4

THEORY

0.4   Theoretical Investigation

This chapter seeks theoretical underestanding to establish an approach to space-making within an African context. The decided approach used to intervene determines the most beneficial way to amplify the positive attributes as well as the existing conditions inherent on site.

4.1   Body-Space Theory

"It is argued that the Enlightenment project initiated the alienation between body and space, resulting in the physical determinism of post-human Modernism" (Da Costa & Van Rensburg 2008b:43).
For body and space to be reintroduced to each other, current methodologies should be contested. The application of formal qualities and spatial analysis alone should be replaced by strategies integrating form, temporality and event (Da Costa & Van Rensburg 2008b:43).

Borden, Rendall, Kerr and Pivaro (2011:11) state "that the human body needs to be recovered in spatial production, to become both subject and object, where architecture and urban design is based on bodily experiences rather than only on bodily needs." A visual experience and ocular comprehension alone doesn't provide the body with a full understanding of space - the body must be allowed to confront constructed space to truly engage (Frascari 2002:260).

Massey (2005:66-84) suggests a contestation to the western concept of fixed boundaries. "Boundaries are blurred: introverted spaces are externalised and the distinction between the prohibited and the permitted is erased. Spatial definition is expressed differently, by replacing static boundaries with flexible and elastic edges, allowing public and private spaces to be adjustable and variable [as seen in Fig. 72]. The premise of discontinuity between community and individual, and their concurrent spaces, is abandoned. In this scenario the African city becomes a spatial construct in which distinctions between spaces are maintained through connections rather than disjunctions." This also concurs with Koolhaas's (2001:661,674) concept: "territoriality occurs temporarily, as streets and public and private spaces are variable and adjustable, allowing public space to be continuously occupied in different ways [also seen in Fig. 64]. This self-organising system recognises the citizen's right to inhabit a flexible and mutable city" (Da Costa & Van Rensburg 2008b:45).
"Strategies should incorporate processes of rebuilding, incorporating, connecting and intensifying what already exists [emphasis added]. This implies processes that acknowledge the African city as a layered entity. These layers, representing temporality, are both indigenous and foreign, not to be abandoned but rather to be improved upon by adding new layers that open it up to an unknown future" (Da Costa & Van Rensburg 2008b:48).

Open urban systems should be established on social and collective spaces that will allow "heterogeneous society" to express itself, with spaces that are impermanent, capable and able to readily accommodate the unplanned and spontaneous. This creates significant opportuntities and possibilities in the programme, "contained in the creative potential at the interface between different cultural groups" (Da Costa & Van Rensburg 2008b:48).

FIGURE 72 - A SOCIAL COLLECTIVE PARTICIPATING IN A SOCIAL EVENT (WWW.NATHALIEBOUCRY.COM)

De Carlo (2005: 22) states that "a building is not a building. A building, in the sense of walls, floors, empty spaces, rooms, materials, etc., is only the outline of a potential: it is only made relevant by the group of people it is intended for."
"The building then becomes a social construction having a variety of uses, the building becomes an interface that connects with the rest of the city, like an open system. The building is not the materialisation of form, but a manifestation of condition, programme, concepts and strategies (Da Costa & Van Rensburg 2008b:50).

As the project's proposed site is an introverted, indeterminate site, the existing architecture on site has excluded the body from the space. For this reason the project seeks to understand the existing landscape's positive qualities as well as its deficiencies. The focus will be on the making of public space for participants in both everyday activities and theatre back of house programmes. This will be done through the programme, ergonomics and spatial character of the spaces. Another focus is introducing nature into the site, because of human attraction to all that is alive and vital, termed *"biophilia"* by Erich Fromm. The natural growth of *"wilderness"* elements already occurs within the existing built fabric. This will be implemented by the addition of new natural elements, like water systems and new vegetation, which will humanise the environment. It will ground the project through the perception of time passing with the seasonal changes, altering the spatial character during the course of the year. This also counteracts the stereotypical modernist spaces. Nature also serves as a connecting element between old and new, with the use of materials that will naturally weather over time to blend in with the existing fabric.

4.2 Event-drive Space Theory

The design of the intervention needs to be an event-driven solution, which has more potential to reactivate the African city, and is superior to form-driven solutions in this case. Borrowed from the Swiss architect Bernard Tschumi (born 1944), the term "event" refers to the concept of "experienced space", which is a process, a way of "practicing" space (Hayes 2003:9). Space should be seen as movement, time and flux, by perceiving the city in this way, the social and collective spatial landscape of the city could be recovered to maximise interaction and counter-act social exclusivity (Da Costa & Van Rensburg 2008b:51).

Da Costa & Van Rensburg (2008b:51) provide a deeper understanding of event-driven spaces that could be used to recondition African space. Public events are divided into three categories, each having a different demand on the physical environment. The first activity gets defined as Necessary; these events need to happen regardless of the environment, such as eating and drinking, shelter, cleansing, and excretion. The second set of activities is Optional, which requires open spaces in good condition to be able to occur. The last of these activities is Social, which depends on social interaction and is the combination of the previous two, the necessary and optional activities, as defined by Jan Gehl (1987:11).

Activity levels are diluted around poor quality street and city spaces. The activities occurring there are only from pure necessity, but can be "enhanced and transformed into stimulating events of interaction and reaction" once the quality of the existing urban space is improved (Da Costa & Van Rensburg 2008b:51). Reprogramming the existing city spaces creates a support platform for various levels of social events and activities - "a place where its users can simply be", a space with no prevailing expected use (Forty 2001:203). The public spaces of the street (route) and Square (space) should become unprogrammed spaces of public enjoyment, having "fluidity of movement and event in which experience supersedes expediency" (as seen in Fig. 73).

FIGURE 73 - AN UNPROGRAMMED PUBLIC SPACE AS URBAN SURFACE (KENGO KUMA - THE NAGAOKA CITY HALL "AORE" NAGAOKA JAPAN 2012)

Consider the relationship between architecture and the space: the built form is not only a contained, private interior, but can become an extension into the public life. The boundary conditions (edges) can become transitional or in-between spaces, thresholds (edges) can be extended to make place. The condition of the in-between spaces can allow events to determine spatialities. Blurring (edges) creates a fair environment between public and private realms (see Fig. 74 Architectural Intent) (Da Costa & Van Rensburg 2008b:53).

The project's approach is to use the ritual activities of the everyday on site and superimpose the newly created event-driven space, in the form of the theatre back of house programmes and stage, on the existing fabric. This allows the new programmes to re-script the existing fabric, making it relevant to a mixed cultural group of users through "rebuilding, incorporation, connecting and intensifying that what already exists", as suggested by Da Costa and Van Rensburg (2008b:48).
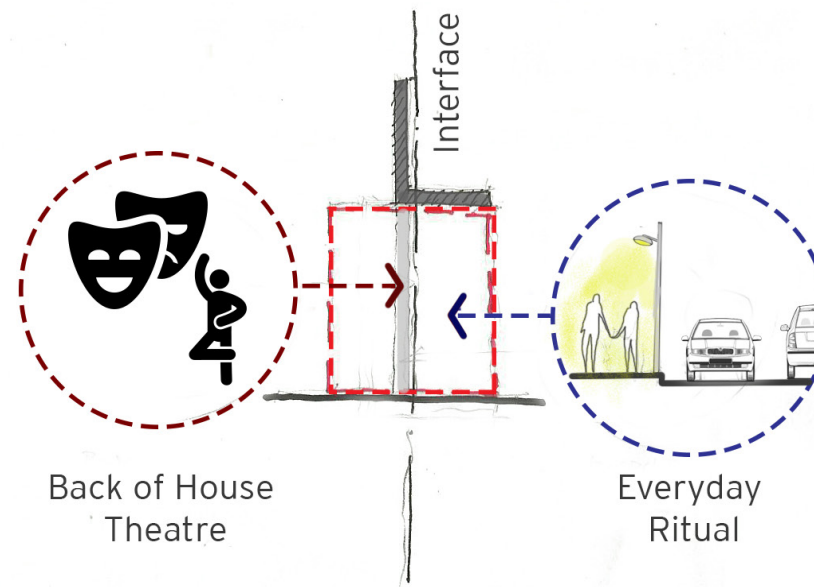
Interface

Back of House Theatre

Everyday Ritual

Interfaces: Creating Interfaces, which develop new connections to the public realm and establish public life on the introverted site.

FIGURE 74 - ARCHITECTURAL INTENT INTERFACES - BECOMING A TRANSITION OR INBETWEEN SPACE (AUTHOR, 2015)

4.3 African Space Theory

Da Costa and Van Rensburg (2008a:30) suggest that the concept of place has become "totemically important"; it is part of their argument that "place" resides in the production of architecture and urban design spaces that celebrate the rituals of the everyday, of real and valued practices. Architects see space as pre-existent and unlimited, giving value to concepts of continuity, transparency and indeterminacy - a positive entity in which the traditional categories of tectonic form and surface are contained.

J. Berry (1992:124), a cross-cultural psychologist, defines the differences between African space and western spatial understanding in terms of the differening spatial abilities that he labeled "field dependence" and "field independence". The western, or field dependent view, is "defined as having strong boundaries", meaning all spaces are deemed private spaces, except when expressed as public (as shown in Fig. 75 & 76).
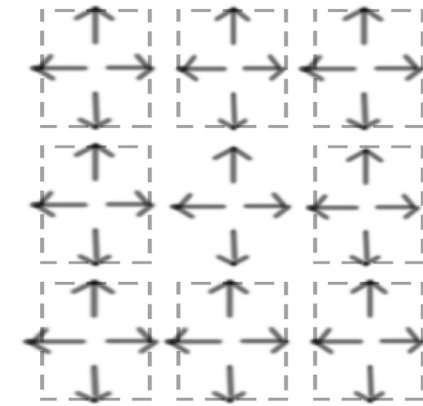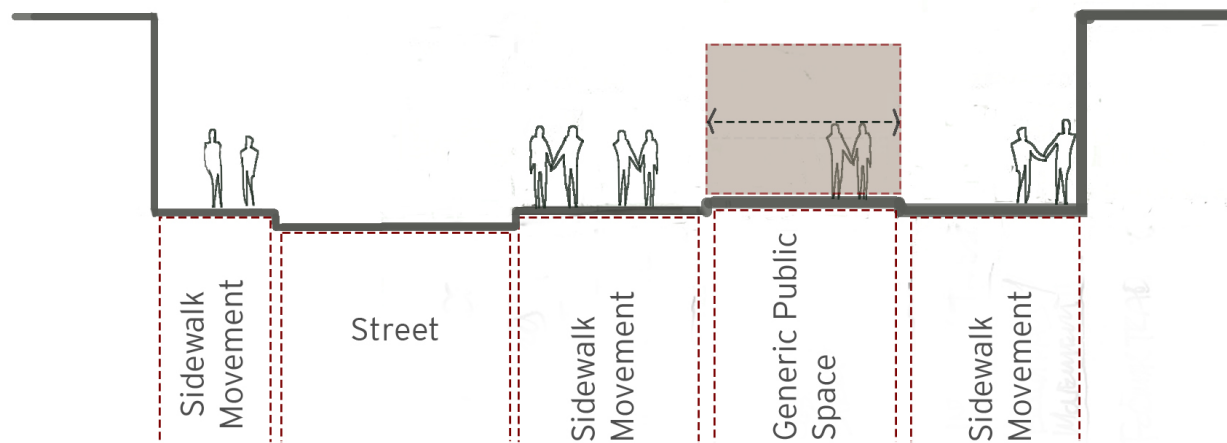

FIGURE 76 - FIELD DEPENDENCE: WESTERN PHILOSOPHY - EVERYTHING IS PRIVATE EXCEPT THAT WHICH IS INDICATED AS PUBLIC (AUTHOR, 2015).

Sidewalk Movement | Street | Sidewalk Movement | Generic Public Space | Sidewalk Movement

Western City - Public Space Model: Everything is private except expressed as public.

FIGURE 75 – WESTERN SPACE OR 'FIELD DEPENDENCE' (AUTHOR, 2015)

On the other hand, field independence, describing African space, "represents a deeper understanding of space beyond physical boundaries", considering everything as public space, except those spaces expressed as private, seen in (Fig. 75 - 79).

Da Costa and Van Rensburg (2008b:53) state that South African apartheid cities are difficult to define, as they were manipulated to display authority, oppression, and control, dominated by western mindsets, colonial notions and modern ideologies, but it is still trying to find its own appropriate identity and free itself from its colonial past (see Fig. 77 - 81) showing African condition in western space). This coincides with the Generic City concept of Koolhaas (2000). Finding appropriate solutions that could reclaim the African identity, with a valid African urban expression, remains a struggle (Ntuli 2002:54).
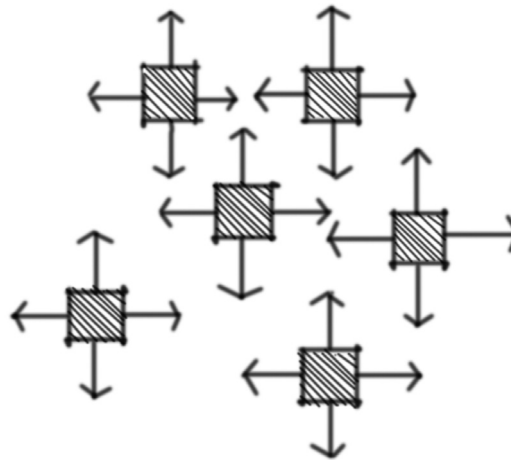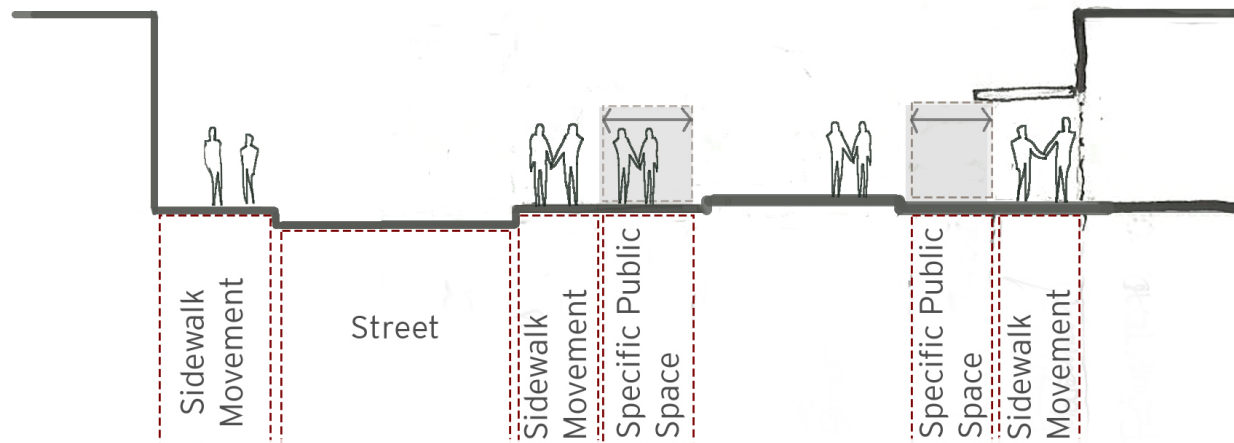

FIGURE 77 - FIELD INDEPENDENCE: AFRICAN PHILOSOPHY – EVERYTHING IS PUBLIC EXCEPT THAT WHICH IS INDICATED AS PRIVATE (AUTHOR, 2015).

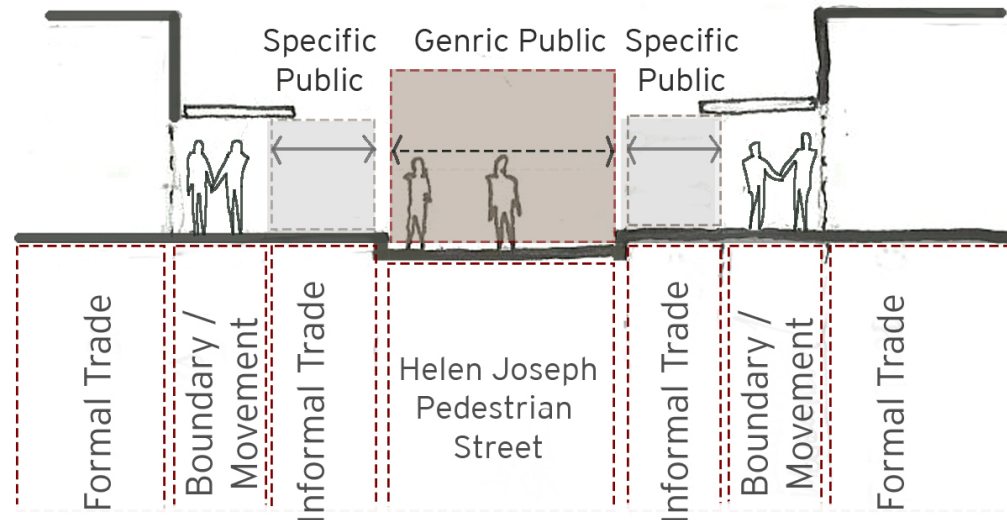FIGURE 79 - INFORMAL TRADING ON THE SIDEWALKS OF HELEN JOSEPH STREET, PRETORIA. (AUTHOR, 2015).

Sidewalk Movement

Street

Sidewalk Movement

Specific Public Space

Specific Public Space

Sidewalk Movement

African City - Public Space Model: Everything is public except expressed as private.

FIGURE 78 - AFRICAN SPACE OR 'FIELD INDEPEDENCE' (AUTHOR, 2015)

FIGURE 80 - BOUNDARIES BETWEEN THE FORMAL AND INFORMAL REALMS. (AUTHOR 2015)

Layering and intensification is a concept foreign to African cities, because necessity dominates the urban fabric above the notion of social richness. The result is that the historic fabric is almost non-existent. The city lacks improvement and when the time comes for a new layer on the city it is often established elsewhere, further lowering the city density with increased urban sprawl, or it replaces the existing. This is also the case in Pretoria's CBD and, problematically, in the Tshwane 2055 Urban Vision to, supposedly, regenerate it, but which establishes homogeneous spaces in the city that lack in "providing opportunities for urban experience", as stated by Borden et al (2001:184), and "allow the domination of the exchange of decisions and commodities over social relations and uses". What remains is an "alienated environment" that cannot experience "spontaneity and dynamism", the urban experience is diluted to "organised walking" (seen in Fig. 79 & 80).
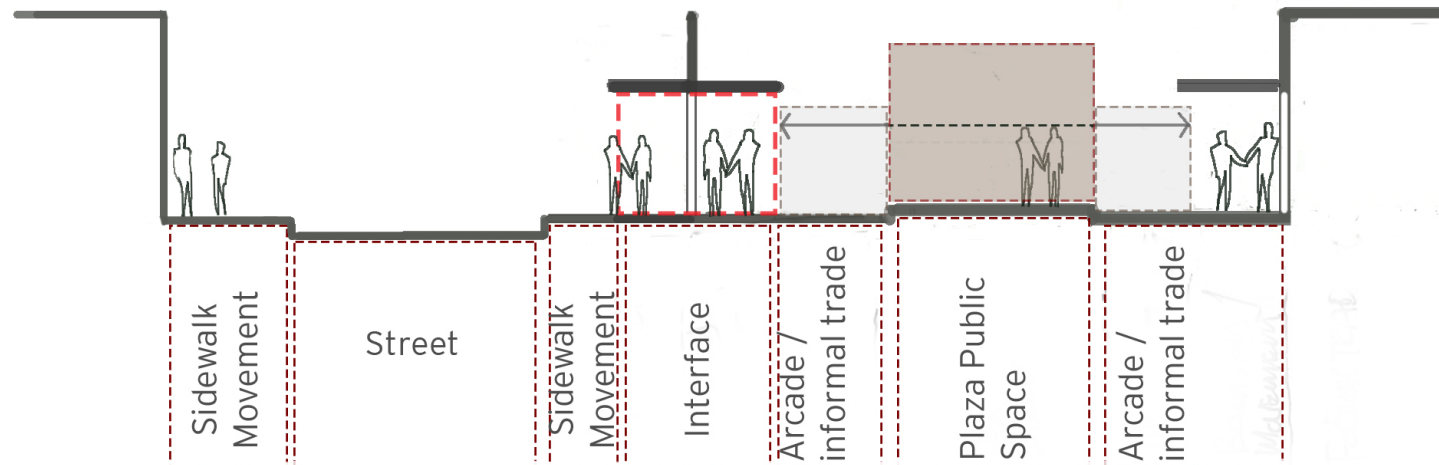

Specific Public   Genric Public   Specific Public

Formal Trade | Boundary / Movement | Informal Trade | Helen Joseph Pedestrian Street | Informal Trade | Boundary / Movement | Formal Trade

Existing Typology of Public Space: Pretoria City Model - Helen Joseph Street

FIGURE 81 - EXISTING TYPOLOIGY PRETORIA (AUTHOR 2015)

The dissertation seeks to advocate an alternative approach to the creation of these homogeneous spaces by intervening with layering and intensification over the existing fabric, within the dynamics of an introverted, indeterminate, left over space as the proposed site. The approach seeks to investigate ways of reconfiguring the built fabric (western – field dependent) so as to allow for a dialogue and synthesis with the social realm's understanding and using of public and private spaces (African – field independent). This will lead to a greater understanding of the duality of the city and its inhabitants, existing between the spontaneous (African) and organised (western) spaces (see Fig. 82 as a hybrid typology).

Sidewalk Movement | Street | Sidewalk Movement | Interface | Arcade / informal trade | Plaza Public Space | Arcade / informal trade

New Hybrid Public Space Model: New Arcades with infromal trade and public plaza combines African and Western Public Space.

FIGURE 82 - NEW HYBRID CONDITION (AUTHOR 2015)

The intervention makes use of activity-driven solutions, leaving some spaces open-ended enough to allow for differences within multi-cultural societies to support the liberalising of diversity and the establishment of hybrid cultures. The spaces should have a "rare sensuous richness addressing all the senses simultaneously" as prescribed by Pallasmaa (2005:69). This premise is also supported by Sennett (1990:31-132), and defines the essence of human development as the capacity to appreciate complex experiences. In this regard he advocates an architecture of weak boundaries wherein spaces can intersect and connect in an exploration of cross-pollination and exchange. What is advocated is an architecture that is capable of (re)producing itself through use and everyday life (seen in Fig 70, using the hybrid typology to develop future space in the city) (Da Costa & Van Rensburg 2008a:35).

The intervention strives to establish a new hybrid cultural space with an appropriate middle ground between African and western norms, as well as gaining an understanding of African issues that need to be addressed within the proposed context with African values and resources. The intervention hopes that the re-appropriation of the existing fabric on the introverted site of indeterminacy will assist with the regeneration of the inner-city, through use of culturally inclusive event–driven spaces, to bring back the city's energy and vibrancy and draw people to live and work within the CBD once more, s e e (Fig 83).

"Western thought points to a world-view that is rooted in an individualistic and objective framework defined by notions of division and control. The result is a value system that is governed by material gain, individual growth and power. In contrast, African knowledge systems are characterised by a world-view that encourages solidarity, communitarianism, traditionalism and participation" (Teffo & Roux 1998:48).
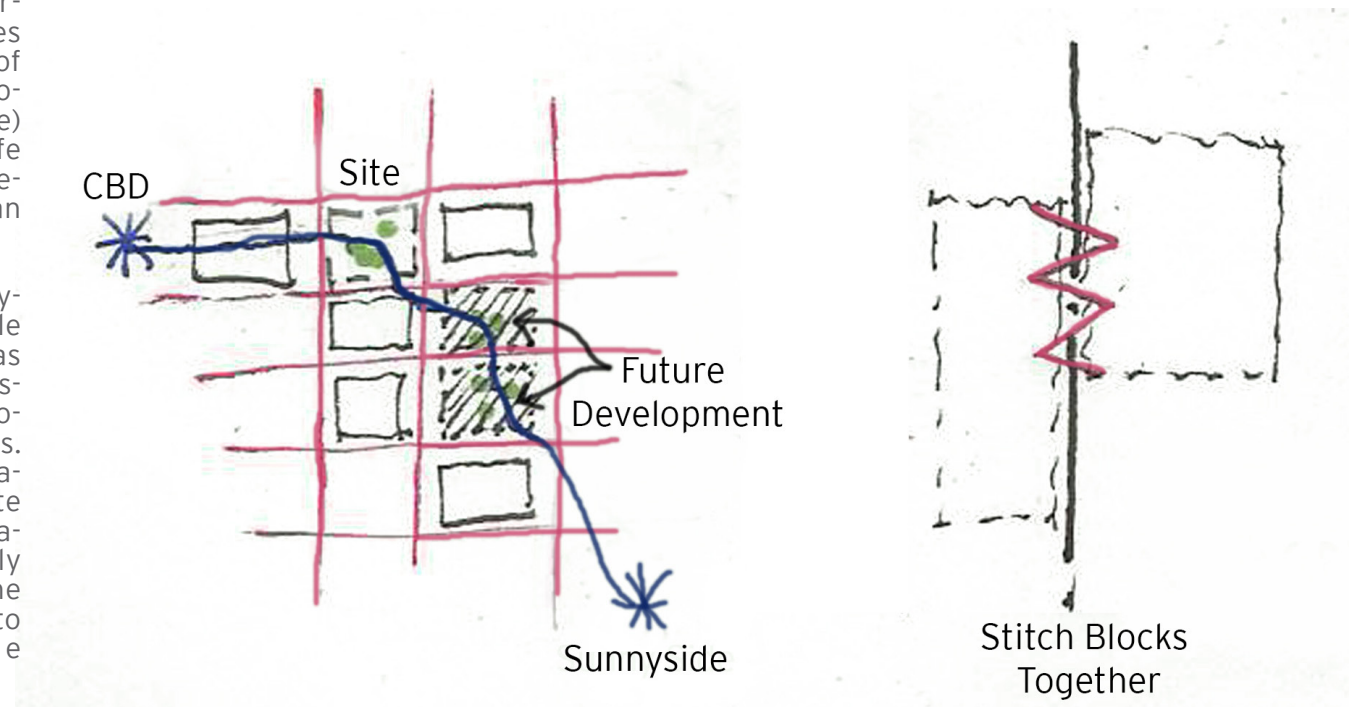

FIGURE 83 - REPORDUCING HYBRID TYPOLOGY (AUTHOR 2015)

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"Western thought points to a world-view that is rooted in an individualistic and objective framework defined by notions of division and control. The result is a value system that is governed by material gain, individual growth and power. In contrast, African knowledge systems are char-acterised by a world-view that encourages solidarity, communitarianism, traditionalism and participation" (Teffo & Roux 1998:48).

African philosophy	Western philosophy
Together	Alone
Mind	Material
Whole	Pieces
Past	Future
Harmony	Control
Shame	Guilt
Share	Accumulate

Ramose (2002:231) states that African society is centred on humans and attaches great importance to human beings. One African humanist philosophy, called Ubuntu, proposes communal, spirit, inclusiveness and participation (seen in Fig. 84, a diagram of what inclusive space could look like in the city).
Multi-cultural societies can work well with open-ended activity driven solutions, because such solutions can support the African Philosophy of inclusivity and community (Da Costa & Van Rensburg 2008a:35). Non-prescriptive spaces are more appropriate in South African urban expression, as they can handle the unpredictable and because they can honour diverse perceptions and views between multiple levels of identity (N'Da N'Guessan & Bachir 2000:112).
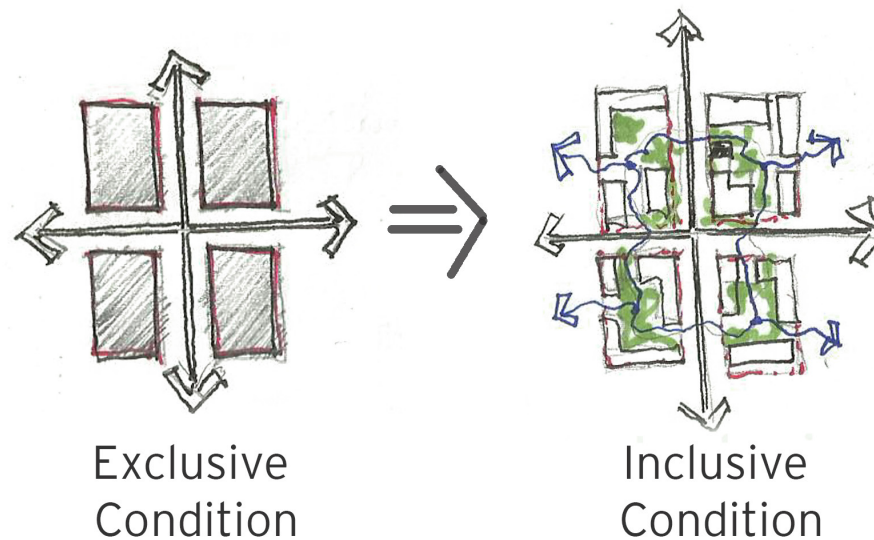

Exclusive
Condition

Inclusive
Condition

FIGURE 84 - DEVELOPING AND EXCLUSIVE CONDITION INTO AN INCLUSIVE CONDITION (AUTHOR 2015)

4.4   Case Study - The Sans Souci

The Sans Souci: Kliptown,   Soweto, Gauteng.
Architects: Lindsay Bremner Architect & 26'10 South Architects.

The Sans Souci is a community cinema, situated in Kliptown, a township outside Johannesburg. The building had previously been used as a dance hall and stable. Translated, sans souci means "without a care"; as the name suggests, this building represented a sort of sanctuary for black people during the apartheid, being one of the few places where they could watch movies, see (Fig 85). Since the early 90's the building has fallen into a derelict state, and became scavenged for building materials until 1995 when it burned down. Since then the building's ruins have been used as a backdrop in various music videos.

The residents of Kliptown felt that the rebuilding of the old cinema would introduce new opportunities for employment, education, recreation and entertainment. The cinema was developed as a community-based heritage project - "a living archive".

Fig. 86 shows an example of Body-Space, where the locals performed in the ruins of the cinema. The body must be allowed to confront constructed space to truly engage with and occupy the space in different ways. Borden et al (2011:11) state: "that the human body needs to be recovered in spatial production, to become both subject and object". A visual experience and ocular comprehension alone doesn't provide the body with a full understanding of space.
The building strategy was to involve the local community in the processes of rebuilding to incorporate, connect and intensify what already existed. "This implies a process that acknowl-

edges the African City as a layered entity. These layers, representing temporality, are both indigenous and foreign, not to be abandoned but rather to be improved upon by adding new layers that open it up to an unknown future" (Da Costa & Van Rensburg 2008b:48).

FIGURE 85 (RIGHT) - THE SANS SOUCI: BEFORE FALLING IN A DERELICT STATE (LINDSAY BREMNER ARCHITECT & 26'10 SOUTH ARCHITECTS)

FIGURE 86 - THE SANS SOUCI: BEFORE INTERVENTION (LINDSAY BREMNER ARCHITECT & 26'10 SOUTH ARCHITECTS)
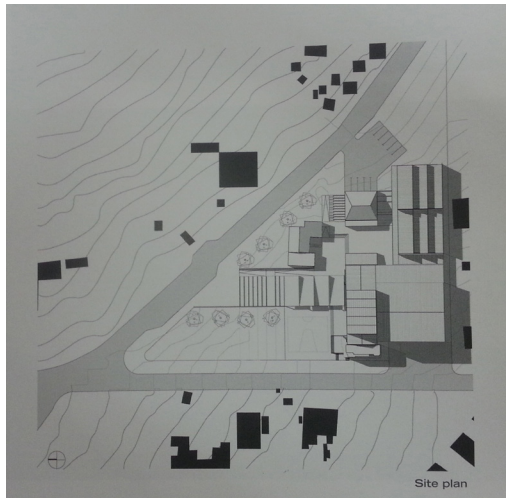
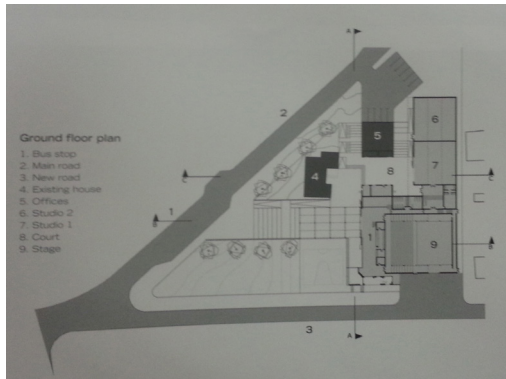FIGURE 87 THE SANS SOUCI SITE PLAN (LINDSAY BREMNER, ET EL.)

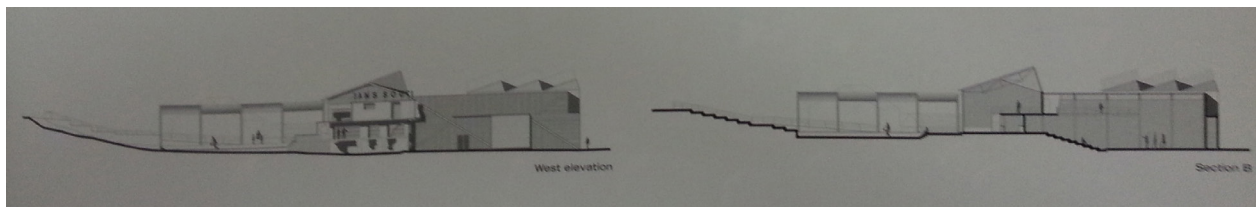Figure 91 shows the ruins being redeveloped in phases, becoming a social construction having a variety of uses. The building becomes an interface that connects with the rest of Kliptown, forming an inclusive condition. It is no longer a materialisation of form, but a manifestation of condition, programme, concept and strategies (Da Costa & Van Rensburg 2008b:50).

The programme for the intervention became an event-driven solution, with film screenings, film and dance festivals, audience development, dance training and film production, which remains inclusive by allowing visitors and residents to actively participate in excavating and remembering/recreating/imagining the history of Kliptown and the Sans Souci, as the cinema is incrementally rebuilt.
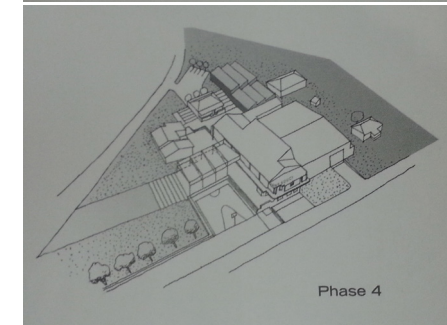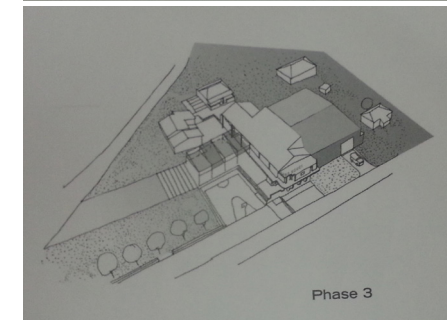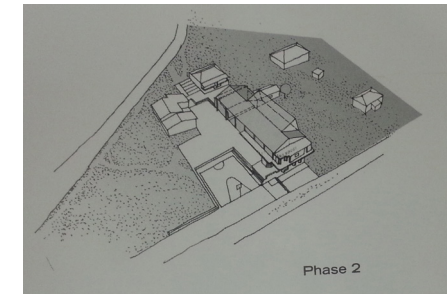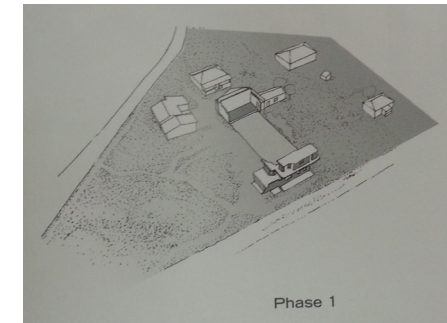

FIGURE 88 - THE SANS SOUCI GROUND PLAN (LINDSAY BREMNER, ET EL)
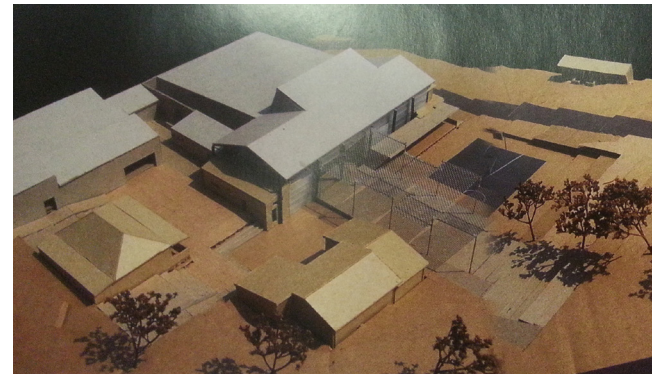
FIGURE 89 - THE SANS SOUCI MODEL PERSPECTIVE (LINDSAY BREMNER, ET EL.)

FIGURE 90 →- THE SANS SOUCI SECTION AA & BB (LINDSAY BREMNER, ET EL.)

FIGURE 91 - INTERVENTION DEVELOPING IN PHASES (LINDSAY BREMNER, ET EL)

4.5 How the Theory informed the design?

The Architectural Intent of Interfaces, requires an understanding of the conditions surrounding edges. Boundary conditions (edges) can become transitional or in-between spaces, essentially thresholds, and extend to make place for public life. This in-between condition (interfaces) can allow events to determine spatiality (seen in Fig 92).
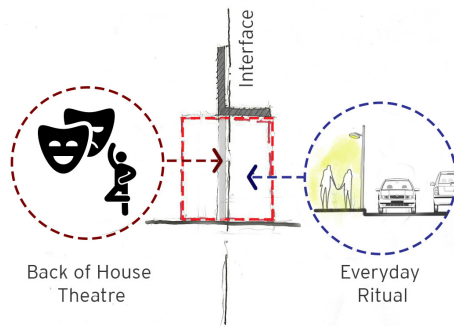
Interfaces: Creating Interfaces, which develop new connections to the public realm and establish public life on the introverted site.

FIGURE 92 - CONDITION OF THE INBETWEEN SPACE AS INTERFACE (AUTHOR, 2015)

Designing for spaces that allows for "Heterogeneous Society" requires an understanding and utilising of African or field independence space. This allows the existing built fabric to be re-established and made applicable to the current and future inhabitants living in the CBD, and establishes a more inclusive condition within the scheme. As the end result of architecture is ultimately for the occupant, this consideration should be depicted through the design and concept of the architectural solution.
The relationship between Body-Space, deals with various design aspects such as material choices, ergonomics, safety and haptic and multi-sensual perception of spaces.

The inclusive condition is further achieved through the design of event-driven space. As Tschumi refers to the term "event" as the concept of "experienced space", which is a process, a way of "practicing" space, an "event" (Hays 2003:9). Space and the city should be perceived as movement, time and flux. Considering the city in this way helps to counteract social exclusivity, maximise interaction and recover the social and collective spatial landscape of the city (Da Costa & Van Rensburg 2008b:51). To connect the ar-

chitecture in time and to fit it into the proposed industrial landscape already taken over by time, change and decay is celebrated. By allowing nature to grow and materials to show decay, the rough environment on site is softened, merging the new with the existing, as well as allowing the architecture to embrace time and change (shown in Fig. 86).

FIGURE 86 - SITE PHOTO OF NATURE GROWING OUT OF THE DECAY (AUTHOR, 2015)

"The city is never complete, it has a beginning, but no end, it's a work in progress always waiting for new scenes to be added, new characters to move in" (Bjark Ingels).