



Figure 6.1 View from Visagie Street to Northern Wing of Pretoria City Hall (Hoffman 2017)



06

Design Development

The design of the proposed scheme initially focused on occupying and programming Pretorius Square and the neighbouring streets. Multiple variations were explored as a way to appropriately occupy the square, all of which were focused around a public-political interface. Through further exploration, it was determined that the development of Pretorius Square would not be successful in its reactivation as a political platform without the involvement of Pretoria City Hall, therefore, the focus of the design exploration shifted mainly onto City Hall and its positioning as an important civic centre as a response to the initial design concept, the heritage of the building as well as supported in the theoretical argument of the value of civic centres to democratic cities and its progression.

The general approach taken is that of reactivating Pretoria City Hall, moving it away from being a lost civic centre towards becoming an active participant in the daily activities of the general population and being a facilitator of political activities.

By doing so, the intention is to change the hegemonic nature of Pretoria city hall from that of a strong representation of the past, into a structure which is representative of the people and their ability to move on from the past and use it as a foundation on which to build a stronger nation and identity as called for by postcolonial thought.

The notion of transparency, spawned by the current political unrest and censorship witnessed in the South African Government, is a strong driver in the programming and articulation of the design. The core intention is the reactivation and utilisation of city hall as a debate arena around which the civic centre could develop. The public would be provided with an important platform, in the existing hall, from which it would be able to directly express misgivings, and engage with opposition political parties, as a means to emphasise the importance of public involvement in our democracy. Through the establishment of the core focus, the design was further developed so to

strengthen and support the function while at the same time encouraging general use and interaction. This was done so to create a stronger link with the existing structure, ultimately allowing it to become the civic centre it was originally intended to be.

6.1 - Vision and Intetion

6.2 - Design Precedent

The Nelson-Atkins Museum of Art and its extension, the Bloch Building, see the merging of the building with the landscape as a means of creating an experiential architecture, which unfolds for visitors through their individual perceptions as they move through space (ArchDaily, 2008). The design extends through the landscape on the eastern edge of the site with five 'lenses' being the only elements which break through the landscape. The new Bloch Building serves as an extension to the existing Nelson-Atkins Museum, a Beaux-Arts building constructed in 1933 (Fairs, 2007).

While the quiet, yet striking presence of the addition with its translucent façades is in stark contrast with the existing, the new complements the old through its framing and adaptation of the physical cues provided by the old. Proportionally, the new responds to the presence of the existing through the articulation of its 5 lenses, which distracts from the actual scale of the building and therefore further respects, retains and strengthens the existing.

and the user, the mediator of how they experience the space.

The value established by the Nelson-Atkins Museum of Art as a precedent is that of a response to heritage through architectural intervention so that the new builds onto the existing, responding to cues provided by it and using these in the creation of an identity. The new does not take away from the existing. Rather, it adds to its hegemonic presence through a lighter material palette and a suggestion of massing through its manipulation of landscape and building. It builds onto the existing and, by doing so, creates a new foundation, elevating the cultural significance and value provided by the architecture. It is an example, similar to that of the Reichstag and the Dresden Military History Museum, of how architecture can benefit from the past and be used to reactivate the old, bringing it forward reconnecting it with modern society.

Figure 6.2 Top Right (1); Landscape and the lenses (Ryan n.d)

Figure 6.3 Middle Left (2); Aerial of complex (Hursley n.d)

Figure 6.4 Middle Right; Circulation between the new and the existing (Hursley n.d)

Figure 6.5 Bottom Left (4); Entrance of new in relation to the existing with pond above parking garage (Hursley n.d)

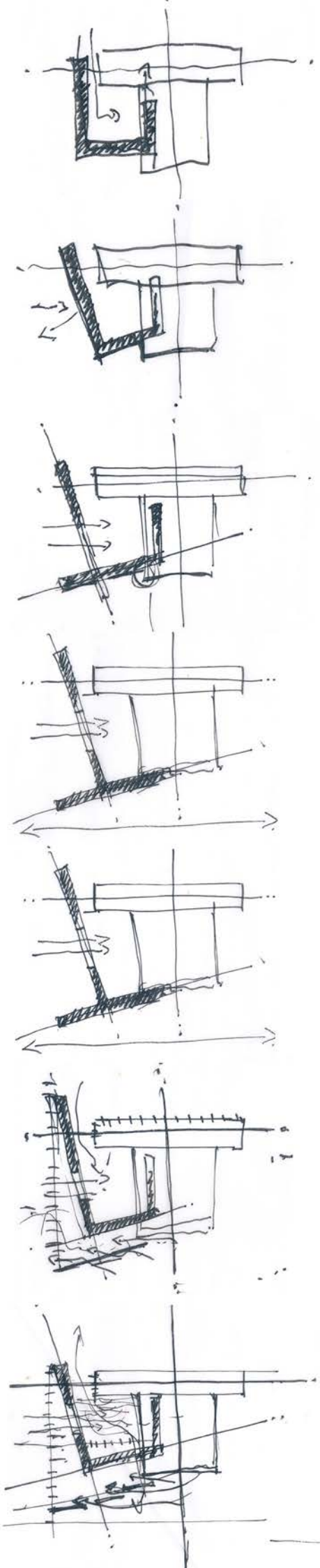
Figure 6.6 Bottom Middle (5); Internal circulation in the new (Ryan n.d)

Figure 6.7 Bottom Right (6); Street view (Hursley n.d)

The architecture is designed along a series of routes which are used to encourage exploration as well as connect to the outside world by framing different views of the surrounding museum complex. Through the use of subdued colours and spaces, the architecture becomes a backdrop to the programmatic function and exploration of the building. It acts as the facilitator,



Figure 6.8 Design Explorations
(Author 2017)



6.3 - Design Explorations

6.3.1 - Pretorius Square Exploration

Pretorius Square Model 1

The initial concept model for the square was an exploration in mirroring the building onto the landscape, done in an attempt to respond to the symmetrical nature of the existing while maintaining a sense of contestation as proposed in the design intention. Further layering involved movement of the public with the main lines of sight held by the City Hall tower.

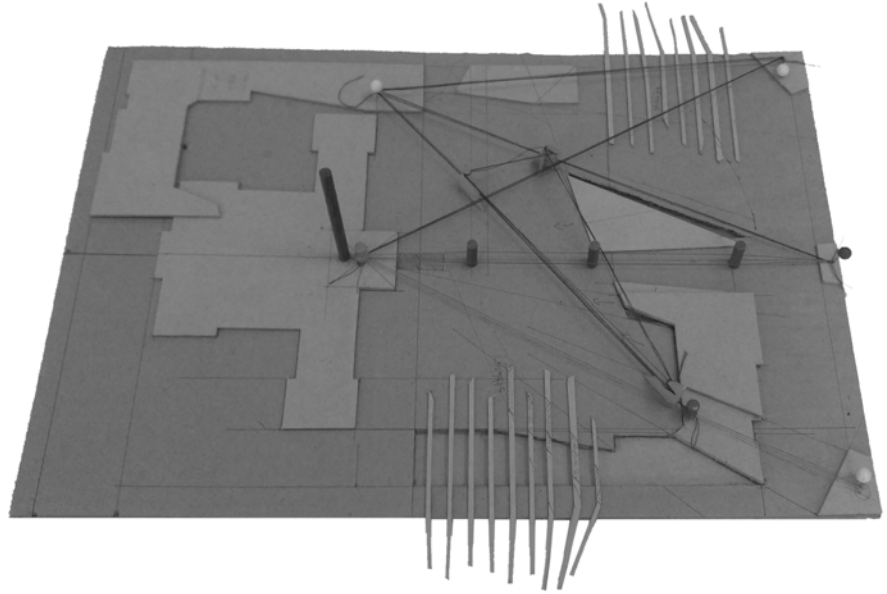


Figure 6.9 Right; First Square iteration (Author 2017)

Pretorius Square Model 2

The second model exploration saw a focusing of the square and its routes towards the new building on the northern edge of city hall. Nodes were positioned at the overlays of routes and the concentric circles moving outwards from city hall. The intention was to explore an overlay of the direct movement of protest with that of concentrated nodes of activity focused towards city hall as a response to protests identity addressed in the urban vision as well as the postcolonial perspective in an attempt to strengthen the public's role in the space.

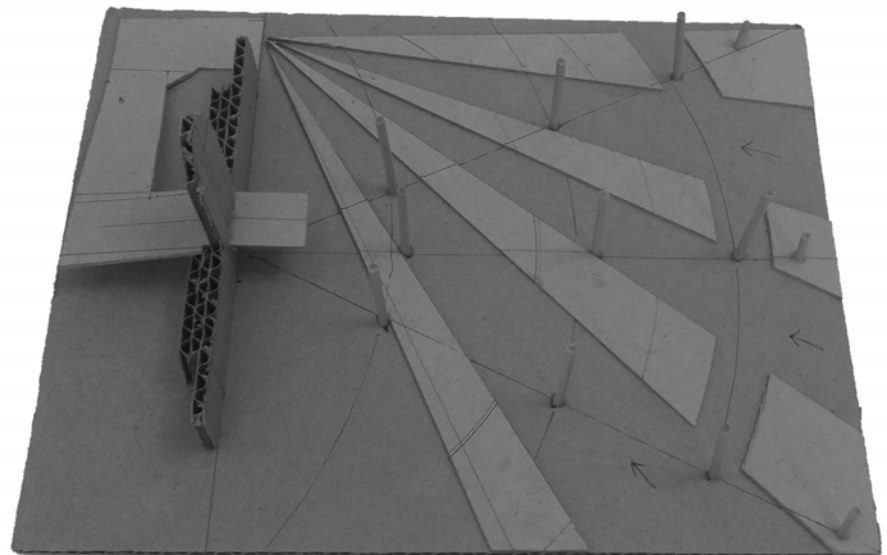


Figure 6.10 Right; Second Square iteration (Author 2017)

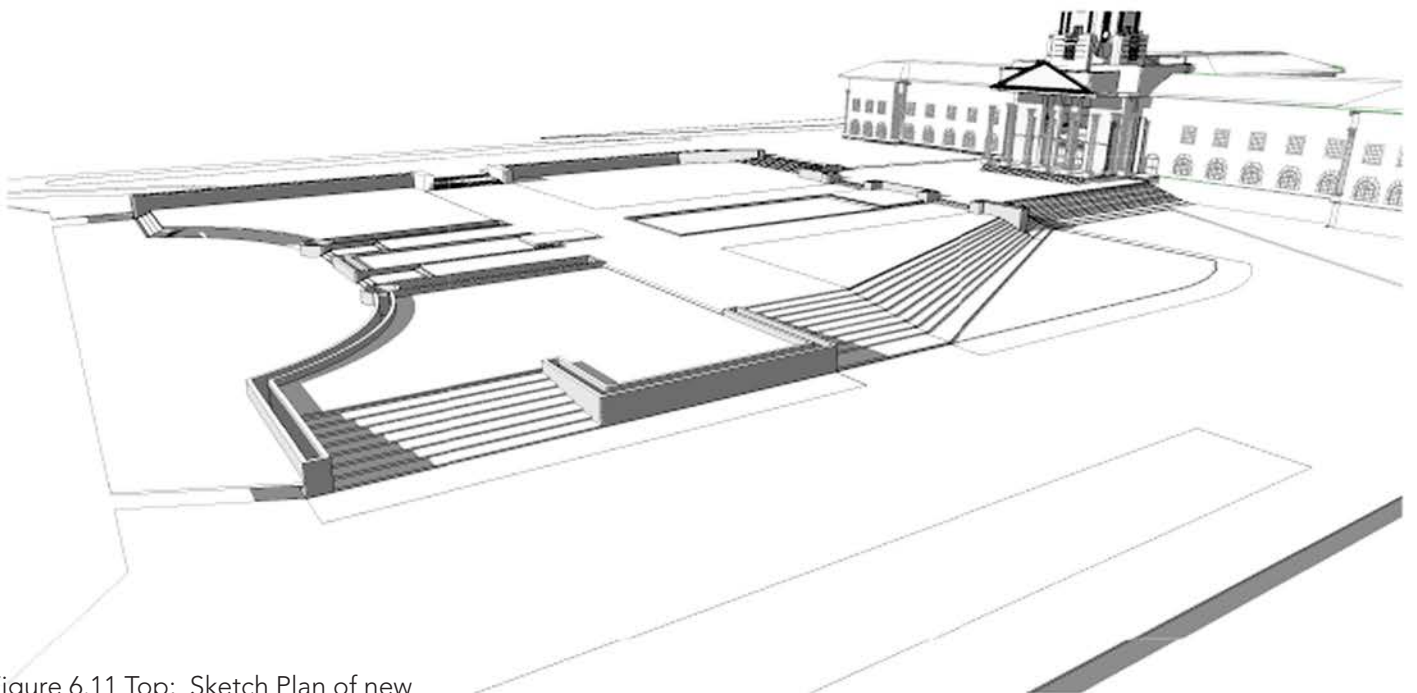
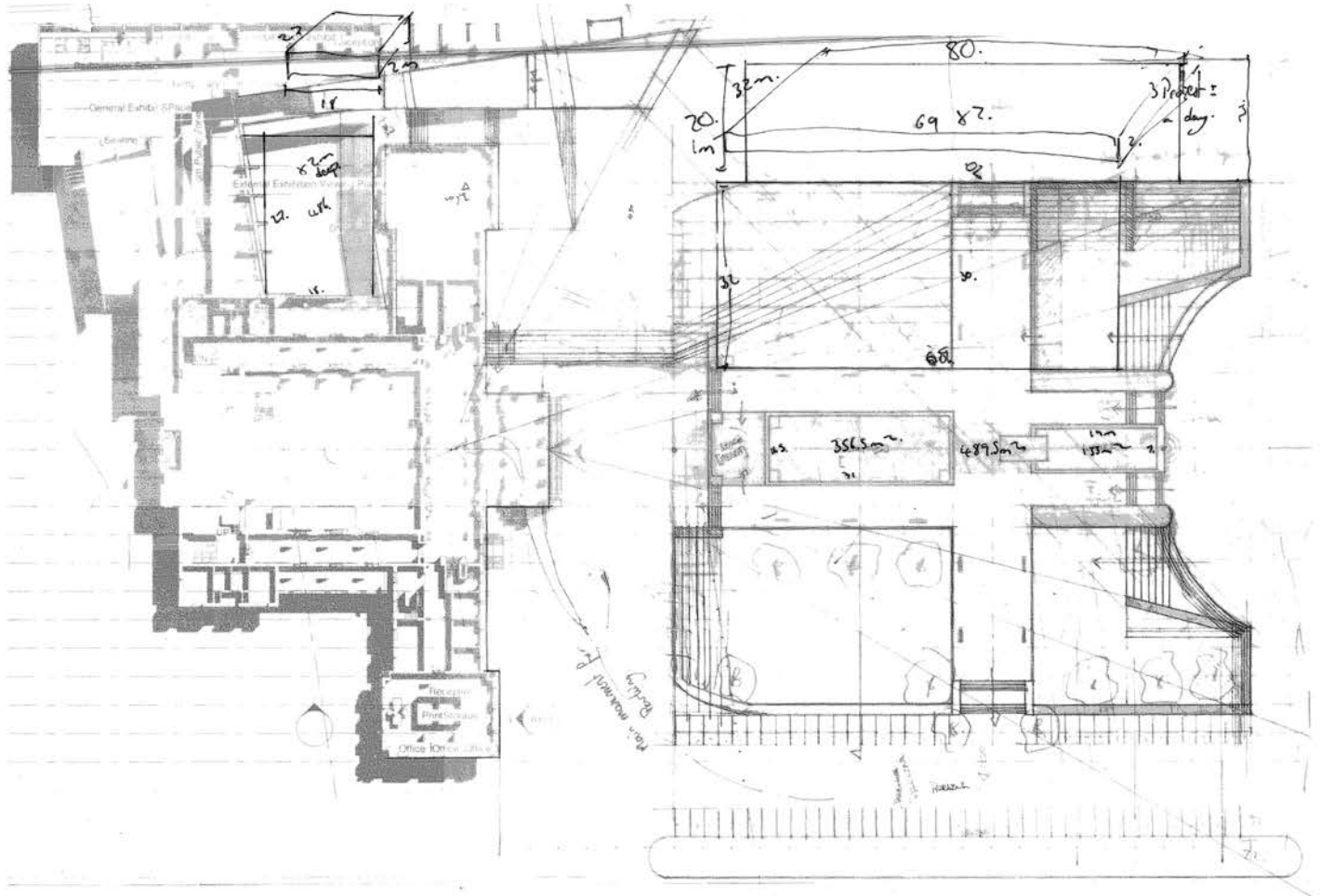
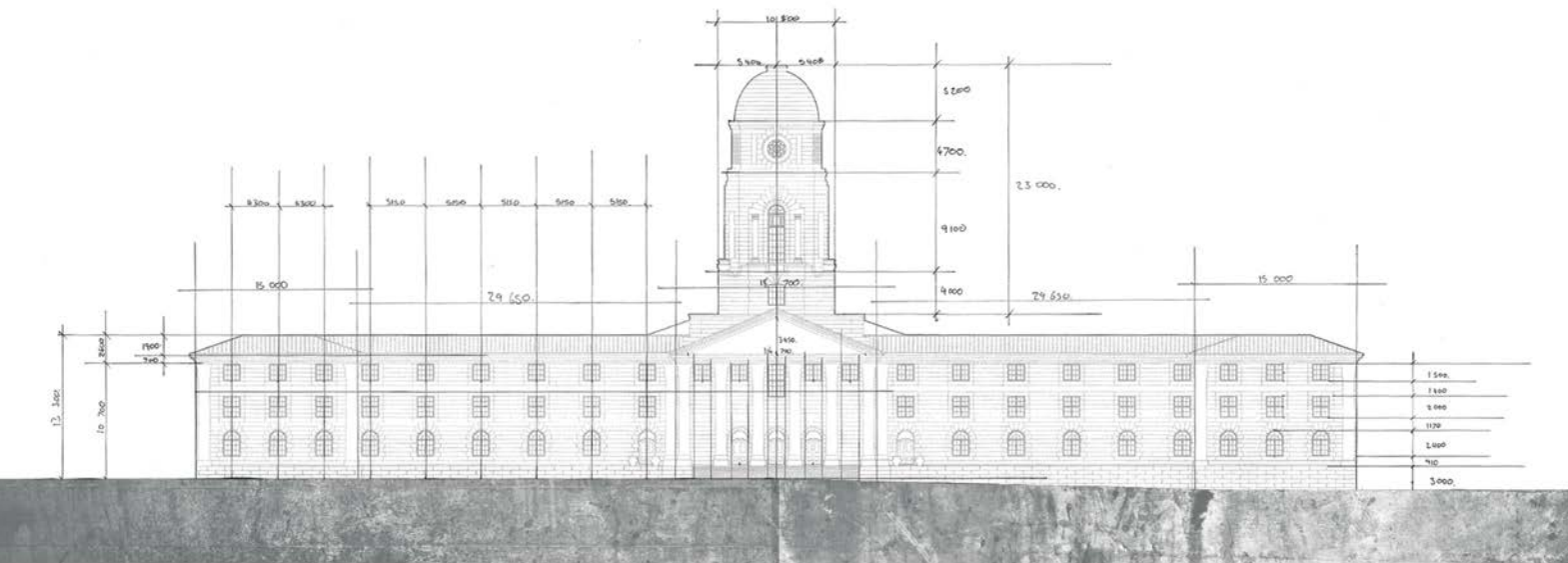


Figure 6.11 Top; Sketch Plan of new Pretorius Square (Author 2017)
Figure 6.12 Bottom; 3D of new Pretorius Square (Author 2017)

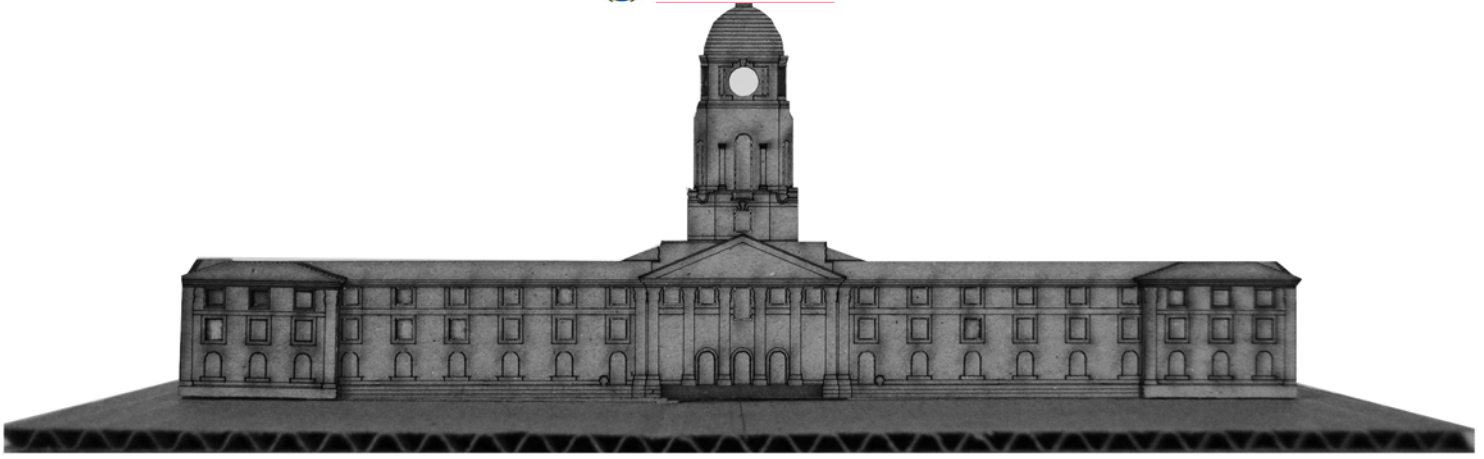


6.3.2 - Facade Model Explorations

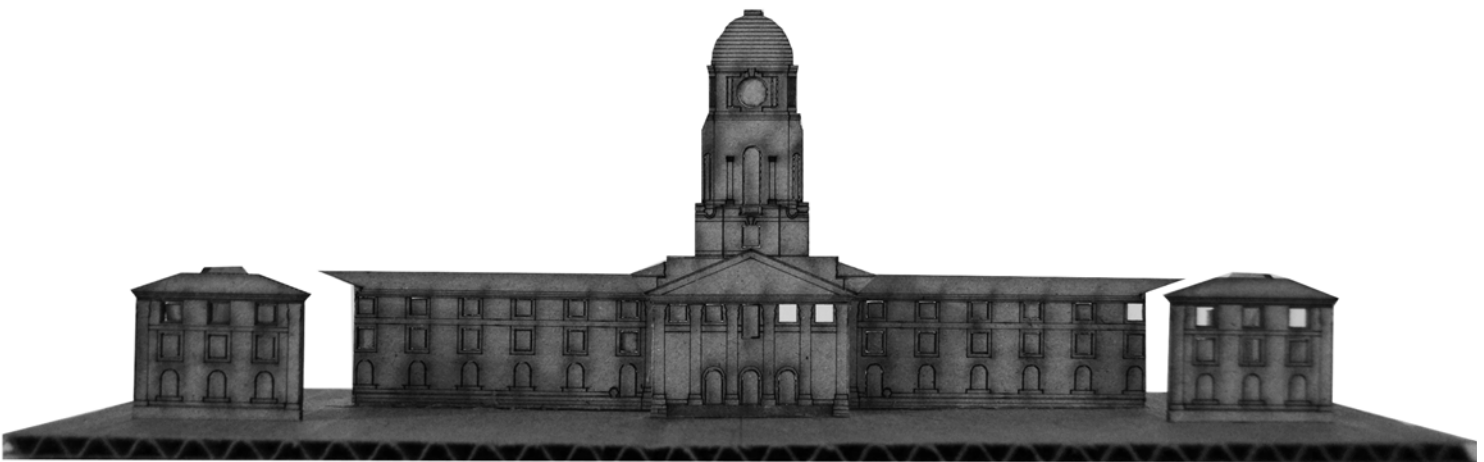
A prominent and important aspect of the existing City Hall is its main eastern elevation. It is the only façade of the building constructed out of sandstone, and the only one which expresses the intentions of the past and help to contain Pretorius Square.

The façade was explored through models as a means to gain an initial understanding of its established value in the context and establish what, if anything, would be an appropriate design intervention.

Figure 6.13 Above; Existing facade
 Figure analysis (Author 2017)
 Figure 6.14 Right Top; Facade Iteration
 1 (Author 2017)
 Figure 6.15 Right Middle; Facade
 Iteration 2 (Author 2017)
 Figure 6.16 Right Bottom; Facade
 Iteration 3 (Author 2017)



1. The first model was that of the existing façade as a means to gain an initial understanding of it.



2. The second model was an investigation of the façade's main elements, dividing these into individual zones so to create new entry points. The

investigation was done in an attempt to challenge the hegemonic nature of the existing façade by breaking down its heavy presence through

these separations. Through this exploration the nature of the façade and the effectiveness of its elements as a whole was made present.



3. The third investigation saw an extension of the columns positioned at the main entrance and both the southern and northern wings, as a tool in the creation and control of space

leading from the square to the building's interior. The investigation was a second attempt to challenge the hegemonic nature of the existing through the continuation of an

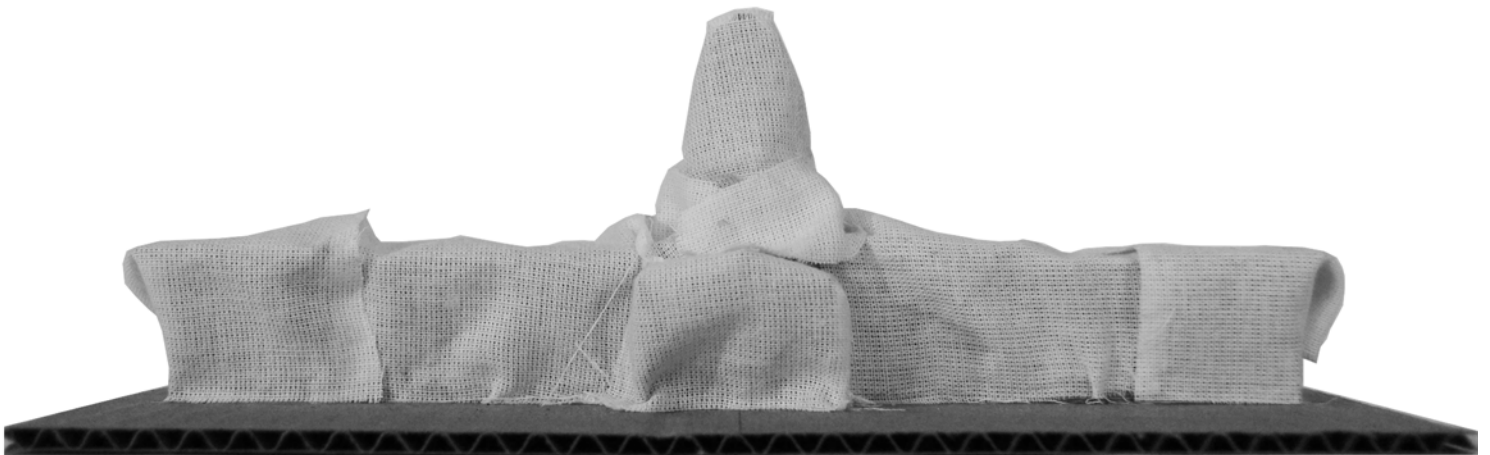
ordering element in conjunction with the idea of hybridisation and the merging of different ideals.



4. The fourth investigation explored the idea of removing the grounding elements of the façade found between the wings and the main entrance. The investigation

was done as a response to the postcolonial perspectives which challenges our understanding of power. Through the removal of the facades grounding elements the public is given greater

opportunity for access and in turn, challenges the power exerted by city hall.



5. The fifth investigation took inspiration from the works of Christo in an attempt to understand the massing and balance of the main façade. Furthermore, the investigation

was done in an attempt to understand the heritage and significance of the façade to the understanding and value of the building. It questioned whether the massing

represented by the wrapping would remove or undermine its presence.



6. The final investigation explored the complete removal of the northern façade in an attempt to create a clearer divide between the new and the existing. The divide was a

response to Noble's (Noble 2008) theory of hybridisation and the facades ability to merge with a new identity.

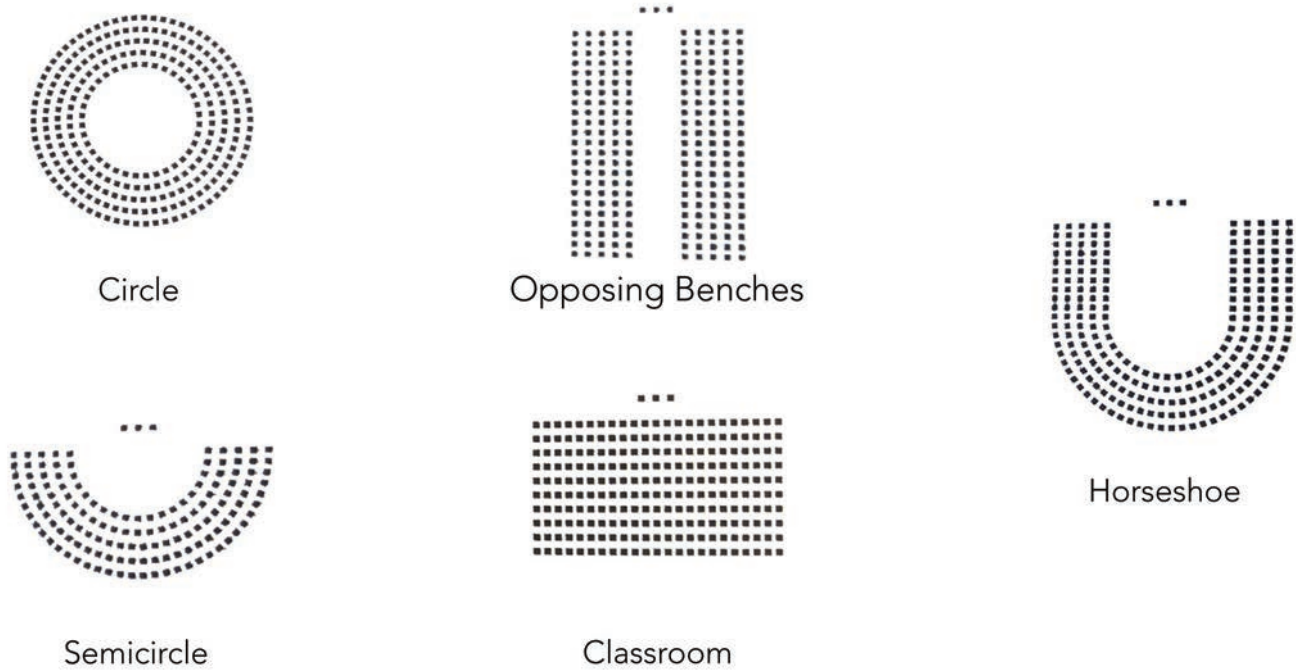
Conclusion:

Through the investigation of the main façade of Pretoria City Hall, the establishment of its heritage value is supported. The investigation led to the conclusion that the best response to the heritage of city hall and its main façade would be to leave it untouched with the eastern elevation of the new subtly suggesting its presence. The exploration further supports the argument of the horizontal emphasis of the new as a response to the existing.

Figure 6.17 Left Top; Facade Iteration 4 (Author 2017)

Figure 6.18 Left Bottom; Facade Iteration 5 (Author 2017)

Figure 6.19 Above; Facade Iteration 6 (Author 2017)



6.3.3 - Debate Arena

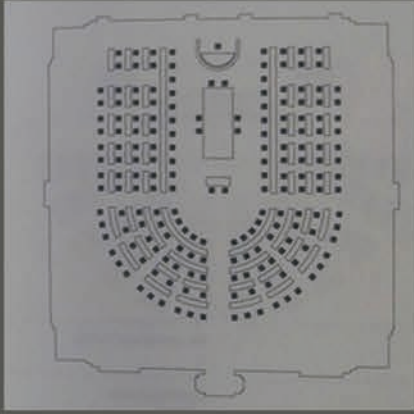
Central to the design is the new Debate Arena situated in the main hall of Pretoria City Hall. The design of the arena was approached with the intention of creating a space which would best facilitate debate and the interaction of the public with the oppositional parties housed in city hall.

In order to establish an appropriate design for the new debate arena a variety of parliaments were investigated. Parliaments were chosen as a good design precedent as, according to XML (2016), these are the spaces in which politics are practiced and where collective decisions take form in a setting where political activities are organised by architecture. As the main political spaces in society for the collective exchange of ideas, these are spaces in which different

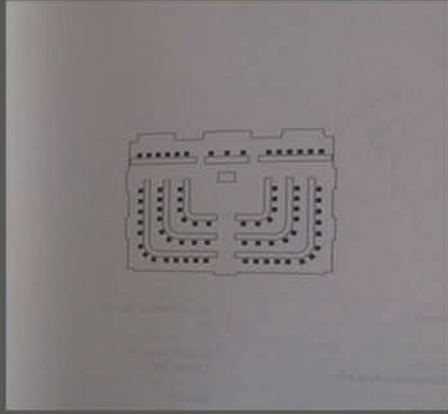
political positions can be confronted, and therefore developed (XML 2016: 7).

Although society has developed, the architecture of parliaments has not (XML 2016). It has remained virtually unchanged and is still intended to facilitate our adapted society and ever increasingly complex political process (XML 2016: 8), therefore, it is the intention with the new debate arena to learn from parliaments and develop a space which responds to society and political climate that are both changing. To focus the investigation, countries identified by the Economist Intelligence Unit's Democracy Index (EIU Democracy Index 2016) with full democracy (figures 1 to 10) were investigated as well as South Africa (11).

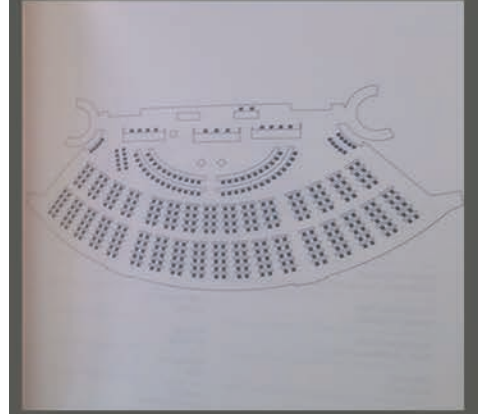
Figure 6.20 Above; 5 types of parliamentary arrangements (XML 2016)
Figure 6.21 Right; Parliaments from countries with full democracy (XML 2016)



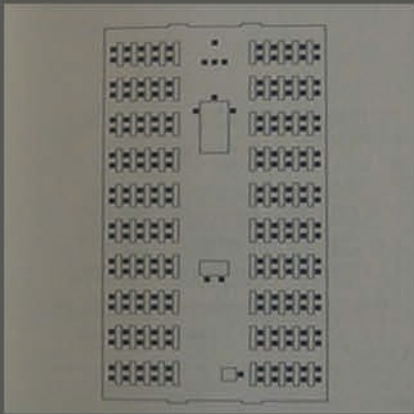
1. Australia



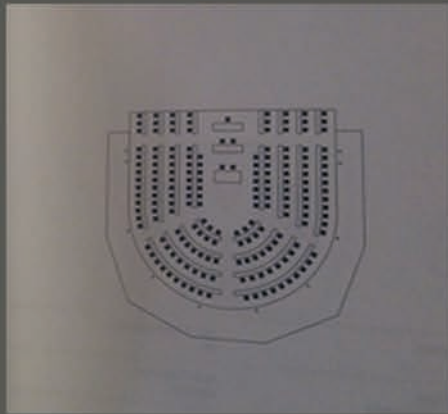
5. Iceland



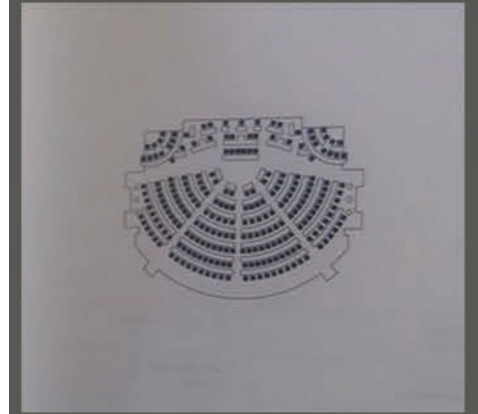
9. Sweden



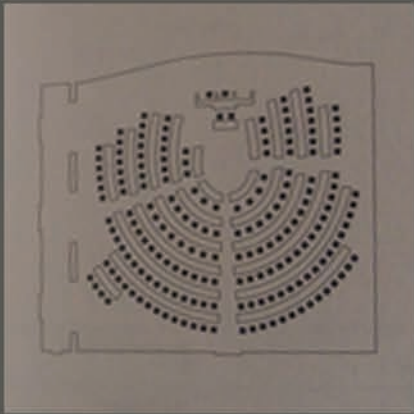
2. Canada



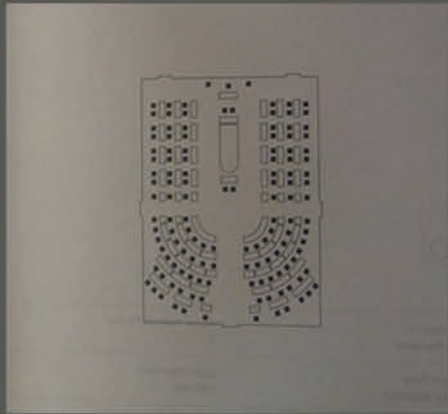
6. Ireland



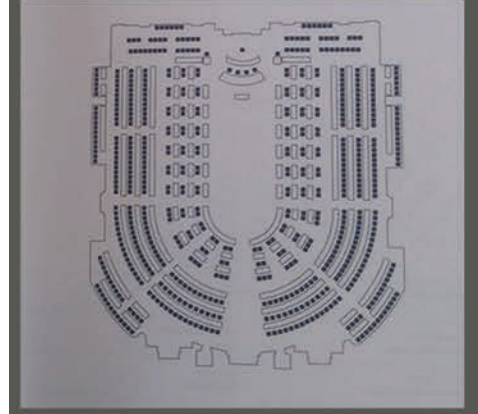
10. Switzerland



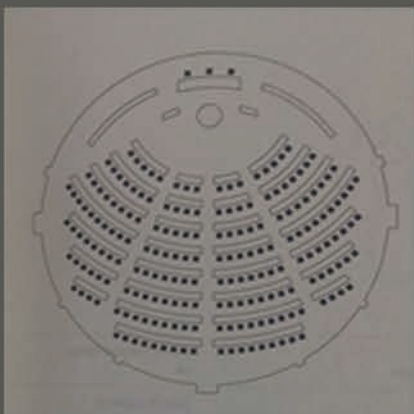
3. Denmark



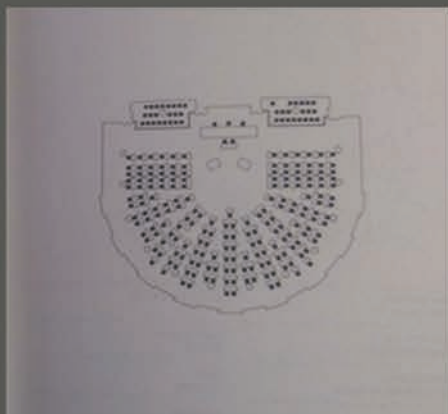
7. New Zealand



11. South Africa



4. Finland

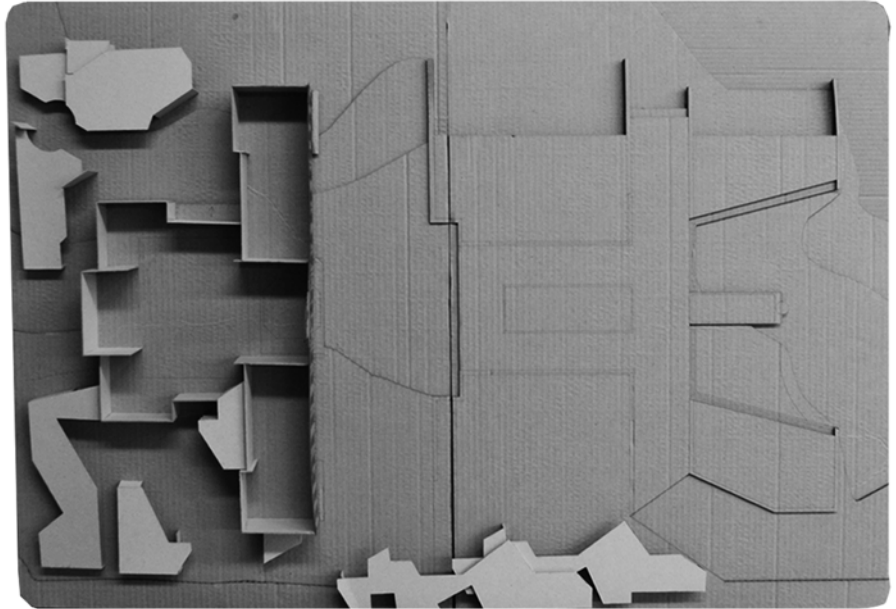


8. Norway

A large portion of the design progression and development of the project was done through models. The initial models were used as a means to quickly test the appropriateness of site selection and the manifestation of the design intentions in and around the existing structure. Following the initial concept models and the establishment of the designs at the northern edge of City Hall, the models were used to refine and test multiple iterations so to establish an appropriate response to contrast the existing while still enabling the core focus as a civic centre.

6.3.4 - Model Iterations

Figure 6.22 Design Iteration 1 (Author 2016)
Figure 6.23 Below; Design Iteration 2 (Author 2016)
Figure 6.24 Right; Design Iteration 3 (Author 2016)

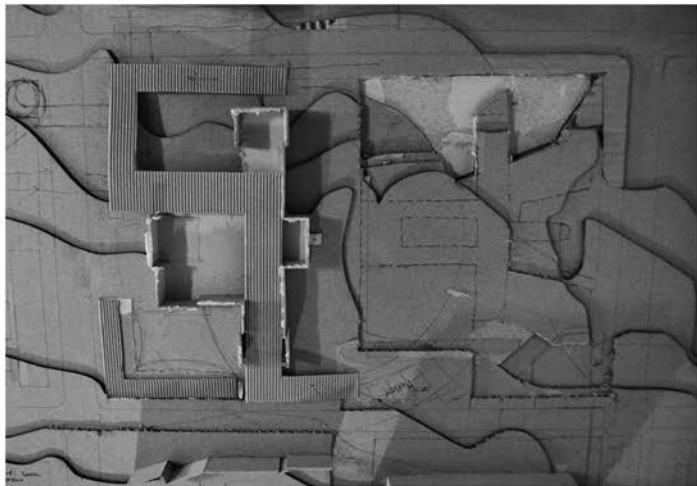


Iteration 1 (1:200) - The building as a tool in the mapping the site

The initial model exploration was done as an exercise in understanding city hall and its immediate context as well as the initial exploration of the contestation of the new.

The model was an intuitive exploration of space, whereby architecture was placed based on the visual appropriateness for a given function. It was the initial attempt in applying the

theories supported in the argument which were grounded hybridisations contextual understanding in attempt to address the issue of the lost civic centre.

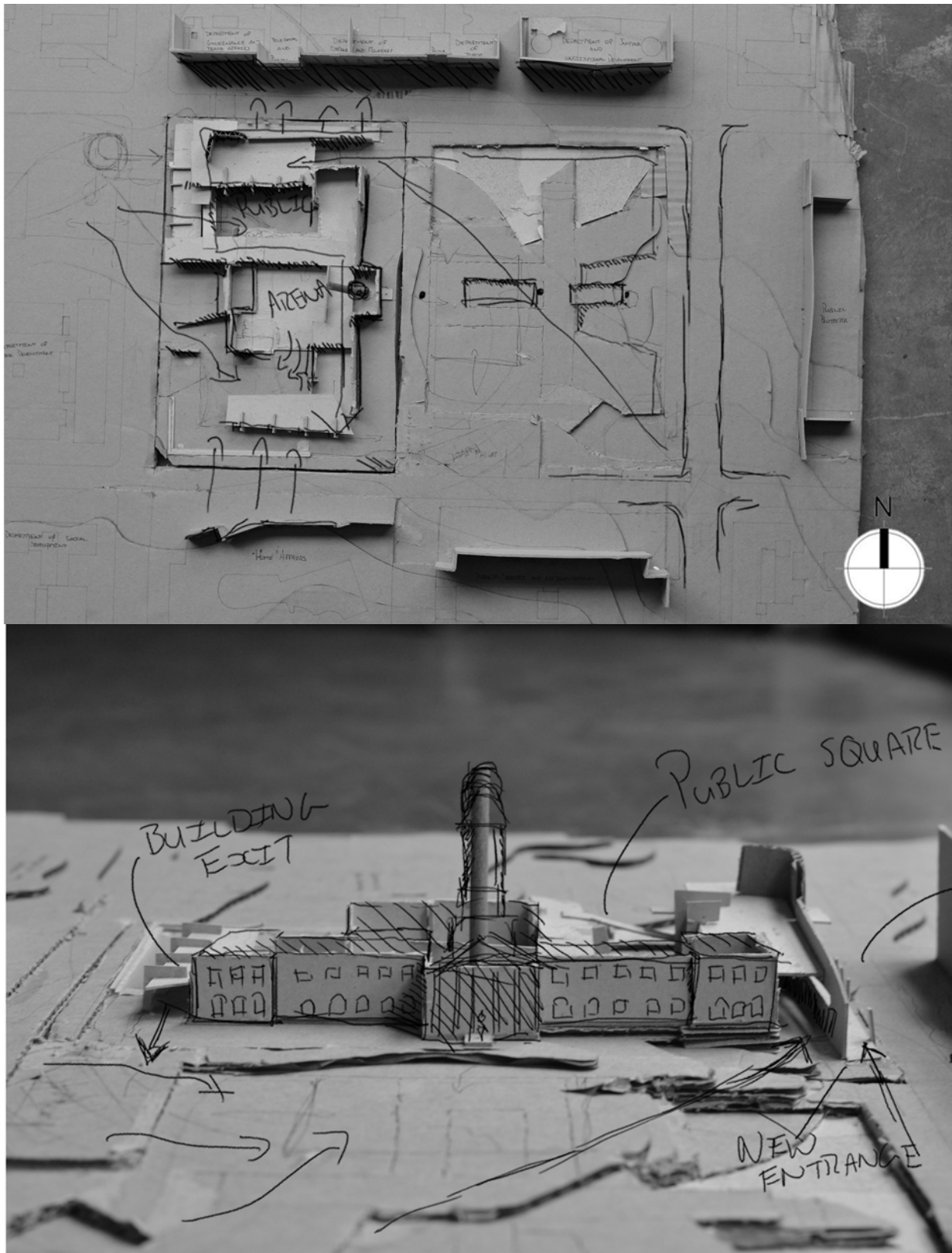


Iteration 2 (1:500) - Building as Route

The second model exploration explored the protest route and its ability to facilitate the formation of the new architecture through the old. This iteration saw the initial engagement with protest and the role of architectures in

facilitating it. The investigation was an exercise in the application of the postcolonial perspective, its ability to recognise past histories and using the role of the public to enrich the past.

The application of the postcolonial perspective was investigated through movement as a means of engagement with architecture as a response to the existing street condition and the movement which it facilitates it.



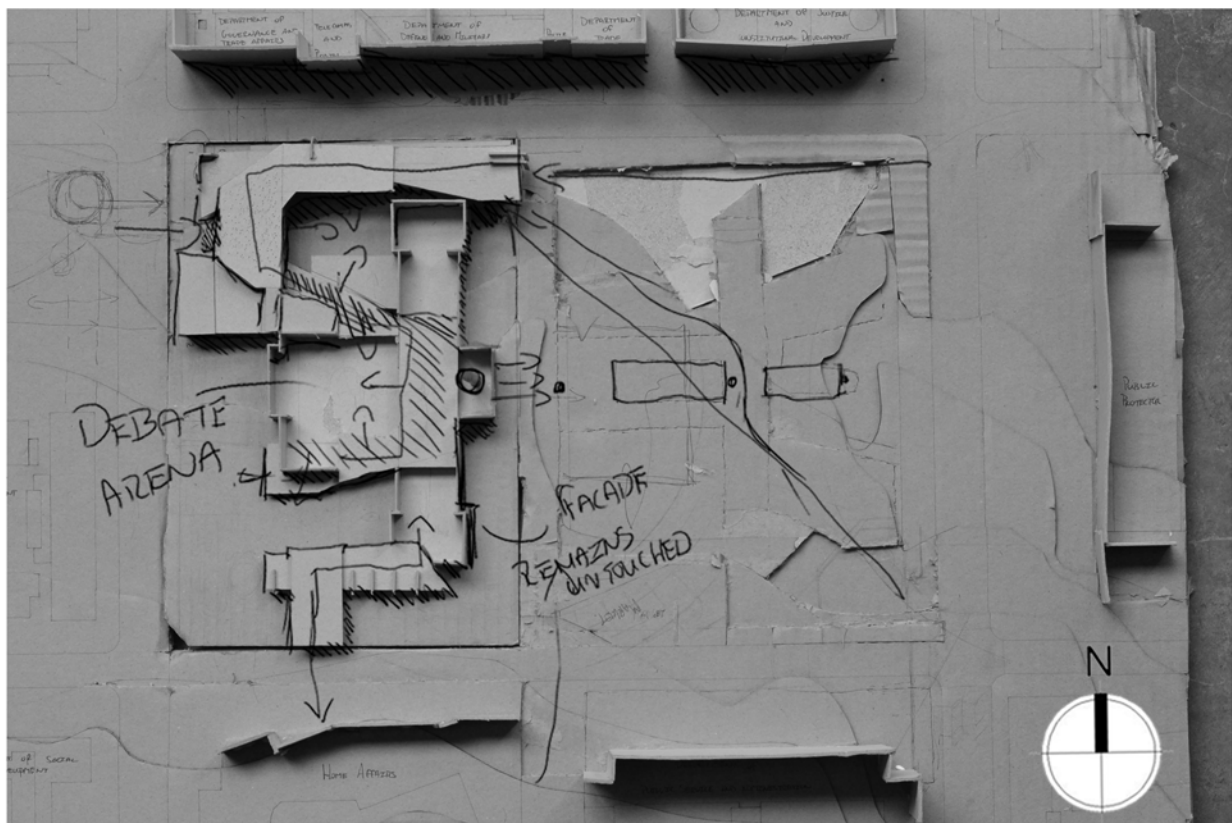
Iteration 3 (1:500) - Building as Route

The third iteration saw a refinement of the route, with the addition of a new building as a tool to contain the route. The iteration was an attempt to refine the application of the postcolonial perspective through the manifestation of

hybridisation and its argument to merge separate ideals within space in the creation of a new identity.

The iteration was an attempt in the application of Talia Hatuka's (Hatuka 2008) notion of Spatial

Choreography of protest.



Iteration 4 (1:500) - Foundation

The fourth iteration saw the initial manifestation of what would act as the foundation for the final design.

The iteration took inspiration from the Nelson-Atkins Museum of Art in its response to the existing. There was a furthering in the junction of the new with the existing using movement as a determining factor in response to the typological approach suggested by Plevoets and

Cleempoel (Plevoets & Cleempoel 2011).

The new extension on the northern edge was done as a way to express a physical rejection of City Halls symmetry in an attempt to challenge the hegemonic presence of the existing on Pretorius square. Also of concern in the iteration was an initial investigation of the core functions of the design, Display, Debate and Spectate, through a focus on the creation

of dialogue between public and the political parties. Dialogue was represented along the protest route and took inspiration from films by using height in the representation of power, as manifest in the change of height experienced along the route, which represents the shift in power argued for by both hegemony and postcolonial perspectives as well as in the current political climate.



Figure 6.25 Below; Design Iteration 4
(Author 2016)

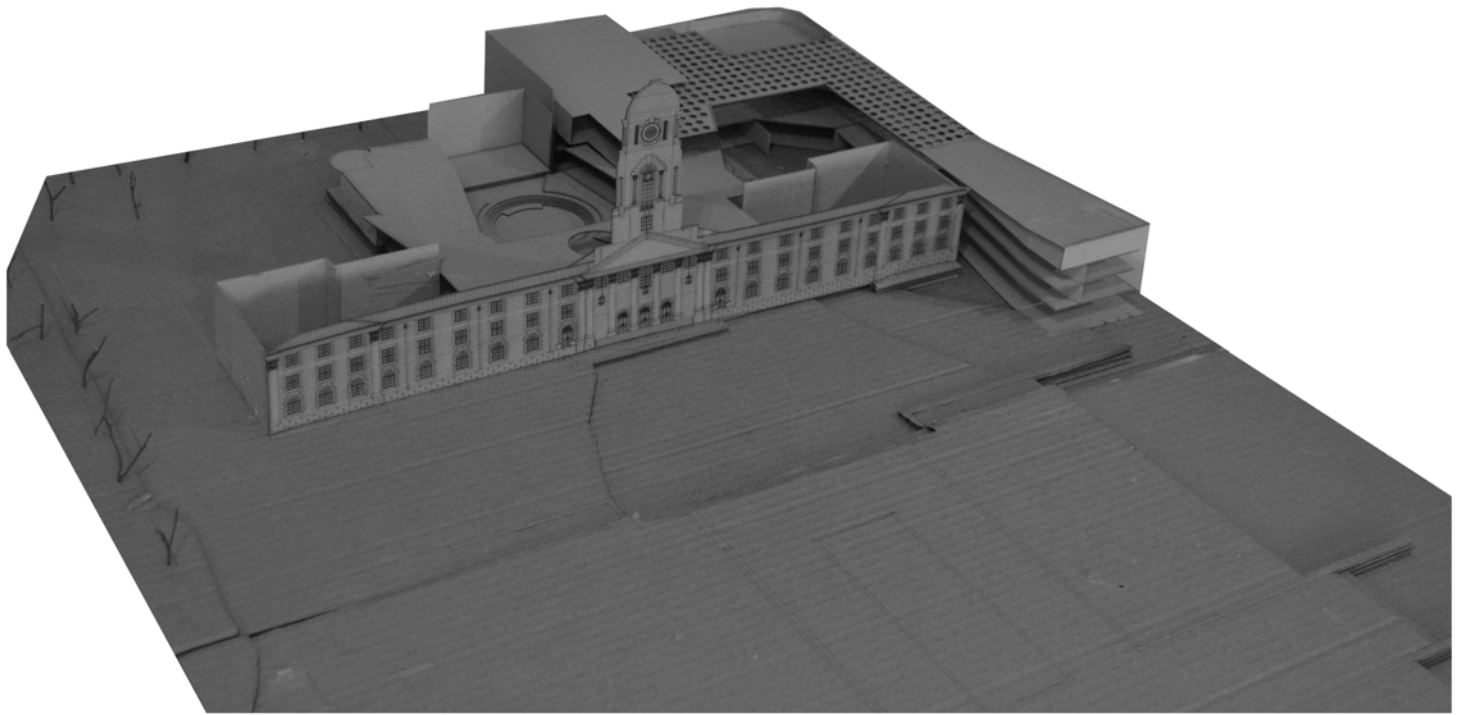


Figure 6.26 Above; Design Iteration 5 model (Author 2016)

Figure 6.27 Right Top; Design Iteration 5 model (Author 2016)

Figure 6.28 Right Bottom; Design Perspectives (Author 2016)

Iteration 5 (1:200) - June Exam 2016

The fifth iteration was a refinement of the previous iteration on a larger scale.

Critique

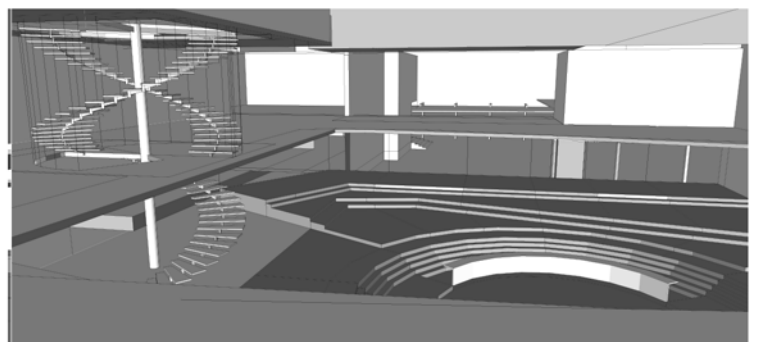
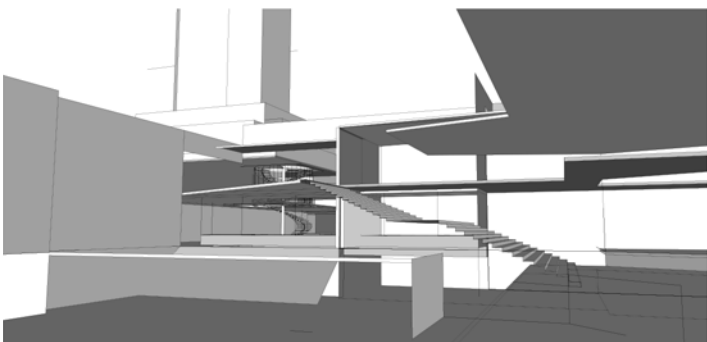
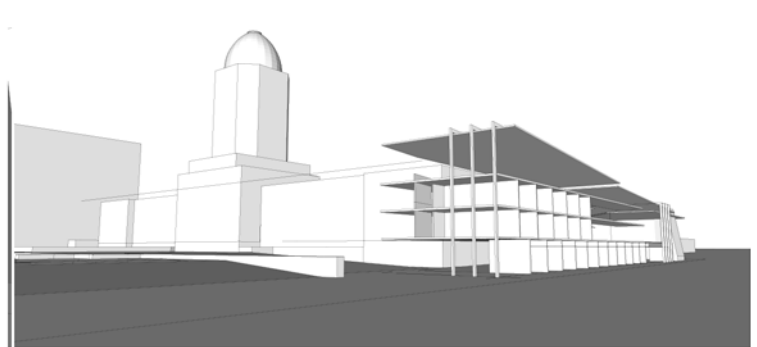
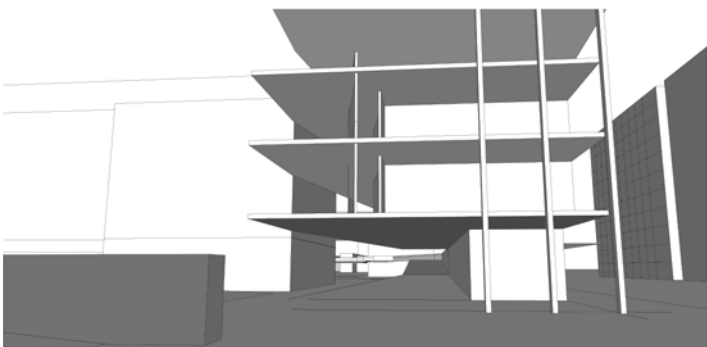
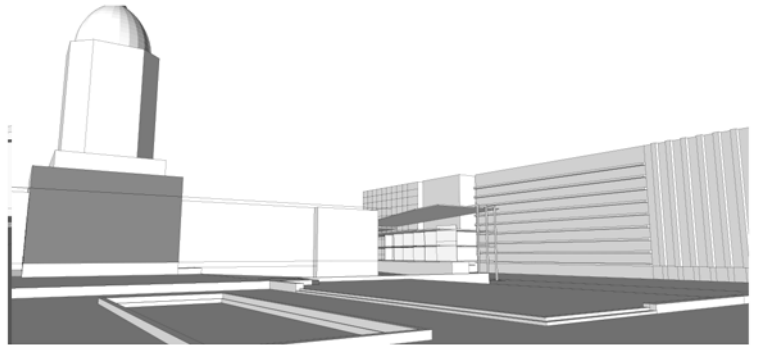
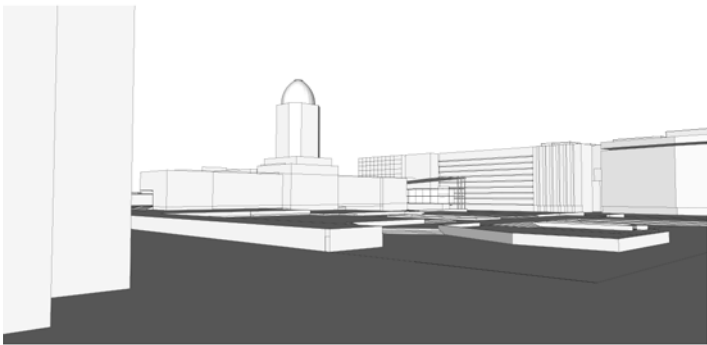
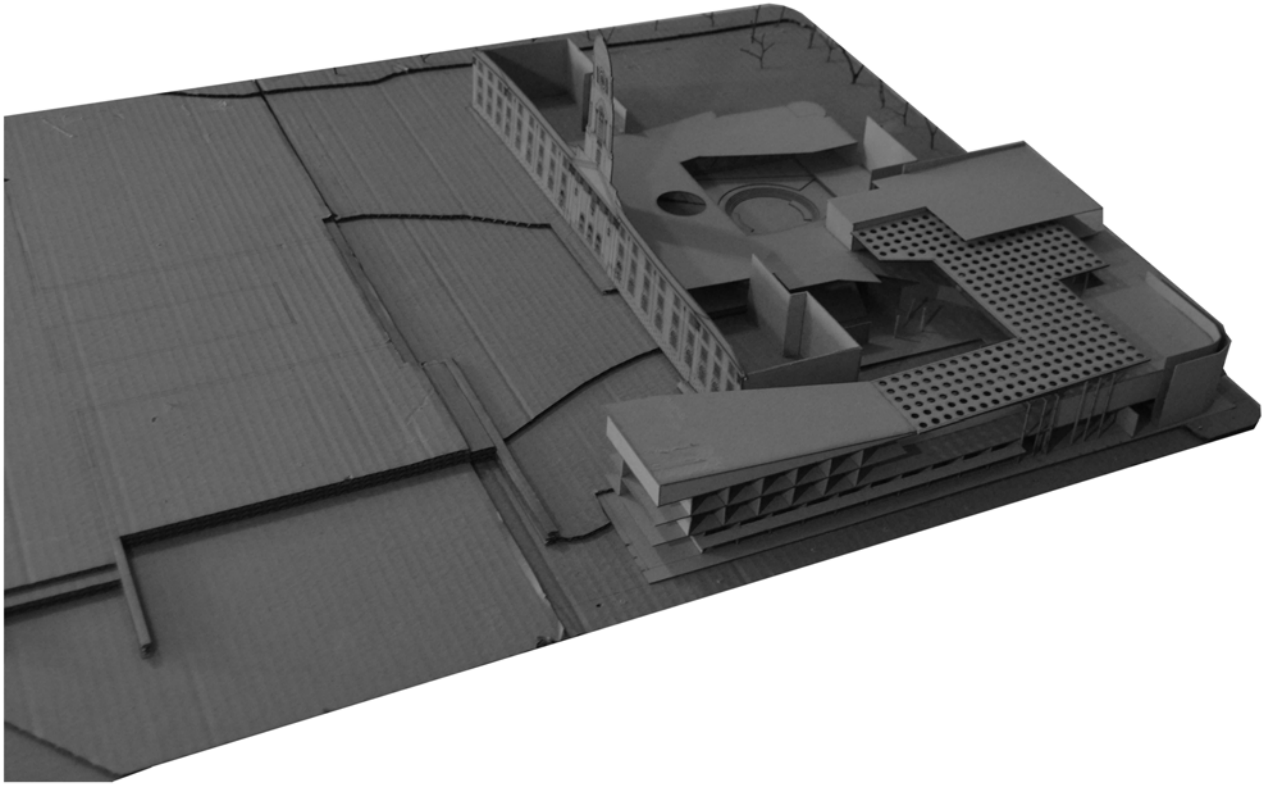
Concerns were raised about the legibility and resolution of the position and connection of the new architecture to the City Hall. It was suggested that the junction between the new and the old lacked the sensitivity required and was unsuccessful in its application of both the

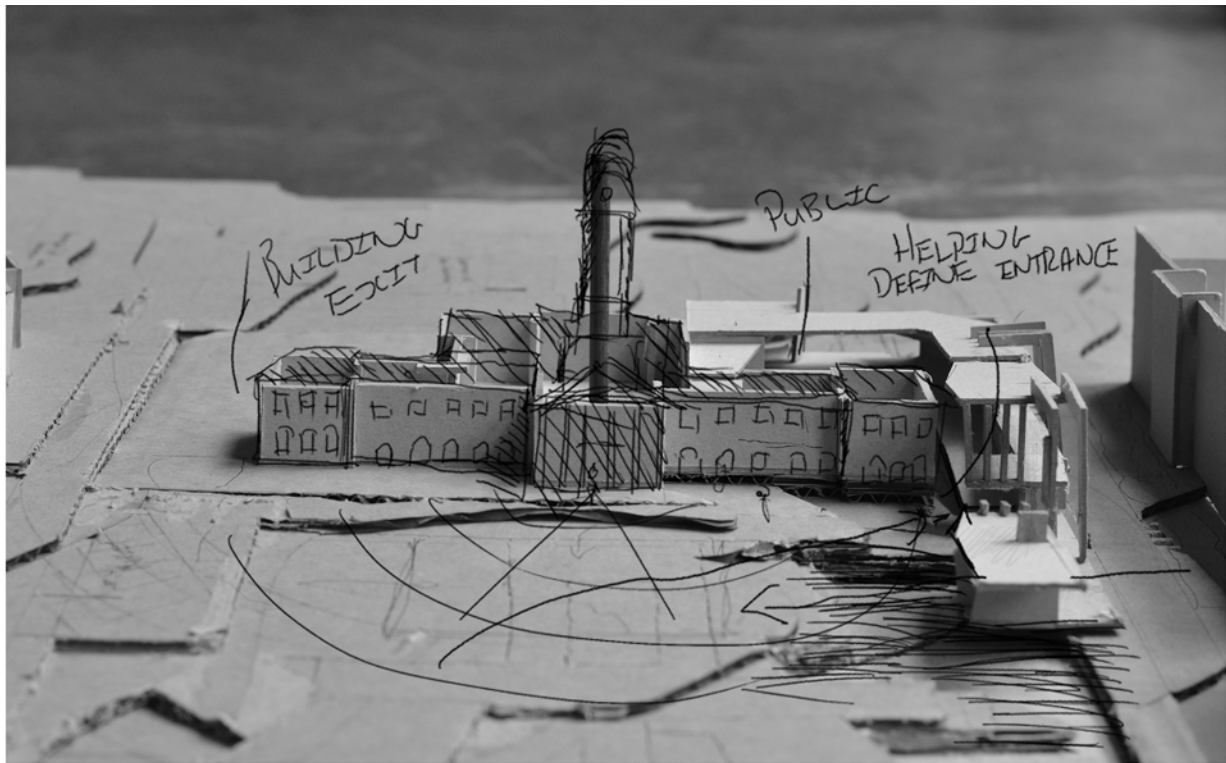
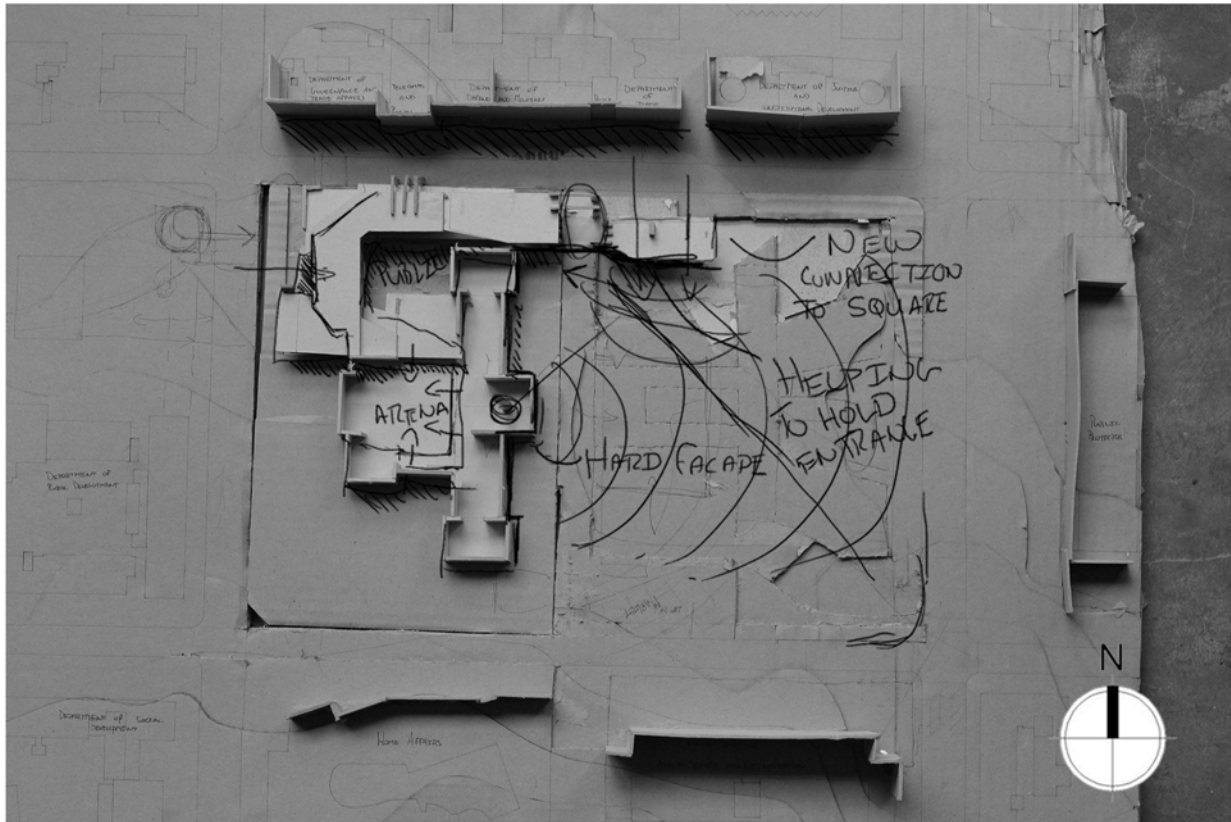
architectural and typological approaches.

It was argued that as protest and its movement through the space was one of the main drivers of the architecture, the route lacked resolution. The route was unsuccessful in its overlay the core functions of the design and it was therefore suggested that more rigour was required so to create a stronger overlay between the functions of Display, Debate and Spectate which, in

turn, would better facilitate the public engagement with the architecture.

Overall, the critique focused on the response of the new architecture to City Hall and its appropriation of the existing.



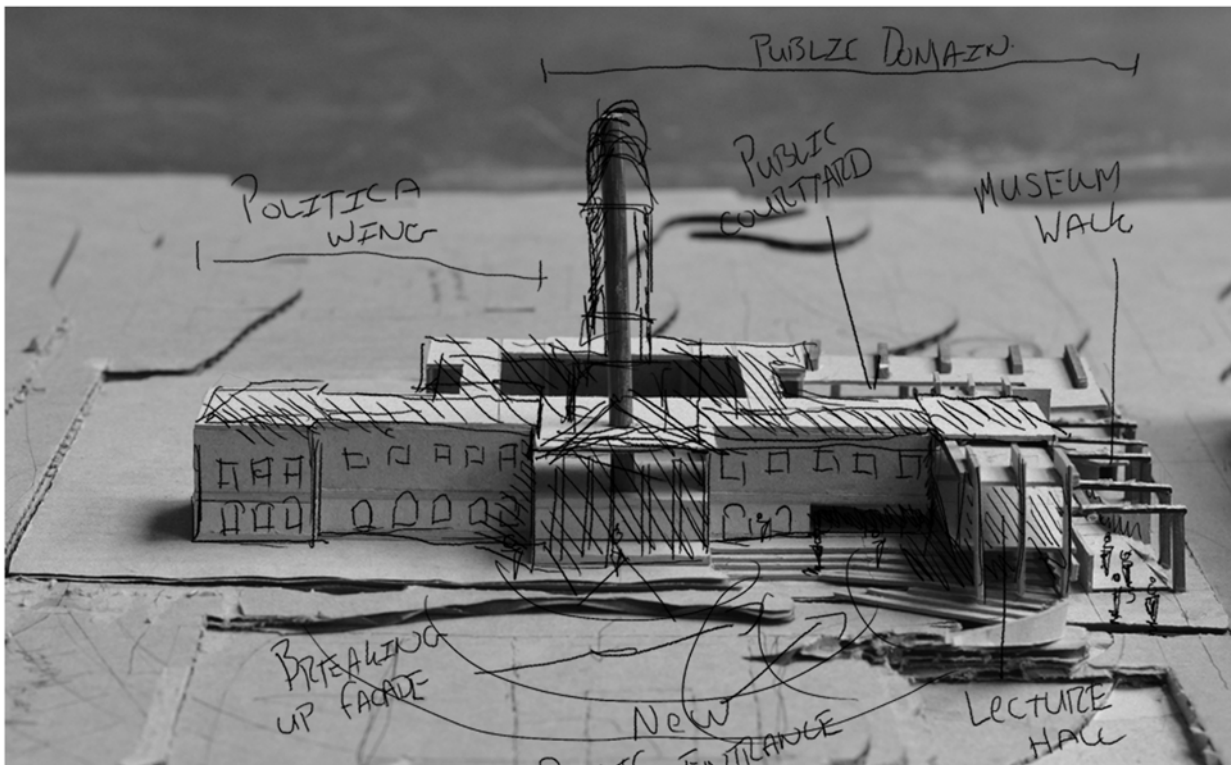
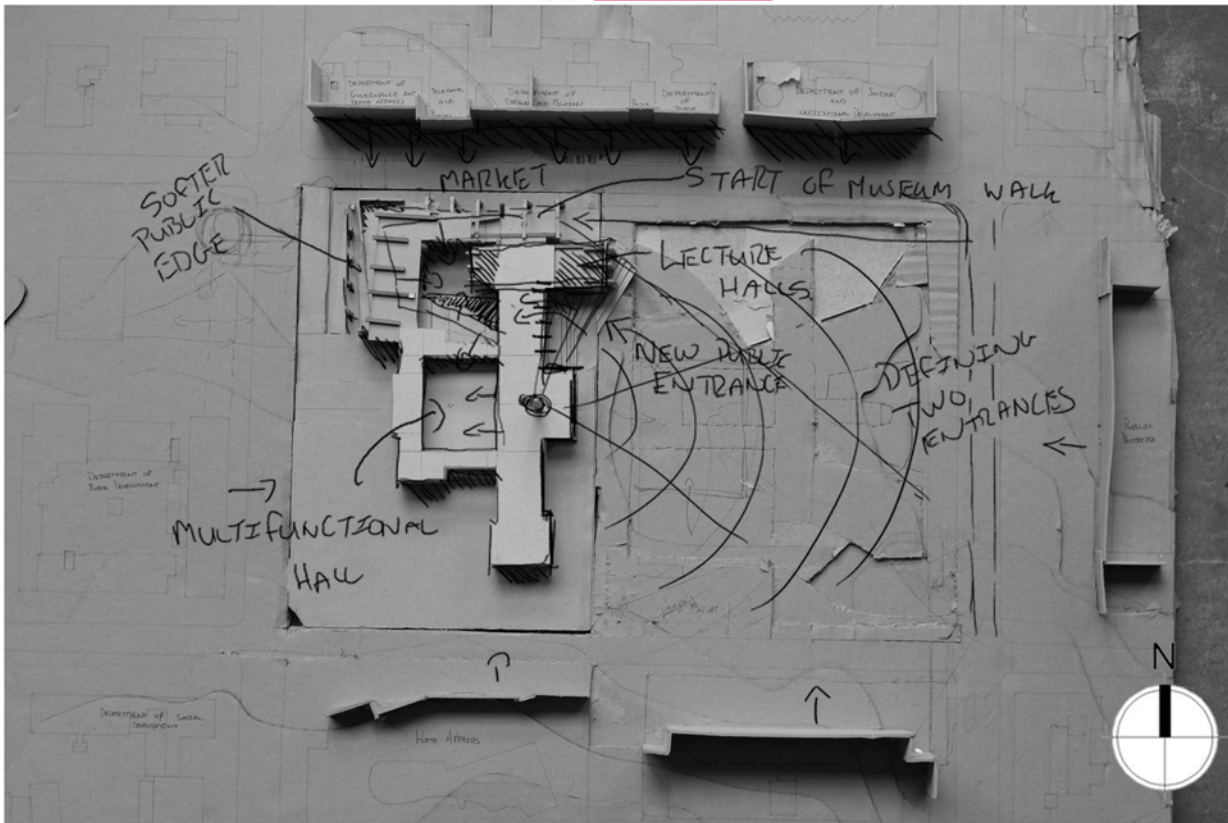


Iteration 6 (1:500) - June Response

The sixth exploration investigated the potential of the new architecture extending out onto Pretorius Square, in an attempt to strengthen the connection of the market to the public square as a response to the previous iteration and issue

of a lack of legibility between the new and the existing.

Figure 6.29 Above; Design Iteration 6, June Response (Author 2017)
Figure 6.30 Right; Design Iteration 7 (Author 2017)



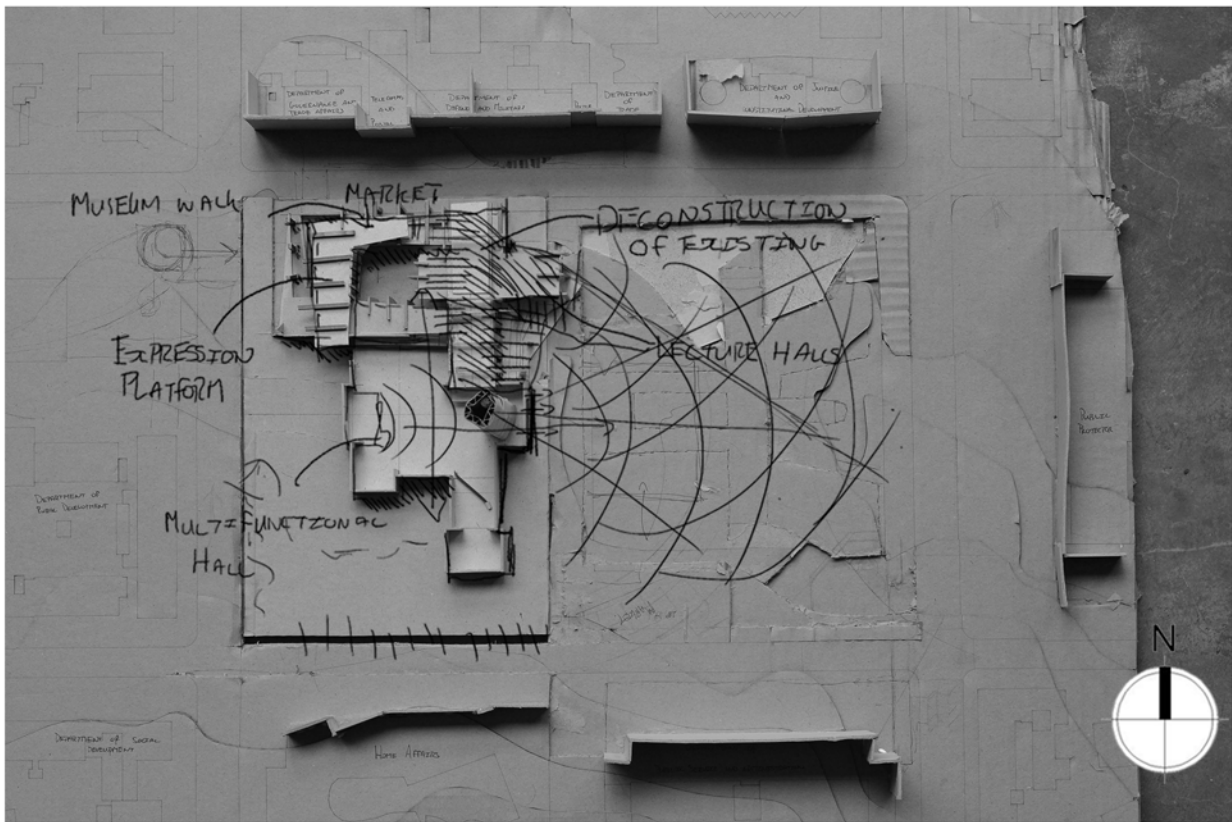
Iteration 7 (1:500) - Contestation Represent

The seventh iteration was a more direct exploration in the representation of contestation.

The building previously positioned at the northern edge was removed and placed on the first floor of the northern wing

in an attempt to re-appropriate the existing. The intention was to better representation of the new identity in response to Noble (2008) which, through its application undermines the hegemony of city hall.

Furthermore, the iteration attempted to strengthen the public engagement through a stronger connection between the square and the city hall which was strengthened by the juxtaposition created by the new architecture.



Iteration 8 (1:500) - Contestation Refined

The eighth iteration was done as a direct response to the previous iteration, attempting to further emphasize its intentions.

The value in the iteration was to take an extreme approach

to how the design responds to the existing and through this , helped establish a line that, if crossed, would completely remove the value of the existing and no longer support the initial intentions and approach towards

the heritage of the building.

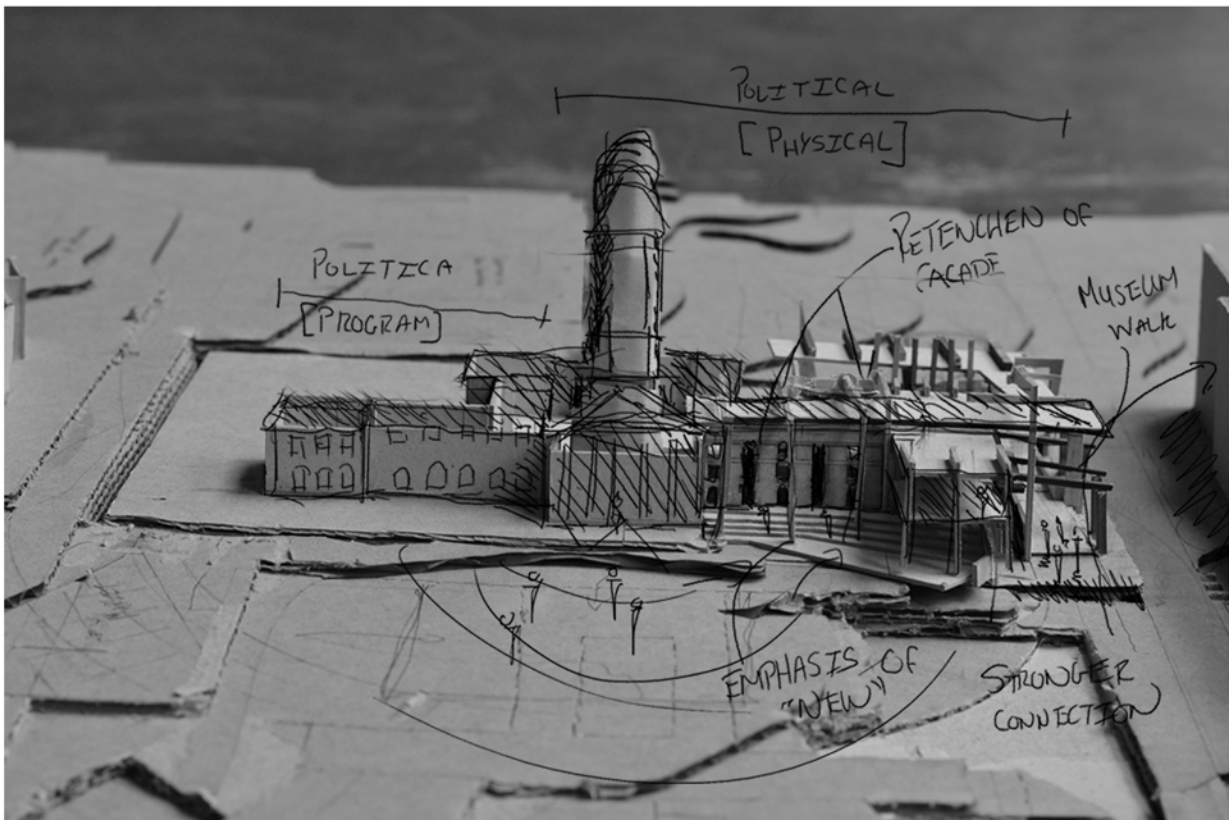


Figure 6.31 Above; Design Iteration 8
(Author 2017)

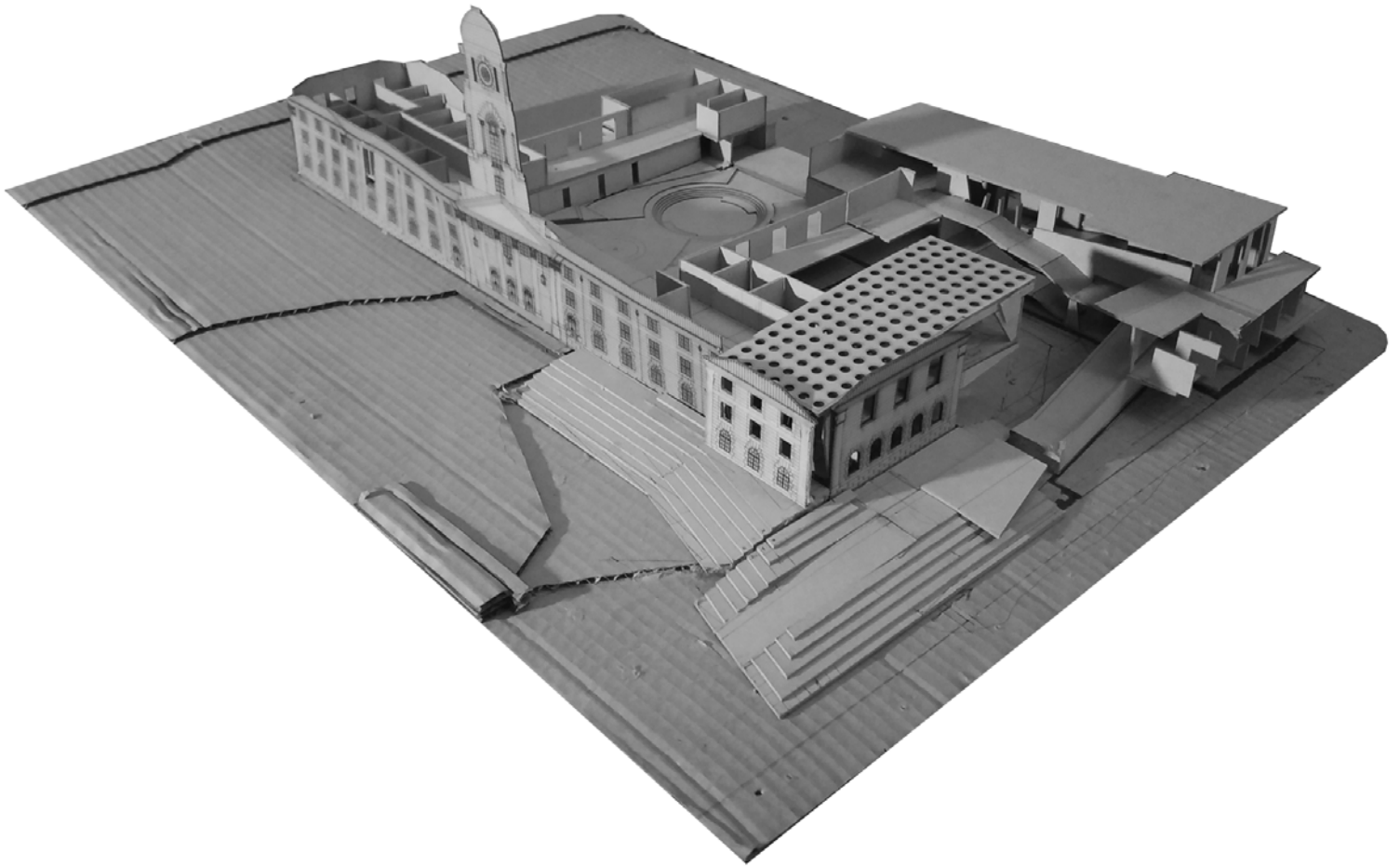


Figure 6.32 Above; Design Iteration 9 model (Author 2017)
Figure 6.33 Right; Routes of Democracy (Author 2017)

Iteration 9 (1:200) -

The ninth iteration saw a refinement of the design in its positioning behind City Hall. The protest route was used to identify the entrance as well as establish a platform from which the public may interact with Pretorius Square. This was done as a response to the existing entrance and was an attempt to create a better connection with

the public as well as move the create a platform from which the public starts to have closer connection to the city hall.

The lecture hall was retained on the first floor of the northern wing and used it to create a threshold for an expression platform from which the public was able to engage

with the newly created public square contained by the protest route.

The iteration saw the refinement of the functions of Display, Debate and Spectate through a stronger overlay between them as a result of the refinement of the protest route.

Market Edge Entrance.

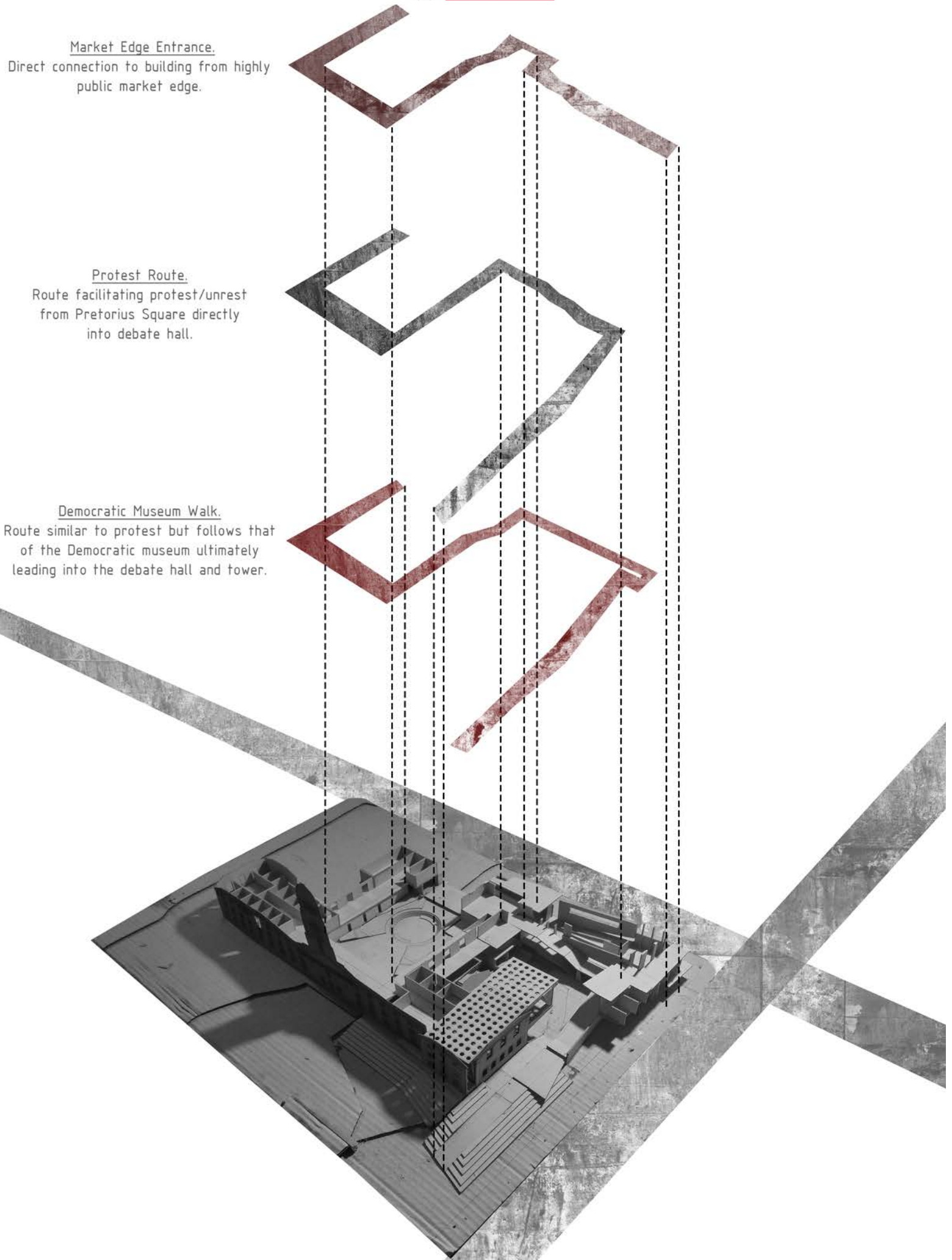
Direct connection to building from highly public market edge.

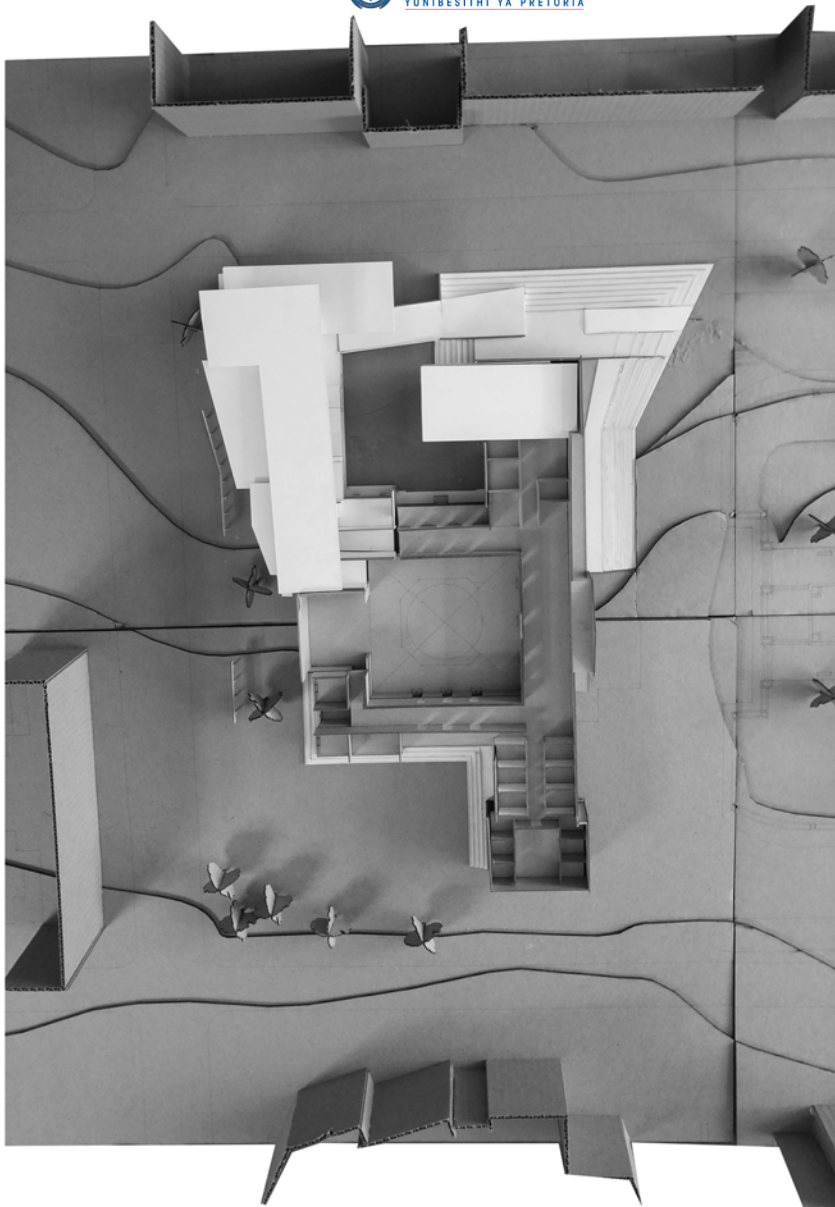
Protest Route.

Route facilitating protest/unrest from Pretorius Square directly into debate hall.

Democratic Museum Walk.

Route similar to protest but follows that of the Democratic museum ultimately leading into the debate hall and tower.





Iteration 10 (1:200) - June Exam 2017

The tenth iteration was a refinement of the previous iteration.

June Critique

Concern was raised about the connection of the new to the old. Although the junction was approached with a greater sense of clarity compared to previous iterations the appropriateness of the junction was challenged as its connection undermined the intention of the protest route.

The tectonic presence of the new building read too heavily and did not appropriately respond to both the City Hall and the established theories. The architecture unsuccessfully responded to the layering sought after in hybridisation.

It was suggested that the building was becoming too far removed from both the City Hall and Pretorius Square which did not support the argument of creating a civic centre to help

reactivate the context. The step back of the new undermined its effectiveness in changing the hegemonic presence of city hall which in turn helped elevate its presence in society.

Overall, it was felt that the architecture lacked resolution and clarity in its approach and therefore did not achieve the intended goals.

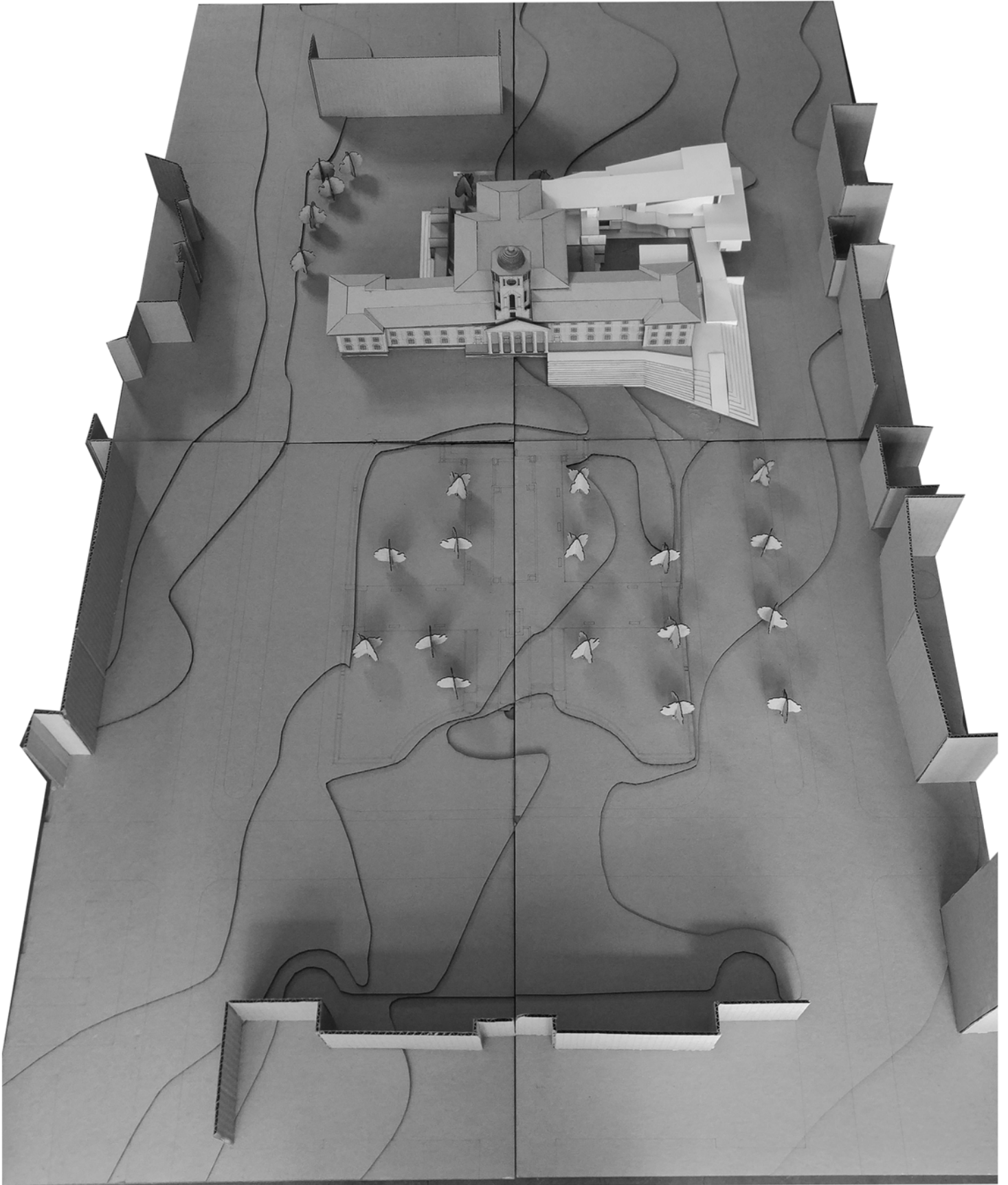
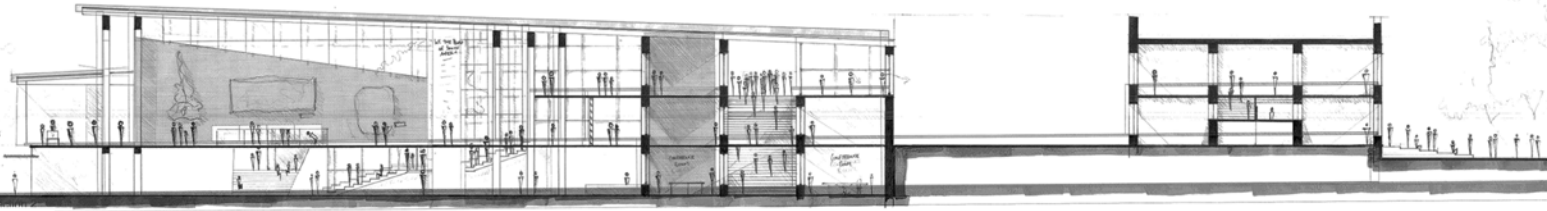


Figure 6.34 Left; Design Iteration 10
model without roof (Author 2017)
Figure 6.35 Above; Perspective of June
Exam model (Author 2017)

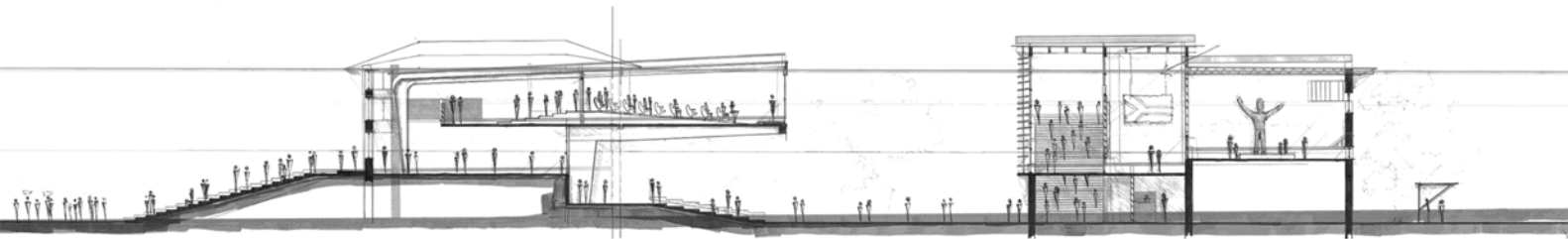
Figure 6.36 June Exam Section (Author 2017)

Figure 6.37 Below; June Exam Elevations (Author 2017)

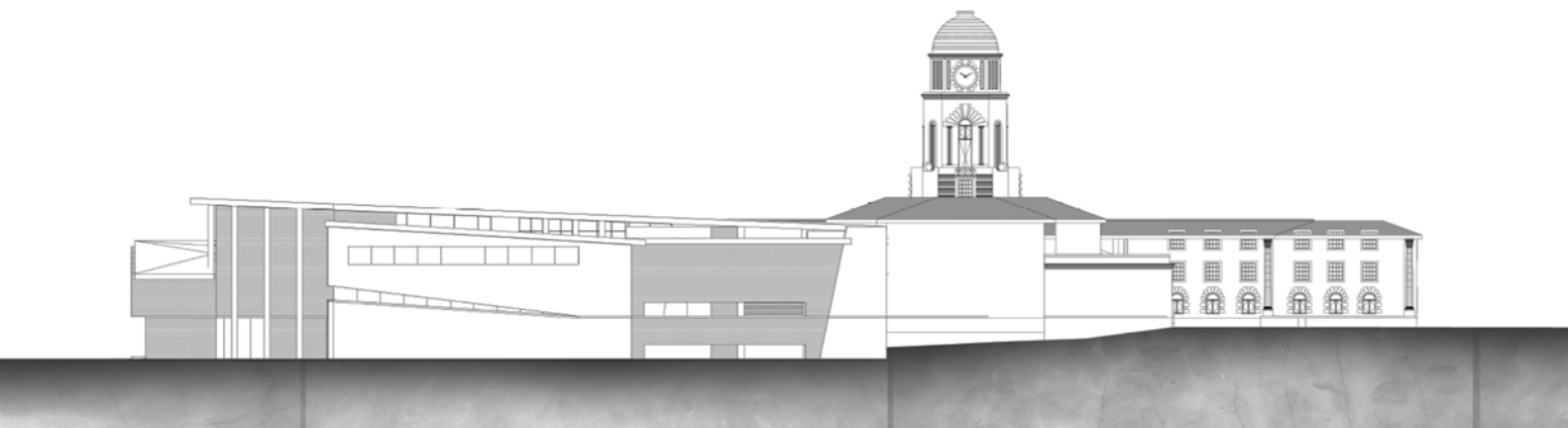
Figure 6.38 Right; June Exam Perspectives (Author 2017)

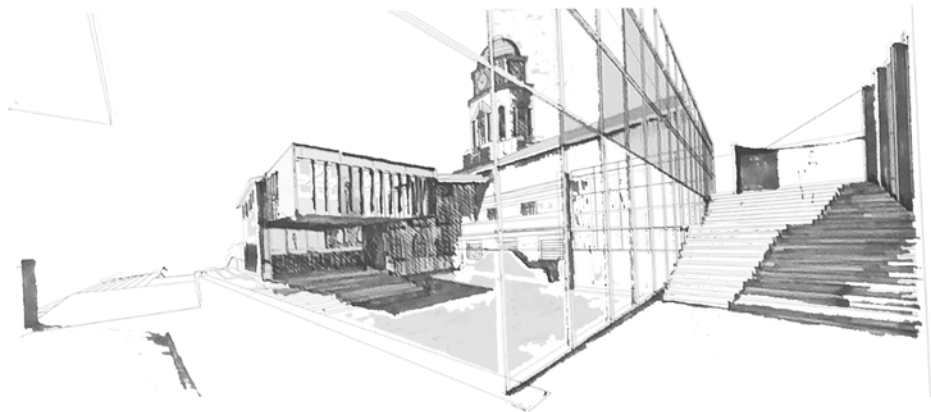
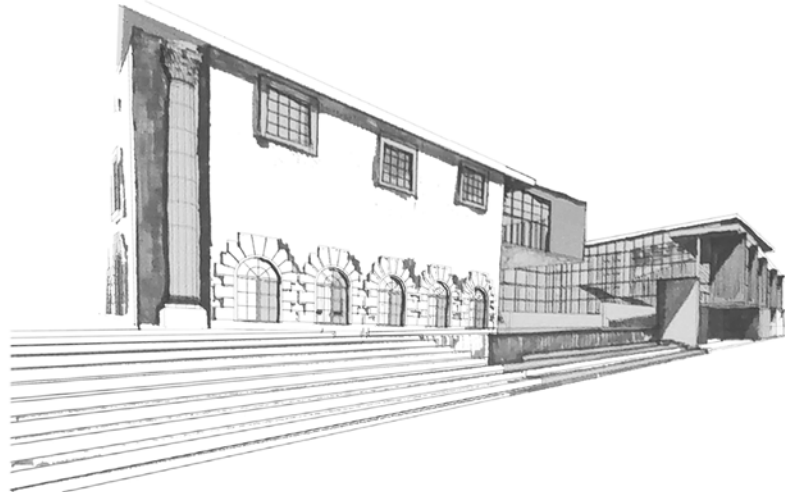
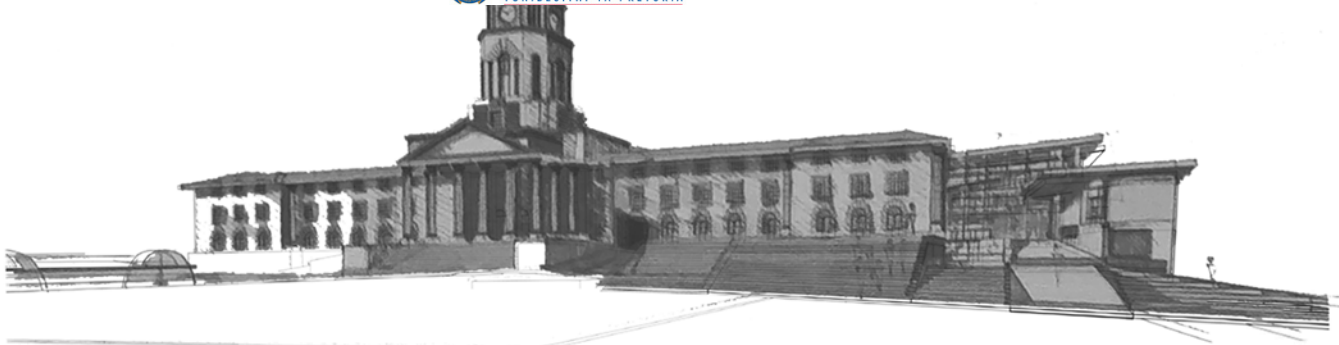


Section A:A

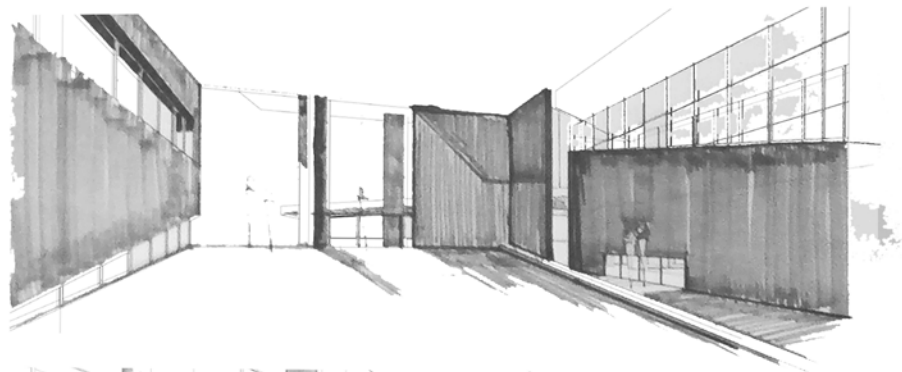


Section B:B



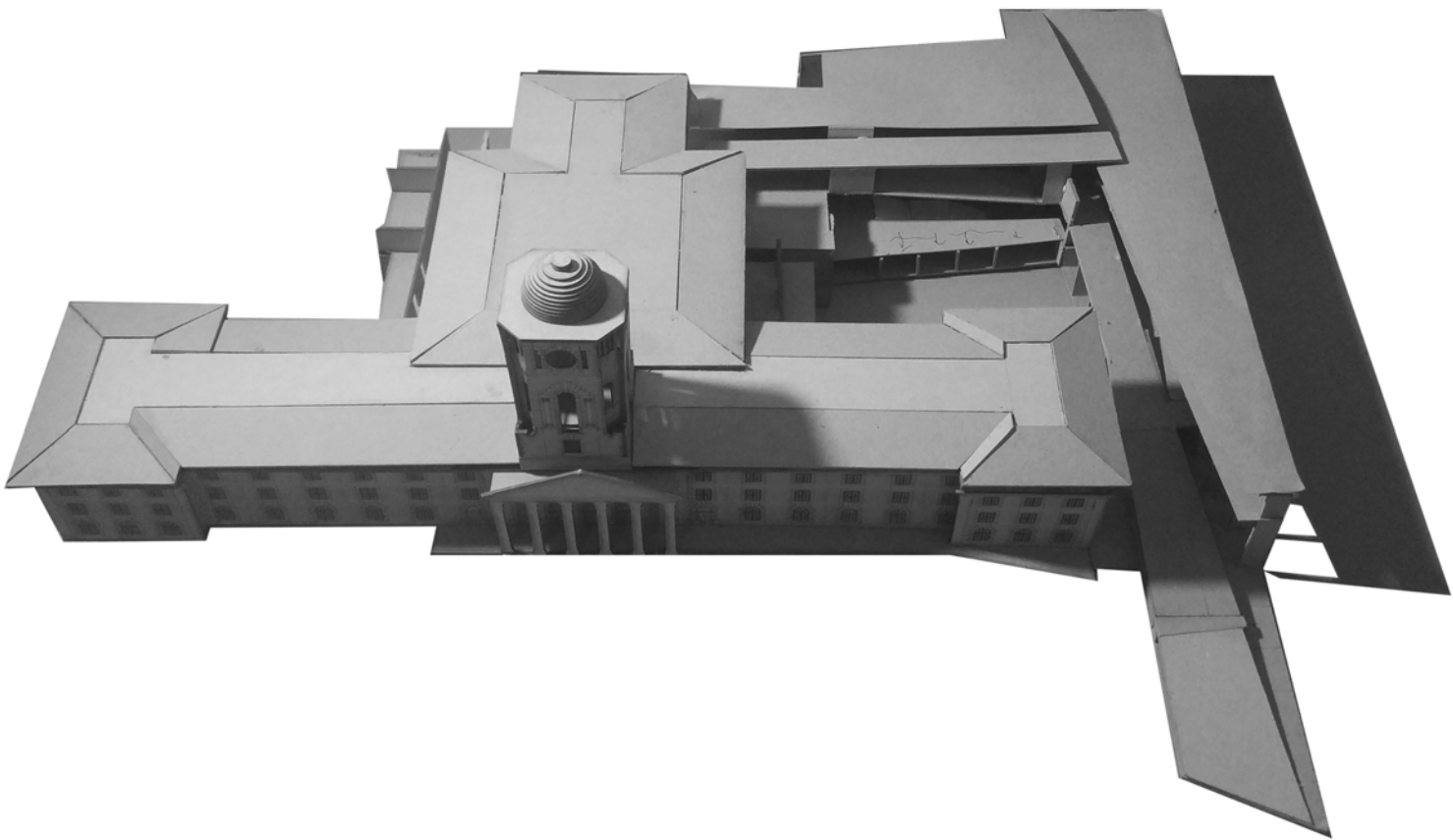


East Elevation



West Elevation





Iteration 11 (1:200) - June Response

Through the iterative process of design, the eleventh iteration was deemed to be the most appropriate response as it responded to the lessons learnt from all previous iterations and

met the requirements set for the design.

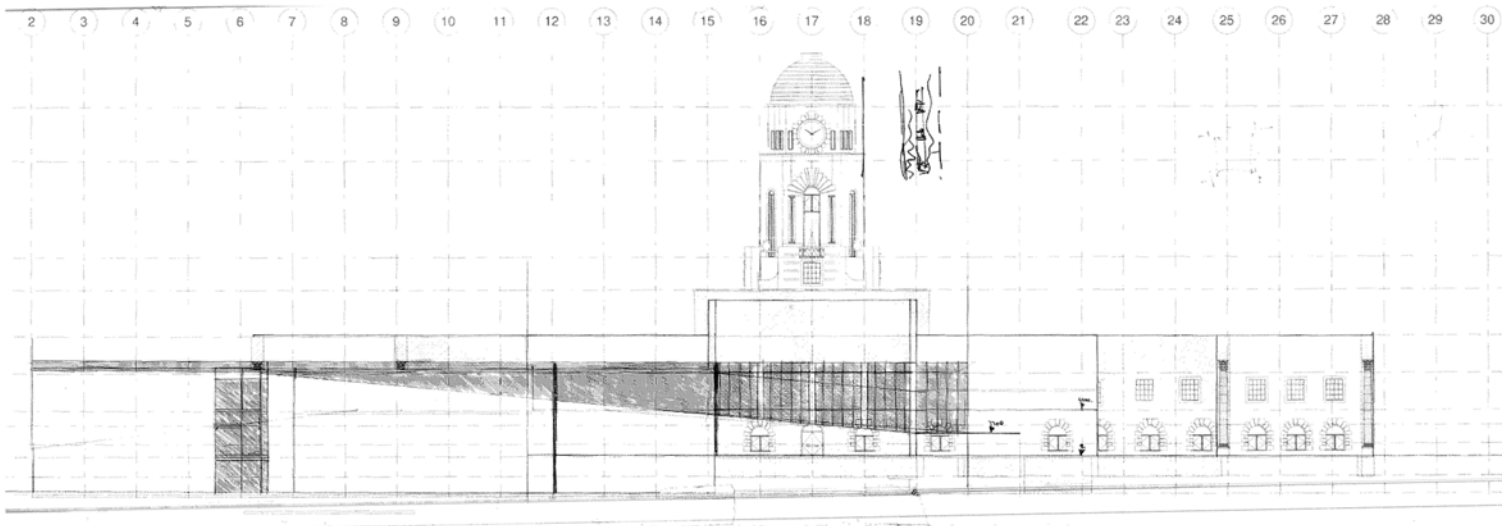
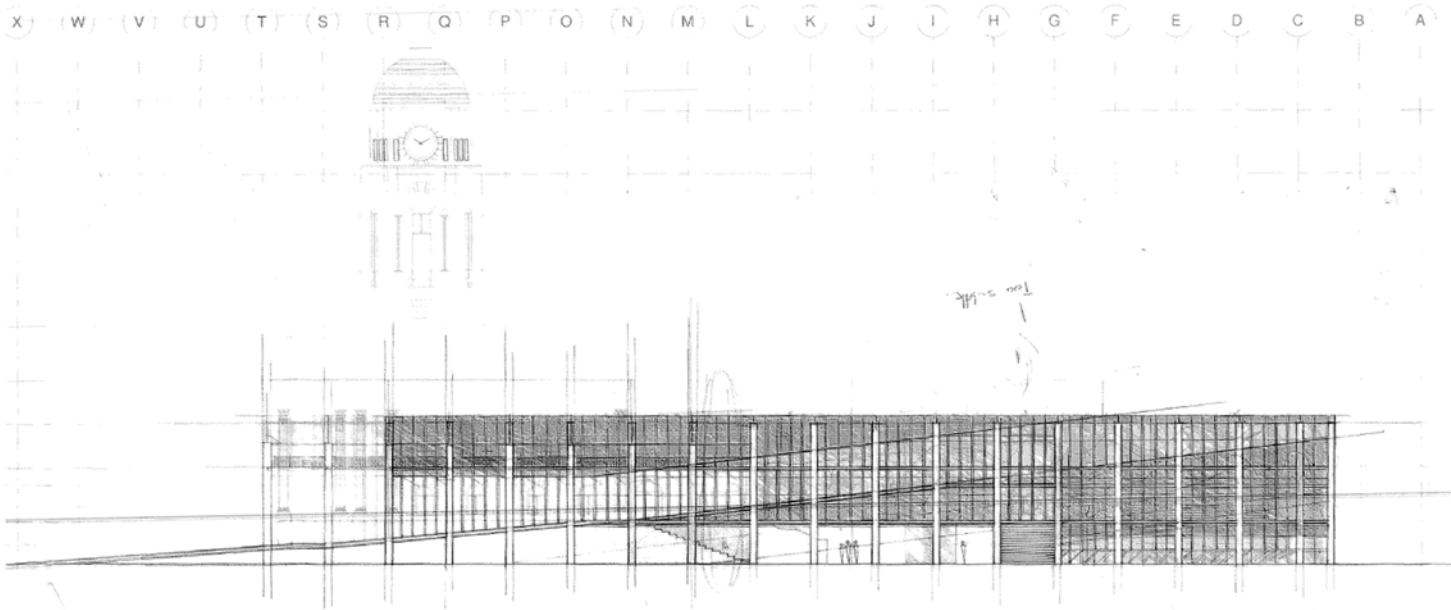
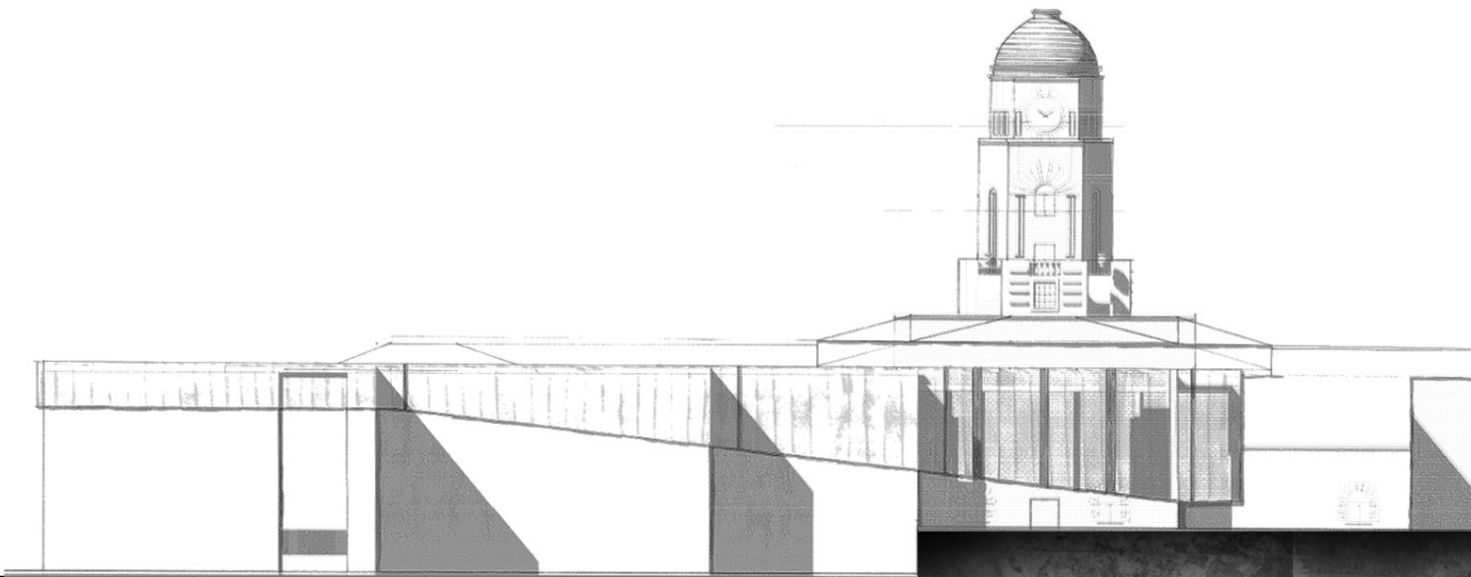
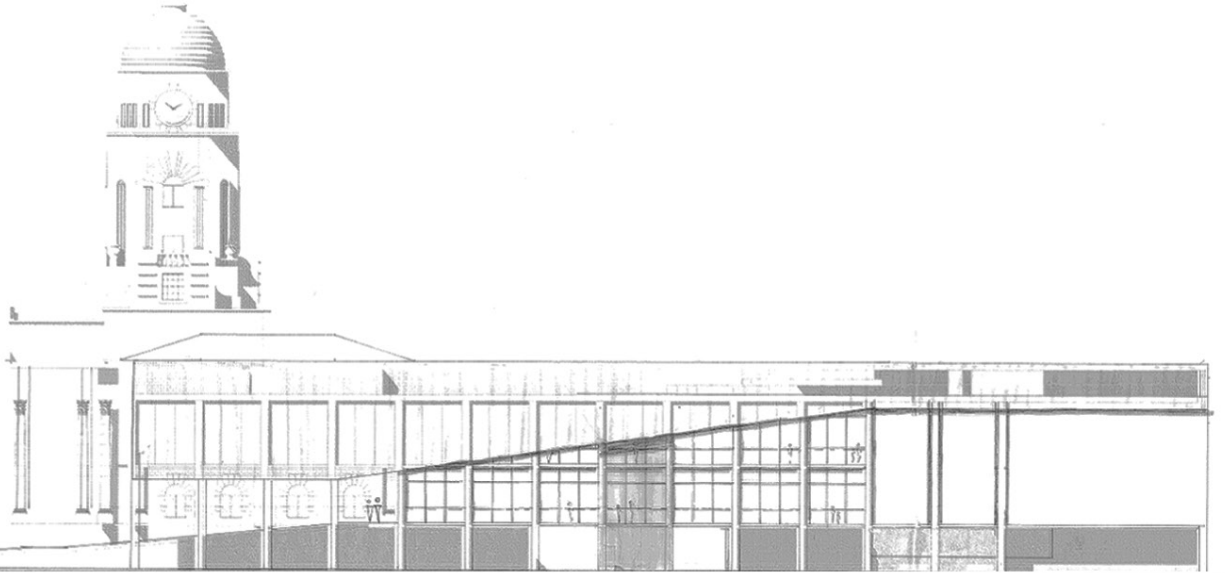
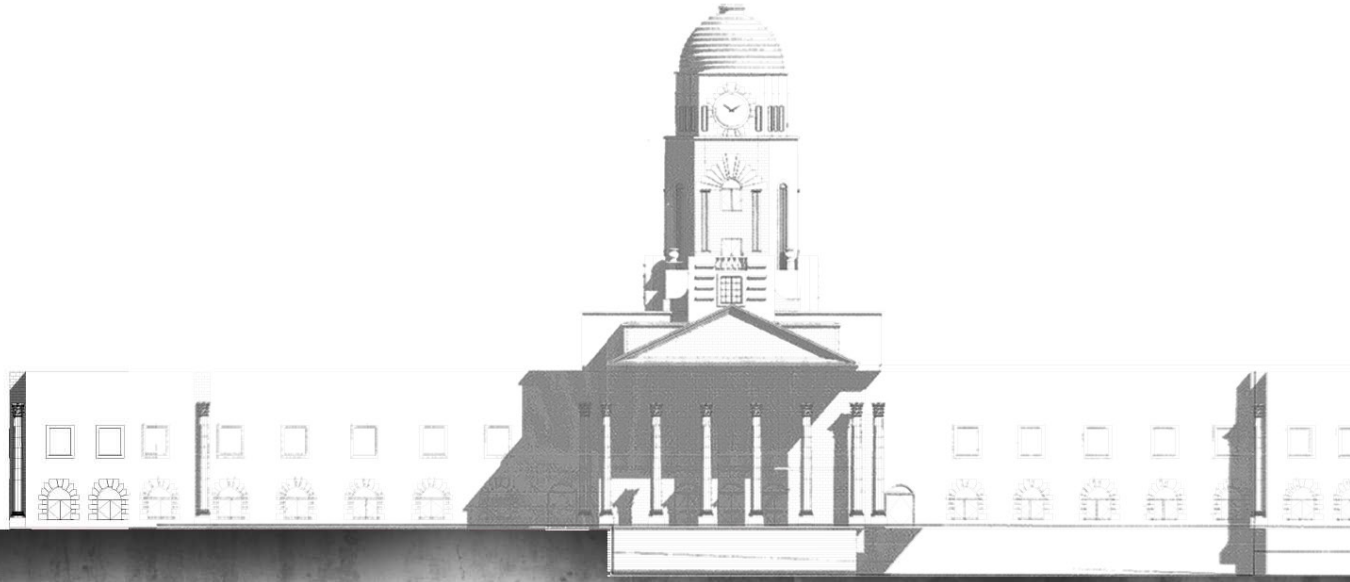


Figure 6.39 Left; Design Iteration 11
(Author 2017)
Figure 6.40 Above; Initial elevation
sketch (Author 2017)



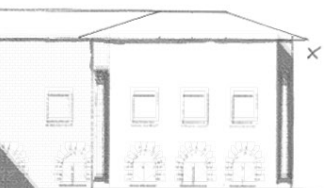
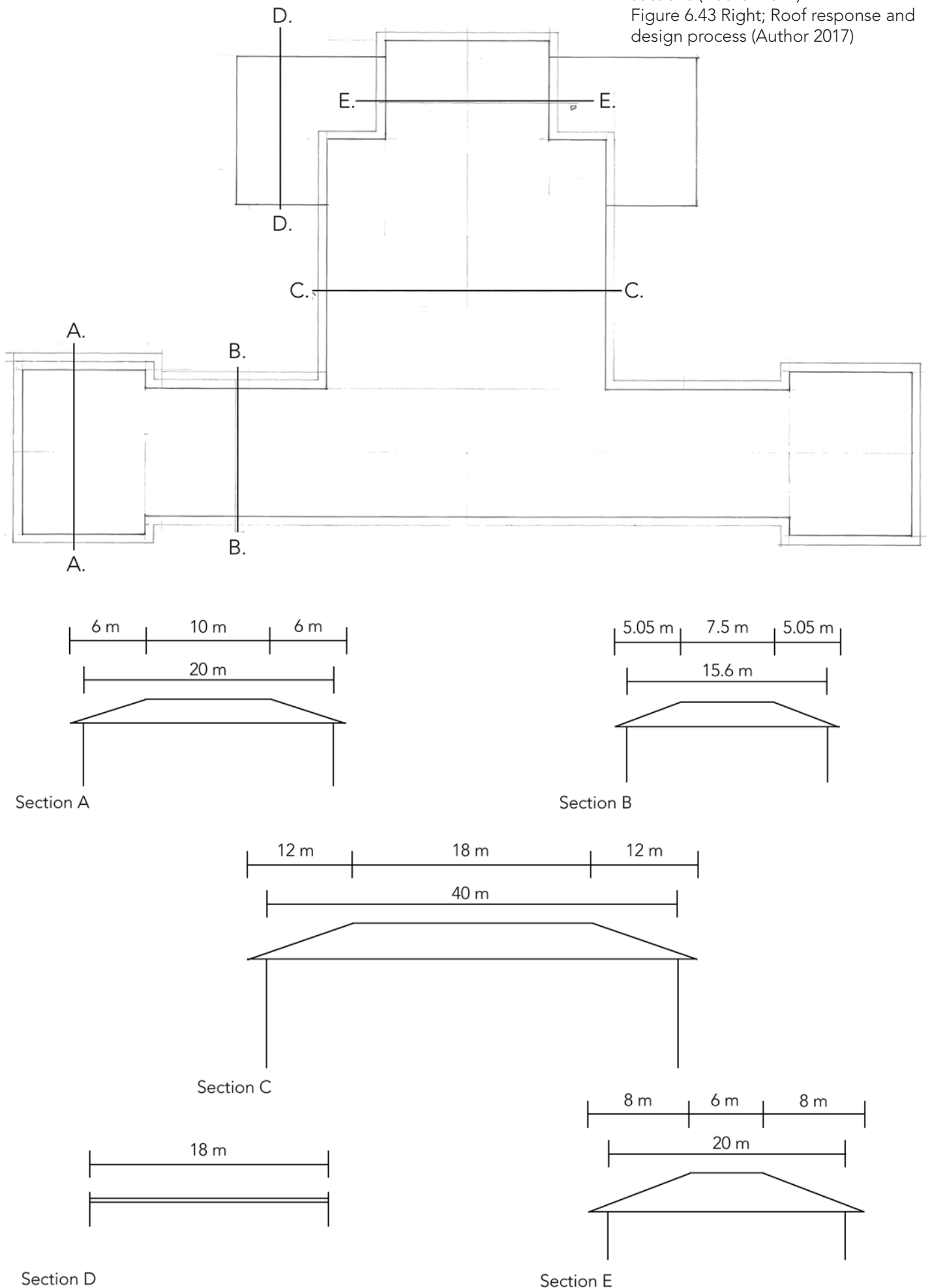


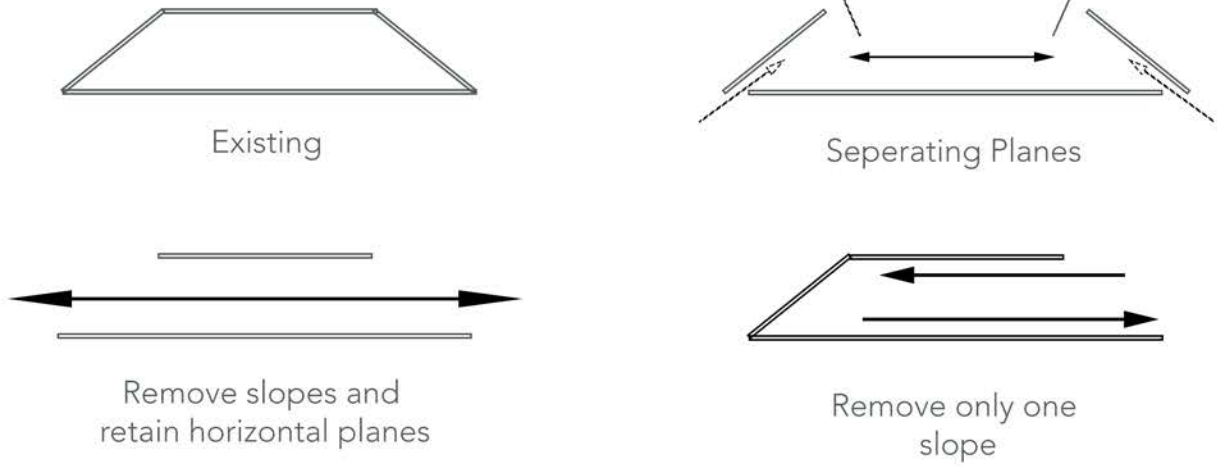
Figure 6.41 Design Iteration 11
Elevations (Author 2017)

6.4 The Roof

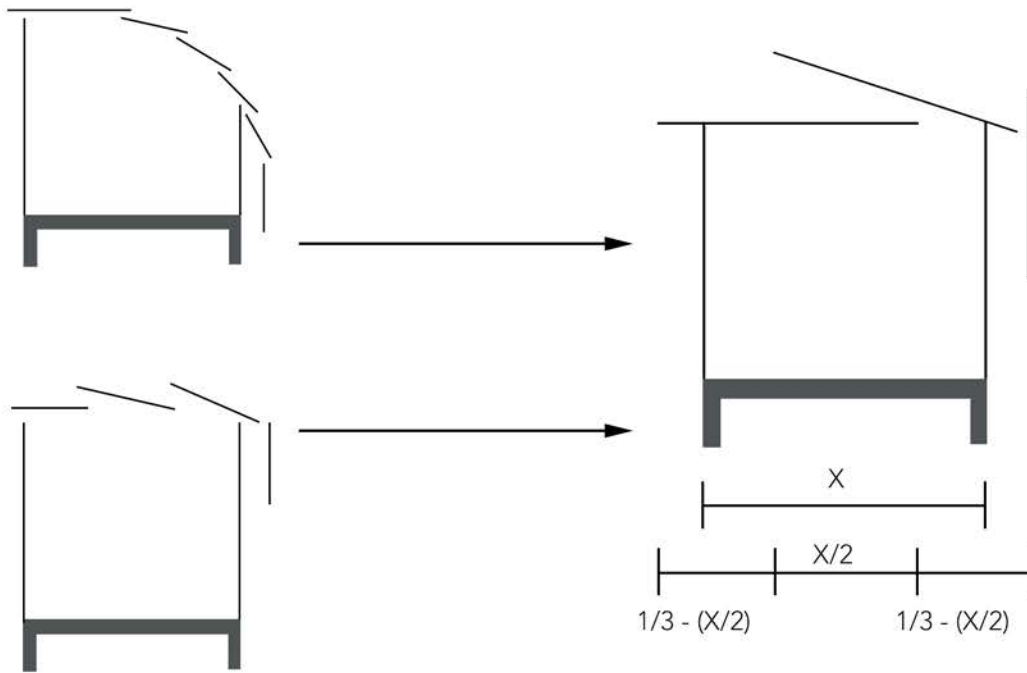
Figure 6.42 Existing roof plan and sections (Author 2017)
Figure 6.43 Right; Roof response and design process (Author 2017)



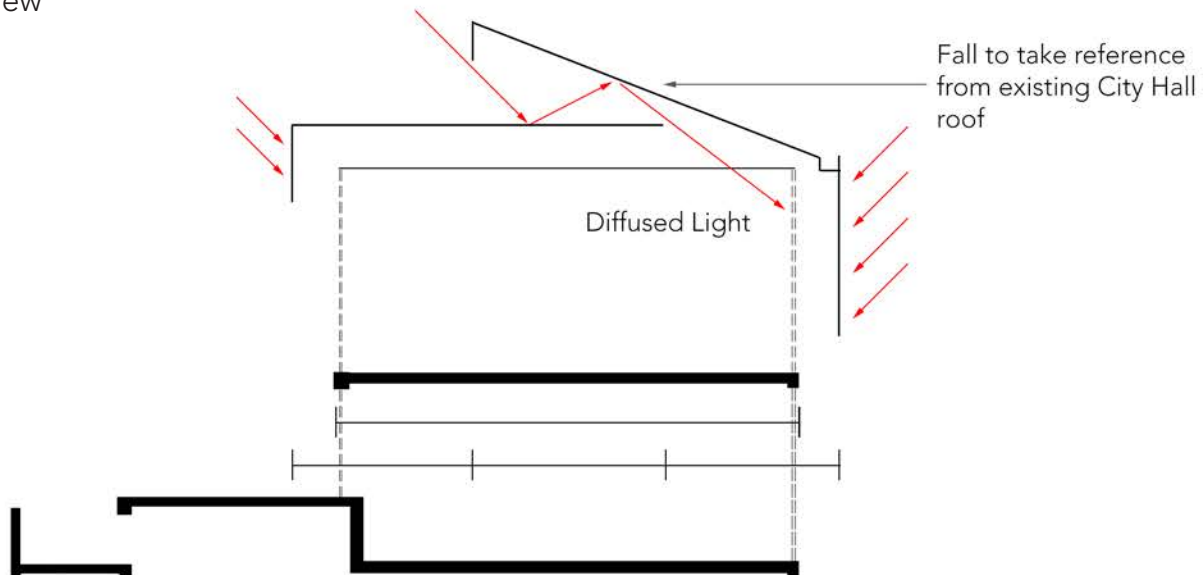
Process



Varied approaches to understanding the roof



Roof application to new architecture



Application to design



6.5 - Design

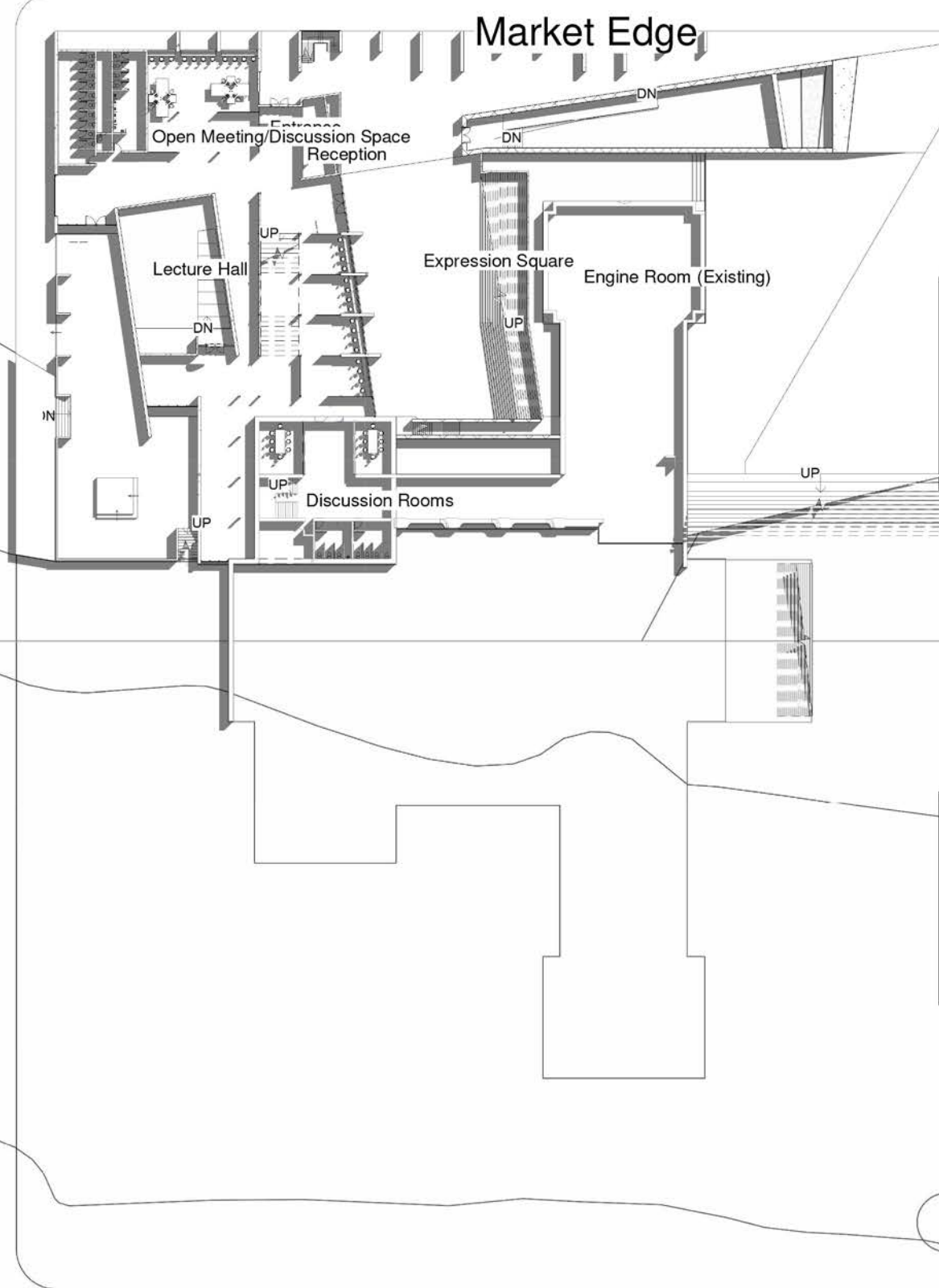
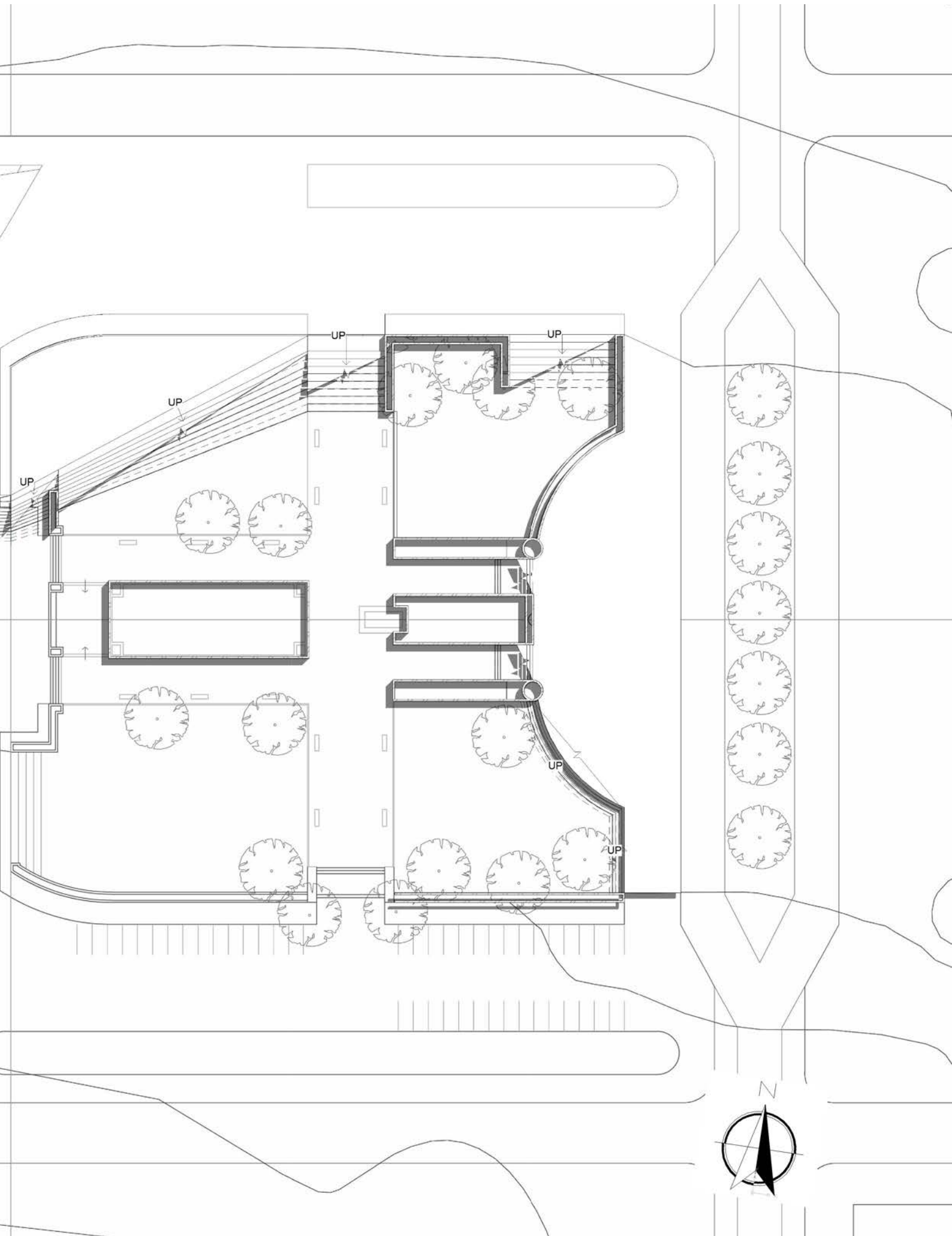


Figure 6.44 NGL plan (Author 2017)



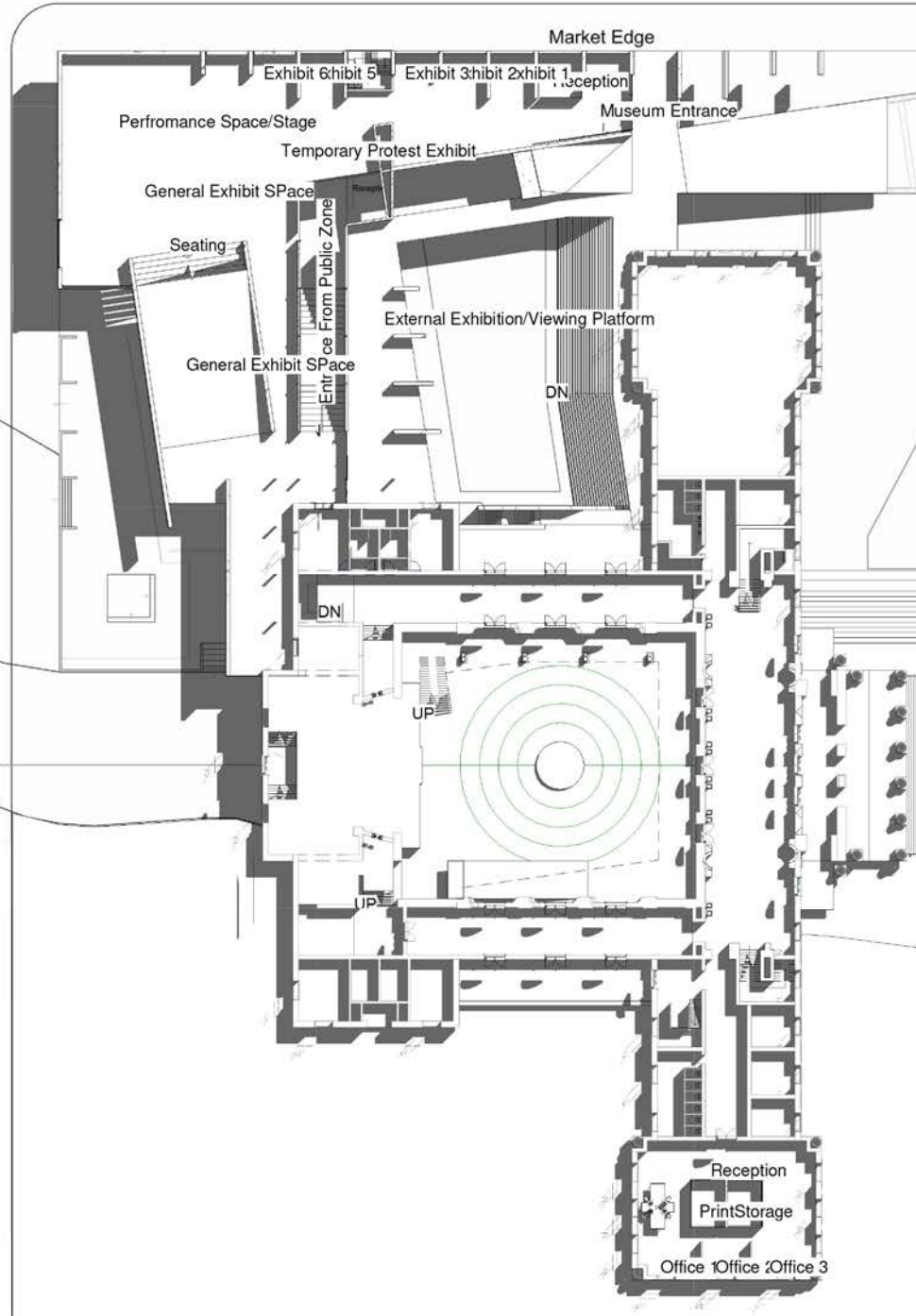
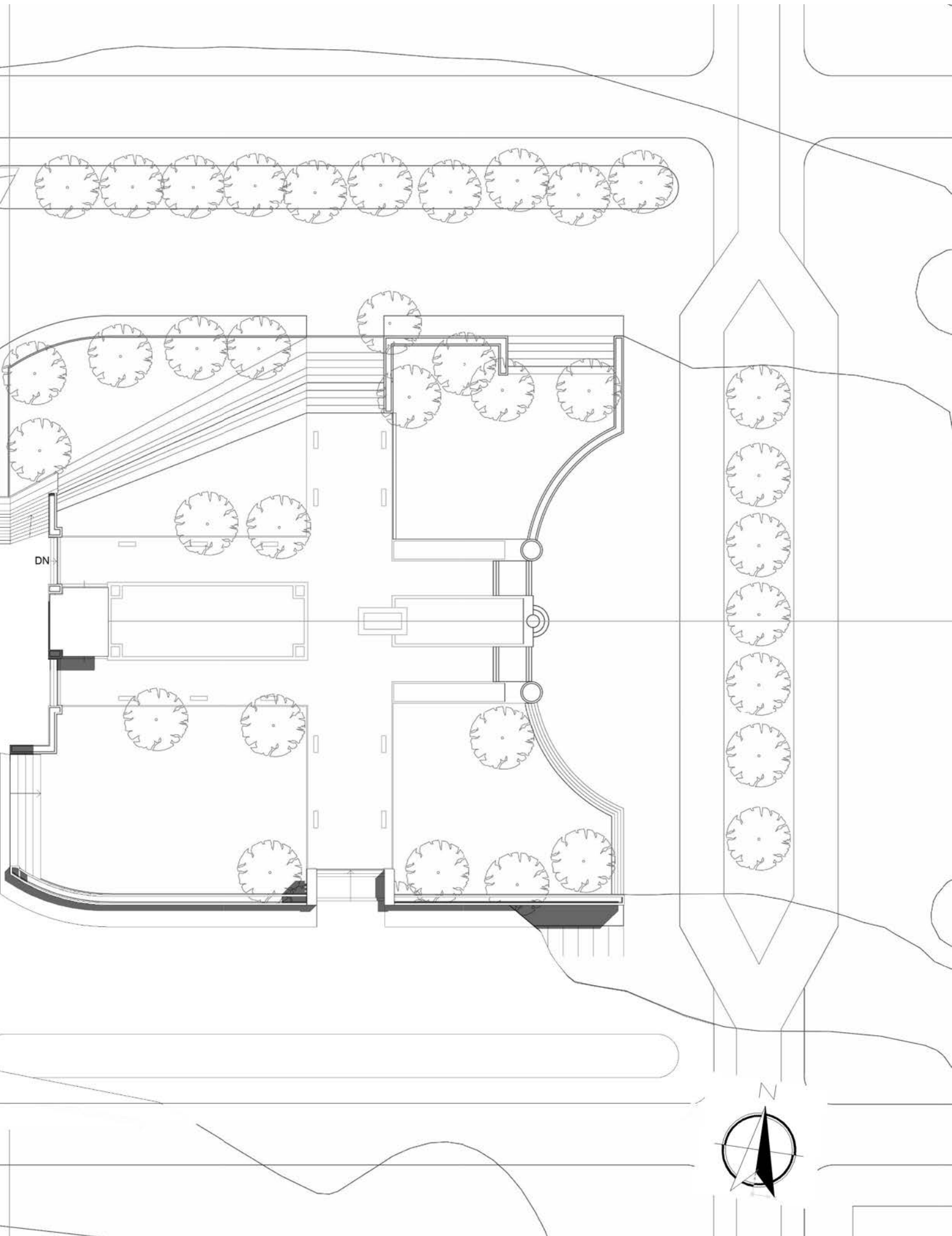


Figure 6.45 Ground Floor plan
(Author 2017)



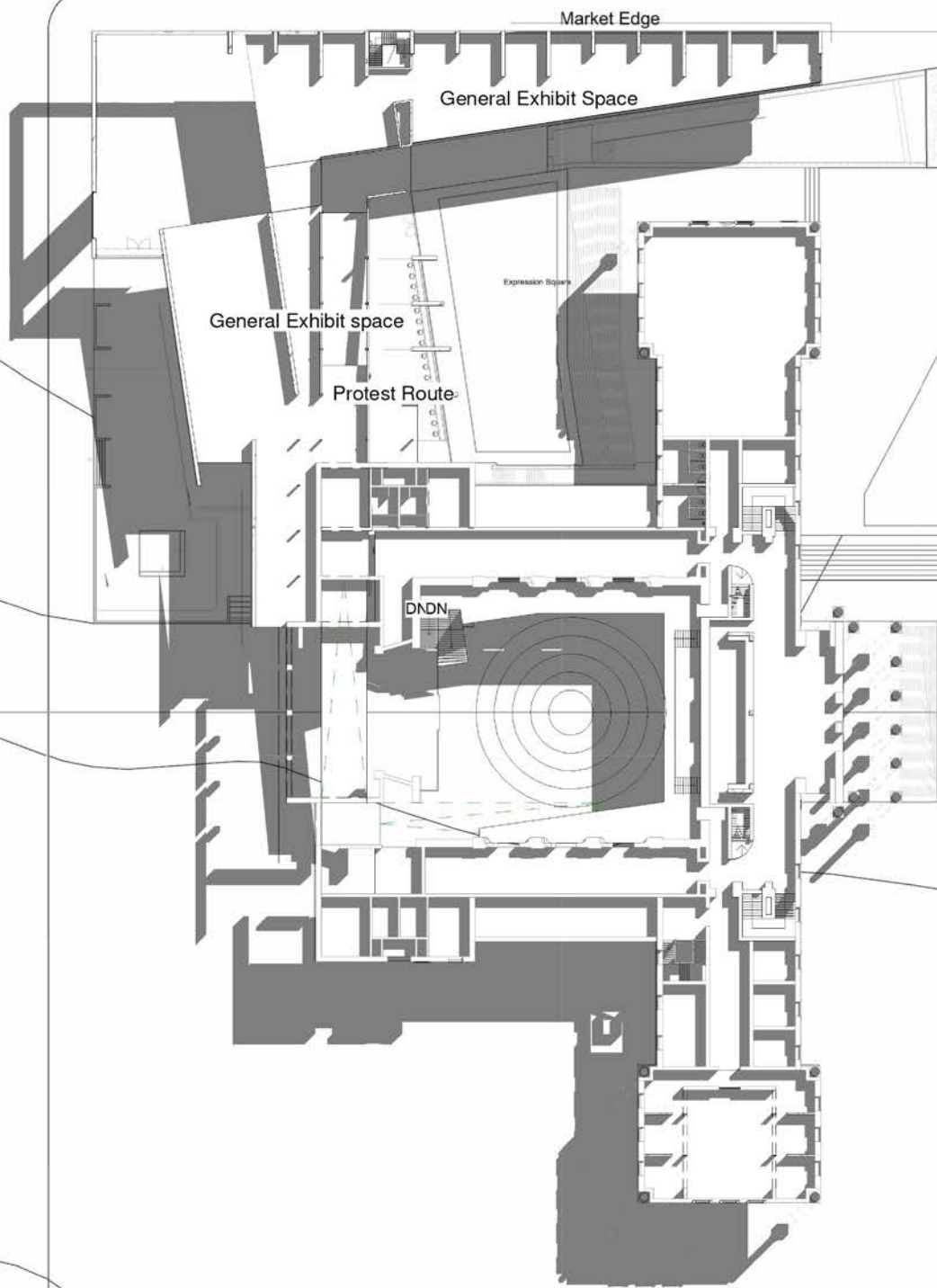
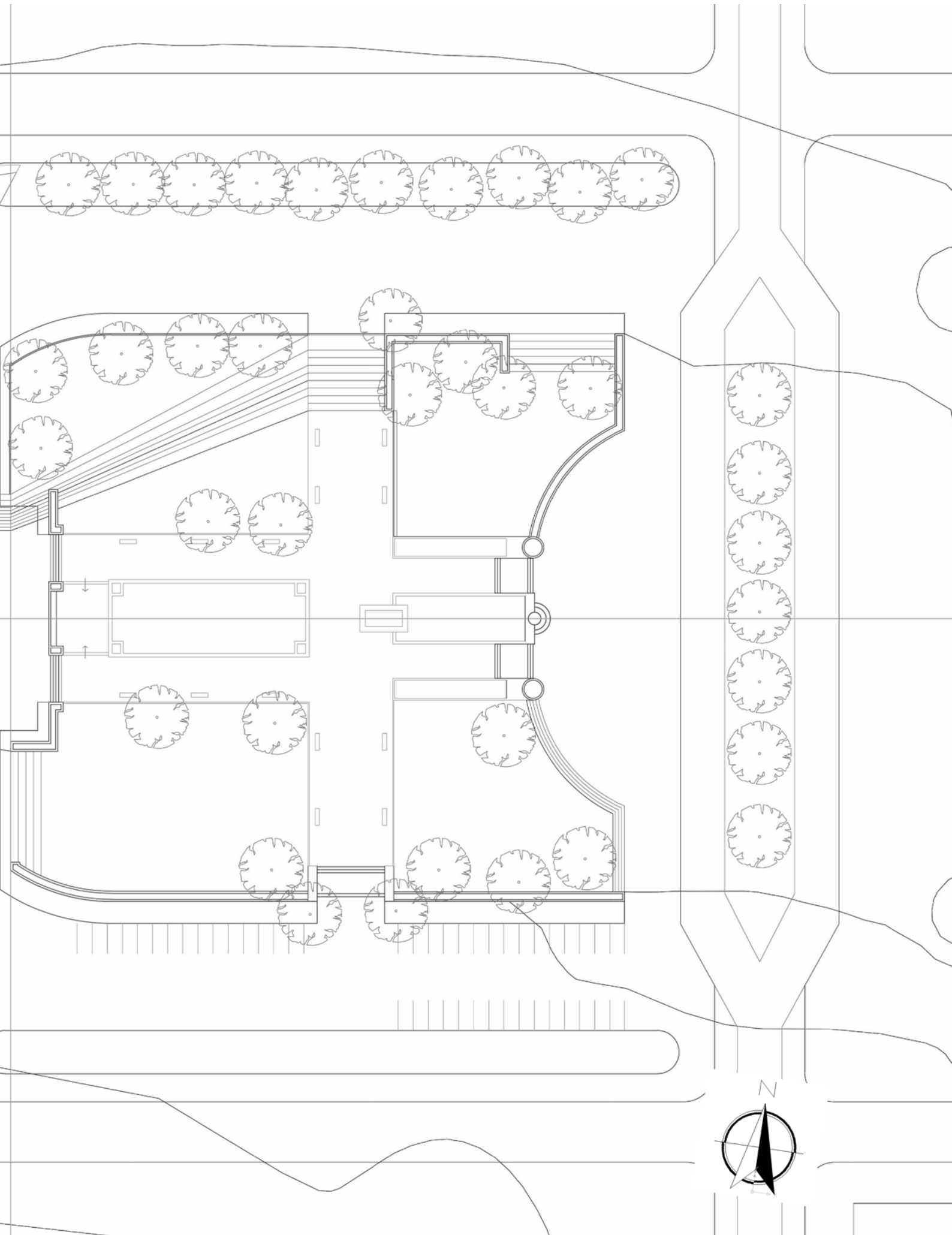


Figure 6.46 First Floor plan
(Author 2017)



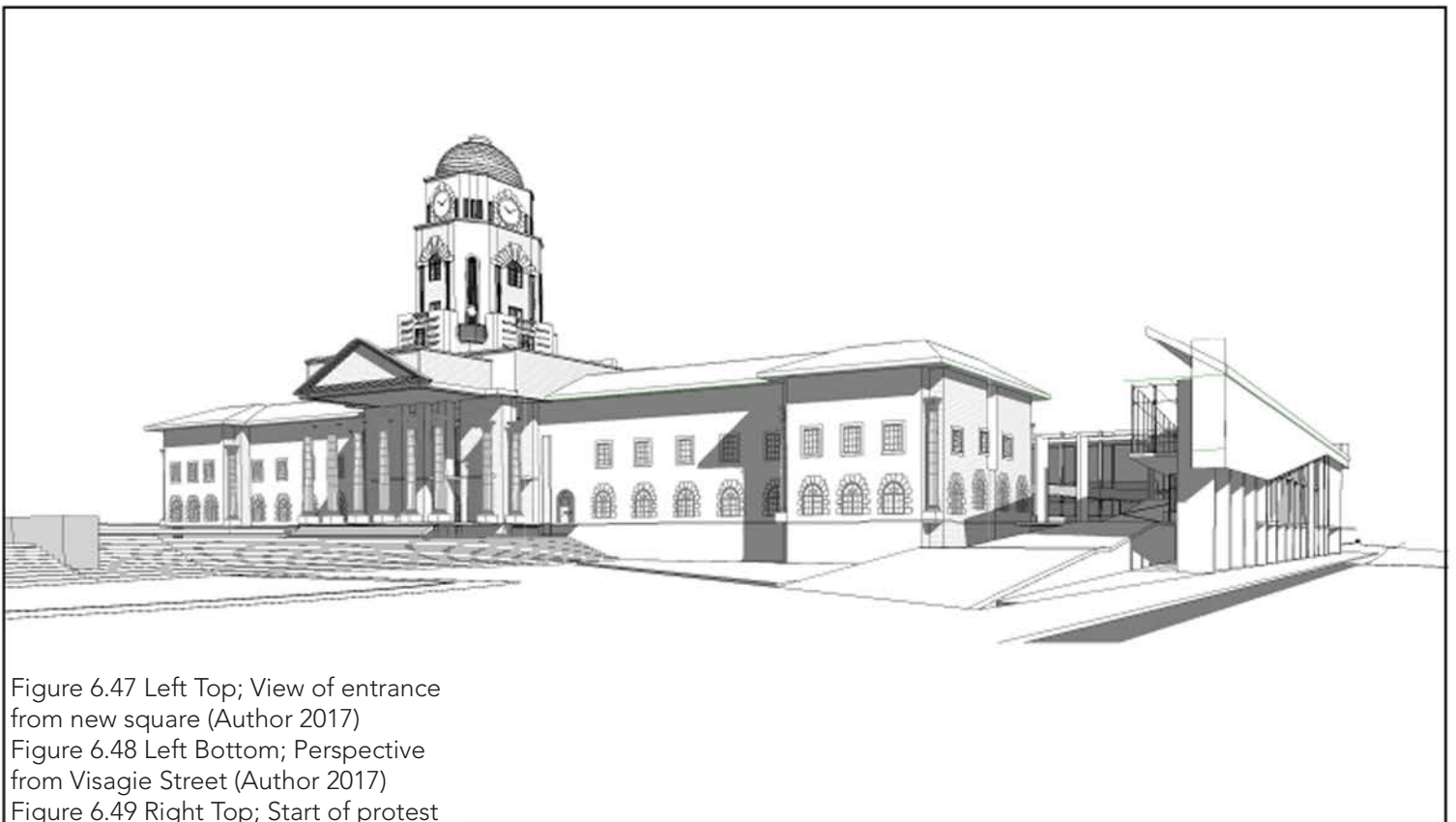
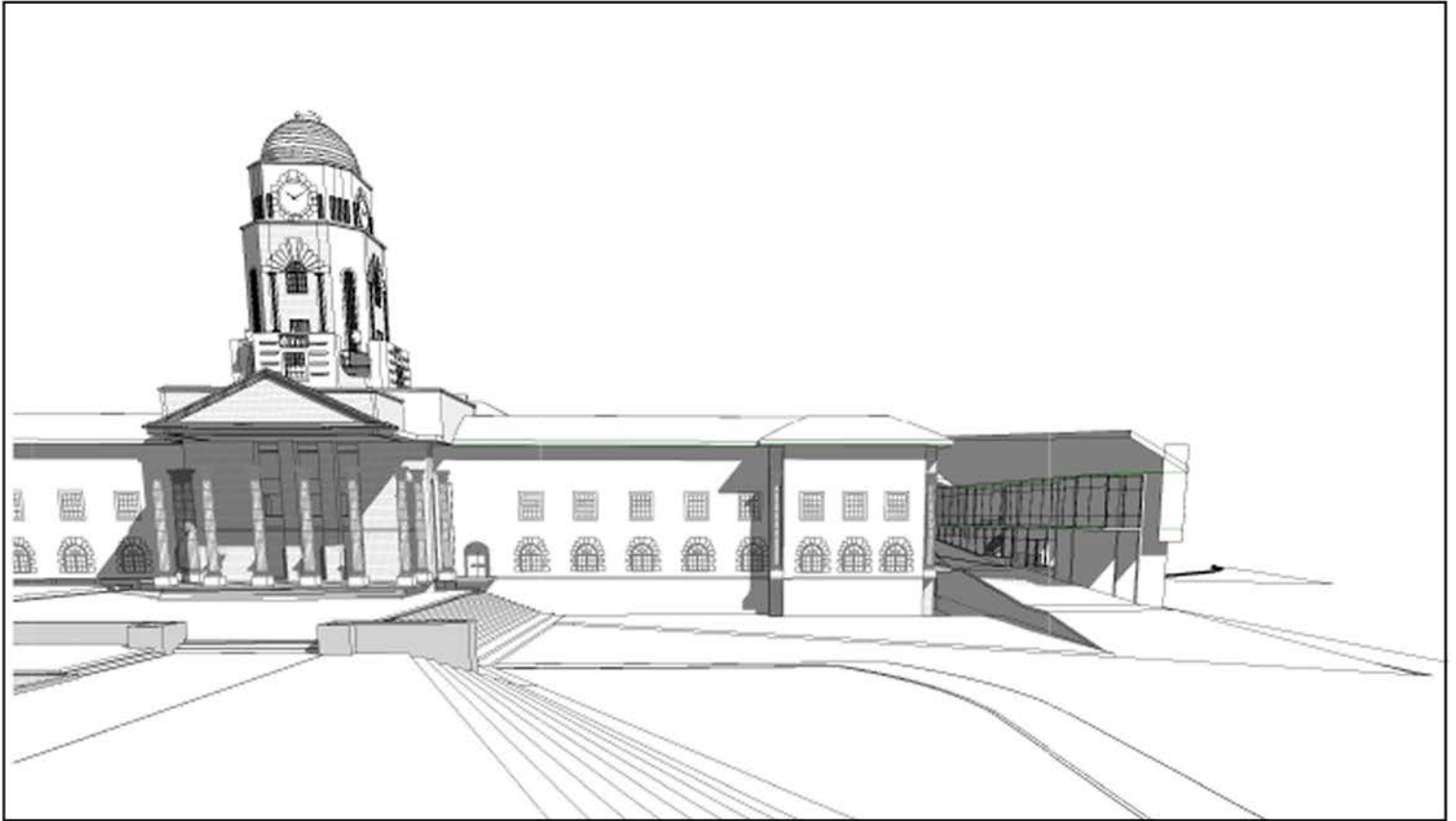


Figure 6.47 Left Top; View of entrance from new square (Author 2017)
Figure 6.48 Left Bottom; Perspective from Visagie Street (Author 2017)
Figure 6.49 Right Top; Start of protest route (Author 2017)
Figure 6.50 Right Bottom; Museum of Democracy entrance (Author 2017)

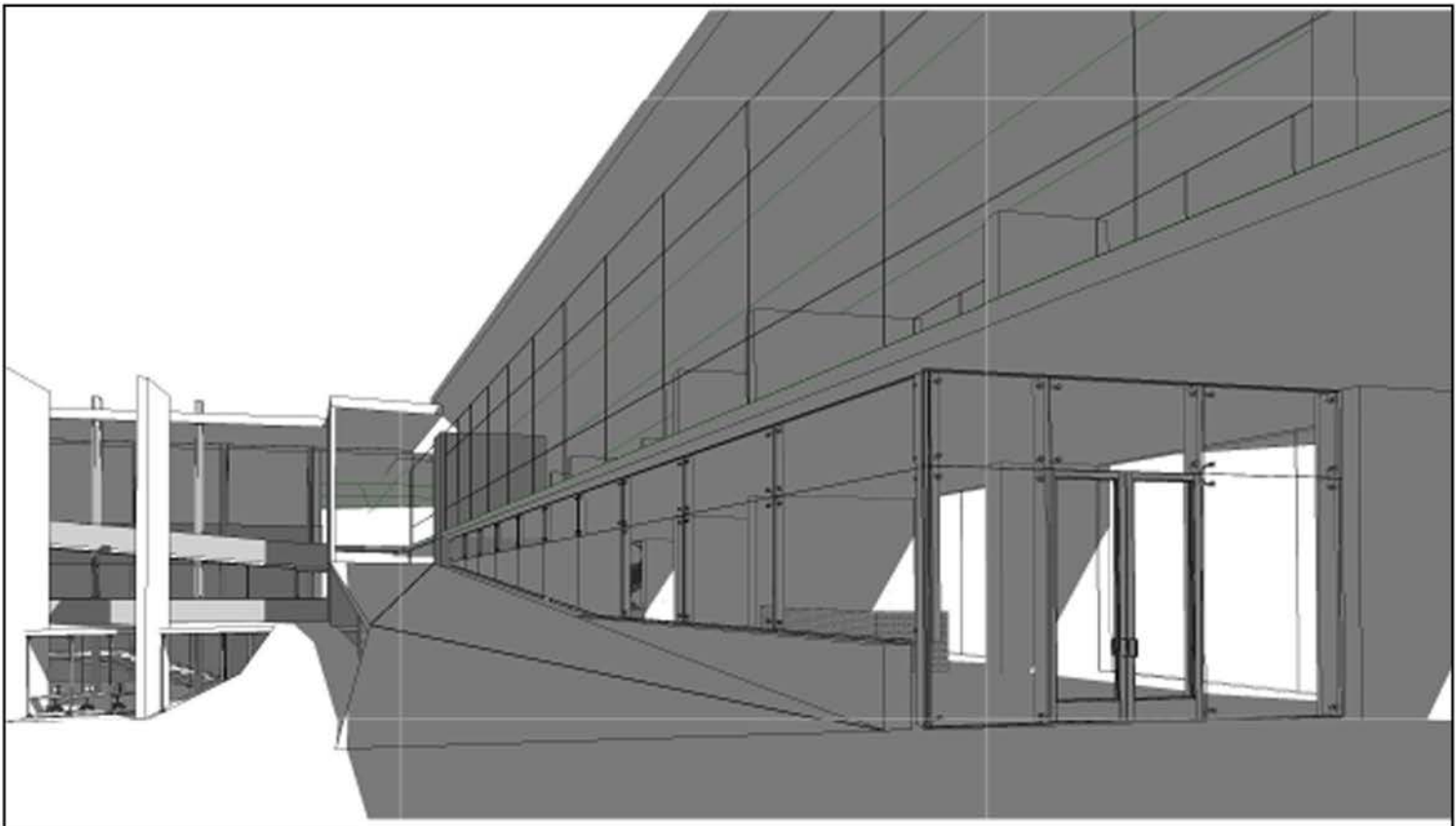


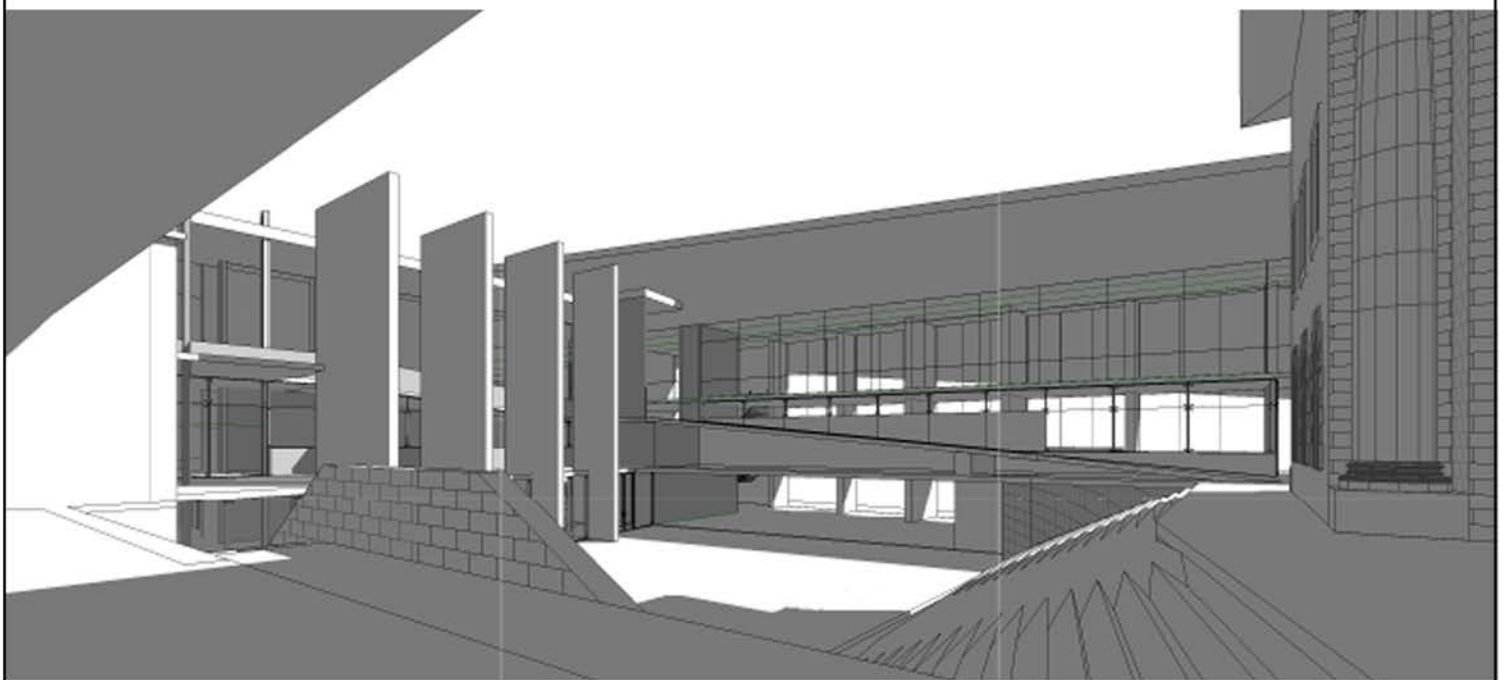


Figure 6.51 Left Top; Expression Square from protest route (Author 2017)

Figure 6.52 Left Bottom; Expression Square from debate arena side Figure entrance (Author 2017)

Figure 6.53 Right Top; Expression Square from viewing platform Figure (Author 2017)

Figure 6.54 Right Bottom; View of Expression Square from Museum of Democracy (Author 2017)



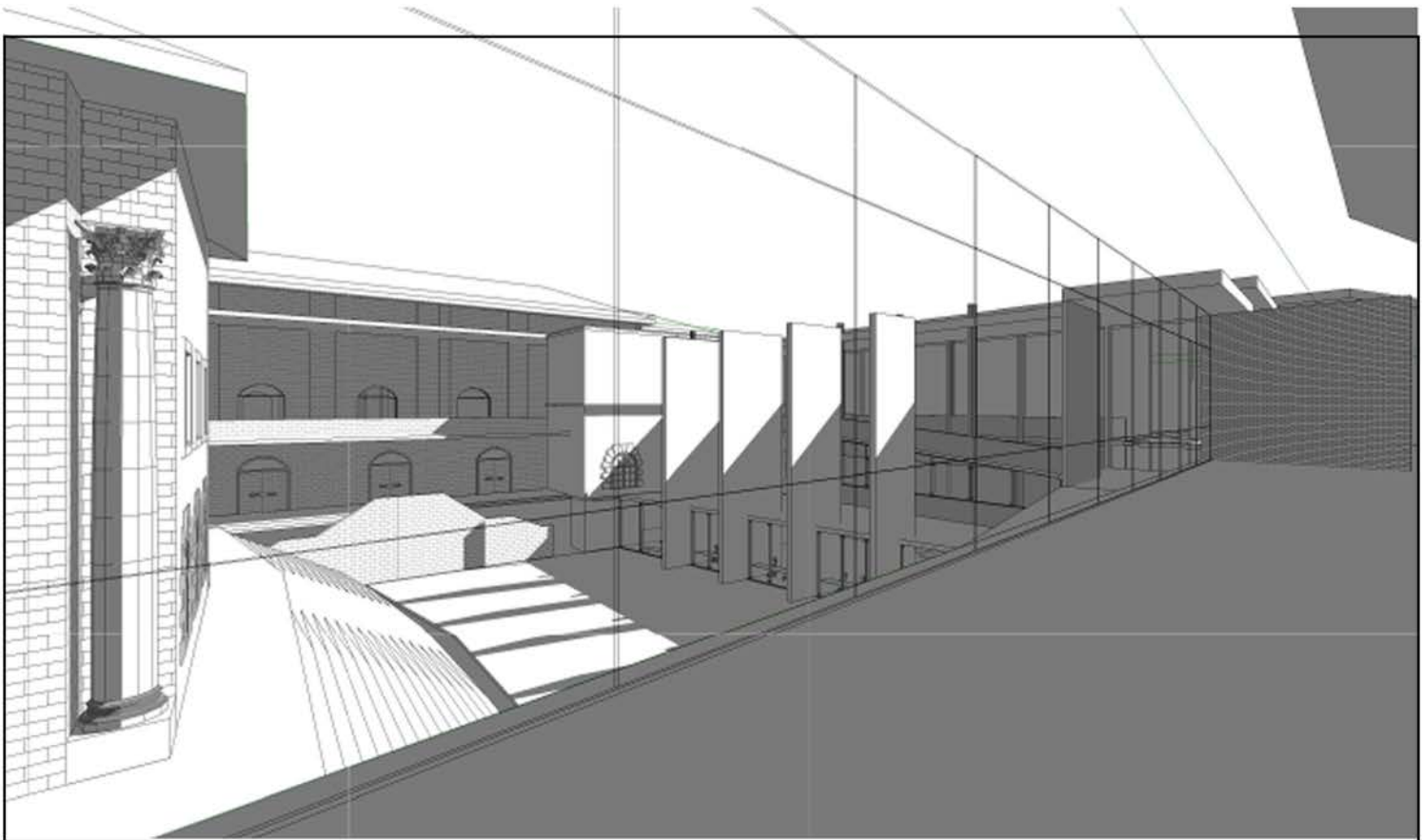
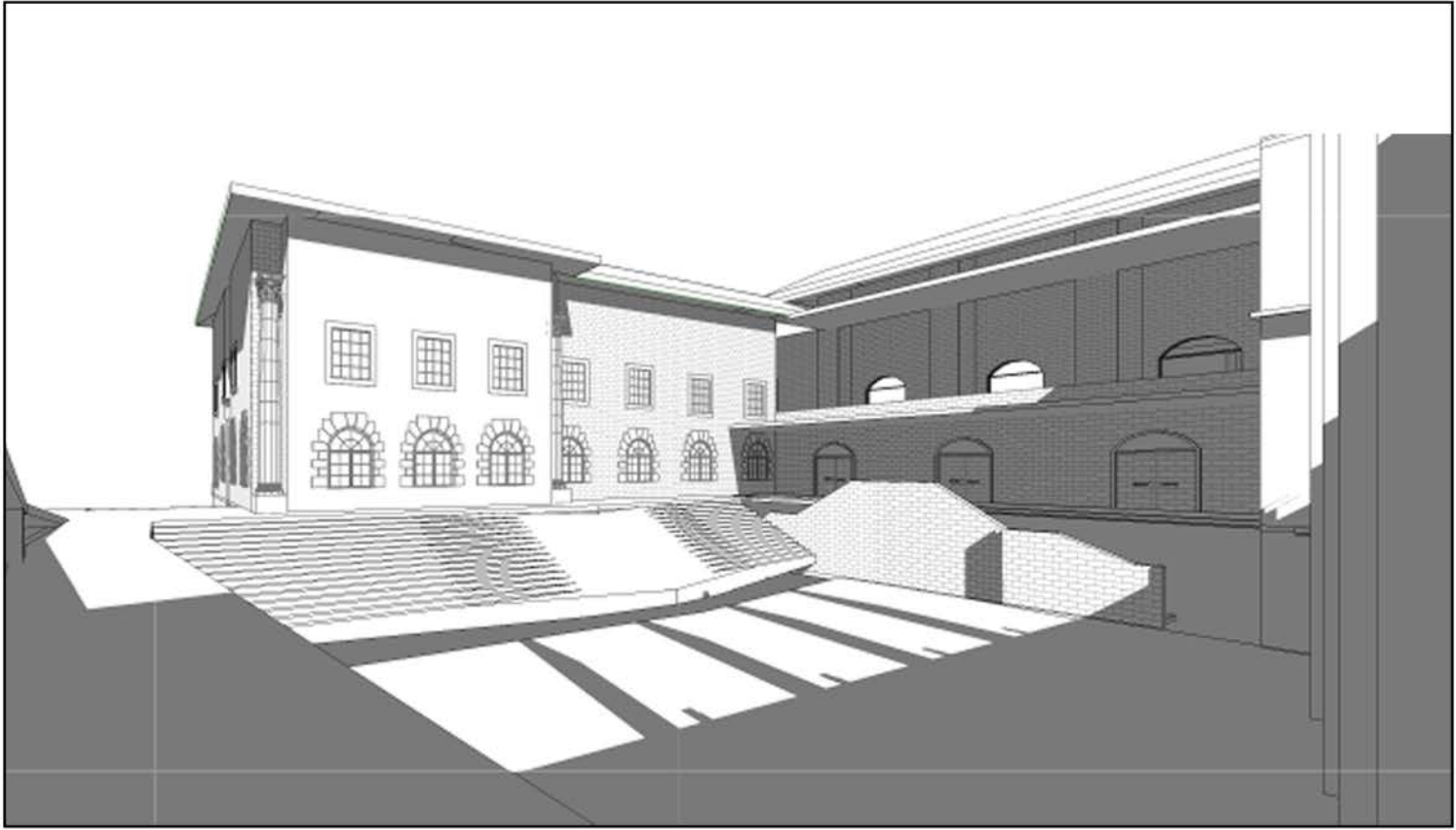




Figure 6.55 Left Top; Debate Arena
(Author 2017)

Figure 6.56 Left Bottom; First Floor of
Museum of Democracy (Author 2017)

Figure 6.57 Right Top; Public working
area with stairs up to museum (Author
2017)

Figure 6.58 Right Bottom; Connec-
tion to exterior viewing platform into
Expression Square (Author 2017)

