

# CONV ERGE

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# CON ERGE

Name: Hendrika Bartina de Villiers  
Student number: 29026459  
Programme: MInt(Prof), University of Pretoria, Department of Architecture.  
Research field: Heritage and Cultural Landscapes  
Research theme: Cultural production  
Study leader: Raymund König

The adaptive reuse of the Sunnyside  
Galleries as a point of cultural  
convergence for the purpose of  
fostering social cohesion within  
interior spaces



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# ABSTRACT

The dissertation sits within the theoretical context of social cohesion theory; aspects of space that fosters social cohesion as well as the manipulation of the public market typology are investigated as research questions.

The Sunnyside area in Tshwane is the physical context within which the design project is located and is observed as being in a state of social divergence.

The design issue to be addressed is outlined in the following statement: The adaptive reuse of the Sunnyside Galleries building by introducing a public food market, restaurant and drinks bar to create opportunities for casual encounters and cultural exchange for the purpose of fostering social cohesion within space.

**Key words: Social cohesion:** Sunnyside; Market.

# EKSERP

Die teoretiese konteks van die verhandeling is die teorie van sosiale samehorigheid; aspekte van ruimte wat sosiale samehorigheid bevorder asook die manipulasie van die openbare mark tipologie word ondersoek as navorsingsvrae.

Die Sunnyside area in Tshwane is die fisiese konteks van die ontwerp projek. Daar word waargeneem dat die area in 'n toestand van sosiale divergensie is.

Die volgende stelling is 'n uiteensetting van die ontwerp probleem wat aangespreek word: Die aanpassing en hergebruik van die Sunnyside Galleries gebou deur om 'n openbare kosmark, restaurant en kroeg te bewerkstellig sodat geleenthede vir informele ontmoetings en kulturele uitruiling geskep word om rede sosiale samehorigheid te bevorder.

**Sleutelwoorde:** Sosiale samehorigheid; Sunnyside; Mark.

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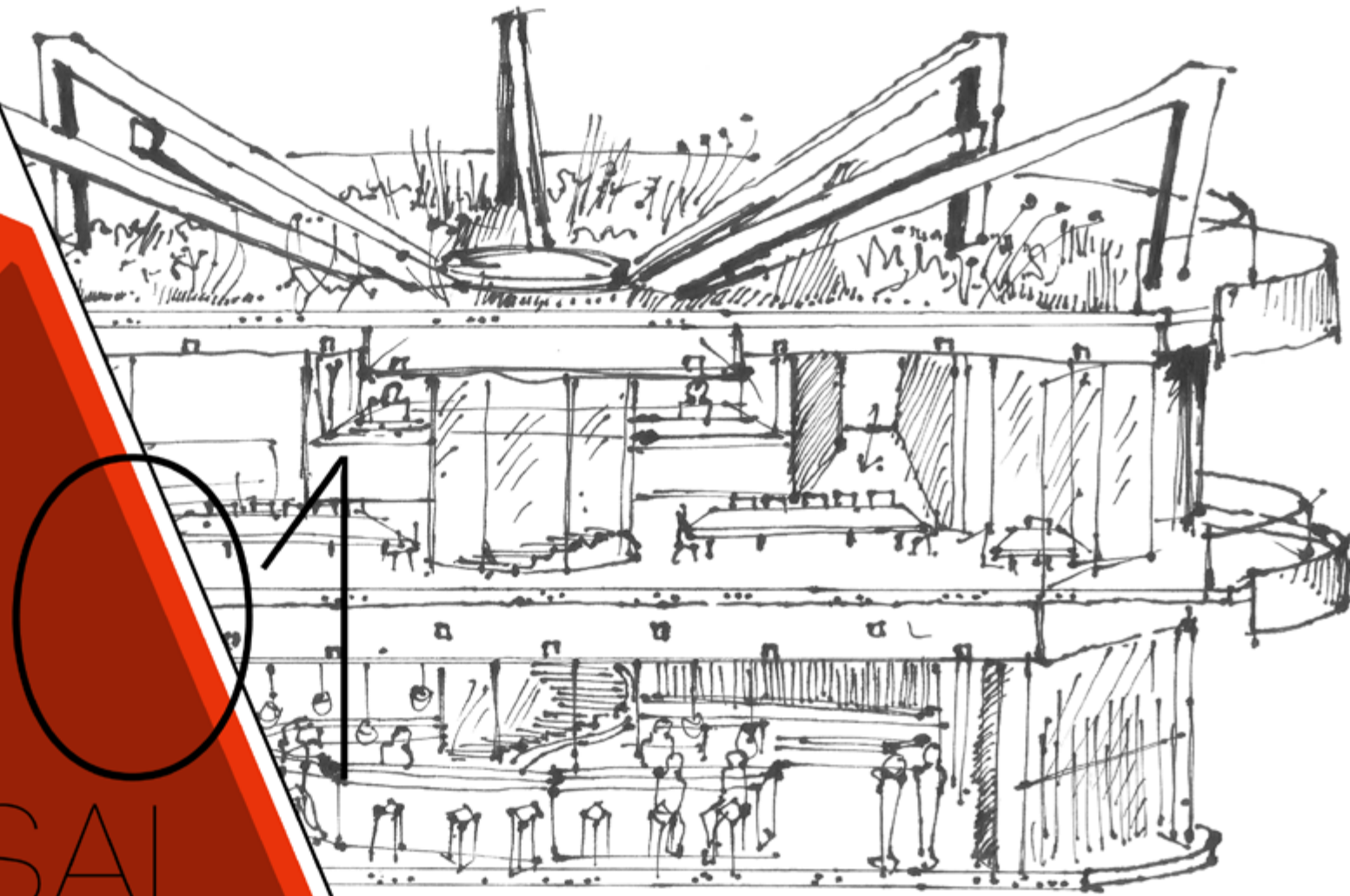


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# PART PROPOSAL



First and always at the onset of a project, I am a romanticist. I do not dwell on the problematic state of a current situation, but rather I focus my energies on constructing the proposed future vision in my mind as an image and then conceptually through drawing. It is an intuitive process, but it can also be explained as the subconscious processing of what is perceived to be the problem and the idealistic, but still subconscious, formulation of what ought to be the solution through previously obtained knowledge. In other words it is seeing with foresight. In the introduction of her novel, *The Fountainhead*, Ayn Rand said that "Romanticism is the conceptual school of art. It deals, not with the random trivia of the day, but with the timeless, fundamental, universal problems and values of human existence. It does not record or photograph; it creates and projects. It is concerned - in the words of Aristotle - not with things as they are, but with things as they might be and ought to be (Rand, 1943, p. V)".

The synthesis of a vision is essential to my individualistic process as a designer; it is the initial and naive visual image that is strived towards, it is the instigator or catalytic drive for all other processes that follow, including research, the design process and the technification of the design. A vision, in its naivety, is gullible and mostly subject to change and continuous reshaping through the above mentioned actions that are carried out by the designer. In other words I do not have a precious idea set in stone of what the design project should look like. On the contrary, it exists for the sole purpose of being a starting point and it must be moulded for it to become a proposal far beyond only the visual and aesthetic through a process of substantiation.

A vision is something that is not grounded in theory and has no substantiation. Therefore a vision is a thing not belonging to an academic document such as this dissertation, however I wish to use it as a point of departure for the dissertation. A vision by definition is also not something that lends itself towards being stated in words. It is best revealed as an image and even through poetics (refer to figure 1).

Essentially a vision is a vague, naive and almost entirely visual work-up of what is intuitively perceived to be the most optimum state of, in this case, a building and its interior, to function within a specific context, whereas a proposal is a solution that can be substantiated. However, it is possible to reflect on a vision and extract from it the core ideas that become the foundational aspects of a proposal through a process of substantiation.

My vision entailed core ideas that correlate with the three main aspects of a proposal namely site, programme and theory as well as an indication of the research problem:

**Site:** The adaptive reuse of the Sunnyside Galleries building on the corner of Troye and Robert Sobukwe Street to host the vision.

**Programme:** A market and restaurant as programmatic manifestation of the vision.

**Problem statement:** Establishing a point of cultural convergence in Sunnyside that will facilitate exchange of goods, ideas and culture, in other words the bringing together of people despite their differences and enabling interaction between these people.

**Theory:** What I explained as the preliminary problem statement indicates that what is essentially strived towards is the fostering of social cohesion within spaces. Thus the theoretical context of the dissertation will include social cohesion theory and related literature.

It is appropriate to in conjunction with the vision present a brief normative position statement that is specific to this dissertation as it is an explanation of how I perceive the world. Peter Rowe discusses four position classes in his book, *Design thinking*, that architects use as a statement of essential values from which perspective they align themselves within the theoretical discourse. These four position classes, chosen for the purpose of illustration within the book, are: Functionalist, conventionalist, populist and formalist (Rowe, 1987, pp. 121-135). In correlation with Rowe's four position classes there are four research paradigms within sociology namely; radical humanist, radical structuralist, inter-

pretivist and functionalist (Burrell & Morgan, 1979, pp. 21-25). Following that it can be said that my normative position specific to this project is based on that of a populist. The populist interior designer is concerned with an inclusive interpretation of the prevailing socio-cultural climate, and specifically it's commonplace physical and symbolic qualities (Rowe, 1987, p. 125). When designing the aim is to democratically satisfy the requirements of a user group and the appropriation of popular signs and symbols that the user group associates with (Cronje, 2013, pp. 15-19).

My research falls within the interpretivist paradigm (Burrell & Morgan, 1979, p. 22). This implies that I believe that the human experience of the world is subjective and that I am concerned with understanding after envisioning, but before interpreting (Cronje, 2013, p. 18). However, from understanding comes the identification of an issue under contention and I thus advocate that interpretation, as multi-faceted process towards constructing a solution or counterproposal, is the prerogative and intrinsic power of the interior designer.

The objective of this first part of this dissertation deals with translating the vision into a proposal through substantiation. Substantiation is achieved through analysis and research, thus the first chapter is the background to the dissertation which includes an analysis of the physical context, the selected host building as site of intervention, programme and theoretical background as well as my interpretation thereof. It also includes necessary information needed when designing for the adaptive reuse of a building such as a statement of significance of the building and an interventionist approach. Chapter two will deal with delineating the research questions, sub questions, the methodology and objectives of the research. The conclusion of the proposal states the design concept which includes aspects such as design intentions, the client and target group in other words the conclusion is a summary of what the design project is.





### 1.1 Physical context

The physical context of the dissertation is that of the Sunnyside area of the city of Tshwane in South Africa. Several aspects pertaining to this area are important and is discussed as an analysis of the area. The analysis includes the location of the area and its borders, the amenities in the area, the main recent developments in the area as well as an energy mapping of the area. Other aspects of the analysis include the a general assessment of the quality of urban fabric and the characteristics of high and low quality urban fabric. The objectives of the analysis of Sunnyside are that it will produce substantiation for the selected site indicated in the vision as well as illuminate the research problem suitable to the vision and the proposed solution it is moving towards (refer to chapter 2, section 2.1).

Sunnyside is situated adjacent to the CBD of the city of Tshwane. The city is located in Gauteng province of South Africa. The part of Sunnyside on which the dissertation will focus bordered by Nelson Mandela Boulevard, Schoeman-, Park-, Bourke- and Kotze Streets (refer to figure 2 and 3). The focus is on Robert Sobukwe Street as the main street of Sunnyside and adjacent areas.

Sunnypark centre, the Department of Trade and Industries as well as the Tourist Department are some of the recent developments in the area (refer to figure 4). Amenities in the area include easy access to banks, retail stores and restaurants as well as the existing bus routes and stops which in future will be greatly improved by the new bus lanes that are currently being introduced in the area.

Energy mapping of the area shows that the highest concentrations of energy and movement are at two of the places where development has recently taken place namely the department of trade and industries and Sunnypark shopping centre. This is indicative of high quality urban fabric (refer to figure 5). For the purpose of defining what the

characteristics of high quality urban fabric is I looked at the following two nodes that generate energy: The department of trade and industries and Sunnypark shopping centre. A documentary film directed by William H. Whyte, The social life of small urban spaces, provided a starting point for the observing of these nodes.

The DTI campus can be seen as a collection of buildings that are interconnected by a roof covered corridor that was designed as a walk-through from the Meintjies Street entrance to the Robert Sobukwe



Street entrance. It was part of the DTI's vision for the building that it be a 'truly integrated environment' (Meyerpienaar, 2005). However this corridor has been sealed at the Meintjies Street entrance and access is heavily controlled at the Robert Sobukwe Street entrance as a security consideration. Despite this unfortunate circumstance that no doubt inhibits the way people interact with the building and its integration into the urban landscape the public space in front of the DTI's Robert Sobukwe Street entrance still possess a high energy. People are drawn to the space and spend time in the space. The reason

for this is that the building footprint allows for it and that there is seating space (The social life of small urban spaces, 1988). What is absent however is interaction between people within the space due to the simple fact that there is no reason to interact; People do not have to negotiate for space to sit nor are they prompted to interact for any other reason. Thus even though there is a high energy in the space, the quality thereof is low. It can be assumed that if the corridor was open and the building was properly integrated with the urban landscape it could have provided opportunities such as for example the



trading of goods at a vendor stall which would certainly spark interaction between people.

The Sunny park shopping centre can almost entirely be considered as a nonuniform block when looking at its footprint. The building only opens up to the urban landscape at its Robert Sobukwe Street entrance and the edge of the building parallel with Robert Sobukwe Street which hosts several small stores and takeaway restaurants. The space in front of the entrance has a high energy that can also be considered to be of a high quality even though it is not consistently so. The high energy of the space is due to many aspects of the space, both practical and psychological. Practical aspects include the availability of seating and the fact that the space has almost taken on the function of a waiting room for the shopping centre. Psychological aspects include the presence of what is perceived as shelter to sit under (trees) and a water fountain which seem to always attract people's attention (The social life of small urban spaces, 1988).

The reason for the inconsistency in quality is due to the fact that although there are always people in the space they do not always interact. Interaction between strangers occurs during times when there is an attraction value to the space, meaning that something is happening that attracts a crowd such as a street musician or a competition. William H. Whyte calls it triangulation and it may be anything else that draws attention such as an obscure sculpture, food vendors or architectural change or innovation (The social life of small urban spaces, 1988).

It can be argued that the two buildings I discussed are examples of where high quality urban fabric has been created, in comparison to the rest of the area, as they do generate a high energy whether of a high or low quality. Following the observation of these two buildings certain characteristics of high quality urban space can be identified.

**Permeability:** The building footprint must allow for space for people to be in and also for the building to fit into the urban landscape. The more removed the building is from the urban life around it the less people use it (The social life of small urban spaces, 1988).

**Adequate seating:** Where there is seating people will sit (The social life of small urban spaces, 1988).

**Shelter:** The space must either be covered or give the impression that it is.



FIGURE 7-9: PHOTO'S OF SUNNYSIDE SHOWING THE EXISTING SPATIAL CONDITION.

The question of what exactly generates high quality energy is discussed as one of the research question in part two of this dissertation as the absence and inconsistency of it in Sunnyside even in spaces frequented by people is key to the research problem (refer to part 1, chapter 2).

It is obvious that the urban fabric in Sunnyside is not conducive to interaction between people otherwise it would have been present in the two situations that were explained above. The current spatial condition of most of Sunnyside as is shown in figure seven to nine has even less of the desired qualities and seem to be in direct contrast with building edges being rigid, for example. The side walks of Sunnyside are merely there for the purpose of moving through and by spaces, no lingering or interaction is encouraged.

One of the reasons for this is that the area developed and flourished during a time when city planning was based on an apartheid model that entailed locating 'white' suburbs around the central business district while placing townships on the outskirts of the city perimeter (Osman & Hindes, 2005, p. 61). The buffer zones between the white suburbs and the township were generally industrial areas and this structuring of the city resulted in the discontinuation of the city grid that promoted a fragmented environment, unpractical for integration and social cohesion (Olckers, 2011, pp. 24-25).

A more recent reason for the lack of interaction between people, in other words a lack of social cohesion, is that the Sunnyside population consists of individuals that are citizens of the Republic of South Africa, but also a large number of individuals of various different nationalities making it one of the most culturally diverse places in Pretoria (Statistics South Africa, 2011). In 2008 the area and specifically Robert Sobukwe Street (then Esselen Street) was the site of numerous xenophobic attacks on immigrants (Neocosmos, 2008, p. 589). This suggests that there is a hostile relationship between the people that inhabit and frequent Sunnyside that is detrimental to social cohesion (refer to part 2, chapter 1).

## 1.2 Theoretical context

From the analysis of Sunnyside in terms of high quality urban fabric and low quality urban fabric as well as the characteristics of these spaces, a problem was identified; People of different nationalities and culture do not interact with each other within public spaces, meaning that

there is a lack of social cohesion within spaces in the area (refer to chapter 2). This is the reason why the theoretical context of the dissertation is that of social cohesion theory. Part 2 of the dissertation, the theoretical investigation, will discuss this theory in depth regarding what social cohesion is, what the consequences of the absence of social cohesion are and why it is considered necessary that society be in a state of social cohesiveness. This theoretical background will give a broad outline of social cohesion theory and seminal authors, it's relevance to the context of South Africa as well as how it is relevant to this dissertation and interior design.

Social cohesion has been defined and redefined within various fields of study over many years and the boundaries between disciplines have greatly inhibited an all encompassing definition of the theory and concept of social cohesion (Bruhn, 2009, pp. 33-34). The conceptualising of social cohesion started in 1896 when Le Bon, a French social psychologist, argued that solidarity of a group is due to its uniformity of action (Le Bon, 1896, pp. 1-16). Durkheim (1897) and Freud (1921) both conceptualised further and argued that social cohesion occurs when members of society share intense emotional and social ties that lead to social integration and enduring relationships (Bruhn, 2009, p. 34).

A contemporary theorist, Braaten, argues that for social cohesion to exist there must be two generic factors namely, a common bonding factor and attraction (1991, pp. 44-46). Most recently it was theorised that social cohesion exists when there is a sense of togetherness and that cohesion is a characteristic of relationships (Moody & White, 2003, p. 104).

Within a South African context it is important to view social cohesion in correlation with democracy as it has predominantly been argued in history that solidarity (social cohesiveness) and connections people require a common national culture; In other words social cohesion and democracy is only possible in the case that the population has a shared culture and history (Chipkin & Ngqulunga, 2008). South Africa in general and even just the area of Sunnyside is home to a wide variety of nationalities and therefore also different cultures and languages which mean that a common ethnicity does not exist. Over the past few decades the argument has shifted however, to that of Miller, for example, who argues that democracy and social cohesion stems from a shared identity (Miller, 1998, p. 49). Habermas most recently concurred by arguing for a post-national identity based on ethics as opposed to a cultural nationalism that is based on a shared ethnicity (Habermas, 2001, p. 64). This correlates especially with the South Afri-

can Constitution in that it recognises eleven languages and prohibits discrimination on the basis of race, culture, gender and/or sexuality (Statutes of the Republic of South Africa, 1996, p. 8). It is a far more attainable goal for South Africa to then strive towards a cosmopolitan identity that within it has many other identities, so as to achieve social cohesion (and democracy) on the basis of the ethics prescribed by the constitution.

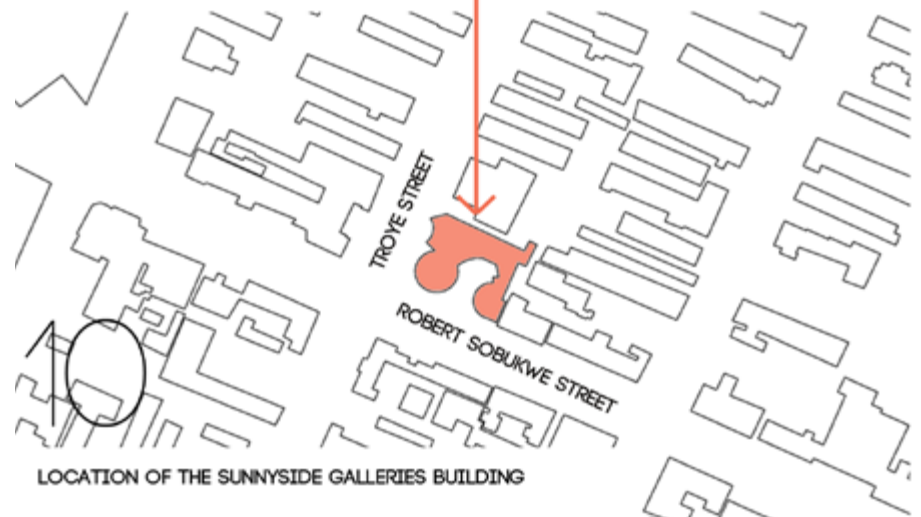
It can further be argued that there exists a definite connection between the state of the social fabric and the performance of public institutions, service delivery and democratisation within a social context. It is thus far more likely that government is effective, transparent and democratic when social cohesion between citizens is high (Chipkin & Ngqulunga, 2008, p. 65). Chipkin and Ngqulunga further observed that 'friends' very quickly become 'enemies' in places of conviviality (Chipkin & Ngqulunga, 2008), thereby proving that social cohesion on this level in South Africa needs attention.

Within the context of this dissertation a sociological theory such as social cohesion and the aspects pertaining to it must be translated into design theory, specifically aspects like 'a common bonding factor' and 'attraction'. Attraction value has already been mentioned as a characteristic of high quality urban fabric and it can thus be assumed that it could also be a characteristic of an interior space that could foster social cohesion. However, what a common bonding factor may be within the physical context of interior design, space, warrants further exploration. Within the field of sociology it may mean any characteristic that is shared by individuals that connects them in some way. Such a common characteristic can for example be a shared interest in a topic, admiration for a sports team or a religion. It would be possible to name examples ad infinitum. Associations as a design method for interior design, a meaning generating visual discipline, is explored by Raymund König in his doctoral thesis entitled *An Imaginal Interpretation of Interior Design's Methods of Cultural Production: Towards a Strategy for Constructing Meaning*. König says that the: 'The use of association in interior design involves those methods that generate connections in the mind, between different components, and those methods that infer meaning (s.a. p. 196). It is thus possible to replace 'a common bonding factor' with space that fosters social cohesion by generating associative connections in the minds of the users of the space. This will enable the designed space to be the common bonding factor. Part 2 of the dissertation discusses additional characteristics of space that fosters social cohesion.

## 1.3 Site

### 1.3.1 Location and justification

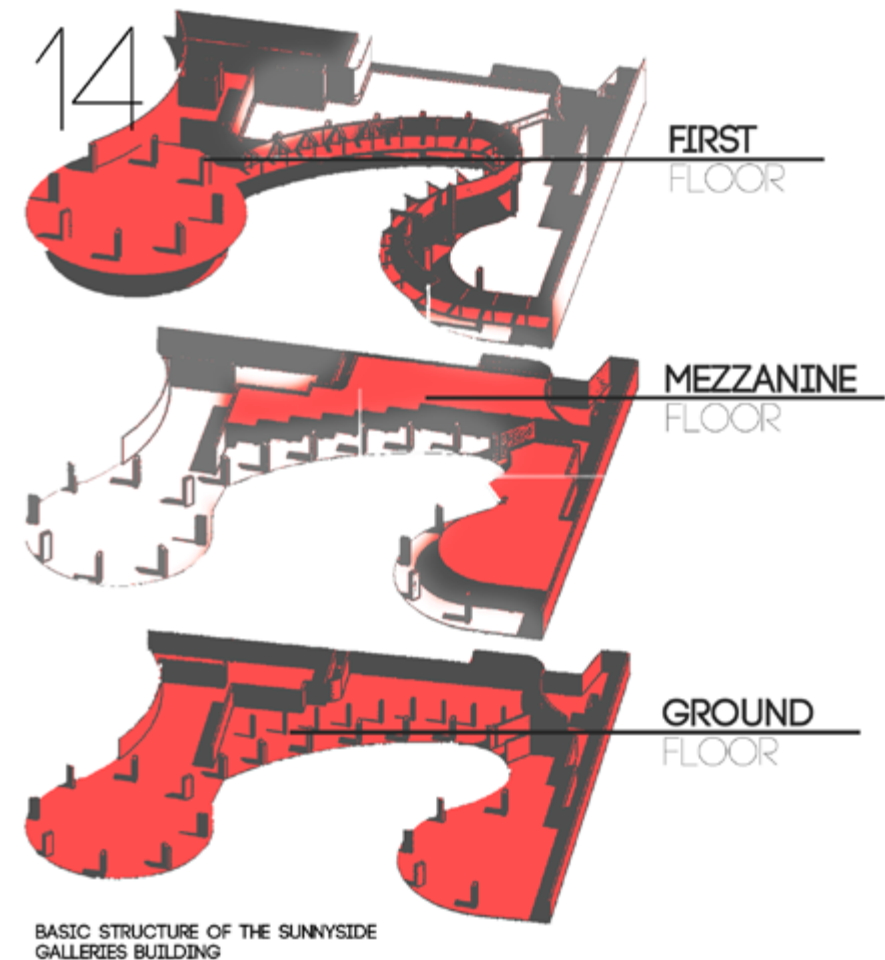
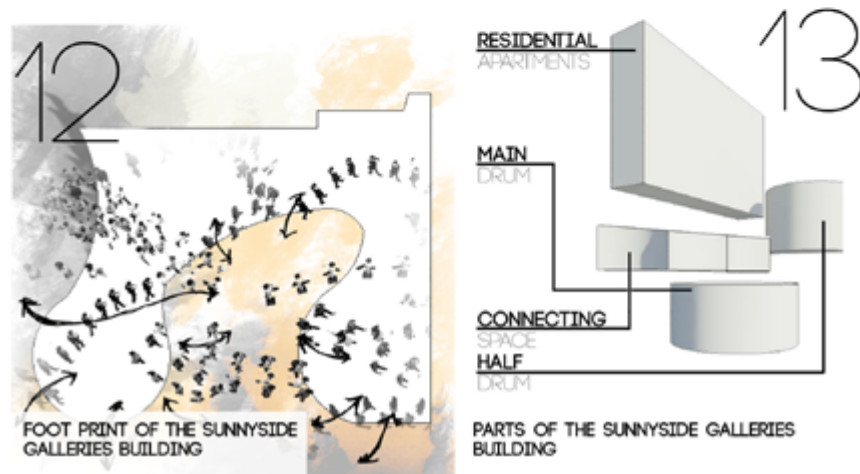
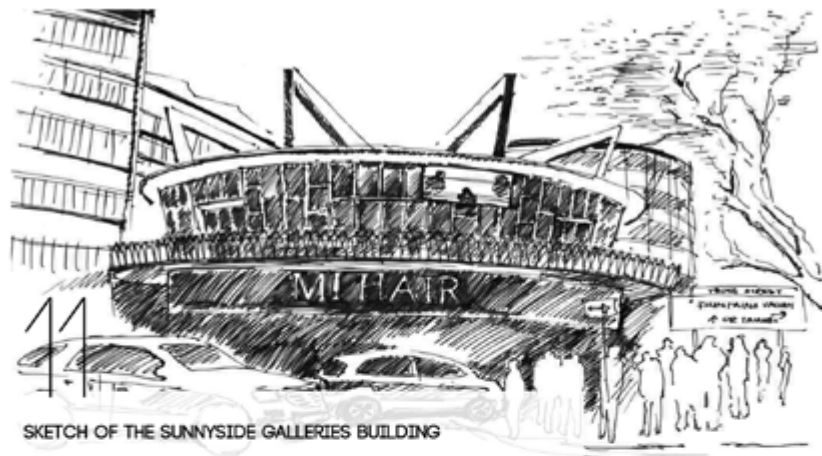
The site for intervention that was identified is an existing building on the corner of Troye and Robert Sobukwe Street, situated within the Sunnyside area of the Tshwane District, Gauteng province, South Africa (refer to figure 8). The name of the building is the Sunnyside Galleries.



The Sunnyside Galleries building was chosen as host building due to many factors of which its' location is the most important. The building is situated away from recent development in the area such as the Department of trade and industries and the renovation of Sunnypark shopping centre (refer to figure 4). Thus proposing new development where it is currently lacking may ensure a more even distribution of high quality urban fabric within Sunnyside. The building is also located on the corner of an intersection along Robert Sobukwe Street, which

is considered to be the main street of Sunnyside, and is naturally frequented by pedestrians even in its current neglected state.

Other reasons for selecting the building pertain to the qualities of the building itself such as its iconic form, its unique footprint and the way it was constructed. It's iconic form has caused it to be a landmark within the Sunnyside area thus making it ideal for intervention as it inherently demands attention (refer to figure 7).



The footprint of the building is characterised by the roundness of the drum and half-drum with the concave open ended public space that create in between these two parts. This makes the building uniquely different from almost all other buildings in Sunnyside in that it provides opportunities for the building and its interior to be integrated with the urban fabric as opposed to being apart from it (refer to figure 8). Lastly the buildings is sufficient in size and its adaptability potential is high due to its concrete column and floor slab type construction which free the floor plan for intervention.

### 1.3.2 Building analysis

The analysis of a building incorporates many aspects such as its 1) technical viability, 2) use viability and 3) heritage significance. The technical viability of a building is concerned with establishing what the existing condition of the building is, what fabric has become redundant and may be removed without compromising the structure of the building and the basic structure of the building itself. The use viability of a building has to do with what Kincaid (2000) refers to as 'ambiguity' and it entails an analysis all the possible uses that the building is likely to be able to host. This will ensure that newly proposed function is suitable and that when in future the building is adaptively reused again there were not any alterations made that would constrain the introduction of a new use for the building (Kincaid, 2000, p. 160).

The existing condition of the building is good although somewhat neglected. The building has a curved L-shaped plan along the north and east site boundaries and a main drum, that seems almost separate from the rest of the building, on the south-western corner. It is a concrete column and concrete slab structure with brick infill which is currently painted a cream colour. The existing interior spaces are defined mostly by partitioning and suspended ceilings that have been neglected to a point of redundancy.

The structure of the building is that of a concrete column and slab construction with brick infill. There is also a mezzanine level. The L-shaped part of the building extends 7 storeys and houses retail space on the first floor and mezzanine level as well as residential apartments from the first to the seventh floor. There are three service shafts that run from the roof of the building down to the second floor of apartments. The main drum of the building consist of the ground floor and the first floor. The first floor is encased by an outward-sloping curtain wall. From its roof extends cream-painted concrete 'spires'.

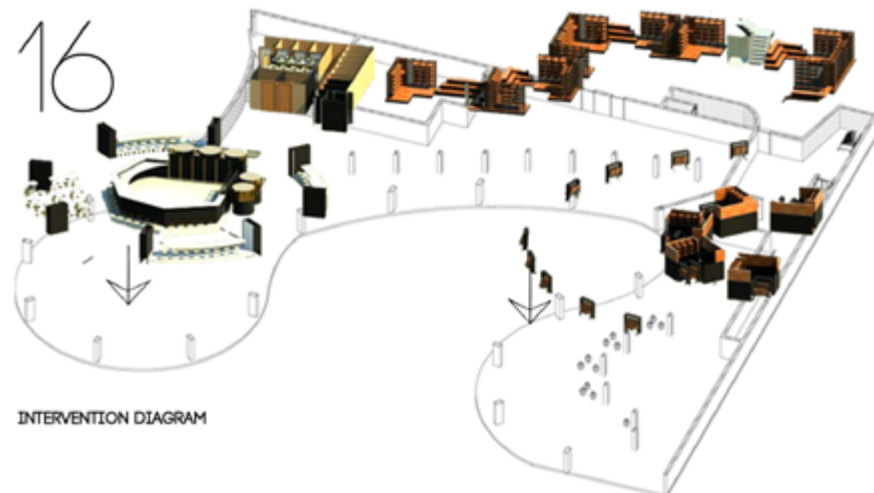
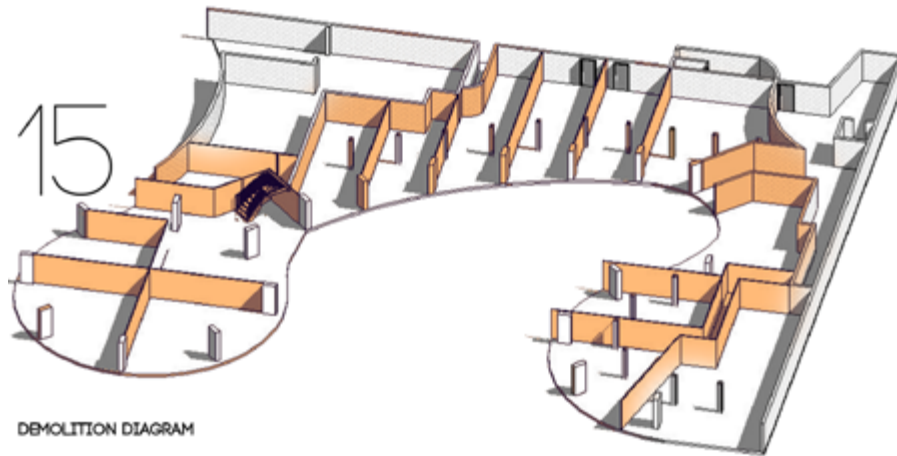
Kincaid argues for discretion in establishing what fabric is redundant as both an overly indulgent and overly conservative attitude towards demolition work may lead to unnecessary waste (Kincaid, 2000, p. 160). The key point here is to establish what is absolutely no longer useful and/or will be detrimental towards the future of the building. For a building to be technically viable certain parts of it must be destroyed to make way for new work. Demolition and the installation of new work are thus equally important operations of altering architecture (SCOTT, 2008, pp. 126-127).

As I mentioned in the discussion of the existing built condition of the Sunnyside Galleries building the interior spaces are currently defined by partition walls and suspended ceilings. However, the materials of these elements have been neglected to such a point that they will be demolished on the basis of their redundancy. Contributing to these elements' redundancy is the fact that they compartmentalise the interior space of the building into spaces that are too small in size to facilitate successful adaptive reuse.

#### Use viability

The Sunnyside Galleries building is suitable to the following occupancies or a combination of some of the occupancies, some more feasible than others, based on its size, location, accessibility and design:

- A1: Entertainment and public assembly, for example a restaurant, eatery, bar, dance and other recreational activities. (1 person per 1 sq. m)
- A3: Places of instruction, not in the form of a full scale school, but rather for example a tutoring location or workshop in art. (1 person per sq. m)
- A4: Worship, the first floor of the drum section of the building is currently being used as an impromptu church. (1 person per sq. m)
- B3: Low risk commercial services (1 person per 15 sq. m)
- C1: Exhibition hall (1 person per 10 sq. m)
- C2: Museum (1 person per 20 sq. m)
- D3: Low risk industrial, for example sowing. (1 person per 15 sq. m)
- F1: Large shop, for example a clothing or food store that occupies half of the building. (1 person per 10 sq. m)
- F2: Small shop, for example a of smaller retail stores. (1 person per 10 sq. m)
- G1: Offices (1 person per 15 sq. m)
- H3: Domestic residence, the building incorporates an apartment block. (2 persons per bedroom) (SABS, 1990, pp. 34-35)



A further point in analysing a building for the purpose of adaptively reusing it is compiling a **statement of significance**. In order to do so for the Sunnyside Galleries building the relevant information specific to the building must be gathered from the past and present regarding the function of its parts, its significance to users, the way its fabric has been influenced by historical forces and its relationship to other places in terms of design and locality (Burra charter, 1999, p. 12).

The Sunnyside Galleries was designed, in the style of expressive modernism, and built in the year 1961 by the architect Paul Voutsas (Voutsas, 1961) an architect of note who designed many buildings in the city of Tshwane, specifically the Sunnyside area. The commissioning owner of the Sunnyside Galleries was Mr. T. Kleyhans (Voutsas, 1961), although it is now owned by the real estate company called City properties. The building is located on the corner of Troye and Robert Sobukwe Street.

The building originally housed the Grapevine, a bakery and restaurant as well as the local stage for impromptu music and arts circa 1980. Currently the building hosts a hair salon, church and other small retail stores. The residential apartments located in the building from the second to the seventh floor are currently still used as such.

The Burra charter states that a building is culturally significant in the case that it has “aesthetic, historic, scientific or social value for past, present or future generations” and that these terms may also be present in combination (Burra charter, 1999, p. 12). The Sunnyside Galleries is a culturally significant building due to the fact that it has aesthetic, historic and social value. Its architectural style gives it aesthetic and historical value. Its unique and iconic form contributes to its aesthetic value and it has social value due to the nostalgia and sentiment it evokes from a past generation.

### 1.3.3 Interventionist approach

In this project it is my opinion that the approach to heritage significance and the interventionist approach are interrelated. The heritage approach will focus on the form of the building and on the reinterpretation of lost significant fabric. Whereas the interventionist approach has much to do with the theory of social cohesion and the practicalities that are involved in the implementation of a design that will foster social cohesion.

Fred Scott outlines the four stages of altering architecture as follows: “... firstly, stripping back as alluded to earlier, which entails the stripping



out of rotted fabric, mainly plaster and wood. The installation of new work is preceded by two procedures: making good, where original fabric is repaired and replaced, usually replacing much of what has been removed in the first stage; followed by enabling works, which usually involve the demolition and removal of those parts that would prevent the implementation of the new work if they were to remain. New works are the implementation of the proposed changes to the existing building, as a way of achieving change of use for the new occupation. (2008, p. 108)" These four stages are headings for my interventionist approach and the correlating strategies outlined by David Kincaid will be applied and adapted to suit the context of this project (refer to table 1 for the actions taken at each stage of the project and their motivation whether it be practical, heritage and/or conceptually driven).

The adaptive reuse of a building is inherently a sustainability initiative and therefore when designing an intervention it is essential that all actions performed when altering architecture do not have further detrimental consequences. David Kincaid in his article, Adaptability potentials for building and infrastructure in sustainable cities, provides aspects that can be used to completely analyse a host building for the purpose of establishing its true adaptability potential and ensuring that the intervention into it is both in the short and long term beneficial to the environmental potential thereof. In the case of this proposal it also provides a sure way of establishing whether a proposed programme is beyond a doubt suitable for the host building. These aspects are discussed below regarding the Sunnyside Galleries buildings' analysis. Other aspects provided by Kincaid is discussed as part of the interventionist approach (refer to part 1, chapter 1, section 1.3.4).

Kincaid explains flexibility as one of the measures taken by the designer to either ensure that the spaces created within the building is adaptable by the users of the space or ensuring that the building is adaptable through its fabric and structure (Kincaid, 2000, p. 160). In the case of the proposed programme and ensuing design project the latter is possible; The 'fabric' and 'structure' used by an interior designer to create spaces is more often than not adaptable specifically when elements such as plaster board partitioning and suspended ceilings are used as these elements lend themselves to strategies such as easy assembly and disassembly. These strategies can also be applied in the construction of other interior elements, like a market stall for instance, by using mechanical fixing methods that will ensure in the case that the building is again adaptively reused in the future that the current intervention can be removed more easily.

Stage of alteration.	Pragmatic action.	Heritage action.	Concept/theoretical action.
<b>Stripping back:</b>	Stripping of all plaster, paint, signage due to its general state of neglect and dilapidation.	Understanding the building's history, original function, structure and organisational grid. Compiling a statement of significance in accordance with the Burra charter.	The complete understanding of the three foundational aspects of the project namely: Site, programme and theory as well as the vision, research problem and the eventual proposal. The theories that are applicable include: Social cohesion theory and associations, the theory of dualisms as well as cultural production theory. The compilation of a concept, "Converge", based on the aforementioned aspects of the problem.
<b>Making Good:</b>	Repainting of the whole of the exterior of the building and the fixing up of plaster where necessary.	The reinterpretation and reinstatement of lost significant aspects such as the roof gardens, the skin of the building and original design intention that the shop fronts of the building would make up the building facade.	The compilation of a set of design intentions that will aid in achieving the concept that are based on the three foundational aspects of the projects: site, theory and programme.
<b>Enabling works:</b>	Demolition of existing ceilings, internal partitioning walls and existing glazing. Other demolition includes the existing built seating located on site as part of the activation of the current outside public area. The use of a reinterpreted geometric grid so as to enable the accommodation and	Removing fabric that on first glance would seem significant but will not diminish the heritage and cultural significance if removed. If not removed it will inhibit the adaptive reuse	The reinterpretation of the round form and grid of the building so as to establish a geometric strategy that will enable the implementation of new work. This is as much a pragmatic and heritage driven action as conceptual.

	distribution of existing and new services.	process of adding significance to a building. These elements include the original balustrades of the building. The reinterpretation of the grid of the building so as to ensure that new work will differ from the existing layout of the building as conservationist theory dictates.	
<b>New Works:</b>	Installation of new partition walls, suspended ceilings and raised floors so as to accommodate and redistribute the existing and new services in the building as well as the implementation of the new design and functional programme of market, bar and restaurant. The installation of double glazing curtain walls, motion sensor doors, security shutter doors. The introduction of elevators, ramps and stair cases so as to improve the building's inclusive accessibility and circulation.	The implementation of the new design of the roof gardens as herb gardens and the installation of the new design of the building's skin based on a stylisation of the original skin. The design and installation of 'shop front seating boxes' as reinterpreted version of the original idea of shop fronts as facade.	The design of spaces for the purpose of fostering social cohesion based on theoretical and experiential research conducted. Using a combination of the original round form of the building and the reinterpreted grid of the building for the layout of spaces and the design of built-in items.

Table 1: Interventionist and heritage approach

### 1.3.4 Applicable charters and legislation

#### **National Heritage Recourses Act**

The NHRA protects the following under part 1: general principles (SAH-RA, 1999). Parts e), g) and h) are applicable.

- (a) its importance in the community, or pattern of South Africa's history;
- (b) its possession of uncommon, rare or endangered aspects of South Africa's Natural or cultural heritage;
- (c) its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage;
- (d) its importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects;
- (e) its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
- (f) its importance in demonstrating a high degree of creative or technical achievement at a particular period;
- (g) its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- (h) its strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa; and
- (i) sites of significance relating to the history of slavery in South Africa.

Although the building will only be protected under the above mentioned act when it is 60 years old in 2019 it is important to in conjunction with the Burra charter and other adaptive reuse theory have a clear heritage approach with regards to altering the building.

#### **The Burra Charter**

As was already mentioned in the statement of significance the Burra charter is applicable due to it being a guideline for establishing the statement of significance and a conservation policy (Burra charter, 1999, pp. 11-15).

## 1.4 Programme

### 1.4.1 Proposed programme and justification

**Proposed and designed parts of programme:** Converge market, Converge Kitchen restaurant and Smack Republic crafts beer bar. These parts of the programme are the main parts on which the design project will focus.

**Proposed, but not designed parts of programme:** Retail stores  
The retail stores will be situated on the second floor of the building in the place of the existing four residential apartments and opposite the roof gardens. Possible tenants may be a butchery, bakery and a florist store.

**Existing parts of programme to be retained:** Residential apartments.  
From the third floor up the residential apartments will be retained, although it is proposed that they be renovated and that the shading skin of the building be replaced. Another recommendation is that at least a third of the apartments be made available to the vendors and staff of the Converge market as soon as they become available.

**Historical parts of programme to be reinstated:** Roof gardens.  
The roof garden of the Sunnyside Galleries have been neglected into a state of nonexistence over the years therefore I propose it be reinstated as a heritage consideration. Other reasons for reinstating the roof garden are that it will reduce water run off by 90% which is hugely beneficial to the storm water drains of the city; it will be a functional roof garden that can partly supply the market and restaurant with herbs; and it will be visually pleasing to visitors.

#### Schedule of accommodation for the main parts of the design project

##### Converge Market:

- Main market space on ground floor - 251 m<sup>2</sup>
- Secondary market space on first floor - 294 m<sup>2</sup>
- Informal eatery on ground floor - 82 m<sup>2</sup>
- Informal eatery on first floor - 75 m<sup>2</sup>
- Loading zone, wash facilities and storage room - 127 m<sup>2</sup>
- Cold storage room - 18 m<sup>2</sup>

##### Converge Restaurant:

- Dining area - 298 m<sup>2</sup>
- Show kitchen - 23 m<sup>2</sup>
- Preparation kitchen - 148 m<sup>2</sup>
- Scullery - 18 m<sup>2</sup>
- Pantry - 15 m<sup>2</sup>

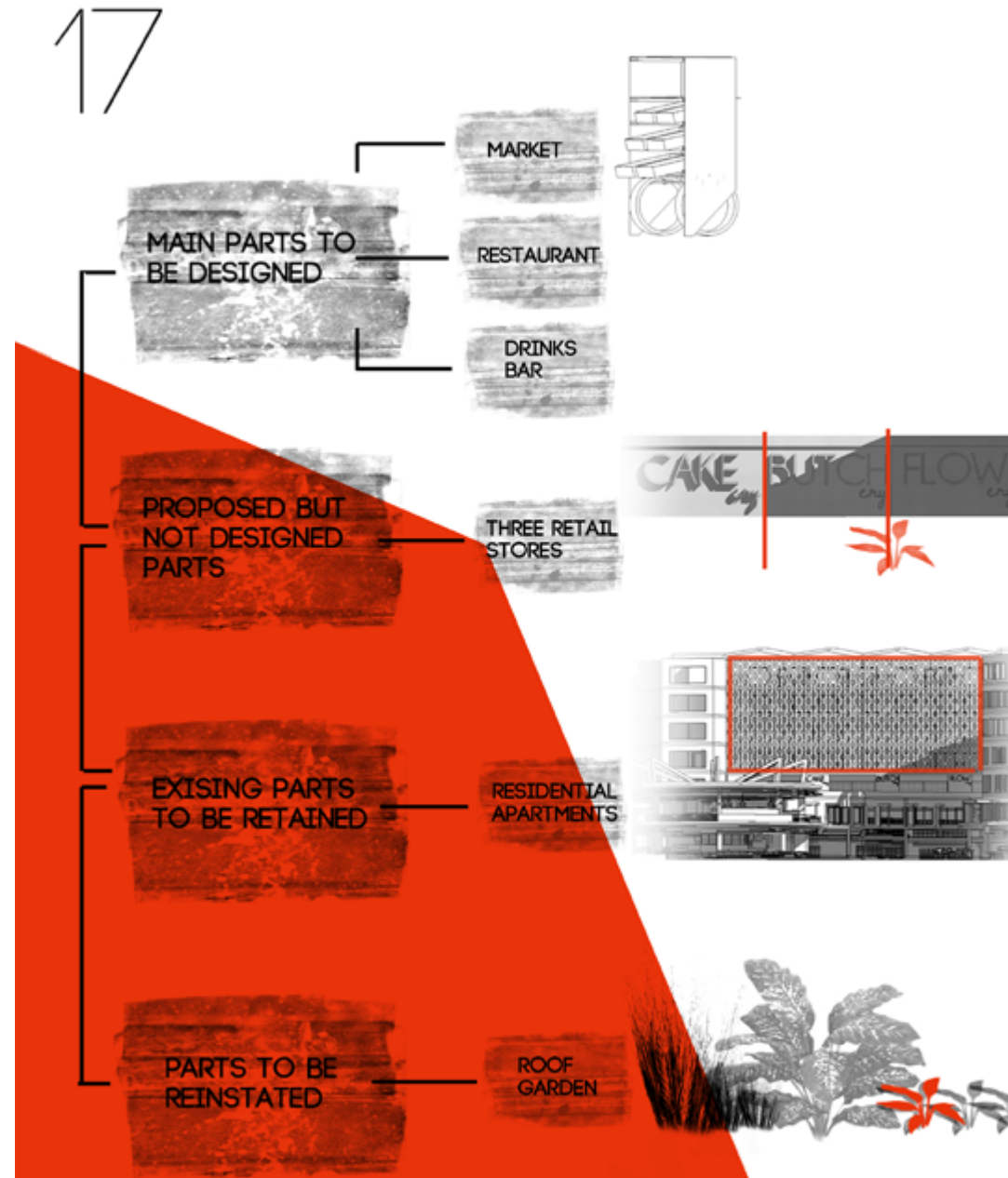


DIAGRAM SHOWING THE PARTS OF PROGRAMME

- Cold storage - 9 m<sup>2</sup>

**Smack republic bar:**

- Bar area - 25 m<sup>2</sup>
- Informal lounge - 325 m<sup>2</sup>

As part of the original vision the programme was broadly outlined as an eatery, bar and market. The following reasons were uncovered for refining and remaining devoted to typologies within the hospitality sector:

Following the aspects Kincaid deem important when adaptively reusing a building and the use of these aspects so as to comprehensively analyse the Sunnyside Galleries it was established that the building is suited for the typologies of a market and restaurant due to the fact that the building offers adequate services or space for the incorporation thereof and it the floor area is sufficient for hosting the various programmatic needs of these typologies (refer to 1.3.2).

### 2.1 Research problem and research questions

The analysis of the Sunnyside area showed that in general the urban fabric in the area is of a low quality and the high quality urban fabric that is present, for example the public spaces in front of the department of trade and industries and the Sunnypark shopping centre, is not conducive for interaction between people due to the physical characteristics of the spaces as well as a lack of social cohesion.

This dissertation in response to this identified issue investigates and explores the adaptive reuse of the Sunnyside Galleries building by introducing a food market, restaurant and drinks bar to create opportunities for casual encounters so as to foster social cohesion and cultural exchange. This is the problem statement of the issue that is to be addressed.

Parts two and three of the dissertation are respectively a theoretical investigation and a programmatic investigation. The theoretical investigation deals with social cohesion and the programmatic investigation deals with the typology of a market as well as what products the market should offer.

Part four, the design project, will be influenced by the results that the theoretical and the programmatic investigation yields as these will be applied as design informants. Thus the overall objective of the two investigations is to uncover design informants. The investigations will make use of theoretical research and precedent studies to uncover the answers to the research questions.

Table two delineates the two chapters and the corresponding research questions, sub-questions, research methods and objectives that apply to each.

Parts	Research questions	Sub questions	Research methods	Research objectives
<b>Part 2:</b> Theoretical investigation	1. Why is social cohesion necessary in society and within spaces. 2. How does the interior designer go about designing space that fosters social cohesion?	1. What is social cohesion and what is the opposite of it? 2. What are the consequences of the absence of social cohesion? 3. What are the characteristics of space that fosters social cohesion?	1. Delineation of what social cohesion is through theoretical research. 2. Delineation of the three consequences that arise when social cohesion is absent through theoretical research. 3. Delineation of what space that fosters social cohesion is.	1. Identifying characteristics of space that fosters social cohesion.
<b>Part 3:</b> Programmatic investigation	What can the typology of a market become within the context of Sunnyside?	1. What is the general perception of a market on different scales? 2. How has a market and restaurant been combined? 3. What is the immediate target market and different cuisines associated with the inhabitants of the area? 4. What other cuisines can be added from outside the immediate area? 5. How does the designer go about designing a restaurant and market that caters for all that was found in the above sub-questions? 6. What is the form and function that a restaurant and market will take on in this context?	1. Precedent studies of existing markets. 2. Empirical research of establishments that are programmatically similar to what is proposed. 3. Analysis and summary of statistical data related to the number of nationalities represented within the Sunnyside area. 4. Research pertaining to the cuisines associated with the nationalities that present in the area as well as the rare ingredients and preparation methods that are involved.	1. Identifying the exact target market. 2. Identifying what the market and restaurant would offer. 3. Identifying what type of market is conducive for the fostering of social cohesion. 4. Identifying how the market typology must be manipulated to suit the Sunnyside context.

Table 2: Research questions, methodology and objectives.

## 2.2 Delimitations

The study is delimited in the following way:

- The study will focus on matters of social cohesion.
- The study will only attempt to find a design solution towards fostering social cohesion and does not aim to achieve it wholly as the study is only focussed on one building within the area.
- The study is site specific and will not attempt to foster social cohesion within spaces in the whole of Sunnyside or surrounding areas.
- The study does not aim to add new knowledge to the theories used as background.
- The study will not engage in conducting formal interviews and surveys with inhabitants and users of Sunnyside due to the study not being concerned with gathering primary data as a doctorate would be.
- The study will make use of data on immigration and population gathered by Statistics South Africa.
- The study falls within the field heritage and cultural landscapes, but engages only with heritage aspects that pertain directly to cultural landscapes.
- The study proposes the reinstatement of roof gardens and the activation of the public space surrounding the building, but will not endeavour into formulating a complete and resolved design of these spaces.

# CONCLUSION

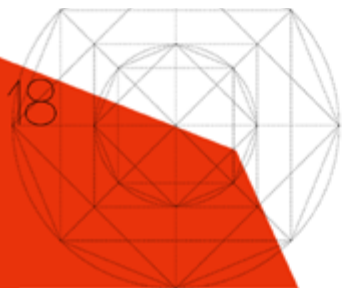
What was a nebulous vision in the beginning has become the proposal including the conceptual basis of the design project and research parts of this dissertation. The design concept is to adaptively reuse the Sunnyside Galleries to become a point of cultural convergence within Sunnyside in the form of a market, bar and restaurant. Users will be able to buy rare and local fresh produce ingredients from the market, eat and share alternating signature dishes inspired by cultures represented within Sunnyside at the restaurant that is supplied by the market as well as the local wholesale fresh produce market, Tshwane fresh produce market.

The objective of the design project is to foster social cohesion within the spaces through the design of interior spaces that can invoke as-

sociations of 'togetherness' and 'cosmopolitanism', both directly and indirectly, in the minds of users as well as through the inclusion of a market that could facilitate the exchange of goods, ideas and eventually also culture. The interior is thus conceptualised as the common bonding factor between visitors of varying backgrounds.

The parts of the programme (drinks and snack bar, restaurant and market) will be branded under one name, Converge. The word converge was chosen as the name, because its meaning correlates with the bringing together of many different individuals and cultures at a common point. The logo was inspired by the word as well as the floor plan of the drum part of the Sunnyside Galleries building.

The background analysis and research conducted in the proposal made the compilation of a set of design intentions that will aid in achieving the objective of the design concept. These intentions, based on the three foundational aspects of the projects: site, theory and programme, are the following:



18  
GRID OF THE DRUM PART OF THE SUNNYSIDE GALLERIES



19  
CONVERGE LOGO VERSION 1



20  
CONVERGE LOGO VERSION 2



21  
CONVERGE LOGO VERSION 3

- **Associations:** Enable associations between the user from different cultures and the designed interior with the use of cuisine as the first level of associations in combination with environmental graphics, materiality and programmatic design.
- **Attraction:** Create a project that could be a common point of interest in the Sunnyside area for various different individuals for the purpose of fostering social cohesion by way of incorporating a public food market; a typology that forms part of people's everyday life.
- **Interaction:** Create spaces that encourage casual interaction as well as the exchange of ideas, products and culture through the design of a non-rigid plan that exhibits the integration of the main parts of the programme that will ensure that different activities and actions are performed within a space. The implication is that visitors and vendors will occupy the spaces equally.
- **Permeability:** Create interior spaces that are permeable for the purpose of facilitating the integration of the building and its contents with the urban fabric. The form and construction of the building is ideal for an interior that is permeable due to the building edge that is defined by columns with no solid infill.
- **Geometry:** The insertion and implementation of geometry into the design so as to facilitate the incorporation of the various parts of programme and applicable services.
- **Durability:** The intention is that the programme becomes a permanent fixture within the urban context for the purpose of achieving social cohesion. To achieve durability the material selection strategy used within the design project will take the durability of materials into consideration.

The target group of the design project will initially include Sunnyside inhabitants and the people who frequent it, but will eventually include people from surrounding areas and the greater Tshwane region. In the event that the project is successful it can also be assumed that 'converge' might be established as a destination restaurant that attracts tourist. With regard to the client the intention is that this project can be pitched to a franchise owner as a concept for a chain brand as it can be assumed that the population of other urban areas in South Africa

will exhibit the same demographic, related problems and needs as that of Sunnyside.

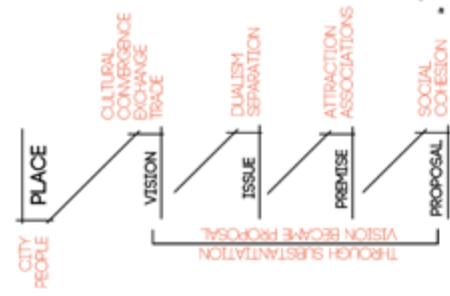
Other interested parties may include the hospitality departments of the University of Pretoria and the Technical University of Tshwane as well as the many chef schools in and around the city of Tshwane.

Refer to page 19 to 22 for the summary of the proposal.



DESIGN CONCEPT AND INTENTIONS COLLAGE





My feet walked the streets of Sunnyside, I saw what was to be seen and I spoke to strangers, not knowing what to ask or what to do with what I heard. I submersed myself in the dense urbanity of the laboratory chosen for the masters programme in interior architecture of this year. My hand moved over paper, almost unconscious, yet feverish. Through millions of drawings, a vision was born. An unsubstantiated vision, hanging in the air, thriving on instinct.

A vision that included the following:

- Establishing a point of cultural convergence in Sunnyside that will facilitate exchange of ideas and culture.
- A market and restaurant as programmatic manifestation of the vision.
- The adaptive reuse of the Sunnyside Galleria building on the corner of Troye and Robert Sobukwe Street to host the vision.
- Social cohesion as the objective of the vision.

Image by: The Architecture Practice



Figure 14: Aerial photograph of Sunnyside



Figure 21: The Sunnypark Centre, showing the layout of the Sunnypark Centre



Figure 22: The Sunnypark Centre, showing the layout of the Sunnypark Centre

NODES OF ENERGY IN SUNNYSIDE

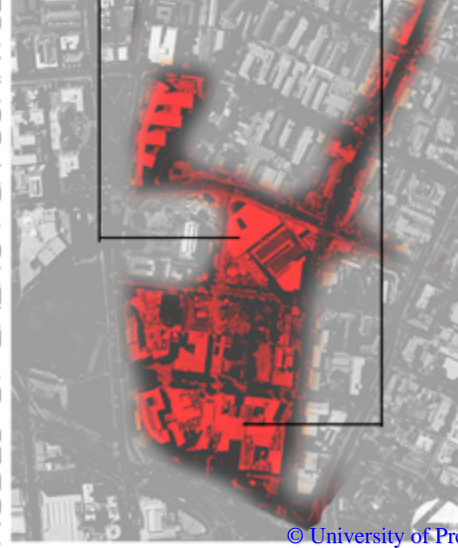
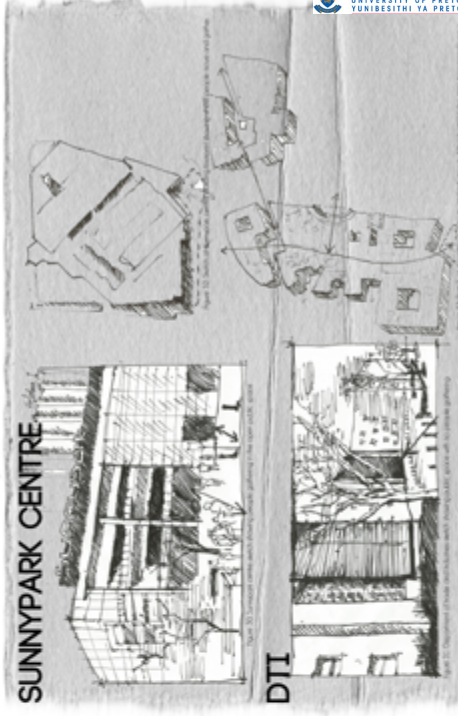


Figure 23: The Sunnypark Centre, showing the layout of the Sunnypark Centre



Figure 24: The Sunnypark Centre, showing the layout of the Sunnypark Centre



SUNNYPARK CENTRE

DTI

ABSENCE OF SOCIAL COHESION

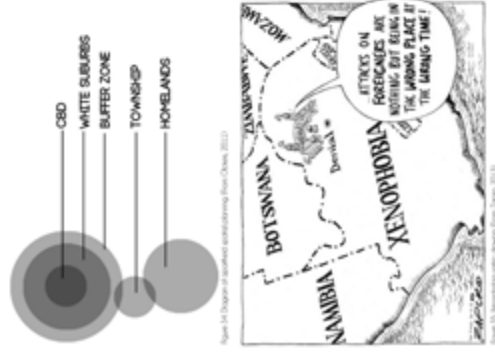


Figure 14: Diagram of urban zones (after Ockler, 2011)

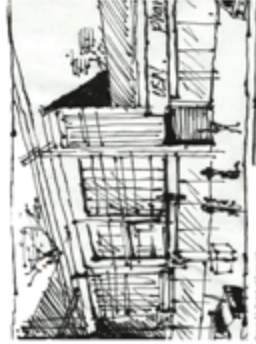


Figure 15: Architectural drawing of a building facade

It is obvious that the urban fabric in Sunnyside is not conducive to interaction between people otherwise it would have been present in the two situations that were explained above. One of the reasons for this is that the area developed and flourished during a time when city planning was based on an apartheid model that entailed locating white suburbs around the central business district while placing townships on the outskirts of the city perimeter (Osman & Hrades, 2005, p. 61). The buffer zones between the white suburbs and the township were generally industrial areas and this structuring of the city resulted in the discontinuation of the grid that promoted a fragmented environment, unpractical for integration and social cohesion (Ockler, 2011, pp. 24-25).

A more recent reason for the lack of interaction between people, in other words a lack of social cohesion, is that the Sunnyside population consists of individuals that are citizens of the Republic of South Africa, but also a large amount of individuals of various different nationalities making it one of the most culturally diverse places in Pretoria (Statistics South Africa, 2011). In 2008 the area and specifically Robert Sobukwe Street (then Esselen Street) was the site of numerous xenophobic attacks on immigrants (Neocosmos, 2008, p. 589). This suggests that there is a hostile relationship between the people that inhabit and frequent Sunnyside that is detrimental to social cohesion (refer to part 2, chapter 1).

Furthermore the public space in the majority of Sunnyside is rarely more than a sidewalk. Building footprints are rigid and uninviting. It seems like streets were designed as corridors for movement and the design of public space where participants may linger was neglected. The above examples begin to change that, but are not wholly successful.



Figure 25: Photograph showing the grid overlay on the modern building facade

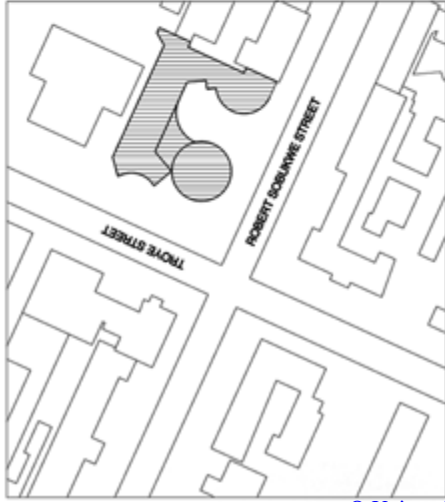
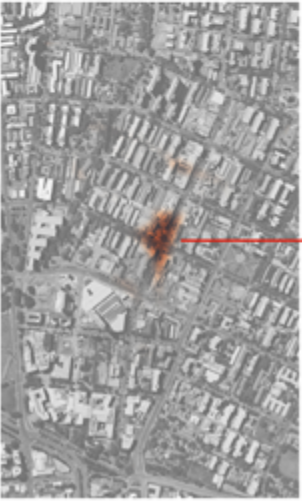


Figure 26: Photograph showing the grid overlay on the street scene



Figure 27: Photograph showing the grid overlay on the street scene

# 3 SITE LOCATION



NAME SUNNYSIDE GALLERIES

ADDRESS: CORNER OF TROVE AND ROBERT SOBUKWE STREET

# ANALYSIS

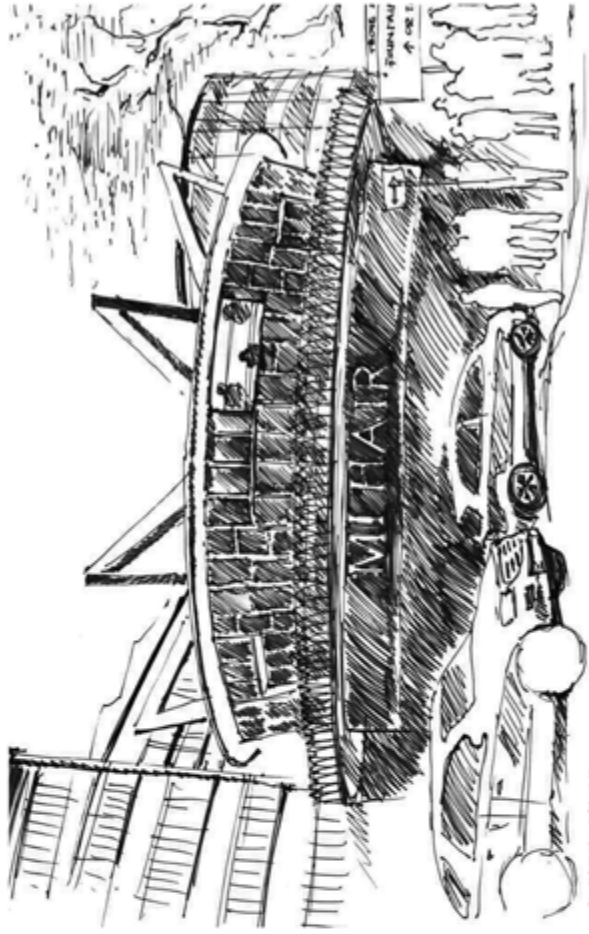


Figure 46: Sketch of Sunnyside Galleries building

## STATEMENT OF SIGNIFICANCE

The Sunnyside Galleries was designed, in the style of expressive modernism, and built in the year 1961 by the architect Paul Voutiras (Voutiras, 1961) an architect of note who designed many buildings in the city of Tswane, specifically the Sunnyside area. The commissioning owner of the Sunnyside Galleries was Mr. T. Kieyhans (Voutiras, 1961), although it is now owned by the real estate company called City Properties. The building is located on the corner of Trove and Robert Sobukwe Street. The building originally housed the Grapevine, a bakery and restaurant as well as the local stage for impromptu music and arts circa 1980. Currently the building hosts a hair salon, church and other small retail stores. The residential apartments located in the building from the second to the seventh floor are currently still used as such.

The Burra charter states that a building is culturally significant in the case that it has "aesthetic, historic, scientific or social value for past, present or future generations" and that these terms may also be present in combination (Burra charter, 1999, p. 12). The Sunnyside Galleries is a culturally significant building due to the fact that it has aesthetic, historic, and social value. Its architectural style gives it aesthetic and historical value. It's unique and iconic form contributes to its aesthetic value and it has social value due to the nostalgia and sentiment it evokes from a past generation.

## JUSTIFICATION



### 1. FOOTPRINT

The Sunnyside Galleries allow for creating opportunities for casual encounters and incorporates outdoor public space. The building has been designed to be integrated into the urban fabric.

### 2. LOCATION

The Sunnyside Galleries building is located in a part of Sunnyside where the building is surrounded by other buildings. The building is also located on the corner high street of Sunnyside.

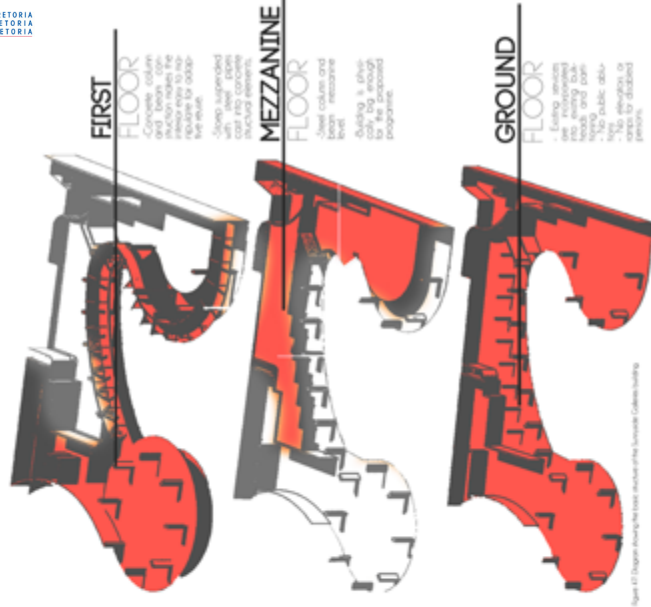


Figure 47: Map of Sunnyside showing location of Sunnyside Galleries building in high street of Sunnyside



Figure 48: Photo showing Sunnyside Galleries building in high street

## BASIC STRUCTURE



### FIRST FLOOR

Concrete columns  
Concrete slabs  
Structural steel  
Structural steel  
Structural steel

### MEZZANINE FLOOR

Steel supported  
with steel columns  
Concrete slabs  
Structural steel  
Structural steel

### GROUND FLOOR

Living areas  
with concrete columns  
Concrete slabs  
No public access  
No elevation or access to district

## PARTS OF BUILDING

### RESIDENTIAL APARTMENTS

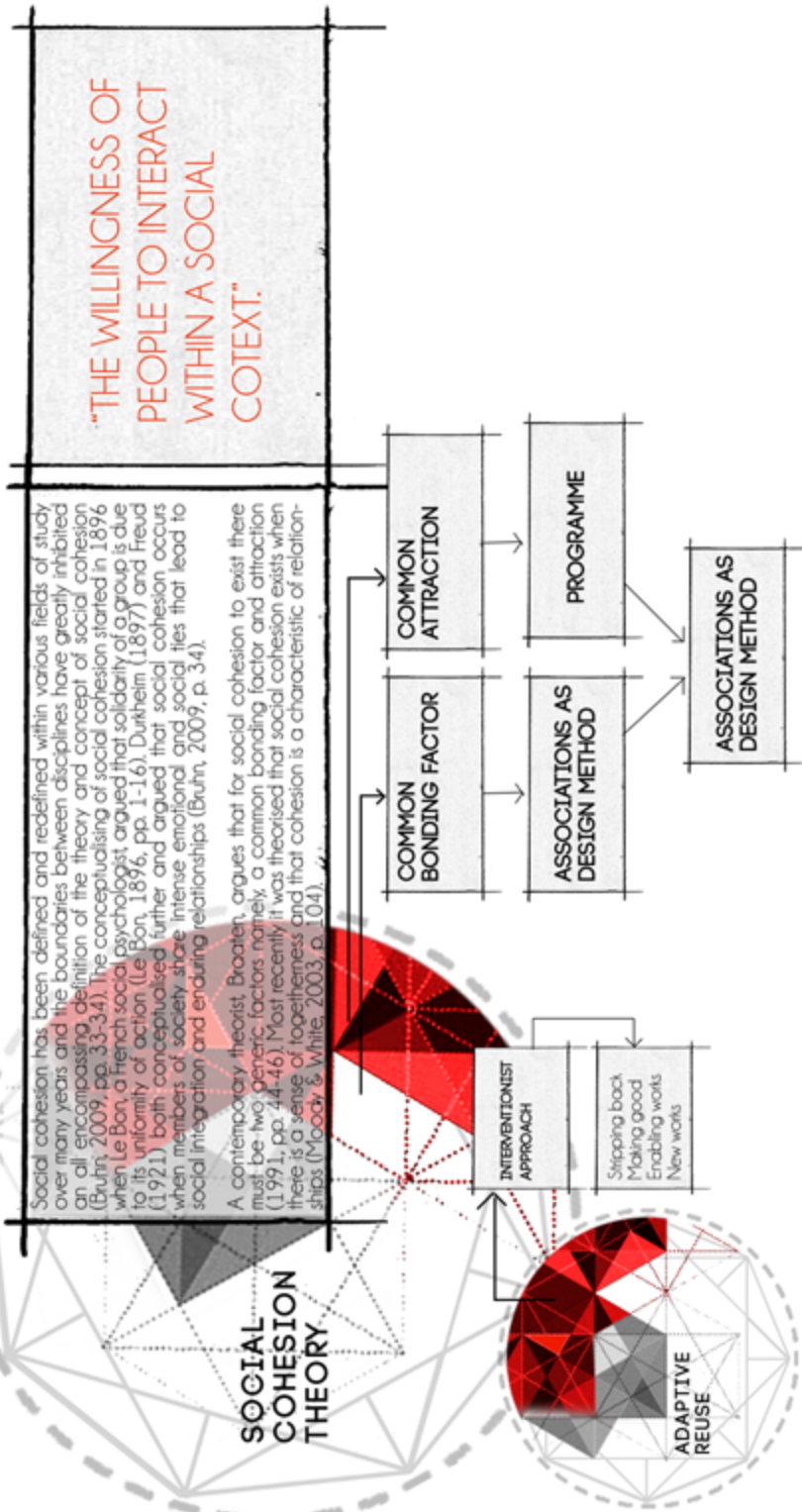
#### MAIN DRUM

### CONNECTING SPACE

#### SECOND DRUM

**3. FORM**  
The form of the Sunnyside Galleries has been designed to be a unique building within the context of the city of Tswane.

# 4 THEORY



**"THE WILLINGNESS OF PEOPLE TO INTERACT WITHIN A SOCIAL COTEXT."**

# 5 PROGRAMME

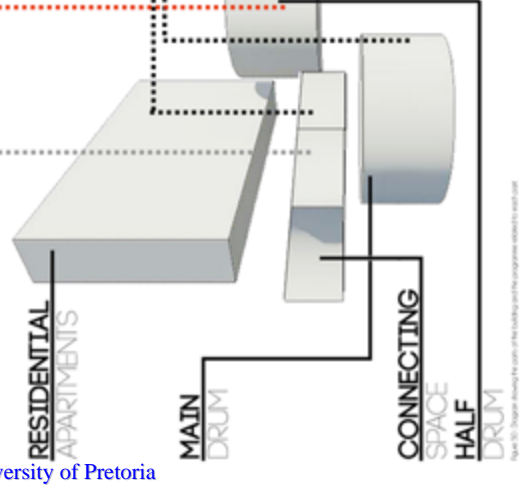
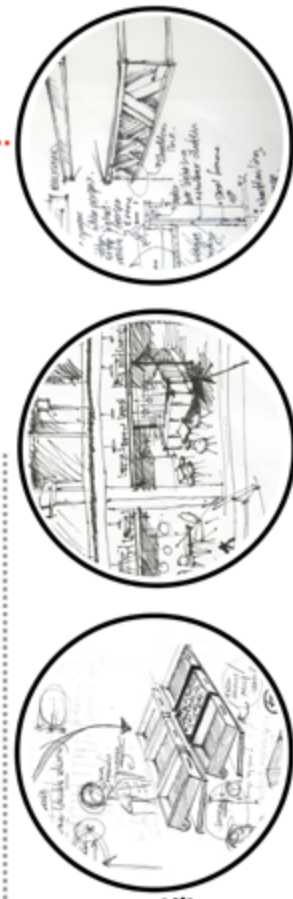


Figure 4: 3D Diagram showing the layout of the building and the programme elements in each level.



## FRESH MARKET

People vendors selling fresh produce and fresh made food in a private capacity. This market will facilitate chance encounters and the exchange of culture.

## TASTING RESTAURANT

A dining restaurant that features the national cuisines of the neighbourhood of Sunnyside. The restaurant will facilitate chance encounters and the exchange of culture.

## DRINKS BAR

A drink and snack bar to add to the connectivity of the programme. A terrace is investigated and proposed in the design project.

## JUSTIFICATION

Through the collection of data for the purpose of completing a statement of significance it has been found that the Sunnyside Galleries building was originally designed to house typologies that included 'spacings' within the 'residential' sector. This form is a landmark point of view, its form is being to keep within the original interiors of the architect.

Research has shown that social cohesion in South Africa is rarely taking specifically within spaces of connectivity which makes it an appropriately challenging area of investigation (Chen & Nguzunwa, 2008, p. 45). However, further research into social cohesion theory has suggested that connectivity is an essential characteristic of spaces that foster social cohesion (2008, pp. 11-117-20). Therefore, when the building is used as the market, restaurant and bar 'spacings' offer opportunities for fostering of social cohesion and social interaction. The building's form and structure offer a unique opportunity to explore the building's form and structure as they are currently public, spaces open to be used in other ways and relationships of inclusivity is enhanced.

# 6 RESEARCH

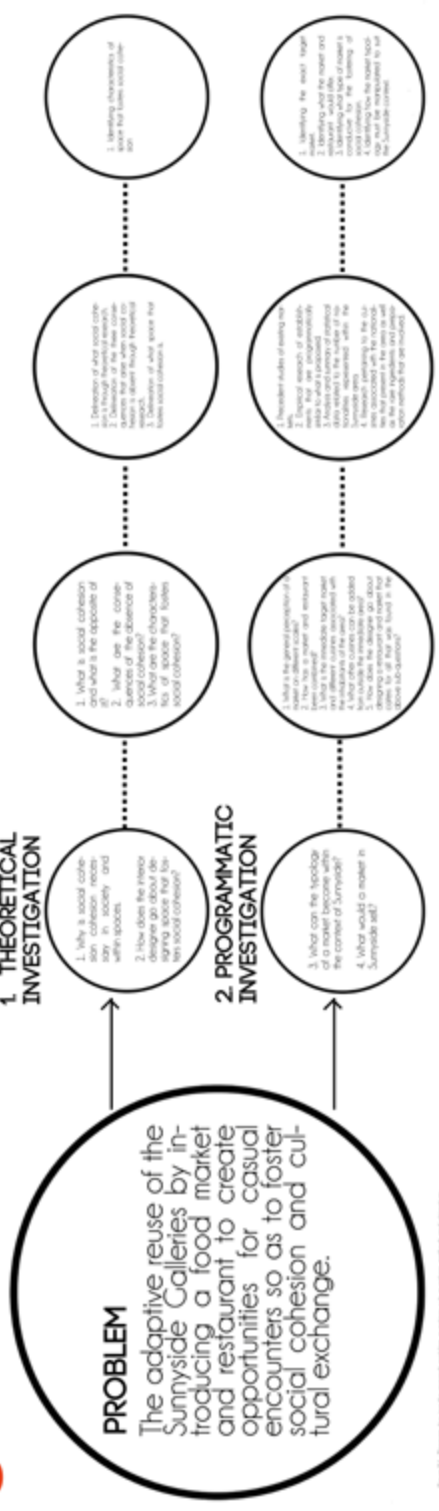


Figure 5: Diagram showing the research process, starting with objectives, methods and questions.



# PART 02

## THEORETICAL INVESTIGATION

# INTRO

This part of the dissertation deals with answering the research questions regarding the reason why social cohesion within society and therefore within spaces is necessary and how the interior designer might go about designing space that fosters social cohesion. The objectives of this investigation is to uncover physical attributes of space that fosters social cohesion.

In the theoretical context a broad outline of social cohesion theory and seminal authors, it's relevance to the context of South Africa as well as how it is relevant to this dissertation and interior design was discussed. Certain aspects pertaining to social cohesion were touched on, such as democracy and a cosmopolitan identity; the relation between social cohesion in space and the efficacy of government; as well as attraction and associations as not only sociological attributes of social cohesion, but also spatial characteristics. The objective is to expand on these aspects of social cohesion in this theoretical investigation.

Thus, the first part of the investigation will deal with defining what social cohesion is through the relevant theoretical research. Thereafter the same method will be used for delineating what the consequences of the absence of social cohesion is, specifically within the context of the Sunnyside area. A phenomenon such as Xenophobia as well as concepts like having too much social cohesion (false social cohesion) 'the other' and the making of 'place' is integral to understanding what the consequences of the absence or opposite of social cohesion is. Chapter two will go on to identifying the characteristics of space that fosters social cohesion through theory. The objective is to identify a set of characteristics that can be used to analyse existing spaces (refer to part 3) and that can also be used in correlation with the design intentions as design objectives.

### 1.1 What is social cohesion

The most basic definition is probably that social cohesion is the willingness of people to voluntarily interact with each other to survive and prosper (Stanley, 2003, pp. 5-8). Many definitions share an intuitive core that has to do with how well a group is held together or a general sense of togetherness that has to be present. Most theorists on the topic agree that a connections between people is an important factor (Moody & White, 2003, p. 103).

Stanley (2003) expands his basic definition, because it was found lacking on too many levels, as are most definitions of social cohesion, or like that of Sharon Jeannotte which included undertones of exclusion and conformity when she specifically mentioned concepts like shared values and group order (Jeannotte, 1997, p. 3). Stanley (2003) finally arrived at the conclusion that social cohesion is: "...the sum over a population of individuals' willingness to cooperate with each other without coercion in the complex set of social relations needed by individuals to complete their life courses. A socially cohesive society then is a population which has sufficient social cohesion to sustain that complex set of social relations beyond at least the average life span of individuals in the population."

Within this definition three components of social cohesion are evident; 1) Social cohesion is based on the willingness of people to interact and cooperate with one another on a social level. The absence of coercion is essential. 2) Social cohesion has nothing to do with social sameness, homogeneity of values or the assimilation of different identities, beliefs, cultures or lifestyles but it rather incorporates diversity and operate on the basis of inclusively (refer to the absence of social cohesion). 3) As was stated in the second component of social cohesion, conformity of values is not a sufficient or necessary condition for social cohesion. However, liberal social values and social cohesion seem to exist in a symbiotic state. Liberal social values are values such

as freedom, equality, tolerance, respect for human rights, probably most comprehensively articulated in the UN Declaration of Human Rights (UN General Assembly, 1948) and even in the constitution of the Republic of South Africa (Statutes of the Republic of South Africa, 1996). Essentially a constitutional tradition must be what unifies diverse cultures in South Africa and encourages a cosmopolitan identity as opposed to a national identity as is argued by liberalists (Habermas, 2001). The council of anthropology also argues for a cosmopolitan identity and the following quote proves it: "the solution lies in a politics which explicitly fosters the non-racialism espoused by the South African Constitution, that rejects and resists the power of identity politics, and that strives for a cosmopolitanism that valorises the contributions of all who have ever settled in our part of the world whilst ensuring the freedom of association and of cultural and linguistic expression of all human beings" (Anthropology Southern Africa, cited in Sharp 2008a:2).

Thus, the second and third components of social cohesion, outlined by Stanley (2003), is present and advocated in South Africa; There is no homogeneity in the population what so ever and the Constitutional law is essentially a set of liberal values. That being said, the presence of these two aspects in South Africa does not mean that the varying demographic is acceptable to all or that the constitution is reflected in the values of the population. The first component being the willingness of people to interact in a social context has already been proven to be absent in South and specifically in Sunnyside; people tend to at the least treat each other as familiar strangers (people that are observed, but never interacted with) or at the worst as enemies (Paulos & Goodman, 2004, p. 223). It was noted in an HSRC report that "... South Africans still come across as deeply conservative - racist, sexist, xenophobic and hypocritical in terms of sexual beliefs and practices (Daniel, et al., 2006, p. 30)."

Understanding what the second and third components entail is easy,



but the first component that is 'willingness' warrants further explanation as it will further the definition of social cohesion. Durkheim had divided social cohesion as consisting of two parts, namely the ideational part and the relational part. Ideation referring to the identification of a member with the collective group and relational referring to the observed connections between the members of a group (Durkheim, 1893). Moody and White further explains that cohesion can only be fostered through social relations due to the fact that these relations are the 'bonds' or 'forces' that hold the group together (2003, p. 105). In other words the willingness of people to interact and cooperate on a social level is dependent on the relations (observed connections) between the members of a group. The word 'relations' can be substituted with the word 'associations' which would suggest the formation of relationships between members of the group and the individual members with the physical environment. Within the context of this dissertation the physical environment is in actual fact the designed programme and the spaces within it.

## 1.2 The absence of social cohesion

It is important to outline exactly what the absence of social cohesion is and the consequences thereof due to the fact that a lack of social cohesion within the area of Sunnyside has been observed and stated as the research problem of this dissertation (refer to part 1, chapter 1, section 1.4). Understanding how a society without social cohesion functions will also outline the reasons why social cohesion is necessary.

In some ways the absence of social cohesion can be explained as the opposite of the three components of social cohesion. This means that where social cohesion is absent the following factors are present: An unwillingness to interact and coercion to do so may be present; Diversity is not embraced and inclusion is sacrificed on the basis of conformity and assimilation and lastly there is a disregard of liberal social values. It can thus also be argued that social relations between the members of a group are absent or feeble. Through the discourse I have identified two major and extreme consequences of the absence of social cohesion, of which both have been present in South Africa namely false social cohesion xenophobia. Both consequences and their subsequent events are closely related to one another and in direct contrast with what the definition of social cohesion is, not to mention the two of documents that intrinsically advocate for social cohesion, the Constitution of South Africa and the UN freedom charter.

### 1.2.1 False social cohesion

Social cohesion has many times been confused as being part of or even due to concepts such as conformity, shared values and social orderliness, but as has previously been stated these concepts have nothing to do with social cohesion even though they have in the past been referred to as the symptoms of having too much social cohesion. This is due to the fact that these inevitably arise within an authoritarian society or a corrupt nation such as Nazi Germany, a common street gang or radical militia where social cohesion is only mimicked through stable social order, dominant values that are shared (at least in public) and exhibiting a dramatic capacity for collective action against an 'other'. In actual fact social cohesion is absent despite appearances. Within these situations the interaction of members with each other and collective are made to look voluntary, but force to comply is always in some way implemented (Stanley, 2003). Furthermore there is always a basis on which members are recruited (included) or not (excluded) as were the Jews, Slavs, disabled persons, homosexuals and Gypsies. A similar situation arose when Stalin's totalitarian regime discriminated on the basis of class lines (Arendt, 1966, p. xi). Today, the Taliban have similar intolerant policies on the basis of which certain people are excluded or discriminated against. The apartheid era was an example of false social cohesion in South Africa where the white population on the basis of shared national values took action against citizens of all other races in a social and political way (Dodson, 2010, p. 4).

### 1.2.2 Xenophobia in South Africa

As I mentioned in the proposal part of the dissertation the research problem, specific to the Sunnyside area, has been observed as one that has to do with rigid dualisms that resist interaction. Therefore one can argue a lack of social cohesion on the basis of observing the current situation which would suggest that social cohesion is not completely absent, but only to a degree. However, research into the past of Sunnyside make it glaringly evident that the problem may actually be one of dormant, but complete absence of social cohesion that has given rise to extreme consequences in the past. The consequences I am referring to are the xenophobic attacks that plagued the country in 2008 (Dodson, 2010, p. 3). Robert Sobukwe Street (then Esselen Street), the main street of Sunnyside, can be seen as having been one of the xenophobic hubs in South Africa with police crackdowns on perceived illegal immigrants and extortion rackets being a regular occurrence during the year (Neocosmos, 2008, p. 588). It is true

that these attacks happened in 2008 and that it is now six years later, however South Africa's recent refusal in October this year to grant the Dalai Lama an entry visa into the country is an example of how the country still succumbs to an attitude of exclusion despite it being a leader in human rights. Salil Shetty, head of Amnesty International, said in an interview with the Mail & Guardian that it is disappointing that the country does not enforce its liberal values especially as other countries look up to South Africa (Mail & Guardian, 2014).

To understand why xenophobia is a direct consequence of the absence of social cohesion it is necessary to understand how the South African public became xenophobic in the first place. Xenophobia and exclusionary immigration policies cannot be ignored as it is so much in direct opposition with the inclusive democratic South Africa that has been strived towards since 1994 (Peberby, 2001, p. 15).

Frantz Fanon wrote an observation of the immediate post-independence period in Africa in his book, *The Wretched of the Earth*; "...From Nationalism we have passed to ultra-nationalism, to chauvinism and finally to racism. These foreigners are called on to leave, their shops are burned, their stalls are wrecked..." It is thus Fanon's opinion that the new found nationalism in Africa has been perpetuated by the new post-independence elite who had grabbed power, authority, jobs and capital from the retiring Europeans while the less fortunate classes followed in their footsteps by attacking African foreigners (Fanon, 2004 (1961), p. 125). Neocosmos argues that Xenophobia must be understood as a political discourse resulting due to political subjectivities which arose in South Africa as a result of what he calls the politics of fear. The politics of fear has three components; 1) A state discourse of xenophobia; 2) A discourse of South African exceptionalism; and 3) A conception of citizenship founded exclusively on indigeneity. This politics of fear has been perpetuated by a fear of politics which is the refusal or incapability of popular politics to break away from the state's politics of fear (Neocosmos, 2008, p. 587).

Neocosmos's primary theoretical guides are Frantz Fanon and French philosopher Alain Badiou, who spoke in the same way about the dilemma of illegal immigrants in France (Badiou 2001, 2005). I will discuss the three components of the politics of fear, because at their core each component relates back to what the opposite of social cohesion constitutes.

**'A state discourse of fear'** means that it has been the mission of the state and all related parties such as the parliament, police and em-

ployees of immigrant detention centres to enforce the message that immigrants will have a negative effect on aspects such as national stability, the Reconstruction and Development Programme (RDP), our social services, crime rates, job availability and the fabric of our society (Neocosmos, 2008, p. 588). The media has also been instrumental in South African citizens' negative attitude towards immigrants (Danso & McDonald, 2001, p. 116).

Proof of this can be seen in the analysis of media reports that show the link between immigrants and illegality is assumed without proof 38% of the time and the link between immigrants and the crime rate is speculated on numerous times (Neocosmos, 2008, pp. 588-590). There was also found in a study using a larger sample of articles in print media that 56% of articles written on the topic of xenophobia referred to immigrants as 'illegals', 'criminals', 'alien' and an 'economic burden' without actually having evidence of it being the case (Danso & McDonald, 2001, p. 130).

It can be argued that spreading lies or propaganda against specific groups of people, like for example immigrants, is a way of coercing people into feeling and behaving in a certain way. Therefore, although people are voluntarily acting together, it is under false pretences. It can also be said that the bonds that hold South Africans together in this respect are strong, but again, those connections were formulated on the basis of false propaganda.

**'A discourse of Exceptionalism'** refers to the hegemonic notion that South Africa and indigenous South Africans are somehow above the rest of Africa and that the country's intellectual and cultural frame of reference is based on that of Europe and the USA (Dodson, 2010, pp. 10-11). The fact that South Africa is a democracy and industrialised, has made it possible for it to be seen as the place of 'the other.' In correlation to this the rest of the African continent is seen as being backward, a symbol of primitivism and failed states whose inhabitants only wish to exploit South Africa for its resources (Ndlovu-Gatsheni, 2009, p. 67). This is not a universal view of the rest of the African continent although it is a dominant view that is connected to the schizoid characteristic of the current ruling party who on the one hand wish to assert their African roots in opposition to the past apartheid regime, but on the other hand simultaneously and boldly assert their ability to keep up with the western world (Neocosmos, 2008, pp. 590-591). Exceptionalism is in actual fact just another word for elitism and discrimination which in essence boils down to the exclusion of certain people on the basis of class and the absence of liberal social values such as toler-

ance, freedom and equality.

**'A conception of citizenship founded exclusively on indigeneity'** refers to the extremely influential perception that being indigenous to South Africa is the only way by which a job and resources can be acquired in the country. This is a precarious perception as it may lead to the debate of who is more indigenous than the other and at the same time it gives rise to the idea that 'South Africanness' has to do with being native to the area. However, historically, only the group of people called the San are truly indigenous to South Africa as all other groups of people had migrated to the region at some point in history (Neocosmos, 2008, p. 591). Awarding jobs, opportunities and other commodities on the basis of birth and phenotype is politely referred to as nativism, but in actual fact it is the same as discrimination on the basis of race (Ndlovu-Gatsheni, 2009, p. 66). Again proof that there is a policy of exclusion and the absence of liberal social values.

“ When public spaces are successful ... they will increase opportunities to participate in communal activity. This fellowship in the open nurtures the growth of public life, which is stunted by the social isolation of ghettos and suburbs. In the parks, plazas, markets, waterfronts, and natural areas of our cities, people from different cultural groups can come together in a supportive context of mutual enjoyment. As these experiences are repeated, public spaces become vessels to carry positive communal meanings.” (Carr et al., 1993, p. 344) Urban designers and architects have long since argued that a city’s shared spaces such as parks, markets, squares and other public spaces must be seen as symbols of collective well being and opportunity, expressions of achievement as well as aspiration. These spaces may also act as sites that offer the opportunity of public encounters and cultural formation (Amin, 2008, p. 6).

It can be argued that commercial public interior spaces must be seen as part of the city’s ‘shared space’ as they do not require membership or implement restricted access and may well, as is the case within the context of this dissertation, incorporate some of the same programmes that are perceived to only belong to outside public space, like for instance a market. The research also suggests that there is a trend towards urban retail, leisure and tourism (implying the need for the interior designer) that correlates with the intensification of people’s regard towards one another, interaction between people and thus also social cohesion (Binnie, et al., 2005, p. 65).

### 2.1 The need for spaces that foster social cohesion

Ash Amin (2008) argues in his article; Collective culture and urban public space, that the world is different today from the time when the city’s central public spaces were essential cultural and political places that were frequented by the citizens of the city and the places where civic conduct and general popular politics were shaped (2008, p5).

These places were labelled, in the time of classic Rome for instance, as places of public gathering and expression that justified their connection with the people and the state through the impression upon people’s minds of concepts such as community, civic responsibility and political judgment as well as participation encouraged through open mingling and meeting in a public space (Kleiner, 2009, p. 245). Furthermore Amin (2008) argues that in today’s world our public spaces are numerous and dispersed: Political and cultural formation and the places in which it takes place cannot be reduced to urban public spaces anymore.

However there is a much stronger argument for social space (the fact that there exists a strong tie between public space and social cohesion.) It is said that well designed public space offers the potential for social interaction by initiating the “partial removal of the armour of daily life” so as to enable us to increase our disposition to one another or “allow us to see others as whole people (Carr, et al, 1993, p.344.” Advocating the opposite will only facilitate the deterioration and neglect of public spaces (exterior and interior) as well as further enable the disintegration of social cohesion (Amin, 2008, p. 8). Urbanists warn that if this trend continues it will eliminate the remaining spaces for democratic practices and places where a wide variety of people from different cultures, gender, nationalities, etc. may interact and cooperate willingly. In other words spaces that foster social cohesion will disappear all together (Low, 2006, p. 47). This warning is what necessitates this study and the research problem that outlines the already existing lack of social cohesion within spaces in Sunnyside that casually correlates with the decay of public spaces in the CBD of the City of Tshwane as public spaces are deteriorated through the same processes that is reducing the social cohesion of the public sphere (Tonkiss, 2006, p. 33).

However, the argument can be made that the behaviour of people in

public spaces and whether strangers will interact with one another is highly unpredictable. Some people may make connections with one another whereas others may not. This is all dependant on factors such as background and the personalities of individuals (Amin, 2008, p. 10). Therefore there cannot be dependencies on people to just mingle and interact of their own accord, this is where the actual space and the design thereof comes in. Meaning that interaction between people become a possibility when there is first interaction between people (the user) and the visual language of the designed space. This can be interpreted as what Braaten was referring to when he theorised about 'attraction' as a component of social cohesion that generates feelings of belonging (Braaten, 1991, p. 46).

So then if the design of the space is important for people to relate to it and then to itself, the characteristics of such a space must be discussed.

## 2.2 The characteristics of space that may fosters social cohesion

Through the research certain characteristics of space that fosters social cohesion was illuminated; Braaten speaks of attraction and a common boding factor (1991, p. 46), Amin highlights multiplicity and its constituents as well as conviviality (2008, pp. 9-19) and König identifies associations as a design method that generates meaning in interior spaces (s.a, p. 197). These characteristics are discussed below in conjunction with examples.

Situated multiplicity in its simplest meaning refers to the presence of a wide variety of things in a specific place where social practices occur. Multiplicity has five resonances through which it can be explained namely; surplus, territorialisation, emplacement, emergence and symbolic projection (Amin, 2008, pp. 11-13). These can be interpreted as crowdedness, patterning, temporality and spontaneity. These resonances give further clues to what a space that fosters social cohesion might look like.

Of the five resonances, the first is surplus. Surplus refers to the variety of different people that are in excess and situated in a specific place, in other words there is the element of crowdedness. It is the entangling of bodies in motion and the physical architecture of a given space that is together experienced as a tacit, neurological and sensory knowing that contributes to the ease with which people deal with the multiplicity of a diverse city (Amin, 2008, p. 11). William H. Whyte also com-

mented on this phenomenon in the documentary film, The social life of small urban spaces, where he explains that people have a kind of built-in sense for navigating the city; for example walking slower or crossing over to the other side of the side walk so that you do not collide with someone else, the way people gravitate towards other people and so forth.

The second resonance of situated multiplicity is that of territorialisation



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PHOTO OF THE MERCADO MUNICIPAL IN SAO PAULO  
BRAZIL (From Trip advisor, 2013)

which refers to the repetition of spatial differentiation based on day by day usage and the patterns that evolve from it. The movement of people within and through space is guided by habit and the instructions of objects and signs. The repetition of this rhythm is essential for people to make sense of a space, because it is this conversion of space into a series of patterns that lead to the taming of space. Lines of power and separation is blurred in a patterned context as it is perceived as a place of multiplicity, multiple uses and possibilities.

Emplacement is the third resonance of multiplicity and does not only refer to everything seeming to be in the right place due to the patterning that arises from territorialisation, but also to the taming of time, because public spaces incorporate different temporalities that range from the speed with which people walk through space to opening and closing times. It seems obvious that this temporality may cause anxiety and confusion, but the fact that this is not the case is due to patterning. In other words patterns and temporality together become a way to negotiate the complexity of multiplicity (Amin, 2008, p. 11). A market is an excellent example of where everyday use or habit and time is a way of navigating the surplus of variety. Such a market is Mercado Municipal in Sao Palo, Brazil (refer to figure 15 and 16). This market, like all market places has an opening time and a closing time and many different people gather there every day to sell their produce or buy their groceries. For these people the crowd is not frightening or confusing, because the space has been tamed by patterns of use and the knowing that it has become part of everyday life.

The fourth resonance of multiplicity is emergence which refers to the fact that the rhythms and patterns of a city is never set once formulated; there is always a process of ordering and disrupting which alters the rhythms or even break them. This means that emergence is also unpredictable in timing, the shape of it and how long it would last. Amin argues that only spaces that are not strictly governed and where people may be free to interact offer such a spontaneous formation of random emergence (2008, p.12). Jacobs also celebrated this idea when he spoke of the differentiation of open space that reacts to the multiplicity of the city and manifests itself in the chance encounter and discovery between people (Jacobs, 1961, p. 136). A market can again be used as an example as it is a space that is not strictly governed and lends itself to change. The presence of a new stall selling something different, an event or simply a musician playing the piano may be such a disruption.

Symbolic projection is the last resonance of situated multiplicity. It is in public spaces that the way people feel about things are formed and expressed. Everything physical makes up the symbolic code that represents public culture; the architecture, the designed interior space, advertising and consumption as well as the pattern of usage and gathering. This code represents public opinion and trends, but it is also a quiet atmospheric influence on these aspects. This symbolic code can be interpreted as the semiotics of space; the interior is made up of signs that transmits a message to the user, the user forms an association and meaning is generated (Königk, s.a, p. 196). Symbolic



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PHOTO OF FARRO PIZZA INTERIOR.  
(From City Restaurants, 2013)

projection is thus achieved through using associations as a design method. Architecture has many times in history represented the human condition of the time; telling of progress, elitism, hedonism, democracy, etc. Thus it is not strange to think that design can influence public opinion and even behaviour in the long run (Amin, 2008, p. 13). An example of where associations have been used in a very direct way is Pizza Farro. The interior is a direct referral to the process of making pizza through the suspension of rolling pins from the ceiling (König, s.a) (refer to figure 17 and 18).

Last but not least Conviviality must be present in a space that fosters social cohesion. The word 'convivial' itself is almost enough description as it means "friendly, warm and welcoming," but conviviality in space is considered the moral of living with difference based on the direct experience of the multicultural environment (Amin, 2008, p. 18). Conviviality can also be interpreted as plenitude or the perception with urban dwellers that there is enough for everyone and that the individual is part of a larger fabric of the city and life (Latham & McCormack, 2004, p. 716).

# CONCLUSION

It is my opinion that social cohesion in society is utterly important. The research has shown that in the absence of social cohesion society falls into a state of intolerance of difference and that the majority group within that society will revert to exclusionary tactics. A country like South Africa cannot afford to leave the issue of weak or non-existent connections between people unaddressed as it is a world leader in human rights and most importantly a country with an extremely diverse population even before taking immigration statistics into account.

My opinion is further that South Africa has no choice other than establishing social cohesion on the basis of shared moral values and specifically the ones outlined in our constitution. The country must base its identity not on the differences of its people, but on the values that the people share.

Chapter one of this investigation yielded shocking evidence that the absence of social cohesion does not mean that people merely do not interact with one another in public, but that it will end in violence. Xenophobia is a reality in South Africa and it is a sign that the country's social fabric is under severe stress.

Chapter two illuminated that there is a link between good public social space and social cohesion and that it is possible to design space so as to foster social cohesion. The following characteristics of space that fosters social cohesion has been identified:

- Crowdedness
- Patterning
- Temporality
- Symbolic projection through associations
- Conviviality
- Attraction

These characteristics have been explained and examples have been given in chapter two. In part three these characteristics are used in the analysis of markets, as that is the typology that is proposed and also as it seems to be a typology that frequently possesses these characteristics.



# PART

# 03

# PROGRAMMATIC INVESTIGATION

It is the objective of this chapter to investigate and conclude what the typology of a market, in combination with a restaurant, may evolve into within the context of Sunnyside. The relevant sub-questions as outlined in part 1, chapter 2 (refer to table 2) will be researched and discussed here as a way of guiding the essay towards results and a conclusion to the question posed. The study will not look at the current perception of a restaurant as it is a well defined and known typology.

When aiming to redefine a typology within a certain context it is logical to start with what the general perception of it is and the variations thereof that currently exist. The variations in this case refer to the types of markets that exist and the phenomenon of markets in combination with other typologies. For the sake of the proposal the investigation's interest will mainly be in examples where markets were combined with restaurants. Thus the first section of this programmatic investigation will deal with the current situation whereas the second and consecutive chapters will go on to investigating factors that are unique to the Sunnyside area and will have an influence on how the market typology can and should be manipulated.

As a food market is what is proposed an investigation into the nationalities that are represented within Sunnyside and the various cuisines that are associated with these nationalities as main defining factor. The focus is primarily on the Sunnyside area due to the fact that the users of the proposed programme will, at least initially, be from this and surrounding areas. It is also the intention to use food as the first layer of direct association and therefore it is essential to understand what the preferences of the inhabitants of the area are.

A programmatic investigation suggests that it deals with pragmatic questions and will thus yield certain pragmatic answers regarding what the actual designed market will look like, how it will function and what it should sell as well as where the goods will come from that are sold.

In order to understand the general concept of a market today it is

necessary to briefly state the origin of the public market as this will prove that evolution has already taken place over time and that the typology is not rigid, but in fact dependant on evolution for the sake of its own survival and the social aspects that it encapsulates as markets, as places of public gathering are important elements of the social landscape (Hodder, 1965).

The history of the public market started in ancient times - In ancient Greece it was known as an Agora, in ancient Rome it was called the Forum (Kleiner, 2009, pp. 100, 130, 245) and in Istanbul, the Grand Bazaar. The latter has often been speculated to be the oldest still operating market in the world since construction on it started in the year 1455 (7WW, 2013). Furthermore, the Mexica, an Aztec market of Tlateloco, was the largest market in all of the Americas during the 15th century (Seaman, 2013, p. 375).

However, in the world today the word market may refer to retail or wholesale markets. The main physical formats that markets manifest as today are super markets (Western world), indoor markets, outdoor marketplaces, flea markets (barter and trade), street markets (Europe and Asia), floating markets (Thailand, Indonesia and Vietnam), night markets (Thailand and Malaysia) and wet markets (China and Malaysia) (Batruny, 2014).

Markets may feature a range of merchandise for sale, or they may be one of many specialist markets, such as: Antique markets, fish markets, flower markets, arts and crafts markets as well as fresh produce markets that include informal farmer's markets, whole sale fresh produce markets, super markets and food halls (Project for public spaces, 2003, p. 6)

# CHAPTER 01

## MARKETPLACE

For the purpose of this study the focus will remain on what the current perception of a public fresh food market is and thus an investigation into only the relevant existing programmes mentioned above. The investigation will be based on aspects such as scale, surplus and conviviality that were yielded as results in part 2 of this dissertation (refer to Part 2, Conclusion).



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PHOTO OF THE PRETORIA BOEREMARK SHOWING THE SETUP OF THE STALLS. (From Riette, 2014)



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PHOTO SHOWING TWO PEOPLE INFORMALLY SITTING AT THE PRETORIA BOEREMARK (from riette, 2014)



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PHOTO SHOWING PRODUCTS ON SALE AT THE PRETORIA BOEREMARK (from riette, 2014)

## 1.1. Markets

Pretoria Boeremark (South Africa) is an example of a farmer's market. It was started by the TAU (Transvaal Agricultural Union) SA in 1992 on a patch of land between the N1 highway and the CSIR, but moved to the Pioneer Museums' plot in Tshwane in 2004. The market consists of vendors from Pretoria and surrounding area and gathers every Saturday from 5:30 AM to 9:30 AM. All product sold at the market must either be agricultural fresh produce or hand crafted. The market thus offers a wide variety of food products; Fresh produce fruit and vegetables, dairy products, meat, ready-made traditional food, baked goods, processed food and preserves as well as spices and herbs. Other products include arts and crafts items as well as flowers and plants (Boeremark, 2014).

The markets' layout follows an L-shape along the land of the Pioneer's museum and stalls are arranged in rows. Each individual vendor is in charge of his or her own stall and the aesthetics there of although neat and tidy is preferred by the market organisers. The market invokes an informal convivial atmosphere with visitors showing up with pets and children in tow and vendors making jokes at the crack of dawn (Riette, 2014). The absence of a designed uniformity and even a logo for the market unintentionally strengthens the relaxed and informal atmosphere. From the characteristics identified in part two the following are present:

- **Surplus:** Many different people from all over the city and surrounding areas come to buy or sell goods.
- **Patterning:** There is a rituality to the place and the happenings.
- **Temporality:** The fact that the market only happens on a Saturday and from early until mid-morning gives the market a very specific temporality that in this case gives it the characteristic of emergence; the market is a welcome disruption from everyday life.
- **Symbolic projection:** The market represents a return to buying from the farmer and not from commercial super markets. People associate this with healthy and traditional living.
- **Conviviality:** The market is informal and people interact with each other easily.

The Tshwane fresh produce market is an example of a whole sale fresh produce market. It is located near the Pretoria CBD on the corner of President Burger Street and Vom Hagen Street, Pretoria West. It is where fresh fruit and vegetables are traded in bulk to buyers in South



PHOTO OF THE INTERIOR OF THE TSHWANE FRESH PRODUCE MARKET (From City of Tshwane, 2014)

Africa and neighbouring countries. The usual buyers range from super market companies like Pick and Pay to smaller privately owned shops as well as vendors. The market is supplied by agricultural producers from all over South Africa. Prices are formed on the basis of supply and demand and these prices set the trend for other wholesale markets in South Africa (City of Tshwane, 2014).

Even though the market currently only handles fresh fruit and vegetables they are planning an expansion to incorporate a housewives' market, egg depot, soft drink wholesaler, meat retailer, flower wholesaler, restaurants and banking facilities (City of Tshwane, 2014). It is clear from this drastic proposed change to incorporate a more social atmosphere and inclusive environment that the market aims to widen its current target market to include not only buyers and sellers, but also people in general. The market will in future thus have to incorporate characteristics such as conviviality, emergence and patterning.

Currently the market does incorporate temporality, patterning, surplus and a level of symbolic projection, but only in the direction of a certain



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PHOTO OF A WHOLE FOODS MARKET INTERIOR.  
(From Wholefoods Inc, 2014)

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WHOLE FOODS MARKET  
LOGO. (From Whole-  
foods Inc, 2014)

**WHOLE  
FOODS**  
MARKET

target market. For instance, the markets' interior speaks of functionality and utility for the practical reason of managing the large amounts of incoming and outgoing produce. Buyers and sellers will also associate this functional interior with efficiency, albeit accidentally so.

Whole foods Market is an example of a super market. It is different from the average super market like for instance Pick 'n Pay and Spar in that they specialise in organic food and source products directly from local producers instead of from whole sale markets like the Tshwane

fresh produce market discussed above. A South African example closest to that of Whole foods Market is Woolworths. Woolworths is excluded from this study on the basis that it is also a clothing, home ware and lifestyle store (Woolworths, 2014).

Whole foods Market is an American food super market chain owned by Whole Foods Incorporated with stores in the USA since 1980 and that now also has stores in the UK and Canada. The stores not only offer organic food, but also advice on how to avoid unhealthy food, genetically modified food and food with allergens. The advice is coupled with recipes on healthy cooking and meal plans for specific applications (Whole Foods Inc., 2014).

The characteristics that are present include surplus, temporality, patterning, emergence and symbolic projection. In this case the characteristics of surplus is important in that many people frequent their local Whole Foods Market, but only to buy food, as the seller is the store and that usually requires only a few staff members. In other words surplus without conviviality is meaningless.

Symbolic projection is a very important element in whole foods stores as it is essentially a marketign strategy; The store interiors are characterised by elements such as food displays manufactured from weathered timber and designed to mimic the traditional crates that farmers originally used to transport fresh produce in together with signs that use retro fonts and wall paper that show images of fruit and vegetables in combination with slogans like "buy local." The logo of whole foods market logo consists of the name in a serif font and the first 'o' as a stylised image of a vegetable or fruit. It is obvious that the designers intended the interior to be designed so that people directly associate the store with concepts such as healthy eating, organic food and a return to a farmer's market tradition and a more healthy life style unhindered by technology such as genetically modified food for instance.

## 1.2 Markets in combination with other typologies.

Eatily is a New York based Italian market, not unlike Whole Foods Market in that there aren't actual individual vendors; the locally sourced products are displayed categorically as if it were stalls, but patrons pay at specific pay point like in most supermarkets.

What makes Eatily different is that it is a market in combination with an educational element; they offer cooking workshops, language



courses as well as wine and beer tasting courses. What makes the market even more unique is the fact that they host monthly themed tasting events based on the different regions of Italy. A chef prepares the food in an open kitchen and discusses the food and the methods used while guests mingle and get acquainted with friends at communal tables (Eatily, 2014).

The market interior is contemporary and almost minimalist with clean lines and white shelving. The products and food is what gives the space colour together with posters against the walls of Italian slogans and food.

Characteristics of space that fosters social cohesion that are present include: Surplus due to the many people that the market draws in; temporality, conviviality and emergence and due to the events that Eatily hosts that only happens once a month and enable strangers to talk to one another as well as symbolic projection through the use of associations in that the interior is designed in such a way that people will associate it both with traditional Italian interiors and contemporary interiors.

Market on main is a more informal type of market that gathers every Sunday morning from 10:00 until early afternoon. The market consist of individual vendors that sell readymade food, craft beer as well as clothing and craft items. The market takes place in a warehouse in the CBD of Johannesburg (Marketonmain, 2014). On the ground floor make shift seating and tables from recycled timber are crammed together with the vendor stalls that sell food. The first floor is reserved for arts and crafts.

Characteristics of space that fosters social cohesion that are present include: Surplus due to the large amount of different people that go to the market; patterning, temporality and emergence in combination due to the market only happening once a week so that it disrupts daily life, but has also become part of weekend life. Conviviality and symbolic projection works together in this instance as the food and the people have become the design of the space, together creating an atmosphere that is conducive for interaction between people.

### 2.1 A summary of immigration statistics relevant to the Sunnyside and surrounding areas.

As was explained in the introduction it is necessary to know what nationalities are represented in the area of Sunnyside as it will have bearing on what a food market in Sunnyside should sell.

Stats SA is responsible for conducting censuses and national sample surveys and they have conducted three censuses since South Africa became a democracy in 1996, 2001 and 2011 respectively as well

Country	Relatives	Visitors	Work	Study	Business	Retired persons	Others	Total
<b>Overseas</b>	<b>28.9</b>	<b>34.9</b>	<b>24.4</b>	<b>7.5</b>	<b>2.0</b>	<b>1.4</b>	<b>0.9</b>	<b>100</b>
India	27.3	33.3	33.1	4.8	0.7	0.6	0.2	100
China	14.1	21.6	56.6	4.0	2.8	0.3	0.6	100
Pakistan	58.6	16.9	19.1	1.4	3.6	0.0	0.4	100
<b>Africa</b>	<b>38.4</b>	<b>20.6</b>	<b>15.3</b>	<b>23.1</b>	<b>0.8</b>	<b>0.0</b>	<b>2.4</b>	<b>100</b>
Zimbabwe	25.8	19.1	32.4	21.7	0.2	0.0	0.8	100
Nigeria	56.7	16.1	7.1	17.8	1.0	0.0	1.3	100
Lesotho	61.7	23.9	8.2	41.2	0.6	0.0	9.4	100

Table 3: The percentage distribution of the six leading countries from where immigrants with temporary permits originate.

Country	Relatives	Work	Refugees	Retired persons	Business	Total
<b>Overseas</b>	<b>59.6</b>	<b>27.4</b>	<b>0.3</b>	<b>7.3</b>	<b>5.4</b>	<b>100</b>
China	42.1	50.7	0.6	0.6	6.6	100
India	56.3	24.3	0.1	0.0	1.2	100
Pakistan	82.9	14.0	0.3	0.2	2.5	100
<b>Africa</b>	<b>54.3</b>	<b>15.9</b>	<b>27.9</b>	<b>0.3</b>	<b>1.6</b>	<b>100</b>
Zimbabwe	63.2	35.7	0.1	0.0	1.0	100
DRC	25.0	2.5	71.3	0.5	0.8	100
Nigeria	21.3	25.0	0.4	0.1	3.1	100

Table 4: The percentage distribution of the six leading countries from where immigrants with permanent permits originate.

as a national sample survey in 2007. In all of these censuses and the survey Stats SA collected data pertaining to immigrants in South Africa based on their country of birth, country of previous residence, citizenship, etc. According to the 2011 census released in October 2012, the latest statistics, 5.7% of the enumerated population were born outside of South Africa (Statistics South Africa, 2011, p. 18).

The tables three and four show the top three overseas countries and the top three African countries from where immigrants with temporary and permanent permits originate as well as the different types of permits under which they are allowed to be in South Africa.

As these statistics are for the whole of South Africa and not for the specific area in question the study will assume that these nationalities are present in the City of Tshwane. It is considered a fair assumption as Pretoria is not only the capital of South Africa, but also one the country's biggest cities and as such offer many amenities like educational establishments, health care facilities, embassies of countries all over the world and work opportunities. For the purpose of achieving usable results the study will be limited to the following seven nationalities: India, China, Pakistan, Zimbabwe, DRC, Nigeria and Lesotho.

### 2.2 Cuisine and methods that pertain to the nationalities that are represented in Sunnyside.

Igor Cusack wrote in his article; African cuisines, recipes of nation building that all cuisines whether they are national or regional must not be considered as "neutral, innocent concoctions (Cusack, 2000, p. 208)". He also discuss the notion of a "national cuisine" in this article which I find important to elaborate on as I have used nationalities as a starting point in uncovering what people eat and wish to use food and the way it is prepared for the purpose of evoking direct association in the minds of visitors to Converge.

A 'national cuisine' is what is considered the food and dishes that are unique to a specific country, but is often not that easy to define when looking exclusively within the borders of a country in its current state.



This is due to the fact that a national cuisine is built by appropriating and combining different recipes from a region that often represent complex histories and ideologies from various origins.

The results of chapter two showed that this study will be looking at Africa and Asia, specifically the nine countries mentioned before. In Africa and Asia as well as between these two continents there exist similar complex culinary histories and it is most likely that most corresponding contemporary cuisines have been built on pre-colonial, colonial and recent global influential factors (Cusack, 2000, pp. 208-209). To prove this point there is the example of rice being an essential part of Senegal's cuisine. The reason for this is that the French produced ground nuts on Senegalese soil for such a long time and to such an extent that by 1930 half of the agricultural soil in Senegal was being used for this purpose. At the same time however the French was producing rice in the region that was known as Indochina also to such an extent that importing rice to Africa made logical sense. Today independent Senegal has a major rice import expense, but despite efforts to inspire the consumption of local grains such as millet and sorghum, the people of Senegal prefer rice due to the fact that it is easier to prepare (Cusack, 2000, p. 10).

Thus, the above delineation of what a national cuisine is and how it is developed has contributed to my conviction that it is necessary to continue the investigation through identifying the cuisines that correspond to the nationalities represented in Sunnyside, because along with a country's anthem and flag the cuisine of a country represent a part of culture, identity, meaning and most importantly it denotes a sense of belonging. It can thus also be used to 'flag' a specific nation and culture (Billig, 1995, p. 37). Habermas argues for a cosmopolitan identity, but to achieve such an identity there must be an understanding of what it is made up of.

India does not have a national cuisine, but is famous for the multitude of curries that are specific to each region. Indian food has been a part of South African cuisine for a long time now and has evolved to not only include aspects from India itself at its core, but also to incorporate uniquely South African elements.

The most famous Indian dish in South Africa is no doubt Bunny Chow. When making bunny chow, the centre of a loaf is pulled out. This centre piece is known as a 'virgin' and it is considered the height of rudeness to eat someone else's virgin. A mutton or chicken curry stew is

served with the hollowed out bread loaf (Statistics South Africa, 2011).

China does not have one specific national dish, but rather a whole cuisine including Peking roast duck, spring rolls, chow main and other dishes. There are several Chinese restaurants in Pretoria and the ingredients for the dishes are available in South Africa (China highlights, 2012).

Pakistan's national dish is called Biryani and it is prevalent in almost all Pakistani celebrations and events. The dish consists of a combination of basmati rice meat and spices (Desi masalay). There are many different variations available of which the most common is chicken biryani, Sindhi biryani and beef biryani (K Foods, 2013).

In Zimbabwe the national dish is called Sadza that is like a porridge made from cornmeal or maize and eaten with a vegetable or meat (Nyama) stew. Both are prepared in a pot on a fire or stove top. Rare ingredients that may be added to the stew or the meal include fresh pumpkin leaves (Bawara), dried Mopane worms and flying ants (Food in every country, 2011).

In the national dish of the DRC is called Poulet Moambe. It is a stew consisting of meat, mutton or beef, tomatoes and a sauce made from the African oil palms' fruit. The stew is prepared by first marinating the beef and then simmering it on a low heat until it is cooked through. The sauce and tomatoes are then added and the whole stew is simmered until it reaches a thick enough consistency. The stew is served with fufu which is a thick paste made from sweet potato that is mashed. The fufu is rolled into small balls and then dipped in the stew (Every Culture, 2012).

Nigeria's national dish is Jollof rice served with Egusi soup. Jollof rice is essentially rice flavoured with onions, vegetable stock, curry powder, thyme, salt and pepper. Occasionally chicken, turkey, beef or fish is added to the rice is sold, but mostly is served with Egusi soup. Egusi soup consists of ground egusi seeds (the seeds of certain squash), vegetable stock, onions, pepper, dried fish (Mangala), vegetables (green and bitter leaf) and/or any other meat of choice (All Nigerian, 2011).

Lesotho does not have a national cuisine; Pap and stew is the general staple. The pap (porridge) is made of maize and the stew is in general a meat stew with green vegetables and beans. Sour milk or beer is traditionally served with the food (Every Culture, 2012).

# CONCLUSION

Through the programmatic investigation it was clear that when it come to a market that would foster social cohesion it is important to incorporate the characteristics that were uncovered in part two and that many existing markets already incorporate some of these characteristics in combination. It is also my opinion that certain characteristics are interdependent on each other like for instance crowdedness and conviviality, attraction value and crowdedness, emergence and conviviality, and so on and so forth. It is my opinion that these characteristics must be present in the design of a market for which the aim is to foster social cohesion.

What was also evident was the fact that scale is important. The Tshwane whole sale market will most probably never foster social cohesion due to its large scale, but the Pretoria Farmers market does indeed foster social cohesion as it is not on such a massive scale. In conclusion then I argue that a market, as far as it's physical attributes go must be of a medium to small size with the number of stall ranging from 15 to 40.

The investigation yielded results regarding the seven countries that are the biggest contributors to immigrants in South Africa. However there are many more nationalities that are represented in South Africa that cannot be disregarded. It is my opinion that a market in the Sunnyside context may use the seven countries and the cuisines related to these countries as a starting point, but that some means of data gathering be integrated in the design. That way visitors can suggest more types of food and ingredients to be sold at the market so as to ensure that the market does not exclude by accident.

The investigation also showed that a national cuisine is important to countries as it is a way in which a country can be represented and fulfils the same function as a national flag would, but in a social context. In South Africa one national cuisine or dish would never be possible as South African citizens come from all over the world and have brought their own food and culture with them. It is therefore my opinion that just as South Africa should strive for a cosmopolitan identity and social

cohesion based on shared values, South Africa should build that identity up by acknowledging the many different cultures that are present within its borders.

Lastly I would like to conclude by sketching an outline for the market as part of the design project (part four) as it is influenced by the results yielded in this investigation. The converge market will be open daily from 08:00 in the morning until 22:00 in the evening so as to ensure it be part of a daily routine. The market will rely on individual vendors selling fresh produce and ready-made food products that correlate with the study on cuisines as seen in chapter two. The Tshwane fresh produce market, as it is conveniently located nearby, will supply the vendors with produce together with the reinstated roof gardens of the Sunnyside Galleries. The market will function in combination with the Converge restaurant that will offer sharing dishes inspired by the nationalities represent in Sunnyside as well as monthly themed tasting events. The design of the market and restaurant will be such that there is no differentiation between the spaces, in other words the two programmes will be merged. For this purpose the restaurant will have two kitchens, a preparation kitchen and a serving kitchen. The latter will feature as part of the market. The restaurant seating will be incorporated in between the market stalls. This will allow visitors to either buy ready made food from one of the vendors or order at the serving kitchen. When tasting events are held visitors will then also be able to see the food being arranged by chefs that explain the methods of preparation and the origins of the dishes that will be served.

# CONVERGE

## 1.1 CONCEPT STATEMENT

The concept is to adaptively reuse the Sunnyside Galleries to become a point of cultural convergence within Sunnyside in the form of a market, crafts beer bar and restaurant.

Users will be able to buy rare ingredients from the market, eat and share alternating signature dishes inspired by cultures represented within Sunnyside at the restaurant that is supplied by the market as well as enjoy craft beer at the drinks bar.

The contents of the above mentioned programme will by way of associations as a design method inspire the urge for cultural exchange and cohesion.

## 1.2 USER

1. Sunnyside inhabitants
2. People from surrounding areas and the greater Tswane region
3. Tourists, when 'converge' is established as a destination restaurant.

## 1.3 CLIENT

The intention is that this project can be pitched to a franchise owner as a concept for a chain brand.

## 1.4 DESIGN INTENTIONS

### ASSOCIATIONS

Enable associations between the user from different cultures and the designed interior.

### ATTRACTION

Create a project that will be a common point of interest for various individuals for the purpose of fostering social cohesion.

### INTERACTIVE

Create spaces that encourage casual interaction as well as the exchange of ideas, products and culture.

### PERMEABILITY

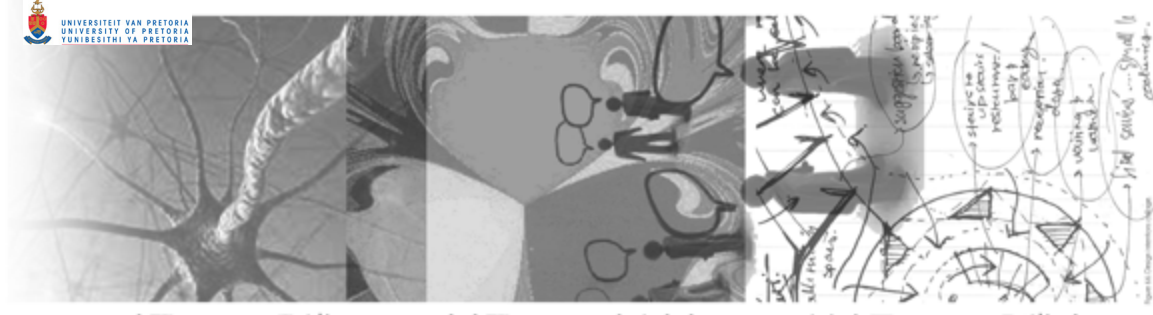
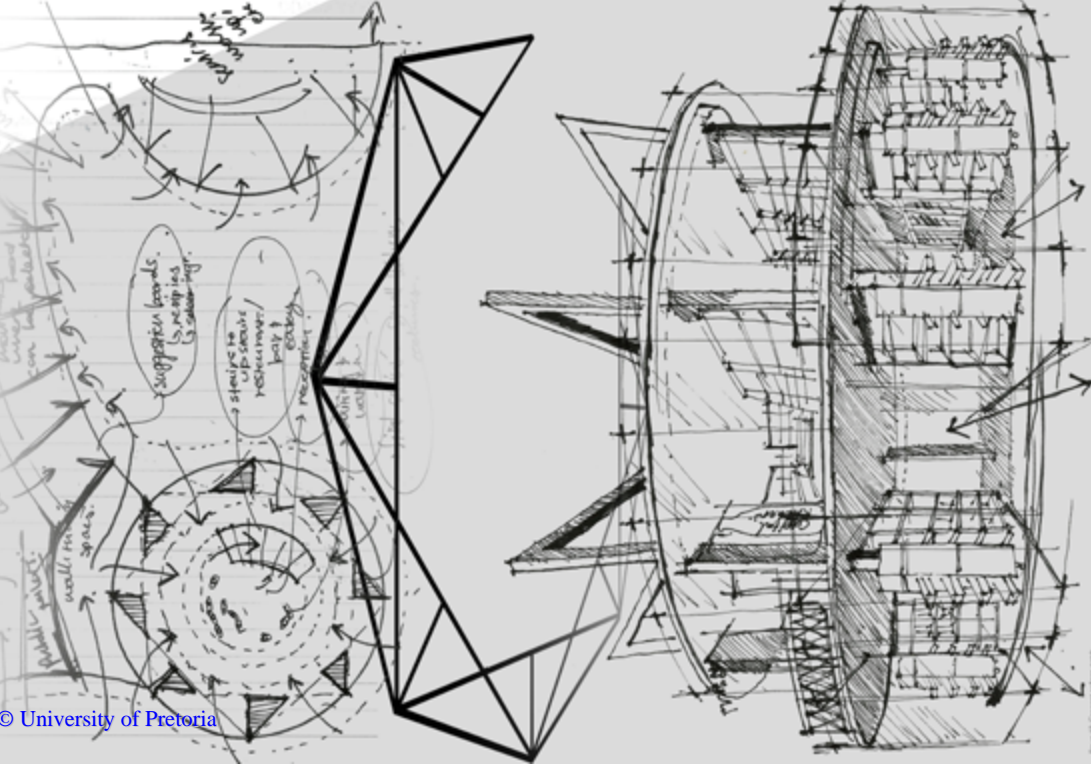
Create interior spaces that are permeable for the purpose of facilitating the integration of the building and its contents with the urban fabric.

### DURABILITY

The intention is that the programme becomes a permanent fixture within the urban context for the purpose of achieving social cohesion.

### GEOMETRY

The insertion and implementation of geometry into the design so as to facilitate the incorporation of the various parts of programme and applicable services



## 2.1 SPACE & SOCIAL COHESION



Figure 2.1 Diagram of the market place

### SYMBOLIC PROJECTION

As a result of the symbolic projection, the market place is perceived as a space of social interaction. The market place is a space of social interaction. The market place is a space of social interaction. The market place is a space of social interaction.

### DIRECT ASSOCIATIONS

- Food
- Program based signage
- Logo



### INDIRECT ASSOCIATIONS

- Informal programme that is not part of the formal programme
- Urban construction context
- Removable building edge
- Digital interface
- Interaction through sharing



Figure 2.2 Diagram of the market place

### PATTERNING

The history of the market place is a history of patterns. The market place is a space of social interaction. The market place is a space of social interaction. The market place is a space of social interaction.

### TEMPORALITY

The history of the market place is a history of patterns. The market place is a space of social interaction. The market place is a space of social interaction. The market place is a space of social interaction.

### SPONTANEITY

The market place is a space of social interaction. The market place is a space of social interaction. The market place is a space of social interaction.

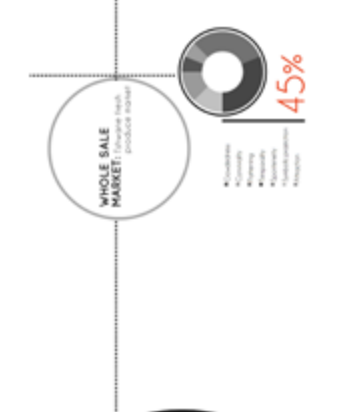
### ATTRACTION

The market place is a space of social interaction. The market place is a space of social interaction. The market place is a space of social interaction.

### CROWDEDNESS/ CONVIVIALITY

The market place is a space of social interaction. The market place is a space of social interaction. The market place is a space of social interaction.

## 2.2 THE MARKET PLACE



## 2.3 SUNNYSIDE POPULATION



11 LANGUAGES  
5,6% IMMIGRANTS  
10 011 PERMANENT PERMITS  
106 173 TEMPORARY PERMITS

Figure 2.3 Diagram of the market place

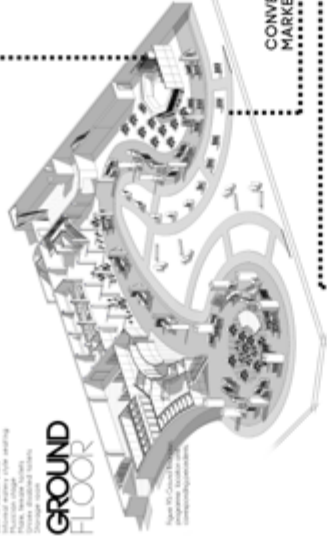
# CHAPTER 3: DESIGN PARTS OF PROGRAMME DESIGN PRECEDENTS



SMACK REPUBLIC BAR

Open-plan seating  
Bar and kitchen  
Cafe and kitchen  
Cafe and kitchen  
Cafe and kitchen  
Cafe and kitchen

## GROUND FLOOR

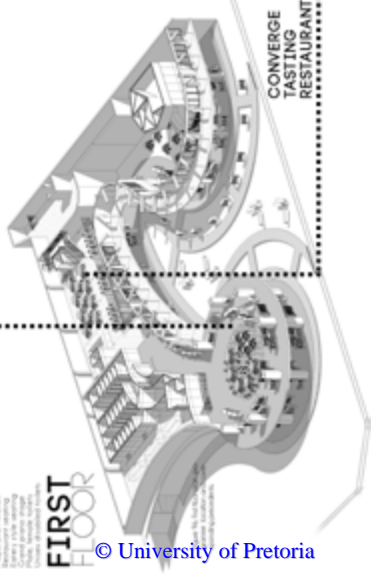


CONVERGE MARKET

Open-plan seating  
Bar and kitchen  
Cafe and kitchen  
Cafe and kitchen  
Cafe and kitchen

Open-plan seating  
Bar and kitchen  
Cafe and kitchen  
Cafe and kitchen  
Cafe and kitchen

## FIRST FLOOR



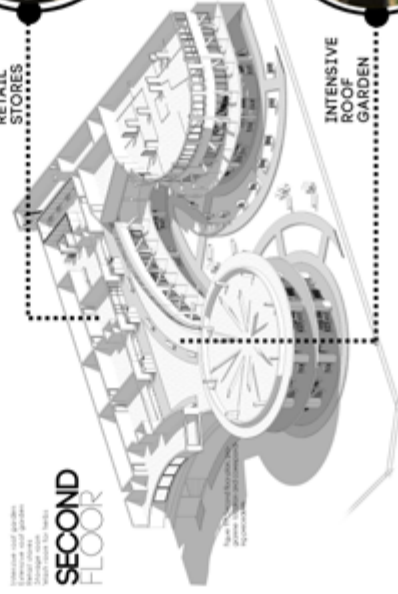
CONVERGE TASTING RESTAURANT

Open-plan seating  
Bar and kitchen  
Cafe and kitchen  
Cafe and kitchen  
Cafe and kitchen



PROPOSED RETAIL STORES

## SECOND FLOOR



INTENSIVE ROOF GARDEN

Open-plan seating  
Bar and kitchen  
Cafe and kitchen  
Cafe and kitchen  
Cafe and kitchen

DIVINO WINE BAR



Page 105, Photo of Divino Wine Bar, Cape Town, 2010  
Concept as a bar exclusive offers from Hungarian second generation wine producers. The project was designed to create a heritage project that focused on the re-interpretation of the original restaurant's design. The design is a set heritage approach. (Design) design blog, 2011:31

SANTA CATERINA MARKET

Page 105, Photo of Santa Caterina Market, Florence, Italy, 2010



Page 105, Photo of Santa Caterina Market, Florence, Italy, 2010  
The bar includes a 150, about 100 and new. The project was designed to create a heritage project that focused on the re-interpretation of the original restaurant's design. The design is a set heritage approach. (Design) design blog, 2011:31

OLD STREET KOSHERIT



Page 105, Photo of Old Street Kosherit, Cape Town, 2010  
Associations as a design method. The project was designed to create a heritage project that focused on the re-interpretation of the original restaurant's design. The design is a set heritage approach. (Design) design blog, 2011:31

WIMBERFIELD MARKET HALL

Page 105, Photo of Wimberfield Market Hall, Cape Town, 2010



Page 105, Photo of Wimberfield Market Hall, Cape Town, 2010  
The project was chosen because the bar includes a 150, about 100 and new. The project was designed to create a heritage project that focused on the re-interpretation of the original restaurant's design. The design is a set heritage approach. (Design) design blog, 2011:31



SOUKBANESI FOOD MARKET & RESTAURANT

Page 105, Photo of Soukbanesi Food Market & Restaurant, Cape Town, 2010



Page 105, Photo of Soukbanesi Food Market & Restaurant, Cape Town, 2010  
The project was chosen because the bar includes a 150, about 100 and new. The project was designed to create a heritage project that focused on the re-interpretation of the original restaurant's design. The design is a set heritage approach. (Design) design blog, 2011:31

# CONVERGE MARKET

The market will be both an attraction and a point of association within Sunnyside. An Attraction due to its focus on food and fresh products that belong to the cultures that are represented within Sunnyside as well as the fact that it will be the first of its kind in the area. Food is also the first point of association for users within the context of possessions of this project.

It will function as a space where city vendors may sell and sell fresh produce in a private capacity, in keeping with the current, although endangered, vendor economy of Sunnyside.

The fresh produce will include one ingredients that are essential to prepare traditional African food. The restaurant will be supplied by the market.

Exhibition spaces will be a point of convergence where the trade and exchange of products will take place for the purpose of encouraging a sense of community and fostering local contacts.



Figure 110 Project Site Map for the Convergence Market

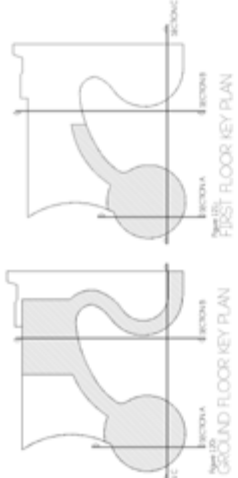


Figure 111 Supply Diagram

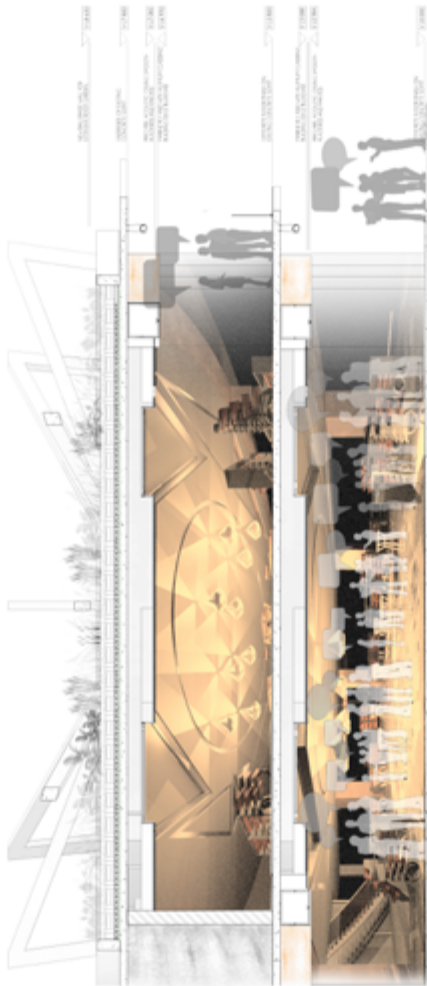


Figure 112 CONCEPT SECTION A



Figure 113 CONCEPT SECTION B

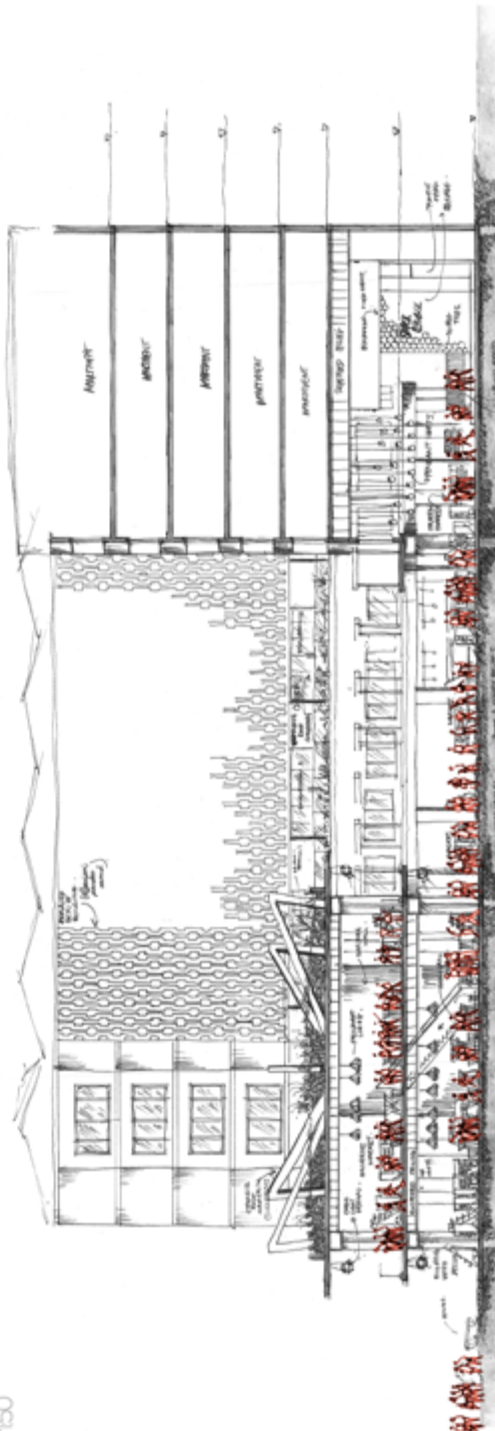
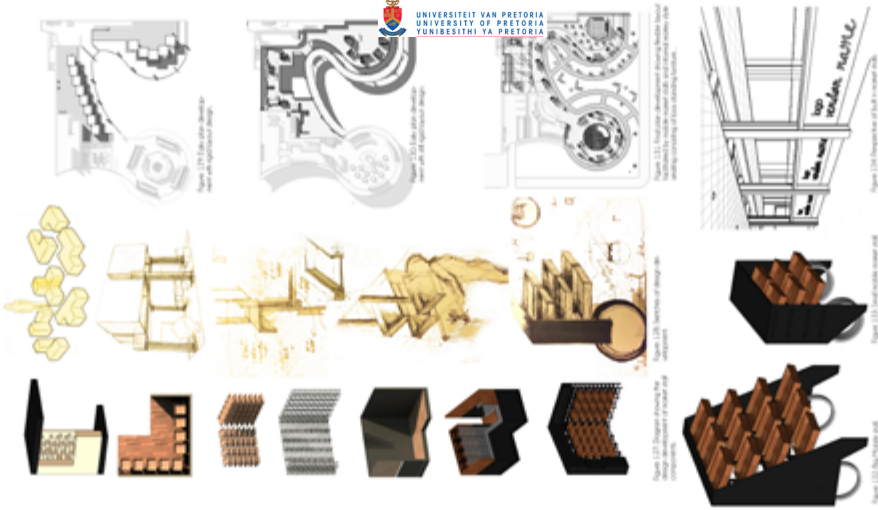


Figure 114 CONCEPT SECTION C



Figure 115 Photograph of the Convergence Market on a Saturday Morning. Market stalls with the Sunnyside Market logo.

## MARKET DEVELOPMENT



# CONVERGE TASTING RESTAURANT

The Converge restaurant was designed around the idea of communal dining. The restaurant is located in the heart of the Sunnyside suburb and offer a set menu of tasting dishes to be delivered every other week. The communal dining tables offer the opportunity for diners from different cultures to exchange ideas over a shared meal that is different from what they formalised to eat.

The restaurant will be supplied by the Converge tower as far as possible. The objectives for the restaurant is to become a space that will foster collaboration such as togetherness and community and that it fosters social cohesion within Sunnyside.

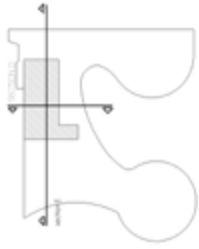


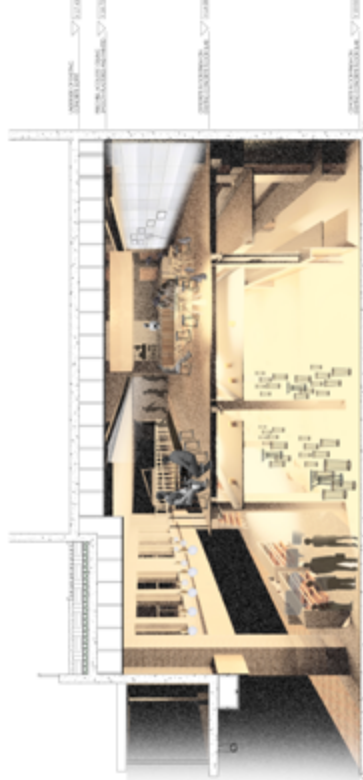
Figure 1.18 FIRST FLOOR KEY PLAN



Figure 1.19 Interior of Converge tower

## EXAMPLE MENU

Figure 1.20 Example menu for meeting and other shared meals, Sunnyside



## CONCEPT SECTION D

50

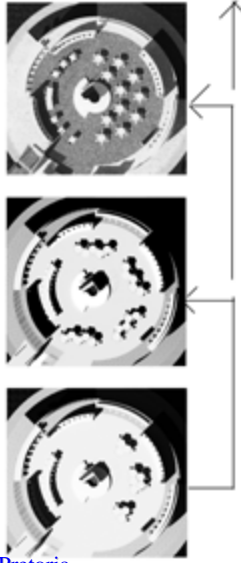


Figure 1.21 Different seating arrangements for the dining area, Sunnyside



## SMARTPHONE APP



Figure 1.22 Smart phone app for people to connect with the tower



Figure 1.23 Interior of converge tower showing the food tables and the seating arrangement in the converge tower



## CONCEPT SECTION E

Figure 1.24

# SMACK REPUBLIC BAR

The Smack Republic bar will program functions such as being a reception area and a space where visitors will be seated in the restaurant.

Furthermore the bar and lounge area will be a walk through space between the other parts of the programme that also offers the opportunity for casual encounters between visitors, because it is an outdoor area it will influence people to engage.

The Smack Republic bar attraction value is due to beer and coffee being being an important part of African culture and that it has become a trend with popular contemporary culture.



**SMACK! REPUBLIC**



Figure 143: Smack! Republic coffee bags. Photo: Smack! Republic, 2016.



Figure 144: Ground floor key plan of Smack Republic bar area.

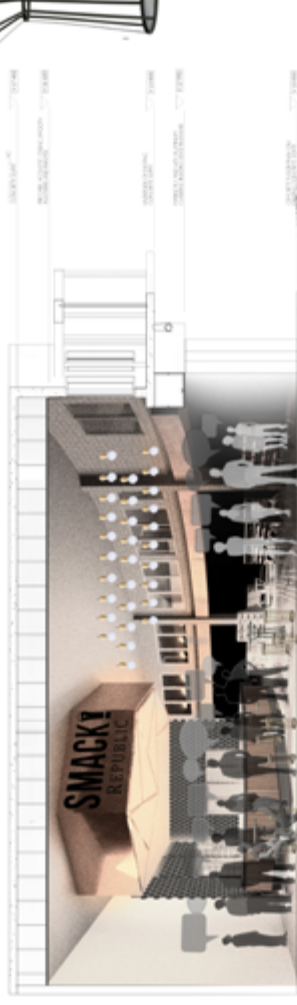


Figure 145: Perspective of Smack Republic bar area. Photo: Smack! Republic, 2016.



Figure 146: Perspective of interior of Smack Republic bar area.



Figure 147: Perspective of interior of Smack Republic bar area.



Figure 148: Perspective of interior of Smack Republic bar area.

# CONCEPT SECTION F

Figure 149: Concept section F.

# PROPOSED RETAIL



Figure 150: Second floor key plan of proposed retail area.



Figure 151: Perspective of proposed retail area.

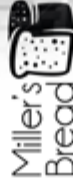


Figure 152: Miller's Bread logo.

Miller's Bread is a local bakery that produces a variety of breads and pastries. The bakery is located in the heart of the city and is a popular destination for locals and tourists alike.



Figure 153: Miller's Bread bakery interior.



Figure 154: Aroma logo.

Aroma is a local coffee roastery that produces a variety of coffee beans. The roastery is located in the heart of the city and is a popular destination for locals and tourists alike.



Figure 155: Aroma coffee roasting machine.



Figure 156: The Streets logo.

The Streets is a local jewellery and accessories store that produces a variety of jewellery and accessories. The store is located in the heart of the city and is a popular destination for locals and tourists alike.



Figure 157: The Streets jewellery.



Figure 158: Gin & Tee logo.

Gin & Tee is a local jewellery and accessories store that produces a variety of jewellery and accessories. The store is located in the heart of the city and is a popular destination for locals and tourists alike.



Figure 159: Gin & Tee jewellery.

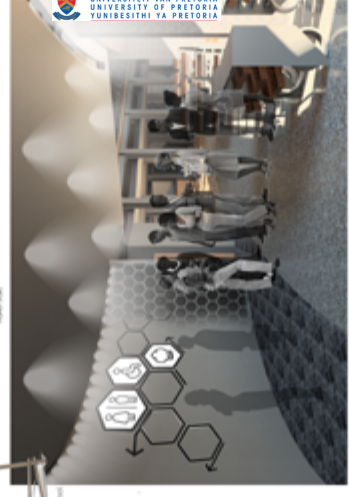


Figure 160: Perspective of interior of proposed retail area.



Figure 161: Perspective of exterior of proposed retail area.

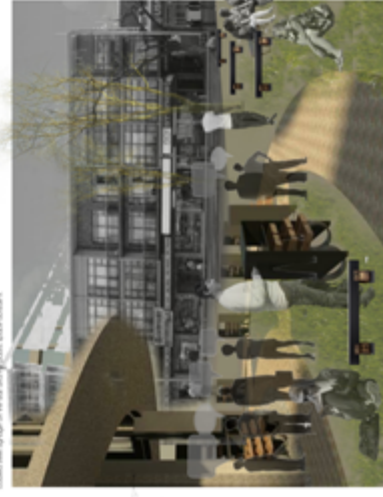


Figure 162: Perspective of exterior of proposed retail area.

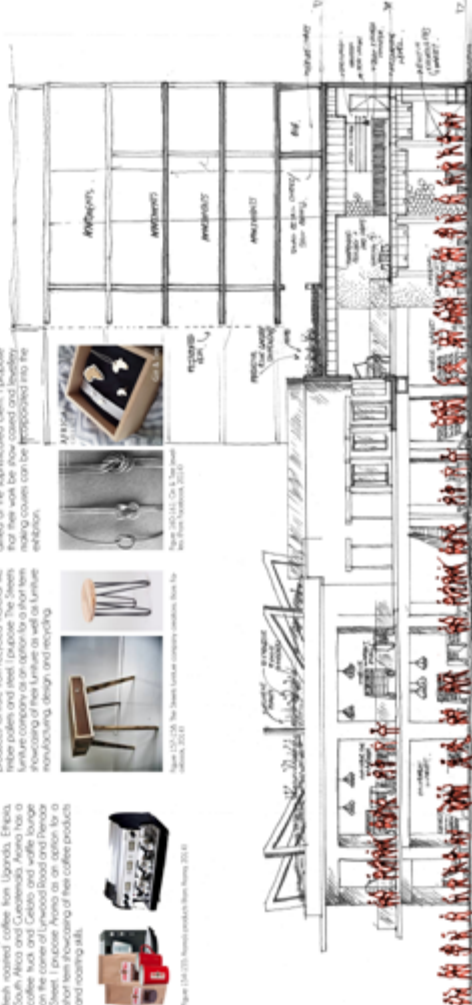


Figure 163: Concept section G.

# CONCEPT SECTION G



#### 1.1 INTERVENTIONIST STRATEGY

##### STRIPPING BACK

Stripping of all plates, paint and signage due to its general state of neglect and adaptation as well as redundancy.

Understanding of the building in terms of its use, viability, technical viability and heritage significant fabric.

##### MAKING GOOD

Repairing of the whole of the exterior of the building and the filling up of plates where necessary.

The reinterpretation and reestablishment of lost significant aspects such as the roof gardens and the skin of building.

The completion of a set of design interventions that will aid in achieving the concept that one based on the three foundational aspects of the projects: site, theory and program.



##### ENABLING WORKS

Duplication of existing ceilings, installation of partition walls and exterior cladding. Other demolition includes the existing built seating located on site as part of the activation of the current outside public area. The use of a reinterpreted geometric grid so as to enable the accommodation and distribution of existing and new services.



##### NEW WORKS

Installation of new partition walls and suspended ceilings so as to accommodate and redistribute the existing and new services in the building as well as the implementation of the new design and functional programme of market, bar and restaurant. The installation of expandor top hung folding stacking security door. The introduction of elevator and stair cases so as to improve the building's inclusive accessibility and circulation.

#### SCALE OF INTERVENTION

##### INSERTION

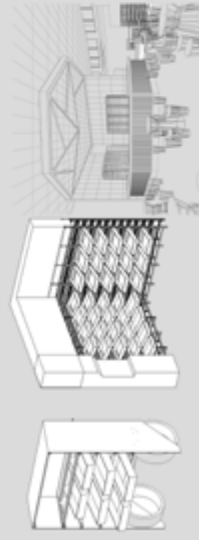


Figure 100. Scale of intervention, insertion in the structure.

##### INTERVENTION



Figure 99. Perspective of the exterior of the building.

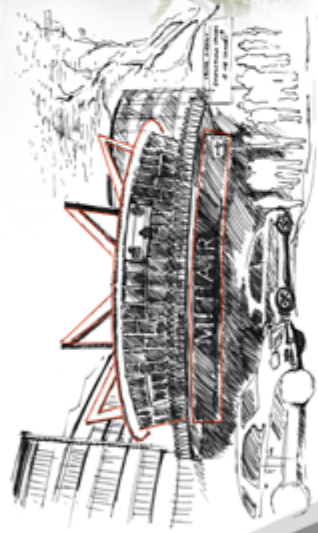


Figure 101. Section of the University of Pretoria building showing the intervention.

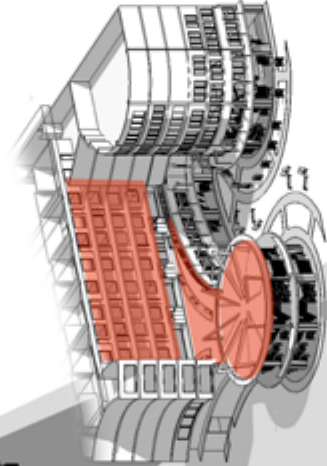


Figure 102. Section of the University of Pretoria building showing the intervention.



Figure 103. Diagram showing logic and coding design for the building.

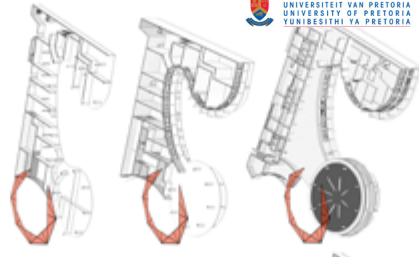


Figure 104. Section of the grid of the building of the University of Pretoria building showing the intervention.



Figure 105. Section of the grid of the building of the University of Pretoria building showing the intervention.



Figure 106. Section of the grid of the building of the University of Pretoria building showing the intervention.



Figure 107. Section of the grid of the building of the University of Pretoria building showing the intervention.



Figure 108. Section of the grid of the building of the University of Pretoria building showing the intervention.

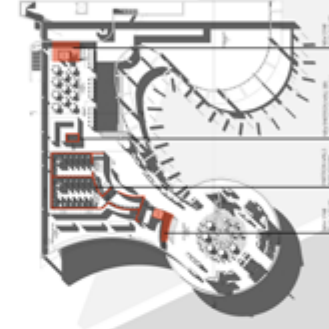


Figure 109. Section of the grid of the building of the University of Pretoria building showing the intervention.



Figure 110. Section of the grid of the building of the University of Pretoria building showing the intervention.

Figure 111. Section of the grid of the building of the University of Pretoria building showing the intervention.

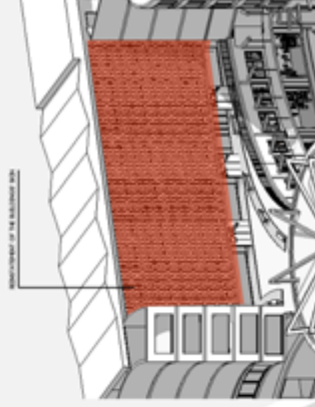
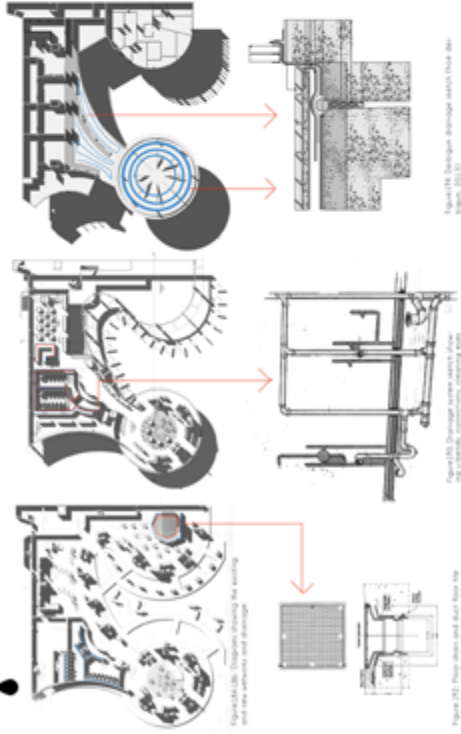


Figure 112. Diagram of the intervention of the building of the University of Pretoria building showing the intervention.

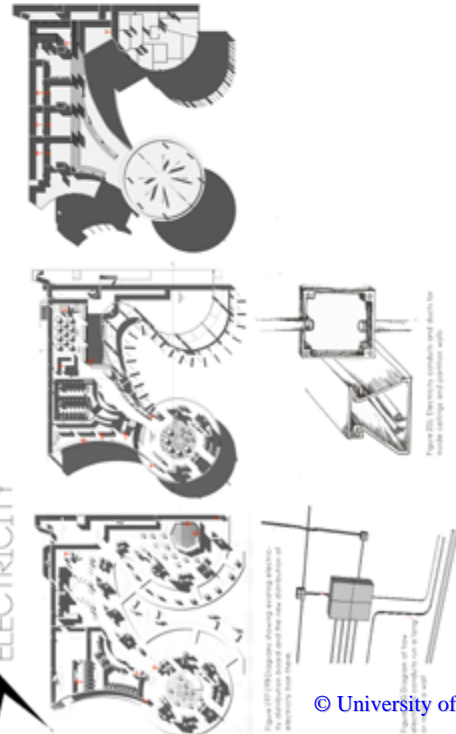


# 1.2 SERVICES STRATEGIES

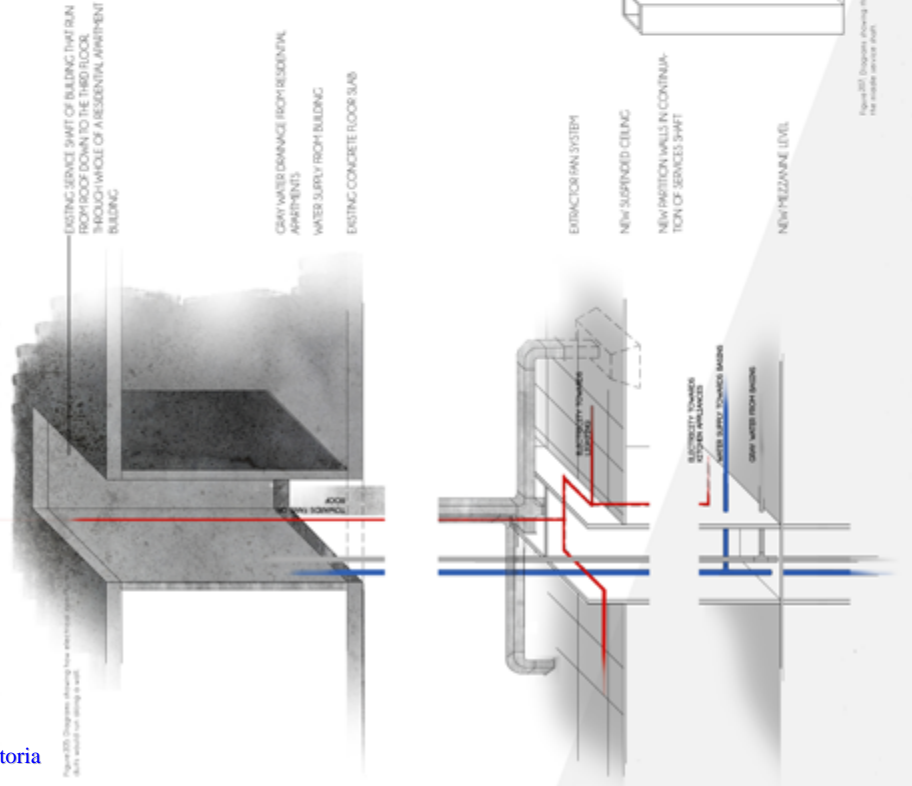
## NETWORKS AND DRAINAGE



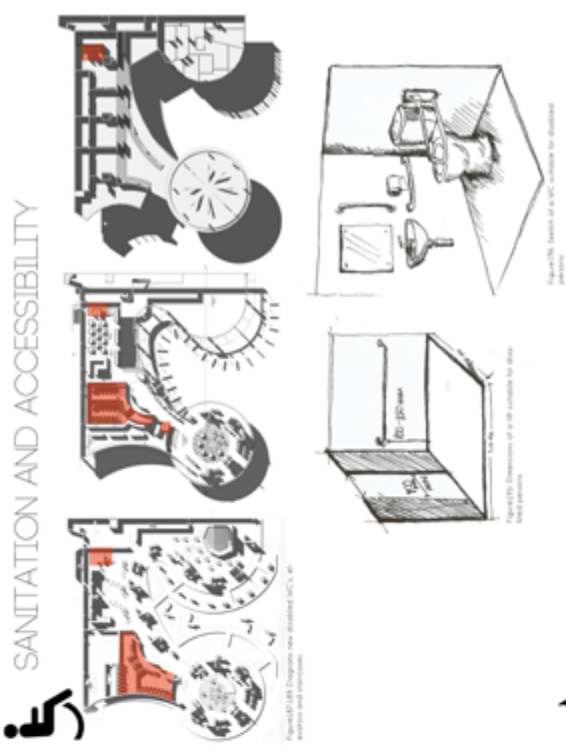
## ELECTRICITY



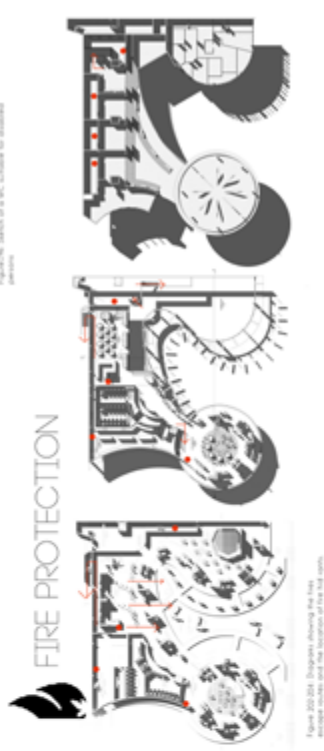
## DISTRIBUTION OF SERVICES DIAGRAM



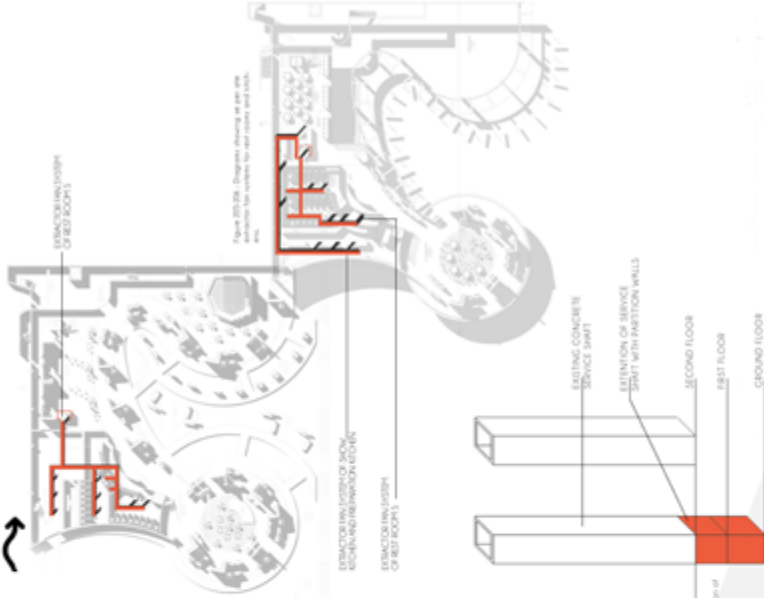
## SANITATION AND ACCESSIBILITY



## FIRE PROTECTION



## MECHANICAL VENTILATION



# 1.3 SUSTAINABILITY STRATEGIES

## NATURAL VENTILATION

The building skin is completely operable during the time the market is open and thereby completely permeable to air.

The permeable edge of the building allows for cross ventilation within the interior of the market, informal eatery, bar and restaurant.

The existing service shaft and the extension of the middle shaft down to the ground floor makes stack ventilation possible. It works in the way that hot air rises up to the ceiling, through vents and further up through the service shaft and out of the building. The rising up of the hot air results in the sucking in of cooler air from the outside.

## DAY LIGHTING

The unique form of the building allows for the use of day lighting. This will reduce the use of artificial lighting during the day and there for also reduce the use of energy.

## SOLAR POWER FEASIBILITY

Calculations show that the building can host approximately 90 50 W solar panels. These solar panels must be oriented at a 60 degree angle. This can produce enough solar energy to supply half of the energy used by the building in summer.

© University of Pretoria

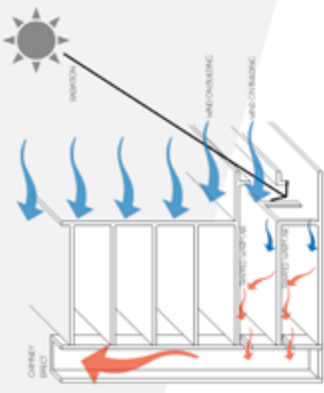


Figure 1.10 Section design showing stack ventilation through service shaft of building

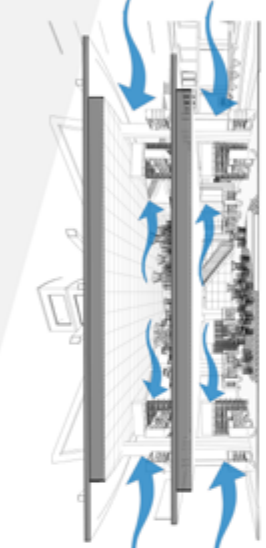


Figure 1.09 Section design showing stack ventilation through the door of the building

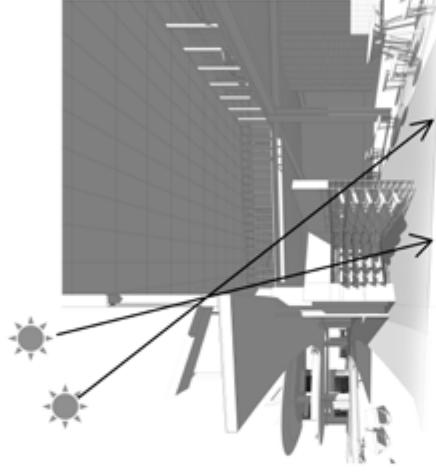


Figure 1.12 Sectional perspective showing the orientation of the building

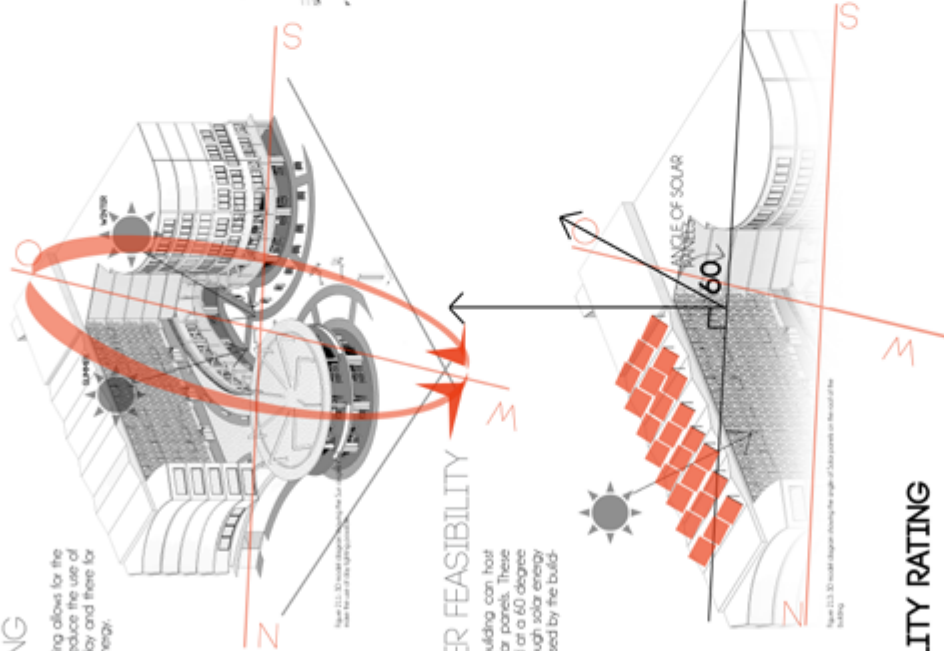


Figure 1.13 3D model design showing the angle of solar panels on facade of the building

## SUSTAINABILITY RATING

### LEEDS

#### LEED 2009 for Commercial Interiors

19	Sustainable Sites	Possible Points: 21	Points Earned: 17
1	1 Site Selection	6 to 5	5
2	2 Access	6	6
3	3 Alternative Transportation - Public Access	2	2
4	4 Alternative Transportation - Bicycle Storage and Changing Rooms	2	2
5	5 Alternative Transportation - Parking Availability	2	2
6	6 Water Efficiency	Possible Points: 11	Points Earned: 11
1	1 Water Use Reduction - 20% Reduction	6 to 11	11
2	2 Energy and Atmosphere	Possible Points: 37	Points Earned: 37
1	1 Fundamental Commissioning of Building Energy Systems	5 to 5	5
2	2 Fundamental Performance	5 to 5	5
3	3 Fundamental Refrigerant Management	5 to 5	5
4	4 Optimize Energy Performance - Lighting Power	5 to 5	5
5	5 Optimize Energy Performance - Lighting Controls	5 to 5	5
6	6 Optimize Energy Performance - Equipment and Appliances	5 to 5	5
7	7 Enhanced Commissioning	5 to 5	5
8	8 Measurement and Verification	5 to 5	5
9	9 Green Power	5 to 5	5
10	10 Materials and Resources	Possible Points: 14	Points Earned: 14
1	1 Storage and Collection of Recyclables	6 to 6	6
2	2 Tenant Space - Long-Term Commitment	6 to 6	6
3	3 Building Waste Management	6 to 6	6
4	4 Materials Board	6 to 6	6
5	5 Materials Board - Furniture and Furnishings	6 to 6	6
6	6 Recycled Content	6 to 6	6
7	7 Regional Materials	6 to 6	6
8	8 Recycled Materials	6 to 6	6
9	9 Certified Wood	6 to 6	6

Figure 1.14 LEED 2009 for Commercial Interiors

## MATERIALS

Durability The materials selected for this durability as far as possible so that the interior will be able to withstand high human traffic, and would not need replacing often, thereby minimizing the impact on the environment. Durability is also one of the design imperatives as it can lead to long-term cost savings. Durable materials are also easier to maintain and repair. Durable materials like glass and aluminium are also materials that can be recycled after use.

Local sourcing The building materials were sourced locally, and from manufacturers with a strong track record in the industry. This ensures that the materials are of high quality and have a long life span. Local sourcing also reduces the carbon footprint of the building by reducing the distance the materials have to travel.

Design for disassembly as far as possible A design approach can be developed and implemented on site, to minimize the impact of the materials on the environment. This also ensures that if needed the disassembly of the interior and the components for recycling would be easy.

Modular use of materials as far as possible The use of modular materials allows for the reuse of materials and reduces the amount of waste generated during the construction process.

Recycled content Certain materials that were used also contain recycled content such as the window frames. This helps to reduce the overall carbon footprint of the building.



## SBAT

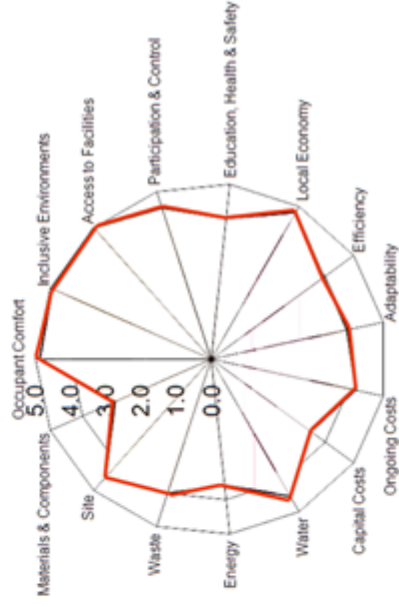


Figure 1.15 SBAT (Sustainable Building Assessment Tool) score and components



Figure 270. Sand Blasted glass (from: Houghton, 2017)  
 Figure 271. Ash timber veneer (from: Houghton, 2017)  
 Figure 272. Solid Klat timber (from: Houghton, 2017)



Figure 273. Ply wood (from: Houghton, 2017)  
 Figure 274. Ash timber veneer (from: Houghton, 2017)  
 Figure 275. Solid Klat timber (from: Houghton, 2017)

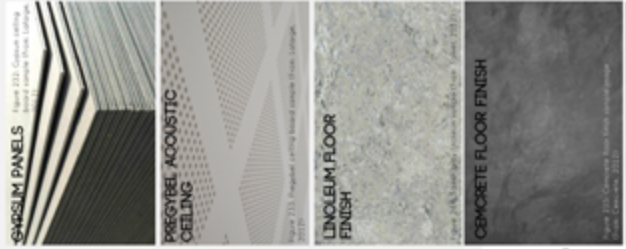


Figure 276. Cementrete floor finish (from: Houghton, 2017)  
 Figure 277. Concrete floor finish (from: Houghton, 2017)



Figure 278. Black powder coated aluminium sheet (from: Houghton, 2017)  
 Figure 279. Surfino counter tops (from: Houghton, 2017)

Figure 280. Copper anodised aluminium sheet (from: Houghton, 2017)  
 Figure 281. Copper anodised aluminium sheet (from: Houghton, 2017)  
 Figure 282. Copper anodised aluminium sheet (from: Houghton, 2017)  
 Figure 283. Copper anodised aluminium sheet (from: Houghton, 2017)  
 Figure 284. Copper anodised aluminium sheet (from: Houghton, 2017)  
 Figure 285. Copper anodised aluminium sheet (from: Houghton, 2017)

## MATERIALITY TABLE

ELEMENT	MATERIAL TYPE	PRODUCTION			TRANSPORT		USAGE			END OF LIFE	
		EL / RE USED	EPC (S AND TYPE)	COMPANY POLICIES (ISO 14001, ETC)	DESIGN STRATEGIES EMPLOYED	EMISSIONS OR TOXINS	DISABILITY / PRODUCT LIFE	LOW MAINTENANCE	DESIGN STRATEGIES EMPLOYED	END OF LIFE	END OF LIFE
Copper Anodised Aluminium Sheet	Aluminium sheet	10% recycled (made from 100% recycled product)	Local	Large Green CHAS (JAB Approved PSC) Current sustainability policy	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Solid Klat Timber	Timber	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Ash Timber Veneer	Timber veneer	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Sand Blasted Glass	Glass	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Gypsum Panels	Gypsum	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Fibreglass Acoustic Ceiling	Fibreglass	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Linoleum Floor Finish	Linoleum	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Concrete Floor Finish	Concrete	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Cementrete Floor Finish	Cementrete	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Black Powder Coated Aluminium	Aluminium	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Copper Anodised Aluminium	Aluminium	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle
Surfino Counter Tops	Surfino	100% recycled (made from 100% recycled product)	Local	JAB Approved PSC (FSC certified)	Standard sees, light weight contents on the assembly	No known data on VOC emissions of product. Use of Non-toxic finishes	20 years (10 year warranty)	Very low maintenance (cleaning with soap/water)	Protective coating, oil of finish, protective	Recycle	Recycle



LIGHTING

Table 7.1 Lighting conditions

Room	Area (m <sup>2</sup> )	Task	Lighting fixture	Lighting level (lx)	Notes
CONVERGE MARKET	100	General	Recessed LED	100	
CONVERGE RESTAURANT	100	General	Recessed LED	100	
SMACK REPUBLIC BAR	100	General	Recessed LED	100	
SMACK REPUBLIC BAKERY	100	General	Recessed LED	100	

Table 8. SPD calculations

Room	Area (m <sup>2</sup> )	Task	Lighting fixture	Lighting level (lx)	Notes
CONVERGE MARKET	100	General	Recessed LED	100	
CONVERGE RESTAURANT	100	General	Recessed LED	100	
SMACK REPUBLIC BAR	100	General	Recessed LED	100	
SMACK REPUBLIC BAKERY	100	General	Recessed LED	100	

ACOUSTICS



Table 9.1 Acoustic conditions

Room	Area (m <sup>2</sup> )	Task	Acoustic treatment	Acoustic level (dB)	Notes
CONVERGE MARKET	100	General	Absorbent	40	
CONVERGE RESTAURANT	100	General	Absorbent	40	
SMACK REPUBLIC BAR	100	General	Absorbent	40	
SMACK REPUBLIC BAKERY	100	General	Absorbent	40	

Table 9.2 Acoustic calculations

Room	Area (m <sup>2</sup> )	Task	Acoustic treatment	Acoustic level (dB)	Notes
CONVERGE MARKET	100	General	Absorbent	40	
CONVERGE RESTAURANT	100	General	Absorbent	40	
SMACK REPUBLIC BAR	100	General	Absorbent	40	
SMACK REPUBLIC BAKERY	100	General	Absorbent	40	

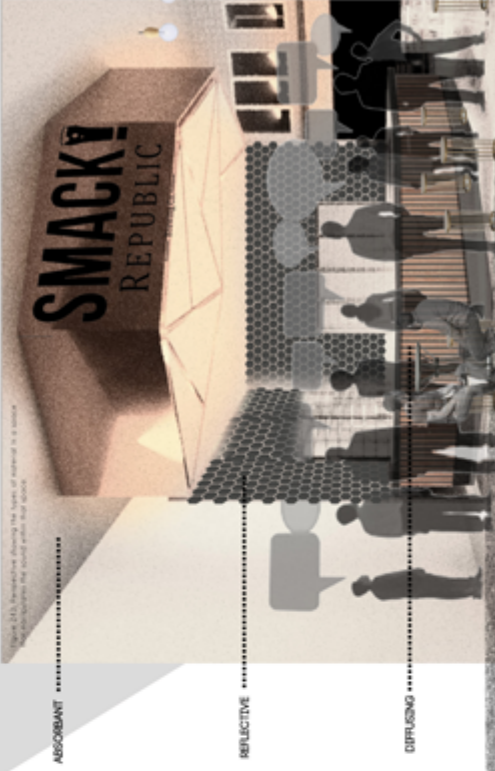
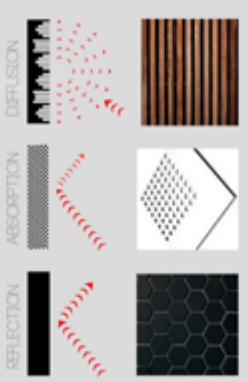
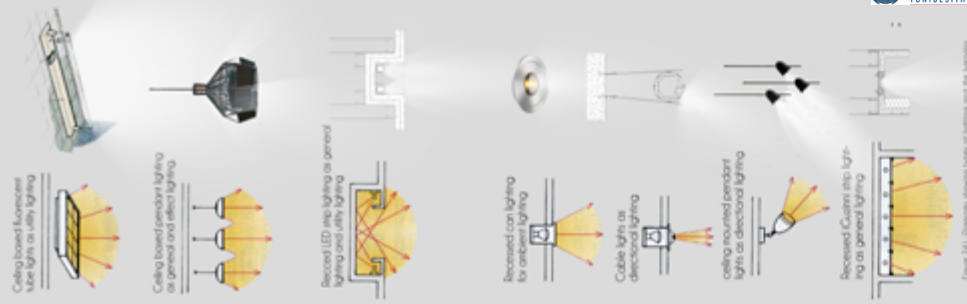
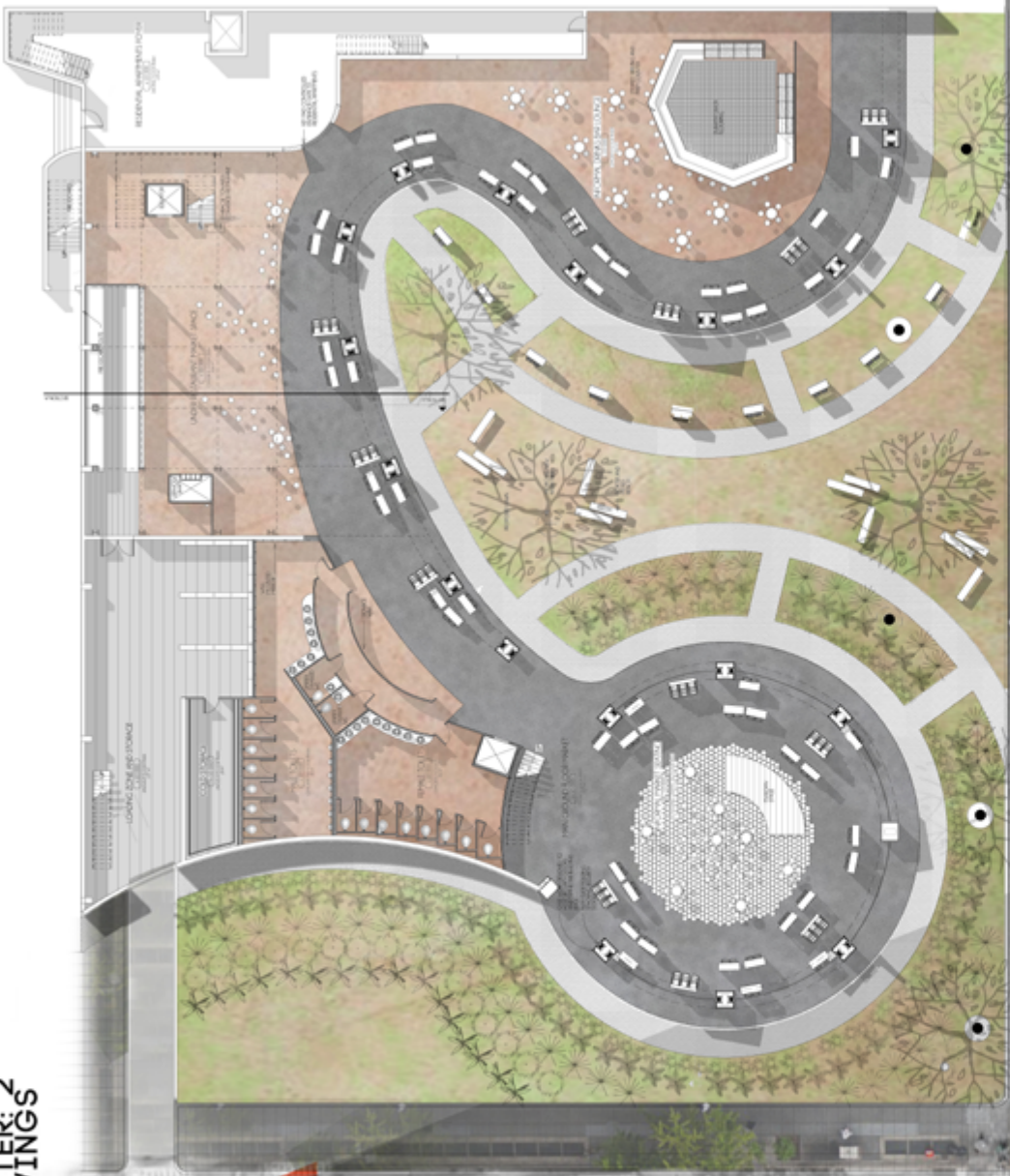


Figure 243. Photograph showing the types of material in a room that absorb the sound paths that occur.



Figure 9. Acoustic calculations

2.1 PLANS



GROUND FLOOR PLAN

1:100



SITE PLAN

1:500

NOTES

OCCUPANCIAL CLASSIFICATION: A1.11  
 Maximum number of persons: 70  
 Area: 111 m<sup>2</sup> (per person per hr)  
 AREAS:  
 Main multi-level open and ground floor: 351 m<sup>2</sup>  
 Reception lobby on ground floor: 83 m<sup>2</sup>  
 Lobby area, main hall and lounge suite: 127 m<sup>2</sup>  
 Conference room: 18 m<sup>2</sup>  
 Computer room: 23 m<sup>2</sup>  
 Library: 18 m<sup>2</sup>  
 Cold storage: 148 m<sup>2</sup>  
 Total floor area: 718 m<sup>2</sup>  
 Maximum height: 21 m

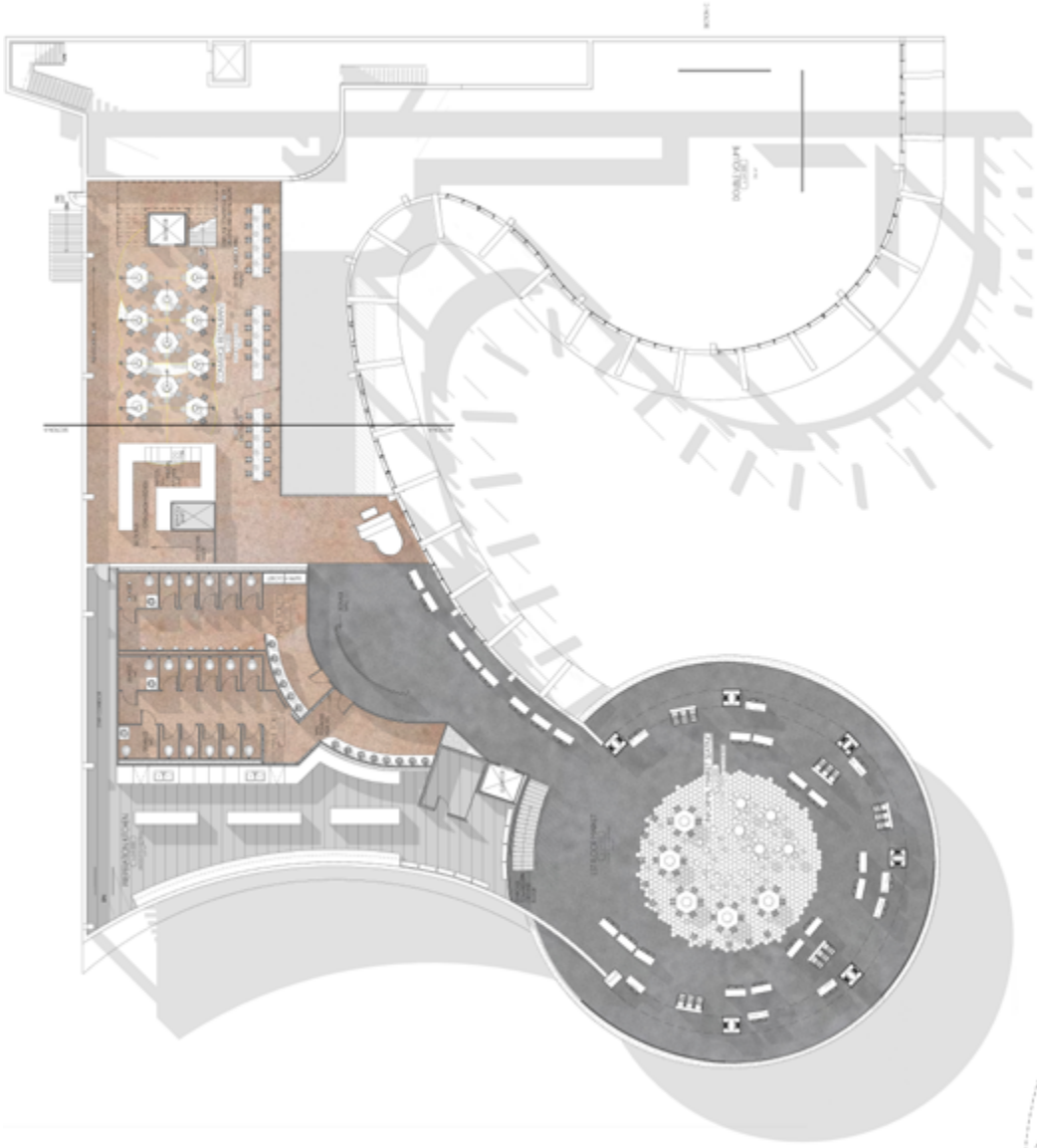
CONSTRUCTION LEGEND

- Concrete floor slab to be placed on both sides with 12 mm thick concrete above, orange waterproofing in middle and 12 mm concrete below. All concrete to be finished with 20 mm concrete and 12 mm sand and aggregate in situ. All concrete to be finished with 12 mm sand and aggregate in situ.
- Existing walls to remain and to be plastered with the same plaster as the existing walls.
- New concrete aprons with all to underside of walls and floors polished on both sides.

FLOOR FINISH LEGEND

- A New floor A-C (existing) concrete floor to be covered with 12 mm concrete and 12 mm sand and aggregate in situ. New floor to be finished with 12 mm sand and aggregate in situ. All concrete to be finished with 12 mm sand and aggregate in situ.
- B New floor B-C (existing) concrete floor to be covered with 12 mm concrete and 12 mm sand and aggregate in situ. New floor to be finished with 12 mm sand and aggregate in situ. All concrete to be finished with 12 mm sand and aggregate in situ.
- C New floor C-C (existing) concrete floor to be covered with 12 mm concrete and 12 mm sand and aggregate in situ. New floor to be finished with 12 mm sand and aggregate in situ. All concrete to be finished with 12 mm sand and aggregate in situ.
- D New floor D-C (existing) concrete floor to be covered with 12 mm concrete and 12 mm sand and aggregate in situ. New floor to be finished with 12 mm sand and aggregate in situ. All concrete to be finished with 12 mm sand and aggregate in situ.

Existing floor slab to be covered with 12 mm concrete and 12 mm sand and aggregate in situ. New floor to be finished with 12 mm sand and aggregate in situ. All concrete to be finished with 12 mm sand and aggregate in situ.



# FIRST FLOOR PLAN

1000

## NOTES

- 1. OCCUPANCIAL CLASSIFICATION: A1 (F)
- 2. FIRST FLOOR AREA: 75 000 m<sup>2</sup>
- 3. FLOOR AREA: 75 000 m<sup>2</sup>
- 4. AREA: 75 000 m<sup>2</sup>
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- 98. AREA: 75 000 m<sup>2</sup>
- 99. AREA: 75 000 m<sup>2</sup>
- 100. AREA: 75 000 m<sup>2</sup>

## FLOOR FINISH LEGEND

- A: Polished concrete floor
- B: Carpet
- C: Tiles
- D: Wood

## APPLIANCES AND FITTINGS

- Page 241: Table with 2 columns: Item Name, Description
- Page 242: Table with 2 columns: Item Name, Description
- Page 243: Table with 2 columns: Item Name, Description
- Page 244: Table with 2 columns: Item Name, Description
- Page 245: Table with 2 columns: Item Name, Description
- Page 246: Table with 2 columns: Item Name, Description
- Page 247: Table with 2 columns: Item Name, Description
- Page 248: Table with 2 columns: Item Name, Description
- Page 249: Table with 2 columns: Item Name, Description
- Page 250: Table with 2 columns: Item Name, Description
- Page 251: Table with 2 columns: Item Name, Description
- Page 252: Table with 2 columns: Item Name, Description
- Page 253: Table with 2 columns: Item Name, Description
- Page 254: Table with 2 columns: Item Name, Description
- Page 255: Table with 2 columns: Item Name, Description
- Page 256: Table with 2 columns: Item Name, Description
- Page 257: Table with 2 columns: Item Name, Description
- Page 258: Table with 2 columns: Item Name, Description
- Page 259: Table with 2 columns: Item Name, Description
- Page 260: Table with 2 columns: Item Name, Description

## CEILING CONSTRUCTION LEGEND

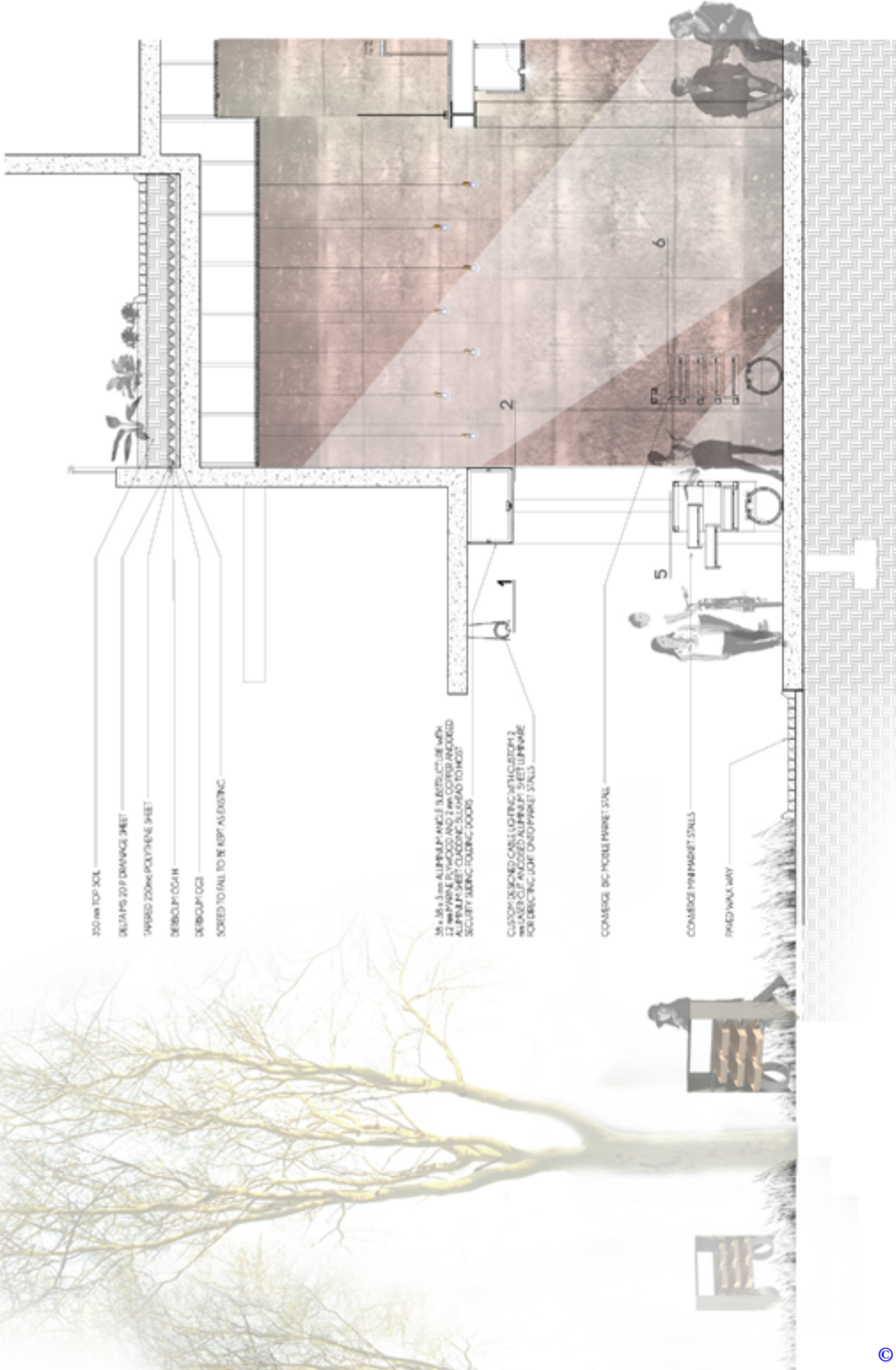
- I: New concrete slabs with up to underside of raft and 20mm concrete screed
- II: New concrete slabs with up to underside of raft and 20mm concrete screed
- III: New concrete slabs with up to underside of raft and 20mm concrete screed
- IV: New concrete slabs with up to underside of raft and 20mm concrete screed
- V: New concrete slabs with up to underside of raft and 20mm concrete screed
- VI: New concrete slabs with up to underside of raft and 20mm concrete screed
- VII: New concrete slabs with up to underside of raft and 20mm concrete screed
- VIII: New concrete slabs with up to underside of raft and 20mm concrete screed
- IX: New concrete slabs with up to underside of raft and 20mm concrete screed
- X: New concrete slabs with up to underside of raft and 20mm concrete screed
- XI: New concrete slabs with up to underside of raft and 20mm concrete screed
- XII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XIII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XIV: New concrete slabs with up to underside of raft and 20mm concrete screed
- XV: New concrete slabs with up to underside of raft and 20mm concrete screed
- XVI: New concrete slabs with up to underside of raft and 20mm concrete screed
- XVII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XVIII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XIX: New concrete slabs with up to underside of raft and 20mm concrete screed
- XX: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXI: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXIII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXIV: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXV: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXVI: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXVII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXVIII: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXIX: New concrete slabs with up to underside of raft and 20mm concrete screed
- XXX: New concrete slabs with up to underside of raft and 20mm concrete screed







# SECTION A: CONVERGE MARKET AND TASTING RESTAURANT



- 250 mm TOP SOIL
- DELIMITED 20mm DRAINAGE SHEET
- 10mm 220mm POLYETHYLENE SHEET
- DEBRIS CHUTE
- DEBRIS CHUTE
- SCREED TO FALL TO BE LEFT ALONGING

25 x 38 x 3mm ALUMINIUM ANGLE SUBSTRUCTURE WITH PAINTED BLACK FINISH TO HOLD 25 x 25 x 3mm ALUMINIUM ANGLE SUBSTRUCTURE TO HOLD SECURITY SLIDING ROILING DOORS

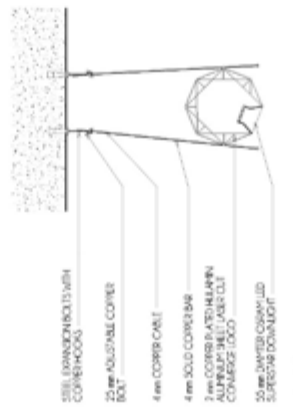
CUSTOMISED CAST LUTING ANGLE SYSTEM FOR DIRECTING LIGHT ONTO PRISMATIC GLASS SECURITY SLIDING ROILING DOORS

CONCRETE BC-MOBILE PHONE STALL

CONCRETE PRISMATIC STALLS

PAVED WALKWAY

## CABLE LIGHTING



- 38mm EXPANDED POLYSTYRENE CONCRETE BLOCK
- 25mm ADJUSTABLE CORNER BOAT
- 4mm COPPER CABLE
- 4mm SOLID CORNER BAR
- 2mm CORROSION RESISTANT ALUMINIUM SHELL LAYER ON CONCRETE BLOCK
- 50mm UNWEATHERED OSB/300 SPEEDWAY DOWNLIGHT

Figure 263  
CABLE LIGHT DETAIL  
1:5

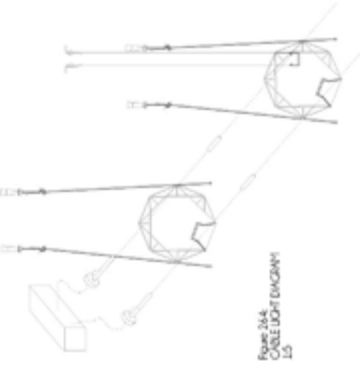


Figure 264  
CABLE LIGHT FIXTURE  
1:5

## 2: BUILDING EDGE

OVERHEAD ILLUMINATION WITH WIRE CONSTRUCTION TO HOLD TOP PANEL OF FIBRE GLASS SECURITY DOORS

**NOTE:**  
 1. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
 2. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
 3. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
 4. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
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 6. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
 7. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
 8. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
 9. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.  
 10. THE SECURITY DOORS ARE TO BE MADE OF 12mm THICK POLYETHYLENE GLASS WITH A 10mm AIR GAP BETWEEN THE GLASS PANELS.

Figure 265  
FIBRE GLASS SECURITY SLIDING DOORS AND CASEWORK DETAIL R/W  
1:5



EXISTING CONCRETE SLAB

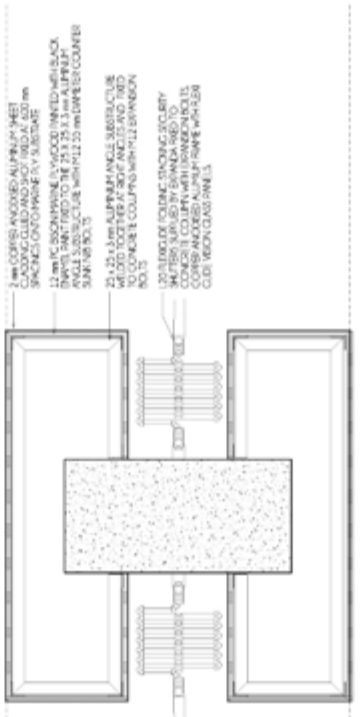
25mm CORROSION RESISTANT ALUMINIUM ANGLE TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE

12mm PVC BROWN PAINTED BLACK FINISH TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE WITH 12mm EXPANSION JOINTS

25 x 25 x 3mm ALUMINIUM ANGLE TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE WITH 12mm EXPANSION JOINTS

25 x 38 x 3mm ALUMINIUM ANGLE WITH 27mm EXPANSION JOINTS TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE WITH 12mm EXPANSION JOINTS

Figure 266  
FIBRE GLASS SECURITY SLIDING DOORS ON SECTION  
1:5



- 2mm CORROSION RESISTANT ALUMINIUM ANGLE TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE
- 12mm PVC BROWN PAINTED BLACK FINISH TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE WITH 12mm EXPANSION JOINTS
- 25 x 25 x 3mm ALUMINIUM ANGLE TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE WITH 12mm EXPANSION JOINTS
- 25 x 38 x 3mm ALUMINIUM ANGLE WITH 27mm EXPANSION JOINTS TO HOLD PRISMATIC GLASS ONTO CONCRETE SUBSTRUCTURE WITH 12mm EXPANSION JOINTS

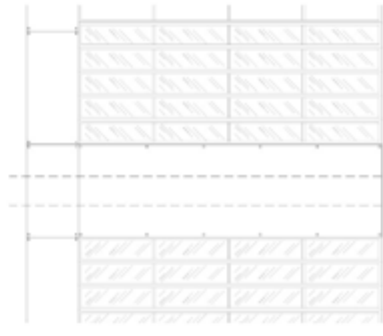
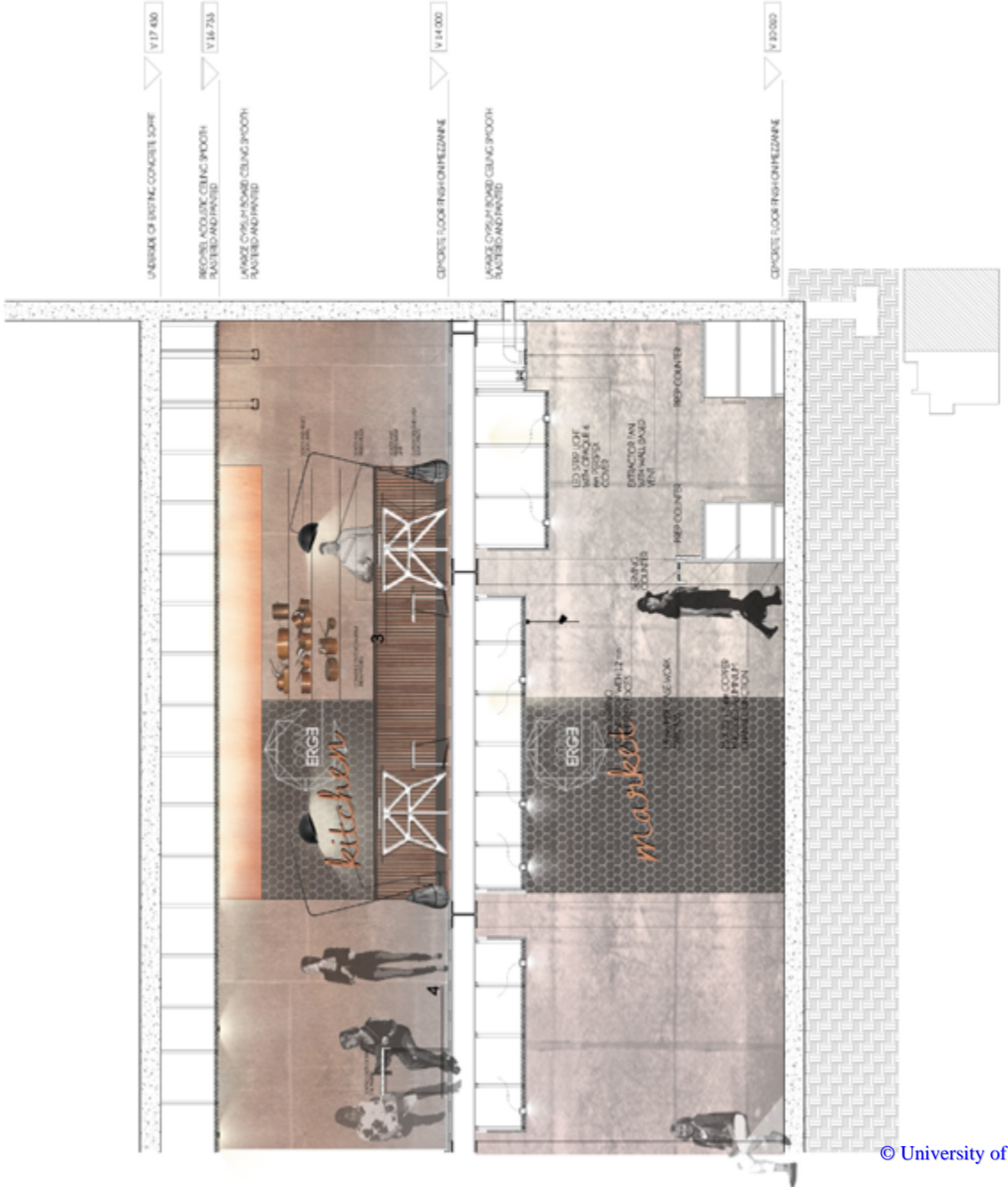


Figure 267  
FIBRE GLASS SECURITY SLIDING DOORS ON SECTION  
1:5



4: TABLE COMPONENT

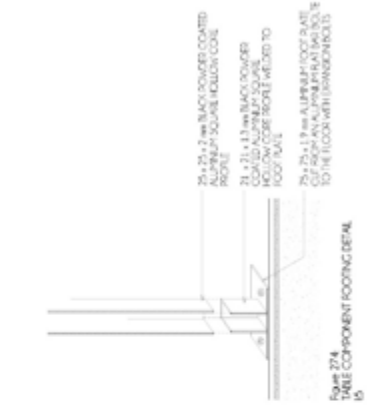


FIGURE 274  
TABLE COMPONENT ROOFING DETAIL

3: LAZY SUSAN TABLE COMPONENT

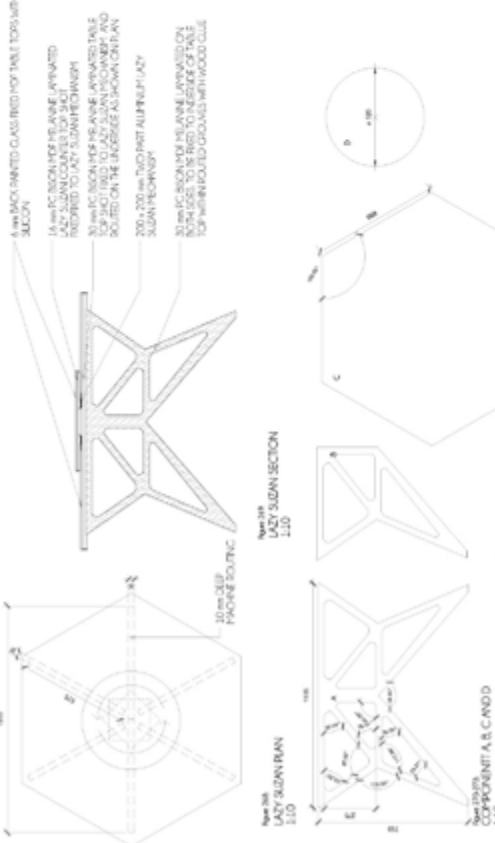
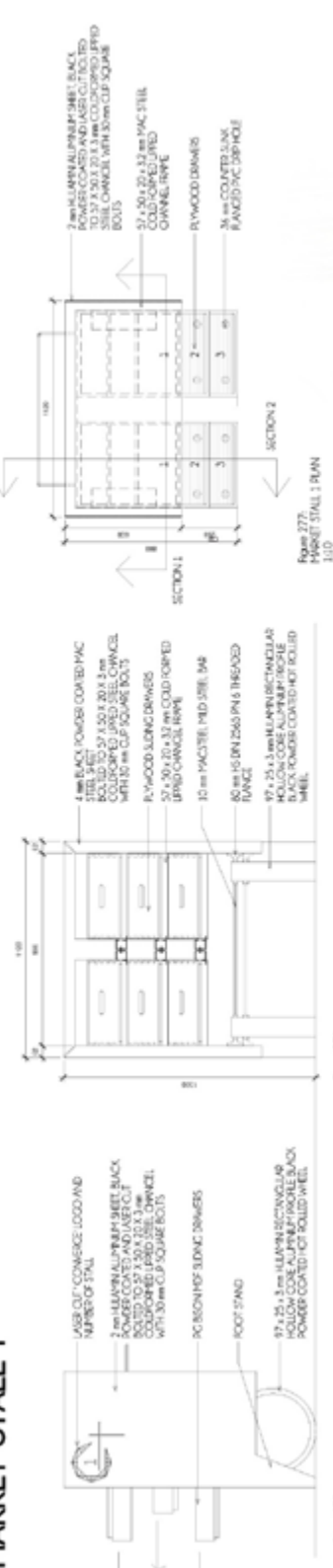


FIGURE 275  
LAZY SUSAN TABLE COMPONENT A, B, C AND D

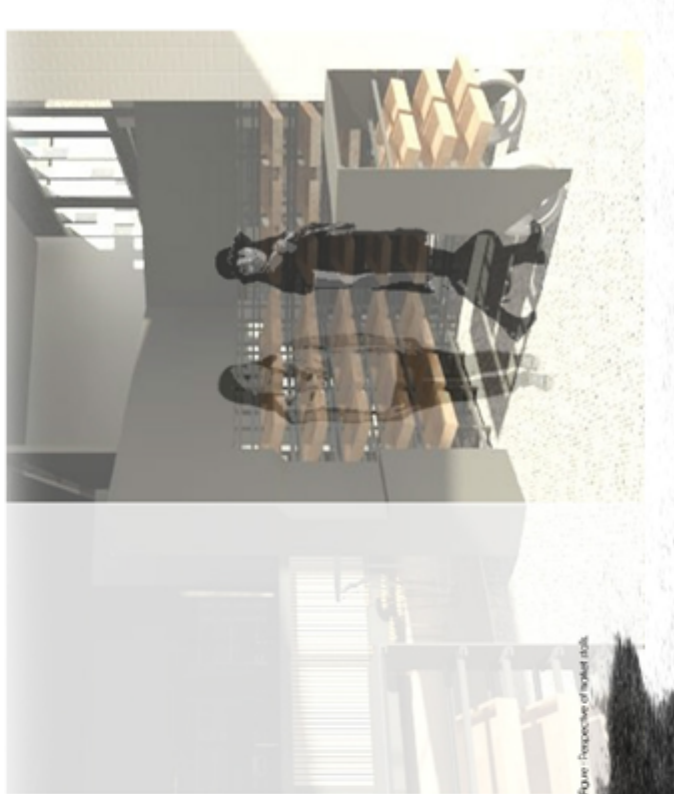
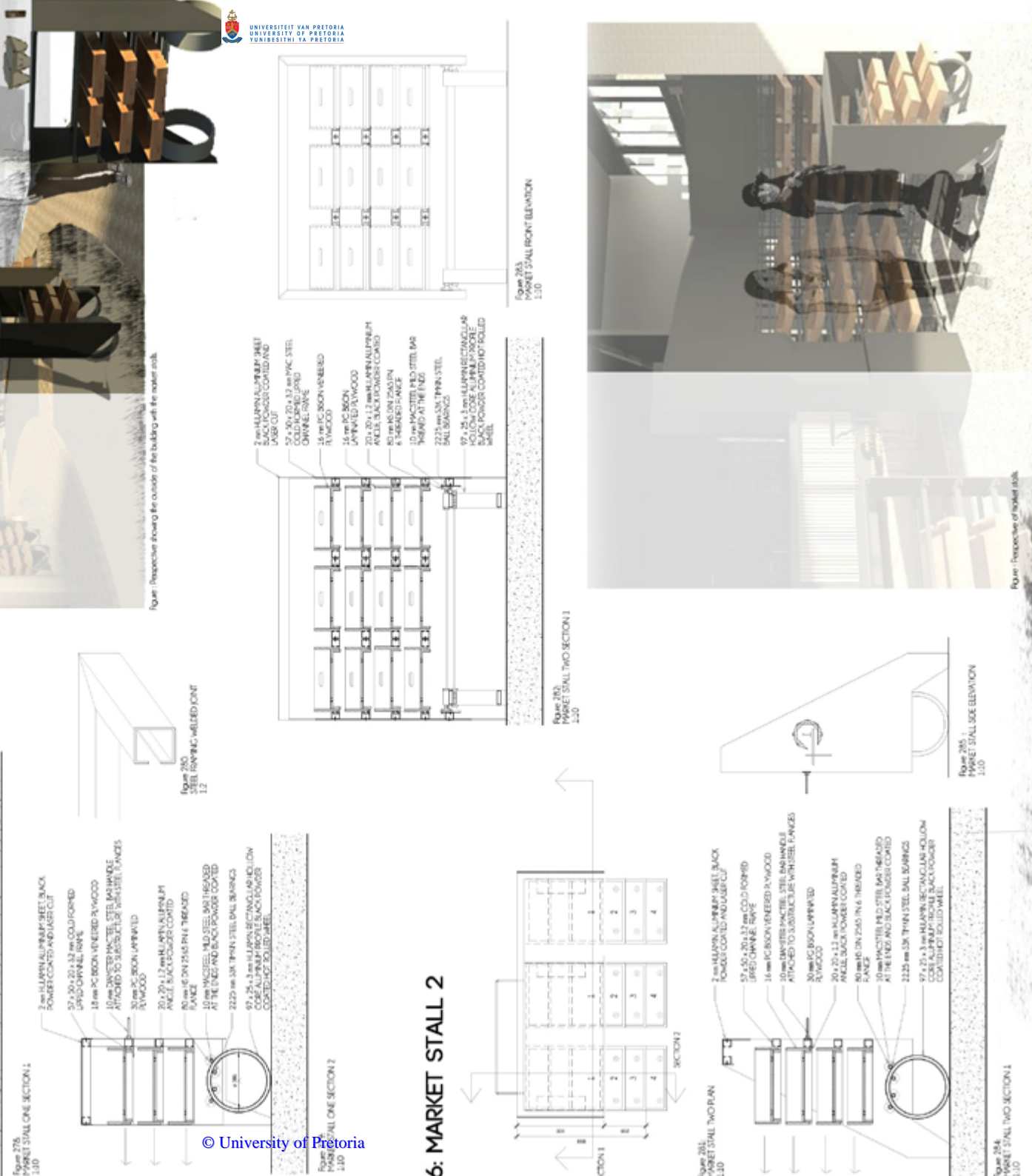
COMPONENTS A, B, C AND D TO BE LAYER CUT: 1000 X 1000 X 30 PVC AND THE EDGES FINISHED WITH 2mm CORNER ANGLE AND GLOSS FINISH

- 1 X A
- 4 X B
- 1 X C
- 1 X D





6: MARKET STALL 2



# MARKET STALL DRAWER COMPONENT

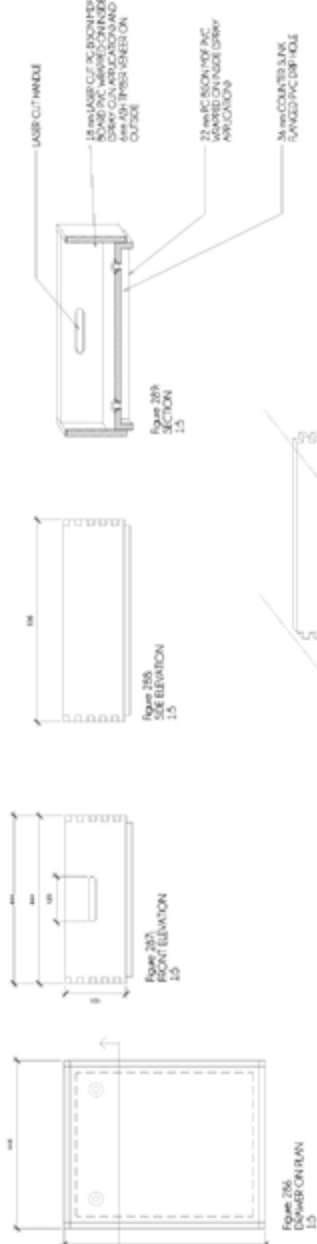


Figure 293: Edge of cabinet or a body

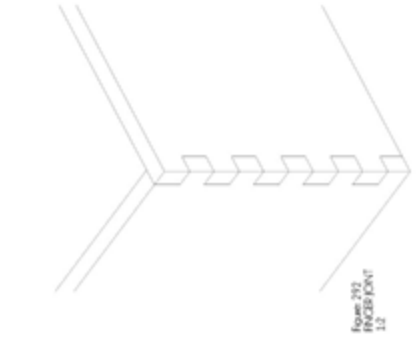


Figure 292: Corner joint



Figure 291: Assembly of drawers

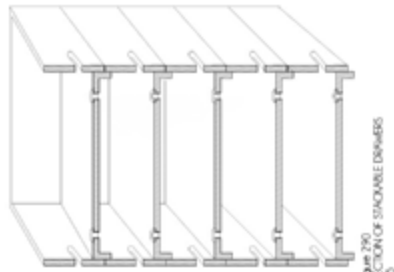


Figure 290: Perspective view of stackable drawers

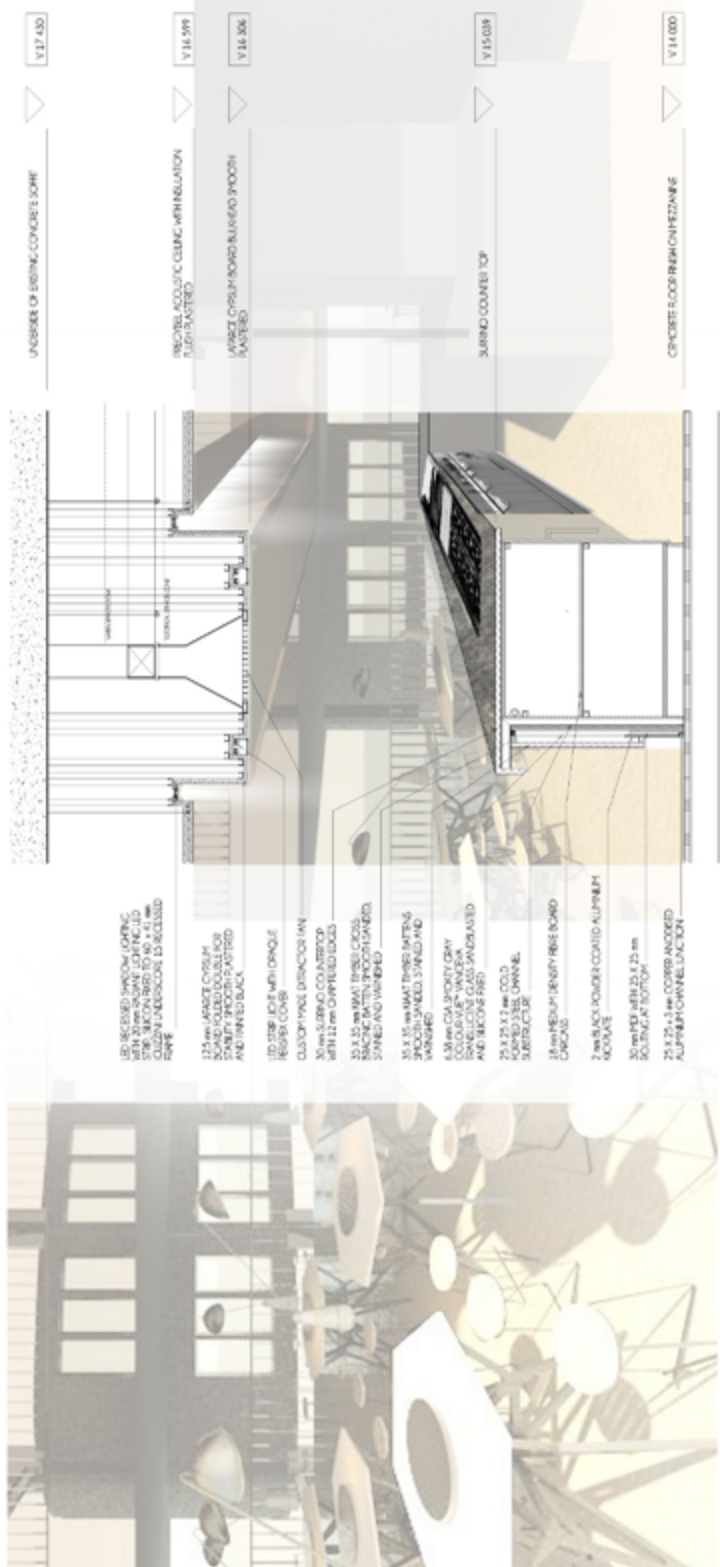
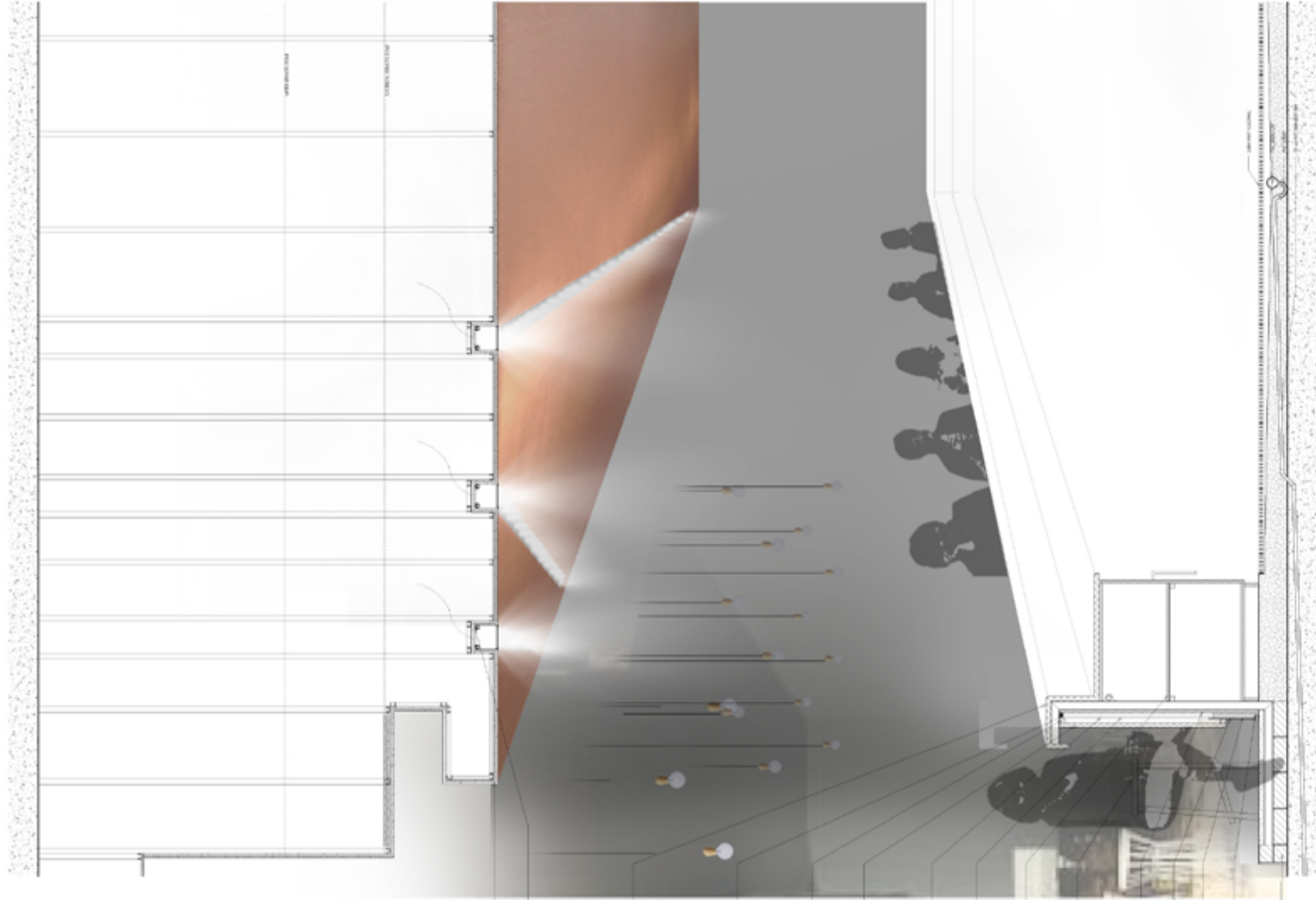


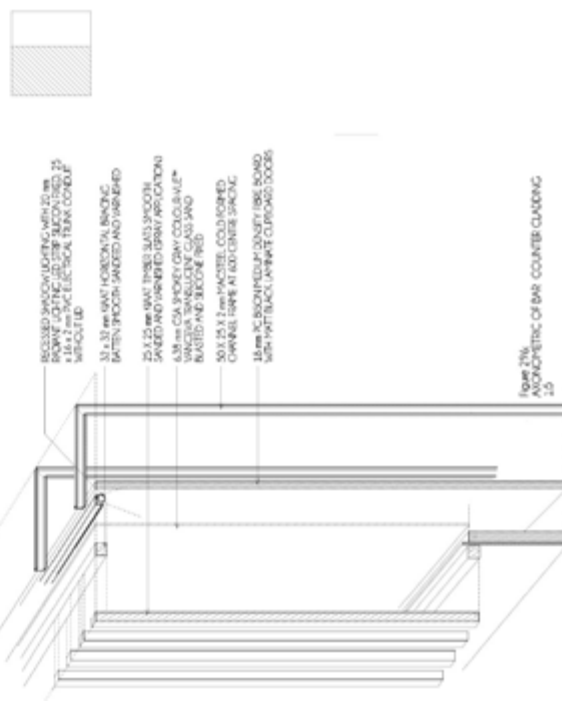
Figure 294

## SECTION B: TASTING RESTAURANT OPEN SHOW KITCHEN



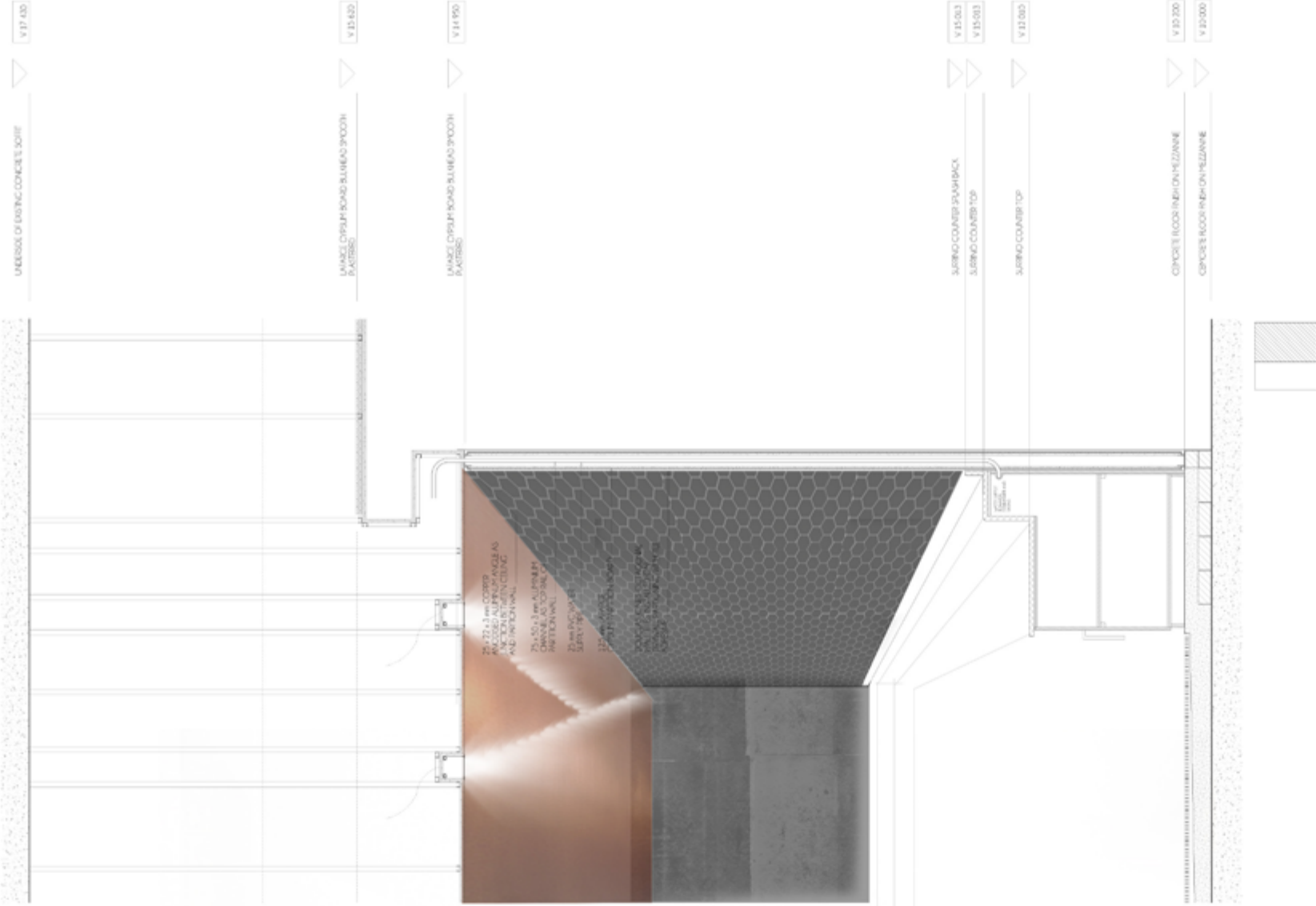
- 125 mm LAMBERT COPPER BOARD COVER DOUBLE FOR STAINLESS STEEL AND WAINSCOTING
- 150 mm STAINLESS STEEL WITH POLAR RESINEX COVER
- 30 mm SUBING COUNTER TOP WITH 17 mm OVERHEAD ROOF
- 20 mm DIMER LED STRIP LIGHTING MOUNTED IN A 22 x 22 x 7 mm ALUMINIUM CHANNEL
- 18 x 15 mm BAKIT TRUSS CROSS BRACKING WITH FINISH-LANDED STAINED AND VARNISHED
- 35 x 15 mm BAKIT TRUSS BATTENS FINISH-LANDED, STAINED AND VARNISHED
- 4 mm 254 mm DEEP GRAY COLOURED "MILK CHOCOLATE" WAINSCOTING WITH STAINLESS STEEL GLASS WAINSCOTING AND SILICONE BRID
- 25 x 40 x 20 x 1 mm (L x H x T) CHANNEL SUBSTR. CLUSE
- 18 mm 100 mm CASE FOR CIGARETTES
- 800 BAR STOOL BY ASHMAN ALCO 300 X 160 X 750 mm BLACK
- 1800 X 1100 X 18 mm 100 mm BOARD RED TO 25 x 20 x 20 x 15 mm CHANNEL COVER WITH SUNBRENT 5000 1000 X 1000 X 15 mm
- 2 mm BLACK POWDER COATED ALUMINIUM PROFILE ROUTING AT BOTTOM
- 30 mm 100 mm 25 x 75 mm ALUMINIUM CHANNEL WITH RASSED AND REINFORCED WITH GYPSUM
- 25 x 20 x 15 mm COVER FINISHED ALUMINIUM CHANNEL WITH RASSED AND REINFORCED WITH GYPSUM

**SECTION C: SMCK REPUBLIC BAR DETAILED**



- ROCESSED WAINSCOTING WITH 25 mm POWDER LIGHT COATED FINISH COATED TO 18 x 27 mm PVC ELECTRICAL TRUNK COVER WITH GYPSUM
- 30 x 30 mm WAINSCOTING FINISHED AND VARNISHED PATENT THROUGH-LANDED AND VARNISHED
- 25 x 20 x 15 mm COVER FINISHED ALUMINIUM CHANNEL WITH RASSED AND REINFORCED WITH GYPSUM
- 4 mm 254 mm DEEP GRAY COLOURED "MILK CHOCOLATE" WAINSCOTING WITH STAINLESS STEEL GLASS WAINSCOTING AND SILICONE BRID
- 300 x 15 x 12 mm FINISHED COLD FORMED CHANNEL WITH PATENT THROUGH-LANDED AND VARNISHED
- 18 mm 100 mm 25 x 75 mm ALUMINIUM CHANNEL WITH RASSED AND REINFORCED WITH GYPSUM

Figure 276: ANISOMETRIC OF BAR COUNTER CLADDING 1.5



# CONCLUSION

This dissertation explored how the interior designer responds to the urban and multicultural context of the Sunnyside area. The resulting design is a response to the research problem that was identified as a lack of social cohesion within spaces in the area. The design project was conceptualised from a vision as a point of departure and became the proposal through the substantiation of the vision in part one of this dissertation. The subsequent parts of the dissertation informed the design project by way of a theoretical investigation of social cohesion theory and the characteristics of space that fosters social cohesion as well as a programmatic investigation into the manipulation of the food market typology within the context.

The theoretical investigation also provides insight into the definition of social cohesion and the consequences of its absence in society whereas the programmatic investigation provides insight into the statistics regarding immigration in South Africa and the cosmopolitan population of urban areas like the city of Tshwane.

The design project and technical resolution provides insight into synthesising a programme that is a point of cultural convergence that fosters social cohesion by facilitating interaction between people by way of exchanging goods, ideas and culture. The design programme includes a public food market (the Converge market) integrated with a tasting restaurant (Converge taste kitchen) and craft beer bar (the Smack Republic bar) as main parts of the programme.

## Recommendations for future research/projects:

1) Within the design project it is proposed that the original roof garden of the Sunnyside Galleries be reinstated as a heritage consideration and also, because it was found feasible to appropriate it so as to partly supply the market and restaurant with fresh produce, specifically herbs in combination with the supply from the Tshwane fresh produce market. However, this decision offers the opportunity for research within the field of environmental potential regarding interior agricultural farming, on-site energy production from organic waste and the integration of it into commercial interior spaces.

2) The statement of significance included in Part 1 as part of the building analysis indicates that the Sunnyside Galleries has aesthetic, historic and social value, but it is unclear whether the buildings also holds scientific value. Further research into this topic is recommended.

3) The theoretical study into social cohesion (refer to part 2) specifically discusses the negative attitude of South Africans towards immigrants from other African countries. There is thus the opportunity to investigate what the attitude towards immigrants from non-African countries is and whether South African xenophobia is cross-continental as part of research conducted within the field of heritage and cultural production. I would suggest research on the this topic in conjunction with a design concept that entails the tourist industry.



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