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The language of humanity

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THE LANGUAGE OF HUMANITY

AN ARCHITECTURAL THESIS

LIALE FRANCIS

A DESIGN PROJECT SUBMITTED TO THE FACULTY OF ENGINEERING AND THE BUILT ENVIRONMENT, THE UNIVERSITY OF THE WITWATERSRAND, IN FULFILMENT OF THE REQUIREMENTS OF THE DEGREE OF MASTER OF ARCHITECTURE [PROFESSIONAL].

JOHANNESBURG 2008

the language of humanity

an architectural thesis

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Declaration

I, Liale Francis, am a student registered for the course of Masters of Architecture [Professional] in the year 2008. I hereby declare the following:

I am aware that plagiarism [the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas and visual materials of others.

For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that it is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my work.

Acknowledgements

Ben & Dawn,

I HAVE FINALLY COMPLETED MY STUDIES. THANK YOU FOR PUTTING ME IN THE POSITION TO ACHIEVE THIS. THE SUCCESSES THAT I ACHIEVE IN MY LIFE ARE A REFLECTION OF YOU.

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YOU HAVE BEEN AMAZING. THANKS FOR YOUR SUPPORT, YOUR OPINIONS AND YOUR GENERAL PATIENCE TOWARDS ME. I HOPE I CAN BE AS GOOD A BROTHER TO YOU AS YOUR ARE A SISTER TO ME.

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THANK YOU FOR POINTING ME IN THE RIGHT DIRECTION AND GUIDING ME THROUGH THIS THESIS YEAR. YOUR GUIDANCE HAS BEEN INVALUABLE.

Michael Hart,

YOU TOOK ME ON STRAIGHT OUT OF UNDERGRAD, DREAD LOCKED, “BAGGY-PANTS-ED” AND CLUELESS AND IINTRODUCED ME TO THE WORLD OF ARCHITECTURE. YOU HAVE BEEN AN INSPIRATION AND A ROLE MODEL. THANK YOU.

Friends,

MATT, XIMENA, NANTZ, AND SI... YOU GUYS KICK ASS. YOU ARE PROOF THAT THERE'S A LOT MORE TO LIFE.... WITHOUT YOUR FRIENDSHIPS I WOULD BE A VERY EMPTY PERSON.



The human species is a diverse one. It consists of many strands of origin. It has many tongues of expression. In the 2006 film “Babel” by director Alejandro Inarritu, the differences between the people of the world are emphasized. People are different because of cultural ritual; the type of food they prepare and eat; their lifestyles; their notions of what is acceptably hygienic; their languages; the ways in which they live and navigate their own spaces; how they define their lives; the role of gender within their societies; their religious views; their economic conditions and political platforms; and their perspective on the everyday norms of existence.

The film, however, also highlights a certain commonality that exists within our species. Although it is never given concrete expression, the notion of a unifying commonality between all the different cultures of the world is undoubtedly brought to the fore. Whether it stems from a common idea of hope, parental love or the will to overcome adversity, the overwhelming notion illustrated in the film is that there exists a universal understanding between human beings- a certain humanity. The film got me thinking about this commonality- the thread that stitches society together and binds it in spite of our differences. The thought of a patchwork quilt… how all the patches [differences] come together as one beautiful and coherent whole. What is this thread, this common language, this underlying humanity?

My architectural thesis is an exploration of this notion and of its relevance in creating appropriate and meaningful architectural interventions within the context of the city.

It is an exploration of the language of humanity.

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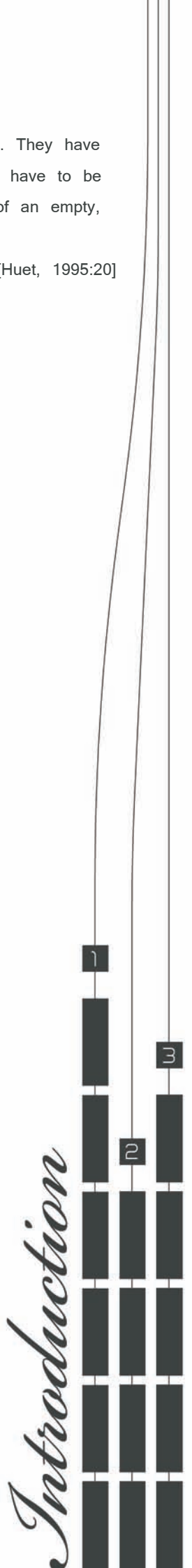
“We are obliged to think that people have to do something. They have to drink coffee, they have to walk, they have to play, they have to be cultivated. We are afraid of emptiness. Afraid of the void, of an empty, beautiful space.”

-[Huet, 1995:20]



TEXT
ALPHABET
CULTURE

Strip One : Research Development



Jozi! COSMOPOLITAN CITY!

Johannesburg has always been a city of commerce and capitalism. Its history of gold mining dictated this. The grandeur of Johannesburg is largely due to is status as one on the world's premier gold mining locations. The discovery of gold brought with it a cross section of different cultures into one place. Johannesburg was the melting pot for the prospector and fortune hunter. Potential wealth and riches, were a draw card for people from all over the globe. It became Africa's "powerhouse city" and possibly the its best candidate to be considered a global cosmopolitan city.

The growth of the gold industry, up until the 1970's, established Johannesburg as a major world city. Apartheid sanctions stunted this growth in the sense of becoming a truly international city. When these sanctions were lifted and South Africa re-entered the international domain, Johannesburg was at the centre of an influx of people curious to see the country and experience this new democracy. Apart from becoming an attractive place to seek monetary wealth, it was also seen as a safe haven for people, mainly from Africa, seeking a safe life. These elements of curiosity, necessity, refuge and hope attracted a wide scope of people into South Africa and Johannesburg, playing a large role in re-establishing Johannesburg as a cosmopolitan city.

As with all other successful cosmopolitan cities, Johannesburg's success lies in its diversity and in its ability to widen its scope, from simply being a mining city to being the centre of South Africa's economy.

**It's a hub of diverse function. It's a hub of diverse culture-
a melting pot of differences.**



PHOTO : L. FRANCIS

Jozi! FRAGMENTED CITY!

Even from the very beginning of its existence, Johannesburg has been a fragmented cityscape. From the separation of the prospectors and governance, to the separation of the mining magnates from the mine workers, to the separation of the natives and the colonials and finally the grand designs of apartheid, Johannesburg has been drawn apart into different groups and races, areas, districts and townships, laws and expectations. The processes of segregation, fragmentation and oppression that ensued through Johannesburg's 132 year history have left scars on its physical, social, cultural and economic landscape.

The result is a disconnected and disjointed city, devoid of the legibility needed to sustain a modern city.

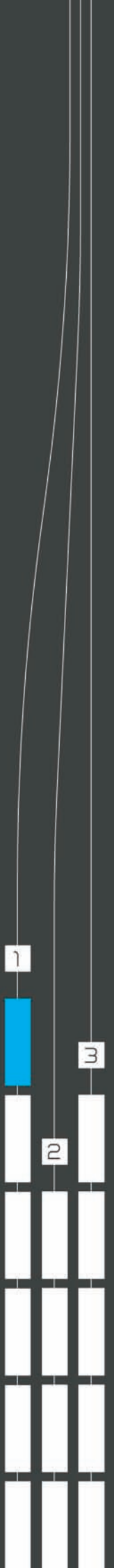
The impact that Apartheid has on the psyche of today's society is profound. It is interesting to see how people from different racial and cultural backgrounds view and interact with other cultural and racial groups.

The formation of townships, separate group areas, separate public amenities and the classification of people into black, white, Indian and coloured through the laws of Apartheid have a devastating impact on the psyche of the population of Johannesburg today. Today's Johannesburg is culturally segregated and whether by apparent choice or through force it is a reality. The tendency is to believe that the reasons for this fragmentation are intertwined rather than being separate processes. The old "coloured areas", "black townships", "white suburbs" and "Indian locations' are still evident in the way people have stayed grouped together. Although there is a movement across these boundaries, it is still quite plain to see these disjointed cultural cli. At a micro scale it can even be seen on the Wits campus. Why is it that people on the campus, in classes and in social clubs still gravitate towards race and cultural groupings? Is it a phenomenon specific to Johannesburg? Does it occur in other cities? Maybe this is a global human phenomenon perhaps with characteristics specific to the Johannesburg context?

The questions of whether this fragmentation is healthy social behavior is pertinent to building a healthy society. Are groups and cliques acceptable in a modern society and do they aid the advancement of a functional society? Are they vital to sustaining a modern, progressive society and an element of "human-ness"? Or is it simply archaic primitivism?

What of the notion of commonality- the idea of common ground between all cultures and races, genders and economic brackets?

Given all these questions I have had to take a certain stance in this regard. The commonality lies beyond the cultural surface and most certainly beyond the realm of words. It is the pulse of a functional society- its differences, its similarities, its driving force. It is the music, the colour, and the age old ritual. It is the story telling, the dancing and celebration of life through the most ordinary yet EXTRA-ordinary acts of the everyday.





STATE THEATRE

Jozi! PERFORMANCE CITY!

The focus on performance spaces and buildings in this sense is important to understanding an appropriate architectural language and form that could be used when designing in contemporary Johannesburg.

Architecturally, Johannesburg has been influenced by various movements. At large, these movements or periods could be seen as the colonial period at the time of the discovery of gold; the apartheid nationalist movement that used modernism as its tool for oppression; and the post-apartheid period of reform, freedom and democracy.

The performances spaces and buildings can be categorised into a few main groupings, namely :



MARKET THEATRE

Colonial Performance Spaces

Colonial architecture expressed the longings of a nostalgic mining community that had set up a new life in a foreign place. The natural process of reproduction occurred with buildings being designed and sometimes even built and shipped over to South Africa from England and other colonial countries. An example of this is the old Park Station. The architecture was, as a result, quite inappropriate for the conditions and the environment of Johannesburg. Examples of colonial performance spaces are the Market Theatre, The Windybrow and the Alhambra Theatre.

Apartheid Performance Spaces

Apartheid architecture was austere, modern, oppressive and grand. It spoke of the power of the nationalist regime that governed during that period. The buildings spoke of control and dominance and had very little to do with the humanity of the performing arts. During the apartheid years, these buildings and spaces became symbols of oppression and the struggle for freedom against apartheid itself.

Examples of these buildings are the State Theatre, the Civic Theatre, the former Rand Afrikaans University, the Roodepoort Civic Centre and the Linder Auditorium.

Post Apartheid Performance Spaces

Post-Apartheid architectural projects within the sphere of the performing arts either attempt to challenge the apartheid legacy or they are simply unconcerned with anything except for the business value of the performing arts. Buildings like the Sundome were never meant to house proper acoustic events and yet they are used as primary locations for many international music events. The new University of Johannesburg Theatre does attempt to cater for a new South African psyche, as do buildings like the Constitutional Court and the Apartheid Museum. The buildings, however, do not cater for the performing arts and leave very little in the way of choice of adequate and meaningful performance space.



THE SUNDOME

Conclusion

My concluding thoughts around the status quo of performing arts buildings within the city are as follows:

The city is lacks adequate performance space.

The existing buildings and spaces are either closed off from the public, symbols of a negative past, acoustically inadequate and/or renegade and recycled spaces that don't have a sensitivity to function. The city needs to develop new dedicated spaces for the performing arts.

PHOTO: CRHIS PREYSER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CULTURE

PHOTO : WWW.FLICKR.COM

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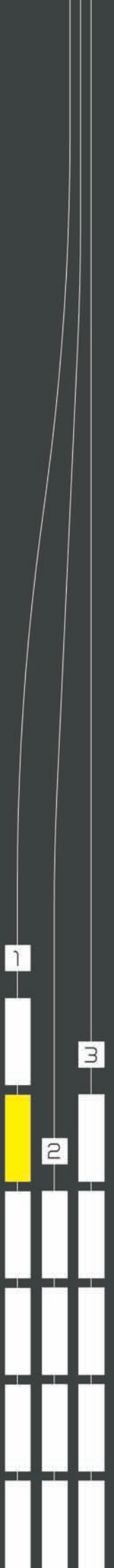
Culture is integral to understanding a society. It is through its culture that society expresses its identity. In truth it provides the species with character and intricacy beyond basic meaningless function and in so doing provides meaning to the everyday. Johannesburg is a melting pot for different cultures. There are so many different cultures that converge in this city. You can hear it in the language, see it in the dress, smell it in the air and taste it in the food.

Often I feel like a foreigner in my own city.

It is a strange phenomenon that I am in the minority in the city that I have spent my entire life. I don't speak the language. I don't know of the food. I dress like an American. My car smells like fabric softener.

I recently moved into the city to live, work and study. Because of the close proximity of these things I would regularly leave my car parked in the depths of the building's basement and walk through the streets of the city. I would walk past the languages I couldn't understand, the lifestyles I didn't know of and the food I'd never been brave enough to try- a foreigner in my own city. It occurred to me then that although the city is culturally rich and full of people from various walks of life, there is no platform for these cultures to mix, cross pollinate and learn of each other. While all the ingredients are there, the city does seem able to produce the cake. How do cultures inter-breed? How are the differences between cultures celebrated and bridged? ...All thoughts that I had while navigating the streets of Jozi with one ear attached to a headphone and the other attached to the city....

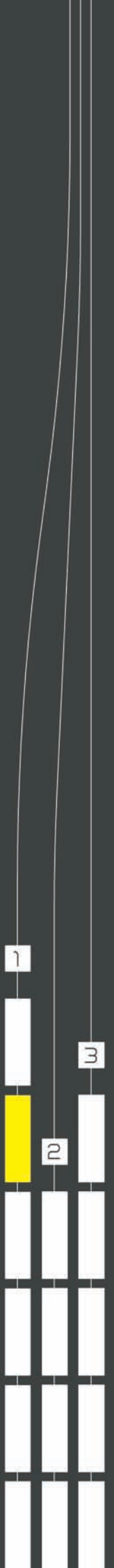
I feel like a foreigner in my own city.



CULTURE

"It is in ritual that a society can and really does have an alternative vision of itself."

- [Damatta, 1991:22]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CULTURE

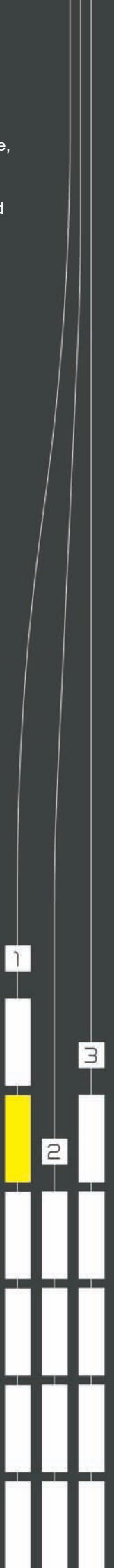
Bremner expresses the importance of this “live-ability” as being routed in culture and symbolic meaning. In some ways it is through these elements that a city is held together and made successful. It is the acknowledgment of the human element within a city that will drive it further and sustain it into the future.

The human element is what separates the species from base functionalism. It is the need for meaning through human function.

With culture being the substance between human functions, it perhaps becomes clear that culture and meaning are important elements of a “live-able city”.

“The influence of the city does not depend only on how powerful its industries are, how strong its army is, how extended its infrastructures are, how big its finances are or how audacious its traders are. It also and mainly proceeds from how ready it is to transform its material wealth and power into cultural and symbolic capital.”

-[Bremner, 2004:13]



A personal understanding of culture is the ideas, customs and art of a particular society; a developed understanding of the arts.

Damatta refers to culture as the ritual between human functions that separates us from base animalism.

Damatta also aludes to culture as being the moment that society allows itself to be free of its everyday banality and to experience a world of freedom and deity.

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CULTURE

"We keep time to music, involuntarily, even if we are not consciously attending to it, our faces and postures mirror the narrative of the melody, and the thoughts and feelings it provokes."

-Nietzsche [Sacks, 2007:xi]

"The inexpressible depth of music, so easy to understand and yet so inexplicable, is due to the fact that it reproduces all the emotions of our innermost being, but entirely without reality and remote from its pain…"

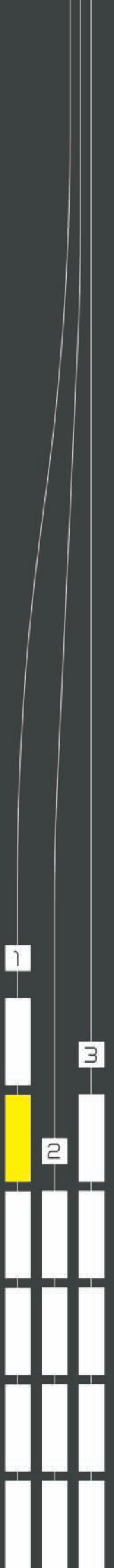
-Shopenhauer [Sacks, 2007:xi]

Communication. It is a fundamental element of human existence. Cultural diversity makes this a problematic area when dealing with urban scale ideologies. How does one get people who speak different languages to understand and communicate with each other? The idea is that there are certain realms of communication that transcend the boundaries of difference. Basic human emotion may be one area that does this, perhaps the sensory and primitive instincts of the human species is another area. The idea that music is a universal language might also be suggested.

Oliver Sacks refers to the term “Musicophilia” [which he likens to the idea of biophilia- the feelings that humans have towards living things], to suggest that there is an inherent love for musical sounds, tones, rhythms, melodies, harmonies and timbres that exists deep within the ore of our beings. He talks of the debate between the development of language and music where the contrasting views are that musical expression was developed first; or that language developed first or whether they both developed simultaneously. The overriding essence of this debate is the importance of both language and music as key human experiences and key methods of expression. According to Sacks, every language contains elements of rhythm, tone, pitch and interval- all important parts of music. Whether it is our exposure to the sounds of a heartbeat and fluid within the womb or something that is a pre-condition within us, music and sound have a profound impact on our existence.

Music and its performance provide a mirror into our existence as human beings. It transcends the barriers of language and holds the possibility of being a universal “tongue”.

The possibility of creating a flexible public space hinged on the universality of music and musicophila is a powerful notion. Experiential meaning and the diversity of interpretation are brought to life through this notion of musicality and architecture. Perhaps it is the means to allowing an appropriate identity to emerge within the public sphere.



PUBLIC

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"The prime goal was to create an empty space and I told them not to be afraid. If the design is well done, everybody will find this space. People who like to make love will find a secret spot, the child will find somewhere to play."

-[Huet, 1995:24]

Bernard Huet

Huet expresses disapproval at the design of the modern park in the mould of the traditional 19th century European park. He calls for a new approach to be taken in the design of urban spaces. He calls for an acknowledgment of history, memory and place in the design of public parks. The modern park is no longer the old cliché of the cities "lungs". For Huet, the design of a park and of a city is a continuous process. There is no longer the idea of the master plan, rather **there are thousands of designers rooted in the everyday that shape the city and its spaces**.

Architects need to design for this. It is no longer about the ego and grandeur of "nice" design, but rather the design for the everyday.

Huet critisises Tschumi's Parc de la Villete saying that it is the "most horrible made" in recent times. His criticism stems from the idea that Tschumi designed the park to be filled with activity. Tschumi tried to create a programme of use for a public space through the placement of functional "folies". Huet argues that this is the downfall of the design as it was not really what the public required but rather what the governance would have liked.

There was no room for the public to decide for themselves and today these functional and programmatic "folies" stand as "empty monuments - to the glory of the architect". [Huet, 1995:21]



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PUBLIC

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"There is absolutely no need for parks anymore, because all the 19th century problems have been solved and a new type of city has been created."

- [Geuze, 1995:38]

Adriaan Geuze

Geuze views the notion of parks as obsolete. The world has changed and globalisation has made its mark on our cities. City dwellers do not need to escape the city to experience nature as they have the means to experience the real thing whenever they may feel like it. The idea is that man no longer needs an artificial environment as man can assimilate into the real thing whenever he wants. The real need is for space that urges man to push his creativity- a beautiful life will only happen through provocation. Hence park space needs to change form merely representing nature to being something of a "surrealistic" and "anarchic" provocative space. To Geuze, **it is the city, not the park that is the ultimate escape.**

Rob Krier

Krier looked at the form and type of squares. His concerns were around the meaning, the symbolism and the activities held within the public space and represented by it. He was also concerned by the uses linked with public spaces and suggested buildings such as community halls, youth centres, libraries, theatres and concert halls. These sorts of buildings all have some sort of “public-ness” about them and bring a certain sense of activity to a public space. Also of importance to Krier’s thinking on public space was the idea of scale. He proposed the notion that the scale of a public space should be based on the scale of human experience- human scale. [Myeza, 2004:120]

Kevin Lynch

Lynch was concerned with the identity of public space. He placed emphasis on the idea of a space being “well associated with its neighbourhood”. A public space’s identity also deals with the issue of how it connects and becomes a part of other public spaces around it. His thinking along these lines dealt with the temporal aspects of urbanism such as a space’s legibility; the congruence of space; transparency within the public sphere; fit; control; efficiency of space and justice. These concerns leant themselves to much thought about the accessibility of space, its ability to be used and controlled and its connections within the urban network. [Myeza, 2004:122]

David Crane

Crane developed ideas of the “city symbolic”. He viewed the chaos and lack of discipline of the modern industrial city as the equivalent of spirit and continuity of form that existed in the prehistory. Through this thinking he noted the importance of historical precedence but still saw the ineffectiveness of using precedent to solve modern social problems.

His views tended towards the notion of allowing for chance- design is not about creating the master plan, but rather setting the scene for a myriad of events to occur. His ideas were about designing flexibility and about the notion of a modern vernacular city. Perhaps his strongest idea was to use the identity of existing space and their symbolism to project a new vision and expression of that space. [Myeza, 2004:130]



PUBLIC

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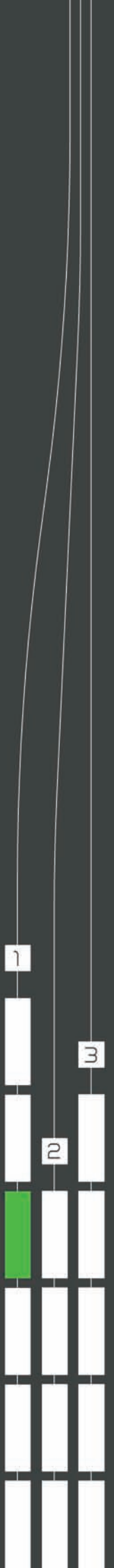
Meeus and Vroom

Meeus and Vroom view public space as divided into 3 models namely the traditional model, the modern model and the post-modern model. The traditional model of urban public space was non-rational and intuitive. It was about a park being placed within a setting. The modern park was programmatic. It consisted of layers of use and its existence was largely based on the modernist ideas of function. It was the culmination of a technical understanding of urban space. The post modern park is a park for people. But because society is fragmented the design of these spaces has to be a processed based one rather than the previous two models which were rather outcome based. The post-modern park takes into consideration potential users and groups with vested interests in the public space and is characterised by a focus on public interest. [Myeza, 2004:127]

Leonie Sandercock

Sandercock viewed cities as becoming multi-ethnic, multi-racial and multi communal. She referred to this "multi-culturalisation" of the modern city as global disorder, but also as something inevitable and natural. She perceived the general feeling towards this process as being fear, as if it were a threat and that the original inhabitants of cities become afraid of the outsider - the "other".

She also proposed the notion that there are other ways of "knowing" apart from the traditional scientific approaches. She saw richness in experiential, intuitive and local knowledge. She acknowledged that knowledge is often passed through talking, listening, seeing and contemplating. She also found that knowledge is often passed on through ritual and visual and artistic expressions. Through these thoughts, she defined 6 ways of knowing other than the necessary and familiar methods of scientific research- through dialogue; from experience; learning through local knowledge; learning through symbolic, non-verbal evidence; learning through contemplation and appreciation and learning through action planning.
[Myeza, 2004:136]



Madanipour

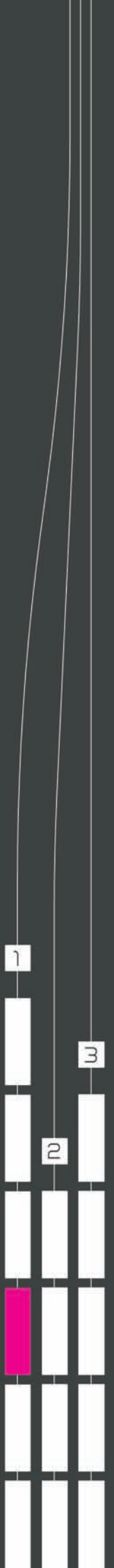
The world can be divided into two categories [reference to Searle, 1995] - institutional facts and brute facts. Institutional facts exist only because of human consensus on their existence. Brute facts exist independent to human institutions. An example of this would be money. It is agreed that a twenty rand note has a value of twenty rand as society has deemed it so. However, the brute fact is that it is simply a piece of paper. The mere presence of an object does not give it meaning. In essence, it is through "collective intentionality and the capacity to assign function that provides a sense of meaning". [Madanipour, 2003:140]

Lefebvre

Social space can only exist through everyday social practice and use. Space is not a precondition, rather it is generated through “use and meaning”. The idea is that through events of the everyday, space is given air to exist and breathe. It is through use that a space has meaning. [Wright, 2007:292]

Locke

Space is only defined by the objects that are placed within it. Space exists. It is a precondition. It is a fact. Its visibility and definition on become clear when it is occupied. Space is defined by the relationships between the objects that occupy and disrupt the expansive fluidity of space. [Wright, 2007:291]



conclusions

KEY THEORETICAL EXTRACTIONS:

JOHANNESBURG IS A FRAGMENTED POST-APARTHEID URBAN SCAPE.

JOHANNESBURG'S COLONIAL AND SPECULATIVE URBAN BEGINNINGS HAVE LEFT IT IN AN UNIQUE ENVIRONMENT.

JOHANNESBURG HAS FOUND ITSELF AT THE CENTRE OF A CULTURAL, ECONOMIC AND PHILOSOPHICAL COLLISION.

THE PEOPLE OF JOHANNESBURG ARE STRUGGLING TO FIND THEIR OWN PLACE AND IDENTITY WITHIN THIS COMPLEX URBANSCAPE.

IDENTITY CAN BE FOUND THROUGH THE SEARCH FOR A COMMON LANGUAGE BETWEEN A MULTIPLICITY OF CULTURES.

MUSIC, SPACE AND PLACE ARE PART OF THIS COMMON LANGUAGE.

KEY URBAN PRINCIPLE EXTRACTIONS:

THE SPACE BETWEEN ARCHITECTURE AS THE ELEMENT THAT MAKES ARCHITECTURE MEANINGFUL, RELEVANT AND POETIC.

PUBLIC SPACE AS THE STAGE FOR THE EVERYDAY PERFORMANCE.

PUBLIC SPACE NEEDS TO BE PROVOCATIVE.

“INTER-CONNECTED-NESS” OF A CONTEMPORARY URBAN SOCIETY.

THE IMPORTANCE OF EXPLORING SPATIAL IDENTITY WITHIN THE CONTEXT OF THE SURROUNDING COMMUNITY AND URBAN FABRIC.

THE BEAUTIFUL VOID.

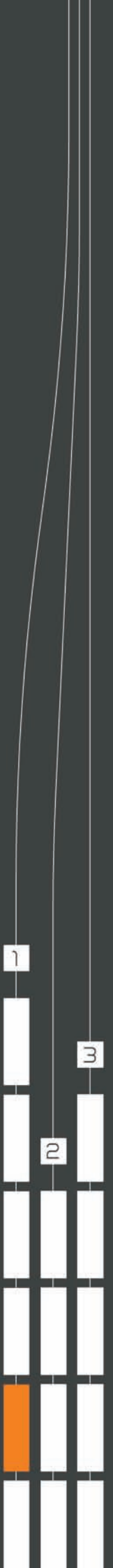




PHOTO: CRHIS PREYSER



PROPOSITION

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3

The city, Johannesburg, is calling out for an identity.

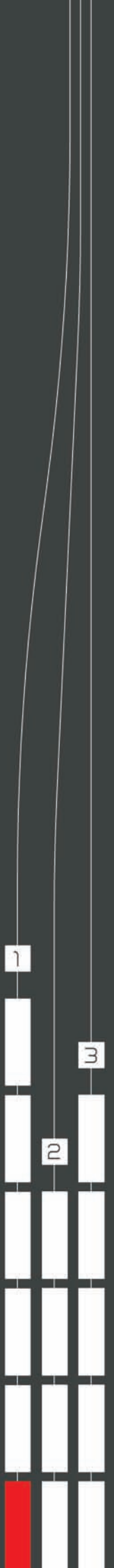
Its plentiful, leftover spaces are in need of meaning.

There is a need to make connections in the physically and culturally fragmented urban fabric of Johannesburg.

The idea is to create a public platform for cultural expression in the city; a place to allow for the celebration of the cultural differences that exists in the current society and to create a vehicle for projecting and defining a social identity.

It is a place about appropriateness, accessibility, meaning and inclusion.

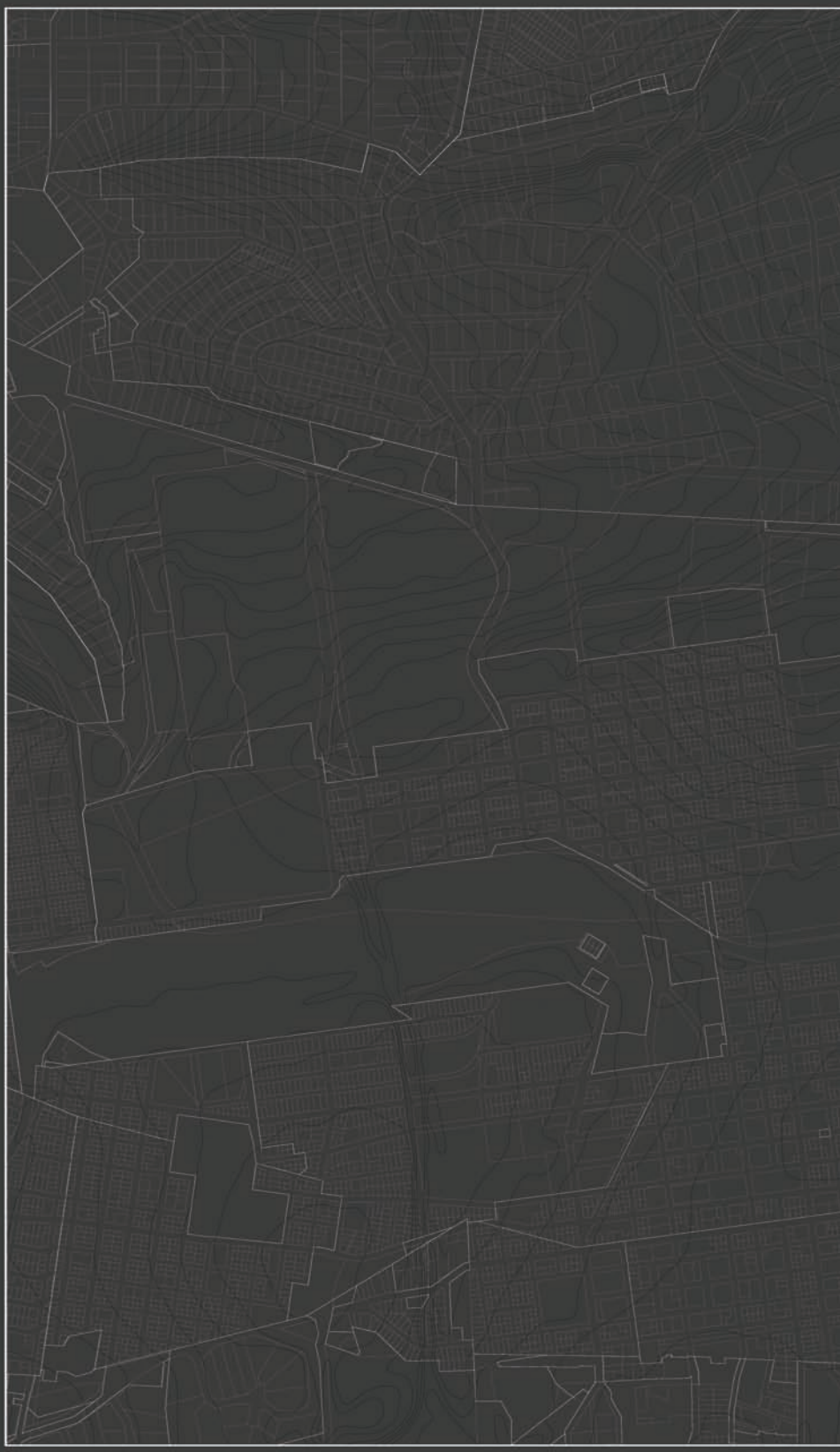
It is a place to celebrate the language of humanity.

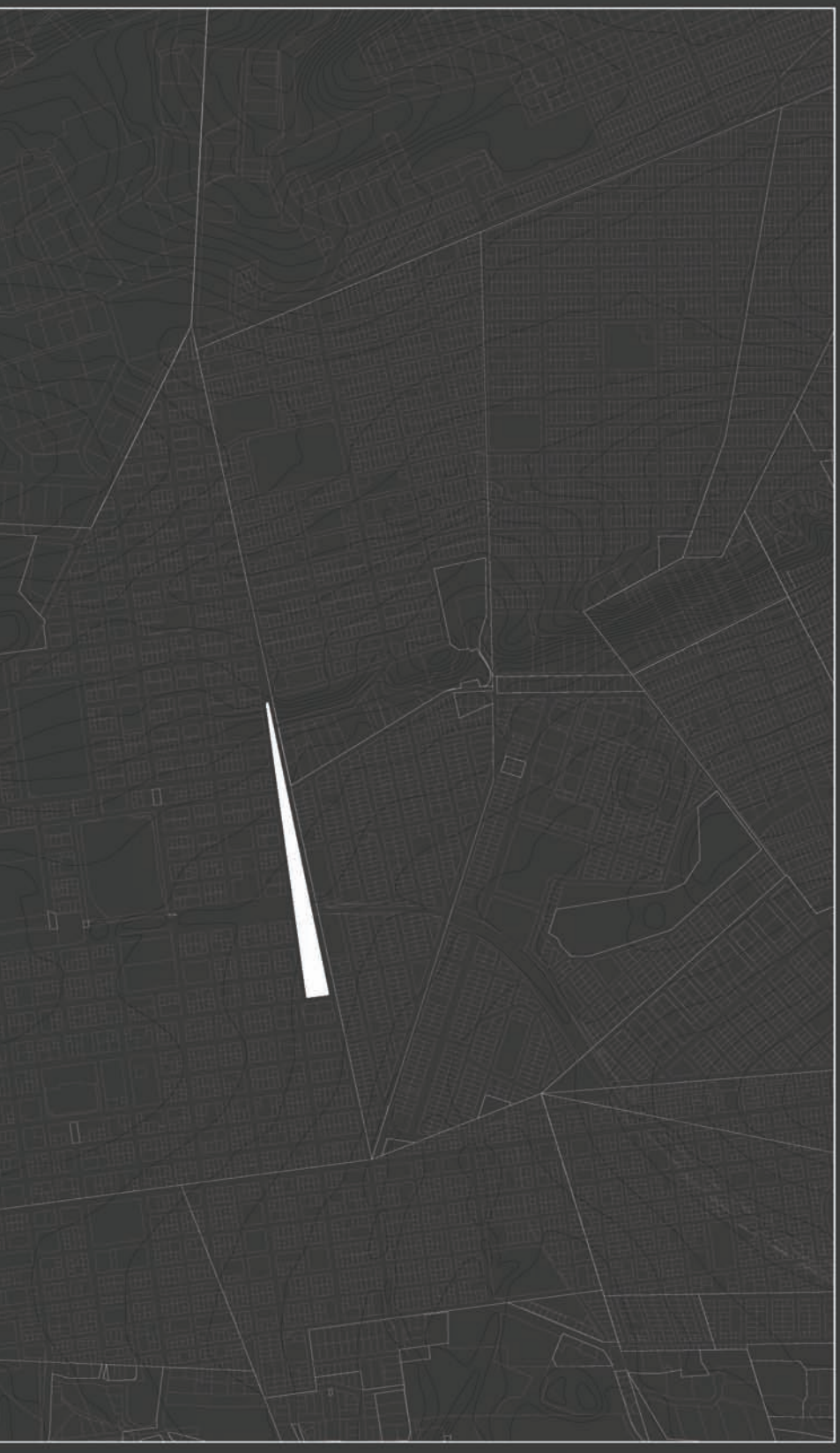


CITY SPACE PEOPLE

Strip Two : Site Exploration

END STREET PARK
JOHANNESBURG CONTEXT



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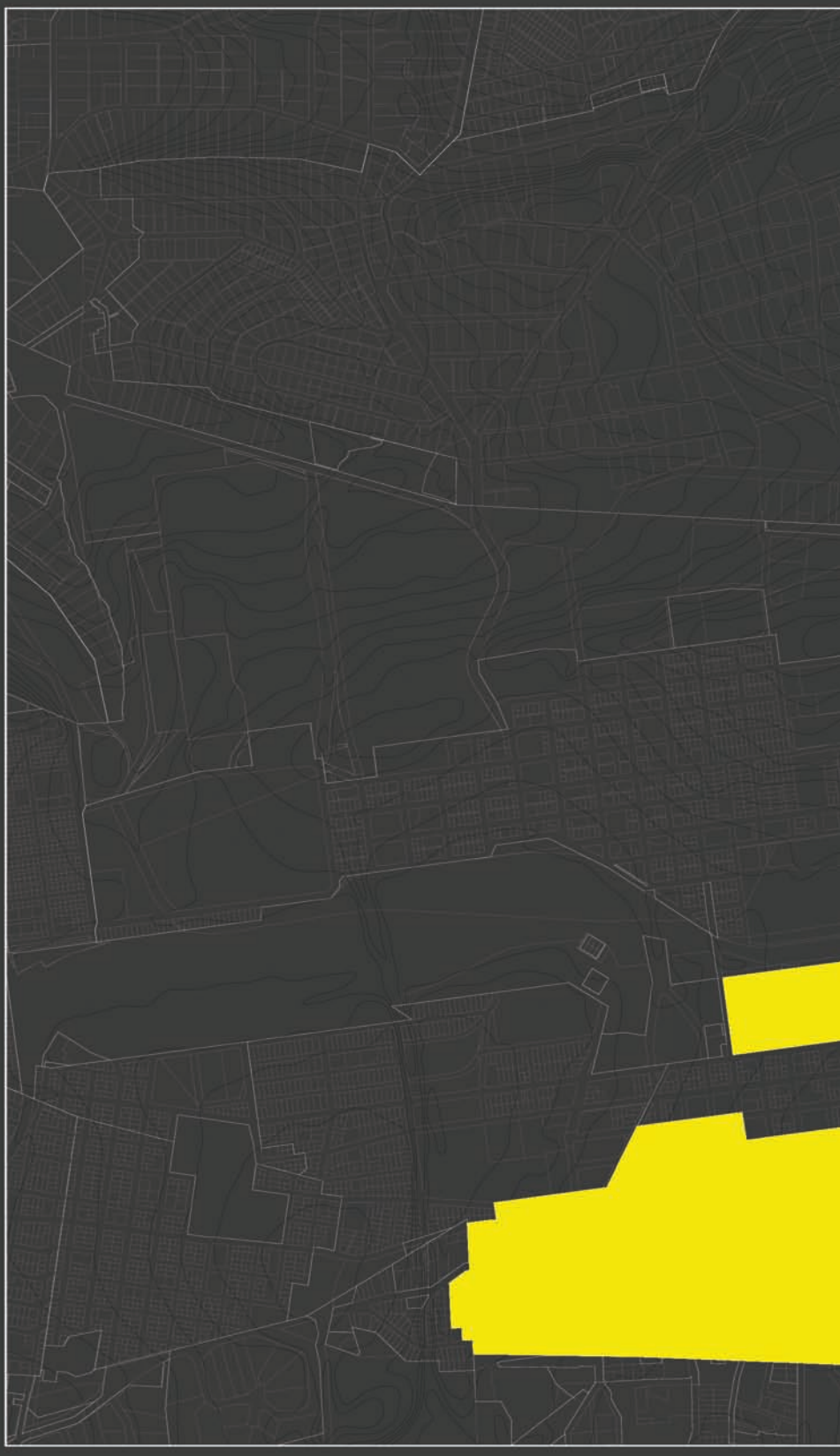
END STREET PARK
JOHANNESBURG CONTEXT



1886 CITY MAPPING



1886 JOHANNESBURG MINING CITY LAYOUT

1

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3

END STREET PARK
JOHANNESBURG CONTEXT



- BRAAMFONTEIN
- CIVIC PRECINCT
- HILLBROW & CBD
- BEREA & HILLBROW
- YEOVILLE
- UNIVERSITY OF JOHANNESBRUG DOORNFONTEIN CAMPUS

PRECINCT MAPPING



ELLIS PARK SPORTS PRECINCT

DOORNFONTEIN INDUSTRIAL PRECINCT & PRINTING DISTRICT

JEWEL CITY

FASHION DISTRICT

JOHANNESBURG CDB

NEWTOWN CULTURAL PRECINCT

1

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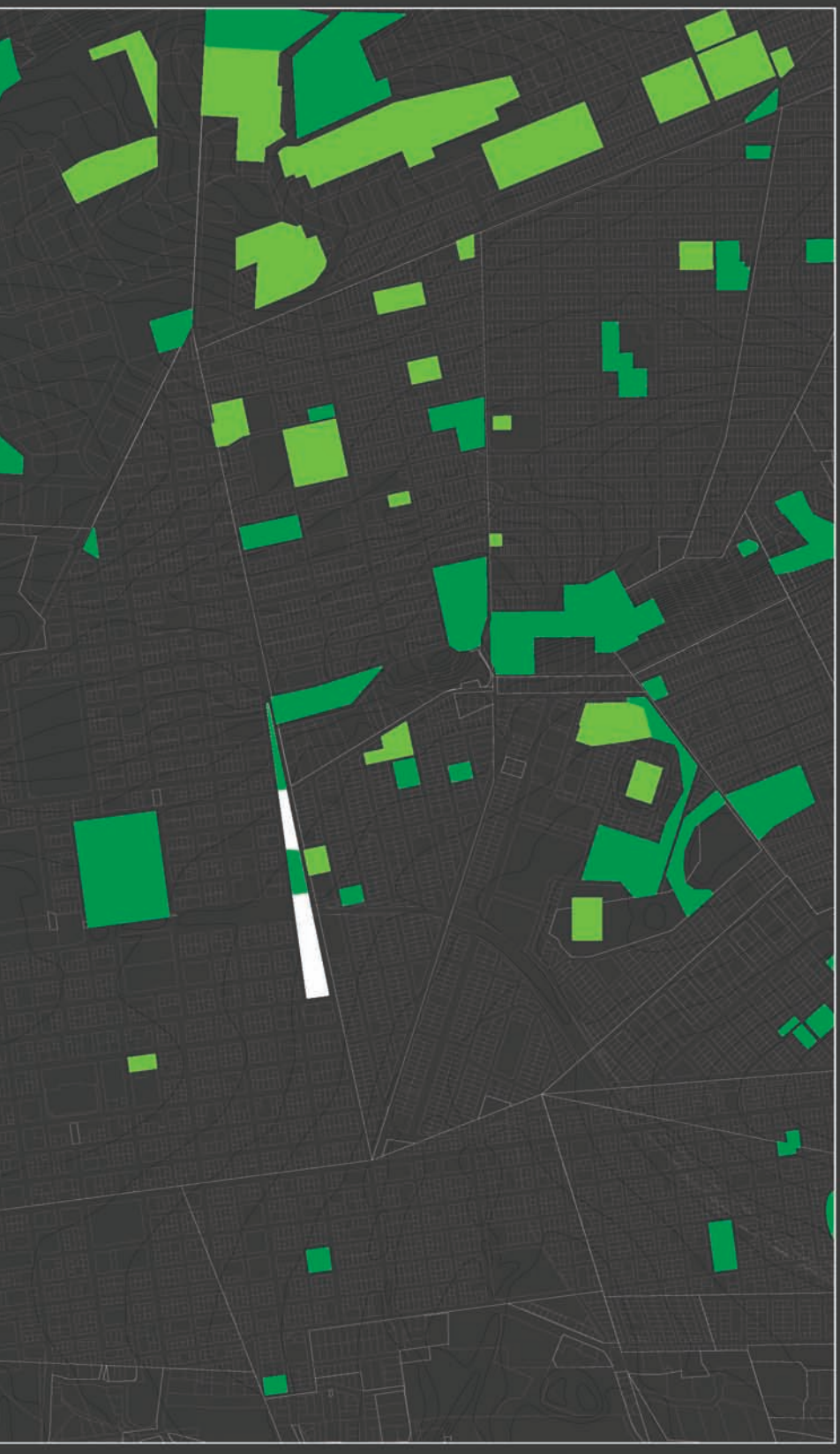
END STREET PARK
JOHANNESBURG CONTEXT



GREEN SPACE MAPPING



PRIVATE INNER CITY GREEN SPACE

PUBLIC INNER CITY GREEN SPACE

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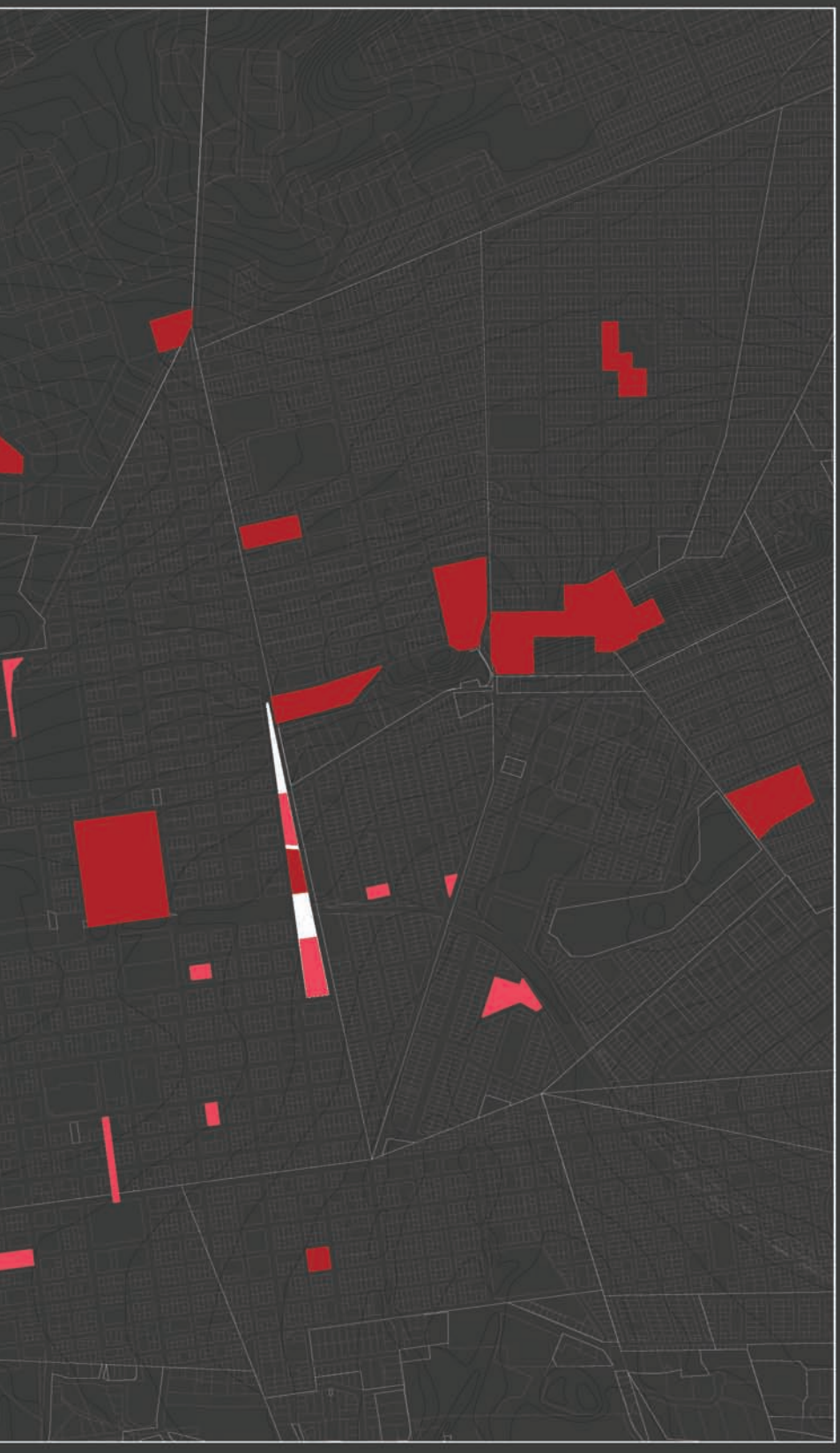
END STREET PARK
JOHANNESBURG CONTEXT



PUBLIC SPACE MAPPING

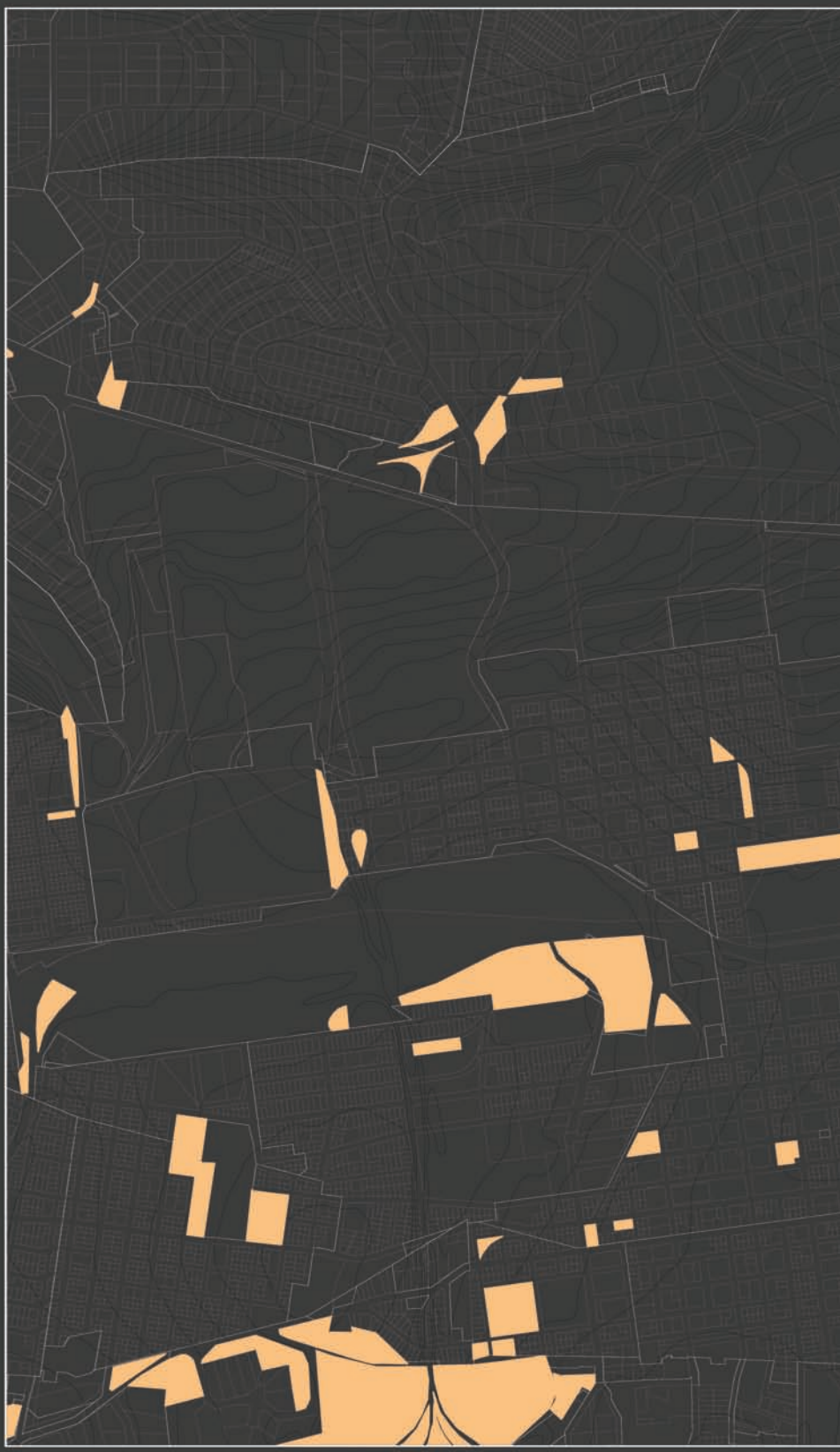


SOFT SURFACE PUBLIC INNER CITY SPACE

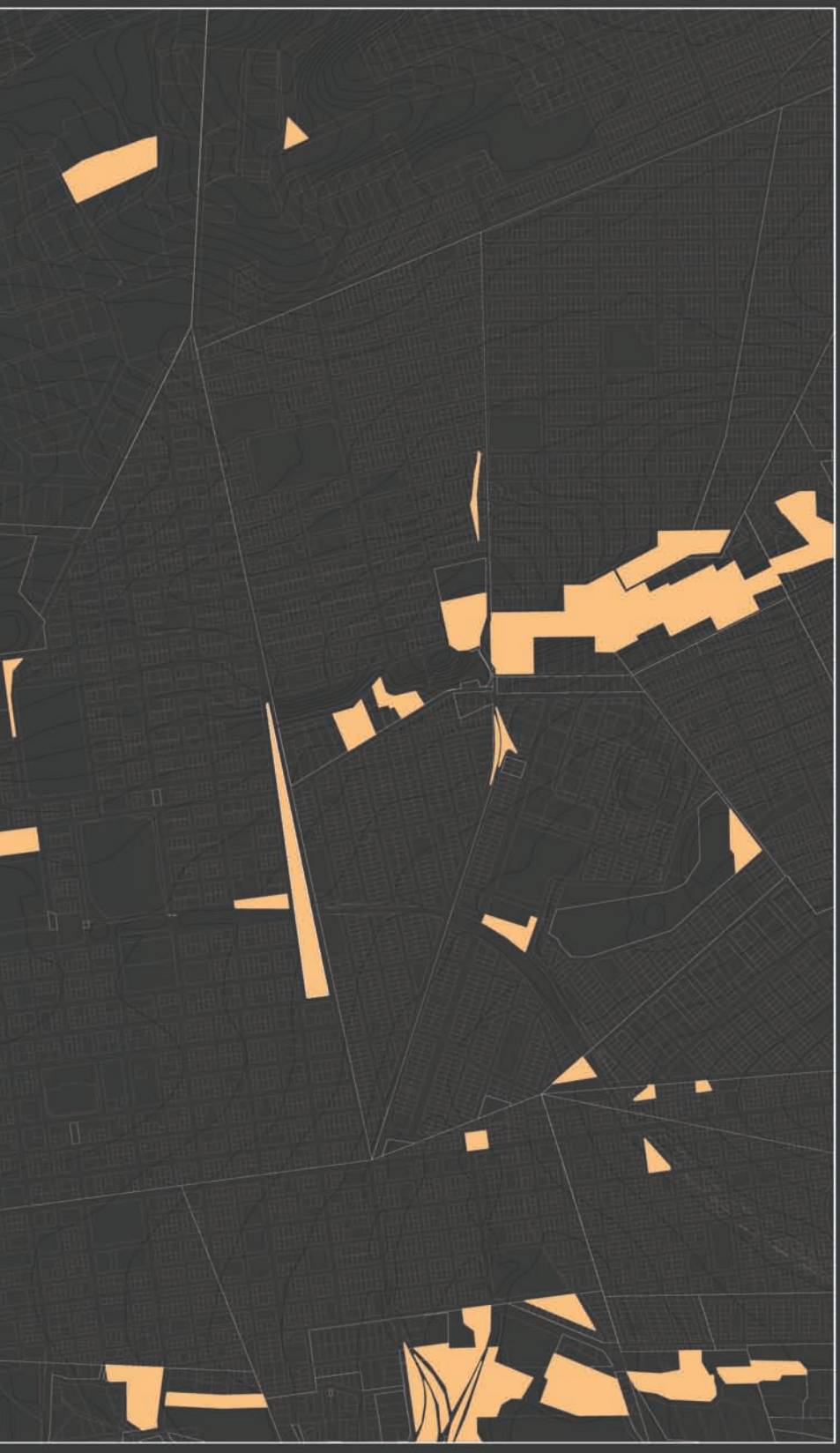
HARD SURFACE PUBLIC INNER CITY SPACE



END STREET PARK
JOHANNESBURG CONTEXT



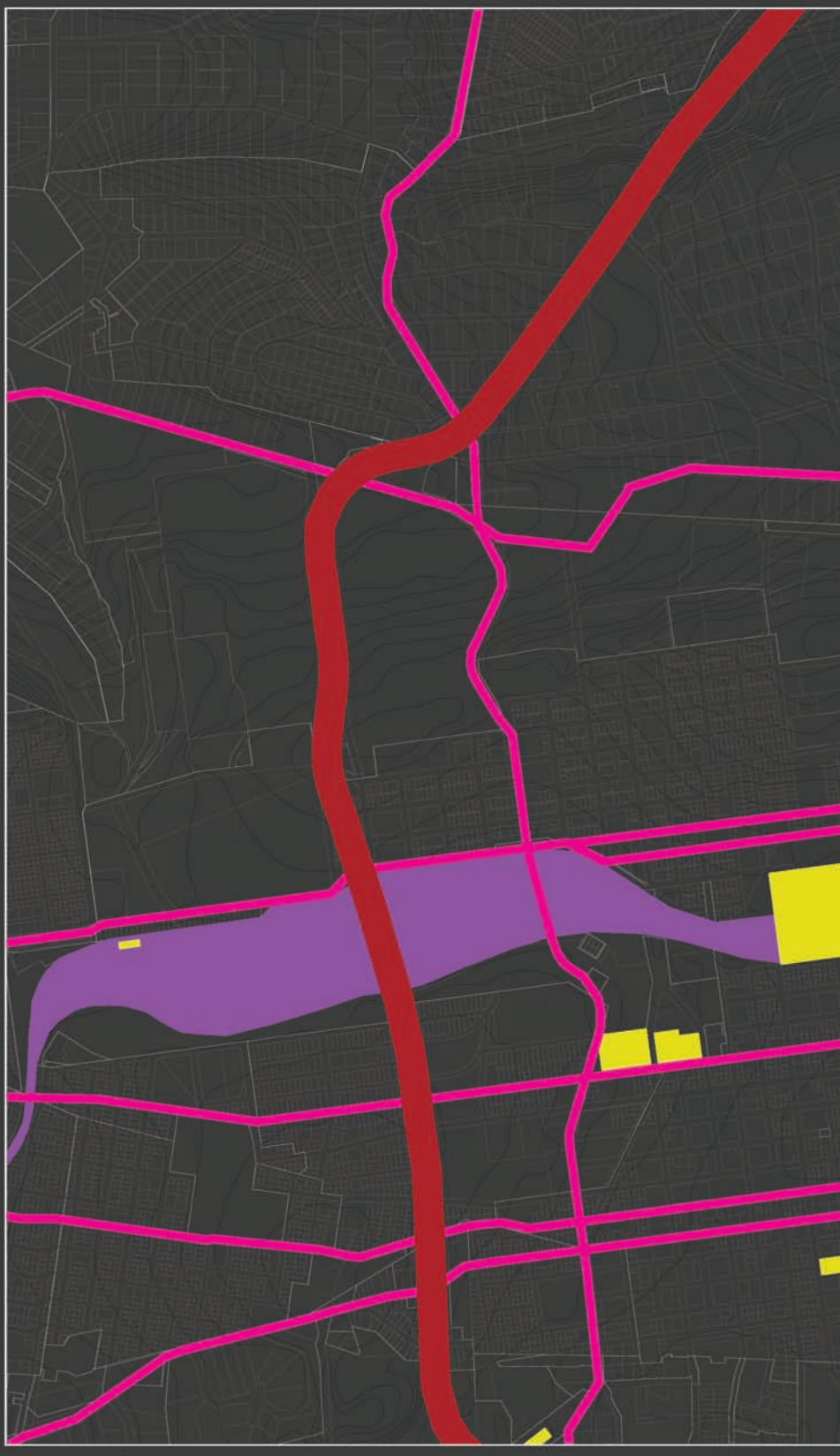
TERRAIN VAGUES MAPPING



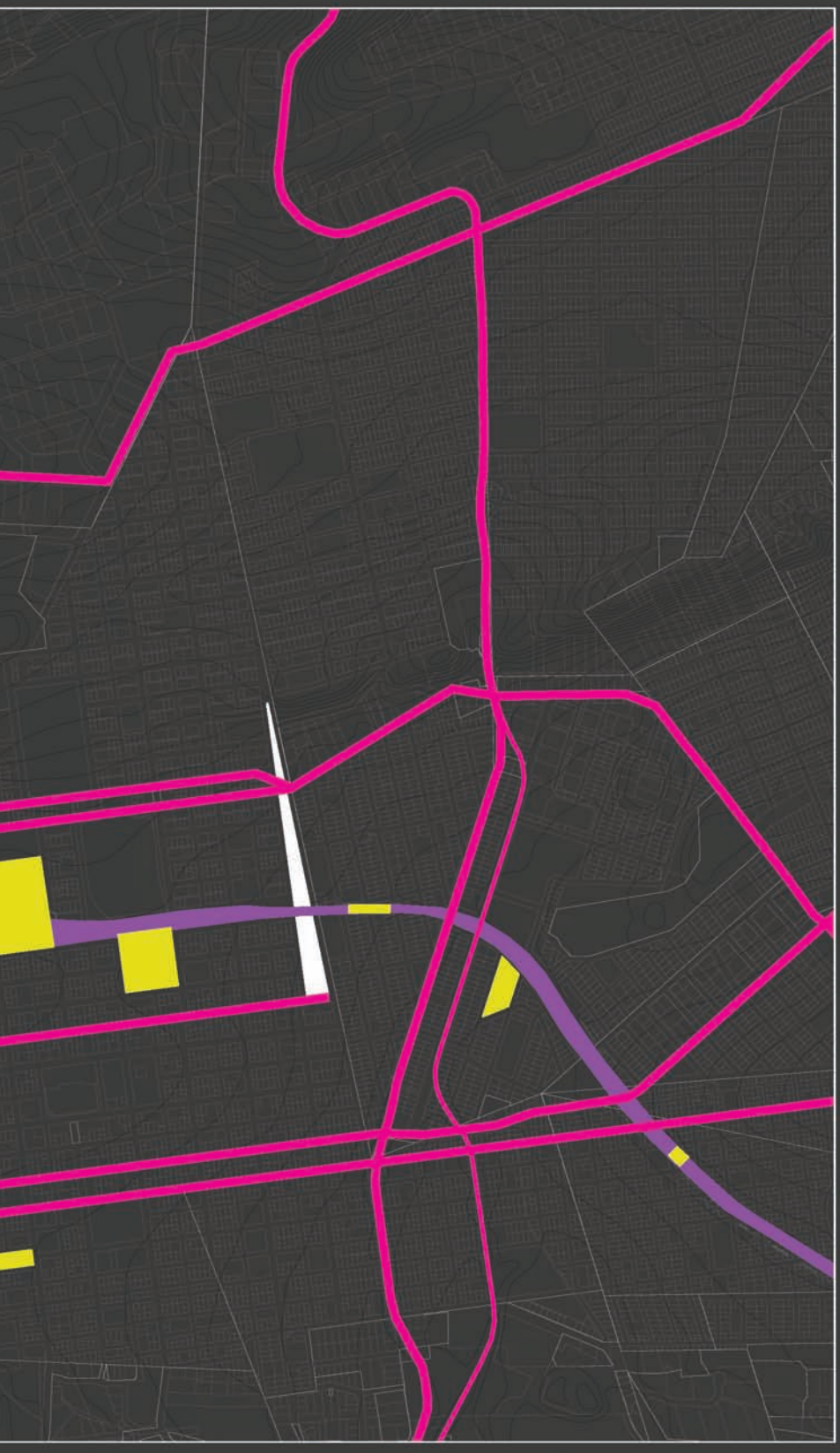
Johannesburg Terrain Vagues are the left over spaces between buildings; edges of precincts and neighbourhoods; underutilised and dilapidated public spaces. They are the voids, the opportunities and the pitfalls of the urban scape.



END STREET PARK
JOHANNESBURG CONTEXT



TRANSPORT MAPPING



RAILWAY LINES & RESERVE

M1 HIGHWAY

MAJOR INNER CITY TRANSPORT NODES

MAJOR VEHICULAR ROUTES

1

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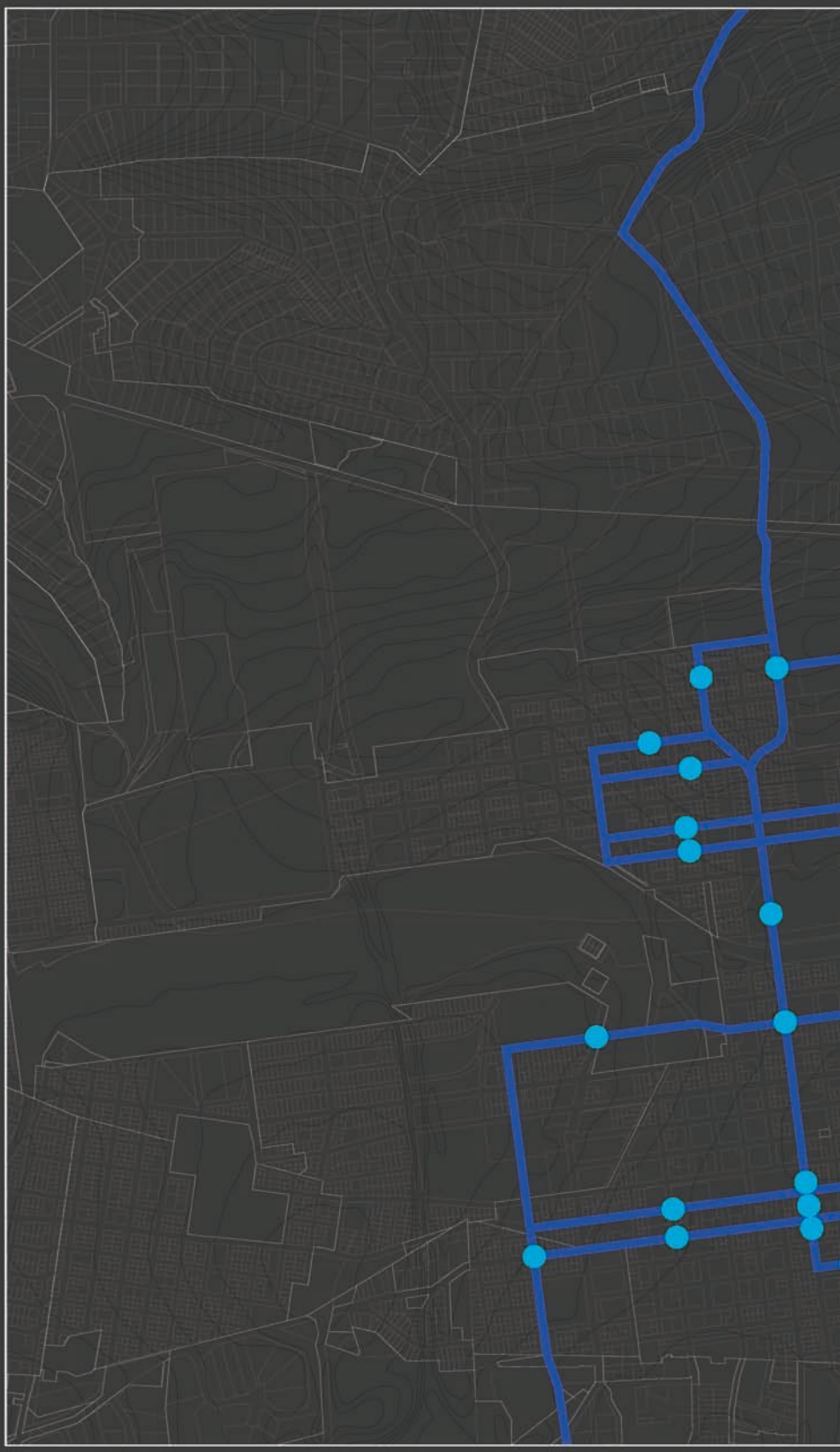
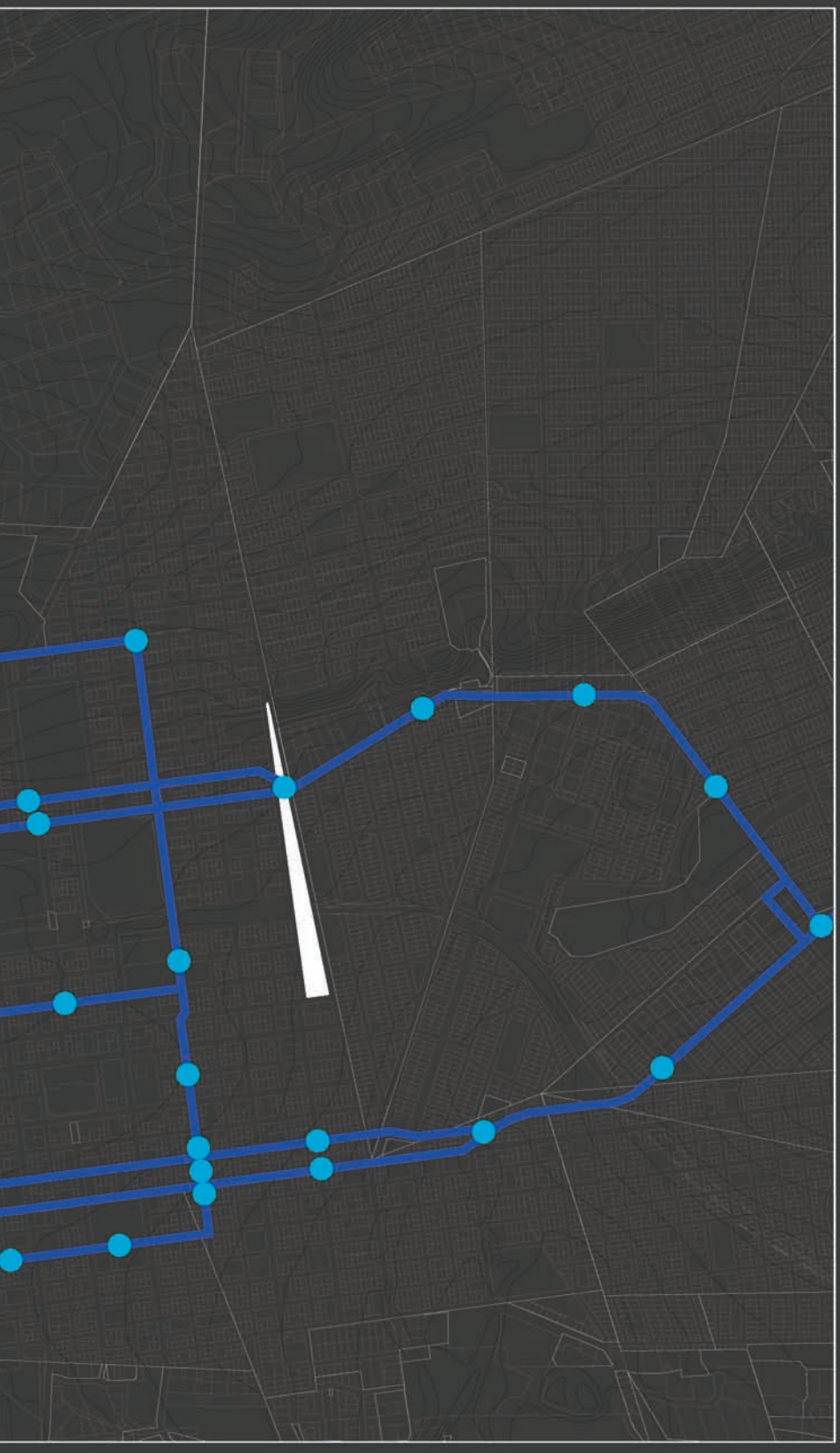
3

END STREET PARK
JOHANNESBURG CONTEXT



INNER CITY BRT ROUTE MAPPING

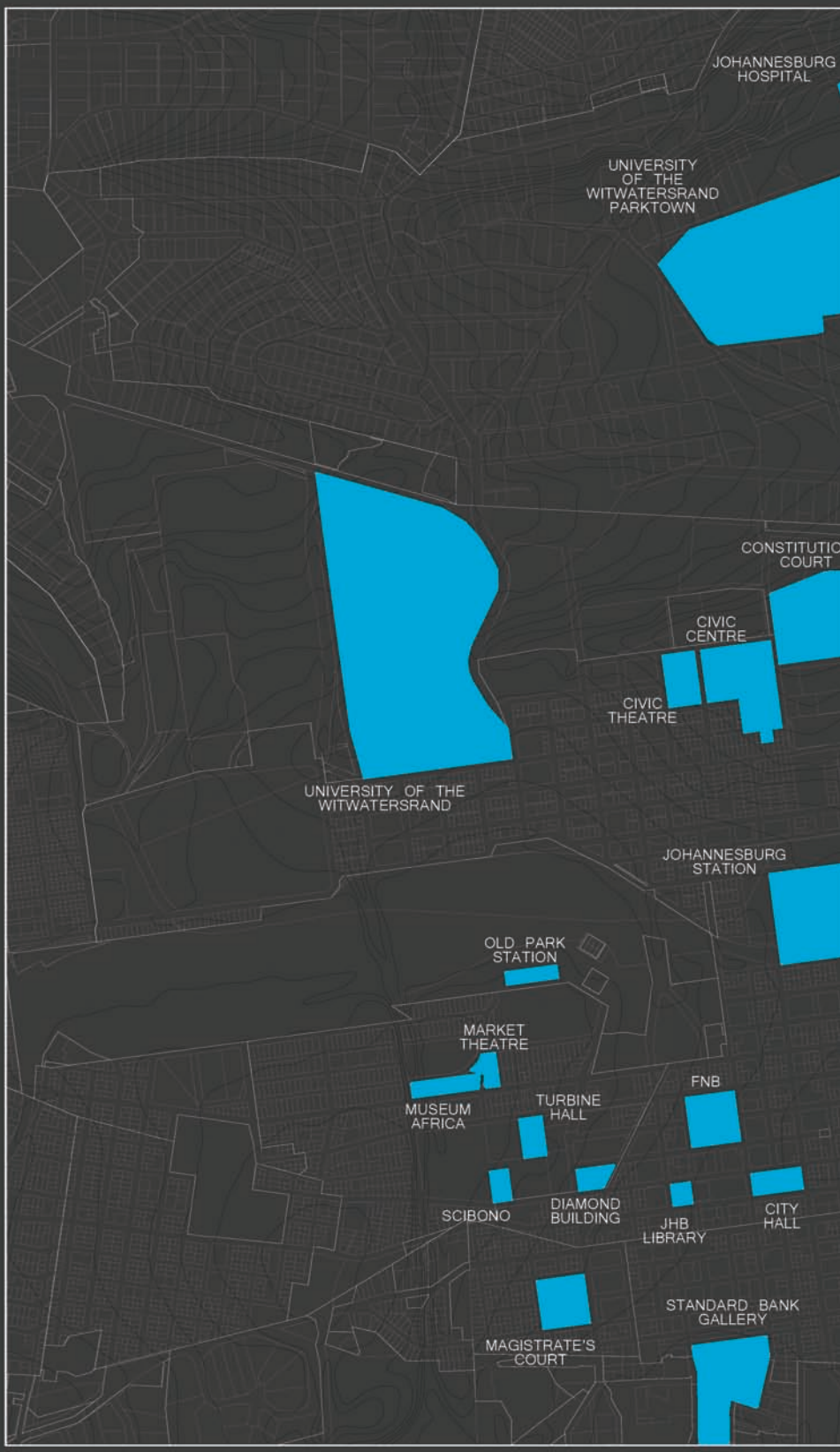


INNER CITY BRT STATIONS

INNER CITY BRT ROUTES



END STREET PARK
JOHANNESBURG CONTEXT



PROMINENT BUILDINGS & INSTITUTIONS MAPPING



1

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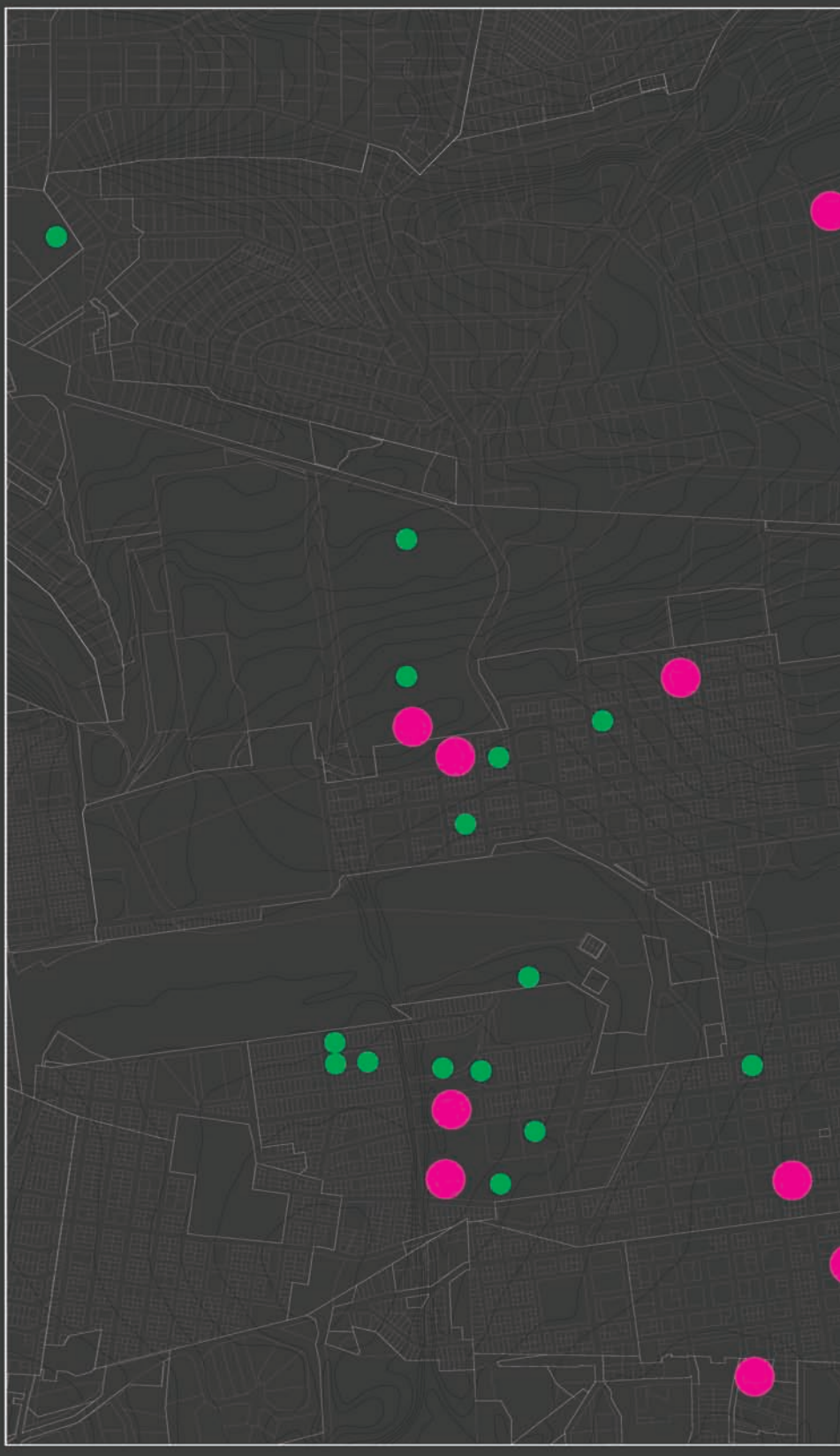
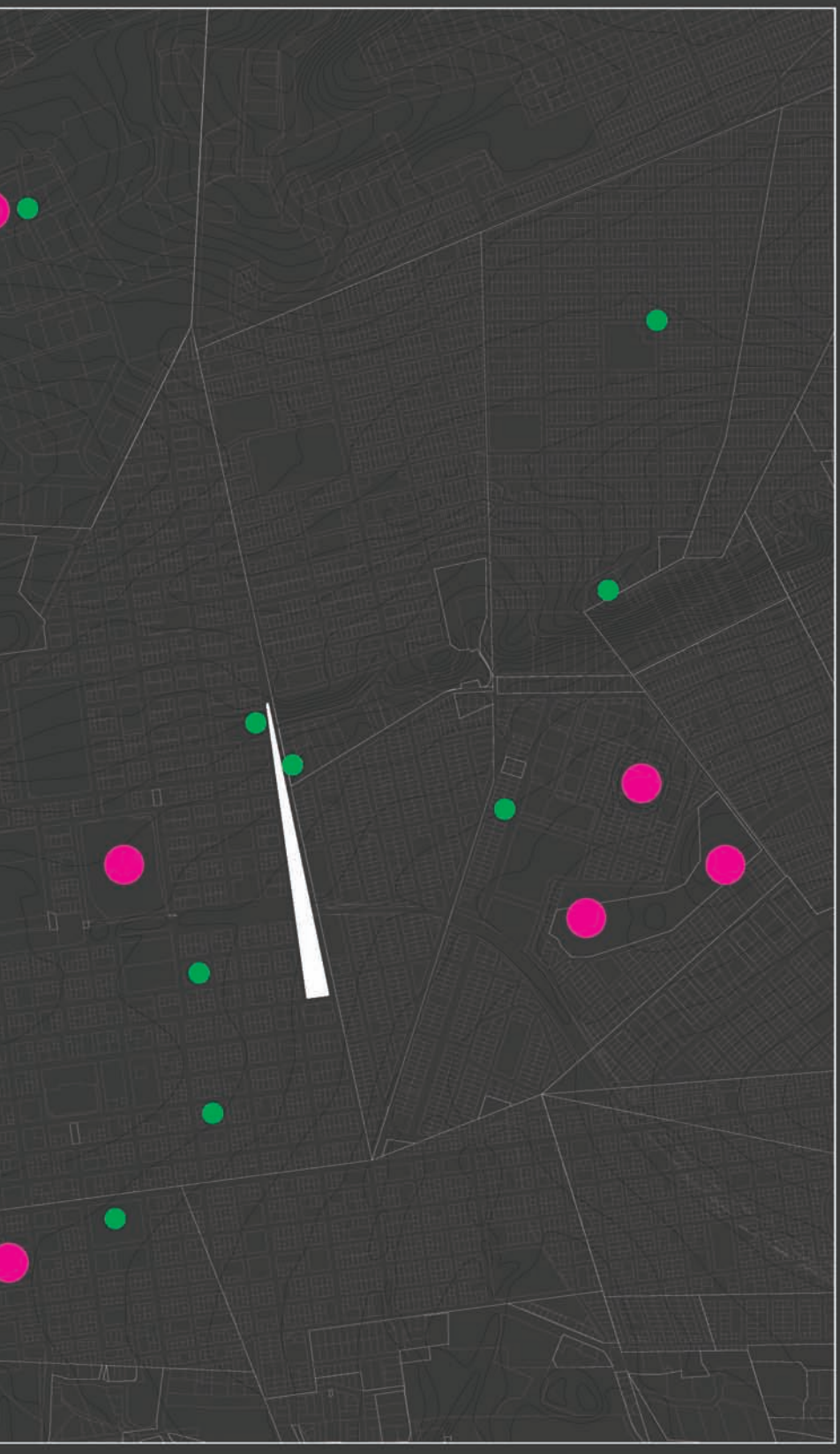
END STREET PARK
JOHANNESBURG CONTEXT



VENUES FOR ARTIST PERFORMANCE MAPPING

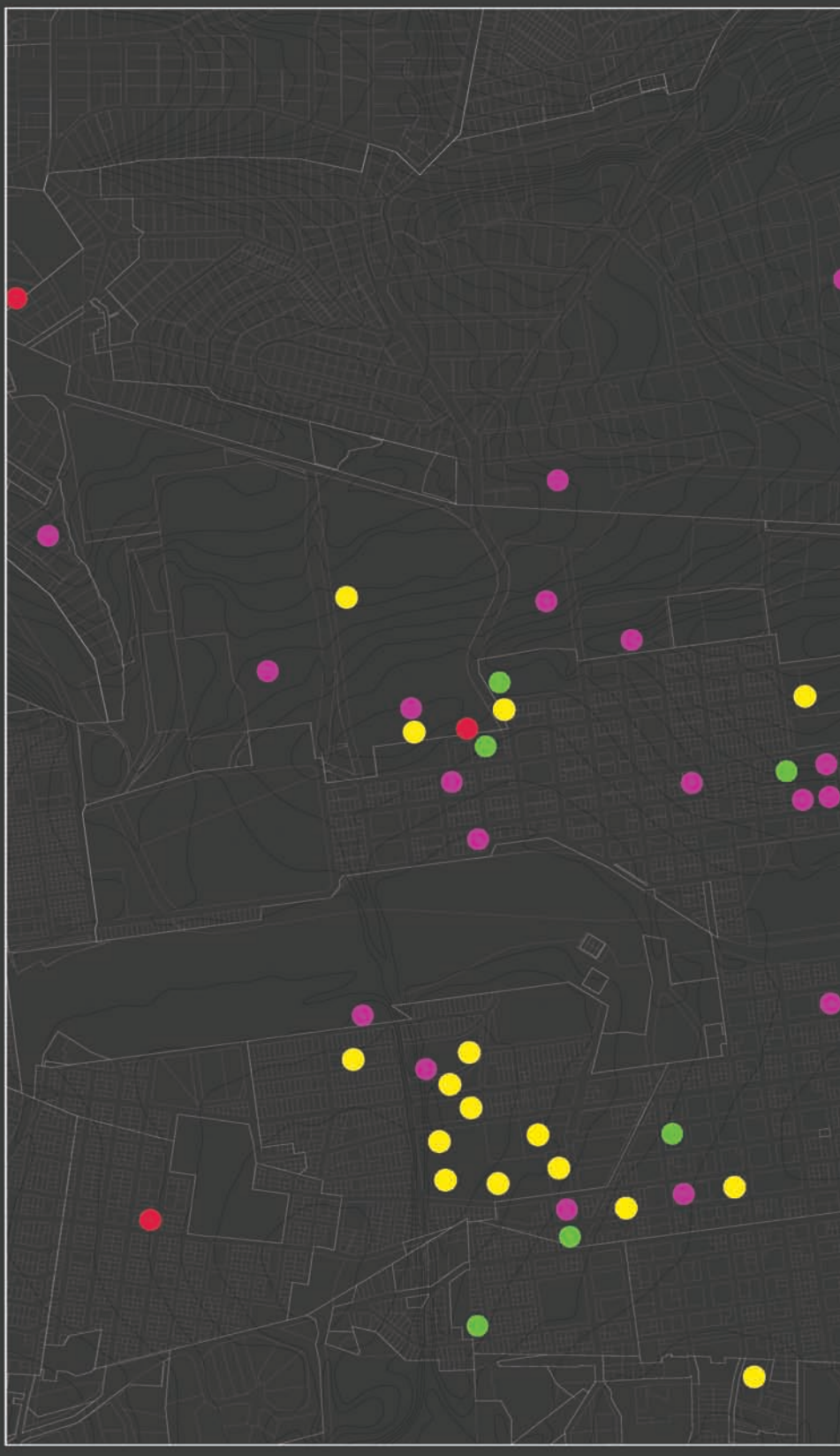


FORMAL & RECOGNISED PERFORMANCE SPACE

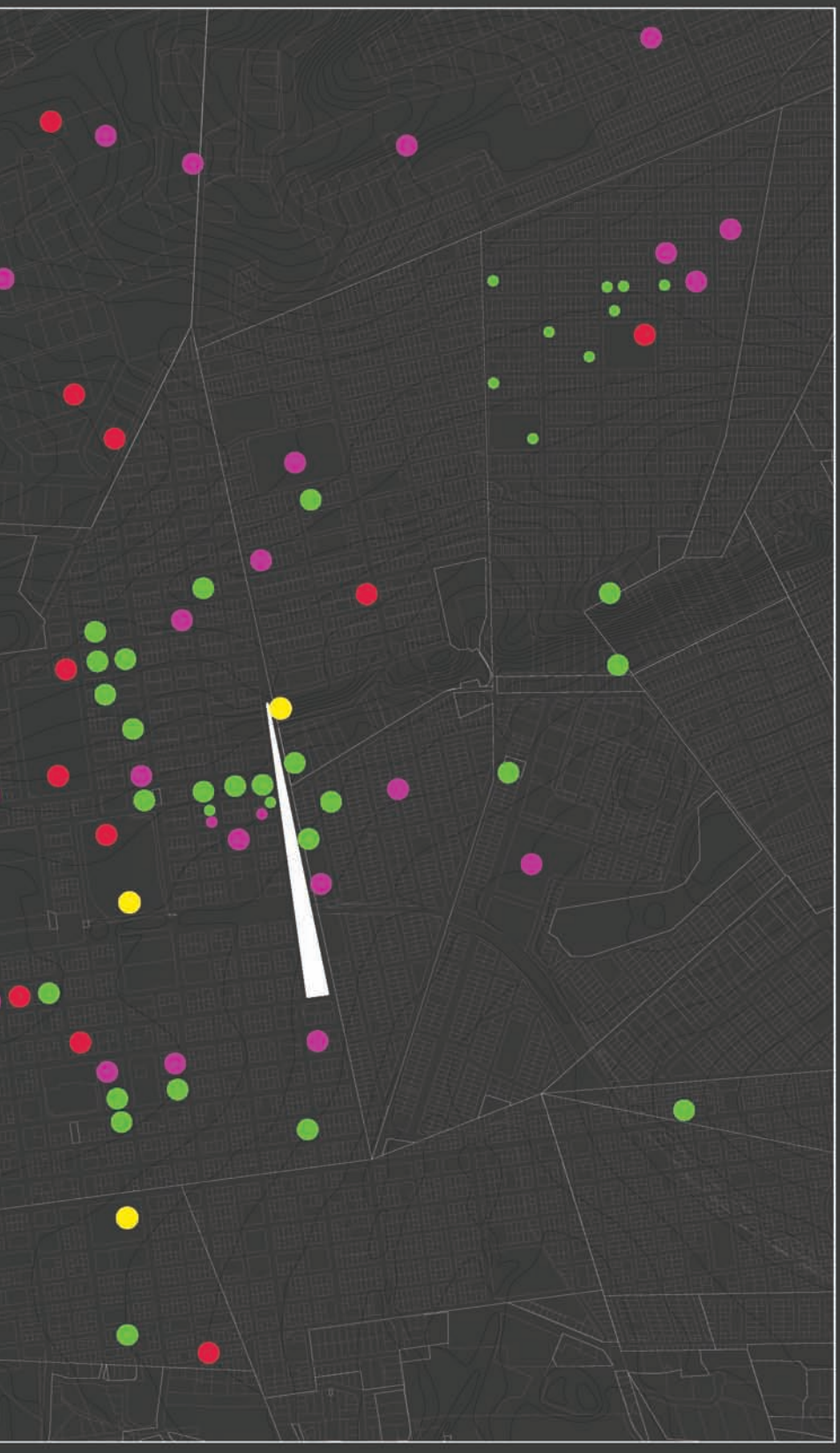
VENUES USED FOR VARIED PERFORMANCE



END STREET PARK
JOHANNESBURG CONTEXT



BUILDINGS OF COMMUNITY SIGNIFICANCE MAPPING



FORMALISED EDUCATION FACILITIES

BUIDLINGS OF PUBLIC INTEREST

MAJOR FORMALISED MEDICAL BUILDINGS

RELIGIOUS BUILDINGS & SPACES

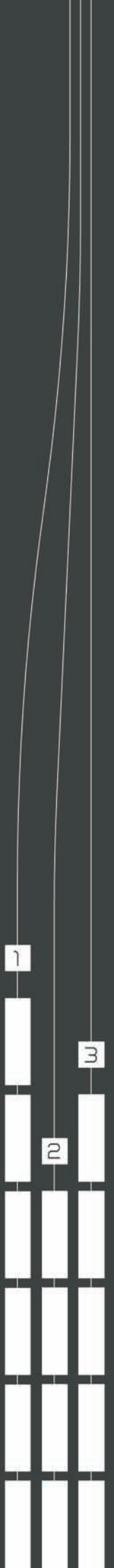
1

2

3

NUGGET STREET
NUGGET STREET
END STREET
SMIT STREET
SARATOGA AVENUE
WOLMARANS STREET
NUGGET STREET
END STREET
BEIT STREET
BEIT STREET
JHB RAIL
NOORD STREET
DEVILLIERS STREET
NUGGET STREET
END STREET
ROCKEY STREET
PLEIN STREET
BREE STREET
JEPPE STREET
NUGGET STREET
END STREET
MOSELEY STREET
1
2
3
m
50m
100m

END STREET PARK
LOCALISED MAPPING



The city is navigated by people through its public space.
The city ,it could therefore be said, is defined by its spaces rather than its buildings.

The city could be seen as the text, the urban space within the city as its alphabet and the multiplicity of people, the readers with diverse interpretations thereof.

The city is, perhaps, only a place when it is given meaning the through the rituals of the everyday.

These notions of city, place, diversity, identity and meaning are all part of the analysis of End Street Park

It is a wedge of space that borders the edge of the “Uitgevalgrond” boundary of downtown Johannesburg. The “wedge” sits at the junction where the Johannesburg city grid shifts. This shift seems to divide the city into East and West. The three streets that border it are Nugget Street, Bree Street and End Street. It is at the seam of the patchwork city. It joins the Fashion District; the Ellis Park Sports Precinct; the Doornfontein Campus for the University of Johannesburg; the Screen-printing Industry of Johannesburg; the inner city residential populations of Hillbrow, Marshalltown, Yeoville and Doornfontein and the commercial heartland of the city..

...this is End Street Park.

It lies stranded between the buildings and the vast tarmac like a small island lost in a colossal ocean. The trees shade the island, making it a haven for taxis, rubbish, criminals and the like... What happens here is not clear. Perhaps there is something behind those trees? What lies on the other side of the fence, on the other side of the paving? What are those buildings for?

...this space is no place.

People pass through quickly; some feel safe in the comfort of large numbers and very few sit alone. Schools shepherd their young out for assemblies and lunches, with eyes darting and arms protecting. It's a play space, free of traffic but far from free: there is "a darkness" here. This darkness is from everywhere in Africa. It is the Congo, Nigeria, Cameroon, Ethiopia, Zimbabwe, Angola and Mozambique. It is the other that has arrived to settle in the ruins of modernism. Hillbrow. Yeoville. Berea. The locals are afraid- it is Sandercock's global disorder.

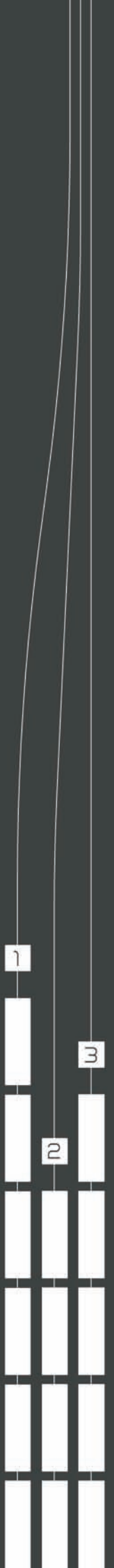
Students move through this place. I know one of them. His name is Africa. He tells me stories of tsotsi's and taxis- getting to lectures is crazy and he'd rather go to work as he doesn't have to deal with this part of town. I went to take photographs of the park. I was anonymous. So was everyone else. The ideology of "Ubuntu" doesn't seem to exist here. Maybe it's me, a foreigner in my own city? So I made sure I moved quickly, through the space, not stopping and staying in clear view of the passing traffic. Maybe I can make it out of there with my camera?

Workers use this space temporarily. They make way for the homeless and destitute. The playgrounds are mostly empty. End Street is an empty parking and washing ground for taxis.

But there are people.

They are in the buildings, the offices, the apartments, hotels, shops and schools. They are on the edge of the park and are seemingly afraid to spill into it. There are so many people. They pass by. They peer in. But they are too scared to really use this space. They are too scared to interact.

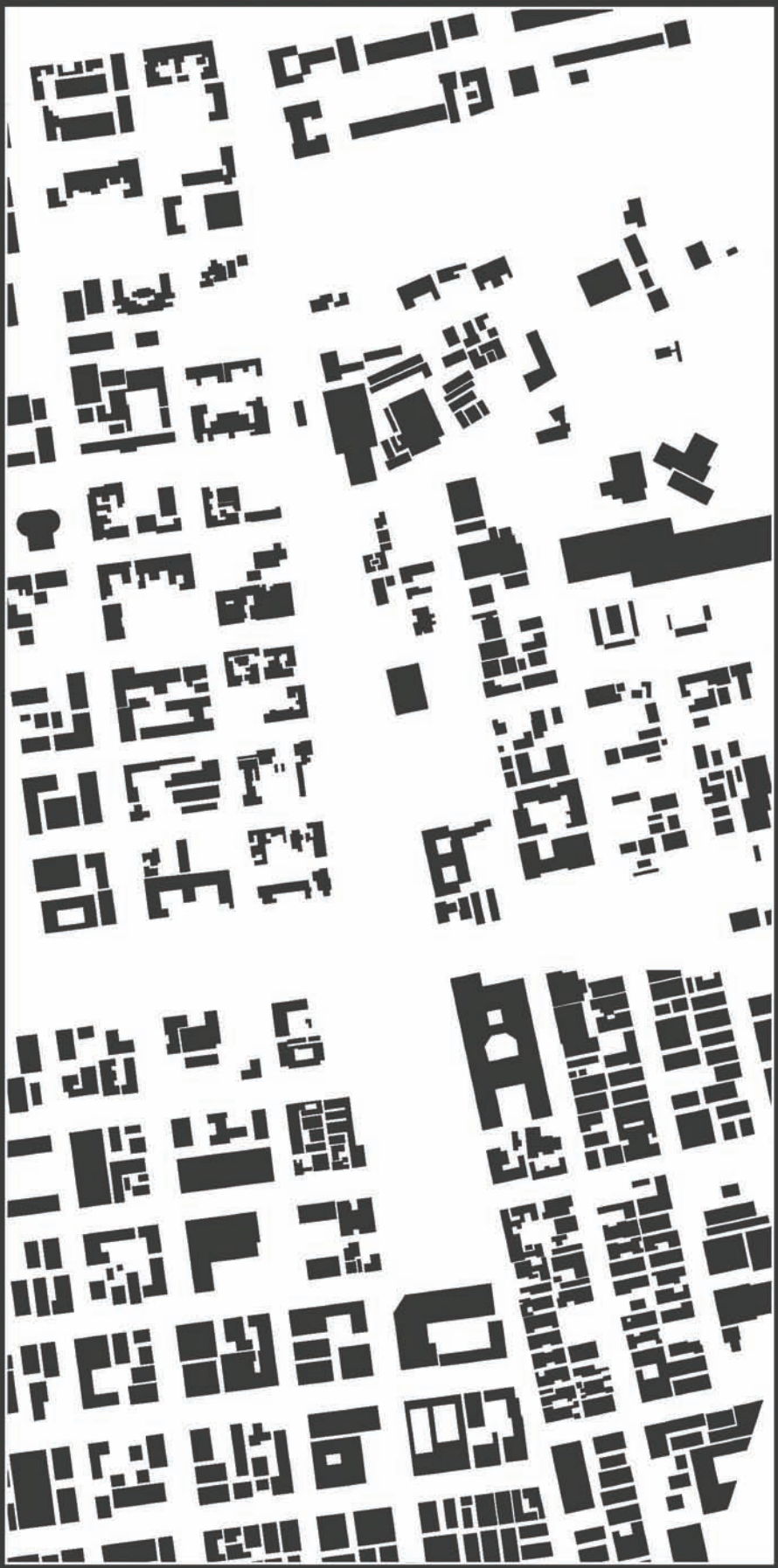
...this space is a socio-cultural collision and people are afraid of it.



EXISTING BUILT FABRIC

POSITIVE

END STREET PARK
LOCALISED MAPPING



EXISTING BUILT FABRIC

NEGATIVE

END STREET PARK
LOCALISED MAPPING



10m 50m 100m

EXISTING USES

RESIDENTIAL BUILDINGS

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



EXISTING USES

INDUSTRIAL BUILDINGS

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



10m 50m 100m

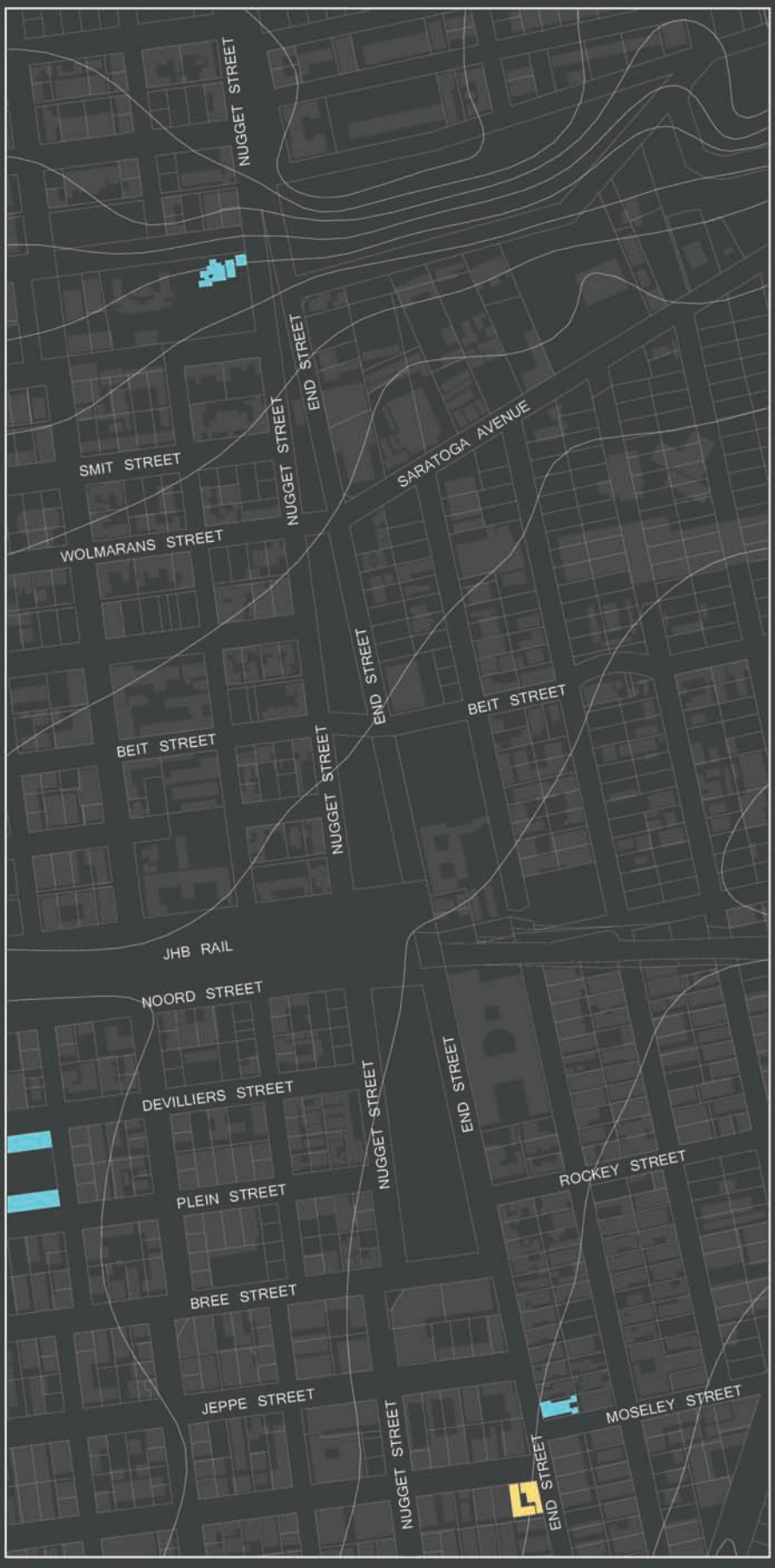
EXISTING USES

RELIGIOUS BUILDINGS

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



EXISTING USES

CULTURAL BUILDINGS

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



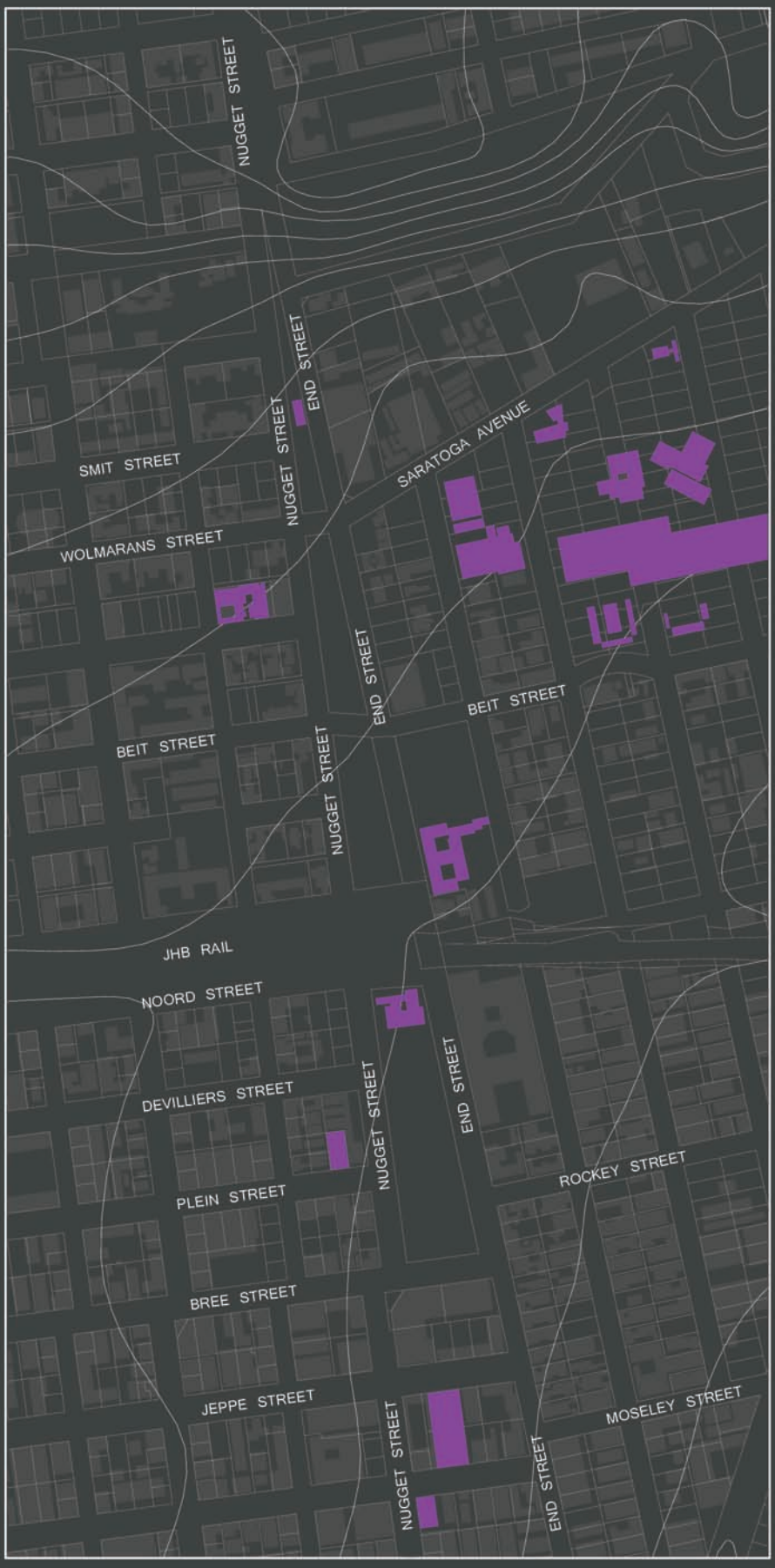
EXISTING USES

BUSINESS BUILDINGS

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



10m 50m 100m

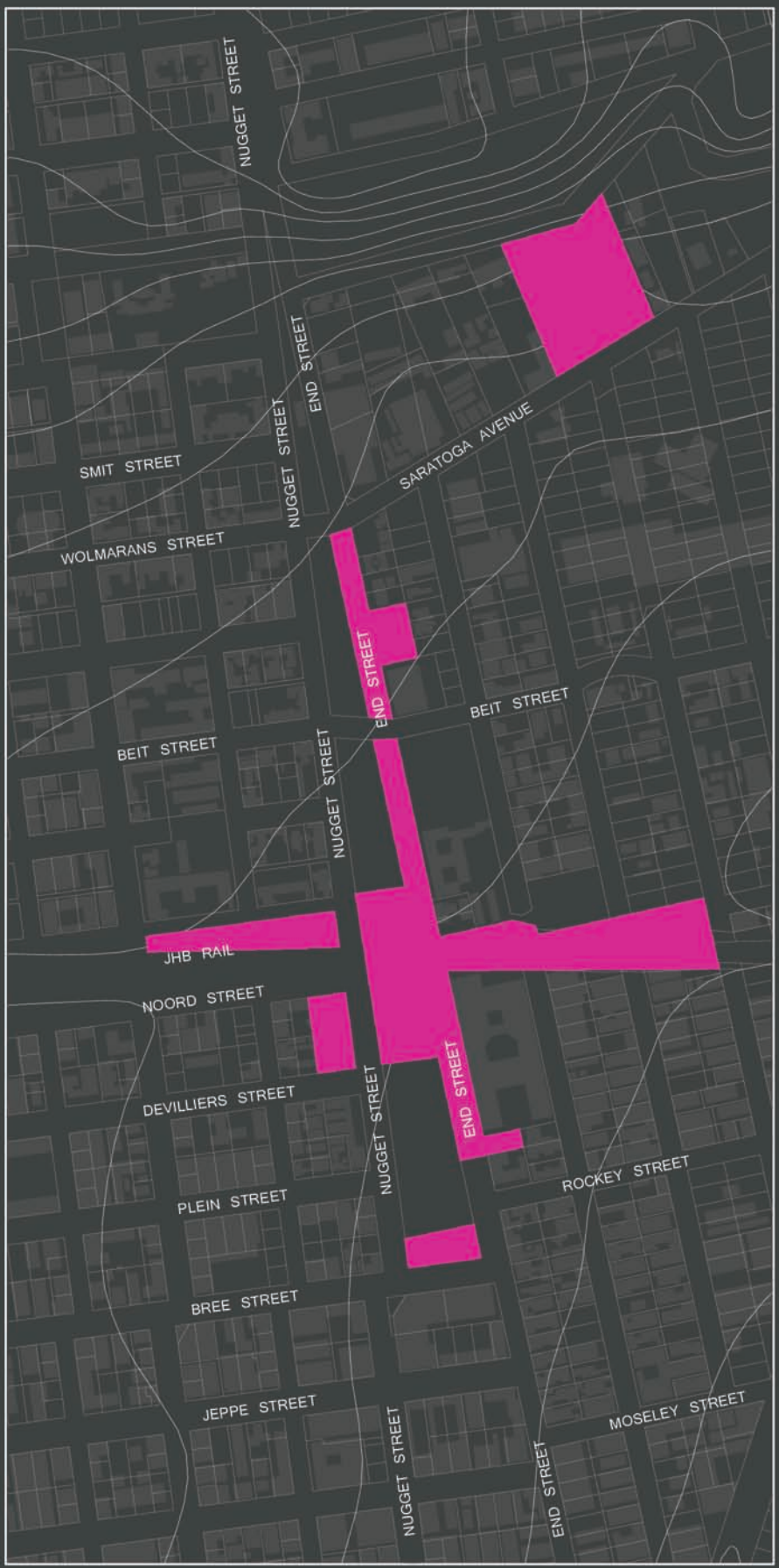
EXISTING USES

EDUCATIONAL BUILDINGS

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



TERRAIN VAGUES

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



HORIZONTAL GREEN SPACE

PHOTO : L. FRANCIS



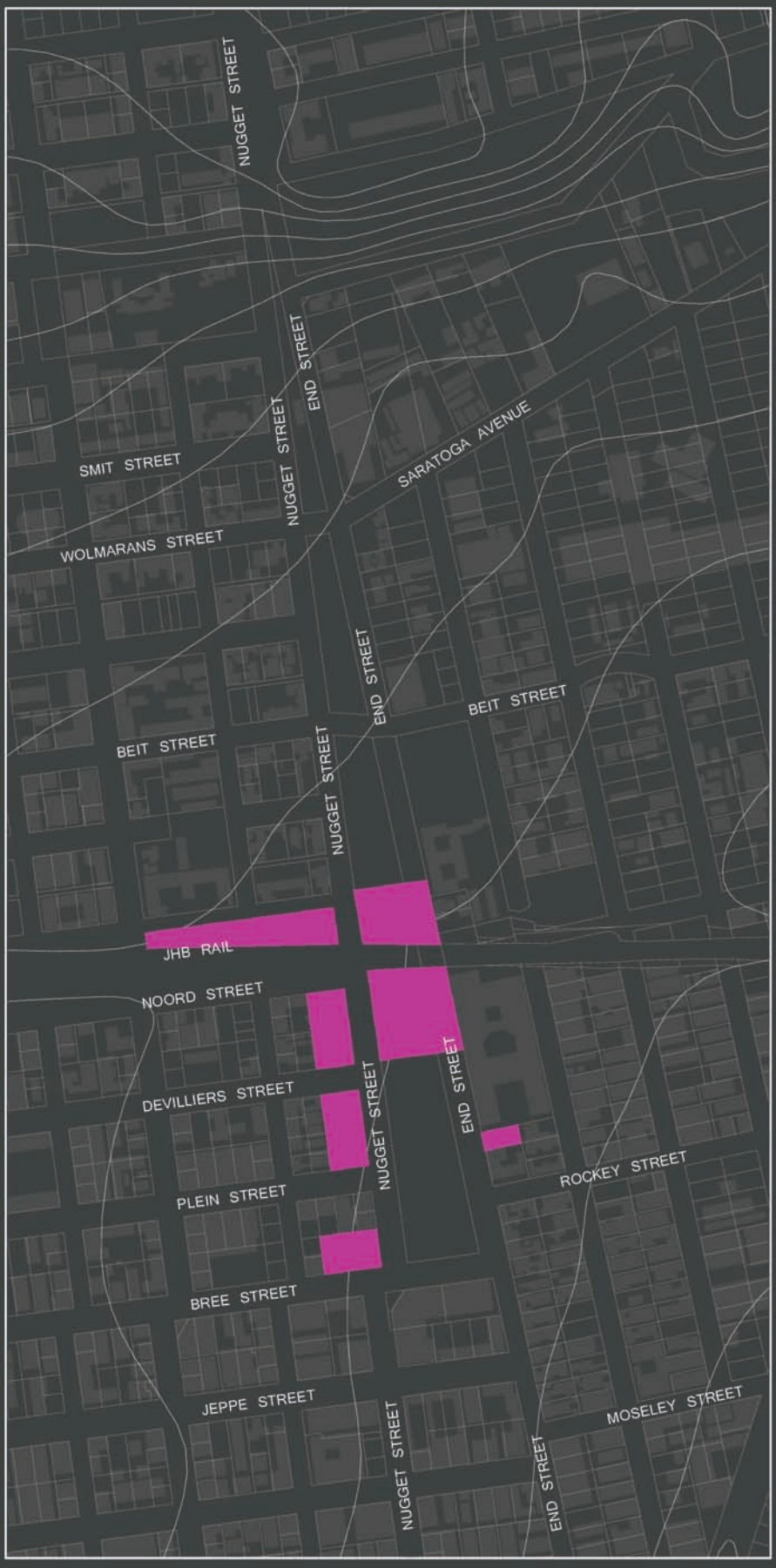
END STREET PARK
LOCALISED MAPPING

VERTICAL GREEN SPACE

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



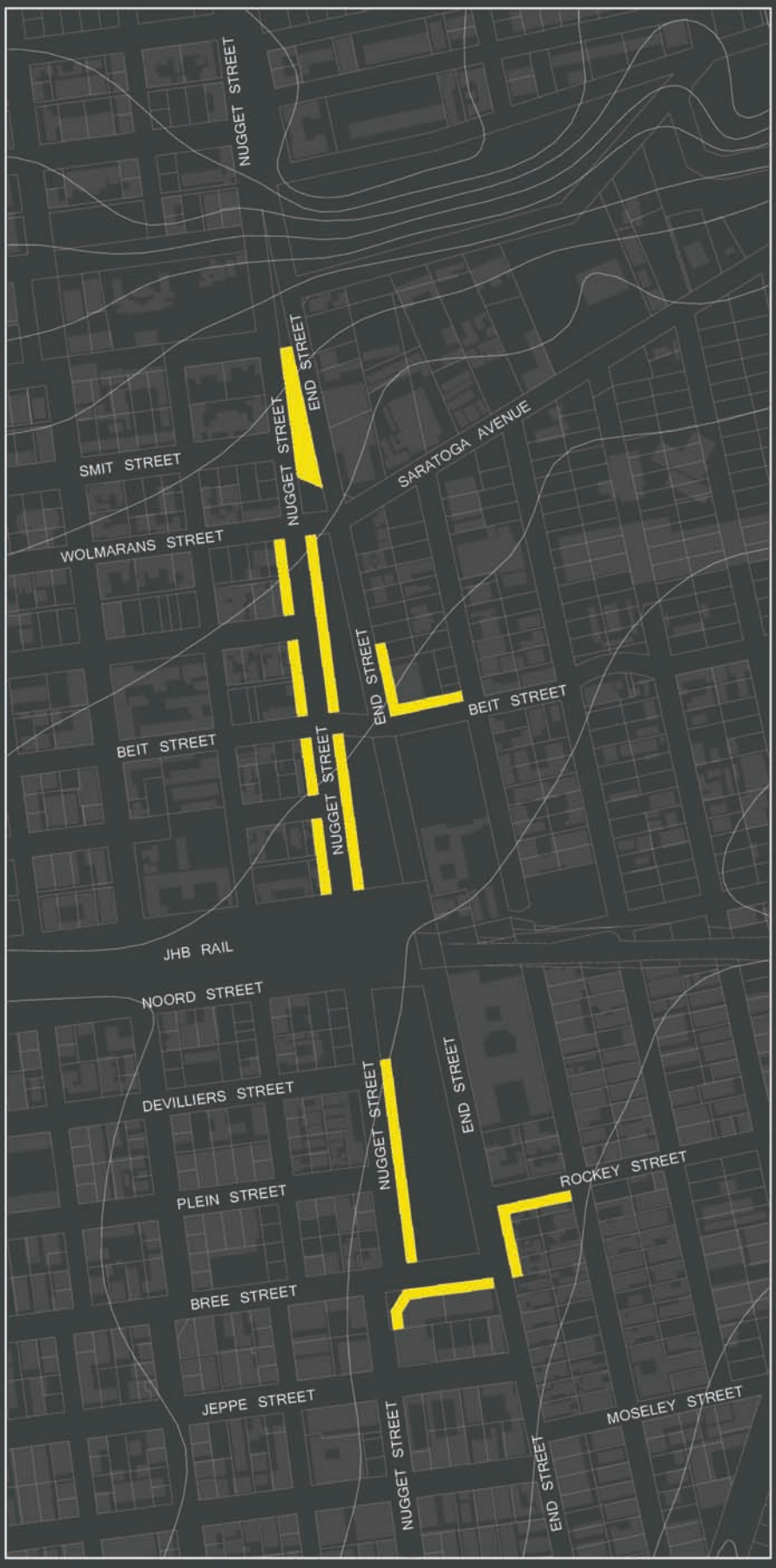
NEGATIVE USE AREAS

These refer to dark, inward looking areas around the site. They are the metaphorical alleyways of the site, harbouring negative elements and could be breeding spots for criminal activity or simply the feeling of being unsafe.

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



POSITIVE USE AREAS

In contrast to the negative use areas, these spaces are used by people either passing through or using them as points of destination. They are functional, active and have either an aesthetic attraction or programmatic use.

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



VISUAL FOCAL POINTS

These points are the key visual links within the site as would be experienced by either pedestrians, commuters or inhabitants of the buildings that engage with the site.

PHOTO : L. FRANCIS



END STREET PARK LOCALISED MAPPING



POTENTIAL AREAS OF DENSIFICATION

As it stands, the site does not function as a full coherent public space. This is partly because of its lack of enclosure and adequate density at certain points. This mapping deals with the potential areas where this problem could be addressed.

PHOTO : L. FRANCIS

END STREET PARK
LOCALISED MAPPING



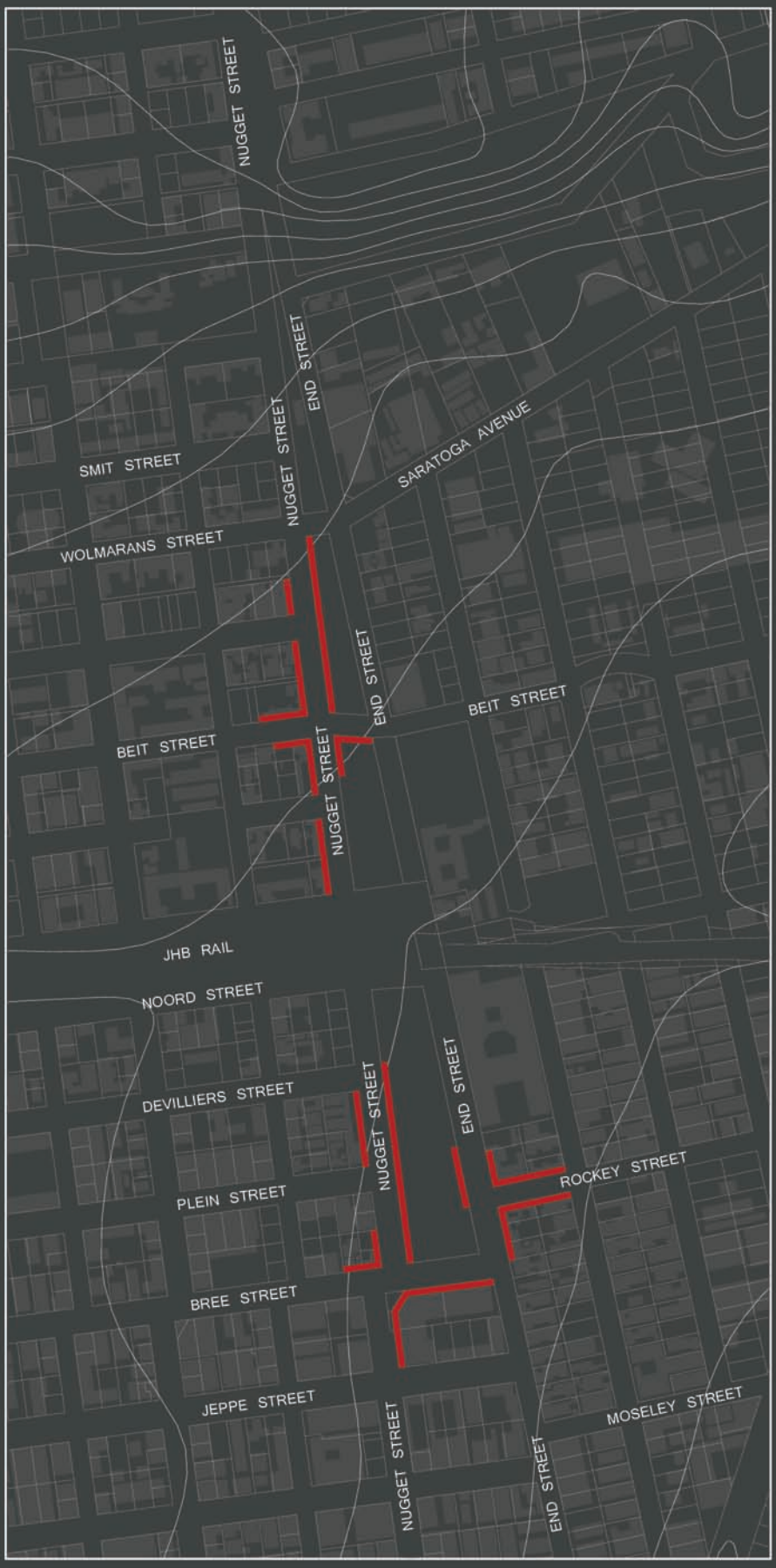
POTENTIAL SITES FOR ARCHITECTURAL INTERVENTION

These are sites that were identified as either having development potential or absolutely need development in order to create a defensible and functional public space out of End Street Park.

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



EXISTING HIGH TRADE AREAS

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING

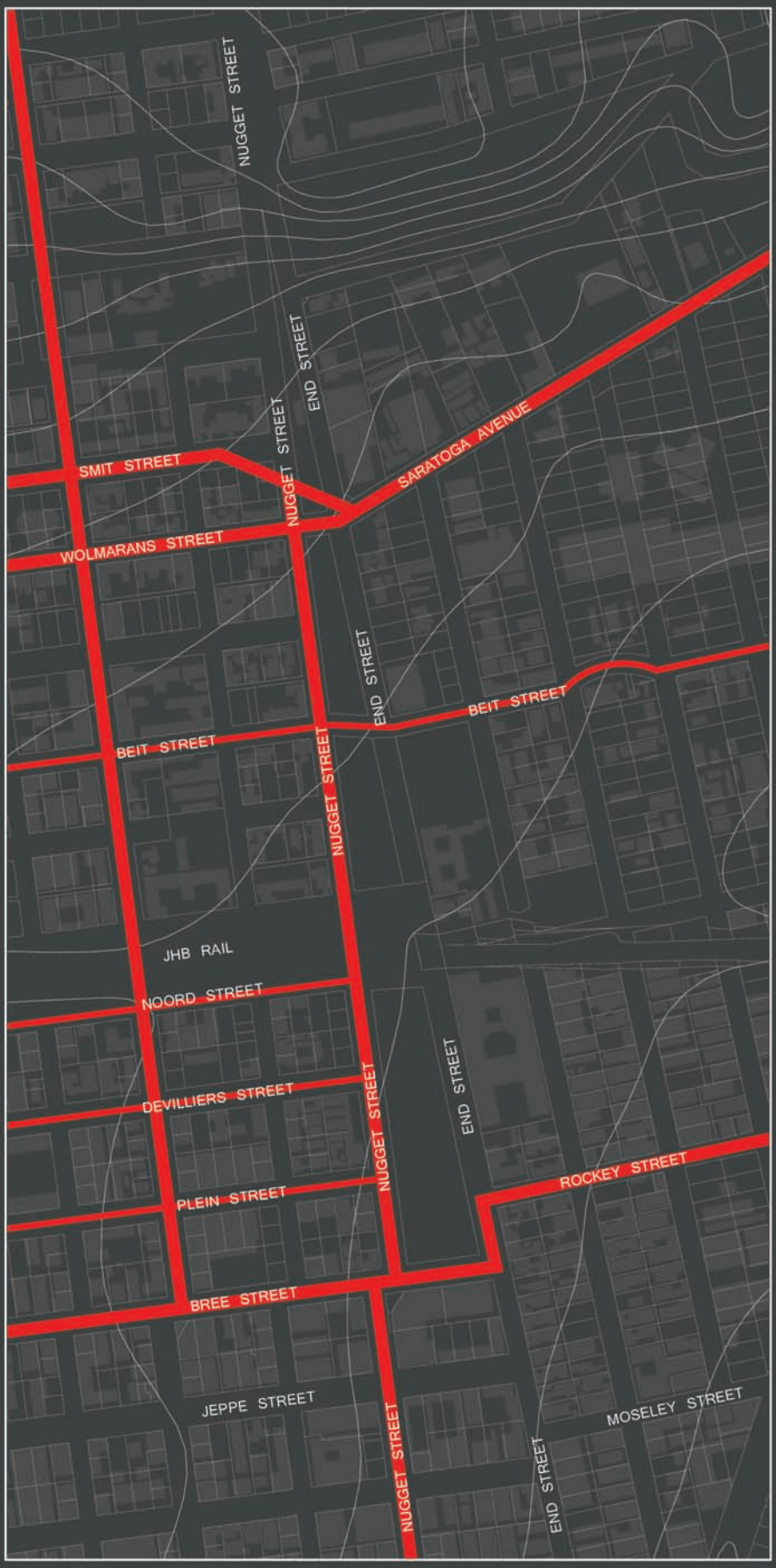


MAIN NON-MOTORISED TRANSPORT NETWORK

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING

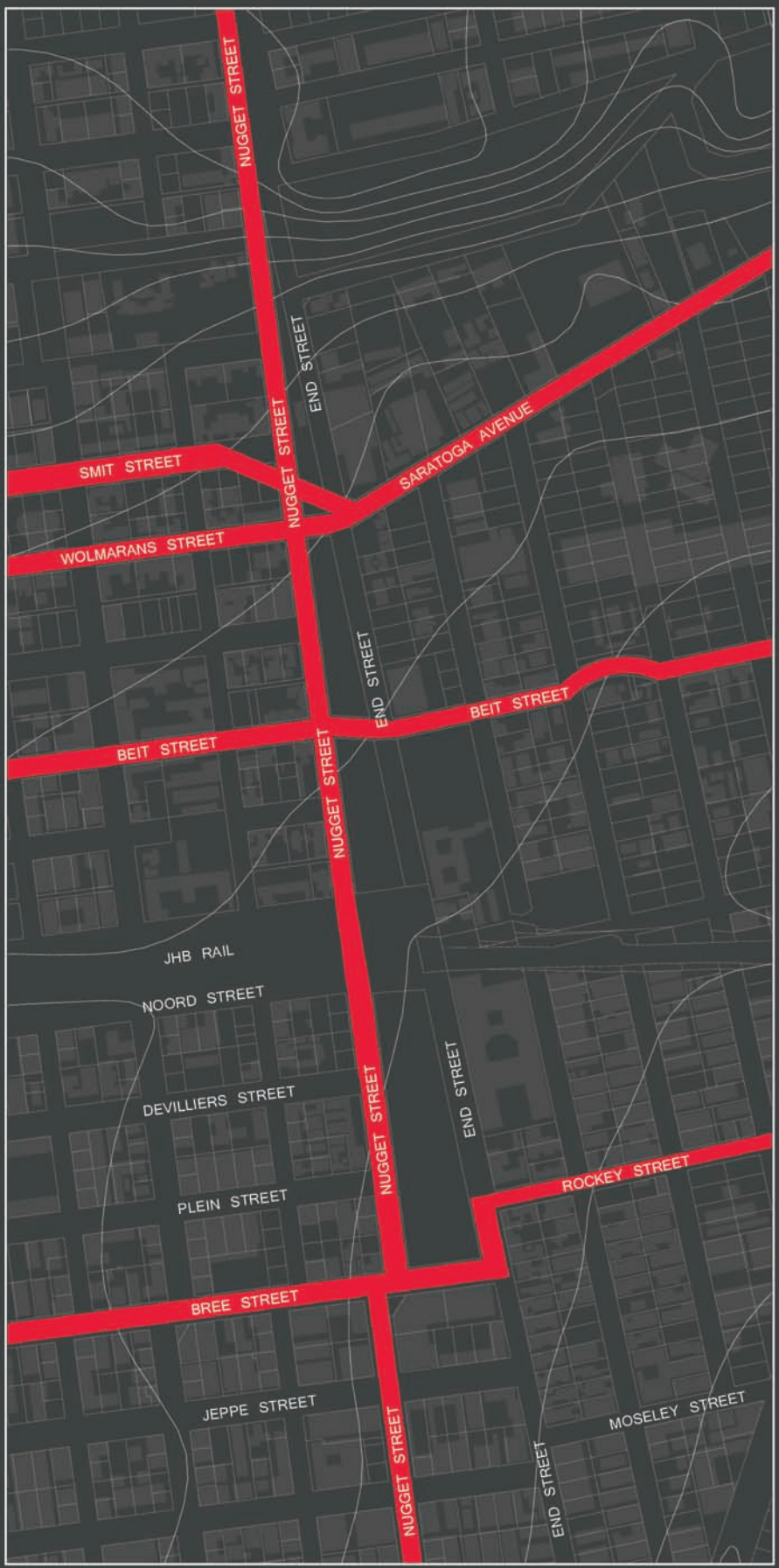


TAXI MOVEMENT

PHOTO : L. FRANCIS

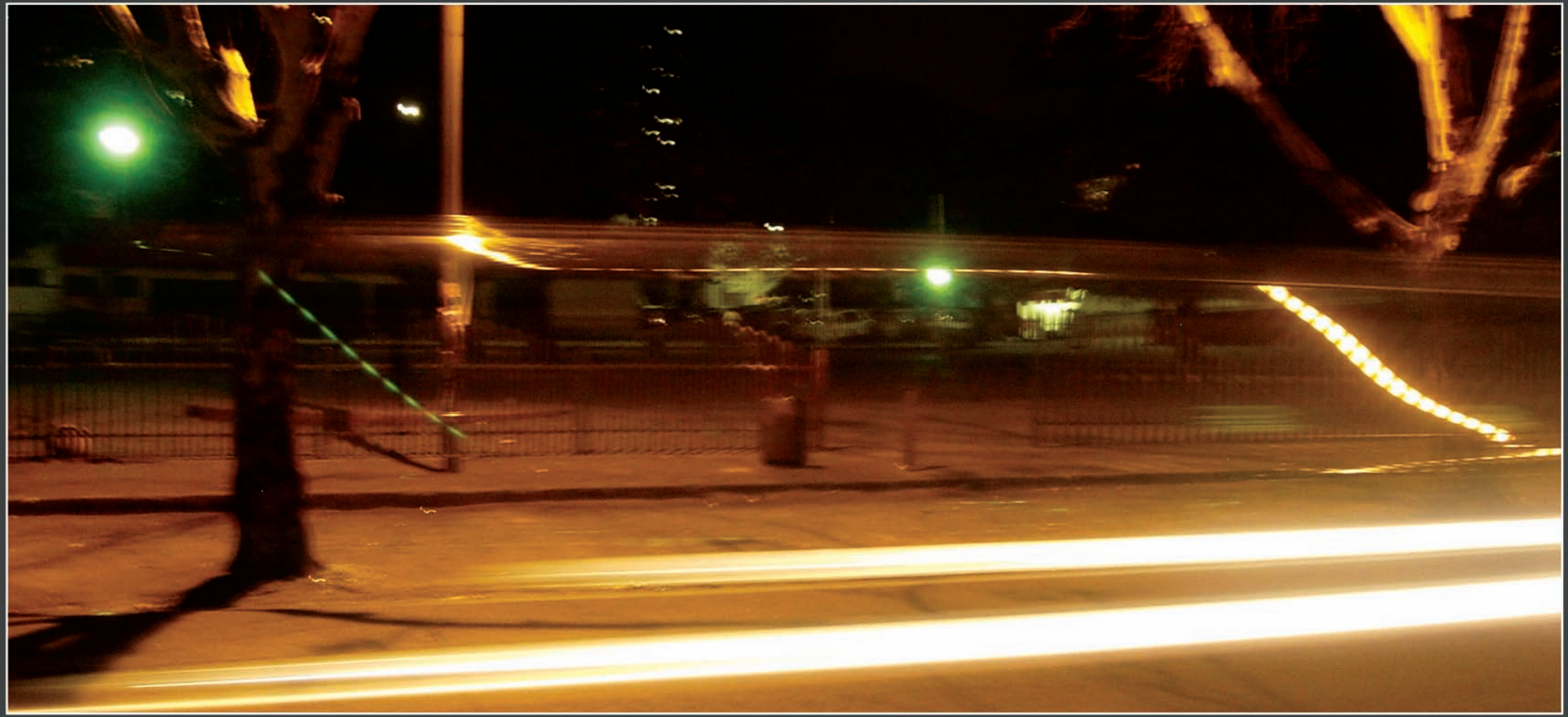


END STREET PARK
LOCALISED MAPPING

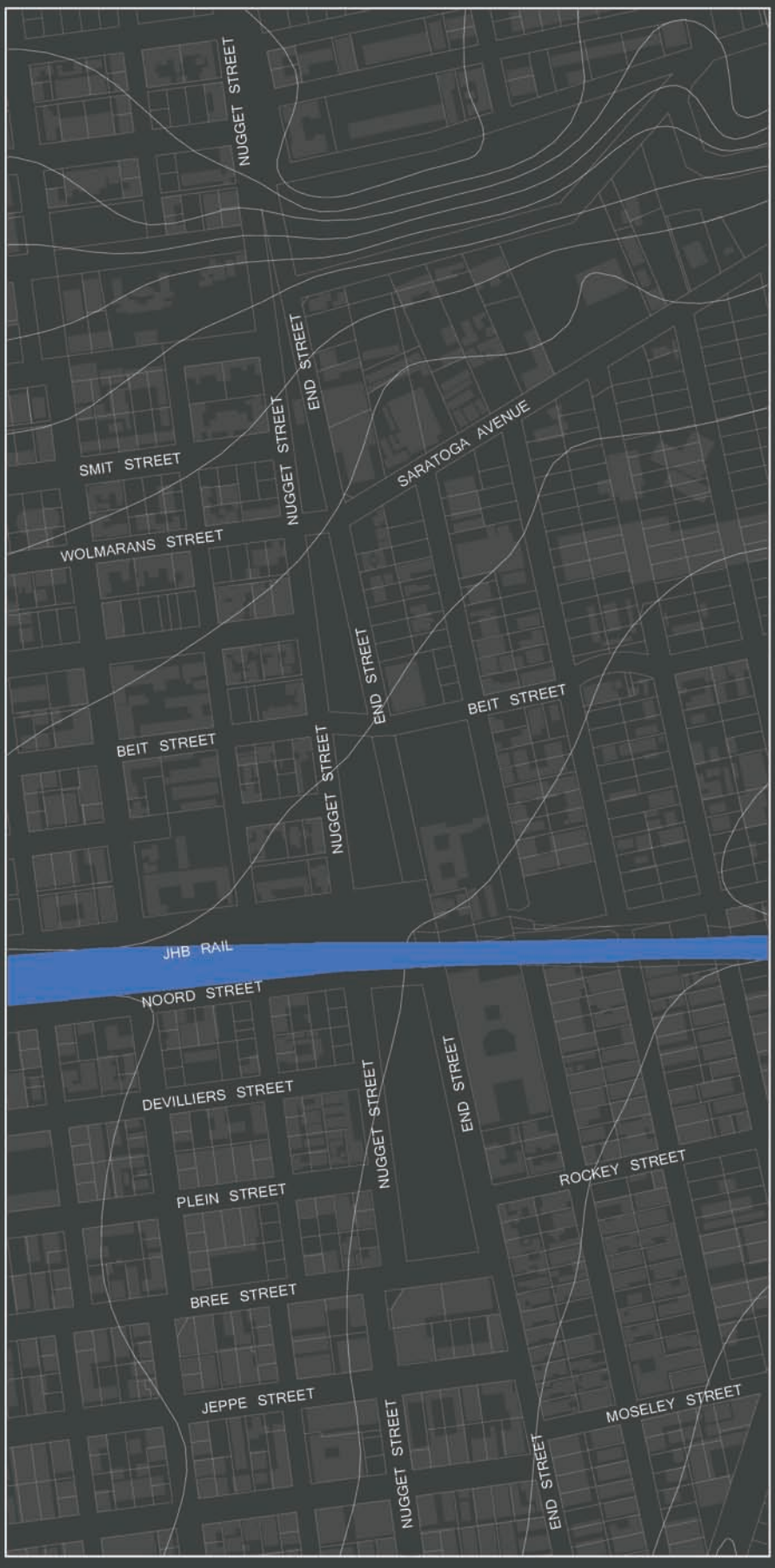


BUS & CAR MOVEMENT

PHOTO : L. FRANCIS



END STREET PARK
LOCALISED MAPPING



RAILWAY

PHOTO : L. FRANCIS



KEY POSITIVE FINDINGS

End Street Park is at the centre of crucial transport nodes and routes.

There is a mixed population around End Street Park ranging from immigrant residential to local residential; students; working sector; commercial offices; community entities and retail elements.

End Street Park is at the collision point of a multiplicity of culture, movement, geology, urban fabric and seems to hold all of these elements together as if in finely balanced tension.

Trade spaces have a great potential.

Future private investment along the edges of the park are proposed and the importance of the park to the local context as well as the greater city context has been greatly emphasised.

The new BRT stations along Wolmarans, Market and Commissioner streets immediately increases the importance of End Street Park as a destination as well as an important movement thoroughfare.

There is a potential to create strong connections within the city through the park. Connecting spaces and facilities such as the Ellis Park Sports Precinct; the inner city residential populations of Hillbrow, Yeoville and Berea; UJ's Doornfontein Campus, the Fashion District, Jewel City, Joubert Park, the Drill Hall, Noord Street Taxi rank and the new Doornfontein train station are key linkages.

The Northern, Southern, Eastern and Western hemisphere's of the city can be stitched together through End Street Park.

The park has potential to serve as a major public green space for the city.

The Bok Street, Beit Street link between Joubert Park and the Ellis Park Sports Precinct is a potential heritage route marking the path of the Johannesburg's old tram line.

The park has community potential as there is already a wide array of community facilities, schools, residential building. and work zones.

KEY NEGATIVE FINDINGS

Johannesburg is in dire need of inner city green space.

This city needs public space.

The park is an underutilised space between the existing urban fabric.

The railway line fragments the park.

The area directly north and south of the railway line suffers greatly from this fragmentation.

The park is only really used along its western edge.

Trade spaces are underutilised.

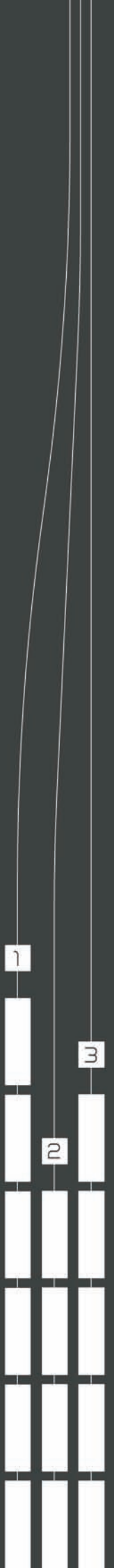
Pedestrian movement “bottlenecks” at the intersection of Nugget Street and the railway line.

Taxis abuse the roadways around the park and along End Street.

The park suffers from the lack of enclosure and spills out wards into the city.

The park does not have direct visual and route driven relationships with other public spaces within the city.

The park was historically part of Johannesburg’s “red light district”, and is negatively perceived.



PLACE
MEANING
MULTIPLICITY

Strip Three : Design Development

PROGRAMME

The programme of this thesis has been derived from several factors:

-The desire to create a place for common ground and expression between the different cultures of Johannesburg;

-A site that has enough tension to tackle the idea of colliding cultures;

-The idea that music and the performing arts are a means to providing a platform for cultural expression celebrating the richness of cultural differences as well as bridging cultural conflicts.

The programme is site specific as it deals with the underutilized End Street and Royal Parks in Downtown Johannesburg- bordered by Nugget Street, End Street and Bree Street.

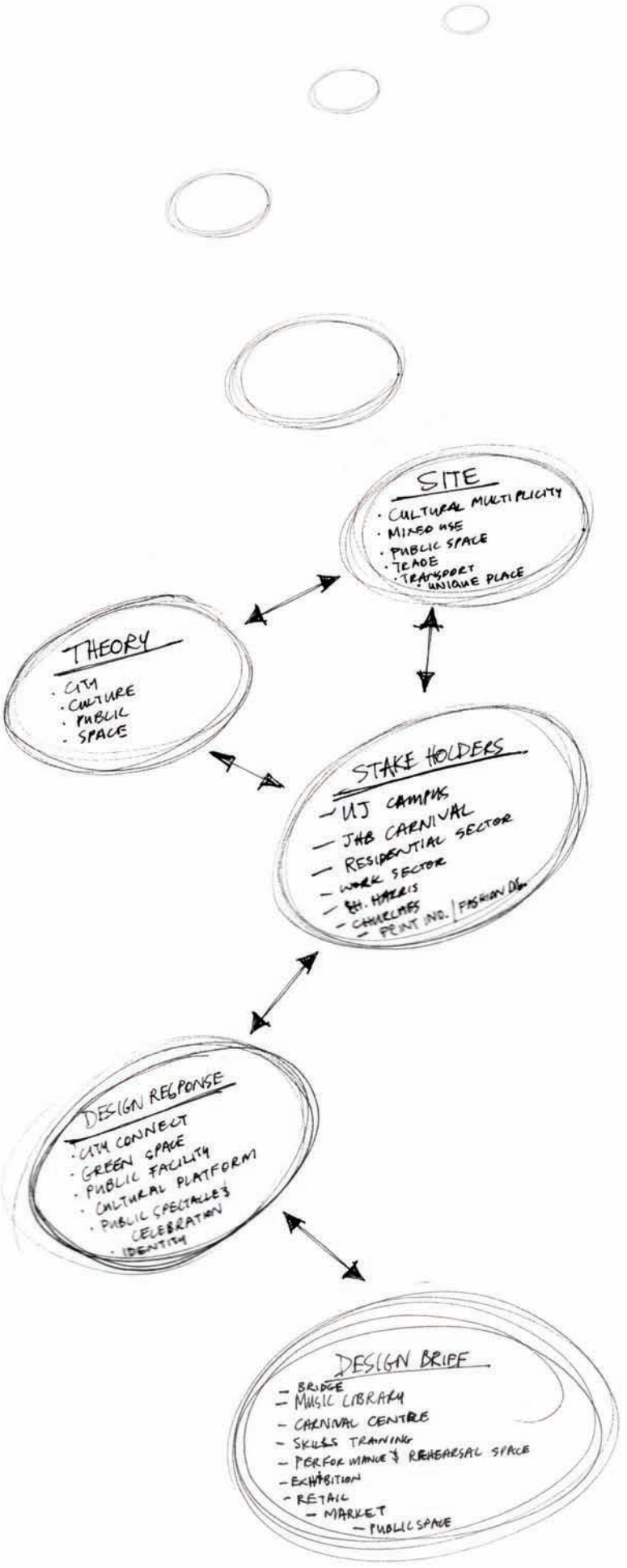
The objective is to create a public space that serves its community as well as the greater Johannesburg context.

The different groups and population that this space could directly serve could be:

- The immediate residential population of Hillbrow, Yeoville and Berea;
- The growth of the University of Johannesburg campus into a continental and global school of engineering;
- The Ellis Park sports precinct;
- The print and advertising industry that exists in the area;
- The Fashion District.
- The Johannesburg Carnival Company

The thesis proposes to create a lasting and functional public space that connects these fragmented zones, institutions, groups and spaces. The new space is to function as a cultural membrane allowing people to move in, around and through it and gain some sense of a cultural experience.

The space is to become a platform for people to interact and communicate through the common medium of music, the performing arts and the rituals of the everyday.


SITE
· CULTURAL MULTIPLICITY
· MIXED USE
· PUBLIC SPACE
· TRADE
· TRANSPORT
· UNIQUE PLACE
THEORY
· CITY
· CULTURE
· PUBLIC
· SPACE
STAKE HOLDERS
— UJ CAMPUS
— JHB CARNIVAL
— RESIDENTIAL SECTOR
— WORK SECTOR
— BR. HARRIS
— CAMERAMAN
— PRINT IND. | FASHION DIS.
DESIGN RESPONSE
· CITY CONNECT
· GREEN SPACE
· PUBLIC FACILITY
· CULTURAL PLATFORM
· PUBLIC SPECTACLES
CELEBRATION
· IDENTITY
DESIGN BRIEF
— BRIDGE
— MUSIC LIBRARY
— CARNIVAL CENTRE
— SKILLS TRAINING
— PERFORMANCE & REHEARSAL SPACE
— EXHIBITION
— RETAIL
— MARKET
— PUBLIC SPACE

PROGRAMME

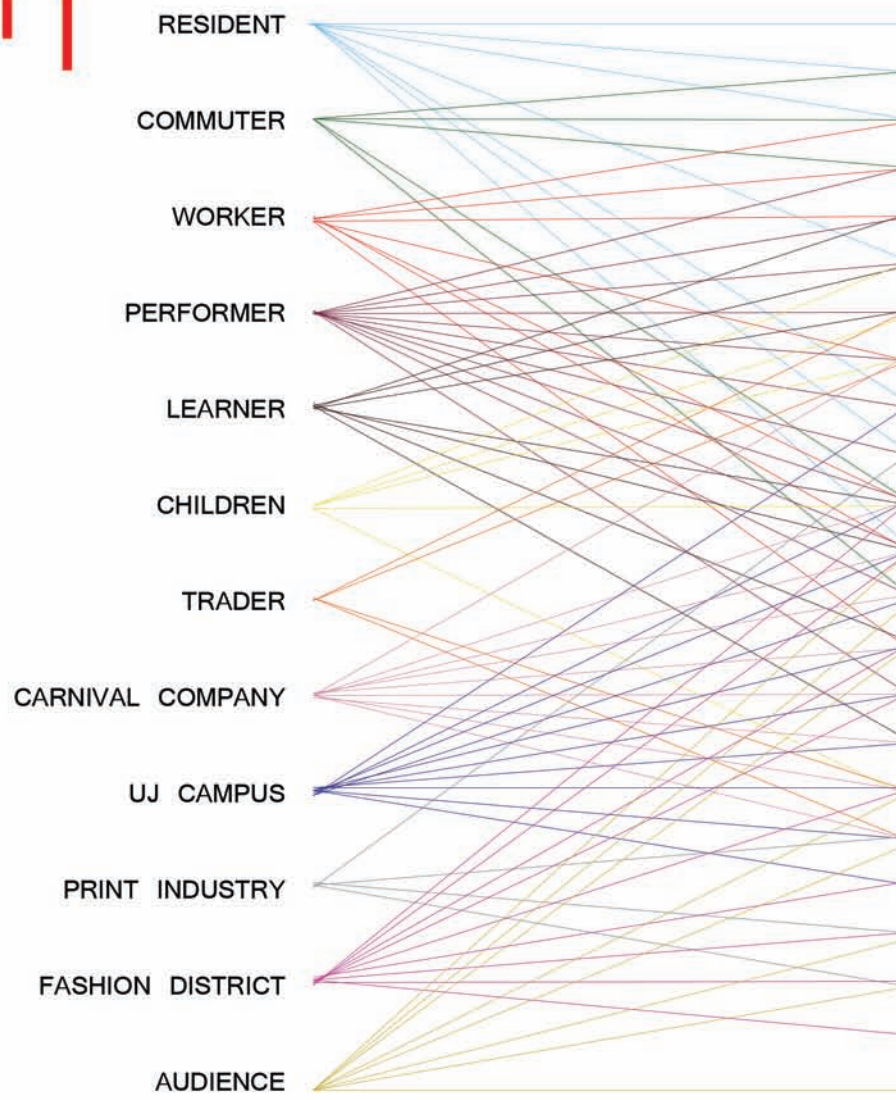
The brief for the building, as a result of this programme, becomes quite site specific and attempts to respond to the needs of the site itself.

The various groups, institutions and populations support very specific needs and requirements. The main site needs as identified through mapping research, site observations and theoretical understandings are as follows:

A functional, safe and coherent public space as opposed to the fragmented and dysfunctional terrain vague that currently exists.

Movement connections that allow for the free, safe and comfortable passage of movement from the different nodes of activity that occur in and around the park space.

A sustainable and relevant architectural intervention that facilitates the neighbouring communities and institutions.

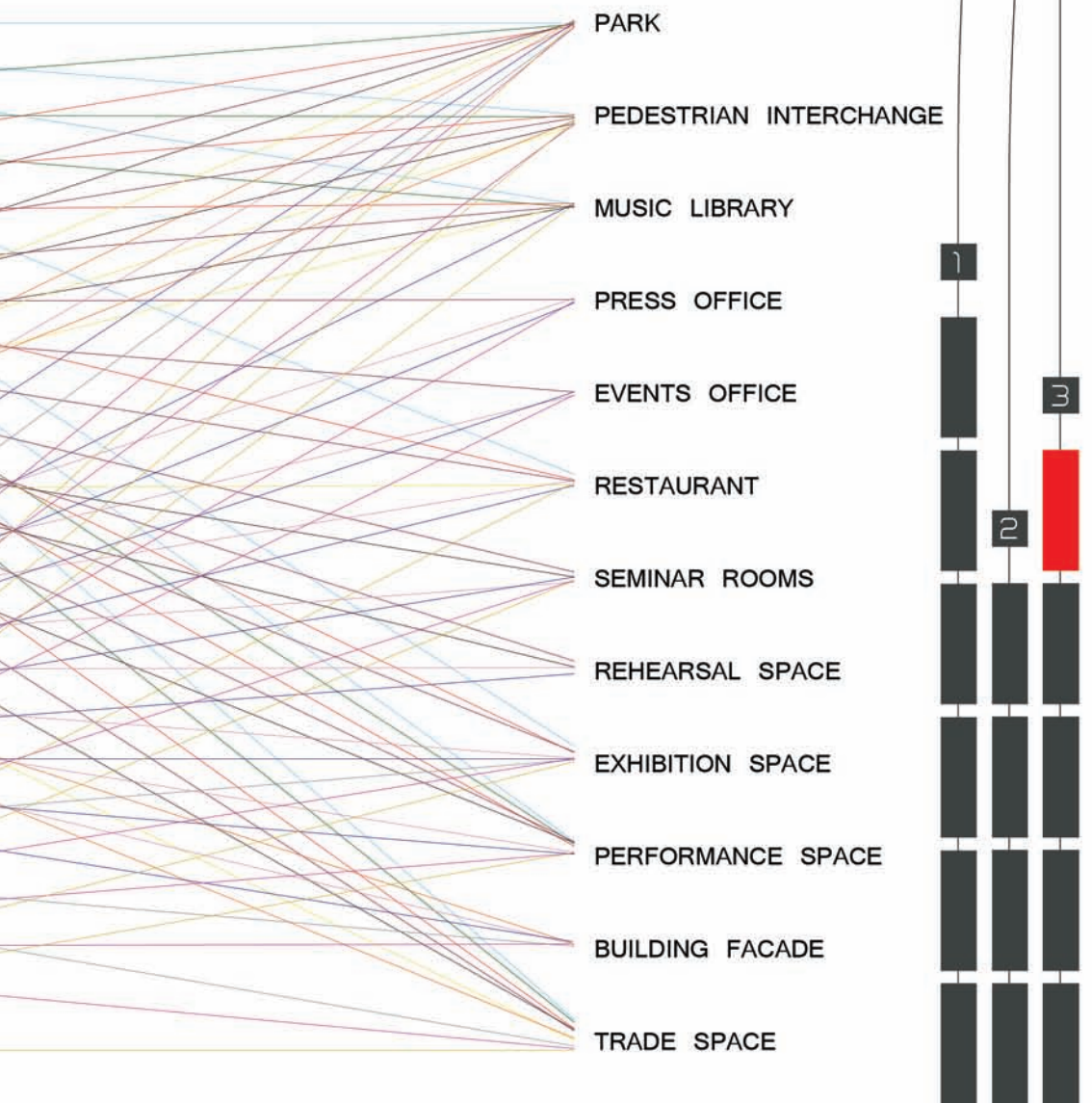


A space and a place that draws people to it and through it to allow for a certain cultural cross-pollination.

A building that facilitates a society that is in dire need of a platform of cultural expression as a means to discovering its own identity.

These needs led to the following brief:

A public music library.
A satellite information, media and training centre for the Johannesburg Carnival.
Inner city contemporary performance spaces that consider acoustic quality.
A public space that connects the movement, trade and spatial networks.
Public Parking.
Trade Space.
A unique site specific urban design treatment to the area.





Terrain Vagues

Manuel de Sola-Morales popularized the term “terrain vague”. His use of the term was an attempt to describe, “a panoramic yet disjointed perspective that gained breadth, but lost coherence, as it approached the periphery of buildings” [Bell, 2004:172]. This referred to the negative space between architecture and the architecture’s inability to deal with these spaces, as they exist outside the boundaries of the traditional field of expertise of the architect.

The idea is to create a place molded from the underutilized space of the city through making it accessible to the everyday. **How does one deal with the awkward space between the built urban fabric and make it accessible for public use?**

Defensible Space

Newman refers to the importance of a public space being a defensible space. He defines three areas crucial to constructing a defensible space:

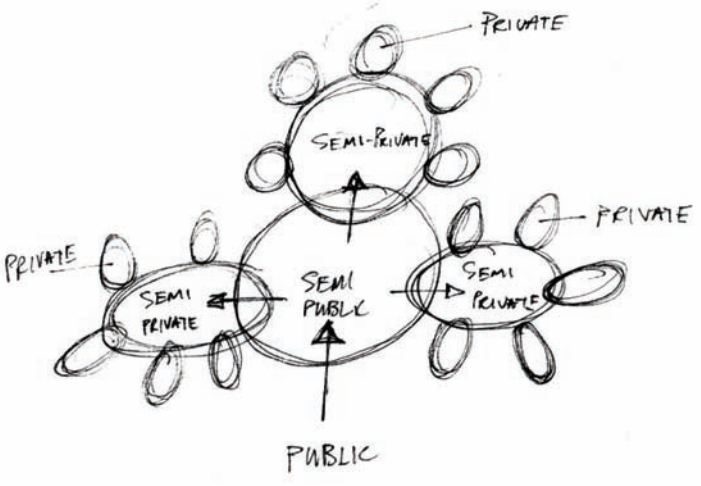
spatial definition; passive/ physical surveillance; the idea of community and ownership.

When these three elements are addressed, a public space becomes a safe and usable space. Newman also put some thought into the occurrence of crime in public space and put it down to three key factors: **anonymity; lack of surveillance; the availability of escape routes.**

Myeza refers to four human needs:

- Physiological needs which are concerned with physical comfort
- Safety and security needs which address the primitive instincts of self preservation and the need to be safe from harm
- The need for affiliation and to belong to a community
- Esteem and the need to feel valued.

These needs could be thought of in conjunction with Newman's ideas on defensible space as they are clearly interwoven thoughts.





Community

The ideas of community can be discussed in terms of Gemeinschaft and Gesellschaft. [Ferdinand Tonnies, 1964].

A Gesellschaft society is a society based on the individual and it is based on the notion that there is a contractual obligation to others. [Myeza, 2004:65] Johannesburg has a history of capitalism, industrialism and commercialism. It was undoubtedly a breeding ground for the embodiment of a Gesellschaft society. The speculative nature of Johannesburg's founding as a mining city leant itself to the ethos of self gain and personal achievement and wealth. It was based on the capitalist notion of creating one's wealth for oneself. The nature of the industrial city was that of minimal human contact and really meant living outside of the city and work within it. It was about separating the public and private life. Today's society exists in the aftermath of these eras. This coupled with the advancing technology encourages the ideas of a Gesellschaft society.

Technology has become an alienating force, keeping people withdrawn to the safety and comfort of the private sphere.

The internet and global television, cellular phones and conference calls have made the need for physical human interaction a mere irritation. Social networking software, such as Facebook and Myspace, has changed the ways in which people meet and interact with each other.

A Gemeinschaft society is one that is concerned with collective sharing. It is based on the concept that humans have a need to belong to a group and have physical human interactions. This stems from the primitive instincts and behavioral patterns that the human species has always exhibited. The human family structure illustrates the need to belong to a family group and highlights the need for interaction, nurturing and sharing.

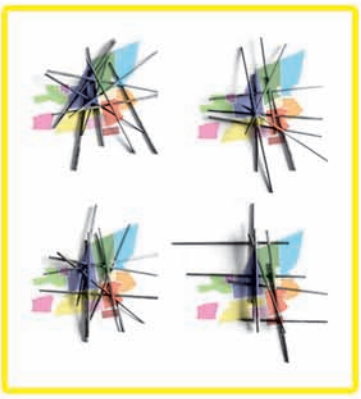
In the 2007 film, “Into the Wild” directed by Sean Penn, the character of Alexander Supertramp embarks on a journey of self discovery. He burns his worldly and material possessions and sets off into the wild and a journey of self exploration through a dependence on only himself and nature. What becomes clear is that in all his time in the wild, his happiest and most cherished moments were those where he had shared experiences, not only with other human beings, but even with other animals. These moments could all be attributed to a certain a level of communication and shared experience. Pertinently, he writes that happiness can only really be found through sharing.

Human beings are social beings.

Myeza refers to the Sotho and Tswana groups that based their societies on communal relationships. He mentions the importance of community with regard to their spatial organization and how the “Kgotla” served as the heart of a Sotho or Tswana settlement.

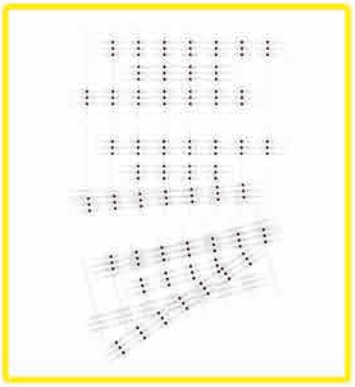


DESIGN CONCEPTS



Collision

The site is at a collision point. Rail, Car, Taxi, Bus and Pedestrian movement routes intersect through this point. The various zones find themselves at friction around the edges of this park. It is the site for a cultural collision, a meeting point for he four hemispheres of the city. It is chaotic order- exciting and terrifying.

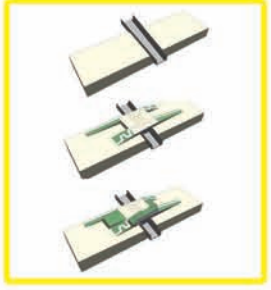


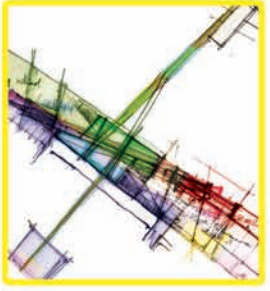
Grid

The site marks the shift in the city grid from the old 1886 mining city to the newer residential and industrial sectors of Eastern Johannesburg. The shift creates the evocative wedge shape that is End Street and Royal Park. The shift in the grid is perhaps the single most influential factor on the site, determining the nature of the space. It is this grid and its shift that are key elements to the physical design and urban layout of the carnival centre.

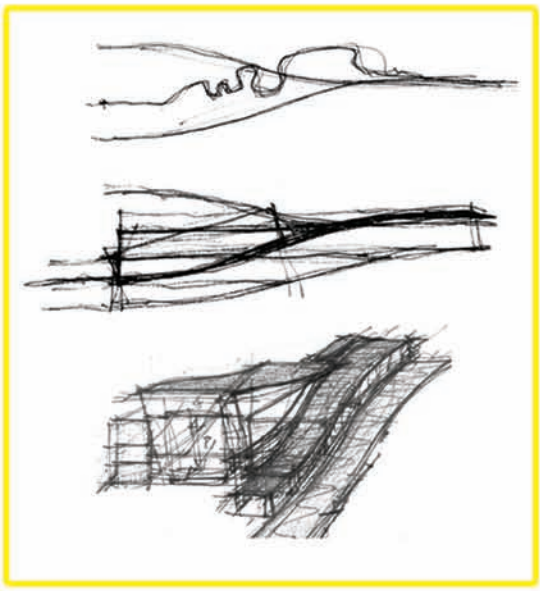
Connect

The idea of forging physical and metaphorical connections within the area is a key conceptual notion- from the physical idea of a bridge across the railway connecting the park spaces, trade spaces, transport nodes and freeing the movement routes; to the figurative bridging of the hemisphere's of the city and abstracted spatial connections.





Connecting people.
Connecting spaces.
Connecting the city.



Earth Landscape & Heritage

Johannesburg would not exist if it were not for its gold rich land. Its geology is its heritage and it should not be forgotten. The site links up to one of the prominent rocky ridges of Johannesburg, a feature that has shaped the urban settlement and development patterns of the city. The opportunity is there to create a meaningful space through reference to this heritage element. A literal translation of this concept is through creating a green landscape building and space. The figurative translation of this could be the idea of a building designed around the concept of stratification.

Tension

The site is held in tension by its users, surrounding facilities, geology, movement patterns and city zones. It is finely balanced and in order to make an appropriate response



URBAN

PHOTO: BUSQUETS&CORREA:2006

PHOTO: WWW.WEISSMANFRED.COM

RELEVANCE TO THESIS

The rehabilitation of terrain vagues

The way in which the public space deals with the surrounding transport networks

Landscape , public art and cultural programme

The intertwined relationship between the building outside and the space inside

PHOTO: BUSQUETS&CORREA:2006

PHOTO: WWW.WEISSMANFRED.COM



PHOTO: BUSQUETS&CORREA:2006

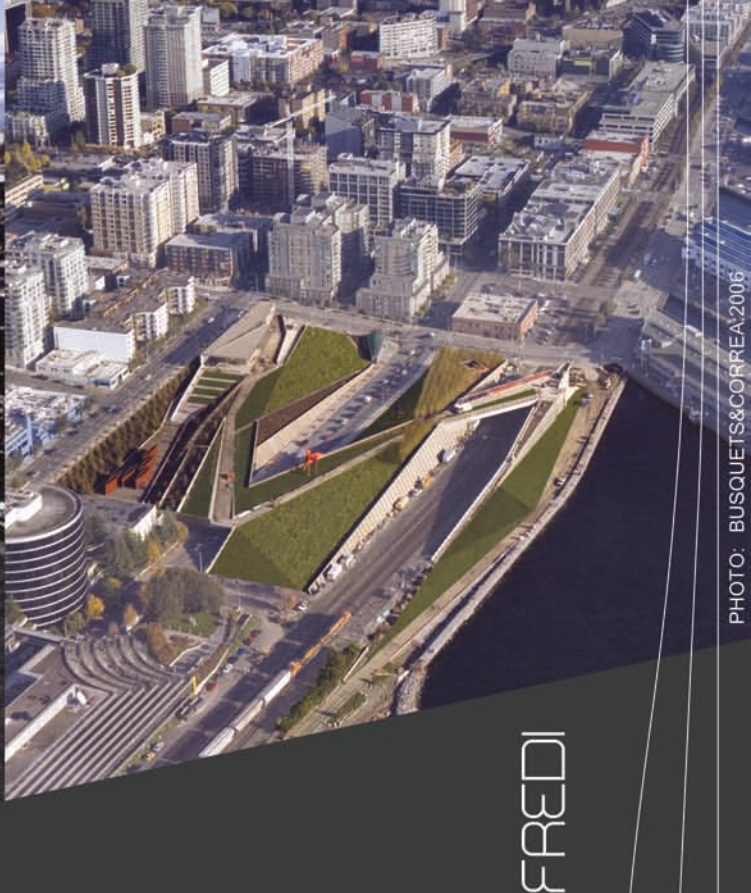


PHOTO: BUSQUETS&CORREA:2006

SCULPTURE PARK, SEATTLE : WEISS & MANFREDI

BACKGROUND

The sculpture park is located directly adjacent to the Seatle Art Musuem. The idea was to challenge the norms of the conventional urban sculpture park.

DESIGN

- The park consists of a large z-shaped landscaped movement route that houses public art.
- The main architectural focus is the Seattle Art Museum.
- The park links the musuem to the waterfront.
- It deals with the transport routes by bridging them and creating a sense of journey through the site.
- There are clear definitions of spatial usage for pedestrians and the other modes of transport.
- Site was previously an underutilised piece of left over land that had become toxic because of years of industrial mis-use.
- Part of the process of building on the site was to rehabilitate and rejuvinate the land as an environmental intervention.

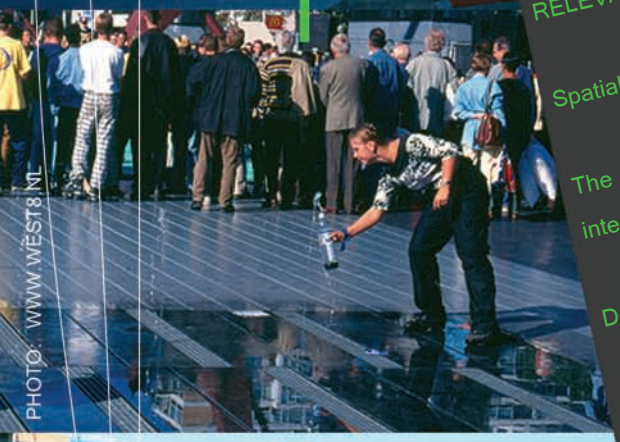
CONCEPTS

-Folded planes, retaining earth and the idea of overpass.
-The idea of pulling the building out into the the space around it. The art museum extends itself outwards through the sculptures that are placed in the park. The building, whoever, inverts this process by becoming one of those sculptural elements within the park and in so doing blurs the lines between inside and outside.













RELEVANCE TO THESIS

Spatial definition

The importance of appropriate interventions

Designing for chance and interaction

Public space as a stage

Identity through landmark

The beautiful void



PHOTO: WWW.WEST8.NL

SCHOUWBERGPLEIN, ROTTERDAM : WEST 8

BACKGROUND

In the centre of Rotterdam, the Netherlands, West 8 redesigned the Schouwburgplein. The square is close to the train station and houses the municipal theatre, concert halls and the new Pathe multi-screen cinema.

DESIGN

- The square has strong connections to transport nodes, the shopping district and business areas of Linjbaan and Coolsingel and this forms a vast portion of the square's identity.
- It is the gateway into the city and therefore receives thorough fare of 20 000 people a day.
- The issue on enclosure and spatial definition was a major concern in the design of the square as there was no traditional facade to the square. It was decided that the skyline of Rotterdam was to serve as the facade and in so doing create a surrealist definition of edge.
- The square maintained its clear open feel and double up as the roof for underground parking.
- The square was designed to be interactive, from its removable flooring panels, to its moveable sculptural hydraulic lamps to its seasonally changeable mobile vegetation and imported American squirrels.
- The squirrels and the basement fountain are about place-making and the construction of an identity.

CONCEPTS

- Adriaan Geuze's thoughts on Post-Darwinism.
- Human growth since the 18th/ 19th century in terms of technology and the ability for people to experience the world. This is in reference to Greuze's thoughts on the how humans have colonised everything on earth.
- The need to create surrealist, anarchic and subversive cities and spaces. Interactive space, chance and place-making.
- The square was seen as a stage for the urban play of the everyday.



1 2 3

TUBOBUS

PHOTO: WWW.FLICKR.COM

PHOTO: WWW.FLICKR.COM

RELEVANCE TO THESIS

The role of the park within the inner city

The notion of the multiplicity of meaning in terms of how users view the park and the construction of identity

The central focus of a park being a cultural intervention

The continuity of space

Visual connections

PHOTO: WWW.FLICKR.COM



PHOTO : WWW.FLICKR.COM



©PHOTO: TSCHUMI:1987

PARC DE LA VILLETTE, PARIS : BERNARD TSCHUMI

BACKGROUND

Located in Paris, France and conceived by Bernard Tschumi, the Parc de la Villette was part of the projects commissioned by the French Government in the 1980's as part of the revitalisation and re-forging of the French Parisian identity. It was the physical conversion of an old abattoir site into an urban park.

DESIGN

- Concepts of the cinegram, superimposition, deconstruction and abstraction.
- The main focus building is the Science Museum, but emphasis is also placed on the boulevard, the canal and the 'folies".
- The park was spilt into 3 programmatic concepts- points, lines and surfaces.
- Points refer to the superimposed grid marking the points of intensity on the site. These points were to anchor future building on the site and designated certain programmatic function. The points also represented the concepts of deconstruction and fragmentation.
- Line refers to the circulation and movement through the park and served to emphasise the notion of continuity.
- Surface refers to the programmatic function surfaces such as markets and play areas, as well as the physical demarcation of horizontal surfaces.

CONCEPTS

- It acknowledges the urban setting in contradiction to Olmsted's view that "in the park, the city is not supposed to exist".

The park is hinged on cultural, entertainment and educational buildings and functions.

- It questioned the norms in terms of a park's role within the city.

Its design was based on the notion of the multiplicity of meaning- the park was to be an ever changing and continuously developing concept.





PHOTO: WWW.DILLERSCOFIDIO.COM



PRIMARY

PHOTO: WWW.DILLERSCOFIDIO.COM



RELEVANCE TO THESIS

The use of a dead city space, a classic terrain vague

Connecting urban spaces

Movement and the allusion to the railway

Urban park space

The linear nature of the project

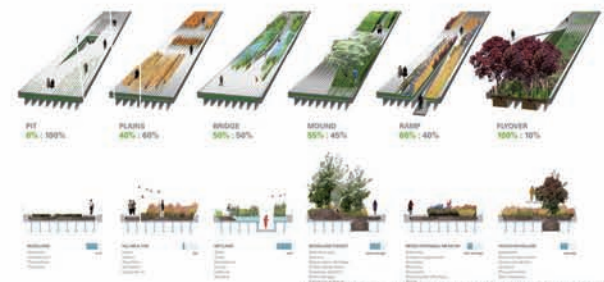


PHOTO: BUSQUETS&CORREA:2006

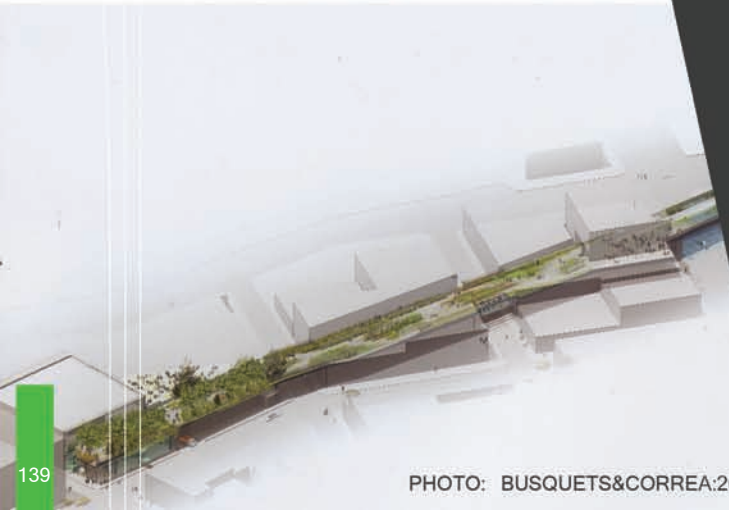


PHOTO: BUSQUETS&CORREA:2006



PATH (SEATING + TWO WHEEL CHAIRS) + SPLINTER PATHS

PHOTO: BUSQUETS&CORREA:2006

PHOTO: WWW.DILLERSCOFIDIO.COM



THE HIGHLINE, NEW YORK : DILLER & SCOFIDIO

BACKGROUND

The Highline was built in Westside New York during the 1930's. The train lines used to run at the same level as the car and pedestrian networks until this project was implemented. It involved raising the railway above street level to minimise accidents. The project is seen as key to the future of its surrounding urban context.

DESIGN

- The project proposes the rehabilitation of the highline railway line from a derelict terrain vague to a public park that connects 1.5miles of New York city fabric.
- It is perceived as a tool to creating a sense of place like no other in New York and thereby establishing a unique urban identity.
- The Highline project proposes to transform the postindustrial landscape into a new interaction between planting and the pedestrian.
- It also makes reference to the otherworldiness of a raised park space.

CONCEPTS

- The big conceptual idea is that the Highline will serve as a urban intervention that links an entire city district through the idea of a green spine.
- It is to function as a park space, an environmental space and a cultural spine.
- Surrealist views are key visual attraction to the project.
- Encouraging social interactions and forcing cultural collisions.



LIBRARY

1 2 3

PHOTO: WWW.FLICKR.COM

PHOTO: WWW.FLICKR.COM

PHOTO: WWW.FLICKR.COM

PHOTO: WWW.FLICKR.COM

RELEVANCE TO THESIS

The use of landscape as an architectural element

The library function

Establishing a unique identity for the building through the use of intersting features and iconic elements

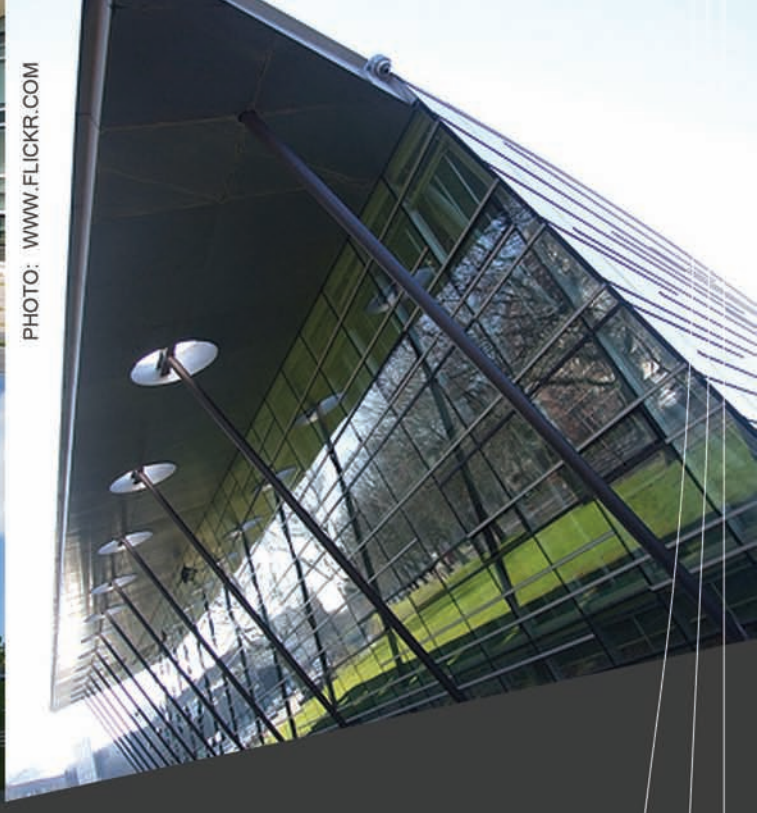
Roof lighting and glazed facade

Focal point





PHOTO: WWW.FLICKR.COM



LIBRARY, DELFT : MECANOO ARCHITECTS

BACKGROUND

The library is located in Delft, in the Netherlands. It functions as the central library for the Delft Technical University. It is linked to a global library network through electronic media.

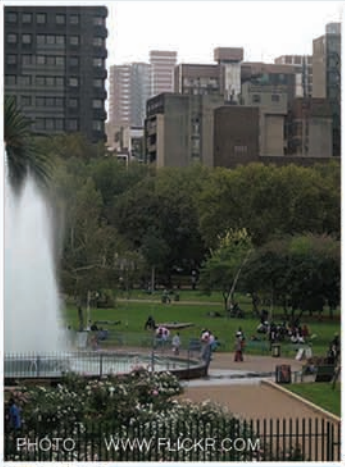
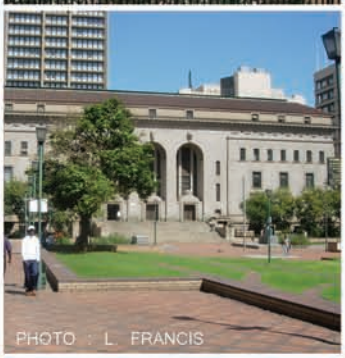
DESIGN

- The library is viewed as a frog in the landscape.
- It is a large landscape with part of the building submerged below ground and the other exposed as a glass facade.
- The roof is an extension of the landscape and is completely grassed.
- The iconic conical beacon serves as a identifiable landmark for the library as well as the means to naturally lighting the library.
- Special care was taken in dealing with the climate, light and acoustics within the building to maintain the ideal environment for perusing books and learning materials.
- The landscape draws a focal point to the library's point of entry.

CONCEPTS

- The idea of a foreign object being submerged and integrated with the land to the point that it can no longer be seen as foreign.
- The notion of a terminal of information.
- Sculpting the land.
- The conical element as a landmark in contrast to the landscaped building.
- Green building technology and sustainability.



IMAGE	CONTEXT	PROGRAM OCCUPATION
JOUBERT PARK  PHOTO : WWW.FLICKR.COM	Joubert Park lies at the heart of JHB's inner city high rise residential sector of Hillbrow. The area is renowned for its high crime rate, immigrant population, lower economic brackets and general overpopulation. Joubert park is Hillbrow's main public space and is highly used by residents.	The park relies on surrounding residents, the nursery school, the Green House Project and the JHB Art Gallery to create the activity needed to maintain a functional public space. As a result, there is very little public programme to sustain the correct level of activity for a space of this scale.
BEYER'S SQUARE  PHOTO : L. FRANCIS	Beyer's Square is part of the old civic centre established around 1886 and was known as Market Square. It is located at the centre of the JHB CBD and is of heritage value to the city.	The JHB Public Library and the and legislature are the main programmatic elements on the square. This, and a lack of residential elements, result in vacancy after working hours and during the weekend.
MARY FITZGERALD  PHOTO : WWW.FLICKR.COM	Mary Fitzgerald Square is the main hard surfaced public square within JHB and serves as the key element around which the Newtown Cultural Precint has been developed.	Museum Africa, the Market Precinct, Turbine Hall and Scibono are meant to provide active public interest around the square. These buildings however, do not work directly and cohesively with the space, resulting in under-utilisation.
END STREET PARK  PHOTO : L. FRANCIS	End Street Park is located at the confluence of several key inner city precincts, namely, the Ellis Park Sports Precinct; the Fashion District; Jewel City; Hillbrow, Berea And Yeoville; the JHB CBD and the Doornfontein Education Precinct. It is located at the edge of the 1886 mining city layout and marks a shift in city grid. It is a provocative space that is largely underutilised and has become a dysfunctional city space.	The park suffers from being left over space between the built urban fabric. Although there are a number of schools, community buildings and religious buildings around the park, it still remains largely under-utilised and is a classic example of "terrain vague" and largley fragmented. Another problem is that there is no legibility to the space through a programmtic building and/ or urban interventions.

MOVEMENT
POSTIVE USE ZONES
ACCESS
POINTS OF ATTRACTION
POINTS OF REPULSION

PERMEABILITY MOVEMENT



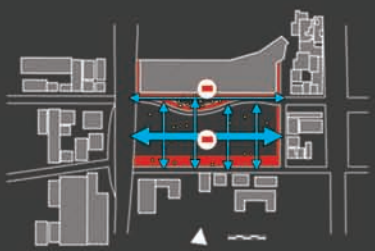
WILKS:2005

The park is fenced off from the surrounding city. The focal points of the fountain and the gallery serve to guide movement into the park. The art gallery edge backs up to the railway and is a completely inactive and inaccessible edge. There are only 3 points of access to the park as a result. The idea was to create a a safe public enclosure, but instead it is largely unsuccessful and creates a sense of entrapment.



WILKS:2005

Free movement and access is restricted by the boundary buildings, planters and parking access points. These elements in combination with the stoic stature of the focal elements of the Legislature and library buildings make it an intimidating space to transverse.



WILKS:2005

Access to the square is easy and visually obvious. The scale of the square keeps movement and activity restricted to the periphery of the square. The Museum Africa fails as a focal point to the square and renders the square a floating and loose public space.



The park varies in terms of accessibility as it is not a coherent and cohesive public space. Although there was an attempt create a sense of thoroughfare, it is largely unsuccessful as it was only a surface treatment and planting intervention. The park only has one semi-active edge and suffers from buildings that turn their backs on the space rather than feeding it. Vehicular transport routes intersect the park creating a disconnected parkscape and limit pedestrian access and movement. The bridge above the railway creates a bottlenechk through which all modes of movement are expected to squeeze. The northern and central sections of the park are completely fenced off and are not easily accessible to the public.



TUBUSOFT UGIS 3D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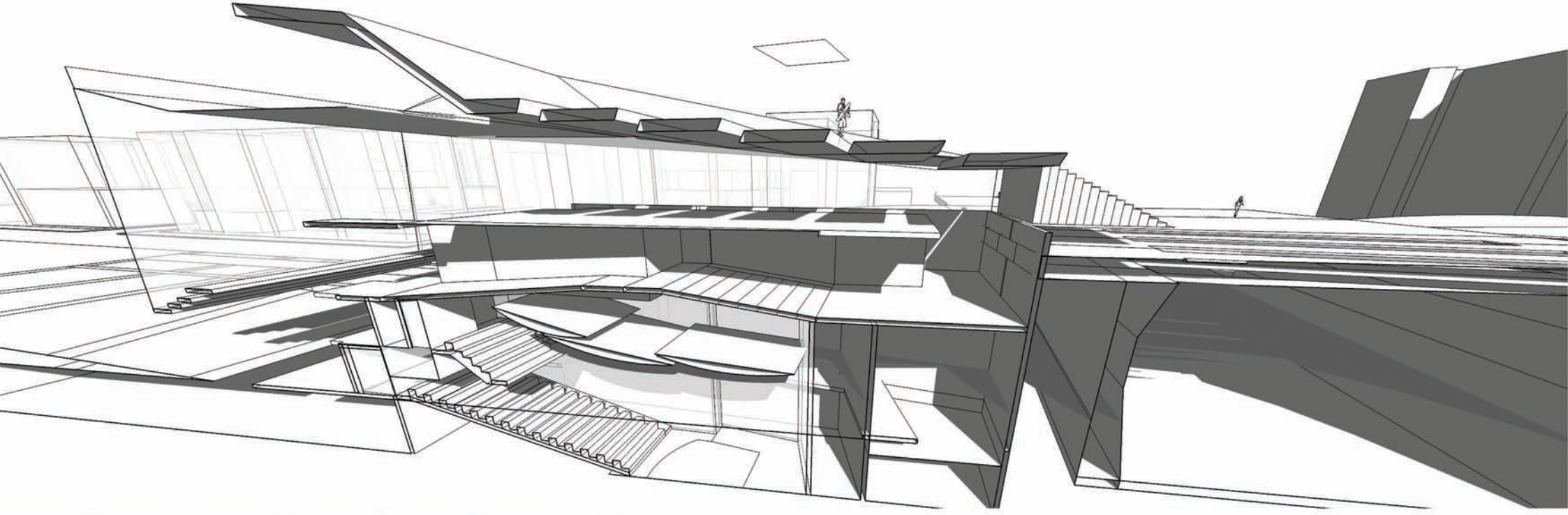
DESIGN DEVELOPMENT



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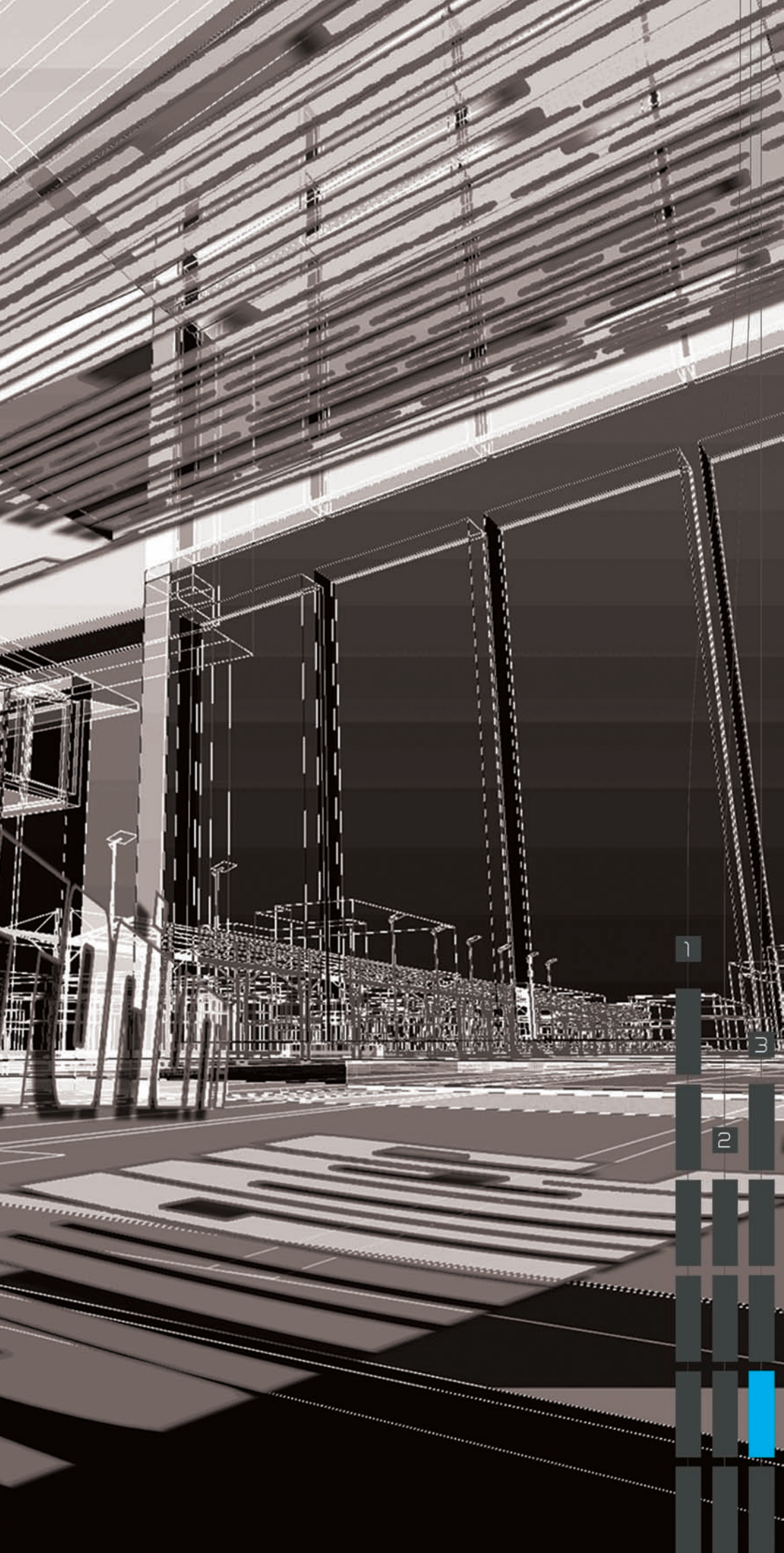
TUBUGRAD UGIS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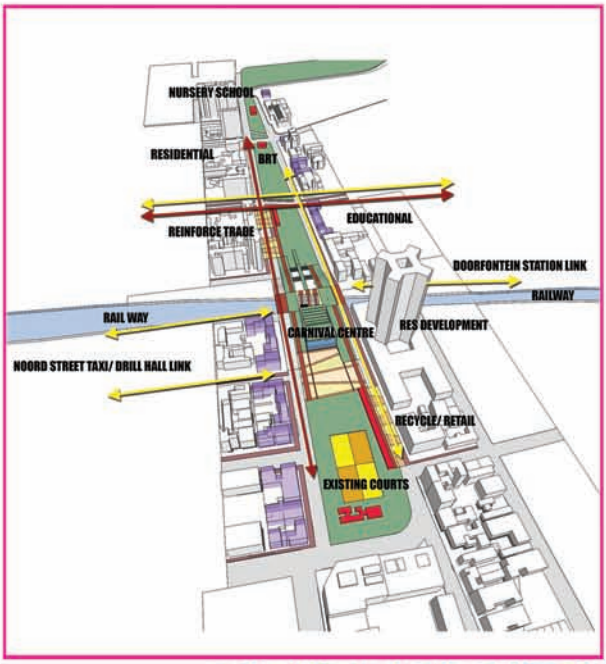
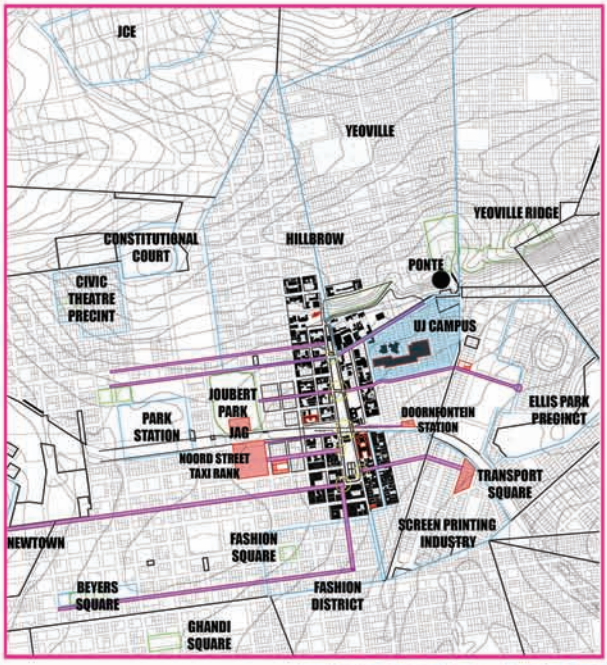
DESIGN DRAWINGS



URBAN PROGRAM



URBAN LINKS

URBAN INTERVENTIONS

BRIDGE ACROSS THE RAILWAY CONNECTING THE PARK GREEN SPACE AND THEREBY CREATING A "PEDESTRIAN INTERCHANGE" ABOVE THE RAILWAY.

CONNECT PEDESTRIAN AND VEHICULAR MOVEMENT ROUTES AS PER THE EXISTING IN THE MOST DIRECT AND CLEAR MANNER.

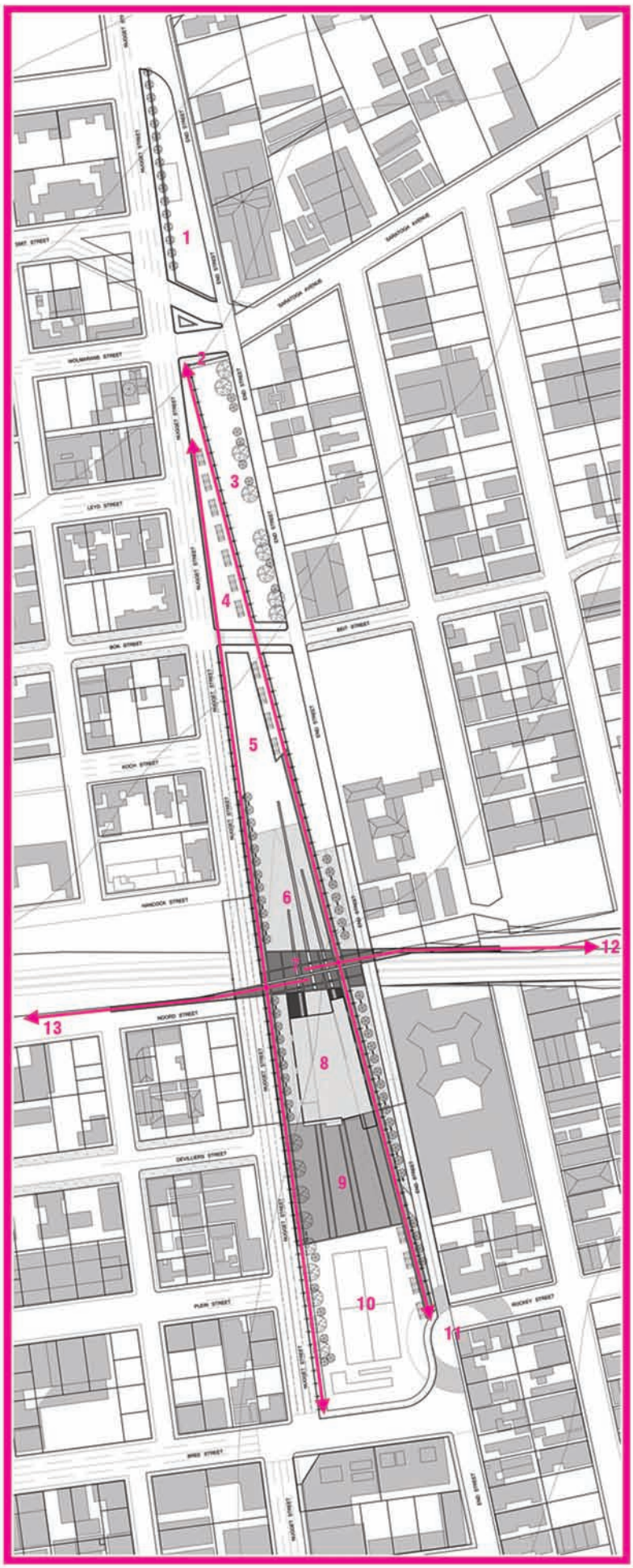
CREATE A CLEAR SENSE OF FOCAL POINT THROUGH SIGHT LINES, PAVING AND URBAN FURNITURE.

PROVIDE A BUILDING THAT SERVES THE SURROUNDING COMMUNITY.

REHABILITATE THE TERRAIN VAGUE.

EMPHASISE THE INTERSECTIONS.

CONNECT TRADE ROUTES.



SITE PLAN

KEY
REINFORCE EDUCATIONAL PARK - 1
NEW BRT STATION - 2
PARK - 3
REINFORCE TRADE - 4
PARK - 5
LANDSCAPED RAMP - 6
PEDESTRIAN INTERCHANGE - 7
CARNIVAL CENTRE - 8
HARD SQUARE - 9
SPORTS PARK - 10
REINFORCE TRADE - 11
DOORFONTEIN STATION - 12
NOORD STREET TAXI RANK - 13



DESIGN DRAWINGS

DESIGN FEATURES:

-SHIFTING GRID PROVIDES A FOCAL POINT OF ENTRY INTO THE BUILDING. ENTRY INTO THE BUILDING OCCURS OFF THE PUBLIC SQUARE.

-THE STAGE OPENS OUT TO THE SQUARE AS WELL AS THE INNER CONTEMPORARY PERFORMANCE AUDITORIUM.

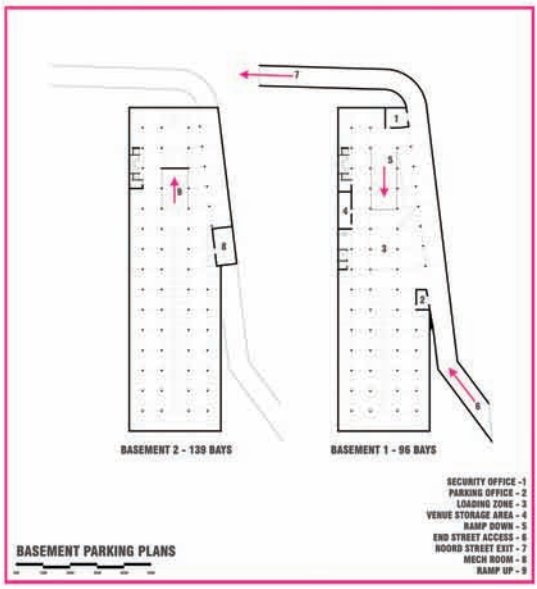
-THE WESTERN EDGE OF THE CONTEMPORARY PERFORMANCE AUDITORIUM IS DEFINED BY FOLD-AWAY SOUND PANELLING ALLOWING THE SPACE TO BE COMPLETELY OPEN FOR VARIOUS FUNCTIONAL AND PERFORMANCE NEEDS.

-THE AUDITORIUM SEATING CONSISTS OF RETRACTABLE BLEACHER STYLE SEATS.

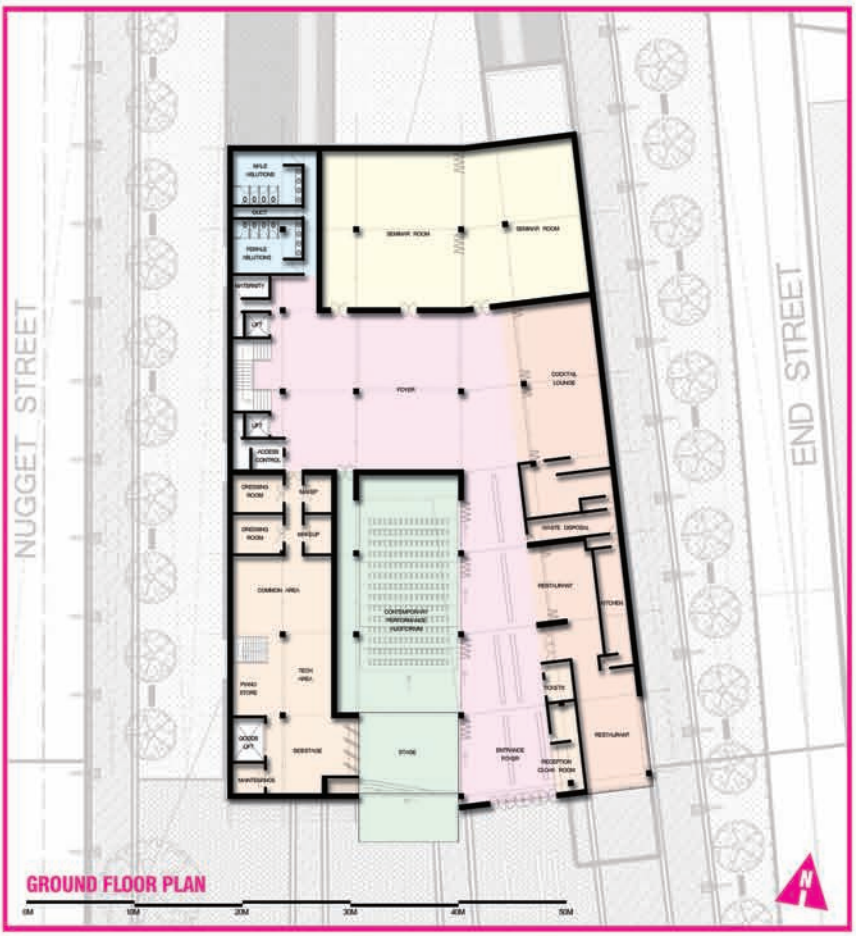
-THE SEMINAR ROOMS ARE SOUND TREATED SPACES FOR BOTH THE INSULATION AND ABSORPTION OF SOUND. THEY HAVE SPRUNG FLOORS AS AN ARTISTIC REQUIREMENT AND USE THE TECHNOLOGY OF A “ROOM-WITHIN-A-ROOM” TO DEAL WITH VIBRATIONS FROM THE RAILWAY LINE. THE BUILDING ENCASES THE AUDITORIUM SPACE AS A PROTECTIVE SOUND LOCK FROM THE RAILWAY, WITH THE SUBMERGED WALLS BEING DOUBLE CAVITY WALLS.

-THE RESTAURANTS SPILL OUT INTO THE PUBLIC FOYER AND THE PUBLIC SQUARE.

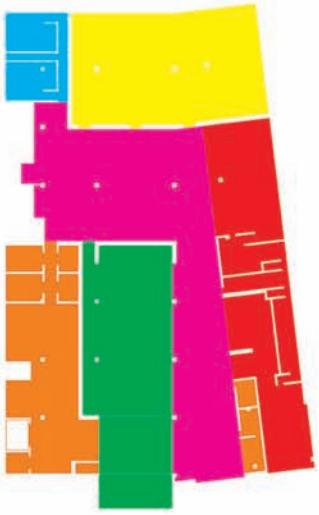




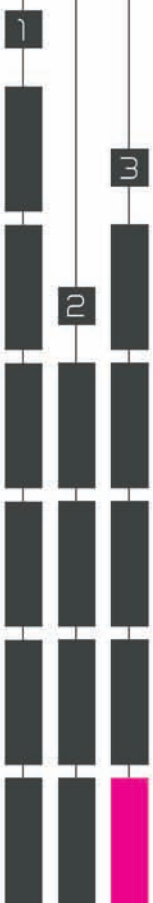
BASEMENT PARKING PLANS



GROUND FLOOR PLAN



DIGITAL MUSIC LIBRARY
PUBLIC
CARNIVAL CENTRE
WET SERVICES
TECH AREA
RETAIL
PERFORMANCE



DESIGN DRAWINGS

DESIGN FEATURES:

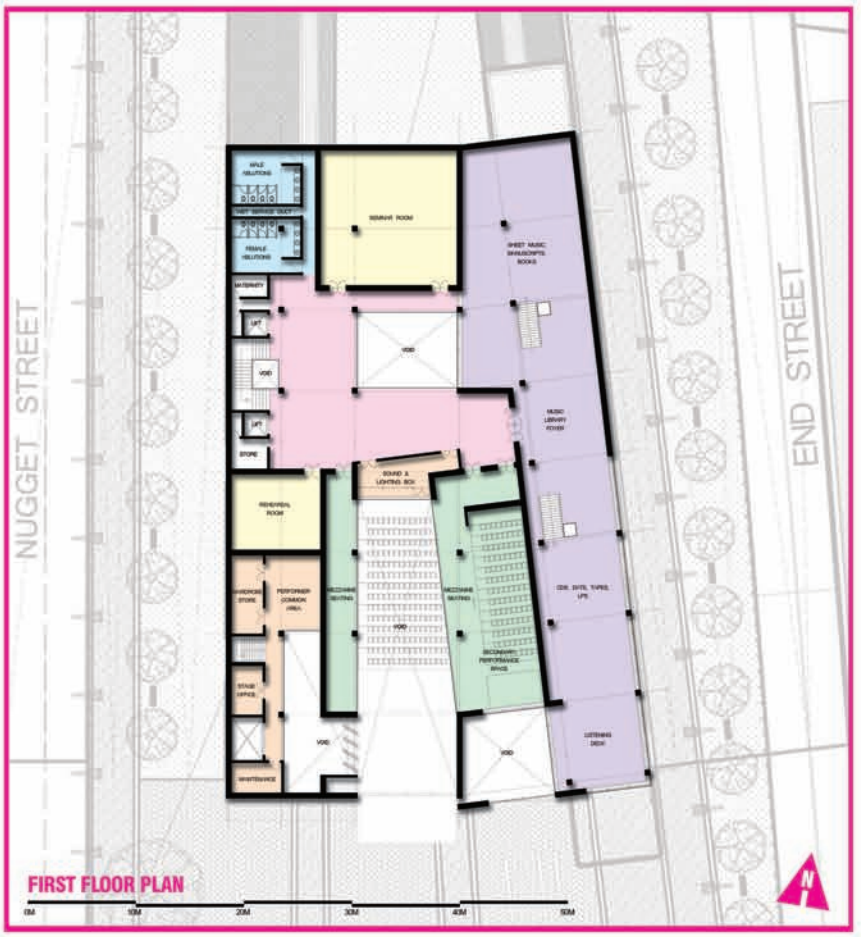
-THE MUSIC LIBRARY HAS AN INTERNAL ACCESS POINT WITHIN THE BUILDING.

-THE MUSIC LIBRARY WOULD CARRY EVERYTHING FROM SHEET MUSIC , TO MANUSCRIPTS, VARIOUS RECORDED MEDIA, MUSIC AND PERFORMANCE ARCHIVES, DIGITAL MUSIC RESOURCE AND MUSIC PUBLICATIONS, JOURNALS AND BOOKS.

-THE SEMINAR ROOMS DOUBLE UP AS TRAINING SPACES, REHEARSAL ROOMS AND WORKSHOP SPACES.

-THIS SPATIAL FLEXIBILITY IS CARRIED THROUGH ON THE SEATING MEZZANINE WITH THE EASTERN EDGE CONTAIN RE-TRACTABLE SEATING FOR A SECONDARY PERFORMANCE AND LECTURE SPACE. WHEN THESE SEATS ARE RETRACTED, THE SPACE COULD BE AN EXTENSION OF THE GALLERY SPACE, MEZZANINE SEATING OR SIMPLY A VOID FOR THE SIMPLE FUNCTION OF VIEWING THE PUBLIC SQUARE BELOW.




NUGGET STREET
END STREET
FIRST FLOOR PLAN
0M
10M
20M
30M
40M
50M


DIGITAL MUSIC LIBRARY
PUBLIC
CARNIVAL CENTRE
WET SERVICES
TECH AREA
RETAIL
PERFORMANCE


1
2
3

DESIGN DRAWINGS

DESIGN FEATURES:

-THE ENTRANCE TO THE CARNIVAL CENTRE AND THE MUSIC LIBRARY OCCUR OFF THE PEDESTRIAN INTERCHANGE ABOVE THE RAIL WAY.

-THE MUSIC LIBRARY HAS A SEPARATE ACCESS CONTROL POINT TO DEAL WITH ITS VARYING USE AND HOURS OF OPERATION.

-THE CARNIVAL CENTRE IS THE HEART OF THIS LEVEL OF THE BUILDING AND BLEEDS THROUGH TO THE OTHER LEVELS.

-THE EXHIBITION SPACE IS A FLEXIBLE OPEN VOID THAT SERVES AS A VIEWING PLATFORM OVER THE SQUARE WHEN IT IS NOT IN USE.

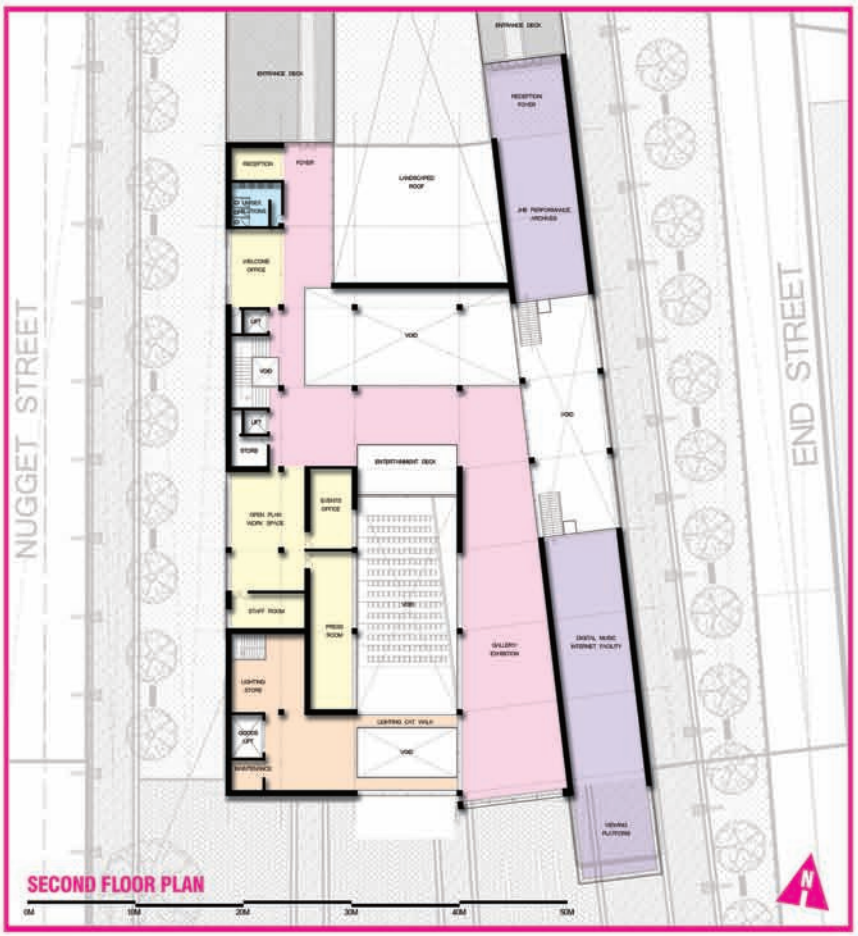
-THE SOUTHERN TIP OF THE MUSIC LIBRARY IS GLAZED LISTENING AND VIEWING BOOTH THAT CANTILEVERS OUT OVER THE SQUARE HIGHLIGHTING THE SHIFT IN THE GRID AND THE IMPACT OF THE MOVEMENT TENSIONS THAT PULL ON THE BUILDING.

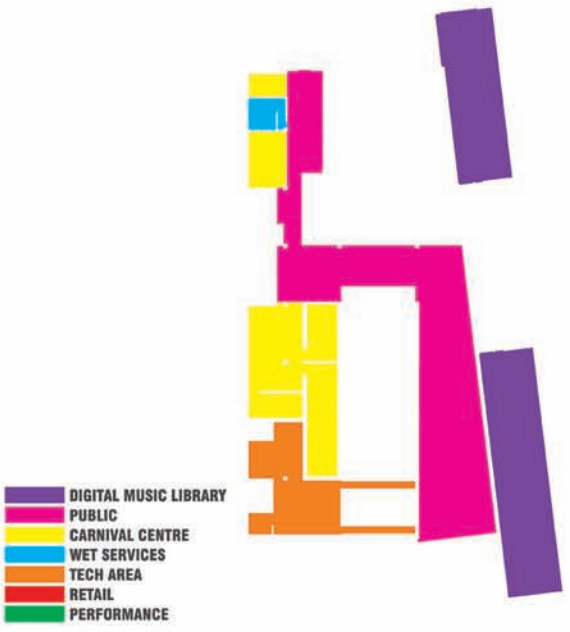
-THE ROOF SCAPE IS AN EXTENSION OF THE PARK SCAPE.

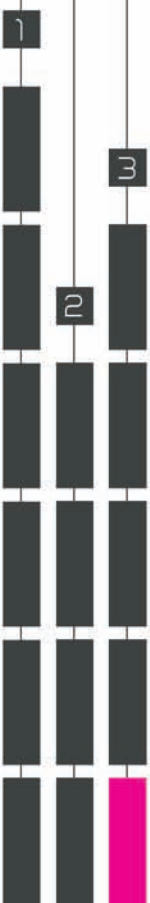
-THE GLAZING ON THE EAST AND WEST FACADES WILL BE COATED WITH TRANSLUCENT PRINTS OF THE MASHWESHWE PATTERNS FORM THE FASHION DISTRICT.

-THE ATRIUM SPACE WILL BE LIT THROUGH SKYLIGHTS ON THE ROOF SCAPE

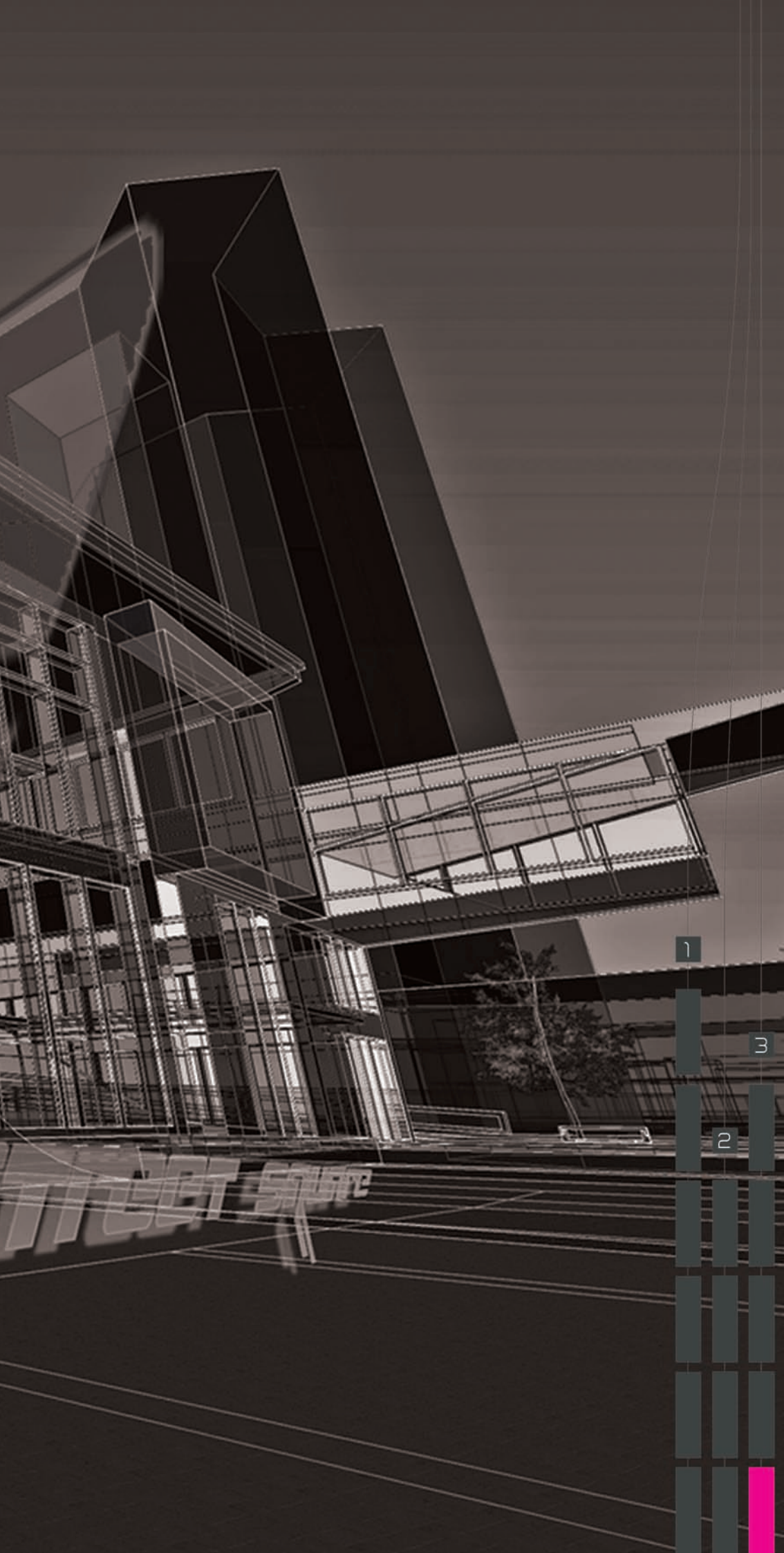



NUGGET STREET
END STREET
ENTRANCE DECK
RECEPTION FOYER
LANDSCAPED ROOF
JAB PERFORMANCE ARCHIVES
RECEPTION
FOYER
WELCOME OFFICE
LIFT
VOID
STORE
ENTERTAINMENT DECK
EVENTS OFFICE
OPEN PLAN WORK SPACE
STAFF ROOM
PRESS ROOM
LIGHTING STORE
GOODS LIFT
MAINTENANCE
GALLERY/ EXHIBITION
DIGITAL MUSIC INTERNET FACILITY
VIEWING PLATFORM
SECOND FLOOR PLAN
0M
10M
20M
30M
40M
50M
N


DIGITAL MUSIC LIBRARY
PUBLIC
CARNIVAL CENTRE
WET SERVICES
TECH AREA
RETAIL
PERFORMANCE

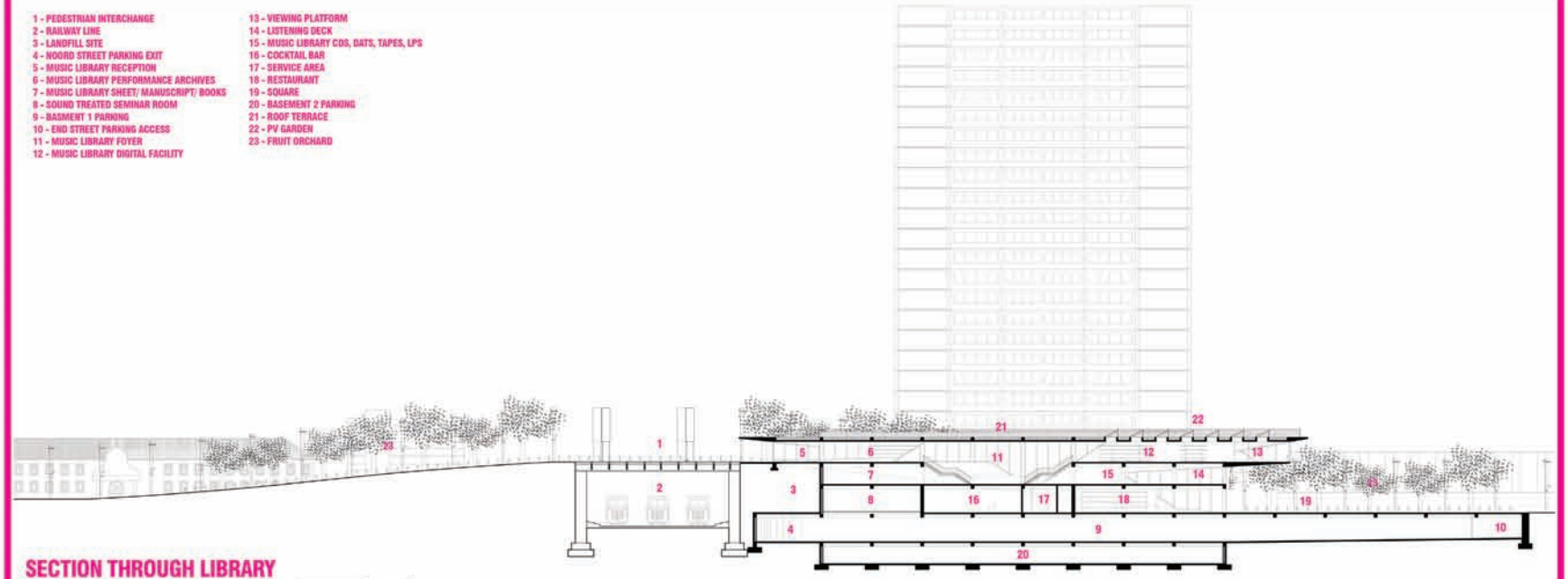

1
2
3




1
3
2

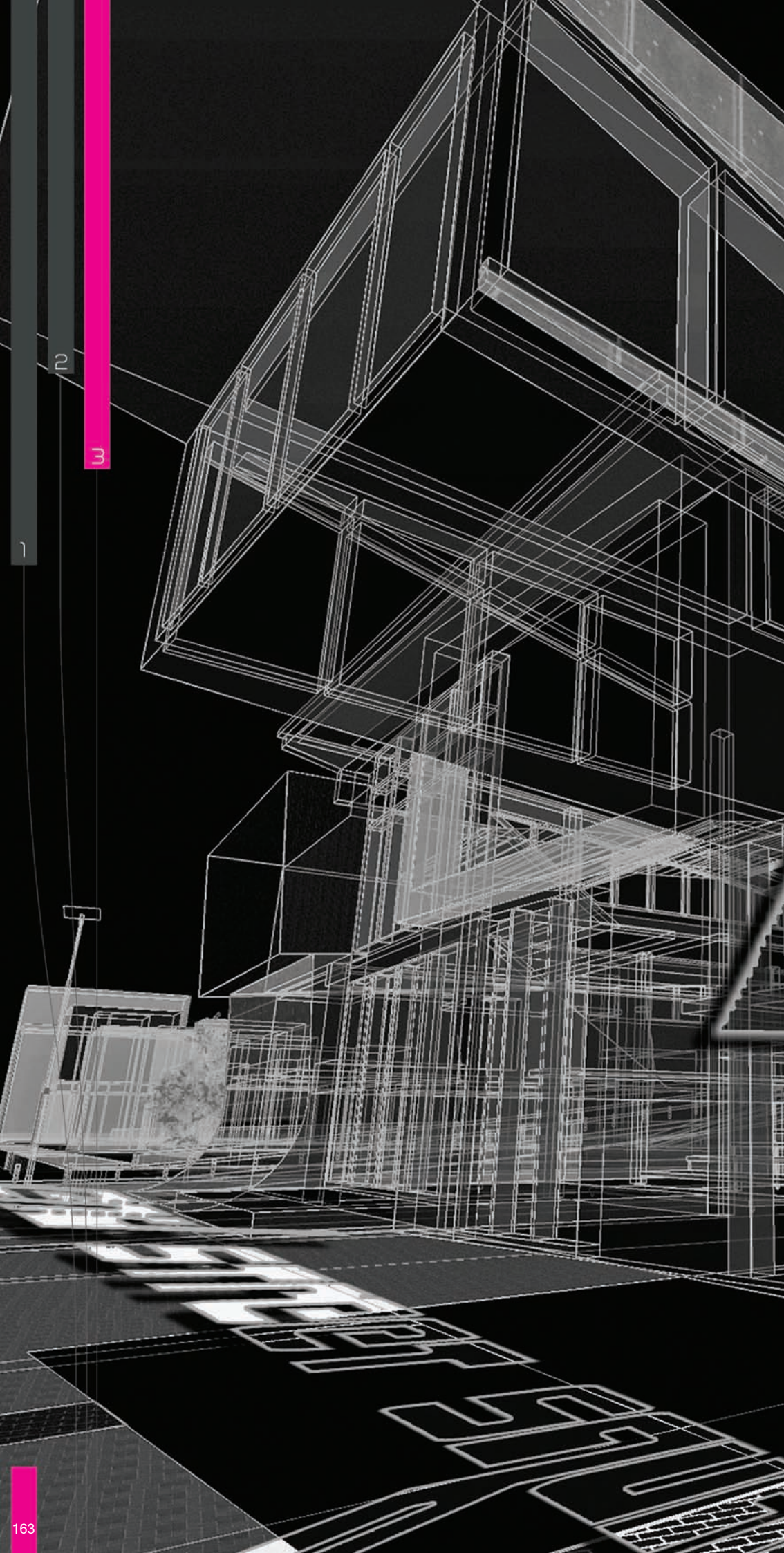
DESIGN DRAWINGS

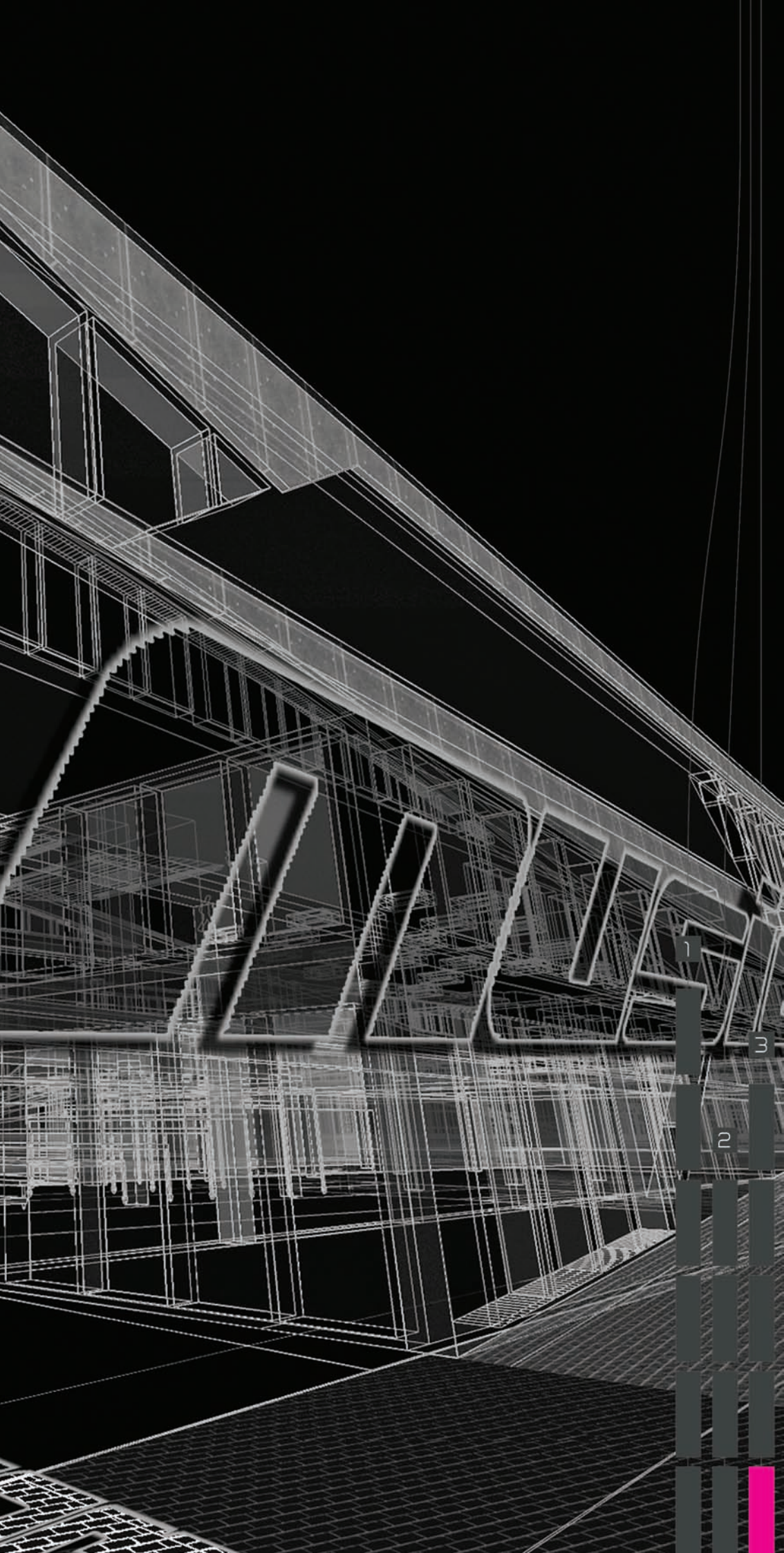
1 - PEDESTRIAN INTERCHANGE
2 - RAILWAY LINE
3 - LANDFILL SITE
4 - NOORD STREET PARKING EXIT
5 - MUSIC LIBRARY RECEPTION
6 - MUSIC LIBRARY PERFORMANCE ARCHIVES
7 - MUSIC LIBRARY SHEET/ MANUSCRIPT/ BOOKS
8 - SOUND TREATED SEMINAR ROOM
9 - BASMENT 1 PARKING
10 - END STREET PARKING ACCESS
11 - MUSIC LIBRARY FOYER
12 - MUSIC LIBRARY DIGITAL FACILITY
13 - VIEWING PLATFORM
14 - LISTENING DECK
15 - MUSIC LIBRARY CDS, DATS, TAPES, LPS
16 - COCKTAIL BAR
17 - SERVICE AREA
18 - RESTAURANT
19 - SQUARE
20 - BASEMENT 2 PARKING
21 - ROOF TERRACE
22 - PV GARDEN
23 - FRUIT ORCHARD



SECTION THROUGH LIBRARY

0M 10M 20M 30M 40M 50M N




1
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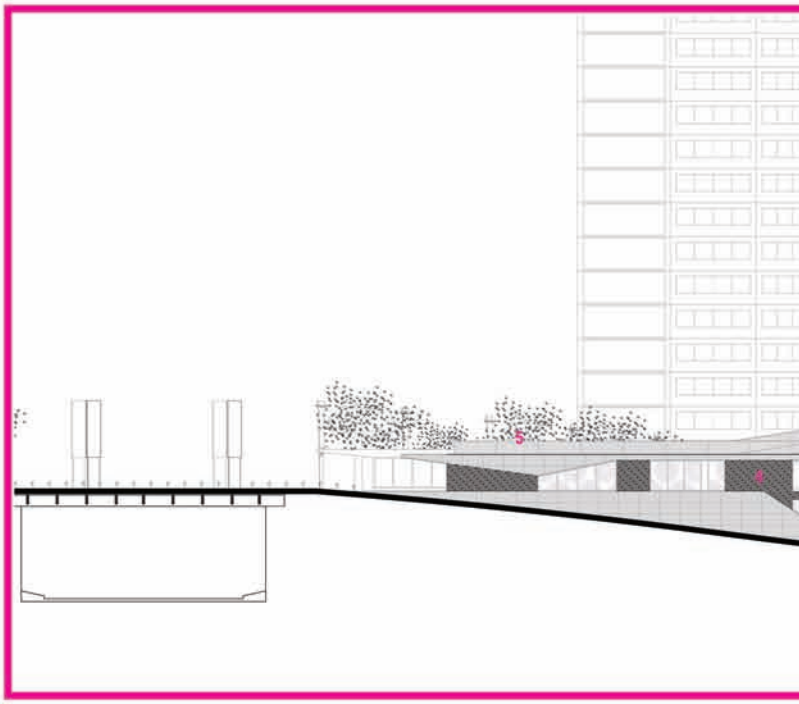
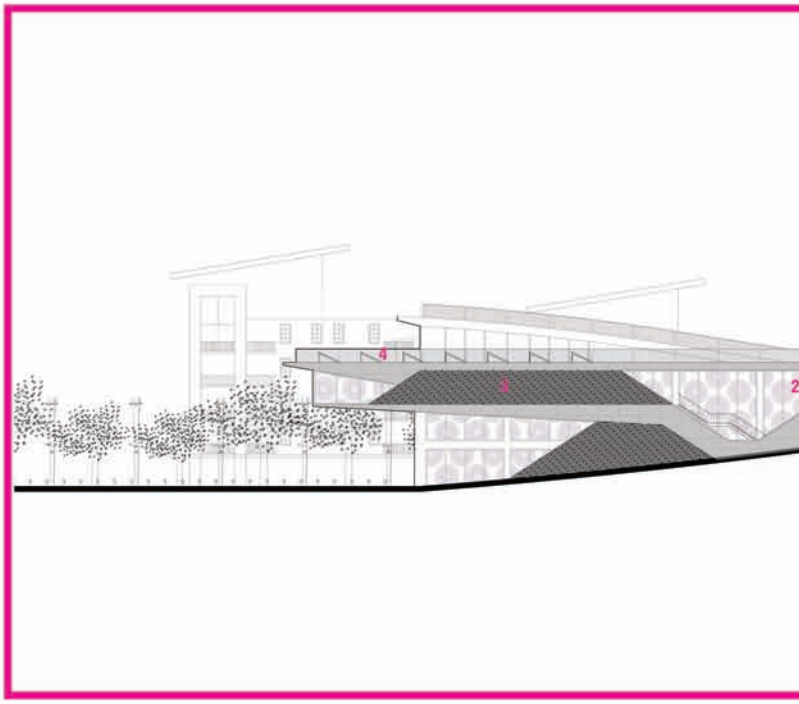
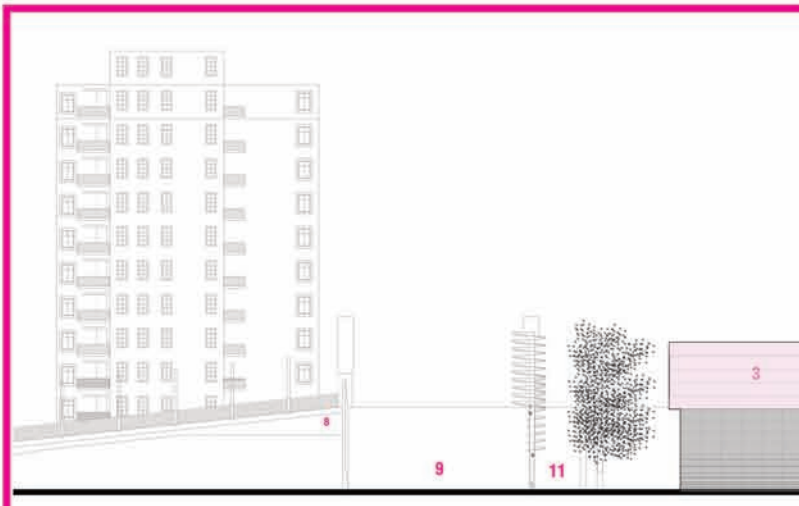
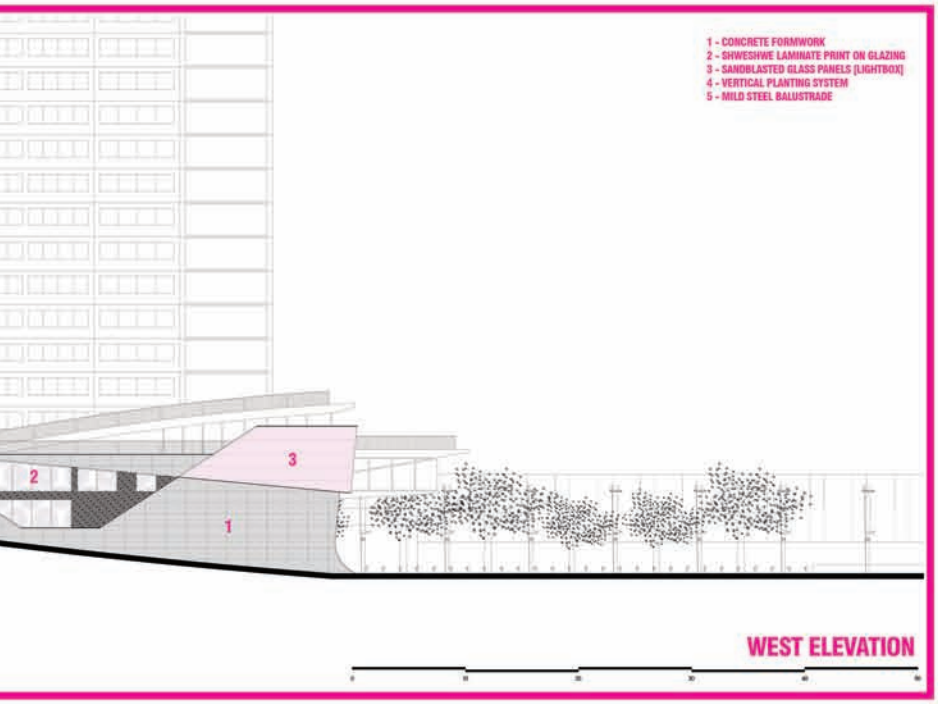
DESIGN DRAWINGS



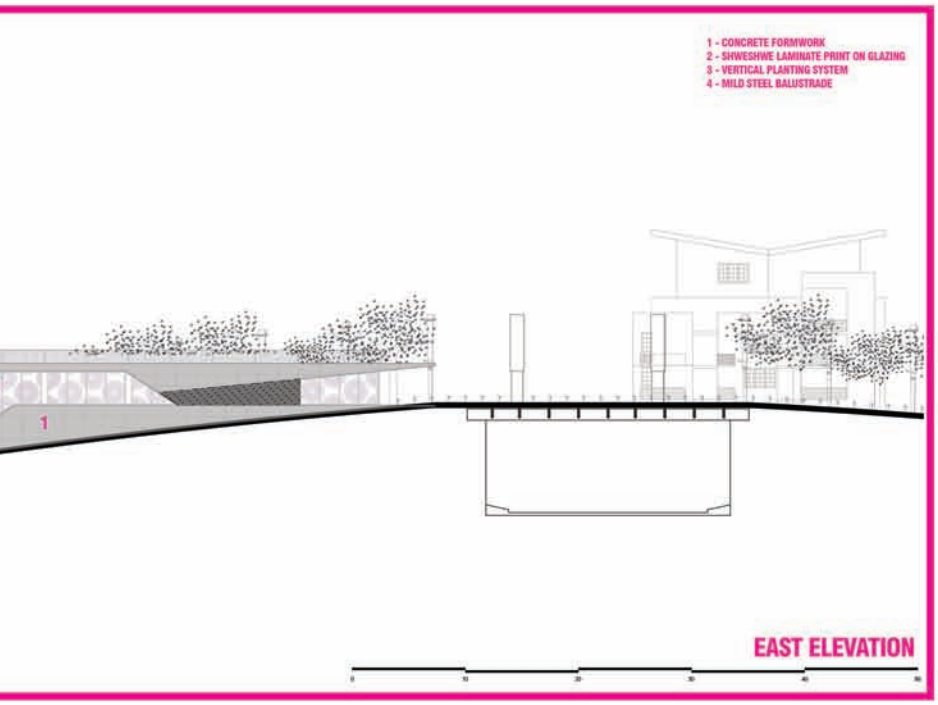




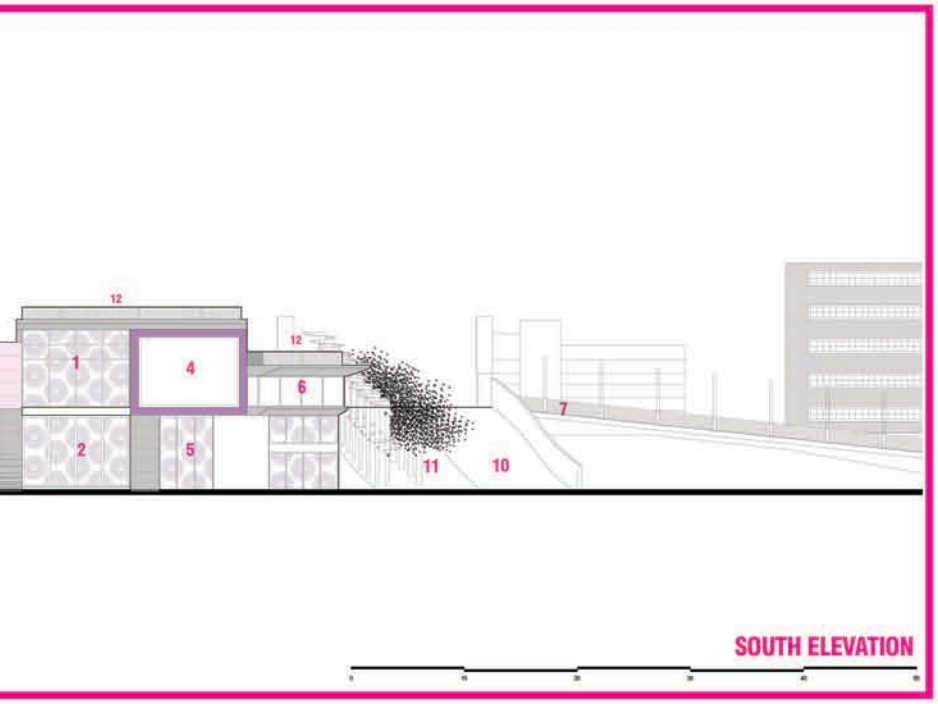
1 - SHWESHWE LAMINATE PRINT [SUNSHADING]
2 - FOLDAWAY STAGE DOORS
3 - SANDBLASTED GLAZING [LIGHTBOX]
4 - GALLERY
5 - ENTRANCE
6 - VIEWING PLATFORM
7 - PEDESTRIAN RAMP FROM DOORNFONTEIN STATION
8 - PEDESTRIAN RAMP FROM NOORD STREET
9 - NUGGET STREET
10 - END STREET
11 - FRUIT ORCHARD ALONG PEDESTRIAN RAMP



WEST ELEVATION



EAST ELEVATION



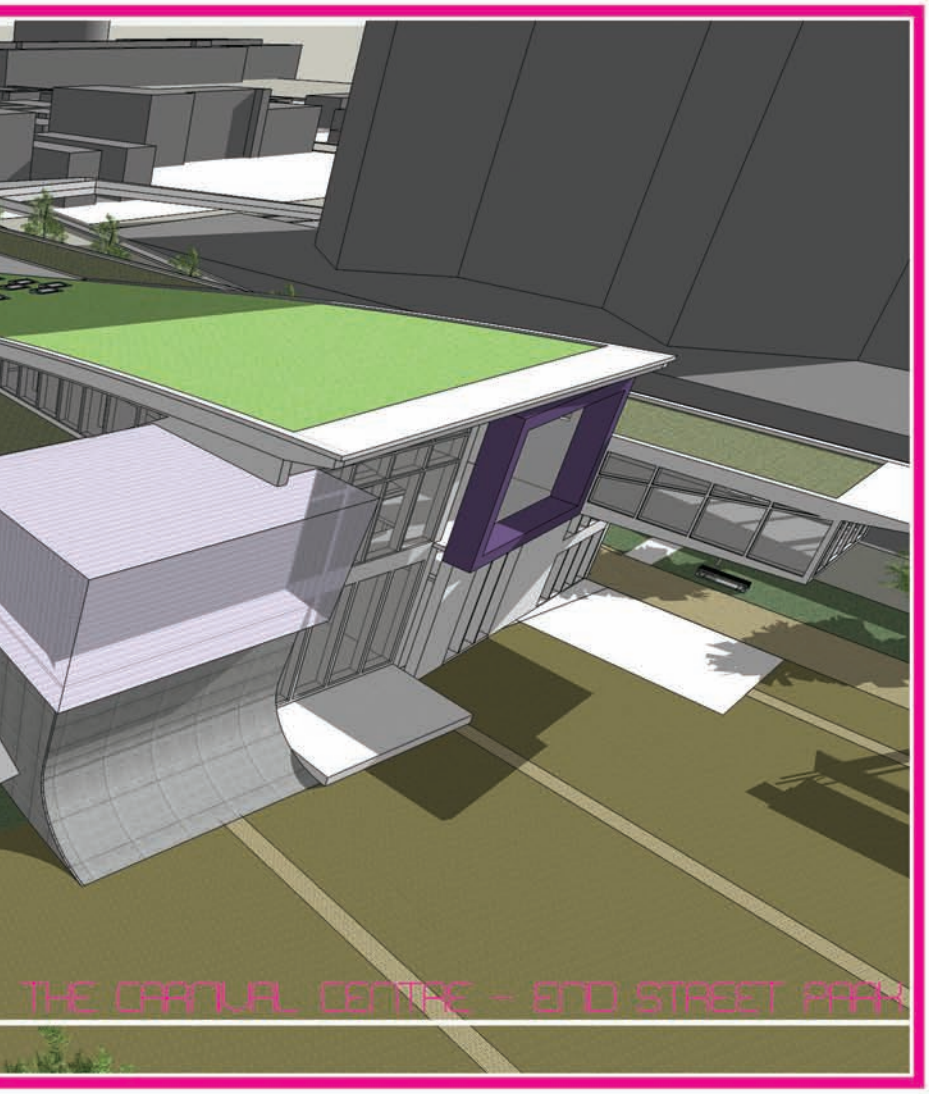
SOUTH ELEVATION

1

2

3

DESIGN DRAWINGS



THE CARNIVAL CENTRE - END STREET PARK



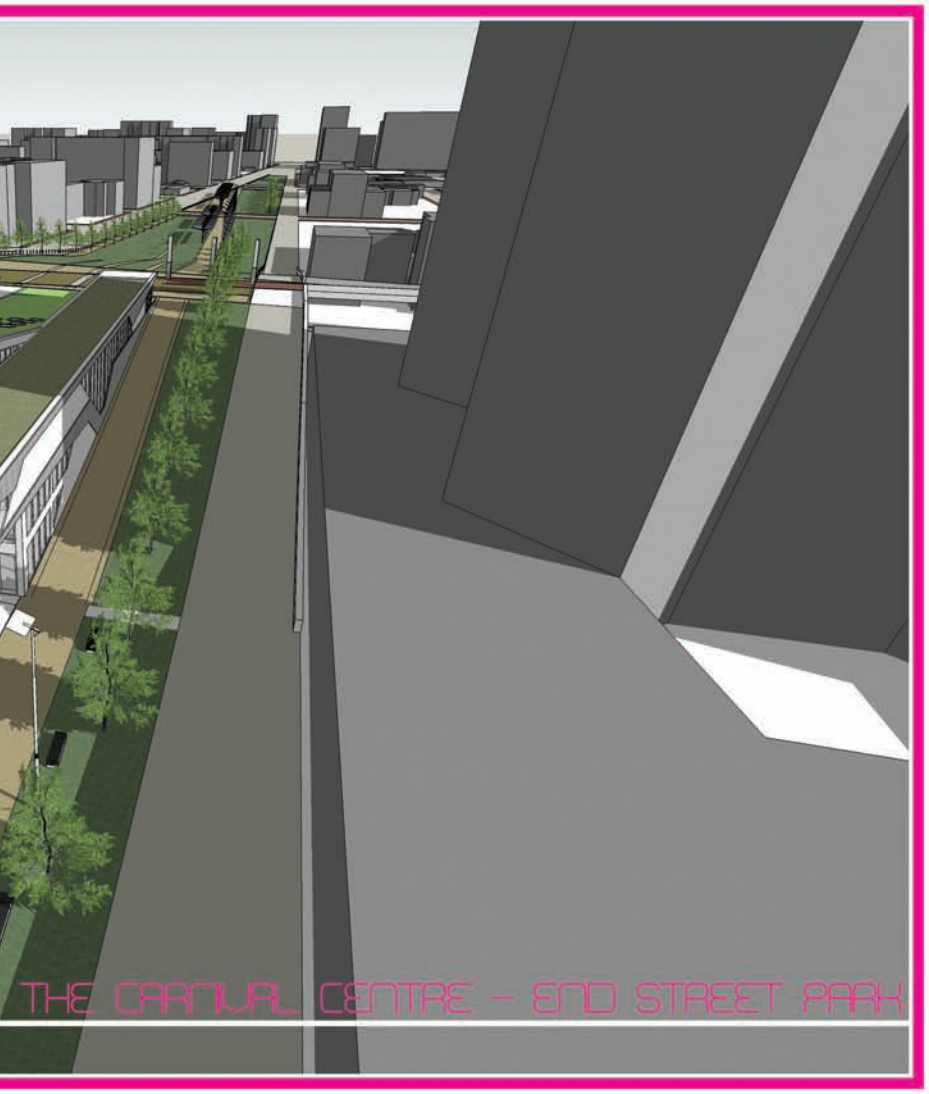
VIEW OF SQUARE FROM PERFORMANCE SPACE

1

2

3

DESIGN DRAWINGS


THE CARNIVAL CENTRE - END STREET PARK

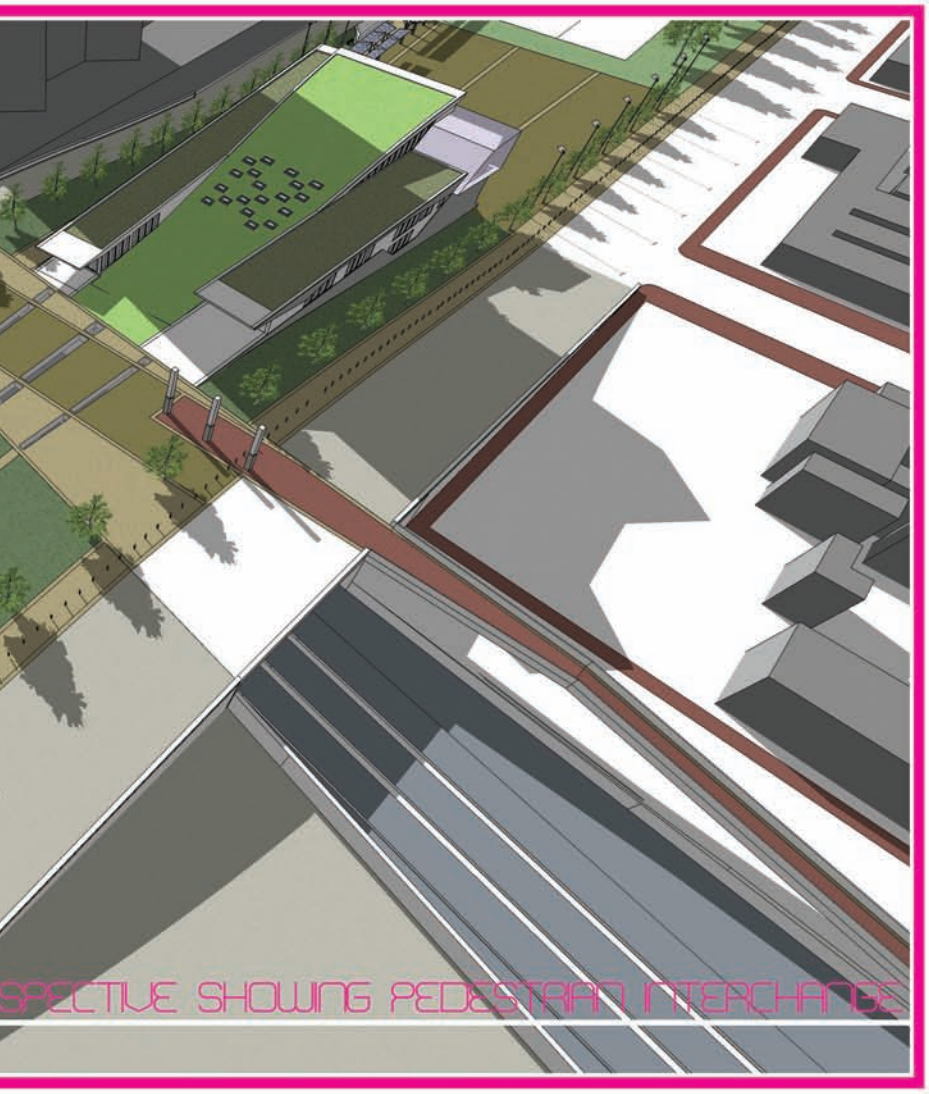

THE CARNIVAL CENTRE - END STREET PARK

1

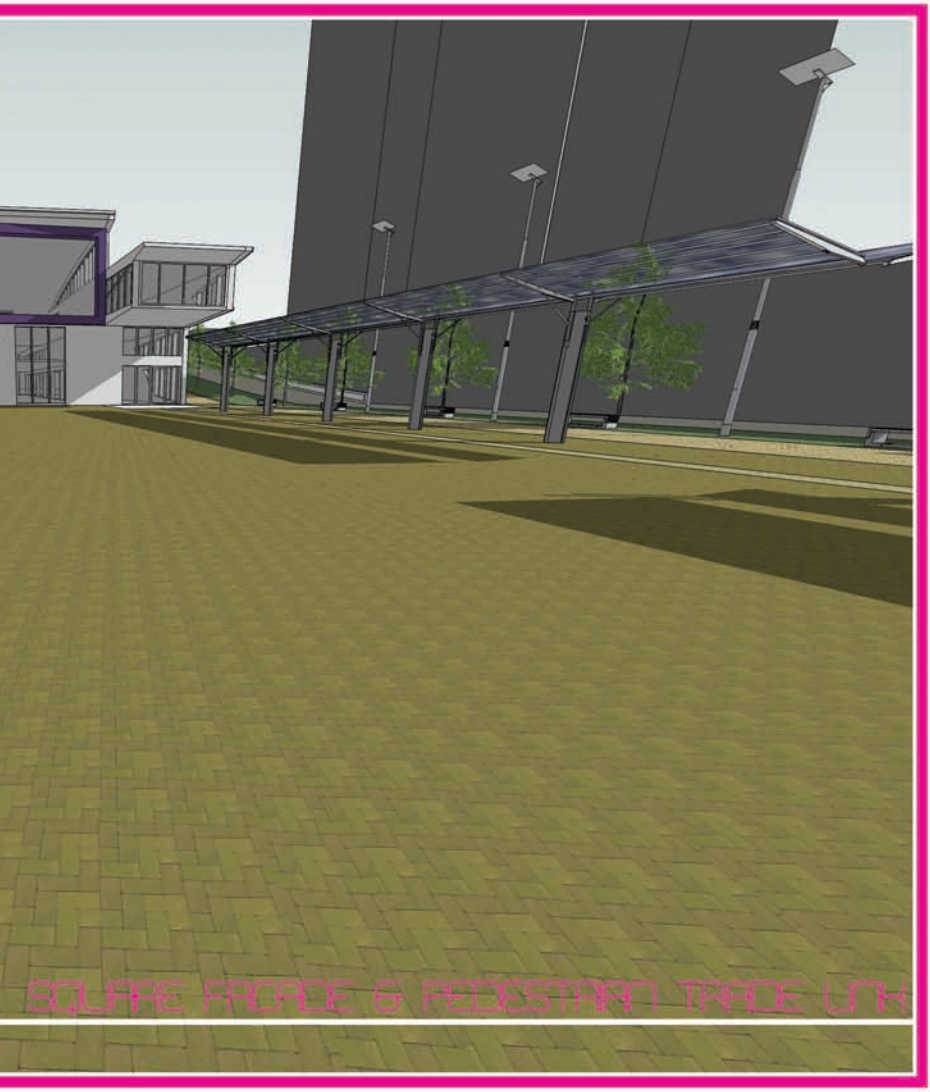
2

3

DESIGN DRAWINGS



SPECTIVE SHOWING PEDESTRIAN INTERCHANGE



SQUARE FACADE & PEDESTRIAN TRADE LINK

1

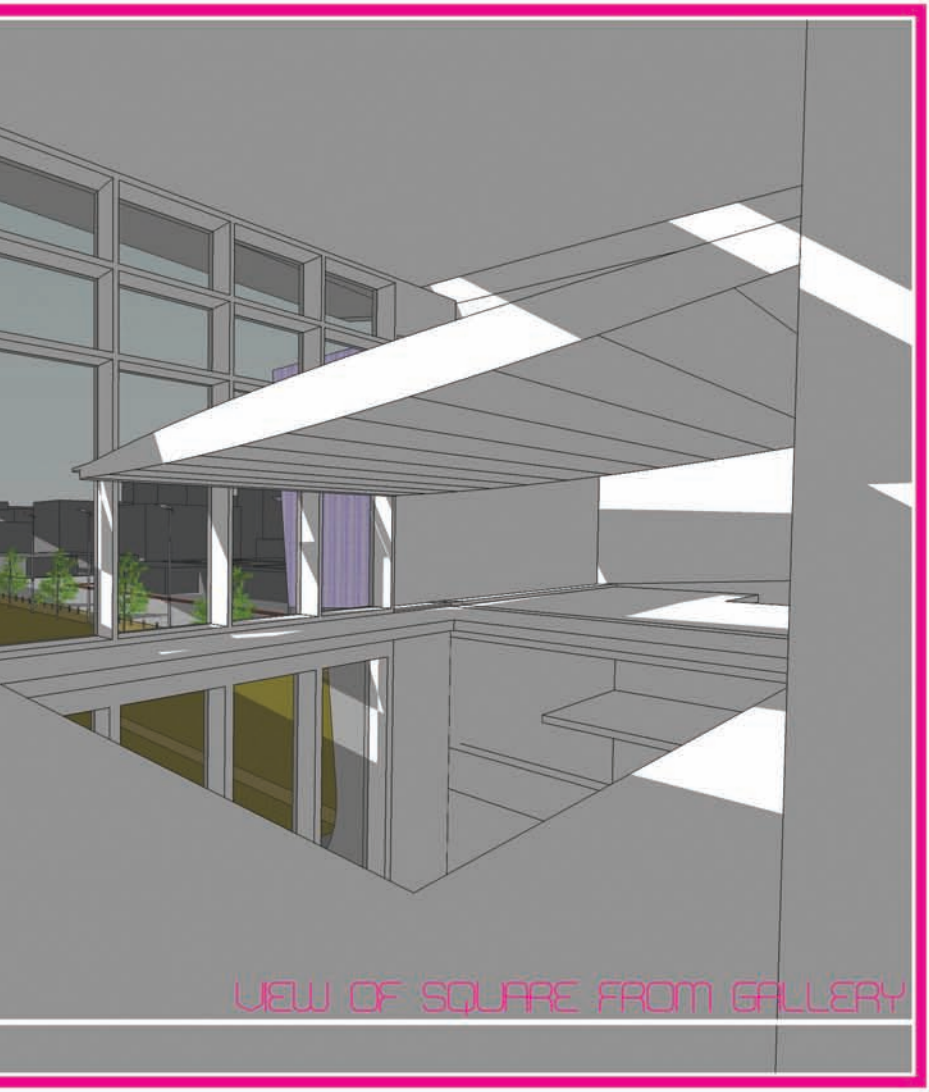
2

3

DESIGN DRAWINGS



PEDESTRIAN INTERCHANGE



VIEW OF SQUARE FROM GALLERY

1

2

3

DESIGN DRAWINGS

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