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CONTEXT

0.2 Context

This chapter explores approaches to space making within an African context. It defines the approach that should be taken in terms of intervention in an existing context and amplifying the positive traits inherent to the site.

2.1 Spatial Construct of the City

The Micro Contextual Analysis shows the spatial construct of the existing city fabric (seen in Fig. 18 & 19). The findings shows Helen Joseph Street as the main activity corridor and major pedestrian movement corridor with its natural green strip running on both sides of the street. The major pedestrian routes are linked with the taxi rank and BRT routes which pass the site. The Appies river Forms a natural boundary condition and shapes the the grid of the city blocks.

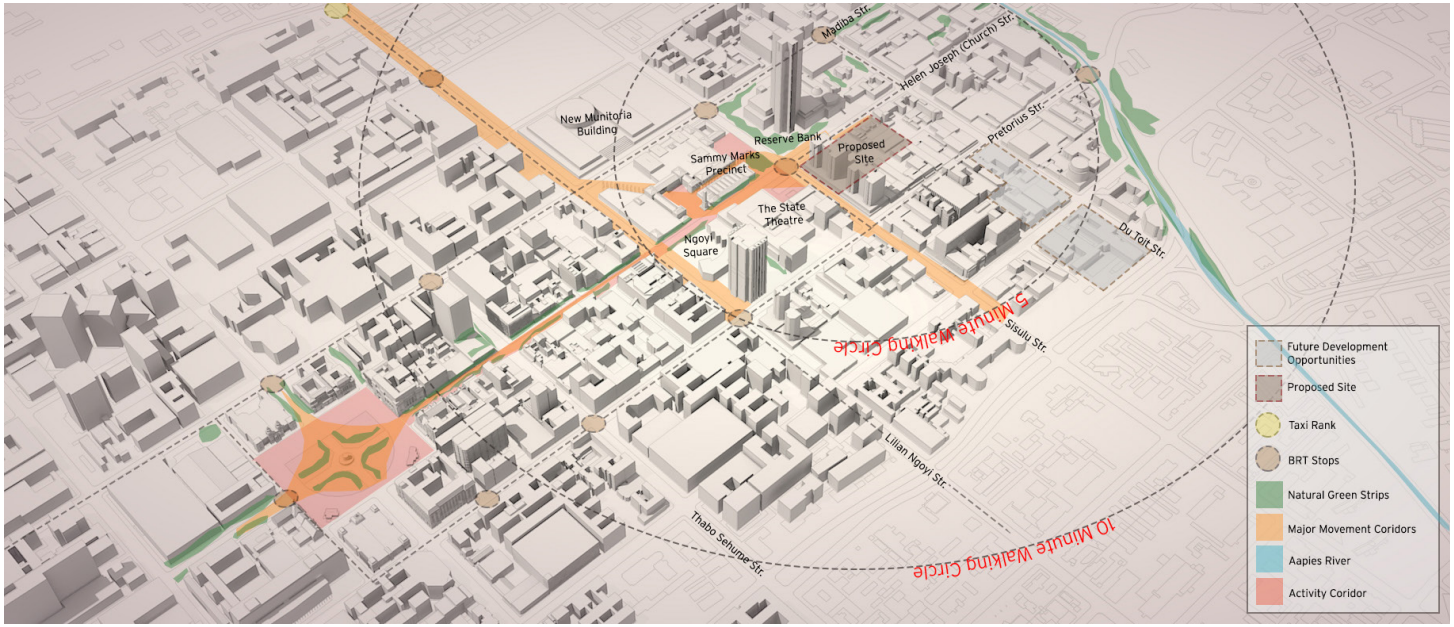


Figure 18 - Micro Contextual Findings 3D (Author 2015)

The Micro Contextual Analysis plan shows the proposed site and its strong connection points to the public realm and surrounding context. The group members' sites are also shown with the contextual findings overlayed.

FIGURE 19 - MICRO CONTEXTUAL FINDINGS PLAN (AUTHOR 2015)

The south-eastern quadrant of Central Pretoria was established as the business district from early stages of Pretoria's establishment. In 1882 the market that was originally located on Church Square, which was the heart of state, church, social and trade activities, was moved east to where the State Theatre and Lilian Ngoyi square is currently located (Jordaan 1992, 47).

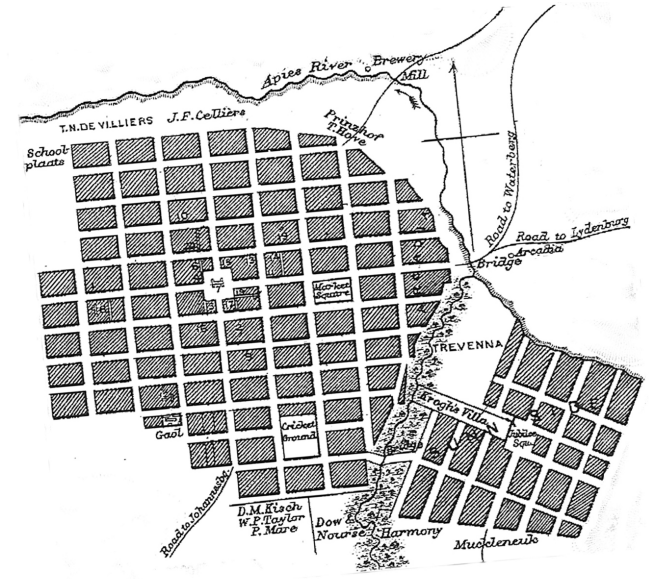


FIGURE 20 – FIGURE PRETORIA CITY BLOCK GRID - 1889

Similar to the rest of Pretoria, the CBD's street layout was based on a square grid pattern, but the east-west grid was modified to become rectangular, because of the natural boundaries of the Apies River and following the direction of the surrounding hills (as seen in Fig. 20). This modification to the blocks caused the development of alleys and midblock connections running north to south, which later became established as unique arcades (see example, Polley's Arcade Fig. 21) forming networks of arcades extending through and connecting the city blocks and making it inclusive to pedestrian movement (Jordaan 1992, 48).

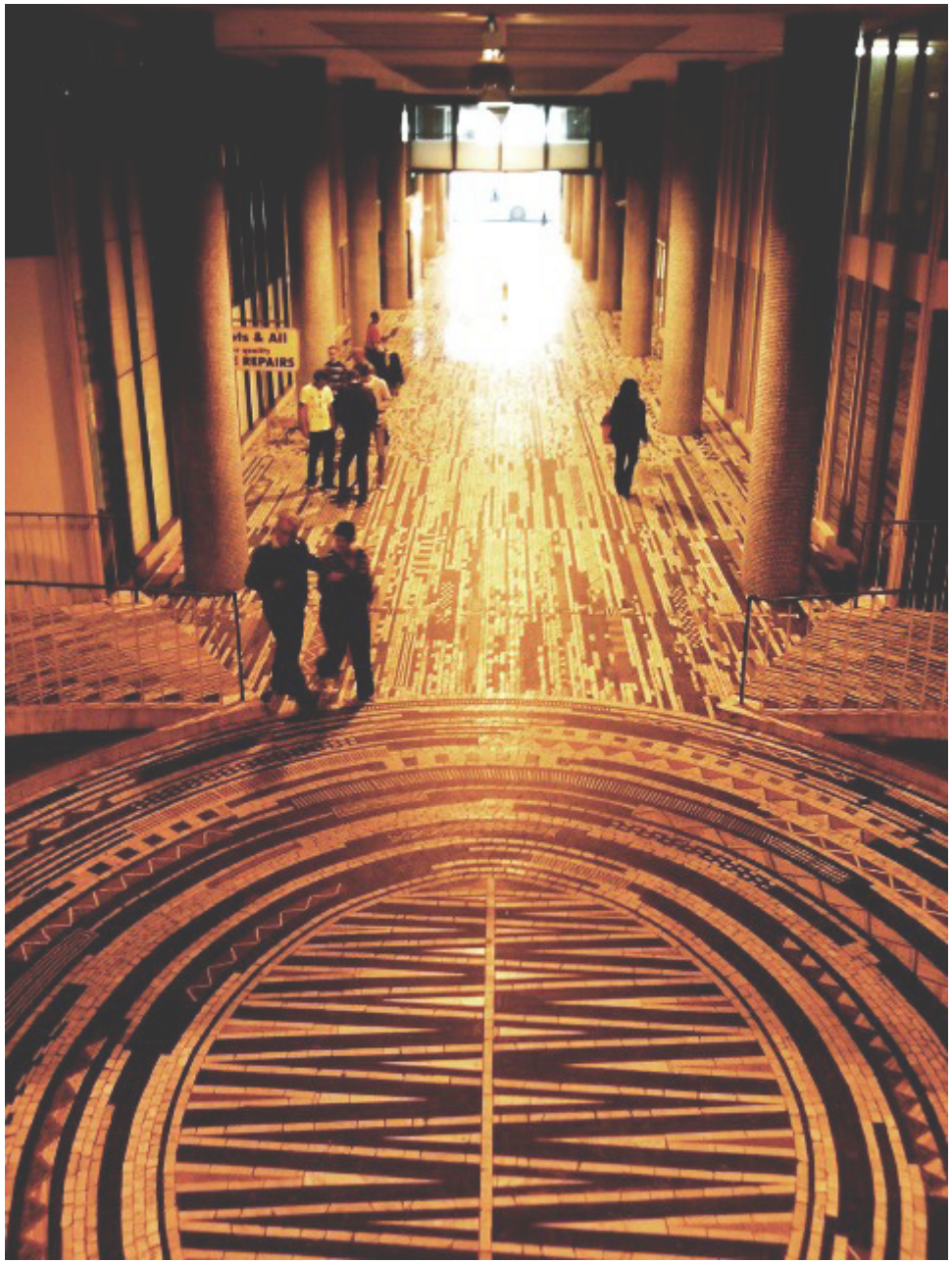


FIGURE 21 - POLLY'S ARCADE (WIKI.UP.AC.ZA)

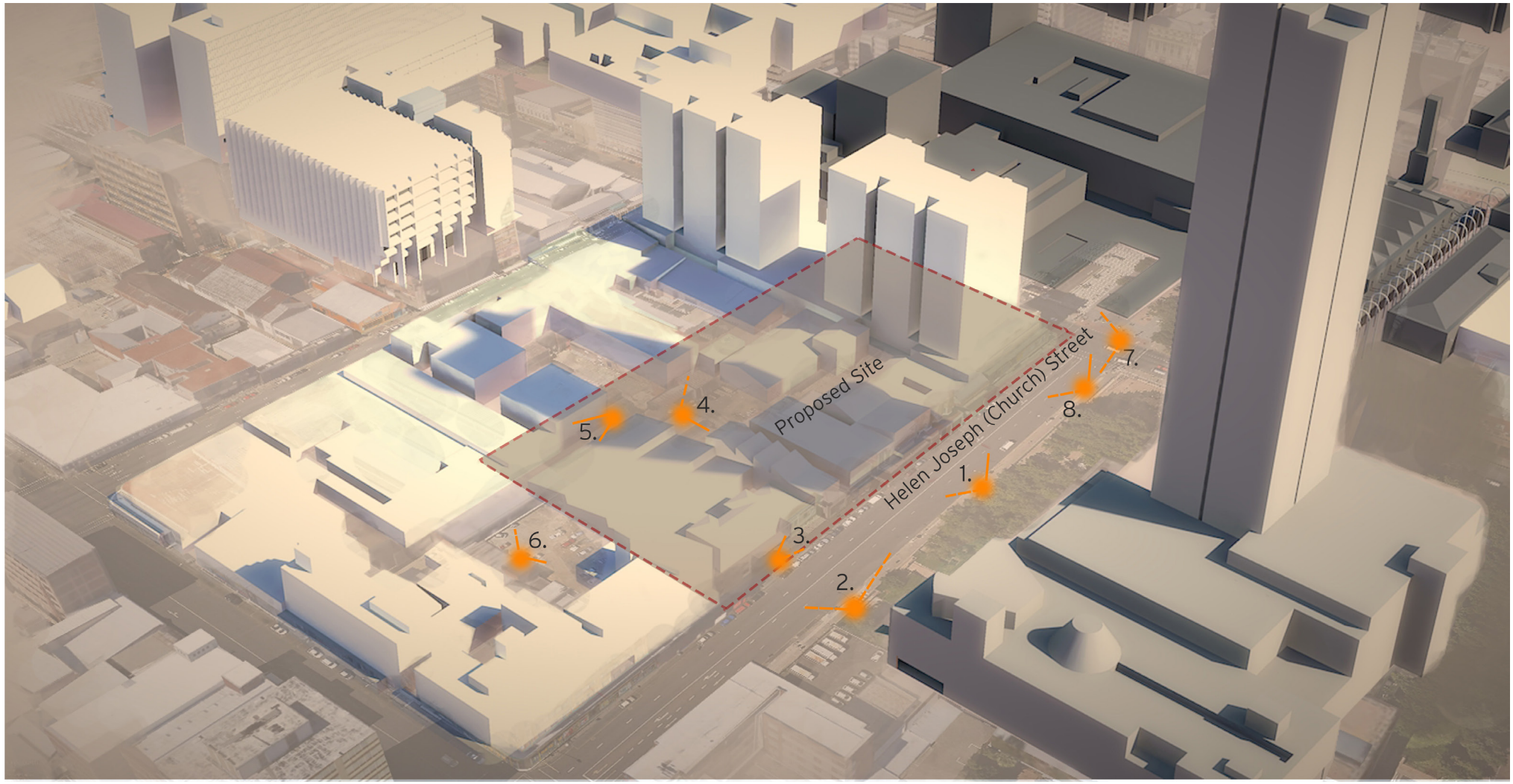


FIGURE 22 - 3D IMAGE SHOWING PROPOSED SITE AND VIEWPOINTS OF QUALITY OF SPACES (AUTHOR 2015)

The south-eastern quadrant of the CBD is the part of the city that developed the fastest. This quick development caused left over parts of yesterday's city, which caused various city blocks including the proposed block and site to have a rough grain. This also presently causes a large number of buildings to stand vacant and underutilised. This affects the continuity of the street façade as well as the urban texture of the city. The outside of all the buildings is in essence the inside of the city, where the building as well as it's ensamble that creates the city spaces which are of equal importance with the built fabric (Jordaan 1992, 47).
Helen Joseph Street (Church) has the strongest contextual links, being connected with Church Square, which is the most prominent and symbolically important open space in Pretoria. The square is strategically placed within the grid layout which was established by the Paul Kruger and Church Street axes of the city.

The spatial quality of Church Street along the portion of the proposed city block is influenced by the interfaces, public façades, rhythms, spatial progression as well as visual orientation of the street. For the most part, this street section (seen in Fig. 23), shows an intimate character with its cantilevered public roofs which creates a street level interface overhanging the sidewalks. The public roofs scale the buildings along the street down to a human scale and correspond to the smaller intimate scale of the double storey buildings on the street.

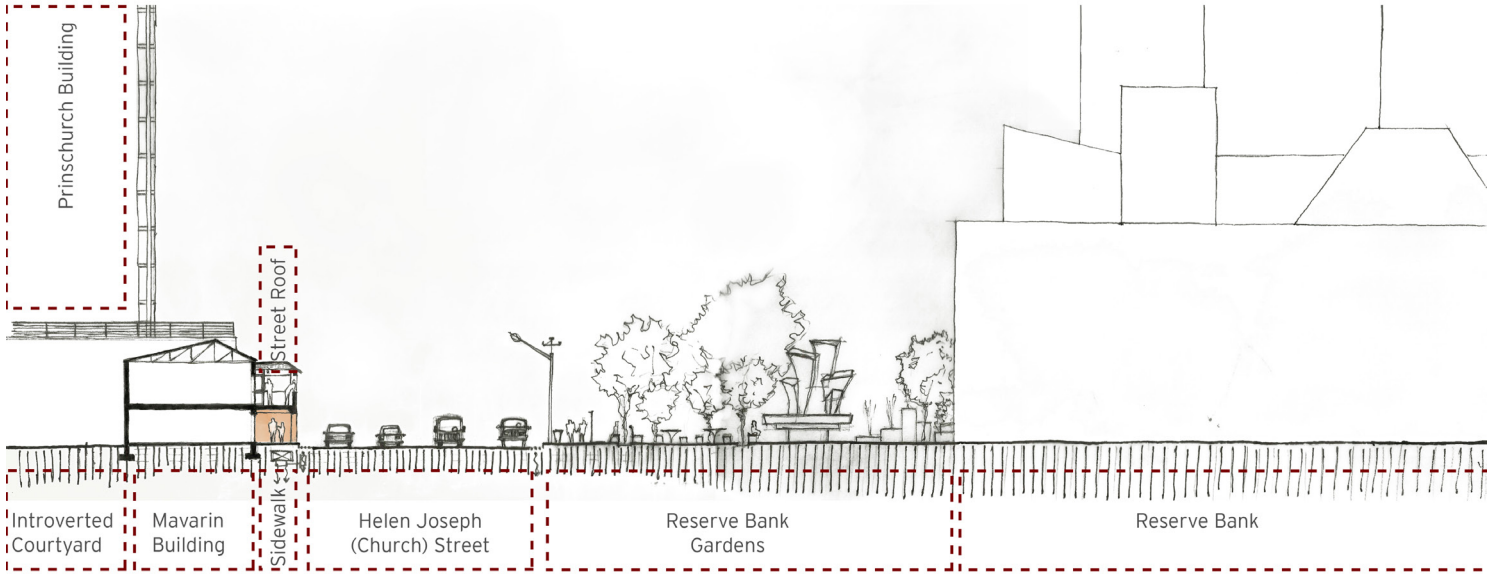


FIGURE 23 - HELEN JOSEPH STREET SECTION (AUTHOR 2015)

The wide streets allow a horizontal transition between the scale of the Reserve Bank on the opposite block and the smaller scale 2 – 6 storey buildings on the proposed city block and site. This also allows space on the sidewalk for trees to grow, forming part of the unique character of the street. However, the spatial progression, street character and façade articulation reads as being broken, due to of the lack of public roofs on all the buildings to cover the sidewalk (as seen on Fig. 24 & 25) (Jordaan 1992, 49).

The narrow alleyways leading into the site are only really noticed from the opposite sidewalk, as they are less obvious when walking underneath the public street roof on the same side of the street, due to the user's perspective and visual orientation of the street, as shown in (Fig. 24 & 25).

FIGURE 24 - [View 1] HELEN JOSEPH STREET ELEVATION (AUTHOR 2015)

FIGURE 25 - [VIEW 2] PERPSECTIVE OF SITE STREET FACADE ON HELEN JOSEPH STREET (AUTHOR 2015)

From Fig. 26 as seen when walking along the sidewalk underneath the public roof, the two narrow entrance alleyways leading to the site appear completely hidden and go largely unnoticed by the public. This inconspicuousness is part of the reason why the site and its introverted courtyards are concealed from the public realm.

Inside the courtyard space one can clearly see the introverted quality of the space, seen in Fig. 27. The Reserve Bank and Prinschurch buildings also tower over the site, dominating it. The courtyard is completely disconnected from the public realm and the rest of the city, with no sense of being part of the city. The buildings forming the courtyard have their backs turned onto the courtyard, with little or no windows opening onto the site. However, the hidden and indeterminate characteristics of the site forms part of what makes the site unique. The spaces could depict points of emergence - not into the city but emergence into somewhere else. A potential portal that offer the chance to glimpse the "other" spaces of the city.

FIGURE 26 - [VIEW 3] PERPSECTIVE UNDER PUBLIC STREET ROOF (AUTHOR 2015)

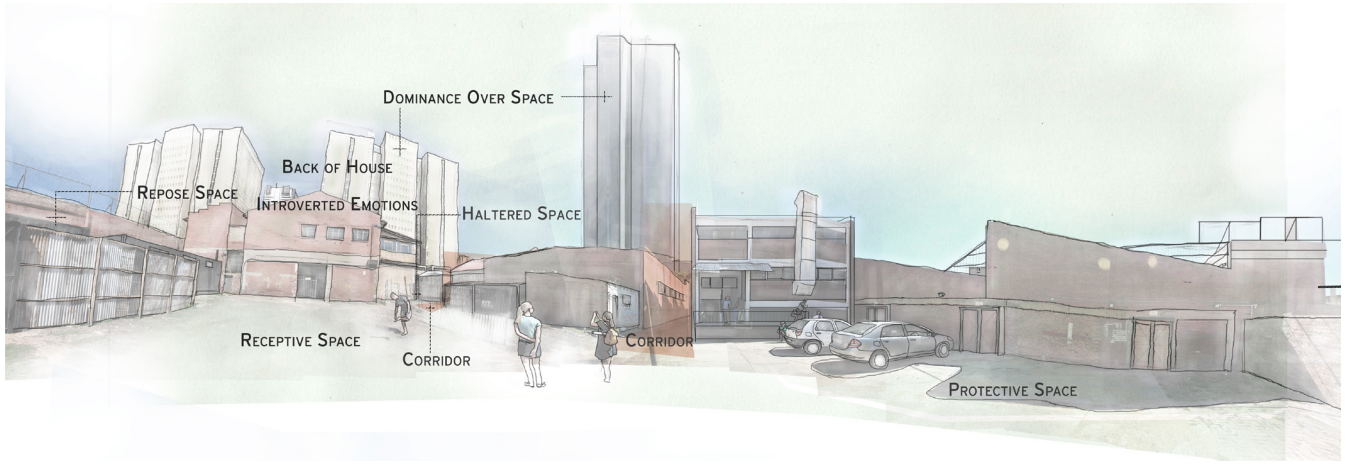


FIGURE 27 - [VIEW 4] PERPSECTIVE INSIDE SITE INTROVERTED COURTYARD (AUTHOR 2015)

FIGURE 28 - [VIEW 5] 'SHEDS' COURTYARD SPILLOUT SPACE (AUTHOR 2015)

FIGURE 29 - [VIEW 5] 'SHEDS' COURTYARD SPILLOUT SPACE (AUTHOR 2015)

The "Sheds" spill out courtyard, (Fig. 28) forms a repose space that shows a strong memory of the past, with traces left in the runes and natural elements growing out of the cracks. The landscape shows that the buildings have, over time, been somewhat overrun by natural vegetal growth and a patina of weathered industrial materials softens the rough environment on site.

The "Sheds" parking courtyard, (Fig. 29) is formed by hotels and apartment blocks that have their unresponsive rear elevations turned to the courtyard. This courtyard is also part of the spill out space during events and happenings that occur here on weekends.

The analysis of the existing edge conditions show multiple introverted courtyards that are disconnected by boundary conditions or inaccessible and hidden to the public realm, see (Fig. 30).

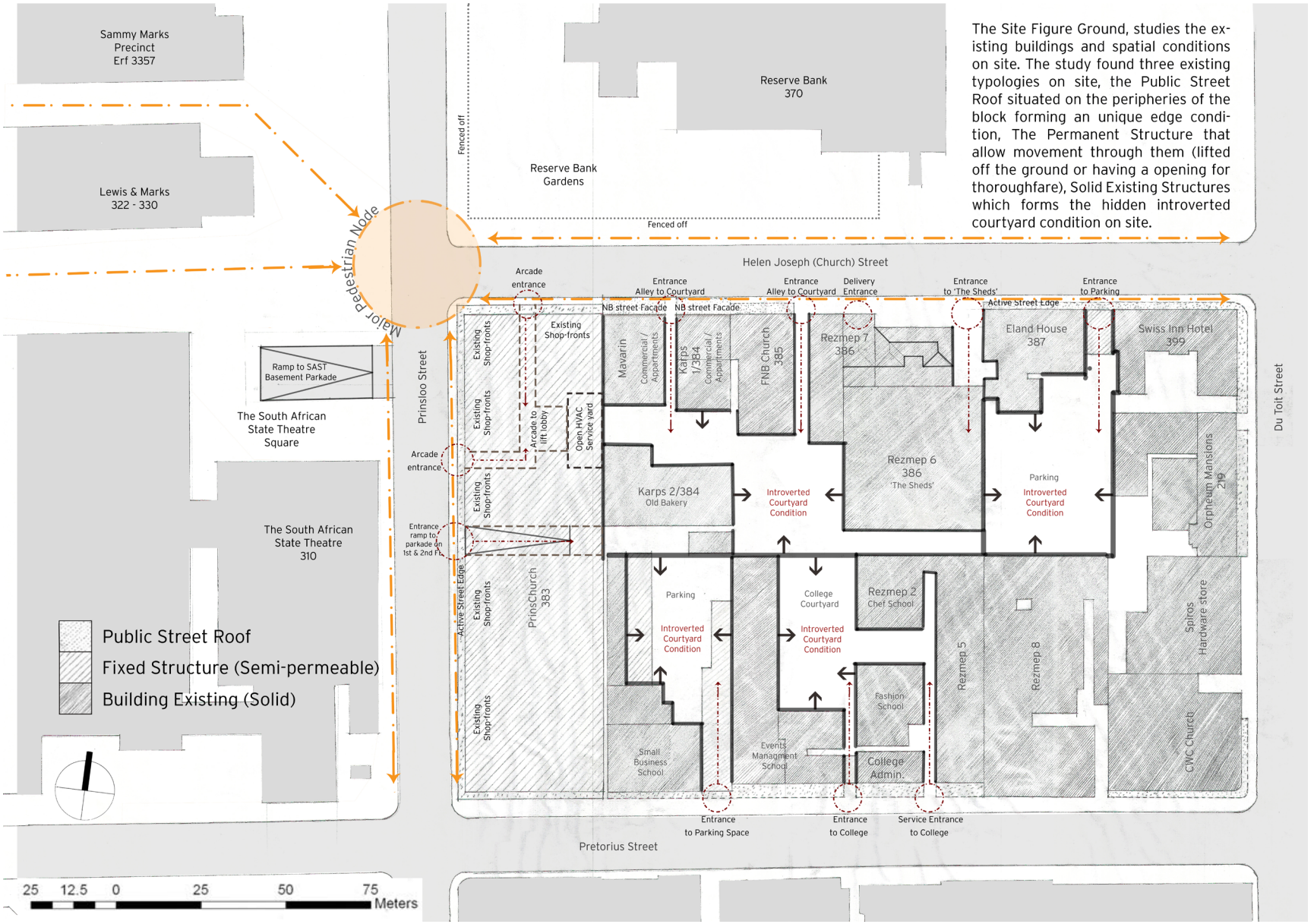


FIGURE 30 - ANALYSIS OF EXISTING CONDITION ON SITE AND LARGER BLOCK (AUTHOR 2015)

2.3 The Cultural Condition in Pretoria

The former Market Square (Fig. 31) was developed into the South African State Theatre, with Strijdom Square adjacent to it to the west. Strijdom Square was later renamed Lilian Ngoyi Square and as part of the Tshwane 2055 Urban Vision a new Women's Living Memorial Centre is being built on the square (Seen in Fig. 32). This intervention neglects the historic past of the square and has a strong commercial focus, much like Times Square, New York. The State Theatre has its own square and parkade entrances which are not orientated toward Lilian Ngoyi Square. The SAST building reads as disconnected and incoherent from Lilian Ngoyi Square, with the square facing its service wall. The focus of Lilian Ngoyi Square becomes less about the people using it and the rejuvenation of the city, but rather a contestation against the previous political regime and a driver for a political agenda.

FIGURE 31 - LAST DAYS OF THE MARKET BUILDING (PRETORIANA)

FIGURE 32 - PROPOSAL FOR THE NEW WOMANS LIVING CENTRE ON LILLIAN NGOYI SQUARE (WWW.SKYSCRAPERCITY.COM)

Pretoria had plenty of cultural activities on offer like the Jakaranda festival and dancing in the City Hall, in the days before the State Theatre was established (seen in Fig. 33). Cinemas and coffee bars were widely accessible and readily available and one was able to walk or ride a bicycle to your destination, continuously interacting with the city (Naudé 1992 43).

Pretoria has since become a seven to five culture, with the streets running empty after dark, resulting in the cultural activities and night-life of the CBD to die down. Only the occasional show at the State Theatre breaks the dearth of night-time activity local to the site, but that doesn't improve the vibrancy of the area or rejuvenate the CBD. This is due to the building's "exothermic" nature, meaning the building takes "energy" from the city, but does not interact with the city or allow people to spill out back into the streets. Due to the Theatre's monolithic design and three of its facades being impervious, it is disconnected from the rest of the city. Visitors to the SAST often arrive by car, entering and leaving the theatre from the basement parkade, not being able to interact with the surrounding city context.

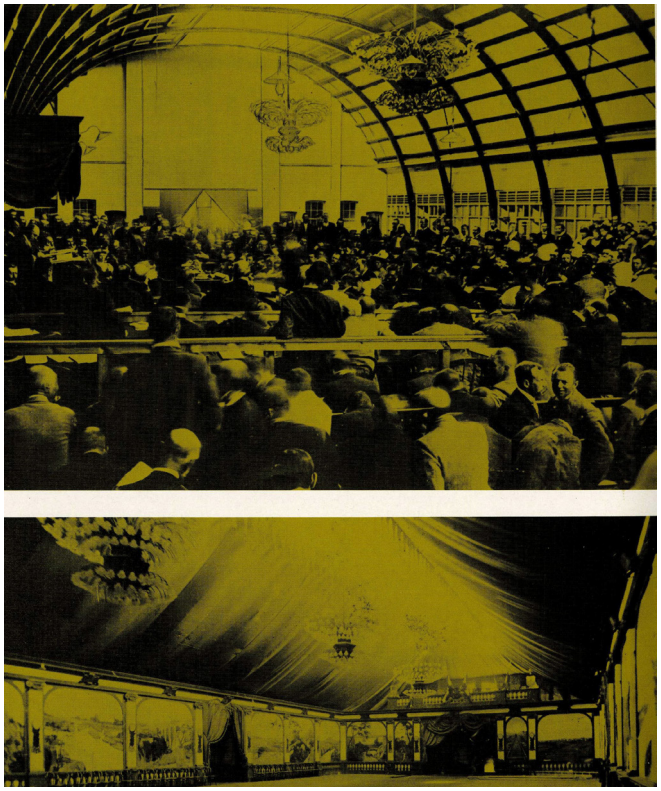


FIGURE 33 - OLD MARKET HALL USED AS DANCE HALL AND SOCIAL GATHERING SPACE (PRETORIANA)

2.4 The South African State Theatre

South African State Theatre: Church Street 301 & Pretorius Street 310 ERF 2909/R:
Architects: Botha, Lotter & Associates; Daneel, Smit & Associates

The construction of the South African State Theatre (SAST) in the capital city, commenced after the Old Market Hall was demolished in 1970; the SAST complex opened its doors on May 1981. The main structure of the complex consists of concrete columns and beams, flat roofs and balconies with large overhangs on the north façade (seen in Fig. 34). Three concrete towers break through the flat roofs with the F.H. Odendaal Administration block forming the highest point in the complex at 42m. The building has seven basement parking levels taking up the entire city block. The theatre complex consists of six theatres, a number of foyers, private function rooms, rehearsal studios and restaurants (seen in the section in Fig. 35). The building style shows traits of the Japanese metabolism, like the work of Architect Kenzo Tange.

The SAST complex was seen as a great milestone and the driving force behind theatre in South Africa, promoting all aspects of cultural life and the performing arts in the capital and the rest of the country. In 2000 the theatre re-established itself from production house, re-opening its doors as a receiving house. According to Mr Gert Viljoen, the technical director of the State Theatre, this sudden change was due to a lack of funding which resulted in the production house in the basement level being downscaled to a theatre. The production house included steel, fibreglass and timber workshops. Today only the timber workshop remains for renting purposes.

The Theatre contributes to the development of the performing arts, and the variety of entertainment modalities found in the country's diverse cultures. The main revenue of SAST was generated through hiring out the venues and parking space to urban users. At this time the State Theatre is augmenting a grant from the DAC, with aims to include more self-generating income by providing new rental opportunities. This is done through the upgrading of restaurants, canteen and new gift shop to enhance the overall theatre experience for the staff and visitors. (State Theatre Annual Report 2013/14 2014:[S.p.]).

The SAST's capacity remains a concern, with the financial year ending with 29 vacancies reported, many of which were unfunded. Intensifying this is the lack of skills across the entity. In an effort to address these issues, the SAST is realigning and increasing the 2014/15 training budget allowing specific training and career development (State Theatre Annual Report 2013/14 2014:[S.p.]).

FIGURE 34 - THE SOUTH AFRICAN STATE THEATRE SQUARE (WWW.TRAVELGROUND.COM)

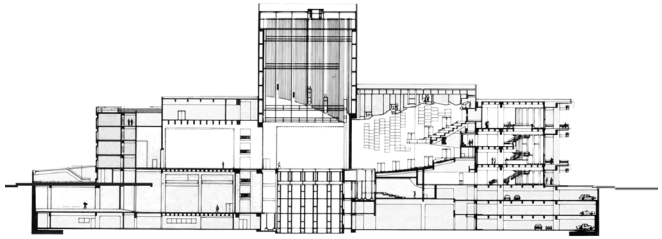


FIGURE 35 - SECTION THROUGH SOUTH AFRICAN STATE THEATRE (PRETORIANA)

2.4.1 The State Theatre Shifts to Production House

New for this year, a shift is being made in contributing to the creation of new theatre productions once again. The SAST presented 35 internal productions across 5 genres which attracted 56,192 patrons and exceeded their audience target for 2013/14. The yearly performances were exceeded with 474 performances. Their ongoing Rendezvous programme contributed to the creation of short-term job opportunities in the performing arts sector, with 1,615 jobs created against its 708 target (State Theatre Annual Report 2013/14, 2014:[S.p.]).

The Momentum Independence Programme (MIP) focuses on independent producers, which stirred up the overall artistic programme, also providing development opportunities for young people who want to work in theatre. The vision of the internship programme is to develop professional stage crew that is commercially competitive. The MIP also focuses on presenting local content produced by young emerging artists, contributing to the development of these writers and directors, and intends on fully developing their productions. This is done to inspire confidence in the young emerging artists and Tshwane community, which promotes the Performing Arts Sector by integrating socio-economic development and cultural diversity that, ultimately, contributes to the SAST. (State Theatre Annual Report 2013/14, 2014:[S.p.]).

2.4.2 Application of the State Theatre into the Project

The State Theatre Annual Report highlighted some problems within the SAST, mainly that the capacity of the SAST to expand is a concern, which is intensified by the lack of skill across the entity.
The dissertation proposes that the project programme becomes a "Back of House" for the SAST, providing a testing ground to create novel shows; developing a platform for learning to improve the overall skill levels and possible job creation within the SAST; and to introduce theatre to a larger demographic, with the vision to attract more everyday users as audience to the theatre. The programme forms a stepping stone to revitalise the State Theatre and incorporate community participation in the shows; the shows with the most public votes gets performed in the State Theatre.

The State Theatre developmental framework and the Momentum Independence Programme can be utilised as part of the social agenda to develop theatre and cultural practices in Pretoria, contributing to cultural diversity and socio-economic development.
The incentive is that the SAST can contribute to the creation of new theatre productions, re-establishing itself as a production house once again, with the vision to generate the economic renewal and development of the Theatre.
The indeterminate nature of the site and urban spaces presents an opportunity for a new type of theatre to work within the public realm. One where the internal condition of the theatre is opened to the exterior elements and activities, unlike the traditional theatre design, such as the State Theatre, which is thick skinned and does not interact with the surrounding context. The challenge will be to explore ways of activating the edge conditions of the site to deliver experience to the public everyday users and form social functions that draw the everyday user into the site.

2.5 The Contextual Built Fabric:

An analysis was done on the buildings in the context, to gain a better understanding of the built fabric. (Fig. 36 shows a 3D view of the site and its context, as well as the buildings analysed in consecutive order.)

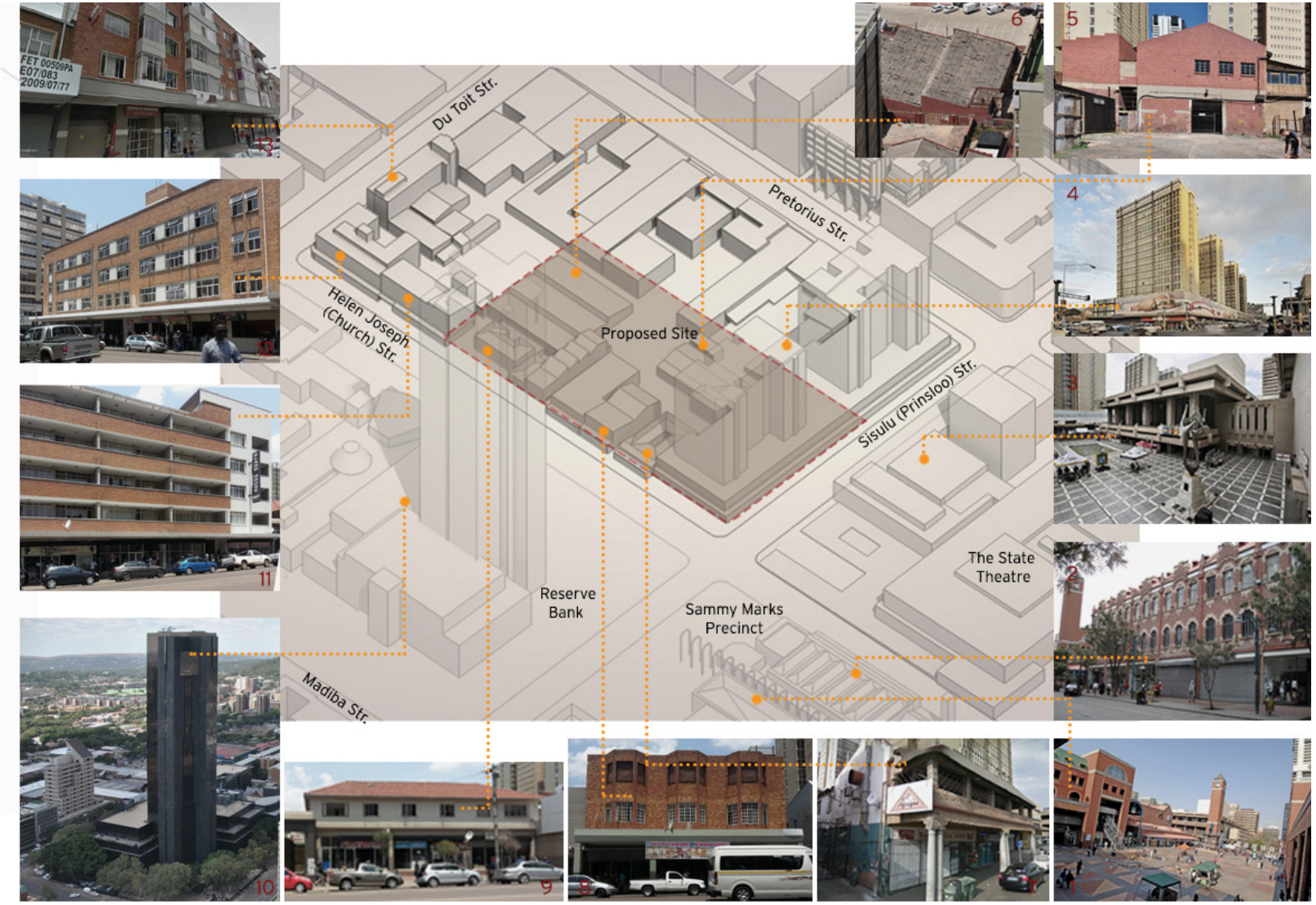


FIGURE 36 - CONTEXT BUILT FABRIC (AUTHOR 2015)

1. Sammy Marks Square: Erf 3357

Sammy Marks Square (seen in Fig. 37) is a red facebrick, five storey high shopping centre constructed in 1990, which consists of retail on the ground floor, with the rest of the floors consisting of restaurants, municipality offices, a library, cinema, clinic, conference centre and catering facilities with basement parking for 1500 cars.

The centre was aimed at making the area "friendlier and more attractive". There were also plans of constructing a hotel directly adjacent to Sammy Marks Square next to the Reserve Bank. The structure and reinforcing was erected, but it was never completed. The Lewis and Marks building shares the site with Sammy Marks Square, separated by a steel structured walkway with a polycarbonate roof cover. The materials used are red facebrick, green corrugated iron roofs.

FIGURE 37 - SAMMY MARKS SQUARE (WWW.TSWHANE.GOV.ZA)

2. Lewis + Marks: 322-330 Church Street, Erf 3357

The Lewis and Marks building (seen in Fig. 38) is a three storey office building, internally divided into 7 units. Units are divided with parapet walls, each having its own corrugated iron roof. The ground floor contains retail space with large glazed shopfronts, while the upper floors house offices. The building was designed in 1903 by W.J. de Zwaan in the style of Amsterdam "gragtehuise". The main materials used are facebrick in English bond with corrugated iron roofs.

FIGURE 31 - LEWIS & MARKS 322 - 330 CHURCH STREET (WWW.WIKIPEDIA.COM)

3. South African State Theatre: 301 Church Street & 310 Pretorius Street, Erf 2909/R
Architects: Botha, Lotter & Associates; Daneel, Smit & Associates
The South African State Theatre was previously mentioned, see (2.3). (Fig. 39)

FIGURE 39 - SOUTH AFRICAN STATE THEATRE (WWW.WIKI.UP.AC.ZA)

4. Prinschurch Building: Erf R2575/383 – Commercial, Parkade & Offices
Architects: Oscar Hurwitz, Murray & Pokroy.
Architectural influence: Brutalism/Modern movement. The building is a multi-storey concrete column and beam construction with glass infill panels, while the exterior is clad with light grey tiles. The ground floor level of building is allocated for retail, with three parkade levels above onto a podium level, all levels above that is currently used for office space (Fig. 40).

FIGURE 40 - PRINSCHURCH ERF R2575/383 (WWW.CITYPROPERTY.COM)

5. The Karps Building: 2/384 Church Street, Erf 2731 - is a typical 1920's – 1930's Utilitarian Pretoria Municipality design.
Karps building architect Lodge Clement Scarr, first became assistant architect at ISCOR during the Second World War. In the post-war period he took charge of design at the Pretoria Municipality, and became the chairman of the United Building Society in Pretoria in 1945.
The Karps building was used as a bakery, but currently stands vacant (seen in Fig. 41).
The building has profiled eaves, which is typical of the pre-Second World War era, with yellow and red two tone key brick corners in facebrick; English bond brick work; lining up of perps; and soldier course gable strip detail. The windows are steel horizontal pivoting windows. Although the building is not a significant or unique example of industrial heritage building, it does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore the building should be documented and can be adaptively reused.

FIGURE 41 - KARPS BUILDING 2 (AUTHOR 2015)

6. The Sheds: 386 Church Street, Erf 3081 - is a typical 1920's – 1930's Utilitarian Pretoria Municipality design.
The Sheds has the stylistic characteristics of the designs of the architect, Lodge Clement Scarr, from the design department at the Pretoria Municipality (seen on Fig. 42).
The Sheds building is speculated to have been built within the WWII period, because of the structure throughout, which seems to be comprised of light-weight steel sections bolted together to create larger profiles. This suggests it may have been constructed in a time of steel shortages - i.e. WWII. The column needs a large surface connection to receive all the trusses and girders that intersect there, so timber was probably used as a sacrificial cheap spacer and stiffener while it was put together.
The Sheds building's walls consist of English bond facebrick; red facebrick key bricks; is charachterised by lining up of perps; and a soldier course gable strip detail. The windows are steel horizontal pivoting windows. The building's technological use of timber and steel is a unique and significant feature and should be maintained. The building has some significant features and though it is not a unique example of an industrial heritage building, the building does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.

FIGURE 42 - REZMEP 6 'THE SHEDS' (AUTHOR 2015)

Market@theSheds by Capital Collective.
Every weekend local talent is showcased at the Market@theSheds (seen Fig. 43, presenting their own flavour of art, food and design. This is a private initiative by Capital Collective, aiming to enhance participation & cooperation between public and private sectors, to rejuvenate and accelerate the growth of Pretoria's CBD. The Sheds adds a unique feel and offering, only found in the Capital, but follows a similar model as the Neighbourgoods market in Johannesburg and the Biscuit Mill in Cape Town.

Market@theSheds was initiated on October 2014, in an old warehouse structure in Pretoria's CBD nicknamed "The Sheds" (seen in Fig. 43 & 44). The pop-up market held in "The Sheds" occurs every weekend, with between 50 and 60 stands - with a pop-up art exhibition and an open stage where local artists create a laid-back, acoustic, jazzy atmosphere - showcases the inner city's beautiful introverted buildings, previously lost to the public realm. Delightful gourmet food, craft beers, ciders, wine and cocktails are on offer and shoppers enjoy design, fashion and art to browse, but the vibe at the market is the biggest draw card: an African urban experience, a true celebration of the people of Pretoria. The market aims to provide a platform of support for young emerging artists to gain exposure and showcase their talents (Capital Collective:[S.p.]).

FIGURE 43 - 'MARKET@THESHEDS' (CAPITOL COLLECTIVE: 2014)

FIGURE 44 - THE SHEDS (MARIKE PHOTOGRAPHY: 2014)

7. Reserve Bank: 370 Church Street, Erf 3271

The Reserve Bank is an office block with 37 storeys with a podium and several basement floors (seen in Fig. 45). The Reserve Bank gardens is a private fenced-off green space surrounding the Reserve Bank, with a large water feature in front of it. The building finishes used are black granite cladding and reflective glass.

FIGURE 45 - RESERVE BANK 370 CHURCH STR. (AUTHOR 2015)

8. Orpheum Mansions: 219 Du Toit Street, Erf 388/I - Commercial & Student Apartments.

The five storey apartment building has a flat roof. The street wall is made of facebrick with plastered and painted projecting balconies (later enclosed). The north corner balconies are not enclosed like the others. The lintols above the steel windows and other openings are plastered and painted. Marble panels are used on the ground floor and entrance foyer on the south side, with the large shopfront windows deeply set back under cover of the public street verandah (seen in Fig. 46). The building is in poor condition. The building's value lies with the group of buildings it is connected with, Eland House on the corner of the NHG building adjacent to Church Street. There are strong similarities in the material, details and style, and the buildings were possibly built together. All of the buildings show signs of simple functionality, slightly softened with traces of Art Deco details.

FIGURE 46 - ORPHEUM MANSIONS - 219 DU TOIT STR. (WWW.GOOGLE STREETVIEW.COM)

9. Hotel Swiss Inn: 399 Church Street, C/O du Toit, Erf 388/R – Commercial & Student Apartments

This is a four storey corner building with its public street verandah over the full length of the sidewalks on both its street elevations (seen on Fig. 47. The roof is concealed behind a parapet wall. The wall above the street verandah is made of facebrick with steel windows framed by painted plaster bands. Shopfronts are placed on the ground floor. The building is in a fair condition. This corner building, together with the adjacent buildings forms a special urban group of buildings. The building needs attention, to bring back its true contextual qualities.

FIGURE 47 - HOTEL SWISS INN - 399 CHURCH C/O DU TOIT (AUTHOR 2015)

10. Eland House: 387 Church Street - Commercial & Student Apartments

The five storey apartment block has ground floor commercial shopfronts and residential accommodation on the upper floors (seen in Fig. 48). It has a slightly sloped flat roof, sloping away frm the street, hidden behind a stepped parapet wall. The wall finish is facebrick with some walls plastered and painted, with long horizontal facebrick balconies which extend away from the facade. The steel windows are stepped back into the building to shade them from the direct sunlight. The entrance foyer is finished with paneled terrazzo. The apartments are reached from the south side entrance with circulation corridors connected with a staircase lobby. The parking area is on ground level east of the building, reached by a vehicular entrance running through under the building. Parts of the original timber shopfronts are in poor condition, but still repairable. The building can be categorised under the Pretoria International Style, with vague Art Deco characteristics. The building relates well with its neighbouring buildings as well as the NHG building on the opposite side of Church Street. This is a particularly simple architectural statement which adds to the street image, rather than glorifying itself.

FIGURE 48 - ELAND HOUSE – 387 CHURCH STREET (AUTHOR 2015)

11. Rezmep 6: 381 Church Street - Commercial
Two storey building set back from the street between two projecting single storey wings, underneath a heavy tiled hip roof (shown in Fig. 49). The façade has changed drastically over the years, but still has the original columns on ground floor, plaster within the second storey window line, and the balcony between short columns, of which one has been built closed, still shows the original commercial and residential functions. The building is in a terrible condition. The typology is similar to the building on erf 2731/2, but interesting due to its unfamiliar symmetry and the roof being separated from the neighbouring buildings.

FIGURE 49 - REZMEP 6 - 381 CHURCH STR. (AUTHOR 2015)

12. Karps: 373 Church Street, Erf 2731/2 – Commercial & Apartment
This is a three storey building with a roof concealed behind a parapet wall. The mid-brown facebrick wall on the first and second storey is built out to form three bay windows, with steel window frames. The windows of the top storey have been closed off due to the original function as apartments having being changed. The public street roof is supported on four square columns (seen in Fig. 50). Glazed timber doors lead to the apartment staircase. Some of glazed timber doors in the shopfront and other doors are still the originals, and need to be restored.

FIGURE 50 - 373 KARPS ERF 2731/2 CHURCH STR. (AUTHOR 2015)

13. Mavarin: 361 Church Street, Erf 384/1 - Commercial

Double storey commercial building with apartments above the shops. Pitched steel roof between gable-ends and a balcony / public street roof on paired concrete Doric columns (seen in Fig. 51). Two bay windows which, like the eaves, are decorated with heavy mouldings, project out from the apartments onto the balcony. The walls are plastered and painted and the original shopfronts were replaced. The entrance door leading to the apartments on the first floor was also replaced with new a glazed door. All the windows and doors on the first storey are steel. The building is in a reasonable condition and needs to be documented as it's a typology that is vanishing in the city fabric of Pretoria.

FIGURE 51 – 361 MAVARIN ERF 384/1 CHURCH STR. (WWW.GOOGLESTREETVIEW.COM)

2.6 Statement of Heritage Significance

The site provides a unique opportunity to form the gateway for culture, design and production activities and associated facilities in order to establish a voice and identity within the culturally diverse Central quarter of Pretoria. The site can establish a crucial cultural link between Church Square, the Sammy Marks Precinct, South African State Theatre and the indeterminate city blocks towards the south-eastern part down Du Toit Street towards Nana Sita Street and Sunnyside. This cultural link, introduces an opportunity to revitalise these parts of Pretoria (as shown in the Diagram on Fig. 52).

The buildings within the precinct have the opportunity to form a catalyst for change that could start to mend the divide by forming the point of mediation between the CBD and the southern quadrant of Pretoria, providing a common ground for both areas to create a symbiotic relationship.
During the Urban exploration conducted in the Pretoria CBD, the findings showed a definite tension in the urban context of Pretoria between permanence and impermanence.

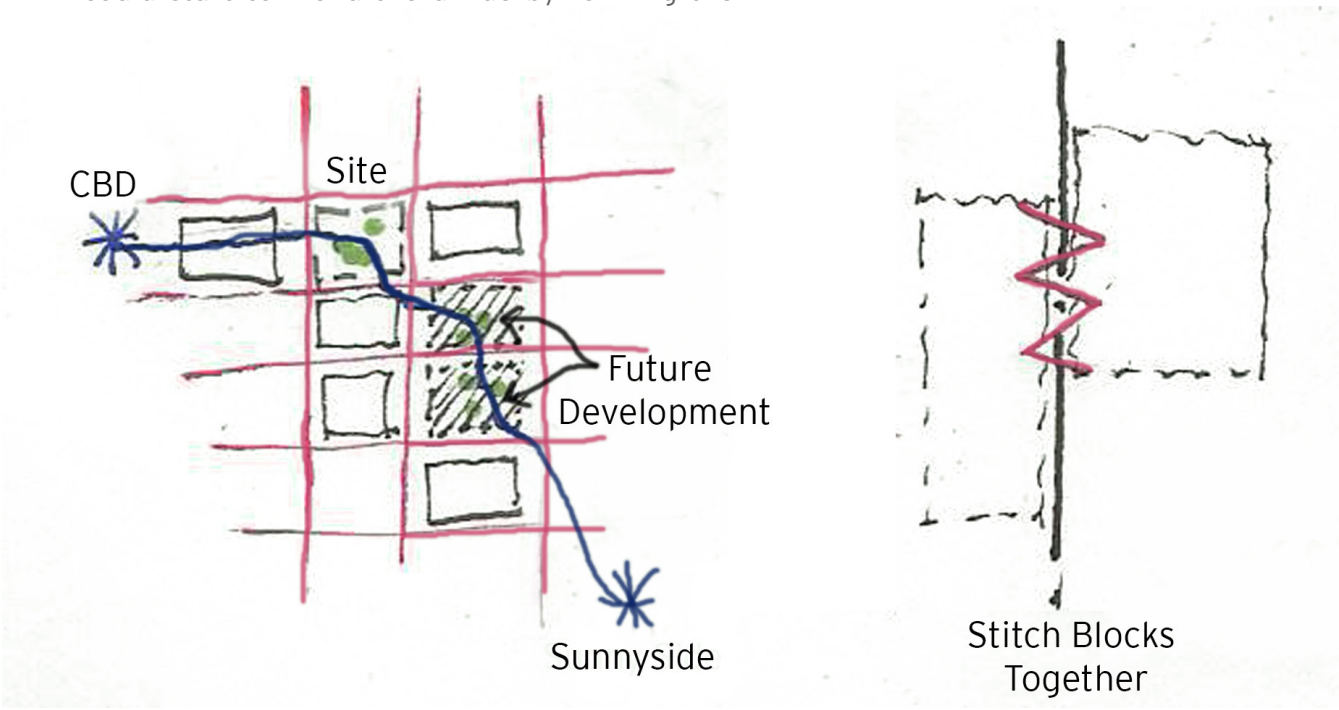


FIGURE 52 - DIAGRAME INDICATING CULTURAL LINK (AUTHOR, 2015)

1. Karps Building: Heritage Building - Adapt/ Re-appropriate

Karps Building, 2/384 Church Street, Erf 2731 - is a typical 1920's – 1930's Utilitarian Pretoria Municipality design.

Karps building architect, Lodge Clement Scarr, first became assistant architect at ISCOR during the Second World War. In the post-war period he took charge of design at the Pretoria Municipality, and became the chairman of the United Building Society in Pretoria in 1945.
The Karps building was used as a bakery, but currently stands vacant (seen in Fig. 53).
The building has profiled eaves, which is typical of the pre-Second World War era, with yellow and red two tone key brick corners in facebrick; English bond brick work; lining up of perps; and Soldier course gable strip detail. The windows are steel horizontal pivoting windows (as show on Fig. 54 & 55). Although the building is not significant or a unique example of industrial heritage building it does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.

FIGURE 53 - KARPS 2 HERITAGE BUILDING (AUTHOR, 2015)

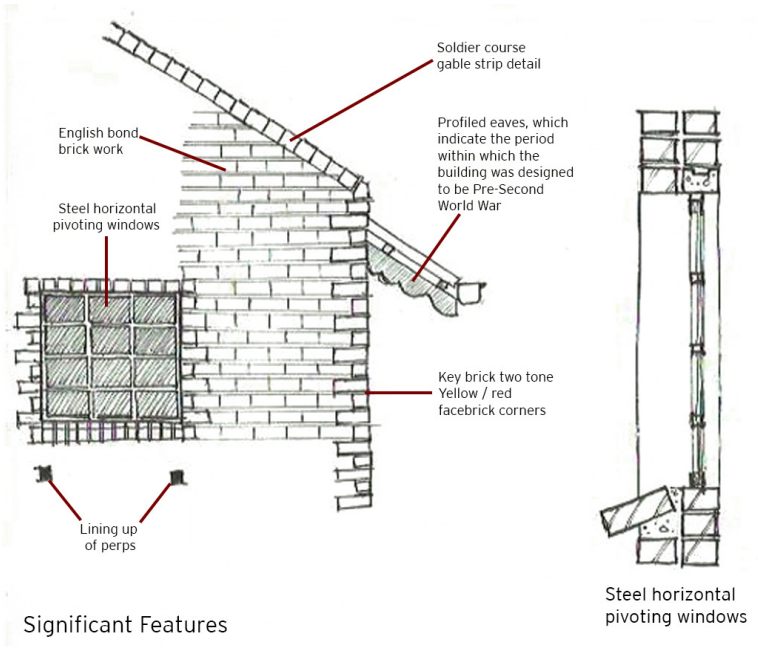


FIGURE 54 - DIAGRAME WITH SIGNIFICANT FEATURES (AUTHOR, 2015)

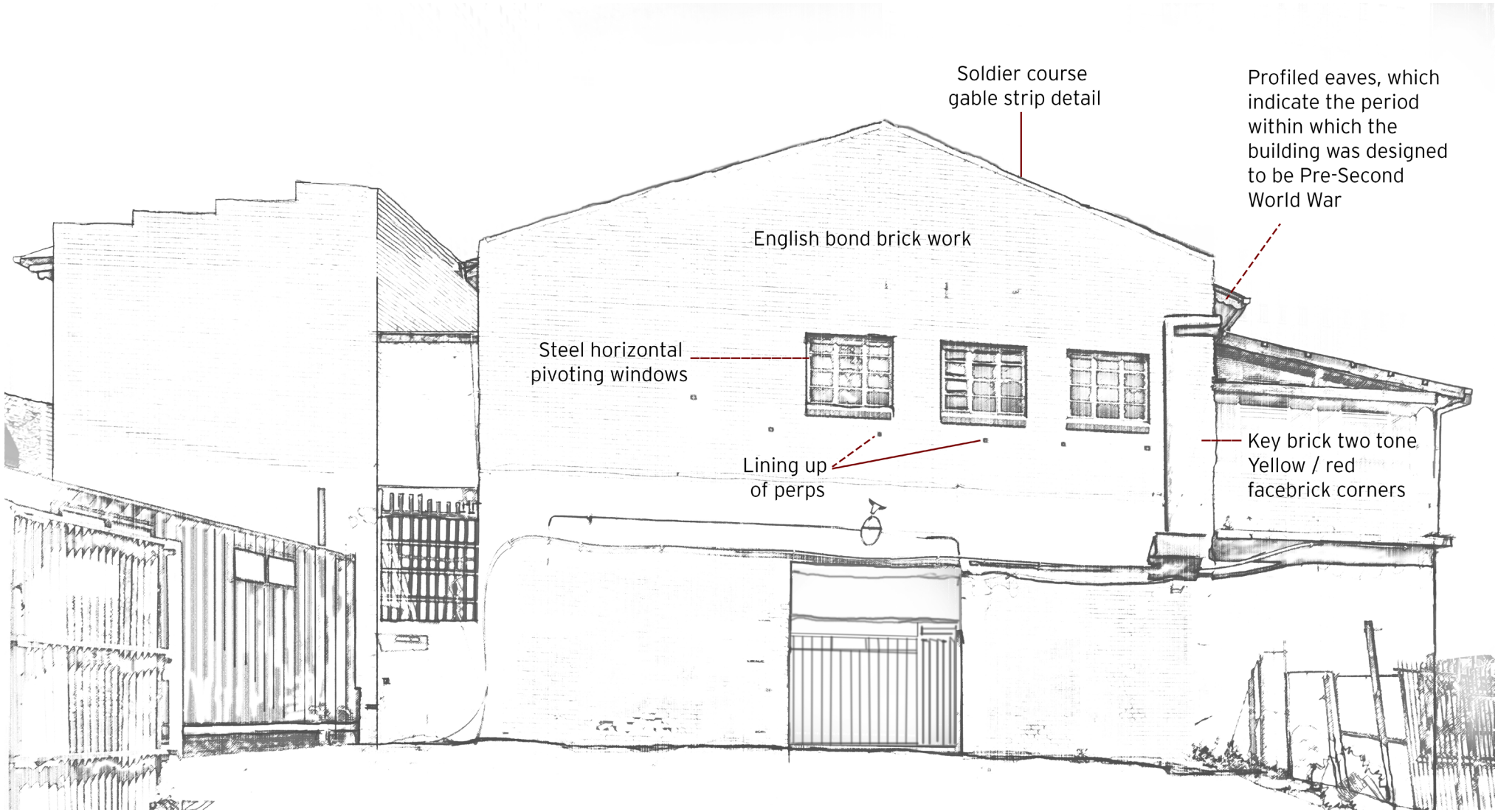


FIGURE 55 - KARPS BUILDING 2 - SIGNIFICANT FEATURES (AUTHOR, 2015)

2. Rezmep 6 "The Sheds": Heritage Building - Adapt / Re-appropriate

Rezmep 6 "Sheds", 386 Church Street, Erf 3081 - is a typical 1920's – 1930's Utilitarian Pretoria Municipality design.

The Sheds has the stylistic characteristics of the designs of the architect, Lodge Clement Scarr, from the design department at the Pretoria Municipality (seen in Fig. 56).

The Sheds building is speculated to have been built within the WWII period, because of the structure throughout, which is comprised of light-weight steel sections bolted together to create larger profiles. This suggests it may have been constructed in a time of steel shortages, i.e. WWII. The column needs a large surface connection to receive all the trusses and girders that intersect there, so timber was probably used as a sacrificial cheap spacer and stiffener while it was put together. The timber might also have acted as a fire retardant, but this was not the primary reason it was used (as shown in Fig. 57 - 58).

The Sheds building's walls consist of English bond facebrick work; lining up of perps; and soldier course gable strip detail. The windows are steel horizontal pivoting windows. The building's technological use of timber and steel is a unique and significant feature and should maintained. The building has some significant features and though it is not a unique example of industrial heritage building, the building does, however, fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.

FIGURE 56 - 'THE SHEDS' HERITAGE BUILDING (AUTHOR, 2015)

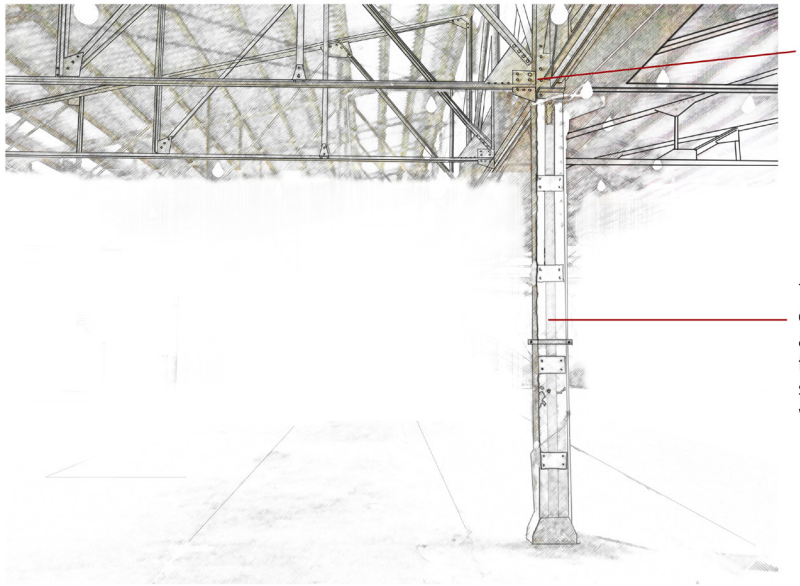
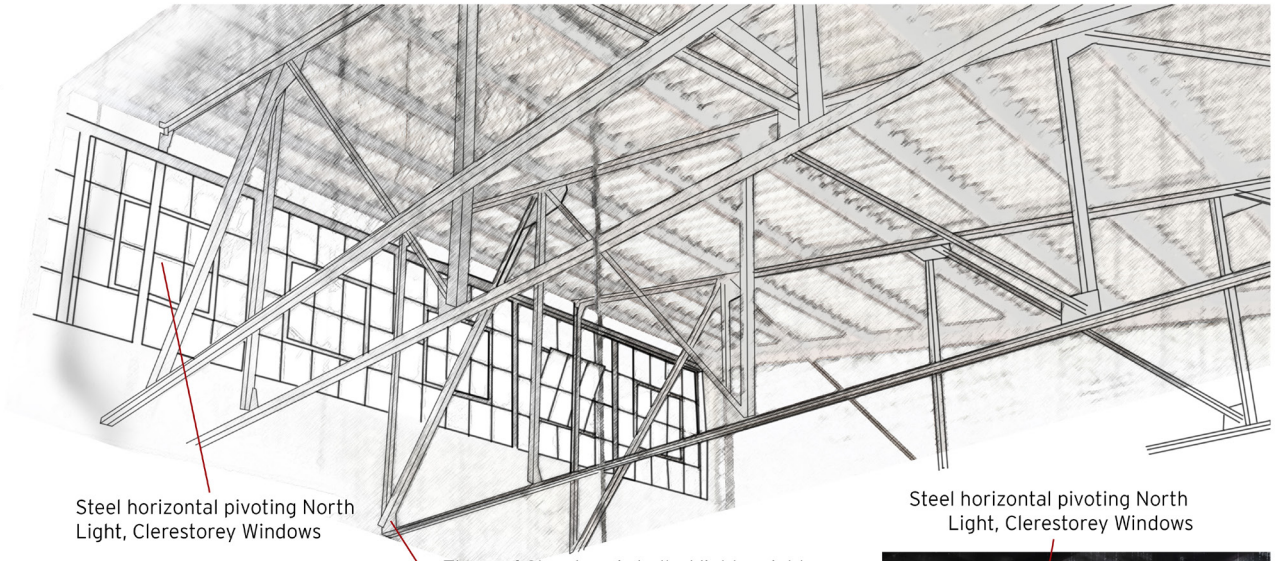


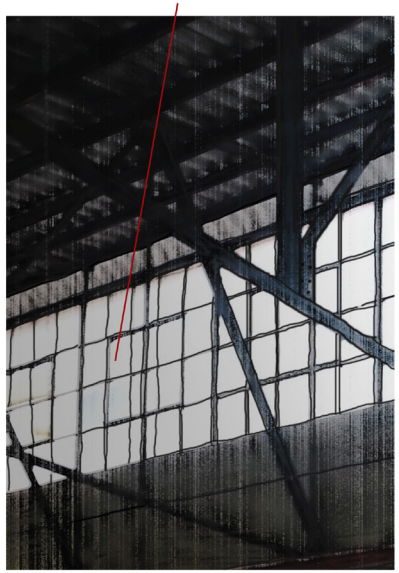
FIGURE 57 - 'THE SHEDS' STEEL COLUMN & BOLTED LIGHT-WEIGHT STEEL SECTIONS (AUTHOR, 2015)



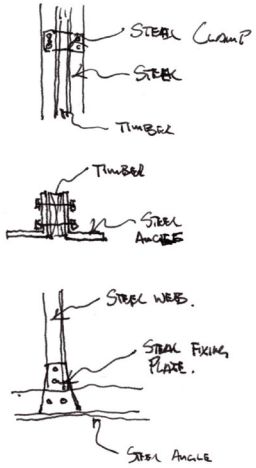
Steel horizontal pivoting North Light, Clerestorey Windows

The roof Structure is bolted light-weight steel sections used to create larger profiles which suggest it was constructed in a time of steel shortages - i.e. WWII.

Steel horizontal pivoting North Light, Clerestorey Windows



'The Sheds' Historic Tectonic Language



Why Tectonic Language?

1. The timber might also have acted as a fire retardant, but this was not the primary reason it was used.
2. The Column needs a large surface connection to receive all the trusses and girders that intersect there so, timber was probably used as a sacrifice cheap spacer and stiffener while it was put together
3. The roof Structure is bolted light-weight steel sections used to create larger profiles which suggest it was constructed in a time of steel shortages - i.e. WWII.

'The Sheds' Significant Features

FIGURE 58 - KARPS BUILDING 2 - SIGNIFICANT FEATURES (AUTHOR, 2015)

3. Karps: Heritage Building - Adapt / Re-appropriate
373 Church Street, Erf 2731/2 – Commercial & Apartment

This is a three storey building with a roof concealed behind a parapet wall. The yellowish red facebrick wall on the first and second storey is built out to form three bay windows, with steel window frames. The public street roof is supported on four square columns.Glazed timber doors lead to the apartment staircase (seen in Fig. 59). Some of the glazed timber doors in the shopfront and other doors are still the originals, and need to be restored. The building has some significant features and its stylistic features are in a reasonable condition and need to be documented, as it's a typology vanishing in the city fabric of Pretoria (as shown in Fig. 53). The building also falls within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999). Therefore, the building should be documented and can be adaptively reused.

FIGURE 59 – KARPS 1 - HERITAGE BUILDING (AUTHOR, 2015)

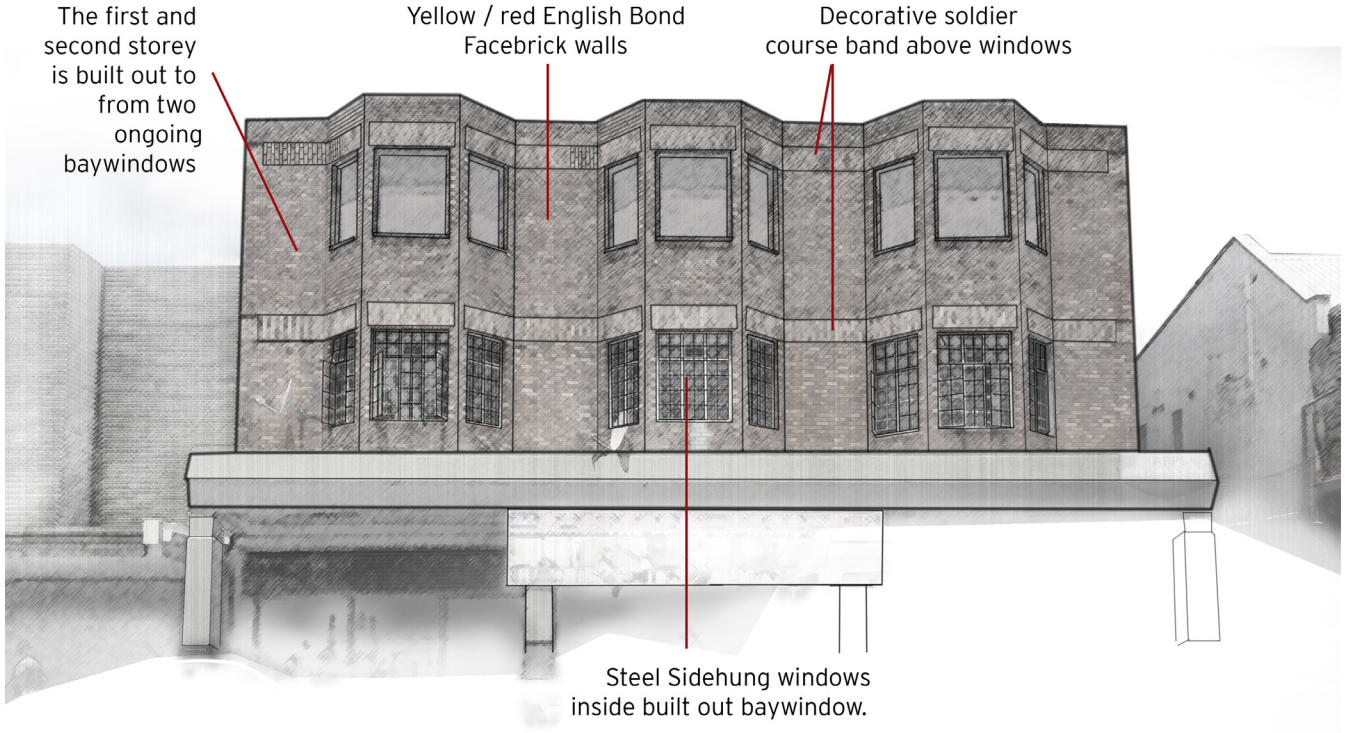


FIGURE 60 - KARPS 1 SIGNIFICANT FEATURES (AUTHOR, 2015)

2.6.1 Design Premise and Intention

The investigation proposes that the indicated portion of the city block follow an "adapt and re-use" strategy that can amalgamate the programmatic requirements.
The Joint ICOMOS and TICCIH Charter informed the strategy, that physical interventions should be able to be reversible as much as possible (Joint ICOMOS – TICCIH 2011:[S.p.]).
With this in mind, through the process of matching a vacant permanent space with a temporary program, their interdependence becomes evident, resulting in an approach towards an interdependent beneficial symbiosis between the temporary and permanent. The building (host) will benefit the programmes (new) by providing shelter, safety and physical support. The temporary will benefit the permanent by giving it life, activity and opportunity to contribute to its local context.
The design focuses on creating layers of permanence and temporality dependant on each other with the strategy of juxtaposing the old and the new by working with linearity. All additions would be done with tectonic and modular components as it should be reversible. This juxtaposing of the tectonic nature in the old versus the new underlines the intangible heritage aspects of the site and continues to add to the palimpsest. As these layers are peeled away the space can be reinterpreted and adapted for other programmes at a future stage - embracing the dynamics of change in a resilient manner having a transformative capability, seeing not only what the buildings in the precinct were, but also what the space could become depending on contextual development and requirements.
The original buildings will be retained and stabilised according to the Burra charter. As much as possible needs to be retained; components removed will be reused in other areas of the scheme, so as to keep the original fabric of the buildings. New entrances puncturing the facade still respect the proportions of the bays and windows.

The architectural requirements:
- The buildings need to have low thresholds.
- Diverse layers.
- Bring energy into a space that can shift the people around it.
- Have a resilient design, creating something that can still change further at a later stage.
- An intervention is required that overlaps with the different networks within the CBD and the building significance.
- Create an anchor at multi-scale (high scale and low scale programmes).

Parts that add to the value of the building:
- The use of both low and high technological structure and materiality. For example, the way the roof structure was manufactured in the Sheds building allows the building to have large open spaces that contributes to the ease of adaption of the interiors of the building.
- The stylistic heritage features of the significant buildings in the scheme.
- Very few buildings on site are unique examples of local industrial heritage, although most of them fall within the SAHRA ACT 25 of 1999 category of structures that are older than 60 years (SAHRA 1999).

These buildings should be preserved in cases where they can positively contribute to or support the public realm in either their function, structure, services or their spatial relation that creates the unique character of the internal courtyard spaces.
Due to the post-industrial buildings on site being re-appropriated for cultural and educational use, the approach should be one which can contribute to the transformation of fabric for public space and supporting infrastructure.

2.6.2 Development Approach

The aim is to reclaim public space from the existing indeterminate post-industrial site, hidden from public realm. The Intervention will reconfigure the existing fabric so as to support public life. The value of this area is the potential to re-establish and rejuvinate the CBD of Pretoria to an inclusive cultural / educational precinct.

The site provides a unique opportunity to form the gateway for culture, design and production activities and facilities to establish a voice and identity within the culturally diverse Central quarter of Pretoria.

The project accepts the introverted indeterminate condition on site, which is an problematic urban condition existing and ongoing in Pretoria as well as other cities.

From this stance the project aims to establish new pedestrian arcades through the site to create spaces for artistic experimentation and open transformation of public space allowing for equal access and equal representation with a high degree of social and cultural inclusion.

The existing buildings are useful in that they can be re-appropriated opposed to developing new buildings, reducing the cost implication for new programmes promoting new life into the old structures, thus encouraging growth through start-up initiatives and businesses, which should boosts the community and viberance within the CBD.

The Buildings within the precinct has the opportunity to form a catalyst for change that could start to mend the divide. The site can establish a crucial cultural link from Church Square, the Sammy Marks Precinct, South African State Theatre and the indeterminate city blocks to the South Eastern part down Du Toit Street towards Nana Sita Street and Sunny Side. This cultural link, introduces an opportunity to revitalize these parts of Pretoria. Reconnecting these blocks as a network of spaces will result in more vibrant mixed-use functions and activities that could function more interactively. An attractive environment could be established within these networks in which new economic, social and recreational activities could take place.

The SWOT analysis looks at the contextual Strengths, Opportunities, Weaknesses and Threats (seen on Fig. 61). This is done to inform the design process.

Stengths:
Situated along a major axis route.
In a high pedestrianised area, with a strong commercial presence.
Multiple functions with diverse social energies.
Along major transport route, with BRT taxi and bus stops all within walking distance from the site.
Situated next to the State Theatre (which is an iconic building and landmark in Pretoria).
Situated in an area with a great deal of available parking space on site within the Prinschurch complex, and the site adjacent to the Sheds, as well as offsite parking in the Sammy Marks Precinct and State Theatre Basement Parkades.

Opportunities:
Opposite State Theatre, so the intervention will work in association with the State Theatre.
Prime Position within the CBD.
Existing Buildings to re-appropriate.
Energy from surrounding functions

Weaknesses:
Introverted site with no access or pedestrian movement.
Lack of activity because of inactive interface to site.
Blocked off courtyard spaces and boundary conditions between erven within the proposed site which hinders movement and visual connection.
Level differences hinder accessibility to persons with disabilities.
Threats (Constraints):
Introverted condition relates to possible threats to safety (criminal activity).
Height of Reserve Bank and Prinschurch Building compared to the surrounding area can overshadow and "intimidate" an intervention.
Micro Climate caused by height of surrounding buildings is unfavourable.

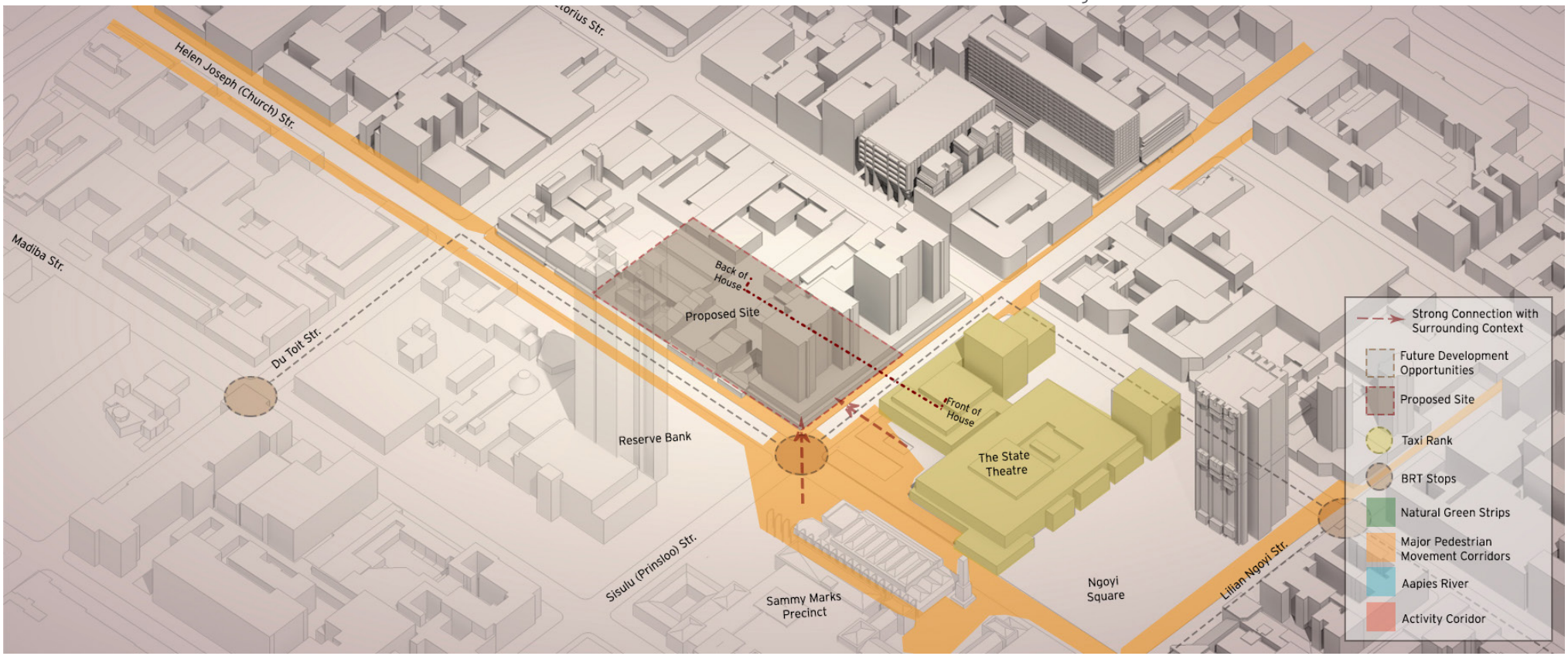


FIGURE 61 - SWOT ANALYSIS OF URBAN CONTEXT (AUTHOR, 2015)

2.8 User Profile

1. Daily User:

Daily city users commute to work in offices, shops or other facilities, or are students who attend schools or colleges in the CBD area. These users form a large portion of the project as they become part of the everyday as subject matter for the theatre shows, and the project needs to cater for the activities of these users.
These activities are accommodated in places to socialise and relax between work, such as small shops, boutiques, restaurants/bars, with shaded seating spaces where one can relax and socialise with views over the theatre and market and back of house programmes.

2. New Users:

New users visit from the larger Tshwane context and come to the city for particular reasons as they travel a distance to use the city. These users come to the city for entertainment or dining out, and are an important factor to the project as they bring new vibrancy to the city as well as outside money which helps rejuvenate the city's CBD. The project aims to allow for entertainment and dining facilities that will draw these users to the city and to the site specifically.
A great example of this is the Pompidou Centre and plaza in Paris by the Architect Renzo Piano. Its success is attributed to the small shops and boutiques surrounding the Centre. The plaza also becomes a spillout space where people can view public performances on the plaza, while opportunity is provided to eat, socialise and rest. These kinds of spatial relationships between spillout space and performance appeals to people, providing memorable experiences.