DOWNTOWN
DO TOWN DON'T TOWN
the experience of memory/retreat/escape/celebration
This document is submitted in partial fulfilment for the degree:

Master of Architecture (Professional)

at the University of the Witwatersrand, Johannesburg, South Africa, in the year 2007.
My family - for making this possible and supporting me through the journey
mom and dad i am eternally grateful

Swivel Foot - for showing me passion and glory

Studio fellows...
 thank you to all those part of the orange studio - for your cherished friendship
 and for keeping me on the edge

The wiseman - Prof. Paul
 a true officer and a gentleman. i have learned so much

Music, Love, and Heart.
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When it comes, the culture of Now will oppose the world not as an invading army opposes its enemy, but rather as a new day overtakes the old – in the natural course of things, when the old world is tired and asleep and dreaming of its dawn.

(Woods 1989: 10)

Dedicated to the ordinary, the forgotten, the losers, the hidden, the ugly, the unafraid.
There's a fire over Joburg
And it's only getting hotter
And you'll never stop it burning
With this hatred for your brother
There's a fire over Joburg
A product of hard living
With no one willing to make a difference
Instead they turn to killing
Johnny sitting on his porch
Strumming alone to redemption song
And those words he hears is the only reason he carries on
In the city on the streets hear the stomping of feet
To tear down these borders and walls
Because the fire of hatred will burn us no more
There's a fire over Joburg
Riots in the city
Coppers are the killers
The youth their enemy
There's a fire over Joburg
And it's only getting hotter
There's decay in every corner
This is a message to all of you
In poverty and sickness
In the face of dead millions
Burning up, burning down
Woah oh
A fire burning all around

The song 'Fire over Joburg' by Johannesburg punk rock reggae band 'Swivel Foot' is a critique of the development of public culture in the city. A statement of belief is made, a hope in the coming together of differences, the emergence of a new social culture, a new city, a new Johannesburg. It is this hope and belief in the people of the city that inspires the principles and design of this thesis - 'Downtown'.
proposition
1.1. POSITION TOWARD ARCHITECTURE

1.2. THE IDENTIFICATION OF THE OBJECTIVES OF THE STUDY AND OBJECTS TO BE STUDIED

1.3. THE SIGNIFICANCE/IMPORTANCE OF THE INVESTIGATION

1.4. THE TYPE OF APPROACH TO BE ADOPTED
1.1. Position

judge a civilization by it’s cities.
they are where most people live; they are where they work, associate, recreate, politic, scheme and love.
where parliaments meet and newspapers are written.
where theatres are watched
and business deals are done.

where life is lived.
this is not to disparage or undervalue the countryside;
just to acknowledge the reality that cities are
the pulsating heart of modern life.
if they function well, so does the civilization they embody;
if they don’t,
then the civilization ails.

This is my stance towards architecture.

I believe architecture must be relevant and contextual to specific instances.
Above all, urban fabric must relate to and be generated from the circumstances of it’s context and users -
LIFE is the generator.
1.2. Objectives

The primary objective is to define the concept of ‘downtown’ and result in a physical architectural manifestation of the sub-title ‘the experience of memory/retreat/escape/celebration.

Objectives listed:

- Understand and define

  - the diverse collective
    a group of people, specifically users of the city, different the physical, the mental, the spiritual etc bound together through the use of a common system - the city

  - sub-cultural habits
    interests of the above collective - activities that occur within the city, the things that people do that identifies them with a group/sub-culture, the day to day living of individuals.

- Memory - communicating what was, public culture and city activity, in the current context. The re-making of public culture that has been lost and diluted.

- Retreat - if there is no retreat you can’t handle the chaos. Re-making urban rest spaces, inserting and enhancing parks and the like. Inventing new ways to create retreat within the city.

- Escape - understanding the reasons for city commuting and nightly evacuation. Creating the experience of escaping the city within the city. A city defeated in the celebration of it’s escape.

- Celebration - acknowledging the tensions that exist in an urban context.

To accurately achieve the above a thorough understanding of city dwellers observations, experiences and realities of the city is important. The context of the city and urbanites will be the generator of the theory and building.

A multi-use, diversely populated space that is reduced to the essence of experience of the city - that speaks of meaning, personally identifiable by individuals yet accommodating for the diverse collective.

An image of the reality of escaping... remembering... celebrating... the mundane city, the captive city. The city of daily chaos and nightly emptiness. A theory of tensions.
1.3. Importance

It is necessary to question the motives for inner-city interventions. The reality of the urban fabric must be considered as a generator of architecture. The scheme must become integrated with the pre-conditions and current reality of the context, filtering through it as a readable palimpsest rather than existing as an isolated imposition.

Formerly a commercial and cultural centre, the Johannesburg CBD (more specifically Marshalltown) has in recent times been robbed of recreational and culturally rich space. This is largely due to perceptions more than the reality of the city. The reality is however influenced by perceptions.

It remains utilized for commercial and retail programmes but lacks usable public spaces for pause and retreat within the city. At night many of the streets are stripped bare of pedestrians and public culture and activity resulting in an absent nocturnal city centre.

Given the history of South Africa and specifically Johannesburg, the community has become fragmented. Set apart by preconditions of apartheid and the initial backlash of the new democracy in the early post-apartheid times. Although this may be daunting it serves as an opportunity more than a problem. The city exists as a framework for intervention and reinvention - to unify a ‘new’ community and translate the existing conditions of Jo’burg City into a new dialogue that facilitates it’s own use by a diverse collective of users.

This document investigates possibilities of regeneration and restoration of ‘dead’/dormant cultural and recreational spaces. Spaces that hold potential to evoke a city experience of retreat/memory/escape/celebration.

The research process will uncover reasons for the nightly emptiness of the city (Jhb CBD), responding to this problem and highlighting possibilities and means to the solution. Providing a place for sub-cultures and cultural groups who engage with the city and who are not afraid to use the city and possess its spaces for personal experience.
1.4. APPROACH

Downtown will be realized through a research process of relevant and contextual interviews, case studies and citations.

Interviews will conduct with the users of the city, specifically those who keep the city alive, aiming to capture the diverse nature of urban dwellers and establishing their needs.

Case studies will focus on architect’s realized work that achieves objectives of functional public space, connectivity of people, multi-use programmes and the re-use and adaptation of existing structures - the idea of artifact versus need (with an essence of city-ness and culture). Apart from built work, theories of urbanity and humanness in the city will become a critical backdrop for the theory of ‘Downtown’ to be set against.

Public culture and underground networks of alternative city culture will be set in contrast to architecture and literature, thus generating tensions that will be translated into theoretical concepts for research.

The theories will then be applied as physical informers for the design:

A theory
A space
A place
An image
Image - after Anarchy media. a crowd of issues
issues
2.1. A THEORY
2.2. A SPACE
2.3. A PLACE
2.4 AN IMAGE
2.5 DIALOGUE & DENSITY
2.6. PRE-CONDITIONS
The principle investigation of this thesis is the concept of public culture/social culture.

To determine what ‘urban culture’ essentially is. What are the ingredients that enable and generate ‘social culture’ within the city?

Traditionally, culture is generated and communicated through commonality in thought and action. A group of minds that share ideals, beliefs, interests, etc. It’s about coming together in identity through the sharing of ideas and opinions and common practices.

When considering the idea of public culture in the context of the city, more specifically Johannesburg, the traditional principles of ‘culture’ seem less important. The social environment of the city is incredibly diverse and undefined. The diverse collective of people seldom share commonalities in terms of personal culture – belief, interest, ideology…- naturally there are groups of city users/dwellers that connect in terms of ‘traditional culture’ within the city, this does not however connect them to the city, or create any sense of urban identity.

Public culture is that connection that one experiences that exceeds the bounds of individual culture. The experience of belonging, meaning and place. The coming together of people through the experience of common space and sensation. An experience that is independent of personal identity yet personal in experience. A connection that is formed by the user, personal invention and innovation of space that creates personal meaning to the user. A culture that is formed by social interaction rather than social identification. A culture created through a shared experience of the simplicities of the city. Not the mundane activities of traffic and work, but the occurrences of the in-between of these.

Memory, Retreat, Escape, Celebration…
2.1. A Theory

For interaction to occur at these in-between everyday moments, a space of instance-specific in meaning and clearly communicating meaning needs to exist. A space within the city, rooted to the city through historical and social value, yet understandably different to the city. People need a space like this, a place of social cultural happenings generated not by the language of the space but rather from the interactions within it—readable as something alternative to the mundane—communicating memory, retreat, escape, celebration.

If people are the generators of this ‘social culture’ it is important to ask “who?”...

Who are these people?

But before questioning “who?” it is more important to simply ask “are?”

Are these people?
Or more understandably do these people exist?

Once establishing whether people “are” one can consider who and where and when. Obviously, yes, in a city, by the sheer nature of cities, these people do exist.

These people ARE!

If they ‘were not’ then the city would not exist. So now...

Who?

Public culture for whom? A social culture for all—not to be naïve—but for all of those who chose to engage with, use, invest in, live in, or simply are interested in the city and its dynamics. People who create the everyday, the fuel of the city. A diverse collective of individuals united in one profound aspect, the experience of the city.
Although connected to the city through use or experienced they remain somewhat alienated.
And while alienated they create meaning through use/invention/innovation of space. Skaters at the “Diamond Building” and Mary Fitzgerald square, hawkers along sidewalks of too-many-to-mention streetscapes, artists’ paintings (tags/grafs) on any bare city wall, punks/ravers/rastas gathered on corners and in alleys, dancers at traffic lights.

They all leave their mark in one way or another.
This population, alternative to the mundane, the creators of randomness of everyday. This is who, these people ARE -
The context for all other follow-on questions (where, when, what, how) has now been identified.
The people are the answers to the questions of Public Culture.

If people are the answer, why then, has this ‘public culture’ struggled to emerge over the years, in a post-apartheid era that constitutes democratic freedom, a freedom that the inner city provides? If it has taken so long to develop is it futile to invest in hoping that ‘public culture’ will eventually emerge? – A unified city.
Minority groups first started to claim the inner city as home in the mid 80’s, it wasn’t made legal until 1991. The mass influx of these city-migrants added a dynamic to the inner city that was different to the energy of old Jo’burg. “It also provided impetus for new informal economies to flourish on the inner city’s increasingly crowded streets.” (Tomlinson et al 2003: 128)
New city residents found it hard to ‘fit in’, communicating personal culture through traditions and belief systems. The city was evolving and a new kind of culture was emerging, a culture of the streets, of a new Johannesburg. However, a sense of xenophobia remained among foreign Africans who held tightly to national identity – immigrant communities could be easily identified by custom, music, fashion etc. “The process can be fully explained only as a reassertion of parochial place bound identities in the face of a felt insecurity.” (Tomlinson et al 2003: 131)

The development and decline of the CBD over this period of apartheid recovery and search for identity in the new Johannesburg is coming to resolve. The streets are alive with culture, somewhat still undefined, but increasingly more readable and experienced as a Jo’burg culture, a unified diverse collective community of residents, traders and visitors.
As a conclusion to the previous discussion, a statement of belief must be made, that the existence of ‘public culture’ in Johannesburg is real. It is an issue that is ever-changing and non-specific to personal identity yet is all-encompassing in terms of a city identity.

To apply this notion of culture in the city to architecture, and to develop architectural and theoretical tools that ultimately contribute to the making and shaping of space in the city (space that facilitates the incubation and nurturing of ‘public social culture’ and communicates the identity of the city) principles of the following theorists will be extracted and applied to the inner city context of Johannesburg:

- Locke’s theory of Space and Place,
- Foucault’s concepts of interrelationships of space,
- Lefebvre’s theory of place through interaction,
- Wilkins’ idea of the third Heterotopia,
- Lebbeus Woods’ theories of society and space,
- Japanese Spacial and Symbolic imagery.

Apart from academic theory, a local (relevant and contextual) theory of urbanity and Public Culture must be generated and understood.

The city and its users/inhabitants will be the generator for this theory.

The primary applied theory of this thesis is no more than the coming together of tensions. Tensions that exist within the ever changing city.
2.1. A THEORY

Public culture - a visual essay
2.1. A THEORY

public culture - a visual essay
a place to relax
a place to create
a place to go
a place to play
a place to watch
a place to sell
a place to grow
a place with shade
a place with flavour
a place with space
The reality of the existing nature of context and surrounds of inner-city developments and interventions is rapidly becoming a universal urban issue, the concept of ‘unused’ and the decay of the ‘space inbetween’ is transforming from problem to opportunity for intervention and urban solution.

Current applied theories of space and space making allude to this issue of the ‘inbetween’ yet fail to provide implementable solutions.

Locke’s space - bodies and objects define space, space is disrupted by arrangements of it’s occupants. In essence, space is empty and becomes defined by the relationship of things within it.

Lefebvre’s space - this theory is somewhat opposing to Locke. There is no prior existence of space, there is existence because of use and interaction of things and bodies.

Space = social practice = meaning = space.

The awareness of space is created through it’s users and use.

Foucault’s space - similar to Lefebvre but defined by diverse sites. These sites exist as a precondition to space, each is constructed and conforms to the society or school of thought creating the site.

Foucault separates these sites of social interaction into ‘heterotopias’ - Crisis - referring to the temporary instances of society that create interaction, and Deviant - the permanent habits. By this Foucault implies that society only interacts through the forbidden or in a state of crisis. This statement of defined interactions leaves no room for choice, no agency and no chance.

Dr. Craig L. Wilkins explains that this stance on space and space making is in fact a major contributor in the decay and decline of the inbetween spaces of urban society.

In response to the ‘heterotopias’ of Foucault, Wilkins suggests a third, ‘the celebratory heterotopia’. By this space making and space itself become more fluid and are informed by the context of existence and deeply rooted in urban culture. Relationships and spatial arrangements are constantly reworked, space becomes defined by positive relationships. Relationships that are chosen and not assigned - a want, a need, a love. Where Locke denies, Lefebvre & Foucault imply, ‘Celebratory’ instigates, cultivates and generates.

This hybrid space - the celebratory heterotopia - becomes place, like any theory of space, through meaning. The difference is that celebratory place is made through a direct relevant and contextual response to a specific audience/site.
2.3. A PLACE

‘its like the instance before the fingers touch, an instance of such intensity that once the moment has passed all else pales in comparison...’

Is this not the emotion of place that cities require? A deep belonging an expression of the meaning of existence within something.

It is necessary to approach the concept of place from a celebratory stand point, ensuring the result of a deeply rooted - relevant and contextual approach to place making - in turn a deeply rooted place.

This concept of space and place related to the human scale is beautifully and simply illustrated in Japanese culture - the Ma Kan Ken.

A symbol utilised for the illustration of place, in varying meanings of the word. Ma - illustrating gateway, threshold and essentially a place. Ma Kan Ken - communicating the threshold with a sense of human scale, indicating existence of ‘man’ within space, thus speaking of space. Representative of two points seperated by distance, a sequence of time, an instance of consciousness - stretched out, seperated but always connected by the person/people and interactions.

The place of ‘Downtown’ must be this, a deep sense of connectedness, humanness, community and celebration.

The meaning of place will be generated and crafted by the users.

the symbol for gateway, enclosure.

the relationship to the human factor, expression of scale.
a sense of existence in relation to space/place.
From the previous ideas of space and place the idea of image is simply an articulation of the mind sets in a physical form. A language to communicate meaning.

The focus of the image is to communicate, through physical dialogue, the experience of ‘Downtown’, an experiential reading of memory, retreat, escape and celebration.

The manifestation of the image is not constrained to architecture and built fabric, but will use architectural elements to provide spaces/places for social manifestations of experience.

The image below illustrates the simplicity of defining space & place through an image of use and occupancy.
The Dialogue refers directly to the previously suggested ‘3rd heterotopia’ the celebratory site of interactive space for social behaviour.

The city can be read and further interpreted on many levels; fashion, music culture, planning ... and so on. These layers of the city are incredibly diverse in nature yet are dependent on each other in a critical way - city life exists as a product of tensions. If it were possible for one to remove a single layer of choice this would affect and reshape the city. It is the dialogue of these tensions that create the space/place for chosen interactions.
2.6. Pre-Conditions

To act as a critical backdrop for the theories of space, place, image, dialogue and density the history of city pre-conditions (site specific) will be unpacked and applied to the current context of the site.

Pre-conditions to be considered: The evolution of physical, economic, social Johannesburg,
A common misconception is that the decline of the city is a result of the 1994 change in government. The facts of the evolution of the city and the CBD, in terms of retail, office, residence, etc, will reveal that this mindset is false. The decline of the CBD in fact began in the 1950’s and snowballed as each decade passed, reaching a critical level of ‘noticeable’ decline in the 1980’s.

By the time the 90’s arrived the intensity of decay was at its highest, in 2000 steps were finally set in place to remedy the situation and treat the wounds of the city’s CBD.

A decision to relocate the City Council offices from the traditional CBD to Braamfontein was made in the 50’s. It took 22 years for the decision to materialize, and the relocation of the institution occurred in 1972. This move set a precedent that many CBD based companies followed. Among those to migrate were econo-giants of the time; Escom, South African Breweries (SAB), Imperial Chemical Industries (ICI) and Shell.

In hindsight it is clear that far more positive outcomes would have been generated if the decision was to, rather, unify the presence and existence of the city and city-ness (urbanity) in the CBD.

‘But monuments to regimes are far more appealing!’ Neil Fraser

At the time of the decision to move, the amount of office space in Braamfontein was merely 4 923 square meters, within 15 years this number had exploded 163 113. The majority of the new ‘corporate migrants’ were formerly of the CBD that was slowly being drained of its commercial and cultural assets – people.

In the following decade, the halt in city development brought about by the preconditions of Johannesburg, the planning constraints of the evolved mining town collectively with newer planning regulations and height restrictions, was inverted. New planning regulations allowing taller buildings sparked a new building boom. This boom generated the construction of roughly 60 new tower blocks and by 1965 the figure of available commercial space of the 50’s was increased by a third.

In the 70’s the inner city suffered a massive blow with the move of the SABC headquarters and finally the move of the City Council, 22 years pre-planned, across the tracks to Braamfontein.
Jointly, the move pulled a massive 5000 people out of the CBD. Perceived as a remedy of urban evacuation, commercially and culturally, The Carlton Centre was completed at a time when retail and office had almost completed the relocation to the suburbs and surrounds of the city. In consequence did it not only disappoint the high expectations of its impact on the city and urban life, it caused a huge hike in property prices of adjacent city areas.

With Carlton in the east of the CBD, it was predicted that other remaining, inner city, economic entities, such as the Johannesburg Stock Exchange (JSE), would follow the lead of the eastward shift of development, however the JSE relocated westward, outside the CBD to cheaper land prices. The United Building Society moved in the direction of the shift but went further eastwards of the Carlton eventually materializing into the consolidated ABSA head office campus. Development and relocation occurred on the north-south axis of the Carlton site with Sanlam’s new corporate offices moving northwards and Standard Bank’s investment to the south of the CBD eventually containing the future superblock.

The main developments of the 70’s resulted in a city structure that opposed that of most major city centres. Alternative to clustering city activities in close proximity, CBD nodes became dispersed and stretched to locations beyond the borders of the traditional CBD and beyond. This, along with the poor-almost-nonexistent state of public transport left the CBD unable to function on a city scale. The inner city became impotent and the decline of its infrastructure and people began to worsen.

The 1980’s brought with its excessive decadence and confused fashion sense, a further decentralisation of shopping malls and cultural nodes. Places of public culture were relocated closer to places of residence which at the time of inner city migration proved to be more convenient for those people who had been pushed to the outer extremities of the CBD.

The ‘need’ for conveniently located shopping malls caused major retailers to relocate nearer to suburbs and further from the city centre. Greatermans, Stuttafords and John Orrs closed branches in the CBD and as a result the system of retail in the city fell into demise. Other commercial spaces followed the retail and in the period 1981-84 office space construction was booming on the fringes with a figure of 431 000 square meters under construction. In the shadow of this number, with less than half, was the inner city office space construction, merely 205 000 in the CBD and Braamfontein collectively.
The downsizing of inner city retail and office affected not only public culture, but also institutional programs of city life. The patients of the medical sector had previously combined shopping with medical appointments, the decline brought a disinterest in visiting the city for medical attention alone, thus the profession relocated northwards. This move of medical professionals pulled with it the legal sector.

‘The 1990s was a period during which the Inner City was in free fall.’
Neil Fraser

Due to the back seat position of reserve taken by the political councils – fear of taking any form of action in order to protect the chance of re-election – management of inner city development and urban growth faded into the darkness of flickering streetlights and dirty back alleys. By-laws fell to the wayside and the presence of informal traders and taxis claimed the streets of the CBD for free reign. Although this excited the activity of street life and a return of retail to the pavements, it brought with it neglect for the streetscape which was soon to become considered dirty, derelict and unsafe.

In the second half of the decade the state of the city remained in decline. The newly elected democratic council focused efforts on restructuring previous apartheid systems. The chaos of mismanaged city blocks worsened. Apartments were taken over by greedy tenants that exploited rental rates to the point of refusal to pay. Property services deteriorated in unison with the relationship of owner/tenant relationships. Financial investors withdrew interest and finally presence, leaving most of the CBD desolate and overrun.

Prime rental rates were in decline to the extent of equalling the rates of 5 years prior. Businesses vacated the ever looming situation of the city as soon as leases would allow it.

The city lost value, in perception, in imagery, in population and in reality – Hotels were downgraded and began to close completely. The hospitality industry followed in the wake of its core clients and headed north, to health, wealth and prosperity...

The decline of the hotel industry was so fierce that parasitic underground industries too followed in the northward wake – prostitutes followed, to health, wealth and prosperity...

The CBD had been defiled, denied, and demolished in structure and substance, it had been squeezed out in the middle and pumped up at the corners, weakening its core to the point of failure.
The decline continued through the following years, 1996 to 2000, yet conversely it was a time of consolidation for the inner city. Strategies and policies began to be set in place regarding rejuvenation of inner city life and investment.

“Squalor and decay growing in inner city” and “Joburg’s inner city – from bad to worse” to “Inner city decay can be reversed” and “Putting shine back in the City of Gold” Neil Fraser

These headlines illustrate the city - the Johannesburg CBD – at a time of intense change, a time of new hope and re-investment, economically and culturally, restoring the city’s most valuable asset, the return of people.

Three vital structural changes have been manifesting in the inner city:
- Property ownership
- Residential accommodation
- Consolidation

“the existing CBD owners market also provided the capital for decentralized investment.....CBD owners through investing in real estate in new locations in a period of economic decline, undermined their investments in the CBD.......both the owners and the investment markets were not competitive but oligopolistic .....the issue in Johannesburg is not so much that relocation occurred but the extent of relocation. Given that CBD owners could have dampened decentralized demand, relocation seems to have been excessive.” Soraya Goga, “Property Investors and Decentralisation”

A close look at inner city property owners exposes the reality of the extent to which earlier establishments pulled out of CBD investments. Major economic contributors across the insurance spectrum from Sanlam to Liberty life, etc no longer hold ownership.
The list of chief property holders has diminished to a mere handful of big-time investors who own the majority of CBD property, in excess of a billion rand, and an increasing figure of smaller investors who collectively would not add up to a billion rand. Inner city property owners are no longer massive corporations but rather exist as ‘the individual’ or consortiums. This shift of owner typology has a positive impact on the state of the downtown/inner city area, as investors such as these observe and respond to urban issues efficiently, since it is the money of ‘an individual’ at stake. Although it is seen as a positive structural change, it is concerning that the new private individual and small company investors are predominantly from the white sector of the population.

“Apartheid’s demise has not ended the experiences of segregation and inequality that have shaped the lives of most of the people living in Johannesburg. New developments seem as likely to reinforce old patterns as transform them, despite many hopes of initiating a new, integrated and compact city form across the country.” Jennifer Robinson, Johannesburg’s Futures

‘The inner city will not be truly transformed until the majority of property ownership is transformed.’ Neil Fraser

Current major investments include the upgrading of existing residential buildings and the conversion of vacant office space into residential in which a figure of R2 billion plus has already been spent and another R3 billion has already been branded for projects planned to take root within the next few years. These projects of urban renovation are situated in a number of areas, specific to the nature of the now-recovering urban decline. Vacant office spaces and abandoned residential buildings are being reconceived and renovated to attract a new market of residential owners.

The already built up streets of the city are undergoing further densification with this urban renovation and the introduction of new inner city residential projects. A problem arising out of this dense residential fabric is the lack of open and public space.

‘One cannot handle the chaos without the experience of tranquility in the city...’ Paul Kotze
‘Inner city residents desperately need space to congregate, socialize and relax and the City has to react urgently to these needs or we will have a potential disaster on our hands.’ Neil Fraser

The third and final structural change is the consolidation of previous changes. The 70’s reshaped the CBD with development concentrated on the edges and corners of it. East of the traditional CBD construction is underway, a 1.1 billion rand extension to the ABSA campus. The eastern sector of the inner city is growing, with the ABSA project, Jewel City extensions and mixed use residential developments north of the eastern node. This area, originally speculated to grow in terms of city culture with the construction of the Carlton centre, previously in deep decline is quickly becoming an embodiment of a working city. Simultaneously other 70’s generated development nodes are being strengthened. Massive investment is occurring on the western edge, with ABSA and FNB purchasing land on and around Diagonal Street. Concurrently office and parkade developments are being planned by Standard Bank south of the western sector and open land west of the Magistrates Court has been purchased by the Johannesburg Land Company for further development. These developments and investments will surely generate a new vitality to the western sector of the CBD.

The outer edge developments have left the CBD somewhat untouched and alone for some time. This stagnant existence is about to change. The Gauteng Provincial Precinct, in revision and approval, will surely have a significant impact on the surrounding areas in the CBD and its southern sector. The northern sector holds the site of the upgrading and new construction of Park Station. This site is potentially a catalyst for city dynamics with new major bus and taxi depots and, in conjunction, a generous amount of new retail and residential population.
In light of the above information it is interesting to note the following facts:
(From Neil Fraser Chit Chat 17 2007)

- 9655 property transfers amounting to some R6 billion took place between 1996 and 2006, the greater proportion since 2001 in Residential accommodation.

- Capital developments by both the public and private sectors amounted to between R6.5 and R7.5 billion (roughly 2001 to 2006) of which R2.5 to R3 billion was from the public sector.

- Known projects (of which some commenced in early 2007) already reflect investments over the next 3 to 5 years of R12 billion of which R3 billion will be public sector which EXCLUDES the cost of the proposed Bus Rapid Transport System. Excluded also is public sector work that may flow from the City’s 2010 office.

- The known future projects also include a further 4000 to 5000 residential units, new, converted or refurbished.

The CBD has been reinforced at the edges. It attracts new investment and public interest, the interior has in many ways been strengthened by the early outer developments recent dynamic blooming and integration.

What was once neglected and in decay exists now as a framework of networks to facilitate new developments and investments.
Johannesburg is one of the youngest major cities in the world. It is 121 years old, and was founded on October 4, 1886.

In the space of a century, it has been rebuilt four times: first it was a tented camp; then a town of tin shanties; then of four-storey Edwardian brick buildings; then a city of modern skyscrapers.

Johannesburg houses the tallest office block in Africa, the Carlton Centre (50 stories) and the tallest tower, the Hillbrow Tower (270 metres, or 90 stories).

Johannesburg is nicknamed Egoli, which means “place of gold”. Forty percent of the world’s gold has been found here.

The altitude is 2 000m above sea level.

There are over 10 million trees in Johannesburg (2.5 million in parks and pavements, and 7.5 million in private homes).

Johannesburg’s residents earn between them a total income of R28 billion per annum.

The city enjoys an average of twelve hours of sunlight a day.

Forty percent of the population is under the age of 24.

There are approximately 145 000 street lights.

There are 1 854 traffic lights.

There are 35 cemeteries and 2 crematoria.

There are 7 519km of roads in Johannesburg, of which only 905km is not tarred.

Johannesburg houses the only two polar bears in Africa, at the Johannesburg Zoo.

There are 4 443ha of open veld.

There are 1 616 parks.

There are 24.6ha of bird sanctuaries.

There are 107km of nature trails.

There are 80ha of botanical gardens.

There are 106 dams.

There are 510 buses, which operate on 88 routes and transport 29 million passengers every year.

There are 33 water towers and 87 reservoirs.

There are 9 500km of water pipes.

There are 9 800km of sewerage pipes.

The city has two active power stations, capable of generating 600mw (megawatts).

The average travel time for commuters is 48 minutes.

There are 1 569ha of nature reserves in the city.

There are 12 river systems that run throughout the city.

Forty percent of all the world’s human ancestor fossils have been found in areas adjoining the city.

Johannesburg has about 150 heritage sites, half of which are national monuments.

Johannesburg houses the only two polar bears in Africa, at the Johannesburg Zoo.

There are 4 443ha of open veld.

There are 1 616 parks.

There are 24.6ha of bird sanctuaries.

There are 107km of nature trails.

There are 80ha of botanical gardens.

There are 106 dams.

There are 394 public sports facilities.

There are 35 public recreation centres.

There are 39 public swimming pools.

There are 250 community health clinics.

The city collects 1.1 million tons of garbage each year.

Of this, 244 200 is in the form of illegal dumping, and 1 779 tons is litter from the streets.

Thirteen percent of the city’s waste is recycled.

Ninety percent of the city’s people have to walk less than 1km to access their modes of transport.

Traffic congestion has increased by 26 percent since 1999.

Over 10 000 people buy fresh fruit and vegetables each day at the Fresh Produce Market.

Johannesburg’s population is 3.2 million (Census 2001).
programme
3.0. PROGRAMMING ISSUES

3.1. A SPECTACLE IN THE CITY

3.2. REACTIVATE THE EDGE

3.3. PUBLIC CULTURE

3.4. JOBURG’S MASTER PERFORMANCE

3.5. PULL THROUGH PARKS

3.6. THE HINGE

3.7. ADAPTATION

3.8. THE BRIEF
When conceptualizing the brief and programme of this thesis I realized I had to understand the city. Not the facts, analysis and statistics, but the people. The people, in whom I have stated my belief, are the generators of this public city culture of Johannesburg. I had to understand their reasons for being in the city and how, if they were given the chance, would create a ‘better Jo’burg’.

Upon understanding the needs of the diverse collective, and critically comparing this with the theory of ‘the experience of memory, retreat escape and celebration’, would serve as a relevant and contextual theoretical formulae to develop the brief of an architectural project in response to the tensions and opportunities uncovered in the theory.

I set out into the CBD with a questionnaire in hand. Before engaging in any sort of conversation I walked the streets scouting suitable locations, that in some way ensured an approachable audience (at lunch, relaxing, etc.) and some sort of shelter from the elements, elements of the city like taxis, busses, entranced pedestrians and the like. Deciding on Carlton Centre as a starting point the process of discovery began. I engaged in conversation with specific objectives in mind:
- The Who, a brief personal identity
- The What, reason for being in the city
- The Where, residence in the city
- The How, life of the everyday

Topics included personal passion, perceptions of the city, hope in the city, symbolism of Johannesburg, notion of ‘public culture’, the social state of the inner city, and concepts of ‘change for the better.

Ending mostly in success, I began to feel a sense of belief in the city. The eventual architectural design will be generated out of a response to needs of ‘public culture’ a place to gather, to exchange, to create, to observe, consume, live, work, play, relax, escape, celebrate, communicate, identify, feel, experience, think... the unseen parts of everyday culture and the spontaneous happenings of alternative culture.

To formulate a structured, precise brief, ‘the everyday’ and ‘alternative culture’ have been distilled into more material categories of concept:

Spectacle
Edge
Public culture
Performance
Parks
The Hinge
Adaptation
### 3.1. SPECTACLE

Spectacle in the city refers to specific instances in cities that affect society. Instances that become etched into the identity of the city and people. Buildings, people, events, artworks - the list is potentially endless - that simply by occurring/be being bring meaning to the place of instance.

More so, it is about the chaotic fluidity of the city and the interactions within this. Spectacle is that space/place/image that allows for pause and interaction on the street and with the street and its people, within the urban fabric.

The streets themselves are a spectacle of the city, packed to capacity at busy times and totally desolate at others. They have the power of acceptance and exclusion.

This concept of flexibility of space can be applied to architecture - the creation of streets within, through and around buildings or grand public spaces within the dense built environment of the city that provide a setting for the spectacle of people to be demonstrated. Spectacle is about experience - experiencing space, form or events - most importantly, personally experiencing the city.

Urban spaces of & for spectacle in the city the following can be extrapolated as examples of spectacular space and chaotic interaction;

A large scale space that illustrates the vastness of the city, on one side users are separated and disconnected by the space while at the same time they are re-connected through the experience of the city volume.
'The edge' can refer to edge of anything urban, street, building, texture, space, or even the city itself. 'Dead'/dormant space within cities often occurs in the space of 'the edge'. The in-between spaces that have lost meaning through loss of use. By reactivating these edges the spaces in turn become regenerated and lead to the unification of the city and its users.

Inner city buildings can exist merely as building, and in most cases do, or can become homogenous with the context – part of the site/landscape. This principle of the re-invention of built edges as moldable elements of space making is to be applied to existing urban edges to enhance spatial qualities, and in turn place and meaning, to the space of the context.

Inner city street edges hold incredible power to invite, include, exclude & repel. If city block edges facilitate the fluidity of pedestrian urban movement the street edge is redefined by its users. Edges should be more than the side or end of something; potentially they can become elements of defining and creating space. Inner city edges are active. They are routes, buildings, elements that begin to sculpt the environment of the city user, enhancing the everyday experience. An active edge of space denotes place and meaning.
The inclusion of public life must be achieved through an understanding of contextual realities.

Music, fashion and culture cannot be imposed into urban environments without consequence. Insertions of public culture nodes must respond to the specific needs of individuals of the city while accepting the diverse within the city.

This culture is more than personal identity. It speaks of a city identity, a culture as a product of the diverse collective, an embodiment of the people of the city. It brings the meaning of home to the city.

“Tree is leaf and leaf is tree – house is city and city is house – a tree is a tree but it is also a huge leaf – a leaf city is not a city unless it is also a huge house – a house is not a house unless it is also a tiny city.”

Aldo Van Eyck.

Public social culture allows the public to display or gain personal identity within the city, within the identity of Jo’burg culture. The design must allow for the creation of personal culture, the exchange of this to create collective culture and in the context of the city will in turn create public city culture. The vision of the project is to provide space for the making of this culture, through music, fashion, artwork, residence, business, and recreation – these are among the elements of public culture. Apart from facilitating the making of public cultural elements the building/precinct should present platforms of display and exchange of these ideas and products through the public realm.

Public culture simply by the meaning of words implies a need for flexibility and usability.
3.4. Performance

Johannesburg’s master performance space, demonstration through habitation.

High urban density calls for large gathering spaces for civic, cultural and informal Gathering and large spaces surrounded by high density allows for large scale events. The principle of ‘performance’ is one of theory – making space available for public interpretation and demonstration, but more practically – bringing alternative culture performance venues back into the city.

During the period of CBD decline discussed earlier, inner city live music venues, theatres, cinemas and the like headed to the fringes to ‘greener’ suburbia, following in the wake of their patrons. Recently the night life of the city has gained a new spirit and all forms are performance occur in any available space. Derelict buildings and closed roadways have become the new night clubs, art galleries and expression-of-all-kinds venues. There is a definite need within the inner city for spaces to express alternative culture.

Spaces that are left to be interpreted and defined by the users and the nature of their occupancy.
Extensions of green and innovation in application. Urban agriculture and countryside.

The idea of park must be innovated and reinvented to be applied to built fabric and open spaces within existing city frameworks.

The addition of a ‘park’ to ‘tough’ urban spaces must respond to local community needs and physical conditions of the city. Rethinking the concept of ‘park’ allows for spaces of retreat and tranquility to be created within rigid urban frameworks.

Parks must become more than greenery, they are retreat in the city, without which one would not handle the chaos. Tranquility is a scarcity in Jo’burg, by enhancing the environment of city users, providing escape and alternative experiences to the mundane enhances the environment of the city.

Providing a visual and physical link to nature can improve the productivity of inner city workers and provide tranquil/contemplative space for all urbanites.

Alternative to park as escape and recreation, greenery can be applied to built fabric as urban agriculture, providing resource for the inner city informal fresh produce market.

By applying organic elements the fabric of the city can be transformed into park sidewalks coffee shop rooftop beach path street farm garden...

Spaces/places facilitating the implementation of urban greenery and agriculture, focusing on providing retreat and momentary escape in the city.
Exploiting opportunities of movement routes close to and on site.

Enhancing the connectedness of ‘Downtown’ as a usable urban space.

The concept of hinge considers the inner city site as a hub of connection and interchange. If the project aims to create a public precinct that is multi-use in programmes from residence to entertainment to commercial, the density of users will be an important factor to consider.

The connection from site to transport networks becomes a key factor of integration of the program, spaces and the city. Sites situated in close proximity to transport networks such as taxi routes, bus routes and major pedestrian routes can become areas of transfer between these various inner city systems. With the inclusion of these systems into the design of the project the outcome will be a scheme that is integrated with the city.

The project will like wise be considered as the axel of public space and culture in the city, with developed links to similar areas of the city – creating boulevards and pathways that tap into existing areas of interest and public popularity.

These networks of connectivity become

sidewalk
street
motorway
railway
boulevard
garden/path
shopping_mall...

Spaces/places aiding in the connection of people and city.
Experimentation of structural and spacial intervention in the city. Re-using, re-cycling and re-making usable space/place in unused available buildings.

This is already a common occurrence in the Johannesburg. Alternative subcultures and belief groups are claiming space of un-used available spaces within the city. These activities of commandeering the neglected and unused are a sign that the city lacks spaces for this kind of habitation.

The city is alive with unseen culture that is in fact the essence of city culture – Senegalese weddings and religious gatherings in the unused streets under highway interchanges, exhibitions in derelict buildings, artist performances on rooftops and in alleyways – these are the people that keep the city alive, the ones who are unafraid, who embrace the gritty and the real, these people are the fuel of the city and the fuel for this thesis.

Adapting existing built fabric and social networks with a deep respect for history and meaning, creating new usable environments for the unafraid and urban.
As previously stated, the formulae for design is fueled by the people of the city, the invested, the unafraid, the committed, the ones who have no choice.

With this point in mind I set out to define the brief.

For the new emerging culture of Jo’burg - a new icon for the inner city, a symbol of downtown, the reclaimed and reinvented. The design must communicate the nature of the context - everchanging and complex/diverse in use.

The programme will be a material manifestation of the principles of the theory of ‘downtown’ the experience of memory, retreat, escape and celebration within the city. As outlined in the principles the design must be:

a spectacle

a public gathering space, an inner city square that caters for a multiplicity of uses

an edge

a homogenization of building and landscape, defined by rhythms, movement and pathways

public culture and performance

functions that facilitate the transfer and creation of culture – a radio station, recording studio, practice studios, performance venues, night clubs, restaurants, café’s, design studios, retail outlets, apartments, offices, a gallery, free space

parkscape

city gardens and public spaces of tranquility, urban agriculture

the hinge

an interchange of movement and transport networks

adaptation

spaces that are changed by public inhabitation, the use of available/unused/changable buildings and space
4.1. MY JOBURG

4.2. JOHANNESBURG CITY

4.3. CBD

4.4. THE CARLTON CENTRE
“In Jo’burg we have a dream. We seek to build a better quality of life for all our people. A better tomorrow is beckoning. We urge all of you, as optimists, to join us.”
Amos Masondo Executive Mayor

“As the city evolved into a metropolis, many people found their way here in search of fame. My early memories are primarily of Jo’burg as a cultural hub of jazz clubs, restaurants, night clubs, concerts at the old Colosseum and of course the exquisite architecture. Today there are encouraging signals which assure us that the vibrancy is returning to the city. As a mirror of South African society, Jo’burg is proof that this country of ours is alive with possibility.”
Wendy Luhabe Entrepreneur and First Lady of Gauteng

“I say ‘Bravo’ to those companies that stayed in town while everyone else was running to the suburbs. They were so brave, although they knew (in the long term) where their bread was buttered.”
Yvonne Chaka Chaka Entertainer and board member of the Gauteng Tourism Company

“This is home man! The best city in the world.”
Dr Nthato Motlana Successful businessman and Civic leader

“The dynamism of a changing South Africa from a land of discrimination to one of equal opportunity and democracy impacted on the inner city and business houses started moving out of the CBD and into the suburbs. The inner city needed renewal, and public private partnerships were formed by people with the vision to lead the way towards a successful revival which gains momentum everyday.”
Mervyn King Senior Council and Chairman of the King Commission on Corporate Governance

“Leave Jo’burg to live elsewhere? Never! Johannesburg is vibrant, the weather is brilliant, the northern suburbs have lovely gardens, and there are excellent shopping malls.”
Helen Suzman Former Politician, Anti-Apartheid and Human Rights campaigner

“Jo’burg is a great city and will become greater as it gets more integrated and populated demographically. Ultimately I believe Johannesburg will become a great cosmopolitan city.”
Advocate George Bizos QC and Human Rights Activist
4.1. My Joburg stories in the city

My friend and respected colleague Steven Reid told me a story of an experience in Alexandria. While observing the nature of the taxi network and more specifically the queue marshals that regulate the efficiency of the taxi system he witnessed two situations - similar situations, within the same context, yet worlds apart in meaning. The queue marshals patrol the streets and stop-offs armed with ‘shambus’ to aid in enforcing the speedy transfer of passengers and the even quicker arrival and departure of the mini-bus taxis.

One marshal grabbed a passenger by the collar with one hand, one who had obviously disobeyed the etiquette of the taxi industry, and threatened to strike him with the whip-like weapon in the other. This poor man was pleading in an extreme manner, screaming for mercy. The marshal lunged toward him, taunting him with body movements. The marshal ‘owned’ the passenger, that man would have done anything to avoid the looming beating. On another street corner another marshal attempted to make his point to a disembarking passenger. The marshal walked towards the man and aggressively threatened him with his posture and gestures. This man faced the marshal and locked eyes. As the marshal attempts to intimidate the man with by lunging toward him, the man responds in a similar manner, gesturing to the marshal that he will hit back. The marshal gestures again, this time with less vigour and bravery. The man slowly backs off keeping his eyes locked with the marshal, never turning his back.

This is metaphorical for the nature of Johannesburg city. If you are scared, it will own you and take you for all you’re worth. But if you stare it in the face, stand your ground and never turn your back you will own it.
One night in newtown

It's seven o'clock.
I'm almost late and almost ready but not yet almost going.
Eventually Mikel's drums are packed and we're off. The moon is bright and the lights are dim, the air is cold and my leather is warm – just how I like it.

We drive fast because soundcheck is at half past seven. I turn the radio up, it's the clash as usual, and the melodies of Joe and the rest set the tone for the evening.

"I'm all lost in the supermarket, I can no longer shop happily. I came here for a special offer, guaranteed personality."

We make good time and slow down on the city highway, the view that has become the backdrop of every show we play. Mikel and I stare in silence, both transfixed on past moments in the city – walking the streets by day and hanging out at night – concluding the flashback with a shared glance and the words

'I love Joburg'.

Left at Carr Street offramp, left at the lights, right into Miriam Makeba, Horror Café on the left, this was the plan. In execution, this was the reality, left at Carr Street offramp, left at the lights, swerve to miss drunk golf driver and burst both right tyres on the invisible dividing island in Miriam Makeba, Horror café is up the road on the left. It's half past seven and Mikel must soundcheck. Enjoy the walk Mike.

He returns with a Corsa and spare hands. We commandeer the right hand lane and begin to transfer the equipment. I'm left alone and assure them I'll be alright. I've changed a tyre many times before.
I realize that I only have one spare so I make a call to a friend who will bring another.

Down to business, I open the boot to grab the spanner and jack, which are nowhere to be seen. I curse loudly and draw attention from some friendly brickfields residents. "I’m alright, a friend is on the way, no need to worry" I say.

It’s now half past eight and I have no spanner or jack.

Vry drives past, u-turn at the intersection, and offers assistance. Yes! A jack and spanner! Lets do this. The car is elevated and the wheel is off, I realize now that my spare is non-functional in every sense of the word. What now? Phone Mike, ask for the Corsa guy to please lend me a wheel. The wheel arrives, its flat. I make more calls, I get my hands two spare wheels that fit my Opel Monza. I tell Vry and Skot, who arrived sometime during the confusion, to go ahead to the show and I’ll wait here with the car until the wheels are delivered by my dear friends.

They disappear into the murky Joburg streetlight. I settle into the passenger seat and turn the clash up –

the night is cold and my leather is warm – just how I like it.

It’s nine o’clock and there’s no sign of spare wheels yet. The city keeps me entertained with its sounds and people. With each minute that passes as I wait brings new conversation with the street.

The metro cops passed by four times before ensuring my safety and innocence.

"I’ll be fine, I have a baseball bat..." that’s what I say as he rolls down his window, "oh! Okay then" and they’re off like a flash.

Isabelle, Lerato and Kutz were the next to find interest in my situation. They all live in the city and like to ‘entertain’ for money they tell me. We talk about our favorite places and interests and find we have a lot in common.

"Joburg is good to us, its fun and is home to people like us."

The threesome grew bored with mere words and attempted to lure me to their room for some drinks and company, and some sort of transaction I assume... I decline the offer for fear of returning to Miriam Makeba less one white opel monza, amongst other moral reasoning.
I can still see their backs when there’s a knock at my window. It’s Jerome, he’s just moved back up from the Cape and needs a couple of rand to pay for a motel room for the night. We talk about his life and mine, and share experiences of the city. He’s originally from here but left to find change and less troubles. His conclusion is that Joburg is tough, but more rewarding than most other places.

“the streets are my home, they made me like this and I love who I have become because of them. If you are struggling, don’t give up, you can find an end to it all in Joburg.”

I contribute to his hospitality fund and he heads off, hoping to find work in the morning.

Nona and Busi arrive offering cologne and woolen gloves, they like my hair and music. They come from Malawi and are looking for better work.

“we came here for a better life. Joburg is fucked up but its nice here. I can live in this city…”

Our conversation is interrupted by Jan, a towtruck driver from Berea. It’s quarter to ten, I tell him I’m fine, thinking “man, I hope those guys come quick.” He tells me about his flat in Berea.

“I like the city because the people need help and I can help with my truck, my rates are the best.”

He gives me his number promising some sort of commission for any reports of inner city car accidents. At five to ten we are interrupted by Alan and Aiden, with wheels! Finally we get the car sorted out and drive two more blocks to Horror café.

I rush into the club and hope I’m in time to play the show. I am. I drop my bass in the artist lounge and grab a drink at the bar, we’re on in five minutes. My glass is empty and I go to fetch my bass. Where is it? I left it right there. Oh, well, back to the bar, I find the manager and tell him my guitar is missing. He curses and heads to the lounge for inspection. I organize for the band scheduled to play after us to go on now and we’ll take their slot. “done!”

we search for forty minutes and there’s no sign of my burgundy cort B5. We have to play now, so I borrow Maks’ bass and the show begins. After forty minutes of rocking on stage we are finished. “nice show, it sucks about you guitar man, but that’s Joburg for you.” I step outside and get lost in the sight of the cityscape, my mind reminisces on Joburg nights and Jozi days.

The night is cold, my leather is warm – just how I like it.
Finally, Friday afternoon.
The highway is backed up from the south to Wits, so I’ll head south through town, via City Deep. Half an hour is all it takes and I arrive in Alberton at half past five.

Dave lives in Verwoerd park. I have to fetch him, then we’re off to meet the guys in Brack-endowns – home of Don and Jarryd. These are the boys of Swivel Foot.
A punk/Rock’n Roll Reggae band

in love with Joburg,
the city is our inspiration, our muse, our way of life –
Joburg City Glory.

We wrap up our practice at six o’clock and pack the gear for tonight’s show. London Calling Fairview, a favourite nightspot for city alternative culture. The drive from Alberton is always inspiring, the transition of suburb to industry, to countryside, to city – our city. The skyline is our destination and is always breathtaking at sunset. Almost in unison we each blurt out feelings, thoughts and emotions brought on by the familiar sight of the picture perfect cityscape.

Joe Slovo drive is our pathway to the venue, we fly over the city grid, marvelling at its grittiness and dichotomous nature of cruelty and acceptance simultaneously. Market Street offramp, Commissioner Street, and ultimately, corner of Browning and Op De Bergen, Fairview.

The sight of Ponte across the valley welcomes us. The streets seem darker than before, there’s an eerie silence that is confusing and consuming. We sit on the sidewalk for sometime, lost in the strange atmosphere of the night. We are interrupted by a familiar face. Joseph lives on the same street of the club and is a regular, and he informs us of the power failure and it suddenly all makes sense. “It’s been on and off for weeks, it’ll probably be back in two hours or so.” Stumbling through the black we make our way into the club. It’s a magical space inside, lit by a small number of candles.
4.1. My Joburg
stories in the city

Silhouettes crowd the bar and tables. We are somewhat saddened by fact that there is no power, which means the show can't happen. So back to the pavement, with drink in hand, we discuss the possibility of relocating the show to another vacant venue. Bohemians, no it'll be booked, Cool Runnings, too far, that weird art fag hangout up the road, probably no power either. Oh well, we'll just wait it out here and hope for the best.

We had lost all hope and began to pack the gear we had previously set up. Miraculously as prophesied by Joseph, electricity returns to the neighbourhood. Why did we doubt, why?

The club and surrounding households and context erupt in massive applause. Joburgs atmosphere was back! We questioned “was it ever gone?” Dave Says

“dude, this place is ever changing, but always the same. It makes me feel alive; you never know what you’ll get.”

I concur.

The show ends well and we join our friends at the bar, in the alley, the pavements and street. The topic of conversation is the city, as usual with characters of city culture. The owner, Steve, has a great outlook,

“Joburg is where I come from, the streets, sounds, people. That’s what I love in life. This club makes all I am possible, the people make the club, and places like these make the city, well they make it all worth it.”

I leave Steve at the bar and join Dave, Don and Jarryd outside in the alley. The four by two meter yard is packed with people. Strangers united in experience of place. I sit for a while and observe interactions, displays of respect, escape, identity, anger, love, the list is endless. I realize that this small courtyard is an image of the greater city. Interacting in close proximity regardless of belief, lifestyle, class. This works. These people are here because this is where they want to be. I head to the street, a place cluttered with people facing the wall of light to the north. I wonder what they’re thinking, some sit silently in contemplation. I wonder. So I follow the lead and turn to the city, my view framed by Carlton tower and Ponte. I slip into a strange type of meditation, lost in silent thought, deafened by the sounds of traffic, blinded by light. I find retreat in the distant chaos.

I feel at home. This is real, this is where I want to be.
4.1. MY JOBURG
experience the city - by day
4.1. My Joburg experience the city - by day
4.1. MY JOBURG

experience the city - by day
4.1. My Joburg experience - by day
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experience the city - by night
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experience the city - by night

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4.1. MY JOBURG
experience the city - by night
4.1. My Joburg experience the city - by night
4.2. JOHANNESBURG CITY

inner city figure ground
4.2. JOHANNESBURG CITY

City neighbourhoods

M - Marshalltown
N - Newtown
R - Railway
Br - Braamfontein
Ba - Berea
D - Doornfontein
ND - New Doorfontein
4.2. JOHANNESBURG CITY

CBD outline
1 - Small Street Mall
2 - Carlton Centre
3 - The Colloseum
4 - City Hall
5 - ABSA Gallery
6 - High Court Precinct
7 - Johannesburg Park Station
8 - Johannesburg Art gallery
9 - Joubert Park
10 - Sun International hotel
11 - Taxi Interchange
12 - Metro Mall
13 - FNB Bank City
14 - Gandhi Square Bus Interchange
4.2. JOHANNESBURG CITY

CBD arterial routes E-W

1 - Bree Street
2 - Jeppe Street
3 - Market Street
4 - Commissioner Street
5 - Marshall Street
6 - Anderson Street
4.2. JOHANNESBURG CITY

CBD arterial routes N-S

1 - Sauer Street
2 - Simmonds Street
3 - Harrison Street
4 - Rissik Street
5 - Von Wielligh Street
6 - Troye Street
7 - Claim Street
4.3. CBD
4.3. CBD

Major transport arterials in and through...
Existing and developing precincts
The Johannesburg CBD is metaphorical of many of the issues previously articulated.

Within the ever growing city exists a diverse street culture; Occupants form the entire spectrum of belief, lifestyle, economic bracket, culture, political regime, interests... The people of the rich street culture act out a dialogue of interaction daily. However within the chaos of urban interaction there is little place for pause and retreat, contemplation and exchange.

Along with this daily problem, at night the city is in a sense evacuated of this rich chaotic street culture. Specific groups of city users remain within the city bowl but in most cases this is by circumstance not choice. And for those who choose to stay, the culture of consumerism holds their interest.

The fact is that the CBD of Johannesburg was urban, a place of urbanity where people integrated through work and play. The question is what has been lost, what has changed and what is missing as a result of change?
The Carlton Centre precinct sits in the heart of the JHB CBD. Technically zoned as General (any use apart from noxious industries) flanked by business and industry. Literally the centre of the CBD Carlton Centre existed as the built cultural and economic centre of Johannesburg. With the influx of informal trade in illegal dwelling, cultural centres have been shifted to the edges of the city (Newtown and Melville) and the high end corporate have fled down the road to Sandton. To reinstate the pre-condition of community and integrated society these issues must be addressed. Perceptions of the city must be changed, if the people of the city change the city itself will change. The question is 'how?'. -

A new image of unity and collective diversity - communicating the reality of Johannesburg, the people, giving the city back to the people.

The increase of inner-city living grows annually by a steady 15%. However manifestations of this influx are not clearly readable in the city.
After Jo'burg Town Planning
The precinct was designed, with no reference to context, as buildings in a square, an attempt at creating usable public space between intensely used buildings. Regardless of intention it was merely an imposition governed by social preconceptions of the time. Not rooted and somewhat disconnected from Joburg culture. The addition of the ‘blue glass’ mall further defied the connection to the city and did away with potentially usable space, however structured and dictated the spatial framework was, there is always room for re-interpretation and re-making.

The potentially rich public space of the original ‘mall’ of the centre has been lost. The blue shopping centre robs the street of the possibility of public social integration. Social culture is existent within but is disconnected from the street and in turn the city.
4.4. Carlton Centre
4.4. CARLTON CENTRE

Traffic movement patterns
Site dynamics
The Hotel sits on the South West corner of the precinct, fiercely consumed by the blue glass of the somewhat aged re-interpretation of the public mall.

All connections to the street and the dormant centre square have been destroyed by green palisade fence and blue glass, apart from lonely entrances off of surrounding streets.

The building has no current use and all proposals, including the reinstatement of the hotel have failed for many reasons; location, rigidity, economics and the like. To remake this building it must done in a radical way - the city will not benefit by a mere refurbishment of past functions. Society and Johannesburg city culture have evolved somewhere far beyond that of the day of the Carlton’s inception.

The spaces and places need to be remade in a response to the need and nature of the community in which they exist.

An architectural revolution in response to the state of the city and the needs of its people.
The structure of the hotel is intimidatingly rigid to the eye and the scale of the massive concrete fins and shear walls is overpowering from street edges. A closer look at the internal arrangement of the structure reveals a simple system that can be easily sculpted. Beams span the width of the building and the vertical rhythm holds opportunity for the strategic placement of parasitic structure in the horizontal for further structural flexibility.
Department Store building -
The old Garlicks Building sits anonymously on the corner of Commissioner and Kruis Streets. This corner experiences a significant amount of pedestrian traffic which creates possibility for public integration with the centre and mall through the corner building.

The Carlton Hotel -
This landmark of inner city culture and vitality lies mothballed, waiting to be reinstated to its former grandure. It exists as a monolith, an uninhabitable mass, dead to the street and city.

The Office Building -
The 50 storey skyskraer is currently 30% vacant and up for sale with the surrounding precint. Similar to the hotel it is cut off from the city, accessible through mall lower levels and somewhat concealed entrances.

The Carlton mall -
The complex remains vibrant in public use yet is disconnected from the successful Small street Mall and surrounding streets.
precedent studies
5.1. INSPIRATION

A Visual essay

pg118
5.2. PRECEDENT STUDIES
Examples and investigations of programme and theory
pg 126
5.1. INSPIRATION
6. Flex Strategically position the volume towards the sun resulting in a lower south facing and higher north facing. Amplitude of the building varies from 3 to 10 meters.

7. Mise The network is composed of individual buildings linked by walkways. The pedestrian cease plan.

Paillard, et al 2001
5.1. INSPIRATION

Le Halles Competition entry - Jean Nouvel. Sowa 2004, pp.68.

Le Halles Competition entry - OMA. Sowa 2004, pp.77.
5.1. Inspiration
5.1. INSPIRATION
5.1. Inspiration

IT University, Henning Larsens et al. 2005 pp 48.
5.1. INSPIRATION

High Density Housing. International architectural exhibition 10. pp. 128

Project of the Centro Direzionale station. International architectural exhibition 10. pp. 155
The Johannesburg CBD is emerging from a period of decline and abandonment. Many of the symptoms of this shift, from old to new, relate to the architectural and philosophical theories of Woods. His works are theorized and sited in contexts similar to Johannesburg, areas affected by change, left ravaged, undergoing a period of recovery and change. Concepts like: new tissue developing over wounds of war, the injection of new buildings, formation of scabs, and space created as a result of violence are all relative concepts concerning the recovery of Jo’burg city.
'The entire network of connected structures resonates individuality, and together in the civic space as an ensemble, a community, an urban unit. The whole is indeed greater than the sum of the parts... The urban whole is therefore not a hierarchy; rather it comprises a heterarchy, a recursive network of self-determining structure and inhabitants. The continuous civic space is a greater resonating with the dissonant or constant “music” of the entire network.'

(Woods 1890: 5)
The primary idea in Woods’ projects and theory is a shift in the mindset of people, applying revolutionary systems of: structure, space-making, social networks, economic structures, et al. Space becomes a framework that is interpreted and defined through its use. The users become the generator.

‘Are we prepared to construct an architecture without function, a way of life founded on continuous invention, the invention of reality? Are we ready to live fearlessly in
the present – accepting a future governed by probability – and to hone our minds and bodies to a degree of poise and agility that history has not known before? Or will we deny the imperatives of these understandings and sink back into the illusory comforts of mere history?" (Woods 1989: 10)
The history of Johannesburg is diverse, each observer and story teller will testify differently to the reality of the history. This is the reality Woods refers to, one that is constructed through the experience of it. A personal experience.

‘The destiny of human beings, as I see it, is to experience the world they inhabit – the universe inhabited by the immense scope of the human mind – and to construct that experience, the reality, in works of uncompromised energy, unrestrained by fear. These works will always be at first strange and ugly judged by what we have known before, and to some extent they will do violence, because they will violate the conventions we have known.’

(Woods 1989: 10)

It is this transformation and application new mindsets that must be utilized when working with the fabric of Jo’burg.
5.2. PRECEDENT STUDY
Sao Paolo is an extremely heterogeneous and discontinuous urban structure, formed and reformed by market trends and a few zoning laws that gradually lost their significance without losing their validity. A city that, in the words of Levi-Strauss passes from freshness to decrepitude without managing to become old. (Trigeuros 1996: 13)

The same can be said for Johannesburg. A city drenched with layers of meaning, ever-changing and extremely diverse.

Lina Bo Bardi’s SESC in Sao Paolo is hinged on this sense of meaning and place. The re-invention of the old factories is a communication of the history of meaning of the place – expressing new and past conditions of firstly the site and the country.
The experience of the world within this project gives the user a personal sense of place – histories and stories of the community. It is this quality and skill of using history and past conditions to create personal experience and meaning through a process of story telling through architecture. The spaces are conceived as multi-use to be interpreted through use/habitation. The use is prescribed to a certain extent with the presence of sporting facilities.
These are however thought of as leisure rather than mere activity. The project provides a haven of recreation within the city, an escape of sorts, a way to get out of the mundane and experience excitement. Although providing escape it remains deeply rooted and connected to the city by the significance of the meaning of the place – the experience of ‘the everyday’ – paying homage the ‘normal’ person. The ‘everyday’ is expressed with the storytelling through normal objects/elements within the project.

It is a project embedded in tension. The old and the new, the young and the old, art and industry, big and small, complexity and simplicity, restoration and adaptation. Theses tensions are intricately played out in essence in such a way that they are not imposing but they become coexistent. A metaphor of the society they exist within.
5.2 Precedent Study

'SESC pays homage to the ordinary people, to the forgotten, to the losers, to the "ugly". In short a fierce critique to the world that punishes failure.'

(Oliviera 2002: 112)

images and quotes from lecture by Betina Andrag
Public Space is product of the architecture. By raising the mass of the building off the street, the space of the street extends through the volume below the building. The extension of the street creates and extension of public life and publicly defined space. Undefined in void and through occupancy gains meaning and function.

Lina Bo Bardi - MASP Sao Paulo. Creation of public culture below cultural programmes.
Mega structure applied to create flexibility of structure. Innovative use of structure can allow for internal spaces to be flexible. Space that becomes a platform for public culture, a space that gains meaning through use and habitation.

A lattice work of vertical and diagonal columns braces the building on the exterior. The vertical columns appear to span the height of 6 storeys, but are in fact pinned to each floor slab and cross braced with diagonal beams/columns.
design development
6.1. CONCEPTUAL DESIGN DRIVERS

6.2. CONCEPT DEVELOPMENT

6.2. SITE CONCEPT

6.3. BUILDING CONCEPT

6.4. FINAL SCHEME
6.1. conceptual drivers

6.1.1. SPECTACLE in the city
6.1.2. reanimate the EDGE
6.1.3. PUBLIC culture
6.1.4. joburg’s master PERFORMANCE
6.1.5. pull-through PARKS
6.1.6. the HINGE
6.1.7. ADAPTATION
The aim of the conceptual drivers is to communicate in graphic form architectural ideas that are to inform the design process. They are not examples of application of the concepts. The conceptual drivers will be further explored through the design process and be combined and refined, finally resulting in a resolved architectural response.
Spectacle in the city - Reactivate the edge -

The construction of the Carlton Centre brought spectacle to the city of Jo’burg. To accommodate the super-basement a massive pit was excavated. During the period of construction crowds would gather to witness this oddity within the city. The above sketches investigate concepts of telling the story of this spectacle. Images and experiences of ‘edge’ that are in essence the story of what was.

Exploiting the tension between ‘street’ and ‘edge’ creates an opportunity to make spaces on the edge that can be read as both edge and street.
Public culture -
Inclusion of public life, the need, flexibility, usability.

Joburg's master performance -
Performance space, exhibition space.

By carving and sculpting new spaces into the existing structure of the centre can provide urban landscapes become defined through use and habitation.
Pull through parks - extensions of green, innovative application.
The Hinge - Connectedness

highlighted major arterial access roads in the Johannesburg cbd. the Carlton precinct sits centrally within the traffic network.
Adaptation - Structural deviations, Strategic placement.
The structure of the hotel is simple. Floor slabs span the width of the building, pinned at each facade. By applying an additional external structure to the building, fixing the beams and slabs at strategic points, the interior of the building becomes mouldable. Spaces are able to be fluid, defying the rigidity of the building.
The above image illustrates the changes the site and the public space of the site has endured. The three schemes create and neglect street edges in various ways. The edges of the buildings become barriers to the street, forming channels of flow that can be manipulated to direct the inclusion of street and public culture into interior precinct spaces.
The future
The volume of the super basement parking lot has been carved out for the creation of streetscape for public use that pulls below and through the site. A new landscape is created. The massive buildings begin to float in a sea of space, as opposed the existing situation of constrained existence - bolted to sharp blue glass and hard concrete, remaining connected to the context through use and occupancy.
Images of a model exploring the possibilities of creating space below the site utilizing the available space of the super basement.
6.2. Concept Development

- Relationship to site
- Effect on precinct

2 Options vs Phases?

- Relation to the context
- Effect on city
- Linkage to city
- Integration?
- Separation?
- Articulation?

- Pedestrianise to malls & boulevards.
6.2. Concept Development

Concepts: Site Experience (B)

Typologies in Section
6.2. Concept Development
The site is connected to public spaces in close proximity, encouraging the pedestrianization of the inner city streets.

The city becomes the site, a network of spaces defined through user interaction.

The precinct becomes a hinge of public culture in the CBD.
6.2. Concept Development
6.2. concept development

Buildings that exist as objects become edges to public space. Movement is defined by rhythms of built fabric. The streets pierce through the masses directing public flow into the interior space of the precinct.
Progression of sections through the site. Landscape, building and city merge forming homogenous zones of use. Space that becomes an abstraction of its use, gaining purpose and meaning through the habitation of its users.
6.2. Concept Development

model 3
Spectacular in appearance, adapted in nature, connected to public life, offering retreat and celebration, with an active edge, accommodating, gathering, performing, exhibiting, hinged to the city.
6.3. CONCEPT DEVELOPMENT

Exploring concepts of carving into existing fabric to create spaces that create a sense of community and connectedness. The divisions of building, site, street and city become blurred.
The space that flows through the site is an extension of streetscape - maximising public and pedestrian access and usability of the usable space of the site.
6.3. CONCEPT DEVELOPMENT

model 4

164

model 5
6.3. CONCEPT DEVELOPMENT
Site Concept 1

The focus of the design is a grand public square that exists as a void, one storey below street level - reminiscent of ‘the pit’ construction of the precinct. The square is connected to the surrounding streets with pedestrian ramps. Buildings that once existed as anonymous entities, non-contextual with no relation to public space and scale now become edges to public space.

Site Concept 2

A grand public square is located on street level at the termination of Small Street Mall. Pedestrian links are developed along busy pedestrian routes, resulting in a pedestrianised edge to the precinct. Alternative to replacing the shopping centre (Site Concept 1) the square butts up against it - a lobby for city shoppers and urban public.
Site Concept 3

Pedestrian routes start to carve their way through the monolithic concrete buildings, creating new streetscapes.

Site Concept 4

The pedestrian routes reshape the footprint of the complex, cutting through buildings along the grid lines of the city (a memory of the streets prior to consolidation into the superblock). The routes terminate in an internalised public square defined by the surrounding buildings.
Site Concept 5

Routes of movement that define the new footprint extend into the streets and surrounding sites of the context. Emphasis is placed on re-connecting the internal world of the precinct to the streets and people of the city.

Site Concept 6

Pedestrian streets/boulevards cut through the site and buildings along pre-existant road grid lines.
Site Concept 7 - Final concept

The corner of Commissioner and Kruis Streets becomes the public gateway to the precinct and the playground for the city - “Downtown City Hub”. Pedestrian routes carve through the building into an internal city garden that connects to the Carlton shopping mall. The Office tower is transfored into a framework with clip on programme pods; gardens, lounges, office space, balconies and the like. Similar the Hotel is re-imagined as a framework for programmatic in fill; housing, recreation and public space. The Mall is connected to the streets with streetside gardens and pedestrian islands that extend to surrounding public spaces.
6.4. BUILDING CONCEPT
Building Concept 1

The existing building is retained and sculpted to create rich interior space. The regular structural grid allows for structural maleability. In essence the once solid mass becomes a city courtyard building that encloses void public space in the form of a garden.

Circulation is relocated to the exterior of the building with wide pedestrian ramps and a 'clip on' lift shaft. New buildings are added on top, separated by a public sky park and garden, in a shelving system like manor that enables the new building to grow as the city needs.
6.4. BUILDING CONCEPT
Building Concept 2

The ramps exist as a translucent scarf that wraps the existing building. New balconies are added that echo the geometry created by the ramp system. These geometries are repeated and varied in the new top structure, supporting programmes that begin to lean out and over the inner city streets.
6.4. BUILDING CONCEPT
6.4. BUILDING concept

Building Concept 3

Gardens extend from the interior to the streetscape of the surrounds. Internal geometries of the existing building are rotated to geometries created by the ramp circulation system.
1 - Taxi drop off
2 - Pedestrian crossing and Small Street Mall link
3 - Calton Tower
4 - Carlton Mall
5 - Downtown City Hub
6 - Fox Street Pedestrian crossing and Main Street Mall link
7 - Carlton Hotel
8 - Carlton Mall
Building Concept 4 - Final Concept

The external ramp system is developed into a linear informal trading space. The ramps are continued along the north facade of the new top structure, these become vertical produce farms where traders can grow goods. The internal garden is enclosed with a perforated skin that wraps the interior of the existing building and links through the sky park to the new top programme.

Downtown City Hub is Jo’burg city culture, with programme that enables the experience of memory, retreat, escape and celebration.

retail_restaurant_cafe_gallery_nightclub_venue_park_garden_radio-station_recording-studio_office_studio_free-space_apartments_urban-campsite_farm_market
6.4. Final scheme
6.4. Final Scheme
design
drawings

7.0
7.1. CONTEXT

7.2. URBAN DEVELOPMENT

7.3. SITE

7.4. PLANS

7.5. SECTIONS

7.6. ELEVATIONS

7.7 IMAGES

7.8 FINAL DESIGN
1. Carton Centre office tower
2. Carton Centre shopping mall
3. Calton Hotel
4. Downtown City Hub
5. Marshall Town residential development
6. ‘The old Colloseum’
7. Gandhi Square bus interchange
8. Kine centre movie complex
9. High Court
10. Sun International Hotel
11. Small Street Mall strip
7.2. URBAN DEVELOPMENT

1 - Downtown City Hub
2 - Carton Centre office tower
3 - Commissioner Street Pedestrian Island
4 - Carlton Hotel
5 - Fox Street pedestrian Boulevard
6 - Kruis Street Grand Boulevard
7 - Small Street Streetscape
8 - Commissioner Street Taxi drop off
7.2. URBAN DEVELOPMENT
1 - Carlton Mall  
2 - Carton Hotel  
3 - IBM building  
4 - ‘The old Colloseum’  
5 - Downtown City Hub  
   (Old Garlicks Building)  
6 - Movie Complex  
7 - Small Street Mall crossing  
8 - Carlton Centre Office tower  
9 - Kine Centre  
10 - Carlton ‘Sky Rink’ and Parkade  
11 - Von Brandis Street  
12 - Kruis Street  
13 - Small Street Mall  
14 - Von Wielligh Street  
15 - Delvers Street  
16 - Market Street  
17 - Commissioner Street  
18 - Fox Street  
19 - Main Street  
20 - Marshall Street
1 - Sunken garden
2 - Retail space
3 - Street edge garden
4 - Male toilets
5 - Female Toilets
6 - Streetside kiosk
7 - External lift shaft
8 - Street lobby
9 - Kruis Street
10 - Commissioner Street
11 - Taxi drop off
12 - Pedestrian circulation ramp and linear informal trade space
Ground Floor Plan
Retail space & streetside gardens
First Floor Plan
Gallery and Restaurant
1 - Void space
2 - Venue garden
3 - Male toilets
4 - Venue space 1
5 - Ramp/trade from 1st floor
6 - Venue space 2
7 - Ramp/trade to 3rd floor
8 - Bar area
9 - Balcony
10 - Female toilets
7.4. Plans

1 - Void space
2 - Space frame skin
3 - Lift sky lobby
4 - Ramp/trade from 2nd floor
5 - Park roofscape
6 - Vertical produce ramps
7 - Garden roofscape
Fourth Floor Plan
Radio Station and Studios
7.4. PLANS

1 - Void space
2 - Park roofscape
3 - Studio apartment (loft)
4 - Sky lobby
5 - Reception
6 - Studio apartment
7 - Vertical produce ramp
Fifth Floor Plan
Studio Apartments
1 - Void space
2 - Terrace/stair to 5th floor
3 - Reception
4 - Sky lobby
5 - Urban campsite
6 - Terrace/stair to 5th floor
7 - Produce greenhouse
8 - Vertical produce ramp
9 - Park roofscape
10 - Garden roofscape
Sixth Floor Plan
Urban Campsite and Sky Gardens
7.4. Plans

1 - Urban campsite roof
2 - Lift core roof
3 - Garden roof
4 - Vertical produce skin
5 - Park roof
1 - Void space
2 - Sunken garden
3 - Light and air well to basement
4 - Basement 4 (existing)
5 - Basement 3 (existing)
6 - Basement 2 (existing)
7 - Basement 1 (existing)
8 - Streetside garden
9 - Circulation/linear trading ramp to 1st floor
10 - Circulation/linear trading ramp to 2nd floor
11 - Circulation/linear trading ramp to 3rd floor
12 - Vertical produce ramp
13 - Park roofscape
14 - Studio apartment (loft)
15 - Sky bridge
16 - Radio station office
17 - Garden roofscape
18 - Park roofscape
19 - Venue space 1
20 - Venue space 2
21 - Gallery space
22 - Restaurant space
1 - Sunken garden
2 - Light and air well to basement
3 - Basement 4 (existing)
4 - Basement 3 (existing)
5 - Basement 2 (existing)
6 - Basement 1 (existing)
7 - Streetside garden
8 - Sidewalk
9 - Gallery/restaurant lobby
10 - Venue space 1&2 interchange
11 - Park roofscape
12 - Garden roofscape
13 - Studio space
14 - Radio station
15 - Studio apartment
16 - Park roofscape
17 - Urban campsite
Cross Section
Through north Facade

1 - Ramp/linear trade space to 1st fl
2 - Ramp (structural skin spans landings)
3 - Ramp/linear trade space from 1st fl
4 - Ramp/linear trade space to 2nd fl
5 - Ramp/linear trade space from 2nd fl
6 - Ramp/linear trade space to 3rd fl
7 - Vertical produce ramp
8 - Vertical produce ramp landing
1 - Sunken garden
2 - Light and air well to basement
3 - Basement 4
4 - Basement 3
5 - Basement 2
6 - Basement 1
7 - Streetside garden
8 - Sidewalk
9 - Gallery/restaurant
10 - Venue
11 - Park roofscape
12 - Garden roofscape
13 - Radio station
14 - Studio space
15 - Studio apartment
16 - Urban campsite
17 - Park roofscape
18 - Pedestrian circulation ramp/linear informal trade space
19 - Gallery garden
20 - Venue garden
21 - Sky garden
22 - Structural perforated skin
23 - Vertical produce ramp system
24 - Produce greenhouse
7.6. Elevations

North Elevation
East Elevation
South Elevation

7.6. Elevations
West Elevation
North West Street view (isolated)
West Street view (in context)
North West Aerial view
East Street view
7.8. Final Design Model
7.8. Final Design Model
1 - Downtown City Hub
2 - Carlton Tower
3 - Commissioner Street Pedestrian Island
4 - Carlton Hotel/living
5 - Main Street Pedestrian Boulevard
6 - Kruis Street Grand Boulevard
7 - Small Street Mall Streetscape
8 - Commissioner Street Taxi Drop Off
9 - Fox Street Pedestrian Boulevard
10 - Von Brandis Street
11 - Kruis Street
12 - Small Street
13 - Von Wielligh Street
14 - Delvers Street
15 - Market Street
16 - Commissioner Street
17 - Fox Street
18 - Main Street
19 - Marshall Street
7.8. Final Design Drawings

[Diagram of architectural design]
7.8. Final Design Drawings
panels

A SPACE

The hybrid space - the celebratory labyrinth - becomes a place. We say it is a space. The difference is that celebratory places is made through a direct and communal response to a specific audience/site.

A PLACE

The place of Downtown must be this, a deep sense of connectedness, homeliness, community, and celebration. The meaning of place will be generated and crafted by the users.

AN IMAGE

The manifestation of the image is not constrained to architecture and built fabric, but will use architectural elements to provide spaces/places for social manifestations of experience.

DIALOGUE AND DENSITY

The manifestation of the image is not constrained to architecture and built fabric, but will use architectural elements to provide spaces/places for social manifestations of experience.

PRECONDITIONS

The EHS has been redefined in the culture. It activates new movement and public interest. The innovation lies in many ways, not only to strengthen and support the city's urban development, but also in dynamic planning and integration. What was once neglected is now a framework for how to build new developments and investments.

92 PRINCIPLES

ISSUES OF THEORETICAL APPROACH

DEFINING PUBLIC CULTURE

The interaction between the culture of everyday experiences in the city and daily activity in the current context. Issues of public culture that have been lost and rediscovered.

Retreat - if there is no retreat you can never leave the city. Re-making urban real spaces, remaking the empty and underserved public and the like. Finding new ways to create new insights.

Understanding the meaning for city connecting and city evoking. Creating the experience of opening the city within the city. A city delivered to the celebration of its escape.

Understanding the meaning for city connecting and city evoking. Creating the experience of opening the city within the city. A city delivered to the celebration of its escape.

MODELLING THE THREAT OF COLONIALISM

The view to the city, the meaning to the city through historical and spatial points of view, yet understanding different from the city. People need a space like this.

The view to the city, the meaning to the city through historical and spatial points of view, yet understanding different from the city. People need a space like this.

The view to the city, the meaning to the city through historical and spatial points of view, yet understanding different from the city. People need a space like this.

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The view to the city, the meaning to the city through historical and spatial points of view, yet understanding different from the city. People need a space like this.


**CITY NEIGHBOURHOODS**

The Johannesburg CBD is a metaphorical reflection of the issues previously articulated. Within the ever-growing city exists a diverse street culture. Occupants from the upper spectrum of belief systems, economic bracket, culture, political identities, interests...

The people of the rich street culture act out a dialogue of interaction daily. However within the chaos of urban interaction there is little place for peace and quiet, contemplation and reflection.

Along with this daily pandemonium at night the city is a sense reawakened of this rich chaotic street culture. Spectacle prays of city arms emerge within the city boundaries but in most cases this is by definition not chosen. Yet for those who choose to stay, the culture of consumption holds their interest.

The fact is that the CBD of Johannesburg was not ‘urban’, is a place of urbans where people interpreted through work and play.

The question is what has been lost as a result of change?

**CBD ODD**

N: N4; Joubert; W: Botha St; R: Ramsgate St
R: Bohle St; B: Parktown; N: New Parktown

**CBD EVEN**

R: Joubert Park; W: Botha St; N: Ramsgate St
R: Socio St; B: Parktown; N: New Parktown

**CBD PLACES**

1. **Socio St** 2. **Joubert Park** 3. **Parktown** 4. **New Parktown**

**NORTH SOUTH MATERIALS**

1. **Green Street** 2. **Fonnema Street** 3. **Vermere Street** 4. **Hillbrow Street**
5. **For Full Street** 6. **For York Street** 7. **Dane Street**

**EAST WEST MATERIALS**

1. **Nel Street** 2. **Jeppe Street** 3. **Market Street** 4. **Commissioner Street**
5. **Marshall Street** 6. **Anderson Street**

**SITO MAPPINGS**

The process was designed, with no reference to context, as buildings in a square, an attempt at construing usable public space between intensely used buildings. Regardless of intentions it was merely an imposition governed by social preconceptions of the time.

Not meant as somewhat disconnected from urban culture, it is a realisation of the ‘African’ condition and the development of the city. It is like coming with internally usable spaces, however structured and distorted the spatial framework was, there is always room for re-interpretation and re-making. The potentially rich public space of the original mall of the centre has been lost. The key strategy centre links the street of the possibility of public engaging spaces.

Social cultures in contact within, but is disconnected from the street and in turn the city.

**SITE PANORAMICS**

NORTH ODD

SOUTH ODD

EAST ODD

WEST ODD
references
8.1. PUBLICATIONS

8.2. THESIS

8.3. PERIODICAL ARTICLES

8.4. PUBLIC PRINT MEDIA

8.5. ELECTRONIC SOURCES

8.6. INTERVIEWS

8.7. LECTURES

8.8. IMAGES


8.1. Publications


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8.4. PUBLIC PRINT


8.5. ELECTRONIC

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www.gettyone.com

www.corbis.com

www.istockphoto.com

www.cityblog.blogspot

www.joburg.org.za
8.6. Interviews


8.7. Lectures


Betina Andrag LINA BO BARDI, Wits University. August 2006.
appendices
APPENDIX 1 - JOHANNESBURG
STATISTIC GRAPHS
(census 2001)
Appendix 1

- Age
- Education: over 20 years
- Gender by age
- Household size
- Individual monthly income 1996
APPENDIX 2 - JOHANNESBURG
ANALYTICAL MAPS
(www.joburg.org.za)
APPENDIX 3 - THEORIST PROFILES
Locke’s Theory of Space

Space is defined by bodies or things that are placed within it. Space exists as a precondition, however it remains undefined and invisible until it is occupied. The disruption of space is ultimately the definition of space. The dimensions of the space are perceived and experienced through relationships between those things that disrupt the emptiness of the space. Space is readable through body interaction, a dialogue of the things within. Space is in essence the fluid distance between objects and bodies.
Lefebvre’s Theory of Space

An opposition to that of Locke. Space is not preexistent, it is generated through use and meaning.

Space = Social Practice = Meaning

Meaning = Space

Space is not a precondition to meaning, it exists because of meaning.
Foucault’s Theory of Space

Space is defined by diverse sites of meaning and the interaction inbetween these. The sites exist as constructs of society, defined elements, that allow for little change. Foucault terms these sites heterotopias, that can be defined separately as: crisis, deviant and forbidden. Crisis refers to the temporary nature of society, irregular happenings. Deviant heterotopias are the permanent habits of society, daily life, routine. A derivative of Crisis - Forbidden - are irregular happenings of an undesired nature. The problem is that by rigidly defining these sites of existance no room is left for choice or chance, and by this, the interaction between the heterotopias becomes automised and irreducible. The channels of communication and transfer between them become constraining and definitive.
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downtown

A Thesis Project set in the heart of Johannesburg
By Eric Charles Wright