



HEA

HERITAGE

Research themes:

Investigating heritage as resource

Sustainability of heritage based projects

Materiality as informant

Embodied knowledge systems

Legislative frameworks as constraints and opportunities.

Within this research field, projects focus on community needs, skills and extant built environments, specifically conservation-worthy environments and heritage resources as opportunity for creating sustainable communities and living environments.

AIM

The aim of this course is to introduce the learner to the issues and aspects around dealing with and working in Cultural Landscapes and Heritage on the urban architectural scale. It aims to equip the student with the tools to engage, through a contextual framework, with the city and heritage from the urban to the detail level. Tshwane is the laboratory for this investigation and the extant frameworks of the City of Tshwane Metropolitan Municipality (CTMM) serve as departure point. Work generated by the students engaged with questions regarding the City of Tshwane on an urban level and informed the African Perspectives 2009 conference to be held at the University of Pretoria.

Brief 1

The Kopanong Square development of the CTMM served as the location of the design intervention.

Brief 2

The Salvokop re-development served as the location of the design intervention.

Brief 3

The Paul Kruger Street re-development served as the location of the design intervention. The site was defined as the whole of Paul Kruger Street, from its junction with Vermeulen Street, north, up to where the street crosses over the Magaliesberg Mountain range. Both sides of this street were investigated.

Candidates were required to identify a project within or adjacent to a structure or site or space of cultural significance. Their project was required to be of a public nature, be it a building, space, landscape or event and be aligned to their field of study.



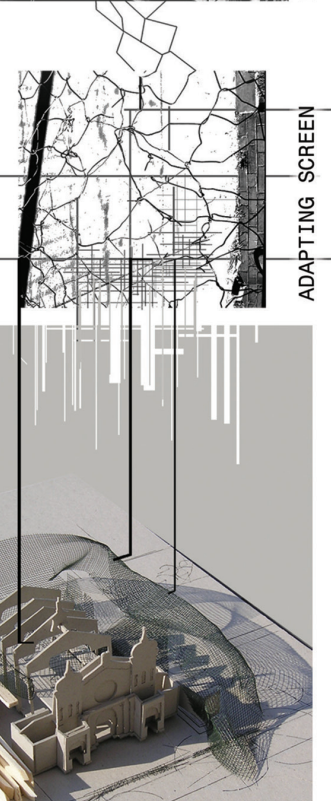
Hugo, Jan^(A)

Heritage

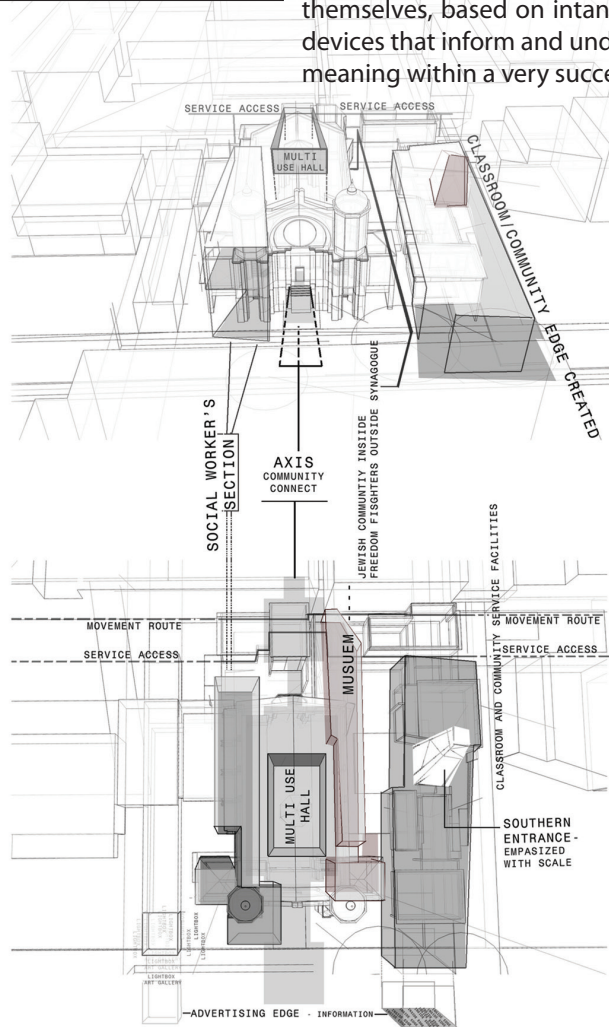
Synagogue

BENDING WIRE

ADAPTING SCREEN

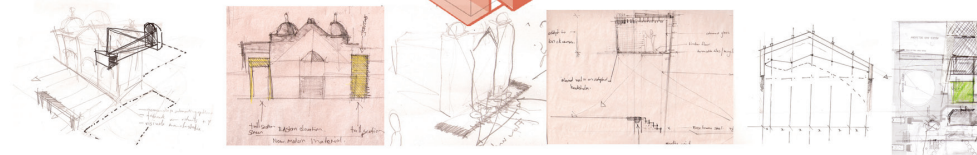
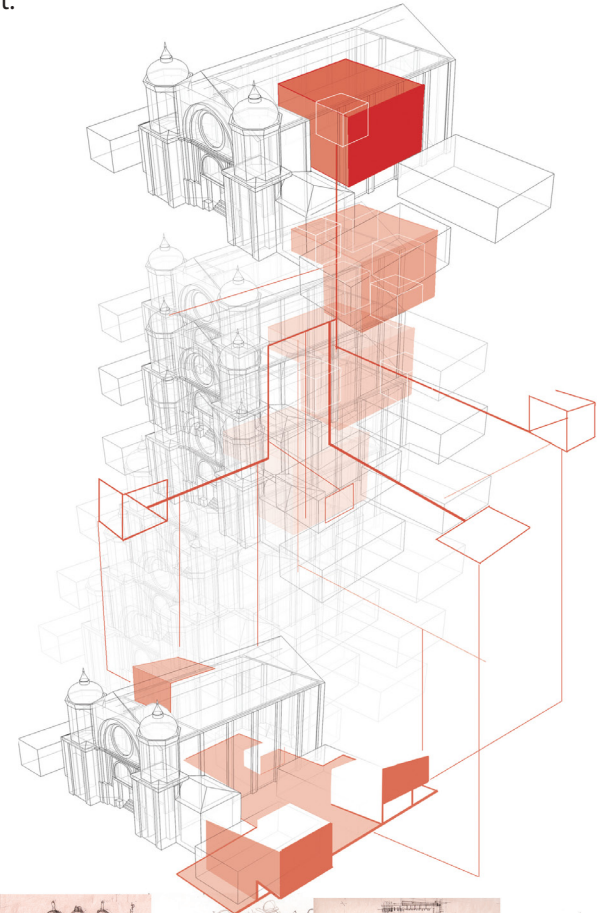


SCREEN opening
closing as REQUIRED



Intangible aspects, memory and use form the departure point for this proposed re-use of the historic Synagogue in Paul Kruger Street, Pretoria. Intensive research into the use of the extant space, both as place of worship (as it was during its use as synagogue) as well as as courthouse (structure served the Supreme Court of the Republic of South Africa) formed the basis of the intervention. It is fitting that the building which, as site for the now-famous Freedom Trails, could be a symbol of Apartheid oppression should be reincarnated as a community centre. Through coding of the interventions themselves, based on intangible qualities, the new elements inserted into the fabric immediately become mnemonic devices that inform and underscore the associations of fabric and space and provides for meeting of both function and meaning within a very successful adaptive re-use project.

EXPLODING / OPENING / EXPLORING
EXTENDING THE FUNCTIONS FROM WITHIN TO WITH OUT - RETAINING ALL



STRUBEN STREET

PROPOSED RETAIL

FRDM SQAURE

ART GALLERY

COMMUNITY CONVENTION CENTRE

MULTI FUNCTION PARK

MIXED USE COMMERCIAL BEYOND

CINEMA

PROES STREET

SECTION BB ALONG NORTH SOUTH AXIS

FRONT FACADE
RECONSTRUCTED TO
ORIGINALITY WITH RED
AS SYMBOLE

LIGHTING STRUCTURE
POWER COATED STEEL
LUMINOUS STRUCTURE
LUMINOUS STRUCTURE
300MM STEEL PLATE
BETWEEN AND BRACKETS
STEEL TUBES ON WALL
FIXED TO ADJUSTED BOARD
STRUCTURE AND STEEL
POSTFIXING

WAVING STEEL STRUCTURE
CONSTRUCTED FROM 80MM
GALV STEEL, CIRCULAR WELDER
WELDS CONNECTION WITH
MULTI DIRECTIONAL BRACING
MOUSABLE LONG AS WITH FIXED TO
STRUCTURE

ART GALLERY
ART GALLERY LIGHT BOX BEHIND

200MM CONCRETE CLAD IN SITU
CAST CONCRETE COLUMNS

ACOUSTIC PANEL SCREEN
FRAMING CONSTRUCTED FROM
POWER COATED STEEL, FLAT BOTTOM AND
HOW HIGHER HIGHER FROM BOARD
AND BRACKETS
BLINDFAST
ADVERTISING SIGNAGE CAN
SCREEN FIXED TO PANEL
STRUCTURE

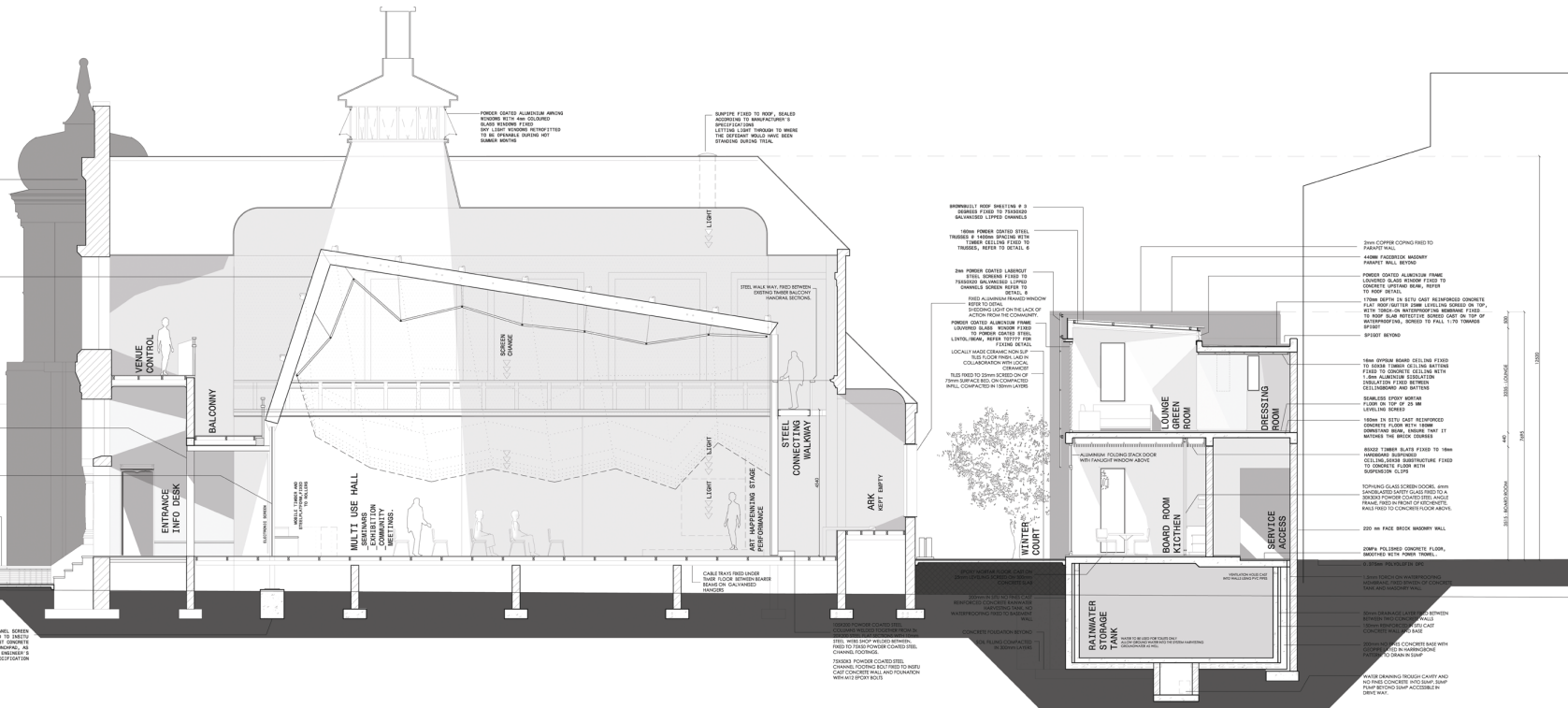
200MM SANDED AND SHELLED
TIMBER SLATS ARE FIXED TO
FIXED TO POWER COATED STEEL
FRAME

CLEARING FRONTAGE
TO USE CASE CONCRETE
PORTLAND, SOUND BLACK
AGGREGATE, SAND AND FINE
FOAMERS SECTION FOR INSULATION

FRONT FACADE
RECONSTRUCTED TO
ORIGINALITY WITH RED
AS SYMBOLE

TILED FLOOR EXTENDS FROM
PORCELANO STEP TILED CASE TO
BEHIND WHICH FLOORING CONCRETE
ON FLOOR PATTER, ALUMINUM
FRAMES

ACOUSTIC PANEL SCREEN
COLUMNS FIXED TO STEEL
FRAME
CONCRETE
FOUNDTY UNPREPARED, AS
PER ENVELOPE
SPECIFICATION



POWER COATED ALUMINIUM BRACING
WELDED TO THE COLOURED
STEEL STRUCTURE
LET THE LIGHT THROUGH BY WHERE
THE DESIGNER WOULD HAVE BEEN
RENDERING INSIDE THEM

STEEL WALK WAY, REED BETWEEN
EXISTING TOWER BALCONY
(HANDICAP ACCESS)

2MM POWER COATED LAMINATE
STEEL, BURNER FIXED TO
FRAMING BRACKETS, LIGHTING
CHANNELS SCREEN BEHIND TO
STEEL, 8

FRONT FACADE
RECONSTRUCTED TO
ORIGINALITY WITH RED
AS SYMBOLE

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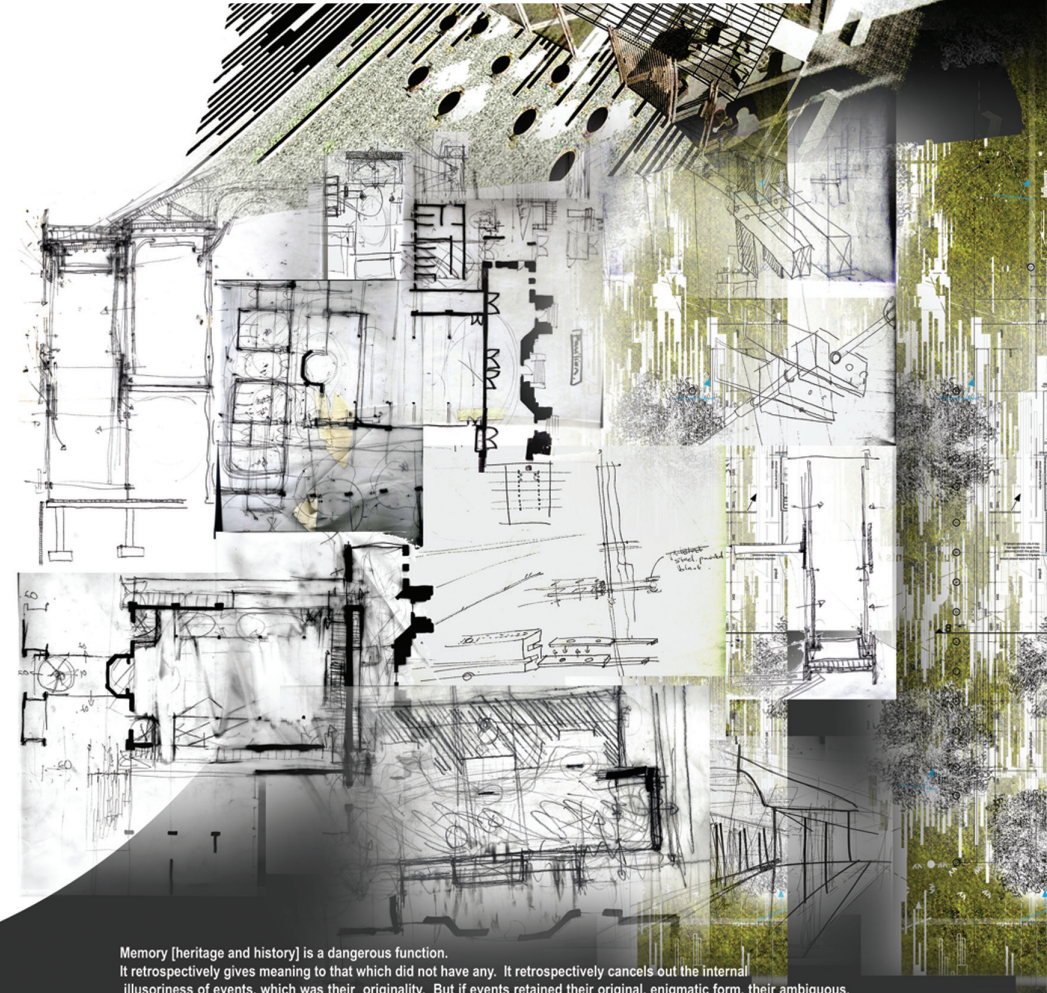
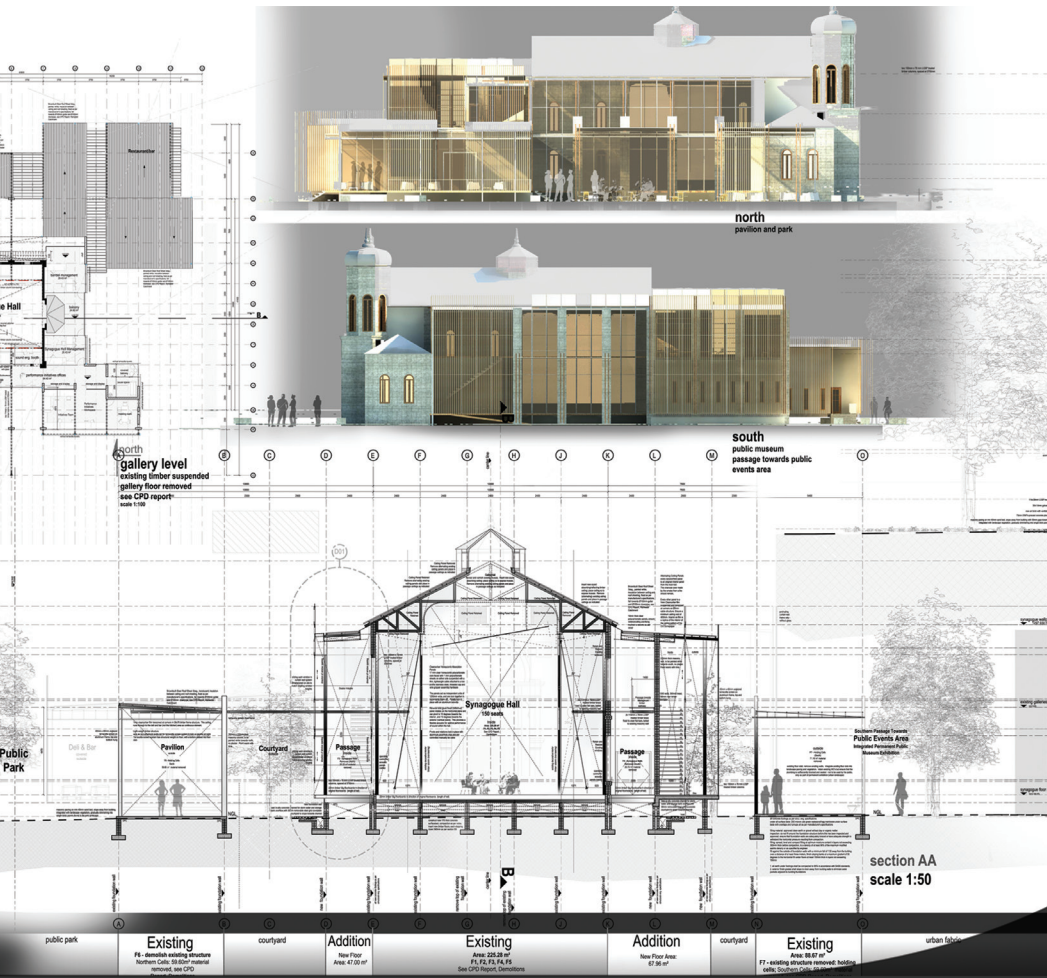


Davey, Calayde ^(A)

Heritage

Synagogue

The Old Synagogue in the historical centre of Pretoria served as the site for this investigation into how structures with cultural value can be re-imagined as places which retain their multiple meanings – religious, political and historical – and adapt to facilitate cultural exchange through adaptive re-use. This scheme re-invents the synagogue as an adaptable music venue and re-integrates it into the urban fabric from which it has for a long time been divorced through its current mothballing, finding new use and vitality for this important, currently neglected historic structure.



Memory [heritage and history] is a dangerous function. It retrospectively gives meaning to that which did not have any. It retrospectively cancels out the internal illusoriness of events, which was their originality. But if events retained their original, enigmatic form, their ambiguous, terrifying form, there would doubtless no longer be any history

Jean Braudrillard
Fragments

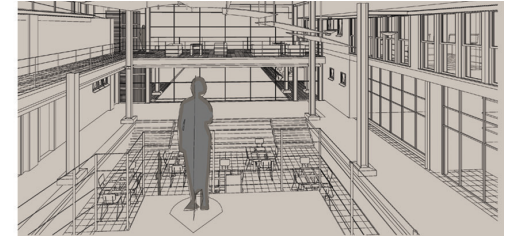
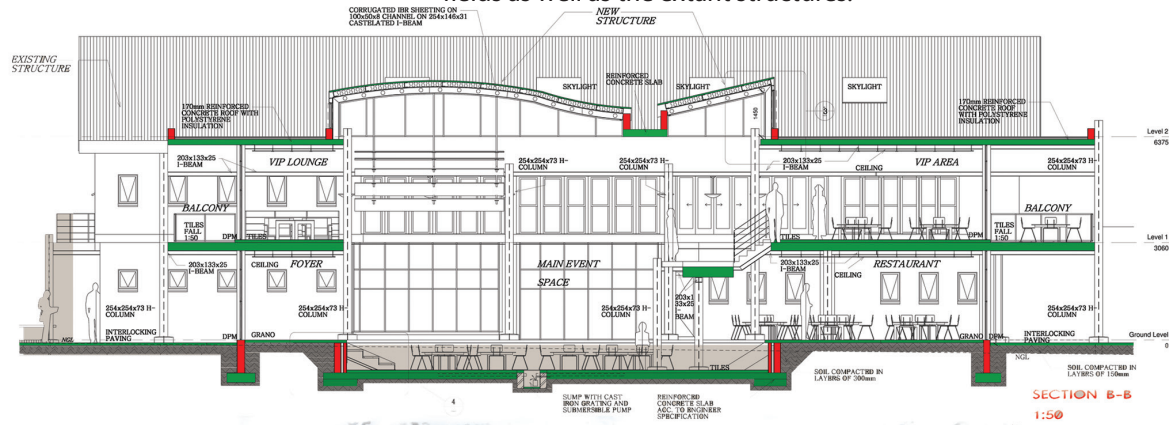


Whitcomb, Candice ^[A]

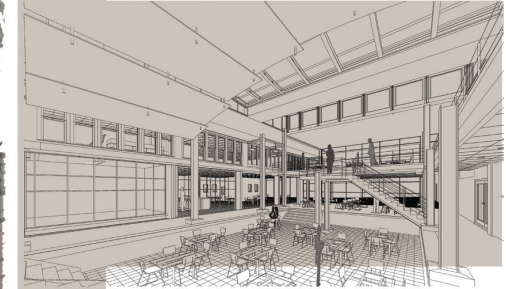
Heritage

Caledonian Sports fields

The old Caledonian Sports fields in Sunnyside are the oldest in-use sports fields in the City of Tshwane. The venue is used mainly for football matches and serves as base for a local football club. An Edwardian spectator pavilion and a 1950's functionalist office block provide for the only extant facilities on site. This project finds new life for the extent structures through adaptive re-use and infill, successfully merging the two very different aesthetic appearances of the two extant structures through a linking element with a very contemporary resolution. This investigation would provide for the facilities to be re-used for a multitude of different functions thereby allowing for the longevity of use of the sport fields as well as the extant structures.



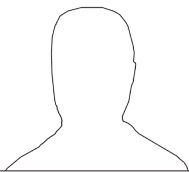
NORTHERN PERSPECTIVE



INTERIOR PERSPECTIVE



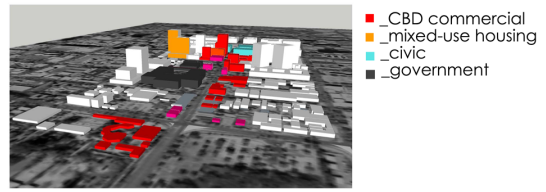
SOUTHERN PERSPECTIVE



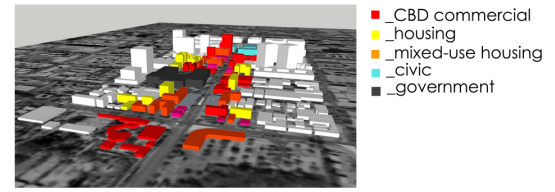
van Biljon, Jaco^[A]
Heritage
Paul Kruger Precinct

Contemporary insertions into historic streetscapes should support and strengthen the character of the historic urban fabric without slavishly copying aesthetic and appearance. In the design of this cinema complex, scale, volumetric expression and the public interface relate to the extant fabric on Paul Kruger Street (Panagos Building, Synagogue, Deutcher Verein and Woltemade Building) while providing for more public facilities to re-activate the streetscape. Through its contemporary appearance, it marks its place in the palimpsest of the urban fabric.

EXISTING BUILDINGS + USE



PROPOSED BUILDINGS + USE



_swot analysis

- [_strengths:]**
- _people on the street
 - _proposed BRT route / tram
 - _paul kruger street lies between two major destinations: church square + pretoria zoo
 - _crosses struben street (government lane)
 - _taxi ranks
 - _major access to north / moot residential area
 - _naturally defined gateway
 - _belle ombre station close-by
- [_weakness:]**
- _crime
 - _ill-defined street edges
 - _not enough retail / mixed-use development
 - _lack of housing
 - _too many car-dealers doesn't enhance urban fabric
 - _no sense of place (parks / destinations)

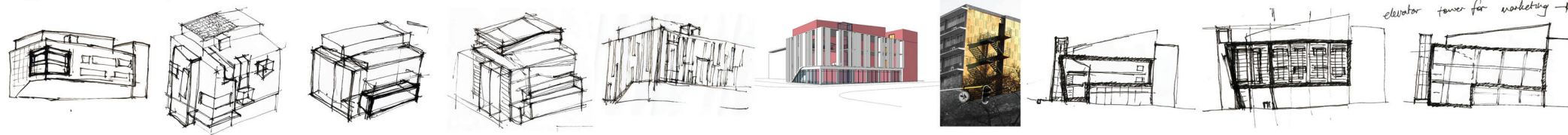


- [_vision/mission]**
- _paul kruger street as **24-hour precinct**
 - cultural / historical / recreational** building programs
 - _facilitating **creative industries**
 - _cater for a variety of users + activities
 - _easily accessible transport - BRT / taxi
 - _safe + **vibrant place**
- [_design regulations]**
- _sidewalks 5-9 m wide
 - _building heights maximum 4-6 storeys (human scale)
 - _activate street edges** where possible
 - _sensitive approach to heritage buildings/resources on or adjacent to site



BUILDING DESIGN PROCESS CINEMA@PAULKRUGER

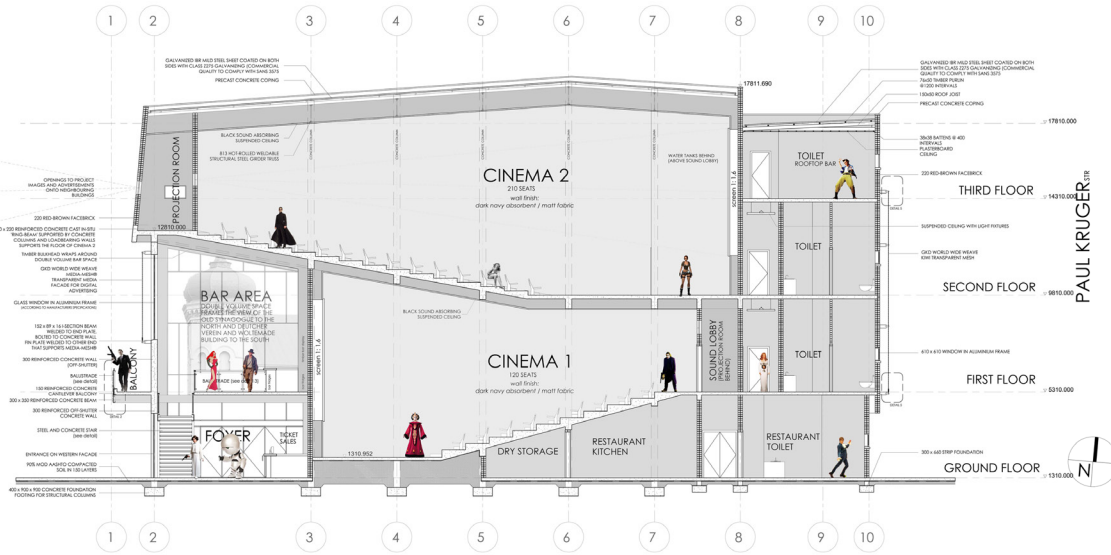
_facade development



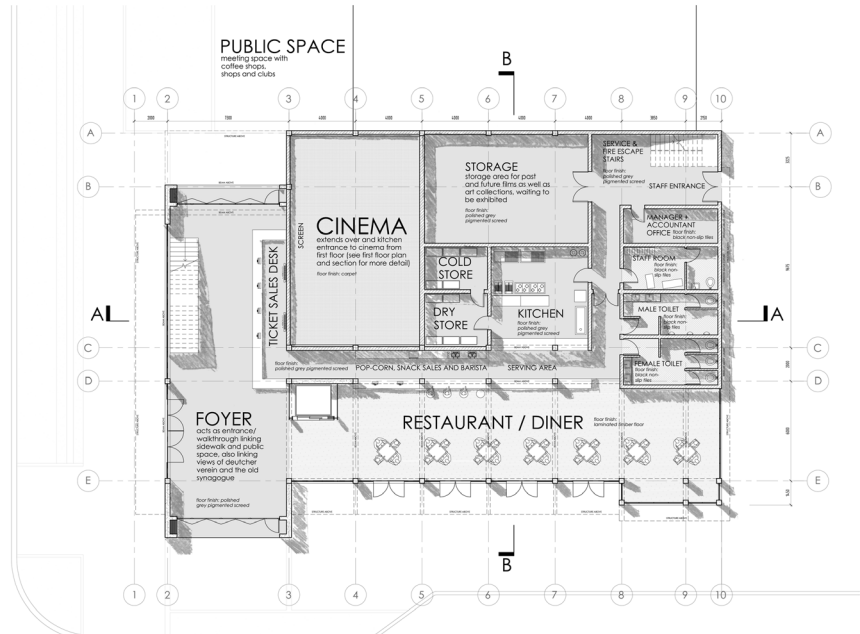
openings on southern side

vertical openings refer to peugeot building detail

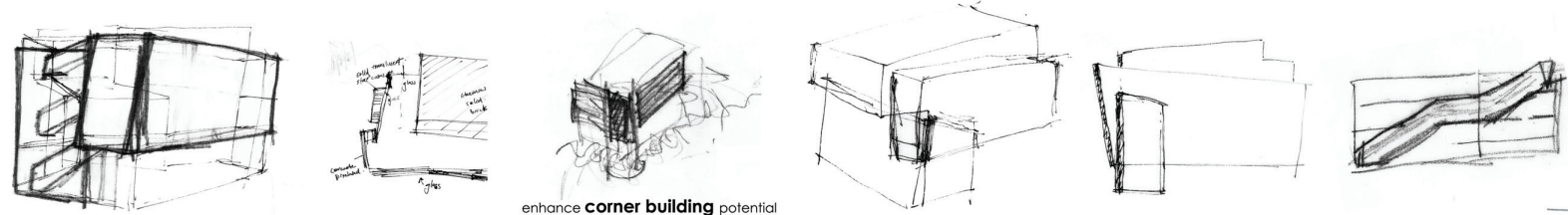
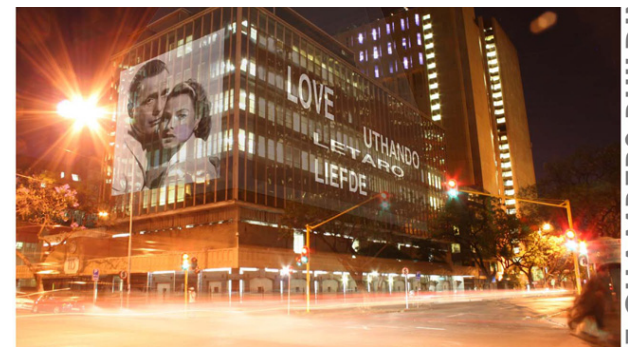
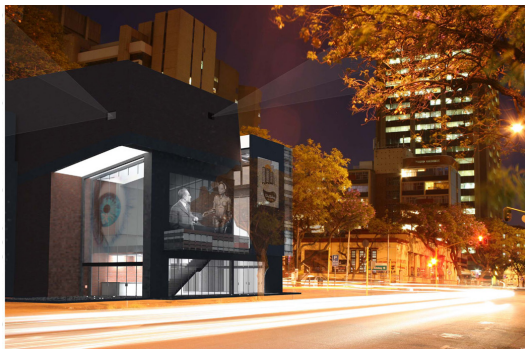
corner building has marketing



SECTION AA SCALE 1:50
CINEMA@PAULKRUGER



GROUND FLOOR PLAN SCALE 1:100 PROES STR



enhance **corner building** potential

opening and animating facades



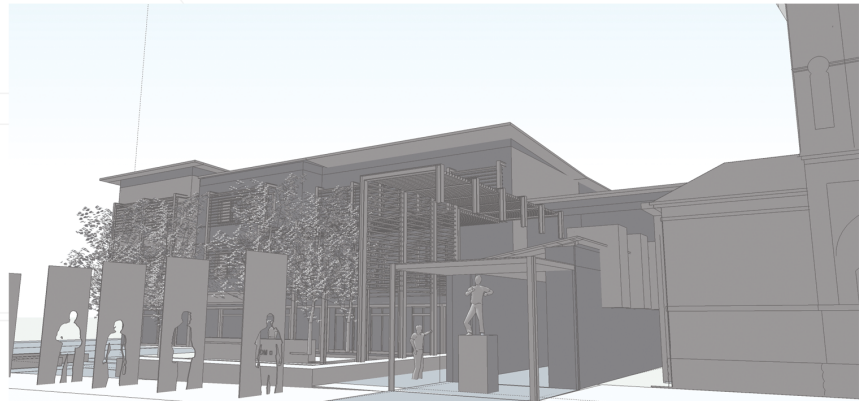
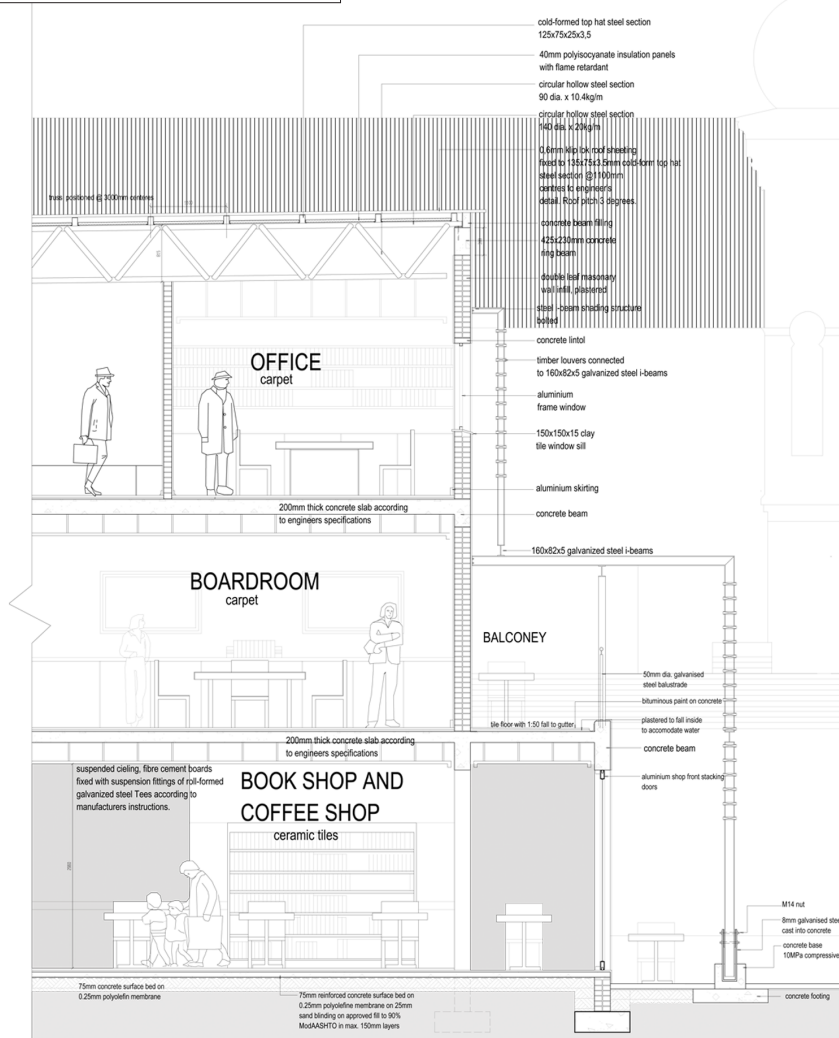


Samimi, Neda ^[A]

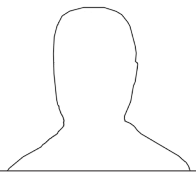
Heritage

Paul Kruger Precinct

This legal aid clinic and art gallery sits on the north of the Old Synagogue in Pretoria. Some components of heritage structures were used in the new building which tries to present a new architecture that is enriched by the constraints of the existing buildings. The architecture and landscape components of the project are fully integrated and the boundaries between the two dissolve - with the art areas spilling to the outside spaces.



DETAIL 1:50

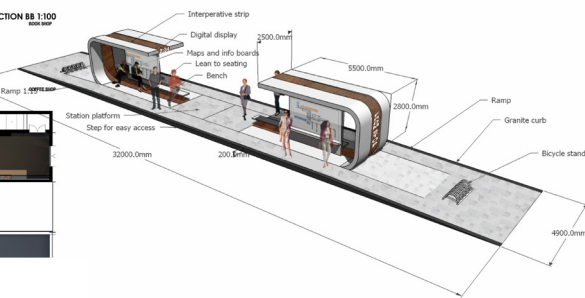
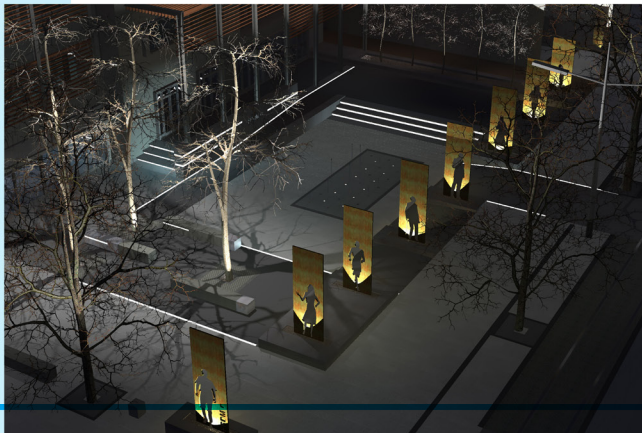
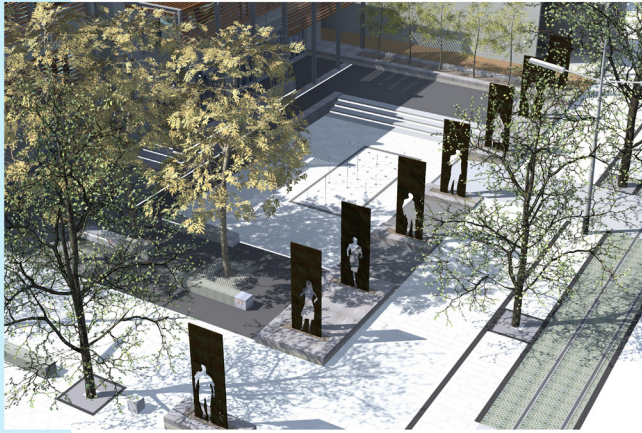


Smit, PG^[L]

Heritage

Paul Kruger Precinct

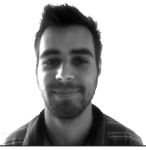
The Urban room or square is the subject of this investigation that not only attempts at providing a useful and vibrant public open space in the city but also reveals underlying and forgotten memories through the elements of landscape intervention. This vacant site at the northern end of Paul Kruger Street is identified as part of a larger open-space network and integrated into the city by a proposed re-instated tram system. All elements of this multi-functional space have been imbued with meaning, from the sculptural elements – silhouettes of people – to plating of specific indigenous species in relation to the exotic, but historically associated Jacarandas have been carefully chosen and weighed up against best international practice and guides creating a space that is intuitive and informed.



SKETCH PLAN 1:100

SECTION AA 1:100





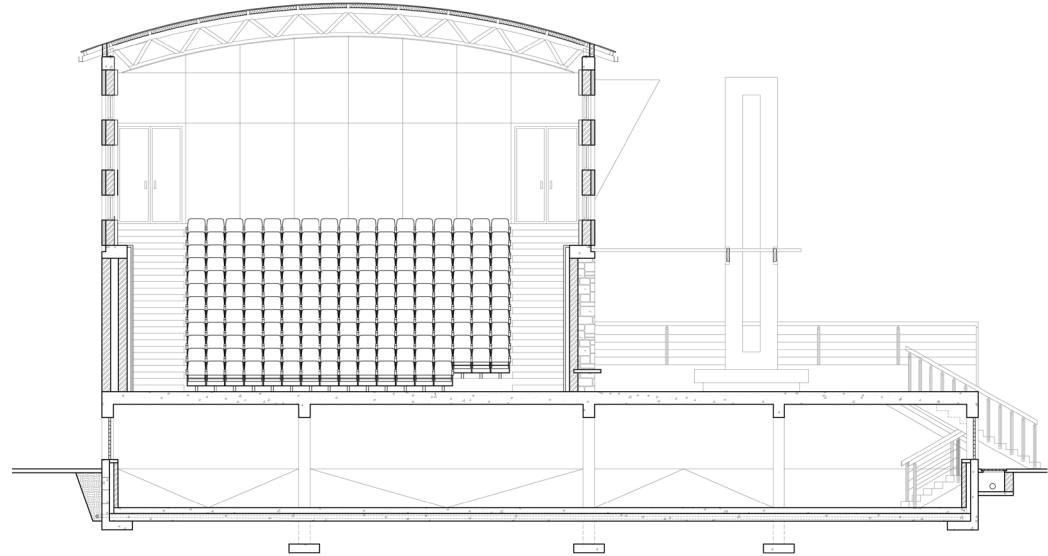
Zuvela, Domonik^[A]

Heritage

Paul Kruger Precinct

The generation of a contemporary aesthetic that compliments a historic landmark without detracting from the positive qualities of a streetscape was the main investigation in this design proposal. The historic Panagos Building in Paul Kruger Street and the adjacent under utilised parking lot formed the site for this investigation which proposed new performing arts recording and performance spaces. The environmental qualities of interior and exterior spaces remained equal to the appreciation of the qualities of the Panagos Building. This unashamedly contemporary proposal seeks to compliment without copying.

_urban theater



_section A-A

_section A-A

_the site proposed for the performing arts centre is used currently as a parking lot and contains a avenue of trees that run across the centre of the site.



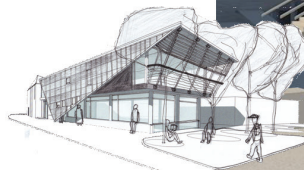
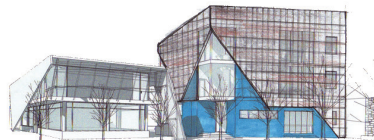
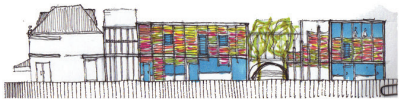
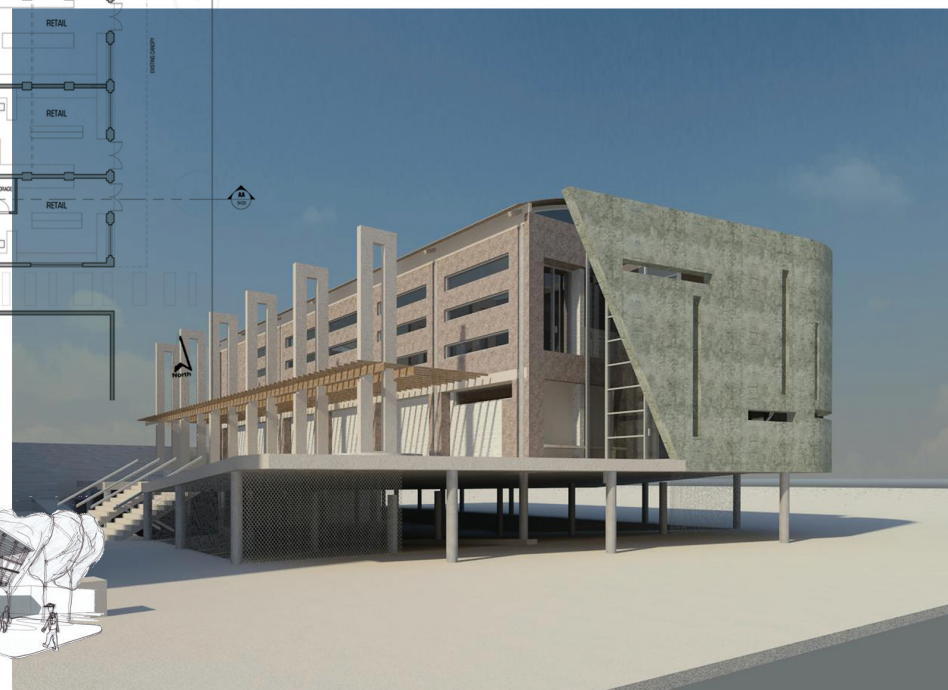
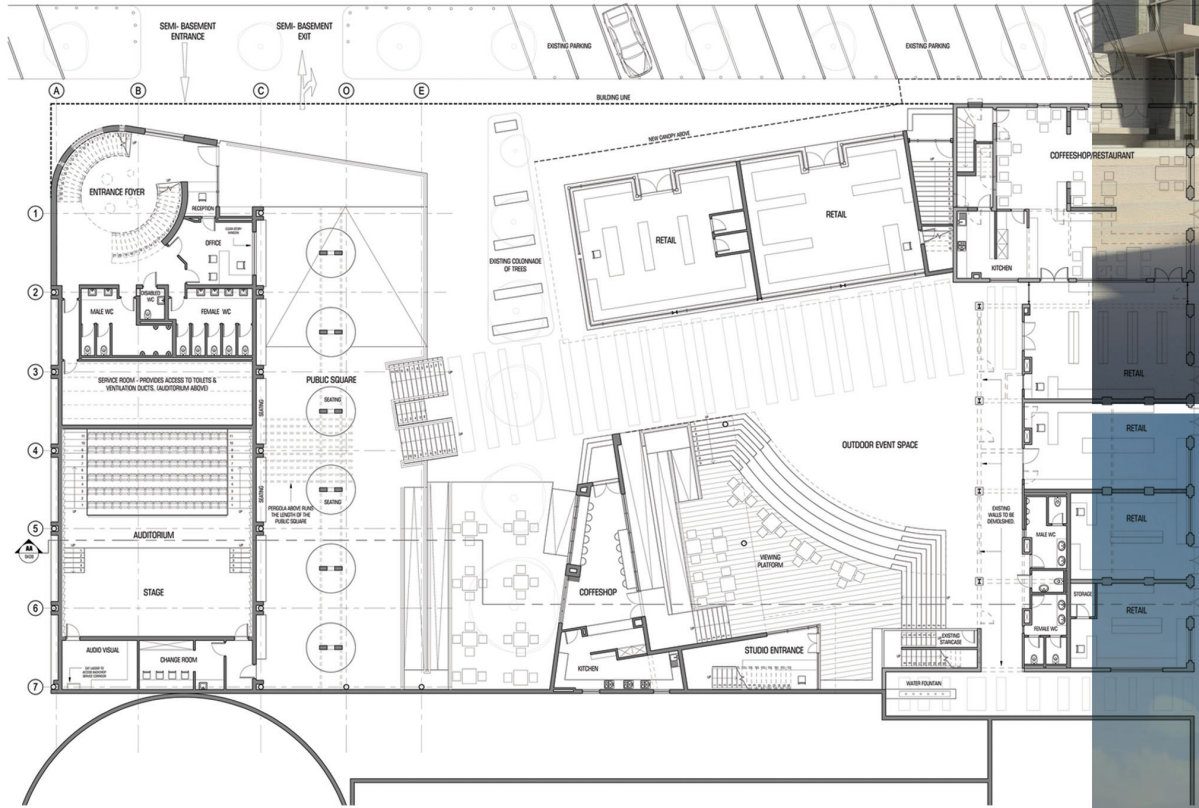
_north elevation(along struben street)

_heritage & cultural landscapes

urban theater

STRUBEN STREET

_ground floor plan_1:100





Prestedge, Grant^[A]

Heritage

Paul Kruger Precinct

Pretoria offers many interesting opportunities for infill. As a city centre it is neither coherent (in stylistic era) nor cohesive in either density of use. This infill and adaptive re-use project aims at not only undoing some of the unsympathetic accretions and alterations that have been brought to bear of the historic Panagos Building in Paul Kruger Street, it also takes the scale and proportioning of the extant structure as departure for new structures adjacent to it. In use the proposal will proved for vitality of this run-down section of the city centre.

MEDIA collaborative



'Experience Panagos' - intervention 'in and around' the existing building

WORKING RELATIONSHIP

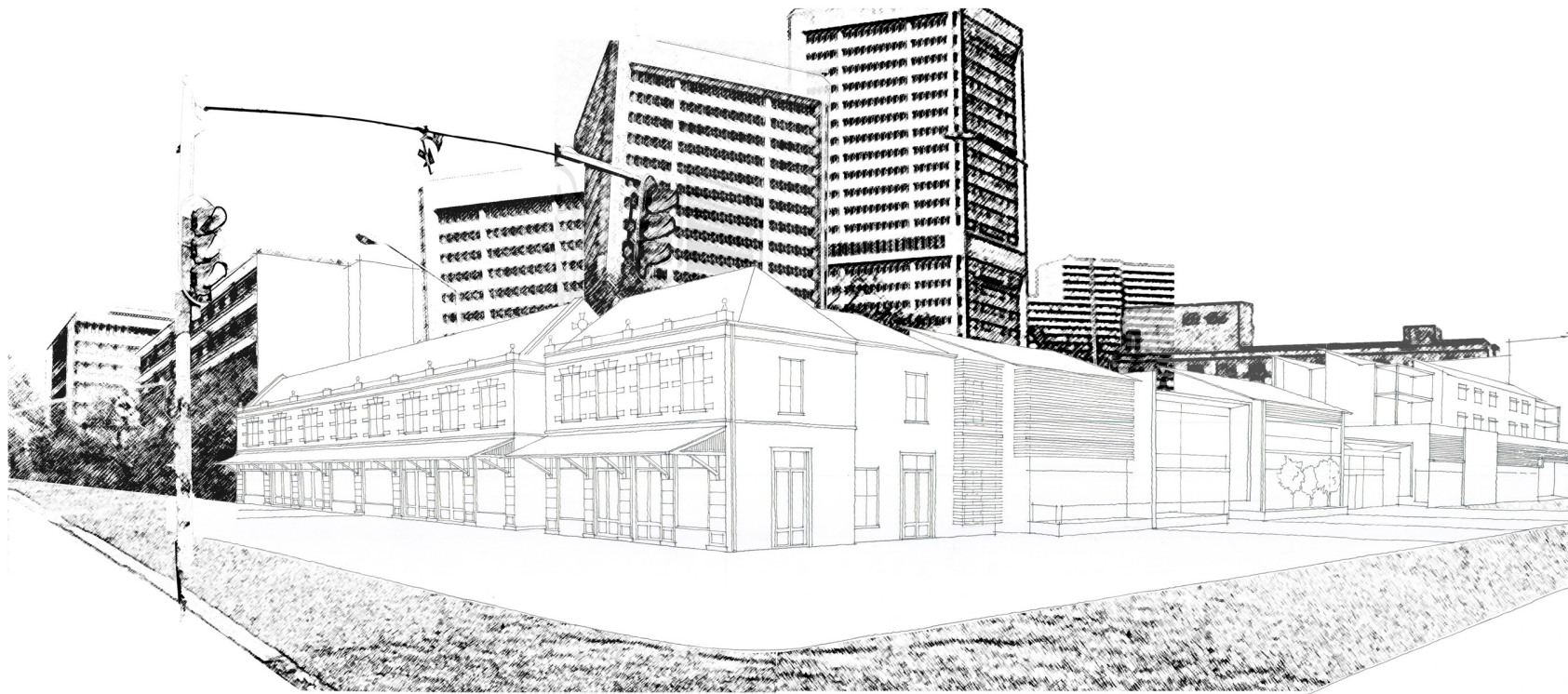
- Connecting Panagos to the PEDESTRIAN
- OFFICE ENVIRONMENT
- CITY BLOCK
- RETAIL LANGUAGE
- HERITAGE RESOURCES



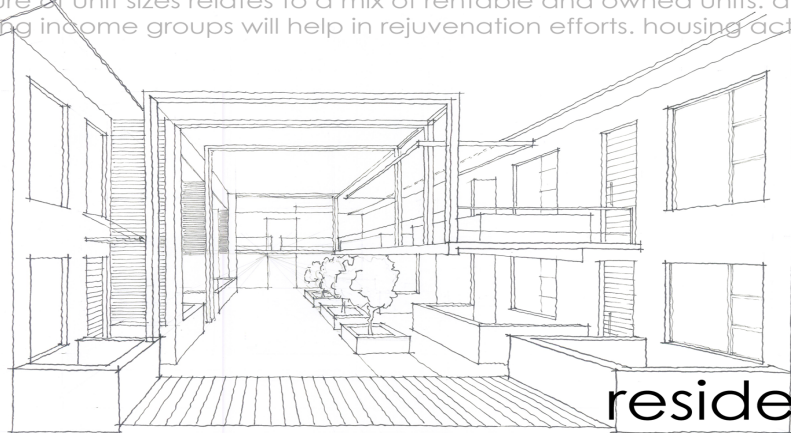
concept



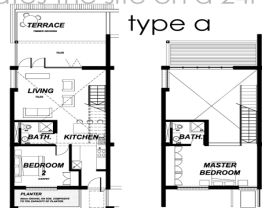
circulation_integration_of the Panagos



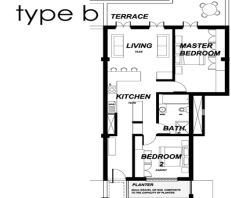
the residential target market is the middle to emerging high-income bracket. connecting the business person with the office dominated city block. the mixture of unit sizes relates to a mix of rentable and owned units. a related discrepancy of the city is the lack of A. housing and B. more expensive units. varying income groups will help in rejuvenation efforts. housing activates the site on a 24hour basis and responds to the northern blocks.



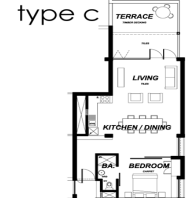
resident's courtyard perspective



type a
 Area: 82 sq.m
 Bedrooms: 2
 Parking bays: 2
 No. of units: 2
 Versions: A1_A2
 View: North
 Storeys: Mezzanine



type b
 Area: 74 sq.m
 Bedrooms: 2
 Parking bays: 2
 No. of units: 2
 Versions: B1_B2
 View: North
 Storeys: Single



type c
 Area: 64 sq.m
 Bedrooms: 1
 Parking bays: 1
 No. of units: 2
 Versions: C1
 View: North
 Storeys: Single

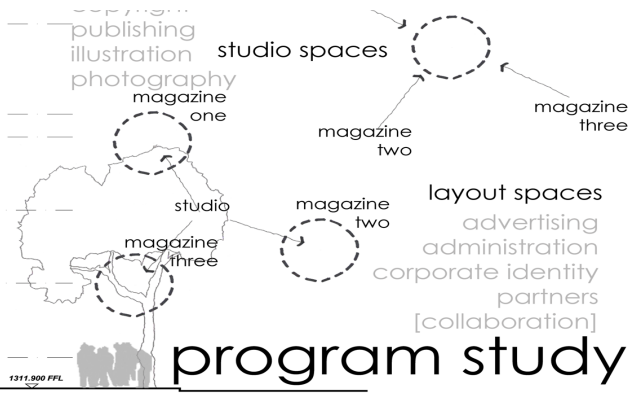
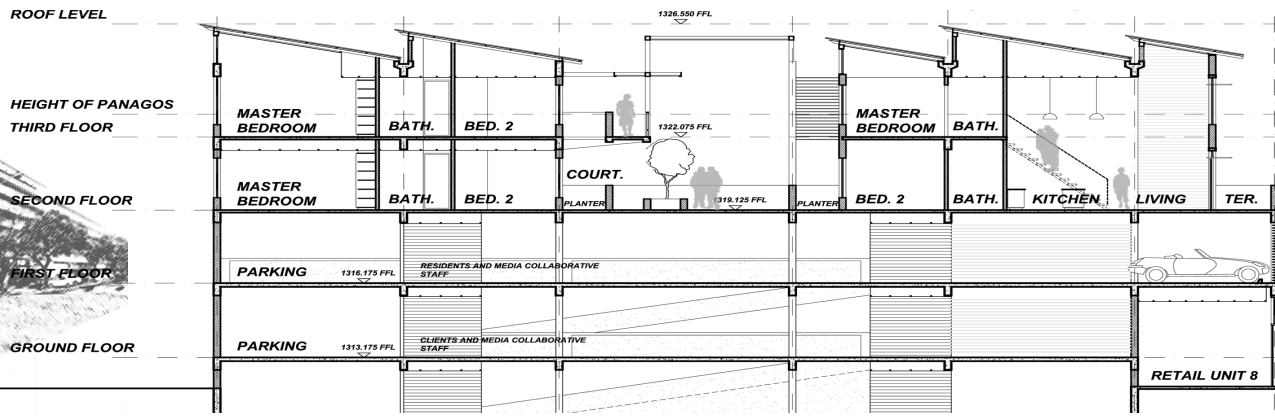


type d
 Area: 110 sq.m
 Bedrooms: 2
 Parking bays: 2
 No. of units: 4
 Versions: D1_D2
 View: South
 Storeys: Single

media
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magazine
one

residential units



program study

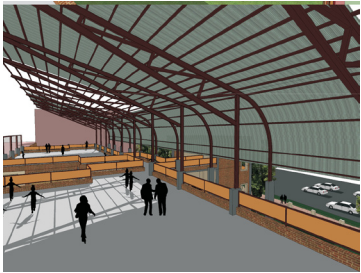
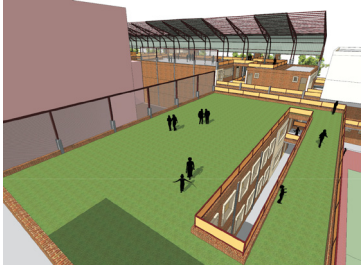


Du Plessis, Dewald ^[A]

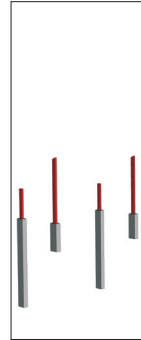
Heritage

Pretoria Inner City

Inner-city schools pose unique problems. These problems however provide opportunity for architectural expression. The scheme investigates the physical infrastructure requirements of a real-life school in the historic core of Pretoria and marries these with a heritage-sensitive approach. The result: a functional building that provides for the needs of the school while capitalising on the extant fabric's best qualities. Tectonic of construction relate to the semi-industrial past of the site which served as agricultural depot for nearly a century.



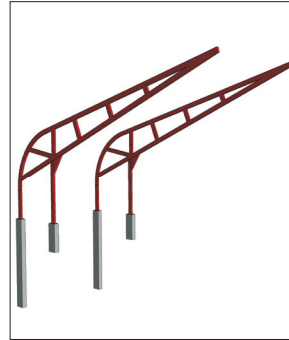
Phase 1



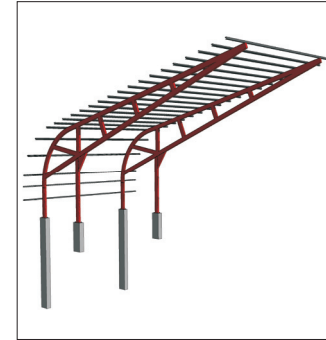
Phase 2



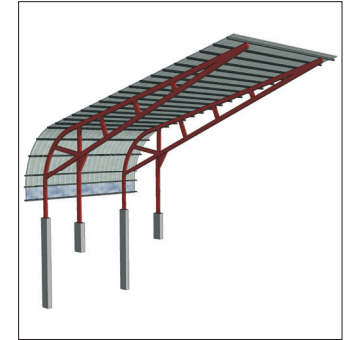
Phase 3



Phase 4

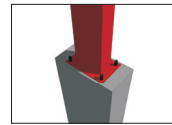
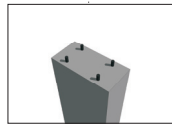


Phase 5



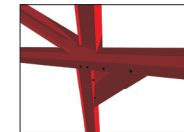
Phase 6

1.) 2 x M20 Steel U-Bolts cast into 460 x 230mm concrete columns

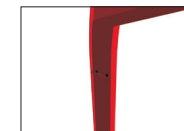
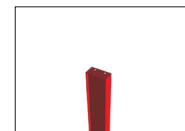


2.) IPEaas 200 x 100 x 4mm Steel I-Beam Column, welded to 300 x 200 x 4mm Steel Baseplate and fixed to Concrete Column with 4 x M20 Nuts

3.) 600 x 600 x 4mm Steel Splice plate bolted with 4 x M20 Steel Bolts and Nuts to Steel I-Beam Column



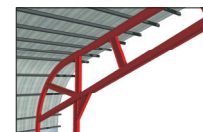
4.) Custom IPEaas 200 x 100 x 4mm Steel I-Beam Truss bolted to Steel Splice plate with 4 x M20 Steel Bolts and Nuts and with 4 x M20 Steel Bolts and Nuts to Steel I-Beam Column



4.) Custom IPEaas 200 x 100 x 4mm Steel I-Beam Truss bolted to Steel I-Beam Column with 4 x M20 Steel Bolts and Nuts

5.) 75 x 50 x 20 x 3mm Cold Formed Lipped Channels welded to Custom I-Beam Trusses @ 1000mm spacings

6.) Clear/Opal Colored Polycarbonate Sheeting fixed to Lipped Channels with 25mm self drilling screws.



Assembly Process of Custom Made Steel Roof Structure

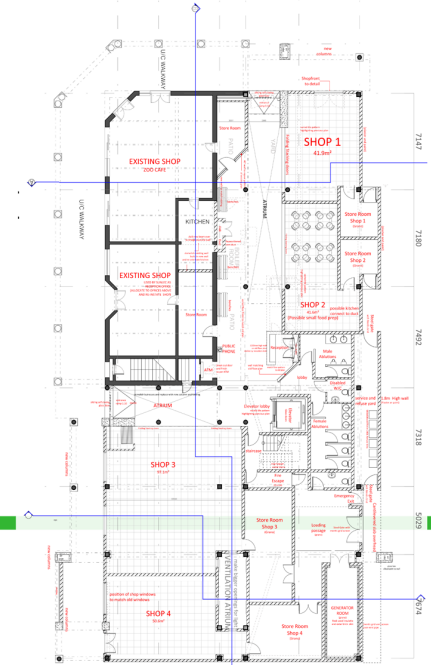
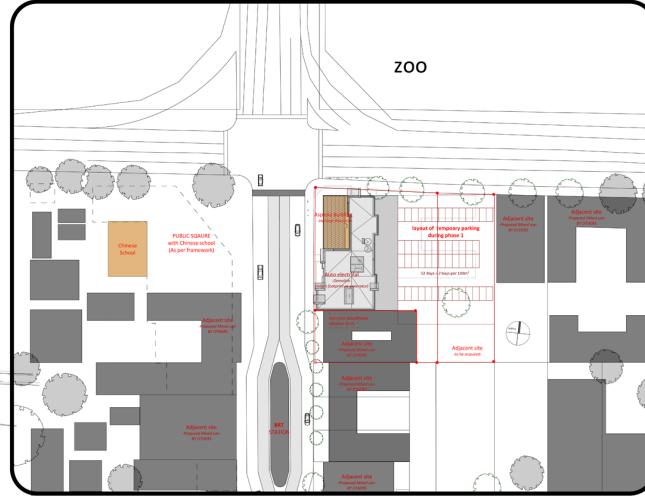
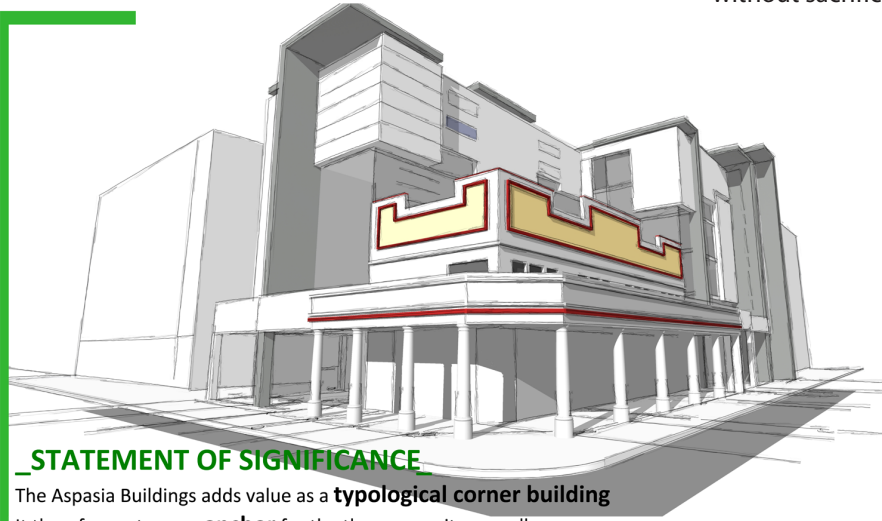


Saker, Justin ^[A]

Heritage

Pretoria Inner City

At the northern entrance of the historic city centre of Pretoria stands the 1930's Art Deco Aspasia building. The strong aesthetic of this structure has made it a landmark. The proposed densification of this area could possible dwarf the Aspasia building. In this scheme the building is rather looked at a source for generation of a new multi-functional high-rise building, providing office and residential accommodation. Strong emphasis was placed on the relationship between old and new with the aim to retain the individual character of both without sacrificing the potential integrity of the larger whole.



Ground Floor Scale 1:100

STATEMENT OF SIGNIFICANCE

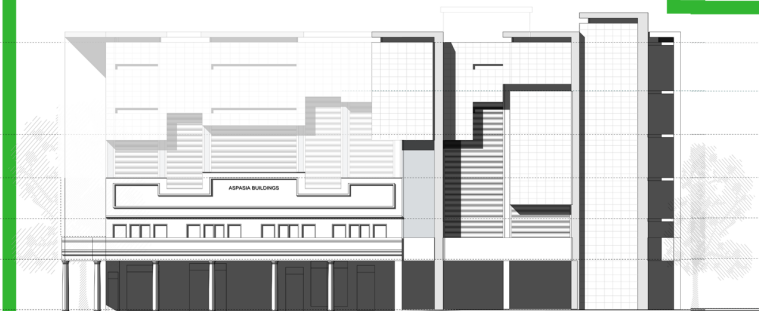
The Aspasia Buildings adds value as a **typological corner building** It therefore acts as an **anchor** for the the corner site as well as **functionally serving the community** through, namely the Zoo Cafe which has been functioning as such for the last **60 years**.

PROGRAM & FUNCTION

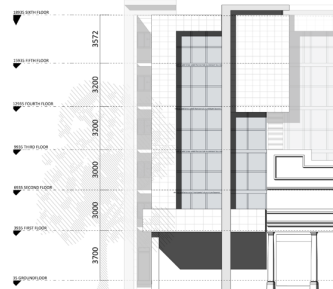
The upgrade of the site will increase the existing uses during phase 1 whilst adding (Rent to buy) housing during phase 2

Intervention to "Nestle in" existing corner building emphasizing the significance of the typology.
Definate distinction between old and new.
The proportions are used in the new intervention.
Collonade and similar columns structure.
Column positions corralate to existing as well as auto electrical.

SITE PLAN Scale 1:100

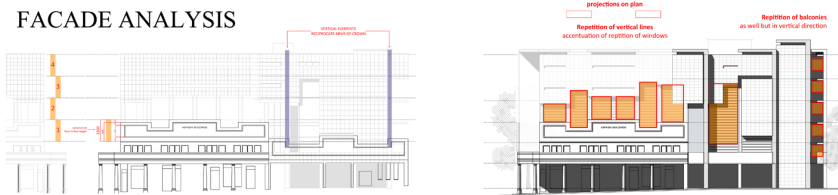


WEST ELEVATION Scale 1:200



NORTH ELEVATION

FACADE ANALYSIS

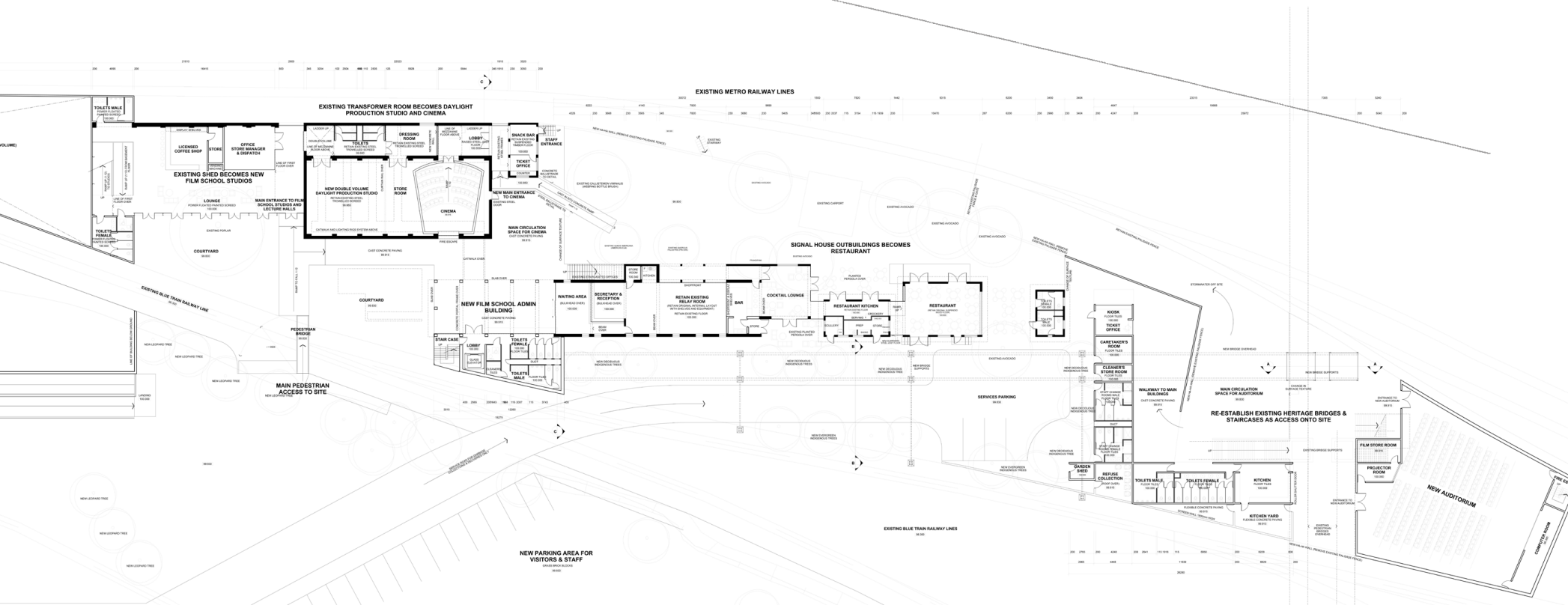


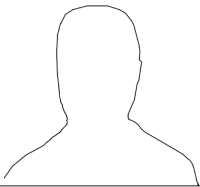
Teesen, Minette

Heritage

Salvokop

Salvokop, once the vibrant industrial centre of the railways in South Africa has sadly, after its abandonment, been subject to severe degeneration. The project aims at providing a new life for the area - a sustainable use through based on media production and editing. The few existing structures that remain of the areas industrial past are investigated and proposed for recording and animation studios. This programme in itself sets difficult requirements which were addressed in this scheme. The re-use of the extant structures honours their individual character and ties them into a greater whole by infill and bridging and in the aesthetic provides for a new identity for this new functionality.



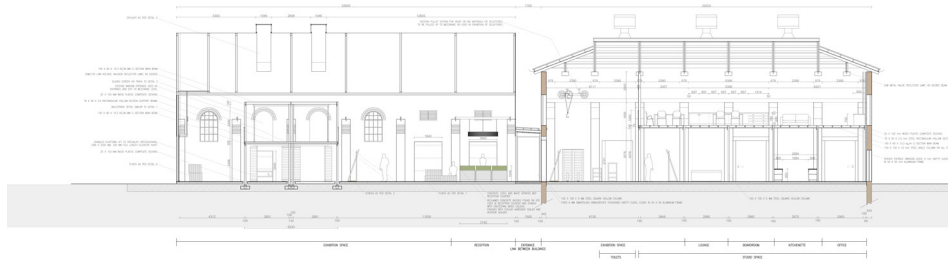


De Villiers, Olga-Marie

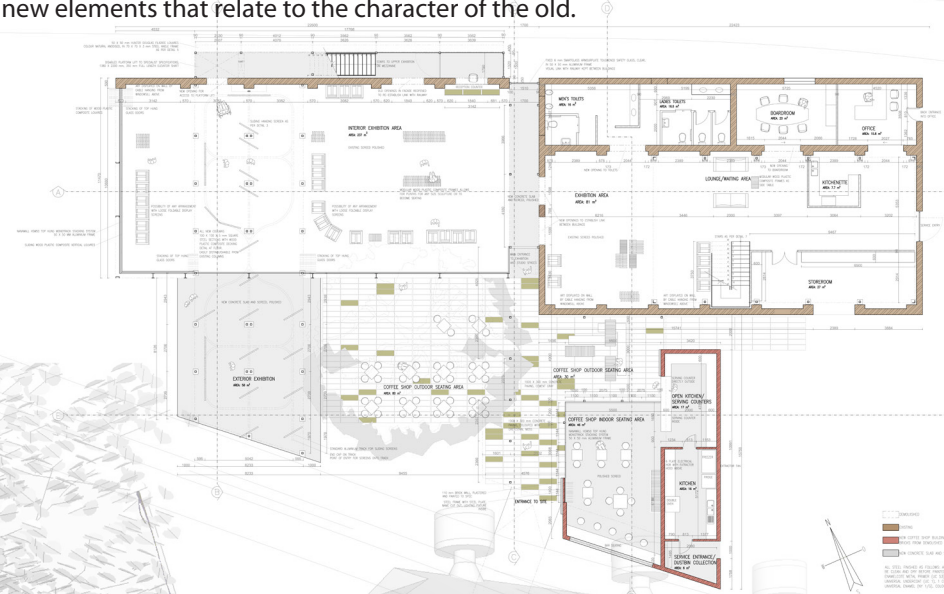
Heritage

Salvokop

One of the few remaining structures of the history Salvokop railway precinct serves as the site for this investigation into the adaptive re-use of an historic structure. Two derelict structures, a switch gear building and steam hammer shed were identified for re-use as an art development and exhibition centre. The project further aimed to memorialise the historic functions of the buildings through functional re-use of found material on-site. With little alteration to extant fabric this scheme celebrates the spatial and tactile qualities of the site through intervention and insertion of new elements that relate to the character of the old.

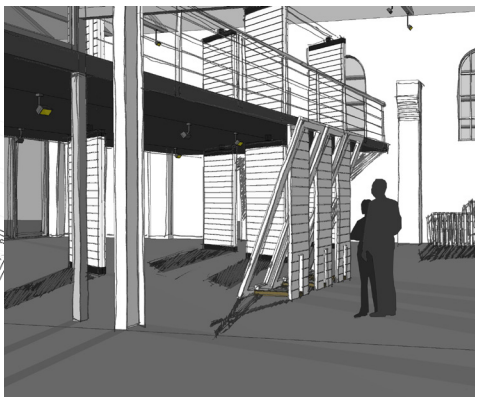


SECTION AA SCALE 1:50



GROUND FLOOR PLAN SCALE 1:50

THE STEAM HAMMER SHED ART GALLERY STUDIO SPACE COFFEE SHOP



T

THEORY

In the final quarter, students are given the opportunity to delve deeper into theoretical issues in a number of elective courses presented by lecturers with different approaches and research interests. The intention is to use this investigation as a first step towards the Master's project in the final year. The theoretical themes look at the study of local precedents and history, the social, environmental and economic cost of development, participatory planning, settlement design concepts, spatial concepts, an approach to appropriate materials and construction methods and urban design principles.

COURSE CONTENT

The module investigates the philosophical/theoretical issues and debates of the day in all the fields of design in the built environment and related fields. The objective is to expose and enable the students to select a design topic, prepare a research proposal and define their normative positions and premise with the view to their MProf studies in the year thereafter. Topics addressed include theories of space, form, experience and identity in a global and a South African locus and their resolution in the design disciplines of Architecture, Landscape Architecture and Interior Architecture.

COURSE STRUCTURE

The course is structured as an elective. The intention is to allow students to select a topic aligned to their individual normative positions and intentions regarding a possible Mprof thesis theme. It is presented as series of six seminars allowing for active participation. Each elective provides a detailed programme of topics and associated reading material to be used in preparation before attending discussions.

OUTCOMES

Students are guided in the preparation of a position paper relating to the elective topic with the emphasis on an elaboration of their (normative) stance and a proposed thesis theme or topic located within a theoretical framework. As such it will be regarded as a preliminary study proposal to be submitted, after initial evaluation by the elective leader, to the MProf coordinator and Head of Department at the end of the academic year.

[1.] ABSTRACT VS. CONCRETE: THE NATURE AND USE OF URBAN PUBLIC SPACE

Presented by: Ida Breedt

The concept of space is usually abstracted by designers to enable discussion of the nature of the space rather than its uses. This results in an objective reading which is abstract and addresses the morphology (form and structure) of the city, often in isolation. Although physical form can restrict social interactions and activities it is rarely enough to motivate social behaviour in itself when not tying into the social dynamics and symbolic connotations of a specific area. An alternative approach employed often by social scientists and philosophers, explores the concrete aspects of the city that results in a more subjective reading of space. This includes temporary and changing elements, giving attention to urban details specific, particular and distinct circumstances and places (Kallus, 2001). The city can be explored in terms of its abstract and concrete constituents, its morphology and its physiology. Yet, the city has to be understood as a whole: the concoction of these ingredients.

[2.] ARCHITECTURE AND URBANISM

Presented by: Marianne de Klerk

The seminar will focus on the reciprocal relationship between architecture and its urban environment. The history and theory of urban form, historical social and political impacts on urban space and architecture, and current approaches to urbanism will be explored.

Students will each select two themes, do selected readings relating to their themes, and prepare a presentation for the seminar for discussion. Students will be encouraged to use their research to develop a proposal for their master's thesis.

Focus areas will be as follows:

1. History of Urban Form
2. Urban Renewal and Reactions
3. Urban Order, Security and Power
4. Colonial Impact on Urban Form
5. Memory and Conservation
6. Considering the Public and Private Realm
7. Housing and Urban Form – Type, Poetics
8. Urban Form in the Information Age
9. Future Urban Visions
10. Sustainability and Equity
11. Exploring the Street
12. Landscape Theory and Urbanism
13. South African Urbanism Case Studies
14. Classic Urban Design Case Studies

[3.] ASPECTS OF THE DISCIPLINE WHICH ALTERS ARCHITECTURE

Presented by: Raymund König

If Utopia is achieved, if the State is functioning perfectly, there will be no alteration work necessary in architectural work. Buildings will either remain as they are indefinitely or be demolished, “[t]hrough forethought and prescience, buildings would remain unchanged from the moment of their inception up to their eventual demise” (Scott, 2008:1).

This seminar will investigate aspects of the discipline which alters architecture (i.e. ‘interior design’ / ‘interior architecture’). Interior design is the reaction to ‘found’ space and follows three modes of production: installation, insertion and intervention. Architectural theory pertinent to the discipline’s ontology will be investigated. The seminar will be conducted to promote debate regarding the nature of intervention. This will include the following aspects: found space, existing material, the design interface, distrib-

uted design, temporality, materiality, interiority, narrative environments, cultural production, decoration and style. Students will conduct self-directed heuristic research related to the theme and present this to the seminar for discussion. Finally this will be developed into a normative position to form the basis of a research proposal. SCOTT, F. 2008. On altering architecture. London: Routledge.

[4.] LANDSCAPE IS NOT GREEN: THE GREEN CITY

Presented by: Johan Prinsloo

“Landscape Urbanism describes a disciplinary realignment currently underway in which landscape replaces architecture as the basic building block of contemporary urbanism. For many, across a range of disciplines, landscape has become both the lens through which the contemporary city is represented and the medium through which it is constructed.” (Waldheim 2006: 11)

This seminar series will investigate contemporary thinking directed towards the construct of landscape, with the focus on the emerging field of landscape urbanism: a realigned direction for the design and planning professions to “describe, delineate and design the contemporary city.” (ibid. p. 18) General themes to be explored include

- i) shifting definitions of landscape,
- ii) shifting representations of landscape,
- iii) the aesthetics of urban ecology,
- iv) the landscape of infrastructure,
- v) a comparative study of New Urbanism,
- vi) precedent projects
- vii) and re-imagining the city.

These investigations aim to provide an altered looking glass through which to view the city as an inherent part of the landscape (a cultural idea) and thus an altered framework for design interventions.

Source: Waldheim, C. (ed.) 2006. The landscape urbanism reader. Princeton Architectural Press: New York.

[5.] ARCHITECTURAL DEVIATIONS OF THE RHIZOME

Presented by: Rudolf van Rensburg

This course is concerned with space as a category of architecture and investigates a range of intellectual interpretations of the idea of space. It investigates the changes it has undergone and the broader discourse it originates from within the context of Modern, Postmodern and Post-modern architecture. The intention is to explore the intellectual origins of current manifestations of space and to determine the relevance of topical spatial expressions within the local condition. Participants will be encouraged to express individual concerns regarding the generative themes and to explore possibilities beyond the limitations of the formalised course. A foundational knowledge and understanding of the theoretical discourse that has informed architecture since the advent of the Modern is assumed.

[6.] RADICAL ENVIRONMENTAL PHILOSOPHY

Presented by Mr. L.M. Snyman

The course examines various streams of Radical Environmental Philosophy which have arisen since the early 20th century to the present (‘Postmodern’) era. The course covers the Land Ethic, Deep Ecology, Ecofeminism, Social Ecology, the Phenomenology of Technology, Postmodern Environmental Ethics as well as Critical Regionalism. Students will explore the main tenets of these philosophical movements and will be introduced to the different ways in which Radical Environmental Philosophy embodies a fundamental critique of the project of Modernity.



[1.]

Lubbe, Marietjie^[A]

THE CONFLICT BETWEEN INTERNALLY AND EXTERNALLY CONSTRUCTED PLACE IDENTITIES

Introduction:

In our consumerist society places/cities are turned into commodities. Often times the pursuit of economic or political benefit overrides social structures and layers of meaning that are valuable assets in the construction of place-identity as perceived by the inhabitants of a place. For a city to be regarded as a commodity, its image has to be attractive to a consumerist society. Governing bodies tend to then self-consciously construct place identities. These identities, intended to be the pretty packaging that would supposedly make money roll in, are often times misinterpretations or shallow interpretations of identity as perceived and valued by the inhabitant.

The construction of the image of the city is usually analyzed from two perspectives: Internal image, as perceived by local actors, and external image, the perception and representation of the city by and for people removed from the local life of the city. The external images are often more abstract and simplistic than the internal one. (Vanolo 2008: 371) Internal identity (associated with economical and political values), and external identity (associated with social values) often stand in a conflict relationship. Many times, when the former is imposed on the latter, inhabitants tend to become alienated from a place, which results in the deterioration of social structure and true identity.

One cannot deny that a city needs the inflow of capital to be able to sustain itself financially. Therefore a balance has to be found between previously mentioned conflicts, where social values are not disregarded in

favour of economic benefits.

The following aspects are investigated in this paper:

- The intricate networks and relationships that contribute to the identity formation of the city.
- Precedents to demonstrate cases where self-conscious identity construction in urban settings had gone wrong.
- Methods used to construct the identity/design the brand of a place/city.

I would then like to define what would be an acceptable/effective way of constructing a brand or identity of a place, to compliment and enhance existing systems, instead of introducing foreign concepts that alienates the most significant asset of place identity – the people.

Some thoughts on the construction of place identity:

When people talk about a place's identity, they usually have in mind some sort of meaning the place has in terms of their own identity: how the place affects the way they conceive of themselves, or how they imagine it will affect the way other people will conceive of them. (Butina Watson & Bentley 2007:3) "I felt like a part of my body had been torn off" (Butina Watson & Bentley 2007:3) These are the words of a citizen of the town of Mostar in Bosnia-Herzegovina describing his emotions after an old bridge in their town had been destroyed in a civil war. This demonstrates the strong attachments people form with place and how identity of place and identity of individuals or communities become interwoven.

Place-identity is the set of meanings associated with any particular cultural landscape which any particular person or group of people draws on in the construction of their own personal or social identities. (Butina Watson & Bentley 2007:6) Identity of the individual can thus be derived from place he inhabits.

Inhabiting involves the whole body with all its senses, and generates meanings arising from patterns of human use as well as from the sensory associations of places themselves. Cities are powerfully associated with particular patterns of human activity. (Butina Watson & Bentley 2007:5) For an individual to be able to derive his identity from his environment, one has to then assume that the environment, the city, also carries a specific identity. (Gervais-Lambony 2006: 54)

Territorial identities can develop from individual and collective processes taking place at different levels and converging to strengthen essence of place (Gervais-Lambony 2006: 54). In our consumer society choice is seen as "the supreme value" and the key moral act which fills the consumer with purpose and identity. The pre-eminence of choice generates fears as well as exhilarating freedoms so far as the identityconstruction process is concerned (Butina Watson & Bentley 2007:7). Individual choices contribute to individual identity construction and influences collective identities. This in turn allocates identity to place as individuals and groups relate with their territory, to further develop their own identities (Gervais-Lambony 2006: 60). Identity of place is multiple, complex and never static. The sum of multiple choices and personal histories over a long period of time can therefore be said to create territorial identity (Gervais-Lambony 2006: 62). The spatial dimension and identity construction thus stand in a close interactive relationship and it is hard to understand the one without considering the other (Gervais-Lambony 2006: 66).

"I have always been struck by the way in which very large buildings (of that kind that only cities can sustain) – whether we know what they're for or mean – inspire in people a sense of awe or wonder. If such buildings can make people feel... then what of cities?" (Pile 2005:236)
Memories of associated activities haunt archi-

ecture like a ghost (Leach quoted by Butina Watson & Bentley, 2007:10).

What matters in the construction of people's identities is not the hardware of buildings, streets and green spaces in themselves, so much as what these means to people. It depends on what the events and artifacts concerned are seen as representing, the emotions that it evokes. (Butina Watson & Bentley 2007:4) Social sense of space cannot be understood unless emotions and affect are taken into account. (Pile 2005:236) Pile refers to affect, emotions or memories inspired by places as ghosts. A ghost may be produced by an event that happened in a certain place. This ghost will hang around and haunt the place as a memory of what had happened in the past. Cities are places where ghosts gather in great number and wide variety. In his article *Spectral Cities: Where the Repressed Returns and Other Short Stories* Pile investigates the way in which these ghosts reveal something about people's senses of place, when affect is woven into physical space to produce place.

This haunting is potentially problematic. It leads to complex, heterogenic sites, that face designers with difficult challenges. (Butina Watson & Bentley 2007:10)

"Cities, then, will have to both accommodate their ghosts, and also help some ghosts disappear into the past. Grieving cities will cherish the dead, mourn the dead, and, in their wake, leave them behind and be full of life." (Pile 2005: 252)

Designers have to consider which memories are worthy to keep as part of a place identity, and which ones need to be left in the past. Notions of "turning back the clock" is inherent in well-intentioned, but one-sided attempts to maintain existing place-identities. Insisting on new development retaining exactly whatever already existed in the place encourages intolerance because it fosters the idea that the past must be preferable to the future. (Butina Watson & Bentley 2007:12) It also kills any new identities which might have resulted from past identities

combining with new elements.

They need the skill to create optimistic, forward-looking identities that must not only refer to the past, but also to an open sense of the future. An identity must display a sense of value for the past, but it must not be trapped in it. (Butina Watson & Bentley 2007:12)

Newcastle in the North East of England:

This city, cherishing the memory of a great industrial past, traditionally had a strong cultural identity. Among the working class developed a strong culture of place-based community which celebrated the way households helped each other out when times were hard.

In the 20th century it became one of the many examples of old industrial cities struggling to reposition themselves in new economic, social and political landscapes. After a season of economic strength from the 1950's to 1970's, economy started declining and in the early 1980's most work opportunities of the traditional kind collapsed. Households started moving out of the city into surrounding suburbs and images of low skills, crime and drugs were constructed in the media. The historic self-image as a proud 19th century industrial capital was now transformed to outsiders as a place of alienation and tension.

The city council introduced *Going for Growth*, a strategic attempt to renew the Newcastle inner city. This sketchy framework presents the past as a problem to be escaped while the future is painted in the language of contemporary, professionalized urbanism, with imagery that promotes the 'yuppy takeover' of the inner city - ideas drawn from the government's 'urban quality' agenda.

The framework displays very little in terms of defining the distinctive qualities and meanings of place and identity, the memories embodied in places and the futures that might be in the making. It seems that lit-

tle attention was given to finding out how the city works, who the inhabitants are and how they use it and identify with it. Its agenda seems to be one of planned gentrification and displacement, not only of people, but also of a remembered way of life. In mistrust, citizens see this renewing strategy as a surface display for underlying power games and as a result simply turn away from the city to live in other areas, turning away from the city's public realm and political engagement. This is a startling statement since people are the blood that pumps through the veins of a city - if they turn their backs on the city, all life and place-identity will also be stripped from it.

The case of Newcastle is one of many examples where authority imposed an irrelevant new identity on a community, hoping that this supposedly magic formula will bring about urban renewal and economical growth. Shouldn't the array of problems rather be seen as an array of complex but valuable opportunities that developed over time? These opportunities are to be understood in terms of existing place identity and meaning and how this contributes to the way citizens construct their individual and communal identities.

The notion of townships as imposed by the Apartheid regime:

Politics attach identity to spatial entities to create territories in order to convince individuals of their shared membership in a specific group. Space is manipulated to lead to the construction of pre-determined collective identities. (Gervais- Lambony 2006: 55).

This concept describes what happened in South Africa under the rule of the National Party, who used the manipulation of space as an essential tool of control. In turn, numerous territorial identities, which went far beyond simple racial distinctions, formed. (Gervais-Lambony 2006: 56) The notion

of townships illustrates how territorial identity can be imposed from above. Townships need to be distinguished from locations. Locations were built in the beginning of the twentieth century and demolished under the rule of the National Party. They were characterized by racial-mixing, their proximity to town centers and their vibrant cultural life. Government imposed the identity on the township as the dwelling place for the African who was defined as a rural dweller and temporary worker in the city. It further played a role in identity construction of the township and its inhabitants because it forced the separation of racial groups.

“Even places which are not loved often exert powerful influences on the ways people feel about their own identities”. (Butina Watson & Bentley 2007:4) This can be seen in the way townships became sites of identity construction from below, as residents started to re-appropriate their environments to form territory and community. (Gervais-Lambony 2006: 57). On 16 June 1976 the Soweto riots took place. This event can be interpreted as an attempt by residents to claim the recognition of their re-appropriated identity and a right to control their own space.

Joe Slovo Development in Cape Town:

A similar case where a utopian identity was imposed on a community by authority is the Joe Slovo Park upgrading scheme in Cape Town. This housing development was designed with ideas about property ownership, suburban living and nuclear families. This was done in an attempt to contribute to the eradication of informal settlements in South Africa, since these settlements represent disorder and stagnation, the antithesis of modern living (Robins 2006:104)

Planners and policy makers did not anticipate the re-formalization of Joe Slovo Park, soon after the completion of the development.

Housing inspectors and building officials could not keep up with the task of monitoring and regulating the building standards. Planners did not take into account the family and social structures of the inhabitants. To accommodate all the members of their large families in their newly owned homes, inhabitants decided to simply extend their houses using cheap ‘informal’ building materials. As is tradition in township communities, many started running informal businesses, such as spaza shops and shebeens, from their homes. (Robins 2006:107-112). As a result the government’s dreamscape of suburban order once again turned into a settlement that closely resembled the scenario they were trying to move away from. Once again citizens naturally re-appropriated their environment to bring about a place identity that they could call their own.

Investigating conscious construction of place identity:

Being now so widely valued, place-identity has also acquired economic salience. It has now become sought-after sales commodity worldwide: the “unique selling proposition” through which localities are marketed as tourist destinations in what is now the world’s largest industry. (Butina Watson & Bentley 2007:1)

The notion of governments shaping and promoting specific city identities is as old as civic government itself. (Kavaratzis & Ashworth 2004: 506) The starting point for examining place branding is the investigation of conscious and planned practice of signification and representation. This practice is undoubtedly consumer orientated, but must draw from the resident’s encounter of the city and how he makes sense of it. (Kavaratzis & Ashworth 2004: 507)

Urban branding refers to selective ‘story telling’ aimed at managing what sort of understanding visitors, investors and even inhabit-

ants might get of the city. These narratives must have an authentic basis in local identity and debate, otherwise it is destined to have low credibility and will imply specific political perspectives. (Vanolo 2008: 371) This can lead to the identity of a place being reduced to a mere commodity to be bought and sold in the marketplace, as part of the Disneyfication of everyday life. When specific perspectives are favored one must be careful to avoid associations with extreme right-wing politicals. (Butina Watson & Bentley 2007:2) Questions such as “who has the privilege to define urban brands?” and “who lives the identity?” comes up.

According to Kavaratzis & Ashworth (2004: 507) places are constructed in our minds through three processes: through planned intervention, through the way it is used and through various forms of place representation. We interact with them through direct experience or indirectly through media representations. Places are often more complex than the sense we make of them. Branding is an attempt to manipulate our perceptions of place in a way that would be favorable it presently and in the future.

Branding is not a magic tool that instantly changes the identity of a place with a catchy slogan and a striking logo. It also refers to a set of socio-psychological attributes and beliefs associated to a place. (Kavaratzis & Ashworth 2004: 508) A brand becomes the interface between the perceptions of the consumer and the activities of the firm (in the case of corporate branding). In the case of a city it can be said that the brand becomes the interface between the inhabitant and the outsider.

City branding is more complex than product branding. “Places are not products, governments are not producers and users are not consumers”. (Kavaratzis & Ashworth 2004: 510) Places have a variety users, owners and governors resulting in a list of stakeholders that will never be all-inclusive. (Kavaratzis &

Ashworth 2004: 511) Place branding deals with multiple identities because democratic political systems encourage expression of alternatives. The question then comes up: "Can a brand operate as an umbrella that covers all these multiple identities?" This might be hard to accomplish, which might lead to the necessity to create multiple brands for one place, representing it as place of residence, work place, destination or opportunity. The messages sent by these different entities should be consistent and should refer to authentic associations with the place, without selectively manipulating meanings. Messages regarding urban image can be embodied in the material as well as immaterial components of the city. (Vanolo 2008: 371)

It is important to note that, like fashion changes, what is popular in terms of urban image worldwide also change over time. This popular image is derived from whatever global flows might be attracted to at a certain stage in time. In the 1990's the image that many cities strove towards were that of high technology. This resulted in many urban brand identities disappearing in a crowd of similar identities. Recently creativity replaced high technology as the major keyword in city planning and urban marketing policies around the world, since the creative class is seen today as the dominant class in society and refers to the core of economic growth (Vanolo 2008: 370).

Tourism is known to be the largest industry worldwide. It is therefore not surprising that city planners and marketers will invest large amounts of energy, time and money to construct brand identities for cities that would strengthen their position in the tourism industry. The reason for Amsterdam's recent decline in popularity as tourist destination, (it dropped from fourth to eighth position in Europe (Dahles 1998: 56)) is speculated to be due to the city's 'identity crisis', and the flaws in its representation and marketing. (Dahles 1998: 58) From discussions investigating the ways in which the cultural heritage of Amsterdam should become one of the main building blocks for the city's identity construction, it be-

comes evident that this willful identity construction is the result of a series of decisions, resembling the process of individual identity construction. The process is continuous, reacting to the ongoing demand changes of a consumer society.

Conclusion:

People inhabit cities. These entities exist side by side to inform each other in complex processes of identity construction. Inhabitants inform the identity of the city, the city informs the identities of its inhabitants. It is a continuous process of interaction, interchange and re-appropriation.

From time to time the need arises for self-conscious construction of an identity. This might be when urban renewal needs to take place or when the city has to be promoted as tourist destination or as an opportunity for investment. In a consumer society what is popular in terms of city image goes through phases, as consumer needs and desires change continually. Here the danger arises that designers that construct these identities might fall in the trap of constructing something that might seem fashionable at the time. Designers might also be stuck in an ideology of what might seem profitable or sensible to them, without understanding what is really appropriate for a place. As seen in the case studies, people then either become alienated from a place, or they take the situation into their own hands by re-appropriating the identity to something that they feel comfortable with. A careful balancing act has to happen when self-conscious identity construction takes place. An identity imposed on a place has to take into account current living patterns, social structures and meaning and memory attached to the place. The process has to at least start off without pre-conceived ideas of what is currently popular or what seems to be an appropriate solution. It might be necessary to involve inhabitants in decision making processes, and in the end it must leave room for, or at least anticipate change and re-appropriation. Change and re-appropriation might

be the process that will add true authenticity to consciously constructed place identities.

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[3.]

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THE ROLE OF TEMPORARY AND NARRATIVE ARCHITECTURE

INTRODUCTION

The intention of this document is to propose the intended research, and design studies to be undertaken towards a Professional Masters degree. This was done by giving specific attention to theory, approach and personal philosophy. Guidelines as given by Mouton (2001, 44-61) were used to inform the structure of the document. Firstly, a rational and literature study provides a theoretical and normative context, secondly the theoretical and design problem together with the objectives for the study is presented, thirdly the approach and methods for conducting the study is discussed and lastly the constraints and scope of the study is investigated.

RATIONAL AND LITERATURE STUDY

The goal of this investigation is to place the chosen research within the context of topical architectural theory and to provide a surveying of already existing information and views. The focus will be kept on the fundamental fact that architecture is about people and their experience of space. According to Tschumi (1977) the difference between architecture and art lies in "the experience of the moving body in space."

Within the discipline of architecture there exists paradox, duality and tension. The area of tension that I would like to explore lies between permanence and temporality. This tension cannot be resolved easily, if ever. I doubt that there exists a true and pure ultimate or extreme of permanence or impermanence. There is however a spectrum that exists in between. Temporal-

ity may exist in the form of perception, impression, experience, state, position, place, existence, use or materiality but with the element of time as the common denominator.

Interior architecture as a discipline deals in particular with this tension between permanence and temporality. Exhibition design, event design, set design, décor design, retail design and other forms of interior architecture exists on the fringes of architecture. I would like to investigate the role of these more temporary, marginal forms of architecture as grounds for experiment in finding and testing new possibilities and finding more permanent solutions.

These forms of design often allow for more multi disciplinary interaction. It is more accessible to the public as it is more geared towards their needs, likes and dislikes. The aim is often to communicate with an audience which as a result promotes user interaction, input and participation. The goal is not to solve the world's problems, but rather to create meaningful experiences. Because these design practices are on the edge of what is considered to be architecture it is ideally positioned to offer an "outsider's perspective" and challenge current practices and theory.

"Tell me and I forget, show me and I remember, involve me and I'm yours" (Almqvist, 2001)

"Show, don't tell" (Almqvist 2001)

This underscores the fact that emotionally engaging communication is the most efficient form of getting a message across and that phenomenon is learned through physical experience. "Indeterminability emerges in the meeting of experience, time and context; the outcome of this conflation is impossible to predict" Lévesque (2007). Temporary architecture is an intervention which unveils unpredictable, experimental and educational opportunities. She also explains that impermanence superimposes an al-

ternative reality by changing the time of experience (Lévesque 2007)

According to Zaha Hadid (Noever, 1992) architecture has come to the end of "grand designs and big experiments". She also acknowledges that there is a need for focused experimentation. She uses the example of exhibitions as valid spaces for experiment because of its temporary nature and desire to bring people together.

Currently the social, economic, ecological and ethical impacts of large scale developments are frequently under question. Lévesque (2007) is of opinion that in such a context small scale temporary architecture has "the liberty to explore and test larger themes through direct engagement with their site and their audience". In a time when technical precedents are declining and becoming more pervasive as discussed by Groak (1992) I don't think we can afford the time, resources or risks for every new building or big project to be a total experiment. Today the quality of architecture is often not permanent enough to withstand the test of time and not disposable enough to be erased if the experiment fails.

In her thesis 'Firmitas re-visited: Permanence in Contemporary Architecture' Katrina Touw paraphrases Ford in saying that our traditional perception of permanence in architecture has lingered while contemporary construction has advanced, and the two no longer relate. She writes that this disconnection causes denial, law suits and pre-mature structural decay. Touw (2006) quotes Vitruvius: "One, who in accordance with these notes will take pains in selecting his method of construction, may count upon having something that will last. No walls made of rubble and finished with delicate beauty - no such walls can escape ruin as time goes on." She also speaks about how the traditional role of the architect as advocate of the concerns of permanence against the concerns of expediency is one from which he or she is often

excluded by modern construction practices. Many have been glad to forsake this role together with issues of construction. I agree with Touw (2006) that specialization and consulting is a practice that is probably in many cases necessary, but I also agree with her when she says "if the architectural profession cannot accomplish so simple a task as the correct building of a wall, a window, a roof, or a door, it can hardly expect society to entrust it with the city".

In Italo Calvino's 'Invisible Cities' the city of 'Sophrania' is explained as two half cities one half is described as a carnival with carousel and trapezes the other as one of stone, marble and cement with banks, schools and factories. The one is said to be permanent and the other as temporary. At the end of the festival period the expected permanent city are packed up and moved and the expected temporary one is left behind awaiting the others return Groak (1992). As Perez-Gomez noted "festival time was obviously different from normal time. It dislocated and relocated human temporality, without resorting to banal linear time or a simple return of the same" (Lévesque, 2007). As such, public festivities were intimately linked to improvisation: the magic created in the imperfect was what carried the essence of the event, for in the unfinished, one can imagine new realities; they allowed to test and develop construction hypothesis and new forms say Lévesque (2007).

In commenting on his set design for Richard Wagner's Tristan and Isolde Daniel Libeskind says that: "the difference between architecture and theater is that in theater everything is built to disappear...made with paper glue and light materials." He continues to explain how powerful the impermanent can be because it creates memory and emotions which remain in the minds and hearts of the audience and that this is what architecture and theater has in common. (Libeskind, 2009) "Architecture is about space and about the events that take place in that space" (Tschumi 2000:12) Places where collective and public cultural activity occur have an important and lasting influence (aesthetic, social, economical, and

symbolic) on the form and function of cities (Groak, 1992)

Burnette and Hall of the Society of British Theatre said "one of the most satisfying and at the same time tantalizing aspects of theatre design is its ephemerality. It is always collaboration. It is not finite but binds together and presents other disciplines in performance" (Van Zyl, 2004) The impermanence of the stage space produces dynamism and challenges the designer to produce fresh conceptual and visual statements on a more frequent basis because the design does not exist in the environment for such a long time as do more permanent forms of architecture (Van Zyl, 2004).

In their book, 'The theory of spaces: the theory and practice of scenography and' performance Oddey & White (2006) undertook research in the areas of scenography, performance and the dialectics of those spaces they ask the question: "what is the relationship of scenography and performance with regards to the potentials and poetics of spaces?" They look at the influence of new media, the spectator, reality and fantasy. They investigate the "interdependence and relationship between experiments which see the potentials of scenography and performance and demonstrate the multiple narratives of scenography and performance as experiential communication." Oddey & White (2006)

I believe that interior architecture which encompasses renovation, installation, exhibition and event design can play a vital role in rediscovering the experimental and educational opportunities of temporary construction. By their nature, temporary constructions dispute the dominant role of Architecture as lasting and providing permanent solutions says Lévesque (2007). "All art is perishable" (Harbison, 1991) Because of its smaller scale and shorter time frame temporary construction allows for the testing of new solutions in construction and spatial experience. The interior

architect could play the role of the "practitioner researcher" (Groak 1992). Temporary architecture is free to exist on sites inaccessible to permanent architecture because elaborate foundations aren't necessary says Lévesque (2007). This may cause these solutions to not always find their way into permanent architecture. I still think that it could be useful. "In using new materials and assembly methods the search for responsible answers to urban interventions can be expanded" Lévesque (2007).

As Ferreira (2004) illustrates we are surrounded by three skins - our own, the clothes we layer ourselves with, and the skin of the building. These skins vary in permanence; the skin on our bodies last from our birth to our decay but it is ever present in our lived experiences, the skin of the building might or might not outlast our skins but we will change building skins more often than our own, the clothes we wear we change from day to day, season to season. I would like to suggest that interior architecture should boldly claim an intermediate softer place between our bodies and the skin of a building and celebrate its function as a user interface between individual and environment.

THE PROBLEM AND OBJECTIVES

WHAT

The design of a performance space

The object of the study will be the design and appropriation of a specific found space to accommodate a live performance based on the interpretation of a specific text. This may include all or some of the following: furniture for seating, refreshments and access control, shading devices, signage, luminaries, marketing and branding.

The design of the performance space should meet the physical & practical requirements of the text as

well as the visual requirements. The meaning and narrative of the text should also be interpreted through the spatial design. This will include the set (structural basis), and may include all or some of the following: décor (stage furniture), props, costume, sound and lighting.

The design will be based on a specific text that may be in the form of a book, play, film, poem, dance, opera etc.

WHY

Research Question: Does temporary, informal and narrative architecture have an experimental role in finding more permanent solutions?

Design Question: How can the design of a performance space (as a temporary form of architecture) be used as an experiment in the quest to discover architectural solutions?

Sub problems

1. How can temporary design be translate into the more permanent realm?
2. How can performance space be used to conduct experiments in spatial and visual experience?
3. How is space alteration employed to engineer experience and support a narrative?
4. How is space appropriated to accommodate change: new rituals, narratives and identities?
5. How is narrative texts interpreted in spatial terms?

Additional points of exploration:

Fictional space: fantasy and reality

A performance is a fictional representation based on reality but it is staged in a real physical environment (Van Zyl, 2004). On fiction and reality Oddey & White (2006, 15) say that "theatre is the place where fiction and reality come together to promote each other".

Real and unreal exist in tension; two opposites manifested at the same time and never fully one or the other. The potentials of space for performance are necessarily spaces where the reality and illusion are both a simulation of the material world but also real Oddey & White (2006, 15).

Affective space

The manipulation of space and movement through space has an emotive and narrative quality. The design of a performance space has the opportunity to employ elements that stimulation sensory experience of sight, sound, smell and touch.

"Experience today is something to be architecturally engineered" (Ockman 2002)

"Architecture is about space and about the events that take place in that space" (Tschumi 2000:12)

Oddey & White (2006, 15) are also of opinion that it is just as much about the event that takes place as it is about the space it takes place in and about space itself as a communicative tool. As previously mentioned a performance has real, physical and practical requirements but it also has requirements in terms of the mood and experience it intendeds to create and for this it relies on the support given by the emotive or affective qualities of space (Van Zyl, 2004)

WHERE

An existing building or space or part thereof in the urban context of Pretoria

Temporary architecture is free to exist on sites inaccessible to permanent architecture (Lévesque 2007)

Performance space as found space

A performance doesn't have to be confined to the limits of the stage of a theatre or the streets

The possibility of using a site within an informal settlement will be investigate because of its ephemeral character, however the site should be as accessible as

possible. Keeping in mind that a more permanently perceived site will contrast and emphasize a temporary intervention.

Theatres are places designed specifically for performances but what if performances were designed specific for 'theatres' which means that every space has the opportunity to become a theatre.

The scale of the production and the nature of the text will set criteria for the site, or the scale and nature of the site will set criteria for the text.

In 1989 Ariane Mnouchkine made the case for 'found space' although incomprehensible to many the avant-garde artists realized that this kind of performance would be different than that of traditional theatre buildings (Oddey & White 2006).

The development of this concept emphasized the fact that existing building and spaces had existing character, ambience and dramatic potential says Oddey & White (2006) which meant a quite different space than traditional theatres. According to them found space directly involves Scenography and performance, where the skills of theatre artists are provoked to envisage what is possible. The found space "becomes almost a theatre building in its own right, a crucible for performance" (Oddey & White 2006).

Doron (2000) says that when existing architecture are taken to its limit, new spaces are opened up

Requirements:

Accessible in terms of proximity to the University of Pretoria and safety

Urban context

Existing structure/space

Enclosed or contained space with well defined boundaries and a certain set of constraints & opportunities

WHO

The users: spectators & performers

According to Van Zyl (2004) there is a triangular relationship between the performance space, the performer and the spectator.

According to Pamela Haward a British scenographer the goal of the performance space is to enhance the understanding of the context of the performance and the text and the experience of the spectator (Van Zyl, 2004)

“Performance requires the live presence of both the performer and the spectator, and in one sense, space and the potentials of space is the medium of theatre, the organization of the fictional worlds created, or the extended meaning of what space actually refers to. The energy of the performance and the notion of presence, which can be achieved within the space are disturbed by the notion of the real and the unreal” (Oddey & White 2006).

In traditional theatre there exists an invisible ‘fourth wall’ between the performance space and the audience. Although interactive theatre has a long standing tradition and importance in the world of performance, such an approach will most likely not be followed in this project but will depend on the text and the situation. When any form of interaction break the ‘fourth wall’ the tension between reality and fantasy are broken and the experience weakened; the audience loses faith in the reality of the performance.

RESEARCH AND DESIGN METHODS

“We uncover all kinds of relationships in our hard data (quantitative), but it is only through the use of soft data (qualitative) that we are able to explain them” Mintzberg 1979 (Knight & Ruddock, 2008, p.93).

Research methods and approaches must still be refined but the following will be considered:

Methodological pluralism

As explained by Knight & Ruddock (2008, p.8-9) multi-objective research followed the emergence of phenomenology. It employs the use of multiple and complementary theoretical models and approaches. This approach enables the handling of problematic situations which require the effective linking of judgment and analysis to understand and intervene in a complex situation.

Interpretive research paradigm – qualitative

This approach recognizing the importance of understanding human behaviour in stead of explaining human behaviour as done by scientific methods (Knight & Ruddock, 2008, p.1)

Heuristic method

This method is subjective, recognizing contradiction, experience, identity, personal values, context relationships, feelings thoughts values and beliefs

A phenomenological research paradigm, where the researcher is part of the observation frame in stead of exterior (positivist) will be followed (Knight & Ruddock, 2008, p. 207)

Research for this project will borrow from aspects of grounded theory as it recognizes and combines the use of various sources for generating research material and data and it relates to the design process as explained by Knight & Ruddock (2008, p. 87)

– formal theory

According to Knight & Ruddock (2008, p. 87) it is unlikely for a new theory to be built from first base and that new theory should be built on existing theory in order to make improvements. Theory is generated from a combination of literature, observations, common sense and experience. The use of literature is important as it allows the researcher to build their case through supporting evidence.

– case studies (Knight & Ruddock, 2008, p.93)

Case studies provide different perspectives and are closely link with reality. New case studies should be employed throughout the study for different purposes and not at a time when nothing new can be meaningfully added. Case studies investigates phenomenon within its context and seeks to provide meaning in that context.

A cross sectional case study approach was chosen. This captures the situation at a moment in time. The reason for this is because this method are less time demanding versus a longitudinal case study which follow a specific change over a period of time. Multiple case studies will be used because multiple results are more compelling than that of single case studies.

– interviews

Interviews are uses to understand someone’s intention, impression and experience. They will often involve open ended questions and a degree of flexibility. Interviews are used to represent different perspectives and are employed to develop a fuller picture of the situation. Interviews will be used in a qualitative and not in a quantitative way.

– historical accounts

– field observations

This type of data is valid in the sense that it records what people actually do. It involves the researcher observing and recording what they see and hear. Moustakas 1990 p.38 suggests detailed descriptions and direct quotations.

Participatory action research

The approach as explained by Knight & Ruddock (2008, p.45) is accepted as research in together actively examining a current situation to improve or change it. All relevant contexts such as historical, economic, cultural and political are included in a

critical review to gain understanding of the context of a problem. It is interactive, described by Morton as a spiral, whereby participants, with the aid of the researcher frame and identify the problem(s) and then consider changes to improve the situation, which, in turn are reflected on and refined (Knight & Ruddock, 2008, p.45). Action is taken and participants reflect on the new situation and so it continues. This method involves all relevant stakeholders. It involves a long term commitment by all parties. The challenge is to keep participants involved over a long time period. Researchers have to be innovative, creative and problem solve with this technique.

Making & experimenting

The act of making will be used to experiment with different forms and materials. Temporary and possibly recycled materials will be used for these experiments. Fuller & Haque (2009) propose an extreme new model for the production of cities, where design and planning are abandoned in favour of beginning immediately with building and construction. It enables us to produce real spatial situations we otherwise only imagine, and makes it possible for people to participate, critique and add. We can discuss with materials – not representations of materials – and negotiate around connection points and the means of connection leaves room for future adaptation (Fuller & Haque, 2009). They encourage the reuse and repurposing of architectural artefacts and materials. Those which rapidly decompose to a basic elemental or organic state, such as ice, iron, wood and silica requires constant innovation, replenishment and reconstruction and emphasises the ephemerality of architectural constructs, helping to counteract the usual architectural obsession with permanence. Materials that are not meant to last encourage reuse and repurposing and enable people to participate at a number of levels.

Adaptive reuse

I believe that in dealing with existing buildings change it should be approached on the basis of adaptive re-

use which implies selective demolition, selective conservation and selective new work.

It is important to be sensitive towards the original design and “often the new should merely function as a respectful backdrop and at other times encourage the best of the new and old to be foils to each other while meeting contemporary expectations” (Austin, 1988). This thought is echoed by Clarke (1991) in saying that future change should ‘tread lightly’ on the landscape and its associations, especially when designing in and with an existing and historic core of any city.

Change, an inevitable part of life, should be celebrated rather than regretted. To accept change does not imply a total abandonment of the past. Society is bound and influenced by time explains Hay (2009) “Change may be necessary to retain cultural significance; the amount of change to a place should be guided by the cultural significance of the place and its appropriate interpretation”. (Burra Charter, Article 15) Change alters the way in which society views itself and new needs arise from such change. As a result increased pressure is placed on architecture to facilitate modern lifestyles as well as preserve identity Hay (2009). Clarke (1991) is of opinion that ‘security’ is the first and most fundamental need followed by ‘stimulation’ and thirdly ‘identity’. As buildings grow older their functions may change but their potential for contributing to the overall good remains

In the society of today building reuse is a critical issue and this is underlined by the increased attention it is receiving from professionals and the public at large. When dealing with ‘found space’ and existing fabric three questions arise: Keep it? Change it? Destroy it? Scott (2008) suggests that the impulse to conserve might be in response to the general anxiety that “not all will be lost by the passage of time” Trying to keep a building exactly as it is, is not viable if it causes a loss in functionality, occupation, or cultural significance. This student agrees with Hay (2009) that habitation and use is an integral part of what architecture is and

when that is lost a building is turned into merely a piece of art and a piece of what it was intended to be.

The aim of this project will be to occupy a space, and if the chosen site is one that has lost use and significance this intervention will go to show the impact and importance human occupation has on space and place even if just for a while. Changing an existing structure often revitalizes it and reclaims its value and position in society.

“I should encourage temporal collage, creative demolition and addition; where it is personal connection, I suggest making and retaining imprints as selective and impermanent as memory itself” Kevin Lynch Austin (1988).

“Modification of a resource to contemporary functional standards which may involve adaptation for new use [1983 Appleton charter, B] Hay (2009)

“Compatible use means a use which respects the cultural significance of a place. A place should have a compatible use” (Burra Charter, Article 7.2)

Changing a building causes a change in the context of the site. The site of a project is relevant in terms of its geographical relationship to other physical phenomena but a building also exists within an intangible social and cultural milieu. Adaptive reuse requires the existing to adapt to a new use, while the new use and design are required to adapt to the context of the existing

The reuse of existing structures is not a new phenomenon; buildings have been reused through history to breathe new life into an existing context and to reinvigorate economic and social value Hay (2009). Existing structures shouldn’t be static relics frozen in time but retain their dynamic potential.

DELIMITATIONS AND ASSUMPTIONS

At this point in time the delimitations of the project include: the use of a specific site with an urban

context in Pretoria, and a specific text. The focus of the project will address issues of temporality, experimentation, spatial subjective experience, and space adaptation. The choice of site and text will limit each other. The scope and scale should however be kept manageable in order to give sufficient time and attention to detail design within the time limitation of one year.

The choice of text will be limited to the use of a modern text but not necessarily to one that is South African or African. The chosen text should not require extremely elaborate set or seen changes. Although texts are open to interpretation one should be chosen that has opportunity for abstraction and imaginative adaptations. A text that investigates the same themes as the design will be considered but this is not a prerequisite.

This study will not include historical research and if so only to inform the design or the context of the site and text. The study will only include a brief study on the relevance of interior architecture with regards to the design of a performance space as the study's main objective is not to argue or prove this point.

The study will look at interdisciplinary concerns with regards to performance design but this will be to inform the spatial design which will mainly focus on the architectural aspects. The study will not go into great depth in terms of blocking, props and costume and mostly focus on the performance space, set and décor. Suggestions might however be made.

The design will investigate issues of temporality and the intervention is most like to be of a temporary nature I do not wish to limit the project to be entirely temporary. Some aspects might be more permanent in order to create contrast or something that will remain on the site after the performance.

CONCLUSION

This document is good starting point because it can act as means for testing ideas by distilling them into one or two sentences. The purpose of this document is to

provide clarity of purpose and assist in developing the thesis project. This proposal describes the envisaged study at a certain point in time and will inevitably need regular amendment. According to Knight & Ruddock (2008, p.185) control is exercised by the feedback and feed forward of information upon actual performance when compared with the pre determined plan. However having a plan is not an end in itself; the plan is only a starting point in trying to control the research project. This is as advocated by Cryer "the equivalent of scaling an unclimbed peak." (Knight & Ruddock, 2008, p.184)

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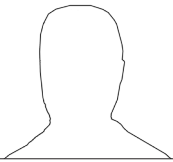
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Smit, PG^[L]

LANDSCAPE URBANISM ANOTHER RECKLESS PROMISE?

INTRODUCTION

The 21st century is an age of disillusionment. Barely 10 years since the turn of the century and already has it been marked by one global crisis after the next. The natural disasters, multiple pandemics, global economic meltdown, oil crisis and of course global warming, to name but a few, have all had a sobering hand in forcing the human race into a state of hyperconsciousness. More than ever people are questioning conventions and looking to alternative methods to ensure a sustainable future. This has led to an increase in environmental awareness as well as the critical reevaluation of our cities. As a result landscape has enjoyed renewed theoretical and intellectual interest, especially with regard to its role within the urban environment. Some have heralded it the “Savior” of the modern day city.

Emerging from this, the discipline of Landscape Urbanism has in the past decade developed into a new model for contemporary urbanism. It is the “advance of a new object, a new language.” (Waldheim 2005: 16) One aimed addressing the “relative inadequacy” of Architecture, Urban design and planning to appropriately deal with the problems our cities are facing. It identifies landscape as the “primary element” or form giver within the urban environment widening its focus to include ecological and infrastructural programs. It deals extensively with the “merging functional programs” and how they relate to their urban environ-

ment. (Waldheim 2005: 16)

This growing body of knowledge that is Landscape Urbanism was first introduced by the likes of James Corner and Charles Waldheim but has subsequently gained the following of prominent Architects such as Rem Koolhaas, Catherine Mosbach and Alvaro Siza. Important projects include Fresh Kills in New York, Nudo-de-la Trinitat in Barcelona, Spain and Parc De La Villette in Paris.

Landscape Urbanism promises to redefine and reorganize cities by converting negative spaces, such as Brownfield sites into positive spaces. They thereby create healthier environments that in the end look and function better. It “is the infrastructure of the future.” (Richard Weller 2001) “The origins of Landscape Urbanism can be traced back to postmodern critiques of modernist architecture and planning. These critiques put forth by Charles Jenks and other proponents of postmodern architectural culture, indicted modernism for its inability to produce a “meaningful” or “Livable” public realm, for its failure to come to terms with the city as an historical construction and collective consciousness, and for its inability to communicate with multiple audiences.” (Waldheim 2005: 39)

According to Richard Weller (Landscape Urbanism, 2001) landscape architecture has done much in cleaning up after Modern infrastructural society. (Richard Weller, 2001) Through placing the focus on “optimizing technology” it limited the possibility of creating “significant urban form”. Much of this is due to the role that vehicles play within the urban environment. “The restrictions jointly imposed by automotive distribution and volatile play of land speculation serve to limit the scope of urban design to such a degree that any intervention tends to be reduced either to the manipulation of elements predetermined by the imperatives of production, or to a kind of superficial masking which modern development

requires for the facilitation of marketing and maintenance of social control.” (Frampton 1983: 17)

MODERNISM

Modernism was also once a growing body of knowledge, a promising future in its infancy. Captivating the minds of intellectuals and world leaders, it marked a new era, a radical shift in thinking. “The advance of a new object, a new language,” a break with an undesirable past. It was to break away from cultural and theoretical constraints that no longer accurately represented the spirit of the time. It graced billboards, shop fronts and the glossy covers of leading magazines.

Modernity was promising. What did it promise? Happiness, the satisfaction of all needs. this promise of happiness- no longer through beauty but through advanced technology – was supposed to be realized in everyday. In fact, the Ideology of modernity replaced the everyday as the site of continuity by offering the illusion of a break with the previous era (Lefebvre 2003: 94).

It was supported by some of the most influential icons of art architecture and politics that the world has ever seen and enjoyed global social and political influence. Despite lofty ideals and noble intentions, modernism had one major flaw; it failed to recognize that people are not machines.

The environments that resulted may have been efficient and technologically advanced but proved impersonal and uncomfortable. Modernism excluded history, culture and identity, thereby denying people of their individuality. It failed to recognize that people are not machines and that there is no one formula for living. It created sterile uncomfortable environments that hardly suited human habitation and neglected the fact that people have emotions, culture and background. Soon it became a form of elitism because the everyday person could simply

not relate to it. By disregarding the complexity of urban life and the collective social knowledge of previous generations it effectively set itself back thousands of years in social and urban development.

In a contrary way, that ideology has provoked a contestation all of its own; the reckless promise of the new – immediately and at all costs – has brought about the return of the archaic and the retro, and the optimism of modernity has been tinged with nihilism (Lefebvre 2003: 94).

Modernism failed to recognize the everyday and therefore it failed, “Meanwhile, the everyday continues.” (Lefebvre 2003: 94)

PROBLEM STATEMENT

Landscape Urbanism is still in its infancy. Though it has a growing body of theory, the long term effects of the implementation thereof remains to be seen. Will Landscape Urbanism make a lasting impression or will it like many before it, fade into the abyss of urban trial and error?

Predicting the future is no accurate science however by studying precedent it is possible to make certain deductions. Modernism rejected history and culture and displayed a lack of knowledge of basic human patterns and interactions thereby rendering sterile and unlivable environs and hostile public space. Modernism did not learn from its predecessors mistakes. Urban settlements have developed over centuries and therefore have residual knowledge In 4 order to address urban issues it is important to have a decent understanding of the urban dweller and his behavioral patterns.

Is Landscape Urbanism making the same mistakes?

URBAN SOCIOLOGY

Let us briefly remind ourselves of the definition of the everyday. (Lefebvre 2003: 100)

Sociological forces have shaped the forces of our cities for centuries and “Since such forces of life have grown into the roots and into the crown of the whole of the historical life in which we, in our fleeting existence, as a cell, belong only as a part, it is not our task either to accuse or to pardon, but only to understand” (Simmel 2005: 31).

German sociologist Georg Simmel writes in his essay, “the Metropolis and Mental Life”, on the psychological influence a large city has on the individual, his behavior and sense of identity. In order to better understand the urban individual, let us investigate some of the core concepts that he discussed.

OVER STIMULATION IN THE URBAN ENVIRONMENT

The psychological basis of the metropolitan type of individuality consists in the intensification of nervous stimulation that results from the swift and uninterrupted change of outer and inner stimuli. Man is a differentiating creature. His Mind is stimulated by the difference between a momentary impression and the one that preceded it. Lasting impressions, impressions which differ only slightly from one another, impressions which take a regular and habitual course and show regular and habitual contrasts – all these use up, so to speak, less consciousness than does the rapid crowding of changing images, the sharp discontinuity in the grasp of a single glance, and the unexpectedness of onrushing impressions. These are the psychological conditions that the metropolis creates (Simmel 2005: 25).

Within an urban environment individual is constantly confronted with the changing scenes of everyday life. His senses are constantly experiencing new sensations whether it is sight, taste, sounds or contact with strangers that he is forced to interact with. The concentration of men and things constantly stimulate the nervous system of the individual to attain its highest performance. Therefore an urban environment requires a much higher state of consciousness

than that of a rural environment that offers less stimulation.

It is impossible for man to absorb all the information that he is experiencing at any given time, therefore the metropolitan man develops coping mechanisms protecting him against the threatening currents and discrepancies of his external environment which would otherwise overwhelm him. In this phenomenon the nerves find it through refusing to react to their stimulation the last possibility of adjusting to the contents of metropolitan life. This causes the incapacity to react to new sensations with the appropriate energy. Simmel calls this phenomenon the “blasé attitude” (Simmel 2005: 27).

The essence of the blasé attitude consists in the blunting of discrimination. This does not mean that the objects are not perceived, as in the case with the half-wit, but rather that the meaning and differing values of things themselves, are experienced and insubstantial. They appear to the blasé person in an evenly flat and gray tone; no one object deserves preference over the other (Simmel 2005: 27).

MONEY SOCIETY

Money is concerned only with what is common to all: it asks for the exchange value, it reduces all quality and individuality to the question: How Much? All intimate emotional relations between persons are founded in their individuality, whereas in rational relations man is reckoned with like a number, like an element that is in itself indifferent... Money with all its colorlessness and indifference becomes a common denominator of all values; irreparably it hollows out the core of things, their individuality, their specific value, and their incomparability. All things float with equal specific gravity in the constantly moving stream of money. All things lie on the same level

and differ from one another only in the size of the area that they cover. In the individual case this coloration, or rather discoloration, of things through their money equivalence may be unnoticeably minute (Simmel 2005: 26,27).

Money is the driving force behind the Metropolis, it is where it congregates, monopolising culture in the same way as it concentrates power. (Lefebvre 2003: 143) Whatever cannot be quantified is cast aside, it levels out all differences, reducing all qualitative values to quantitative ones. It leaves little room for intangible qualities such as spirituality, emotions and individuality. "All intimate emotional relations between persons are founded in their individuality, whereas in rational relations man is reckoned with like a number, like an element that is in itself indifferent." Man is forced to react "with his head instead of his heart". (Simmel 2005: 26)

Both money and over-stimulation have similar effects of the urban dweller, they work in tandem, the one neutralizing difference, and the other, impairing the ability to discern that which is left. Man thus loses the ability to differentiate, and ultimately everything becomes the same shade of grey. (Simmel 2005: 25)

THE INDIVIDUAL AND THE COLLECTIVE

In rural areas one often finds that everyone tends to know each other. However, within an urban environment, due to the sheer number of people, it is impossible to know everyone. According to Simmel it is a "psychological fact" that if each person that he or she came into contact with elicited an emotional response, that person would be completely overwhelmed. Therefore people tend to isolate themselves emotionally from the people they come into contact with, or are forced to interact with. Simmel (2005:27) describes it as a "slight aversion, a mutual strangeness and repulsion" that can break into hatred or a fight if there were to be any closer contact however caused. Another reason for this "mutual strangeness is the "right to distrust"

One nowhere feels as lonely and lost as in a metropolitan crowd (Simmel 2005: 28).

Man is a social creature, one that wants to interact with others, be noticed and feel that he is part of something bigger than himself. However within the metropolis, the individual loses his sense of identity. His self worth is ultimately determined by the value that is assigned to him through society. Man has difficulty in asserting his own personality within the dimensions of metropolitan life. Man is willing to go to great lengths in order to retain this individuality and attract the attention of his social circles by playing upon its sensitivity for differences (Simmel 2005: 28).

Finally, man is tempted to adopt the most tedious peculiarities, that is, the specifically metropolitan extravagances of mannerism, caprice, an preciousness. Now the meaning of these extravagancies does not at all lie in the contents of such behavior, but rather in its form of "being different," of standing out in a striking manner and thereby attracting attention (Simmel 2005: 30).

The individual merely becomes a small component in the enormous organisation of things and powers which tear from his hands all value, spirituality, and progress in order to transform them from a subjective individual into a purely generic life form. The culture of urbanity outgrows and consumes all personal life (Simmel 2005: 31).

Man is part of a greater system economy and ecology and can therefore not be treated in isolation. The most significant characteristic of the metropolis is this functional extension beyond its physical boundaries. And "this efficacy reacts in turn and gives weight, importance, and responsibility to metropolitan life. Man does not end with the confines of his body or the area comprising his immediate activity, instead the range of the person constituted by the sum of effects that originate from him temporally and

spatially." In the same way, a city consists of its total effects that extend beyond its immediate boundaries. This "range" is the city's actual extent in which its existence is expressed (Simmel 2005: 29).

LANDSCAPE URBANISM

Paging through the Topos magazines one is presented with the iconic Photoshop images of Landscape Urbanism. Diagrams depicting the layering of infrastructure and ecology sprawl across the glossy pages. The title reads something like "innovate algorithmic fields" or "represent scalar palimpsests". You have no idea what it means, but it sounds impressive. So you page through the next one, however the more you see, the more you start to realize, that in the end, they all start to look more or less the same...

The Architecture of the city becomes co-modified as a cultural product, ironically rendering many cities less and less distinguishable from one another (Waldheim 2005: 15).

Landscape Urbanism has a strong identity; however it is a universal identity. If one were to compare landscape urbanism in New York and Toronto to that of Rotterdam and Barcelona, one would immediately notice the similarities but struggle to find what makes them unique. Will the large scale implementation thereof aid or perpetuate the loss of urban identity? Eventually it will sacrifice its identity to homogeneity, unless there is a strong emphasis on site and the individuals who ascribe to it.

Say one were to apply Charles Jenks criticism of modernism to Landscape Urbanism would the accusations be inaccurate? Does Landscape Urbanism provide "meaningful" and "livable" environments? This is debatable. Identity along with the intangible qualities of space, is what gives a space its meaning. Therefore if Landscapes lose their identity, they start to lose their meaning.

Landscape Urbanism believes in the overlapping of functions, however, these functions are not always compatible. For example if one were to combine housing and highways or retail and sewerage treatment plants. Though these ideas may ascribe to landscape urbanism ideals and look appealing on plan, one must ask the question, are they truly 'livable'?

Ask yourself the question, would you really like to live under a highway? Or shop at a sewerage plant? There are reasons for certain phenomenon within a city. Take urban sprawl for example, it is a result of a negative environment caused by a number of factors within the city such as, crime, pollution or even claustrophobia. These are what drive people to the tree lined avenues of suburbia. There they have space, the illusion of safety and what seems to be a healthier lifestyle. These urban forces need to be respected and understood by the designer. If conditions were favorable within the city, more people would live within the city.

Today the push in Barcelona to redevelop the airport, logistical zone, industrial waterfront, metropolitan river ways, and water treatment facilities has no less to do with buildings and plazas than with large-scale infrastructural landscapes (Waldheim 2005: 39).

Barcelona is arguably the forerunner when it comes to the redevelopment of public infrastructure. And yes, the results have been overwhelmingly positive. However one should maintain a objective eye as to not get carried away in the excitement of experiment. The Trinitat Cloverleaf Park by Eric Batlle and Joan Roig (fig 1) is an example of a project on the verge of going too far. It is based in the idea of integrating transportation infrastructure into public space, and forms part of Barcelona's program of public space and peripheral road improvements.

It is a breathtakingly beautiful marriage of art and engineering. However let us assess thsituation objectively. Is a highway and a park really a good combination? There

are inherent problems when it comes to highways, such as, noise pollution, air pollution and safety as well as the fact that man and vehicles operate at significantly different speeds. Ultimately one still need to separate people and vehicles and even if one were to create a safe environment one still has the problem of noise and air pollution. The integration of the two programs was successful however, the quality of the park us a public space remains questionable. Some functions are separate for a reason.



FIGURE 1: TRINITAT CLOVERLEAF PARK BY ERIC BATLLE AND JOAN ROIG (PRUNED.BLOGSPOT.COM)

According to the website, pruned.blogspot.com, "the park is hardly a peaceful respite. In fact, it's in a very dilapidated state. The entrance to the park, says the author, looks like an industrial zone or a big parking lot that's not all inviting. The pool is without water, and the bathrooms and courts badly need maintenance. The landscape is unsightly." (Trevi)

CONSTRUCTED GROUND

In her essay "Constructed Ground: A Question of scale", Linda Pollack (2005) addresses the issue of socialism within the discipline of Landscape Urbanism. She states that "disciple of Landscape Urbanism has emerged primarily out of landscape architecture, widening its focus on processes to include those

that are cultural and historical", not only those that are "natural and ecological". Landscape should be used as both a "structuring element" and a "medium for rethinking urban conditions" in order to produce "everyday urban spaces". Her theoretical views are grounded in Sociological theory. She often refers to the work of Urban Sociologist Henri Lefebvre to substantiate them (2005:127).

Lefebvre's analysis in the Production of Space reveals the city in its complexity as what he describes as a "space of differences." This space, far from being a neutral container, is a field in tension which, unlike most representations of urban space, explicitly includes natural processes. He defines social space as the "encounter, assembly, [and] simultaneity... of everything that is produced by nature or by society, either through their cooperation or through their conflicts. ... This field in tension is the departure point for constructed grounds."

She compares people to spaces and recognizes that like people places also have multiple identities. This identity is determined by the articulation of these places, in a sociological sense. This articulation is a "form of connection that can make a unity of two different elements, under certain conditions." (Pollack 2005: 128)

Spaces should not only be a layering of different functions and programs and ecology. One should not attempt to blur the boundaries between these programs but rather one should allow them to co-exist. She uses Lefebvre's table of nested scales to argue that the formation of a site is by forces acting at multiple scales. This is similar to Simmel view of the "functional extension" of man. (Pollack 2005: 129)

"The everyday is thus one of the sites of multiple confrontation between the natural (What comes

from nature and is part of all social constructions) and the artificial (what comes from culture, inasmuch as this culture is precisely detached from nature and opposed to nature) (Lefebvre 2003: 100).

The advantage of subscribing to Pollack's theory is that whilst incorporating broader systems and overlapping functional programs, one can still maintain the sense of place and identity of individual sites.

INTELLECTUAL BIAS

Modernism also fell short in that it was driven by a few intellectuals that did not represent a broad range of disciplines. This caused intellectual bias in the planning of cities. A large portion of the populous were simply not represented in the decision making process. This is where Landscape Urbanism has somewhat of an advantage. It is particularly evident is the fact that projects of this scale and significance demand professional expertise at where ecology and engineering, social policy and political process overlap. The synthesis of this range of knowledge and its embodiment in public design processes recommend landscape urbanism as a disciplinary framework for preconceiving the contemporary urban field (Waldheim 2005: 51).

A multidimensional professional team that works on a specific project has a better chance of success, due to the fact that each profession brings knowledge and skills to the table that in the end informs the design. People are the primary user of urban landscapes and therefore it should not be strange to incorporate people experts such as sociologists and psychologist in the design process. If public space was founded in a thorough understanding of the behavior of man it would function in perfect harmony.

LANDSCAPE AS A MACHINE FOR LIVING

Is it possible to merge ideas of Modernism and Landscape Urbanism? Lets reverse the notion of Landscape Urbanism having gone too far and assume for

the moment that it has not gone far enough.

Is it possible that the modernist ideology of a "machine for living" has untapped merit? Maybe all that modernism needed was a lesson in social ergonomics. What if public space became an extension of man himself, much like a prosthetic leg or Bluetooth ear-piece? Aiding man in the process of living and based in a basic understanding of human behavior: landscape as a machine for living.

Ultimately man is the reason for design; he is the designer, driving force and he is the client. Why as designers do we so often forget to consider man? This consideration goes beyond physical needs to that of emotional needs. The decay of urban environment is a complex matrix of problems inter-connected at every scale. Social issues form a major component, as do ecology and infrastructure, therefore in order for Landscape Urbanism to make a tangible difference within the urban environment it has to address all these issues.

CONCLUSION

"No matter how ambitious or far reaching the above outlined practices may be, at the end of the day there will still be doors, windows, gardens, stream corridors, apples, and lattes. There is an inevitable intimacy with things that characterize a rich urban experience. The failure of earlier urban design and regionally scaled enterprises was the oversimplification, the reduction, of the phenomenal richness of physical life." (Corner 2005: 32)

There are certain aspects of life that cannot be controlled or created by design, only destroyed. Intangible qualities exist spontaneously, grow over time, as the users appropriate the space. We should however allow them to exist. This is done through the creation of space that is grounded in knowledge of human behavior. It either aids or obstructs but cannot control.

When the everyday is not taken into consideration, design is rejected. But how can the designer act in the best interest of the user if he does not understand what it is? Modernism, in the end was not in the best interest of the everyday, and was therefore rejected. Whether Landscape Urbanism will live up to its promises has yet to be seen.

"Meanwhile the everyday will continue," with or without it.

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LIST OF FIGURES

Figure 1: Trinitat Cloverleaf Park by Eric Batlle and Joan Roig (Pruned.blogspot.com)



[5.]

Bergstra, Thomas^[A]

GLOBALISED SOUTH AFRICAN SPACE

The world is undergoing an interesting development. Humankind is connected to each other in a way as never before. The abstract features of this phenomenon are accepted as being normal but, in essence, they are world-changing. This essay treats the relationship between this process and the South African context. Furthermore, it will explore the essential features of African culture and conclude with a proposition of possible forms that African globalising spaces may take.

A GLOBALISING WORLD

Globalising cultures refer to each other, both enhancing a globalisation and a localisation of cultural expression - and perhaps even a "glocalisation"¹ - when a local population plugs into global cultural resources. Whatever the name may be, a global exchange and the hybridisation of cultures is an inevitable and hugely interesting process. Often viewed as a capitalist homogenising consumer machine, in sociologist research this process has actually cooled down to a theory of elective belonging. Many interviews quote people explaining their attachment to place locally and at the same time a global unitary culture or a shared global destiny is not experienced.² "The cosmopolitan project loses importance, since it does not define itself against a bounded other"³. Globalisation is not establishing itself, it is simply happening, for technology makes it possible. People furnish their lives with reference to cultural aspects they appreciate of other societies instead of resisting globalising developments which they don't

experience as threatening. Anti-globalist and commune-like groups based on an existential identity as opposed to the capitalist one remain a minority⁴, whereas the majority chooses what they feel applicable to their existence.

This contemporary experience of culture evolves around the state of 'complex connectivity', including a world with increasing global spatial proximity, and a phenomenological global worldview.⁵ Complex connectivity or globalisation fundamentally transforms the relationship between place and identity, it deterritorialises us. This transformation explains why identity is present in contemporary architecture discourse like the theory of "difference"⁶ and Butler's idea of a performatively produced identity, rather than producing an existential condition by itself.⁷ Neil Leach argues that Heidegger's existential model of dwelling is outdated⁸. Whereas Bourdieu stresses the production of the subject through culture⁹, for Butler social structures have themselves been "'performed'". It is a rhizomatic condition of becoming¹⁰.

Paris is a clear African example of this deterritorialisation. "It is one of the most important African cities". Spatial dislocated identities are "held together by a network of meaningful places ... mentally put together through time"¹¹.

Perpetual becoming lies at the base of the rise of what we call the 'network society'. The new power [and therefore identity] lies in codes of information and in the images of representation around which societies organise their institutions, people build their lives, and determine their behaviour. The sites of this power are people's minds¹². Everything and everyone is connected, subjects electively locate themselves in space and time. "Identities ... built from their resistance or their offensiveness in the information struggle new institutions"¹³. Databases hold this information which becomes

'instruments of selection, separation and exclusion', for if you do not wish to share information in the system (internet accounts) or you are not allowed by the rules (authorities) or if you are not a 'trustworthy consumer' (credit cards), you will be excluded - you will be less free to move. Indeed, not participating in the flows of information, restricts your mobility in space and time.¹⁴ The danger becomes clear in the world of the internet, a cheap communication vehicle. It is not open to everyone, though everyone assumes so. There is no symmetry between the watcher and the being watched. You pay - with your information - to watch, and to be controlled. Of course there are less malevolent Orwellian or Panopticon-like perspectives than Baumann's point of view. For instance, people experience a deepening of social differentiation, like different networks of family, friends and colleagues, become increasingly disconnected¹⁵. However these different networks might be increasingly connected by databases, which hold a lot of power, people experience more freedom in the choices they make, a fundamental aspect of a network-based community. Globalisation provides a fruitful environment for this network principle, because its complex randomness and interrelating character. "It reflects a large increase in the capacity and the will of people to take control of their own lives"¹⁶. Rem Koolhaas clearly appreciates the process of globalisation, but with Zygmunt Baumann in mind, and however privacy and identity in network-based processes is differently regarded than in the past, this essay emphasises the ethics regarding this development.

A last aspect of globalisation is the notion of a global generation, earlier considered by Bourdieu as opposed to class theory¹⁷. A generational consciousness needs a shared traumatic historical event, and needs to be sustained by shared rituals and memories. According to Bourdieu, generations shaped contemporary cultural, intellectual and political thought, instead of classes. WWII and the Cold War shaped a strong 60's generation, whereas now 9/11 and the environmen-

tally, socially and culturally crowded 'global neighbourhood' again shape a generation with shared problems and thoughts. Different from the international 60's generation, the 'September generation' is global, because of the globalised impact of events and its interrelated character.

SOUTH AFRICAN MODERNITY AND AN IMAGINARY IDENTITY

How does this global narrative relate to South Africa in the context of African culture, a colonial past, and a lack of development? And how will its sign look like, a South African Architecture? The spatial unitary city will transform into a city connected via communication (other than spatially), like the automobile and the cell-phone¹⁸, but is this theory as applicable to the South African situation as it is to countries in the West? If not, how does the globalisation process then affect South Africa?

Let's start with Giles Omezi, who added an interesting argument to the discourse of African identity¹⁹. In search for an African Architecture he studied Demas Nwoko's work in Nigeria as an example of an 'own process of modernity', for "Modernity stands for the attitude toward life that is associated with a continuous process of evolution and transformation, with an orientation toward the future that will be different from the past and the present"²⁰ and is hence not necessarily Western in its self. Therefore, Omezi concludes his essay by stressing that Africa can either copy a Western modernity or it can constitute its own modernity²¹. Only the development of African thought leads to self-respect²² and an own identity²³.

Regarding the contemporary discourse of the Modern mind, Sanford Kwinter states in his theory towards the event²⁴ that in architecture it is still about differentiation from what is, instead of actualising values already present in existing structures. Today

the problem of novelty is that there are no 'oppressor's conventions' to counteract against, so cynicism lies in wait. More importantly, there is actually no real novelty if it is based on the pre-existing, but it will merely be repetition. A transformation of underlying virtual patterns in actual ones is a real renewal, and therefore not one of resemblance but rather of difference.

Opposed to this theory Julian Cooke argues in his editorial writing for the journal *Architecture South Africa*²⁵ that the work of "South African architects ... are deeply rooted in the realities of living and land. What a relief to see such a rich architecture ... emerging out of the real challenges and opportunities of our world" while the 'rootlessness' of European architecture fills him with dismay. Further he states in *Notes and News* in the same journal "South African architects, compared with many counterparts in Europe, are tackling real (rather than imaginary) issues in imaginative ways." Exactly here, Cooke assumes that because some South African architects design 'places of delight', which he does not see in Western architectural journals, that its architecture is rooted and western architecture is rootless. Though, this idea may be challenged by the notion that Western architecture is as rootless or rooted as South African architecture, not only because the architectural field is global and its deterritorialisation causes a global availability of architectural theory, but also because South African architects operate in a field of conventions which they want to contest, and which can be contested. Contesting conventions does not necessarily lead to imaginative novelty, but rather "follows the classical, eidetic pathway determined by the possible and the real"²⁶. Consequently the 'places of delight' may appear in contrast to their particular context and are in many cases a delightful re-energising of its environment. However, that does not assure that the South African architectural discourse contains a sustainable, powerful base for an architecture which is really 'imaginative' and suits

contemporary intellectual and social developments.

The question is not to constitute our world from a critique of the existing and therefore a 're-representation' of that existing, but rather 'to begin some sort of experimental re-imagination of ourselves [emphasis] as "new" South Africans, of ourselves as thought-makers against (and in) the world at large²⁷. This essay stresses the importance of that connection to the world, because the world has globalised and one cannot think of a space without its connectivity within a global network. 'The first impetus in "rewriting of type" should be that of the imagination. ... It holds the greatest potential for engaging the differences that apparently continue to maintain our (cultural) divides'²⁸. In his essay, Iain Low suggests, like Omezi does to modernity, the establishment of a difference-identity on own terms plugging into globalised structures.

To summarise these thinkers regarding an approach to (South African) architecture, the main point is that Africa must engage with Modernity on its own terms and that identity must be conceived within a theory of difference, a perpetual becoming, and an imaginary transformation as opposed to merely a static critique on the past. To unfold such an identity, understanding of the African culture is important. The African mindset has its own specific character and, will thus have a specific own line of becoming, in engaging the global network. The core of this essay explores this line in comparison with the 'typical' theories of globalisation based on Western principles.

AFRICAN CULTURE

Explaining African culture from Western perspective must be a careful task, because the differences in approach to life are so fundamental, that the understanding of each other becomes very complicated. For, the world through the eyes of the black man of South Africa, which is important here because of his major presence in this country and continent, is a total unfamiliar one to the white man. That is the reason why African nation-

alism for the ANC was/is one of the most important supports.²⁹ The black man's culture is the only possible place of departure for the black man, because another culture like the Western has no meaning for him other than as a reference. Also Omezi, Calburn and Low argue for an emergence of an own identity, as explained before.³⁰

At the heart of African thought lies a collectivistic spirit in contrast with the Western individualistic mindset. Desmond Tutu explains this worldview not as 'I think therefore I am', but as "I am human because I belong, I participate, I share. I am because you are. You can't be human all by yourself"³¹. Nelson Mandela illustrates this philosophy with the example of someone traveling - that the places where he pauses, people welcome him with hospitality, offering him food, shelter and company³². Triandis adds "privacy is valued in individualistic cultures and togetherness in collectivistic cultures"³³. This sounds familiar as the core value behind the (Christian) Western society, but the incorporation of this value in Christian society can be observed as of a totally different level than that of African culture. Traditional Afrikaner people might celebrate their collectivistic past in agitation to the individualistic contemporary society, but their understanding of collectivism is still fundamentally different from the black culture. The differentiation started in Europe already with Greece and reached its full maturity during the Enlightenment, a historical process unknown to the African culture. Looking after your neighbour is a valuable ethic, but from another level than "I am, because we are and since we are, therefore I am"³⁴. The first is a value applicable in both an individualistic and a collectivistic culture; the second refers to an existential of how people are, not how people want to be.

Descartes' famous 'Cogito ergo sum' has introduced a stronger dualism than ever before in Western thinking. Opposed to this, Africans have a worldview which is more holistic and which does not have such

a 'radical' or 'categorical difference' between object and subject, the signifier and the signified and the spirit and the body³⁵.

Without romanticising African collectivism, this article tries to comprehend and appreciate both cultures without prejudice. A Modern Enlightened mind is self-centred and its survival depends on its ability to improve its situation. It has given itself the duty to change, to innovate, to anticipate³⁶. The Modern society develops rapidly in its individualistic urge for change. Technological revolutions made an affluent society possible, the capitalist principles produced a consumer society in which everybody strives to improve their own situation, because stoppage is synonymous with stagnation, which is partly true because the system cannot manage decrease - it will collapse. Maurier summarises: "The West has used an individualistic and objectivistic framework, and that has given it a civilisation where the individual is powerful!, where liberty is a good that is absolute, where there is room for the play of free enterprise, where scientific and technological progress covers the world with its achievements. In Africa things are quite different, since African civilisation is characterised above all by solidarity, communitarianism, traditionalism and participation"³⁷. For Western people, the oral African culture appears to be a time-consuming custom and the communal sense expressed as social interaction during working hours is viewed as laziness. The preference for and importance of keeping confidences for friends seems corrupt and the strong social hierarchy becomes negatively tribal. Perceiving ancestors as real and present is primitive and what is interpreted as a materialistically inspired image-culture - first new shoes then something to eat- is an indication of a limited discerning ability. The unequal relationship between men and women (also sexually) is perceived as outdated and typical short-term thinking which privileges existing

for the moment rather than focusing on long term planning, is regarded simply as short sighted. Essentially though every mentioned aspect embraces the collectivistic spirit, explained by Tutu and Mandela. Of course, from a universal human rights perspective, one can critically judge some of the extreme features of this culture, but the same applies to aspects of Western culture. The core argument is that of a fundamental social difference, which will inevitably also lead to a fundamental difference in its globalising character.

The social psychologist Kganakga Masters thesis on "Privacy and housing in a black urban community" provides a valuable interpretation based on a considered and comprehensively composed survey³⁸. His findings expose what may be considered to be a typical African mindset. He argues that "... collectivism is a central characteristic of African people". For instance, family relationships play a vital role expressed in the open sharing of personal information and the degree to which unexpected and uninvited visits are tolerated and even welcomed. Death and the funeral ritual is a public matter, whereas illness is viewed as private and usually limited information is provided to the extended family regarding the issue. It is socially not beneficial to be regarded as having 'bad spirits' associated with illness. Other findings endorse these collectivistic features. How is the social space for this culture constituted and what are the differences compared to Western space?

SOUTH AFRICAN NEW URBAN IDENTITIES

A tree, which does not have a representative verticality and limited shadow, defines the ritual space that is horizontal with a large shaded space celebrating community. The African space defined by fire has diffuse boundaries and invites people to share the warmth, the light and its atmosphere collectively, whereas walls, floors and ceilings containing particular activities strictly define Western space. "A spatial identity will emerge from understanding everyday place experience ... In the African setting, this is provided by

re-affirmation of a 'collective' inner world through drama and the ritualisation of everyday space³⁹. Morojele here opposes the Western defined space in defense of the African ritual space. As an example of this undefined ritual space he mentions the "stage set around significant but common spaces" like a domestic funerary space. He sees in the "metropolitan-scale" infrastructural places opportunities for these multiple social uses, like political and religious gatherings, choir competitions and youth bashes representing "new urban identities". These new urban identities have to be investigated towards an exploration of globalising cultures, identities and time-displacement in South African context.

Typical of much of contemporary South African architecture is the emphasis on escapism. In itself escapism is a healthy, natural reaction against the boredom and monotonous characteristics of structure and everyday life⁴⁰, as well as against the darker sides of South African society. Unfortunately, it can also adopt perverse forms, like Melrose Arch or MonteCasino. Also the waterfronts in Cape Town or Knysna cannot be seen as imaginary, since it merely signifies European styles. It is simply not African or African inspired design. Not even a cultural hybrid, as in true globalised developments. As argued previously, an African architecture must be constituted on its own terms to overcome the merely image-obsessed towards the creation of the imaginative. Architecture from a true escapist view, should rather consider Deleuze's theory of 'ligne de fuite' (or deterritorialisation)⁴¹; an escape which follows an abstract time-unfolding line of desire instead of a situation of escape-places from which one may feel to escape again.

This essay researches the inclusion of South African architecture in a globalised world and from an escapist approach it might find a deterritorialised African belonging. That "...model is essentially a rhizomatic one of nomadic territorialisations and deter-

ritorialisations ruled by mechanisms of late Western capitalism itself - its transiency, provisionality and ever-renegotiable field of operations"⁴², which will be experienced as an ephemeral sense of belonging. Indeed, here Deleuze's perpetual 'becoming' is in sight.

However, a home-grown model for South Africa involves the notion of its specific collectivistic culture. The oral and communal features of this culture allow people to incorporate the globalising world in their lives in their own way. They might be not as attached to place as in the past, but there is still a sense of existential belonging to their community. This explains why, regarding the development of appropriate housing typologies, South African architecture students and architects like NoeroWolff often experiment with courtyards and shared spaces, apart from considering safety-issues. Although people might of necessity adopt nomadic life styles a courtyard-city would reflect and enhance a collectivistic mindset. An emphasis on traditional human settlement patterns inspiring the evolution of new projects should be encouraged in establishing those key-space where people in South Africa may still experience a sense of belonging. Programming space⁴³ is therefore more important than designing a sense of individuality and variety on a unit-scale⁴⁴. Another factor, the design of threshold space to allow for the opportunity to manipulate boundaries between public and private spaces, is also important. Apartheid history has shown that ignoring this leads to socially inhuman situations^{45 46}. This space should facilitate flexibility for network-like communication and multi-social uses which can adapt to its evolving and unpredictable character towards a globalised situation, As part of the identity of an African space, a threshold space with fluid boundaries in combination with courtyards has the opportunity to celebrate the ritual space as described before.

The option of small-scale catalyst interventions in

human settlement areas is embraced in the theory of Small Change⁴⁷. It also builds on the idea of open building as an idea of full flexibility and facilitating liberty of life-style⁴⁸. Small-scale interventions focused on the design of activities coincide with De Haan's work in the Netherlands⁴⁹. Although their work has received much praise, such an approach requires a lot of energy and to implement such a solution on a large scale might prove infeasible. However, as argued earlier⁵⁰, a small change may lead to larger processes of development. A strong base can be established through a careful approach of building on existing structures and respecting the emergence of communities. This emphasis on communities is also consistent with the argument of belonging. A second counter argument, however, may evolve from the idea of open building as being too restrictive for an imaginative and continuously evolving sense of identity. Although it claims to facilitate freedom, it still constructs a city which is hierarchical structured in itself through the rules implied by the support-system. Therefore it restricts true rhizomatic behaviour and it does not correspond with globalisation. Confirming Hamdi's argument, Tschumi notes that it is "more exciting to be designing conditions for events than to be conditioning designs"⁵¹, something he thinks to be incompatible with architects who only construct spaces. Designing conditions for events, however, should be a very likely approach to follow⁵². Designing and facilitating activities as Hamdi does and programming space as De Haan strives for, may prove to be strongly supportive of celebrating a difference-identity.

Finally, how does South Africa position itself within the idea of the architect as an intermediary in a network instead of a traditional building master⁵³? Or even against architecture as a mediator⁵⁴? Mediating between the differences, not only difference as in difference-identity but also as in divided identities, may form a crucial part of South African space. How exactly this does take form might be an interesting topic in South African architecture discourse. Hamdi's approach, emphasising mediation between design and peoples desires provides a

valuable precedent. At the process of building, the involvement of the community is of major importance in his architecture. Architecture which truly mediates between differences though proves to be very scarce. Low writes about the Nelson Mandela Museum and mediation: "The cross-programming of basic infrastructure with museology and memorialisation lays productive grounds for chance encounters between tourists and traditional rural inhabitants, and thereby permits meaningful exchanges between people who might not ever have encountered each other"⁵⁵. Examples like this would be enriching for the South African urban tectonic because it represents the conflation of the local and globalised.

This essay offers a few thoughts about South African space in a globalising context, trying to involve as much of its context as possible; ritual space as the main character of a South African imaginary Space; looking through the spectacles of escapism to find a home-grown model of becoming, nested in a collectivistic network-society; small-scale interventions focussing on activities towards designing conditions for events and exploring an intermediating role of the architect(ure) to facilitate a globalised, differentiated country. Understanding of globalisation and its identity-transforming character, together with an exploration of African culture and the inescapability of its own imaginary model of Modernity were included to contextualise these examples. However, these cases are by far not satisfactory regarding a contemporary South African architectural discourse. In searching for a new paradigm, thinking about this topic is nevertheless necessary for future development to understand contemporary cultural experience, identity and its institutions which will become architecture.

NOTES

1 Abel C (2000) *Architecture and Identity*, second edition. London: Architectural Press. Abel is regarded as a sensitive regionalist, a careful rationalist and 'acknowledges that the primary issue in design is what rather than how.' (Hawkes

D (1997) *A Journey through changing times*. *Architects' journal* V205 n13, p 53.) Furthermore, his book shows a traveller's mind and his balanced approach to matter may have been derived from this practical knowledge.

2 Savage M, Bagnall G, Longhurst B (2005) *Globalisation and Belonging*. London: Sage Publications. Savage et al. did a valuable and careful research on 4 village communities in UK by means of surveys and interviews, because of its practical information compared to more theoretical.

3 Beck U (1999) *What is Globalisation?* Cambridge: Polity Press. Beck is often-cited as a German sociology authority in literature read by the author.

4 Castells M (2004) *The Power of Identity, The Information Age: Economy, Society and Culture Vol. II*, second edition. Cambridge, MA; Oxford, UK: Blackwell. Castells is often-cited as a Spanish sociology authority in literature read by the author.

5 Tomlinson J (1999) *Globalization and Culture*. Cambridge: Polity Press. Tomlinson made a connection between deterritorialisation and globalisation.

6 Deleuze G (1968) *Difference et Repetition*. Paris: Presses Universitaires de France.

7 Butler J (1993) *Bodies that Matter: On the Discursive Limits of "Sex"*. New York: Routledge. Butler is often-cited as a gender philosopher authority in literature read by the author.

8 Leach N (2003) *Belonging*. AA Files 49, pp 76-82. Leach tries to revive a discourse about identity from an architect's perspective, which should be joined enthusiastically.

9 Robbins O (2000) *Bourdieu and Culture*. London: Sage Publications. As cited by Leach (See note 8), Edmunds (See note 17), and other literature.

10 Deleuze G, Guattari F (1980) *Capitalisme et Schizophrénie 2. Mille Plateaux*. Paris: Les Editions de Minuit. English translation: Massumi B (2004) *A Thousand Plateaus*. London: Continuum.

- 11 Morojele M (2003) Space and Identity: from the Grass-roots to the Global. *Digest of South African Architecture*, p 104 and 105. One of the few architects writing about African thought.
- 12 Castells M, See note 4.
- 13 Castells M, See note 4.
- 14 Baumann Z (1998) *Globalisation: The Human Consequences*. New York: Columbia University Press. Known as a class-oriented theorist according to Savage M (See Note 2). His books contain a large bibliography, as experienced by the author; however, it seems to be from a limited, favoured group of writers, since a few well-known authorities in his field are just ignored in his lists.
- 15 Savage M, See note 2.
- 16 The Commission on Global Governance (UN) (1995). *Our Global Neighborhood*. Oxford: Oxford University Press. Criticised by both pro-sovereignty groups and world federalists (wikipedia.org).
- 17 Edmunds J, Turner B (2002) *Generations, Culture and Society*. London: Open University Press.
- 18 Abel C, See note 1.
- 19 Omezi G (2008) *Towards a New Culture; Rethinking the African Modern - The Architecture of Demas Nwoko*. *Digest of South African Architecture*, pp34-44.
- 20 Heynen H (1999) *Architecture and Modernity: A critique*. Cambridge (MA): The MIT Press. As quoted by Omezi G, See note 19.
- 21 In the same journal is an interesting suggestion of this modernity on own terms: the acknowledgement of 'the productions of the poor and underprivileged' which is lacking in contemporary architecture.
- 22 Teffol L J, Roux A P J (1991) *Methaphysical Thinking in Africa*. In *Philosophy from Africa: A Text with Readings*. Coetzee P H, Roux A P J (ed.). Oxford University Press.
- 23 Mudimbe V Y (1988) *The invention of Africa: Gnosis, Philosophy, and the Order of Knowledge*. Bloomington and Indianapolis: Indiana University Press.
- 24 Kwinter S (2001) *Architecture of Time: Towards a Theory of the Event in Modernist Culture*. Cambridge (MA): The MIT Press. 'He has published widely on the conjunction of philosophy, literature, the arts, architecture and the sciences (. . .) he is articulate participant in various debates about architecture and culture. I (Grosz E (2002) *Architectures of Time: Toward a Theory of the Event in Modernist Culture*. AA Files 47, pp 80-82.)
- 25 Cooke J (2009) *Rootless and Rooted*. *Architecture South Africa* July / Aug, p3.
- 26 Kwinter S, See Note 24.
- 27 Calburn S (2009) *South African Architecture has Hit a Brick Wall*. *Mail and Guardian* July 3 to 9. 'Calburn is an architect in private practice' in South Africa.
- 28 Low I (2003) *Space and Transformation: Architecture and Identity*. *Digest of South African Architecture*, pp 34-38. Low is an architect at University of Cape Town.
- 29 Mandela N (1994) *Long Walk to Freedom*. Boston & New York: Little Brown.
- 30 See note 19, 27 and 28.
- 31 Tutu D (1999) *No Future Without Forgiveness*. New York: Random House.
- 32 Mandela N (2006) *Ubuntu (Philosophy)*. Wikipedia.org. retrieved on 15-11-2009.
- 33 Triandis H C (1994) *Culture and Social Behavior*. New York: McGraw-Hill. Triandis is a well-known and often-cited sociologist on collectivism-individualism contrasts (findarticles.com).
- 34 Mbiti J S (1989) *African Religions and Philosophy*, second edition. London: Heinemann. Mbiti is often-cited on this proverbial phrase (Fred I. et al. (1995) *I Am Because We Are: Readings in Black Philosophy*. University of Massachusetts Press) and also by Teffol L J and Roux A P J, see note 22.
- 35 Teffol L J, Roux A P J, See note 22.
- 36 See also note 20.
- 37 Maurier H (1979) *Do We have an African Philosophy?* RA Wright pp 1-17. As quoted by Teffol L J and Roux A P J, see note 22.
- 38 Kganakga M C (1994) *Privacy and Housing in a Black Urban Community*. Pretoria: S.n.
- 39 Morojele M, see note 11.
- 40 Wallis de Vries G (2008) *Alterity and Escape: The Cultural Imaginary of the Urban Landscape*. (Draft) TU/e. Thoroughly discussed with students (among which the author) in the seminar 'Urban Tectonics If' at the Eindhoven University of Technology ending in 9 essays bundled in the magazine *Seminarch* (2009). Independently in Eindhoven, a debate evening held on april 20th 2009 was dedicated to Escapism with lectures of Marlies Brinkhuijsen (dissertation about Dutch escapism), Mechtid Stuhlmacher (parasite) and Wileo Meeuwis (theme park and holiday resorts), among others organised by the participating author of this piece.
- 41 Deleuze G, see note 6.
- 42 Leach N, see note 8.
- 43 Hein de Haan as in his presentation during congress workshops with Honours students at University of Pretoria in September 2009.
- 44 Hamdi N (2004) *Small Change*. London: Earthscan Publishers.
- 45 Ramphele M (1993) *A Bed Called Home*. Ohio University Press.
- 46 Chipkin C M (1998) *Architecture of the Transvaal*. Pretoria: UNISA.
- 47 Hamdi N, see note 44.
- 48 Habraken N J (1961) *De Draggers en de Mensen: het*

einde van de Massawoningbouw. Amsterdam: Scheltema & Holkema NV. English translation: Valkenburg B (1972) Supports, An alternative to mass housing. London: The Architectural Press.

49 Haan H, see note 43.

50 Bergstra T (2009) Small Change in Apartheid City. (University of Pretoria, essay in Honours year)

51 As a foreword in Virilio P (1996) Un paysage d'événements. Paris: Editions Galilee. English translation by Rose J (2000) A landscape of Events. Cambridge MA: MIT Press.

52 Kwinter S, see note 24.

53 Vockler K (2000) Architecture in Hypercapitalism. *Archis* 10, pp 75-78. Vockler cites Van Berkel en Bos (UN Studio) at the symposium 'Urban Drift' in Berlin that year.

54 Low I, see note 28.

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55 Low I, see note 28.

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Scheltema & Holkema NV.

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Heynen H (1999) Architecture and Modernity: A critique. Cambridge (MA): The MIT Press.

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Maurier H (1979) Do We have an African Philosophy? *RA Wright* pp 1-17.

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[2.]

Hugo, Jan^[A]

THE APPROPRIATION OF URBAN SPACE, THROUGH PERCEPTION AND CULTURAL RITUALS

ABSTRACT

This article discusses the elusive and changing nature of urban environment. The intangible quality of the urban environments is discussed as well as the impact of perception of urban space. The process of appropriation is discussed while the rituals and artefacts of a specific urban environment are researched by means of using pop culture as resource material.

PROBLEM STATEMENT

What influences the perception of the urban environment? Do the intangible or non-environmental characteristics of the urban environment influence space and place within the city? Can these characteristics be used and transformed to create space or change the quality of the space?

HYPOTHESIS

There is a certain perception that can be detected from users of the urban environment. Some perceive it as an empowering environment, while others perceive it as being dangerous. B Highmore [2005, p 7] has captured this ambiguity of the city:

For it is the heterogeneity (and waywardness) of the city that is the cause of anxiety for some, for others it is precisely the social promiscuity of the urban that makes the city a source of possibility and hope. [Highmore 2005, p 07]

The very nature of these environments can also change, where the same spaces have different quali-

ties and meanings with regards to those who use it and when they do. People's perceptions also influence their reaction and use of these spaces.

The fact that the urban users perceive the urban environment as an empowering space and place for the improvement of their immediate context and situation influences the way that they interact with the environment. The appropriation of space becomes an important process and ritual for them.

These rituals and perceptions can be harnessed and used by designers and urban planners to improve the quality of urban spaces and promote ownership in the process.

INTRODUCTION

C Alexander [1971, p48-49] all ready stated in 1971 that the social and psychological wellbeing of humans are by some extent influenced by the urban environment. He states that the design of a city is the design of culture.

This then creates physical patterns that occur a thousand times over in cities. As these patterns get manifested in urban environments Alexander [1971, p50] notes that these environments become the concrete demonstration of culture.

According to B Highmore the author of *Cityscapes* [2005, p 145] one could make use of Rhythmanalysis, a concept introduced by Henry Lefebvre, as a method of understanding these social and cultural patterns within the urban environment. These patterns become a series of rhythms that develop into interchangeable patterns, as Highmore states [2005, p 145&146] bringing together spatial and temporal [movement, communication, etc.] operations in conjunction with social and cultural phenomenology.

Rythmanalysis looks at multiple readings of the urban environment yet focuses on the individual; it

doesn't only focus on the symbolic centres of the city but also explores the peripheries of the centres¹. In this paper I propose using a film, *The Pursuit of Happyness*, to analyse the process of appropriation and cultural practices that influence the perception of space².

The film, *The Pursuit of Happyness*[2007] 3, is set in San Francisco in 1981 and depicts a short period of a young man's life, during which he needs to secure a livelihood for him and his family. I propose discussing the importance of time in this urban society, the changing nature of urban environments and modern rituals performed in the city.

URBAN ENVIRONMENT, ARTEFACT AND SETTING UP THE RITUAL.

The film starts by showing the city and its users using public transport to get to and from work. The importance of time is showcased by the number of people moving together, constantly checking the time. This is being juxtaposition with a sleeping figure on the ground with everyone moves around it.



Figure 1: Portraying the importance of time in urban cultures. [Source: *The Pursuit of Happyness*, 2007.]



Figure 2: Note the changing nature of rhythms and time. [Source: *The Pursuit of Happyness*, 2007]

Highmore [2005, p 153] states that while the modern acceleration of information flow might change our experience of time, we only experience the acceleration of time, by the odd slowness of time, for instance experiencing a traffic jam at rush hour or in the case of the film the stranger sleeping during rush hour.

I propose that in this film the changing character of time and the flow thereof gets portrayed by the lack of time that the characters have. While on the other hand that gets contrasted with the long process of learning that the protagonist, Charles Gardener, needs to undertake to secure work.

In order to make a living Charles Gardener sells “portable bone density scanners”. Throughout the film the very nature of these machines are questioned. At a point in the film it becomes a time machine which is then used as to promote a ritual process.

While Chris Gardener waits in a bus station a nameless character, approaches him asking whether the machine he sells is a time machine. This exposes the possibility of the artefact to have a changing nature due to the perception of what it is. Chris answers though in the negative stating that it a machine used for medical purposes.



Figure 3: The nature and adaptability of technology being questioned. [Source: *The Pursuit of Happyness*, 2007]

Later in the film Chris Gardener asks his wife whether she could pick up their son, as he would not have enough to time to do it. She states that she doesn't either. Immediately the scarceness and value of time as a commodity is stated. The changing nature or

lack of time justifies the very nature of the artefact used in the ritual, the possibility of it being a time machine.

The urban environment itself also has a changing character, in this case the subway station. Highmore [2005, p 4] states that designers and city planners have always used metaphors to explain and capture the city and the “image” of the city. For many the city was seen as a body, with vital organs etc. These analogies, Highmore [2005, p 137–138] states, influence the way that designers go about addressing problems in the urban environment

In the same way that designers use metaphors to “understand” the city, the users of the urban environment also make use of metaphors to explain the city. The metaphors and images that they use to understand the city influences the way that the population use the city.

R Kallus [2001, p 144] showcases in a study done in Israel the effect on perception and subjective reading of space. The author found that streets seen as unsafe by the interviewees and the safe streets were of the same characteristics. Kallus concludes by stating that “public space is often socially constructed” [Kallus 2001, p 144].

During two incidents in the film the character of the subway station is portrayed as different places. During the first incident Charles after being robbed loses the thief as the thief gets on the train before he manages to follow her. The station is in that instance perceived as a dangerous place and a place of isolation and fragmentation. While during the second incident he uses the subway station as a method of escaping an angry taxi driver, yet again the very nature of the subway station changes becoming a safe haven for Chris. Interestingly the station that is usually seen as a

place of connectivity becomes a place of disconnectivity, adding the ambiguity of urban environments as discussed by Highmore.



Figure 4: The changing nature of the subway station shown in two incidents. [Source: The Pursuit of Happiness, 2007]

THE RITUAL

In a scene Chris and his son sits in the subway station with nowhere to go or sleep for the night. As the subway station empties out, it is clear the Chris is uncomfortable in the station and feels unsafe.

His son then states that the machine is not a “time machine” as a seemingly insane person stated earlier in the previous scene. Chris then goes against his scientific empirical principals stating that indeed it is a time machine. Through that statement the change in perception of the artefact changes the very nature of the artefact.

He then starts a ritual of imagination. I propose calling this a cultural ritual as children perform this ritual during the act of playing. This also refers to L Jones [2000, p 50] proposing that “ritual architectural games” becomes the interaction of “play between people and architectural works.”

Yet in this instance Chris appropriate the space by changing the perception of the space. Alexander [1971, p 49] states for that culture is standard situations that keeps on reoccurring, for it to occur

- There are specific roles that need to be played by the inhabitants.
- It requires a specific spatial setting.

In this scene Chris and his son plays the specific roles needed to appropriate the space while also using the space itself as a background for the ritual.



Figure 5: The space, the actors and artefact used in the ritual. [Source: The Pursuit of Happiness, 2007]

The artefact used for the ritual becomes the machine – Time Machine. While the ritual itself is easy but very important:

All we have to do is push this black button right here [The Pursuit of Happiness, 2007]

Chris states that once they press the black button, they will have the ability to transform and morph time and the current space. They then use metaphors such as “cavemen, dinosaurs and fire” which both of them know very well to transform the space. Yet the process can only be successful if both of them understand and interact in the ritual.

This can even be taken to the level where Highmore [2005, p17] comments on the nature of the physical and the intangible [the fantasy], where he states the social world includes the fantasy [referring to dreams and aspirations] as well as the physical, that fantasy itself becomes a social fact. This social fact has a definite influence on the user, society and the city.

What is of importance is that the very nature of the space has been changed by the cultural ritual, which is done in conjunction with the change on perception of the space. L Jones [2000:41] states that the meaning of architecture does not reside in the archi-

ecture itself, neither can it be purely captured in the image created in one’s mind. But it is rather the interaction between the two. The ritual that occurs when the beholder interacts with the object (building) This could be taken to the next level where one could argue that meaning can only be found in the urban environment once the inhabitant starts interacting with the environment. Yet the level of interaction and quality of “meaning” would be influence by the image of that in the beholders mind, the perception of the environment.

The space, the subway station, then gets transformed into a “jungle” and the public toilet where they sleep in becomes the “cave” where they will be safe. Moments later in the film the real danger of the situation is revealed when someone tries to break through the door. Chris’s son though still believes that he is safe within their “cave” and sleeps soundly.

Highmore [2005, p5] elaborates on that notion that one’s perception of space is usually very different from the actual spaces. He states that the “thickness” of experience (the understanding and use) is dependent on the fact that we live in a “second-hand world” [Highmore 2005, p5] that’s means that it is a world that is dependent on the meanings received from others. It is the “actuality” of experiences in the urban environment that is produced by a world “laced with meaning” [Highmore 2005, p 5] the interaction between the real and imaginary of the city is interrelated to each other.

In this case through the process of ritual appropriation the nature of the urban environment gets changed for only a short period, showing the elusive and changing nature of the real and concrete.

CONCLUSION

The use of modern day symbols and terms shows the ease of the modern man accepting technology that is imposed on him. This adapting to the mod-

ern society is discussed by Highmore [2005, p 146] as a form of dressage through which humans adapt to the cultural and industrial rhythms and practices in the urban environment. The fact that the lack of time is just accepted by Chris, and the way he adapts to that, shows how we as humans are “trained” in the cultural and social rhythms.

The ease by which characters in the film refers to a time machine refers very much to the acceptance of technology within our lifestyle – even though a time machine is a “mythical” machine. It refers to the same way that D Ihde [1993, 37] stated that technology can be use in multiple ways and is only limited by “individual and cultural imaginations”. Technology has the ability to become a cultural artefacts asstated by Ihde [1993, p 42]. One could also argue that modern technology could be used as a means of culturally appropriating space _ not necessarily only historical rituals.

The plurality of the cyclical biological rhythm of one’s body and the “linear” rhythm of modern society, as discussed by Highmore [2005, 148], also becomes important during the ritual. When the ritual of imagination/play is performed one could state that this is a pre-modern ritual is used in conjunction with the modern idea of time and technology. It is also interesting how the “body... is also a site of cultural practise” [Highmore 2005, p 150] during the appropriation of space, as shown in the film.

G Julier [2005, p 871] reports that part of identity and place making is the process of narration and the use of language to articulate this identity. Yet Julier [2005, p 871] continues by stating that the identity is also depended on the objects and environment. Thus the interaction between the object and language becomes important.

The fact that Chris and his son could use terms and language that they both understand contributed to the ease of which they managed to appropriate the space.

This shows the importance of internalising the process of place making within communities as well as the need for community involvement.

According to Richardson & Jensen [2003, p13] identity of space is the fragmented and symbolic layers of understanding the “material artefacts, institutions and localized space” of the user once they starts to interact with the space. This means that the ideology and the practical alike have an influence on the urban user. Ideology here refers to Chris and his son’s understanding of the ritual and modern terms and ideas.

Jones [2000, p 49] states that there are a lot of intangible qualities that is of importance when understanding ritual architecture of which the “...most important of all the mentalities of the persons directly or indirectly participating in the design ...” [Jones 2000, p 49]. Thus one’s perception plays a vital role in the appropriation process.

Highmore describes this process of appropriation as the “simultaneity of symbolic and practical activity” [Highmore 2005:87]. He reports that there is a distinction between those who have the power to generate space and those with limited resources who generate space in an already constructed environment. This as Highmore [2005:87] notes is the ability of humans to appropriate space culturally even though society cannot control or generate space. This cultural representation gets overlaid over the existing, as shown in the film.

It is important to note that modern day technology and rituals can be used to change the perception of space. It is not necessarily the use of age old traditions that contributes to the appropriation of space, but in many cases the every practise that allow for that.

It is also important to remember that the quality and

meaning of space can change dramatically; there is an elusive and changing nature to the real and concrete urban environment. This is important to take note of when designing for the urban environment, that what is intended in not necessarily

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IDENTITY URBAN REGENERATION GLOBALIZATION
GAUTENG

1. INTRODUCTION

Cities around the world are increasingly being pressured into globalization. International events and happenings have for some time now been the driving force behind our steadily globalizing urban environment. South Africa is on the cusp of hosting the single largest global sporting event and the importance of this – even to oversaturated public – cannot be undermined. The cost of globalization, if not implemented correctly, is often the loss of the identity of the urban environments in question (Savage et al, 2005).

Facing uncapped investment in regenerating urban environments and infrastructure, has South African cities lost their identity in the process or have they seized the opportunity to utilize identity as the driving force behind these massive developments?

2. STRUCTURE

The paper is structured around a brief theoretical exploration on the relationship between identity, urban regeneration and globalization with a discussion of the excellent model that was followed in Barcelona. Thereafter, two districts in two South African cities, Braamfontein in Johannesburg and Hatfield in Pretoria, will be critically discussed to test out the relationship between identity, urban regeneration and globalization in a local context.

3. IDENTITY, URBAN REGENERATION & GLOBALIZATION

Studies on identity, urban regeneration and globaliza-

tion fall into two camps. Firstly, this relationship is assessed by reference to urban planning and architectural process where the interest is in design hardware of buildings, streets and public spaces and how they are used to differentiate and communicate (Julier, 2005). Secondly, this relationship is assessed by reference to the marketing strategies of place branding where the emotional software of brand identity programmes, carried through literature, websites and other largely two-dimensional platforms come into view (Julier, 2005).

Place-making has traditionally focussed on architectural studies that consider the built environment in terms of urban forms and planning that differentiates and distinguishes locations. As of late, place-making is directed towards marketing, tourism and business management; this is preoccupied with the development of branding programmes to identify, articulate and mediate the 'unique selling propositions' of a location (Julier, 2005). There exists an entire network between 'landmark' buildings and branding programmes. This is a network of interests that link production, regulation and consumption within urban locations and how place specific identities thus follow (Julier, 2005). We thus find that architectural criticism cannot focus on form alone when discussing place-identity (Julier, 2005).

Branding has become a central motif in urban regeneration. Its application, largely through tourism marketing, to the definition and communication of the characteristics of locations suggests an alternative line of enquiry beyond architectural criticism (Julier, 2005). Place-branding is the process of applying the branding process – as applied to commercial products – to geographical locations and is burgeoning activity within advertising and marketing (Olins, 1999). This sometimes presents a problem, as a place is not a primary, singular product, but an agglomeration of identities and activities (Julier, 2005).

4. THE BARCELONA URBAN REGENERATION MODEL



Fig. 1 – Barcelona at Night.

Barcelona is perhaps the most oft-cited example of particularly design-led urban regeneration (Julier, 2005). It's peculiar to realize that Barcelona has never been subject to any place-branding exercise internally or by any external design consultant on the scale that is prevalent today in other locations across the globe (Julier, 2005). It has been a natural process which was later studied and adapted into what is now known as the Barcelona Model of Urban Regeneration (CCCB, 1992).

The Barcelona Model contains several prescriptive arguments (CCCB, 1992)

1. International events are used to enhance prestige, attract private investment and to focus and motivate the city's workforce. Buildings and infrastructure constructed for the events are of very high quality and serve a double purpose: for short-term use during the event itself and as a means of regenerating a decaying area of the city in the long-term.

2. Public intervention is linked to the demands of the local community.

3. The radical transformation of the perimeters of the worst affected areas. It is easier to begin the transformation process where the deterioration is not so significant.

4. Careful planning of public building locations to encourage regeneration and prevent duplication.

5. Buildings of heritage value are conserved for public use such as schools, libraries, offices, cultural centres, etc.

6. The introduction of mixed new land uses into an area, including service industries, office and retail, private and public housing.
7. The encouragement of innovative architecture and thinking.
8. Investment in transport infrastructure to improve accessibility. This increases opportunities for economic and social activity.
9. A deliberate policy of introducing a new social mix into deprived neighbourhoods.
10. The creation of new communal open spaces in strategic areas to encourage social mixing. The open spaces are created well before new building development commences.
11. A flexible rather than rigid approach to planning.
12. A policy of spreading new retail and service industries throughout the city, particularly in central areas to retain vibrant communities.
13. Building renovations completed to a high standard, both interior and exterior.
14. Strong political and local leadership to drive the regeneration process.
15. Education, job training, health, crime and leisure initiatives to help tackle the social problems of illiteracy, poor health, and high unemployment.

Perhaps the most important influence on Barcelona's regeneration is the people. The city is connected by both a formal and informal network that course between governmental policy making, design promotional institutions, associations, civil society and the industrial and retail infrastructure (Julier, 2005). This community manifested itself through the festivals and in the bars and restaurants across the city where design was used as the main focus of urban regeneration (Julier, 2005).

5. CASE STUDY EXPLORATION

Two examples will be discussed to gauge the relationship between Identity, Urban Regeneration and Globalization in South Africa.

Braamfontein, Johannesburg and Hatfield, Pretoria

Braamfontein – to the North of Johannesburg CBD – and Hatfield – to the East of Pretoria CBD – share several common characteristics.

These districts are both in close proximity to stadiums which will be used during the FIFA World Cup 2010, making them automatic prime targets for urban regeneration. Both districts boast major South African Universities, with WITS located in Braamfontein and the University of Pretoria in Hatfield. Both districts boast some of the best South African schools, with Braamfontein boasting Helpmekaar and the National School of the Arts and Hatfield boasting Afrikaans Hoër Seuns- and Meisieskool and Pretoria High School for Girls. Both districts also boast the presence of large national corporations.

All of these factors, combined with the exciting inclusion of high-density housing in both regards generate urban interest.

6. BRAAMFONTEIN – 'WHERE PEOPLE RISE TO GREATNESS'

6.1 Location and Description

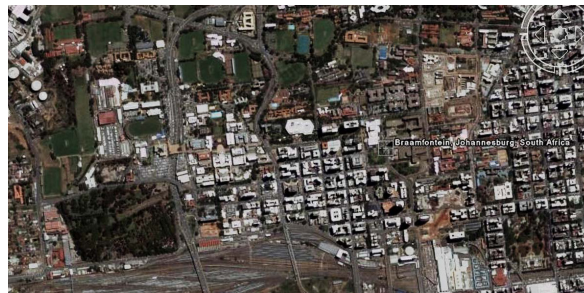


Fig.2 – Braamfontein

Braamfontein is a dense, mixed-use, urban environment, located on the North-Western edge of the Johannesburg CBD. Historically being a middle class suburban buffer for the richer suburbs towards the North, Braamfontein soon transformed into an extension of the Johannesburg CBD in the 1960's. Soon, it was to house the seat of local government and various education institutions and business cor-

porations. Like the rest of the Johannesburg CBD, over time it has seen an exodus of institutions, business and related uses and the influx of a less formal and less sustainable economy (Beavon, 2004). This has translated into high vacancy levels in office and retail space and degradation of the public environment. Thus when the Johannesburg Development Agency unveiled plans for the regeneration of the Johannesburg CBD, Braamfontein was high up on the list. The community of Braamfontein consists of a fascinating mix of students, young middle-class professionals and the working class.

6.2 The Development Agency

The Braamfontein Management District (BMD) is a non-profit company to which all ratepayers in the area contribute. The services undertaken by the BMD are supplementary to those provided by local council. The type and level of services required of each area is based on its needs of the community. The BMD aims at securing the improvement of the district and creating a clean, well-managed environment, employing service providers on the street who focus on crime prevention, cleaning, maintenance and landscaping. The BMD marketing programme aims to improve the overall image of the business district through branding, collaborative promotional strategies, market research and a communications campaign.

6.3 Regenerative Efforts

Several upgrades have been made to the Urban Environment of Braamfontein.

6.4 Public Space

The Wits Gateway



Fig.3 – The WITS Gateway

Bertha Street, the main North-South arterial in Braamfontein, has been completely redesigned to increase both pedestrian safety and the general aesthetic of this important transport node. The importance of this node has been accentuated by a large, iconic sculpture which serves as a landmark in the area and connects with the sculptures to be found across the Nelson Mandela Bridge in Newtown.

6.5 New buildings



Fig.4 – Constitution Hill

The single most important addition to the Braamfontein skyline has been the Constitutional Court and the adjacent Women's Prison Complex, this nationally recognized monument serves as an architectural highlight and generates massive tourism potential. Architecturally speaking though, the most exciting aspect of Braamfontein is the adaptive reuse of existing buildings; it is here where creativity, within the confines of existing forms, sparks to life, creating a very specific identity for the architecture of Braamfontein.

6.6 Streetscapes



Fig.5 – Street Sculpture with Nelson Mandela Bridge in the background.

The streetscapes of Braamfontein have been extensively upgraded with new pavement, street furniture and new landscaping designed by Green Inc. In addition to this, relatively ill-conceived street sculptures are littered all across the district, these add very little to the urban identity. The Braamfontein Management District also demarcates its space with banners and thus forces the branding message across convincingly.

6.7 Nightscapes

Braamfontein is seeing the adaptive reuse of existing buildings to create eventful Nightscapes (Chatterton et al, 2003) which substantially contribute to the usage patterns of the district. An exciting blend of entertainment presents itself. The historic Alexander Theatre is now not only seen as a theatre, but also as a venue for large gatherings of partygoers. The Kitcheners Carvery, one of the oldest corner bars in Johannesburg, now serves several tenants of different class and race throughout the day. Everything from a modest shebeen to the Johannesburg Theatre (previously the Civic Theatre) is found in the same street which adds to vibrancy of this district.



Fig.6 – Left: The Alexander Theatre, Right: Narina Trojan Restaurant.

6.8 Housing

The admirable mix of race and class in Braamfontein is reflected in the provision of housing in the district. Housing is provided for the entire populace. Highlights include social housing in old defunct modernist apartment blocks, student housing in what used

to be period live-work units and high-end apartments in disused office blocks. All this contributes to Braamfontein's identity of being an inclusive Urban Environment.



Fig.7 – Top: Student Housing, Left: Social Housing from Existing Block, Right: High-End Housing

6.9 Transport

Through analysis the Braamfontein Manage District managed to identify and solve traffic congestion problems. Along Jorrison Street, a surplus of taxis created enormous traffic congestion which, through design, has been alleviated by reallocating landscaped taxi stops off Jorrison Street, significantly solving traffic problem on this route.

However, in Braamfontein – where many of its inhabitants do not own private transport – the focus is on public transport, with Rea Vaya Rapid Bus Transit System cutting the district in several places and easily dispersing to the rest of Johannesburg. The Gautrain also terminates in Braamfontein at Park Station, which will soon provide easy access to the rest of Gauteng.

6.10 The role of design

The Urban Design Framework for Braamfontein was done by Albinoco and Sack, Architects and Urban Designers in partnership with MMA Architects. These are highly regarded companies and the results of this carefully designed framework are evident in the sensitive way in which every level of design work comes together. Further, the design mindset of Braamfontein, ensures that – even at its most uninspired – on every level of design – from street sculpture to traffic engineering to landscaping – adds to quality, if not the identity, of the urban environment. The result is that the creative industries are interested in working in Braamfontein, with many prominent design companies, for example Dokter and Missis and Co-Op opening workshops and galleries in the district. These companies produce designs uniquely linked to a design style in Johannesburg which is yet to be fully realised.



Fig.8 – Top: Co-Op Gallery Space, Bottom: The Products of Dokter and Missis

6.11 Community reaction

Braamfontein has kept its stance with regards to ownership. Most of the reputable retail businesses in the district are small and privately owned, which adds to the creation of a community. What's also promising is

that young investors are doing exciting work in the region, appropriating spaces and giving them a mix of uses. In Braamfontein, a carvery becomes a 24-hour hang out for young struggling artists, a defunct bakery produces freshly baked goods whilst hosting musical entertainment and showcasing local design. All of this draws to the identity of Braamfontein as an inclusive urban environment.

7. HATFIELD – ‘THE SUN NEVER SETS ON HATFIELD’

7.1 Location and Description

Hatfield is a medium-density, mixed-use, semi-urban environment, located on the eastern edge of the Pretoria CBD. It used to be an inclusive, suburban neighbourhood which drew knowledge and inspiration from the close proximity of the University of Pretoria. During the 1990's it started to lose its suburban quality as the refugees from the CBD exodus saw Hatfield as a safer alternative business district, drawn by its cosmopolitan flair (Heydenrych, 1999). This perception of safety changed rather swiftly which necessitated the need for the closure of the University of Pretoria Campus. Due to an unusually large degree of night time activity Hatfield soon became unsafe, littered with crime and narcotics and steadily started to decline. This necessitated the need for the Hatfield City Improvement District (CID). The community of Hatfield is a mix of mostly students and the few middle-class suburbanites that have remained.



Fig.9 – Hatfield

7.2 Development Agency

The Hatfield City Improvement District (CID) is also a non-profit company to which all ratepayers in the area contribute. The services undertaken, in accordance with the CID model, are supplementary to those provided by local council and the type and level of services required of each area is based on the needs of the community. Services include – but are not limited to – safety and security, cleaning, maintenance, infrastructural development and marketing. The Hatfield CID has no clear Marketing Strategy beyond the stated fact that they want to ‘brand Hatfield with an own identity.’

7.3 Regenerative Efforts

Several changes have been made to the Urban Environment of Hatfield



Fig.10 – Hatfield Square

It is important to note that Hatfield's public spaces are privately owned. The University has a well defined hierarchy of exceptionally well-kept public spaces which are only accessible to students while Hatfield Square, itself a vibrant enclosed space, completely turns its back towards all the surrounding streets but Burnett Street.

7.5 New buildings

Hatfield has seen numerous developments in the past five years. It is important to note that – in contrast with Braamfontein – to push up density, the existing fabric has not been respected. Notable

projects include The Fields in Burnett Street, which is Hatfield's most iconic development in recent years. This development feels bulky and out of scale in comparison with the other high-rises in the area, despite design measures to ensure the opposite. The design of the ground floor should be commended for trying to creating a comfortable pedestrian environment, but should be criticized for its awkward approach to scale. Even less successful is The Wall, which sits uncomfortably against the city grid on a North-South site in Schoeman Street. The unfinished Gautrain Parking also proves intrusive. In all, most large developments in the Hatfield district lack a certain degree of design refinement.



Fig.11 – The Fields



Fig.12 – The Wall

7.6 Streetscape

Not enough has been done to the overwhelming parking crisis in the Hatfield District which means streetscapes are still largely dominated by vehicles. Hatfield boasts beautiful tree-lined streets but these are not enhanced by the addition of design elements, leading to largely anonymous streets.



Fig.13 – Burnett Street

7.7 Housing

All housing developments in Hatfield follow roughly the same pattern. Student housing abound, often built to minimum quality standards and with the addition of bold colours to appeal to a youth market. Housing provision in Hatfield is expensive and relatively exclusive.



Fig.14 – Oxford Mews, Note application of Bold Colours



Fig.15 – South Street Lofts, Note application of bold colours.

7.8 Transport

The Hatfield District is reliant on private car ownership. The only form of public transport is taxis and the recently upgraded Tshwane Metro Bus Service. Furthermore, Hatfield has been the victim of a truly ill-conceived traffic plan which has transformed the entire district into a seemingly unplanned mess of one-ways and dead-ends, something which adds further stress to the already difficult vehicle and pedestrian situation.

7.9 The role of design

The Hatfield Urban Management Plan was devised by the Tshwane Municipality City Planning, Development and Regional Services Department: Metropolitan Planning Section. The Urban Framework seems non-prescriptive and vague. The single worst change to the urban environment has been the reinterpreted road system, which has actually served to worsen traffic problems. The architecture produced is in dire need of a regulatory body.

In opposition to that, it is encouraging to see that Pretoria (which arguably boasts both the best Architecture and Information Design Schools in the country) which should have a burgeoning design community – has slowly started to develop an outlet for design ideas at the +27 Design Cafe. This has proven itself as a node for young designers of varying fields to gather in a social sphere.



Fig.16 – +27 Design Cafe

7.10 Community reaction

In this author's opinion, the biggest urban problem

facing Hatfield is that, as Hatfield has steadily urbanized, it has also steadily privatized. We thus see that national chain stores dominate the regional retail landscape, which has little benefits in the formation of community. This detracts from possible opportunities for retail to contribute to the identity of Hatfield.

The independent spirit of the original Hatfield remains, however, with several small businesses sprouting on the edge of Hatfield, off Burnett Street. Notable is Bravo's Pizzeria, a humble pizzeria which has become a node for students. Also notable is Hotbox Studios, a commune with recording studios attached, which hosts regular parties and has become the epicentre of independent music in Gauteng. Thus we find that it is left to the community's devices to generate interest on an urban level.

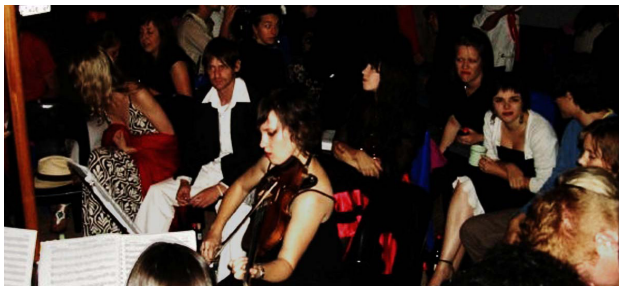


Fig.17 – Bravo's Pizzeria



Fig.18 – Hotbox Studios

8. Conclusion

Braamfontein and Hatfield have approached this relationship between Identity, Urban Regeneration and Globalization in opposite ways. It is important to note

that any development of place identity is one of nurturing pre-existing information, and that resonates with the possibility that this is a process of appropriation, rather than invention (Julier, 2005). We see that, in the case of Braamfontein, the city worked with the existing identity sensitively and thus came up with a globalized district which has a distinct identity which would be difficult to duplicate elsewhere. While in the case of Hatfield, great pushes have been made to globalize the district but none have focused on the identity of the district. In both cases, however, eventual success or failure cannot be predicted.

There is no doubt, however, that both districts have tackled the issue of Urban Regeneration and Globalization head-on, but it must be reiterated that identity, especially with regards the hosting of international events and the subsequent rise in tourism, should have enjoyed more attention in the case of the Hatfield District.

In both regards however, it is encouraging to see that the respective communities have risen to the challenge to find innovative ways to contribute towards creating an identity.

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