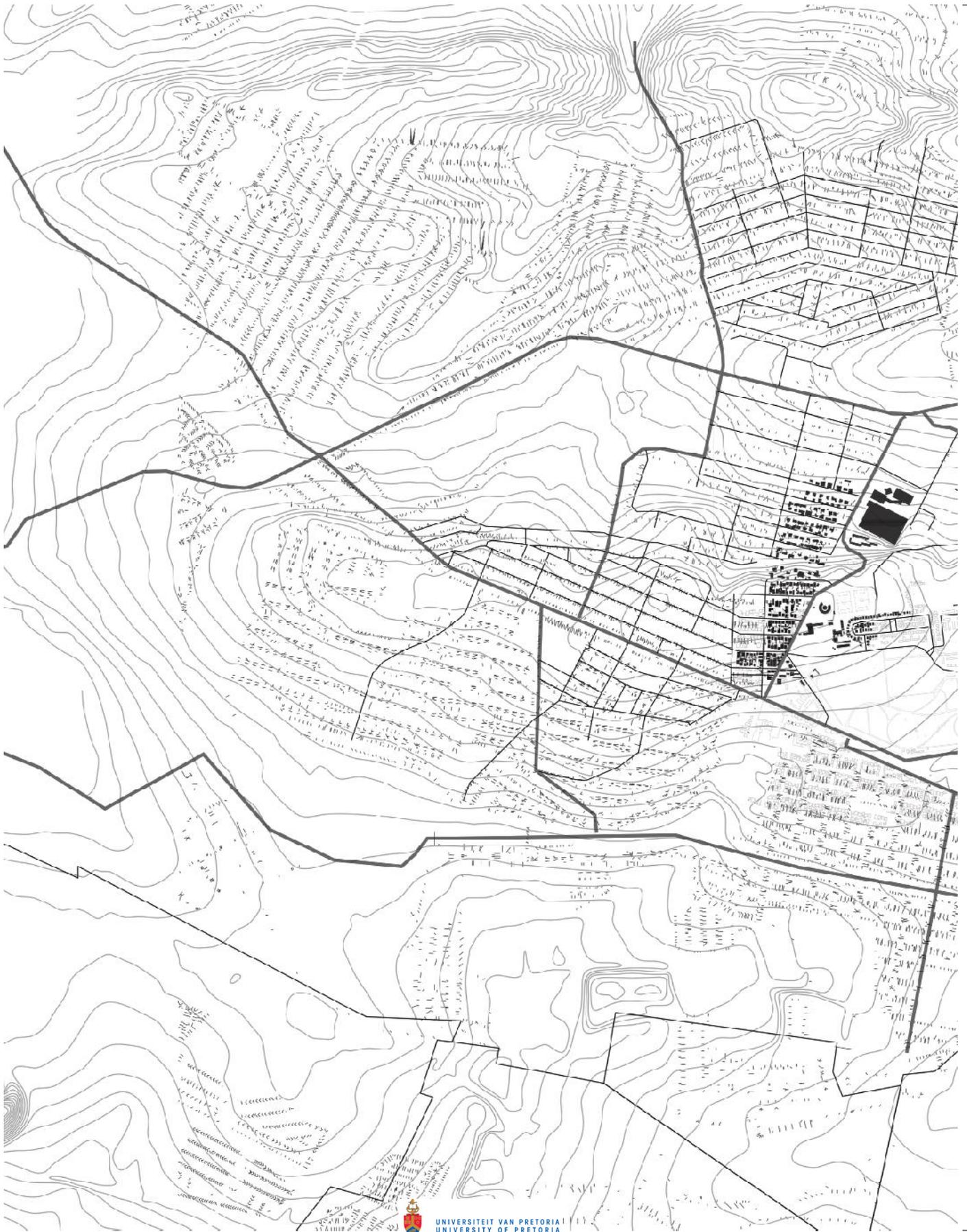


URBAN CONSULATE

CHRISNA VILJOEN





URBAN CONSULATE

An ecosystem facilitating the re-imagination of the urban, through arrival and performance

[Re] forming territory [Per] forming space

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Masters of Architecture (Professional), March(Prof),
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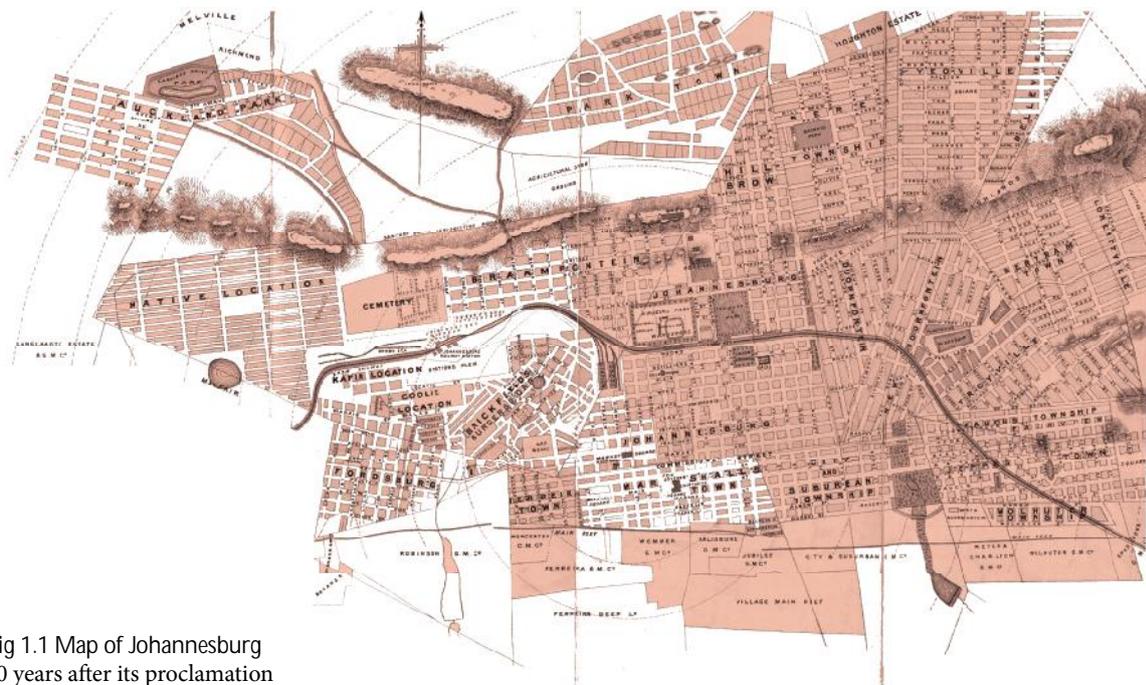


Fig 1.1 Map of Johannesburg
10 years after its proclamation

If you want to make a living flower, you do not build it physically with tweezers, cell by cell; you grow it from a seed. If you want to design a new flower, you will design the seed and let it grow. The seeds of the environment are pattern languages (Alexander, 1977:14).

ABSTRACT

Urban Consulate is an exploration of urban exchange and growth within the 21st century paradigm. This dissertation investigates the potential of reclaimed civic space within the city as urban catalyst for participation and growth – a platform with which to regenerate meaningful participation within the urban environments and ensure densification without negation and destruction.

The suburb of Brixton is one of the oldest suburbs in Johannesburg. Located to the west of Braamfontein and viewed as a compartmentalized fragment within the city of Johannesburg, this urban suburb forms the laboratory of investigation for the dissertation. Currently in flux, the area is rezoned for urbanisation and densification within the Johannesburg City plan. There are various proposals to relink the suburb back to the city.

The chosen site of investigation is concerned with harnessing both the local condition and its potential to connect to the city of Johannesburg. In an attempt to redefine concepts of territory and boundary in civic architecture, the investigation is contextually located between urban fragments of suburbia, urban conditions and veld (natural environment). The site is a lost urban asset on the edge of Brixton next to the Sentech Tower. The urban intention is to reprogram the site as part of a productive public landscape, while the programmatic intentions are to enable the urban condition of city growth through facilitating local needs and desire lines. The dissertation therefore blurs the present day distinctions of 'public', 'social', 'productive', and 'natural' space while at the same time placing focus on local and socio-economic conditions. It investigates how the support of community and local conditions enables the urban.

The architectural intentions are to “blur” the physical and perceived boundaries between the dweller and the city, the suburban and the urban. The scheme seeks to find how architecture as an enabler of “structures of enchantment” – the ordinary and extraordinary that make up a city – can facilitate individual and collective memory and couple the idea of city and the fantastical with that of home-finding and the everyday. In short, the 21st century approach to design and city-making must shift towards a participative approach in terms of urban exchange and place-making.

Location:

Sentech Tower, Brixton, Johannesburg

Latitude: 26°11'27.12"S

Longitude: 28° 0'26.55"E

Program: Urban Consulate

Key words:

Public space, territory, incubator, urban consulate, Brixton, Johannesburg, Sentech Tower

In accordance with Regulation 4[e] of the General Regulations [G.57] for dissertations and theses, I declare that this thesis, which is hereby submitted for the degree Masters of Architecture [Professional] at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

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

Christina Elizabeth Viljoen

TO MY PARENTS



"In order to understand the city, and its ceaseless contrapuntal rhythms, one must situate oneself simultaneously inside and outside of it" _ Henri Lefebvre

Fig 1.2 Conceptual image of Henri Lefebvres' Rhythmanalysis.

II

PREFACE

“The city is a world of bewildering surfaces, and it is in surfaces that he must learn to be an artist.” (Raban, 1974: 52)

This dissertation is inspired by traditions drawn from city dwelling captured in film, literature and art. Influences are combined and reinterpreted into an African urban environment and the city of Johannesburg (the city of gold). Taking into account relevant 21st century issues of urbanisation, city development and growth, the interest of the scheme is directed towards the idea of re-claiming space for meaningful participation within our cities. Architecture has the ability to invest in public society through common means, enabling people to relate to personal and collective memory and imagination. The scheme is situated in the urban realm of Johannesburg, and deeply rooted in civic society and public life since architecture is a social practice first, focusing an obligation to context, society and the user. Moreover, investing in public life, while facilitating urban growth, presents an opportunity for the dweller to extend his or her territory with regards to participation.

Lefebvre writes that public space has become an abstract space that is a reflection of the world of “business, ... power of money and the politics of the state” (2009: 187). Lefebvre’s work on the production of space and the urban provides a means for analysing and understanding the complexity of the modern urban. It is used to contextualise and explore architecture’s role in challenging and contesting the socio-spatial norms of increasingly privatized and commodified public and social space. Lefebvre’s view on ‘the Right to the City’ is used to support the argument of how space can be made social and public through the promotion of use values and meaningful acts of colonisation and inhabitation versus the homogenising practices of planning and its overarching concern with surveillance, order and security. In other words, this dissertation reads civic architecture as a means for reclaiming and remaking the city as a more humane and just social space. Ultimately, the program of Urban Consulate seeks to create a platform for urban cultural products where its practitioners seek to use and transform the space of the urban. Roemer van Toorn (1997) writes that it is more fruitful to seek the unmasking of institutional values than to seek an authentic ideal. This implies that movement, dialogue and conflict are primary.

THE PROCESS

a. URBAN THEORY

URBAN
ANALYSIS

+

SITE
CHOICE

-Place of 'twaalgrond'
Local urban asset
Surrounding territories

b.

Architectural
potential
Reforming
territories
performing space



c.

architecture

Participation and performance: CITIZEN

City as TEMPORAL TERRITORIALITY

Fig 1.3 Process Diagram

AUTHOR'S MANIFESTO

By not limiting the source of its inspiration, architecture gets grounded in the idea that its mere existence is only possible because it is plugged into more than just itself; it is part of a multiplicity. By harnessing the unconscious value system within architecture, the dissertation questions and proposes new social orders, instead of replicating existing conditions. By situating the scheme between non-hierarchical agencies, it can position itself within our contested political and public sphere. The architecture and program can thus facilitate hybrid or contradictory aims and identities. Within the context of Brixton, architecture has the responsibility to reveal and engage with the multi-layered history of the city and society. This is because architecture is a social practice first, focusing an obligation on context, society and the user. Furthermore, architecture as an extended field of making is influenced and influences through exploring the experiential value of architecture.

In conclusion, the study will assume a position of physically claiming space within the city but achieving a temporal or inclusive field of territory. By expanding and contracting its territory, the program questions the idea of boundary within the civic sphere and the city. Through architecture the fragmented spirit of adjacencies is revealed and addressed.

PROCESS DIAGRAM

The investigation draws inspiration from city and urban issues to establish criteria for an architectural intervention. The site choice was measured against the theoretical stance and poses potential for dealing with the above-mentioned urban and architectural concerns. Furthermore, the physical and metaphysical context of site is used to establish architectural opportunities that can be translated into architectural intentions. The architecture concerned with context and site then aims to meet both the initial urban goals as well as address the immediate contextual issues. By recognising the urban public space as having the potential to mediate, the dissertation does not aim to only consider the realm of urban issues, but explores how architecture can transcend site conditions and contribute to both the urban scape and local conditions. In addition, juxtaposition is recognised as an early theme in site and context conditions as the site, a piece of 'uitvalgrond', is positioned between two fragments of differing density, scale and use. Finally, the architectural investigation uses modes of mediation and infringement, to reveal and exchange.

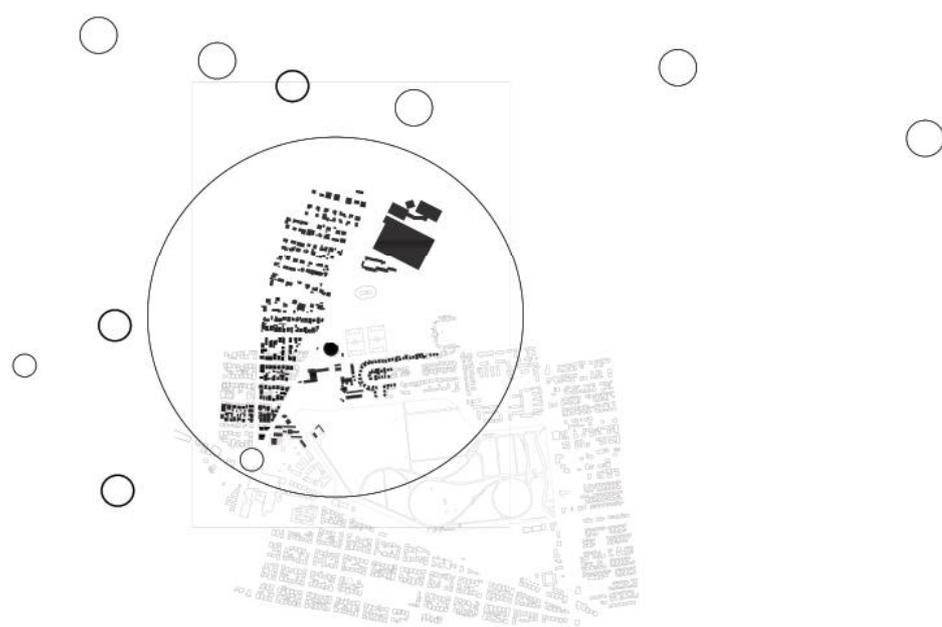


Fig 1.4 Diagram of site

TERMINOLOGY

DELAMINATE

1. to split into laminae or thin layers.

VOID

1. a completely empty space.

INTERSTITIAL

1. of, forming, or occupying interstices.

TERRITORY

1. an area in which one has certain rights or for which one has responsibility with regard to a particular type of activity.

BOUNDARY

1. a line which marks the limits of an area; a dividing line.

LIMINAL

1. relating to a transitional or initial stage of a process.

2. occupying a position at, or on both sides of, a boundary or threshold.

HETEROGLOSSIA

1. the presence of two or more expressed viewpoints in a text or other artistic work.

ASSEMBLAGE

1. a collection or gathering of things or people.

2. a machine or object made of pieces fitted together.

RESTITUTE

1. to restore to a former state or position. 2. give back

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Acknowledgments

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INTRODUCTION

“ ... straight streets
hardly survive their shouting rivers of traffic;
this place owes too little to time,
too much to appetite and rage
and guilty self-contempt –
it eats and tears itself ... renews ... renews ...

“... and the rage burns out,
And the gold gives out,
Yet the name of the city endures –
Magnet and conduit for memory's gathering –
This place may draw together, discover
The richer reasons of its century,
May hear the singing of its hundred-year-old course.
(Abrahams, 1987: 13-15)

RE-CLAIMED SPACE A QUESTION OF RENEW VS GROWTH

The 21st century is marked by rapid urbanisation, for the first time in history there are now more people in the world living in cities than in rural areas (Saunders, 2012). From its inception, the city of Johannesburg attracted the ambitious and the dispossessed from all over the world (Burdett, 2010). Then the occupation or claiming of space was determined by the existence of gold. Today, as a post-apartheid city, it still provides a point of arrival for those seeking commercial opportunity or fleeing persecution or impoverishment, seeking asylum. With the spirit of an 'Arrival City', Johannesburg continues to grow despite lack of formal employment or housing (Foster, 2009: 176).

The dissertation is interested in the idea of re-claimed space, a topic relevant for any growing and living city, but even more so in South Africa's declined urban conditions. The revitalization of the inner city of Johannesburg has slowly picked up over the last seven years, countering lack of housing, urban decline and the increase of crime-ridden areas. The theory of re-claimed space seems ingrained within the city of Johannesburg. For example, Lionel Abrahams, in his poem *Thoughts on Johannesburg's Centenary*, relates the city to the banks of a river, where even though a river is flowing, changing and observed, its slow living banks "hold the shape of memory" (Holland, 2002). He questions in what lies the memory of Johannesburg, and states that you cannot love that which changes too swiftly. Spaces are being re-claimed and re-appropriated in a number of ways, and yet the name of the city endures.



Fig 1.5 Panoramic view of the Sentech Tower from Johannesburg CBD

Fragmented Territories_ The Development of Johannesburg

In Johannesburg ...the backdrop is always man made. We have planted the forest the birds endorse. For hills we have mine dumps covered with grass. We do not wait for time and elements to weather us, we change the scenery ourselves, to suit our moods. Nature is for other people, in other places. -Ivan Vladislavic

"Memory takes root only half in the folds of the brain: half 's in the concrete streets we've lived along." (Abrahams, 1987: 13-15)

BACKGROUND

The originally claimed grounds of Johannesburg, occupied by miner's tents, were demarcated by the existence of gold reefs. In essence, it is these gold-bearing beds of the Witwatersrand, without which the city just simply would not exist (Nuttall and Mberbe, 2008:16). A city informed by the underground resulted in a surface that rendered and re-rendered its edges. It is this dialectic between the underground, the surface and the edges that forms a notable characteristic of the African modern (ibid). The thousands of boreholes and drilling footages gives testimony of how "systematized human degradation" allowed metropolitan life, a life of display, representation, and aesthetics (ibid).

Loren Kruger in her book *Imagining the Edgy City* highlights the historical as well as the present conditions of extreme contrast in Johannesburg. By focussing on the "edge" rather than the usual argument of depth and surface, Kruger seeks opportunities within junctions instead of reasoning how these apparent flaws should be fixed (Kruger, 2013:3). Kruger uses the expression of "edginess" to not only describe the contrast in the social constructs of Johannesburg "...between the shopping mall and the shanty town, natives and foreigners, and between grandiose claims of cosmopolitan modernity ... and the intractable problems of inequality, scarcity, and xenophobia" (ibid.)" but also extends this idea to the physical and speculative growth of the city.

Beyond the expression of subjective edginess, the term "edgy city" describes the objective layout of oddly shaped and unevenly developed districts, an urban form that has defined the city from the start. Johannesburg's growth and slump through cycles of speculation and retreat over unevenly joined parcels of real estate has always eluded the order of a rational street grid (ibid.)

Juxtaposition and territorialisation form part of the key social and contextual issues in the scheme. By considering Kruger's views on the "edgy city" a better understanding is gained about the current and historical manifestations of territoriality within Johannesburg.

CARTOGRAPHIC DEVELOPMENT

In the 1880s the only mapped knowledge that existed to create the utilitarian drawing of property lines for speculators was mineralogical findings along with the boundary lines of Boer pastoral land. Even though the initial survey grid of Johannesburg placed little value on coordinating spatial and temporal continuity, it was still influenced by topography and pre-urban land divisions (Foster, 2009:190). Uitvalgrond is cartographically situated where the confluence of southerly trade routes was suddenly barred and diverted into an east-west axis by the gold-bearing reef. Chipkin remarks that the grid which dissects the Uitvalgrond has from its outset accommodated two dominant

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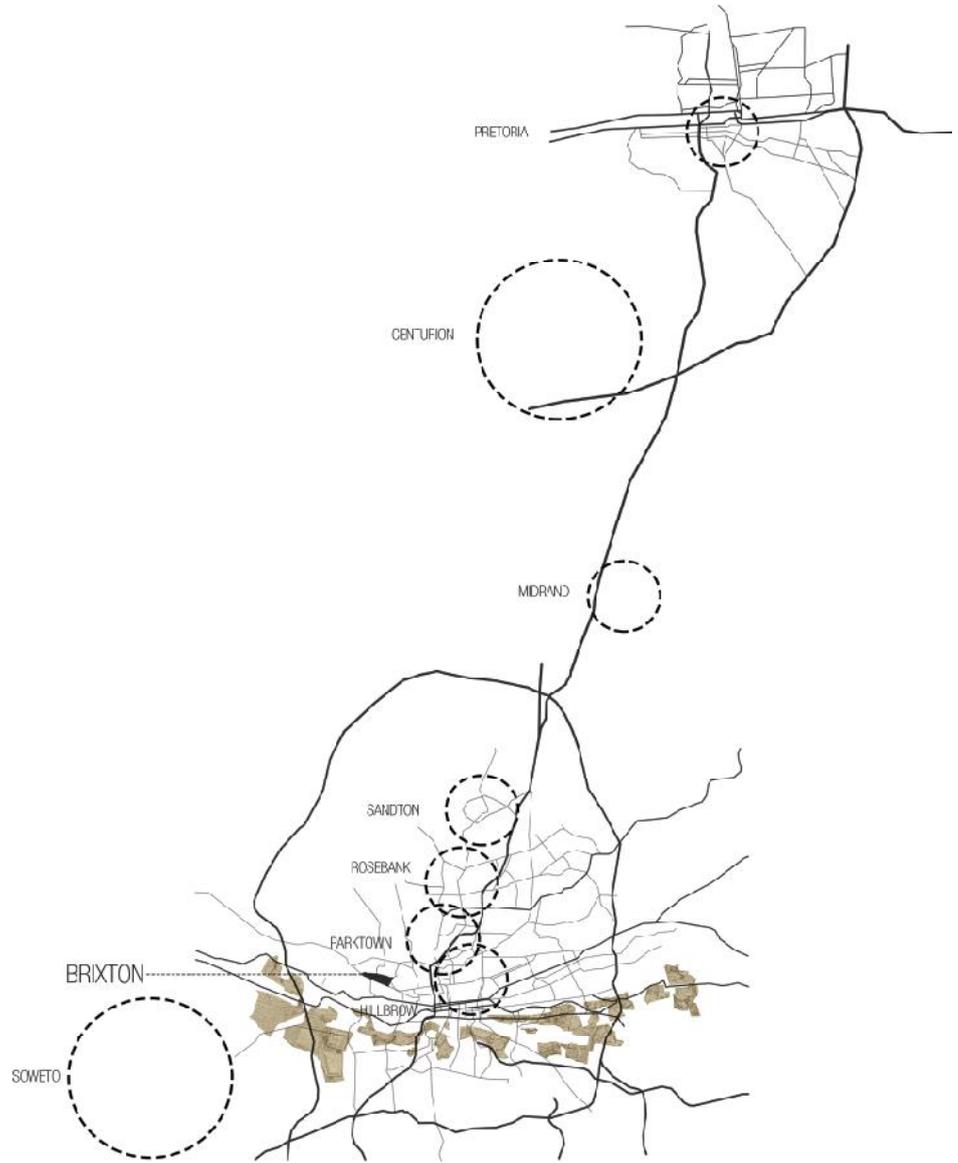


Fig 1.6 Locality map of Johannesburg
in proximity with Pretoria

directional pulls: “the north-south passage determined by political economy, and the east-west route responding to geology...of the Main Reef” (Chipkin, 1993:12). He further notes how the grid, divided into small, uniform blocks of 100 by 50 Cape feet, was a perfect tabula rasa intended as a cultural strategy to produce an orderly, democratic, egalitarian society.

Establishing the idea of suburbia, “a European Garden City” from its early town planning, the desire to create a habitable place in the vast landscape of the Highveld resulted in non-coherent utilitarian developments. Leftover pieces of land emerged as these cartographic layouts grew and met to create a city. This, along with the deliberate apartheid city formation and segregation, contributed to the idea of the urban ‘other’ and manifested a unique unplanned relationship between city and nature, built fabric and the open veldt. The perceived freedom of unmapped/unmarked and unbounded geography is seized as the new territory/landscape emerges. It is idealized, politicized, sanctified, and reconstructed into a new landscape of desired objects and architecture, infused with and absorbent to ideologies — a metropolis always bearing the traces of nostalgic desires, an archeological morphology of the interaction between the world below, the surface and edges (Nuttall & Mbembe, 2008:16).

Territoriality in the precinct is identified and translated through Kruger’s explorations of Johannesburg as an “edgy city”. The inherent juxtapositions, as unpacked in the next section, are harnessed as opportunities for the reforming of boundary conditions. The project identifies key territories within the precinct that contribute to the juxtaposition and isolation of the site. These territories are viewed as fixed points within the city and form unmovable view points on the plan.

The evacuation of the meaning as well as the structure of public space reinforced the perception of Johannesburg as a city of edges and fractures. As edgy city, potentially stimulating but mostly abrasive, it shifted from apartheid segregation – the injustice that was still contested in public spaces – to a “city of Walls” divided by class, in which, “encounters in public spaces” between the rich and the rest become not only “tense” and “framed by fears and stereotypes”, but also emptied of desire, sites of aversion rather than urban attraction (Kruger, 2013:152).

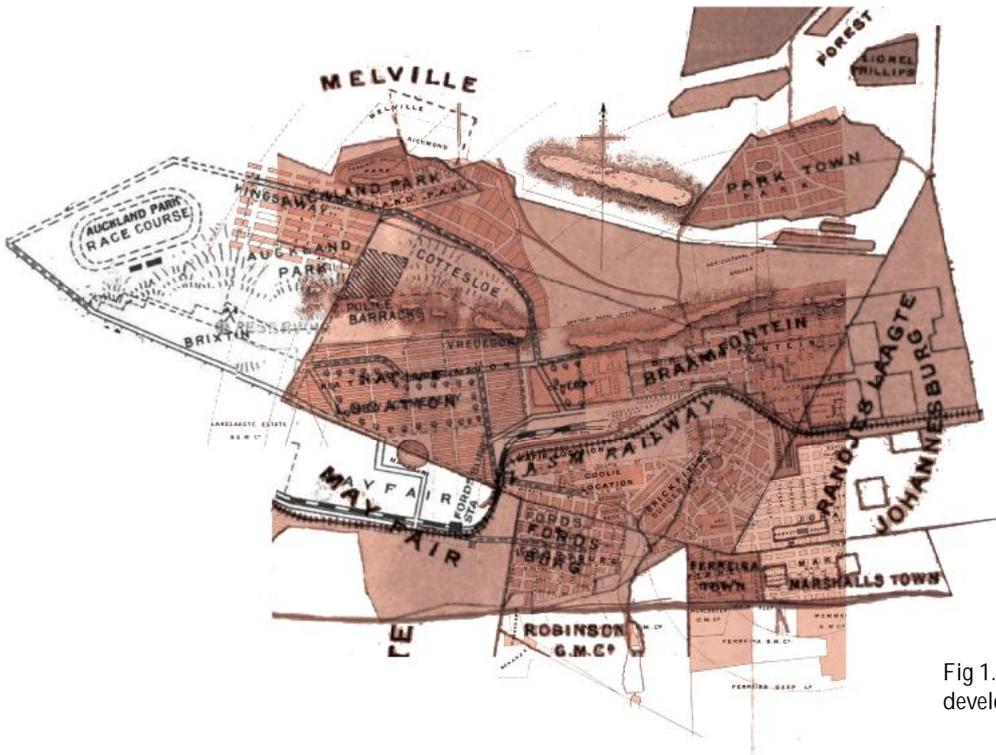
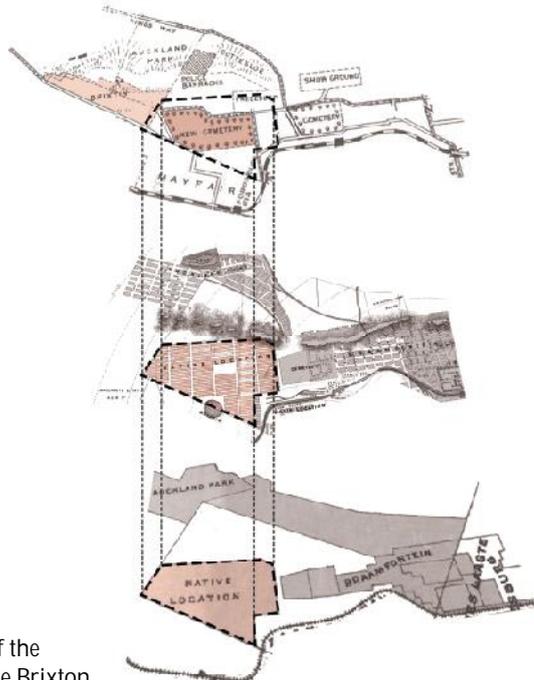


Fig 1.7 A overlay of the Cartographic development of Johannesburg



Early 1900s-

Map indicating the demarcation of Brixton, defining the schism between neighbourhood and reserved space for civic and municipal functions. Placing a second cemetery over native housing creating a greater divide Braamfontein and the newly planned suburbs.

1897-

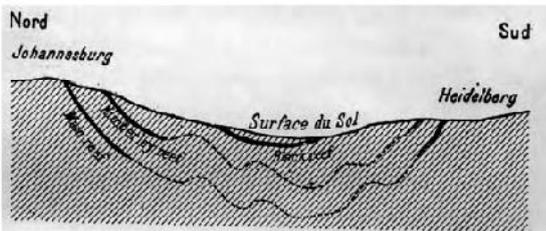
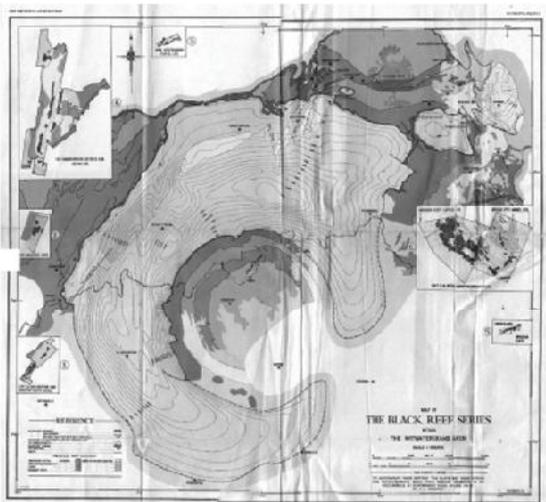
Set out of native housing on the far western edge after the Braamfontein cemetery.

1897-

Historic diagram of suburbs showing Auckland Park as the furthest planned suburb to the west.

Fig 1.8 Axonometric of the historic evolution of the Brixton cemetery

Historic evolution indicating the demarcation of Brixton and its relationship to Braamfontein



1886

ORIGIN OF JOHANNESBURG AS MINING CAMP

Gold of the Main reef discovered on the farm Langlaagte by George Harrison.

20 September 1886 the farm is opened by President Paul Kruger for public digging, instigating a frenzied influx of gold prospectors.

Ferreiras town established as first mining camp, and Marshalls town established soon after.

"Uitvalgrond", the surplus, barren, stony and undaimed triangle of land between the farms Braamfontein, Doornfontein and Turfontein (known as Randjieslaagte), is settled in 1886, determining the material development of the town into Johannesburg as city

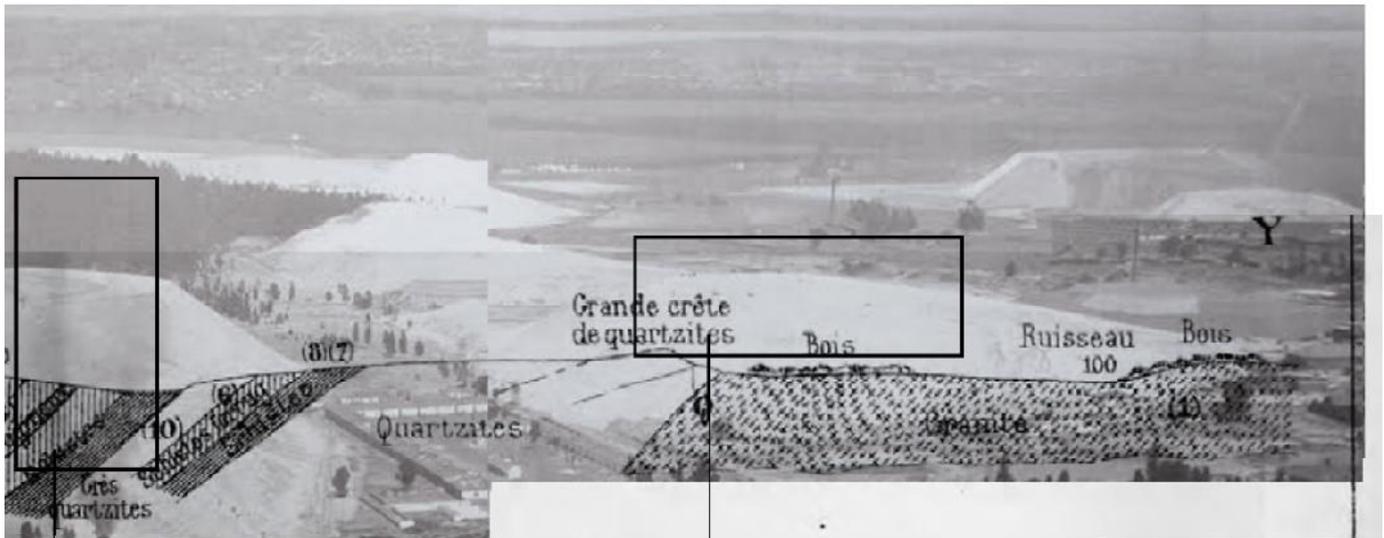


1890

MINING INDUSTRY

Prospecting on the surface soon turned into deep level mining, requiring additional capital and machinery, initiating the industrialisation of mining. This in combination of the brief economic depression resulted in the formation of mining syndicates which gradually acquired all the mining bonds.

Chances of being successful as a small time prospector dwindled as the industrial barons known as Randlords started dominating the industry.



1890s

POLITICS OF GOLD

Randlords gain increasing financial and political power, having significant influence over the social and political development of the city. The financial and political future of Johannesburg is largely dependant on the abundant availability of low cost labour of destitute prospectors and the influx of Black mineworkers to "Egoli".

Between 1890-1899 the Black work force increases from 14 000 to 100 000 workers. By 1910 a total of 63 658 Chinese immigrants have arrived in the city.

1910

ESCAPE OF GOLD

Mining compounds and boarding houses are established to satiate the need for labour accomadation on the mines. The majority of labourers being men and lack of family structure spawns a culture of excess and escape: bars, brothels and gambling houses abound. Johannesburg is described as a "weird mixture of civilisation and savage", with "a stange taint of gold lust."



14 Fig 1.9 Aerial view of Brixton and adjacent Sentech Tower

THE URBAN SUBURB – BRIXTON

The first formalization of neighbourhoods in Johannesburg was the laying out of Park Town in 1892. This represented a “contemporary European garden suburb” with large plots, streets that responded to the natural contours and outcrops, and key sites set aside for churches, schools and open spaces (Foster, 2009: 191). Brixton, a working class suburb shaped by the old farm boundaries of Braamfontein, was set out in 1902. Along with Park Town, it was one of the first suburbs to be established outside of the original mining settlement, a “consciously planned residential quarter” (Foster, 2009: 191).

Brixton is located to the west of Braamfontein and viewed as a compartmentalized fragment within the city of Johannesburg. From its outset in 1902 it was intended for mixed and integrated use. Amenities like the communal swimming pool, the park and a community center added to the public integration of the community (Poulsen, 2007). Geographically it is interestingly situated within the metropolis of Johannesburg. Partially sheltered from the development in the CBD by the Brixton Cemetery and Vrededorp neighborhood, Brixton grew as a neighborhood, at its own pace. It is cut off on the south by the busy High Street, creating a divide from Mayfairwest. Due to its proximity to the CPD, Brixton is in its initial phases of urbanization.

The suburb is associated with the Sentech communication tower, previously known as the Brixton tower or Albert Hertzog Tower. “Since 1994, Brixton has rapidly become a multi-racial, multicultural area, where people from different socioeconomic classes live together” (Poulsen, 2007:5). Since it is located next to one of the Corridors of Freedom routes, Brixton has been rezoned for high density, with small urban renewal development already underway. Here the status quo is not high-rise residential blocks or warehouse structures but a low-rise neighbourhood containing some 980 houses, many of which are traditional semi-detached homes with low set walls. As it is one of the oldest suburbs of Johannesburg, it has significant heritage value.



Fig 1.10 Locality of Brixton in the city of Johannesburg



Fig 1.11 Aerial plan showing Brixton as a fragment within the city



Density of Brixton stays relatively constant from 1939-2015 with larger scale development on adjacent land strengthening the scheme and divide.

Fig 1.12 Density of Brixton between 1939-2015

Urban analysis: Brixton precinct as a continuum of a Johannesburg city landmark site.

The leftover piece of site underneath the Sen-tech Tower forms part of a series of beacon points within the city of Johannesburg. The site is divided into two main categories of cultural significance, the first being that it houses an iconic structure benchmarking political and historic moments within the city, and the second being that it houses inherent potential as urban public space within the city.

Considering its presence as a landmark in the city, the site is seen as a lost opportunity in terms of place-making and investing in urban society. The scheme aims to reinstate a relationship between the extraordinary that resides on the site and the city. It proposes to utilise the existing conditions (observation deck, height on ridge for views and the spirit of change) to re-establish awareness on the site and contribute to the meaning of the place.



Fig 1.13 Brixton precinct as a continuum of a Johannesburg city landmark site



LINKAGES AND CONNECTIVITY

Transportation structure

The Precincts is connected to the inner city through two main roads, High Street in the south and a Kingsway Road in the north. A third east-west connection, Caroline Street runs above Brixton cemetery and becomes a third main entry point into the site.

The precinct is defined by two main arrival points, the first being Caroline street from the west, and the second is Symons Road, entering Brixton from the north at the peak of the ridge. The second north-south connection is Ripley Road, running past the University of Johannesburg.



Fig 1.14 Linkages and connectivity





Fig 1.15 Brixton, Macro locality





Fig 1.16 Aerial view of Sentech Tower and Symons road

PROBLEM STATEMENT

GENERAL ISSUE

Cities are political programmes made visible. They are mirrors of society and systems of governance of the country in which they are located. Successful cities demonstrate the viability of social systems. In cities, all of the world's problems and conflicts are crowded together in a confined space. In growing metropolises the first, second and third worlds come into direct contact with each other. Cities have to deal with religious and cultural confrontations, terrorism, economic crises, pandemics, and of course, migration issues. Centuries ago, cities believed they could protect themselves against problems with walls. Today people try to protect themselves against unresolved problems through gated communities within cities (Burdett and Sudjic, 2011:6).

The city of Johannesburg is constantly renewing itself, with the ultimate goal of being a contemporary African Modern. Fuelled by artificiality, the "surface" of Johannesburg has nostalgia more for the future than the past. Being built on a constant layering of renewal resulted in a context where whoever "claims" the grounds or city renews it to their desire and vision. This contributed, and still contributes, to the fragmented surface of the city today. Within the identified context of Brixton, increased privatisation and crime conditions contributed to yet another layer of isolation and juxtaposition. In short, urban assets have been rendered inaccessible due to crime and boundary conditions. These lost urban spaces are thus identified as places of potential within the growth of Brixton and linking Brixton back to the city.

Citizens assert their right to the city through appropriation and participation in the public realm. The right to inhabit, use and appropriate space plays an integral part in the right to urban life. Not only are these spaces crucial for citizenship and the right to the city but they are also a major contributor to city growth and development.

URBAN ISSUE

Urban renewal and regeneration:

The process where an urban neighbourhood or area is improved and rehabilitated. The renewal process can include demolishing old or run-down buildings, constructing new, up-to-date housing, or adding in features like a theatre or stadium. Urban renewal is usually undergone for the purposes of persuading wealthier individuals to come live in that area. Urban renewal is often part of the gentrification process

The reclaiming and claiming of space is crucial for city development.

By identifying civic society as a key role player in city growth and development, the creation and growth of the 21st century city is brought into question. In the context of Brixton, civic assets in the form of meaningful public space have been rendered inaccessible over the course of time. This is due to fragmentation of grounds and increased boundary conditions as a response to crime and privatisation. The scheme is positioned in the current context of renewal and rejuvenation. The urban issue questions how this fragmented surface of boundaries and edges could rather be harnessed to identify potentials for growth, instead of yet another renewal.

In the context of a historic suburb in Johannesburg it is important to consider how the local can be harnessed and relinked with the urban as a strategy without negation and destruction.

ARCHITECTURAL ISSUE

The architectural intervention positions itself in the realm of re-claiming and re-activating underutilised space. These can become a trivial terms where infill architecture often creates a third territory resembling urbanism but void of everyday use. However, the scheme rather aims to reanimate the underutilised space, highlighting the role of people breathing life into space, and thus the performative contribution of people to urban life, people as infrastructure and the role architecture has to facilitate this (Kru-ger, 2013:201).

URBAN POTENTIAL

The chosen laboratory for the site is the urban suburb of Brixton. Due to its proximity to the CBD and educational belt, Brixton is ideally situated for urban development and densification within the Johannesburg city plan. This low-rise dense grain neighbourhood becomes the laboratory for investigating the right to the city as it is one of the oldest suburbs in Johannesburg. At the same time, the chosen site is neutrally rendered and situated between the fragments of suburbia and urban conditions thus meeting the requirements for an independent Urban Consulate.

SITE

The site is located to the north-west of Johannesburg CBD, on the Brixton Ridge. Bordering the site is Auckland Park (to the north), the SABC and Sentech Tower (to the east), the University of Johannesburg's campus (to the west) and the Brixton cemetery and the commercial High Street (to the south). It is thus intersected by traversing residents, students, pedestrians moving between transportations and professionals working in the area. The site claims a boundary condition between the suburbs and parastatal and institutional grounds, bordering a mayor north-south circulation axis (Symons road) and acts as a pedestrian through-route (road servitude) over the ridge. The intervention is proposed along the pedestrian path and claims an underused parking ground to the eastern end of the site, where the urban framework and urban design extend towards the Sentech Tower in the south.

SITE + CONTEXT



Fig 1.17 Site location

CONCEPTUAL APPROACH

[re]forming territory [per]forming space

Based on the problem statement which identified a potential urban asset that is rendered inaccessible due to fragmentation and boundary conditions, an approach was taken to reform perceived territories through public space. Thus, through performance and participation, architecture can act as a filtering device (delaminated boundary) to breathe life into civic space and, in return, feed change back into the city. The concept of a “building as boundary condition” is explored theoretically and architecturally as it relates both to the idea of expanding territoriality in urban architecture and to the design of architecture as an extension of its surroundings (which integrates public and private functions, as well as local and global conditions.) Architecture as delaminated boundary resulted in an architecture of mediation and infringement. Furthermore, the site as through-fare is harnessed to use movement and time as an architectural tool to reveal and collect. In addition, architecture as route and nest condition is explored.

URBAN VISION

Reanimated space

The project situates itself within the proposed urban framework and Johannesburg’s renewal project, Corridors Of Freedom. The Sentech Tower and surrounding grounds is identified as a potential urban void within the future development of Brixton. An urban vision is proposed as part of the dissertation, in which the grounds surrounding the Sentech Tower are re-imagined within the context of Symons Road as North-South connector and East-West barrier. The grounds are envisioned to become a public square, acting as a point of arrival and threshold between local and global conditions. Moreover, the observation deck at the top of the tower is proposed to be re-opened, creating a tourist attraction on the site and reinstating a relationship with the extraordinary that resides on the site and the city.

The natural ridge and pedestrian path are activated by the intervention to act as mediators and facilitators of urban exchange between the suburb and the city, as well as the urban dweller and his surroundings.

Within this future development, the proposed Urban Consulate becomes an urban catalyst which encourages cultural expression, urban identity, economic growth and social integration. The entrepreneurial nature of the intervention further establishes the site as a productive and collaborative environment that taps into the urban pioneering ethos of Brixton and Johannesburg.

DESIGN INFORMANTS

CONCEPTUAL INFORMANTS

By creating integrated public space, the precinct becomes an investigation into the potential of civic spaces to contribute to urban growth and arrival. The design and urban design are proposed to become the enablers of 'urban exchange' that allows for participation and performance to become resources for facilitating arrival and growth. The concept of "architecture as delaminated boundary" is applied throughout the dissertation. Consequently, the dissertation focusses on edge conditions within the city and considers how to incorporate surrounding territories through architecture. These concerns imply multiplicity within the design process and dictate programmatic decisions, site choice, design decisions and resulting technology.

CONTEXTUAL INFORMANTS

The direct and immediate context becomes a key architectural informant. Considering the territorialised position of the site, the scheme draws on surrounding programs and conditions.

Despite the re-imagination of the precinct and the infringement of the scheme, much of the existing landscape remains. Moreover, historical and cultural heritage are integrated as contextual informants as well as existing movement patterns and views. Finally, identification and interrogation of existing boundaries is done and responded to in the site development.

URBAN VISION

The proposed urban vision and site development explore the re-imagination of the Sen-tech Tower and context as a potential urban void within the future development of the precinct. The urban vision further considers the future and proposed condition by the "Empire Perth Corridor" as the scheme context, and realises the fragility of the current urban fabric. It also addresses fragmentation and isolation in the larger urban context, as well as the potential of integration with the city. In short, the imagined social and urban energy resulting from the vision acts as a support and guide for the programmatic and architectural decision-making.

SYSTEMIC INFORMANTS

Dynamic and static space becomes a systematic as well as architectural informant. The scheme is positioned along a pedestrian path, resulting in time-based events. Because it is positioned along the slope of the ridge, storm water runoff is guided and used within the narrative of the scheme. Primary systemic informants include site specific conditions of storm water runoff, and the rehabilitation of the ridge as well as the proposed integration of pedestrian movement in the site. Ultimately, the building encourages exchange between the individual and the city, between nature and the city, and between the local and global.

DISSERTATION INTENTIONS

URBAN INTENTION

The scheme challenges the conventional consulate by designing a building as a “de-laminated boundary condition”, programming the typology as a civic space for self-expression and public interaction. The building becomes part of the urban landscape and an extension of its surroundings through accommodating the everyday and the extraordinary. The ‘urban void’ is celebrated as potential civic space and programmed as a place-making mechanism. The integration of Brixton’s suburban heritage as part of the new architectural and urban vision and the presence of city landmarks allow for the formation of new spatial narratives on the contextual landscape. Site specific issues are also addressed where the scheme is placed in a suburban setting in the initial processes of urbanization. For example, fragmentation is addressed on multiple levels, within an urban context of Johannesburg, within the immediate context of Symons Street and Brixton, and within society. In addition, the unusual site on the Brixton ridge is used as an opportunity to overlap the natural, urban and suburban conditions found on site. The ridge condition is rehabilitated as a recreational park or alternative movement path through the city. Since the Urban Consulate functions in close relationship with the Sentech Tower, the grounds in front of the Tower is proposed as a civic square, while the observation deck in the tower is re-opened. A link in the form of pedestrian access is also proposed, while the central drop-off station in front of the Tower acts as a point of arrival on site.

PROGRAMMATIC INTENT

Programmatically, The Urban Consulate explores the requirements necessary for a city to facilitate arrival and urban growth in the 21st century; it also considers how the reanimating of architectural boundaries will result in a resourceful civic space which facilitates both individual or community needs and city-scale growth. The typology of a consulate is redeveloped as a 21st century mediator between city developers (urban renewal) and city dwellers (current and future users) by providing performative and entrepreneurial space for up-and-coming creative individuals along with urban place-making on reclaimed ground. In sum, a mixed use program is proposed as an ecosystem for a productive cultural environment.

The Urban Consulate restructures the perception of compartmentalised territories and reprograms an overlapping of productive (office and studio) space with a performative (social and cultural) platform, in order to communicate and introduce the city to the dweller while representing the citizen’s current opinion, needs and imagination as a resource for city development (urban research centre). Everyday circulation is combined with a street theatre as an overlapping space to encourage collaboration and exchange of ideas and ideals. This space can accommodate performance debate or interchange, and is activated and enhanced by the structured program.

ARCHITECTURAL INTENT

The dissertation examines civic society and urban spaces as an extension of architectural interventions, where the inherent multiplicity of urban landscapes is harnessed and encouraged in spatial expression. Urbanisation within the city is refocused towards community-driven and urban-supported relationship. The site's inherent desire lines are also recognised and harnessed, to ensure a localisation of urban identity and personalisation of development which reconnects the citizen to city development. Significantly, the architectural solutions are not focused on the design of an isolated building, but on the creation of civic relationships between the architecture and its surroundings. This particular approach is used since the issue of densification without negation and destruction calls for a collaborative approach between different programs and city conditions and a redefinition of 21st century urban architecture as a "delaminated boundary".

The architectural intervention focuses on the design of architecture as a multiplicity which addresses and includes a greater context and attempts to integrate surrounding programs and territories to celebrate and heighten the existing. The architecture is expressed as an extension of its surroundings: instead of creating a new territory, it incorporates the existing territories into one.

The architectural problem explores how design may become a platform for celebrating the everyday and how public space can become a resource for urban growth and arrival. The program also encourages the public to take temporal ownership of their civic spaces. In addition, the spatial experience of route and void in the city is expressed as a place-making mechanism to encourage identity of place and celebrate the everyday along with the unusual so that civic spaces once again can become places not only for commercial activity but for urban exchange and public interaction.

DESIGN PREMISE

Urban re-imagination

The proposed urban vision, aligned with the existing framework “corridors of freedom”, is implemented to change the immediate scale and density of Brixton and the precinct. It is important to note that the development will happen in phases; positioning the architectural intervention at the start of the development means that the proposal should sustain changing conditions programmatically. The programmatic intervention should ensure that the building does not become a boundary in the future. Moreover, the observation deck at the top of the Sentech Tower has been re-opened and adjustments made for fire regulations; although this is proposed, it will not be resolved in the dissertation. Ultimately, the site transcends its current conditions of leftover ground and surface parking, to form part of a new proposed node in the north-south axis of Symons Road. The connection to the existing Kingston Frost Park in the west serves as part of the ecological strategy to rehabilitate the ridge condition.

Delimitations & limitations

The scheme incorporates an urban scale vision addressing the surrounding context of the Sentech Tower and the Independent Electoral Commissions (IEC) office building. Due to security reasons, access to both these structures was limited. Where possible, plans were obtained, but the majority of the proposed contact and linkages with these structures are based on observation analysis.

Assumptions

It is assumed that the necessary alterations will be made to the vertical circulation of the Sentech Tower, in order to adhere to fire regulations for the observation deck to be functional. The IEC office building is currently under restorations and is assumed to be open to integration with the proposed scheme.

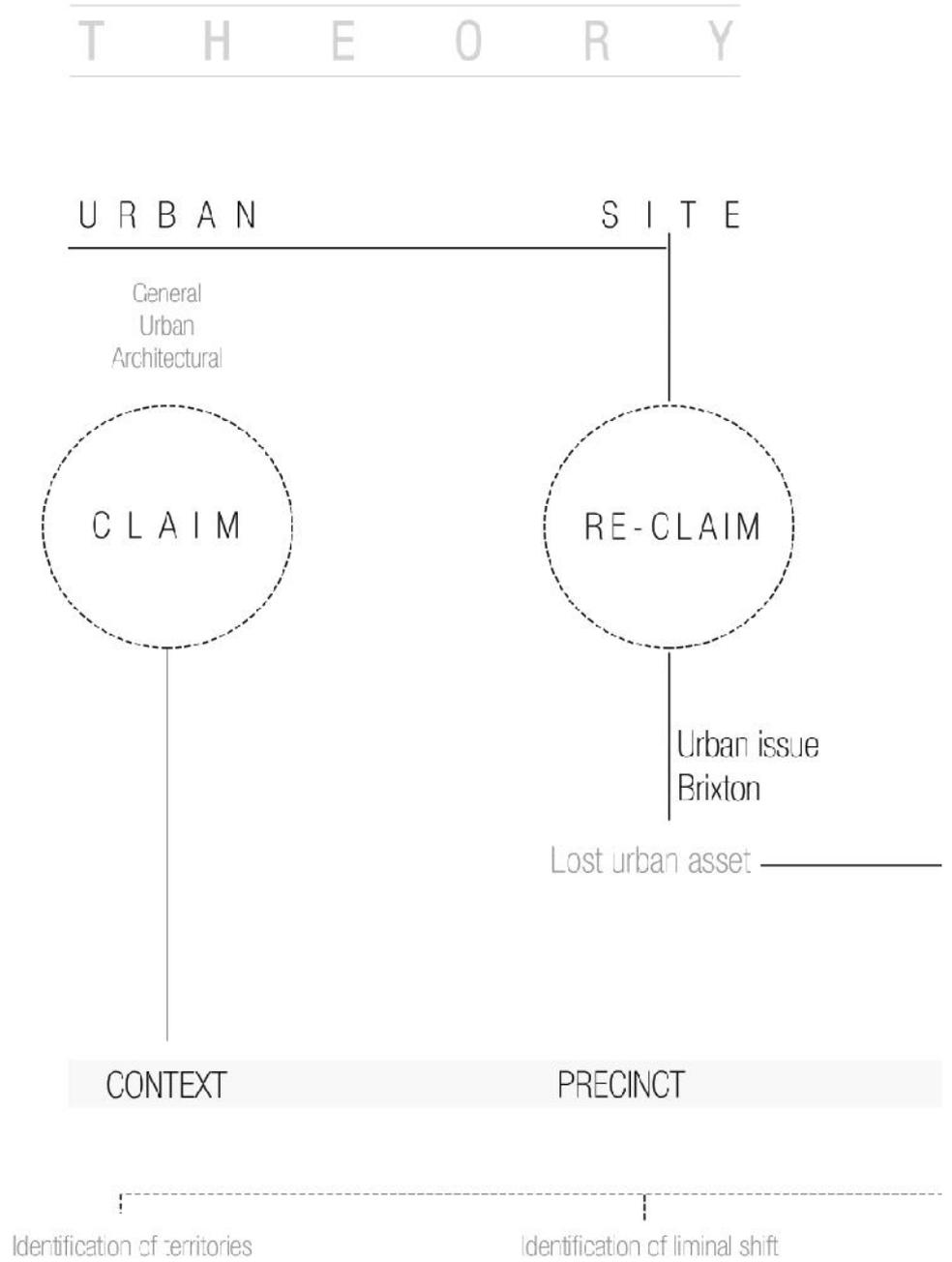
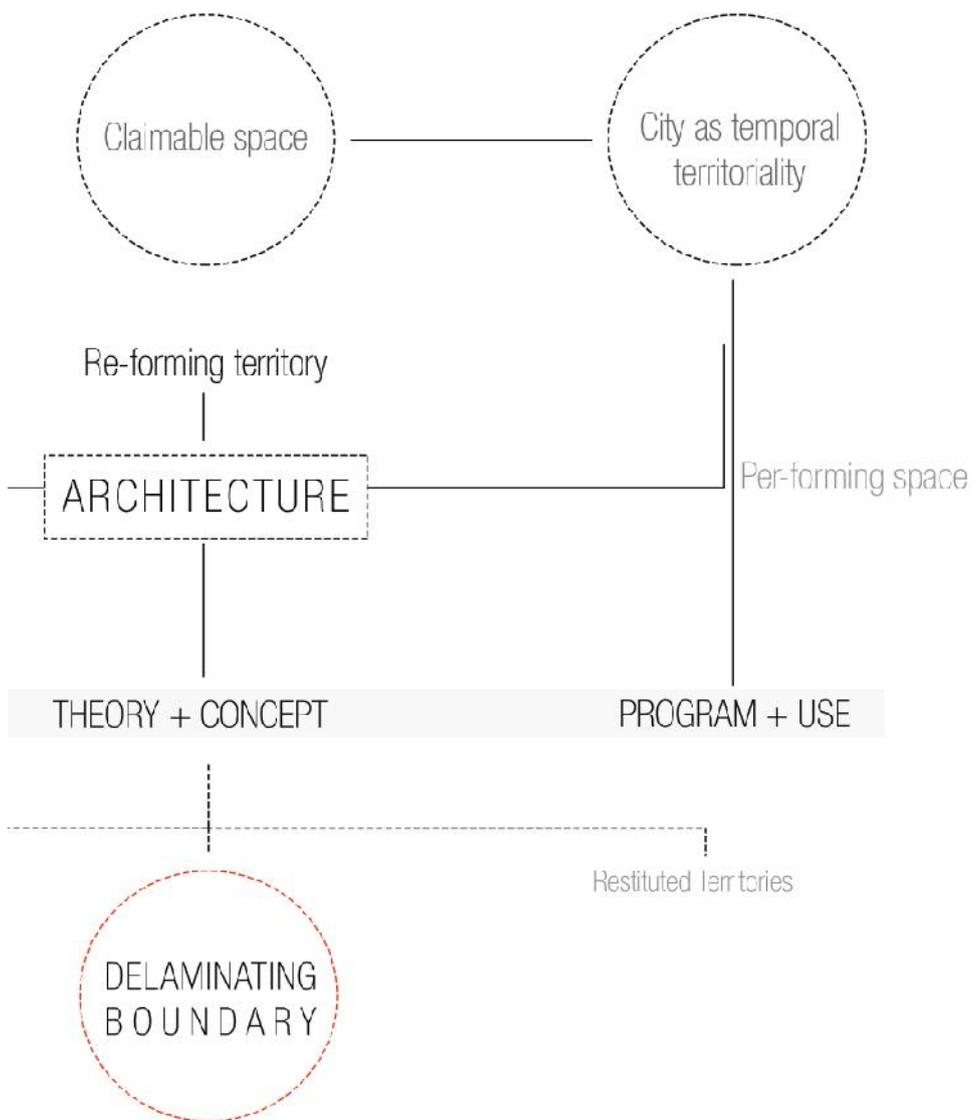


Fig 1.18 Diagram of theoretical argument



Chapter

02

Re-Claim

MORPHOLOGICAL STUDY
&
URBAN VISION

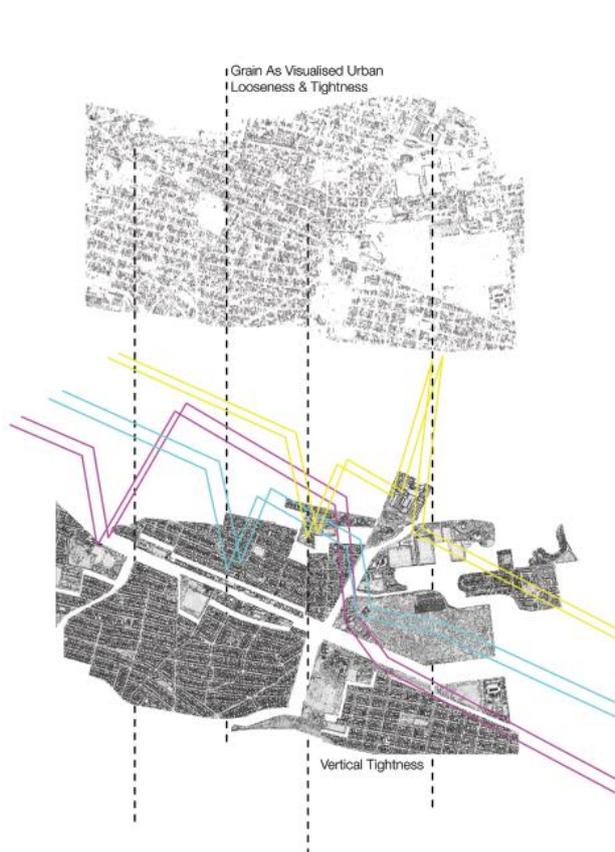


Fig 2.1 Looseness and tightness within the horizontal grain of Brixton

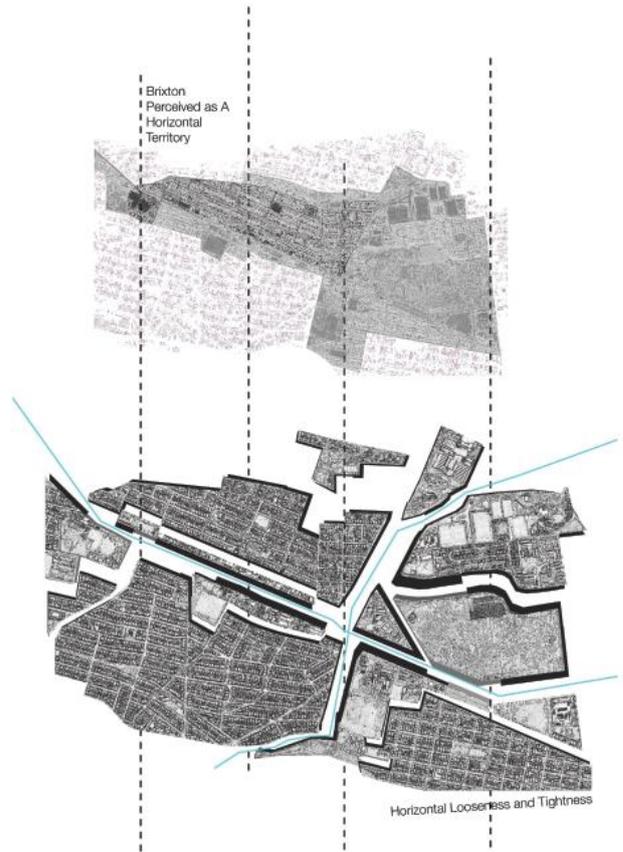


Fig 2.2 Brixton as a fragmented territory

URBAN ANALYSIS A MORPHOLOGICAL STUDY

Today Brixton is viewed as a compartmentalised fragment within the city of Johannesburg. When comparing Brixton to the rejuvenation of other areas such as Braamfontein and Newtown, it is evident that the “found space” is different. Where the “found space” in Braamfontein is manifested in the robustness of the built fabric, Brixton’s established horizontal grain and interconnectivity with the community help carry the identity of the place. Thus, to find physical space that is re-claimable and adaptable, one rather has to consider what is lost and what needs to be retained and protected.

Through urban vision and mapping, the identity of the fragment was investigated. The dissertation aims to combine speculation about the future of transformation and urbanisation in a dialectical relationship with the identity of the fragment. From its out-set there was consideration for integrated use. Brixton was a working-class suburb which meant that, unlike in other white settlements, commercial activity and backyard workshops were allowed. Amenities like the communal swimming pool, the park and a community centre added to the public integration of the community (Poulsen, 2007). Geographically it is interestingly situated within the metropolis of Johannesburg. Partially sheltered from the development in the CBD by the Brixton Cemetery and Vrededorp, Brixton grew as a neighbourhood on its own pace. It is cut off on the south by the busy High Street, creating a divide from Mayfairwest. Due to its close proximity to the university of Johannesburg, and ease of access to the CPD, Brixton is ideally situated for urbanisation.

Through investigation, Lost Urban Assets was mapped in the form of urban outside space that is coupled with a public function. In most cases this function rendered the space unsafe because of its rigid boundaries isolating the open space. Based on the fragility of the ‘found’ fabric in terms of its future demolition and re-appropriation, a site that could act as an instigator and catalyst for bridging fragments was investigated. The urban analysis was focused on the urban edges where fragmentation and juxtaposition are most evident. Lost assets in the form of potential public space were documented through a morphological study. The Vision proposes to reintroduce these sites through architectural interventions as a method of reconnecting Brixton with itself. Consequently, the site choice focuses on the schism where Brixton and Auckland Park meet as this site is seen as a lost asset rendered inaccessible due to crime and boundary conditions. Even though the site is adjacent to the Brixton Tower, a landmark within the city, it is undefined and uncelebrated. It is situated at a point where three grids meet, encapsulating the urban, suburban and rural ‘veld’. Although it is a highly fragmented site, it is socially and politically neutral, not belonging to either of the grids.

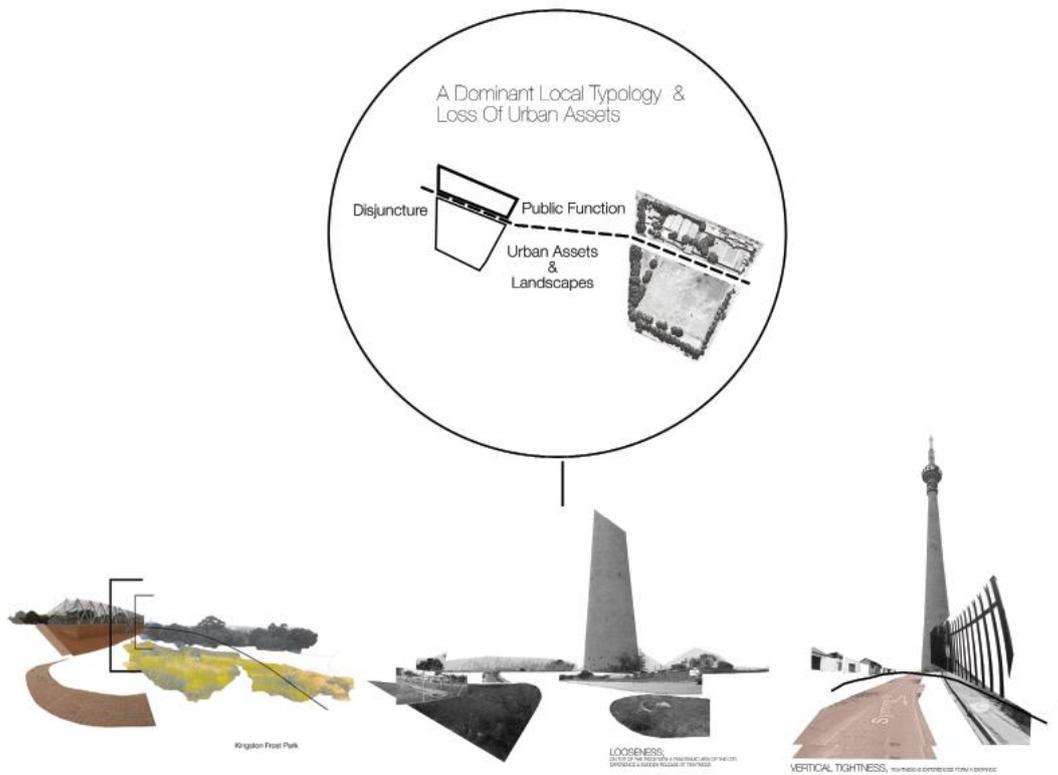


Fig 2.3 Documented loss of Urban assets in Brixton

The theoretical approach and design investigation will consider a number of urban issues, starting with the densification and urbanisation of Brixton as well as the re-claiming of this suburb to better fit into the city. In addition, the extreme edge conditions found in Johannesburg due to its fragmented development will be addressed. The effects of these conditions on the material urban space will be investigated; furthermore, Johannesburg's extreme edge conditions will also be considered in relation to notions of territoriality and segregation on a theoretical level. Finally, the alienation of public space and lost urban assets as a result of this territorialisation of spaces will be considered.

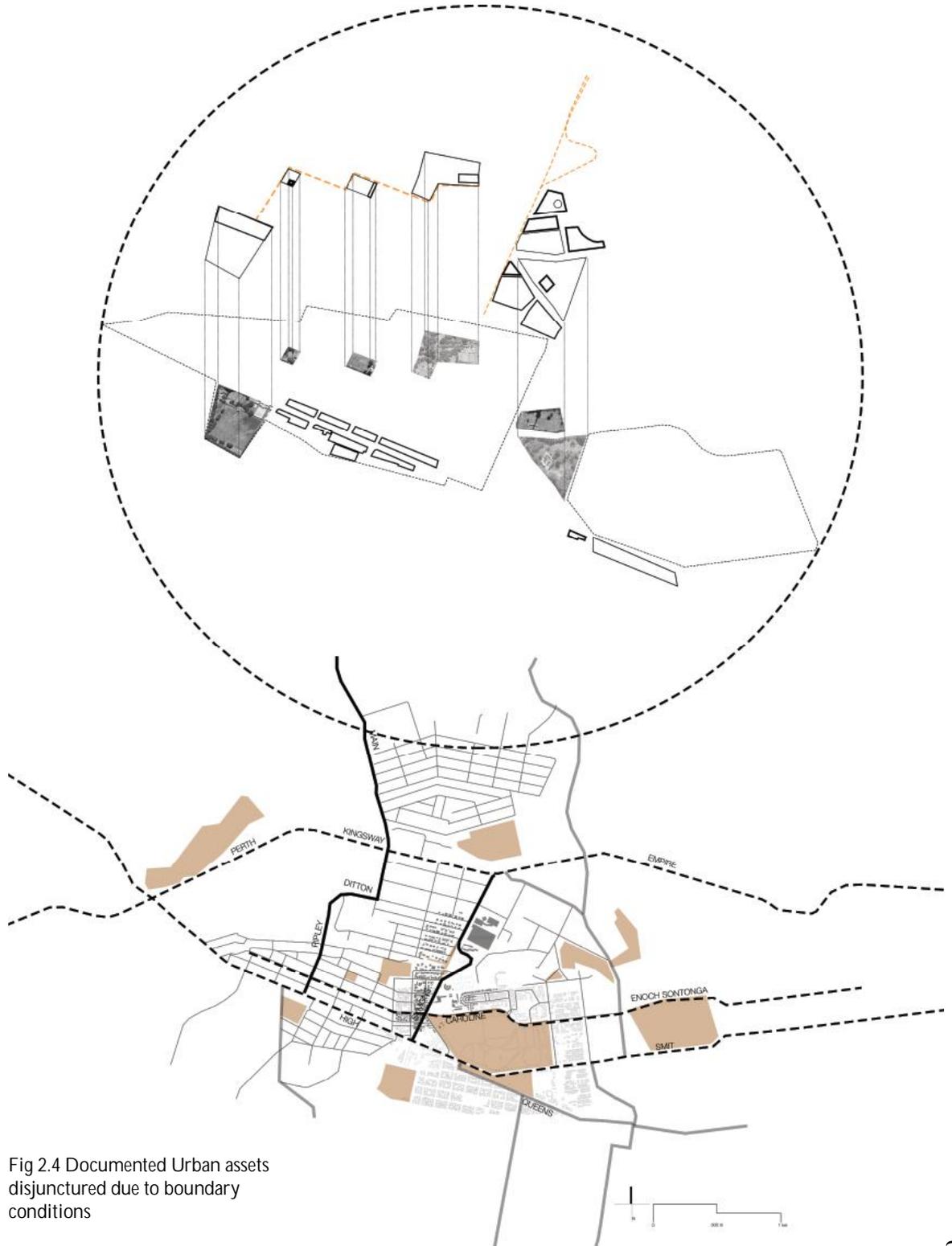


Fig 2.4 Documented Urban assets disjunctured due to boundary conditions

Chapter

03

[Re]forming territory [Per]forming space

THEORETICAL APPROACH

1. IDENTIFICATION OF TERRITORIES
2. IDENTIFICATION OF LIMINAL SHIFT
3. DELAMINATING BOUNDARY
4. RESTITUTED TERRITORIES

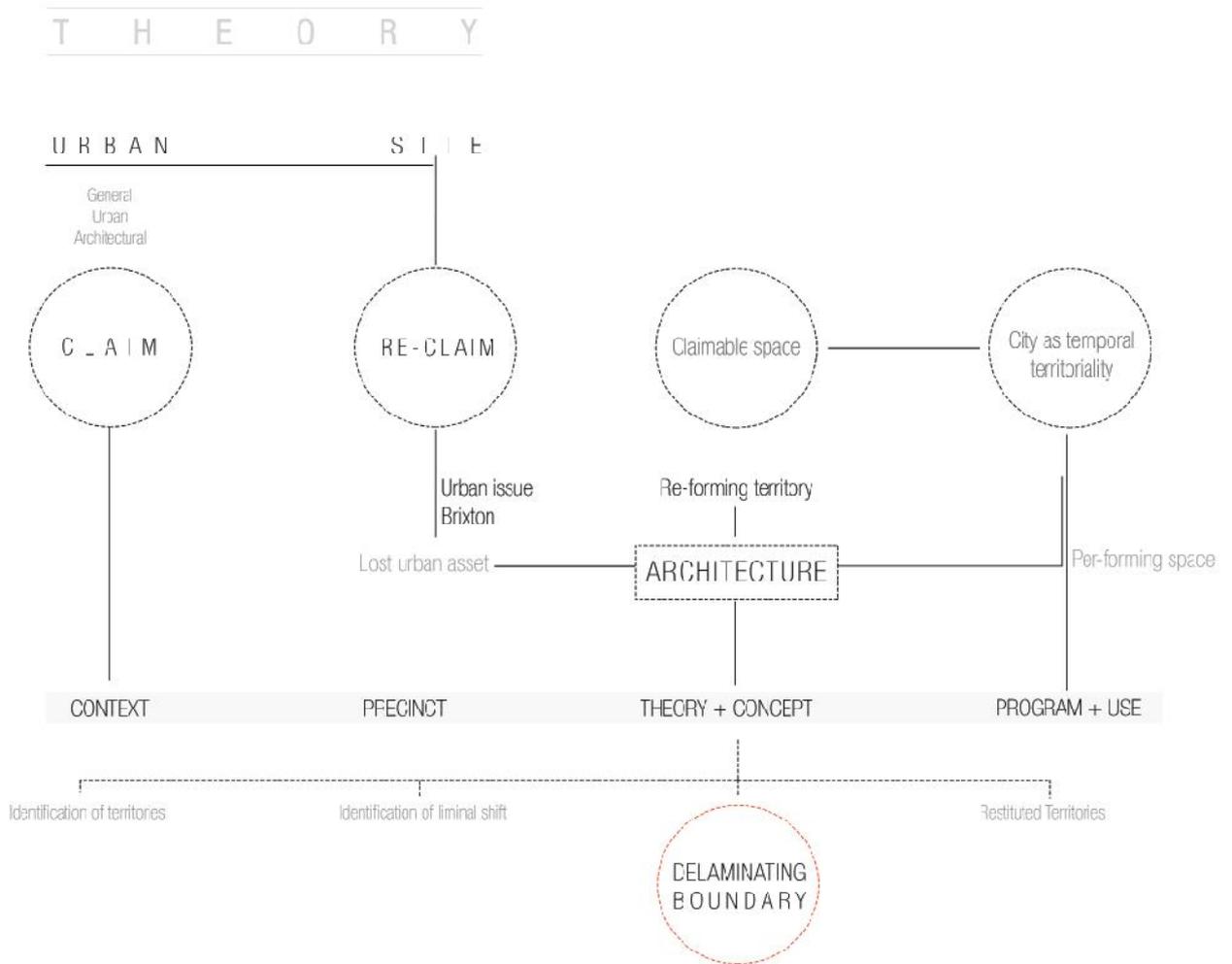


Fig 3.1 Diagram of theoretical argument

[re] forming territory [per]forming space. THEORETICAL APPROACH

INTRODUCTION

The theoretical approach comprises of four themes, [Identification of Territories, Identification of Liminal Shifts, Delaminated Boundary, and Restituted Territories]. These themes encapsulate the context and site analysis, theoretical approach, program and client, and precedent studies. The theoretical themes act as a guide to design findings and investigations and served as spatial and theoretical informants for the design approach. This chapter correlates the theoretical findings and context investigation with the design exploration. The theoretical arguments behind these themes will be discussed while the research outcomes and design response at that point in time is unpacked. Through the author's manifesto, architecture is approached as an extension of its surroundings. The development of the site and precinct vision played an important role in the design explorations. Each theme thus states the design outcome at that time, in order to give an account of the influences and considerations in the design process.

Identification of territories: site context

Identification of liminal shifts: site design

Delaminated boundary: theory and design concept

Restituted territories: program and final design outcomes



Fig 3.2 Map of identified territories

[Re]forming territory [Per]forming space

THEORETICAL APPROACH

1. IDENTIFICATION OF TERRITORIES
2. IDENTIFICATION OF LIMINAL SHIFT
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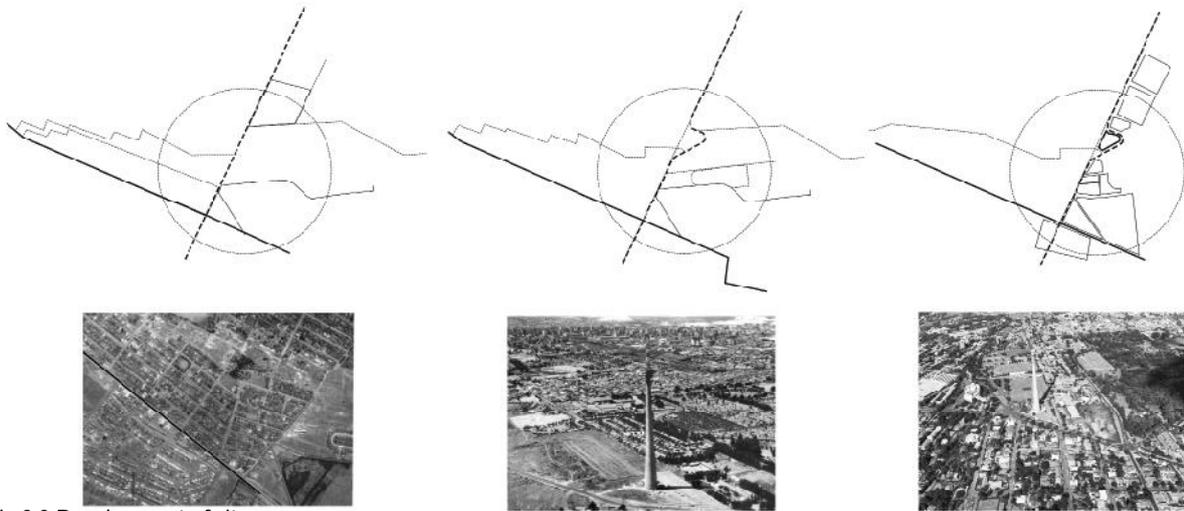


Fig 3.3 Development of site densification

South African Broadcasting Corporation
The South African Broadcasting Corporation (SABC) is the state-owned public broadcaster in South Africa, broadcasting 19 radio stations and the second largest television network in the country.

It was also known as the African Broadcasting Corporation (ABC) until 1976, when it was renamed SABC. The ABC was the only radio station in the country at the time. The ABC was the only radio station in the country at the time. The ABC was the only radio station in the country at the time.

Electoral Commission of South Africa
The Electoral Commission of South Africa (ECSA) is the independent body responsible for administering elections in South Africa. It was established in 1994 and is the only body in the country responsible for administering elections.

Sefako Masisi Tower
The Sefako Masisi Tower is a 27-story skyscraper in Pretoria, South Africa. It is the tallest building in the city and is named after Sefako Masisi, a South African politician and businessman. The tower was completed in 2014 and is the tallest building in the city.

Election Commission
The Election Commission is the independent body responsible for administering elections in South Africa. It was established in 1994 and is the only body in the country responsible for administering elections.

Fig 3.4 Development of surrounding parastatal grounds

INTRODUCTION

The site is defined by the proximity of territories, physical and perceived. In order to respond in a reformative manner, existing territories and boundaries were assessed in terms of significance, value, program and edge. This was done in order to delineate and re-script boundary conditions.

THE DEVELOPMENT OF PARASTATAL GROUNDS

With a utilitarian grid placed on the geography of the ridge and veld, the grounds situated on the eastern edge of Symons Road were divided into three main portions. The police barracks was placed on the ridge to the north and the Brixton Cemetery in the south. Almost sixty years from the initial layout of Brixton in 1902, the construction of the Sentech Tower required more pertinent access to the site. Symons Road was extended around the ridge to Auckland Park, disregarding the existing north-south connection over the ridge due to steep conditions and cost. This created an island between the newly laid out road and the Auckland Park boundary. The construction of the Tower marked the start of a series of parastatal buildings that developed on the eastern edge of Symons Road.

The programs stretched along the eastern edge of Symons road consists of The South African Broadcasting Corporation, The Electoral Commission of South Africa, the Sentech Tower and the Brixton Cemetery. Even though these programs deal with broadcasting and informing the public, they currently have no public interface and appear highly territorialised.

Fig 3.5 Aerial view of site,
indicating the juxtaposition in
context





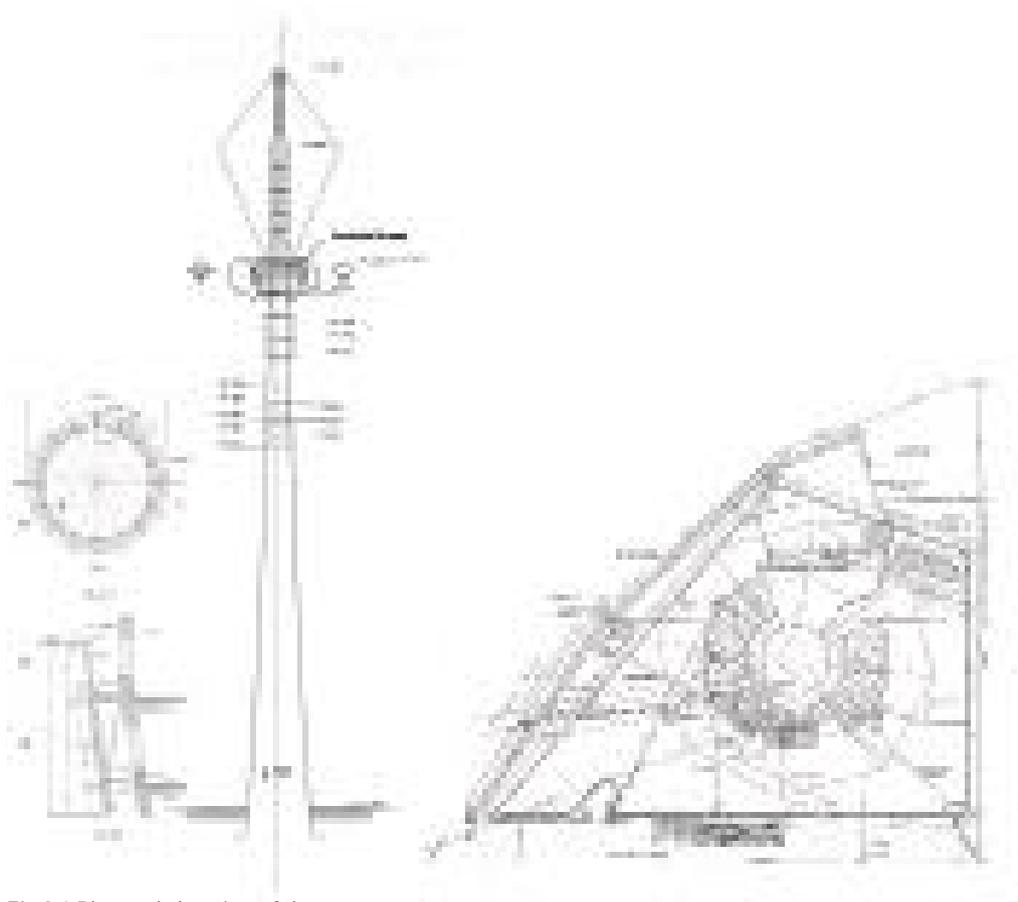


Fig 3.6 Plan and elevation of the signage addition to the Semtech Tower



Fig 3.7 View of Semtech Tower from Symons road in the south

SENTECH TOWER

The Sentech Tower, completed in 1962 (previously known as the Albert Hertzog Tower), is identified as a physical boundary and perceived territory on site. Security upgrades that were gradually added to the grounds resulted in the current 2m high boundary wall with a security trench along Symons Road, enclosed by a second 3m high 20 x 30 mesh fence. The observation deck functioned until 1982 when it was closed down due to fear that anti-apartheid activists would target the structure. The current owners, Sentech, renamed the Tower in the early 2000s with subsequent signage added to the façade of the observation deck.

In its inception in 1961, the tower was a symbol of progression striving for internationalism. Structurally it was designed for the efficient implementation of a scientific process and entered the 'tallest tower' battle before it had competitors. The shape of the tower, as argued by Groenewald and Legge in the article "Foundations of the Nation: The Hillbrow and Brixton Towers as Figurations of National Identity in South Africa" (2008), represents "a moment in South African nation building that was arguably socially, culturally and politically foreign". They state that "...unlike the Voortrekker Monument and the Telkom Tower that share an unlikely affinity in their portrayal of the nation as immovably rooted in the African earth", the Sentech Tower is "un-African" and "whimsical" with tapering sides that suggest "flight", and "...create a sense of welling up, ... away from the restrictions of the humbling African earth" (Groenewald and Legge, 2008:7).

Considering the spirit in which the tower was constructed, the perceived territoriality that resulted from political decision making quickly grew into a physical construct of boundary and surveillance. Soon after its completion, the tower was contested due to the refusal of Albert Hertzog, the late apartheid Minister of posts and telegraphs, to use the tower's transmitters for television broadcasting. With the introduction of television in 1975, Hertzog demanded that his name be disassociated from the main transmitter, viewing it as the "epicentre of potential social decay" (Groenewald and Legge, 2008:8). The tower subsequently became the Brixton Tower (ibid.).



Fig 3.8 Density and scale of Brixton

Fig 3.9 Density and scale of adjacent grounds



The commissioners of the tower undoubtedly had a utopian ideal for the perfect (white, and preferably Afrikaans) homogenous nation, but it was in what the tower enabled that the political boundaries were laid, not in what it represented. The landmark structure forms part of a series of beacon points within the city of Johannesburg, and through its open grassy surroundings it offers visitors a panoramic view even at ground level. The Tower is identified as a key catalyst in the dissertation proposal and borders the chosen site on the southern edge. The Tower and surrounding grounds is divided in two main categories of cultural significance, the first being that it houses an iconic structure benchmarking political and historic moments within the city, and the second that it has inherent potential as urban public space within the future development of the City. The scheme aims to reinstate a relationship between the extraordinary that resides on the site and the city. It proposes to utilise the existing conditions (observation deck, height on ridge for views and the spirit of change) to re-establish awareness on the site, and contribute to the identity of the place. The already generous space around the tower presents the opportunity for a civic void within the future densification of the area.

THE URBAN SUBURB – BRIXTON

The spatial quality of Brixton is recognised as a contributor to the walkability of the streets and character of place. Three spatial contributors were mapped:

1. Streetscape [rhythm]
2. Sidewalk to front door threshold [borrowed space]
3. Recessed façade as [space of generosity]

Fig 3.10 Diagrams indicating the analysis of the suburb street

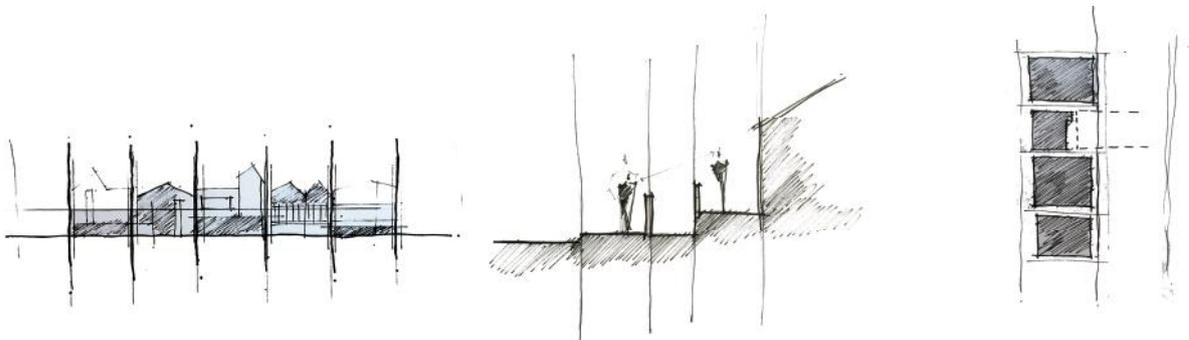




Fig 3.11 Nolli map of a street section in Brixton, indicating the subtle threshold from sidewalk to building. Areas of 'generosity' is formed in front of churches



A_ NG Gemeente Vergesig



B_ St. Nicholas Orthodox Church



C_ Johannesburg Church of Christ



D_ Seventh-Day Adventist Church

Fig 3.12 Morphological study of church grounds opening up to the street.

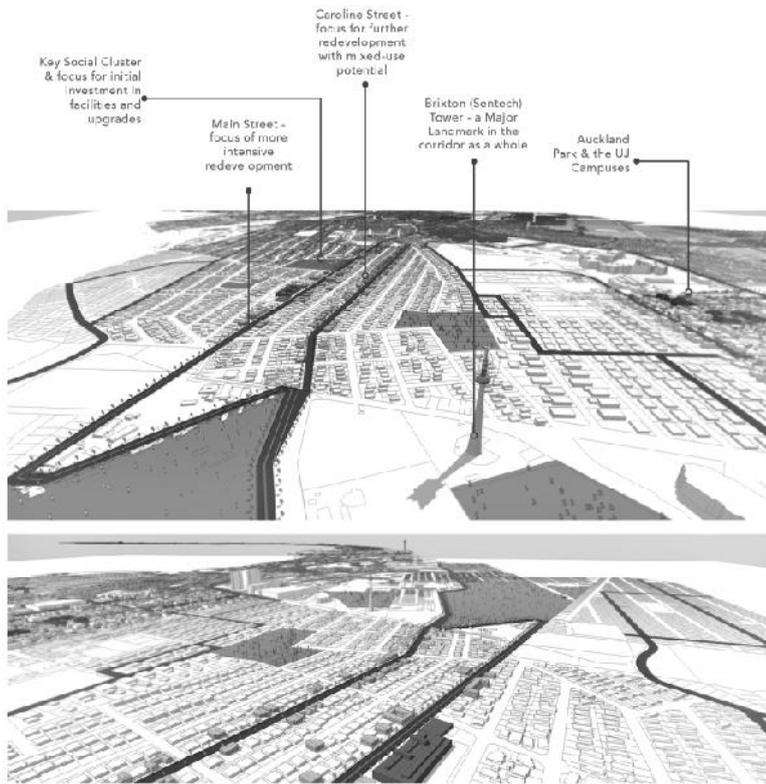
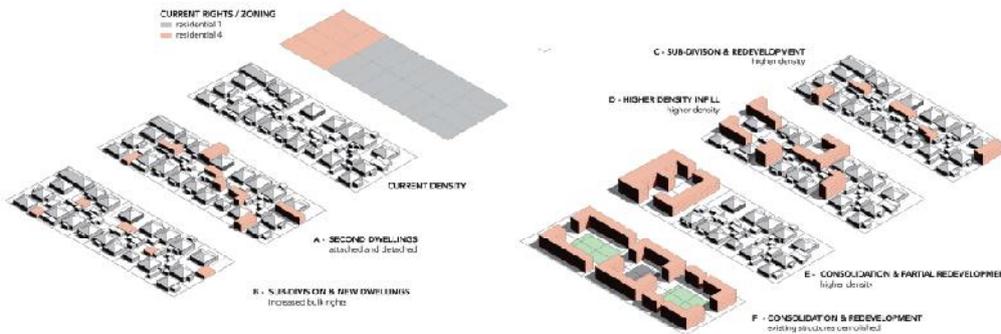


Fig 3.13 Urbanization and development proposal as indicated by the Empire Perth Corridor framework



CORRIDORS OF FREEDOM

“...We envisage a future where the city will consist of well-planned transport arteries – the Corridors of Freedom – linked to mixed-use development nodes with high density accommodation, supported by office buildings, retail developments and opportunities of education, leisure and recreation...”

(Corridors of Freedom: Re-stitching our city to create a new future, 2017)

The proposed framework for Brixton, as presented by the Johannesburg Development Agency, is densification around main arteries, improved public transport and mass student housing to support the educational band that runs along Kingsway from east to west.

As a suburb, the area has always lend itself to small scale appropriation within the context of the city. Its small plots and fine grain contributes to the street edge and walkability of the precinct. Most of its inhabitants are of transient nature, being students, or because of the affordability of rentable units. Considering Brixton's future growth, its ability to connect back to the CBD and its potential to accommodate the arrival at and the migration to the city renders it an appropriate laboratory for the dissertations investigations. The suburb is currently isolated from its urban and public space. With its urbanisation and growth in mind, a lost asset was identified that could re-connect Brixton to itself so that meaningful participation and understanding could take place, as well as to connect Brixton to the CBD as a cultural and educational precinct.

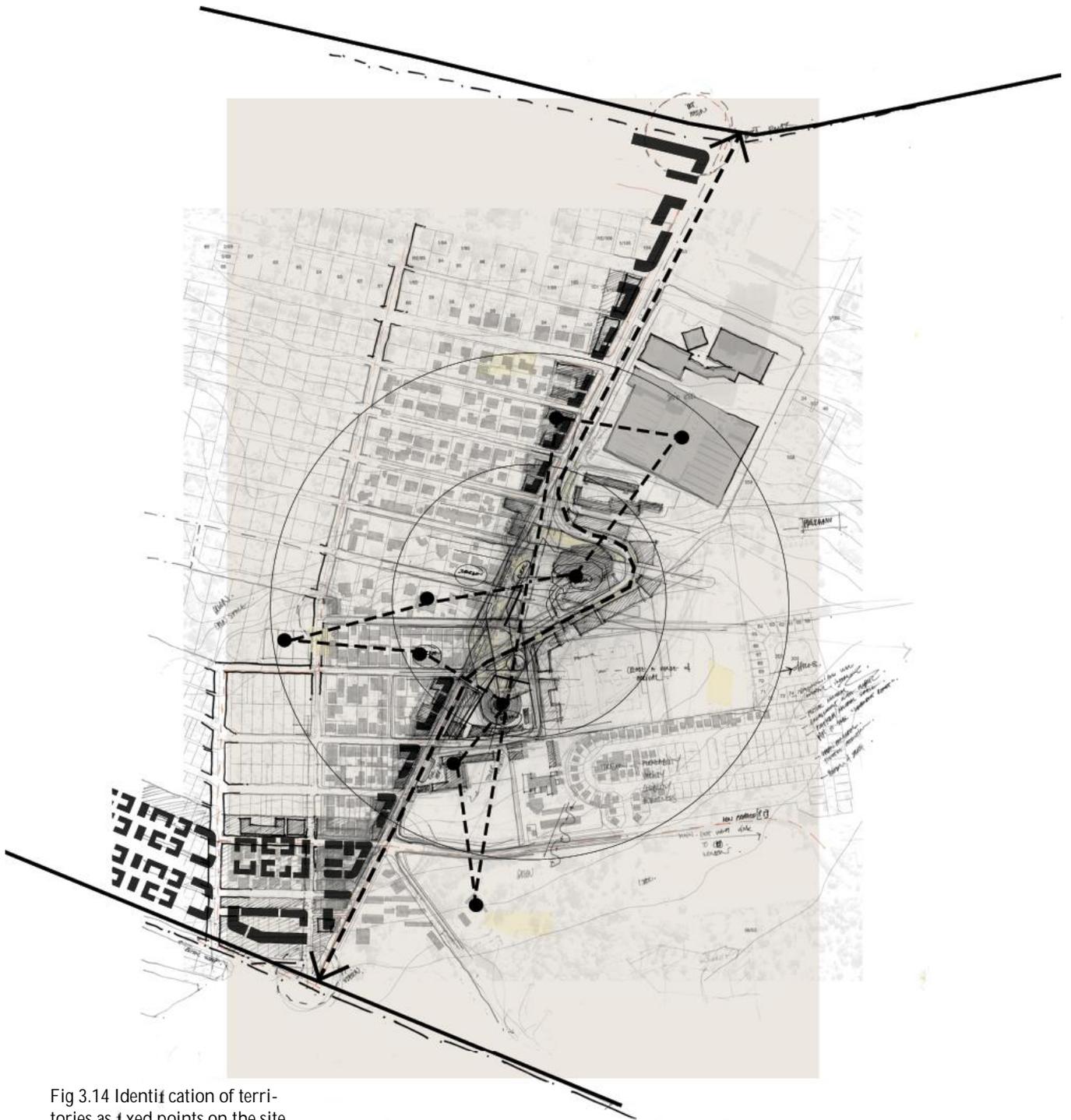


Fig 3.14 Identification of territories as fixed points on the site plan

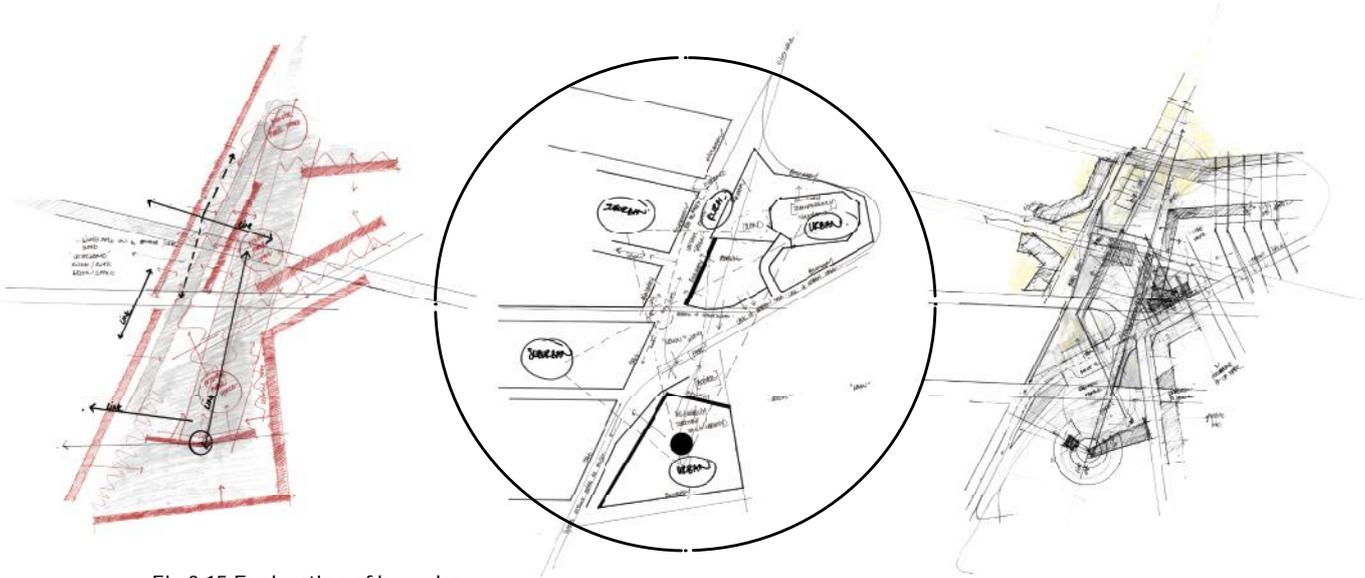
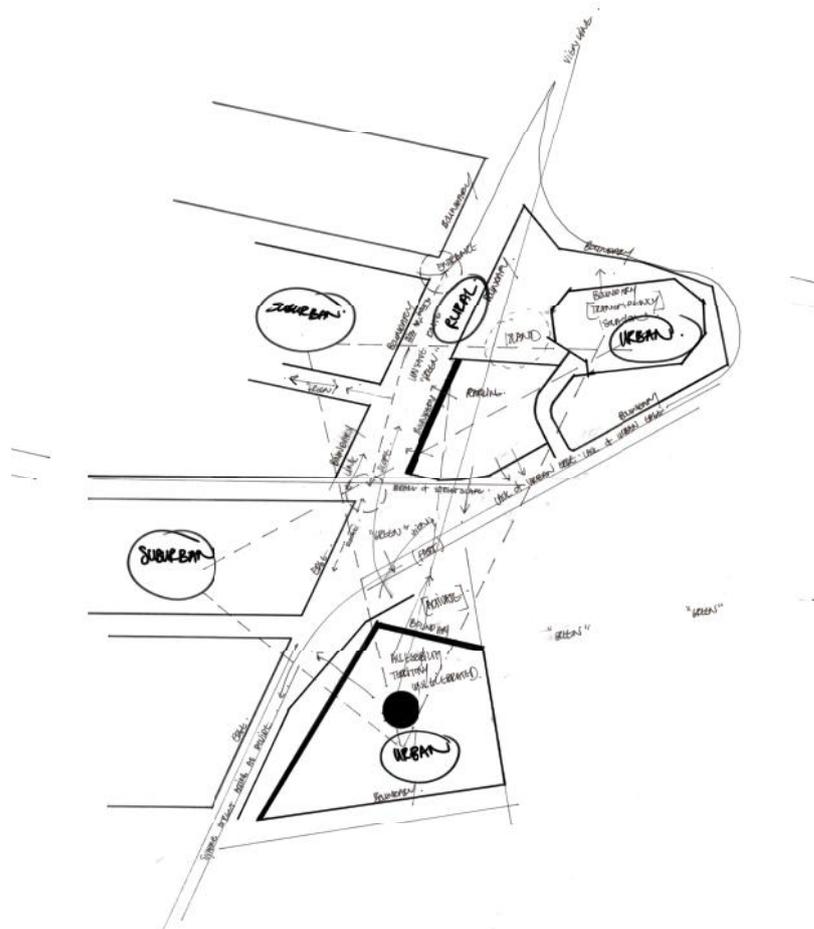


Fig 3.15 Exploration of boundaries and territories on site



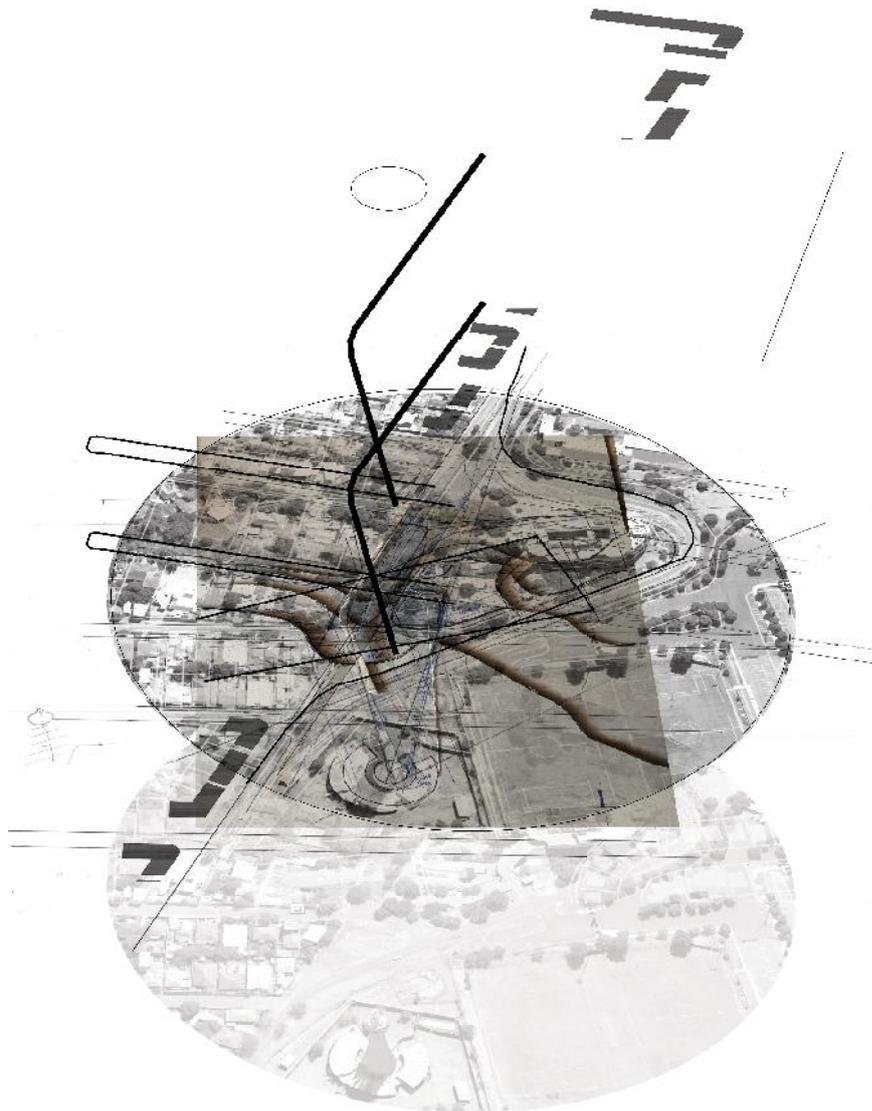


Fig 3.16 Conceptual diagram of liminal shifts on site

[Re]forming territory [Per]forming space

THEORETICAL APPROACH

1. IDENTIFICATION OF TERRITORIES
2. IDENTIFICATION OF LIMINAL SHIFT
3. DELAMINATING BOUNDARY
4. RESTITUTED TERRITORIES

SEEKING OPPORTUNITY

After the identification of territories on site, the concept of smooth and striated spaces was explored to identify potential in-between and overlapping conditions for intervention. Considering Kruger's approach to the "edgy city", the juxtaposition of these territories and their contested boundaries become the points of opportunity. Throughout the work of Henri Lefebvre, explorations about the "inbetween-ness" of space has put forward an argument of "nested scales". Each of these scales (private, mixed, global) is related to the others based on the theory that all space is a simultaneity of temporal narratives which act to superimpose multiplicities of both spatial and temporal events. This theory has underpinned the analytic approach to the investigation and understanding of the site; for example, through analysing the simultaneity of differing social and physical spaces, reductionism was avoided.

Within their work, Henri Lefebvre on *State, Space, Territory* (2009:364), Neil Brenner and Stuart Elden offer an account of how Lefebvre can be read as a theorist of territory. They write that "the concepts of state, space and territory are ineluctably intertwined", meaning that they relate to and imply one another (ibid.). However, when considering the state and capital's efforts to order and rationalise space into manageable territories, one should realise that, at the same time, diverse social forces undermine these strategies and simultaneously produce spaces of social and cultural relations. It is the contrast between these two approaches – the ordered and the subversive – that brings to mind de Certeau's 'strategies and tactics'.

Michel de Certeau (1984), in *The Practice of Everyday Life*, uses the concepts of strategies and tactics to describe the power relations in the urban realm. Strategies are linked to institutions and structures of power that can be seen as the "producers" of environments; tactics, on the other hand, refers to the "consumer" acting within this environment. De Certeau argues that, even though everyday life is influenced by rules and products, it is never wholly determined by it. The person on the street moves in ways that are tactical, taking shortcuts through fields and ignoring the strategic grid. In other words, everyday life works by a process of encroaching on the territory of others. Tactics can thus be described as transcending the spatial limits set out by planning and imposed by those in power. Architecture, bound to site, ownership and permanence is traditionally regarded as strategic. Yet this dissertation investigates how architecture can harness both a tactical as well as strategic approach to ensure viable growth in the city, working from the concept of movement and infringement instead of boundary and power.

In *A Thousand Plateaus* (1987), Gilles Deleuze and Felix Guattari distinguish between two kinds of spaces: smooth space and striated space. The definition of these spaces coincides with de Certeau's identification of strategies and tactics. Kim Dovey, an Australian architect critic and Professor of Architecture and Urban Design is known for exploring theories on place as mediator of power. In his book *Becoming Places* (2010: 21-22) Dovey, referring to Deleuze and Guattari's concepts, states: "Striated space is where identities and spatial practices have become stabilised in strictly bounded territories with choreographed spatial practices and socially controlled identities. Smooth space is identified with new movement and instability through which stable territories are erased and new identities and spatial practices become possible". He points out that smooth and striated space should not be seen as physical spaces or places, but rather used as a conceptual tool to think about space. Although these spaces differ fundamentally in nature, they exist only in mixture.

The territorial nature of the precinct seems to correspond with the notion of striated space. However, the use of and movement through the site, as an alternative route up the ridge, is associated with the in-betweenness of smooth space. The open grass veld around the Tower and natural rock formations of the ridge allowed for "desire lines" to form beyond the planned strategies. Pedestrians use the site as a shorter route from Auckland Park over the ridge into Brixton. In the morning and afternoon the narrow stepped route is filled with pedestrians moving to and from their jobs. While during mid-day it becomes a sunny lunch spot for the welcome and unwelcome user. Significantly, with entry and exit points from the suburbs, the route down the ridge is almost hidden from the everyday car-bound commuter. By not belonging to either fragment but connecting three, the site possesses the qualities for a liminal shift in territory.

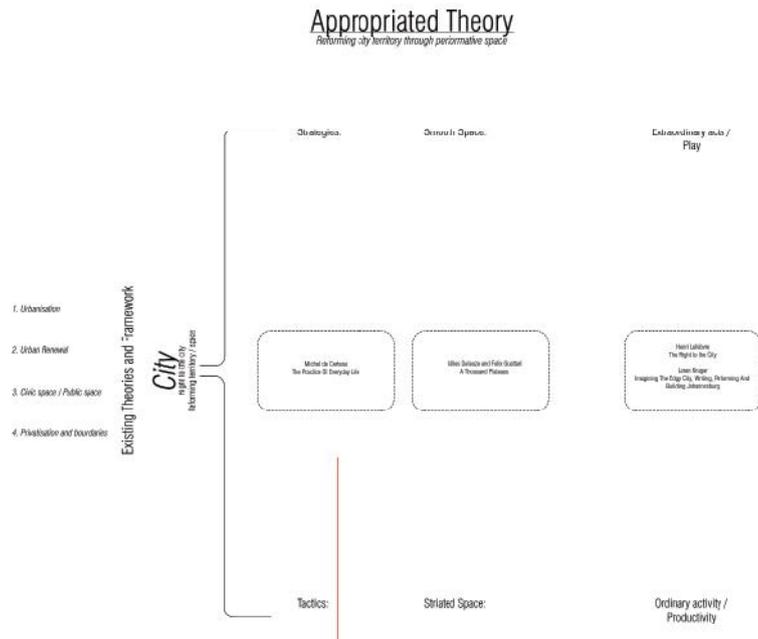


Fig 3.17 Diagram of appropriated theory

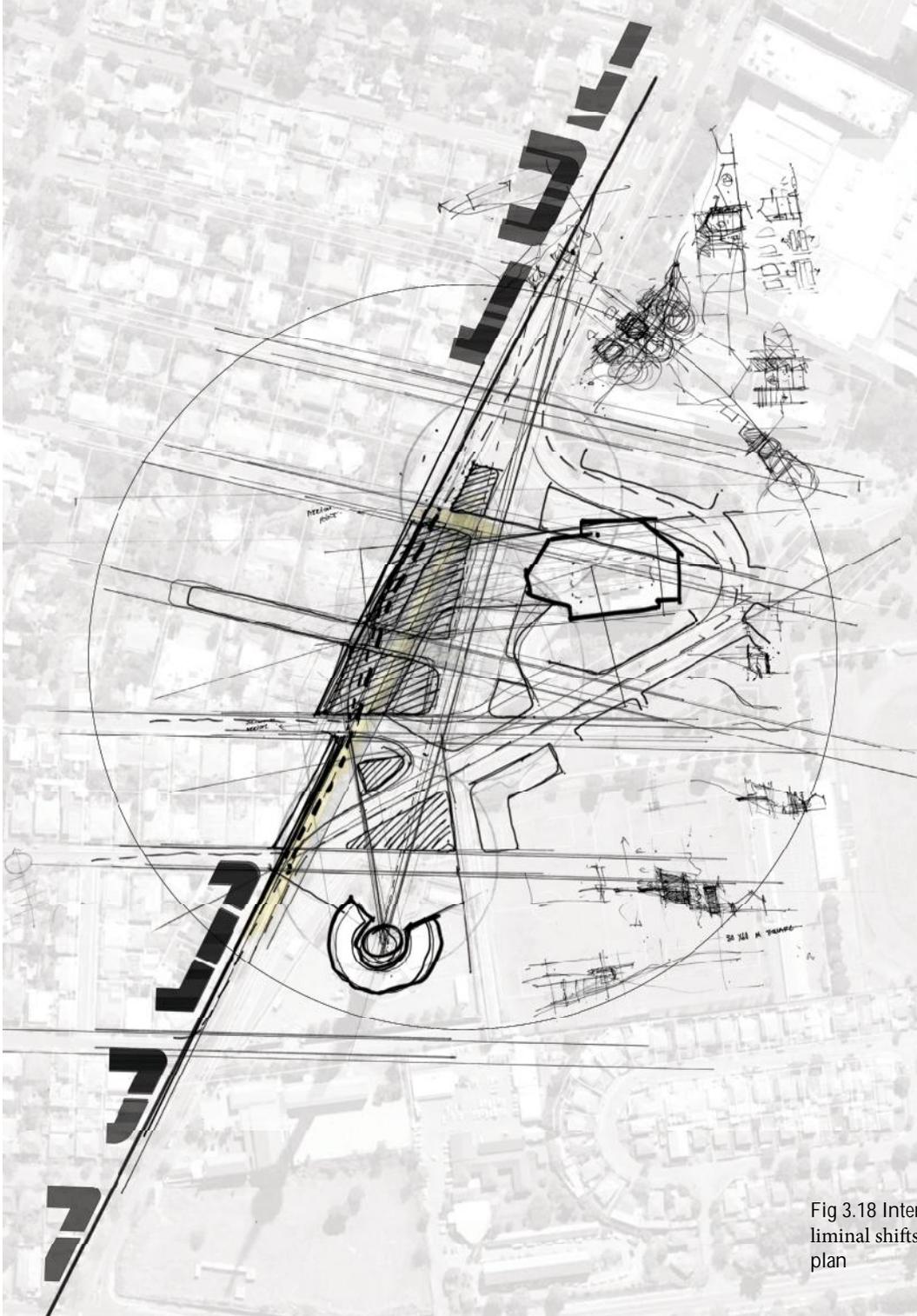


Fig 3.18 Interstitial space and liminal shifts explored on site plan

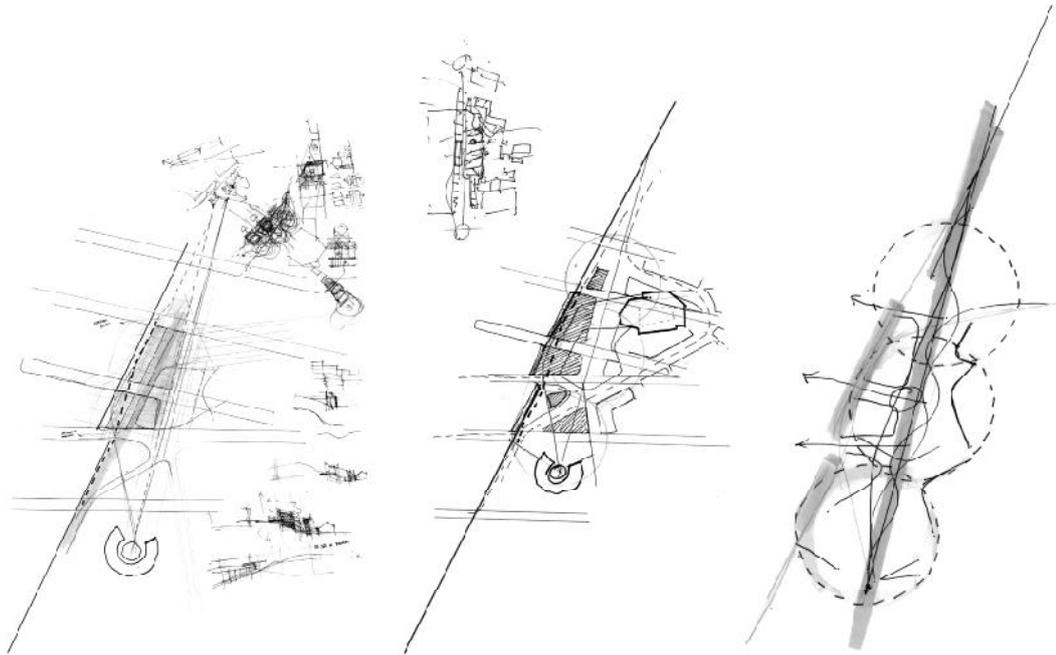


Fig 3.19 Conceptual development of a series of civic and public spaces connected with a pedestrian route

Design outcome:

The design outcome at this point was focussed on implementing strategies in order to uplift identified tactics. A series of interconnected civic spaces along the length of the site, starting at the Sentech Tower, was explored.

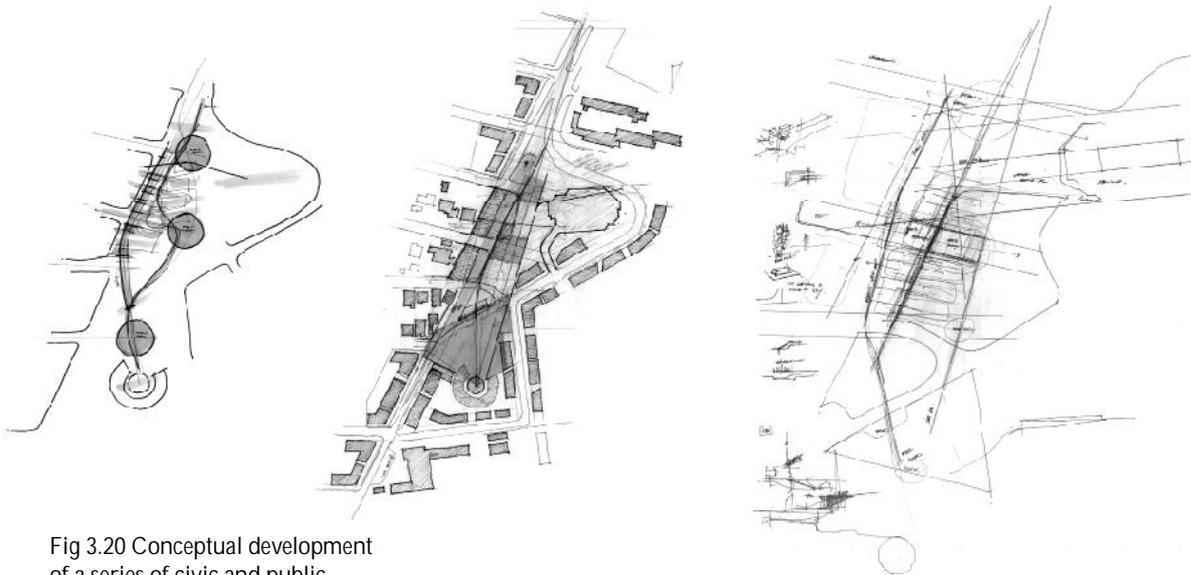


Fig 3.20 Conceptual development of a series of civic and public spaces connected with a pedestrian route

PRECINCT PROPOSAL

AREA OF FOCUS

The site and surrounding context were reimagined according to a civic orientated, multi-scaled Urban Vision. Within the vision, the site and surrounding grounds has the potential to become a vibrant city node within the future densification of Brixton. This addresses the contextual issues and opportunities of fragmentation and stitching on a social, economic and urban level.

For the purpose of the dissertation, the vision was restricted to the chosen site, with focus on the surrounding context that has an immediate impact on the site. The schism created by the north-south axis of Symons Road becomes the focal area of investigation with the Kingston Frost Park as a border to the west. The Sen-tech Tower to the south is an important urban activator and landmark within the vision.

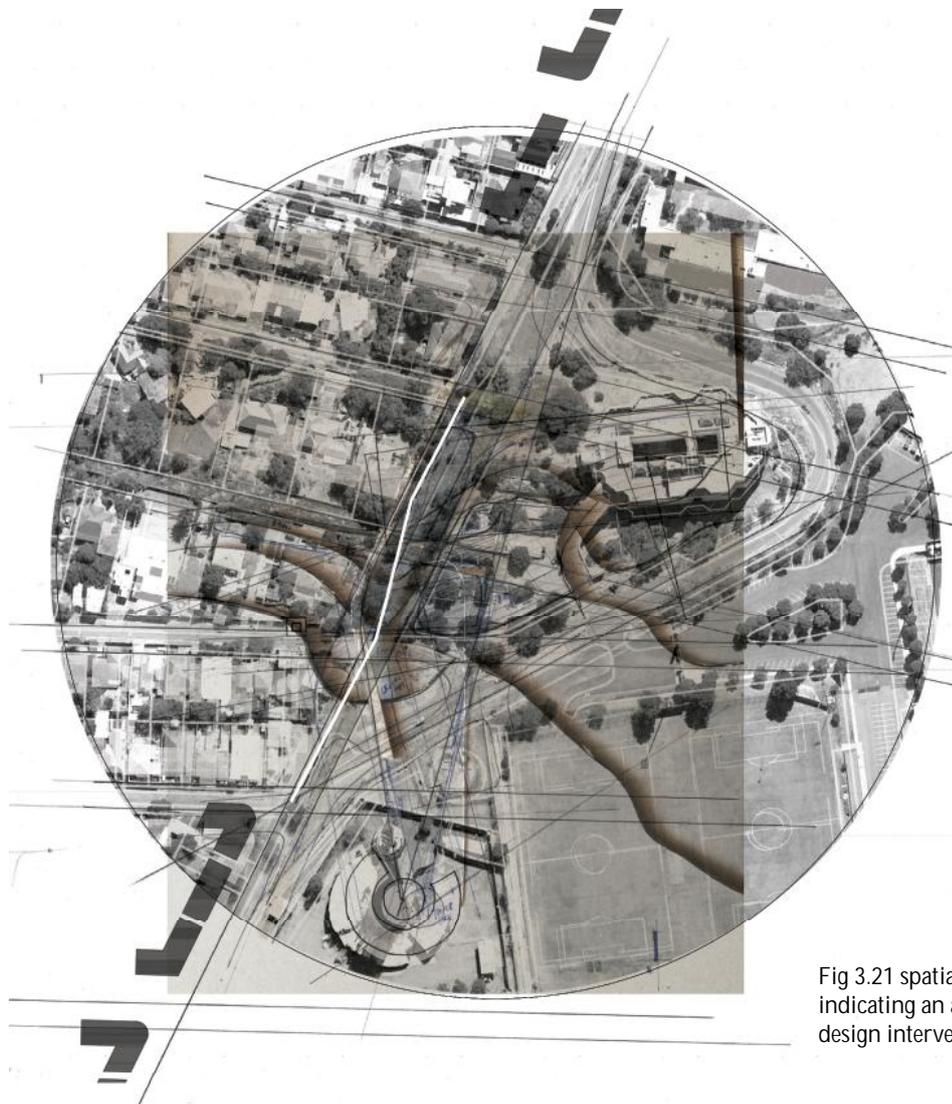


Fig 3.21 spatial layering on site, indicating an area of focus for design intervention

URBAN INTENT

The theoretical approach and design investigation will consider a number of urban issues, starting with the densification and urbanisation of Brixton as well as the re-claiming of this suburb to better fit into the city. In addition, the extreme edge conditions found in Johannesburg due to its fragmented development will be addressed. The effects of these conditions on the material urban space will be investigated; furthermore, Johannesburg's extreme edge conditions will also be considered in relation to notions of territoriality and segregation on a theoretical level. Finally, the alienation of public space and lost urban assets as a result of this territorialisation of spaces will be considered.

The proposed urban vision has three main aims:

1. To situate the scheme within the Corridors Of Freedom proposal, focussing on the greater Brixton region and reconnection to the city
 - To bridge the fragmentation and schism between Brixton and surrounding parastatal grounds
 - To respond to the proposed educational corridor (and schools)
2. To explore a 21st century 'urban void' or civic space within the future city by reinstating a connection with the extraordinary that resides on the site and the city through the following:
 - reopening the observation deck
 - arrival point into Brixton
 - identifying the potential of an urban void
 - creating a civic square
 - restoring civicism
 - place making
 - incorporating informality
3. To celebrating route and ridge through the following:
 - restoring dignity
 - safety on site
 - rehabilitating the ridge
 - connecting the green belt to the Kingston Frost Park

URBAN VISION



The vision is a civic space that, through cooperative programs, results in a place of performance and production that can function as a point of arrival and become a resource for the newly developed and densified Brixton as a social, economic and public platform.

Fig 3.22 Aerial view of site in context





Fig 3.23 Precinct map indicating future changes and proposed densification

EMPIRE PERTH CORRIDOR DENSIFICATION PROPOSAL

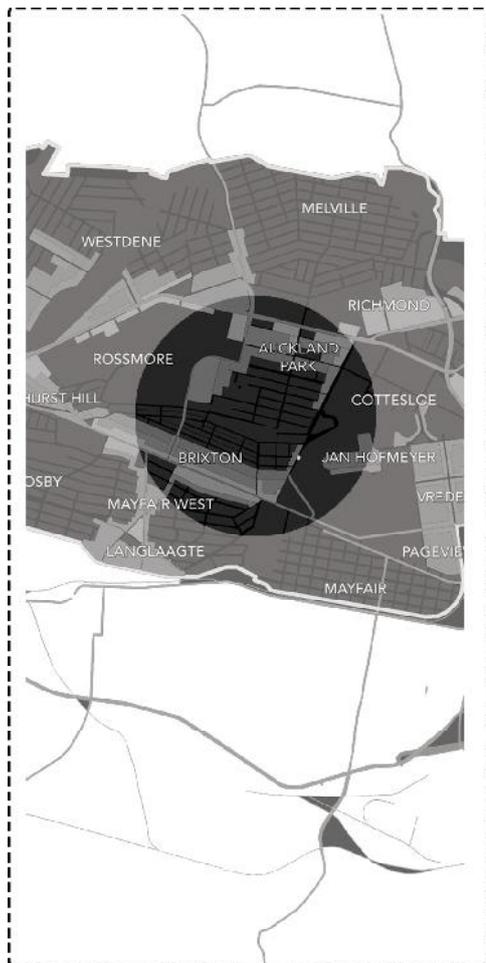
(2-8 storeys)

(2-4 storeys)

PRECINCT VISION

The proposed urban exploration attempts to celebrate the condition of growth and flux within Brixton through investing in civic society. A civic square in front of the Sentech Tower functions as a point of connection and arrival between Brixton and the city. Within the proposed densification and repopulation of the Brixton grain, the vision recognises the need to engage with collective memory and invest in the urban identity of place. The vision bridges the juxtaposition found on site through proposing a social condenser. A place of public reception and local participation is achieved through the creation of a performative social space. Through a performative and social intervention, a new layer in the form of a platform for cultural expression and growth invests as much in the future as it does in the present.

EMPIRE PERTH CORRIDOR DENSIFICATION PROPOSAL



The project positions itself within the existing corridors of freedom framework. The precinct is positioned between two transportation nodes connecting with Kingsway Avenue in the North and High Street in the South. Development along this north south axis ranges from two to two height story mixed use buildings.

Fig 3.24 Diagram indicating proposed densification in Brixton and surrounding area

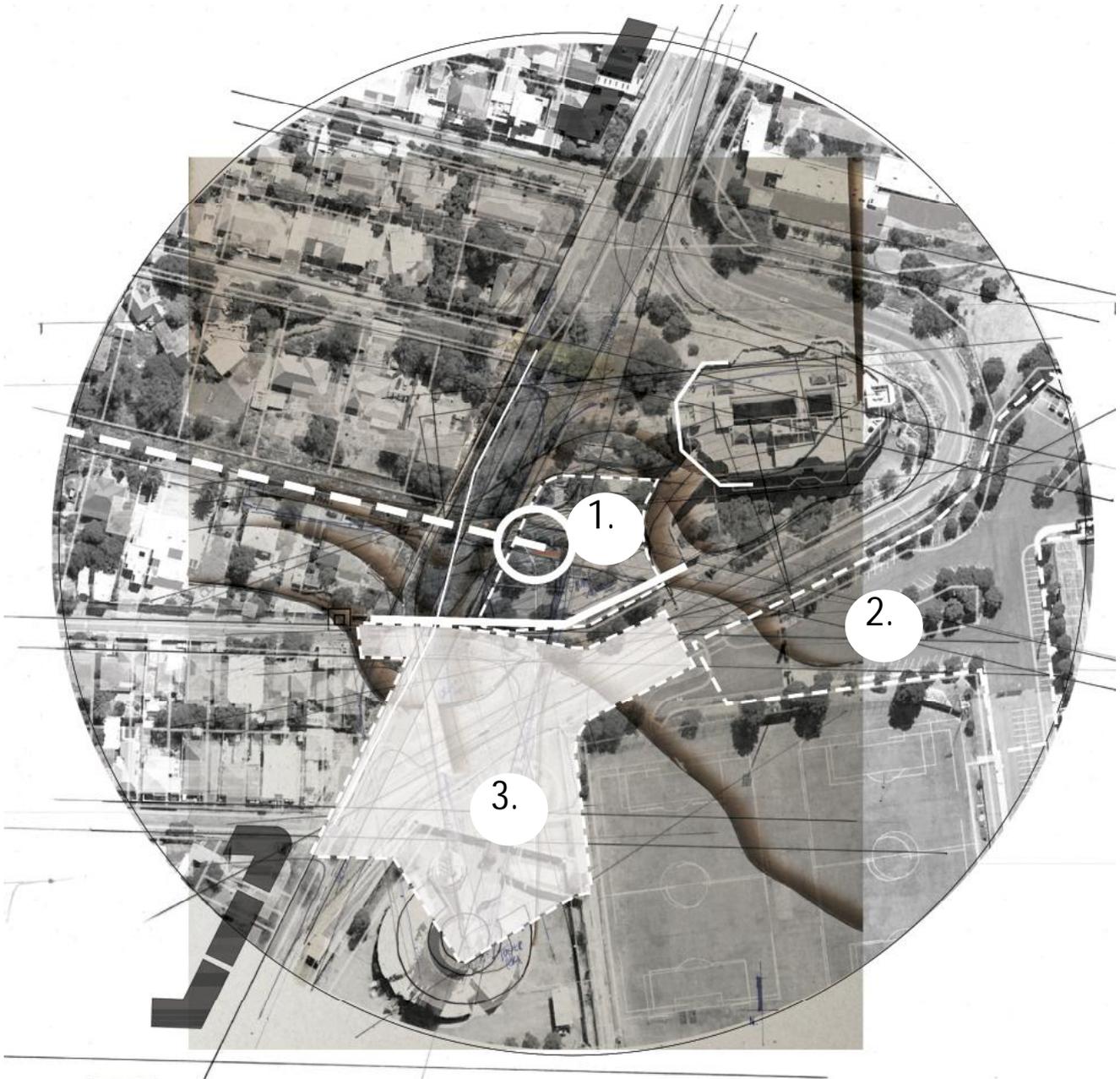


Fig 3.25 Precinct vision indication position of proposed civic square, claimed parking lot and east-west axis into the suburb.

- 1. Re-claimed parking
- 2. Proposed shared parking
- 3. Position of civic square

PRECINCT VISION

The site design is approached from both a “strategic” and “tactical” angle, proposing a bridging space that celebrates difference and diversity without creating a third territory. Moreover, the urban approach to framework is allied with a Lefebvrian understanding of space as socially produced and lived across a multitude of spatial and temporal scales. Through contextual analysis, the aim is to connect local issues with urban scale needs. Keeping in mind the temporality of the existing condition, local entrepreneurial space requirements have been connected to urban development agendas. A program of layered temporal uses is proposed as an immediate socio-spatial buffer with a long term strategic view to how these programs might grow towards a local socio-economic structure that can run alongside an urban renewal strategy. The Urban Consulate consists of a performative assemblage that explores the dialogue between scaled tactics and strategies, aiming to facilitate local “desire lines” while informing strategies. This means that the program is both local and global, which integrates production and consumption and, through decentralising the programme, bridges fragmented areas.

STRATEGY

From a strategy point, the aim is to reinstate a relationship between the node and the city. This is done through reopening the observation deck in the Sentech Tower and reinstating a tourist as well as a commercial attraction on the site. The strategy proposes to utilise the existing conditions (observation deck, height on ridge for views, and the spirit of change) to re-establish awareness on the site and contribute to the meaning of the place. This situates the scheme in the larger framework for Brixton and the Empire Perth corridor (Johannesburg Development Agency, 2017) where dense housing and development alongside the western edge of Symons road is proposed. The scheme will form a social node along this axis that will function as a point of arrival at a city landmark but also as a social condenser. Ultimately, the site does remain a through-way between the differing fragments, while simultaneously facilitating arrival and a moment of pause in the city.

TACTICS

Citizens create meaningful public spaces by expressing their attitudes, asserting their claims and using it for their own purposes. It thereby becomes a meaningful public resource (Goheen, 1998: 479).

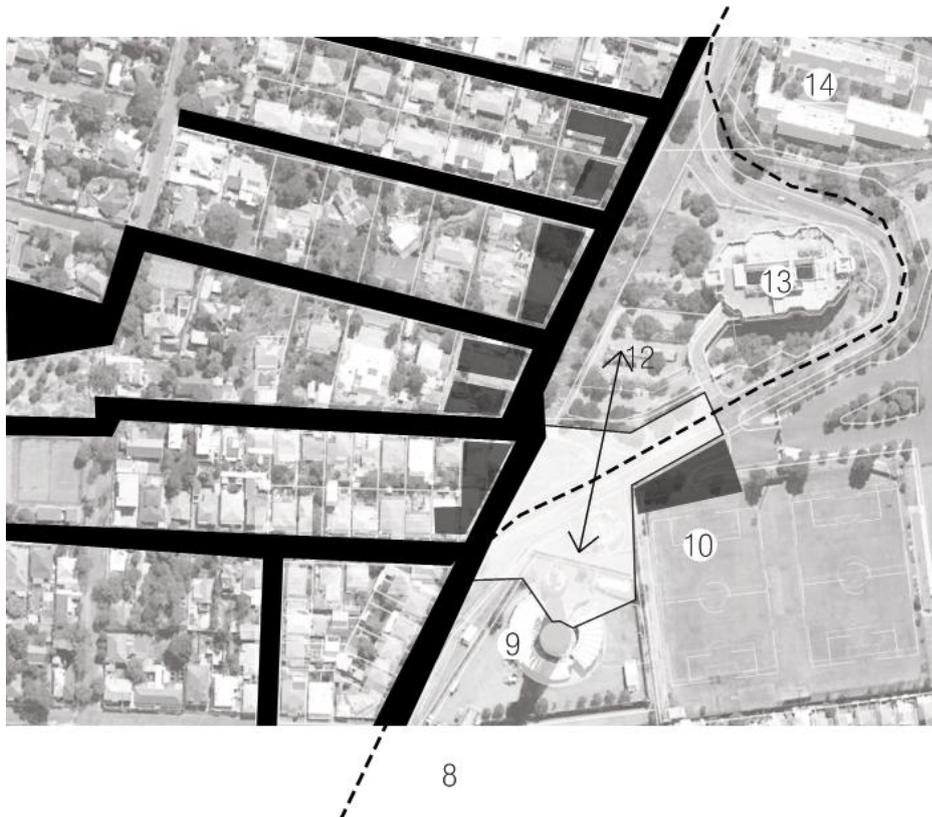
Through the use of tactics, the aim is to create potential synergies and prevent duplication of surrounding programs. The program is translated into an Urban Consulate that will facilitate urban exchange, house an incubator, and an open creative platform in the form of a street theatre. By implementing a strategic program in the form of an Urban Consulate, the scheme allows for the everyday appropriation of the site along with the planned renewal. Public movement through the site is maintained while the main debate platform of the Consulate doubles as a street theatre for the public.

SQUARE, OPENING OF OBSERVATION DECK PEDESTRIAN MOVEMENT / ROUTE

High traffic pedestrian movement along Symons Road concentrates on the top of the ridge where the pedestrian path and Tar road up the ridge meets. From here pedestrians disperse to the south-west into the suburb of Brixton or South down to High Street. This route is marked with permeable interaction to the suburbs on the west and high boundary conditions on the east.

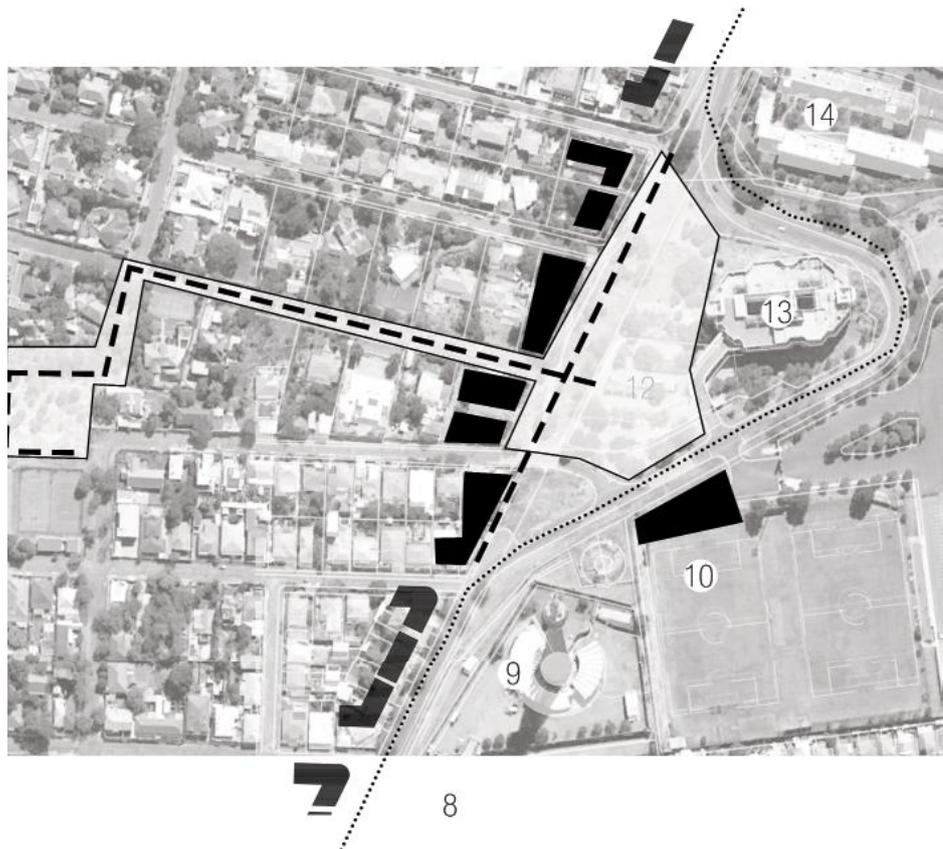
The precinct plan propose the use of a civic square to counter the juxtaposition between the suburb and the eastern edge. The square is positioned on the northern edge of the tower responding to the pedestrian movement, the piece of "uitvalfrond" and celebrates a sense of arrival.

The square is coupled with the reopening of the observation deck in the Sentech Tower. Adding a tourist and recreational attraction.



PRESCIENT DENSIFICATION AND CONNECTION TO GREEN BELT

The formalised pedestrian route up the ride is recognised as a key element to be enhanced. This is done through proposed residential densification along this route that will open up and provide eyes on the 'street'. A second east-west pedestrian connection is proposed to the Kingston Frost Park along the natural ridge. This attempt to connect the natural conditions within the fragments with a 'green belt'



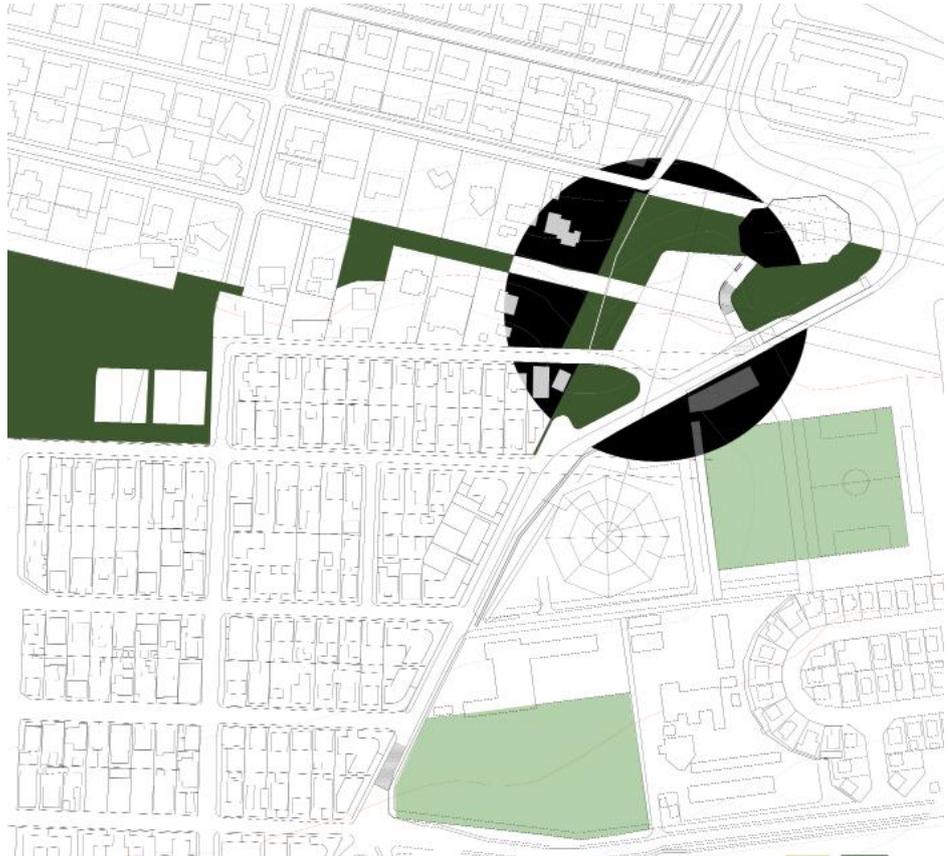
ZONING

The re-claimed and developed urban areas are interspersed with different spatial programs. It is proposed that the residential walk-ups are combined with ground floor mixed use, opening up to Symons road. The proposed programs include (residential, educational, commercial, light industrial and recreational)



SUGGESTED USE:

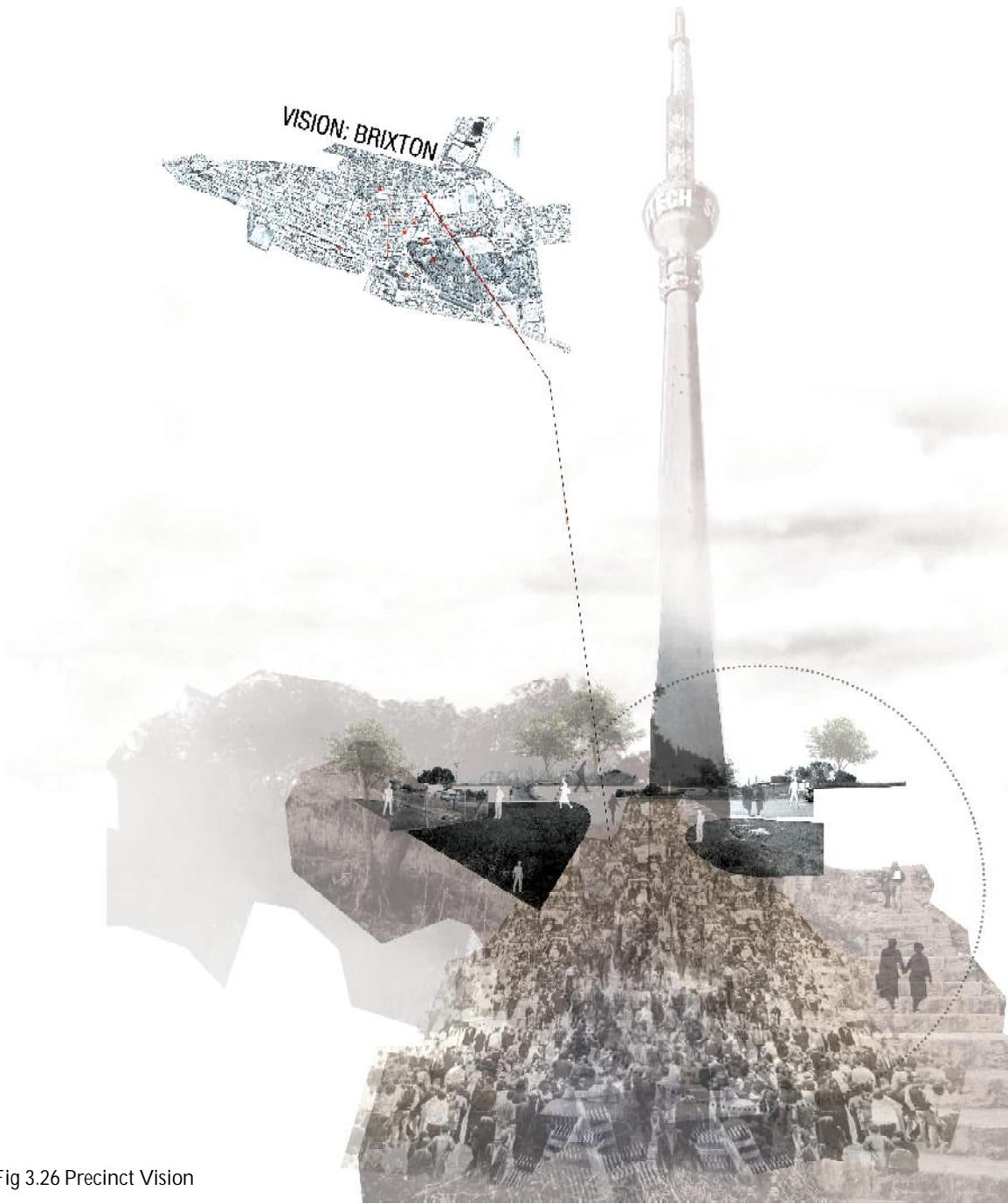
- Proposed site
- Existing Residential
- Residential walk-ups
- Dedicated residential
- Recreational
- Sport
- Institutional
- Mixed use



GREENING:

- Proposed site
- Natural ridge formation
- Recreational green space (sports)
- Landscaping

URBAN VISION



78 Fig 3.26 Precinct Vision



Fig 3.27 Context and Precinct model exploration



PRECEDENT STUDY ALEXANDERPLATZ

ALEXANDERPLATZ is a large public square and transport hub in the central Mitte district of Berlin, near the Fernsehturm. Berliners often call it simply Alex, referring to a larger neighbourhood stretching from Mollstraße in the northeast to Spandauer Straße and the Rotes Rathaus in the southwest.

Layer upon layer of Berlin's urban history is located in Alexanderplatz, interweaving centuries of social, political, and architectural history and repeatedly the subject of public debate and urban design competitions. The transformation of Alexanderplatz into a modern transit junction and shopping area came about during the second half of the 19th century with developments such as the construction of the S-Bahn, Berlin's surface rail network in 1882 and the underground railway from 1913. Devasted during the war the square gradually developed into the pedestrian zone during the 1960s becoming a popular if rather amorphous urban area (Berlin, 2017).

[Re]forming territory [Per]forming space

THEORETICAL APPROACH

concept

1. IDENTIFICATION OF TERRITORIES
2. IDENTIFICATION OF LIMINAL SHIFT
3. DELAMINATING BOUNDARY
4. RESTITUTED TERRITORIES

DELINEATING BOUNDARY

Argument for a space of imagination

Theory on public space and performative space

Lefebvre (1996), states that the right to the city is achieved through weaving ambiguity and complexity into the urban grid, the loosening of the framework/grid discovered in *Uitvalgrond*. The grid does not disintegrate under these circumstances, but becomes dispersed when relieved of the illusion of 'realism' which so often deludes planners and developers. The oeuvre of the city comes as a response to the historic city which is "no longer lived and no longer understood" (Lefebvre, Kofman and Lebas, 1996: 148). When nostalgia is lessened in the process, the grid becomes fragile, but gains intricacy, allowing the city to proliferate as a place where the "imagination [can] be deployed, not the imaginary of escape and evasion which conveys ideologies, but the imaginary which invests itself in appropriation (of time, space, physiological life and desire)" (ibid.).

Loren Kruger (2013: 201-202) indicates the need of "reanimating" these spaces, stating that: "The responses to reanimated spaces in Johannesburg indicate, however, that those claiming rights to the city are not content to play the role of (supporting public), but rather demand to be included as agents in the creation of meaningful work and productive networks."

Moreover, artistic practice in the city is effective not because it prettifies surface elements, but because it tests new models of appropriating space and time. As structures of enchantment, public art, performances, and other imaginative representations of "cities yet to come" (Simone 2004b) test the limits of social and imaginative exchange by marking and unmarking boundaries between extraordinary acts and ordinary activity, between subjunctive hopes and indicative facts, between precarity and endurance, and between play and productivity (Kruger, 2013: 199).

Kruger (2013:202) argues that these "reanimated spaces" have the possibility to be transformed from "disuse space" into "definite place" through investigations into spatial practice. Referring to Lefebvre, Kruger suggests that "... the concept of 'structures of enchantment' highlights the contribution of both work and play, the pedestrian and the exceptional, the lived and the imagined to the transformation of 'desire lines' into legitimate paths in the city" (Kruger, 2013:202). The term desire lines refers to the informal paths that pedestrians prefer, compared to the routes designed by planners. Kruger further remarks that through reanimating these lines become reanimated through the "...pedestrian's improvisation and the performers' imagination of new ways through the city" (ibid.). The re-imagination and the reanimation of space thus requires "both the routine and the surprising" to ensure that the streets are reclaimed for the ordinary activity of the everyday as well as exceptional acts (ibid.).

From its inception, the city of Johannesburg attracted the ambitious and the dispossessed from all over the world (Burdett, 2010). Today as a post-apartheid city, it still provides a point of arrival for those seeking commercial opportunity or fleeing persecution or impoverishment, seeking asylum. With intensified migration all around the world, Johannesburg “offer[s] opportunities to rethink divisions between natives and foreigners, cosmopolitans and xenophobes, us and them” (Kruger, 2013:203). Kruger uses the term drama of hospitality to describe how spatial practices on the street, have “tested new ways of seeing people as infrastructure”; in other words, as contributors to urban order rather than criminals or foreigners (ibid.).

By investigating the manner in which overlapping and competing migrant groups have “reimagined the edgy city”, one starts to consider practices that “might enable the realisation of urban civility in a truly cosmopolitan city” (Kruger, 2013:204). Through architecture and design it is possible to recognise the intricate social formation of a gateway city like Johannesburg, instead of resorting to theories of division. Kruger draws on the understanding of a “realistic cosmopolitanism” of transnational migrants (ibid.). She also states that “cosmopolitan here is less a concept than a combination of affiliations and practices whose improvisation might enact new ways of interacting across multiple desire lines” (ibid.).

In the proposed program, the Urban Consulate facilitates urban exchange by allowing a dialogue to form between the city of Johannesburg and the dweller. Within a city constructed by and through “the other”, the notion of “us and them” becomes “me and them” which ultimately turns into only “us”. This brings forth the idea of promoting a city state like in the case of London or New York.

This reading of urban civility takes “cosmopolitan” in its broadest senses, as the acceptance of multiple affiliations and the re-imagination of citizenship and civility to include strangers and non-kin (Kruger, 2013:204).

The true openness and accessibility of public space is countered by various social and capitalist factors and has, according to Lefebvre, resulted in “an abstract space that is a reflection of the world of business on both a national and international level, as well as the power of money and the politique of the state” (Brenner and Elden, 2009: 187). Zukin (1995: 10-11) makes a similar argument when she states: “The right to be in these spaces, to use them in certain ways, to invest them with a sense of ourselves and our communities - to claim them as ours and to be claimed in turn by them - make up a constantly changing public culture... The question of who can occupy public space, and so define an image of the city, is open-ended”.

The focus of the argument is on the inherent potential of public space to contribute to the changing and developing nature of a city. Through a true participative and appropriate use of public space the city is made and remade according to the changing needs of the citizens.

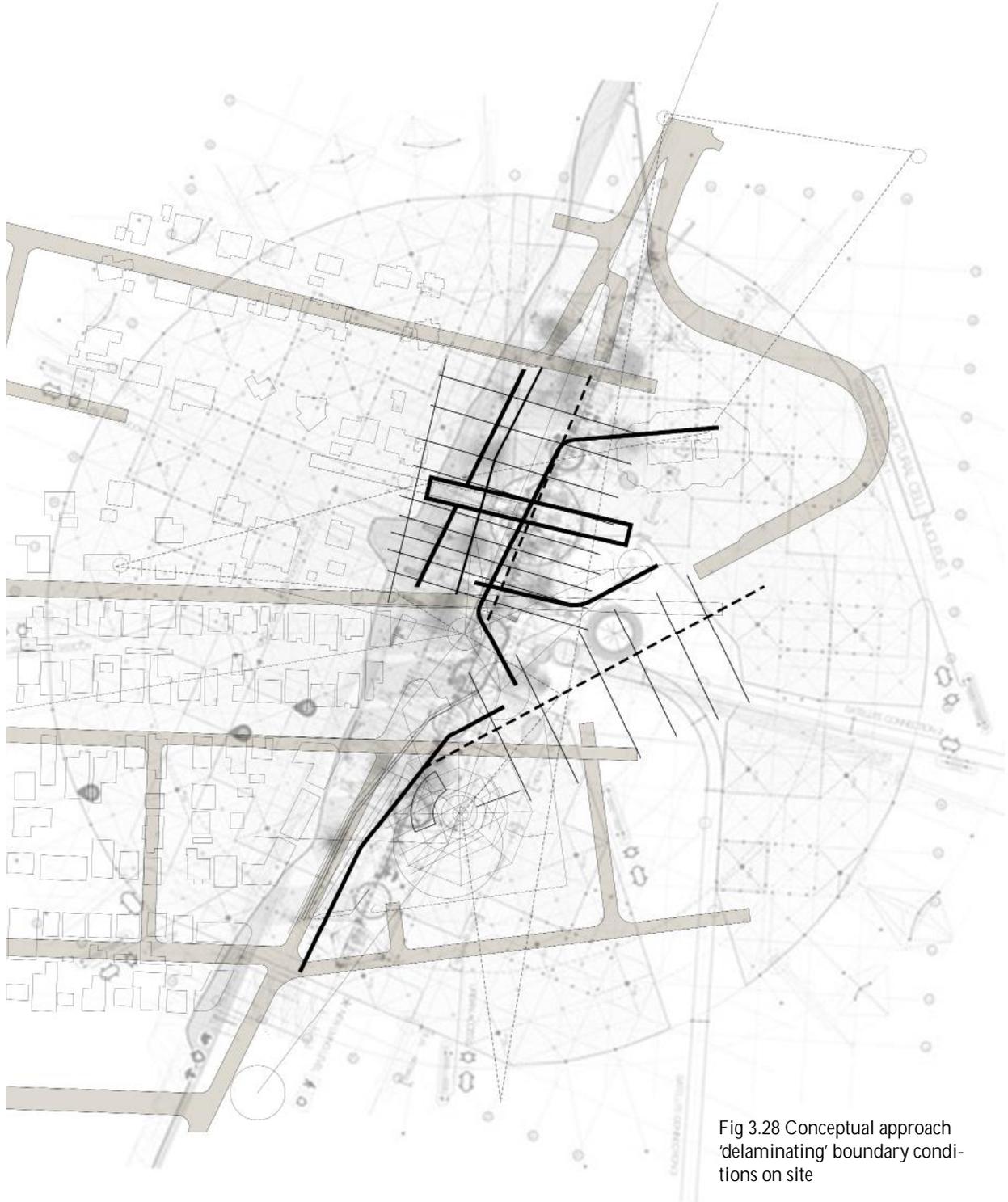


Fig 3.28 Conceptual approach 'delaminating' boundary conditions on site

This appropriation of street space for pedestrian and performative enunciations of both the ordinary and extraordinary kind is more significant than formal performance inside contained spaces, because they enact claims of rights to city space that cannot be taken for granted here (Kruger, 2013:214).

In the attempt to combine the real with the power of imagination, Kruger refers to Lynch's argument that a city needs both organised and poetic space. Just as Lefebvre's structures of enchantment, Lynch's "symbolic power of place" tests new "models of appropriating space and time" at the intersection of the "city as art and the art of life", thus highlighting the realist imperative behind the power of imagination (Kruger, 2013:219). Kruger argues that these terrains in the city get rendered usable through tracing and retracing desire lines. The right to the city then refers to the right to the means the city has to offer but also acts as a force through which the underlying power structures of the city would be renegotiated (Zieleniec, 2016:16). This transcends the right to the existing into a right to modify change and lay claim to attributes.

"Even if the built environment is not alive in the ecological sense, ... the structures of the urban landscape not only bear traces of life as it was, but act as shaping environments of life as it is now and may yet become" (Kruger, 2013:11). These performing spaces of the urban landscape highlight the "tension between order and disruption, between the modern civility of the urban planners and the uncivil modernity of the edgy city" (ibid.). Likewise, by placing the debate and creative platform of the Urban Consulate along the public pedestrian route, the scheme recognises the importance of embodied practice in the life and meaning of the city.

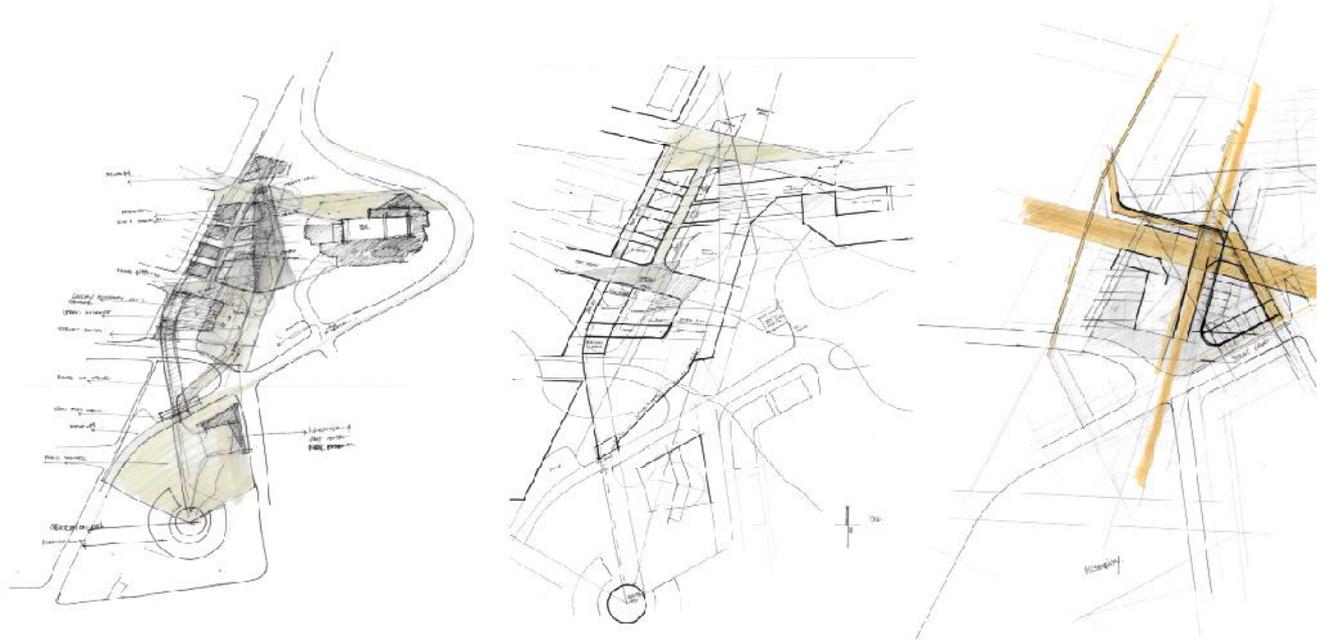
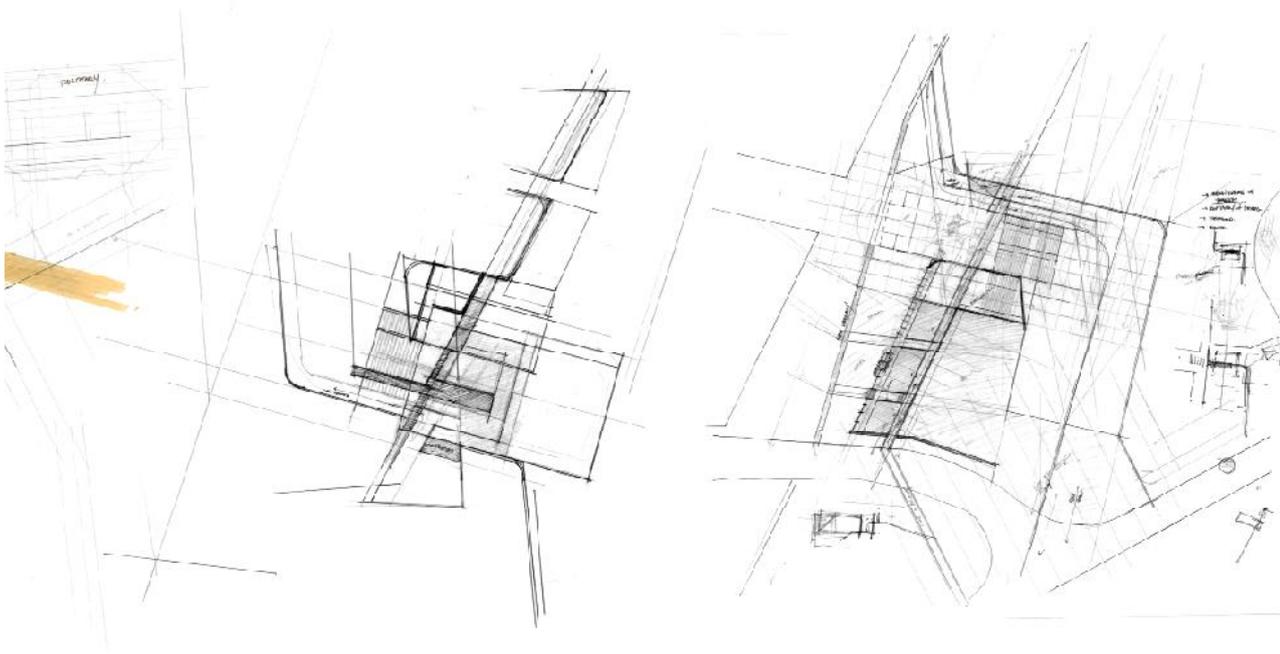


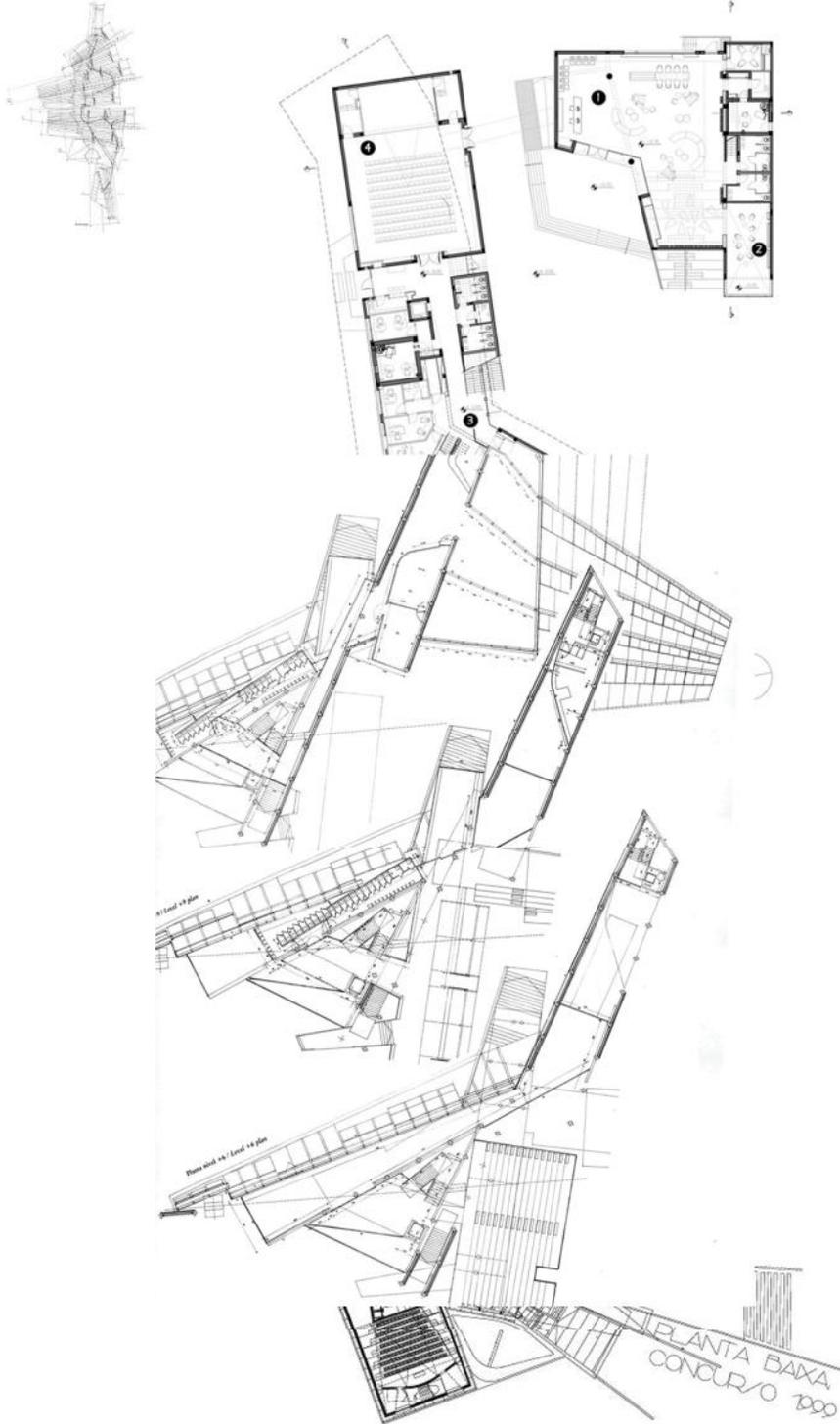
Fig 3.29 Design development of the open creative platform at the centre of the site



DELAMINATING BOUNDARIES_ CONCEPT

The theoretical theme 'delaminating boundaries' is a response to the need for spaces within the city that accommodates both the everyday and the extraordinary, spaces that harness the power of performance and imaginative representation as a means to tests the limits of social exchange. Delaminated boundary conditions as a conceptual approach highlights the necessity of allowing the coexistence of conflicting terms. With the proposal to delaminate surrounding territories, thus extending them beyond their boundaries, a space of co-existence celebrating the ordinary and extraordinary can arise.

This concept draws from the identification of territories and liminal shifts which recognise that the city is made up of both strategies and tactic/smooth and striated space. The term 'delaminate' should thus not be read for its literal meaning but rather as a means of the loosening of the grid, recognising the interstitial space between boundaries and the potential of architecture to strengthen these through allowing both work and play, lived and imagined as a structure of enchantment. Through highlighting the desire lines as a legitimate path, both strategies and tactics can be incorporated. The Urban Consulate as a device of mediation and infringement facilitates both the ordinary and extraordinary, production and performance. A shared territoriality is created through a delaminated boundary.



PRECEDENT STUDY ENRIC MIRALLES_THE PLAN

As architects, we unconsciously tend not to associate necessarily the plans we draw with the notion of map. However, both of those two objects register in the same process of cartographic creation and, in this regard, use a two dimensional language in order to create space. The architect that creates the most expressive ambiguity between the architectural plan and the map seems to be Enric Miralles (1955-2000).

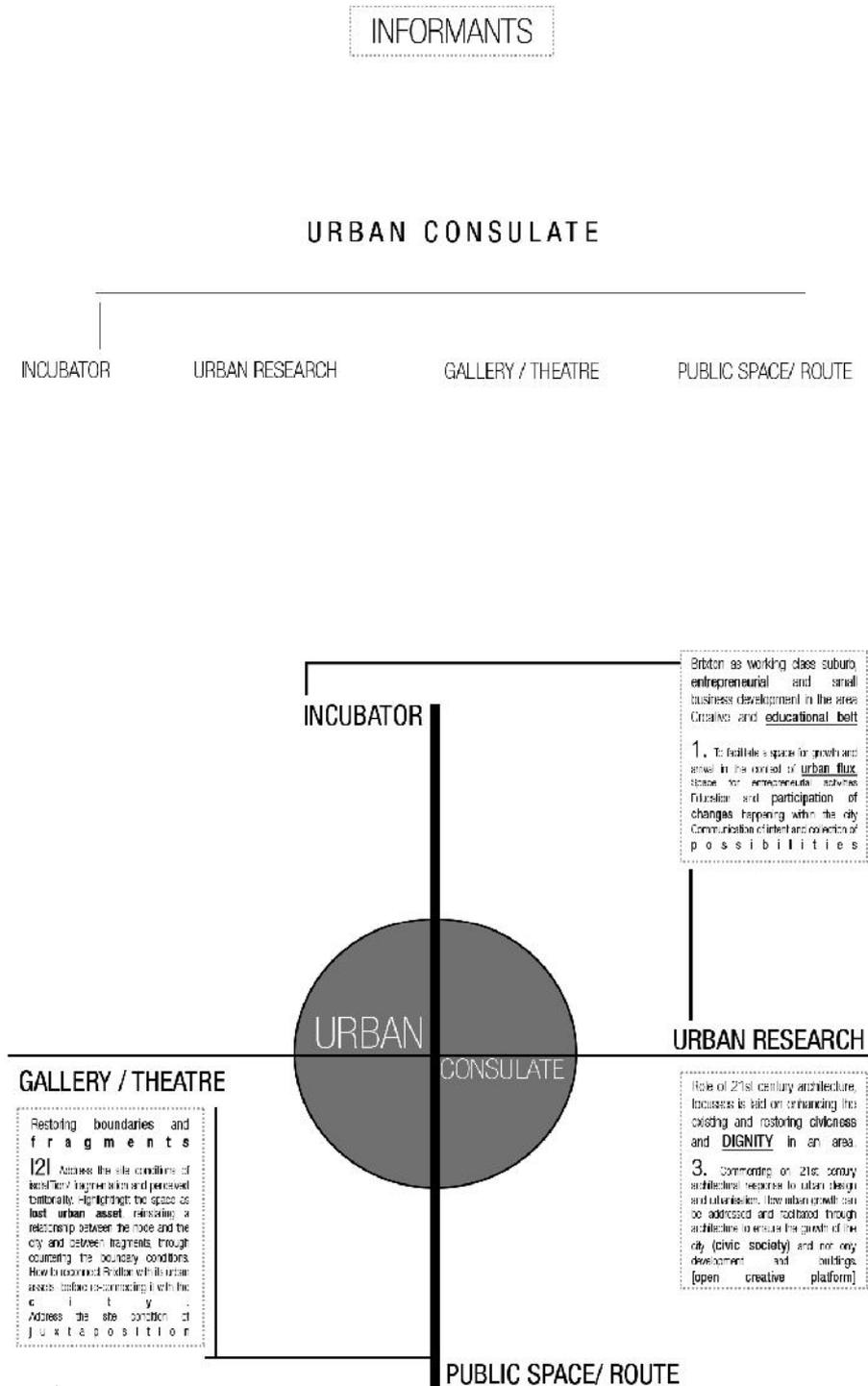
What strikes in Miralles' plans is the importance of the line. That might seem a peculiar thing to say as lines are what characterize primarily architectural plans, but few architects actually express, via their plans, the power contained in those same lines.

Miralles' approach and expression in plan is studied as a precedent for the communication of movement and expression of dynamic space.

[Re]forming territory [Per]forming space

THEORETICAL APPROACH

1. IDENTIFICATION OF TERRITORIES
2. IDENTIFICATION OF LIMINAL SHIFT
3. DELAMINATING BOUNDARY
4. RESTITUTED TERRITORIES



94 Fig 3.30 Diagram of programmatic development

PROGRAMMATIC DEVELOPMENT

Only relatively recently and through institutions has the theatre become 'cultural'; while play has lost its place and value in society. Would culture not be the accommodation of the oeuvre and style to exchange value, thus allowing for its commercialization, its production and consumption as specific product? There are implications to the centrality of play which is the restoration of the meaning of the oeuvre that philosophy and art can bring so as to prioritize time over space, not forgetting that time comes to inscribe itself and to be written in a space – and thus replace domination by appropriation. The space of play has coexisted and still coexists with spaces of exchange and circulation, political space and cultural space (Lefebvre, 1996:171).

INTRODUCTION

A consulate as a typology of territory and mediation is explored to form the base of the architectural program. The Urban Consulate explores the requirements necessary for a city to facilitate arrival and urban growth in the 21st century. This resulted in a resourceful civic space which facilitates both community needs and city-scale growth, an environment that is locally and global beneficial.

The program developed out of three main informants:

1. The historic densification of Brixton and its proposed future condition
2. The morphological study done in the urban analysis, identifying lost urban assets rendered unusable due to territory and boundary conditions – proposing architecture as a boundary to reinstate access and use and foster transparency to ensure participation
3. The role of architecture in the 21st century city and city development – investigating the potential of architecture to support the development of civic society and place-making within a physically changing urban condition

These informants were translated into an overall program of an Urban Consulate, consisting of:

A creative arts and entrepreneurial incubator

The Urban Incubator functions as a derivative from the concept of an 'air B'n'B' where space is rented out on a monthly or yearly basis. The incubator is structured around a shared public space, with multifunctional exhibition and debate facilities. The aim of the incubator is to address a need within the precinct for a affordable and flexible office space.

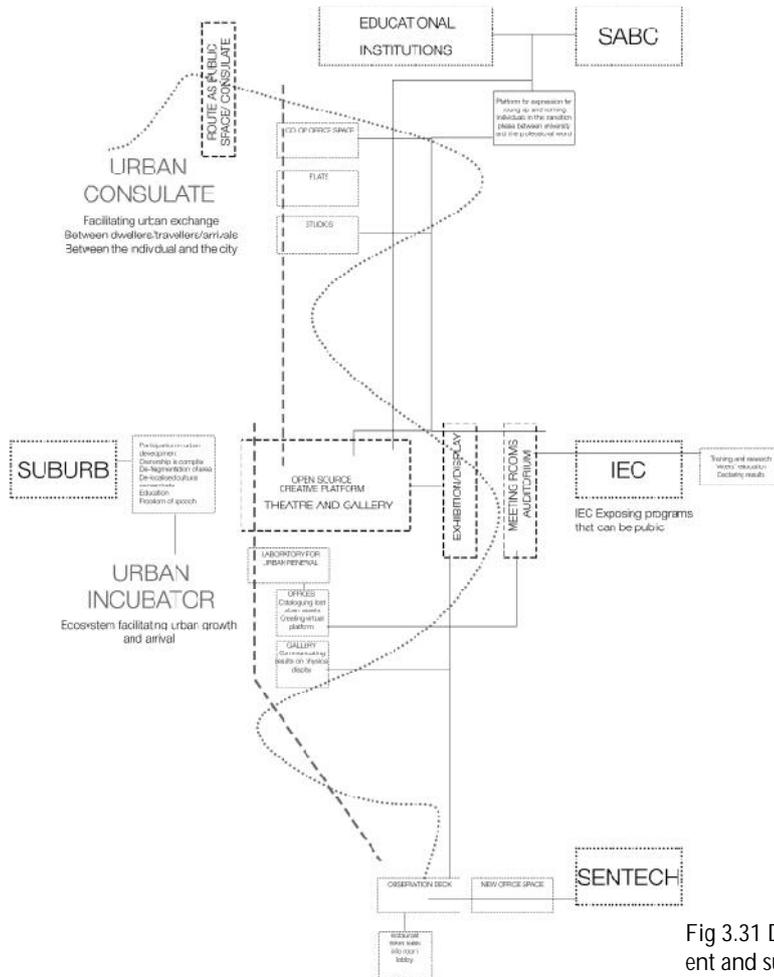
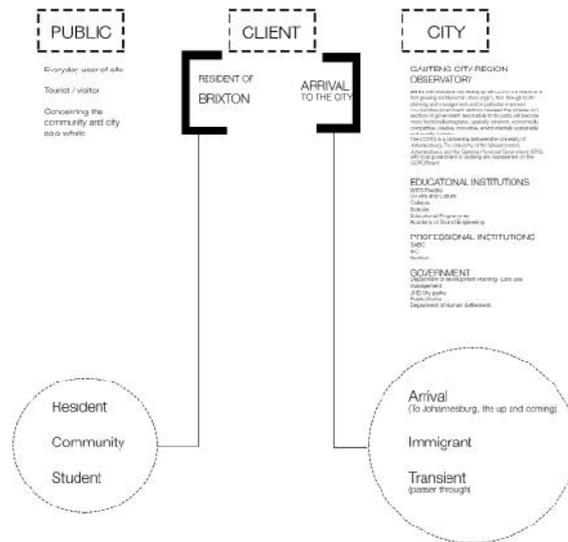


Fig 3.31 Diagram indicating client and surrounding programs

Since it is being gentrified, Brixton is becoming more and more alluring to young up-and-coming individuals. A affordability of property and its proximity to the CBD, and the cultural hub of Maboneng and Braamfontein add to its assets. The incubator addresses the existing initiative of the residence to rent out garage space or backyard flats to students and small businesses. It also harnesses the ability of Brixton as an arrival point to the city. The incubator is structured around a shared public space, with multifunctional exhibition and debate facilities. The space caters for independent street theatre and events. The co-op studios and theatre form a breeding ground for communicating ideas on a local and urban scale. It functions as a space of performance (arranged or unarranged) as it is situated on a public pedestrian route, making it locally based with input from the studios.

Aims:

- Connection to educational precinct
- Accommodating the transient nature of student and startup businesses
- Facilitating startup businesses and economic growth
- Tapping into the urban pioneering spirit in Brixton
- Establishing Brixton as a urban host

Program:

Commercial component Rentable offices/retail/studio space Flexible studio space to encourage small business enterprises in a mixed use environment Rentable residential units/Air B'nB Residential units catering for non-permanent residence

An urban research facility

The urban research facility exhibits the city to the dweller in various forms to establish a base for discussion.

The aim is that the consulate provides access to other urban assets and participation in the creation of their future state. Since the consulate is adjacent to a landmark within the city, the potential of a social urban void that connects back to the city is identified. By re-opening the observation deck in the tower, the idea of reading and reflecting on the city is established. This couples observation and reflection with participation. The urban research centre is concerned with conducting research and gathering information on new and proposed development in the city. It acts as an informing and guiding element about civic and public spaces in order to encourage participation in citizens and provide knowledge to newly arrived inhabitants.

The centre is based on the precedent of the "Museum for Missing Places" in Houston, Texas. The museum gathers, orders and exhibit information through a participatory process. The Urban Consulate, through the help of the Incubator and Community, will collect and exhibit urban assets that can be re-appropriated and re-claimed.

Community based issues and suggestions form the base for debate and change. The exhibition is a new way of understanding the city through the collective perception of the residence. It identifies potential spaces for intervention through assembling history and memory.

Aims:

- Facilitating urban exchange:
between dwellers/travellers/arrivals between the individual and the city
- Connecting Brixton back to the city and addressing conditions of fragmentation and perceived territoriality
- Highlighting the space as lost urban asset, and reinstating a relationship between the node and the city

Program:

Meeting rooms to accommodate small gatherings
Exhibitions space
Observation and viewing platforms of the city
Observation deck in the Brixton Tower
Restaurant/Café

An open display and debate platform, in the form of a street theatre and public gallery

A SEQUENCE OF PUBLIC SPACES

The theatre taps into the educational precinct in the north and functions as an open creative platform for students in the creative arts. This becomes a transition space between the universities and the controlled professional institutions of media and arts. The theatre is connected to the everyday (public route) urban scape. This strengthens the idea of place-making and ownership by the community. The Street Theatre is established as part of a public space that can be claimed by participation and expression, whether by the studios, students, the research centre or the public. The program focuses on the right to claim, appropriate and use urban social and public space as it is made and remade according to potentially changing and conflicting priorities, needs, aspirations and goals. The space becomes a public resource which is harnessed through the urban research facility to contribute to urban growth without negation and destruction.

Aims:

This space allows and encourages performance of the everyday. It consists of a street theatre platform, a public space in front of the consulate and a public square in front of the Brixton Tower.

Program:

Theatre stage/platform
Seating and circulation
Projection room (sound and lighting)
Makeup and dressing
Storage

A public route that terminates in an informal market and civic square

The public elements of the scheme are rooted in the urban fabric. The program is ordered around a public pedestrian route which terminates into a new civic and public space. These spaces become platforms for gatherings and public events. The design of the building facilitates these spaces to be useable and relevant within the everyday life of the citizen. The value of physical social interaction remains the primary method of incubating ideas. The aim is to change the site from a barrier to a new urban destination where various social and intellectual activities can occur.

By placing the most public function on the cross section of the centre of the site, the building opens up and activates the most secluded area of the site. The security of the scheme relies on the presence of 'eyes on the street' and by situating the housing along the length of the site the pedestrian edge is given ownership. Instead of 'carving' a route through the building, the architecture and program arranges itself to support the existing routes and movement on site. Through the incorporation and possibility of multiple programs (housing, offices/studios, commercial, entertainment) the site obtains a twenty-four hour cycle.

The meeting spaces for the urban consulate, however, are developed on the interests and causes that the citizen/citizens are trying to communicate and promote. This can range from peaceful protests, gatherings, debates, events, exhibitions and camps, one-to-one informal meetings or arranged conferences between creatives and the city. This materialises in an open creative/debate platform that functions as a street theatre, thus forming part of and re-routing the movement through the site.

Aims:

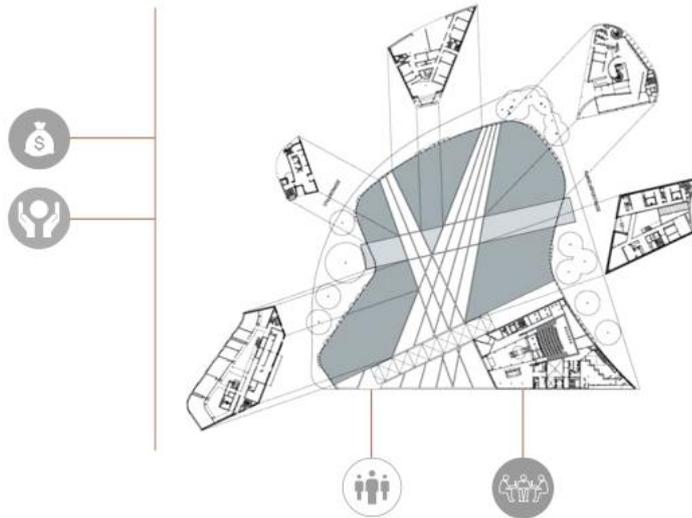
- Celebrating the everyday
- Restoring dignity to the site
- Harnessing the pedestrian as infrastructure

Program:

Well-lit public route up the ridge
Informal market space at street level
Public square and central drop-off space
Terraced sculpture park

Embassies of the Nordic Countries

Location: Berlin, Germany
Architects: Berger + Parkkinen



SUMMARY

The copper band that encloses the 5 embassies of Norway, Sweden, Denmark, Iceland and Finland represents the strength of these nations as a united body who share the same values and are separate from Germany.

The copper band also represents the values the Nordic countries place on nature. The twisting form of the band reflects the fluidity of the natural world and it reacts against the rigid Berlin 'block' street pattern.

The most public element of the building is the conference room which stands outside of the main complex.

The canopied entrance makes the embassy complex permeable and appear welcoming to the public. Their ethos is that visitors should feel 'big' as they walk through the complex, not 'small'.

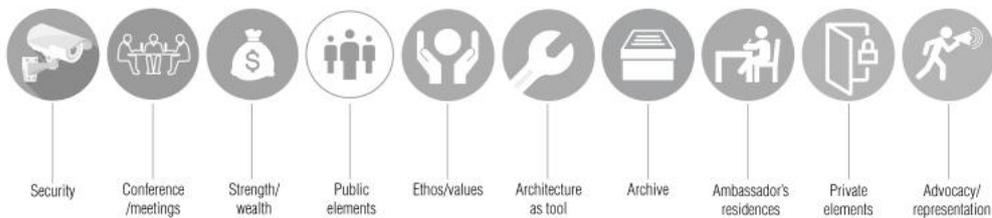


Fig 3.32 Precedent study

The urban consulate thus mediates and facilitates arrival on three levels, providing economic and entrepreneur facilities, (for young up and coming individuals and students), facilitating the development process in Brixton and the city (for community and developers, government), and reinstating a relationship between the site and the city (arrival/tourist and city).

EMBASSY AND CONSULATE AS AN ARCHITECTURAL TYPOLOGY

The consulate as a programmatic and architectural typology is further explored through 21st century precedents. Through the investigation of two modern Embassies [The Embassies of the Nordic Countries in Berlin, designed by Berger + Parkinen and The Dutch Embassy in Berlin, designed by Rem Koolhaas/OMA], ten typological requirements were derived and filtered into four core themes. These requirements responded to the representational (city, state, country) as well as mediating (receiving state and citizen) role of an embassy and consulate typology. The four themes of: Representation, Resource, Exchange and Place-Making are used as outcomes in the design process and architectural translations.

The embassy as we know it today, in form and function, is a distinctively modern typology. The creation of an outpost of one government in the capital of another for the purpose of facilitating political exchange is the product of a globalised world. From the re-purposing of existing aristocratic residences that provided living quarters, entertaining spaces and modest chancellery offices to today's SED compound, the embassy has transformed into a complex, multi-purpose program occupied by multiple (sometimes conflicting) domestic interests. In a traditional sense, 'embassy' refers to a permanent diplomatic mission. The role of the embassy is to protect the interests of the sending state in the receiving state, promoting friendly relations and developing economic, cultural and scientific relations. A consulate is similar to a diplomatic office, but with focus on dealing with the individual person and business, thus acting as a branch office of the embassy, usually located in all major cities of a country. The consulate handles travel and immigration issues, helps in improving trade between the countries, and facilitates cultural exchange.

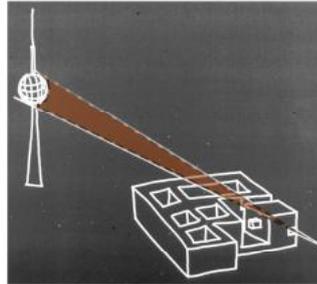
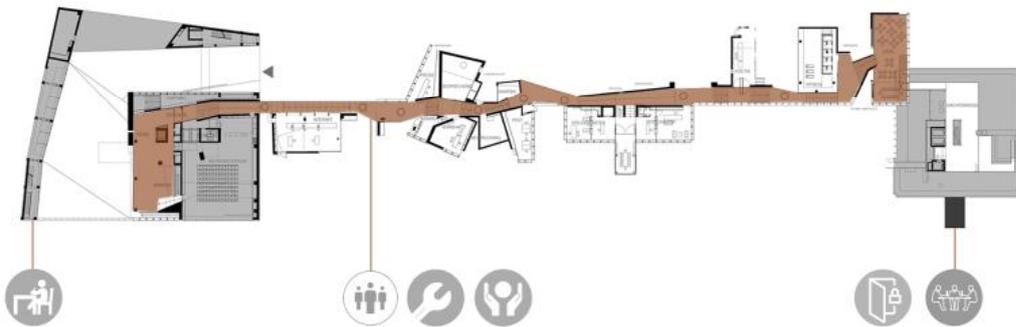
CONCLUSION

A typology for an URBAN CONSULATE is developed through building the program around the idea of representation and mediation. The traditional program of a consulate is reinterpreted into a multi-layered civic space that can facilitate arrival and growth within the city through performance. The building becomes a platform for collaboration and expression but transient in the manner that it represents those who claim it. It creates an overlapping territory and displays the view and beliefs of whoever uses the building, thus promoting temporal territoriality but also initiating the chance to tap

PRECEDENTS

The Dutch Embassy

Location: Berlin, Germany
Architects: Rem Koolhaas /OMA



SUMMARY

The glazed facade is covered in a thin veil of stretched metal which captures the sunlight, giving the embassy facade a creamy glow which also distorts and helps to shield views into the interior.

At points the obscured view into the building from the outside is broken so part of the trajectory can be visible. However this only affords views into the public areas of the building.

The ambassadors residences are in a separate wing of the building, which while adjoined with the main embassy takes a different architectural form. These glazed residence buildings are clad in a perforated metal sheeting which allows light through but blurs the views into them.

The jerky 'trajectory' carves a route through the building which takes the form of a twisted cube - a reaction to the Berlin 'block' and surrounding urban grain. Which the skin of the building is a square cube of 27m, the floor area of each level is defined by the route of the trajectory. This symbolises dutch achievements in design and their reaction to Berlin.

Some meeting rooms are more private than others. This is the ambassadors meeting room which takes the form of a cantilevered black box.

The Dutch Embassy has used architecture as a tool to promote their achievements in design. The public passageway through the building, known as the 'trajectory', guides viewers through the building revealing certain spaces while disguising others.

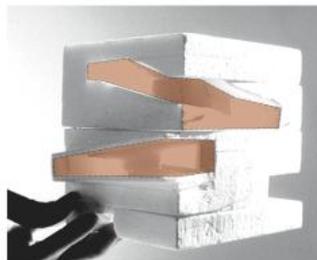
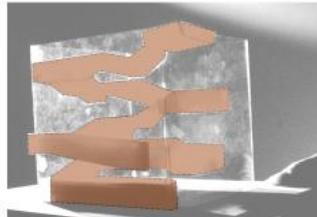


Fig 3.33 Precedent study

into an instant community. Unoccupied, the building stays part of the urban fabric, and public space, an impartial space representing very specific viewpoints, countering the idea of surveillance with that of participation. The building facilitates arrival by means of being the sender/representor at times and the receiver or observer at others. It facilitates pedestrian movement into the suburb, but accommodates the spectacle and the perceived city from the car window. The building as an impartial construct uses representation to disseminate an ethical stance.

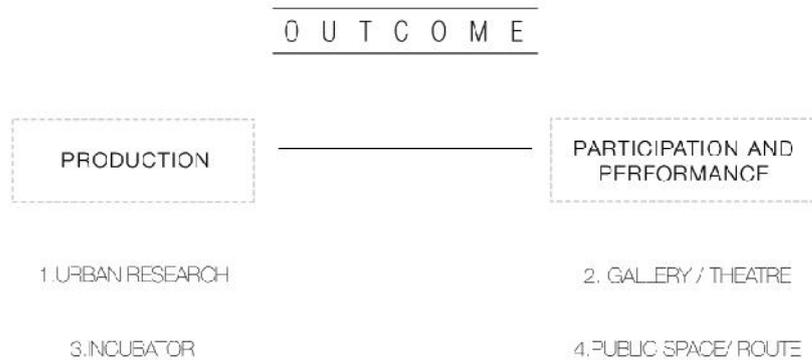
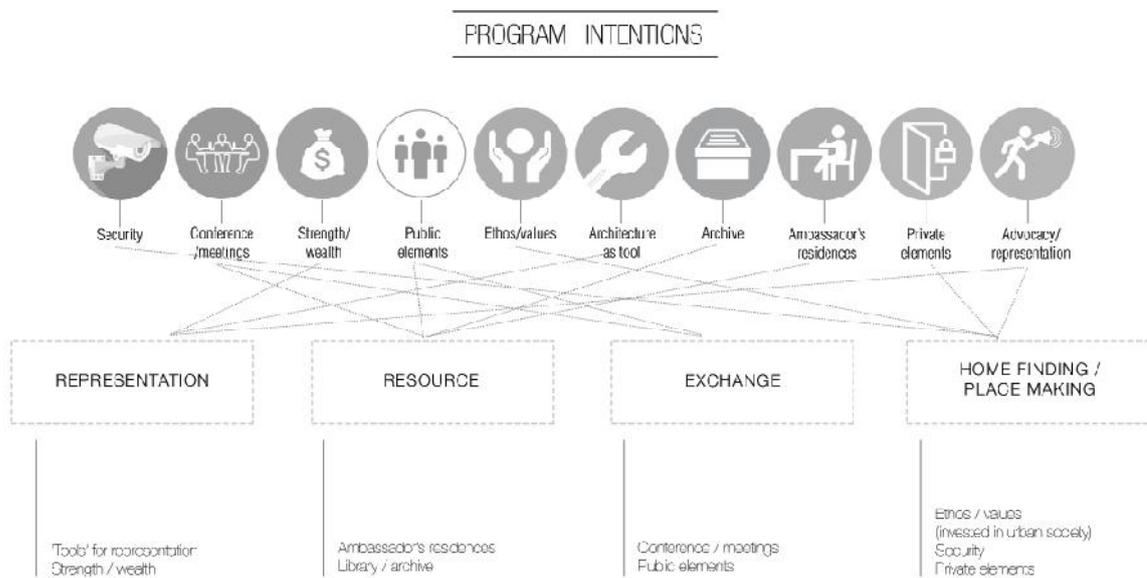
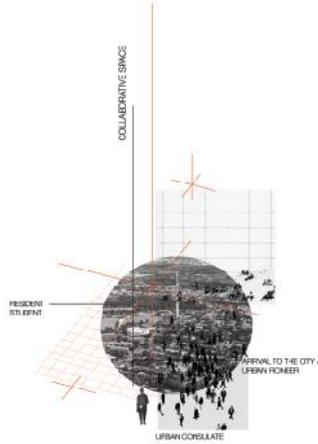


Fig 3.34 Diagram of programmatic intentions and outcomes

PROGRAM REQUIREMENTS

PRODUCTION



URBAN RESEARCH CENTRE

An urban research facility

Aims:

-Facilitating urban exchange

Between dwellers / travellers / arrivals Between the individual and the city

-Connecting Brixton back to the city and addressing conditions of fragmentation and perceived territoriality

- Highlighting the space as lost urban asset, reinstating a relationship between the node and the city

The urban research facility exhibits the city to the dweller in various forms to establish a base for discussion.

The aim is that the consulate provides access to other urban assets and participation in the creation of their future state. Being adjacent to a landmark within the city the potential of a social urban void that connects back to the city is identified. By re-opening the observation deck in the tower the idea of reading and reflecting on the city is established. This couples the observation and reflection with participation.

The centre is based on the precedent of the "Museum for Missing Places" in Houston Texas. The museum gathers, orders and exhibits information through a participatory process. The Urban Consulate through the help of the Incubator and Community will collect and exhibit urban assets that can be re-appropriated and re-claimed. Community based issues and suggestions form the base for debate and change. The exhibition is a new way of understanding the city through the collective perception of the residents. It identifies potential spaces for intervention through assembling history and memory.

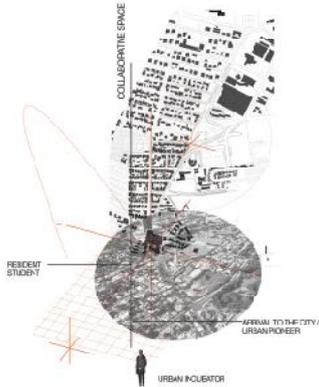
1. Administration

2. Meeting rooms to accommodate small gatherings

- 1.1 Collection of information
- 1.2 Processing of information
- 1.3 Exhibitions space

5. Observation and viewing platforms of the city

- 1.1 Observation deck in the Brixton Tower
- 1.2 Restaurant / Café



INCUBATOR

- Aims:
- Connection to educational precinct
 - Accommodating the transient nature of student and startup businesses
 - Facilitating startup business and educational growth
 - Taps into the urban pioneering spirit in Brixton
 - Establishing Brixton as a urban 'host'

The Urban Incubator functions as a derivative from the concept of an air BNB where space is rented out on a monthly or yearly basis. The incubator is structured around a shared public space, with multifunctional exhibition and debate facilities. The aim of the incubator is to address a need within the precinct for affordable and flexible office space. Being within the process of gentrification Brixton is becoming more and more alluring to young up-and-coming individuals. Affordability of property and its proximity to the CBD, and the cultural hub of Maboneng and Braamfontein add to its assets. The incubator addresses the existing initiative of the residence to rent out garage space or back yard flats to students and small businesses. It also harnesses the ability of Brixton as an arrival point to the city. The incubator is structured around a shared public space, with multifunctional exhibition and debate facilities. The space caters for independent street theatre and events. The co-op studios and theatre is a breeding ground for communicating ideas on a local and urban scale. It functions as a space of performance (arranged or unarranged) as it is situated on a public pedestrian route. Making it locally based with input from the studios.

Commercial component

5. Co-op office space for entrepreneurial creatives

Rentable offices/retail/studio space
Flexible studio space to encourage small business enterprises in a mixed use environment

6. Rentable residential units / Air BNB
Residential units catering for non-permanent residence

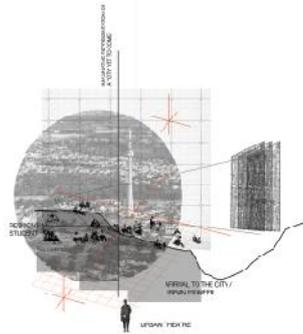
4. Artists residencies

7. Multi purpose studio

for performing arts

6. Street theatre

PARTICIPATION AND PERFORMANCE



DISPLAY AND PERFORMANCE

A SEQUENCE OF PUBLIC SPACES

Aims:

Allows and encourages performance of the everyday. It consists of a street theatre platform, a public space in front of the consulate and a public square in front of the Brixton Tower.

The theatre taps into the educational precinct in the north and functions as an open creative platform for students in the creative arts. This becomes a transitional space between the universities and the controlled professional institutions of media and arts.

The Theatre is connected to the everyday (public route) urban scape. This strengthens the idea of place making and ownership by the community. The street theatre becomes the public space.

The Street Theatre is established as part of a public space that can be claimed by participation and expression whether by the studios, students, the research Centre or the public. The program focuses on the right to claim, appropriate and use urban social and public space as it is made and remade according to potentially changing and conflicting priorities, needs, aspirations and goals. The space becomes a public resource which is harnessed through the urban research facility to contribute to urban growth without negation and destruction.

* The very act of inhabiting a city entails "play with the elements of the social whole," an activity that has gravity even when playful. Moreover, artistic practice in the city is effective not because it prettifies surface elements, but because it tests new modes of appropriating space and time. As structures of enchantment, public art, performances, and other imaginative representations of "cities yet to come" test the limits of social and imaginative exchange by marking and unmarking boundaries between extraordinary acts and ordinary activity, between subjunctive hopes and inductive

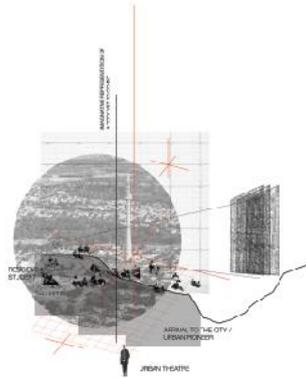
3. Gallery (

6. Street theatre

7. Informal market

8. Observation deck

Theatre complex



CIVIC SPACE / PUBLIC ROUTE

- Aims:
- Celebrating the everyday
 - Restoring dignity to the site
 - Embracing the pedestrian as infrastructure

The public elements of the scheme are rooted in the urban fabric. The program is ordered around a public pedestrian route which terminates into a new civic and public space. These spaces become platforms for gatherings and public events. The design of the building facilitates these spaces to be useable and relevant within the everyday life of the citizen. The value of physical social interaction remains the primary method of incubating ideas. The aim is to change the site from a banker to a new urban destination where various social and intellectual activities can occur.

By placing the most public function on the cross section of the centre of the site the building opens up and activates the most secluded area of the site. The security of the scheme relies on the presence of 'eyes on the street' by situating the housing along the length of the site the pedestrian edge is given ownership. Instead of 'carving' a route through the building the architecture and program arranges itself to support the existing routes and movement on site. Through the incorporation and possibility of multiple programs (housing, offices / studios, commercial entertainment) the site obtains a twenty-four hour cycle.

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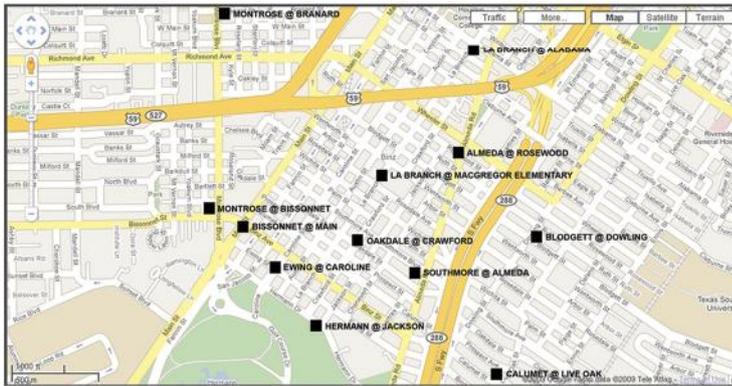
8. Public route

9. Terraced Sculpture Park

10. Civic square

Extension of Public Square in front of consulate

Museum Of Missing Places Houston Texas



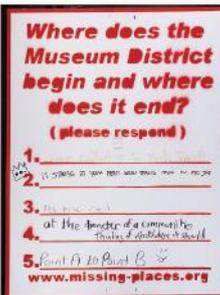
OAKDALE = CRAWFORD



HERMANN = JACKSON



SOUTHMORE = ALMEDA



Milam @ Alabama



La Branch @ Alabama



PRECEDENT STUDY MUSEUM for MISSING PLACES

The Museum for Missing Places (MMP) is a museum of city life that addresses contemporary issues of urban place identity through the eyes and actions of city residents. Using interactive, dialogue-based exhibits, the Museum proposes alternative ways of mapping the present condition of a city in the context of rapid and unregulated urban change and the uncertainty of enduring architectural landmarks.

Situated in Houston, Texas, the Museum is--before all else-- a response to a city whose historical continuity has long been defined strangely by the impermanence of its architecture rather than its fixity. The Museum for missing places is a public information project and vehicle for proposing alternative ways of mapping Houston through public participation. The project has a website presence and exhibits in spaces around the city. The Museum is organized into exhibits, each oriented toward a specific issue or topic. The Museum is not so much about nostalgia for lost places in Houston but an awareness that in a city that changes as rapidly as Houston where architectural landmarks may be here today and gone tomorrow, there is great potential to mine the many urban perceptions and narratives that we use to imagine our city (Missing Places, 2017).

Chapter

04

Claim

SITE AND SITE ANALYSIS

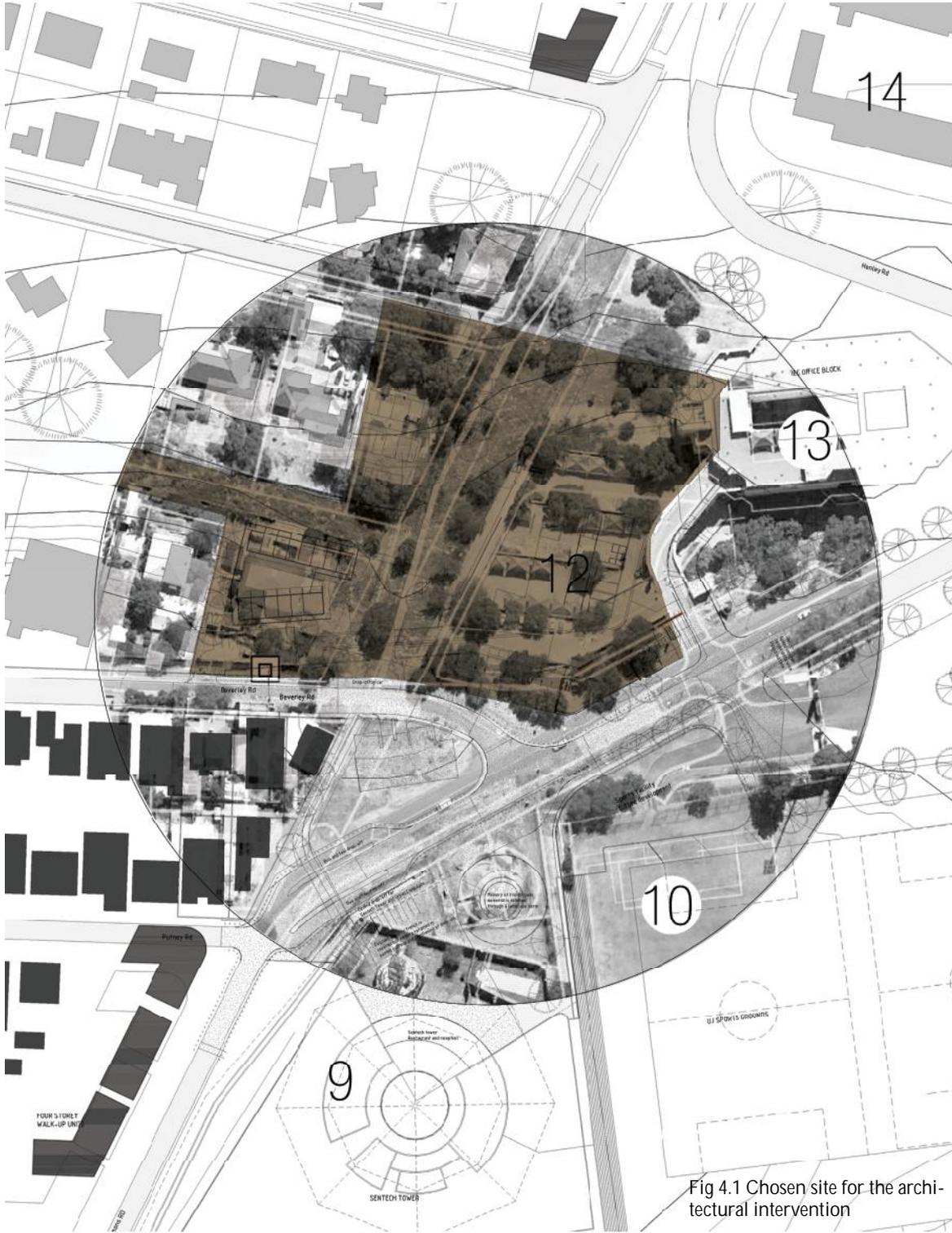


Fig 4.1 Chosen site for the architectural intervention

Urban Conclulate

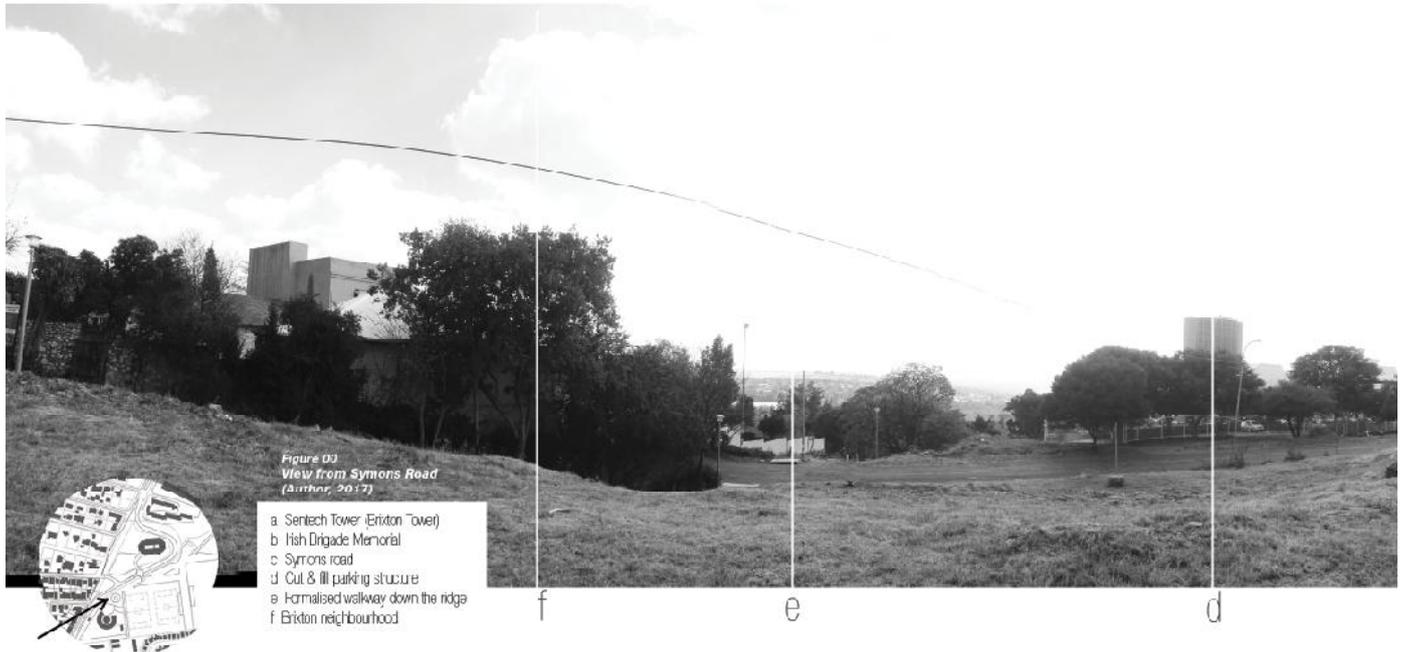
SITE

Contextual close-up

The chosen site for the Urban Consulate comprises of the road servitude containing a formalised pedestrian route, a underused surface parking and extensions of the natural ridge. The site is situated on the Northern slope of the Brixton ridge and links back to the Sentech Tower in the South. In addition to its pedestrian accessibility from both of the adjacent suburbs the site has vehicular drop-off points at both the entrance and exit points.

Analysing territory and identifying potential

The site is defined by the proximity of territories, physical and perceived. In order to respond in a reformative manner existing territories and boundaries were assessed in terms of significance, value, program and boundary. This was done in order to delineate and re-script boundary conditions.



Analysing territory and identifying potential

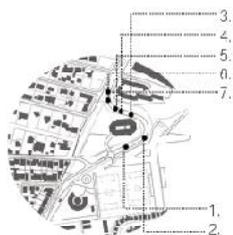
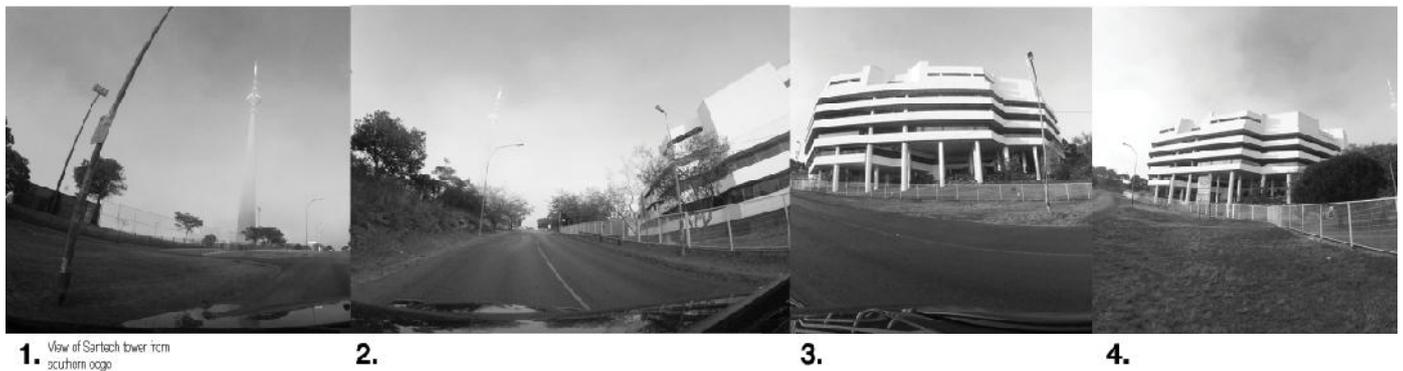
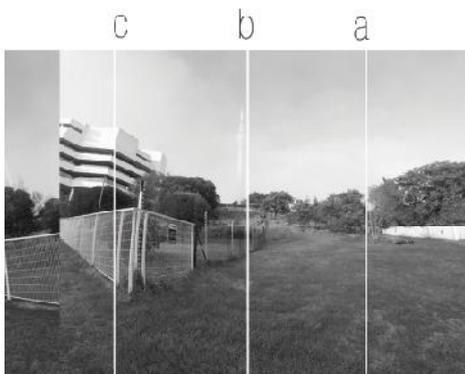


Figure 00
Photo collage of route around the ridge
(Author, 2017)

- a. Entrance to formalised route
- b. Position of tower
- c. IEC office building



c 0 a Fig 4.2 View from Symons Road



5.



6. View of the Sentech Tower from northern slope



7.

Fig 4.3 Photo collage of route around the ridge

Analysing territory and
identifying potential

e

d



Figure 00
View from parking deck
onto formalised pedestrian
route (Author, 2017)

- a. Cut & fill parking structure retaining wall
- b. Disturbed ridge condition
- c. Auckland park neighbourhood
- d. Axis Natural ridge condition
- e. Start of formalised route through site

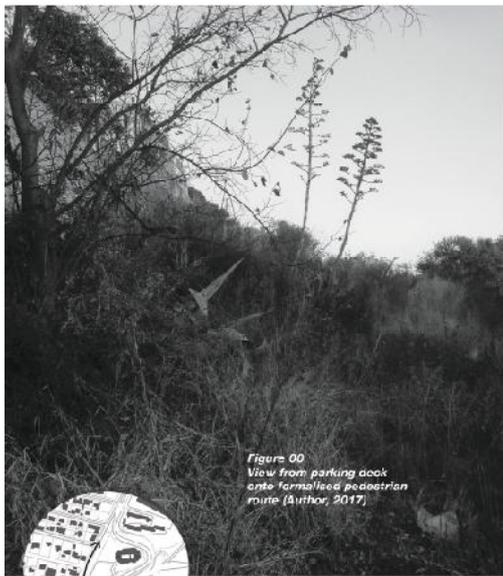
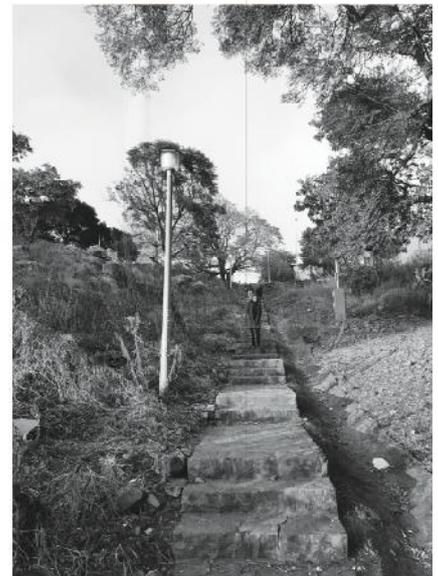


Figure 00
View from parking deck
onto formalised pedestrian
route (Author, 2017)



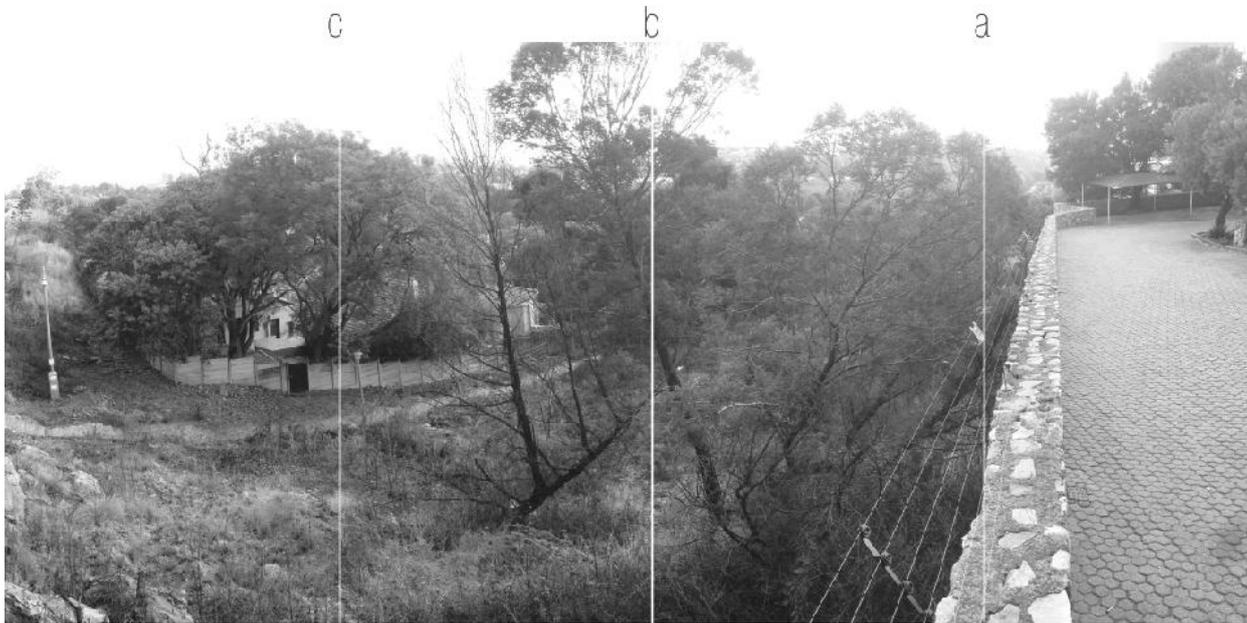


Fig 4.4 View from parking deck onto formalised pedestrian route

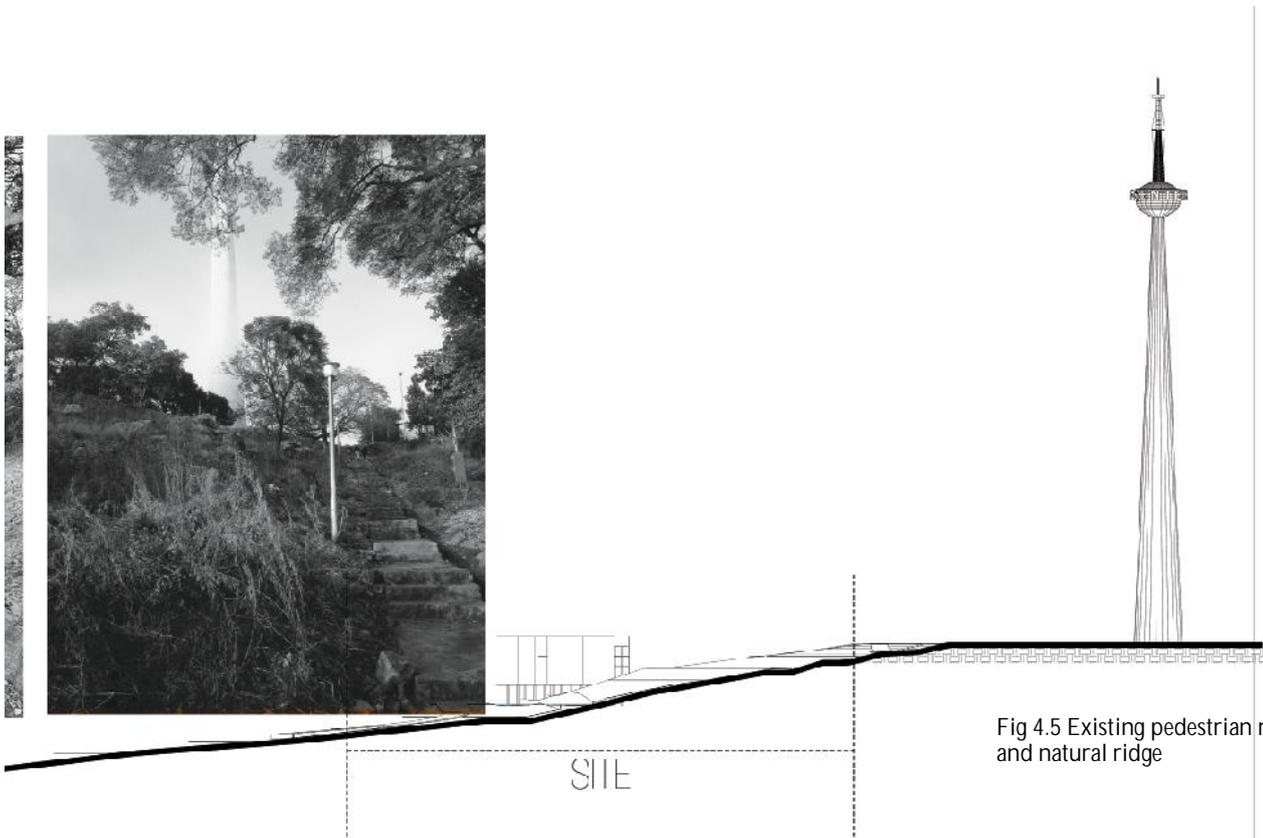


Fig 4.5 Existing pedestrian route and natural ridge



Fig 4.6 Photos of existing Pedestrian walkway on site



Fig 4.7 Natural ridge condition and rock formation



RIDGE GEOLOGY

The natural stone found on site consists of the upper exposure of the Brixton Quartzite on the Brixton Ridge; it has excellent rock mass quality and sti nness, making it ideal for compressed loads.

The Brixton ridge consists of strata at the base of the Witwatersrand Supergroup; the stratigraphic sequence which lies above the basement granite is thus amongst the oldest rocks encountered on this planet. It consists of a thick sequence of shales, conglomerates and quartzites, with two lava flows and a banded ironstone horizon in a total thickness of some 7150m. The lower part of the supergroup is the West Rand Group (4350m thick) which is largely argillaceous and consists of the Hospital Hill Subgroup at the base, overlain by the Government and Jeppestown Subgroups. Within The Hospital Hill Subgroup, the lowest formation, unconformably contacting the basement granite, is the Orange Grove Quartzite (200m thick), overlain by Parktown Shales (700m thick) and capped by the Brixton Quartzite (700m thick). These strata form a well-defined topography of two parallel ridges bordering a valley; the Brixton ridge is probably the hardest and most massive of these strata. The contact between the base of the Brixton Quartzite and the top of the Parktown shales is conformable and dips southwards at about 45 degrees (Groenewald and Legge, 2008:4).

SITE ANALYSIS



Current zoning and use

The chosen site consists of a leftover road servitude currently used as a formalised pedestrian route up the Brixton ridge. The site is extended to the east and west to include two future zone Erwin from Auckland Park and a on grade cut and fill parking structure. The parking was originally build for the adjacent office block. The building is currently empty except for one floor used by the Independent Electoral Commission as training and office space. The lobby of the building is reached through a parking ramp leading to the top floor. The Sentech Tower is owned by Sentech, the ground buildings are used for office and storage space.



Movement

The site currently functions as a pedestrian thoroughfare. The pedestrian path is used on a daily basis with peak times in the morning and afternoon when transportation traffic is the highest. Traffic along Symons Road is fairly high speed adding to the divide between the sites. The Sentech tower grounds is used daily as office space. The IEC building is seldom used with only one floor utilised. Access to the natural ridge is limited when venturing from the path, due to steep site conditions.



Access and edges

The site can be accessed from the north and south, acting as a link between Auckland Park and Brixton. The parking area is currently fenced off with an entrance boom in Symons Road. The Sentech Tower is highly surveillanced with a access gate to the south of the site.

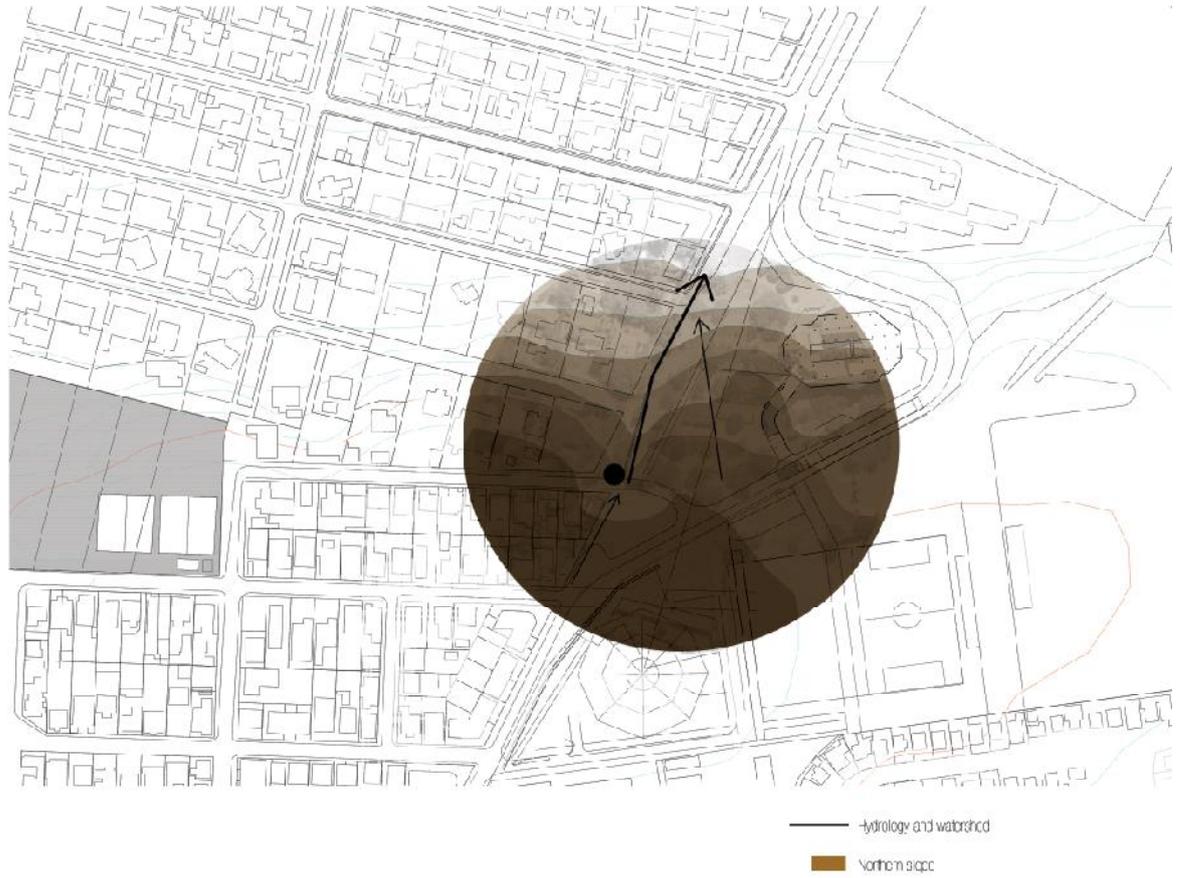


Significance and landmarks

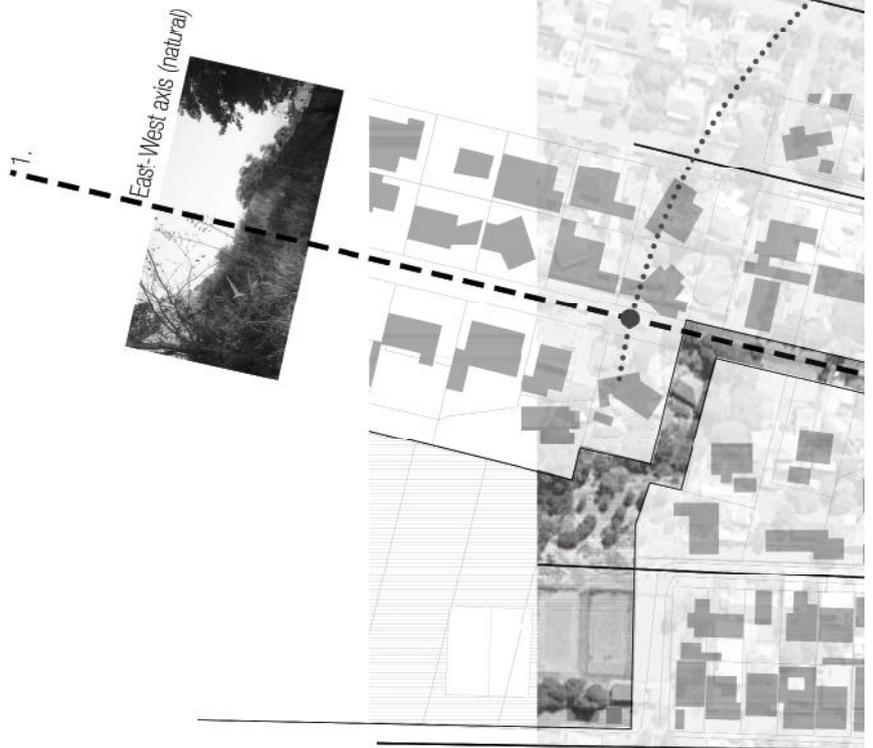
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Site geometry



Terrain and hydrology



SITE-BASED INFLUENCES / SITE GENERATORS

1. Pulling through of suburban grid to break up larger fragments and improve accessibility.
2. Continuation of North-South movement axis and East-West natural axis linking with the existing park
3. Creating a space of interest where axis cross, stepping back the space to create a space of generosity.
4. Sight line to tower from the North.
5. Presence of IEC building
6. Responding to height of Tower
7. Street edge
8. Activating both sides of pedestrian route
9. Re-routing public circulation through the building and into the public square.

TE-BASED INFLUENCES / SITE GENERATORS

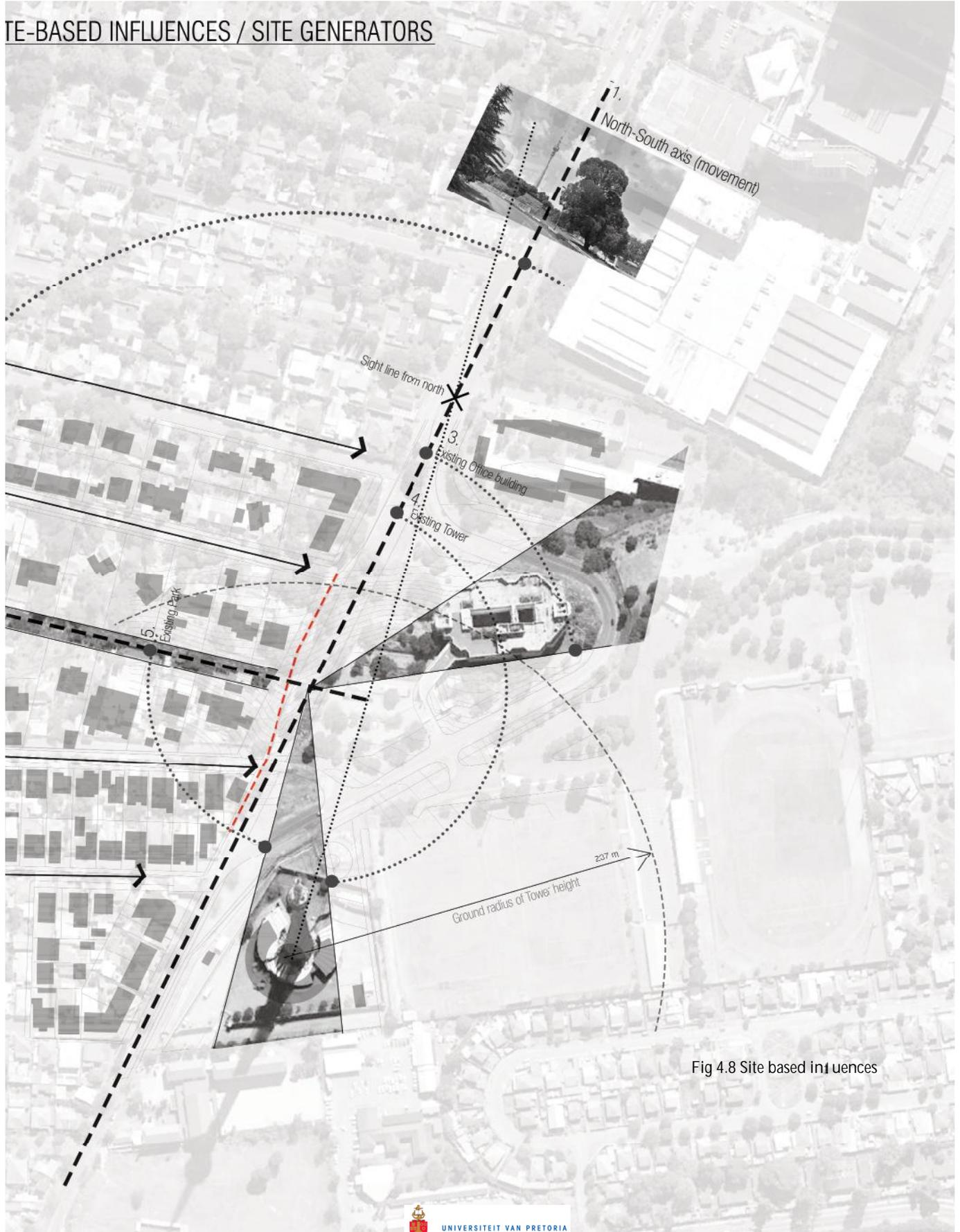
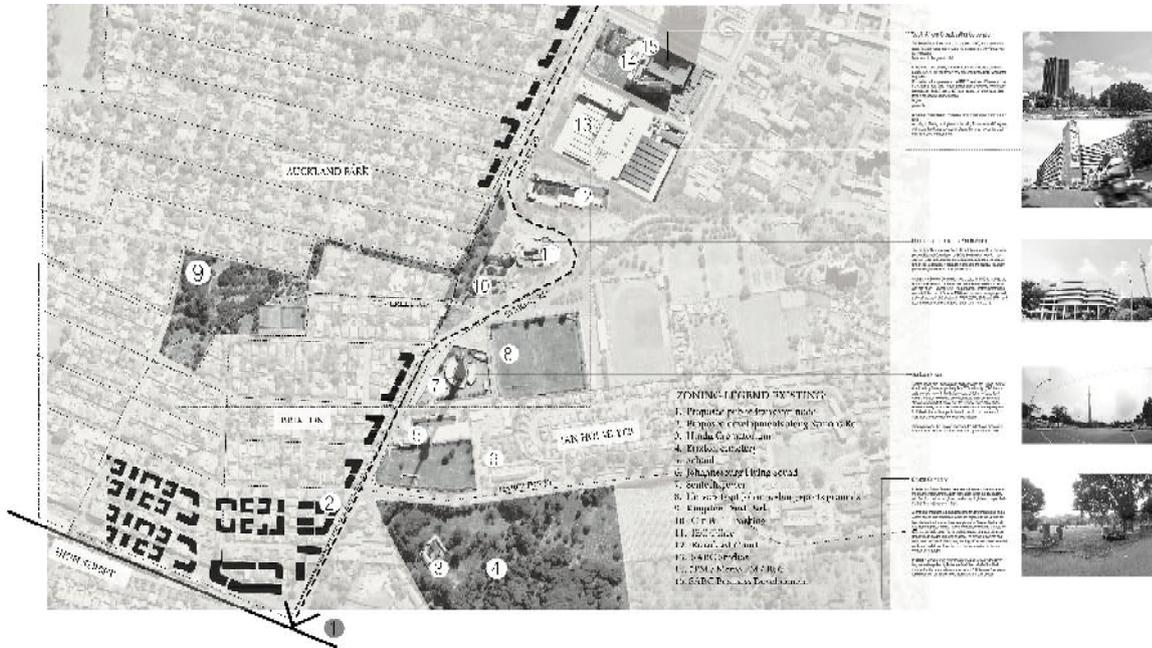
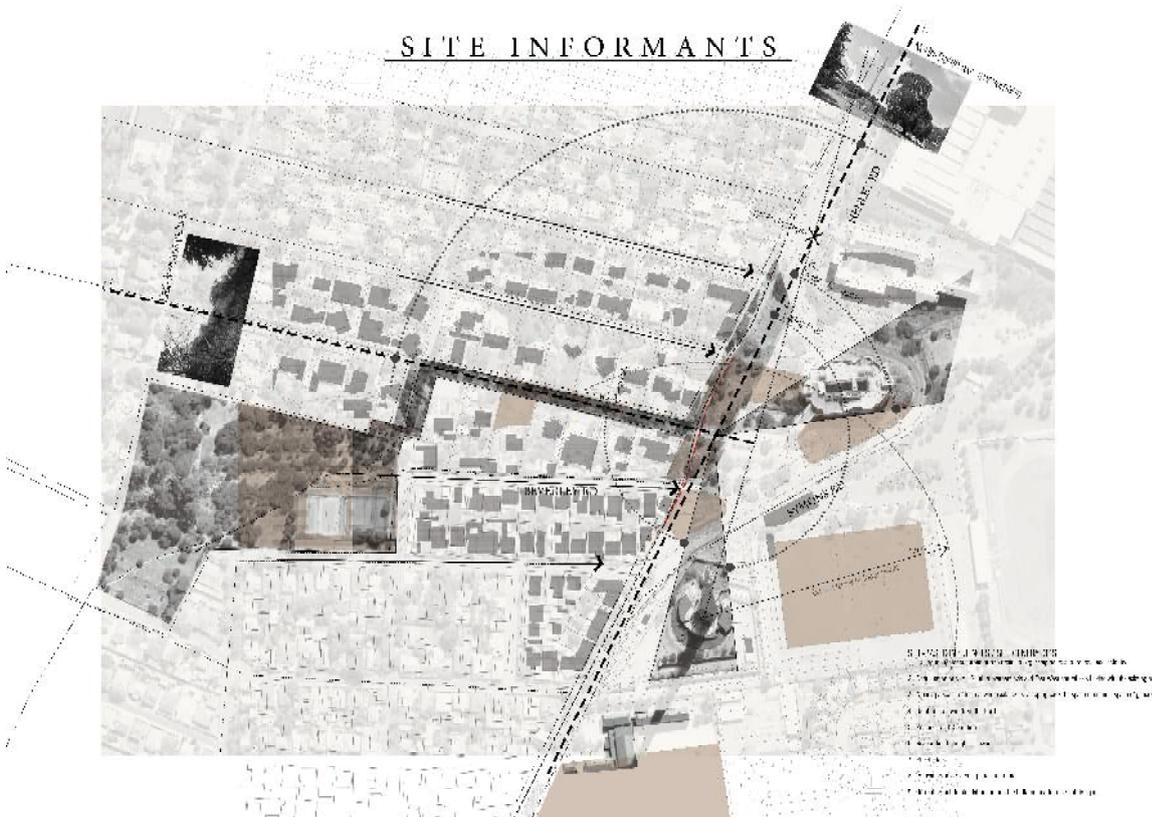


Fig 4.8 Site based influences

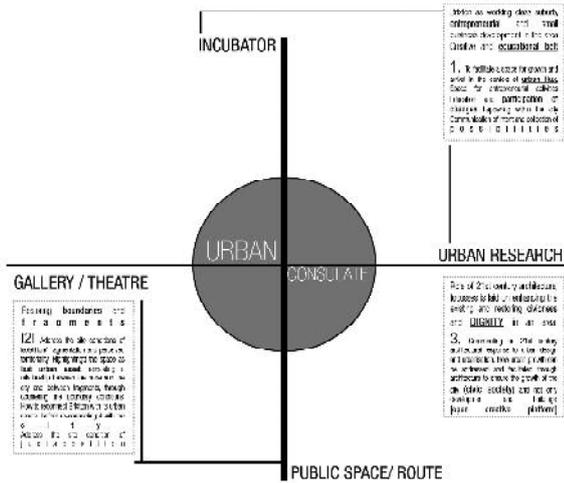
EXISTING SITE CONDITIONS



SITE INFORMANTS



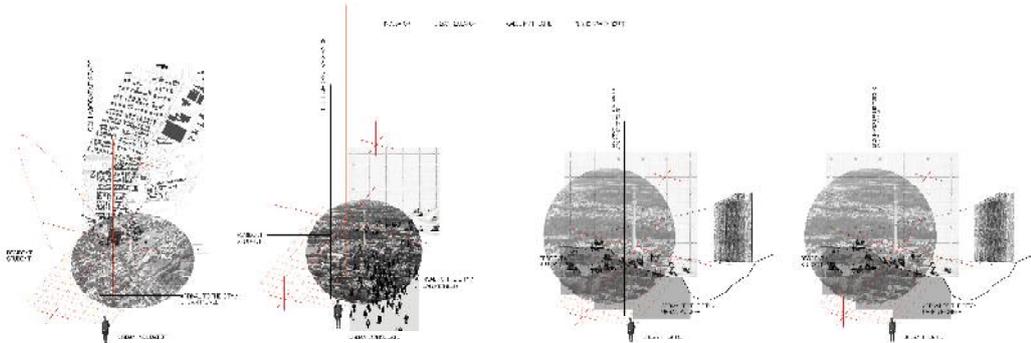
URBAN CONSULATE PROGRAM



RE-FRAME 2

URBAN CONSULATE

URBAN CONSULATE



INCUBATOR

The Urban Consulate is a public space for open and active in the context of urban planning for citizens of various traditions and political affiliations. A public space of citizens' belonging, where the urban consulates of various nationalities meet.

- 1. A public space for open and active in the context of urban planning for citizens of various traditions and political affiliations. A public space of citizens' belonging, where the urban consulates of various nationalities meet.

URBAN RESEARCH

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DISPLAY AND PERFORMANCE

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PUBLIC SPACE / ROUTE

The Urban Consulate is a public space for open and active in the context of urban planning for citizens of various traditions and political affiliations. A public space of citizens' belonging, where the urban consulates of various nationalities meet.

- 4. A public space for open and active in the context of urban planning for citizens of various traditions and political affiliations. A public space of citizens' belonging, where the urban consulates of various nationalities meet.

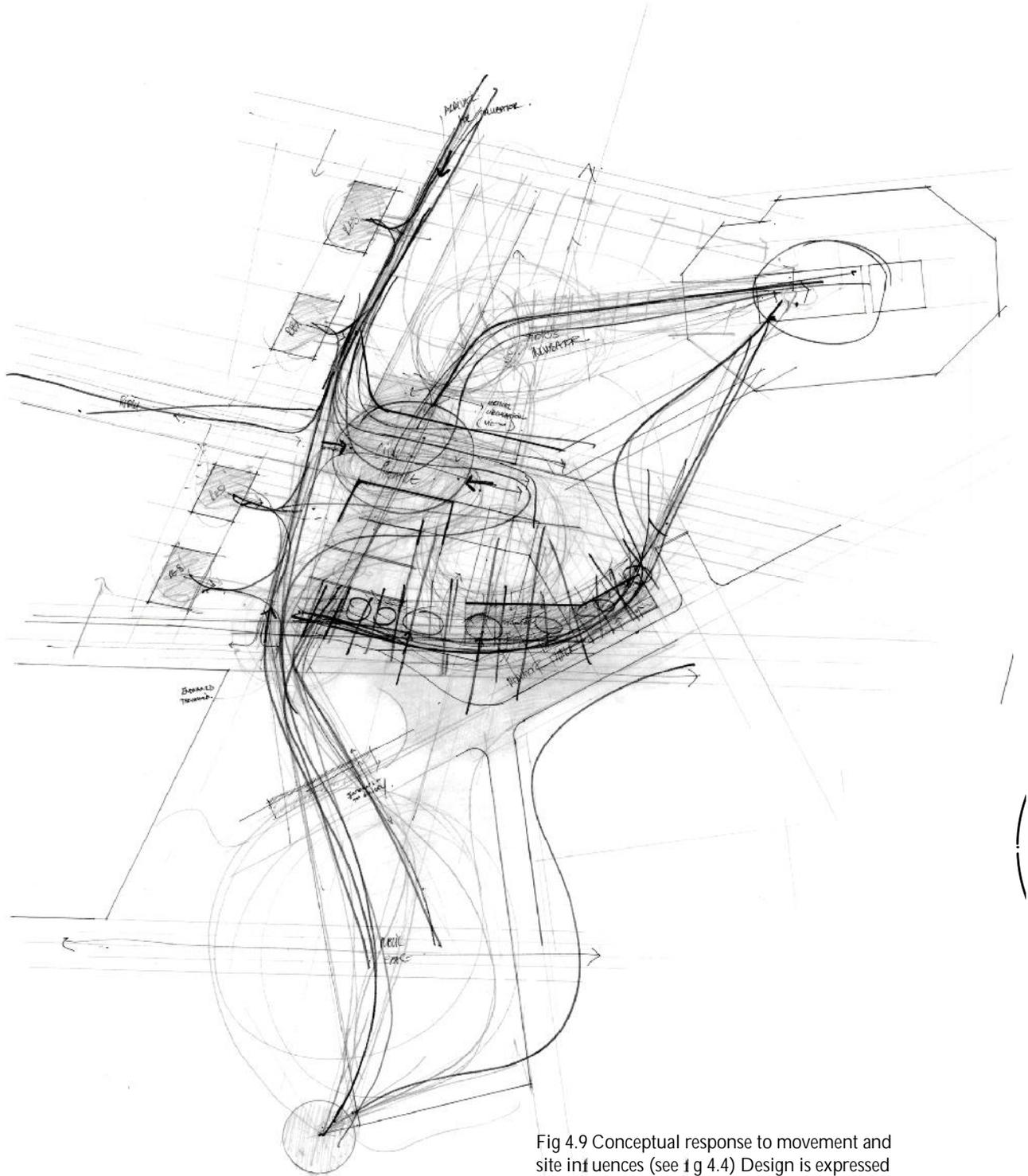


Fig 4.9 Conceptual response to movement and site influences (see Fig 4.4) Design is expressed as a series of movement routes through the site, stretching program along these routes to create an interactive journey.

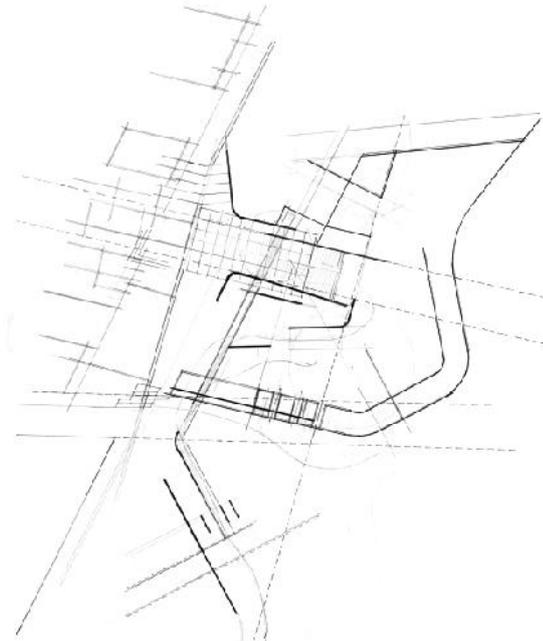


Fig 4.10 Building is explored as a 'stretched boundary' on site, with the potential of being 'delaminated' and made permeable.

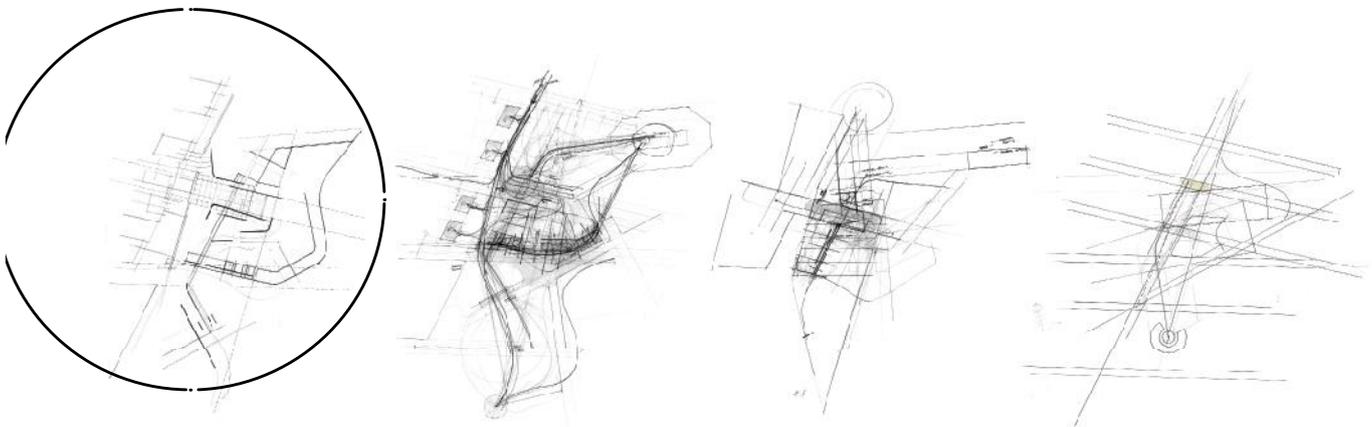


Fig 4.11 Design exploration indicating consideration for movement and site influences

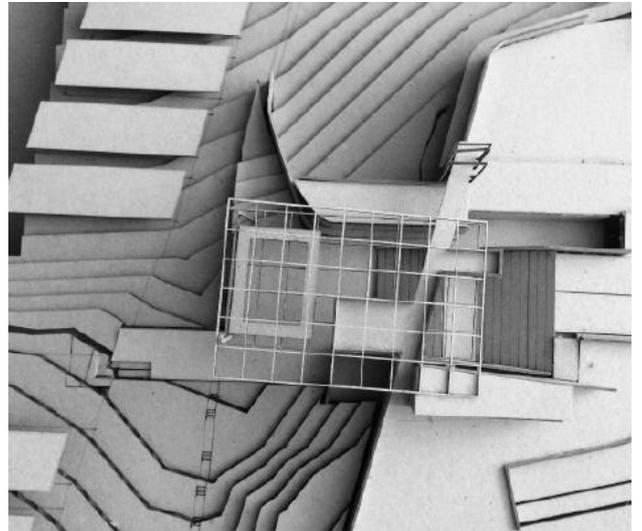
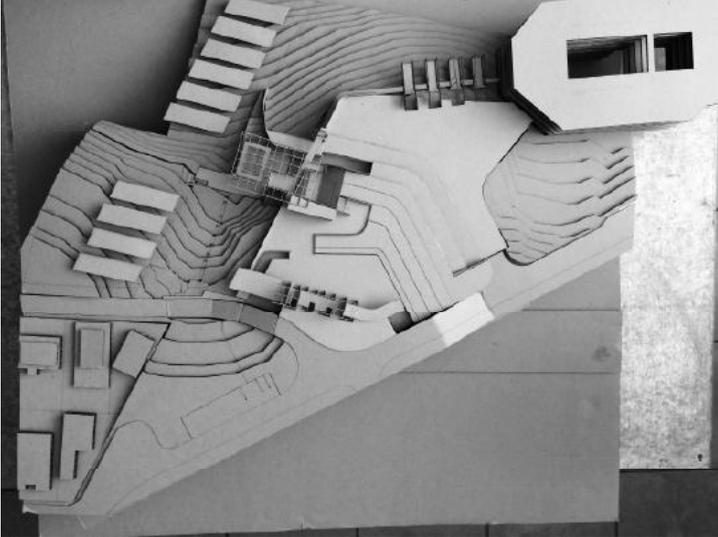
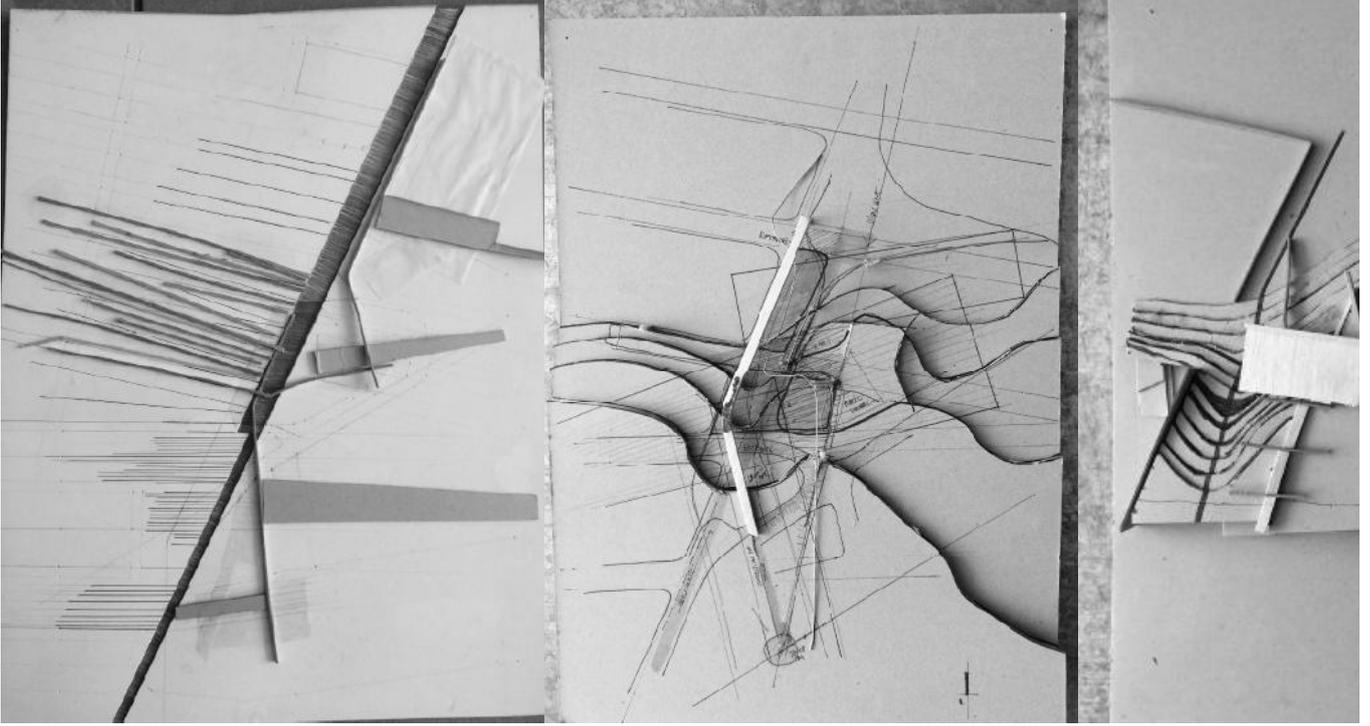
Chapter

05

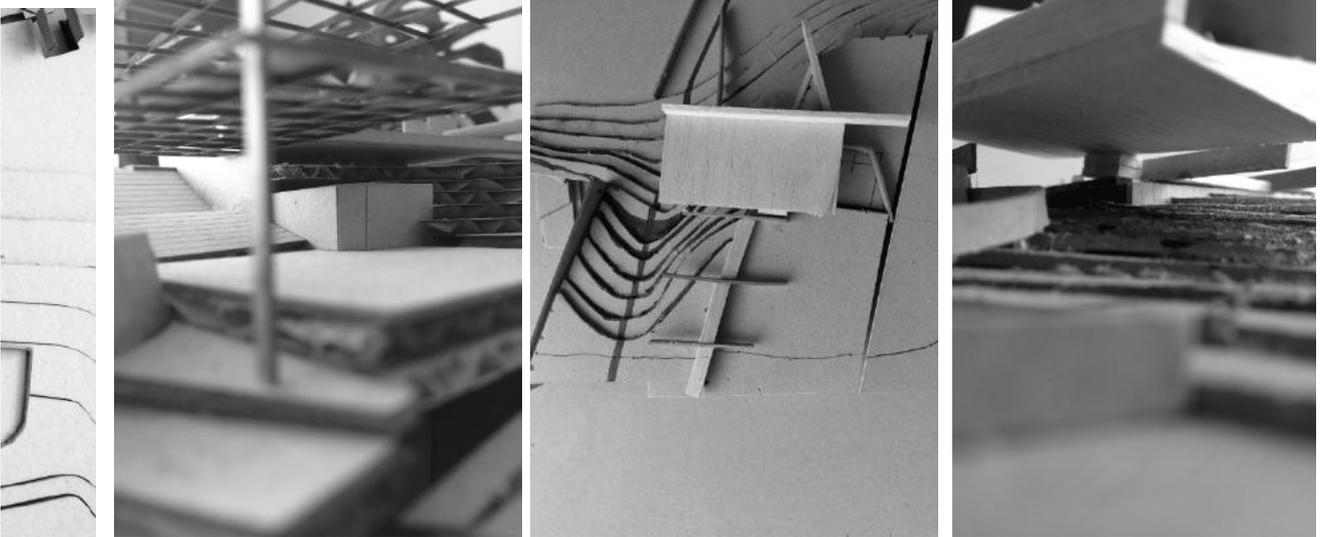
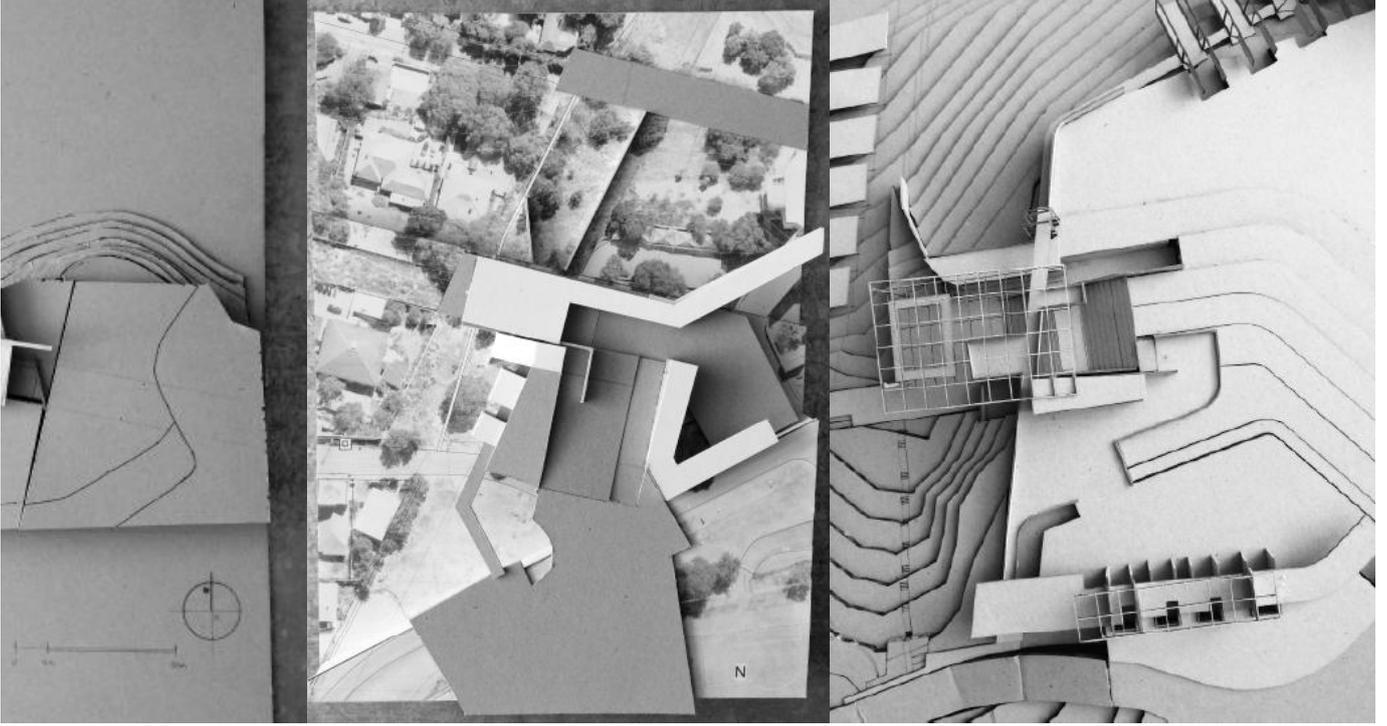
City as temporal territoriality

DESIGN DEVELOPMENT

1. IDENTIFICATION OF TERRITORIES
2. IDENTIFICATION OF LIMINAL SHIFT
3. DELAMINATING BOUNDARY
4. RESTITUTED TERRITORIES



136 MODEL EXPLORATIONS



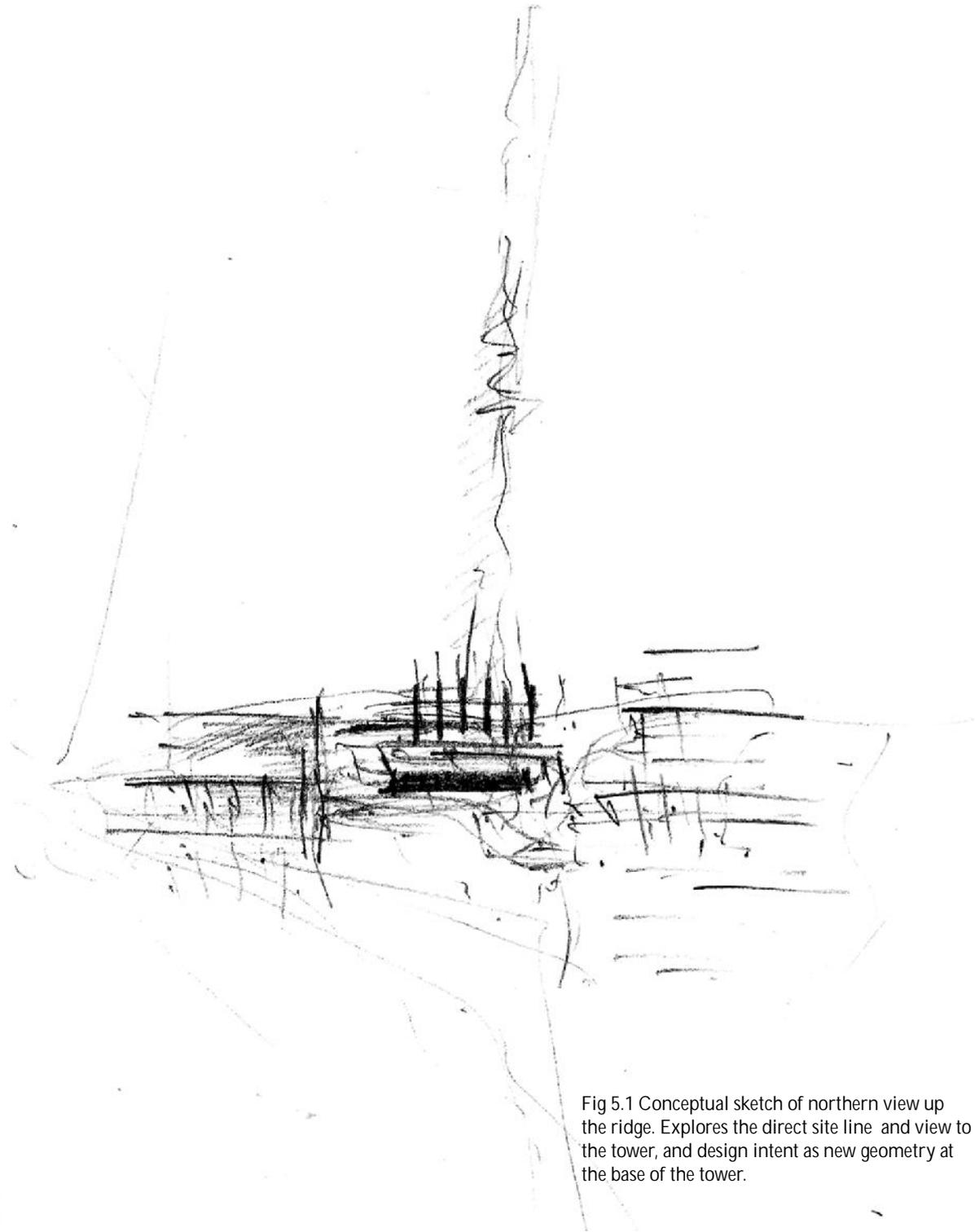


Fig 5.1 Conceptual sketch of northern view up the ridge. Explores the direct site line and view to the tower, and design intent as new geometry at the base of the tower.

DESIGN GENERATORS

The proposed Urban Consulate in Brixton is explained within the parameters of 6 main design generators that influenced and guided decision making throughout the design process. These Generators acted as design informants and decision drivers addressing design concerns regarding the theoretical premise, site-based influences, building program, contextual influences, environmental concerns and architectural experience. The Design process addressed the site design on masterplan level as framework and support for the Urban Consulate building.

the imagination of particular places in narrative fiction and visual depiction has shaped the ordinary perception of place in the world outside the fiction, so that the significance of the place becomes a synthesis of the terrain and of "subjective meaning" applied to it not only by "generations of authors", but also generations of readers, viewers and others whose daily spatial practices produce the city they inhabit (Kruger, 2013:11).

URBAN CONSULATE CONCEPTUAL DEVELOPMENT

ARCHITECTURAL INTENTION

The scheme looks at translating the boundary condition between fragments within the city as an opportunity to facilitate urban growth.

The architectural intention involves the manifestation of the continuous theme of edge, territory and boundary translated into architecture. Through theory the edge condition is translated as the place of opportunity for intervention. Manifested as a device, the building becomes a host accommodating the collection on data and proposals of change in the city, creating an environment for innovation, as well as collaboration and interaction between those concerned with the data and those actively commenting and changing their environments. Instead of aiming to create new territory to meet the desired requirement the scheme intends to draw out the existing territories and boundaries thus delaminating the existing boundary conditions. The existing boundary conditions was analysed in a vertical as well as horizontal plane, where vertical solidity and impermeability is juxtaposed to horizontal movement and rhythm. The architecture does not act referential to form, but rather to the contextual morphology of vertical solidity and horizontal intensity. The natural ridge condition is responded to by taking an ecological approach. The ridge is addressed in a celebrated fashion, directing attention to the natural ridge through view and movement axis. Furthermore the claimed parking condition is restored within a terraced landscape, taking the approach

139

of what was removed is replaced on top. Solidity and mass is translated in a guiding element on site that acts as a facilitator of movement and host for program. The programmed spaces are referential to the suburban grid and horizontal rhythm created by the street. This also developed from the private public threshold in Brixton, where you find spaces of generosity within the dense street condition in front of churches or schools. The tradition of borrowed space between the sidewalks and the house porch is carried through in the movement route of "building as boundary". Within the dissertation architecture is approached as an extension of its surroundings. The scheme is thus placed within a master plan of collaboration with existing structures. The Sentech Tower and IEC office building functions as part of the whole and the architectural intention seeks to create spaces that respond to not only landmarks but sightlines and the framing and defining of spaces between the project and the surrounding architecture. The building does not blur into the surroundings but rather draw the surroundings into the building, through referential elements and views. The new intervention is envisioned as an inhabitable boundary, guiding movement but inviting pause. Through combining the edges of suburban, urban and natural fragments, the project does not reinvent but adds a layer to the city through infringing on that what already exists.

THEORETICAL PREMISE - CONCEPTUAL APPROACH

The translation of delaminating boundaries into spatial form - or the design of architecture as a boundary condition – originated as a response to the definition of Johannesburg as a city of edge conditions and juxtaposition. In order to evoke an architectural language appropriate for the site and the 21st century, the conceptual approach guided the program development, functional planning and spatial language of the Urban Consulate. The Urban Consulate becomes a space for urban exchange, a mediating device between city and citizen or arrival.

The scheme aims to reform territory through performative space, architecture is harnessed as a filtering device (building as delaminated boundary) to breathe life into a civic space and in return feed change back into the city.

de-lam-i-nate

verb

divide or become divided into layers.

“delaminating the horn into thin sheets” (www.google.com)

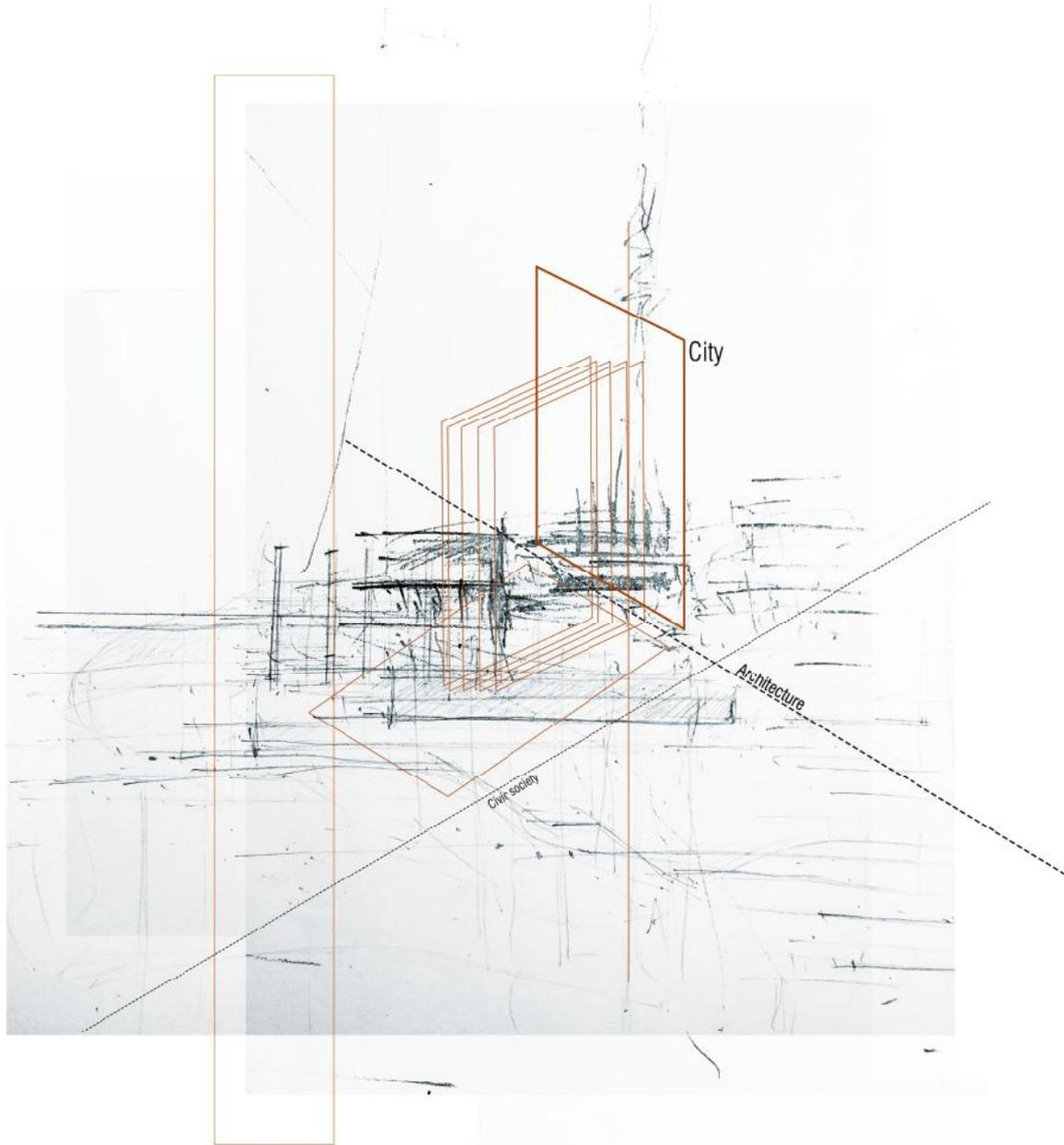
The theory of de Certeau and Deleuze (see Chapter 3, Identifying liminal shifts) were combined as an appropriate response to boundary conditions in urban architecture; where ‘strategy’ the usual premise of architecture, is combined with ‘tactics’ (everyday life and use of the city) and translated into the design of a host for transient event and temporal territoriality.

This is achieved through two means, by recognising the need for boundary conditions and strategies in architecture, but re-appropriating it as something that can be delaminated to achieve permeability. Secondly, to utilise the characteristic of the site as a thoroughfare, and compose dynamic and static space through the design.

Within the urban vision fixed territories and boundaries were identified and potentials between liminal shifts recognised. Where these coexist, was deemed an area of potential. This was carried through into the design concept, where fixed boundaries and guides were used to guide movement through the site but re-appropriated as something that can be delaminated to achieve access and permeability. The concept of creating architecture of mediation and infringement arose, recognising that through infringement mediation can occur. Conceptually the building thus becomes a filtering device between the city and the urban asset, on a physical as well as metaphysical level, where permeability is achieved in terms of city development and physical fragmentation on

Conceptual approach

[re]forming territory
[per]forming space



Conceptual approach
[re]forming territory
[per]forming space

To use architecture as a filtering device (delaminated boundary) to breath live into civic space and in return feed change back into the city.

1. Building as boundary condition
Building as filtering device
Space of performance as mediator
2. Building as route and nest condition

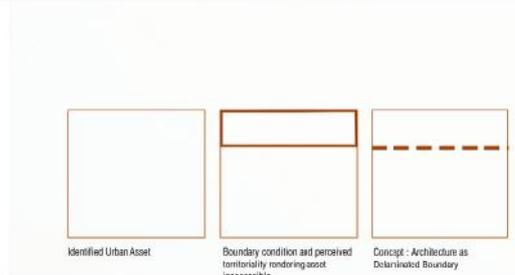


Fig 5.2 Conceptual approach

site stitched.

Approaching the building as a host for 'route' and 'nest' conditions meant that the spatial arrangement of the program would be stretched along a path and concentrated at certain points. Arranging the architectural program along a route, instead of 'carving' a route through the building meant that the boundary condition between the path and the program could become a threshold for mediation. This threshold between dynamic and static space, public movement and programmatic pause conditions communicates as the delaminated boundary.

CONCEPT

[Re]forming territory [per]forming space

CONCEPT

[Re]forming territory [per]forming space

1. Architecture as 'delaminated' boundary
2. Building as 'route' and 'nest' condition
(Architecture of mediation and infringement)

SPATIAL INTENT

The spatial planning of the consulate was influenced by the concept of delamination, combining this with the concept of building as route and nest condition. Delamination is achieved through a layering of thresholds and borrowed space. These void or interstitial spaces hosts the opportunity for temporal territoriality.

DESIGN RESPONSE

1

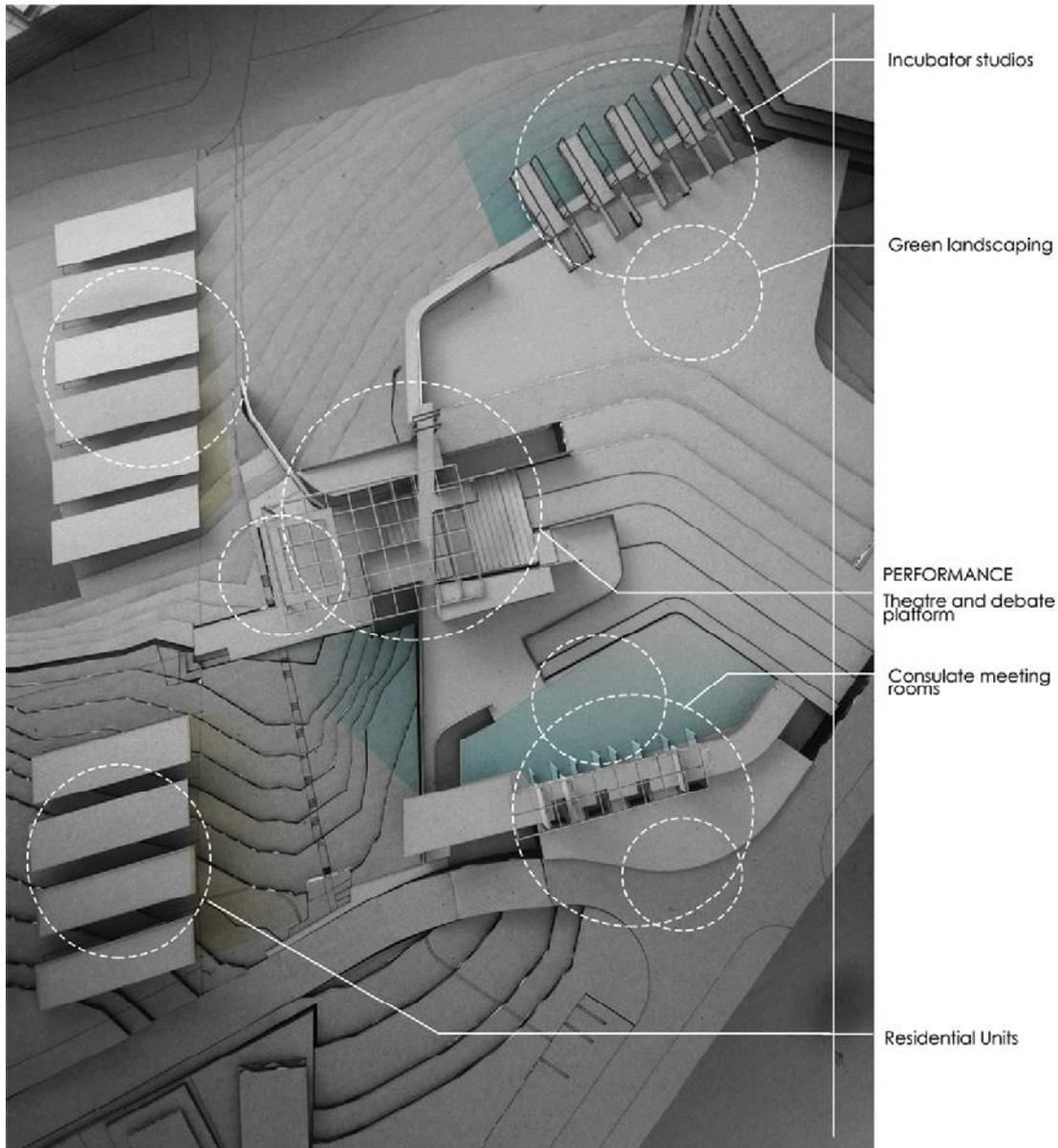


Fig 5.3 Model indicating placement of programs as a response to context

AN ASSEMBLY OF SPACES

The building is laid out in the form of an assemblage, a heteroglossia as an expression of dialogic relationships embedded in an existing urban context. The dynamic space functions as the interstitial material connecting and relating within the assemblage.

The initial response considered the placement of program on site as an appropriate response to the site generators identified in the previous chapter. The programmatic placement responded to the contextual influences of the pedestrian route, the T-junction of Symons road and Beverley Road at the entrance of the site, and the neighbouring IEC office building. The performance platform (open theatre) is placed in the centre of the site, the consulate meeting and research facilities opens up to Beverley Road, while the incubator studios is attached to the IEC building and proposing a new link. The residential units created a second responsive edge for the pedestrian route, providing eyes on the street. The rest of the reclaimed parking lot is turned into a terraced landscape to soften the connection between the intervention and the IEC office building.

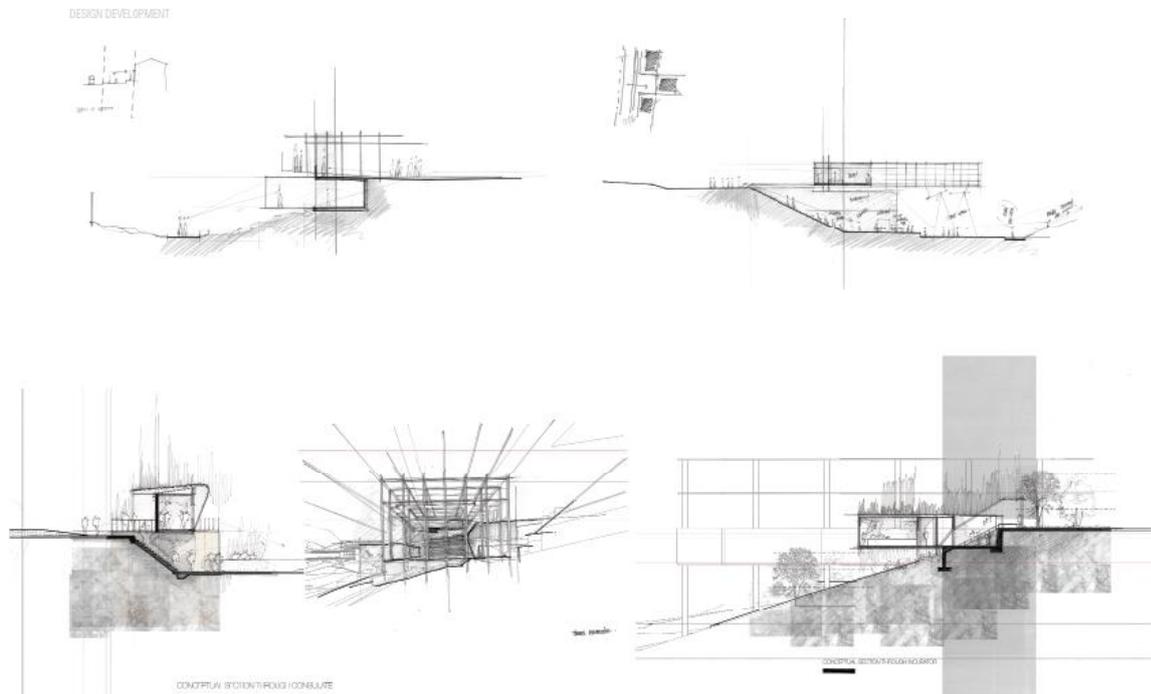
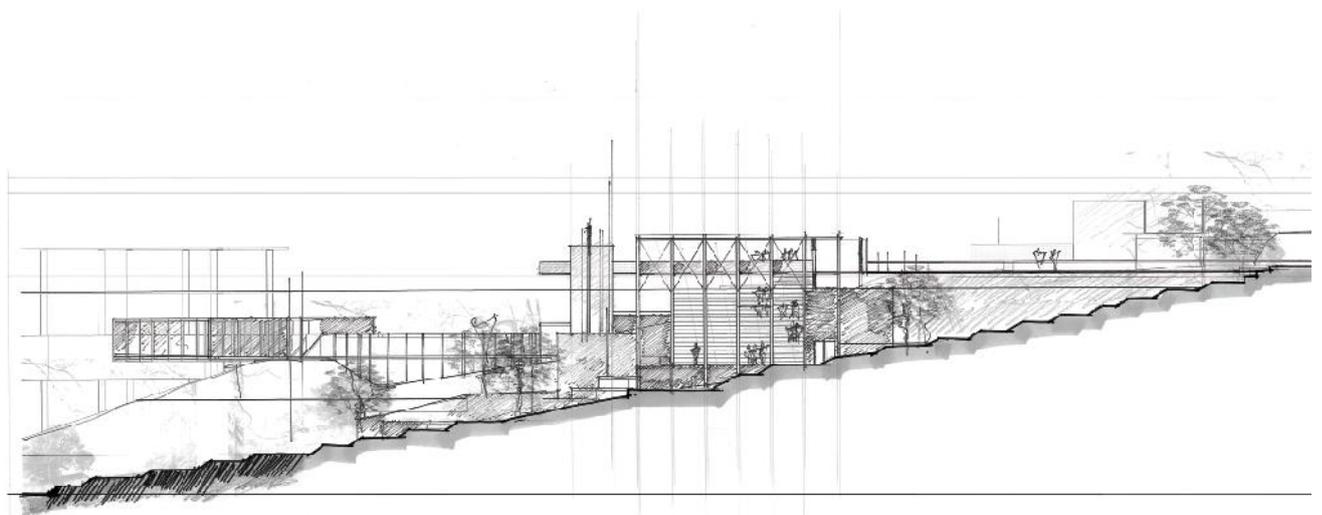
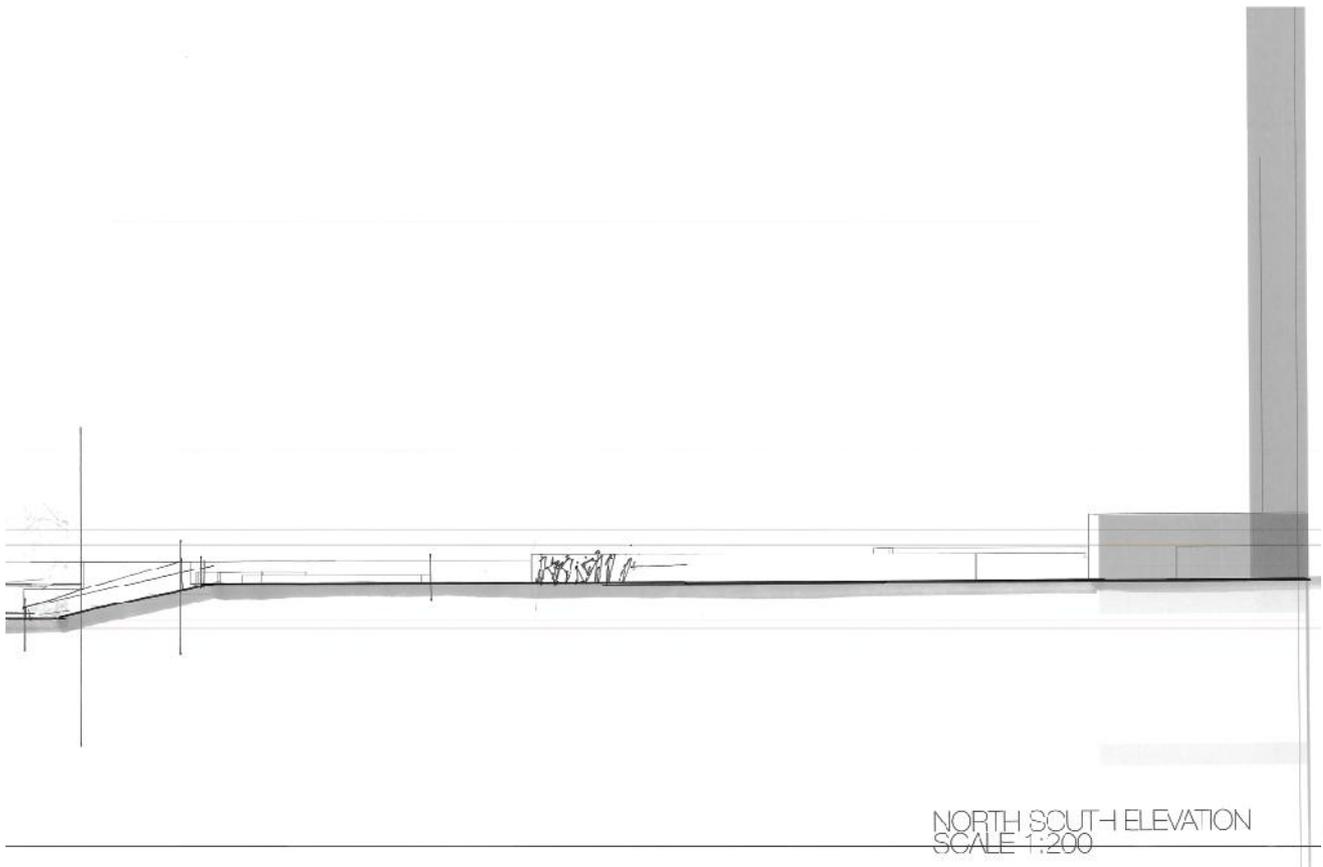


Fig 5.4 Conceptual elevation and perspectives on design response one, sketches indicates the theatre as focal point in the east-west axis.





DESIGN ITERATION 1

The programmatic layout and circulation were found to be dispersive. Guided movement through the site was reassessed with the focus on dynamic and static space. A response to collecting and displaying of information lead to a more porous edge at Beverley Road and a secondary viewing platform at the northern edge of the performative space.

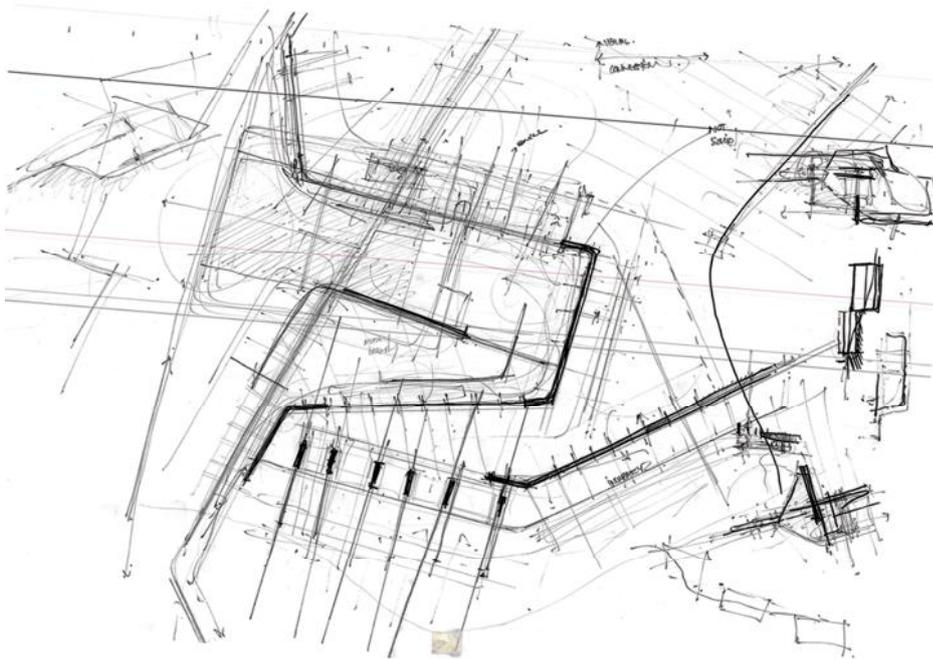


Fig 5.5 Design iteration showing the integration of program and exploration of movement on site

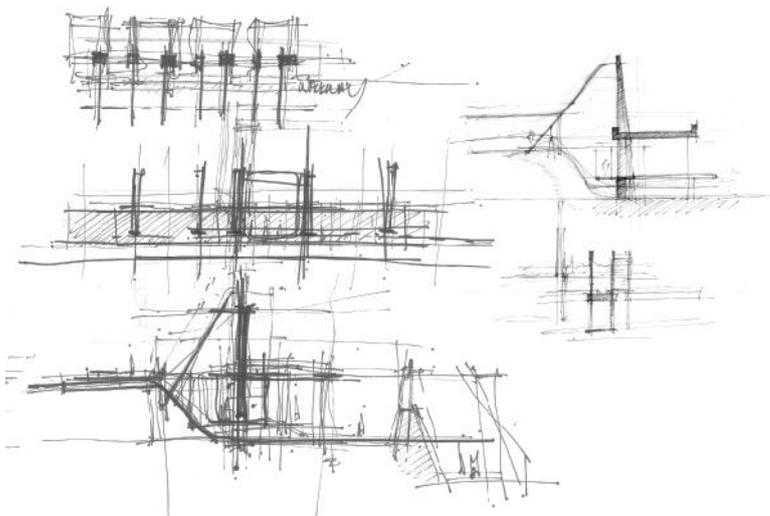


Fig 5.6 Section explorations of consulate meeting rooms connecting to the informal market

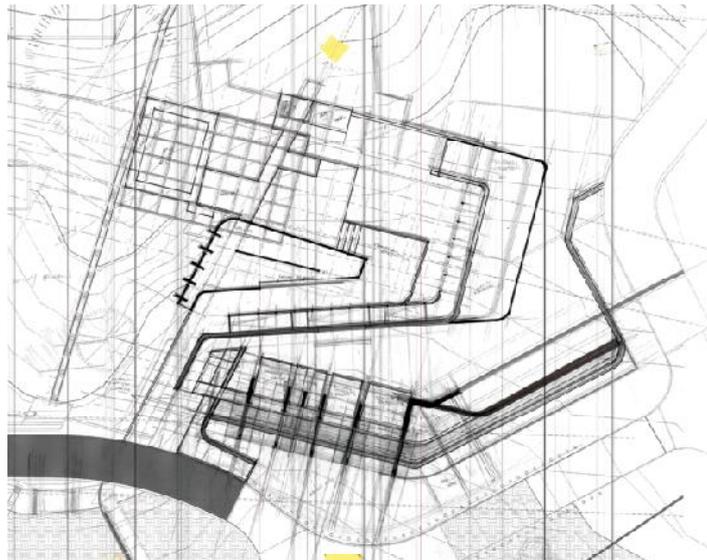
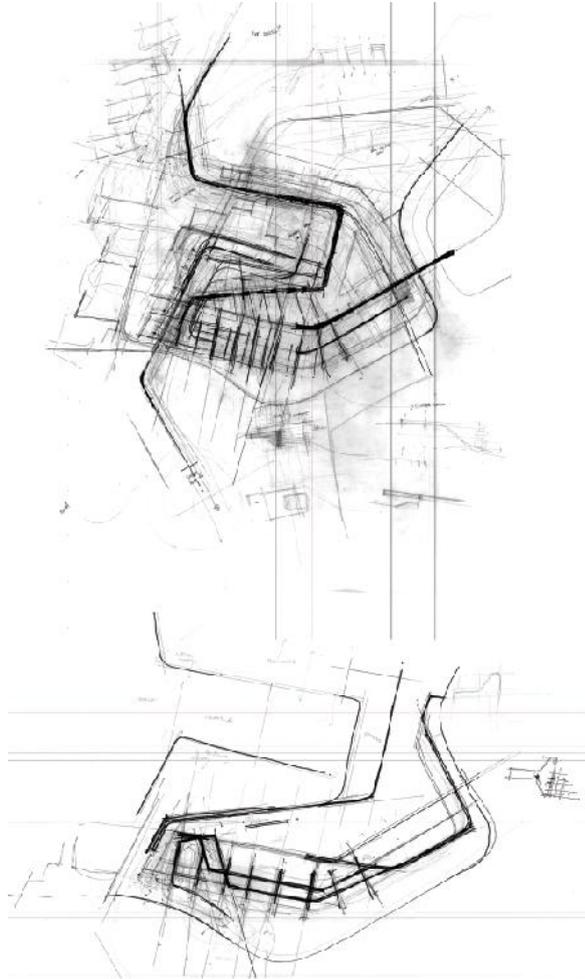
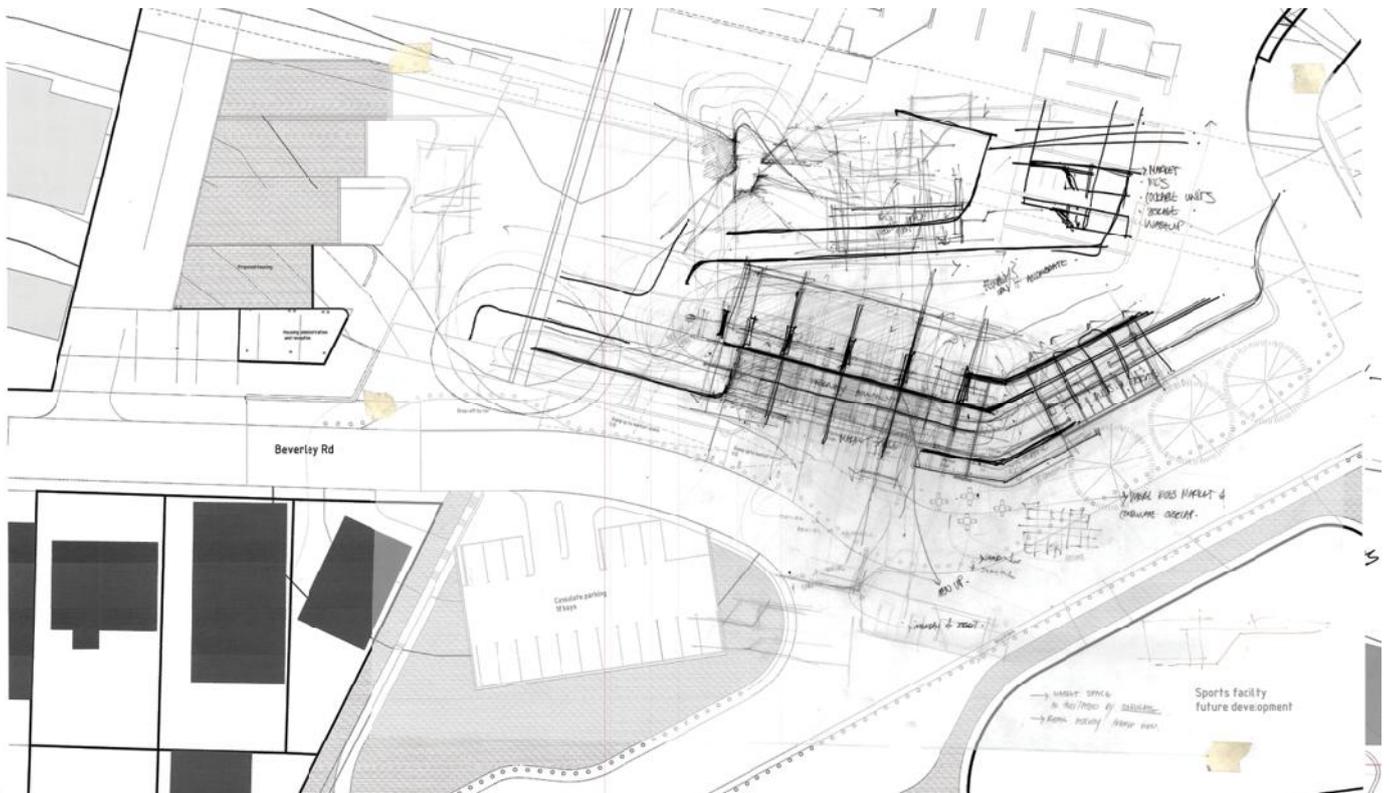


Fig 5.7 Design iteration showing the integration of program and exploration of movement on site

DESIGN RESPONSE

2



Level 1
1:500

The overlapping of programs and the resultant cooperative spaces were further developed. The consulate research and meeting space at the street edge functions as a collector of information and address for the building. The need for a central collection space, from where movement into the site is guided to various functions (residential, street theatre, studios, urban research centre, sculpture park), informed a communal pause point before entering the scheme. Secondly the consulate research and meeting rooms has the dual function of facilitating informality at the street edge and framing views of the city. This was explored in section, where the slope of the site, views into the city and movement were key informants.

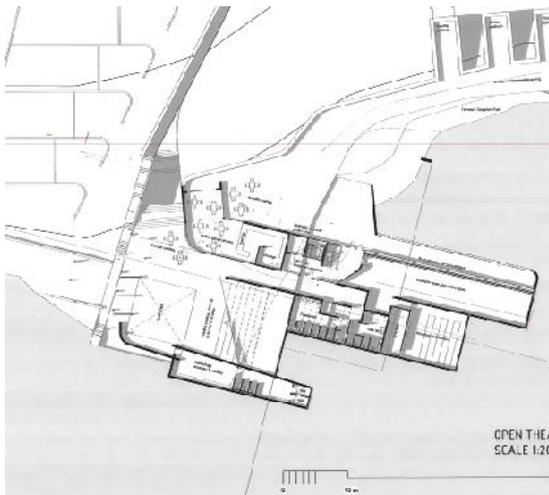
The incubator studios and offices are moved to the main circulation route creating an interactive edge in the centre of the site and framing an internal courtyard, terminating the east-west axis of the theatre. The link to the IEC building is achieved through a pedestrian walkway connecting with the second floor entrance of the building. The pedestrian link with viewing platforms establishes an edge for the sculpture park and connects to the street theatre and restaurant level.



Level -1



Level -2



Level -3

Fig 5.7 Plan development of design response two

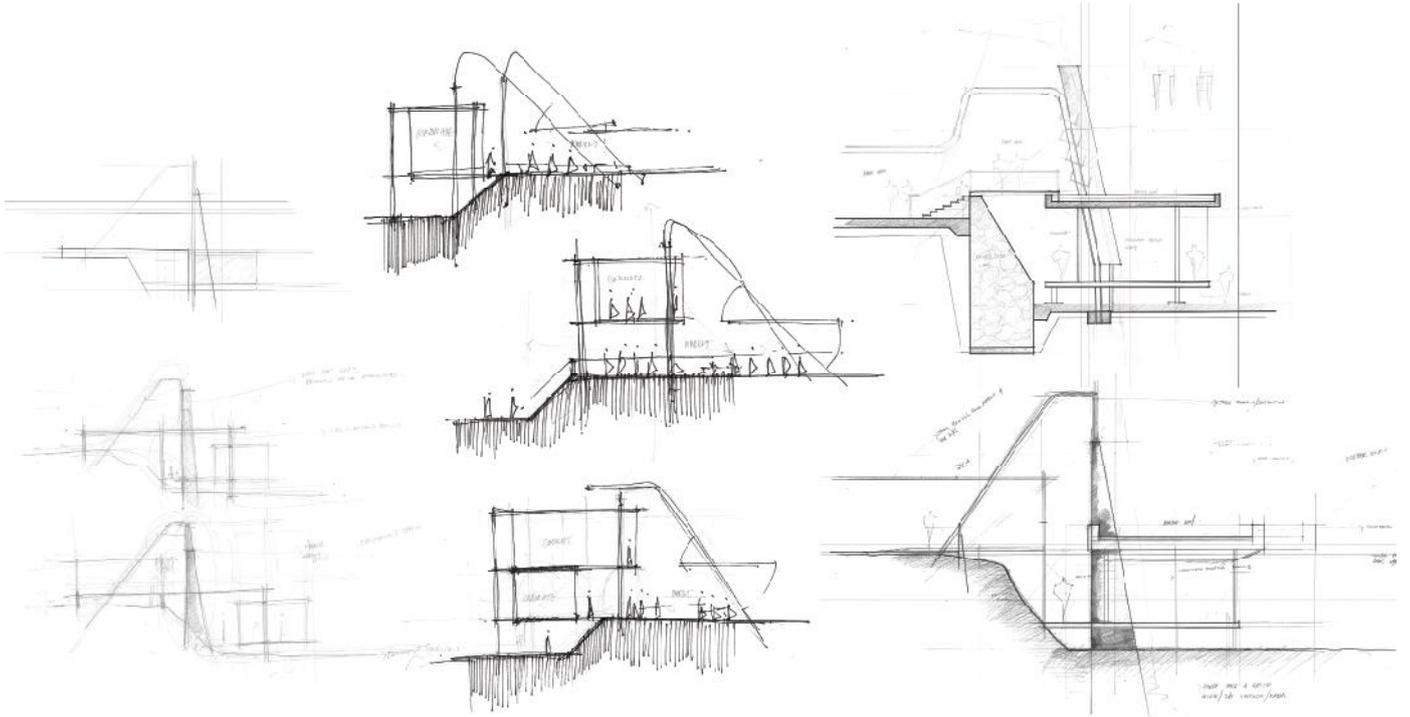


Fig 5.8 Sectional explorations of consulate meeting rooms connecting to market space

DESIGN ITERATION 2

The need for a simplified movement route with clear entrance was established. The residential units on the western edge of the site had to be integrated with the existing pedestrian path. The consulate research and meeting facilities is still to disjunctured from the gallery and display platform.

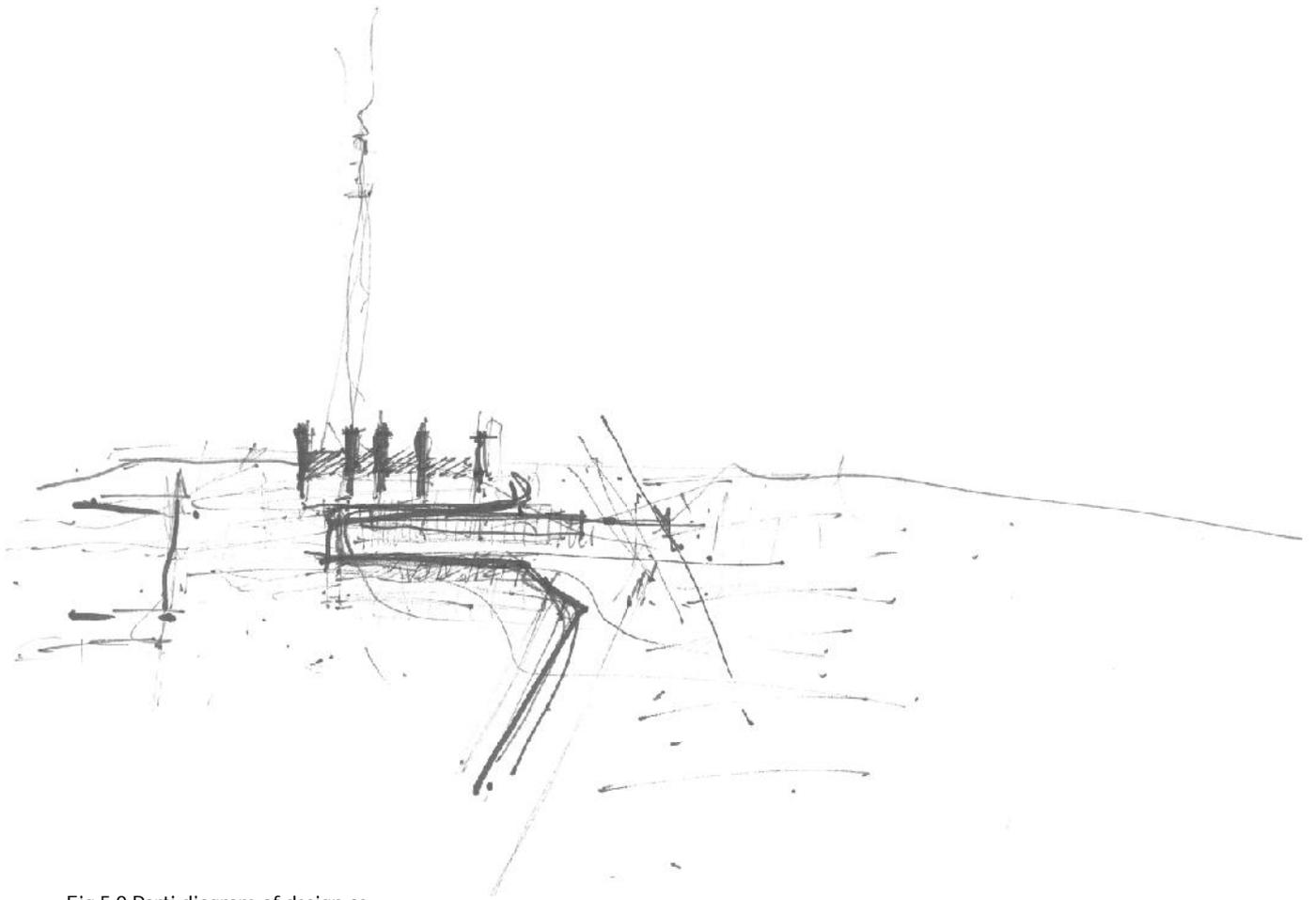


Fig 5.9 Parti diagram of design as route in the landscape

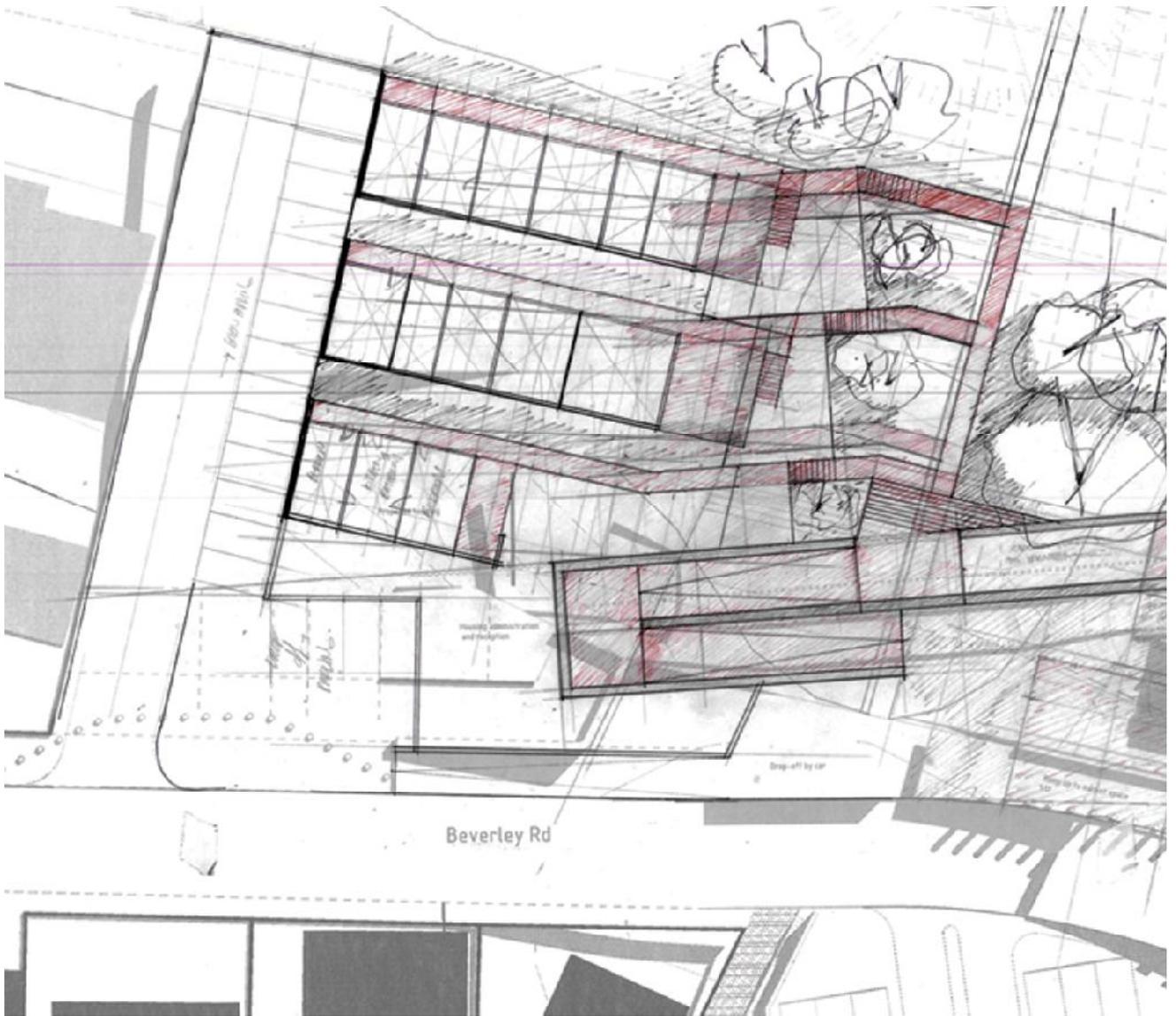
A CONTINUATION OF MOVEMENT

The experience of the spatial narrative (mediation, infringement, exchange) relies on the levels of intimacy achieved through architecture. Site lines through the scheme is harnessed as a tool to either place focus on the city through panoramic or framed views or direct attention to the performative elements of the program and scheme. Subsequently most spaces are translated into a movement corridor or spine that reveals and engage with program on the side and terminates in a view. These spaces thus frame events from various perspectives, mediating between the awareness of the city and intimacy of program. Narratives of movement dissolve into static space where program opens up to engage the user and observer. The concept of layering thresholds as a delaminated boundary is expressed by the journey through the site, almost taking on its own narrative, exploring a haptic experience of movement, light and sightlines. Even though the building acts as a guiding element through the site, focus is not placed on directing the user, but rather on engagement and exchange. Architecture guides, prepares, stimulates, surprises and gives relaxation through composure. Zumthor (2006:41) talks about the composure of seduction in architecture, creating a voyage of discovery instead of merely directing the user. The levels of transparency and intimacy draw the user through the scheme allowing strolling and engagement.

The layered threshold emphasises the tension between interior and exterior allowing a gradual transition between enclosed space and the surrounding sense of place. The movement corridors forms part of this spatial threshold and through layers of intimacy releases the dweller in a participative / exchanging atmosphere or in a contemplative more intimate state. A Space of composer is created, letting the user stroll at will, while engagement and exchange is encouraged.

Static space is shifted from points that needs to be connected by a route to stretched points along dynamic space.

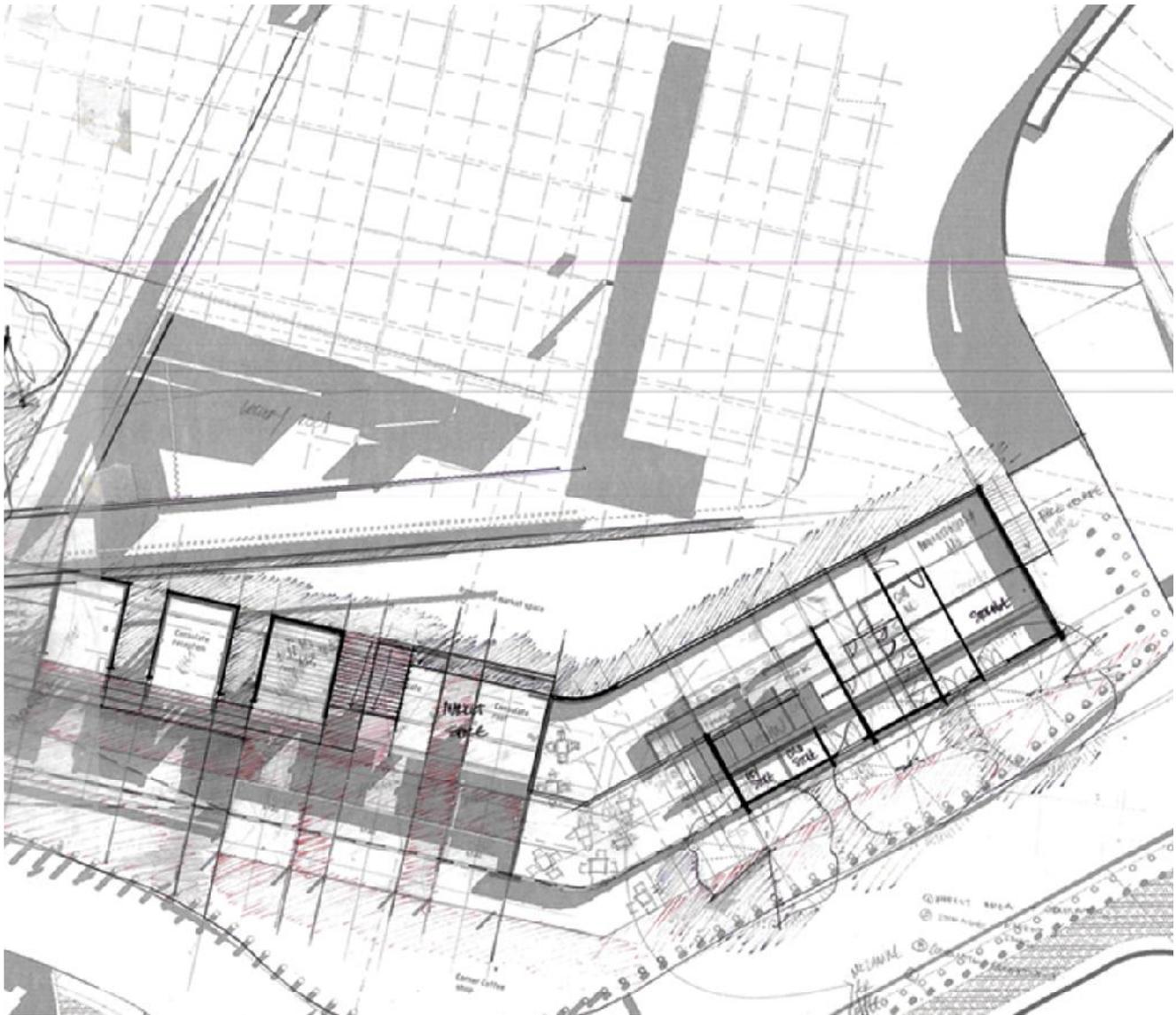
DESIGN ITERATION 3



GROUND FLOOR

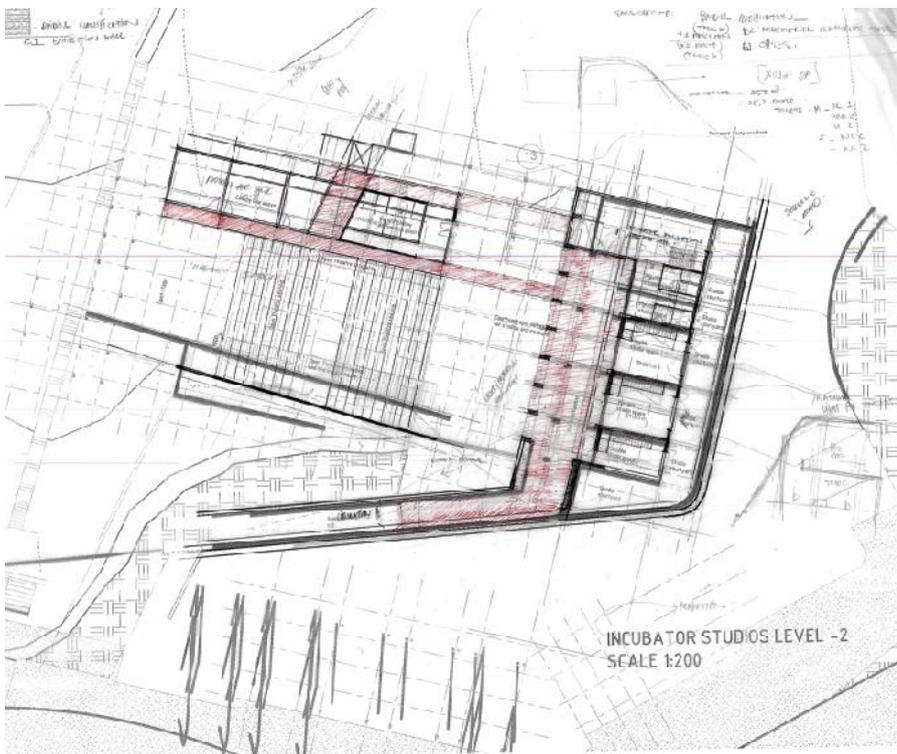
Design response 3 focussed on addressing threshold as a continuation through the site. The entrance is clearer defined by extending the movement corridor as gradual ramp into the site. Access to the residential units is connected to the pedestrian walkway while the informal market space along Beverley Road acts as a point of arrival to the scheme.

The gallery and exhibition bridge is extended to connect with the consulate research and meeting facilities, in order to create access from Beverley Street. The space terminated in the North in a lookout and vertical circulation point. The restaurant at the street theatre level is moved to the studio courtyard space and replaced by a supporting program (multipurpose dance hall) for the open theatre.

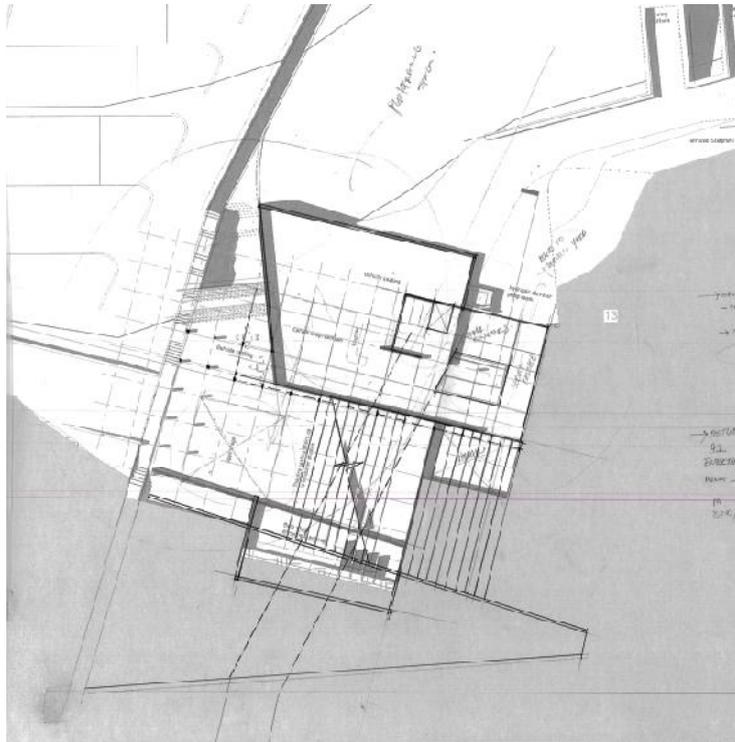




Level -1



Level -2



Level -3

Fig 5.10 Plan development of design response three

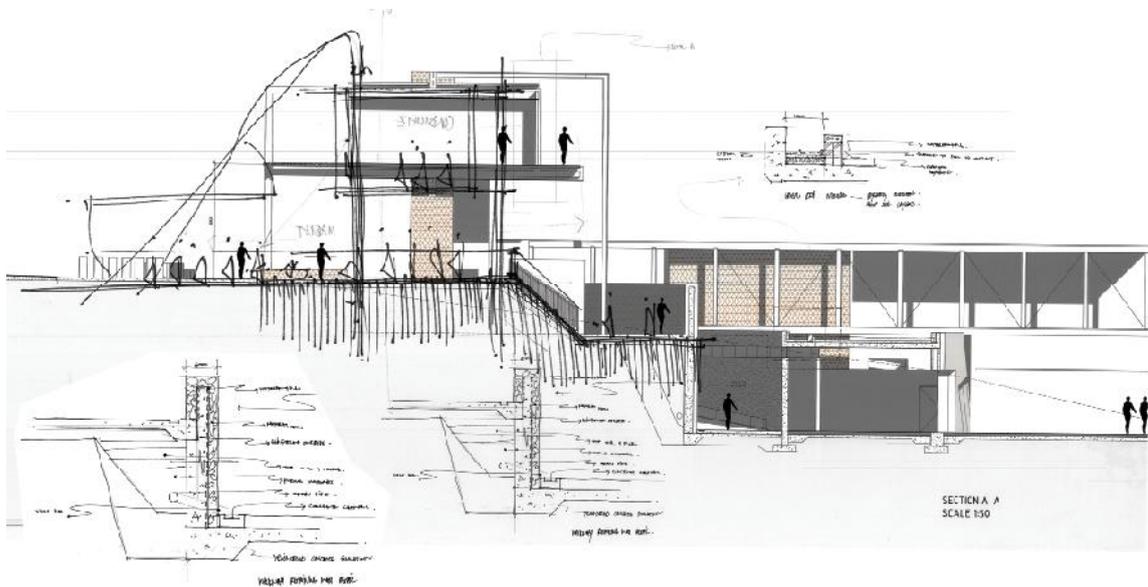


Fig 5.11 Section development of Consulate meeting rooms defining street edge and connecting to the informal market space.

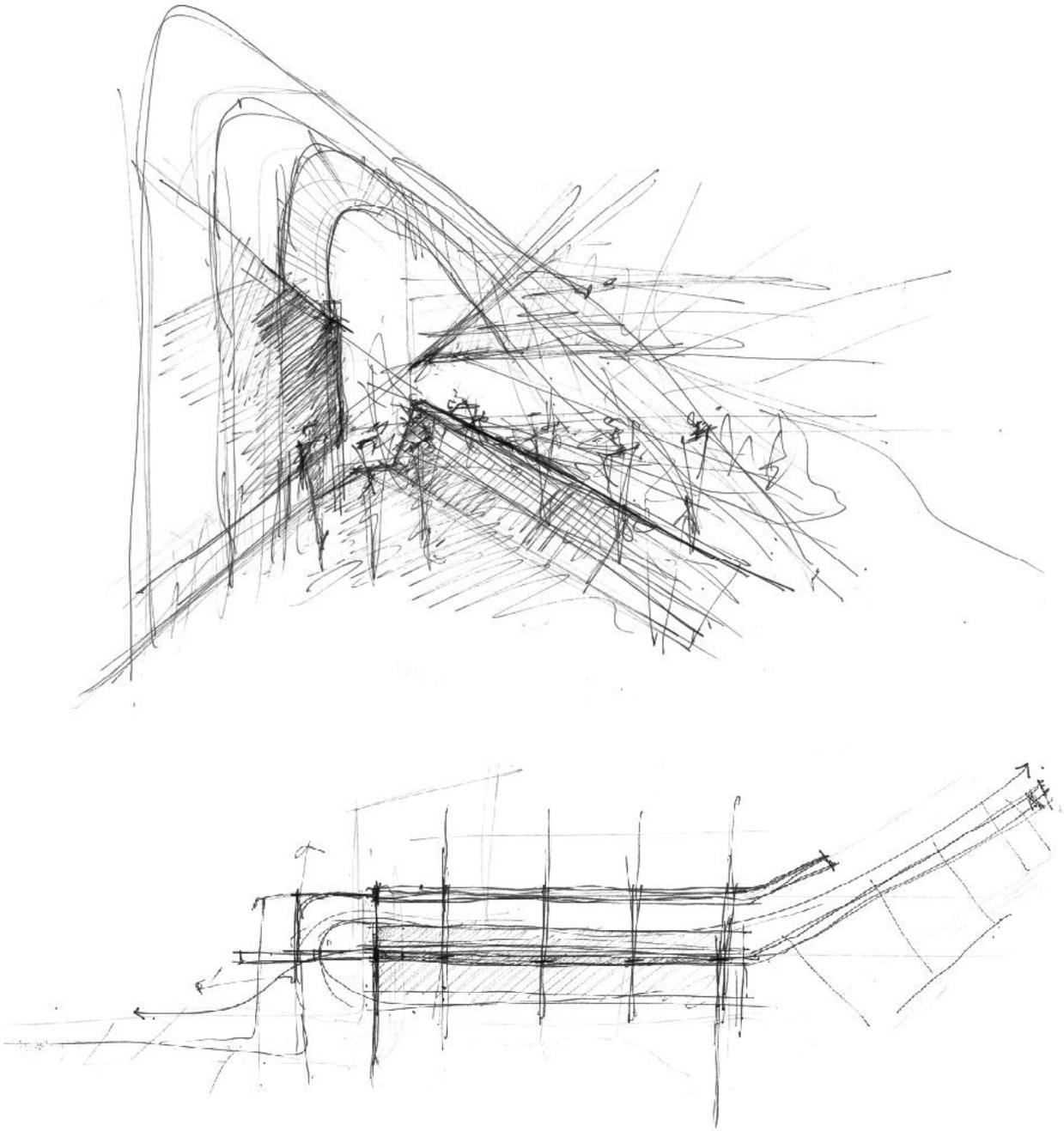


Fig 5.12 Conceptual exploration of layered thresholds as boundary between productive and performative space.

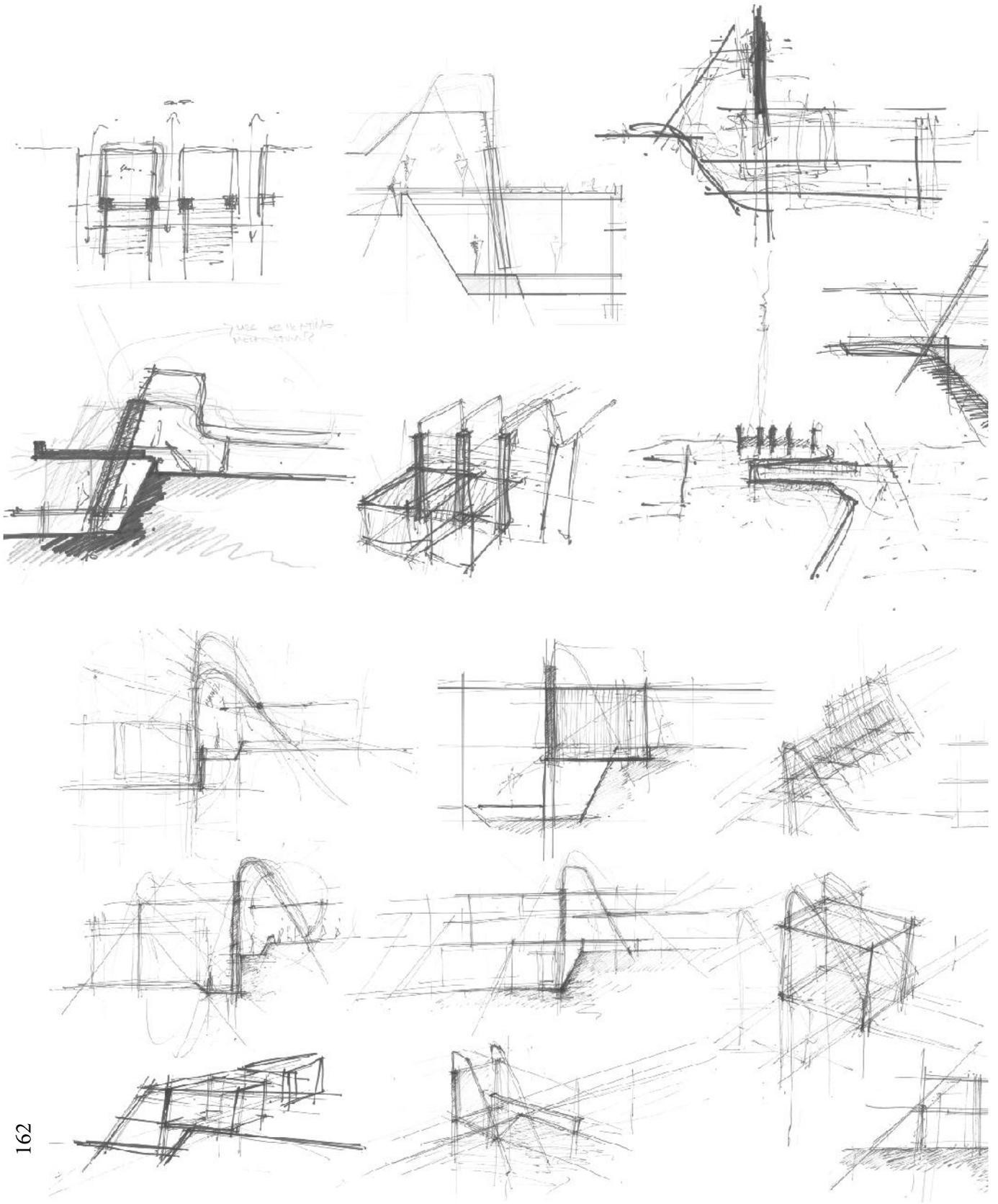
CIRCULATION

Journey becomes exceedingly important where the defined street edge of the Urban Consulate draws dwellers from the public square in front of the tower into the building. The journey is divided into two parts, firstly drawing the public from the street and guiding them through the complex towards orientation points, views or circulation. Secondly in the conceptual plan where the dweller is released in a communal and participative space, in the form of an open theatre. Awareness is thus shifted from city views and orientation to an inclusive citizen centred space.

Acting as a thoroughfare the site has entry and exist points that functions as both. The user either approach the building from the Sentech Tower in the south and descends down to the open theatre, or enters from the north through the pedestrian path moving past the theatre up the ridge and released at the base of the tower.

PERFORMATIVE AND PRODUCTIVE SPACE

Performative and productive space guides spatial intent as movement through the building progress. Performative space is articulated as spaces of participation implying the experience of a layering of movement and exchange. These spaces are framed by productive space focused on co-operation and social networks. The design is infringing by nature, where the reclaiming of a parking structure and road servitude provides access to a previously inaccessible area. The progression through the scheme offers permeability



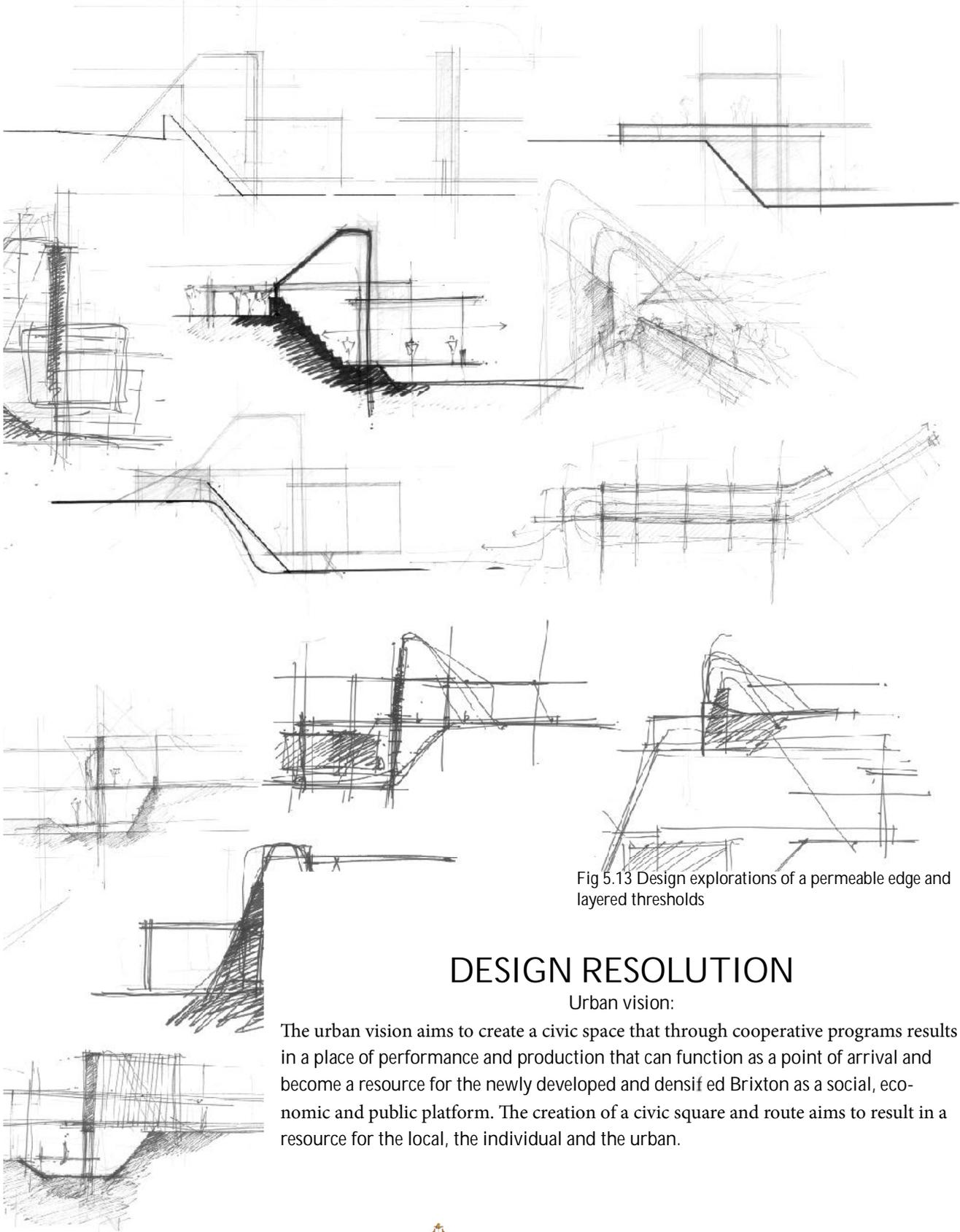


Fig 5.13 Design explorations of a permeable edge and layered thresholds

DESIGN RESOLUTION

Urban vision:

The urban vision aims to create a civic space that through cooperative programs results in a place of performance and production that can function as a point of arrival and become a resource for the newly developed and densified Brixton as a social, economic and public platform. The creation of a civic square and route aims to result in a resource for the local, the individual and the urban.



Residential units

Multipurpose dance hall

Gallery
Incubator studios
Restaurant
Residential units

Consulate meeting and

URBAN INFLUENCES

Urban context: edge and threshold

The orientation of the building is broken up along the two movement routes. Firstly the existing pedestrian north-south route that forms a pedestrian edge to the west; secondly, Beverley Road at the Southern entrance consisting of pedestrian and car movement. Security issues on site were addressed by facing the building towards the movement routes. This added a passive measure of surveillance, allowing the safe performance of everyday activities. The building is moulded as an extension of the pedestrian route, redirecting movement into the public courtyards of the building. The east-west pedestrian energy is harnessed on street level and guided into the site, or past the informal market space. The 'address' and entrance of the Urban Consulate is situated on Beverley Road with the administration office opening up to the street. The southern edge not only activates the street but responds to the proposed civic square, giving the site importance in the street elevation and adding to a sense of place. By perforating this edge, visual access to the city, as well as views into the site is allowed.

Three interlinking civic spaces resulted from the positioning of program and response to the urban scape. The first is an urban square in front of the Sentech tower that relates to the streetscape in front of the site. The street edge is defined by an informal street market that creates a second civic node. The third node is in the centre of the site, functioning on a more intimate level and consisting of a street theatre and courtyard.

A new entry point into the site is created through a movement ramp. This functions as a point of pause from where the dweller is directed either down the ramp to the courtyard and theatre or into the general reception of the building. The civic 'nests' are connected through pedestrian movement and acts as events along the public route, or end destinations in themselves.

The architectural mass is carved around an urban courtyard and street theatre that opens up to the pedestrian route. Artisan studio spaces and a restaurant are placed adjacent to the urban courtyard, while the northern edge opens up onto the natural ridge and sculpture park. The studio space can spill out into the courtyard, forming a 'social' threshold between the public realm and the incubator. The circulation route become the public interface of the Urban Consulate and connect various social activities (including trade, education, tourism, arts, recreation and performance) to activate the space with constant but changing human activity and event.

Open theatre

research facilities

Informal market space

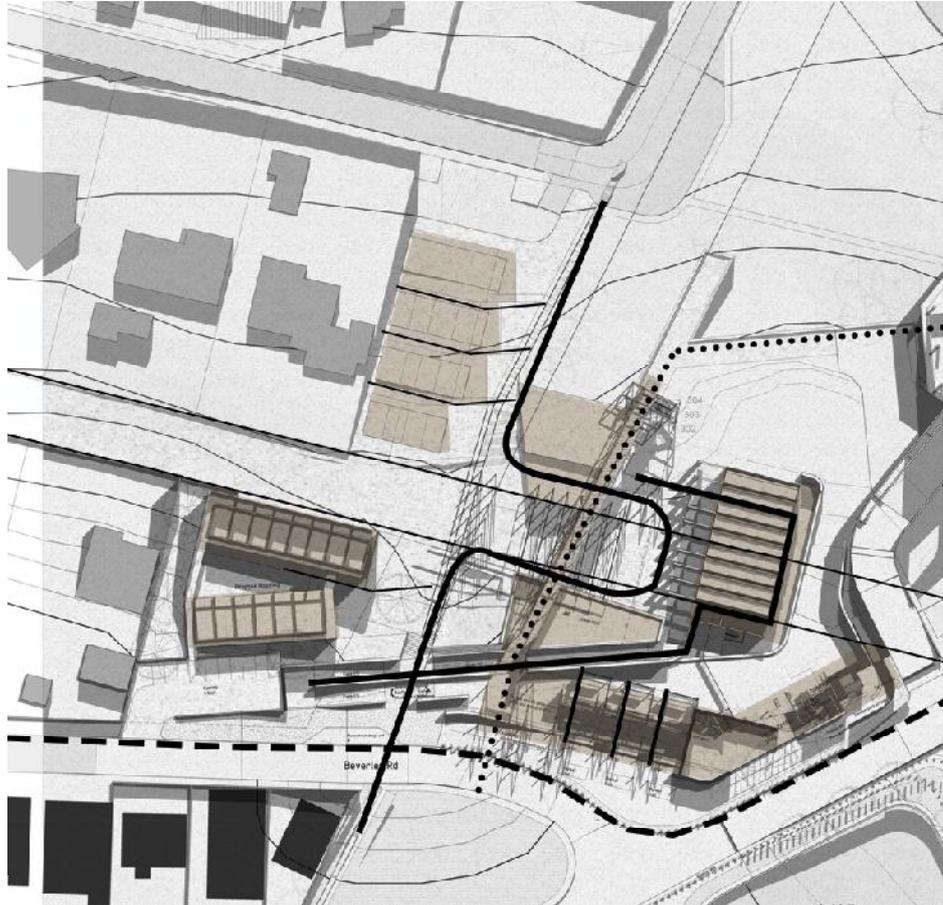
Civic Square in front of tower



CONTEXTUAL RESPONSE

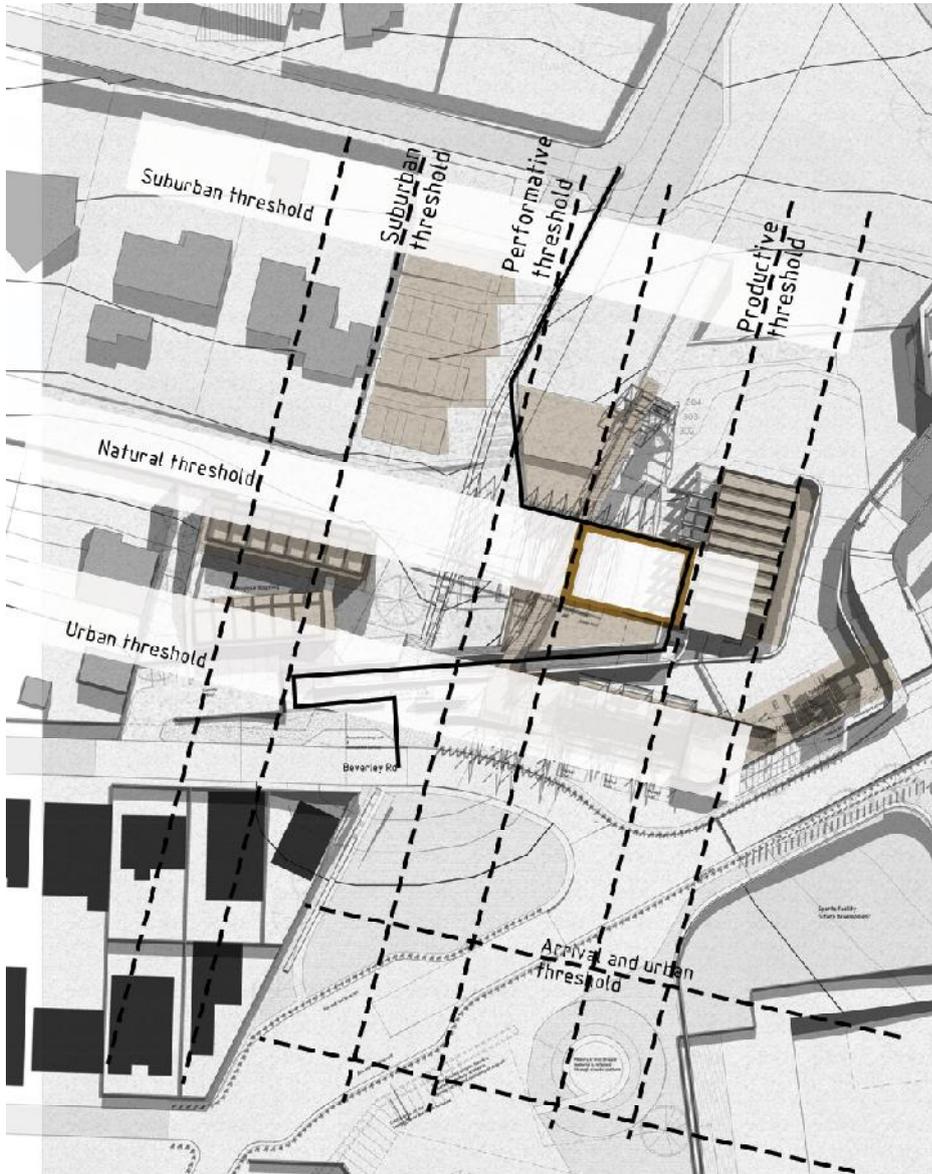
URBAN – SUBURBAN CONTEXT

The site is bordered by strongly defined suburban, urban and natural edges. By retaining the site's quality as a thoroughfare, its internal edges become an extension of the public realm while the external edges respond to the existing fragments. Proposed residential units are placed on the suburban edge as activators of the public route. The residential provides a means of security and eyes on the street. The eastern edge, adjacent to the IEC office building is integrated into the ridge landscape and connects to the existing structure with a pedestrian link. This edge is defined by a landscape approach. The spatial arrangement positions the Urban Consulate as a mediator between suburban and urban by overlapping the two fragments on site. The consulate reveals both conditions and instead of being a threshold from the one into the other the two fragments are stitched and coexist within the schism.



THRESHOLD AND LINKS

Two major public thresholds are considered, the southern street edge and the north-south pedestrian route. Referential to the suburban and residential context, the position of houses and the sizes of the plots are recognised as a contributor to the spatial quality of the streets. The southern street edge is approached as an extension of the Brixton street and grain considering the subtle transition from sidewalk to building entrance as well as the rhythm and repetition of the streetscape. The second threshold is designed as a space of generosity within the stretch of the pedestrian path. This is referential to the mapped setbacks in the streetscape of Brixton created by the placement of a church within the suburb grain. The space opens up into a stage and seating, drawing the user into the site.



SPATIAL LAYERING proposing a link to fragments through a route

Positioned between three fragments (natural) (suburban) (urban) the consulate becomes a connector along a route. Spatial articulation along its performative edge is layered according to the changing conditions of the context. The building circulation runs in a north-south axis while programs unfolds in an east-west layering

The transition between the urban square and the proposed intervention is an important urban threshold. Moving from the tower and observation deck the link to the Urban Consulate is addressed through the continuation of the suburban street scape. The point of arrival to the Consulate is defined by an informal crafts market and corner coffee shop. The administrative face of the consulate is accessible from the market space. This marks the second urban threshold.

On ground level the Consulate is connected to a gallery bridging over the street theatre and terminating into an urban elevator. This enhances a visual connection with the city within the urban threshold.

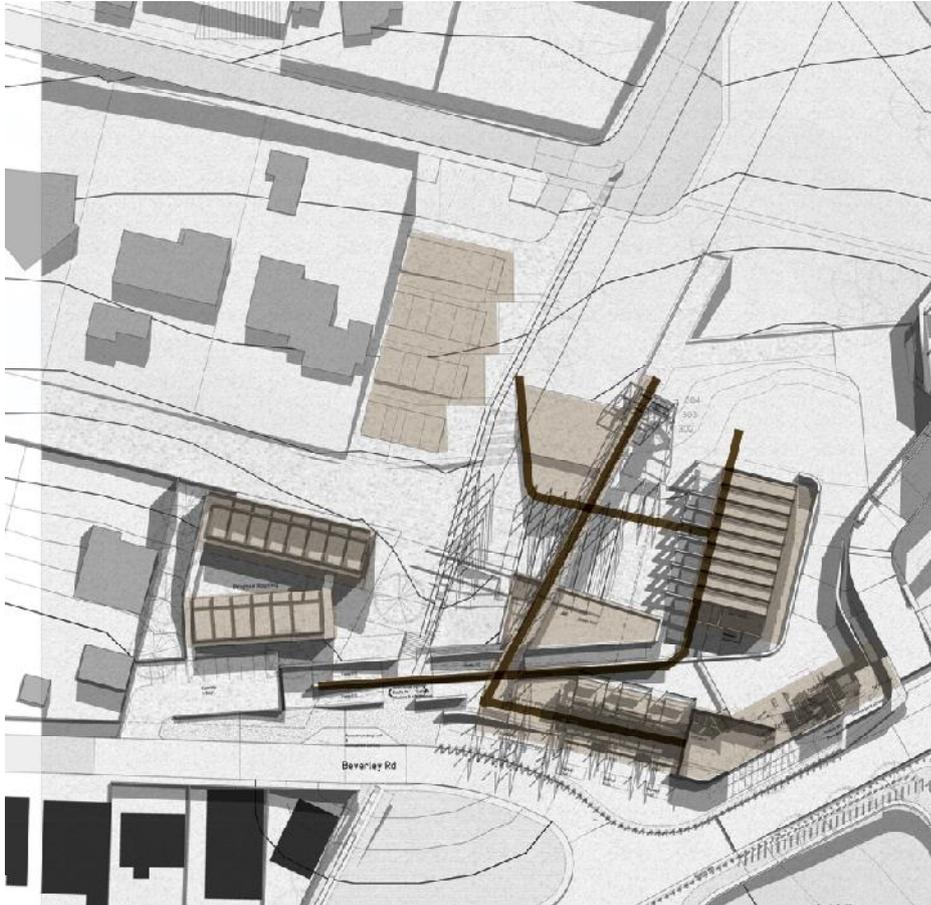
From the consulate interface the route begins a gradual descend along a ramp spilling out into an internal courtyard. This acts as an 'entrance' to the studio and incubator spaces and theatre seating. The courtyard acts as a mediating space between performance and production where trade and event sporadically activates the space and street Theatre.

From the courtyard the route continues down the street theatre seating and steps into a performative threshold. This level is connected to the existing public route and extends into the natural landscape to the west. When not in use the open stage of the street theatre doubles as a second public space, placed adjacent to the existing pedestrian route the passers-by becomes a backdrop for happenings on stage, or a performance in itself. A multipurpose dance hall is situated to the north of the stage and opens up into the natural landscape. This is the lowest level accessible from the urban elevator, and is directly connected to the Sculpture Park and adjacent office block.

Moving down the theatre steps the pedestrian is confronted with a western view of the natural ridge or a performative event happening on stage. In the event of a formal performance the route through the street theatre is closed and circulation continues past the stage up the ridge. The performative stage is situated at the crossing of two axis, the north-south movement axis and east-west display and performance axis.

The performative acts of: freedom of speech, performing arts and embodied arts, is experienced within this threshold. This space is placed in the centre and most secluded part of the site, laying focus on human participation, opinion and social interaction. Here the view shifts from the city to the citizen. The 'performer' is visible from the overhead gallery and above courtyard space and studios. The pedestrian is placed on display. The space is covered with a steel and screen structure, creating a softer and intimate 'save' space. The performer is thus hidden away from the city, but on complete display within the site. This also allows attention to be shifted from the performer to the audience, and from the audience to the city.

The route continues to the south past the dance hall, and releases the dweller into the suburb of Auckland Park. Since the site is a through route the pedestrian can either enter the site from the north or the south. With either approach, the central threshold remains the performative threshold evoking participation and representation.

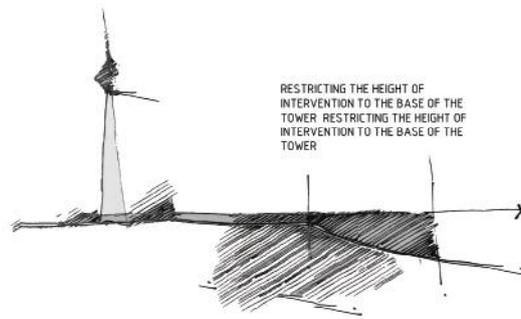
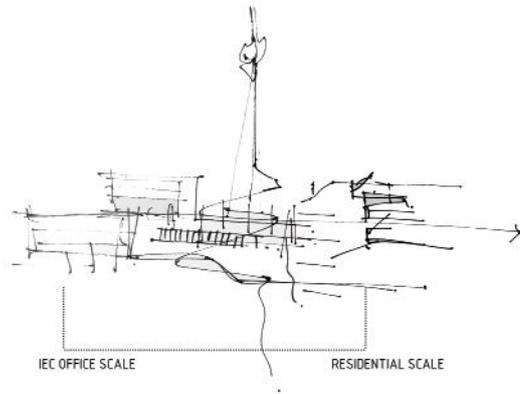


LAYERED THRESHOLD

Journey becomes exceedingly important, where the defined street edge of the Urban Consulate draws dwellers from the public square in front of the tower into the building. The journey is divided into two parts, firstly drawing the public from the street and guiding them through the complex towards orientation points, views or circulation. Secondly, in the conceptual plan where the dweller is released in a communal and participative space, in the form of an open theatre. Awareness is thus shifted from city views and orientation to an inclusive citizen centred space.

Acting as a thoroughfare the site has entry and exist points that functions as both. The user either approach the building from the Sentech Tower in the south and descends down to the open theatre, or enters from the north through the pedestrian path moving past the theatre up the ridge and released at the base of the tower.

EXISTING FABRIC



POSITION AND SHAPE OF
EXISTING PARKING STRUCTURE

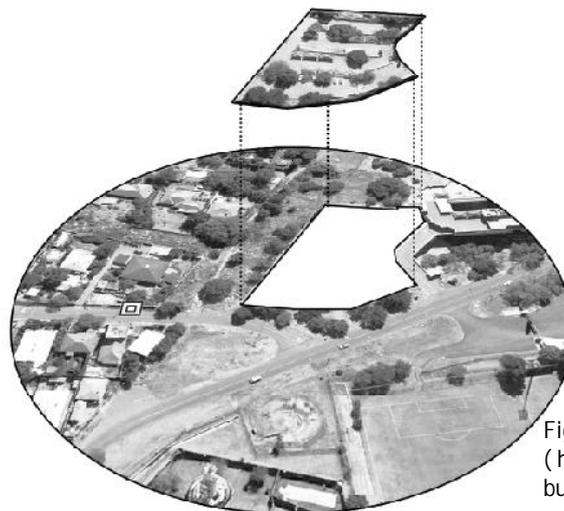
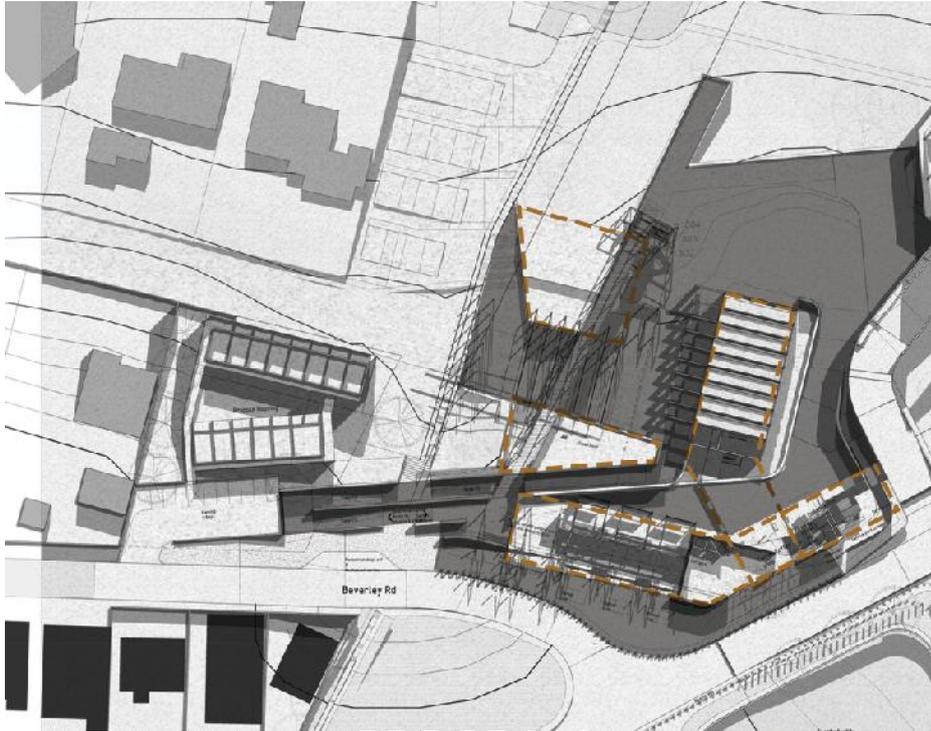


Fig 5.14 Response to existing fabric
(height of tower, mass of IEC office building, existing parking structure)



PROGRAM

The four programmatic aims of the Urban Consulate; 1. Representation, 2. Resource 3.Exchange and 4. Place making, Is expressed and facilitated architecturally.

PERFORMATIVE AND PRODUCTIVE SPACE

The program of the urban consulate is focussed on representation of the citizen as well as the city.

Reveal and display play as important role as collecting and producing. As a platform for urban exchange, the user is constantly reminded of the city through framed views of either the urban scape, or the natural ridge. This is contrasted with intimate smaller spaces with focus on the inhabitants of the building. Representation is coupled with the idea of revealing, where the spatial experience is composed to unveil or reveal spaces of participation or framed views of the city. All space is treated in the context of dynamic and static space, thus the architecture newer provides a dead end, whether the space is continued physically with route or by view. This emphasises the idea of transience and growth.

The intervention is divided into performative and productive space. The participative or performative space comprises of the public route through the intervention that connects the street theatre and incubator courtyard with the civic square and informal market. These spaces are concerned with display and representation regarding the city and the interests of the citizen.

The use of performance and structures of 'enchantment' aims to entice and provoke the visitor or passer-by to participate in civic society and city making.

The productive space is concerned with the collection and generating of information. These spaces comprise of the Urban Research Centre, the Incubator studios and the theatre stage and dancehall.

The complex layout is done in an assemblage manner, where program is stretched along a route with the in-between negative space as connector. Productive and more private spaces are separated from performative space through layered thresholds, using the circulation route as main boundary. The nature of the incubator, being for performative and creative arts and design, allows for an interior exterior relationship in the architecture. Social exchange is encouraged through circulation and spill out zones in the planning. The placement of productive spaces either responds to internal courtyards or movement and streetscapes.

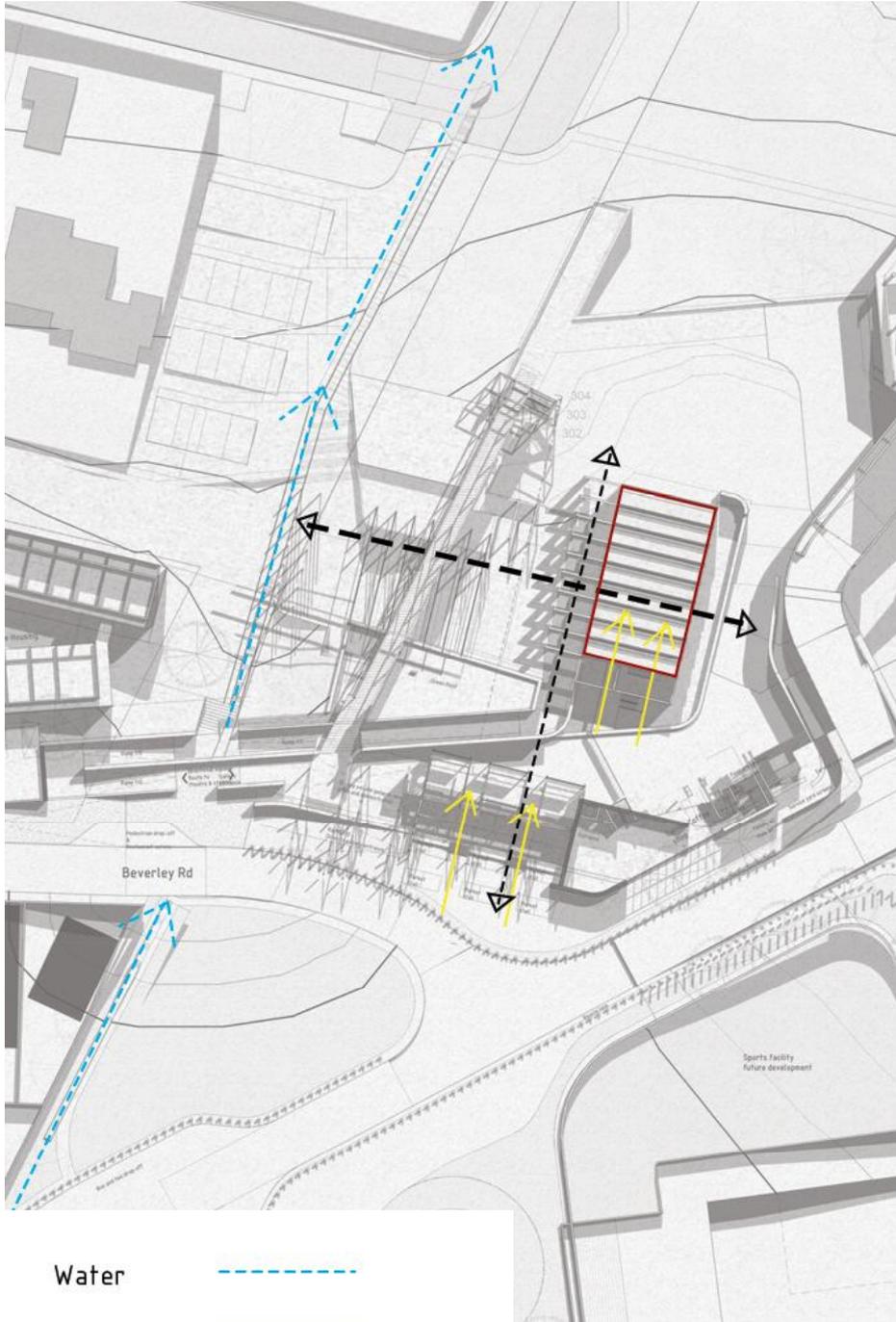
COLLECTION VS DISPLAY

Observation and representation forms part of the Urban Consulate program, this encourage interaction and participation for the visitor and citizen. Observation is achieved in the form of multiple views, revealed and highlighted by the architecture. The gallery expands into a viewing platform on a higher level, and continues on ground level onto a viewing deck.

The open theatre opens up to a western view of the ridge, while the transcending walkway releases the dweller into a view of the city to the north.

OVERLAPPING OF PROGRAMS

The dynamic nature of public and civic space is harnessed within the time based program. The Open Theatre can be used for dedicated shows or as a debate or display platform. These time-based events create a temporal territoriality within the space, allowing those who put the space in use, (pedestrian moving along the route, dance class practicing a sequence, student advocate or information session held for tourist on the city and area) to claim the building temporally. As the building gets appropriated it becomes simultaneously part of the city and part of the incubator.



- Water - - - - -
- Natural light —————
- Ventilation - - - - -
- Energy —————

ENVIRONMENTAL CONCERNS

The nature of the site and orientation posed design challenges in terms of natural light and heat gain. The environmental design considerations are discussed in the next Chapter, but site orientated ecological design considerations include:

Water is redirected from the existing storm water channel on site through an oil trap to remove floating debris, sediment and oil. This is stored for irrigation on site. Rainwater runoff from the building roofs is collected filtered and stored for ablution facilities. Natural light is optimised using southern clerestories in the studios and consulate meeting rooms. The Open Theatre is oriented north-west and shaded through retractable screens. Due to the ridge slope ample the internal courtyard and consulate meeting rooms receives ample northern sunlight.

Ventilation takes place through the layered façade. This also functions as a ventilated movement route and threshold between interior and exterior space. Due to the slope condition air is pushed up against the ridge providing a breeze for north-south ventilation.

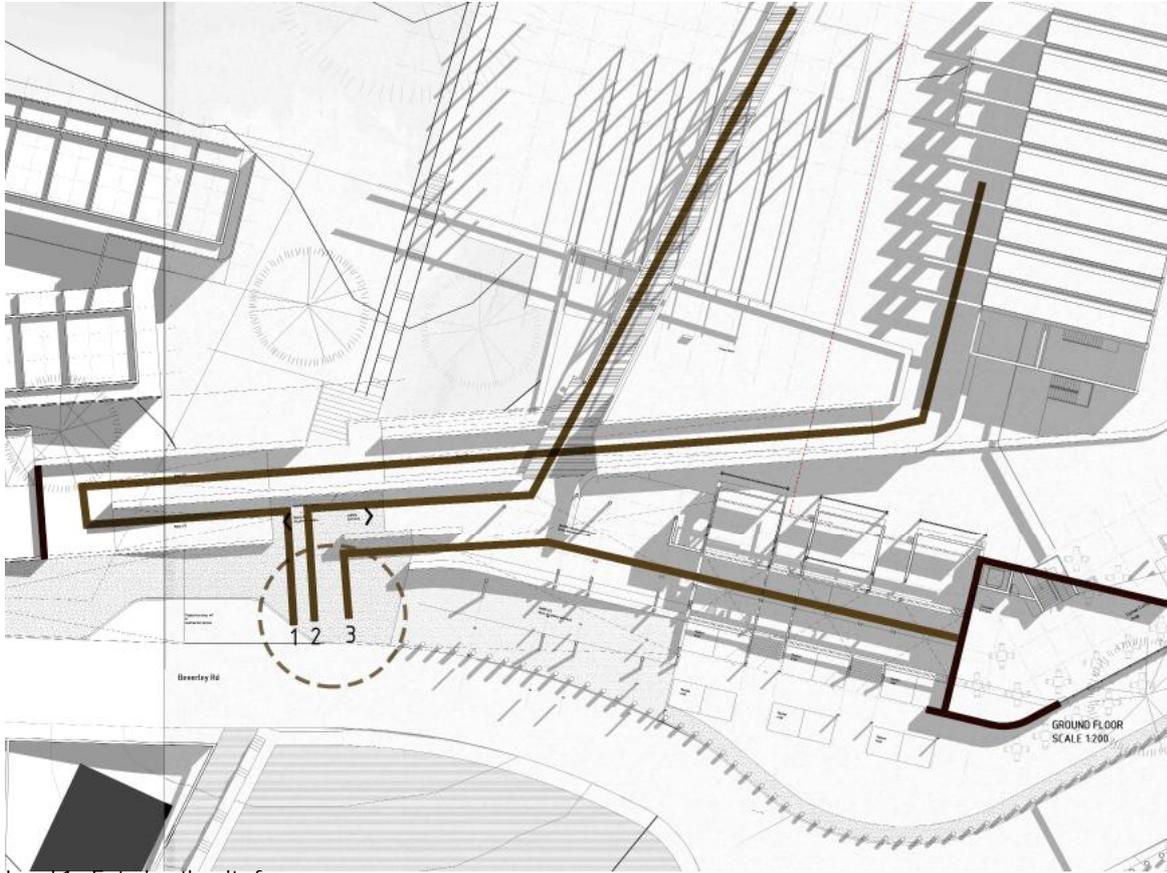
Materiality was selected for robustness and durability in high-traffic movement and civic spaces. These materials are exposed to public intervention and use and are considered in terms of ageing and maintenance. Apart from the public interface materials are considered in terms of ease of assembly and accessibility on site.

Energy is generated through solar power. Solar panels situated on the incubator roof, functions as backup energy and is stored in a UPS server room.

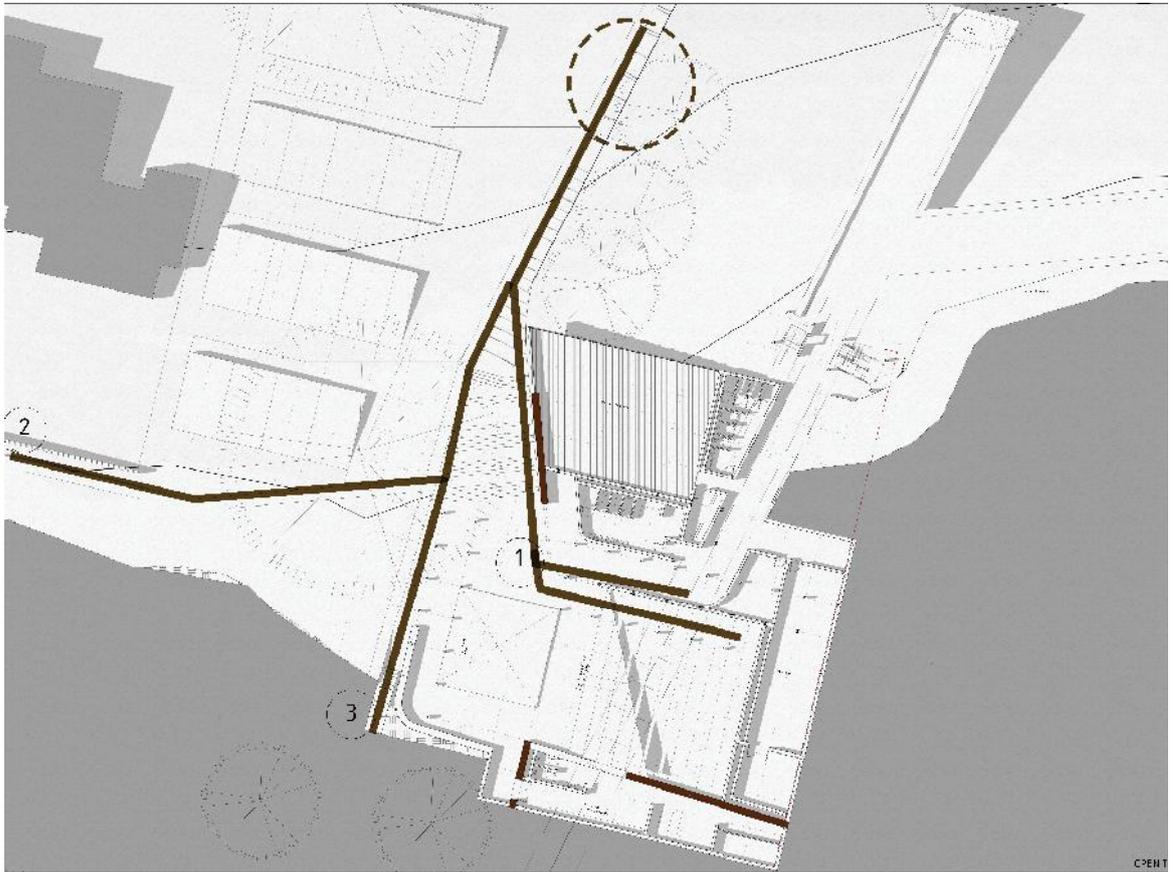
Waste

There is limited road access into the site, meaning ease of waste removal and access to the street level determined placement of service yards and entrances.

A septic tank system is implemented for ablution waste reducing the buildings impact on city infrastructure.



Level 1_ Entering the site from the South



Level -3_ Entering the site from
the North



GROUND FLOOR _ MARKET & CONSULATE MEETING ROOMS



LEVEL -1 _ INCUBATOR MEETING SPACE



LEVEL -2_ COURTYARD AND INCUBATOR STUDIOS



LEVEL -3_ OPEN THEATRE & MULTIPURPOSE DANCE HALL

178 Fig 5.15 Planning and circulation development

PLANNING AND CIRCULATION

The proposed building is expressed as architecture of mediation and infringement weaving together new and existing circulation routes. The building is planned along these routes composing dynamic and static space. The existing pedestrian route is redirected into a space of generosity, drawing the dweller into the site. It is within the integration of existing and new circulation routes that the boundary between the everyday and the extraordinary is blurred. The existing character of the site as pedestrian circulation is celebrated and enhanced.

From a planning point the building has a reversed approach. The building address and administration is placed at the Sentech Tower and civic square level, meaning that one enters the building from the top and descends as the space progresses. This was done as a conceptual response to the existing tower, extending its base level as a height restriction (see fig 00) and secondly as a response to the slope on site.

The building is planned around four main levels gradually descending with the site slope.

1. Street level

Responding to the proposed civic square, this level consists of an informal market, coffee shop and consulate meeting rooms. This holds the administrative address of the building and acts as a guide to draw the dweller into the site.

2. Second floor studios and meeting spaces

The second floor studios connect with the lower level of the consulate meeting spaces and coffee shop. This level consists of incubator meeting and office space. Through circulation this level is connected with the gallery and exhibition area, bridging over the open theatre.

3. Courtyard positioned at the base of the circulation ramp

The courtyard level functions as a public interface for the studios and entrance to the open theatre. This level opens up with views to the city and natural ridge.

4. *Theatre level connected to the pedestrian route.*

The theatre stage is positioned at the lowest level of the scheme and connects to a multipurpose hall, a viewing platform in the landscape and the IEC office building to the east of the site.

Vertical and wheelchair accessible circulation is reached through the gallery space and connects to the street level, courtyard space and open theatre.



180

Fig 5.16 Site Plan

SITE PLAN
SCALE 1:500



Program was considered on a vertical and horizontal plane to encourage movement and establish a vertical visual connection. On the vertical plane the structure has a raised display gallery with views into the open debate platform. This encourages observation by the dweller, and off the dweller. The visual movement of people through the building becomes an important design generator. Since exchange and mediation is at the core of the program, putting people and their activities on display forms part of the concept. The gallery also provides views of the city, and acts as a movement spine within the building.

CIRCULATION DEFINING THE INTERSTITIAL

The concept of “building as delaminated boundary” allows the formation of interstitial or ‘negative’ space. These spaces function as performative and participative spaces, supported by the adjacent productive space. The negative space within the scheme is further supported by place making design strategies which ties in with the schemes environmental approach and strategies. Storm water run-off and the rehabilitation of the ridge becomes part of the architectural narrative.

A storm water outlet on site is redirected and combined with the site run-off. The catchment and direction of the water is integrated in the design as place making mechanisms with exposed channels used as a directional informant. The surface of the void, the carrier of shadows and communicator of movement gains an amplified importance.

Circulation is divided into three intersecting journeys.

Inhabitant and worker

Visitor/citizen and public

Pedestrian passing through / public

Since the site can be entered from both the north and the south the design of public circulation is not restricted to a singular predetermined route, but open for exploration and engagement. From the North, a singular pedestrian route splits into three options, either continuing up the slope, or moving along the natural ridge path to Kingston Frost Park. Or alternatively the dweller is guided into the site past the theatre and stage. From the South the user is drawn into the site by the informal market and Consulate meeting rooms at street level. From here three options is presented, either going down a movement ramp into the site, or alternatively moving through the gallery to the vertical circulation point or thirdly entering the consulate research facilities.

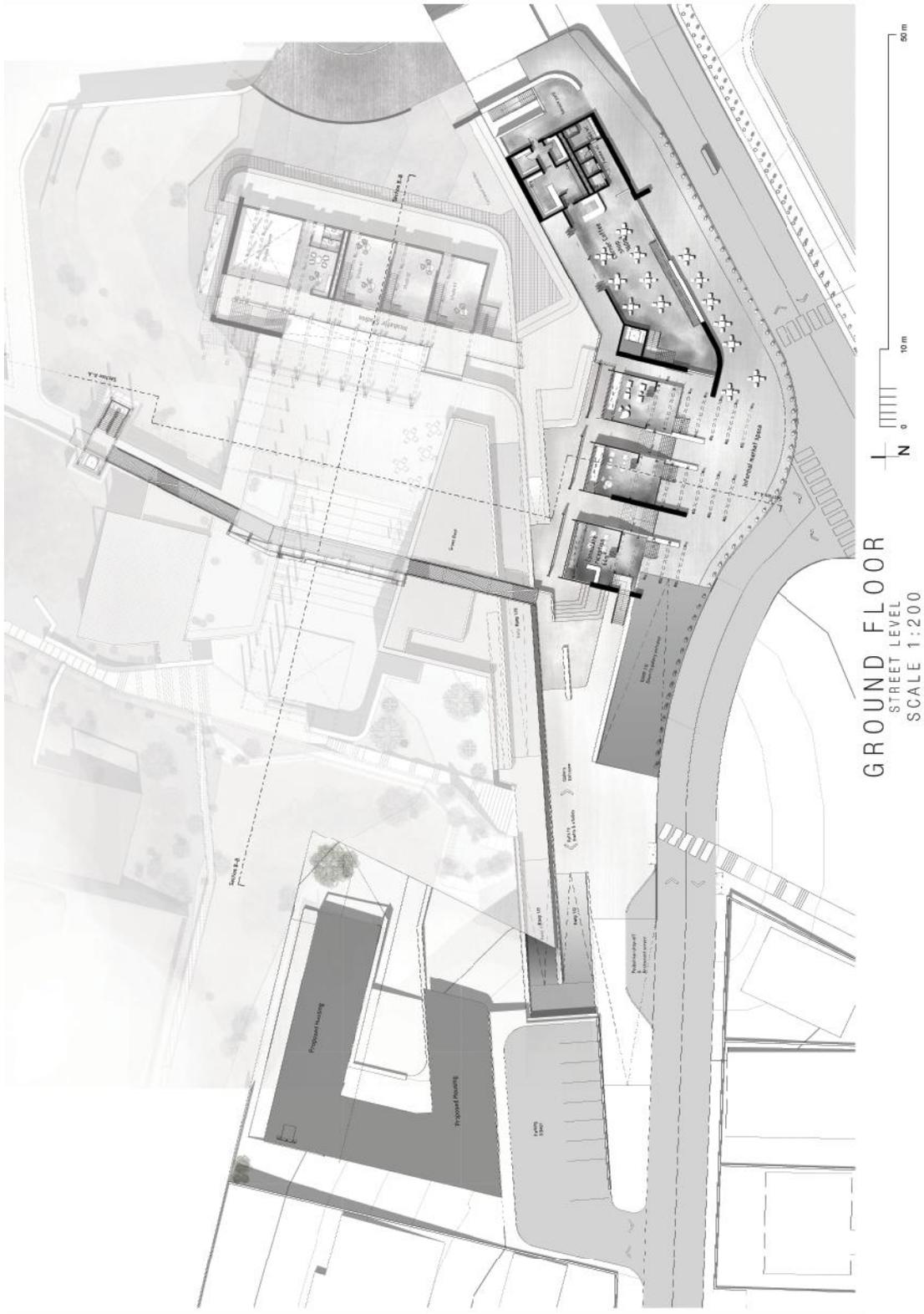


Fig 5.17 Ground Floor Plan

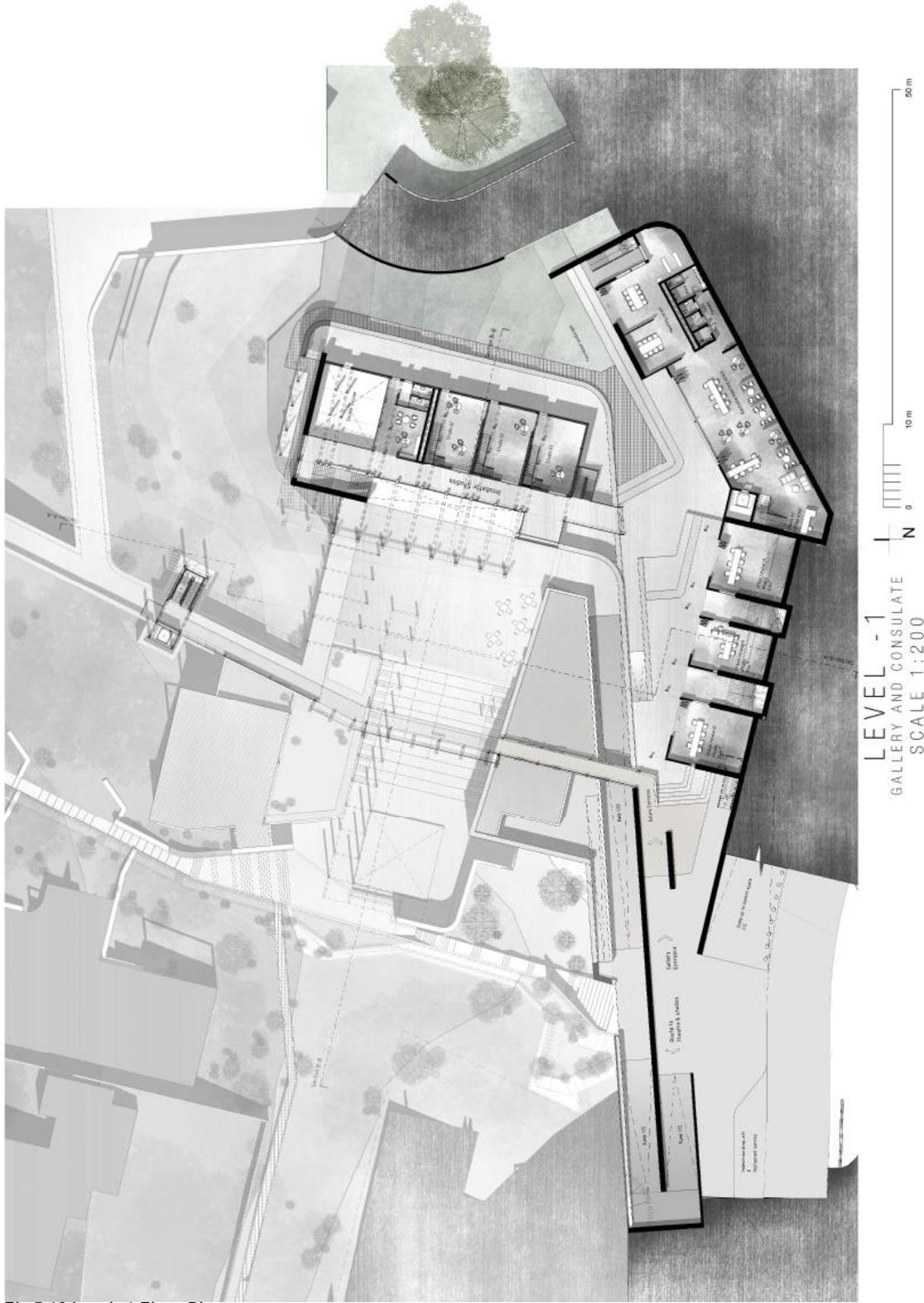


Fig 5.18 Level -1 Floor Plan

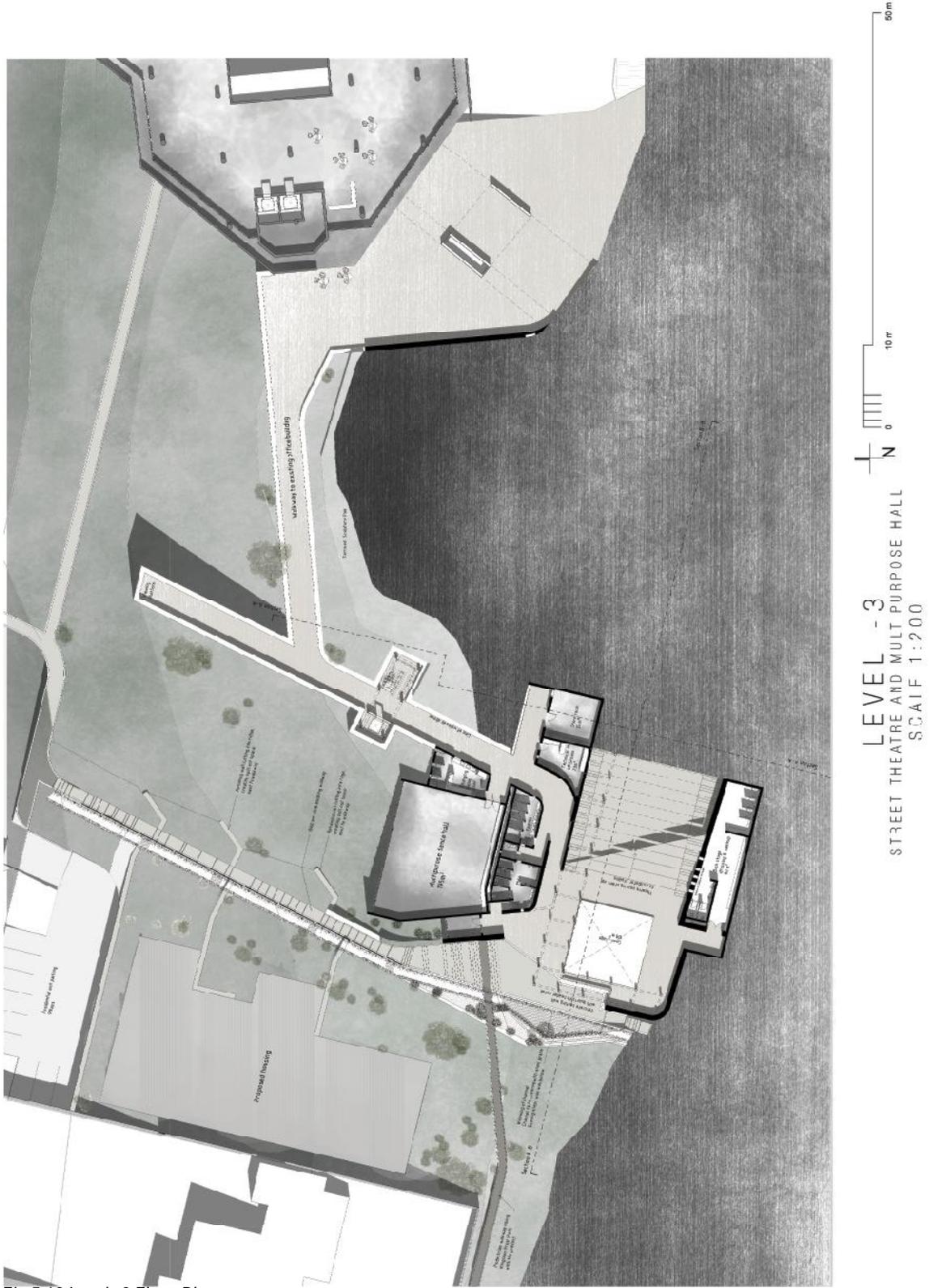


Fig 5.19 Level -3 Floor Plan

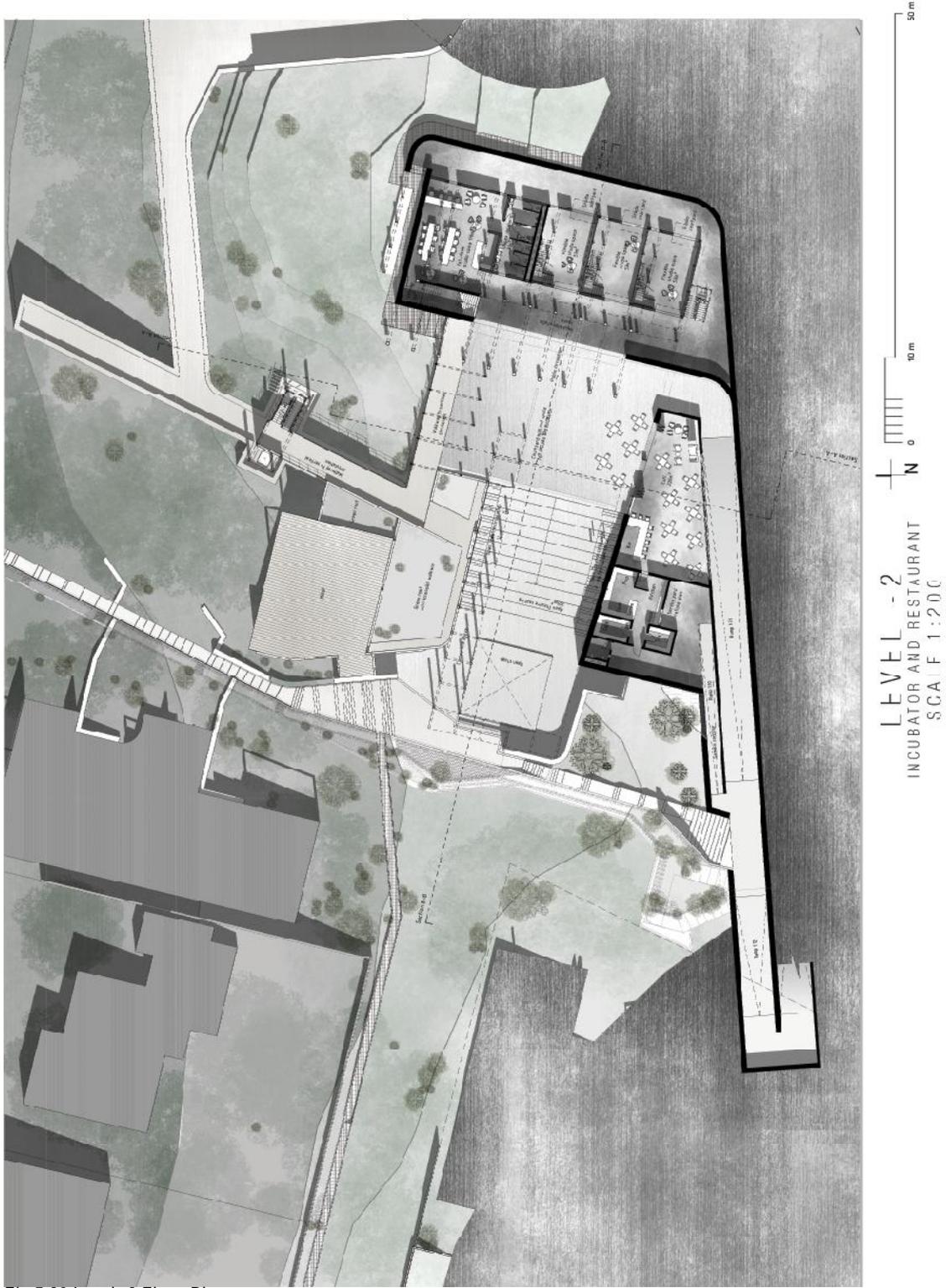
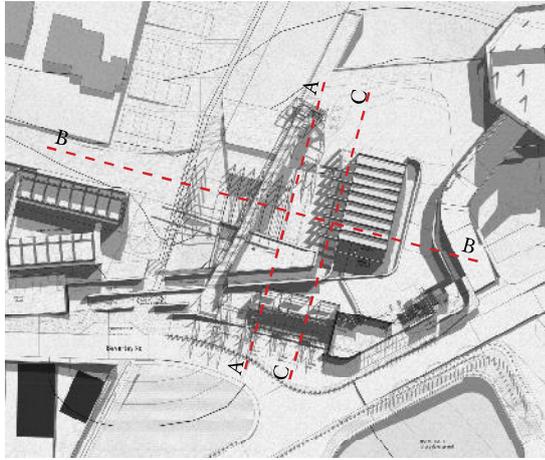
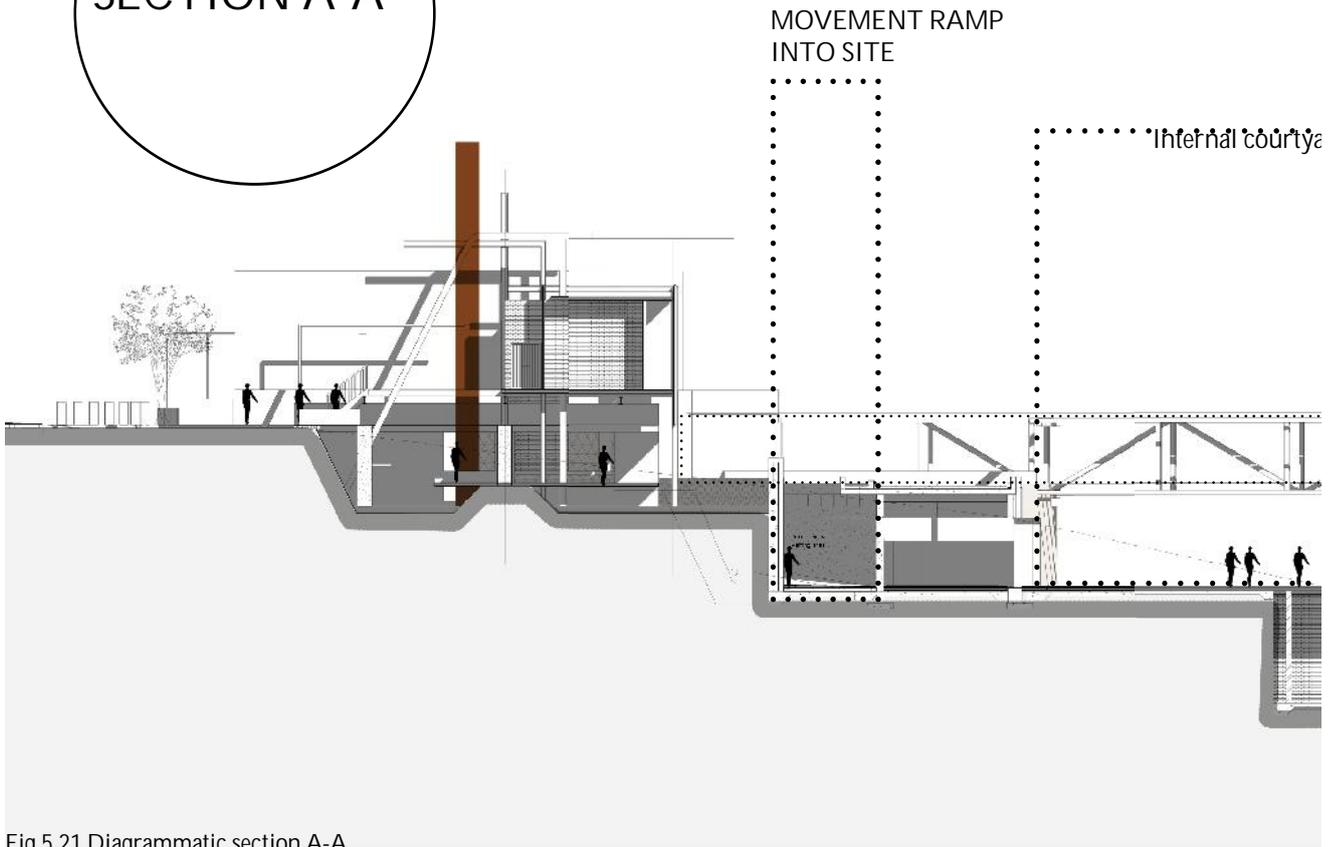


Fig 5.20 Level -2 Floor Plan



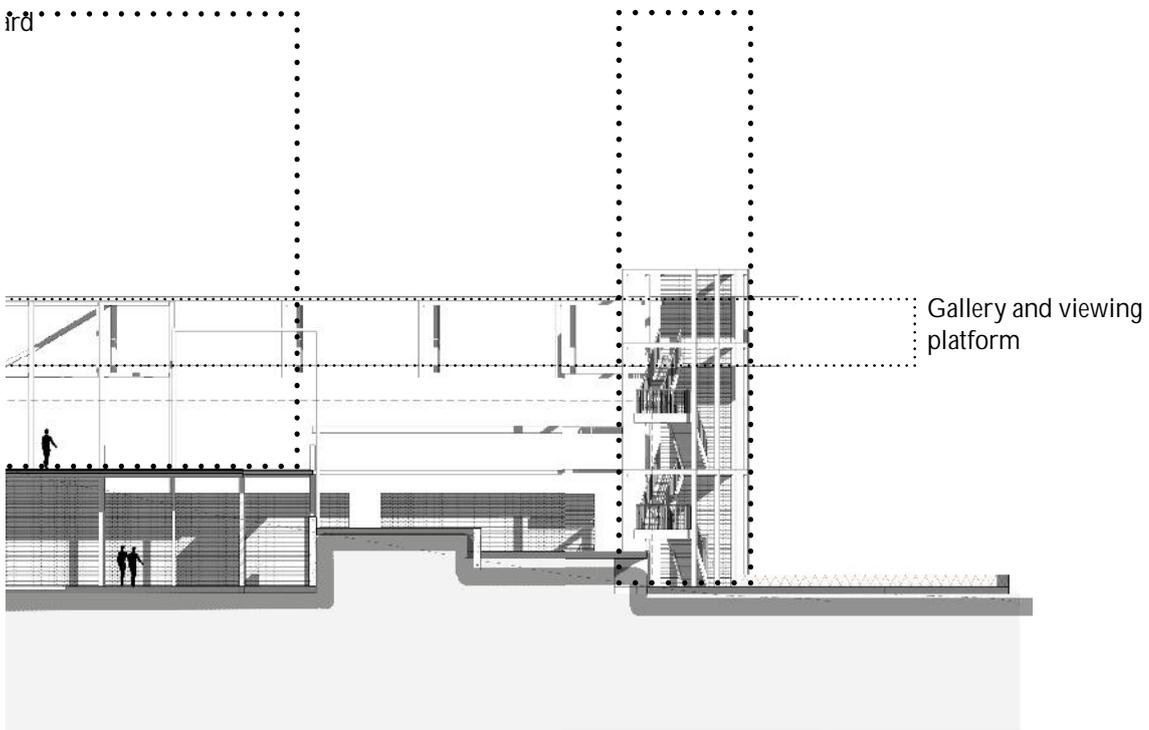
DIAGRAMMATIC SECTION EXPLORATIONS

SECTION A-A

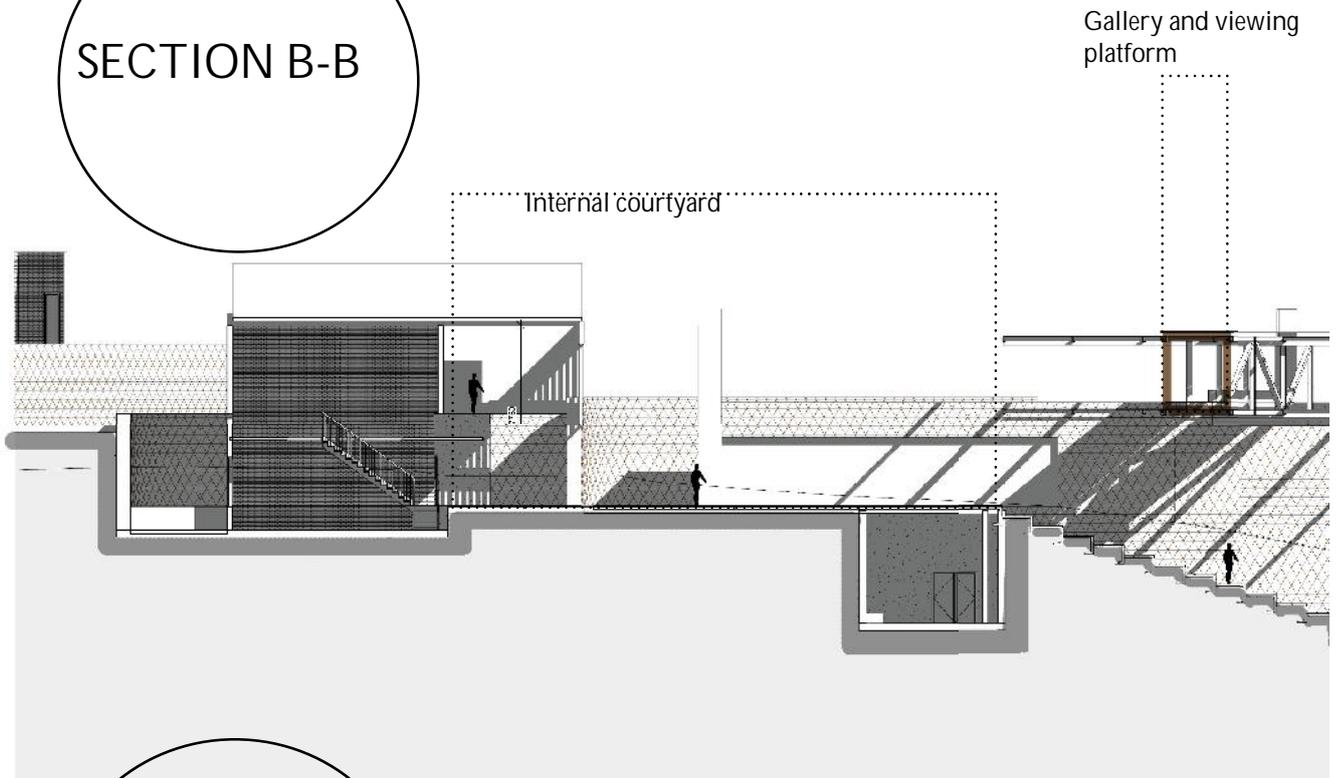


186 Fig 5.21 Diagrammatic section A-A

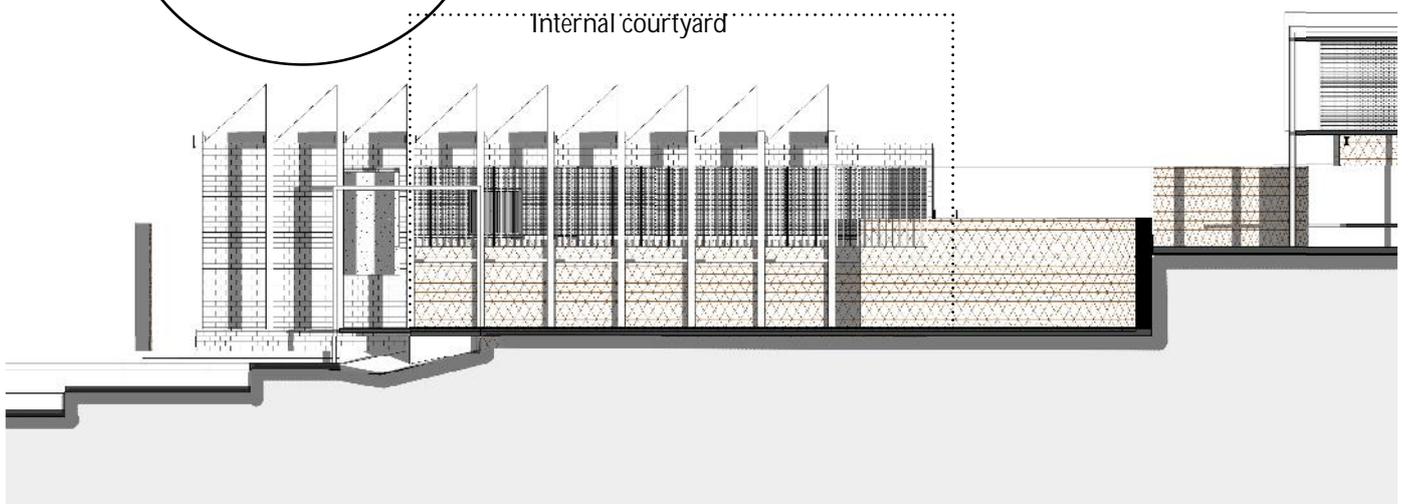
VERTICAL
CIRCULATION



SECTION B-B



SECTION C-C



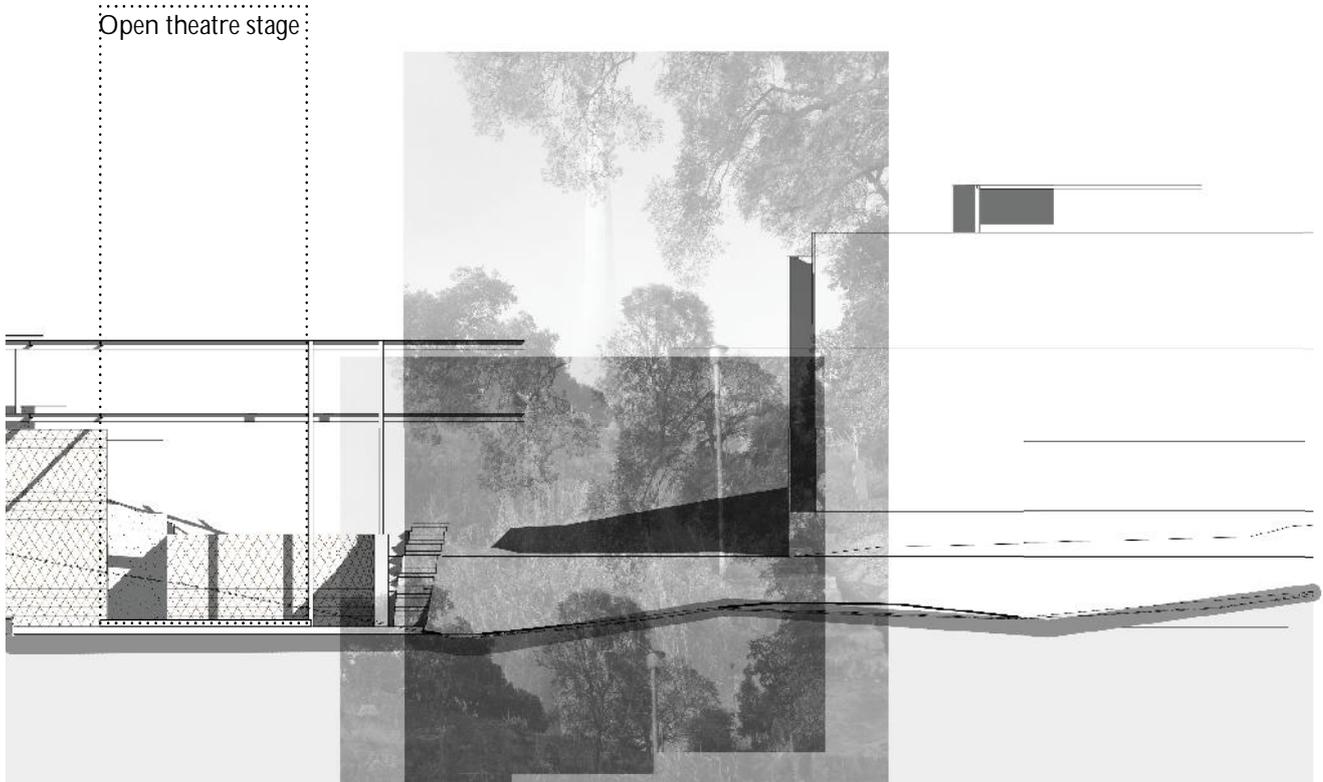


Fig 5.22 Diagrammatic section B-B

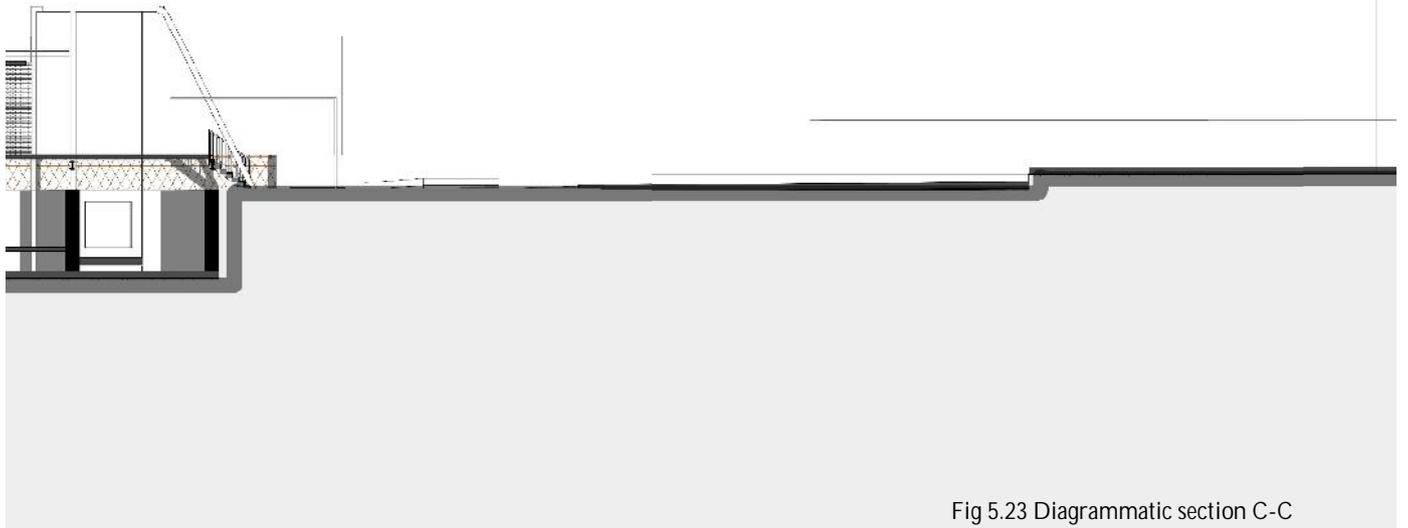


Fig 5.23 Diagrammatic section C-C



Gallery and Walkway

190 Fig 5.24 Perspective Gallery



View of Theatre and Walkway from the Ridge

Fig 5.25 Perspective Theatre

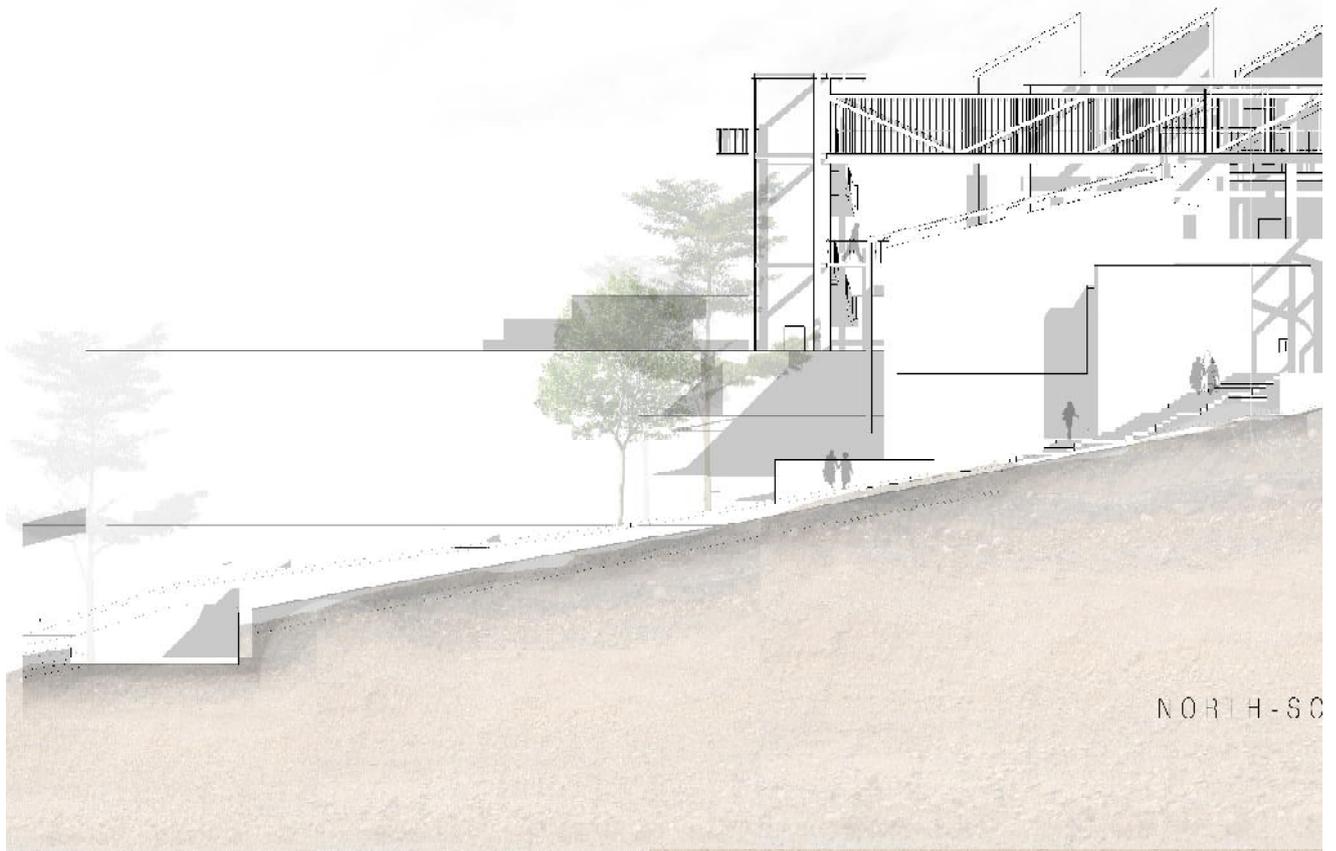


Consulate Meeting Rooms and Urban Research Centre



Consulate Meeting Rooms and Informal Market Space

Fig 5.27 Perspective Market Space





Chapter

06

City as temporal territoriality

TECHNIFICATION



TECHNIFICATION

INTRODUCTION TECHNICAL CONCEPT

The conceptual approach to the technology of the device is a continuation of the theoretical and conceptual approach to the site and precinct design. Chapter 3 (reforming territory, performing space) unpacks the theoretical approach applied to site. Territories were identified as fixed points, upon which interstitial and liminal space were identified. Boundaries were 'delaminated' to create overlapping and interstitial areas of opportunity. Carried through to the technological concept the architecture aims to implement fixed guides that create the opportunity for program to attach. These structures function as a guide for movement (dynamic) and a host for static space.

The technical investigation of the Urban Consulate predominantly explores two integrated structural concepts. The first is the extension of Frampton's theory of stereotomic / tectonic, earth and sky (time) cosmology, as expressed within the building as a composition of dynamic and static space. The natural condition of the site encompasses an inherent materiality, stone (Brixton quartzite). Due to previous disturbance on site, an abundance of loose quartzite is readily available. This material is proposed in the expression of the stereotomic guiding element. In contrast with this, the more transient movement through the site, the appropriation of the path and the horizontal time/space aspect of the street, is expressed in the tectonic structure.

Conceptually the building is approached as route and nest condition. The stereotomic aspects consisting of concrete and stone guides the route and becomes the host for the tectonic 'nest' condition. The route and civic space within the site are solid structural components which are submerged and cut into the landscape tying the foundations of the Urban Consulate to the ridge. The solidity of the carved out and constructed path then developed as the stereotomic expression of the Urban Consulate. This is also in reaction to the inverted stereotomics on site where the IEC building and Sentech Tower, has a vertical mass and stereotomic construction.

Contrasting to this, the 'nest' conditions holding program within the Urban Consulate, defines open/public space underneath and embodies time/sky. The changing territoriality of these elements depending on function, expresses the juxtaposition between host and occupants. The tectonic is not restricted to the overhead, roof. But starts to define the interstitial for occupancy to happen. Sky is thus translated to time folding into the submerged plane and earth translated to host, guiding time.

The stereotomic and tectonic is expressed in the architecture of the Urban Consulate, so that the architecture becomes a mediator between earth (host) and sky (time); The given and the temporal; Found space and made space.

Fig 6.1 Photo of pedestrian existing the site at the top of the ridge

TECHNICAL CONCEPT

[re]forming territory
[pe:]forming space

Delaminated boundary through layered threshold

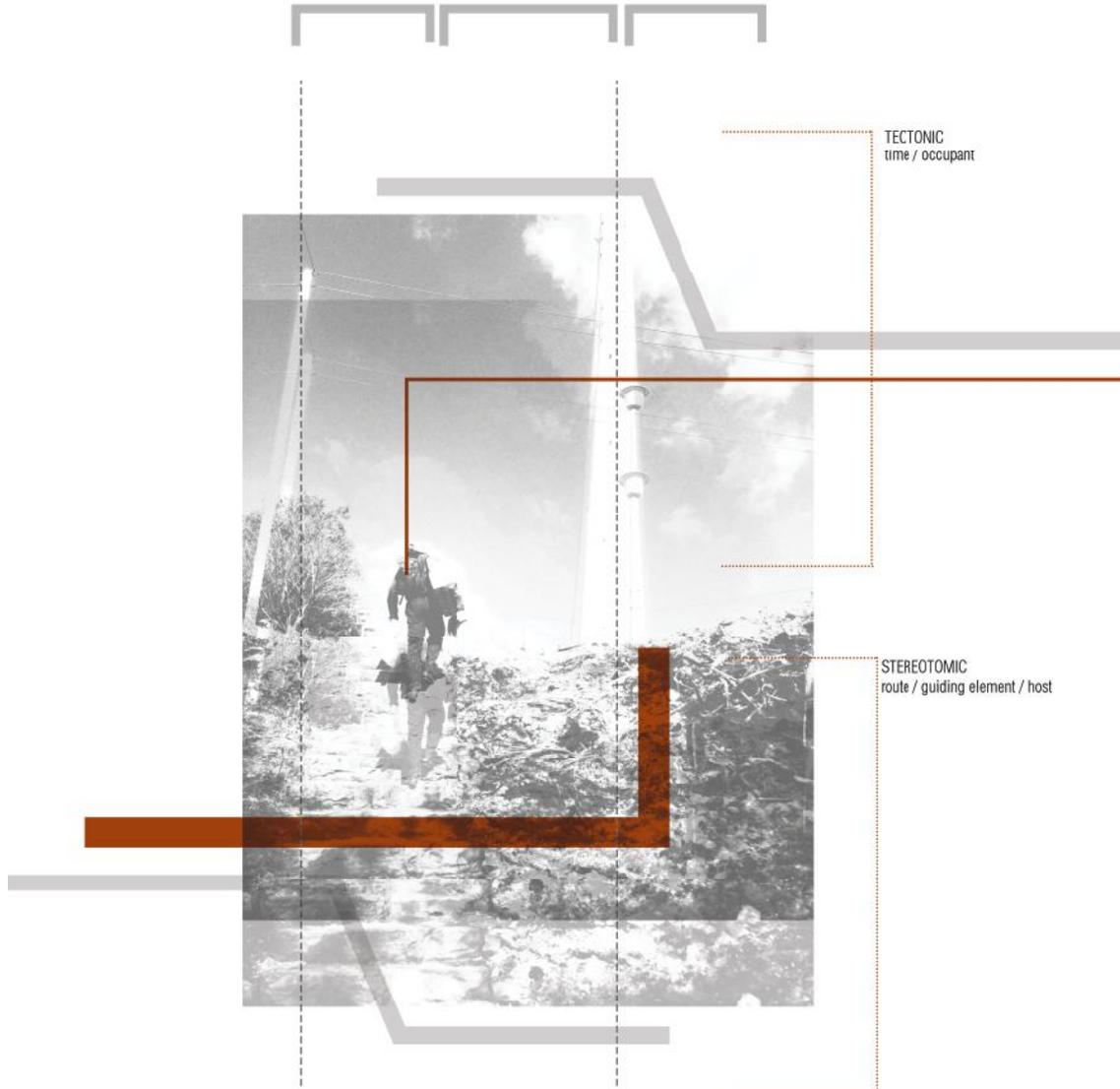


Fig 6.2 Diagram showing technical concept

The Second structural concept is based on the overarching dissertation concept of building as 'Delaminated Boundary'. The building is designed as a hybrid between strategies and tactics. This is translated into structure through visual as well as physical permeability. Boundary is articulated through a series of thresholds thus using space/time as boundary while retaining a visual link. The boundary thus become delaminated allowing movement and use between its parts. The juxtaposition expressed in the stereotomic and tectonic architectural components is enhanced by the permeability and transparency of the building skin. The building skin is expressed as a layered threshold between city and the user, public and private. The skin becomes shared or borrowed space, creating a common ground between interior and exterior instead of functioning as a separator.

EXISTING SITE/CONTEXT MATERIALITY



MATERIALITY

The Urban Consulates architecture becomes a mediator between the fine grain suburban density and the loose grain office and institution typologies. Situated within this juxtaposition, the architecture aims to continue the horizontal time/space of the suburb by inverting the surrounding mass as host. The superstructure aims to be light and resembles time based movement and inhabitants. The superstructure facilitates temporal territoriality, and expands and contracts as the space are occupied and used. Territory is restituted through the inclusion and overlapping of surrounding territories. This is done through referential architecture, not pertaining to form, but referring to surrounding permeable and impermeable conditions. The surrounding context in terms of materiality mass and structure is taken in consideration within the Consulates material influences.



Steel and brick construction in suburban setting

Situated between strong verticality and mass on the one hand and low-rise residential on the other, the Urban Consulate is referential to solidity and time within its materiality. A third component is the natural ridge condition, where already disturbed Brixton Quartzite is in abundance. The new materiality aims to assemble these three influences while retaining their integrity as separate identities.



Surrounding mass, and materiality found in the tower construction and IEC office building

The materiality needs to be robust enough to fulfil the civic and public function of the program, but layered in a manner where permeability and transparency in the form of view and light play is possible. Functioning as a resource for citizen and city, the weathering of the structure through use and expression becomes important. The space becomes the territory of those who claim it, meaning that performance in the form of graffiti, putting up of posters and props, all adds to the collective memory of the space. The natural stone does not necessarily provide this function, where a material like concrete has a higher tolerance. The building is therefore allowed to bare traces of its inhabitants.



Natural ridge and existing stone found on site

THE VOID: MOVEMENT ROUTES AND CIVIC SPACE

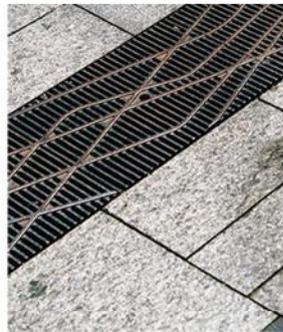
-Brick Pavers

Brick pavers are used as a texturing floor service to act as a guiding element through the site.



- Storm water steel grid / slot drain

Due to the sloping site and large open surfaces rainwater runoff is guided and collected through slot drains in the laid out paving. These are utilised as a design element to guide movement and define space in the courtyard and market space.



-Concrete pavers

The proposed civic square in front of the Sentech Tower is define by a continuous surface change. Concrete pavers are placed as road and square service to place emphasis on the pedestrian and slow down traffic.



-permeable paving

Permeable concrete paving will be implemented for the external viewing platforms and walkways in the Sculpture Park. This will allow a hard surface for pedestrian movement while allowing vegetation to grow between the pavers. The pavers act as a ground stabiliser to minimise erosion on the disturbed ridge.



SUBSTRUCTURE: GUIDING ELEMENT

-Concrete

Concrete is a low maintenance and robust material that with high thermal mass. This material is applied in the stereotomic substructure of the building as guiding element. Thick, structural retaining and basement walls are made out of off-shutter concrete.

-Stone

The proposed intervention reclaims an on surface parking structure, with existing stone retaining walls. The stone is reused in the new layout of the site and retaining structures.

SUPERSTRUCTURE: PRIMARY SUPPORT

-Structural Steel

The tectonic qualities of steel will be implemented to create surface contrast with the stereotomic substructure. Steel is implemented due to its ease of assembly on site. The structure comprises of acid washed and painted hot-rolled mild steel I-beams and H-beams. All connections are bolted to allow for dis-assembly.

-Brick

Bricks will be implemented as infill wall structure throughout the building. The brick wall will either be exposed as in the incubator studios, or given an off-white bagged finish. Brick is implemented as floor finish and pavers in the internal courtyard.

LAYERED THRESHOLD: SKIN SECONDARY SUPPORT



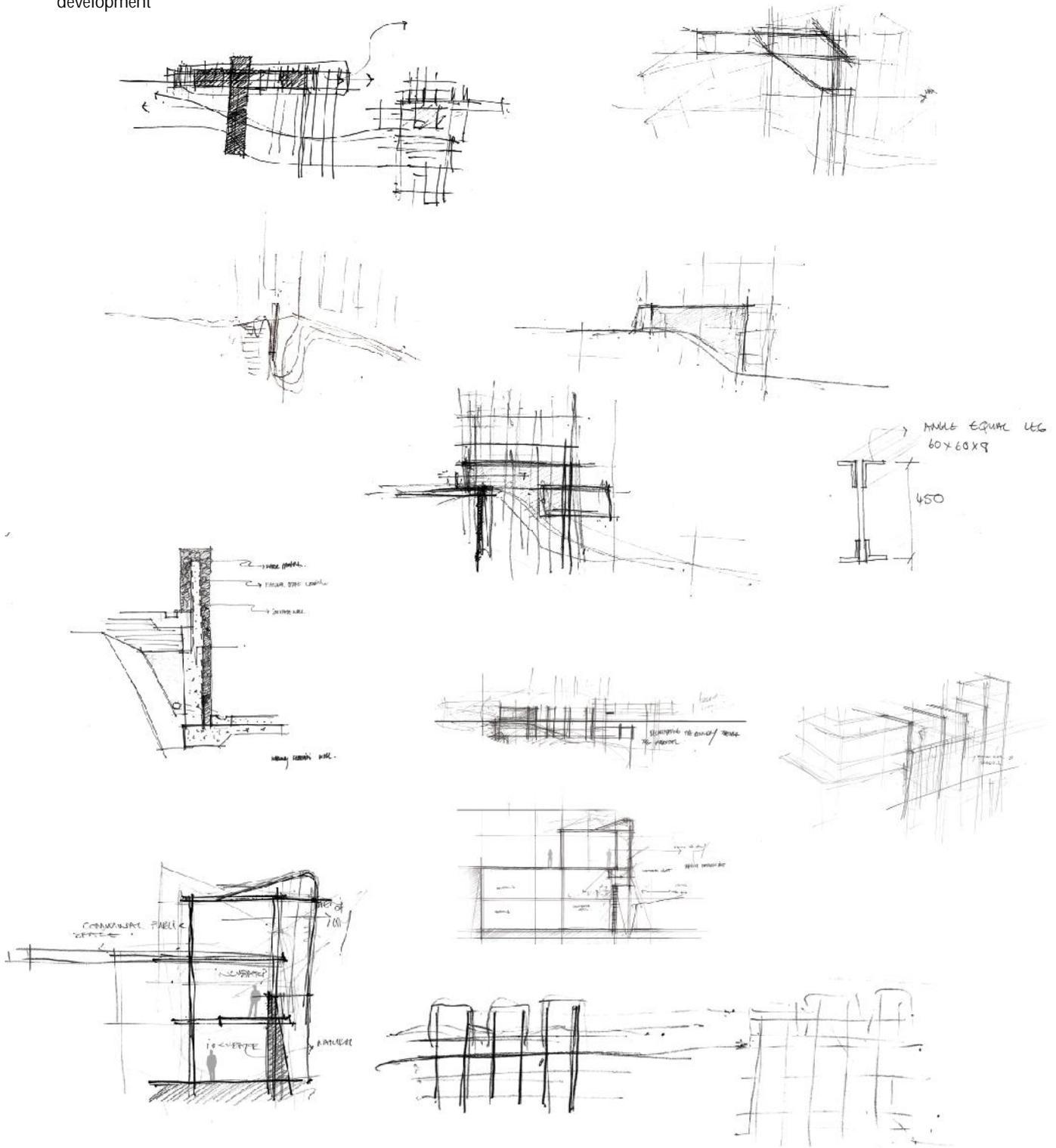
-Polycarbonate
Wall and roof sheets made of polycarbonate functions as a insulator and diffuser of light. The material has a low unit weight and a long life span.

-Steel louvres / mesh
Steel grid and mesh panels are used as semi-transparent surfaces. This is utilised in the overhead gallery and viewing platform as a floor surface and shading device.

Stainless steel wire mesh is used as sunscreens and balustrades creating a semi-transparent surface. This material is used in different exterior and interior conditions and can easily be made adaptable and adjustable.



Fig 6.3 Structural explorations and development



STRUCTURAL INTENTION

Stereotomic support systems are carved out as route in the site, supporting a steel framed tectonic structure. The stereotomic creates a condition for the tectonic. Structural expression is determined by programmatic requirements_ where stereotomic elements are used as a guiding element for pedestrian movement and tectonic frames are used to host program and define public space. Growing from the concept of using both strategies and tactics in a building as delaminated boundary the structures and materials embraces juxtaposition with clear junctions where different materials meet. Emphasising the concept of delamination and inhabiting the interstitial.

The primary structure of the building consists of a series of retaining walls as a response to the slope and ridge conditions. This forms the base and becomes a host for the secondary structure of steel and brick infill. The tertiary structure becomes the building skin and is articulated as a permeable threshold constructed of vertical screens and polycarbonate sheeting.

SUBSTRUCTURE

The substructure supports the lateral imposed loads of the superstructure and functions as a guiding element through the steep site. This structure allows a 12 meter change in level over 4 levels. This topographic descend is bridged by the gallery and exhibition space and terminating in a vertical circulation. The substructure excavation follows the slope of the site and interlinks three platforms through a circulation route.

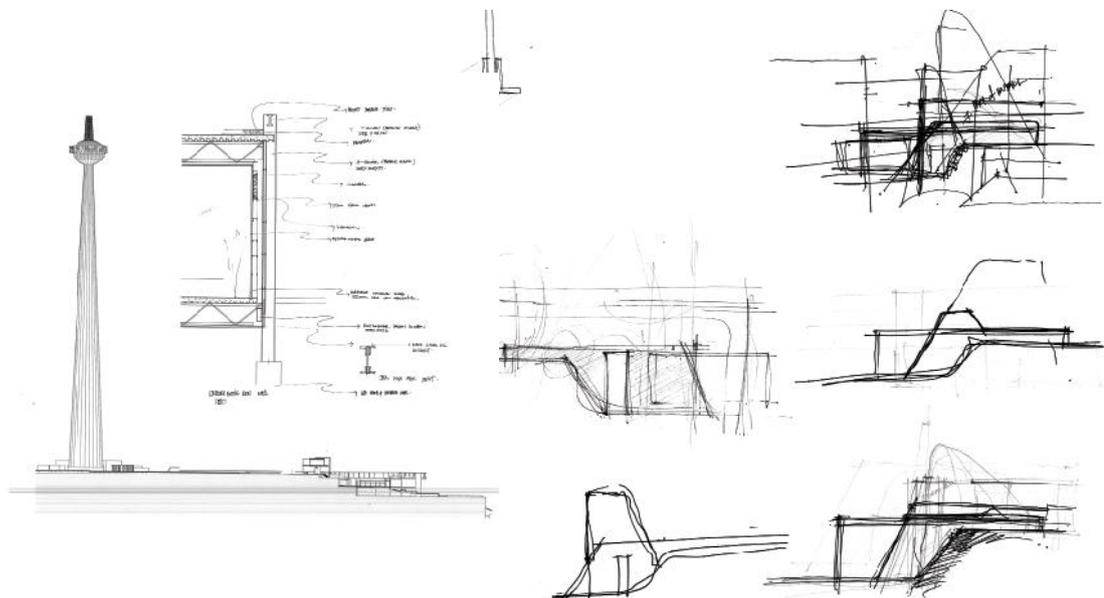


Fig 6.4 Structural explorations and development

MATERIALITY

LAYERED THRESHOLD: SKIN/SECONDARY SUPPORT

Steel beams / mesh
Steel and cast-in-place concrete are used on semi-transparent surfaces. This is used in the vertical gallery and viewing platform. Balustrade and mesh is used in the viewing platform. The mesh is used in the viewing platform. The mesh is used in the viewing platform. The mesh is used in the viewing platform.

Polycarbonate
Wall and roof sheets made of polycarbonate are used in the viewing platform. The material has a low unit weight and a long life span.



SUPERSTRUCTURE: PRIMARY SUPPORT

Structural Steel
The seismic qualities of steel will be referenced to create surface contrast with the stone/masonry substrate. Steel is implemented in the structure as a composite of welded and painted, hot-rolled mild steel beams and H-beams. All connections are bolted to allow for disassembly.



Concrete
Concrete is a low maintenance and robust material that with high tensile strength. This material is applied in the structural substrate of the building as existing and basement walls are made of off-shoot concrete.



SUBSTRUCTURE: GUIDING ELEMENT



Brick
Brick will be implemented as a full wall in the viewing platform building. The brick wall will either be exposed as in the reception studio, or given an off-shade haggled finish. Brick is implemented as floor finish and pavers in the internal courtyard.

Stone
The proposed intervention results in an on-surface parking structure, with existing stone retaining walls. The stone is retained in the original layout of the site and retaining structures.

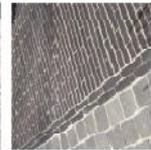
Brick pavers
Brick pavers are used as a retaining floor service to act as a guiding element through the site.



Storm water steel fins / side drain
Storm water steel fins are used in open surface rainwater runoff as a guiding element through the site. These drains in the site on porphyry. These guide movement and define space in the courtyard and market space.



Concrete pavers
The proposed intervention in front of the main building defines a concrete paved area. Concrete pavers are placed as road and square service to place emphasis on the pedestrian and slow down traffic.



Permeable paving
Permeable concrete paving will be implemented for its external viewing platform and walkways in the Sculpture Park. This will allow a hard surface for pedestrian vegetation to grow between the pavers. The pavers act as a ground stabiliser to maintain roots on the disturbed ridge.



THE VOID: MOVEMENT ROUTES AND CIVIC SPACE

EXISTING MATERIALS



Existing brick wall

Existing stone wall

Existing stone wall

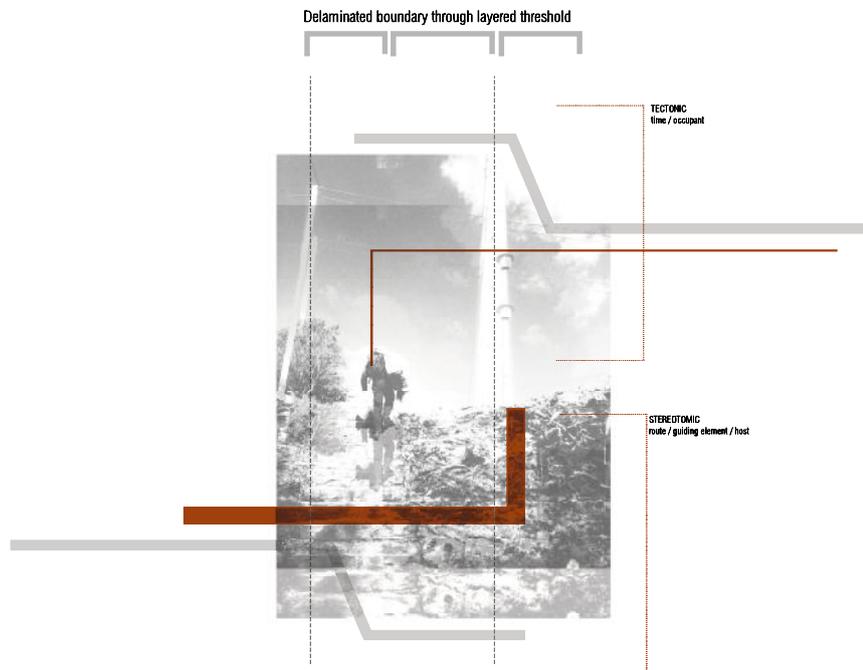
Fig 6.5 Materiality

SUPERSTRUCTURE

The superstructure serves as the tectonic translation of the supporting substructure and communicates the 'delaminated' boundary in the concept. The superstructure consists of a structural column and beam system with brick or lightweight infill materials

TECHNICAL CONCEPT

[re]forming territory
[pe]forming space



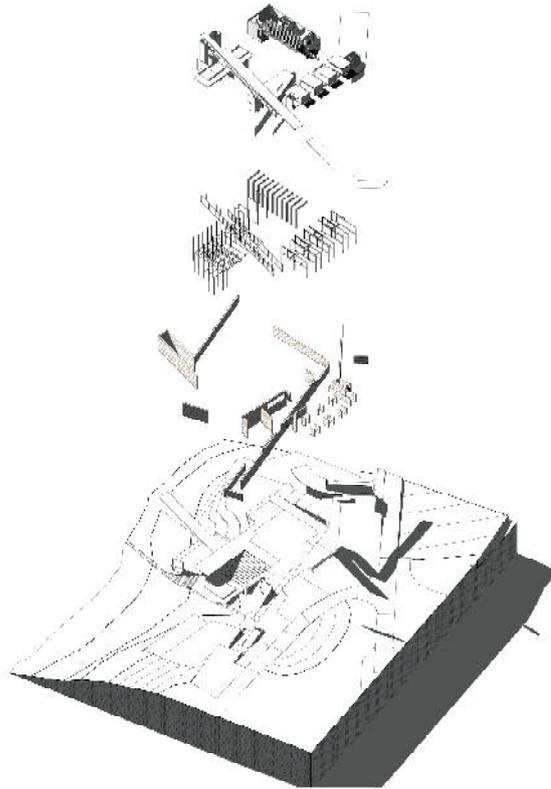
The technical investigation of the Urban Consulate predominantly explores two integrated structural concepts.

1

The first is the extension of Frampton's theory of stereotomic / tectonic, earth and sky (time) cosmology, as expressed within building as route and nest conditions. The natural conditions of the site encompasses an inherent materiality, stone (Brixton quartzite) this does not only consists of the natural ridge, but boundary and retaining walls, as well as the formalised path is constructed of found stone on site. In contrast with this, the more transient movement through the site, the appropriation of the path and the horizontal time/space aspect of the street is expressed in the tectonic structure. Conceptually the building is approached as route and nest condition. The stereotomic aspects consisting of concrete and rock guides the route and becomes the host for the tectonic 'nest' condition. The route and civic space within the site are solid structural components which are submerged and cut into the landscape tying the foundations of the Urban consulate to the ridge. The solidity of the carved out and constructed path then developed as the stereotomic expression of the Urban Consulate. This is also in reaction to the inverted stereotomics on site where the IEC and Sentech Tower, has a vertical mass and stereotomic construction.

Contrasting to this, the 'nest' conditions holding program within the Urban Consulate also defines open/public space underneath and embodies time/sky. The changing territoriality of these elements depending on function, expresses the juxtaposition between host and occupants. The tectonic is not restricted to the overhead, roof. But starts to define the interstitial for occupancy to happen.

Sky is thus translated to time folding into the submerged plane and earth translated to host, guiding time.
The stereotomic and tectonic merges in the urban Consulate so that the architecture becomes a mediator between earth (host) and sky (time). The given and the temporal. Found space and made space.



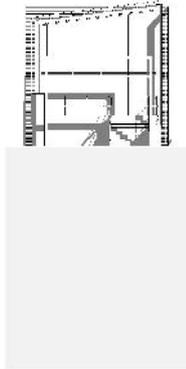
2. The Second structural concept is based on the overarching dissertation concept of building as 'Delaminated Boundary'. The building is designed as a hybrid between strategies and tactics, this is done through 'delaminated boundary condition'. This is translated into structure through visual as well as physical permeability.
Boundary is articulated through a series of thresholds thus using space/time as boundary while retaining a visual link. Boundary thus become delaminated allowing movement and use between its parts. The structure expresses this juxtaposition in the discourse between stereotomic and tectonic, but the building skin also expresses, permeability and transparency, retaining visual links through layered thresholds reinstating a relationship between the dweller and the space, the user and the city.

The building skin is expressed as a layered threshold between city and the user, public and private.

The skin becomes shared or borrowed space, becoming the common ground between interior and exterior instead of separator. The skin blurs between boundaries and symbolises the delaminated building.

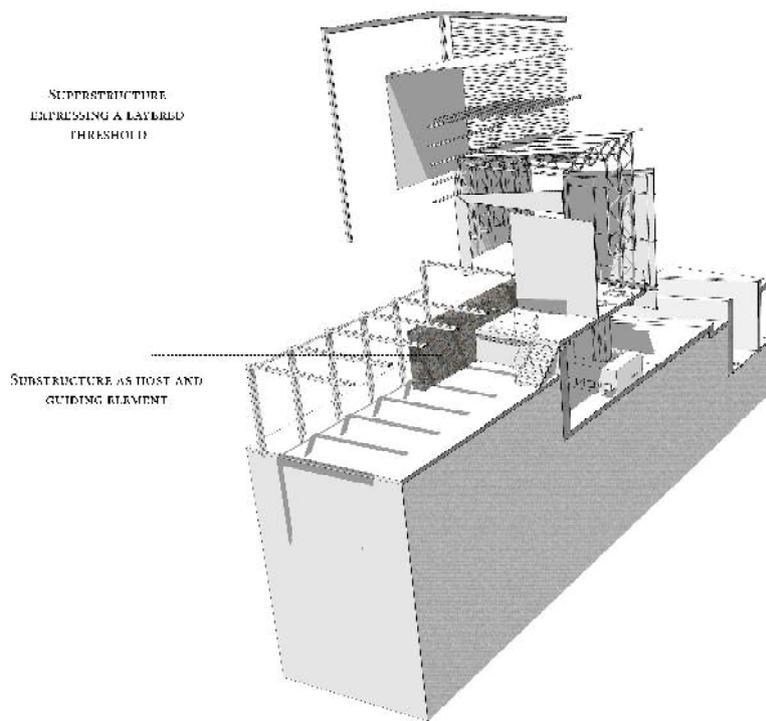
Fig 6.6 Axonometric of structural intentions

CONSULATE / URBAN RESEARCH FACILITIES



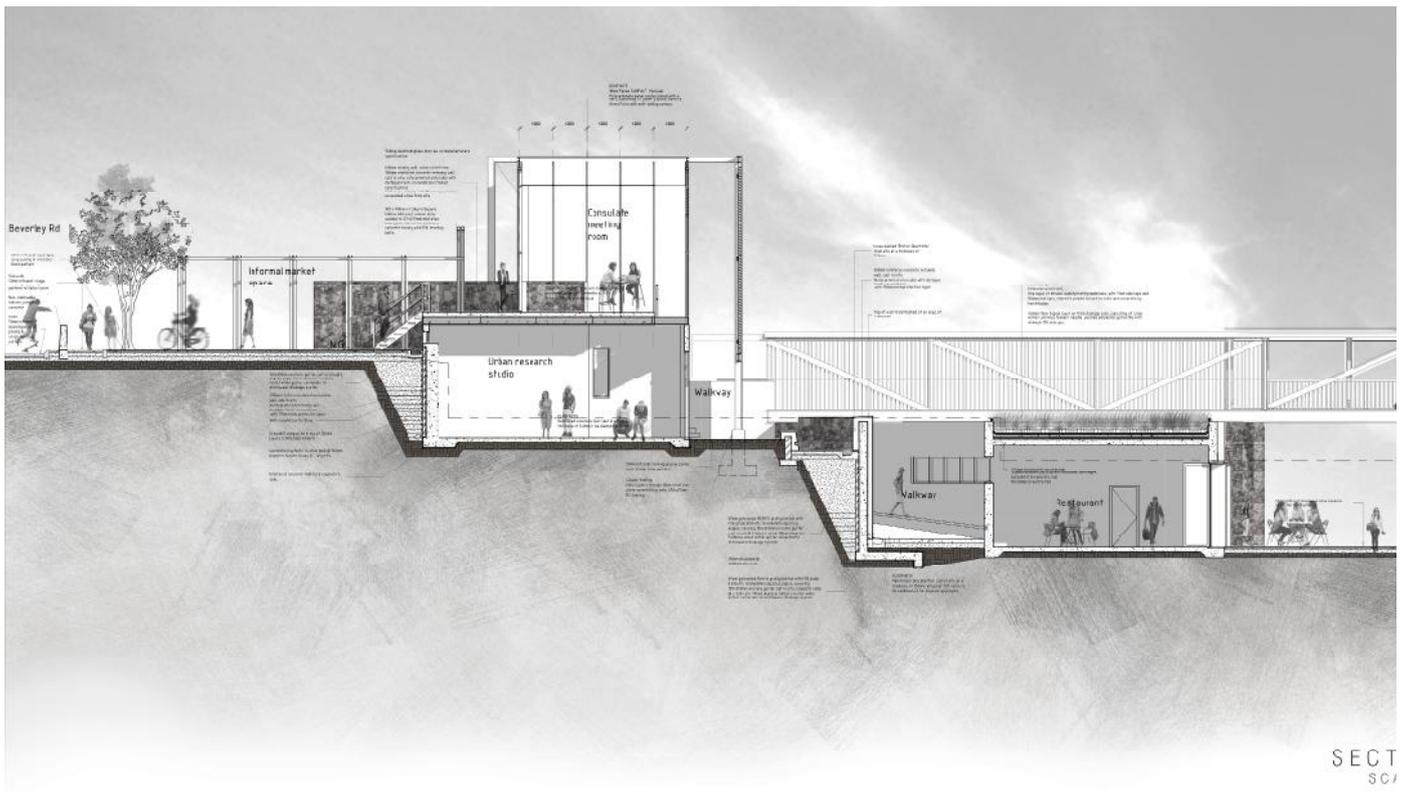
ELEVATION

1:100



EXPLODED
AXONOMETRIC

Fig 6.7 Axonometric of consulate meetings rooms





SYSTEMIC IMPLEMENTATIONS

Water harvesting and treatment

Water on site is managed through a directing and filtering storm water runoff to a point where it is safe for irrigation purposes. The site has an existing street storm water outlet; water from the outlet is redirected into an oil trap to remove impurities. In addition water is captured by the incubator and consulate roofs as well as the sloping surface of the internal courtyard and stored in galvanised steel water tanks underneath the theatre seating. Excess storm water runs into the terraced landscape and filters through permeable paving.

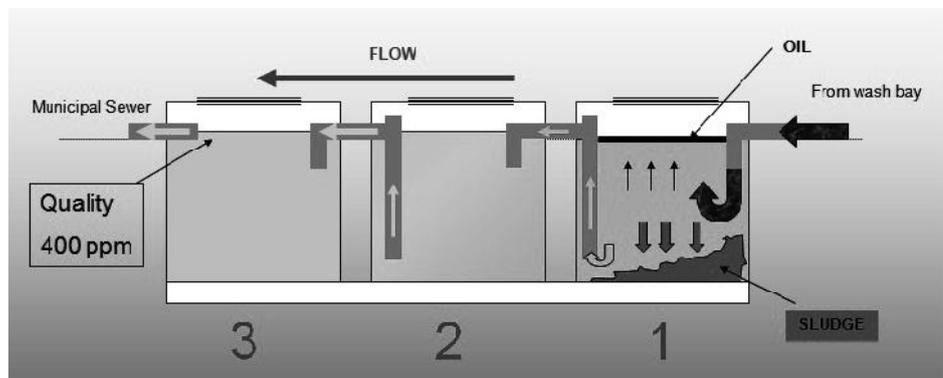
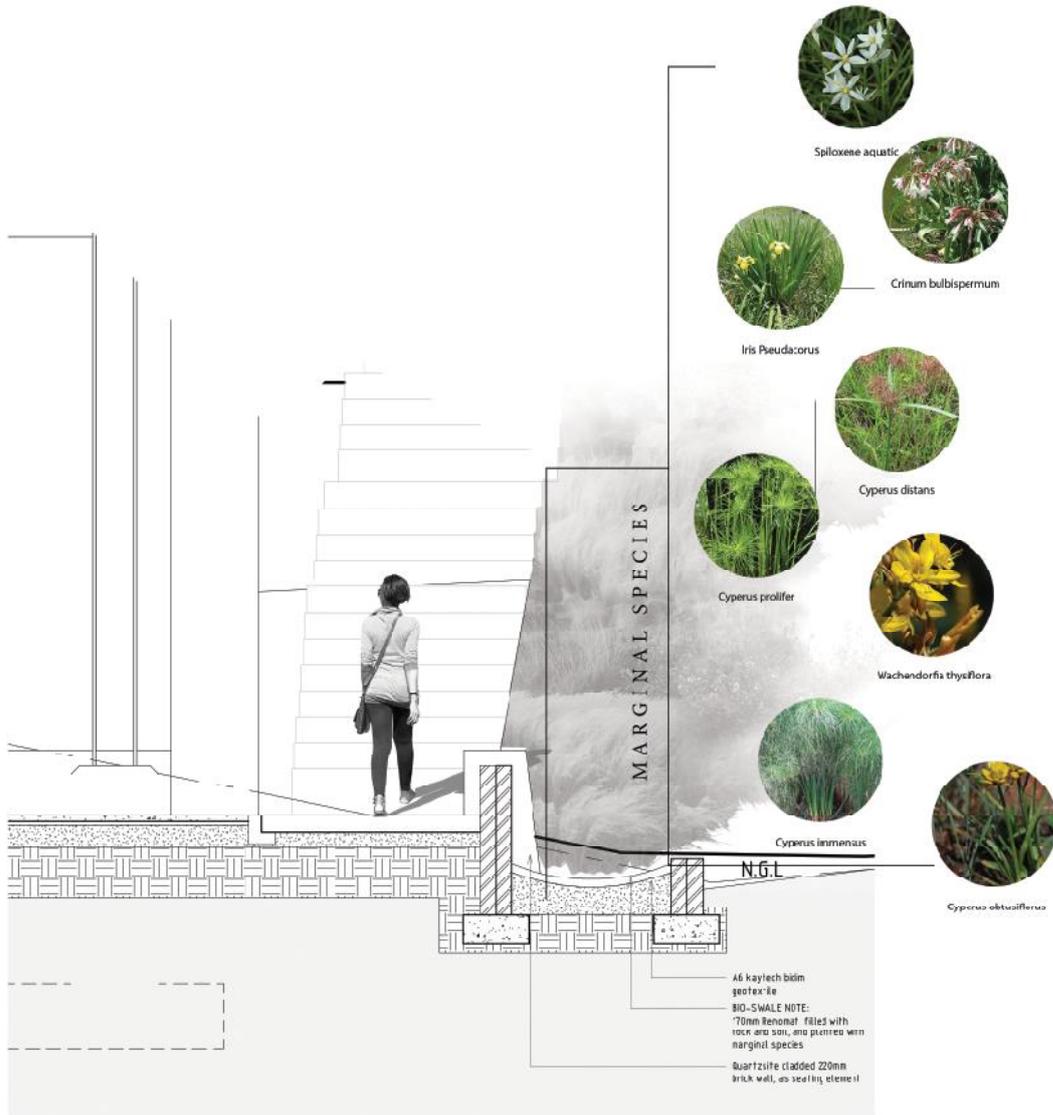


Fig 6.12 Diagram of proposed oil trap for directed storm water from existing storm water outlet

WATER STRATEGY



Bioswale Detail
1:20

Fig 6.13 Water strategy and planting palette

WATER RUNOFF AND BUILDING MASS

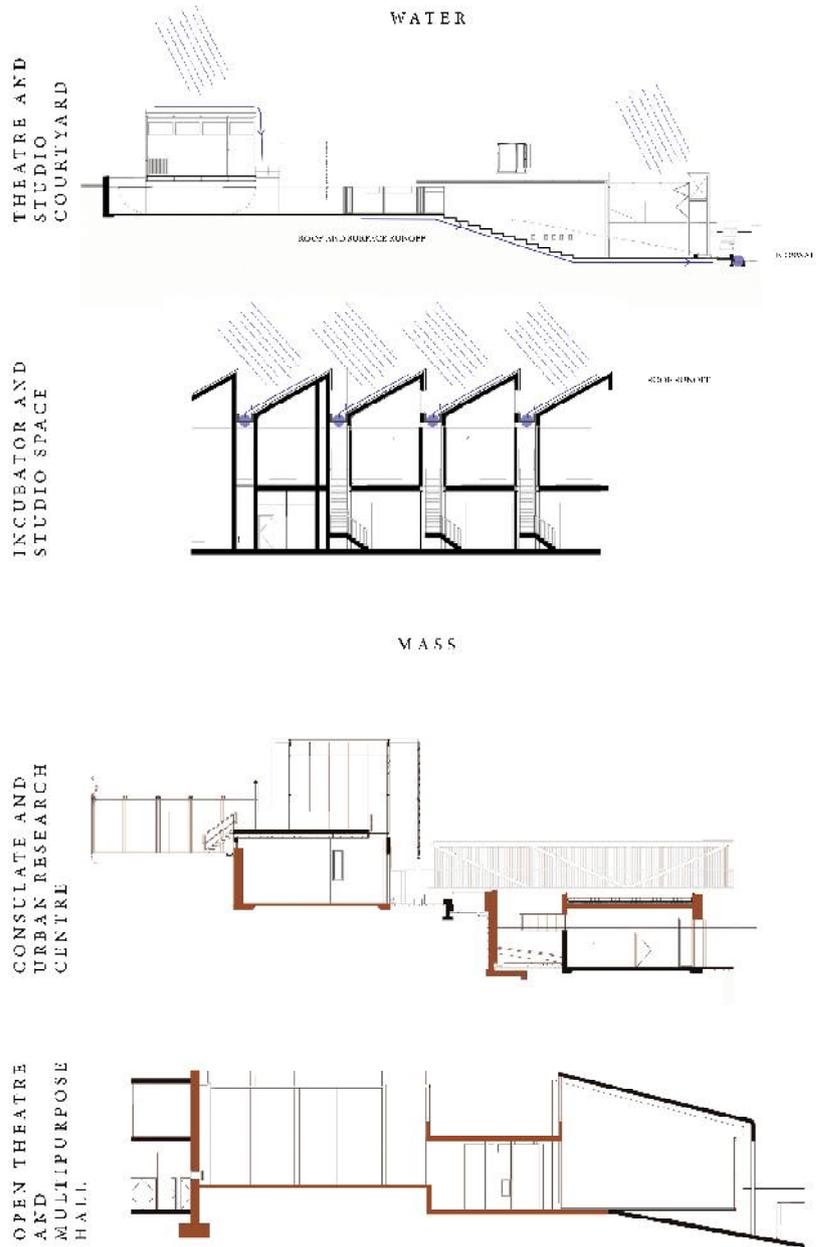
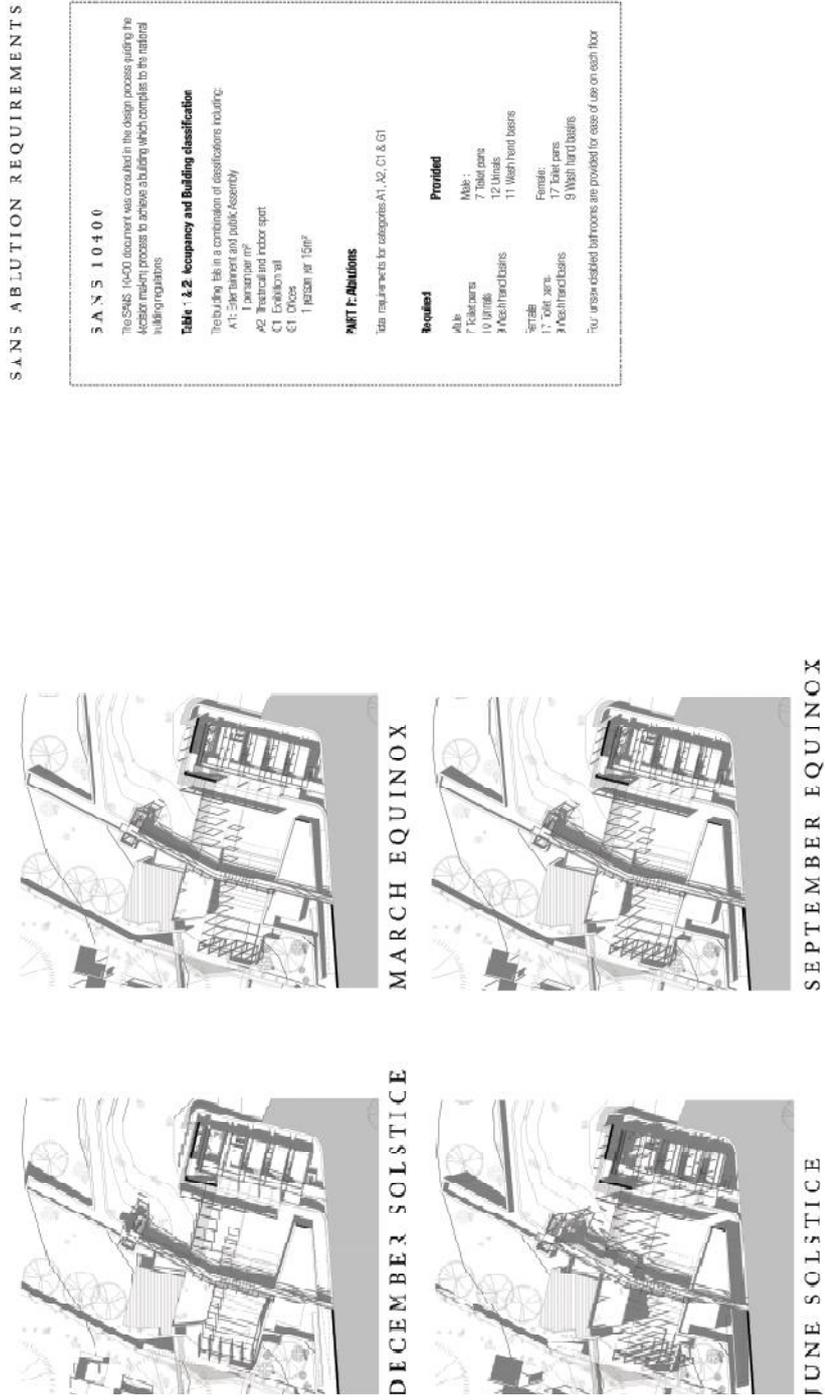


Fig 6.15 Water runoff and Building mass

SUN AND SHADOW STUDY

THEATRE AND COURTYARD SUN STUDY WITH-OUT RETRACTABLE ROOF SYSTEM



SANS ABULTION REQUIREMENTS

SANS 10400

The SANS 10400 document was consulted in the design process putting the decision making process to achieve a building which complies to the national building regulations.

Table 1.2: Occupancy and Building classification

The building falls in a combination of classifications including:

- A1: Entertainment and public assembly
- A2: Institutional and indoor sport
- C1: Exhibition hall
- E1: Offices
- 1 person per 15m²

PART F: Ablutions

Table requirements for categories A1, A2, C1 & E1

Required	Provided
7 Toilets	7 Toilets
10 Urinals	12 Urinals
3 Wash hand basins	11 Wash hand basins
3 Female	Female:
17 Toilet seats	17 Toilet seats
3 Wash hand basins	9 Wash hand basins

Four unisex disabled bathrooms are provided for ease of use on each floor.

Fig 6.16 Sun and Shadow study

DAY LIGHT AND VENTILATION

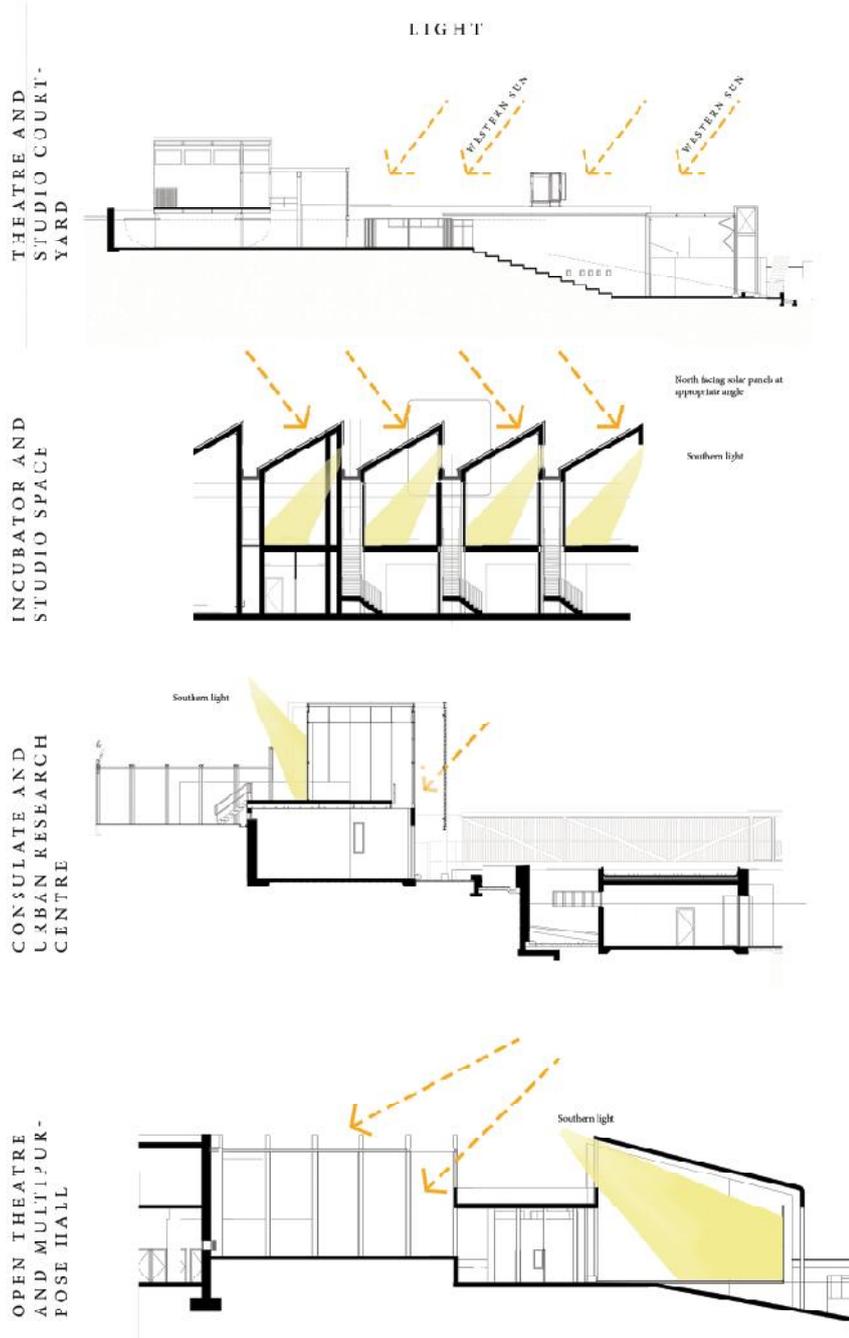


Fig 6.17 Day light and ventilation

DAY LIGHT AND VENTILATION

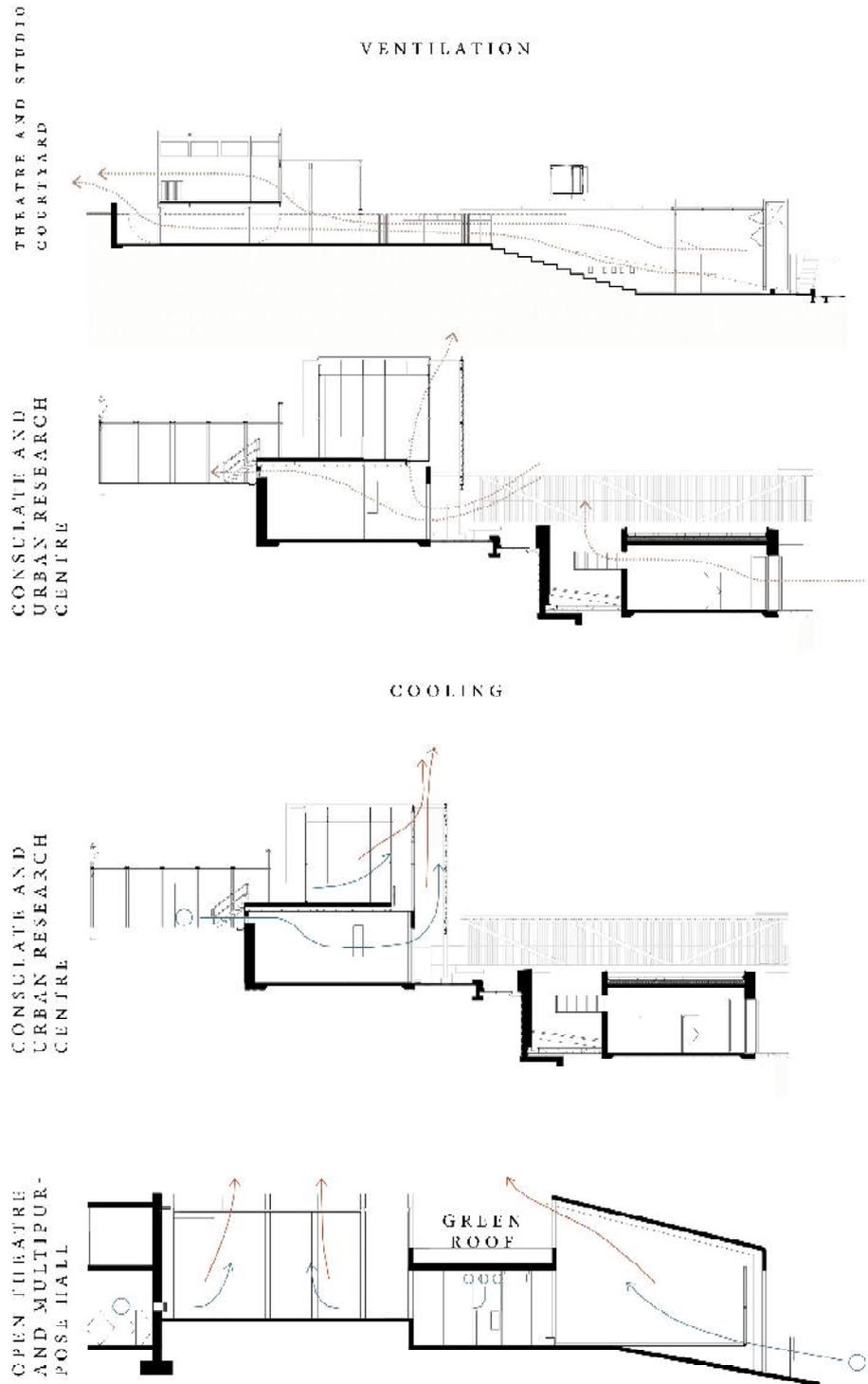


Fig 6.18 Day light and ventilation



Fig 6.19 Photo of site and pedestrian route from the south

CONCLUSION

Appendix 1

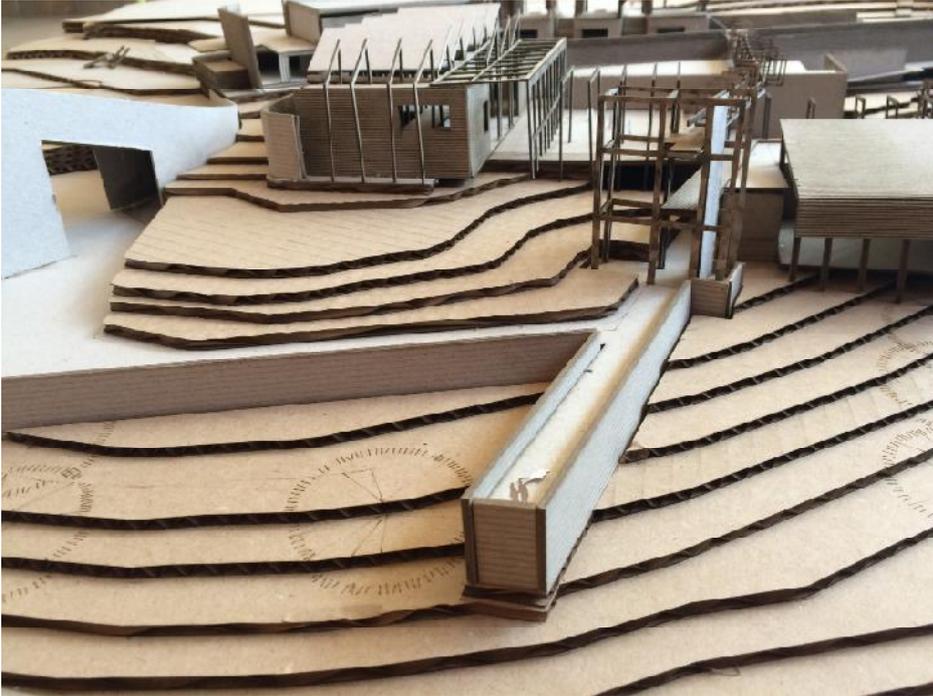
The conclusion includes photographs of the final architectural model



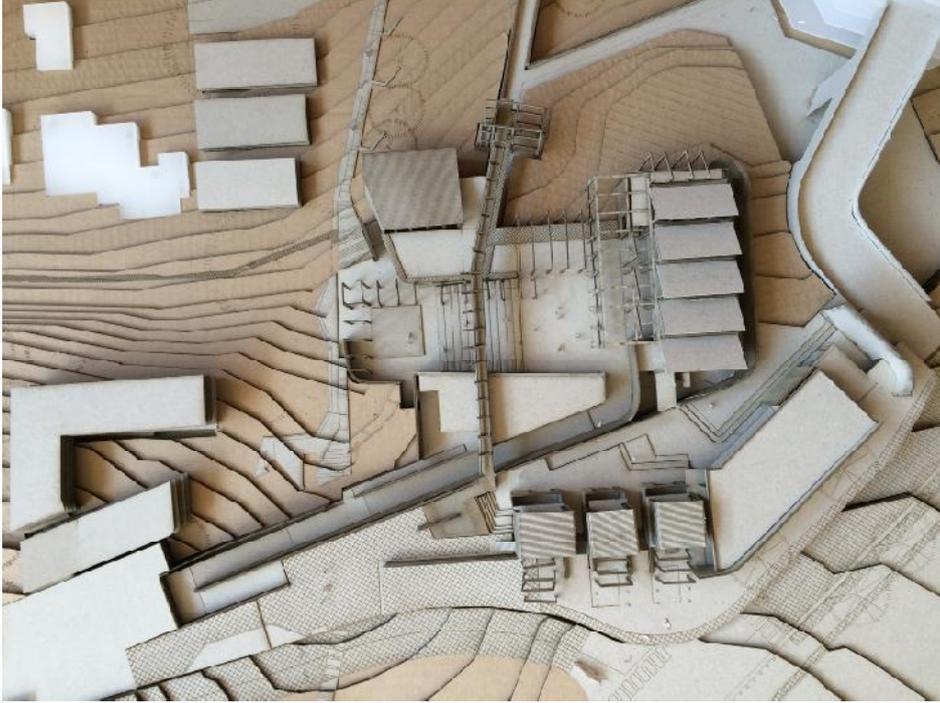
MODEL 1:200



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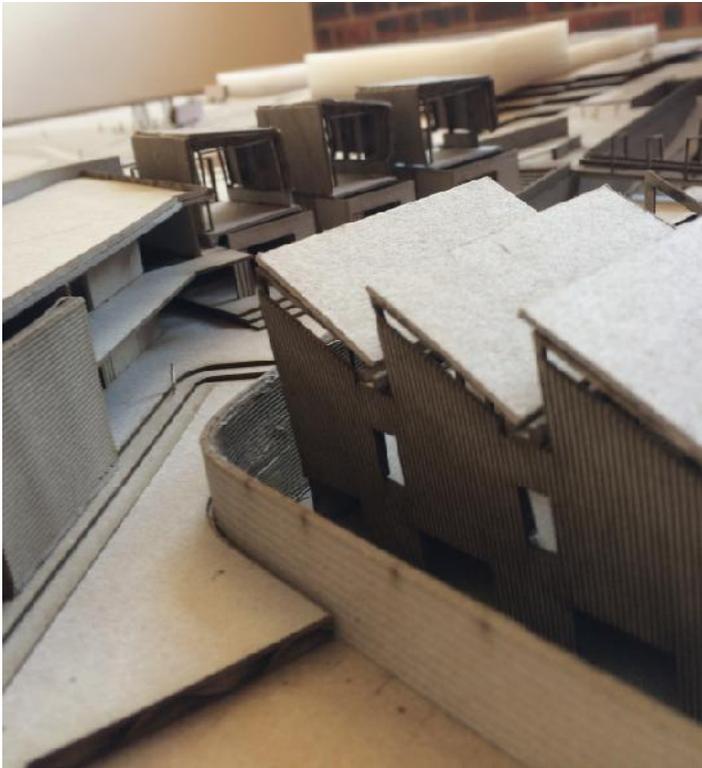




Fig 6.20 Crit Exam Pin-up





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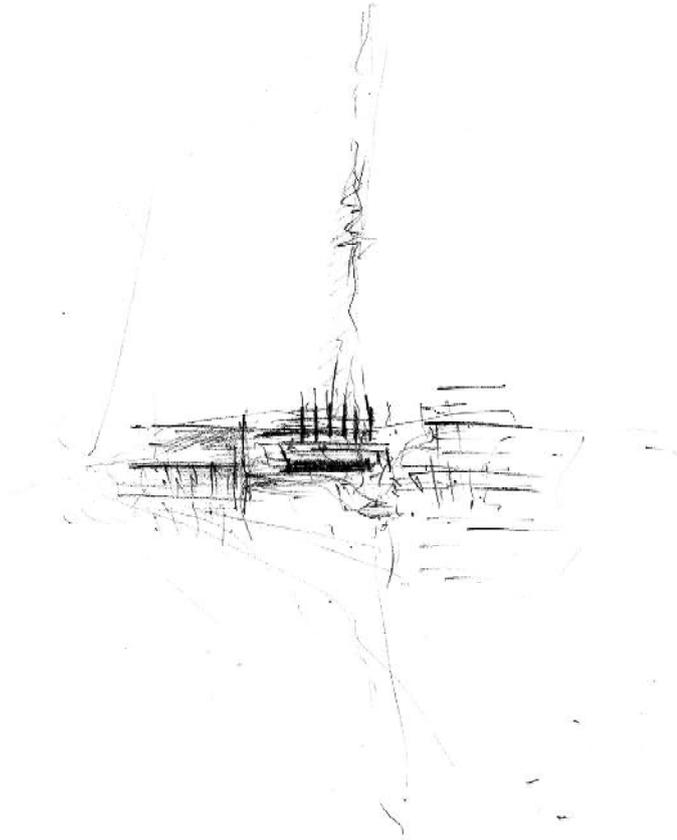
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FIN
