THEORETICAL FOUNDATION

[RESEARCH STAGE]

2
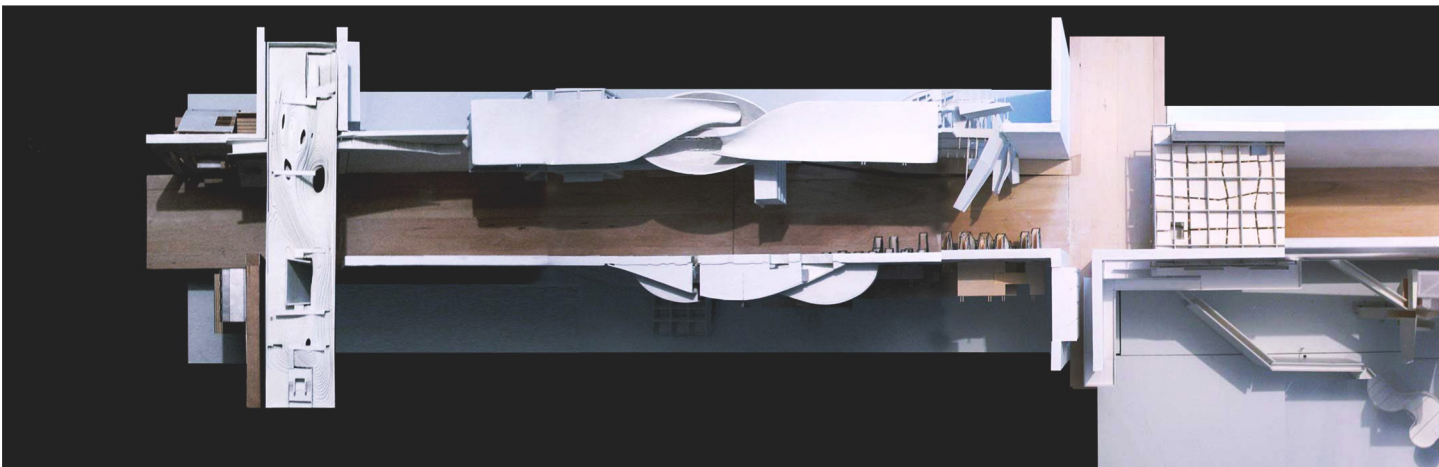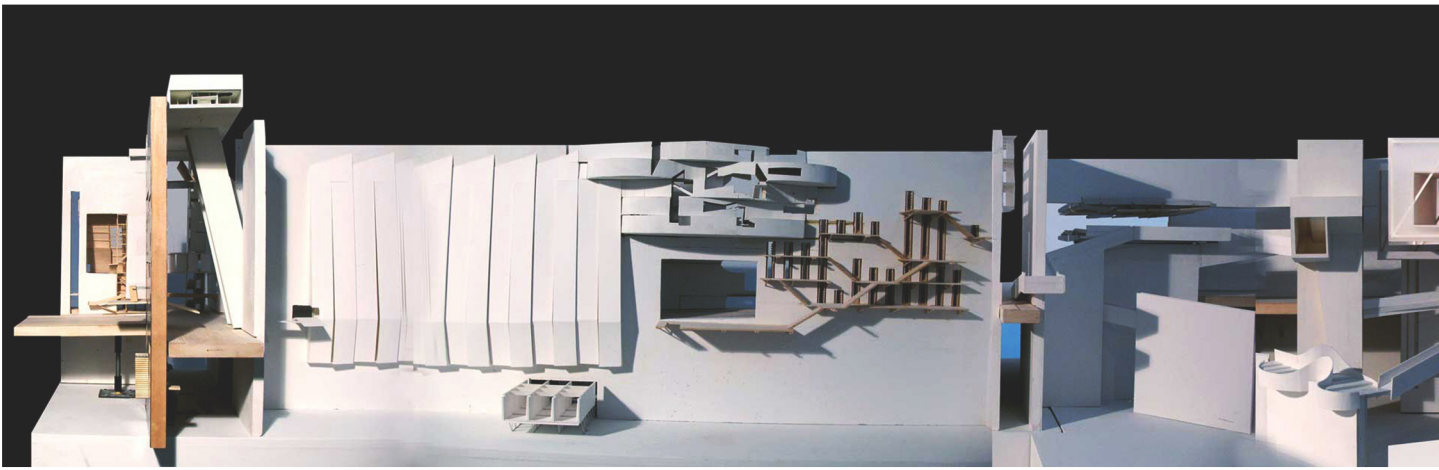
TOWARDS A PROTO-URBAN CONDITION

"Urban design is in danger of becoming a technocratic exercise where we fall back on dumbed-down solutions to deal with complex issues. This has not worked in an environment where top-down, central state-led, command-and-control is the prevailing norm [...]. The trouble is that we think we will get back to the good old days [...]. The paradigm has shifted! I believe that we need to seriously challenge ourselves as a profession. We need more thinkers, more theorists, more dreamers. If not, those with simplistic new models and partial theories will be designing our towns and cities."

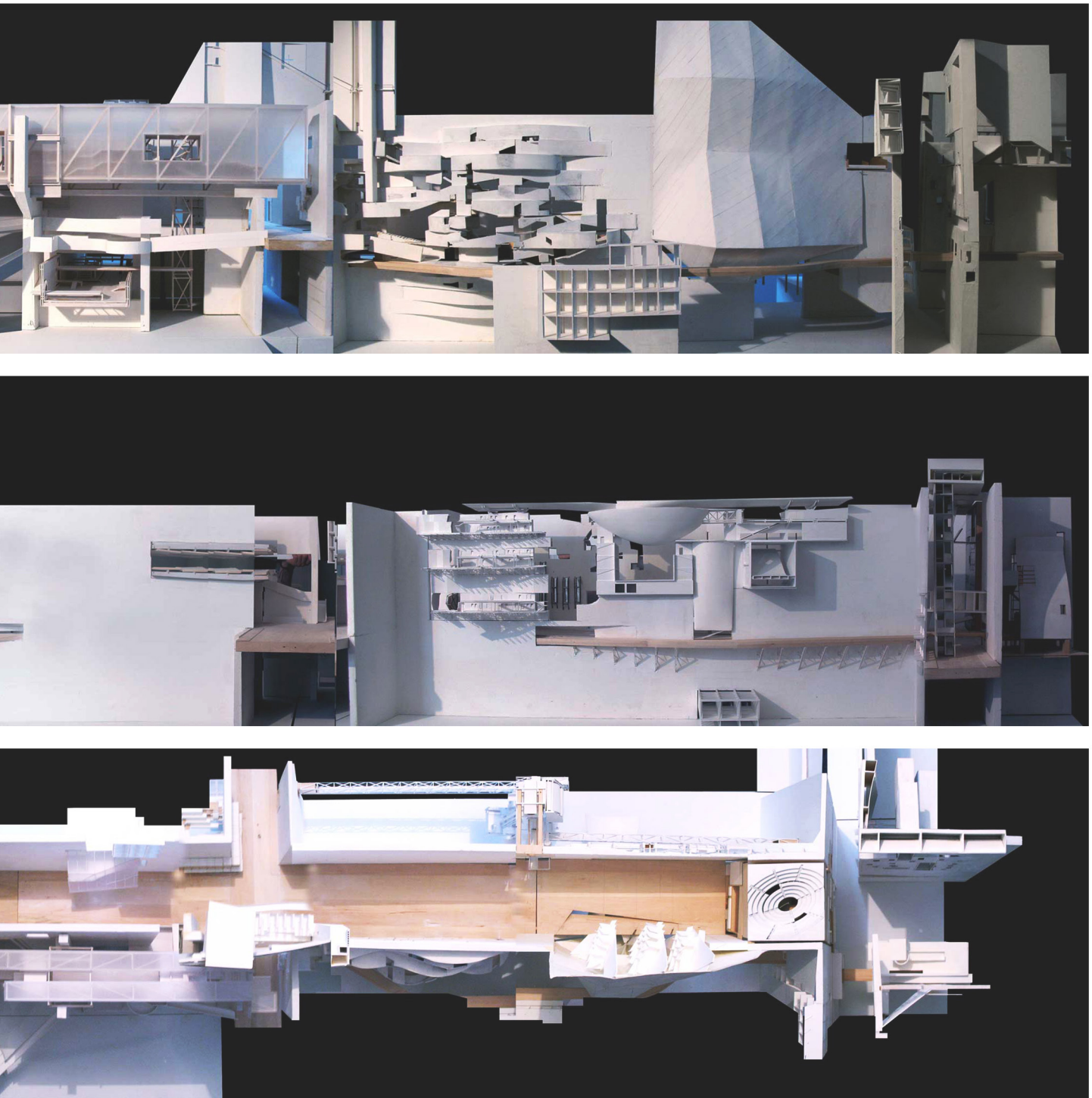- Kelvin Campbell, the Smart Urbanist [2015].

Fig. 2.1
Lebbeus Woods's "Proto-Urban Condition"

The initial directionality of the dissertation drew inspiration from
from the work of Woods's students.

"With the widely acknowledged shift to a knowledge-based or learning economy, creative cities have become the key focus for the creation of economic value by supporting innovation, resilience and quality enhancement." [Meric, 2004]

As trends in globalisation emerge, personal exchanges of a more expressive and meaningful nature have become more valuable than ever before [Madanipour, 2003:102]. Enabling citizens to do more with less is, as Campbell describes, the paradigm shift needed. As a constructive criticism towards mainstream urban planning, which is still, today, based on abstracted knowledge and largely non-participatory processes [Lehtovuori, 2015], the theoretical urban component of the dissertation seeks an alternative path towards urban regeneration. With cities on the rise the need to understand the urban condition becomes ever more urgent [Woods, 2008]. The more multifaceted our urban environment gets the stronger the requirements become for; multidisciplinary and participatory based approaches, urban activism in the creation of new urban morphologies, utilisations of urban voids, and operating systems fit for new emerging economies. Furthermore, a need establish a synergy between top-down and bottom-up decision making has given rise to an increased need for knowledge-based and shared economies.

Despite the utopian nature of the aforementioned, new capital investment and alternative economic and social models, according to Sanders, are only introduced as temporary means to rescue contemporary cities from urban decay, they present a non-sustainable outcome. Furthermore, these urban renewal models are said to promote gentrification, and are merely provisional in nature [Akkar, 2007:130]. Massey further argues [1991:24] that alternative urban renewal strategies generate an idealised and/or utopian notion that places will be inhabited by homogenous communities of similar social standing. In agreement Diamond [2004:24] believes this will never be the case, as public space within a democracy will never be stable. Although true, he believes that utilitarian space is constantly negotiating between a variety of social and cultural forces that teeter on the brink of urban decay. In conclusion, public space is one of anonymity where differences and conflicts are revealed [Diamond, 2004:24], and should be embraced.

If the following is being said against the support of alternative urban renewal models, one must ask oneself;
>1.) How is it possible to exercise the right to reclaiming and achieving a future civic space and place in South Africa without ignoring the complexities of context and social processes?
>2.) How can the temporary nature of said interventions be implemented at a more permanent level?

In reclaiming the right to the city in some sense is to claim some kind of shaping power over the processes of urbanisation, versus the ways in which our cities are and remade, and to do so in a fundamental and radical way [Harvey, 2012;5]. In theory, an understanding of public space needs to be understood before we progress onto any apt solutions in favour alternative urban models.

The right to the city is, therefore, far more than a right of individual or group access to the resources that the city embodies: it is a right to change and reinvent the city more after our hearts' desire [Harvey 2012:4]. Access intended for public consumption is, therefore, a constituent of public space. This includes, physical access to place, access to the activities within the space, access to information and access to resources [Madanipour, 2003:96]. It is, moreover, a collective rather than an individual right, since reinventing the city inevitably depends upon the exercise of a collective power – an urban pioneering movement - over the processes of urbanisation [Harvey 2012:4]. This affirms Burden's [2014] belief that people are the life force within cities. Therefore, if people are the life force driving cities, can architecture and urban design foster accessibility and interaction through the design of well consolidated public space in our cities?

This question lends itself to the explorations of Panu Lehtovuori's Towards Experiential Urbanism [2015] and Jan Gehl's Cities for People [2010] which strongly orient their arguments towards the human scale element of cities which are driven by user experience and user interface with the urban fabric. An example Hertzberger [2002:38] uses is the ability of arcades to feel like public streets which are experienced as extensions of the cityscape. Thus, there is a need for public space to revitalise the urban environment, attempting to achieve a "re-conquered" city as expressed by Gehl [2003:18].

Fig. 2.2
"Freedom Photo Challenge Exhibition" presented by Pretoria Street Photography in collaboration with the
US Embassy. Th event was held at the Pretoria News building along Madiba Street.

"Dull, inert cities, it is true, do contain the seeds of their own destruction and little else. But lively, diverse, intense cities contain the seeds of their own regeneration, with energy enough to carry over for problems and needs outside themselves."

Jane Jacobs, The Death and Life of Great American Cities [1961].

EXPERIENTIAL / EVERYDAY / ADAPTIVE

Supporting a desire to recapture the city, experiential urbanism [Lehtovuori, 2015], also understood as everyday urbanism [Crawford, 2008:18], investigates real-time experimentation and temporary development through specific place-based interventions whilst illustrating a need to be specific rather than normative in reaction to the full complexity of urban space. Thus, acknowledging the context, economics and social needs of the public, everyday/experiential urbanism can respond positively to Pretoria's existing city model by serving as a catalyst for urban renewal and sustainability.

Supplementing the catalytic nature of these models is Campbell's [The Neighbourhood Co-efficient, 2015] understanding of an adaptive system which is 'long life, loose- fit'. An adaptive system is, "therefore an open system that is able to fit its behaviour according to changes in its environment or in parts of the system itself. Long life, loose-fit displaces 'form follows' function as construct" and focuses more on the construct of universal, understood as public.space

THINK SMART

Prior to the advent of the automobile, active "main streets" were the centre of towns and neighbourhoods. These main streets were filled with human-scale sensory experiences. The invention of the car in the 20th century and new means of transporting goods altered the design and layout of cities. A vast majority of cities including Pretoria underwent massive infrastructural changes which proliferated in single-function land use where the main planning concept was a separation between living, working and amenities. The resultant demand for office space in the 1950s and 1960s gave rise to the birth of high-rise buildings. In effect an inherent mono-functionality led to an environment unsuitable for the city at eye level. Campbell believes that these bygone models have become so bureaucratic and complex in nature that they are stifling innovation and arresting progressive evolution of emergent and successful urbanism [The Smart Urbanist, 2015]. Little room for experimentation, creativity and learning is becoming more apparent in urban models of compliancy.

In pursuit of an equitable process, more often than not, citizens are typically invited to engage in processes that are fundamentally flawed due to their deterministic nature [Mike Lydon, 2012:1]. Those involved are often asked to react to situations that they don't understand, and at a scale for which they have little control. Their contributions towards improving the urban condition are thus null and void. Surmounting the challenges inherent to these "public" processes continue to prove difficult. Fortunately, leading urbanists have postulated and implemented strategies that reconcile top-down and bottom-up processes in favour of hybrid urban strategies.

Campbell [The Smart Urbanist, 2015] proposes what he terms MASSIVE SMALL change, where the collective power of many small urban agents band together to create urban renewal at a much larger scale. This Smart Urbanism in effect replaces rigidly deterministic place making models with condition-making models that lead to more responsive environments intended to bridge the gap between top-down and bottom-up processes. In redefining top-down, smart urbanism gives us an evolved planning, design and delivery system apt for the emergence of urban pioneering movements that facilitate a greater level of bottom-up urban activity.

With reference to Fig. 15 and Fig. 16, Campbell highlights a key concept, Emergent Venacular, which he describes as, "[…] the best thing at this particular point in time that we can do. What emerges from the collective force […] is vernacular" [Top Down vs. Bottom Up, 2014]. This emergent vernacular, spurred on by spontaneous complex behaviour, leads to a self-organising, co-operative network of individuals that in essence define what Jane Jacobs [1961] terms "organised complexity". Jacobs was the first to apply a dawning new human understanding of the natural world to cities – an understanding that even now is incomprehensible to many within the spheres of the built environment. It's an understanding of this organised complexity – the dynamic inter-relationships of systems, of processes [Mehaffy, 2011] – that is required if we are to progress towards more sustainable urban morphologies.

BEFORE THE INTRODUCTION OF SMART URBANISM

KELVIN CAMPBELL – SMART URBANISM

RECALIBRATED URBAN CONCEPT – DIALOGUE THREE

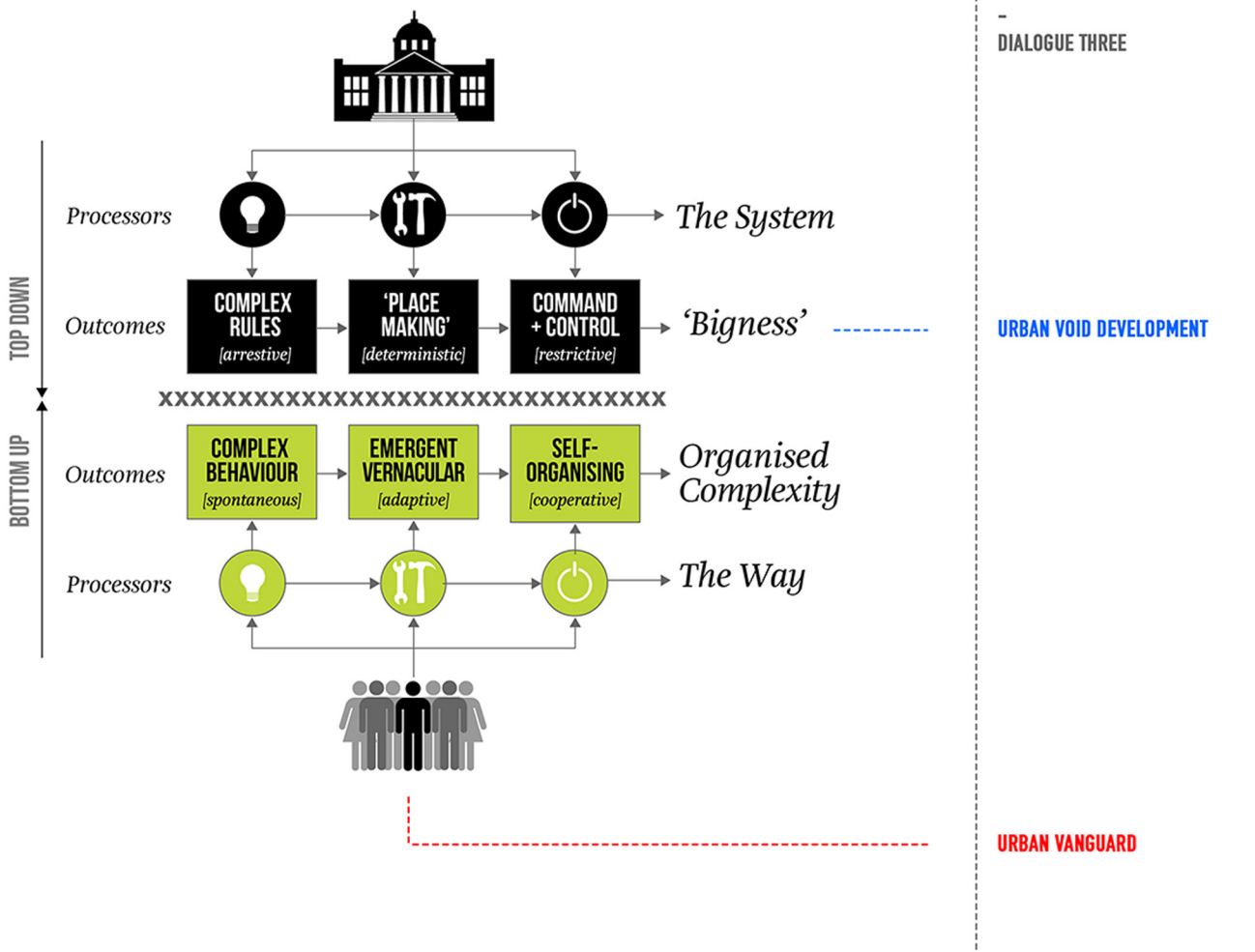URBAN VOID DEVELOPMENT

URBAN VANGUARD

Fig. 2.3
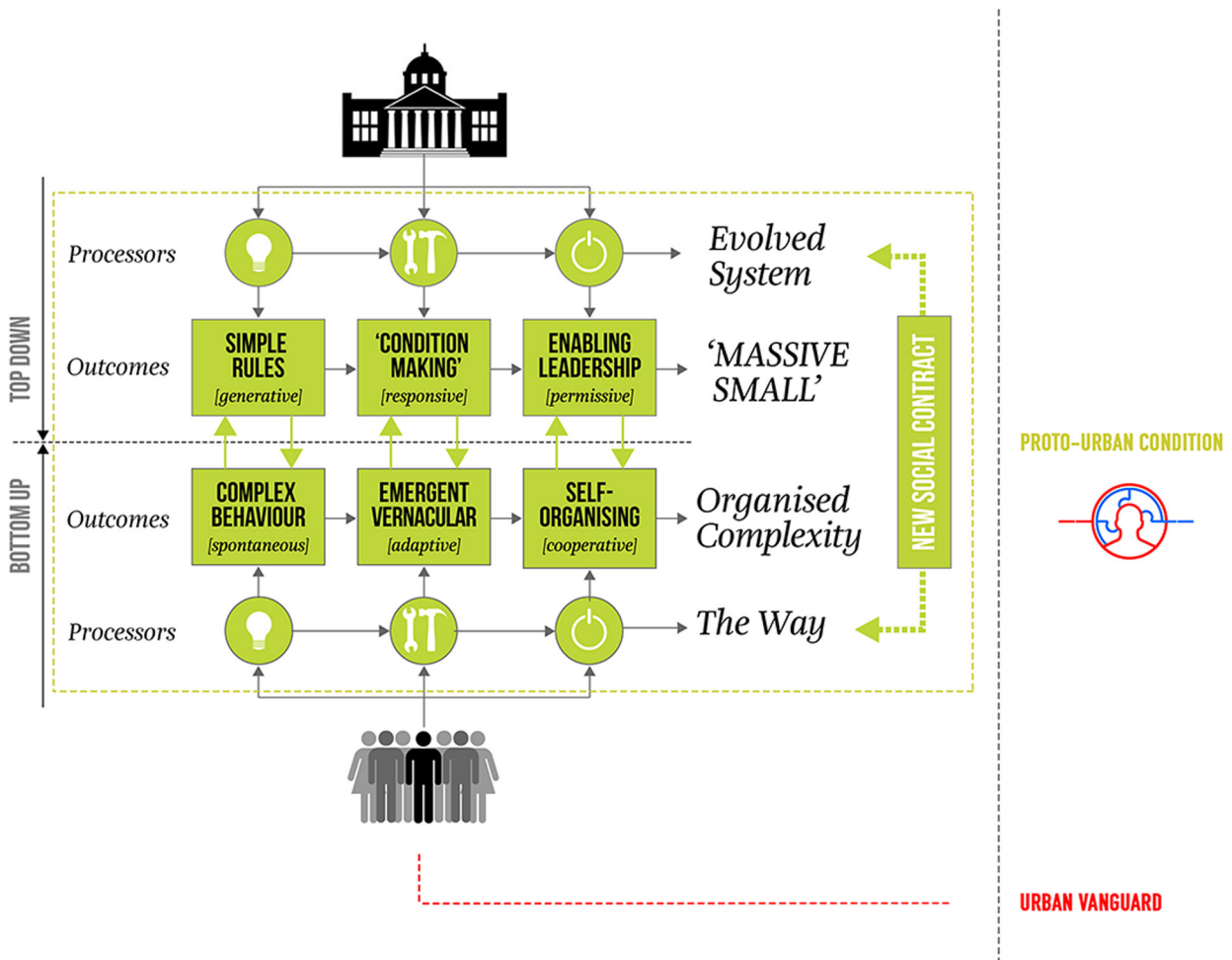The Conflicts Between Top-Down and Bottom-Up.

Fig. 2.4
The realised potentials if Top-Down evolve to become conducive to Bottom-Up
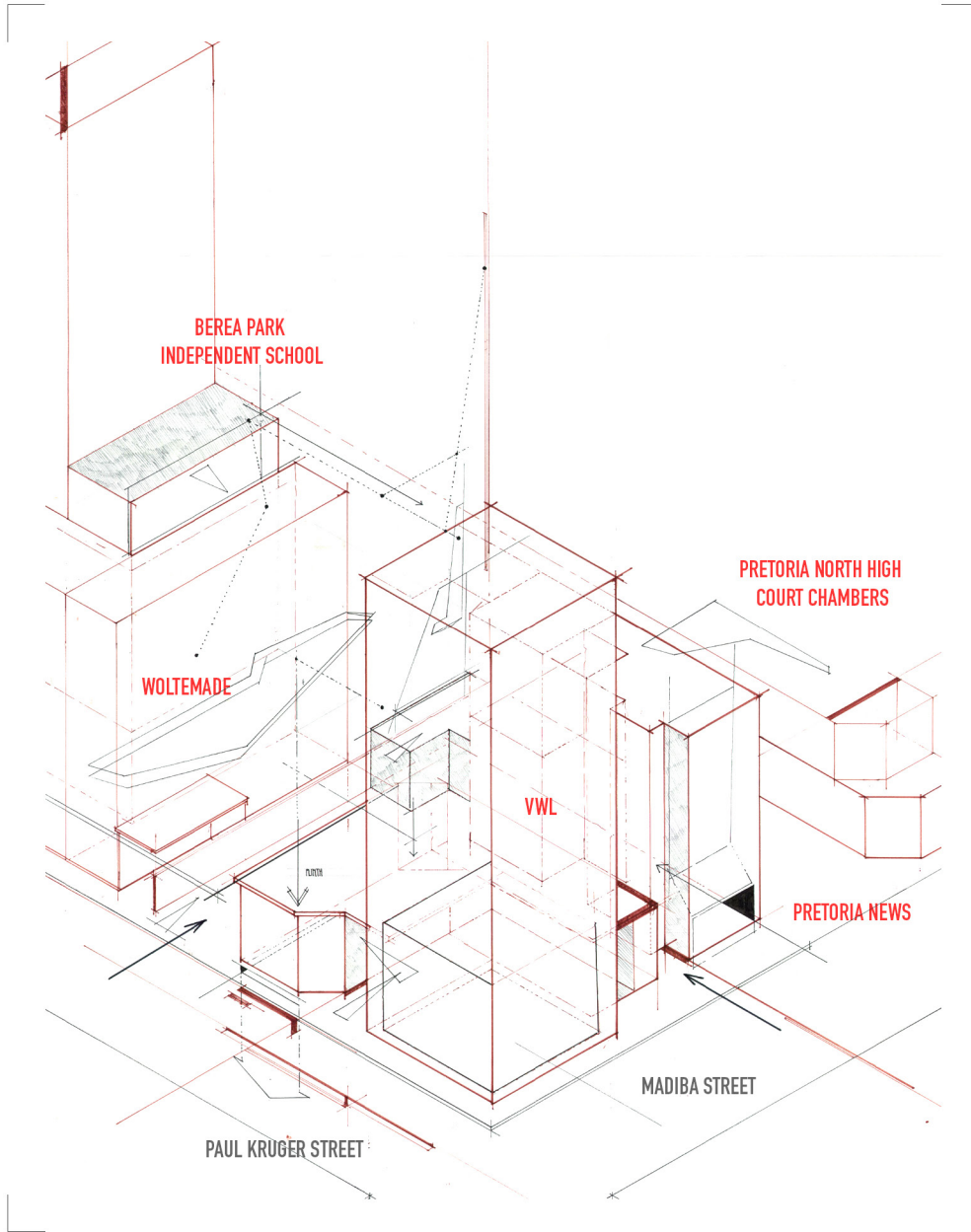
Smart/Everyday/Tactical Urbanism has its roots in the belief that uniqueness of place is reflected against the backdrop of a clearly defined urban order. This order, in turn, provides the necessary framework for urban variety and provides the palette for the "city of a thousand designers" [The Neighbourhood Co-efficient, 2015]. Supplementing this is Harvey's belief [1997:20] that the built environment is not simply constituted by social processes but constitutive of them.

Smart Urbanism has seven drivers to foster complexity. All drivers are overlapping and self-reinforcing.
The first six drivers are something we can foster. 'Coolness' is the consequence of the first six and you cannot design for it. It emerges. These seven drivers are:

1.) **COMPLEXITY:** Places that offer the cumulative and collective benefits and consequences of many rich, varied and interrelated actions.

2.) **COMPACTNESS:** Places that capitalise on the immediate and collateral benefits of closeness, contiguity and concentration.

3.) **CONNECTEDNESS:** Places that offer a choice of movement modes, both to and through, as a consequence of coherent networks.

4.) **COLLECTIVENESS:** Places that foster civicness, sense of community, cohesiveness and build social capital through open systems.

5.) **CO-EFFICIENCY:** Places that factor in shared, supportive and symbiotic systems in building environmental capital in all aspects of life.

6.) **CO-PRODUCTIVITY:** Places that are open to emergence and change by facilitating a wide range of individual and collective actions.

7.) **COOLNESS:** Places that are comfortable, creative, and confident with a strong sense of identity, ethics, values and cultural capital.

As a practical guide, the dissertation will apply Campbell's [The Neighbourhood Co-efficient, 2015] seven drivers to foster and understand the curren urban complexity, experienced in Pretoria, throughout the urban design component of the dissertation. These drivers will be applied at a *micro-to-macro urban scale*. In essence, an understanding of how the site is designed and its ability to blend itself into the immediate a urban context is vital.

1

BEREA PARK
INDEPENDENT SCHOOL

PRETORIA NORTH HIGH
COURT CHAMBERS

WOLTEMADE

VWL

PRETORIA NEWS
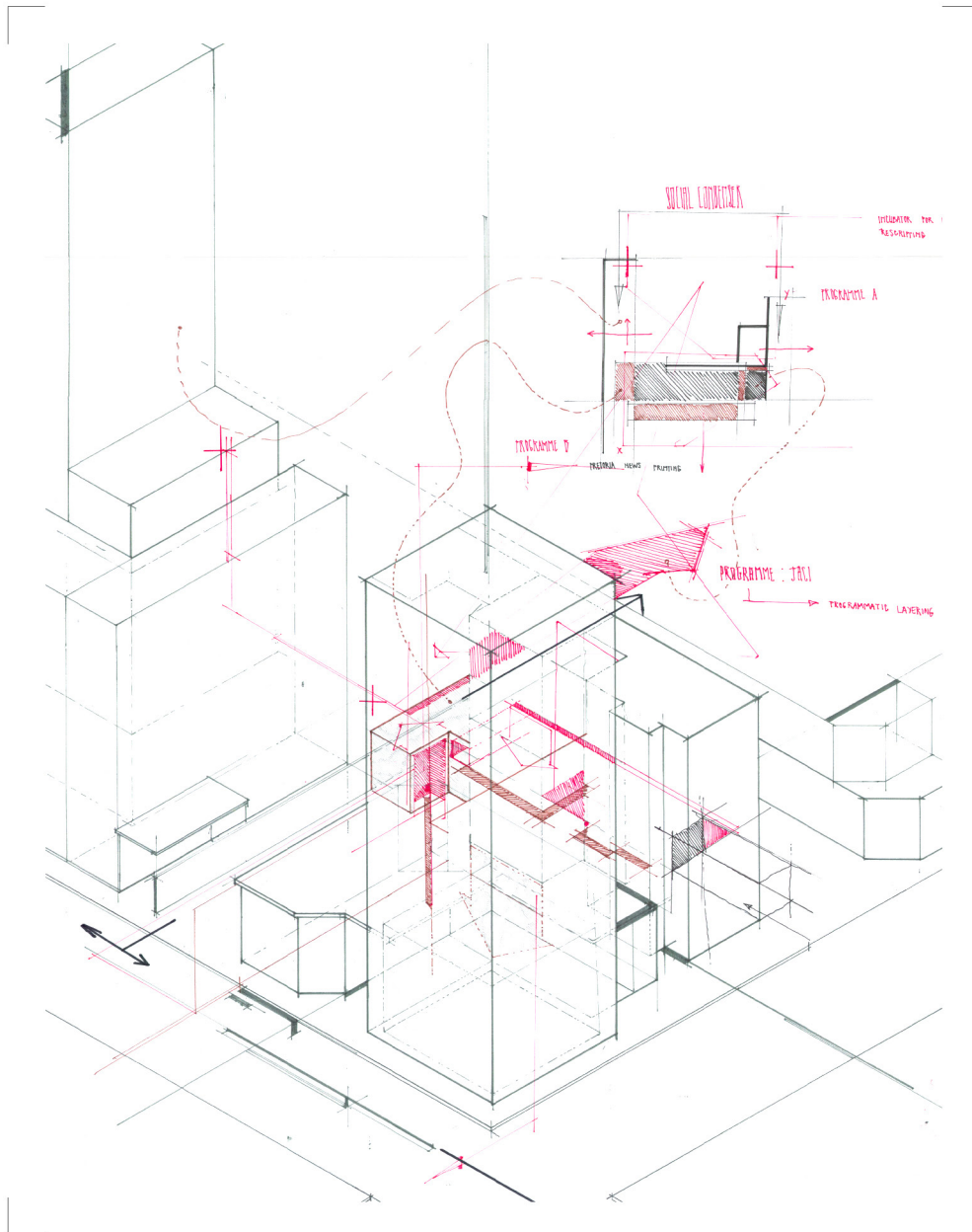
MADIBA STREET

PAUL KRUGER STREET

FOSTERING COMPLEXITY
–
CONCEPTUAL UNDERSTANDING OF SITE / URBAN TISSUE

Fig. 2.5
Interpreting Campbell's Seven Drivers.

2–3

FOSTERING COMPACTNESS / CONNECTEDNESS
–
CONCEPTUAL UNDERSTANDING OF SITE / URBAN VOIDS

Fig. 2.6
Interpreting Campbell's Seven Drivers.
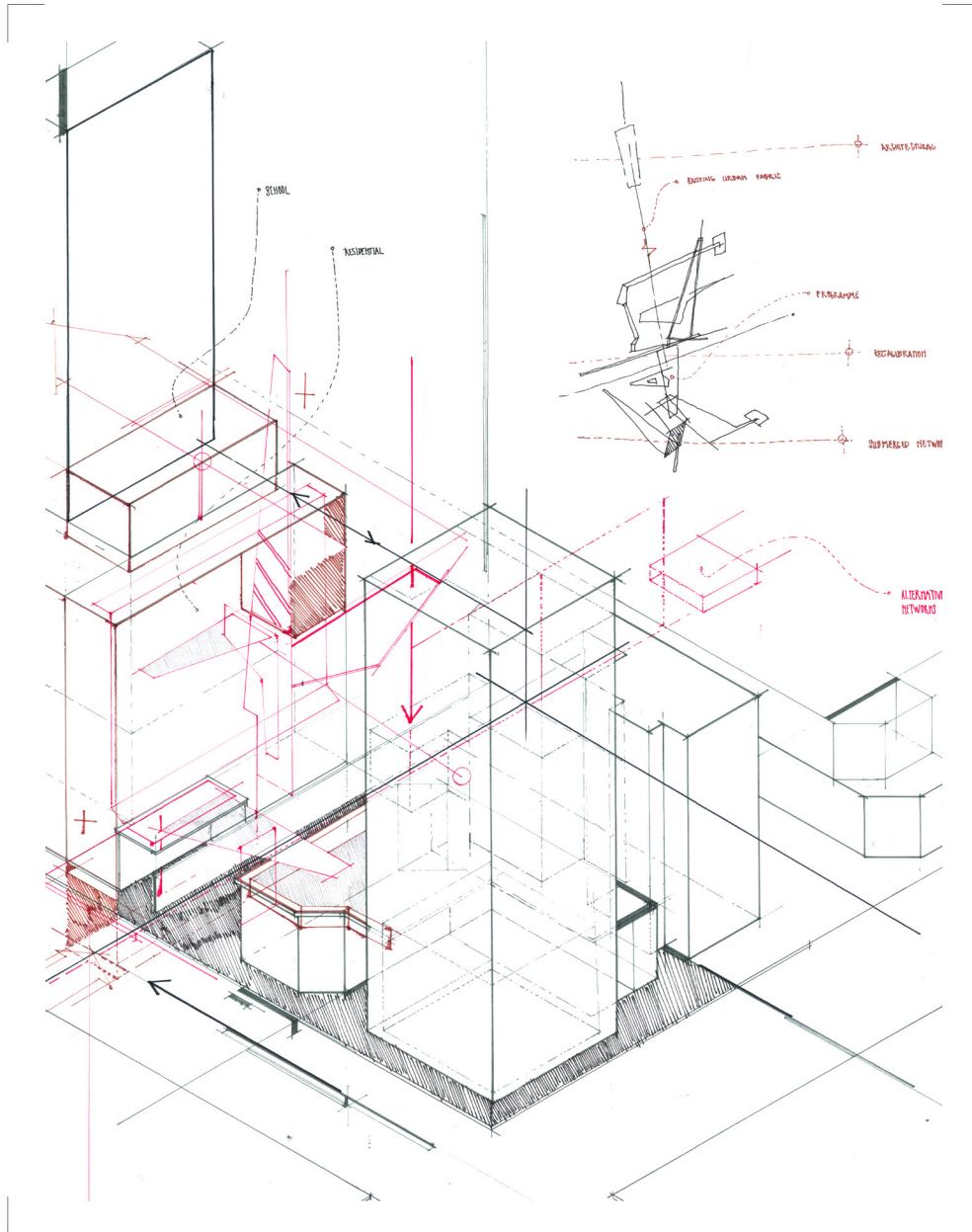
FOSTERING COLLECTIVENESS / CO-EFFICIENCY / CO-PRODUCTIVITY
-
CONCEPTUAL UNDERSTANDING OF SITE / MICRO-URBAN CLIMATE

Fig. 2.7
Interpreting Campbell's Seven Drivers.
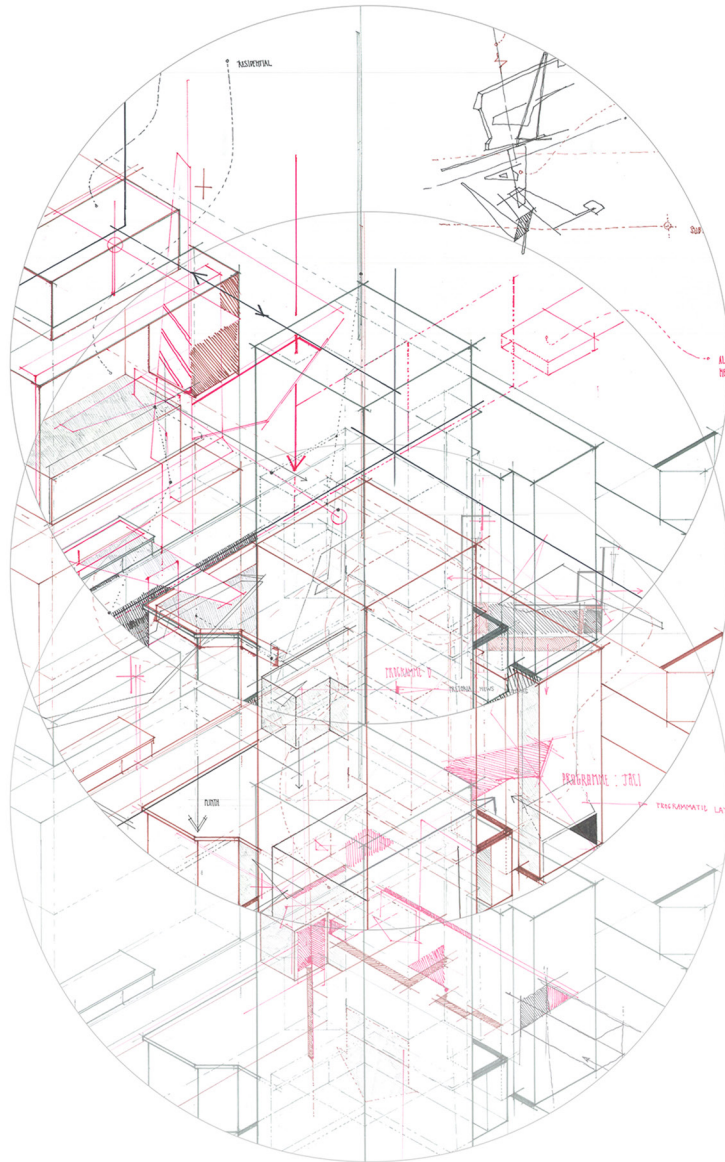
FOSTERING COOLNESS
-
CONCEPTUAL UNDERSTANDING OF SITE / MICRO–URBAN CLIMATE

Fig. 2.8
Interpreting Campbell's Seven Drivers.

Fig. 2.9
Towards a proto-urban condition / [R]ecalibrated uran plinth / Abstract

FOSTERING COMPLEXITY
–
CONCEPTUAL UNDERSTANDING OF VOID

Fig. 2.10
Conceptual Understanding Urban Void

FOSTERING COMPLEXITY

–

CONCEPTUAL UNDERSTANDING OF VOID

Fig. 2.11
Conceptual Understanding Urban Tissue

catalyst
An agent that stimulates or precipitates a reaction, development, or change.

[The Neighbourhood Coefficient, 2011]

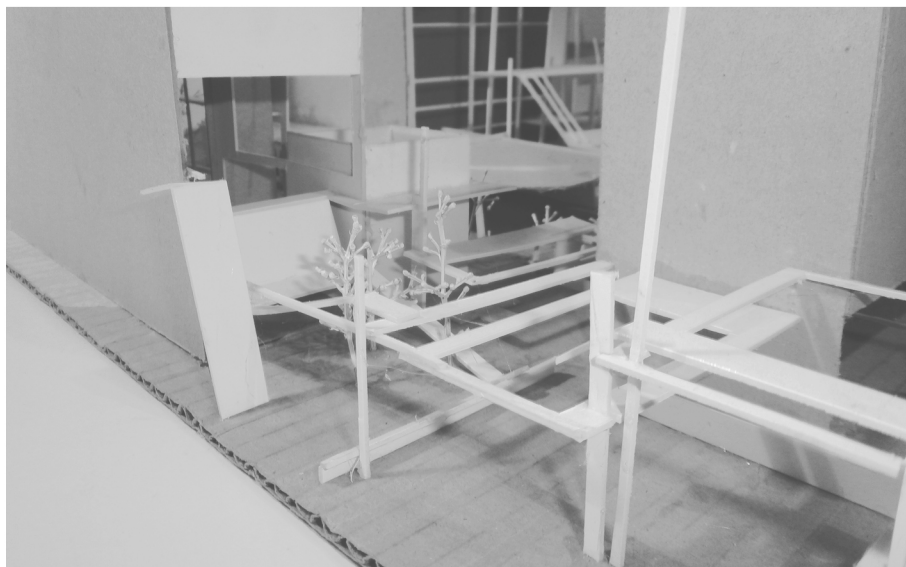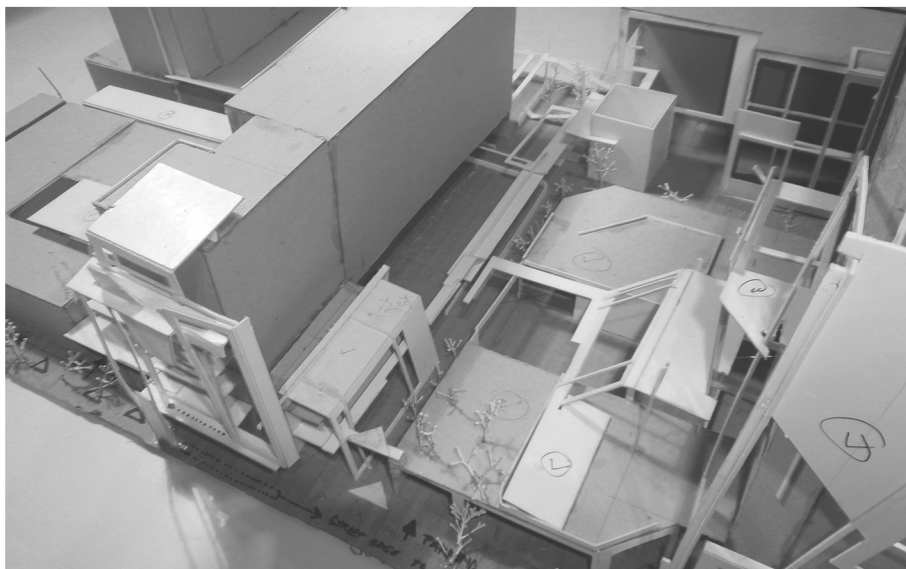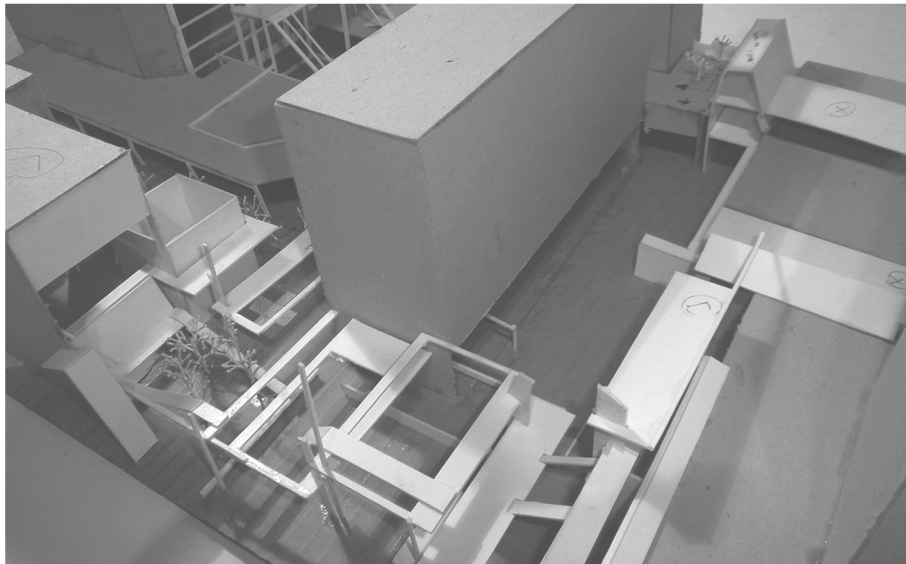In South Africa's urban climate, a catalyst is anything that mobilises the energy of *massive small* and fuels emergence at a local scale. They are in essence triggers for community formation. They form specific clusters around; use, activity, community initiatives or even social classes. Every cluster forms its identity around its own catalyst. That is why the surfacing of creative clusters and emergent vernaculars – catalysed by the creative urban vanguard – takes place around specific sectors.

With reference to the introduction, a key area of focus throughout the investigation is a re-imagined understanding of the traditional instruments of architecture and urban planning – streets and squares – which are increasingly unable to address the radical processes of transformation that are changing contemporary cities [The Neighbourhood Co-efficient, 2015]. Furthermore, outdated bureaucratic models of urban design policy have also become inferior tools for shaping future urban climates. Thus, as mediators between top down and bottom up processes of advancement, the vanguard and void both become catalysts in the move towards re-scripting Pretoria's incomplete urban narratives. Effectively, in systems terms, it could be said that the urban void and vanguard are aim to produce *positive feedback loops* [Pulkkinen, 2015] to the visible, public urban environment whilst trying to convince "the 'other side' of the concept that your idea is the right one [The Importance of Urban Pioneers, 2009] – the 'other side' represents *negative feedback loops* and/or thermostats that prevent new emerging ideas from reaching fruition. To put this into action, we need to introduce "innovativeness". Everett Rogers in his acclaimed work Diffusion of Innovation [1962] recognises the importance of the innovators and the early adopter in bringing the majority along and ultimately the potential they have in eliminating negative feedback loops.

Notably, void spaces, to some extent, have "adopted" the vanguard as their curator. Both have formed a symbiotic relationship apparent in the emerging urban climates across South Africa. As patrons of recent urban and social innovation; both look to put in a place a restructured top-down discipline that is more suited to bottom-up thinking. Lehtovuori [2015] argues that for this reason the role of the vanguard as mediator is vital. Thus, Campbell's description of an emergent vernacular is realised with an understanding of contemporary urban pioneering movements present in contemporary South African cities.

DIALOGUE 3
–
URBAN VANGUARD MEETS URBAN VOID

Fig. 2.12
Market on Main, Pretoria

EMERGENT VERNACLUR | TEMPORARY CULTURAL CLUSTERS

"The built environment is no longer the goal, but the starting point."

[The Neighbourhood Coefficient, 2011]

The relationship formed between void and vanguard evokes a sense of urban cohesiveness and mutual involvement that in turn generates an almost infinite number of possible new urban conditions. This relationship of broad-based creativity and innovation as a catalyst is central for the emerging shared economy and cultural clusters.

Pretoria's emergent vernacular – a city scale pop-up transformation – and that of contemporary South African cities, is exciting and attractive, and contributes to urban systemic change; however, it lacks a permanent physical quality. Albeit true, the potential of temporary uses has long been seen as a motor of urban change and it is only in recent years, through a range of successful cultural and economic projects that we can assess their true effect as catalysts [The Neighbourhood Co-Efficient, 2011]. Lehtovuori [2013], in support of this, believes that urban professionals believe that temporary uses at an urban scale do not appear accidentally but as a result of specific conditions. Moreover, they are usually formed in clusters.

Creative clusters, as defined by UNESCO [2006] are geographic concentrations which "[…] pool together resources into networks and partnerships to cross-stimulate activities, boost creativity and realise economies of scale. Furthermore, Michael Keane [2008; 265-279] suggests that the "combination of these multiple dimensions means that creative industry clusters come in a great variety of different shapes". Such clusters have historically intended to include; educational institutions, government agencies or public bodies; public and privately financed arts and culture venues and facilities; entertainment, leisure and shopping facilities; and accessible public spaces for socialisation and events [Keane, 2008; 265-279].

—

LOCATING VANGUARD NETWORKS

urban void network one

urban void network two

urban void network three

FUTURE VOID USE

MARKET AT THE SHEDS

SCALES OF CREATIVITY

CREATIVE DISTRICTS & HUBS

CREATIVE & CULTURAL INDUSTRIES

CREATIVE ECONOMY

CREATIVE CITY

SCALES OF INTERVENTION

CREATIVE CLUSTERS

DIALOGUE THREE | URBAN VANGUARD MEETS VOID

STATE THEATRE

CHURCH SQUARE

"Temporary uses are generally not considered to be part of normal cycles of urban development. If a building or area becomes vacant, it is expected to be re-planned, built over and used as soon as possible. Temporary uses are often associated with crisis, a lack of vision and chaos. But, despite all preconceptions, temporary uses can become an extremely successful, inclusive and innovative part of contemporary urban culture."

- Klaus Overmeyer and the Urban Catalyst project.

VANGUARD   VOID

Fig. 2.13
Scales of Creativity
Locating Vanguard Networks

Fig. 2.14
Cataloguing Pretoria's Emergent Vernacular

A creative led movement representing a collective of young artists from all over, who are currently residing and working in the Capital City. Their main drive is to inject creativity into the heart of the city and Pretoria's Urban Tissue.

Hello Ambassador is an annual Creative Festival. The Festival also includes a creativity and innovation expo, providing opportunities for entrepreneurs and local initiatives to showcase their work, while the workshops, VIP events, design competition and awards serve to promote and award creative excellence.

Molo Mollo hosts an open air film screenings on a city rooftop every second Wednesday. their aim is to create a community for film lovers, who can share in the enjoyment of good cinema, and film makers, who can present their short films (<10 mins) before the film screening.

RE : CAPITOLI

RE : Capitoli is a one day festival at the Capitol Theatre in Church Square, Tshwane.
Thier primary focus is on youth culture, music, art, performance, discussion.

PRETORIA STREET PHOTOGRAPHY

Street photography platform for photographers in Pretoria to showcase their street photography images.

PRETORIA'S EMERGENT VERNACULAR
A CITY SCALE POP-UP TRANSFORMATION

Fig. 2.15
Cataloguing Pretoria's Emergent Vernacular

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Capital Urban Market is a new Pretoria inner-city market launched in 2013 and supports the Cool Capital citizen driven initiative to revitalize and restore the inner-city.

A social market for the people of pretoria involved in growing the capital city in terms of art, fashion, food and music.
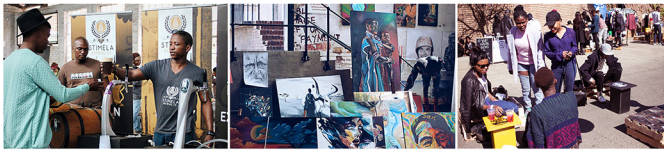
The Capital Collective is a Facebook platform to stimulate conversation and collaboration on the rejuvenation of Pretoria Inner City. It is about bringing people together who want to invest, share ideas, make ideas come to life, sponsor or support new initiatives in the CBD.

In essence, the objectives of the initiative are:
A.) To create a hub where interests, ideas, plans, innovations and projects can be shared amongst interested parties, to get attention and create excitement.
B.) To create a platform for stakeholders to network, support, drive and partner, to combine efforts and to capitalize on opportunities.
C.) To help build the brand of Pretoria by sharing and communicating information regarding city enhancing projects, plans, initiatives, successes, stories, news, events etc.
D.) To create a united, non-political force of people and organisations who share the vision of the City of Tshwane. Parties who would like to leverage the influence, knowledge, skills, resources, passion and dedication of all stakeholders to make the city's revival a reality. To the benefit of all - towards the bigger picture.

Drop Your Drink is primarily composed of the scenes around Pretoria, Johannesburg, Cape Town and New York. They cover the alternative party scene, music, information about festivals, reviews of events, restaurants and shops.

The Street Store is the world's first rent-free, premises-free, free "pop-up clothing store for the homeless", found entirely on the street and stocked by donations. Their intentions is o bridge the gap between the rich and the poor, making it easier to donate,and more dignified to receive.

PRETORIA'S EMERGENT VERNACULAR
A CITY SCALE POP-UP TRANSFORMATION

**LINKING EXISTING VOID &
URBAN PIONEERING NETWORKS**

–

**LINKING FUTURE PREDICTED
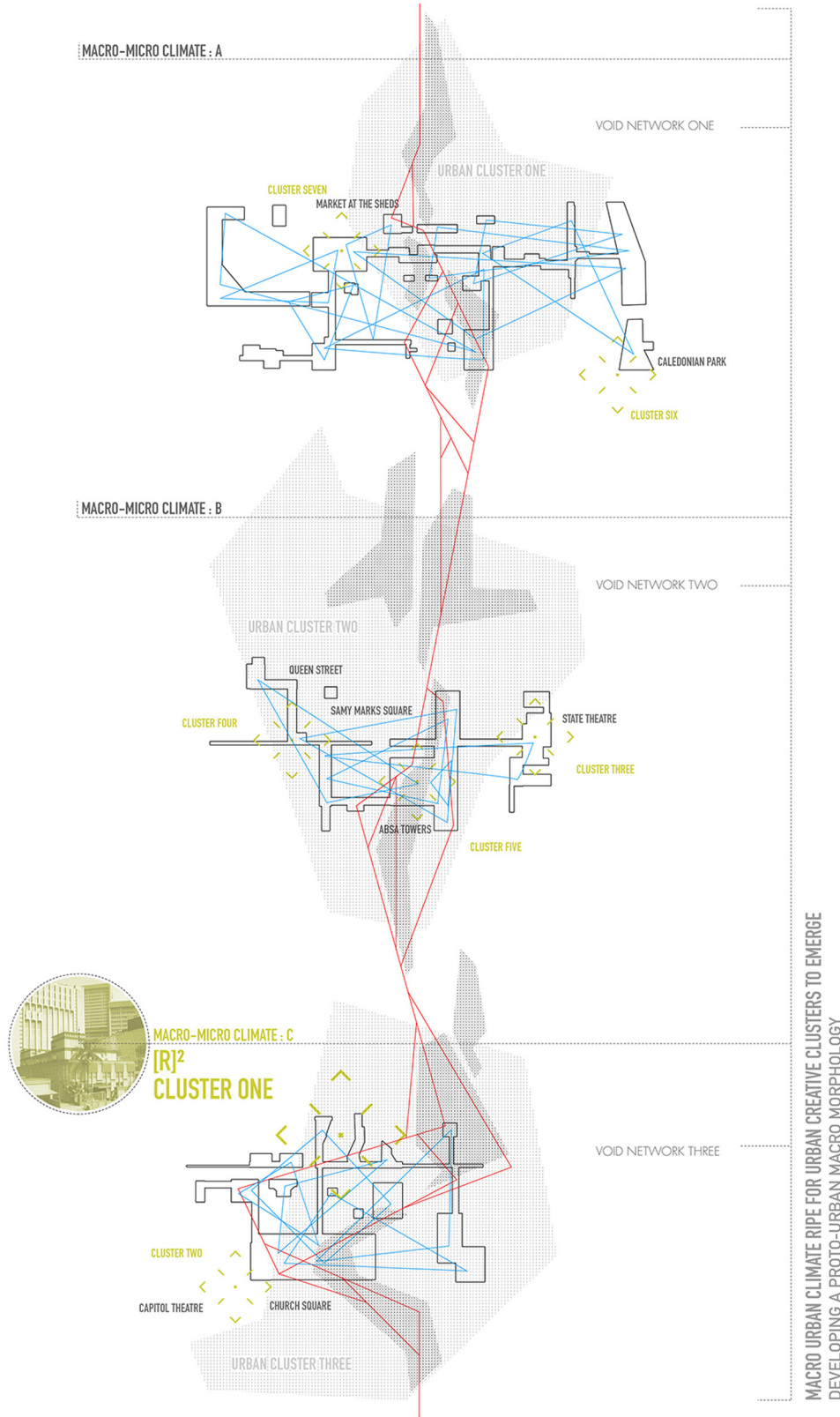CREATIVE CLUSTERS**

–

**FUTURE PREDICTED
CREATIVE CLUSTERS**

MACRO−MICRO CLIMATE : A

VOID NETWORK ONE

URBAN CLUSTER ONE

CLUSTER SEVEN

MARKET AT THE SHEDS

CALEDONIAN PARK

CLUSTER SIX

MACRO−MICRO CLIMATE : B

VOID NETWORK TWO

URBAN CLUSTER TWO

QUEEN STREET

SAMY MARKS SQUARE

STATE THEATRE

CLUSTER FOUR

CLUSTER THREE

ABSA TOWERS

CLUSTER FIVE

MACRO−MICRO CLIMATE : C

[R]² CLUSTER ONE

VOID NETWORK THREE

CLUSTER TWO

CAPITOL THEATRE

CHURCH SQUARE

URBAN CLUSTER THREE

MACRO URBAN CLIMATE RIPE FOR URBAN CREATIVE CLUSTERS TO EMERGE
DEVELOPING A PROTO-URBAN MACRO MORPHOLOGY

**Fig. 2.16
An interconnected series of emergent urban clusters**

Fig. 2.1 Lebbeus Woods's "Proto-Urban Condition" (http://lebbeuswoods.net/, 2015)
Fig. 2.2 "Freedom Photo Challenge Exhibition" presented by Pretoria Street Photography in collaboration with the US Embassy. Th event was held at the Pretoria News building along Madiba Street. (http://drop-your-drink.com/, 2015)
Fig. 2.3 The Conflicts Between Top-Down and Bottom-Up (http://www.smarturbanism.org.uk/, 2015)
Fig. 2.4 The realised potentials if Top-Down evolve to become conducive to Bottom-Up (http://www.smarturbanism.org.uk/, 2015)
Fig. 2.5 Interpreting Campbell's Seven Drivers (Author, 2015)
Fig. 2.6 Interpreting Campbell's Seven Drivers (Author, 2015)
Fig. 2.7 Interpreting Campbell's Seven Drivers (Author, 2015)
Fig. 2.8 Interpreting Campbell's Seven Drivers (Author, 2015)
Fig. 2.9 Towards a proto-urban condition / [R]ecalibrated uran plinth / Abstract (Author, 2015)
Fig. 2.10 Conceptual Understanding Urban Void (Author, 2015)
Fig. 2.11 Conceptual Understanding Urban Tissue (Author, 2015)
Fig. 2.12 Market on Main, Pretoria ((http://drop-your-drink.com/, 2015)
Fig. 2.13 Scales of Creativity | Locating Vanguard Networks (Author)

Fig. 2.14 Cataloguing Pretoria's Emergent Vernacular
Pretoria Street Photography (http://drop-your-drink.com/, 2015)
RE: Capitoli (https://www.facebook.com/recapitoli/, 2015)
Molo Mollo (www.molomollo.co.za, 2015)
Hello Ambassador (www.helloambassador.co.za, 2015)
Capital Arts Revolution (http://drop-your-drink.com/, 2015)

Fig. 2.15 Cataloguing Pretoria's Emergent Vernacular
The Street Store (http://thestreetstore.org/, 2015)
Drop Your Drink (http://drop-your-drink.com/, 2015)
Capital Collective (www.capitalcollective.co.za, 2015)
The Social Market PTA (http://drop-your-drink.com/, 2015)
Capital Urban Market (http://drop-your-drink.com/, 2015)

Fig. 2.16 An interconnected series of emergent urban clusters (Author, 2015)