Figure 16: Tshwane House under construction.

Context

In this chapter the contextual issues relevant to the dissertation are covered in two sections. The first section investigates and describes the historical context of the project, starting with a general historical overview and finding its way down to the specific histories that are associated with the Extramural Building. The historical context culminates in a written statement of significance for the Extramural Building. The second section deals with the physical context and primarily focuses on the problems that plague Pretoria. The investigation will look at existing development plans, the overall structure of the city, and how the city is currently used, culminating in the development of an urban framework.

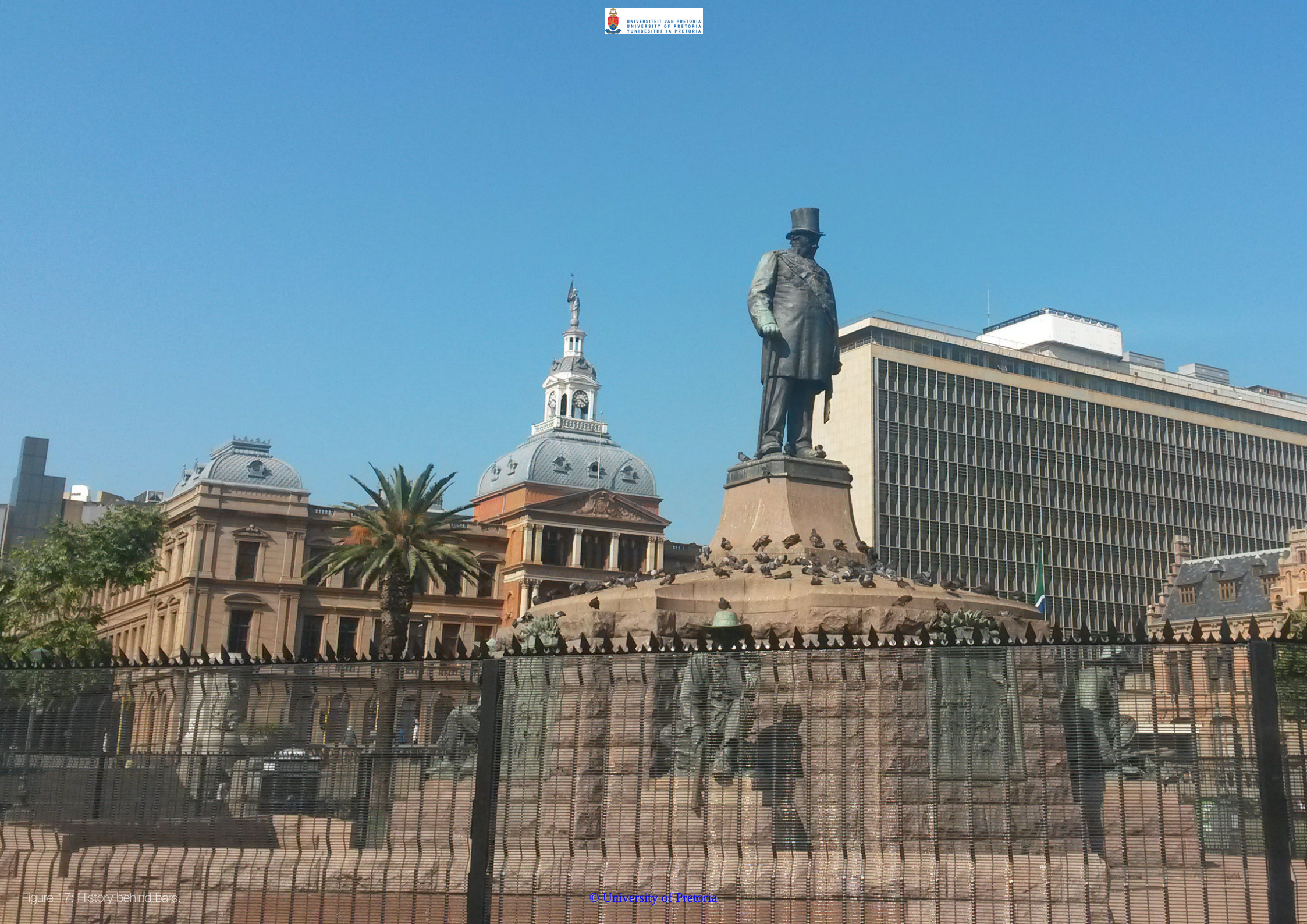

Figure 17: History behind bars.

Historical Context

The aim with the historical overview is to gain a political and architectural understanding of the context within a post-colonial paradigm, viewing heritage and cultural landscapes as globally interconnected as well as situated in time and space.

Pretoria has undergone many cultural and spatial paradigm shifts. The land was used as cattle grazing fields for the ba-Kwena people during the early 1800s. The situation took a militant turn when Mzilagazi drove out the ba-Kwena in 1825, after which he built two military kraals in the Moot valley along the Apies River (Preller, 1938:17). With the arrival of the Voortrekkers from 1836 onward the land was used for farmsteads, around which a town slowly started to develop (Jordaan, 1989:27).

The city of Pretoria was founded in 1855 by M.W. Pretorius (Le Roux & Holm, 1989:30). From 1877 onwards Pretoria's architectural legacy is largely the result of President Paul Kruger's vision executed by Sytze Wopkes Wierda (1839-1911), who would lead the *Departement Publieke Werken* [Department of Public Works] of South Africa for the coming years (Le Roux & Holm, 1989:30). This period saw the rise of many important buildings, including the Palace of Justice and the Government Printing Works (Rex, 1974:420). The gold rush of the 1890s ushered in a period of economic growth that was shortly followed by the Anglo-Boer War. The early 1900s was marked by British colonialism and saw imported architects like Herbert Baker, alongside the Department of Public Works, produce symbolically charged artefacts like the Union Buildings, in an architectural idiom known today as the Baker School (Fisher, 1999:224).

Pretoria Regionalism began to take root in the 1930s, with architects like Gerard Moerdijk who designed the Merensky Library, completed in 1938 and a forerunner of the Voortrekker Monument in terms of form and use of materials (Fisher, 1999:225). In the 1920s a Brick Tradition started to emerge in Pretoria, reaching its apex in the 1960s. This tradition was championed by the Department of Public Works, but originated with Prussian architect Karl Friedrich Schinkel who established the respectability of the material (Fisher, 1999:225).

The International Style gained a foothold in South Africa during the 1930s through the Transvaal Group, led by Rex Martienssen. The Second World War suspended development in South Africa to a large degree, essentially splitting modernism into pre-war and post-war eras (Fisher, Le Roux, Murray & Sanders, 2003:69). The Pretoria School of Architecture was established in 1943, the same year that the Museum of Modern Art in New York hosted the 'Brazil Builds' exhibition, launching modernism into the public realm. The result was buildings like Helmut Stauch's Meat Board Building of 1951 and Karl Jooste's Aula Building of 1958, to name but a few (Fisher, 1999:229).

The late 1980s saw the rise of Post-Modernism, championed by Samuel Pauw in Pretoria. He was responsible for the Human Sciences Research Council Building in the city centre as well as the Faculty of Economic Sciences building on the University of Pretoria campus (Fisher, 1999:234).

South Africa's first democratic election in 1994 marked the end of apartheid, bringing about a huge shift in the national identity. The Rainbow Nation was born. South Africa is still experimenting to find an appropriate post-apartheid aesthetic, an exploration that can be seen in projects like Freedom Park, the Boipatong Memorial and Youth Centre and the Hector Pietersen Museum, mentioned earlier as examples of post-colonial expression.

The history of Pretoria is a rich tapestry that consists of many narrative yarns that interweave delicately with one another. This overview illustrates the complexities of South Africa's history. It demonstrates how it is connected to global forces while simultaneously attempting to navigate its national and local narratives. While many of the narrative threads are briefly mentioned, it is by no means a full and true account of all the threads and interpretations that co-exist in South Africa. Additional accounts from the various cultures of South Africa are needed to complete this narrative tapestry.

The dissertation is placed here within the historical continuum of architecture – in a time period marked by a post-apartheid and post-colonial navigation of contesting values, styles and ideas that attempt to represent this rainbow nation.

Brian Sandrock (1925-1990)

Brian Alan Sandrock was born in Bloemfontein on the 10th of November 1925. He attended Kimberley Boys' High School and completed his architectural training at the University of Pretoria in 1952. In 1953, shortly after graduating, he started his own firm, Brian Sandrock Architects. He contributed to the educational realm by presenting History as well as Design at the University of Pretoria from 1954 to 1958. He passed away on the 20th of May 1990 (Artefacts, 2017), leaving behind an incredible legacy that includes the training of several practicing architects and an impressive catalogue of buildings.

The majority of Sandrock's buildings were commissioned by his *alma mater*, the University of Pretoria. These include the Musaion (1958), the Administration Building (1968) and the Humanities Tower (1977), to name but a few (Artefacts, 2017). The Extramural Building was also one of these, built in 1960 for the University's Extramural Department (University of Pretoria, 1960:263).

Arguably the most notable project by Sandrock is the Theo van Wijk Building (1972) for the University of South Africa, also known as UNISA (Artefacts, 2017). This building defines the southern entrance to the city. It is highly visible from Fountains Circle as one enters the city from the south and has earned itself the colloquial name "The Singer Sewing Machine" by the inhabitants of the city (Fisher, 1999:234).

Brian Sandrock has undeniably played a big role in the shaping of Pretoria's built environment.

The Extramural Department

Figure 18: Extramural Building, University of Pretoria. (Sandrock, 1969:28).

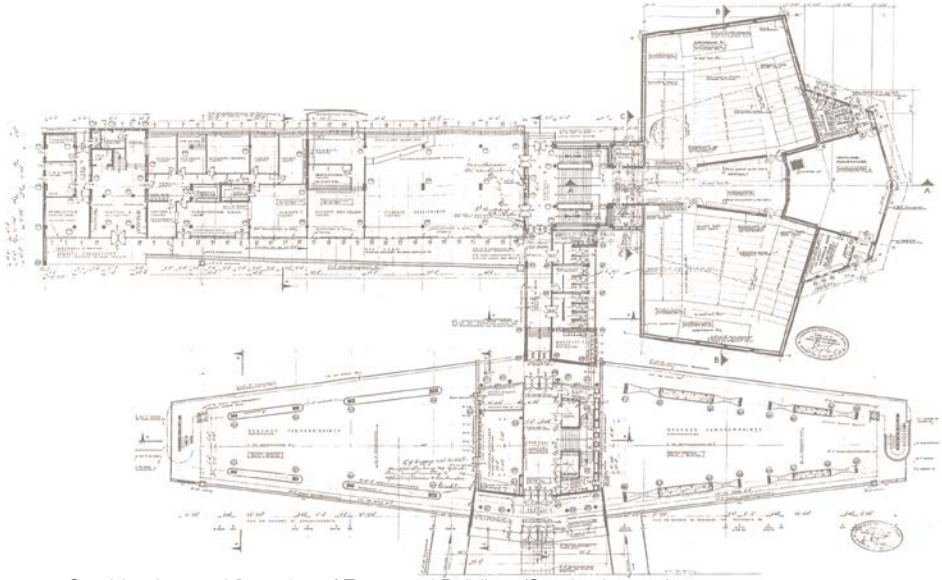

Figure 19: Combined ground floor plan of Extramural Building. (Sandrock 1957)

Founded by Prof. WA Macfadyen, Prof. AC Paterson and Dr JE Holloway in 1919, the Extramural Department of the University of Pretoria had humble beginnings. In the living room of a rented house in Minnaar Street and a borrowed classroom at the Hamilton School in Visagie Street they presented classes in Law and Economics to a small group of working adults. The department occupied the office space of the Erasmus Building on Church Square from 1920 to 1925. It was here in August of 1923 where the department held its first public lecture, by WH Clegg, the director of the South African Reserve Bank. These public lectures contributed to the popularity of the department and led to its rapid growth (University of Pretoria, 1960:249-252).

By 1950 the department had grown so much that a new building was needed urgently (University of Pretoria, 1960:259-261). In 1956 the decision was made to purchase six adjacent plots in Proes Street to build a bigger facility that could accommodate this growth. Brian Sandrock Architects were commissioned to design a new facility in 1957. The first phase of the building was completed in 1959, and students and lecturers started attending classes there in 1960 (University of Pretoria, 1960:262-263).

The Extramural Department used the building until 1986. At some point thereafter the ownership of the building was transferred to the Department of Public Works, who made it available to the Justice College as its head office. The college occupied the building until 2010 and it has been vacant since.

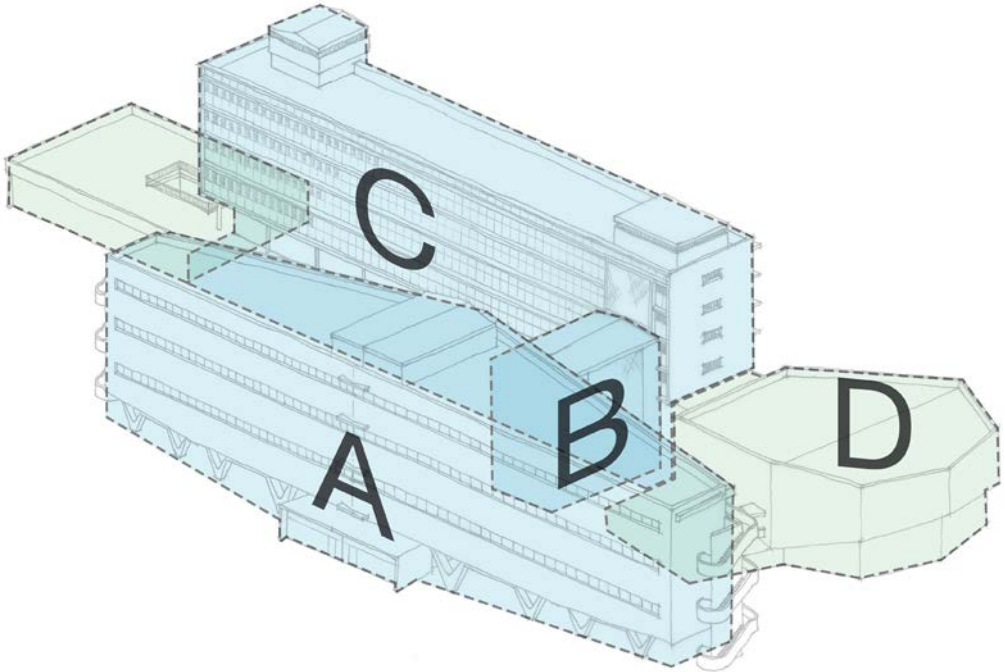

Figure 20: Extramural Building organisation diagram.

The Extramural Building

The first phase of the building consisted of three parts, Blocks A, B and C. A second phase of construction was drawn up in 1964 that included an extension to the ground floor of the C-block and a new auditorium, the D-block. The organisation of the building suggests a hierarchy of importance, placing the A-block closest to the street, indicating that education is the most important issue, while placing the C-block behind it, giving administration a back seat.

The A-block contains a series of sloped lecture halls, stacked on top of each other, that reads as a three-storey symmetrical box that is widest at the centre and narrower towards the ends. This mass, elevated on V-shaped columns, is clad in light-blue tiles that wrap around to the east and west sides. Three slanted strips of steel-framed windows adorn the southern façade. The northern façade is occupied by three sloped walkways with white balustrade walls, exposed columns, face-brick walls and clerestory windows. Open stairs can be found to the east and west of this block. The entrance is tucked underneath the main mass and extends towards the street.

The B-block is essentially a connecting piece of four storeys that contains a walkway and ablution block connecting the A and B blocks with each other. The eastern and western walls are clad with triangular Briti tiles that allow the facades to breathe.

The C-block is a six-storey column and slab structure divided into three sections: a top, middle and bottom. The façade of the bottom portion is divided into intermittent panels of face-brick walls, painted walls, large square windows and clerestory windows. The middle section is completely glazed on the inside of the column grid. The top portion consists of four storeys with a skin on the outside of the column grid. Each floor is divided into two horizontal strips of a single-leaf brick wall clad with light-blue painted steel panels and a strip of glazing. A circulation shaft is expressed on the northern façade with a face-brick wall that extends the entire height of the building, punctured by a pattern of small square windows.

The D-block is located east of the C-block and contains three auditoria. The two smaller auditoria are half sunken into the ground and form a plinth of face brick. The floor of this plinth has four precast panels inset with glass blocks to provide natural light for the two sunken auditoria. The larger third auditorium sits on top of the other two and cantilevers out towards the east – a faceted jewel-like black box clad with the same light-blue tiles as the A-block (Le Roux & Botes, 1991:19).

Figure 21: A-block southern façade

Figure 22: A-block extererior stairs.

Figure 23: First floor balcony C-block.

Statement of Significance

The *Burra Charter* offers some guidance on writing a statement of cultural significance. The charter lists five values that contribute to the cultural significance of a place. These values are: aesthetic, historic, scientific, social and spiritual. Aesthetic value focuses on the sensory perception of a place, its overall appearance, its value as a landmark, its stylistic character, and the creative achievement of the place. Historic value places emphasis on the narratives and people associated with the place. Scientific value focuses on the rarity, quality and representativeness of a place with regards to its type. The social value of a place is inherent in its associations with a community or cultural group. Spiritual value attempts to account for the intangible qualities of a place that relate to spiritual belief systems, knowledge, or art of a community or cultural group. Many of the *Burra Charter*'s definitions are worth taking note of for the purpose of a written statement of cultural significance (Marquis-Kyle & Walker, 2004:80).

[SOS] a cry for help

Historic value

The Extramural Building has an important association with the life and work of Brian Sandrock as well as the University of Pretoria. It forms an important part of the development of Pretoria, as well as the University of Pretoria and its Extramural Department. Brian Sandrock has undeniably played a big role in the shaping of Pretoria's built environment, and the same can be said of the University of Pretoria. Many of Sandrock's buildings are known throughout the city by humorous nicknames assigned by the population.

Aesthetic value

The Extramural Building is one of Sandrock's earlier works that displays a point of transition between the International Style and New Brutalism. The building expresses many of the modernist ideals and is original and exemplary of its time and place. Form absolutely follows function in this building, resulting in exciting geometric expressions of lecture halls and auditoria while demonstrating the architect's rational approach to design. Slanted ribbon windows adorn the street façade of the building, a transformation of a modernist ideal that alludes to the function within. Brutalist V-shaped columns expressively allow for the mass of the lecture halls to float above the ground. A column and slab structure frees the floor plan and façade of the office block, allowing the façade to be expressed with a pattern of steel-frame windows and light-blue steel panels. A great deal of aesthetic value is contained in the Extramural Building.

Scientific value

The Extramural Building is at once a type of educational building and a type of office building. It offers research opportunities with regards to the conservation, restoration and adaptation of modernist buildings, as well as for research on how this type of building performs climatically. The building has the potential to reveal evidence that may contribute to an understanding of scientific aspects of our cultural heritage with regards to its construction technology and innovation. The building is a rare example of its time and place. The architectural expression of the lecture halls and auditorium is original and imaginative, like no other building in Pretoria. The office block is generic in its construction and floor plan, but presents an uncommon façade. The urban context intensifies the building's uniqueness and strengthens it as a unique symbol of education in the city.

Social value

The Extramural Building has a strong association with the educational community in Pretoria. Many students and educational staff occupied its halls over its lifetime and it was once an integral part of the social fabric of the city. The building also provided a meaningful service to the surrounding community by presenting public lectures and events. It is also important to mention that the building contributed to the city's nightlife, as the bulk of its students worked during the day and could only attend classes in the evening.

Spiritual value

The Extramural Building has some spiritual value that can be attributed to its educational function and the public lectures and art exhibitions that were hosted within its spaces. These inspired the people of the city, as well as its students, to better their lives through education.

Vulnerability

The Extramural Building is at a sensitive stage of its life cycle. The building is fifty-eight years old, only two years short of protection in terms of section 34(1) of the National Heritage Resources Act of 1999 (Act No. 25 of 1999) (NHRA, 1999). The site and building are in a state of disrepair. Considerable damage has already been done to the physical fabric of the building, and its surrounding landscape is neglected. Substantial amounts of vandalism and theft have reduced the building to a shell. Development pressure in the city poses a significant threat to the building as the city becomes densified and space becomes ever scarcer. A great need exists for contemporary office space as staff numbers increase alongside the development of the city.

Figure 24: March 2017.

Figure 25: April 2017.

Figure 26: B-block - Damage to briti tiles.

Figure 27: A-block - damage to northern facade.

Figure 28: C-block - Damage to southern facade.

Current Condition

During April of 2017 the Extramural Building was illegally vandalised and stripped of all valuable materials, a process that is commonly referred to as Building Mining. In this section it will be attempted to describe the extent of the damage through the lens of Stewart Brand's definitions of site, structure, skin, services, space plan and stuff.

The site is largely neglected. Trenches were dug to remove underground steel pipes, leading to a great deal of damage to the landscaping as well as several surface beds.

The concrete structure remains largely intact and sound.

The skin saw a considerable amount of damage. All window and door frames have been removed. The south-facing façade of the A-block is largely unaffected, while the brickwork on the north-facing skin has been damaged. Some of the sheeting on the roof of the A-block has also been removed. The Briti tiles on the B-block have been badly damaged. The north- and south-facing skins of the C-block have been completely removed. Some damage can also be seen on the skin of the D-block due to the removal of steel balustrades. The joinery that forms the internal skin of the D-block has been removed or used as firewood; this is also true for the internal skin of the A-block.

All services have been removed, including all steel and copper pipes, sanitary fixtures, electrical fixtures and wiring.

The space plan of the A-block and C-block can still be seen. Some of the non-structural interior walls of the C-Block have been damaged or completely destroyed, effectively removing the space plan on most of the levels. Large volumes of building rubble can be found all over the site.

All furniture and fixtures have been destroyed or removed. Stuff with little to no value was simply discarded and litters the entire site of the building.

The Extramural Building has essentially been reduced to a shell. The extent of the damage has definitely affected the cultural significance of the place. While the overall form of the building is still intact, its aesthetic value has been diminished as a result of damage to its skin. A hidden opportunity sprouts from the current condition of the building: it forces intervention from stakeholders and allows many opportunities for remodelling and reinterpretation.

Figure 29: C-block - Damage to northern façade.

Figure 30: C-block - Damage to auditorium entrance.

In 2003 Fisher and his co-authors stated that "many early modern icons still stand, but this does not mean they are not threatened" (2003:73). The Meat Board Building is still in use, but has been battered and bruised. The Transvaal Provincial Administration Building has been abandoned for quite some time and is undergoing treatment that reflects that of the Extramural Building (Fisher ***et al.***, 2003:73). Consequently Fisher's statement requires an alteration: it should rather state that most modern icons are ***most definitely*** threatened.

Figure 31: C-block - Damage to first floor.

Figure 32: C-block - Damage to southern façade.

The conservation and documentation of Modernist buildings have been a growing concern, not only for South Africa but also for the international community, because these buildings often embody physical proof of international architectural relationships. In South Africa modernist buildings are often overlooked as a result of the lack of proper documentation, leading to possible demolition and redevelopment (Fisher ***et al.***, 2003:74). These buildings often represent a narrative yarn that is associated with the history of apartheid in South Africa and should therefore, in the spirit of post-colonialism, be conserved for their value of adding to the multivalent and inclusive history of our country.

The narrative of the Extramural Building does not directly relate to the history of apartheid, but does contribute to Pretoria's rich history and interweaves delicately with the other narratives that exist. The building is on the verge of being lost and intervention is immediately necessary before the building reaches the point where it can no longer be salvaged.

Figure 33: South-west view of Pretoria from the Extramural Building's roof.

Physical Context

The physical context focuses on the problems prevalent in Pretoria. Existing development plans, the overall structure of the city, and how the city is currently used will be investigated to culminate in the development of an urban framework. The Tshwane Inner City Regeneration framework will be used as the starting point for an urban scale investigation. The Civic Precinct is further developed to improve the public realm and unlock the social potential of the chosen site.

Urban Issue and intention

Public space in Pretoria is often limited to street edges, affording few opportunities to enter the blocks; thus pedestrians are banished to the sidewalk, and forced to navigate the city alongside vehicular traffic. Similarly, public buildings are limited and often not very accessible, affording access to only a select few. These situations limit city dwellers in the way they can engage with the city.

Lefebvre developed the concept of 'the right to the city' during the 1960s. The 'right to the city' hinges on an understanding of who the right applies to. According to Purcell, formal enfranchisement is based on citizenship (2002:102); the right to vote, the right to healthcare and the right to public services are all a matter of citizenship. In contrast to enfranchisement through citizenship, the right to the city aims to empower urban inhabitants. Lefebvre calls these inhabitants "citadins". Combining the enfranchisement gained through citizenship with that of the denizen, enfranchisement is earned through acting out the routine of day to day life in urban environments (2002:102).

The first right is the right to participation. Harvey (2012:4) describes this right as more than the right to access the resources a city has to offer, and more than the right to participate in the daily activities taking place there. He describes it as a collective, instead of individual, right to make the city after our "hearts' desire". The second right is the right to appropriate, i.e. the right of citadins to physically access, occupy and use existing urban space. This right extends further than the right of occupying existing urban space, and also includes the right to produce urban space that meets the needs of the citadins (Purcell, 2002:103).

Tshwane Inner City Regeneration Framework

The City of Tshwane developed a framework for the regeneration of the inner city. This framework aims to strengthen the administrative capital of South Africa through an ambitious long-term project. It outlines a series of precincts and how they relate to landmarks, gateways and the physical boundaries of the city. The West Capital precinct focuses on the provision of social facilities and housing in order to complement inner city uses and functions. The Salvokop precinct aims to be a mixed-use and government precinct and intends to enhance the importance of Freedom Park and improve its accessibility. The Government Boulevard will accommodate head offices and agencies for the government as well as for the City of Tshwane. The Ceremonial Boulevard will create a spine laden with historical significance running through the heart of the city. The Nelson Mandela Green Corridor precinct focuses on the development of Nelson Mandela Drive and the upgrading and damming of the Apies River to produce a visually pleasing promenade (South Africa, 2015:3-58).

The Civic Precinct overlaps with the Ceremonial Boulevard and includes the Volkskas Building, the State Theatre, Lilian Ngoyi Square, the Women's Museum, the Sammy Marks Building, the brand new Tshwane House and the Extramural Building. New offices for government services as well as an extended public space network are planned for this precinct (Department of Public Works (DPW), 2015:37). The Civic Precinct will be the focus of the dissertation's urban framework and will be discussed later in this paper.

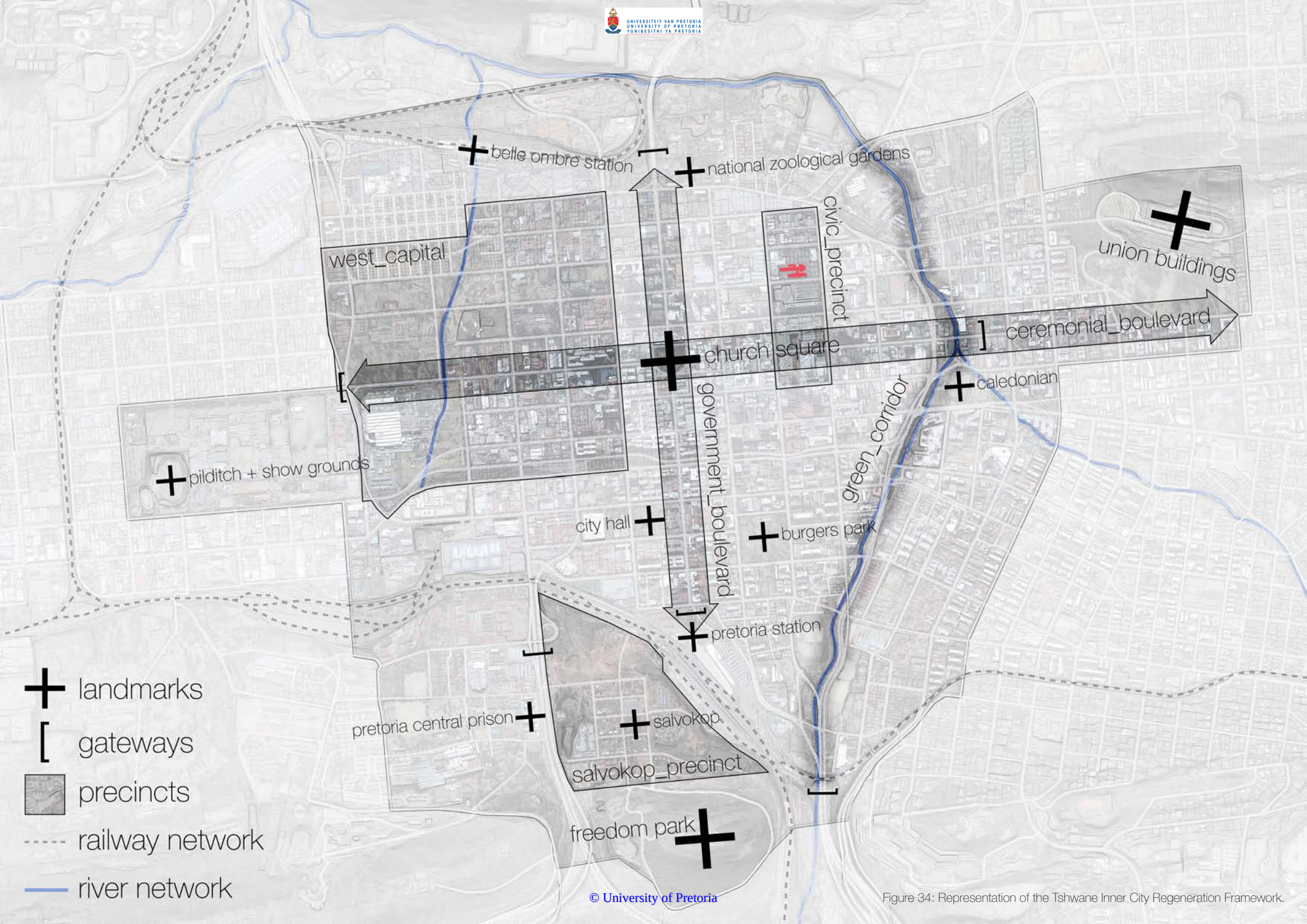

Figure 34: Representation of the Tshwane Inner City Regeneration Framework.

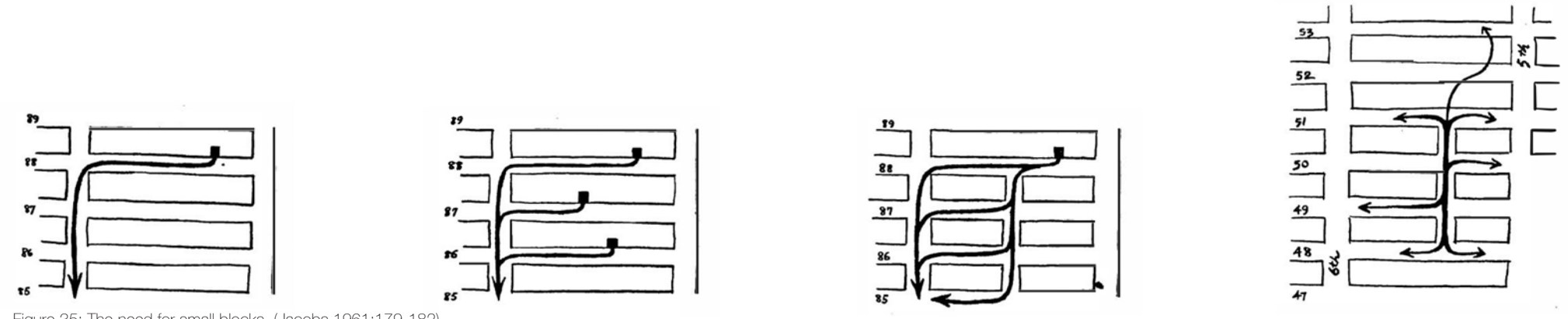

Figure 35: The need for small blocks. (Jacobs 1961:179-182)

Block Morphology

In *The death and life of great American cities*, Jane Jacobs (1961:150) states: "Most blocks must be short, that is, streets and opportunities to turn corners must be frequent." She explains that the need for small blocks alongside the need for aged buildings and the need for concentration are conditions that allow the generation of diversity in city streets and districts. She uses New York's long blocks as an example to illustrate how they isolate one another and choke economic growth. Increasing the opportunities to turn a corner can improve the walkability of a city, stimulate the economic growth of a district, and ultimately aid in the generation of diversity within the city (Jacobs, 1961:179).

The blocks of New York City are comparable in length, from east to west, to the average block found in Pretoria's city centre. However, Pretoria's blocks are about twice as long in width, from north to south, compared to those of New York, which simultaneously exaggerates the size of the block and the problems that arise from the lack of opportunities for city dwellers to turn a corner.

In the early stages of the city's development a system of arcades in the form of narrow walkways and alleys developed as a result of the size and shape of its blocks. The majority of these arcades run from north to south as a mid-block means for pedestrians to navigate between parallel streets (Le Roux, 1990:48).

In the spirit of Jacobs's need for small city blocks, the development of the urban framework will attempt to subdivide the large blocks of the Civic Precinct to create routes for the inhabitants of the city to use and explore.

Psychogeography

Psychogeography is an alternative way of reading the city through the practice of 'drifting', a practice that encourages active participation, discovery and re-discovery. In an urban setting the term 'geography' takes on an entirely new life, a life not only concerned with the effects climate and soil composition have on the economic structures of a society (O'Rourke, 2013:7). In such a setting geography must expand to include the built environment and all the accompanying physical factors that arise from urbanity itself – factors that include the structure of the city, its composition, and the physical and implied boundaries that urbanity forms.

The Letterist International describes psychogeography as the science of relations and ambiances. Debord offers a more comprehensive definition as follows: psychogeography is the mapping of the physical environment and its specific effect on the emotions and behaviour of people (O'Rourke, 2013:7).

In 1971 William Whyte started the Street Life Project by documenting the behaviour of ordinary people and how they used various spaces (Whyte, 2001:8). The success of public space was measured and based on how much social activity takes place within it. Whyte's study was in itself a kind of psychogeographic investigation.

The study resulted in seven simple factors that hold the key to the success or failure of public space within the city. How a public space relates to the street is the first and most important factor that contributes to its success or failure (Whyte, 2001:54). A variety of sitting spaces that includes chairs, benches, ledges and stairs provides users with a choice of where to sit (Whyte, 2001:24). Sun, trees and water are the three natural amenities that contribute to the comfort of a public space. Providing choices to either sit in the sun or under the dappled shade of a tree is essential (Whyte, 2001:46). Drinking fountains provide the city dweller with free drinks of water. Water can also be used as an aesthetic feature, providing grey noise to drown out the sounds of the city, and can even be used for refreshing one's feet (Whyte, 2001:48). Food attracts people to public spaces and offers a great social activity (Whyte, 2001:50). The final factor that contributes to the level of social activity in a public space is what Whyte refers to as triangulation. Triangulation is meant here as events, spectacles and performances – essentially anything that will make people stop and watch something happen (Whyte, 2001:94).

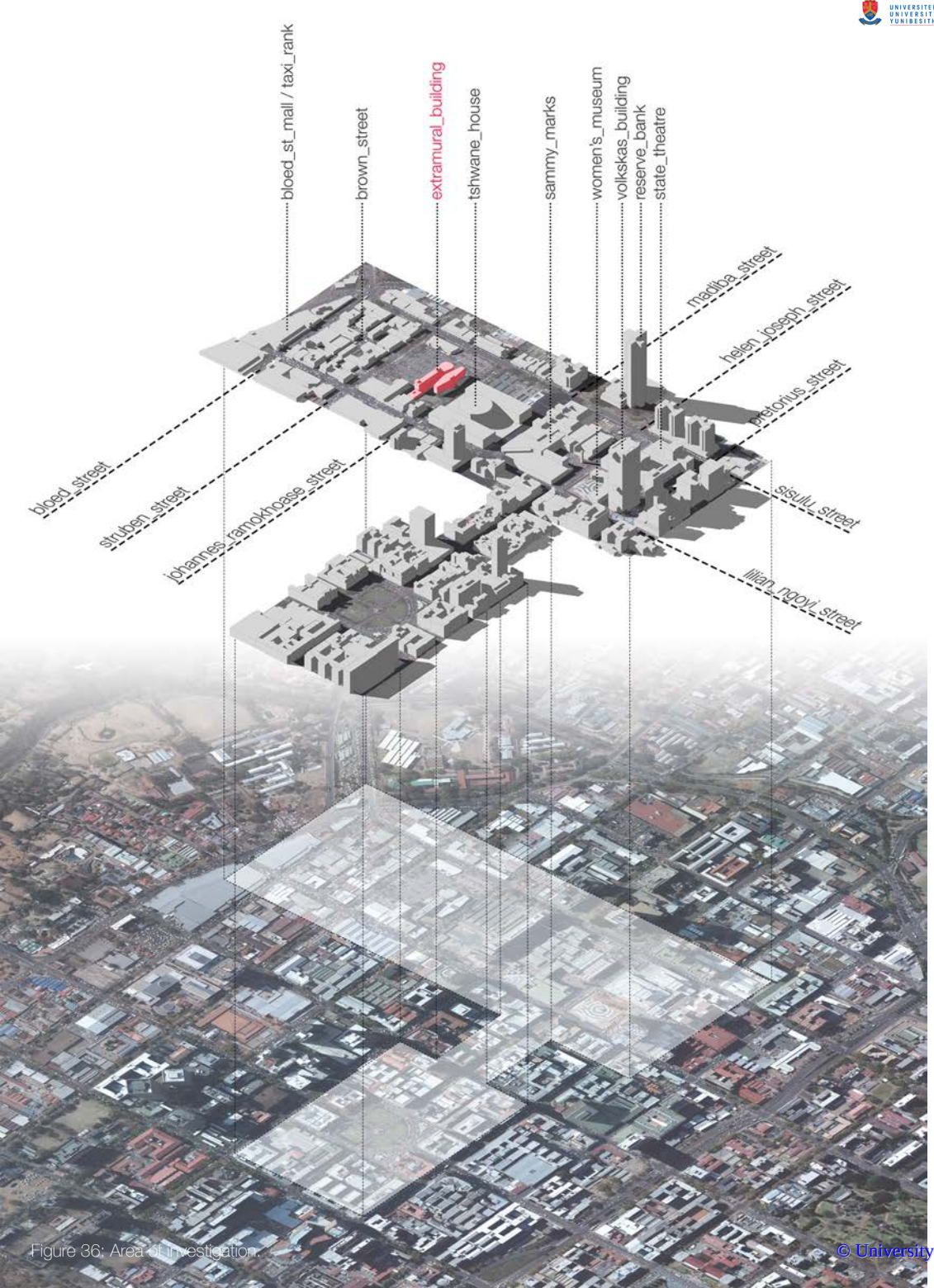

Figure 36: Area of investigation.

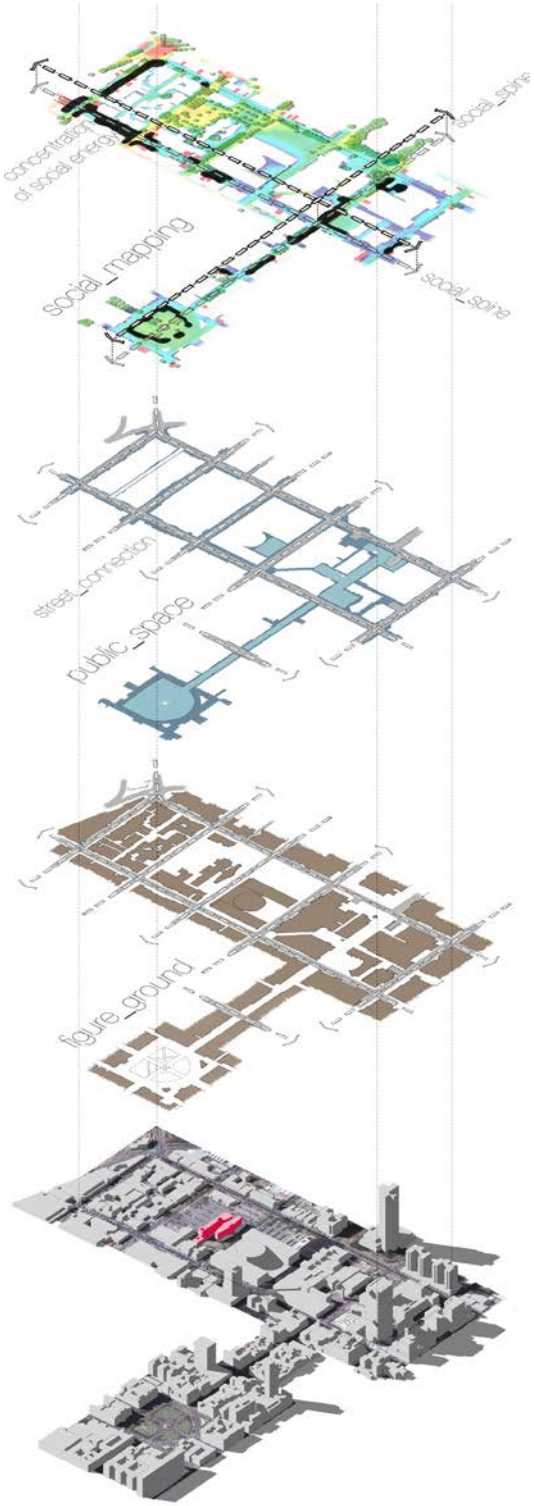

Figure 37: Mapping of civic precinct.

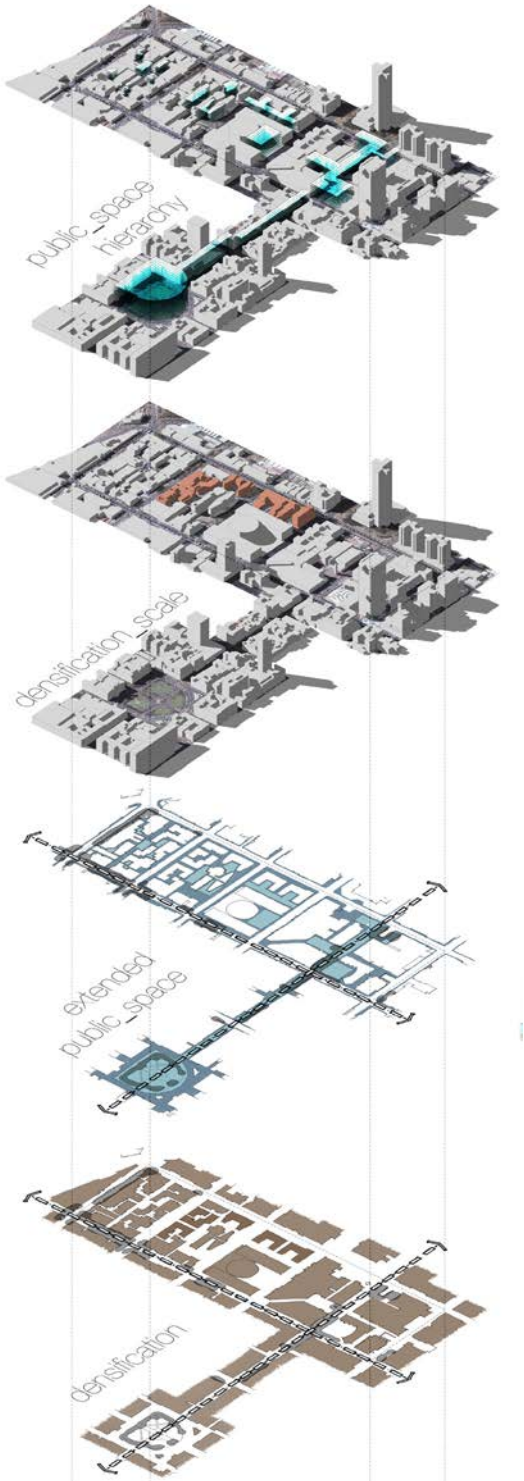

Figure 38: Mapping of civic precinct.

For this project Whyte's factors were mapped individually throughout the civic precinct, including Church Square, arguably the most important public space within in the city. The primary public spaces were identified and their relation to the street was documented. Sitting space was limited and often took the form of stairs or ledges. Streets and spaces that ran from east to west received more sunlight, while streets and spaces that ran from north to south were distinctly darker. Trees were mostly found along street edges and provided some pleasant sidewalks and pedestrian routes. A distinct lack of water was observed. Church Square hosted a number of fountains that are out of order, while a functional but inaccessible water fountain could be found outside the Reserve Bank. The only functional and accessible water fountain sat outside the entrance to the State Theatre. An abundance of formal restaurants and fast food establishments were scattered throughout the precinct. Mobile food vendors were less abundant and mostly located on sidewalks. Triangulation took two forms: organised events that take place on the major squares of the precinct, and temporary market stalls along prominent routes that are erected on a daily basis.

The mapping of these physical factors resulted in a psychogeographic understanding of the precinct and led to the identification of social energy pockets. These energy pockets are nodes where three or more of the physical factors overlap. The culmination of the mapping is the identification of two social energy spines, the first running along Lilian Ngoyi Street and the second along Helen Joseph Street, where the majority of social energy and flow of people can be found.

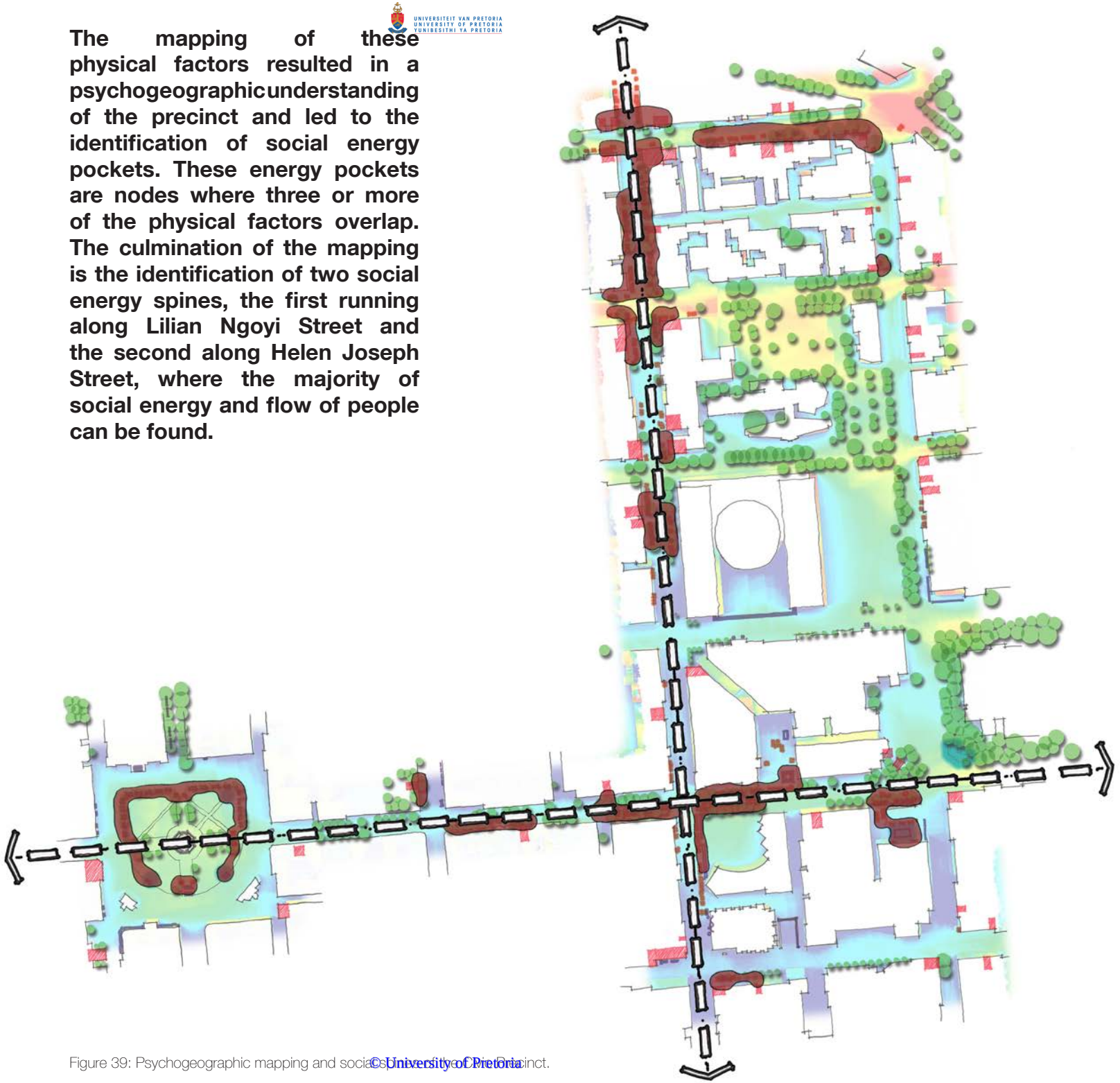

Figure 39: Psychogeographic mapping and social spines of the precinct.

Social Space Framework

In the spirit of Jacobs's need for small city blocks, the development of the urban framework attempts to subdivide the large blocks of the Civic Precinct to create routes for the inhabitants of the city to use and explore, resulting in an additional way to navigate the city. By allowing strategic movement avenues for pedestrians – conceptualised like open-air arcades – within the blocks of the Civic Precinct, the framework attempts to aid in the generation of diversity and the social and economic growth of the city.

While the intention with the framework is to extend the public realm, it is recognised that not all open space needs to be public, and not all public space needs to be social. The intention is not to move the energy that exists along the social spines. The framework aims to tap into the spines by providing space for it to grow, allowing the social energy to penetrate the blocks. The framework also recognises that there are different types and scales of public spaces and attempts to mediate among them by gradually adapting type and scale towards the culmination of public space in Church Square.

The intention with the development plan for the Civic Precinct is to create a world class place for the people by extending the public realm, and improving access to amenities. Along the proposed pedestrian route new parks and squares are proposed. The precinct is divided into four districts: social, legal, municipal and cultural. The amenities of each block are programmed according to their respective districts, placing a variety of public services throughout the precinct.

An additional layer of development was applied to the block surrounding the Extramural Building by applying Whyte's seven physical factors. This block features a series of legal amenities and social services that include the Centre of Constitutional Rights, the Workmen's Compensation Fund, the South African Police Service Criminal Records Centre, the Road Accident Fund Centre and the Justice College. Access to these services is gained from the street edge as well as the pedestrian route that runs through a central public space.

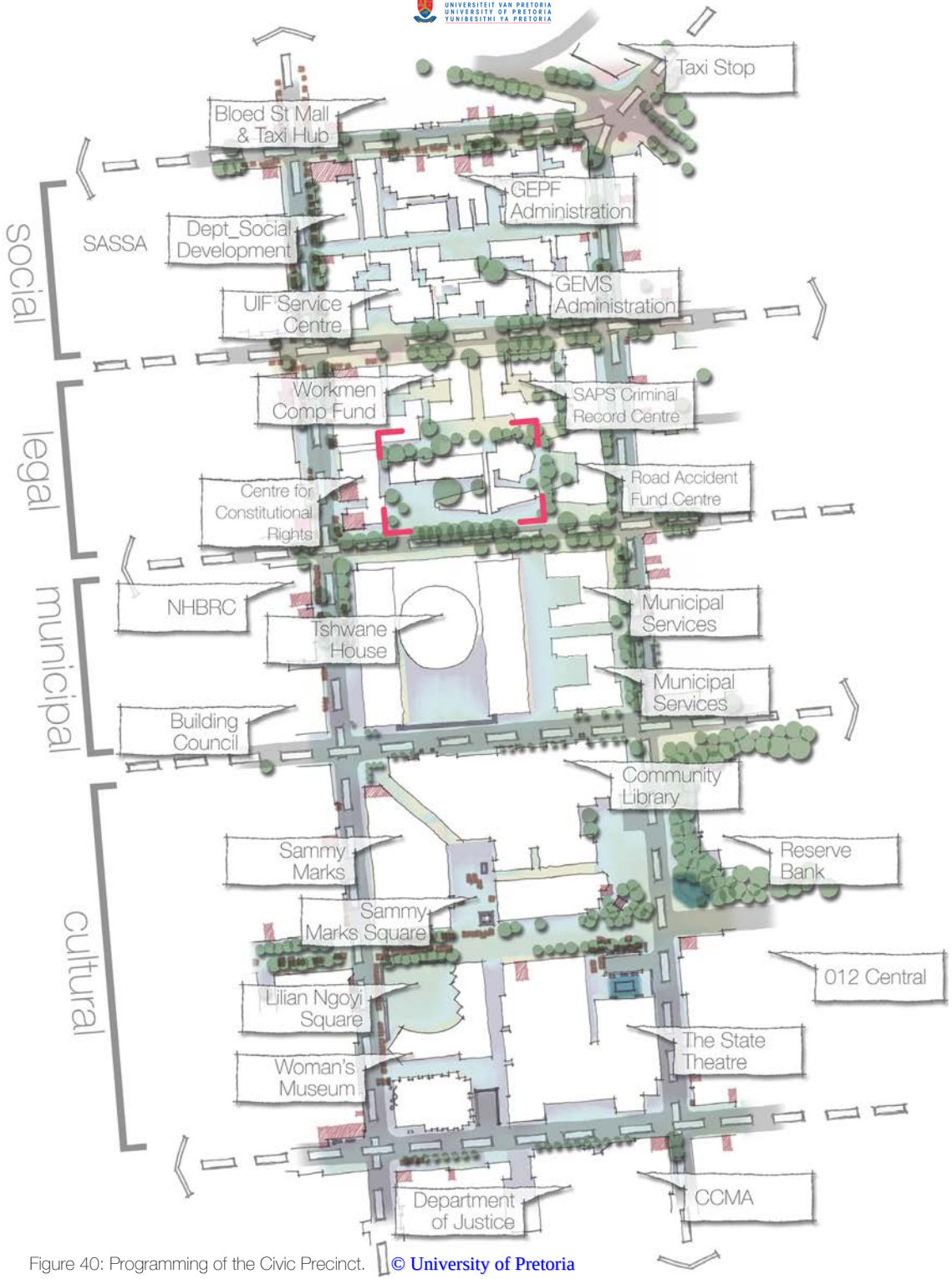

Figure 40: Programming of the Civic Precinct.

In conclusion, the Social Space Framework responds to the uncomfortable condition that arises from having to navigate the city alongside vehicular traffic. The framework stems from a certain understanding of 'the right to the city', i.e. that everyone has a right to participate in the daily rituals and activities of the city, to collectively shape the city, to occupy and use urban space, and even to produce it. The framework builds on the existing development plan that the City of Tshwane outlines in its Inner City Development and Regeneration Strategy by further developing the Civic Precinct. The framework attempts to mitigate the issues that arise from the immense size of Pretoria's city blocks by adding a new pedestrian route. Finally, the framework attempts to harness the social energy of the city by interpreting the results of a psychogeographic mapping exercise in an attempt to enhance the social and cultural value of the Civic Precinct.

Figure 41: Paley Park in winter

ntrance on 53rd Street

Contextual Precedent

Figure 43: Tree canopy

Figure 44: Public art

Figure 45: Moveable furniture

Architect
Zion & Breene Associates

Project
Paley Park

Program
Public Space

Location
New York City, New York, United States of America.

Year
1967

Paley Park is a small privately-owned public space in the heart of New York City, nestled among a couple of low-rise buildings just off East 53rd Street. The park was commissioned by William Paley and opened in 1967. It provides the inhabitants of the city with a much needed escape from the busy streets of Manhattan (https://www.pps.org).

The park is a great example of a successful small urban space that displays the factors that William Whyte formulated in his Street Life Project (Whyte, 2001). It has a great connection to the street, is raised above street level by only four steps, and gives passers-by a view into the space. It provides a variety of seating opportunities with light, moveable mesh chairs and tables as well as the steps themselves. The trees give a human scale to the space, while modulating sunlight and providing a meaningful connection to nature. A water feature drowns out the noise of the city. The park is flanked by a small restaurant, and mobile food vendors often set up just outside the park. Buskers often provide a bit of entertainment and a sense of occasion that attracts people to the space.