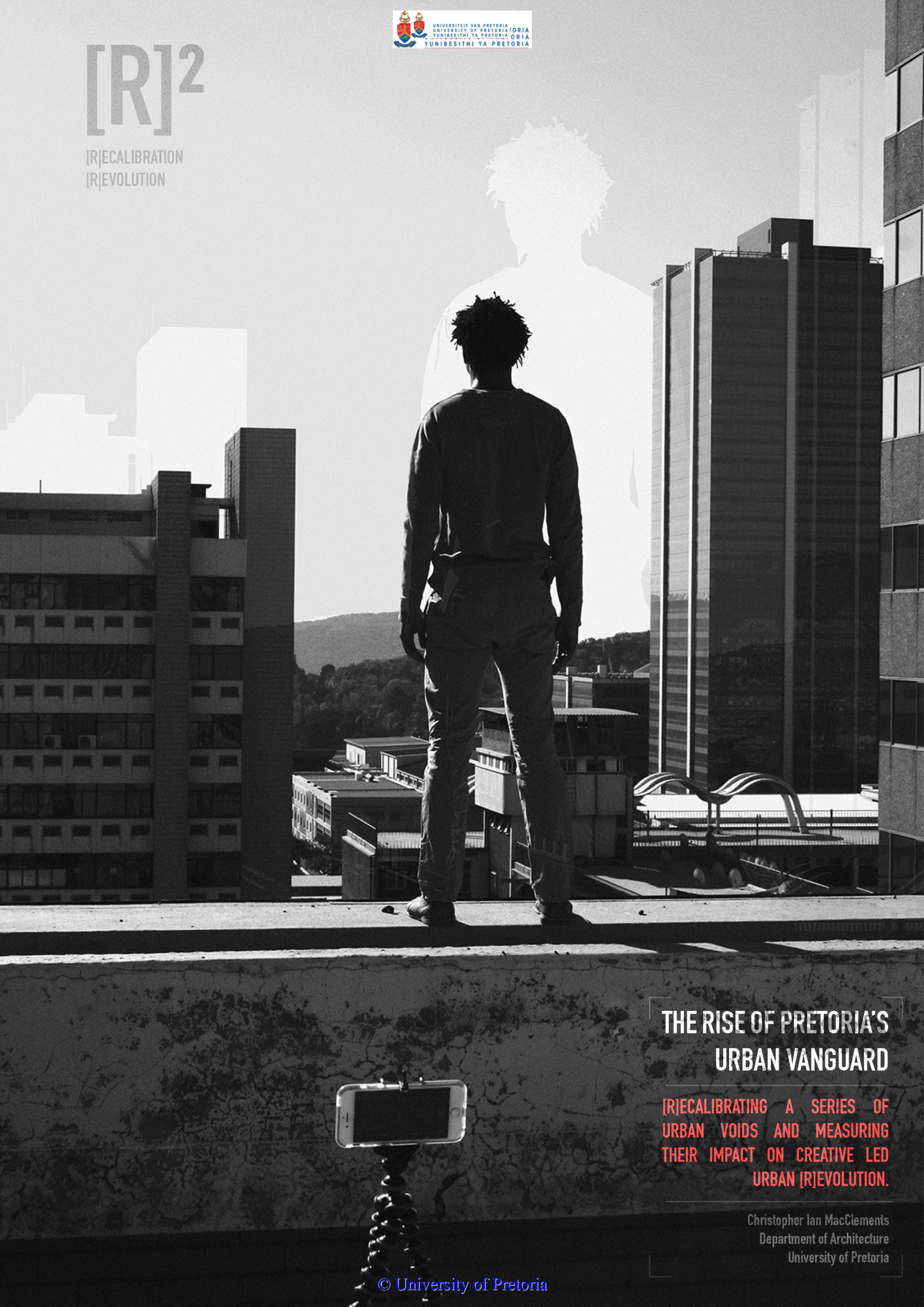


STAY HUNGRY. STAY FOOLISH.

-
STEVE JOBS

[R]²

[R]ECALIBRATION
[R]EVOLUTION



THE RISE OF PRETORIA'S URBAN VANGUARD

[R]ECALIBRATING A SERIES OF
URBAN VOIDS AND MEASURING
THEIR IMPACT ON CREATIVE LED
URBAN [R]EVOLUTION.

Christopher Ian MacClements
Department of Architecture
University of Pretoria



[R]²

THE RISE OF PRETORIA'S URBAN VANGUARD

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[R]ECALIBRATION]
[R]EVOLUTION]



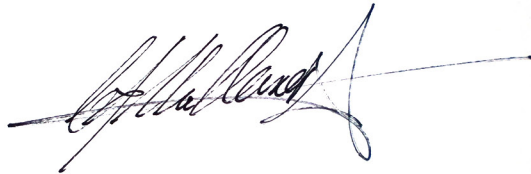
CHRISTOPHER IAN MACCLEMENTS
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Submitted in fulfilment of part of the requirements of
the degree MArch(Prof) Architecture in the Faculty of
Engineering, Built Environment and Information Technology
at the University of Pretoria

In accordance with regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Architecture (Professional) 6 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 been, or is currently being, submitted for any such degree, diploma or other qualification.

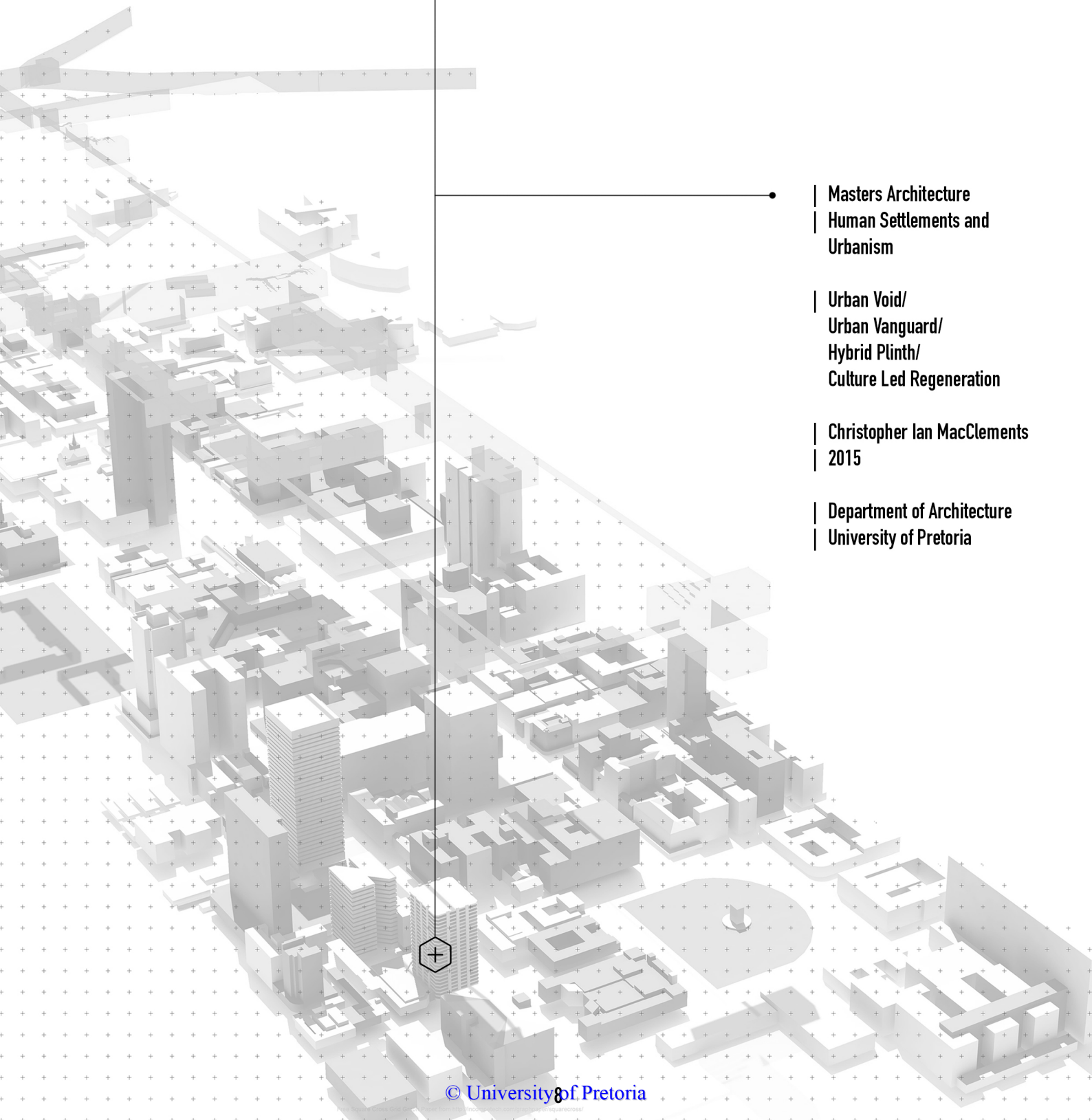
I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in text of the list of references



Christopher Ian MacClements

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erf 2961 Pretoria
South Africa

25°44'41.12"S
28°11'19.04"E



| Masters Architecture
| Human Settlements and
| Urbanism

| Urban Void/
| Urban Vanguard/
| Hybrid Plinth/
| Culture Led Regeneration

| Christopher Ian MacClements
| 2015

| Department of Architecture
| University of Pretoria

Fig. a Digital Render Pretoria

ACKNOWLEDGMENTS

Thank You

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Jonathan and Verlaine MacClements (uncle and aunt).

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To all my friends. Thank you. I trust having to “put-up” with my complaining has not been easy. Your willingness to listen and motivate has helped me throughout the year.

Mpho for our lengthy discussions on music, poetry, and life.



STUDIO
-
MACCLEMENTS RESIDENCE

Fig. b Ian MacClements | Architect | Grandfather

PREFACE

"I am at war with my time, with history, with all authority that resides in fixed and frightened forms. I am one of millions who do not fit in, who have no home, no family, no doctrine, no firm place to call my own, no known beginning or end, no "sacred and primordial site." I declare war on all icons and finalities, on all histories that would chain me with my own falseness, my own pitiful fears. I know only moments, and lifetimes that are as moments, and forms that appear with infinite strength, then "melt into air." I am an architect, a constructor of worlds, a sensualist who worships the flesh, the melody, a silhouette against the darkening sky. I cannot know your name. Nor you can know mine. Tomorrow, we begin together the construction of a city." [Woods, 2011].

Perched above an audience of weathered faces, Lebbeus Woods delivered his manifesto calling for radical urban transformation in the heart of Sarajevo, a war-torn city cowering beneath its iron sky. Pretoria, a city left gasping for air in the wake of a repressive onslaught spurred on by autocratic ideologies and urban devices, appears less dystopian and battered physically; however, certain poetic parallels can be drawn between Sarajevo as a previously scorched urban landscape and Pretoria's contemporary urban landscape as a residual deposit of post-Apartheid social engineering and planning.

By challenging an inherent preconceived bias towards Pretoria's bygone political ideologies and urban devices, and through the acceptance of imperfection and chance due to unlikely connections, architecture may empathise with the human condition. Thus, the dissertation reveals a more personal attempt to unearth Pretoria's urban divisions. Perhaps, with compounded interest, the city itself may be experienced through new eyes symbolic of the entire being - The Eyes of the Skin, as Pallasmaa terms it [Pallasmaa, 2005].

Empirically, the exploration chronicles not only the author's own personal transformation, but, above all else, his outlined interests through the amplification of a specific and atmospherically rich site located within the heart of Pretoria. In congruence with Wood's description of the millions who do not fit in; the identified site, pending its right to permeate the urban fabric, and withdrawn and suspended in a perpetually concealed network of interstices, offers an entirely new hypothetical exploration of a series of insurgent networks that reside between fixed and frightened architectural forms.

The pursuit of a succinct and architectural technique that embraces both the imagination and senses through active engagement with the urban fabric is emphasised; whilst highlighting the importance of an authentic, circuitous process that resides in the pleasure of using one's own hands and mind in the creation of an architecture that generates, beyond form, the spatial and environmental configurations of the building and proposed site – avoiding an a priori, XYZ functional understanding of space and place that could further augment the autocratic nature of Pretoria's constituents.

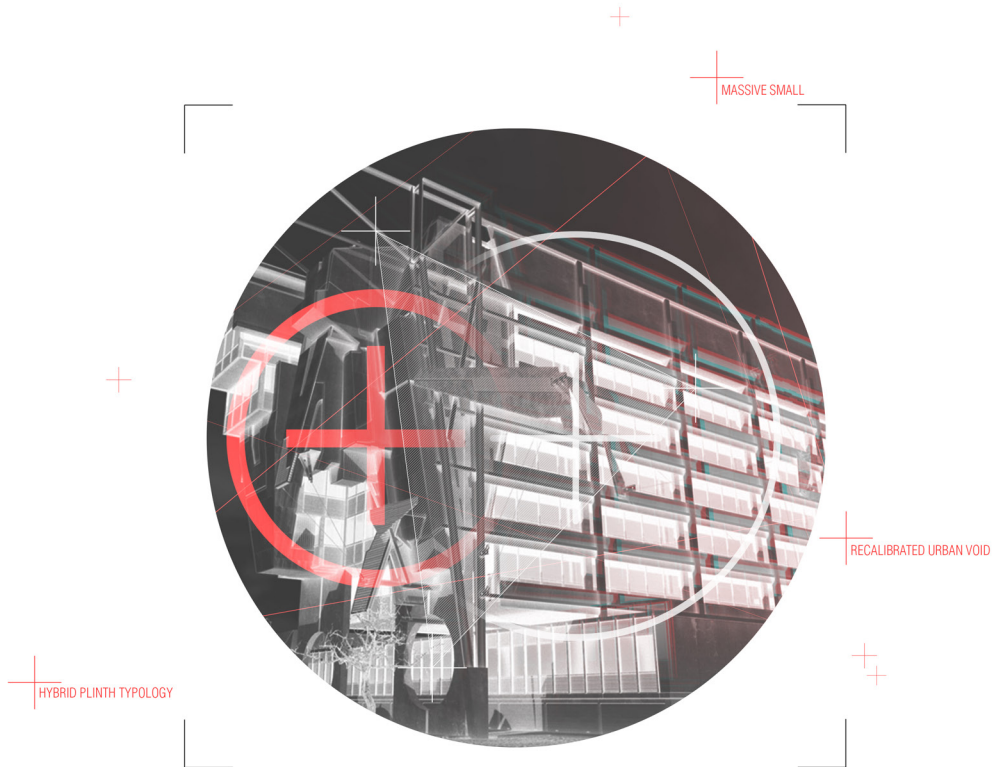
Succinctly, the proposed programme integrates itself into the urban voids created within and around the built fabric of Pretoria's judicial centre. Oscillating between an inherent love for technology and a love affair for context, and through insertion and functional re-adaption; the programme, in favour of a new hybrid architectural form, challenges conventional construction methodologies and governing political systems.

Fig. c (opposite)

Original Image: Reconstruction by Lebbeus Woods, 1964. Computer rendering by Carlos Fueyo, 2006.

Edited Image: Woods's War and Architecture reconceptualised and interpreted as urban narrative relative to exploration and manipulation of urban void.

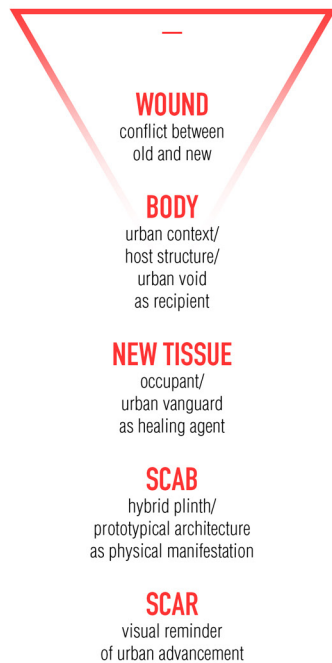
AS A NARRATOR



"The spaces of the old city were shaped to sponsor coventionalty. In their damaged state, they offer an entirely new possibility for understanding of both space and habitation. The architect leads the way by codifying this understanding only in terms of space, without fixed reference to habitation."

Lebbeus Woods, Radical Reconstruction
[Woods, 2011]

RECALIBRATED NARRATIVE



ABSTRACT

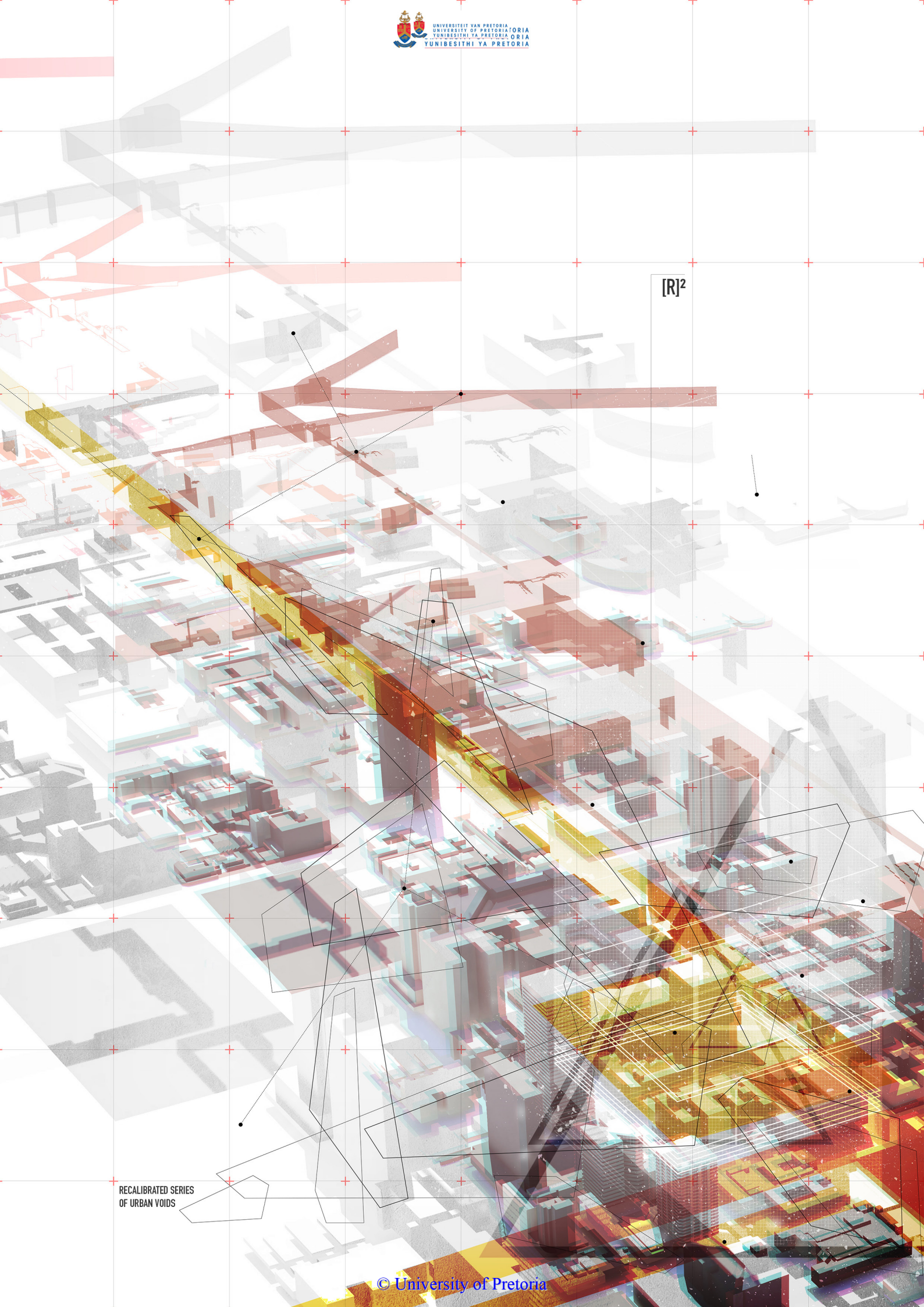
The urban fabric of contemporary cities is changing at a fast pace. In order to meet the needs of modern society, a new vision of how urban design and architecture are perceived is needed. *Urban Voids*, *Plinths*, *Urban Vanguard*s, *Experiential Urbanism* and *Smart Urbanism* all are vital components in the context of the built environment. With enormous potentials, they have the capacity of becoming the corner stone of the city of tomorrow.

The Masters Dissertation project aims to create a concept of how culture-led urban development based on principles of shared and knowledge based economy, and the importance of cultural clusters housed within these *Urban Voids* can be used as catalysts for the development of their environment. It takes advantage of already existing built fabric, to give a sustainable solution for urban growth.

Mixing practicality, economic feasibility and creativity the main research questions are guided by; the application of tools designed for shared and knowledge based economy in an urban setting and how those relate to the trend of temporary uses in culture led-urban development; the most favourable conditions for permanent cultural cluster development to occur; and ways to adapt those international strategies to a South African setting.

Fig. d (opposite)

Abstract: A series of recalibrated urban voids and their impact on the urban climate.



[R]²

RECALIBRATED SERIES
OF URBAN VOIDS

FIGURE REFERENCES

Fig. a Digital Render Pretoria (Author, 2015)

Fig. b Ian MacClements | Architect | Grandfather (Author, 2015)

Fig. c Original Image: Reconstruction by Lebbeus Woods, 1964. Computer rendering by Carlos Fueyo, 2006. (<https://mcrassus.files.wordpress.com/2015/01/meaning-emerging-from-destruction1.pdf>, 2015)

Edited Image: Woods's War and Architecture reconceptualised and interpreted as urban narrative relative to exploration and manipulation of urban void. (Author, 2015)

Fig. d Abstract: A series of recalibrated urban voids and their impact on the urban climate. (Author, 2015).

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7



THESIS PREAMBLE

[DEFINITION STAGE]

1

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NORMATIVE STANCE

"Because, really, all I'm interested in, always, as an architect, is the way things are produced because that's what I do. Right? And it's not based on an a priori notion. I have no interest at all in conceiving something in my brain and saying, "This is what it looks like.... Architecture is the beginning of something, because it's - if you're not involved in the first principles, if you're not involved in the absolute, the beginning of that generative process - it's cake decoration."

- Thom Mayne
[How Architecture Can Connect Us, 2010]

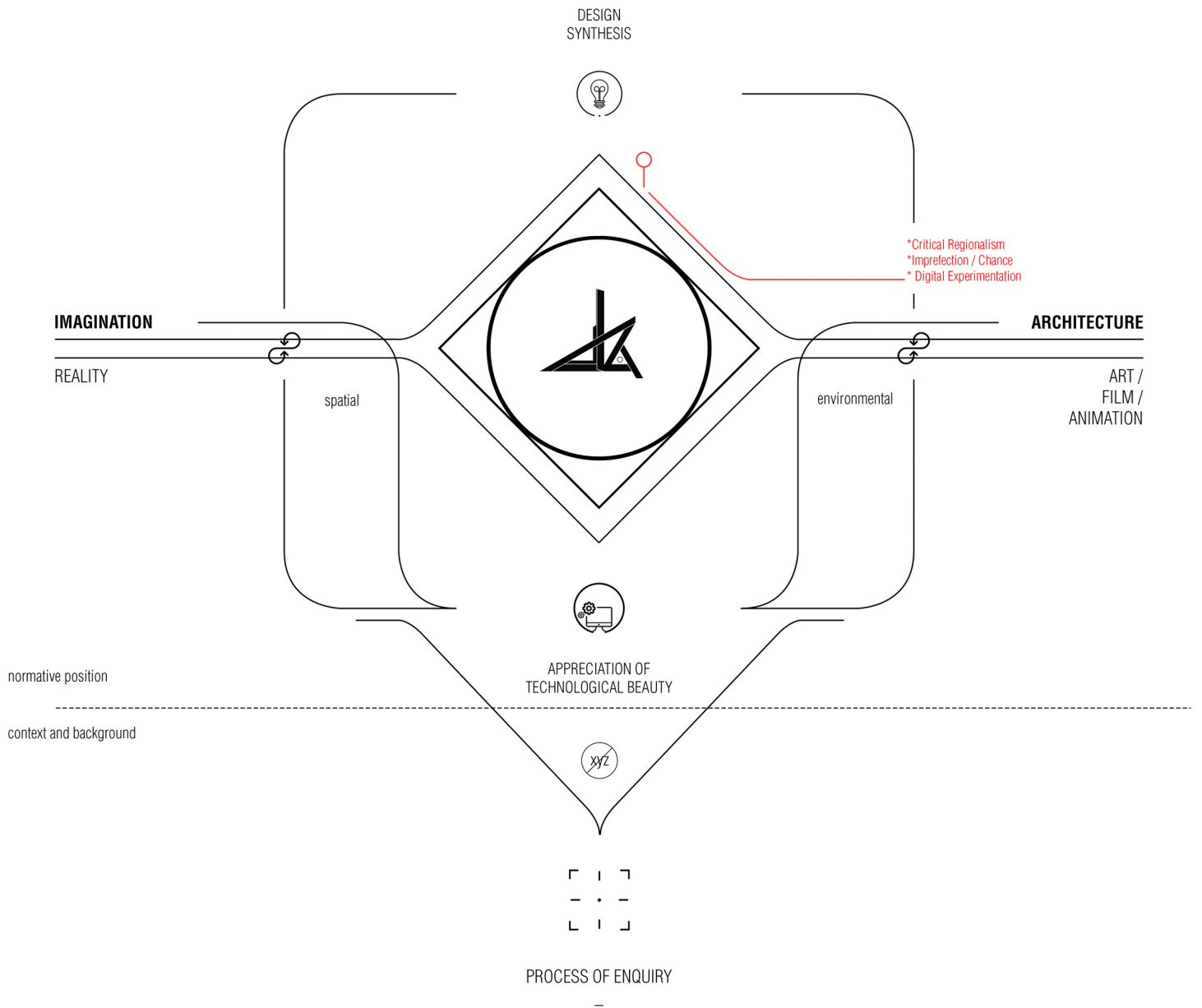
Through the acceptance of imperfection and chance, architecture may empathise with the human condition. Underpinning the quest for a synthesis of art and life, imagination and reality is ultimately important to do so. Thus, the pursuit of a succinct systematic architectural approach that embraces both the imagination and senses through participation and active engagement with a site is imperative during all investigations. Ultimately, a long (pre)occupation with an appreciation of technological beauty that encourages a work flow embracing the spirit of techne is evident.

Of importance:

- | Architecture as a communication device
- | Imperfection/Chance
- | Critical regionalism

Fig. 1.1 (opposite)
Graphic interpretation of normative stance. Christopher Ian MacClements abbreviated as C.[i].M

AS A PROCESS OF ENQUIRY



"Because, really, all I'm interested in, always, as an architect, is the way things are produced because that's what I do. Right? And it's not based on an a priori notion. I have no interest at all in conceiving something in my brain and saying, "This is what it looks like.... Architecture is the beginning of something, because it's - if you're not involved in the first principles, if you're not involved in the absolute, the beginning of that generative process - it's cake decoration.""

- Thom Mayne, TED, 2005 -



MAYNE



NOLAN



MUSK



INGELS



GEHL



TAN

INTRODUCTION

"One of the interesting things about architecture and urbanism is that, as architects we are not really the creators of the city. We are rather like the midwives. Essentially we assist the city in giving birth to itself."

- Bjarke Ingels
[Cities for Tomorrow 2015].

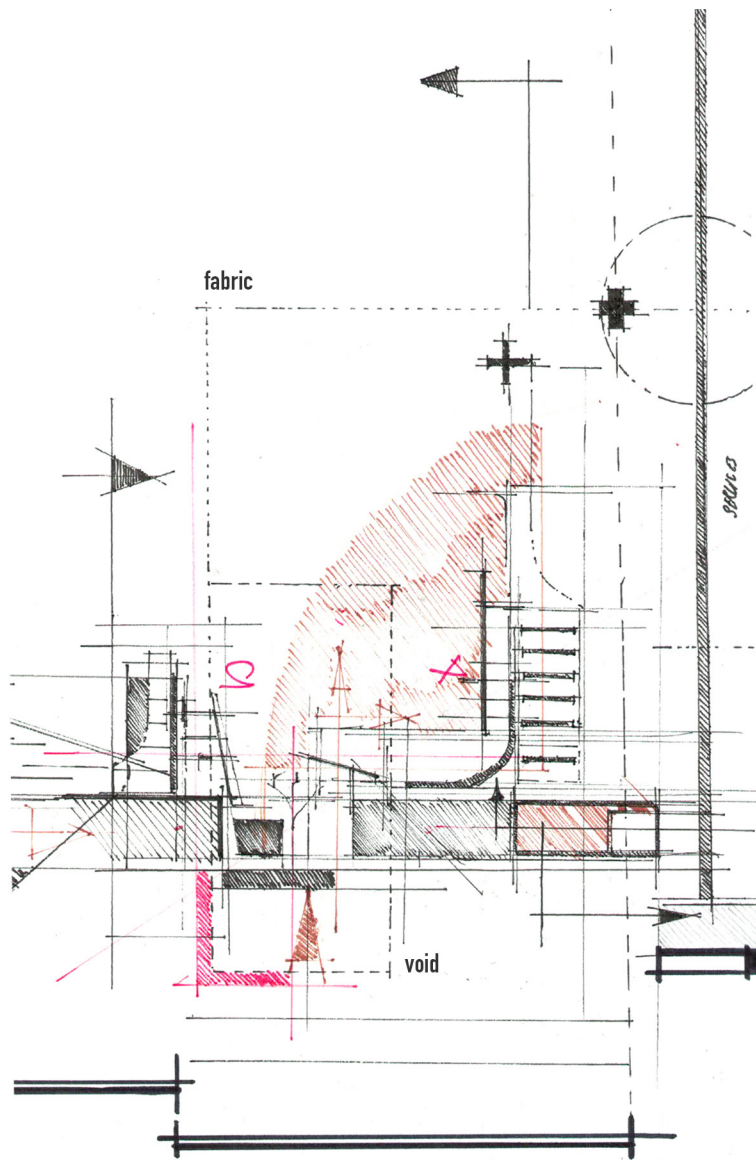
Keller Easterling classifies urban space as a mobile, monetised technology within which some of the most radical changes are being transcribed in the spatial spheres of infrastructure, architecture and urbanism; and not in the language of law and diplomacy [Keller Easterling; Extrastatecraft, 2014]. Tacitly, the logic behind Lefebvre's and the Situationist's polemic has intensified and provides us with an adequate conceptual framework for understanding the city - a framework geared towards contemporary urban environments that are concerned with the experiential and qualitative expectations of its users where "urban citizens are not simply passive consumers, but are constantly engaged with the city, appropriating and re-appropriating the sites and systems for their own ends" [Lefebvre 1991:17]. Thus, a change towards a true civic and urban activity and understanding of the urban fabric as an incubator for revolutionary change is encouraged.

The riposte of these revolutionary ideas and modes of thinking to Pretoria's contemporary urban setting must be a revolutionary type of action. Manfredo Tafuri, in his book *Architecture and Utopia: Design and Capitalist Development*, expressed that, "... architecture now undertook the task of rendering its work 'political'. As a political agent the architect has to assume the task of continual invention of advanced solutions, at the most generally applicable level. In the acceptance of this, the architect's role as idealist became prominent" [Tafuri, 1976:12]. The architect, and other related professions, must seek to address the Right to the City from a revolutionary as opposed to reformist perspective [Harvey, 2013:3]. Thus, adequate analytical frameworks for coping with the complex problems at the interface between social and spatial analysis are needed. We must therefore devise provisional frameworks with which to construct a theory of the city.

Effectively, the dissertation chronicles the recalibration of a specific network of urban voids as byproducts of Pretoria's bygone autocratic and urban devices which, stemming from urbanist Jan Gehl's description, quantify the "invaded city" [Gehl, 2003:14] – a mono-functional city where traffic has taken precedent and led to diminished public space. This resultant public space encourages necessary activity only, where people walk between spaces "because they have to, not because they want to" [Gehl, 2003:14]. Thus, the investigation challenges the conventional typology of public space, investigating the potential of providing a network of interstitial public space within the city as re-imagined public squares and streetscapes.

Furthermore, the dissertation explores how it is possible to bring everyday social processes and spatial forms together analytically, and as a guide to action, where a framework of culture-led urban development would provide a basis for a deeper understanding of Pretoria's urban voids. The influence that the urban vanguard has on the social identity of the city and the integration of autonomous city property into the urban environment for the creation of an open and shared system of public/private space that encourages creativity, innovation and collaboration is also paramount.

Fig. 1.2 (opposite)
Conceptual sketch exploring the the possibility of using urban fabric and voids in the creation of a prototypical urban landscape.



URBAN FABRIC AND VOID
-
WOLTEMADE AND VWL BUILDING

URBAN VOIDS

void

noun

8. an empty space; emptiness:

[dictionary.reference.com, 2015]

The dissertation deals with the neglected or either forgotten spaces of contemporary cities. Aptly titled urban voids, these spaces, seen as disruptors of the urban tissue, belong neither to a public nor private realm. They are seen as out of context and incoherent with their surroundings. They are ill-defined, without measurable boundaries and fail to connect elements in a coherent way.

"The usual process of urban development treats buildings as isolated objects and sites in the landscape, not as part of the larger fabric of streets, squares and viable open spaces. Decisions about growth patterns are made from two-dimensional land-use plans, without considering the three-dimensional relationship between buildings and spaces and without a real understanding of human behaviour." [Trancik, 1986:1]

Leading on from this quote taken from Roger Trancik's book, *Finding Lost Space: Theories of Urban Design*, we can understand why people do not perceive such spaces. Designed on a simple two-dimensional plan, staged out from below, these spaces have no consideration for the quality of public life and have been exclusively programmed without consideration for the users of the urban fabric. Furthermore, Alvar Aalto often described the problem of spatial design as, "on of connecting the form of the building to the structure of the site, or of twisting and turning the building's facades to create positive exterior space." [Trancik, 1986:100]

Trancik describes five typologies of urban voids. Each void bears its own individual identity and wields the potential to re-define itself in the envisioned design and proposed cultural precinct. These five types of urban voids (with different degrees of openness and enclosures) play a part in the exterior city. [Trancik, 1943:103-106]

- A. "The first is the entry foyer space that establishes the important transition, or passage, from personal domain to common territory. Security is a significant design and social consideration."
- B. "The second type is the inner block void – the enclosed "hole in a doughnut" – a semiprivate residential space for leisure or utility or a midblock shopping oasis for circulation or oasis."
- C. "A third type of void is the primary network of streets and squares, a category that corresponds to the predominant field of blocks and that contains the active public life of the city [...] Streets and squares were places to be – to spend time in- as well as corridors through which to move."
- D. "Public parks and gardens are the fourth type of larger voids that contrast with architectural urban forms. Acting as nodes for the preservation of nature in the city, they are incorporated into the urban grid [...] to provide relief from the hard urban environment"
- E. "The final type of urban void is the linear open space system, commonly related to major water features such as rivers, waterfronts, and wetland zones."

Fig. 1.3 (opposite)
The five known void typologies according to Trancik.

A

B

C

D

E



Due to the inherent nature of these five typologies; urban voids provide the right tools for the development of new urban landscapes which provide functional and visual continuities, thereby creating an integrated, humane city in which architecture and the exterior space are inextricably fused. As Susana Torre describes them; “urban voids are at once the vessel and symbol of human gathering, and represent the tension between the individual and collective”. According to Transik, “space is the medium of the urban experience, providing the sequence between public, semipublic and private” [Trancik, 1986:100].

This transitional route between public and private space, of cultural and commercial zones, overturns the bygone modern urban movement, with its desire to create distant mono-functional territories, but to no great purpose – in essence a blurring of boundaries between public and private realms. It is necessary to therefore redefine how a city might be made so its citizens are able to comprehend and be accommodated by the environment in which they are expected to live.

Thus, the dissertation aims to make visible these urban divisions by investigating the activities of daily life. Therefore, the main focus is to locate, document, hypothesise and recalibrate these void spaces which the dissertation has defined as inaccessible and/or invisible to the public, answering one of the main research questions of the dissertation;

How can design harness the catalysing potential of urban voids in the recalibration of public space in contemporary cities?

EXISTING VOID NETWORKS



UNPAKING VOIDS

A SERIES OF INTERCONNECTED URBAN VOIDS

Fig. 1.4
Pretoria's void networks

URBAN VANGUARDS

vanguard

noun

2. the forefront in any movement, field, activity, or the like.
3. the leaders of any intellectual or political movement.

[dictionary.reference.com, 2015]

Urban Pioneering movements (as seen on a global scale) are highly complex, open, adaptive and self-organising systems where the shared but tangible vision of each project keeps the relationship between each participant active. The urban pioneering movement as a participant in systemic change and emergence of a new city culture forms part of a study contributing to the understanding of future learning environments. This study conducted at Aalto University, Finland, illustrates that these movements, led by these rightly titled pioneers/vanguards, hold the capacity of creating original local culture that increases the strength of area identity that local people perceive [Pulkkinen, 2015]. Working against the controlled and regulated urban experience, the movement aims at shifting the perception of how cities can be utilized and experienced. Furthermore, the movement, rightly viewed as *urban activism*, deals with actively engaging citizens with urban space on a more frequent and personal basis.

Understood as a grassroots movement, urban activism - led by urban pioneers/vanguards - focuses on creating change from the bottom up. Supporting this notion of a bottom-up approach is the work of leading Urbanist and founder of Urban Initiatives [London], Kelvin Campbell. In a recent publication *Massive Small: Smart Urbanism in an Upside Down World*, Campbell attempts to shift current paradigm of contemporary urban design and planning movements which he believes has become technocratic exercise where the urbanism and architecture fall back on, "... dumber-down solutions to deal with complex issues" [The Smart Urbanist, 2015]. Therefore Massive Small and the urban pioneering movements look to reconcile the conflicts and potentials between top down and bottom up processes in urban planning in order to create the conditions for a viable human habitat.

Pre-occupied with culture led urban regeneration and the effect it has on strengthening the relationship between urban resilience, social innovation and civil society, this dissertation harnesses the potential that emerging urban movements have on enforces a new social contract between government and community.

Thus, the dissertation unveils contemporary urban pioneering movements and emerging urban landscapes present in South African cities. Whilst emphasising the importance that such movements have on the progressive evolution of urbanism of South African cities, the investigation will answer one of the main questions of the dissertation;

How can urban pioneering movements harness the collective power of creative individuals in reconciling top-down and bottom-up processes in urban planning to create a platform for shared economy?



THE URBAN VANGUARD

-

PROFILE : STUDENT / PHOTOGRAPHER / INSTAGRAMER

Fig. 1.5
The Urban Vanguard



THE URBAN VANGUARD

PROFILE : STUDENT / BLOGGER / PHOTOGRAPHER

Fig. 1.6
The Urban Vanguard



THE URBAN VANGUARD
-
PROFILE : STUDENT / MARKET ORGANISER

Fig. 1.7
The Urban Vanguard

RESEARCH DESIGN

The main goal of the research field would be to identify the necessary spatial climate for harnessing the catalysing potential of urban voids by utilising autonomously owned property and city-owned infrastructure. Furthermore, the design methods, architectural intentions and delimitations will encourage successful spatial strategies for the development of a network of cultural clusters occupying a series urban voids through adaptation of necessary urban principles.



RESEARCH FIELD: the research field stemming from the theoretical foundations of urban design theories concerning the quality of public spaces and their usage extends from; a practical precedents study that is in keeping with the intentions of the dissertation, to an understanding of policies suggested by sharing economy on a global scale and the effects thereof on culture-led urban regeneration.

—



DESIGN METHODS: the dissertation is divided in three parts; a theoretical foundation and precedents study; a critical analysis of the contemporary nature of Pretoria's urban setting and the potential for the development of creative clusters as an urban regeneration strategy against the backdrop of the City of Tshwane's 2055 Vision; and, an architectural project illustrating the adaption and re-use of urban voids in the creation of prototypical cultural precincts.

—



DESIGN DEVELOPMENT: the development of a conceptual strategy for cultural cluster formation within Pretoria's urban voids is based on thorough urban investigations and critique of Tshwane's 2055 Spatial Development Framework (SDF) and urban vision.

—



ARCHITECTURAL INTENT: the design must propose a prototypical architecture that is both practical and feasible within a micro-urban climate. The design must be versatile enough to adapt itself to a site similar in setting and resilient enough to serve the specific characteristics inherent of each new site. It should act as an 'urban device' that intends to blur the boundary between public and private whilst fostering public points of entrance onto plinths and into a specific series urban voids. The design encourages the creation of social spaces through the use of basic design principles of movement and threshold conditions. [Hertzberger, 2002:38].

—



DELIMITATIONS: the dissertation will focus on a specific urban void which is *smaller in scale* and positioned in direct contact with a host structure and/or plinth. At a reduced scale the design has the potential to fully harness the theoretical framework. Supplementing the urban vision, the next step in developing the project would be the realisation of the design permeated throughout a series of urban voids – with the intention rescripting Pretoria's urban morphologies. As such, the dissertation should be viewed as a speculative investigation.

No heritage impact assessment has been conducted with regard to the dissertation. As intended the design is in response to a future postulated condition. Thus, despite heritage considerations, the design scheme's primary focus is not the contestation of HIA methods and protocol.

RESEARCH QUESTIONS

- 1.) How can design harness the catalysing potential of urban voids in the recalibration of public space in contemporary cities?
- 2.) How can urban pioneering movements harness the collective power of creative individuals in reconciling top-down (autocratic) and bottom-up (collective) processes in urban planning to create a platform for shared economy?

SUB RESEARCH QUESTIONS

- A.) What is Pretoria's emergent vernacular?
- B.) To what extent can cultural clusters develop in a South African context?
- C.) How can the temporary nature of said interventions be implemented at a more permanent level?
- D.) What is the link between the *urban vanguard* and *void* in urban recalibration?
- E.) What role do plinths have to reclaiming and achieving a future civic space and place in South Africa?

DIALOGUE: URBAN VANGUARD / VOID

Two voices lead the conversation reflecting the status of the city - void and vanguard. The dissertation further attempts to unveil the inherent similarities between vanguard and void in cultural and urban recalibration in a effort to generate an urban symbiosis between the two.

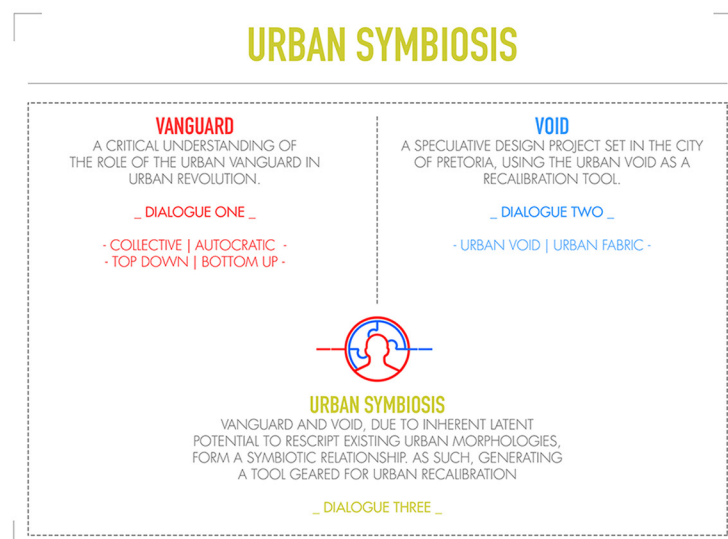
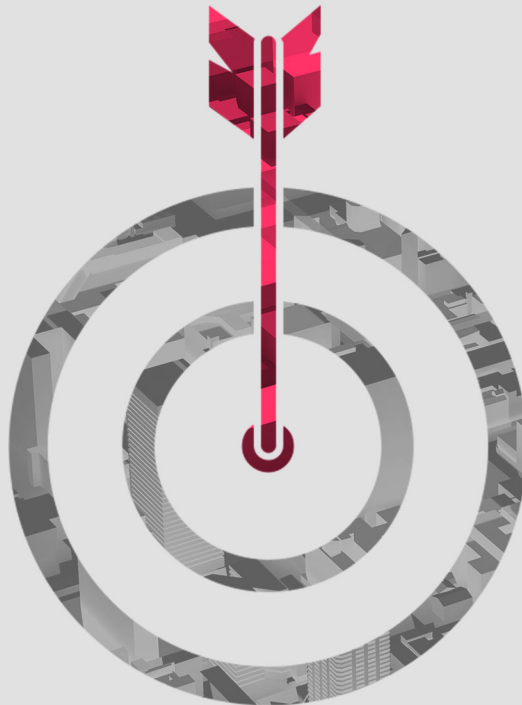


Fig. 1.8
Urban Symbiosis as a result of conversation between Vanguard and Void

FIGURE REFERENCES

- Fig. 1.1 Graphic interpretation of normative stance. Christopher Ian MacClements abbreviated as C.[i].M (Author, 2015)
- Fig. 1.2 Conceptual sketch exploring the the possibility of using urban fabric and voids in the creation of a prototypical urban landscape (Author, 2015)
- Fig. 1.3 The five known void typologies according to Trancik (Author, 2015)
- Fig. 1.4 Pretoria's void networks (Author, 2015)
- Fig. 1.5 The Urban Vanguard (Author, 2015)
- Fig. 1.6 The Urban Vanguard (<http://drop-your-drink.com/>)
- Fig. 1.7 The Urban Vanguard (<http://drop-your-drink.com/>)
- Fig. 1.8 Urban Symbiosis as a result of conversation between Vanguard and Void (Author, 2015)

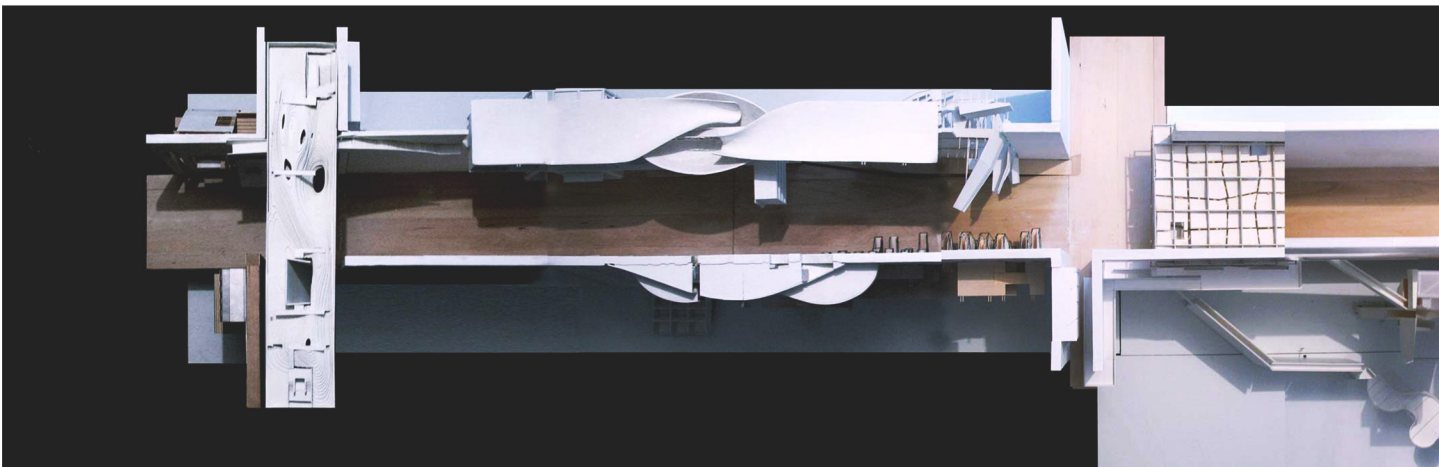


THEORETICAL FOUNDATION

[RESEARCH STAGE]

2

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DIALOGUE THREE: TOWARDS URBAN SYMBIOSIS	54
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TOWARDS A PROTO-URBAN CONDITION

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

- Kelvin Campbell, the Smart Urbanist [2015].

SHARED AND KNOWLEDGE BASED ECONOMIES

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

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

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

If the following is being said against the support of alternative urban renewal models, one must ask oneself;

- 1.) How is it possible to exercise the right to reclaiming and achieving a future civic space and place in South Africa without ignoring the complexities of context and social processes?
- 2.) How can the temporary nature of said interventions be implemented at a more permanent level?

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

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

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



Fig. 2.2

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

| EXPERIENTIAL / EVERYDAY / ADAPTIVE | THINK SMART

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

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

EXPERIENTIAL / EVERYDAY / ADAPTIVE

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

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

THINK SMART

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

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

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

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

THINK SMART

BEFORE THE INTRODUCTION OF SMART URBANISM

KELVIN CAMPBELL - SMART URBANISM

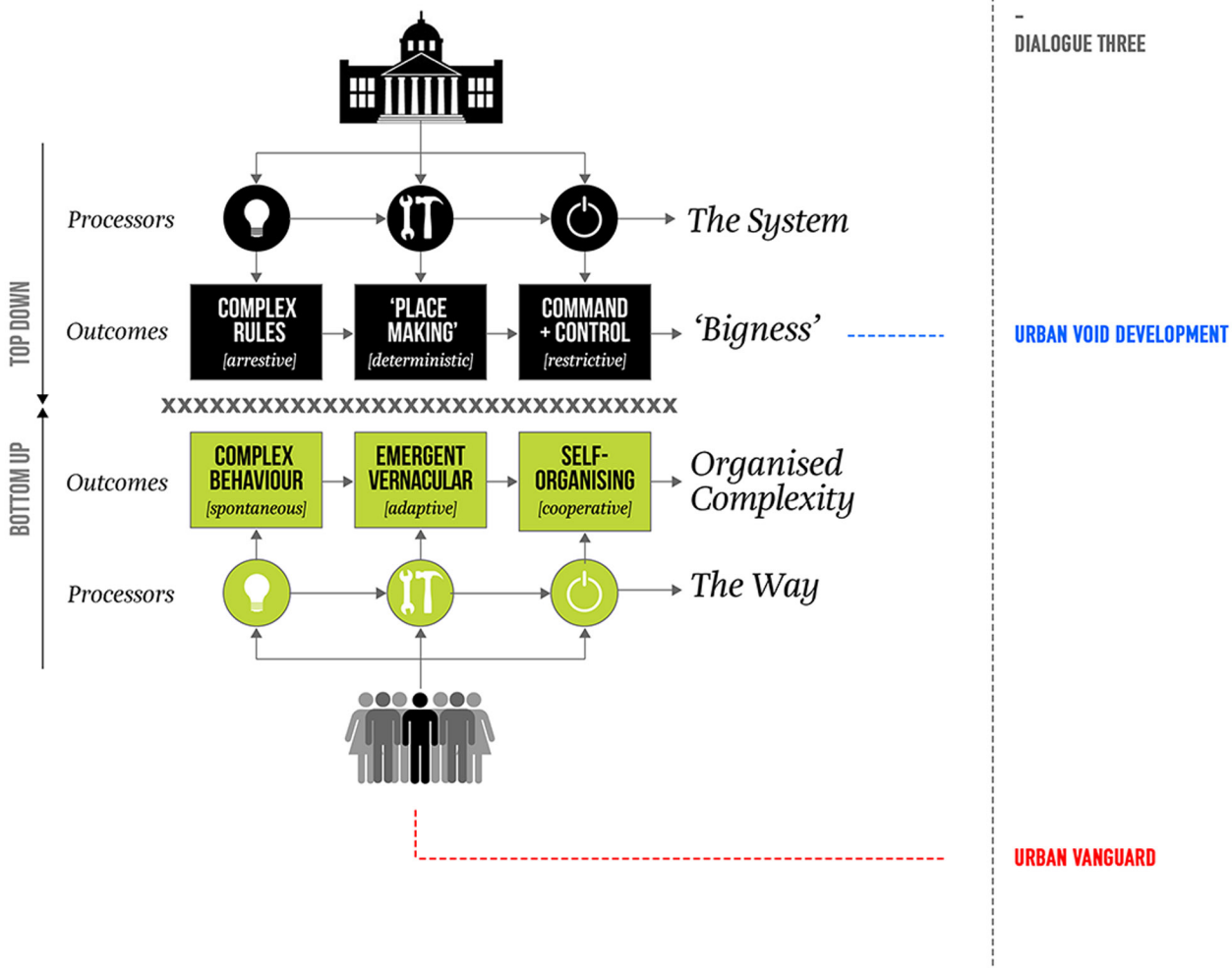


Fig. 2.3
The Conflicts Between Top-Down and Bottom-Up.

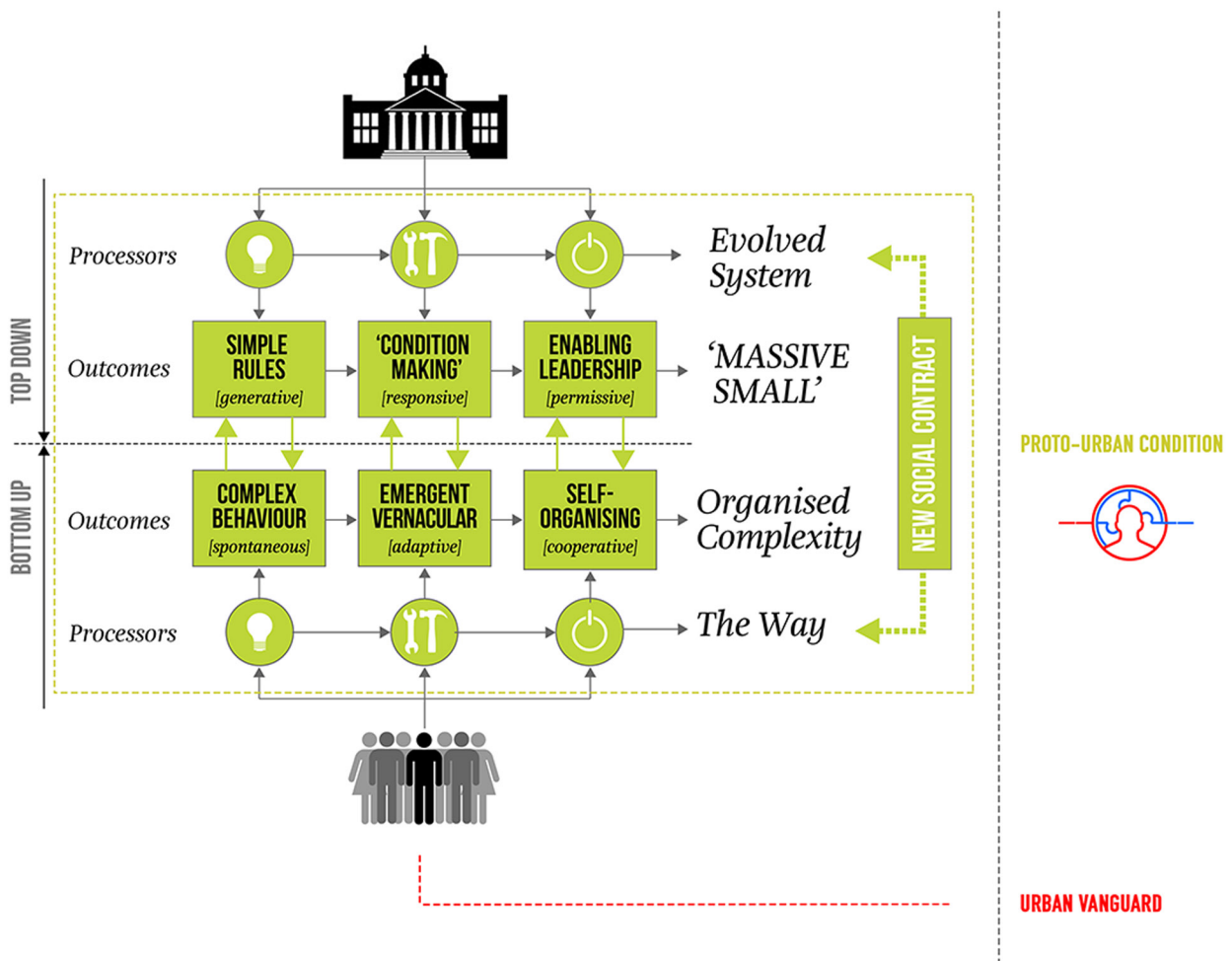


Fig. 2.4

The realised potentials if Top-Down evolve to become conducive to Bottom-Up

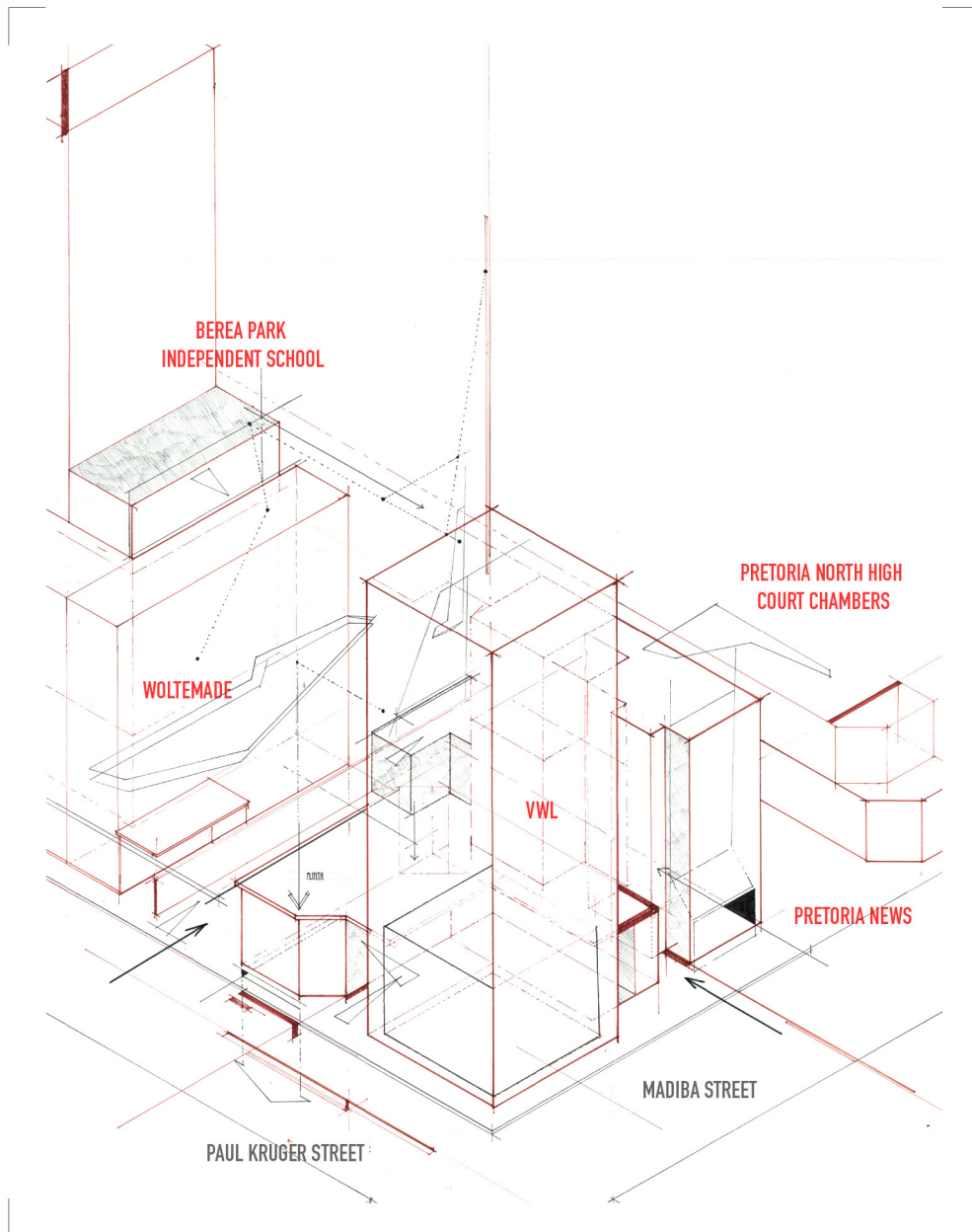
Smart/Everyday/Tactical Urbanism has its roots in the belief that uniqueness of place is reflected against the backdrop of a clearly defined urban order. This order, in turn, provides the necessary framework for urban variety and provides the palette for the “city of a thousand designers” [The Neighbourhood Co-efficient, 2015]. Supplementing this is Harvey’s belief [1997:20] that the built environment is not simply constituted by social processes but constitutive of them.

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

- 1.) **COMPLEXITY:** Places that offer the cumulative and collective benefits and consequences of many rich, varied and interrelated actions.
- 2.) **COMPACTNESS:** Places that capitalise on the immediate and collateral benefits of closeness, contiguity and concentration.
- 3.) **CONNECTEDNESS:** Places that offer a choice of movement modes, both to and through, as a consequence of coherent networks.
- 4.) **COLLECTIVENESS:** Places that foster civiness, sense of community, cohesiveness and build social capital through open systems.
- 5.) **CO-EFFICIENCY:** Places that factor in shared, supportive and symbiotic systems in building environmental capital in all aspects of life.
- 6.) **CO-PRODUCTIVITY:** Places that are open to emergence and change by facilitating a wide range of individual and collective actions.
- 7.) **COOLNESS:** Places that are comfortable, creative, and confident with a strong sense of identity, ethics, values and cultural capital.

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

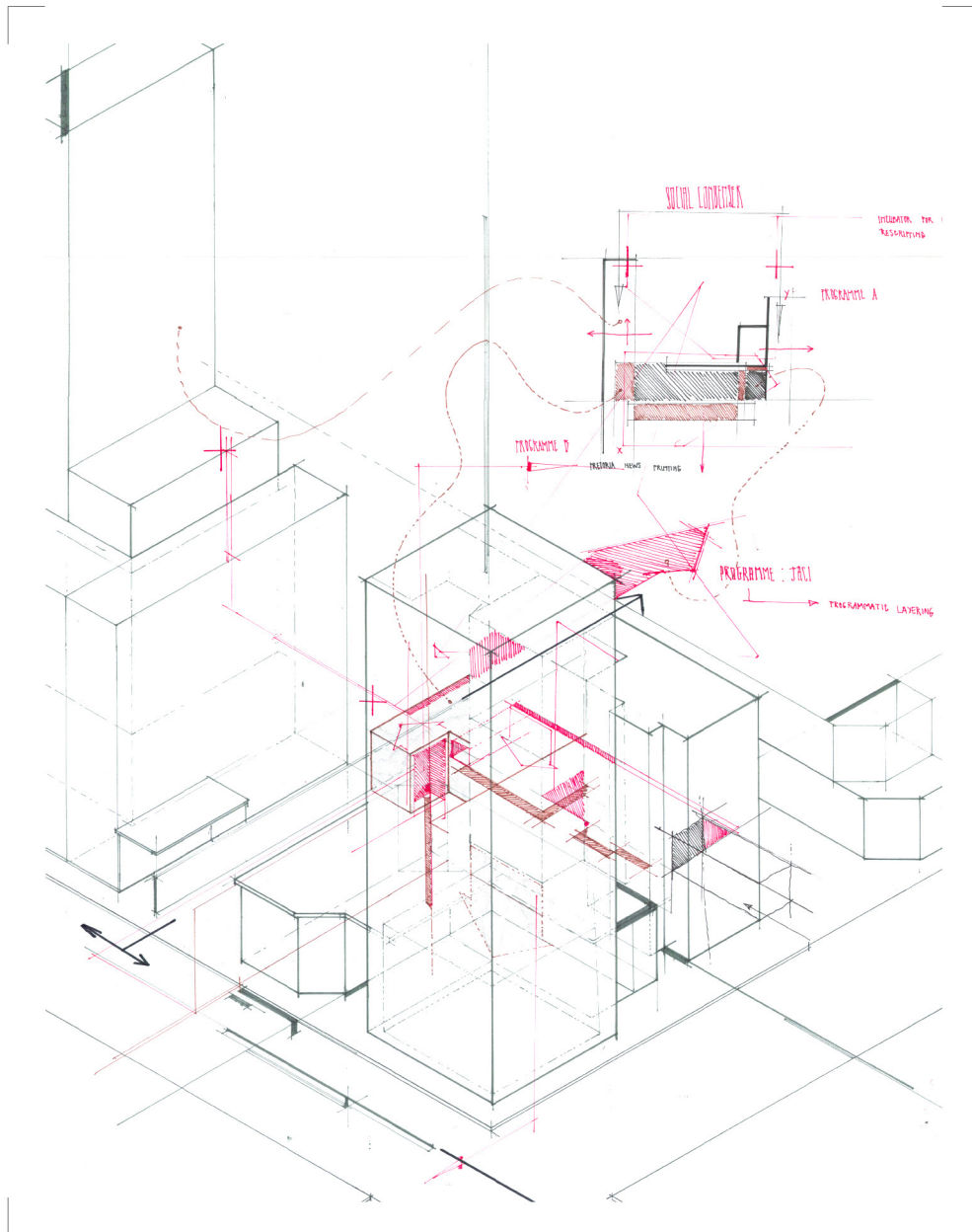
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FOSTERING COMPLEXITY
-
CONCEPTUAL UNDERSTANDING OF SITE / URBAN TISSUE

Fig. 2.5
Interpreting Campbell's Seven Drivers.

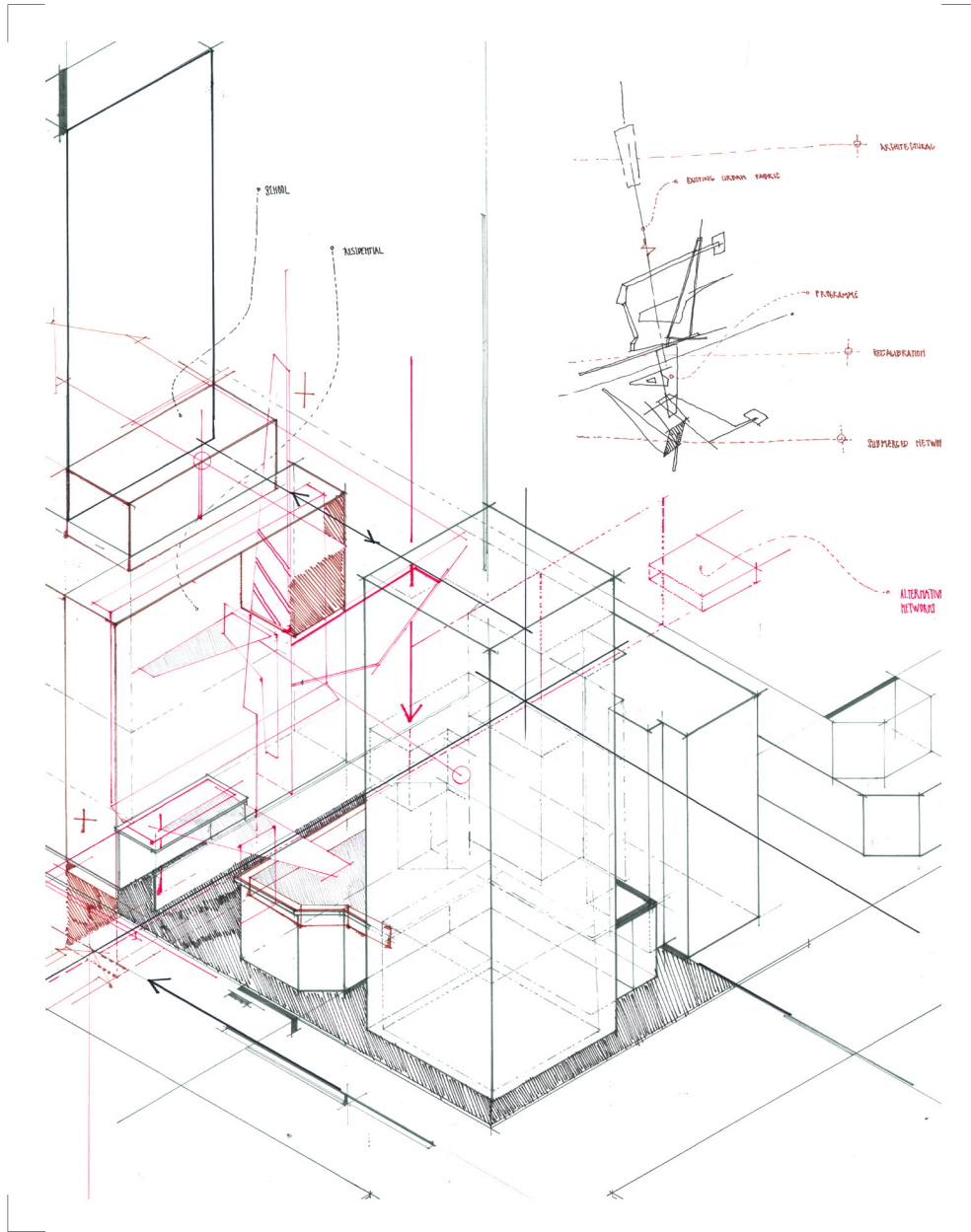
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FOSTERING COMPACTNESS / CONNECTEDNESS
-
CONCEPTUAL UNDERSTANDING OF SITE / URBAN VOIDS

Fig. 2.6
Interpreting Campbell's Seven Drivers.

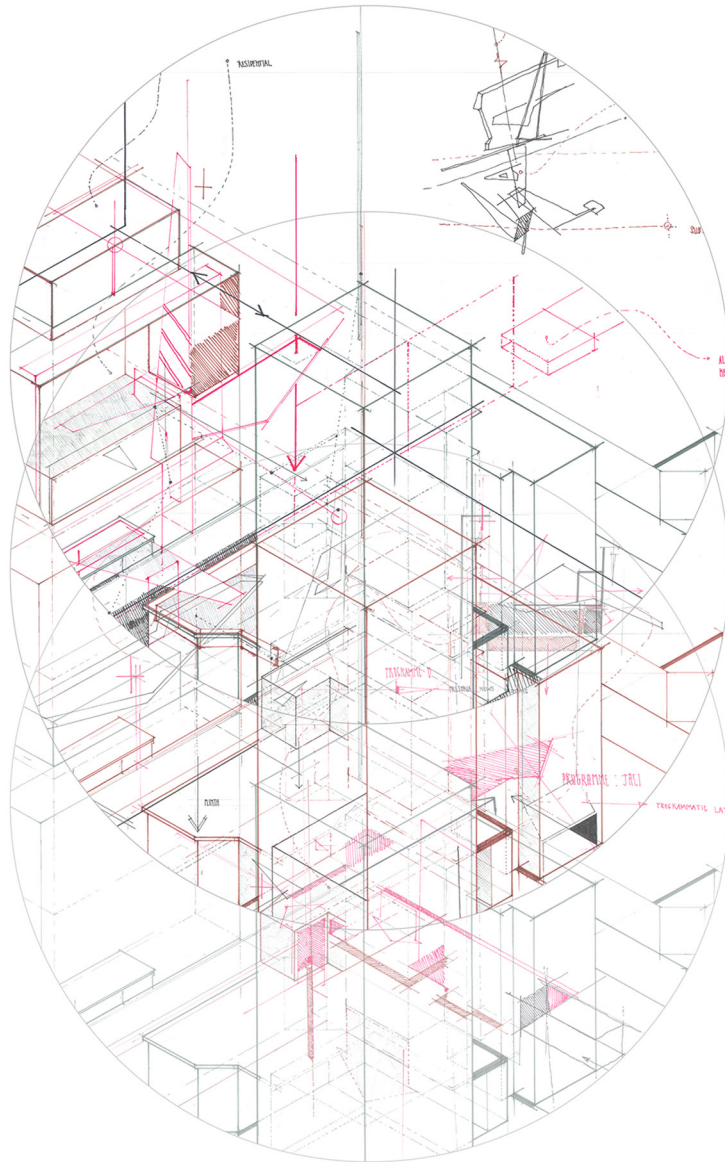
4-6



FOSTERING COLLECTIVENESS / CO-EFFICIENCY / CO-PRODUCTIVITY
-
CONCEPTUAL UNDERSTANDING OF SITE / MICRO-URBAN CLIMATE

Fig. 2.7
Interpreting Campbell's Seven Drivers.

7



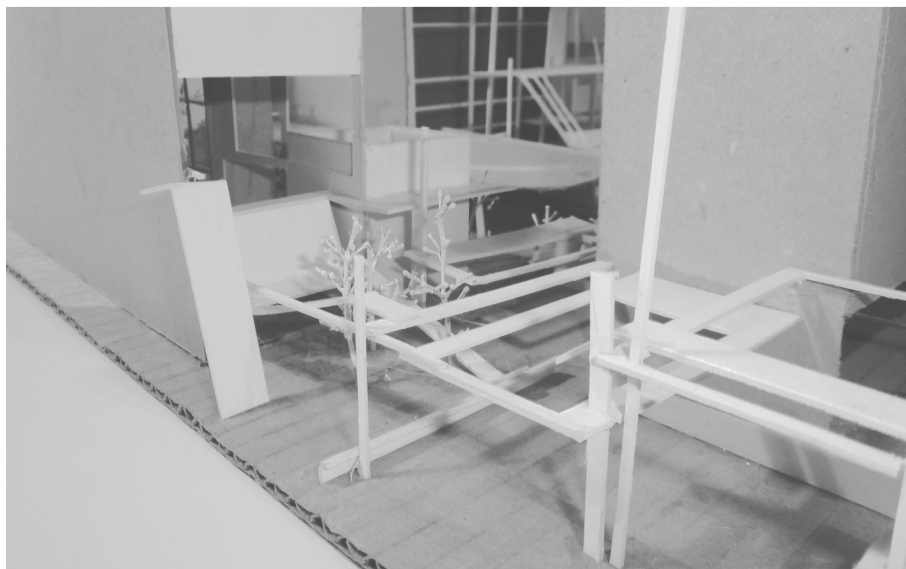
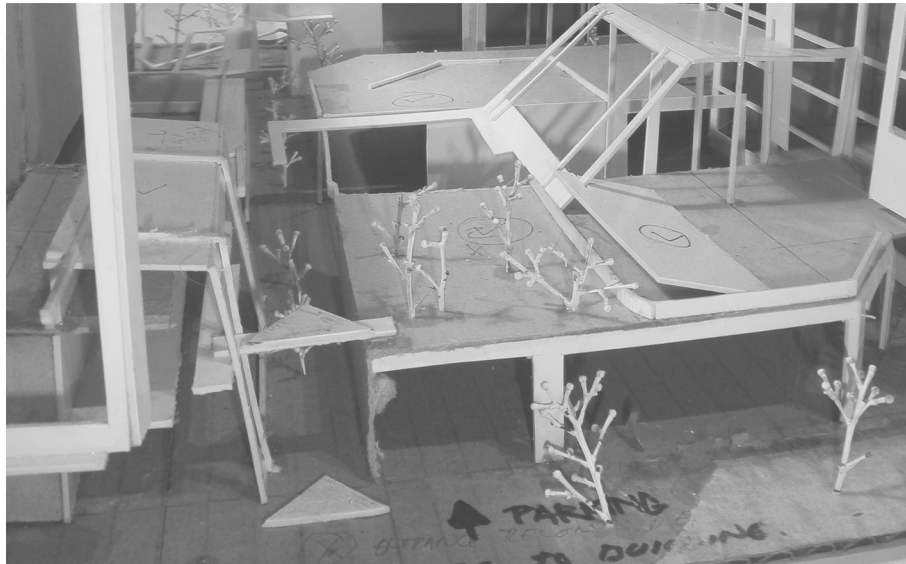
FOSTERING COOLNESS

CONCEPTUAL UNDERSTANDING OF SITE / MICRO-URBAN CLIMATE

Fig. 2.8
Interpreting Campbell's Seven Drivers.

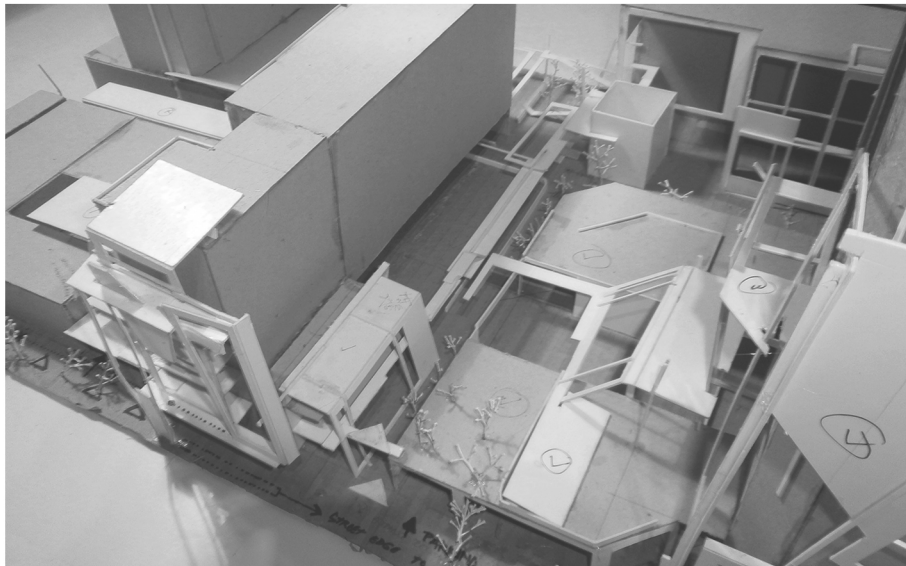
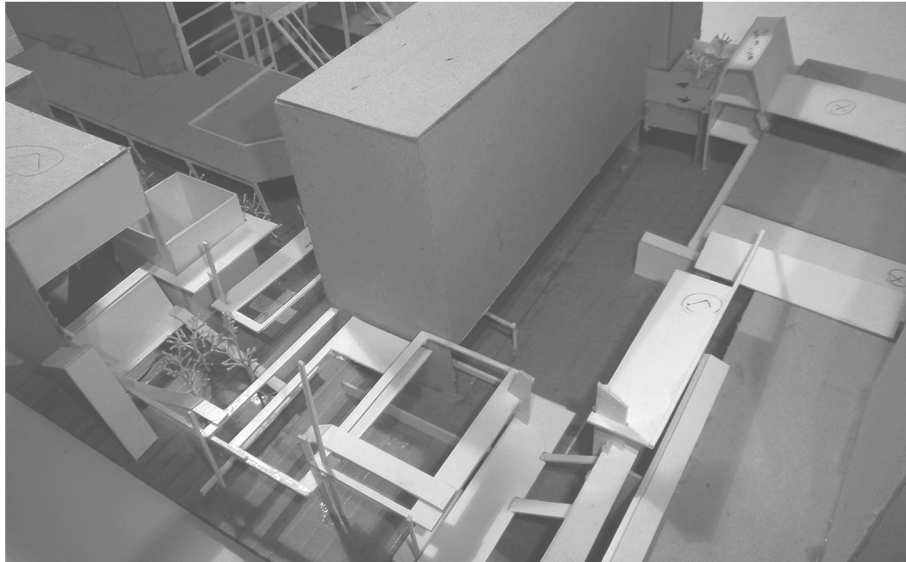


Fig. 2.9
Towards a proto-urban condition / [R]ecalibrated urban plinth / Abstract



FOSTERING COMPLEXITY
-
CONCEPTUAL UNDERSTANDING OF VOID

Fig. 2.10
Conceptual Understanding Urban Void



FOSTERING COMPLEXITY
-
CONCEPTUAL UNDERSTANDING OF VOID

Fig. 2.11
Conceptual Understanding Urban Tissue

DIALOGUE 3: TOWARDS URBAN SYMBIOSIS | URBAN VANGUARD / VOIDS AS CATALYSTS

catalyst

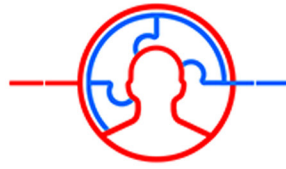
An agent that stimulates or precipitates a reaction, development, or change.

[The Neighbourhood Coefficient, 2011]

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

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

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



DIALOGUE 3
-
URBAN VANGUARD MEETS URBAN VOID

Fig. 2.12
Market on Main, Pretoria

EMERGENT VERNACLUR | TEMPORARY CULTURAL CLUSTERS

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

[The Neighbourhood Coefficient, 2011]

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

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

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

LOCATING VANGUARD NETWORKS

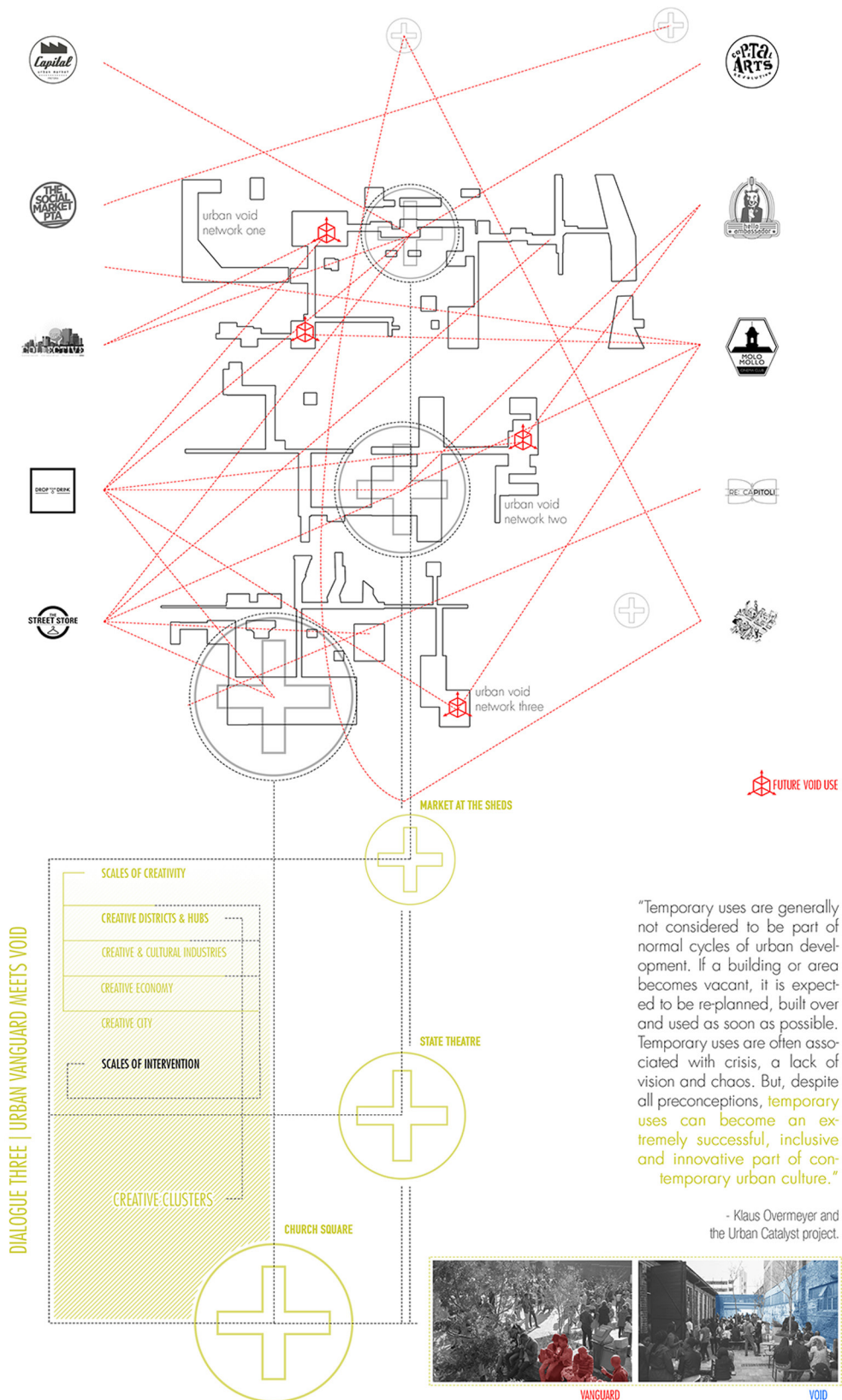


Fig. 2.13
Scales of Creativity
Locating Vanguard Networks



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



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



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



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



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



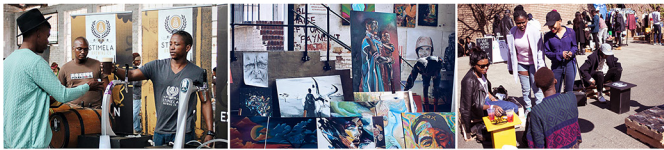
PRETORIA'S EMERGENT VERNACULAR
A CITY SCALE POP-UP TRANSFORMATION



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



A social market for the people of Pretoria involved in growing the capital city in terms of art, fashion, food and music.



The Capital Collective is a Facebook platform to stimulate conversation and collaboration on the rejuvenation of Pretoria Inner City. It is about bringing people together who want to invest, share ideas, make ideas come to life, sponsor or support new initiatives in the CBD.

In essence, the objectives of the initiative are:

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



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



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



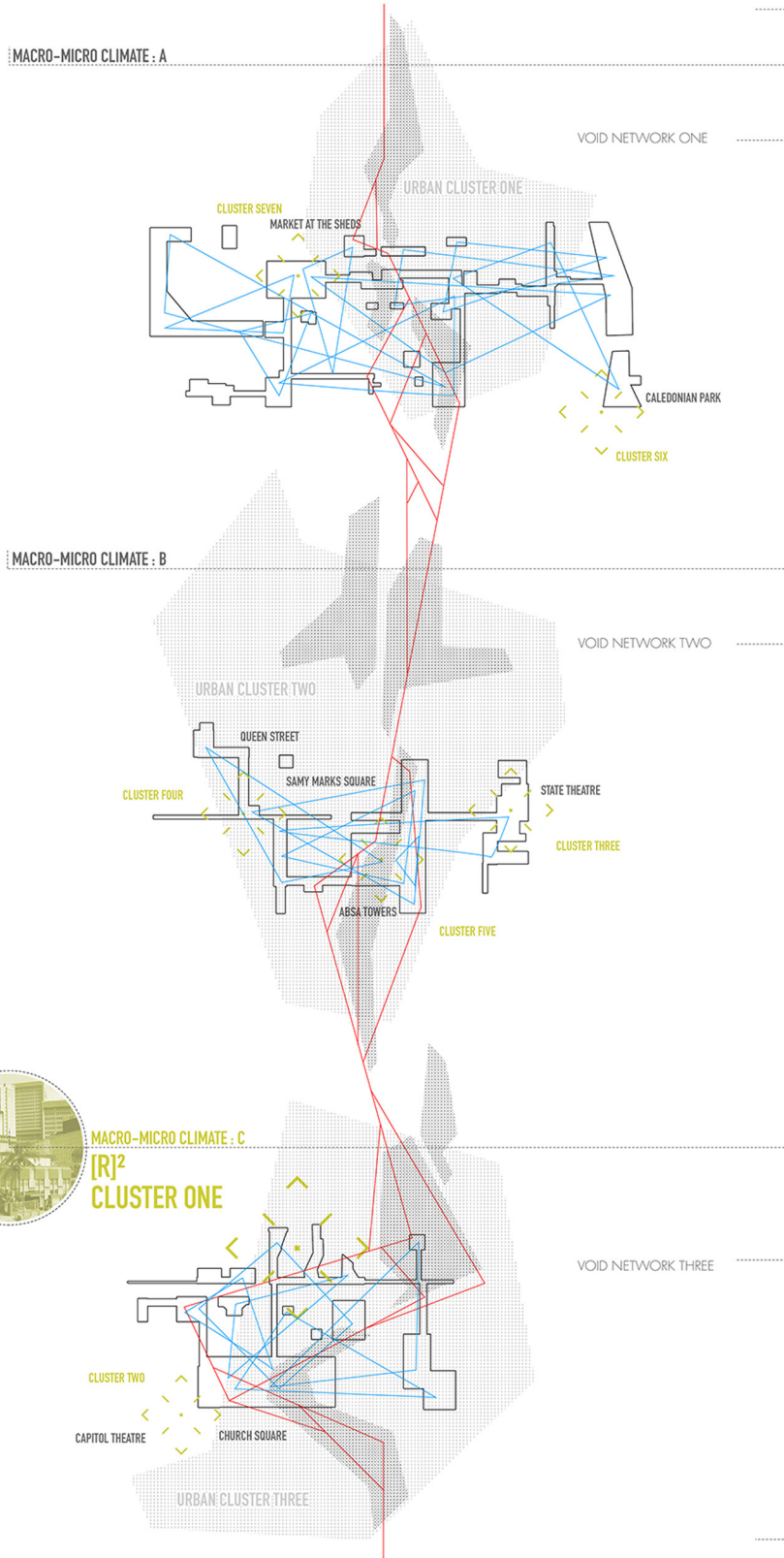
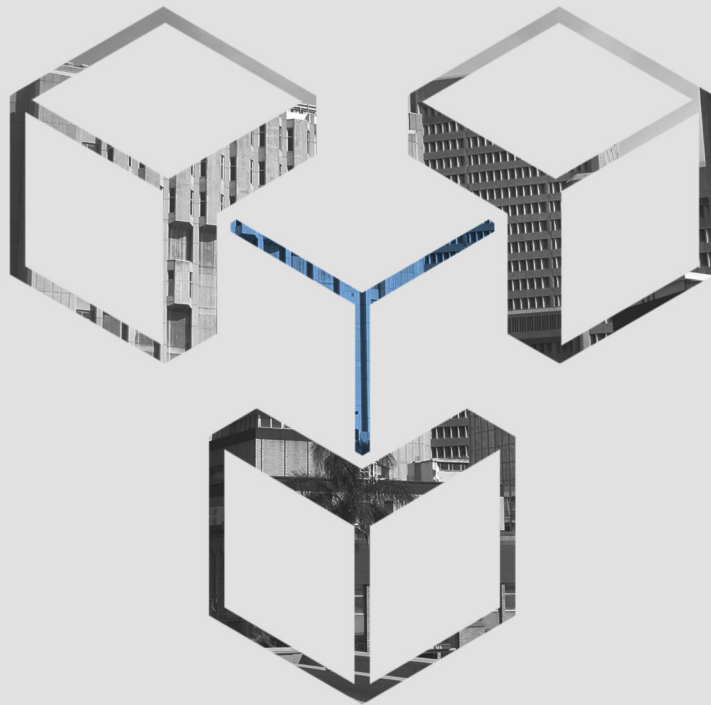


Fig. 2.16
 An interconnected series of emergent urban clusters

FIGURE REFERENCES

- Fig. 2.1 Lebbeus Woods's "Proto-Urban Condition" (<http://lebbeuswoods.net/>, 2015)
- Fig. 2.2 "Freedom Photo Challenge Exhibition" presented by Pretoria Street Photography in collaboration with the US Embassy. The event was held at the Pretoria News building along Madiba Street. (<http://drop-your-drink.com/>, 2015)
- Fig. 2.3 The Conflicts Between Top-Down and Bottom-Up (<http://www.smarturbanism.org.uk/>, 2015)
- Fig. 2.4 The realised potentials if Top-Down evolve to become conducive to Bottom-Up (<http://www.smarturbanism.org.uk/>, 2015)
- Fig. 2.5 Interpreting Campbell's Seven Drivers (Author, 2015)
- Fig. 2.6 Interpreting Campbell's Seven Drivers (Author, 2015)
- Fig. 2.7 Interpreting Campbell's Seven Drivers (Author, 2015)
- Fig. 2.8 Interpreting Campbell's Seven Drivers (Author, 2015)
- Fig. 2.9 Towards a proto-urban condition / [R]ecalibrated urban plinth / Abstract (Author, 2015)
- Fig. 2.10 Conceptual Understanding Urban Void (Author, 2015)
- Fig. 2.11 Conceptual Understanding Urban Tissue (Author, 2015)
- Fig. 2.12 Market on Main, Pretoria (<http://drop-your-drink.com/>, 2015)
- Fig. 2.13 Scales of Creativity | Locating Vanguard Networks (Author)
- Fig. 2.14 Cataloguing Pretoria's Emergent Vernacular
Pretoria Street Photography (<http://drop-your-drink.com/>, 2015)
RE: Capitoli (<https://www.facebook.com/recapitoli/>, 2015)
Molo Mollo (www.molomollo.co.za, 2015)
Hello Ambassador (www.helloambassador.co.za, 2015)
Capital Arts Revolution (<http://drop-your-drink.com/>, 2015)
- Fig. 2.15 Cataloguing Pretoria's Emergent Vernacular
The Street Store (<http://thestreetstore.org/>, 2015)
Drop Your Drink (<http://drop-your-drink.com/>, 2015)
Capital Collective (www.capitalcollective.co.za, 2015)
The Social Market PTA (<http://drop-your-drink.com/>, 2015)
Capital Urban Market (<http://drop-your-drink.com/>, 2015)
- Fig. 2.16 An interconnected series of emergent urban clusters (Author, 2015)



INTERSTITIAL
[GROUP URBAN VISION STAGE]

3

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| PREAMBLE

| ABSTRACT

Architecture in South Africa is at a crossroads. After years of repression and isolation during which contemporary architecture lost its way, there is now a desperate need for architects to respond to the social and cultural challenges of a society riven by massive material contrasts"

[Sanders, 2000:68]

PREAMBLE

Pre-occupied with challenging our inherent bias towards Pretoria; the urban framework positions itself within portions of the city swayed by; autonomous development, government migration toward these areas and the steady increase in poorly consolidated public and commercial space – more specifically, the Ceremonial Boulevard proposed for the City of Tshwane's Vision 2055.

These devices have left Pretoria's urban core with a strange accumulation of undesired and residual space, and incomplete urban narratives. By challenging preconception, the group compiled a matrix of interstices, speculating on their socio-political/spatial potential whilst reinterpreting the city as a catalogue of beautifully incoherent architectural assemblages.

By indexing the surplus, the historical, and anticipated urban condition the group were able to imagine hypothetical alternative futures as responses to the CoT's Vision 2055. Individual designs were explored through principles of; urban flot-sam, making and remaking the city through drawing, blackboard sessions, reverse engineering and digital modeling – the latter used to explore new structural vocabularies and their associated textural details and environmental potential.

Proposals occupy the realm between prototypical government precincts and alternative and reimagined infrastructural typologies, reinvigorating the fringe and void conditions produced by existing and proposed master plans and explicating intricate cross-utilisations of public and civic facilities, and service infrastructure. Each design, mindful of inner-city based architecture serves to represent a new spatial anthology poised to lead Pretoria's urban context down a far more sustainable and resilient path.

ABSTRACT

An objective investigation, spurred on by challenging our inherent prejudice of Pretoria's contemporary urban climate, led to the discovery of a series of urban devices responsible for the creation of a network of interstitial spaces and insurgent practices. With enormous potentials, they have the capacity to reveal and explore re-envisioned future urban conditions.

Thus, the urban framework intends to unveil these concealed networks and bring to light the socio-cultural/economic/political reality of the city whilst fostering alternative methods for future urban renewal and development.

LOCATING THE INVESTIGATION

The urban framework occupies Helen Joseph Street, Pretoria. Helen Joseph Street, which runs east-west, has been designated for the design of the Ceremonial Boulevard proposed for the City of Tshwane's Vision 2055. Along this corridor lies an important network of interstitial spaces and insurgent activities. Imperative to the understanding of Pretoria's contemporary urban climate, these networks highlight Pretoria's active street edge condition and physical thresholds between public (insurgent/collective/multifunctional) and private (bureaucratic/singular/mono-functional).

PROBLEM STATEMENT

"[...] acknowledging the fact that public interests are not the same for everyone [...] The City of Tshwane, is however poised to its place among the world's successful, modern and sustainable economies."

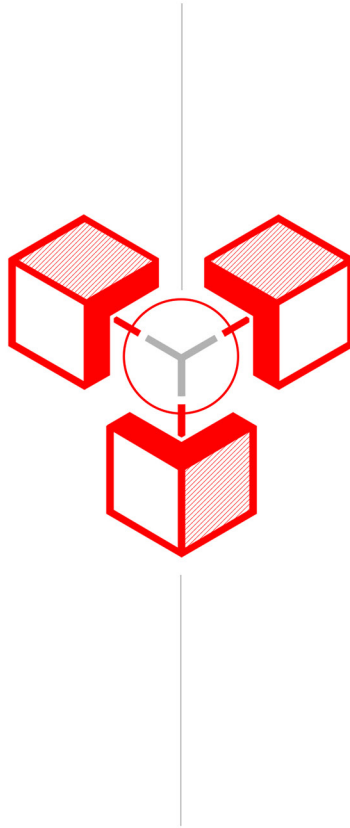
- Lindiwe Kwele [Dajo Associates & Myeza, 2015:9]

As a guide to the urban framework, the investigation will provide a thorough critique of the CoT's Vision 2055. Albeit of noble intentions, Pretoria's present urban condition – fraught with exclusivity and division – suggests that the implementation of such imposing urban strategies, prior to a proper and thorough investigation of the urban tissue and fine grain, could further augment Dewar's [2005, 245] three spatial patterns characterising South African cities, which are; sprawl, segregation and separation. Furthermore, should all government buildings migrate towards the city centre, as proposed by in both the 2011 ARUP vision and CoT Vision 2055, public space and pedestrian access within the inner-city will be under threat.

FRAMEWORK INTENTIONS

In keeping with a pre-occupation of challenging our inherent bias, the proposed contextual framework intends to strengthen the urban fabric by reacting to the proposed CoT Vision 2055 which intends to compact and densify the urban condition [Dajo & Myeza, 2014:197]. Thus, the framework aims to strengthen and consolidate a series of insurgent spatial and social networks in the creation of alternative urban strategies geared towards resilience and urban renewal.

INTERSTITIAL



JACI NEL
CHARNE NIEUWOUDT
CHRISTOPHER IAN MACCLEMENTS

GROUP INVESTIGATION
URBAN STRATEGY

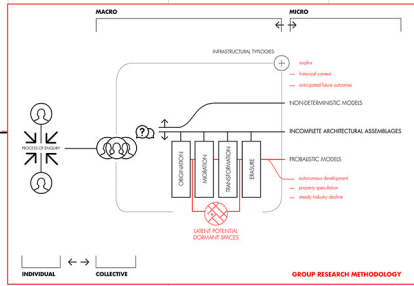
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Fig. 3.1
Interstitial

URBAN VISION STRATEGY

THE STRATEGY IS AIMED AT ESTABLISHING AN INTERCONNECTED RELATIONSHIP THROUGHOUT THE INVESTIGATION FROM MACRO TO MICRO LEVEL AND PROVIDES THE FRAMEWORK FOR THE URBAN VISION.

THIS STRATEGY ALSO ENSURES A SYNTHESIS OF ALL THREE PROPOSED INTERVENTIONS AND TRAINING THIS COMBINED EFFORT ON ESTABLISHED GENERAL URBAN AND ARCHITECTURAL ISSUES.



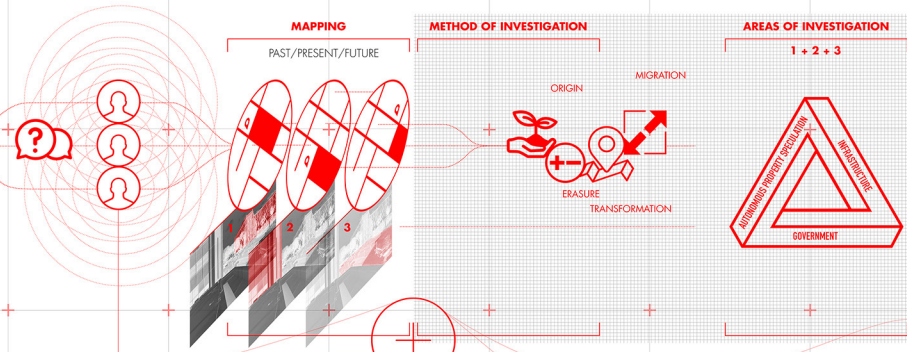
PROGRAMME + ARCHITECTURE

LOGISTICS B.

HYPOTHESIS

QUESTIONING PRECONCEPTION:
why are we inherently bias towards our city?

MAPPING THE URBAN CONDITIONS:
supplementing and dis-billing our bias.



MAPPING CONCLUSIONS

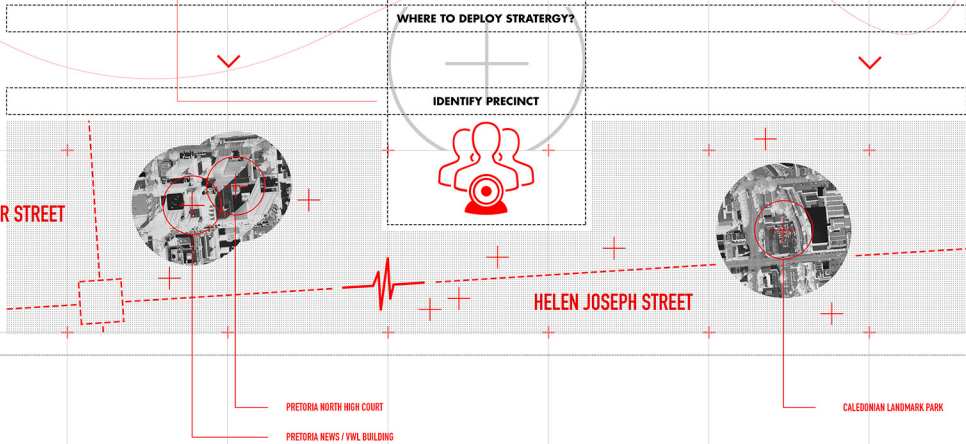
MACRO:
past/present/future

MICRO:
past/present/future



SPATIAL CONSEQUENCES

MARGINAL SPACES HAVE LATENT POTENTIAL:
identified potential sites.



CHALLENGE CONVENTIONS

DEBATABLE FACTORS WITH REGARDS TO PRESENT AND FUTURE URBAN CONDITIONS

URBAN VISION

FRAMEWORK:
macro + macro/micro + micro.

INDIVIDUAL:
interventions address these factors.

Fig. 3.3
Urban Vision Strategy

URBAN VISION STRATEGY

CHECKPOINTS / DERIVATIONS

ONCE A CHECKPOINT HAS BEEN REACHED A SET NUMBER OF QUESTIONS ARE ASKED IN ORDER TO PROGRESS ONTO THE NEXT CHECKPOINT. THE PROCESS REPEATS ITSELF UNTIL AN INDIVIDUAL SITE AND ARCHITECTURAL INVESTIGATION IS REACHED.

RESEARCH DESIGN

LOGISTICS B.1

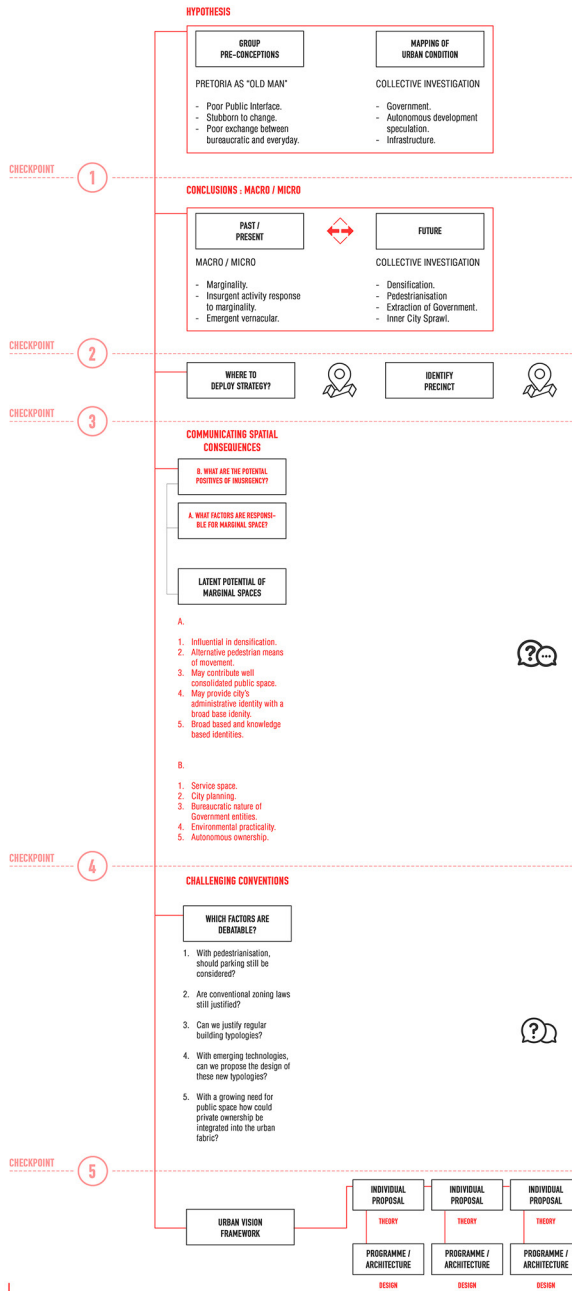


Fig. 3.4
Research Methodology

B2

TSHWANE VISION 2055 / RE KGABISA INNER CITY REGENERATION

LEGEND

proposal



GATEWAY DEVELOPMENTS

A. NORTHERN GATEWAY PARK

B. WESTERN GATEWAY PARK

C. CALEDONIAN LANDMARK PARK

D. UNION BUILDINGS PARK

E. SALVOKOP PARK



GOVERNMENTAL PRECINCTS

1. SYNAGOGUE SQUARE

2. CHURCH SQUARE

3. MUSEUM SQUARE

4. STATION SQUARE

5. FREEDOM PARK SQUARE

6. KRUGER HOUSE SQUARE

7. LILIAN NGOYI CIVIC SQUARE



Fig. 3.5
Tshwane Vision 2055

PEDESTRIAN CLUSTER ONE

C

D

PEDESTRIAN CLUSTER THREE

PEDESTRIAN CLUSTER TWO

C



B2 GOVERNMENT MAPPING IN RELATION TO CIVIC SPACES

LEGEND

e
x
i
s
t
i
n
g

- 1889 CITY DEVELOPMENT AROUND CHURCH SQUARE
- 1913 / 1913 POLITICAL MANIFESTATION / UNION BUILDINGS
- 1970 MUNITORIA AND PROVINCIAL ADMINISTRATION BUILDING

p
r
o
p
o
s
a
l

- 1 GOVERNMENTAL BOULEVARD
- 2 CEREMONIAL ROUTE
- TSHWANE VISION 2055 PROPOSED SALVOKOP GOVERNMENTAL PRECINCT
- GOVERNMENT AND BUSINESS PRECINCT WITH APIES PROMENADE



Fig. 3.6
Government mapping



+ UNION BUILDINGS

1913

+ EASTERN BUFFER

GOVERNMENT
AND BUSINESS PRECINCT
WITH APIES PROMENADE

+ 1913

+ 1970

+ 2055

+ SUBURBAN DEVELOPMENT

+ SUBURBAN DEVELOPMENT

+ SUBURBAN DEVELOPMENT

B2

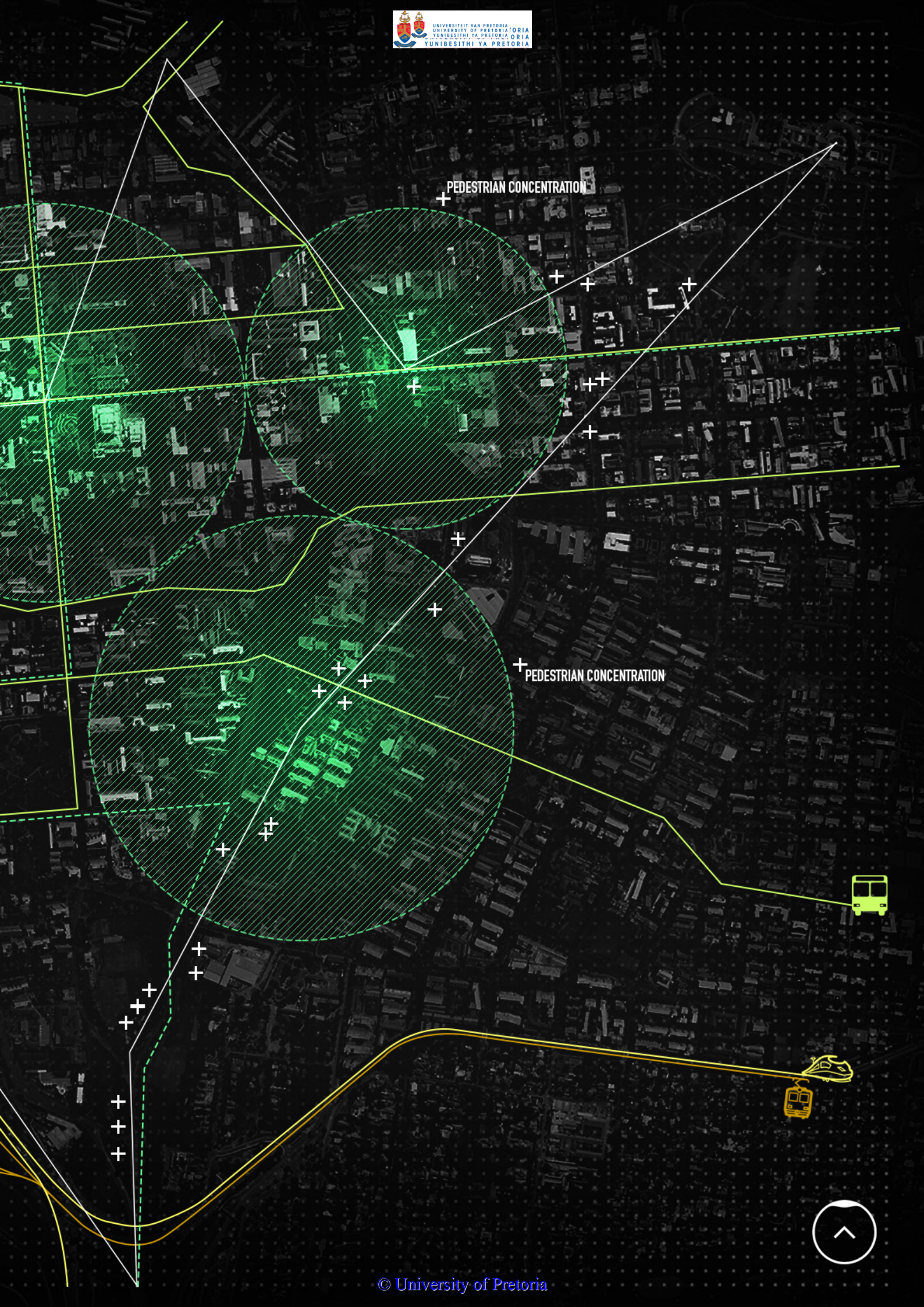
GOVERNMENT MAPPING IN RELATION TO CIVIC SPACES

LEGEND

e x i s t i n g		METRO RAIL
		GAUTRAIN
		A RE YENG BRT
p r o p o s a l		A RE YENG BRT
		FUTURE PROPOSED PEDESTRIAN ROUTES
		FUTURE PROPOSED PARKING LOTS
		FUTURE PROPOSED PEDESTRIAN NODES



Fig. 3.7
Public and pedestrian movement



MARGINAL SPACES

AN OVERLAP OF MARGINAL SPACE CLUSTERS WITH THAT OF FUTURE URBAN PROPOSALS REVEALS THE POSSIBILITY OF MARGINAL CITY FABRIC BEING IGNORED.

THESE MARGINAL SPACES, CONSTRUCTED WITHIN A NETWORK COULD ACT AS AN ALTERNATIVE PERSPECTIVE IN READING URBAN FABRIC AND ITS CONDITIONS.

IT IS BELIEVED THAT BY REINFORCING CURRENT URBAN CONDITIONS THROUGH THE READAPTATION OF MARGINAL SPACES AS A NETWORK, FUTURE CITY PROPOSALS COULD ACHIEVE SUSTAINED EFFECT THROUGH THIS DIVERSE BASE.

FINDINGS
C.

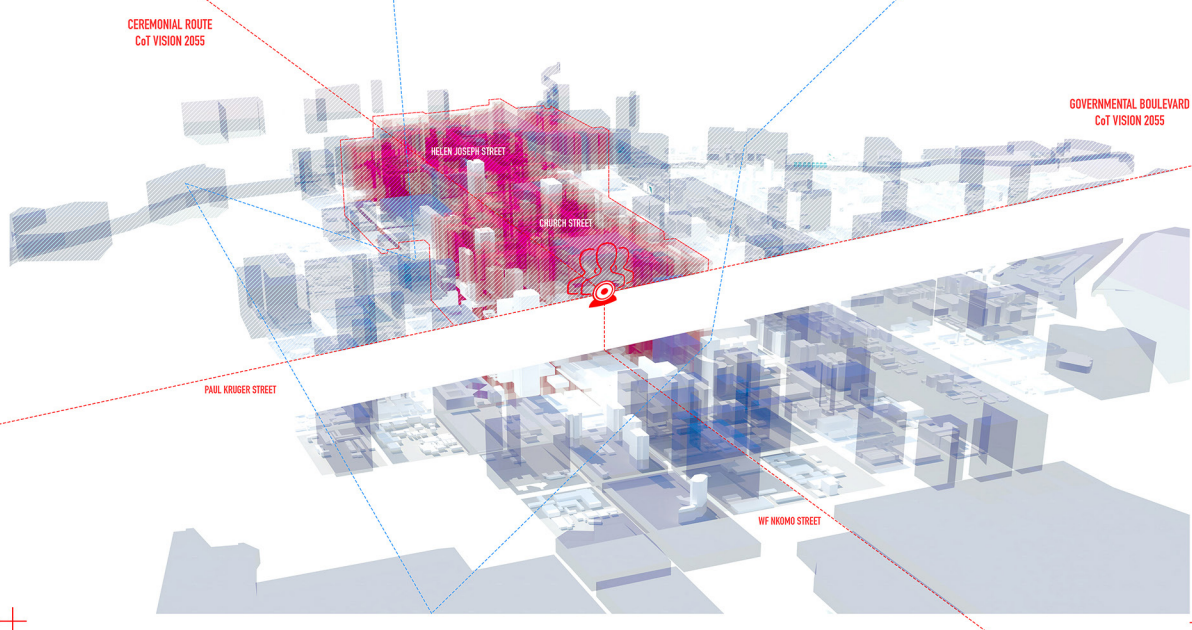
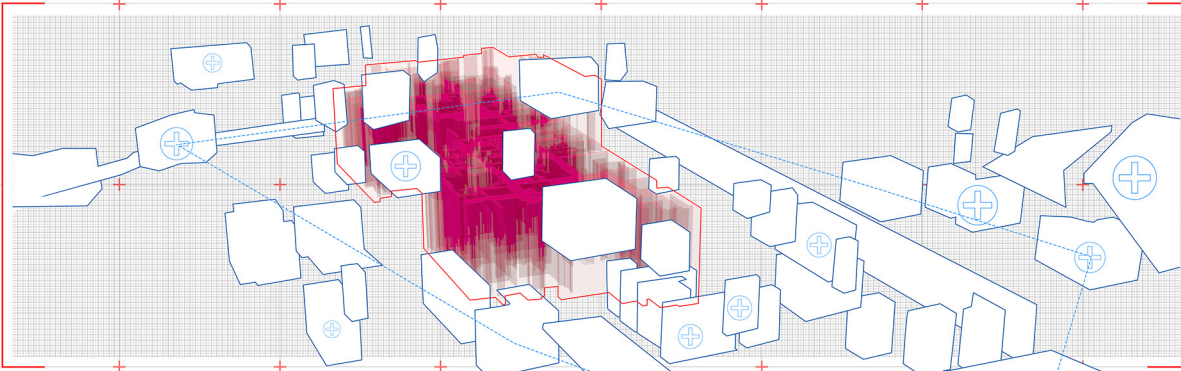
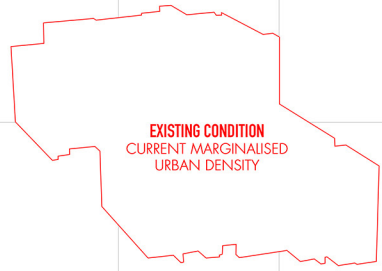


Fig. 3.8
Marginal Spaces

MARGINAL SPACES

SPACES THAT MAY BE DESCRIBED AS BEING VOID, UNPROGRAMMED AND UNDERUSED DUE TO THE CITY'S INTROSPECTIVE NATURE OF PRIVATE OWNERSHIP AS WELL AS EXCLUSIVE AND AUTONOMOUS CITY DEVELOPMENT.

SUCH SPACE BECOMES DISORIENTED FROM ITS CONTEXT AND IS SUSPENDED WITHIN THE BUILT ENVIRONMENT'S FABRIC.

MARGINAL SPACES HOLDS DORMANT POTENTIAL AS A POSSIBLE CONTRIBUTOR TO DIVERSITY AND DENSIFICATION WITHIN CURRENT AND FUTURE URBAN CONDITIONS.

MARGINALITY
D.



VWV FUNTH

PRETORIA NEWS

NATIONAL LIBRARY

LIONS BRIDGE

APIES RIVER

RESURGENCE (PRECINCT ONE)

RECALIBRATION (PRECINCT TWO)

REINVENTION (PRECINCT THREE)

[MARGINALISED SPACE]

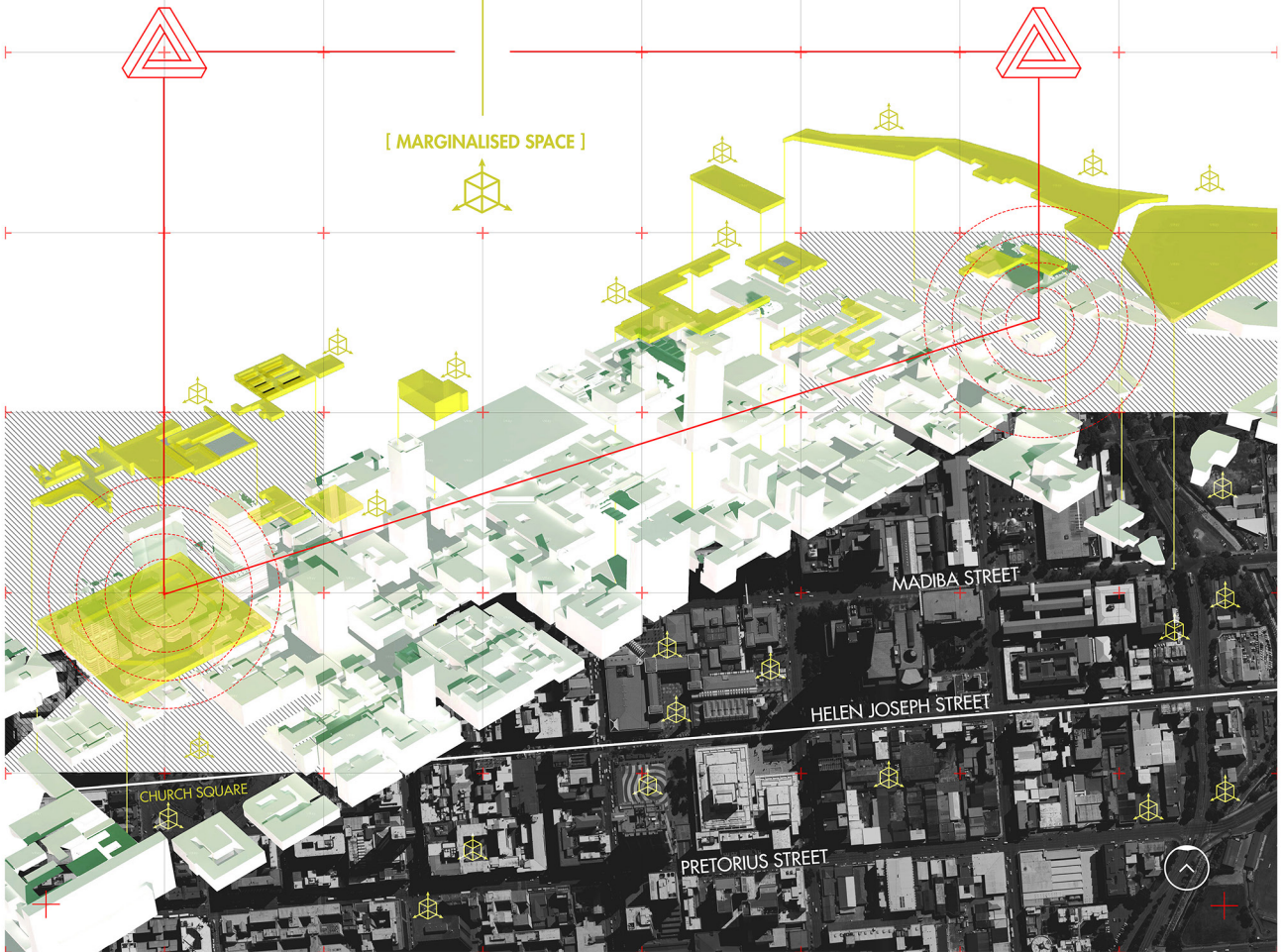


Fig. 3.9
Marginal Spaces

INSURGENT PRACTICES

INSURGENT PUBLIC ACTIVITY IS AN ANTHOLOGY OF UNAUTHORISED APPROPRIATION OF CITY SPACES, TEMPORARY EVENTS AND GUERRILLA ACTIONS THAT RESIST COMMERCIAL INFESTATION AND SOCIAL EXCLUSION. THE SPACES OF INSURGENT ACTIVITIES CONSTITUTE NEW METROPOLITAN FORMS OF THE SOCIAL, NOT YET LIQUIDATED BY OR ABSORBED INTO THE OLD.

INSURGENT ACTIVITY NETWORK:

HELEN JOSEPH / CHURCH STREET
MADIBA STREET



INSURGENT TAXONOMIES

1. INFORMAL MARKETS EMERGE DESPITE COMMERCIAL SHOP FRONTS.
2. INFORMAL MARKETS EMERGE DESPITE COMMERCIAL SHOP FRONTS.
3. APPROPRIATING EXISTING BUILT FABRIC FOR INSURGENT ACTIVITY.
4. HAWKERS AND STREET VENDORS APPROPRIATING SIDEWALK.
5. INFORMAL COMMERCIAL NETWORK FEEDING OFF OF TRANSPORTATION NETWORK.
6. REAPPROPRIATING TREE LINE CANOPY AS URBAN RECREATIONAL SPACE.
7. EDUCATIONAL FACILITIES REAPPROPRIATED AS SOCIAL AND TRANSPORTATION NODE.
8. APPROPRIATING EXISTING BUILT FABRIC FOR INSURGENT ACTIVITY.
9. EXPLOITING ECOLOGICAL AND INFRASTRUCTURAL AS AMMENITIES RESOURCE.
10. COMMERCIAL AND SOCIAL NETWORK INTERGRATING WITH TRANSPORTATION NODES / EXISTING BUILT FABRIC APPROPRIATED AS COMMERCIAL NODE.

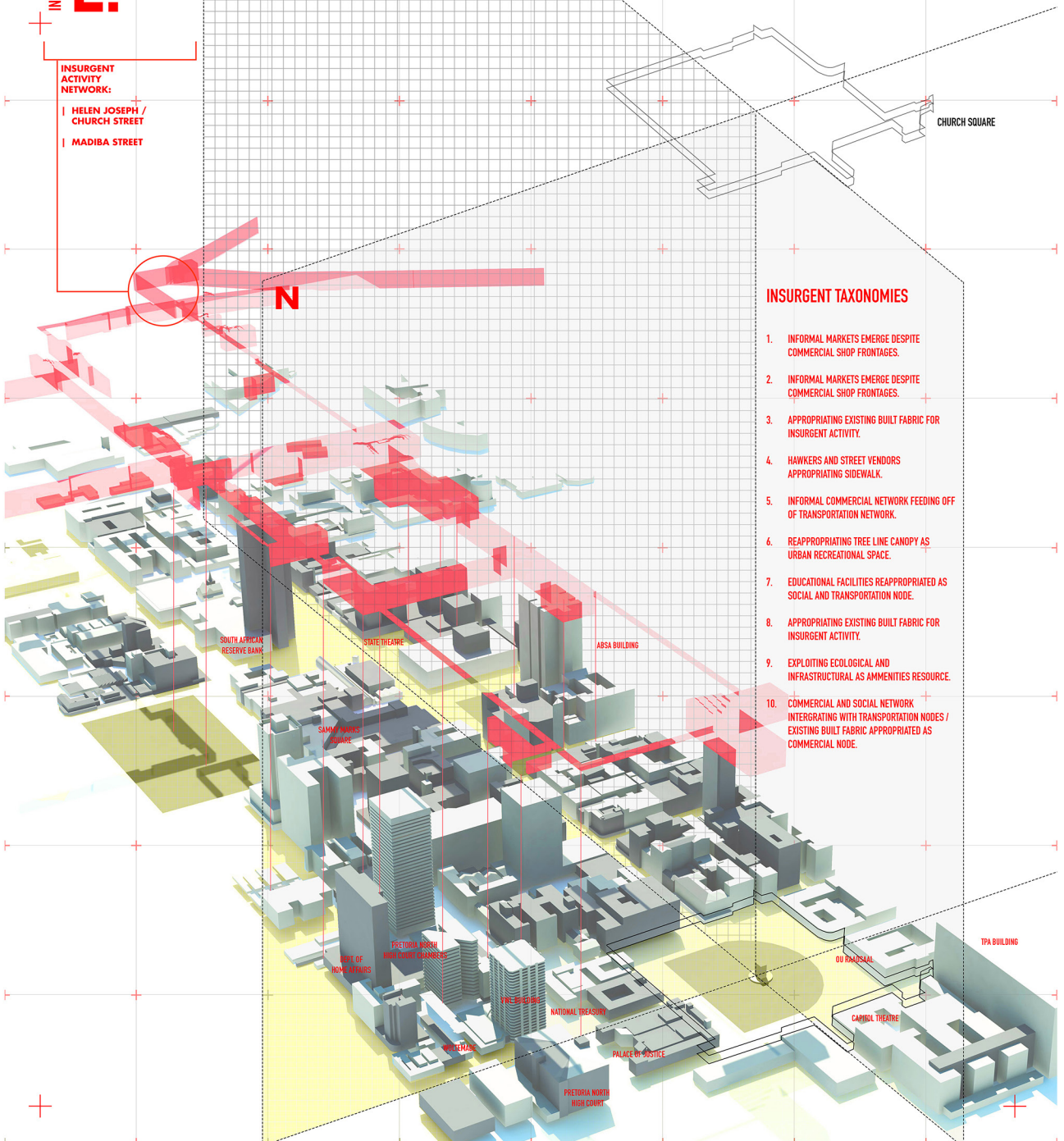


Fig. 3.10
Insurgent Activity

INSURGENT PRACTICES

FINDINGS / CATALOGUING

INSURGENT & INTROVERTED SPACE

| INSURGENT PRACTICE STUDY |
[helen joseph / church / madiba street]

CATALOGUING

E.1

INSURGENT TAXONOMIES



INFORMAL MARKETS EMERGE DESPITE COMMERCIAL SHOP FRONTAGES.



REAPPROPRIATING TREE LINE CANOPY AS URBAN RECREATIONAL SPACE.



APPROPRIATING EXISTING BUILT FABRIC FOR INSURGENT ACTIVITY.



EDUCATIONAL FACILITIES REAPPROPRIATED AS SOCIAL AND TRANSPORTATION NODE.



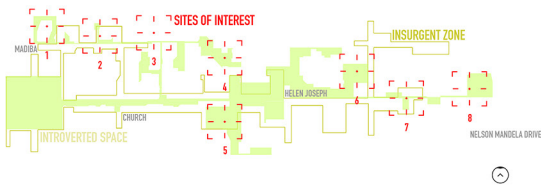
HAWKERS AND STREET VENDORS APPROPRIATING SIDEWALK.



EXPLOITING ECOLOGICAL AND INFRASTRUCTURAL NODES AS AMMENITIES RESOURCE.



INFORMAL COMMERCIAL NETWORK FEEDING OFF OF TRANSPORTATION NETWORK.



1 2 3 4/5 6 7 8



INSURGENT PRACTICES

FINDINGS / CATALOGUING

INSURGENT SPACE & DECAY

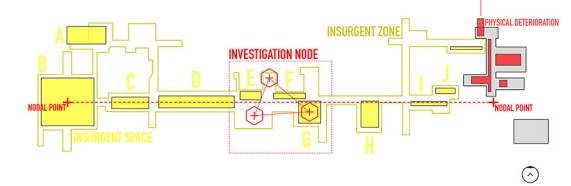
| INSURGENT PRACTICE STUDY |
[helen joseph / church / madiba street]

CATALOGUING

E.2



BUILT FABRIC STREET EDGE CONDITION ABANDONED SITE ABANDONED SITE INTERSTITIAL SPACE



AREAS OF INVESTIGATION
UNVEILING A NETWORK OF INSURGENT ACTIVITY



Fig. 3.11
Insurgent Activity Study

FIGURE REFERENCES

- Fig. 3.1 Interstitial (Author, 2015)
- Fig. 3.2 Challenging Preconceptions (Author, 2015)
- Fig. 3.3 Urban Vision Strategy (Author, 2015)
- Fig. 3.4 Research Methodology (Author, 2015)
- Fig. 3.5 Tshwane Vision 2055 (Author, 2015)
- Fig. 3.6 Government mapping (Author, 2015)
- Fig. 3.7 Public and pedestrian movement (Author, 2015)
- Fig. 3.8 Marginal Spaces (Author, 2015)
- Fig. 3.9 Marginal Spaces (Author, 2015)
- Fig. 3.10 Insurgent Activity (Author, 2015)
- Fig. 3.11 Insurgent Activity Study (Author, 2015)



INTRODUCING THE SITE

[erf 2961 Pretoria]

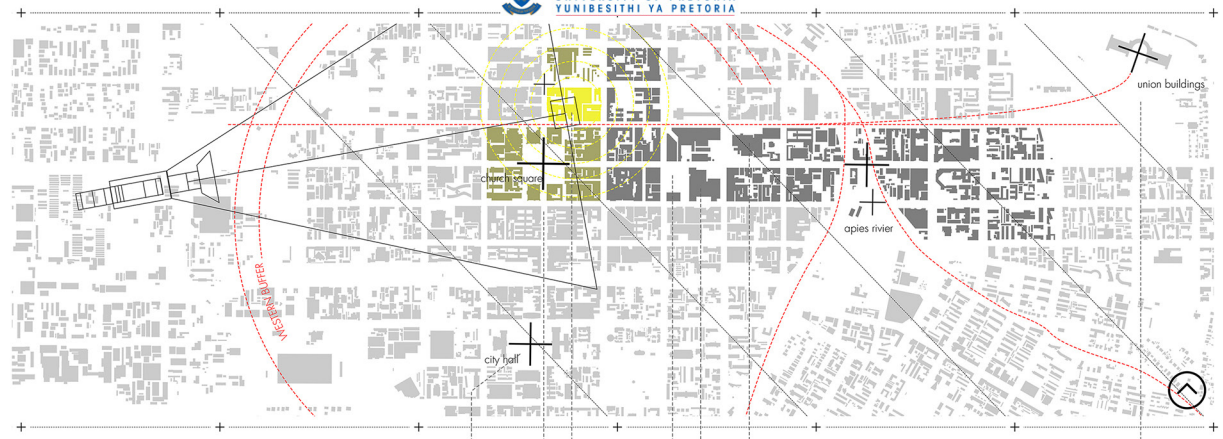
4

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INTRODUCTION TO SITE RECALIBRATED URBAN TYPOLOGIES

The site area under investigation is situated between the two major modal interchanges branched between Helen Joseph Street and Van der Walt Street. Through a thorough investigation of this area it was noted that as one of the most pedestrian infiltrated parts of the city, the site is primed for rejuvenation and infrastructural upgrades with regards to pedestrian and cyclist requirements. In keeping with the City of Tshwane Vision 2055, the programme intends to bolster and support the argument for pedestrianisation and increased bicycle usage.

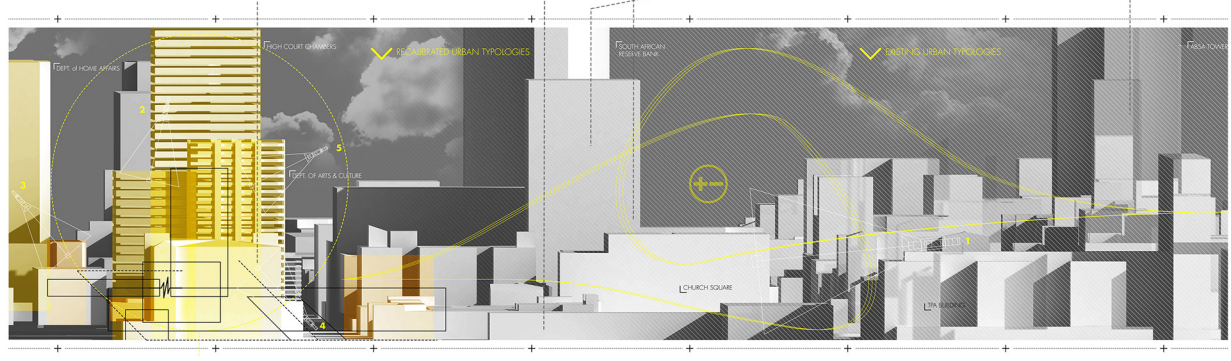
As a guide to action the site proposes an alternative urban morphology that is more resilient and less susceptible to spatial regression. In this instance, the site proposes an open system network of public and civic space that encourages maximum pedestrian and cyclist accessibility, whilst focussing on encouraging the user of said space to be fully immersed in a pocket of the city that encourages reflection and respite from the doldrums of urban normality that detract from the potential of properly articulated and considered public space that can stimulate positive urban change and propose future alternative urban morphologies poised for a change.



UNION BUILDINGS
 SOUTH AFRICAN RESERVE BANK
 THE SOUTH AFRICAN STATE THEATRE
 ABSA BUILDING
 MADIBA ART PRECINCT
 CHURCH SQUARE
 PRETORIA CITY HALL

MACRO SITE ANALYSIS

MICRO SITE ANALYSIS



MICRO URBAN CLIMATE

Fig. 4.1
 Instruction to site (yellow) |
 Abstract interpretation of contemporary urban climate and allocation of site (yellow)

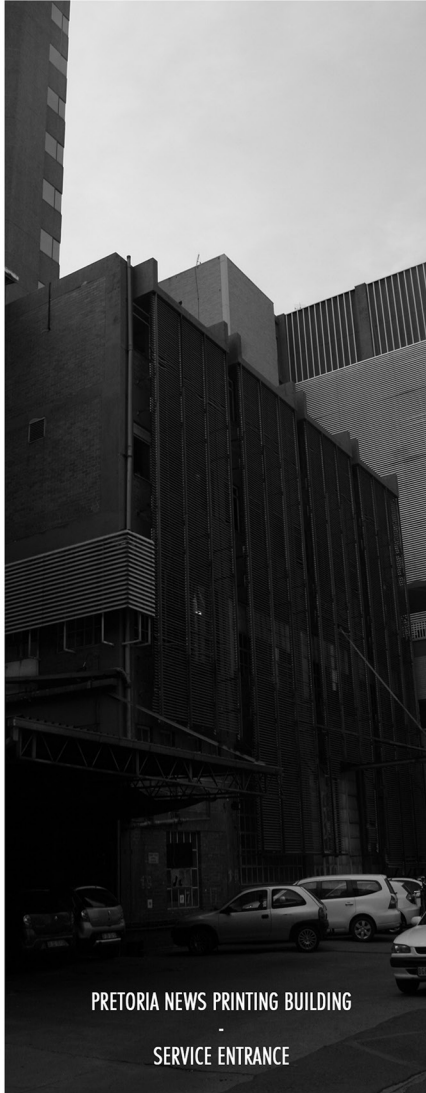


Fig. 4.2
 Site Images



VWL PLINTH
-
VISTA ONE



VWL PLINTH
-
VISTA TWO



VWL PLINTH
-
VISTA THREE



MADIBA STREET | VWL PLINTH



MADIBA STREET | VWL PLINTH

Fig. 4.3
Site Images

LOCALITY

MICRO URBAN CLIMATE

The site is located within the civic, judicial and economic heart of the city. Pretoria labels itself as the governmental capital, housing the majority of government departments. Within the 'city's centre' there is a balance between government, economic and private ownership.

The site under investigation is erf 2961, the VWL Sentrum building and soon to be headquarters of the Department of Arts and Culture. Swayed by autonomous property development and city owned infrastructure, the site, at the heart of the city, is an ideal location for the development of Pretoria's first cultural cluster. As the plinth and void space are in direct contact with the proposed Department of Arts and Culture, the intended cultural precinct will offer an entirely new possibility for the reinvention of government structure and civic typologies that encourage a blurred boundary between public and private whilst reinterpreting scales of hierarchy between government and its people.

In essence, through the activation of plinth and void, the precinct will reinvision Pretoria's public spaces as a reconciled governmental, civic and cultural precinct - an egalitarian territory of positive influential consequence. Thus, justifying Campbell's *Massive Small* urban renewal model, the site will support a complex open system design that draws from the rich cultural tapestry that is Pretoria.

Fig. 4.4 (opposite)
View from atop the VWL plinth, Paul Kruger Street.



The following graphic opposite is comprised of two figures; the first is an analogical sample to component matrix and the second, a built typology matrix.

The aforementioned were essential in interpreting the spatial and pragmatic qualities of site in response to the immediate context of the precinct. Matrix A and B illustrate the potentials for programming through a rigorous cataloguing process.

MATRIX A: ANALOGICAL SAMPLE TO COMPONENT

Spatial Articulation

The study focussed on key spatial defining elements, tangible and intangible, that provide the site with tools for development. Those categorised elements define the realm within which application of programme and form can manifest whilst acknowledging the genius loci of place - one, which muted beneath the VWL yields an unforeseen ability to manipulate surface in the creation of a truly unique urban spatial framework.

MATRIX B: BUILT TYPOLOGY

Programmatic Consideration

As a supplementary study, an in depth understanding of the macro-micro urban climate was conducted. The purpose of this study was to identify the potential for defining programme. Programmatic consideration was as crucial to the design process as the implementation thereof. The neighbouring structures surrounding the site were categorised according to a set of variables. Each variable, related to the next, questioned the positives and negatives of each immediate structure. Thereafter, questions pertaining to their shortcomings led to a hypothetical formulation of an infinite number of spatial permutations that could benefit not only the site, but its immediate context, and the urban context at large.

—

The result thereof was a cataloguing system that could be utilised in defining urban voids prevalent in Pretoria, and the potential they have for generating new urban morphologies. The study, partial to the site under investigation, can be altered for further investigation of non-specific sites with similar potentials.

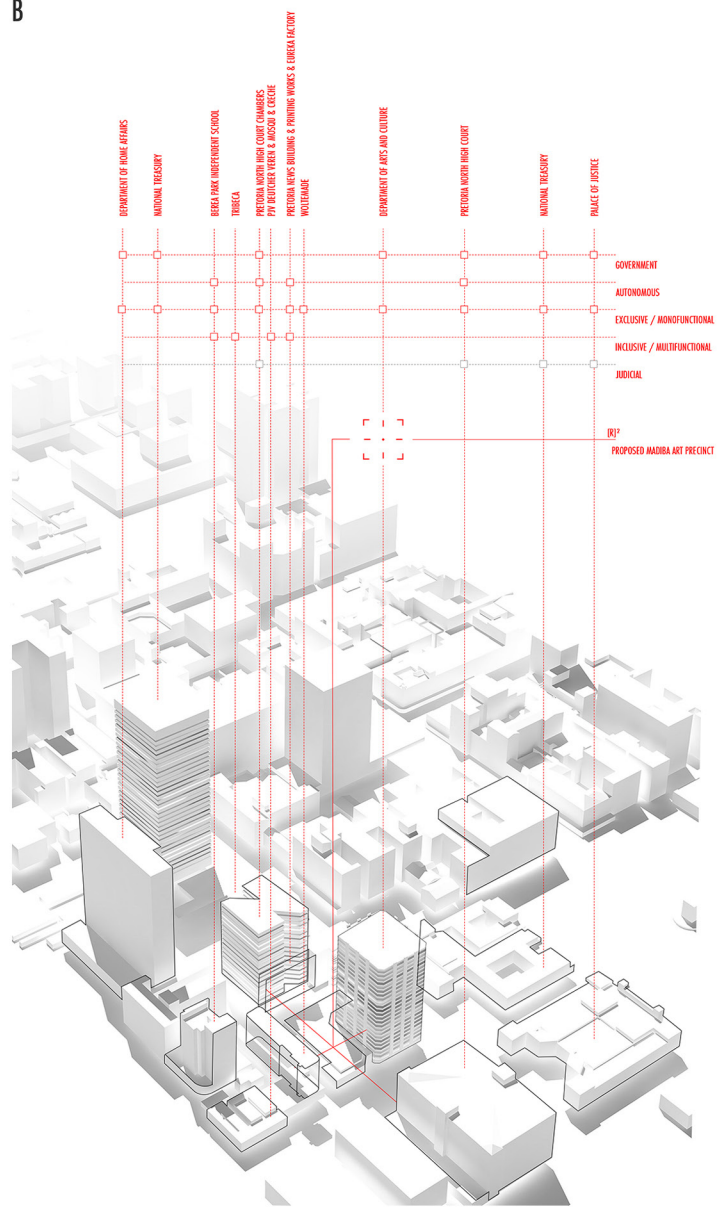
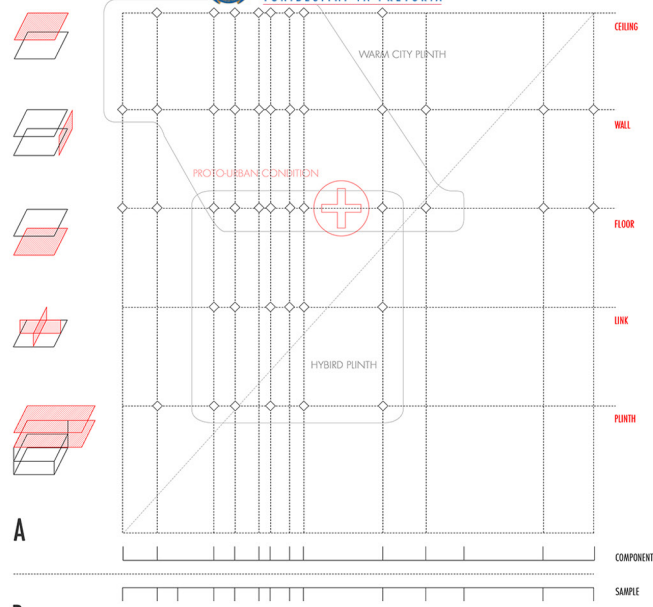
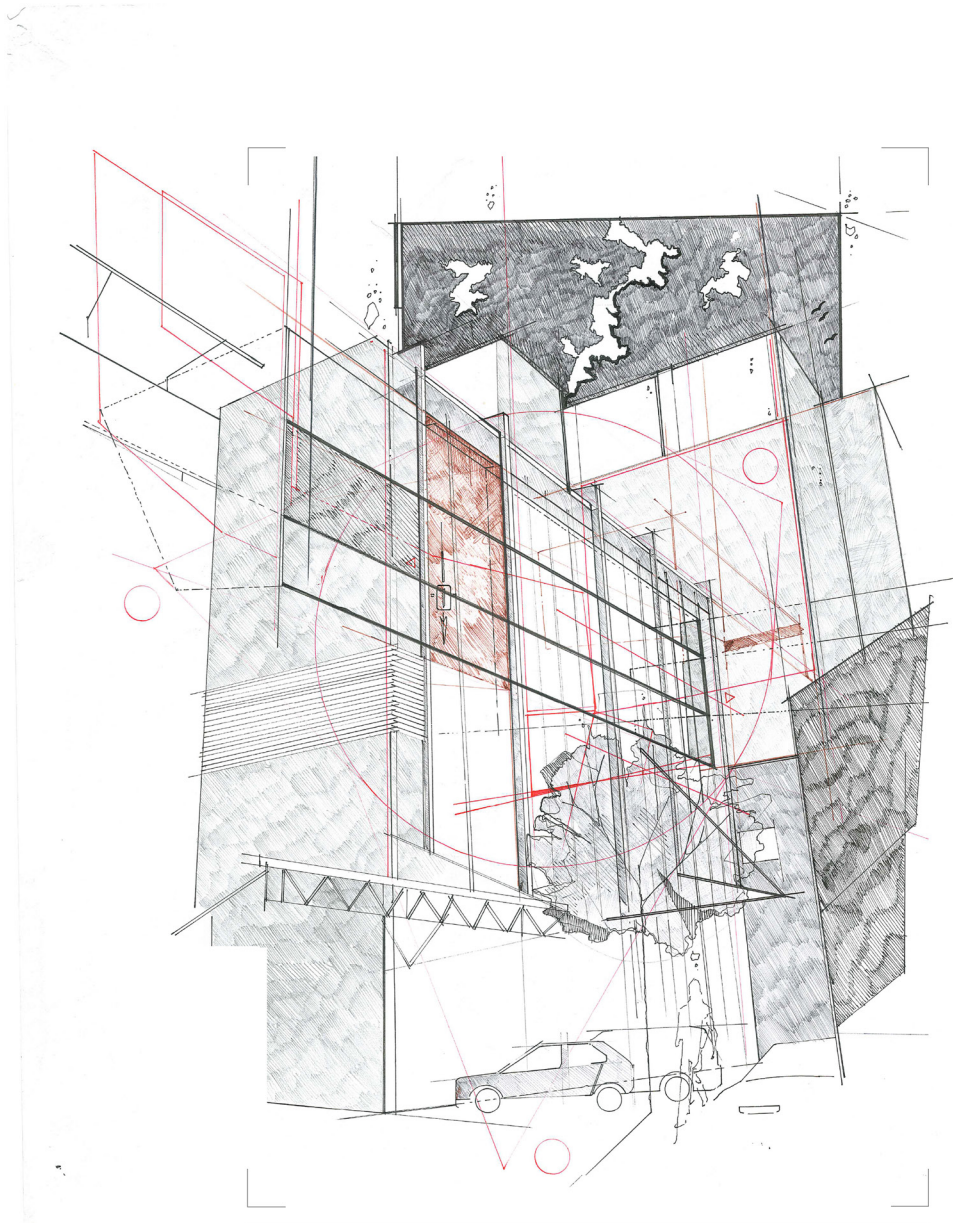
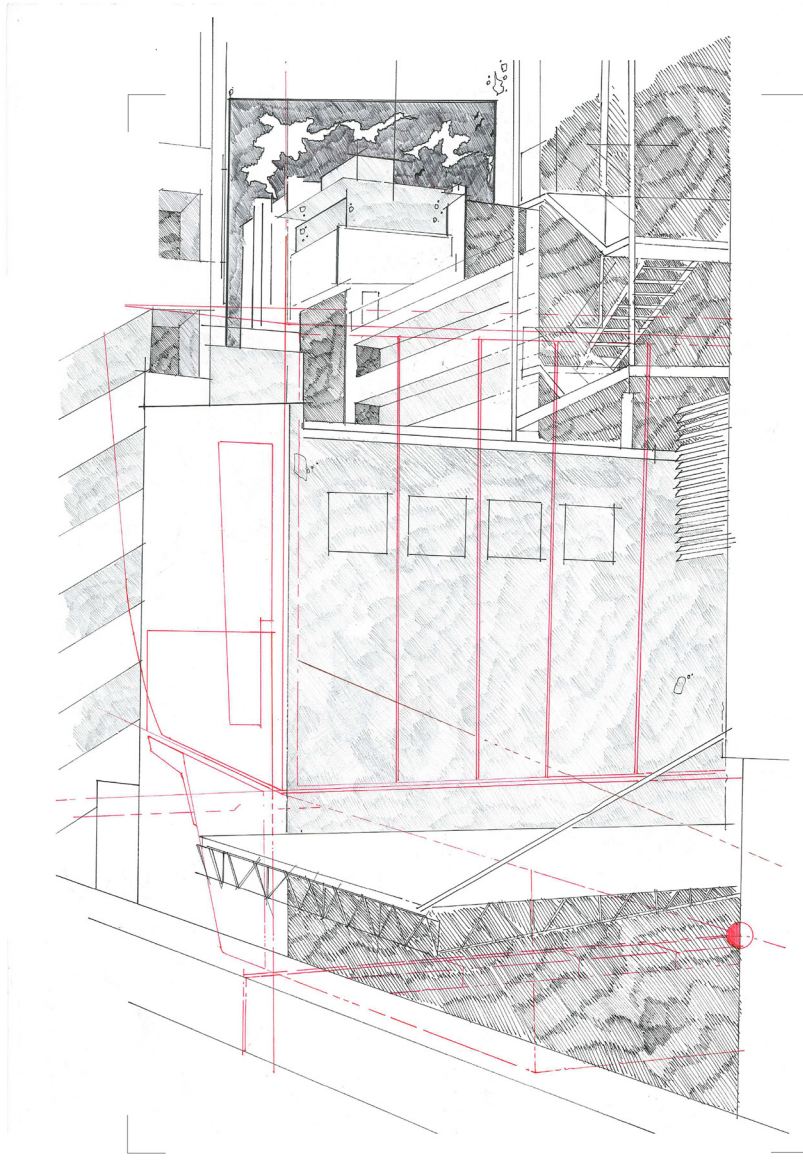


Fig. 4.5
 Urban Research Matrix A | B



PRETORIA NEWS BUILDING
GEHL'S LIFE BETWEEN BUILDINGS
-
ANALYTICAL SAMPLE TO COMPONENT

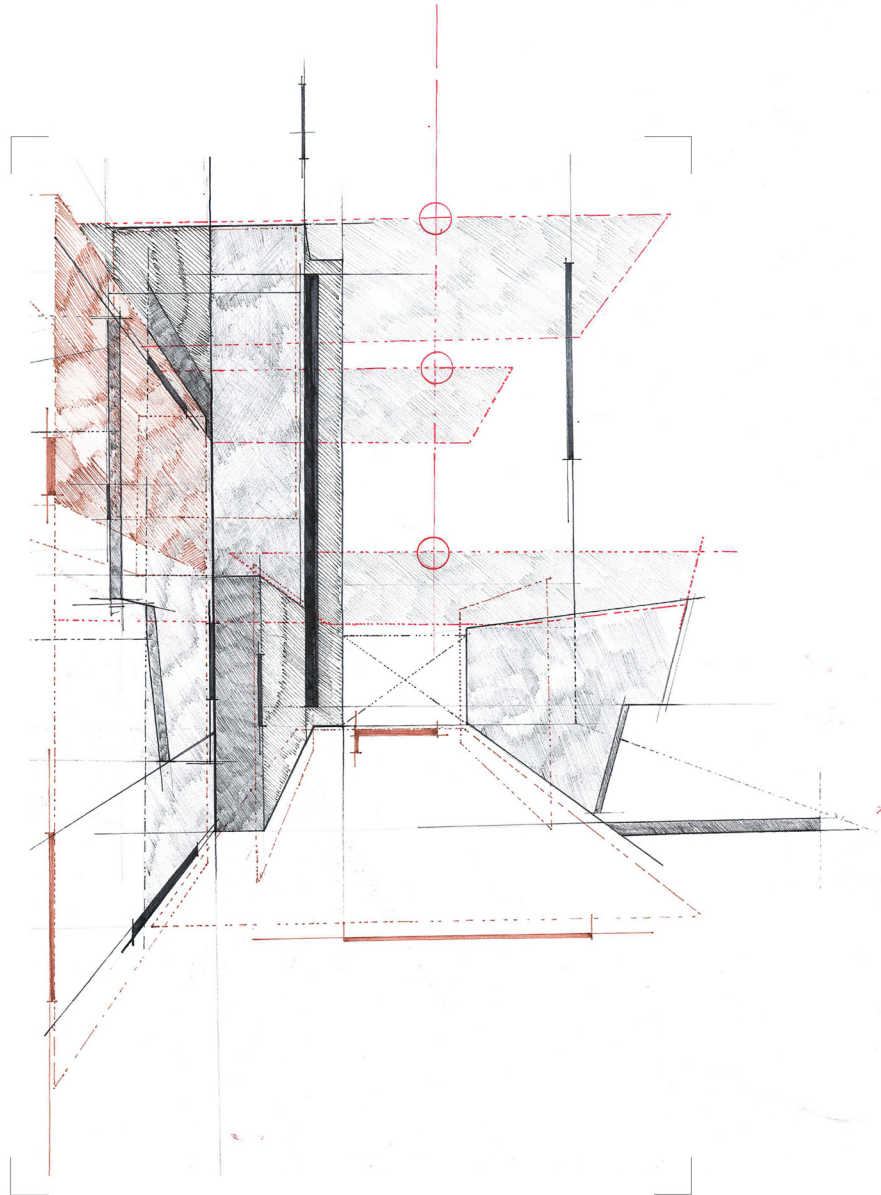
Fig. 4.6
Site investigation / Interpreting Urban Theory



PRETORIA NEWS PRINTING
GEHL'S LIFE BETWEEN BUILDINGS

-
ANALYTICAL SAMPLE TO COMPONENT

Fig. 4.7
Site investigation / Interpreting Urban Theory



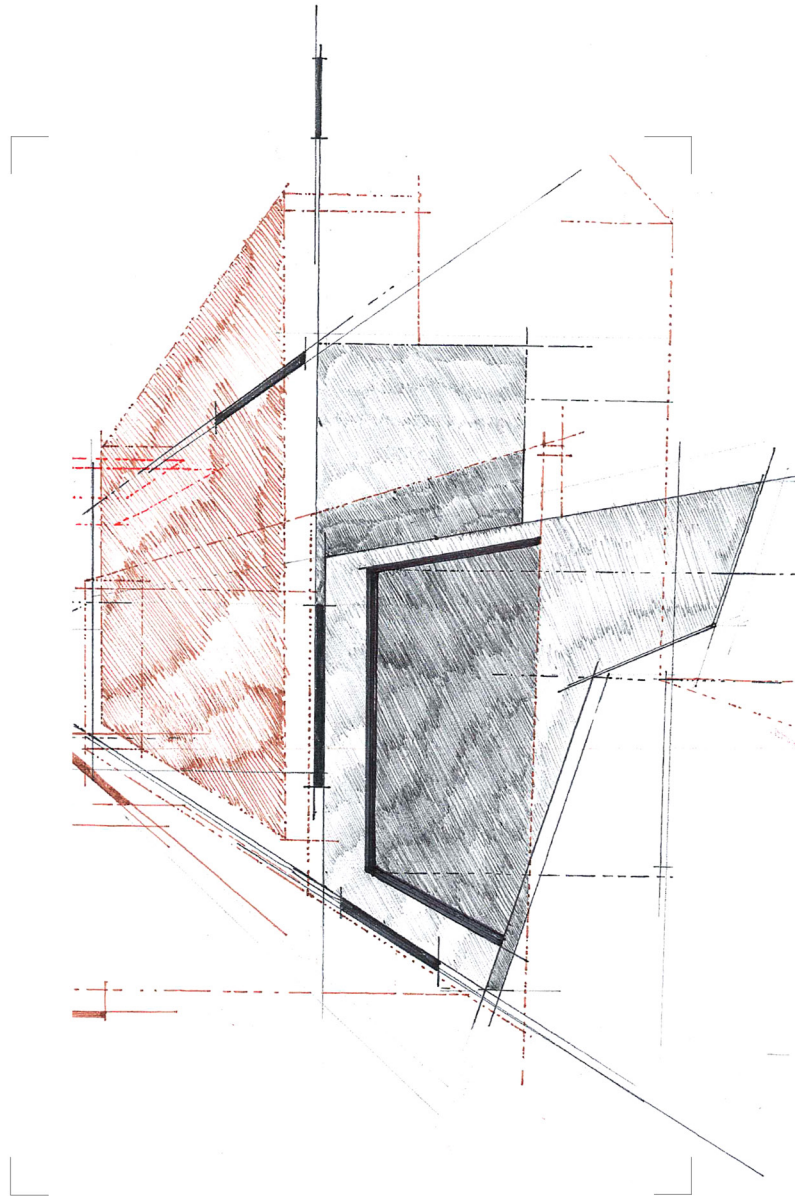
VERTICAL ARTICULATION PRETORIA NEWS / VWL PLINTH

GEHL'S LIFE BETWEEN BUILDINGS

-
ANALYTICAL SAMPLE TO COMPONENT

Fig. 4.8
Site investigation / Matrix A | Vertical Study





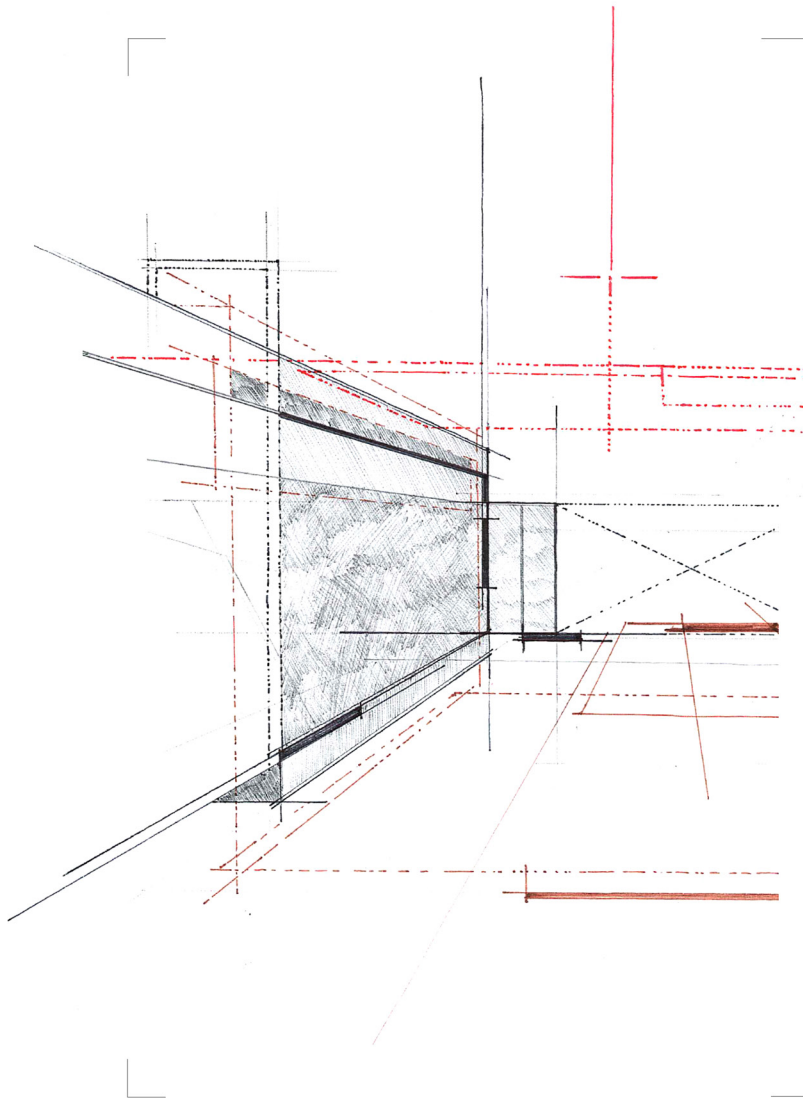
VERTICAL ARTICULATION WOLTEMADE / PAUL KRUGER ENTRANCE

GEHL'S LIFE BETWEEN BUILDINGS

ANALYTICAL SAMPLE TO COMPONENT

Fig. 4.9
Site investigation / Matrix A | Vertical Study



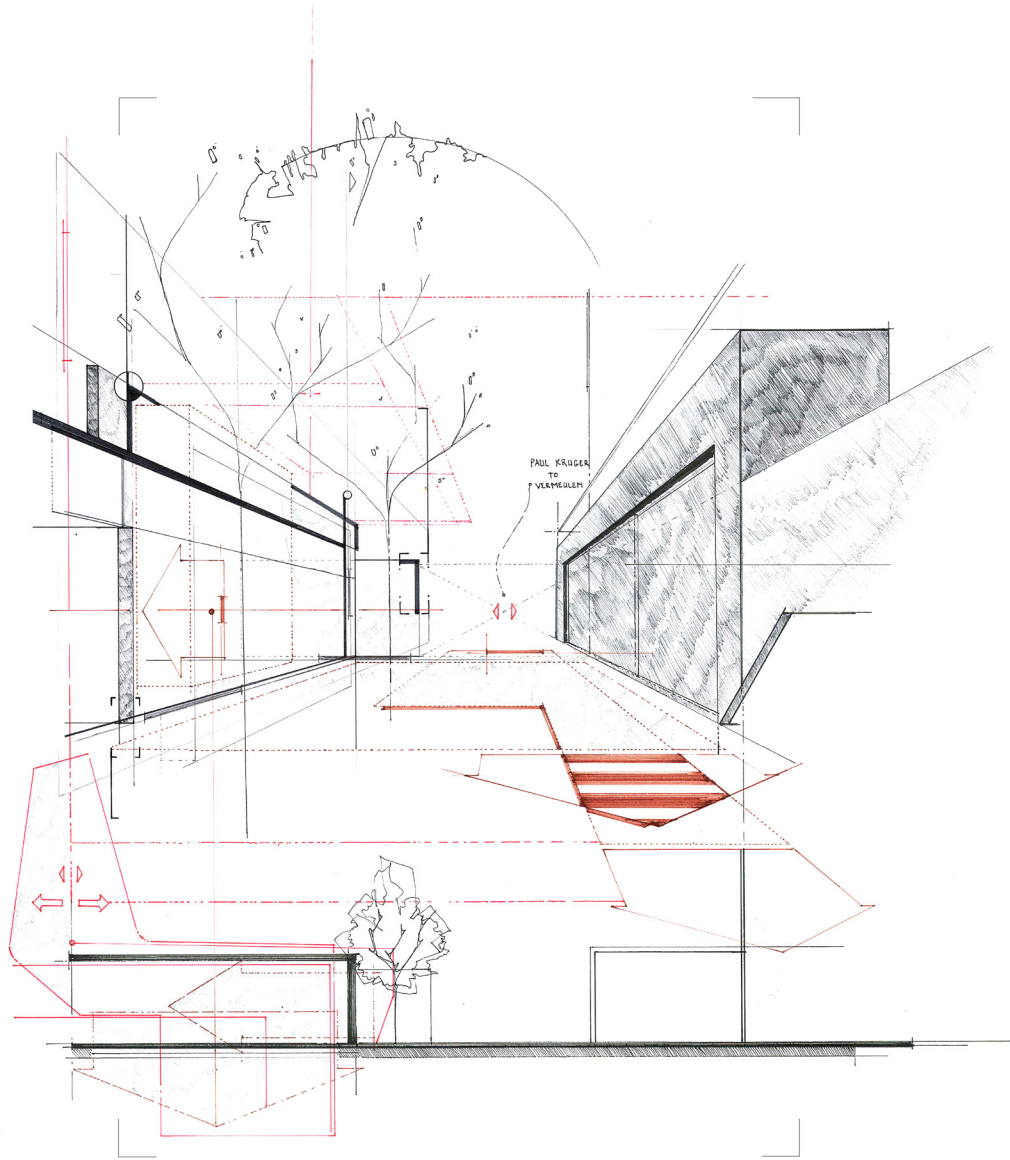


VERTICAL ARTICULATION VWL PLINTH / PAUL KRUGER ENTRANCE

GEHL'S LIFE BETWEEN BUILDINGS

ANALYTICAL SAMPLE TO COMPONENT

Fig. 4.10
Site investigation / Matrix A | Vertical Study



HORIZONTAL ARTICULATION VWL PLINTH / WOLTEMADE
GEHL'S LIFE BETWEEN BUILDINGS

ANALYTICAL SAMPLE TO COMPONENT

Fig. 4.11
Site investigation / Matrix A | Horizontal Study

FIGURE REFERENCES

- Fig. 4.1 Inotruction to site (yellow) | Abstract interpretation of contemporary urban climate and allocation of site (yellow)
- Fig. 4.2 Site Images
- Fig. 4.3 Site Images
- Fig. 4.4 View from atop the VWL plinth, Paul Kruger Street.
- Fig. 4.5 Urban Research Matrix A | B
- Fig. 4.6 Site investigation / Interpreting Urban Theory
- Fig. 4.7 Site investigation / Interpreting Urban Theory
- Fig. 4.8 Site investigation / Matrix A | Vertical Study
- Fig. 4.9 Site investigation / Matrix A | Vertical Study
- Fig. 4.11 Site investigation / Matrix A | Horizontal Study
- Fig. 4.10 Site investigation / Matrix A | Vertical Study



URBAN PRECEDENT
[URBAN CONSIDERATIONS]

5

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INTRODUCTION

The urban precedent component is seen as a key informant of the design process. Topical urban studies relevant to the discourse of the project were chosen to guide and assist the author in creating an architecture that, beyond the realms of an immediate context, would benefit the urban context at large. Thus, a selection of work stemming from urban theory to implemented urban strategies were chosen to bolster the argument in support of an alternative, recalibrated urban morphology unknown to Pretoria.

Applicable urban theories relevant to concept were appropriated with the intention of fostering a sustainable design solution that supplements a sustainable design ethos. Thus, interpretation played a crucial role in decision making, versus a linear abstraction of information and application; which does little to support a circuitous design process better suited for a project of this nature. In that sense it becomes a valuable contributor to a normative stance on recalibrating the current urban climate prevalent in Pretoria.

Fig. 5.1
The Proto Urban Condition

AUTHOR / PROJECT / PUBLICATION

DESCRIPTION / NARRATIVE / *SCALE OF APPLICATION

THE PROTO-URBAN CONDITION

LEBBEUS WOODS

*MACRO-MICRO SCALE CONSIDERATION

The need to understand the urban condition becomes ever more urgent as contemporary cities expand at a rapid pace. It therefore becomes important to recognise universal factors, such as international economics and development, are considered as architects are now designing cities at an international scale in different parts of the world. Architects are therefore being asked to design buildings outside of their home cities and cultures

Thus, the case for studying proto-urban conditions — conditions shared by cities anywhere — becomes increasingly more relevant in the current urban polemic against known urban pathogens. Thus, if a deepening of an already existent knowledge on the problems caused in urban contexts can take place, local variations on prototypical conditions would become more possible, and the present era of typological impositions of one culture upon others would gradually be brought to a close [<https://lebbeuswoods.wordpress.com/2008/02/29/the-proto-urban-condition>, 2015]

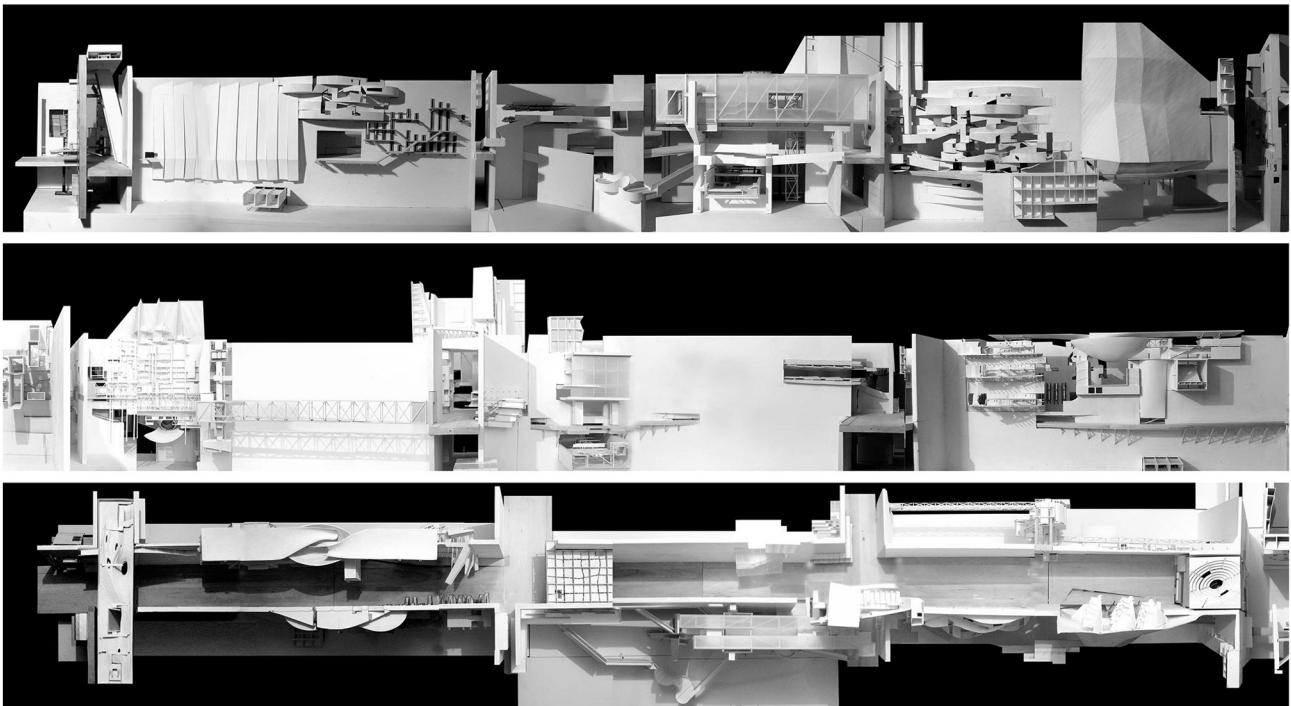


Fig. 5.2
The five qualities need for a successful city

CITIES FOR PEOPLE

JAN GEHL

*MACRO SCALE CONSIDERATION

Cities For People brings the human scale element into urban design planning. Taking into account changing demographics and changing lifestyles, Gehl emphasises four human issues that he sees as essential to successful city planning. He explains how to develop cities that are **LIVELY, SAFE, SUSTAINABLE**, and **HEALTHY**. Thus, Gehl's considerations for experiencing the city on foot versus in a car were considered in the design of a precinct that would maximise pedestrian and cyclist movement.

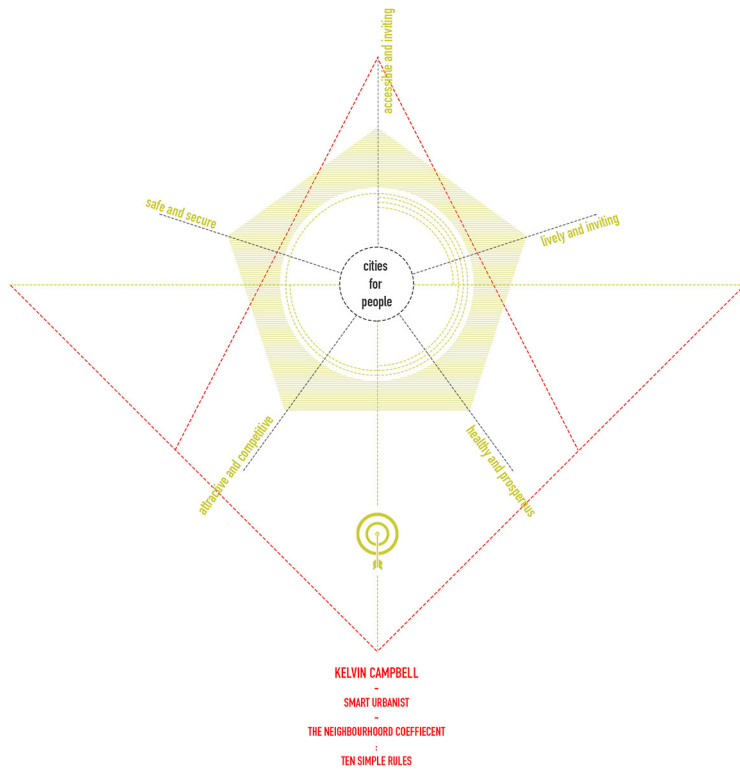


Fig. 5.3
The Seven Typologies of temporary urban use

URBAN CATALYST: THE POWER OF TEMPORARY USE

OSWALT, P; OVERMEYER, K; MISSELWITZ, P

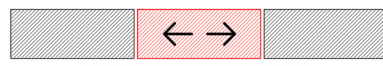
*MICRO SCALE CONSIDERATION

With changing trends regarding the development of the city, a new emergence in citizen consciousness has come to the fore. Thus, Urban Catalyst is dedicated to all those urban areas whose future is vague, the ones in a state of no-longer, or not-yet. Thus, Urban Scale was used to interpret the site in conjunction with pioneering movements temporal in nature to understand whether a more permanent platform for said movement could emerge.

INTERPRETING THE SEVEN TYPOLOGIES OF TEMPORARY URBAN USE:



STAND IN:
NO LASTING EFFECT ON LOCATION. IT IS MERELY A GAP BETWEEN ITS LAST AND NEXT USE. SUCH A LOW IMPACT APPROACH MAKES REALISATION EASIER.



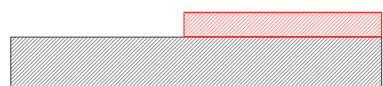
IMPULSE:
SERVING AS A TRIGGER FOR LONG TERM DEVELOPMENT. A NEW PROFILE CHARACTERISTIC CAN INDEFINTELY CHANGE ITSELF INTO A NEW ACTIVITY PROFILE OVER TIME.



CONSOLIDATION:
SERVING AS A TRIGGER FOR LONG TERM DEVELOPMENT OF SHORT TERM PROPOSAL. A NEW PROFILE CHARACTERISTIC CAN INDEFINTELY CHANGE ITSELF INTO A NEW ACTIVITY PROFILE OVER TIME.



* **CO-EXISTENCE:**
SITE SPECIFIC PROGRAMMES CAN SPLIT. ONE PART OF A SITE MAY BE CONTROLLED BY URBAN CREATIVE CLUSTERS WHILST THE OTHER PART DICTATED BY GENTRIFICATION. A NICHE EXISTENCE MAKES COEXISTENCE POSSIBLE.



PARASITE:
CLUSTER FORMATION TAKING ADVANTAGE OF ALREADY SUCCESSFUL PERMANENT PROGRAMMED SITE.



* **PIONEER:**
WHEN TEMPORARY USE IS NOT INTERMEDIATE STAGE BUT A FIRST FOR THE SITE.



DISPLACEMENT:
WHEN A PERMANENT USE IS MOVED TO A DIFFERENT LOCATION FOR A CERTAIN PERIOD OF TIME.

* DESIRED TEMPORARY REQUIRED CONDITION IN ORDER TO GENERATE A MORE PERMANENT CREATIVE URBAN CLUSTER IN PRETORIA

Fig. 5.4
Jan Gehl's matrix for designing well consolidated public and civic urban space

LIFE BETWEEN BUILDINGS

JAN GEHL

ALL FIGURES

[<http://www.walk21.com/papers/CopenhA-gen.pdf>]

A KEY WORD LIST | DETAILED PLANNING

DESIGNING / DETAILING PUBLIC SPACES

"People, life and vitality are the biggest attractions in a city. We see it in the choice of peoples seating, where the most populated benches are located, how people choose to sit on sidewalk cafes facing the people walking by rather than the buildings behind them.

The biggest quality of a sidewalk café is simply the interaction with other people. Do you have a choice between walking through a deserted, empty street and a street with other people walking, people will choose the liveliest street that provides them with more experiences, visual variety and a feeling of safety.

Life in cities is a great quality not only when it comes to the discussion of a single street but also when discussing neighbourhoods and cities as a whole. Issues on life are related to the urban environment and the quality of an urban environment depends on the life and vitality of a place."

- Janh Gehl

***MICRO SCALE CONSIDERATION**

LIFE BETWEEN BUILDINGS IS DISCUSSED HERE BECAUSE THE EXTENT AND CHARACTER OF OUTDOOR ACTIVITIES ARE GREATLY INFLUENCED BY PHYSICAL PLANNING. JUST AS IT IS POSSIBLE THROUGH CHOICE OF MATERIALS AND COLORS TO CREATE A CERTAIN PALETTE IN A CITY, IT IS EQUALLY POSSIBLE THROUGH PLANNING DECISIONS TO INFLUENCE PATTERNS OF ACTIVITIES, TO CREATE BETTER OR WORSE CONDITIONS FOR OUTDOOR EVENTS, AND TO CREATE LIVELY OR LIFELESS CITIES.






THE KEY WORD IS : URBAN QUALITY

P R O T E C T I O N	1. Protection against Traffic & Accidents - traffic accidents - fear of traffic - other accidents	2. Protection against crime & violence (feeling of safety) - lived in / used - streetlife - streetwatchers - overlapping functions - in space & time	3. Protection against unpleasant sense experiences - wind / draft - rain / snow - cold / heat - pollution - dust, glare, noise
	4. Possibilities for WALKING - room for walking - untiering layout of streets - interesting facades - no obstacles - good surfaces	5. Possibilities for STANDING / STAYING - attractive edges »Edgeeffect« - defined spots for staying - supports for staying	6. Possibilities for SITTING - zones for sitting - maximizing advantages primary and secondary sitting possibilities - benches for resting
	7. Possibilities to SEE - seeing-distances - unhindered views - interesting views - lighting (when dark)	8. Possibilities for HEARING / TALKING - low noise level - bench arrangements »talkscapes«	9. Possibilities for PLAY / UNFOLDING / ACTIVITIES - invitation to physical activities, play, unfolding & entertainment - day & night and summer & winter
C O M F O R T	10. Scale - dimensioning of buildings & spaces in observance of the important human dimensions related to senses, movements, size & behaviour	11. Possibilities for enjoying positive aspects of climate - sun / shade - warmth / coolness - breeze / ventilation	12. Aesthetic quality / positive sense-experiences - good design & good detailing - views / vistas - trees, plants, water
E N J O Y M E N T			

Fig. 5.5
Jan Gehl's identified user groups and activities expected in public spaces

USER GROUPS






Which user groups can be expected to use the public space?

	1. The every day users:	People that lives and works in the area.	FREQUENT USERS
	2. The visitors/customers:	People that visits the functions in the area.	
	3. The passers-by, pedestrians in transit:	People passing through the area.	
	4. The recreational visitors:	People that visits the area because the public space is delightful/to use the public space in relation to recreation, pleasure, exercise, play etc.	USERS ONLY PRESENT IF CONDITIONS SATISFY USER EXPERIENCE
	5. The visitors to events:	People that visits the public space because of special events.	

USER ACTIVITIES

_ NECESSARY
_ OPTIONAL

What kind of activities can be expected in the public space?

	A Daily comings and goings:	To walk to and from.
	B Daily transit activity:	To walk through the area.
	C Daily recreational activity: (in connection to visits in the area)	Breaks and pauses.
	D Recreational activity:	Recreation and play.
	E Planned activity:	To be spectator/participant.

KEY CONSIDERATIONS

MICRO URBAN CLIMATE | STREET EDGE | THRESHOLD DESIGN | ACCESS + CONTROL | USER | CLIENT | ANALOGUE TO COMPONENT | SEATING | PUBLIC PROGRAMME

THE CITY AT EYE LEVEL | LESSONS FOR CITY PLINTHS

Fig. 5.6
Warm City plinth typologies. These include pop-up market spaces and stores

THE CITY AT EYE LEVEL: LESSONS FOR CITY PLINTHS

GLASER, M. VAN T'HOFF, M. KARSSENBERG, H.
LAVEN, J AND VAN TEEFFELLEN, J

ALL FIGURES:
[<http://www.thecityateyelevel.com/>]

*MACRO-MICRO SCALE CONSIDERATION

*ARTICLE: PUBLIC REALM AND USER [72 -73]

The plinth as the interaction between public and private, between the inside (ground floor) and the outside (the street). Urbanites experience their cities in what we call the 'public realm'. It has a broader meaning than just 'public space'; it includes facades of buildings and everything that can be seen at eye level. Plinths are therefore a very important part of buildings: the ground floor, the city at eye level. A structure with a vibrant plinth can create a positive user experience.

Plinths are crucial for the experience and attractiveness of the urban space, both in residential and commercial areas. Good plinths are in the interest of the urban economy, and not only because of consumer spending.

-

*ARTICLE : THE PLINTHS OF THE WARM CITY - THADDEUS MULLER [74 - 77]

The Warm City exists at the intersection of observable physical and social aspects of city life. Our perceptions of people who use public space are one of the cornerstones of the warm city. For some people, the crowd in the inner city is just a nuisance because it blocks their way going from A to B. For these people, the city should be functional, a means of transport, from their office to their homes. For many others, the people in public space form a huge reservoir of diverse cognitive, tactile, emotional, esthetic, sensational, erotic, and relational experiences.



-

*ARTICLE : HYBRID ZONES - SANDER VAN DER HAM [82 - 85]

A hybrid zone is the space between the private and the public domain and is characterized by a transition between these two domains. This transition makes the zone semi-private and is therefore called a hybrid zone.

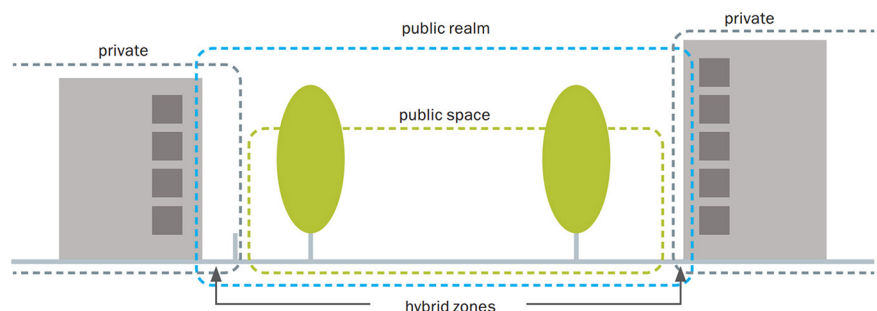


FIGURE REFERENCES

Fig. 5.1 The Proto Urban Condition (<http://lebbeuswoods.net/>, 2015)

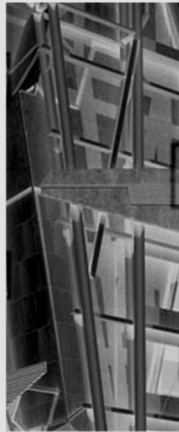
Fig. 5.2 The five qualities need for a successful city (Author, 2015)

Fig. 5.3 The Seven Typologies of temporary urban use (Author, 2015)

Fig. 5.4 Jan Gehl's matrix for designing well consolidated public and civic urban space (<http://www.walk21.com/>, 2015)

Fig. 5.5 Jan Gehl's identified user groups and activities expected in public spaces (<http://www.walk21.com/>, 2015)

Fig. 5.6 Warm City plinth typologies. These include pop-up market spaces and stores (www.thecityateyelevel.com/, 2015)



RECALIBRATING VOID

[DESIGN PHASE]

6

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“Architecture is a confluence of cultural, political, and ethical decisions that occurs in an estuary of broad societal currents; thus, ever-changing, it encompasses the aesthetic, the tectonic, and the functional, the urban and the global –

and now the sustainable.”

- Thom Mayne, Morphosis

(<http://morphopedia.com/projects/san-francisco-federal-building>)

EXPLORATION THROUGH DRAWINGS

Albeit of great influence, the theoretical component of the design and implementation thereof would be incomplete without the exploration of site through drawing. In order to generate form the designer must first generate a mental landscape that is not limited to the tangible realm within which the design is manifested. The generative process of design is a culmination of varying techniques, however the exploration through drawing is more prevalent in this design process than any other technique.

In keeping with the underlying theme of the investigation, each drawing alludes to the notion of recalibration. In essence, each sketch was consciously generated as a benchmark that challenged the design process and conventional design methodologies and/or outcomes. An unfolding sequence of drawings prevail in this chapter as an architectural narrative leading from larger, more unrefined scale of the urban to a smaller, more intimate scale of design detail.

Fundamentally, a macro understanding of site led to a micro understanding of site and furthermore a design that complemented both the macro and micro urban climate. The drawings are a collection of works that highlight a non-linear, circuitous design process that revels in the manipulation of form and space through ink and pencil.

Fig. 6.1
Morphosis, San Francisco Federal Building

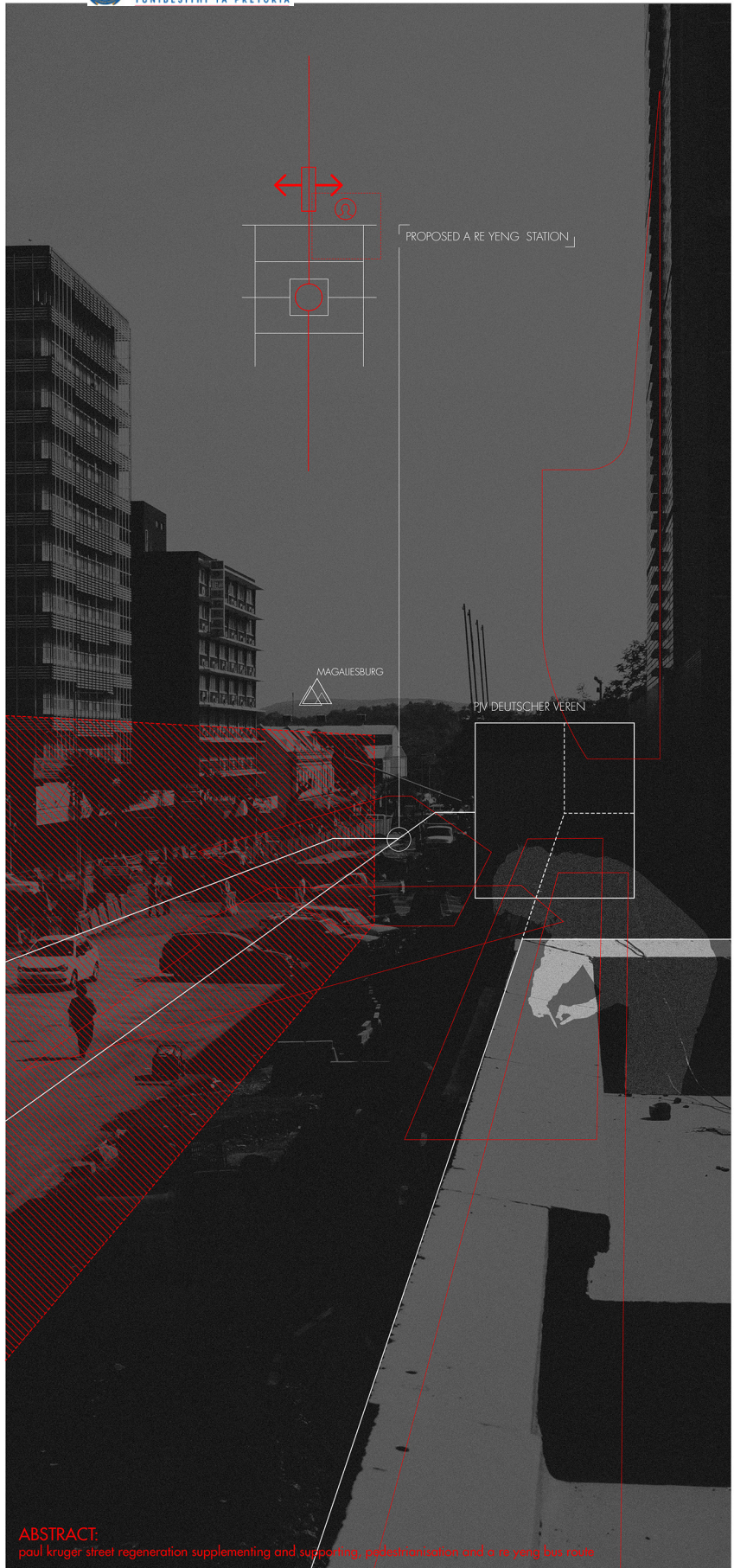


Fig. 6.2
Abstract | Street edge condition and exploration | City at Eye Level

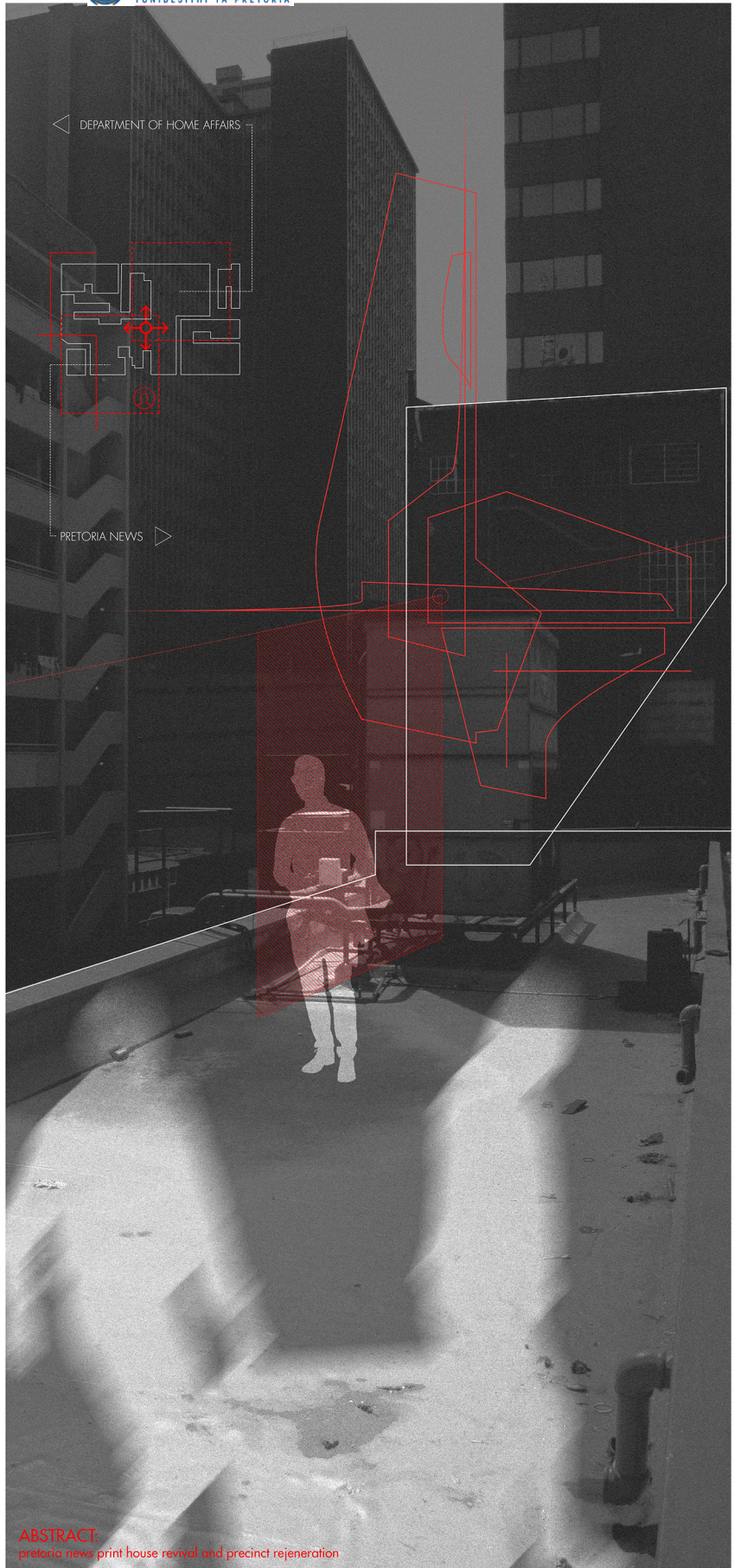
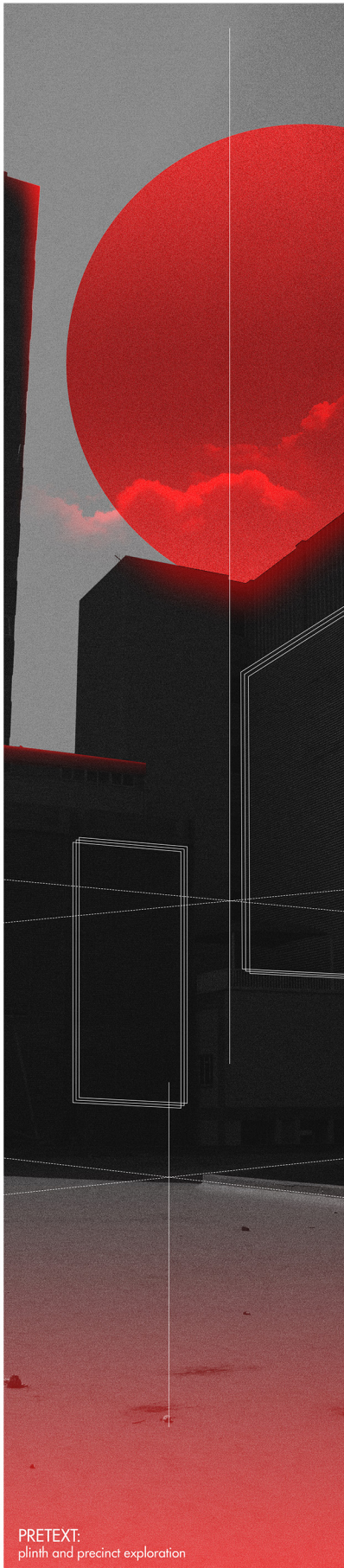


Fig. 6.3
Abstract | Plinth exploration | Hybrid plinth condition

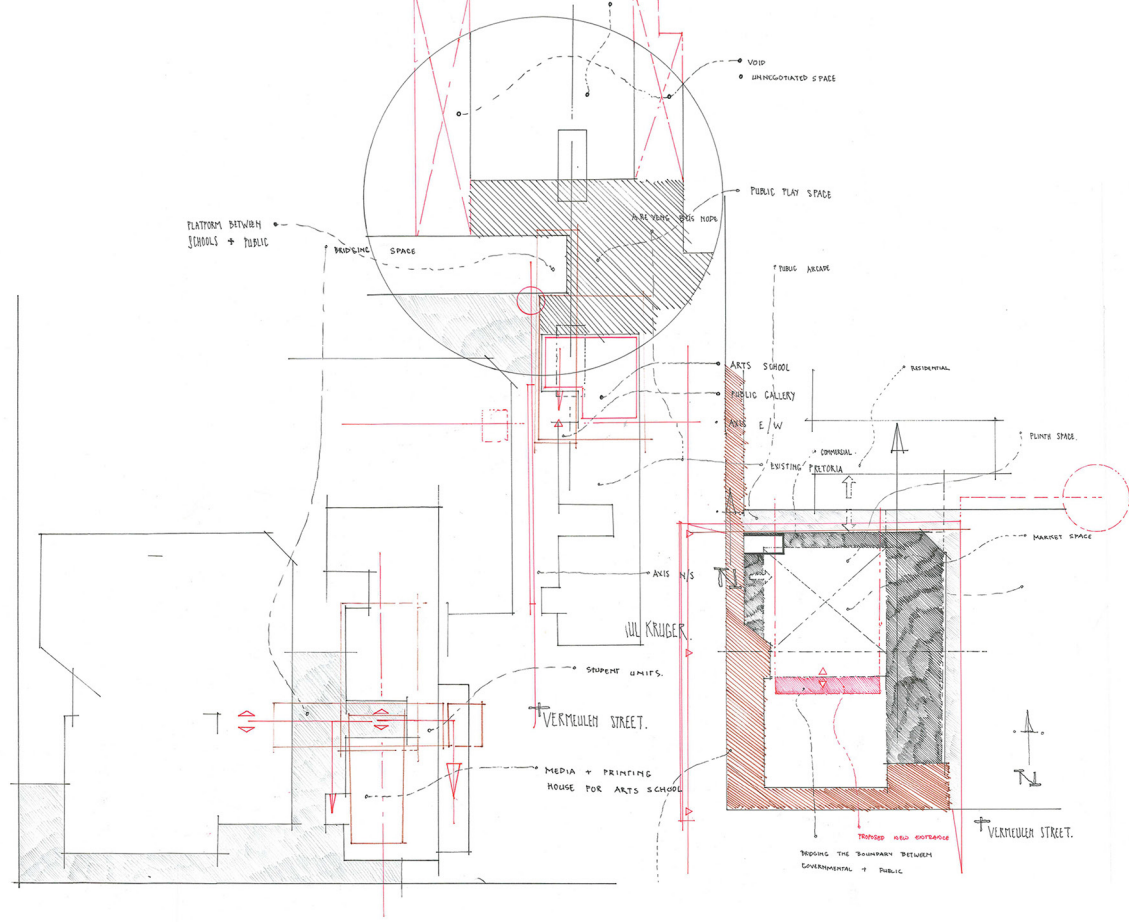
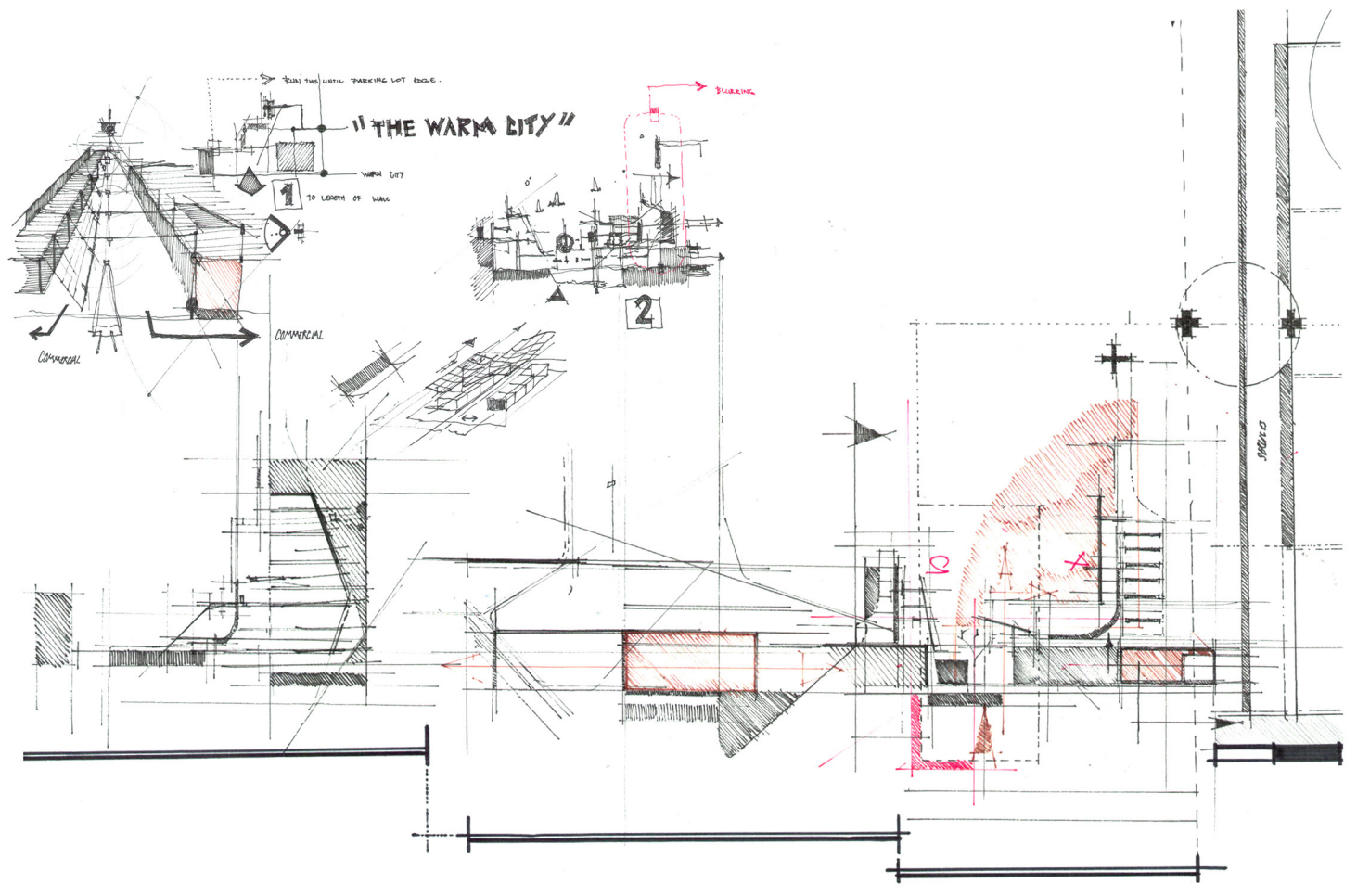


Fig. 6.4 Exploration of site | Micro urban climate



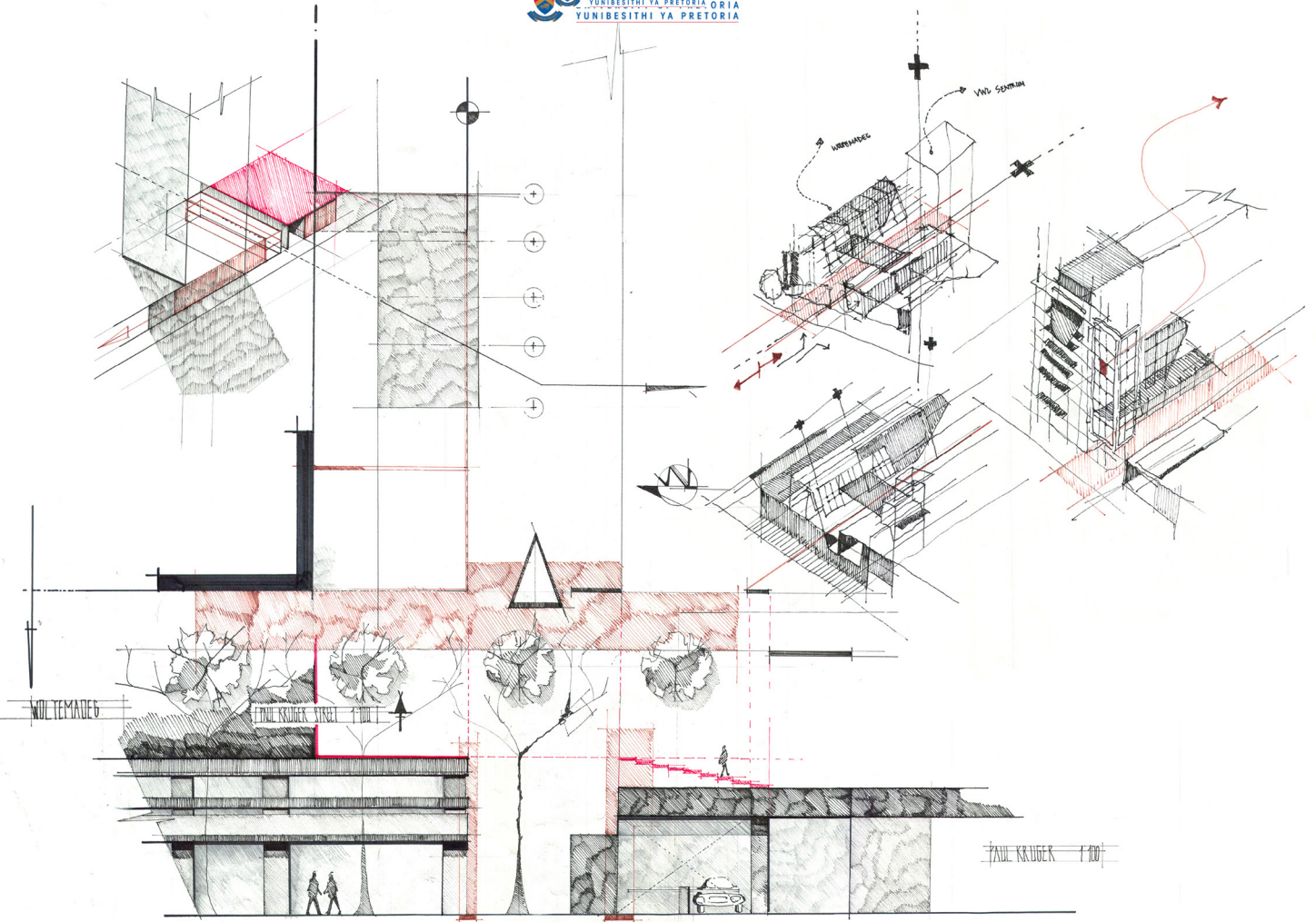
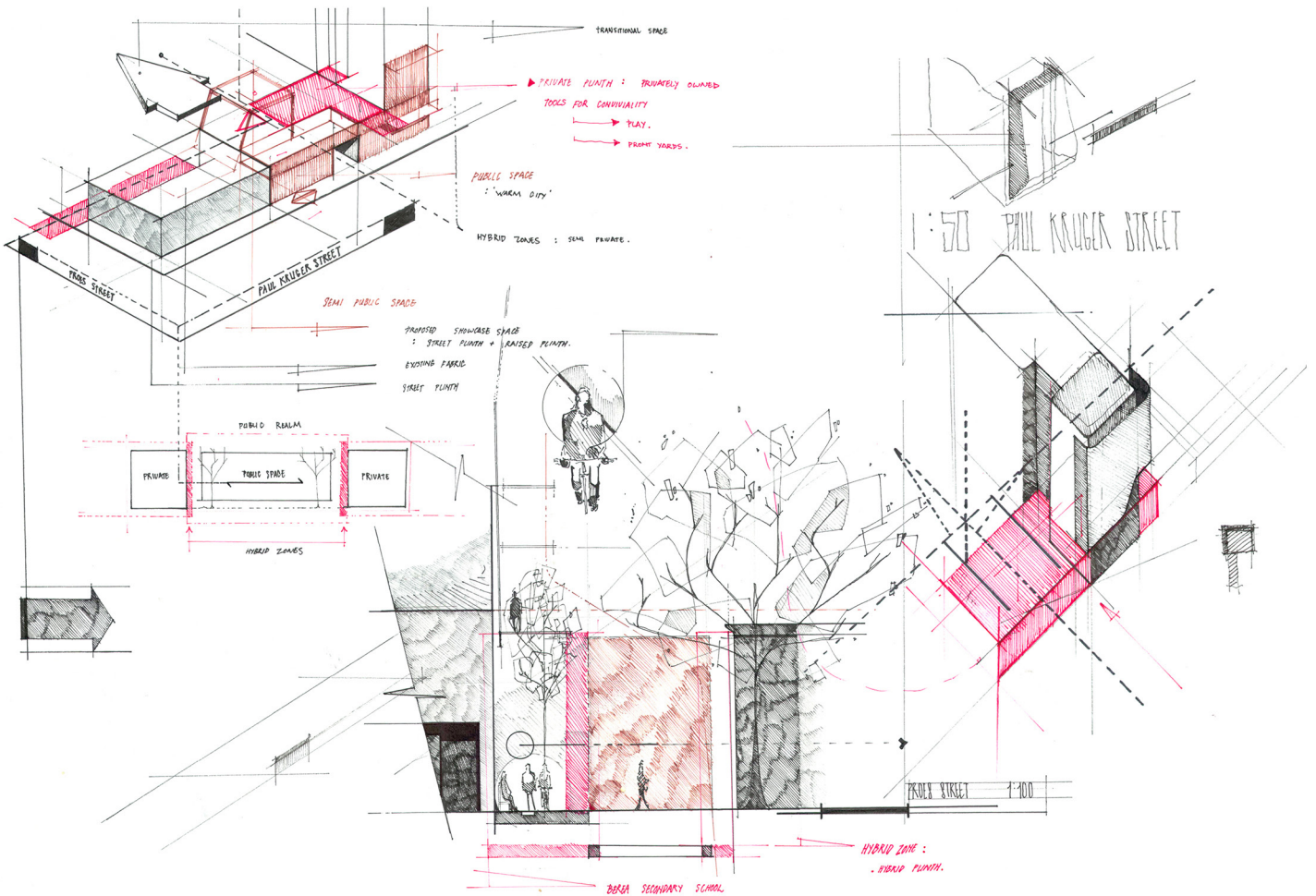


Fig. 6.5 Exploration of site | Micro urban climate



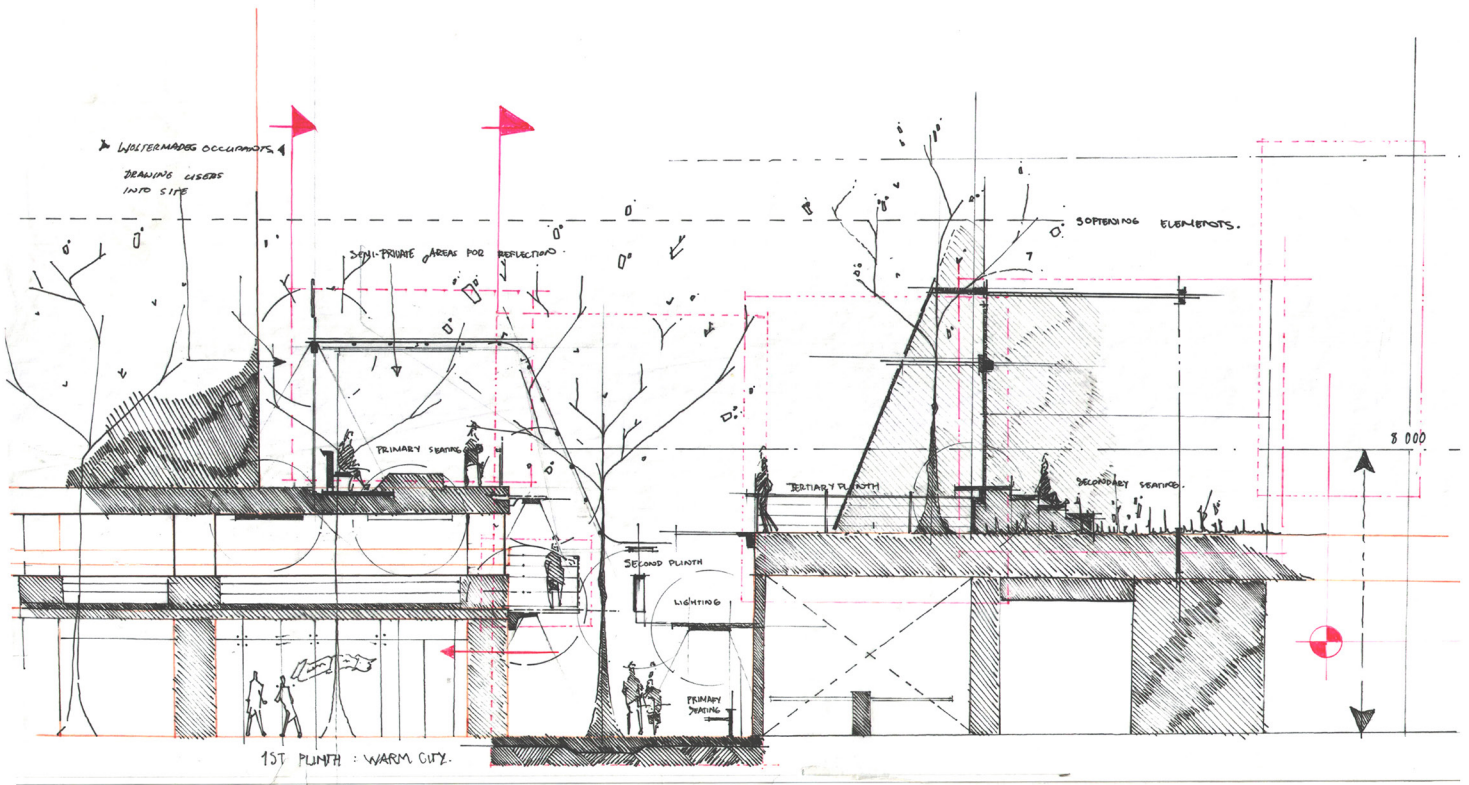
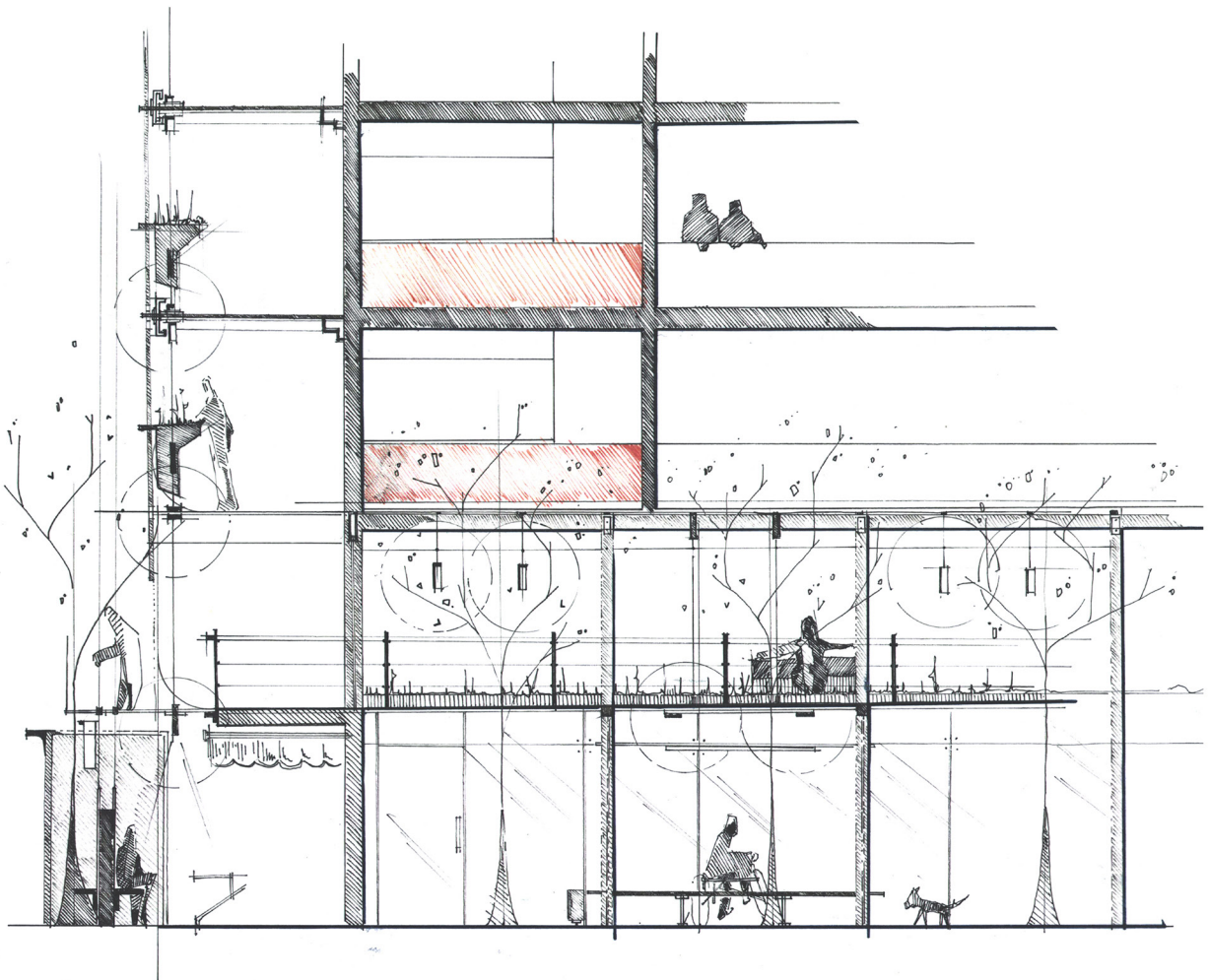


Fig. 6.6 Threshold and progression of public space from Paul Kruger Street



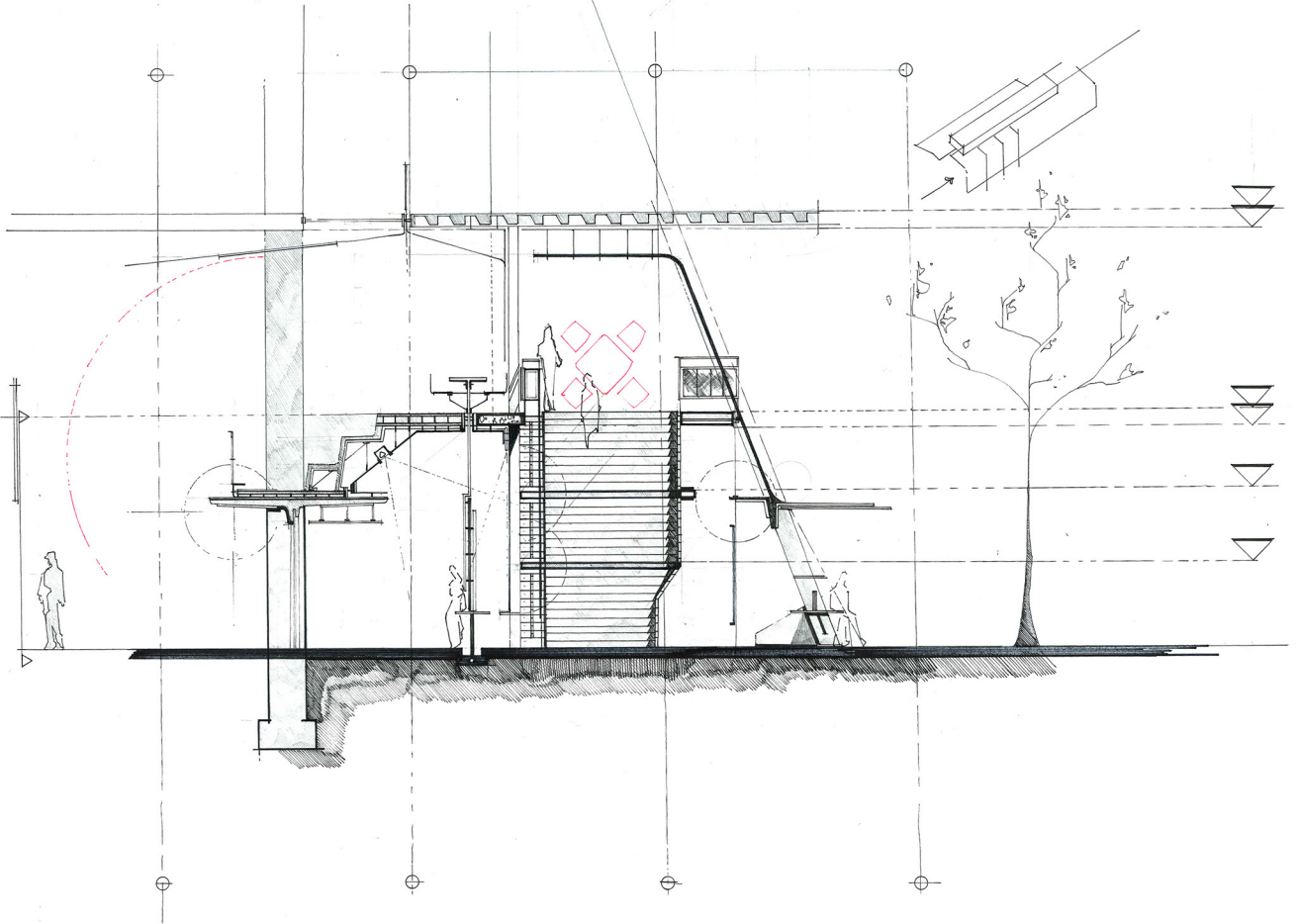
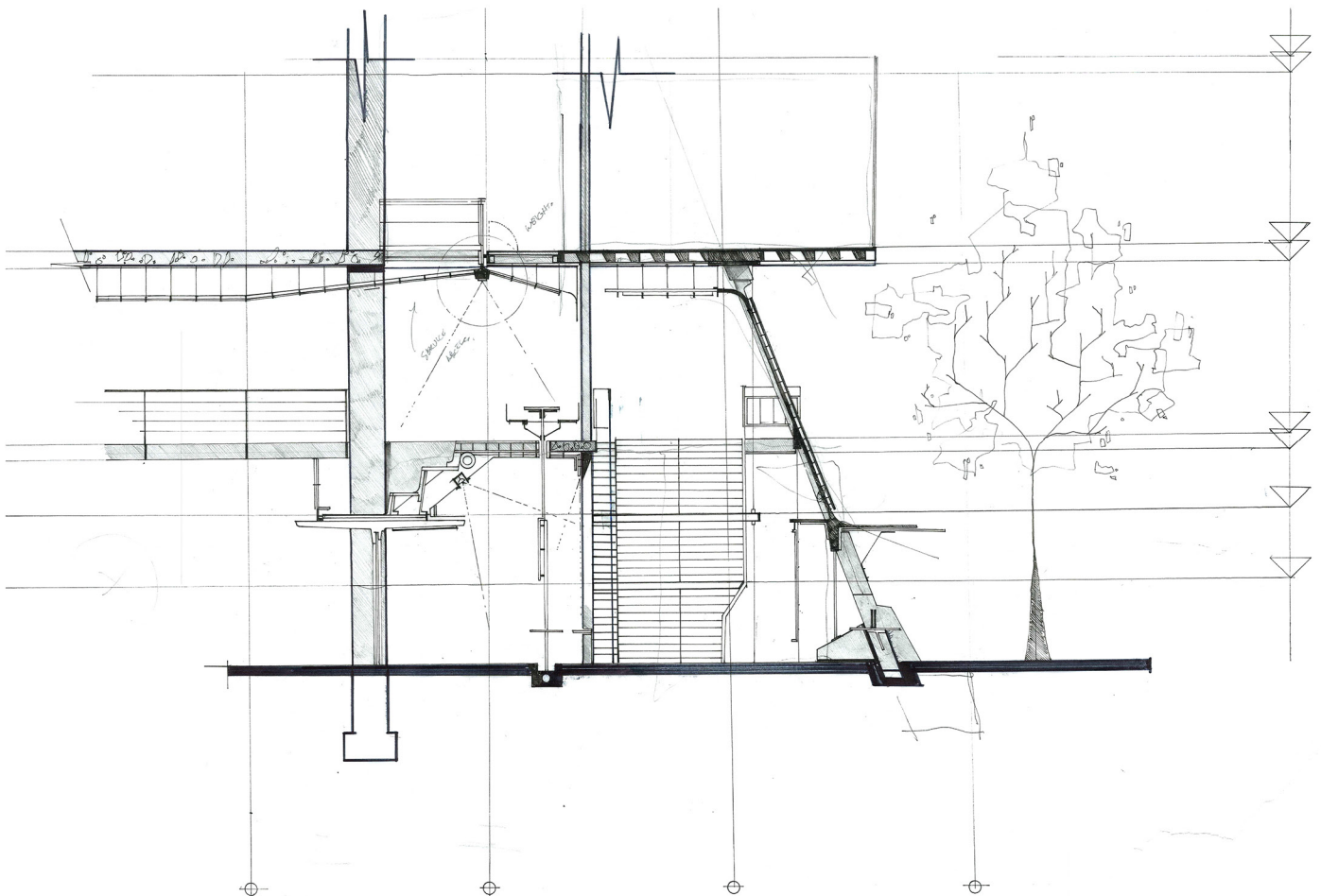


Fig. 6.7 Conceptual exploration of recalibration | public space / structure



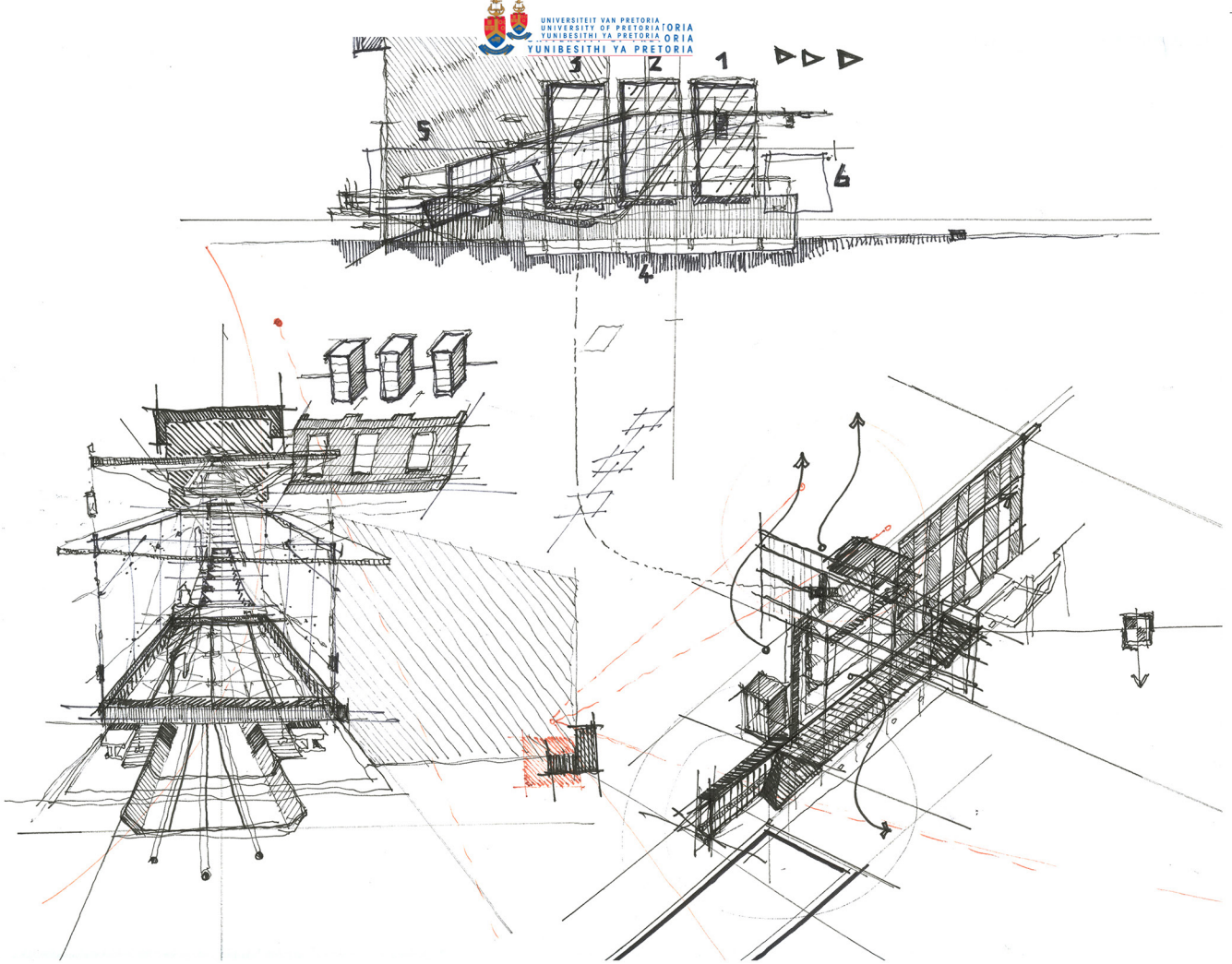
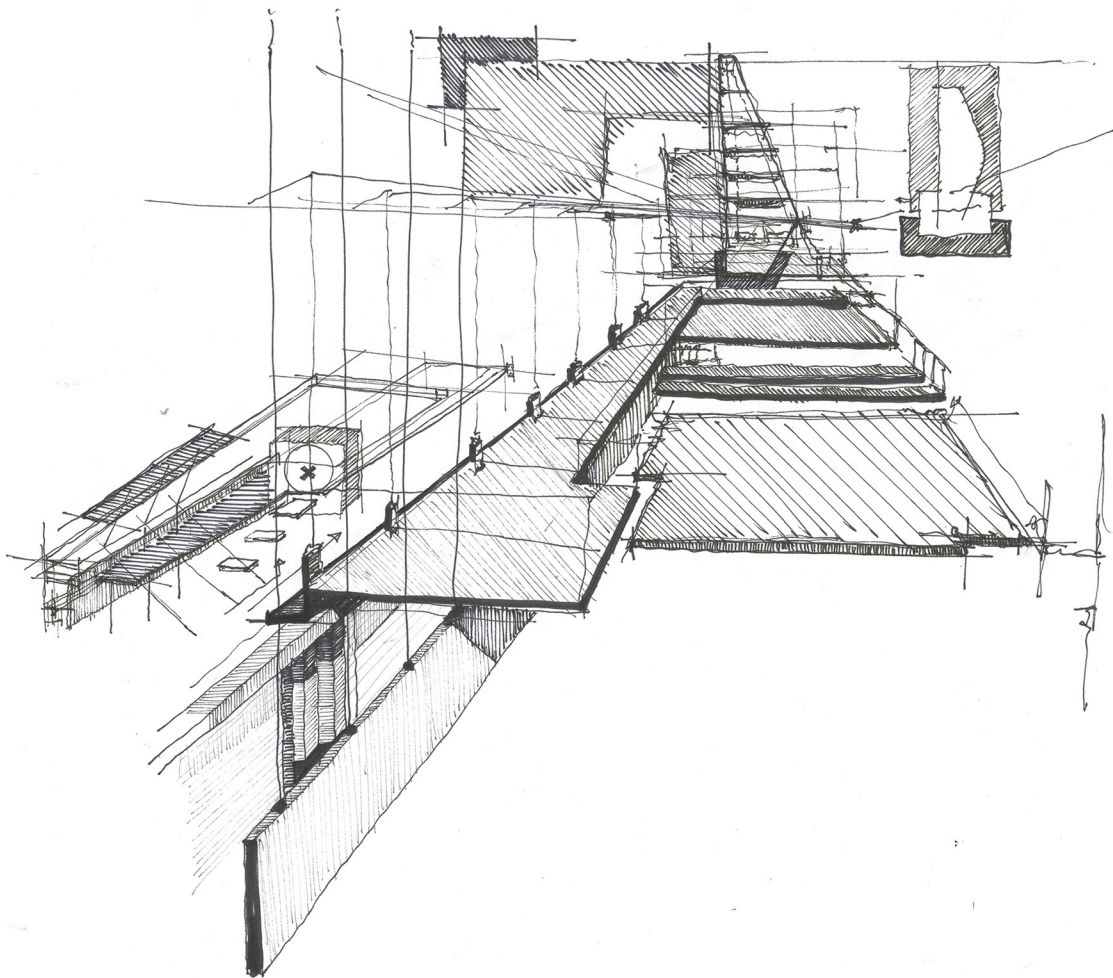


Fig. 6.8 Threshold and hierachical progression of structure from Madiba Street entrance



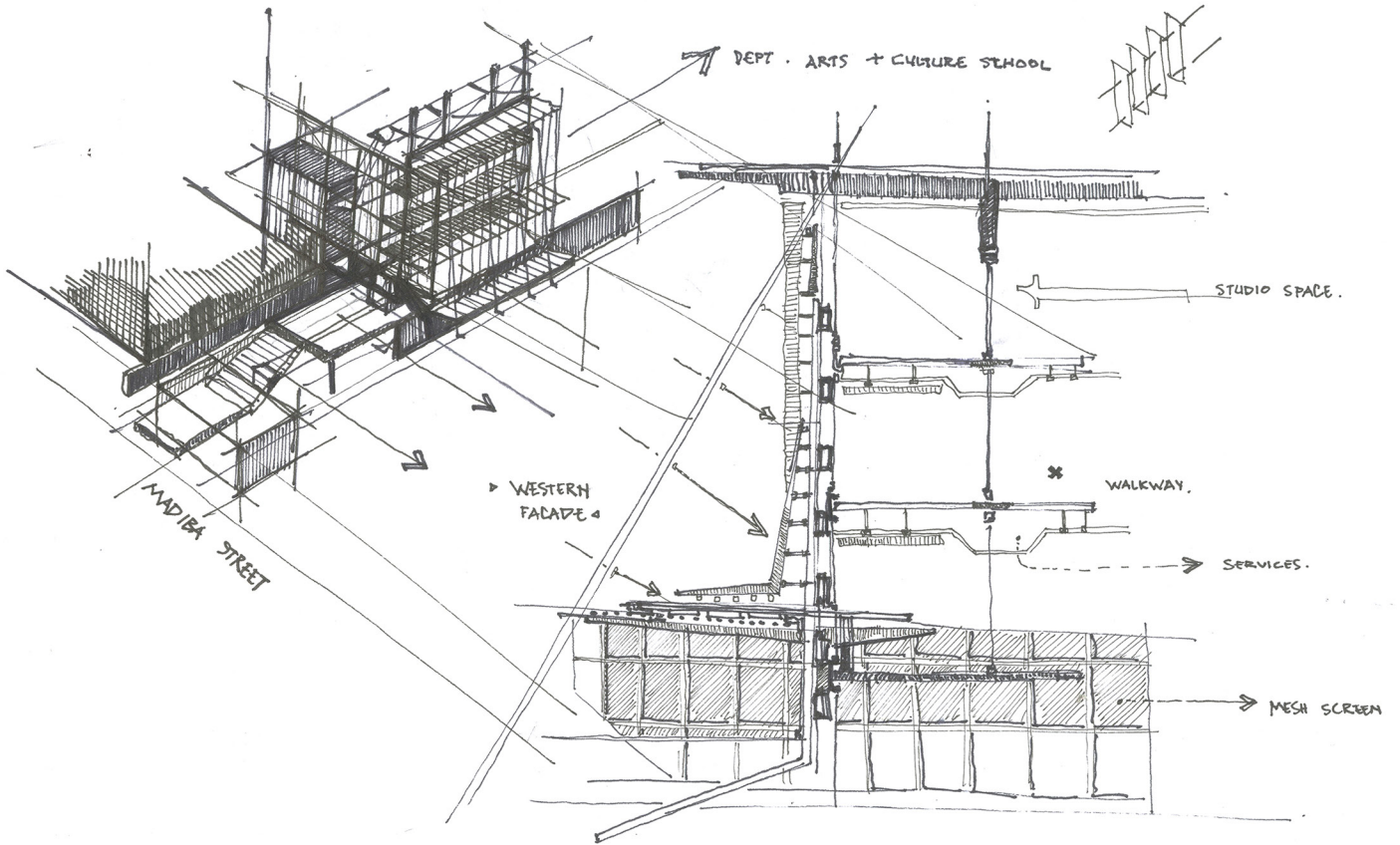
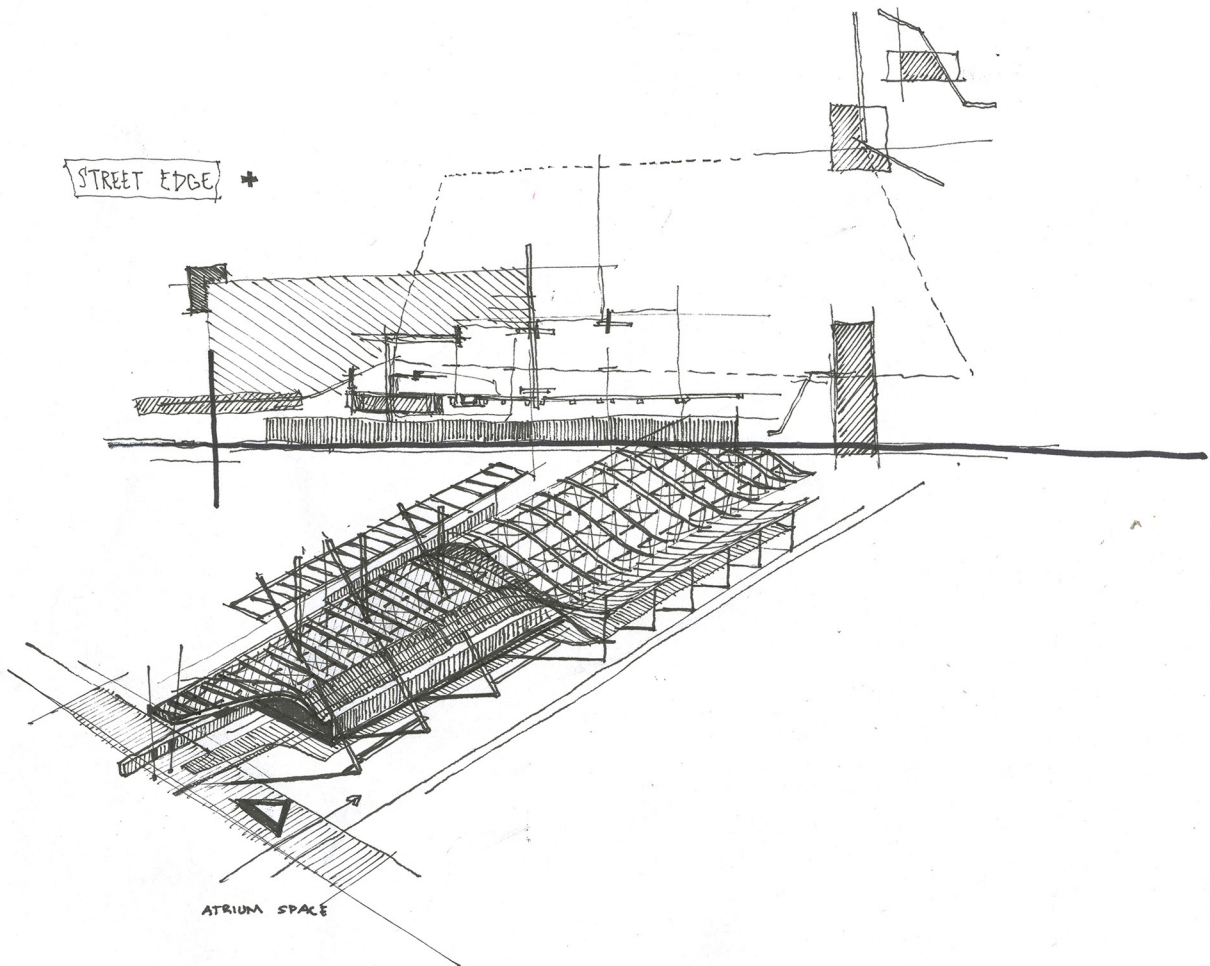


Fig. 6.9 Conceptual development of structure



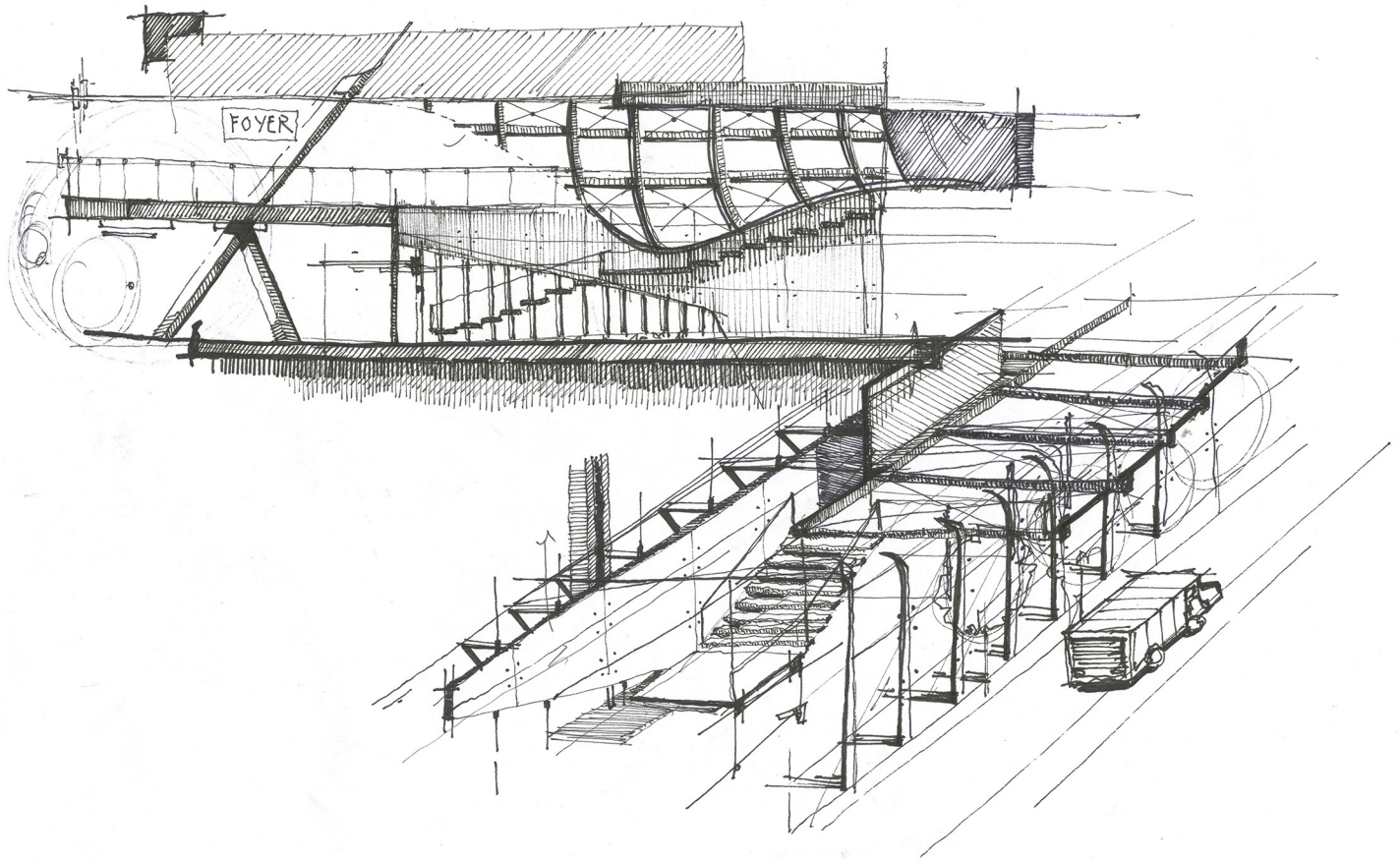
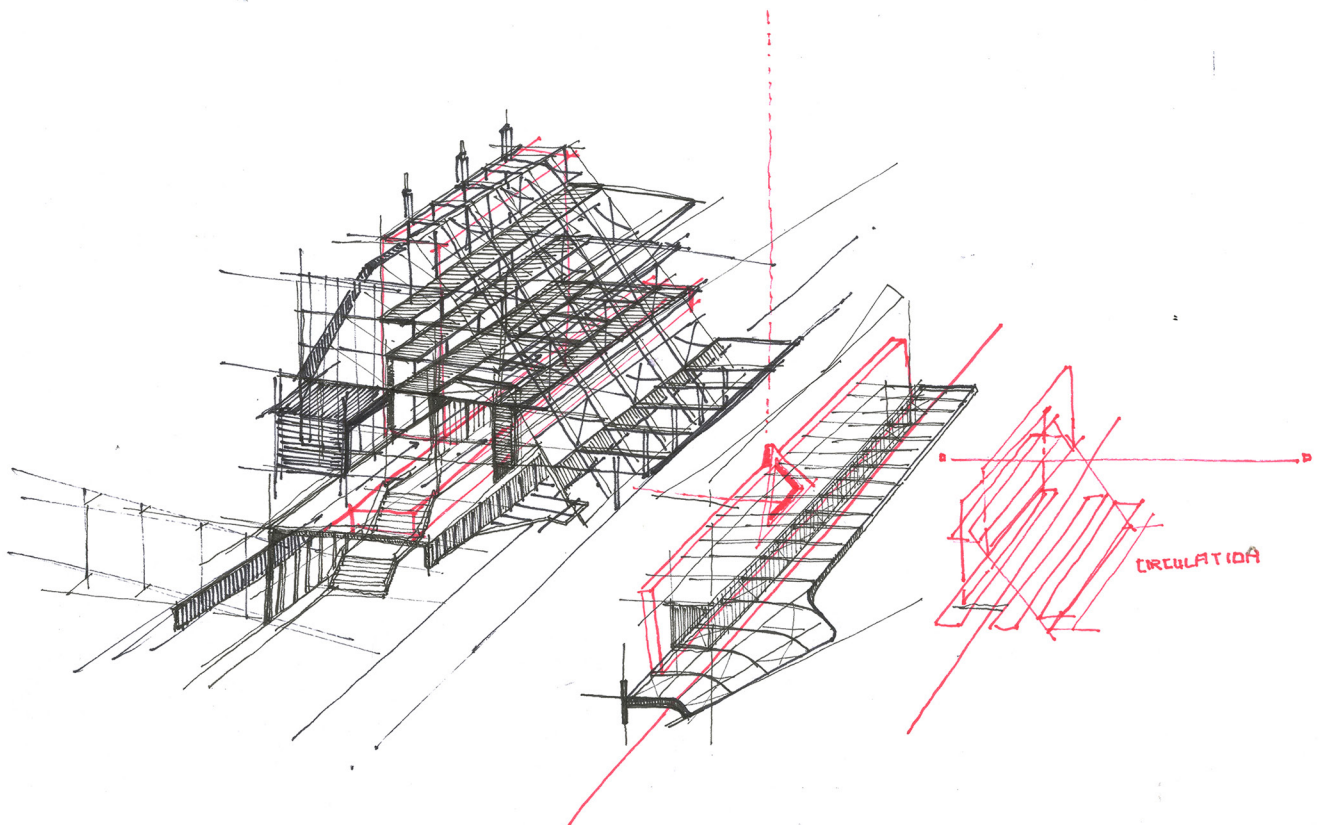


Fig. 6.10 Threshold and hierachical progression of structure from Madiba Street entrance



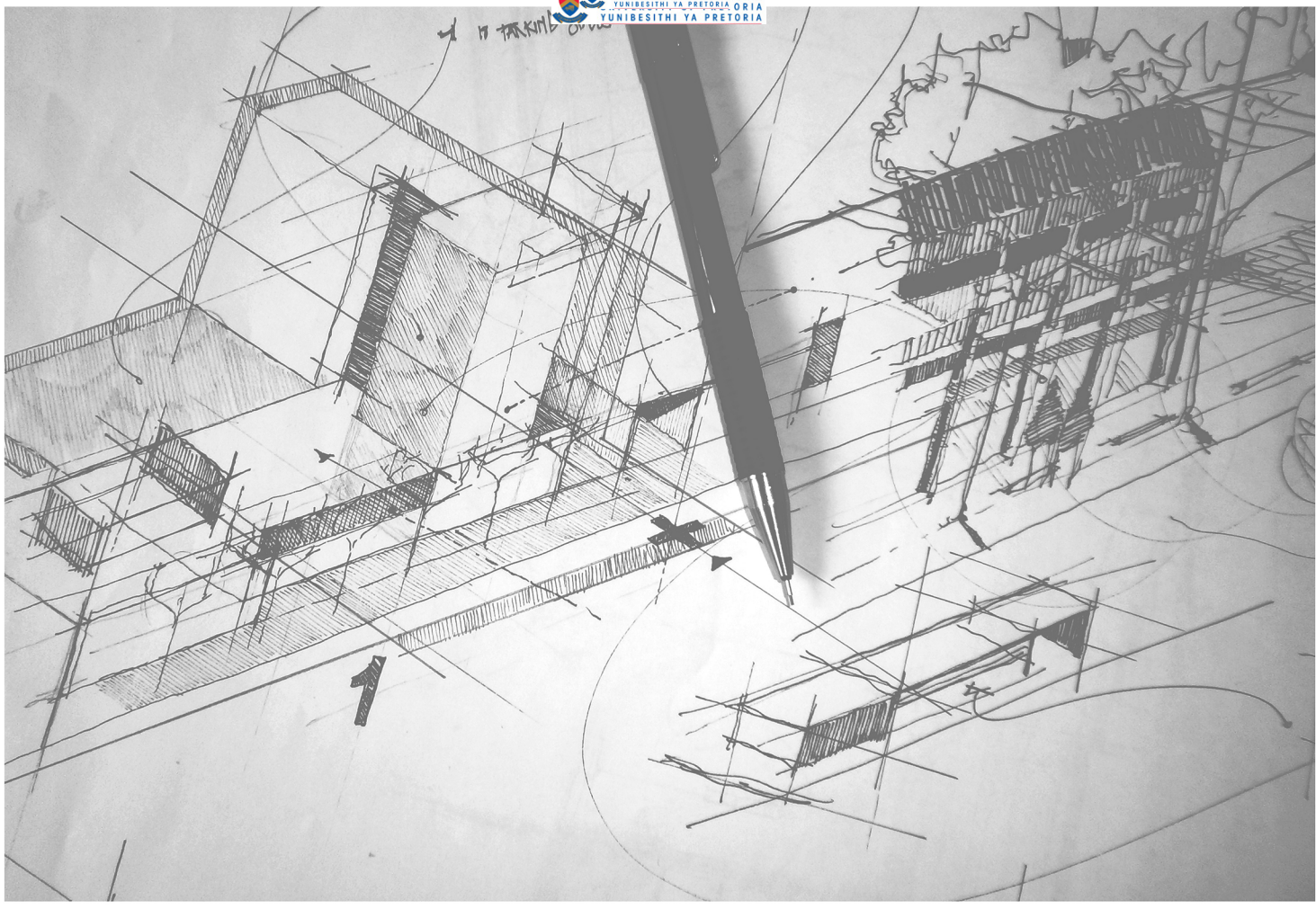
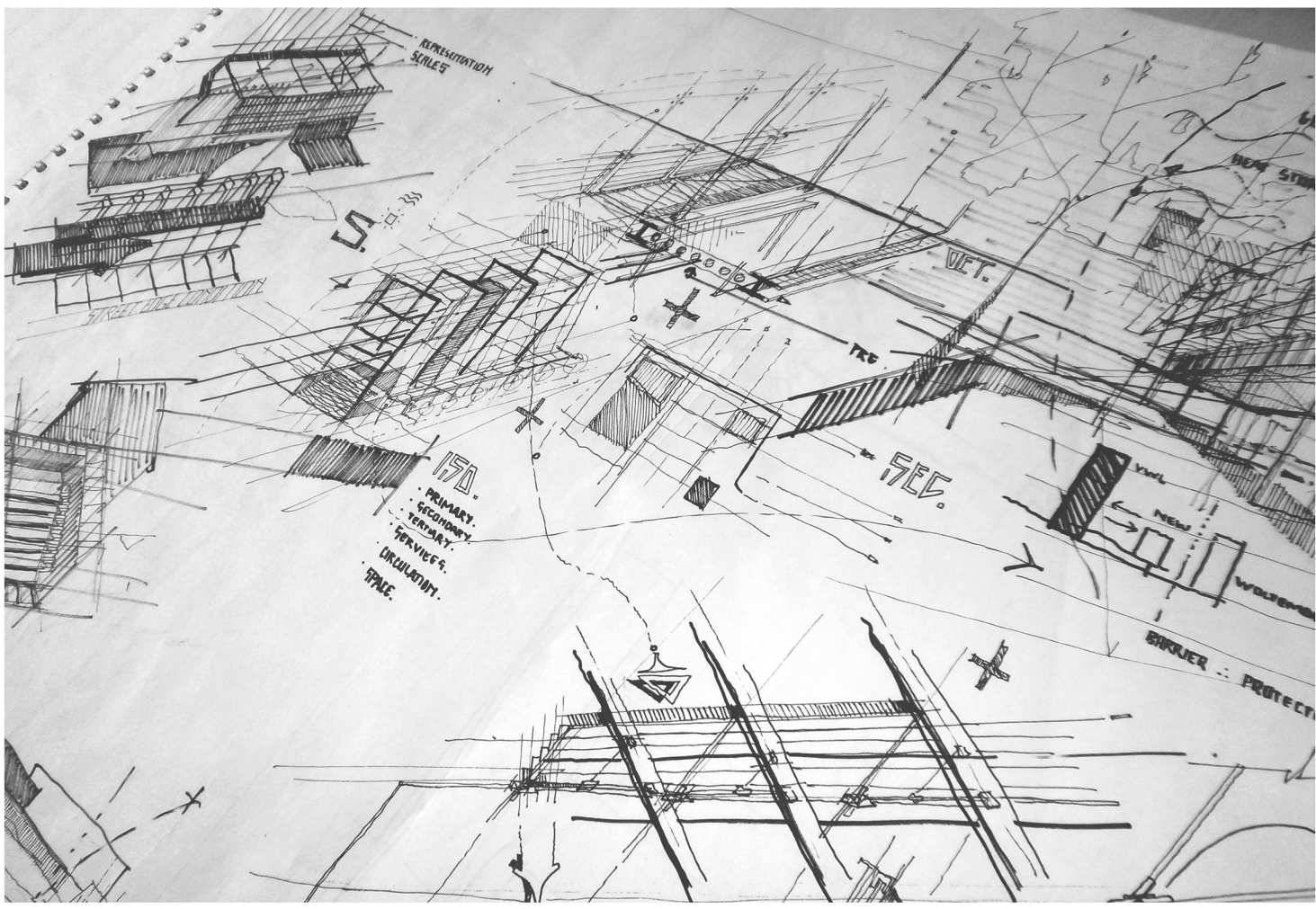


Fig. 6.11 Exploration of systems and access into site



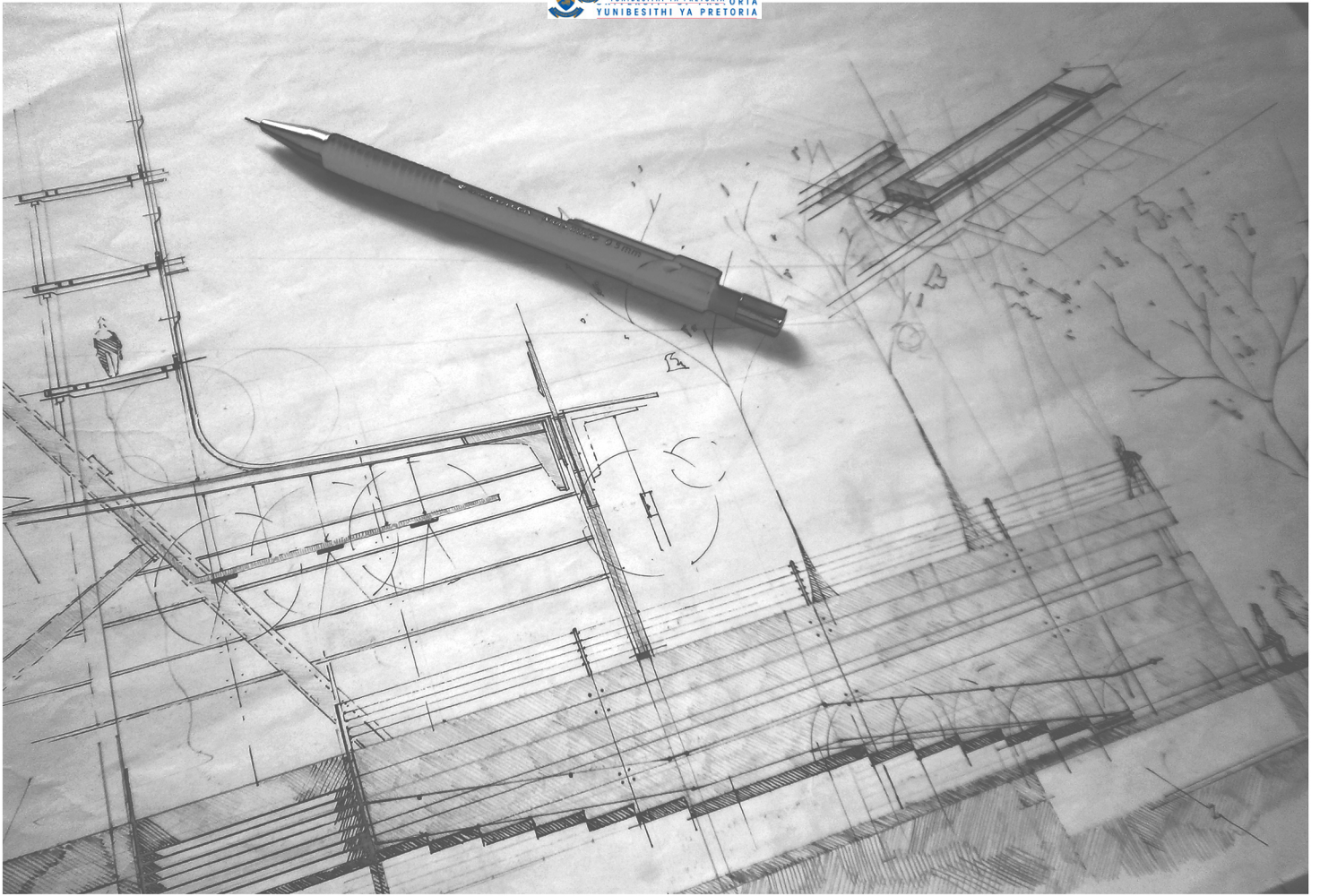
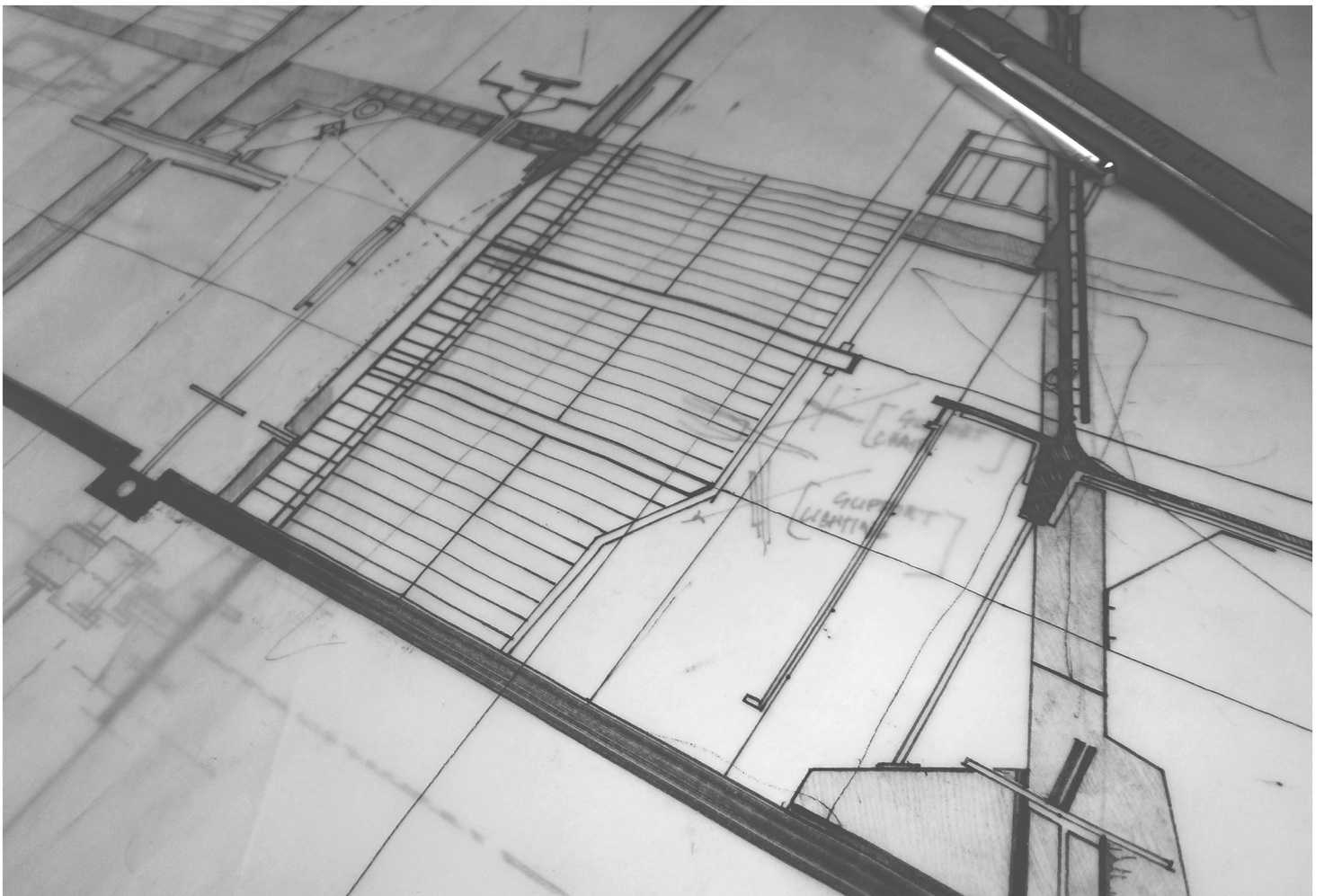


Fig. 6.12 Exploration of public recalibrated stairs as public seating | one element - multiple functions



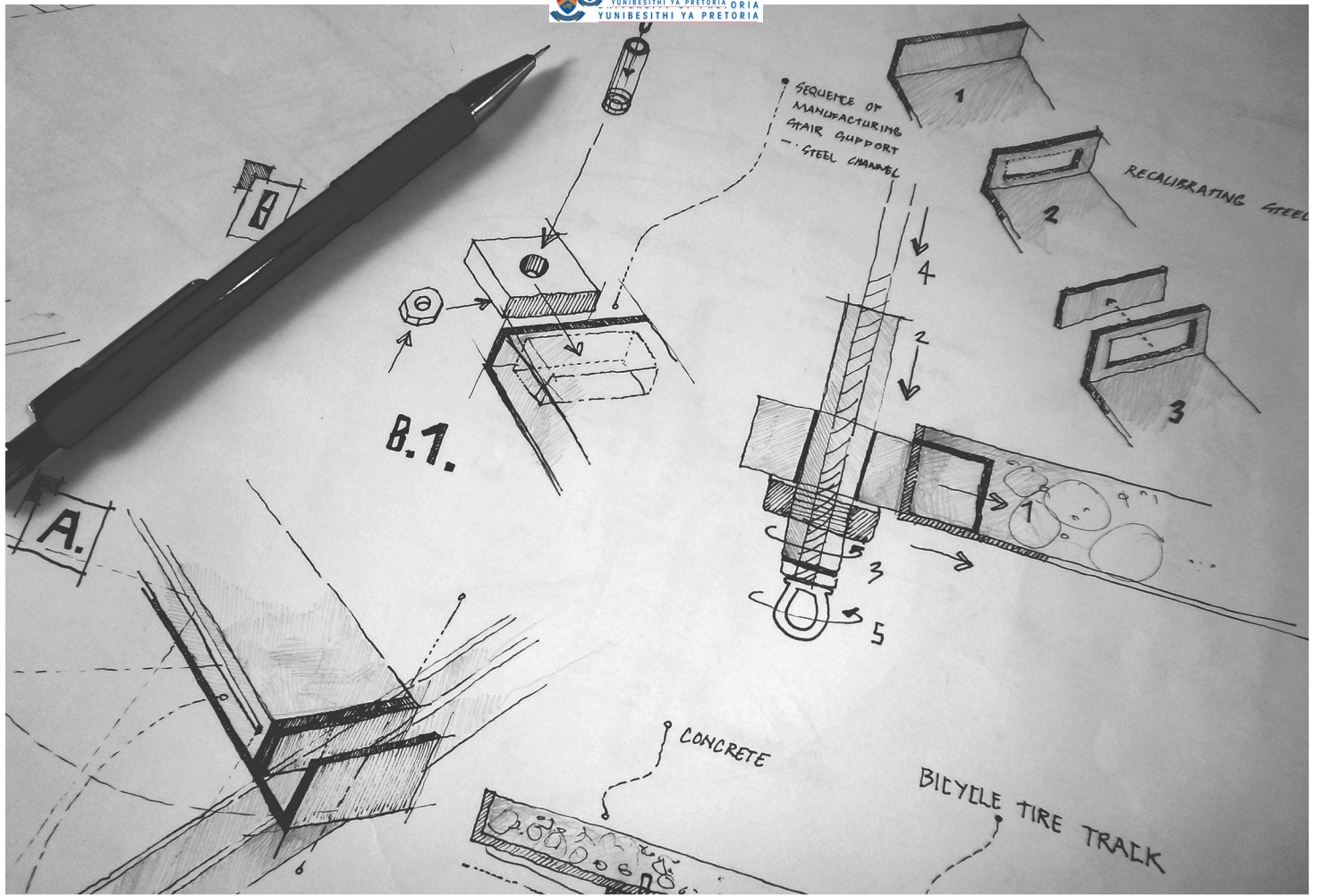
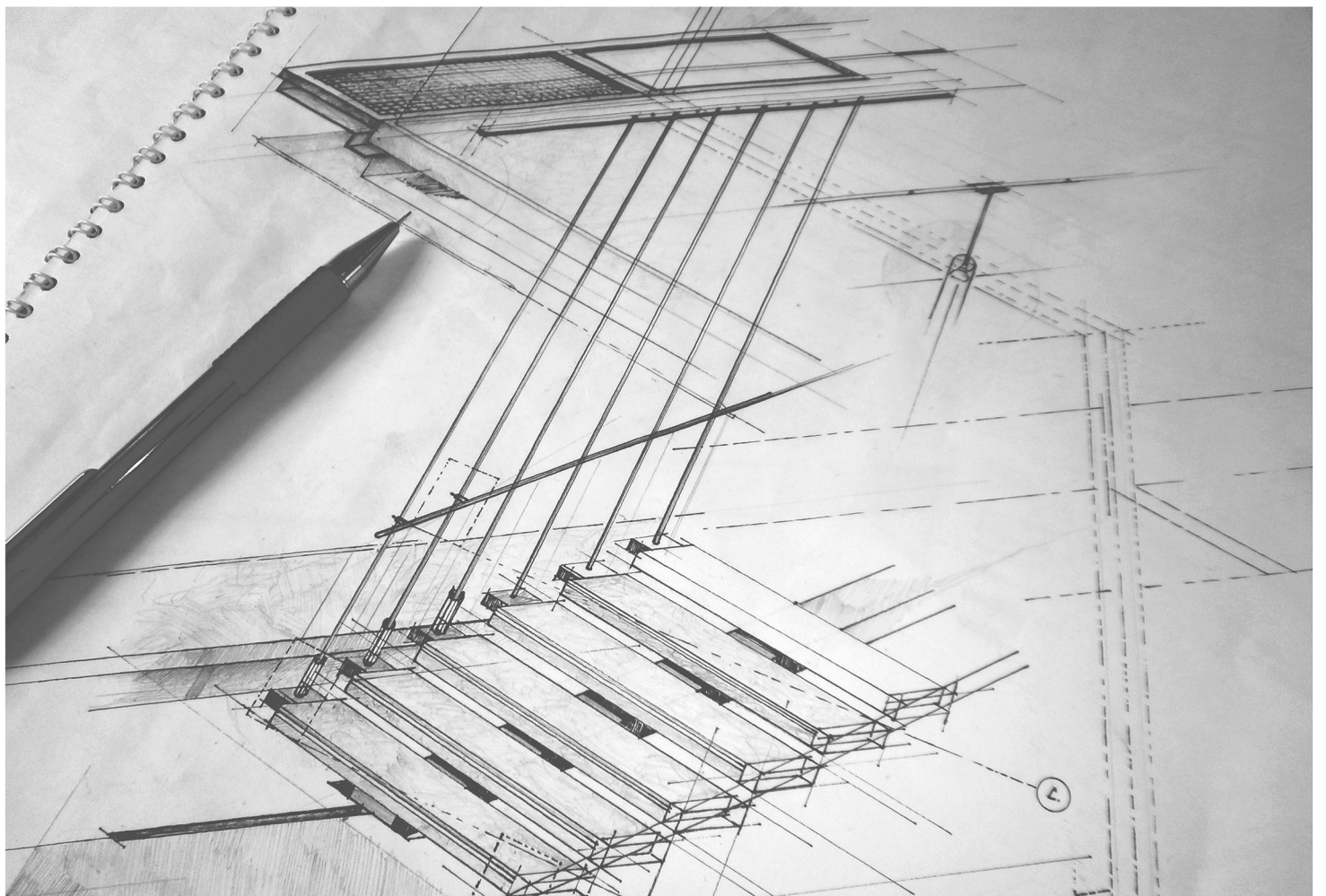


Fig. 6.13 Exploration of recalibrated stairs | detailing



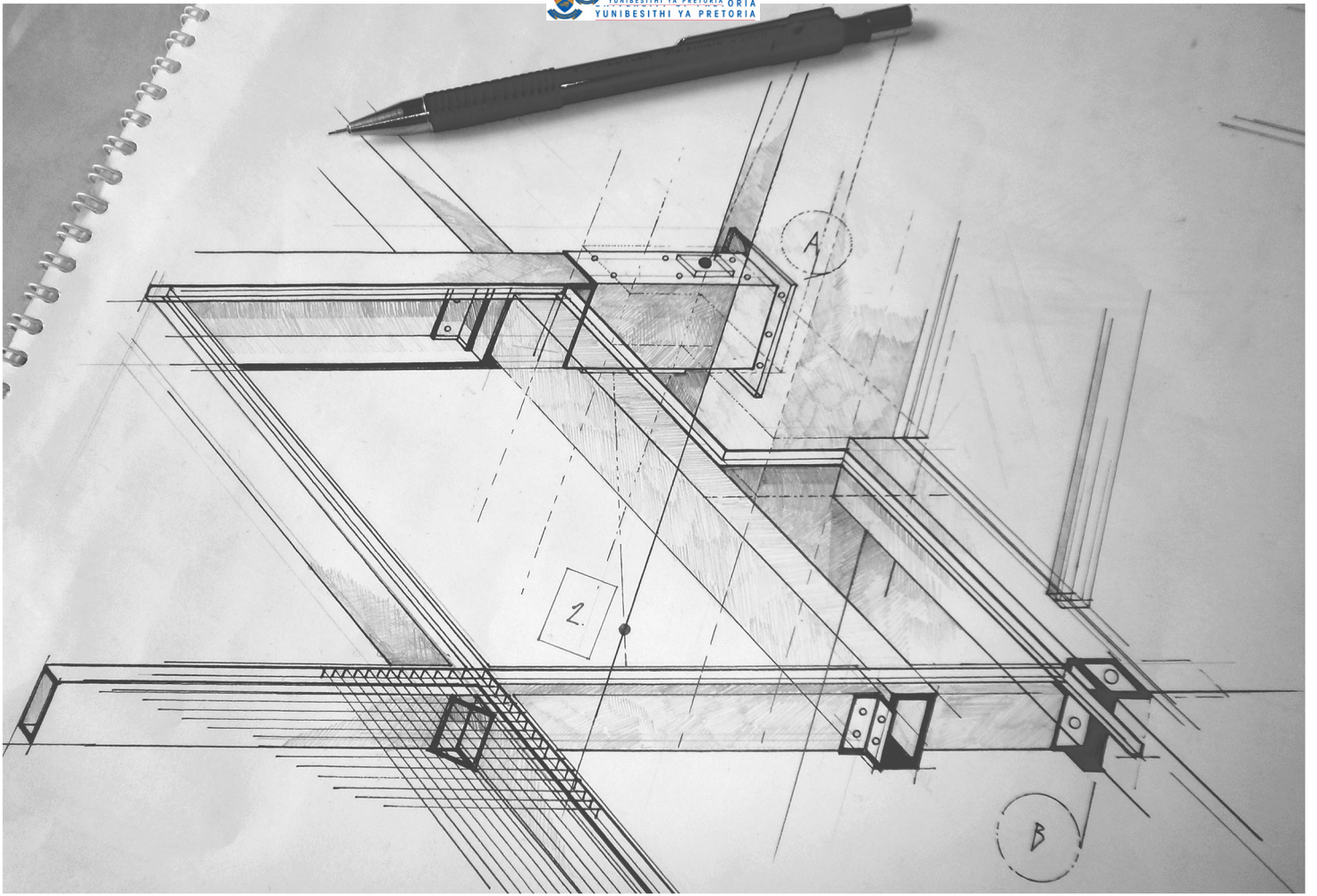


Fig. 6.14 Exploration of detailing | mentis grid walkway | beam to VWL column connection | beam to beam connection

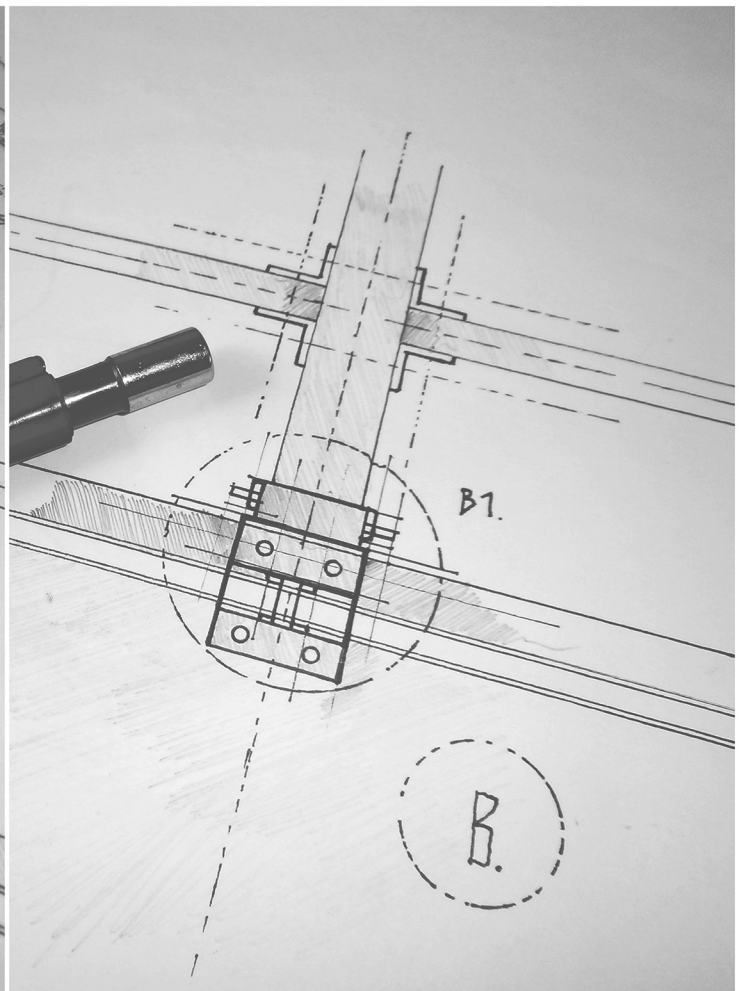
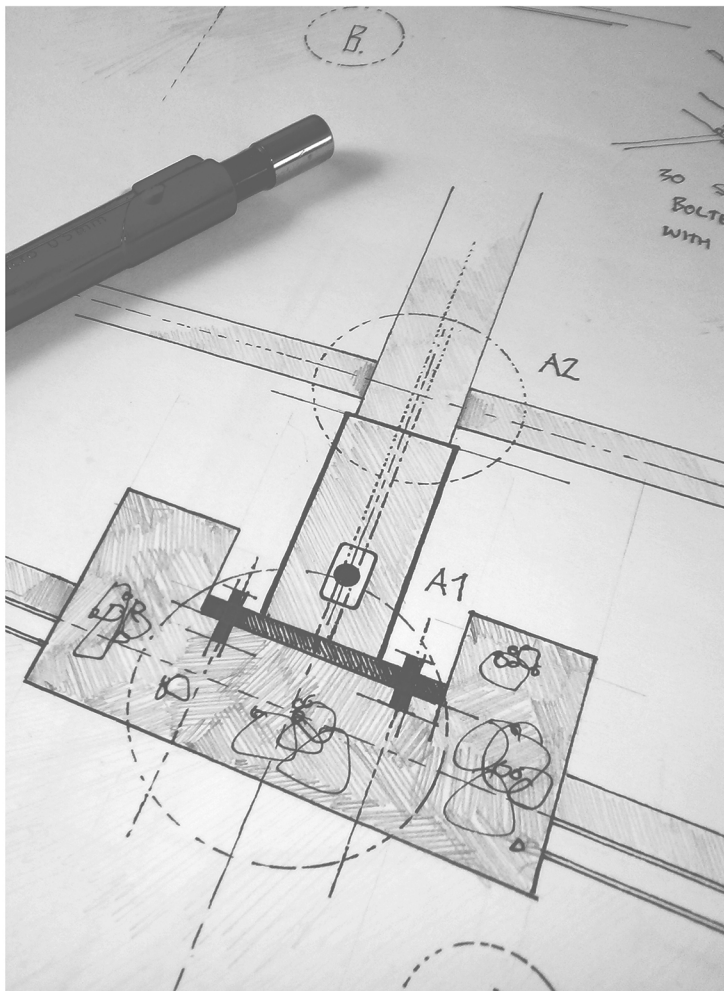
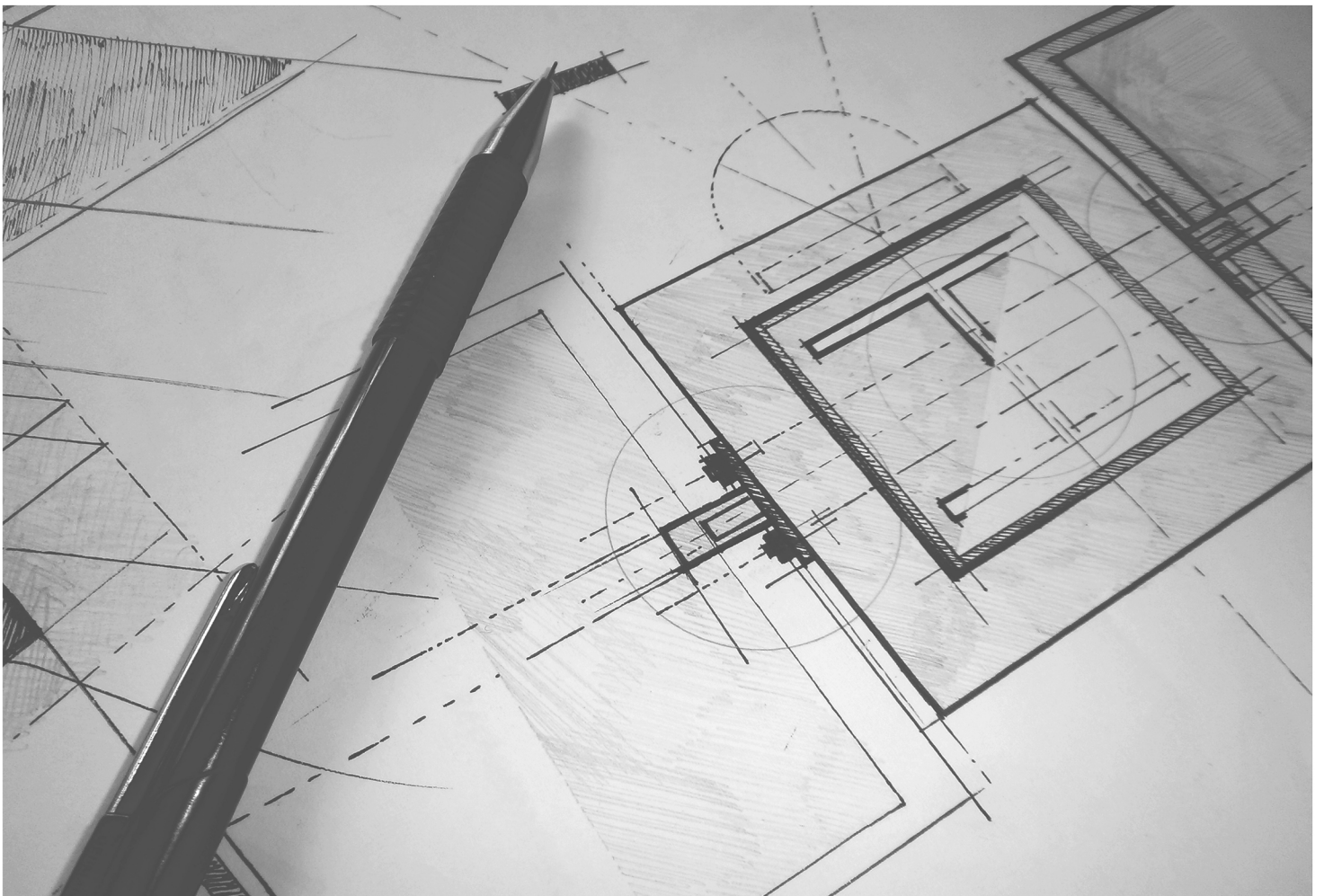




Fig. 6.15 Exploration of detailing | mentis grid walkway | column footing connection | public seating to column connection



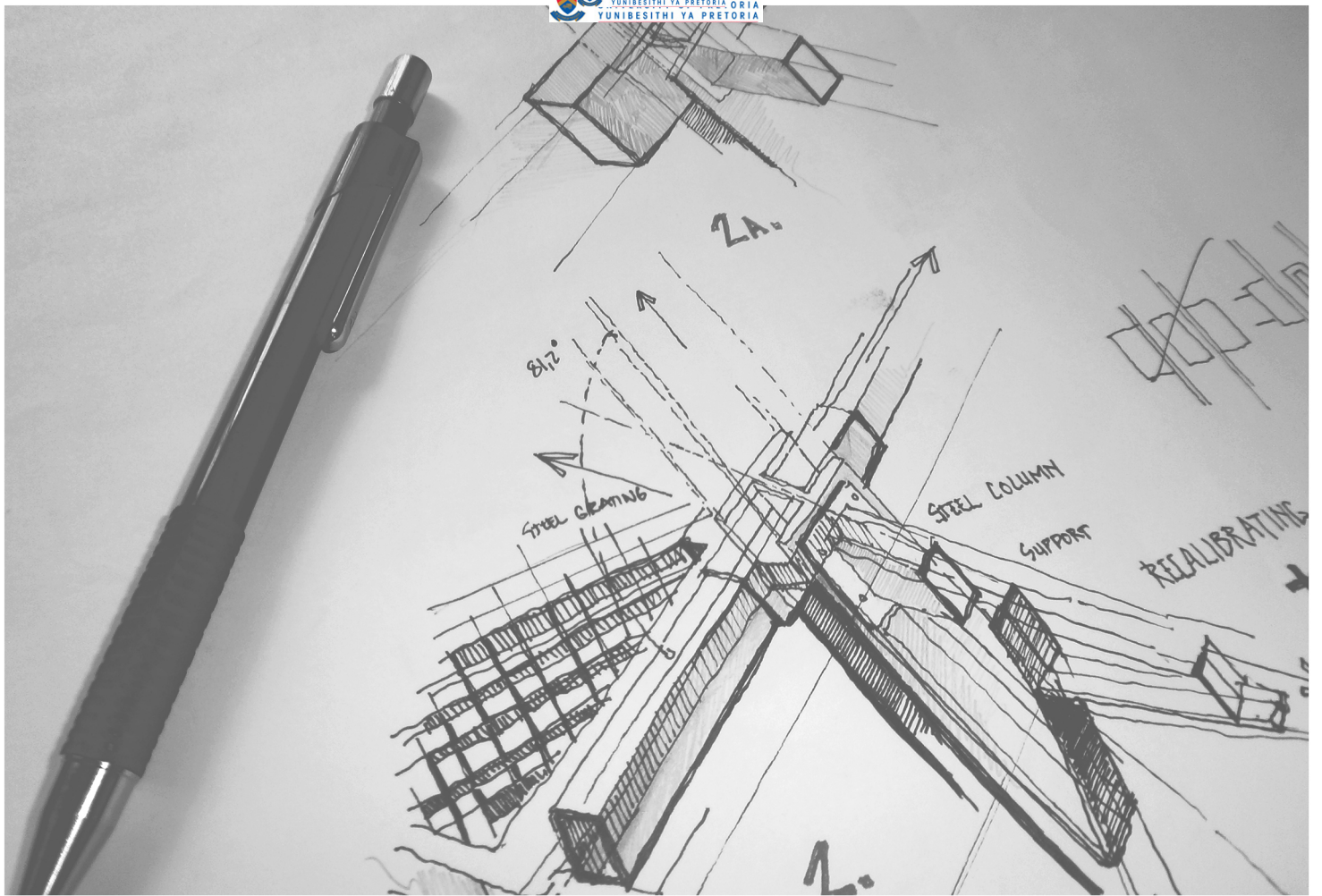


Fig. 6.16 Exploration of detailing | bicycle pergola construction | beam to beam connection

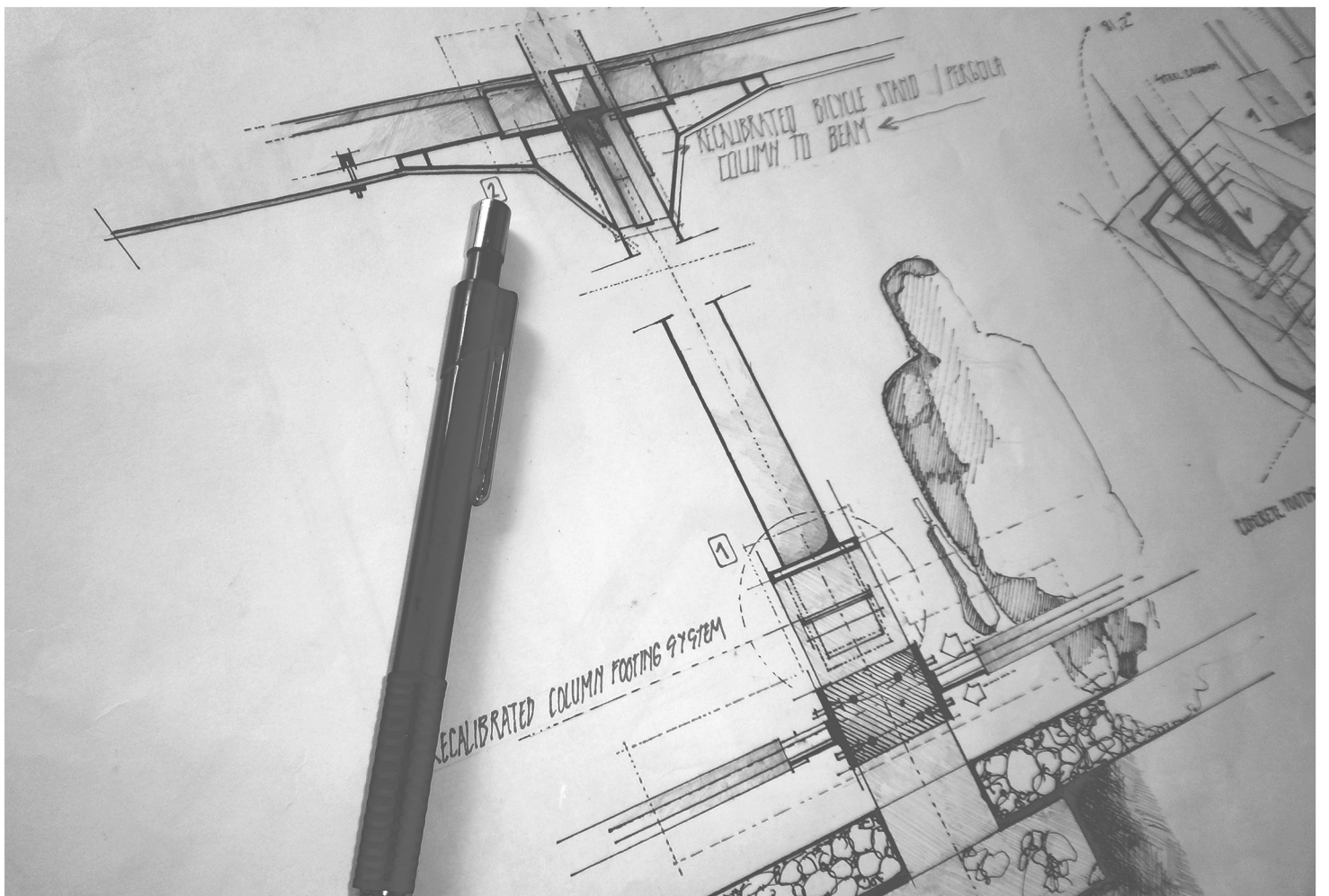




Fig. 6.17 Exploration of detailing | mentis grid detail | beam to VWL connection



TOP-DOWN MEETS BOTTOM-UP

- _ A new social contract
- _ A new condition

CLIENT

- A. DEPARTMENT OF ARTS AND CULTURE
- B. PRETORIA NEWS
- C. URBAN VANGUARD
- D. PUBLIC / ARTISTS/ CRITICAL MASS PRETORIA
- E. BEREA PARK INDEPENDENT SCHOOL

A. DEPARTMENT OF ARTS AND CULTURE

Two major clients are identified in terms of project feasibility and phasing. The first client is the Department of Arts and Culture. As the soon-to-be tenants of the VWL building, their presence initiates an art and educational precinct along the Ceremonial Route proposed for the City of Tshwane's Vision 2055. This programme would supplement the Department's 'arts' component of their profile. This would provide them with direct contact to their Public Art Programme. Furthermore, in keeping with their Mzansi Golden Economy Strategy, the precinct will initiate an interface between the Department and the public whilst providing one of five cultural precincts and information centres, which are being piloted in five major cities that are expected to create more than 2000 new work opportunities.

Programmes, Projects and Initiatives

The Public Art Programme, which will focus on 'beautification and story telling' (<http://www.gov.za/about-sa/arts-culture>, 2015) through art in communities and showcasing artistic talent, is one of three projects aimed at stimulating demand in the sector.

The programme is projected to create 5 000 work opportunities by 2014/15.

Mzansi Golden Economy Strategy

As part of the national target of creating five million jobs within the next 10 years, the DAC launched the Mzansi Golden Economy Strategy in 2011, which is expected to create more than 150 000 work opportunities between 2012 and 2017.

The strategy involves a number of arts and culture job creation programmes. These include the Public Art Programme, where youth will receive art classes, after which the department will employ them in their respective communities to beautify the environment through art. About 3 000 full time art facilitators will be deployed in schools throughout the country to facilitate the initiative. Along with the establishment of an Art Bank, this is expected to create 10 000 new work opportunities over the next three years.

B. PRETORIA NEWS

The second potential client is the Pretoria News that could supplement the identity of the Madiba Art Precinct as one of a precinct defined by the creative and cultural sector. The old printing works of the Pretoria News could be used for both public and institutional use as part of the an interactive programme that strengthens the public interface promoted by the Madiba Art Precinct. The intention with regards to along term vision is to utilise the old printing works as a school of journalism.

PROGRAMME

1. Practical implementation of programme

1. The Madiba Art Precinct would form part of the programmes, projects and initiatives framework of the DAC.
2. The plinth and void condition of the VWL would be re-appropriated in recognition of a Smart Urbanism strategy.
3. The act of urban recalibration would bolster the DAC's intention to provide economic opportunity for the arts and culture sector.
4. To promote skill transfer among urban vanguards and the youth, and encourage interaction between Pretoria's artists and public.

2. Conceptual implementation of programme

1. The programme proposes mediation between the public and the government.
2. The programme proposes mediation between old and new ways of urban design strategies.
3. The Madiba Art Precinct could provide a catalytic response to the existing urban condition present in South African cities by proposing proto-urban conditions that recognise the importance of present and emergin vernaculars.

FIGURE REFERENCES

- Fig. 6.1 Morphosis, San Francisco Federal Building (morphopedia.com, 2015)
- Fig. 6.2 Abstract | Street edge condition and exploration | City at Eye Level (Author, 2015)
- Fig. 6.3 Abstract | Plinth exploration | Hybrid plinth condition (Author, 2015)
- Fig. 6.4 Exploration of site | Micro urban climate (Author, 2015)
- Fig. 6.5 Exploration of site | Micro urban climate (Author, 2015)
- Fig. 6.6 Threshold and progression of public space from Paul Kruger Street (Author, 2015)
- Fig. 6.7 Conceptual exploration of recalibration | public space / structure (Author, 2015)
- Fig. 6.8 Threshold and hierachical progression of structure from Madiba Street entrance (Author, 2015)
- Fig. 6.9 Conceptual development of structure (Author, 2015)
- Fig. 6.10 Threshold and hierachical progression of structure from Madiba Street entrance (Author, 2015)
- Fig. 6.11 Exploration of systems and access into site (Author, 2015)
- Fig. 6.12 Exploration of public recalibrated stairs as public seating | one element - multiple fucntions (Author, 2015)
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- Fig. 6.15 Exploration of detailing | menti grid walkway | column footing connection | public seating to column connection (Author, 2015)
- Fig. 6.16 Exploration of detailing | bicycle pergola construction | beam to beam connection (Author, 2015)
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TECHNE
[TECHNICAL INVESTIGATION]

7

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Leading on from the design exploration component, the conceptualisation of form and place began to take shape. The initial stage of site development led swiftly into the manipulation of form and detail in the creation of an architecture that challenged, beyond form, the qualitative nature of the site in an attempt to unearth a hidden gem hidden from any public realm.

Architectural Intention

The creation of a socially interactive architecture that integrates concepts of technological interchangeability with social participation as innovative and egalitarian alternatives. Responding to the geopolitical and cultural slippage between the current urban condition and urban responsiveness, the design seeks to define a catalytic precinct in the heart of the city. Using principles of recalibration and composition responsive to the buildings located on site, an architectural intervention and its associated infrastructure is defined, containing at the core the key principles of a truly recalibrated urban form and architecture.

In essence, the building will be a university of streets linking the user with the building and site through the design of a non-hierarchical glass box like structure, that captivates and inspires users passing through the precinct on a daily basis.

Tectonic Intention

“What a sofa dictates can be regarded as the sum of what those responsible for its existence have to offer... The concept ‘bench’ is maintained by a series of associations which are so powerful that the user has little chance of seeing beyond these associations to pick out what they need most at that moment and that may well be a table rather than a bench... If the response to this first tentative and as yet non-committal gesture was not displeasing, then both parties can successively assume more permanent positions, always in keeping with the degree of commitment or non-commitment that each wants” Hertzberger, 1991.

Leading on from this, the architectural and tectonic intention serve to increase functionality of an architectural design by consistently taking account of the void space. The habitable space between things represents a shift in attention from the official to the informal, to where the ordinary day-to-day lives are led, and that means in the margins between the established meanings of explicit function.

In essence, one component houses multiple functions that serve the void. Roof becomes wall becomes floor becomes seating. Serving as both space defining elements and place making contributors, that house multiple functions, the tectonics serve to define the architecture and manipulate void

Technology | Sustainability

A public plinth plaza bounded by a constantly shifting building skin that denotes an urban landmark and cultural precinct.

Whilst its material language and structural elements allude to a high-tech / specification structure, the kinetic architecture of the building's facade borrows its grid and structure design from the VWL and Pretoria News printing works. The outer layer of the double faced provides a protective skin layer from the body of the building. Appearing to be a windowless and translucent building at midday, the building transforms in appearance over time until it reaches near complete transparency at dusk. During the evening the building becomes a light box that illuminates the heart of the capital and plinth.

Floor plans were made deliberately non-hierarchical, with open, light-exposed work spaces prioritised for all occupants regardless of position or title. All window louvres on the exterior are manually operable to ensure the users have a sense of control over their own work environments with respect to the amount of light and air the deem optimum.

The building in essence forms a symbiotic relationship with its existing condition and user.

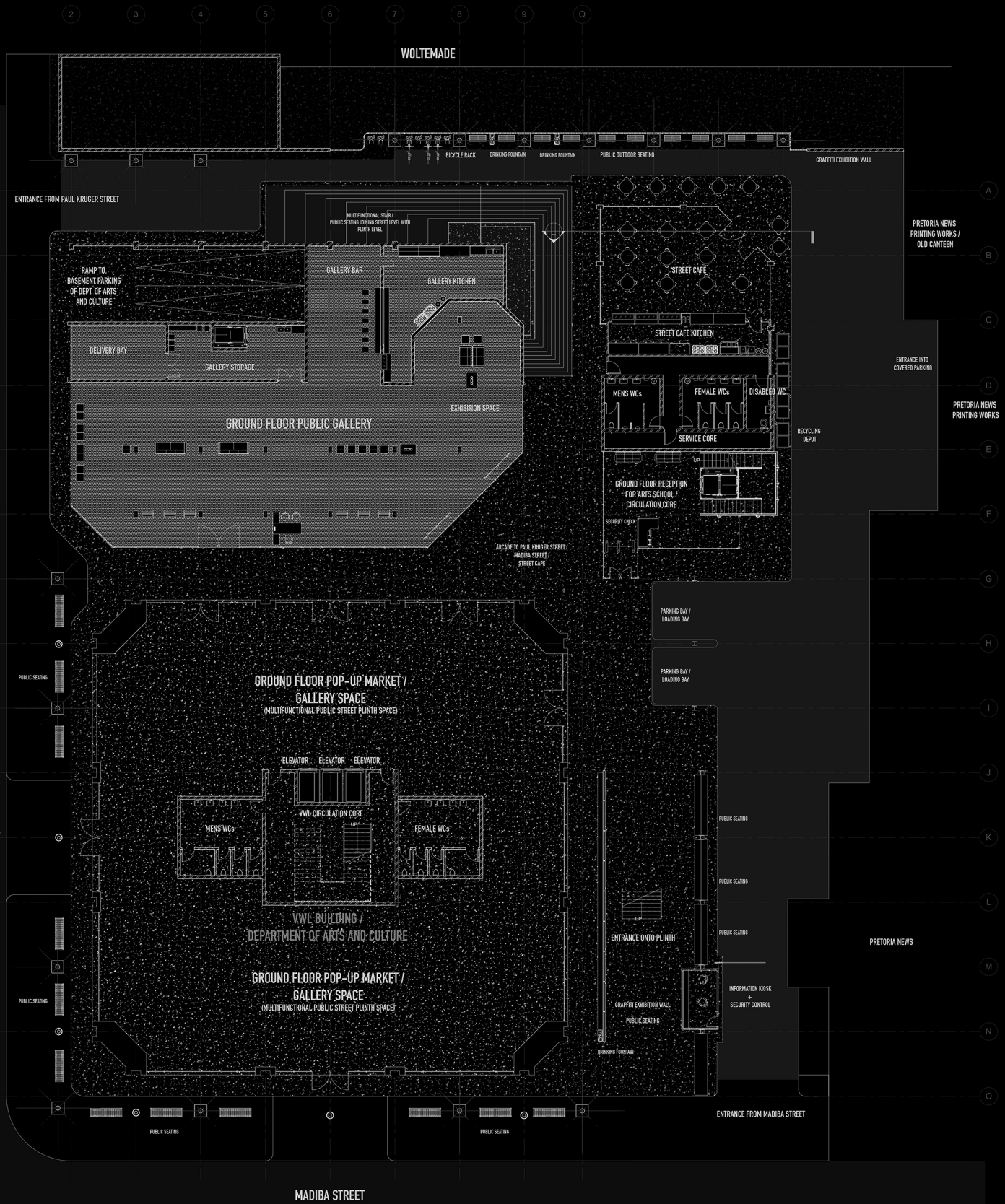


Fig. 7.1 First Floor Plan

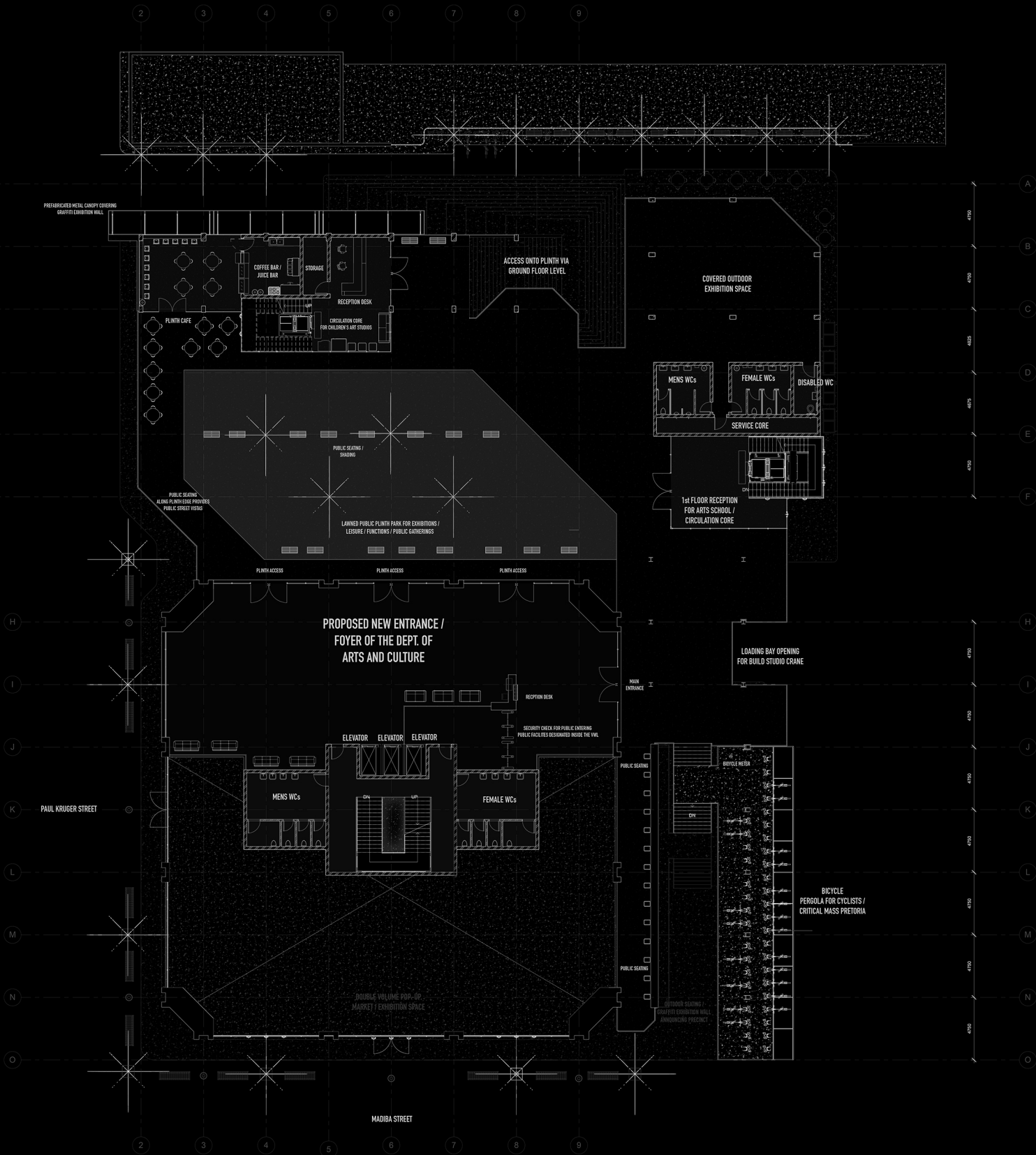


Fig. 7.2 First Floor Plan

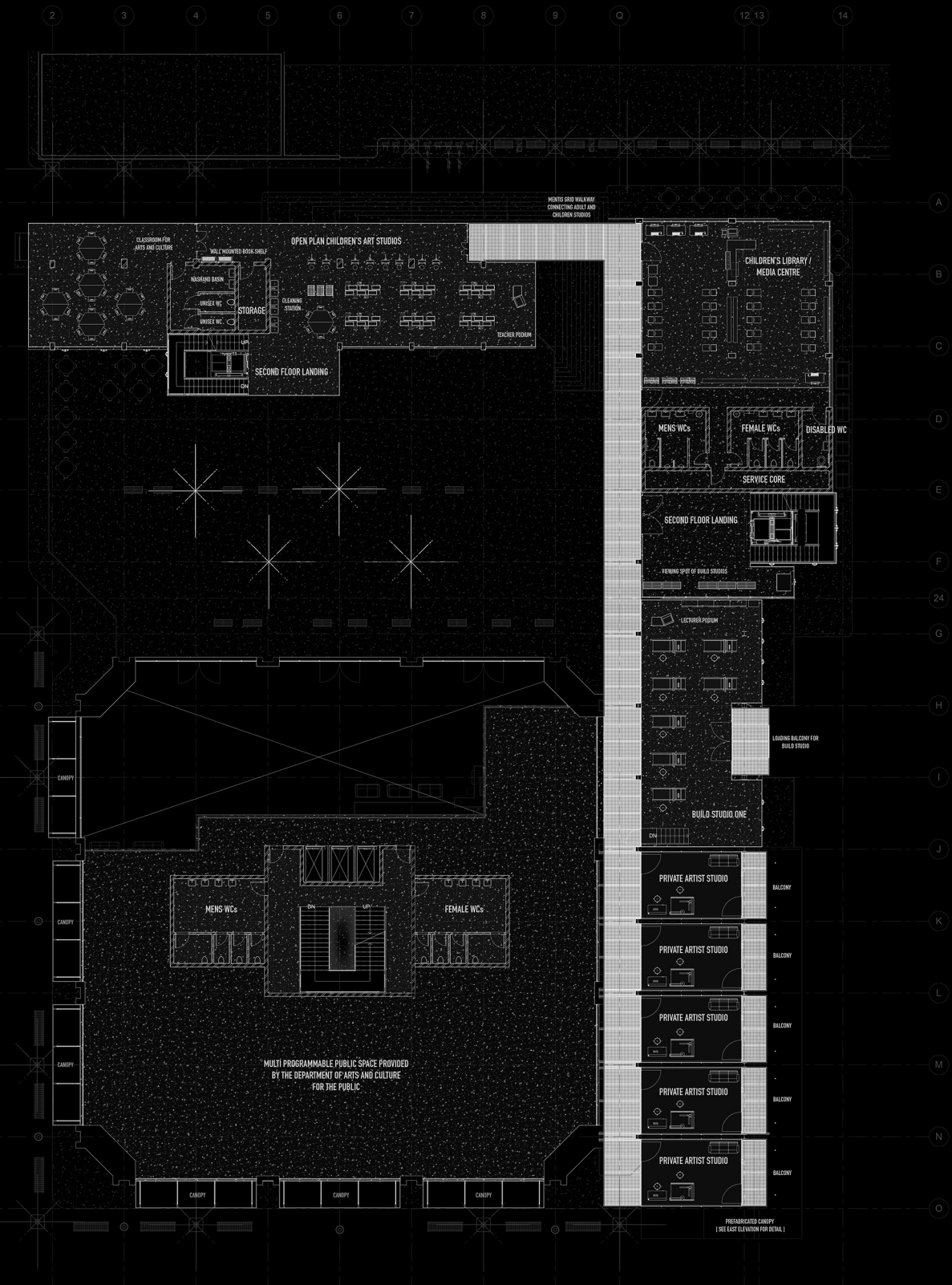


Fig. 7.3 Second Floor Plan

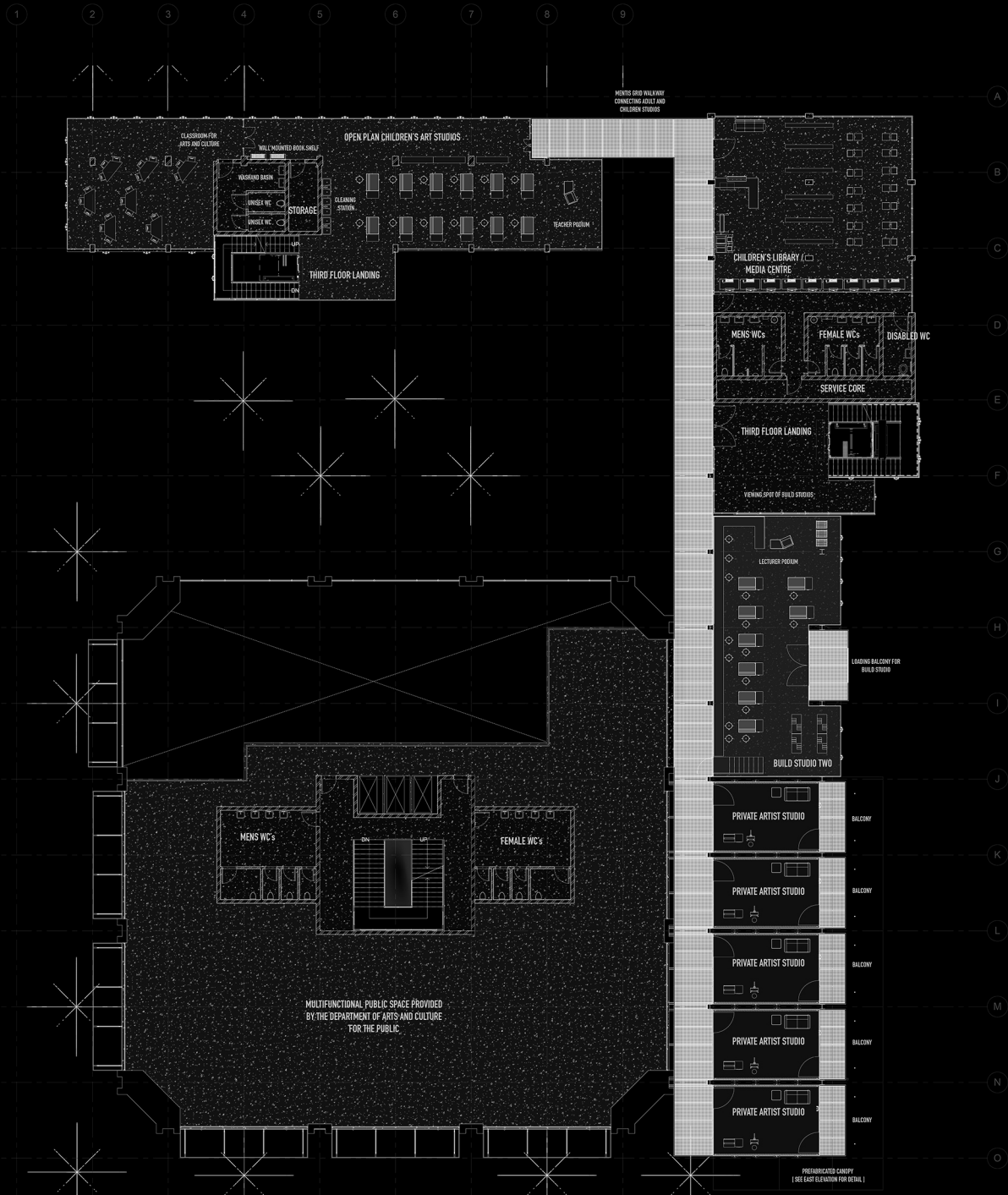


Fig. 7.4 Third Floor Plan

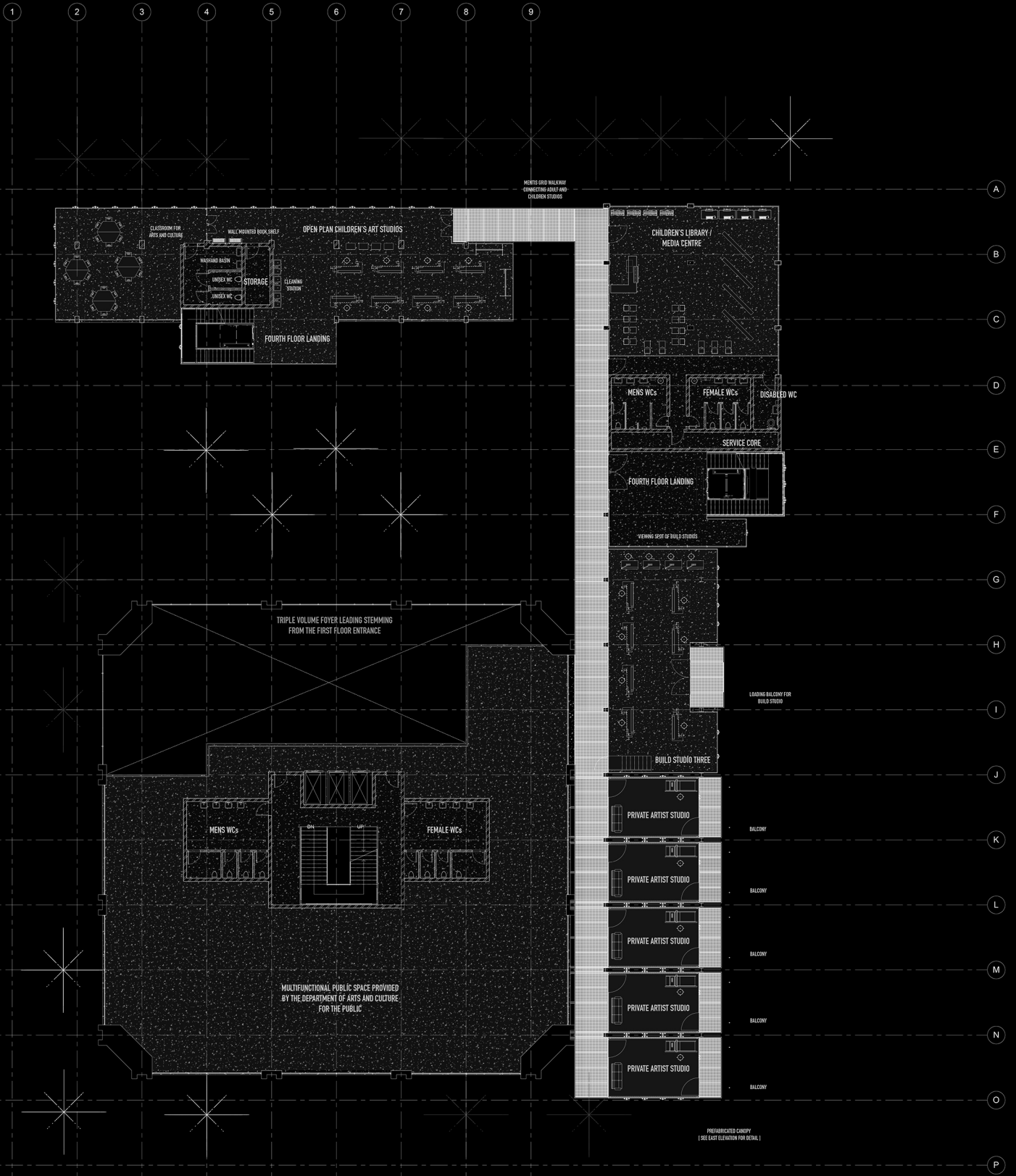


Fig. 7.6 Fifth Floor Plan

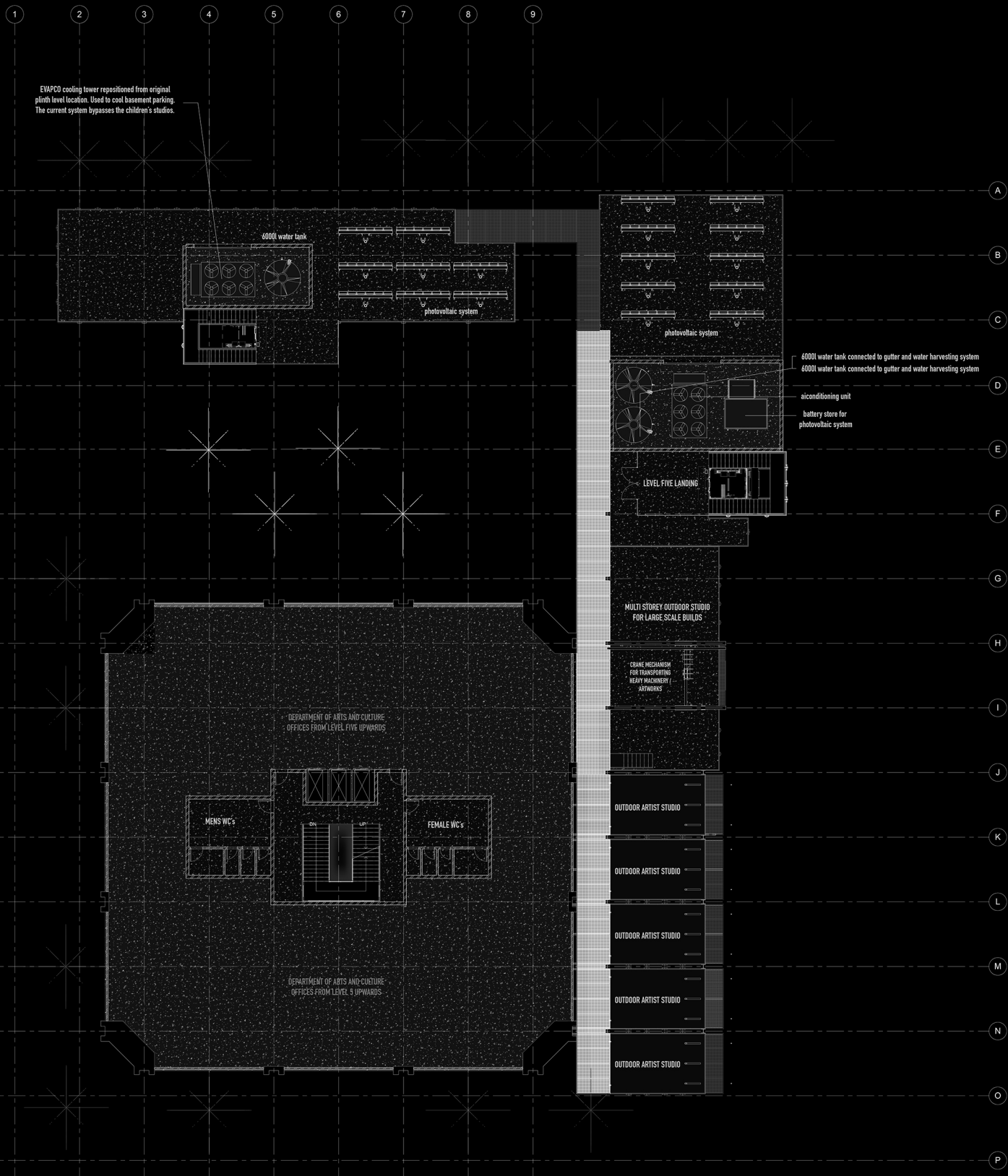
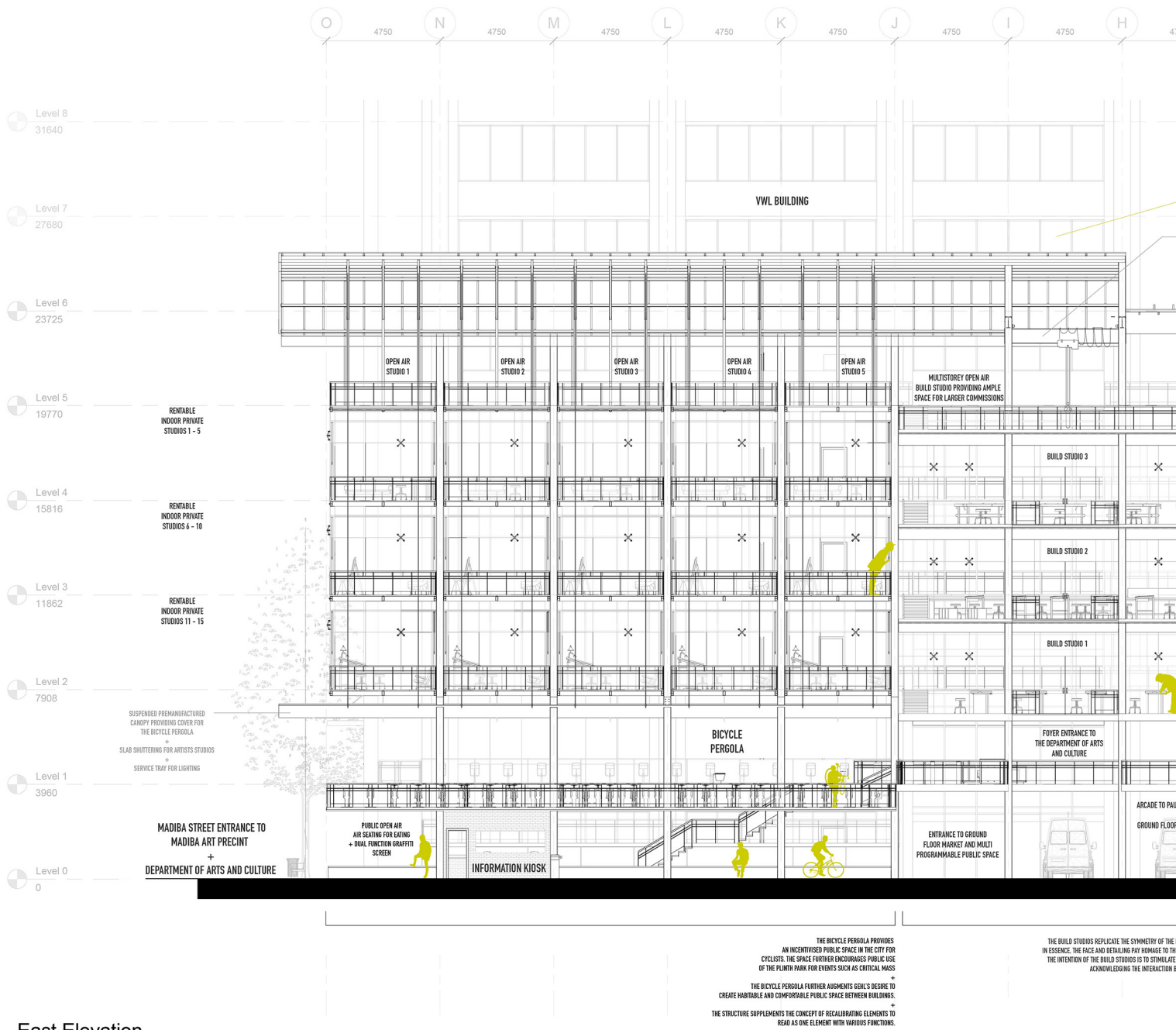


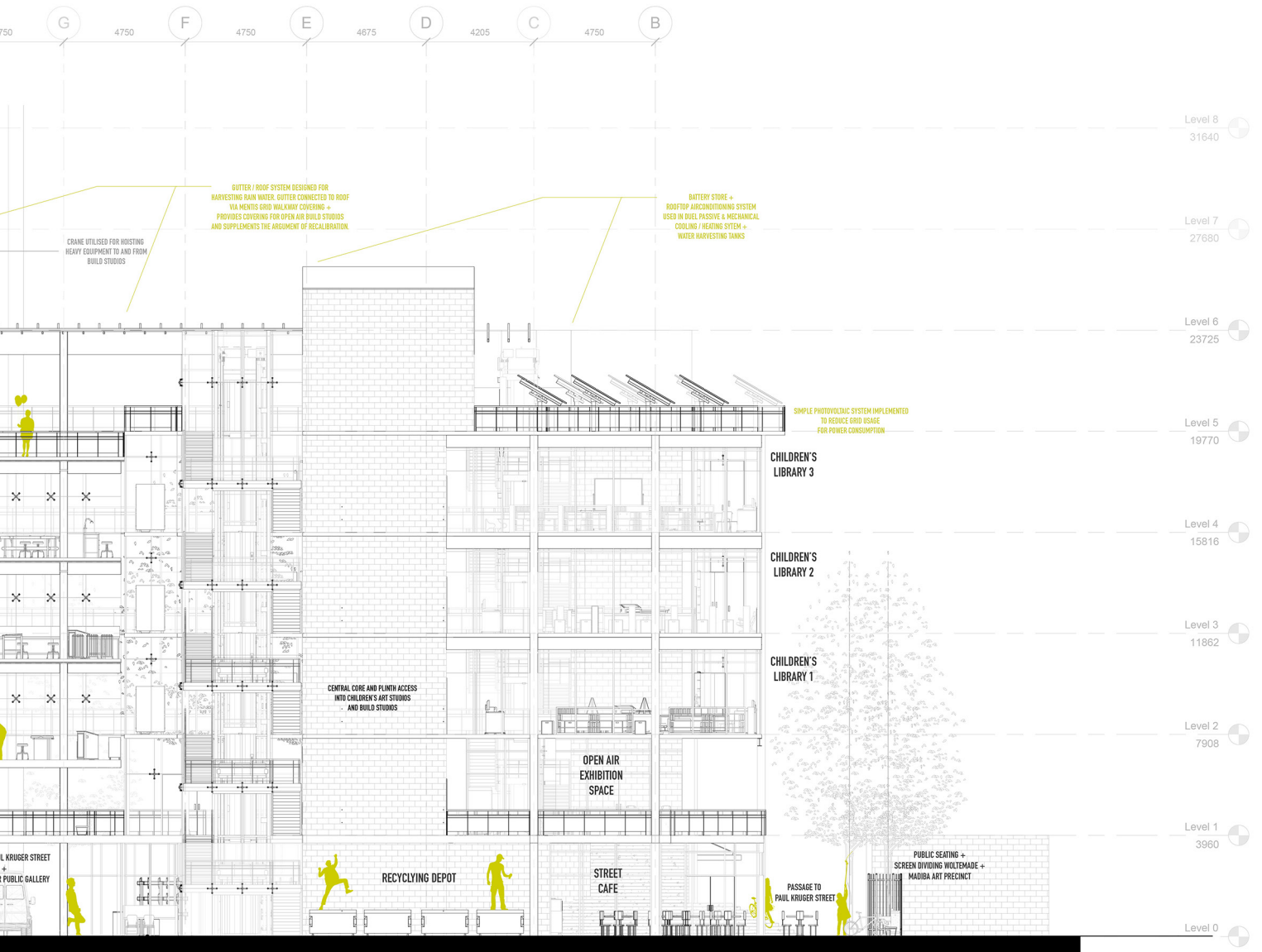
Fig. 7.6 Fifth Floor Plan



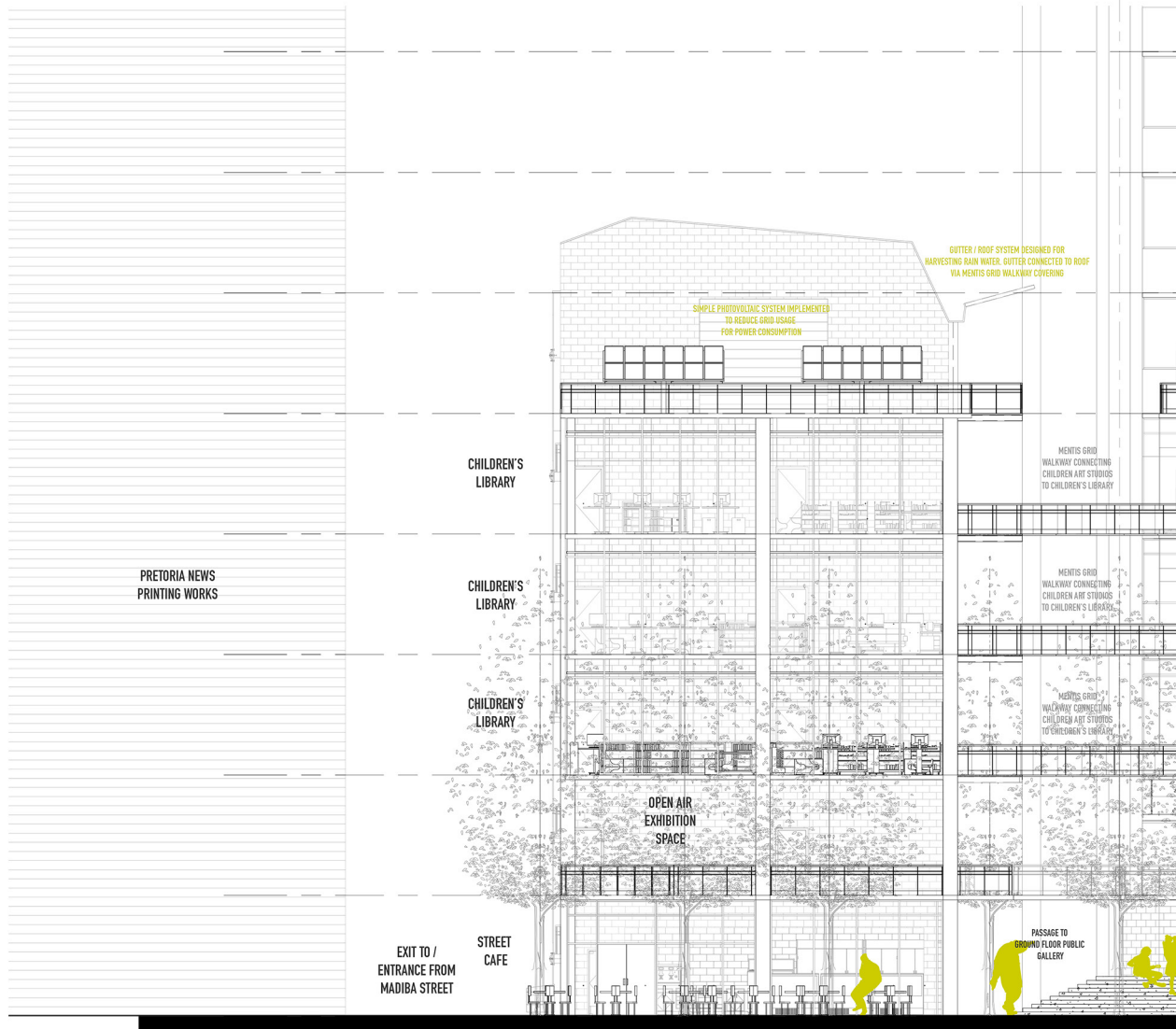
East Elevation

1 : 100

Fig. 7.7 East Elevation

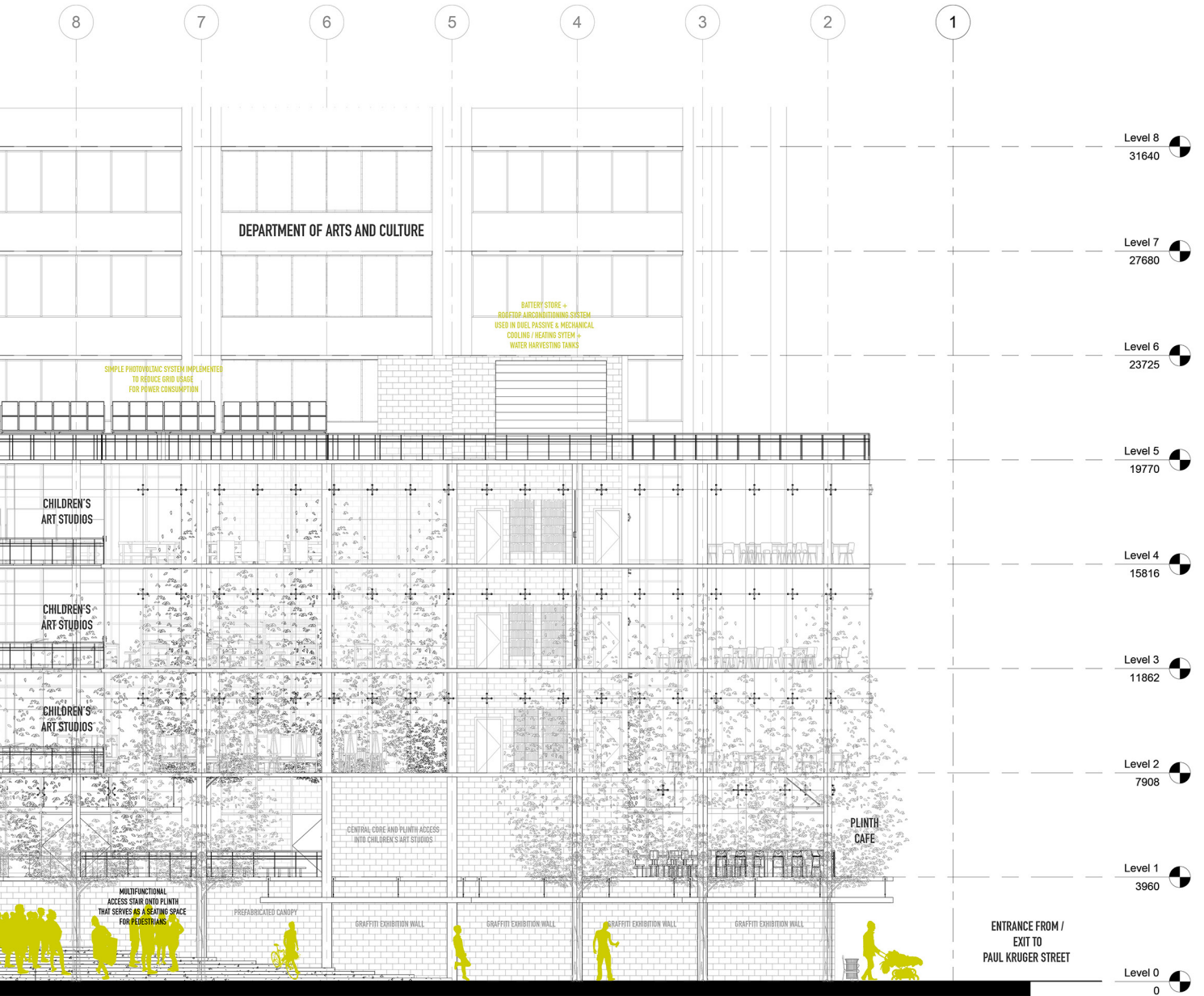


FACADE OF THE PRETORIA NEWS PRINTING WORKS
THE GENIUS LOCI OF PLACE. AND SIMULATE THE OLD
CONNECTION BETWEEN EXISTING AND PROPOSED BY
BETWEEN THE TWO STRUCTURES PRESENT ON SITE.

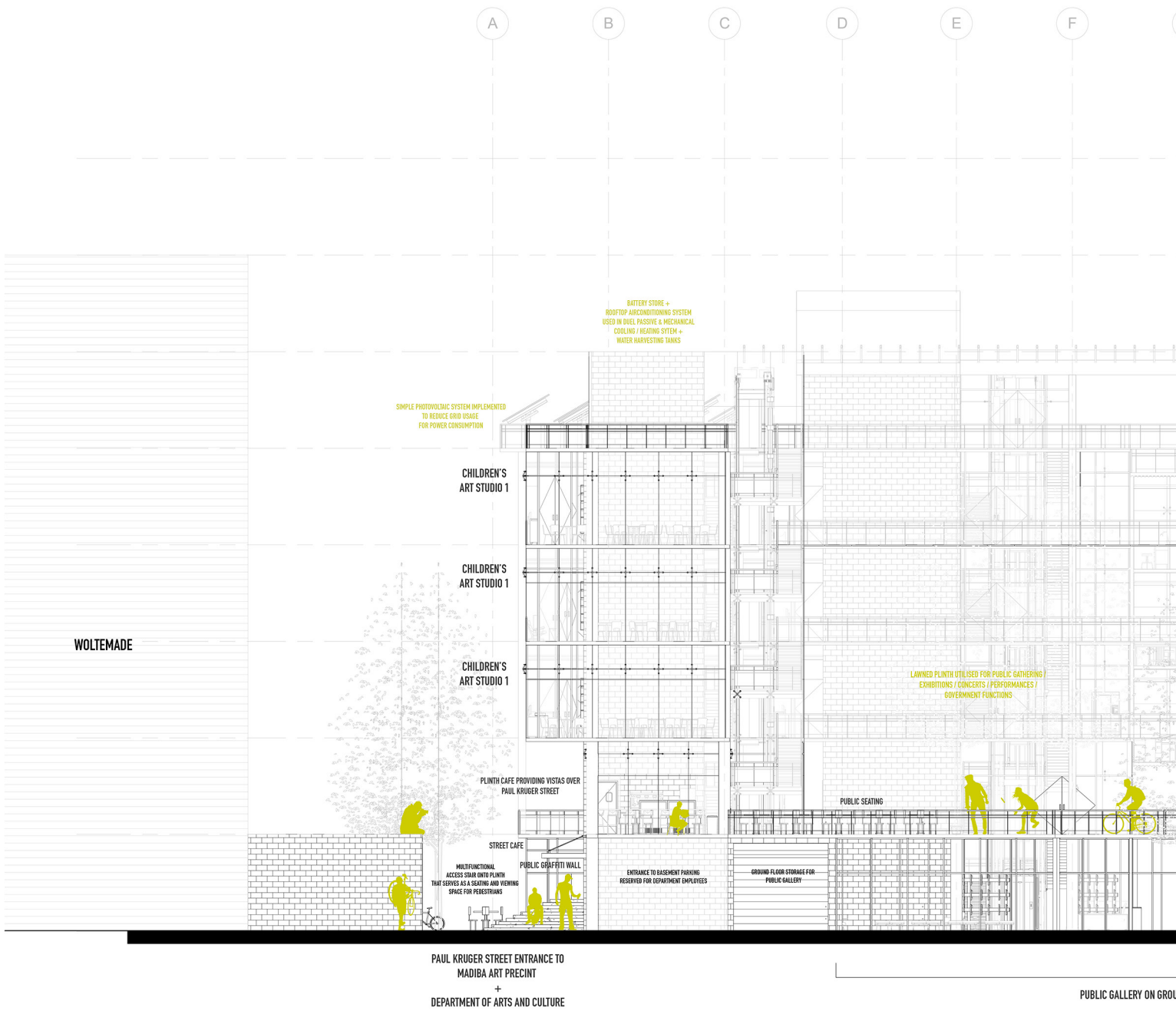


1 North Elevation
1 : 100

Fig. 7.8 North Elevation



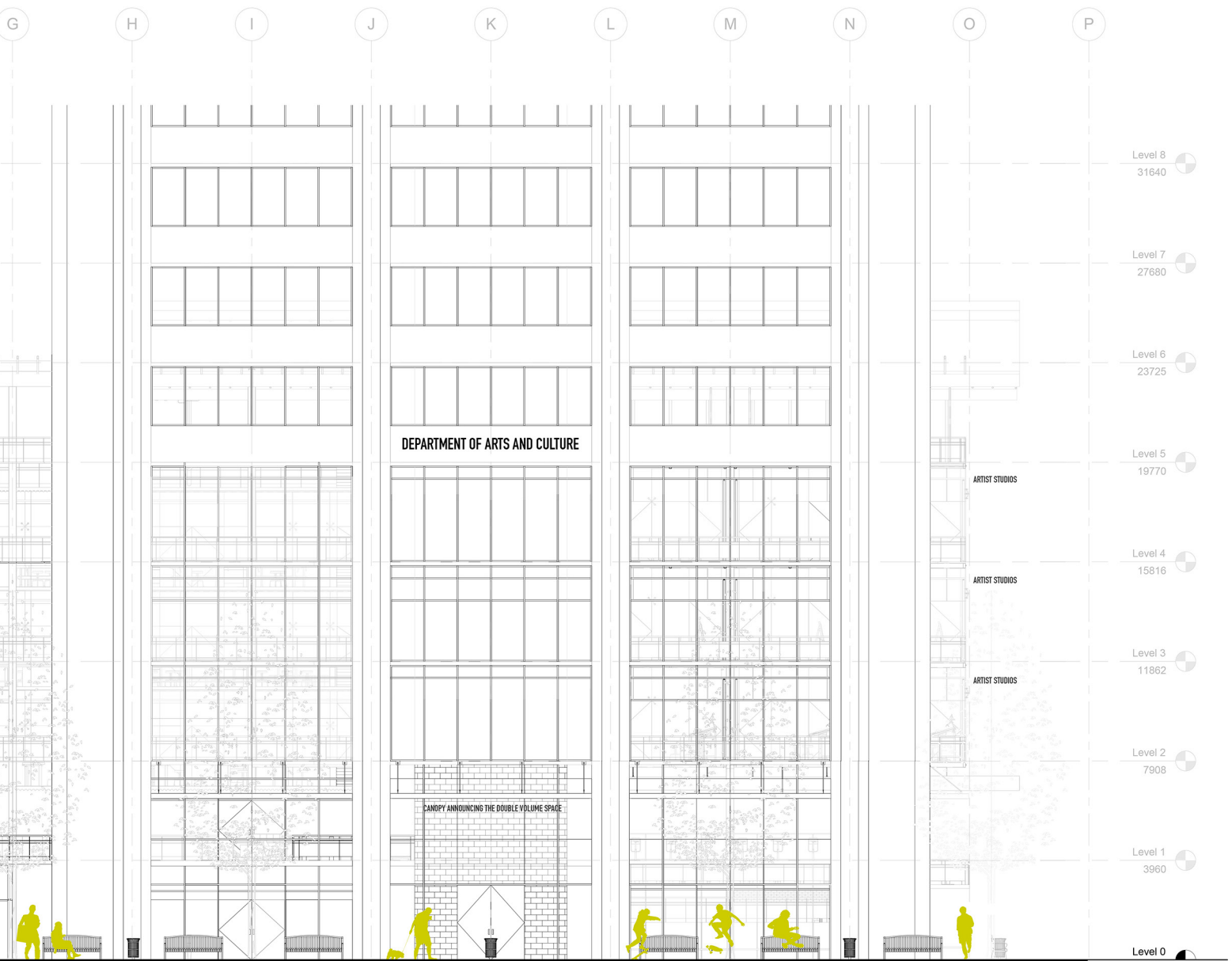
THE CHILDREN'S ARTIST STUDIOS ARE A SIMPLE GLASS BOX LIKE STRUCTURE WITH A NON-HIERARCHICAL FLOOR PLAN. THE OPEN NATURE OF THE STRUCTURE WAS DESIGNED WITH THE INTENTION OF ACTING AS AN EXHIBITION CUBE FOR PEDESTRIANS AT STREET LEVEL ALONG PAUL KRUGER. FROM THE WOLLEKRAAL AT EYE LEVEL, THE CUBE LIKE STRUCTURE SERVES ONCE AGAIN AS A SOURCE OF VISUAL STIMULATION FOR THE RESIDENTS OF THE WOLLEKRAAL.



West Elevation

1 : 100

Fig. 7.9 West Elevation



DOUBLE VOLUME POP-UP MARKET AND EXHIBITION SPACE
 THE CITY AT EYE LEVEL EXPRESSED IN THE DESIGN OF SAID MARKET SPACE.
 THE INTENDED FOYER AND ENTRANCE OF THE DEPT. OF ARTS AND CULTURE WILL
 THUS OCCUPY THE FIRST FLOOR / PLINTH LEVEL IN AN EFFORT TO DRAW THE PUBLIC INTO THE PRECINCT
 AT GROUND LEVEL. IN ESSENCE, A BLURRING OF BOUNDARIES BETWEEN PUBLIC AND PRIVATE WHILST
 RECOGNISING THE IMPORTANCE OF HIERARCHY OF A BUILDING OF THIS NATURE.



South Elevation

1 : 100

Fig. 7.10 South Elevation



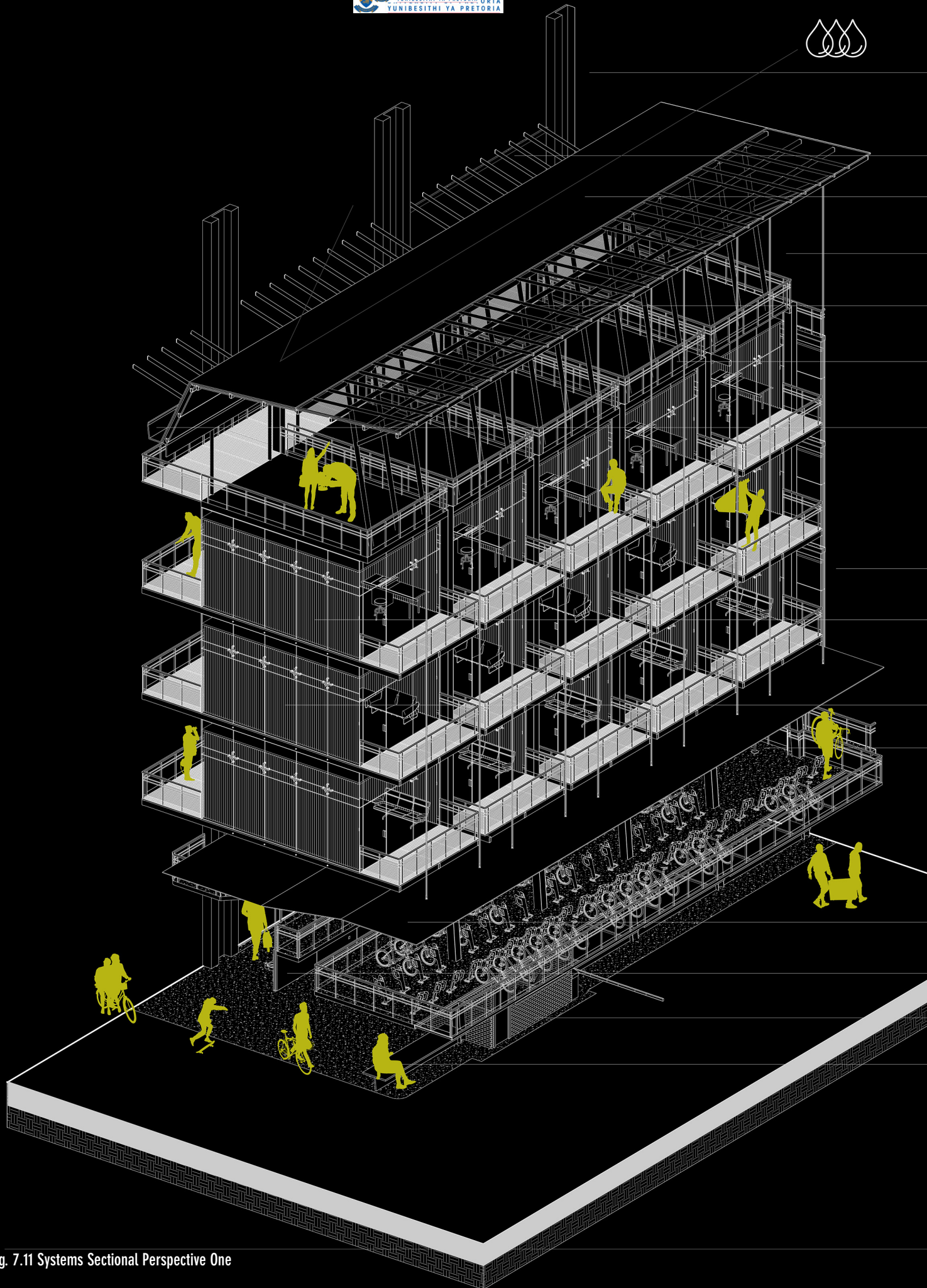


Fig. 7.11 Systems Sectional Perspective One

CONCRETE VWL COLUMNS.

MENTIS GRID WALKWAY COVERING WALKWAY. FIXED TO VWL FLOOR SLAB

GLAZING ROOF SYSTEM TO ALLOW FOR LIGHT INTO ARTIST STUDIOS (OPEN AND CLOSED).

DOUBLE STOREY OUTDOOR ARTIST STUDIOS FOR LARGER SCALE BUILDS AND COMMISSIONS.

COPEDED STRUCTURAL STEEL HOLLOW SQUARE RAFTER AND PURLIN SYSTEM USED TO COVER THE OUTDOOR BUILD STUDIOS. GLAZING AND PERFORATED STEEL SHEETING USED TO ALLOW MAXIMUM LIGHT INTO ARTIST STUDIOS AND OPEN AIR BUILD STUDIOS.

OUTDOOR ARTIST STUDIOS FOR LARGE SCALE BUILDS AND COMMISSIONS.

CUSTOM GUTTER SYSTEM USED TO CAPTURE RUN OFF WATER FROM ROOF AND TRANSPORT WATER ALONG GUTTER INTO WATER TANKS HOUSED ON WITHIN THE STORAGE FACILITY ON FLOOR PLAN FIVE.

SUSPENSION CABLES SUPPORTING PREMANUFACTURED STEEL CANOPY.

ARTIST STUDIOS UTILISE STRUCTURAL GLAZING AND SPIDER CLAMP SYSTEM AS SKIN.
RENTABLE PRIVATE ARTIST STUDIO BALCONY.

SUSPENDED SHADING SCREENS LOCATED WITHIN THE ARTIST STUDIOS. SUSPENDED CEILING INTERNALLY SERVES TO HOUSE AIRCONDITIONING UNITS.

BICYCLE PARKING METER INTENDED FOR CYCLIST USE. THE INTENTION THEREOF IS TO PROMOTE ACTIVE USE OF BICYCLES IN A FUTURE PROPOSED CITY THAT ENCOURAGES ACTIVE PEDESTRIAN MOVEMENT. ROYALTIES WILL BE GRANTED TO EMPLOYEES OF THE DEPARTMENT AND OCCUPANTS OF THE PRECINCT WHO UTILISE THIS SYSTEM AS A MEANS OF TRANSPORTATION.

PREMANUFACTURED STEEL CANOPY THAT SERVES AS A COVERING SCREEN FOR THE BICYCLE PERGOLA AND AS SHUTTERING FOR THE ARTIST STUDIOS' SLAB. THE STRUCTURE IS BOLTED TO THE SLAB WITH M₁₆ BOLT PPM₁ WITH TWO RODS AND SUSPENDED FROM THE LARGE OVERHANG STRUCTURE ABOVE THE OPEN AIR STUDIOS.

MULTIFUNCTIONAL CONCRETE AND STEEL STRUCTURE THAT SERVES AS PUBLIC SEATING ON GROUND LEVEL AND A GRAFFITI EXHIBITION SCREEN FOR ARTISTS TO SHOWCASE THEIR WORK MONTHLY. AT FIRST FLOOR LEVEL THE STRUCTURE PIERCES THE PLINTH TO SERVE AS A SEATING SPOT FOR OCCUPANTS TO ENJOY A BITE TO EAT.

INFORMATION KIOSK AND SECURITY CHECKPOINT ANNOUNCING THE ENTRANCE TO THE MADIBA ART PRECINCT FROM MADIBA STREET.

INTEGRATED PUBLIC SEATING DESIGNED TO FIT WITH STEEL COLUMN.

STRUCTURAL TYPOLOGY | LEAN-TO STRUCTURE UTILISING THE COLUMNS OF THE VWL AS SUPPORTS.

MADIBA STREET ENTRANCE | SECTION TWO

DESIGN EXPLANATION THROUGH THE IMPLEMENTATION OF JAN GEHL'S AND KELVIN CAMPBELL'S DESIGN STRATEGIES AND PRINCIPLES FOR SUCCESSFUL AND COMFORTABLE URBAN ENVIRONMENTS AT BOTH STREET AND PLINTH LEVEL. RAISING THE ENTRANCE OF THE DEPARTMENT FROM STREET LEVEL TO PLINTH LEVEL FURTHER AUGMENTS THE IDEA OF BLURRING THE BOUNDARY BETWEEN PUBLIC AND PRIVATE WHILST ACKNOWLEDGING THE IMPORTANCE OF HIERARCHY AND GOVERNMENT STRUCTURES.

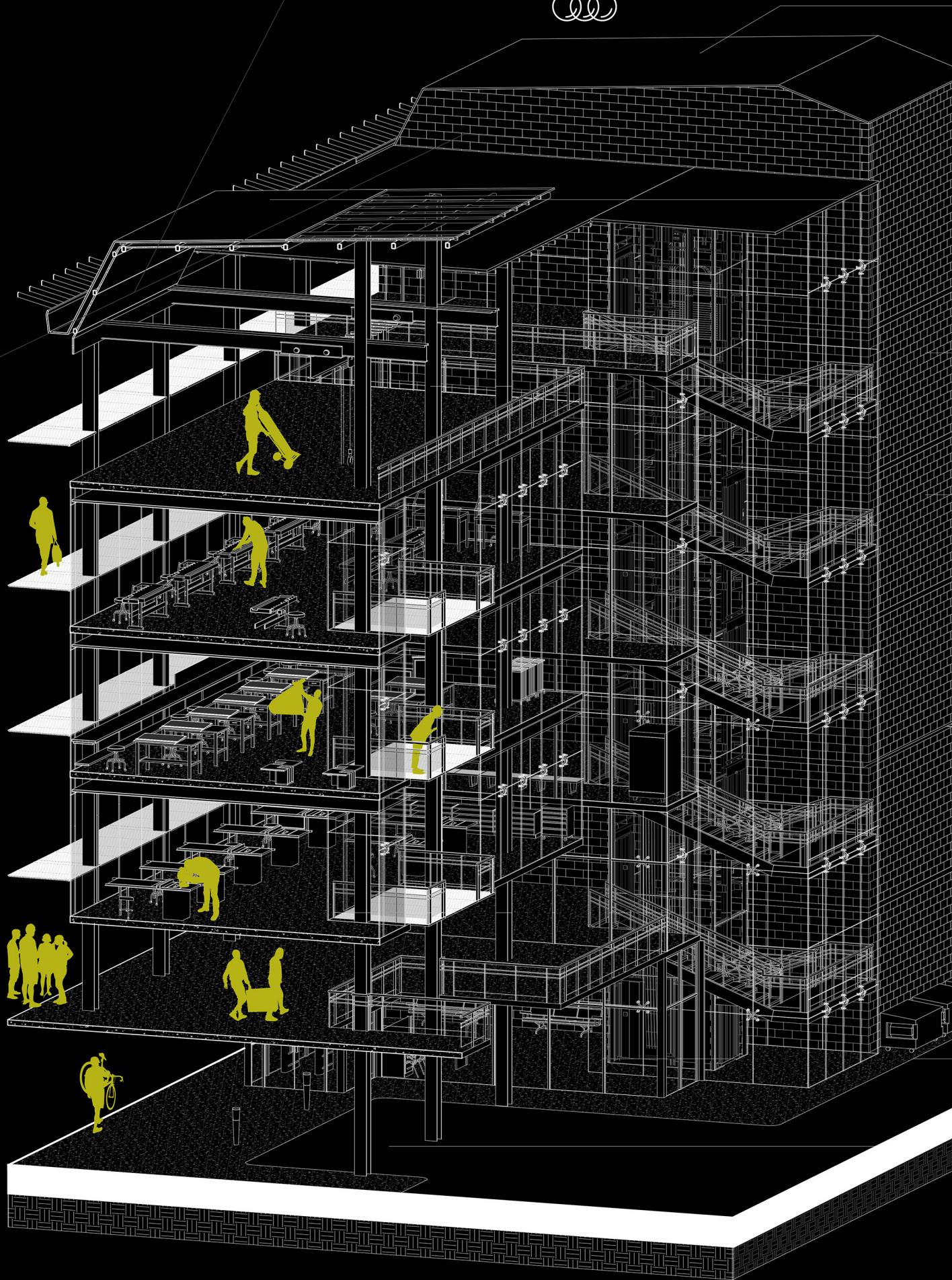
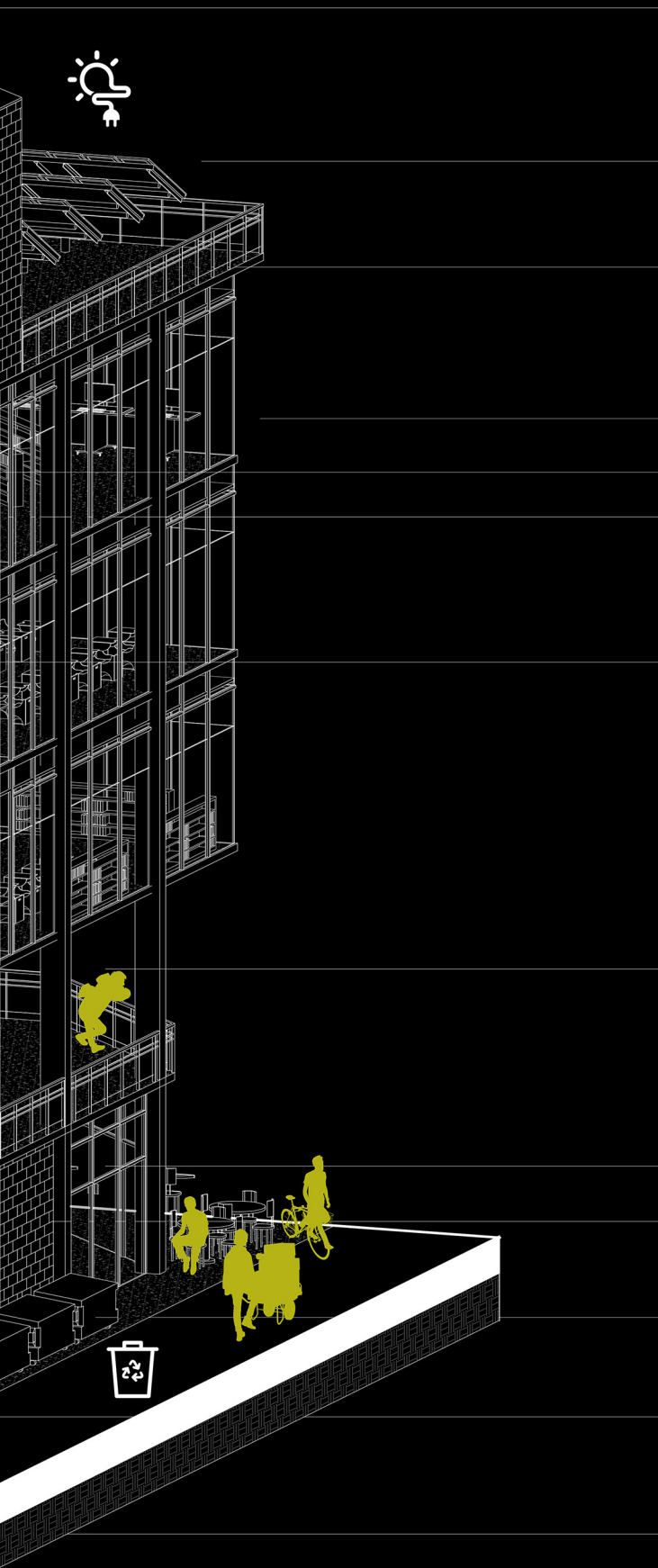


Fig. 7.12 Systems Sectional Perspective Two



WATER AND POWER STORAGE HOUSING WATER TANKS AND PHOTOVOLTAIC BATTERY SYSTEM. AIRCONDITIONING ALSO HOUSED HERE.

ROOF STRUCTURE AND WATER CATCHMENT AREA.

PHOTOVOLTAIC SYSTEM USED TO GENERATE PASSIVE ENERGY NEEDED TO POWER THE SCHOOL. THE INTENTION THEREOF IS TO MAINTAIN A LOW ENERGY CONSUMPTION OF GRID POWER.

CHILDRENS LIBRARY AND MEDIA CENTRE.

CIRCULATION AND SERVICE CORE.

MULTISTOREY COVERED OPEN AIR ARTIST STUDIOS FOR LARGE SCALE COMMISSIONS AND BUILDS. THE CRANE IS USED TO TRANSPORT HEAVY MAHCINERY AND LARGE SCALE ARTWORKS UP AND DOWN THE BUILD STUDIOS.

CIRCULATION CORE WITH STAIRS AND ELEVATOR.

COVERED OPEN AIR EXHIBITION SPACE FOR THE PLINTH.

STREET CAFE ACCESSIBLE FROM GROUND LEVEL FOR PUBLIC.

BUILD STUDIOS FOR ARTISANS. STRUCTURE AND DESIGN REPLICATES THE FACADE OF THE PRINTING WORKS OF THE PRETORIA NEWS BUILDING. ONCE COMPLETE THE PROPOSED FULL SCALE INTENTION OF THE SITE IS THE CREATION OF A SCHOOL OF JOURNALISM THAT WILL POPULATE THE OLD PRINTING WORKS. THE TWO FACADES WILL BE IN CONVERSATION WITH ONE ANOTHER AS POINTS OF DYNAMIC INTEREST. SLIGHTLY SUBMERGED FOR PUBLIC VIEWING ALONG MENTIS GRID WALKWAY
RECYCLING DEPOT

GROUND FLOOR RECEPTION FOR BUILD STUDIOS AND ACCESS FOR STUDENTS. LIFT PROVIDED FOR DISABLED ACCES ONTO PLINTH.

LOADING AND PARKING BAY FOR BUILD STUDIOS.

MADIBA STREET ENTRANCE | SECTION TWO

THE FOLLOWING SECTION WAS DESIGNED WITH THE INTENTION OF CREATING A GLASS EXHIBITION BOX THAT INTRIGUES AND CAPTIVATES PEDESTRIANS AT PLINTH AND GROUND LEVEL. THE STRUCTURES WOULD ENTICE USERS TO WITNESS THE WORKINGS OF IT INTERIORS THROUGH VISUAL STIMULATION.





Fig. 7.13 Entrance to Madiba Art Precinct from Madiba Street



Fig. 7.14 Build Studios | Artist Studios





Fig. 7.15 Artist studios along mentis grid walkway



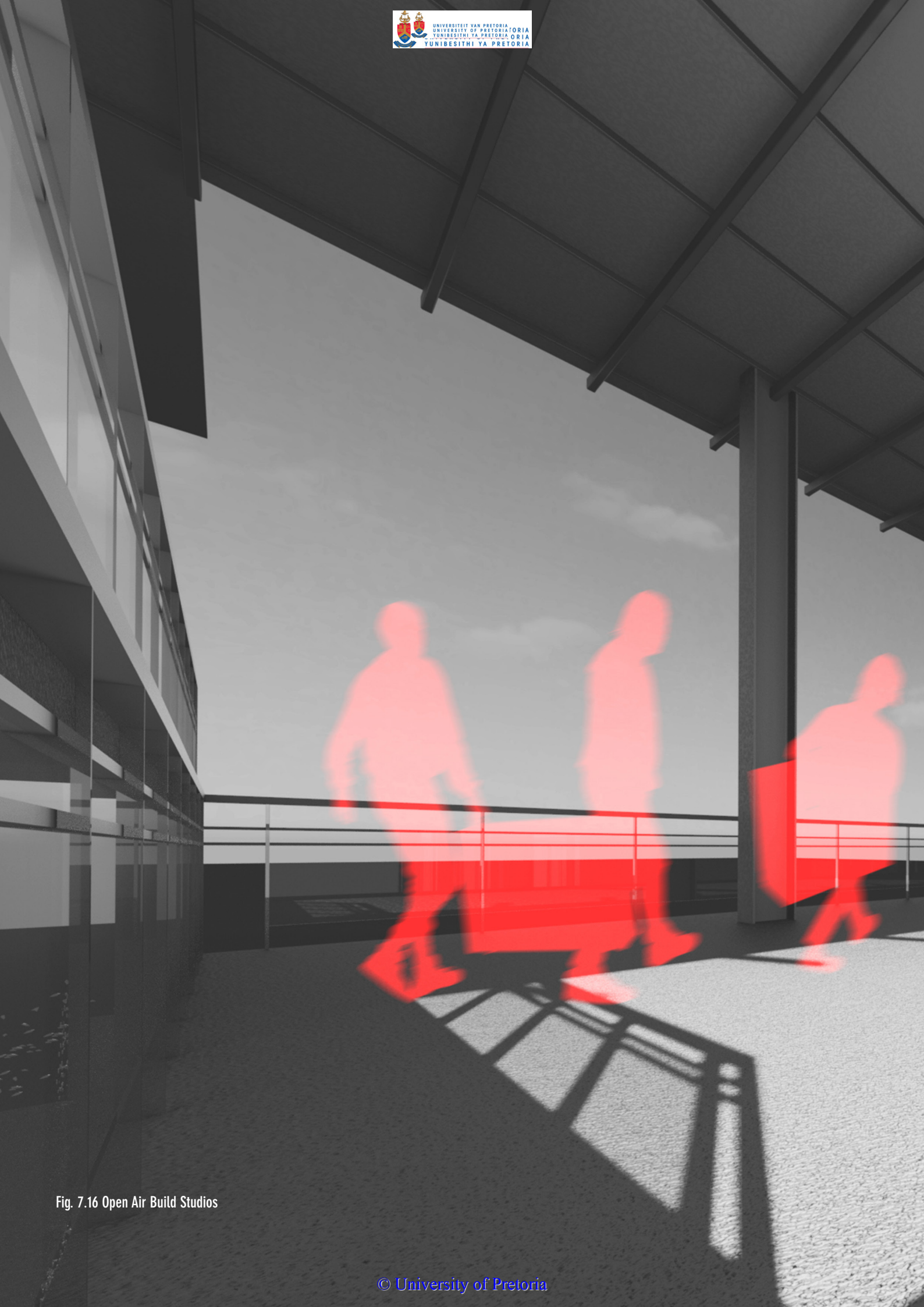


Fig. 7.16 Open Air Build Studios

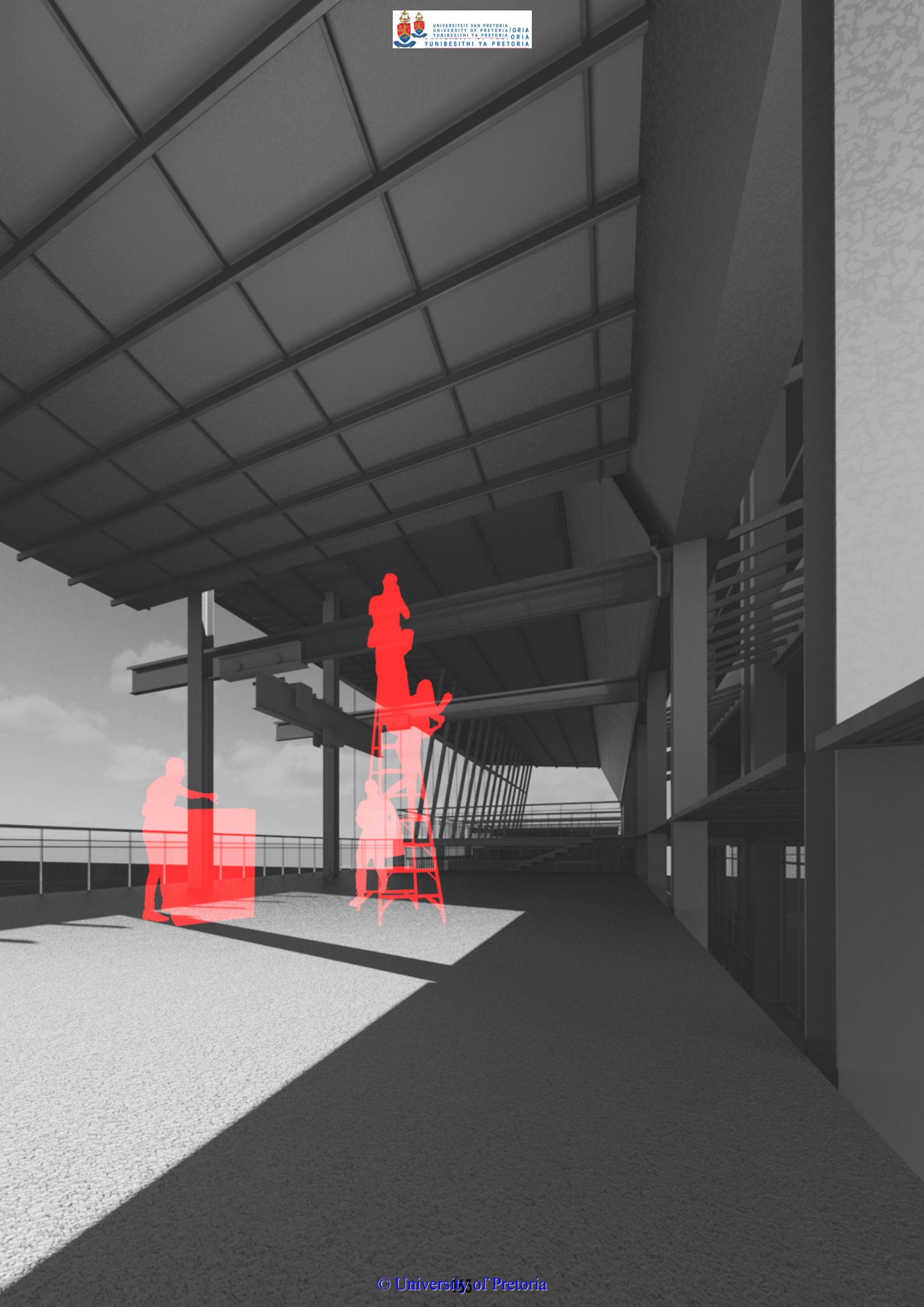






Fig. 7.18 Tripple volume foyer of the Dept. of Arts and Culture occupying the first floor of the VWL.

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Fig. a Digital Render Pretoria (Author, 2015)

Fig. b Ian MacClements | Architect | Grandfather (Author, 2015)

Fig. c Original Image: Reconstruction by Lebbeus Woods, 1964. Computer rendering by Carlos Fueyo, 2006. (<https://mcrassus.files.wordpress.com/2015/01/meaning-emerging-from-destruction1.pdf>, 2015)

Edited Image: Woods's War and Architecture reconceptualised and interpreted as urban narrative relative to exploration and manipulation of urban void. (Author, 2015)

Fig. d Abstract: A series of recalibrated urban voids and their impact on the urban climate. (Author, 2015).

Fig. 1.1 Graphic interpretation of normative stance. Christopher Ian MacClements abbreviated as C.[i].M (Author, 2015)

Fig. 1.2 Conceptual sketch exploring the the possibility of using urban fabric and voids in the creation of a prototypical urban landscape (Author, 2015)

Fig. 1.3 The five know void typologies according to Trancik (Author, 2015)

Fig. 1.4 Pretoria's void networks (Author, 2015)

Fig. 1.5 The Urban Vanguard (Author, 2015)

Fig. 1.6 The Urban Vanguard (<http://drop-your-drink.com/>)

Fig. 1.7 The Urban Vanguard (<http://drop-your-drink.com/>)

Fig. 1.8 Urban Symbiosis as a result of conversation between Vanguard and Void (Author, 2015)

Fig. 2.1 Lebbeus Woods's "Proto-Urban Condition" (<http://lebbeuswoods.net/>, 2015)

Fig. 2.2 "Freedom Photo Challenge Exhibition" presented by Pretoria Street Photography in collaboration with the US Embassy. Th event was held at the Pretoria News building along Madiba Street. (<http://drop-your-drink.com/>, 2015)

Fig. 2.3 The Conflicts Between Top-Down and Bottom-Up (<http://www.smarturbanism.org.uk/>, 2015)

Fig. 2.4 The realised potentials if Top-Down evolve to become conducive to Bottom-Up (<http://www.smarturbanism.org.uk/>, 2015)

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Fig. 2.6 Interpreting Campbell's Seven Drivers (Author, 2015)

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Fig. 2.8 Interpreting Campbell's Seven Drivers (Author, 2015)

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Fig. 2.10 Conceptual Understanding Urban Void (Author, 2015)

Fig. 2.11 Conceptual Understanding Urban Tissue (Author, 2015)

Fig. 2.12 Market on Main, Pretoria (<http://drop-your-drink.com/>, 2015)

Fig. 2.13 Scales of Creativity | Locating Vanguard Networks (Author)

Fig. 2.14 Cataloguing Pretoria's Emergent Vernacular
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Fig. 2.15 Cataloguing Pretoria's Emergent Vernacular

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- Fig. 3.2 Challenging Preconceptions (Author, 2015)
- Fig. 3.3 Urban Vision Strategy (Author, 2015)
- Fig. 3.4 Research Methodology (Author, 2015)
- Fig. 3.5 Tshwane Vision 2055 (Author, 2015)
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- Fig. 3.9 Marginal Spaces (Author, 2015)
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- Fig. 3.11 Insurgent Activity Study (Author, 2015)

- Fig. 4.1 Inotruccion to site (yellow) | Abstract interpretation of contemporary urban climate and allocation of site (yellow)
- Fig. 4.2 Site Images
- Fig. 4.3 Site Images
- Fig. 4.4 View from atop the VWL plinth, Paul Kruger Street.
- Fig. 4.5 Urban Research Matrix A | B
- Fig. 4.6 Site investigation / Interpreting Urban Theory
- Fig. 4.7 Site investigation / Interpreting Urban Theory
- Fig. 4.8 Site investigation / Matrix A | Vertical Study
- Fig. 4.9 Site investigation / Matrix A | Vertical Study
- Fig. 4.11 Site investigation / Matrix A | Horizontal Study
- Fig. 4.10 Site investigation / Matrix A | Vertical Study

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