

Urban and context analysis

The chosen study area of this dissertation is the Mandela Development Corridor, a study area which falls within the Tshwane Metropolitan area. The urban context in and around the MDC has a unique spatial character. An in-depth understanding of this unique spatial character is needed for the proper formulation of an efficient design brief that responds to the context and the needs of its users or inhabitants.

This chapter looks at the study area as a whole and all of the interdependent parts that fall within the context of the study area. The identification of the influencing factors on both the physical and cultural landscape of the study area is of utmost importance and to achieve this, the context in which the site is situated will be looked at in relation to its regional, city-wide and local significance.

This context study of the urban context and site will be looked at in its current state and as the MDC is due for many changes in the coming years, as stipulated in the Mandela Development Framework, the future proposed context of the site will also have to be

considered. The proposed development of a cultural centre for the visual and performing arts is based upon the future context predictions of the MDC framework. Thus this analysis seeks to develop the reader's understanding of the future of the area, as well as its related existing fabric.

The context of music

within South African culture

South African music can be described as a hybridisation of local ideas and cultures and imported international styles, with all local genres and cultures giving it their own local twist that carries with it the unmistakable South African flavour (www.music.org.za).

The director of Radio Freedom, Don Ngubeni, once said: *"Music is our strength, our mobilizer. Music makes our people very strong when they are together, it enables people to keep on struggling under terrible conditions."* (www.afribeat.com)

African music and dance can be described as an expression of the essence and beauty of life and is not merely representational of the african context; music is the context. (www.afribeat.com: unknown author)

South African society consists of many varied cultures, yet within each unique culture, musical rhythm and percussion act as one of the purest forms of expression and provides the truest representation of the emotions, the intensity and the beliefs of the people within each culture.

The traditional music of each culture gives its listeners a sense of identity, and provides the people of the culture an opportunity to share in a common interest with others, stimulating social interaction and it can also provide comfort in solitude.

South African musical culture not only serves as a record of cultural expression, but it also is representative of and serves as a chronological tool that documents and tells the history of this country. Throughout our country's history, in correlation with every shift in public perception, oppressive regimes, governmental policy and national triumphs, there has been an equally influential musical development that today can provide listeners with the truest representation of society at any time in our history.

The diversity and range of South Africa performance art forms can be said to be as diverse and complex as the country's cultural heritage. Forms of performance art range from musical expression in the creation of melodies, drama and theatre, to theatrical performances, story telling, formal stage productions or singular

performances staged under a tree, to dance and rhythmic expression staged to a beat, to using the human body for dramatic conveyance of a message or story. The potential for exploration of and involvement in the various cultural performance art forms cannot be denied. There is no better tool at our disposal than that of performance art to bridge the cultural divide in our country. Performance art provides us with the opportunity for all people and cultures in South Africa to investigate and better understand our heritage and culture of the past, present and future.

History of South African music

South African music had its beginnings in the 17th century when indigenous people and slaves imported from the East, adapted and reinterpreted Western musical instruments and musical styles. In the centre of Cape Town, tribes such as the Khoi-Khoi developed a small guitar with three or four strings, known as the *ramkie*. They used the *ramkie* to blend Khoi and Western folk songs and dances. (www.lexplore.com/trip/safrika_culture)

In the Dutch colonial era, slave orchestras and travelling musicians moved around the colony playing Western music at dances and other functions. This tradition was continued well into the era of British rule after 1806. (www.safrika.info).

In the early 1820s coloured marching bands began parading through the streets of Cape Town. This became a tradition that has continued to the present day in the form of the great carnival held in Cape Town every New Year.

In the early 20th century, with the development of mining centres such as the Witwatersrand, many urban 'black' slums or ghettos were created, which led to the development of new forms of hybrid music such as *marabi*, a keyboard style

of music similar to that of American ragtime and the blues. In the 1930s and 1940s *marabi* bands produced some of the first professional black musicians in South Africa.

Jazz became popular in South Africa in the 1950s. Musicians such as Hugh Masekela were responsible for the growing popularity of this musical genre. Masekela started his career on the Sophiatown scene and eventually made a success of his career in Britain and New York in the early 1960s. Jazz groups such as the African Jazz Pioneers enlivened centres such as Sophiatown throughout the years of severe repression in South Africa. (www.safrika.info)

The 1960s saw the arrival of local 'white' rockers and pop groups due to the segregation of South Africa from the rest of the world as a result of apartheid.

At the end of the 1970s, influences of the British angry punk movement could be seen on the local music scene. The Johannesburg East Rand was considered to be the breeding ground of a new generation of rockers, who were disillusioned about the South African repressive white regime and sought to create a heightened awareness of

the commercial exploits of the mainstream music industry.

In the 1980s 'pubblegum' became popular in black townships. This style of music/dance is a bright, light dance pop influenced by American disco and combined with the local heritage of *mbaqanga*.

Kwaito arose in the townships in the early 1990s and quickly became popular with South Africa's black youth.

Today, kwaito is the biggest force on the South African music scene. Kwaito is only rivalled by the gospel and Afrikaans music industries, both of which are seeing an ever growing popularity.

Hip-hoppers and rappers have now also arrived on the South African music scene, drawing influences from the USA's rap and hip-hop industries. Recently collaborations of the various genres of kwaito, rock and afrikaans have been produced with great success, keeping alive the South African tradition of making music that speaks to and with global trends while always remaining definitely home-grown. (www.safrika.info)

Macro scale The City of Tshwane

Over the past 15 years since political liberation, South African urban policy makers have tried to repair the fractured nature of South African cities that resulted from Apartheid planning. However it is increasingly clear that current urban planning interventions themselves have even greater fracturing effects on our city. Tshwane has recently been the subject of numerous studies and undergone many planning exercises to try to revitalise the inner city and bring the various precincts together for the first time. The development of numerous Urban Design Frameworks for precincts throughout the city and for the city as a whole have been commissioned.

The city's history

The urban context of Tshwane came into being as a result of the apartheid government. They wanted to keep black citizens out of the inner city, but still needed them near by as a source of cheap labour, so they created 'townships' on the peripheral areas of the city.

The popularity of so called 'white suburbs' also grew during the apartheid era (Mabin, 2007). Both these instances have left a spatial legacy within Tshwane whereby the region is characterised by strong district cores surrounded by a number of satellite nodes that spread over the vast area that is Tshwane. This notion of segregation is still rife today, more so due to social and economic status than that of racial segregation.

Overview of city

Tshwane is the capital city of South Africa and subsequently one of the most influential cities in Africa.

Tshwane covers a large area of over 4 200 square kilometres and its borders extend out of Gauteng into the North West Province. Over 2,4 million people live in the city of Tshwane and its inhabitants speak a diversity of languages, the most dominant of which are Afrikaans, English, Tswana, Ndebele and Sepedi.

Lying in a transitional zone between the Highveld and Bushveld, Tshwane's boundaries are formed by two mountain ranges: the Magaliesberg to the north and the Schurweberg to the south.

Tshwane's streets are laid out in response to these two ranges. The east-west orientated city blocks run parallel to these two ridges, with the longitudinal streets determining the city shape and street character (Van der Waal, 1990)

Together with Johannesburg and Ekurheleni, Tshwane forms part of the Gauteng Conurbation, which is the most urbanised and economically powerful area of south Africa as well as Africa (City of Tshwane, 2007:10).

The city at present

The city of Tshwane thus functions as a multi-nodal city, of which Pretoria is regarded as the core city.

Currently only 55% of the population lives in the central urban areas, this population however contributes up to 82% of the economic output (Cities Network, 2002).

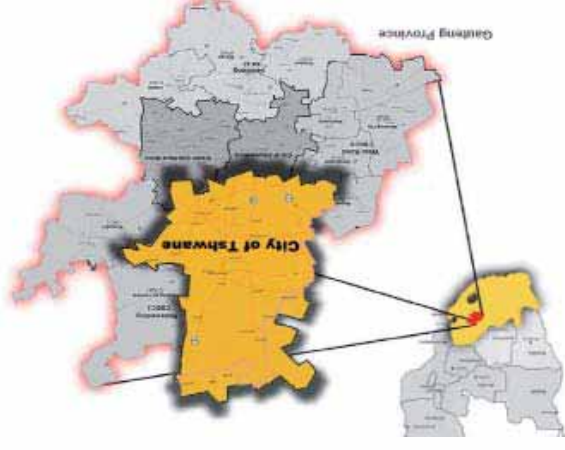


FIG 2.1 Location of Tshwane within South Africa

Thus in keeping with the vision that Tshwane and its Inner City should be developed as the Centre of Culture in Africa, the idea has thus been constructed to develop a city wide 'cultural circle' and 'Civic Strip', these developments are to be vital for the branding and identity of the Tshwane Inner City as a unique and special place in the country. This concept is based on the identification of all existing cultural landmarks and facilities and the enhancement thereof, as well as the development of new, contemporary cultural landmarks and the linking of these through a system of public transport and pedestrian routes, events and festivals. Fig 2.2 indicates the prominent cultural nodes and places of interest within the CBD of Pretoria. The site for this dissertation includes one of the identified cultural landmarks, the Breitenbach Theatre, and it is the aim of this dissertation to uplift its image and identity as a cultural landmark.

mainly his reference to climatic response in the form of brise soleil, had a major influence on the style. Pretoria Regionalism, or the Third Vernacular, is a response to the local climate, materials, economy and cultural expression found in Pretoria. Architects such as Herbert Baker, Gerhard Moerdyk, Gordon Leith, Norman Eaton and Gordon McIntosh have had a strong influence on the city (Meiring 1980:10).

Public amenities

The City of Pretoria has many institutions that are intended for public use. These include museums, government departments, Town Hall, Church Square, the Union Buildings, the Zoological gardens, the State Theatre and many other smaller theatres and public parks. There is a major drive by the government and Municipal institutions to increase the ever diminishing public interest in these institutions.

Green spaces. The city can be considered a 'green city' as green spaces of varied scales are located throughout the city. These green spaces are usually a refuge for public congregation and recreation. The inner city spatial development framework (ISDF) has proposed the introduction of a broad scale 'green belt' that effectively links the green spaces across the city. This 'green belt' is to run along the the Apies River channel and through the MDC.

Architectural context

Tshwane or Pretoria's early architectural character was largely the result of people imported from the Netherlands during the administration of President Paul Kruger. People such as Sytze Wierda, De Zwaan and Scoff had a huge influence which can still be seen today around Church Square in Pretoria's CBD (Meiring 1980:9)

The architectural style that has in latter years developed in Pretoria is referred to by Fisher (1998:123) as "The Third Vernacular". It is a style characterised by a regional adaptation of the International Style. The work of Le Corbusier,



FIG 2.2_Existing cultural landmarks within the CBD of Pretoria

Meso scale Mandela Development Corridor

The Mandela Development Corridor (MDC), which can be described as a discarded urban area and our group proposed development framework has been designed with the aim of creating a vibrant public spine along the course of the Apies River and to encourage pedestrian movement through the precinct in an east- west direction, effectively linking the currently divided areas of the city.

Instead of focusing on the physical requirements only, a broader view is taken to include the people that use them.

There is a lack of quality public space within the area and our group proposed development framework has been designed with the aim of creating a vibrant public spine along the course of the Apies River and to encourage pedestrian movement through the precinct in an east- west direction, effectively linking the currently divided areas of the city.

Instead of focusing on the physical requirements only, a broader view is taken to include the people that use them.

The Urban Development Framework sets out to create a set of principles that guard the urban spatial expression, ensuring a coherent, easily understood and immediately legible urban environment for visitors and users alike.

The principles set out by the framework provide more a spatial interpretation of the proposed development, attempting to give meaning without giving direct instruction as to what the architecture needs to embody.

There is potential for this stretch of land to bridge and foster urban regeneration, and act to as an example for future urban development, the potential for this precinct is explored and outlined in the Mandela Development Corridor, urban design framework 2005

The new headquarters for the Department of Trade and Industry has been built within this precinct with the intention that it would act as a catalyst for investment and development within the precinct.

FIG 2.3_Land parcels of the Mandela Development Corridor (MDC)



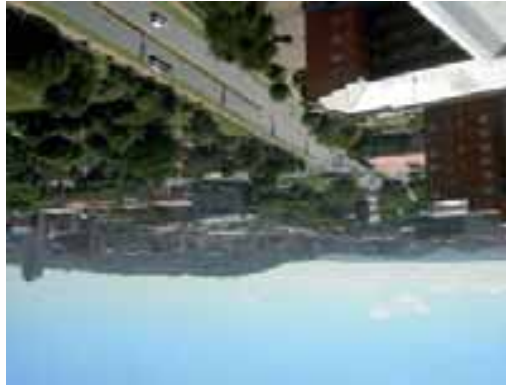


FIG 2.4_Aerial view of MDC looking north



FIG 2.5_Southern entrance into the city



FIG 2.6_Greenery along Apies River channel

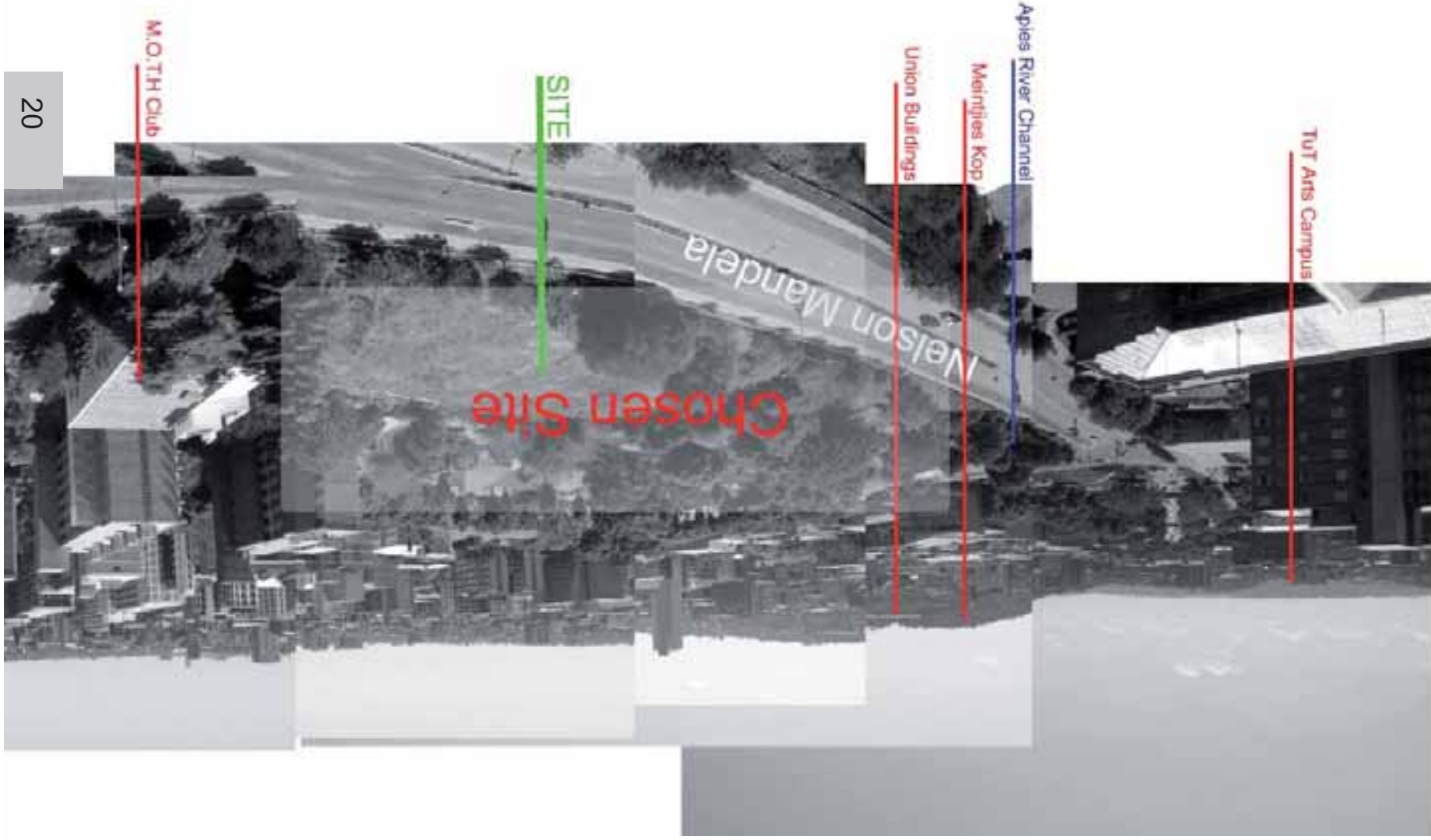




FIG 2.7_New DTI campus



FIG 2.8_Apries River channel



FIG 2.9_Existing land-banking

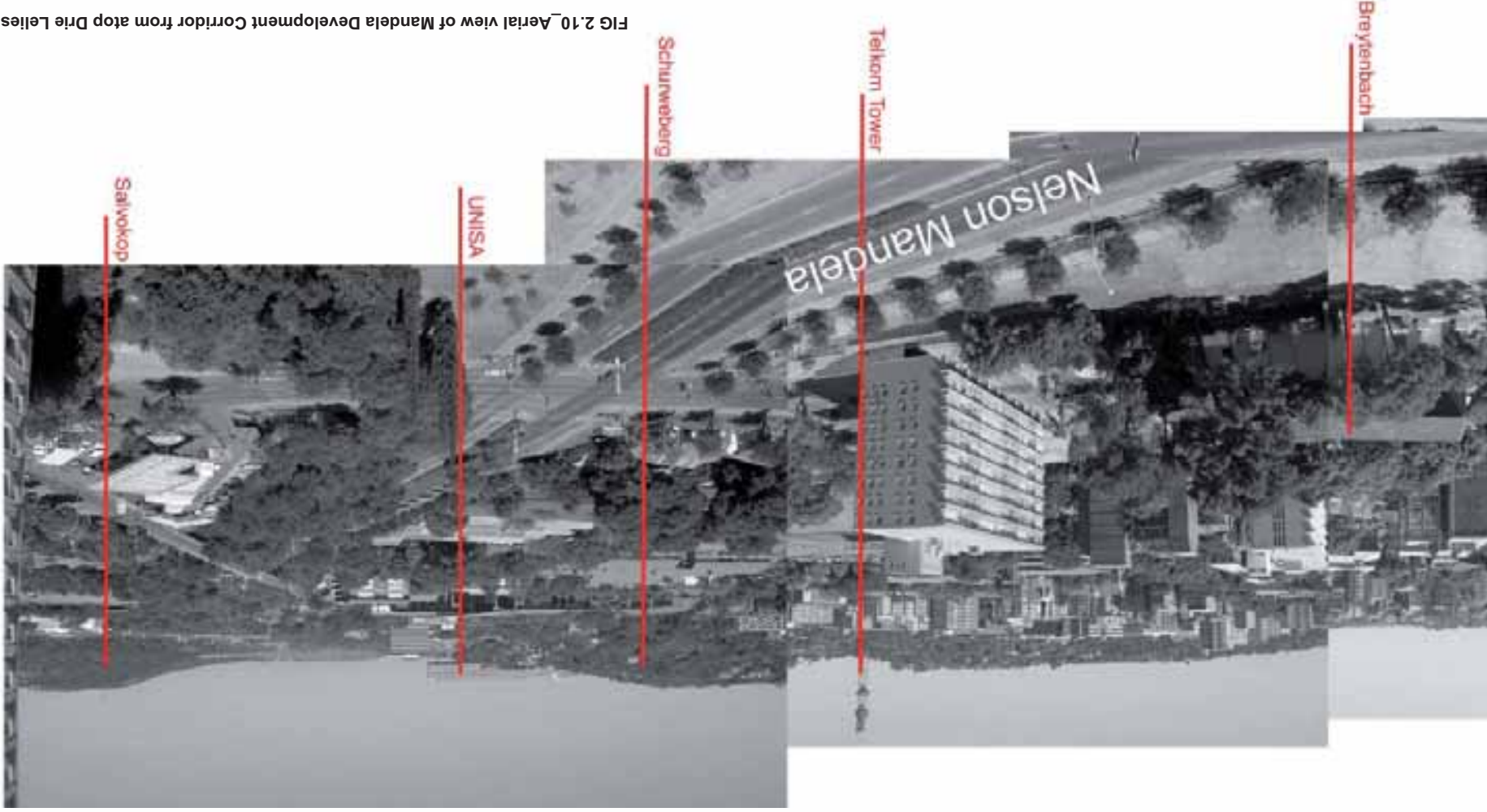


FIG 2.10_Aerial view of Mandela Development Corridor from atop Drie Lelies

Transport systems within the precinct

With the majority of the city users living in peripheral areas and suburbs there is a total dependency on public and private transport for people from the peripheral suburbs into the city results in high volumes of traffic and the outcome of this daily commute is a city characterised by isolation, alienation and segregation.

The Nelson Mandela Corridor stretched between the southern and northern Gateways into the inner city of Pretoria and the precinct lies within the Mabopane-Centurion and Trans-African Development Corridors (N14 and N4). The Mandela Development Corridor is also the point of convergence of several major access ways through and into and from the city.

Inner city public transport is dominated by municipal buses and privately run taxi services, the latter of which is the most popular form of public transport within the inner city, as they can drop off and pick up passengers at any location along any vehicular routes. Thus the inclusion of drop off and pick up zones for taxis would be beneficial to the success of any new development as

this means of transport would undoubtedly bring in a significant number of potential users.

The new Gautrain station and existing Pretoria Central Station is located within walking distance, just south-west of the chosen site of this dissertation. It is the aim of the Gautrain to provide an alternative to privatised vehicular transport, and it will create a new and more accessible link to areas such as Johannesburg. The potential of the Gautrain to bring many new users to a development of this nature is undeniable and an important consideration to the number of potential users of the development.

The study area, that being the Mandela Development Corridor has lots of pedestrian activity due to the area lying in between the residential areas of Sunnyside and Arcadia and the commercial zone of the CBD

Means of vehicular transport are however currently given priority in the precinct, which is evident in the wide streets and narrow sidewalks, which currently cause havoc in this pedestrian rich area.

Nelson Mandela Drive acts as the main artery for traffic from feeder routes such as the R21,

N14 and N1 to and from the inner city. It is 2-3 lanes wide in each direction. Streets such as Kozze Street, Church Street and Pretorius Street are currently the main connector streets between the east and west of the city. Esselen Street in the precinct is the primary commercial activity corridor, resulting in congestion between pedestrians and motorists along this street. Nelson Mandela is also very wide and there are very few entrances to buildings off this street. As distances between robots are also reasonably far between for an inner city street, combined with the lack of speed bumps and speeding prevention, it results in high vehicular speeds along some stretches of the road, resulting in dangerous intersections for pedestrians and cyclists.



FIG 2.11_Transportation map

- Primary East-West connection routes
- Secondary East-West connection routes
- Primary North-South connection routes
- Secondary North-South routes
- River



FIG 2.12_Pedestrian routes and public transport nodes

Land use

Within the MDC there is a varied mixture of existing zoning and land use. At the southern end of the corridor, where the site of this dissertation is situated, the sites are zoned as Special, General Residential and Public Open Space. This means the sites of the proposed development would have to be consolidated and rezoned as Special due to the nature of the proposed development. The central area of the corridor is currently mostly zoned as Special, which is ideal for buildings of a mixed use nature which are currently sited there. On the northern end of the corridor the sites have varied land uses and zoning, including municipal, General Residential, Special, Special for Offices and Undetermined. The largest area of the study area is occupied by the DTI campus. The Caledonian Stadium and its proposed renovation together with its surrounding sports facilities creates opportunities of recreational activities within the corridor. The areas adjacent to the chosen site are mostly residential in nature, with a large number of tall apartment buildings forming the skyline,

which results in large numbers of people living within walking distance of the site. Residential areas like Sunnyside and Arcadia also border on the precinct. The existing commercial activities along Esselen Street provide for the needs of the surrounding residents of these areas. Commercial nodes like those surrounding Sunnypark are also located nearby. Light industry and motor workshops are found towards the northern end of the corridor between Pretorius and Vermeulen Streets. Although there is a good variety of land use within the MDC, there is no evidence of a non commercialised public interaction space within the precinct. A space of this nature has been proposed in the Urban Development Framework along the course of the Apies River. It is the aim that this spine of activity could connect the different spaces within the corridor, thus allowing for a specific land use identity for the corridor to emerge.



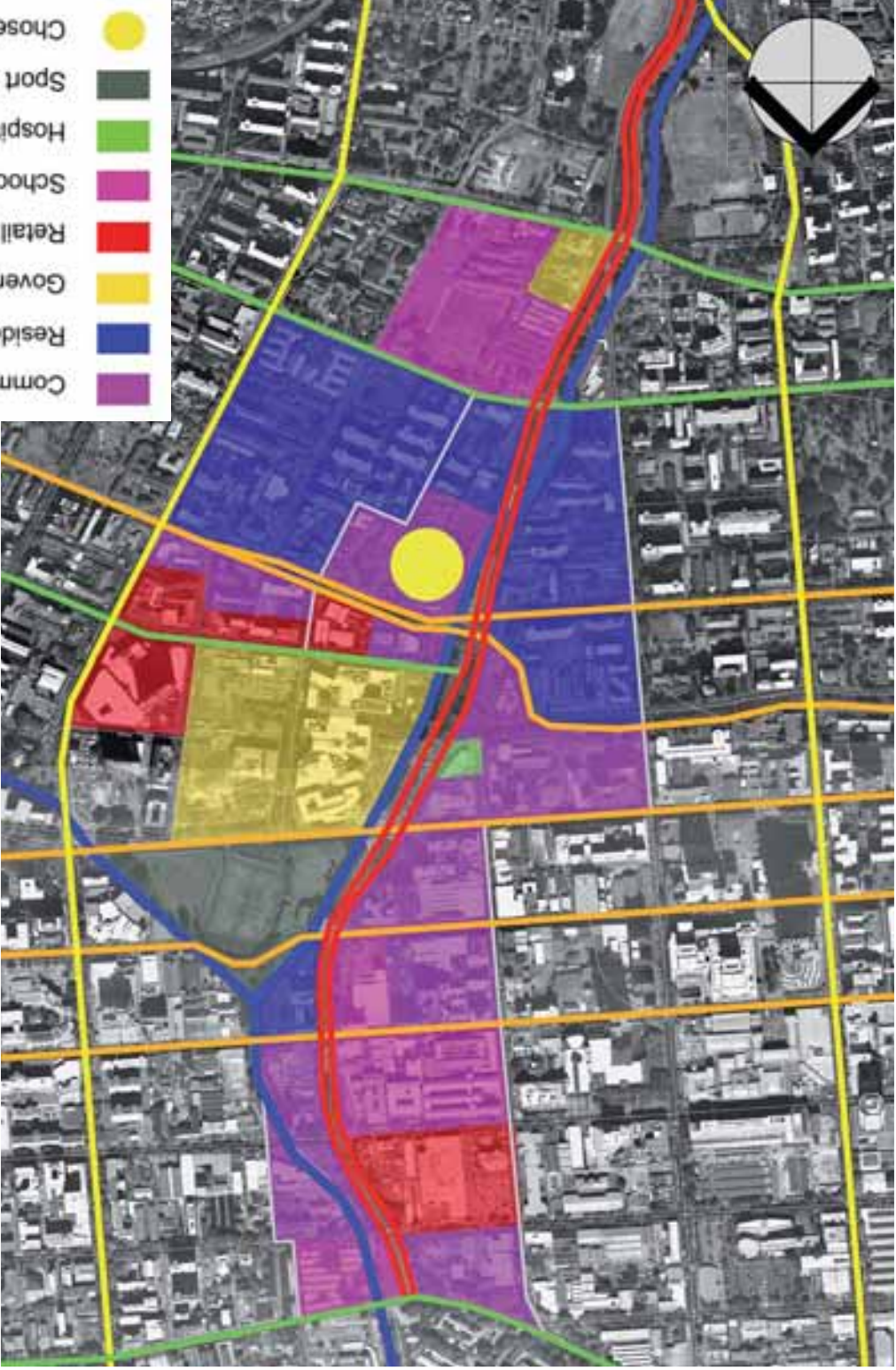


FIG 2.14_Land use distribution



FIG 2.15_Existing land zoning

Activity nodes

For any publicly used urban activity to function efficiently, energy flow is required to sustain and provide longevity to such activities. The efficiency of such energy flow is achieved in the degree to which humans use such activities. Within the study area, high-order facilities such as TUT, the TUT Arts Campus, DTL, surrounding schools and Esselen Street Retail Precinct provide immense energy to the area.

However, the problem is that these activities fluctuate dramatically during the different times of the day. The area is a hive of activity in the early morning and early evening when people are going to and returning from work. This problem of energy fluctuation has also been identified by the MDC urban design framework, and it is within this problem that the opportunity lies to, over time, develop the MDC into a vibrant working, living and activity hub that will provide a sustained energy supply to the area.

An important aspect of a constant influx of users is found where people congregate and interact with one another.

Transportation nodes are such spaces. The area also has a large throughfare of pedestrian movement, as a result of the public moving between their places of work in the CDB and homes in Sunnyside and Arcadia. If these passers through can be channelled along an activity spine, a vibrant social network sustained by enough energy can be established. It is important that the emphasis be placed on public social space as opposed to commercial space.



FIG 2.16_TUT Campus



FIG 2.17_Esselen Street



FIG 2.18_Urban Activity Nodes



FIG 2.19_Pedestrian movement on Esselen Street



FIG 2.20_Pedestrian movement on Nelson Mandela



FIG 2.21_Restaurants at Overzicht Art Village

Group framework

This project forms part of a framework compiled by the Mandela Development Corridor study group. The study area of the framework in question is the Nelson Mandela Development Corridor, which connects the southern and northern entries into the city. The corridor is a very important spine running along the Apies River Channel and is a feeder route to the city's east-west orientated streets.

The goal of the proposed framework for the MDC is to spatially integrate it into the greater Tshwane inner city.

The proposed framework aims to develop the MDC to act as a gateway into the Tshwane Inner City, where visitors and residents are greeted with a sense of arrival celebrating the identity of the greater Tshwane context. The idea is to encourage the MDC as a destination point and not just as a crossing point or thoroughfare

The aim of the framework is to develop a cultural and civic strip where pedestrianisation, social interaction and green open spaces are encouraged while promoting Tshwane as South Africa's Cultural Capital. By creating vibrant spaces and activity nodes along the corridor and giving identity to the currently dilapidated and

underutilised area, the framework aims to create spaces for people.

It is the opinion of the study group that Nelson Mandela Drive represents a rip or tear in the urban fabric of the city. The framework proposes that this rip be repaired by adding buttons, or nodes of activity, along the corridor, thus "but-toning up" the urban fabric by bringing together the functions of the eastern and western sides of the city, but still providing enough play for the corridor to develop through a natural process.

Four nodes are proposed by the group, namely: Cultural, Business, active Recreational and passive Recreational nodes – placed on strategic crossings along Nelson Mandela Drive.

The identified nodes are to act as catalysts which will promote positive future developments. This catalytic development is aimed to progress in an east-west direction rather than in a north-south orientation. The aim is to allow for the integration of the CBD and the eastern residential area which at the moment lacks social development.

This will be achieved through creating precincts which will promote the social/cultural, environmental and economic concerns of the area.

Social/Cultural:

The integration of the eastern with the western sides of the city by providing environments for activities which promote social integration.

Environmental:

The upgrading of the Apies River which will act as a spine for the creation of parks and public spaces along its course, for social gathering and recreational activities. The emphasis will be on the historical and cultural heritage of the area and the biodiversity of the natural elements of the precinct.

Economic:

The transformation of current land-banked sites into socially interactive and more economically viable spaces. The creation of activity zones provides job creation potential via the social integration and gathering of people. As more people occupy the area, this will naturally create more potential business opportunities.

Proposed spatial properties for the framework:

- Promotion and celebration of regional connections
 - Johannesburg to the south
 - Sowpansberg to the north
 - Upgrading and creation of local area connections
 - Promotion of east-west connection
 - Promotion of urban integration
 - Rejuvenation and upgrading of existing green spaces
 - Creation of new public spaces within the new nodes
 - Rejuvenation and upgrading of existing public spaces such as the DTL campus, Overzicht Village and the banks of the Apies River
 - Stimulation of movement network
 - Connections to important nodes of the city
 - Promotion of pedestrian routes
 - Celebration of the built fabric and the promotion of the identity of the proposed nodal interventions
 - Creation of a sense of arrival into the city
 - MDC as the gateway into the city
 - Celebration and connection of existing and proposed landmarks within the precinct
 - Rejuvenation and upliftment of the Apies River
 - Integration of existing Apies River development framework into the Nelson Mandela development framework
- All green space must conform to the following criteria:**
- Accessible to the public
 - Safe and create a sense of security
 - Low maintenance
 - Vibrant catalysts for social interaction
 - Creation of a pedestrian-friendly link through the city
 - River becomes a spine, linking all the green spaces
 - Green space and Apies River upgrade link all the nodes and public spaces and open green spaces
 - Focus on interaction and blurred lines between the buildings, public spaces and open green spaces

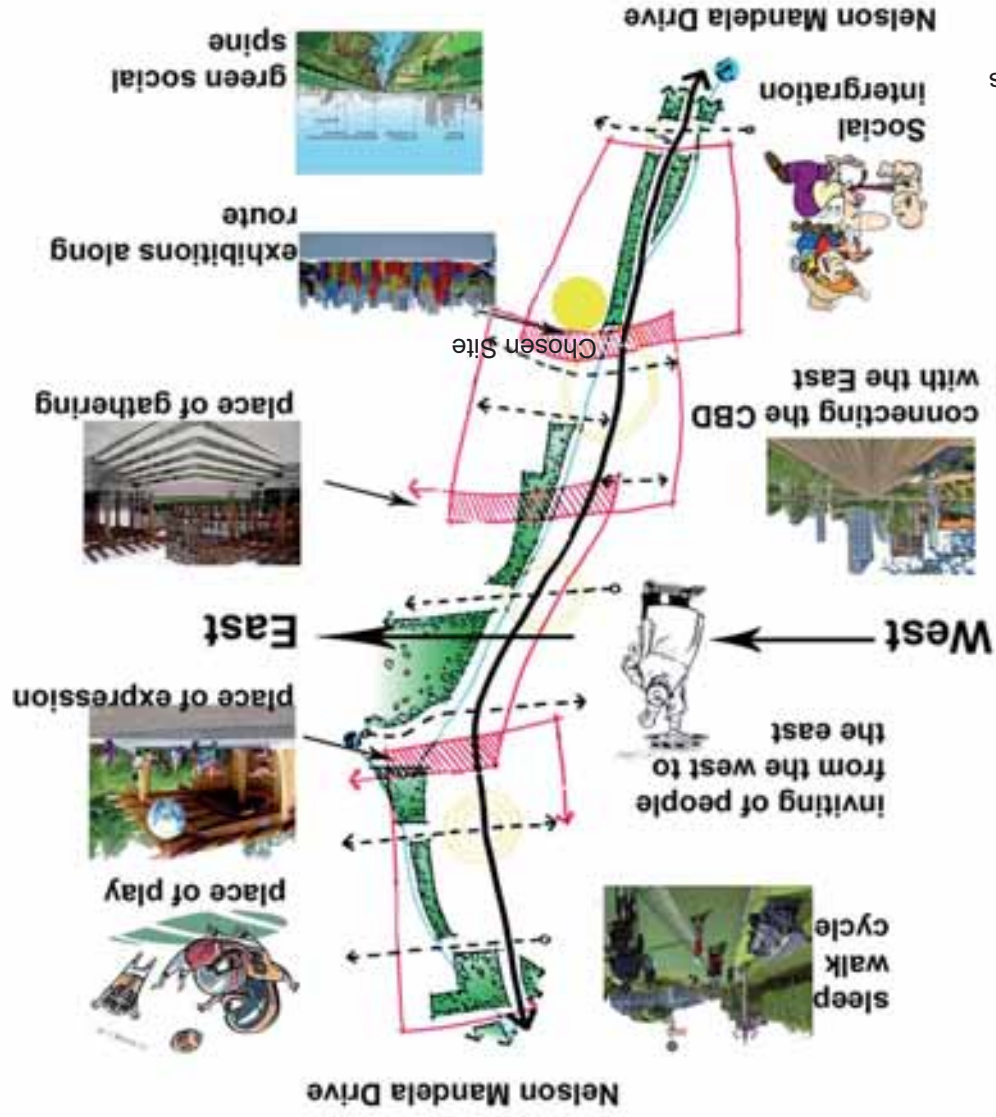


FIG 2.22_Aims and objectives of group framework

FIG 2.24_Spatial planning and urban design principles

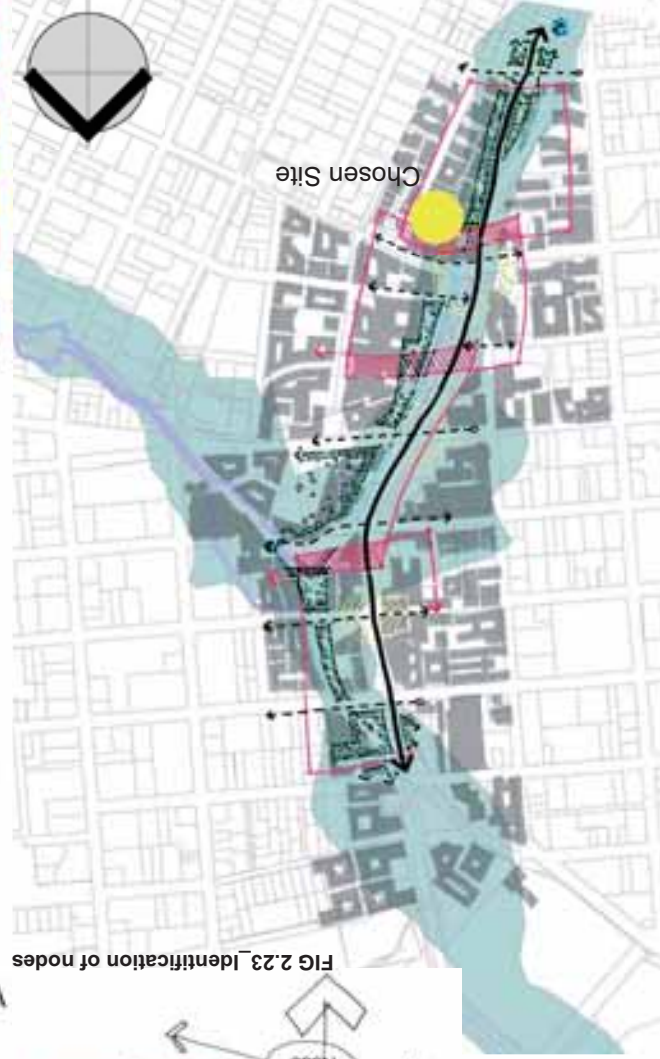


FIG 2.23_Identification of nodes



Please see attached appendix - Proposed Group Framework for the Mandela Development Corridor

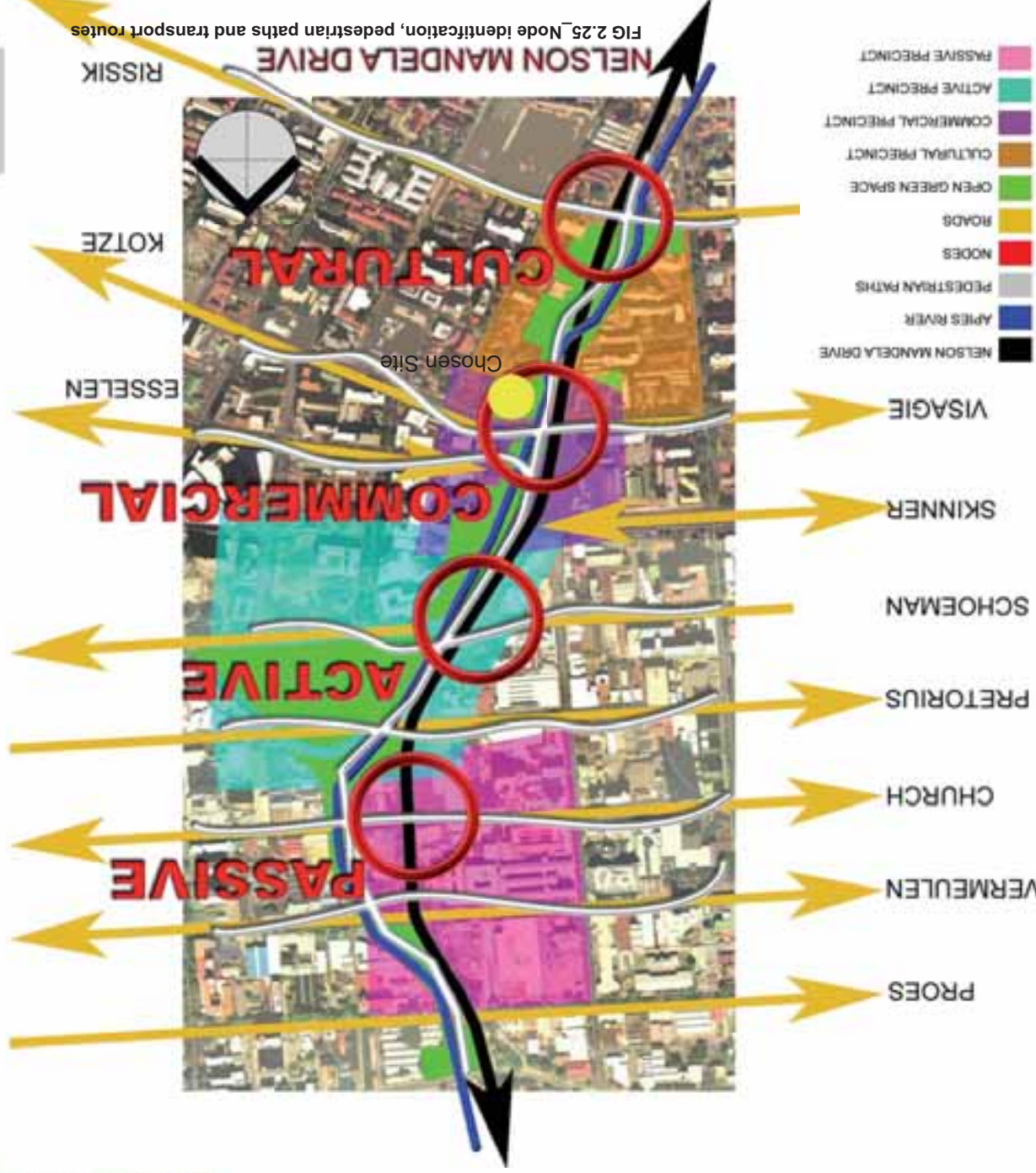


FIG 2.25_Node identification, pedestrian paths and transport routes

Micro scale Legal context

Zoning: According to the individual zoning certificates the sites currently have different zonings. They are currently zoned as Special, General Residential or Public Open Space. The sites are to be consolidated and rezoned as Special

Area of consolidated site: 27 305m²

Area of existing buildings on site: 1 071m²

Building Lines: 5m street
3m river frontage (30% of building edge)
7m river frontage (70% of building edge)

Stores: Max. 6 storeys

Servitudes: None

Parking: 2.5 per 100m² (as per framework)

Floor-Space ratio: 2.5 (as per framework)

Coverage: Maximum 60% of consolidated erf area



Site character

Photographic analysis

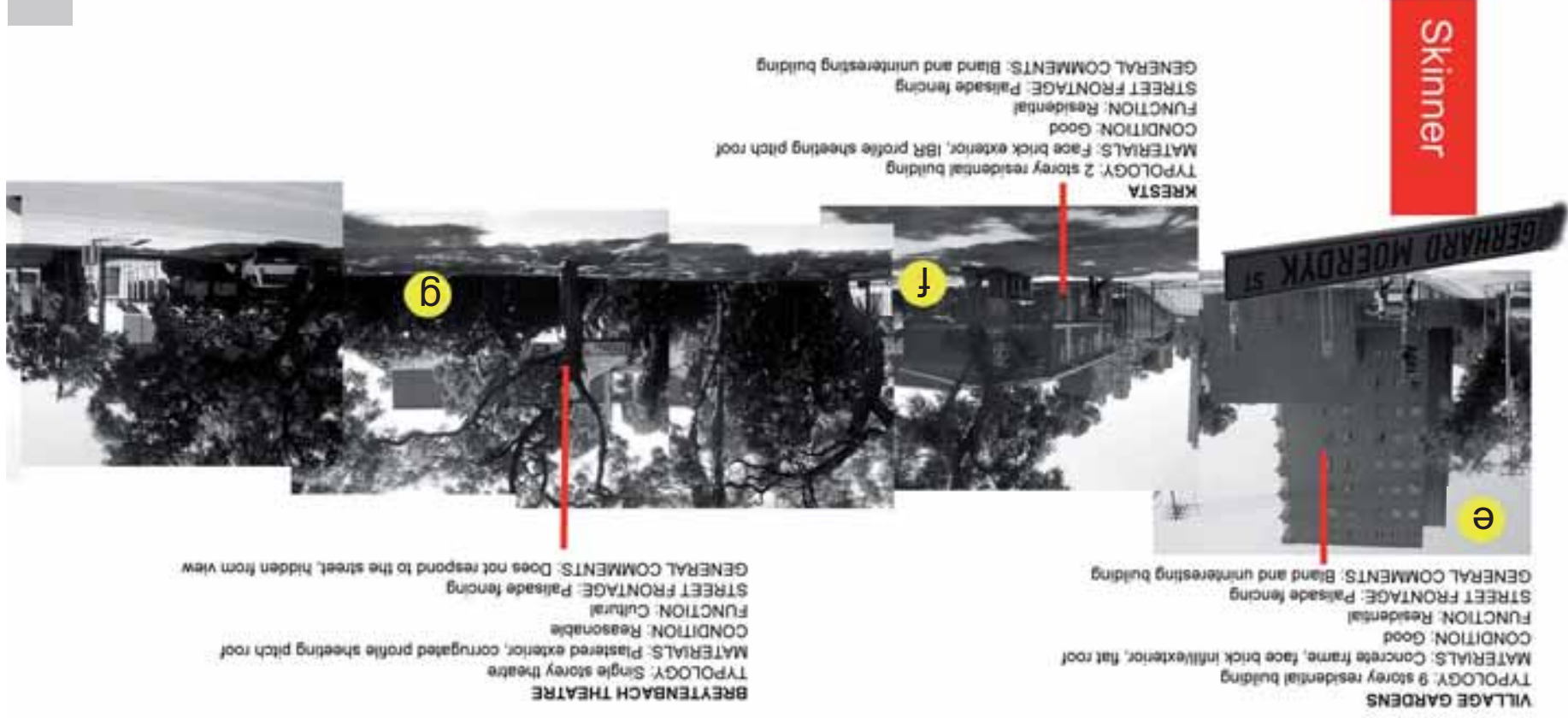


FIG 2.26_Site character - Gerhard Moerdyk

*

Refer to corresponding letter (image 2.94) on pg 53. indicating location of building

Gerhard Moordyk is a quiet two way street connecting Kotzé and Skinner Streets. Light traffic passes the site on this street.
The sidewalk on the eastern edge of the street is generally not conducive to pedestrian movement, but the western edge has a good sidewalk for pedestrian movement.
Buildings generally have limited access but active street fronts.
Trees line both edges of the street.

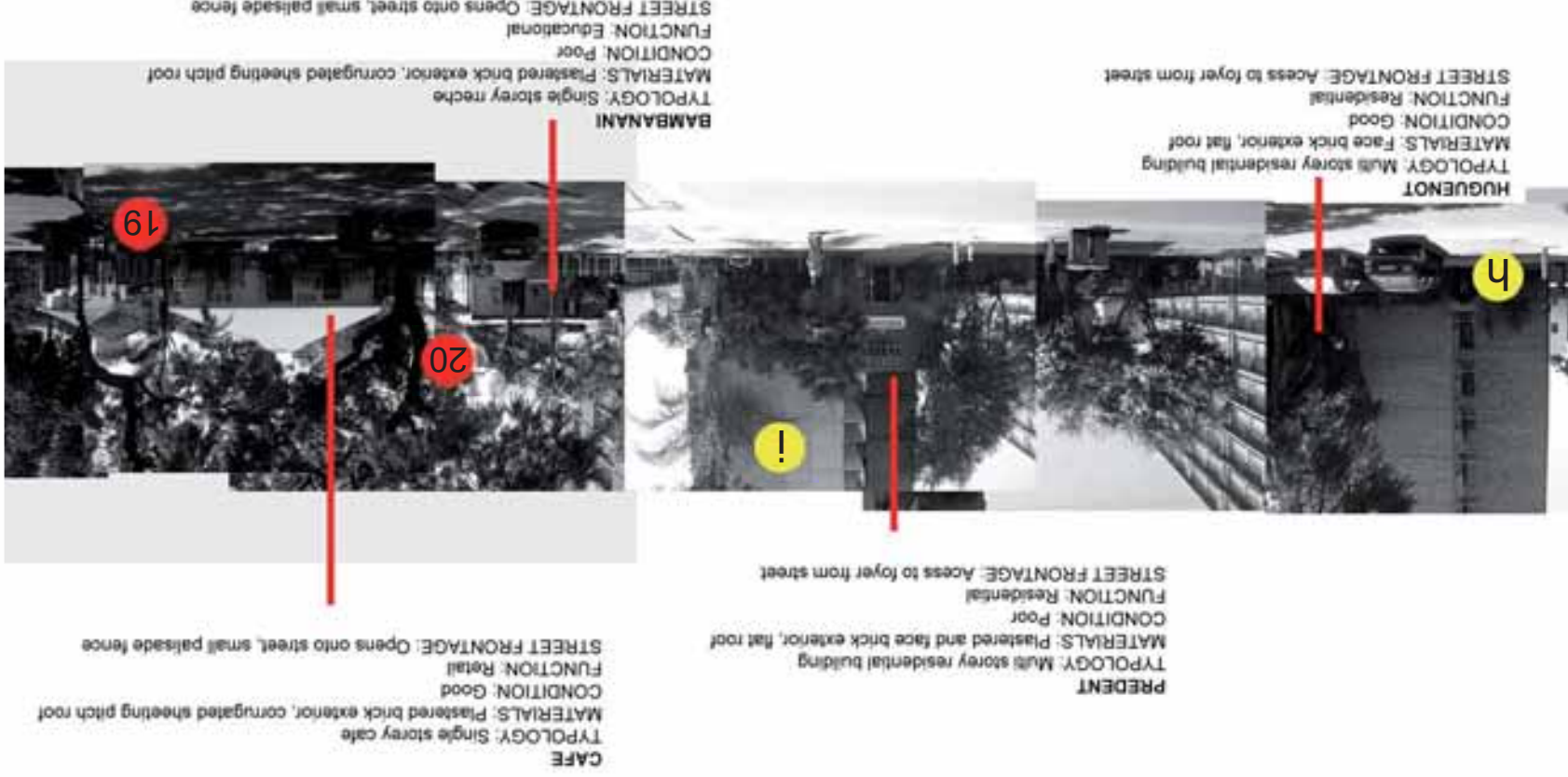


FIG 2.27_Limited access to buildings



FIG 2.28_Vacant building



FIG 2.29_Buildings along Rissik Street

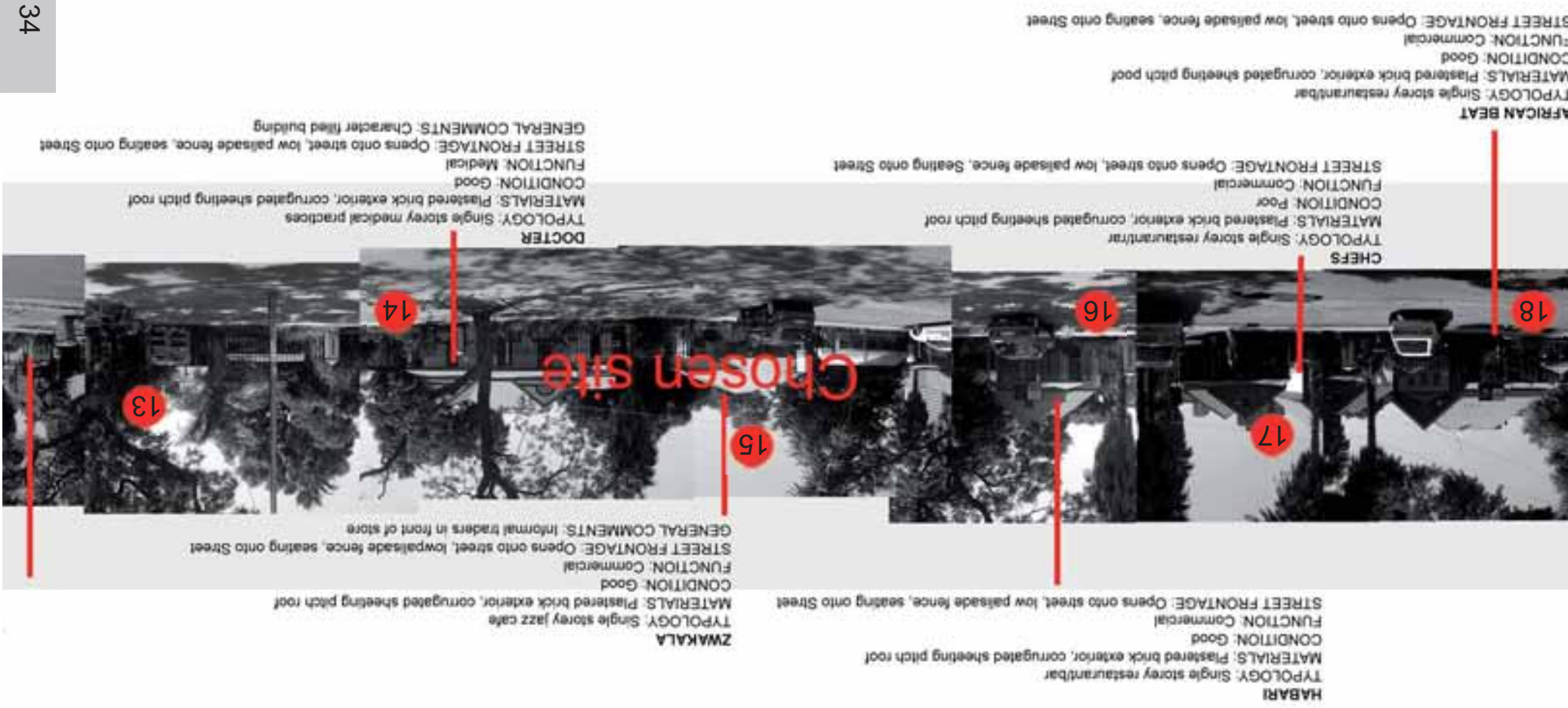


FIG 2.30_Site character - Gerhard Moerdyk continued



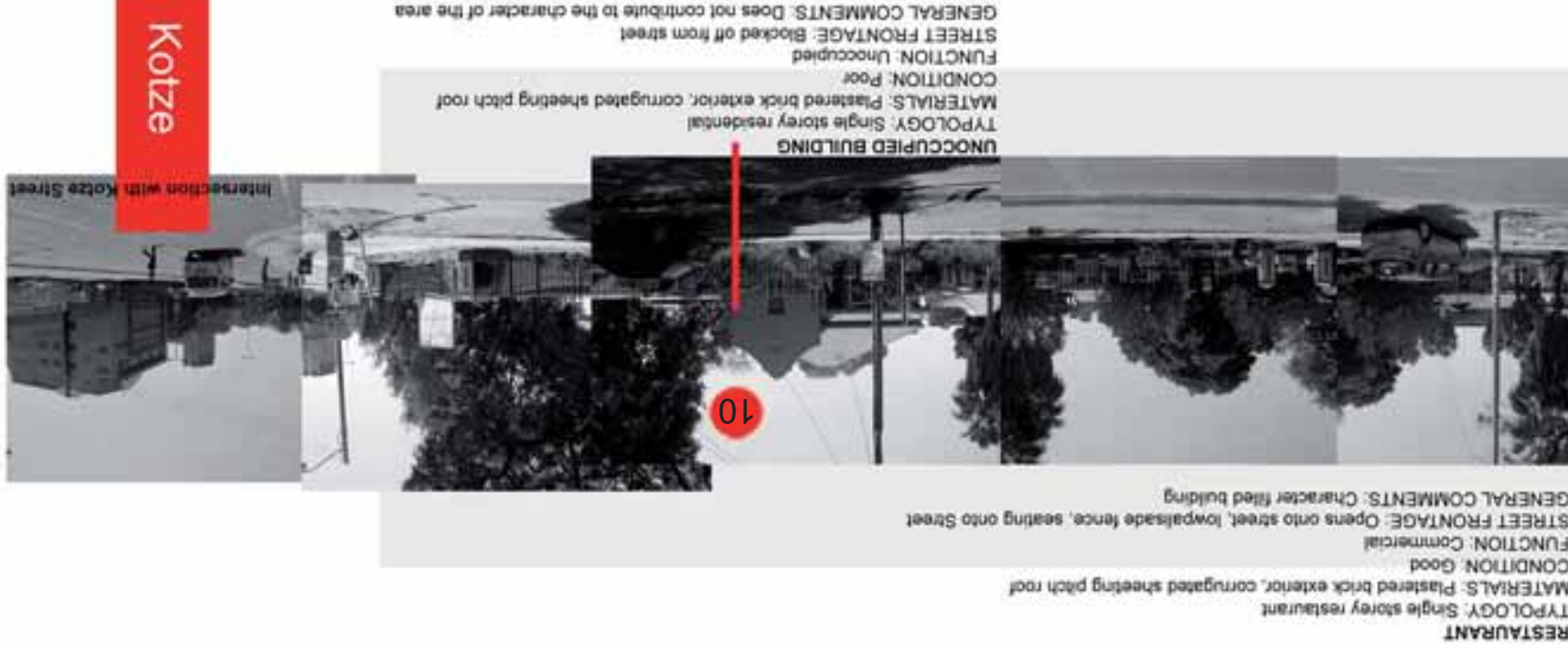
FIG 2.31_Gerhard Moerdyk



FIG 2.32_Tree lined Gerhard Moerdyk Street



FIG 2.33_Light traffic and quiet character of street



* Refer to corresponding letter (image 2.94) on pg 53 indicating location of building

Kotze is a busy two way street leading from Sunnyside to the inner city. Heavy traffic passes the site on this street. The sidewalk on the northern edge of the street is generally not conducive to pedestrian movement but the southern edge has a good sidewalk for pedestrian movement. Buildings generally have inactive street fronts. North-western edge of the street has beautiful open green spaces.



FIG 2.34_Site character - Kotze Street



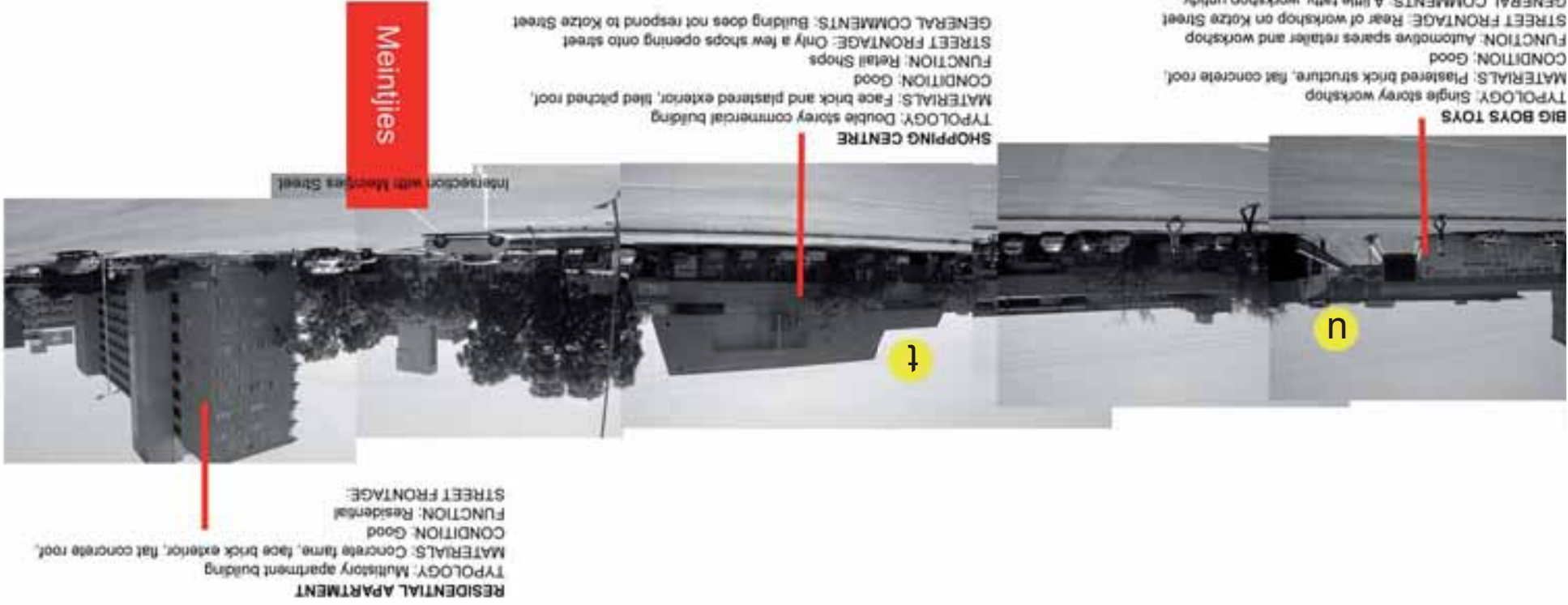
FIG 2.35_Kotze Street



FIG 2.36_Intersection of Nelson Mandela/Kotze



FIG 2.37_Fast moving traffic



* Refer to corresponding letter (image 2.94) on pg 53 indicating location of building

Nelson Mandela Drive is a busy two-way, double lane street leading from Fountains Circle to the inner city. Heavy traffic passes the site on this street. The sidewalk on the western edge of the street is good, wide and landscaped but does not respond to the buildings that run along the sidewalk. As a result, pedestrian movement is limited. The eastern edge has a good sidewalk for pedestrian movement but, again, does not respond to the site. The proposed design aims to change this by creating an active pedestrian friendly-sidewalk that reactivates the sidewalk and pedestrian routes. Buildings generally have inactive street fronts. The street is tree lined and the edges have been landscaped.

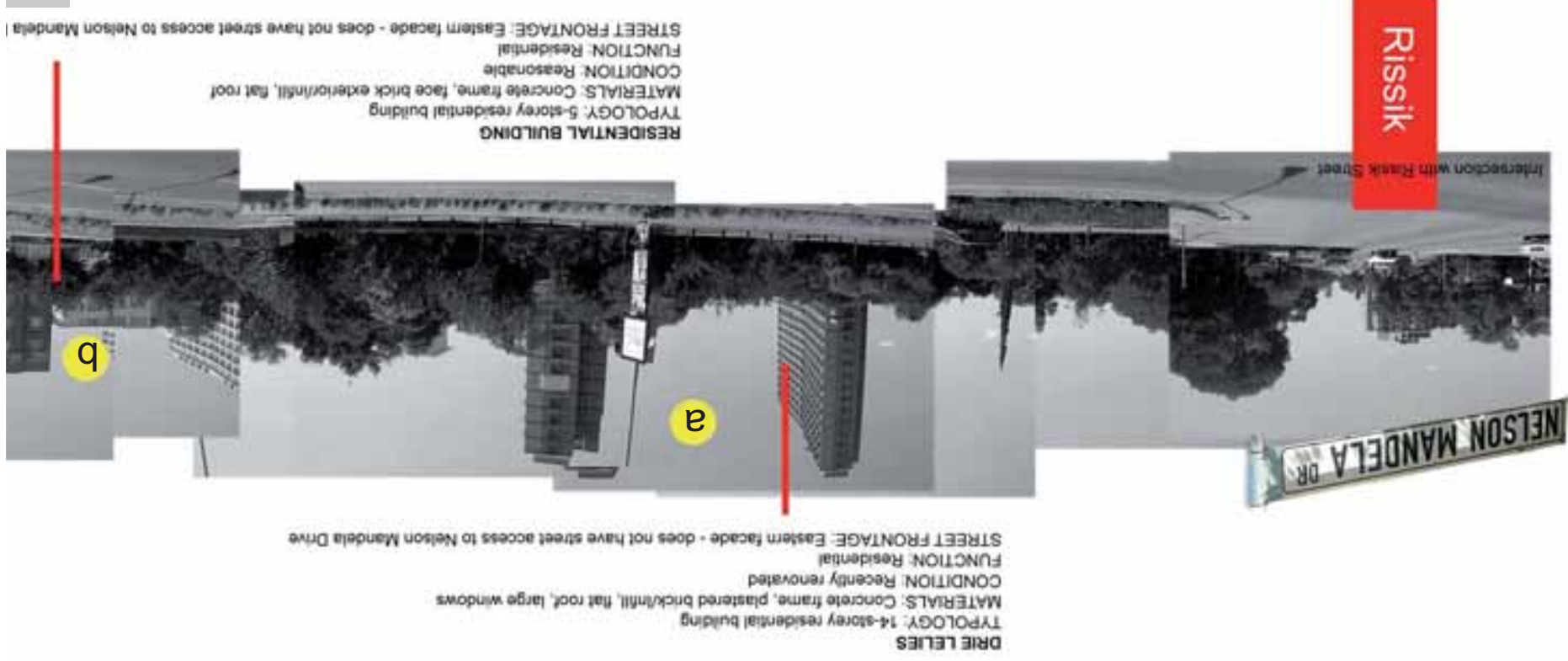


FIG 2.38_Site character - Nelson Mandela Drive



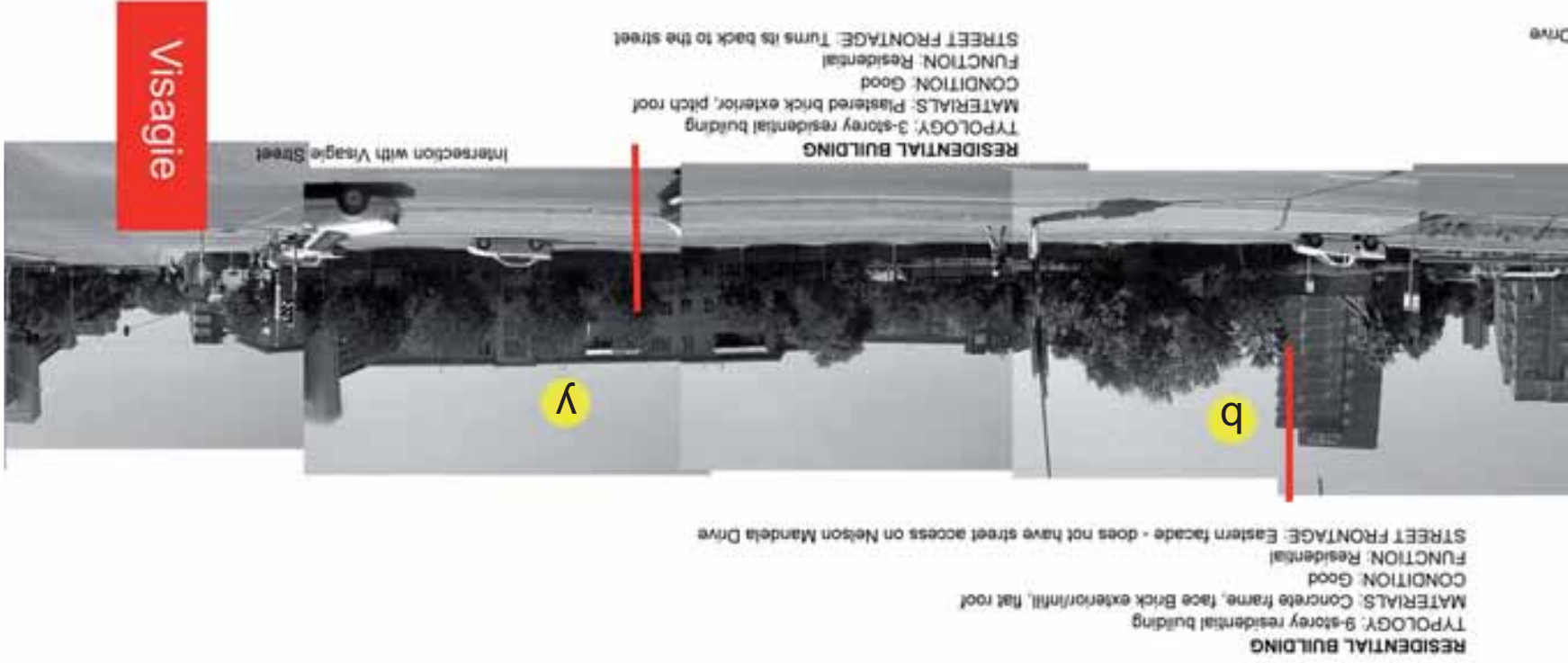
FIG 2.39_Rear of Breytenbach Theatre



FIG 2.40_Fast-moving traffic



FIG 2.41_M.O.T.H Club inaccessible from Nelson Mandela Drive



* Refer to corresponding letter (image 2.94) on pg 53 indicating location of building



FIG 2.42_Pedestrians on Nelson Mandela Drive



FIG 2.43_Local community members



FIG 2.44_Traffic at intersection of Nelson Mandela/Kotze

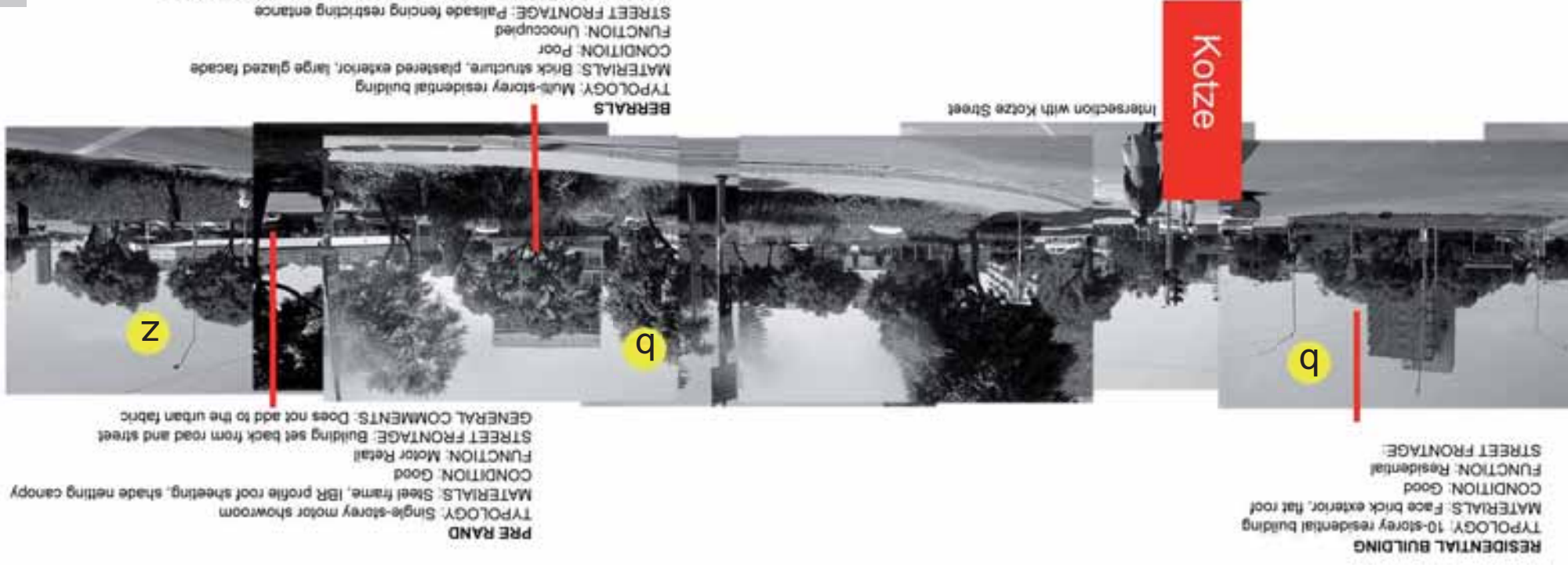


FIG 2.45_Site character - Nelson Mandela Drive continued

Site analysis

As previously mentioned, the selected site for this dissertation is located in and around the Overzicht Art Village on the corner of Kotze Street and Nelson Mandela Drive.

The site is currently owned by the municipality. There are currently plans for the development of the site, but it is the opinion of the dissertation that these current development plans do little to uphold the existing character of the site. The existing structures on the site are not considered historical monuments, or of historical importance. However, it is the view of this dissertation that these homes should be maintained and re-used as far as possible in keeping with the guidelines given by the MDC Urban Development Framework.

Many of the existing structures on the site are in dire need of restoration and renovation. Some of the structures have been identified to be in a state of disrepair and will need to be demolished. The existing M.O.T.H. club which forms part of the chosen site, is currently over-run by squatters and vagrants. The existing Breytenbach theatre which forms part of the chosen site as well, is currently well

maintained but needs to be updated. The building is barely visible from Nelson Mandela Drive and is therefore not functioning to its full potential.

The site is at the urban edge of the city with Klapperkop and Salvokop to the south of the site. The high rise nature of the city and the shear size of these ridges, result in the scale of the fabric of the area sloping down towards the site, creating the potential atmosphere of an amphitheatre type space.

The Apies River Channel forms part of the western boundary of the project site. This is an important element on the site as the revitalisation of the river system and use of the river course as an activity spine between open and public spaces (as per the proposed group framework) will enhance the natural beauty and physical attributes of this natural (or not so natural) feature.

The site poses a number of problems for the creation of structures on the site. These problems include:

- How to provide for sufficient parking?
- The change in level between the street edge of Nelson Mandela Drive and the site
- The treatment of the natural slope of the site
- Obtaining access off Nelson Mandela Drive without disrupting traffic flow?
- Linking/including the existing Breytenbach theatre and M.O.T.H club to the development?
- Using the existing houses/structures to enhance the character of the new development?
- Creating an active edge along Nelson Mandela Drive with its fast moving traffic?

Before any informed design responses can be generated, the existing scale, architectural language and surrounding land uses must be properly understood.



FIG 2.46_Existing M.O.T.H. club building



FIG 2.49_View from Kotze - current state of site



FIG 2.47_Existing restaurant on site



FIG 2.50_Existing buildings on site



FIG 2.48_Apies River - western boundary of site



FIG 2.51_Current state of site



FIG 2.52_Site panorama taken from atop Drie Lelies



FIG 2.53_Photographic orientation diagram



FIG 2.56_Existing central paved parking area



FIG 2.55_Quiet character of site



FIG 2.54_Existing large trees on site



Existing Buildings

Ngue Mini Market

TYPOLOGY: Single storey cafe
MATERIALS: Plastered brick exterior walls on face brick plinth, corrugated sheeting pitch roof, wooden doors and windows
CONDITION: Poor
STREET FRONTAGE: Palisade fencing separates frontage from street
GENERAL COMMENTS: Building under utilised, badly extended and in need of renovation
MEASUREMENTS: Doors and windows 2 330mm
 Ceiling 3150mm
 Roof Pitch: +- 30 degrees
OPPORTUNITIES: Existing function applicable to needs of surrounding context

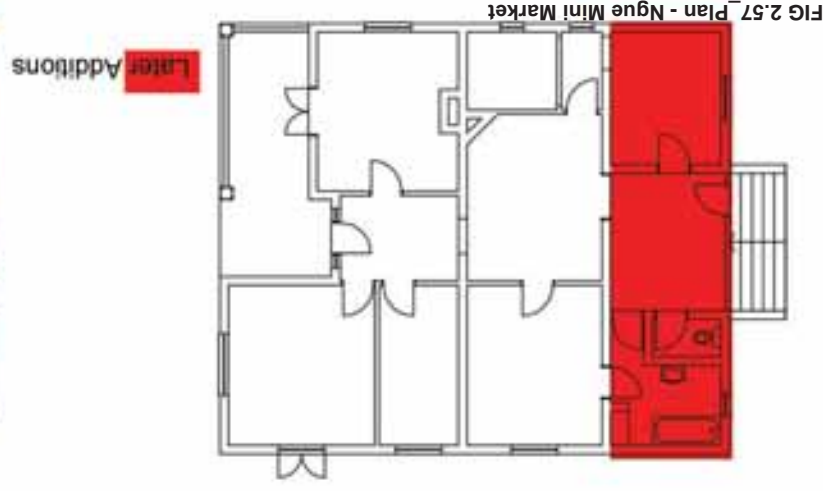




FIG 2.61_Eastern street elevation

TYPOLOGY: Single storey bar

MATERIALS: Plastered brick exterior walls on face brick plinth,

corrugated sheeting pitch roof, wooden doors and windows

CONDITION: Poor

STREET FRONTAGE: Palisade fencing separates frontage from street

GENERAL COMMENTS: Building under utilised, badly extended and in need of renovation

MEASUREMENTS: Doors and windows 2 400mm

Ceiling 3 150mm

Roof Pitch: +35degrees

OPPORTUNITIES: Later additions can be demolished

Building can open up to new square with minor alterations

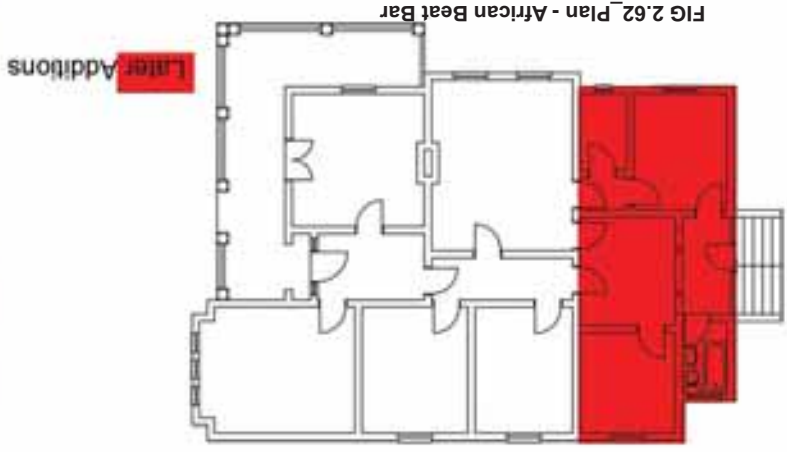


FIG 2.62_Plan - African Beat Bar



FIG 2.64_Building separated from street



FIG 2.63_Outside seating of restaurant



FIG 2.65_South-western perspective

African Beat





FIG 2.66_Entrance and covered porch

TPOLOGY: Single-storey hair salon
MATERIALS: Plastered brick exterior walls on face brick plinth, corrugated sheeting pitch roof, wooden doors and windows
CONDITION: Poor
STREET FRONTAGE: Palisade fencing separates frontage from street
GENERAL COMMENTS: Building under utilised, badly extended and in need of renovation
MEASUREMENTS: Doors and windows 2 330mm
 Ceiling 3 060mm
 Roof Pitch: +35degrees
OPPORTUNITIES: Building can open up to square with minor alterations

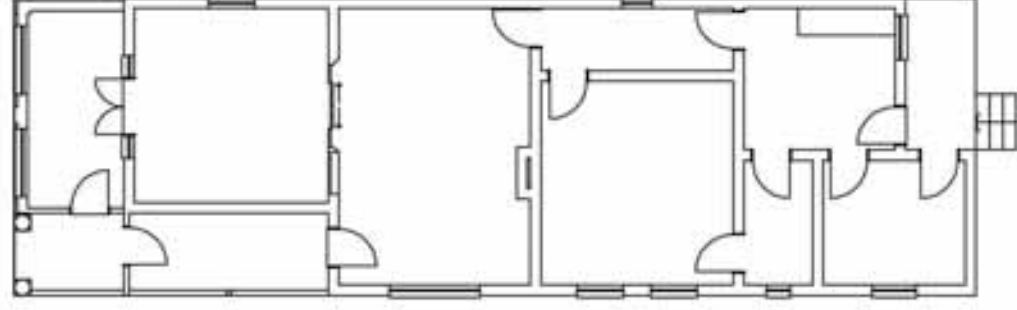


FIG 2.67_Plan - Chiefs Hair Salon



FIG 2.68_Eastern street elevation



FIG 2.69_Western elevation

Chiefs Hair Salon

Habari Bar/Lounge



FIG 2.70_South-eastern perspective

TPOLOGY: Single-storey bar/lounge
MATERIALS: Plastered brick exterior walls on face brick plinth, corrugated sheeting pitch roof, wooden doors and windows
CONDITION: Poor
STREET FRONTAGE: Palisade fencing separates frontage from street.
GENERAL COMMENTS: Building under utilised, badly extended and in need of renovation
MEASUREMENTS: Doors and windows 2 400mm
 Ceiling 3 150mm
 Roof Pitch: +35degrees

OPPORTUNITIES: Building can open up to new square with minor alterations

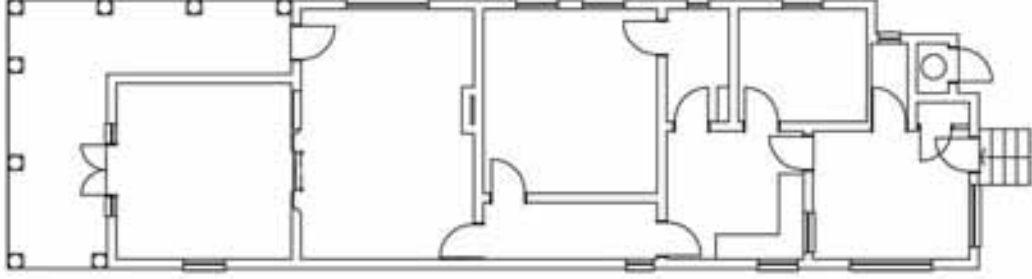


FIG 2.71_Plan - Habari Bar/Lounge



FIG 2.72_Eastern street elevation



FIG 2.73_Northern elevation



Zwakala Jazz Cafe

TPOLOGY: Single storey jazz bar/lounge
MATERIALS: Plastered brick exterior walls on face brick plinth, corrugated sheeting pitch roof, wooden doors and windows
CONDITION: Poor
STREET FRONTAGE: Palisade fencing separates frontage from street
GENERAL COMMENTS: Building under utilised, badly extended and in need of renovation
Too many internal walls
MEASUREMENTS: Doors and windows 2 300mm
Ceiling 3 090mm
Roof Pitch: +~30degrees
OPPORTUNITIES: Building can open up to new square with minor alterations.

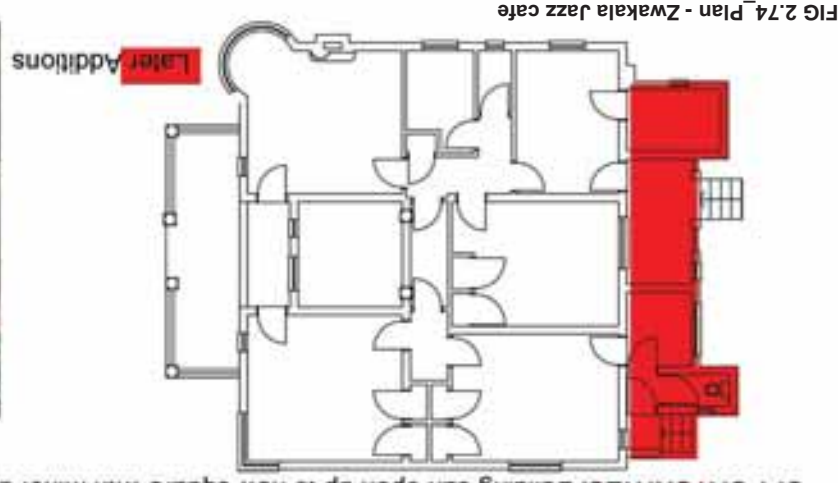




FIG 2.78_Eastern street elevation

TPOLOGY: Single-storey doctor/unoccupied
MATERIALS: Plastered brick exterior walls on face brick plinth, corrugated sheeting pitch roof, wooden doors and windows
CONDITION: Poor

STREET FRONTAGE: Palisade fencing separates frontage from street
GENERAL COMMENTS: Building under-utilised, badly extended and in need of renovation
 Existing function not suitable for new development
MEASUREMENTS: Doors and windows 2 300mm
 Ceiling 3 090mm
 Roof Pitch: +~30degrees

OPPORTUNITIES: Building can open up to new square with minor alterations.
 Should be knocked through into one space/building

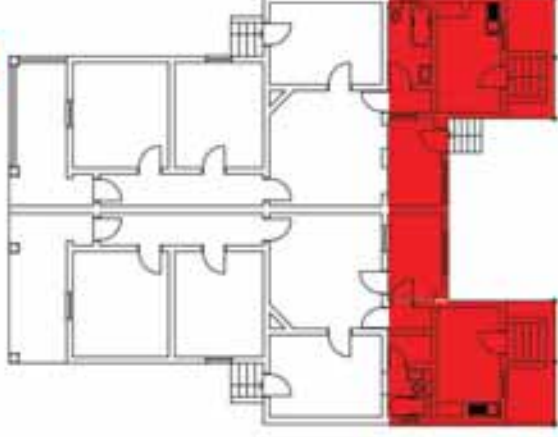


FIG 2.79_Plan - Doctors Rooms



FIG 2.81_North-western perspective



FIG 2.80_Eastern perspective



FIG 2.82_Western elevation

Doctor

Changes Bar

TPOLOGY: Single-storey bar/lounge
MATERIALS: Plastered brick exterior walls on face brick plinth, corrugated cheeeting pitch roof, wooden doors and windows
CONDITION: Poor
STREET FRONTAGE: Palisade fencing separates frontage from street
GENERAL COMMENTS: Building under-utilised, badly extended and in need of renovation
Character filled building
Doors and windows 2 550mm
Ceiling 3 400mm
Roof Pitch: +-35degrees
OPPORTUNITIES: Building can open up to new square with minor alterations.

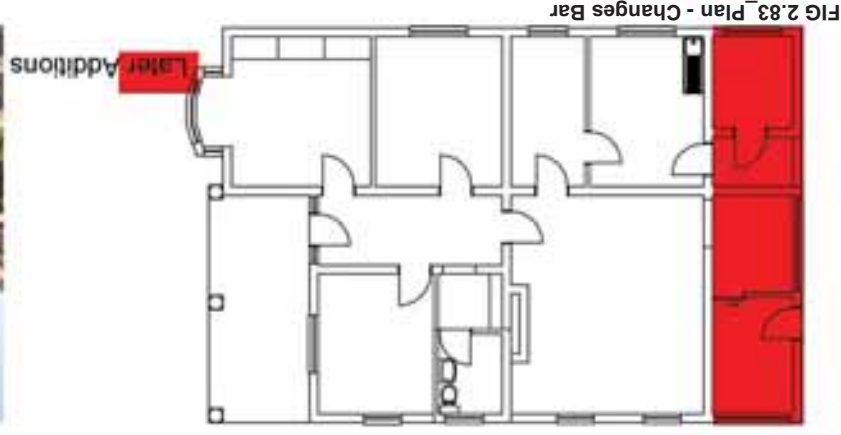


FIG 2.83_Plan - Changes Bar



FIG 2.85_Eastern street elevations



FIG 2.84_North-eastern perspective



FIG 2.86_Existing access to site

M.O.T.H. club



TPOLOGY: Double-storey old M.O.T.H. club building
MATERIALS: Plastered brick exterior walls,
 flat roof, steel framed doors and windows
CONDITION: Poor

STREET FRONTAGE: Level change between frontage and Nelson Mandela Drive

GENERAL COMMENTS: Building under-utilised, badly extended and in need of renovation
MEASUREMENTS: Doors and windows 2 805mm

Ceiling 3 600mm
Roof Pitch: Flat Main Area. Slope +/- 15 degrees

OPPORTUNITIES: Can be integrated into the new Cultural Centre for the Visual and Performance Arts.

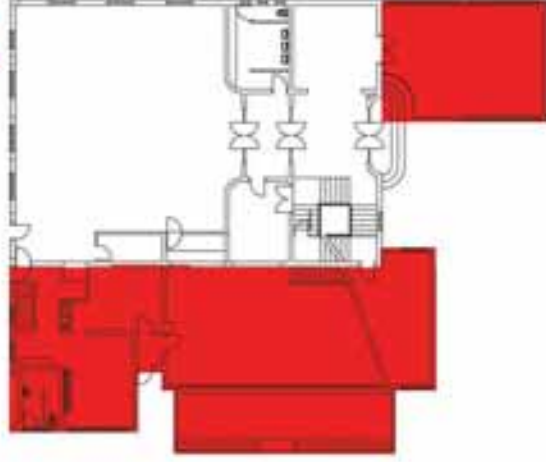


FIG 2.87_Plan - M.O.T.H. club



FIG 2.89_Western Elevation



FIG 2.88_View from Nelson Mandela Drive



FIG 2.90_Entrance



FIG 2.93 _Western elevation

In 1996, the Technikon converted the historical cottage next to the theatre, which housed previous functions such as a student clothing manufacturing shop known as the Moonbox, into an additional small theatre housing 65 people.

Currently the Breytenbach Theatre is the principal performance venue for the various departments of the Tshwane University of Technology. The venue provides students with the practical experience they need in their respective fields of study, being Vocal Art, Drama and Dance and Musical Theatre. The University's Department of Performing Arts Technology also uses the Breytenbach Theatre as a practical training ground and platform for its students in the fields of costume design, lighting and sound, set design and make up to gain practical experience to prepare students for real world conditions once graduated. The Breytenbach Theatre is also rented out for outside performances and productions which aids in covering the maintenance and running costs of the theatre.

In 1959 Mr. Breytjie Breytenbach donated the site adjacent to the theatre to the NTO. The theatre was expanded to a 300 seat capacity and the building became known as the New National Theatre of Pretoria. This new theatre also served as a training academy for young aspiring actors and a training centre for technicians. The theatre was renamed The Breytenbach in 1967 in honour of Dr PPB Breytenbach, the then chairman of the NTO.

The NTO split in the late 1970s and the Performing Arts Council of Transvaal (PACT) continued to stage productions in the Breytjie until the theatre lost popularity in the early 1980s due to the completion of the State Theatre in 1981. The Technikon Pretoria purchased the Breytenbach in 1984 with the intention that to use it as a training venue for its Drama, Opera and Theatre Crafts students.

The theatre's popularity soon returned due to the students' various lunchtime concerts, ballet and opera recitals. The theatre was then expanded in 1993 with the addition of a fly-tower which enabled greater flexibility in stage design and enhanced the theatre's display capacity.

FIG 2.92 _Eastern street elevation



The Breytenbach Theatre has a rich and colourful history. The original building was erected in 1903 and was designed to function as a community hall for the German community, housing a school and gymnasium. During World War I the building was confiscated and handed over to the Custodian of Enemy Property.

During the influenza epidemic of 1918, the building was used as a temporary hospital and legend has it that the spirits of the dead still haunt the theatre passageways today.

The building later became home to the Langlaagte Centre, which taught crafts and skills to war survivors. The Breytenbach was then developed into an artist studio and workshop housing the works of Hennie Potgieter and Gerhard Moerdyk. The building eventually became a film studio.

In 1955, the National Theatre Organisation (NTO) purchased the property and converted it into a theatre. The building was renamed Harmonie Hall and the NTO's first production, *Voorlopige Vonnis* by Jozef van Hoek, opened on 17 November 1958.

FIG 2.91 _Original structure with fly-tower extension



Surrounding building use



a	One Ladies Residential Flats	z	Car Dealership
b	Residential Flats	y	Residential Flats
c	School	x	Medical Building
d	Vacant House	w	OTI
e	Village Gardens Flats	v	Office Building
f	Kwena Flats	u	Big Boys Toys Automotive Workshop
g	Boysenbach Theatre	t	Shopping Centre
h	Huguenot Flats	s	Laundry
i	Kwena Flats	r	Restaurant and Bar
j	Proident Flats	q	Tiny Church
k	Thabane View Flats	p	Ethio Restaurant
l	Santa Maria Flats	o	Residential Flats
m	Santa Barbara Flats	n	Media Beauty Salon
n	Media Beauty Salon	m	Residential Flats
o	Residential Flats	l	Residential Flats
p	Ethio Restaurant	k	Santa Maria Flats
q	Tiny Church	j	Thabane View Flats
r	Restaurant and Bar	i	Proident Flats
s	Laundry	h	Huguenot Flats
t	Shopping Centre	g	Boysenbach Theatre
u	Big Boys Toys Automotive Workshop	f	Kwena Flats
v	Office Building	e	Village Gardens Flats
w	OTI	d	Vacant House
x	Medical Building	c	School
y	Residential Flats	b	Residential Flats
z	Car Dealership	a	One Ladies Residential Flats

1	M.O.T.H Club
2	Vacant
3	Vacant
4	Toms Tavern
5	Restaurant
6	Pool Hall
7	Kitchen
8	Hardware
9	Vacant
10	Vacant
11	Vacant
12	Vacant
13	Post Office
14	Changes Bar
15	Dollar
16	Zimbabwe Jazz Lounge
17	Nobles Bar Lounge
18	Chiefs Hair Salon
19	African Bait
20	Ngweni Hair Market
21	Daycare

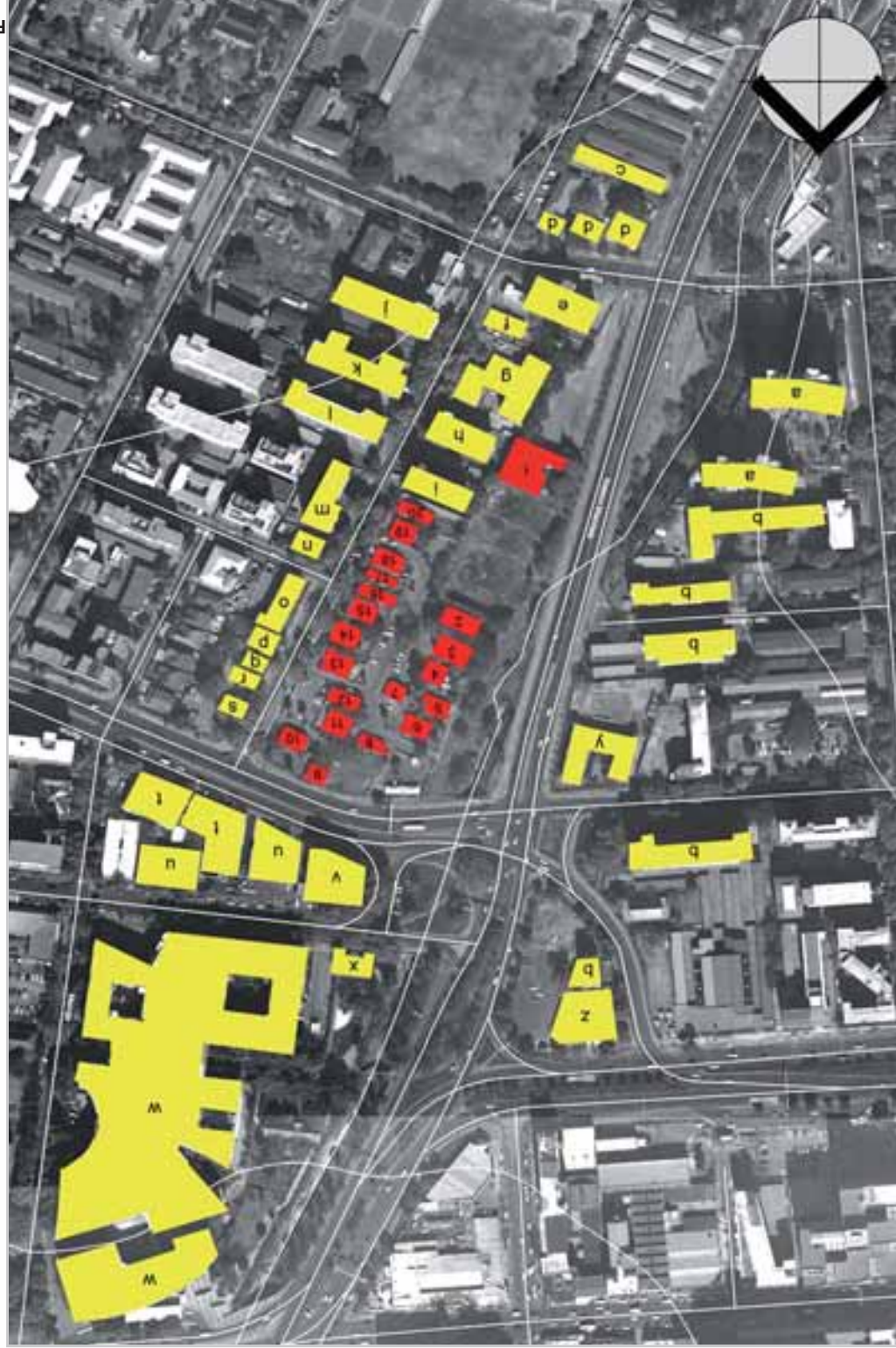


FIG 2.94_Surrounding building use distribution

Existing fabric

The existing fabric of the precinct ranges from that of recently completed projects such as the DTL campus, completed in 2003, to buildings that date back to the 1920s which include most of the existing structures on the site. If any new development is to become routed within its context, its surrounding architectural language must be properly understood

There might not be a correlation between the various scales of structures within the precinct, but the materiality of the buildings within this precinct show strong similarities to one another. Face brick and exposed concrete are the common materials used in most of the structures. This is evident in both new and old buildings, and as a result one must be lead to deduce that this materiality creates a specific character for the precinct. It may be argued that this language has come into being as a result of the easy availability and cost efficiency of these materials, which could be true, but, regardless of availability and costs implications, this architectural and material language is rooted in the context of Pretoria.

What is now needed is the development of a methodology for the creation of an architectural language that responds to the current contemporary architectural era, but which at the same time is rooted in the materiality of the surrounding context.

The study area of this dissertation is home to a variety of architectural styles from a wide range of architectural eras, including art deco, modern and post-modern architectural styles. There are varied correlations between neighbouring buildings within the precinct. The site of this dissertation contains mostly single-level buildings and the immediate buildings to the south-east and western edges of the site average 8 storeys. The northern edge of the site is bordered by mostly 4 storey office blocks. The multi-storey Drive Lelies also lies directly across Nelson Mandela Drive from the site. Due to the single-storey nature of the chosen site, the experience on a human scale is easily achievable. The current varied architectural styles and lack of a common architectural language results spaces that are not easily



FIG 2.95_Surrounding materiality



FIG 2.96_Scale of surrounding buildings



FIG 2.97_Photographic orientation diagram

FIG 2.101_Overgrown open site



FIG 2.99_Surrounding building materiality



FIG 2.100_Surrounding building materiality



FIG 2.98_Current state of Breytenbach Theatre





FIG 2.102_Traditional face brick tectonic



FIG 2.103_Surrounding building materiality



FIG 2.104_Historically important structures



FIG 2.105_Current state of surrounding houses



FIG 2.106_Surrounding building materiality



FIG 2.107_Surrounding building materiality



FIG 2.107_Surrounding street treatment



FIG 2.108_Current DTI development

1. Apartments
2. Drie Lelies apartments
3. Breytenbach Theatre
4. Breytenbach Theatre
5. M.O.T.H club
6. Open Stand
7. Apartments
8. Apartments
9. Existing Overzicht Art Village houses
10. Existing Overzicht houses
11. Apartments
12. Motor vehicle workshop
13. Esselen Street
14. DTI