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SILVER, GOLD + PEACHES



SILVERTON'S CLOUDS

'Where is the pie in the sky?'

Dylan T. Graham

South African Painter

Architecture responds to place and to people in a way that encloses people according to their environment. Without place there can be no foundations, without people there can be no use, but this is a reality merely because of the capitalist culture in which we find ourselves situated at this time. In the spirit of the artist who questions the architect, a friend and artist, Dylan, would ask of the author 'Where the pie in the sky' was, wondering when architects would return to their art of creating places that people were dreaming of visiting – not needed to visit or when would architecture escape its governance from gravity or basically where did all the art go?

Yet architectures' art is in its ability to meet with gravity and allude to the sky despite its matter, or the time being that is if one is to consider the pneumatics architectures of the Desert Cloud by Graham Stevens. The silver clouds heated by the sun creating structures in the air inhabitable only by the eyes, but also an architecture for the desert of place. Yes, even the could is bound to place according to the heat coming from the earth to the amount of moisture in the air at a specific place. So as it goes, Dylan, the pie in the sky is where the best berries are.

PEACHES

Silverton came about from a set of different transactions, some written about by Kritzinger

[1987:12] about people like the Hans Mundt and his wealth made at Pilgrims Rest from gold, but also those belonging to the land itself, before it was a land believed to be rich in Silver.

Despite silver being discovered in a mine further east of Silverton in 1900, that discovery is believed to have given it the name, the landscape of Silverton, according to geological studies at The University of Pretoria. Eriksson [1989:19] describes a tropical and marshy character of place with shale rock formations. These characteristics, although Silverton today seems dry, can be detected in the fluvial like contours that exist today.

Silverton also exists as a buffer zone [Badenhorst 2005:14] of a post-apartheid legacy. Although Kritzinger discloses details about the blatant separation of local tribes in the area from the town edges where it was believed to be unsafe along the railway lines where poor white families were also situated. And so, along the rails an industrial buffer zone strengthened. progressing toward the hills on the South were small agricultural type lots, where peaches were farmed, and then further South the wealthier white families lived. Today, the suburbs still exists as middle class suburban context. The agricultural lots have become scrapyards or other small businesses ranging from breweries to hardware shops.

'What are all theses artful domestic exhibitions but suburbias service to 'every man in his humour' MUMFORD 1961:491

Lewis Mumford in *The City and History* [1997] writes about the suburbs and how despite being the result of capitalism, escape from illness in the city and other narratives is that the suburbs today exist as a place where the individual can express themselves through their home, their fence, their lawn and their car. The suburbs are the ultimate show ground or in the case of this dissertation, gallery of humanity.

FIGURE 54: Timemap of Silverton by IMW, 2016.



Its very name being based on the discovery of Silver in the north eastern boundary of the town {KRITZINGER 1980:45} The farm of Hartebeespoort has since been split apart and began to form smaller quarters of what is today known as Silverton which has since experienced everything from violence to redevelopment and the removal of invading trees, whilst continuously being home to a variety of industrious and hard working people.



- 1846 David Boiha settles at the farm called Hartebeespoort
- 1853 Bought from David by the Vermeulen Family and then the area of Silverton is demarcated on the farm
- 1858 The Silverton farm, number 308 is laid out
- 1859 The Silverton farm is declared and the Guilliam house becomes property of the Silverton Municipality
- 1872 The Northern part of the farm is sold to Cornelius Mall
- 1873 Parts of the farm are sold for 105 pounds each to Hendrik Vermeulens' son Jan Albert and his sons-in-law Guillaume Schoombe Pretorius en Willem Adriaan Fourie
- 25 September 1874 Pilgrims Rest Gold rush [Hans Mundt capitalises] Buys farm for 1400 pounds + Builds halfway station
- Moreletta Spruit believed to have gotten its name from Mundt's wife's name, Aletta
- 1900 Silver is found and farm is sold for 9000 pounds to the Silver Mining Company
- Thatched home replaced for a Victorian House
- 1905 the portion of the Deirpdepoort farm is laid out. Plot number 469 with a total area of 666 hectares, and the Cullinan Diamond is discovered
- 1915 The Silverton tannery is established, 1920 Tannery is extended in relation to the meat boards and in 1929 it is mapped and in 1937 is further adapted.
- 1936 Silverton is supplied with electricity
- 1960 Sawmill and steel foundry established in Koosdoespoort for building passenger coaches
- 1954 Era bricks is established West of Eersterust
- 1958 Eersterust is formalized and proclaimed a coloured community and has even divided
- 1960 Silverton Population reaches 5000 approx.
- 1961 Mundt family donates estate to Silverton
- 1967 The Silverton tannery gets allocated as top one hundred industry in the JSE
- 1972 The Municipality donates the Guilliam house is donated by the City of Pretoria to the Cultural Historic Institution.
- Charles Marais, the same Charles which Charles Street is named after, laid out and surveyed Silverton.
- 1975 Cultural History Museum becomes the Pioneer Museum and the Silverton tannery produces 1/3 of South Africa leather demand
- 1979 Eersterust reaches a population of 17 000 people
- 1980 The Silverton Seige | 2 Hostages died Valerie Anderson and Anna de Klerk
- 1983 The tannery closes and becomes an industrial park
- 1991 the group areas act is abolished, but migrations do not commence
- 2000's Removal of Trees along Pretoria Street

Yet the isolation from the city or centrality resulted in a continuing dependency on the car and soon time was a toxic waste of traffic. The suburbanite was miserable having to dredge from one place to the next, enclosed and separated from any instance of discomfort.

Today, the ebb and flows of the place continue as with the Voortrekkers during their annual visits to the Voortrekker Monument for the 26th of December. As they dredged through the town of Silverton to arrive at their places of centrality, so too did the wilderness of a natural landscape, so too did the various tribes and so too today the taxis, cars, trucks and cop vans run along the main artery of Pretoria Street.

WASTE SPACE

The location of Silverton was selected as site not only because of its affordable land prices, but also because of its relation to physical waste. Despite producing abundant household waste from the suburban areas, in the form of organics, plastic bottles etc, there also exists a great amount of industrial waste ranging from steel to plastic to leather offcuts. This existing culture of disposable excess therefore seemed an ideal location for the situation of an organization such as SLOW.

The context also provides an opportunity for social enrichment. This particular area in relation to the CBD of Pretoria and one of Pretoria largest locations, Mamelodi and other surroundings ones like Eersterust, serves as relevant landscape to which to introduce an architecture of syllogism, i.e.: the bringing together of that which was discarded.

The identity of Silverton being that of the 'Drive-Thru tool shed' [Bosma 2016] with everything you need to do everything with, can be consolidated and represented through architecture that accesses its context so directly that it then can activate

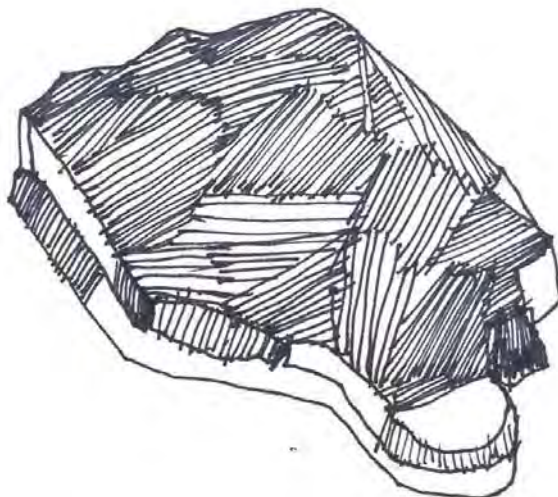
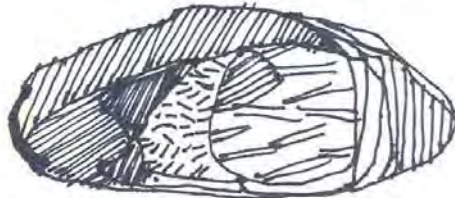
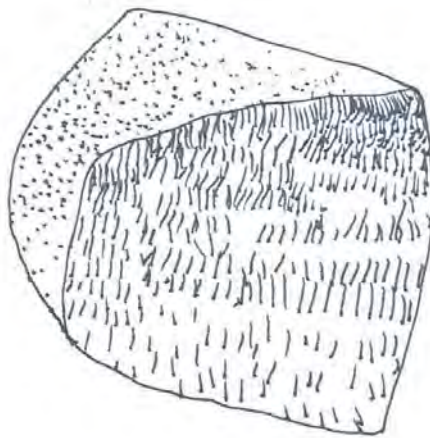
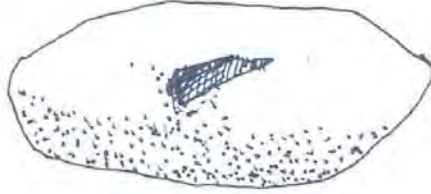
social potential. It is the hope that an architecture can create a community that is more culturally enriched that has more to access than the TV and the workplace. To introduce art to the community ,using the waste of the place specifically, architecture can serve to communicate potentials through a breakdown in misconceptions etc. Architecture is then the facilitator, the role theatre of social change which in essence, if the project used R50 to get itself started, would merely need a shaded area with a good surface for sitting so that information exchange could occur. The program seeks to be a space of information transactions and thus develop a typology responding to the context and form the new cloud that can form around every building in the area.

It is often assumed that the consequences of the suburb and its typology have resulted in a fragmented social fabric whereas Silverton was once a half-way house, a place of stopping over and resting, it currently exists as a place of passing through, its only destination being the remaining Pioneer House in Gauteng where the Boeremark happens every Saturday and any form of space is occupied every Sunday for the purpose of worship there is a social fabric of the weekend here. Then as the week begins again, the transport races through the streets and the car dealerships wait, the artisans come find their gems, the manufacturers come and source their parts and the engines are all revving at full capacity within the absolute typologies of the factory.

WASTE TYPOLOGY

'What is typology?' Another point raised by Pfiefer in the Birkhauser publication [2015: 19]. She goes on to write that 'The type is not invented, not designed, not developed, the type emerges, grows, culminates, decays, flattens. Types are organically concrete and she concludes by saying that the typological

FIGURE 50 : Sketches of rock collections IMW 2016, titled: Plastic rocks and the Monolith as an intuitive exploration of the beauty of rocks as objects.



embodies collective meaning. In light of this the author recognises the meaning of the industrial and suburban typology and seeks to explore how typology can be intersected, transformed and designed, invented, decayed, culminated and developed by curating the embodiment of meanings to communicate as the messages of value of place, person and programme.

SCRAP GARDENS

Silverton is the context for this project because of its spatial and social potentials. Not only situated in its fruitful abundance, with a not so known history of the artist Willem Boschoff winning his first art prize in the very school situated down the road from the proposed site [Kristzinger 1987:54], but also because if one were to observe the images on the right of the page you can witness what the author refers to as the scrap gardens of Silverton.

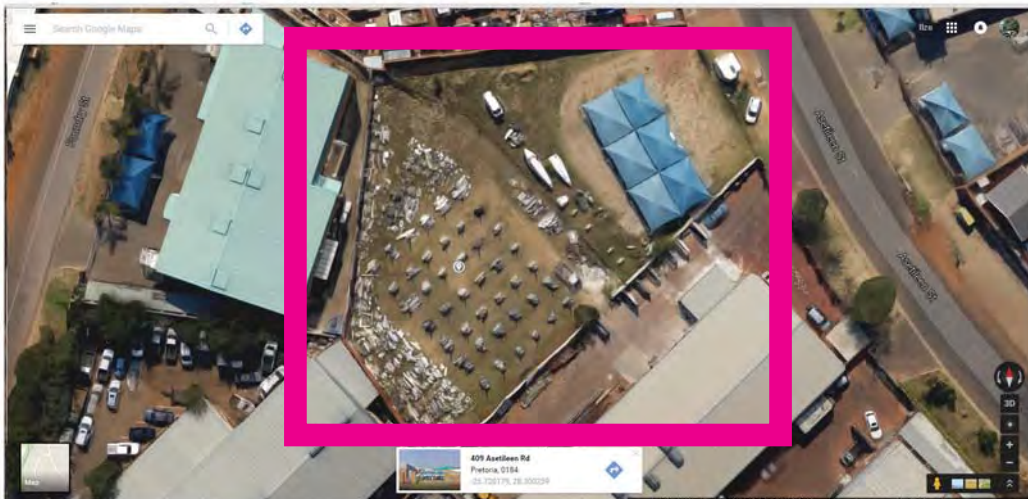
They represent is part of this spatial organisation and legacy that extends beyond the typology of the industrial and the suburban that the author seeks to make available to the general public through her architecture, as a tool for learning and medium for making art.

The final site which is disclosed in the following pages both conceptually and physically does not seek to attach itself to these identified sites of Figure 52 a,b and c. Rather the final site is an existing cultural block on the main street of Silverton; Pretoria Street. Not only does this block sit on a the connection artery of Silverton to the city, as well as the eastern suburbs and Mamelodi but also this site houses the community centre, two churches, several shops selling hardware and car parts as well as a few residential sites. the block therefore serves as embodiment of the spatial character of the Silverton, merely lacking that character which is considered the 'dirty' of our everyday - for that reason an existing

industrial typology shed is what the author attaches to - not only the invisible desitination - a condition which will be discussed in the following chapter based on the mapping and codification of place, but also a way in which to connect the public to this hidden layer of spatial character that belongs to Silverton.

The rest of the block is surrounded by Fakkkel, Fountain and President Streets. Fakkkel Street leads into the main industrial artery of the site and also travels over the hill in the direction if the CSIR and the Scienza area. Whereas President Street exists as the quiet parallel to the main Street of Pretoria Street but also as an oppoprtnuity of connection between fellow group members which is the urban vision is transformed into the waste artery that connects between Juan Cloetes architecture of pre-production and pre-consumerism in relation to the authors project of post-production and post-consumption.

FIGURE 58: Site clippings screenshots of existing waste yards in and around Silverton. Google Maps Online with QR code to Silverton map link.





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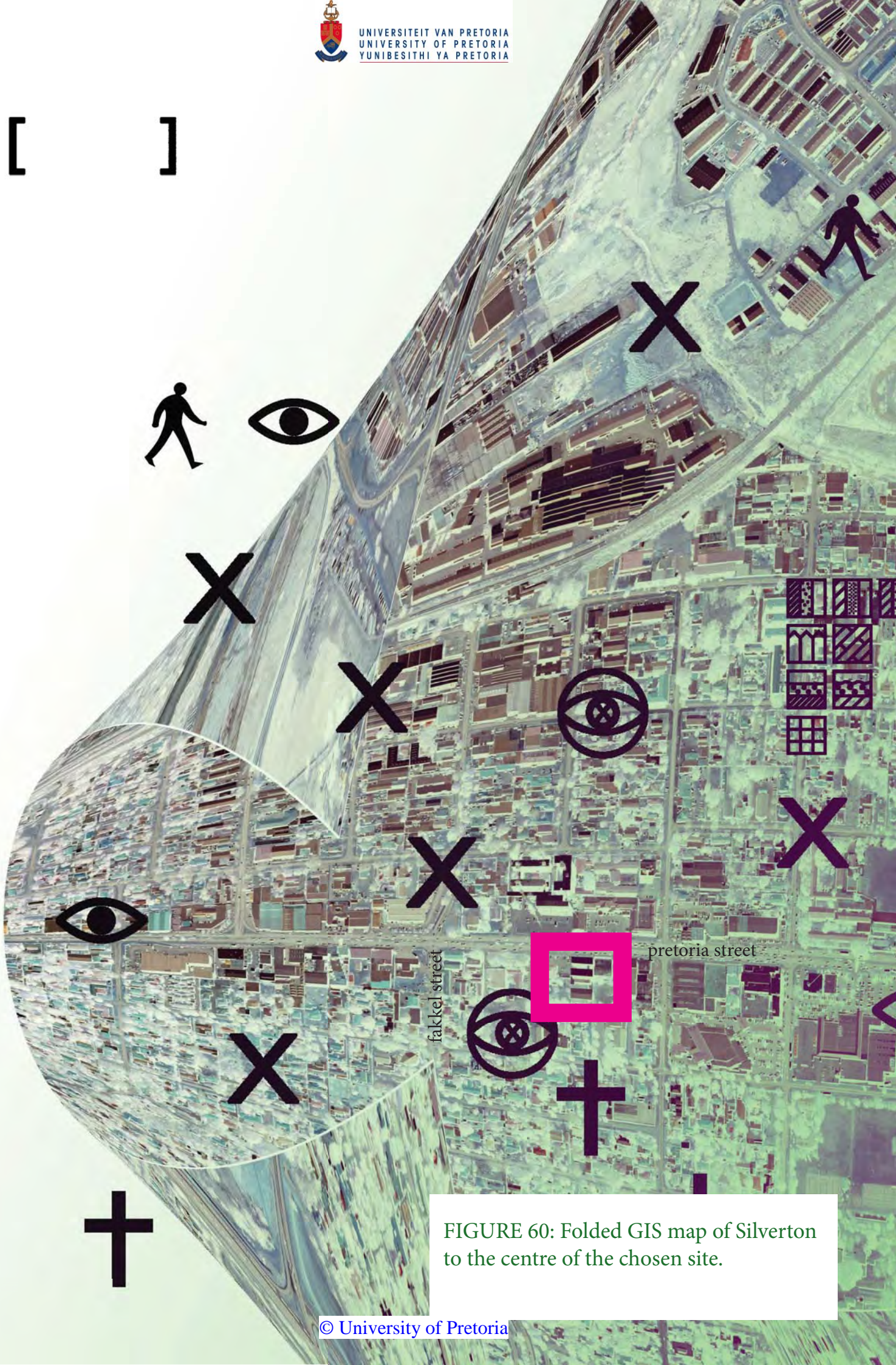
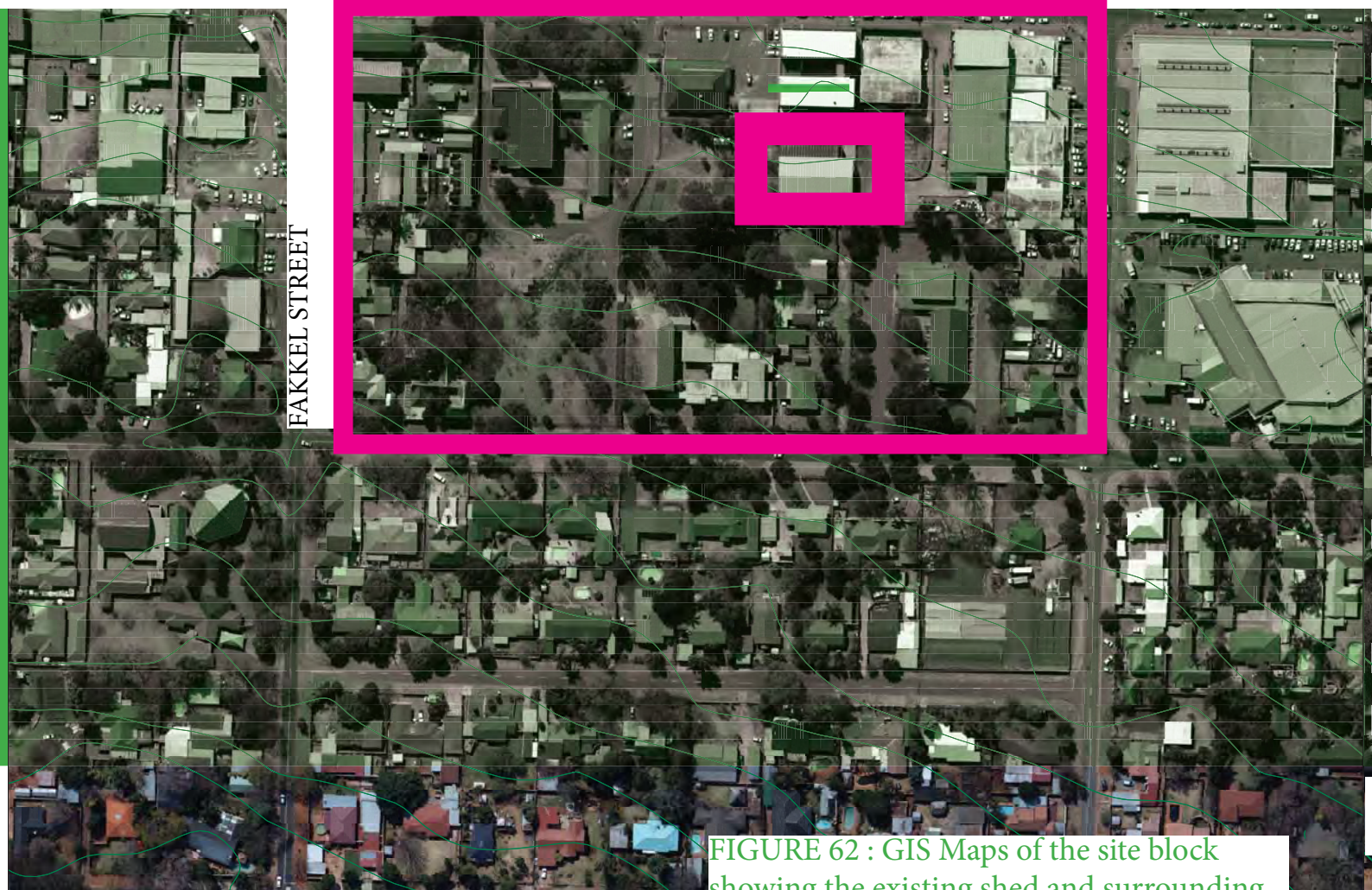


FIGURE 60: Folded GIS map of Silverton to the centre of the chosen site.





PRETORIA STREET

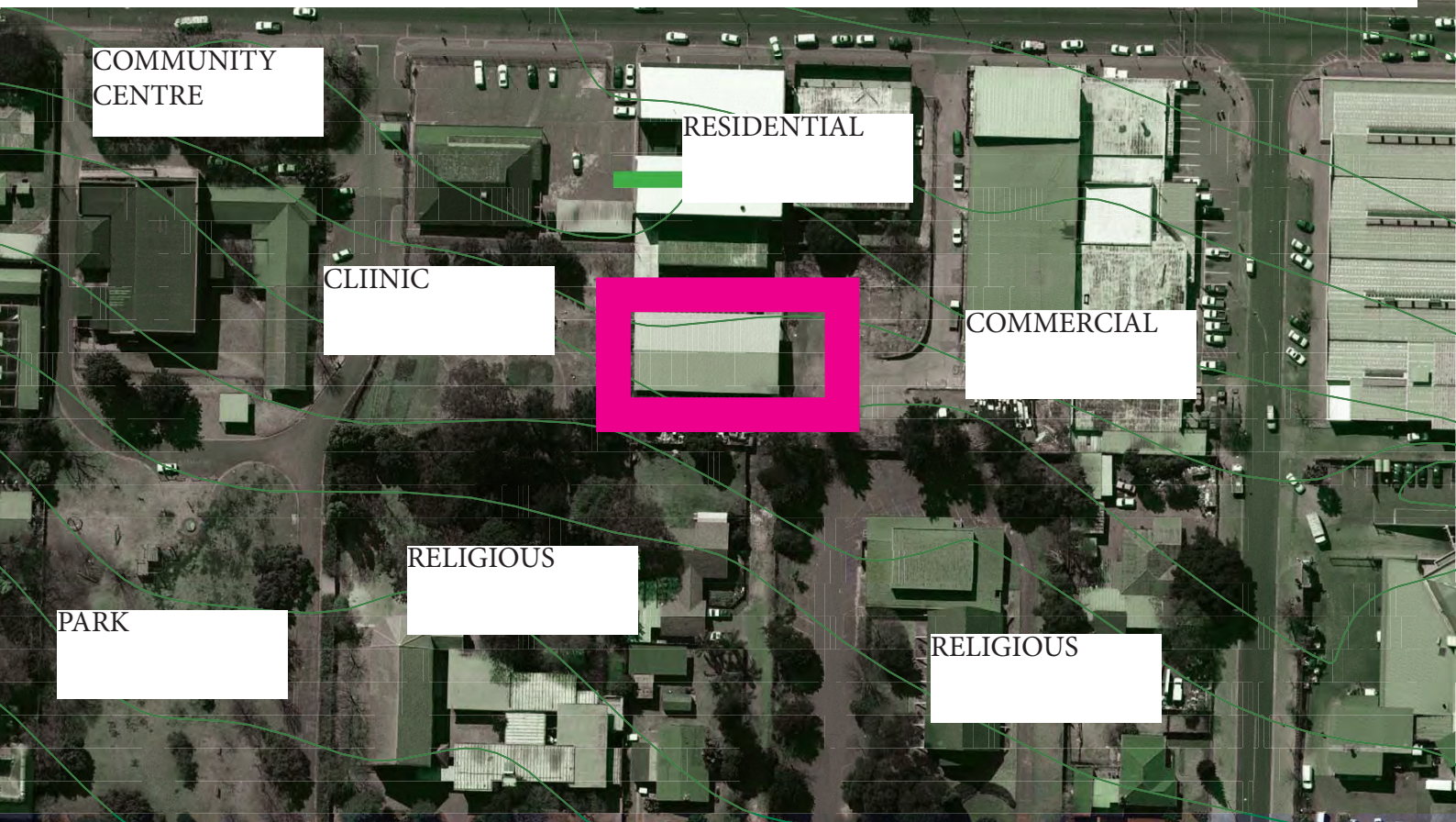


FAKKEL STREET

FIGURE 62 : GIS Maps of the site block showing the existing shed and surrounding area and the site block. The site of the existing shed is in the bold pink block.



PRETORIA STREET



COMMUNITY
CENTRE

RESIDENTIAL

CLINIC

COMMERCIAL

PARK

RELIGIOUS

RELIGIOUS

PRESIDENT STREET

