

a n u r b a n  
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b u s i n e s s  
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a t   t h e   g r a n d  
p a r a d e



incubated



dimension

JOSHI 2014

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Master of  
Architecture  
(Professional)

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Cape Town

2 0 1 4

an urban  
campus for  
informal  
business  
development  
at the grand  
parade

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**incubated  
dimension**

# DECLARATION

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I, Nikheel Joshi (jshnik002), am a student registered for the Master of Architecture (Professional) in the year 2014. I hereby declare the following:

I am aware that plagiarism (the use of someone else's work without permission and/or without acknowledging the original source) is wrong. I confirm that the work submitted for assessment for the above mentioned course is my own, unaided work except where I have stated explicitly otherwise. I have followed the required and accepted conventions in referencing thoughts, ideas and visual materials of others (Harvard referencing system). I hereby declare that this dissertation thesis is free of plagiarised material.

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Nikheel Joshi  
22 October 2014

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This document is submitted in partial fulfilment for the degree:  
Master of Architecture (Professional) in the School of Architecture, Planning and  
Geomatics, University of Cape Town, South Africa, 2014.

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Finally, I want to thank my Creator, without Whom none of life is possible.

**Sarvoham Vimuktoham**  
*i am all, i am free*

---

“From here on,  
people can't be  
separated by  
physical obstacles or  
by temporal  
distances. With the  
interfacing of  
computer terminals  
and video monitors,  
distinctions of here  
and there no longer  
mean anything.”

---

*Paul Virilio (2012:30)*

keywords: *digital media, connectivity, boundary, mediation*

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# INTRODUCTION:

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This dissertation is inspired by the age of digital media as a mode of cultural production. This project aims to uncover how social interaction is shaped by digital space and its effects on physical space. This is an exploration of an architecture which mediates between the tensions and contradictions that exist between a digital and physical dimension.

I believe today's culture is largely driven by the use of digital and social media, be it Facebook, Twitter, Whatsapp, Instagram etc. Through the use of digital media, people are able to consume and produce material (online) simultaneously and collaboratively. I believe this has transformed the manner in which people communicate and establish their sense of identity. Digital media has also made way for the concept of globalisation, where people are brought closer through instant and rapid forms of network communication, thus contesting and collapsing the reality of distance and physical boundaries.

According to Virilio (2012:73), "...we must at least resolve ourselves to losing the sense of our senses, common sense and certainties, in the material of representation. We must be ready to lose our morphological illusions about physical dimensions...". This indicates that there is a tension between the formal environment and digital space. In this age of digitalisation, the human artefact and its mode of communication is changing; with it, so will our physical environments.

This dissertation seeks to negotiate between these two dimensions, through the architecture and its programmatic response in relation to the urban context of Cape Town city centre.

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# EARLY CONCEPTUAL EXPLORATION:

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The conceptual exploration was done through the use of artefacts, which attempted to explore the interest of digital media as a mode of cultural production. The artefacts aim to uncover the nature of digital media through representation and interpretation. Some of the key issues that were drawn out of the conceptual explorations were production (re-production, co-production, co-consumption), fragmentation, pixilation, boundary, edge, permeability, connectivity. As we move through this dissertation, I request that these key elements be kept in mind.

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# ARTEFACT 01.

*cultural [re] production*

---

Between 1893 and 1910, Norwegian artist Edvard Munch produced a series of four paintings known as *The Scream*, rendering them in different paints, mediums and techniques. As part of this series, Munch created a lithographic representation of the original painting. (Temkin, n.d.) The intriguing aspect to this painting is the ability to reproduce the same image many times. This introduced the concept of repetition of image through mass production, in an age when art had been reserved for an elite society.

By the ability to reproduce the same image many times, the object was able to trans-migrate its state of elite consumerism. The various representations of *The Scream* painting made it possible for a larger audience to, not only consume it but also to reproduce, and re-appropriate the artwork through mass production. In 1984, Andy Warhol reproduced a screen-print of Edvard Munch's *The Scream* as a commentary of the 80's pop-art culture. Later, many others (artists and non-artists alike) created variations of Munch's original art-work through the use of digital media and technologies.

I believe that although *The Scream* was produced by Munch during the Expressionist art movement, it also became the very work of art which initiated a change in the agenda of art and its relationship with its audience. The meaning, and agenda had changed due to the element of reproducibility and mass production (Benjamin, 1935). Through the emergence of digital technologies, and the aid of the internet, this work of art has totally transformed into a product of mass expression through re-appropriation. Digital media and technology further expand the reach and rate at which information material is exchanged, serving as a mechanism of cultural production in post-modernity and cultural identity.

Today, the digital dimension allows for this sort of consumption and [re]production simultaneously. The agenda of the original artefact is able to be re-appropriated due to the nature of mediation between boundaries, information, space, place and time in the digital age of post-modernity.

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Fig. 1: *The Scream* - Edvard Munch, various mediums (1893-1910)



Fig. 2: Andy Warhol, screen print (1984)

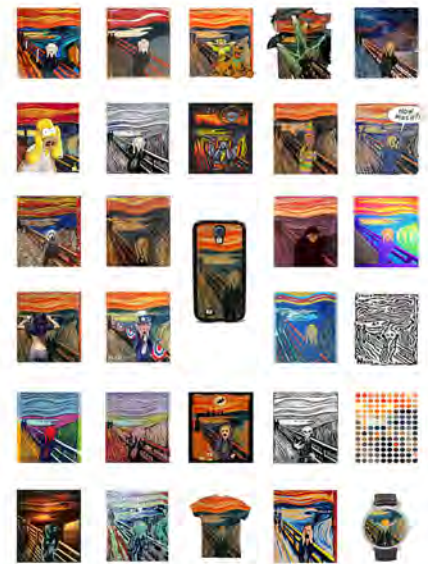


Fig. 3: Anonymous, impressions of *The Scream* (digital medium)

# ARTEFACT 02.

## *a changing agenda*

---

The second artefact is an exploration of digital media and its mode of communication; networking. This constructs a new order of connection and interaction between people. The mode of network communication transforms the nature of human interaction, thus setting a new agenda of communication and cultural identity.

The transforming agenda of communication technologies have evolved into social platforms, which act as a medium of social and cultural exchange. The individual has become the source of spectacle, where everyone is a celebrity (Facebook), a musician (YouTube), a photographer (Instagram), a journalist (Twitter) etc.

The conceptual model here aimed to explore this new order of networking and how this form of interaction is able to transform the agenda of the original image of The Scream painting. Through the means of fragmentation and layering, the original image of The Scream artwork is distorted and re-configured. Here, the artefact model establishes the product of image, where the authentic original image is distorted and re-configured to create a new image, with a new agenda.

I believe the emergence of media culture has shifted the way in which people communicate; from a one-way channel of communication to the multi-directional mode of network interaction. According to Lyotard (1984), postmodernism is a reaction to the computerisation of society. New systems of communication are presented to a postmodern society as a key component of the ever-evolving human condition. In the twenty-first century, electronic media is supporting the transformation of cultural identity across many scales. Film, television, internet, smart-phones etc., and their integration as 'multimedia' has reconfigured new words, sounds and images, which then collectively cultivate new configured elements of individuality and identity.

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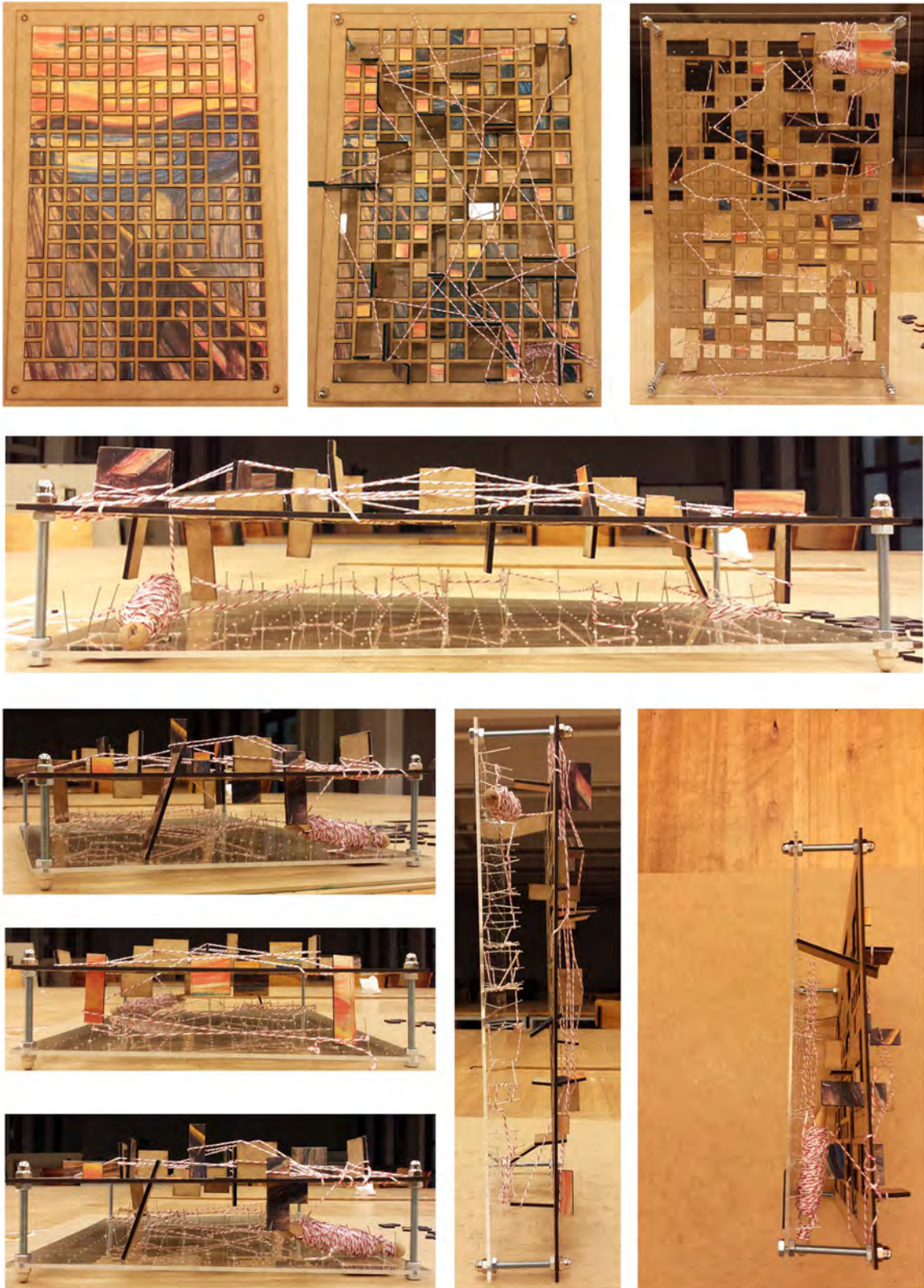


Fig. 4: Conceptual model

# ARTEFACT 03.

## boundaries

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According to Virilio (2012:7), "McLuhan spoke of 'global village', he was being futuristic and positive. It has now become disturbing.". The author makes it clear that as much as the idea of globalisation was seen as a futuristic ideal, it has now become a reality which has a considerable impact on the human condition today.

Digital technologies are changing the manner in which people interact with themselves and others. The third conceptual artefact focused on exploring the aspect of digital media which allows us to connect with one-another, collapsing the physical limits of distance, space and time through networks of connection and interaction.

This artefact seeks to explore this notion of boundary and the tension between edge and permeability, through the technique of painting used by Paul Klee. According to an online article (Anon., 2013), "Klee's paintings developed a structural tension by alternately emphasising the erratically gridded field and the articulate fragment."

---



Fig. 5 (right and opposite):  
pencil sketch with water  
colour paint on A3  
water-colour paper



# DIGITAL MEDIA IN PHYSICAL SPACE :

*from public square to public interface*

---

Virilio (2012:13-14) states that, "It is the source of the new contemporariness expressed in the mind of some architects by the notorious aphorism of Rem Koolhaas in 1995, 'Bigness fuck context!'. As public space crumbles and is gradually replaced by networks of communication, it is up to architects to plan for the large and shocking, edifices as shocking as they are large."

Virilio believes that the integration of digital technologies alter the agenda of architecture; physical context seems to deteriorate as a result of digital integration. Virilio has expressed that it is the public sphere that is crumbling while digital networks of communications are replacing the importance of physical space.

Could it be that the digital dimension brings with it a new sense of public space and place? New forms of digital media, perhaps, offer the physical dimension new notions of public platforms. Digital technologies possibly bring with it a reinvention of public space with regards to its function in the physical dimension. Is it that socio-digital media in the twenty-first century is rapidly becoming the new public square? Social networks such as Facebook, Twitter, WhatsApp etc. change the agenda of public space and place in the physical dimension. There seems to be a critical shift with regard to the public sphere, from a traditional public square (physical dimension), to a public interface (digital dimension).

Public spaces have always been a means of public engagement. Public spaces traditionally have functioned as a means to facilitate the exchange of information or commodity. I believe the nature of exchange has transformed with the digital age, thus transforming the nature of public spaces today.

According to Scarponi (2005:48), The Dreaming Wall project was initiated in 2004 and was originally submitted for a competition. The Dreaming Wall (a vertical public space) is a project which was designed for a blank wall in a historical public square of Milan, Italy.

Scarponi (2005:48) goes on to explain:

*Collective Subconscious. The wall is seen as a tool of cultural, simultaneous and random collective communication, creating a visual buzz. As a public digital billboard, at night its surface randomly displays text messages sent by people standing in the square, or anywhere else in the world via the Internet. The messages are generated in real time by a chemical reaction between a computer-controlled UV laser projection and phosphorescent panels on the wall, which are 'excited' by the UV light and so release the glowing text messages last 15 minutes before being absorbed by the wall. This constant transience metaphorically suggests the sub-consciousness of a city asleep.*

This urban art-work project moves towards an integrated digital element in architecture. The facade of an existing building (physical dimension) is transformed in meaning and its relationship with the city (through digital technologies). The once passive, facade of the existing wall had now become the transient interface, where by night, it is transformed into an interactive public surface, connecting people, the architecture, and the urban environment to one-another. This project illustrates a shift from public square to public interface, where architecture becomes the mediator between the physical object, and the digital means of communication.

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Fig. 6 and 7:  
Info Forum - The Dreaming Wall,  
from public square to vertical  
public interface

# THE BOUNDARY AS EMBODIED INTERACTION :

*from passive to interactive*

---

According to Nayar's (2004) write up, based on William J. Mitchell's book *Me++: The Cyborg Self and The Networked City*:

*...'boundary conditions' have become increasingly porous. Connectivity (the network) is the chief characteristic of the 21st century. Relationships and communities are formed online, exceeding the limits of physical/geographical habitats, as processes, time zones and locations stream continuously through networks.*

"...Space is constituted by places that are created inside territories in an endless process of mutual influences, horizontal and vertical (inside each category and among them)...We're always immersed in territorial layers (subjectivity, physical, cultural, political, economic) and these layers constitute places." (Lemos, 2010:405).

The architectural project is a conglomerate of diverse elements, which come together to create various experiences, meanings, expressions, ideas etc. Whether these elements are in combination or in contradiction to one-another, together they all start to produce the language and distinction between here and there. Space is constituted by places which are territorialised in some way, be it explicit or implicit, the boundaries of places spatialise the architectural project in the physical dimension.

In the same article, Lemos (2010:405) also goes on to explain, "By informational territory I mean the control (and to be controlled by) of digital information flow in a physical area. It's a new territory within places created by the intersection between urban space and cyberspace. We must understand that places are a result of negotiations among territories.". Here, the author is arguing the relevance of the boundary as an important mediator or negotiator, between the physical urban setting and the emergence of the digital media culture of the twenty-first century.

An online article which appeared in the *Architectural Record*, discusses that "Electronic signs are everywhere, from billboards to taxis, and now buildings are becoming digital canvasses... Digital facade is a broad term, but these dynamic claddings typically feature LED lights or projection systems and might display images. Some newer, energy-efficient 'smart skins' control light and shading in response to the weather and can also display images." (Bowen, 2009).

David Jones (2013) explains that the RMIT Design Hub project (Fig. 8 right) was a collaboration between an art-music collective and an architect to transform the architectural landmark into a massive keyboard and digital scrolling piano.

Jones (2013) goes on to describe:

*The glass cells of the building's 'second-skin' on the southern and eastern walls will be internally illuminated. Computer controlled LEDs will animate a curated program of transcriptions of 20th century avant-garde art, architecture and experimental music. A mechanically operated grand piano inside the building will perform the transcriptions in real time. This 'music' will then be transmitted over FM bandwidth for radio access by anyone in proximity to the building.*

Here, we are presented with a shifting agenda of the very boundary, facade, skin, interface of architecture in the contemporary city. According to Bowen (2009), "the exterior...is lined with thousands of sandblasted glass tubes containing solar collectors. The tubes double as pixels when lighted. 'The direction is toward essentially all architectural surfaces being potentially programmable,' says William Mitchell, director of MIT's design lab."

The element of the physical boundary, has played a central role in spatialising physical places, which are essentially constituents of space. The 'wall' in architecture can be used, in combinations or in contradictions to one-another; either setting clearly or loosely the agenda, between here and there. Whether the boundary is designed as a barrier, or an edge or the disaggregation of it, it has been used as a narrative tool in establishing 'either here or there', or 'both here and there'.

I believe that the boundary, in the twenty-first century, may be an integral element which has embodied the role of interaction between people, places, spaces, architectures etc. The boundary in the digital dimension has become the structural material, by which the user is able to transmigrate the architectural (physical) challenge of distance, space and time. Through the distortion, porosity and decentralised structure of the boundary, the user is at once brought into instant proximity with information and interaction, similar to the RMIT Design Hub of the University of Melbourne.

Fig. 8 (below): The Reproducing Building - project by Slave Pianos intended for the Design Hub at RMIT University, Australia



# DRAWING FROM CONTEXT

---

The site selected for investigation in this dissertation project is the Grand Parade, in Cape Town's CBD. The selection of this site is inspired by its urbanity and public nature. Through the process of theoretical exploration of digital media, it has become apparent that the role and agenda of public environments in the information age has changed. Public space has always been a stage for the interaction, and exchange of information. The mode by which we communicate in today's contemporary cities are changing, and with it, the nature of public environments today.

---



*Fig.9 (right):  
Site Plan,  
Grand Parade*



*cultural + historical layers*

---

The Grand Parade was the first public space in Cape Town, and was used for public events and a regular market. The Grand Parade has been a place where people gathered to celebrate, protest or seek refuge. On the 11 February 1990, many citizens gathered on the Grand Parade to hear the words of Nelson Mandela on his release from prison (Anon., 2009).



*Fig. 10 (middle and top):  
The Grand Parade, a  
centre for economic  
activity and trade*



*Fig. 11: On 11 February 1990, Nelson  
Mandela delivered his speech  
from the City Hall to the masses  
gathered on the Grand Parade  
(a space of political gathering)*

According to Graan (2013), the Grand Parade had initially been used by the Castle garrison as a training ground and later it became the public centre for trade, congregation and recreation. Despite this, for many years it had remained a natural meadow, traversed by meandering streams of water, travelling from the mountain down to the ocean.

The Grand Parade was originally known as *Wapen Plein* (Square of Arms) and the site of Jan van Riebeck's original fort in 1652 which was located on the north-western edge of the site. In 1658, the first Dutch East India Company slaves arrived at the Cape and were housed at the fort (Anon., 2009). Before the 1947 Foreshore Plan for the city, Strand Street is where the original coastline of Cape Town was located. Thus the Castle of Good Hope was first built as a replenishment station which controlled the fresh supply of food and water to passing ships. Between 1666 and 1679 the Castle was commissioned to be demolished and re-built on the north-eastern side of the current day Parade grounds. The new Castle was to be made bigger and stronger to accommodate for the Dutch military as a means to protect their vested interest in the Table Bay region.

In 1763, the Burgers of the Cape planted a number of oak trees around the area, and in 1806 the city decided to erect a water fountain. Despite the site being an open civic ground, over the years buildings have been built on the fringes of the site, reducing the size of the Parade ground by one and a half times its original size (Reedwaan, 2014). Today, the Grand Parade stands at thirty-thousand square meters in area (30 000 m<sup>2</sup>).

In 1845, the Dutch had setup an ordered system of initial infrastructure around the coastline which were the beginnings of the city of Cape Town and its current urban fabric. As part of the port, the Dutch erected a customs house, post office, warehouse, town prison and a commercial exchange. Canals had also been created to use the natural mountain water for irrigation and other daily uses. These canals were designed in a way which brought a sense of spatial order in defining the Parade grounds from the rest of the city, marking it as an important civic space.

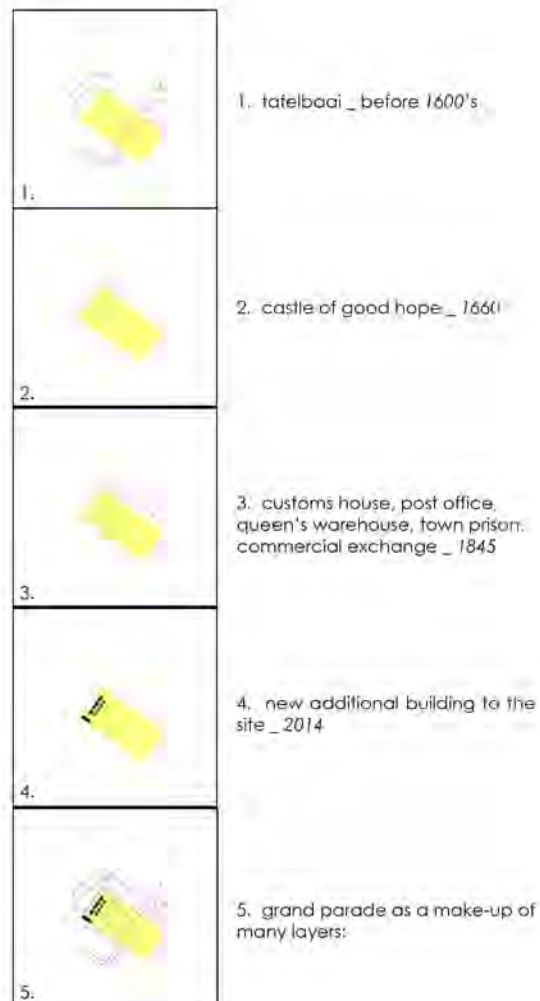


Fig. 12:  
diagrammatic  
illustration of  
historical elements



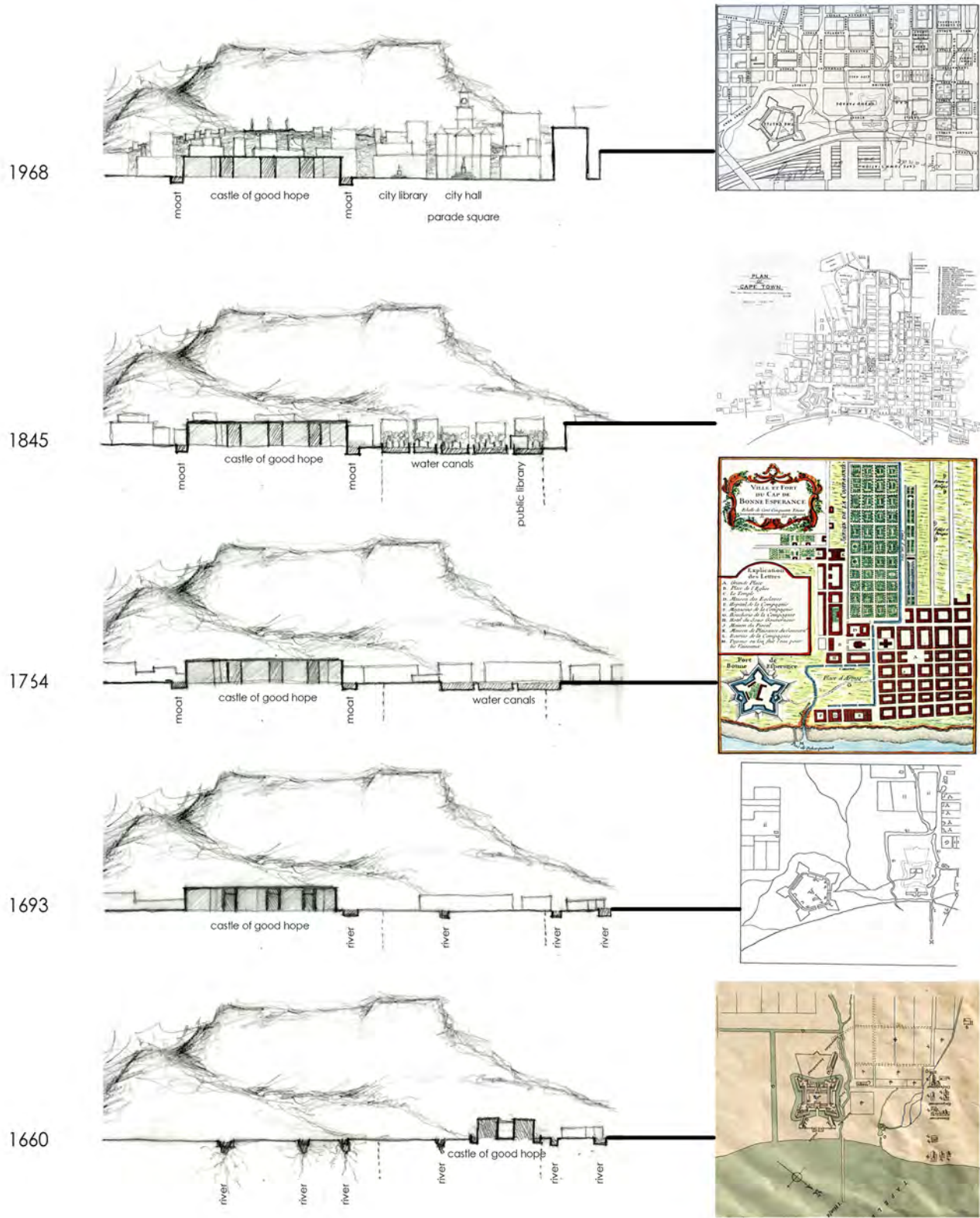
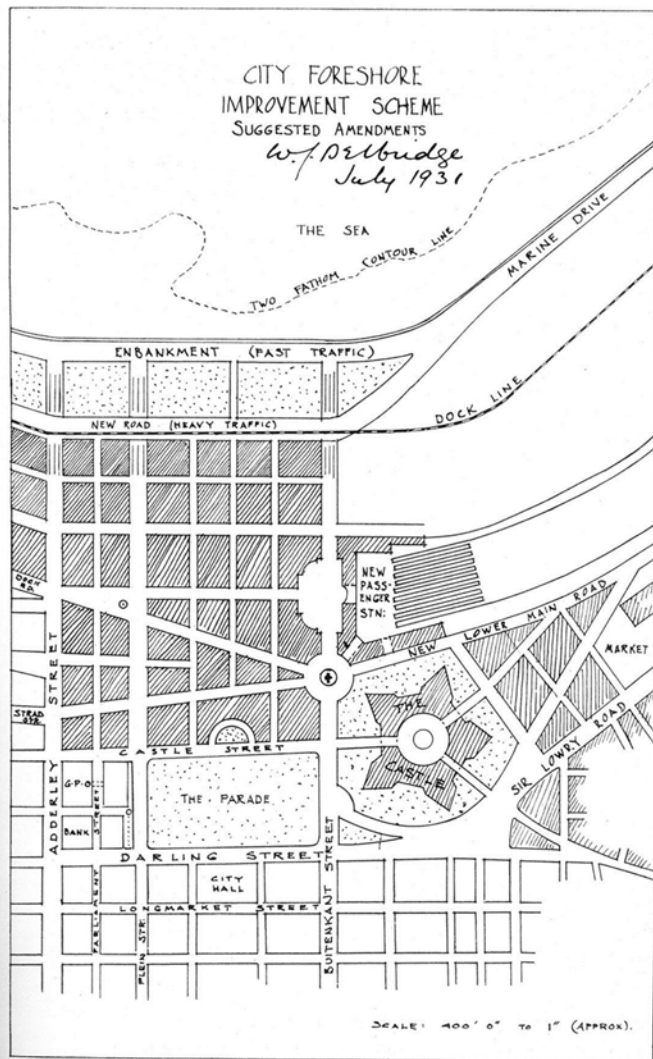


Fig. 14: historical layers over time through sketch sections

foreshore: 1930's - 1940's

In 1937, Cape Town's coastline underwent a radical transformation where land had been reclaimed from the ocean, expanding the cities fabric towards the Atlantic Ocean. Subsequently in the 1940's and 1950's, town planners, architects and engineers developed many schemes and grand visions for the newly reclaimed foreshore precinct of the city (Botha, 2013:iv).

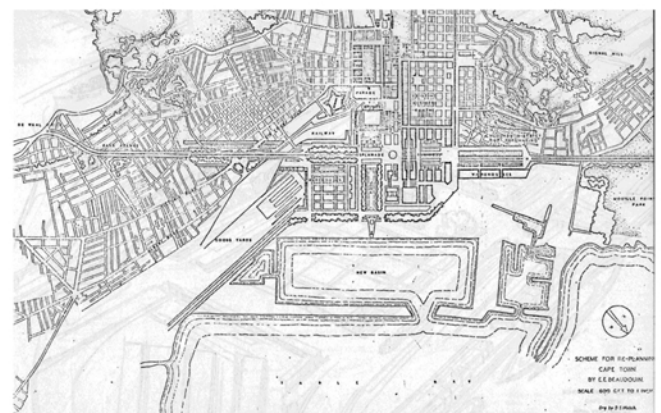
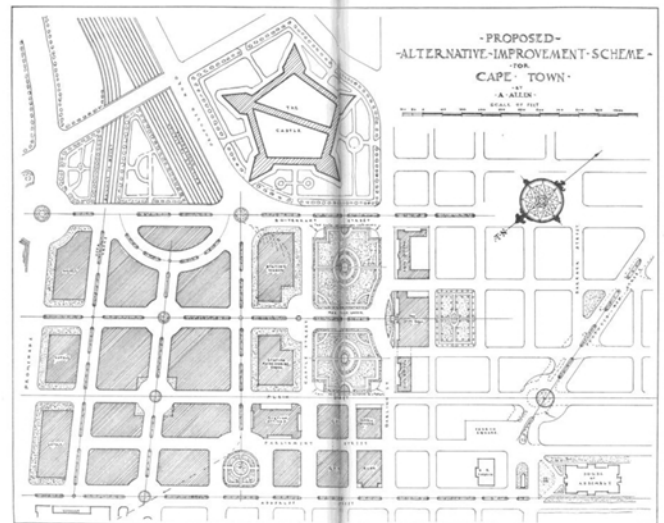


A Suggested Cape Town Foreshore Plan.

Fig. 15 (bottom left): William Delbridge's scheme, establishing a clear line of sight from Grand Parade to the ocean (1931)

Fig. 16 (below): Andrew Allen's scheme, emphasising railway lines to be sunken and the Grand Parade to be a landscaped park giving emphasis to the City Hall (1934)

Fig. 17 (bottom right): Eugene Beaudouin's scheme, creating a new civic axis which would pivot off the existing focus of civic power - City Hall and Grand Parade (1940)



A photo taken from the north-east showing a model of the replanned Foreshore Area with existing Cape Town as a background.

Cliché pris depuis le nord-est et qui montre la maquette de l'aménagement des terrains asséchés, avec la ville actuelle derrière.

'n Foto uit die noordooste geneem, aantoonende 'n model van die herbeplande strandgebied met die bestaande Kaapstad as 'n agtergrond.

## Key

- CITY HALL SITE
- THE CASTLE
- GRAND PARADE
- NEW GOODS STATION
- NEW STATION
- NEW RAILWAY OFFICES
- NEW RAILWAY HOTEL
- MONUMENTAL APPROACH
- ADDERLEY PLACE
- SHOPPING CENTRE
- MARITIME TERMINAL
- DUNCAN DOCK

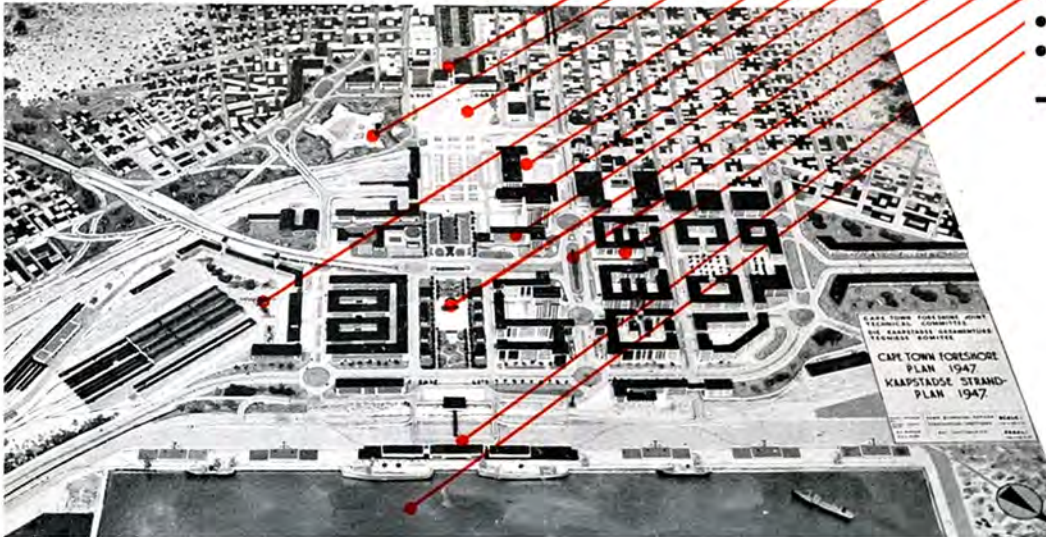


Fig. 18: Foreshore scheme, creating strong axial lines between the City Hall, Grand Parade and Maritime Terminal to establish a strong civic spine in the city

## *1947 foreshore plan*

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The 1947 Foreshore scheme was developed through various other schemes over time, taking into consideration the most effective approaches. One of the key decisions that was made was that the pedestrian deck, which crossed over the railway platforms would continue the approach to Grand Parade and City Hall, terminating the vista. It was proposed that the City Hall and other historic neighbouring buildings be replaced by a Modernist tower block. The new City Hall was not to be designed as a monolithic block, but rather an assembly of geometric shapes still keeping the aesthetic of a tower to mark the significance of the building. This plan also included a new deck to be built between the Grand Parade and City Hall. It was also proposed to level the space behind the City Hall, to create another park space, connecting to Roeland Street. This would serve as a symbolic link between Parliament, the inner city and the new civic zone of the city (Botha, 2013:65-74).

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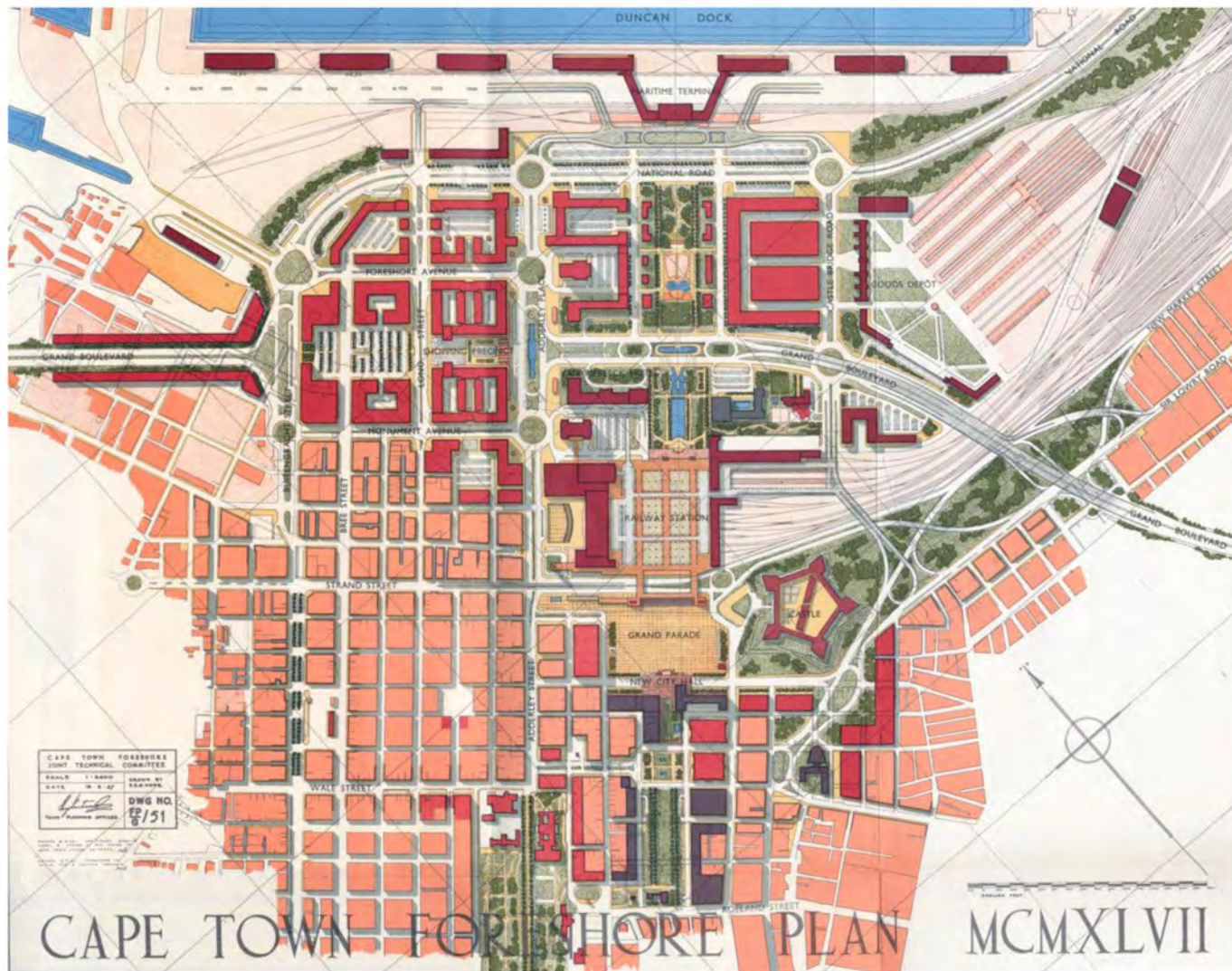


Fig. 19: The 1947 Plan for Cape Town's Foreshore

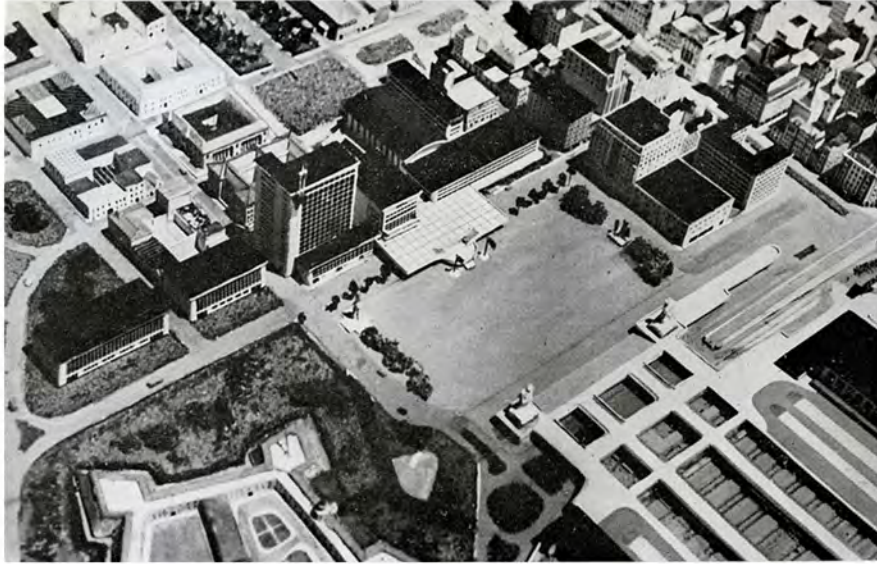
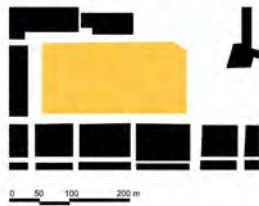


Fig. 20 and 21:  
Monumental sense  
of arrival is created  
by the staircase  
which connects the  
Station to the Grand  
Parade, along with  
defining the edge of  
the Grand Parade

# SPATIAL ANALYSIS:

Grand Parade, Cape Town



30 000 sqm



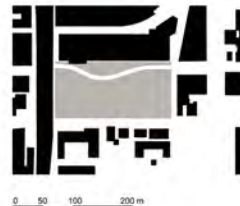
Piazza Navona, Rome, Italy



15 600 sqm



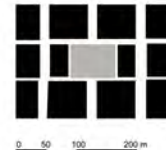
Mary Fitzgerald Square, Johannesburg



11 000 sqm



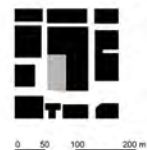
Green Market Square, Cape Town



6 000 sqm



Church Square, Cape Town



1 700 sqm

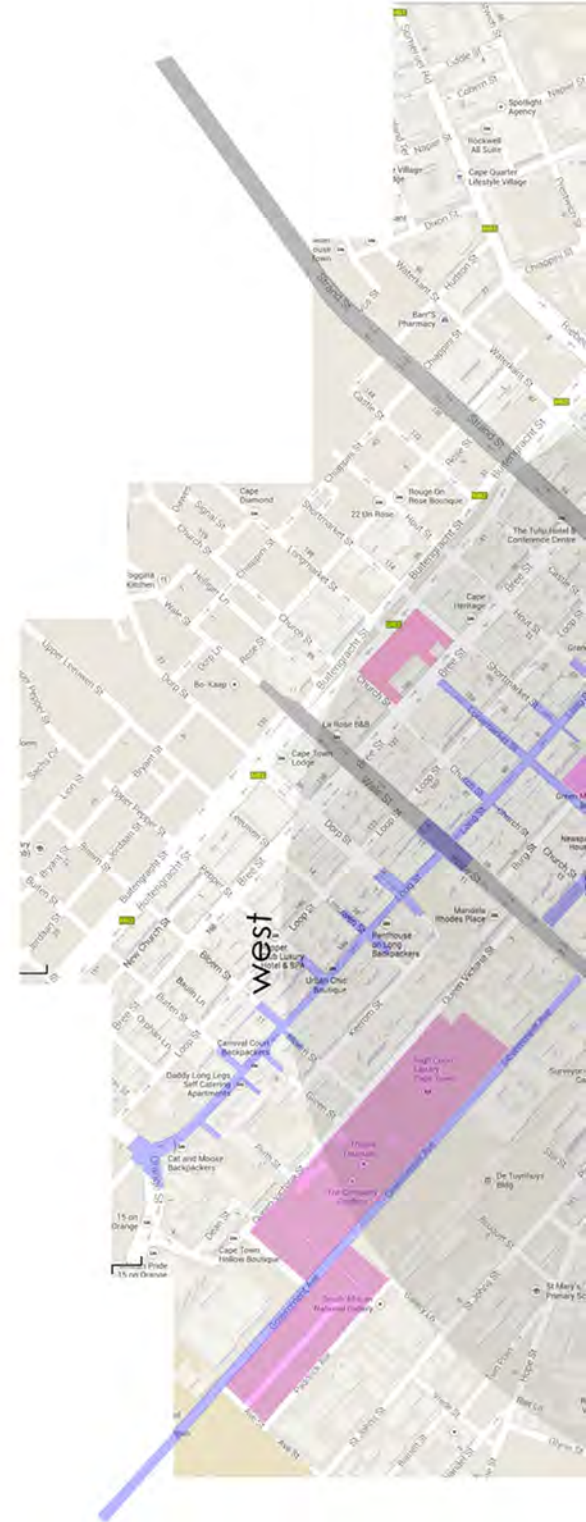


Fig. 22: Spatialising a comparative look at the scale of the Grand Parade in relation to other public spaces

## grand parade in context

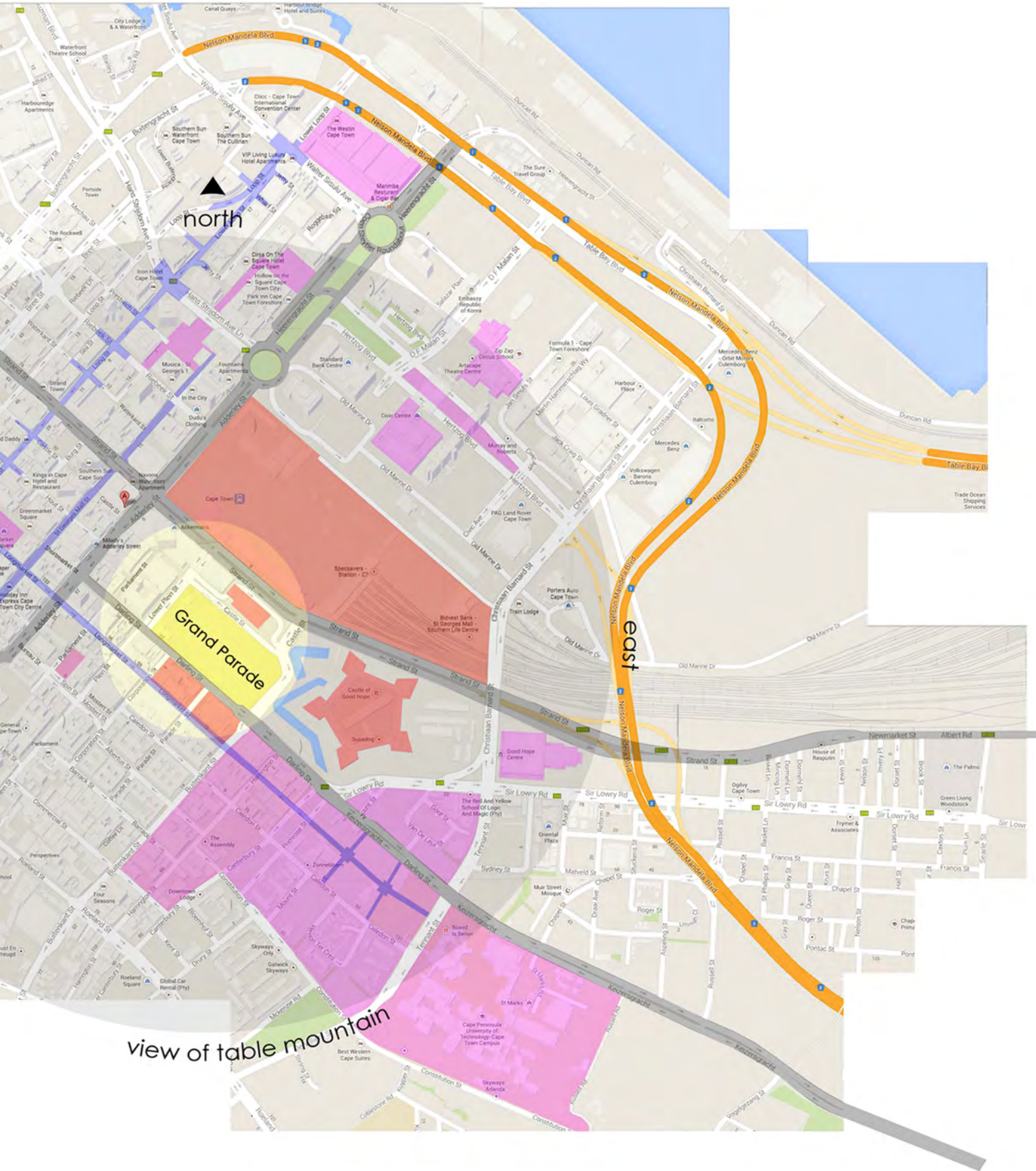
To better understand the Grand Parade in context of the wider urban fabric, this analysis examined activity at three different scales: city (macro scale), locality (intermediate scale) and site (micro scale). The macro scale investigates the role of the Grand Parade in relation to the wider context of the city centre. The intermediate scale refers to the Grand Parade in its surrounding civic precinct. The micro scale is determined by the definition of the Parade as a public space.

Fig. 23: Site Plan, showing the Grand Parade in context of its surrounding city fabric



Site Map

0 50 100 200m



north

Grand Parade

east

view of table mountain

city (macro scale)

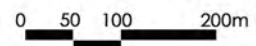
At the macro urban scale, the Grand Parade becomes a participant to the civic nature of the City. It is the oldest public space of the city amongst other public facilities located nearby. This site map focuses on a 1km radius, and it is clear that the Grand Parade is located within close proximity to other public spaces in the city. The Grand Parade sits at one of the main gateways into the Cape Town city centre. The site, as a civic space and due to its location, is also an agent to stitching the Foreshore city fabric to that of the older city fabric of Cape Town. The Grand Parade becomes a mediator between the older structure of the city grid and the 1947 reclaimed Foreshore planning scheme. The Grand Parade is also located on a belt of public transportation facilities, marking this precinct as the main transport hub of the city.

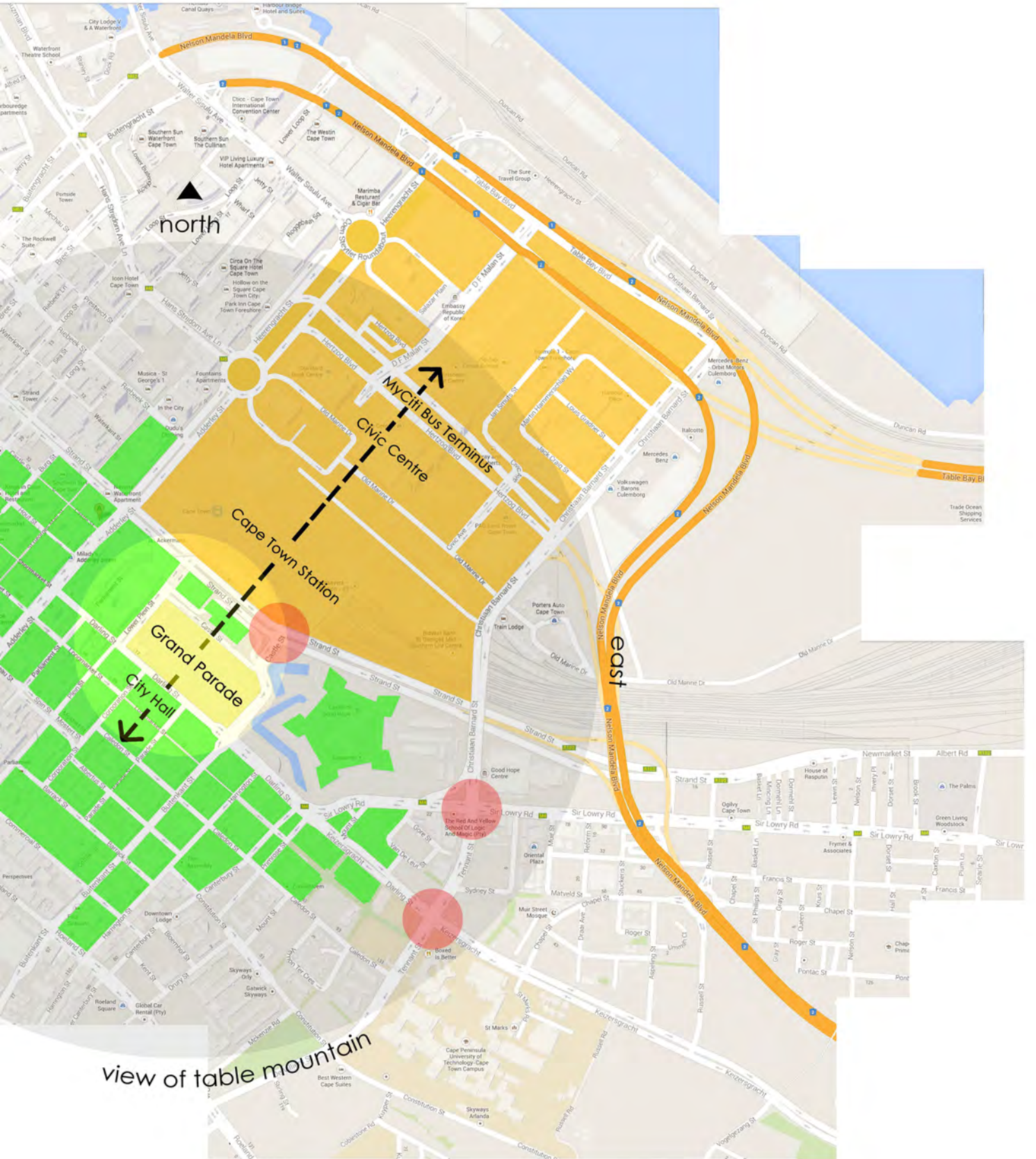
Fig. 24: Site Map, indicating the Grand Parade's location as prominent and its contextual role as a civic space in the city

- Grand Parade (mediator)
- Gateways into Cape Town
- Old city fabric
- Foreshore city fabric
- Spatially mediating/connecting spaces and city fabric typologies



Site Map





north

MYCiti Bus Terminus  
Civic Centre

Cape Town Station

Grand Parade  
City Hall

east

view of table mountain

## locality (intermediate scale)

The next approach that was taken was to understand the Grand Parade in relation to its immediate, local context. The Grand Parade is surrounded by streets and important historical buildings.

The southern edge of the site (Darling Street) is surrounded by the City Hall and the City Library (old Drill Hall for the Castle garrison). The Castle of Good Hope is situated on the north-eastern edge of the site (Castle Road). The presence that these three buildings share with the Grand Parade, creates a strong sense of heritage and historical value.

The northern edge of the site (Strand Street) is flanked by the Golden Arrow Bus Terminus and the Cape Town Station (taxis and trains). The north-western edge of the Grand Parade is enclosed by the Golden Acre shopping mall.

The site also incorporates both vehicular and pedestrian movement in and around the area. Long Market Street runs parallel to the Grand Parade (behind the City Hall), serving as the main public high-street. Darling Street also is an important pedestrian zone, as it serves to link the Cape Peninsula University of Technology (CPUT) and southern suburbs to the city centre. Strand and Darling Streets both create the main vehicular spine coming into the city. Castle Road is also a high traffic zone, as the Golden Arrow buses use this road to gain access into the Golden Arrow Bus Terminus.

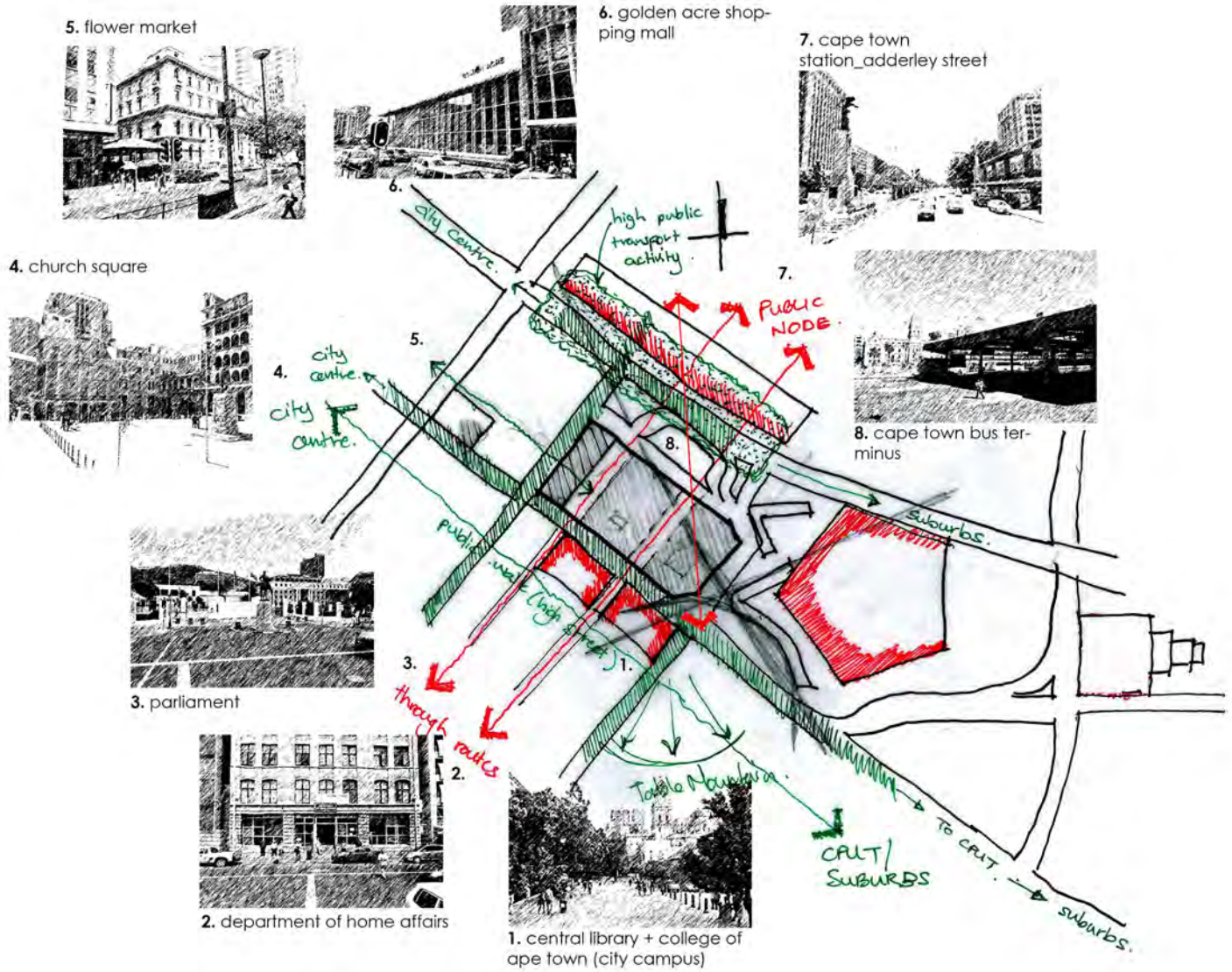
Figure 26 (right), is a diagrammatic sketch of the Grand Parade in its local context. This diagram illustrates the generators of movement and activity through and around the site. This sketch is an attempt to uncover the nature of pedestrian movement through the site, and to understand the site in its particular urban context. This illustrates that movement through and around the precinct is diverse, and that the site is usually activated because of other institutions which generate activity across the site. Most pedestrian activity traverses the site due to the massive transport hub (buses, taxis, trains) which is situated on the northern edge of the site.

Fig. 25: MyCiti Bus Route through Cape Town for 2014

### MyCiti routes as at 5 July 2014



Fig. 26: diagrammatic sketch illustrating the generators of activity in the local context of the Grand Parade



site (micro scale):  
spatialising elements and informants



● BIRD'S EYE VIEW\_OVERLOOKING  
CITY CENTRE AND DISTRICT 6



● PERSPECTIVE\_CORPORATION ST.  
INTERSECTION



● VIEW\_ ACROSS GRAND PARADE  
TOWARD FORESHORE



Fig. 27: Sketch depicting the sense of place and nature of experience at a human scale



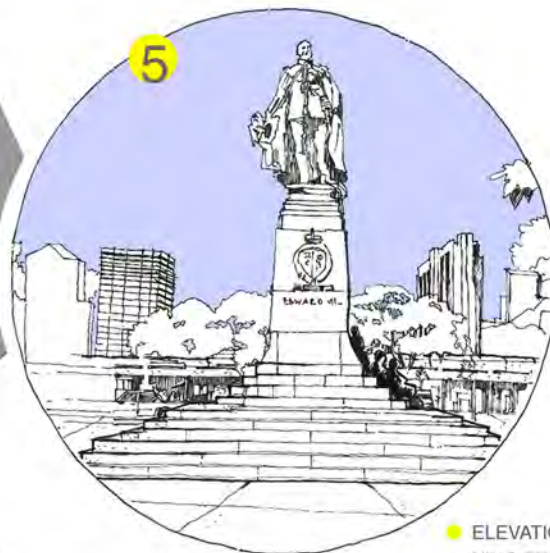
VIEW ACROSS SITE\_ NORTHERN EDGE  
TRANSPORT SHELTERS IN FOREGROUND



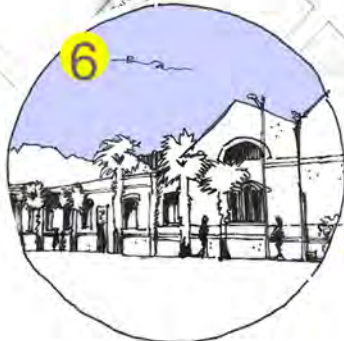
EYE LEVEL VIEW\_ SATURDAY MARKET  
FROM THE NORTH



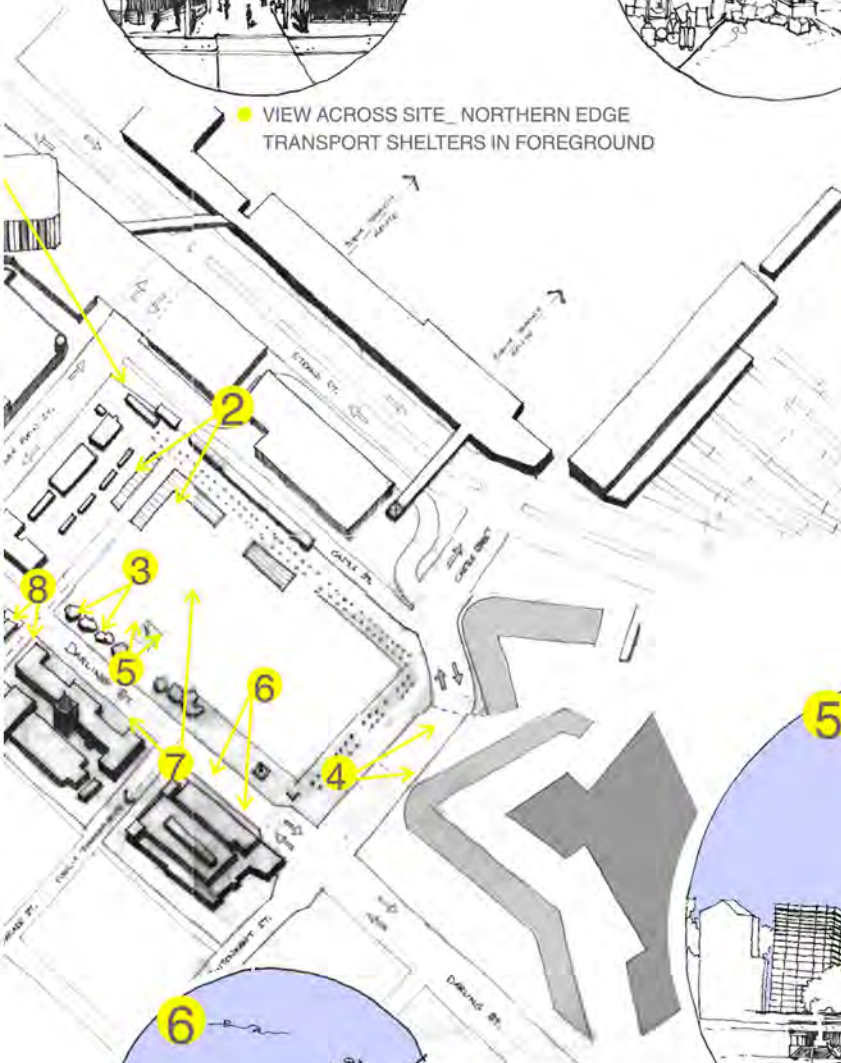
VIEW\_ FROM GRAND PARADE  
EASTERN EDGE TOWARD CASTLE



ELEVATION VIEW\_  
KING EDWARD MONUMENT



EYE LEVEL\_ VIEW OF  
DRILL HALL



## perception\_sum&parts

does this space present multiple opportunities  
for interaction at different scales



movement through  
physical space



start

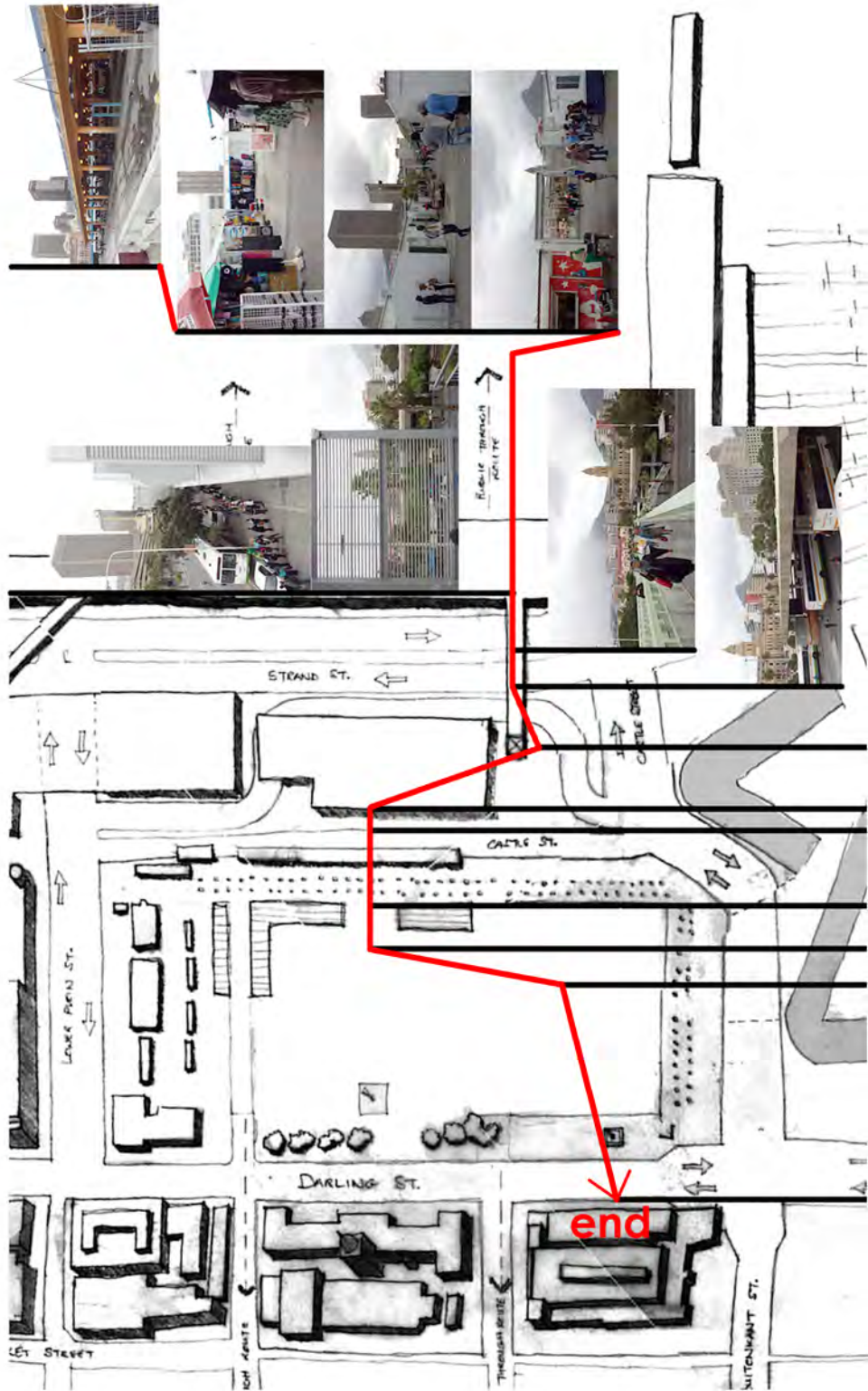
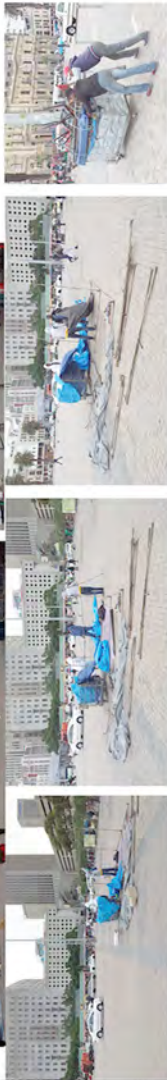


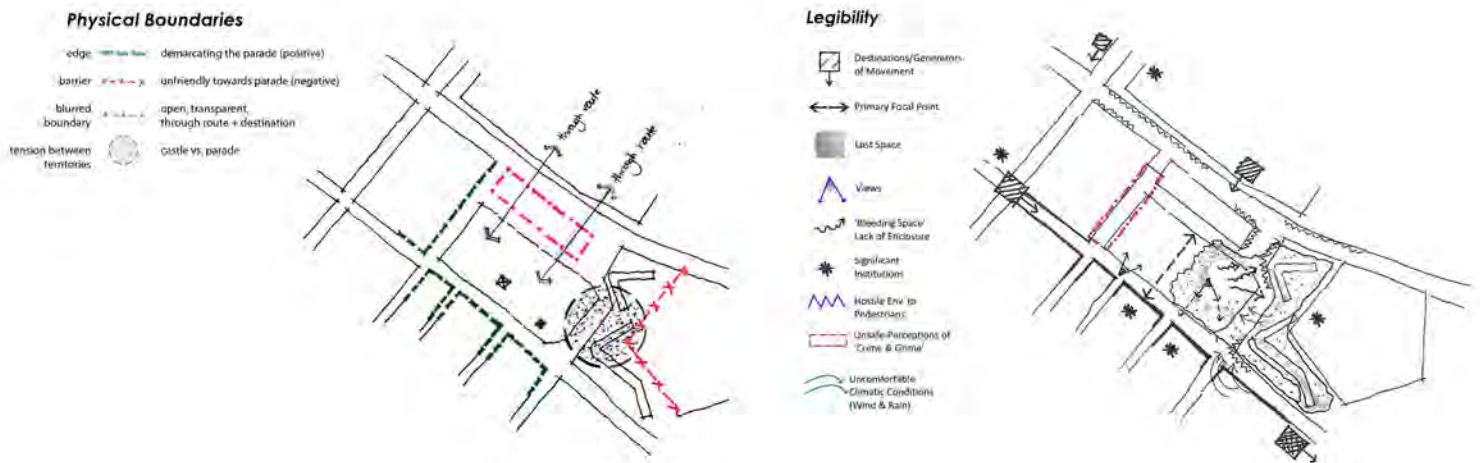
Fig. 28: a photographic journal of moving through the Grand Parade (from C.T. Station to the City Hall and City Library). This illustrates the level of boundaries and thresholds through the spacen scale



## physical boundary + legibility

The Grand Parade precinct poses some challenges with regard to the boundary condition on the site's peripheries. The Golden Acre shopping mall on Lower Plein Street, the City Hall and the City Library on Darling Street create positive edges to the Parade. Castle Road in combination with the imposing facade of the Castle of Good Hope creates a hostile barrier for pedestrians. Historically, the Castle and the Parade belonged to one-another. Today, Castle Road dissects the ground between the Castle and the Parade, creating a vehicular barrier over-and-above the existing moat and stone wall of the Castle. This spatial dynamic creates an uncomfortable zone towards pedestrian activity on this edge of the site. Interestingly, the Golden Arrow Bus Terminus, located on the northern edge of the site, creates an undefined edge to the Parade. This space acts as both a through route or a destination point for most pedestrians. This indeterminate sense of agenda in space causes an undefined edge between the Bus Terminus and the Parade.

Fig. 29 and 30: Diagrammatic sketches to illustrate elements of boundary and legibility



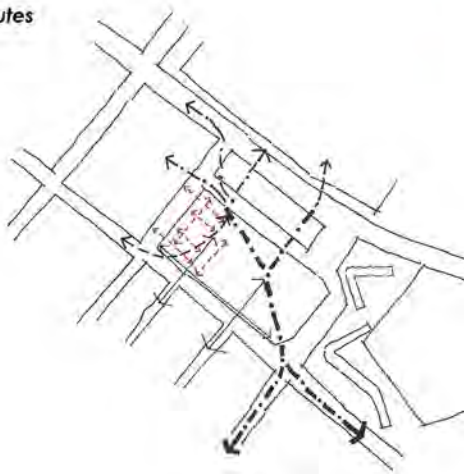
## pedestrian movement

The Grand Parade is a site of trade. On Wednesdays and Saturdays, a larger scale market is held on the site. These informal traders rely on the movement of people moving through the Grand Parade to get to the Golden Arrow Bus Terminus and the Cape Town Station. Pedestrian movement is prominent from the south-easterly corner of the Parade (from Table Mountain side), through to the transport precinct (C.T. Station). This diagonal route is particularly apparent at particular times of the day (mornings and evenings). The traders however, rely more on pedestrians who arrive at the Parade from the city centre. These pedestrians move through the site on the edge created by the Golden Acre Shopping mall. The edge creates a defining character to the Parade, and is more pedestrian friendly. Thus, informal traders cluster around the pedestrian movement which relates to this north-western edge.

Fig. 31: Diagrammatising the nature of pedestrian activity on the Parade

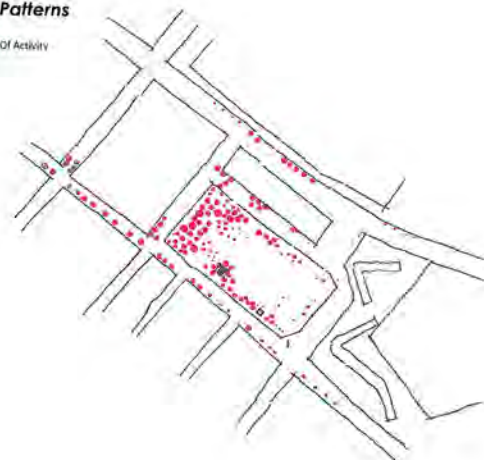
### Movement Routes

- Primary Movement Patterns across Site
- Secondary Movement Patterns across Site
- Movement Generated by Street Permeability
- Movement Dependant on Activity



### Activity Patterns

- Intensity Of Activity



---

In analysing the socio-economic conditions of the site, an understanding of programmatic elements at different scales was pursued. These elements display a combination of large and small scales of activity. The bigger scale animates the Grand Parade as the event space; the space of spectacle. The smaller scale displays a level of intimate activity in relation to the expanse of the site (30 000 sqm.). The larger scale deals with the planned event such as the 2010 Fifa World Cup Fan Fest. The smaller scale is relevant to the 'every-day', and entails informal economic activity, and parking facilities. This area becomes interesting with regard to the historical context of the Parade ground being used as a daily market place. The following diagram draws parallels to these set of observations made on site.

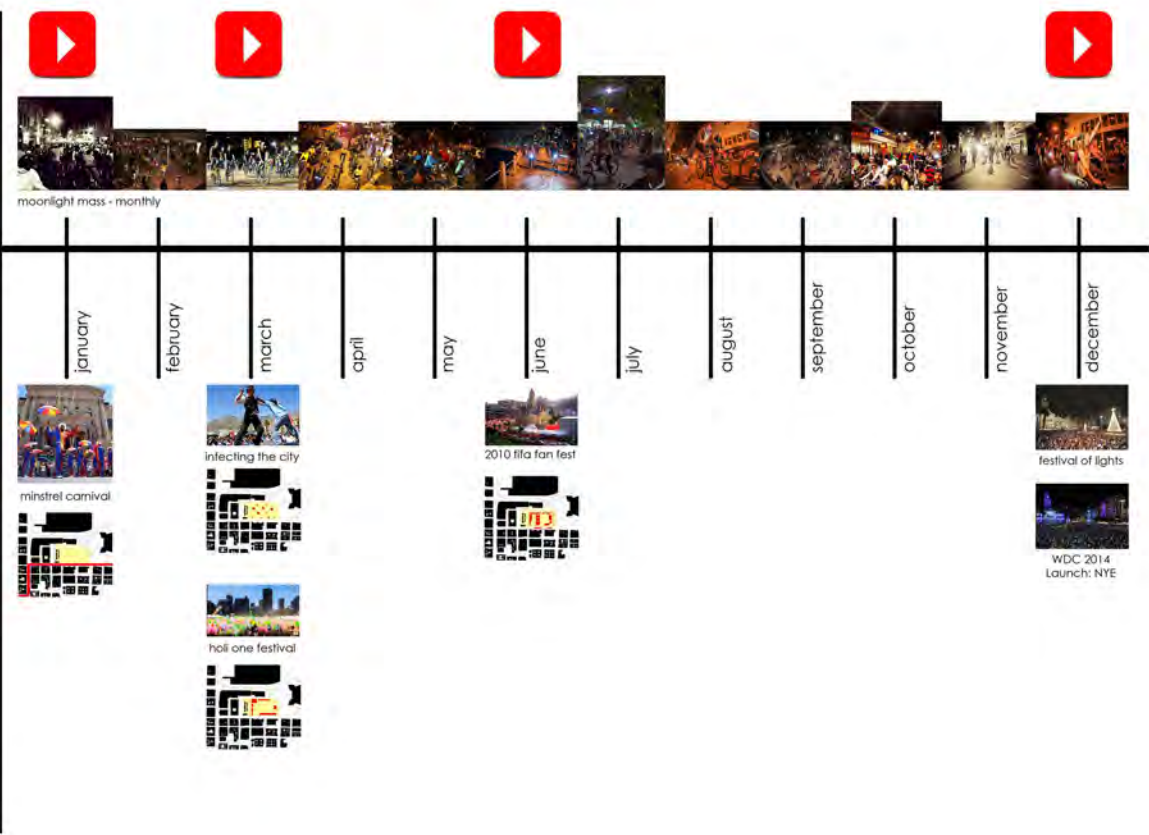
Drawing from each event, I have found that the site operates both as a civic event space and a daily informal market. From the site analysis, we can draw the understanding that the site accommodates for both the larger event (macro) and the daily market place (micro scale).

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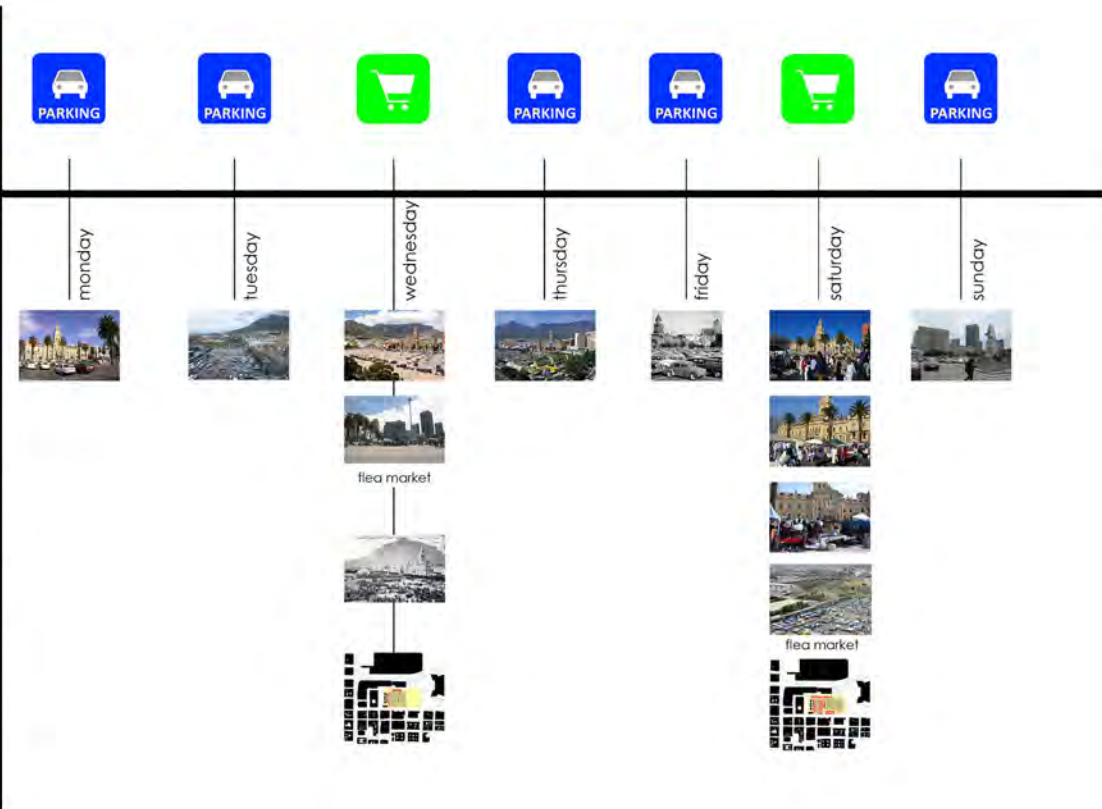
*Fig. 32 (top-right): Diagram showing the programmatic aspect of the site activity in relation to a macro scale*

*Fig. 33 (bottom-right): Diagram illustrating the smaller scale of activity that takes place on site. Here the Wednesday/Saturday market and city parking facilities are the daily to weekly activities*

Event Space — macro scale

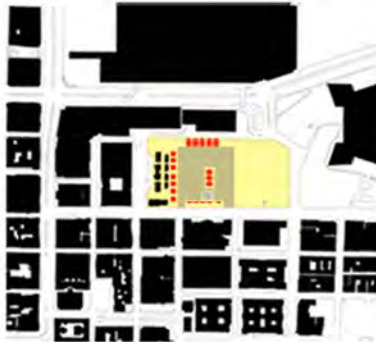


Market Place — macro scale



event space + informal market

wednesday fleamarket



saturday fleamarket

minstrel carnival



infecting the city

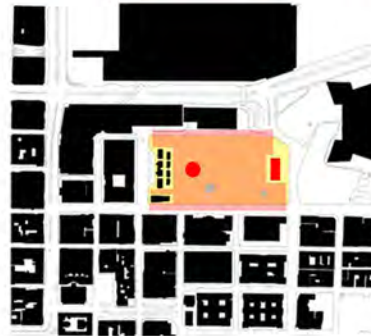
Fig. 34: Spatial diagrams illustrating different socio-spatial conditions (event/informal market)

holi one festival



2010 fifa fan fest

festival of lights



WDC 2014 Launch: NYE

# informality + trade

Informal trade is a major every-day activity that occurs on site, all year round. Therefore, the contextual analysis focussed on this aspect of the site in greater detail. Specifically, this investigation attempted to un-pack the nature, scale and character of informal activity at the Grand Parade.

Some of the main challenges experienced by informal traders are crime, climatic conditions (windy and wet), storage facilities for goods, access to financial support (for improving their businesses) and access to infrastructure (water, sanitary and electricity).

Fig. 35 (right): Informal traders have to pack up their stalls at the end of each day due to lack of on-site storage facilities



Fig. 36 (right): Informal traders push their packed up stall on trolleys to poor and unreliable storage facilities off site



Fig. 37 (below): Survey done on the informal traders who run a small business on the Grand Parade

INTERVIEWS WERE CONDUCTED ON WEDNESDAY, 23 JULY 2014

Note: 10 participants were interviewed, however I have represented 6 participants as sample feedback.



PERSONAL INFO.	Paty Model	Wilson Damar	Alex Stephen	Frederick Mensah	Tony Anyanwu	Ismail Abrahams
Name:	Paty Model	Wilson Damar	Alex Stephen	Frederick Mensah	Tony Anyanwu	Ismail Abrahams
From:	Congo (DRC)	Limpopo, South Africa	Lagos, Nigeria	Ghana	Nigeria	Cape Town, South Africa
Lives in:	Philippi, Cape Town	Langa, Cape Town	Khayelitsha, Cape Town	Alhlorne, Cape Town	Khayelitsha, Cape Town	Salt River, Cape Town
Age:	26 years old	20 years old	42 years old	29 years old	36 years old	65 years old
Education Level:	Matric	Grade 11	Matric	Matric	Matric + Univ., Diploma	Grade 8
TYPE OF BUSINESS / PRODUCT:	Clothing	Clothing + accessories	Hair cutting	Shoe repairs	Mobile repairs + calling service	Crockery
SIZE OF STALL:	2,5 - 3 m <sup>2</sup>	3 - 4 m <sup>2</sup>	2 m <sup>2</sup>	2 m <sup>2</sup>	2 m <sup>2</sup>	6 m <sup>2</sup>
NO. OF PEOPLE EMPLOYED:	1	3	1	1	2	4
HOW OFTEN DO YOU TRADE ON THE GRAND PARADE?	Mon - Sat	Mon - Sat	Mon - Sat	Mon - Sat	Mon - Sat	Wed and Sat
WHAT ARE YOUR CHALLENGES?	- Product range - Storage - Crime / safety - Weather conditions - No toilets + water - Financial capital	- Storage - Crime / safety - Financial capital - Weather conditions - No toilets + water - No electricity	- Storage - Weather conditions - No toilets + water - No electricity - Financial capital	- Financial capital - Position of stall - Weather conditions - Crime / safety - No drainage systems - Storage	- Weather conditions - Crime / safety - Storage - No toilets - No electricity	- Crime / safety - No local support - No toilets - Forced to buy imported goods (cheaper)
HOW LONG HAVE YOU BEEN HERE, AND HAS THERE BEEN GROWTH OVER TIME?	- 4 years - There has been very little growth	- 3 years - There has been some growth, but we are still just surviving.	- 4 months - No growth. I earn very little, enough to buy food and for transport.	- 1 year, 1 month - No growth at all	- 6 years - By creating repor with customers, the business has grown. But not enough	- +/- 50 years (family business) - Recently, business has been tough, not much growth.
WHAT COULD ASSIST YOUR BUSINESS IN FUTURE?	- Financial capital - If more customers visit and support my shop - Marketing my products	- Financial capital - Marketing my stall - If more people came to the Parade during the week	- Access to electricity - Access to financial support	- Access to financial support - Access to equipment - Access to electricity - Access to marketing	- Access to infrastructure - Access to better equipment/machinery	- Financial support
WHAT IS YOUR VISION FOR YOUR BUSINESS?	I want to grow my business in future. I want to open many more stalls like this, and sell different products.	I want to sell more, and make a better profit. I want to become a big businessmen someday.	I dream of having a better shop. This is just temporary, I want to make money for my family at home.	Someday, I want to make and sell my own shoes. I want to have my own manufacturing company oneday.	I would like to have better access to infrastructure (stall quality), make a better profit so as to expand my business.	Obviously I aim to grow in future, but my issue is how? Times are tough, and there isn't access to government support.

## nature of trading at the grand parade



- 75% ■ re-selling of clothing
- 10% ■ perishable goods (food)
- 5% ■ specialised goods (cellular communications, pharmaceuticals, crockery etc.)
- 4% ■ un-skilled services (phone booths, ID photos, shoe shining etc.)
- 3% ■ skilled services (hair dressers, shoe repairs, electronic repairs etc.)
- 2% ■ micro manufacturers (knitting/sewing/stitching of clothes, beadwork, jewellery etc.)
- 1% ■ market related services (porters, packers, transport services, public entertainers etc.)



crime



storage of goods



weather conditions



ablutions

**70%**  
of South Africa's population  
now live in urban areas

**23** million South  
Africans living  
in poverty in  
2011



access to finance

between 1990  
and 2011 the  
urban population  
has increased by

**10%**

In 2013, South Africa's  
unemployment rate was

**25,2%**



access to  
electricity

the informal sector  
contributes between

**8-10%**

of South Africa's GDP

the informal sector  
produces about

**12%**

of Cape Town's  
economy



product range  
and reach

the informal sector helped create

**12000**

new jobs in nov and dec 2013

percentage

**80**

**70**

**50**

**20**

note: these statistics have been  
derived from the interviews that  
have been conducted

Fig. 38 and 39 (above)

# CONTEXT:

## A GENERATOR OF ARCHITECTURAL PRINCIPLES

---

The preceding analysis created a complex and multi-dimensional picture of the Grand Parade as a spatial construct. The combination of history, heritage, contemporary needs, uses, and spatial patterns creates a competing set of agendas in a multi-dimensional environment.

A key tool in unpacking the complexities of the Grand Parade as a spatial construct was the aspect of digital media and its potential for creating multiple path-ways of connection (network) in complex environments. Similarly, this synthesis which defines the rationale of intervention is a multi-dimensional approach to place-making. The approach can be understood within three over-arching agendas; historical, spatial and socio-economic. Much as competing agendas in digital media are seen as opportunities for dynamic exchange, these spatial agendas in relation to the site are not seen as competing. The multiplicity of agenda, rather, are seen as a holistic lens which form a point of departure for the spatial and programmatic responses.

---

historical

---

Historically, the Grand Parade was the primary focus in the city. It was the main place of economic activity, the communication of information, education (exhibition) and social exchange. As the city has grown around the site, much of this activity has today become internalised, thus changing the agenda of the Parade over time. As a result the significance of the site has diminished. Its key location, high accessibility and visibility as a primary public space still holds the potential for it to play a role in the contemporary urban, social and economic life of Cape Town.

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Fig. 40: Sketch diagram, illustrating the historical significance of the Parade and change over time. Parade as the centre for economic activity, exchange of information and education (through exhibition)



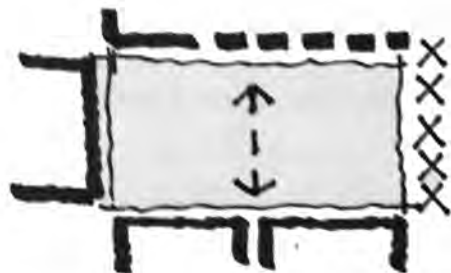
historic  
activity focused on  
parade.



contemporary  
activity internalised.  
significance of parade diminished.

While the site is recognisable and legible to users, out of familiarity; the variable edge conditions of the Parade do not optimally define the Parade. As a result, people do not feel as if they are in an urban room. Rather the Grand Parade, especially along Strand Street's and Castle Road's edges read as a 'bleeding space'. Selectively defining edges, especially through activity, can encourage people to linger longer and fully experience the value of a public space of this magnitude.

In addition, the Parade is an integral connection zone between distinct areas of the city. Spatially, this function of connection can be better expressed to create efficient connection, as well as create a visual focus through axial relationship between buildings.



Contemporary definition

- positive edge (defining)
- - - undefined edge
- X barrier (hostile edge)
- ↔ lost relationship

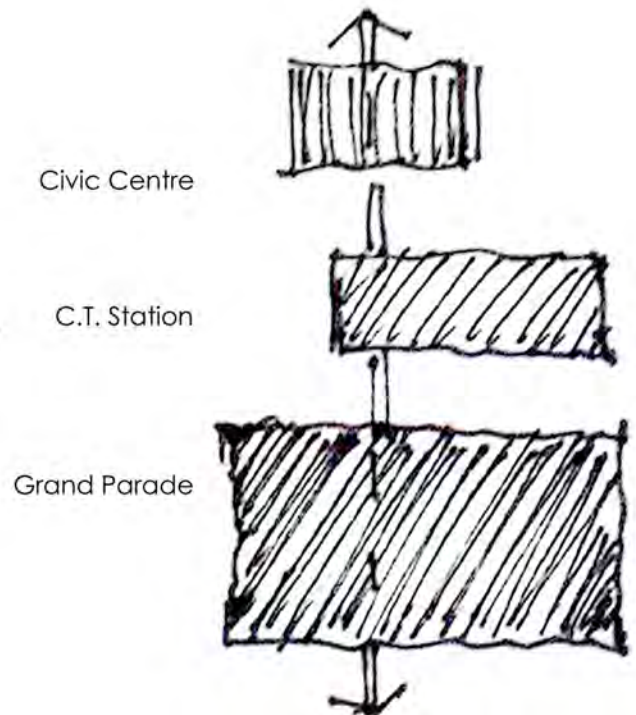


Fig. 41 and 42: Sketch diagrams, showing the spatial issues of edge and connectivity

The informal economy, as illustrated through analysis, plays a major role in addressing the twin ills of unemployment and poverty. Digital media has the ability to democratise information, through education and access to information, across a multitude of accessible platforms such as Facebook, Instagram, Twitter etc.

The site is already a space where informal trade occurs. Coupling this existing activity with the potential of social media, allows for a relevant socio-economic role for the site. This is especially powerful as it happens in a highly visible public place, thus it presents an opportunity to dispel myths around the informal economy (especially the negative way in which it is viewed by city authorities and general public).

The site has the potential to become an active, urban laboratory which promotes both a greater understanding of how the informal economy functions, as well as testing interventions which aim to showcase the meaningful role in the development of the wider economic and social spheres of the city.

---

# CONTEXT:

## *A GENERATOR OF PROGRAMME*

---

The contextual analysis highlighted that informal trade is a major activity, both on the site (Grand Parade) and its peripheries i.e. the taxi rank located on the roof-top of Cape Town Station. In the same way that the site acts as a spatial connector between the Foreshore and the city centre, it also acts as a connector between these two major informal trade areas. The architectural intervention thus aims to create an on-site facility which supports this informal economy.

---

According to an online web-site article, Maxim Entrepreneurship, it was explained that small business incubators are organisations which are geared towards speeding-up the growth and success of start-up businesses. Incubators aid in the development and survival of small businesses, and provide a range of services which help nurture the skills required to grow a business over time. This article goes on to say that research has been able to show that business incubator programmes have dramatically increased the long-term survival rates of small businesses due to the support network and resources which are made available through incubation programmes. (Anon., 2014)

Small business incubators, I believe, have the potential to transform the informal sector in South Africa, as they aim to equip businesses with the necessary skills and knowledge for prosperous economic empowerment.

According to this article (Anon., 2014), some of the typical services which are offered to small businesses in incubator programmes are:

*...assistance with business basics; the provision of networking activities; assistance with effective, targeted marketing; editing services; help and advice with financial planning and financial management; easier access to bank loans, loan and investment funds; development of presentation skills; access to higher education institution research resources;...the provision of comprehensive business training programmes..*

The article also goes on to state that governments are highly supportive (financially) towards small business incubators as they are seen as major effective contributors to the sustainable growth of the informal economy; small, medium and micro enterprises (SMME's) contribute more than 40% of South Africa's GDP. (Anon., 2014)

---

According to another online article posted by TradeMark Southern Africa, it was discussed that it is better to leverage, rather than fight the informal economy. The main barrier which faces informal economies, innovation and growth is the aspect of risk. The article suggests that the risk can be reduced by improving access to resources such as credit, tools and skills. Further on, the article argues that there is vast potential in using formal technologies to empower entrepreneurs in a way that demonstrates a respect for the decentralised, informal nature of business and trade (Anon., 2011).

According to an article, ICT Access and Usage among Informal Businesses in Africa, it is expressed that ICT's (information communication technology) have been identified as being critical to development and socio-economic growth. It is understood that ICT's have the potential to improve the productivity of small, informal businesses (Swarray, et al., 2013). The use of ICT's allow informal businesses "...the ability to save money and travel time, compare prices, transact with existing customers and increase their customer network."(Swarray, et al., 2013:53). Swarray, et al. (2013:57) explains that several studies have been able to identify the usage of ICT's in small businesses are one of the key tools to support the success of a business. "The use of advanced ICT devices allows businesses to communicate more efficiently with suppliers, customers and business partners, thus improving their competitive advantage in the industry, facilitating market research and improving information access." (Swarray, et al., 2013:57).

However, most informal businesses tap into the world of information through the mobile phone (Swarray, et al., 2013:60). Informal traders are still faced with relying on the movement of pedestrians and face-to-face interaction as a result. The potential here is to provide the access to ICT's which can contribute to the growth and success of informal traders and the informal economy of Cape Town.

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# DESIGN RESPONSE

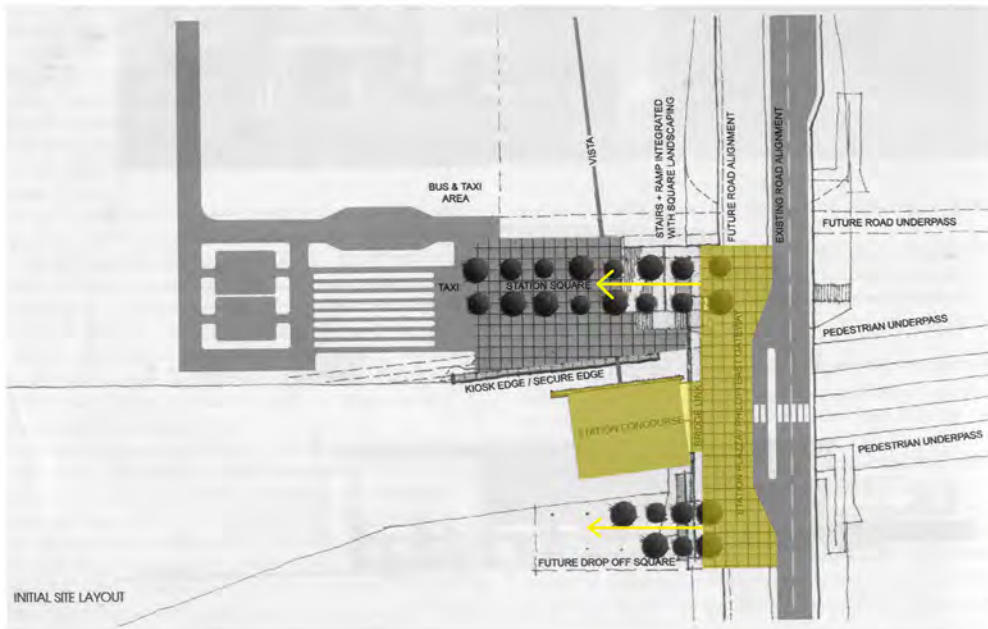
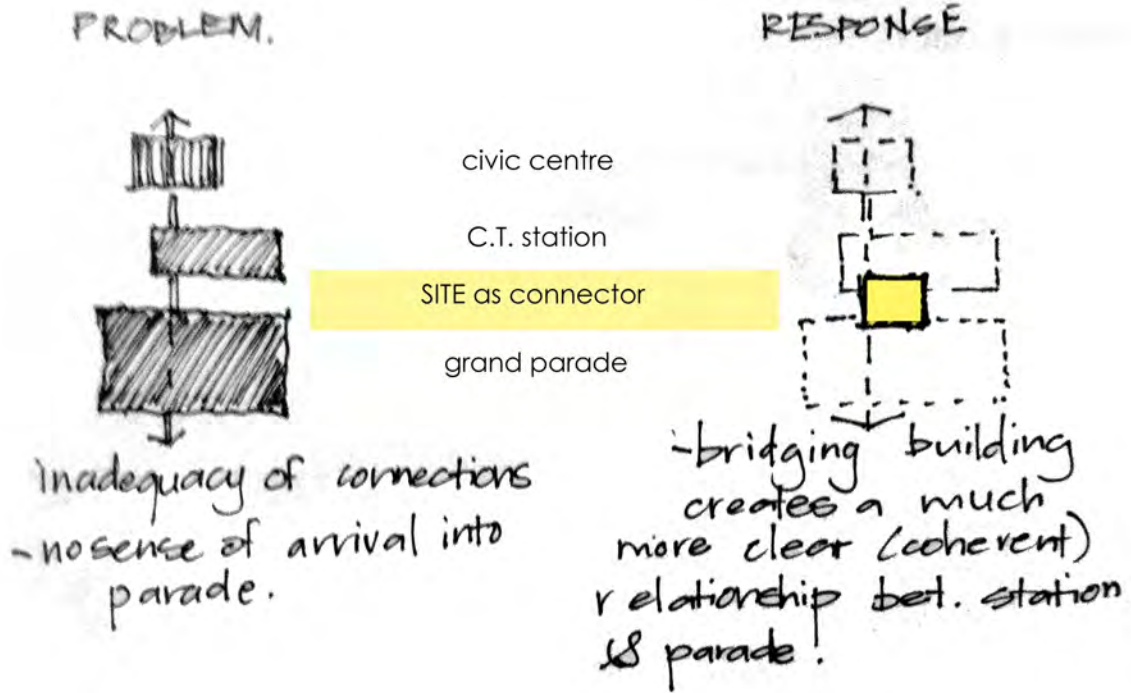
*primary spatial response + precedent*

---

The design development process unveiled a series of possibilities for architectural intervention on the site. These ideas were refined into three key spatial responses which form the basis for generating architectural form, language and for the spatial organisation of the multi-dimensional functional programme.

---

# Diagram 1: Connecting public infrastructure



**Architecture as Spatial Connector:**  
the building and elevated square are used as elements to connect multiple planes of activity

**Stock Road Station**  
Cape Town  
ACG Architects

Fig. 43 (top) and 44 (above): Diagrammatic sketch and related precedent

## Diagram 2: Re-establishing significance through multi-dimensional programme

PROBLEM.



historic activity focused on parade.

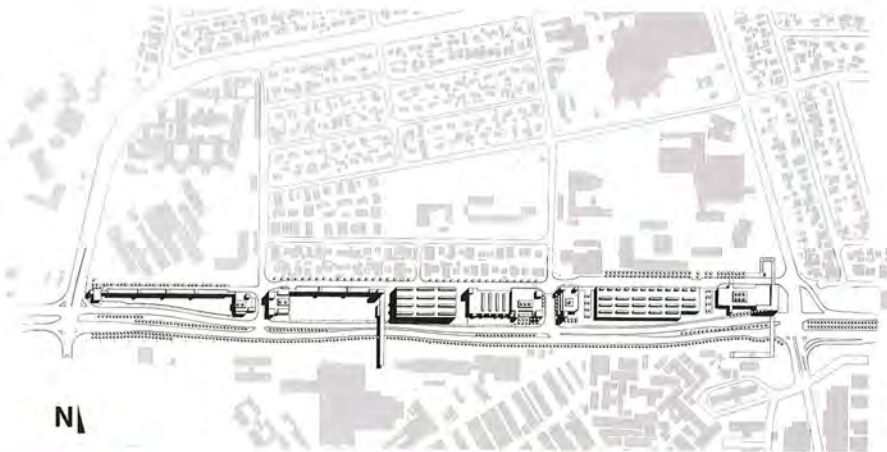
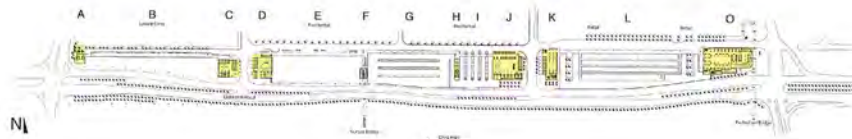


contemporary activity internalised. significance of parade diminished.

RESPONSE



Re-establishing role of the parade through a public program and a design language of engagement. (Permeable edges, transparent forms, animated facades.)



**Legend**

- |  |  |
|--|--|
| Building A: Market                         | Building G: Bus Terminal                                   |
| Building B: Taxi Holding Bay A             | Building H: Market   |
| Building C: Market and associated services | Building I: Long Distance Taxi Terminal (Between cities)   |
| Building D: Market and associated services | Building J: Market and associated services                 |
| Building E: Taxi Holding Bay B             | Building K: Market and associated services                 |
| Building F: Storage & Change Facilities    | Building L: Short Distance Taxi Terminal (Within the City) |
|  | Building O: Market and associated services                 |

**Complex Multi-dimensional Programme:**

this project illustrates how a complex programme can be spatially organised to initiate activity around a public transport interchange



programme provides a range of trade opportunities

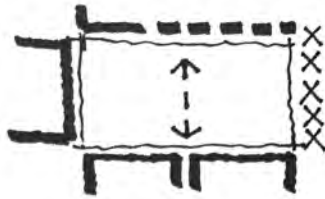


relationship between movement and activity is apparent

**Bara Transport Facility +  
Trader's Market**  
Soweto, Johannesburg  
Urban Solutions

# Diagram 3: Defining the edge

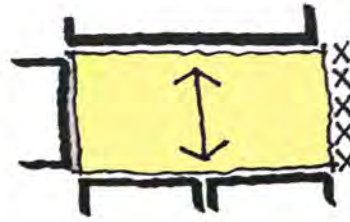
PROBLEM.



Contemporary definition

- positive edge (defining)
- - - undefined edge
- X barrier (hostile edge)
- ←→ lost relationship

RESPONSE



response. (deals with potential - i.e. undefined edge)

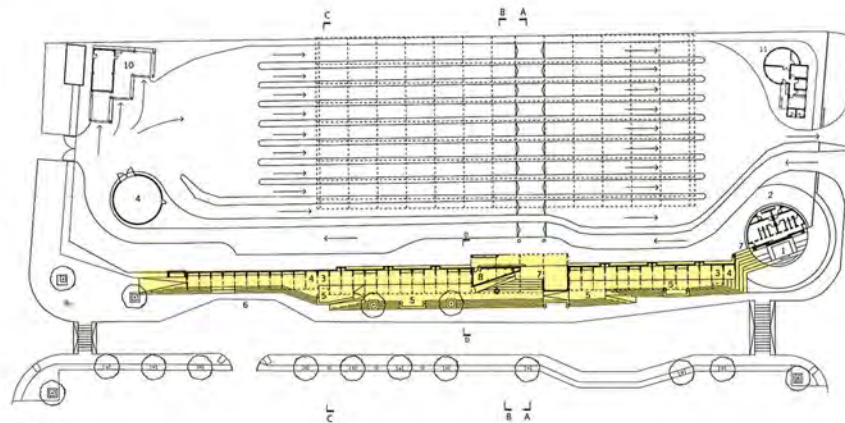
- positive edges (defining)
- X displays sensitivity to heritage (castle)
- ←→ establishing a clear relationship.



Section AA



Section CC



Site Plan



maintaining civic nature through scale - elements of height



breaking down large scale, defining element to human scale through permeability



animating public space through the creation of a clear edge/boundary

## Selective Edge Definition:

an example of how an edge making intervention focuses on the boundary with greatest potential to define the space.

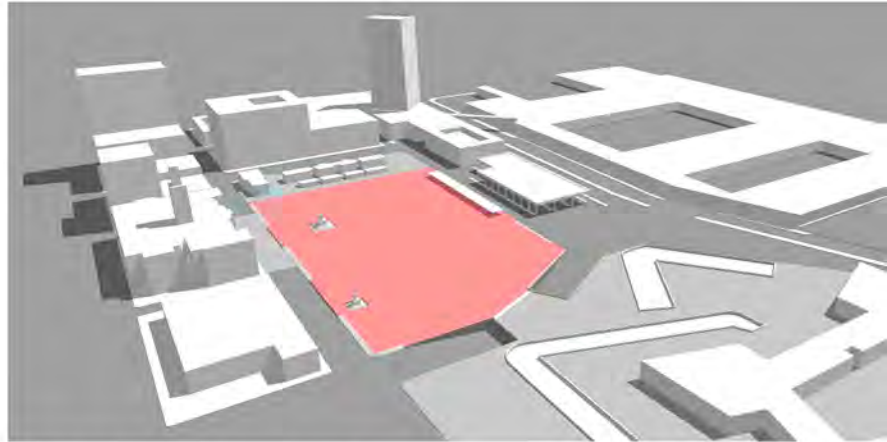
## Taxi Rank No. 2

Diepsloot, Johannesburg  
2610 South Architects

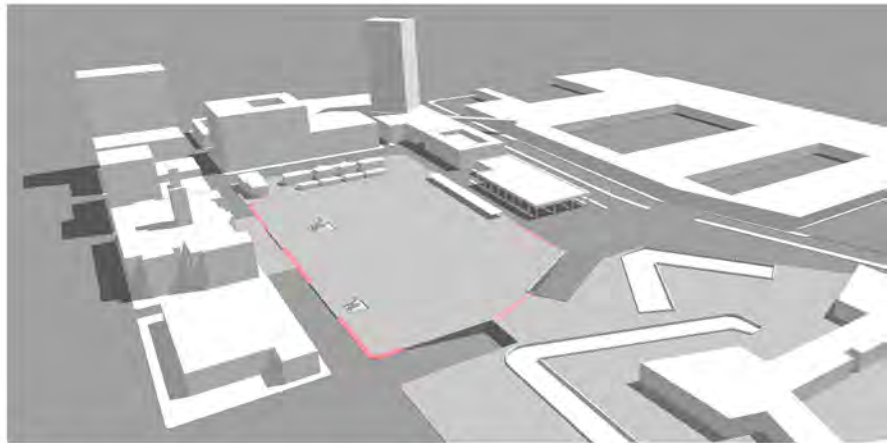
Fig. 47 and 48 (above): Diagrammatic sketch and related precedent

## urban strategies

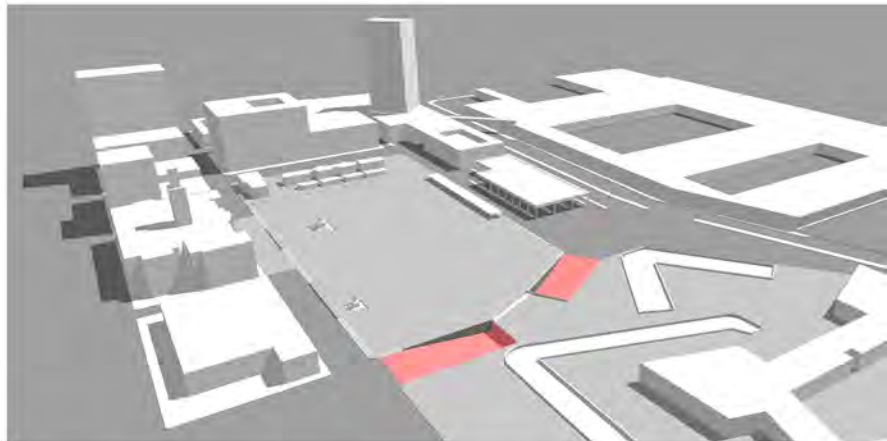
Fig. 49: Sketch model, showing the various responses to the urban context of the site



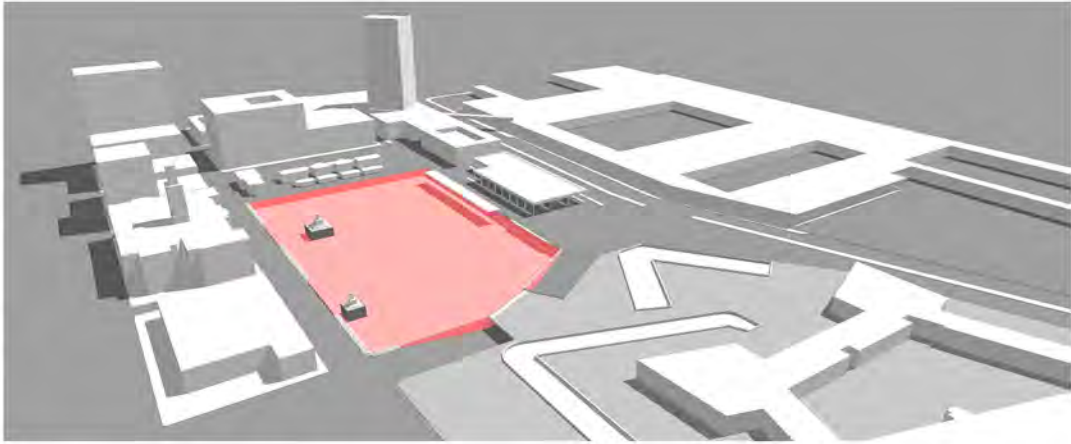
1. Raising the Parade surface



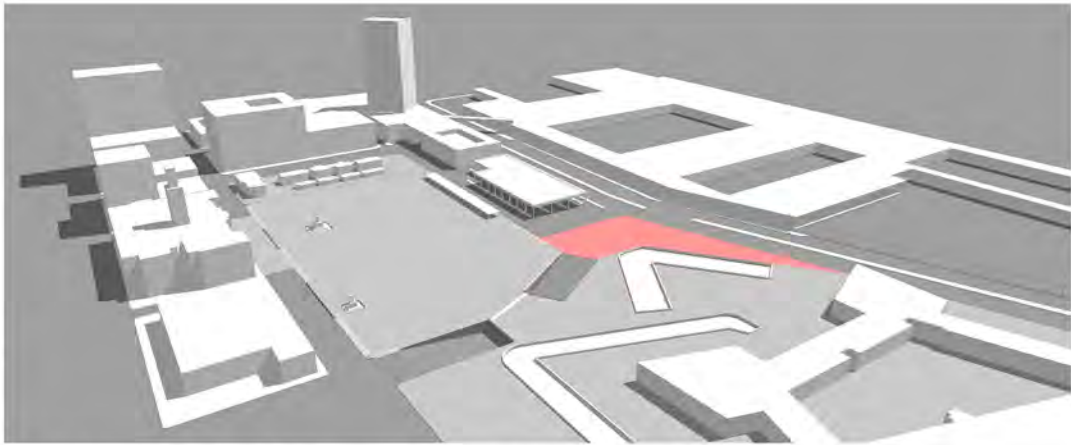
2. Defining the Parade's edge



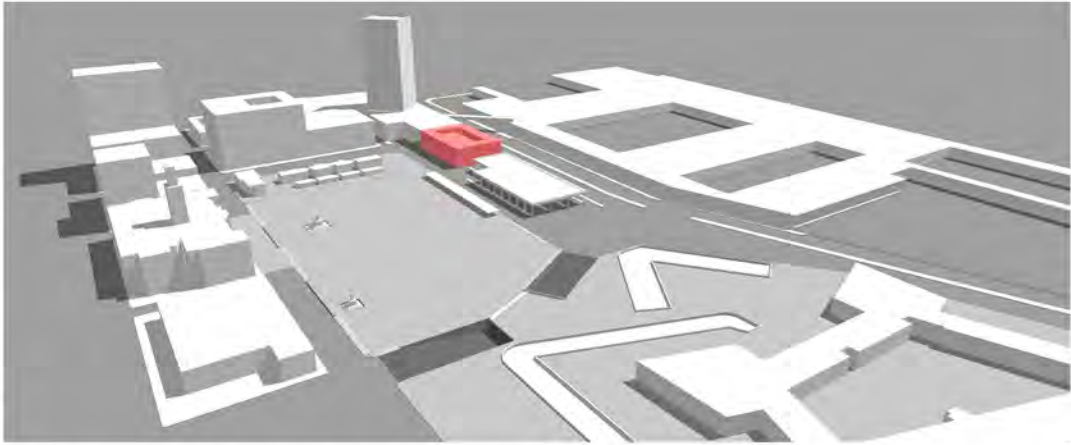
3. Submerging Castle Road



4. Basement Parking Facility



5. Widening Strand Street into Bus Terminus



6. Possible Housing - currently Golden Acre parkade

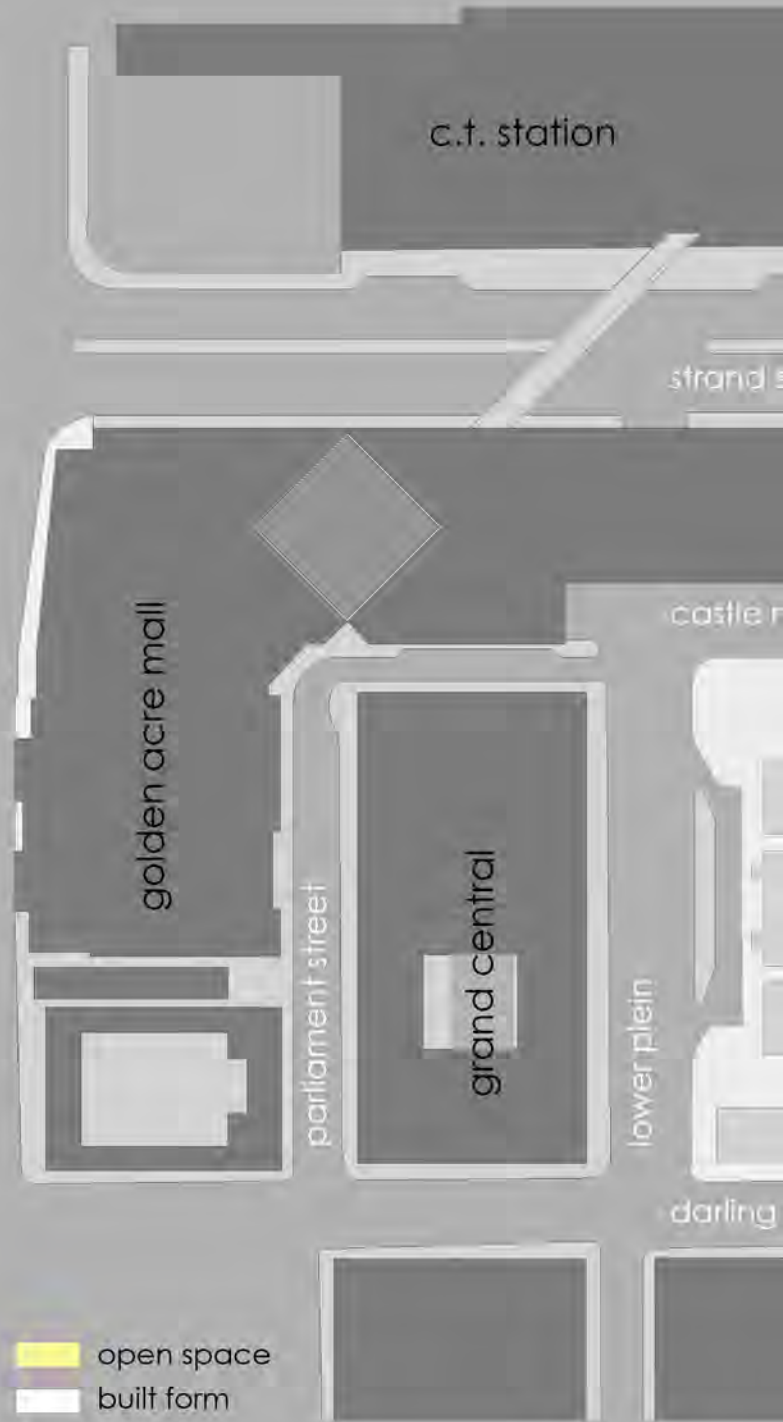
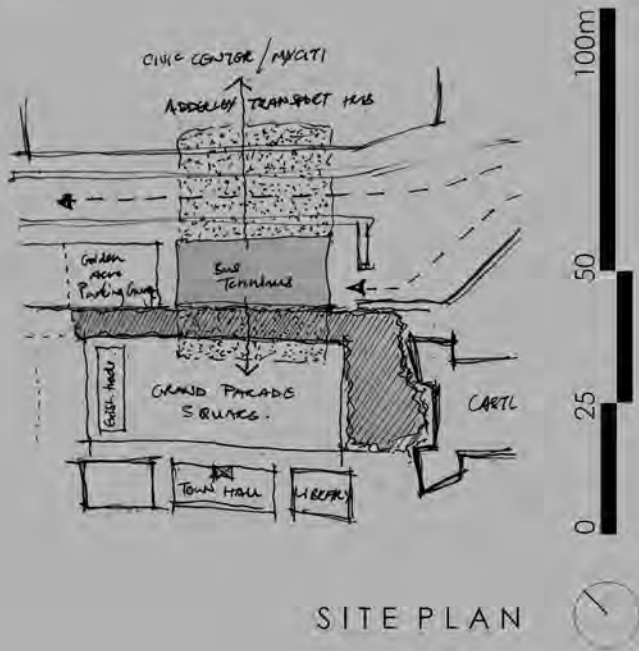
# DESIGN PROPOSAL

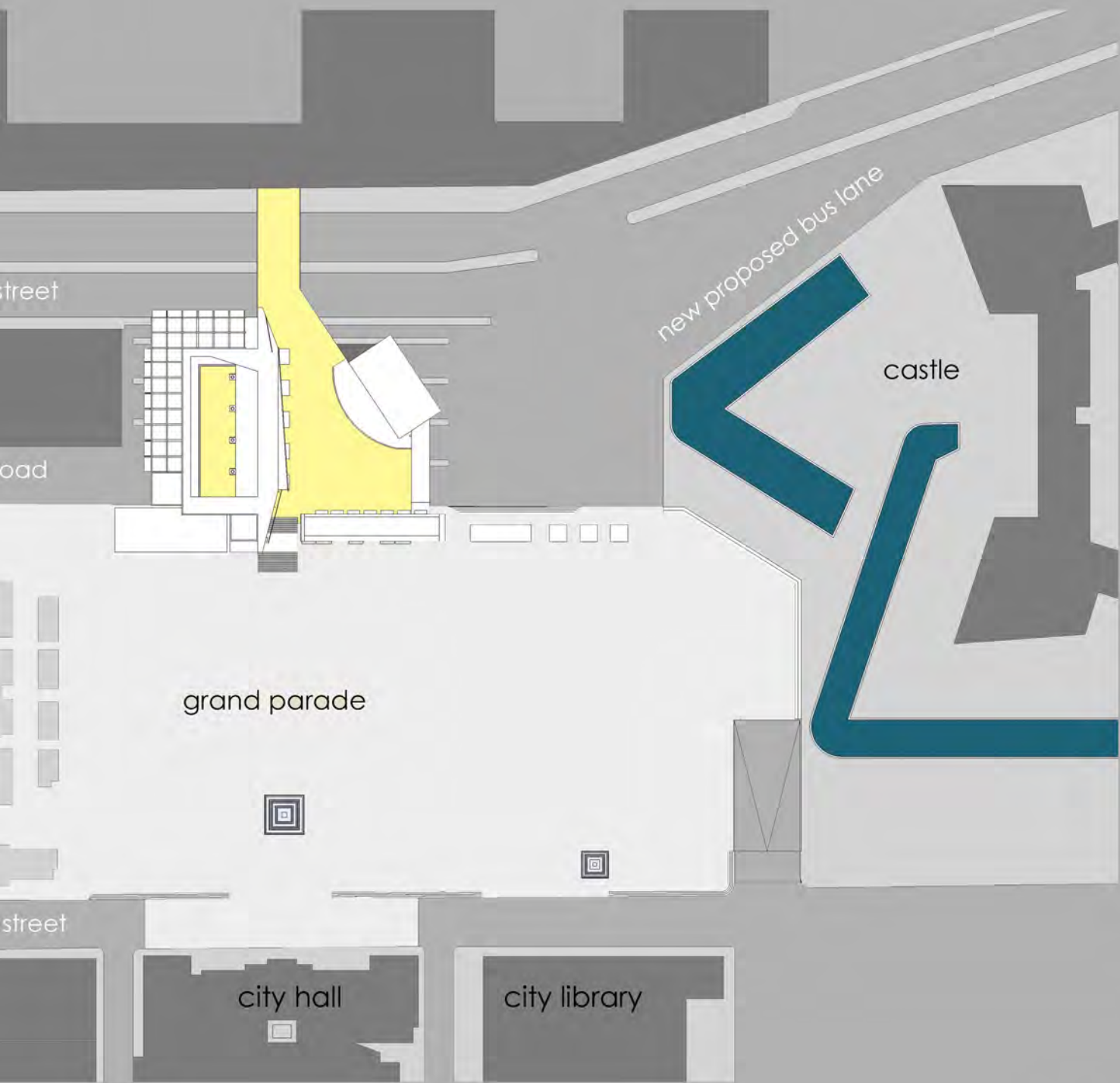
*building as a connector*

The primary aspects of the design proposal focus on the Strand Street edge of the Grand Parade. The intervention is made up of an elevated public space and a fragmented spatial programme surrounding the new elevated square. Together these elements establish a bridging building that connects the Grand Parade to the Cape Town Station and beyond. This connector increases the ease of movement between major destinations in the city, as well as creates a sense of arrival onto the Parade. The integrity of the Parade as a historic site is maintained and its definition is re-enforced through consolidation of a previously poorly defined edge.

Fig. 50 (below):  
Diagrammatic sketch,  
illustrating the spatial  
rationale

Fig. 51 (right):  
Site plan,  
illustrating the  
design  
response





## un-packing the multi-dimensional programme

The programmatic response is inspired by the informal trade that takes place on the Grand Parade. The programme consists of various elements, which responds to scale and the nature of activity. Essentially, the programme provides an on-site business development incubator, catering to the needs of informal traders but also accessible to other small businesses and the public.

The programme is fragmented to create an urban campus (a collection of buildings) which is integrated into the context of the site and responds to its stature as a public space. The various programmatic elements are rationalised to respond to the way in which people use the site and move through it. Thus, more public elements are aligned along movement routes or for high visibility. Private or semi-private activities such as the workshop/light-manufacturing facilities are internalised whilst still remaining accessible. The auditorium as a higher order facility is used as an iconic element and also strategically positioned as a gateway element into the inner city. The siting of the small retail that is dependent on passing trade, clips onto the vertical circulation ramp. The ramp and associated retail also form a wind barrier against prevailing south-easterly winds. This makes the elevated public space more habitable and comfortable to users.

Fig. 52 (right and opposite):  
Unpacking the programmatic response

### Mixed Use Atrium building:

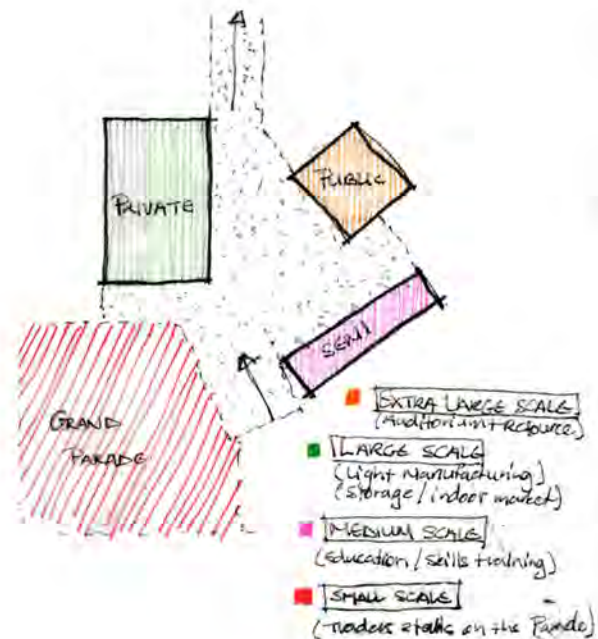
- retail
- workshops + studios
- resource centre + teaching rooms
- housing
- public amenities
- management office

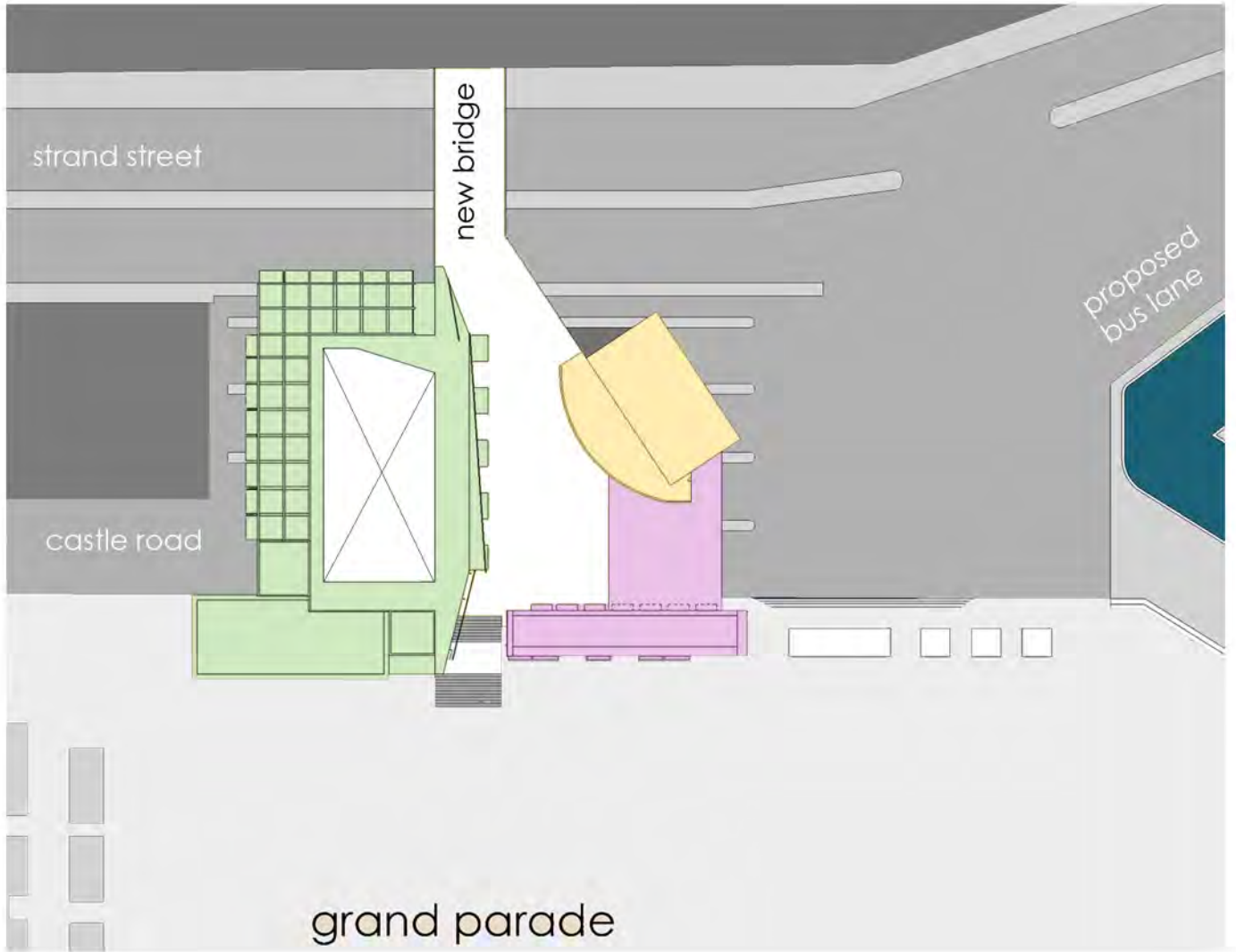
### Retail Stalls

- retail
- food court
- vertical circulation (ramp)

### Auditorium

- seats +/- 150 people
- entrance lobby
- refreshment kiosk





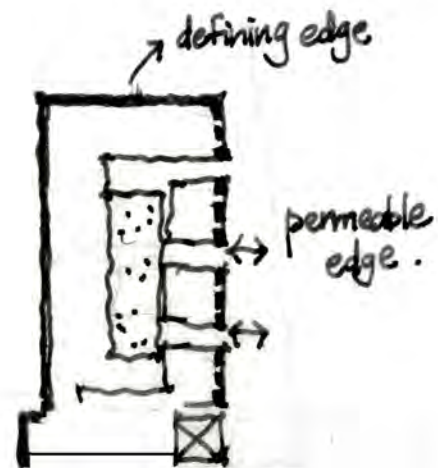
## building as an edge-making element

The way that edges are treated, is particularly significant in creating positive public spaces. Here, variable edge conditions respond to diverse internal programmes whilst also impacting on the outside spatial quality. Through the use of permeable boundaries and defining edges, the building establishes thresholds and spill-out spaces. The primary Parade defining edge (A), provides a clear containment to the space. It is selectively permeable to channel pedestrians safely into the bus terminus, and efficiently towards the station. The edge created by the Atrium block (B) is highly permeable, creating spatial and visual links between the atrium space and the elevated concourse. Edges to the Auditorium building and Retail Wrapper (C) are hard and clearly defining towards the open space.

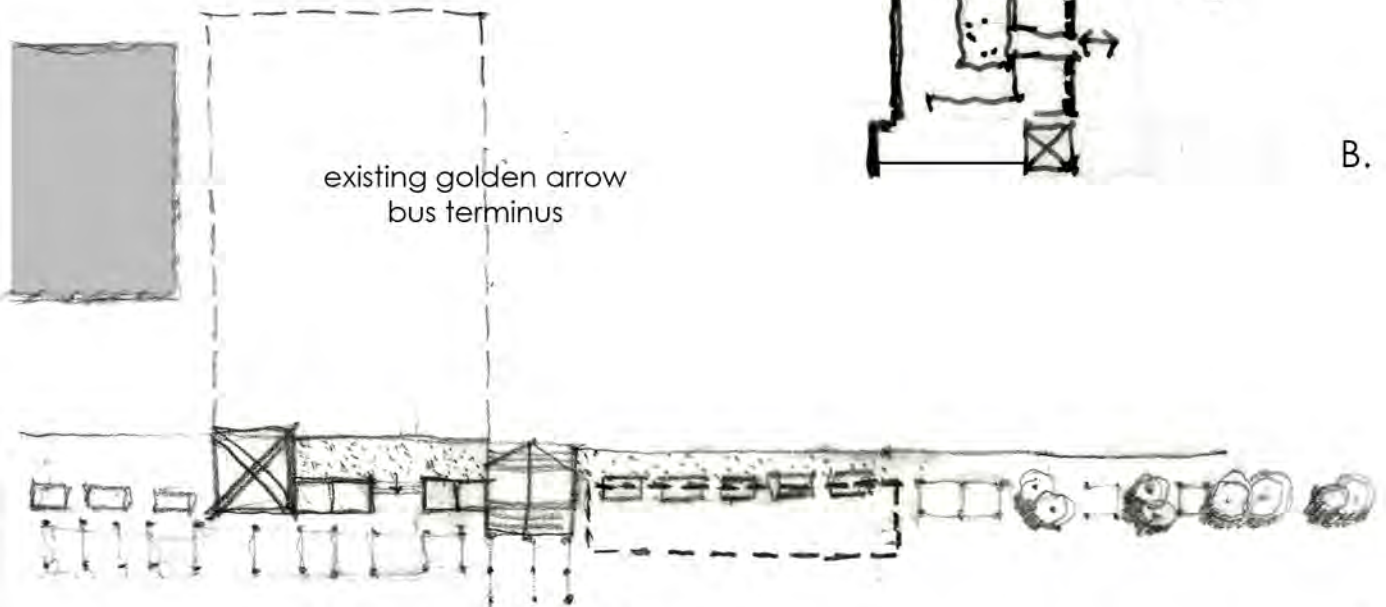


C.

Fig. 53 (this page and opposite):  
Sketches illustrating building edge  
conditions

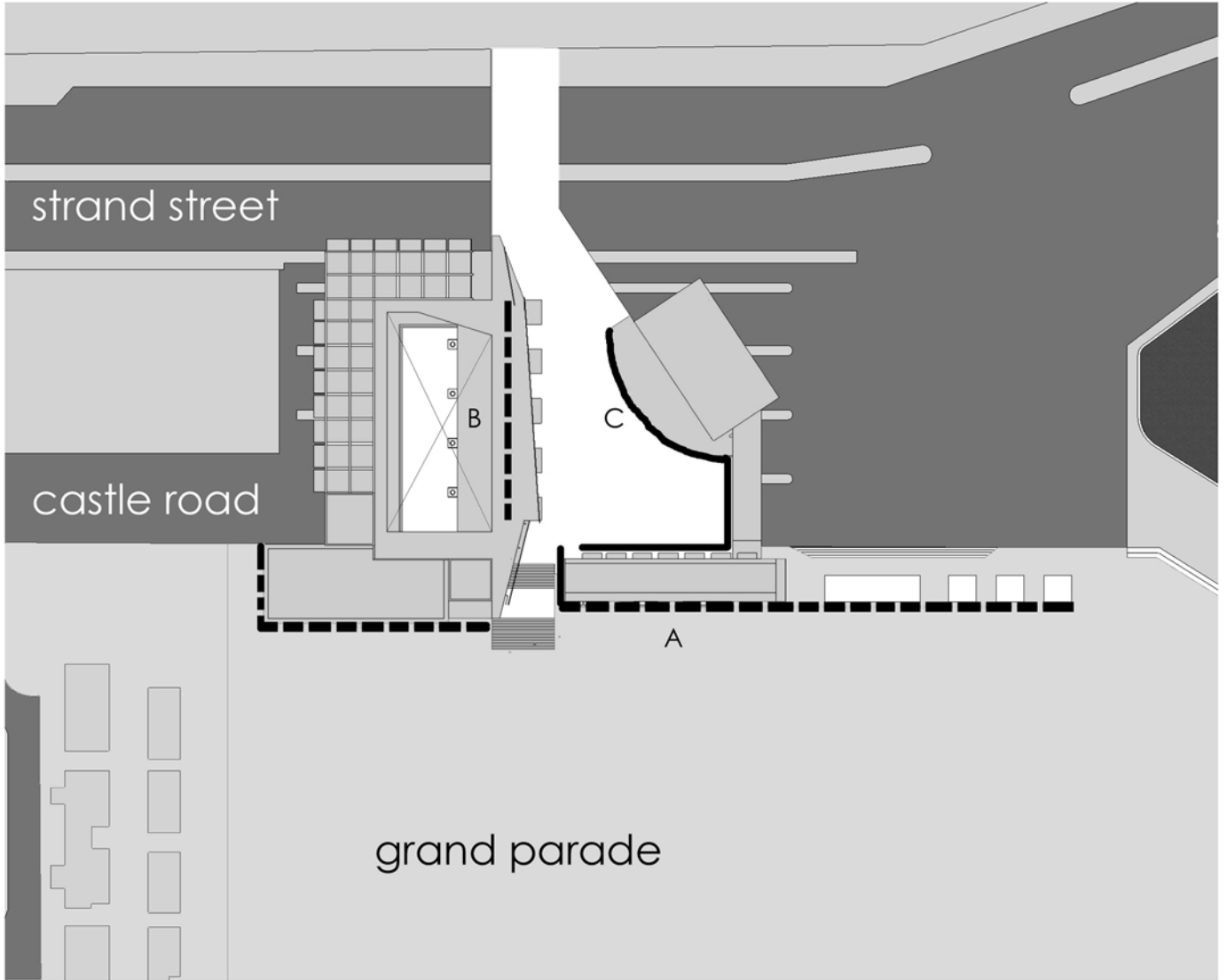


B.



grand parade civic square

A.



----- permeable edge

————— permeable edge

# EMERGING DESIGN:

*incubated dimension*

The Architectural project, has thus far investigated a variety of challenges, issues and opportunities. This process has clarified the overall intent of the scheme, the nature and scale of the programme, and the formal response. Detailed design elements, materiality and architectural language are still in the process of refinement. This dissertation document, seeks to set forth the agenda of the project, and aims to clarify the design rationale. It is my hope that the document has expounded on what has been an iterative and cyclical design process, and has presented a clear narrative of my findings and responses.

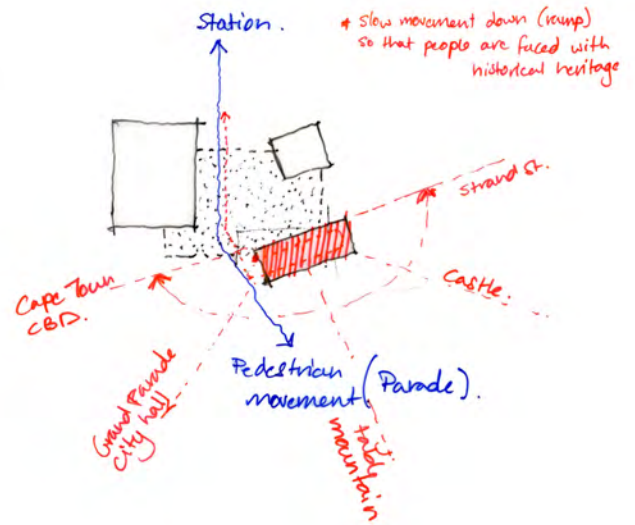


Fig. 54 and 55: Design sketch and physical model, showing how the building form responds to its context

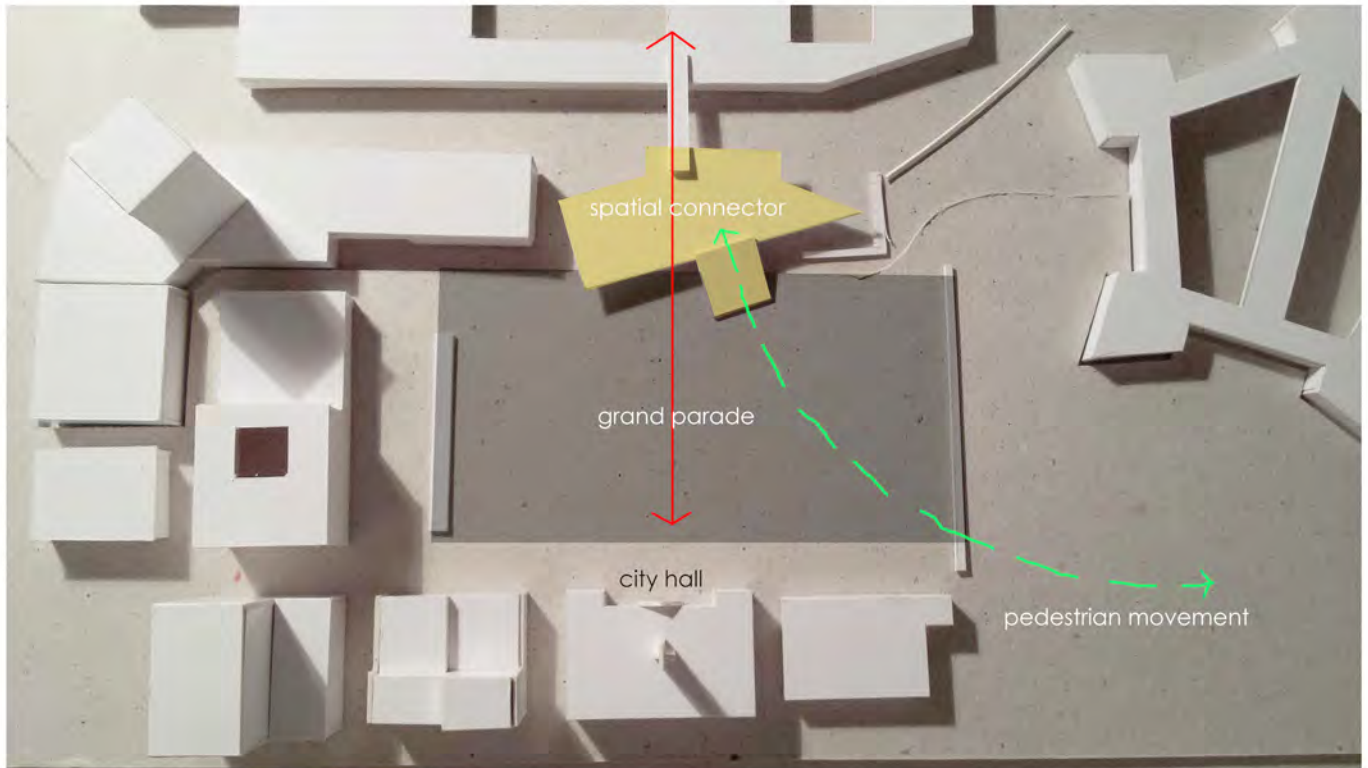


Fig. 56: floor plans, illustrating the multi-dimensional programme

**03. third floor level (typical):**  
low cost housing units  
common room

**02. second floor level:**  
studios  
resource library  
gallery/exhibition

**01. first floor level:**  
retail stalls  
workshops  
seminar rooms  
lecture auditorium

**00. ground floor level:**  
bus terminus  
retail stalls  
public ablutions

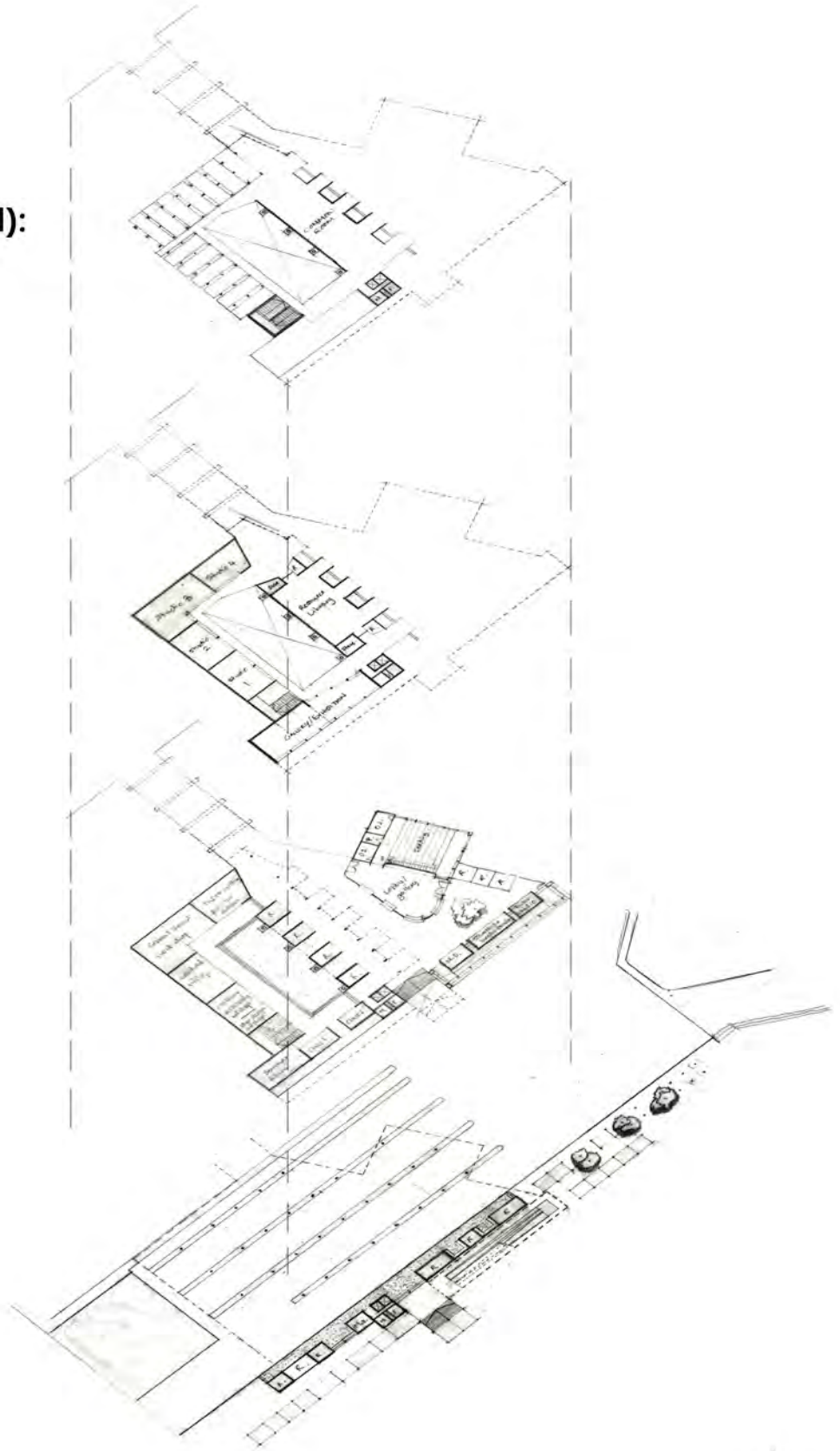
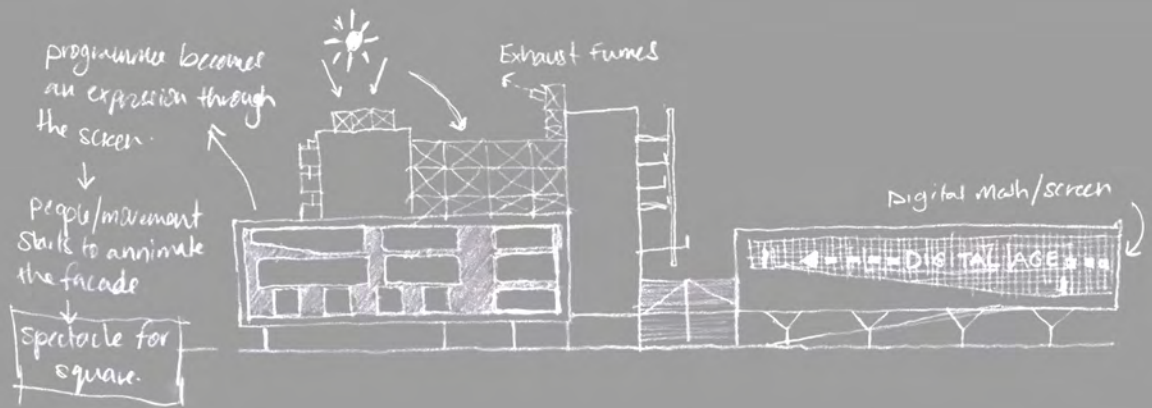
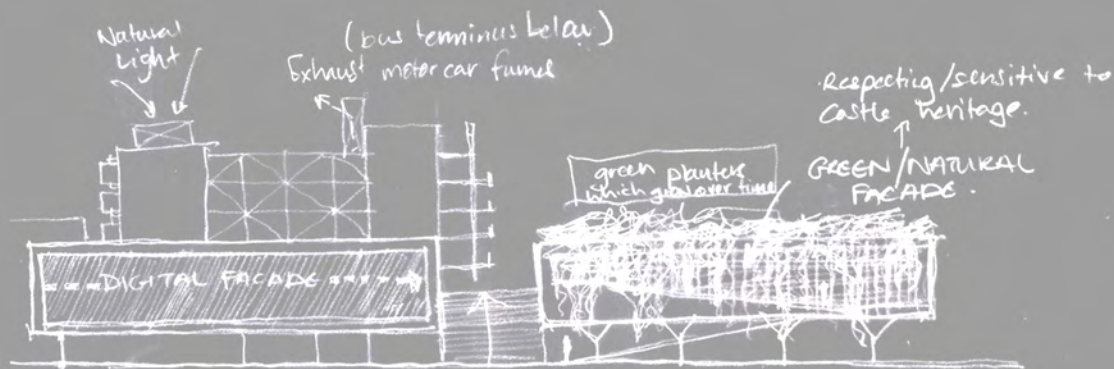




Fig. 57 (above): South Elevation

Fig. 58 (below): Sketches, exploring the nature of facade in relation to Grand Parade



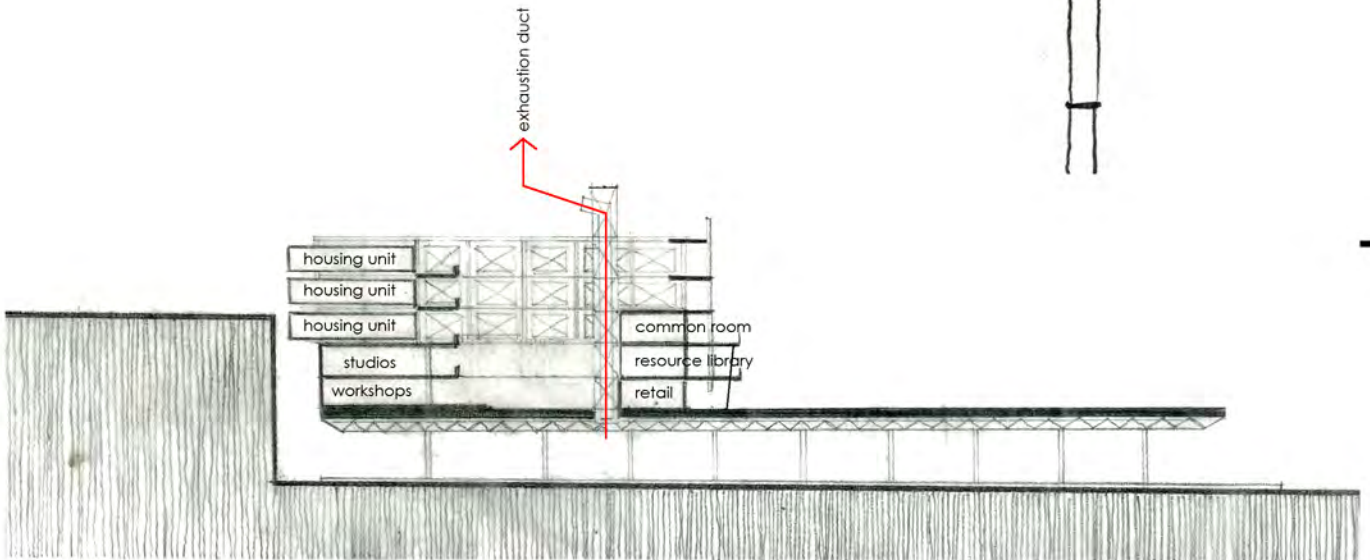
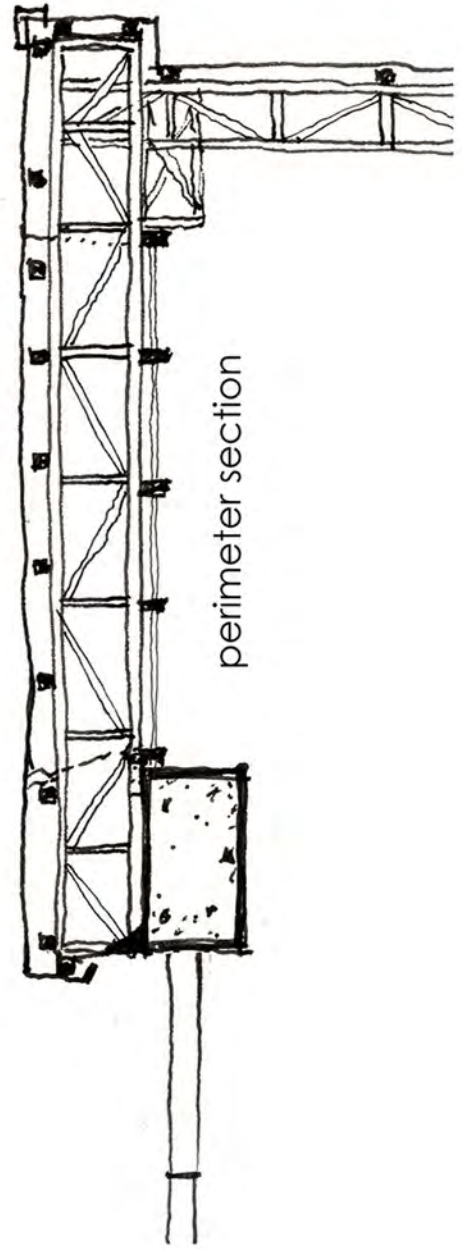
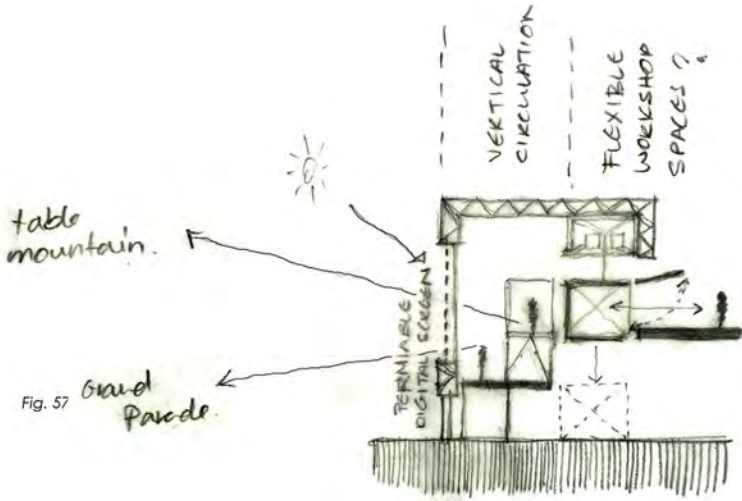
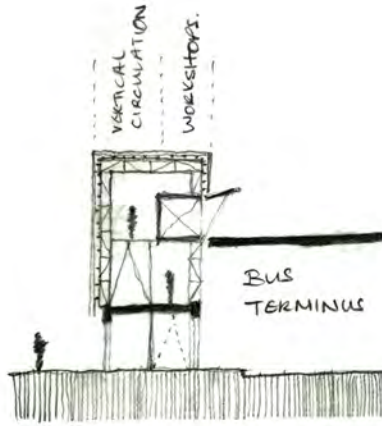


✦ Contrasting material/element/feel ?  
✦ Should this be digital rather ?

→ fusion  
↓  
timber/glass/shading/green screen

contemporary  
v.s.  
Historic Contexts

Fig. 59 (below): Sketches, exploring the nature of facade in relation to Grand Parade



perspective section

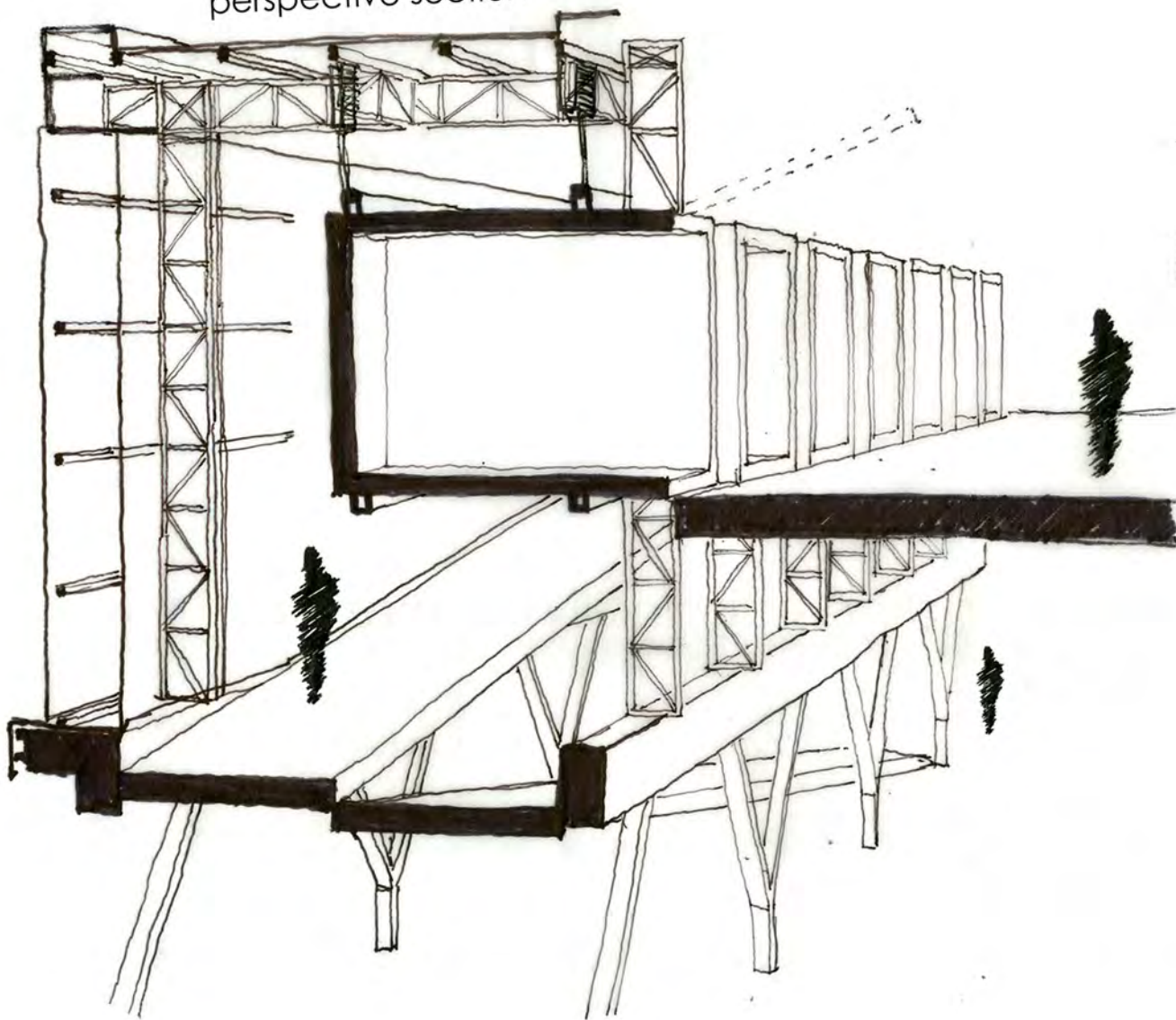
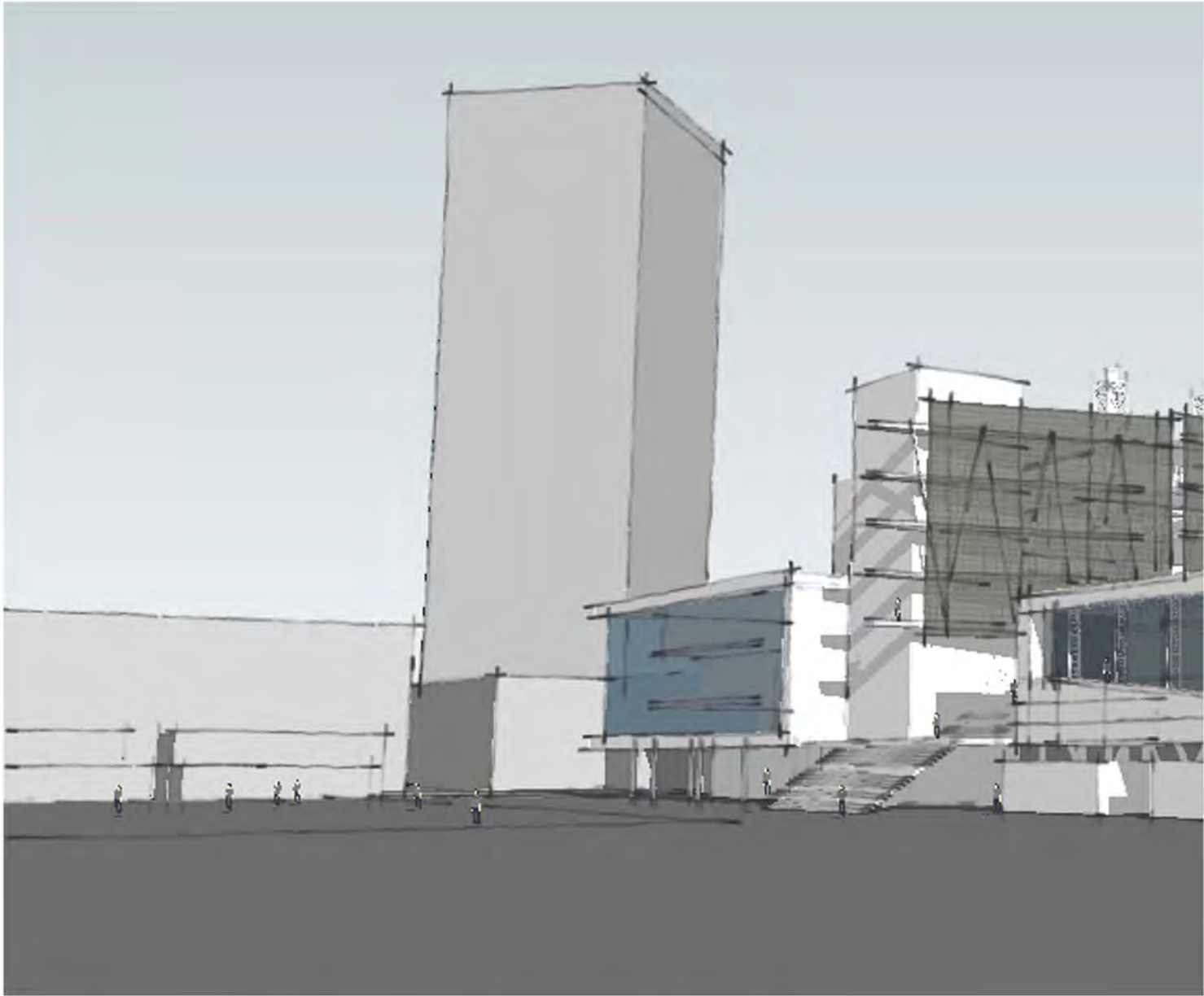
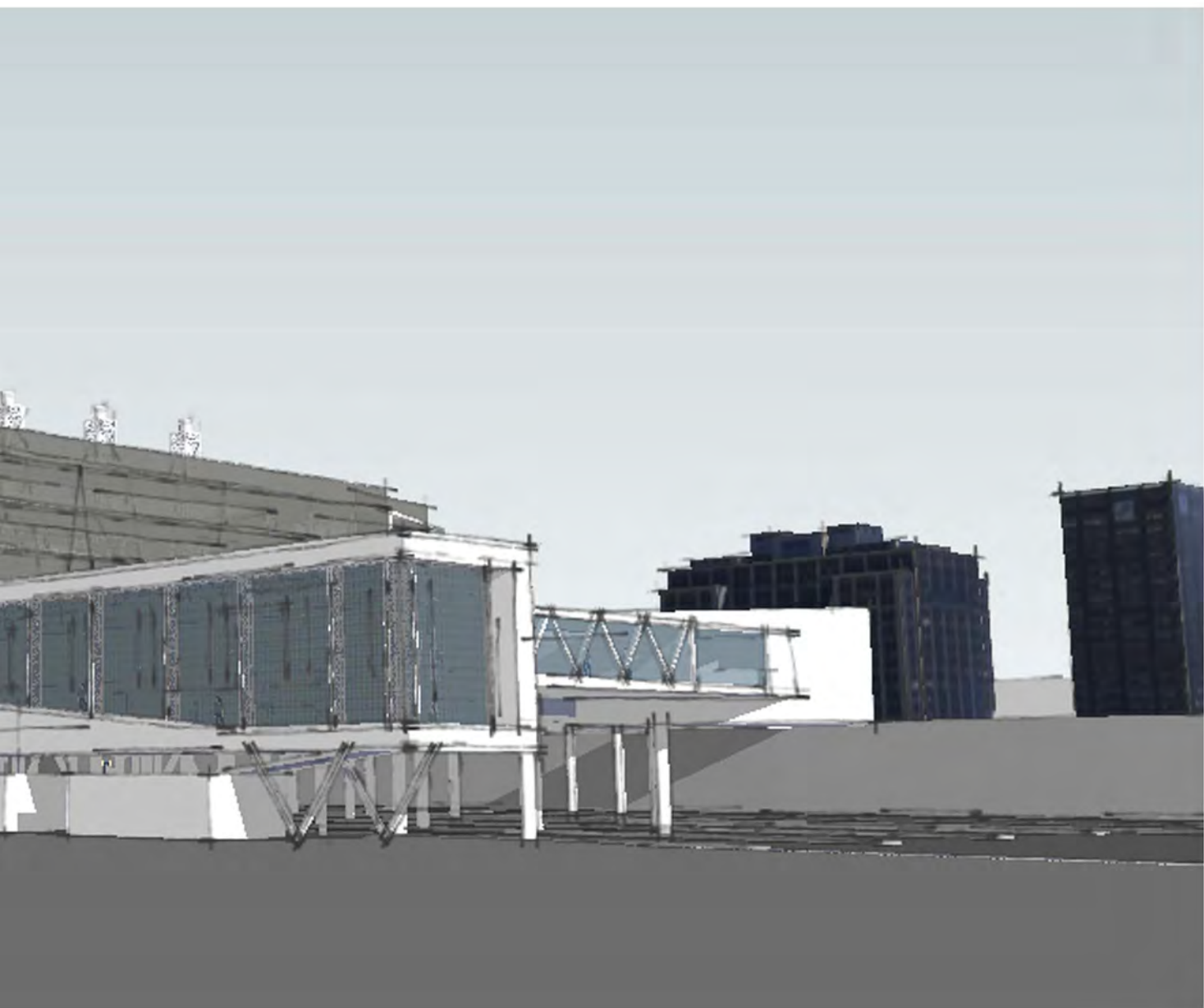
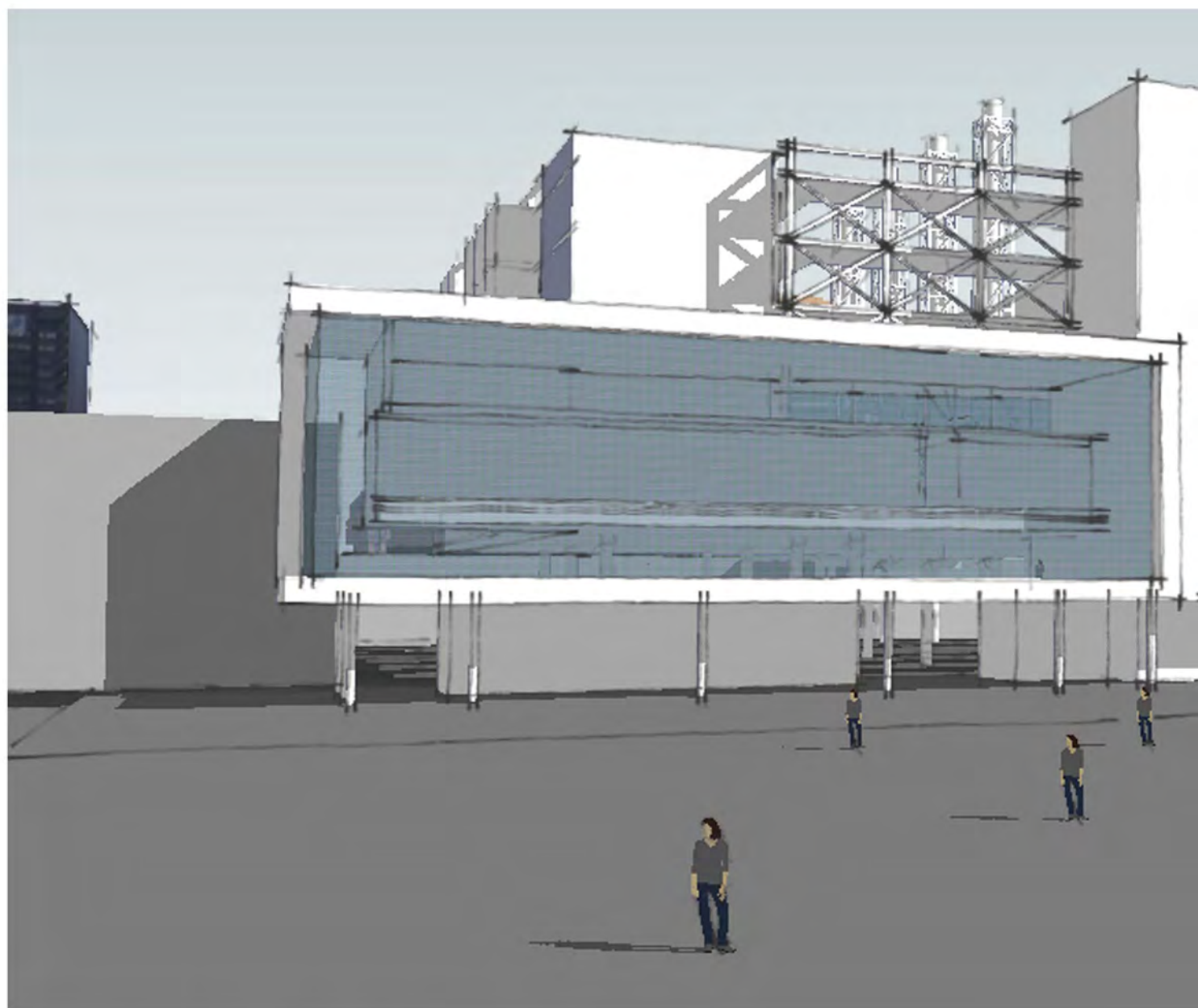


Fig. 60-63(below):  
Perspective views of the  
Informal Business  
Incubator from various  
site positions



view from castle of good hope



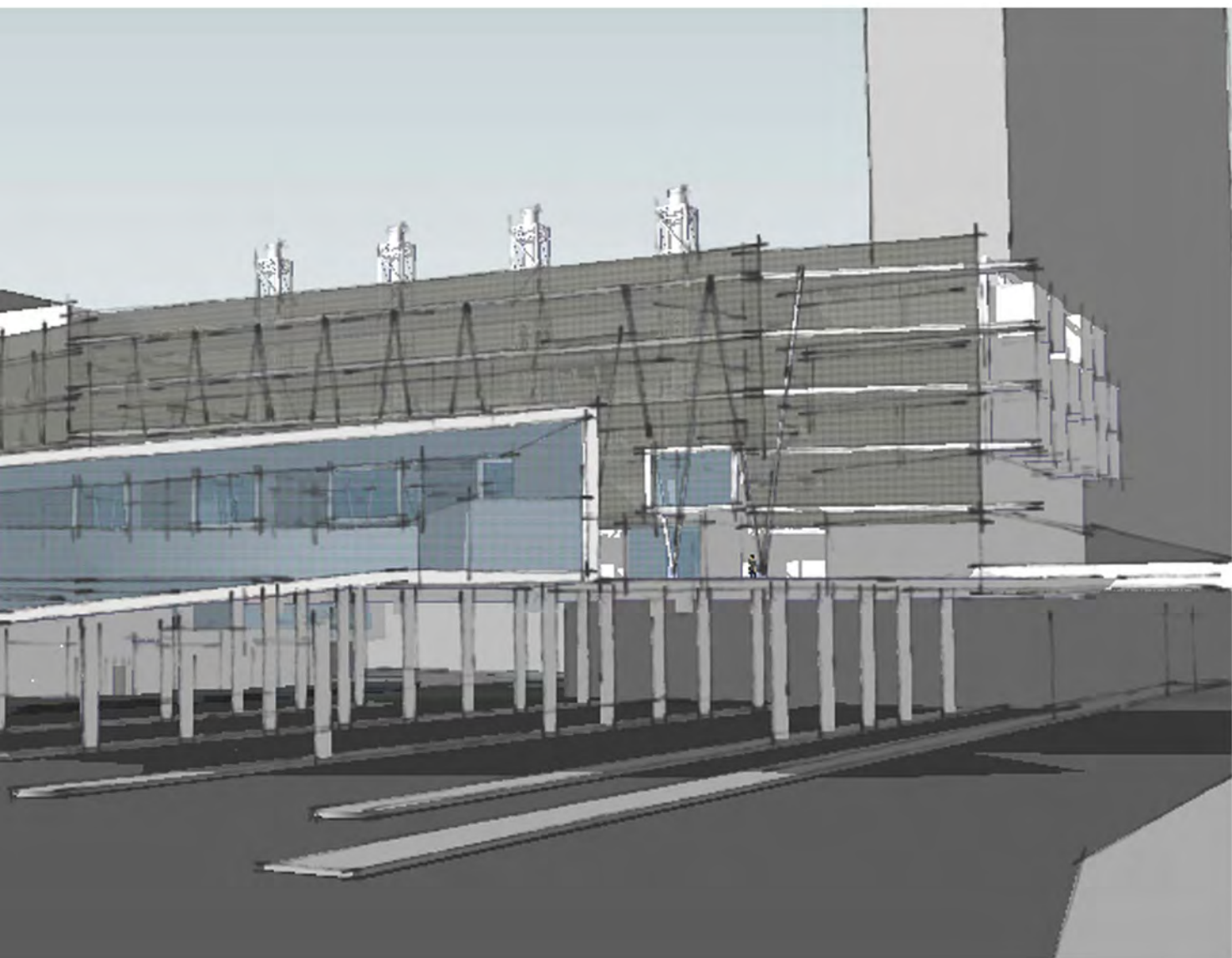


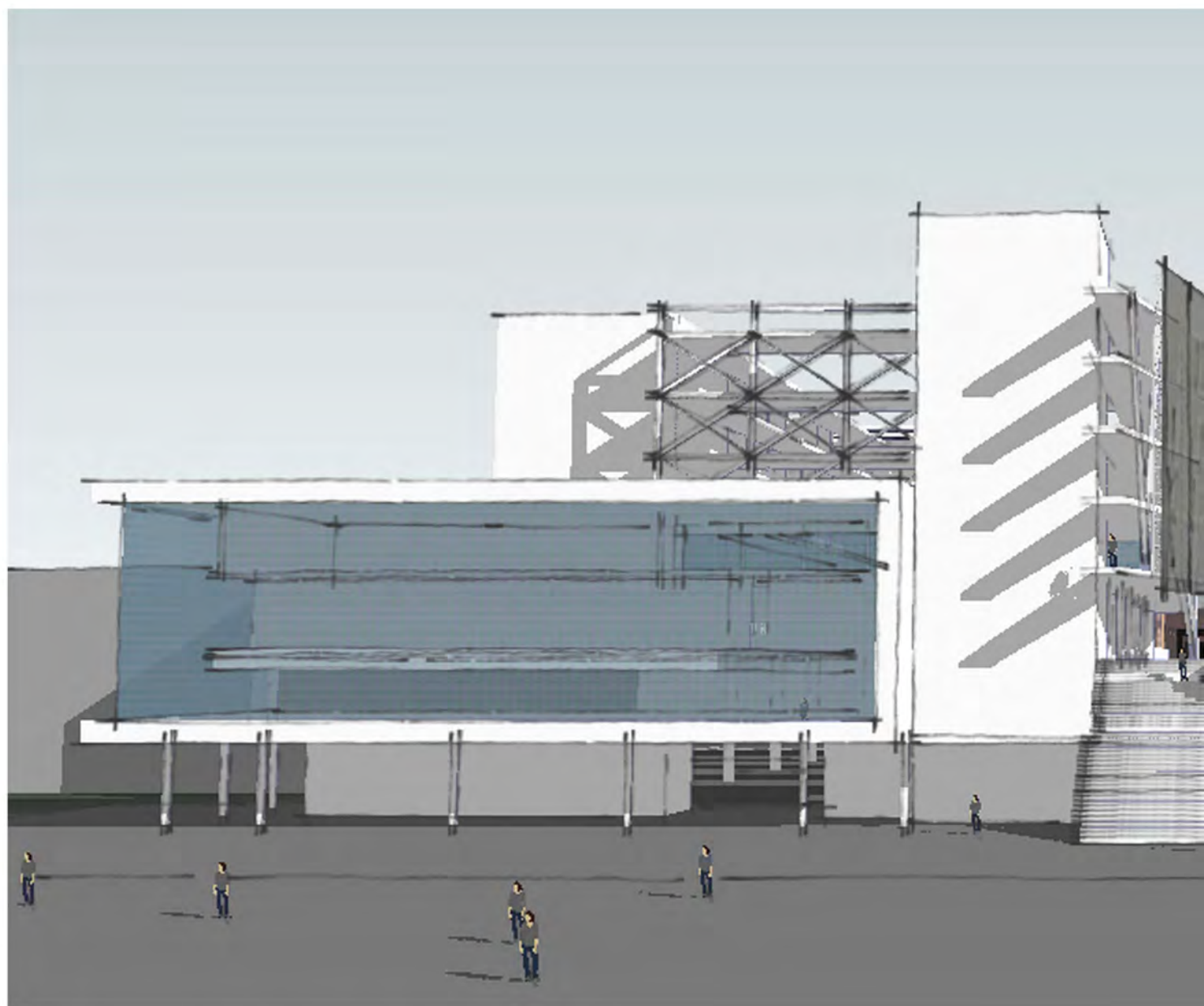
view from south-west



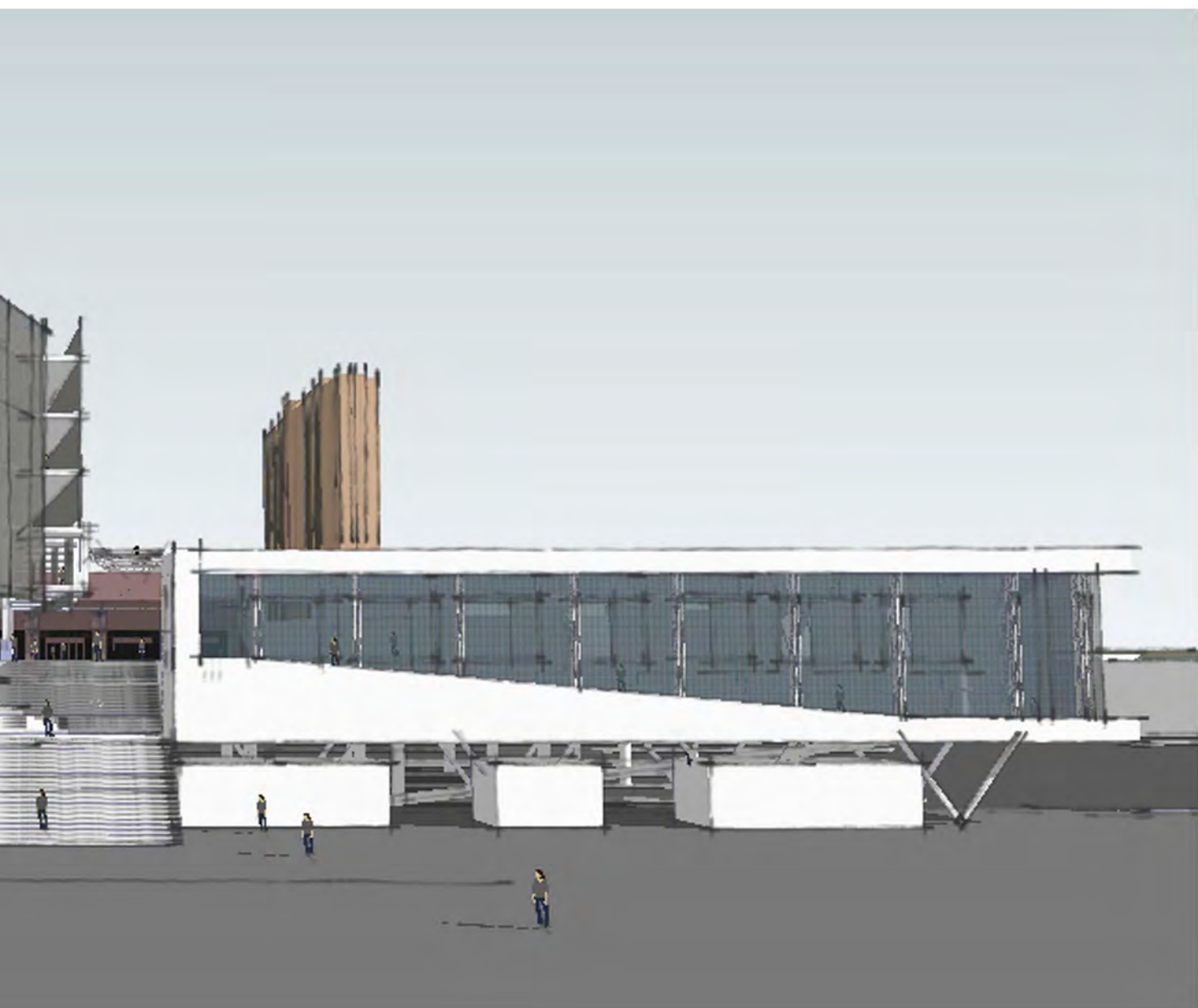


view from strand street





view from city hall axis

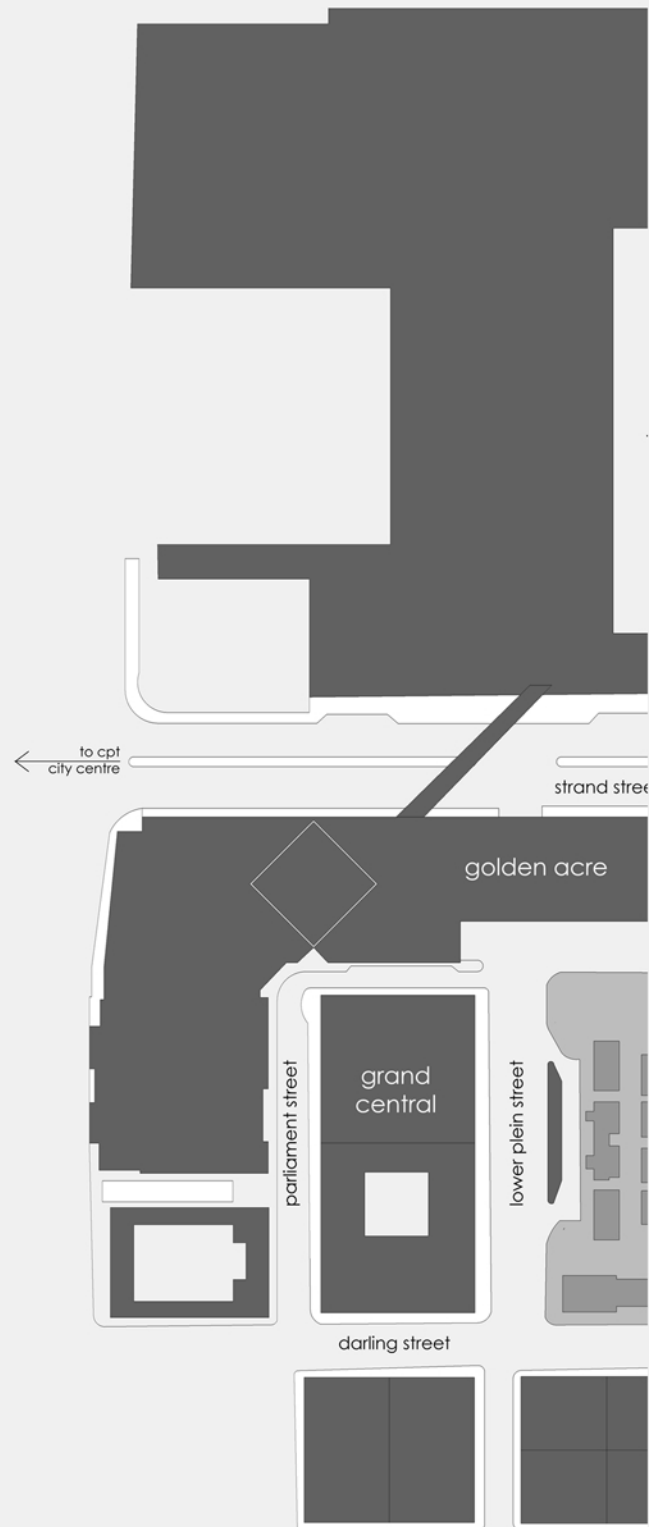


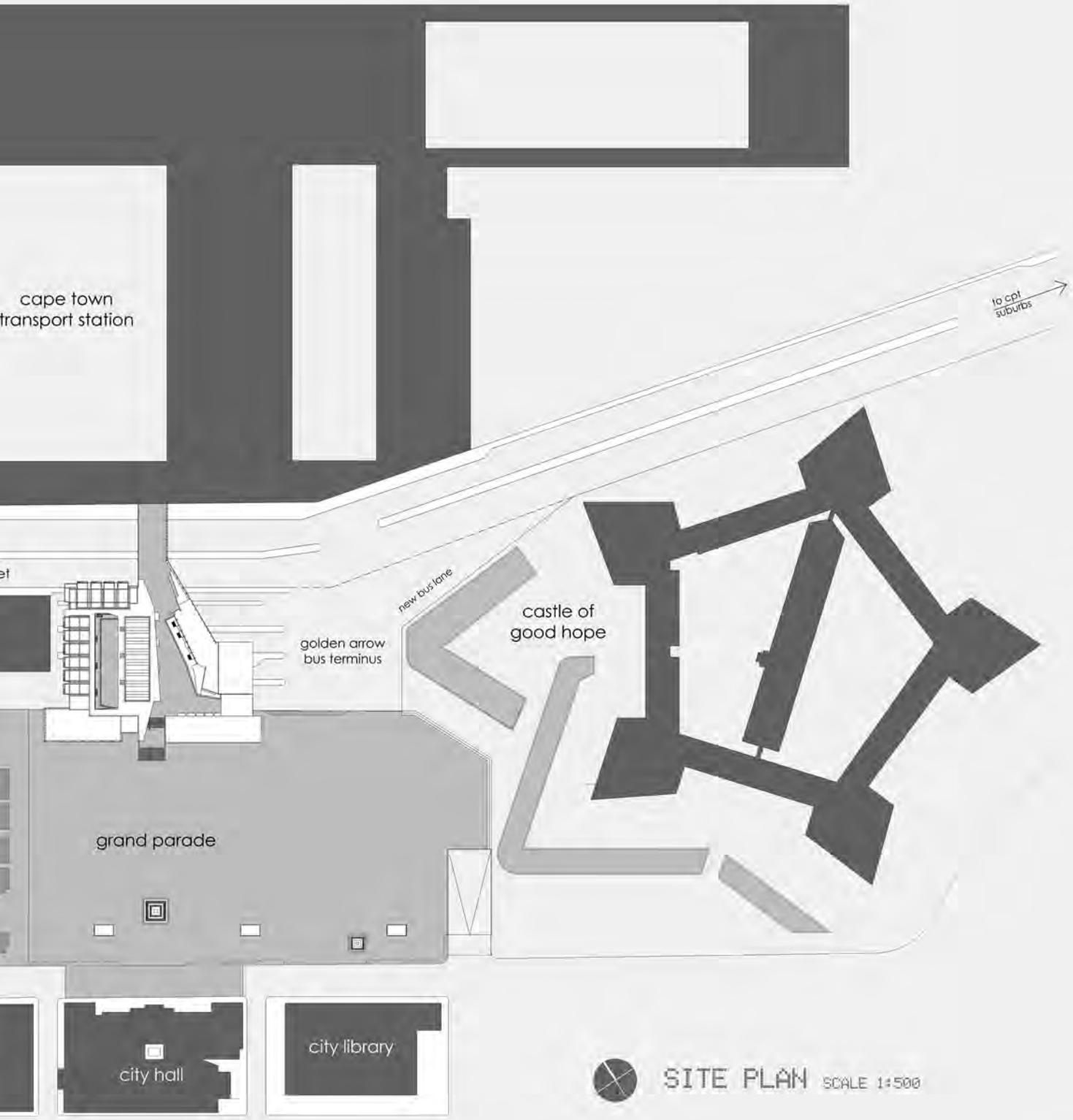
# INCUBATED DIMENSION:

*an urban campus for informal business development at the grand parade.*

The architectural project addresses the site at both an urban (macro) and an architectural (micro) scale. At the urban scale, the building aims to negotiate between the strong lines of pedestrian and vehicular movement. The building aims to establish a node in the city, which behaves as a gateway into the city, from both the north/south axis (pedestrian) and the east/west axis (vehicular).

Fig. 64 (right): Site Plan





SITE PLAN SCALE 1:500

The architectural scale was driven by the need to re-establish the role of the site in the contemporary context of Cape Town. This was done by developing a robust programme which responded to the informal economy; which can be found in and around the site. The programme of the building is primarily an on-site, urban campus for supporting the growth of informal traders. The building comprises of studio/workshop spaces where traders are introduced into the process of making, marketing and selling. Through the element of boundary and threshold, the building both spatially and programmatically, allows for a sense of mediation between high pedestrian activity and informal trade.

The building seeks to showcase the process of informal trade, where the physical dimension of the architecture becomes a new mode of communication between buyers and traders, between citizen and city. The physical boundaries/thresholds dissolve and blur at certain points in the building, which allows for the interplay between the public and the informal economy.

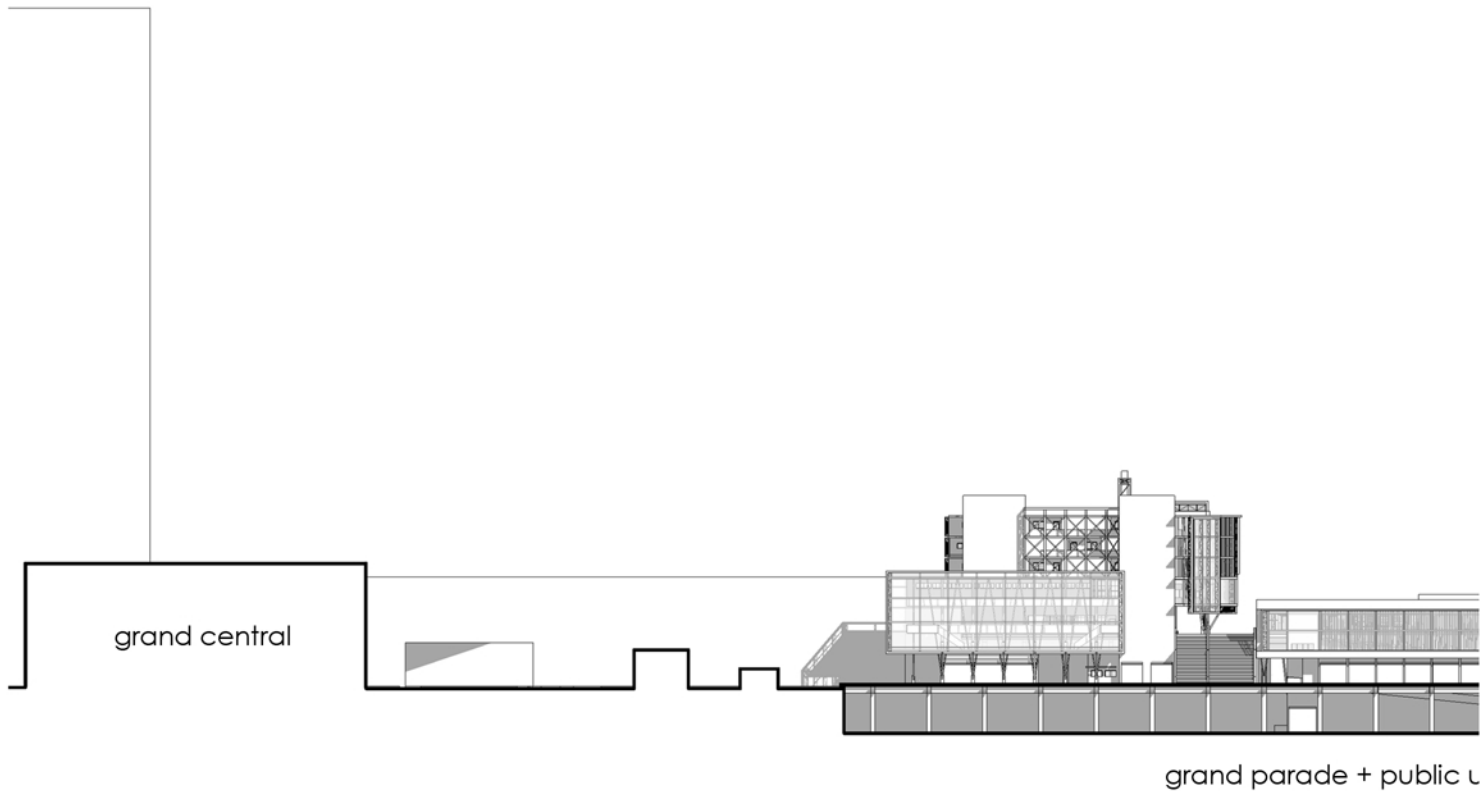
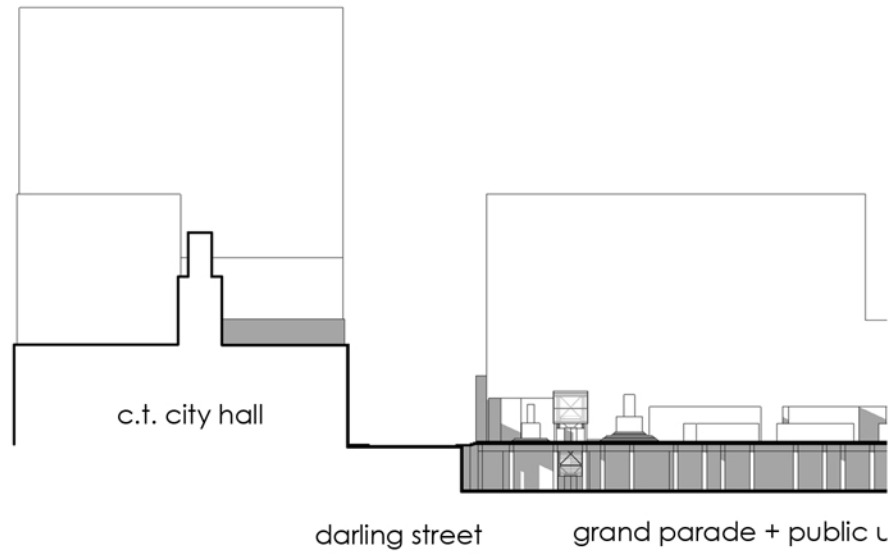
Through the use of digital media and social platforms, the architecture seeks to establish a new tectonic, which allows traders to expand their marketing reach to the public. Currently, informal traders are bound by the physical obstacle of being dependent on pedestrian movement on the site. Therefore, this architectural project presents a space which allows the physical dimension to migrate from its limitations of distance and time. The informal economy is freed from its dependence on pedestrian activity. The digital dimension offers these traders a chance at letting the city rely on the informal economy, and not vice-versa. The design dissertation offers informal traders an opportunity to market themselves and their products digitally, establishing a new sense of communicative support. ideal for a contemporary digitalised society.

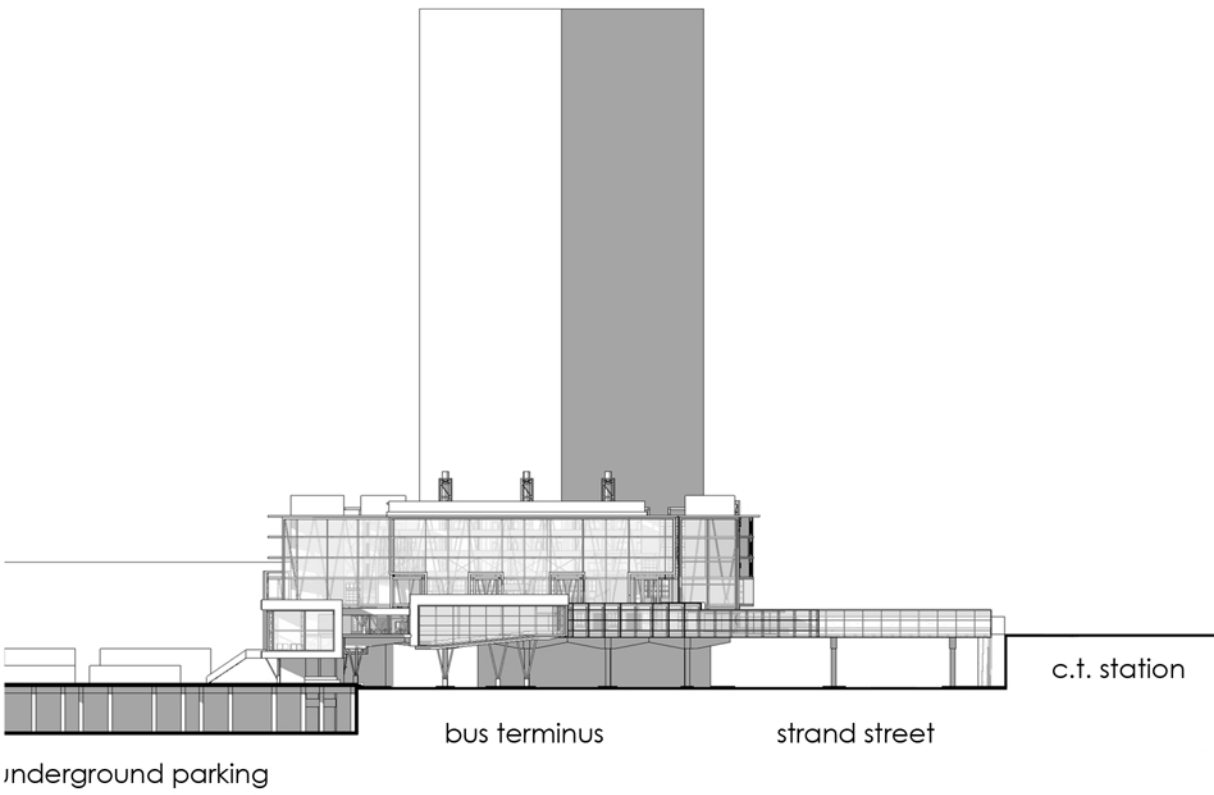
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Fig. 65 (right): Floor Plans

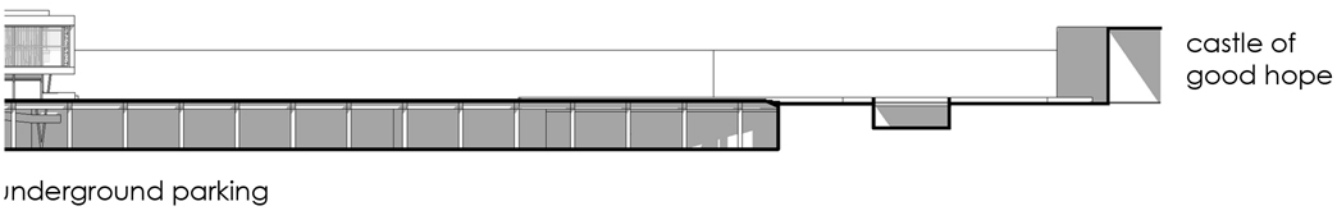


Fig. 66: Site Sections



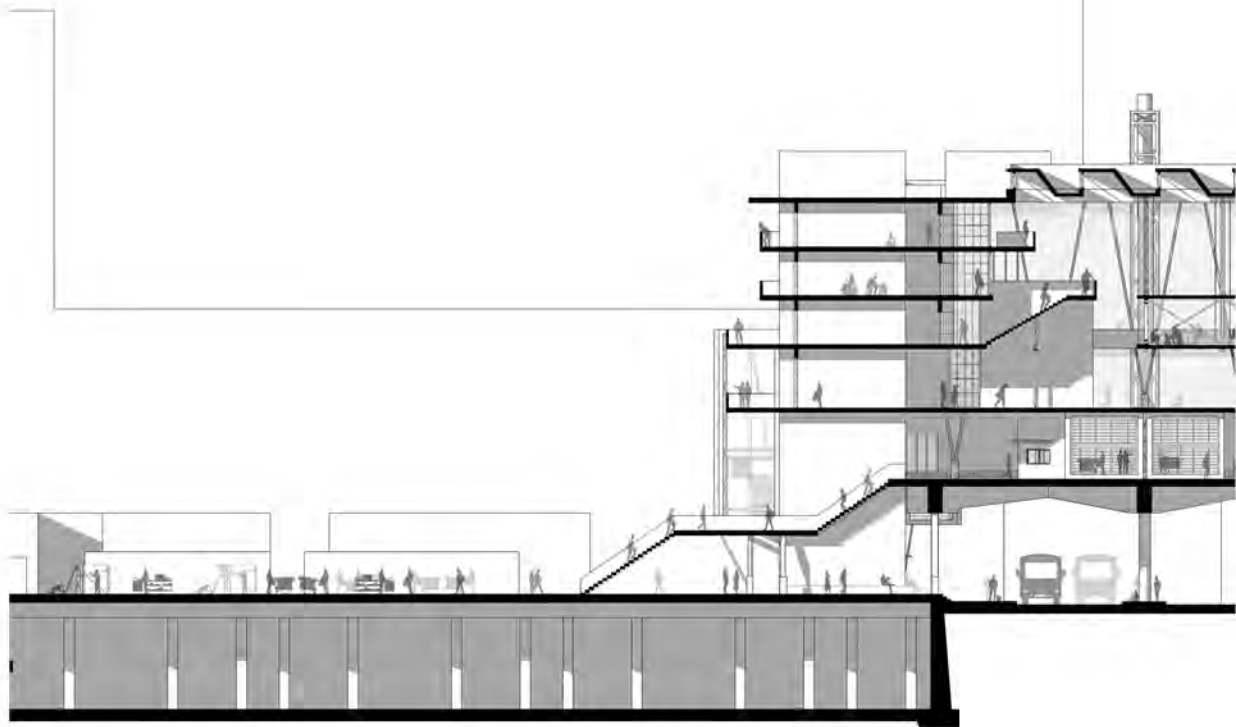


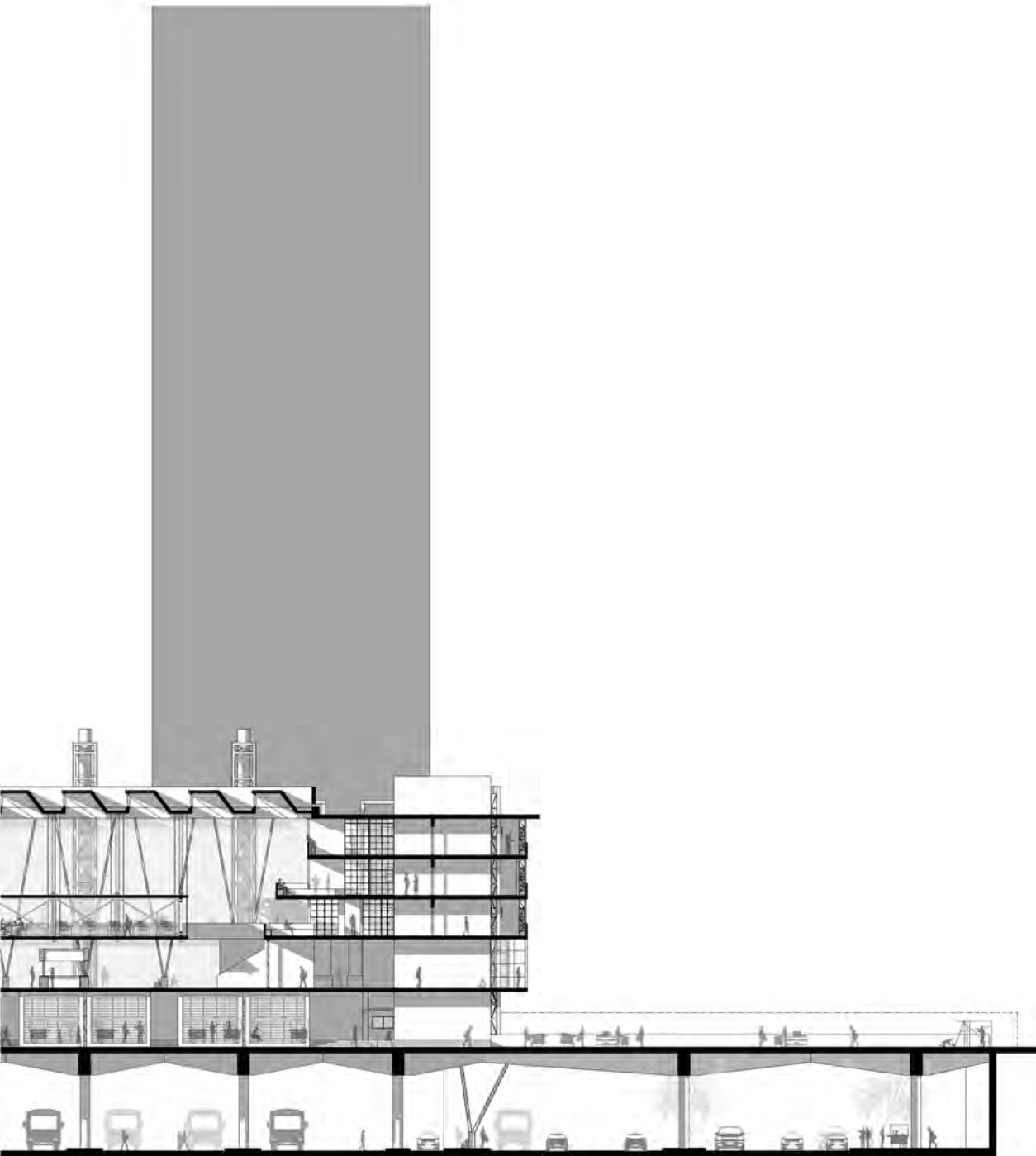
SITE SECTION C.C. SCALE 1:500



SITE SECTION D.D. SCALE 1:500

Fig. 67: Section A

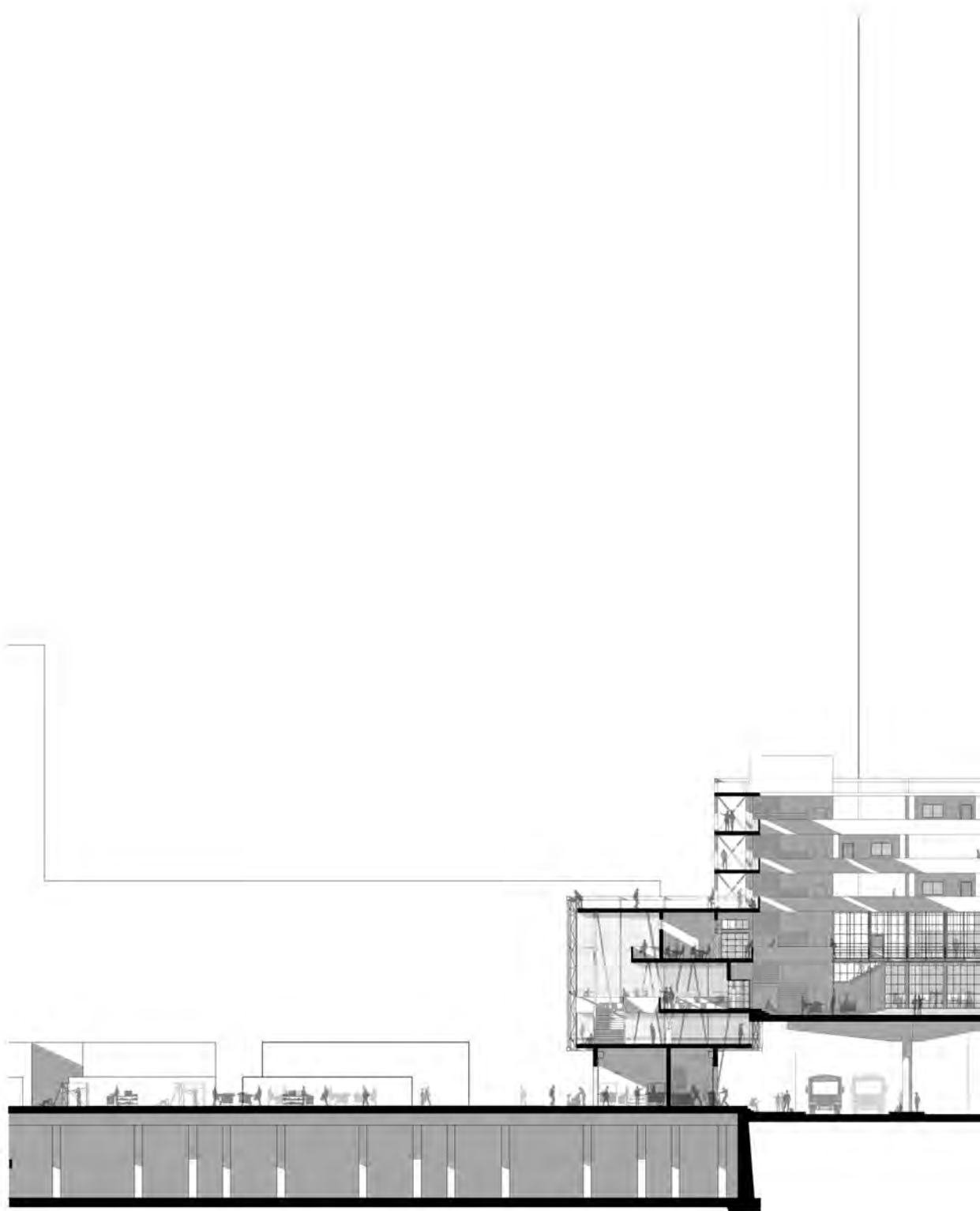


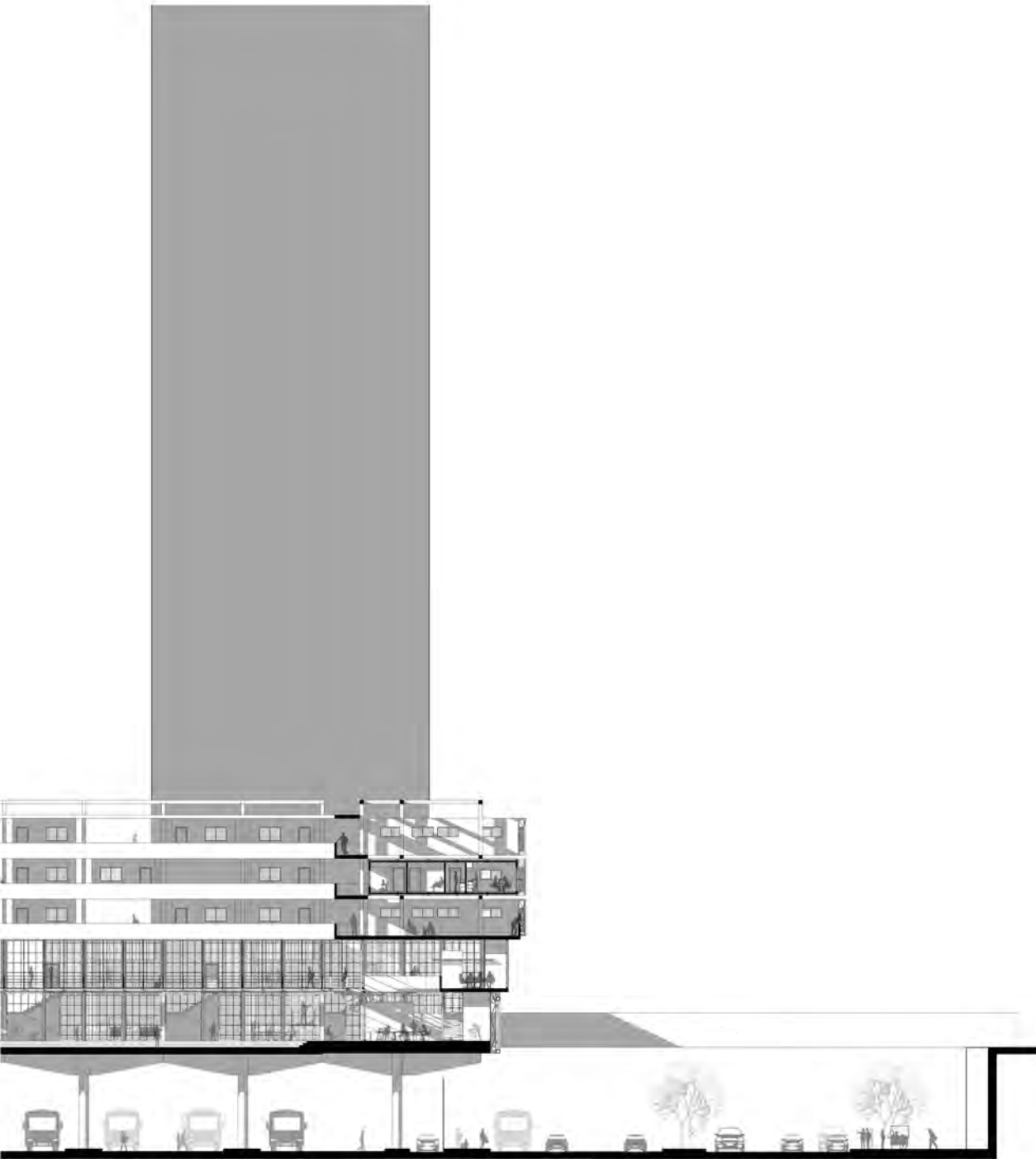


SECTION A.A. 1:200



Fig. 68: Section B





SECTION B.B. 1:200



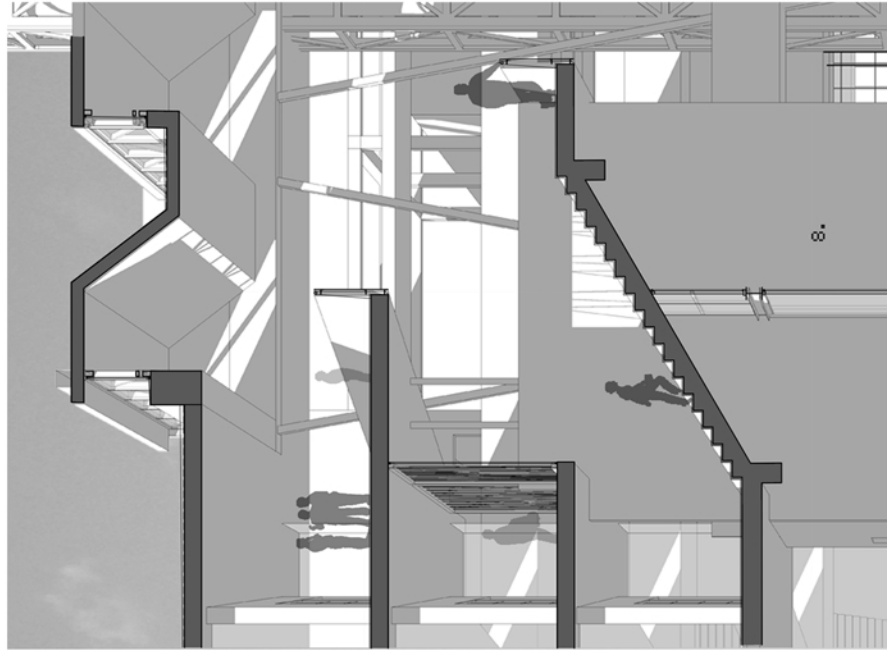
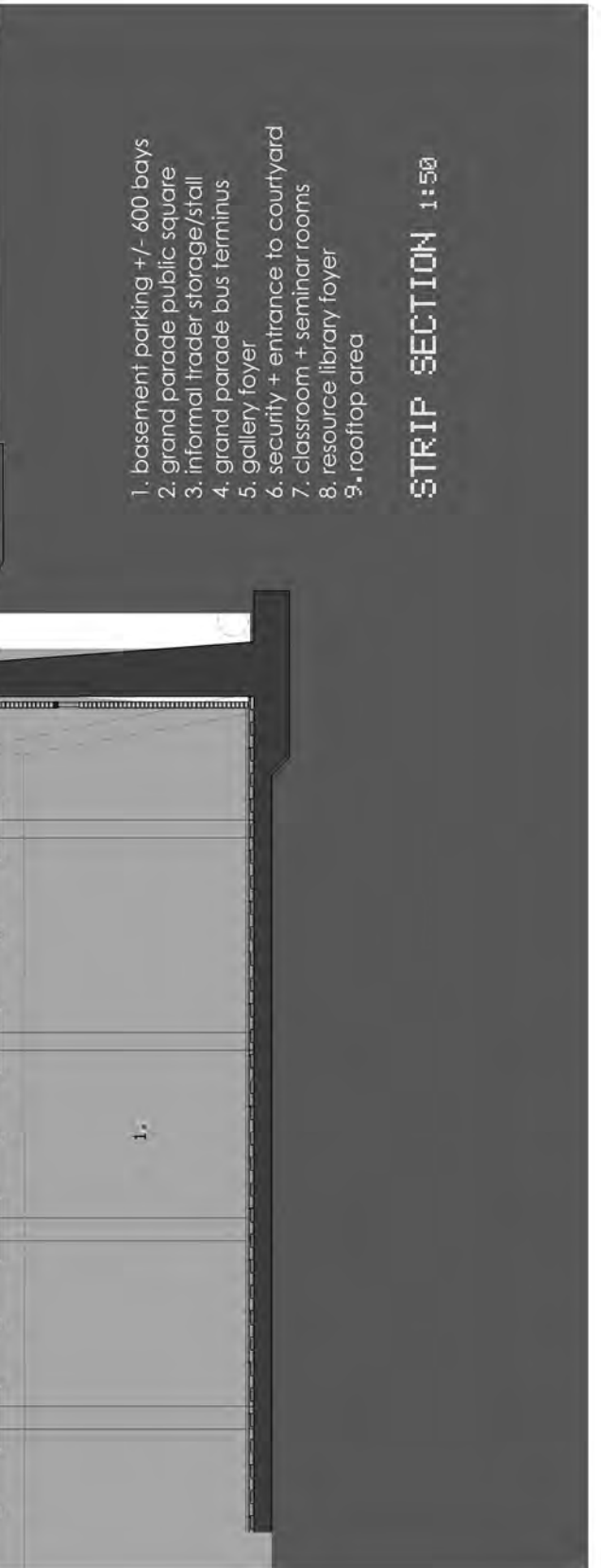
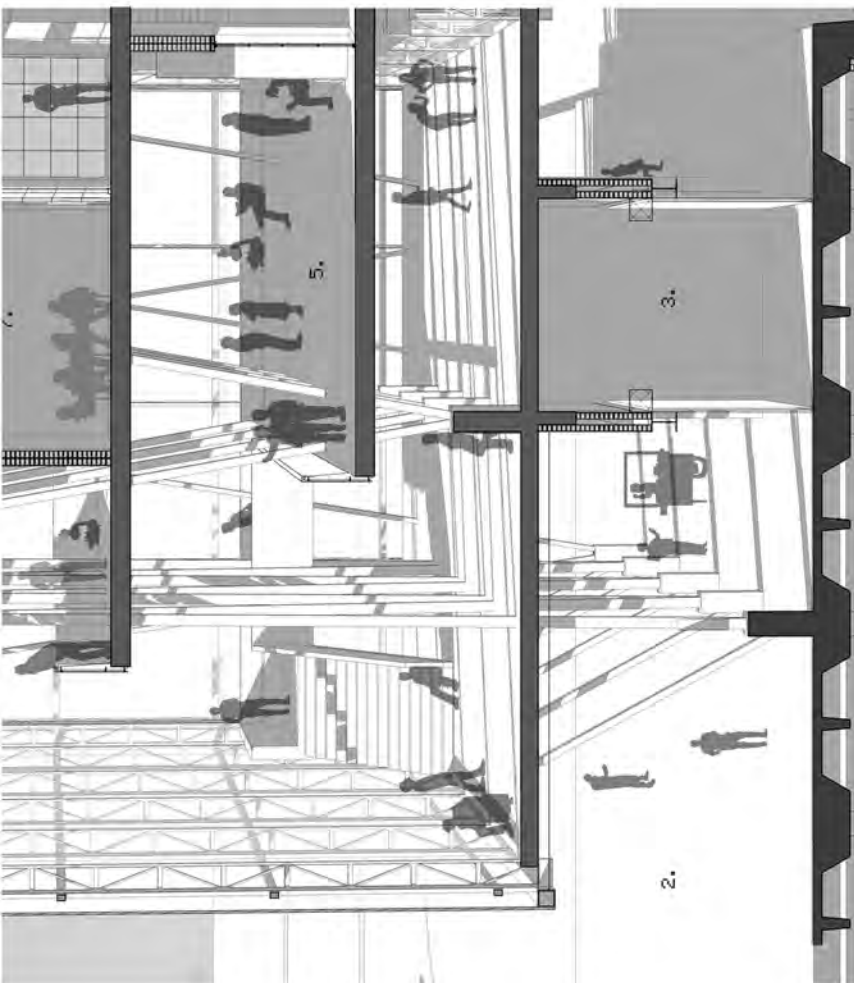
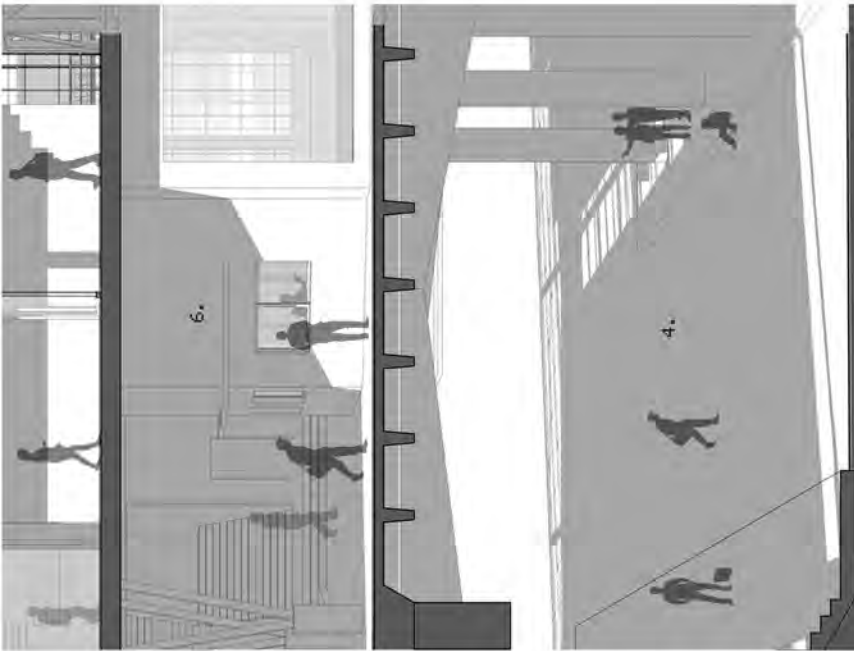


Fig. 69: Strip Section

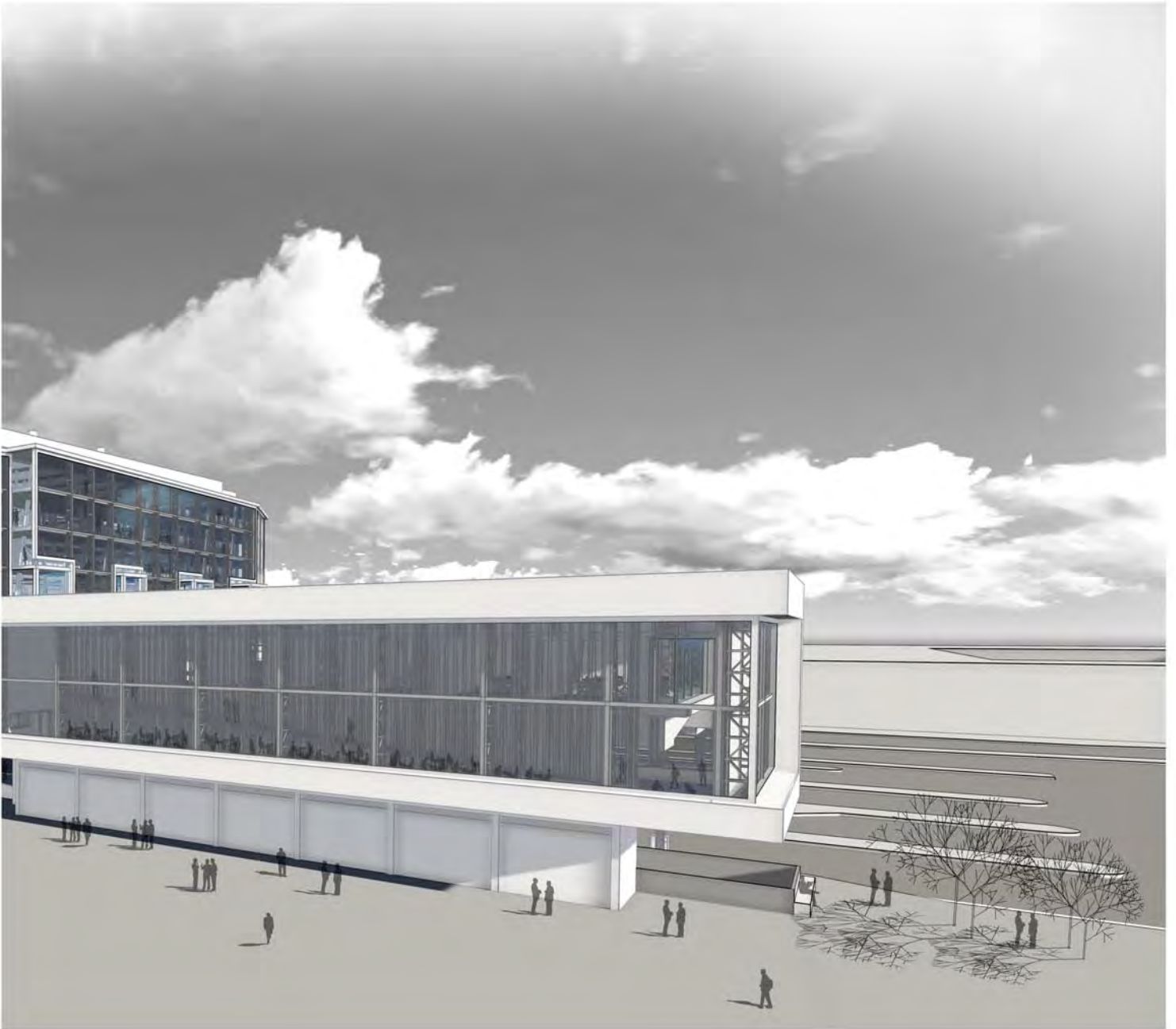


1. basement parking +/- 600 bays
2. grand parade public square
3. informal trader storage/stall
4. grand parade bus terminus
5. gallery foyer
6. security + entrance to courtyard
7. classroom + seminar rooms
8. resource library foyer
9. rooftop area

**STRIP SECTION 1:50**

Fig. 70-72: Perspectives









VIEW FROM PEDESTRIAN BRIDGE

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note: Unless otherwise stated, all diagrams, drawings and images are by the author

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