

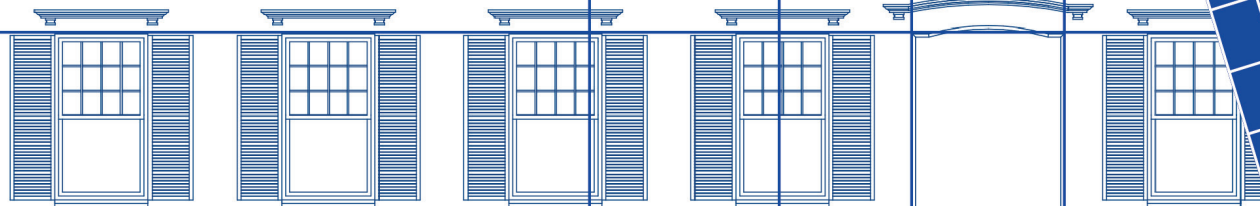
BETWEEN VILLE AND CITÉ

A LAYERED MIXED-USE CREATIVE COMMONS IN WOODSTOCK, CAPE TOWN

M.ARCH(PROF)

CREATIVE COMMONS

BALTIC TIMBER CO



BERNARD MAREE
2018289476

WOODSTOCK

This dissertation is in partial fulfilment of the requirements for the MArch.(Prof) degree.

University of the Free State

Department of Architecture

Bernard Maree – 2018289476 – bmaree12@gmail.com

Date submitted: 13 October 2023

Supervisors:

Mrs M. Bitzer

Prof J.D. Smit

Mrs P. Smit

Prof G. Bosman

Declaration:

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PREAMBLE

The site analysis was kick-started while staying in the Woodstock Exchange (WEX 1), one of the fairly new multi-functional residential building types, earmarked to regenerate suburbs with this particular character. Seven successive days were spent in the heart of Woodstock to study the surroundings and particular site to determine whether the afore-mentioned proposal would be relevant. It became apparent that due to a lack of nightlife in the area, people had to go to the Cape Town central business district (CBD) or the Victoria and Alfred Waterfront for entertainment. This results in Woodstock being rather quiet from sunset to sunrise, which was apparent when observing the pedestrian and vehicular traffic from my apartment's window.

ABSTRACT

Urban users can be disconnected from space if place is disconnected from the urban landscape. The main research question considered is how can an investigation of the layers that constitute the urban palimpsest, through adaptive reuse inform a neo-industrial sensory and spatial experience between the 'Ville' and the 'Cité', to preserve history and enhance identity in lower Woodstock, Cape Town? Other designers have attempted to address the problem of reusing previous industrial areas and buildings yet struggle with accommodating current users of the site and context. The proposed design focuses on finding the place between the larger urban landscape, 'Ville', and a specific place in the urban landscape, 'Cité', through the means of investigating the urban palimpsest. Investigating precedent buildings with a focus on creative community engagement informs the composition of newly proposed structures between existing buildings. The proposal's aim is to merge commercial economic success with aspects of community engagement to mitigate negative effects that urban renewal may bring, such as gentrification. The proposal aids designers to approach projects of an urban nature to create space of community and commerce as the between of 'Ville' and 'Cité'.

Key Words: Urban, industrial, creative, heritage, Ville and Cité

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CHAPTER 01



Figure 1: Main gable (Author, 2023)

1. INTRODUCTION

1.1. Introduction

1.2. Research Question

1.3. Brief

1.4. Clients

1.4.1. City of Cape Town

1.4.2. BLOK

1.4.3. ZEITZ MOCAA in Partnership with Local
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1.5. Problem statement

1.6. Aim

1.7. Program

1.1. INTRODUCTION

This design investigation, on the one hand, has a foothold in the process of how an industrial area transforms in the 21st century during the information age; and on the other hand, how urban design impacts the micro-, meso- and macro-urban landscape, as well as how it impacts the experience of urbanites. The programme and accommodation list are generated by observing movement and activities on and around the site.

The site, Baltic Timber Co., accommodates a timber yard in Woodstock, a suburb with an industrial history, that is part of the greater Cape Town, a South African city. Gentrification is a complex urban phenomenon with profound socio-economic and spatial implications (Merriam-Webster, 2011: online). It involves the influx of more affluent individuals and businesses into neglected or economically disadvantaged neighbourhoods, often displacing long-standing, lower-income residents and reshaping the neighbourhood's character. This process is both a product of urban revitalization and a driver of inequality, leading to debates about its impact on housing affordability, cultural identity, and community dynamics. An article in *The Guardian* (Joseph, 2014: online) on this issue after interviewing store owners in Woodstock who inquired about renting a space at the Biscuit Mill, but who never received a response.

After spending a week in the heart of Woodstock, it became clear that, despite a rich culture of retail, manufacturing, and light industrial activity during the day, the neighbourhood lacks any night-life, especially in lower Woodstock, which has yet more of an industrial character.

The study is underpinned by how industrial architecture could inspire the social exchange of information and how the historic layering of Woodstock influences and develops the social spaces relevant to the site.

In his book, *Building and dwelling: ethics for the city* (2018), Richard Sennett describes a more urban architectural approach, namely

'Ville' as the urban or built environment, and 'Cité' as a way of life or a specific place in the urban environment. (Sennett, 2018: 2).

This two-part system was used to investigate the site, Baltic Timber Co., to identify its character. Sennett discusses how both Jane Jacobs and Lewis Mumford are concerned with the balance between lived and built spaces in cities (2018: 78-80). Sennett states that Jacobs advocates for more informal relations within cities, which he describes as slow time (2018: 80). Slow-time is the general development of urban spaces with small investments of the city into the community (Sennett, 2018: 80). This breaks away from large scale master planning of urban space and creates a phase-by-phase improvement of an urban space. According to Sennett (2018:83), Mumford strays away from Jacobs' point of view, aiming for a more formal form of urban planning than that of Jacobs. Sennett (2018: 83) states that Mumford views Jacobs' ideas as insufficient to combat large developers and construction companies. The balance between Jacobs' free, and Mumford's strict urban planning is as important as the balance between lived and built spaces.

This theory guides the design's outcome, which strives to bridge the differences found in the 'Ville' and the 'Cité' approaches. Applying this approach to the local context, encourages the importance of active local involvement through art initiatives and job creation in the building solution.

Investigating post- and neo-industrialisation to determine what could happen to industrial buildings currently, the ensemble of buildings of the 'Cité' creates a space where chance encounters happen in slow time, encourages the social exchange of information between urbanites, and creates a different urban experience in the 'Ville'. Architectural relevance unfolds by studying the urban palimpsest and layers of the past. The urban scheme develops through applying narratives to further understand the relationships between different urbanites of Woodstock ['Ville'].

1.2. RESEARCH QUESTION

The main question considered for this proposal is:

How can an investigation of the urban palimpsest, using an adaptive reuse approach, to inform a neo-industrial architectural intervention in the transition zones of lower Woodstock, Cape Town, to optimize the sensory and spatial experience of urbanites when navigating between the 'Ville' and the 'Cité,' and enhancing the urban identity?

1.3. BRIEF

The objective of the project, guided by the aim of finding a balance between the qualities of the 'Ville' and the 'Cité' (fig 2), is to manifest the spatial characteristics of the street into the collection of buildings found on the site, thereby exploring the possibilities of how social exchange happens in an informal urban context through street art or galleries in a manner that enhances the experience between urbanites.

The narratives of urbanites and the urban palimpsest underpin the design guidelines and urban strategies, while a post- and neo-industrial architectural language feeds the design outcome. The product is a neo-industrial urbanism, which is the built space. The lived experience of the scheme is the social exchange of information.

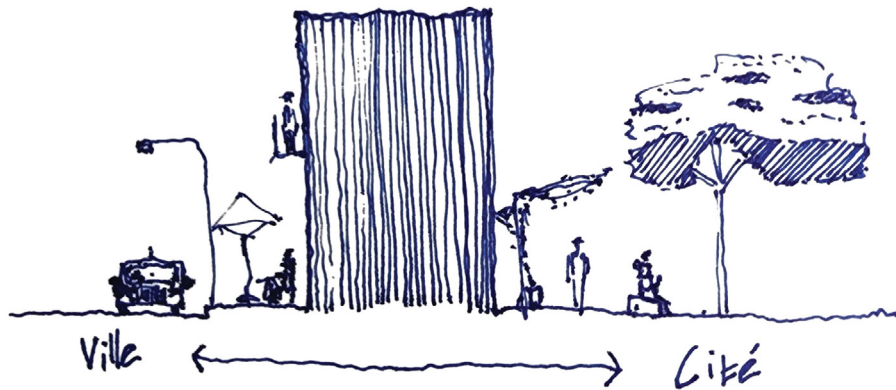


Figure 2: Brief development sketch explores the between of 'Ville' and the 'Cité' (Author, 2023)

1.4. CLIENTS

The City of Cape Town, BLOK (urban developer), and Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) all aim to improve the conditions for living and working in Cape Town. Although the clients' standing will have separate roles throughout the programme, it will nevertheless balance and complement each other's vision and mission.

1.4.1. City of Cape Town

The City of Cape Town is a notable example of urban development in South Africa over the past decade, having initialised the Silo District, as well as general maintenance and upkeep of infrastructure in the city, and surpassing standards of all other major South African cities (The Economist, 2023:online). The city development strategy specifically addresses Cape Town's place in the Western Cape and South Africa over the next 30 years (CoCT, 2023: online). This is a powerful tool for planning what Cape Town will look like in the future. The six goals that underpin this strategy include:

- Leading a healthy and vibrant life;
 - Being educated and informed;
 - Being an inclusive and resilient economy;
 - Being connected and interconnected;
 - Building and celebrating Cape Town spirit; and
 - Inspiring an eco-friendly city region
- (City of Cape Town, n.d.: online)



CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

Figure 3: City of Cape Town (CoCT, 2023: online)

1.4.2. BLOK

BLOK is an urban developer in Cape Town focused on housing and mixed-use spaces. Having completed a multitude of buildings in Sea Point and Green Point, BLOK is well established in Cape Town. Their belief that clever design will change lives, is a testament to their mission as a company. BLOK's vision is the following:

- To foster connectedness between spaces and communities in urban living
- To create a seamless blend of form and function through good design
- To draw inspiration from art, nature, and fashion in all aspects of the Blok experience
- To apply learning and expertise to every facet of the brand, spaces, and buildings
- To strive to create practical and beautiful design
- To redefine urban living by offering an opportunity to rediscover it

(BLOK, n.d.: online)

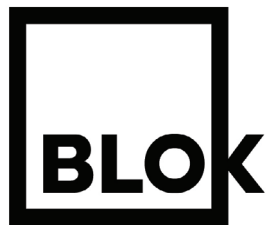


Figure 4: BLOK Developers (BLOK, n.d.: online)

1.4.3. Zeitz MOCAA in Partnership with Local Galleries

The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) is a public, non-profit institution that exhibits, collects, preserves, and researches contemporary art from Africa and its diaspora. It conceives and hosts international exhibitions; develops supporting educational, discursive and enrichment programmes; encourages intercultural understanding; and strives for access for all (Zeitz, 2023: online). In partnership with local galleries such as the SMAC gallery, Stevenson gallery, etc., it fosters community engagement and provides capital to create a formal and informal art scene.



Figure 5: ZEITZ Museum of Contemporary African Art (Zeitz, 2023: online)

1.5. PROBLEM STATEMENT

What happens when industrial buildings fall out of use? Architectural solutions include adaptive reuse of spaces that has fallen into disuse after the 4th Industrial Revolution changed the way people work and live (Fig 6). A post-/neo-industrial design approach connects the 'Ville' and the 'Cité' to relink places with urban spaces. By using investigations into the urban palimpsest and the narratives of urbanites the proposed project brings balance between the 'Ville' and the 'Cité'. The importance of the industrial context of the site aids in the design outcomes.

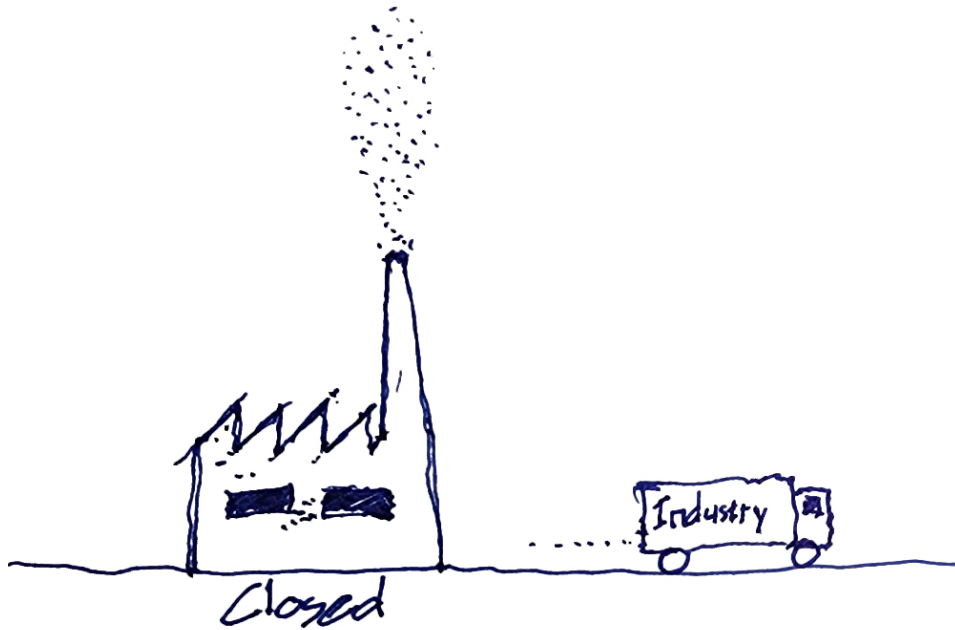


Figure 6: Problem statement (Author, 2023)

1.6. AIM

The design aims to connect the ensemble of buildings ['Cité'] not only to one another but to Woodstock ['Ville'], ultimately linking Woodstock ['Cité'] with the larger city ['Ville']. The different buildings are intertwined by means of urban gardens and walkways throughout the scheme. This creates spaces of greenery in a previously industrial site (Fig 7).

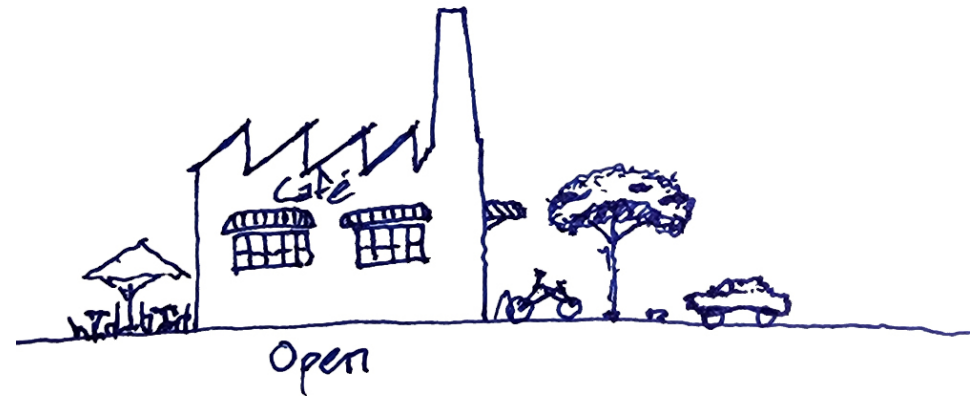


Figure 7: Aim of project (Author, 2023)

1.7. PROGRAM

The programme of the proposed design helps to understand the aim of the project and what it tries to achieve. The focus is Phase 1, which will carry the essence of the project: the social exchange of information, and the artists' district. The other phases comprise the fabrication district and the housing district, but will not be addressed in this specific proposal.



Figure 8: Phase timeline of buildings (Author, 2023)

CHAPTER 02



Figure 9: Contextual Graffiti (Author, 2023)

2. SITE

2.1. Introduction

2.2. History

2.2.1. History of Woodstock

2.2.2. Heritage guidelines City of Cape Town

2.2.3. Further heritage considerations

2.3. Macro analysis

2.4. Meso analysis

2.5. Micro analysis

2.6. Mapping

2.7. Conclusion

2.1. INTRODUCTION

The site is in Woodstock, Cape Town, a neighbourhood with a rich contemporary art scene, 'hipster' culture (The Common Wanderer, 2017: online), and a multitude of developing business initiatives aimed at the regeneration of the suburb, such as the Biscuit Mill, Woodstock Exchange [WEX1] development, Woodstock Brewery, as well as brand-new office buildings such as Strauss Auctions. Even though these developments are assets to Woodstock, there are short-comings regarding affordable housing and work opportunities for people who live in the residential areas of Woodstock. This is due to restructuring and the formation of a neo-industrial economic landscape, which results in lower skilled labour migrating to other parts of the city and the Western Province. Woodstock currently lacks the vertical economic density of the inner city of Cape Town (Fig. 11 and Fig. 12), which, after an economically successful rejuvenation campaign and an urban renaissance, has not been seen elsewhere in South Africa's central business districts [CBDs]. Woodstock, having been demarcated as an urban development zone, might economically benefit from a rejuvenation programme (CoCT, 2023: online). The building scheme aims to focus on the social development of the surrounding area and not purely on economics. The site (Fig. 10) is currently used as a timber yard with mostly warehouse space and a few workshops, a hardware store, and administrative offices for selling timber and managing the yard.



Figure 10: : Existing Baltic Timber Yards layout (Author, 2023)



Figure 11: Woodstock vertical density (Google Maps, 2023:online)



Figure 12: Cape Town CBD vertical density (Google Maps, 2023: online)

2.2. HISTORY

2.2.1. HISTORY OF WOODSTOCK

Woodstock is a place with a rich history, famous for its cultural diversity, with different races and religions living side by side. Woodstock has undergone multiple changes throughout the years, i.e. reclaiming the shoreline and gentrification. It is important to understand the timeline (Fig. 13) of events in Woodstock and Cape Town to grasp how and why Woodstock developed into the urban space it is today.

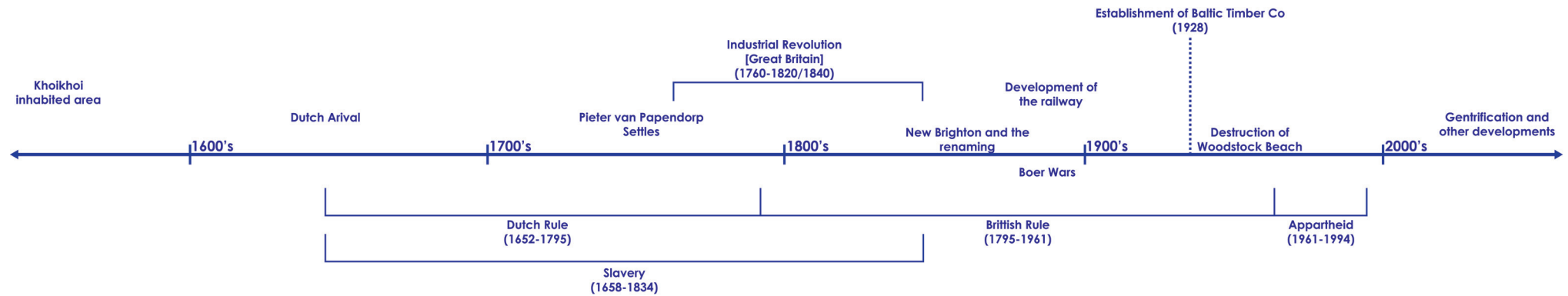


Figure 13: Timeline of events effecting Woodstock (Author, 2023)



1935



1945



1968



1973



1980



1988



2002



2009

Figure 14: Series of Aerial photograph (CoCT, 2023:online) adapted by Author



Figure 15: Lewis Store on Victoria Road Circa 1960 (n.a., n.d.: online)

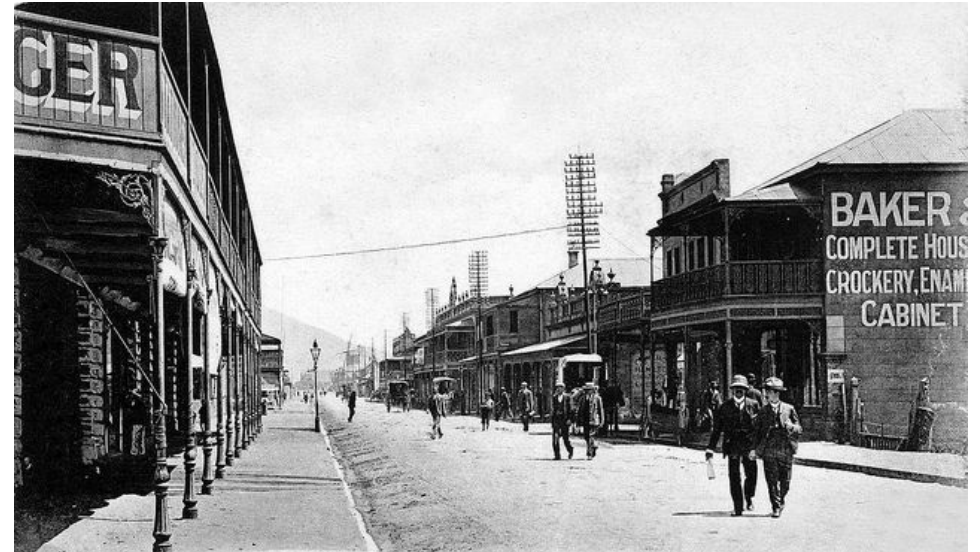


Figure 16: Albert Road Circa 1898 (Author, 2023)



Figure 17: Woodstock Beach (Fell, 2019: online)



Figure 18: Woodstock Beach (Fell, 2019: online)

- Originally the Khoikhoi inhabited the area prior to 1652 (Fell, 2019: online).
- The Dutch colonialisation of the Cape started [1652].
- Slavery started in the Cape Colony in 1658 (Fell, 2019: online).
- Zonnebloem, Leliebloem and Roodebloem, originally called Papendorp after Pieter van Papendorp, settled in the area and French settlers formed a settlement around Papendorp's homestead during the mid-1700s (Davies Property Group, 2023: online).
- Dutch rule ends after the British fought for control of the Cape Colony and removes the Dutch East-India Company [1792].
- Papendorp is renamed New Brighton.
- Slavery ends in South Africa in 1834 after 176 years (Fell, 2019: online).
- After the British occupation of the Cape Colony ended the municipality of New Brighton met in the Woodstock Hotel to discuss the renaming of New Brighton. The suggestion of renaming New Brighton to Woodstock came from local fishermen present at the meeting; this was to honour their favourite watering hole. The fishermen outnumbered the rest of the meeting attendants and New Brighton was renamed Woodstock in 1867 (Fell, 2019: online).
- Development of railways [1862] in Woodstock came with the Boer wars and created massive industrial growth in Woodstock resulting in socio-economic change [1903] (Davies Property Group, 2023.: online).
- Baltic Timber Co. Established in 1928.
- Woodstock beach destroyed as the harbour is built during the 1950s.
- The Union of South Africa came into existence in 1910, and became the current Republic of South Africa in 1961.
- Woodstock becomes a 'grey' area and during the 1970s and 1980s people of different races start settling here (Davies Property Group,2023: online).
- Nelson Mandela is released in 1990. The first democratic election takes place in 1994.
- Woodstock is declared an urban development zone in 2007 and gentrification starts to take place, displacing long time inhabitants of Woodstock (Joseph, 2014: online)



Figure 19: Woodstock Beach Circa 1935 (n.a., n.d.: online)

The history of Woodstock is a testament to the resilience and adaptability of its inhabitants through various historical periods. It is essential to recognize and understand this timeline to grasp how and why Woodstock had developed into the urban space it is today. The area's rich cultural heritage and diverse past serve as reminders of the importance of preserving history while navigating the challenges and opportunities presented by urban development and societal change. As Woodstock continues to evolve, it is crucial to find a balance that respects its heritage whilst promoting inclusive growth and community development.

2.2.2. Heritage Guidelines of the City of Cape Town

The heritage considerations are not only contextually important but continue the narrative of objects or buildings found on and around the site. The City of Cape Town describes heritage as people's legacy from the past that needs to be valued today to conserve it for future generations, resulting in cultural identity (CoCT 2020: 4). Heritage resources can be a place, space, or an object with cultural significance (CoCT, 2020: 8). These resources are to be protected by current communities to benefit future generations. These resources include a multitude of culturally significant places, spaces, and objects, namely

- Places, buildings, structures, and equipment of cultural significance
- Places that are associated with oral traditions or living heritage
- Historic settlements and/or townscape.
- Landscapes and natural features of cultural significance.
- Geological sites of scientific or cultural importance.
- Archaeological and palaeontological sites.
- Graves and burial grounds.
- Sites of significance relating to the history of slavery.
- (CoCT, 2020: 8)

The National Heritage Resource Act (NHRA) 25 of 1999, is used by local authorities as a guideline to create context-specific heritage guidelines to protect heritage resources. These guidelines include a heritage grading system to differentiate the importance of specific heritage grades. There are three heritage grades, namely heritage grade I, grade II, and grade III.

- Grade I heritage comprise resources that are so exceptional that they are considered national heritage and have national significance. The South African Heritage Resource Agency manages these resources (CoCT, 2020: 11).
- Grade II heritage resources have special qualities that are significant in a province or in a region. These resources are identified and managed by provincial heritage resource authorities (PHRAs). In the Western Cape, the PHRA is Heritage

Western Cape (HWC). Most previously declared national monuments under the National Monuments Act 28 of 1969 have been re-designated to provincial heritage sites under current legislation (CoCT, 2020: 1).

The grade III resources carry different significance per sub-category. These differences are:

Grade III heritage resources are categorised as 'all other heritage resources worthy of conservation'. A local authority such as the City of Cape Town is responsible for identifying and managing these resources. This grade of heritage is sub-divided into three more categories namely Grade III A, Grade III B and Grade III C to further assist with the management of heritage resources (CoCT, 2020: 11). The grade III resources carry different significance per sub-category. These differences are:

- Grade III A: Heritage resources that are of high intrinsic significance, are outstanding examples or representations of a typology, and may demonstrate a high degree of intactness. These resources have regional significance. Principally they are to be conserved. Remedial action to enhance their significance can be taken with minimal intervention (CoCT, 2020: 26).
- Grade III B: Heritage resources that are of considerable intrinsic significance, are good examples or representations of a typology characteristic of the immediate area and may demonstrate a high degree of intactness. These resources have significance in their neighbourhood or suburb. Principally these resources are to be conserved and remedial action taken to enhance significance and retain the historic fabric (CoCT, 2020: 26).
- Grade III C: Heritage resources that are of intrinsic significance, are examples or representations of a typology characteristic of the immediate area but may be altered. These resources have significance in the streetscape. Principally these resources are to be conserved to enhance their overall value to the streetscape and their historic fabric retained (exterior) (CoCT, 2020: 26).



Figure 20: Castle of Good Hope, grade I (Cape Fusion Tours, 2017: online)



Figure 21: NG Kerk Driekkerbaai, grade II (Gemeentegeschiedenisargief, n.d.: online)



Figure 22: Old Castle Brewery, grade III A (Author, 2023)



Figure 23: Baltic Timber Yards admin building, grade III B (Author, 2023)



Figure 24: Woodstock Exchange, grade III C (Capeetc, 2022: online)



Figure 25: Baltic Timber hardware store, not conservation worthy (Author, 2023)

These aim to conserve specifics of site and context to preserve their current significance and to protect cultural importance of places, spaces, and objects. The heritage context refers to any environment with distinctive attributes and qualities, including both socio-cultural and physical characteristics and setting of the design guidelines for a building scheme that it strives towards. Designing a way of life ('Cité') with this as a guideline can help to preserve the historic fabric of the urban and built environment ('Ville') and preserve the character of place to further strengthen the bond between the 'Ville' and the 'Cité'.

2.2.3. Further Heritage Considerations

Site specific heritage considerations include the façade of the building currently being used for business administration and offices. The façade comprises three decorative gables, one large gable with little ornamentation and two small ones, with more ornamentation (Fig 27). It is evident that previous store fronts have been bricked up in the past as can be seen in Fig. 27 where wall indents form. The main façade of the building still has its original fenestration, with the windows and shutters intact.

The chosen building has a Grade III B heritage designation from the City of Cape Town. This means that it has considerable intrinsic significance as a good example or representation of a typology characteristic of the immediate area and it may demonstrate a high degree of intactness (CoCT, 2020: 26). These resources are significant in their neighbourhood or suburb. Principally these resources are to be conserved, and remedial action should be taken to enhance their significance and to retain the historic fabric (CoCT, 2020: 26). An investigation of the building made it clear that the interior of the building and the northern façade are not as conservation worthy as the southern façade of the building. This is due to the lack of historic fabric of this façade.

Negotiating the building's heritage character is vital to breathe new life into the site. Protecting a building solely because of its age, without it having any historical significance, could hinder area development. Preserving the southern façade is paramount, as any design changes would dramatically alter the heritage-protected Albert Road streetscape, underscoring the need to safeguard this façade.



Figure 26: Photograph of main historic gable (Author, 2023)



Figure 27: Photograph of main historic gable (Author, 2023)

2.3. MACRO ANALYSIS

Heading east from the CBD on Albert Road into Woodstock, the landscape shifts from tall high-rises to industrial warehouses and factories. Vertical density decreases, creating an open, sky-dominated feel. Horizontal features become prominent on the east-west axis, while north-south elevations vary, making orientation challenging without notable vertical landmarks.

Sites of historical or commercial significance surround the site, yet they seem unnoticed because the users experience them as inaccessible. District 6, for instance, is adjacent to Woodstock and only two kilometres away from the opposite end of Woodstock (where Albert Street connects to the Salt River circle), but feels far away and disjointed from it (Fig 28).

In the CBD, Green Point and further along the Atlantic Seaboard, green spaces are accessible to the public, well maintained and cared for by the municipality. Here the community can engage with one another and chance encounters can take place.

Nodes of interest in and around Woodstock include the historic Castle of Good Hope and the Old Biscuit Mill. Some criticism exists around the Old Biscuit Mill being a cause for gentrification in the area; local businesses were ignored when it came to space letting (Joseph, 2014: online). One owner stated that they had been ignored and spaces were rented out to businesses that do not directly support the local economy. This in turn caused rent to increase drastically.

Walkability in Woodstock varies, with sidewalks often inadequate, especially in north-south streets where artisans spill onto narrow sidewalks for work and displays. In contrast, main east-west streets such as Victoria and Albert Roads have wider sidewalks. The area falls within transportation zones 1 and 2, requiring fewer parking spaces for restaurants and commercial activities. Public transport includes taxis and a MyCiTi bus line along Albert Road, linking Lower Woodstock to the city centre.

However, connectivity within Woodstock is problematic. Pedestrians sometimes navigate car parks, which can be safe if reclaimed, but

otherwise dangerous. Solutions may involve raising walkways or widening sidewalks. The connection between specific spaces ('Cité') and the broader urban context ('Ville') significantly influences urban life in Woodstock.



Figure 28: Site highlighted in red (Author, 2023)

2.4. MESO ANALYSIS

Staying in the WEX1 apartment building west of the site brought awareness of a stark contrast between daytime hustle and bustle and nighttime silence. Woodstock buzzes with activity during the day, but this vitality vanishes after sunset, leaving spaces devoid of activity and the safety provided by a community's watchful eyes. Gentrification and industrialization have contributed to this pattern, with many areas coming to life only during the day, while residents commute home, often spending up to an hour in transit. This emptiness at night fails to create defensible space, as noted by Newman (1996), and can lead to increased crime rates.

Defensible space is more successful in parts of Woodstock with a higher density of residents, raising the question of the importance of mixed-use spaces that engage with the street and create ownership for residents who find themselves living in a mixed-use building with housing incorporated into it.

When moving through Woodstock, it is evident that there is a mix of different cultures and religions in the area. Religious structures are dotted across the neighbourhood (Fig 29) near one another, i.e., the Anglican, Baptist and Catholic churches, with the Mosque in close proximity. These religious structures sit nonchalantly amongst businesses and residences and act as important community gathering spaces.

Newer developments that densify the suburb include the Woodstock Exchange [WEX1], a development with mixed use retail spaces and housing on the upper storeys. This theme continues in other developments, such as One on Albert, Woodstock Quarters, and the Iron Works. These developments are conspicuous due to their gentrification of the area, but are none the less successfully mitigating some congestion in the area.

The proximity of the MyCiti bus route on Albert Street can introduce more opportunities for tourists visiting Woodstock to explore its historical value and to experience this multi-cultural space. This bus route can support economic growth as it creates tourist flow into the area, which is currently lacking. Creating a safe nightlife for the area

will also aid in tourists being able to explore and enjoy the area for a longer period.



Figure 29: Site highlighted in red (Author, 2023)

2.6. MAPPING

The information has been derived from the City of Cape Town's city map viewer and was adapted by the author into a graphic map. It is to be used as a visual aid by the reader to understand the formal

planning by the municipality in the larger area, immediately around and on the site itself.



Figure 31: Woodstock and Foreshore (Author, 2023)



Figure 32: Site highlighted in red (Author, 2023)



Figure 33: Zoning, density indicated by darker red (Author, 2023)



Figure 34: Zoning, Business (Author, 2023)

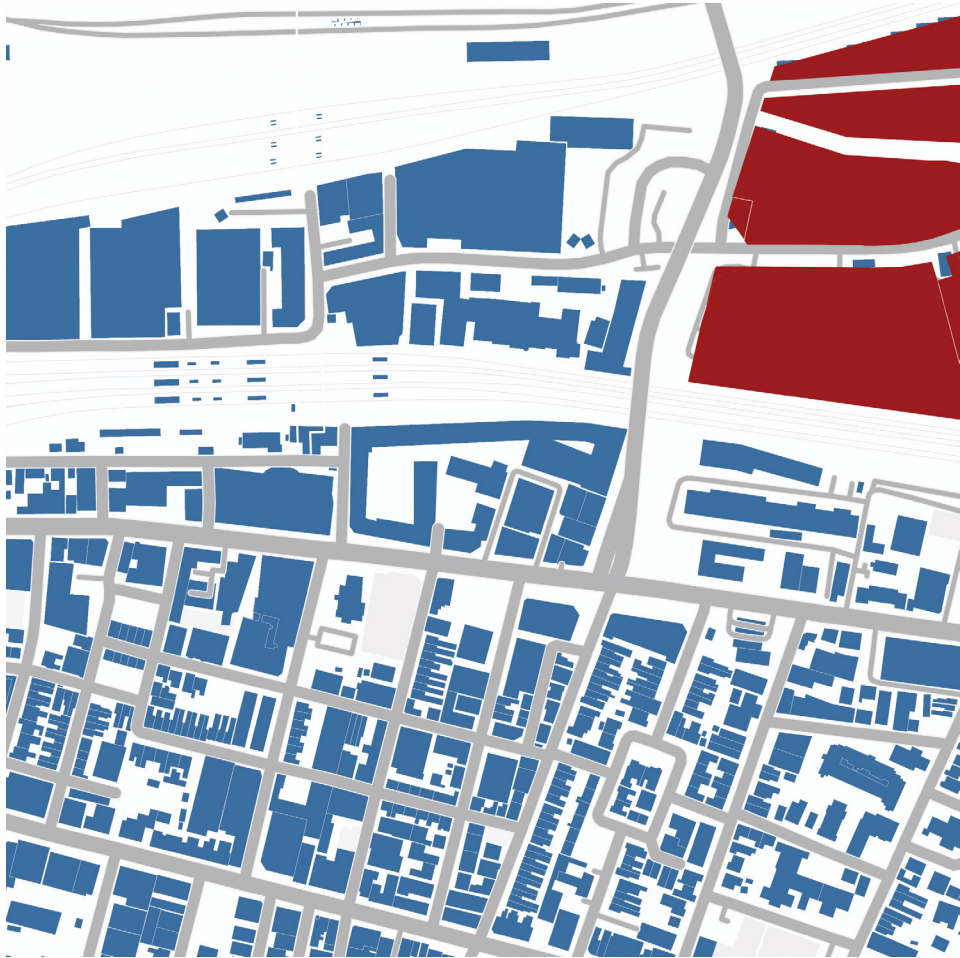


Figure 35: Zoning, Industrial (Author, 2023)



Figure 36: Zoning, Mixed-Use (Author, 2023)



Figure 37: Zoning, Open Space (Author, 2023)



Figure 38: Zoning, Residential (Author, 2023)



Figure 39: City of Cape Town's designated zone for informal trading (Author, 2023)

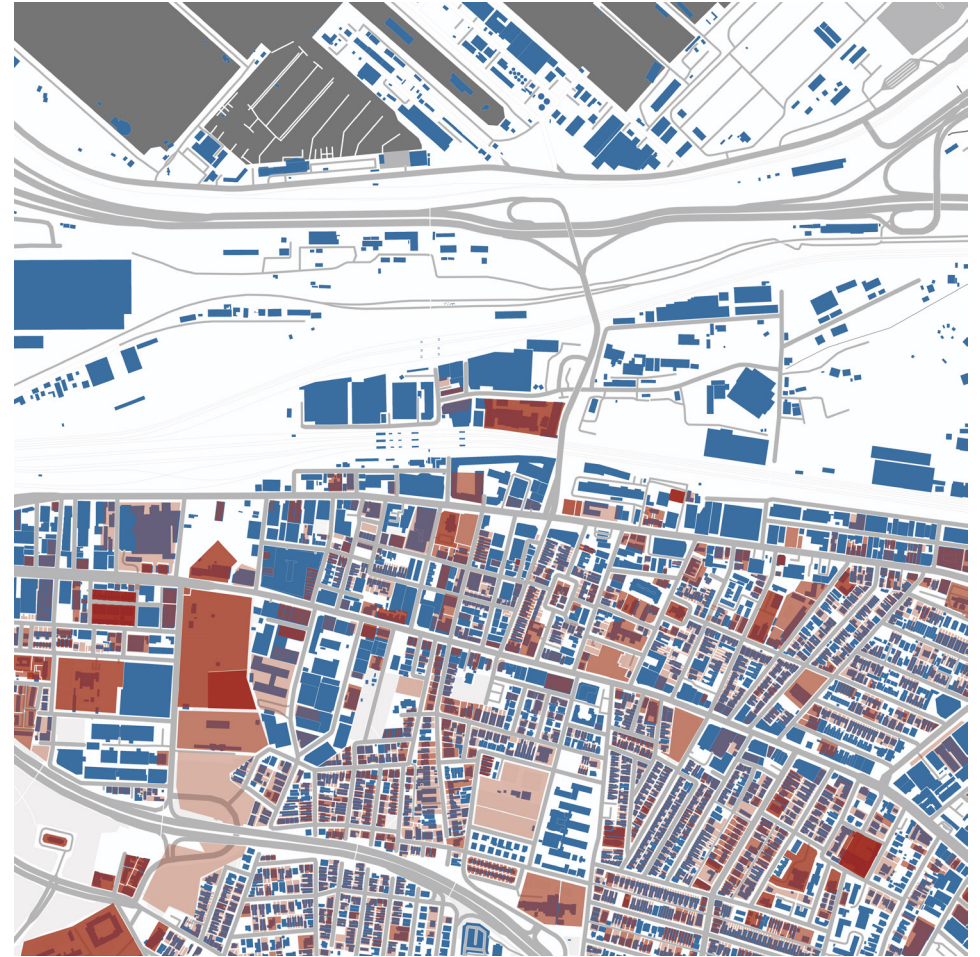


Figure 40: Heritage grades, darker red is more conservation worthy (Author, 2023)



Figure 41: Heritage around the site (Author, 2023)



Figure 42: Aerial photograph 2022 (CoCT, 2023:online)

2.7. CONCLUSION

In conclusion, the Baltic Timber Co. site in Woodstock, Cape Town, stands as a microcosm of the neighbourhood's rich history, cultural diversity, and urban transformation. Woodstock, known for its contemporary art scene and burgeoning 'hipster' culture, has experienced significant development initiatives, such as the Biscuit Mill, Woodstock Exchange (WEX1), Woodstock Brewery, and new office buildings such as Strauss Auctions. While these developments bring positive changes, they also highlight challenges related to affordable housing and employment opportunities for local residents. Woodstock's historical timeline showcases its evolution from indigenous Khoikhoi presence to Dutch colonialization, the era of slavery, and subsequent waves of settlement and industrialization. It is essential to recognize this history while navigating the complexities of gentrification and urban development.

Heritage guidelines provided by the City of Cape Town emphasize the significance of conserving cultural heritage resources, including buildings, landscapes, and archaeological sites. These guidelines categorize heritage resources into three grades, with Grade III being the focus of this analysis. The southern façade of the chosen building holds considerable intrinsic significance and should be preserved.

Woodstock's urban fabric experiences a shift from day time vibrancy to night time silence, influenced by gentrification, industrialization, and the commuting patterns of residents. Defensible space and mixed-use developments play a crucial role in fostering community engagement and safety.

The micro, meso, and macro analyses of the site reveal the intricacies of Woodstock's urban landscape, its cultural diversity, and the potential for economic growth. Initiatives such as the MyCiTi bus route can promote tourism and thus support local businesses.

Despite site restrictions and heritage considerations, the Baltic Timber Co. site presents an opportunity for thoughtful development that respects its historical context while contributing to the neighbourhood's growth and inclusivity. Balancing preservation and innovation will be key to creating a vibrant and sustainable urban space in Woodstock.

The development of Phase 1 captures what is needed in the contextual fabric of the site. The first phase of the development focuses on the Artist District (Fig 43). This is to create a multi-phase development and create a slower transition from the current site to the new site. This can help with the effects of gentrification and create more community engagement in the building scheme. Understanding the heritage implications and site history creates an understanding of community living and working in the area; this will inform more sensitive design choices to better connect these spaces, and in turn will encourage the social exchange of information through an understanding of the relationship between the 'Ville' and the 'Cité'.

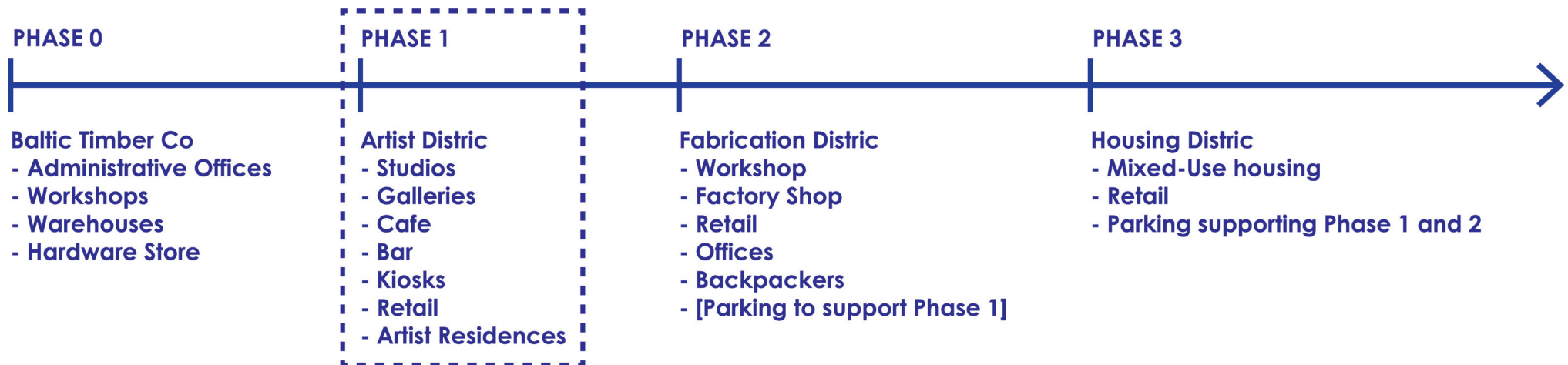


Figure 43: Phase Development Timeline (Author, 2023)

CHAPTER 03

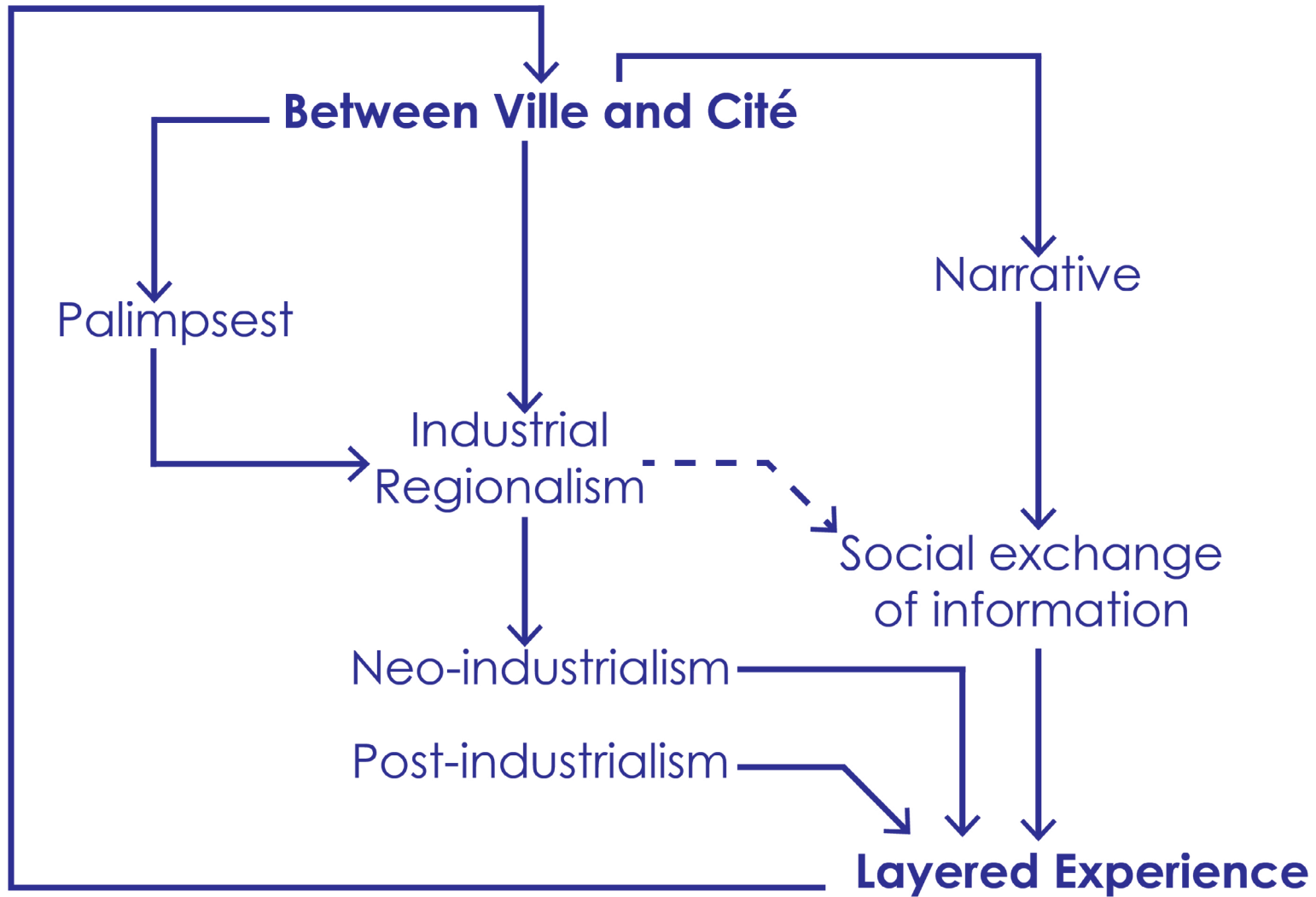


Figure 44: Flow of theoretical discourse (Author, 2023)

3. [THEORY] IN EXCHANGE FOR...

- 3.1. Introduction
- 3.2. The Social Exchange of Information
- 3.3. Theoretical development
 - 3.3.1. Fragment Layering
 - 3.3.2. Composed Vertigo
 - 3.3.3. Industrial Re-Rationalization
- 3.4. Post-industrialism vs Neo-industrialism
 - 3.4.1. Post-Industrialism
 - 3.4.2. Neo-Industrialism
- 3.5. Conclusion

3.1. INTRODUCTION

A Creative Commons is a type of legal licence to make use of an artist's work without having to directly ask the artist's permission to use his or her work, but only mentioning the artist when making use of his/her work (Creative Commons, n.d.: online). To architecturally manifest a Creative Commons space requires an open exchange of ideas and values, where the social exchange of information can take place in an informal way over a drink or expressed in street art, rather than in a formal classroom or lecture hall. Woodstock, Cape Town, is a space where people express themselves in many forms as it has a rich contemporary art culture.

Woodstock is famous for the number of graffiti and murals in the area. This is contextually important and is considered part of the urban culture. The difference between graffiti and murals is that graffiti is considered vandalism and murals are commissioned works of art. "What is perceived is the elitization and appreciation of what was once considered just an illegal expression of the less favoured classes" (Masutti & Camargo, 2020: 199). Graffiti is an act of rebellion against the machine or the powers that be, usually local government or municipalities, with no control over what is painted or tagged [a tag is the graffiti artist's name]. Murals in certain cases contain social commentary but are mostly artworks linked to businesses as part of their 'hip marketing'. Graffiti, being an act of rebellion, does not make it free from rules. Rules pertaining to graffiti include not painting over someone else's work without permission or spraying cars or religious buildings (September, 2022: online). These rules create a hierarchy within the graffiti community.

Although the focus of the proposed designs is not the graffiti or the artists per se, they have smaller roles in the contextual narrative found within Woodstock and the surrounding area. Other important aspects pertaining to Woodstock include industrial and residential spaces, workshops and studios, and the relationship between the different typologies found in these architectures. These include the industrial re-rationalisation, fragment layering, and composed vertigo. A short investigation into the characteristics of neo-industrialism (Fig 45) and post-industrialism is also done to define what the design approach is.

It is further used as a design guideline.

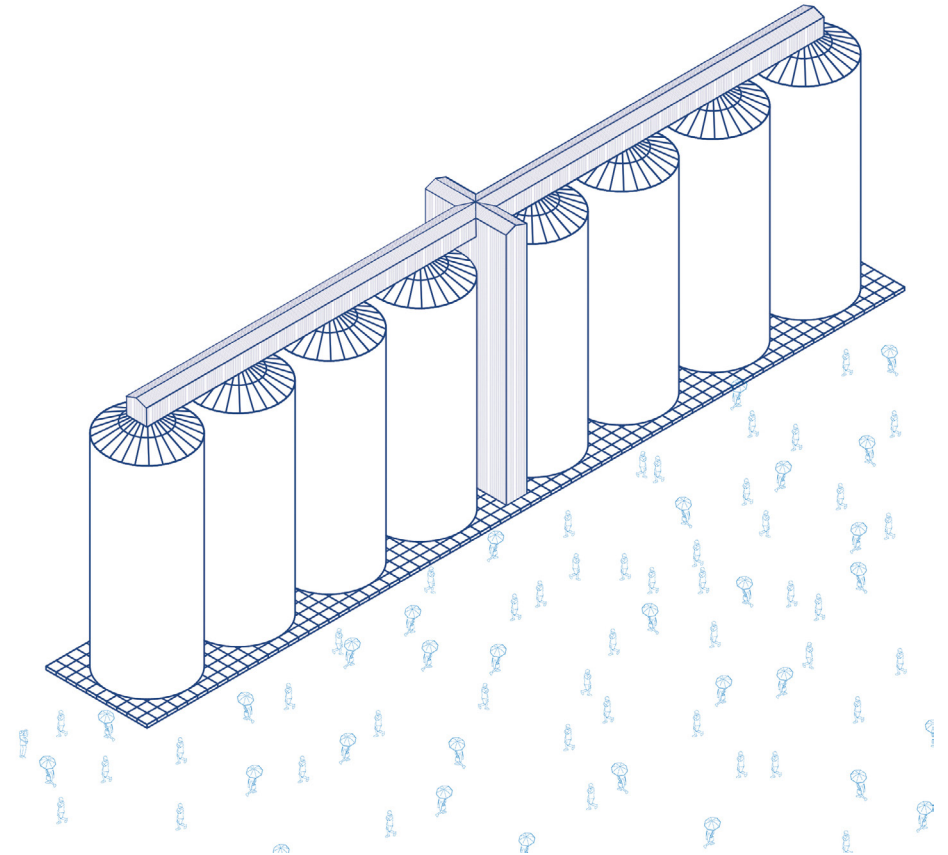


Figure 45: Urbanite intervention into past industrial spaces (Author, 2023)

3.2. SOCIAL EXCHANGE OF INFORMATION

The social exchange of information happens anywhere and everywhere daily. There is always a chance for interaction between people; social exchange is regarded as a less formal way to exchange information, rather than in a formal setting such as a classroom, court rooms, and conference venues. One aspect evident in the formal spaces is that a power hierarchy exists between parties. The power structure of a formal exchange has a superior and an inferior party (Fig 46), in contrast to an informal exchange with someone in a bar, on the street or in a gallery (Fig 47). Those structures still exist, but the lines of power are blurred, which creates an equal exchange between urbanites.

The creation and manifestation of chance encounters within the built environment help with the social exchange of information to takes place. Walkable cities manifest social exchange well because people cannot hide behind their anonymity as they do in vehicles or on the internet. Yet, having a walkable city is not enough to encourage proper social exchange of information, but urbanites would have to slow down to be able to properly interact with those around them. To architecturally create urban pockets of slow space would encourage these exchanges.



Figure 46: Formal exchange (Author, 2023)

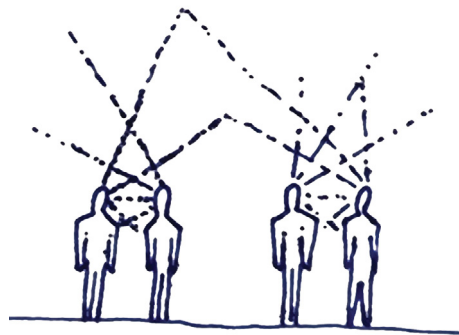


Figure 47: Informal exchange (Author, 2023)

The touchstone (Fig 48) investigates the social exchange of information by means of active participation of one user. The user is the 'barman' (the informant), and the newspaper is the information that is being exchanged. The barman pours a drink over the newspaper that is in tension, creating tears in the newspaper. As the newspaper tears, the information is symbolically exchanged. The tension in the newspaper is created by the connections between the old and the new juxtaposed next to each other.

Between Ville and Cité

Social exchange of information

Layered Experience



Figure 49: Social exchange as the between of 'Ville' and 'Cité' and a layered urban experience (Author, 2023)

Figure 48: Touchstone - Layered Experience, the social exchange of information (Author, 2023)

Social exchange theory developed as a psychological analysis of actions taken by individuals in a group. This phenomenon explains how people interact with each other by looking at what can be gained in a relationship with another person (Fig 50). Social exchange theory comprises four key components that explain how individuals behave socially. This framework outlines the tools for reinforcement, the rewards and benefits, as well as the resources involved in exchanges. These elements collectively influence an individual's motivation to participate in social interactions (Davlembayeva & Alamanos, 2023: 2).

How can social exchange theory influence architecture in a post-industrial urban landscape to enhance the experience of urbanites? Creating chance encounters between urbanites of differing backgrounds creates opportunity for the social exchange (Fig 51). The programme aids in the exchange of information by adding

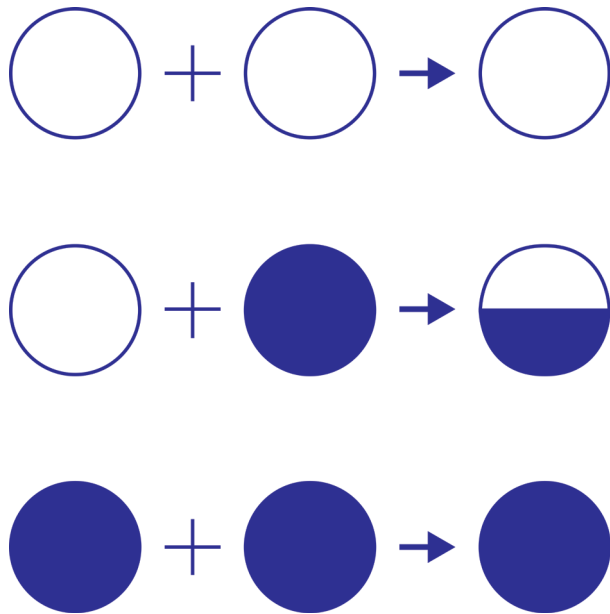


Figure 50: Social exchange theory (Author, 2023)

bars, eateries, galleries, and cafés to create not only habitability of Woodstock during the day, but creating a nightlife in the area, thus enhancing defensible space (Newman, 1996) by increasing human presence on street level for more hours during the day and establishing ownership in the area. Ownership ensues when there is accountability within a small community, where people know each other rather than being strangers (Newman, 1996:4). Ownership of the 'Cité' eventually leads to defensible space in the 'Ville'.

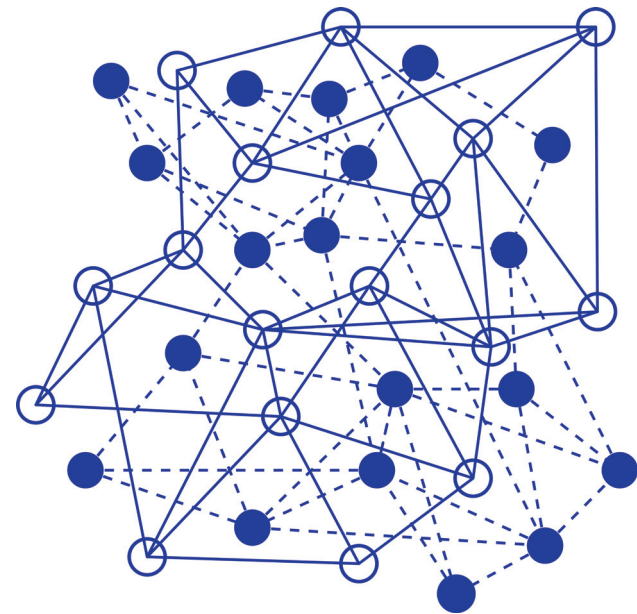


Figure 51: Interactions between urbanites (Author, 2023)

3.2. THEORETICAL FRAMEWORK

3.2.1. FRAGMENT LAYERING

Fragment Layering (Fig 52), is connected to the concept of palimpsest. In this context, palimpsest refers to a re-editing process where existing layers of objects or traces are covered or removed, either partially or completely (Ren, 2021: 717). The site does not have significant historical value. However, studying aerial photographs of the site dating back to the 1930s, it is evident that the site has changed; there had been many other structures. The most notable of these were grain silos, which were demolished after the railway lines were moved. The footprints of demolished structures may not have been totally erased by history and may be under a concrete surface bed. Investigation of aerial photos may help trace where the buildings had been, with scars of the past being guarded by the existing. The investigation of the urban palimpsest formulates an understanding of the heritage significance found within the 'Cité'.

“Although the globalization and digitalization of everyday life has led to less place-bound architectural practices or human interactions, “getting back into place” is a crucial position for a meaningful and long-term revitalization of urban landscapes.” (Sioli, Floet & Jennen, 2020: 676-677)

Architectural heritage may be poetically understood as: through the change of times buildings are built and demolished to accommodate needs of the user and to fit into certain narratives of an era; the current era being globalization and digitalization of our cities which leads to less place-bound space for urbanites (Sioli, Floet & Jennen, 2020: 676-677). Constant change may cause certain histories of places to be lost to time. In some cases these may be rediscovered by historians, archaeologists or concerned citizens.

Only by investigating aerial photographs dating from 1935–1973, the previous existence of the silos [demolished circa 1973 (Fig. 28)] became apparent, revealing its industrial functions in the past. The

Between Ville and Cité



Palimpsest



Fragment Layering



Layered Experience

Figure 52: Palimpsest flowing into fragment layering as the between of 'Ville' and 'Cité' and a layered experience (Author, 2023)

images showed two other structures still present on site, dating back to at least 1935 (Fig. 14 & 19). One structure is a warehouse that supported the silos and the other is currently used as a workshop. Neither have heritage significance, according to the CoCT map viewer (2023:online). A layered experience of the industrial character can be re-created by architecturally acknowledging the demolished silos. Pallasmaa (2005: 60) states that the body knows and remembers. Just as the body remembers, the site remembers its past as scars buried beneath the new.

Conceptually, fragment layering starts when structures from the past are identified and used to inform current design strategies (Fig. 53 & 54). The existing structures do not play a significant role in fragment layering, because they still exist. Fragment layering values memory of place more than addressing the current existing. This manifests historical depth within the design development and serves as an important guideline to determine form-giving and spatiality on the site—learning from the past to compose the new.



Figure 53: Concept Model: Fragment Layering (Author, 2023)

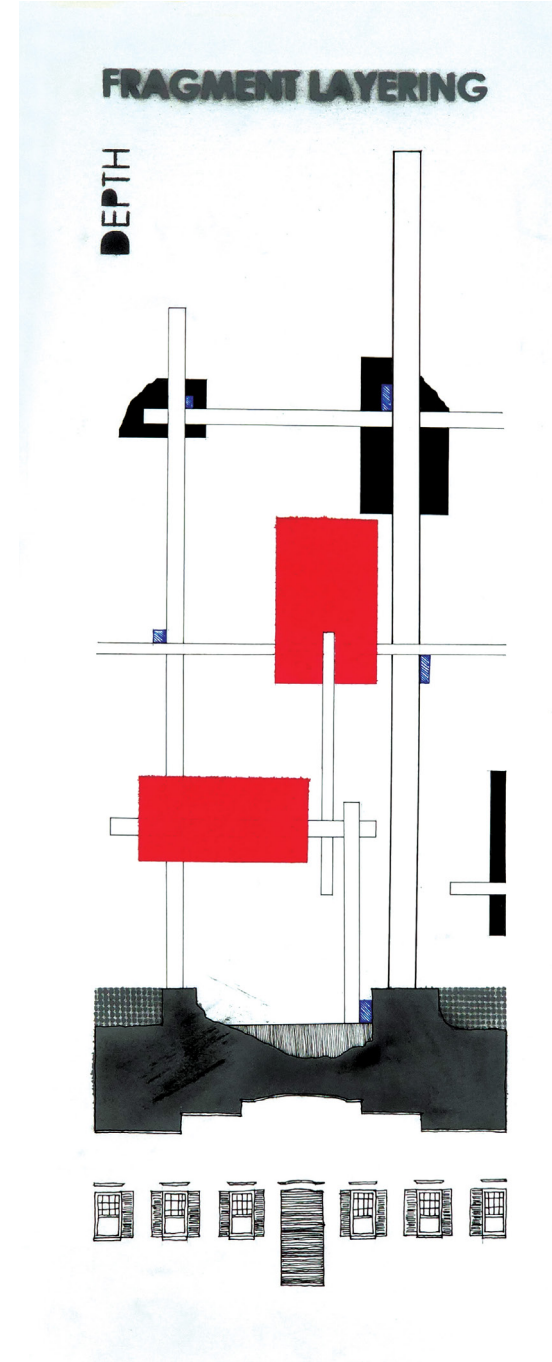


Figure 54: Concept Poster: Fragment Layering (Author, 2023)

3.2.2. COMPOSED VERTIGO

Composed vertigo relates to the narrative of the users of the site and the surrounding context (Fig 55). Contemporary Woodstock is a creative urban space. Dwellers manufacture and sell furniture. They paint and sell their art works. Many have businesses and offices. Yet where the narratives cross, conflict may occur. A business owner may, for instance, scold a young graffiti artist for spray-painting on his building. The concept is contradictory by nature, as are certain narratives. What makes a mural acceptable to some and graffiti unacceptable to others?

Users may experience space in different ways: space syntax provides a theoretical and analytical method for describing spatial properties from the viewpoint of the situated observer (Psarra, 2009: 21). By developing a framework of different urbanites in a space ('Cité'), their experiences can be understood.

Characterisation of urbanites:

- Visitor [the Outsider];
- Artist [the Creator];
- Curator [the Judge];
- Barman [the Informant]; and
- Cleaner [the Caretaker].

Taking the narratives of the above-mentioned urbanites into account, the spatial planning of the site will enable their different uses of the site. The visitor will be the main character within the urban space as this user will be the most common on the site. Their experience will be the most diverse of all the users as it is in many cases a first-time experience. Keeping this in mind, the design must serve the other users also, because without them the site will cease to function as a space of social exchange.

According to Pallasmaa (2005: 41) architecture strengthens the existential experience for the urbanite. If strengthened, you are balanced and in control, whilst vertigo is being unbalanced on otherwise stable ground. Conceptually, this manifests when attaching tectonic to stereotonic structures, or the new to the old.

Between Ville and Cité

↓
Narrative

↓
Composed Vertigo

↓
Layered Experience

Figure 55: Narrative flowing into composed vertigo as the between of 'Ville' and 'Cité' and a layered experience (Author, 2023)

This might create a balancing act between different structures; some composed and some in vertigo (Fig. 56 & 57). Different users experience different states of composure and vertigo when experiencing site. It is up to the individual to experience the site as individual narratives will differ from group narratives. The visitor will experience the site the most individualistically when compared to the experience of other users. These urbanites will not be active on the site daily, but will visit occasionally. The balance between these users is an important characteristic that is addressed in the design by allocating spaces to users in an appropriate manner.

The aim is to find a balance between the existing structures and the new structures. These narratives all add up in the experience of composed vertigo felt by users. The architecture manifests this, because it becomes a design guideline to evoke conversation between old and new structures and past and present users.

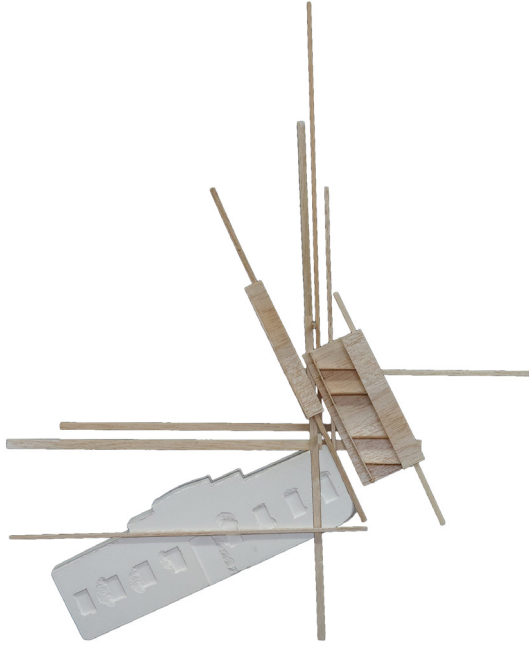


Figure 56: Concept Model: Composed Vertigo (Author, 2023)



Figure 57: Concept Model: Composed Vertigo (Author, 2023)

3.2.3. INDUSTRIAL RE-RATIONALISATION

Industrial re-rationalisation relates to industrial regionalism (Fig 58). The current state of the de-industrialisation of Woodstock is due to the 4th industrial revolution and the information age, as evident in the development of the Woodstock Exchange, the Biscuit Mill and the Iron Works—all buildings that had been empty. This caused many to look for employment elsewhere as industrial buildings start to fall into disuse and require renewal and revitalization, without taking away from the surrounding context and doing a disservice to it. The restructuring of existing industrial buildings and spaces need to be approached sensitively.

“Buildings designed to accommodate production processes (production, storage, distribution and marketing) are closely related to two phenomena of modern era: mechanization and industrialization, which made them an expression of modernity.”
(Caldas & Moreira, 2012:154)

The re-rationalisation of the existing industries surrounding the site and the context aims to break the grid of rationality and refigure the existing industry into a neo-industrial urban landscape that uses the contextual findings to adaptively reuse existing buildings. The re-rationalisation aims to not remove the grid, but rather to adaptively reuse it, giving a new sense of place (Fig 59 & 60). Industrialisation forms part of the larger modernist movement regarding automation and mechanisation of living and working. The re-scripting of these buildings adds to an industrial re-rationalisation but is not enough to fully encompass the re-scripting of the industrial fabric.

The adaptation, demolition, and reuse of warehouses on site restructures the industrial fabric, not only aesthetically and programmatically, but also in an experiential way. The restructuring of the industrial grid is not necessarily a design strategy, but a design outcome—it happens even whilst ignoring the concept thereof.

The outcome aims to achieve a renewal that forms part of a

Between Ville and Cité

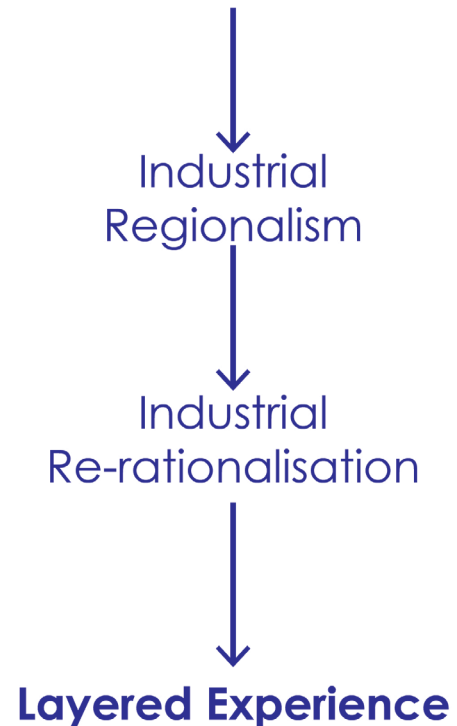


Figure 58: Industrial regionalism flowing into industrial re-rationalisation as the between of ‘Ville’ and ‘Cité’ and a layered experience (Author, 2023)

neo-industrial urban landscape; to improve socio-economic standards of an area whilst remaining just in not creating an influx of gentrification, but rather an increase of economic freedom. The architecture unfortunately is not the key factor to consider when discussing gentrification, as the local and provincial governments also play a significant role in this. As the free market continues to flourish, gentrification remains a risk when attempting the renewal of an area.



Figure 59: Concept Model: Industrial rerationalisation (Author, 2023)

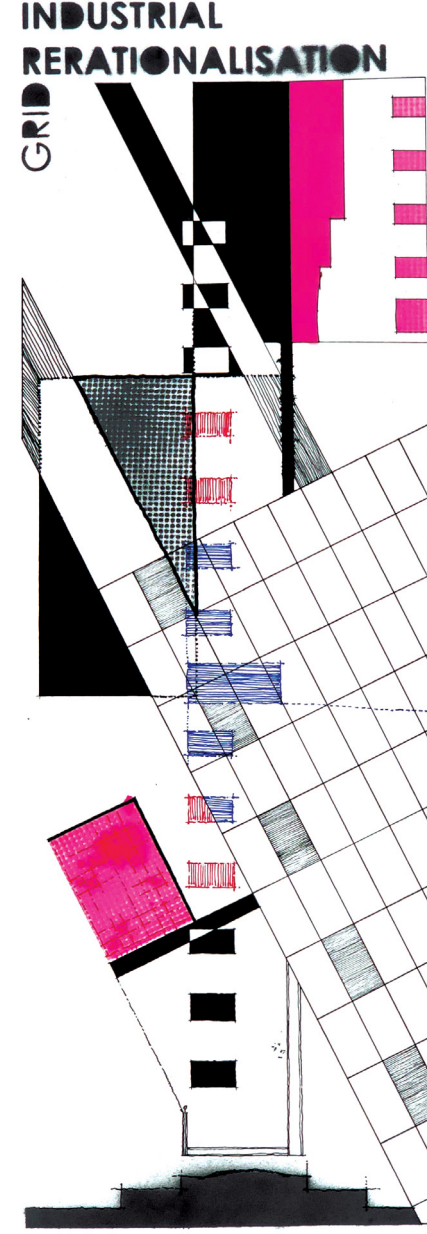


Figure 60: Concept Poster: Industrial re-rationalisation (Author, 2023)

3.4. POST-INDUSTRIALISM VS NEO-INDUSTRIALISM

Post- and neo-industrialism (Fig 61) are both linked to the 4th industrial revolution and the development of the microprocessor (Fig. 62). The difference between the two ideas is that the one is of economic structure, and the other that of a change in how dwellers live and work.

3.4.1. POST-INDUSTRIALISM

A post-industrial society is a stage in a society's evolution when the economy shifts from producing and providing goods and products to one that offers services (Crossman, 2019: online). This is a product of de-industrialization that has been most rampantly happening since the start of the information age and the 4th industrial revolution. Daniel Bell characterized post-industrialization in his book, *The Coming of Post-Industrial Society: A Venture in Social Forecasting*, as follows:

- Production of goods (like clothing) declines and the production of services (like restaurants) goes up.
- Manual labour jobs and blue-collar jobs are replaced with technical and professional jobs.
- Society experiences a shift from focusing on practical knowledge to theoretical knowledge. The latter involves the creation of new, inventive solutions.
- There is a focus on new technologies: how to create and utilize them as well as harness them.
- New technologies foster the need for new scientific approaches like IT and cyber-security.
- Society needs more college graduates with advanced knowledge who can help develop and advance technological change (Bell in Crossman, 2019: online).

Post-industrialisation creates a divide between the working- and middle classes. One of the symptoms of this divide may be gentrification, especially in cases where the upper classes move into spaces of the working class, creating socio-economic divides in neighbourhoods. The divide between upper and lower Woodstock is one of these examples.

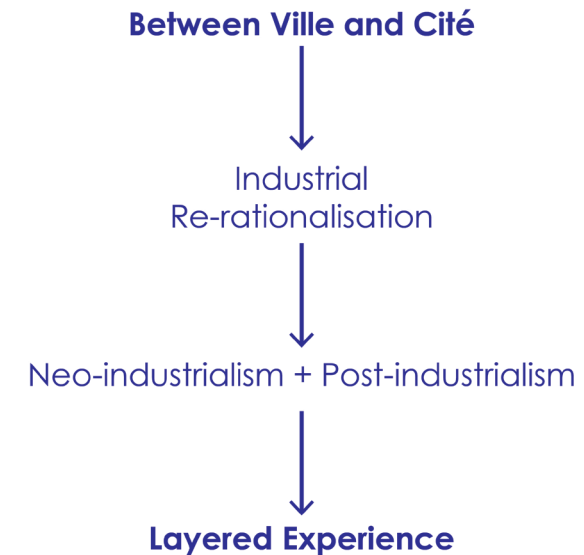


Figure 61: Industrial re-rationalisation flows into neo- and post-industrialism creating the layered experience (Author, 2023)

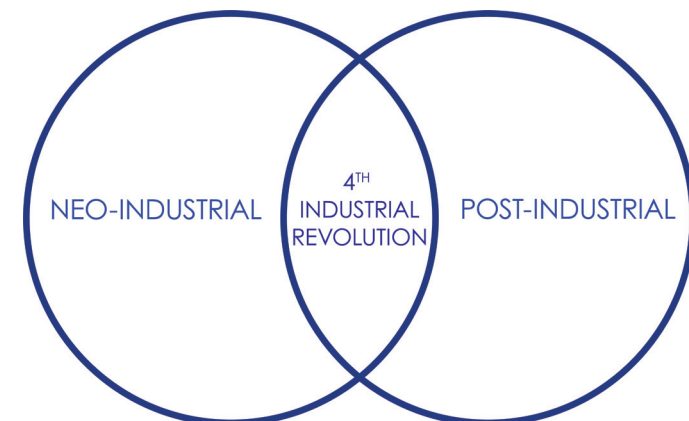


Figure 62: Venn diagram of Neo- and Post-Industrial (Author, 2023)

3.4.2. NEO-INDUSTRIALISM

Human activity qualitatively changes during the neo-industrialization: human beings devote more time to learning and inventing automated machines (Pastukhova & Pastukhova, 2019: 1). Automation gives urbanites freedom to rather pursue creative endeavours than manufacturing. This gives rise to similar issues pertaining to post-industrialism. The main difference between the two is that neo-industrialisation pursues social and environmental sustainability (Fig 63). It also encompasses the following, according to Pastukhova & Pastukhova (2019: 3):

- Governance Structures: Anchored in participatory urban policies that mainstream sustainable urban and territorial development as part of integrated development strategies and plans.
- Social Inclusion: Development must protect the planet and enable all inhabitants.
- Spatial Development: Balanced territorial development that accounts for different scales of cities and human settlements.
- Urban Prosperity: Inclusive and sustainable economic growth.
- Environmentally Sustainable: Unsustainable consumption and production patterns need re-evaluation.

Where post-industrialisation happens passively, neo-industrialisation includes more control over the process and regards more planning aspects. Neo-industrialisation is the active reaction on post-industrial society. It aims to create a more sustainable and equal urban landscape for the dwellers of the area. Neo-industrialisation focuses more on the intricacies of the larger urban landscape; post-industrialisation focuses more on the individual characteristics of buildings. Taking both into consideration is important as the scale of the project creates larger intricacies that are not heavily focused on in post-industrial developments.



Figure 63: Sustainable Urban Development (Pastukhova & Pastukhova (2019: 3) Adapted by author.

3.5. CONCLUSION

In conclusion, the social exchange of information is a fundamental aspect of human interaction that occurs daily in various settings, both formal and informal. In formal spaces, there are often clear power structures supporting superiority over elements to instil inferiority, while informal exchanges tend to be more egalitarian. To enhance the experience of urbanites in a post-industrial urban landscape, the concept of social exchange theory can be applied in architecture. Social exchange theory emphasizes the motivation of individuals to engage in social interactions based on the rewards and benefits they can gain from relationships. By creating chance encounters between urbanites of differing backgrounds, opportunities for social exchange are facilitated. This can be achieved by designing spaces that encourage interaction, such as bars, eateries, galleries, and cafés. By fostering a sense of ownership and accountability within the community, defensible space is created, which contributes to a more vibrant and livelier urban environment.

The theoretical framework proposed in this context includes “Fragment Layering,” which seeks to preserve and acknowledge the historical significance of the site while informing current design decisions. “Composed Vertigo” focuses on balancing the experiences of different urbanites and incorporating contradictory narratives into the design. “Industrial re-rationalisation” aims to adaptively reuse existing industrial structures while respecting the surrounding context and enhancing socio-economic standards.

Considering the transition from industrialisation to post- and neo-industrialism, it becomes apparent that sustainability, social inclusion, and environmentally conscious practices are crucial elements to be incorporated into urban development (Fig 64). Neo-industrialism offers more active control over the process, allowing for deliberate planning to create a more sustainable and equitable urban landscape.

By integrating these theoretical concepts and principles, architecture can play a significant role in shaping post-industrial urban spaces to promote social exchange, enhance the experiences of urbanites

and contribute to a more balanced and sustainable future for cities. The focus on creating meaningful interactions, preserving heritage, and fostering a sense of community can lead to a more vibrant, inclusive, and resilient urban environment that benefits all its inhabitants.

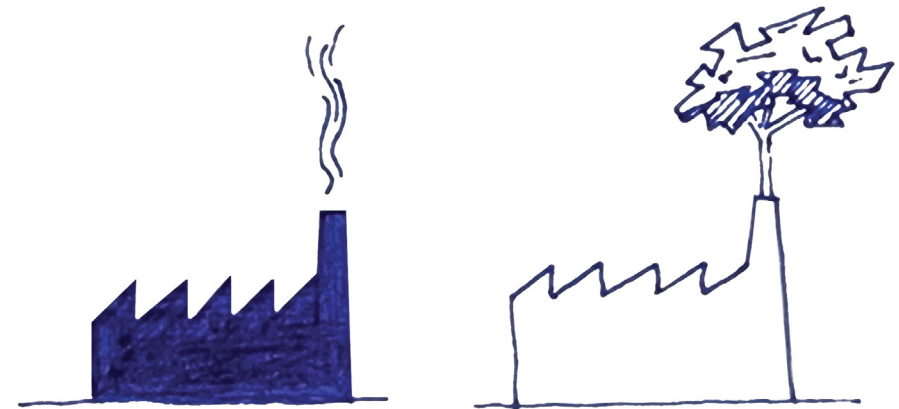


Figure 64: Industrial to Post-Industrial (Author, 2023)

CHAPTER 04



Figure 65: Contextual Graffiti (Author, 2023)

4. PRECEDENT AND CASE STUDIES

4.1. Victoria Yards [Daffonchio Architects]

4.2. Battery Park [DHK Architects]

4.1. VICTORIA YARDS [DAFFONCHIO ARCHITECTS]

Victoria Yards, Johannesburg, is a mixed-use urban space transformed from an industrial wasteland into a vibrant and creative hub. The urban spatial organization at Victoria Yards is characterized by adaptive reuse, community engagement, and a mix of functions that fosters a sense of place and creativity (Curiocity, 2021: online).

1. Adaptive Reuse and Contextual Integration: Victoria Yards embraces adaptive reuse by repurposing existing industrial buildings and structures (Fig 67). The site's industrial heritage is preserved and integrated into the design, giving it a distinctive character that celebrates its history. The architectural interventions seamlessly blend with the existing structures, contributing to the site's neo-industrial aesthetic.



Figure 66: Aerial image of Victoria Yards (Google Maps, 2023: online)
Adapted by author
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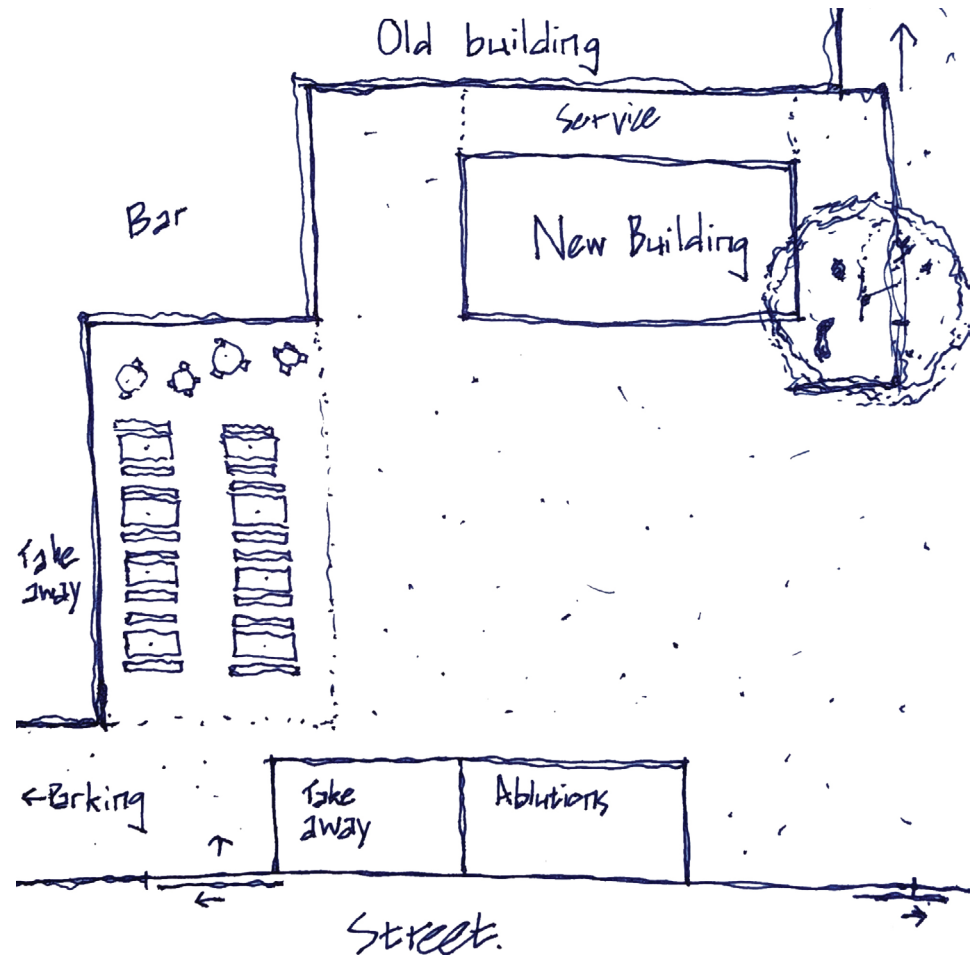


Figure 67: The appropriation of an industrial courtyard into a space of gathering (Author, 2023)

2. Mixed-Use Approach: Victoria Yards embraces a mixed-use approach, where art, culture, commerce, and community intersect (Fig 68). The space functions as a live-work-play destination, with artists and artisans working on site, and visitors engaging with the creative process while exploring the galleries and retail spaces. This mix of uses contributes to a vibrant and dynamic atmosphere.

3. Green Spaces and Sustainable Design: Victoria Yards incorporates green spaces and sustainable design practices. Courtyards and communal gardens (Fig 69) create opportunities for relaxation and socializing amidst a lush environment. The use of sustainable materials, rainwater harvesting, and energy-efficient systems align with the site's commitment to environmental stewardship.

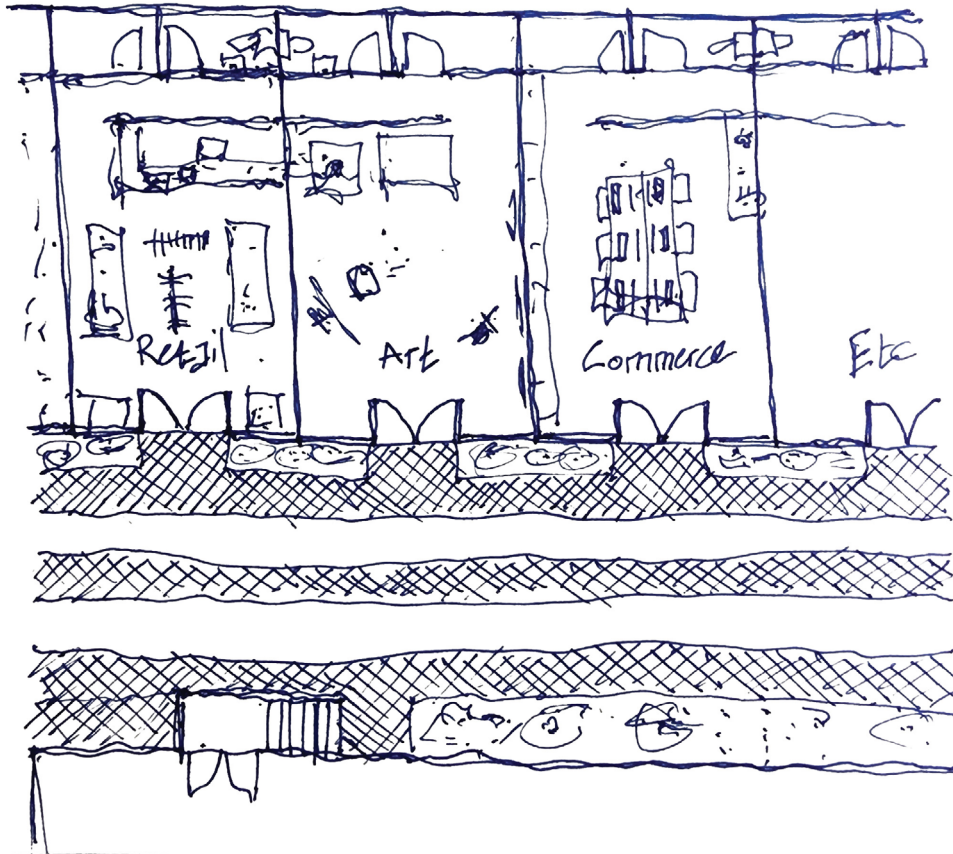


Figure 68: Mixture of different disciplines working in close proximity share skills and information (Author, 2023)



Figure 69: Green corridors (Author, 2023)

4. Artistic Expression and Public Art: Artistic expression is a central theme at Victoria Yards (Fig 70). Murals, sculptures, and various forms of public art are scattered throughout the space, creating an immersive experience for visitors and infusing the site with creativity.



Figure 70: Art in a courtyard (Daffonchio Architects, 2018; online)

5. Connectivity and Mobility: The urban space organization at Victoria Yards promotes connectivity and mobility. Pedestrian pathways and cycling lanes are strategically placed to encourage walking and non-motorized transportation within the site (Fig 71). This facilitates easy navigation and enhances the overall accessibility of the space.



Figure 71: Pedestrian safe space between buildings (Author, 2023)

To summarize, Victoria Yards is successful in the organization of its urban space as it embraces principals of adaptive reuse, mixed-use, community engagement, sustainability, and artistic expression (Fig 72). The transformation of an industrial site into a creative and inclusive hub highlights the positives of urban revitalization and how this approach transforms underutilized spaces into cultural landmarks.



Figure 72: Material composition of buildings in Victoria Yards (Daffonchio Architects, 2018:online)

4.2. BATTERY PARK [DHK ARCHITECTS]

Battery Park, Cape Town, designed by DHK Architects, has an urban spatial organization that demonstrates thoughtful planning, functionality, and a strong connection to its context (de Klee, 2019: online). The park is located in the V&A Waterfront precinct, a prominent area with a mix of commercial, residential and leisure activities. The precedent analysis focusses on the urban spatial organization of Battery Park:

1. Integration with Surroundings: The design of Battery Park seamlessly integrates with the surrounding urban fabric (Fig 74). The park's layout and circulation patterns are well-connected to the adjacent neighbourhoods and waterfront promenade, ensuring easy access for both residents and tourists.

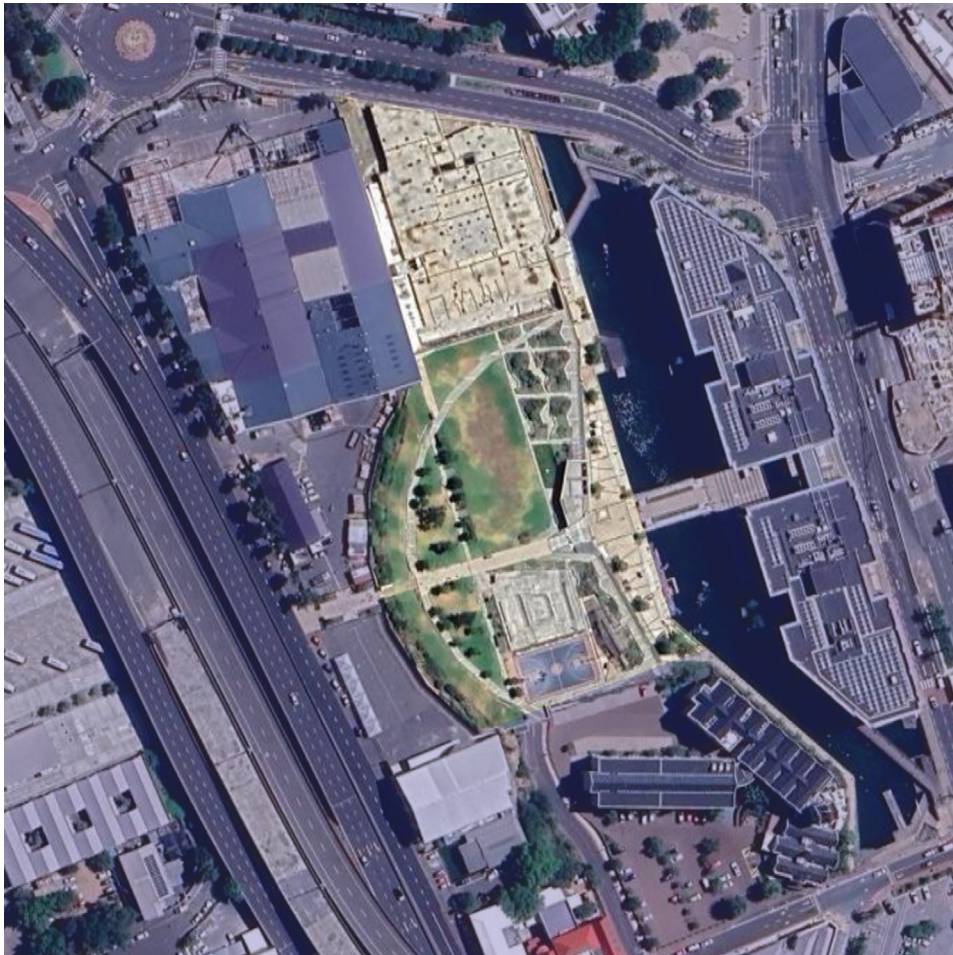


Figure 73: Aerial image of Battery Park (Google Maps, 2023: online)
Adapted by author
55

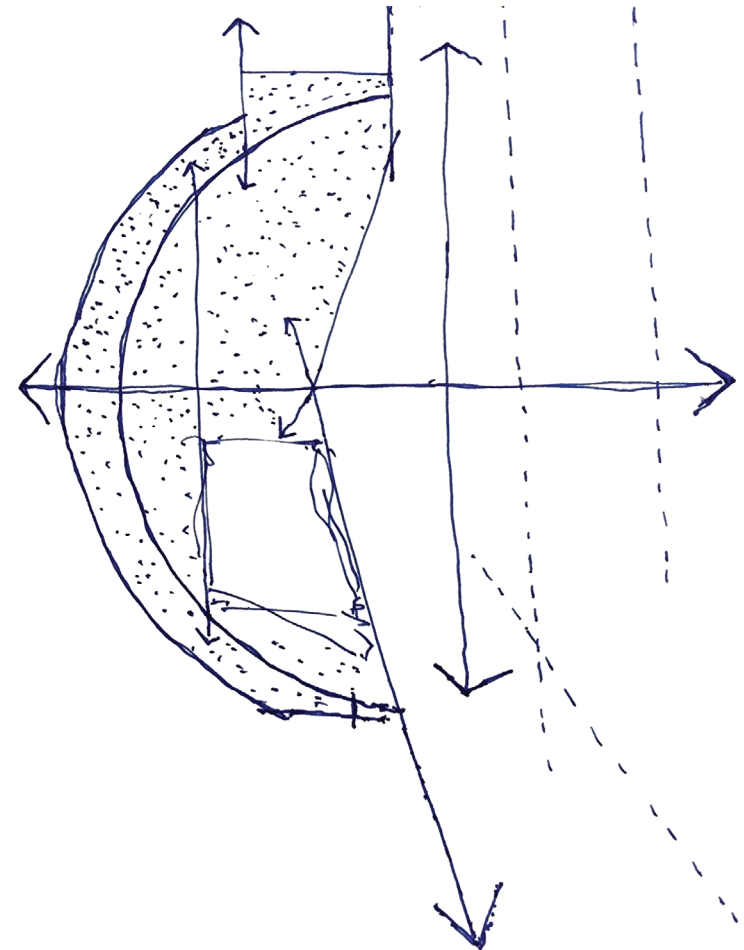


Figure 74: Flow of the walkways (Author, 2023)

2. Spatial Hierarchy and Zoning: This development is organized with a clear spatial hierarchy, carefully delineating different zones and activities. There are open lawns for gatherings and events, recreational areas for sports and leisure, and intimate spaces for relaxation and contemplation. The zoning allows for various activities to coexist harmoniously (Fig 75).

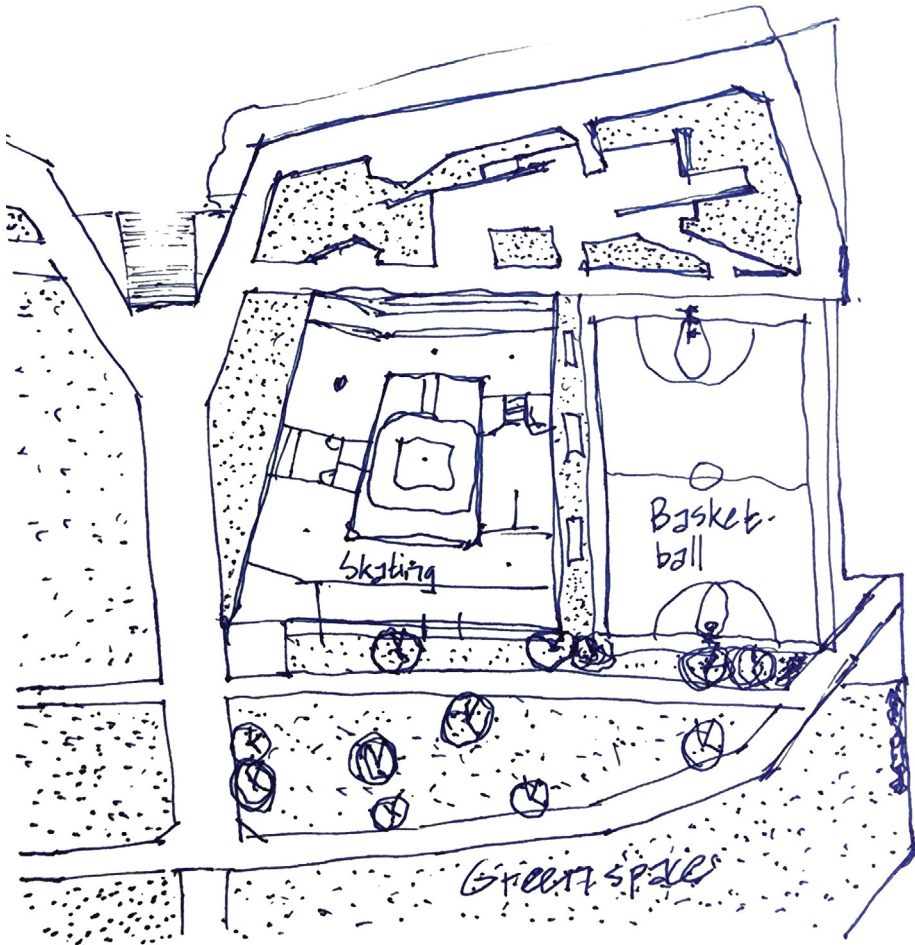


Figure 75: Intertwining of mixed open spaces to form unity and cohesion (Author, 2023)

3. Mixed-use and Amenities: Battery Park is designed as a mixed-use space, offering a range of amenities and facilities. It includes playgrounds for children, outdoor fitness areas, public seating, and ample green spaces for picnics and leisure activities (Fig 76). These amenities cater for diverse user groups, making it an inclusive urban space.

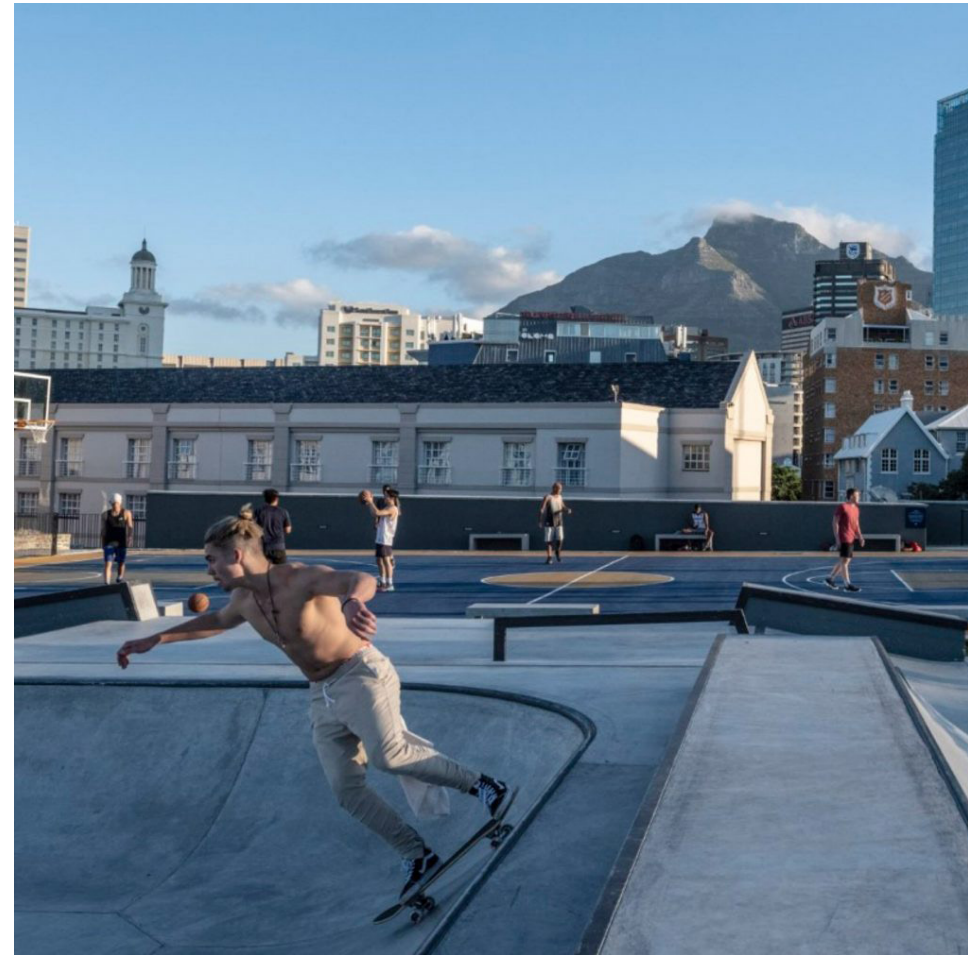


Figure 76: Sport amenities, skatepark and basketball court (de Klee, 2019: online)

4. Cultural Heritage: The integration of historical elements and public art installations adds cultural value to Battery Park (Fig 77). Interpretive signage and exhibits educate visitors about the site's historical significance, enhancing the overall experience and strengthening the connection between past and present.

5. Connectivity and Accessibility: Battery Park prioritizes pedestrian access and connectivity. It incorporates well-defined walking and cycling paths that link to the surrounding areas, encouraging non-motorized transport (Fig 78). The park is also accessible to people with disabilities, ensuring inclusivity for all.

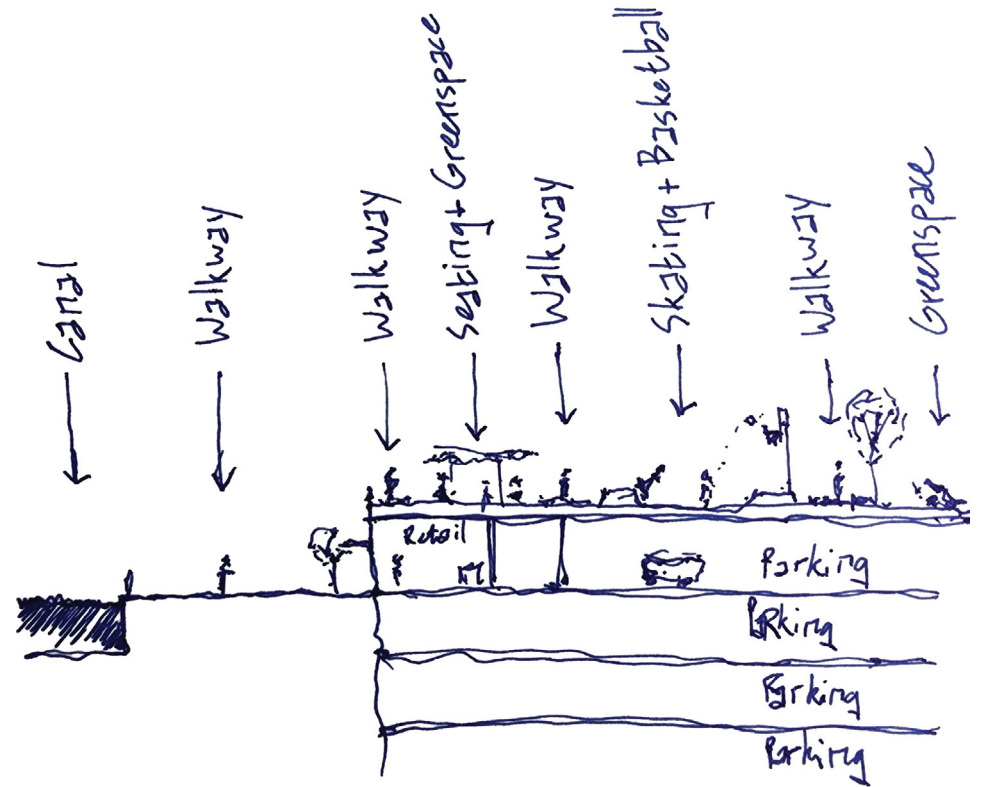


Figure 77: Battery of cannons exemplifies connection to the past through narrative (de Klee, 2019: online)
57

Figure 78: Spatial hierarchy ruled by walkways (Author, 2023)

To summarize, Battery Park is successful in its organization of urban space. The planning and integration with the surroundings, inclusivity, sustainability, and cultural heritage makes it an asset to the city and a gathering place for locals and visitors alike (Fig 79).



Figure 79: New building compliments and acknowledges the past (de Klee, 2019: online)

CHAPTER 05



Figure 80: Contextual Graffiti (Author, 2023)

5. DESIGN SYNTHESIS

- 5.1. Introduction
- 5.2. Design Guidelines
- 5.3. Program
- 5.4. Design Process
- 5.5. Final Design

5.1. INTRODUCTION

In this chapter the problem of what happens to a industrial, buildings, structures and/or places after the closure thereof will be discussed. This one of the challenges that designers in the 21st century must address. This issue persists in areas that previously where industrial spaces, such as Woodstock, de-industrialize due to the 4th industrial revolution (Fig 81).

Through the precedent and case studies of, Victoria Yards and Battery Park, how the conversion of a heritage and industrial space into a new space took place. Victoria Yards being a complex of old industrial buildings converted into an urban artist hub in Johannesburg, is an appropriate case study when exploring how the use of a complex of old industrial buildings can be appropriated into a new space. The heritage surrounding Woodstock is an important

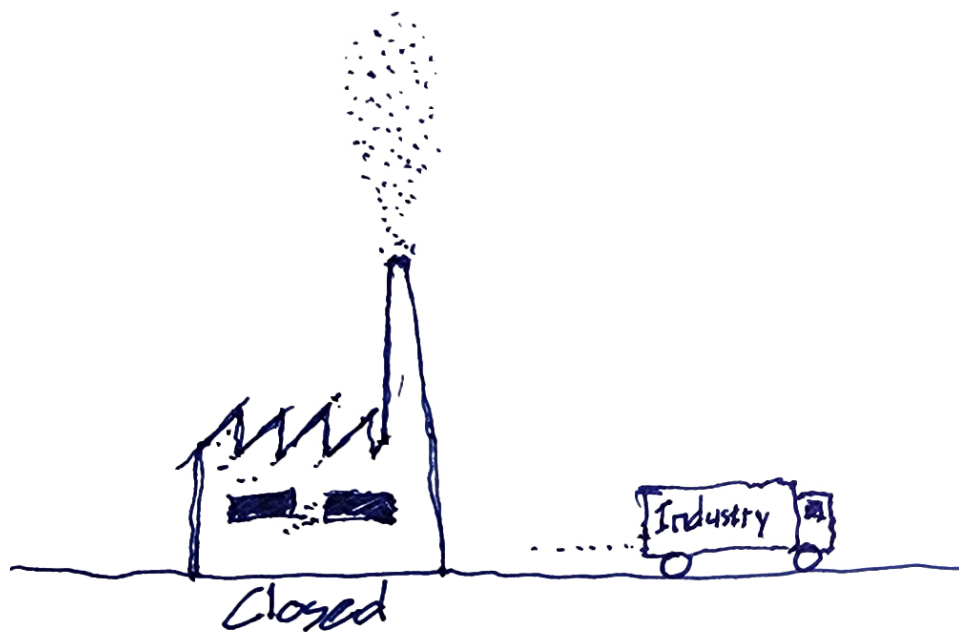


Figure 81: Problem statement: Industrial disuse (Author, 2023)

factor when design an urban space, the precedent study of Battery Park focus on the urban development of a cultural space. The site does not have much cultural significance other than it being on Albert Road and it having a prominent gable, Battery Park has success due to community engagement on a cultural level.

Learning from the precedent and case study the bridge between 'Ville' and 'Cité' can be crossed (Fig 82). The crossing of the metaphysical bridge from a larger urban context to a specific one manifests it self through the conceptual and theoretical exploration and development of Fragment Layering, Composed Vertigo and Industrial Re-rationalisation. The social exchange of information is the essence of the design outcome as it happens through the means of a neo-industrial urban space.

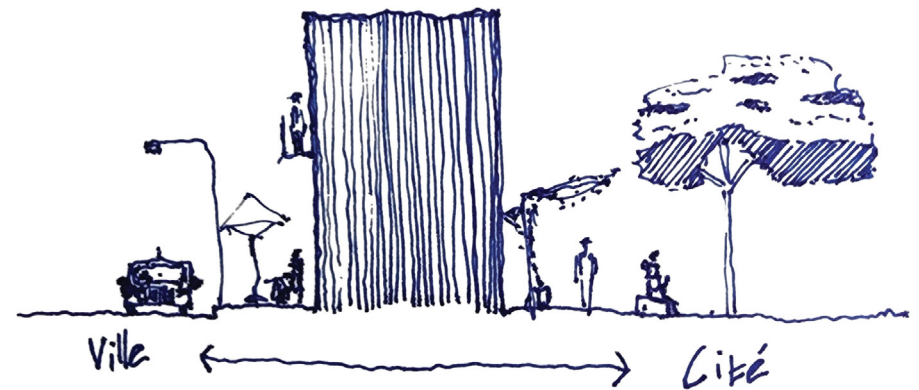


Figure 82: Bridge between 'Ville' and 'Cité' (Author, 2023)

The project aim is to create an inclusive space for not only visitors of the site but those who live in close proximity of the site and on the site. This aim will be achieved when there is a balance between community engagement and commercial success on the site (Fig 83). This chapter explains how the architecture attempts to achieve this aim through design guidelines, an accommodation list, the design process and the final design.

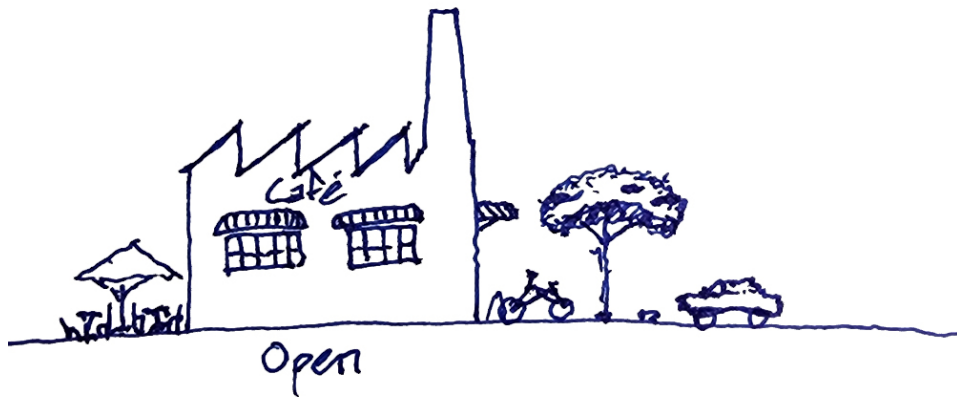


Figure 83: Aim of the project (Author, 2023)

5.2. DESIGN GUIDELINES

These guidelines aim to create a dynamic, layered, socially engaging and sustainable urban space in Woodstock, Cape Town, by leveraging the characteristics of the context and addressing the needs and aspirations of the community. These guidelines are as follows:

- **Foster Social Exchange and Interaction:**
 - Design spaces that encourage informal social exchange, such as bars, eateries, galleries, and cafés, where people can interact and exchange ideas in a relaxed setting.
 - Create a balance between formal and informal spaces to cater to different preferences and encourage diverse interactions.
- **Acknowledge and Preserve Historical Significance:**
 - Integrate the concept of "Fragment Layering" to acknowledge and preserve the historical layers of the site within the design.
 - Use existing structures or remnants to inform design decisions and add a sense of historical depth to the space.
- **Balance and Embrace Contradictory Narratives:**
 - Implement the concept of "Composed Vertigo" to balance and incorporate contradictory narratives and experiences of different urbanites.
 - Ensure that the design accommodates and respects diverse perspectives and allows for individual interpretations of the space.
- **Adaptive Reuse and Sensitivity to Industrial Spaces:**
 - Embrace "Industrial Re-rationalization" by sensitively adapting and reusing existing industrial structures, promoting sustainability and respecting the existing context.
 - Integrate new elements that harmonize with the industrial aesthetic, creating a cohesive and visually appealing urban landscape.

- **Promote Sustainability and Inclusivity:**
 - Integrate sustainability practices into the design, such as energy efficiency, waste reduction, and green spaces, to contribute to a more sustainable urban environment.
 - Design with inclusivity in mind, ensuring that the space is accessible and caters to a diverse range of users, promoting social inclusion and equality.
- **Engage the Community:**
 - Involve the community in the design process through workshops, feedback sessions, and collaborative design approaches to ensure the project meets their needs and aspirations.
 - Consider co-creation initiatives to incorporate local insights and knowledge, fostering a sense of ownership and pride in the community.
- **Address Gentrification Concerns:**
 - Work closely with local and provincial governments to address concerns related to gentrification and ensure the project's positive impact on the community, balancing economic growth with community needs.
- **Maintain Cultural Relevance:**
 - Respect and integrate the local culture, including the rich contemporary art culture and the significance of graffiti and murals in the area, into the design to maintain cultural relevance and authenticity.

Through the application of these guidelines an architectural solution to the problem statement can be achieved. In this, the aim of the project can be met with the afore mentioned architectural solution.

5.3. ACCOMMODATION LIST

Formal Gallery		Studios+Bar		Retail+Housing+Office		Graffiti Gallery+Studio		Takeaway+WC		Tower		Parking	
Exhibition	497m ²	Bar		Retailx4		Graffiti Gallery		Takeaway		Exhibition		Pblc Parking	1235m ²
Admin	32m ²	Bar	104m ²	Storefront	55m ²	Exhibition	447m ²	Front of House	33m ²	Exhibition	73m ²	Pvt Parking	245m ²
Storage	78m ²	Kitchen	31m ²	Storage	9m ²	Open Foyer	76m ²	Kitchen	30m ²	Circulation	20m ²		
Loading Bay	25m ²	Storage	5m ²	WC	3m ²	Studio		WC		Viewing Platform			
WC	18m ²	Yard	22m ²	Housingx4		Storefront	99m ²	Male WC	17m ²	Vwng Pltfrm	160m ²		
		WC	5m ²	Living Room	17m ²	Kitchenette	4m ²	Female WC	17m ²	Circulation	30m ²		
		Studios		Kitchen	7m ²	WC	3m ²	Uni Access	6m ²				
		Reception	32m ²	Bedroom	14m ²	Studio	60m ²	Locker Room	22m ²				
		Storage	21m ²	Bathroom	6m ²	Storage	22m ²	Storage	10m ²				
		Kitchenette	26m ²	Roof Garden	18m ²	Housing							
		Open Studio	99m ²	Office		Living Room	17m ²						
		WC	11m ²	Reception	33m ²	Kitchen	19m ²						
		Lounge	40m ²	Boardroom	30m ²	Bedroom	14m ²						
		Pvt Studios	130m ²	Storage	6m ²	Bathroom	15m ²						
		Boardroom	44m ²	WC	5m ²	Roof Garden	69m ²						
		Circulation	217m ²	Open Office	38m ²								
				Pvt Office	22m ²								
				Kitchenette	10m ²								
				Roof Garden	23m ²								

Figure 84: Accommodation list (Author, 2023)

5.4. DESIGN PROCESS

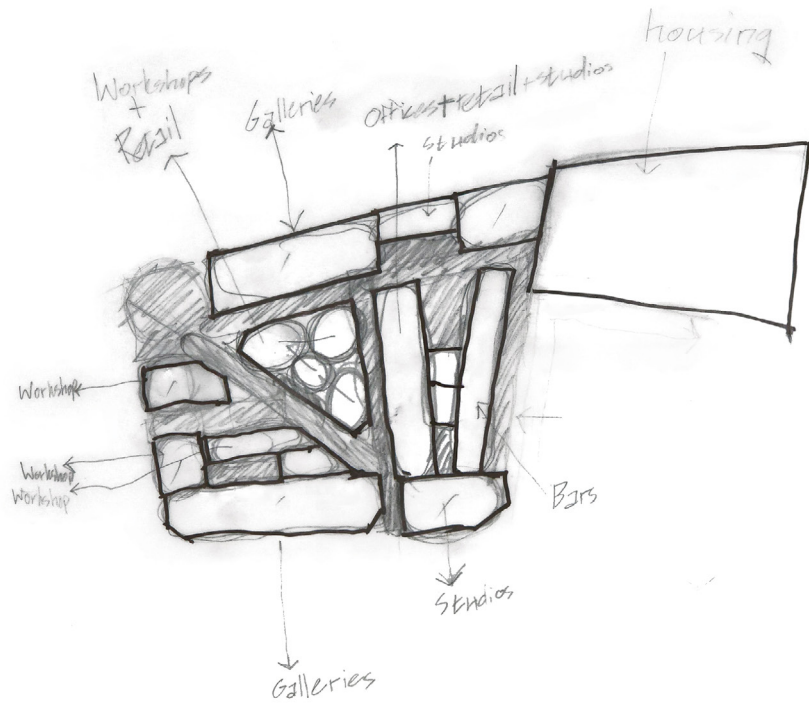


Figure 85: Early spatial development of project (Author, 2023)

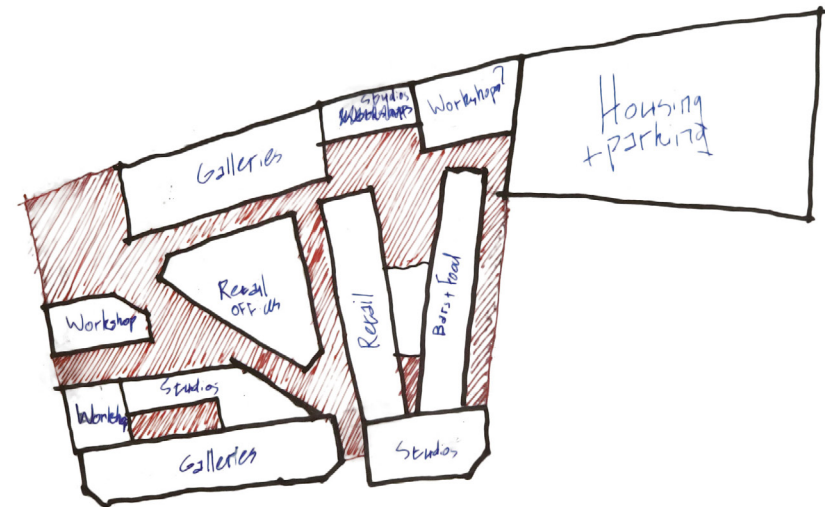


Figure 86: Early spatial organisation red as walkable space (Author, 2023)

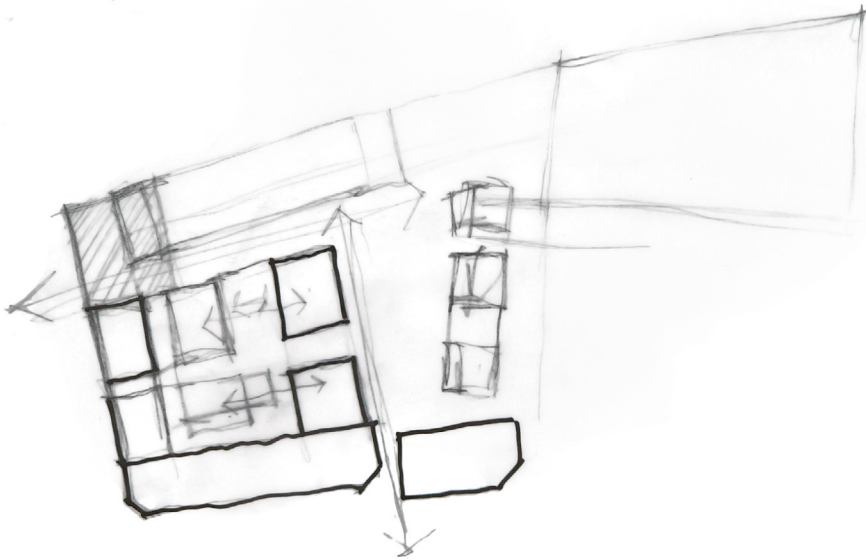


Figure 87: Further spatial organisation (Author, 2023)



Figure 88: Further spatial organisation focusing on datum (Author, 2023)

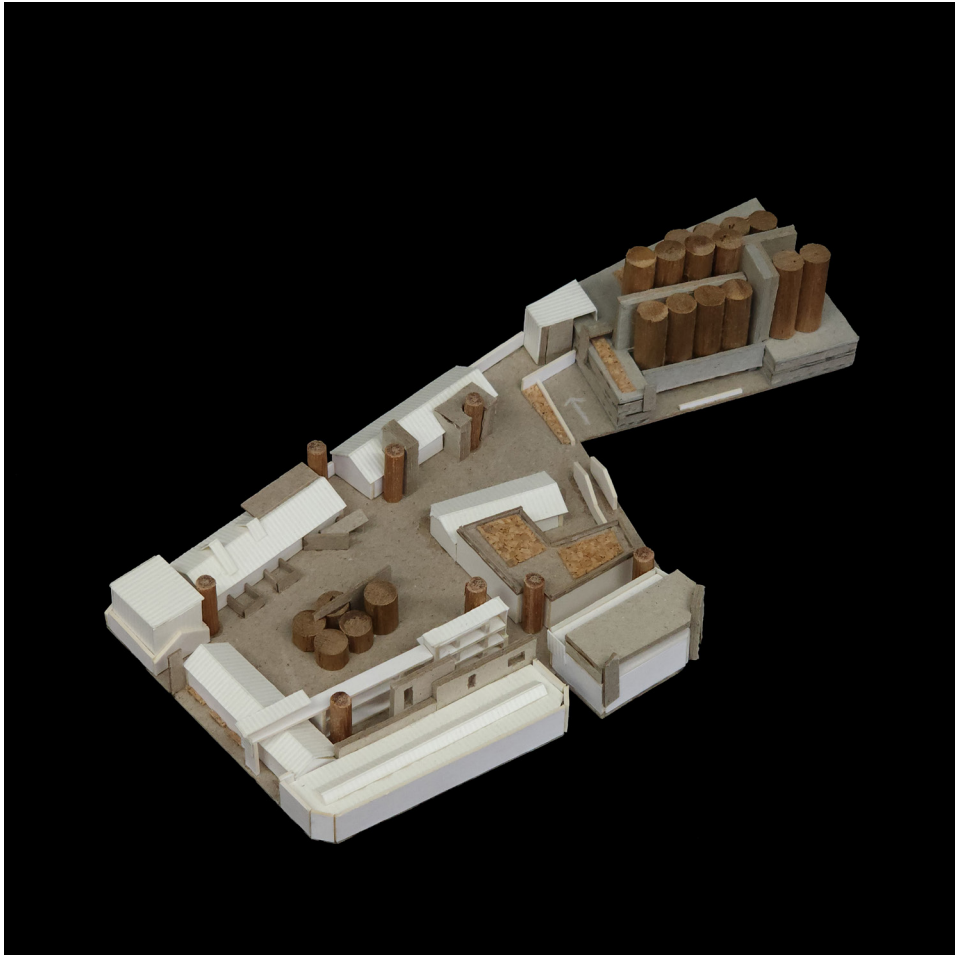


Figure 89: First conceptual development of full site (Author, 2023)



Figure 90: Model in context (Author, 2023)

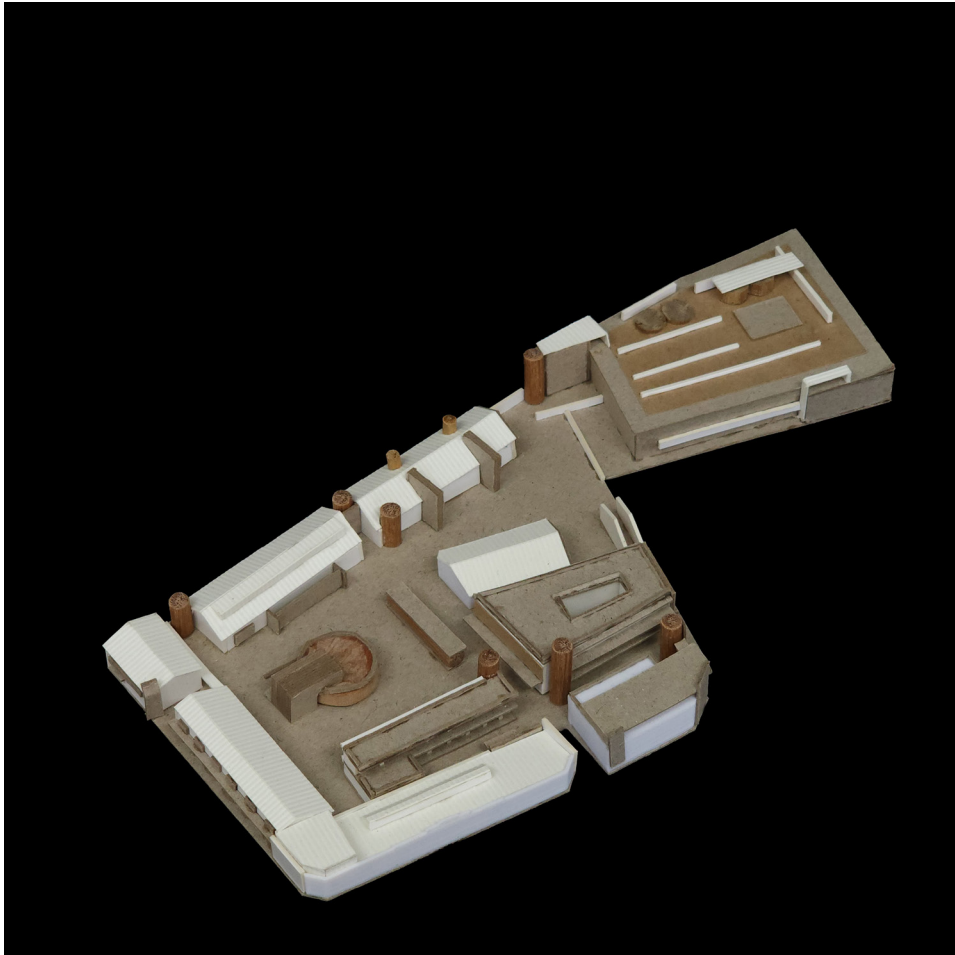


Figure 91: Second conceptual development of full site (Author, 2023)

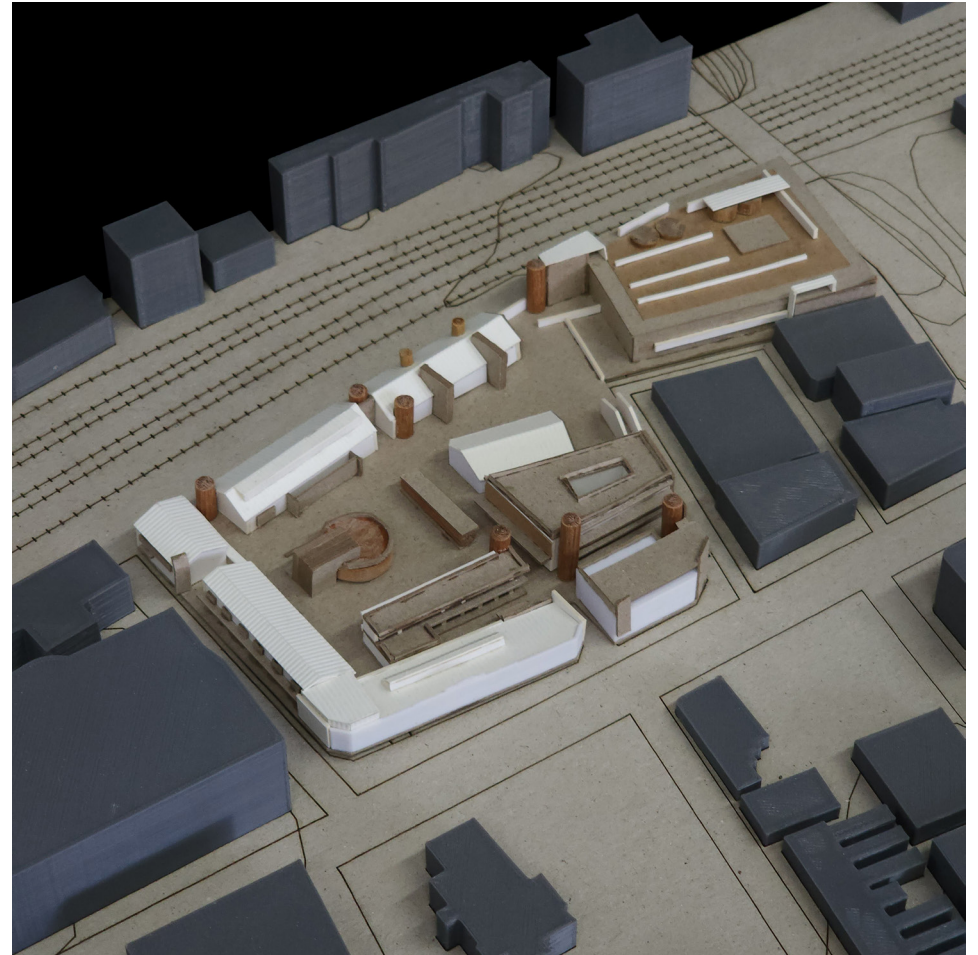


Figure 92: Model in context (Author, 2023)

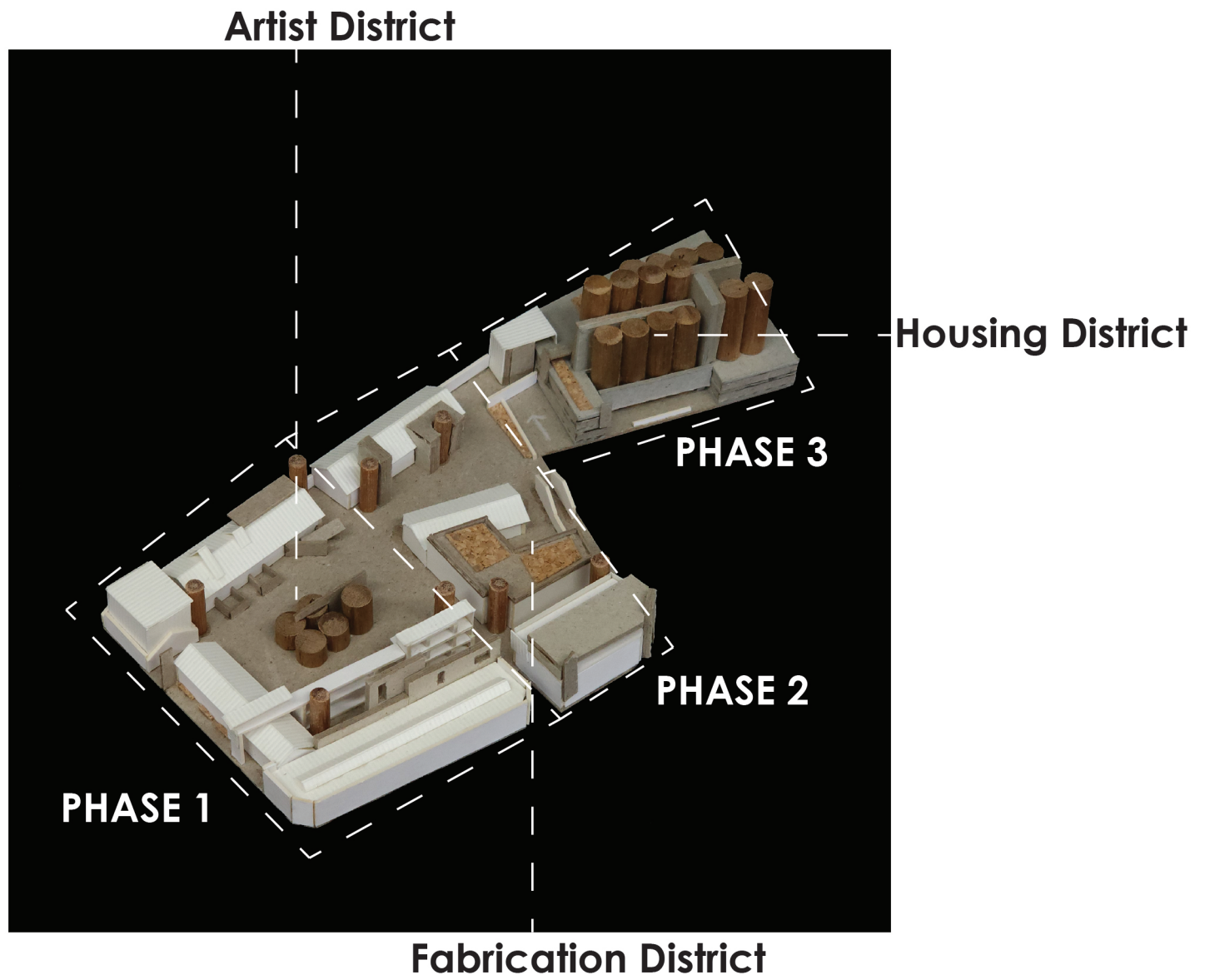


Figure 93: Program diagram of early conceptual model 1 (Author, 2023)

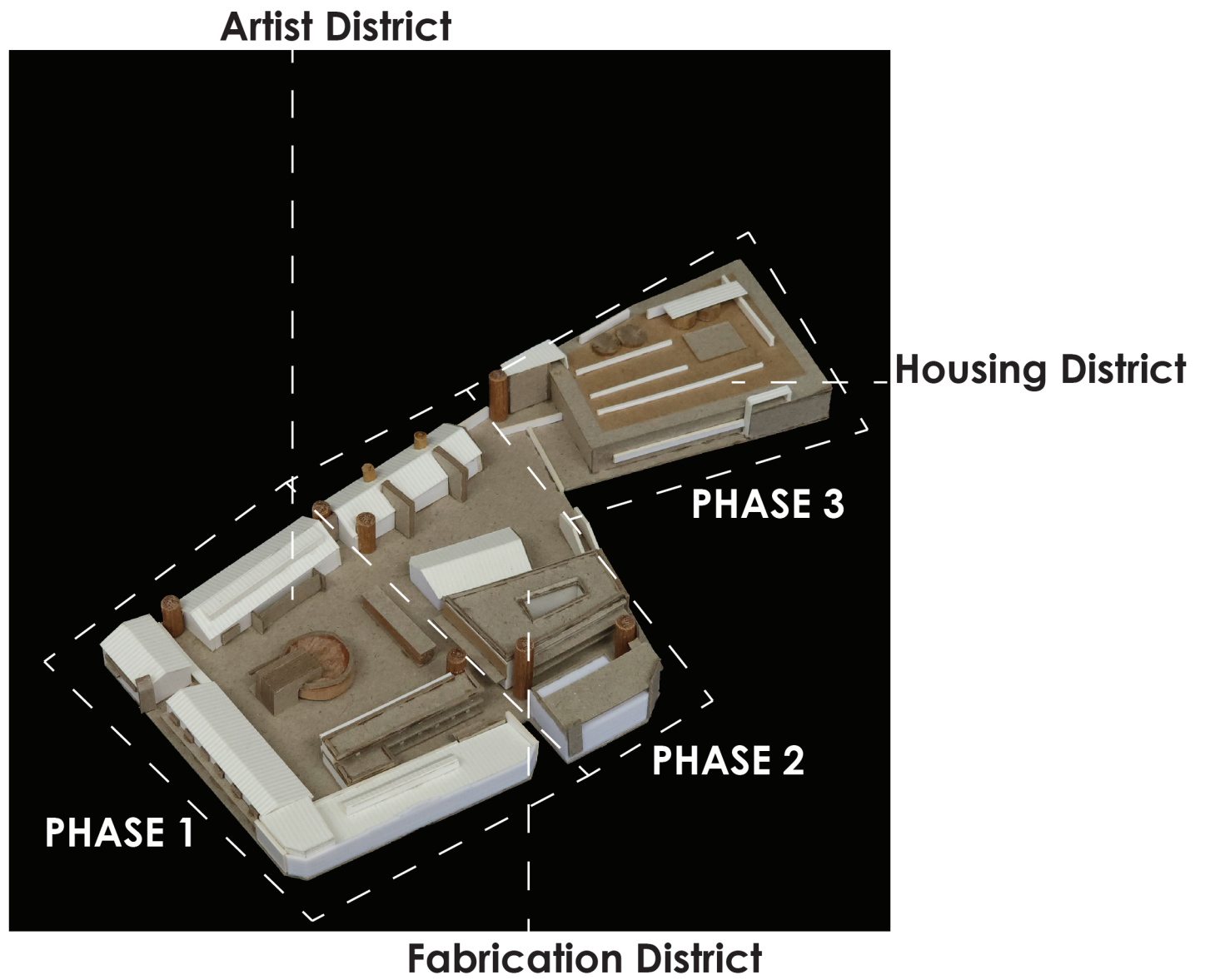


Figure 94: Program diagram of early conceptual model 2 (Author, 2023)

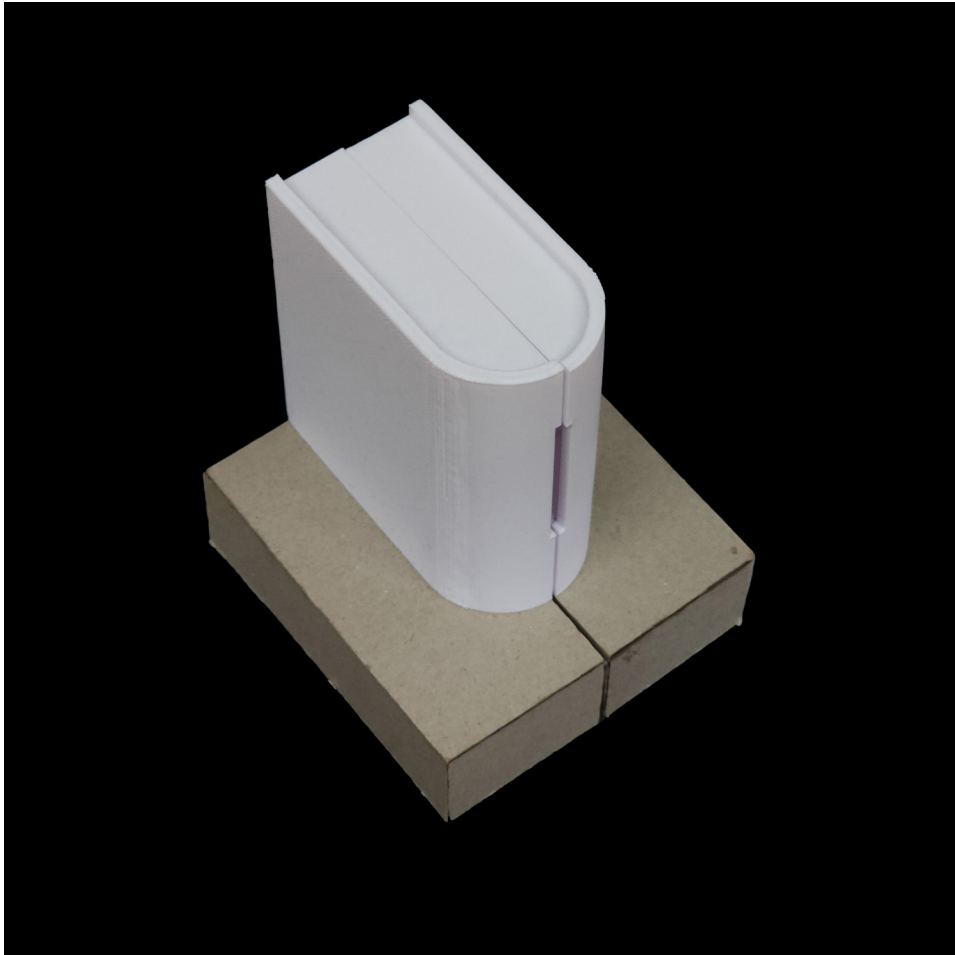


Figure 95: Model of early stairwell exploration based of the industrial inspiration on silo's (Author, 2023)

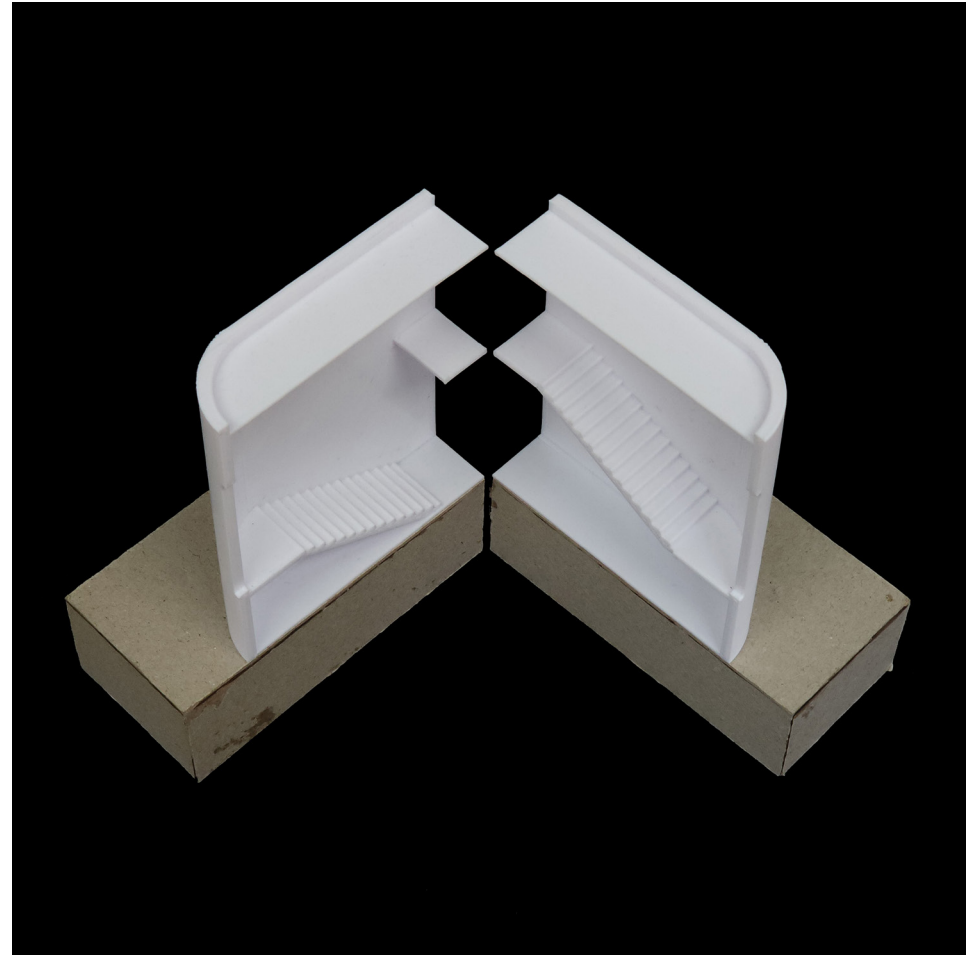


Figure 96: Interior of stair model (Author, 2023)

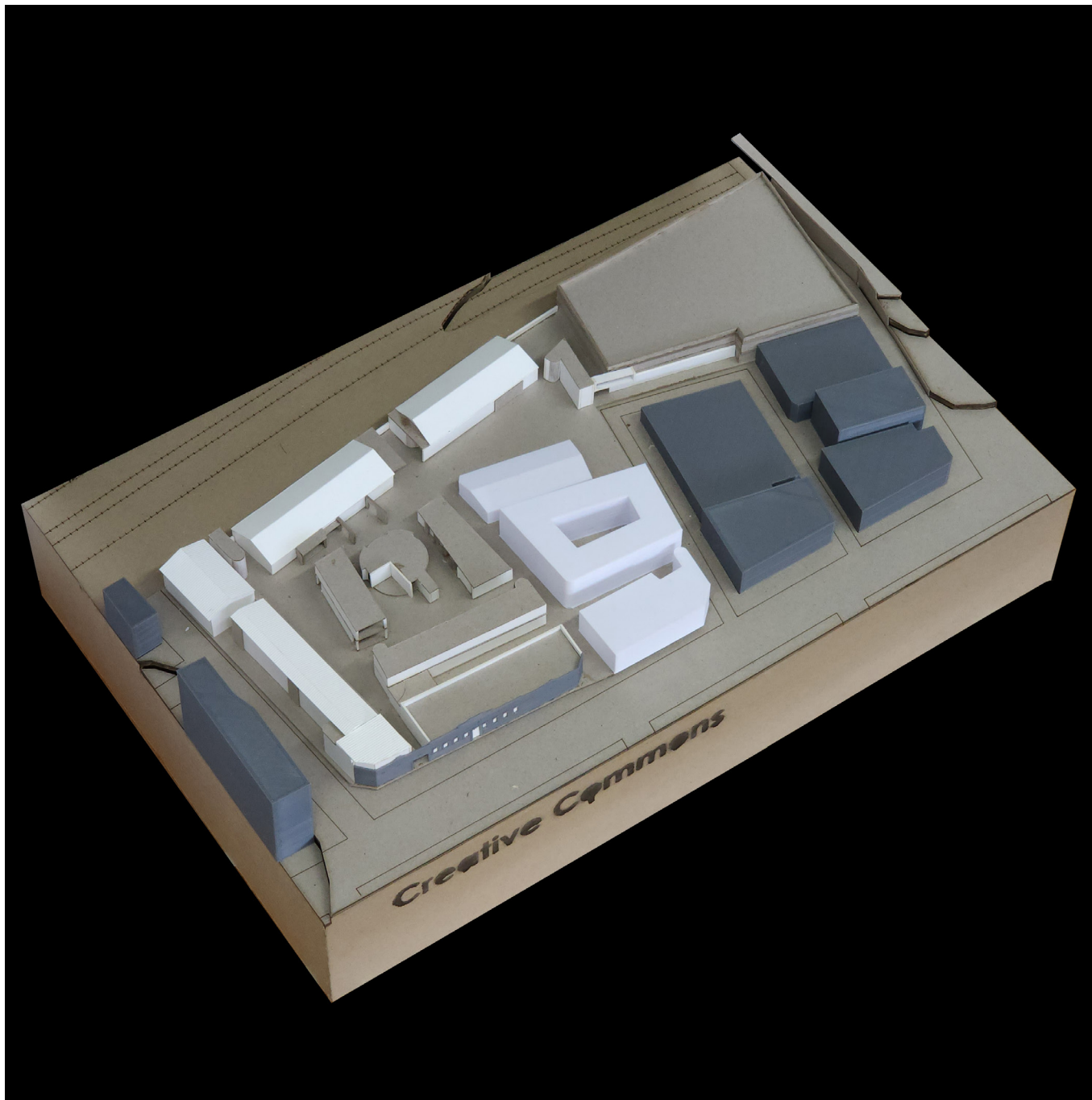


Figure 97: Model of project after being down scaled to phase 1 and 2, here after the project downscaled to only phase 1 as the project was very large (Author, 2023)

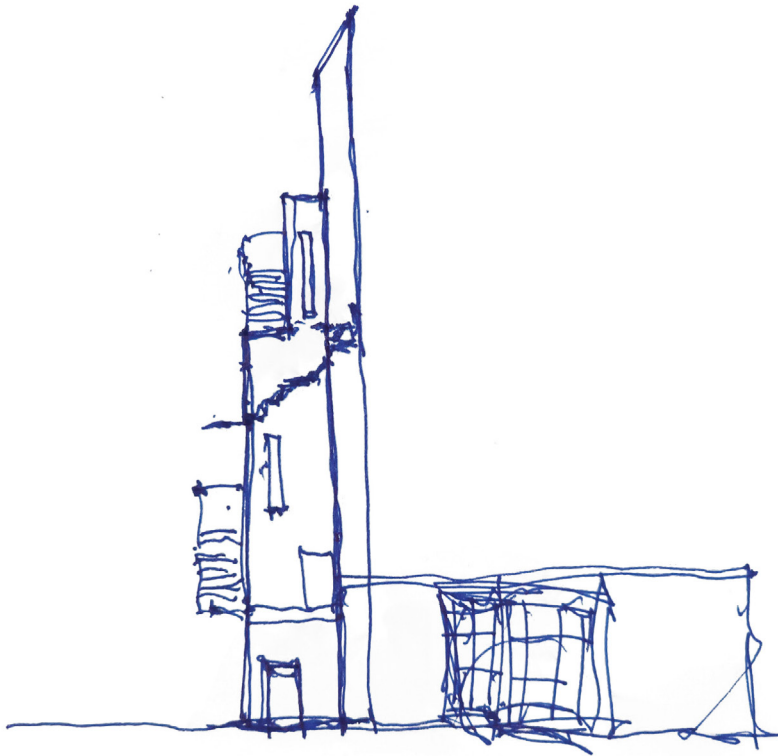


Figure 98: First exploration of tower (Author, 2023)

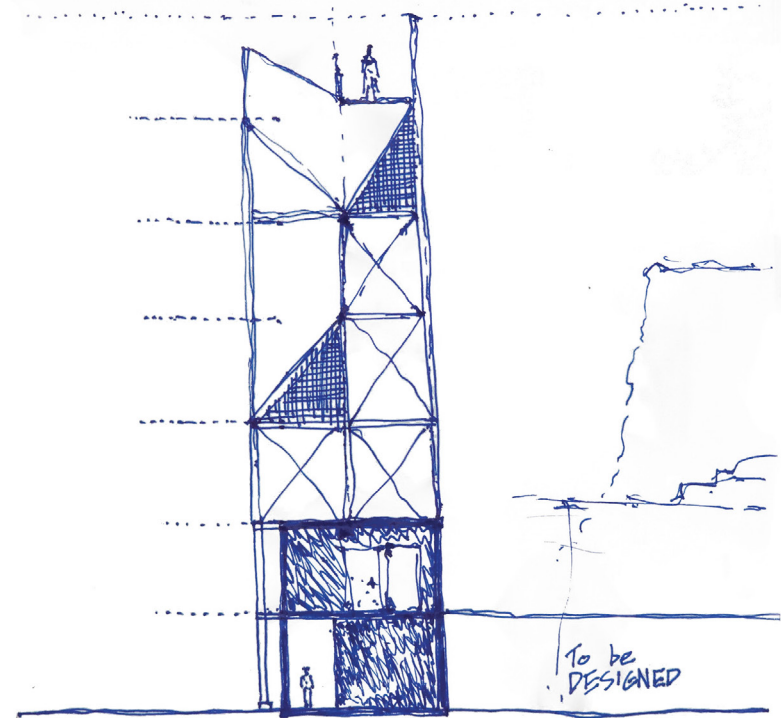


Figure 99: Second exploration of tower (Author, 2023)

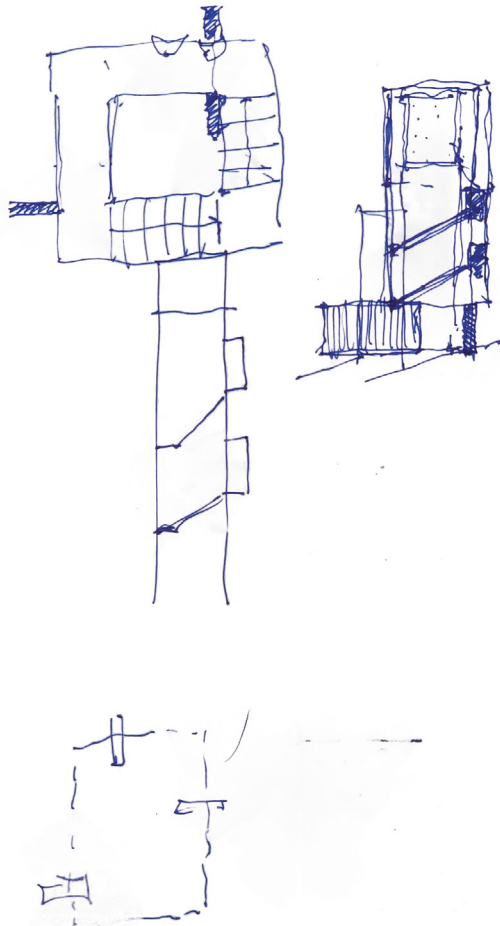


Figure 100: Exploration of tower in plan and section (Author, 2023)

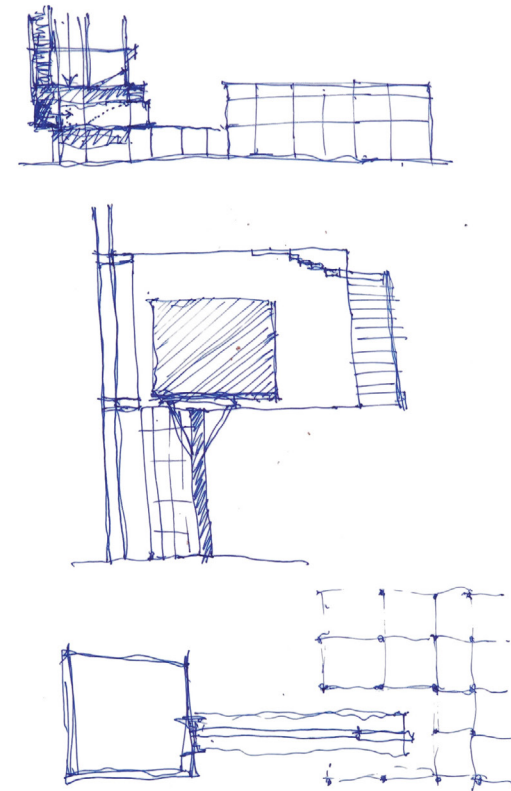


Figure 101: Exploration of tower in plan and section with connection to other spaces (Author, 2023)

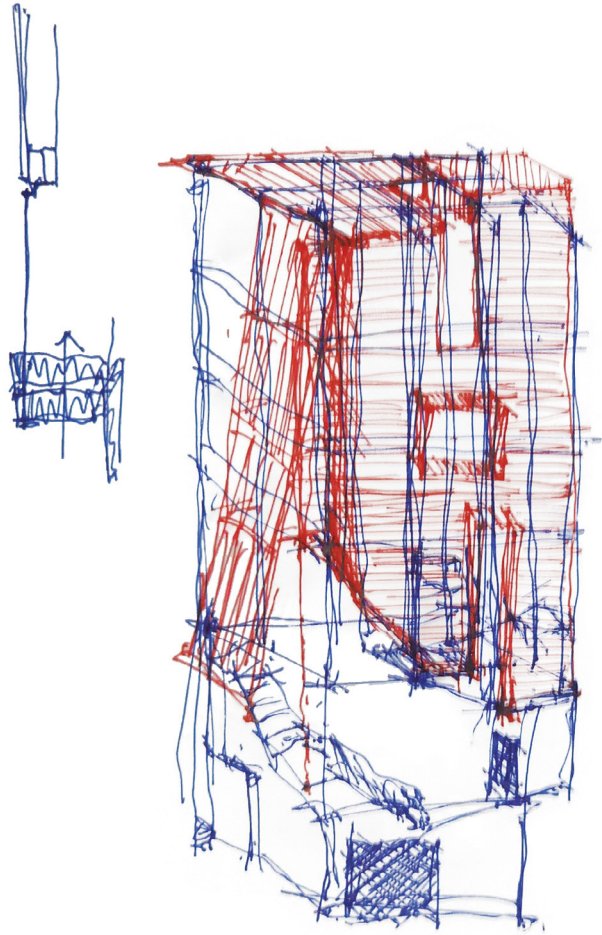


Figure 102: Exploration of tower skin (Author, 2023)

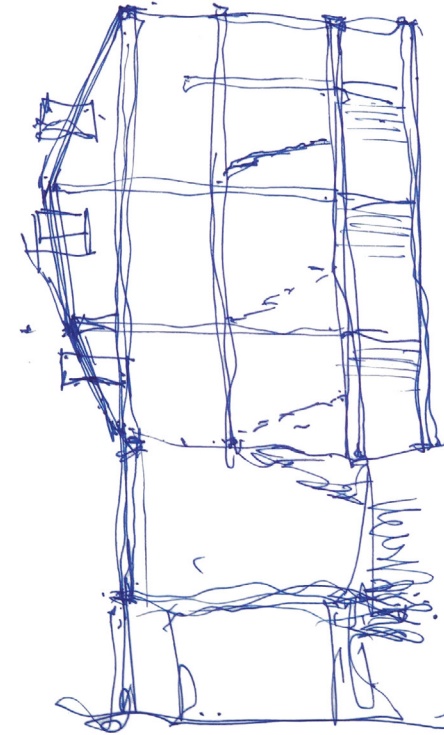


Figure 103: Sectional exploration of tower skin (Author, 2023)



Figure 104: Plan exploration and connections of skin to structure (Author, 2023)

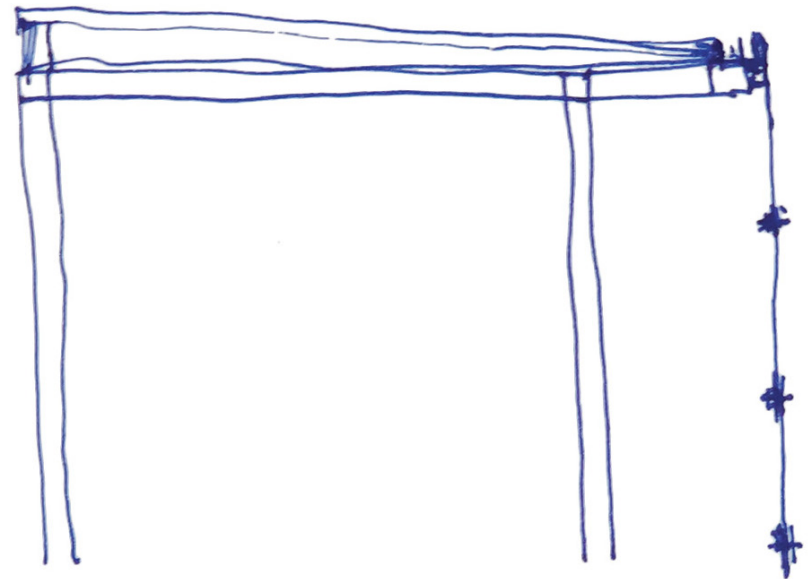


Figure 105: Roof of tower (Author, 2023)

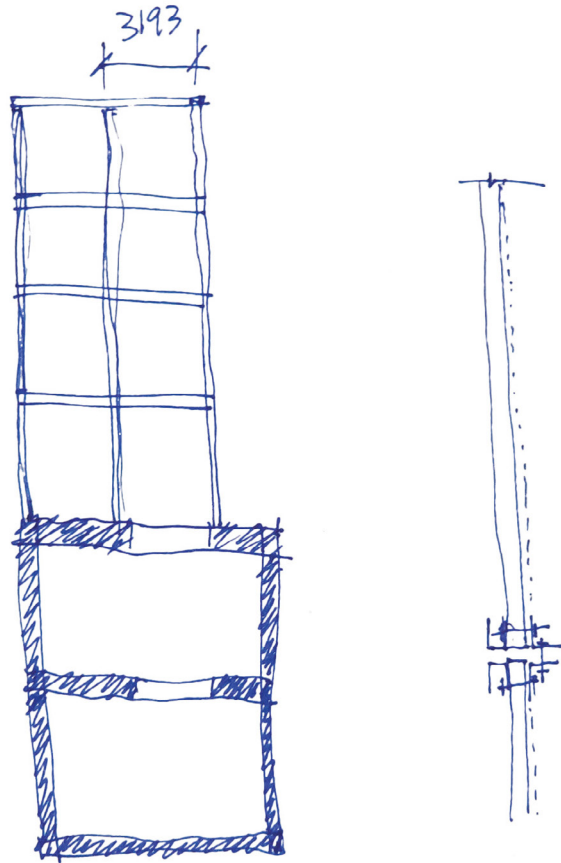


Figure 106: Structural exploration of tower and exploration of skin detail (Author, 2023)



Figure 107: Exploration of tower connection to takeaway (Author, 2023)

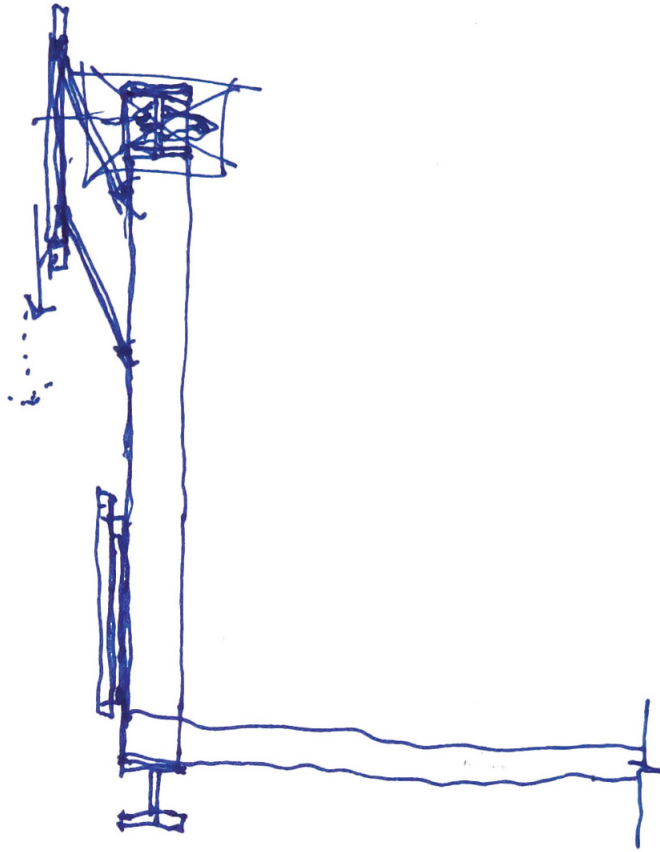


Figure 108: Exploration of possible shading device on the tower's western facade (Author, 2023)

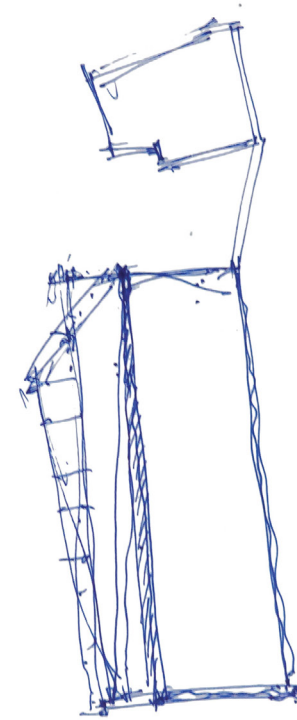


Figure 109: Exploration of connection between tower and takeaway on plan (Author, 2023)

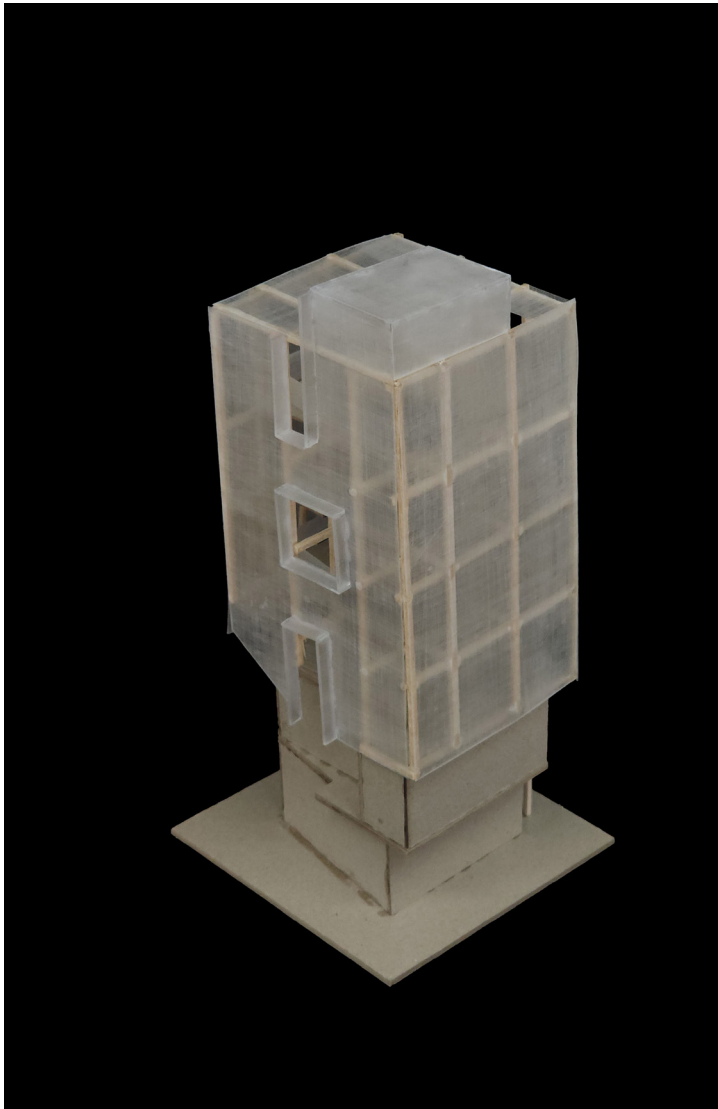


Figure 110: First model of tower showing Eastern and Southern facade (Author, 2023)



Figure 111: First model of tower showing Western and Northern facade (Author, 2023)



Figure 112: Second model of tower showing Eastern and Southern facade (Author, 2023)

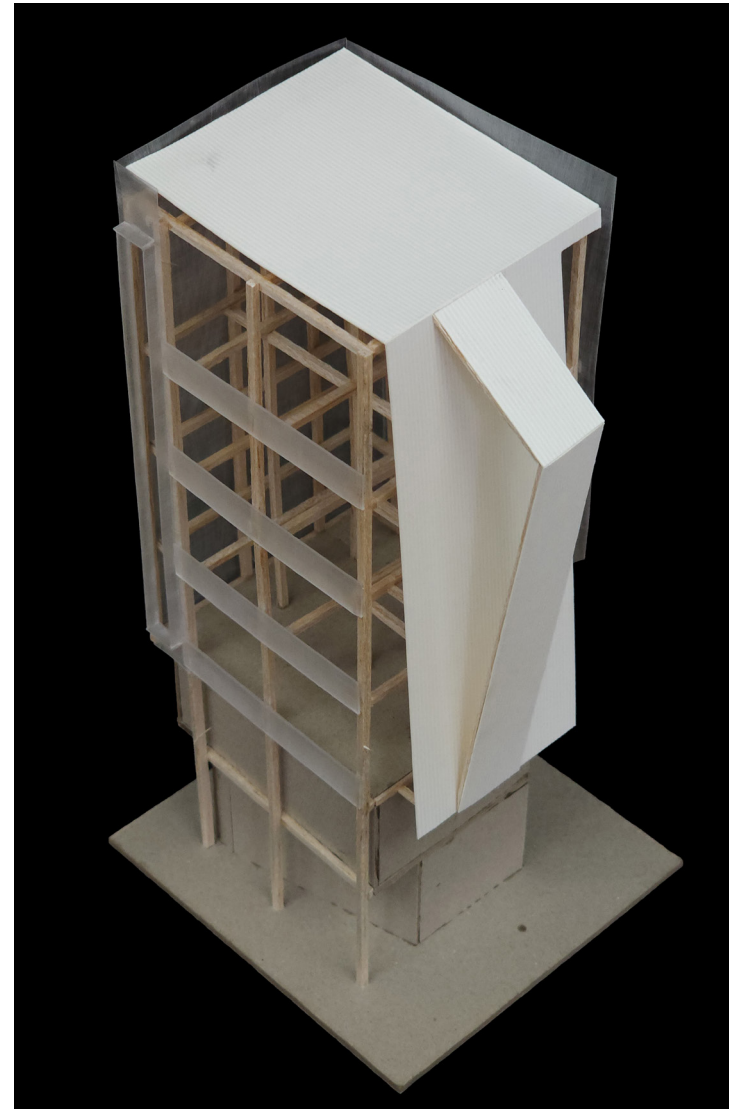


Figure 113: First model of tower showing Western and Northern facade (Author, 2023)

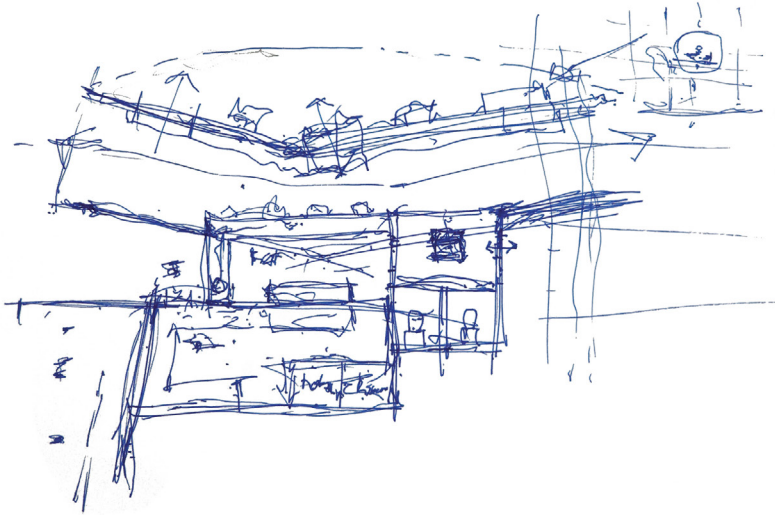


Figure 114: Exploration of bar (Author, 2023)

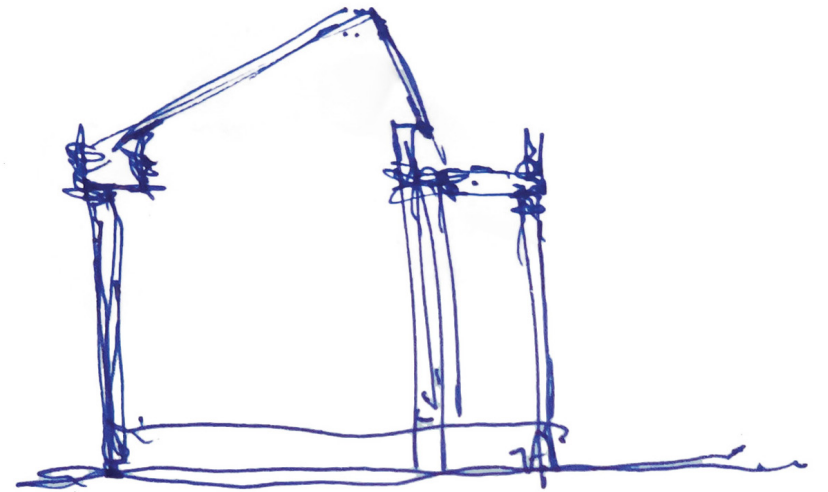


Figure 115: Sectional exploration of takeaway 1 (Author, 2023)

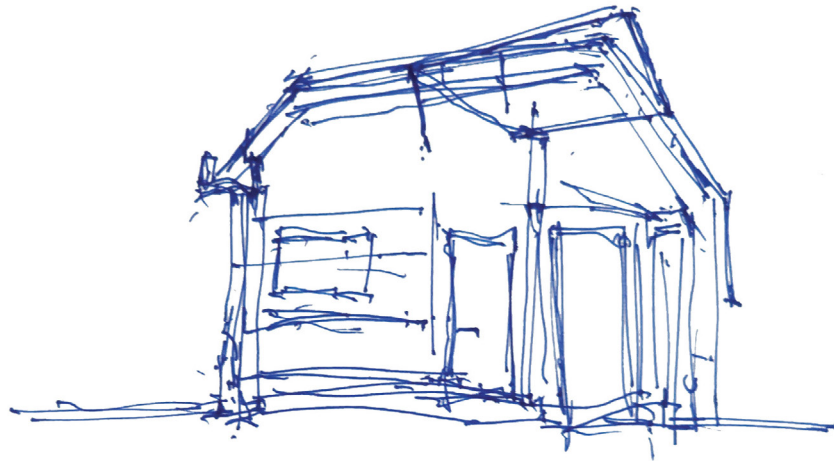


Figure 116: Sectional exploration of takeaway 2 (Author, 2023)

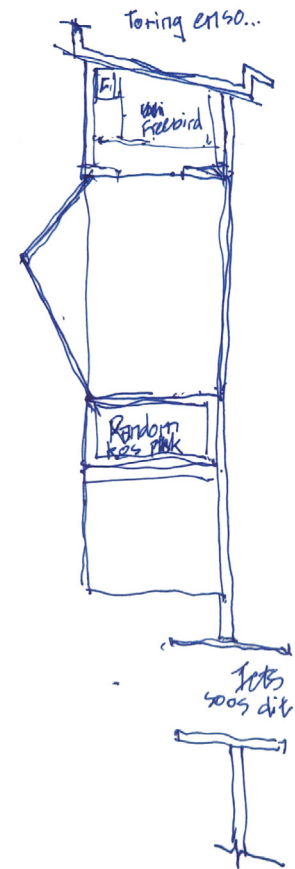


Figure 117: Exploration of takeaway (Author, 2023)



Figure 118: Ground floor plan (Author, 2023)

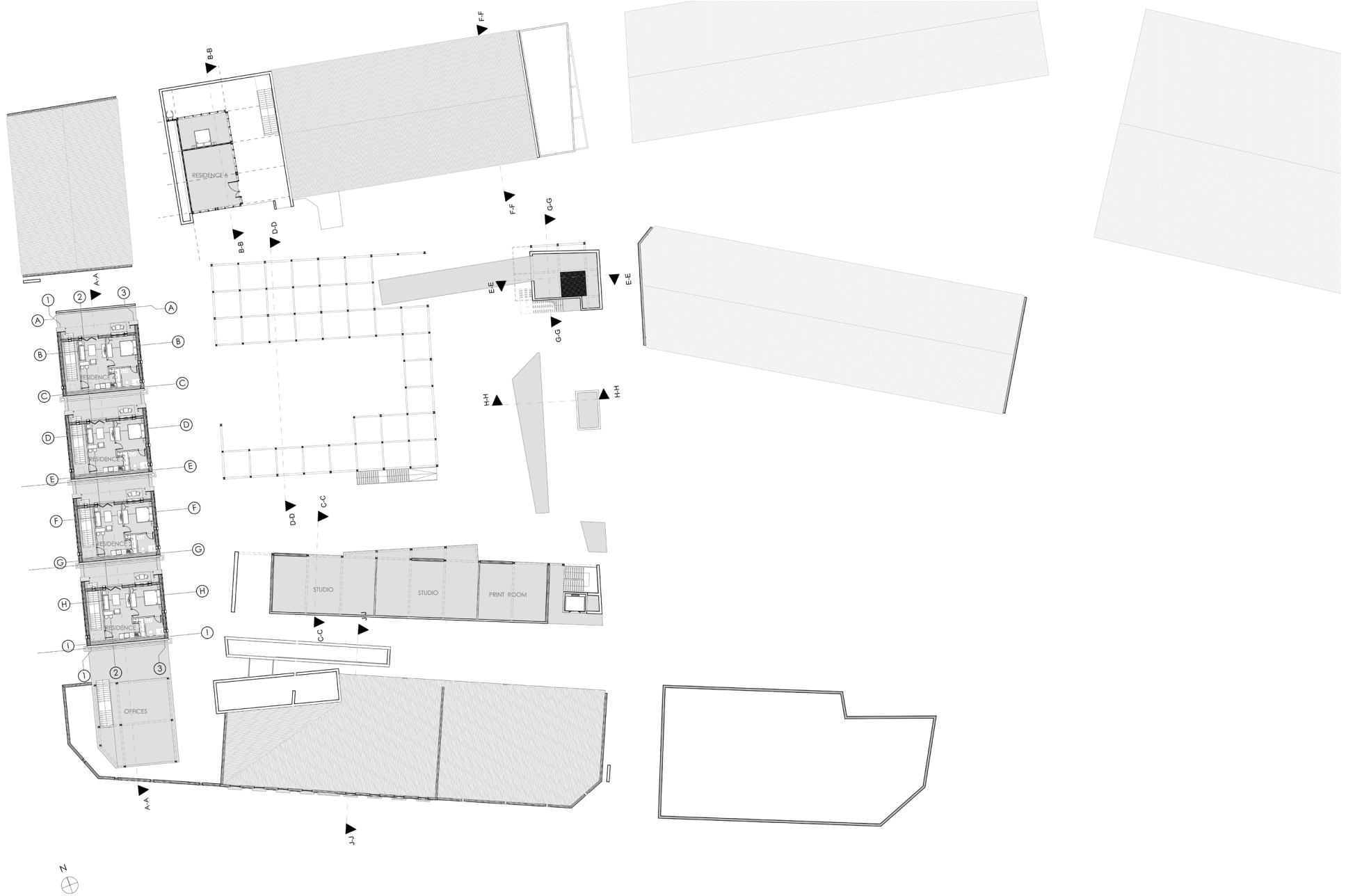
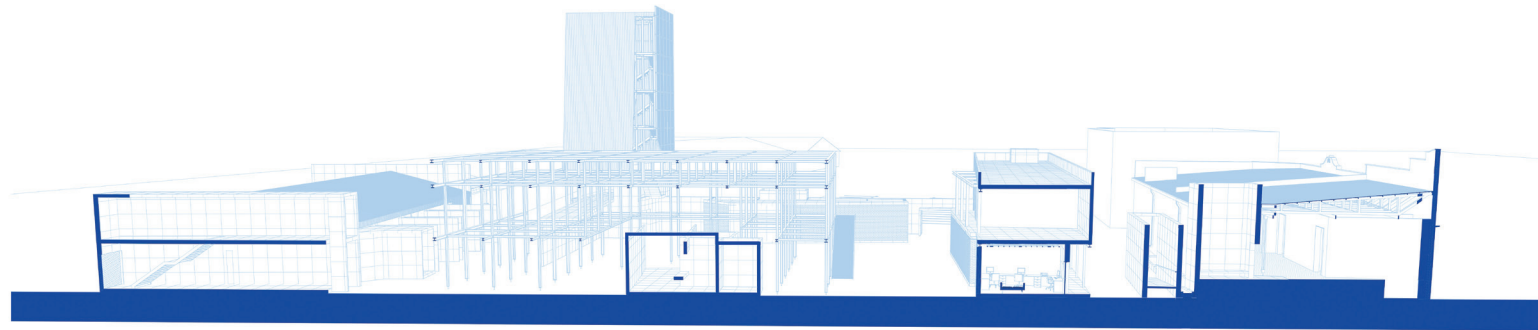
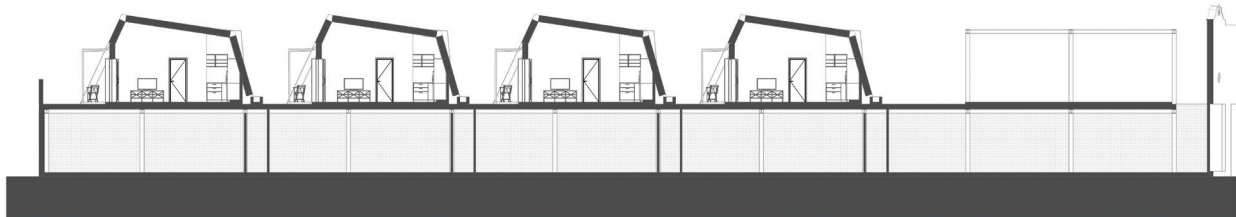


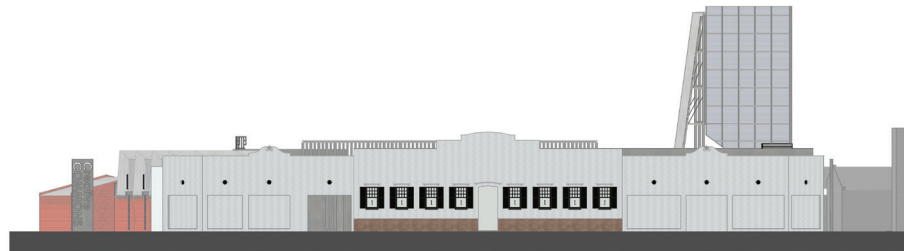
Figure 119: First floor plan (Author, 2023)



PERSPECTIVE SECTION



SECTION A-A



SOUTH ELEVATION



WEST ELEVATION

Figure 120: Sections and elevations of project prior to removal of grid structure (Author, 2023)
85

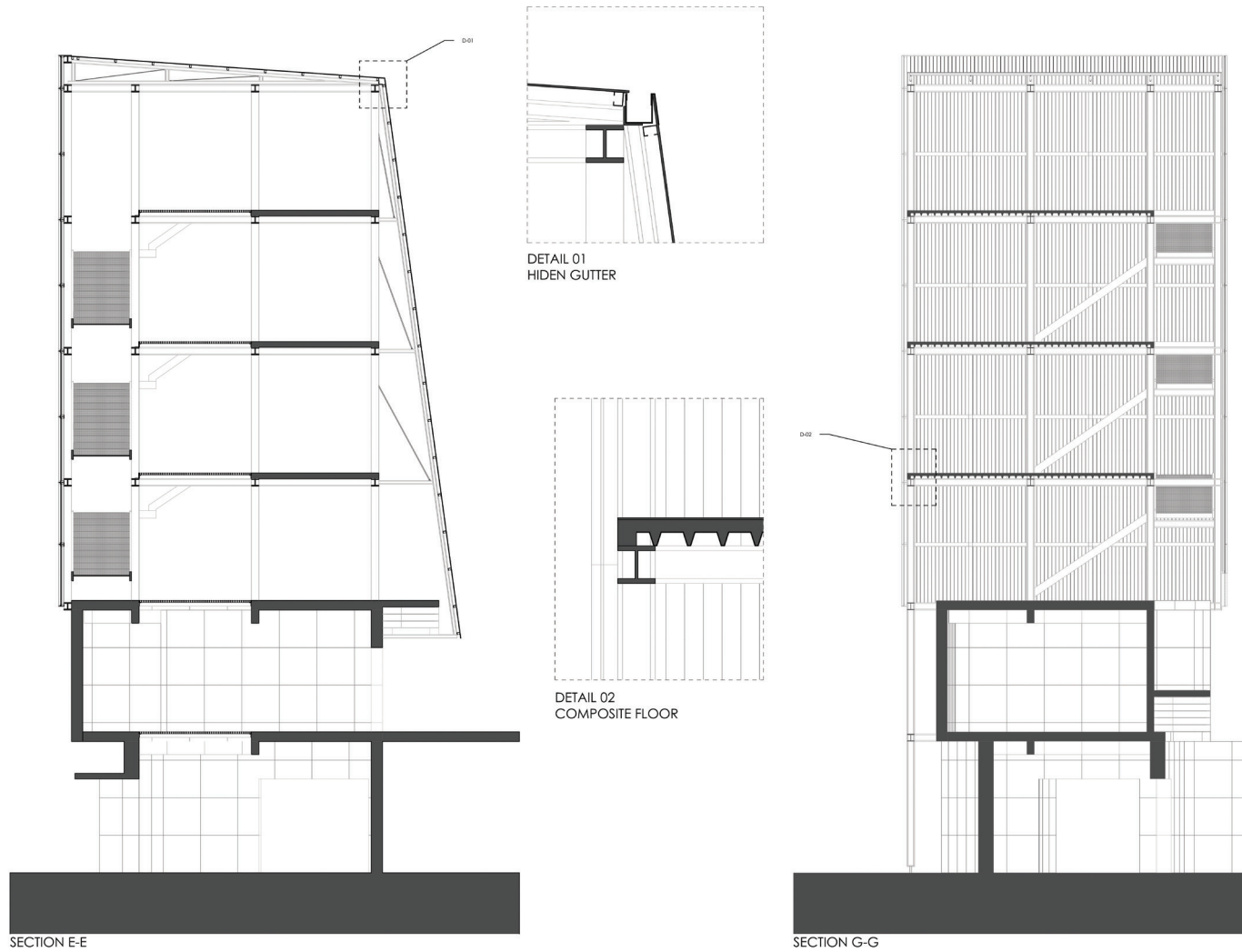


Figure 121: Section of tower (Author, 2023)

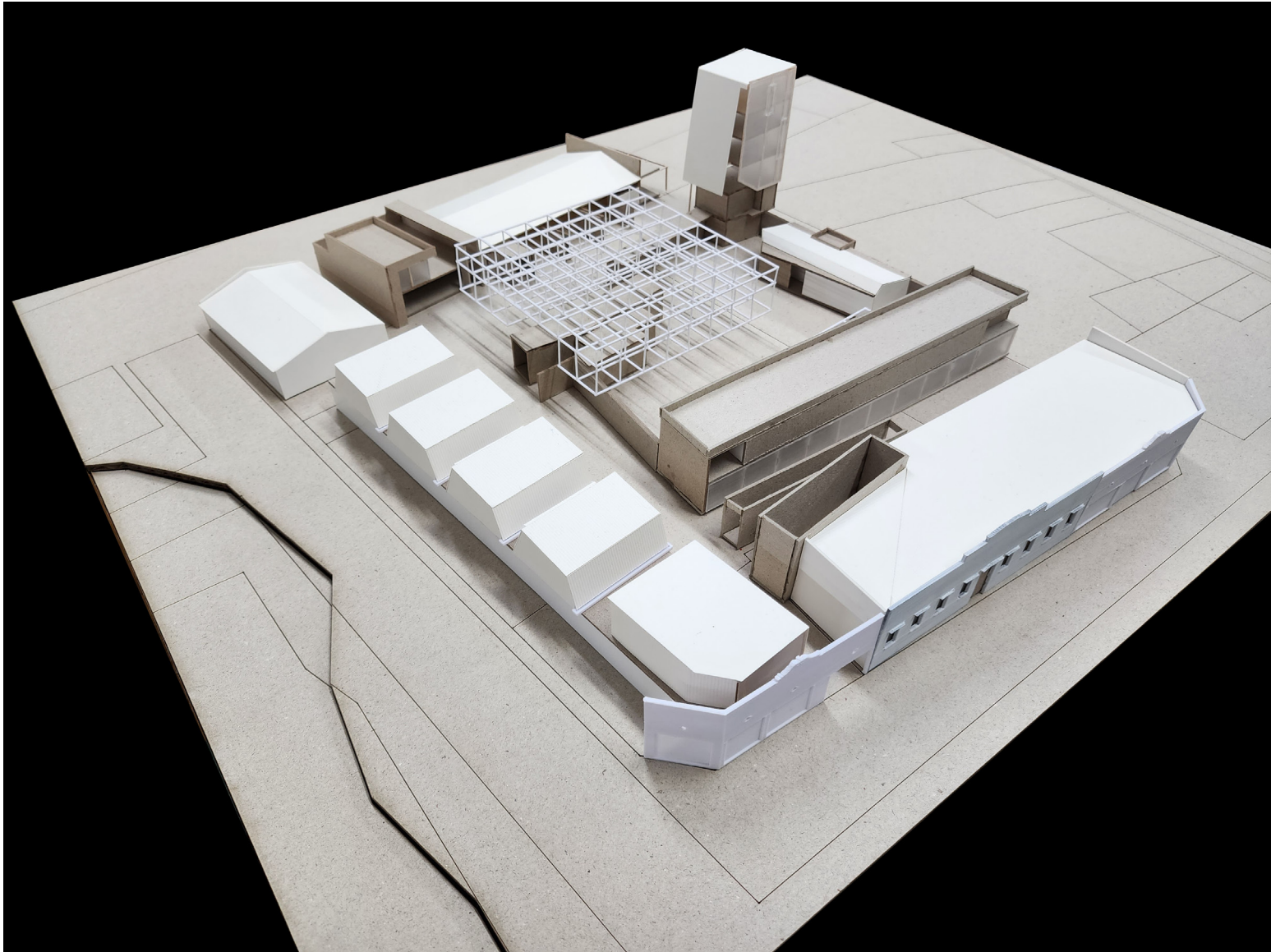


Figure 122: Model prior to changes in grid and moving the bar (Author, 2023)

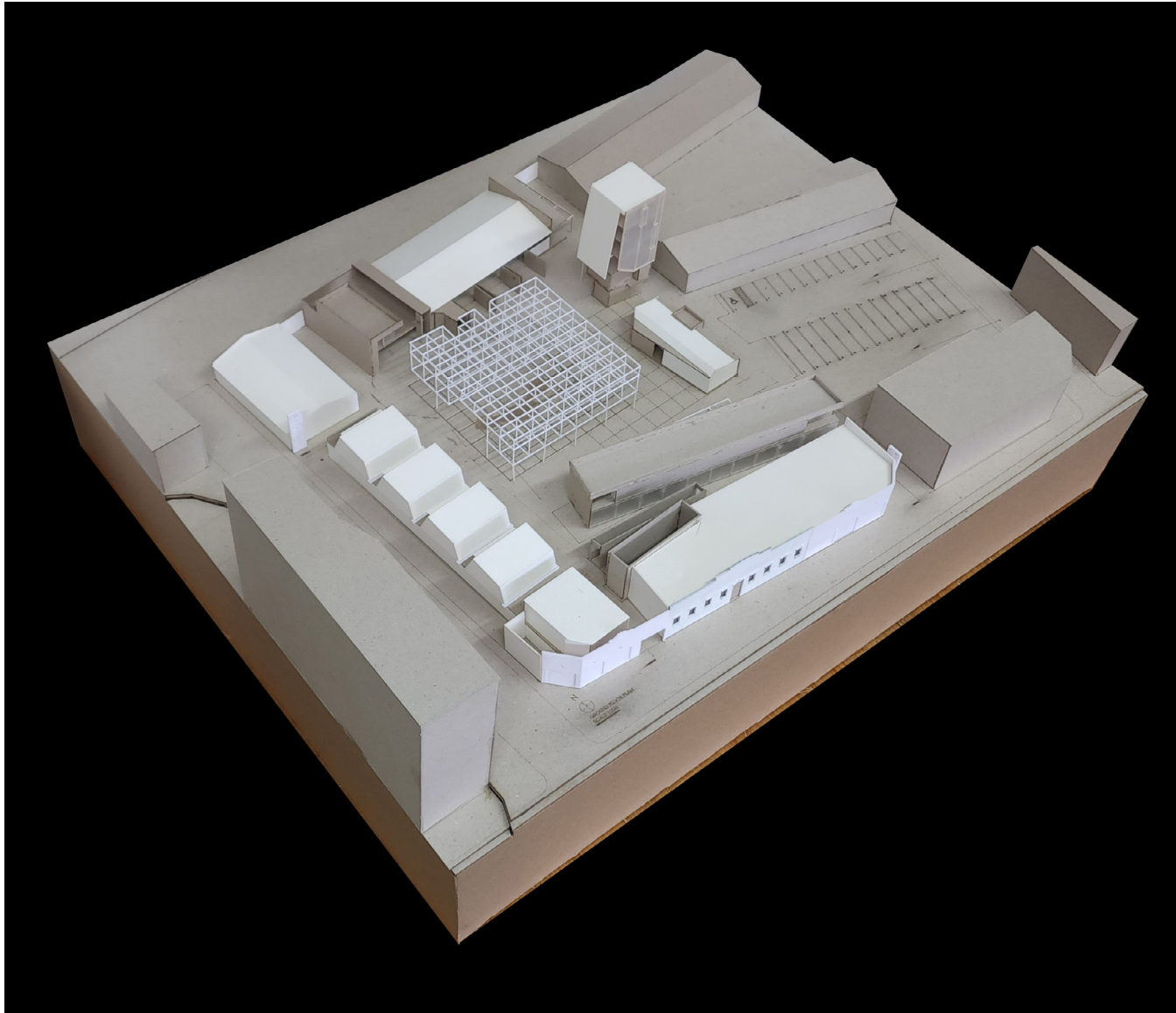


Figure 123: Model of exploration into removing density of the grid and removing the bar from the square (Author, 2023)

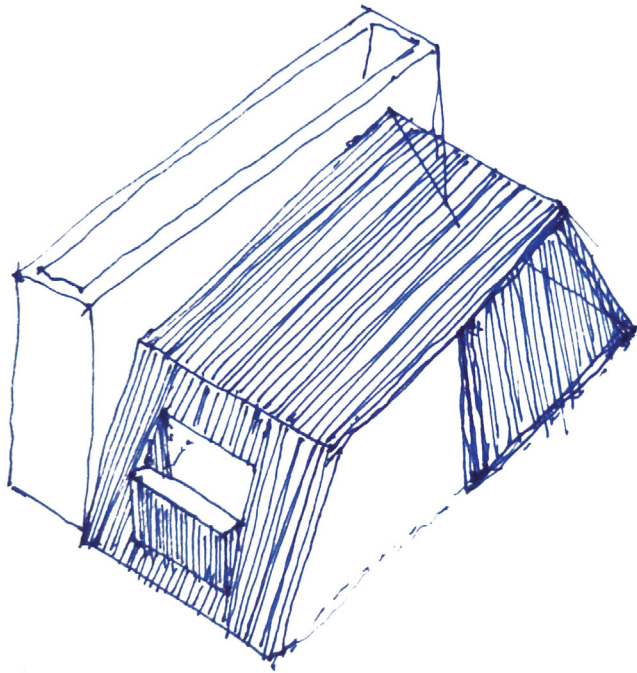


Figure 124: Exploration into private artists residence (Author, 2023)

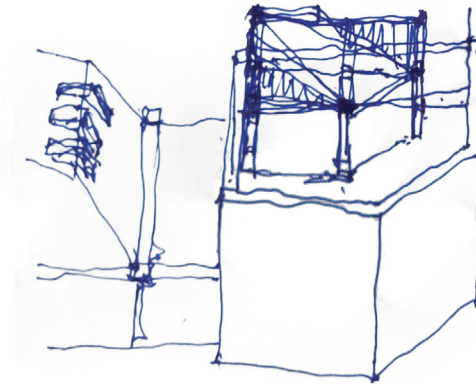
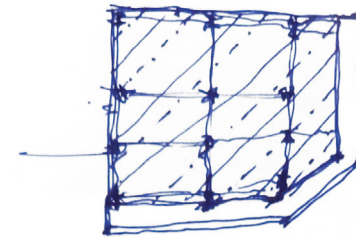


Figure 125: Exploration of the administration offices on site (Author, 2023)

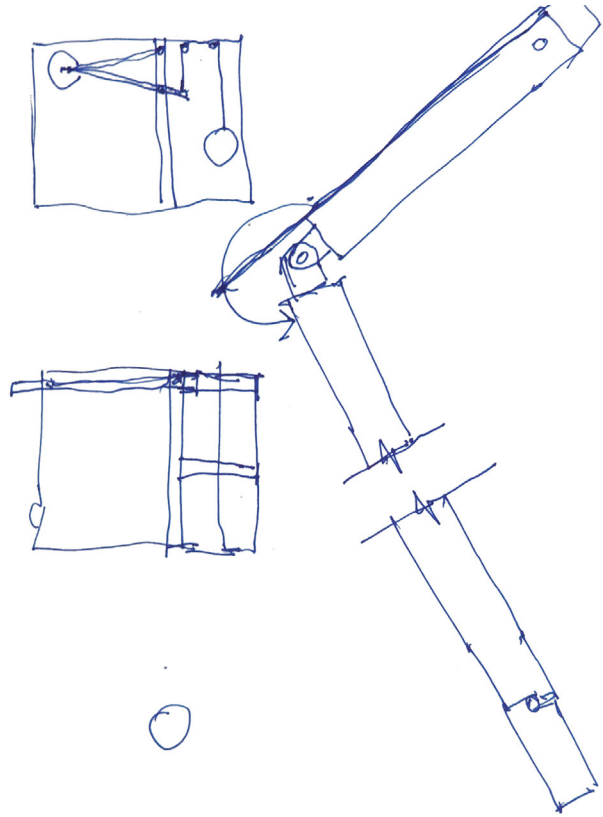


Figure 126: Detail explorations of doors to graffiti gallery (Author, 2023)

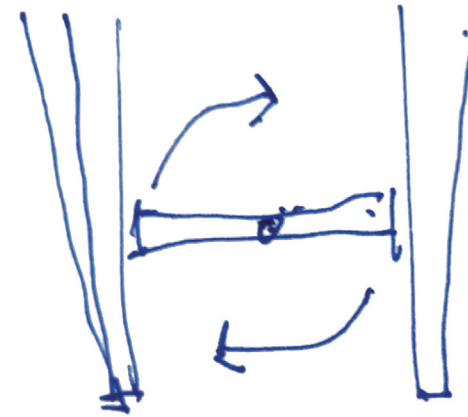


Figure 127: Exploration of pivot door into the graffiti gallery (Author, 2023)

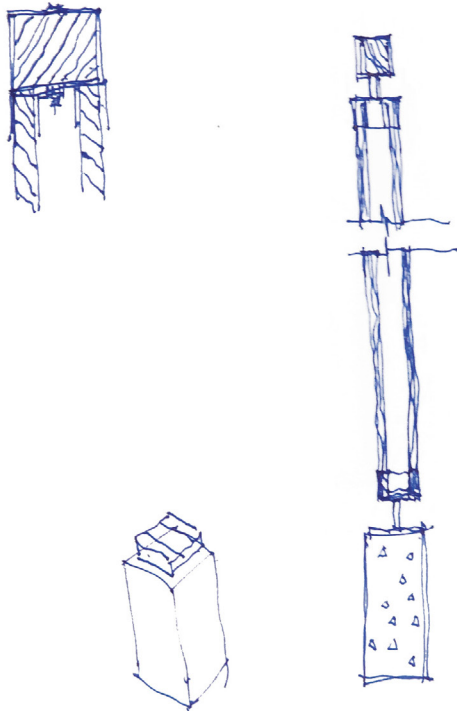


Figure 128: Exploration of timber columns in formal gallery (Author, 2023)

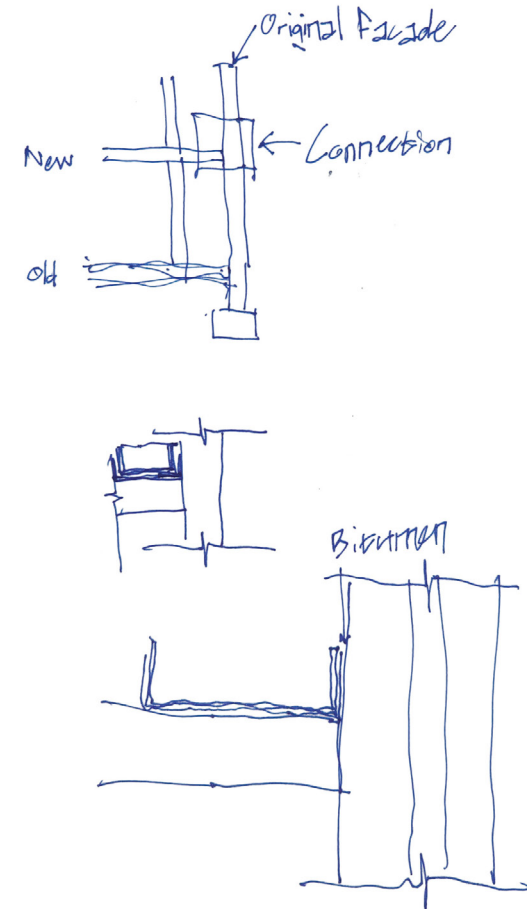


Figure 129: Exploration of connection between gable and new roof (Author, 2023)

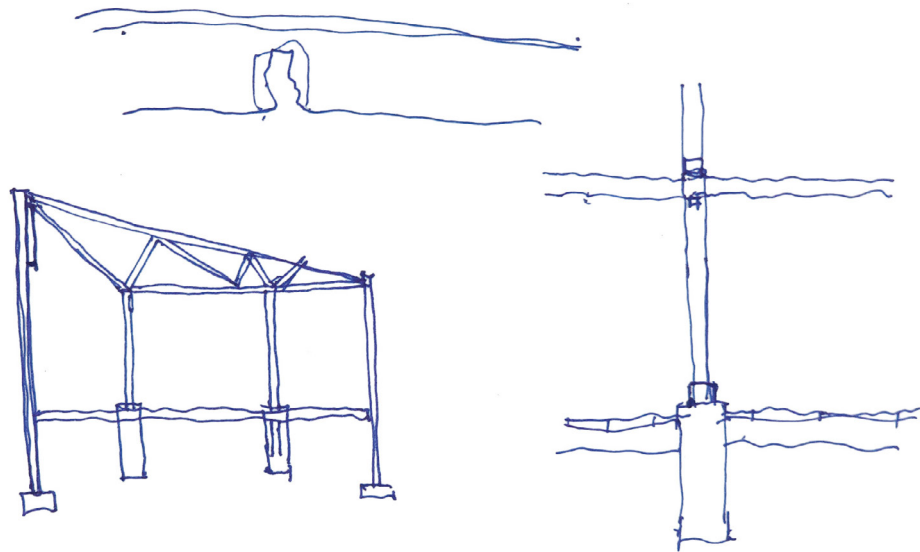


Figure 130: New truss for formal gallery (Author, 2023)

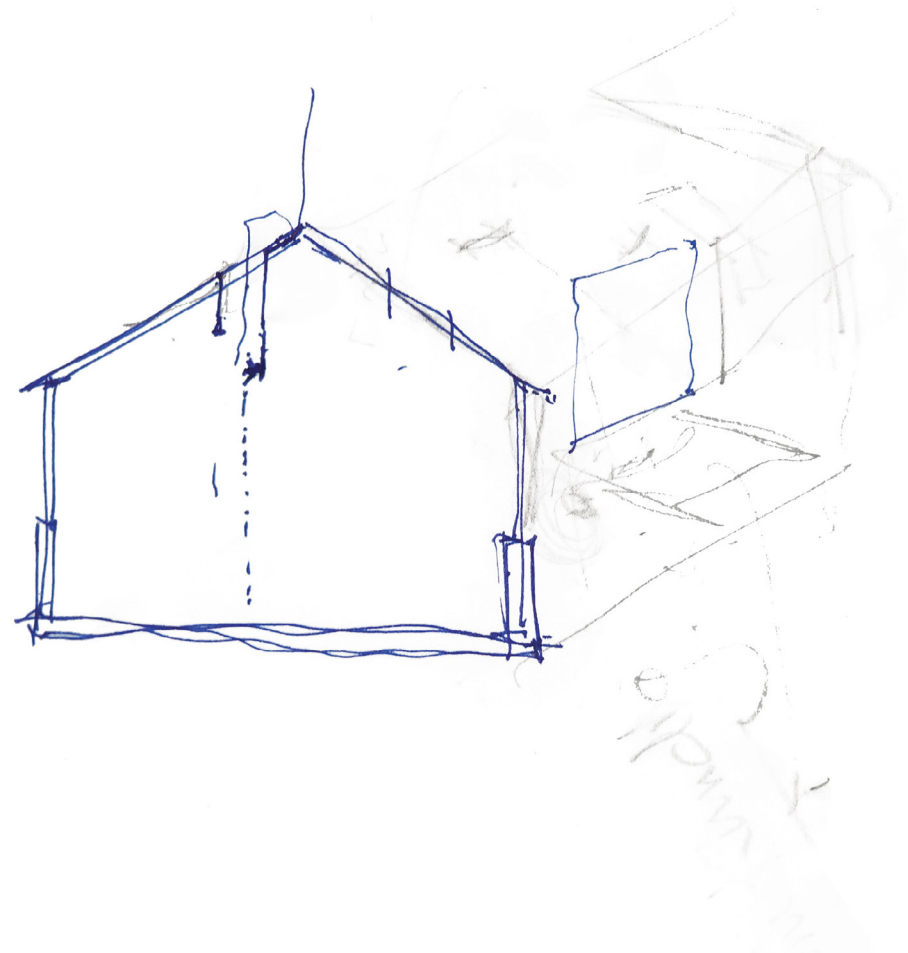


Figure 131: Sectional exploration graffiti gallery (Author, 2023)

5.5. FINAL DESIGN

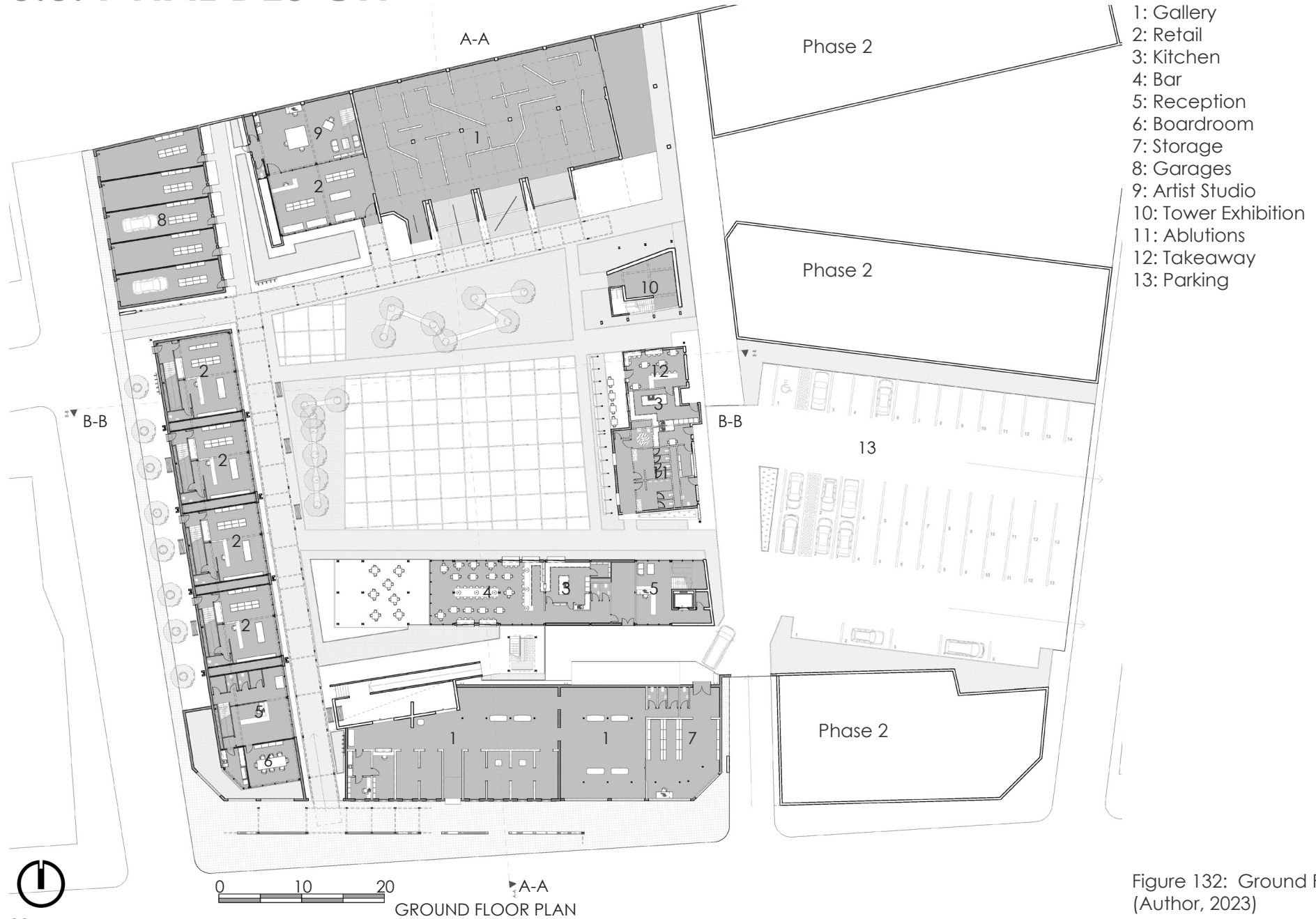


Figure 132: Ground Floor Plan
(Author, 2023)



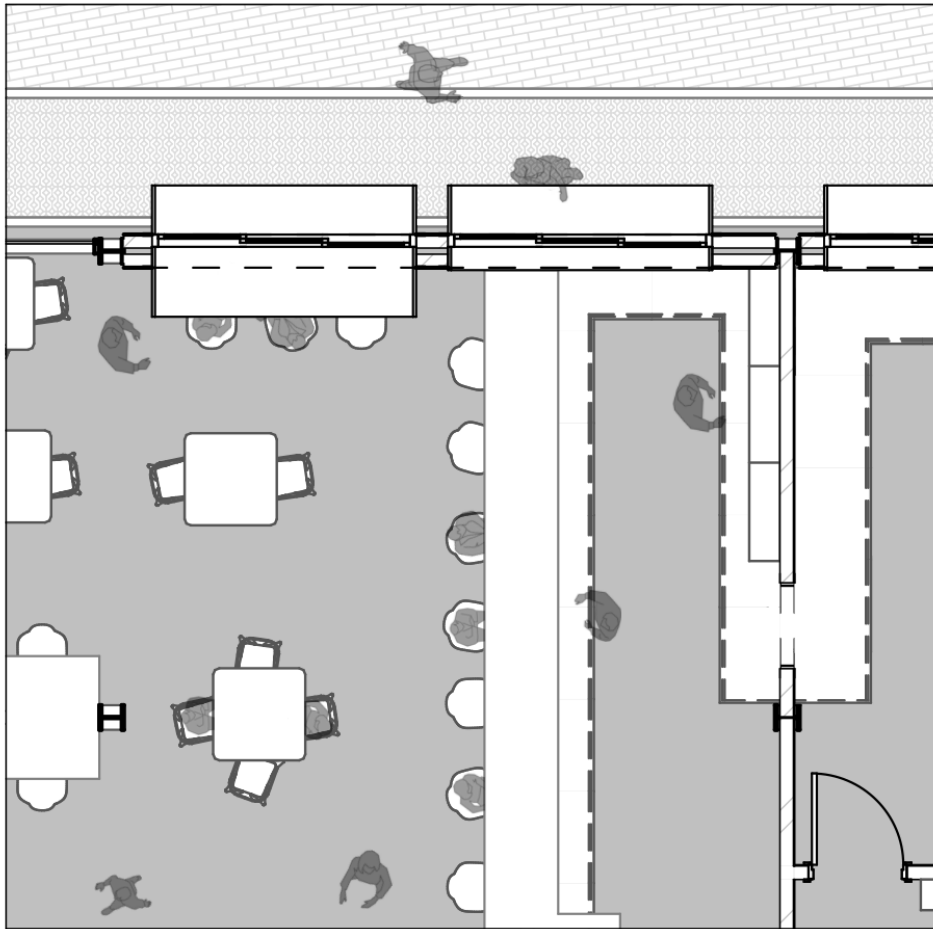


Figure 133: Detail Plan of the Bar (Author, 2023)

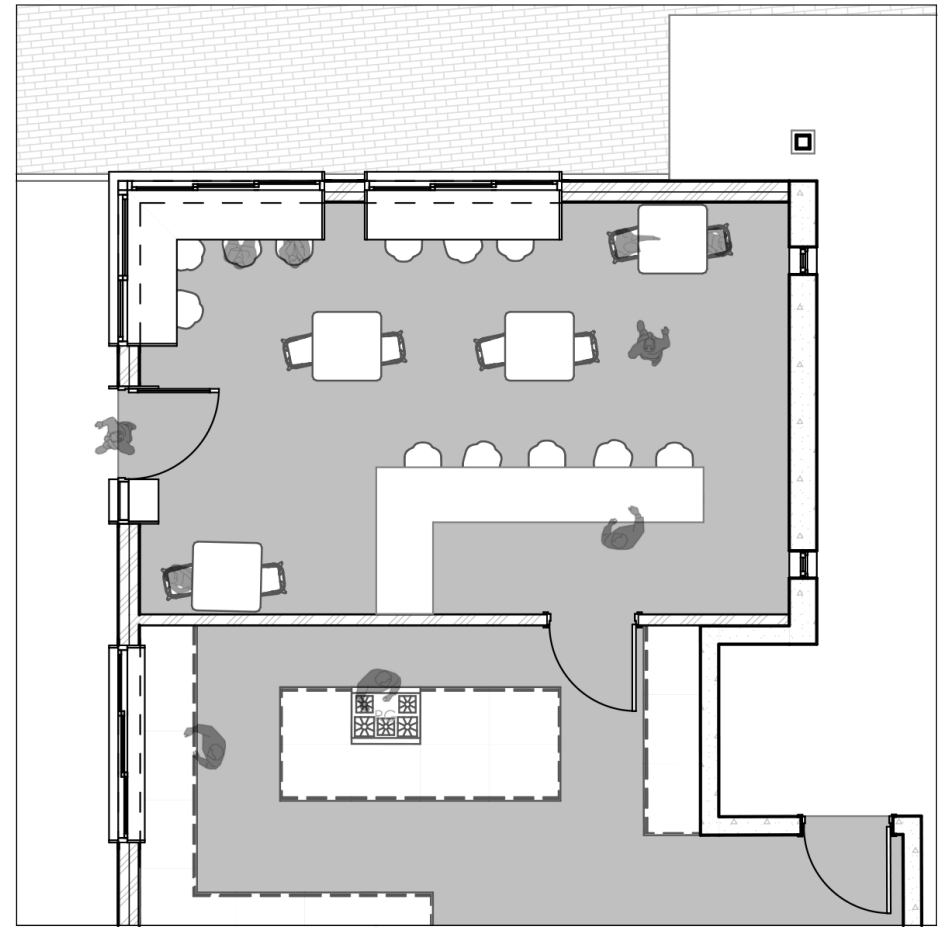
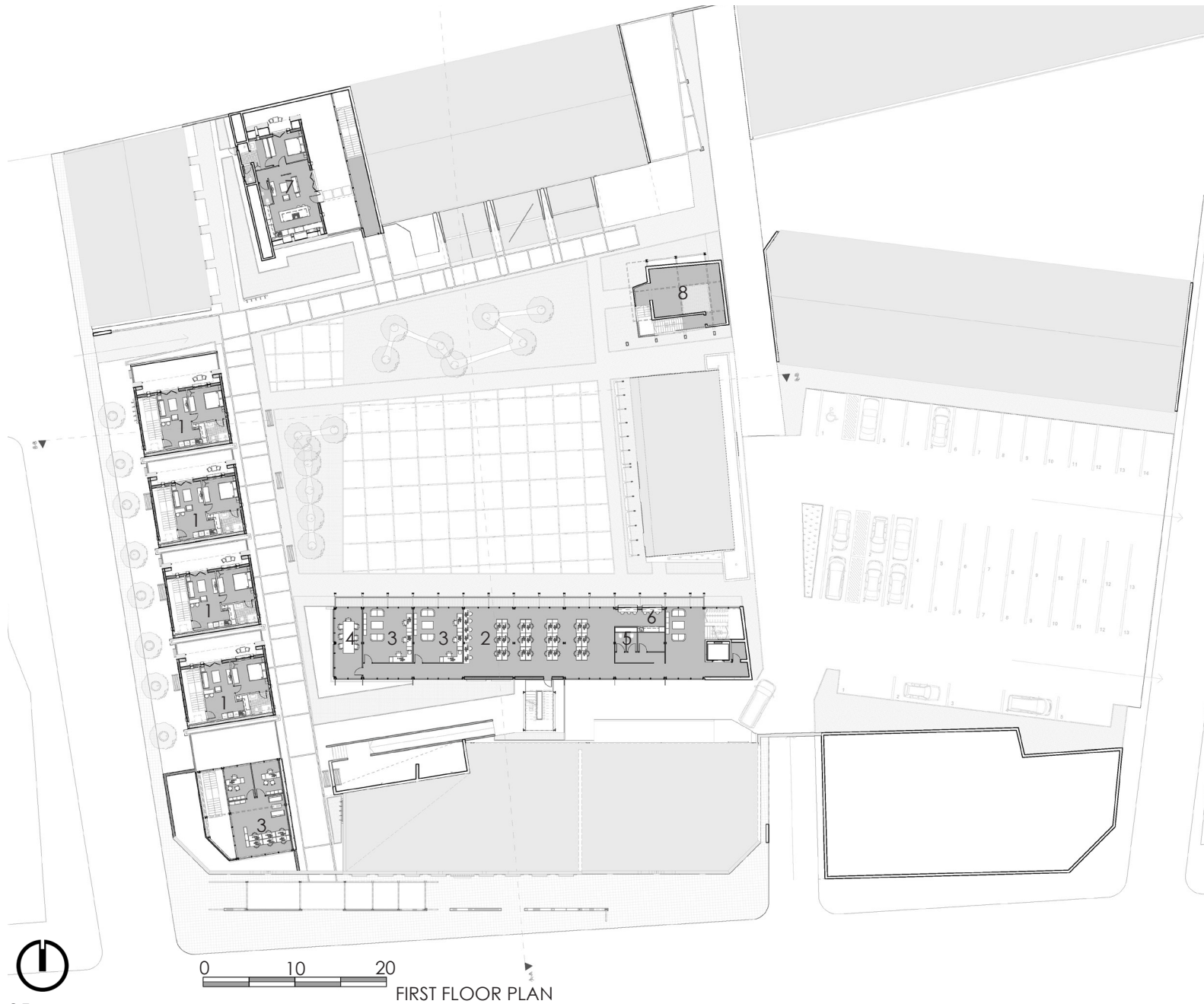


Figure 134: Detail Plan of Takeaway (Author, 2023)



- 1: Residence
- 2: Open Office
- 3: Office
- 4: Boardroom
- 5: WC's
- 6: Kitchenette
- 7: Artist's Residence
- 8: Tower Exhibition

0 10 20
FIRST FLOOR PLAN

Figure 135: First Floor Plan
(Author, 2023)



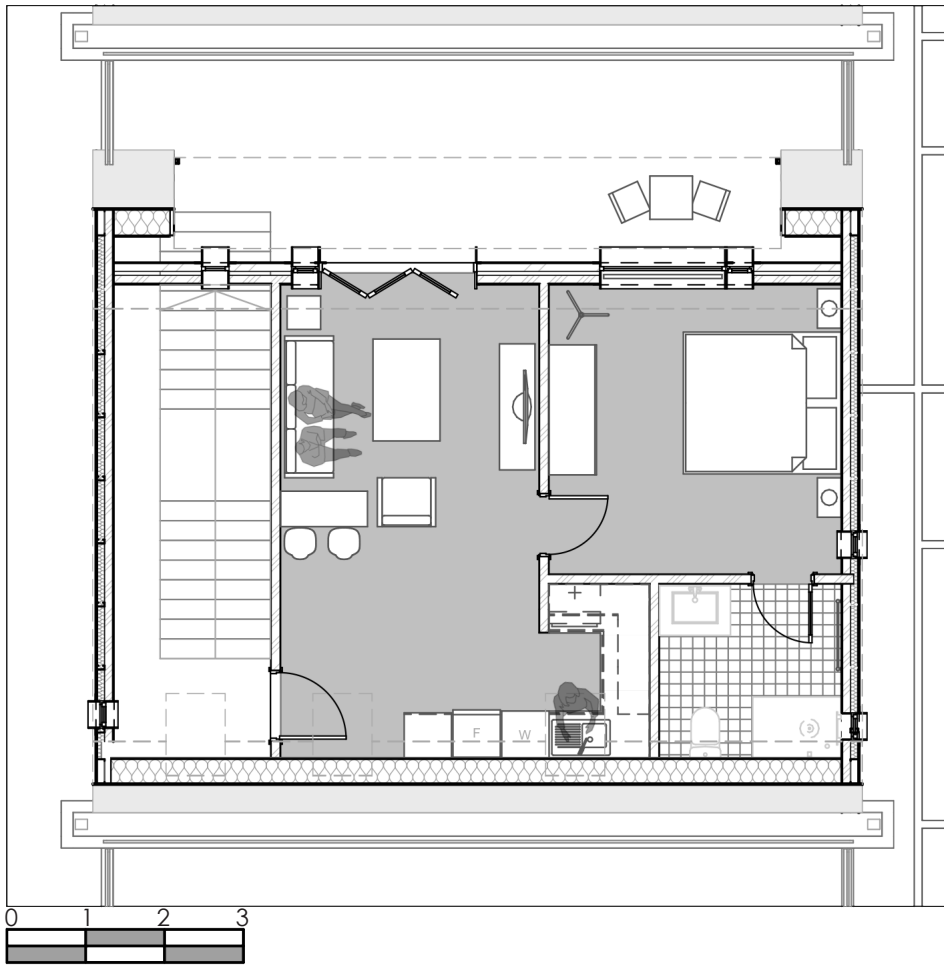


Figure 136: Detail Plan of Residence (Author, 2023)

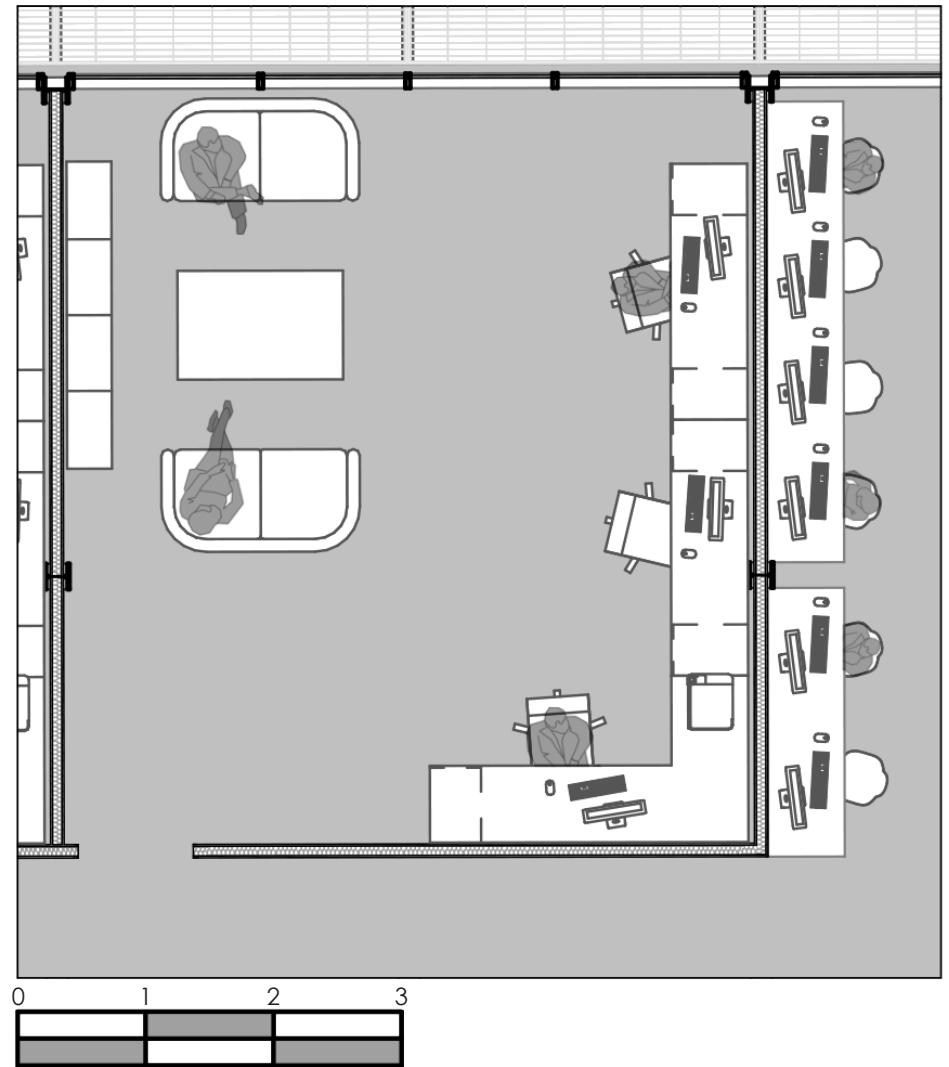


Figure 137: Detail Plan of Office (Author, 2023)

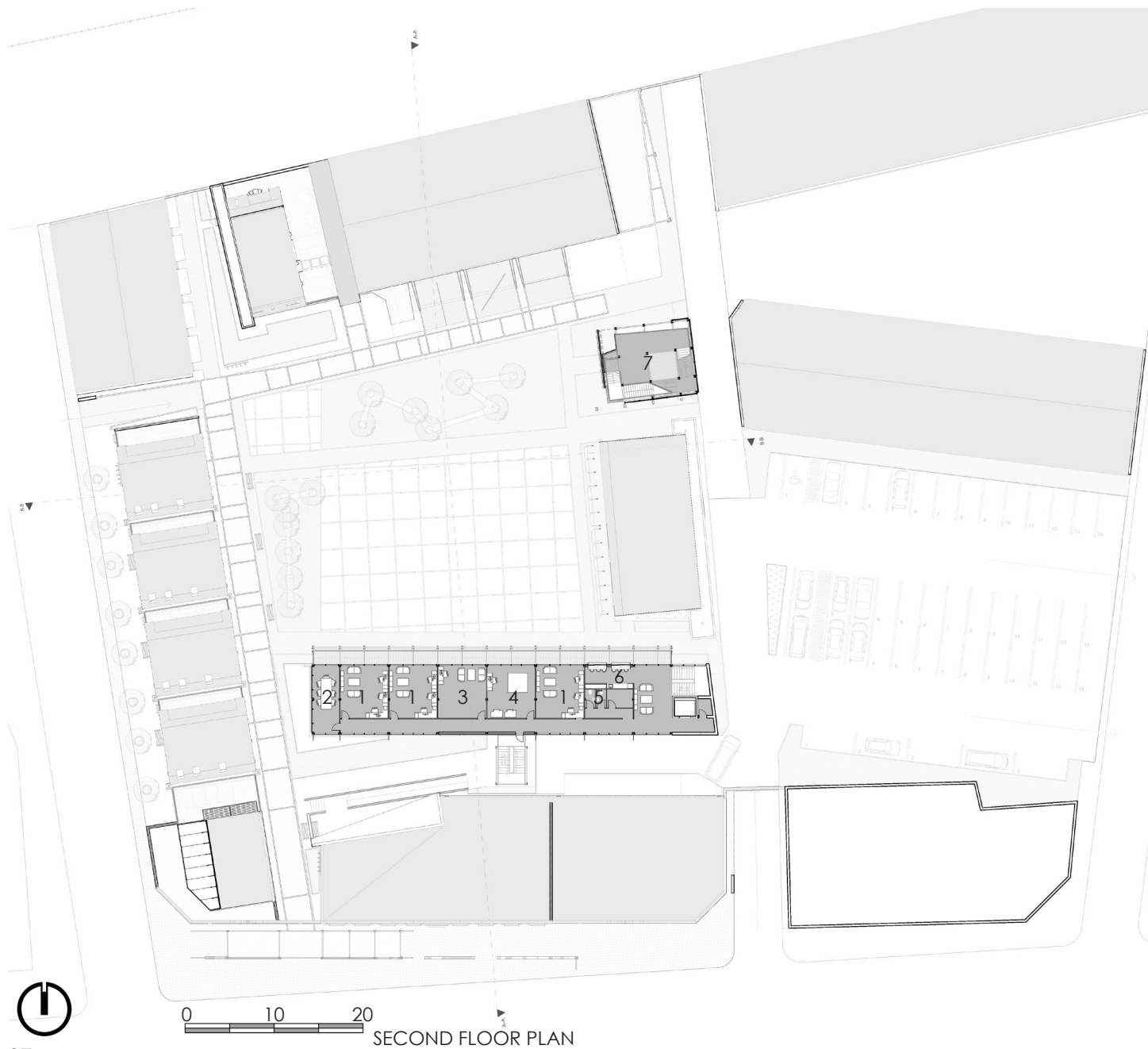


Figure 138: First Floor Plan
 (Author, 2023)



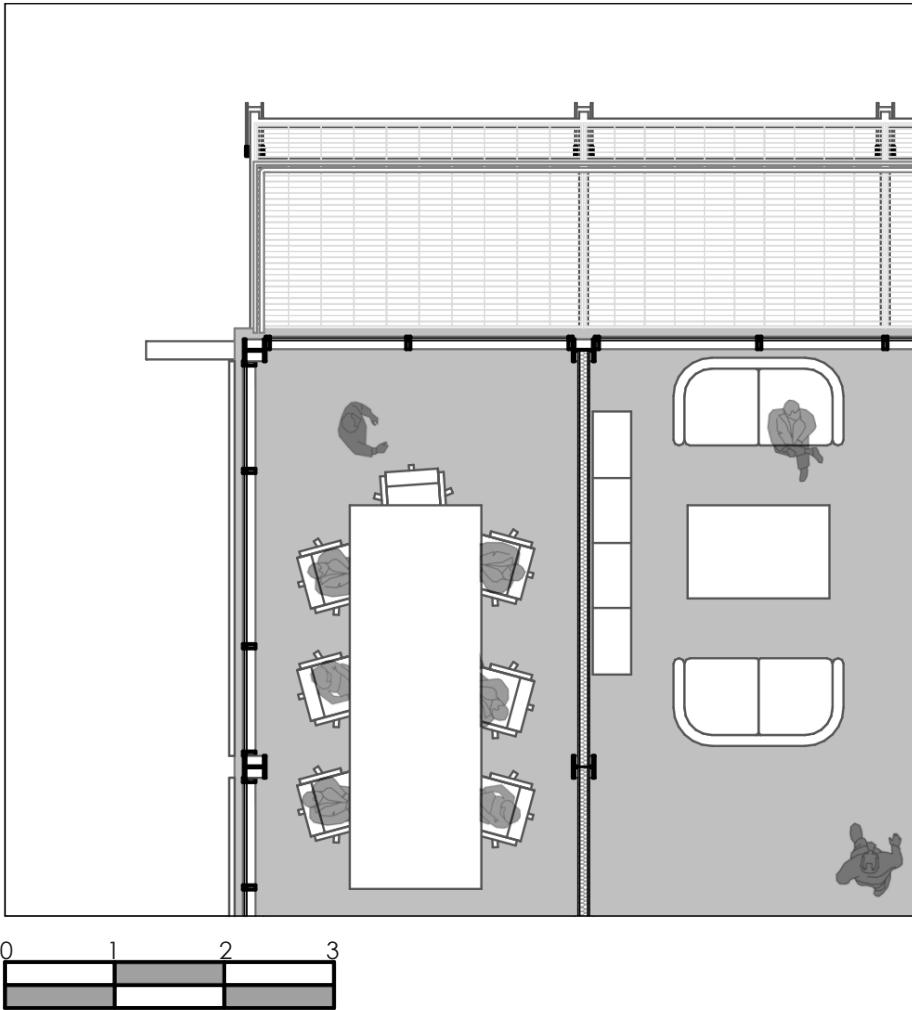


Figure 139: Detail Plan of Boardroom (Author, 2023)

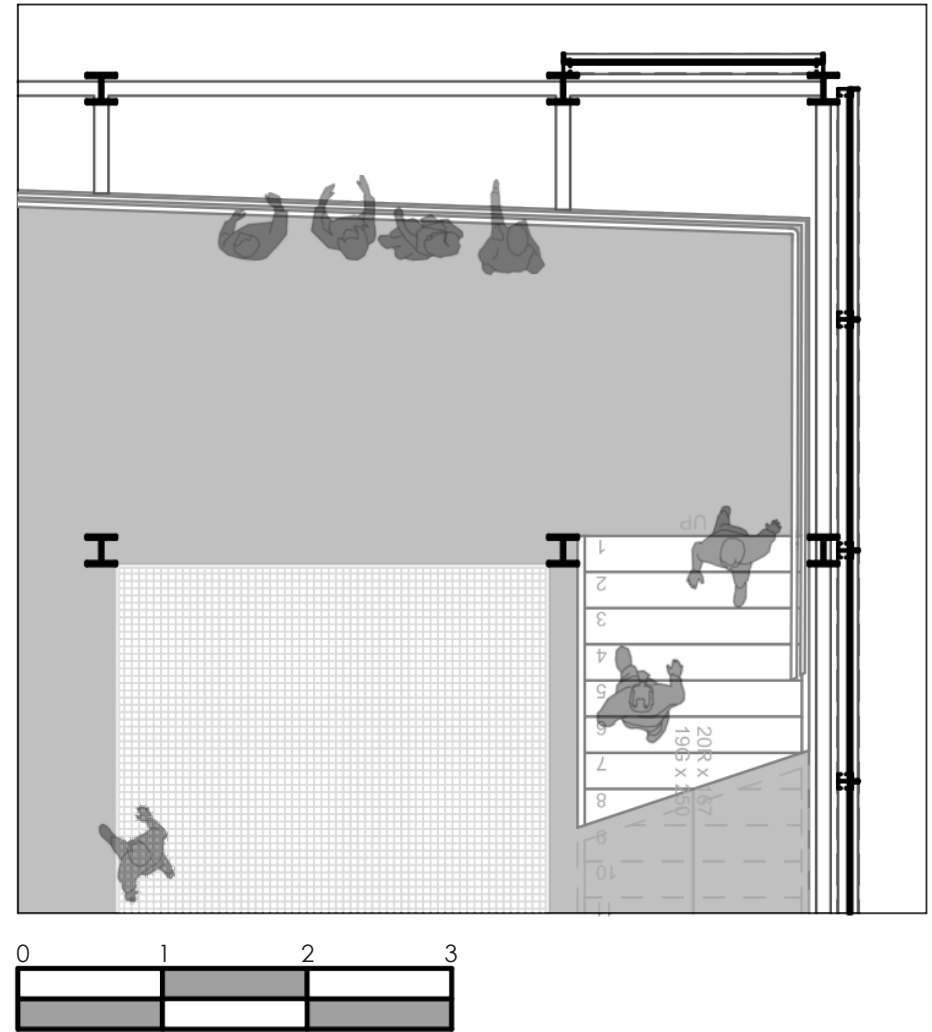


Figure 140: Detail Plan of Viewing Deck (Author, 2023)



Figure 141: South Elevation (Author, 2023)

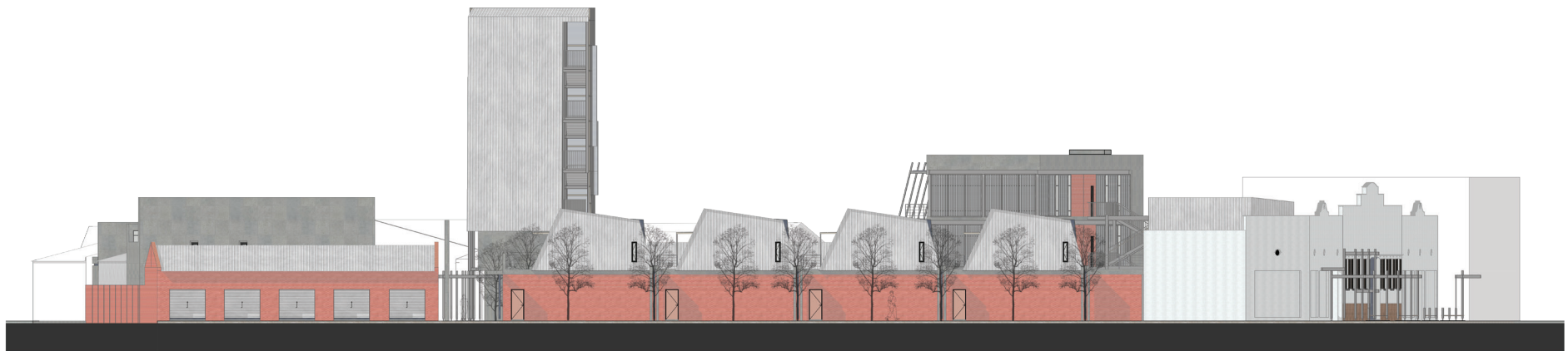


Figure 142: West Elevation (Author, 2023)

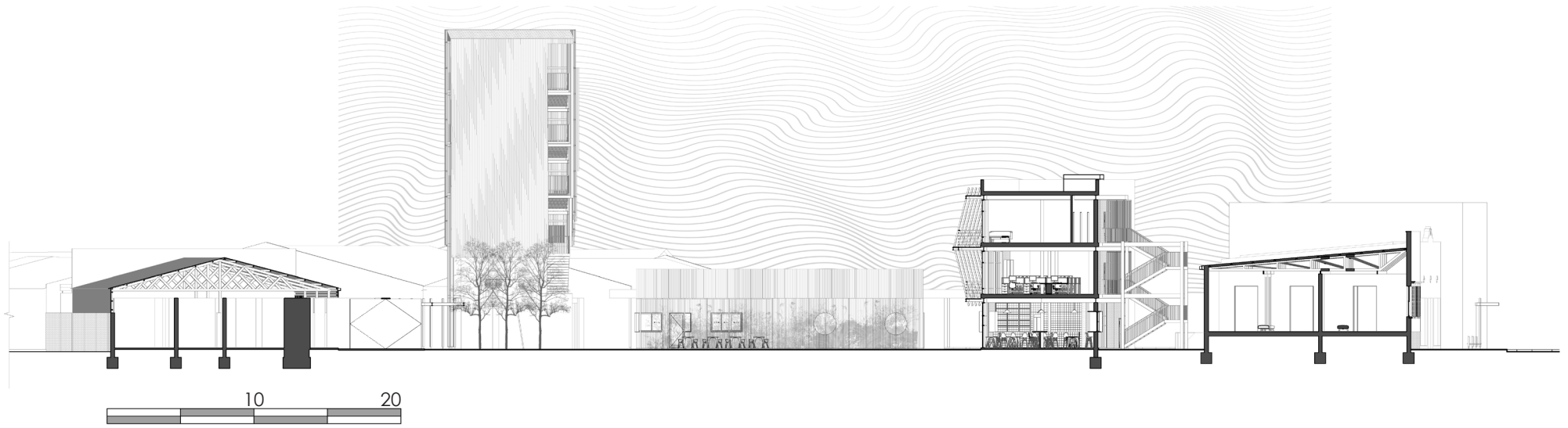


Figure 143: Section A-A (Author, 2023)

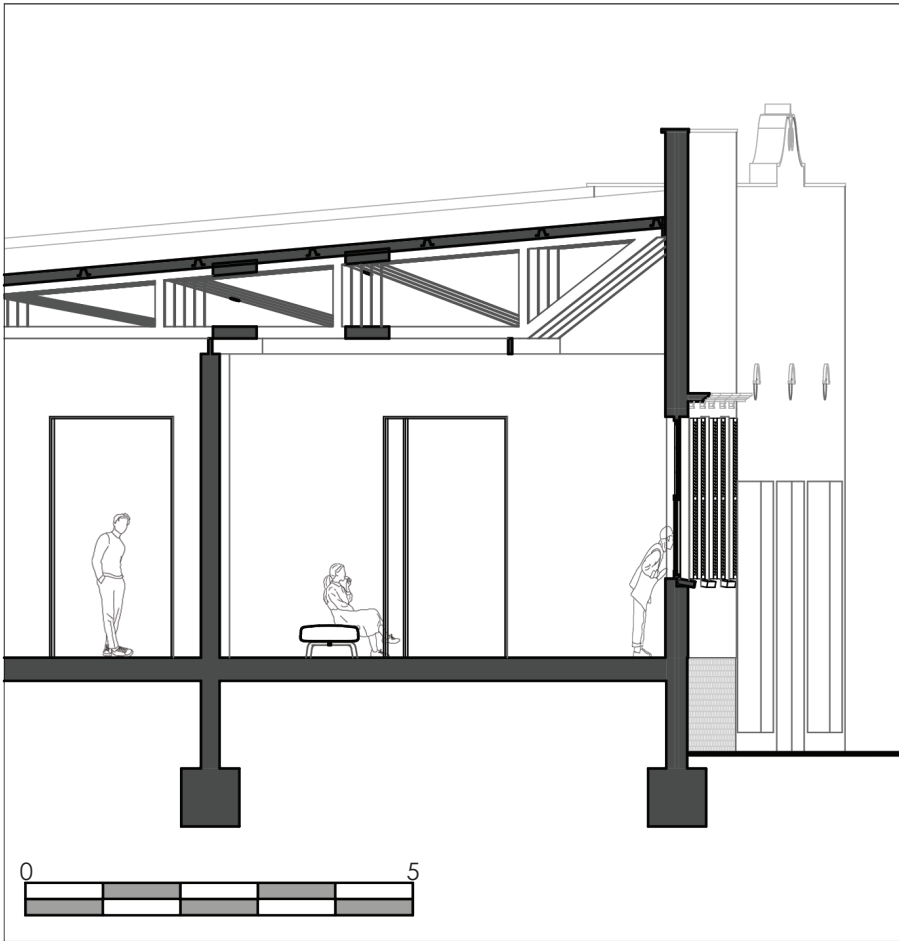


Figure 144: Section of formal gallery (Author, 2023)

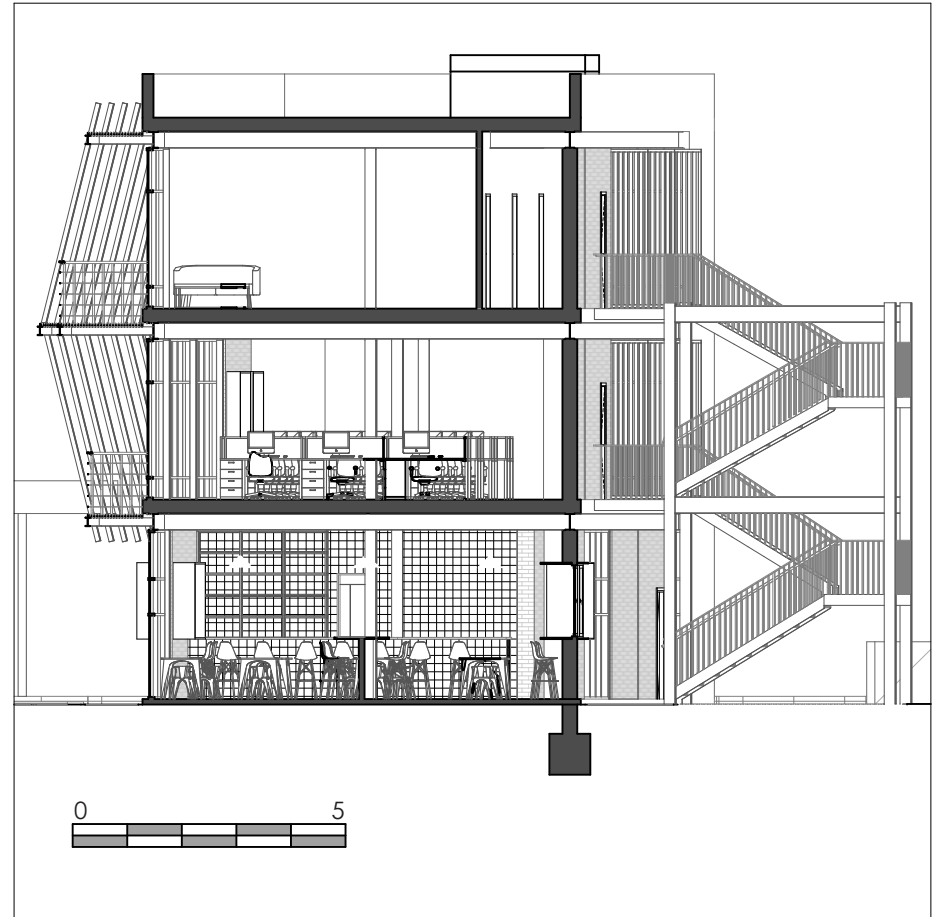


Figure 145: Section of bar and offices (Author, 2023)

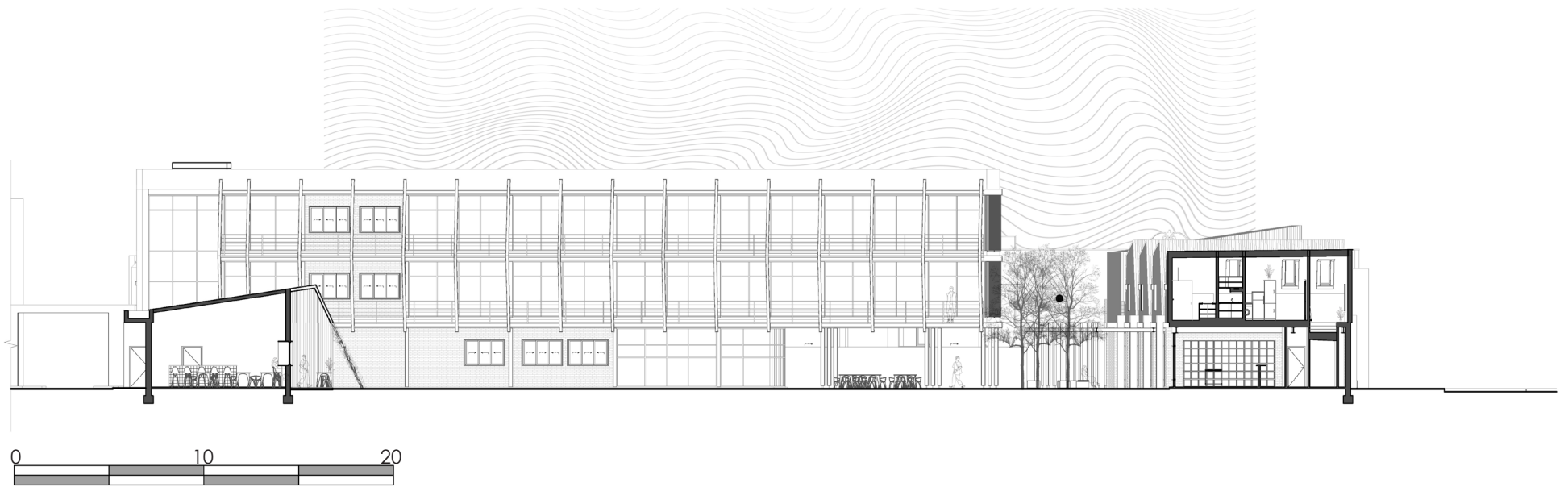


Figure 146: Section B-B (Author, 2023)

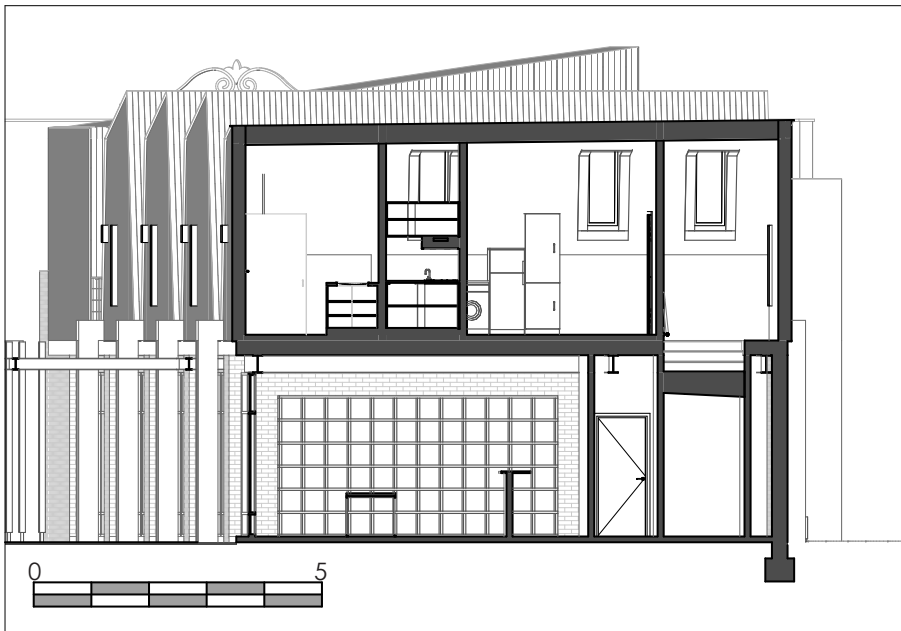


Figure 147: Section retail and residence (Author, 2023)

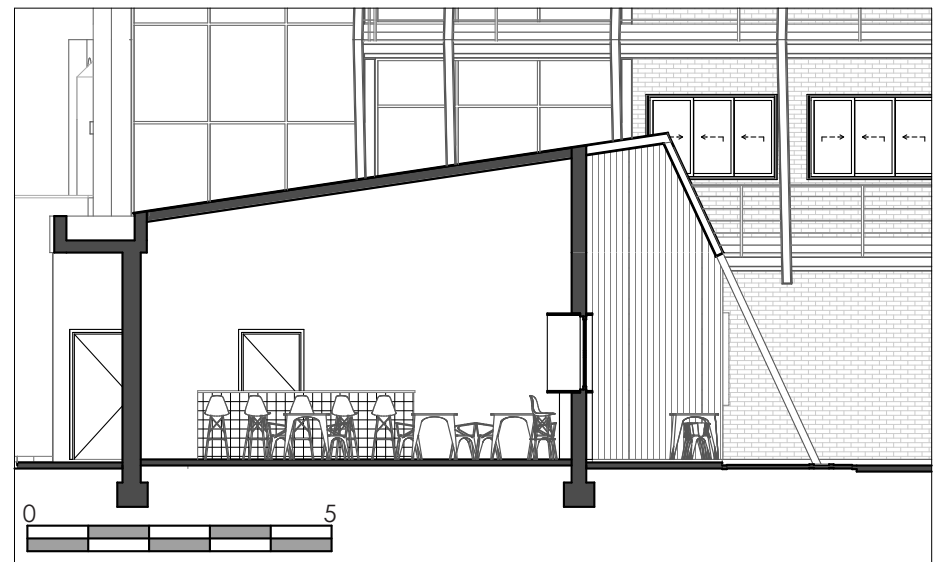


Figure 148: Section of takeaway (Author, 2023)

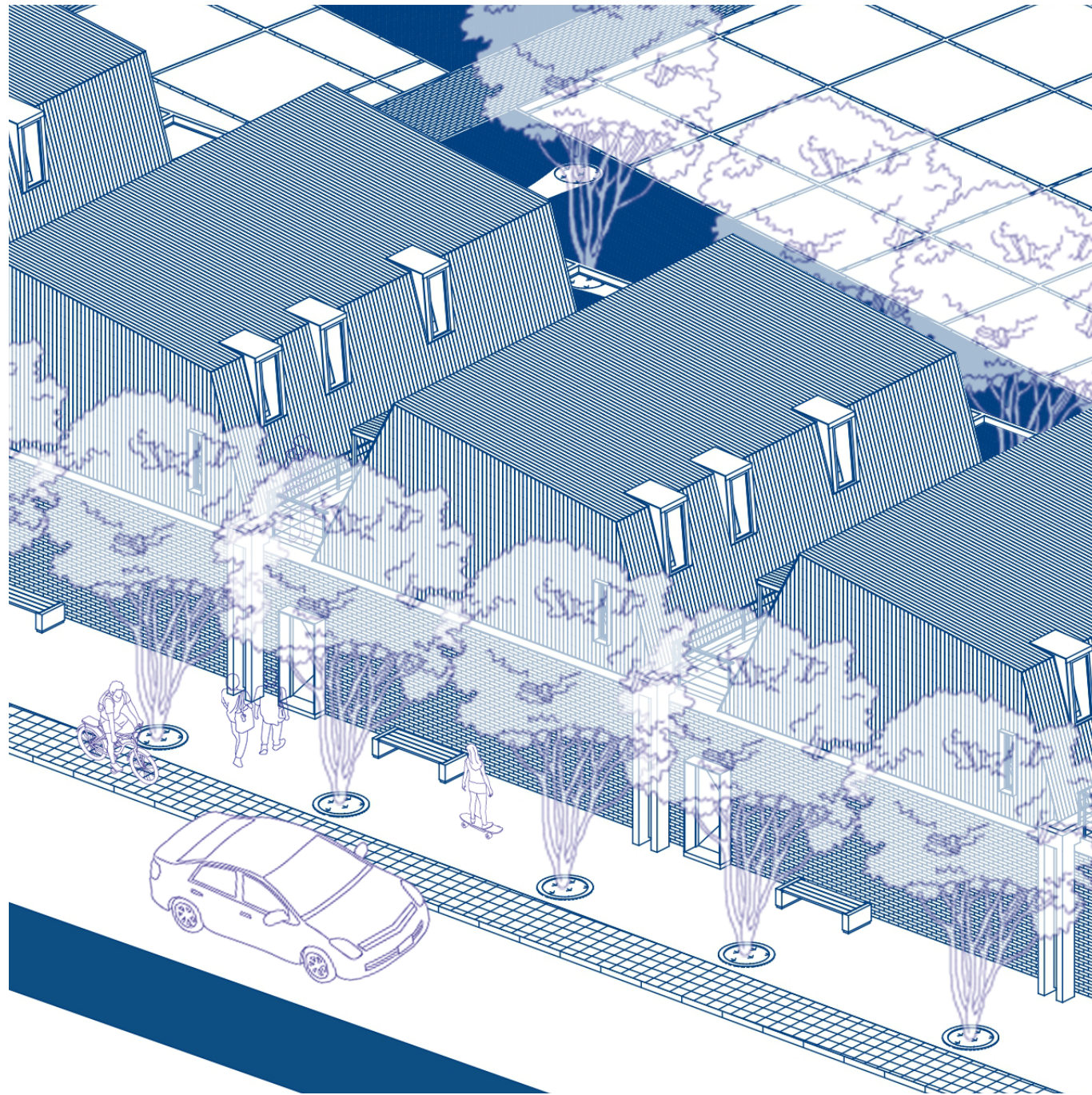


Figure 149: Side walk pushed back creating more walkable city and creating the chance for informal trade to happen (Author, 2023)

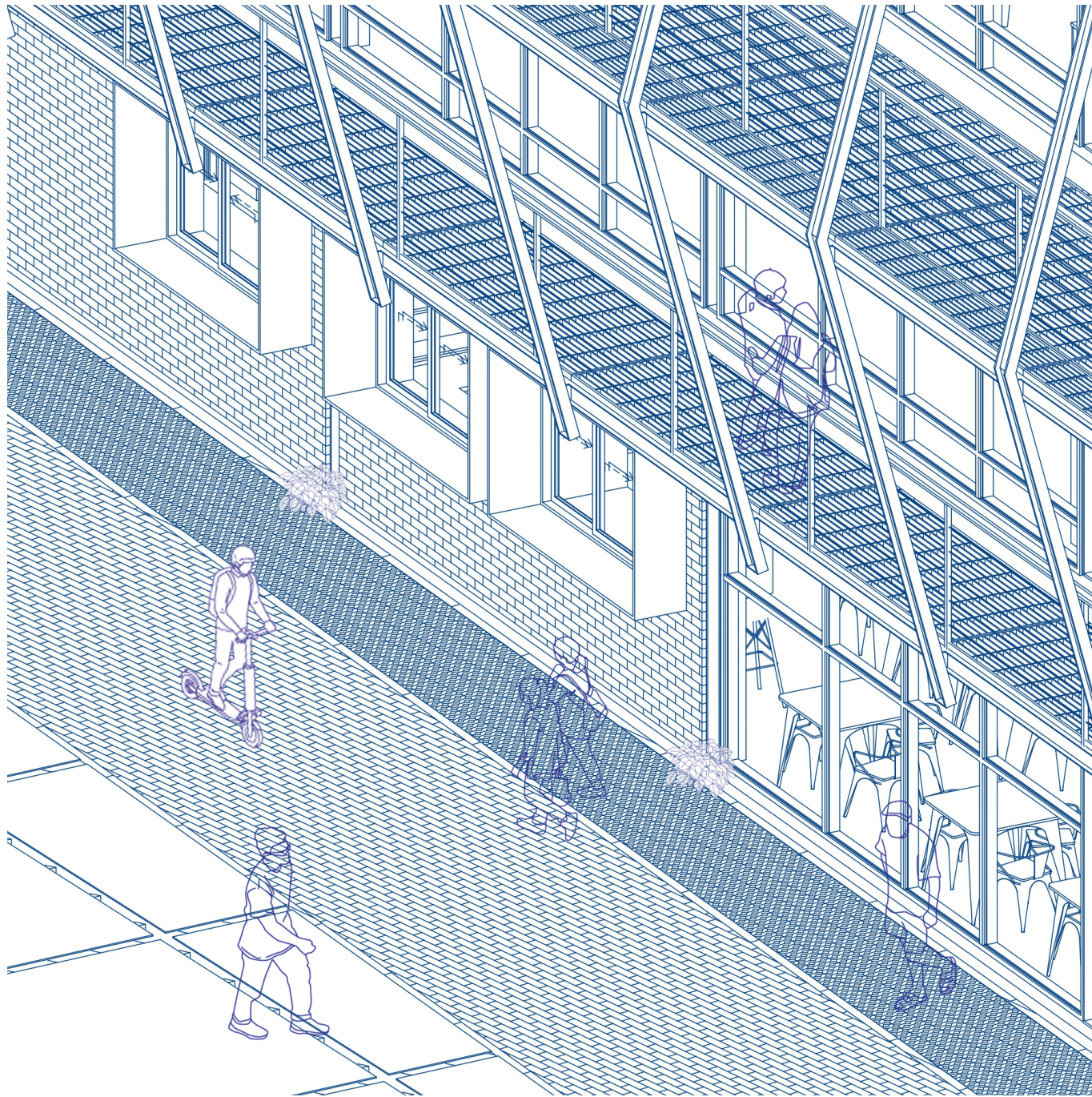


Figure 150: Pedestrian friendly space outside the bar to the North (Author, 2023)

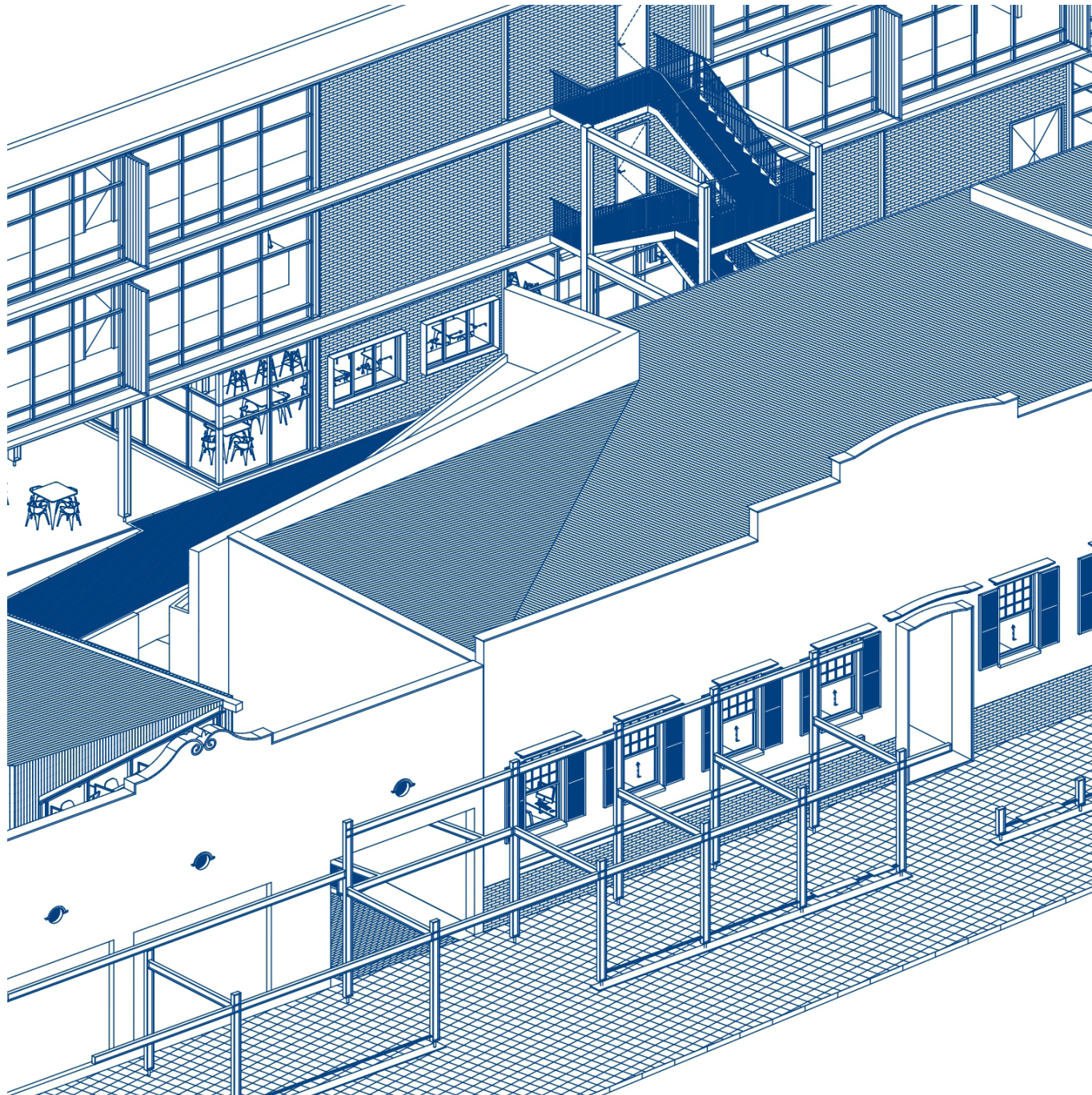


Figure 151: Layering between buildings create intimate courtyards (Author, 2023)

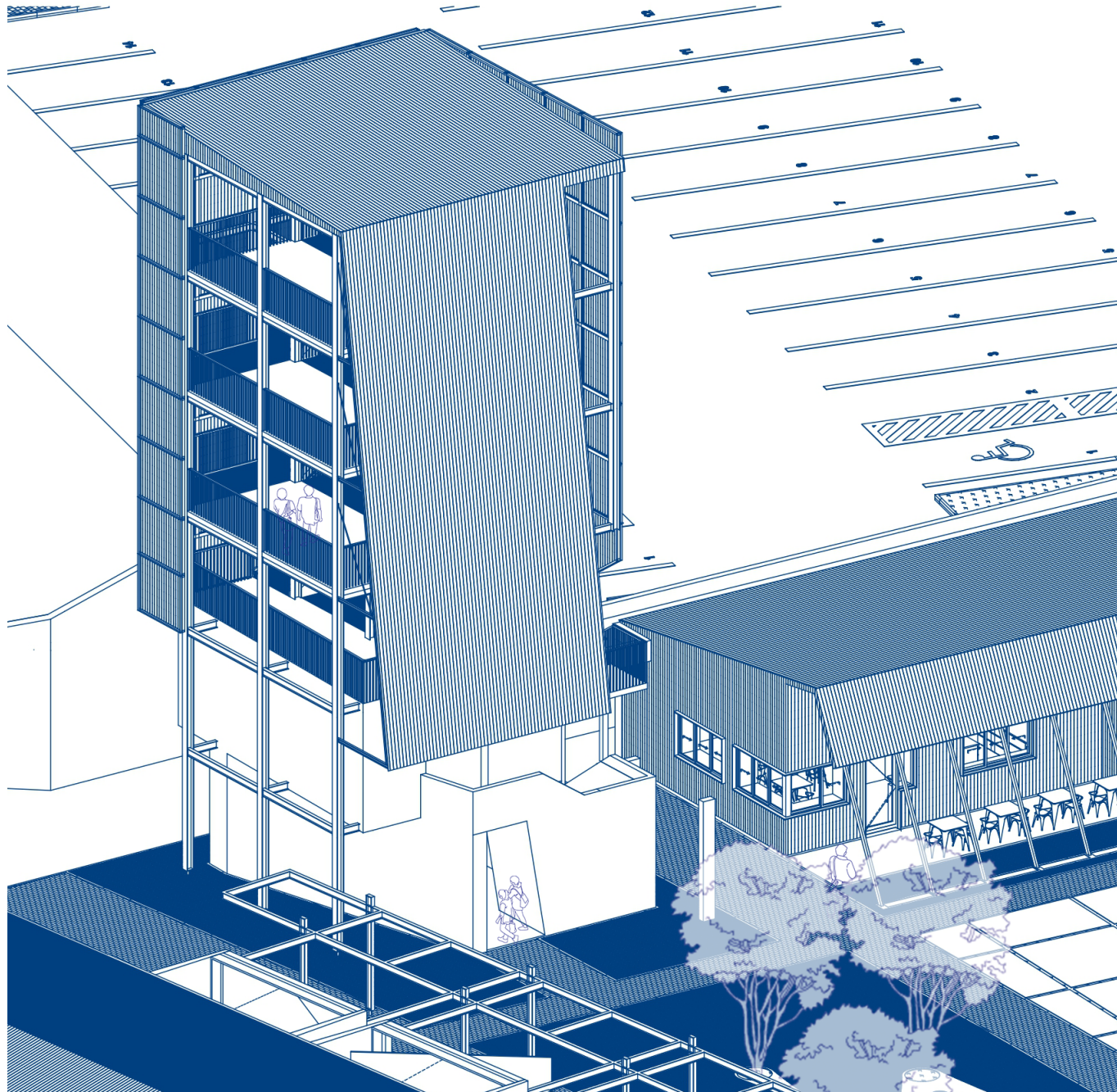


Figure 152: Tower and its relationship towards the takeaway (Author, 2023)

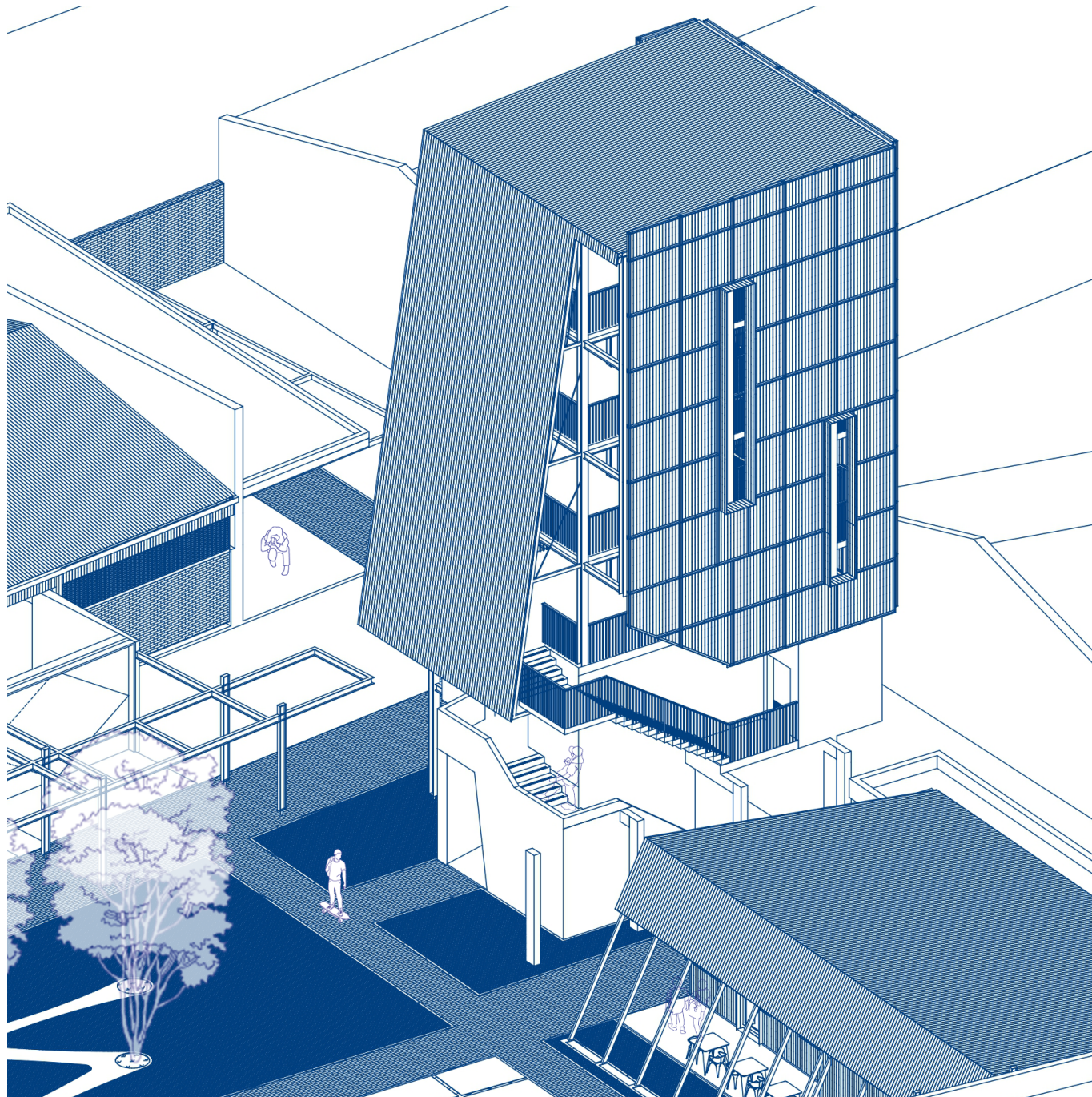


Figure 153: The Tower acts as a beacon and a way of organisation for urbanites (Author, 2023)

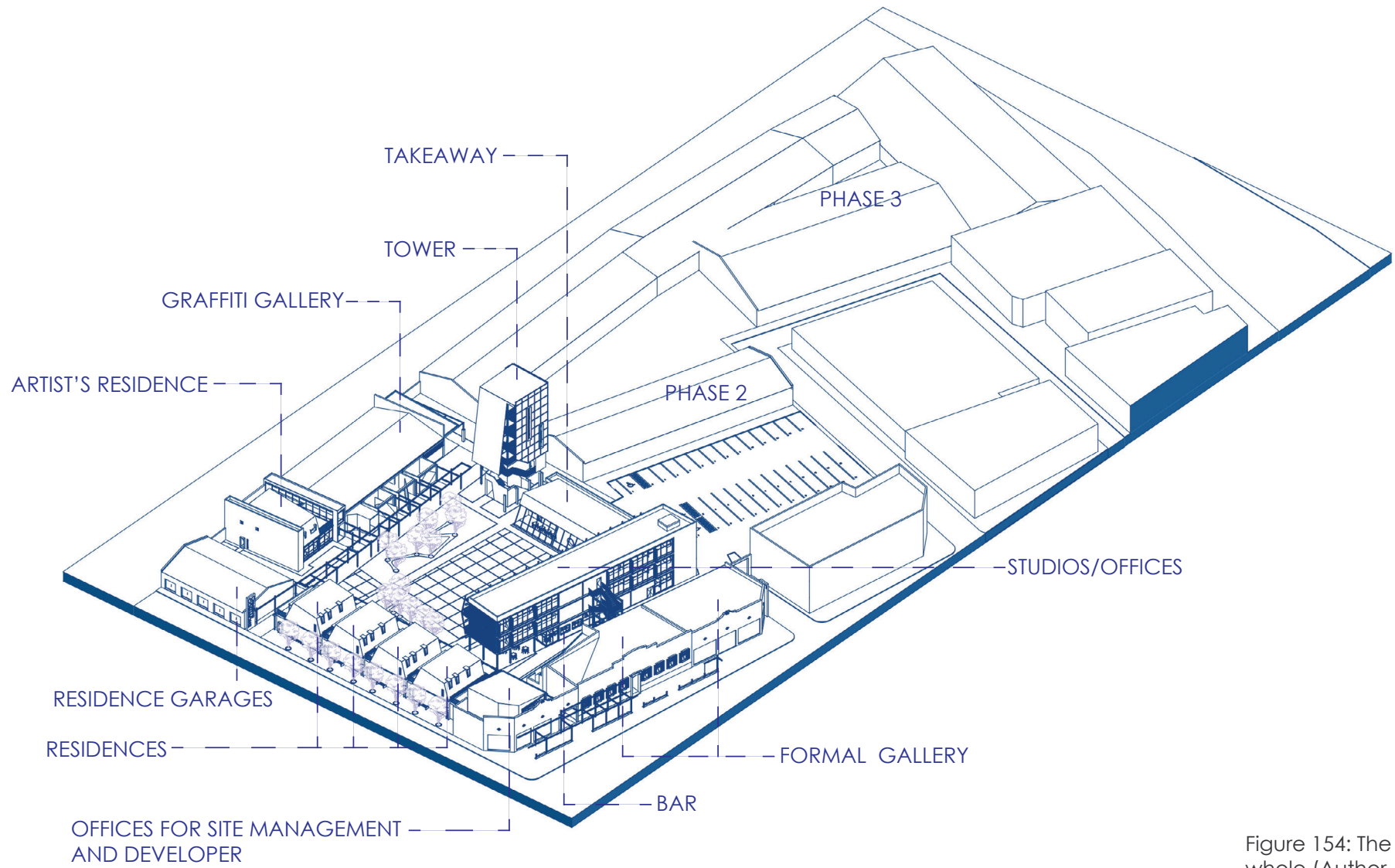


Figure 154: The site as a whole (Author, 2023)



Figure 155: CREATIVE COMMONS signage marks two of the entrances into the site (Author, 2023)



Figure 156: Model of the site in the developers offices (Author, 2023)



Figure 157: The bar just before it opens for the day (Author, 2023)

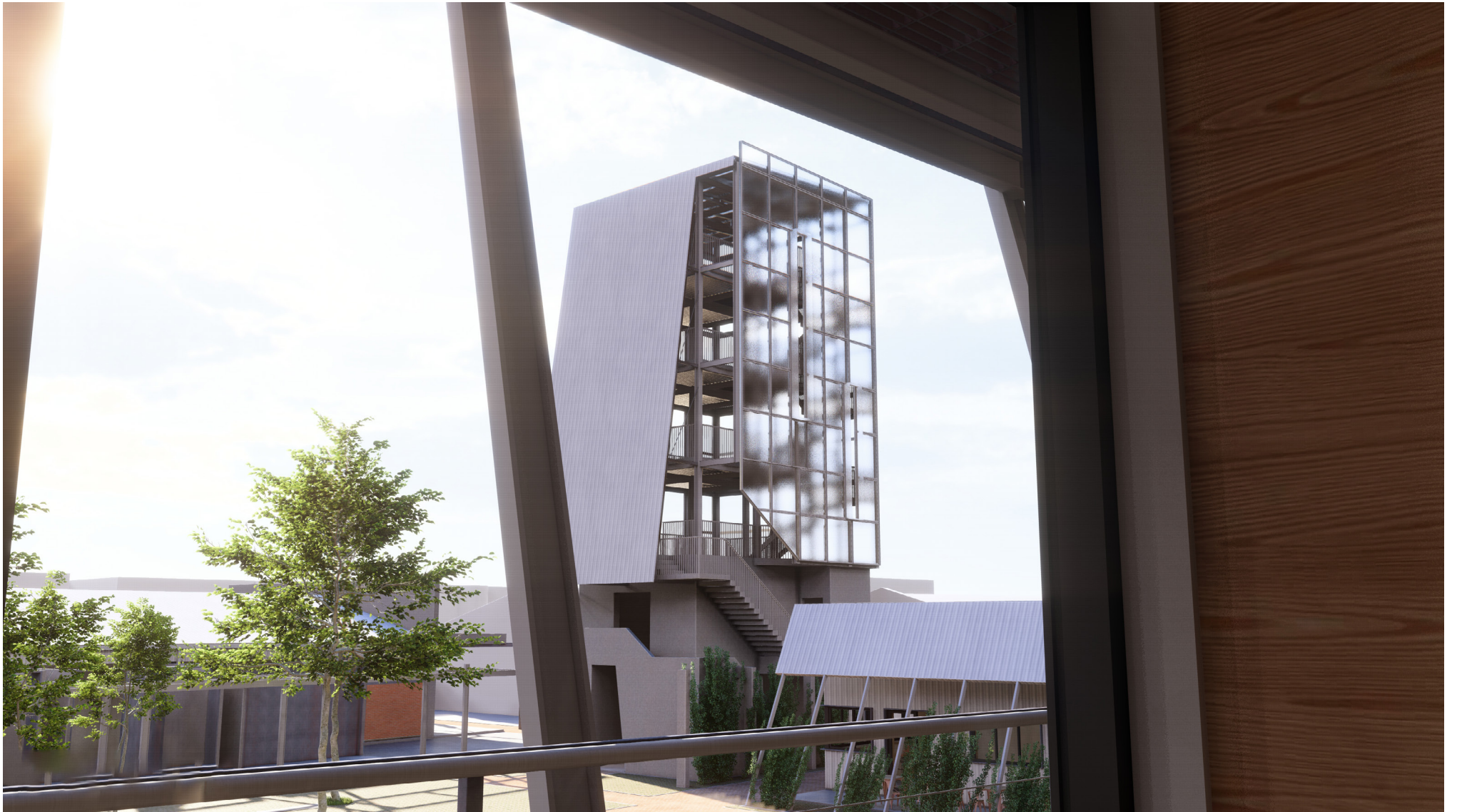


Figure 158: The tower acting as a folly between 'Ville' and 'Cité' (Author, 2023)



Figure 159: Studios with balcony space(Author, 2023)



Figure 160: The bar has an interior and exterior space (Author, 2023)

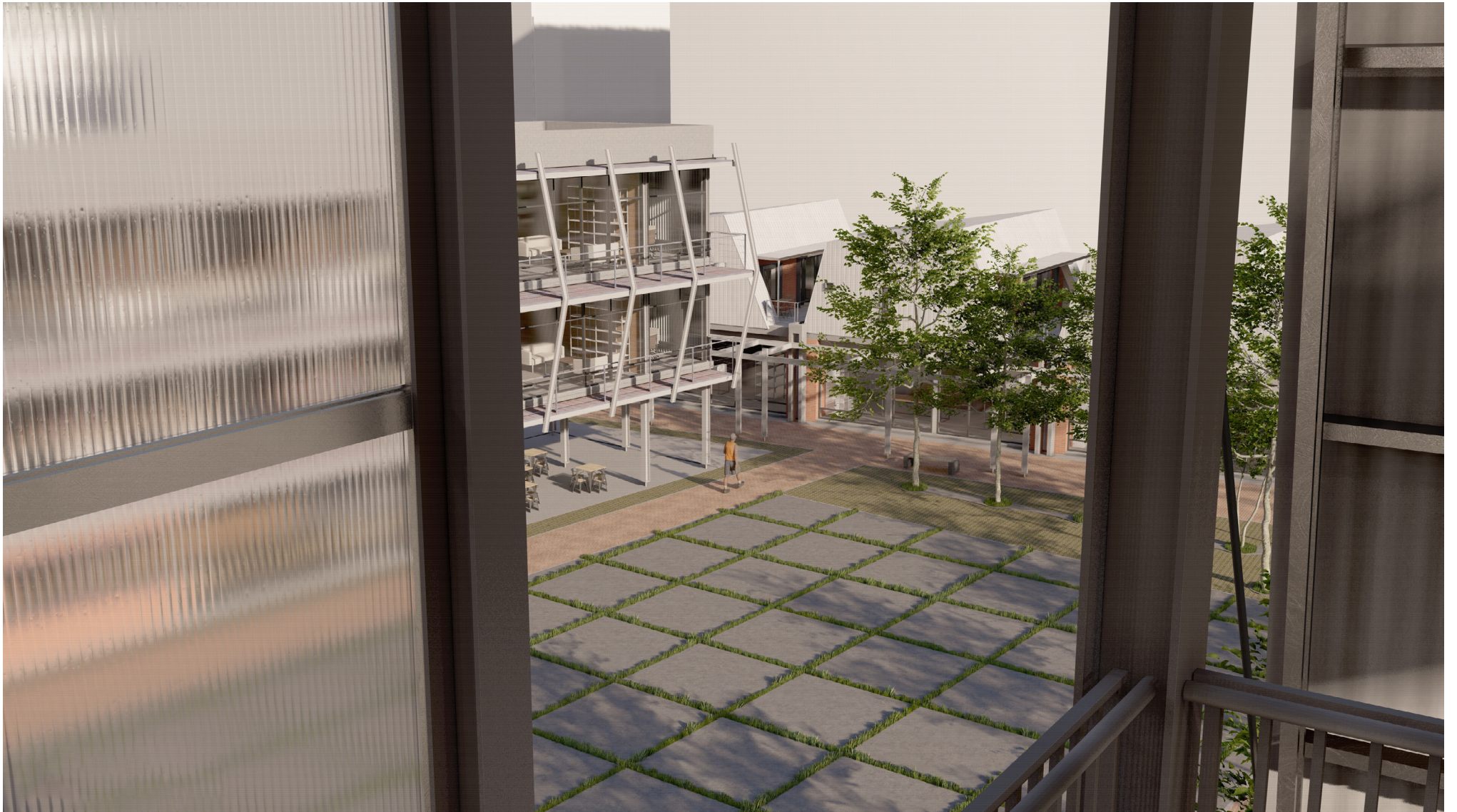


Figure 161: Courtyard view from the tower (Author, 2023)



Figure 162: Entrance into site from the parking (Author, 2023)



Figure 163: Entrance into the site from the Street (Author, 2023)



Figure 164: The Formal Gallery being prepared for an exhibition (Author, 2023)

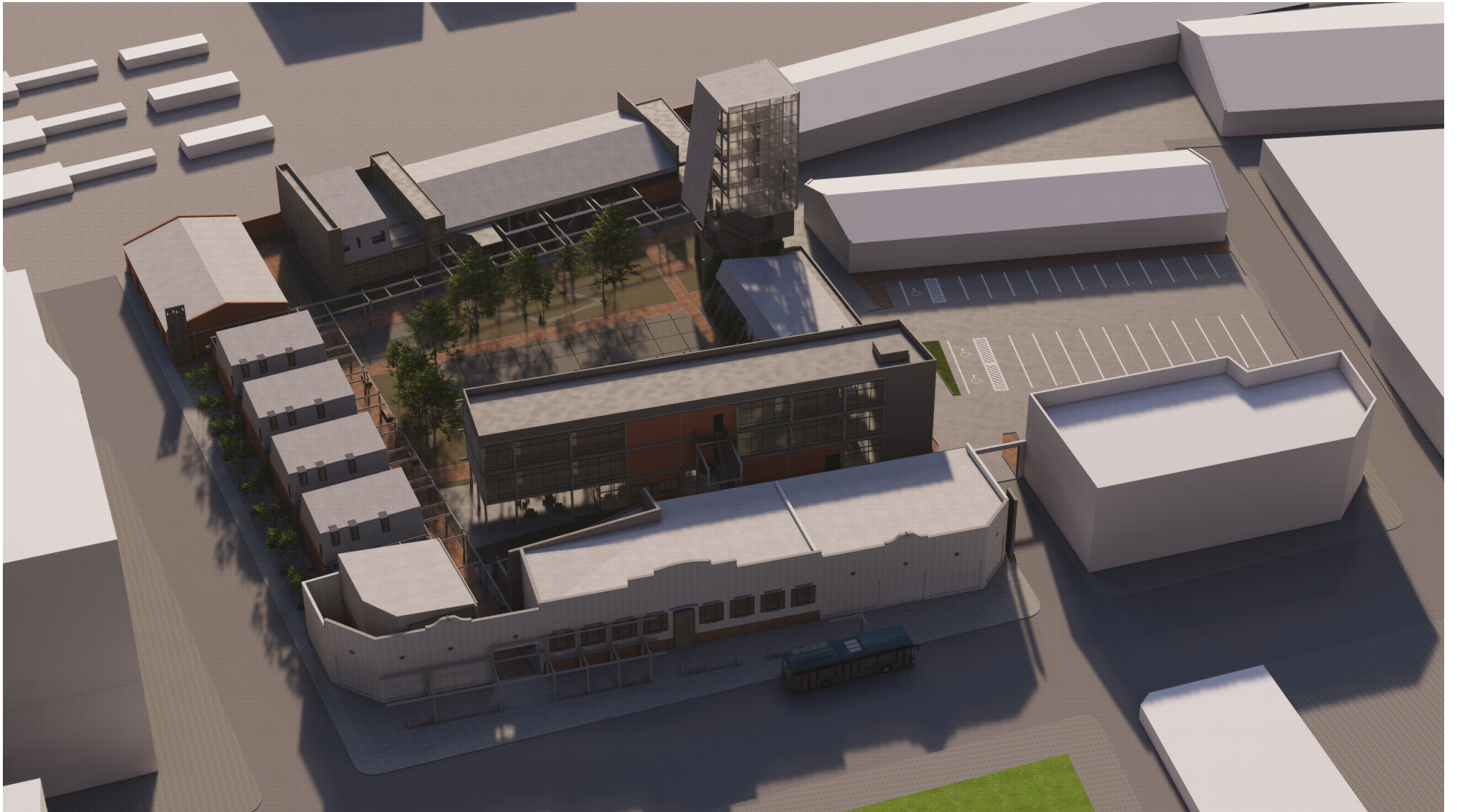


Figure 165: Birds-eye view of the site (Author, 2023)

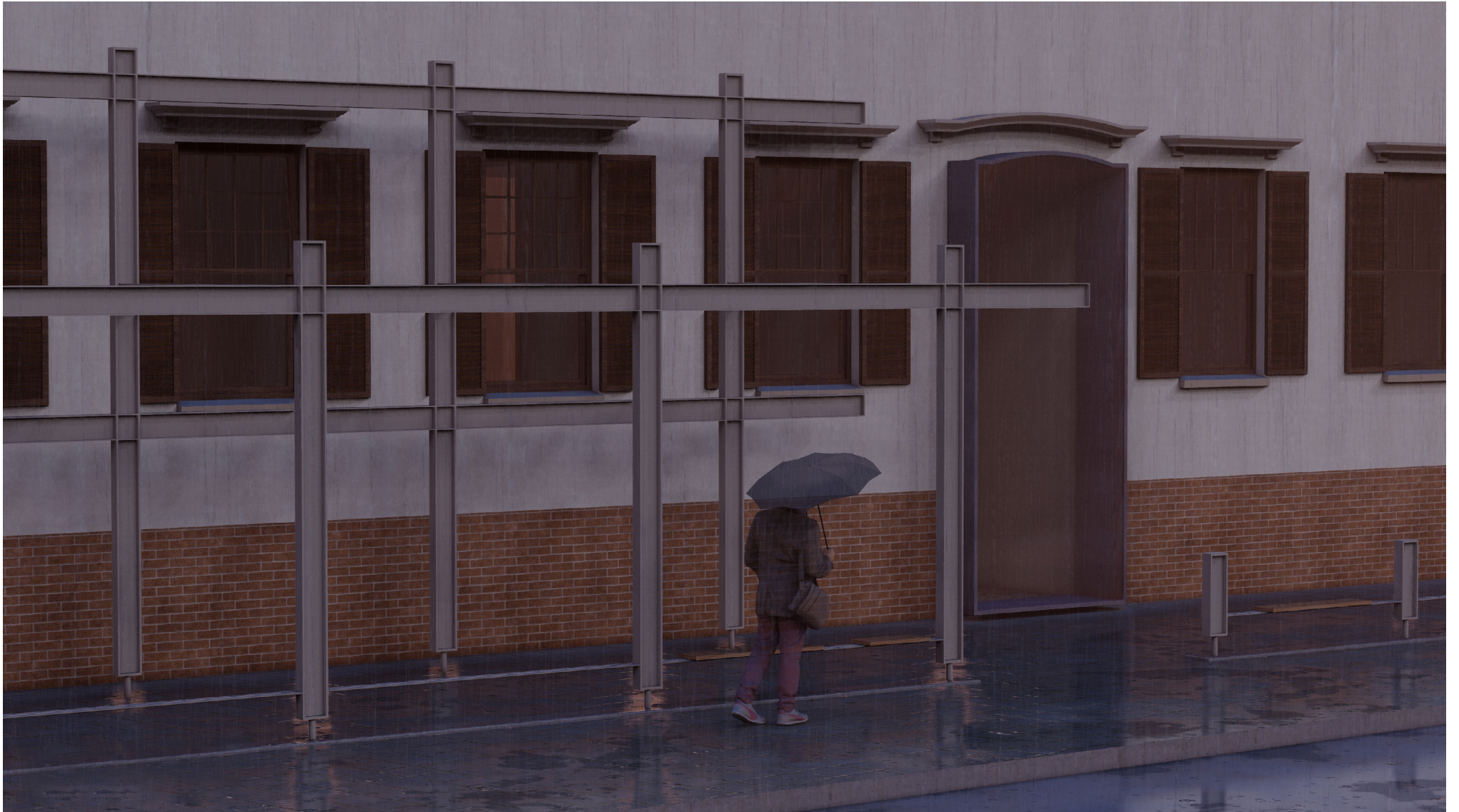


Figure 166: Early morning rainy day in Cape Town, urbanite next to historic facade (Author, 2023)



Figure 167: Open offices at 07:55 (Author, 2023)



Figure 168: View of Table Mountain from top viewing level of tower (Author, 2023)



Figure 169: Contextual Graffiti (Author, 2023).

6. DETAILING SOCIAL EXCHANGE

- 6.1. Introduction
- 6.2. Cons Touch Stone
- 6.3. Precedent studies
 - 6.3.1. 242 State Street [Olsen Kundig]
 - 6.3.2. Viewing Tower Hoge Bergse Bos [Ateliereen Architecten]
- 6.4. Regulations
 - 6.4.1. Zoning
 - 6.4.2. Area calculations
 - 6.4.3. Parking
- 6.5. Structural Systems
 - 6.5.1. Substructure [Pile foundations + ground beams]
 - 6.5.2. Superstructure [Connections to and between IPE sections]
- 6.6. Materiality and Site Systems
 - 6.6.1. Old vs New
 - 6.6.2. Reuse and recycling of masonry elements
 - 6.6.3. Drainage Systems
- 6.7. Conclusion

6.1. INTRODUCTION

The technical resolution of this project rests upon the balance between the existing and the newly designed structures and how their connection is executed with the utmost sensitivity. This chapter's focus is the technical exploration, delving into the nuances of construction and regulatory considerations. The chapter investigates precedents, site-specific regulations, structural systems, materiality investigations, and innovative sustainability strategies, each of which contributes to the construction aspect of the project.

At the heart of the investigation lies the interaction between old and new structures. The success of the study relies on how these distinct structures harmonize and coalesce into a unified whole by drawing inspiration from precedents such as 242 State Street by Olsen Kundig and Viewing Tower Hoge Bergse Bos by Ateliereen Architecten, exploring the connection of the past with the present, and ensuring that the architecture honours its past while pushing the boundaries of innovation.

Navigating regulations determine the options of how the site is to be developed. The aim is understanding the intricacies of what is possible on the site, and discerning how regulations define the site's limitations. Area calculations unveil the canvas of possibilities while also exposing the constraints. Parking calculations, intricately linked to area calculations, zoning requirements, and the programme of the site, help strike a balance between functionality and aesthetics. Drainage systems act as water collection systems that not only adhere to regulations, but also contribute to the sustainability and vitality of the site through efficient irrigation.

Exploring the technical intricacies, the structural systems come into sharp focus. Analysing the substructure and

superstructure of the new buildings, and investigating how their configurations can optimize the usage of space and structural integrity. The materiality of both existing and new structures on the site becomes an important element of the exploration. Scrutinizing the connections that bridge the old with the new seek to strike a balance between tradition and innovation. Furthermore, the project ventures into the field of creative sustainability by exploring how materials from structures slated for demolition can be repurposed innovatively, not just as a means of disposal, but as a resource to enhance site conditions and minimize waste.

By navigating the intricacies of architectural construction and technical ingenuity, we aspire to not only create functional spaces but to craft environments that resonate with human experiences and sensibilities.

6.2. CONSTRUCTION TOUCHSTONE

Connections and joints are the basis of any project where existing structures interact with new structures. The connections and joints within the scheme aim to not only connect structural components to one another but also to connect different buildings and spaces to one another.

This connection between different structures aims to translate to the connection between users of the space. This is done in the touchstone via different structural explorations of walkways through a stereotonic element. The stereotonic mass not only represents the original structures on the site, but also new developments on the site.

Different connections to the monolith can be seen throughout the model; each connection perpetuates spaces where chance encounters as well as the social exchange of information can occur. These spaces manifest themselves into pockets within the urban fabric of Woodstock.

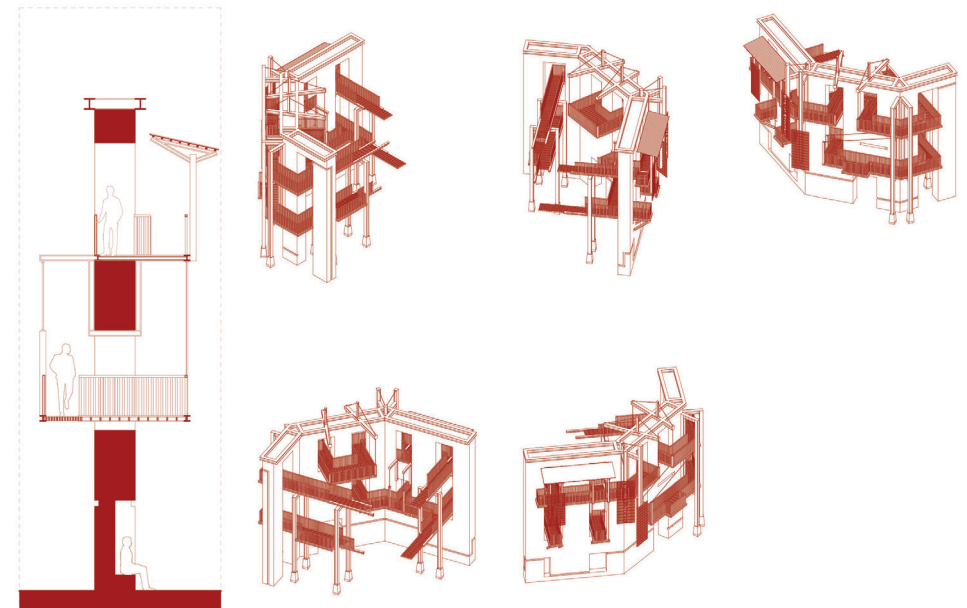
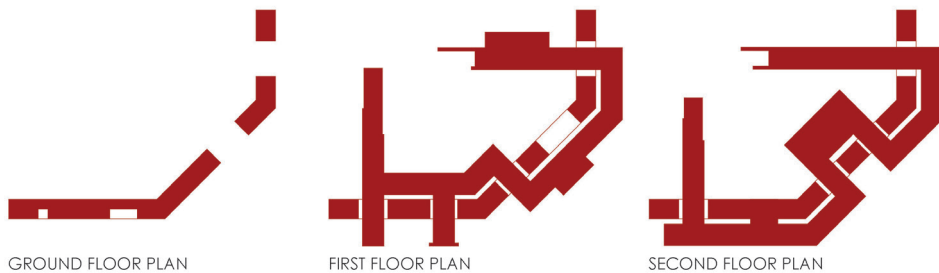
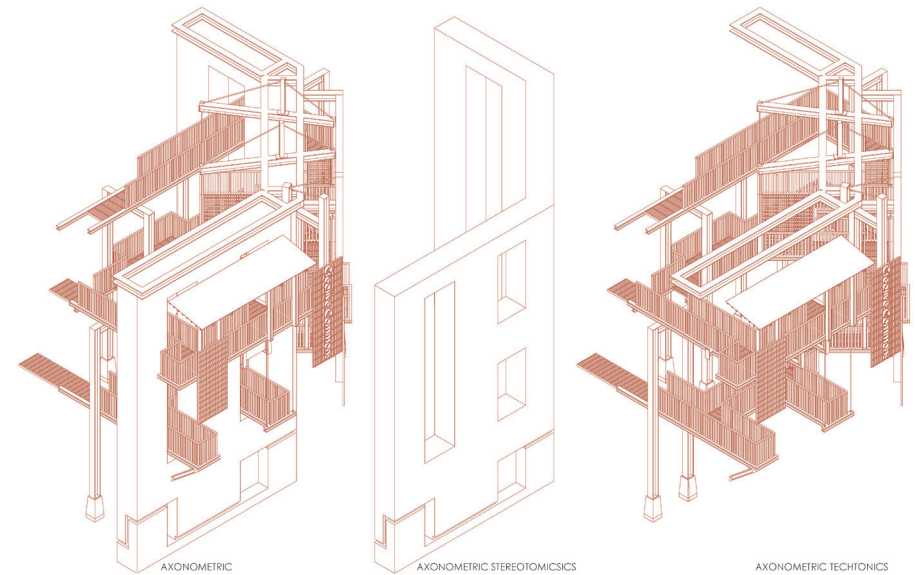


Figure 170: Construction touchstone final poster drawings (Author, 2023).

6.3. PRECEDENT STUDIES

6.3.1. 242 STATE STREET

242 State Street, a gallery space designed by Olsen Kundig, epitomizes the fusion of industrial aesthetics and modern design. The building explores intricate innovation, materials, and environmental sensitivity. With a blend of form and function, 242 State Street is a compelling precedent, offering insights into contemporary architectural artistry. The analysis delves into the technical and design intricacies that define this building and shows how it is applied in the project.



Figure 171: 242 State Street (Olsen Kundig, 2014: online).

1. Detailing and Craftsmanship



Figure 172: Doorway mechanism (Olsen Kundig, 2014: online).

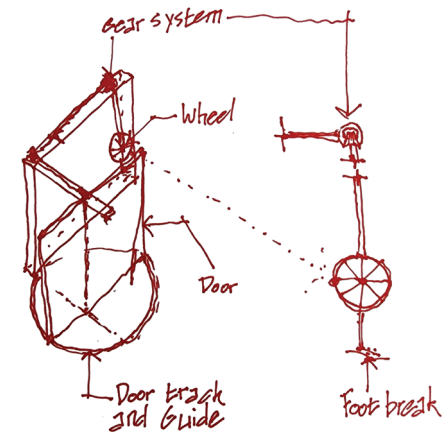


Figure 173: Use of gear system to open pivot door (Author, 2023).

2. Material Expression



Figure 174: Contrast between materials (Olsen Kundig, 2014: online).

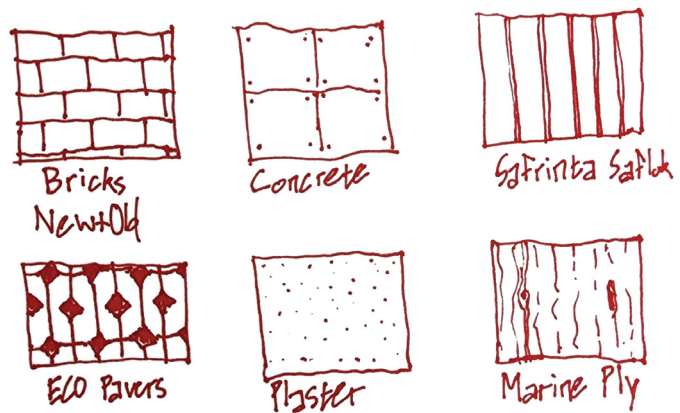


Figure 175: Material use in project (Author, 2023).

3. Construction Sequencing and Challenges



Figure 176: 2000-pound window wall (Olsen Kundig, 2014: online).

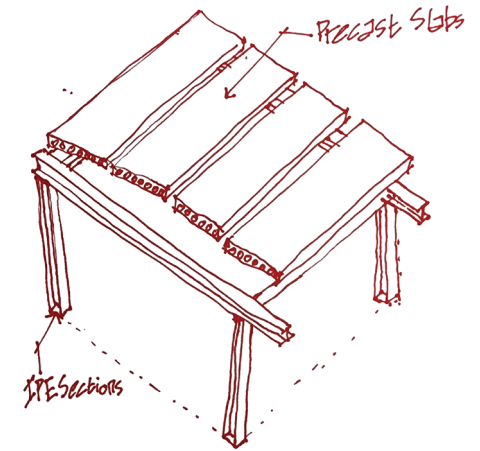


Figure 177: Column structure and process solution (Author, 2023).

This interplay between old and new of 242 State Street compliments the project's exploration between old and new structures. The precedents' interaction between the building's façade and the street creates engagement from urbanites and acts as good urban design.

6.3.2. VIEWING TOWER HOGE BERGSE BOS

The Viewing Tower Hoge Bergse Bos, is a tower designed by Ateliereen Architecten. This structure represents the intersection of innovative design and its harmonious integration with the natural surroundings. With its distinctive form and commitment to environmental sensitivity, the tower offers valuable insights into contemporary architectural design. The analysis delves into the technical and design details that define the building and how its complexities are resolved.



Figure 178: Viewing Tower Hoge Bergse Bos (Ateliereen Architecten, 2017: online).

1. Structural Innovation and Form



Figure 179: IPE connections (Ateliereen Architecten, 2017: online)

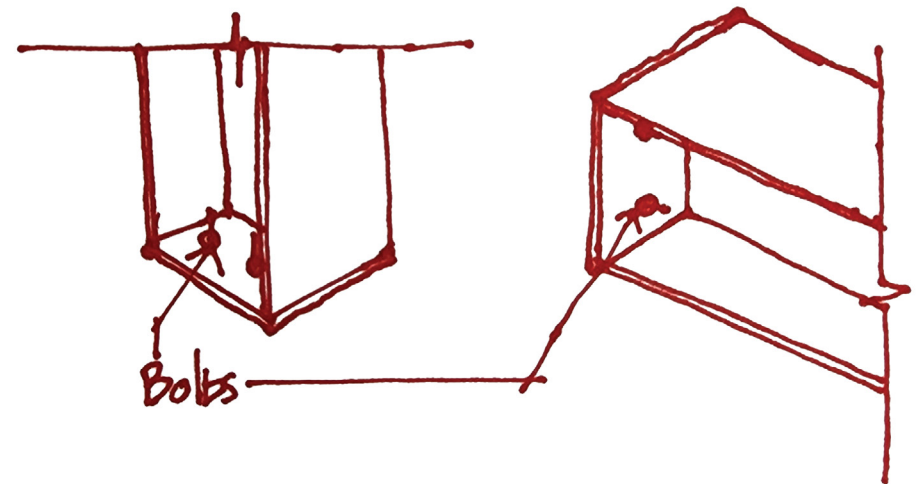


Figure 180: Isometric of IPE sections and connections (Author, 2023).

2. Safety Measures and Regulations



Figure 181: Railings, stairs and landings (Ateliereen Architecten, 2017: online)

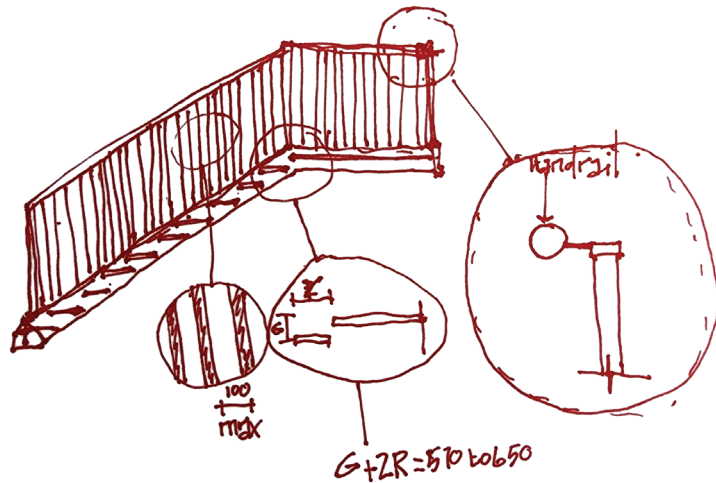


Figure 182: Railing, stair and landing details (Author, 2023).

3. Sustainability and Ecological Considerations



Figure 183: Tower in the landscape (Ateliereen Architecten, 2017: online).

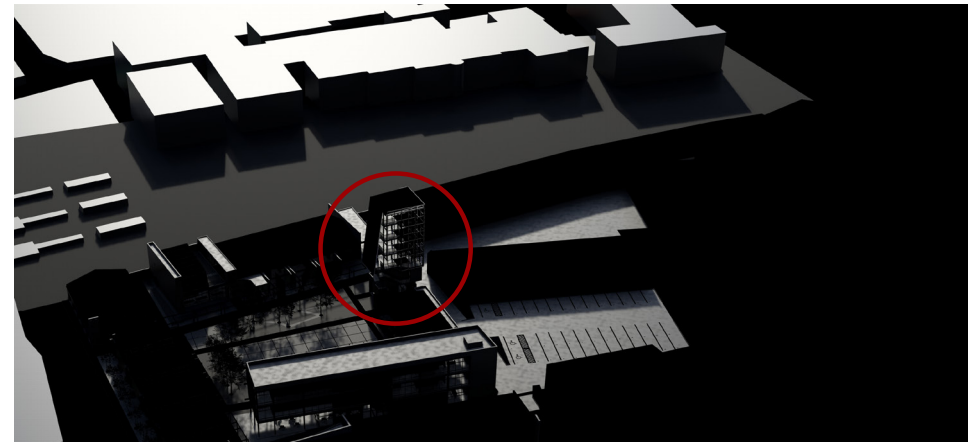


Figure 184: Tower in urban landscape (Author, 2023).

The use of IPE sections and the connections between one another are an intricate part of this precedent tower's design. Whilst these are present in the same manner in the project's tower, the connections of IPE sections are not only between one another. These sections will be used to support concrete floor and roof slabs as well.

6.4. REGULATIONS

6.4.1. ZONING

The zoning of the site is Mixed-Use 2 (MU2). The MU zones accommodate a mixture of business, appropriate industrial and residential development (CoCT, 2012: 65). These zones are particularly suitable at the interface between general business and industrial zones (CoCT, 2012: 65). This zoning designation creates the opportunity of vertical growth up to 25m, used by the 21m tall tower. The site also has an allowance of 100% coverage and floor area factor of 4.0.

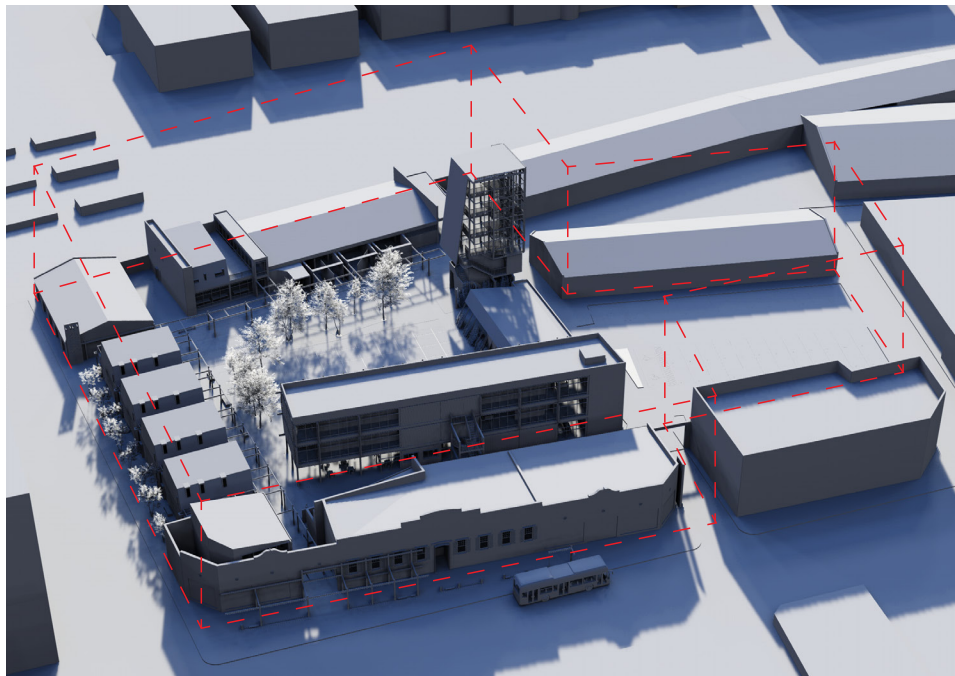


Figure 185: Diagram of zoning allowances with project overlayed (Author, 2023).

6.4.2. AREA CALCULATIONS

SITE AREA	7771m ²
PROPOSED GALLERY 1	662m ²
PROPOSED GALLERY 2	552m ²
PROPOSED BAR AND STUDIO'S	362m ²
PROPOSED RETAIL AND HOUSING 1	577m ²
PROPOSED RETAIL AND HOUSING 2	215m ²
PROPOSED NEW TAKEAWAY AND ABLUTION	198m ²
PROPOSED TOWER	55m ²
PROPOSED GARAGE	263m ²
PROPOSED PARKING	1238m ²

Figure 186: Area calculations of proposal (Author, 2023).

6.4.3. PARKING

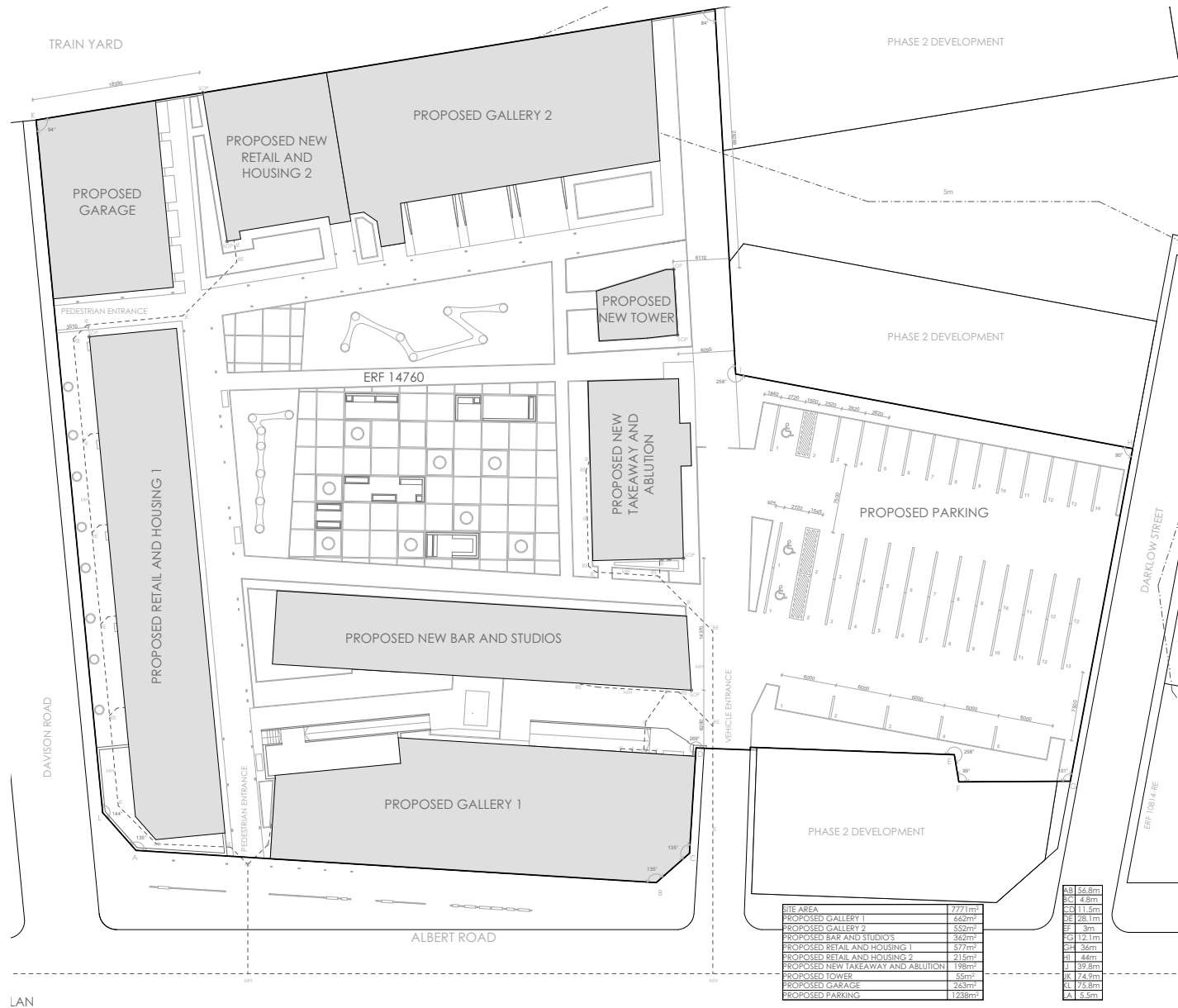


Figure 187: Diagram of parking on site (Author, 2023).

6.5. STRUCTURAL SYSTEMS

6.5.1. SUBSTRUCTURE [PILE FOUNDATIONS + GROUND BEAMS]

The main system used in the substructure will comprise pile foundations to support columns and ground beams that will support the rest of the superstructure above. The use of this system is due to the soil conditions on site being very sandy and unable to support the superstructure (Timesproperty, 2023: online).

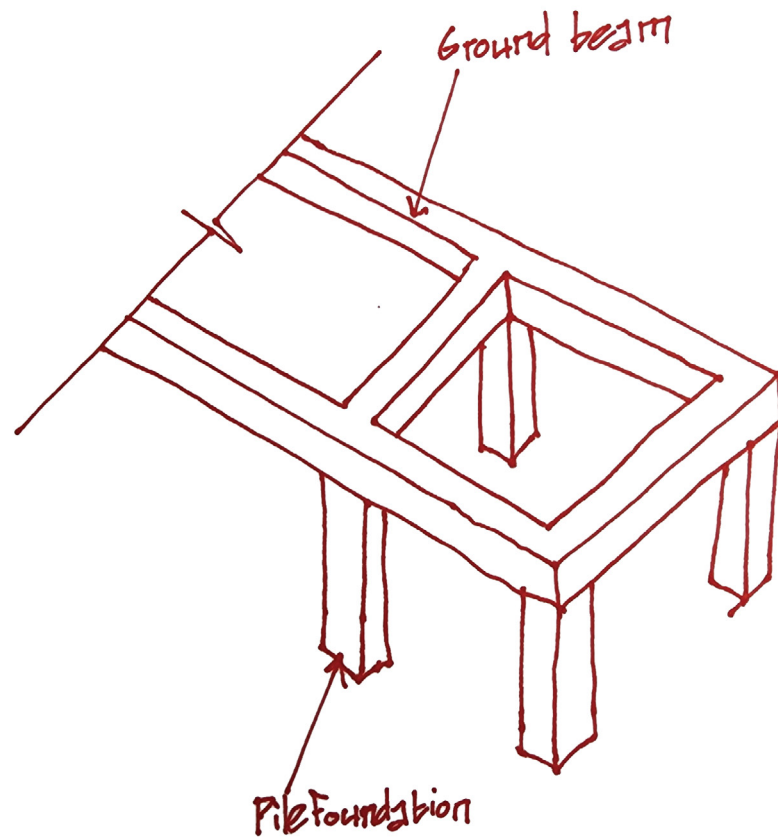


Figure 188: Diagram of pile foundation and ground beams (Author, 2023).

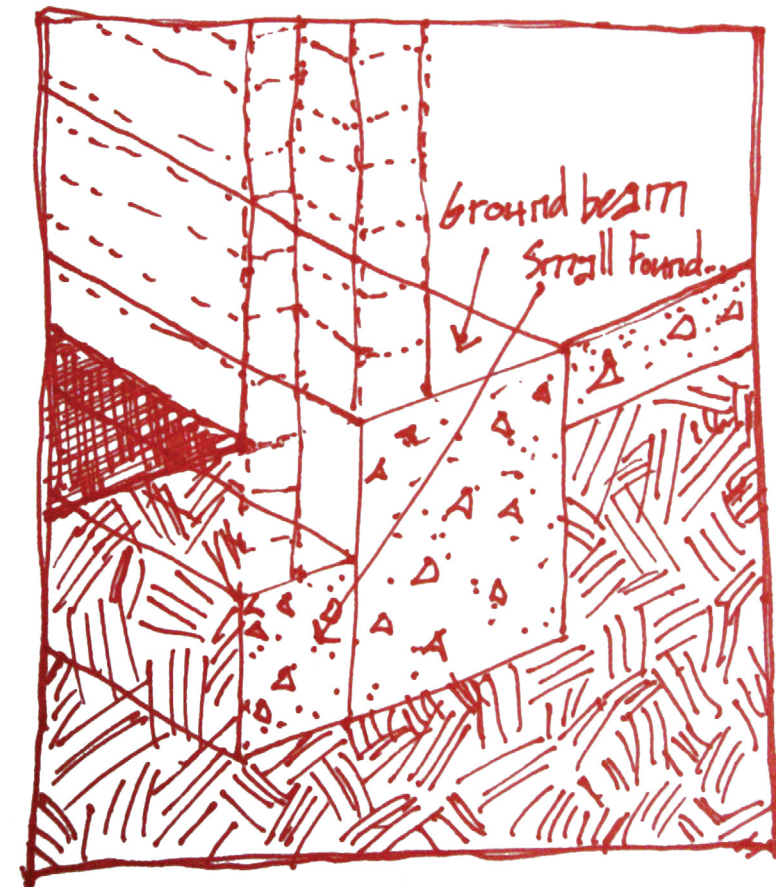


Figure 189: Diagram indicating different substructural systems in the project (Author, 2023).

6.5.2. SUPERSTRUCTURE [CONNECTIONS TO AND BETWEEN IPE SECTIONS]

The main superstructure used in the project is IPE sections and H columns. Other structural systems include masonry such as bricks and in situ concrete.

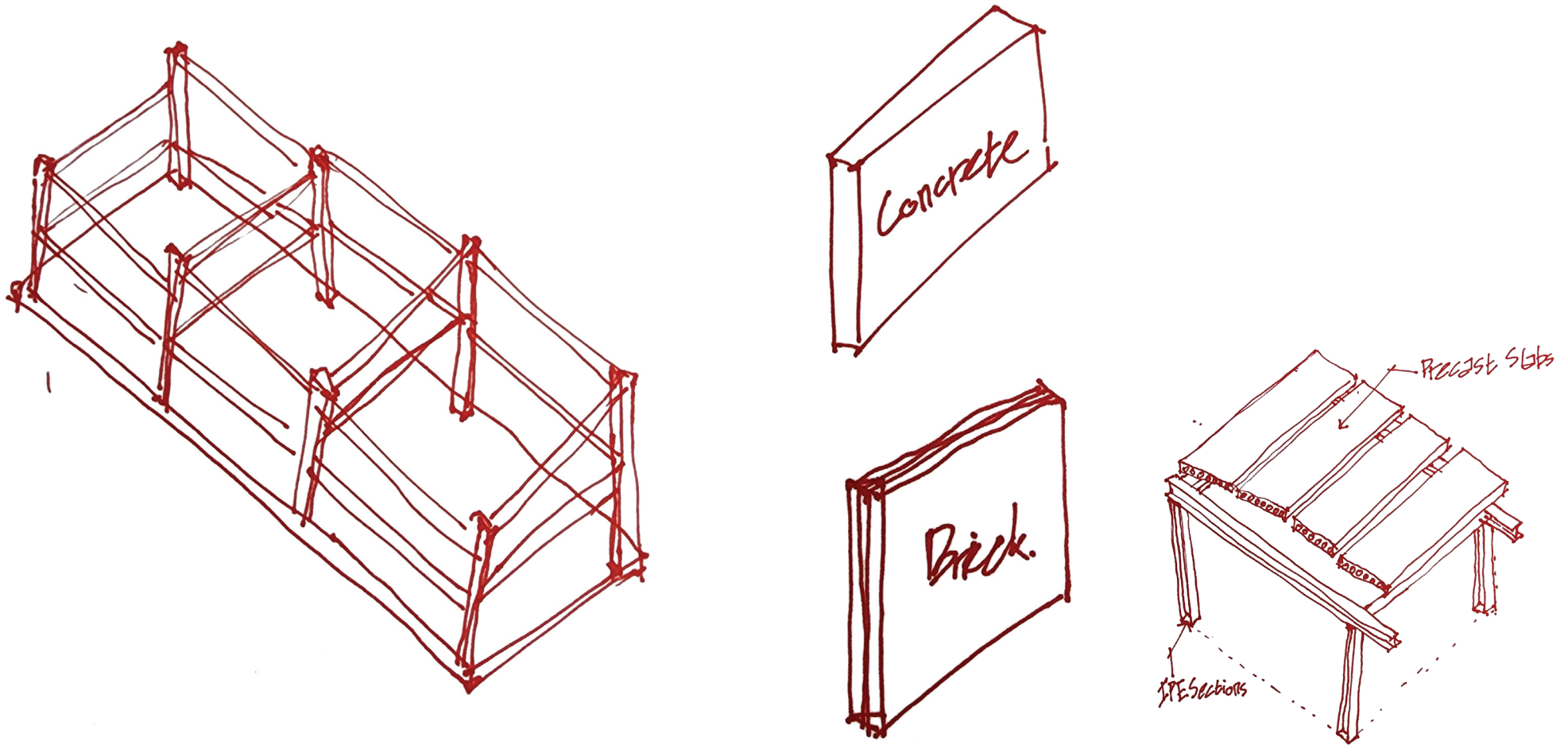


Figure 190: Diagram indicating different superstructural systems (Author, 2023).

Figure 191: Diagram indicating different superstructural systems in the project (Author, 2023).

6.6. MATERIALITY AND SITE SYSTEMS

6.5.1. OLD VS NEW

The site consists of an ensemble of older buildings of different architectural styles and materiality. Many are not relevant in the overall heritage of the site and are to be demolished and the materials repurposed for site improvement and landscaping. The structures that are kept require sensitive connection between the structures as the masonry work might be brittle due to age and/or weathering. The main focus of this connection is how the new roof structure connects to the existing gable wall.

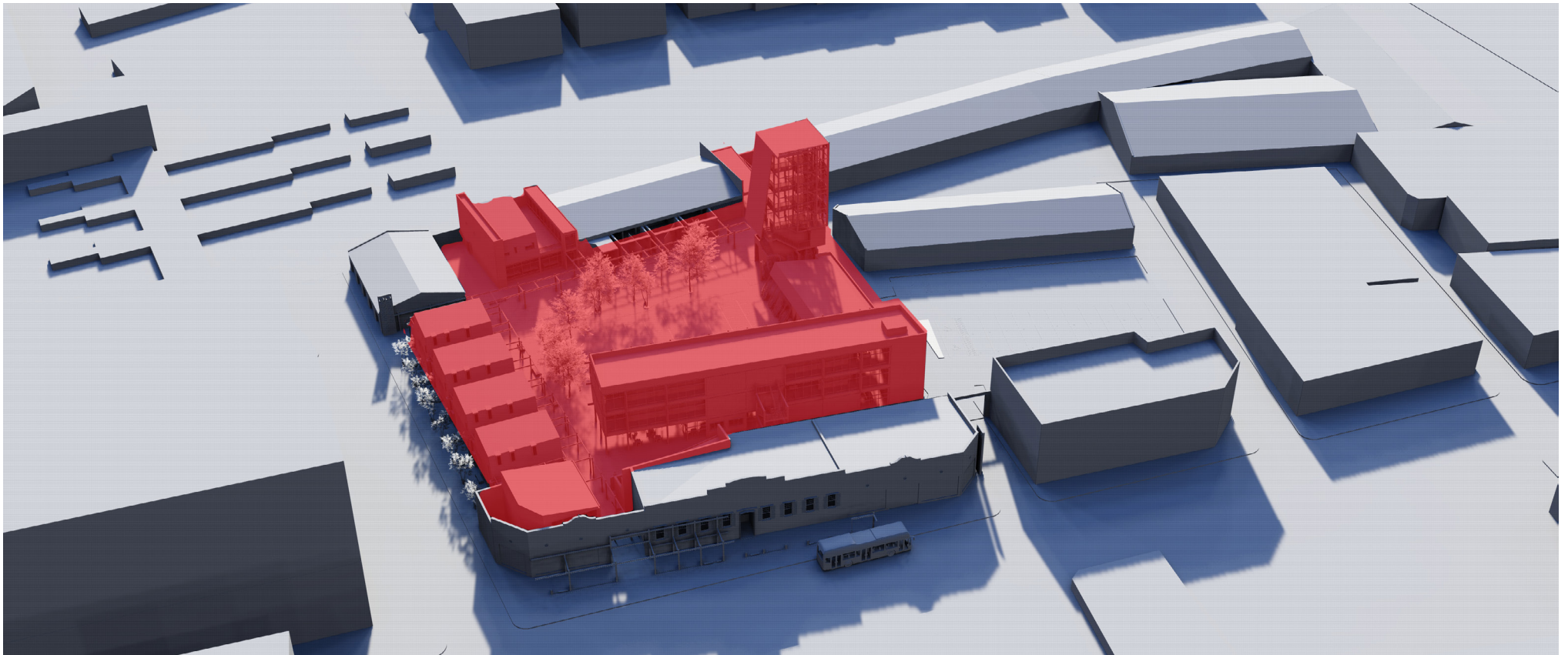


Figure 192: Diagram of old structures and new structures (Author, 2023).

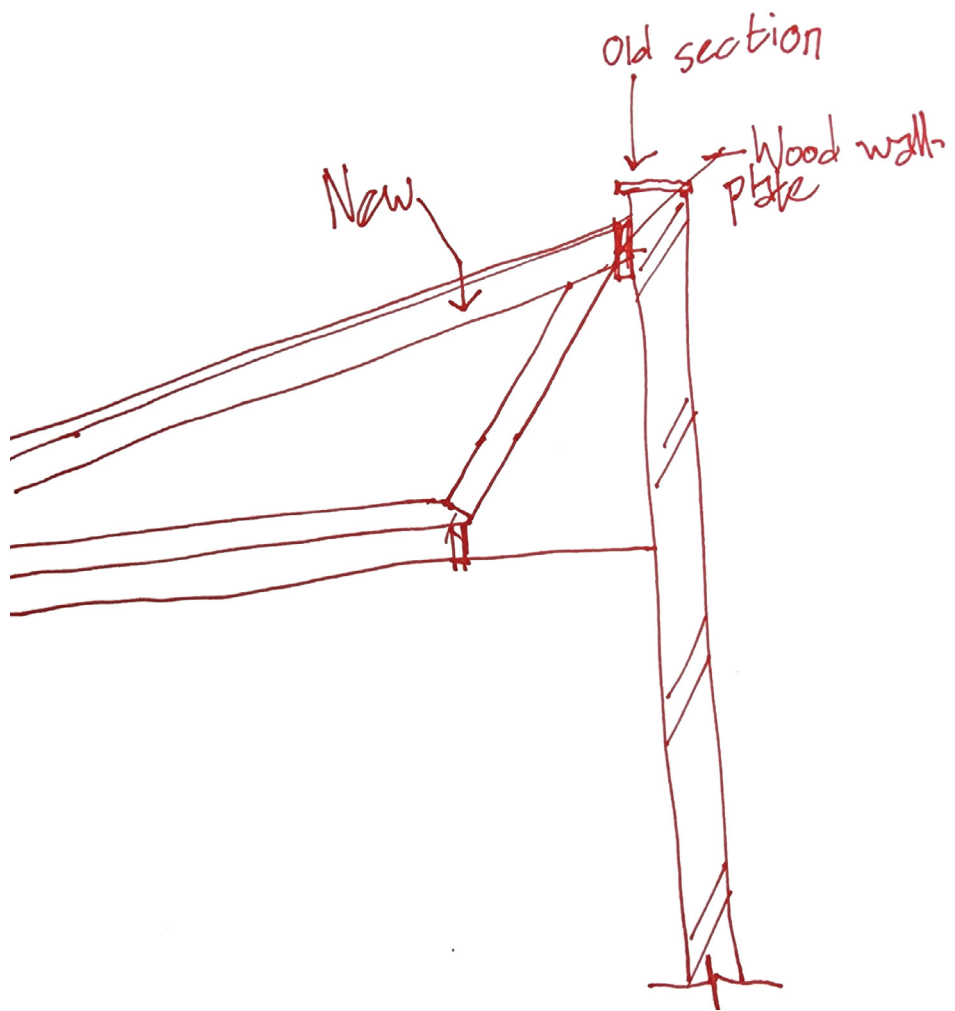


Figure 194: Section of new connecting to old (Author, 2023).



Figure 193: Detail of new connecting to old (Author, 2023).

6.6.2. REUSE AND RECYCLING OF MASONRY ELEMENTS

Many masonry structures on site are demarcated for demolition, yet this does not mean the bricks need to end up on a landfill. The bricks can be used in non-structural elements of the design as well as being incorporated into the landscaping of the project (Clay Brick Association of South Africa, n.d.: online). This is seen by many as a green alternative and a clever way to recycle bricks that would have otherwise been transported to a landfill.

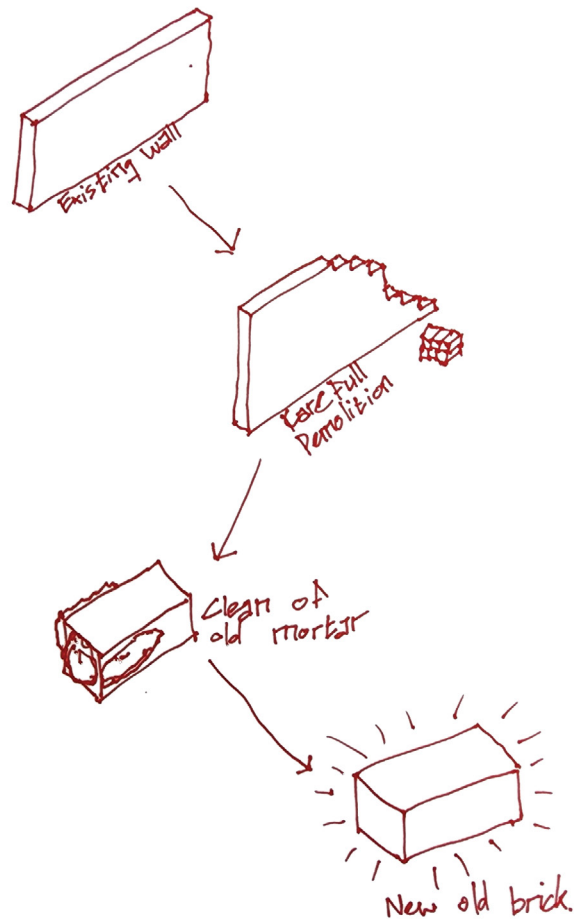


Figure 195: Process of refurbishing old bricks (Author, 2023).

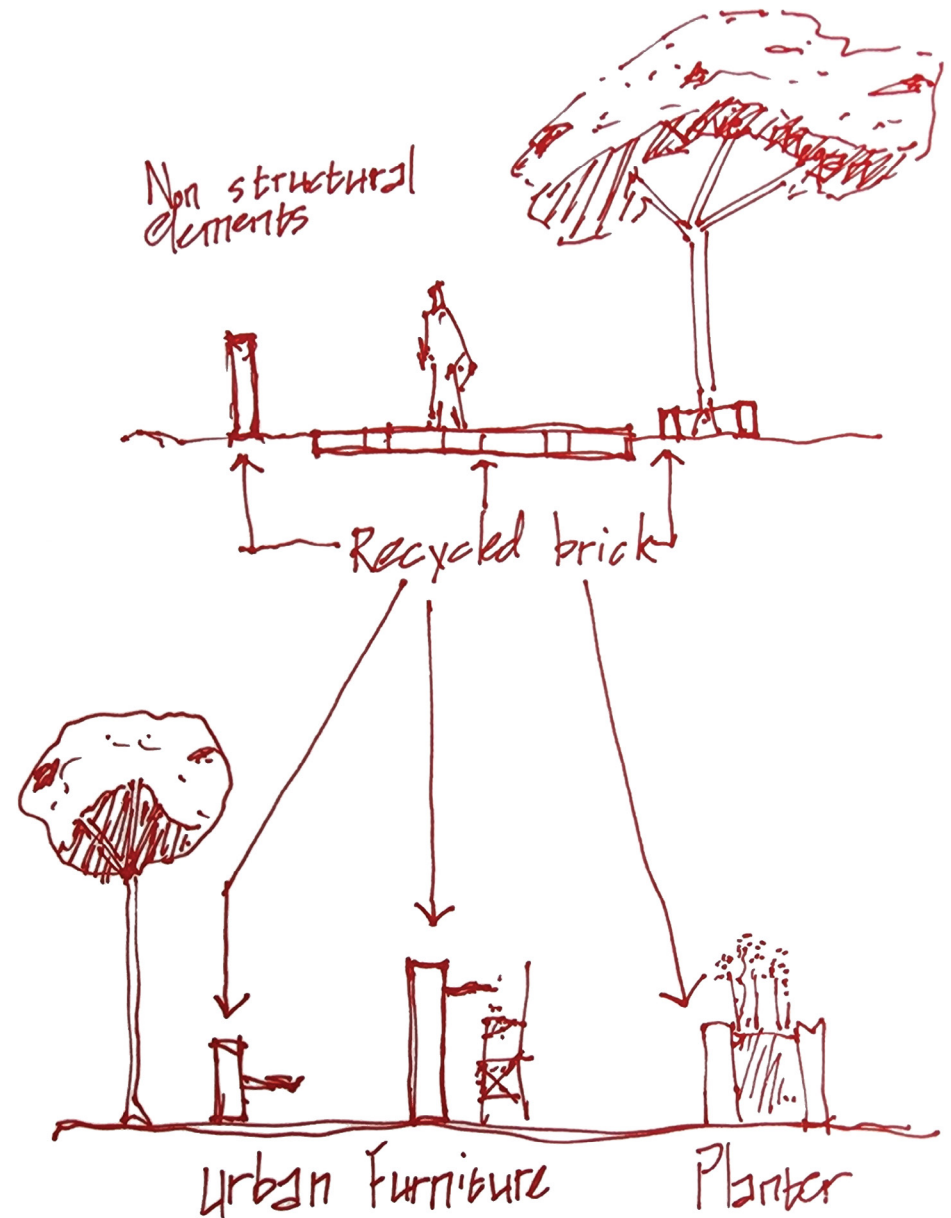


Figure 196: Uses for refurbished bricks (Author, 2023).

6.6.3. DRAINAGE SYSTEMS

Drainage in urban landscapes pose challenges due to the nature of non-permeable materials used in urban design. The solution to the issue is to use more permeable materials to mitigate overuse of municipal stormwater systems on site (Armitage et al., 2013: 1). Permeable pavements refer to pavements that are constructed in such a manner that they promote the infiltration of stormwater runoff through the surface into the sub-layers and/or underlying strata (Armitage et al., 2013: 30), either gravel or eco pavers. The incorporation of this and other water management devices such as underground rainwater storage tanks can help mitigate non-permeable stormwater management systems.

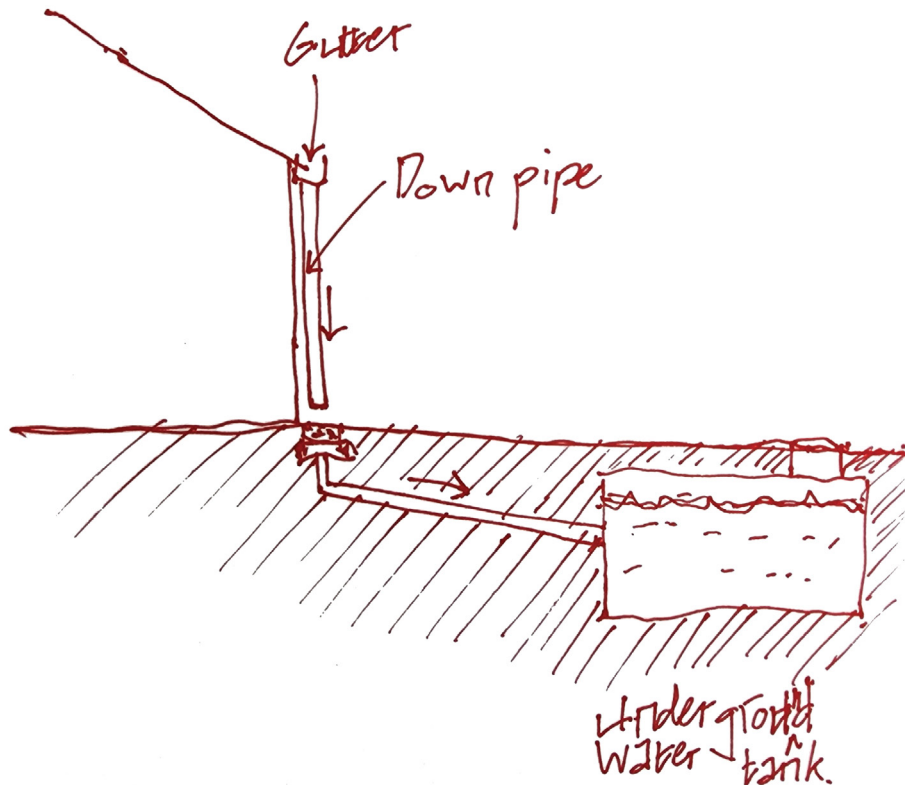


Figure 197: Stormwater collection strategy (Author, 2023).



Figure 198: Permeable stormwater management system (Author, 2023).

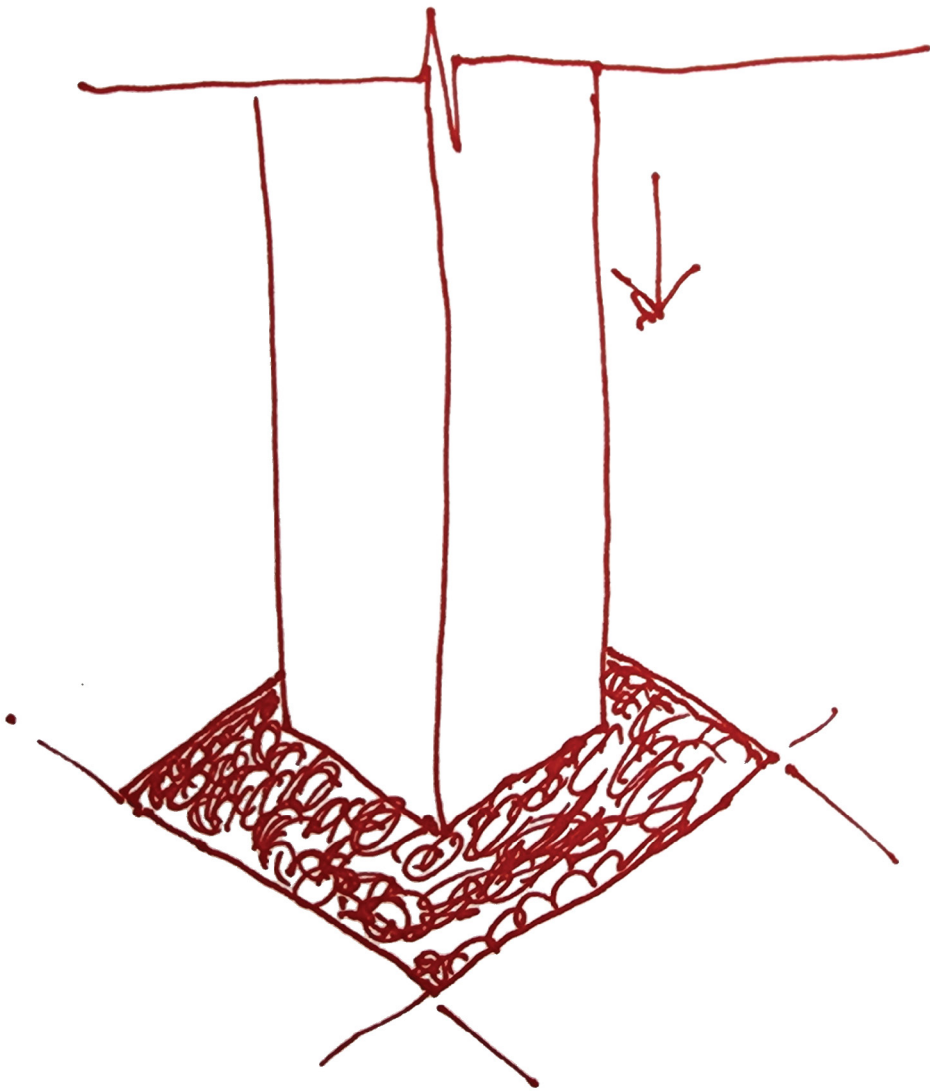


Figure 199: Rainwater downpipe connection to ground (Author, 2023).

6.7. CONCLUSION

This chapter explored the intricate interplay between existing and new structures in architectural construction, delving into regulatory considerations, precedents, and technical intricacies. Drawing inspiration was drawn from precedents such as 242 State Street by Olsen Kundig and the Viewing Tower Hoge Bergse Bos by Ateliereen Architecten. The analysis underscores the fusion of tradition and innovation, with a focus on detailing, craftsmanship, materiality, and sustainability.

Investigating and understanding the regulations of the South African built environment, including zoning, area calculations and parking requirements, form the basis of our design narrative. Having examined the substructure and superstructure, creative material reuse is emphasized. Sustainability principles, such as permeable pavements and rainwater collection, underscore crafting resilient urban spaces.

In summary, this chapter revealed the intricate tapestry of architectural construction and the transformative power of design to create a harmonious connection between design and construction.

7. CONCLUSION

The project investigated the intricacies of urban life in a post-industrial urban landscape in Woodstock, Cape Town, during a time of de-industrialization worldwide. The investigation's focus was rooted in discovering what the in between of 'Ville' and 'Cité' is. Using theories that relate to palimpsest, narrative and industrial regionalism the project took shape to form the between of the 'Ville' and the 'Cité'.

The between of these two spaces came in the form of walkable space throughout the entirety of the site that encourage community engagement and social exchange between urbanites. This relationship between a specific place in the urban landscape and the overall urban landscape creates opportunity for community engagement and flourishing.

The economic success of the community is also found in the between, the between having capabilities of mixed-use space and multi-use spaces as relating to a focus on urban development and spatial development within neo-industrial theory. The architecture of the space aids in creating a place of gathering and motivating chance encounters, visible in spaces such as the tower, the galleries and/or in the bar.

The architecture becomes part of the specific space in the urban landscape, the 'Cité', wear as the walkable space become the larger urban landscape, the 'Ville'. These two spaces together become the between of the 'Ville' and the 'Cité'.

8. REFLECTION

I have always found an interest in how cities work and how people within cities interact with one another based on how the urban fabric of a city is put together. For me to experience how a city functions fascinates me as I grew up in a small town in the Northwestern Free State where nothing happened other than agricultural activities.

Discovering how people live differently in a city opened my eyes to the possibility of studying architecture as a way to practically study how people live in urban space. Cape Town being one of the most vibrant urban spaces in South Africa further motivated me to pursue a urban project.

The project started out large and was down scaled throughout the year, but maybe a little to late during the year and I fell behind and struggled with the complexities of working on an urban space and not a singular building in the city. It is clear to me that I lacked knowledge and skill of urban design at the start of the year and had to learn quickly to how to apply urban design in the project. I learned a lot and discovered great new possibilities.

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This dissertation is in partial fulfilment of the requirements for the MArch.(Prof) degree.

University of the Free State

Department of Architecture

Bernard Maree – 2018289476 – bmaree12@gmail.com

Date submitted: 13 October 2023

Supervisors:

Mrs M. Bitzer

Prof J.D. Smit

Mrs P. Smit

Prof G. Bosman

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1

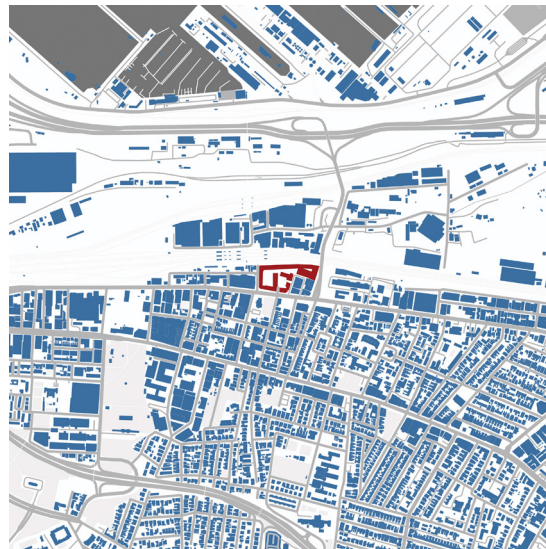
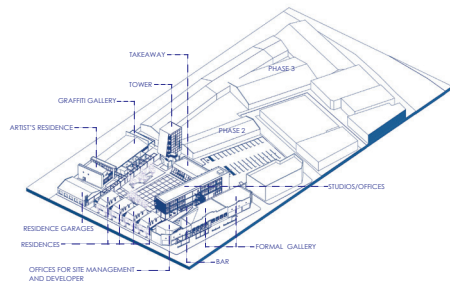
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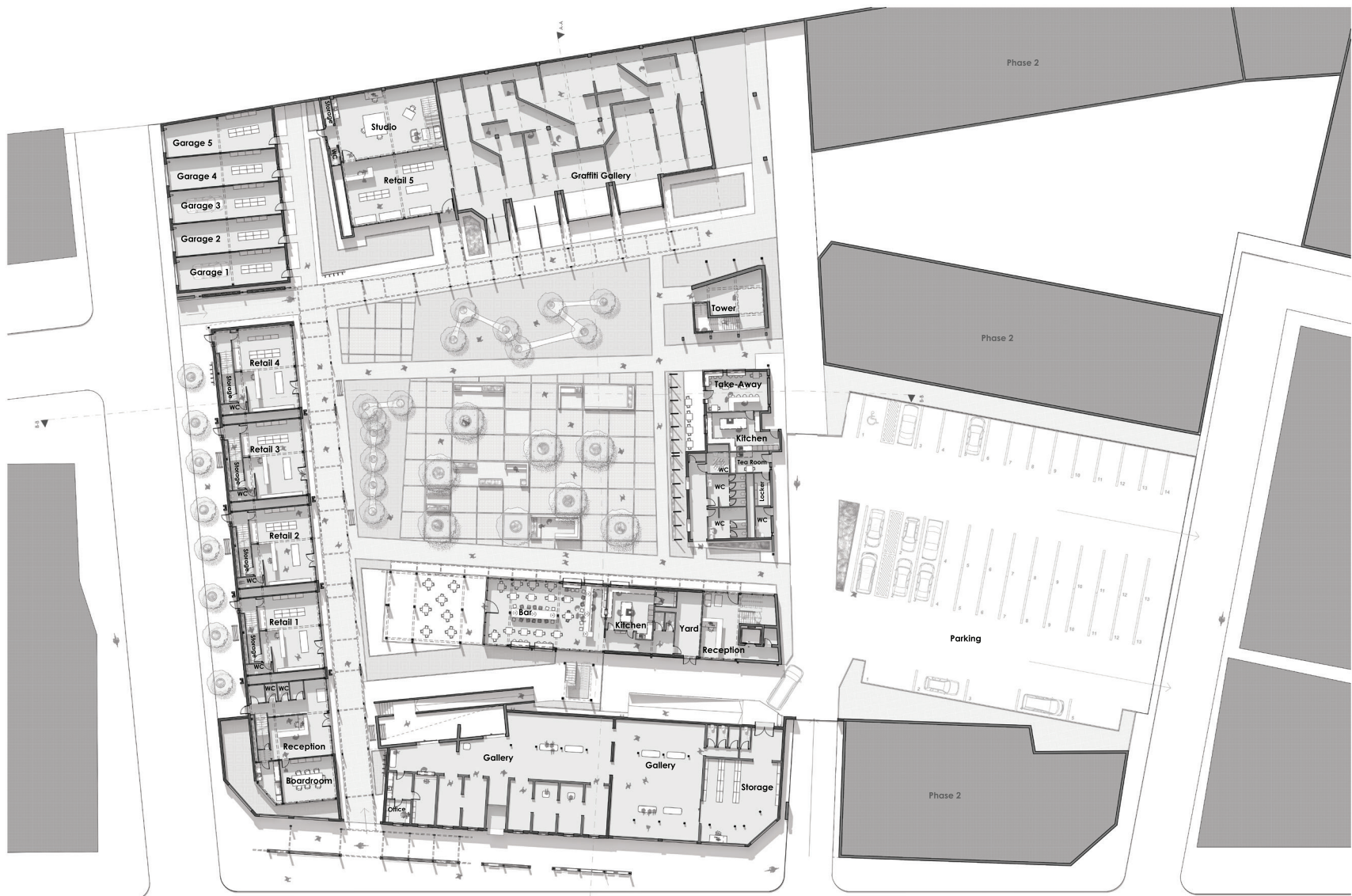


BETWEEN VILLE AND CITÉ

A LAYERED MIXED-USE CREATIVE COMMONS IN WOODSTOCK, CAPE TOWN

Within an urban landscape disconnects form between users and places. The main research question considered is how can an investigation of the layers that constitute the urban palimpsest, through adaptive reuse inform a neo-industrial sensory and spatial experience between the 'Ville' and the 'Cité', to preserve history and enhance identity in lower Woodstock, Cape Town? Other designers have attempted to address the problem of reusing previous industrial areas and buildings yet struggle with accommodating current users of the site and context. The proposed design focus on finding the place between the larger urban landscape, 'Ville', and a specific place in the urban landscape, 'Cité', through the means of investigating the urban palimpsest. Investigating precedent buildings with a focus on creative community engagement informs the composition of newly proposed structures between existing buildings. The proposal's aim is to merge commercial economic success with aspects of community engagement to mitigate negative effects that urban renewal may bring, such as gentrification. The proposal aid designers to approach projects of an urban nature to create space of community and commerce as the between 'Ville' and 'Cité'.





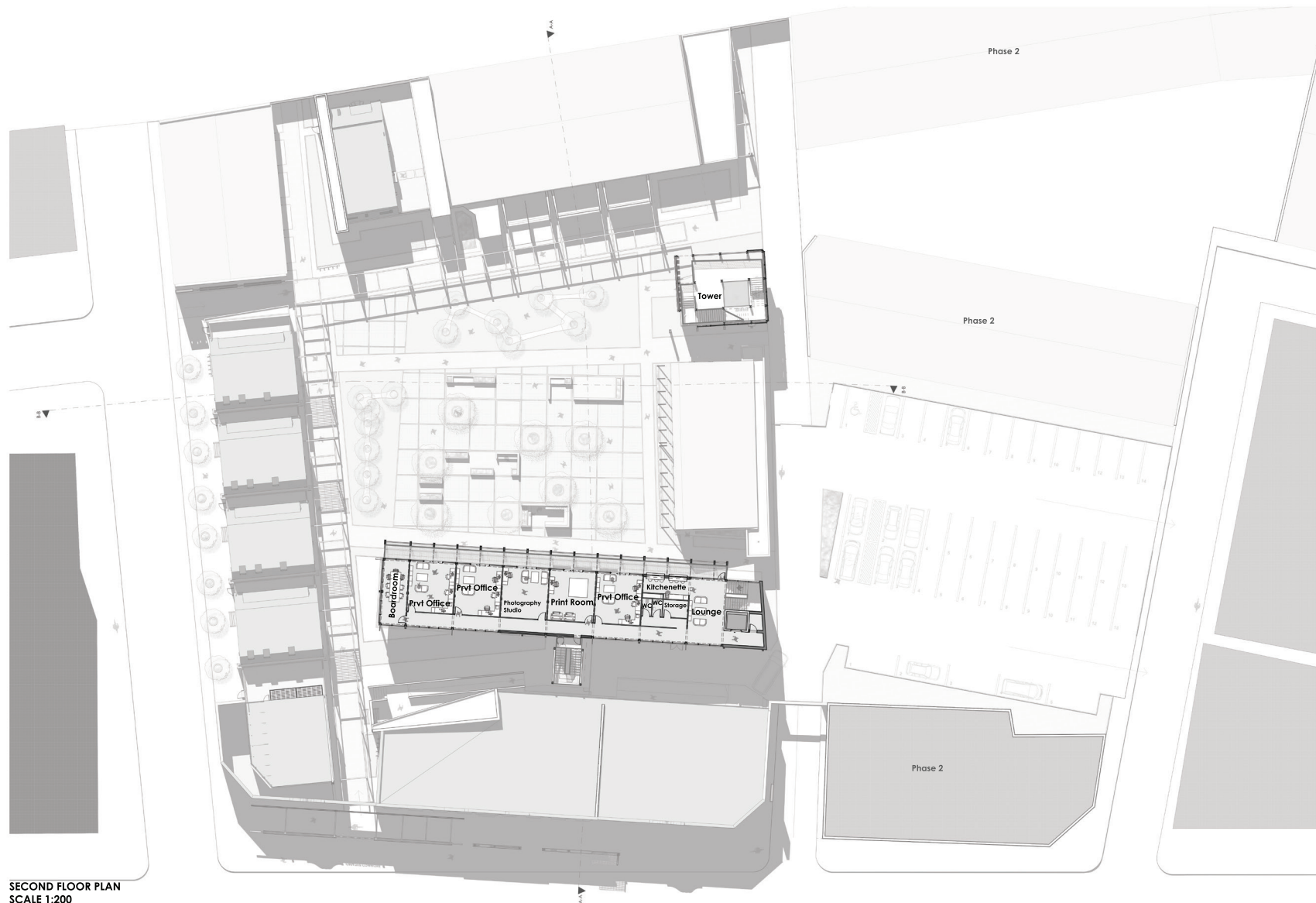
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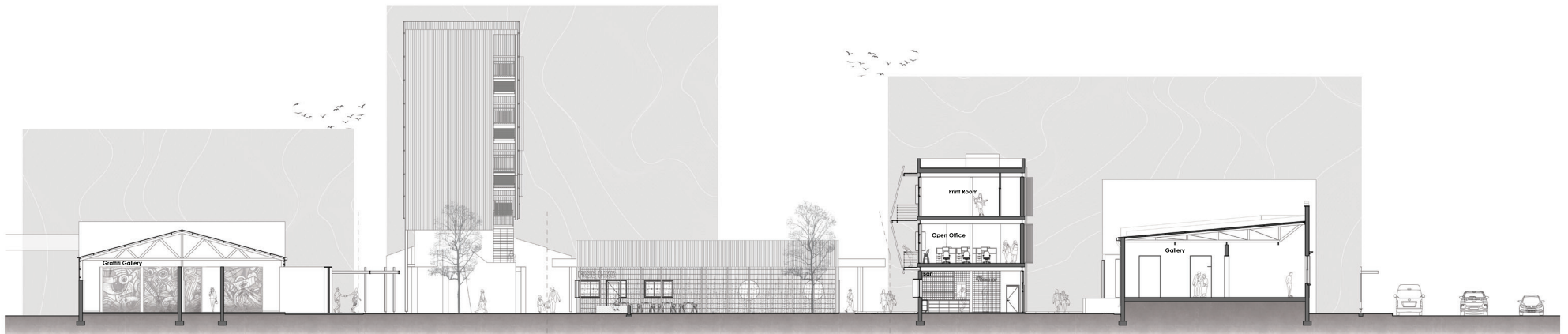
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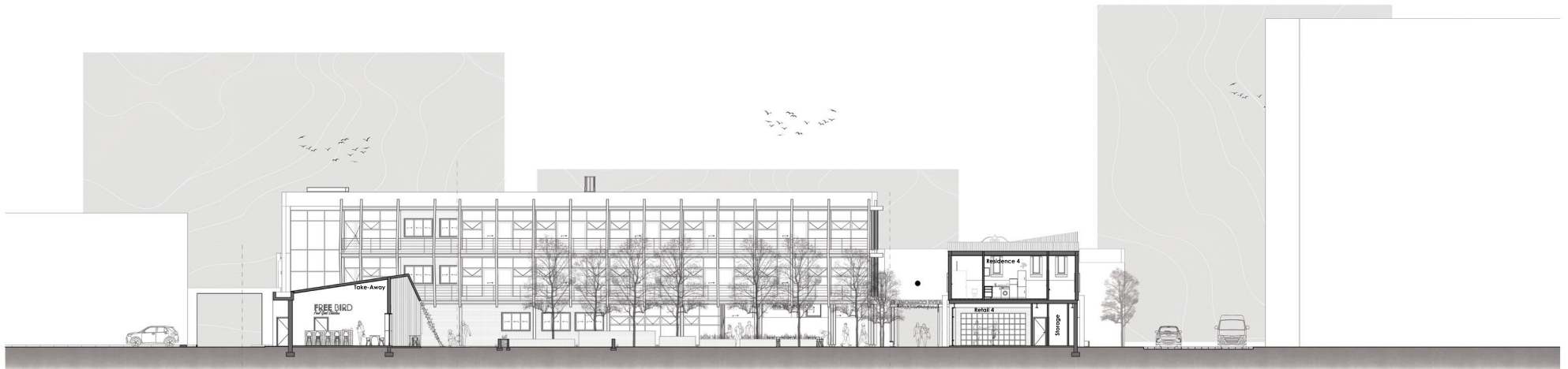
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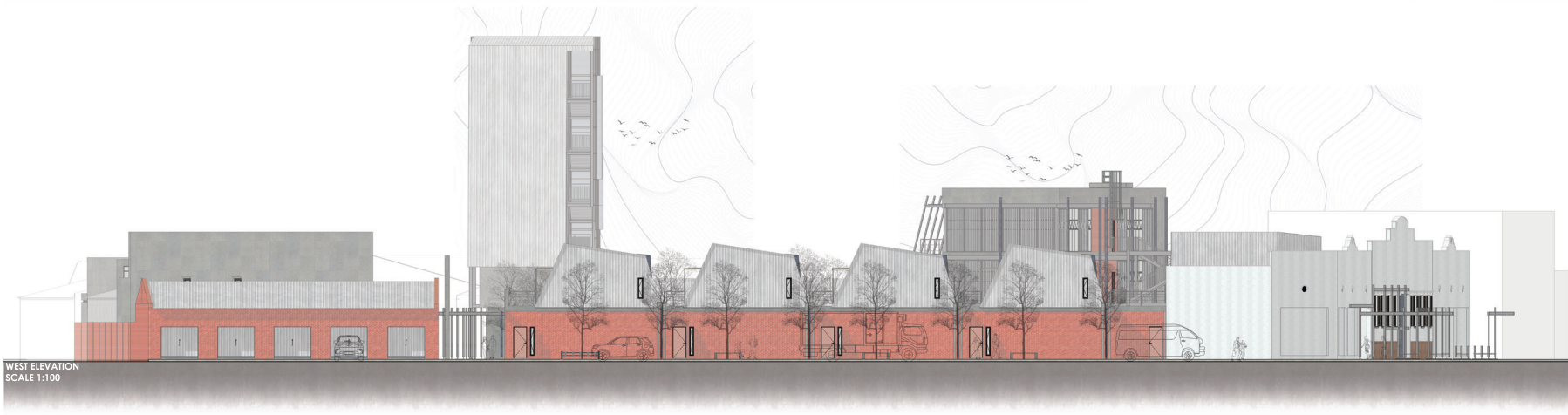


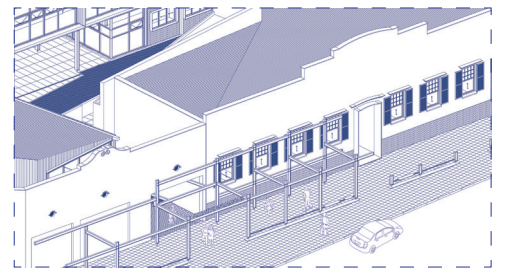
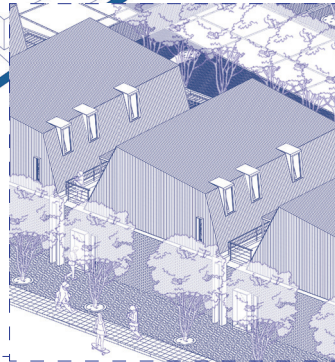
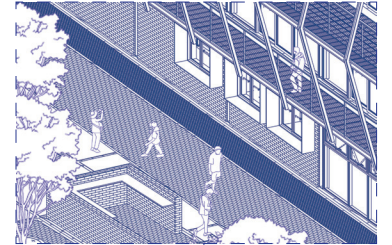
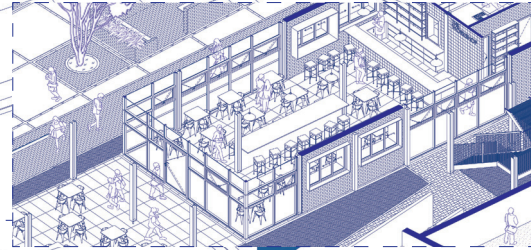
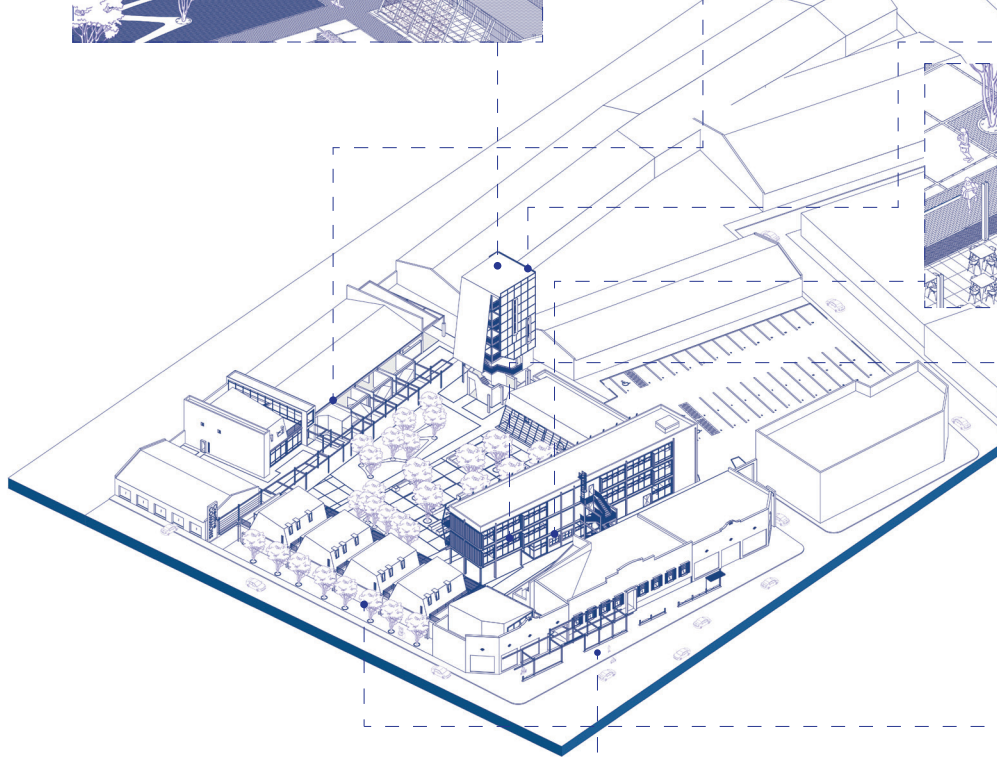
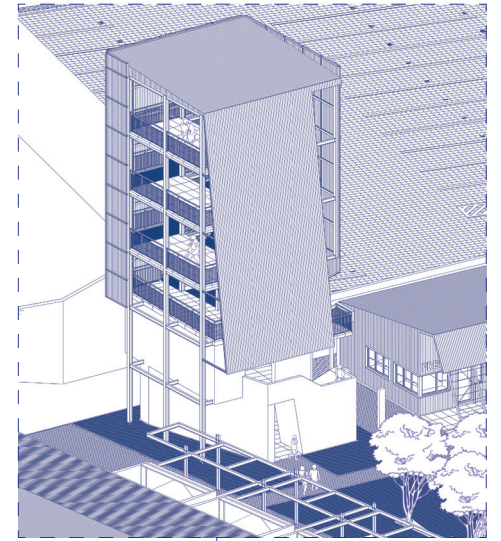
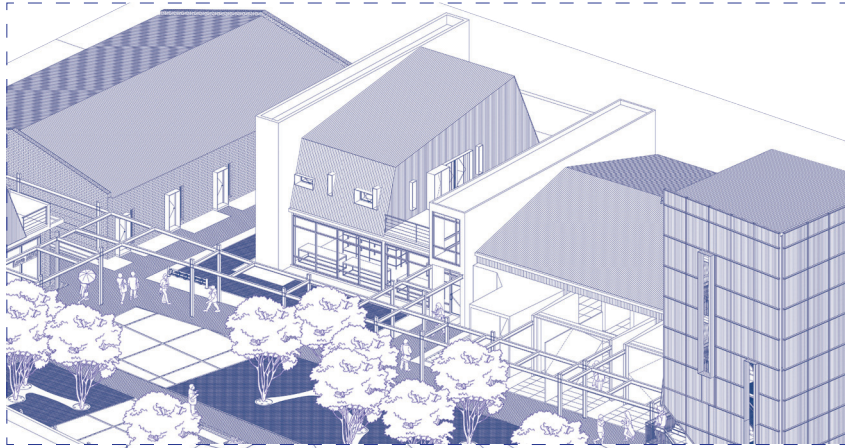
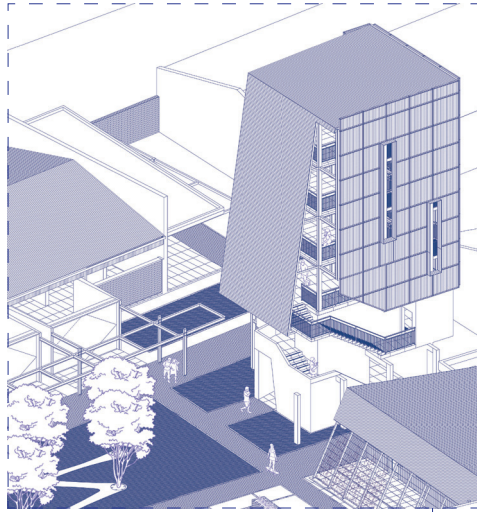


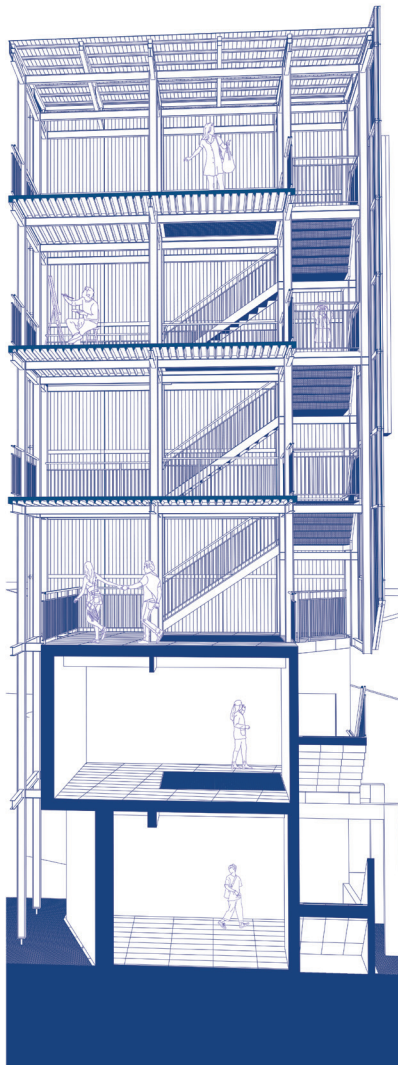
SECTION A-A
SCALE 1:100



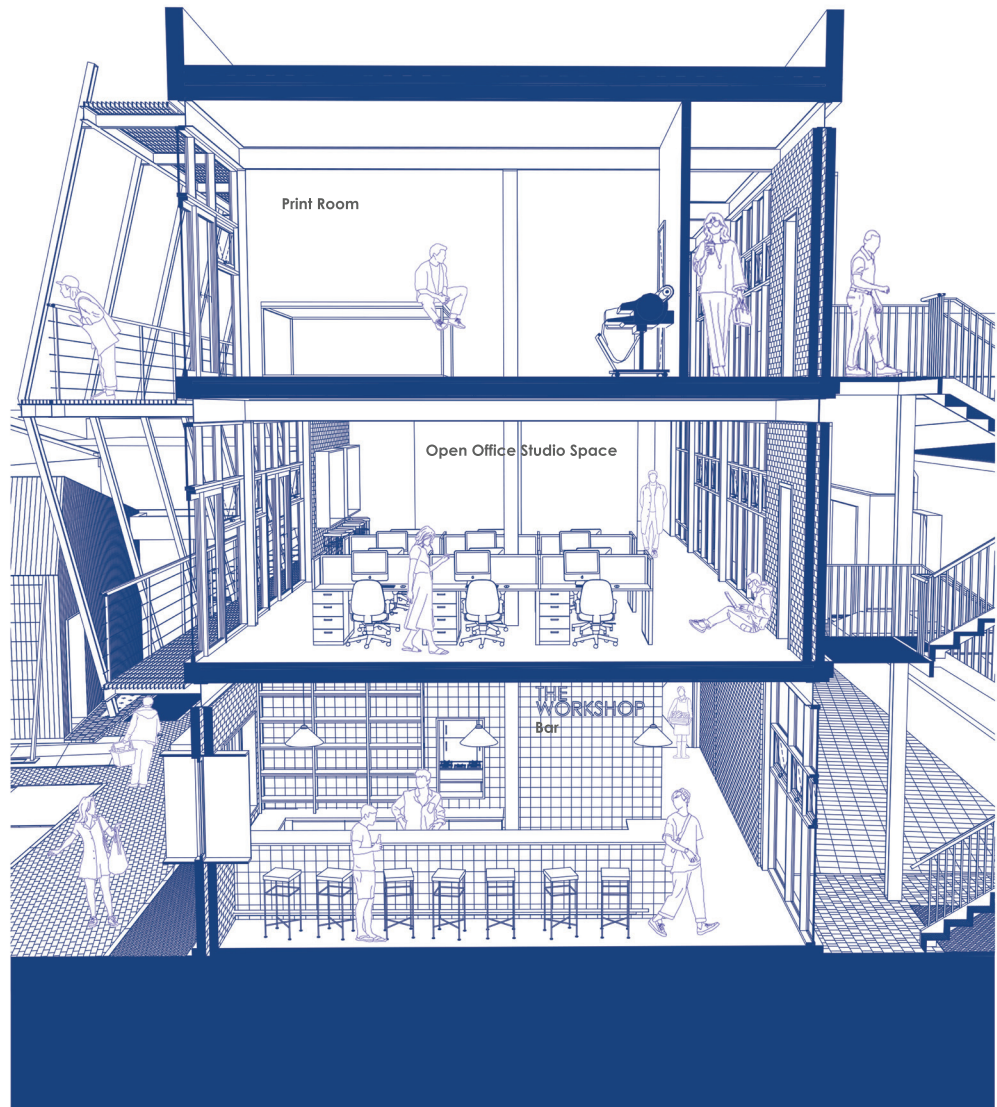
SECTION B-B
SCALE 1:100







PERSPECTIVE SECTION THROUGH TOWER



PERSPECTIVE SECTION THROUGH BAR AND STUDIOS