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ELZANNE PIETERSE

RE(PRESENT)ATION

SITE UNSCENE': THE CITY AS WRITTEN TEXT, MANIFESTED BY THE READER

2015

BUILDING

Address: The Cosmopolitan Hotel, Albrecht Street, Johannesburg

26°12'11.72"S 26°12'11.72"S

Function: Boutique Hotel, Reading Room and Readers' Institution'

Research Field: Heritage and Cultural Landscapes

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By Elzanne Pieterse

Submitted in fulfilment as part of the requirements for the degree
Masters in Architecture (Professional)

Department of Architecture
Faculty of Engineering, Built Environment and Information Technology
University of Pretoria, South Africa

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Pretoria, South Africa
2015

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

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

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Elzanne Pieterse

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To my parent Francois and Carina

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PREAMBLE

The intention of this dissertation and the process developed through the investigation is a reaction to an understanding of past, present and future, and the role that speculation and speculative architecture plays in that understanding. The project is speculative in nature and should be viewed, understood and interpreted as such. The proposed architectural intervention will translate the speculated into an architectural process and ultimately a more detailed spatial experience, with the purpose of emphasizing an approach to the reuse of heritage buildings which reacts to the pre-existing, present and implied elements.

This dissertation investigation can be divided into three parts in order to understand the speculative intent and the translation thereof into reality.

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1

Section 1 should be used as a vantage point from which to view and interpret the ensuing sections. The section discusses the initial argument and theory – an exploration of meaning, text and memory – which lead to the exploration of memory and narrative. The section then concludes with the theoretical premise used to translate the argument into an architectural concept.

CHAPTER 1

CHAPTER 2

CHAPTER 3

2

Section 2 is a discussion of context and the building within that context, situating the scheme around the central arguments, and responding to the various inputs and effects brought about by the theoretical arguments.

CHAPTER 4

CHAPTER 5

CHAPTER 6

3

Section 3 is a translation of the arguments and theoretical concepts into the architectural proposal. It discusses the development of an architectural process which transcribes and reacts to the pre-existing, present and implied elements of memory and narrative.

CHAPTER 7

CHAPTER 8

CHAPTER 9

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TERMINOLOGY

A
ALPHABETISIZED READER

The traces left an individual, before the age of media representation is an individual's externality. Friedrich Kittler describes this action as that of the alphabetized individual. Before objectification (reproduced objects), an individual was able to reverse the action of is exteriorization in order return to the state of alphabetized individual known as the "reader", (Kittler, Winthrop-Young and Wutz, 1999:9).

N
NARRATIVE

nar·ra·tive ; n.

A narrated account; a story.

F
FICTION

fic·tion; n.

Narrative, explanatory material, or belief that is not true or has been imagined or fabricated.

Middle English ficcioun, from Old French fiction, from Latin fictiō, fictiōn-, from fictus, past participle of fingere, to form.

R
REPRESENTATION

rep·re·sen·ta·tion; n.

The act of representing or the state of being represented.

T
TEXT

text; n.

The original words of something written or printed.

Middle English texte, from Old French, from Late Latin textus, written account, from Latin, structure, context, body of a passage, from past participle of texere, to weave, fabricate

W
WRITTEN TEXT

The act of writing a text - To form (letters, words, or symbols) on a surface such as paper with an instrument such as a pen.

T
TRANSCRIBE

tr.v. tran·scribed, tran·scrib·ing, tran·scribes

To translate or transliterate, to adapt or arrange.

A
ABSENCE

Absence as defined by Peter Eisenman is either the trace of a previous presence - it contains memory; or the trace of a possible presence - it contains immanence (Whiteman, 1986:79).

P
PRESENCE

The traditional geometries and processes in architecture are necessarily continuous as Eisenman states that they are fundamentally geometries and processes of presence; A presence is a physically real form, whether a solid, such as a building or a void (Whiteman, 1986:77).

S
SCALING

An architectural discourse which attempted to eschew the anthropocentric organizing principles of presence and origin, founded in a process called scaling - a theory created and first tested in the 1986 Romeo and Juliet project by Peter Eisenman (Whiteman, 1986:77). Scaling proposes three destabilizing agents: DISCONTINUITY, RECURSIVITY, and SELF-SIMILARITY.

D
DISCONTINUITY

A destabilizing concept in the process of scaling, which confronts the metaphysics of being. Discontinuity is that aspect of scaling which disrupts and thus criticizes the status of presence. In scaling discontinuity differentiates absence from void (Whiteman, 1986:77).

R
RECURSIVITY

A destabilizing concept in the process of scaling, which questions origin. In its most reduced sense, recursivity is the elaboration of self-same forms, for example a square divided into four squares, divided into four squares. Recursivity confronts origin only when it is in a condition of self-similarity (Whiteman, 1986:77).

S
SELF-SIMILARTY

A destabilizing concept in the process of scaling, which confronts representation and the aesthetic object. Self- similarity refers to analogic repetition (Whiteman, 1986:77).

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ABSTRACT

This dissertation approaches the concept of 'city as object' as experimental ground for exploring, understanding and expressing an architectural process that might define and delineate the reading of place as conductor of narrative and memory. The developed process is utilised in order to understand and interpret memory of 'the object', and becomes a tool for exposing the absence of presence. The intention of with the proposal is to employ the complex historical context of the city of Johannesburg, as manifested in the built fabric of the city, in order to transcribe the 'city as object' into the 'city as memory' through the use of fiction and narrative.

In order to create an effective description of the 'city as memory,' multiple layers of narrative must be expressed at different scales and converted into a tectonic proposal which represents the arrangement and ordering of those narratives.

The three structural relationships which pervade the narrative of The Secret Garden (1909) can be found to exist on a physical level in the city of Johannesburg, and the book is seen as a metaphor for the dynamic and often unstable ur¬ban conditions of Johannesburg. The structural relationships in the fiction are used as basis for the architectural investigation, which will present the recurring themes of The Secret Garden in an architectural form at the site of the Cosmopolitan Hotel.

PRESENCE, ORIGIN and AESTHETIC OBJECT are questioned through the application of Peter Eisenman's theory of scaling, in order to determine how the understanding of memory can inform the reoccupation and continued fiction of the Cosmopolitan Hotel. This action is explored with the intension to connect the city of Johannesburg, 'the object', to those projecting the action, 'the reader', in order to instil the city of Johannesburg as memory. The role of the city as memory questions whether the Johannesburg building fabric is an appropriate 'relic'. More specifically it questions whether heritage buildings located in a city such as Johannesburg can be reused in such a way so as to transcend the present and future developments which surround them.

The proposed programme will attempt to locate the place of architectural speculation with regards to the city context, and explicate the relationship between the speculative act of architecture and representational inquiry. The proposed architectural intervention will translate the fiction into a more detailed spatial experience, with the purpose of emphasizing an approach to the reuse of heritage buildings, so that they become the catalyst points within a city which transcribe the 'object' into the whole. Therefore an architectural process is developed which transcribes and reacts to the pre-existing, present and implied elements (PAST, PRESENT and IMMANENT), whilst also emphasizing and understanding of what those elements are.

Keywords:
Narrative, fiction, reading, text, representation, absence, presence, scaling

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OPSOMMING

Hierdie verhandeling sal die konsep van 'stad as voorwerp' benader as eksperimentele grondslag vir die verkenning, uitdrukking en ontwikkeling van 'n argitektoniese proses wat die begrip van plek as geleier van vertelling en herrinnering kan definieer en afbeeld. Die ontwikkelde proses word aangewend ten einde die nagedagte van 'die voorwerp' te begryp en te interpreteer, en word 'n instrument vir die blootlê van die afwesigheid van teenwoordigheid. Die voorstel beoog om die komplekse historiese konteks van die stad Johannesburg, soos vergestalt in die fisiese materiaal van die stad, aan te wend om 'stad as voorwerp' oor te skryf in 'stad as herinnering' deur middel van die gebruik van fiksie en vertelling.

Ten einde 'n effektiewe beskrywing van die 'stad as herinnering' te skep, moet verskeie vertellingslae op verskillende skale voorgestel word, en omskep word in 'n tektoniese voorstel wat die inrigting en ordening van die vertellings verteenwoordig.

Die drie temas wat voorkom in die verhaal The Secret Garden (1909) kan op 'n fisiese vlak in Johannesburg gevind word, en kan gesien word as metafoor vir die dinamiese en dikwels onstabiele stedelike kondisie van die stad. Hierdie strukturele verhoudings word gebruik as basis vir die argitektoniese ondersoek, wat die herhalende temas in The Secret Garden in argitektoniese vorm op die terrein van die Cosmopolitan Hotel sal voorstel.

TEENWOORDIGHEID, OORSPRONG en ESTETIESE VOORWERP word bevraagteken deur die toepassing van Peter Eisenman se teorie van Skalering, ten einde te bepaal hoe insig in herinnering die herbesetting en voortgesette fiksie van die Cosmopolitan Hotel kan vorm. Hierdie teorie is toegepas met die voorneme om die stad Johannesburg, 'die voorwerp', te verbind aan diegene wat die nagedagtes projekteer, nl. 'die leser ', en sodoende die stad Johannesburg as herinnering in te skerp. Die rol van die stad as herinnering bevraagteken of die fisiese materiaal van Johannesburg as gepaste reliek beskou kan word. Die verhandeling ondersoek meer spesifiek of die erfenisgeboue in 'n stad soos Johannesburg op so 'n manier hergebruik kan word dat die huidige en toekomstige ontwikkelings wat hulle omring, getransendeer kan word.

Die voorgestelde program sal poog om die argitektoniese spekulasie in betrekking tot die stedelike konteks te plaas, en die verhouding tussen die spekulatiewe daad van argitektuur en verteenwoordigende ondersoek uiteen te sit. Die voorgestelde argitektoniese ingryping sal fiksie na 'n meer gedetailleerde ruimtelike ervaring vertaal, met die doel om 'n spesifieke benadering tot die hergebruik van historiese geboue te beklemtoon, sodat sulke historiese geboue kataliseerpunte kan word om die stad as 'voorwerp' tot 'n geheel om te skryf. Dus word 'n argitektoniese proses 'n ontwikkeling wat die voorafbestaande, die hede, en die geïmpliseerde elemente (verlede, hede en immanente) omskep en daarop reageer in 'n proses wat gelyktydig uitdruk en beklemtoon wat daardie elemente is.

Sleutelwoorde:
Vertelling, fiksie, lees, teks, verteenwoordiging, afwesigheid, teenwoordigheid, skalering

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CONTENTS

TITLE PAGE ii

STATEMENT iv

ACKNOWLEDGEMENTS viii

PREAMBLE & TERMINOLOGY xii

ABSTRACT xvi

OPSOMMING xvii

01. INTRODUCTION 24

BACKGROUND 26

PROPOSED CONTEXT 27

PROBLEM STATEMENT 29

HYPOTHESIS 31

OBJECTIVES 33

RESEARCH METHODOLOGY 35

DELIMITATIONS OF THE STUDY 38

02. THEORY 40

A MANIFESTO FOR THE VIEWER 42

REPRODUCED INSTANCES 45

MEMORY AND 'THE READER' 48

ALDO ROSSI (1931–1997) – CITY AND MEMORY 51

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03. THE SECRET GARDEN 56

NARRATIVE AND MEMORY 57

THE CONCEPT OF FICTION 66

THE SECRET GARDEN, *a novel by Frances Hodgson Burnett* PETER EISENMAN: 66

"MOVING ARROWS, EROS AND OTHER ERRORS" 71

CONTRIBUTING COMPONENTS SUMMARIZED 76

04. CONTEXT & SETTING 78

BOUND ACTIVITY AND PLACE 79

JOHANNESBURG NOSTALGIA 82

FANTASY & FRAGMENTS: THE REAPPROPRIATION OF THE 'MODERN UITVALGROND' IN JOHANNESBURG

LOCATION 115

JOHANNESBURG AND MABONENG 117

AN ISLAND STATE 117

MABONENG 2.0 121

A READING: The First Absence 126

05. HERITAGE SIGNIFICANCE 128

A METAPHOR FOR RESILIENCE 129

STATEMENT OF HERITAGE SIGNIFICANCE 136

THE COSMOPOLITAN HOTEL 136

'UNSCENE' COSMOPOLITAN 141

THE SIGNIFICANT LENS 145

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06. SITE 'UNSCENE' 152

THE SECRET SOCIETY 153

CLIENT PROFILE 154

ESTABLISHING A TYPOLOGY FOR THE SOCIETY 155

SPATIAL REQUIREMENTS 158

TRANSLATING *The Secret Garden*, INTO ARCHITECTURE 163

ARCHITECTURAL STRUCTURE 163

MECHANISM OF MEANING – A TRANSLATION 165

PRECEDENTS OF TRANSLATED MEMORY 169

07. DESIGN DEVELOPMENT 174

THE ABSENCE OF PRESENCE 176

A TRANSLATION OF MEMORY AND SITE 176

CASTELVECCHIO (1964) – CARLO SCARPA 177

CONCEPT DEVELOPMENT 179

THE INSTITUTION 179

THE READING ROOM 181

THE HOTEL 185

THE SITE – 'A Garden with Secrets' 187

PLAN DEVELOPMENT 189

SECTION DEVELOPMENT 205

MODEL EXPLORATION 207

MOVEMENT 213

08. TECHNICAL DEVELOPMENT 216

TECHNÉ CONCEPT 218

STRUCTURAL CONCEPT 218

REPRESENTATIONAL CONCEPT 221

MATERIAL PALETTE 223

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PRESENCING TECHNÉ 225
CONCEPT RESOLUTION 228
TECHNÉ RESOLUTION 256
REGENERATIVE SYSTEMS 266
A COMPARRATIVE STUDY: SBAT ANALYSIS 277

09. EXHIBITION AND CONCLUSION 280
EXHIBITION PHOTOGRAPHS 282
CONCLUSION 294

10. LIST OF FIGURES 296
LIST OF FIGURES & ILLUSTRATIONS 297

11. REFERENCES 306
LIST OF REFERENCES 307

12. APENDICES 312
APPENDIX A: ORIGINAL BUILDING PLANS 313
APPENDIX B: EXISTING HERITAGE DRAWINGS 315
APPENDIX C: DEMOLISHIN PLANS 323

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01

INTRODUCTION

BACKGROUND

PROPOSED CONTEXT

PROBLEM STATEMENT

HYPOTHESIS

RESEARCH METHODOLOGY

DELIMITATIONS OF THE STUDY

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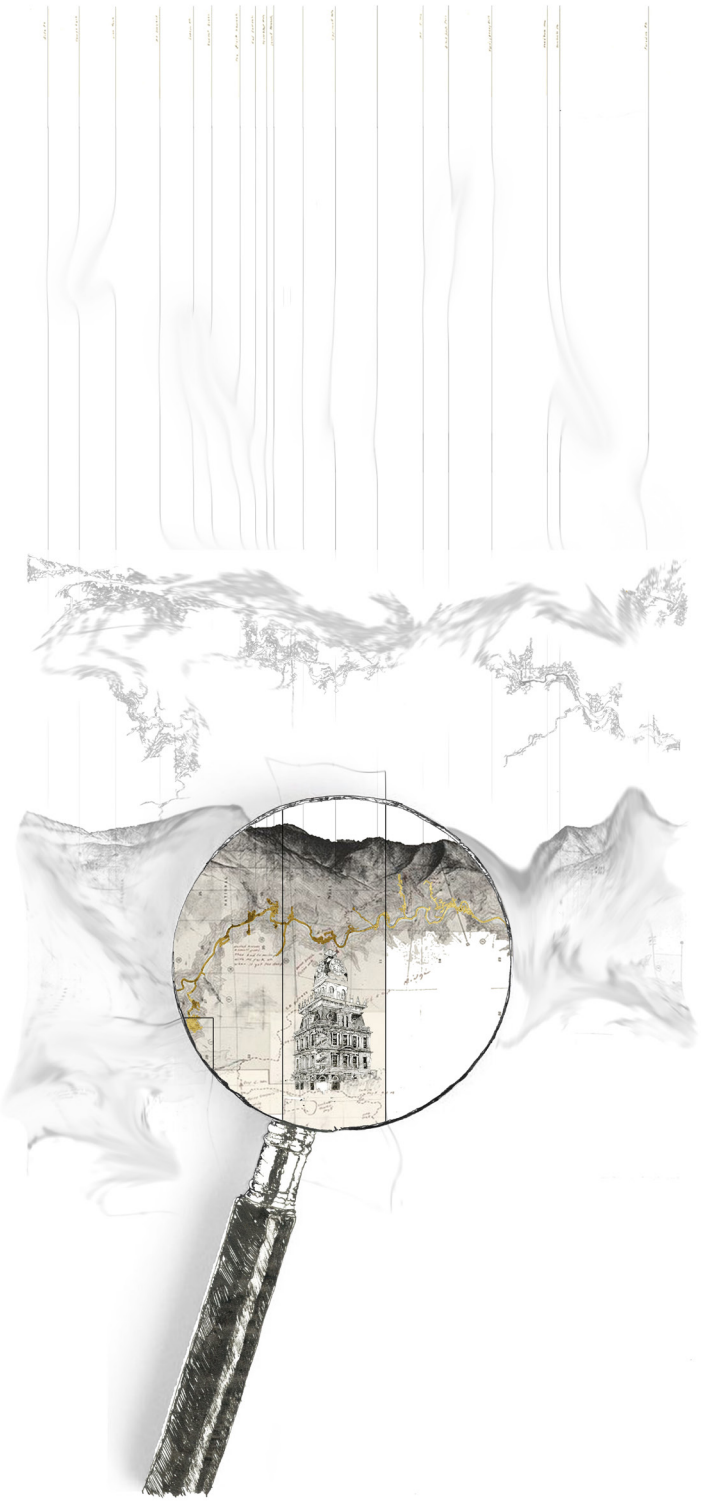
Figure 1.1: The lense from which to view the city.



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BACKGROUND

Johannesburg, a concrete encrustation on a set of rocky ridges (Van Onselen and Van Onselen, 2001) has never been loved by nationalists as it lacks the landscape of affection or mystery easily appropriated by myth-makers and nation-builders. Thus Johannesburg with its difficult, perhaps even intractable human material has always been ruled from afar with a mixture of apprehension, contempt, disdain and neglect, Johannesburg – a city of historic exploitation – serves as departure point for this dissertation. The historic farm Randjeslaagte, commonly referred to as 'Uitvalgrond',[1] was the first portion of ground onto which the modern city grid was laid out (Beavon, 2004:41).

Johannesburg as a city is not simply a string of infrastructures and technologies, however networked they are; it comprises actual bodies, images, forms, footprints and memories. We understand the city as an object, but we do not understand the city as memory. The dissertation seeks to connect the prowess of narrative over the imagination, in order to convey the similarities shared by both space and the imagination alike as a means to uncover, archive and reinterpret fragments of memory. Through the inherent memory of that which is experienced, the city writes itself (Kittler & Griffin 1996:721) – it becomes an externalized action[2] . This action is explored with the intension to connect the city of Johannesburg, the object, to those projecting the action, the reader, in order to instil the city of Johannesburg as memory.

The role of the city as memory questions whether the building fabric of Johannesburg is an appropriate 'relic', whilst addressing issues of overbearing development, exploitation and the resulting social gentrification in the Johannesburg Central Business District (CBD). Feeding on the memories of its visitors, migrants and cosmopolitan populace, Johannesburg's dreams traverse icons such as Ponte Tower, Rockey and Railey Streets, Commissioner Street, Yeoville and the Cosmopolitan Hotel, but not as we know them.

In both Johannesburg's imaginings and reality, landmarks and events assume shifting magnitude and significance, constructing distorted maps of desire and experience. Narrative obeys no logic. Time, scale and relationships become fluid, and the city is forever on the brink of the strangely familiar and the familiarly strange.

In this dissertation, figuration is united with discourse in order to create an architecture as text, as text refers inwards to itself, its own structure. The project therefore brings forth the fictional elements of Johannesburg to the reality of the Cosmopolitan Hotel, creating a simultaneity in the experience of text and object. In investigating the Absence of Presence, PRESENCE, ORIGIN and AESTHETIC OBJECT are questioned through the application of Peter Eisenman's [3] theory of 'Scaling', in order to determine how the understanding of memory can inform the reoccupation and continued fiction of the Cosmopolitan Hotel.

---

1 An open, barren, stony and unclaimed triangle of land between the farms of Braamfontein, Doornfontein and Turffontein on which the city of Johannesburg developed.

2 Externality refers to a consequence of an activity that is experienced by unrelated third parties, either positively or negatively. This action alone was able to create the "beautiful realm" – the imagined, an image created by memory through the individual's produced action.

3 Peter Eisenman (born in 1932) is an American architect, educator, and principal of Eisenman Architects. Eisenman considers the layers of physical and cultural archaeologies at each site and specializes in a particular problem type: site, programmatic constraints and environmental importance; making use of concepts from other fields – linguistics, philosophy, and mathematics- to inform his designs

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PROPOSED CONTEXT

The chosen site is the 100 year old Cosmopolitan Hotel on the corner of Albrecht and Commissioner Streets, located in the Maboneng Precinct on the fringe of Jeppestown. It is within the site (the chosen site) or bounded place that the representational capacity of architecture emerges.

Maboneng, in the complex setting of modern Johannesburg, is the evolving result of a vision towards a shared urban future through the metamorphosis of the city's existing space economy (Nevin 2014:188). The vision for the precinct describes the development of consolidated neighbourhood clusters which connect to create an integrated neighbourhood system within the greater urban environment. But Maboneng's most poignant symbol of integration also serves as an interesting paradox. The development illustrates that a forced action (intervention) in a place deprives it of its desire to retain certain collective memories, and in due course the historic identity that united community and place are erased from the city.

The island-like nature created by the architecturally and socially distinct area of Maboneng evokes a sense of separation from adjacent Johannesburg and makes visible the gentrified social space of the Precinct. As illustrated through the concept of Uitvalgrond, the supposed "blank space" of Maboneng contributed to it developing a specific form of mutuality[4] (Nevin 2014:192). The *Uitvalgrond* provided an ideal space in which urban renewal could take place without many of the risks inherent in gentrification, but the created urban mutuality of Maboneng, as seen in the newly emerging developments in downtown Johannesburg, is a contradictory and complicated set of relations that cannot escape a history of marked exploitation and discrimination, even as they bring new and experimental forms to the elusive metropolis that is Johannesburg.

The Cosmopolitan Hotel is situated within the 'island' of Maboneng; it has meaning as a point of reference, and reflects a particular past and present identity. It is positioned in the collective memory of Johannesburg and its historic city core. This memory has been informed by tangible events as well as the intangible effects of these events, all contributing to the significance of the building and the possibility of a newly proposed function. The building has experienced various forms of exploitation, but even in its present state it remains a resilient object, unaffected by its ever-changing surrounding context. The hotel's exceptionality – physical, historical, commercial and political – exacerbates its exploited character and both complicates and facilitates its study; its longevity and continuous resilience poses questions and answers for the city of Johannesburg. It is the resilience of the building which highlights similarities between the building as object and the city of Johannesburg as object. These similarities allow the building to be seen as a metaphor for the historically exploited, but ever resilient, city of Johannesburg. The isolated fragment, historic layering, and surrounding conditions will be used as a means for building upon the written city.

[4] Mutuality is concerned with responsibility and reciprocity, referring to a condition of social plurality (De Pina-Cabral, 2013:261). Mutuality is of specific interest when examining the co-presence of people in an urban environment in terms of residency, consumption, labour and production, allowing various forms of combined living to be examined.

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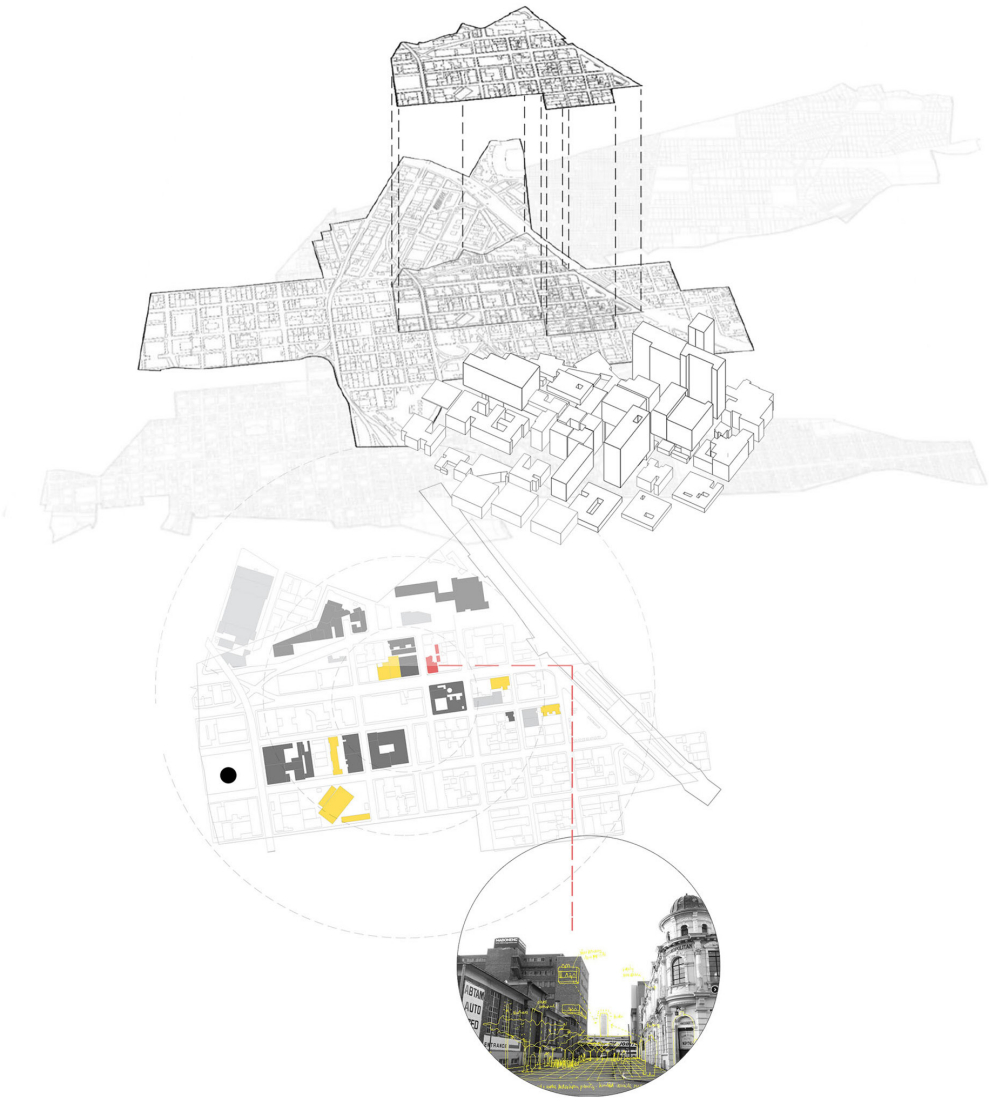

Figure 1.2: The 'Island' precinct Maboneng, with the proposed site of intervention indicated in red (Author, 2015).

The site- specific context of the Cosmopolitan Hotel and the conditions created by the site as metaphor becomes an important theme of the dissertation. The aperture created between memory, desire and reading of the city through the Maboneng Precinct development has the properties of being mobile but also immutable, presentable, readable and combinable, creating an opportunity for making impossible places and impossible things realistic, as it is within the site or bounded place that the REPRESENTATIONAL CAPACITY OF ARCHITECTURE EMERGES. The fabric of the Cosmopolitan Hotel must become the vessel of intangible meaning; it must carry the meaning in order to ensure that the value of memory is not lost further within modern Johannesburg.

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PROBLEM STATEMENT

Johannesburg as a city is not simply a string of infrastructures, technologies and legal entities, however networked they are; it comprises actual bodies, images, forms, footprints and memories. The current city dweller understands the city as object, but does not understand the city as memory.

The division between matter and information, the real and the symbolic, i.e. that which created reproduced objects[5], contributes to the current segregation between object and memory. Without identification of this phenomenon, the city is seen as a temporal place of economic opportunity, a view which contributes to the neglect of existing infrastructure and inner city decay. The challenge is to find a mediative way through which to presence this differentiation in the culture and historic built form (tangible and intangible heritage) of the city, creating what Latour refers to as the 'alphabetized reader'[6]. If storage media (media and representation as they are known today) allows the written word to be translated into film, then why can the written word not be translated into the city? The externalized action then creates a new form of representation – the written city.

If the detailed descriptions of one's thoughts, observations and walks around the city included the circumstances of that walk in totality, it would result in an imagined memory. In doing so, the imagined memory is part of, and results from, the infrastructure of the city one lives in. The city then becomes experimental – it is something one walks through, but also something that rears up fictitiously to consume the thoughts of everyone residing within it. Should the city then not be presented as a realistic urban novel – a fiction?

By 'reading the city' as a fiction, and understanding the imagined memory resulting from the individual's understanding of 'the reading', the memory itself becomes part of and results from the infrastructure of the city he/she lives in. The superposition of fiction onto the city and site will result in an effective description or narrative allowing externalization.

---

5 In the translation of writing into the photographic image through the technological differentiation of optics, acoustics and writing, fabrication becomes possible - the whole becomes the reproduced object.

6 The traces left by an individual before the age of media representation is that individual's externality. Friedrich Kittler describes this action as that of the alphabetized individual. Before objectification (reproduced objects), an individual was able to reverse the action of his exteriorization in order to return to the state of the alphabetized individual known as 'the reader' (Kittler, Winthrop-Young and Wutz, 1999:9).

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The speculated narrative created through this process will allow mobilization, creating the presence needed for the understanding of city as memory. This approach to the understanding of a city and the memory, as created through the experience of the city, allows an erudite discussion regarding representation of the city image, and poses the question: What if narrative is the best way to diagram the urban world? Is this not the answer to the question of reversal? What if the existing is derived from the imagined, that is to say if the city is derived from its own narrative? Then the city's character is formed by an individual's externality.

But does this mobilization of the narrative within the city context allow architects the freedom to create the 'beautiful realm', like those created by the alphabetized authors of the past, or does the creation of the spatial short stories reduce

the architect to a politically sterile individual, telling stories of impossible urban boroughs while the real city takes shape?

It is the objective of this dissertation to critique this statement through the mobilization of the city object, which will suggest that the real, visible and audible world of the city arises from meaning as an effect of association – as memory, i.e. the identification and exaggeration of the absence of presence.

Fiction is no substitute for reality itself, but it is a valuable, if not conceptually indispensable, tool for true externalization. The author proposes that Johannesburg is a city well-suited for such a written text – an elaborately speculative, literary and spatial exploration. Will this experience of city as fiction, through the implementation of externalized dialogue between city dweller and his/her immediate surroundings, if emphasized and manipulated accordingly, construct the socio-spatial form for future generations?

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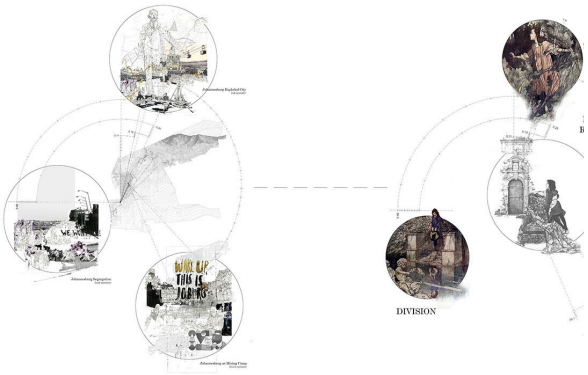

HYPOTHESIS

In order to create an effective description of the 'city as memory,' multiple layers of narrative must be expressed at different scales and converted into a tectonic proposal which represents the arrangement and ordering of those narratives. By experiencing the city from an alternative understanding, the dialogue and relationship between the city dweller and the city can be emphasized and manipulated accordingly, in order to create a total understanding of 'city' and not only 'object'. This 'total understanding' is achieved when the viewer is made aware of the absence thereof. The dissertation proposes that, through the implementation of the architectural concept of scaling and the transcribing of narrative and memory onto the chosen site, the city dweller will be made aware of the absence of a 'total understanding' of the city, allowing an alternative understanding of the city and heritage buildings within the city.

Figure 1.3: The theoretical and architectural concept (Author, 2015).

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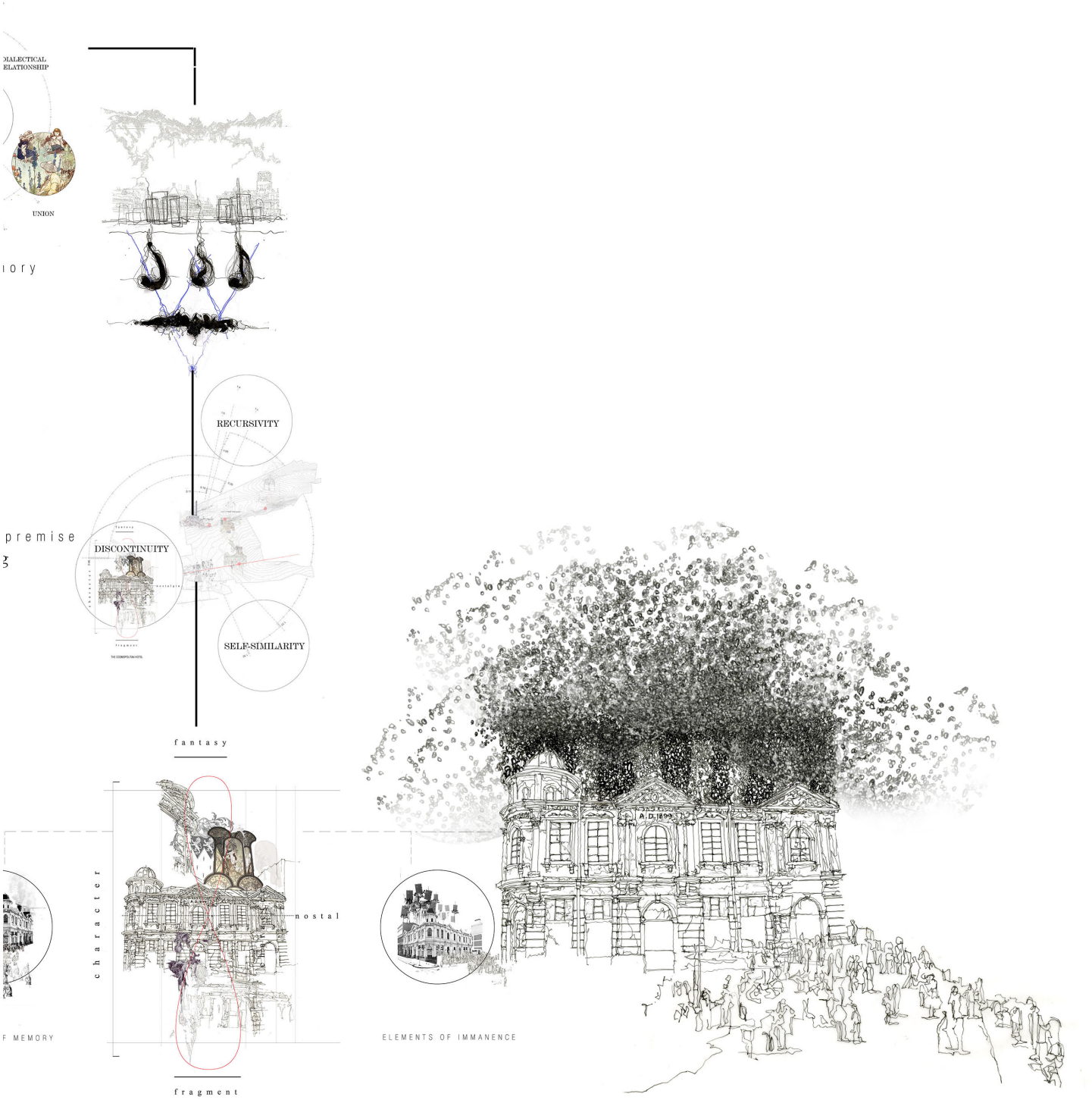

PRESENT ELEMENTS

The Cosmopolitan Hotel

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OBJECTIVES

In order to create an effective description or narrative which will allow the identification of the city as memory, the production of speculated stories – a new typology of *process* – is needed which will allow a building to grow with the city. A change to the original[7] state, a disruption, would result in a building with programmatic connections at an urban scale. Focussing on Johannesburg, it is the aim of this dissertation to bring forth the ABSENCE OF PRESENCE through an understanding of the relationship of architecture to the city – built, imagined and narrated – whilst considering architecture as an intellectual and spatial process rather than only a product. This would result in the understanding of the 'city as memory'.

The project will present the dominant recurring theme of Frances Hodgson Burnett's story, *The Secret Garden* (1909), in architectural form at the site of the Cosmopolitan Hotel. The three structural relationships which pervade the narrative of *The Secret Garden* can also be found to exist on a physical level in the city of Johannesburg. The strange presence of these fictional realities in Johannesburg sets the stage for the project's further transposition of reality and fiction. This superposition of fiction onto the city is done through the application and understanding of absence and presence as defined by Peter Eisenman's theory of Scaling. Presence, origin and aesthetic object are questioned in order to determine how the disruption to the original state of the building can inform the reoccupation and continued fiction of the Cosmopolitan Hotel.

The application of fiction and the theory of Scaling allows the formulation of an alternative research process into the historic and present conditions of Johannesburg, addressing problems and opportunities on various levels. Through the disruption to the original state of the building and its fabric, the architectural solution should strip away the false comforts of logic, and the representations thereof will contain present elements, elements of memory, and elements of immanence, exposing heritage and meaning of memory which are inseparable from each other within the city. The applied destabilizations will undercut the reality of the programme, creating a fiction of a fiction. In doing so, the project proposes an architecture which replaces the teleology of the ideal with the openness of text, combining individual entities into a presence of a presence. This will allow the presencing of the fictional elements of Johannesburg in the reality of the Cosmopolitan Hotel, creating a simultaneity of experience of both text and object.

As such, an architecture will be conceived through the speculative proposal as device, a thought experiment, enabling the potential of the Johannesburg flotsam[8] to be expressed. The proposed architectural intervention will translate the fiction into a more detailed spatial experience – intentionally locating itself in the liminal territory between fiction and architecture, to provoke an engagement between the viewer and that which is produced.

[7] The 'original state' or the 'original' refers to the Cosmopolitan Hotel in its current disused state, i.e. an unaltered architectural state.

[8] The word 'flotsam' in the context of the dissertation will refer to the 'floating population', those who project the externalized action – the 'readers' of the written city.

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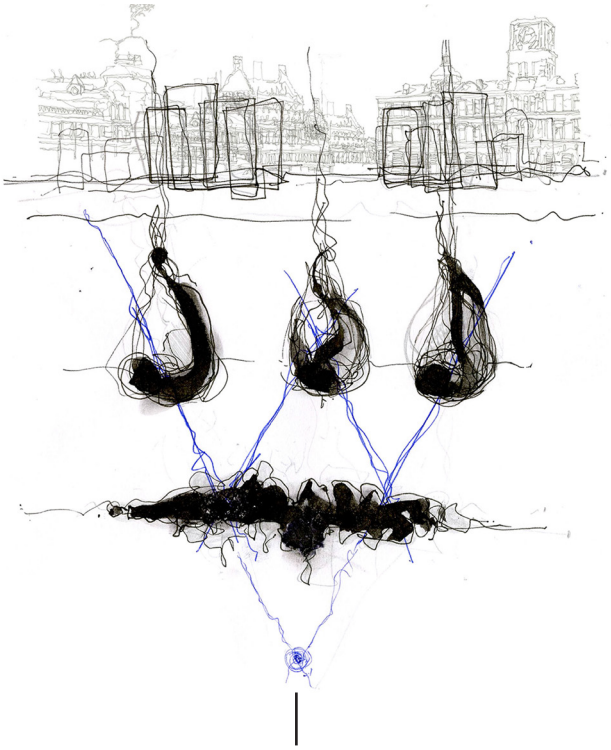

The proposed programme will attempt to locate the place of architectural speculation with regards to the city context, and explicate the relationship between the speculative act of architecture and representational inquiry. The programme must augment the building in such a way as to reverse the current stagnant condition in a manner alternative to that of the Maboneng Precinct gentrification. The project aims to expose Johannesburg's immoral exploitation, and record (represent) its specific paradigm in a way that resists future stagnation and recurrence of the historic exploitation.

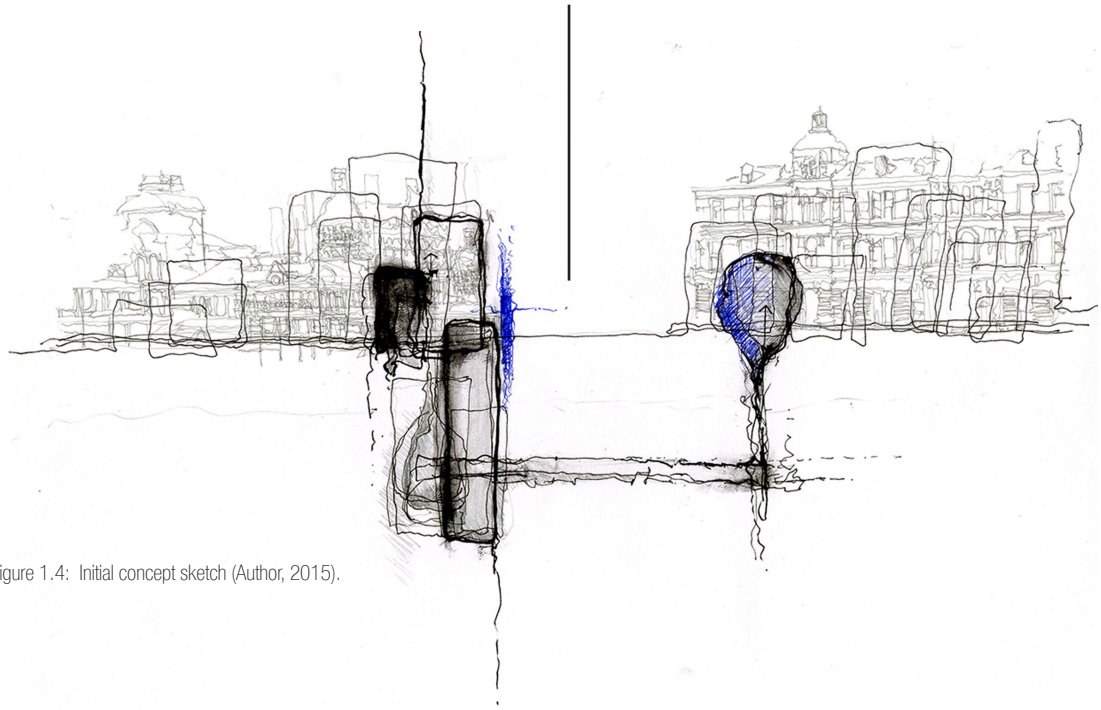

Figure 1.4: Initial concept sketch (Author, 2015).

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RESEARCH METHODOLOGY

The following is an outline of the research methodologies utilized in order to address the questions and hypothesis stated in this dissertation, so as to develop an appropriate architectural response.

PARTICIPATION OBSERVATION

Participation observation is a systematic data collection approach and research method. All senses are used and the method results in a subjective understanding as well as a realistic view of the object of study. This method of study allowed a descriptive interpretation of the urban environment and an analytical investigation of the conditions present in that environment; the aim being to capture and record information through observation, participation and experience so as to identify information relevant to the object of study. The analysis of relevant information allowed the integration of the proposal into the existing precinct proposal. The specific area of focus, the Cosmopolitan Hotel, was observed and documented through various site visits and prolonged engagement in the setting and social situation of the site as well as the city of Johannesburg. Interviews and a personal guided tour through the hotel allowed for an in-depth understanding of the structure. The clear expression and notations of observations were undertaken through the use of various mediums and media, in order to develop a full understanding of the setting of interest.

ARCHIVE

All historical photographs, building plans, literature and articles pertaining to the Cosmopolitan Hotel and the precinct in which it is located were studied in order to fully understand the site and its past and present development.

MAPPING

To inform the framework and initial proposal a mapping exercise was undertaken, which resulted in the formation of the theoretical urban framework. Further mapping of the site and of the precinct in which it is located was then undertaken, informing the theoretical and design approach. This method was also used to map the value of the building's historical fabric, physical conditions of the site, the relationship of the site to its surroundings, movement surrounding the site, and climatic conditions.

PRECEDENT STUDIES

Interdisciplinary research was conducted through the study and consultation of relevant literature pertaining to the dissertation investigation, the proposed programme, proposed architectural solution, and the proposed technical resolution. Precedent studies were conducted and critically analysed in order to inform the development of a process which would allow the investigation of how memory and narrative can inform the reuse of the particular heritage building.

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DESCRIPTIVE INTERPRETATION

By conducting an appropriate literature study, and by reviewing applicable critical theory pertaining to city, memory and narrative, a theoretical departure for this dissertation was developed. By investigating Eisenman's theory of scaling and investigating additional theory concerning the representation of absence and presence, a design process was established which informed the translation of the researched theory into the proposed architecture.

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 1999, the ICOMOS Ename *Charter for the Interpretation and Presentation of Cultural Heritage Sites 2008,* and the 1999 South African National Heritage Resources Act were consulted in parallel with the application of the theory in order to inform an appropriate architectural response to the heritage building.

The descriptive interpretation further focused on the core aspects which informed the outcome of this dissertation:

The dynamic history of Johannesburg and the tangible and intangible heritage which formed in the city.
The effect and application of current views towards the city and memory.
The theory of scaling and the translation thereof into physical architecture

APPLIED RESEARCH

The descriptive interpretation of all the research undertaken culminated in a conceptual approach and architectural response. This allowed the architectural response to address and give expression to the intentions of the dissertation, and also to develop into a tectonic response by building on the intentions of the conceptual design approach, resulting in the continuation of the investigated design process.

The architectural response is primarily informed by applying research pertaining to the following:

The historical context of the Cosmopolitan Hotel.
The current state and programmatic needs of the abovementioned heritage building.
The Maboneng Precinct.
The need for public space in the precinct.
The application of narrative and the theory of scaling

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DELIMITATIONS OF STUDY

Despite the fact that the hotel has been purchased for development in the near future, the assumption will be made, within the context of this dissertation, that the hotel is unoccupied and available for purchase.

The detailed design of public space will be delimited to the site and the city block on which the Cosmopolitan Hotel is located, where the interaction between narrative and memory can best be explored.

The dissertation will explore the hypothesis and applied theory only within the context of the site and not within the larger region of Jeppestown and the city of Johannesburg.

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02

THEORY

2.01 A MANIFESTO FOR THE VIEWER

REPRODUCED INSTANCES

MEMORY AND ‘THE READER’

ALDO ROSSI (1931–1997) – CITY AND MEMORY

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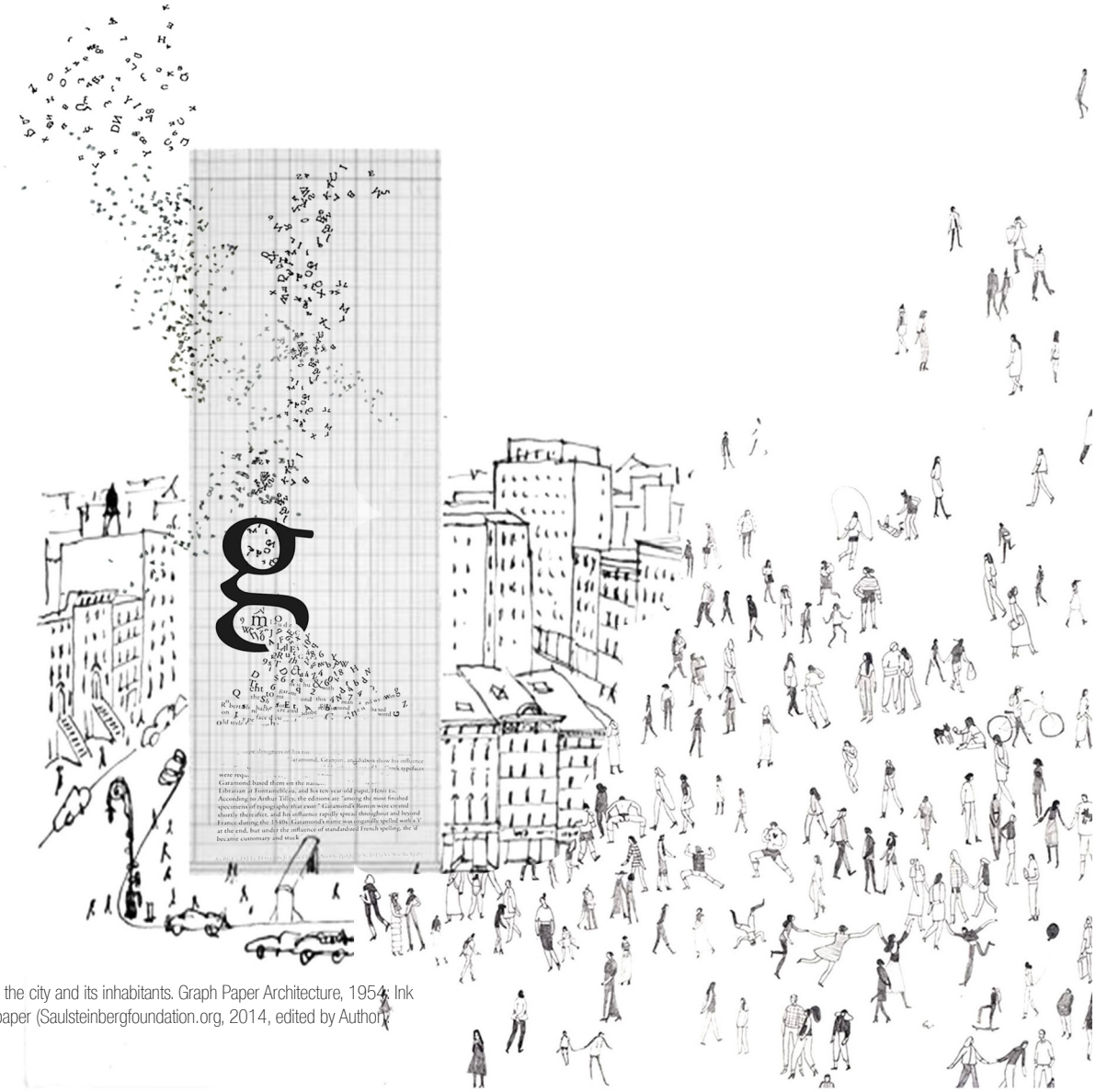

Figure 2.1: Text, the city and its inhabitants. Graph Paper Architecture, 1954; Ink and collage on paper (Saulsteinbergfoundation.org, 2014, edited by Author)

An exploration of meaning in search of the real, visible and audible world of the city arising from text.

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2.01

A MANIFESTO FOR THE VIEWER

In the age before data storage (media and representation as they are known today), whatever the individual produced and received was in writing. And because only that which was able to be written existed, individuals themselves fell under the rule of the symbolic – the written word as that which is interpreted. Once the individual chose to take hold of a pen, something miraculous occurred: the body left strangely unavoidable traces, creating an exposed individual. Handwriting alone could guarantee the perfect securing of readable traces.

The flow of traces left by the individual through the continuous flow of ink or letters were the individual's appearance and externality[1] . Friedrich Kittler describes this action as that of the 'alphabetized individual' (Kittler, Winthrop, Young & Wutz 1999:9). The same principle also applied to reading: "If one reads in the right way, the world will unfold in us a real, visible world."

This action alone was able to create the 'beautiful realm' – the imagined, an image created by memory through the individual's externality.

Through the inherent meaning created by memory, the city writes itself; it becomes an externalized action. This action is explored with the intention to connect the city of Johannesburg, the object, to those projecting the action – the readers. Through this theoretical exploration the author seeks to connect narrative prowess over the imagination, in order to convey the similarities shared by both space and the imagination alike, as a means to uncover, archive and reinterpret fragments of memory.

[1] A consequence of an activity that is experienced by unrelated third parties, either positively or negatively.

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Figure 2.2: Chris Marker filming (Video City: An actual shop, 2012).

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Lost at the end of the world on my island, Sal, in the company of my dogs strutting around, I remember that January in Tokyo, or rather I remember the images I filmed in Tokyo in January. They have now put themselves in place of my memory, they are my memory. I wonder how people who do not film, take photos, or record tapes remember, how humankind used to go about remembering.

- (Chris Marker, 1983)

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REPRODUCED INSTANCES

Once the technological differentiation of optics, acoustics and writing exploded, the fabrication of so-called Man became possible. Externalized layering, or writing translated into the photographic image, layers of the 'other', the spectator and the individual – the whole became the reproduced object.

Kittler describes this as an essence escaping into the apparatuses – a clear division occuring between matter and information, the real and the symbolic (Kittler *et al.* 1999:16): the reduction of writing to frequencies, letters and formulas, which Lacan (1966:720) describes as the "methodological distinction", occurs between the real, the imaginary, and the symbolic .

The symbolic is now the machine, the effect of differentiation, with letters and ciphers forming a limited set. These differentiations do not take into account the fundamental nature, reality and existence of what was not limited by tense, person or number before. In contrast to the flow of handwriting, letters are now distinct elements separated by spaces – the symbolic has the status of block letters becoming a reproduced externalization. We now externalize through what is reproduced, creating memory through the reproduced object.

The reproduced is not only supposed to resemble the object, but must rather guarantee resemblance by being a product of the object in question – a mechanized reproduction through differentiation. Thus, once storage media could accommodate optical and acoustic data, human memory capacity was bound to dwindle: the liberation of writing reverberated[2] its end. The development from writing to data collection by means of the typewriter, gramophone and film resulted in standardized text (Kittler *et al.* 1999:10).

Through standardized texts, Kittler explains (Kittler *et al.* 1999:14), paper and body, writing and soul fall apart. Typewriters do not store individuals; their letters do not communicate beyond what the perfectly alphabetized readers can subsequently hallucinate as meaning. That electric or electronic media can recombine them does not change the fact of their differentiation.

[2] To reverberate: have continuing and serious effects. The development of writing into storage data resulted in the decline of true alphabetization into standardized text.

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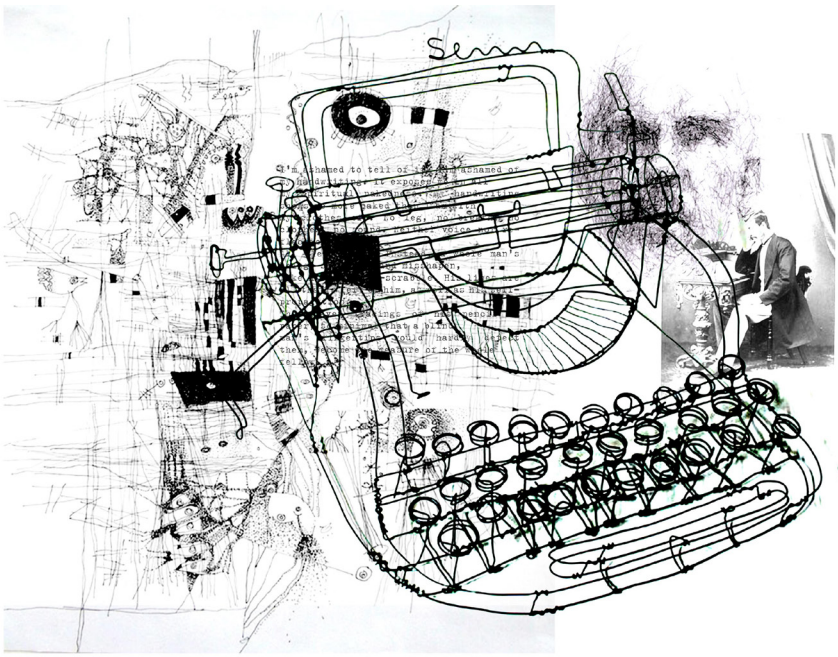

Figure 2.3: The technology of writing resulting in the translation of that which is viewed - the clear devision between matter and information. (Author, 2015).

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MEMORY AND 'THE READER'

Kittler argues (Kittler *et al.* 1999:9) that, before objectification, when only type existed, the alphabetized individual (the author) was able to reverse this exteriorization in order return to the state of alphabetized individual known as 'the reader'. How then, in the current epoch wherein representation underlies the conceptual elaboration of a project and the whole process of form generation, do we achieve this reversal and create perfect alphabetization?

Admittedly, when referring to printed images, it is easy to shift from the most powerful explanation to one that is trivial and reveals only marginal aspects of the phenomena for which we want to account. It is the same with language, which only leaves us the choice of either retaining words while losing their meaning or, vice versa, retaining meaning while losing the words, which corresponds with Deleuze's view on the false and the true[3]. It is for this reason Latour argues that the essential characteristics of inscriptions, or our externality, cannot be defined in terms of visualization, print or writing; thus it is not perception which is at stake in this problem of visualization and cognition (Latour 1986:6).

Not all inscriptions are equal explanations; only those inscriptions that help us to understand how the mobilization and collection of new resources is achieved, are equal. Therefore explanations cannot be found in mechanisms which we believe are dependent upon the manipulation of paper, print, images and so on. New inscriptions, and new ways of perceiving them, are the result of deeper exploration.

[3] See Deleuze (1965): "The alternative is between two purities; the false and the true; that of responsibility and that of innocence; that of memory and that of forgetting … Either one remembers words but their meaning remains obscure, or one apprehends the meaning, in which case the memory of the words disappears."

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If you wish to go out of your way and come back heavily equipped so as to force others to go out of their ways, the main problem to solve is that of mobilization. You have to go and to come back with the "things" if your moves are not to be wasted. But the "things" have to be able to withstand the return trip without withering away, and the "things" you gathered and displaced have to be presentable all at once to those you want to convince and who did not go there.
(Latour 1986:6)

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What Latour (1986:6) expresses is the need for the invention of objects[4] which have the properties of being *mobile* but also *immutable, presentable, readable* and *combinable* with one another. An inscription is determined by its distribution and interpretation. Therefore making impossible places and impossible things realistic, or making possible objects more probable than other possible objects, leads to effective communication beyond the rhetoric.

It is the author's opinion that this reversed externalization, the effective communication beyond the rhetoric, was explored by Aldo Rossi in his work *A Scientific Autobiography* (1982). The autobiography is replete with philosophical and literary references calculated to substantiate, if not over-determine, the importance of certain events and ideas to the author (circumstances in totality). These references and media gathered in a non-repetitive manner present ideas or figures of thought. They are instances of repetition in that they function, in effect, to repeat (Lobsinger 2002:42).

Lobsinger (2002:44) describes Rossi's act of repetition as one of impelled desire in order to master unresolved psychic debris whilst conserving it. In repeating, the subject does not experience an accumulation of the past, but rather the activity seems fully determined by events in the present. In Rossi's act of repetition, something historical is brought forth in another form despite the fact that both the activity and causal event appear to lack perspective.

The repetition is an attempt to totalize within a symbolic fragment; it works to interrupt the experience of history as linear and progressive. The act of redrawing – a repetition – renders all projects equal and in the present tense. By means of repetition Rossi is able to overcome the desire for totality while acknowledging its impossibility. In context, the use of repetition can be seen to permit the coexistence of contradictory aims, an adherence to the realist denial of subjective expression for objective totality, and the acquiescence to the subjective within the creative process and in architecture (Lobsinger 2002:56). Rossi writes: "*it is impossible to create; without desire, no certainty remains, and the imagination itself is reduced to a commodity*." He references Stendhal's *Life of Henry Brulard* and discovers a repetitive narrative model that makes complex the idea of history as a pure chronology of time, events and places. The narrative drawings used do not only illustrate the text, but function as locational diagrams, depicting real existing places as deformed by the author's memories of events in time. Thus Rossi's text enlarges personal experiences and reflections to the scale of the expanding city. The detailed descriptions of his thoughts, observations and walks around the city include the circumstances of that walk in totality: an externalized action resulting in the imagined memory. In doing so, Rossi suggests that this imagined memory is part of and results from the infrastructure of the city one lives in.

The city here becomes experimental: it is something you walk through, but also something that rears up fictitiously to consume the thoughts of everyone residing within it.

The memoir is presented as a realistic urban novel, thereby allowing mobilization. It allows an erudite discussion regarding the representation of the image: how do you map the city down to its every last conceivable detail? And what if cartography is not the most appropriate tool to use? What if *narrative* is the best way to diagram the urban world?

[4] Objects, defined as the result of externalization through what is reproduced.

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Is this not the answer to the question of reversal: What if the existing is derived from the imagined, that is to say, the city is derived from the written narrative of the externalized? If storage media allows the written word to be translated into film, why can the written word not be translated into a tangible thing? If we were again to refer to the city, why not use a narrative such as James Joyce's *Ulysses*[5] and turn it into a city? Through the alphabetized writer the externalized action then becomes 3D shapes which in turn, through the alphabetized reader, becomes a new form of writing.

ALDO ROSSI (1931–1997) – CITY AND MEMORY

One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory.
- *Aldo Rossi (1982:130).*

In his writings Rossi criticizes the lack of understanding of the city in current architectural practice. He argues that a city must be studied and valued as something constructed over time. He holds that the city remembers its past (our "collective memory"). The city is always considered as a man-made object, and the past will always be partly experienced and give meaning to permanence.

Throughout his career Rossi questioned paradigms of architecture and the city. He published his first book, *The Architecture of the City*, in 1966 and later published *A Scientific Autobiography* in 1982. In these publications Rossi's architecture references recurring themes of ritual and memory. He felt strongly about place as a regional, cultural, and yet global concept (Rossi 1981), using sketches to explore this concept on various levels. The investigation and interrogation of the theme of place and memory was particularly evident in the San Cataldo Cemetery, 1978, in which Rossi had found a way to make architecture metaphysical.

Built on the grounds of an ancient cemetery containing a vast amount of hand-carved and engraved statues and tombstones, Rossi's cemetery design is an analogical route through all of the images of the "house of the dead." Implementing the theories argued in *The Architecture of the City*, Rossi, with Gianni Braghieri, combined ideas from the Costa and Jewish cemeteries (see Figure 2.8) of the 19th century through the representation of typologies and translations of the past, winning the 1972 competition for the design of the cemetery.

5 *Ulysses* is a modernist novel by Irish writer James Joyce. It chronicles the peripatetic appointments and encounters of Leopold Bloom in Dublin in the course of an ordinary day, 16 June 1904.

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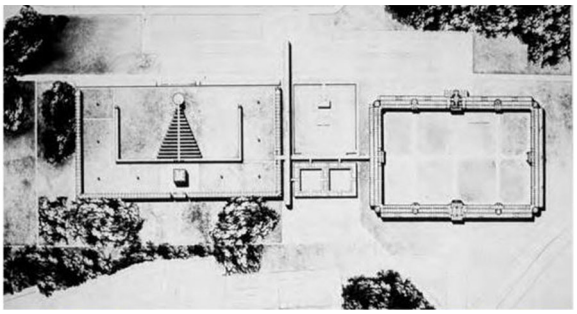

Figure 2.4: Plan of the San Cataldo Cemetery. The walled enclosure to the right is the Costa and Jewish cemeteries, and the plan to the left is the design by Rossi (Blundell-Jones and Canniffe, 2007:191).

Figure 2.5: Perspective drawing of the design showing the bounding wall surrounding the Conical Grave, Ossuaries and funeral structure (Dezeen, 2015).

Figure 2.6: Perspective sketch of the design emphasizing the Ossuary funeral structures (Dezeen, 2015).

The Costa and Jewish Cemeteries are analyzed based on various criteria, with the resemblances in configuration of plan and structure clear in the final reworked design. Fragments of formal composition present within these cemeteries are identified and transformed, or specific elements reduced, in order to represent them in his own plan. Rossi uses a bounding wall, similar to that found in the Costa Cemetery, to define an axis and divide the rectangular structure into a series of zones (see Figure 2.9). Rossi's ossuary[6] cube design was envisioned as a commentary on the cemetery as a house of the dead (see Figure 2.10), whilst referencing the Jewish cemetery in its positioning and proportion of enclosing structure to void. It is the interrogation of place, memory and the translation thereof into the design which allows the creation of metaphysical architecture.

6 Ossuary: A chest, box, building, well, or site made to serve as the final resting place of human skeletal remains.

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Rossi's vast number of published sketches demonstrate how he utilized images in the process of design, and as a dialogue between the past and the future (Smith 2005:203). Rossi's sketch explorations consist of various layers which include layered elevations, axonometric views and distorted perspectives, which allowed him to enforce multiple viewpoints (see Figure 2.9). Rendered in colour with active, fast lines, the sketches often include full context and become dense conglomerations of cities.

Paolo Portoghesi writes that Rossi's interest in viewing a design from many angles stems from the idea of torsione, or twisting. This use of *torsione* was "a means of maintaining contact with memories without abandoning them" (Rossi 2000:11).

The idea of *torsione*, as used by Rossi, and the interrogation of place and memory, will be explored and used during the design development as a means of maintaining contact with memories of the city and the chosen site. The layering of analogue city objects will act as guidelines for the design process, whilst also critiquing permeated memories of both the city of Johannesburg and the Cosmopolitan Hotel, and their chosen narrative associations.

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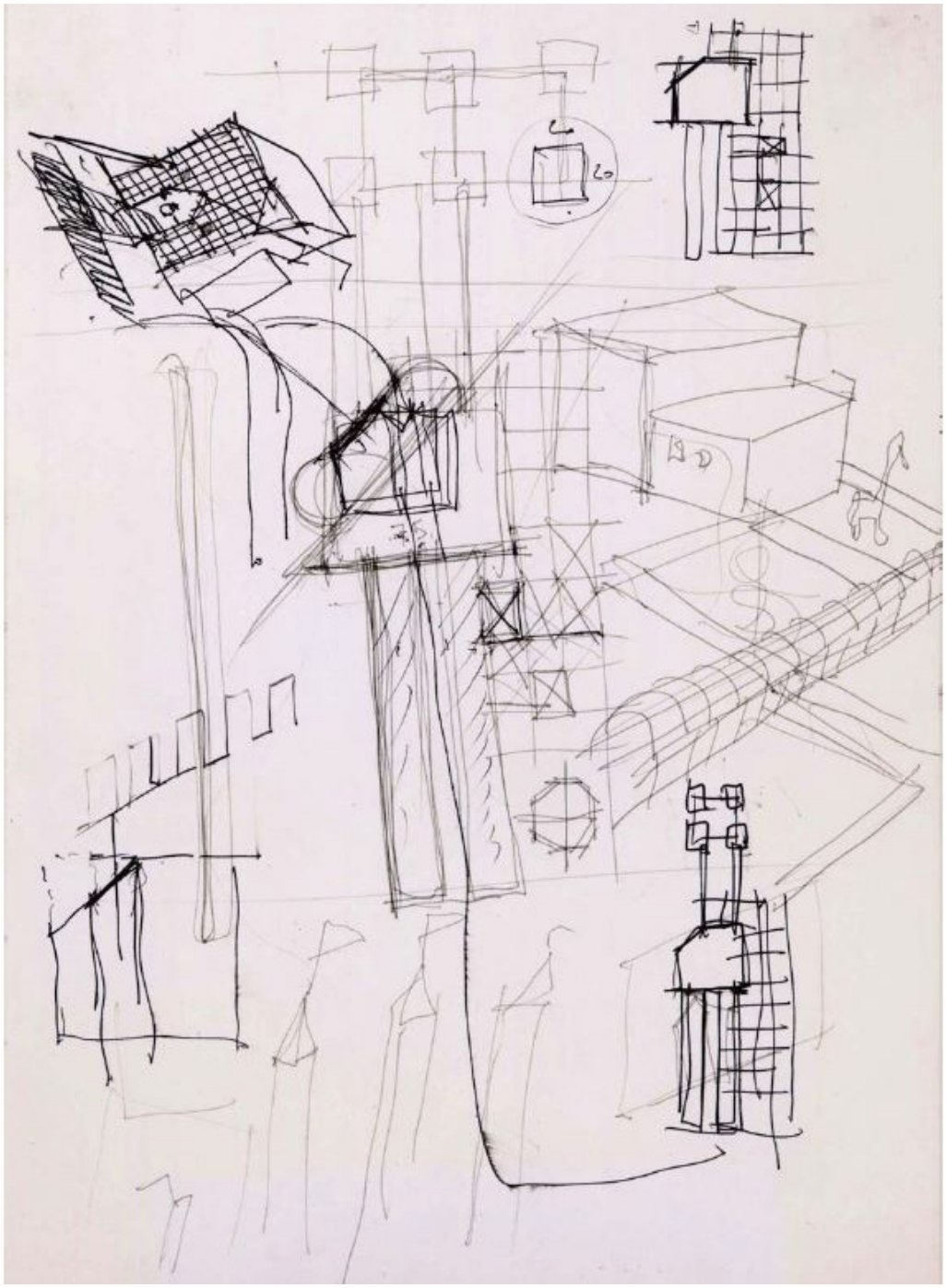

Figure 2.7: Rossi, Aldo Perspective sketches, sketch plans, and detail sketches for the Centro Direzionale, Florence (S,mith, 2005:202)

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03

THE SECRET GARDEN

3.01 NARATIVE AND MEMORY

3.02 THE CONCEPT OF FICTION

THE SECRET GARDEN, a novel by *Frances Hodgson Burnett*

PETER EISENMAN: "MOVING ARROWS, EROS AND OTHER ERRORS"

3.03 CONTRIBUTING COMPONENTS

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3.01

NARATIVE AND MEMORY

Our personal histories inform the way we interpret the world around us. Our past creates prejudices that we unconsciously adopt, while memory informs our lives and desires. Architecture not only records memory, but also creates memory. Created space becomes a medium of memory, a surface on which body and time leave traces.

A relationship exists between the act of recollecting and the act of narrating. One can distinguish between the mutual relationships of memory and narrative. Memory is our dynamic sense of the past and narrative our personal account of events, experiences, or the like, whether true or fictitious. Narrative transposed onto the city with and through complex spatial representations, allows contact with all the arts and sciences that have always been used in the built environment as a framework for larger, abstract ideas. Latour (1986:8) argues that the optical consistency[1] of technology allows us to displace cities, landscapes and narratives, thereby allowing an adherence between the text and its referent. It is this adherence between text and object that creates the potential for movement or "mobility", and the possibility for reaching an imagined place or state. The impossible and virtual can be drawn realistically, and the realistic can be re-drawn in order to achieve the imagined.

Therefore it is effective description or narrative, the production of speculated stories – the superposition of a fiction onto a city, i.e. not just the stories themselves, but the 'how' of their making – that allows externalization. The speculated, if mobilized, has to be made good through the enlistment of participants who can be taken on the journey of the narrative to then return with the commitment to and belief in this narrative.

1 Technological unit of measure.

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If the reading of architecture was to include all the events that took place in it, it would be necessary to devise models of notating such activities … Architecture ceases to be a backdrop for action, becoming the action itself. ... Architecture becomes the discourse of events as much as the discourse of spaces.

– Tschumi (1994:148-149)

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The descriptive narrative is a result of the author's personal understanding and interpretation of the history and development of Johannesburg. **Figure 3.1 - 3.3** are collages representing this understanding and the 'how' of the city's making.

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Figure 3.1: Conceptual collage of Johannesburg as 'Minng Camp' - the past condition, one of union (Author, 2015).

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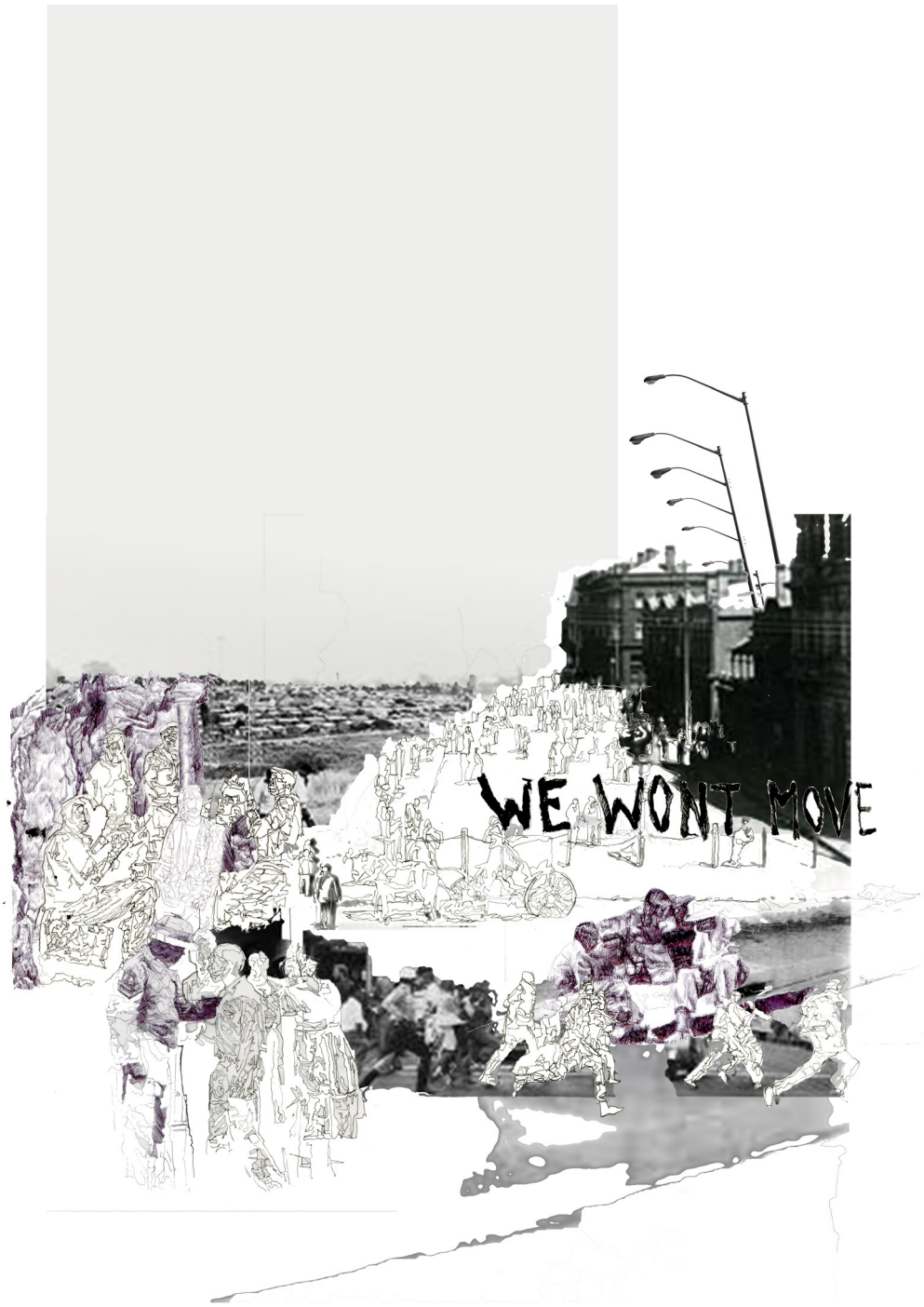

Figure 3.2: Conceptual collage of 'Segregated Johannesburg' - the 'intermediate' condition, a state of division (Author, 2015).

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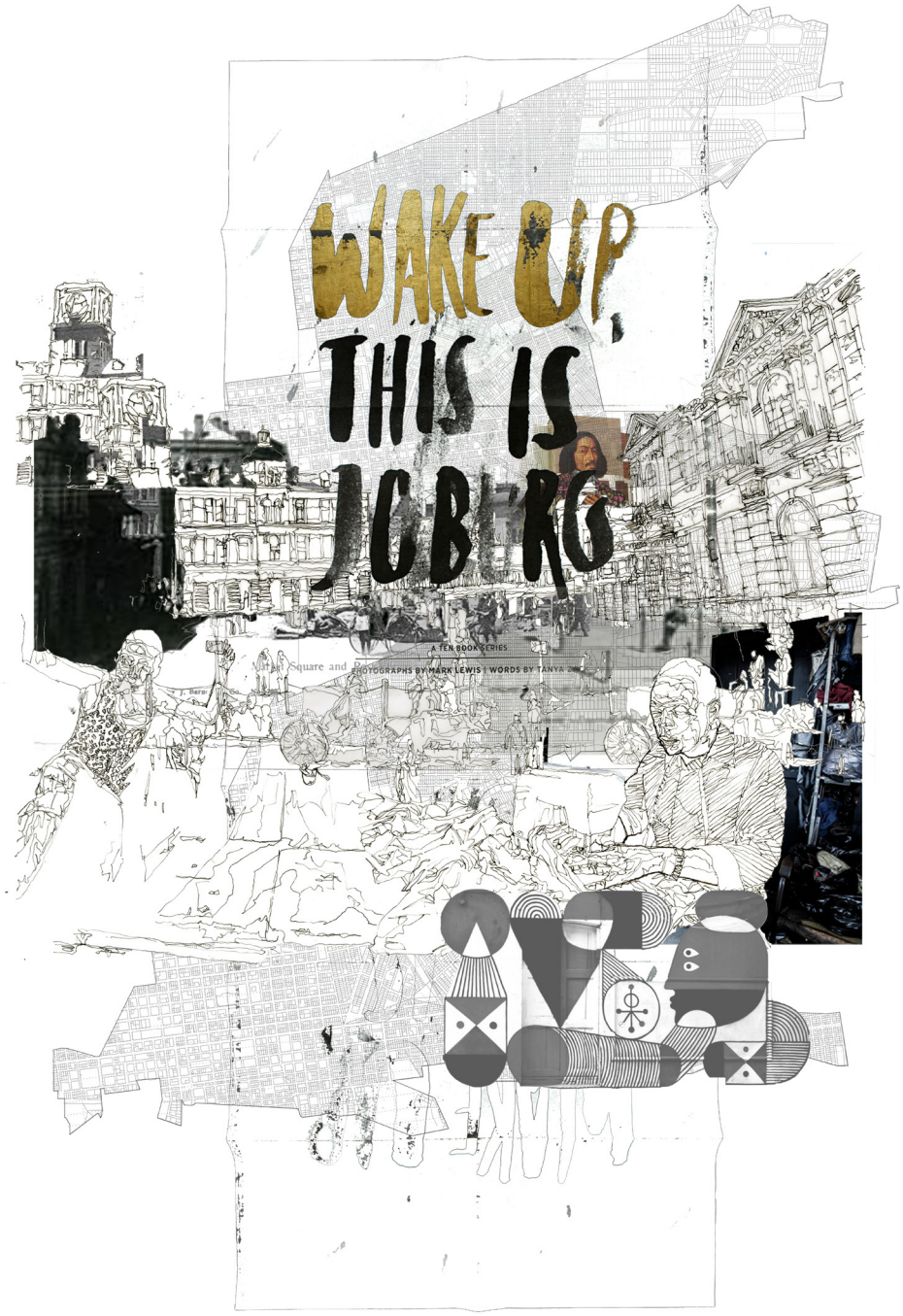

Figure 3.3: Conceptual Collage of Johannesburg tge 'Exploded City' - the present condition, a dialectical relationship (Author, 2015).

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Three themes, or relationships of development become evident in the interpretations of Johannesburg – firstly there is a relationship of union, secondly there is a relationship of division, and finally there is the present day resulting relationship.

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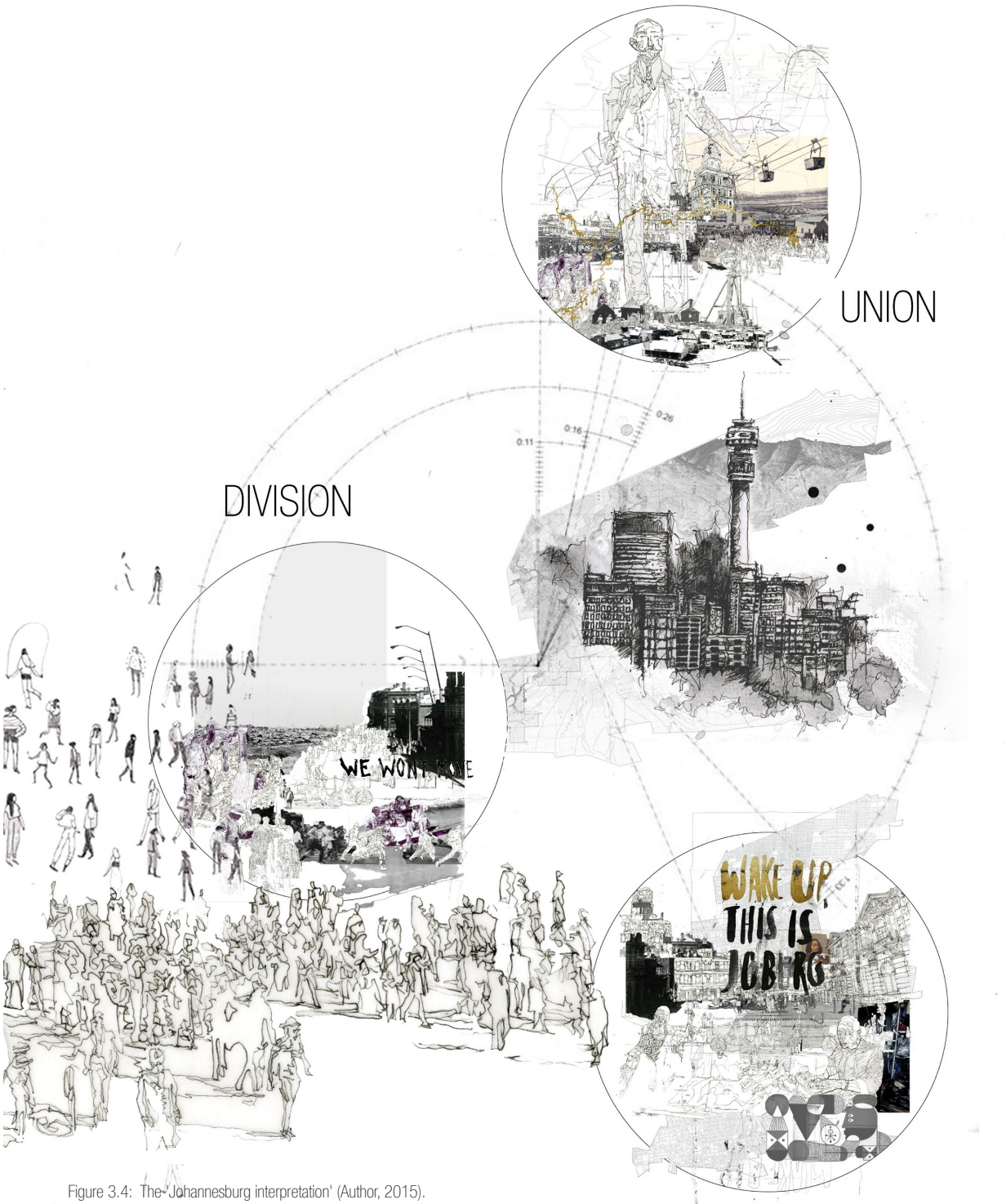

Figure 3.4: The 'Johannesburg interpretation' (Author, 2015).

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Figure 3.5: The 'Garden' - Mary outside the garden, Mary inside the garden, and the family inside the garden (Faculty.arts.ubc.ca, edited by Author, 2015).

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3.02

THE CONCEPT OF FICTION

Fact occupies itself with trying to reproduce fiction.

- *Oscar Wilde, The Decay of Lying,* 1891.

THE SECRET GARDEN, a novel by *Frances Hodgson Burnett*

For the author personally, narrative has always made complex the idea of history as a pure chronology of time, events and places. The author has for a long time been intrigued by illustrations and fictions which depict real places as deformed by the memories of events in time. No fiction has had a greater personal influence than that of Frances H. Burnette's *The Secret Garden*. As a child, both the book and adapted film shaped and instilled a sense of constant intrigue with that which cannot be seen, and the memory of the presence created by it. The fiction enlarged personal experiences and reflections to the scale of the author's expanding understanding of memory at the time she read the book. The fiction created a presence which is only now being fully understood. The constant imagined memory of *The Secret Garden* resulted in a personal search for detailed descriptions, thoughts, observations and circumstances of experience. It was *The Secret Garden* that presenced the author's interest in the relationship between text and memory, and the relationship between the sense of the past and personal accounts of events:

The Secret Garden (1909) tells the story of Mary Lennox, a spoiled, contrary, solitary child raised in India but sent to live in her uncle's manor in Yorkshire after her parents' death. She is left to herself by her uncle, Mr. Craven, who travels often to escape the memory of his deceased wife. The only person who has time for Mary is her chambermaid, Martha. It is Martha who tells Mary about Mrs. Craven's walled garden, which has been closed and locked since her death. Mary becomes intrigued by the prospect of the forgotten garden, and her quest to find out the garden's secrets leads her to discover other secrets hidden in the manor. These discoveries, combined with the unlikely friendships she makes along the way, help Mary come out of her shell and find a new fascination with the world around her.

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The narrative is characterised by three structural relationships, that of division, union and the consequential dialectical relationship of the characters. The initial emotional division of the family is ultimately unified through Mary's intrigue with the garden and persistence of character, the dialectical relationship.

In order to create an effective description or narrative, the production of speculated stories – a new typology of *process* – is needed which will allow a building to grow with the city, and allow a change to the original[2] state, a disruption, resulting in a building with programmatic connections at an urban scale. Thus the fiction, *The Secret Garden*, is seen as a metaphor for Johannesburg, and the structural relationships within the fiction are used as basis for architectural investigation.

The project will present the dominant recurring theme of the story of *The Secret Garden* in an architectural form at the site of the Cosmopolitan Hotel. The three structural relationships which pervade the narrative of *The Secret Garden* can also be found to exist on a physical level in the city of Johannesburg. The strange presence of these fictional realities in Johannesburg sets the stage for the further transposition of reality and fiction in the thesis project. The applied destabilizations will undercut the reality of the programme, creating a fiction of a fiction. In doing so, the project proposes an architecture which replaces the teleology of the ideal with the openness of text, combining individual entities into a presence of a presence. This will allow the presencing of the fictional elements of Johannesburg in the reality of the Cosmopolitan Hotel, creating a simultaneity of experience of both text and object.

[2] The original state' or the 'original' refers to the Cosmopolitan Hotel in its current disused state, i.e. an unaltered architectural state.

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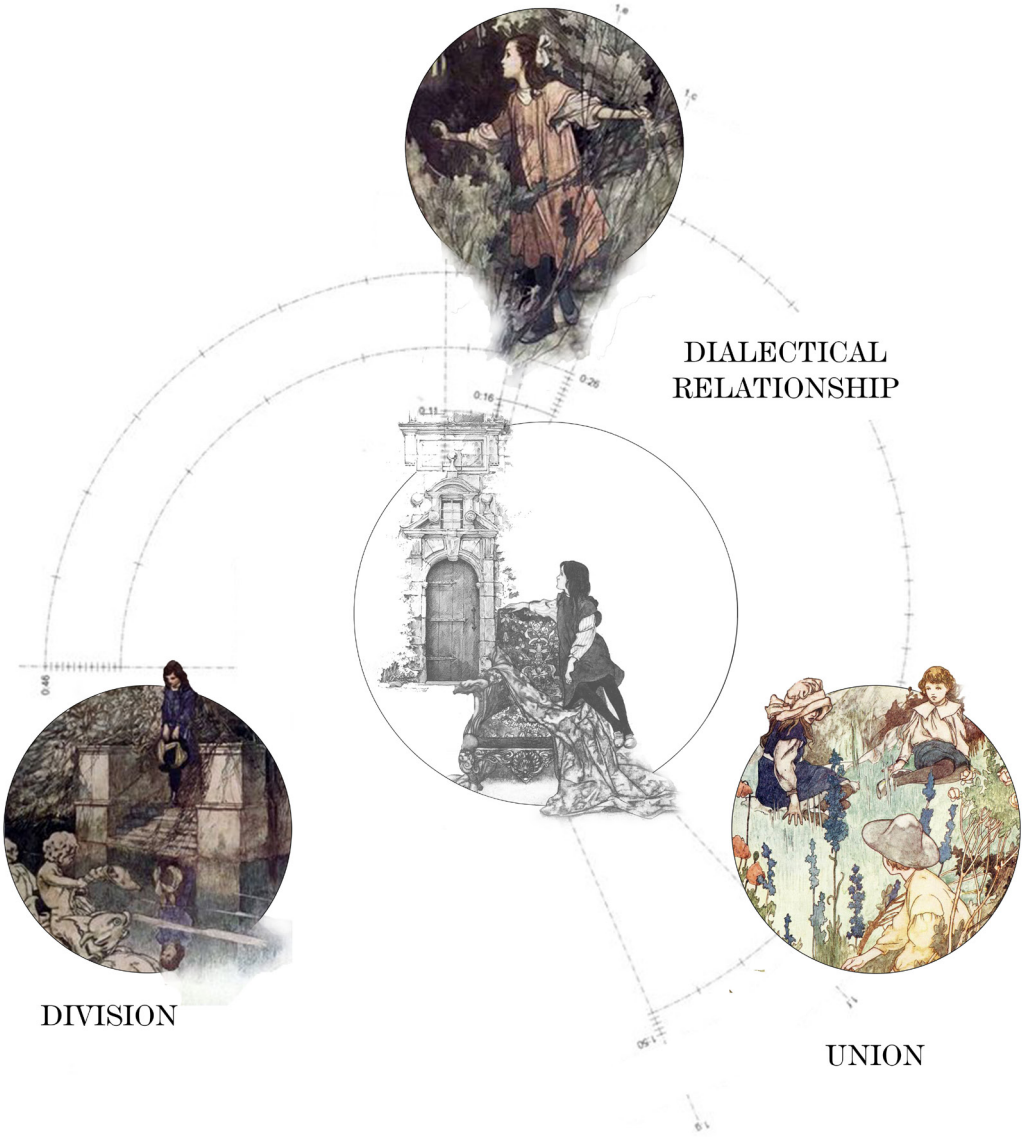

Figure 3.6: The Secret Garden - narrative structure (Burnette & Robinson, 2011, edited by Author, 2015)

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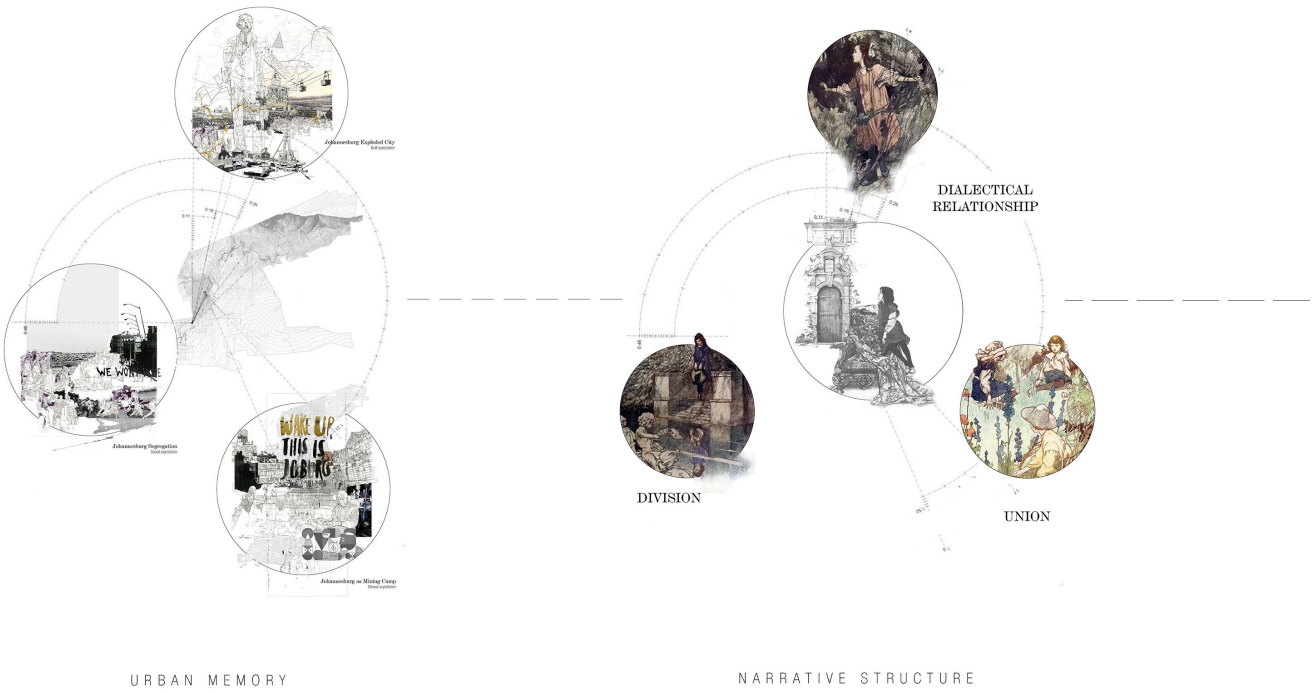

Figure 3.7: The 'urban memory', the narrative and the speculated (Author, 2015).

The aim of the dissertation is to locate the place of architectural speculation with regards to the city context, and explicate the relationship between the speculative act of architecture and representational inquiry. The mobilization of the object through narrative repetition will allow modern externality, and through reversal of inscription allowing the return of perfect alphabetization. Moreover, it suggests that the real, visible and audible world of the city arises from meaning as effect of association – externalized narrative. The figure conceptually illustrates the understanding of the urban memory of Johannesburg developed by the author. Secondly it illustrates the use of the narrative, *The Secret Garden*, as a result of the authors understadning of the urban meory of the city, and finally the concept of presencing these understandings architecturally at the site of the Cosmopolitan Hotel.

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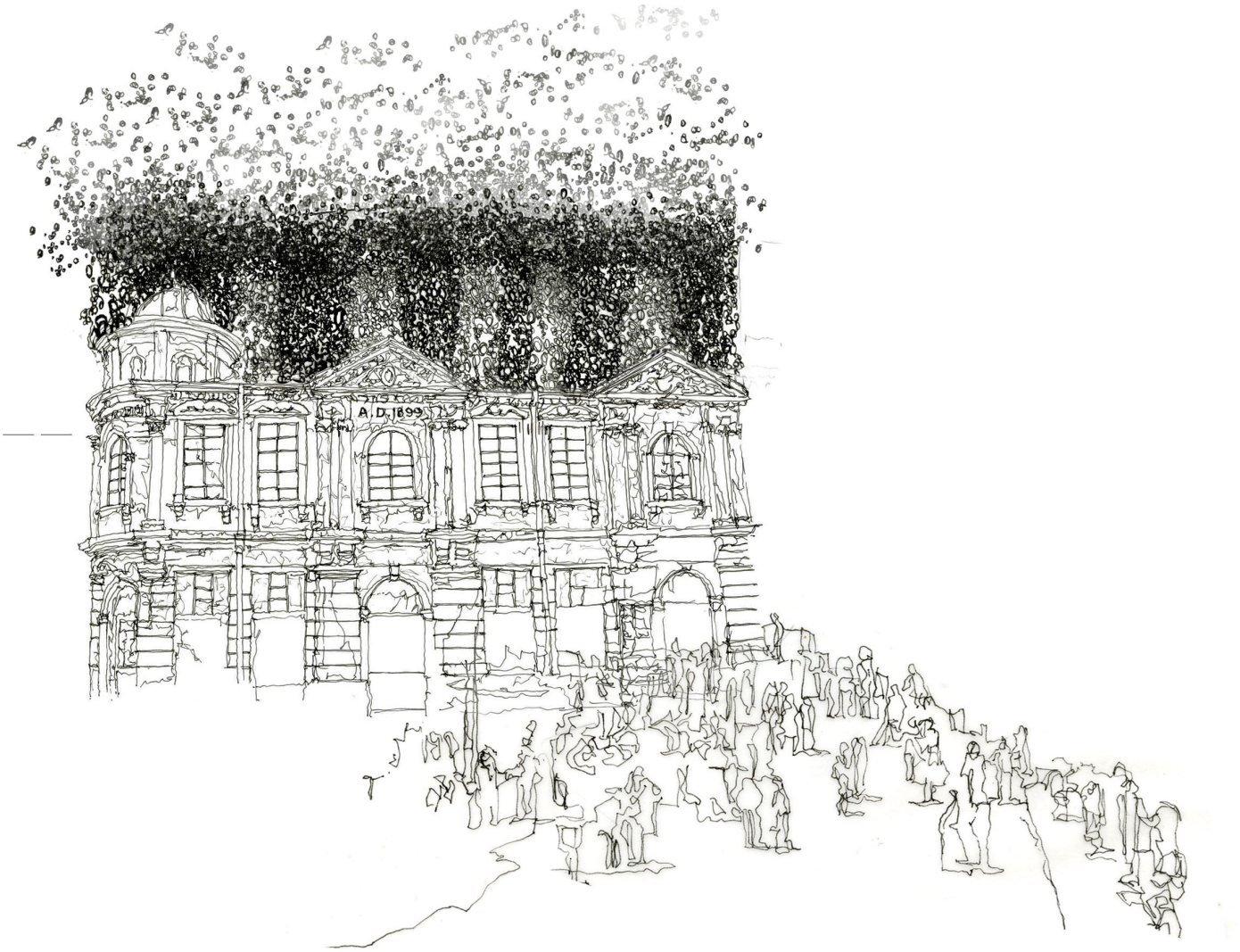

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PETER EISENMAN: "MOVING ARROWS, EROS AND OTHER ERRORS"

Disruption and dislocation, taken metaphorically, are therefore necessary in the construction of fresh meanings.

– *John Whiteman* (1986:80).

In order to achieve the abovementioned typology and programmatic connection[3], Eisenman's theoretical discourse of scaling is used. Eisenman argues that 'man'[4] can no longer be the foundation which informs architectural work, as this position is untenable in modern society. In order to effect an architectural response to this criticism and the new circumstance of man, Eisenman proposes to employ an 'other' discourse, one which attempts to eschew the anthropocentric organizing principles of presence and origin, a discourse founded in a process called *scaling,* a theory first tested in the 1986 Romeo and Juliet project (Whiteman 1986:77).

This method of investigation, according to John Whiteman (1986:78), may be a tiresome over-complication of architectural logic, but it allows a potential architectural solution concerned with architectural representation and the symbolic and spiritual problems which such an investigation raises. Presence, origin and aesthetic object are questioned through the application of the theory of scaling, in order to determine how this state of disruption[5] can inform the reoccupation and continued fiction of the building, creating the ABSENCE OF PRESENCE. Through disrupting the original state of the building and its fabric, the architectural solution will strip away the false comforts of logic, and the representations thereof will contain present elements, elements of memory, and elements of immanence, exposing heritage and meaning which are inseparable from each other.

The 1986 Romeo and Juliet project by Peter Eisenman is a series of site scalings and formal registrations – mere marks in the existing cityscape – which muse in self-reflexive ways upon the complex themes of UNION, DIVISION and DIALECTICAL RELATION in the tragedy of Romeo and Juliet (Whiteman 1986:76). The project is a kind of literary work which could be built, resulting in a physical fiction. It is an exploration of the ideologies of classical ordination and traditional figurative presence, through which Eisenman is trying to expose the narrow and reductive ways in which the world is made known to us through architecture, arguing that more complex and less literal forms of architectural representation should be made manifest within the culture (Eisenman 1986:76).

---

3 The disruption of the physical state of the Cosmopolitan Hotel and metaphoric dislocation of the city's memory through the theoretical process will allow the creation of a new building typology, leading to the construction of fresh meanings.

4 Man's bodily proportions as datum for architecture, and man's centric position in his conception of himself and the universe – Presence and Origin.

5 The current state of the building will be 'disrupted' by the application of the theoretical premise and the resulting design proposal.

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The Romeo and Juliet scheme is a proposal to build a fiction that explores 'positive' techniques concerning the construction of symbolic meaning against the more usual and certainly more accepted 'negative' theories of artistic production. In doing so, Eisenman has moved to a form of architectural thought in which the logic that determines the practical construction of a design is not sufficient in and of itself to structure its interpretation (Whiteman 1986:78).

The process of scaling is distinguished from that of architectural scale and its related notion of size. In scaling there is no single privileged referent, and therefore no originary value; instead, each scale change evokes characteristics specific and intrinsic to that scale, thereby freeing architecture from the metaphysics of scale. Scaling yields an architectural intervention which destabilizes, firstly, the value which architecture gives to presence and, secondly, the value that architecture gives to origin. In destabilizing presence and origin, the value that architecture gives to representation and the aesthetic object is also called into question (Whiteman 1986:77). Scaling in this context proposes three destabilizing agents: **DISCONTINUITY,** which confronts the metaphysics of presence; **RECURSIVITY,** which confronts origin; and **SELF-SIMILARITY,** which confronts representation and the aesthetic object.

Eisenman argues that these agents, **DISCONTINUITY, RECURSIVITY,** and **SELF-SIMILARITY,** are mutually dependent aspects of scaling, stating that they confront presence, origin and the aesthetic object in three aspects of architecture: site, programme and representation.

The traditional geometries and processes in architecture are necessarily continuous, because they are fundamentally geometries and processes of presence. A presence is a physically real form, and if architecture recognizes only presence, it will admit no discontinuity. Discontinuity is the aspect of scaling which disrupts and thus criticizes the status of presence. In scaling, discontinuity differentiates absence from void. Absence is either the trace of a previous presence, containing memory, or the trace of a possible presence, containing immanence. In its most reduced sense, recursivity is the elaboration of self-same forms. Recursivity confronts origin only when it is in a condition of self-similarity. Self-similarity refers to analogic repetition and not to the geometric mimesis usually found in an aesthetic object. It is this analogic dimension which frees scaling from being a mechanical process (Whiteman 1986:79). Rather than producing a transferral which preserves the aesthetic properties, as found in traditional representation, self-similarity produces an unending transformation of properties. Rather than being an aesthetic object, the object becomes a text – a structure of its own being.

Figure 3.8 refers to the scheme's first scaling, and is used to illustrate the complex theme of union and division in the three versions of the play, and in terms of architectural technique (the mechanism of the meaning rather than the meaning itself). What occurs in the first scaling is as follows (see **Figure 3.8 – 3.11**): First there is the selection of certain qualities of an object, in this case the plan of Verona[6] ; then the rescaling of the properties of that object; and then the moving of this highly selective representation to a new site.

[6] Whiteman (1986:84) states that it is notable that a concept such as 'the plan structure of Verona' appears to be inseparable from the material of its representation.

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Figure 3.8: Moving Arrows, Eros and Other Erros. Plates 10, 11, 12 - the first superposition, containing the cartographic representation of the city of Verona scaled and superimposed onto the site of Montecchio, which reveals the narrative structure of division (Whiteman 1986:79).

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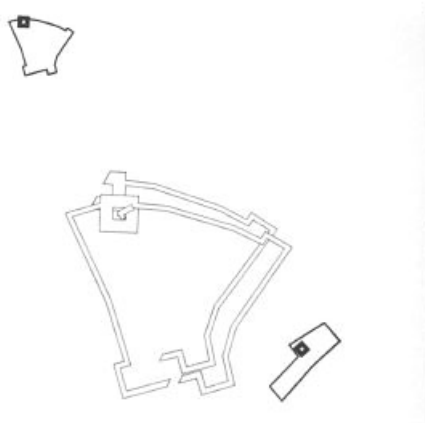

Figure 3.9: Plate 10 (Whiteman 1986:79).

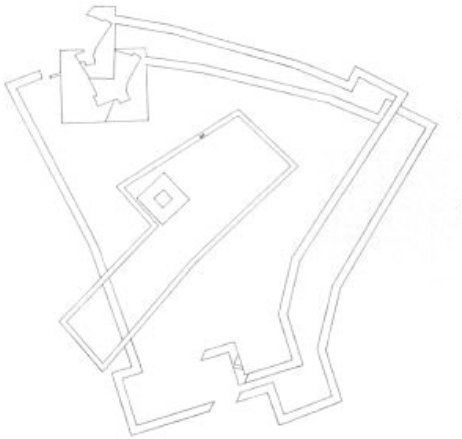

Figure 3.10: Plate 11 (Whiteman 1986:79).

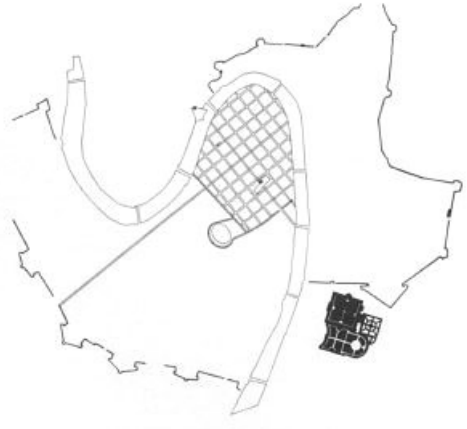

Figure 3.11: Plate 12 (Whiteman 1986:79).

The juxtaposition of physical qualities through rescaled images is used to symbolize the struggle for unification, and further suggests the tragedy that will unfold in the story. It is through this technical translation across scale and place that Eisenman believes the project achieves architectural meaning and literary references.

By using the technique of scaling to translate objects into a new location and image, the Romeo and Juliet scheme is able to use architecture, a static concept, to refer to the unfolding (continuum) of a story, which is dynamic – if the story is known. Scaling thereby creates a process of reference by means of translation, a mechanism by which to carry meanings associated with narrative structure.

The argument created by the theory against the naturalistic arguments of hierarchy, origin and scale, which have dominated architectural thinking, allows Eisenman to use a play on fiction to alert us to the fictional character of what we take to be 'real' – as the designs become a play of various elements that are seemingly real as well as fictional. Whiteman states (1986:80) that in the Romeo and Juliet scheme, the fiction of the narrative is reconstructed through the fiction of site and the fiction of representation, in order to comment on the structure of narrative. Architecture produced in accordance with this theory will then manipulate and represent the setting of a narrative and the places and things which appear in it, thereby 'grounding' fiction. The proposed project or object will then become a structure of its own being, and it is for this fact that this theory has been chosen by the author for this dissertation. The superposition of fiction onto the city and site will result in an effective description or narrative allowing externalization. The speculated narrative created through this superposition will allow mobilization and belief in this narrative, creating the presence needed for 'the reader' to surface.

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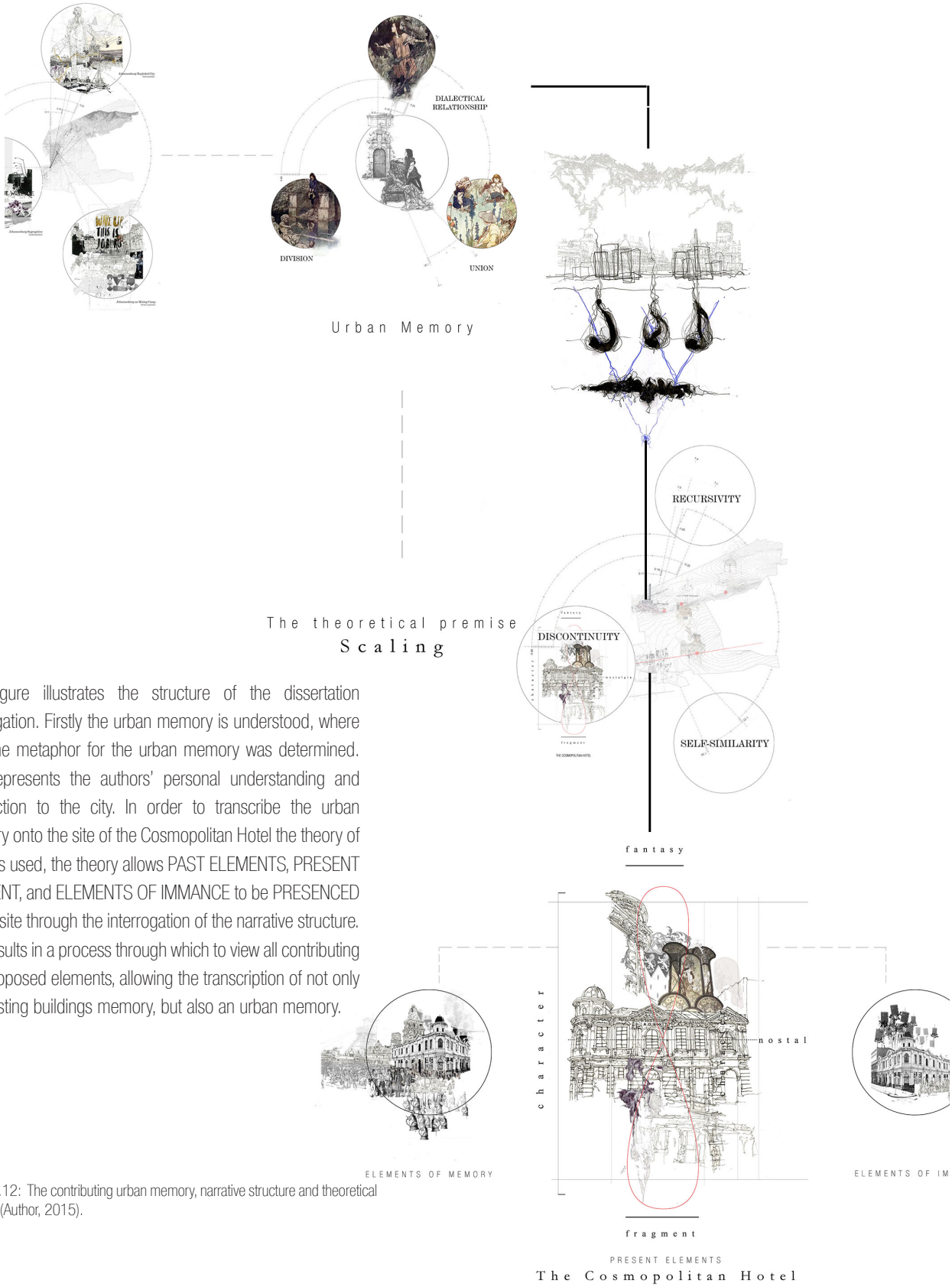

The figure illustrates the structure of the dissertation investigation. Firstly the urban memory is understood, where after the metaphor for the urban memory was determined. This represents the authors' personal understanding and connection to the city. In order to transcribe the urban memory onto the site of the Cosmopolitan Hotel the theory of scalig is used, the theory allows PAST ELEMENTS, PRESENT ELEMENT, and ELEMENTS OF IMMANCE to be PRESENCED on the site through the interrogation of the narrative structure. This results in a process through which to view all contributing and proposed elements, allowing the transcription of not only the existing buildings memory, but also an urban memory.

Figure 3.12: The contributing urban memory, narrative structure and theoretical premise (Author, 2015).

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3.03

Contributing components

In order to identify the design informants of the theoretical premise and retain clarity with regards to the theoretical premise and process followed, all the contributing researched aspects were summarized. Represented in diagrammatic form, these summarized aspects are used to formulate the fundamental design intentions and process strategies. Figure 3.12 illustrates the dominant recurring themes of *The Secret Garden*, as used in combination with the theoretical premise of *scaling*, resulting in the structure of the dissertation investigation.

The proposed intervention and change to the original state of the heritage fabric must be metaphorically constructive, reflecting and presencing an urban memory, forcing those who experience the disruption to rethink the idea of the literal and that which existed before. The transcription of memory and narrative onto the site of the Cosmopolitan Hotel must presence not only the history and memory of the building, but also the urban memory of Johannesburg. The design intervention is the organization of these presences and programmatic layering which represent the theoretical concepts. When these layered concepts and organizations are combined, they allow the creation of a process of making architecture with the purpose of emphasizing an approach to the reuse of heritage buildings which reacts to pre-existing, present and implied elements.

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04

CONTEXT & SETTING

4.01 BOUND ACTIVITY AND PLACE

4.02 JOHANNESBURG NOSTALGIA

FANTASY & FRAGMENTS: THE REAPROPRIATION OF THE 'MODERN UITVALGROND' IN JOHANNESBURG

4.03 LOCATION

4.04 JOHANNESBURG AND MABONENG

AN ISLAND STATE

MABONENG 2.0

4.05 A READING: The First Absence

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4.01

Bound activity and place

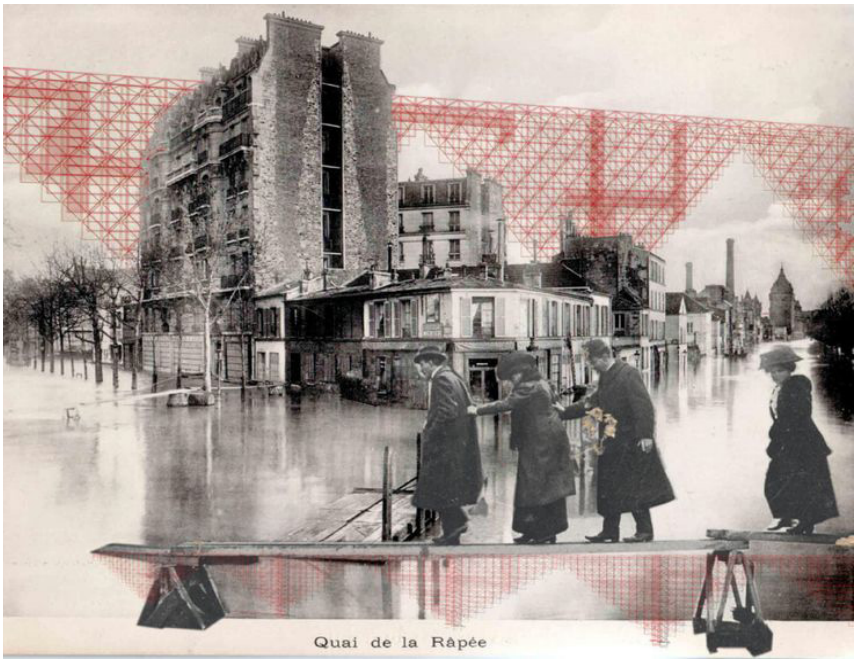

Figure 4.1: 'Collective ascent' - A collage illustrating city, inhabitants and networks (De Thoisy, 2012).

In a city, networks overlap upon other networks. ...
In capitals, networks between cities overlap upon other networks between other cities.
Beneath, upon, and above the ground, the overloaded nodes make a mockery of every conflation.
Time in the city is a function of transfers, turn-ons and turn offs.
(Kittler & Griffin 1996:719, 720)

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In *The City is a Medium,* Kittler (Kittler & Griffin 1996:718) explains that cities are made up of intersecting networks which dissect and connect the city, in particular its fringes, peripheries and tangents, as they can no longer be enclosed by walls or fortifications. These networks represent forms of information – the point at which all these paths meet.

Kittler and Griffin (1996:719) describes city data such as the layout of streets, their twists and turns, and their blind alleys – the city plan in diagram form – as consisting of just two abstract elements: coordinate points and their connecting lines. These two abstract elements can be used to reconstruct all structures in space and, most importantly, on maps. The graphs created by these abstract elements have imprinted themselves upon our imagination, but they do not describe streets and railway lines any more concretely than imprinted geometry. He further states that the space in which the modern city unfolds – its structures – is clearly an abstract space in which the individual constraints are of a topological order, seen from the point of view of structures unfolding. Thus the territory created by these graphs are simply the surface effect of its own state of being, and therefore the city vanishes into a media landscape.

Our memory stems from the city – the more one thinks about a city the more one learns about oneself through the city. Through its concentration of physical and cultural power, the experience of the city allows the heightening of the tempo of human association, and translates the products of the experienced into forms that could be stored and reproduced. Through its monuments, written records, and orderly habits of association, the city enlarges the scope of all human activities, extending them backwards and forwards in time (Kittler & Griffin 1996:721); therefore the experienced city is able, through meaning, of transmitting a complex culture from generation to generation. Meaning in this context is the effect of association.

Human meaning is the recognition of order in the specificity of the perception. It is the objectified, enframed perception of objects that forms the basis for perceived meaning as the ground of our thoughts and actions; thus through the inherent meaning of memory the city writes itself – it becomes an externalized action.

Architectural speculation within a city context is therefore in essence a bounded activity or place constituting a site. It is within this site or bounded place that the representational capacity of architecture emerges. A particular kind of knowledge, knowledge through writing, is achieved through this making and re-making. Fiction is no substitute for reality itself, but it is a valuable, if not conceptually indispensable, tool for true externalization. The city as written text, an externalized action manifested by the reader, might be Marey's photographic gun[1] – an invented visual vocabulary contrasting with the current "objective" vocabulary (Latour & Yaneva 2008:89).

[1] Étienne-Jules Marey invented the chronophotographic gun, an instrument with which the French scientist was capable of taking 12 consecutive frames a second, all on the same picture, allowing him to study animal behaviour. In the essay 'Give me a gun and I will make buildings move', Latour and Yaneva (2008:80) state that architecture needs the opposite of this successive freeze-frame investigation as undertaken by Jules Marey, as buildings in modern times have become static.

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4.02

JOHANNESBURG NOSTALGIA

FANTASY & FRAGMENTS: THE REAPPROPRIATION OF THE 'MODERN UITVALGROND' IN JOHANNESBURG

An investigation undertaken by:

PIETERSE, ELZANNE
ROUX, MARZANNE
STRUWIG, ERWIN
SWART, PIETER
VAN DER KLASTHORST, GILLIAN

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The urban investigation undertaken by the group started with a "sort-of" conversation between us, the group, and the material that constitutes the city of Johannesburg in the absence of lived experience. The objective of this 'conversation' is to engage and encounter the city as representation in an uncompromised and unblemished naivety. It is as much a personal account of the city as it is reading and research. This approach takes built structure as the point from which to investigate how a city, more specifically the city of Johannesburg, unconsciously projects and constructs its own image. It is in this unconditioned capacity from which the city is first understood as fragment.

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1. UNDERSTANDING JOHANNESBURG: AN ORIGIN

Johannesburg as 'fragment' (see **Figure 4.6**) - a condition which permeates the city on all scales - the geomorphological, the cartographic, the political, typological and perhaps most significantly, on the scale of individual fantasy was firstly investigated.
A mapping exercise was undertaken in order to understand Johannesburg's conception and development, more specifically Johannesburg's geomorphology (see **Figure 4.7**), the city's cartographic development (see **Figure 4.8** - **4.11**), and the city's political history (see **Figure 4.12**) – resulting in the initial view of the 'developed whole' (see **Figure 4.13**).

To understand the grain, one must understand the whole.....

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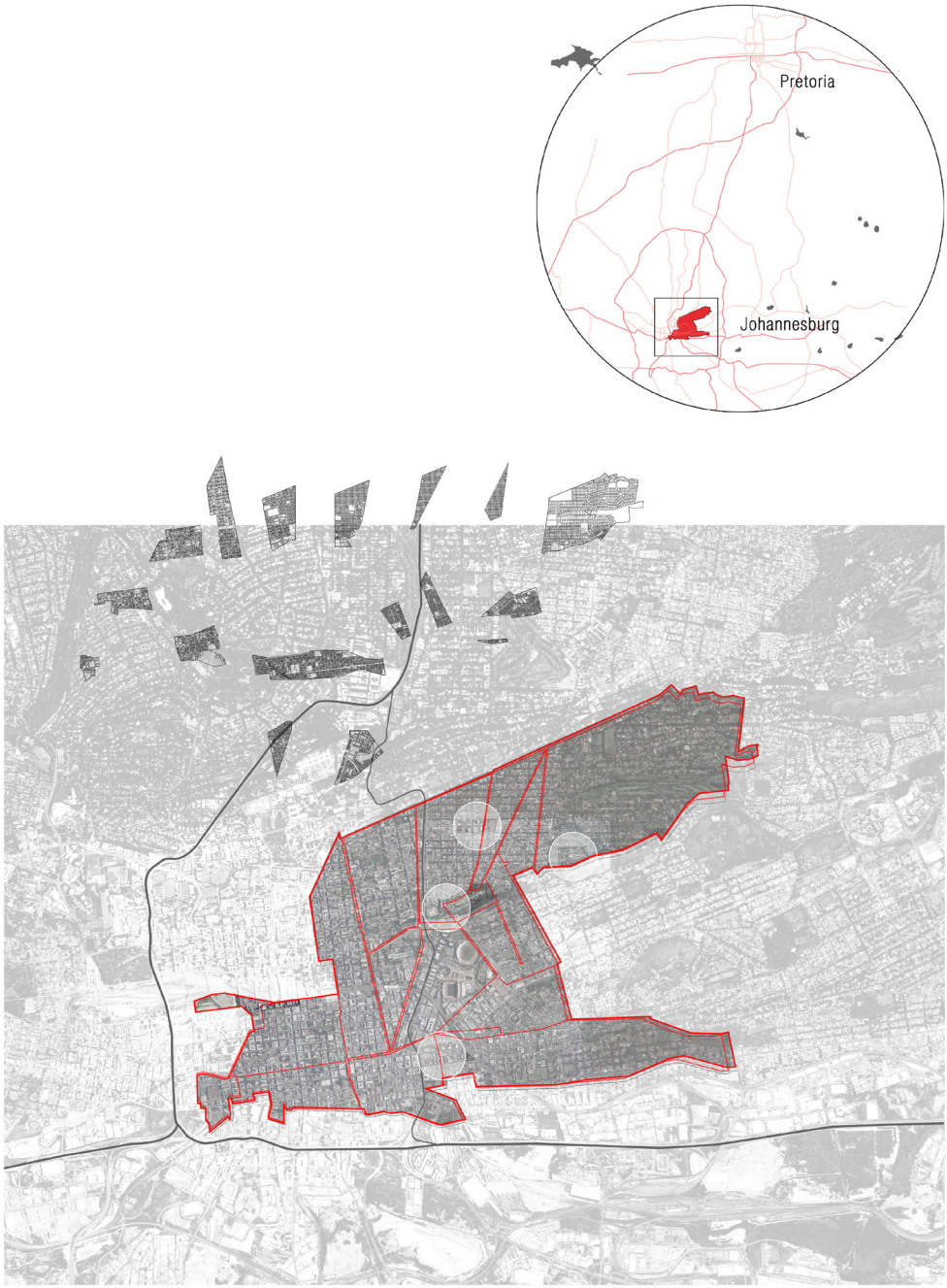

Figure 4.2: The initial area of study undertaken, and the illustration of fragmentated Johannesburg - 'Islandification' - within that are.

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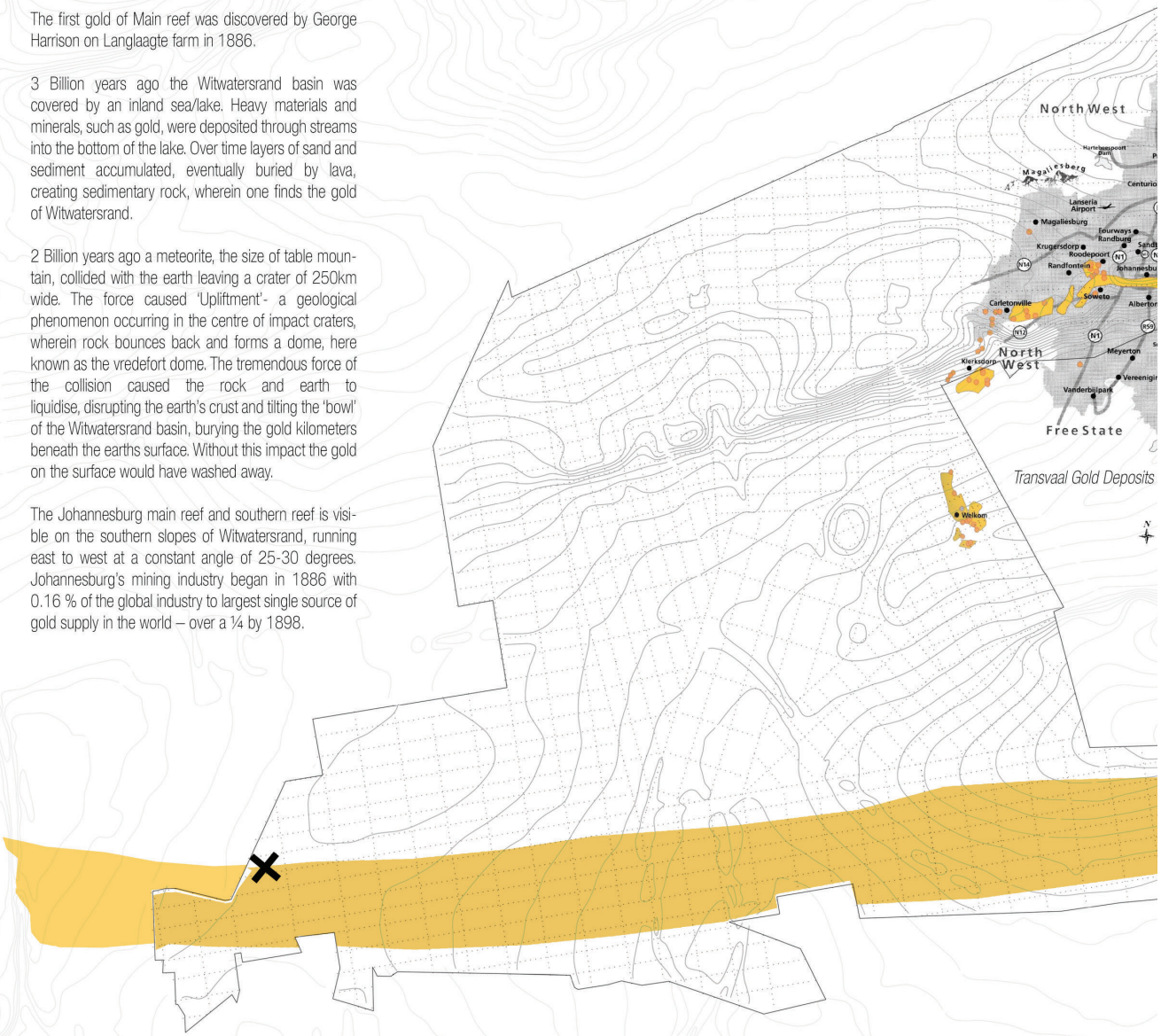
The Origins of the City of Gold

The first gold of Main reef was discovered by George Harrison on Langlaagte farm in 1886.

3 Billion years ago the Witwatersrand basin was covered by an inland sea/lake. Heavy materials and minerals, such as gold, were deposited through streams into the bottom of the lake. Over time layers of sand and sediment accumulated, eventually buried by lava, creating sedimentary rock, wherein one finds the gold of Witwatersrand.

2 Billion years ago a meteorite, the size of table mountain, collided with the earth leaving a crater of 250km wide. The force caused 'Upliftment'- a geological phenomenon occurring in the centre of impact craters, wherein rock bounces back and forms a dome, here known as the vredefort dome. The tremendous force of the collision caused the rock and earth to liquidise, disrupting the earth's crust and tilting the 'bowl' of the Witwatersrand basin, burying the gold kilometers beneath the earths surface. Without this impact the gold on the surface would have washed away.

The Johannesburg main reef and southern reef is visible on the southern slopes of Witwatersrand, running east to west at a constant angle of 25-30 degrees. Johannesburg's mining industry began in 1886 with 0.16 % of the global industry to largest single source of gold supply in the world – over a ¼ by 1898.



Main Reef 'Upliftment Phenomenon and Gold discovery point.

Figure 4.3: The summarized study of Johannesburg's mining development, also illustrating the first area (marked by x) where gold was discovered.

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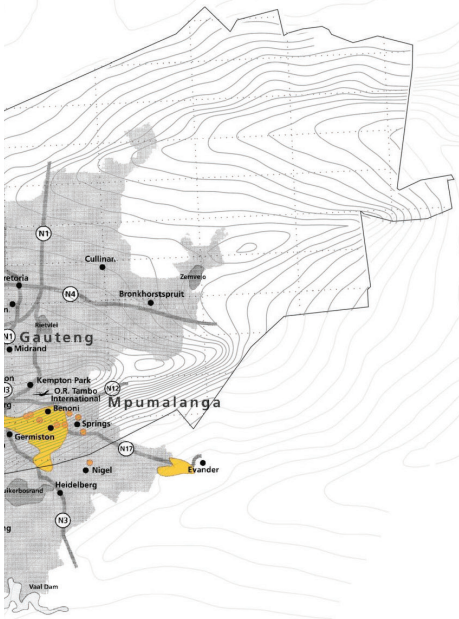
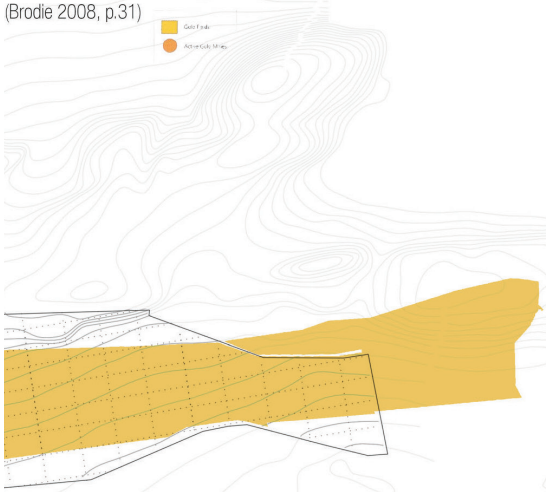
Johannesburg as Mining Camp



(Brodie 2008, p.31)



1886

ORIGIN OF JOHANNESBURG

- The first gold of the Main reef was discovered by George Harrison on the farm Langlaagte in 1886
- On 20 Sept 1886 President Paul Kruger opened the farm for public digging, this attracted fasts amounts of Gold prospectors with dreams of fortune.
- The first mining camp named Ferreiras dorp - On the farm of Turffontein was the only camp with a water source, the Fords burg dip.
- The second camp, Marshalls town was established not long after.
- The "Uitvalgrond" - an open, barren, stony and unclaimed triangle of land, between the farms Braamfontein, Doornfontein, and Turffontein - known as Randjieslaagte, was settled in 1886 and was to become the city Johannesburg

1890

MINING INDUSTRY

Prospecting developed into deep level mining, with additional capital and machinery needed. This combined with the brief economic depression resulted in mining syndicates buying all mining holdings, permanently removing the prospects of fame and fortune of small-time prospectors, thus setting the stage for the industrial barons known as Randlords.

1890s

POLITICS OF GOLD

The Randlords had financial and political power and an important role in shaping the social and political history of Johannesburg. The viability of the financial and political future in Johannesburg, and resultantly, South Africa was dependant on the abundant availabilty and low cost of labour.

Black Mineworkers: 1890 -99 : 14000 -100 000 workers
Chinese: 1910: 63659

1890s

LIQUID GOLD

Labourers, mostly men, lived in compounds and boarding houses. The rough lifestyles and lack of 'family' structure lead to a culture of drinking, gambling and prostitution - By 1890 Johannesburg was filled with approximately 40 'bars' - resulting in early descriptions of Johannesburg as a "weird mixture of civilisation and savage", with "a strange taint of gold lust."

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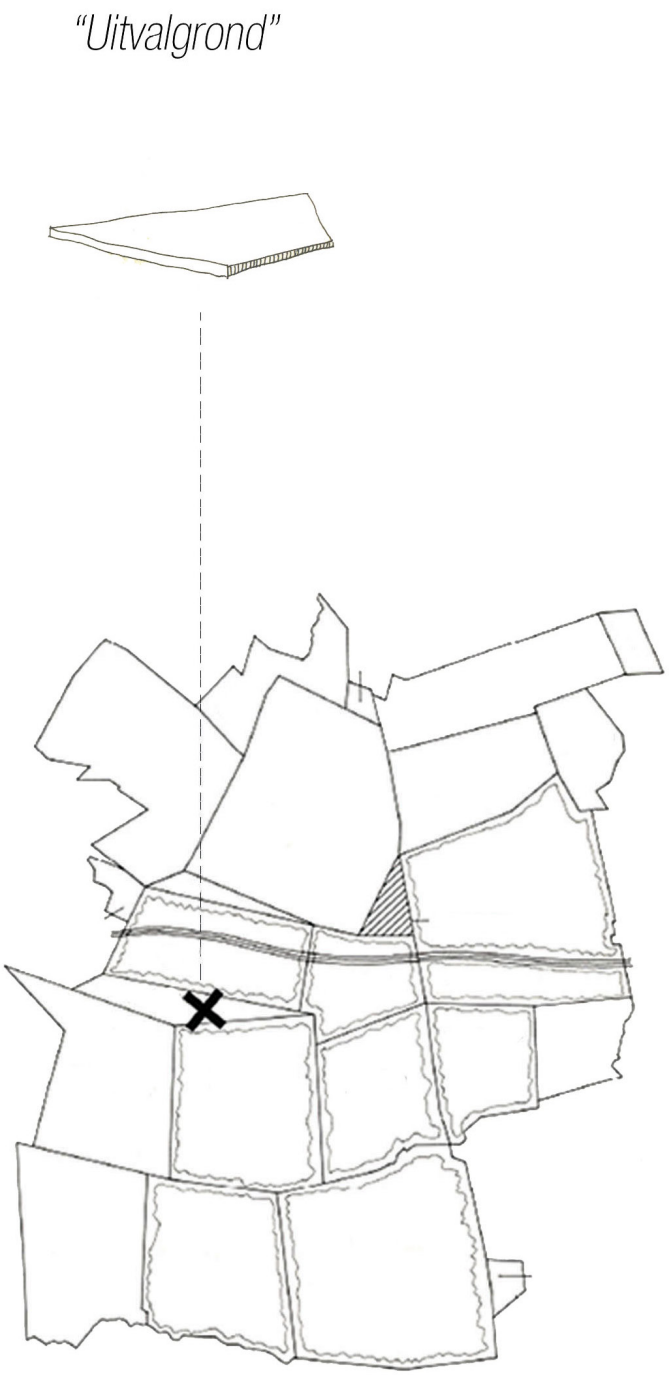

Figure 4.4: The boundaries of the historic farms, and the location of the 'Uitvalgrond' (Meiring et al., 1986:11).

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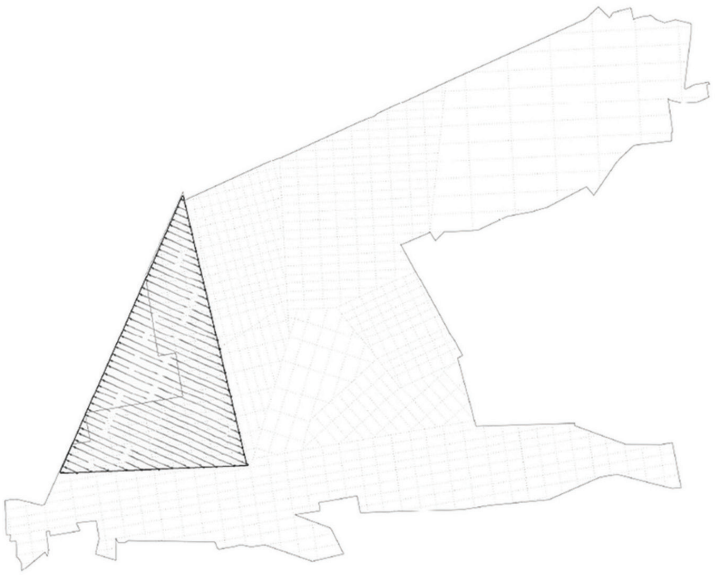

Figure 4.5: 'Uitvalgrond' - The Randjieslaagte Triangle within the present boundaries of the Johannesburg municipal area.

Figure 4.6: The historic development of Randjieslaagte, Ferreiras Dorp, Marshalls Town and Jeppestown formed what was to become the current Johannesburg CBD.

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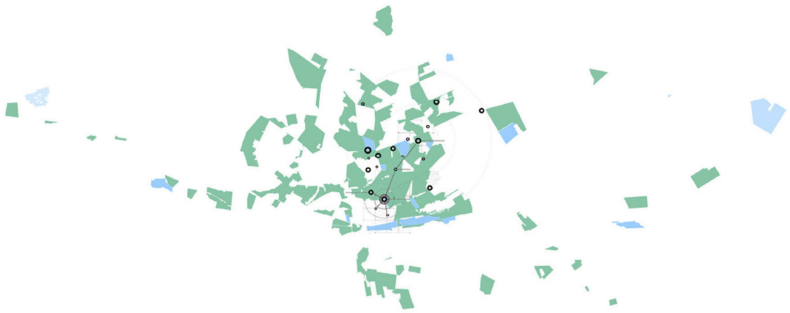
Land development 0 -1890 and 1890 - 1900

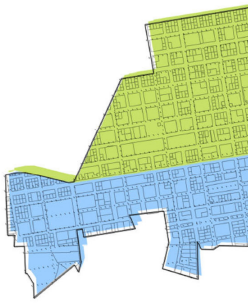


Land development 1900 - 1910

Land development 1910 - 1920

Exploded City

- 0 - 1890
- 1890 - 1900
- 1900 - 1910
- 1910 - 1920
- 1920 - 1930



Land development 1920 - 1930

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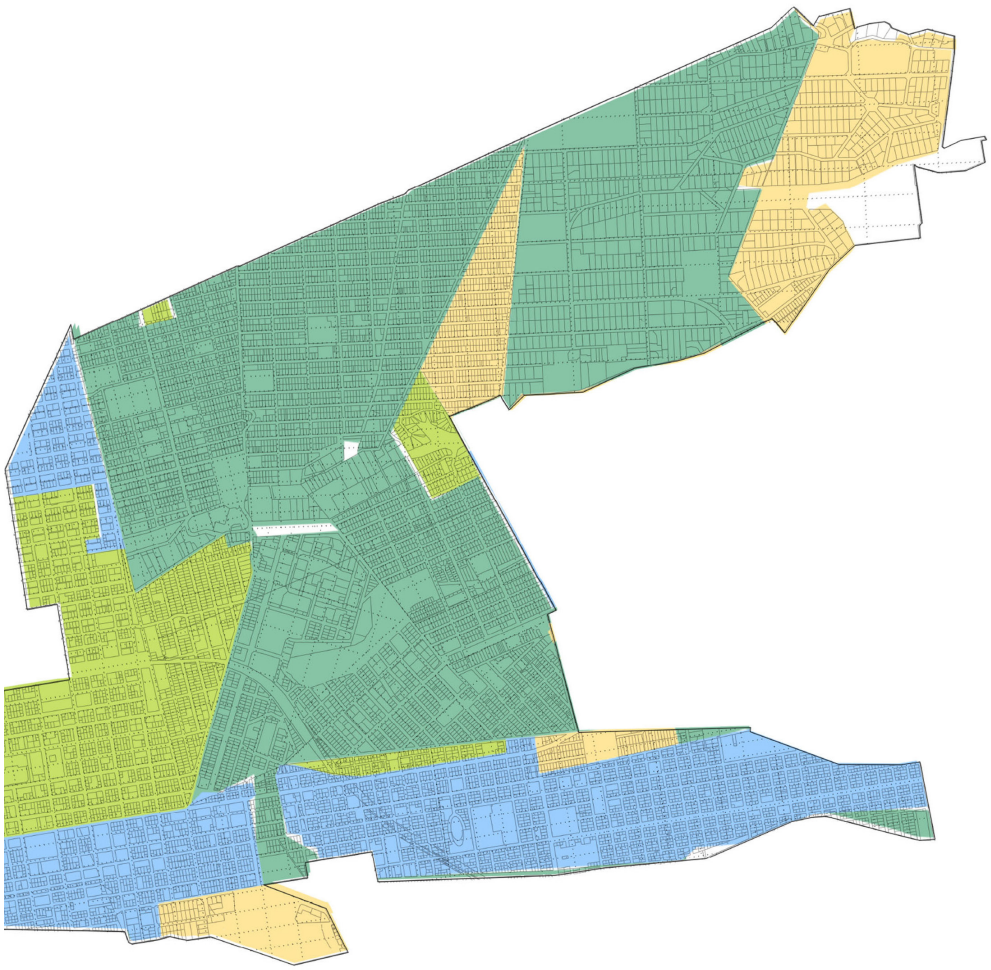

Figure 4.7: The cartographic development of Johannesburg between 1890-1930 illustrates the rapid development of Johannesburg from mining town to city.

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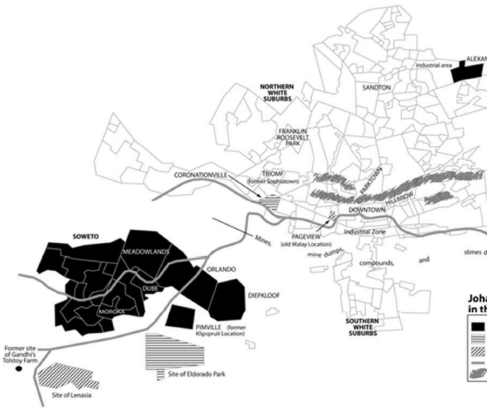
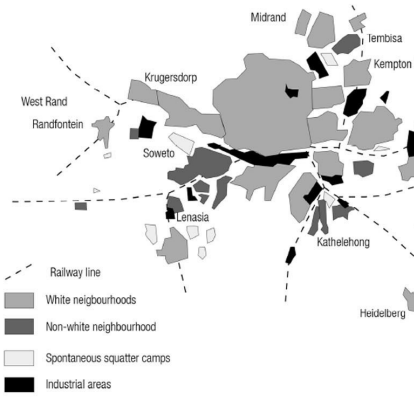
Segregated Johannesburg

1911 - The Mines and Works Act: prevents Africans from obtaining jobs beyond the level of manual labourer.
1912 - ANC - African National Congress is formed
1913 - The Native Land Act (No: 27) is passed, forcing Non-whites to live in specific areas
1922 - The Stallard Commission is established owing to African labour protests in the Witwatersrand, permanent African migration into towns and the emergence of squatter settlements close to towns. The Commission encouraged racial segregation.
1934 - The Slum Clearance Act: Enabled municipalities to forcibly remove people who were settled in areas that were considered to be slums. (District 6)
1946 - The Asiatic Land Tenure & Indian Representation Act restricted Indian people from buying or occupying land outside certain exempted areas.
1948 - The National Party (NP): led by D.F. Malan in alliance with Nicolaas Christiaan Havenga's Afrikaner Party (AP) wins by a majority of five seats and 40% of the overall electoral vote.
1950 - The Group Areas Act: Gives the government power to create racially segregated areas where members of a specific racial group could live and work. The Act enables the authorities to forcibly remove people of a different racial group/s from an area that has been designated as be longing to another racial group.
1955 - Sophiatown is declared a White area under the Group Areas Act, and over 60 000 people are forcibly removed from the area and a suburb named 'Triomf' for whites is established in its place in
1957 - Lenasia: Indian people are forcibly removed from around Johannesburg and relocated to Lenasia
1960 - Sharpville massacre
1964 - Rivionia trail: ANC members like Nelson Mandela was sentenced to life imprisonment in Robben Island
1976 - Soweto uprisings
1985 - Height of state of emergency
1990 - Mandela is released
1994 - Democracy - First democratic elections



The rigid racial zoning of Johannesburg and Soweto after forced removals d the apartheid era (Nightingale 2012).



Racial segregation - Apartheid Planning Larger Impact

KEY

1 - John Voster building
2 - The Empire
3 - JHB Public Library
4 - Old Market square
5 - City hall
6 - Guild Hall Pub
7 - Old Arcade
8 - Post Office
9 - Rand Club
17 - Moth Building
18 - Drill Hall
19 - Ster City
20 - Ellis park Stadium complex
21 - Trophy Bar
22 - Cosmopolitan Hotel
23 - Market street arcade
24 - Leonard Rayne Theatre
25 - Ponte City tower

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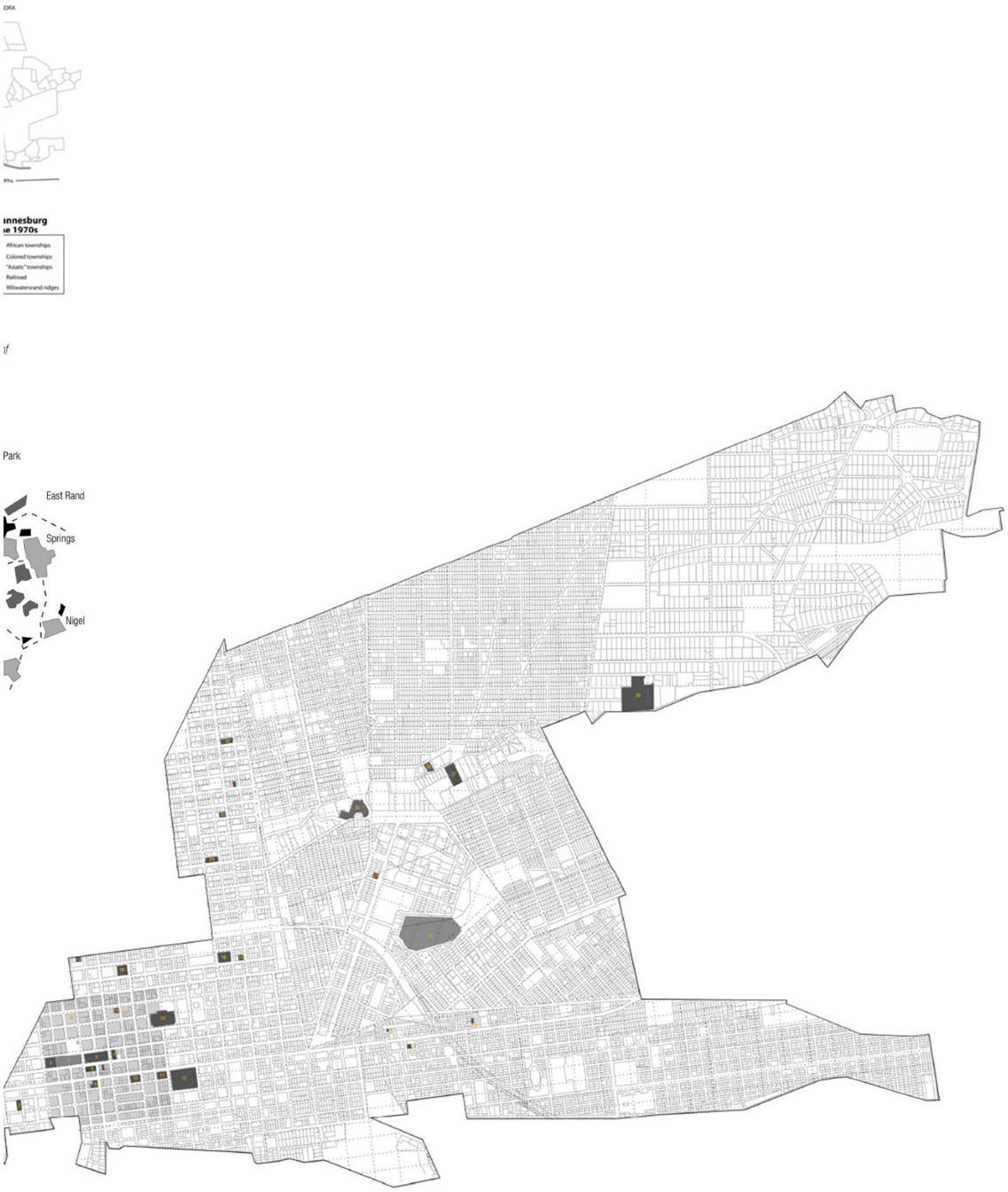

Figure 4.8: The city's political history and places where important political events occured.

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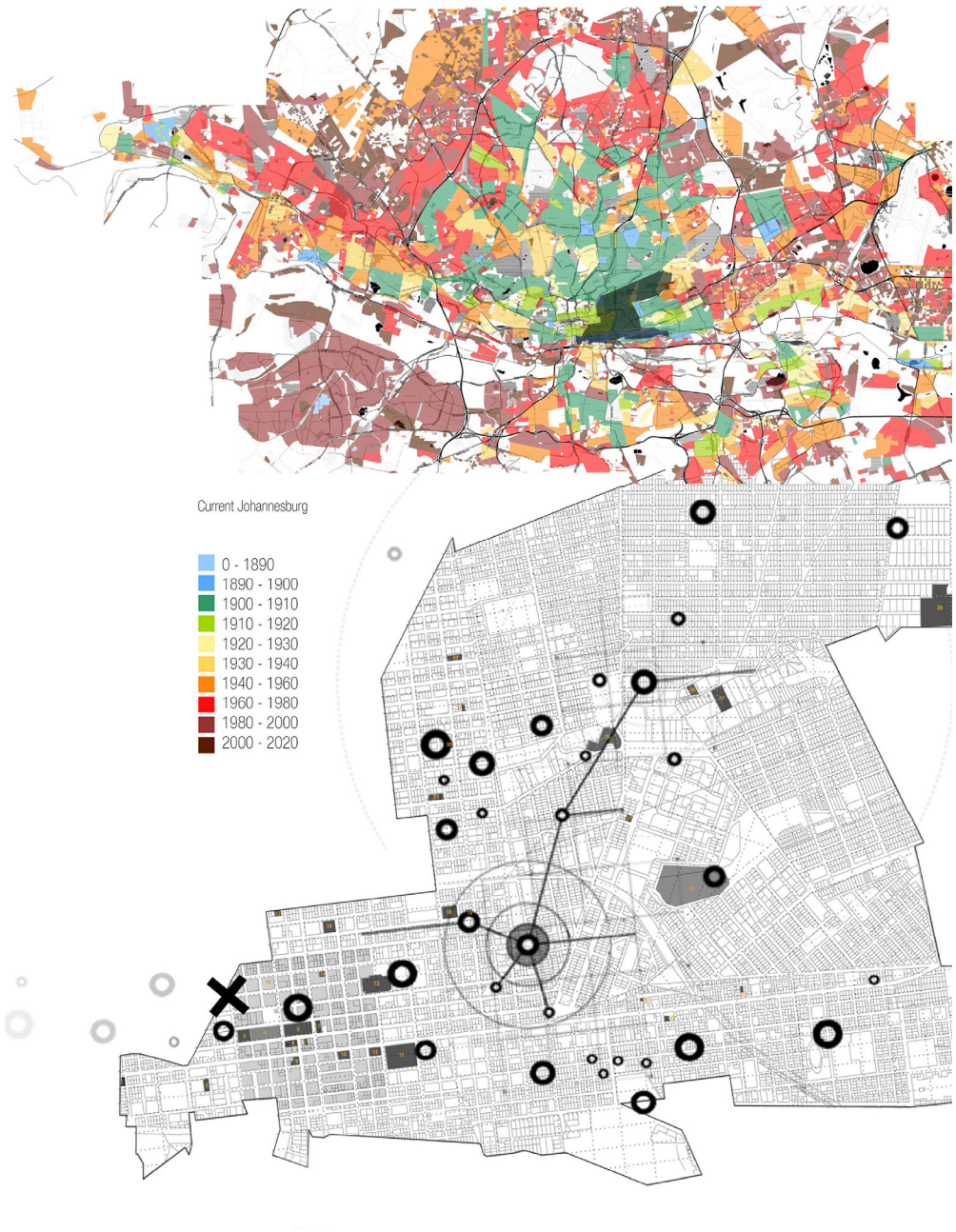

Figure 4.9: Thef figure illustrates 'Resultant Johannesburg' - an city developed.

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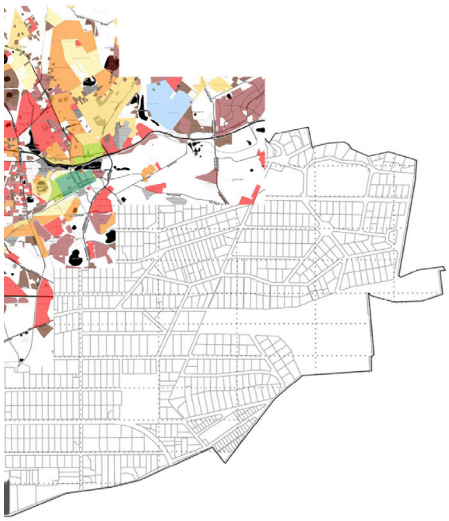

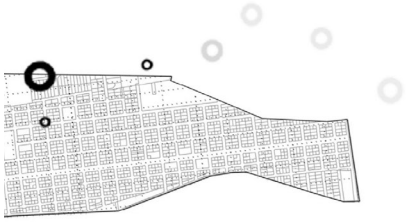

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2. READING THE CITY: THE LOGIC OF FRAGMENTS

Traditional historic studies of Johannesburg can be separated into three categories (Nuttall et al., 2008:12): The study of geographic poverty; the urban development of Johannesburg; and the spatial reconstruction of Johannesburg. The categorical study of the city result in definitive problems when trying to 'read' the city.

When only reading the city of Johannesburg as 'geographies of poverty', the developed city that is envisioned is not an aesthetic project, but a developed project of special division. The post-apartheid 'urban development' readings of the city do not take into account the multiple aspects of city life and city form, resulting in a prescriptive reading of the city. Finally the reading of Johannesburg's 'spatial reconstruction', the study of urban sprawl and resulting polycentric character of Johannesburg, is a reading of what Nuttall et al (2008:13) terms as "fantasy urbanism" and odd lifestyles. These categories of study privileges a reading of the city as an urban theatre of capitalist accumulation and exploitation, a total reading which according to Nuttall et al. (2008:12) is undeveloped in terms of comparative focus points.

The mapping exercise that was undertaken similarly categorized Johannesburg's development, and was not successful as a total exploration of the whole – as it was found that Johannesburg as a city is not simply a string of categories that can be studied; the city is comprised of actual bodies, images, forms, footprints and memories.

In the book *Not No Place: Johannesburg, Fragments of Spaces and Times*, Malcomess and Kreutzfeldt (2013:11) combines the written history of the city and its build environment with that which is less certain, less defined: the invisible and visible seams and ridges that hold the city together. The book is undertaken as a project resulting from their own subjective relationship to the city, as formed over time. This project begins with a conversation between the individuals and the material that constitutes the city, in the absence of lived experience, as encounter and as representation. It is as much a personal account of the city as it is reading and research .

Malcomess and Kreutzfeldt (2013:11) states that Walter Benjamin used the Arcade, an architectural typology of passage, to illustrate a city that is a world in miniature. This typology, as defined by Benjamin, is the 'wish image' of an emerging subjectivity; and the approach defines the built structure as the point from which to comment on how a city unconsciously projects and constructs its own image.

There is no exact equivalent for Benjamin's arcade typology in Johannesburg, but rather multiple complexities of 'place', which Malcomess and Kreutzfeldt (2013:29) describes as instances which produce their own vocabulary – not a single image, but many fragmented images projected by Johannesburg city spaces. These various fragmentary images of Johannesburg and the intrigue surrounding their nature that was the starting point for the reading of the JOHANNESBURG NOSTALGIA – an urban investigation.

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3. THE UITVALGROND AS FRAGMENT

The city develops by re-articulation, layering and reuse of fragments, in short by reconstructing. The act of reconstruction does not necessarily imply that earlier states are neglected, but rather that some characters are written over and over again with fixated nostalgia. For example, Johannesburg's story always begins with the discovery of gold. As this narrative still dominates, each new beginning point of the narrative re-situates the point from where it last began. For this exploration the concept of "Uitvalgrond" was used as beginning point.

Malcomess and Kreutzfeldt (2013:29) argue that the notion which best describes the reading of Johannesburg is that of "Uitvalgrond". The Afrikaans word "Uitvalgrond" can roughly be translated to the English term 'surplus ground', it is a fragment state. "Uitvalgrond" as a term is used to describe the original triangular shaped area between the historic farms of Braamfontein and Doornfontein, on which the town of Johannesburg was built.

In the form of Uitvalgrond there resides uncertainty, a concept resulting perhaps from its beginning – a beginning which is defined by speculation, randomness and self-promotion. It is the 'Uitvalgrond' that defines the characters and the fabric which constitute the city, serving as the territory of informal traders, trash collectors, the city's indigent and homeless, or as a pathway between industry and a settlement.

The concept of "Uitvalgrond", the surplus, proliferates in present Johannesburg; it now defines the zones between the visible and intangible, the stranded moments of the history of the built city. The negotiation of these complexities allow the possibility of the actual materialisation of place within the ambiguities of the present city form – it allows the possibility of place as fiction - as both impossibility and always deferred potential. 'Uitvalgrond' appears to be unoccupied but is not necessarily unused. It is the 'no place' that proliferates the future nostalgia and reading of the city. It is this nostalgic non-place, the "Modern Uitvalgrond", fragmented across the city, that drew us to certain sites which reoccurred unexpectedly throughout our exploration and mapping of the city.

The aim was now to record the characters of these sites, how they have shifted and changed, as they are central to the city's spatial relations and the understanding of the whole, and this provided the group with a method through which to explore Johannesburg as fragments and fantasies. The fragments and fantasies present in Johannesburg have always been central to the city's spatial relations. It becomes evident how the concept of 'fantasy' has in a peculiar way shaped the city into fragments, only affirmed by the occurrence of Johannesburg being built on the resource of gold and the promise of prosperity that it offered the pilgrims who flocked there in a frenzy, rather than being built with the assurance of providence of natural resources - water, sustenance and defence. This promise, this desire, this fantasy has shaped the physical fabric of the city. It becomes a fantasy which was never realised, but one which but always underlying, an almost nostalgic feeling for a future that is never to be reached. It is this town that was laid bare and exposed in states of unadulterated fantasy that ensured the vulnerability of the present city fabric, and the assured production of fragments in a way already predicting the proliferation of fantasy. It is a condition ingrained in the character of Johannesburg, ensuring that the same characters are to be written over and over again with a fixated nostalgia.

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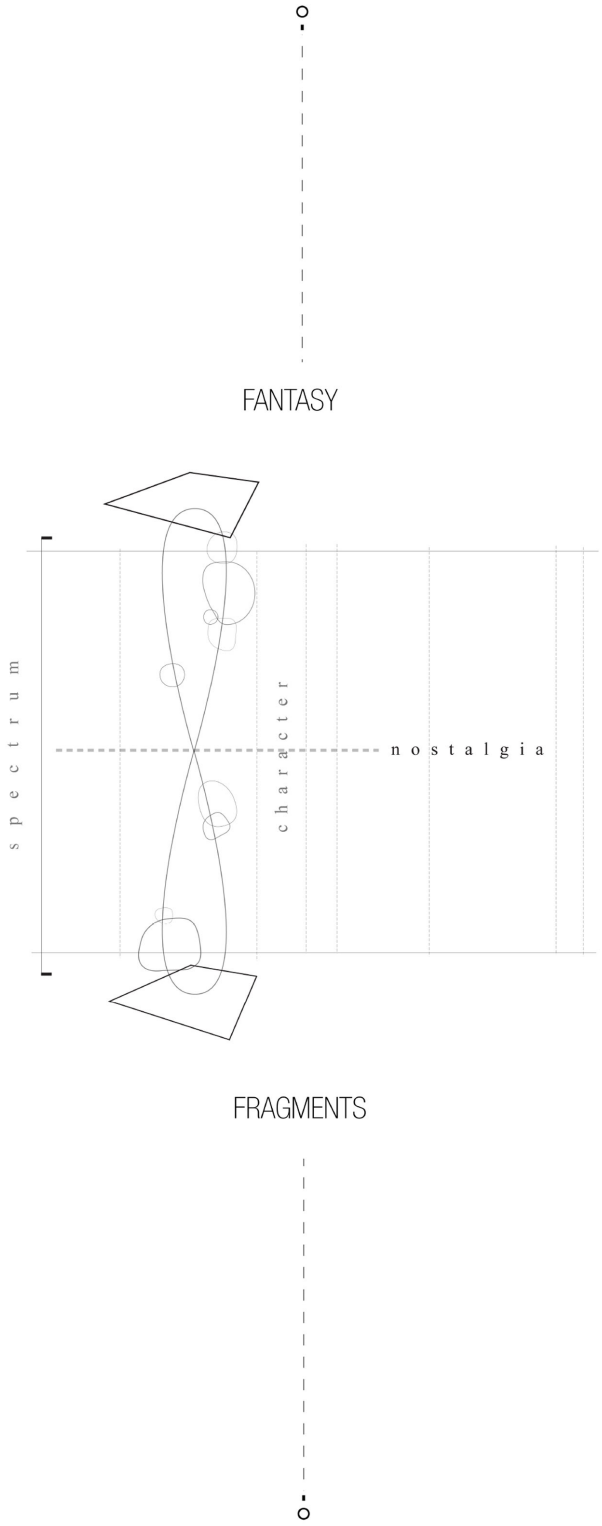

Figure 4.10: Fantasy and Fragments - a concept diagramme.

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4. FANTAsY AND FRAGMENT

The differentiation of the "Uitvalgrond" as fragments within the city (islands with a concentrated function), may result in the understanding of the mapped city as a coherent whole. By connecting these fragments and creating an archipelago of fragments, the exploration addresses the potential of architecture to create urban pockets of meaning and significance. The identified "uitvalgrond characters" are prototypes of the city within the city. The analysis and exploration of these characters does not show the city of Johannesburg in a state of crisis requiring correction, but rather identify these characters, and various other characters that were not addressed, as imminent conditions of a projective model for the city itself.

Current urban practices and ideologies further perpetuate these fragments, as they are often ignorant to nostalgic and fantastical co-productions of space and place. Therefore the need to devise a model for extracting information from the city that is sensitised to the concept of "Modern Uitvalgrond' as both fragment and fantasy, both the material and immaterial substance that pervades and produces the city, is proposed.

To illustrate and ground the conceptual investigation of Fantasy and Fragments a dynamic diagram was devised (see **Figure 4.14**) and applied to specific places and spaces in Johannesburg. These spaces, all a different form of 'Uitvalgrond', are defined in this study as sites with specific characteristics. For the purpose of this study specific sites within a selected focus area were identified, although many forms of 'Uitvalgrond' exist within Johannesburg. These sites were identified and chosen as they strongly demonstrates the manifestation of the notion of "Uitvalgrond" in both the realms fragment and fantasy.

The diagram serves as an instruments to gauge the nostalgic nature of the identified "Uitvalgrond" sites and their respective characteristics. The collages are based on their polarisation to either fragment or fantasy, thereby determining a certain resilience inherent in the conditions, where a symmetry existed between these poles.

Resilience is interpreted in the context of Johannesburg as the ability to absorb fantasy as a fragment, rather than being interpreted as an immunity to the material trauma which these conditions endure. It is the ability to absorb fantasy which make certain conditions and certain characters more resilient than others, and it is these characters, understood as the personality of a specific fragment, which demonstrate how nostalgia is physically manifested in the fabric of the city - how the material and immaterial memories contained in the city allow the unconscious projection and construction of the city.

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Collages were constructed (see **Figrure 4.15 - 4.20**) in order to extract information from the identified "Uitvalgrond" sites. The produced collages were determined using various scaled layers - literature, dialogue, narratives, and now, lived experience as determined by the concept diagramme. This method was used for its ability to enable an archaeological density of a non-linear narrative through the juxtaposition of fragmented images deriving from irreconcilable origins. This method has, however, been sensitised to this investigation of 'Modern Uitvalgrond' as fragment and fantasy.

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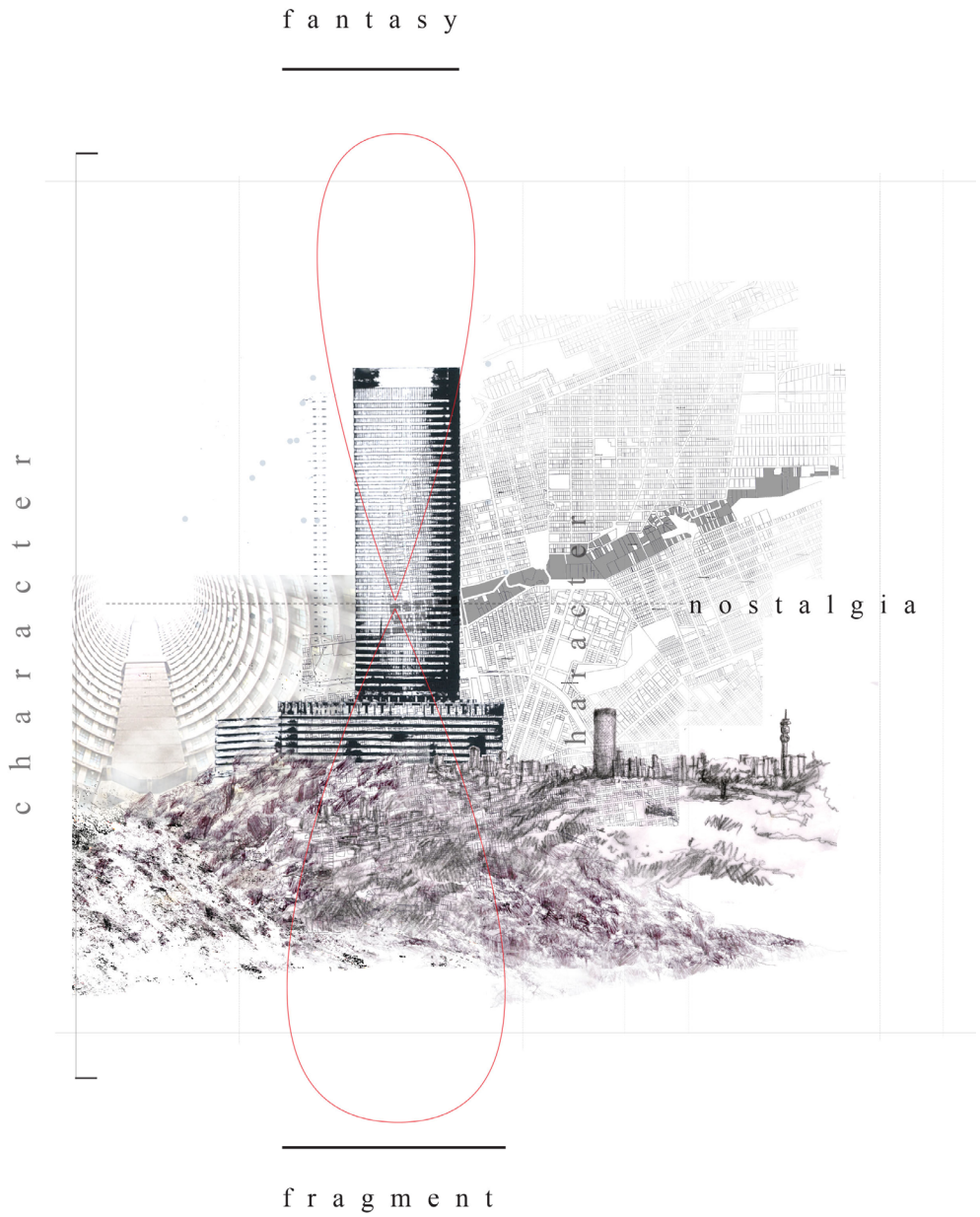

Figure 4.11:Fantasy and Fragment colloage of the Ponte City 'character'.

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f a n t a s y

n o s t a l g i a

f r a g m e n t

YEOVILLE KOPPIE

Perched on an the Witwatersrand the site is a piece of left over land, perhaps too steep to build on, fenced off, an occupied by those whom have no place of their own. A strong sense of isolation is felt in the closed off site, the overgrown vegetation reminds one of a nostalgia for pure wild nature. The elevated plateau of the area is occupied by church and spiritual leaders as well as people praying and singing. These people have difficult lives, they cannot afford a church building, and thus this space becomes an isolated platform for hope and safety. View over the city and Hill brow, as well as the notorious Ponte tower reminds these people of previous memories or perhaps a better future. The nature of the site allows for contemplation, isolation and spirituality to be experienced through nostalgic roots.

Figure 4.12: Fantasy and Fragment colloage of the Highlands North Ridge 'character'.

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Figure 4.13: Fantasy and Fragment colloage of the Yeoville Koppie 'character'.

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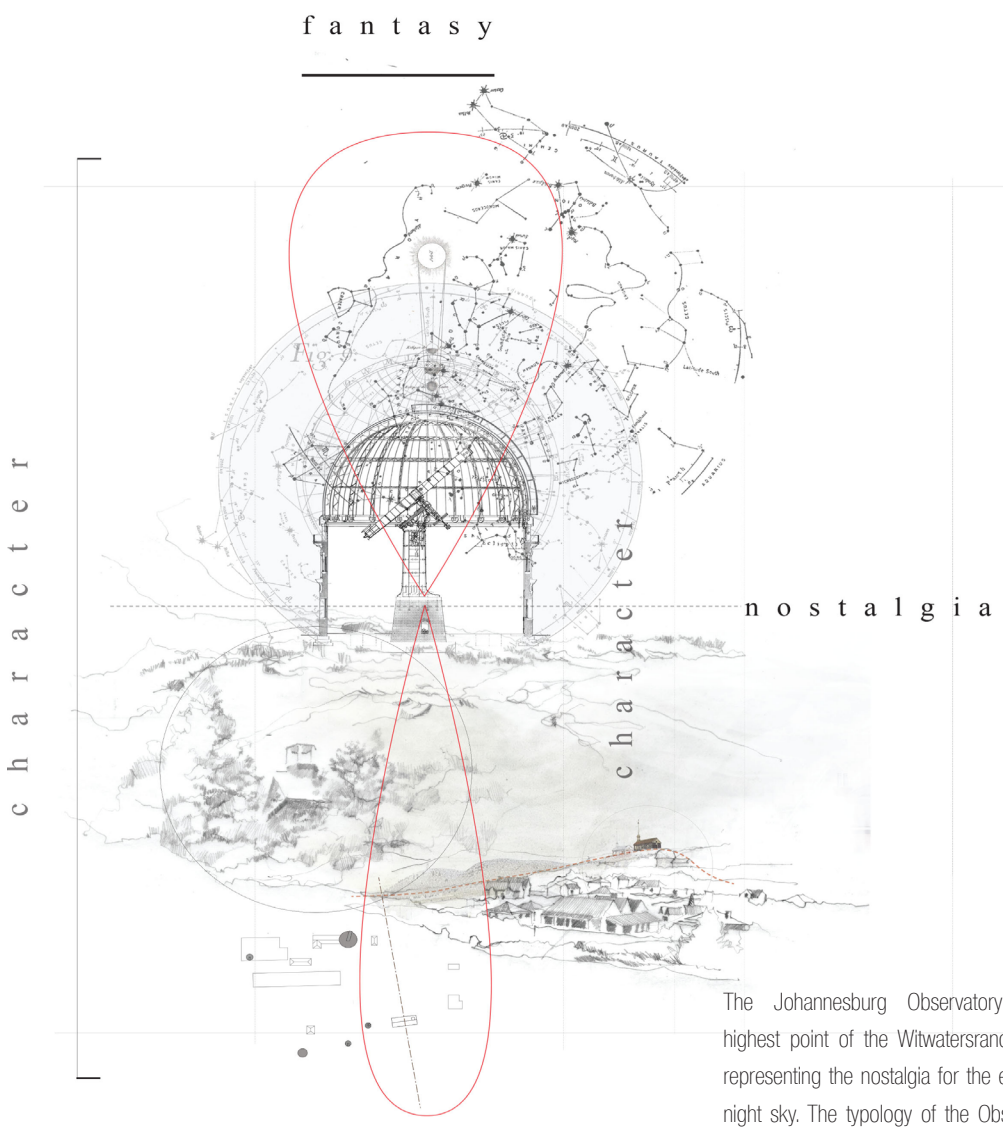

OBSERVATORY

The Johannesburg Observatory occupies the highest point of the Witwatersrand as a landmark representing the nostalgia for the exploration of the night sky. The typology of the Observatory creates a fragmented space, composed to accommodate a specific function. The condition of isolation creates focus, to study the sky, amplifying the stimulation of contemplation, discovery and fantasy. This nostalgic strive to understand that which is beyond or unknown is the main driver for the resilience of the character of the Observatory.

Figure 4.14: Fantasy and Fragment colloage of the Observatory 'character'.

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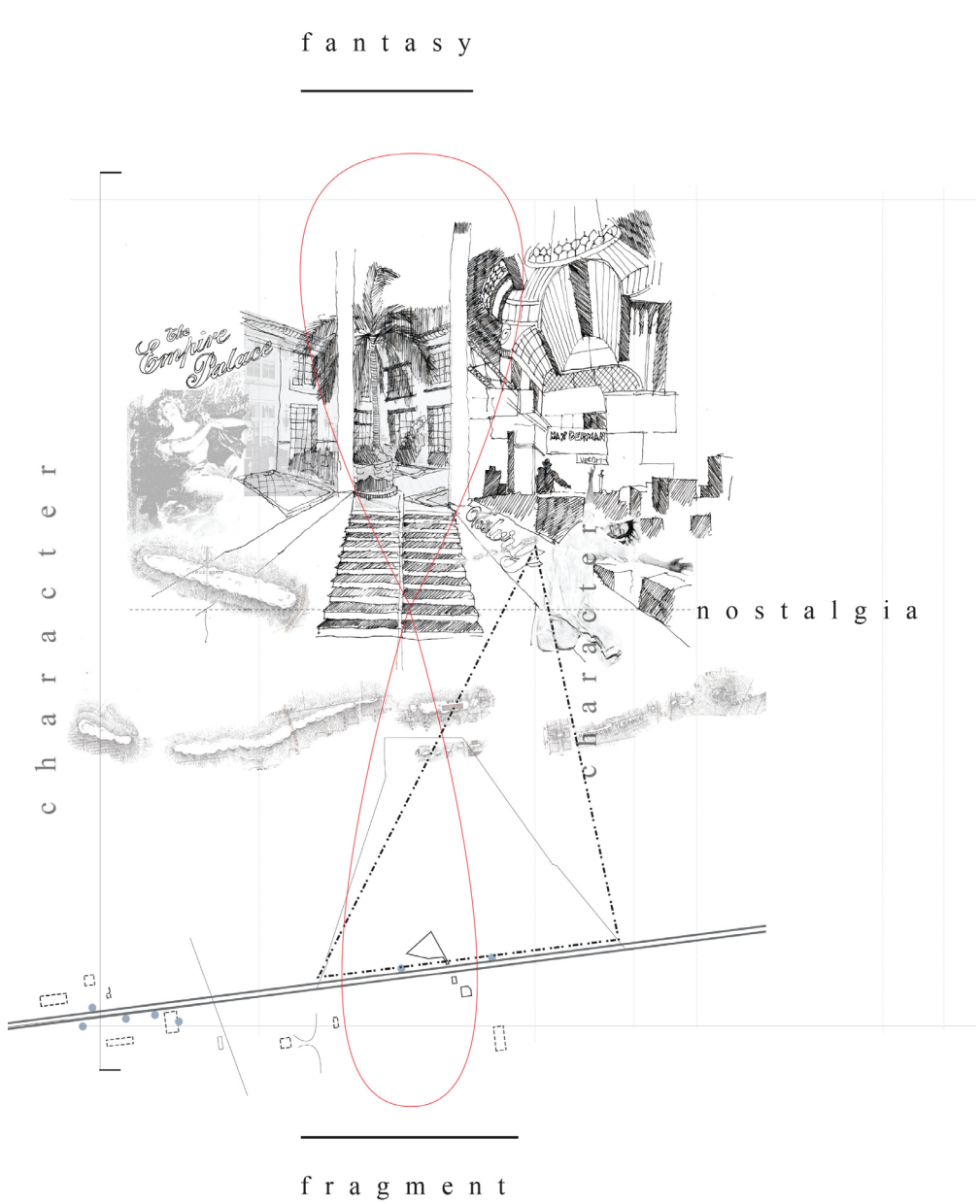

Figure 4.15: Fantasy and Fragment colloage of the 'Great White Way' 'character'.

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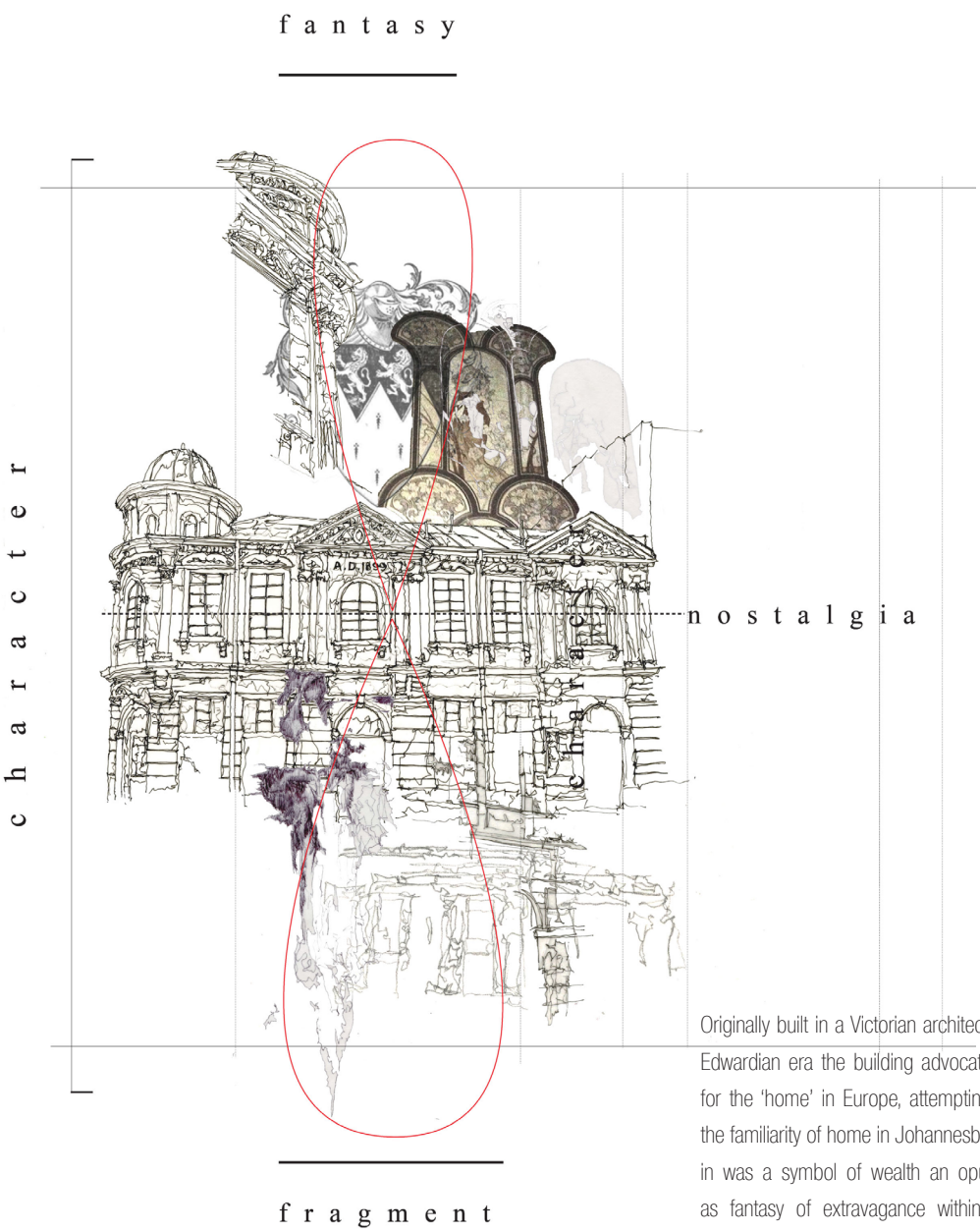

THE COSMOPOLITAN HOTEL

Originally built in a Victorian architectural style in the Edwardian era the building advocates the nostalgia for the 'home' in Europe, attempting to reconstruct the familiarity of home in Johannesburg. The building in was a symbol of wealth an opulence rendered as fantasy of extravagance within the boisterous living conditions of early mining town. Currently the abandoned building stands out as a strange fragment, with time decay heightens the fragmented condition of the derelict hotel even more.

Figure 4.16: Fantasy and Fragment colloage of the Cosmopolitan Hotel 'character'.

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5. NOSTALGIA TRANSLATED

After identifying the "Uitvalgrond" sites and their resilient characters, further research, site visits, interpretations and making of the collages and diagrams, each individual was assigned to a specific "Uitvalgrond" site and character (see **Figure 4.19 -**). The intention of this, the investigation and conceptual framework, is to guide the individuals' projects in understanding and interpretation of character of place, as to make appropriate programmatic and architectural decisions that encompass not only material but also the immaterial elements and projections of each site and character. The following is a summary of the projects undertaken by the group members.

With the deep investigation into the layers of fragments and fantasies of each character, the proposed architectural interventions are understood as the strategic renovation of the continued state of the site and identified characteristics. The intention of this urban vision is to guide the decision making as a coherent understanding of the spatial context as well as how the urban fabric could respond to the different architectural interventions. This notion reveals new possibilities of interacting with the city, recognizing the intricate networks and elusiveness of the City of Gold.

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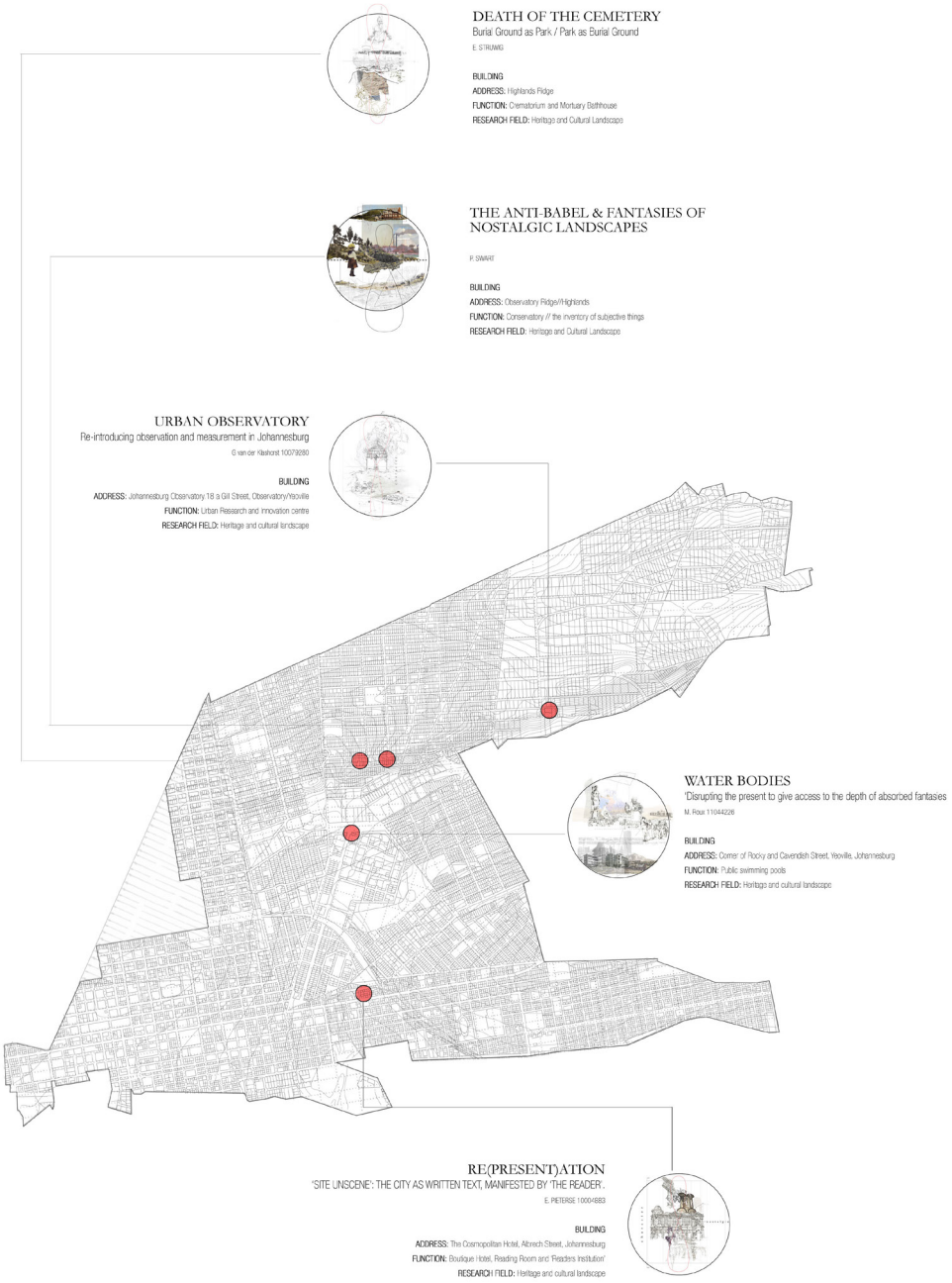

Figure 4.17: The locations of the 'characters' and the interventions undertaken by the group members.

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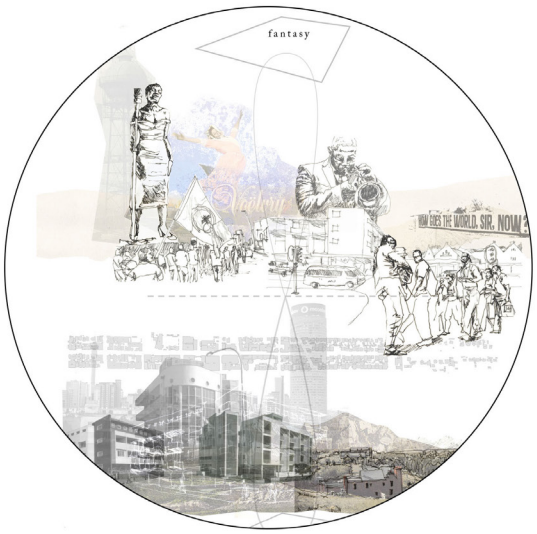
MARZANNE ROUX

WATER BODIES

DISRUPTING THE PRESENT TO GIVE ACCESS TO THE DEPTH OF ABSORBED FANTASIES



BUILDING

Address: Corner of Rocky and Cavendish Street, Yeoville, Johannesburg

Function: Public swimming pool

Research field: Heritage and cultural landscape

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ERWIN STRUWIG

DEATH OF THE CEMETERY

BURIAL GROUND AS PARK / PARK AS BURIAL GROUND

BUILDING

Address: Highlands Ridge

Function: Crematorium and Mortuary Bathhouse

Research field: Heritage and cultural landscape

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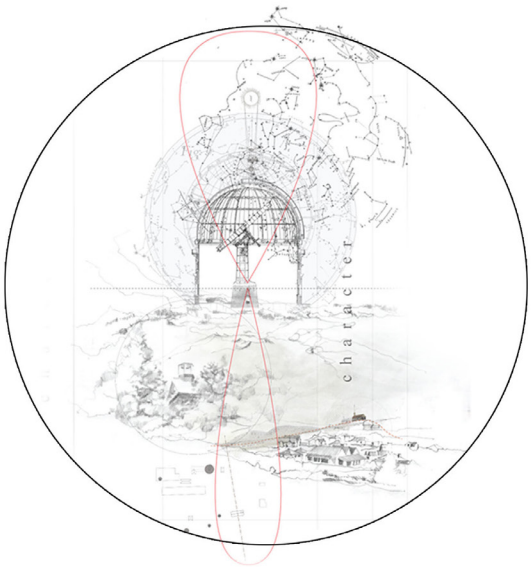
YUNIBESITHI YA PRETORIA

GILLIAN VAN DER KLASHORST

URBAN OBSERVATORY

RE-INTRODUCING OBSERVATION AND MEASUREMENT IN JOHANNESBURG



BUILDING

Address: 18 a Gill Street, Observatory, Johannesburg

Function: Urban Research and Innovation centre

Research field: Heritage and cultural landscape

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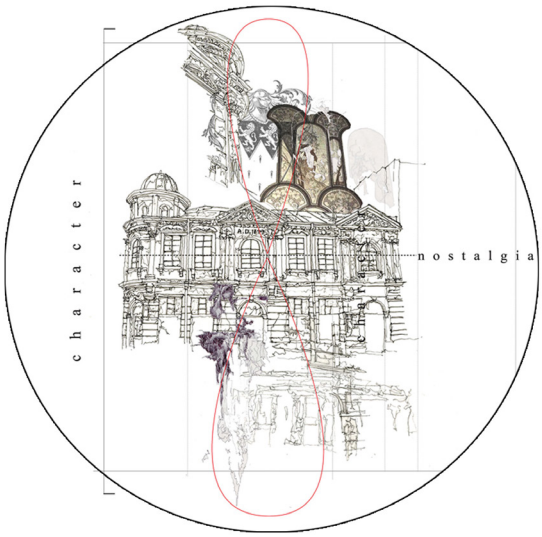
ELZANNE PIETERSE

RE(PRESENT)ATION

SITE UNSCENE': THE CITY AS WRITTEN TEXT, MANIFESTED BY THE READER.



BUILDING

Address: The Cosmopolitan Hotel, Albrech Street, Johannesburg,

26°12'11.72"S 26°12'11.72"S

Function: Boutique Hotel, Reading Room and 'Readers Institution'

Research field: Heritage and cultural landscape

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4.02

Location

Johannesburg is renowned for its urban divisions, both planned and natural. The Randjeslaagte Triangle that forms the main part of the city and the two major divisions, the Witwatersrand main gold reef and the sunken railway line, are indicated on the map.

The triangular land portion of Randjeslaagte was the first part onto which the modern city grid was laid out. If there is any notion that best defines Johannesburg it is the Afrikaans word *Uitvalgrond*, roughly equivalent to the English term 'surplus ground'. The term is used to describe the Randjeslaagte Triangle, the original triangular area falling between three of the founding farms on which the town was built (Beavon 2004:20).

The area under investigation is located on the fringes of Jeppestown, a suburb of inner city Johannesburg. The district of Maboneng is a privately developed urban neighbourhood on the east side of the Johannesburg CBD (Maboneng Precinct [n.d]).

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Figure 4.18: Map of Johannesburg metropolitan (GoogleEarth, edited bu Author, 2015).

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4.04

JOHANNESBURG AND MABONENG

AN ISLAND STATE

The instantaneousness of Johannesburg's development resulted in chaotic sprawl, unplanned places and ultimately inner city decline at the end of apartheid in 1994. The relocation of the stock market to Sandton in 2000 resulted in the collapse of real estate prices, and as a consequence the CBD has become the refuge of the poor, while informal trade has grown and crime has increased to an alarming level (In Situ 2014:13). In an attempt to reverse this decline, the Johannesburg Development Agency (JDA) has begun an ambitious urban renewal programme in the city's downtown neighbourhoods (In Situ 2014:13). This policy of active renovation by the municipal authorities has encouraged some private actors to undertake similar actions of their own accord.

Maboneng is an example of such a private initiative. The once industrial micro-district is located in the historic sector of Jeppestown, one of the oldest neighbourhoods in the city, situated between the eastern boundary of the CBD and the industrial area bordering the gold reef, and emplaced close to a highway along which inhabitants of the Northern suburbs gain entry to the area. Albertina Sisulu Road and Macintyre, Marshall and Berea Streets mark the Precinct's present boundaries (see **Figure 4.19**). The choice of Maboneng was fuelled by its prior abandonment; it appeared to be a vacant industrial zone, a piece of uitvalgrond right next to the original uitvalgrond on which Johannesburg's inner city grew. It was understood as a "blank space," a tabula rasa (Murray 2011:41), onto which the developers could introduce their visions of a re-developed city.

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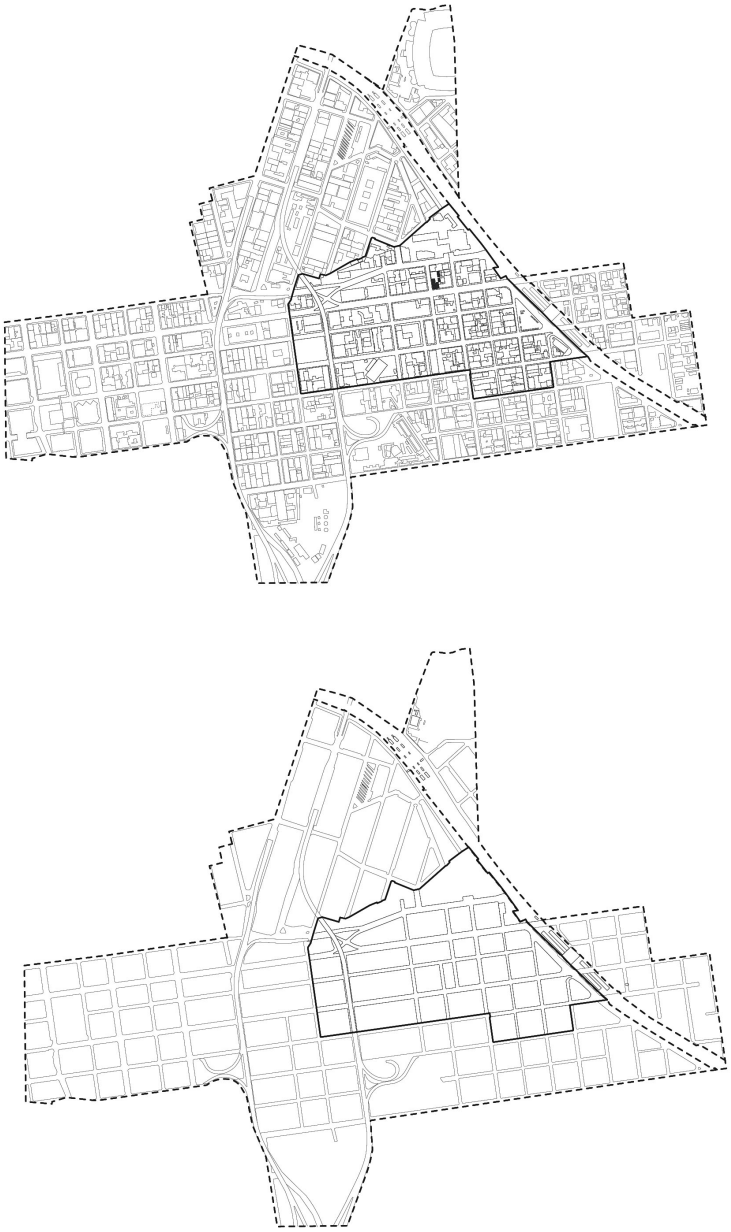

Figure 4.19: The Maboneng existing and proposed precinct boundaries (Author 2015).

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The Maboneng Precinct was developed from 2008 onwards, with the industrial typologies of the precinct transformed by adaptive reuse, or what Joel Kotkin refers to as "the gradual transformation of former economic areas into residential resorts" (Kotkin 2005:153). The architecturally and socially distinct area of Maboneng evokes a sense of separation from adjacent Johannesburg. The striking atmosphere and aesthetic that is experienced when entering Maboneng only serves to further distinguish the precinct from the city and suburbs surrounding it. It manifests itself as an "island" where stark differences and contrasts are created, even as the space is seen to be more shared, more "mutual"[2] (Nevin 2014:198).

As illustrated through the concept of "uitvalgrond", the supposed "blank space" of Maboneng contributed to its developing a specific form of mutuality. The uitvalgrond provided an ideal space in which urban renewal could take place, with the vision of a blank space held not only by the primary developers, but also by the shop owners and residents that moved into Maboneng. The previous abandonment of Maboneng allowed, to some extent, the rewriting of racial spatial politics, as segregation had not been imposed on this area: it had not been delineated as the residential "area" of a particular racial group and, as a result, did not need to push against an apartheid spatial logic (Nevin 2014:194).

Maboneng appears to be in the midst of mobilised gentrification, which Alice Nevin (2014:192) defines as "the transformation of a working-class or vacant area of the central city into middle-class residential or commercial use". The precinct is detached from the suburb of Jeppe next to which it is located, with the residential buildings and retail stores of Maboneng not yet conjoining those of Jeppe. It is this fact that results in the "island" state, a precinct located within an area with a very different economic and residential character (Nevin 2014:192). The island-like nature of Maboneng and its marked differences to the adjoining areas thus make visible the gentrified social space of the precinct.

[2] Nevin uses the term "constructed mutuality" in order to understand Maboneng. Mutuality is concerned with responsibility and reciprocity, referring to a condition of social plurality (Pina-Cabral, 2013:261). Mutuality is of specific interest when examining the co-presence of people in an urban environment in terms of residency, consumption, labour and production. Where previous theoretical approaches to the urban focussed on the "stranger" in the urban, the concept of mutuality allows a lens through which a variety of forms of living together can be examined. The term as used by Nevin highlights the artificiality of living together in Maboneng; it is a forced form (Nevin 2014:189).

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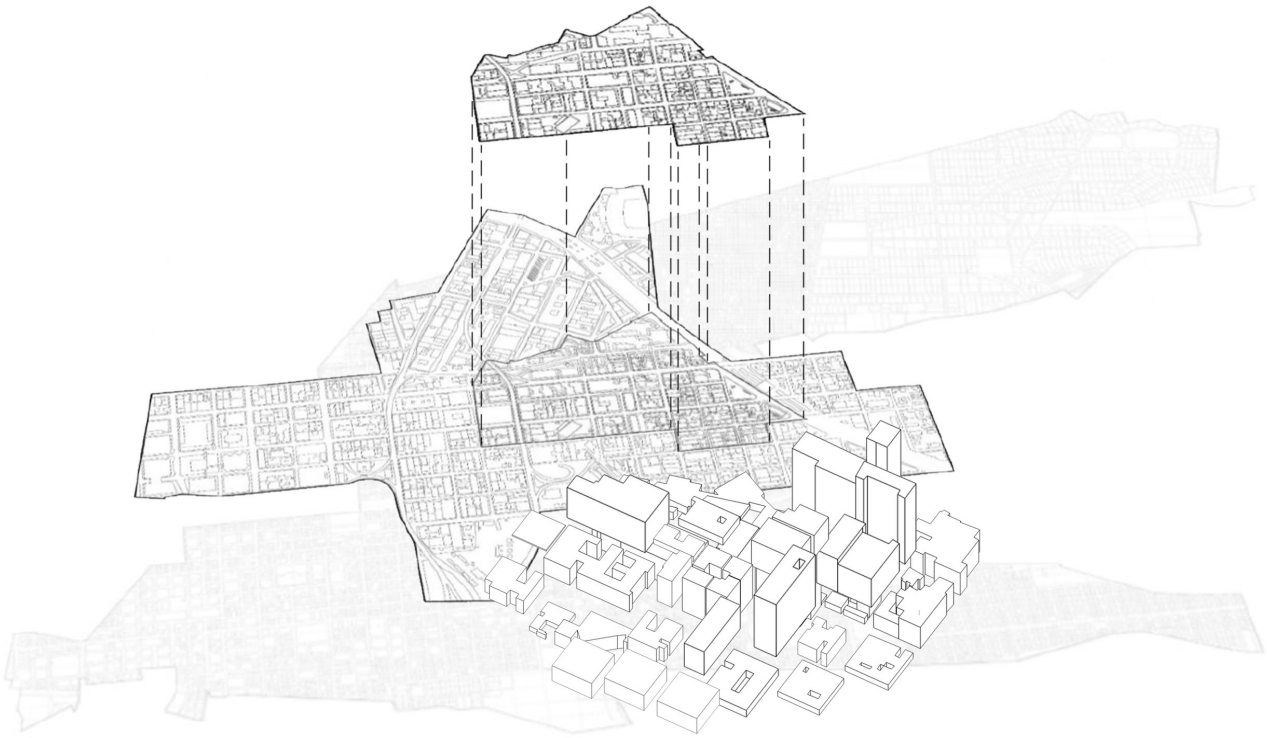

Figure 4.20: Maboneng - an 'island state' (Author, 2015).

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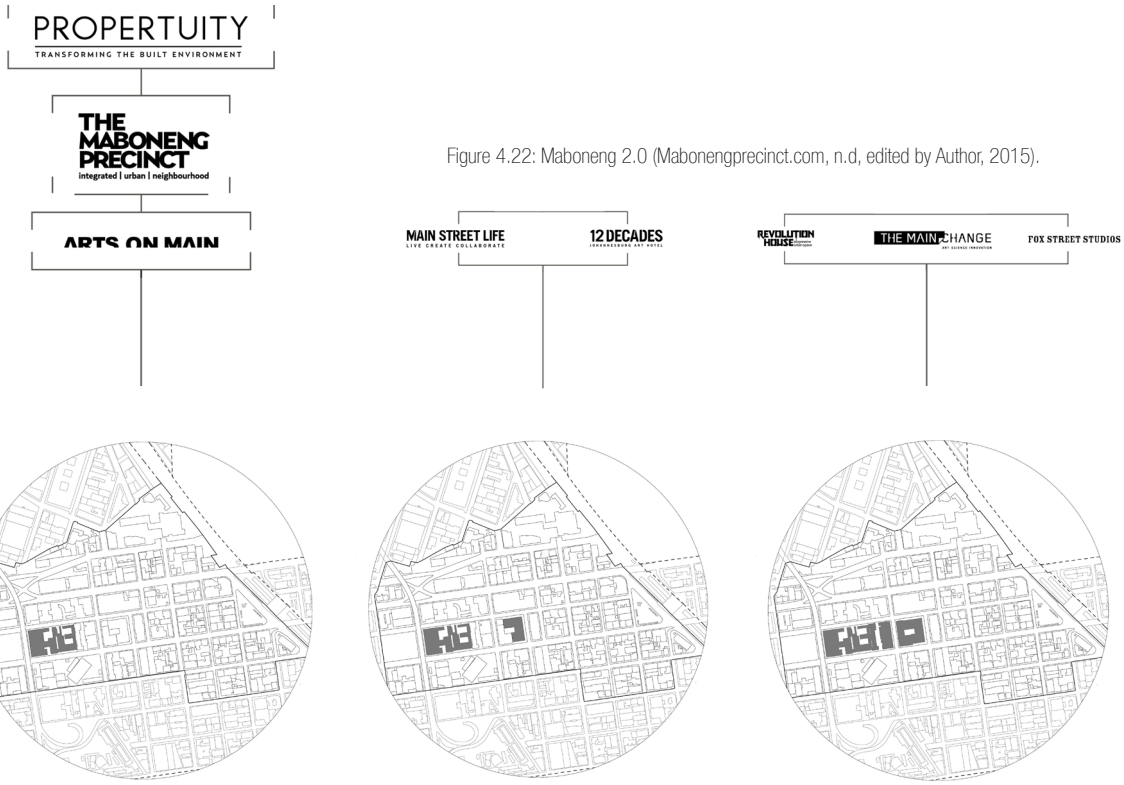

Figure 4.22: Maboneng 2.0 (Mabonengprecinct.com, n.d, edited by Author, 2015).

Figure 4.21: The development of the Maboneng precinct (Author, 2015).

MABONENG 2.0

Identified as the next phase of development, the "Maboneng 2.0: Shifting Urbanism" urban design framework by UrbanWorks Architecture & Urbanism presents a future development scenario for the existing precinct and its physical extension into Market Street. The framework is a clear, co-ordinated and comprehensive planned approach to the urban growth and development of the Maboneng neighbourhood. The key principles and ideas presented in the framework are the result of a collaborative process between the developer, urban designers, architects and urban strategist. The resulting framework is based on mobility, the upgrading of streets, and social-spatial integration.

The considered approach based on the knowledge obtained throughout the precinct's initial development, has resulted in the plan for areas of consolidated neighbourhood clusters. The clusters are connected through the implementation of three concept visions: the layering of inherited landscape, structural adjustments, and the development of an 'urban gallery'. The concept and resulting clusters serve to connect and create an integrated neighbourhood system within the larger urban environment (UrbanWorks Architecture & Urbanism 2012).

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Figure 4.23: The Maboneng precinct as existing in 2015 (Author, 2015).

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The Maboneng precinct URBAN DESIGN FRAMEWORK comprises the refurbishment of the inner city industrial buildings to create a mixed-use neighbourhood. The framework establishes a design framework structure around pedestrian streets, implementing a gallery narrative (UrbanWorks Architecture & Urbanism, 2012). Figure 4.24 illustrates the urban framework proposal by the design firm UrbanWorks Architecture & Urbanism. For the purpose of this dissertation the design proposal will align itself with the urban design framework as set-out by UrbanWorks Architecture & Urbanism. The proposed intervention on the larger site of the cosmopolitan Hotel will flow from site connecting to the framework on the Albrecht Street edge.

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THE COSMOPOLITAN HOTEL

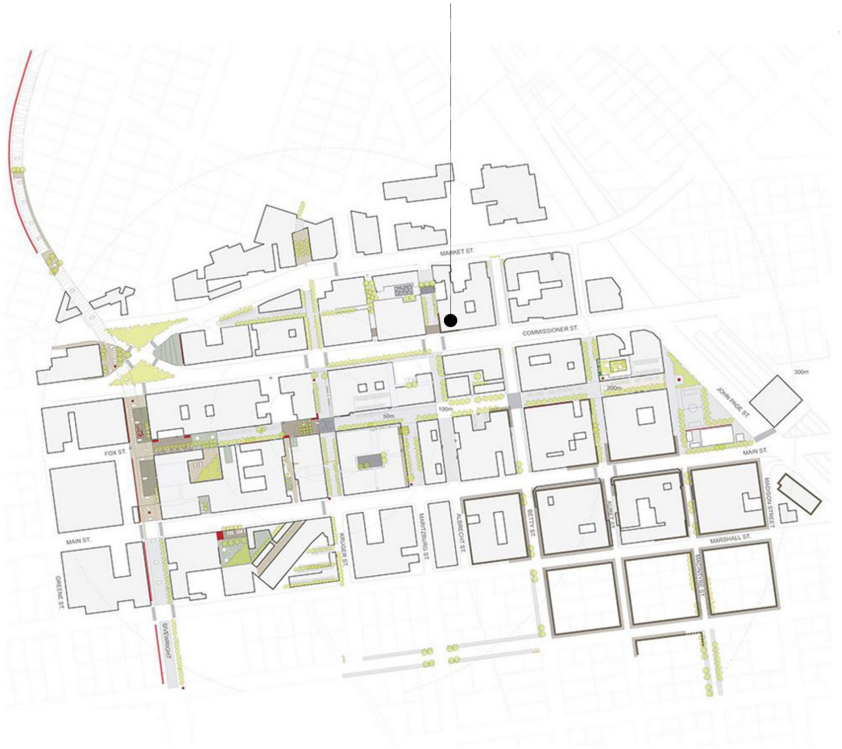

Figure 4.24: MABONENG URBAN DESIGN proposal (UrbanWorks Architecture & Urbanism 2012, edited by Author, 2015).

Figure 4.25: Conceptual sketch of proposed framework inserts at the Cosmopolitan Hotel (UrbanWorks Architecture & Urbanism 2012, edited by Author, 2015).

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Figure 4.26: Initial site concept (Author, 2015).

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4.05

A READING: The First Absence

In response to 'Maboneng the island,' a design intervention at an urban level will be proposed, which will investigate how the existing fragmentation of Maboneng and Jeppestown can be altered in order to establish an interconnected relationship between them.

This will be achieved by means of 'The Garden with Secrets', a proposed translation of the city, the site and the building at an urban scale. The proposed design confronts representation by creating a text that refers inwards. This results in the spatial experience yielding open-ended readings by the viewer. The intention of these specific site readings will be to presence the fact of the 'island' and various pockets of open space scattered throughout Jeppestown.

'The Garden with Secrets' would extend from the site of the Cosmopolitan Hotel across the Maboneng Precinct boundary into Jeppestown, acting as an urban garden of sorts. The design situates the theoretical argument and concept by giving it urban qualities, working as an articulating element which opens to the greater Jeppestown area and the city. The development of this 'broader site' will act as an artificial landscape, providing green enclaves which become occasions for communication, exchange and recreation.

The proposal does not intend to formulate a solution for the integration of various communities in and around Maboneng, but rather recognises the social paradox present in the Maboneng development and its intention to create a more social representative space. The design of 'The Garden with Secrets' does not propose a solution to the current 'island state' of Maboneng, nor the alienation of the pre-existing Jeppestown community, but it rather proposes to use the existing conditions as departure point for the application of the theoretical concept which would result in a buffering of the sense of authorised entry into the Maboneng Precinct. It investigates an environment best positioned to engage with the challenge created by the Maboneng development, as the design would result in a configuration of continuous urban fragments which would preserve the physical limits of the city blocks, but also cross spatial boundaries to generate a proposal which is able to relate different areas in different blocks to each other.

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05
HERITAGE SIGNIFICANCE

5.01 A METHAPHOR FOR RESILIENCE

5.02 STATEMENT OF HERITAGE SIGNIFICANCE
THE COSMOPOLITAN HOTEL
'UNSCENE' COSMOPOLITAN

5.03 THE SIGNIFICANT LENSE

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5.01

A METHAPHOR FOR RESILIENCE

Figure 5.1: Conceptual illustration of the 'resilient Cosmopolitan'. The hotel is representative of a much broader hisotry than its own. The history of Johannesburg is encapsulated in the building, and that is what needs to be brought to the fore (Author, 2015).

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The city's historical features are related to the urban structure, the urban fabric, and the architecture of individual buildings, all of which may contribute to the regeneration of the city centre. Johannesburg is a historically exploited city. The multitudes of presences due to this historical exploitation has allowed the condition to be repeated. The author argues that, every now and then, the conditions bear rereading of underlying continuities – be they ideological, political, economic or social. If past conditions in the city are used as vignettes for understanding modern Johannesburg's predicament, the city's unexpected environments and places might be transformed into active protagonists, allowing a strange and hallucinatory narrative to someday be realised.

The Cosmopolitan Hotel has meaning as a point of reference, and reflects a particular past and present identity. It is positioned within the collective memory of Johannesburg and its historic city core. This memory has been informed by tangible events as well as the intangible effects of these events, all contributing to the significance of the building and the possibility of a newly proposed function. The building has experienced various forms of exploitation, but even in its present state it remains a resilient object, unaffected by its ever changing surrounding context. It is this resilience of the building which highlights similarities between the building as object and the city of Johannesburg as object: the building is seen as a metaphor for the historically exploited city of Johannesburg. Both objects are layered, weathered continuums in constant flux.

The dialogue created by the architectural style and physical decay of the Cosmopolitan Hotel sets it apart in its surroundings as a structure of significance. The building is a strong expression of historical development, not only of community but also in the greater context of the development of historic Johannesburg. This becomes evident in the building's style, its location, and the activities which took place within it. The heritage and memory of the Cosmopolitan Hotel are thus inseparable from one another. The fabric of the Cosmopolitan Hotel must become the vessel of intangible meaning; it must carry the meaning in order to ensure that the value of memory is not lost further within modern Johannesburg.

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Figure 5.2: Photographs of the south view of the Cosmopolitan Hotel when approaching the building from Albrecht Street (Author, 2015).

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Figure 5.3: Photographs of the Cosmopolitan Hotel and the buildings surrounding the site (Author, 2015).

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Figure 5.4: Photographs of the Cosmopolitan Hotel site at the northern end of the building (Author, 2015).

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Figure 5.5: Photographs of the various façade details of the Cosmopolitan Hotel (Author, 2015).

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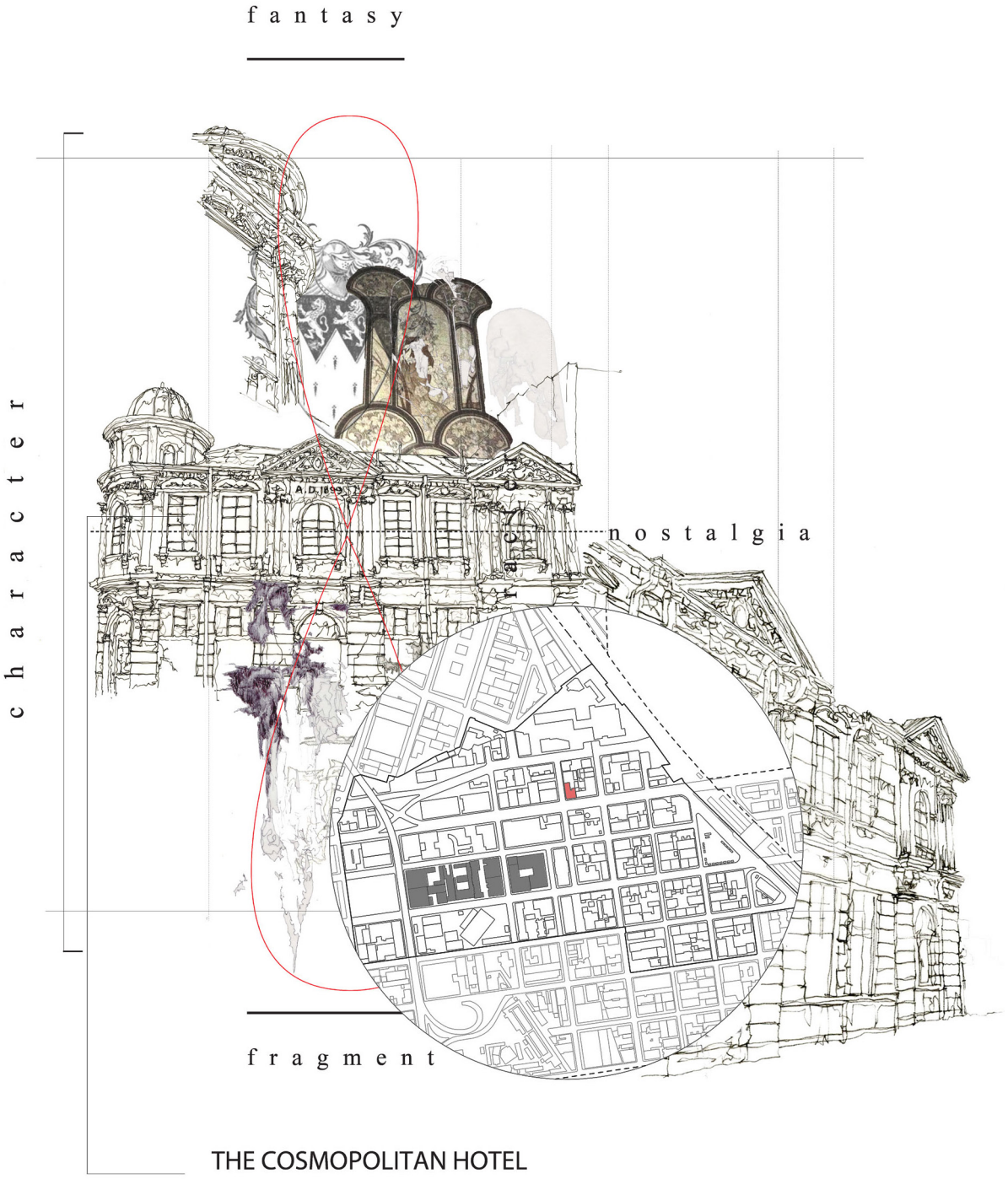

Figure 5.6: The Cosmopolitan Hotel 'character' and location within the Maboneng Precinct (Author, 2015).

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5.02

STATEMENT OF HERITAGE SIGNIFICANCE

THE COSMOPOLITAN HOTEL

A late example of urban Victorian architecture, the Cosmopolitan Hotel is located in the oldest part of the historic suburb of Jeppestown, not far from where the Rand Tram ran diagonally across the township. The building fills the plot, with the facade placed on the building line (Johannesburg 1912 [n.d]). Located in Commissioner Street, the building is historically significant and of appreciable heritage value, because of its continued resilience in the ever changing CBD of Johannesburg. The reprogramming and renovation of the hotel has the possibility of creating a complex anchor in the Maboneng Precinct and the greater community of Jeppestown, as it will facilitate events, temporary accommodation and social interaction, and a retreat for the hidden flotsam of the city.

The hotel, opened in 1899, was first owned by a Mr. Schlom and was known as Schlom's Hotel. Ownership transferred from Mr. Schlom to a Mr Lipson, and was subsequently taken over by a Mr. Cohen, after which it was bought by South African Breweries in 1914. Miners from the Wolhuter Mine in the vicinity were regular customers, bestowing great significance on the hotel in the context of Johannesburg as mining camp (The Heritage Portal [n.d]).

The building was erected in a period of financial optimism, which probably accounts for its opulent appearance, notwithstanding the fact that the Anglo-Boer war was imminent at the time. With architectural plans dating from 2 June 1899, war intervened and the hotel was only completed in 1902 (The Heritage Portal [n.d]). In this sense the building is a bridge between the two eras: designed in the Victorian but built in the Edwardian.

The architects of the hotel were the brothers Arthur and Walter Reid who, after 1902, designed several buildings in Johannesburg, but the Cosmopolitan Hotel is one of only two examples of their work which have survived in the city (The Heritage Portal [n.d]). The hotel boasts an elaborate Neo-Baroque facade in the style known as Beaux Arts.

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The facade is a flowing unit, delicately sculptured and richly decorated, reflecting the friendlier Victorian attitude, as opposed to the stern idealism of the all-conquering British Empire with which the Edwardians were to follow. It has floral mouldings, pilasters, pediments above each upper window and, to top it all, a lead dome with bullnose gutter (Johannesburg 1912 [n.d]). The interior of the hotel is divided into strict compartments with only a corridor connecting them. The bar of the hotel has a row of supports of carved wooden lions in the classic heraldic style. Buffalo and buck heads are mounted on the walls and recall the time when it was used by the Masonic Club known as the Old Buffaloes. In earlier times the hotel was called the Jeppe Rand Club by its patrons (The Heritage Portal [n.d]).

The Cosmopolitan Hotel represents the historical cultural exchanges and transformations of early Johannesburg. The hotel has always been located at the crossroads of trade and economic, cultural and political communications, and illustrates the repeated growth and exploitation cycles visible throughout the history of the city. The hotel is a historic and symbolic reminder of the exploitation and resilience of the city and its history.

The integrity of the property has been affected, as the building has suffered adverse effects from development in the past, the latest being the development of the Maboneng Precinct in which it is situated, but developers are now committed to improving the situation by reinstating the hotel's original purpose. The location of the building, and its location within the development phases of the Maboneng precinct, is suitable for this purpose, as the rapid growth of the precinct as economic and artisan centre calls for temporary accommodation for inflowing patrons. The hotel should fulfil these needs and additional programmatic requirements in a new, suitable manner.

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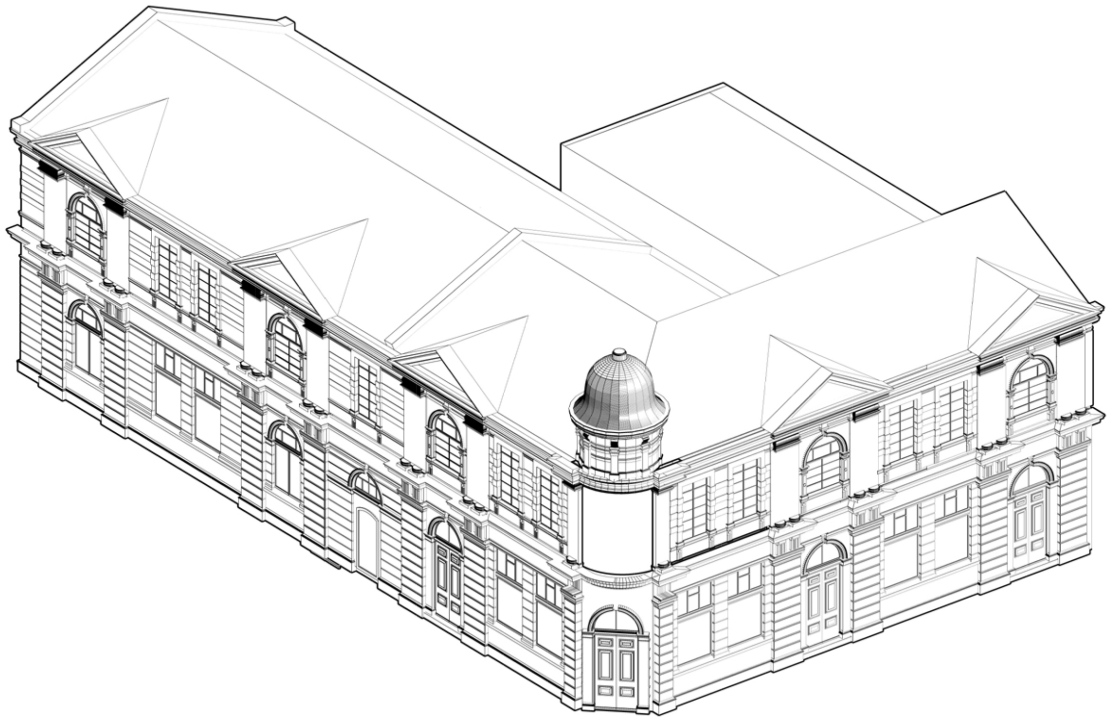

OVERVIEW

YEAR REALISED:	1902
ORIGINAL ARCHITECT:	Arthur and Walter Reid
COMMISIONED BY:	Mr Scholm
STYLE:	Beaux-arts; Neo-baroque
USE:	Hotel and Pub
CURRENT USE:	Unoccupied

HERITAGE PROTECTION:

The building is protected under Section 34 of the NHRA (25 of 1999) because it is older than 60 years.

Figure 5.7: The Cosmopolitan Hotel (Author, 2015).

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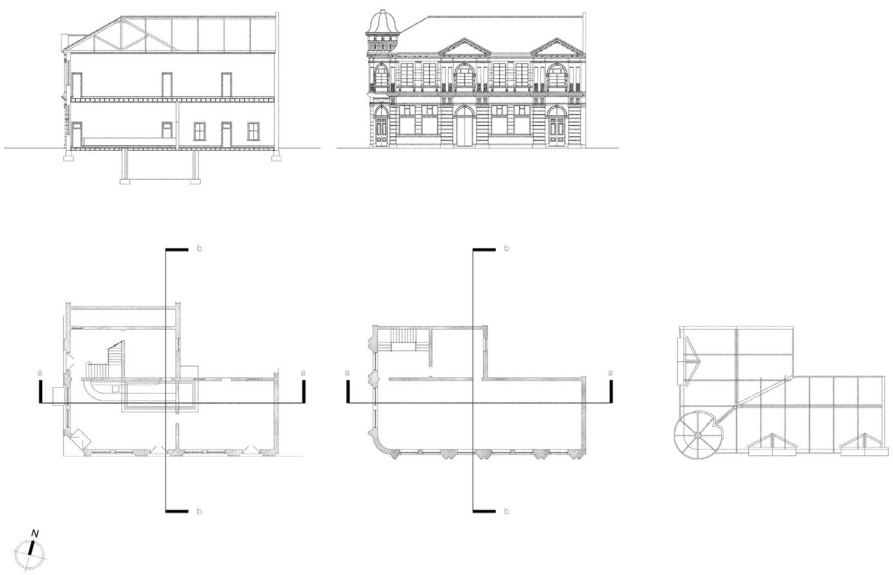

Figure 5.8: The Cosmopolitan Hotel, original building plans (Author, 2015.

The original plans of the Cosmopolitan Hotel (see **Figure 5.7 and Appendix A**) was designed with a reception, bar and billiard room on ground floor, with the hotel rooms situated on the first floor. The existing structure (see **Figure 5.8 and Appendix B**) of the Cosmopolitan Hotel differs from the original envisioned plan of the building: two structural extensions were made to the building in order to accommodate more guest rooms on the first floor, with bathrooms and greater entertainment space added on the ground floor. The façade was extended in order to accommodate these additions and resulted in a break of symmetry on the west facade. This clear divide between envisioned and existing will be used as design and concept informant.

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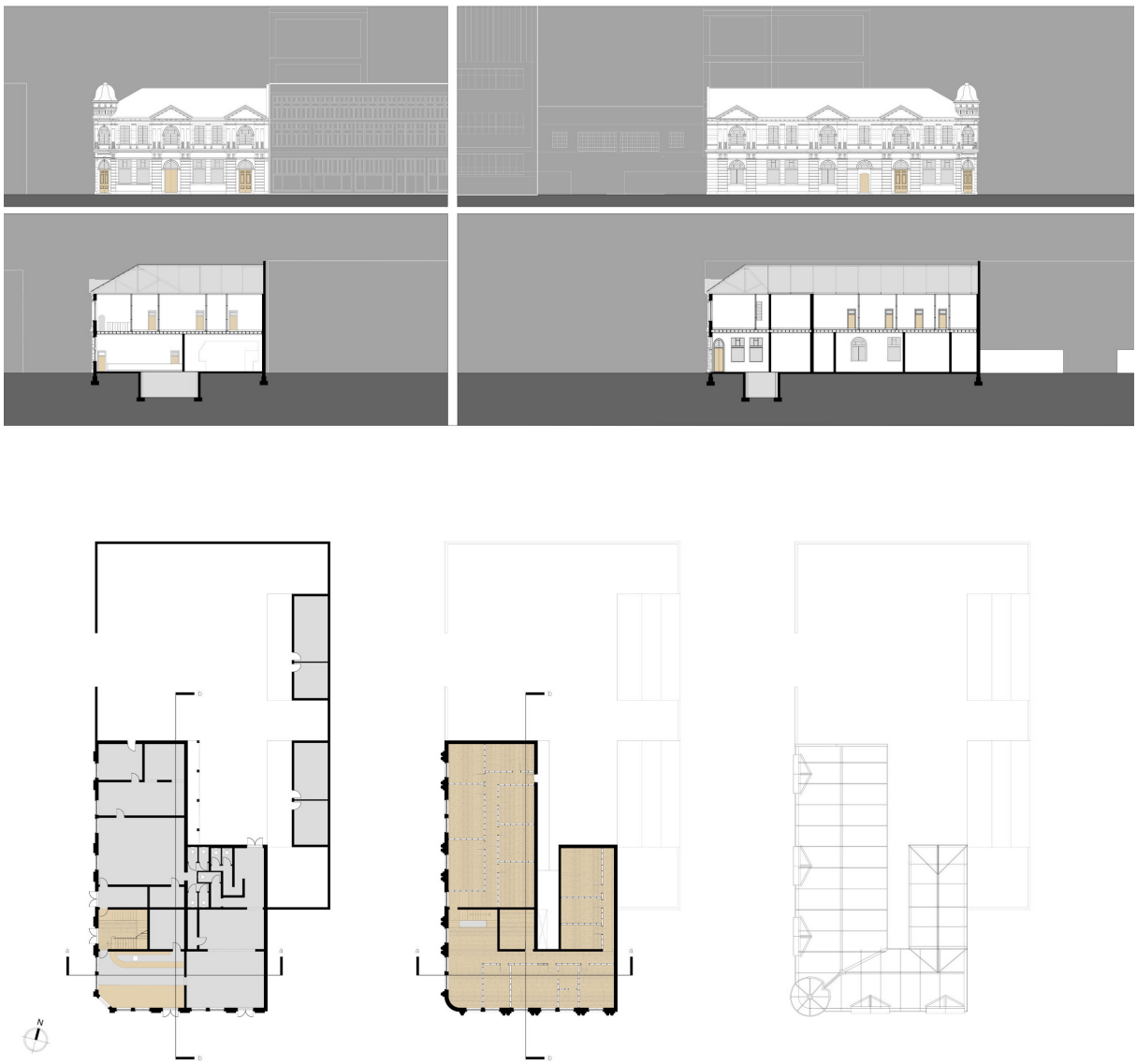

Figure 5.9: The Cosmopolitan Hotel, existing building plans (Author, 2015).

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'UNSCENE' COSMOPOLITAN

A great distinguishing property of the icon is that by the direct observation of it other truths concerning its object can be discovered than those which suffice to determine its own construction.

– C.S. Pierce (Whiteman 1986:78)

An historic building stands decayed and proud, its longevity revealing the beauty of time through wounds of the past and present. The resulting fragments offer a distorted image of history, a setting for romanticism and fantasy. Derelict through choice, the Cosmopolitan Hotel remains an untouched object but, weathered through time, it is replete with nostalgia – a memory awaiting restoration.

The history of the building brings a new dignity; the continual accumulation of dirt[1] enriches and embraces the qualities of its location – a resilient object within the island of Maboneng. The hotel is deteriorating as object, but the ever-changing enhancement of the hotel as memory must be made present.

This state of weathered continuum, the heritage of the Cosmopolitan Hotel, is used to investigate the absent memory, or city as memory. The absence caused through the understanding of city as object is the result of an event – entropy[2].

The proposed project focusses on this entropic event and the absence of city as memory, and will ultimately illustrate a possible mediative typology to the predominant state of buildings within the 'city as object'. This mediation will progress to explore a personal interest in entropy as event in order to capture unexpected moments of absence, both as memory and immanence, amongst the familiar spaces of the Cosmopolitan hotel – exposing the construction of concealed layers, both tangible and intangible, that outline the building's beginning, duration and present state and which contribute to the weathered continuum, evoking the imagination.

The project will investigate the potential role that heritage residue can play in the creation of architecture and sensitivity of meaning, by not looking towards the systematic logics used when investigating a specific theme of architecture, but instead, as C.S. Pierce's remark on icons suggests (Whiteman 1986:78), moving to a form of architectural thought which structures its interpretation in representation and meaning. Thus, by using as departure point the memory and heritage value of the Cosmopolitan Hotel and applying the theory of scaling, as put forth by Peter Eisenman, the icon (image and memory) will be presenced, becoming accessible and valuable in the future context, not only to citizens of the immediate surrounds, but to all citizens of the greater city area. The act of changing the original state of the heritage fabric must be metaphorically constructive, forcing those who experience the disruption to rethink the idea of the literal – that which existed before.

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[1] The word 'dirt' in this context refers to the continued dialectical relationship of object and memory. The object is weathered, but as a result the memory is enriched

[2] Entropy: The measure of loss of information of a transmitted message. The entropic event is used as a scale of conservation.

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Figure 5.10: The Cosmopolitan Hotel as a representation of ELEMENTS OF MEMORY (Author,2015).

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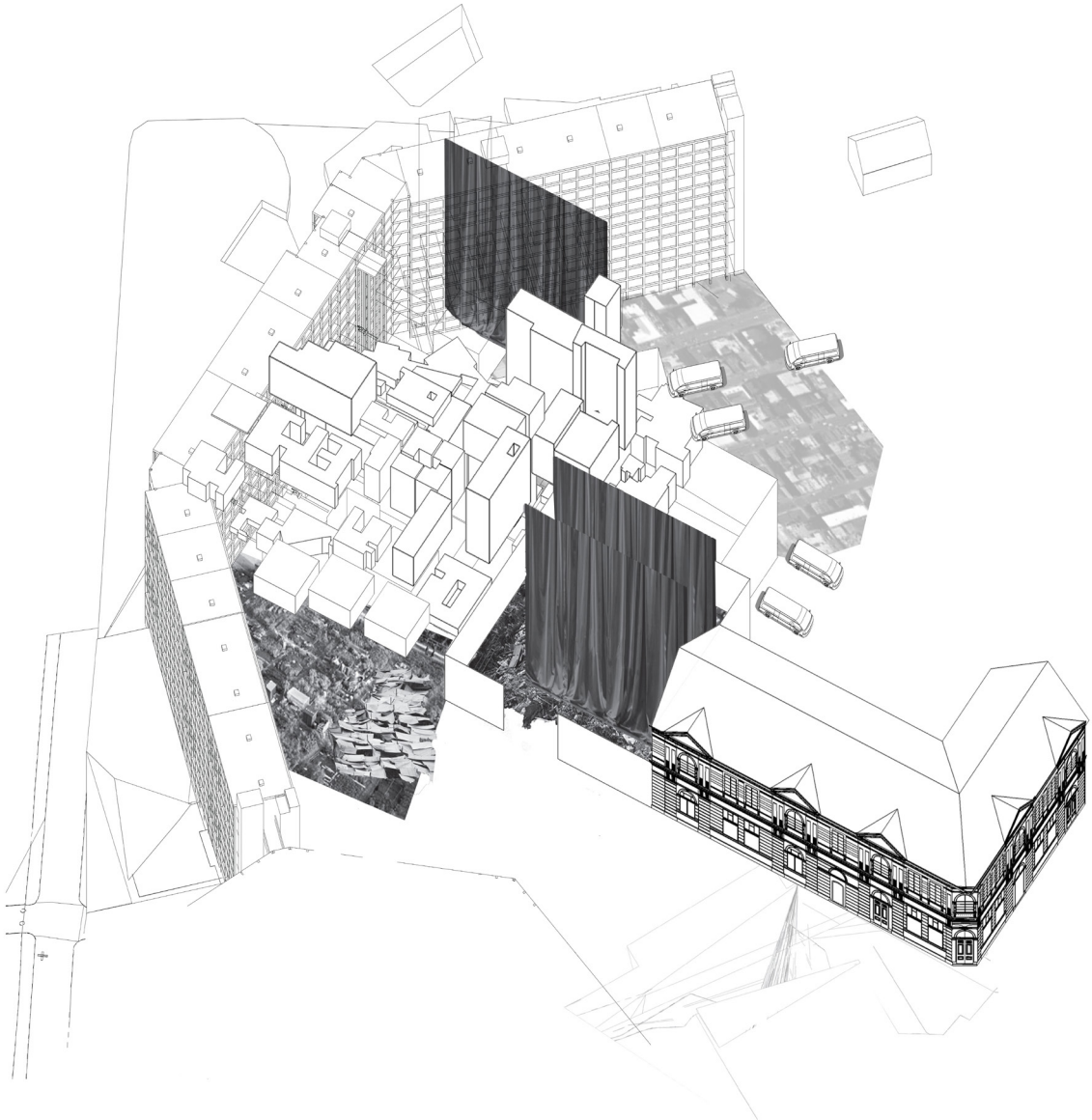

Figure 5.11: The Cosmopolitan Hotel as a representation of PRESENT ELEMENTS. The image illustrates a fictional site map of Maboneng and the Cosmopolitan Hotel, containing a number of viewpoints intended to pin down the narrative as experienced by the author on entering the site (Author,2015).

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Figure 5.12: The Cosmopolitan Hotel as a representation of ELEMENTS OF IMMANENCE. (Author,2015).

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5.03

THE SIGNIFICANT LENSE

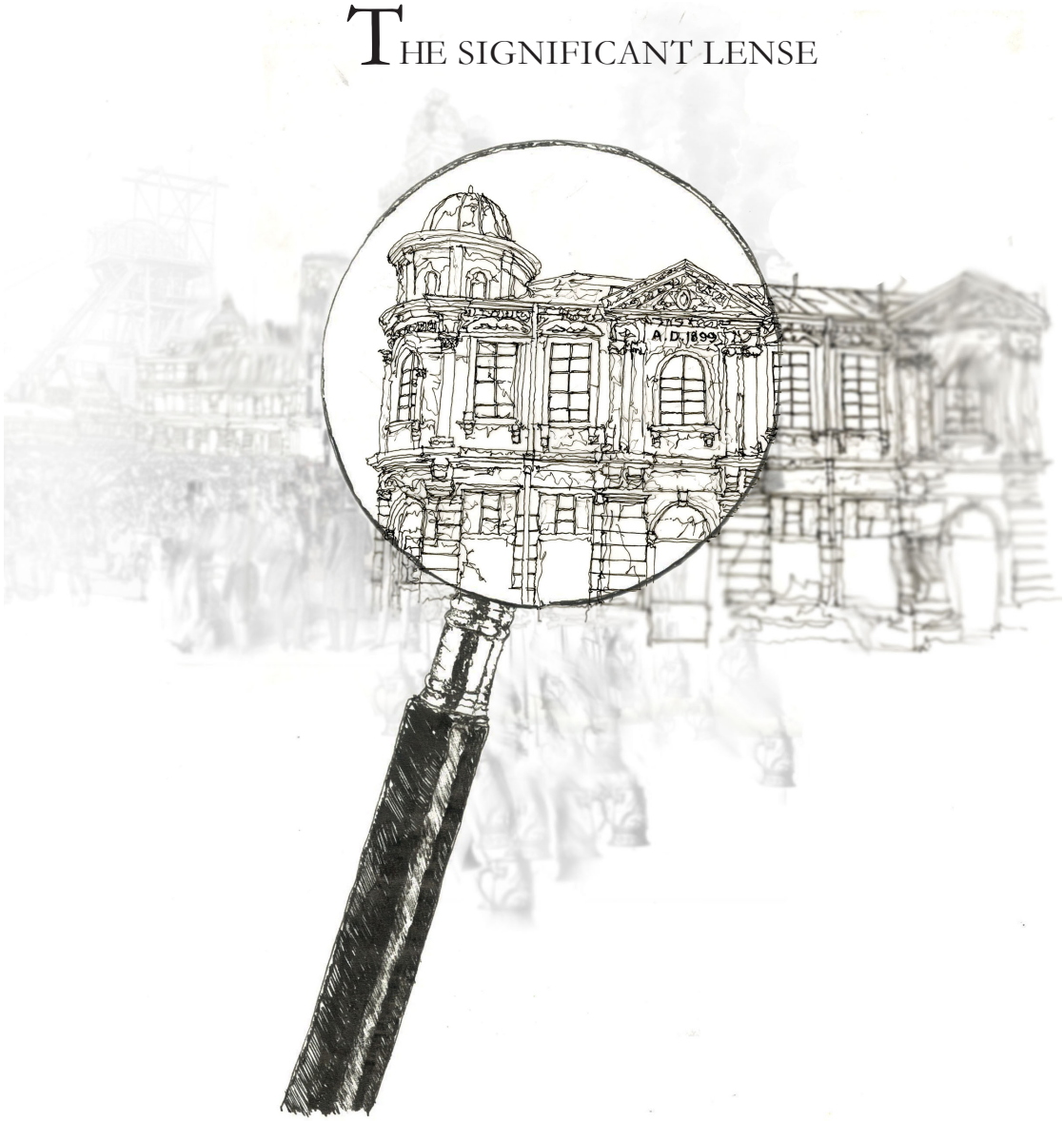

Figure 5.13: Conceptual image of the 'lense' through which the Cosmopolitan Hotel must now be viewed (Author,2015).

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The following secton contains an investigation and analysis of the aspects to be addressed by the theoretical concept, through the statements of heritage significance and the various heritage charters, in order to assist multiple design decisions.

The multiplicity of associated values exhibited in the Cosmopolitan Hotel, especially the cultural, aesthetic and architectural values, represent a unique narrative embedded in place. The multi-layered history of the site is articulated through embedded intangible memory and the tangible influences of man and nature on the building. Places of cultural significance enrich lives and provide a connection between community, landscape, and past and lived experiences (International Council on Monuments and Sites (ICOMOS) 1991:1). The hotel is a social, cultural and economic asset (UNESCO 2012:5); its value, memory and meaning[1] should be presenced. The historic building must retain the identified characteristics and values linked to its history and memory, as uncontrolled development may negatively impact its character (UNESCO 2012:7). Therefore the unique narrative of the building must be respected, preserved and expressed through a sympathetic design approach, and the presencing of multiple layers of heritage and meaning should give expression to the intangible memory of the Cosmopolitan Hotel (UNESCO 2003). The precencing of these qualities must enhance the cultural significance of place through the interpretation of that which is added to the original structure.

The Ename Charter defines interpretation as potential activities intended to heighten and enhance the understanding of cultural heritage sites through public awareness (ICOMOS 2008:4). The charter defines multiple principles which are to be used in order to facilitate the interpretation of cultural heritage sites. These principles include the communication of meaning, the safeguarding of the tangible and intangible values of a heritage site, and respecting the authenticity of such a site through the communication of the significance of the historic fabric.

Therefore all additions to the existing heritage structure should acknowledge and respect the significance of the structure (ICOMOS 2008:10). The chosen site is an experiment in the reading of place as conductor of narrative and memory. All disruptions to the original building should be readily identifiable, respecting the heritage structure, and presencing the meaning and memory associated with it. This is especially applicable to the Victorian façade design. The aesthetic and architectural values of the façade will be used as the 'grounding' point for the transposition of fiction of site and fiction of representation, by presencing various defining elements of the façade design. By acknowledging the structure by means of separating the 'original state' and the 'disruptive state'[2], expression is given to the significance of the structure. The strategies of preservation and interpretation should be combined through the application of scaling to create a translation between theory and actualization. The translation of the conceptual to the 'real' should use the memory and meaning of the Cosmopolitan Hotel in order to translate the fiction of site and the fiction of representation – a valuable combined interpretation of narrative and place, a concept which is valuable to the aims of this dissertation.

[1] Meaning denotes what a place signifies, evokes or expresses, relating to intangible aspects such as memory and symbolic qualities (Burra Charter, 1999:3).

[2] The 'original state' refers to the structure of the Cosmopolitan in its current state, whilst the 'disruptive state' refers to all architectural additions to the building. The acknowledgement of the separation of these two states refers to how the old and new will meet/connect.

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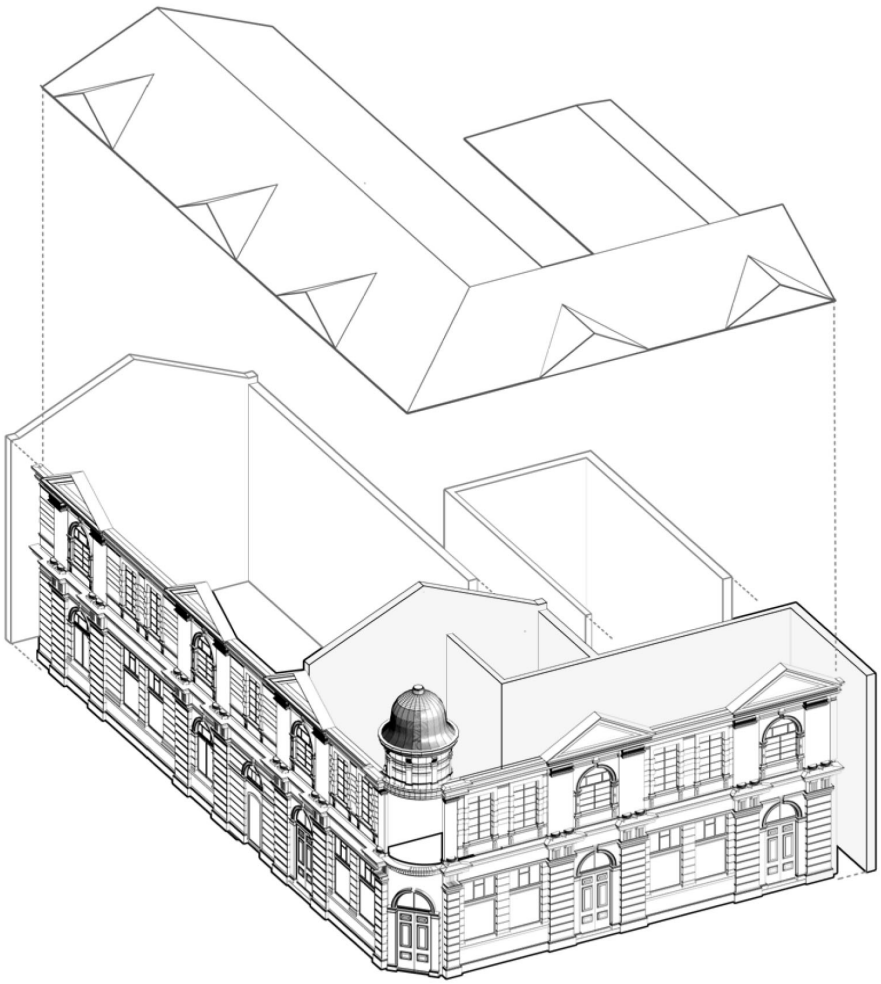

Figure 5.14: Model of the Cosmopolitan Hotel illustration the façade, the original envisioned structure, and the additional structure (Author, 2015).

Figure 5.14 illustrates the graphic investigation of the Cosmopolitan Hotel building structure. The facade is of utmost importance, its dominant sculptural elements and the rhythmic repetitions of those elements must be PRESENCED through the proposed design intervention. The original structure (grey) as envisioned by the architects has been ABSENCED by the additions to the building (white). These additions are deemed to be less significant and are therefore more adaptable for the insertion of the proposed design. The flag tower of the building is not viewed as a separate structure, and the connection between the tower and the façade must be PRESENCED. The roof structure does not add to the buildings significance and will therefore also serve as a point of adaption. Figure 5.15 illustrates the envisioned plan in red, the envisioned structure in black, and the additions to the envisioned plan in grey. The blue elements, even though they are 'hidden' within the building, compromise the original structural intent of the building and will serve as the point of placement for the 'secretive programme'.

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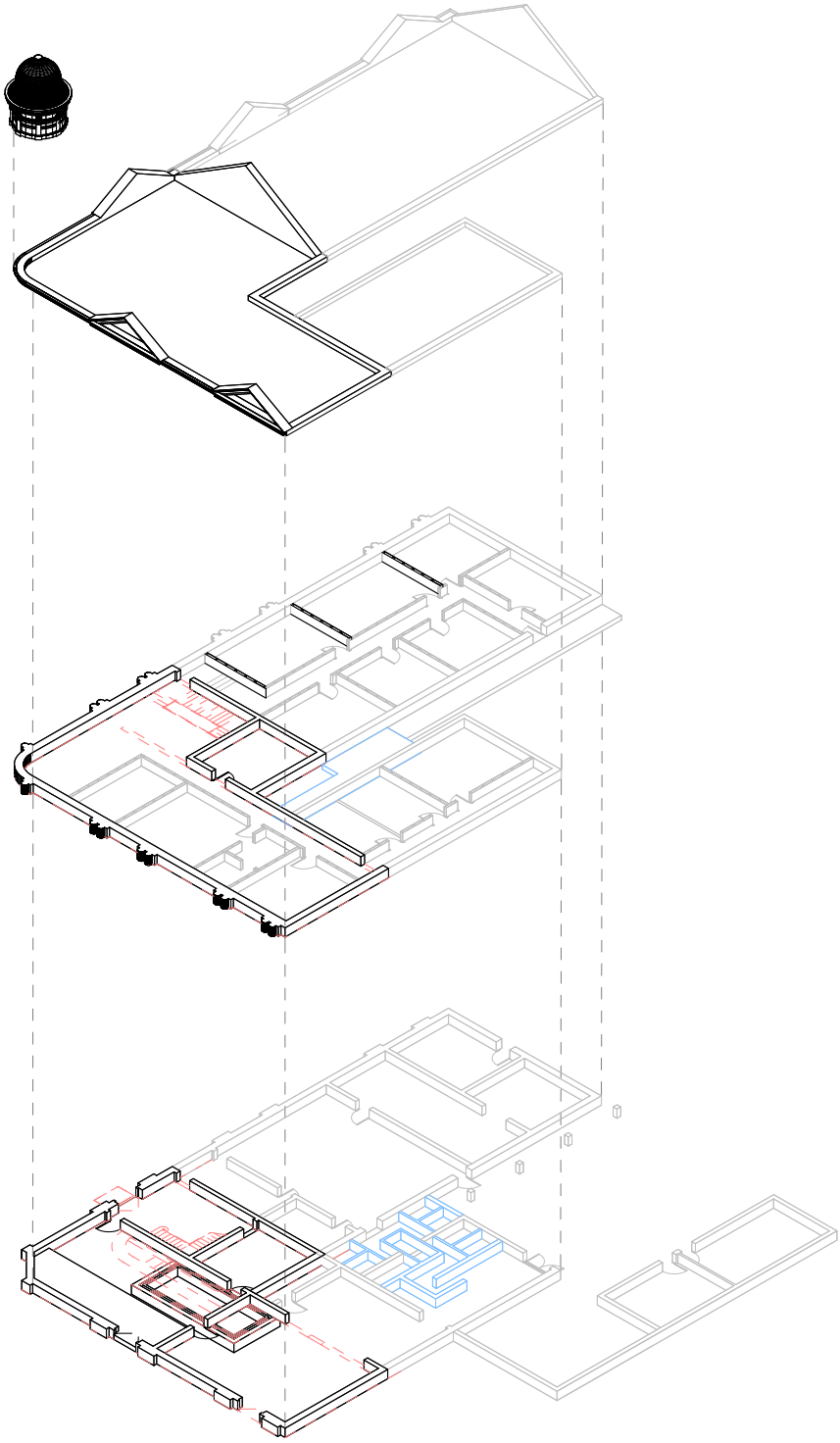

Figure 5.15: The 'significant structure' represented in red and black, and that which is deemed less significant represented in grey and blue (Author, 2015).

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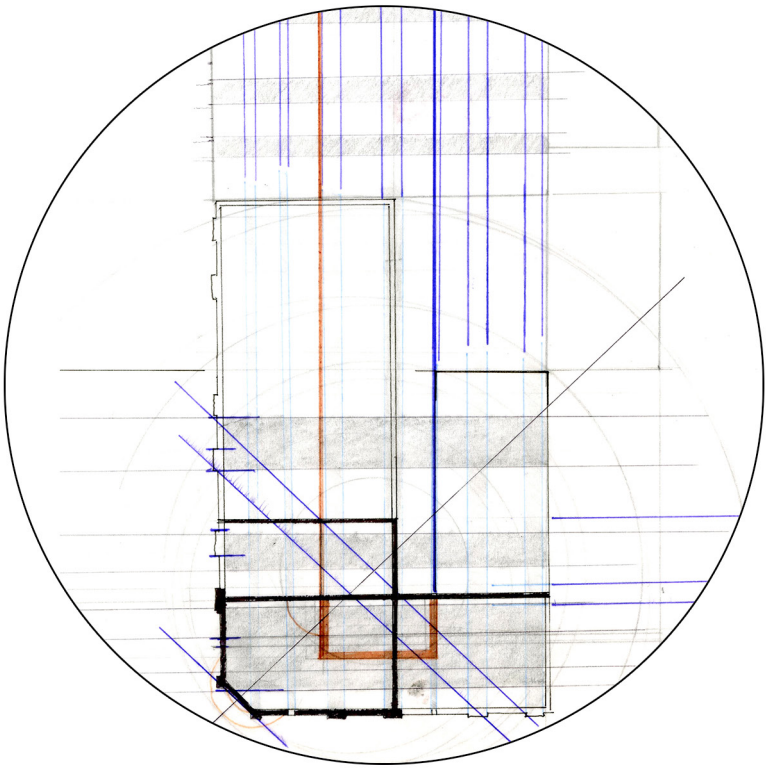

Figure 5.16: The 'significant lines' - initial investigation (Author,2015).

PRESENT elements, elements of MEMORY, and elements of IMMANENCE, will be represented in the design solutions. PRESENT elements are represented by the extrapolation of the built features of the Cosmopolitan Hotel in the buildings current state, which include the façade, the plan and the buildings original traces. These will inform the elements of IMMANENCE, represented through that which is proposed - the architectural solution.

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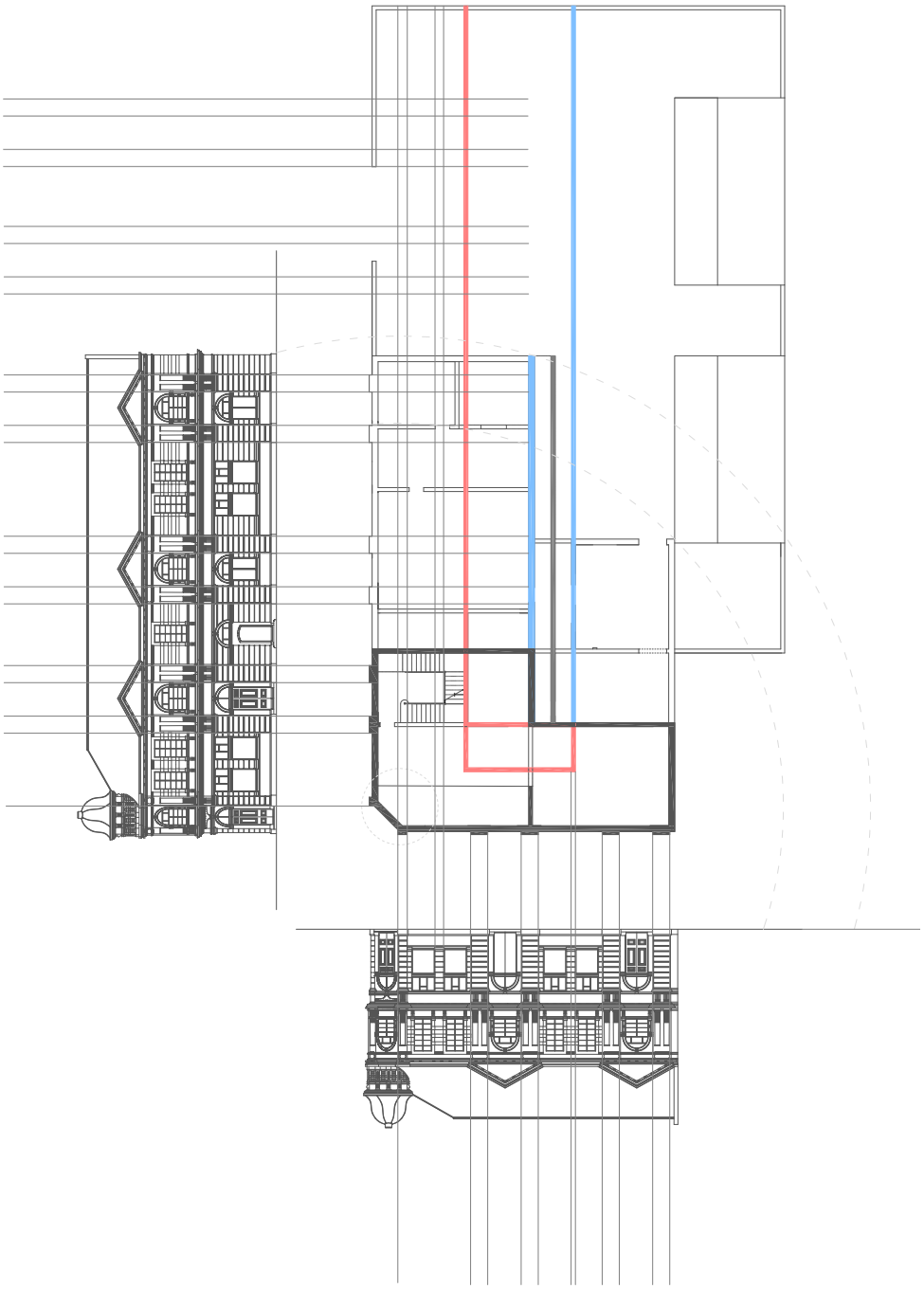

Figure 5.17: The 'significant lines' - the important extruded facade and plan lines (Author,2015).

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06

SITE UNSCENE

6.01 THE SECRET SOCIETY - *A Programme*

THE READER - CLIENT PROFILE

ESTABLISHING A TYPOLOGY FOR THE SOCIETY

SPATIAL REQUIREMENTS

6.02 TRANSLATING *The Secret Garden, 1909,* INTO ARCHITECTURE

ARCHITECTURAL STRUCTURE

MECHANISM OF MEANING – A TRANSLATION

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6.01

THE SECRET SOCIETY - A PROGRAMME

On the eve of the 1990's, in the midst of some unexpected events and with an eye to the others just as unpredictable, there formed, among a number of friends, the idea of an agency which would itself be invisible, anonymous and clandestine.....

As an agency for gathering news of unreal events in order to disinform the public of them, it remained, itself, unreal. It thus fulfilled its role perfectly, eluding all radar screens – a formula unique and forever virtual.

- *Jean Baudrillard* (Poster 2001:54-55)

Figure 6.1: The 'reader' and the city (Author, 2015).

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THE READER - CLIENT PROFILE

Much like a sleeper cell, the group forms without notice, recruits without notice and slips quietly back into society, until the signal is sounded...

A group of Johannesburg citizens have 'read' the city, and the historical exploitation of the city and the absence of presence within Johannesburg has been made present to them – they are enlightened readers who band together to form the 'Secret Society'.

The Secret Society is portrayed as a group of alphabetized readers, disgruntled protestors of exploited Johannesburg. These enlightened readers inhabit the Cosmopolitan Hotel with the goal of reconstructing the tainted identity of Johannesburg. The intention is to create a constructed space for exploring and expressing the city as memory via legitimate and progressive means, an institution of sorts, developing strategies to counteract modes of current exploitations of the conditions within the city. By removing themselves from the city, they become more aware of the memory of the city – growing closer by moving apart. In this context the institution and its ancillary programmes become an agency concerned with the representation of the city as memory.

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ESTABLISHING A TYPOLOGY FOR THE SOCIETY

The architectural programme is determined by the client profile. The narrative structure is superimposed onto the Cosmopolitan Hotel, further establishing programmatic requirements. The programmatic additions to the Cosmopolitan Hotel are placed as key foci representing the narrative structure of *The Secret Garden*.

The additions to and restoration of the Cosmopolitan Hotel require three programmatic connections which stem from the theoretical synopsis:

An institution for the reader: The institution is occupied by the members of the Secret Society, who further interpret the city as memory, and who are also concerned with creating 'readings' which will transform other individuals into alphabetized individuals. This is done through the collection, creation, interpretation, exhibition and archiving of material which combines place and fiction in an imaginative interpretation of the city – material which will allow the identification of the city as memory. The programme becomes a symbol of **UNION.**

The Cosmopolitan Hotel is used as a front to hide the activities of the Secret Society, and the restoration of the hotel and its original functions is a direct response to the development of the Maboneng Precinct and the heritage approach. The members of the Secret Society work in the hotel and secretly move within the structure. The hotel becomes a symbol of **DIVISION.**

The materials created and collected are displayed/exhibited in what is called the 'Reading Room': a recorder of memory and time passed, as imprinted on the city, slowly building a historical record. The Reading Room functions as a library and archive space, representing through that which is housed, the city as more than object – if an individual is open to such a reading. The space is used by the members of the Secret Society to identify individuals who glimpse the city as memory – a space of recruitment. Through the recruitment of enlightened readers, the institution will crystallise the current and past paradigms of Johannesburg in order to provide a facility for the readers to question the understanding of city as object, memory and meaning, creating a condition for understanding the city as memory. The Reading Room becomes a symbol of the **DIALECTICAL RELATION** between union and division of the citizens of the city and the enlightened readers.

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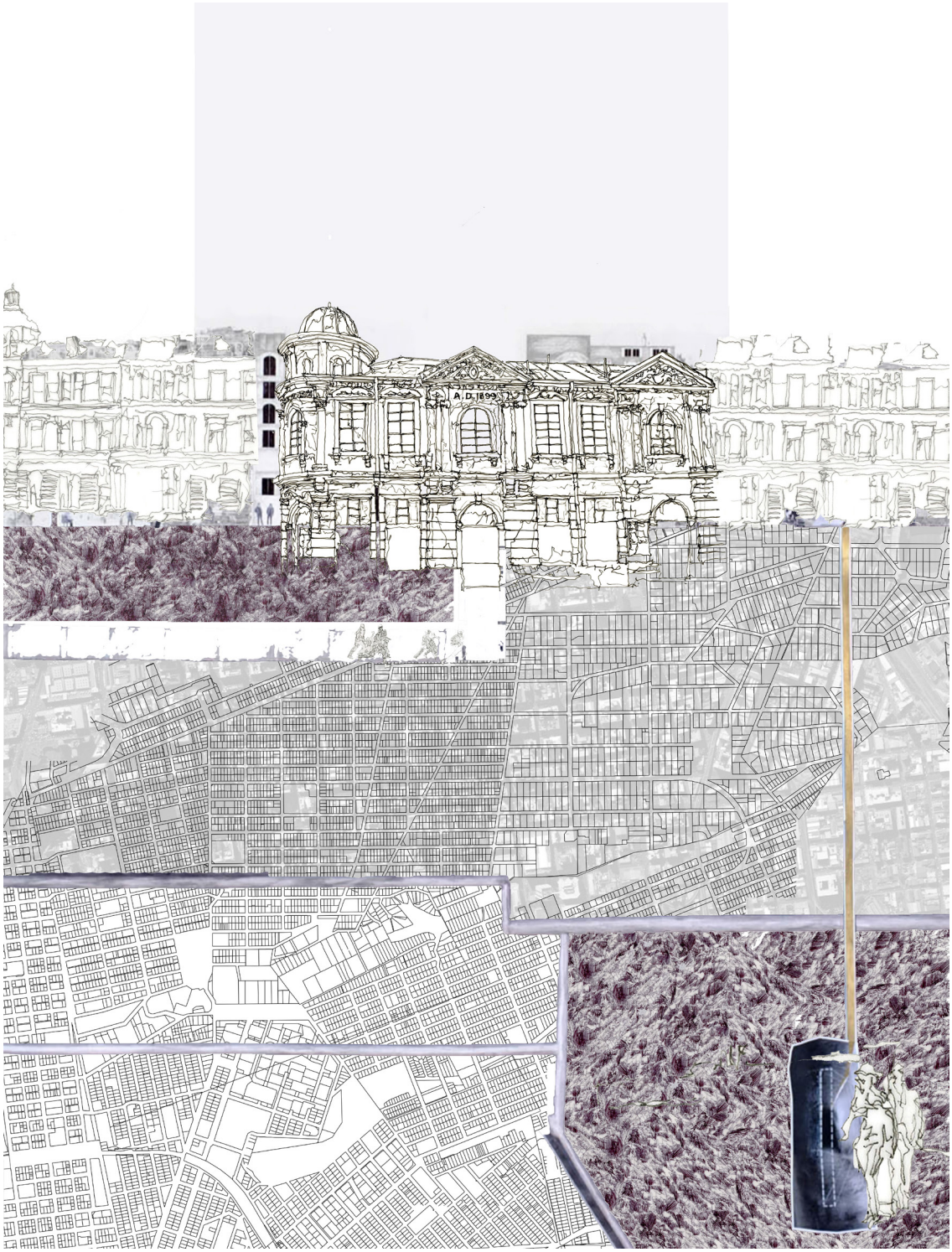

Figure 6.2: Initial conceptual illustration of the programmatic relationship between the 'secret society', the city and the Cosmopolitan Hotel (Author, 2015).

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SPATIAL REQUIREMENTS

The scale and size of spaces in the building were estimated in accordance with the programmatic requirements, SANS 10400 requirements, and the size of the Cosmopolitan Hotel, for which the proposed designs will function as an addition. Spaces required for each identified programme was determined by the author as follows:

THE INSTITUTION

TABLE 1 - OCCUPANCY OR PUILDING CLASSIFICATION

1	2
Class of occupancy of building	Occupancy
A1	**Entertainment and public assembly** Occupancy where persons gather to eat, drink, dance or participate in other recreation.
A3	**Places of Instruction** Occupancy where school children, students or other persons assemble for the purpose of tuition or learning.

- Teaching areas which include a teaching theatre, smaller seminar rooms and spaces for discussion
- An information centre of sorts for the use of catalogue referencing, document copying, data access and viewing
- A cafeteria area
- Communal and social areas
- Storage areas
- Bathroom and service zones
- A housing component for two members which will include a bedroom, ablution facilities and storage space

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THE HOTEL

TABLE 1 - OCCUPANCY OR PUILDING CLASSIFICATION

1	2
Class of occupancy of building	Occupancy
A1	**Entertainment and public assembly** Occupancy where persons gather to eat, drink, dance or participate in other recreation.
H1	**Hotel** Occupancy where persons rent furnished rooms, not being dwelling units
J3	**Moderate risk storage** Occupancy where material is stored and where the stored material is liable, in the event of fire, to cause combustion with moderate rapidity out is not likely to give rise to poisonous fumes, or cause explosions
J4	**Parking garage** Occupancy used for storing or parking more than 10 motor vehicles.

- Main entrance and lobby area
- A small luggage store adjacent to the entrance and lobby area
- A kitchen area
- A restaurant, bar and lounge
- The addition of meeting rooms, a small coffee shop and internet café
- Storage areas for support services which include housekeeping and maintenance
- A delivery entrance for kitchen supplies and support services
- Additional bathroom facilities

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THE READING ROOM

TABLE 1 - OCCUPANCY OR PUILDING CLASSIFICATION

1	2
Class of occupancy of building	Occupancy
C1	**Exhibition hall** Occupancy where goods are displayed primarily for viewing by the public.

- An entrance area which functions as orientation for that which is exhibited
- A main exhibition area to coincide with an area of design and production
- An area of open-access storage which will function as an area of research and interpretation
- Closed storage area used for security of produced installations and documentation
- An area for conservation and acquisition
- Administration and management point
- An additional street entrance for public access

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6.02

TRANSLATING *The Secret Garden*, 1909, INTO ARCHITECTURE

Whiteman (1986:80) states that in the Romeo and Juliet scheme, the fiction of the narrative is reconstructed through the fiction of site and the fiction of representation, in order to comment on the structure of narrative, and in doing so the architecture that is produced will manipulate and represent the setting of a narrative and the places and things which appear in it, thereby 'grounding' fiction.

ARCHITECTURAL STRUCTURE

The illustration indicates the programmatic translation of the narrative structure. The programmatic additions become symbols of UNION and DIVISION, and the DIALECTICAL RELATIONSHIP between them. The structure forms the basis for the transposition of the fiction of site and the fiction of representation. The building and programmatic placement become mechanisms of meaning – apparatuses for the implementation of scaling through which the narrative can be presenced, read and accentuated.

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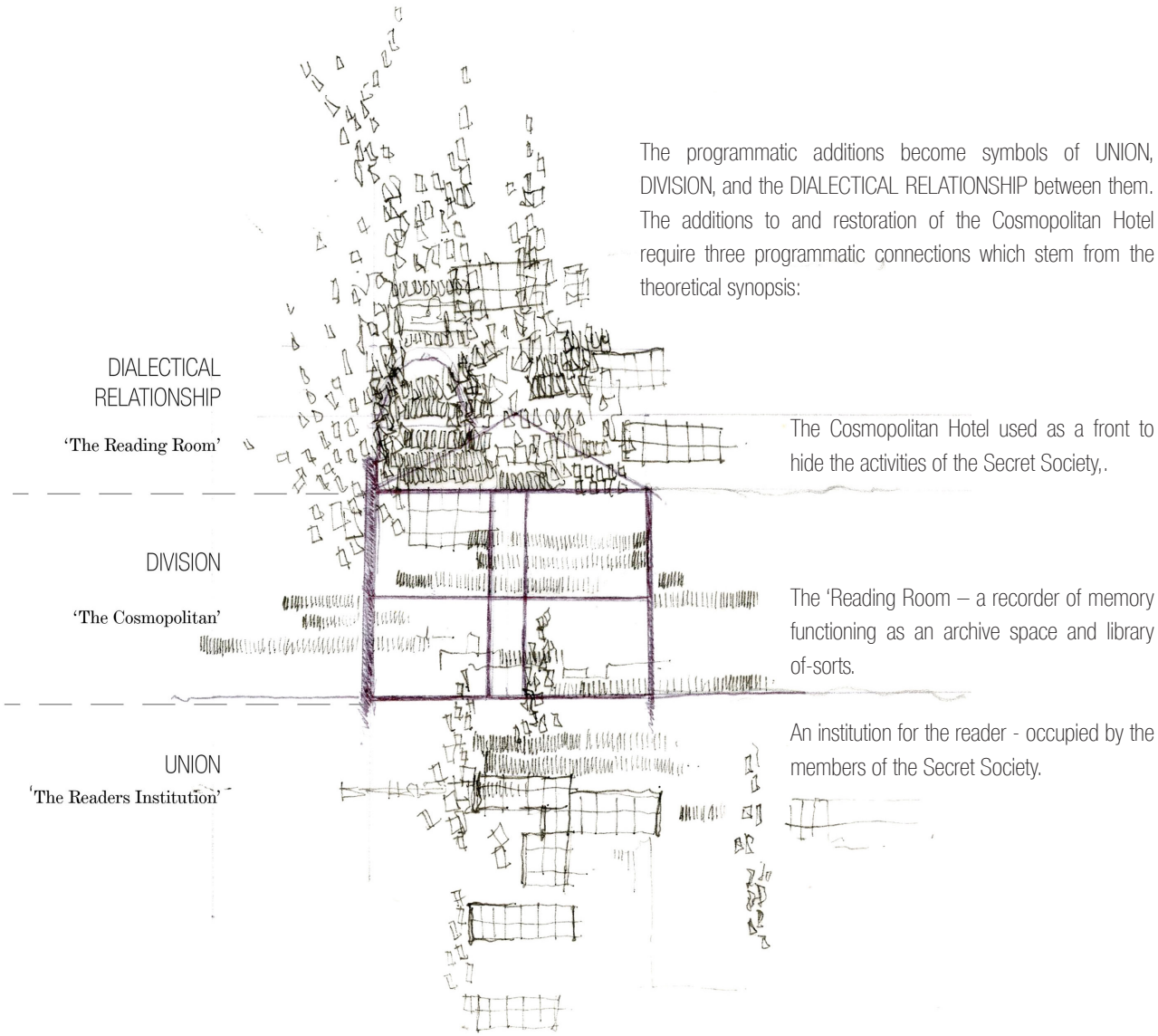

The programmatic additions become symbols of UNION, DIVISION, and the DIALECTICAL RELATIONSHIP between them. The additions to and restoration of the Cosmopolitan Hotel require three programmatic connections which stem from the theoretical synopsis:

The Cosmopolitan Hotel used as a front to hide the activities of the Secret Society,.

The 'Reading Room – a recorder of memory functioning as an archive space and library of-sorts.

An institution for the reader - occupied by the members of the Secret Society.

Figure 6.3: Conceptual image of the architectural structure and programmic placement (Author, 2015).

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MECHANISM OF MEANING – A TRANSLATION

Scaling creates a process of reference by means of translation, a mechanism by which to carry meanings associated with narrative structure. In order to effect a mechanism of meaning the theoretical premise is applied to the city of Johannesburg, the Cosmopolitan Hotel, and the architectural programme. The fiction of the narrative must be reconstructed through the fiction of site and the fiction of representation in order to comment on the narrative structure of UNION and DIVISION, and their DIALECTICAL RELATIONSHIP.

The narrative structures in *The Secret Garden* can be found to exist as defining concepts in the city of Johannesburg, but they are identified on a physical level in the historical development of the city – the selection of certain qualities of an object:

These identified physical analogues are seen as objects. The properties of each object is rescaled, after which the highly selective representations of these properties are moved to the site of the Cosmopolitan Hotel and superimposed onto the extruded lines, the elements of significance of the building. The site of the Cosmopolitan Hotel becomes the 'real' which refers to fictional counterparts.

By using the technique of scaling to translate objects into a new location and image, the scheme is able to use the proposed architectural intervention, as formed through various superimpositions, to refer to the continuous unfolding of a story. The new architectural insertion (a disruption of the original state) is therefore fictional, not only because it is in a story, but also because it is ambiguous – it refers to two real concepts. The juxtaposition of physical qualities through rescaled images, and their technical translation across scale and place, are used to symbolize the narrative structure, resulting in the fiction of site and the fiction of representation, meaning and literary reference.

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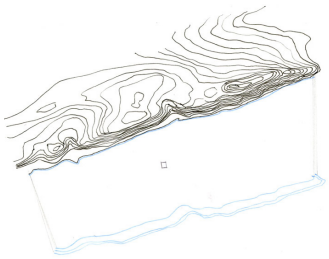
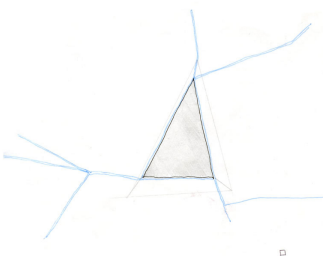


UNION

The concept of union is identified on a physical level as the Johannesburg main gold reef. Even though it is a natural element which divides the city, it is the element which catalysed the development of the city, uniting the cause of the people.

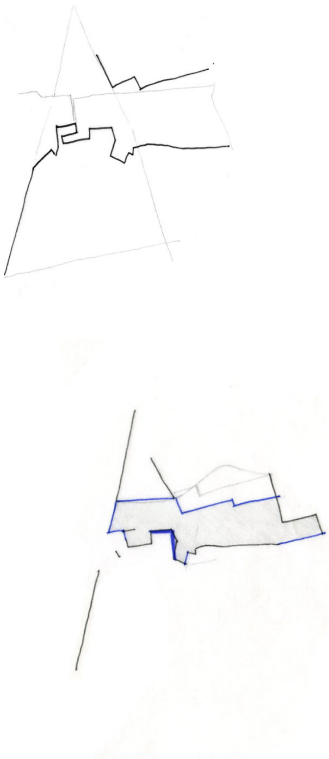
Figure 6.4: The concept of union as found in Johannesburg.



DIVISION

Johannesburg is renowned for its urban divisions, both planned and natural. The concept of union is identified on a physical level as the Randjeslaagte Triangle that forms the main part of the city.

Figure 6.5: The concept of division as found in Johannesburg.



DIALECTICAL RELATIONSHIP

The concept of acting through opposing forces, i.e. cause and effect, is identified on a physical level as the first mining camps of Johannesburg, Marshall's Town and Ferreira's Dorp. The physical outline of these mining camps represents the togetherness and apartness of the people who 'built' Johannesburg..

Figure 6.6: The relationship between the reef and the development of the city.

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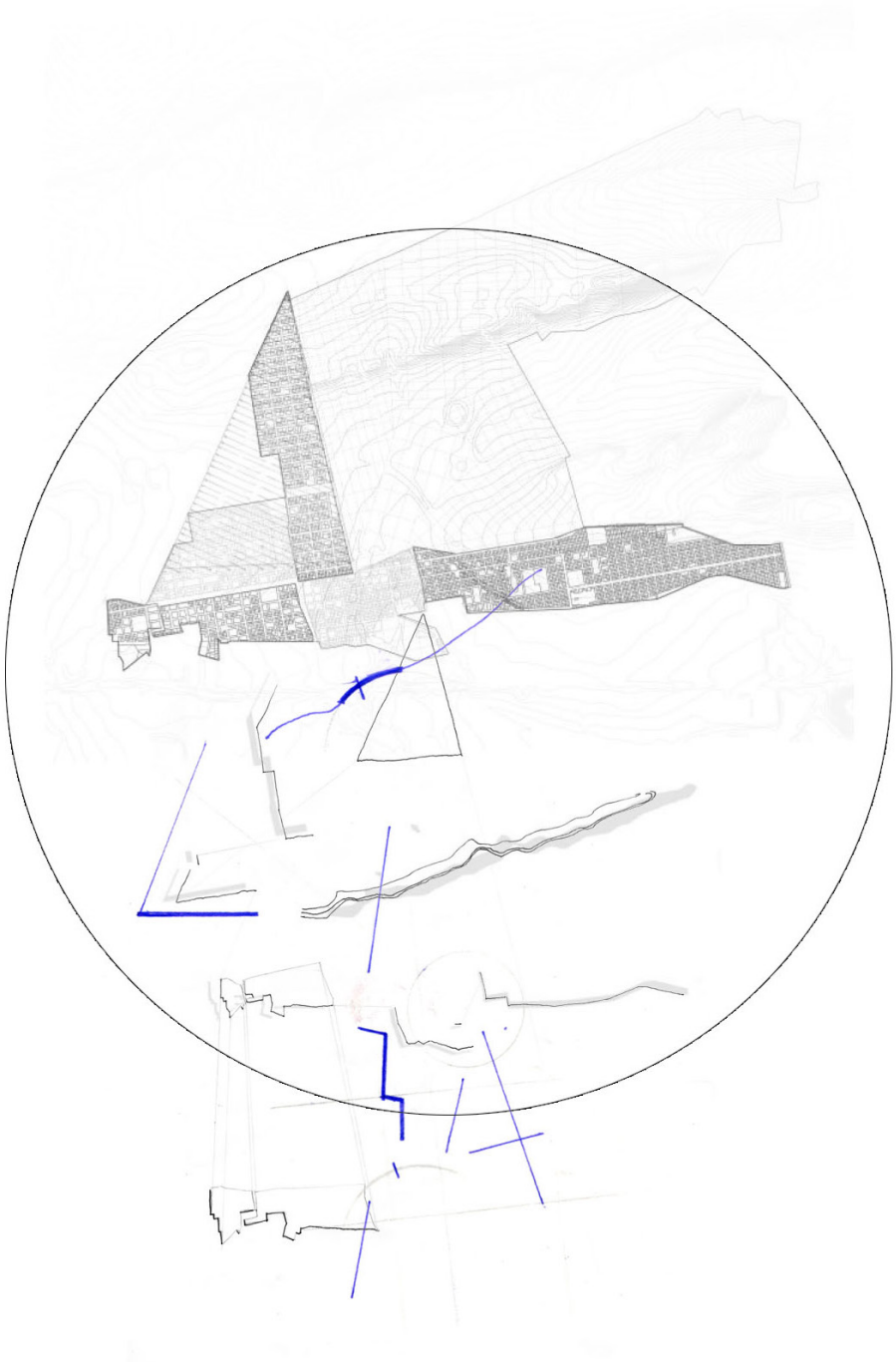

Figure 6.7: The narrative of Johannesburg - the physical development that constituted the city and allowed the formation of the city's narrative (Author, 2015).

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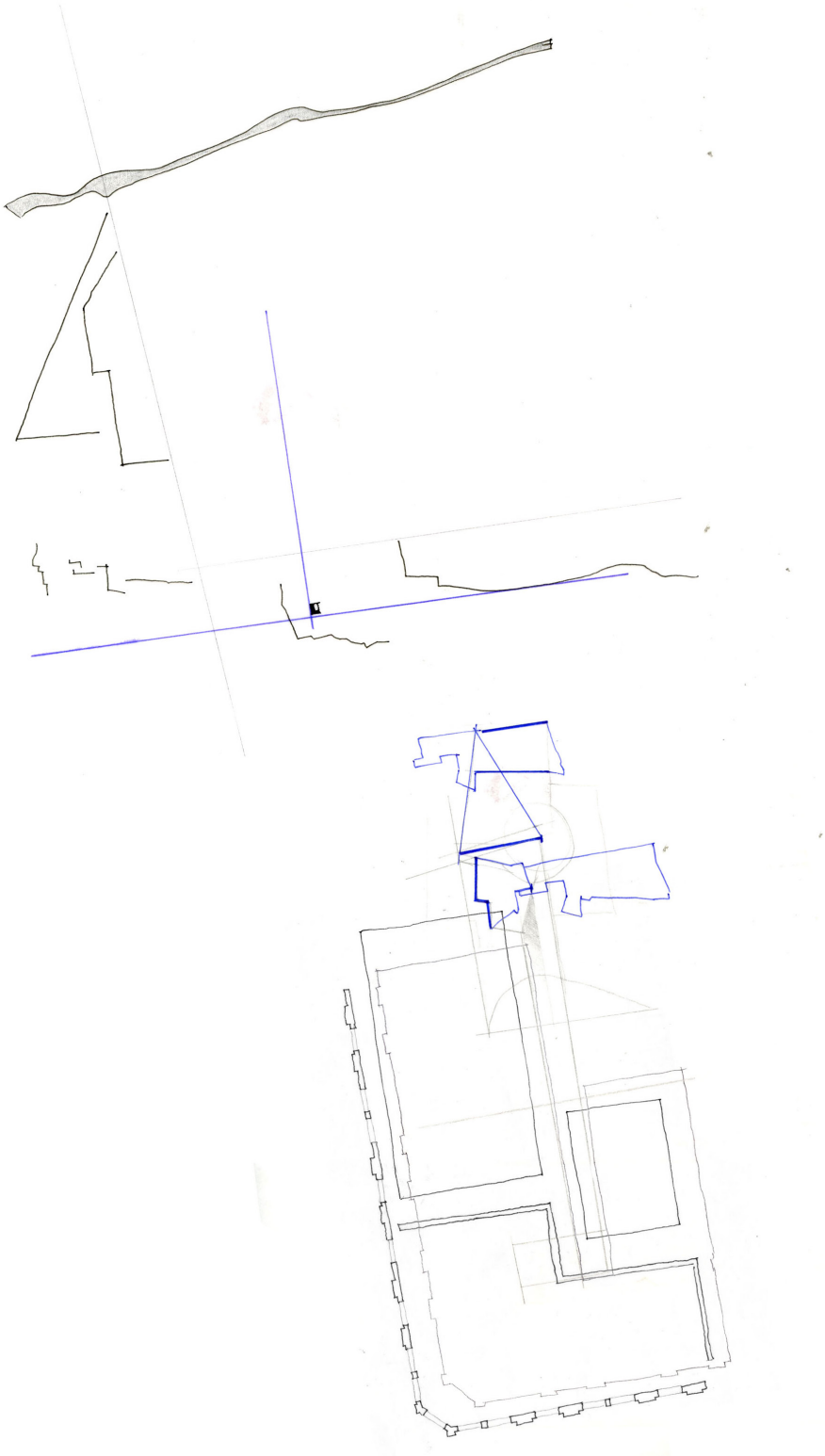

Figure 6.8: The 'objects' moved to a new location - the Cosmopolitan Hotel (Author, 2015).

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PRECEDENTS OF TRANSLATED MEMORY

Peter Eisenman's work is produced through a complex set of theoretical origins. The primary impetus of his efforts in the late 1980s was the philosophical/critical movement known as Deconstruction, a movement greatly influenced by French philosopher Jacques Derrida as a response to Structuralism. In Deconstruction Eisenman was seeking a new basis for architecture, proposing three destabilizing concepts to guide his architecture: discontinuity, recursibility, and self-similarity. His projects for the University Museum at Long Beach, the Wexner Center for the Arts, the City of Culture of Galicia in Santiago de Compostela and the 1994 exhibition titled Cities of Artificial Excavation embodied the theoretical concept and exploration of Scaling as developed in his 1986 Romeo and Juliet project Moving Arrows, Eros and Other Errors.

The Wexner Center for the Arts 1989, located on the eastern edge of The Ohio State University campus, was built to accommodate a multidisciplinary space for the exploration and exhibition of contemporary art. The building is a self-realizing and autonomous work, creating its own unique and self-contained methodological process and architectural vocabulary (Langdon, 2014).

Formal devices were designed to deprive functionalist purpose and disavow spatial convention, creating various deliberately awkward and discordant moments which complicate the intersection of built space with its human occupation – these 'moments' manifest the discourse of deconstruction into actualized form.

Strong grid systems dominate the formal language of the building (see **Figure 6.12**). The urban grids of the city of Columbus and of the university, overlap within the project. Eisenman overlapped these grids, using a 12.5 degrees of variation between the two grids resulting in an axial rotation within the museum, with corresponding tectonic elements which create moments of intersection as the two systems of plan and section compete for primacy. The collages prepared by Eisenman visually describe the project and illustrate the tension of the competing grids, and an interstitial ambiguity that finds imitation in the actual building. The use of Scaling in the project allowed Eisenman to create a formal trope from which the various systems of the building emerge.

The core structure which is exposed and partially unenclosed, extrudes the planar grid systems into a three-dimensional matrix, and is deliberately visually incomplete, repudiating preconceptions of solid and void as fixed properties of architecture (see **Figure 6.13**). The structure which creates a ridge in the plan, functions as an axis of circulation, delineating and projecting organization throughout the site. The resulting interrelationships find expression in the contours of the surrounding structures and landscaping (Langdon, 2014).

The red brick turrets, in contrast with the modern core are allusions to a medieval-style armory, bulldozed to make room

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for the museum, acting as historic fragmented elements, split and carved apart in such a way that the design element renounces the importance of precedent far more than honors it (see **Figure 6.14 - 6.15**). The turrets form part of multiple complex amalgam of elements and quotations, which results in a collage aesthetic representational of the initial visual presentation.

A series of design and construction complications followed after the completion of the building. These flaws were criticized to be the result of an ambitious design with an intentional disregard for the practical considerations of traditional architects - a foundational axiom of deconstruction.

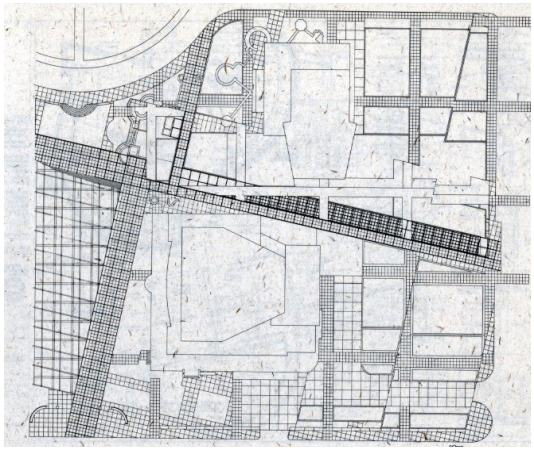

Figure 6.9: Wexner Centre Site Plan by Peter Eisenman (Langdon, 2014).

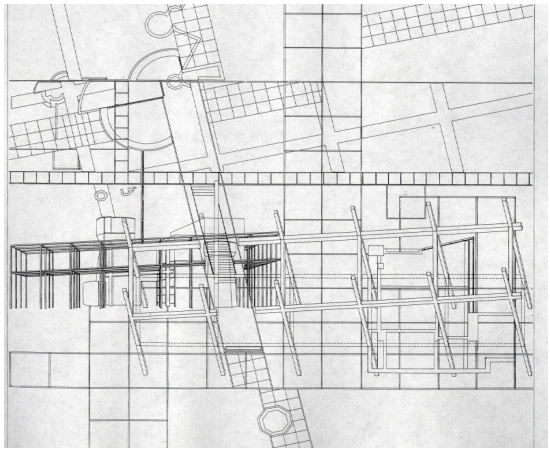

Figure 6.10: Collage by Peter Eiseman (Langdon, 2014).

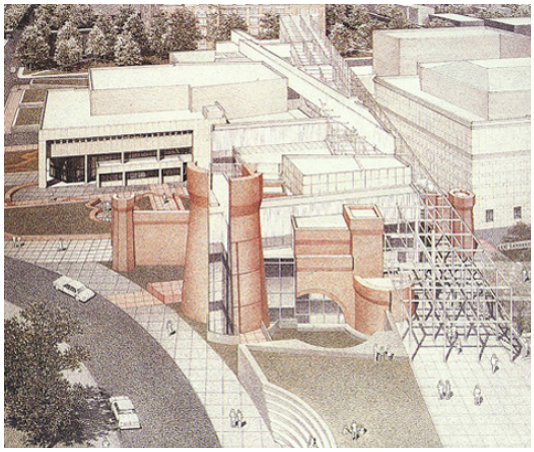

Figure 6.11: Wexner Center 1989 (Olsen, 2010)

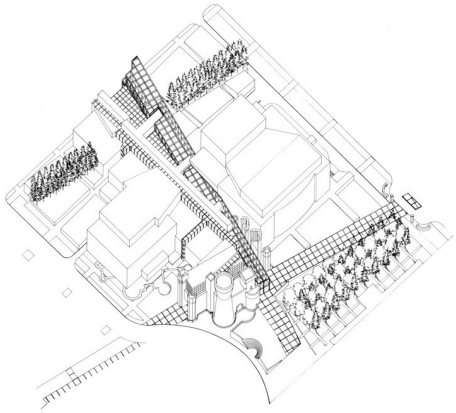

Figure 6.12: Axonometric Drawing by Peter Eisenman (Langdon, 2014).

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Eisenman's commitment to linking past and present was presented in the 1994 exhibition at the Canadian Center for Architecture, Montreal titled "Cities of Artificial Excavation". The exhibition featured eleven of his projects from 1978 to 1988, all of which were conceived through the exploration of Scaling.

Deconstruction, and the connection between past and present is further explored in the proposal for the City of Culture, a new cultural centre for the city of Santiago de Compostela 2011, with Santiago's medieval past appearing not as a form of representational nostalgia but as a new, somehow familiar presence found in a new form (see **Figure 6.16**).

The primary reading of the project is as topography, the six buildings are organized into three pairs, with the typographical cuts acting as the only indication of a separated whole. Diagrammatically the design is a complex corridor, with a circulation spine and a public square between buildings on both sides. The design was developed from the superposition of three sets of information. First, the street plan of the medieval centre of Santiago is overlaid onto a topographic map of the hillside site, outside the medieval city centre; then a modern cartesian grid was laid over these medieval routes, and lastly, through computer modelling software, the topography of the hillside is allowed to distort the two flat geometries, which generated topological surface that repositions old and new in a simultaneous matrix (Archdaily, 2011).

The overlaying of the historic street map and the universal cartesian grid relates to the historical pilgrimage routes to the city's cathedral, and to the contemporary pilgrimages of global tourism, of which the completed museum will become part of. The design further attempts to bridge the divide between the old and the new. By locating the building outside of the old town, Eisenman tries to decrease the rift between the old and new town (Archdaily, 2011). The location, reference to the medieval centre in its formal generation, and the reliance on landscape and void over building and object as the main design concepts, result in the formulation of a new reading towards context and history for the region as a whole – the building becomes a symbol for the past, present and future readings of Santiago de Compostela.

In his work and complex theoretical premises, Eisenman seeks to establish and presence notions of place, site, program and its representation. By regarding site as non-static, a palimpsest of imbedded memories in the urban fabric and by challenging the conventions of architectural representation, Eisenman bring into question the possibility of the translation between theory and actualization. The translation of the conceptual to the 'real' is not always successful but it creates an architectural process through which to question and translate the fiction of site and the fiction of representation – a valuable combined interpretation of narrative and place, a concept which is valuable to the aims of this dissertation.
The dissertation uses literature as a system of analysis in order to 'read' and understand a presented presence.
The presented presence placed on site is a tool for reading and comprehension of place as narrative - it allows a reading.
The chosen site is an experiment in the reading of place as conductor of narrative and memory.

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Figure 6.13: Site plan illustrating the old and the new (Karlson, 2012).

Figure 6.14: Model exposing the connection between Old Town and the City of Culture (Karlson C, 2012)

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07

DESIGN DEVELOPMENT

7.01 THE ABSENCE OF PRESENCE
A TRANSLATION OF MEMORY AND SITE
CASTELVECCHIO, 1964 – CARLO SCARPA

7.02 CONCEPT DEVELOPMENT
THE INSTITUTION
THE READING ROOM
THE HOTEL
THE SITE – 'A Garden with Secrets'

7.03 PLAN DEVELOPMENT

7.04 SECTION DEVELOPMENT

7.05 MODEL EXPLORATION

7.06 MOVEMENT

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Consider the difference between a moving arrow and a still arrow. One only has to put one's hand in front of both to discover quickly the existence of a profound difference.
Yet, if a picture of each were taken and compared,
they would be virtually indistinguishable.

What distinguishes the moving arrow from the still one is that it contains where it has been and where it is going i.e., it has a memory and an immanence which are not present to the observer of the photograph; they are essential absences.

- Peter Eisenman, 1986 (Whiteman 1986:79)

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7.01

THE ABSENCE OF PRESENCE

A TRANSLATION OF MEMORY AND SITE

Eisenman uses the above description of a moving and still arrow as an analogy for the non-static. He then states that theories of 'the site' as 'present origin' presume that the moving arrow and the still arrow are the same, ignoring what he describes as the subtle but profound conditions of the presence of these absences (Whiteman 1986:79).

Eisenman argues (Whiteman 1986:77) that, if architecture were to recognize only presence, it will admit no discontinuity – an aspect which disrupts and thus criticizes the status of presence. In the theory of scaling, presence is defined as a physically real form, whether a solid, such as a building, or a void, such as a space between two buildings. Discontinuity confronts origin through the architectural discourse of 'site' – the physical real form. Eisenman further argues that to privilege 'the site' as the 'context' is to repress other possible contexts, thereby becoming fixated on the presence of the site as a knowable whole (the images of the still and moving arrow). Therefore, through the concept of discontinuity, 'the site' is treated as more than a presence (a still arrow); it is treated as both a palimpsest and a quarry which contain traces of both memory and immanence, becoming non-static (a moving arrow).

The architectural response for the thesis project was developed as a reaction to the questions raised in Chapter 01, so as to inform a new approach to the reuse of heritage buildings: a process of transcribing that reacts to place, and that which resulted in the definition of that place. The following design insertions where shaped as a reaction to the exploration of memory and meaning. Through the application of scaling, responses to these explorations where driven by DISCONTINUITY, RECURSIVITY and SELF-SIMILARITY, and are restricted by the architectural structure – an analogue of *The Secret Garden* narrative structure. The scalings which were produced in the design development are presented in colour and contain individual layers for the elements of MEMORY (grey), the elements of the PRESENT (blue), and the elements of IMMANENCE (black).

For the development of the physical architecture the concepts of RECURSIVITY, the elaboration of self-same forms, and SELF-SIMILARITY, analogical repetition, were applied. This was done by means of addition, subtraction, manipulation, displacement and superposition. The act of layering allowed the possibility of reframing the context: fragments are recomposed, removed and layered to create a new composition. These concepts were used to expose memory-laden spaces, attaching new memory and meaning onto the existing building, and serve to inform the methodology and development of the architectural process.

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CASTELVECCHIO, 1964 – CARLO SCARPA

The Castelvecchio, 'Old Castle' in Italian, is a 14th century castle located in the city of Verona on the bank of the river Adige, northern Italy (Buxton 2013). As the most important military construction of the Scaliger dynasty, the castle was restored in 1924, and between 1958 and 1964 it was converted into the Castelvecchio Museum by Venetian architect Carlo Scarpa (Buxton 2013).

Scarpa started the design development by stripping the inappropriate layers of the 1924 restoration, and developing a methodology in which he identified and revealed the original structure and successive layers of intervention. The design encapsulates Scarpa's approach towards architecture, which is clearly visible in the details for doorways, staircases, furnishings, and fixtures designed to hold artworks. These reinforce the importance of the displayed objects and maximize their intrinsic worth. The clear approach to restoration and presencing of old and new allowed an intervention which was greater than the sum of its parts, emphasized through his approach towards display, detail and materiality.

Scarpa designed an orchestrated journey through the museum, subtly guiding the visitor by reinforcing the route between inside and outside, provoking interaction by the way the objects are displayed, and allowing different views of the museum's most important work, the equestrian statue of Cangrande I (Buxton 2013). This allows an almost private experience between the viewer and the object.

The methodology and thought processes used were complex, but the resultant design was invariably simple. Where elements, materials and surfaces come close to or engage with one another, there is a specific design response – a thickening or thinning, or solidifying, a textural change or smoothing, an understanding of which element is in the ascendancy, along with a clear expression of joinery. The layers of intervention are made clear through the expression of horizontal elements in contrast with vertical elements. This methodology allowed the creation of a design in which the layers of intervention are clear, with no confusion between the existing and the proposed.

In the galleries there is a clear separation of old and new. The floor finishes, consisting of alternating bands of concrete and stone, are 'pulled' away from the floor and set at various widths on a designed geometric grid. The use of the horizontal grid on the floor slows the viewer and results in a controlled dynamic for the viewing of objects within the gallery spaces (Buxton 2013). The new layers of intervention developed from a meticulous design methodology allow intricate representations of old and new, resulting in the presencing of past and present. This quality of resolution and approach towards design will be employed in the resolution of the proposed design, in order to inform an experiential interface between the public and that which is presenced through representation.

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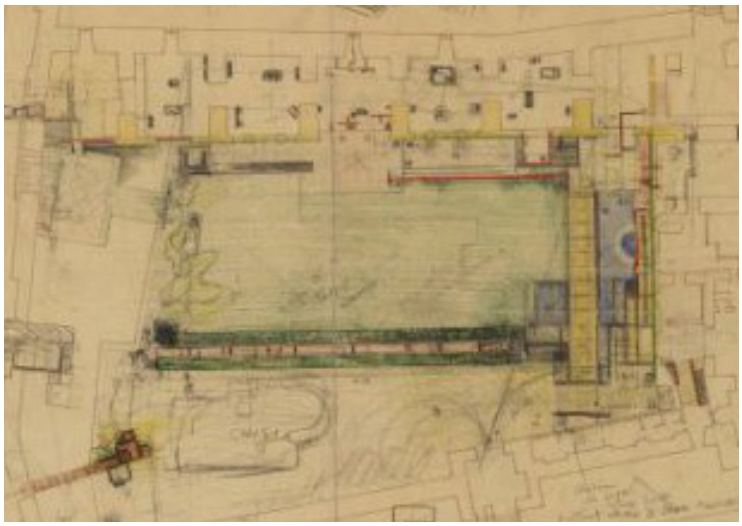

Figure 7.1: Plan exploration of Castelvecchio (Museo di Castelvecchio, n.d.).

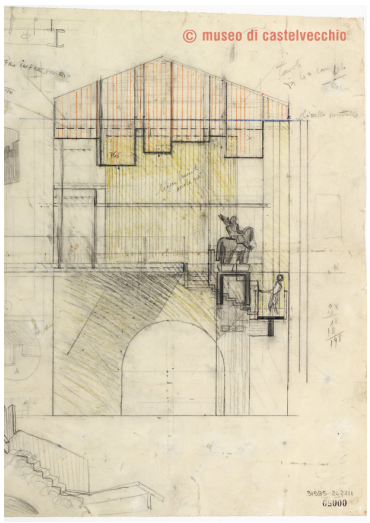

Figure 7.2: Section exploration of spatial interaction between display space and that which is displayed (Museo di Castelvecchio, n.d.).

Figure 7.3: The Cangrande I plinth, viewed here from above, articulated by roof extension which clearly emphasizes the connection of old and new (Buxton, 2013).

Figure 7.4: Plan exploration of Castelvecchio (Museo di Castelvecchio, n.d.).

Figure 7.5: Detached connection between existing and new - detailing throughout the building is conceived in terms of a series of detached layers (Buxton, 2013).

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7.02

Concept development

The respective Scalings where done in order to identify the points of placement for the interventions as to best represent absence and presence on various levels. The following section will discuss the development and concept of each scaling.

ARCHITECTURAL CONCEPT 01

THE INSTITUTION – A UNION

SCALING 1

The first scaling relocates the selected qualities of Johannesburg, as physically identified, to the site of the Cosmopolitan Hotel. The physical lines are placed over the identified significant lines of the Cosmopolitan Hotel. The intersecting points are then used as markers for the placement of the programme, and identify the points which are to become inseparable from the material of its representation.

The original cellar plan is duplicated and placed at two points of identified intersections. These are then connected by a narrow passage, representing the most secretive part of the site above ground. The passage continues and intersects with the recursive circular form, which represents the tower at the top of the hotel. This circular space becomes self-similar to that which the tower represents – the point of identification. The spaces surrounding the passage and circular form were programmed to support the programmatic requirements of the Readers' Institution, and emphasize the concept and representation of UNION.

The plan resolution of the Institution represents the UNION of the urban memory of Johannesburg, emphasizing the memory of UNION as depicted by the catalysed development of the city resulting from the mining of the main gold reef. The plan development therefore becomes self-similar to 'underground Johannesburg'.

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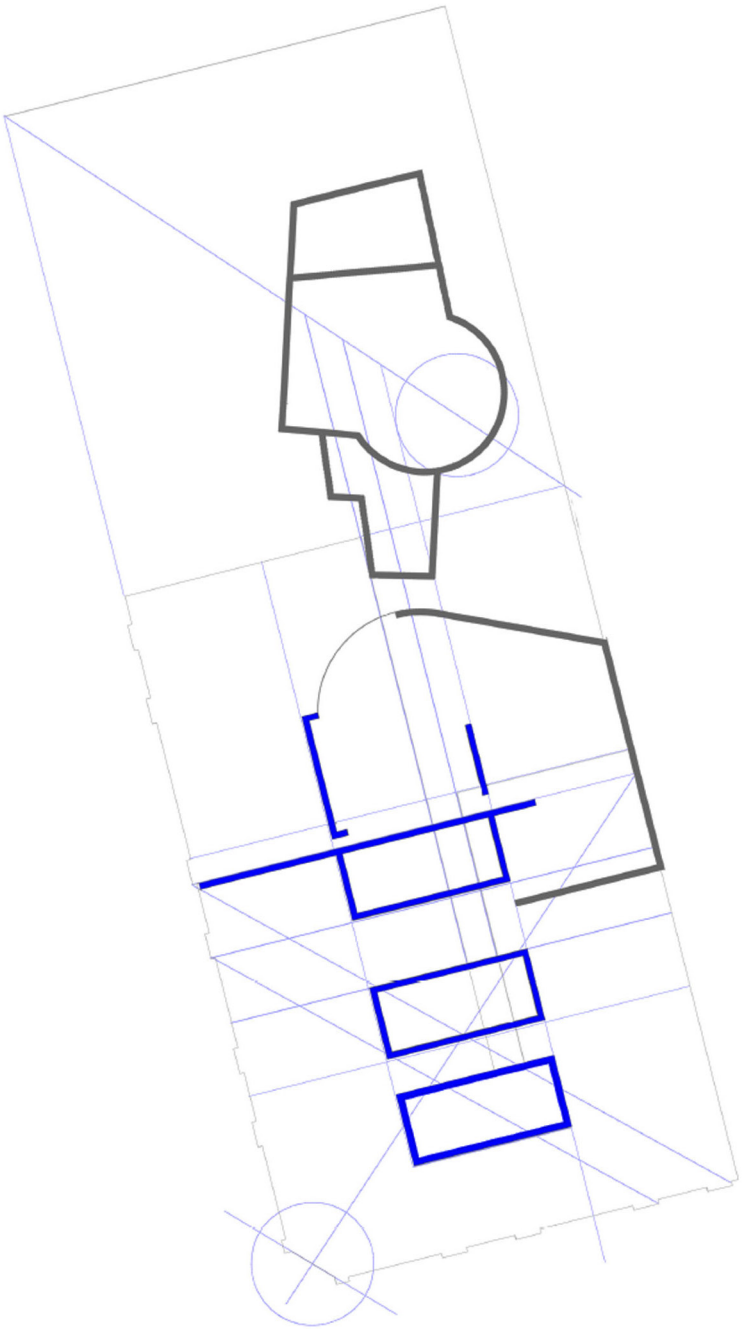

Figure 7.6: Scaling 01 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black).

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ARCHITECTURAL CONCEPT 02

THE READING ROOM – THE DIALECTICAL RELATIONSHIP

SCALING 2

The Reading Room becomes a symbol of the DIALECTICAL RELATIONSHIP between the union of and division between the citizens of the city and the enlightened readers. The plan development therefore required elements which united and elements which divided the plan from the existing structure.

This scaling was firstly driven by the programmatic need for a public entrance to the Reading Room, and secondly by the internal requirements of the Reading Room. The placement of the public entrance was determined by the investigation and identification of the 'secretive' spaces of the existing site, and also by the need for the placement of the entrance in such a way that would draw the public into the larger site located at the back of the hotel.

The second scaling is an interpretation of the above and relocates the selected qualities of Johannesburg at the ground floor level, recursively intersecting with the identified significant lines of the Cosmopolitan Hotel in order to presence the relationships between UNION and DIVISION. The public entrance presences the absence of connection, reconnecting to that which is ultimately to unify the readers within the city. The developed entrance space presences the togetherness and apartness of the people who 'built' Johannesburg, now connected to the Reading Room in which the various representations of narrative and memory will be presenced; therefore it is representational of UNION, but as the entrance is always in a relationship of DIVISION with the hotel, the developed plan is self-similar to the concept of acting through opposing forces – a DIALECTICAL RELATIONSHIP.

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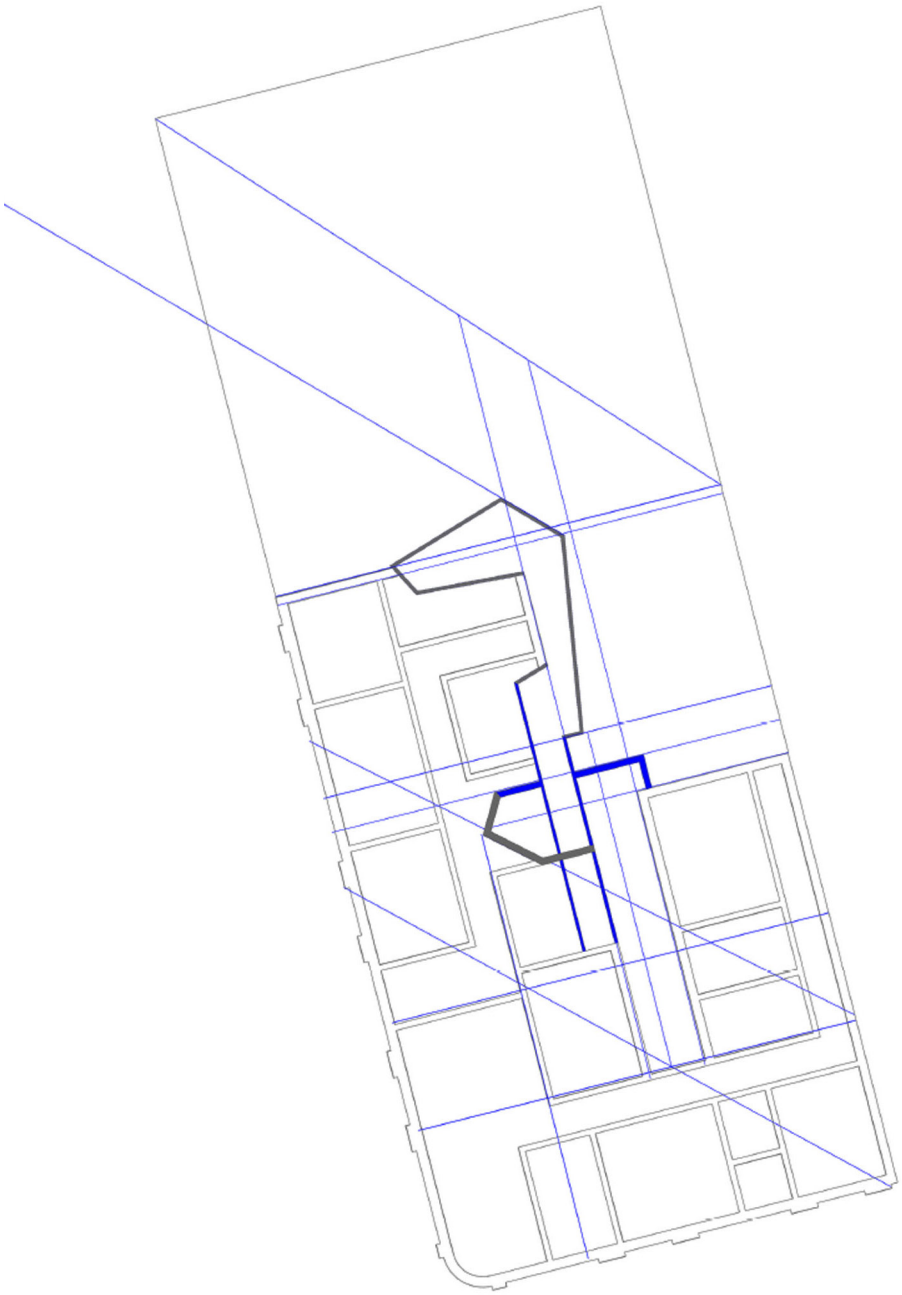

Figure 7.7: Scaling 02 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black).

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SCALING 3

The Reading Room must fulfil the internal role of exhibition space. The Reading Room is located on a newly established second floor. The floor addition was done in order to externally presence the theoretically most important space, and also presence the original envisioned structure designed by Arthur and Walter Reid.

The third scaling was done in order to firstly locate a prominent entry from the first floor public entrance, and secondly to determine the spaces and location of exhibitions. These exhibition spaces will mark the absence of presence, in plan and section, and will hold the transcribed representations which will allow a reading of the city and site. The plan developed through the superposition of the scaling and significant element lines represent various intersections of UNION and DIVISION – resulting in a DIALECTICAL RELATIONSHIP.

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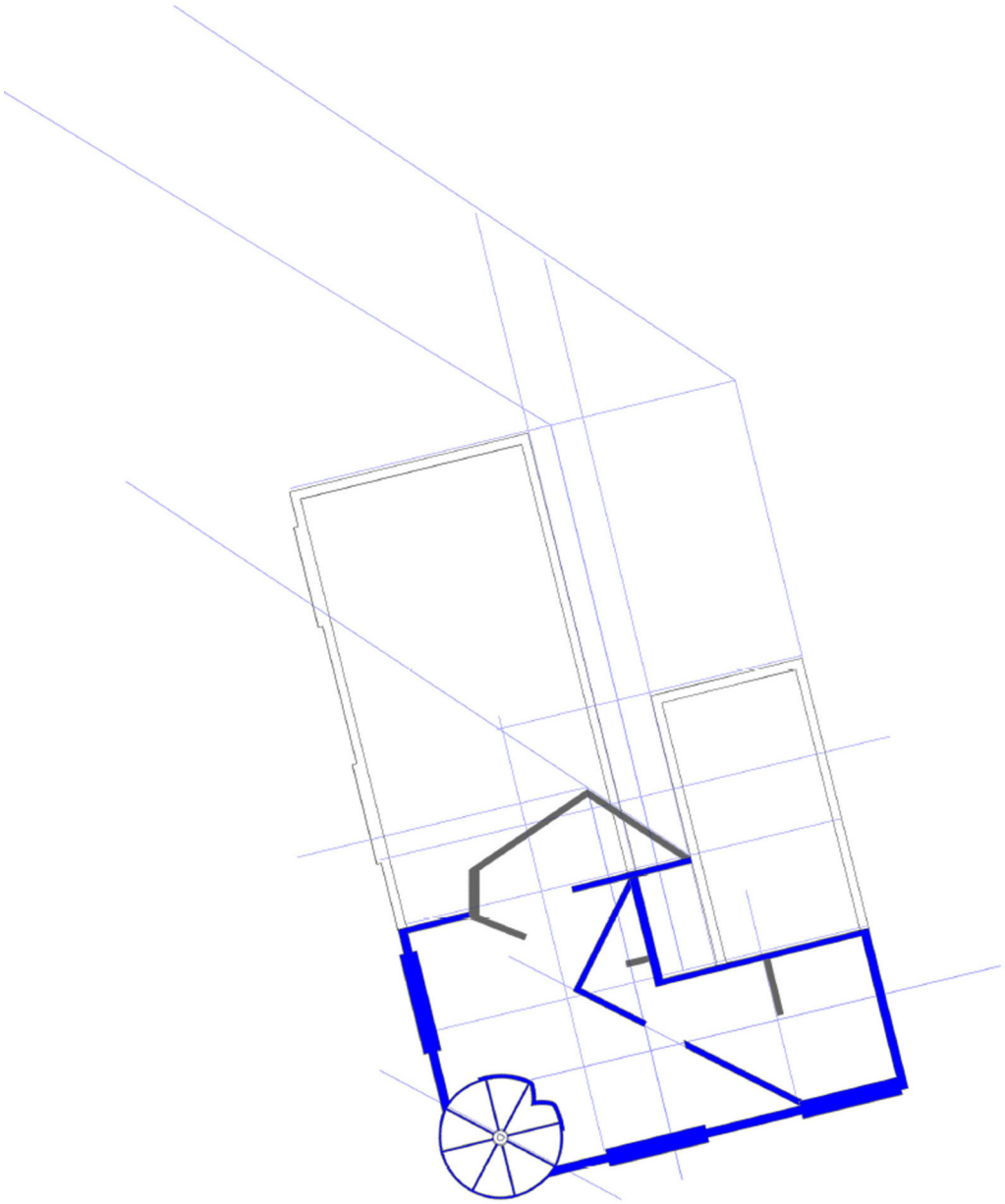

Figure 7.8: Scaling 03 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black).

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ARCHITECTURAL CONCEPT 03

THE HOTEL – A DIVISION

SCALING 4

The hotel becomes a symbol of DIVISION, and is used as a front to hide the activities of the Secret Society. The restoration of the hotel and its original functions are a direct response to the development of the Maboneng Precinct and the heritage approach.

Located next to the entrance space are two rooms which represent the secretive nature of that which is hidden beneath the hotel. The rooms will function as an extension of the hotel programme, providing sleeping space rentable by the hour. These spaces were developed in the fourth scaling, which is a continuation of the second scaling. The spaces are secretly accessible from the lobby space, and the scaling which was used as a departure point for the plan development differs from the second scaling, as it is in a relationship of DIVISION to the rest of the site.

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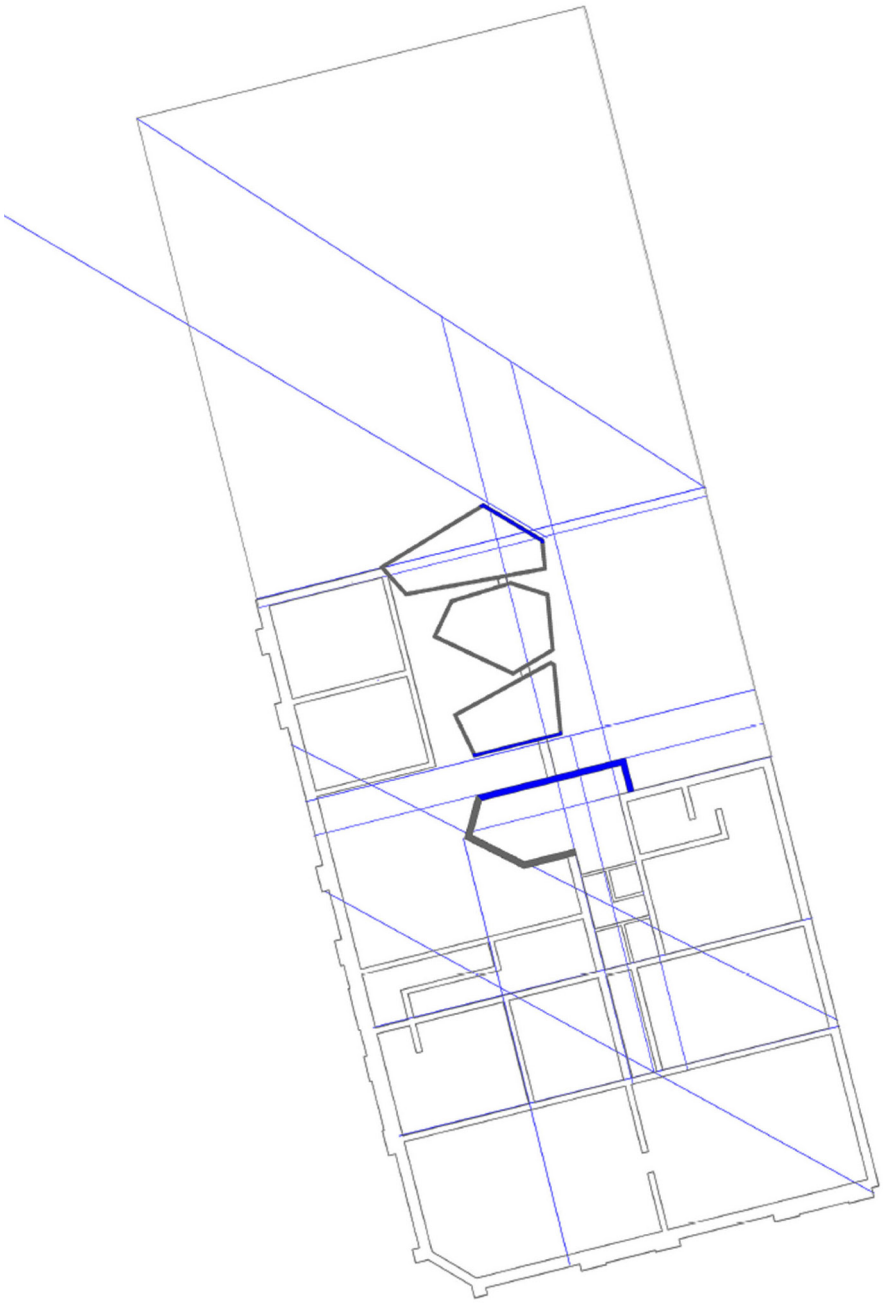

Figure 7.9: Scaling 04 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black).

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ARCHITECTURAL CONCEPT 04

THE GARDEN WITH SECRETS

SCALING 5

The 'Garden with Secrets' is a superposition of all the Scalings onto the larger site. It presences the ground surface as a datum point onto which 'objects' are placed, and is the text from which the urban memory is 'read'.

It will function as an urban park, extending the green space planned for Maboneng onto the site. An artificial landscape of sorts, the representation designed on the datum point will presence the fragmented nature of Johannesburg, whilst connecting the 'old' and 'new' through programmatic function.

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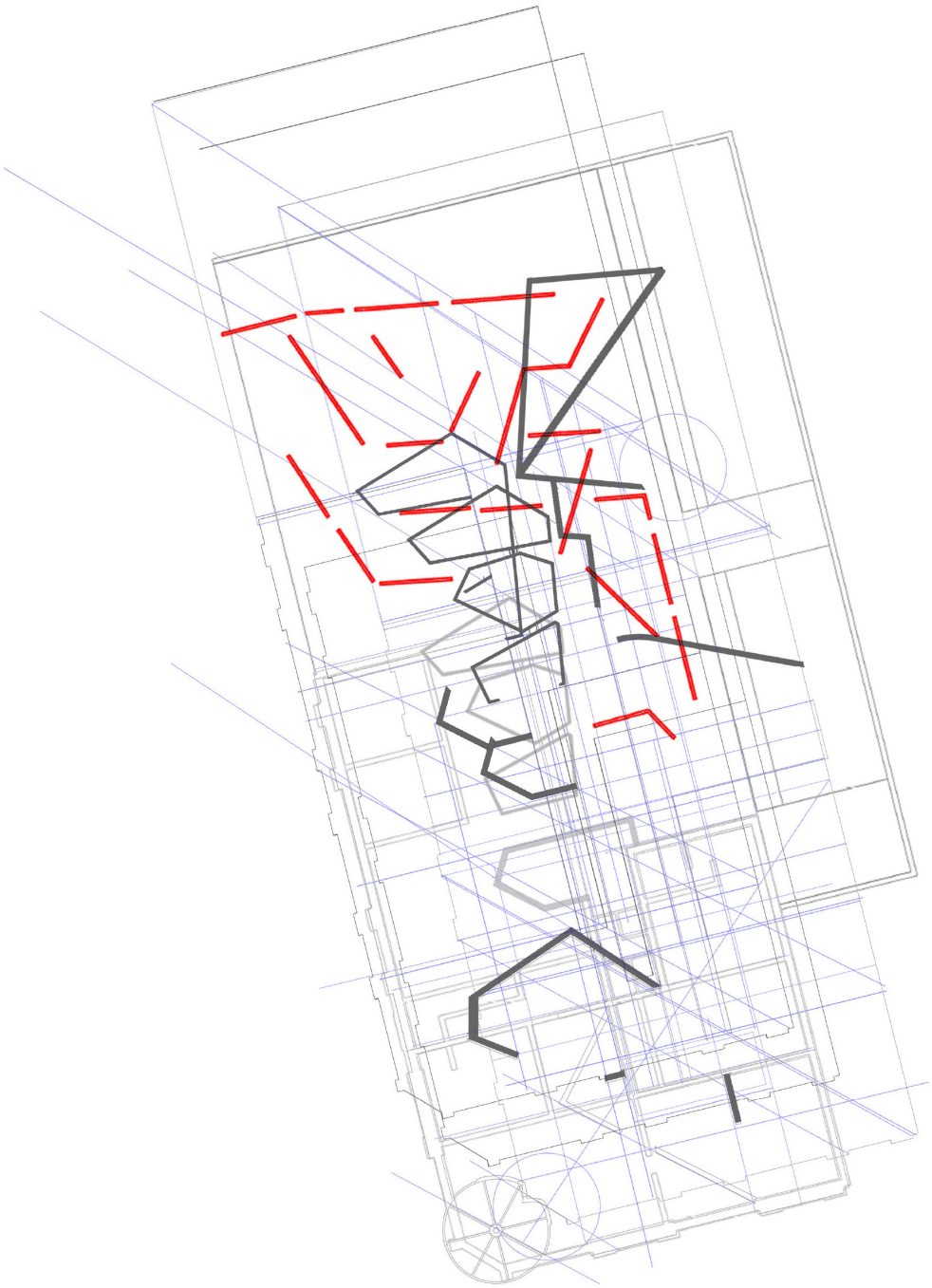

Figure 7.10: Scaling 04 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black), and the final Scaling (red).

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7.03

PLAN DEVELOPMENT

The following section will discuss the development of the various plans as a result of the programmatic, conceptual and theoretical requirements as identified in Chapter 6.

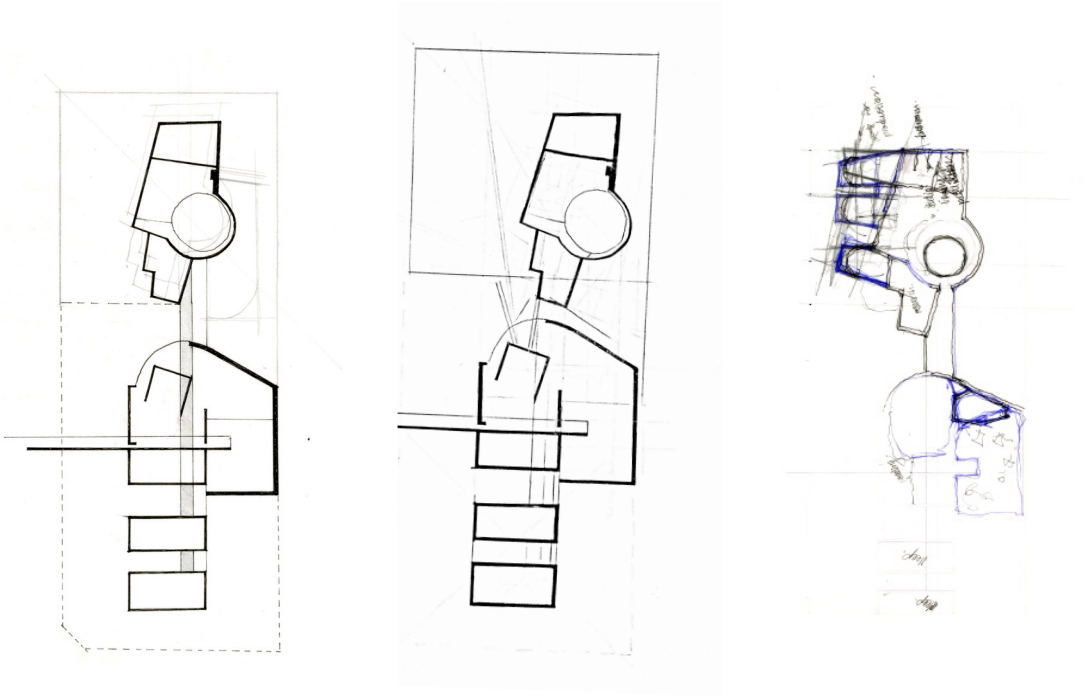

Figure 7.11: Various iterations of Lower Level 2 plan layout development (Author, 2015).

LOWER LEVEL 2

The plan development was a reaction to the programmatic requirements of the 'Institution'. The space needed to function as a place of gathering, a space from which to administrate the above ground functions of the hotel and institution members, and most importantly it required an 'open' lecture space. The institution also had to connect through circulation space to the hotel and 'Reading Room' above ground. The circulation space is situated below what was identified as the most 'secretive' section of the site, and relates directly to the concept of a 'secret society' – hidden in plain sight but not accessible to non-members. Various intricate sketch iterations were done in order to develop a plan layout which contained all these required spaces, and one which adhered to the concept of UNION.

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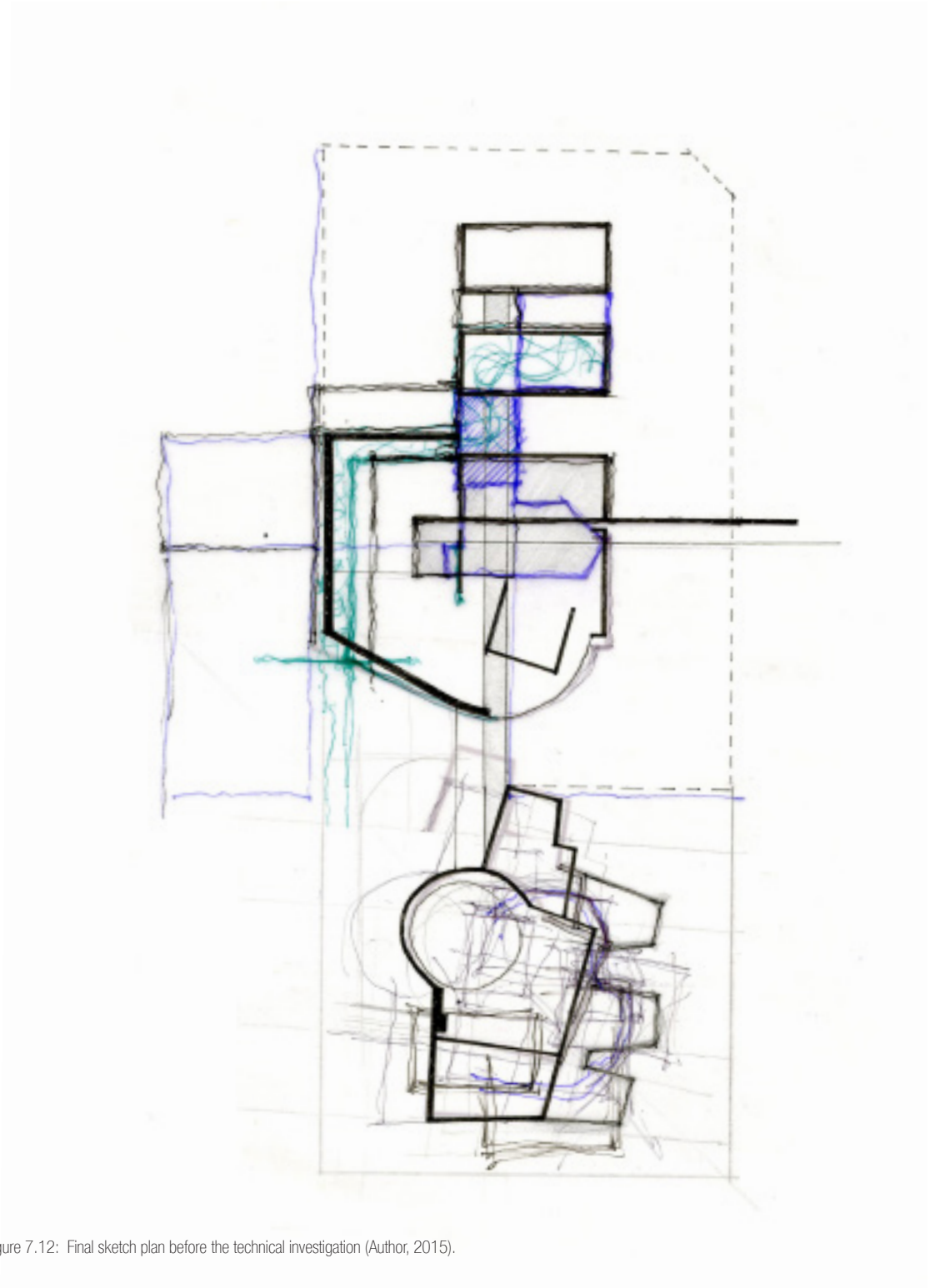

Figure 7.12: Final sketch plan before the technical investigation (Author, 2015).

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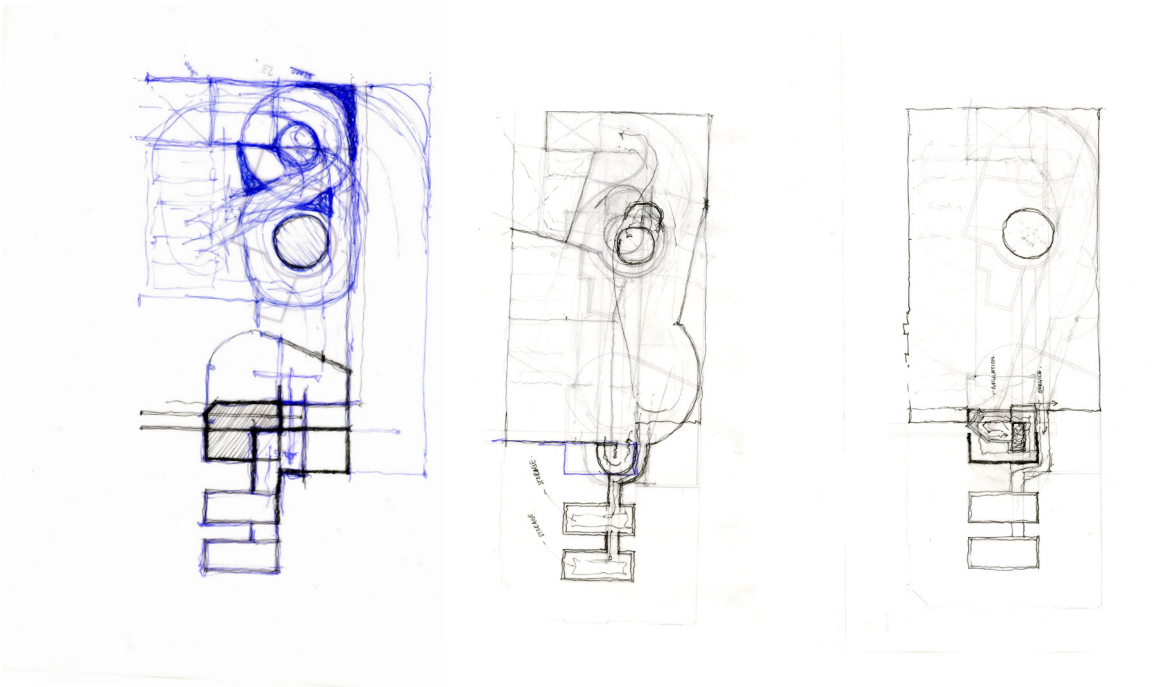

Figure 7.13: Various iterations of Lower Level 1 plan layout development.

LOWER LEVEL 1

Lower Level 1 was developed as a direct result of the storage, delivery and parking requirements for the hotel. The space needed to function as a planned delivery space, a storage space for the hotel and restaurant kitchen, and parking space for the hotel guest and members of the institution.

The site boarders on the street with little parking and no demarcated space for delivery. As all internal hotel function are executed by the members of the society delivery and service space had to connect to the 'Institution' for ease of access. Plan Development 1 started from this notion and a demarcated delivery space integrating onto the site was first investigated. It was found that this demarcated delivery space would hinder the planned public space, therefore an alternative solution had to be investigated. Also it was found that the on-street parking would not be adequate for use by the hotel guests. The size of the site is not sufficient enough for these requirements and as a result is was decided to move these programmatic requirements below ground. Plan Development 2 – 4 illustrates the development of the basement parking, delivery and storage areas.

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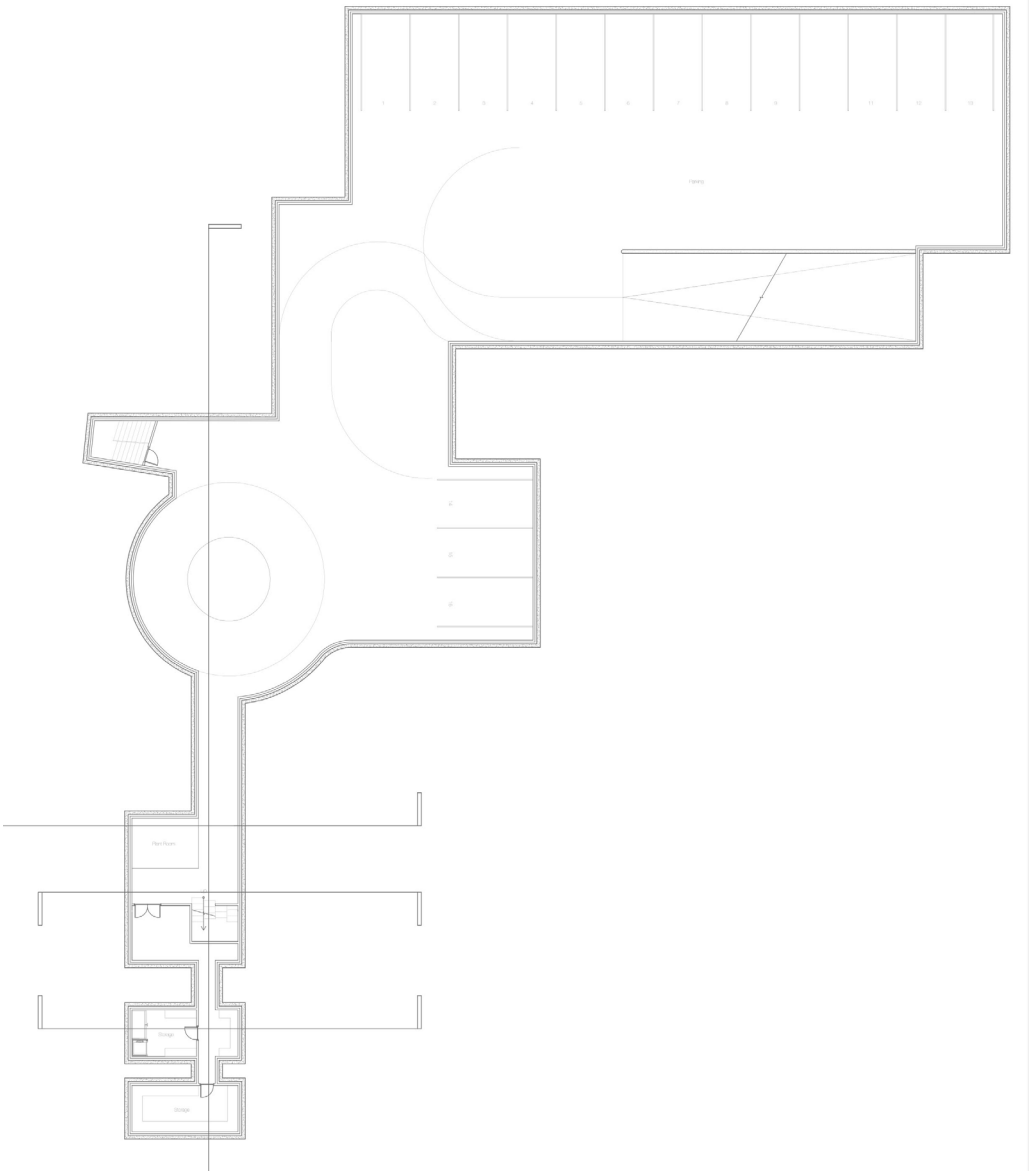

Figure 7.14: Final Lower Level 2 plan before the technical investigation (Author).

Plan Development 5 illustrates the final sketch plan of Lower Level 1. The parking space is entered from Betty Street, situated on the east edge of the city block on which the site is located. Delivery takes place further into the space, allowing a direct connection to the circulation space of the institution members. The existing cellar is used for kitchen storage space, and is serviced by a small dumb-waiter. The plan development was a result of the recursive repetition of the existing cellar and the 'Institution' plan layout situated directly below.

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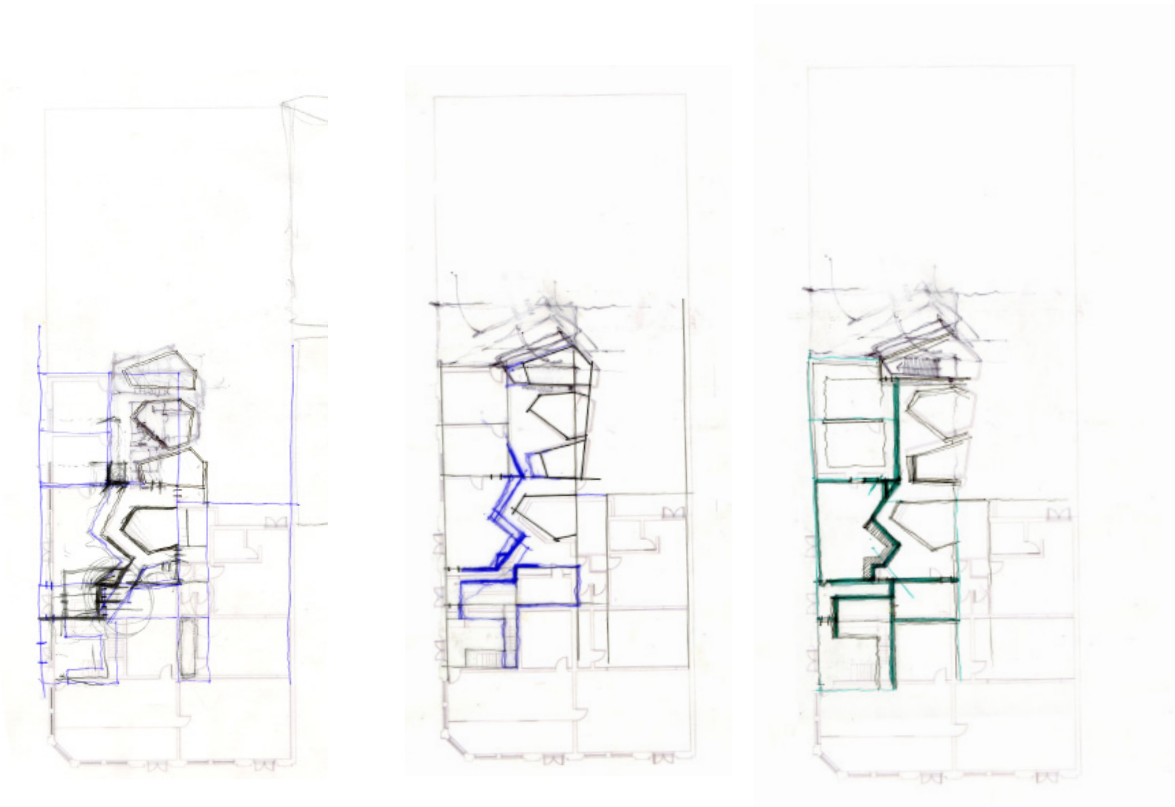

Figure 7.15: Various iterations of Ground Floor plan layout development (Author, 2015).

GROUND FLOOR

The ground floor plan layout developed was driven by the concepts of restoration and public accessibility. The bar was to be reinstated, with the addition of a restaurant. The entrance and lobby space had to be articulated, and an entrance to the new rooms and 'Institution' circulation space had to be added. As the hotel is situated in the area of Maboneng that will be further developed for business purposes, two meeting rooms were added with a small café leading into the meeting rooms. From the entrance lobby a door leads to the two rooms that are available for hire per hour. Another door behind the reception desk leads through an administration storage area to the institution circulation space. This circulation space is only accessible by members of the institution, but it is always visible to the public. The existing ground floor ablution facilities were redesigned so that they only serve the reception staff and newly added rooms. Additional public ablution facilities were required for the bar, restaurant and lounge spaces. These were located in the old staff quarters and a connection made to hotel allowing access from the lounge area.

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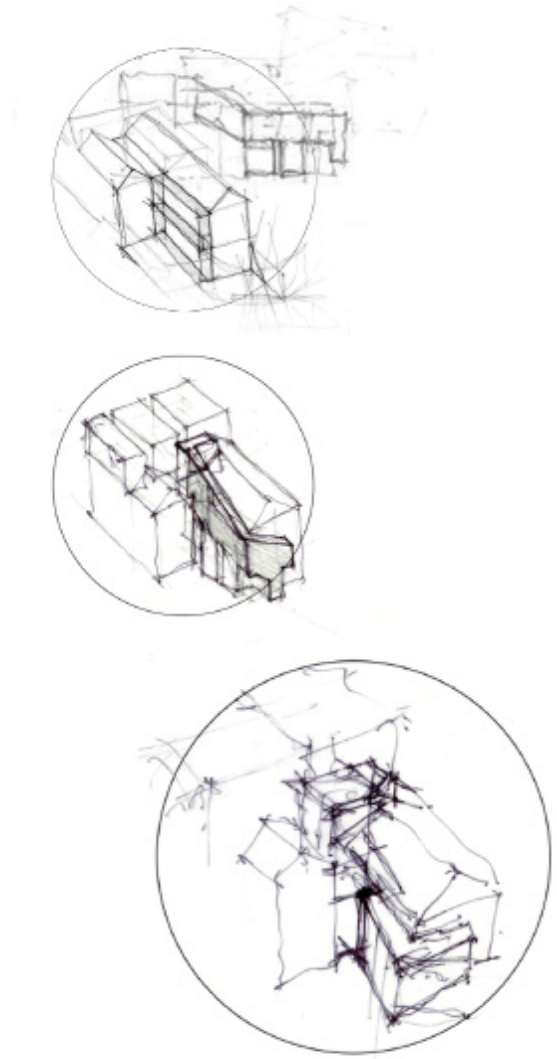

Figure 7.16: Three dimensional exploration of proposed design insertion (Author, 2015).

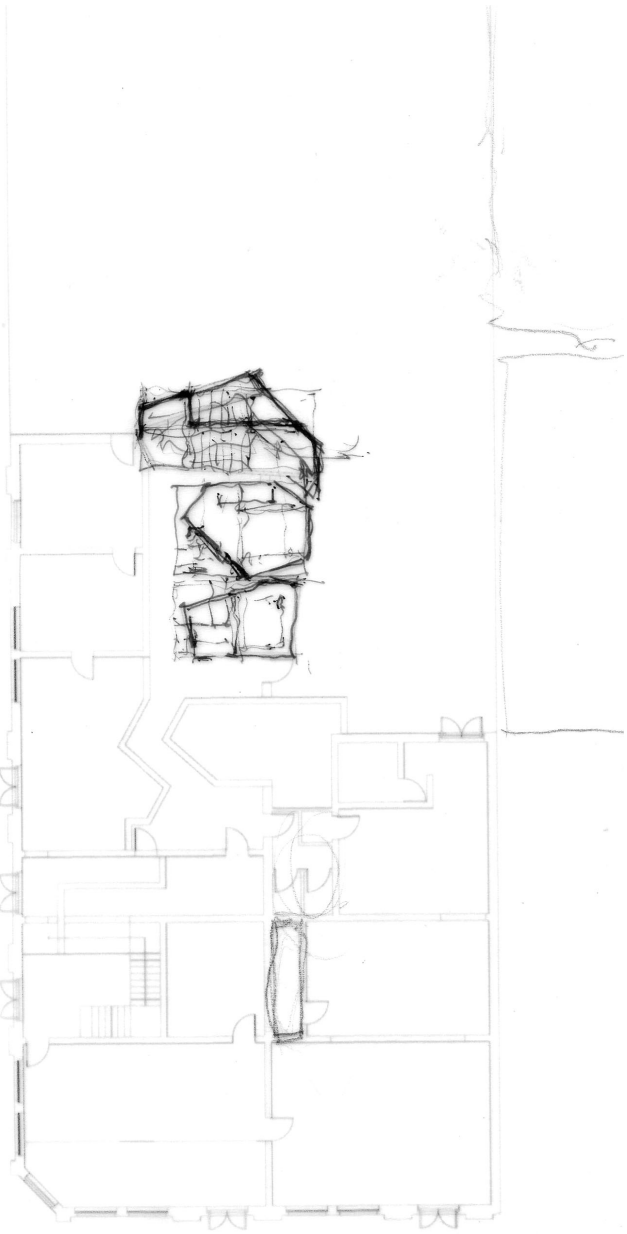

Figure 7.17: Final sketch plan of Ground Floor plan layout. (Author, 2015).

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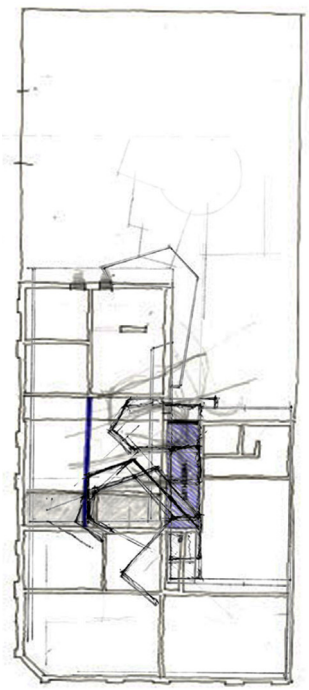

Figure 7.18: Initial exploration after the ground floor development (Auth

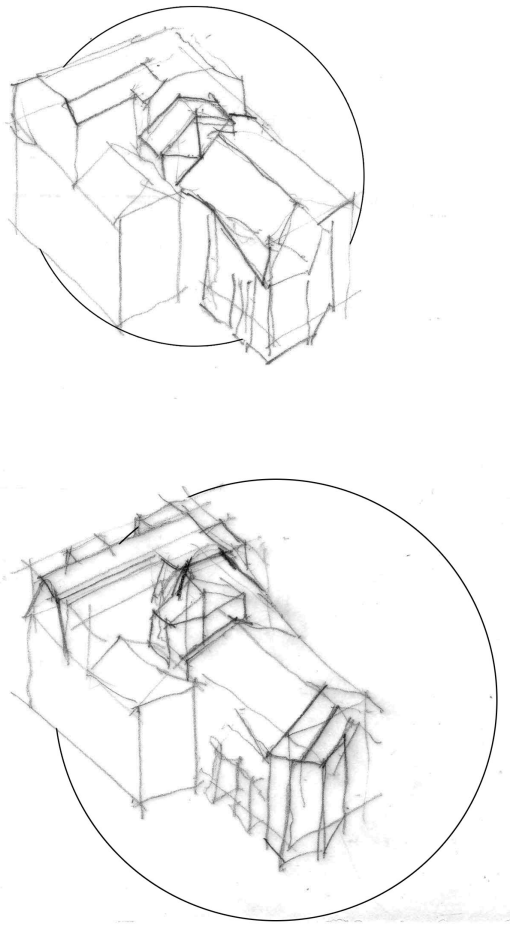

Figure 7.19: Three dimentional exploration of the first floor insertion (Author, 2015).

FIRST FLOOR

The development of the first floor plan was a result of the hotels programmatic requirements and the insertion of the public entrance to the 'Reading Room'. The entrance to the 'Reading Room' was designed as a passage situated parallel to the existing building. The space leads from the newly inserted stairs and then cuts into the building, allowing it to be internally visible, but never accessible from inside the hotel. The passage connects to the entrance of the 'Reading Room', which 'cuts out' of the existing building and is situated at the most 'secretive' section of the site. The circulation space used by the members of the institution opens into the passage, allowing a direct connection from below ground.

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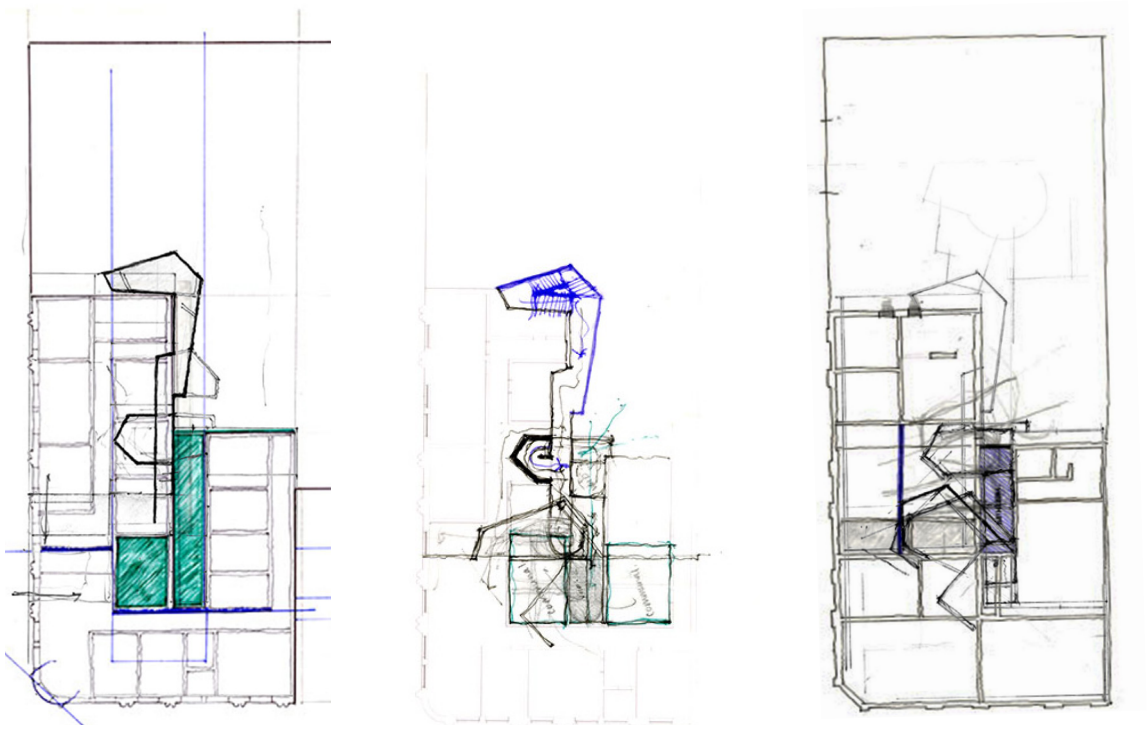

Figure 7.20: Various iterations of First Floor plan layout development.

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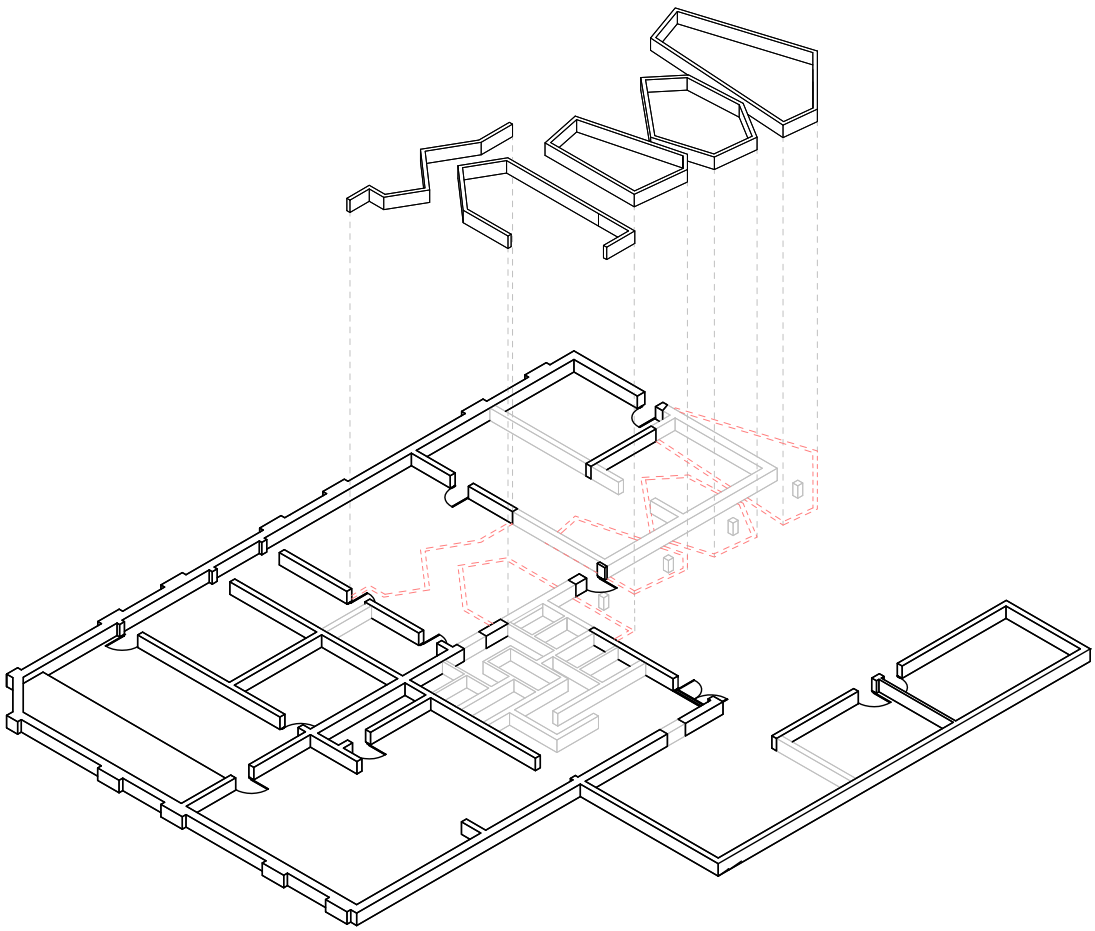

Figure 7.21: Illustration of that which is demolished (in grey), and that which is replaced (black onto red) on ground floor (Author, 2015).

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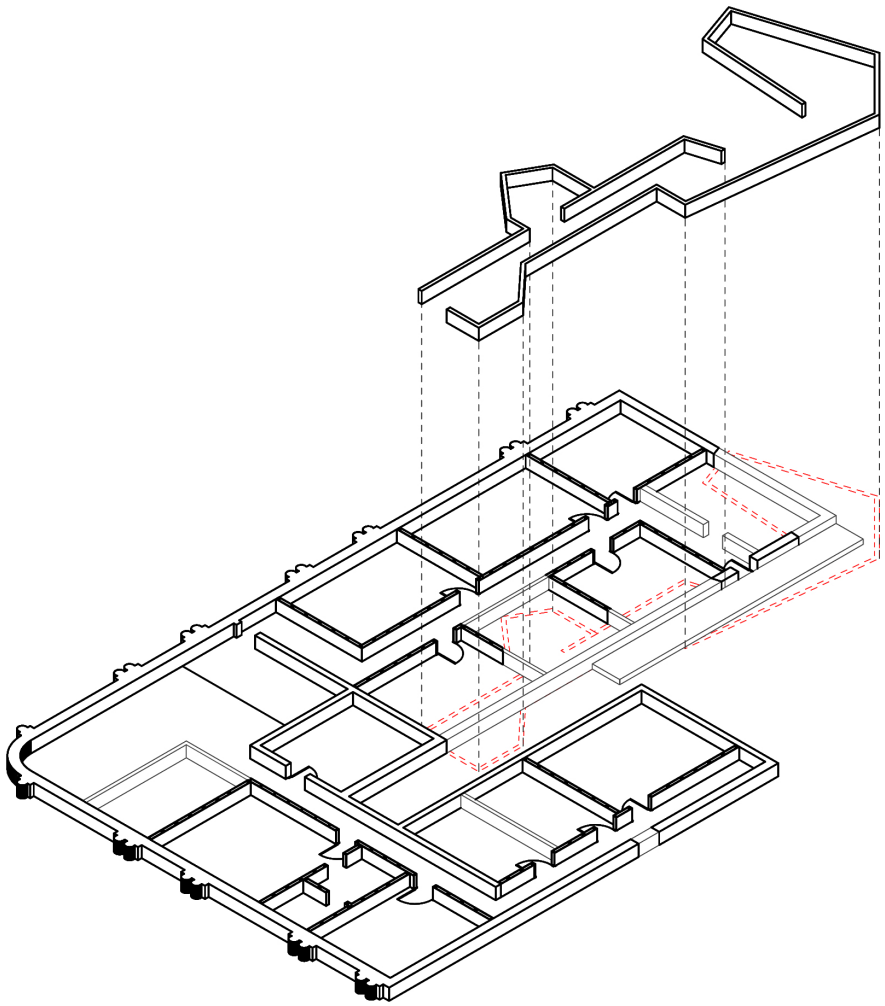

Figure 7.22: Illustration of that which is demolished (in grey), and that which is replaced (black onto red) on the first floor (Author 2015).

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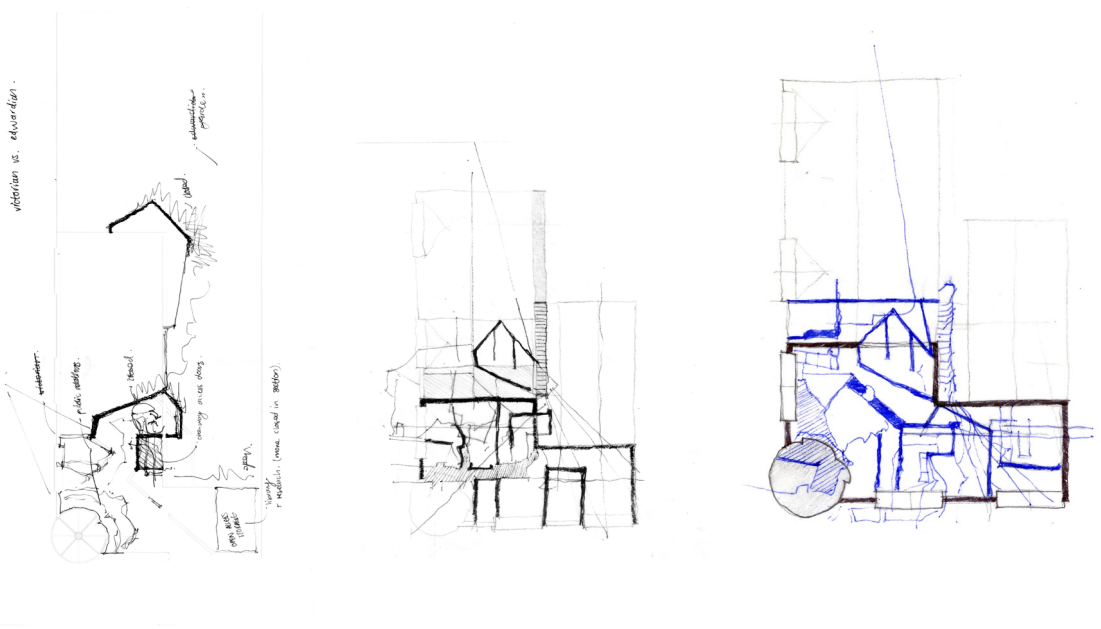

Figure 7.23: Various iterations of Second Floor plan layout development.

SECOND FLOOR

The addition of the 'Reading Room' to the roof area of the hotel has both an internal and external function. The external function of the roof space relates to form and visual concept, and the nature thereof over time. The internal function of the roof space and the plan development thereof must relate to the presencing of absence. The roof plan presences the original building plan, and is located within the boundaries of that plan. The entrance into the space is situated parallel to that plan, allowing the entrance to function separately, whilst emphasizing the entry into the original envisioned plan.

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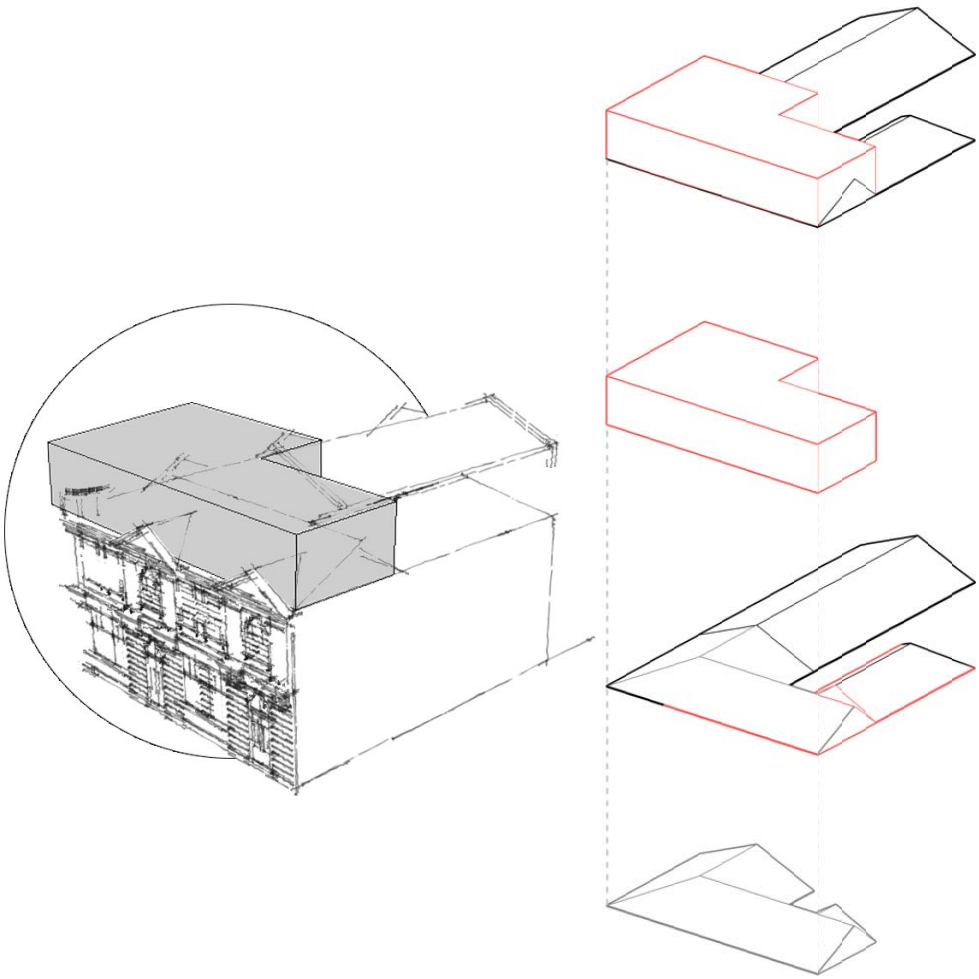

Figure 7.24: Iterations 1 of 'Reading Room' structure. Additions in red, removed in grey, and existing in black (Author, 2015).

ITERATION 1

The development of the roof structure involved the placement of a square structure onto the envisioned building plan. The large square structure was designed as with visual function as main driver. The structure was to visually function as a 'marker', representing an object placed onto the existing.

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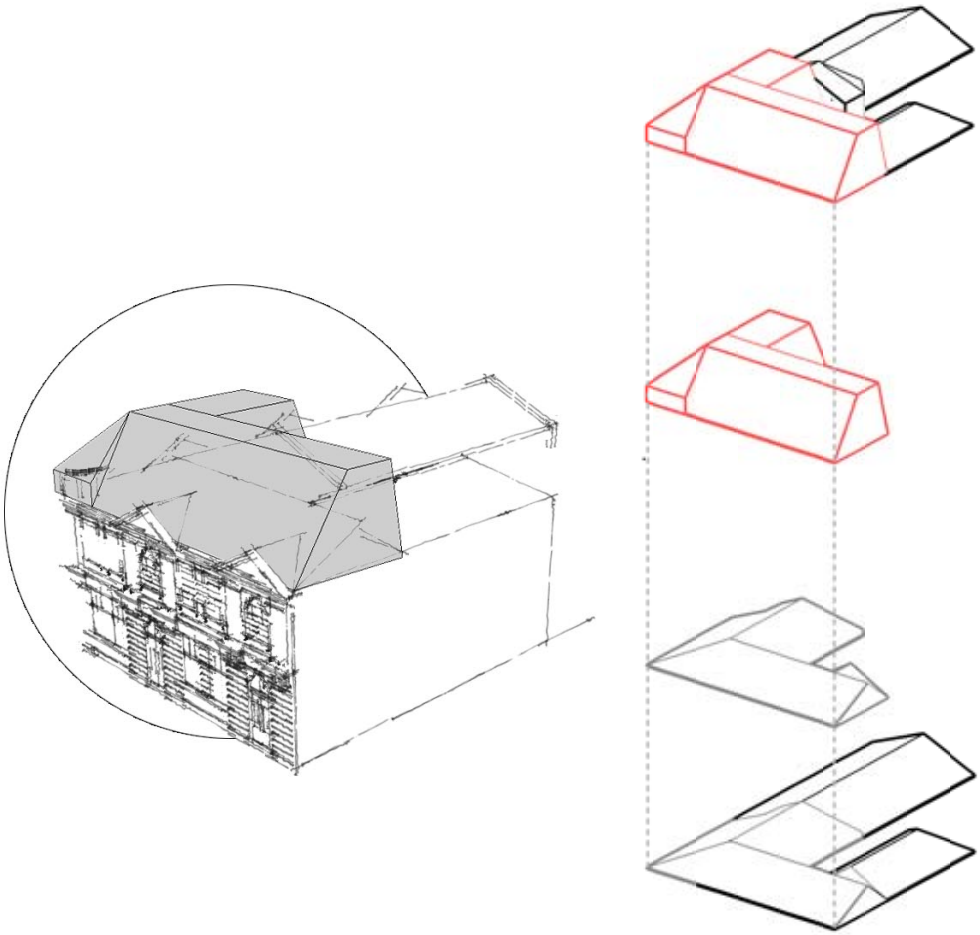

Figure 7.25: Iterations 2 of 'Reading Room' structure. Additions in red, removed in grey, and existing in black (Author, 2015).

ITERATION 2

The first iteration of the roof was too visually disconnected from the existing building. Even though it respected the exiting in its subtle placement, it over-powered the existing façade through its form. An alternative resolution was sought, resulting in a roof structure which was more representative of the past, aligning with the Edwardian style. The roof sloped inwards at the degree of the existing roof structure, until it terminated into a horizontal surface at the required internal height. This approach allowed the presencing of not only the existing, but also an historic period.

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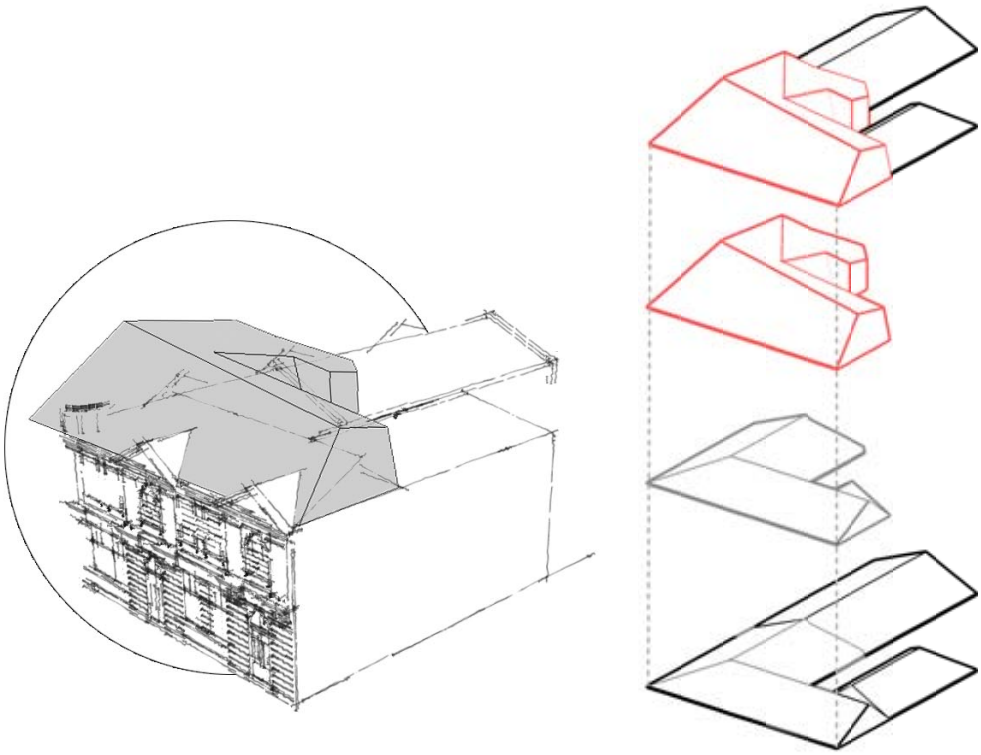

Figure 7.26: Iterations 3 of 'Reading Room' structure. Additions in red, removed in grey, and existing in black (Author, 2015).

ITERATION 3

The second iteration, when considered and viewed with all the inserted interventions, created a separation and disconnect of the project as a whole, the resulting visual differentiation was of great concern. The space, which is the most important visually and conceptually, needed to be more effectively connected in its entirety. The design was developed on elevation, with careful consideration of what needed to be achieved conceptually with regards to the theoretical concept. The roof design, still placed on the outline of the original envisioned structure, became more visually sensitive whilst connecting to the larger design scheme in various manners. The roof design of the south façade slopes up from the end of the building towards the tower structure. The roof then slopes down, connecting with the entrance structure, resulting in a more sensitive connection, and stronger visual link from entry the entry to the internal space of the west façade.

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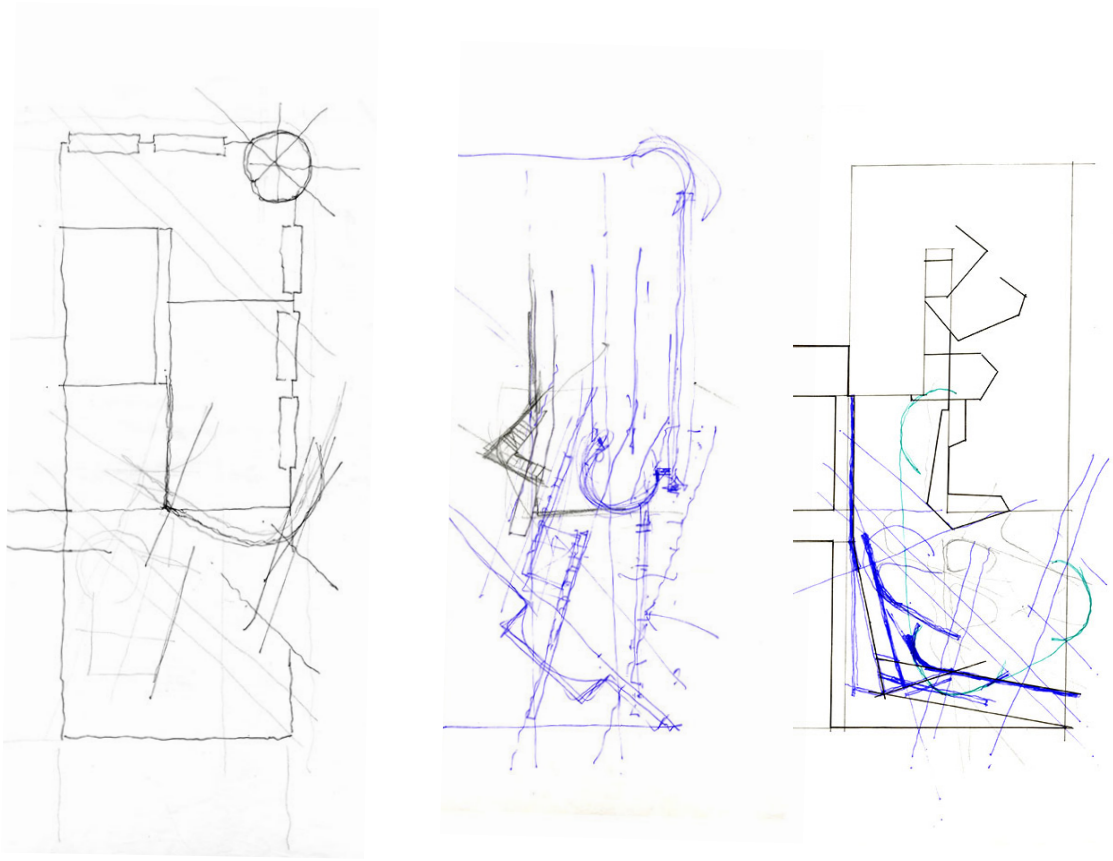

Figure 7.28: Site investigation (Author, 2015).

Figure 7.27: Site plan development (Author, 2015).

THE SITE – '*A Garden with Secrets*'

The final design investigation was that of the site surrounding the Cosmopolitan Hotel. The design is envisioned as a urban park that will function as a 'lobby' for the vistors of the Maboneng precinct.

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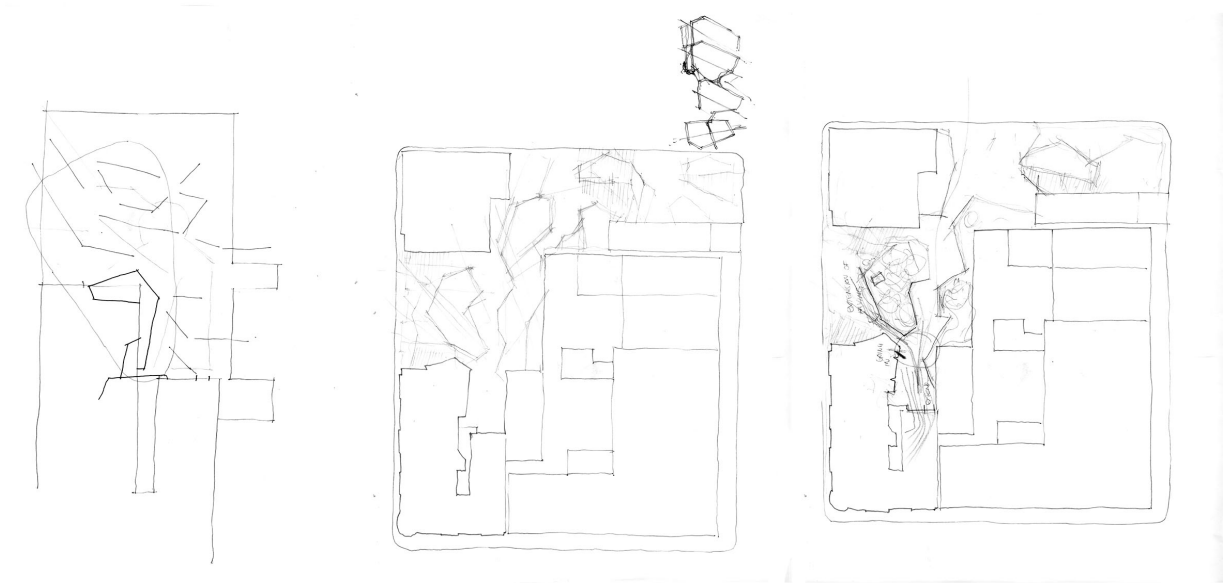

Figure 7.29: Site plan development (Author, 2015).

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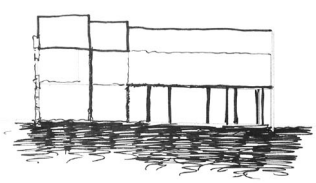
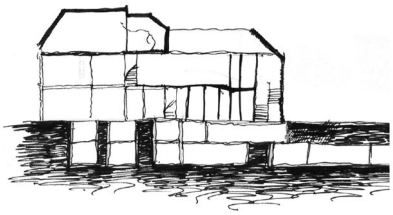
7.04

SECTION DEVELOPMENT



SECTION bb ITERATION 1



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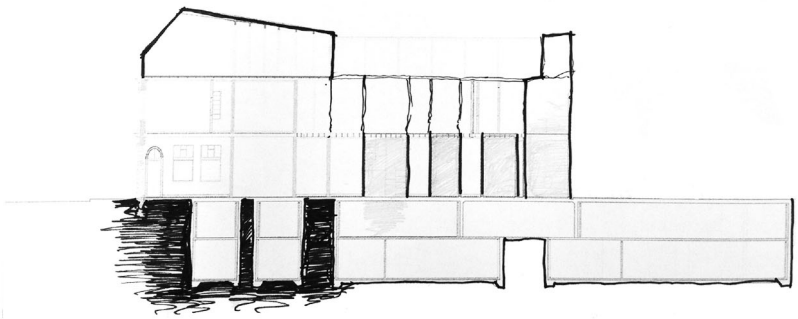
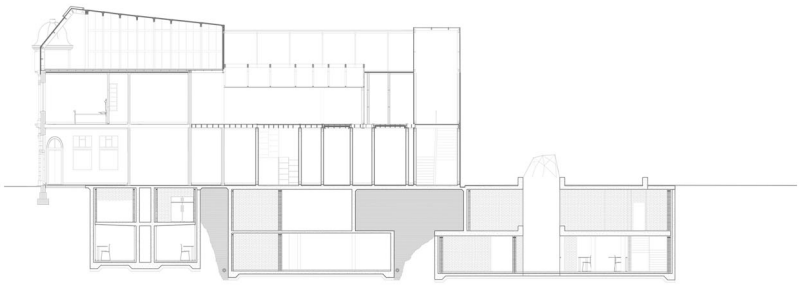


SECTION bb ITERATION 3



SECTION bb

Figure 7.30: Section bb development (Author, 2015).

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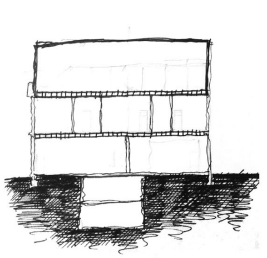
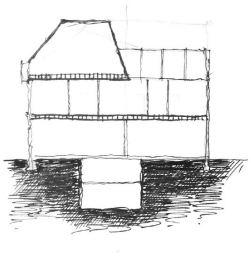


SECTION aa ITERATION 1



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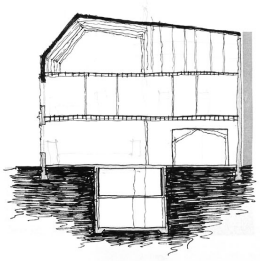

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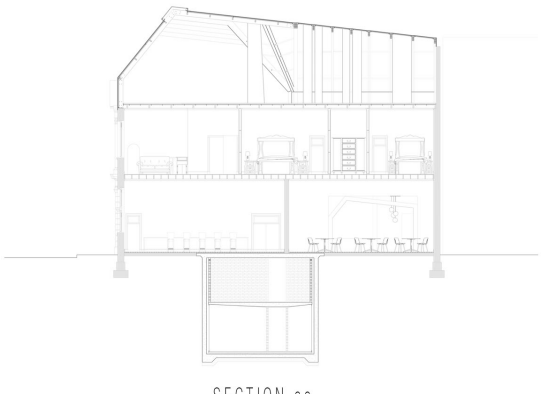
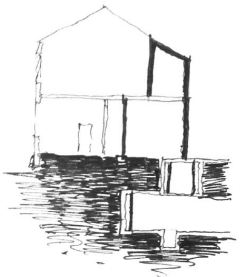
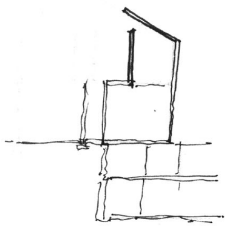


Figure 7.31: Section dd development (Author, 2015).



SECTION dd ITERATION 1



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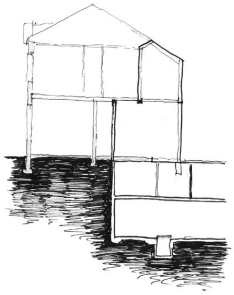

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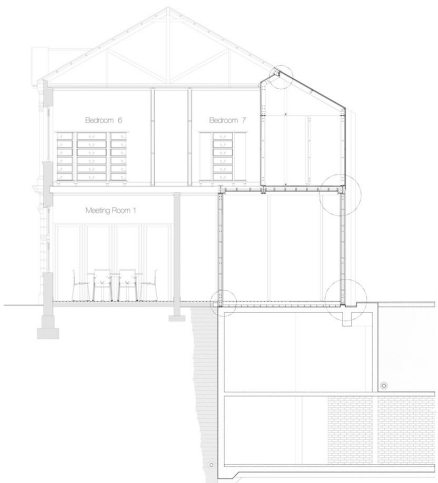

SECTION dd

Figure 7.32: Section aa development (Author, 2015).

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7.04

Model exploration

The first model built was an exploration of the theoretical premise. The model indicates the presenced forms of the 'institution' below.

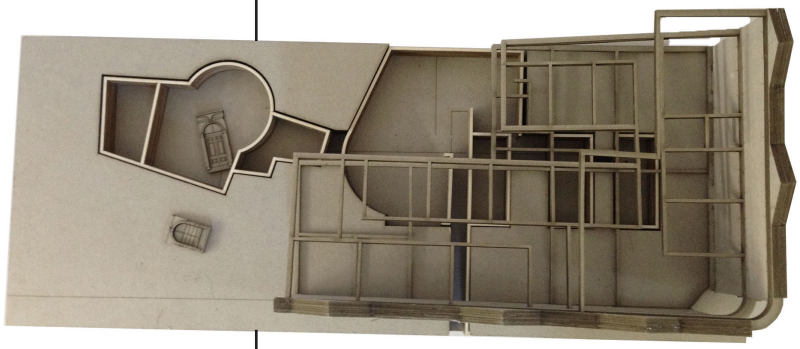

Figure 7.33: Model iteration 1 (Author, 2015).

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The second model iteration explored the insertion of the 'reading room' entrance, the 'institution' circulation, and the 'rooms for hire' into the existing building.

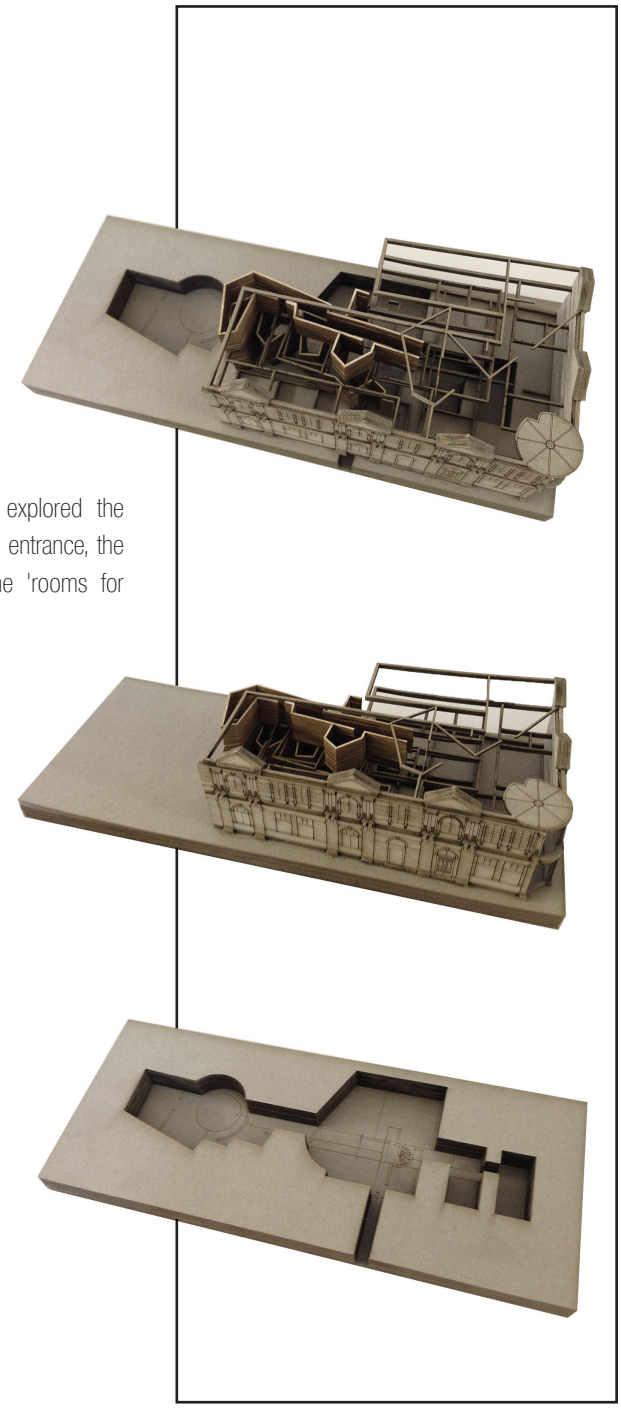

Figure 7.34: Model iteration 2 (Author, 2015).

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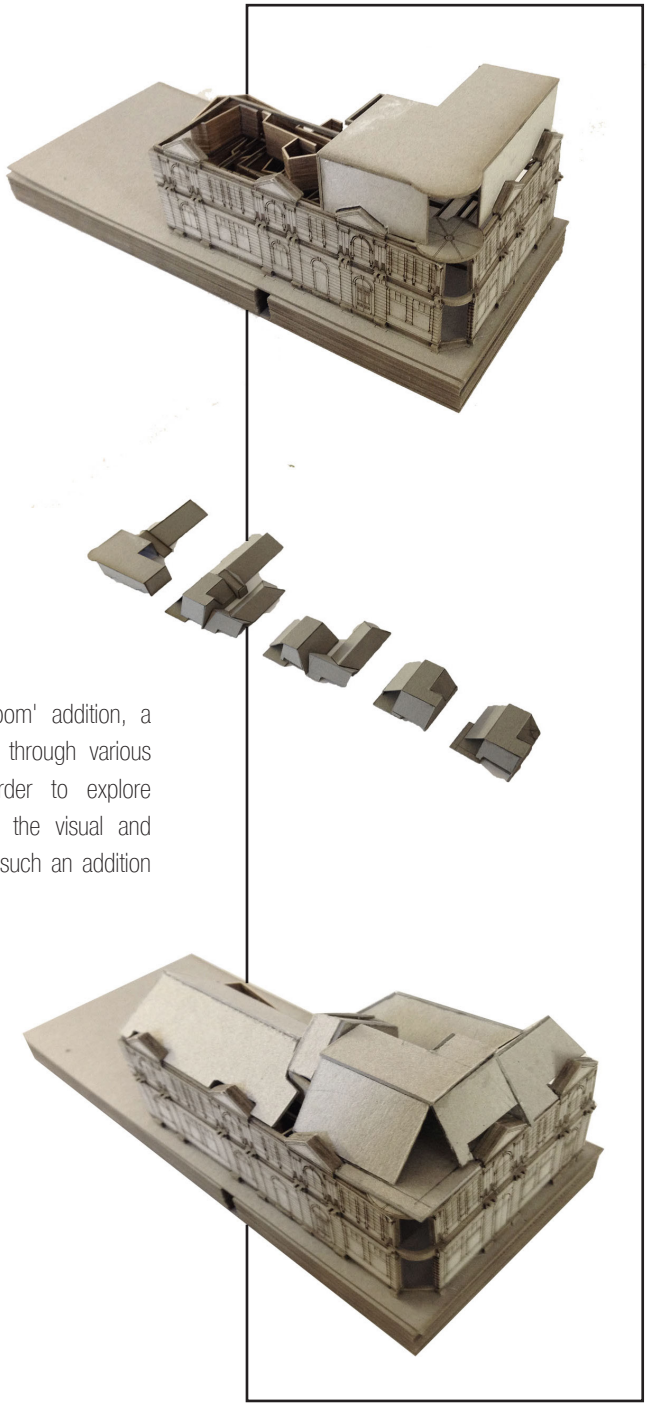

The proposed 'reading room' addition, a roof space, was explored through various modelled iterations in order to explore and ultimately understand the visual and conceptual implications of such an addition to the existing building.

Figure 7.35: Modeled roof iterations (Author, 2015).

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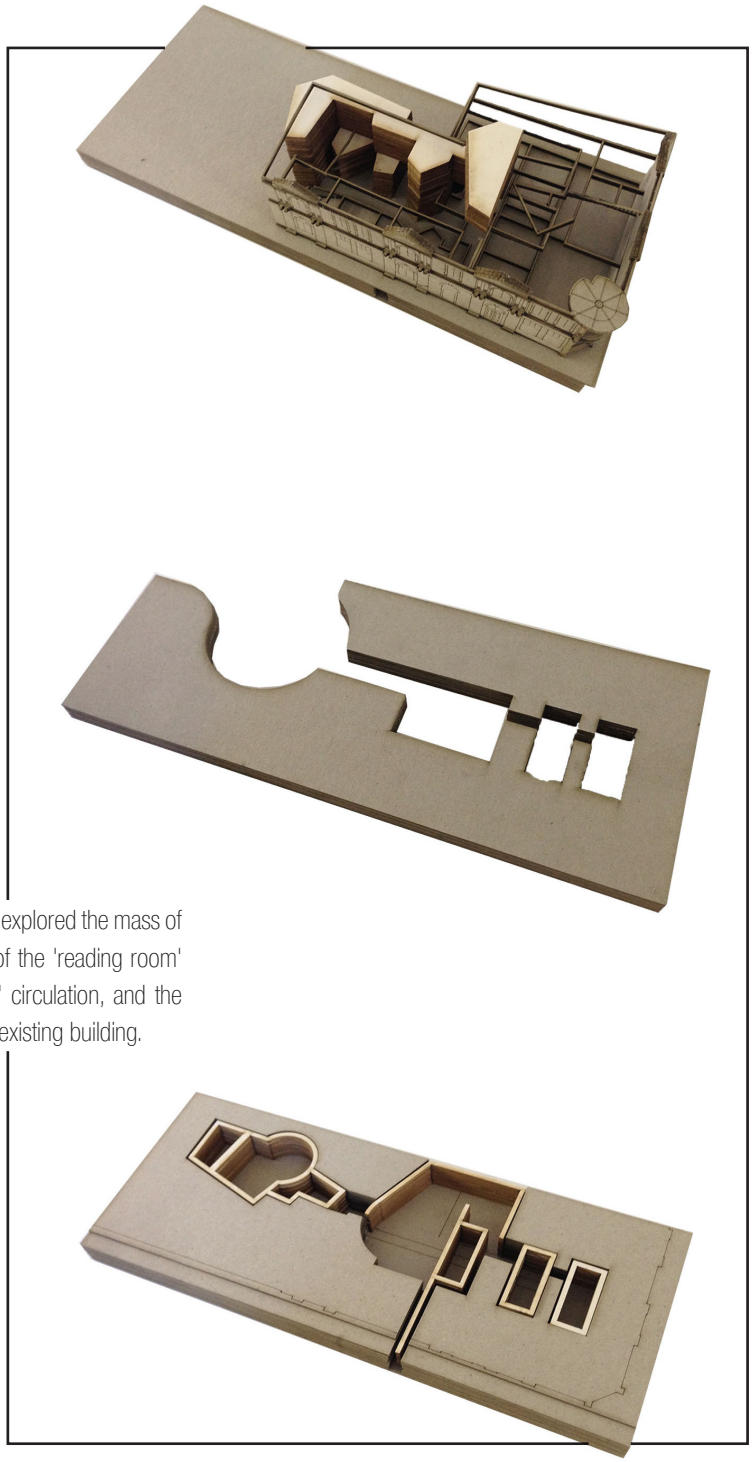

The third model iteration explored the mass of the proposed insertion of the 'reading room' entrance, the 'institution' circulation, and the 'rooms for hire' into the existing building.

Figure 7.36: Model iteration 3 (Author, 2015).

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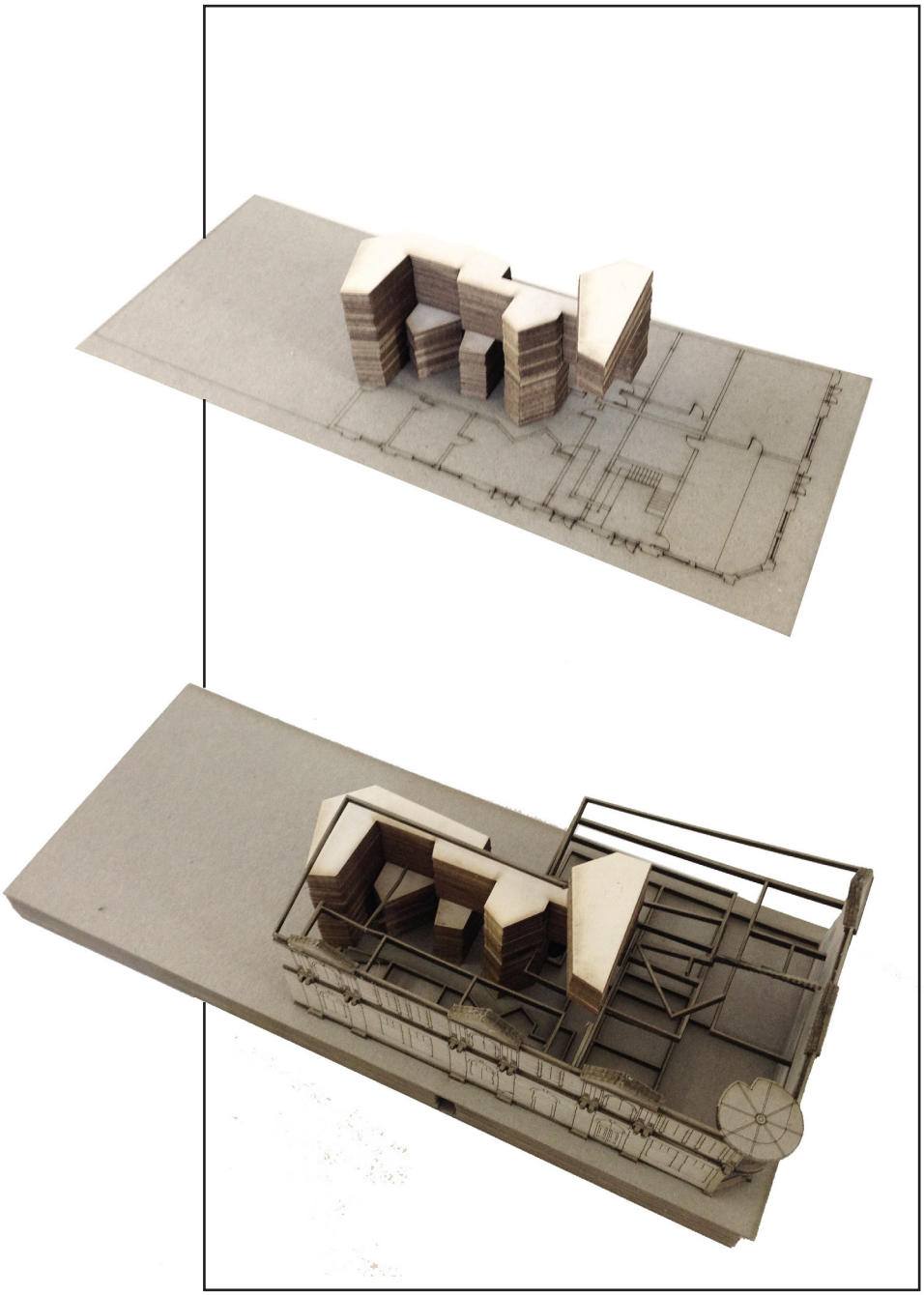

Figure 7.37: Mass model of the proposed intervention Author, 2015).

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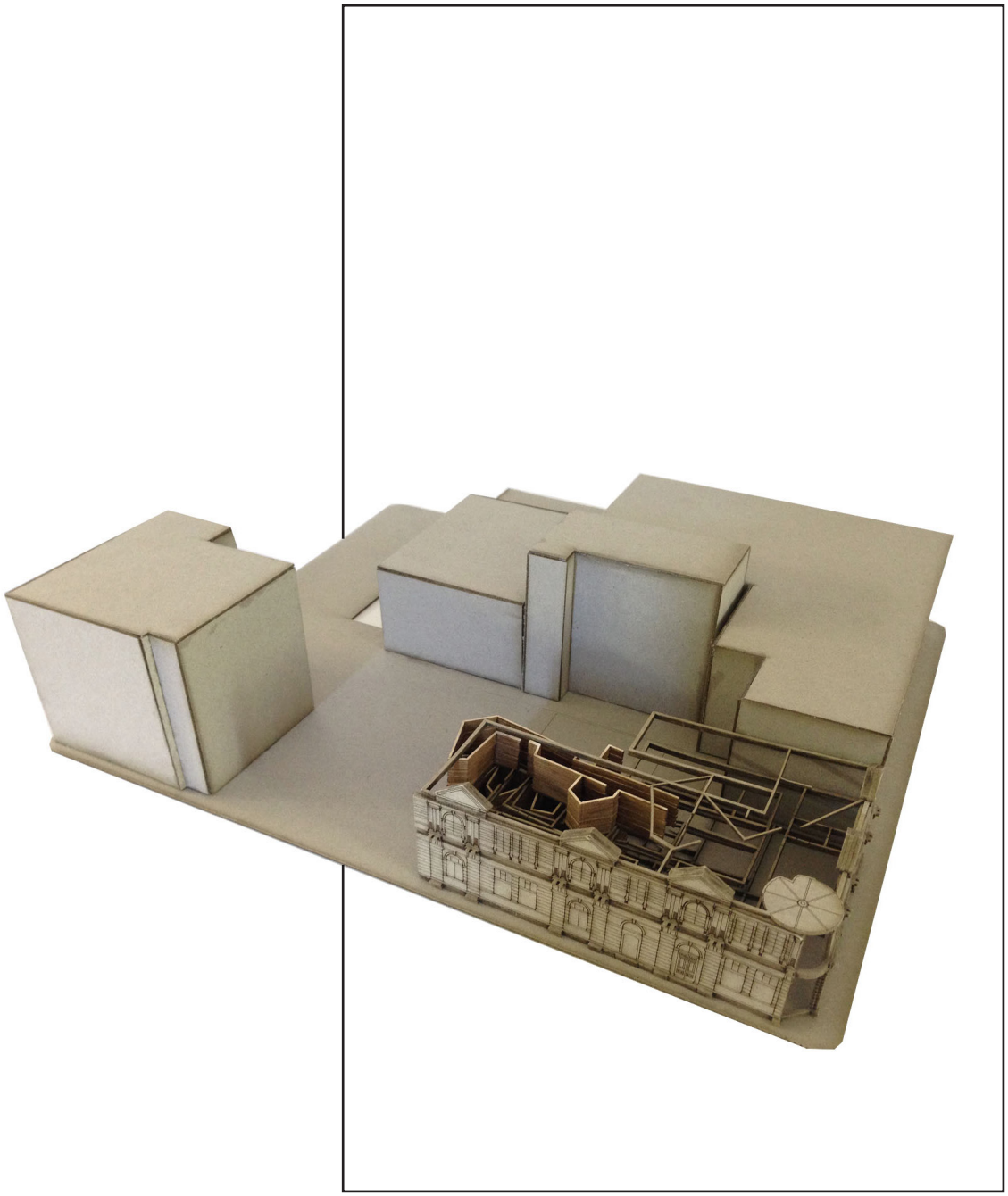

Figure 7.38: Model in context (Author, 2015).

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7.05

Movement

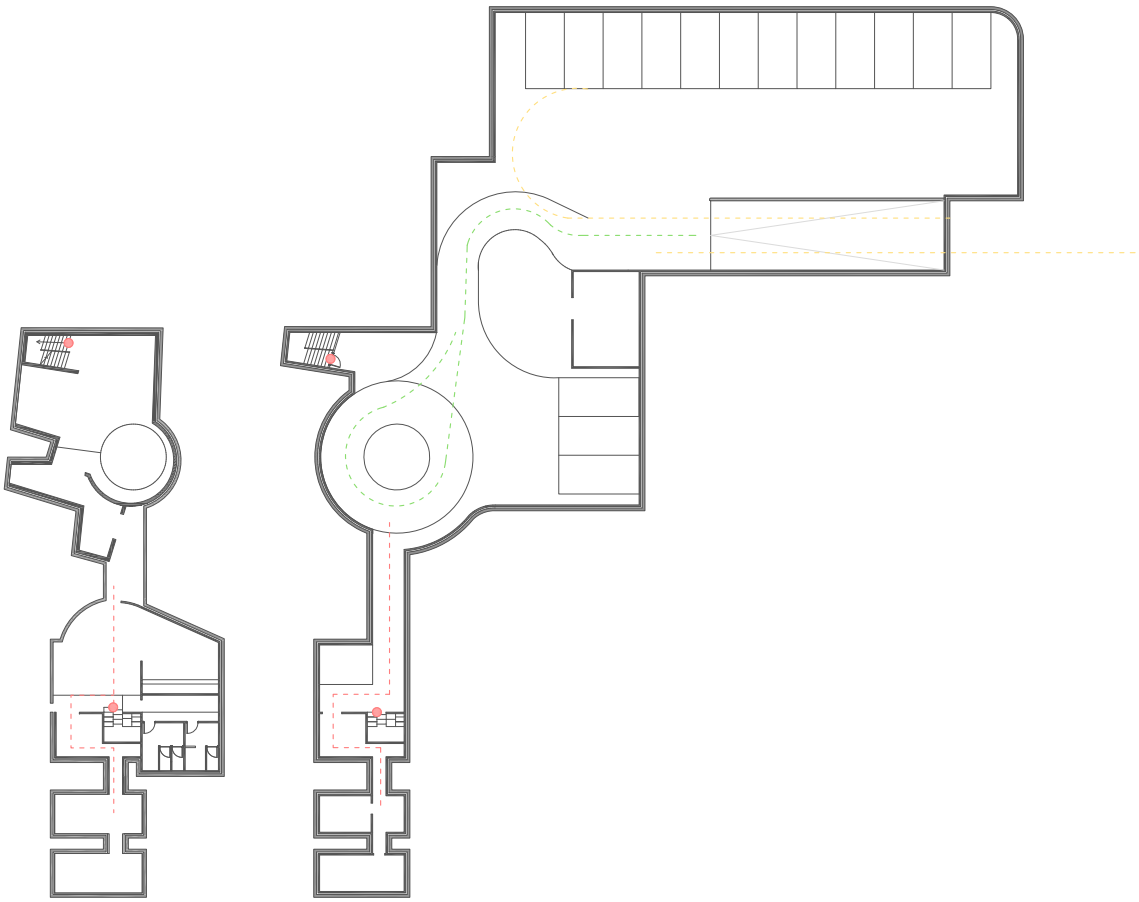

Figure 7.39: Lower Level 2 circulation
NTS (Author, 2015).

Figure 7.40: Lower Level 1 circulation
NTS (Author, 2015).

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Vertical circulation

Circulation

The 'Institution' members circulation

Sevice delivery

The hotel circulation

Circulation towards the conference area

Circulation towards the 'rooms for hire'

Public circulation

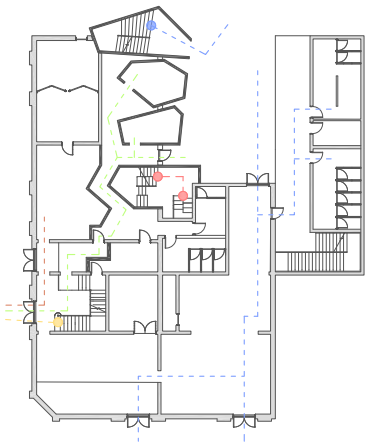

Figure 7.41: Ground Floor circulation

NTS (Author, 2015).

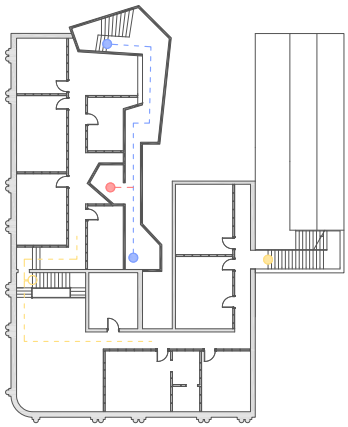

Figure 7.42: First Floor circulation

NTS (Author, 2015).

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08

TECHNICAL DEVELOPMENT

8.01 TECHNE´ CONCEPT
STRUCTURAL CONCEPT
REPRESENTATIONAL CONCEPT
MATERIAL PALETTE
PRESENCING TECHNE´

8.02 CONCEPT RESOLUTION

8.03 TECHNE´ RESOLUTION

8.04 REGENERATIVE SYSTEMS

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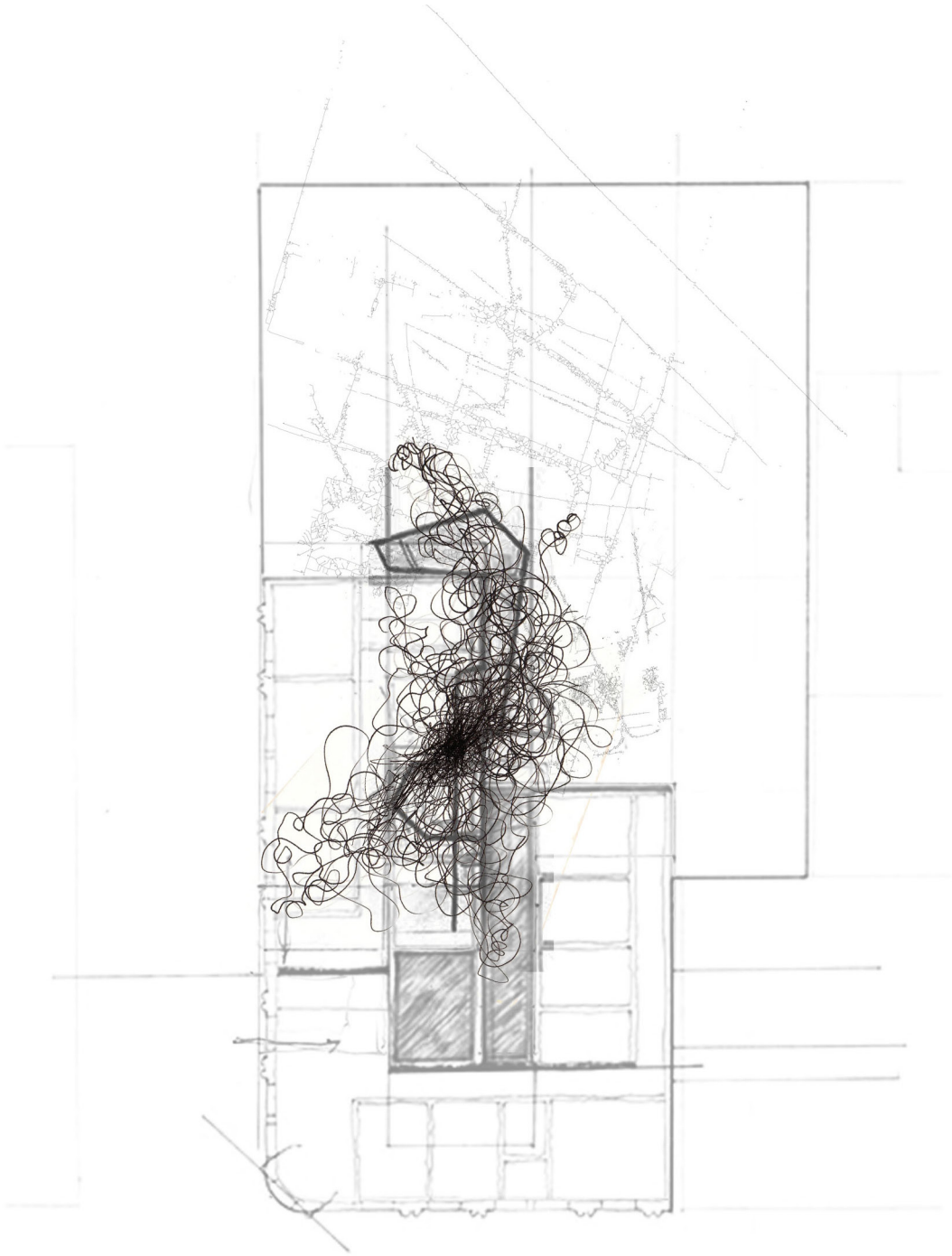

Figure 8.1: Concept image of the proposed design 'corroding' into the existing building (Author, 2015).

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8.01

TECHNE´ CONCEPT

The following section discusses the main concepts that were applied following the design development. These concepts are a summary of the design development stage and build on the theoretical and conceptual approaches. The tectonic concepts and its application was used as driver for the structural intentions of the intervention.

The theoretical concept, the presencing of memory and narrative in an architectural form at the site of the Cosmopolitan Hotel, will now be more bias towards the technical resolution of the design. The proposed architecture will define and delineate the reading of place as conductor of narrative and memory, the technical resolution of the proposed intervention is perceived and approached as a continuation of the design process. The transcription of memory and narrative onto the site of the Cosmopolitan Hotel has been explored on various scales, ranging from the larger site context to the building design. The following section discusses the technical resolution and the making of the architectural expression of memory and narrative. Memory and narrative each have their own distinct interpretations and should be distinctly identifiable as such in the exploration of their technical expression through materiality, detailing and system investigations.

The proposed intervention consists of three primary components, namely the 'Reading Room' and its public entrance, the hotel, and the 'Institution'. The 'Reading Room' will establish a relationship of UNION with the existing building, the hotel will always be in a relationship of DIVISION with the inserted interventions, and the 'Institution will represent the dialectical relationship between UNION and DIVISION. The tectonic concept postulates the theoretical concept by building on the intentions of the design approach and employing the principles as discussed.

STRUCTURAL CONCEPT

The 'Reading Room' and its entrance, a frame structure and cladding envelope, is inserted into the Cosmopolitan Hotel. When drawn diagrammatically the insertion appears to be corroding into the existing structure. The fact that a section of the existing structure had to be removed and the design inserted into those section strengthened the argument of the insertion 'corroding away' the existing structure. The Cosmopolitan hotel as object is defined as the element which is corroded by the design insertions, the 'Reading Room' and its entrance are thus the corroding element. This diagrammatic exploration and conclusion became integral to the technical investigation.

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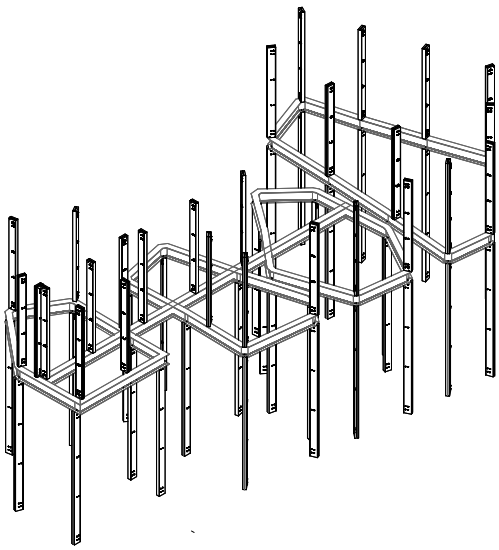

Figure 8.2: Model of primary flitch beam strucuture (Author, 2015).

PRIMARY STRUCTURE

The primary structure for the inserted intervention consists of flitch beams. The flitch beams, a compound beam made of a steel plate between two saligna timber columns, are placed and fixed at desired points.

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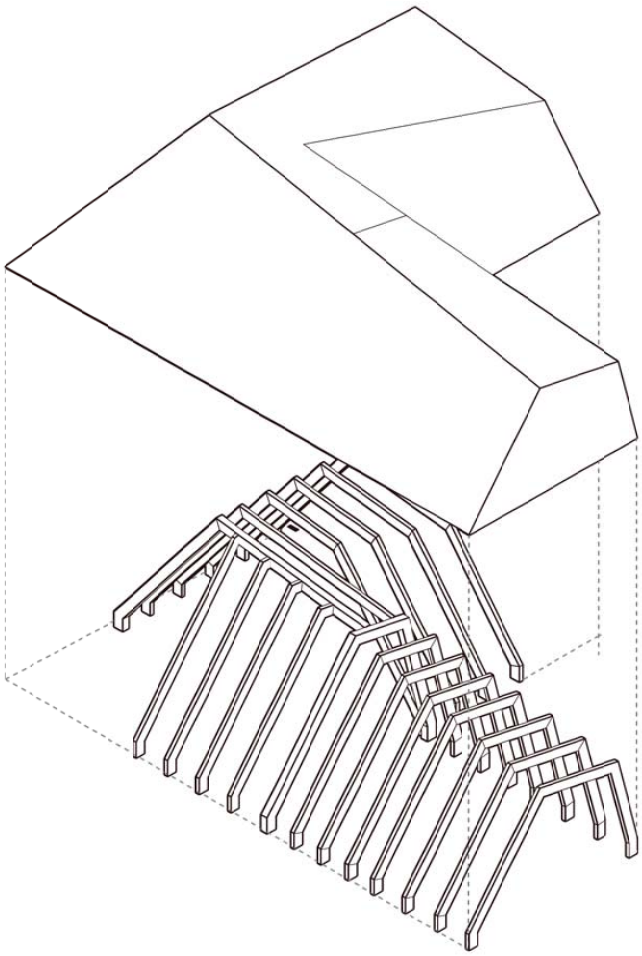

Figure 8.3: Model of primary roof structure (Author, 2015).

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REPRESENTATIONAL CONCEPT

The conceptual intention, the presencing of narrative and memory on the site of the Cosmopolitan Hotel, determined the need for the representation of elements which change over-time.

A change over-time for the purpose of this dissertation can be defined as an element which presents a memory or narrative through its specific composition or inherent qualities. The material used for the cladding of the inserted structure and proposed intervention must presence and represent this concept. Therefore the representational concept must, through material choice, presence memory and narrative and postulate the concept of corrosion as technical design approach.

Corrosion processes not only influence the chemical properties of a metal but also generate changes in its physical properties and its mechanical behaviour. Therefore the effects of corrosion are manifested in a variety of forms (Botana, 2015), but the concept is mostly defined as a physical or chemical reaction and process which causes the gradual destruction of materials.

A material was needed which recreates the discussed concepts, but one which is mostly corrosion resistant. Copper has inherent reactive qualities, but is also corrosion resistant. Copper corrodes at negligible rates in unpolluted air and water. It is for these qualities and their effects, which allow the material to convey memory and narrative in various scales, that copper was chosen primary envelope material. The inherent reactive processes of copper change the material in such a way as to represent the eventual absencing of the material, which in turn represents a presence at some point in time.

There are three Corrosive reactions applicable to copper namely, galvanic corrosion, copper oxidisation, and corrosion induced by exposure to sulphides. It was found that in order to study these reactive processes three element are required; a corroding element, an element which is corroded, and a stabilizing element used to control the process for visual study.

The copper envelope, and construction method thereof, was used not only as cladding but also as basis for the implementation of tectonic intention and detailing. Certain sections of the copper cladding is treated with sulphide and allowed to tarnish. The corrosion of the cladding will result in the eventual disintegration of selected sections of the envelope. Glass is used to represent the object which acts as a stabilizer between that which corrodes and that which is corroded. The copper cladding is fastened to marine grade plywood, and the various corrosive reaction are made visible through the implementation of glass panels placed behind the copper and plywood cladding.

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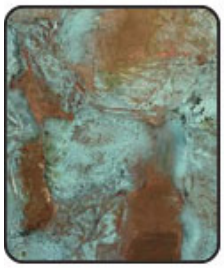
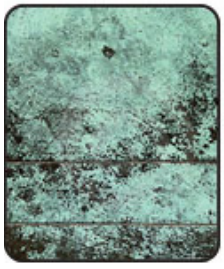
GALVANIC CORROSION

Galvanic corrosion refers to corrosion damage induced when two dissimilar materials are coupled in a corrosive electrolyte, reducing the strength and thickness of the less noble material.





COPPER OXIDISATION

Copper does not react with water but it does slowly react with atmospheric oxygen to form a layer of brown-black copper oxide which, protects the underlying copper from extensive corrosion. A green layer of patina (copper carbonate) forms on the surface of the exposed copper (Fitzgerald, Nairn and Atrens, 1998:2029).

CORROSION BY SULFIDE

Copper tarnishes when exposed to sulfides. The sulphide reacts with the copper to form various copper sulfides, visible as coloured layers of copper sulphides (Rickett, 1995:3724).

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THE EXISTING

Figure 8.4: The existing material palette.

THE 'READING ROOM'

Figure 8.5: The proposed material palette for the 'Institution'.

MATERIAL PALETTE

Material selection is informed by existing fabric of the Cosmopolitan hotel, the architectural concept, and the techne´ concept. The proposed materials are an expansion and reinterpretation of the existing materiality and were selected for their ability to translate the discussed concepts and contribute to the experience of site and memory. Whilst the materials used for the structure express a continuation of timber construction, the materials used for the envelope of the inserted intervention weather and gradually change at different rates. This gradual change allows the interpretation and representation of the ABSENCE of PRESENCE.

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THE HOTEL

Figure 8.6: The proposed material palette for the additions to the hotel.

THE 'INSTITUTION'

Figure 8.7: The proposed material palette for the additions to the 'Reading Room'.

THE 'GARDEN WITH SECRETS'

Figure 8.8: The proposed material palette for the 'Garden with Secrets'.

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PRESENCING TECHNE´

The representational techne´ concept was developed following the research and consideration of the structural concept, and consist of a corroding element, a corroded element and a stabilizing element. In order to align with the structural concept and representational concept, the construction of the proposed design investigation should express various connections such as the connection of between the existing and the proposed, the connection between the ground and the proposed. The detail developments should be integrated extensions of the mentioned connecting elements, whilst postulating the design and techne´ concepts through the presencing of techne´. The construction and detail developments will explore the concepts of UNION, DIVISION and their DIALECTICAL RELATIONSHIP, whilst expressing the concept of corrosion as discussed.

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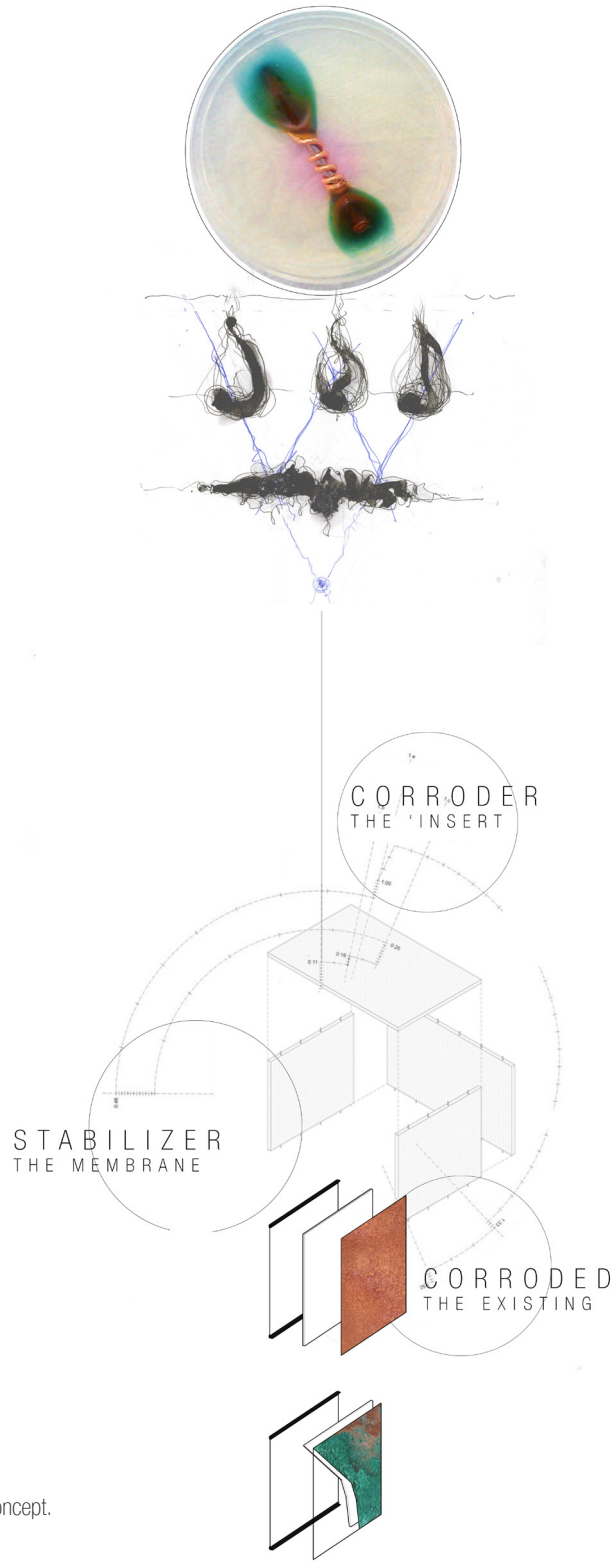

Figure 8.9: The techne´ concept.

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8.02

Concept resolution

The following section contains the iterative technical resolution of the developed plans and sections. The resolution and investigation of the technology is deeply rooted in the applied theory and allowed a deeper investigation of technology, a techne´concept and the application thereof.

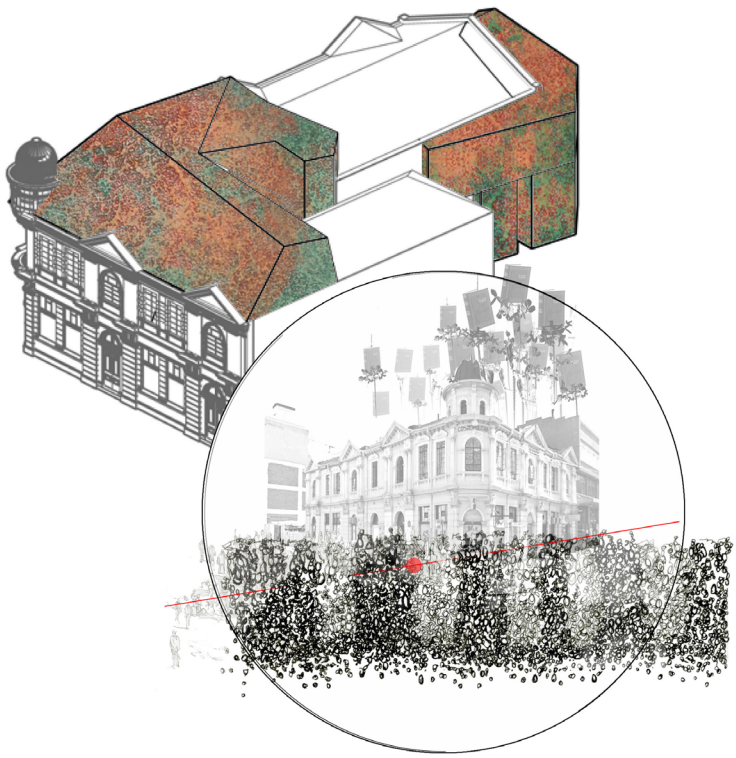

Figure 8.10: The figure illustrates the Cosmopolitan Hotel and the proposed intervention - the immanence (Author, 2015).

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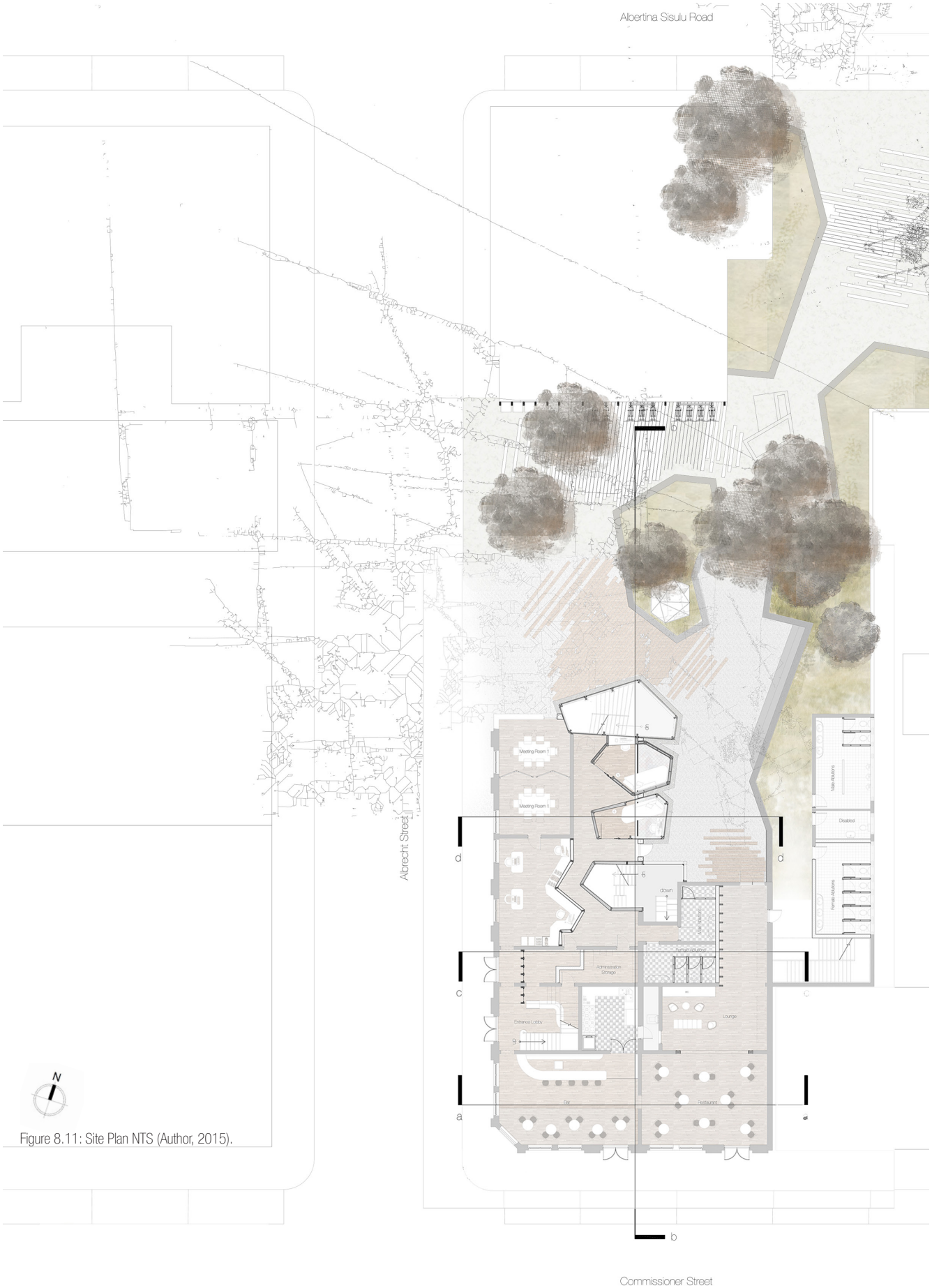

Figure 8.11: Site Plan NTS (Author, 2015).

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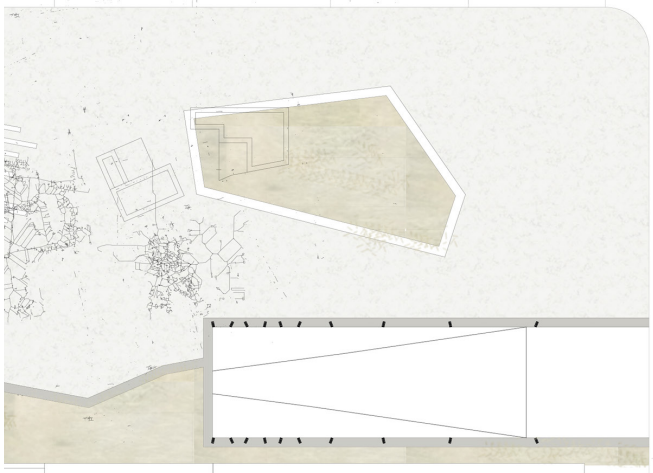

Betty Street

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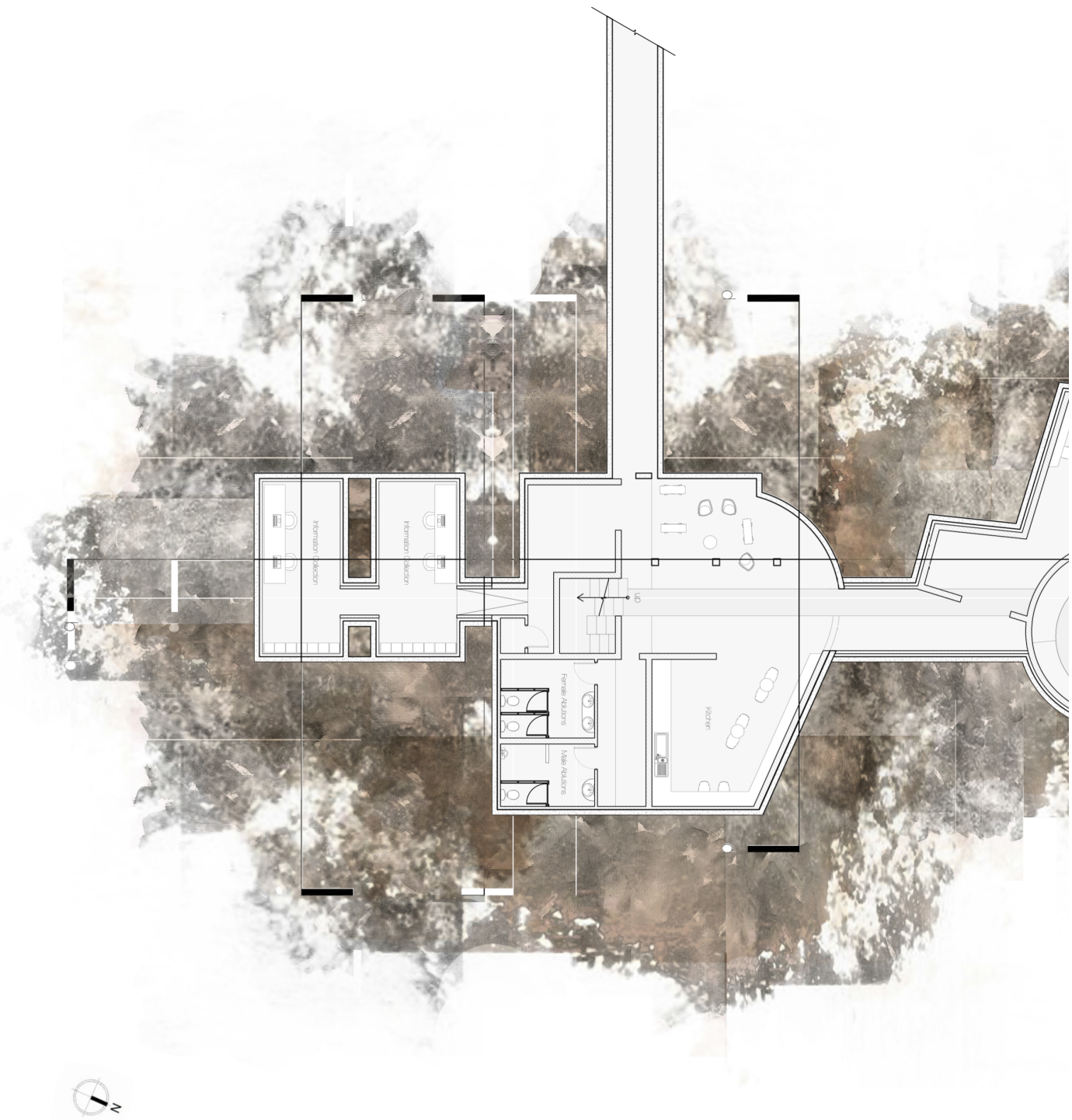

Figure 8.12: Lower Level 2 NTS (Author, 2015).

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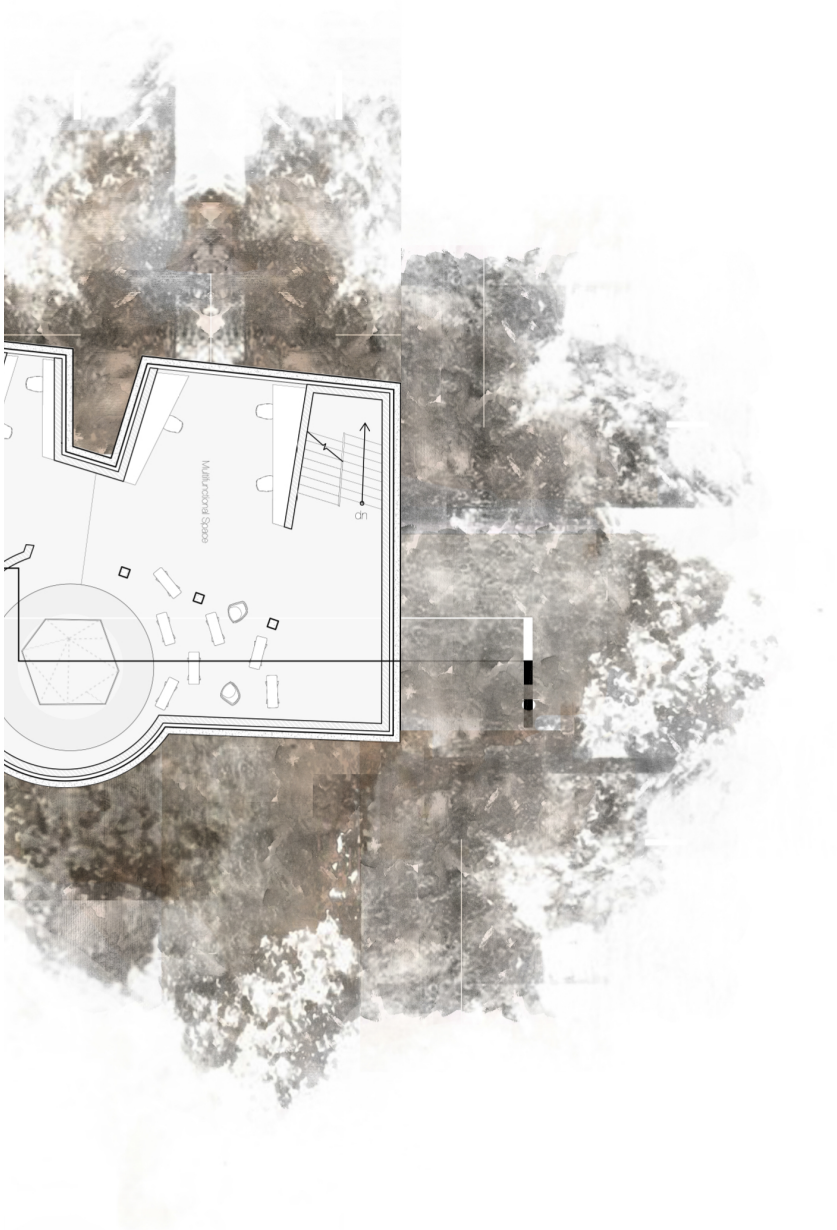

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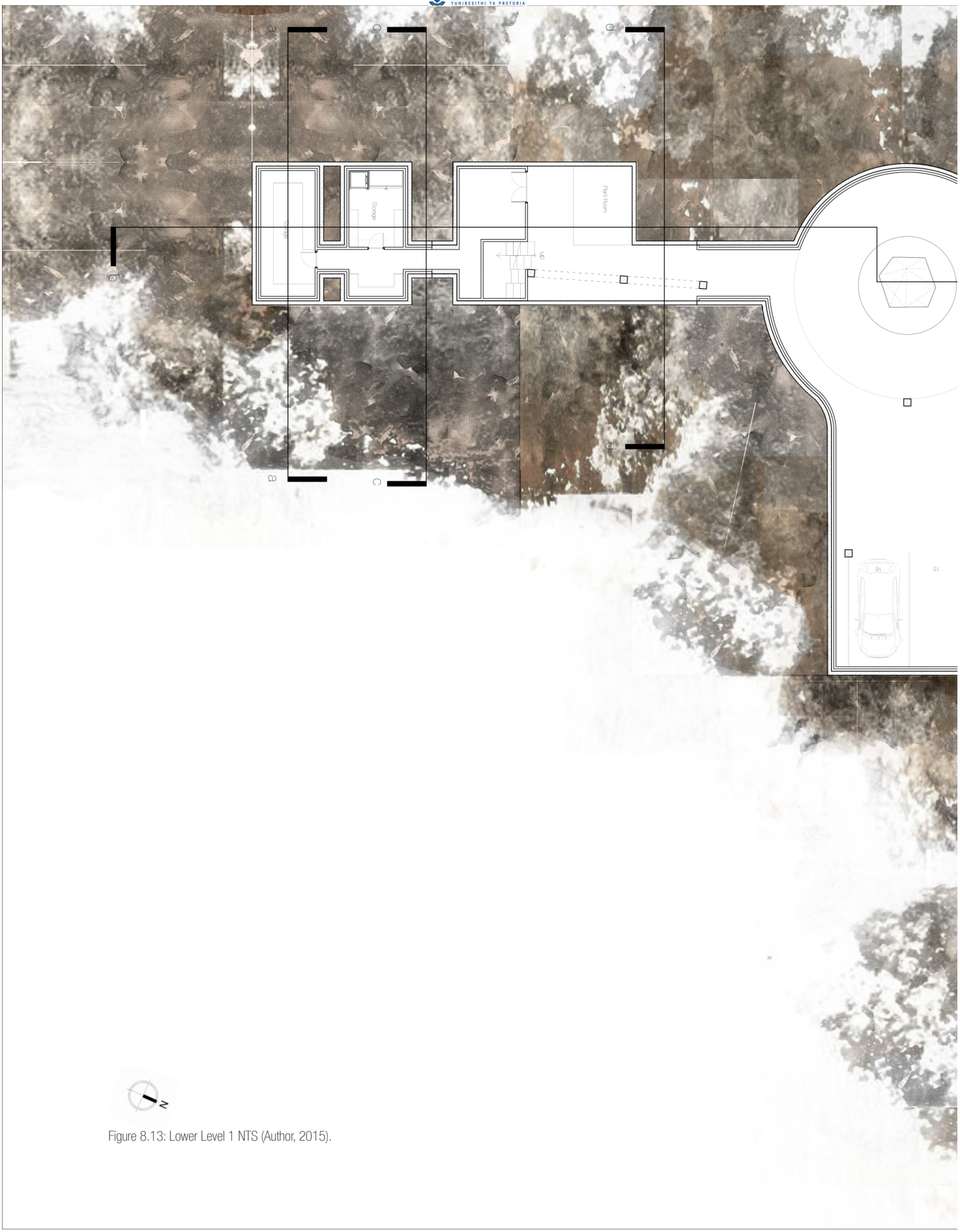

Figure 8.13: Lower Level 1 NTS (Author, 2015).

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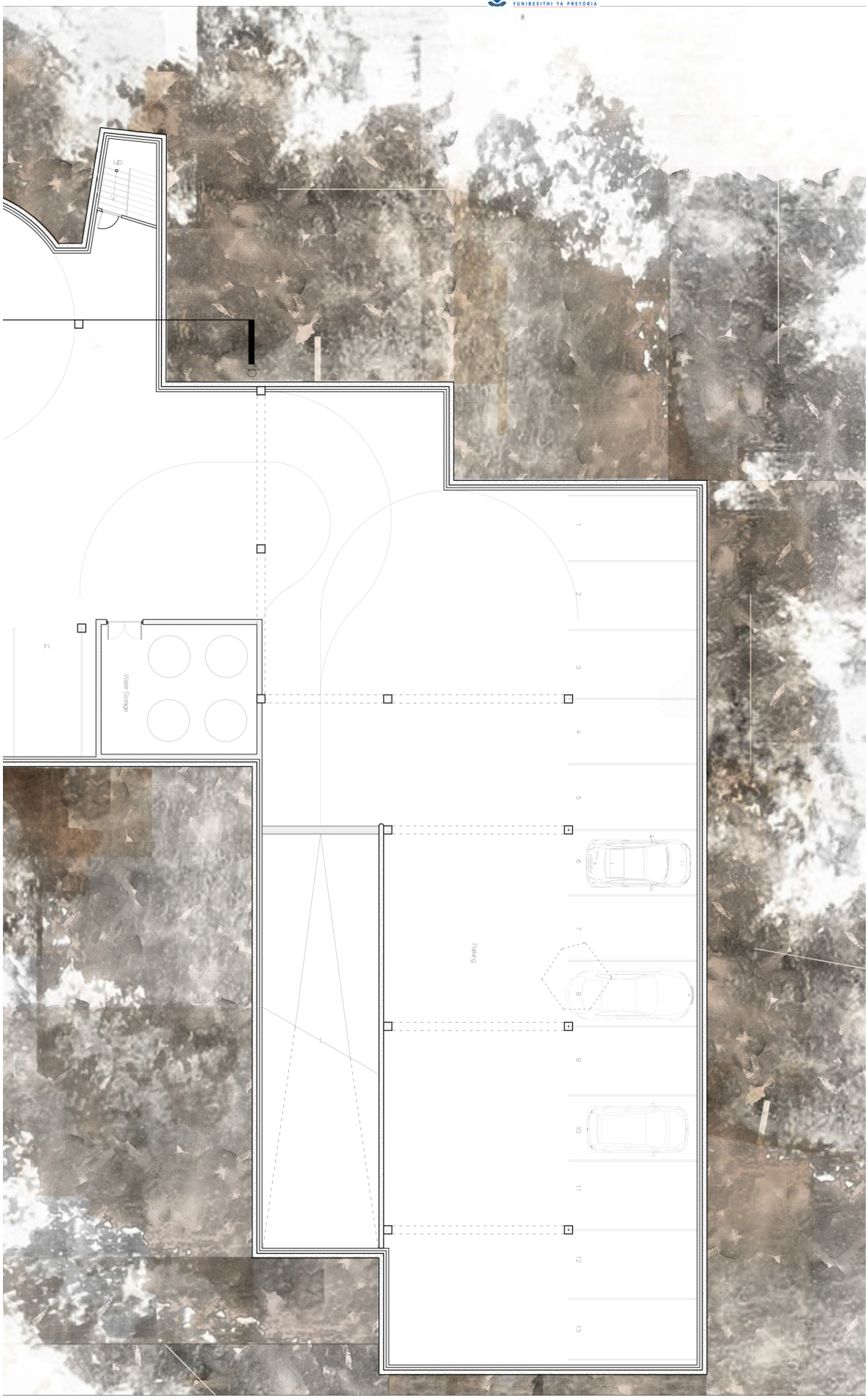

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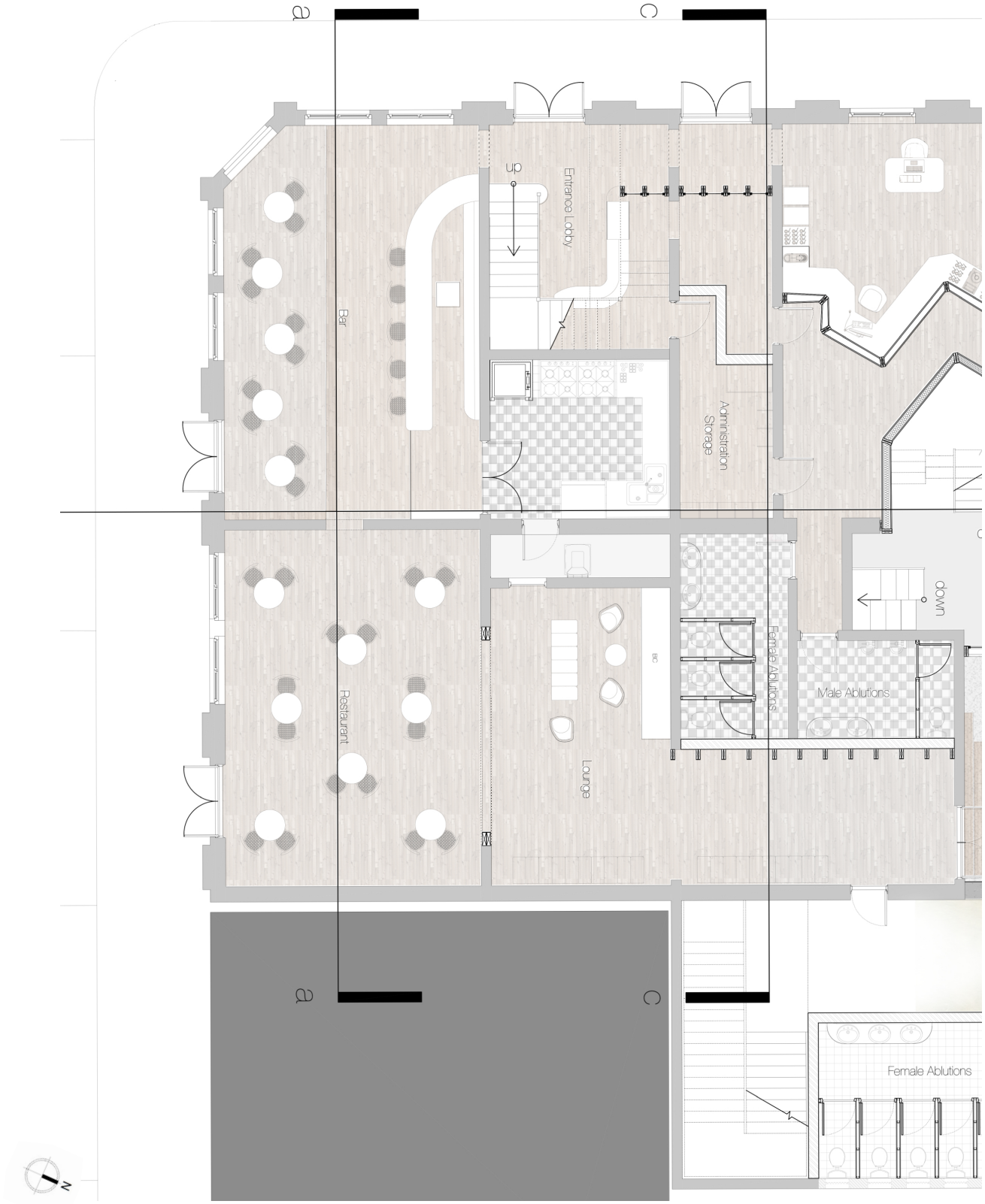

Figure 8.14: Ground Floor Plan NTS (Author, 2015).

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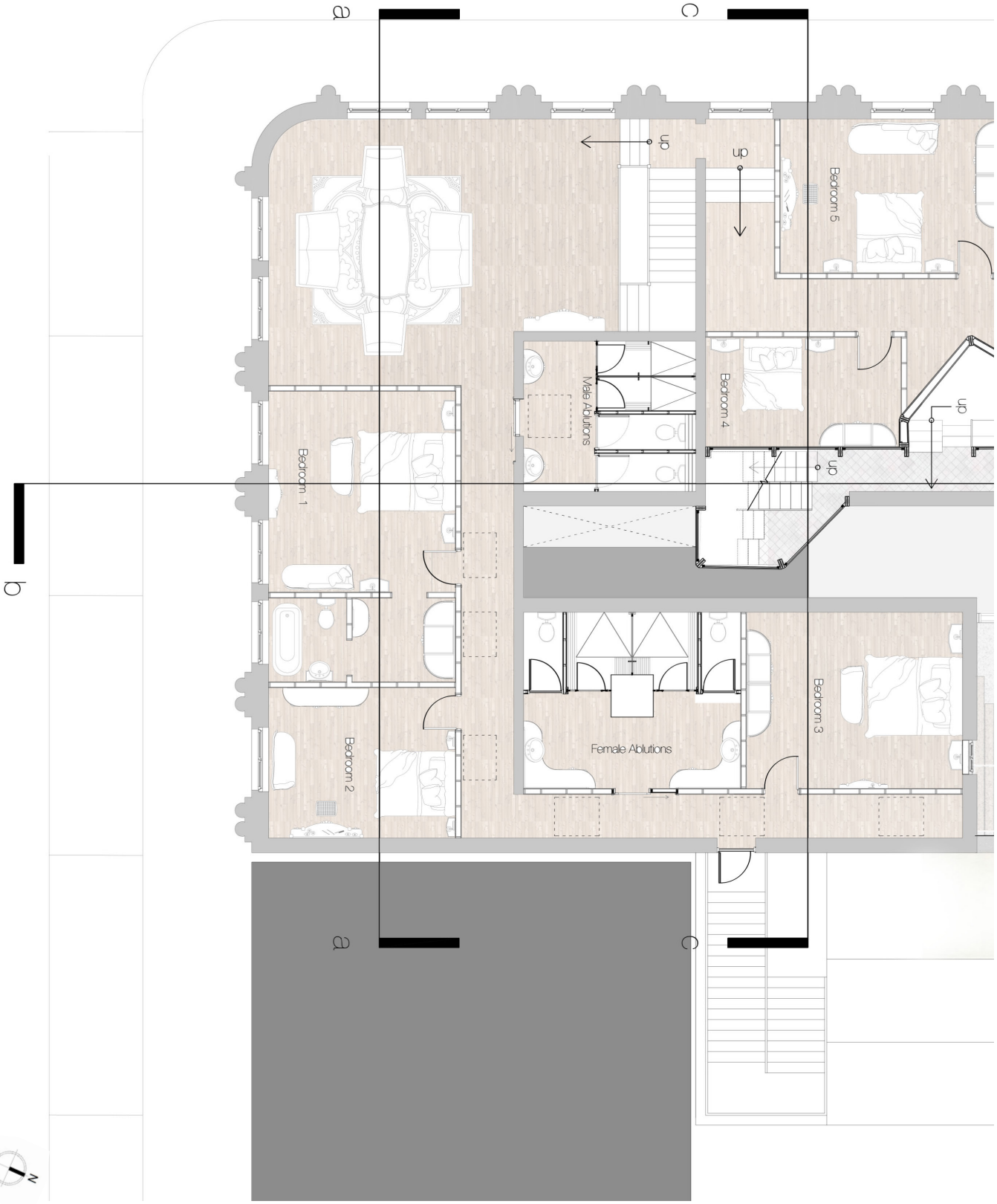

Figure 8.15: First Floor Plan NTS (Author, 2015).

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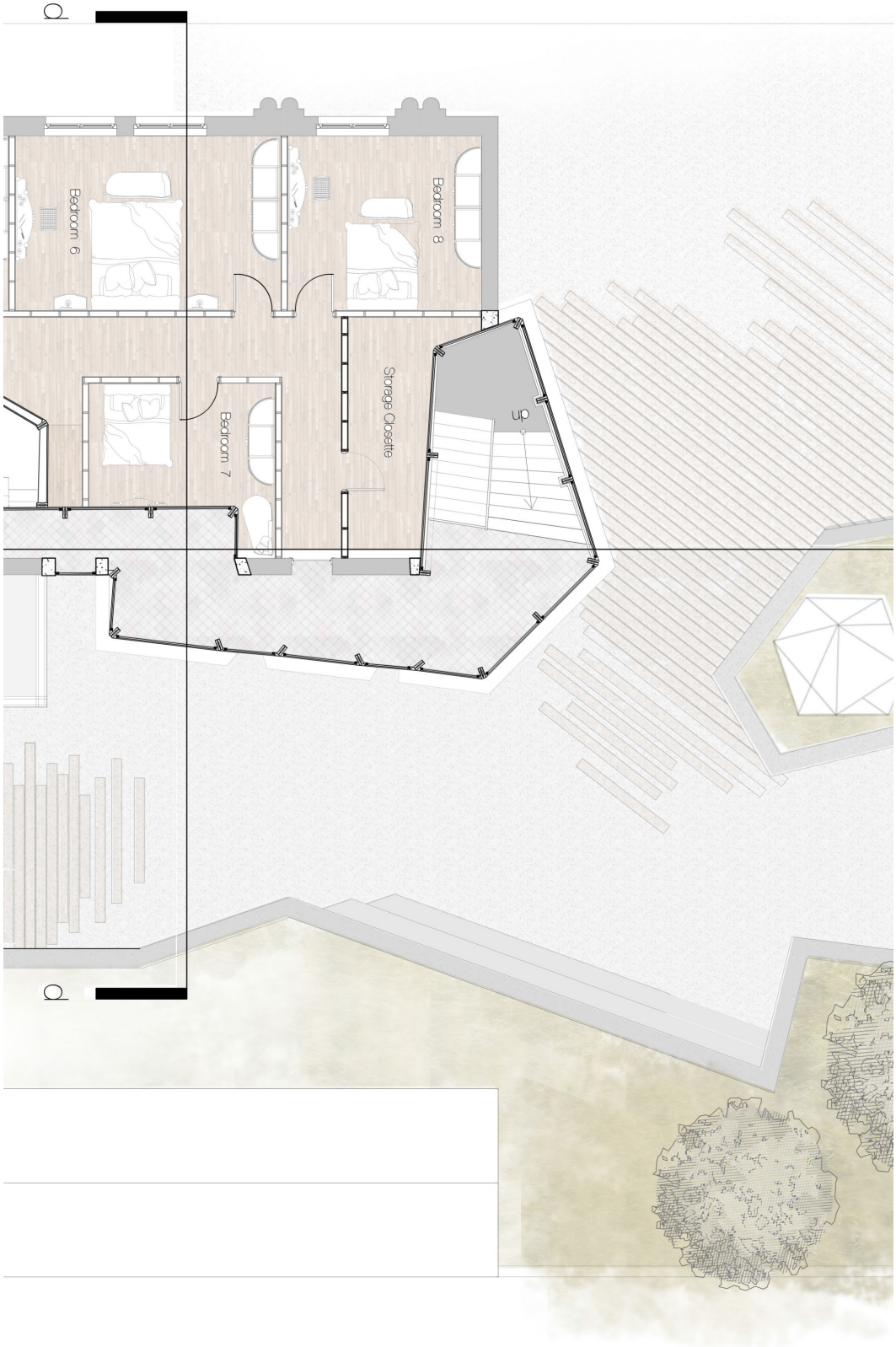

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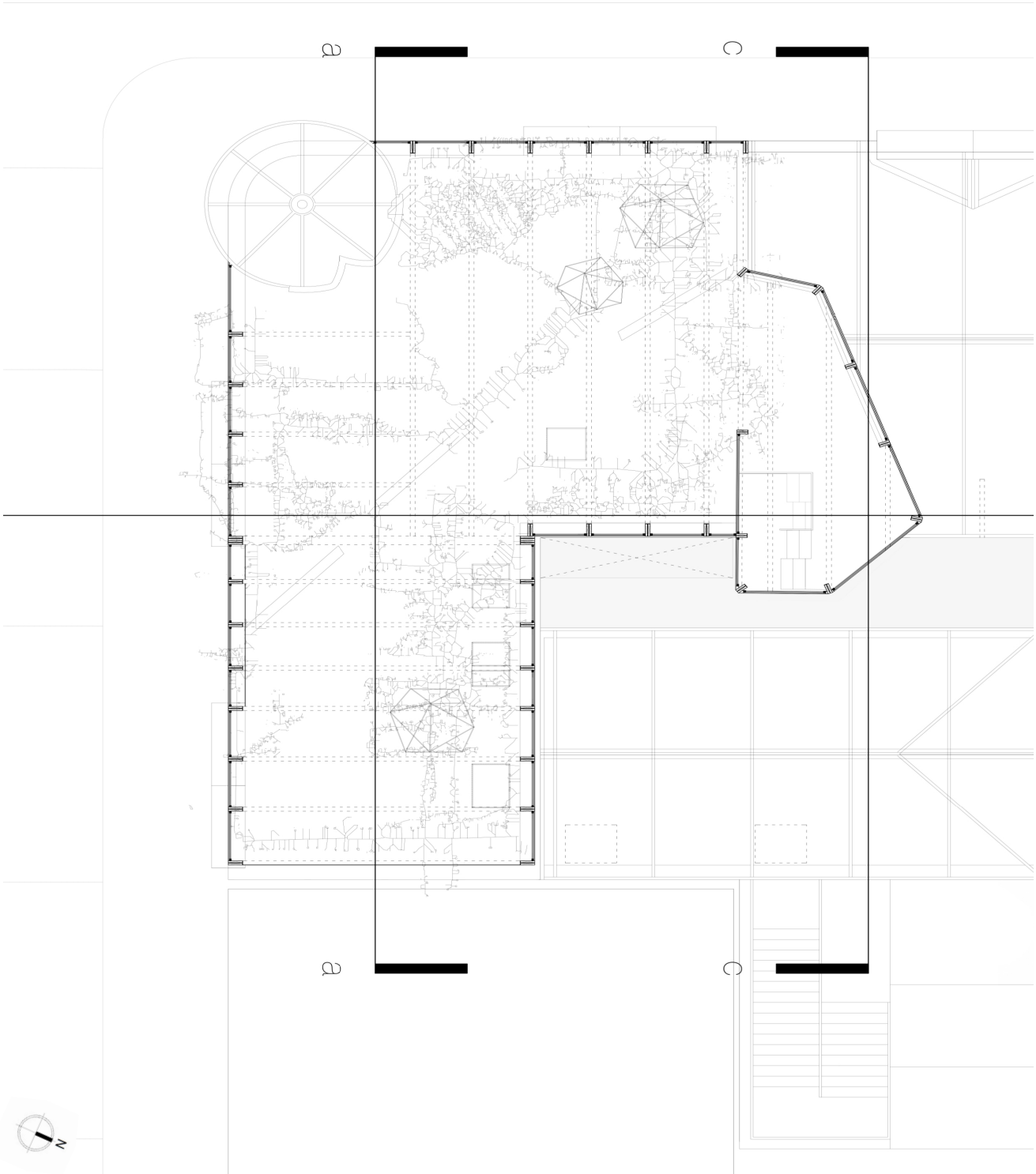

Figure 8.16: Second Floor Plan NTS (Author, 2015).

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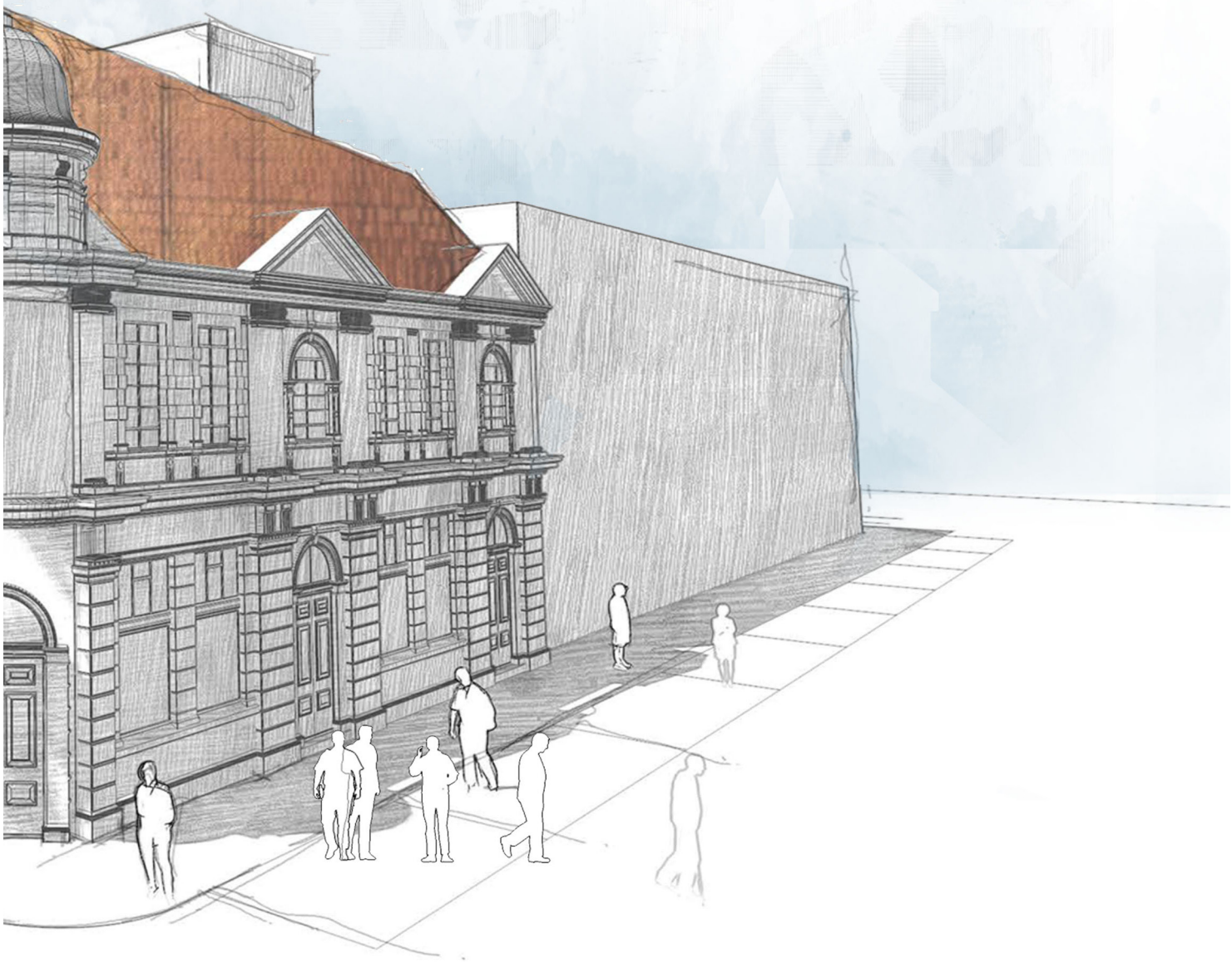

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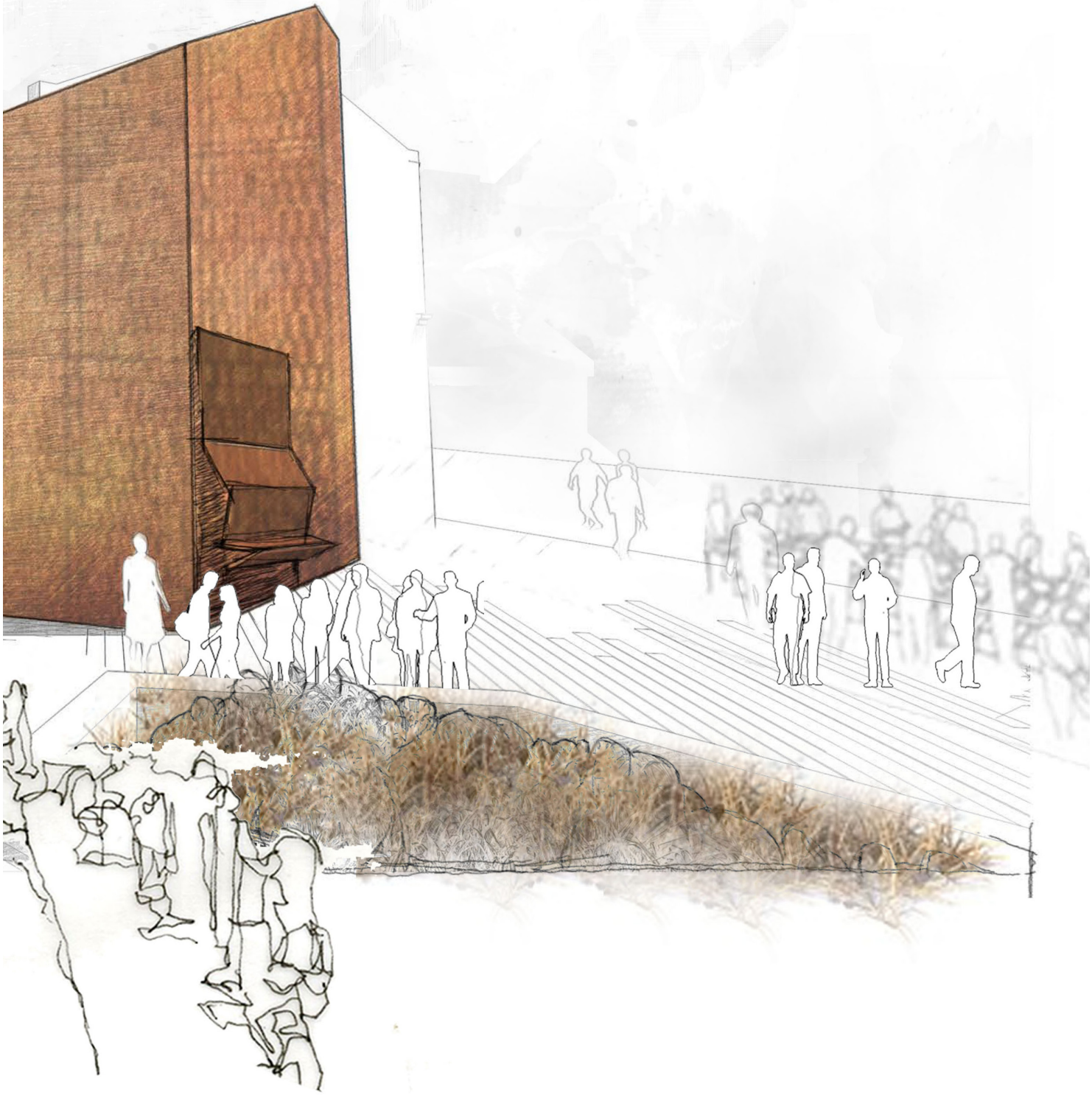

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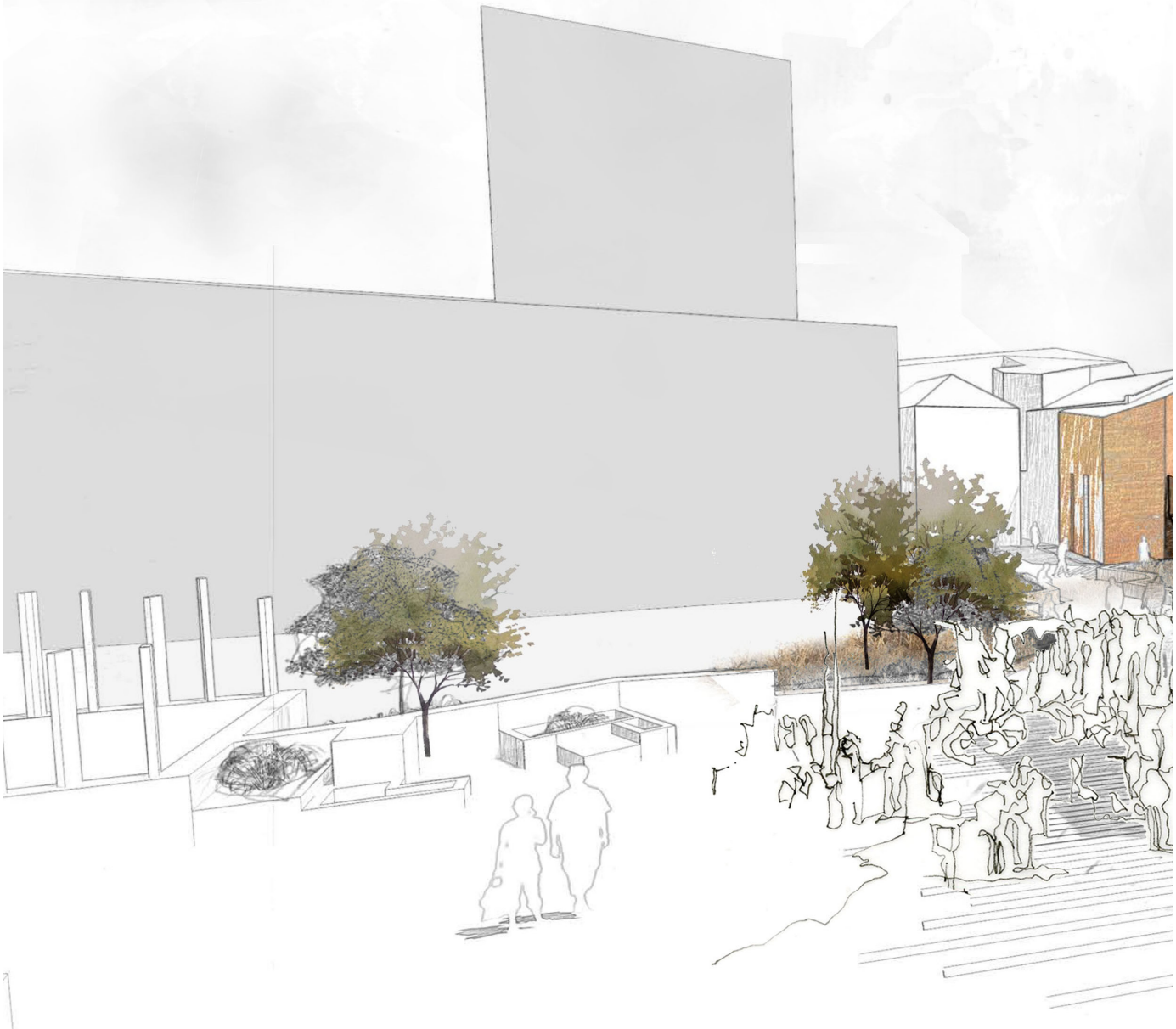

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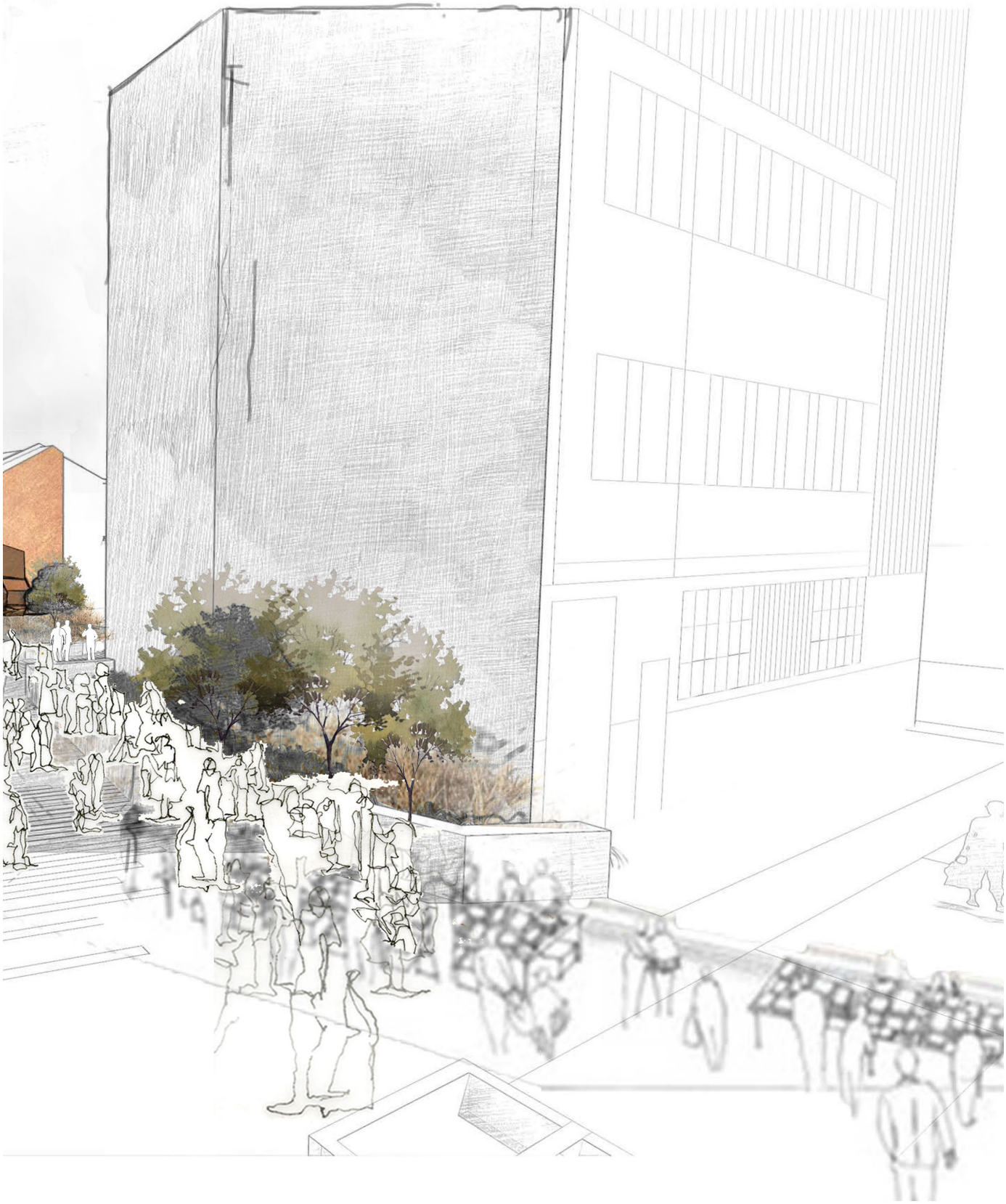

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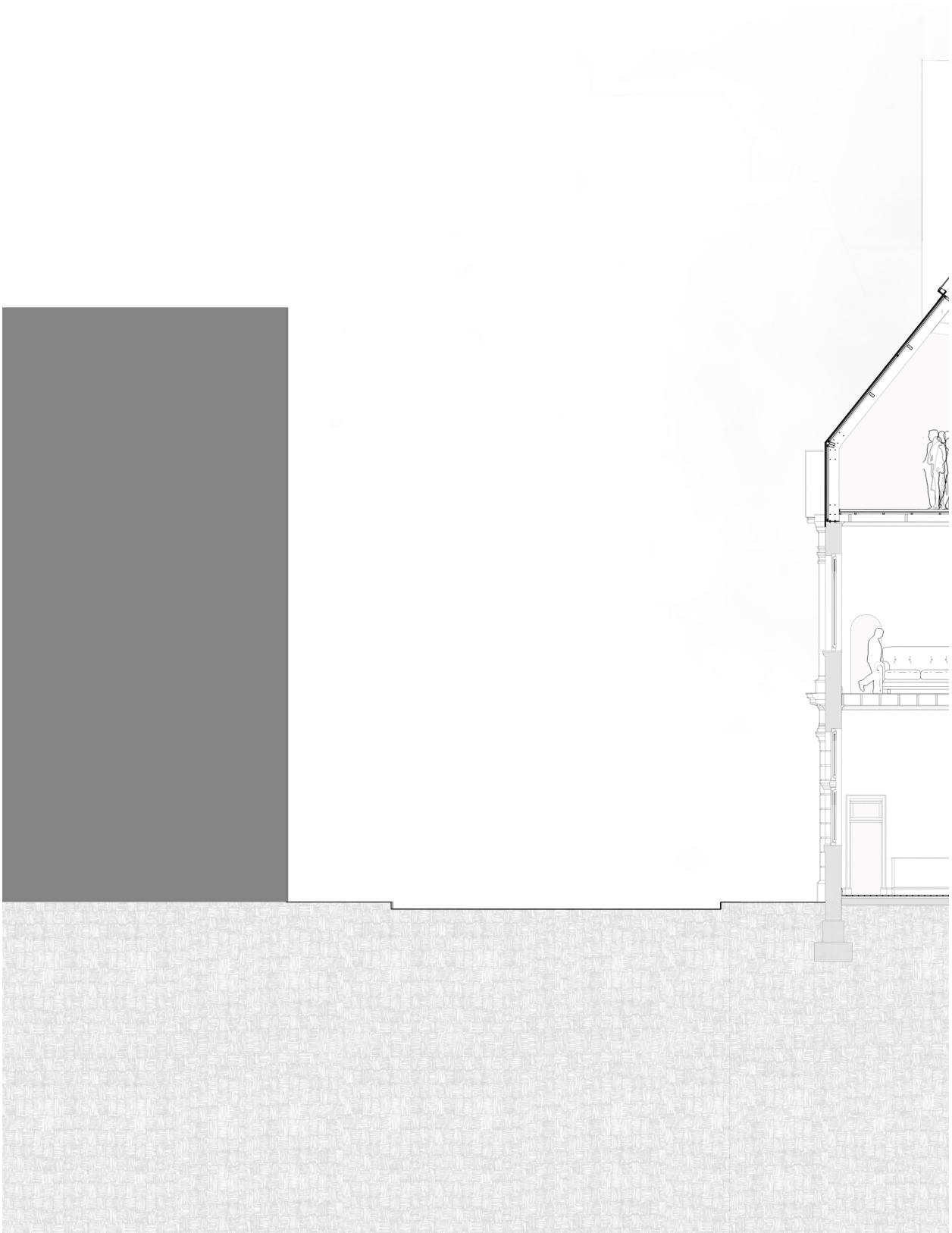

Figure 8.17: Section aa NTS (Author, 2015).

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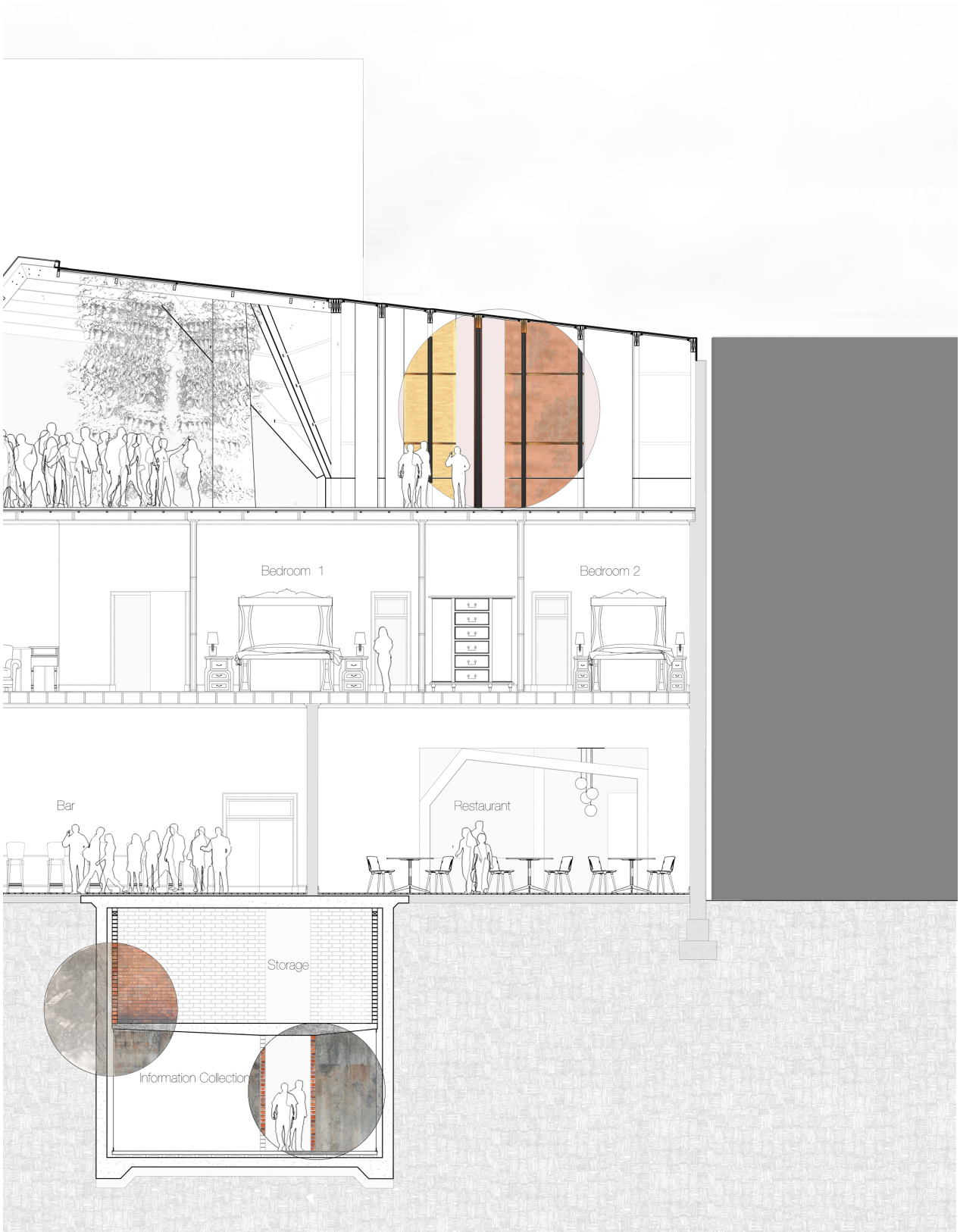

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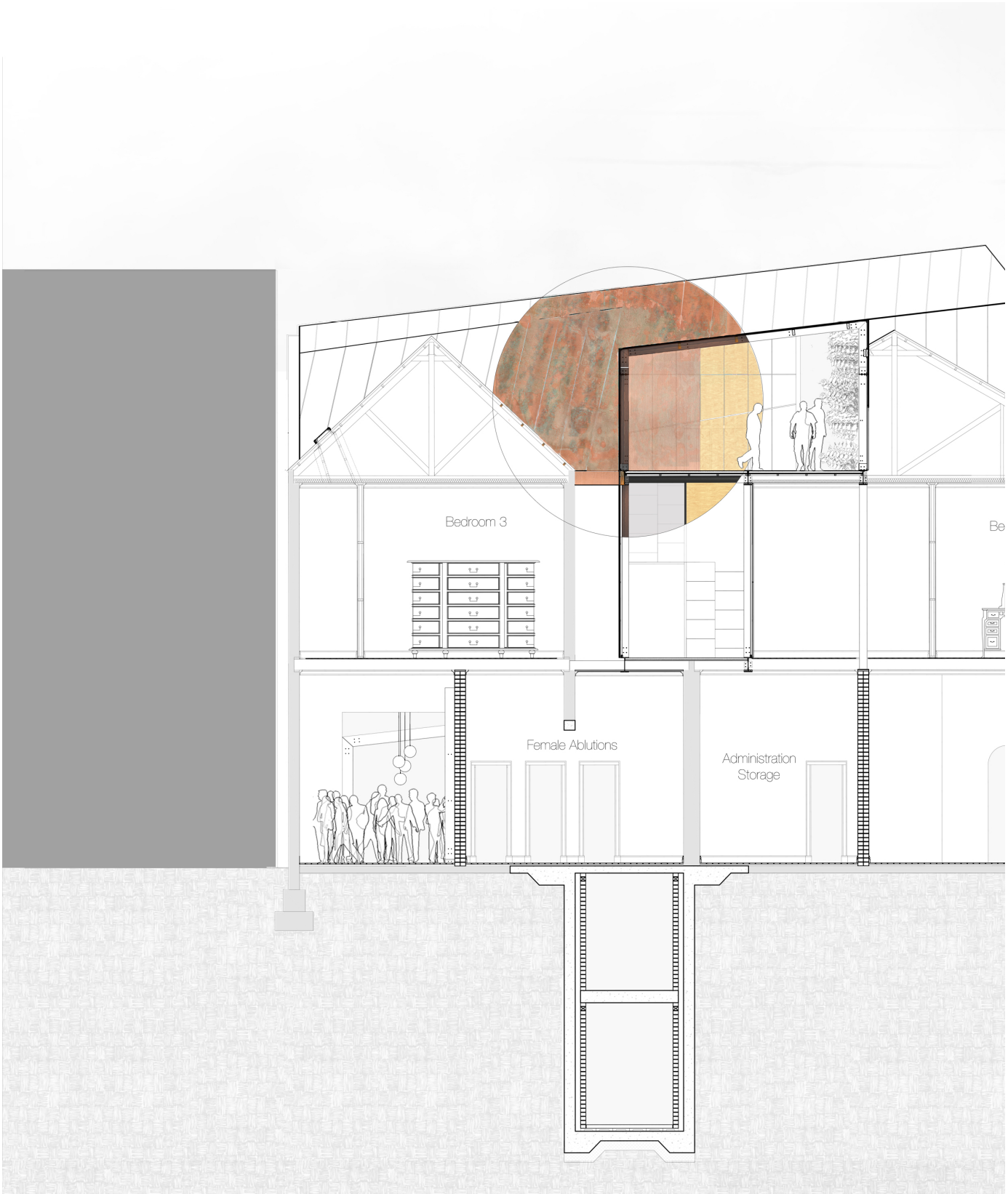

Figure 8.18: Section cc NTS (Author, 2015).

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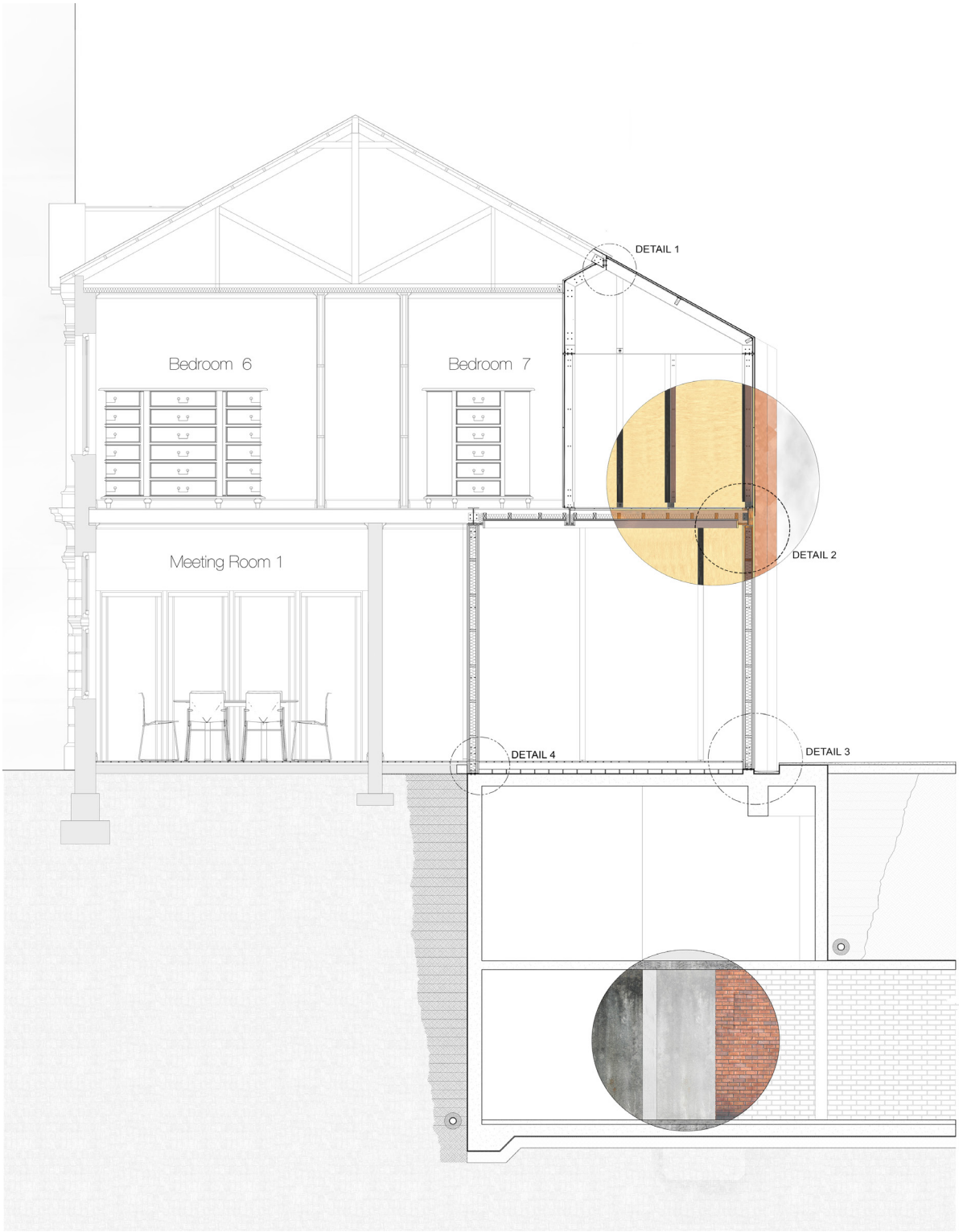

Figure 8.19: Section dd NTS (Author, 2015).

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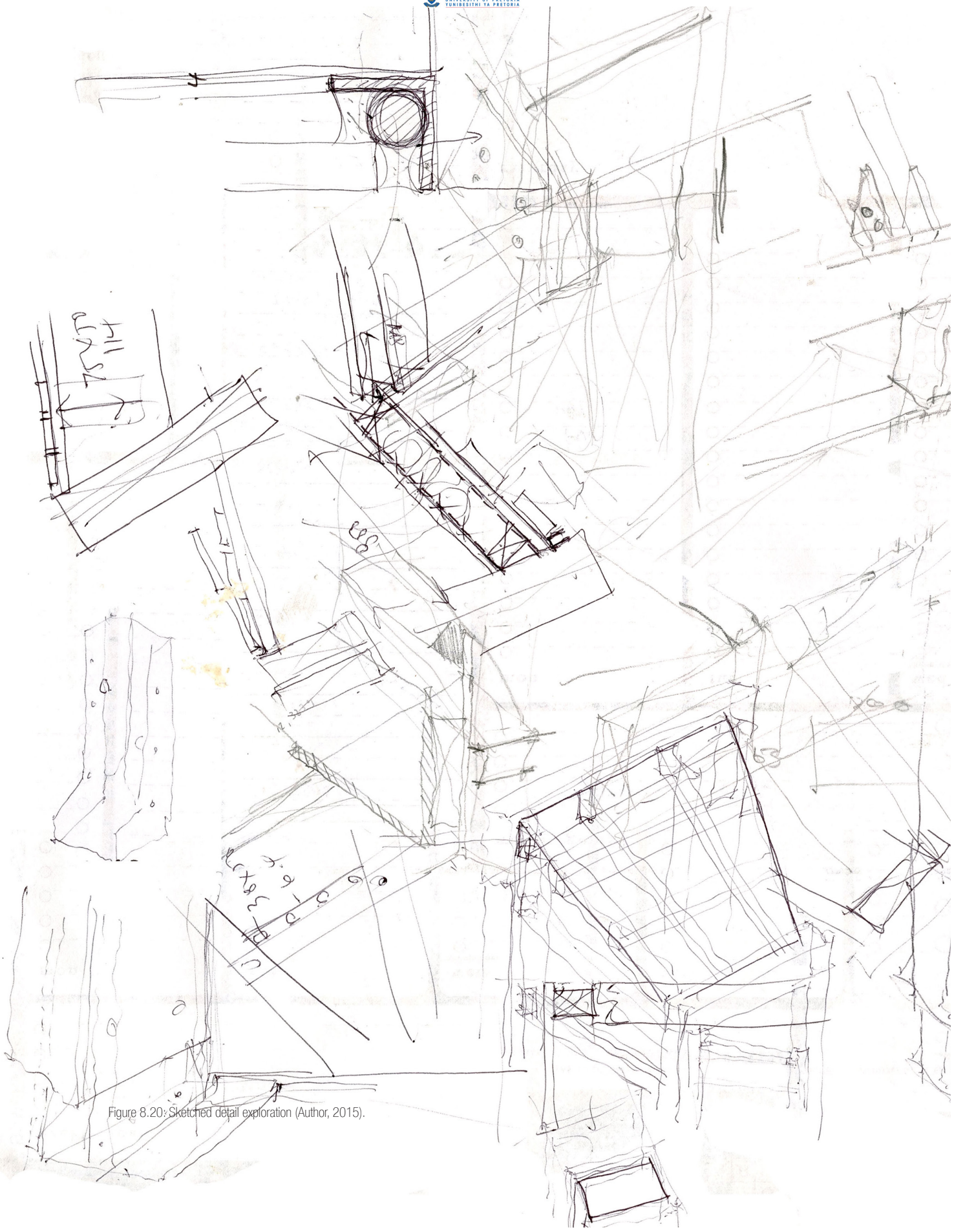

Figure 8.20: Sketched detail exploration (Author, 2015).

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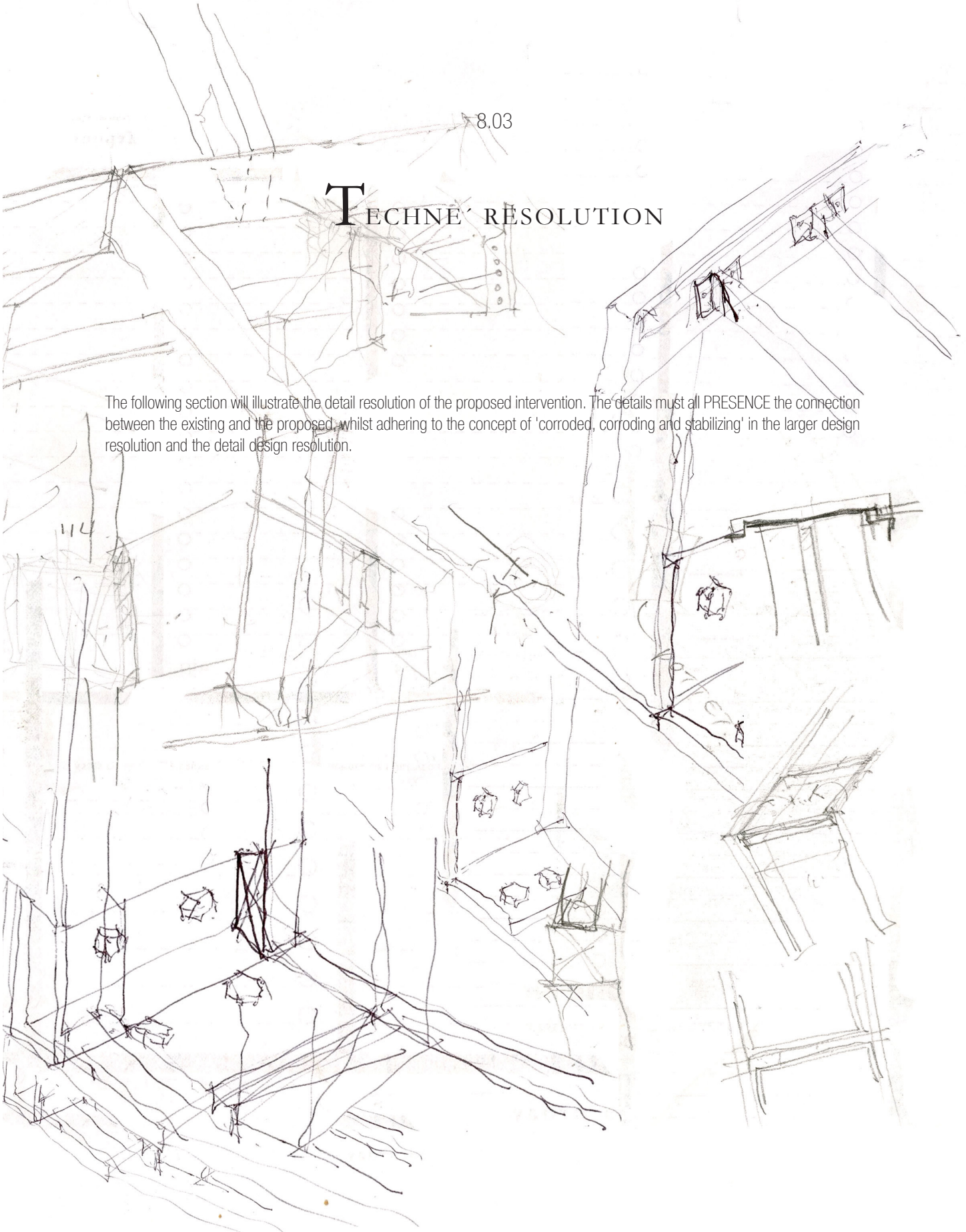
8.03

TECHNE´ RESOLUTION

The following section will illustrate the detail resolution of the proposed intervention. The details must all PRESENCE the connection between the existing and the proposed, whilst adhering to the concept of 'corroded, corroding and stabilizing' in the larger design resolution and the detail design resolution.



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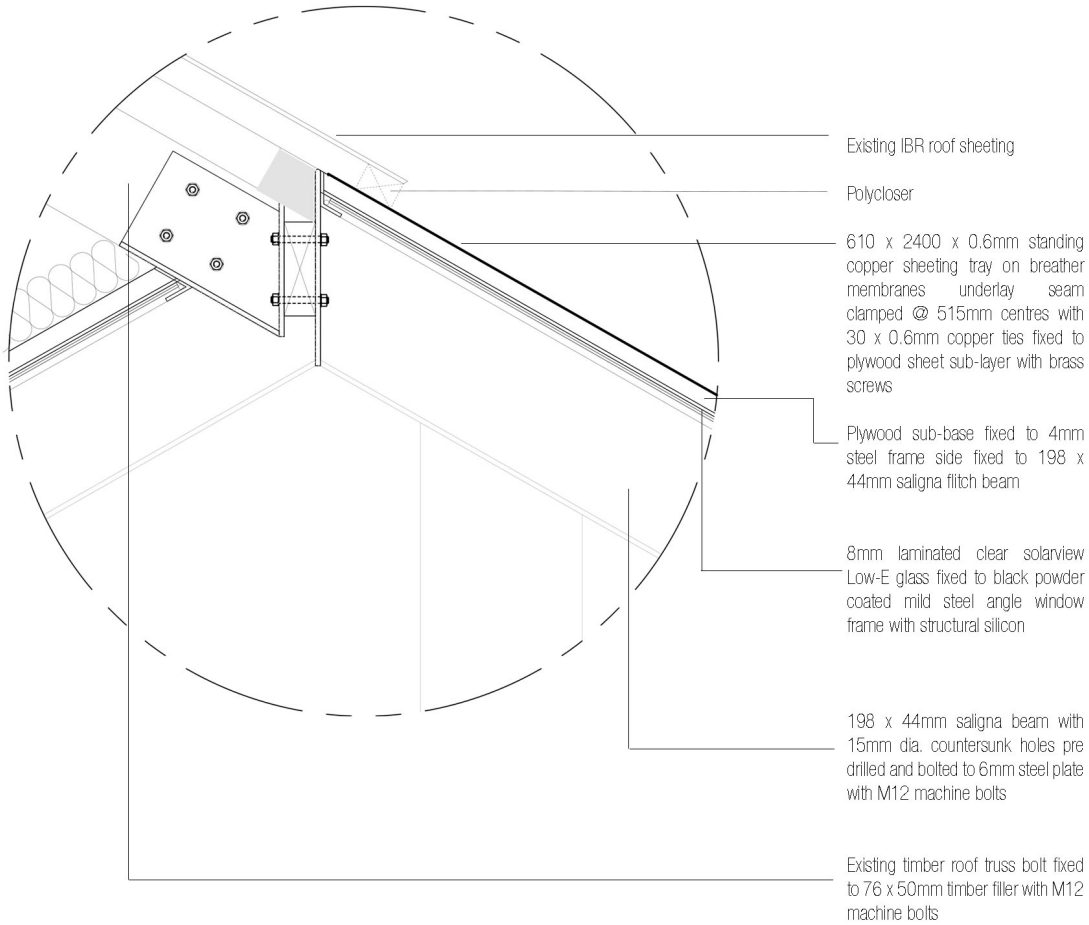

DETAIL 1

Figure 8.21: Detail 1 NTS (Author, 2015).

DETAIL 1 illustrates the connection between the inserted 'corroding' structure (the proposed) and the existing roof structure. The existing roof continues over the proposed structure, PRESENCING the concept of corrosion. The existing roof structure and the proposed flitch beam structure do not meet at centre points, but rather at point in between, again allowing a PRESENCING of the existing and the proposed.

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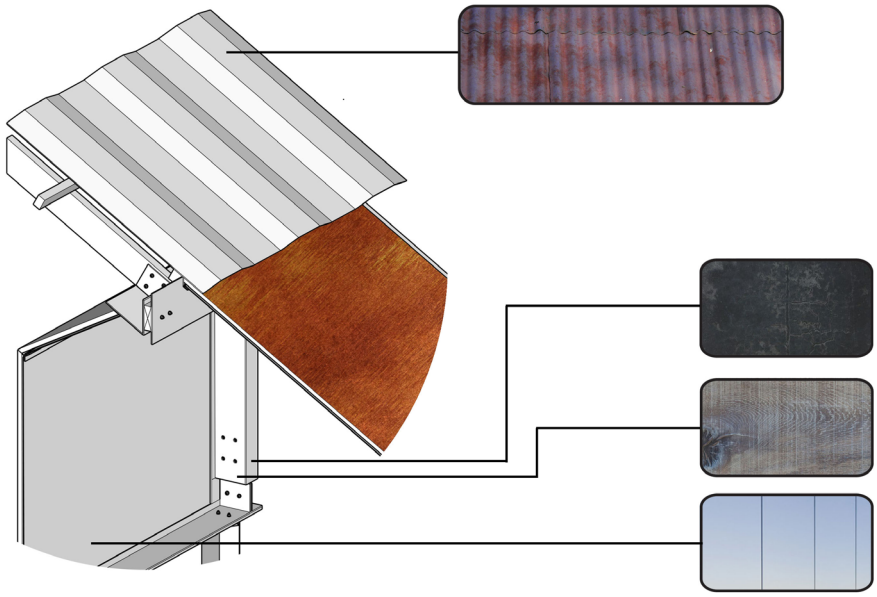

Figure 8.23: Material placement and view of Detail 1 (Author, 2015).

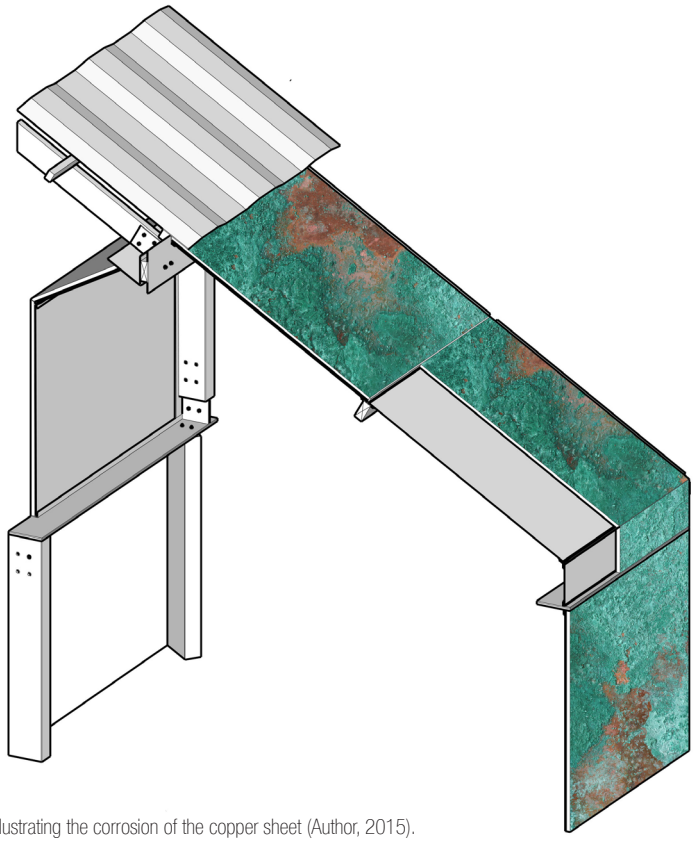

Figure 8.22: View of Detail 1 illustrating the corrosion of the copper sheet (Author, 2015).

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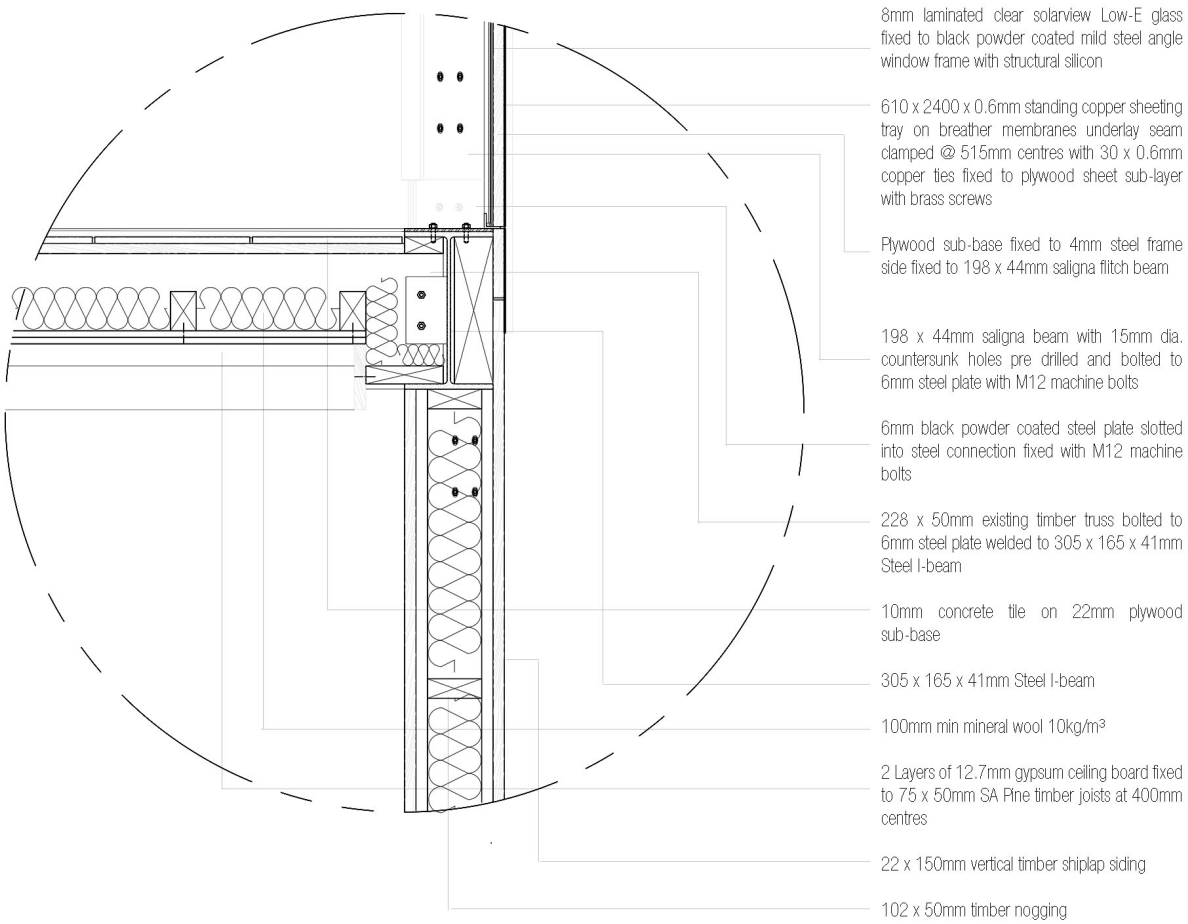

DETAIL 2

Figure 8.24: Detail 2 NTS (Author, 2015).

DETAIL 2 illustrates the connection between the 'rooms for hire' below and the public passage above. The timber bearer beams of the existing building are cut during construction and placed back into the proposed structure as support for the passage. These timber beams are PRESENCED below by cutting through the ceiling. The ceiling structure comprises of a separated acoustic ceiling in order to reduce impact noise. It was decided that the proposed floor finish of the inserted structure must differ from the internal floor finish of the existing building, to allow a clear differentiation between the internal and external, and also the existing and the proposed.

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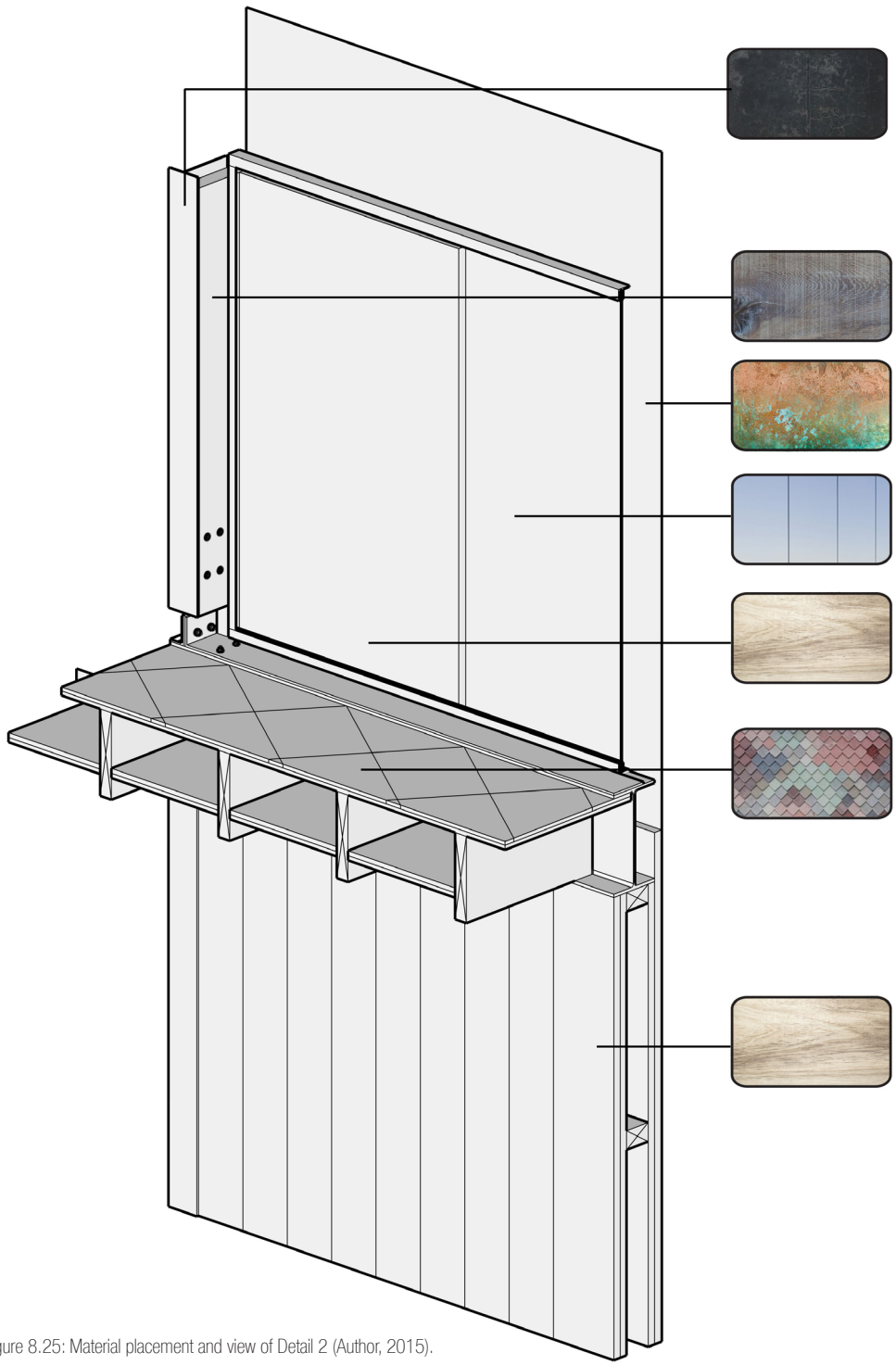

Figure 8.25: Material placement and view of Detail 2 (Author, 2015).

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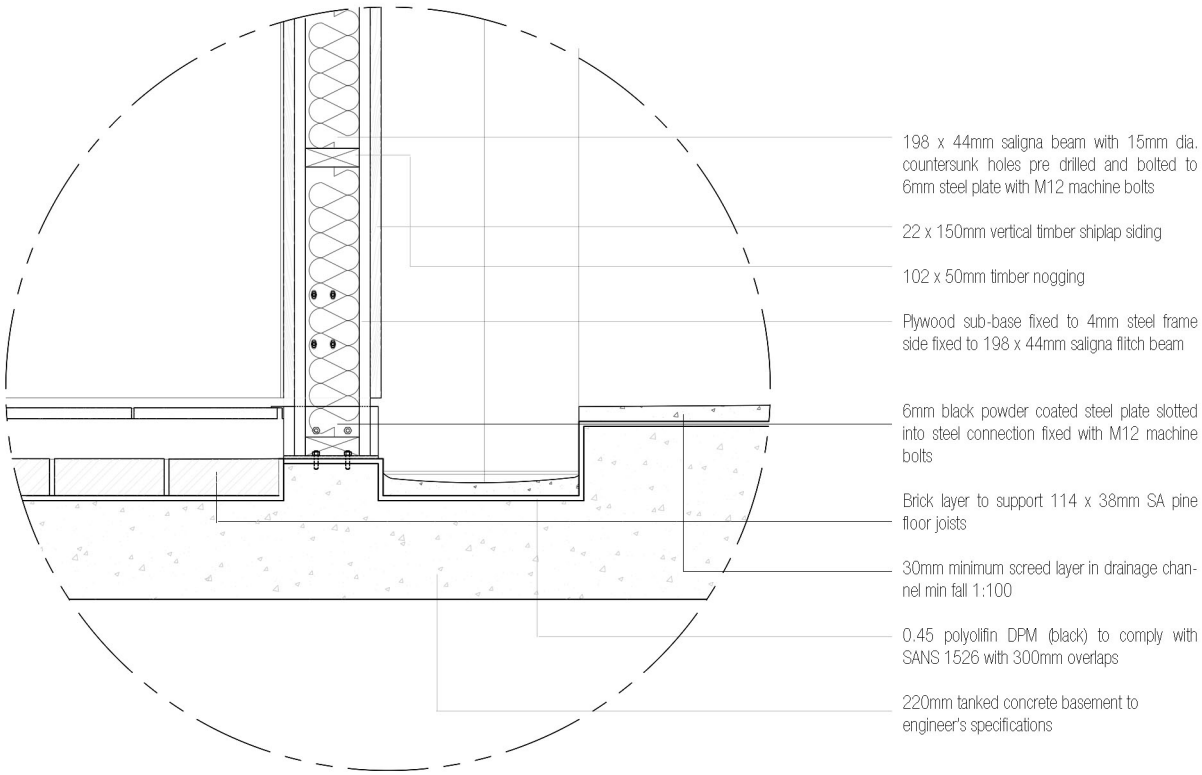

DETAIL 3

Figure 8.26: Detail 3 NTS (Author, 2015).

DETAIL 3 illustrates the connection between the proposed structure and the external ground condition. The copper sheet continues down into a drainage channel, allowing the channel to be stained when there is rain.

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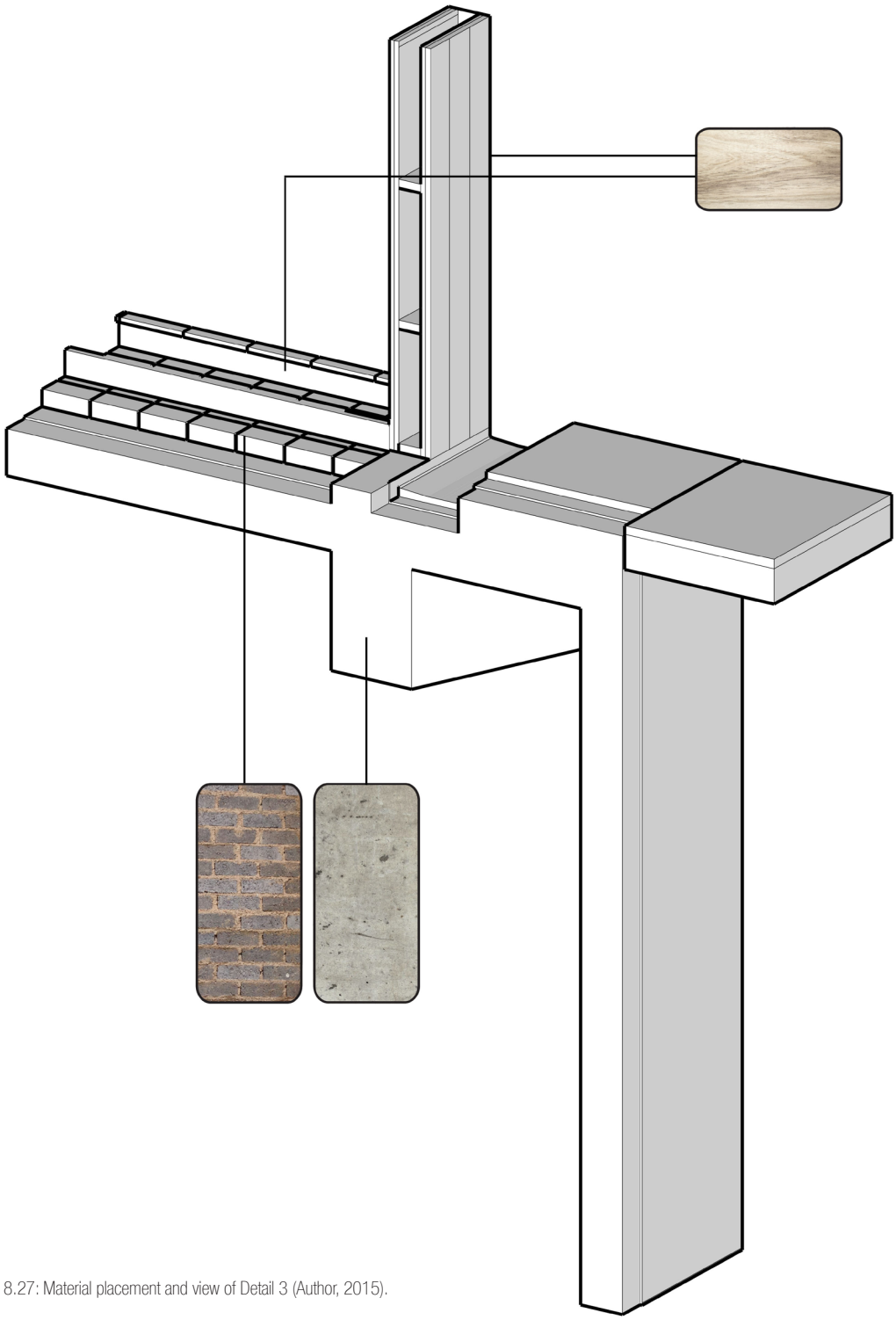

Figure 8.27: Material placement and view of Detail 3 (Author, 2015).

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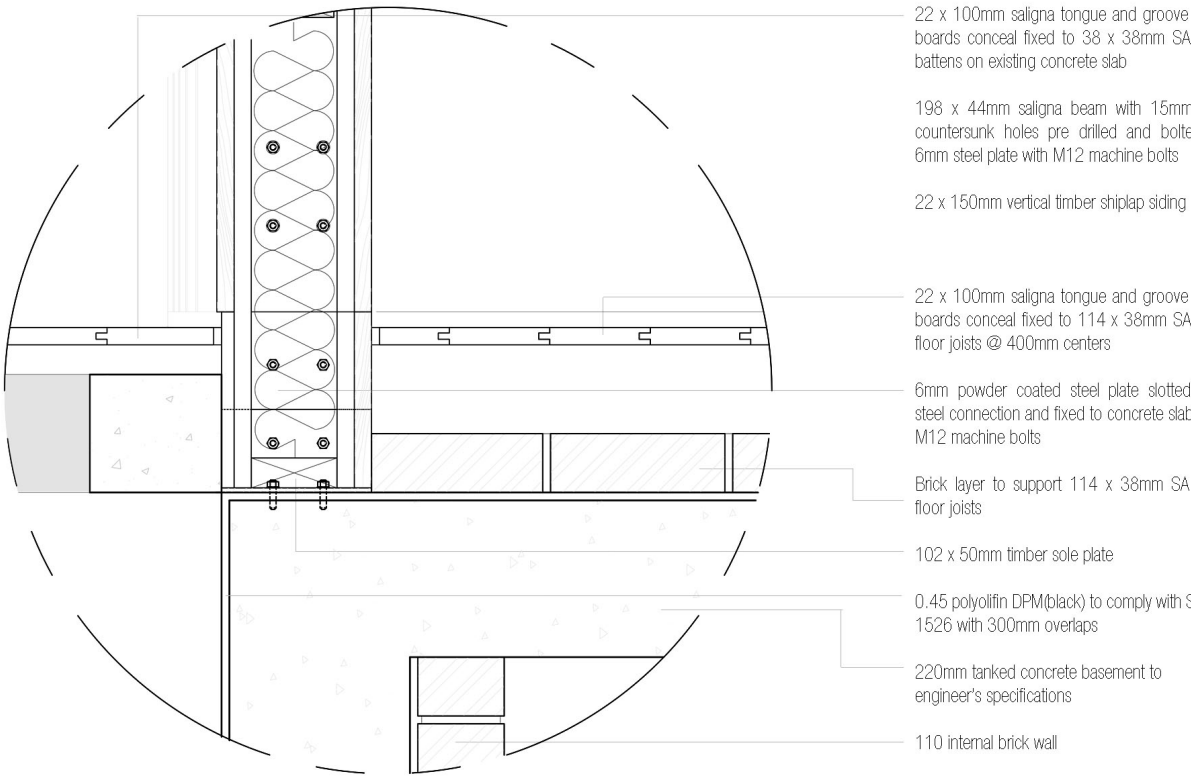

DETAIL 4

Figure 8.28: Detail 4 NTS (Author, 2015).

DETAIL 4 illustrates the connection between the proposed structure and the internal ground condition. The proposed underground intervention meets the existing floor slab, and the timber flitch beam column extends up from this point.

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8.04

REGENERATIVE SYSTEMS

The following section will discuss the various systems required to act in support of the building and respective programmes.
It constitutes the various regenerative and sustainable practices and systems the architectural solution incorporates. The first of these deals with systems to harvest and distribute rainwater from surface runoff and roof capture. The second deals with ventilation and fresh air distribution.

WATER

The intention of this regenerative system was to design and incorporate a water recycling system that minimizes the water required from the municipal connection. The strategy applied is the collection of surface run-off from the roofs, roads, and hard surfaces on site, and the treatment of that which is collected. Grey water will also be harvested. The collected water is then recycles back into the system as required. The water stored and used will serve the proposed ablution facilities and the underground facilities. Water from roof run-off is collected only from the indicated points, as the remaining roof area is connected to the proposed intervention at which points water is allowed to run down the building and 'corrode' away.

VENTILATION

The distribution of fresh air and natural ventilation (heating and cooling) throughout the proposed intervention is achieved through the use of Earth Tubes. The system introduces air directly into the building, and mechanically heats or cools the air. The inlet for the earth tubes is located in Lower Level 2, from which the tubes branch and serve Lower Level 1, the 'rooms for hire', and the Reading room. The roof of the reading roof is constructed in such a manner as to allow warm air to move up and escape at the highest point of the roof. The earth tubes will serve as an element which presences systems in the building by not hiding the tubes, but rather integrating them into the detailing of the building.

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RAINWATER HARVESTING

The intention of the rainwater harvesting strategy is to design a water recycling system that minimizes the water required from Rand Water. The strategy is to collect surface run-off and grey water from the existing roof, and newly proposed hard surfaces of site the site design, treat the water as required and recycle it back into the system. The water harvested, stored and used will serve the proposed ablution facilities and the underground facilities. Firstly the water yield was calculated, where after the total water demand was calculated, and finally a water budget was determined.

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WATER YIELD

A1 RAIN WATER HARVESTING DATA

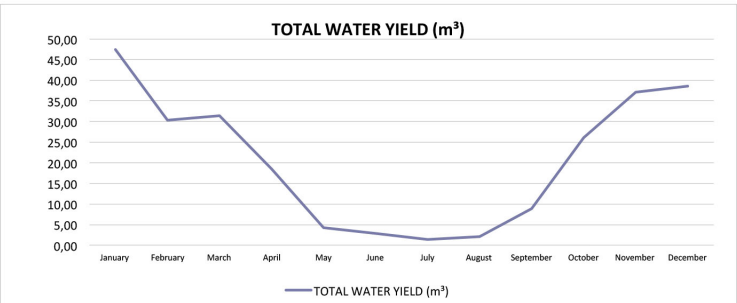
DESCRIPTION	AREA (m^2)	RUNOFF COEFF. (C)
Existing Building Roof	86	0,9
Ablution Extention Roof	116	0,9
Concrete Pavement runoff	876	0,2
	0	0
Other	0	0
TOTAL AREA (A)	1078,00	
WEIGHTED C		0,33

A2 RECYCLED / ALTERNATIVE WATER SOURCE

MONTH	Central Water Connection		SOURCE 2		TOTAL / MONTH (m^3)
	WEEKLY YIELD (m^3)	MONTHLY YIELD (m^3)	WEEKLY YIELD (m^3)	MONTHLY YIELD (m^3)	
January	0	0,00	0	0,00	0,00
February	0	0,00	0	0,00	0,00
March	0	0,00	0	0,00	0,00
April	0	0,00	0	0,00	0,00
May	0	0,00	0	0,00	0,00
June	0	0,00	0	0,00	0,00
July	0	0,00	0	0,00	0,00
August	0	0,00	0	0,00	0,00
September	0	0,00	0	0,00	0,00
October	0	0,00	0	0,00	0,00
November	0	0,00	0	0,00	0,00
December	0	0,00	0	0,00	0,00
ANNUAL AVE.		0,00		0,00	0,00

A3 TOTAL WATER YIELD

MONTH	AVE RAINFALL , P (m)	CATCHMENT YIELD (m^3) (Yield = PxAxC)	ALTERNATIVE WATER SOURCE (m^3)	TOTAL WATER YIELD (m^3)
January	0,13	47,48	0,00	47,48
February	0,09	30,35	0,00	30,35
March	0,09	31,42	0,00	31,42
April	0,05	18,56	0,00	18,56
May	0,01	4,28	0,00	4,28
June	0,01	2,86	0,00	2,86
July	0,00	1,43	0,00	1,43
August	0,01	2,14	0,00	2,14
September	0,03	8,93	0,00	8,93
October	0,07	26,06	0,00	26,06
November	0,10	37,13	0,00	37,13
December	0,11	38,56	0,00	38,56
ANNUAL AVE.	0,70	249,19	0,00	249,19



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WATER DEMAND

B1 LANDSCAPE IRRIGATION DEMAND (m^3)

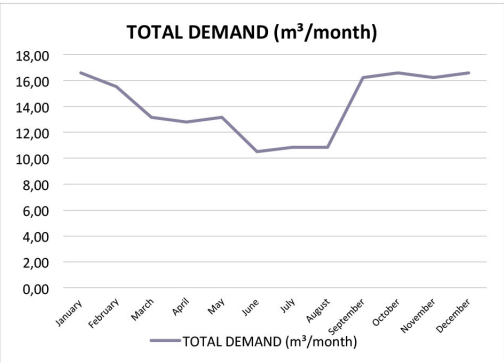
DESCRIPTION:	LAWN (m^2):	0	AGRI (m^2):	0	PLANTING (m^2):	286	
MONTH	WEEKLY IRR. (m)	MONTHLY DEMAND (m^3)	WEEKLY IRR. (m)	MONTHLY DEMAND (m^3)	WEEKLY IRR. (m)	MONTHLY DEMAND (m^3)	TOTAL MONTHLY IRR. DEMAND (m^3)
January	0,02	0	0,025	0	0,005	5,72	5,72
February	0,02	0	0,025	0	0,005	5,72	5,72
March	0,02	0	0,025	0	0,002	2,288	2,288
April	0,02	0	0,025	0	0,002	2,288	2,288
May	0,01	0	0,025	0	0,002	2,288	2,288
June	0,01	0	0,025	0	0	0	0
July	0,01	0	0,025	0	0	0	0
August	0,02	0	0,025	0	0	0	0
September	0,02	0	0,025	0	0,005	5,72	5,72
October	0,02	0	0,025	0	0,005	5,72	5,72
November	0,02	0	0,025	0	0,005	5,72	5,72
December	0,02	0	0,025	0	0,005	5,72	5,72
ANNUAL TOTAL		0		0		41,184	41,184

B2 DOMESTIC DEMAND

MONTH	PERSONS	WATER/ CAPITA/ DAY (l)	DOMESTIC DEMAND (m^3/month)
January	50	7	10,85
February	50	7	9,8
March	50	7	10,85
April	50	7	10,5
May	50	7	10,85
June	50	7	10,5
July	50	7	10,85
August	50	7	10,85
September	50	7	10,5
October	50	7	10,85
November	50	7	10,5
December	50	7	10,85
ANNUAL TOTAL			127,75

35mm - 45mm/week in summer

B4 TOTAL WATER LOSS & DEMAND



MONTH	TOTAL DEMAND (m^3/month)
January	16,57
February	15,52
March	13,14
April	12,79
May	13,14
June	10,50
July	10,85
August	10,85
September	16,22
October	16,57
November	16,22
December	16,57
ANNUAL TOTAL	168,934

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WATER BUDGET

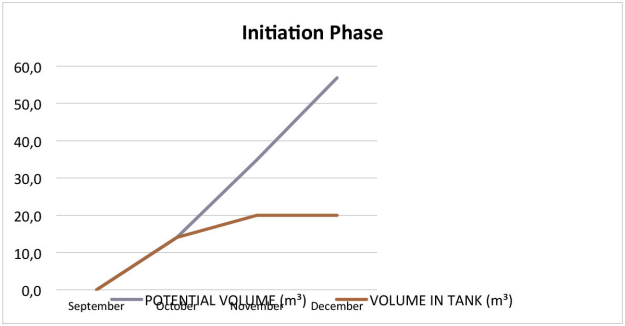
TANK CAPACITY (m^3):	20
MIN VOLUME (m^3):	14

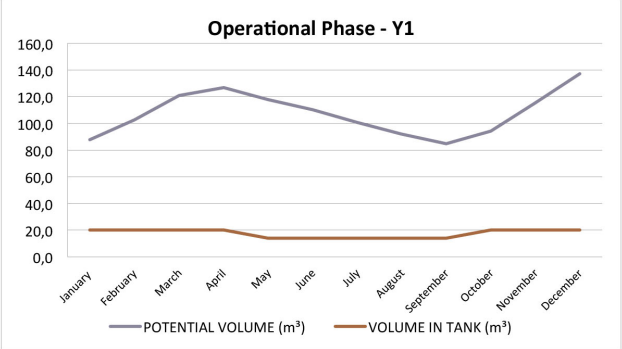
C1 WATER BUDGET — INNITIATION PHASE

MONTH	YIELD (m^3/month)	DEMAND (m^3/month)	MONTHLY BALANCE	POTENTIAL VOLUME (m^3)	VOLUME IN TANK (m^3)
September	8,9	16,2	-7,3	0,0	0,0
October	26,1	16,6	9,5	14,0	14,0
November	37,1	16,2	20,9	34,9	20,0
December	38,6	16,6	22,0	56,9	20,0
	110,7	65,6	45,1		

C2 WATER BUDGET — YEAR 1

MONTH	YIELD (m^3/month)	DEMAND (m^3/month)	MONTHLY BALANCE	POTENTIAL VOLUME (m^3)	VOLUME IN TANK (m^3)
January	47,5	16,6	30,9	87,8	20,0
February	30,3	15,5	14,8	102,6	20,0
March	31,4	13,1	18,3	120,9	20,0
April	18,6	12,8	5,8	126,7	20,0
May	4,3	13,1	-8,9	117,8	14,0
June	2,9	10,5	-7,6	110,2	14,0
July	1,4	10,9	-9,4	100,8	14,0
August	2,1	10,9	-8,7	92,1	14,0
September	8,9	16,2	-7,3	84,8	14,0
October	26,1	16,6	9,5	94,3	20,0
November	37,1	16,2	20,9	115,2	20,0
December	38,6	16,6	22,0	137,1	20,0
ANNUAL AVE.	249,2	168,9	80,3		





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Average Annual Water Yield = 250 m3 / 250 litres

Average Annual Water Demand = 170m3 / 170 kilolitres

Storage tank Dimensions = max capacity of 20 000litres per moth

4x (5000litres 1,8m diameter water tanks)

01 concrete stormwater channel covered with grating
02 110mm uPVC downpipes from stormwater channels
03 110mm perforcated uPVC geopipe covered with geotextile
04 Sediment/Oil filter (accessible from store room)
05 Sub-Storagetank with pump (accessible within storeroom)
06 Precipitation harvested from roofs
07 Groundwater seeps into geopipes

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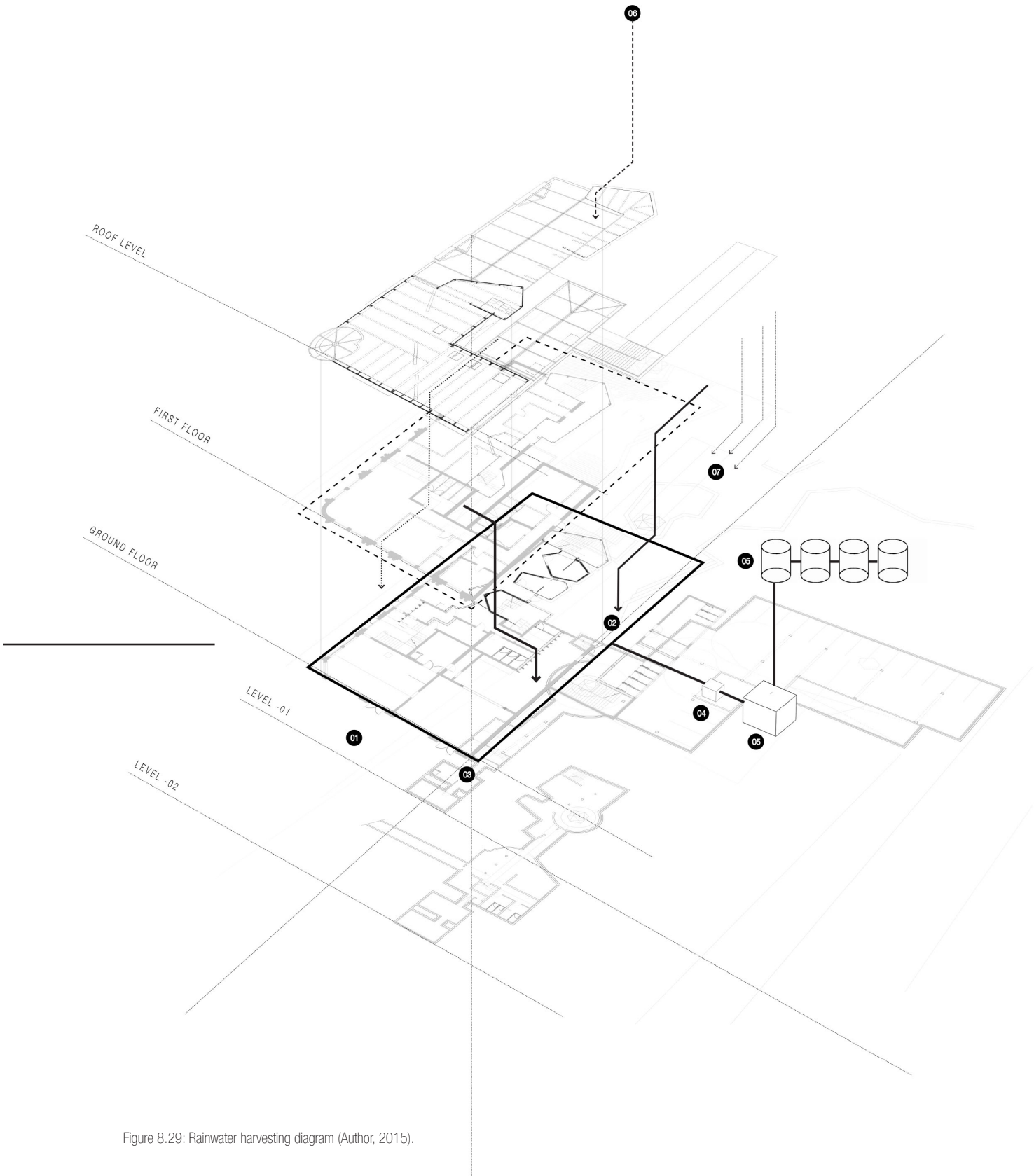

Figure 8.29: Rainwater harvesting diagram (Author, 2015).

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PASSIVE VENTILATION

The air is distributed by means of mechanically assisted fans, introducing cooled air directly into the building by means of vertical pipes to cool internal spaces. The same principle applies to the winter months where the opposite applies in that warm air are circulated through the internal pipes. The system in itself is a passive ventilation system, meaning that no AC system is employed.

500mm diameter Earthtube, 100m lengths, drawing in outside air, laid min 3000mm below level -02, transporting cool/warm air into the building for ventilation purposes

100mm diameter Stainless steel ventilation pipes, fixed to internal walls, attached to mechanical fans at each floor level

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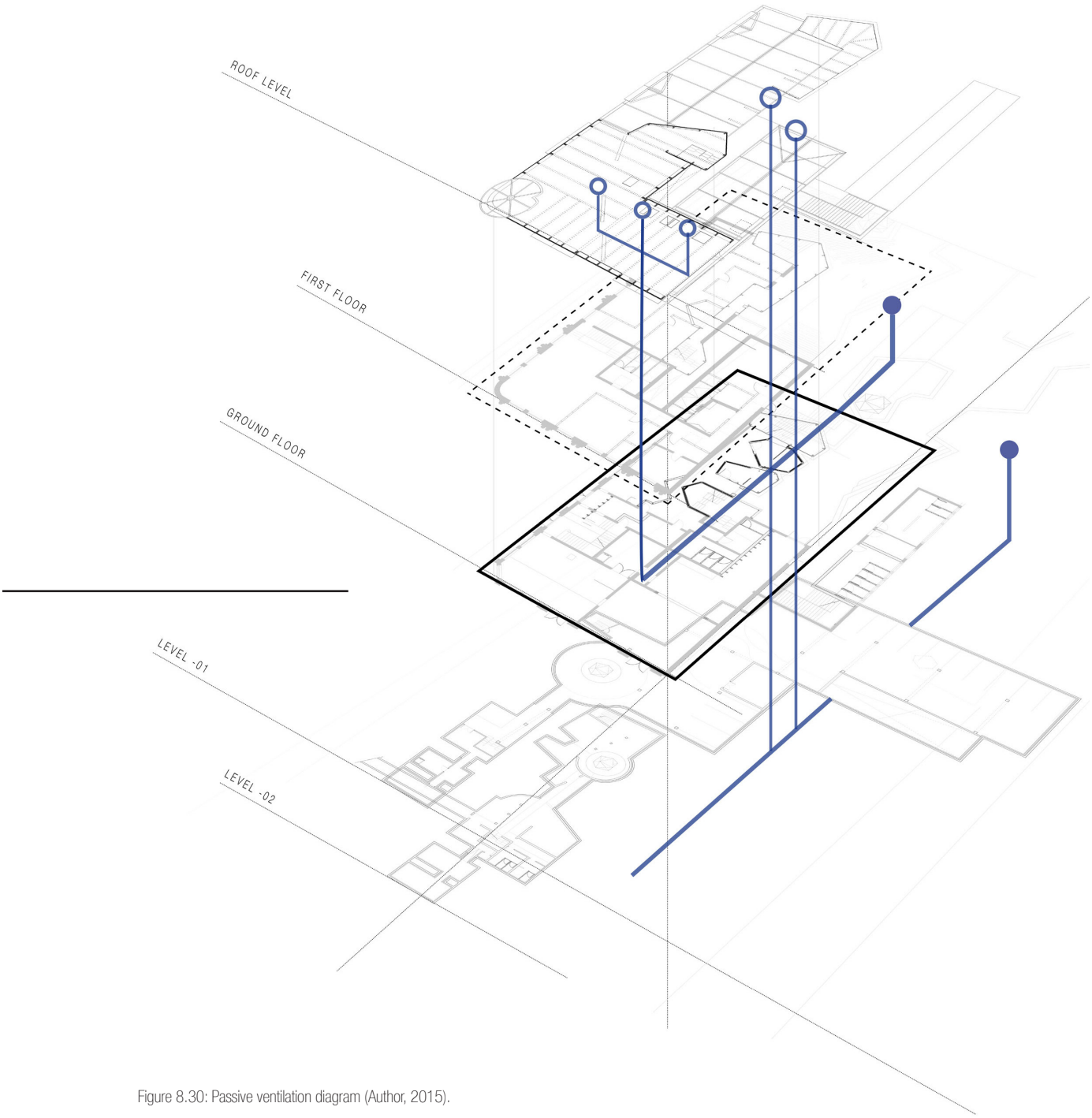

Figure 8.30: Passive ventilation diagram (Author, 2015).

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CONCEPTUAL DAYLIGHTING STRATEGIES

A series of skylights were investigated to allow for natural daylighting penetration in circulation corridors and internal spaces. In section aa light penetrates the roof space (the 'Reading Room') by means of four light shafts. These elements consist of a steel skeleton-frame construction, clad with translucent glass, and are topped by lanterns that extend above roof level. The shafts not only conduct daylight into the 'Reading Room', but cuts into the level below to allow light into the passages of the first floor. Additional skylights are placed in the existing building to allow natural light to penetrate into the building, as illustrated in section cc.

Section bb illustrates a light shaft which penetrates from ground floor level, down into the 'Institution'. The light shaft allows light to not only penetrate the lowest level, but also allows light to fill the parking area above the 'Institution'. Section cc also illustrates how light filters into the 'Reading Room' through sections of corroded copper sheeting.

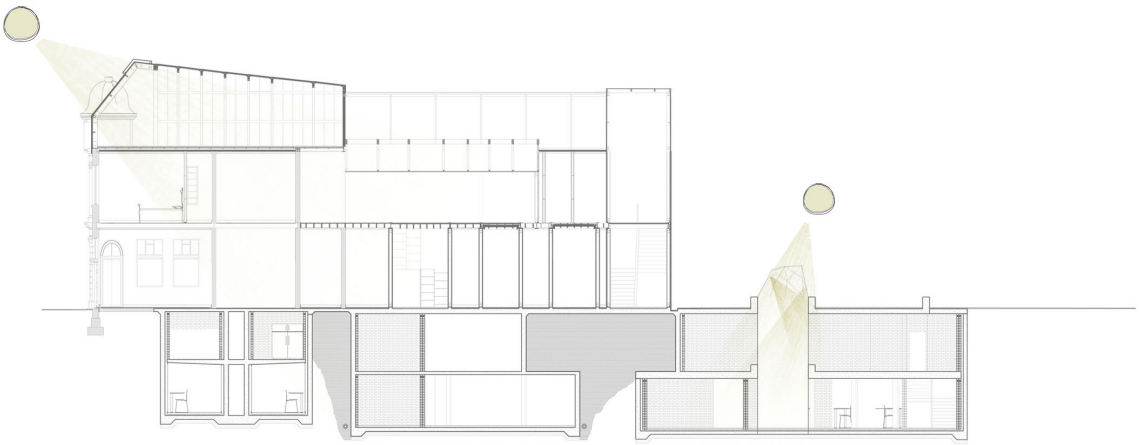

Figure 8.31: Section bb, illustrating light shaft which penetrates from ground level to lower level 2 (Author, 2015).

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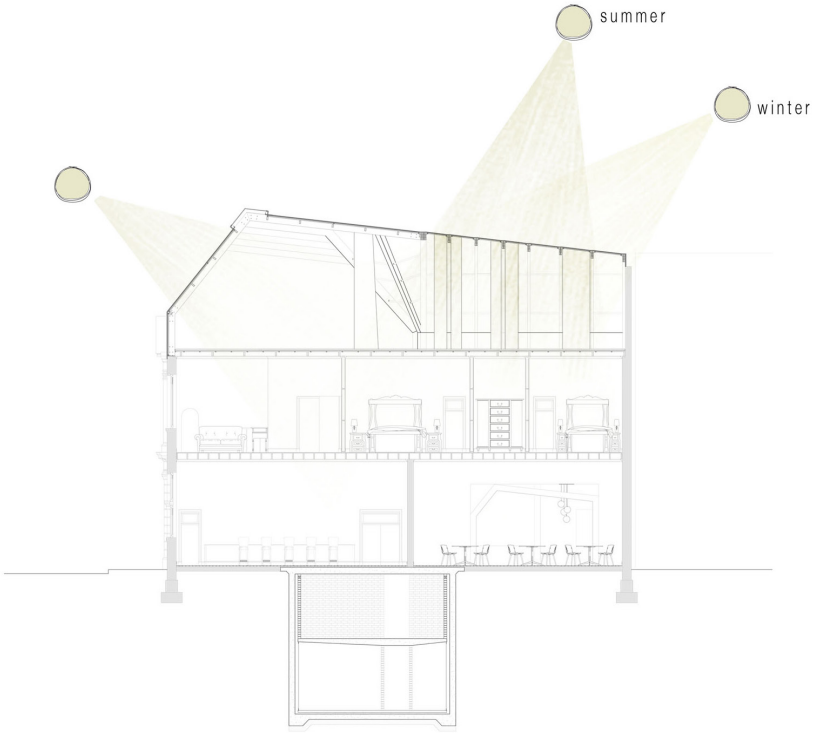
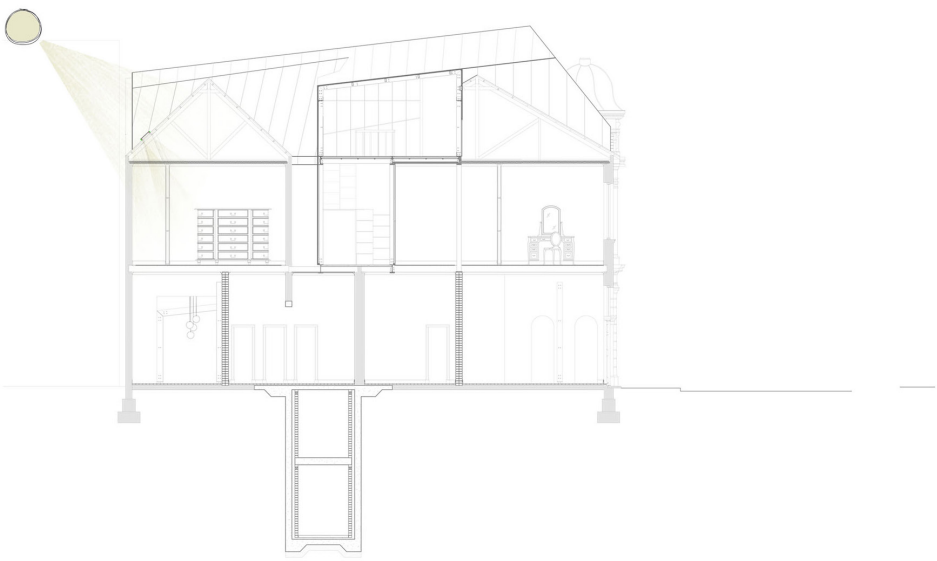


section a-a

Figure 8.32: Section aa, illustrating four light shaft in the 'Reading Room' (Author, 2015).



section c-c

Figure 8.33: Section cc, illustrating a skylight addition into the existing roof (Author, 2015).

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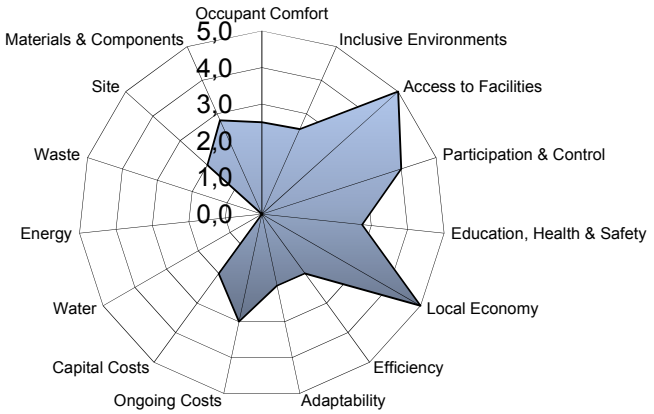
8.05

A COMPARRATIVE STUDY: SBAT ANALYSIS

A micro climatic analysis of the existing site was undertaken, were after a base-line Sustainable Building Assessment was done using the SBAT analysis tool, in order to comprehend the effects that the proposed architectural intervention will have on the site. These analysis were used to determine the regenerative processes required to improve the sustainability of the current building and the proposed intervention. The diagram in **Figure 8.34** illustrates the base-line Sustainable Building Assessment of the existing building that was done as basis for the analysis, so as to comprehend the design iterations required for improvement. The diagram in **Figure 8.35** illustrates the positive improvements to numerous social, economic, and environmental issues, that the design intervention has had on the existing building and its immediate site. The reoccupation of the existing building has contributed greatly to an improved SBAT rating.

01 SBAT ANALYSIS BEFORE INTERVENTION

PROJECT		ASSESSMENT	
Project title:	Re(presen)tation - Site 'Unscene'	Date:	2015-10-18
Location:	Cnr Albrecht and Commissioner Streets	Undertaken by:	Elzanne Pieterse
Building type:	Hotel and public exhibition space	Company / organisation:	UP Architecture dept.
Internal area (m2):	636	Telephone:	Fax:
Number of users:	0	Email:	elzannepieterse@gmail.com



Social	3,4	Economic	2,8	Environmental	1,0
Overall	2,4	Classification	Average		

Figure 8.34: The Sustainable building Assement of the existing building before the implementation of the proposed intervention.

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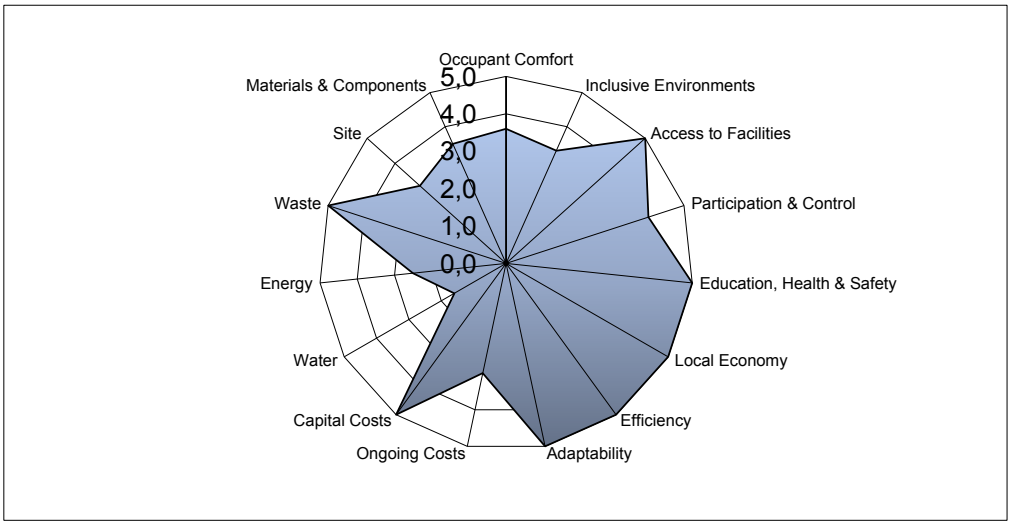
02 SBAT ANALYSIS AFTER INTERVENTION

PROJECT		ASSESSMENT	
Project title:	Re(presen)tation - Site 'Unscene'	Date:	2015-10-18
Location:	Cnr Albrecht and Commissioner Streets	Undertaken by:	Elzanne Pieterse
Building type:	Hotel and public exhibition space	Company / organisation:	UP Architecture dept.
Internal area (m2):	636	Telephone:	Fax:
Number of users:	0	Email:	elzannepieterse@gmail.com



Social	4,2	Economic	4,6	Environmental	3,1
Overall	4,0	Classification	Good		

Figure 8.35: The Sustainable building Assement of the proposed intervention.

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09

CONCLUTION & EXHIBITION

9.01 MODEL PHOTOGRAPHS

9.02 CONCLUSION

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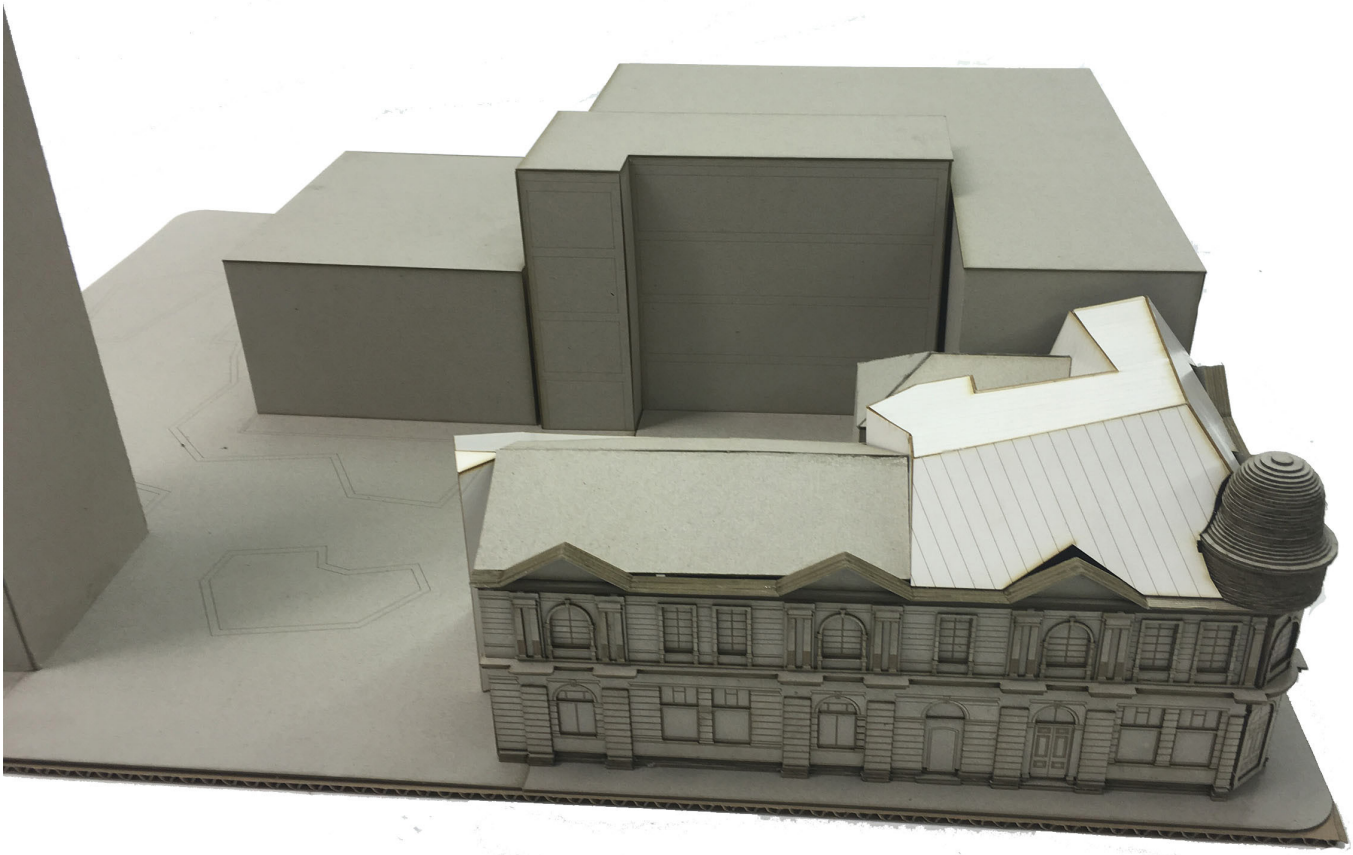

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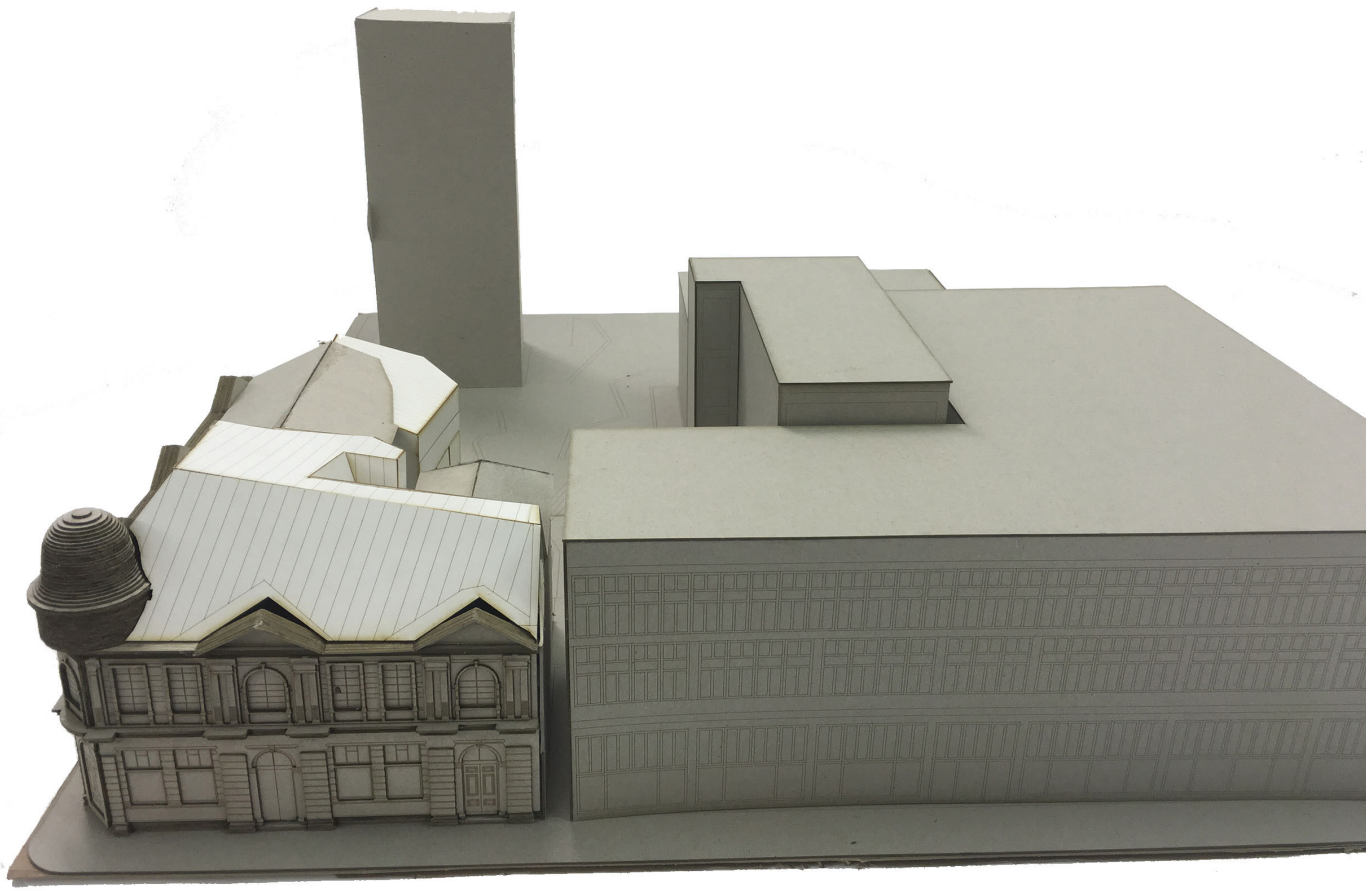

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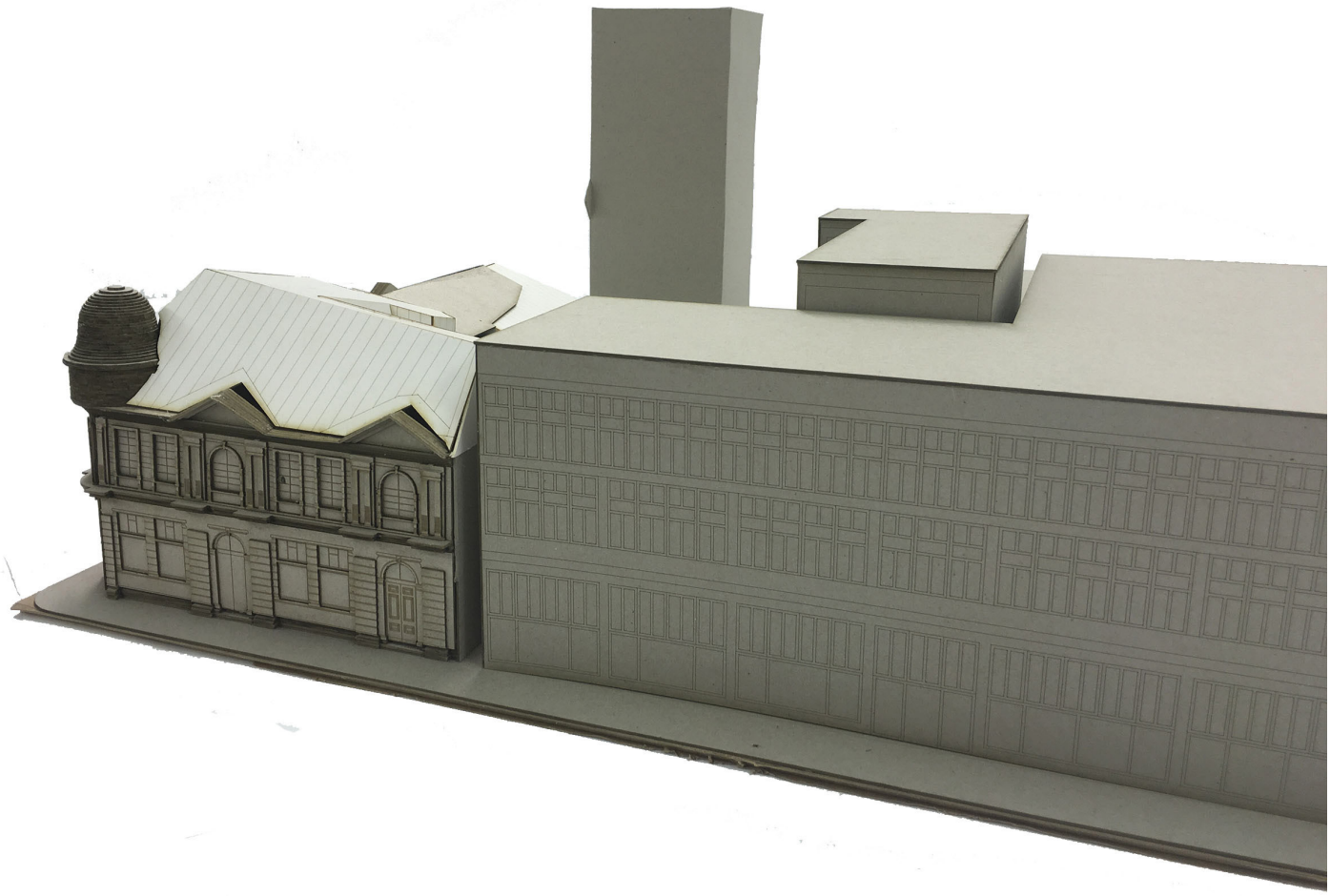

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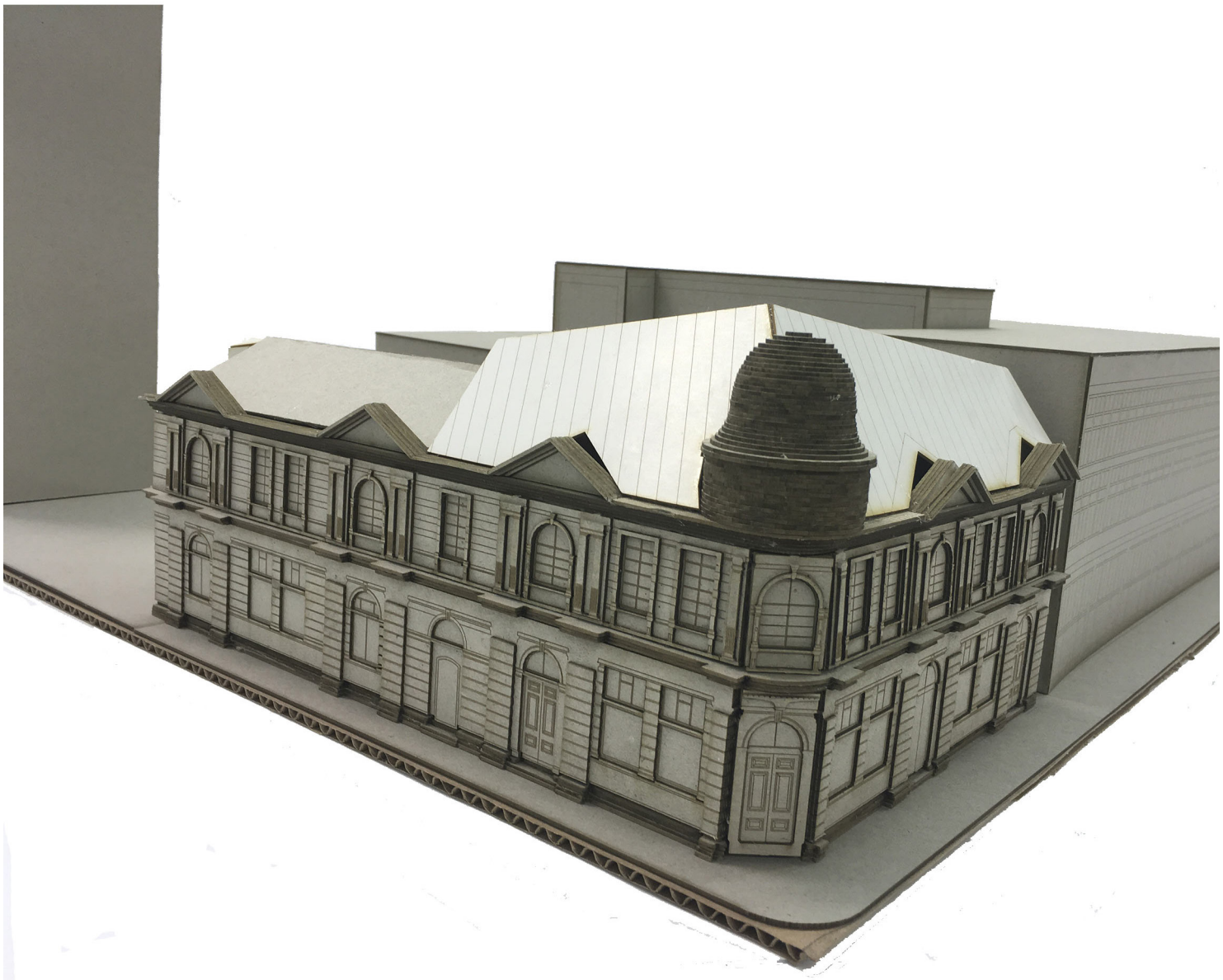

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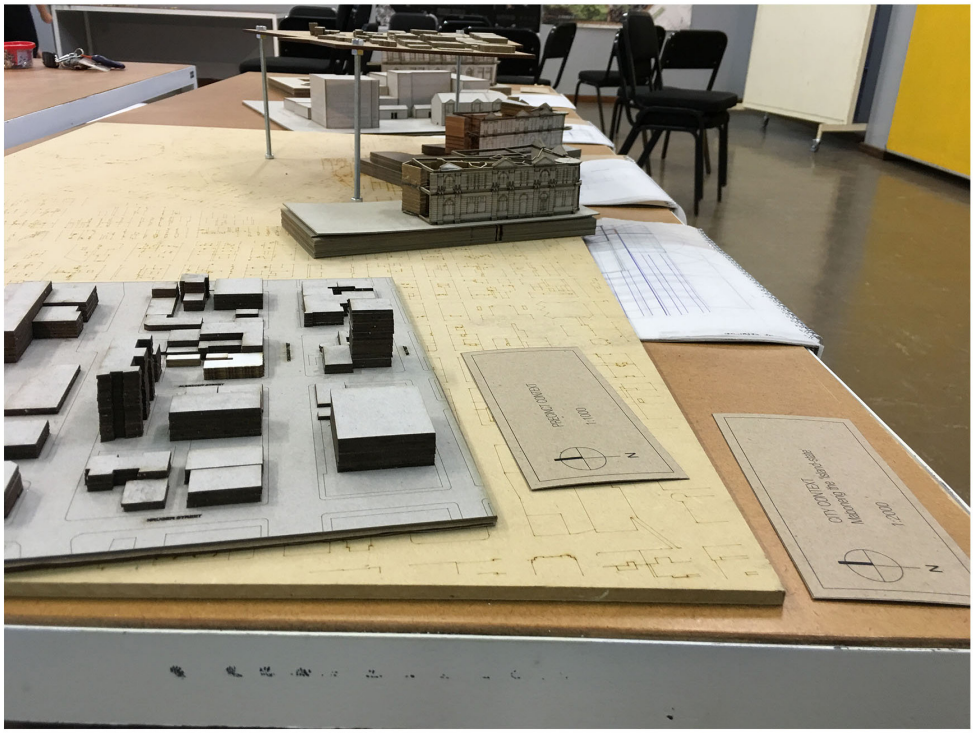

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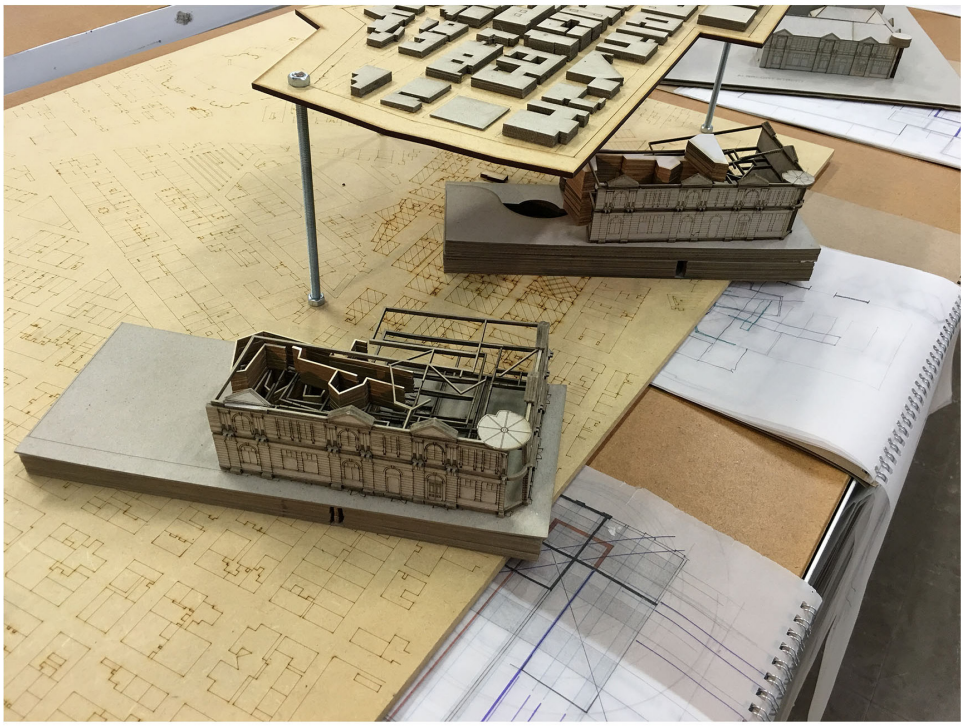

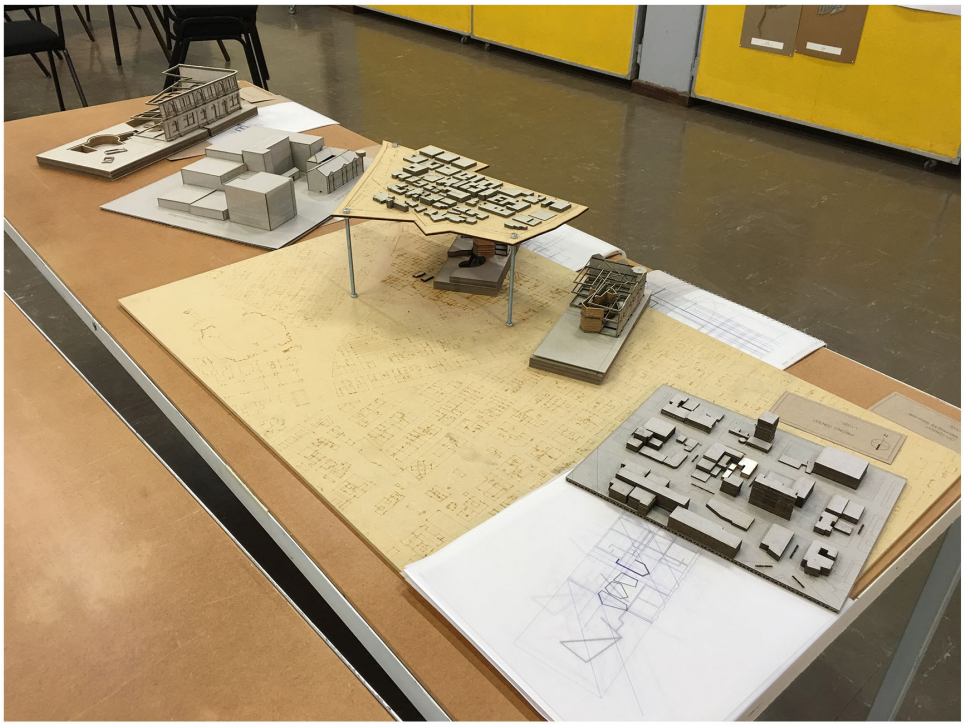

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CONCLUSION

The purpose of this dissertation was to propose a new approach to the reuse of heritage buildings, through the use of an architectural process which will allow the transcription of memory and narrative. When a process of transcription is followed that reacts to place, and resulted in the definition of that place, it presences a memory of place that is much greater than the building in which it is represented - it presences an urban memory. Such a process allows the opportunity to 'read' the object, not only that which is designed, but also the city – this allows the translation and deeper understanding of the place and that from which it developed, emphasizing the existing. By 'reading the city' as a fiction, and understanding the imagined memory resulting from the individuals understanding of 'the reading', the memory itself becomes part of and results from the infrastructure of the city. The dissertation afforded the opportunity to investigate such a process.

Narrative was investigated as a medium with which to diagram the urban world. A description of the 'city as memory' was expressed at different scales through the multiple layering of narrative. This description resulted in the architectural solution and a tectonic proposal which represented the ordering and arrangement of those narratives. Through the implementation of the architectural concept of Scaling and transcribing of narrative and memory onto the chosen site, the absence of a 'total understanding' of the city was presenced. By experiencing the city from an alternative understanding, the dialogue and relationship between the city dweller and the city can be emphasized and manipulated accordingly, in order to create a total understanding of 'city' and not only 'object', allowing an alternative understanding of city and heritage buildings within the city.

The design process followed offers insight into the possibility of an architectural solution rooted in the presencing of those elements which are not immediately visible or knowledgable – the intangible. The resulting architectural solution illustrates the representation of this process and how it can serve as prototype for the reuse and reoccupation of heritage buildings in areas of development in cities such as Johannesburg. It represents an architectural approach that presences not only the memory of a building, but a larger memory inherent in the buildings surroundings.

It was found that the Cosmopolitan Hotel has meaning as a point of reference, and reflects a particular past and present identity. It is positioned within the collective memory of Johannesburg and its historic city core. This memory has been informed by tangible events as well as the intangible effects of these events, all contributing to the significance of the building and the way in which the buildings reuse was approached. The architectural intervention at the site of the Cosmopolitan Hotel therefore became a vessel for the representation of the investigated process, whilst the theoretical approach provided an opportunity for deeper understanding of object and place, and the presencing of various forms of memory.

The investigation undertaken in this dissertation has encouraged the awareness of PRESENCE, ORIGIN, and AESTHETIC OBJECT as constituents of representation, which illustrates the immense potential inherent in heritage buildings located in a city such as Johannesburg to be reused in such a way as to transcend the present and future developments which surround them. The dissertation concludes that the process followed is not to be considered an end, but rather it should be considered as a means of enabling thought that will allow a deeper understanding of the representation of PRESENCE, ORIGIN, and AESTHETIC OBJECT in the making of architecture.

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10

LIST OF FIGURES

10.01 LIST OF FIGURES & ILLUSTRATIONS

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LIST OF FIGURES

Figure 1.1: The lense from which to view the city. 25

Figure 1.2: The 'Island' precinct Maboneng, with the proposed site of intervention indicated in red (Author, 2015). 28

Figure 1.3: The theoretical and architectural concept (Author, 2015). 31

Figure 1.4: Initial concept sketch (Author, 2015). 34

Figure 2.1: Text, the city and its inhabitants. Graph Paper Architecture, 1954: Ink and collage on paper (Saulsteinbergfoundation. org, 2014, edited by Author). 41

Figure 2.2: Chris Marker filming (Video City: An actual shop, 2012). 43

Figure 2.3: The technology of writing resulting in the translation of that which is viewed - the clear devision between matter and information. (Author, 2015). 46

Figure 2.4: Plan of the San Cataldo Cemetery. The walled enclosure to the right is the Costa and Jewish cemeteries, and the plan to the left is the design by Rossi (Blundell-Jones and Canniffe, 2007:191). 52

Figure 2.5: Perspective drawing of the design showing the bounding wall surrounding the Conical Grave, Ossuaries and funeral structure (Dezeen, 2015). 52

Figure 2.6: Perspective sketch of the design emphasizing the Ossuary funeral structures (Dezeen, 2015). 52

Figure 2.7: Rossi, Aldo Perspective sketches, sketch plans, and detail sketches for the Centro Direzionale, Florence (S,mith, 2005:202) 54

Figure 3.1: Conceptual collage of Johannesburg as 'Minng Camp' - the past condition, one of union (Author, 2015). 60

Figure 3.2: Conceptual collage of 'Segregated Johannesburg' - the 'intermediate' condition, a state of division (Author, 2015). 61

Figure 3.3: Conceptual Collage of Johannesburg tge 'Exploded City' - the present condition, a dialectical relationship (Author, 2015). 62

Figure 3.4: The 'Johannesburg interpretation' (Author, 2015). 64

Figure 3.5: The 'Garden' - Mary outside the garden, Mary inside the garden, and the family inside the garden (Faculty.arts.ubc. ca, edited by Author, 2015). 65

Figure 3.6: The Secret Garden - narrative structure (Burnette & Robinson, 2011, edited by Author, 2015) 68

Figure 3.7: The 'urban memory', the narrative and the speculated (Author, 2015). 69

Figure 3.8: Moving Arrows, Eros and Other Erros. Plates 10, 11, 12 - the first superposition, containing the cartographic representation of the city of Verona scaled and superimposed onto the site of Montecchio, which reveals the narrative structure of division (Whiteman 1986:79). 73

Figure 3.9: Plate 10 (Whiteman 1986:79). 74

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Figure 3.10: Plate 11 (Whiteman 1986:79). 74
Figure 3.11: Plate 12 (Whiteman 1986:79). 74
Figure 3.12: The contributing urban memory, narrative structure and theoretical premise (Author, 2015). 75
Figure 4.1: 'Collective ascent' - A collage illustrating city, inhabitants and networks (De Thoisy, 2012). 79
Figure 4.2: The initial area of study undertaken, and the illustration of fragmentated Johannesburg - 'Islandification' - within that are. 86
Figure 4.3: The summarized study of Johannesburg's mining development, also illustrating the first area (marked by x) where gold was discovered. 87
Figure 4.4: The boundaries of the historic farms, and the location of the 'Uitvalgrond' (Meiring et al., 1986:11). 89
Figure 4.5: 'Uitvalgrond' - The Randjieslaagte Triangle within the present boundaries of the Johannesburg municipal area. 90
Figure 4.6: The historic development of Randjieslaagte, Ferreiras Dorp, Marshalls Town and Jeppestown formed what was to become the current Johannesburg CBD. 90
Figure 4.7: The cartographic development of Johannesburg between 1890-1930 illustrates the rapid development of Johannesburg from mining town to city. 92
Figure 4.8: The city's political history and places where important political events occured. 94
Figure 4.9: Thef figure illustrates 'Resultant Johannesburg' - an city developed. 95
Figure 4.10: Fantasy and Fragments - a concept diagramme. 99
Figure 4.11:Fantasy and Fragment colloage of the Ponte City 'character'. 103
Figure 4.12: Fantasy and Fragment colloage of the Highlands North Ridge 'character'. 104
Figure 4.13: Fantasy and Fragment colloage of the Yeoville Koppie 'character'. 105
Figure 4.14: Fantasy and Fragment colloage of the Observatory 'character'. 106
Figure 4.15: Fantasy and Fragment colloage of the 'Great White Way' 'character'. 107
Figure 4.16: Fantasy and Fragment colloage of the Cosmopolitan Hotel 'character'. 108
Figure 4.17: The locations of the 'characters' and the interventions undertaken by the group members. 110
Figure 4.18: Map of Johannesburg metropolitan (GoogleEarth, edited bu Author, 2015). 116
Figure 4.19: The Maboneng existing and proposed precinct boundaries (Author 2015). 118
Figure 4.20: Maboneng - an 'Island state' (Author, 2015). 120
Figure 4.21: The development of the Maboneng precinct (Author, 2015). 121
Figure 4.22: Maboneng 2.0 (Mabonengprecinct.com, n.d, edited by Author, 2015). 121
Figure 4.23: The Maboneng precinct as existing in 2015 (Author, 2015). 122

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Figure 4.24: MABONENG URBAN DESIGN proposal (UrbanWorks Architecture & Urbanism 2012, edited by Author, 2015). 124

Figure 4.25: Conceptual sketch of proposed framework inserts at the Cosmopolitan Hotel (UrbanWorks Architecture & Urbanism 2012, edited by Author, 2015). 124

Figure 4.26: Initial site concept (Author, 2015). 125

Figure 5.1: Conceptual illustration of the 'resilient Cosmopolitan'. The hotel is representative of a much broader hisotry than its own. The history of Johannesburg is encapsulated in the building, and that is what needs to be brought to the fore (Author, 2015). 129

Figure 5.2: Photographs of the south view of the Cosmopolitan Hotel when approaching the building from Albrecht Street (Author, 2015). 131

Figure 5.3: Photographs of the Cosmopolitan Hotel and the buildings surrounding the site (Author, 2015). 132

Figure 5.4: Photographs of the Cosmopolitan Hotel site at the northern end of the building (Author, 2015). 133

Figure 5.5: Photographs of the various façade details of the Cosmopolitan Hotel (Author, 2015). 134

Figure 5.6: The Cosmopolitan Hotel 'character' and location within the Maboneng Precinct (Author, 2015). 135

Figure 5.7: The Cosmopolitan Hotel (Author, 2015). 138

Figure 5.8: The Cosmopolitan Hotel, original building plans (Author, 2015. 139

Figure 5.9: The Cosmopolitan Hotel, existing building plans (Author, 2015). 140

Figure 5.10: The Cosmopolitan Hotel as a representation of ELEMENTS OF MEMORY (Author,2015). 142

Figure 5.11: The Cosmopolitan Hotel as a representation of PRESENT ELEMENTS. The image illustrates a fictional site map of Maboneng and the Cosmopolitan Hotel, containing a number of viewpoints intended to pin down the narrative as experienced by the author on entering the site (Author,2015). 143

Figure 5.12: The Cosmopolitan Hotel as a representation of ELEMENTS OF IMMANENCE. (Author,2015). 144

Figure 5.13: Conceptual image of the 'lense' through which the Cosmopolitan Hotel must now be viewed (Author,2015). 145

Figure 5.14: Model of the Cosmopolitan Hotel illustration the façade, the original envisioned structure, and the additional structure (Author, 2015). 147

Figure 5.15: The 'significant structure' represented in red and black, and that which is deemed less significant represented in grey and blue (Author, 2015). 148

Figure 5.16: The 'significant lines' - initial investigation (Author,2015). 149

Figure 5.17: The 'significant lines' - the important extruded facade and plan lines (Author,2015). 150

Figure 6.1: The 'reader' and the city (Author, 2015). 153

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Figure 6.2: Initial conceptual illustration of the programmatic relationship between the 'secret society', the city and the Cosmopolitan Hotel (Author, 2015). 156
Figure 6.3: Conceptual image of the architectural structure and programmic placement (Author, 2015). 164
Figure 6.4: The concept of union as found in Johannesburg. 166
Figure 6.5: The concept of division as found in Johannesburg. 166
Figure 6.6: The relationship between the reef and the development of the city. 166
Figure 6.7: The narrative of Johannesburg - the physical development that constituted the city and allowed the formation of the city's narrative (Author, 2015). 167
Figure 6.8: The 'objects' moved to a new location - the Cosmopolitan Hotel (Author, 2015). 168
Figure 6.9: Wexner Centre Site Plan by Peter Eisenman (Langdon, 2014). 170
Figure 6.11: Wexner Center 1989 (Olsen, 2010) 170
Figure 6.10: Collage by Peter Eiseman (Langdon, 2014). 170
Figure 6.12: Axonometric Drawing by Peter Eisenman (Langdon, 2014). 170
Figure 6.13: Site plan illustrating the old and the new (Karlson, 2012). 172
Figure 6.14: Model exposing the connection between Old Town and the City of Culture (Karlson C, 2012) 172
Figure 7.1: Plan exploration of Castelvecchio (Museo di Castelvecchio, n.d.). 178
Figure 7.3: The Cangrande I plinth, viewed here from above, articulated by roof extension which clearly emphasizes the connection of old and new (Buxton, 2013). 178
Figure 7.4: Plan exploration of Castelvecchio (Museo di Castelvecchio, n.d.). 178
Figure 7.5: Detached connection between existing and new - detailing throughout the building is conceived in terms of a series of detached layers (Buxton, 2013). 178
Figure 7.2: Section exploration of spatial interaction between display space and that which is displayed (Museo di Castelvecchio, n.d.). 178
Figure 7.6: Scaling 01 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black). 180
Figure 7.7: Scaling 02 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black). 182
Figure 7.8: Scaling 03 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black). 184
Figure 7.9: Scaling 04 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black). 186

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Figure 7.10: Scaling 04 - illustrating elements of MEMORY (grey), the PRESENT elements (blue), and the elements of IMMANENCE (black), and the final Scaling (red). 188
Figure 7.11: Various iterations of Lower Level 2 plan layout development (Author, 2015). 189
Figure 7.12: Final sketch plan before the technical investigation (Author, 2015). 190
Figure 7.13: Various iterations of Lower Level 1 plan layout development. 191
Figure 7.14: Final Lower Level 2 plan before the technical investigation (Author). 192
Figure 7.15: Various iterations of Ground Floor plan layout development (Author, 2015). 193
Figure 7.16: Three dimensional exploration of proposed design insertion (Author, 2015). 194
Figure 7.17: Final sketch plan of Ground Floor plan layout. (Author, 2015). 194
Figure 7.18: Initial exploration after the ground floor development (Auth 195
Figure 7.19: Three dimentional exploration of the first floor insertion (Author, 2015). 195
Figure 7.20: Various iterations of First Floor plan layout development. 196
Figure 7.21: Illustration of that which is demolished (in grey), and that which is replaced (black onto red) on ground floor (Author, 2015). 197
Figure 7.22: Illustration of that which is demolished (in grey), and that which is replaced (black onto red) on the first floor (Author, 2015). 198
Figure 7.23: Various iterations of Second Floor plan layout development. 199
Figure 7.24: Iterations 1 of 'Reading Room' structure. Additions in red, removed in grey, and existing in black (Author, 2015). 200
Figure 7.25: Iterations 2 of 'Reading Room' structure. Additions in red, removed in grey, and existing in black (Author, 2015). 201
Figure 7.26: Iterations 3 of 'Reading Room' structure. Additions in red, removed in grey, and existing in black (Author, 2015). 202
Figure 7.28: Site investigation (Author, 2015). 203
Figure 7.27: Site plan development (Author, 2015). 203
Figure 7.29: Site plan development (Author, 2015). 204
Figure 7.30: Section bb development (Author, 2015). 205
Figure 7.31: Section dd development (Author, 2015). 206
Figure 7.32: Section aa development (Author, 2015). 206
Figure 7.33: Model iteration 1 (Author, 2015). 207
Figure 7.34: Model iteration 2 (Author, 2015). 208

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Figure 7.35: Modeled roof iterations (Author, 2015). 209
Figure 7.36: Model iteration 3 (Author, 2015). 210
Figure 7.37: Mass model of the proposed intervention Author, 2015). 211
Figure 7.38: Model in context (Author, 2015). 212
Figure 7.39: Lower Level 2 circulation NTS (Author, 2015). 213
Figure 7.40: Lower Level 1 circulation NTS (Author, 2015). 213
Figure 7.41: Ground Floor circulation NTS (Author, 2015). 214
Figure 7.42: First Floor circulation NTS (Author, 2015). 214
Figure 8.1: Concept image of the proposed design 'corroding' into the existing building (Author, 2015). 217
Figure 8.2: Model of primary flitch beam strucuture (Author, 2015). 219
Figure 8.3: Model of primary roof structure (Author, 2015). 220
Figure 8.4: The existing material palette. 223
Figure 8.5: The proposed material palette for the 'Institution'. 223
Figure 8.6: The proposed material palette for the additions to the hotel. 224
Figure 8.7: The proposed material palette for the additions to the 'Reading Room'. 224
Figure 8.8: The proposed material palette for the 'Garden with Secrets'. 224
Figure 8.9: The techne´ concept. 226
Figure 8.10: The figure illustrates the Cosmopolitan Hotel and the proposed intervention - the immanence (Author, 2015). 228
Figure 8.11: Site Plan NTS (Author, 2015). 229
Figure 8.12: Lower Level 2 NTS (Author, 2015). 231
Figure 8.13: Lower Level 1 NTS (Author, 2015). 233
Figure 8.14: Ground Floor Plan NTS (Author, 2015). 235
Figure 8.15: First Floor Plan NTS (Author, 2015). 237
Figure 8.16: Second Floor Plan NTS (Author, 2015). 239
Figure 8.17: Section aa NTS (Author, 2015). 249
Figure 8.18: Section cc NTS (Author, 2015). 251
Figure 8.19: Section dd NTS (Author, 2015). 253
Figure 8.20: Sketched detail exploration (Author, 2015). 255
Figure 8.21: Detail 1 NTS (Author, 2015). 257
Figure 8.23: Material placement and view of Detail 1 (Author, 2015). 259

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Figure 8.24: Detail 2 NTS (Author, 2015). 259
Figure 8.25: Material placement and view of Detail 2 (Author, 2015). 260
Figure 8.26: Detail 3 NTS (Author, 2015). 261
Figure 8.27: Material placement and view of Detail 3 (Author, 2015). 262
Figure 8.28: Detail 4 NTS (Author, 2015). 264
Figure 8.29: Rainwater harvesting diagram (Author, 2015). 272
Figure 8.30: Passive ventilation diagram (Author, 2015). 274
Figure 8.31: Section bb, illustrating light shaft which penetrates from ground level to lower level 2 (Author, 2015). 275
Figure 8.32: Section aa, illustrating four light shaft in the 'Reading Room' (Author, 2015). 276
Figure 8.33: Section cc, illustrating a skylight addition into the existing roof (Author, 2015). 276
Figure 8.34: The Sustainable building Assement of the existing building before the implementation of the proposed intervention. 277
Figure 8.35: The Sustainable building Assement of the proposed intervention. 278
Figure 12.1: Original building plans, section and south elevation as proposed by Arthur and Walter Reid NTS. (Author, 2015). 314
Figure 12.2: Ground Floor plan NTS. (Author, 2015). 315
Figure 12.3: First Floor plan NTS. (Author, 2015). 316
Figure 12.4: Roof plan NTS. (Author, 2015). 317
Figure 12.5: Section aa NTS. (Author, 2015). 319
Figure 12.6: Section bb NTS. (Author, 2015). 320
Figure 12.7: West Elevation NTS. (Author, 2015). 321
Figure 12.8: South Elevation NTS. (Author, 2015). 322
Figure 12.9: To be demolished on Ground Floor NTS. (Author, 2015). 323
Figure 12.10: To be demolished on First Floor NTS. (Author, 2015). 324
Figure 12.11: Roof plan to be demolished NTS. (Author, 2015). 325

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11

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11.01 LIST OF REFERENCES

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12

APPENDICES

12.01 APPENDIX A: ORIGINAL BUILDING PLANS

12.02 APPENDIX B: EXISTING HERITAGE DRAWINGS

12.03 APPENDIX C: DEMOLISHIN PLANS

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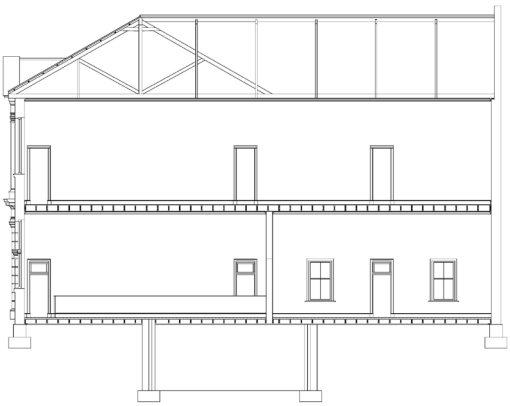
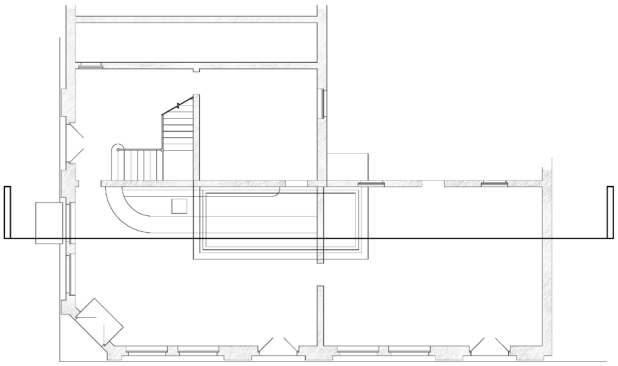
12.01

APPENDIX A: ORIGINAL BUILDING PLANS





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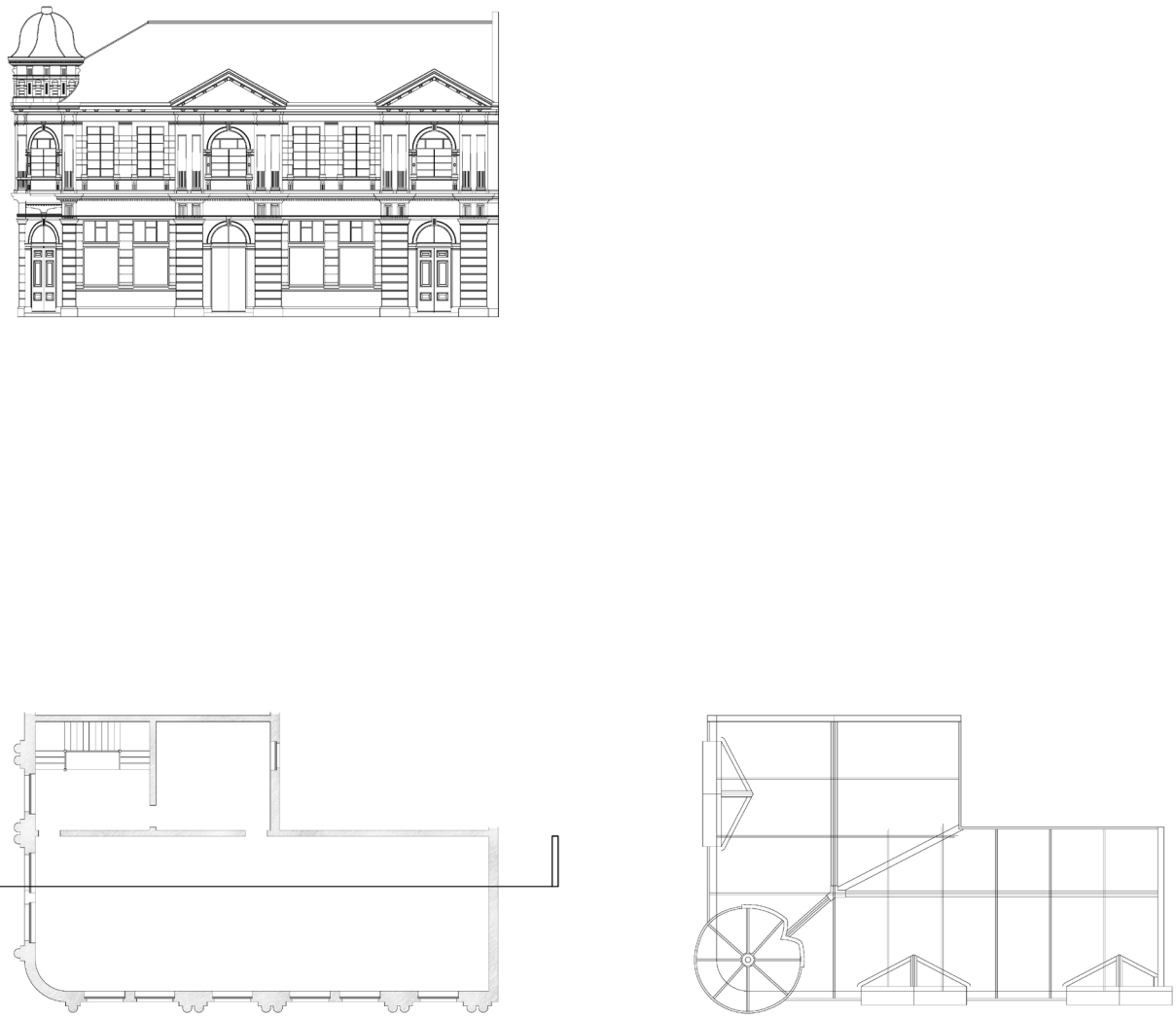

Figure 12.1: Original building plans, section and south elevation as proposed by Arthur and Walter Reid NTS. (Author, 2015).

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APPENDIX B: EXISTING HERITAGE DRAWINGS

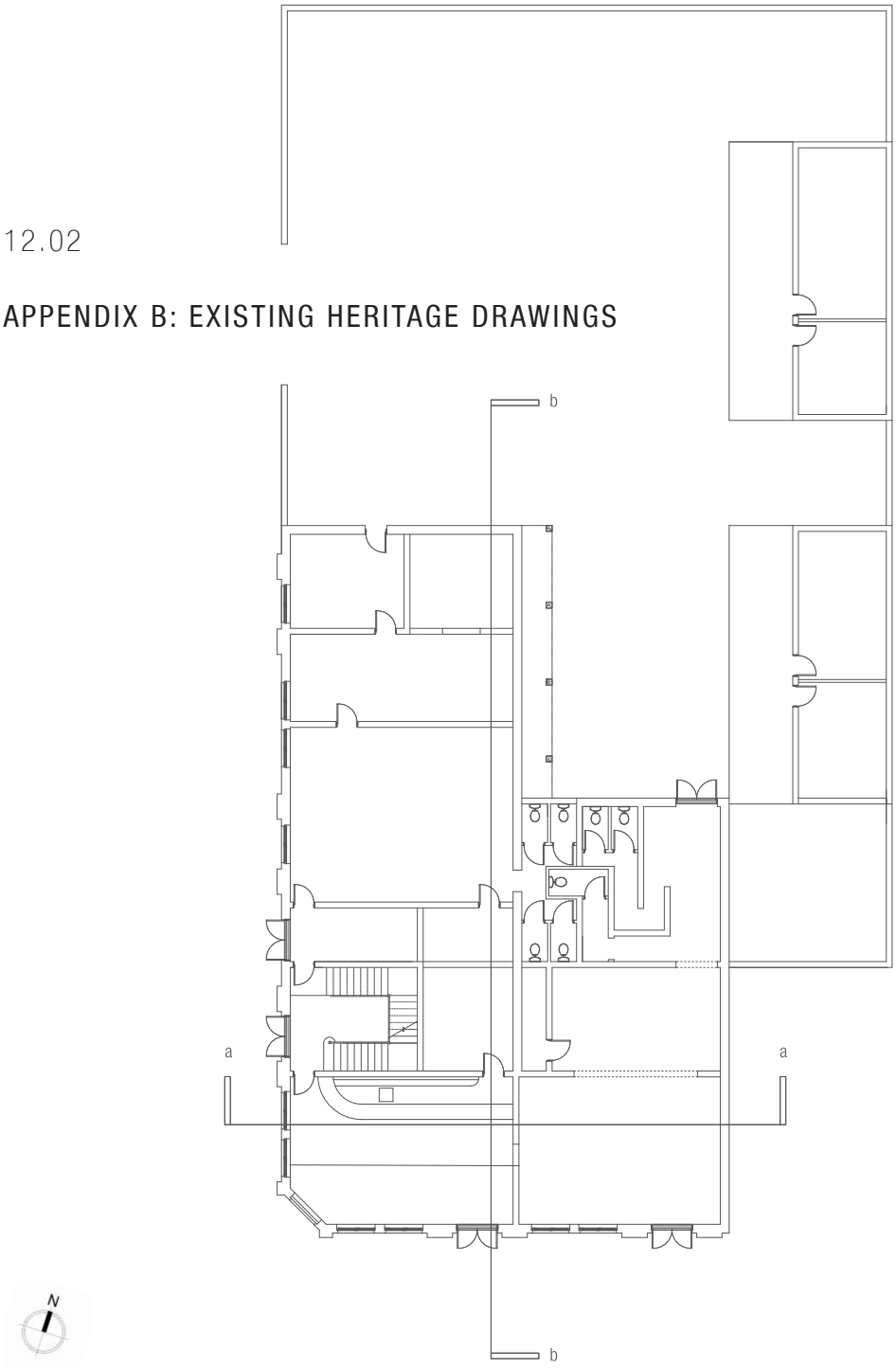

Figure 12.2: Ground Floor plan NTS. (Author, 2015).

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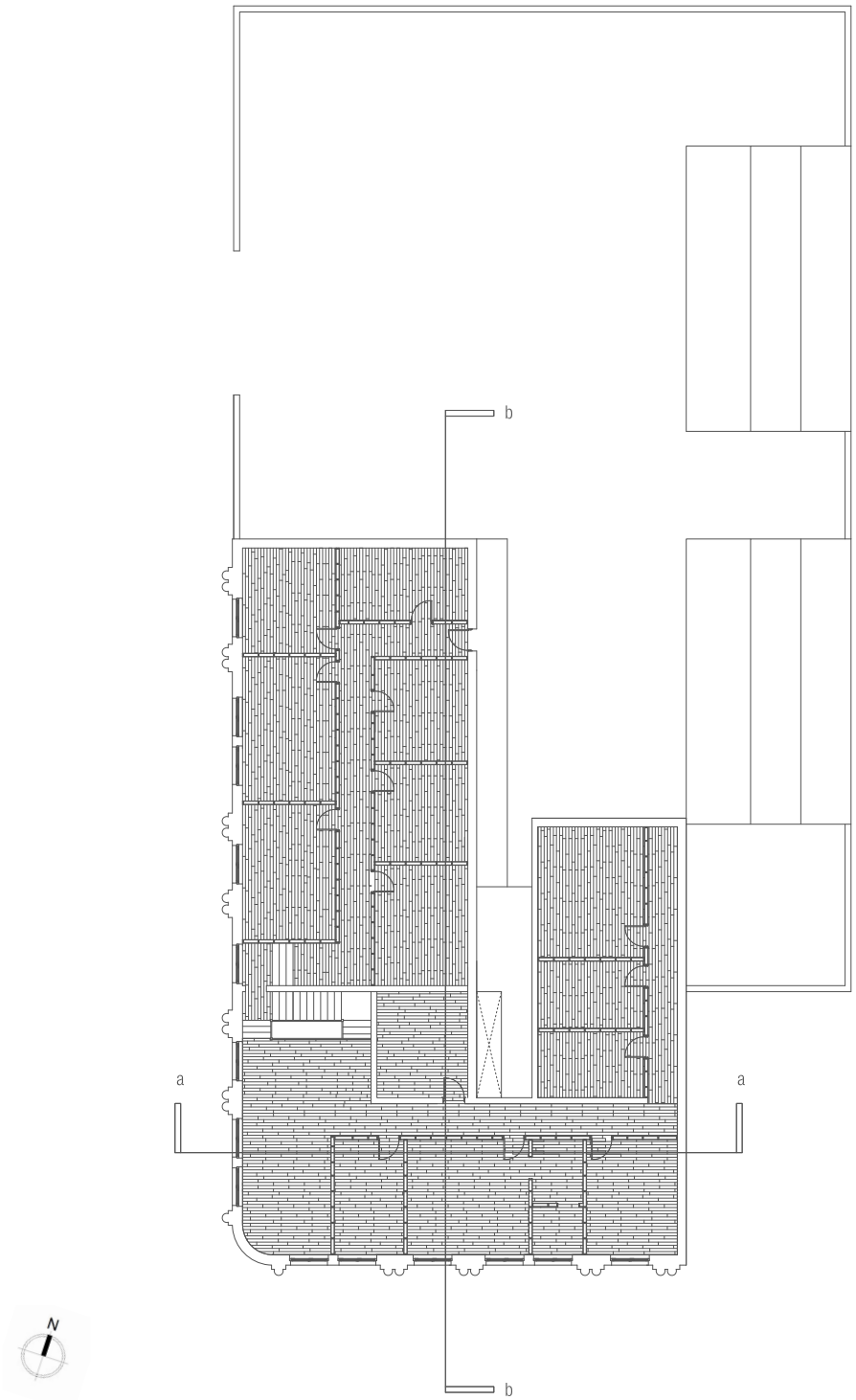

Figure 12.3: First Floor plan NTS. (Author, 2015).

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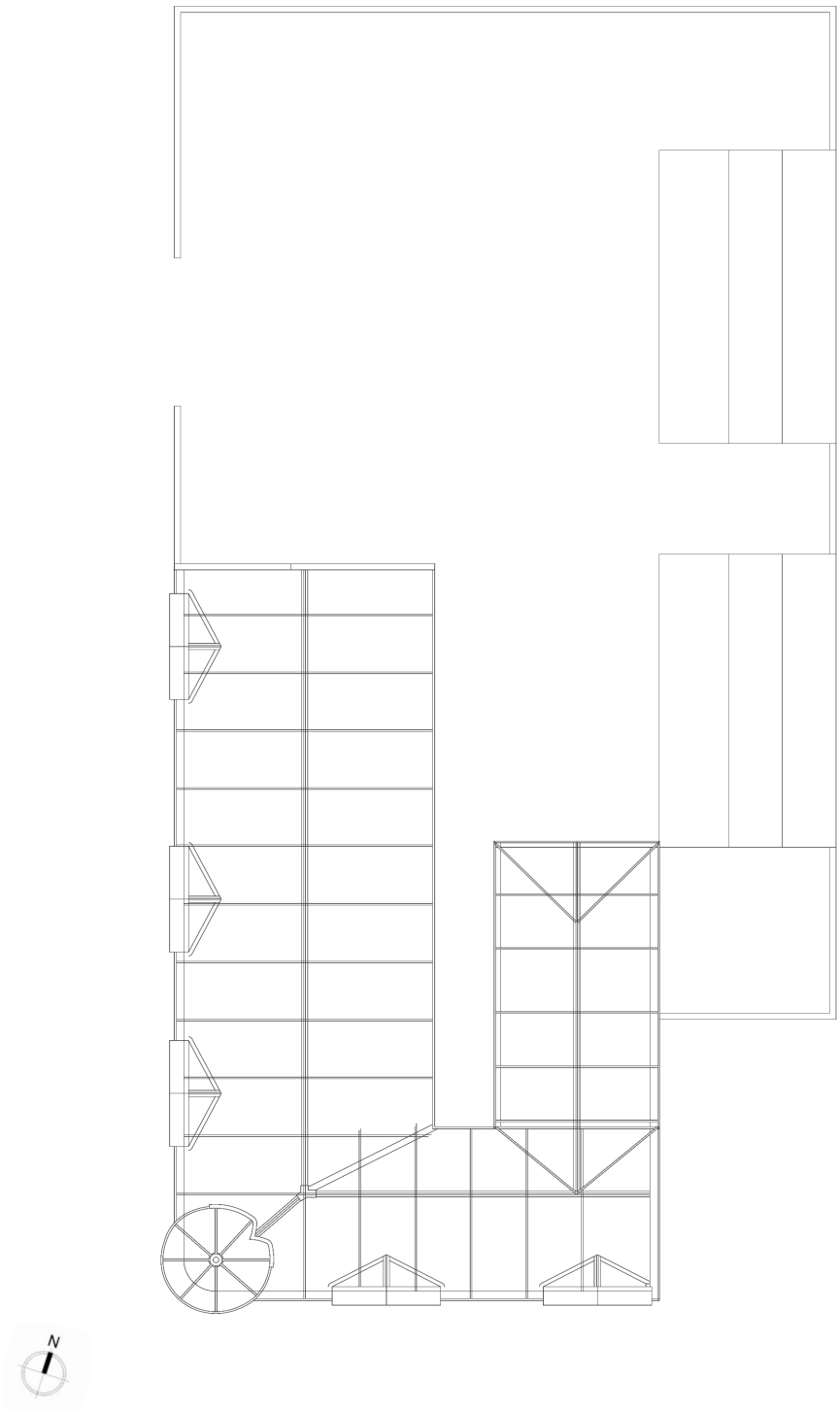

Figure 12.4: Roof plan NTS. (Author, 2015).

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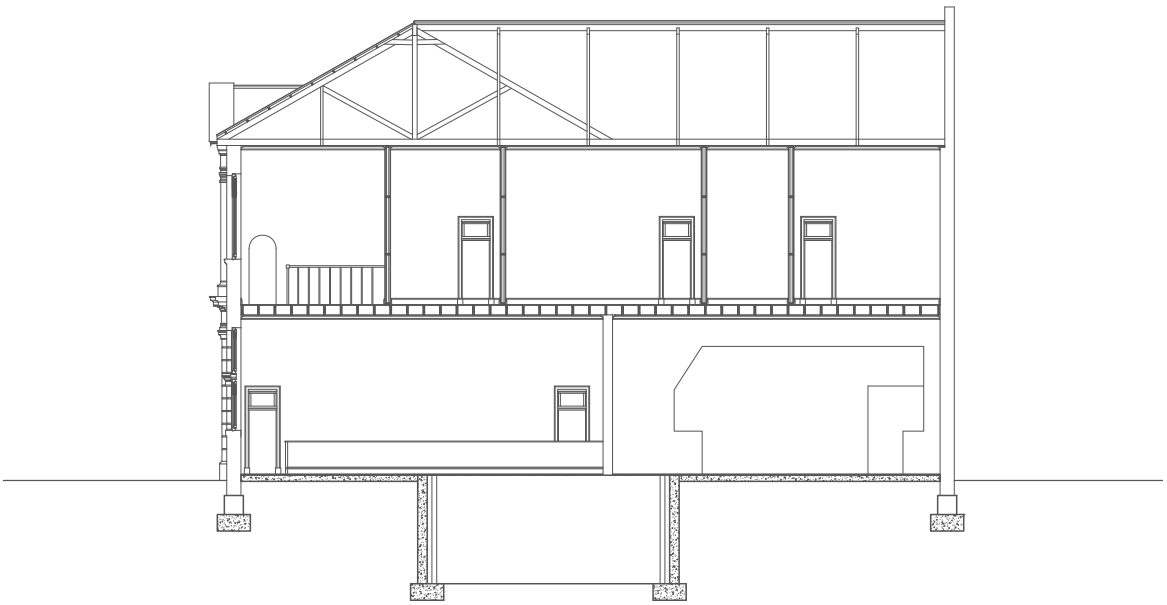

Figure 12.5: Section aa NTS. (Author, 2015).

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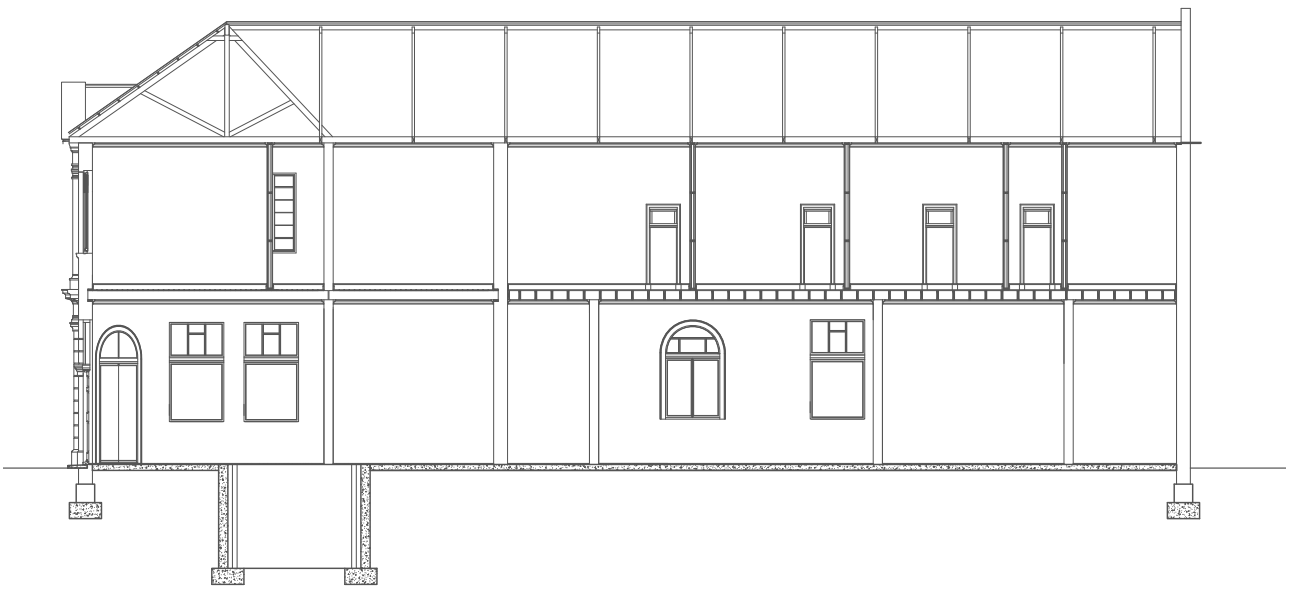

Figure 12.6: Section bb NTS. (Author, 2015).

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Figure 12.7: West Elevation NTS. (Author, 2015).

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Figure 12.8: South Elevation NTS. (Author, 2015).

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APPENDIX C: DEMOLISHIN PLANS

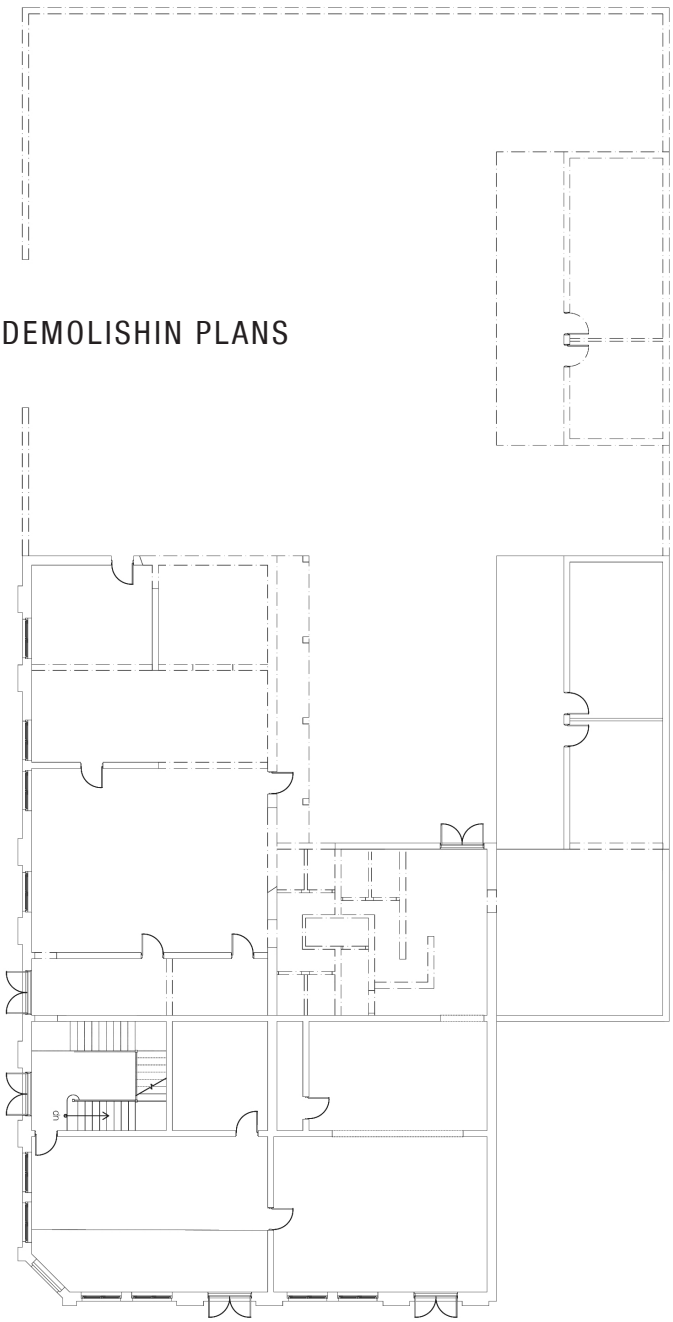

Figure 12.9: To be demolished on Ground Floor NTS. (Author, 2015).

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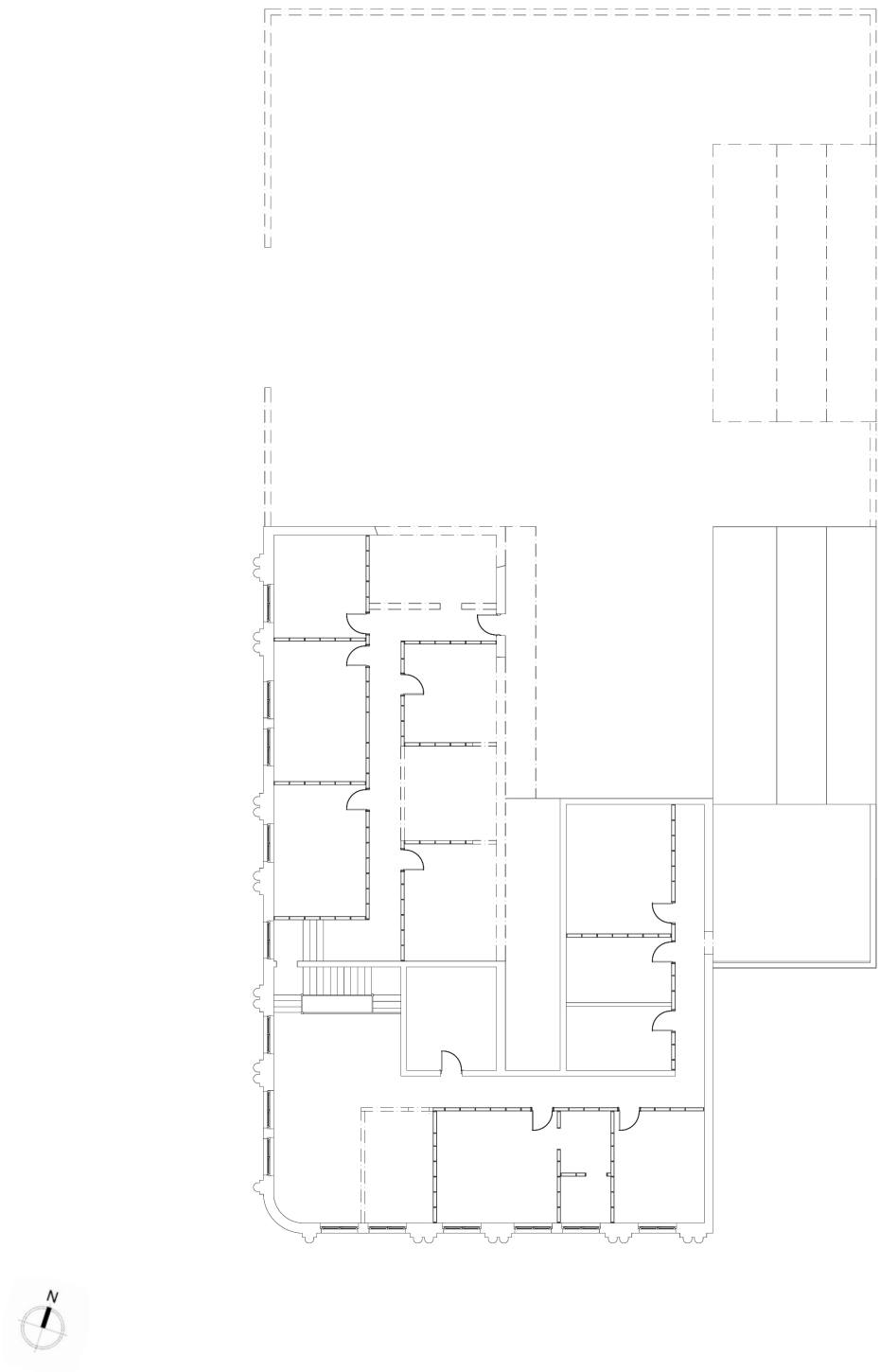

Figure 12.10: To be demolished on First Floor NTS. (Author, 2015).

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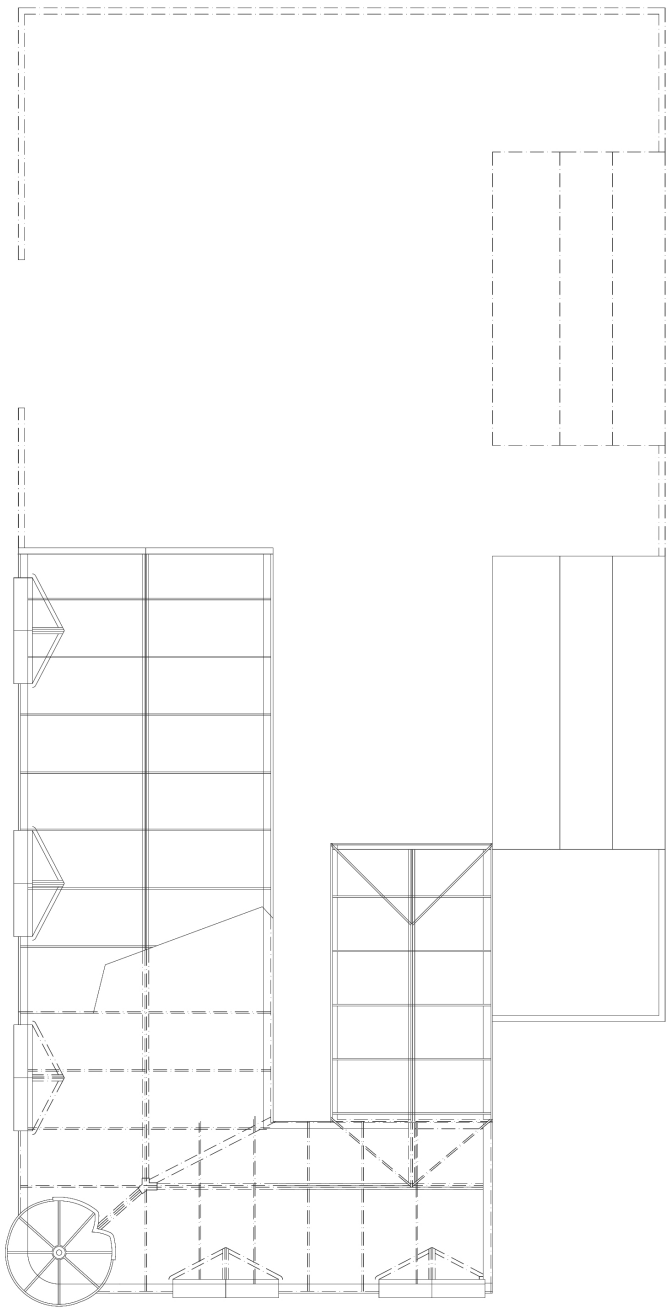

Figure 12.11: Roof plan to be demolished NTS. (Author, 2015).

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