid.

4) Round re-inforced concrete columns are cast on the driven pile foundations. These columns will later be clad in stainless steel sheets. Reflective surfaces will visually aid the effect of the coffer slab floating - 'lifted soil'.

5) The coffer slab is hoisted by crane, segment, by segment. While suspended from the crane...

6) Pre-fab steel 'totemic (column) capitals' are fitted around the narrowed tops of each concrete column and bolted into place. Hereafter, the coffer slab is lowered on the column capitals segment by segment.

Phase 3

7) Concrete retaining walls are constructed on each side of the rectangular excavation.

8) The bridge-stair-stoep-ramp system is constructed from modular pre-cast concrete L-shaped segments. The open sides are fitted with mesh or glass balustrades. The modular concrete segments are supported by either the steel column capitals or retaining walls.

9) Hollow round steel columns are fitted on each of the column capitals.

10) Eco-beams are fixed to the steel columns after which C-channel purlins are fixed to these beams to support the Klip-lok profiled roof sheeting.

11) The structure is filled-in with either rammed earth walls or weather-curtains.

Phase 4 - future

12) The addition of more levels are possible in view of the substructure.

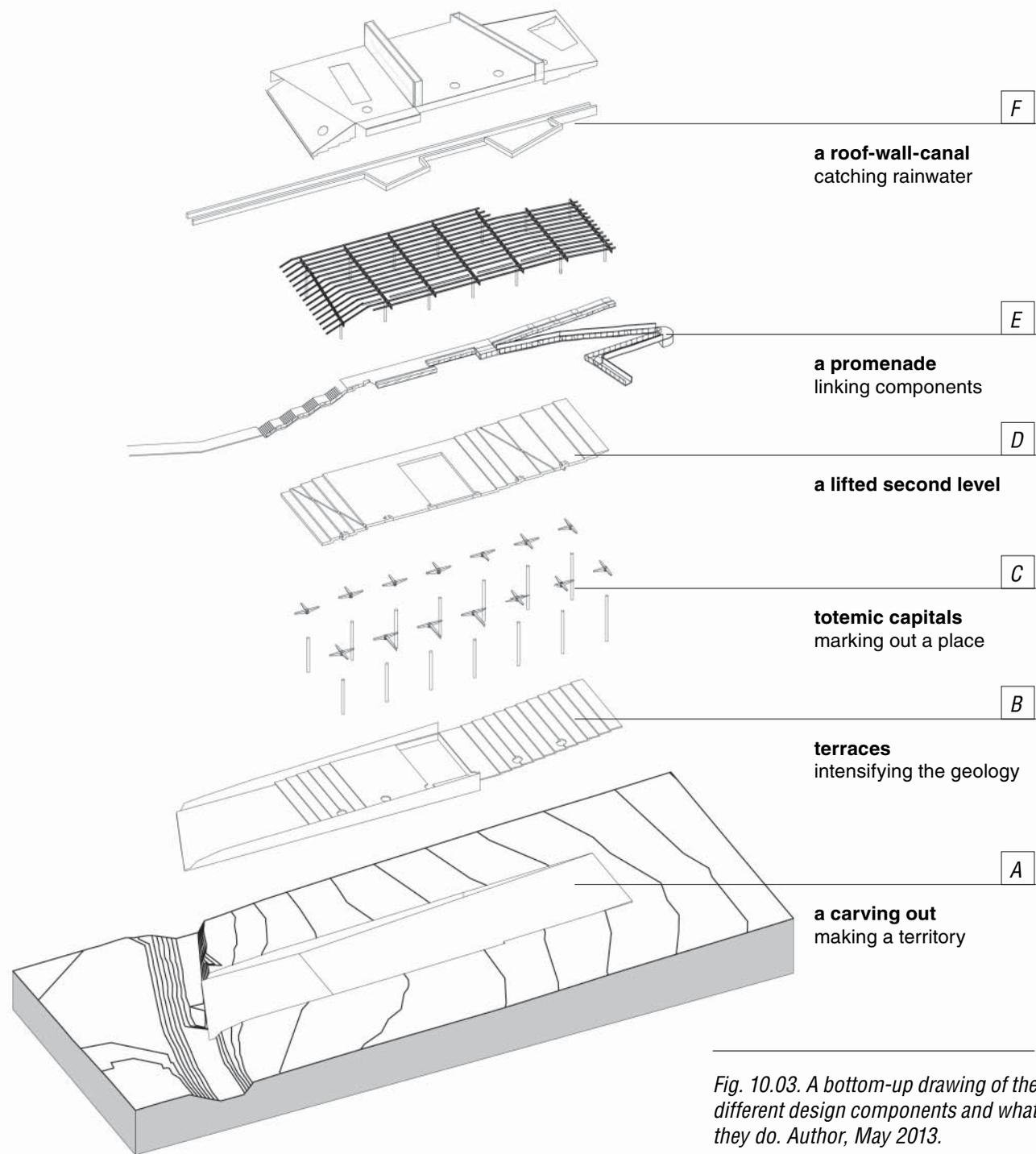


Fig. 10.03. A bottom-up drawing of the different design components and what they do. Author, May 2013.

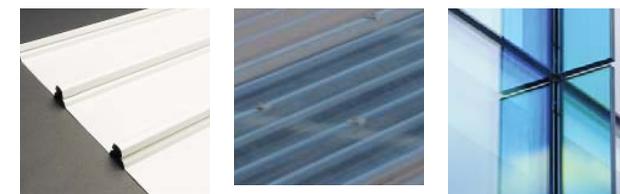


Fig. 10.04 Component F: Klip-lok profiled sheet metal, translucent polycarbonate sheet, structural glass.



Fig. 10.05 Component E: Composite decking, steel wire mesh, creeper plants

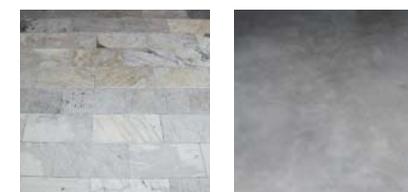


Fig. 10.06 Component B: marble tiles, cement screed



Fig. 10.07 Component A: compacted soil, indigenous veld grasses

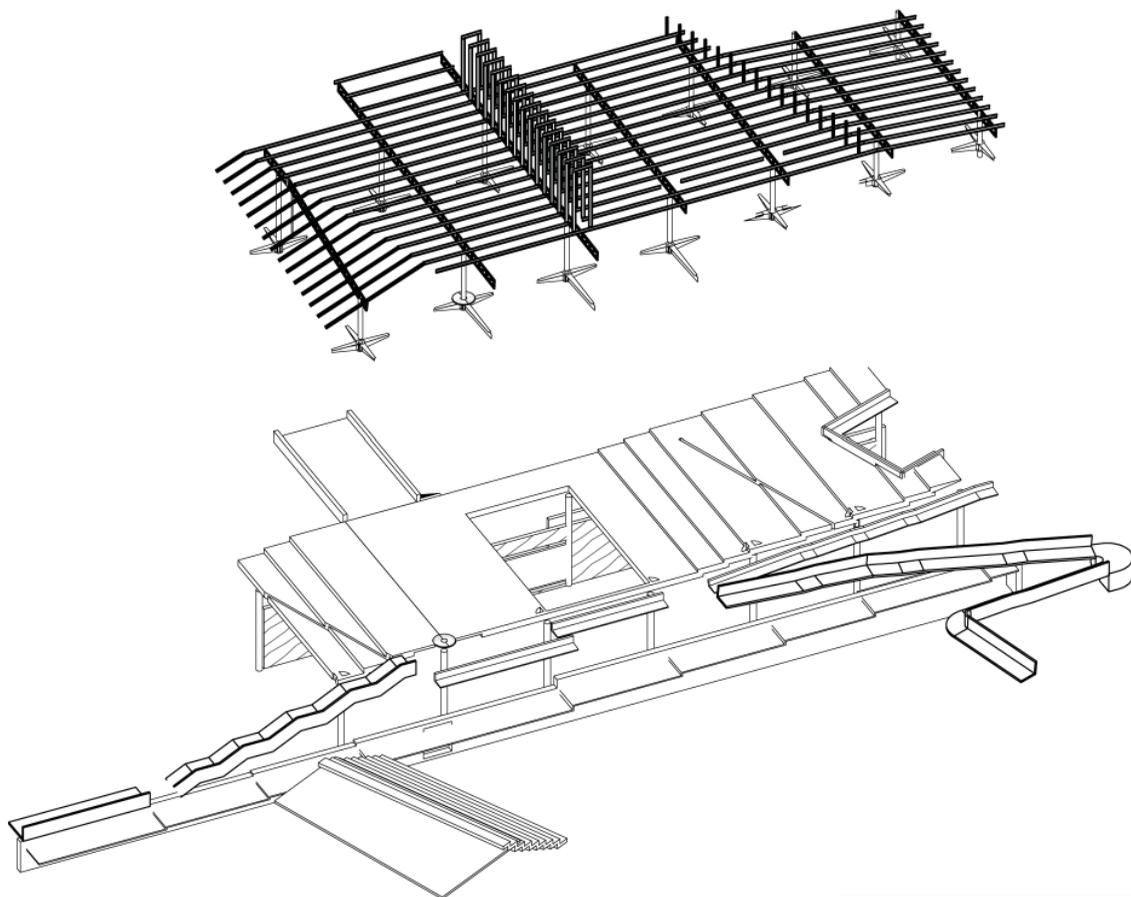


Fig. 10.09 Phase 1 structure (above), phase 2 structure (below)



Fig. 10.10 Phase 2 structure: hollow round steel columns, timber trusses, steel C-channel purlins



Fig. 10.11 Phase 1 structure: concrete coffer slab, round concrete columns clad with stainless steel plates for reflective effects

The roof-wall-canal effects mechanism

From the Kliplok-profiled sheet metal roof, rainwater flows over the roof edge and down a plane of structural glass to drip in the rainwater canal/pond two floors down at ground level. This canal consists of a series of terraced ponds that each overflows into the next, lower pond. From the last pond rainwater enters the storage system below the canal. It flows through filters before it enters the reservoir, where it is stored for the irrigation of the grassland.

Apart from its functional aspect, as the collection and storage of rainwater, the roof-wall-canal system also produces an effect, especially during rainfall events. The effect is something like a 'water curtain', where a sheet of water flows down the glass-finned plane and and falls into the pond below.

detail development

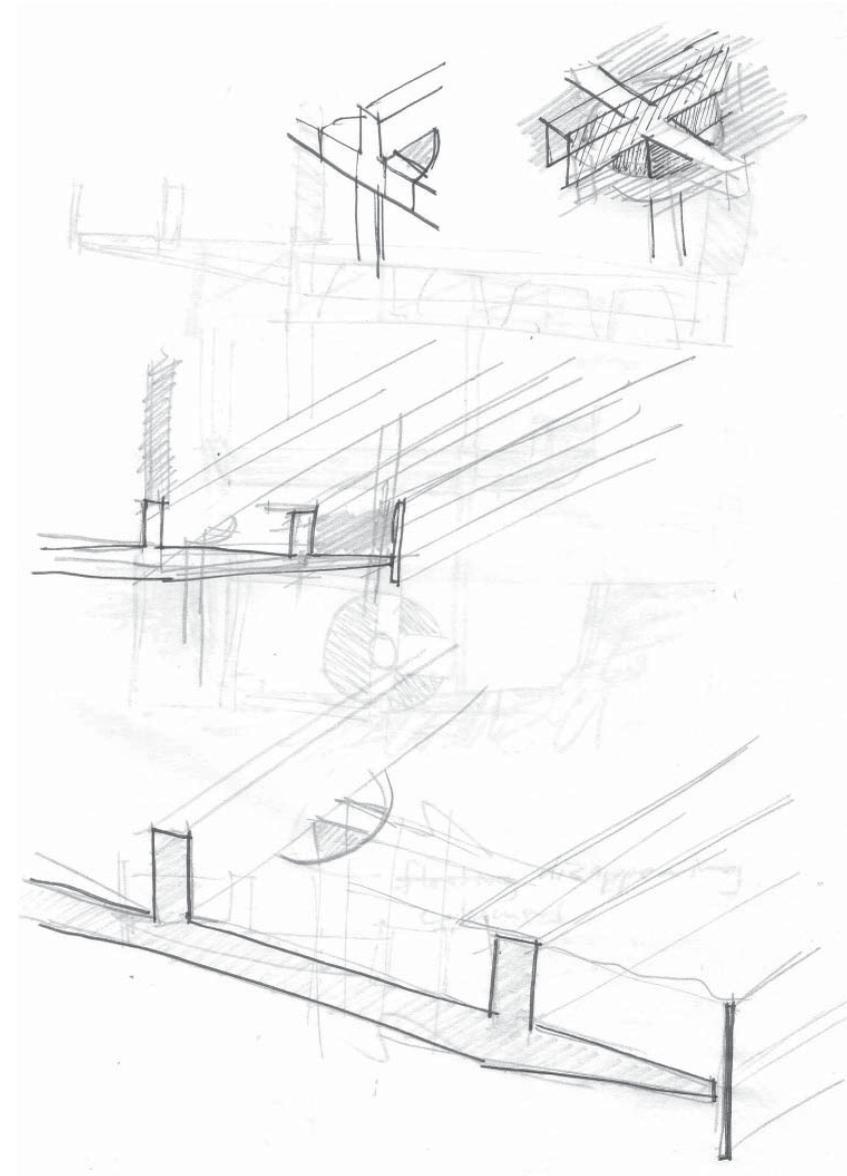
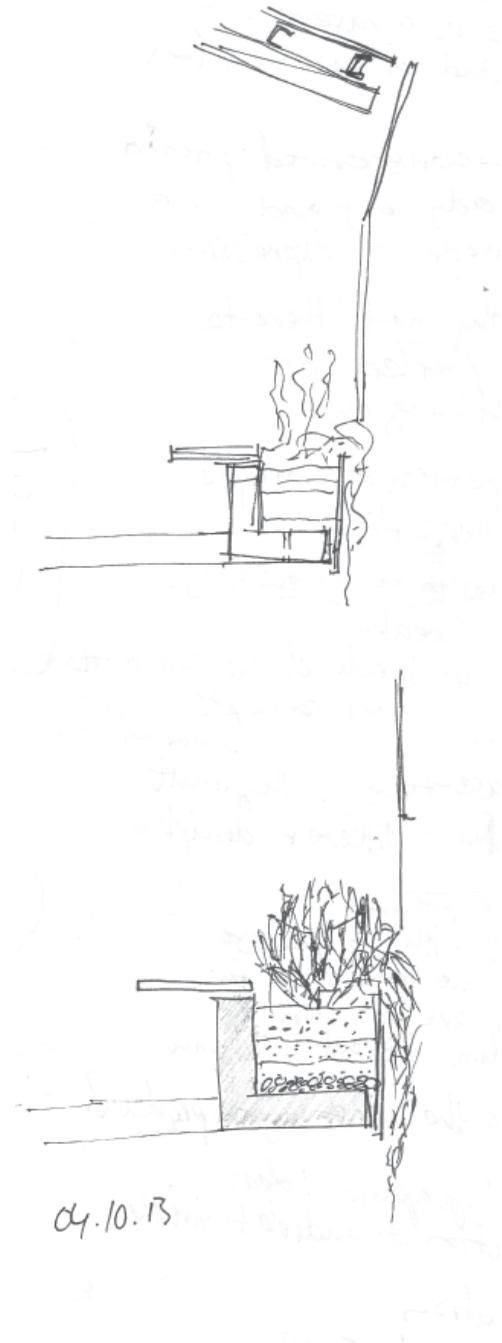
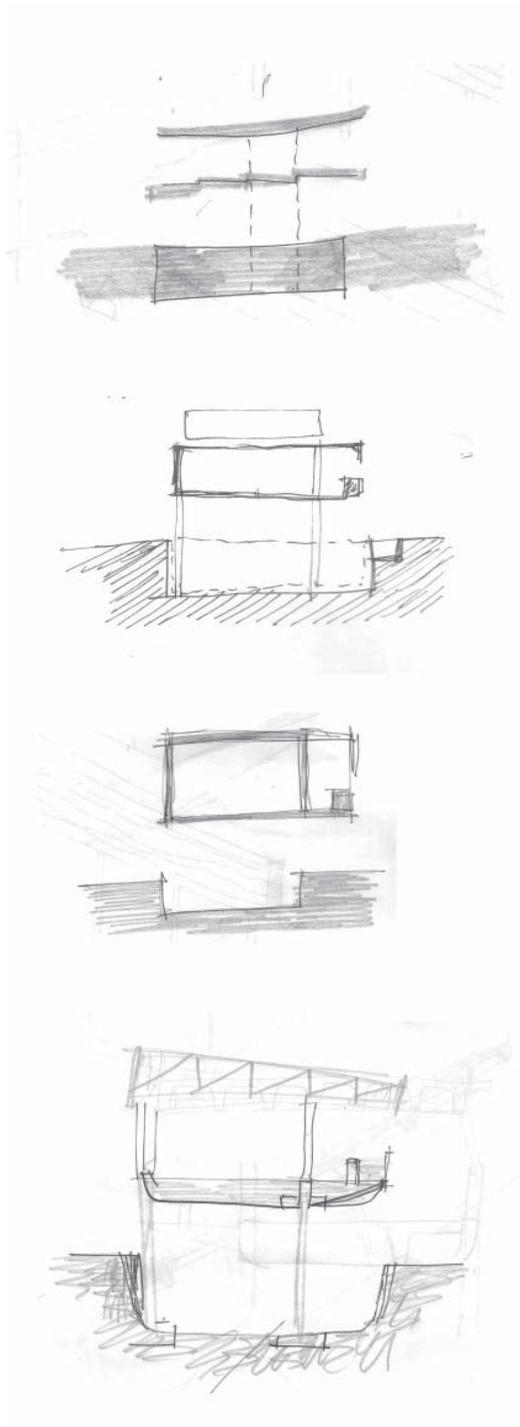


Fig. 10.12 Detail development sketches.
Author, May 2013.

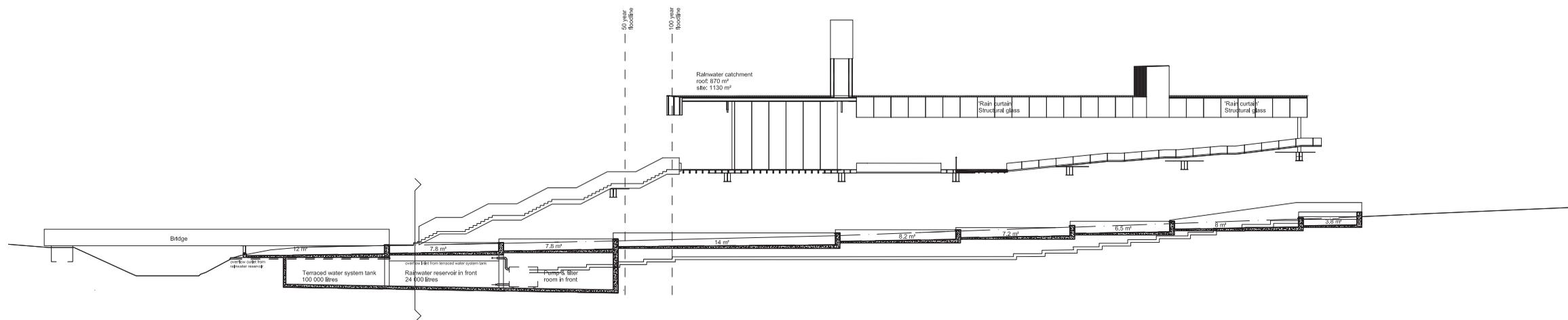


Fig. 10.13 Section B-B. The roof-wall-pond effects mechanism brings rainwater, sunlight and wind into play.

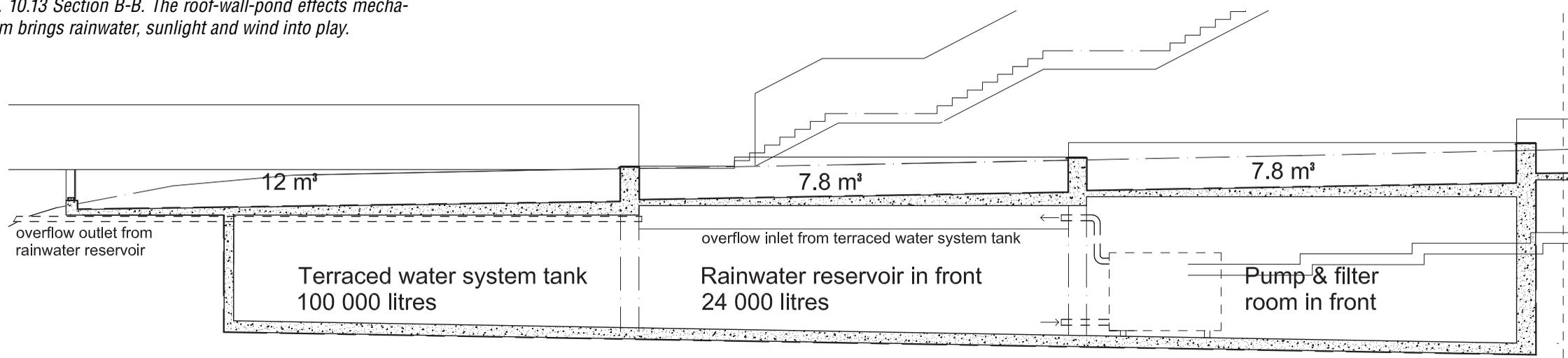


Fig. 10.14 Detail section through rainwater collection tanks.

rainwater collection

The roof-wall-canal effects mechanism

From the Kliplok-profiled sheet metal roof, rainwater flows over the roof edge and down a plane of structural glass to drip in the rainwater canal/pond two floors down at ground level. This canal consists of a series of terraced ponds that each overflows into the next, lower pond. From the last pond rainwater enters the storage system below the canal. It flows through filters before it enters the reservoir, where it is stored for the irrigation of the grassland.

Apart from its functional aspect, as the collection and storage of rainwater, the roof-wall-canal system also produces an effect, especially during rainfall events. The effect is something like a 'water curtain', where a sheet of water flows down the glass-finned plane and and falls into the pond below.

the field a grassland

The field surrounding the theatre-in-the-field is a grassland. Indigenous veld-grasses are planted in bands corresponding to the contours of the site. Over time these different families will grow beyond the initial boundaries derived from contour lines.

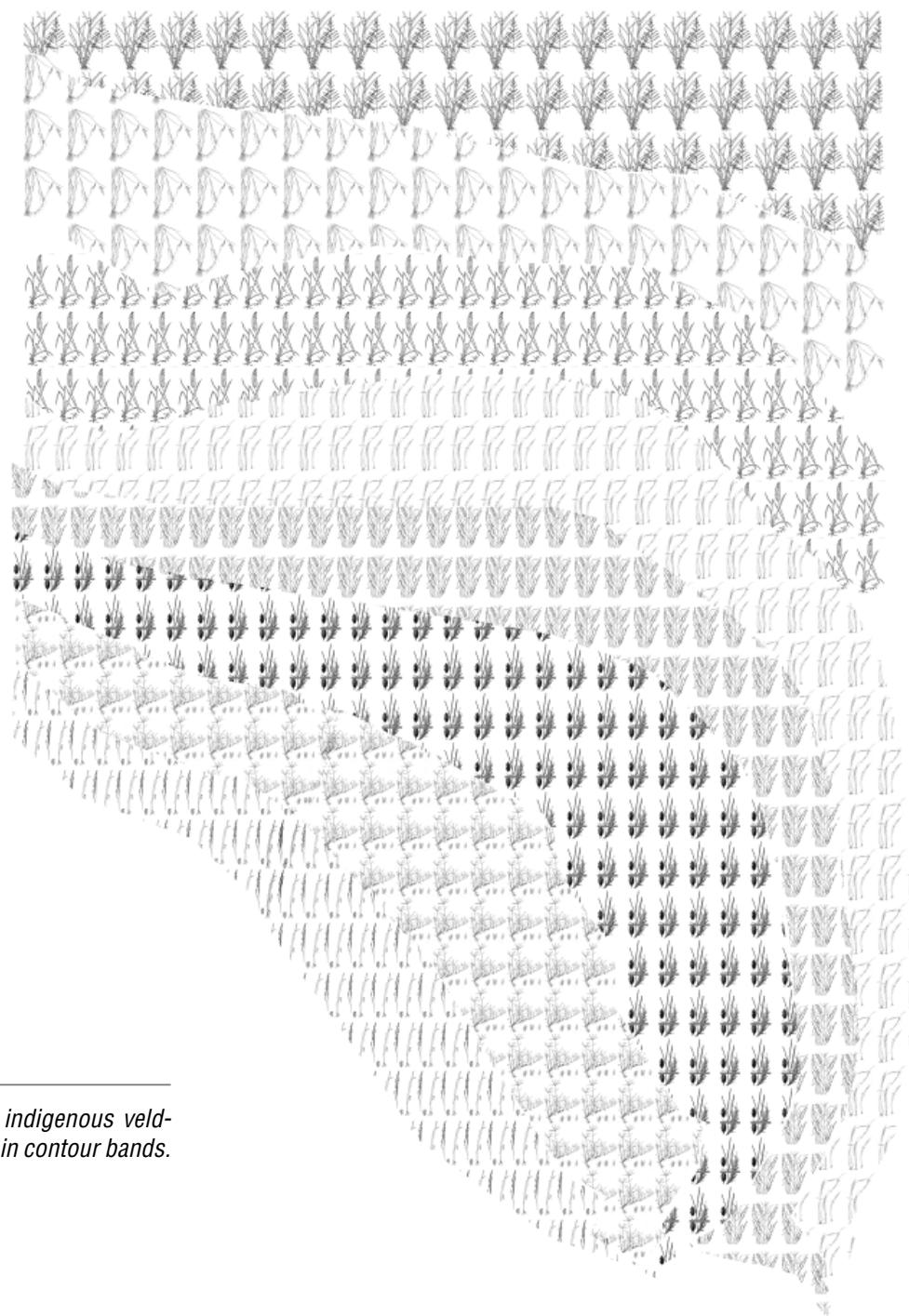


Fig. 10.15 Different indigenous veld-grasses are planted in contour bands.



Fig. 10.16 The various indigenous veld-grass species planted in contour bands. *Acroceras macrum* (Nile grass), *Cynodon dactylon* (Couch grass), *Digitaria eriantha* (Finger grass), *Eragrostis curvula* (Weeping love grass), *Eragrostis teff*, *Imperata cylindrical* (Cottonwood grass), *Leersia hexandra* (Wild ricegrass), *Panicum maximum* (Guinea grass).

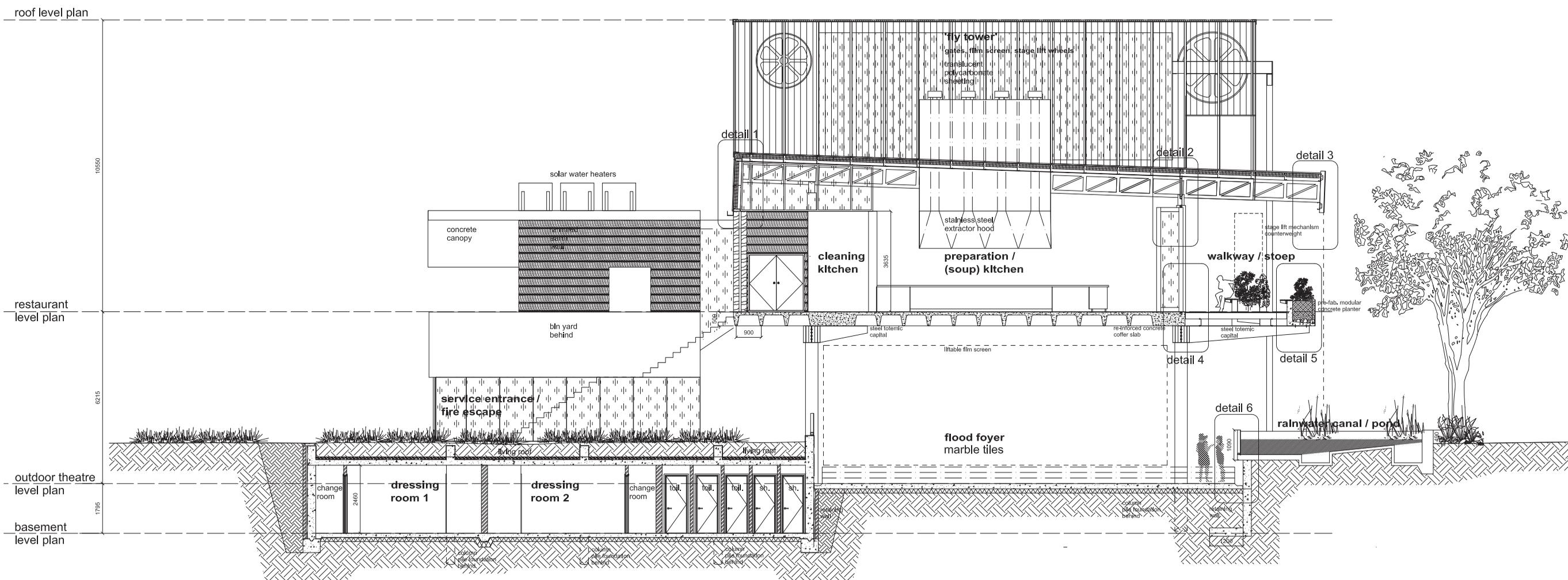
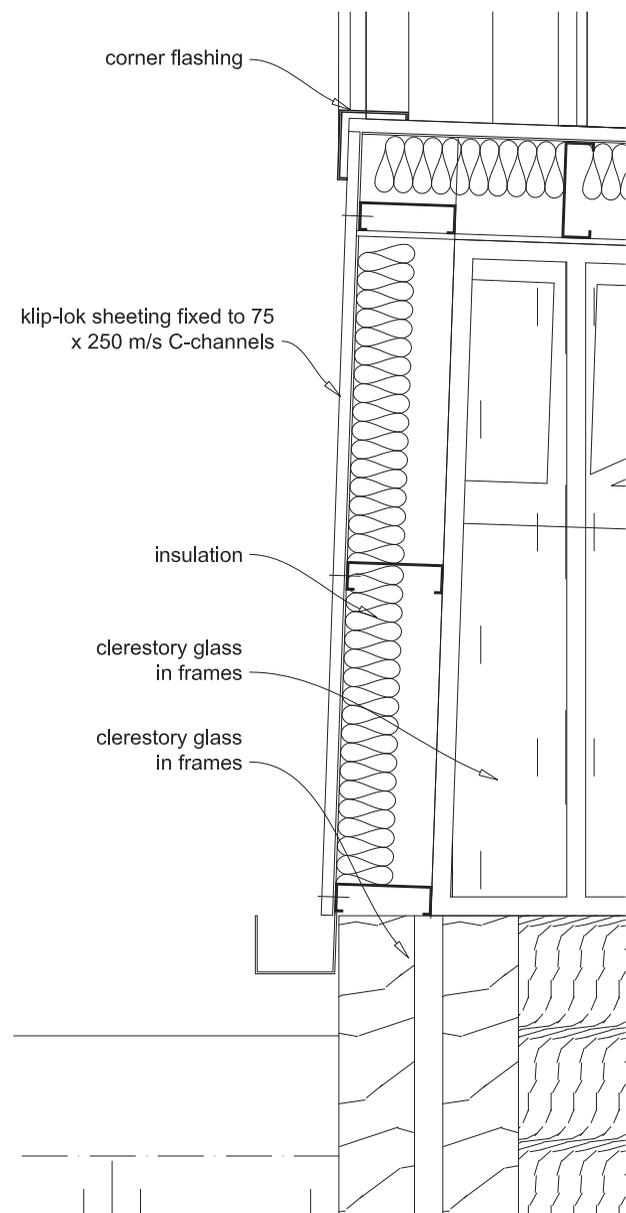
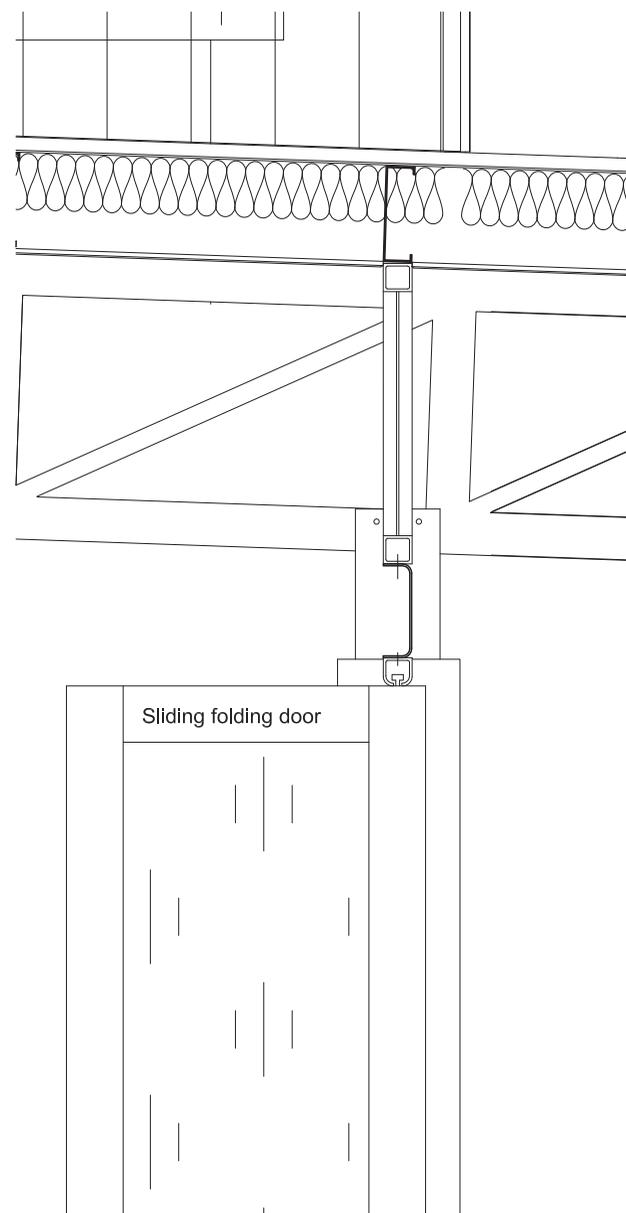


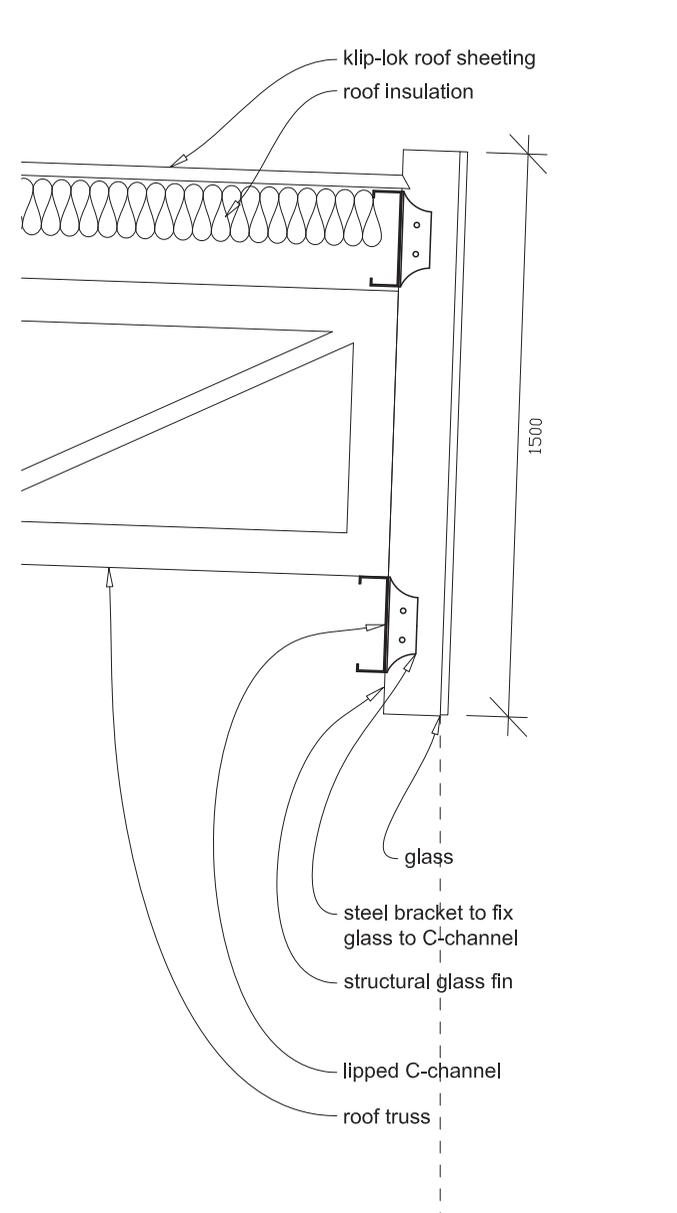
Fig. 10.17 Section A-A.. Author, May 2013.



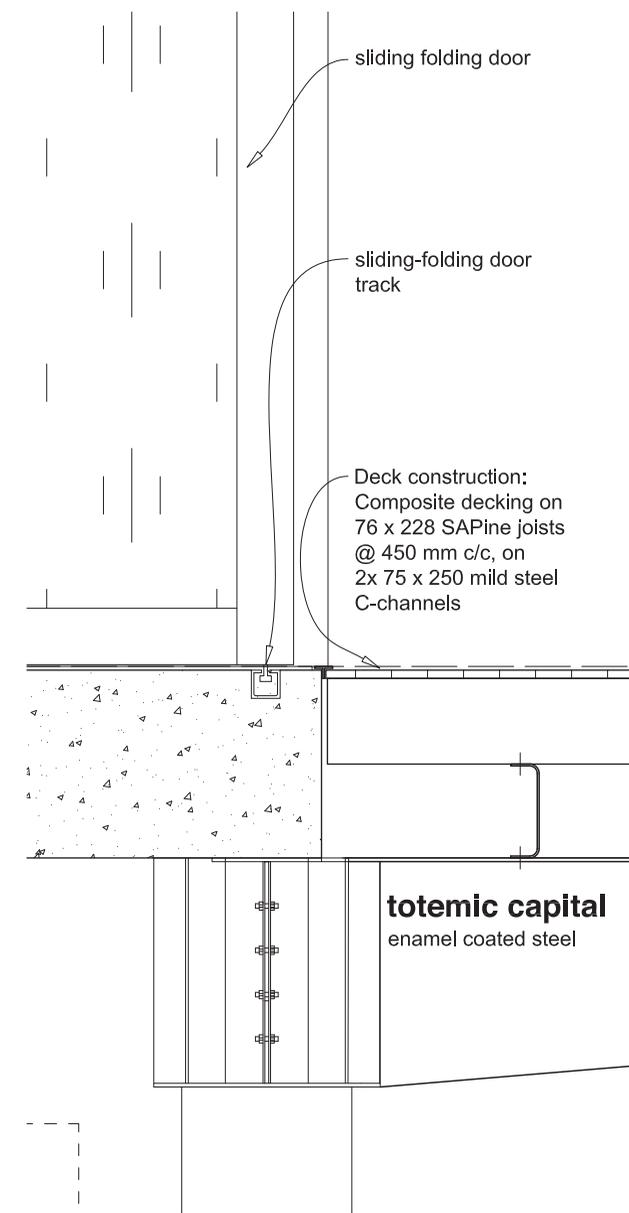
detail 1: roof corner detail
scale 1:10



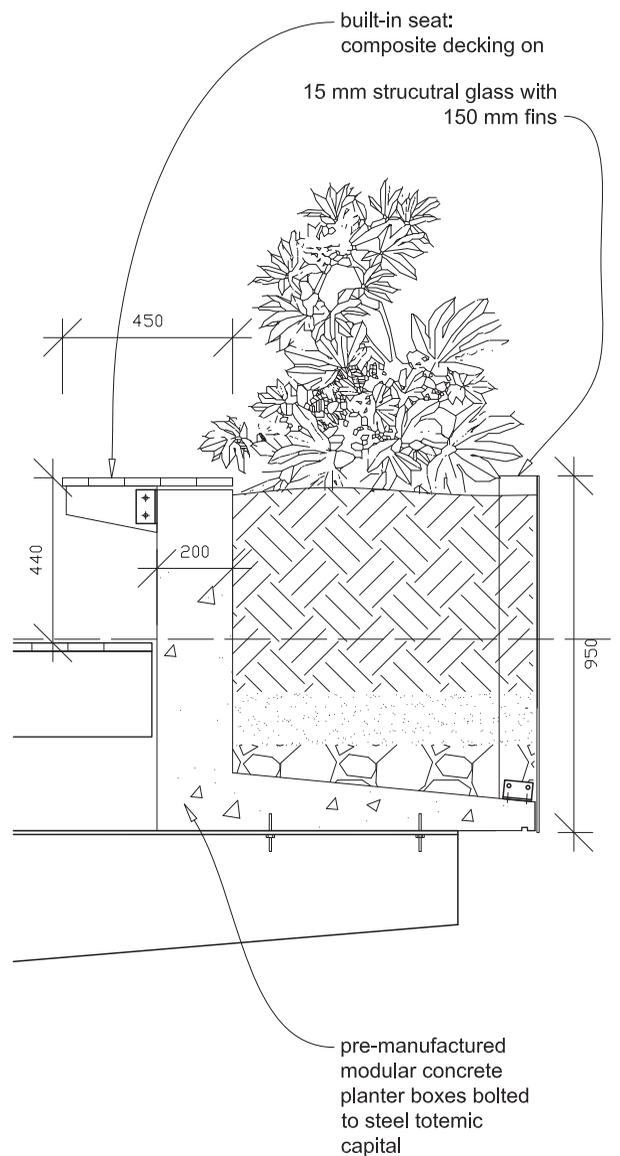
detail 2: clerestory window detail
Scale 1:10



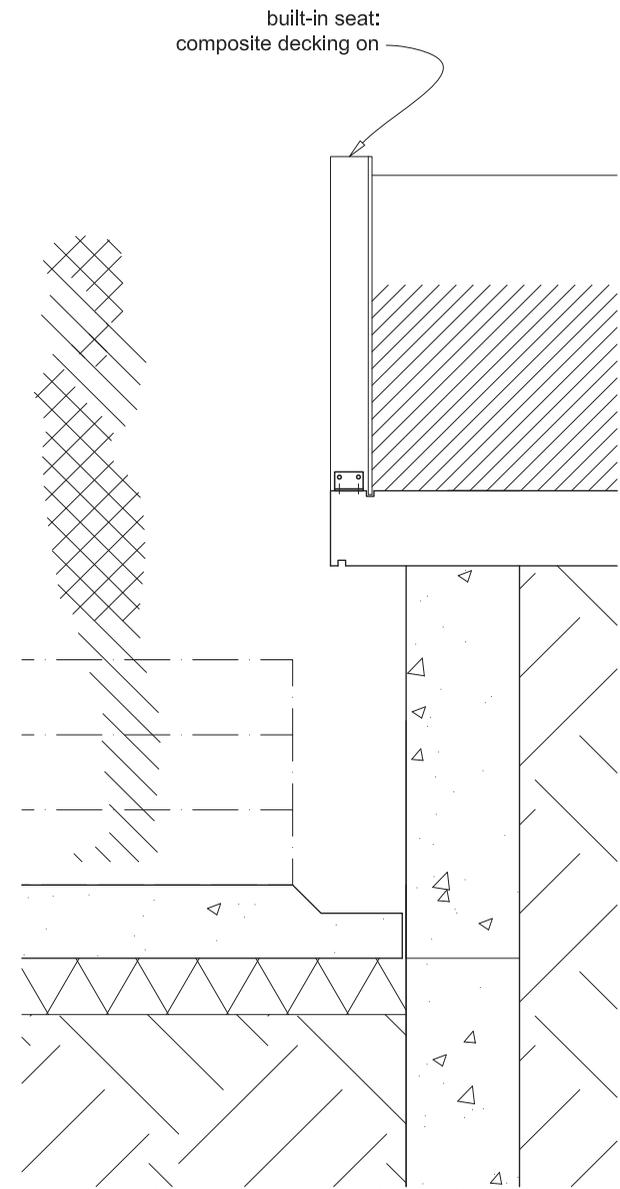
detail 3: 'rain curtain' detail
Scale 1:10



detail 4: interior / exterior threshold
Scale 1:10



detail 5: planter box detail
Scale 1:10



detail 6: (rain)water canal detail
Scale 1:10

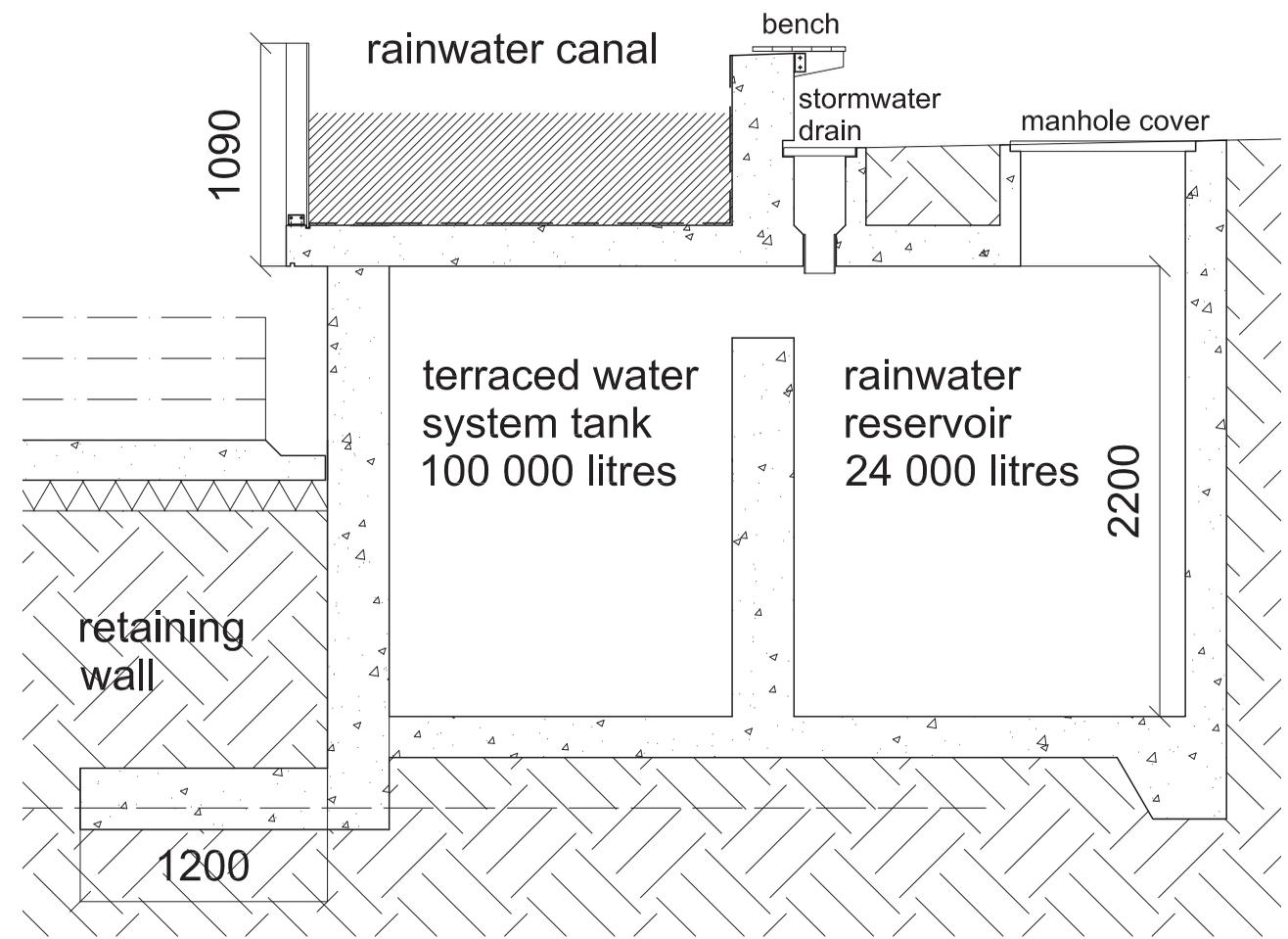


Fig. 10.19 Detail section through water tanks. Scale 1:100. Author, May 2013.

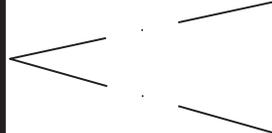
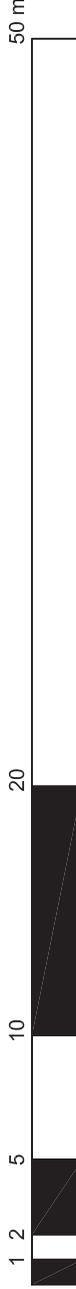


Fig. 10.20

basement level plan



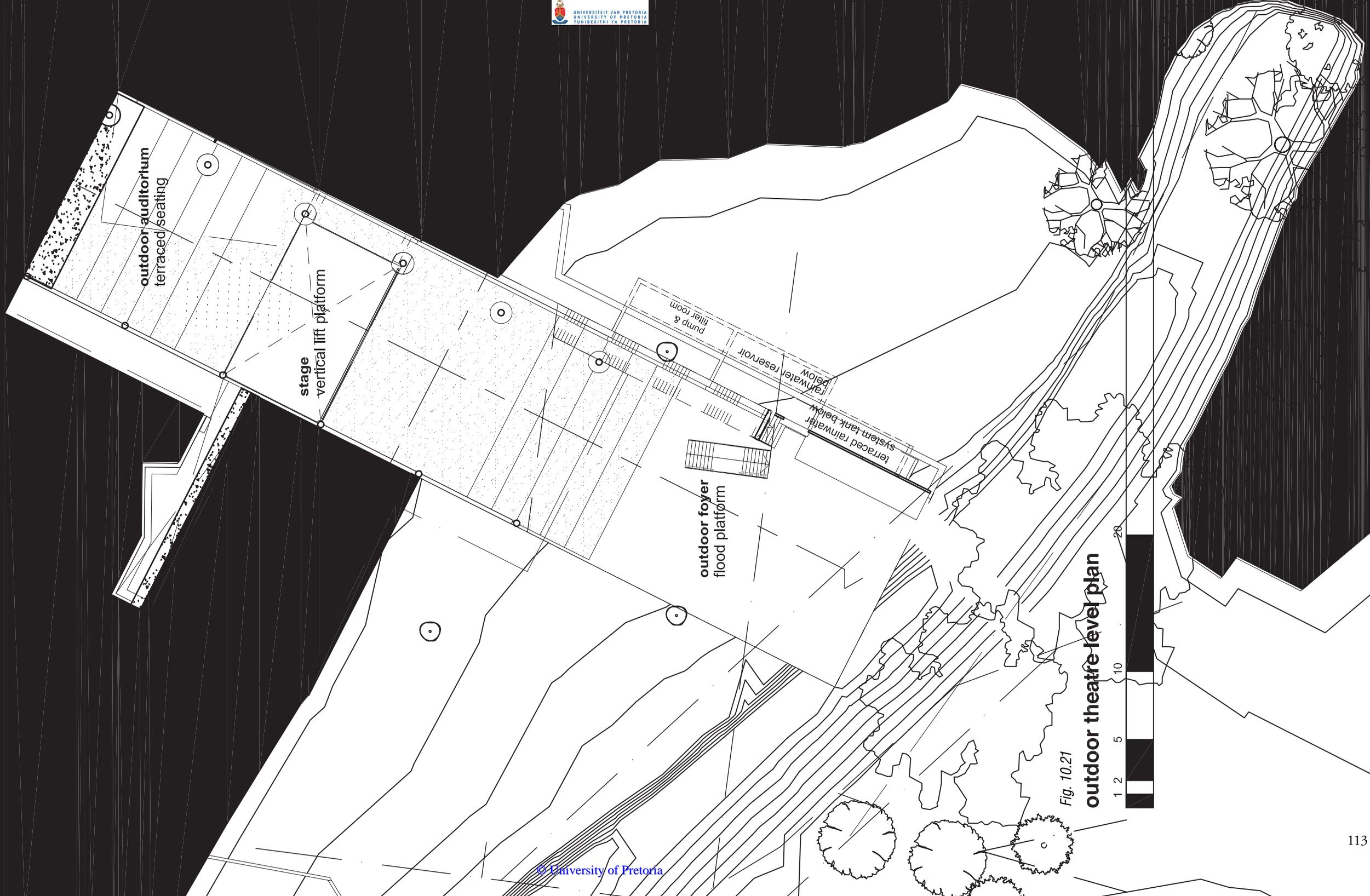


Fig. 10.21
outdoor theatre level plan

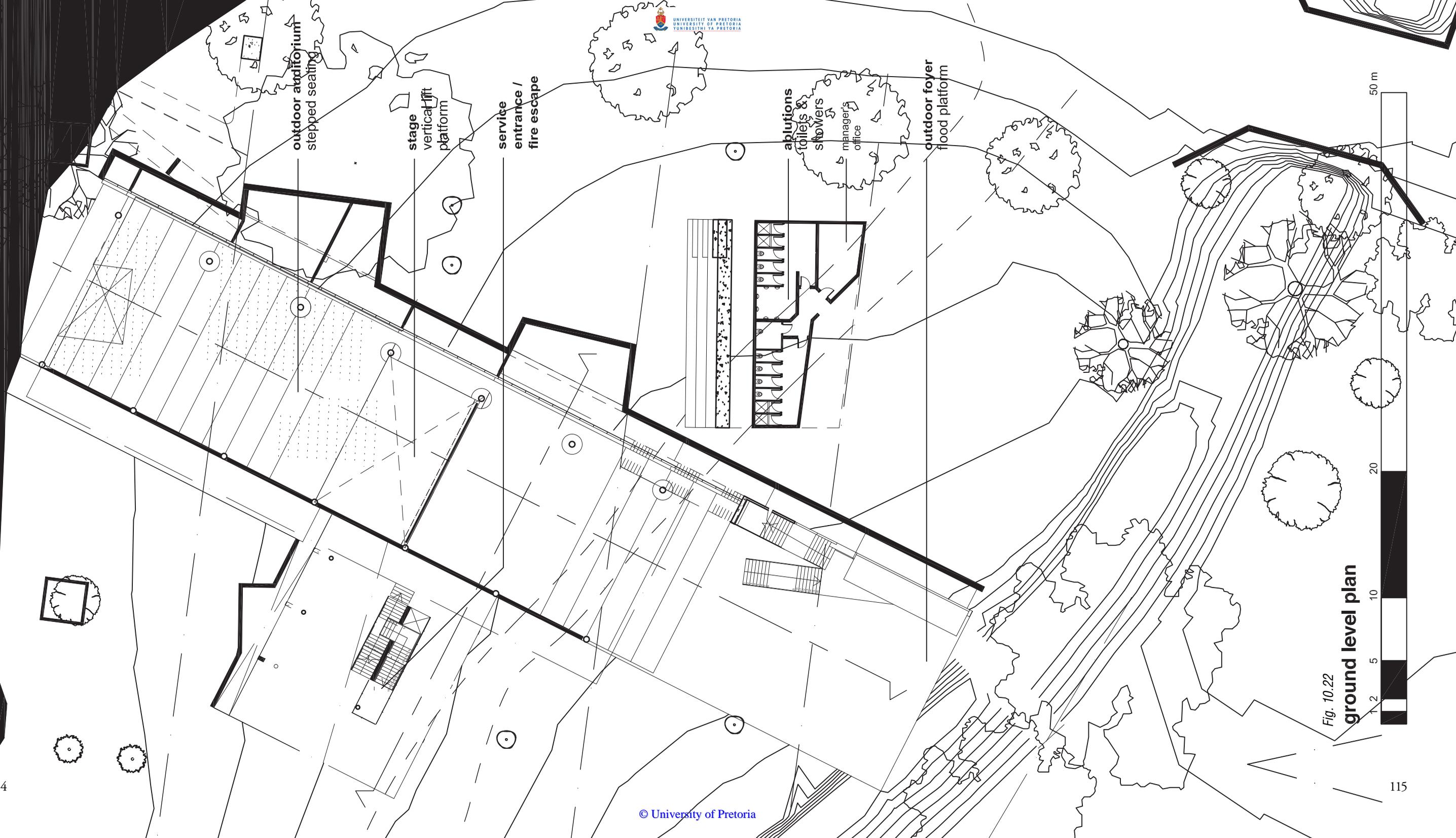


Fig. 10.22
ground level plan

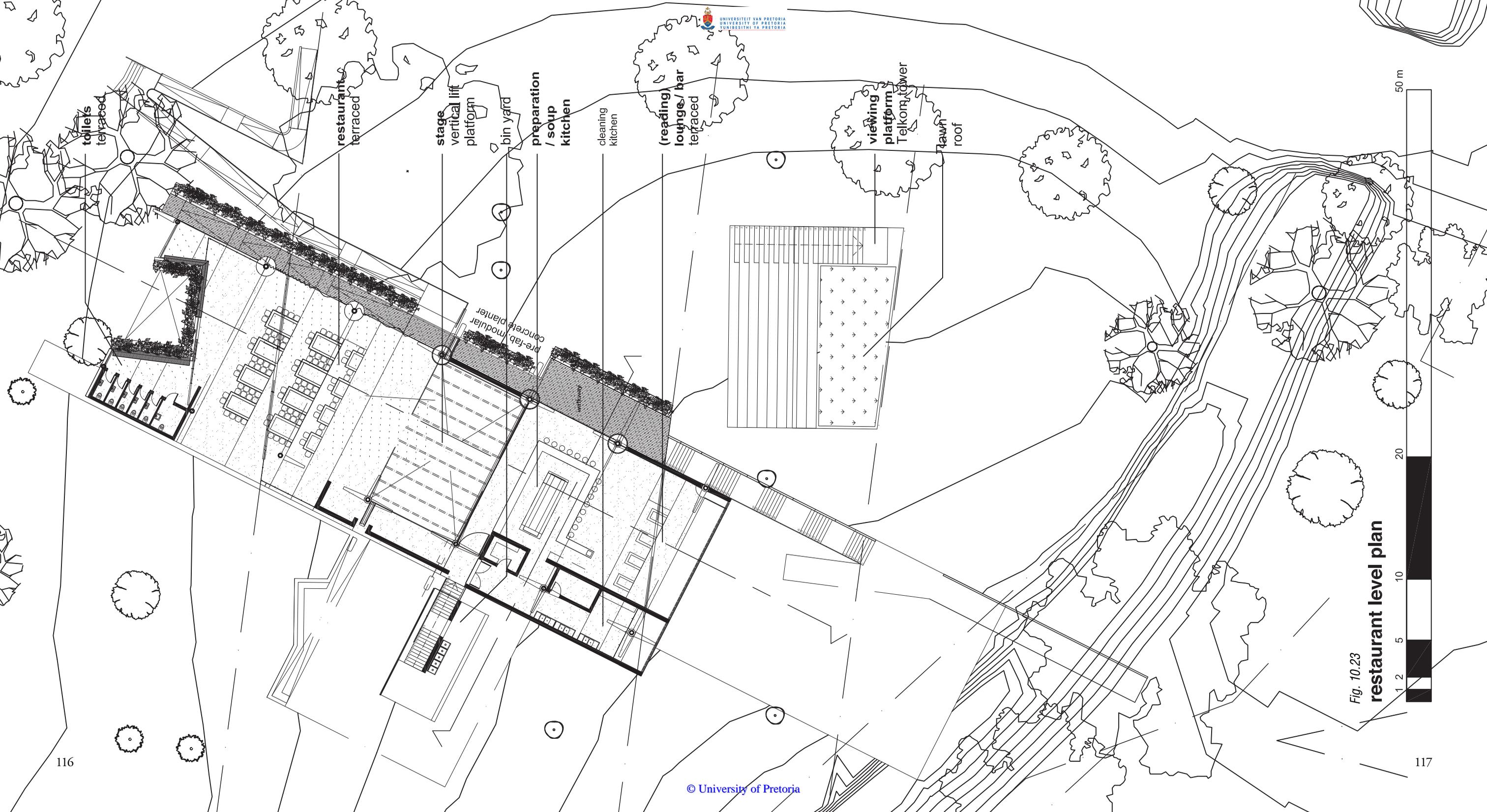


Fig. 10.23
 restaurant level plan

11 | *references*

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- Fig. 3.04 *Lines of ownership around the Walker Spruit*. Author, 2012
- Fig 3.05 *Public space around the Walkerspruit*. Author, 2012
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- Fig 3.09 *Map of the Walker Spruit and surrounds. 1:15 000*. Author, 2012.
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- Fig 3.11 *Map of the Walker Spruit and surrounds as it flows through Sunnyside and Clydesdale. Scale: 1:10 000. Site of intervention indicated*. Author, 2012
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- Fig. 4.06. *Geological stratification of the site*. Author, 2012.
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- Fig. 5.01. *The floodplain of the Walker Spruit is a plane with the possibility to flood during heavy rain*. Geography Department: University of Pretoria, 2012.
- Fig. 5.02. *Design component roof-wall-canal effects mechanism*. Author, 2013
- Fig. 5.03. *The corridors of apartment blocks in Sunnyside are places to converse with neighbours*. Author, 2012.

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< http://t2.gstatic.com/images?q=tbn:ANd9GcTJE286rOJxtfLs9igIn8xUFSJQ3j78Yz1aMgeFYrflSGDIDv5u>

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< https://encrypted-tbn2.gstatic.com/images?q=tb n:ANd9GcSLo0313pBbuuiJGpcl7N6dWuy_ZjzN-vFck-DT6OS3drSW-yRST>

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Fig. 6.02. Design component curtains. Author, 2013

Fig. 6.03. The north-facing facades of Sunny-side's residential blocks are adorned with curtains. This is the only means tenants have for any kind of expression to the outside. Author, 2012.

Fig. 7.01. Contextual components and their possibilities. Author, 2013

Fig. 7.02. Community members and their ideas for the improvement of the Walker Spruit.

< http://profile.ak.fbcdn.net/hprofile-ak-rc3/c23.23.288.288/s160x160/312121_2398726049877_1879470140_n.jpg>

< http://m3.licdn.com/mpr/pub/image-sxqdUo3i-ciOWmshcYK7Fsytp7aGwW-37aQWdAVao7G-WlhJGGsxqDaDei7sHACHxmvUOf/ola-schumacher.jpg>

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Fig. 8.01 Program development sketch. Author, March 2013.

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Fig. 9.03. Conceptualizing 'geologies'. 'Cracking open' the site as contoured landscape. The slice of Earth lifted. A 'banal archaeology'. Author, August 2012.

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Fig. 9.05. Conceptualizing 'black holes and white walls.' The curtain as public-private threshold and device for altering visibility in Sunnyside flats. Apart from the skin, we experience sensory input through the orifices of the body. Author, June 2012.

Fig. 9.06. Mapping the site, making a Body without Organs. Author, 2012.

Fig. 9.07. Geological stratification of the site. Author, 2012.

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Fig. 9.10. Design development sketches. Author, 2012.

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Fig. 9.12 A bottom-up drawing of the different design components and what they do. Author, 2013.

Fig. 10.01 The construction phases. Author, 2013.

Fig. 10.02 The construction process: excavation, terracing, pile foundations and columns, second level slab, bridge-stair-stoep-ramp, roofing and in-fill. Author, 2013.

Fig. 10.03. A bottom-up drawing of the different design components and what they do. Author, 2013.

Fig. 10.05 Component F: Klip-lok profiled sheet metal, translucent polycarbonate sheet, structural glass.

<http://www.lysaght.com/images/original/37/1CB5F064-7769-4333-B0FAA62FD-63B90F.jpg>

< http://www.roofquip.co.nz/uploads/images/Roofing%20Sheets%20003.jpg>

< http://media.buildingsmedia.com/images/A_1008_DichroicGlazing2.jpg>

(all accessed 15.05.2013)

Fig. 10.06 Component E: Composite decking, steel wire mesh, creeper plants

< http://www.doorsdirect.co.za/products/Grey-Composite-Decking.jpg >

< http://web.tradekorea.com/upload_file2/sell/64/S00020764/Chain_Link_Fence.jpg >

< https://encrypted-tbn3.gstatic.com/images?q=tb n:ANd9GcTntK26u6L2z5MqFXCIhQPKJO_D835B-H2LwjTIVF6b2WtaiREeTQ >

(all accessed 15.05.2013)

Fig. 10.07 Component B: marble tiles, cement screed

< http://g-ec1.apartmenttherapy.com/1769512/MarbleFloor1_rect540.jpg >

< https://encrypted-tbn3.gstatic.com/images?q=tbn:ANd9GcREb1I_M0KHiug3y_Zz1TWD_piWORXO97tFEeOMFrQoOBg5J9N >

(all accessed 15.05.2013)

Fig. 10.08 Component A: compacted soil, indigenous veld grasses

< http://cache2.asset-cache.net/xt/87559252.jpg?v=1&g=fs1%7C0%7C%PHC%7C59%7C252&s=1 >

< https://encrypted-tbn3.gstatic.com/images?q=tb n:ANd9GcSuy2id7XpUNyee3yioTz1LR_F0K-S63IVZkQ49rh_qQ3Osoiu >

(all accessed 15.05.2013)

Fig. 10.09 Phase 1 structure, phase 2 structure. Author, 2013.

Fig. 10.10 Phase 2 structure: hollow round steel columns, timber trusses, steel C-channel purlins.

< http://i00.i.aliimg.com/img/pb/957/882/324/324882957_307.jpg>

< http://www.generaltruss.com/p7lsm_img_1/full-size/Floor_Trusses.jpg >

< http://www.discountsteel.com/files/Image/oms_product/medium/HR_C_CHANNEL_AS_3x1_5_8_110_3000.jpg >

(all accessed 15.05.2013)

Fig. 10.11 Phase 1 structure: concrete coffer slab, round concrete columns clad with stainless steel plates for reflective effects.

< http://t0.gstatic.com/images?q=tbn:ANd9GcQPX0Fwv-DxAvACLfhv-v5C-a1RtlEd8iSgfBiN2-foR4rWIEYBwPw >

< http://www.kpetersen.com/stainlesssteel_stainlesssteeltablebaselgsq1.jpg >

(all accessed 15.05.2013)

Fig. 10.12 Detail development sketches. Author, May 2013.

Fig. 10.13 Section B-B. The roof-wall-pond effects mechanism brings rainwater, sunlight and wind into play.

Fig. 10.14 Detail section through rainwater collection tanks.

Fig. 10.15 Different indigenous veld-grasses are planted in contour bands.

Fig. 10.16 The various indigenous veld-gras species planted in contour bands. *Acroceras macrum* (Nile grass), *Cynodon dactylon* (Couch grass), *Digitaria eriantha* (Finger grass), *Eragrostis curvula* (Weeping love grass), *Eragrostis teff*, *Imperata cylindrical* (Cottonwood grass), *Leersia hexandra* (Wild ricegrass), *Panicum maximum* (Guinea grass).

Fig. 10.17 Section A-A.. Author, 2013.

Fig. 10.18 Detail sections 1-6. Author, 2013.

Fig. 10.19 Detail section through water tanks. Scale 1:100. Author, May 2013.

Fig. 10.20 Basement level plan. Author, June 2013.

Fig. 10.21. Outdoor theatre level plan. Author, June 2013.

Fig. 10.22. Ground level plan. Author, June 2013.

Fig. 10.23. Restaurant level plan. Author, June 2013.

12 | *addenda*

11.1 Frameworks consulted

There are a number of frameworks constructed for the CoT which will guide the design:

The proposal for the Walter Battiss Community Park by Consortium Fook (Braam de Villiers, 'Ora Joubert) (2010)

The Local Open Space Plan Zone of Choice 'West' – River Rehabilitation Plan developed by Karien Hanekom, Landscape Architect (2007)

Open Space Framework, vol. 1-3 (2005)

Inner City Streetscape revival: Public Open Space and Resources and Greening of Tshwane (2011)

Integrated Development Plan for the CoT 2011 -2016

11.2 Plant lists

TREES (historical)

Combretum erythrophyllum Bush willow

Celtis Africana White Stinkwood

Rhus pryoides Taaibos

Combretum guenzii Baster-rooibos

Rhus ameria Mountain karee

Prouteria magalismontana Stamvrug

Acacia caffra

Protea caffra

Vangueria infausta Wilde mispel

Ficus spp Wild figs

(Andrews 1999:106)

Trees

Acacia karroo Sweet Thorn

Combretum erythrophyllum Riverbushwillow

Leucosidea sericea Ouhout

Rhamnus prinoides Dogwood

Salix mucronata Wild Willow

Shrubs, sedges and bulbs:

Berula erecta

Cyperus spp.

Gomphostigma virgatum Otterbossie

Juncus effuses Rush

Juncus kraussii

Melianthus major

Typha capensis Bulrush

Wachendorfia thyrsiflora Bloodroot

Grasses:

Acroceras macrum Nile grass

Cynodon dactylon Couch grass

Digitaria eriantha Finger grass

Eragrostis curvula Weeping love grass

Eragrostis teff

Imperata cylindrical

Leersia hexandra Wild ricegrass

Panicum maximum Guinea grass

Setaria sphacelata var *sphacelata*

Grasses:

Cynodon dactylon Couch grass

Digitaria eriantha Finger grass

Eragrostis curvula Weeping love grass

Eragrostis teff

Imperata cylindrical Cottonwool grass

Panicum maximum Guinea grass

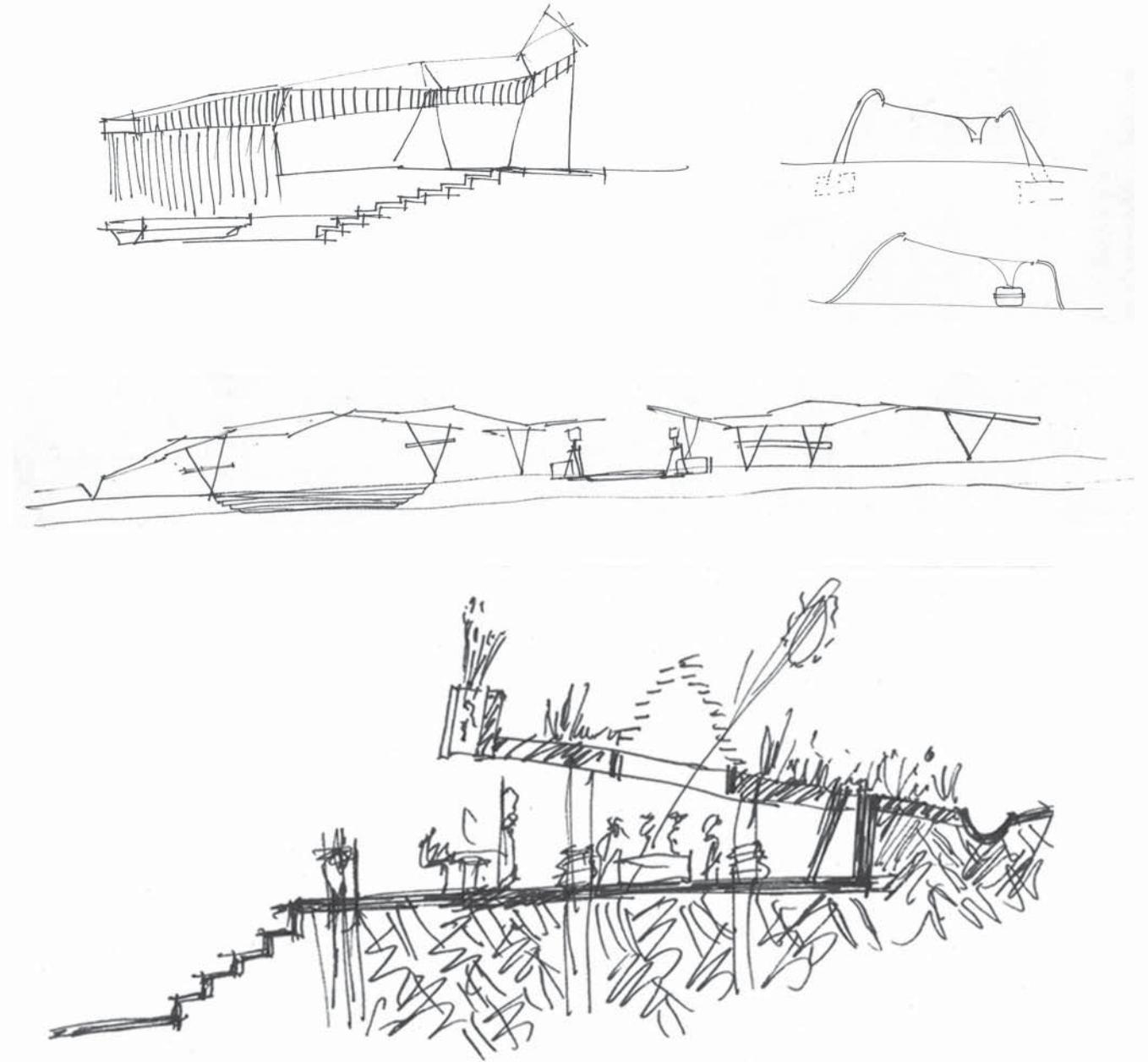
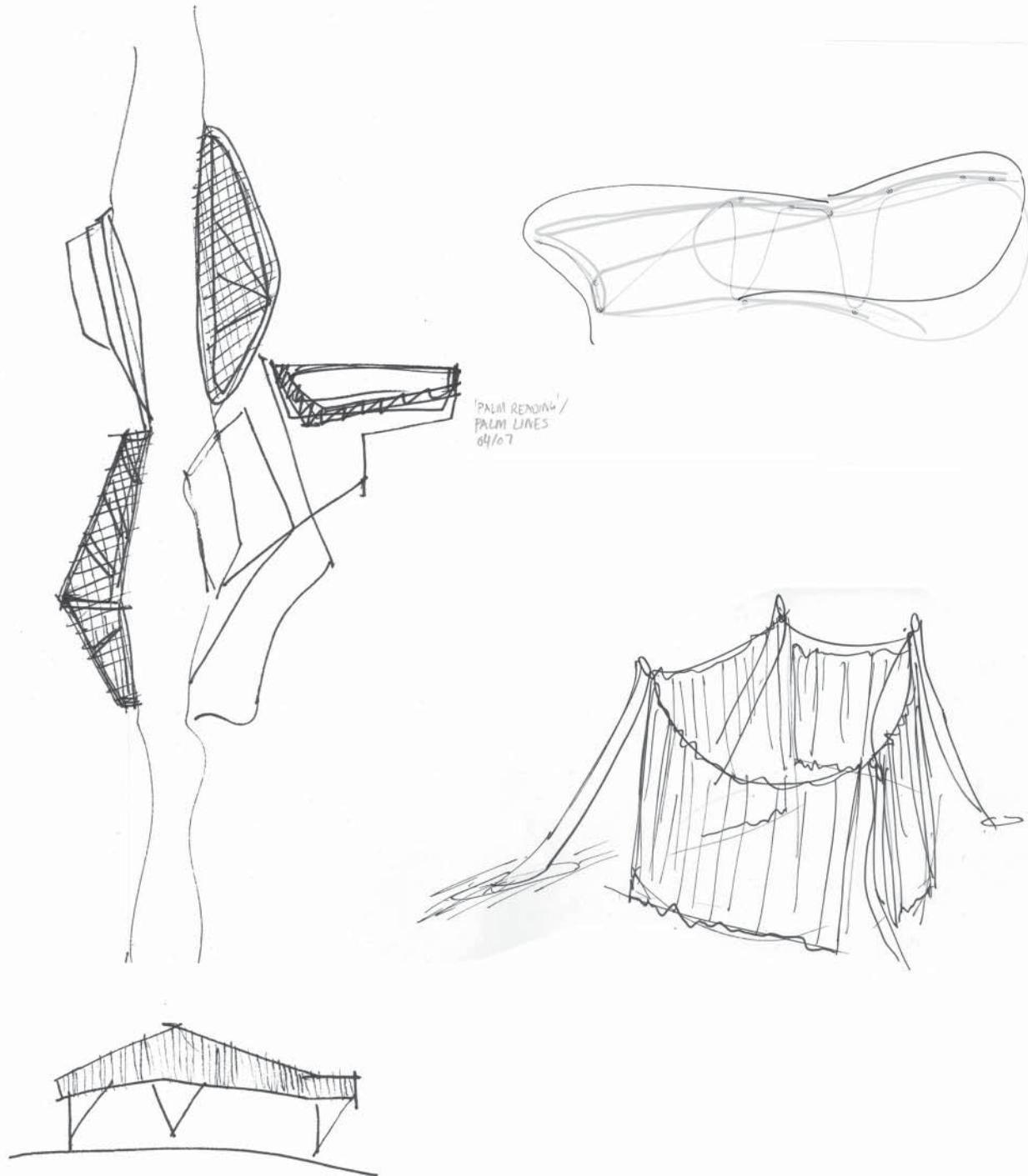
The Local Open Space Plan Zone of

Choice 'West' – River Rehabilitation Plan

developed by Karien Hanekom, Landscape

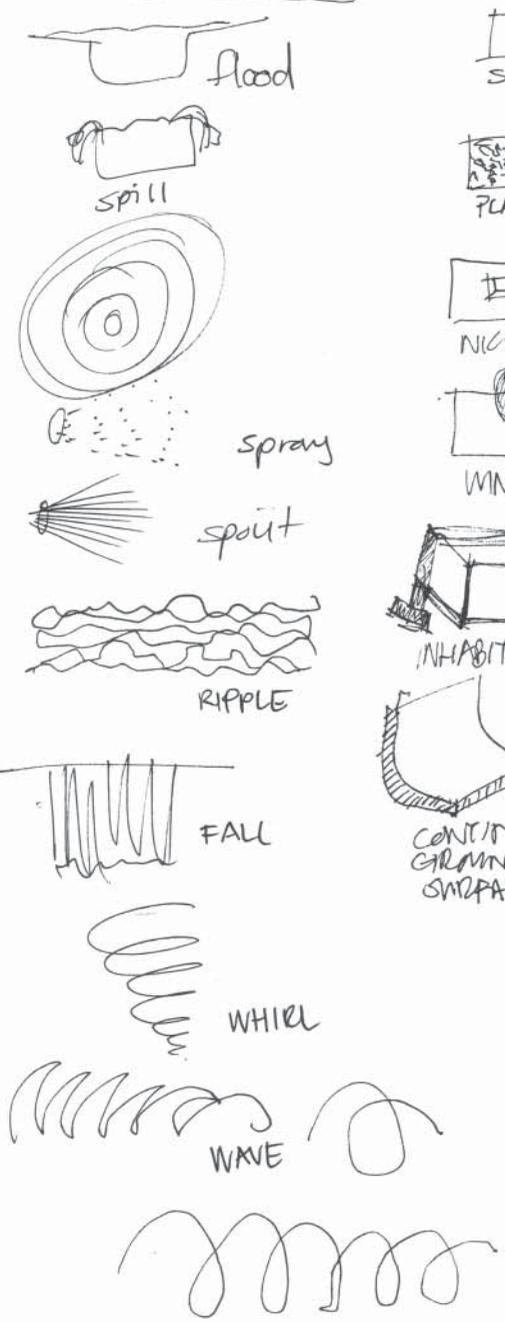
Architect. 2007

sketchbook
concept & design development

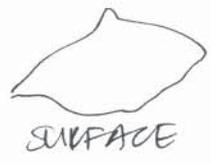
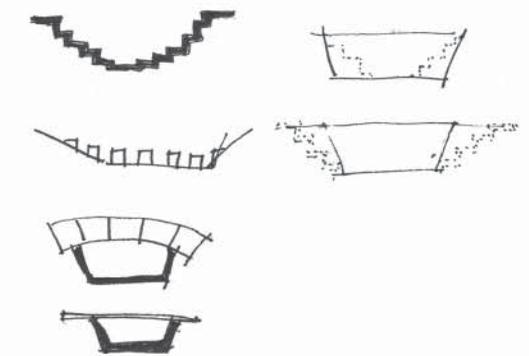
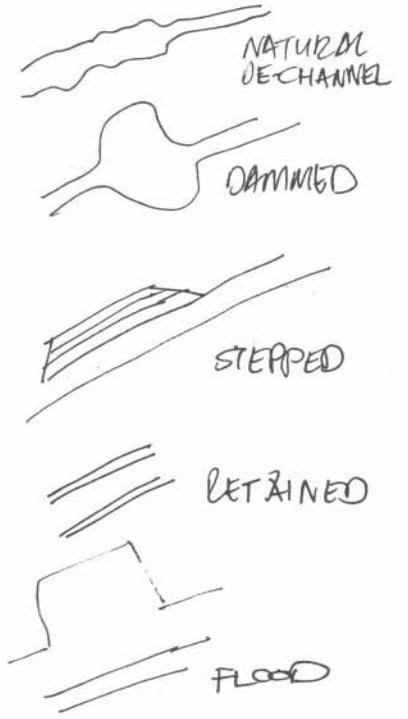
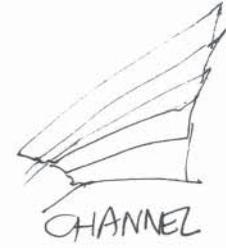
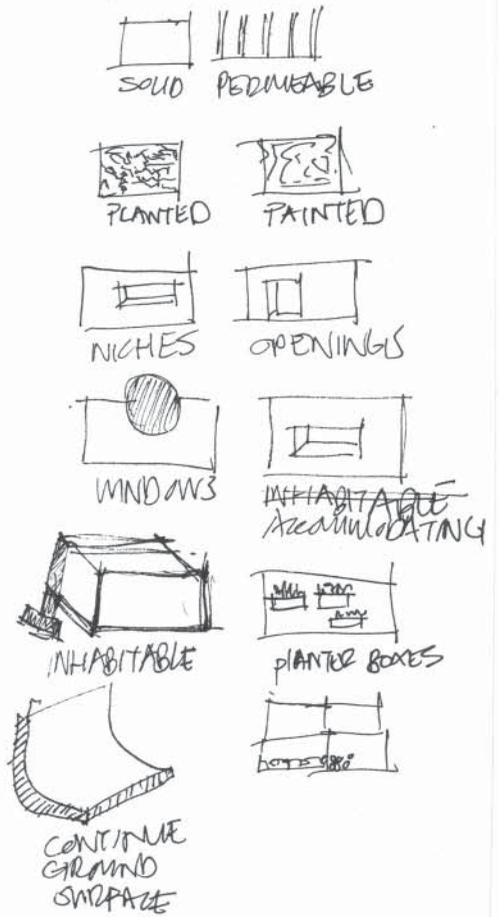


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WATER MOVEMENT



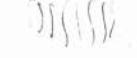
WALLS



→ RISING WATER LEVEL FILLING-UP



→ WATER FLOWING SLIDING



→ VEHICLES REVERSING 'wrong way' BACKWARD



→ REPETITIVE MOVEMENT OF LEARNER DRIVERS



→ RUBBISH LOGGED AT THRESHOLD SLOWS WATER



→ FLOOD COVERING



→ RAIN FALLING, DRIPPING, POURING



→ FIRE AT NIGHT

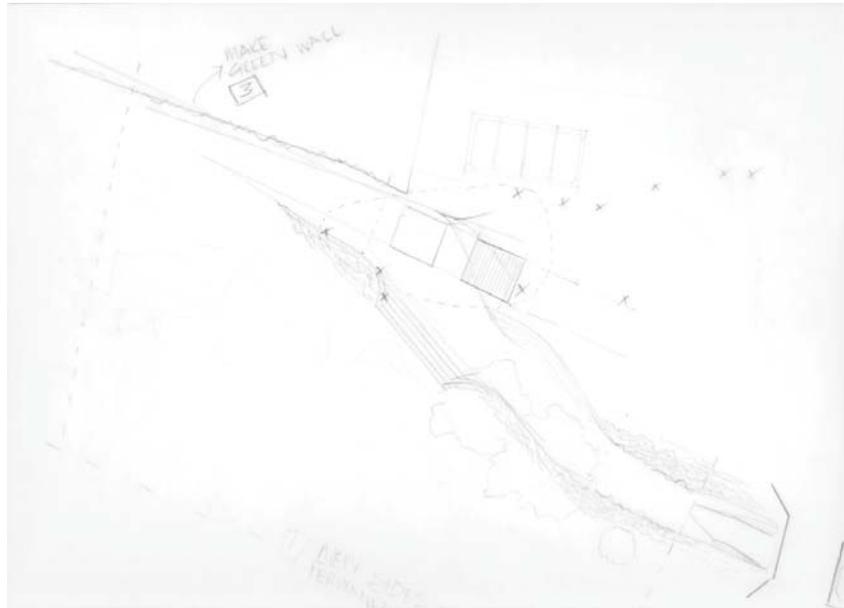
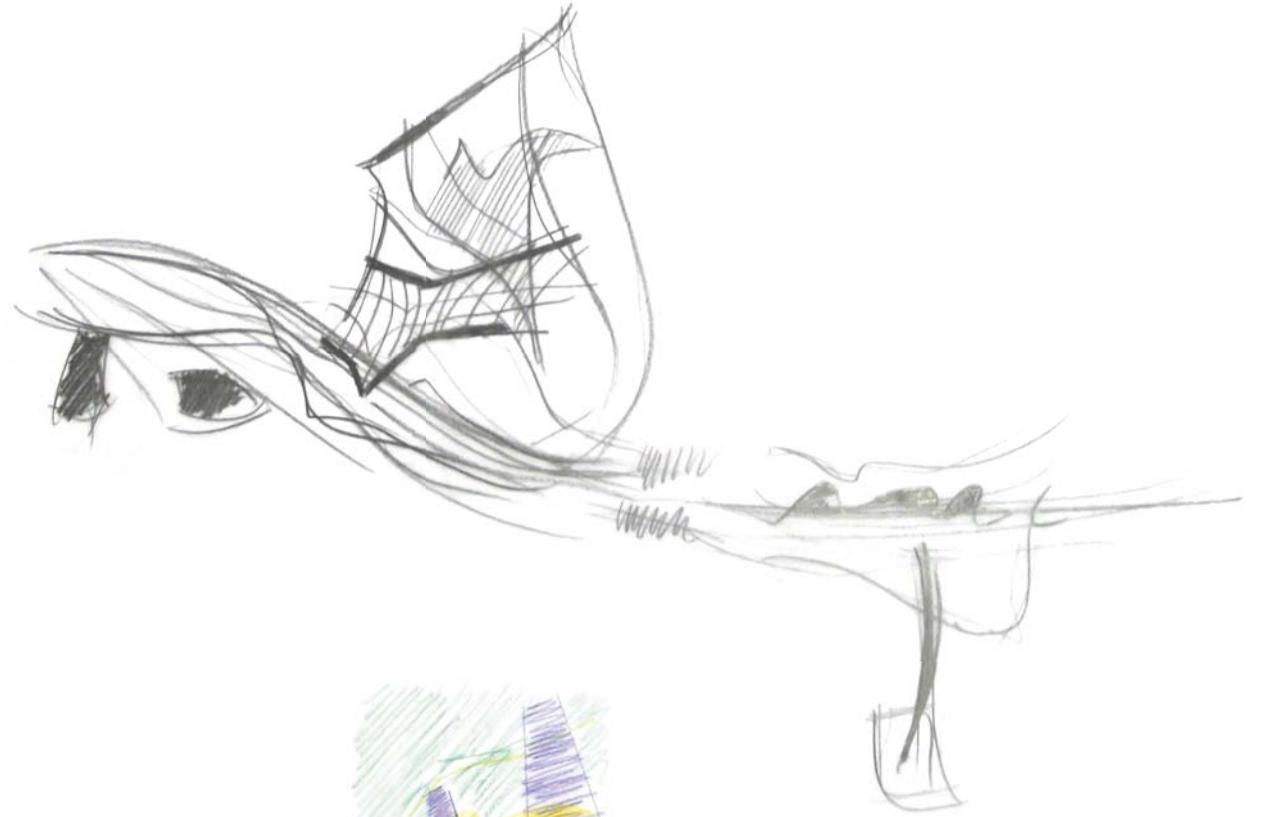


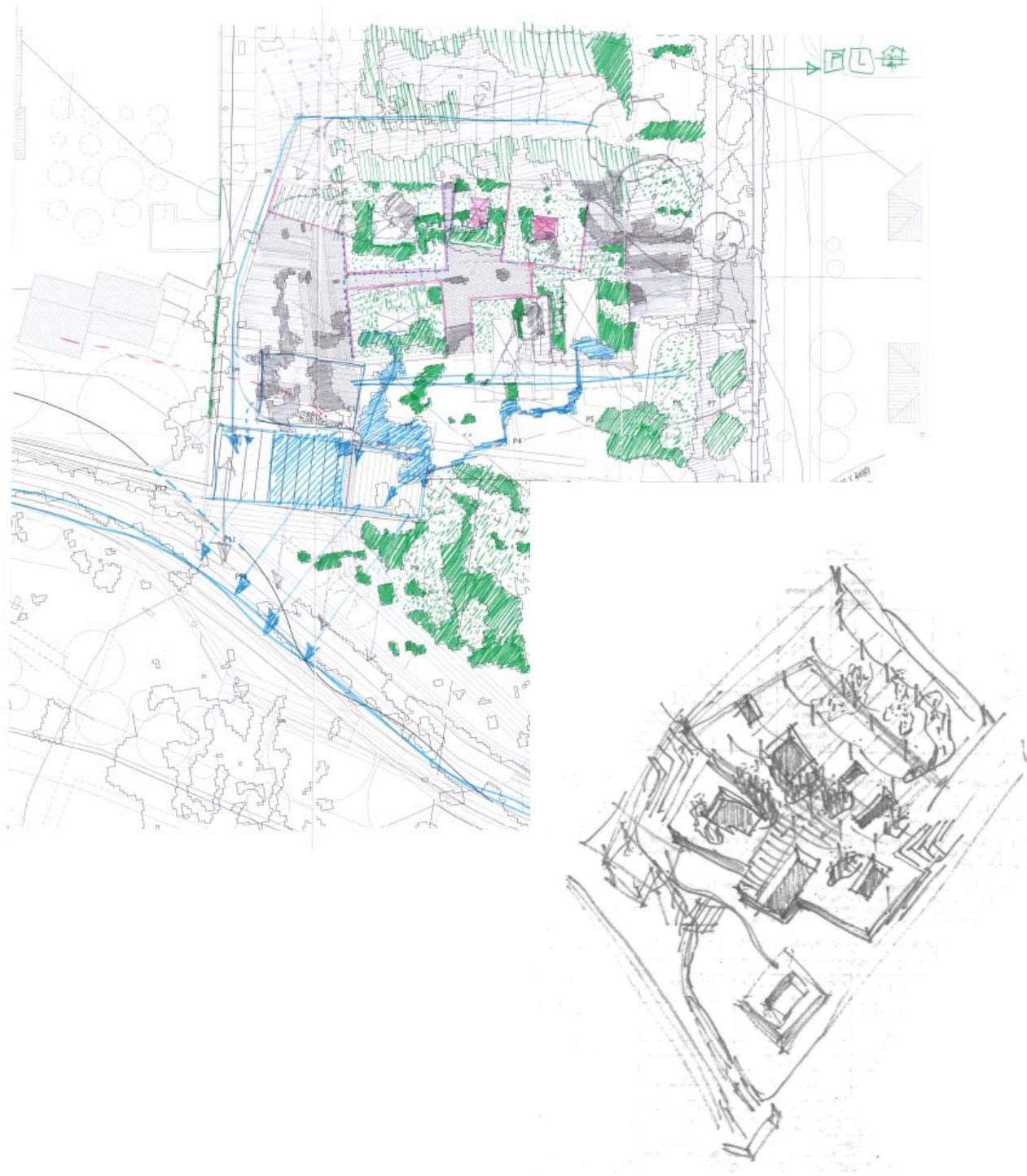
→ TIRE TRACKS IN SAND IMPRINT COMPACTS GROUND



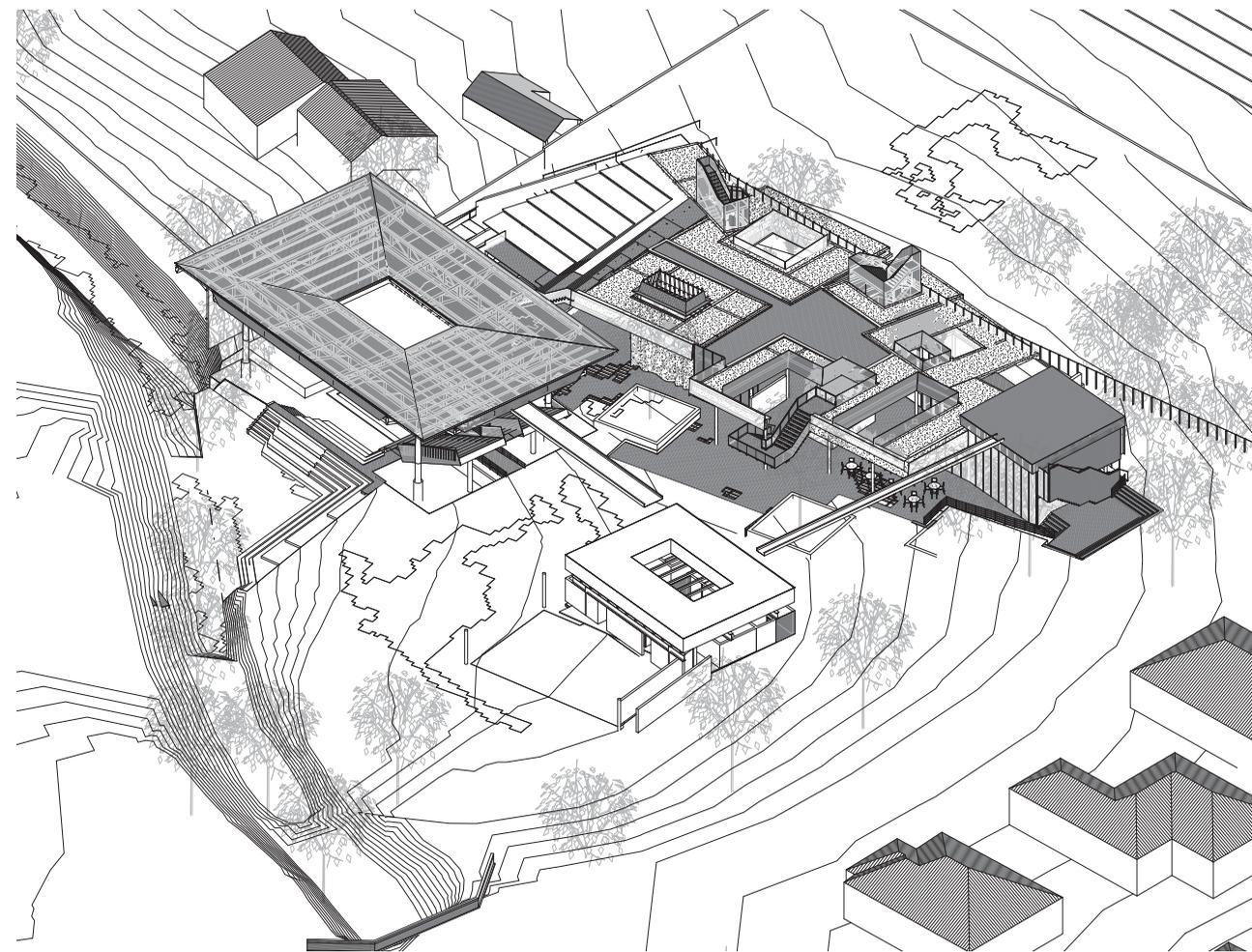
→ ASHES, BURNED GLASS







*previous
'incarnation'*



08/09

