



University of Pretoria

RESEARCH REPORT

The architectural heritage value of Modernist Afrikaans Protestant churches in Tshwane

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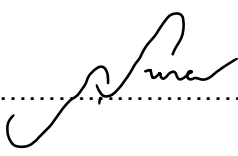
24 July 2023

DECLARATION OF ORIGINALITY

I declare that the mini-dissertation, The architectural heritage value of Modernist Afrikaans Protestant churches in Tshwane, which has been submitted in fulfilment of part of the requirements for the module of DIT 801, at the University of Pretoria, is my own work and has not previously been submitted by me for any degree at the University of Pretoria or any other tertiary institution.

I declare that I obtained the applicable research ethics approval in order to conduct the research that has been described in this dissertation.

I declare that I have observed the ethical standards required in terms of the University of Pretoria’s ethic code for researchers and have followed the policy guidelines for responsible research.

Signature: 

Date: ...24 July 2023.....

Abstract

There is a gap for the documentation of heritage interiors in Tshwane. Together with heritage interiors, the value of the modern movement built fabric is also underrepresented. In the past, various conservation issues have impacted the potential and value of our modern movement heritage. The study investigates the heritage layer of modern movement Afrikaans Protestant churches. This typology remains as a rare, well-preserved illustration of original modernist interior designs. In the form of a heritage survey, a selection of 8 sites within Tshwane is analysed to determine the current value of these structures. Various analysis forms and matrices are employed to arrive at qualitative conclusions. The result serves as a timeline of the development of the modern movement, the Afrikaner identity and the Afrikaans Protestant religion. The study finds that an imbalance exists between expert value and community value, and that social success of the churches often means alterations to the heritage fabric. The universal language, however, still remaining, is the spiritual experience inside the church walls. The risk to the layer is not a lack of appreciation but documentation and awareness. The study aims to serve as precedent for further interpretive, qualitative interior heritage studies to follow. The intention is to create a foundation for further documentation and conservation discussions, ultimately aiding in preserving the city's architectural heritage.

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“Conservation is, rather, a present-day interpretation of the past, and as such belongs to the present, and not the past”

- Welsh (1996:11)

1 Introduction

The study addresses the lack of documented heritage interiors in Tshwane. Specific focus is placed on Modern Movement buildings due to the various conservation issues surrounding the style. The typology of Modern Movement Afrikaans Protestant churches is analysed. These buildings are representative of the various manifestations of the Modern Movement in South Africa and stand as (mostly) intact remnants of past architectural quality and public value. Most importantly, these churches generally house intact interiors illustrative of the original design.

1.1 What is heritage?

The concept of heritage is one interpreted in many ways. Laymen as well as specialists disagree when defining the term. Even within the specialist realm, definitions vary. For decades, experts have debated on the definitions of heritage and heritage principles, as well as common best practice guidelines for heritage documentation and conservation.

Swart (2015:40), for instance, explains heritage as a resultant inheritance from our history. History, in turn, is the linear unfolding of events that have shaped our physical environment, reverberating within our current interpretation thereof. Veldpaus and Roders (2014:249-253) reflect on various heritage charters' definitions. Firstly, the Venice Charter's definition depicts a historic monument that has acquired cultural significance over time as heritage. It further states that such a monument cannot be considered outside of its history or physical setting. The Washington Charter explains heritage as property that constitutes our collective human memory. The Burra Charter emphasizes the importance of heritage as a tangible expression of our identity and experience. Paul Meurs (2016:14) defines heritage as the tangible and intangible products to which we attach value. Heritage is the past existing in current day. It is not a static nostalgia of a completed history. It often reflects our present more than the past.

Many sources state the aim of heritage practice as to conserve the cultural significance of a place. The Burra Charter defines cultural significance as referring to the value of a place for past, present, and future generations (Australia ICOMOS, 1999:2). Cultural heritage is divided into three categories by the World Heritage Convention: monuments, groups of buildings, and sites (Veldpaus & Roders, 2014:250).

Intangible heritage, as a subcategory of heritage, is defined by the Convention for the Safeguarding of the Intangible Cultural Heritage as "the practices, representations, expressions, knowledge, and skills, as well as the instruments, objects, artifacts and cultural spaces associated therewith that people recognize as part of their cultural heritage" (Veldpaus & Roders, 2014:252). Intangible heritage forms the social arm of buildings and their conservation – it emphasizes the importance of immaterial, dynamic elements of conservation like people, values, and crafts (Meurs, 2016:24). This does not disregard the value of the tangible, as "sustaining the intangible can only be guaranteed by strengthening the tangible" (Clarke & Kuipers, 2017:207). It connects matter to meaning.

1.2 The evolution of heritage theory

The understanding of cultural heritage has undergone an evolution during the past century. Up until a few decades ago, heritage management was primarily monument oriented – the heritage object in isolation from its context, as a static entity to be protected from any

alteration. Conservation (or rather, preservation) was aimed at eternalizing the tangible elements of built structures, such as materials or facades.

However, about 30 years ago, this intolerance to change was identified as detrimental to development, an antithesis to the very changing nature of cities and human nature. Heritage had to be reintroduced as an asset for sustainability and growth (Swart, 2015:42). Heritage theory evolved to a more inclusive model. Urban areas especially experienced this change, wherein heritage management aimed to meet the socio-economic needs of the communities. A landscape-based approach was developed, in which heritage was not only reused and retained as an object, but as a broader cultural, socio-economic and/or urban vessel (Veldpaus & Roders, 2014:246). Swart (2015:42) titles this 'proactive conservation'. In addition, change is now regarded as manageable, rather than preventable. UNESCO states that the historical urban site should be seen as "...a mindset, an understanding of the city, or part of the city, as an outcome of natural cultural and socio-economic processes that construct it spatially, temporally, and experientially...[I]ts usefulness resides in the notion that it incorporates capacity for change" (Clarke & Kuipers, 2015:21). Heritage is to evolve with the fluid communities within which they reside. The intangible value of heritage became invaluable (Veldpaus & Roders, 2014:258).

1.3 Heritage documentation and legislation

Many international doctrinal documents in heritage management have developed over the years. Seven of these prove particularly relevant. The ICOMOS Venice Charter (1964) is widely considered the authoritative heritage conservation document. Other charters include the UNESCO World Heritage Convention (1972), the ICOMOS Washington Charter (1987), the ICOMOS (AU) Burra Charter (1999 - one of the underlying documents of the NHRA), the UNESCO Convention for the Safeguarding of the Intangible Cultural (2003), the ICOMOS Valetta principles (2011) and the UNESCO HUL Recommendation (2011). All these documents considered four general questions: what is the definition of heritage? Why would something be considered heritage? How is heritage managed? Who is involved in this management? (Veldpaus & Roders, 2014:248). As an additional, evolving document, the 5th draft of the ICOMOS "Ename" charter (2006) introduced a trend towards interpretation and presentation, not just documentation (Bakker, 2007:15). These documents stand as testimony to the evolution of heritage theory and documentation over the years.

Most of these documents depict certain sets of value categories. Estimating the value of resources is considered an important step in

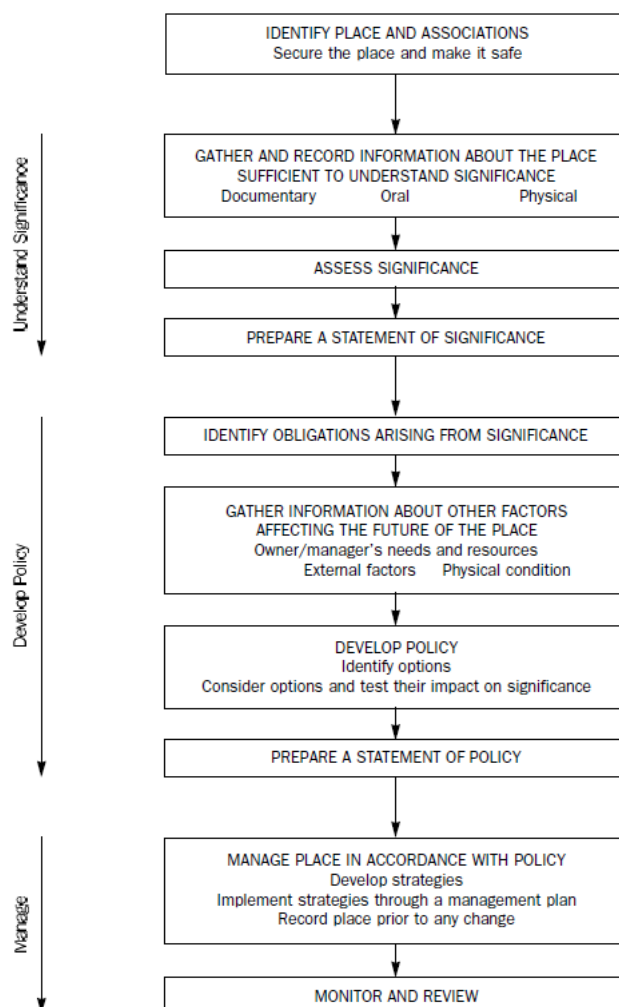


Figure 1: The Burra Charter sequence of actions (Australia ICOMOS, 1999)

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heritage documentation. Valuable heritage places aid in understanding the past and enriching the future (Australia ICOMOS, 1999:12). The value categories outlined in the Burra charter are nowadays commonly used. In this charter, *aesthetic*, *historic*, *scientific* and *social* value are said to encompass all other values. Most recently and applicable to this study, a fifth category, *spiritual*, was added (Australia ICOMOS, 2013). Meurs (2016:34-45) describes the dimensions of cultural value as three opposing pairs: *age / design* value, *expert / community* value, and *object / context* value. Figure 2 illustrates these relations. Age value (wherein the trace of time is the asset) is the antithesis of design value, wherein the underlying concept is of the essence. Expert value is often unrecognizable to the stakeholders, who often prefer objects related to their social life. Object value falls within the monument realm of heritage, whereas context value regards the building in its value within the larger whole. Riegl (Lamprakos, 2014:420) depicted 3 “past” values and “present” values. Past values include *commemorative* (reminder of a memory), *historical* and *age* (speaking of the passing of time). Age value is often the dominant intangible value (Clarke & Kuipers, 2017:208). These past values often stand in conflict to present values: *relative art* (changing tastes), *use* (a structure meeting needs) and *newness* (adapting to a style). Clarke and Kuipers (2017:209-13) integrated Riegl’s values into a matrix format, as shown in Figure 3. They created a heritage value matrix that considers intangible aspects.

As this study is conducted from an interior perspective analysing church buildings, the value categories considering *social* and *spiritual* aspects will remain of particular interest. Implementation of the above-mentioned documents will be evident throughout the methodology, analytical structure, and results of this report.

After evaluation of the values of a place, a statement of significance is usually drawn up. A statement of significance is a summary of the cultural significance of a said place. Each aspect of significance is evaluated on a set of predetermined criteria. As seen in the Burra Charter process outlined in Figure 1, this concludes the understanding of the site significance stage. The statement is critical as it sets the stage for determining conservation actions going forward (Australia ICOMOS, 2013:1).

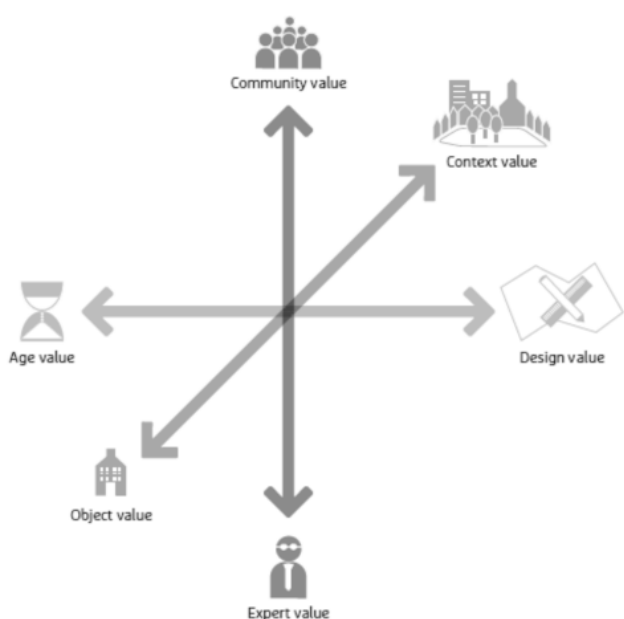


Figure 2: The dimensions of cultural value as described by Meurs (Meurs, 2016).

Riegl+ → Brand+ ↓	AGE value	HISTORICAL value	INTENTIONAL COMMEMORATIVE value	NON INTENDED COMMEMORATIVE value	USE value	NEWNESS value	(relative) ART value	RARITY value	OTHER relevant values
SURROUNDINGS/ SETTING									
SITE									
SKIN (exterior)									
STRUCTURE									
SPACE PLAN									
SURFACES (interior)									
SERVICES									
STUFF									
SPIRIT of PLACE									

Figure 3: The Heritage Value Matrix by Clarke & Kuipers (Clarke & Kuipers, 2017).

1.4 Heritage in the South African environment

Heritage perspectives in South Africa, both documented and oral, prove to be highly diverse. Generally, it is accepted that in such a multi-cultural society, historical perceptions are multi-faceted. Welsh (1996:11) explains that heritage guidelines ought to consolidate many different histories and cultures. He elaborates that Pretoria, as a main metropole in South Africa, is suffering a loss of *stabilitas loci* (sense of place) due to a massive influx of materials, technologies, and inhabitants. Heritage preservation in South Africa has the potential to create a national identity and reconciliatory environment.

The South African National Heritage Resources Act (No 25 of 1999) acknowledges heritage as a societal concern with the potential to shape our national character. Therefore, it needs to be approached with sensitivity (Ministry of Art and Culture, 1999; Swart, 2015:41). The purpose of the act is to govern how heritage resources are identified, assessed, and managed (Bakker, 2007:17). When comparing the NHRA to international charters such as the Ename charter, it becomes evident that there is still room for improvement in our heritage legislation. “Intangible heritage” remains excluded from the act (Bakker, 2007:20). Part 2, discussing general protections, only covers structures, archaeology and palaeontology, burial grounds, and monuments and memorials – without any referral to interiors. The term “interior” does not appear once in the document.

Further critique on the South African heritage environment by Swart (2015:40-43) and Bakker (2007:14-23) relates to the divide between legislation, interpretation, and implementation. Development pressures often lead to lack of implementation of the legislation. Heritage experts seem disconnected from the frameworks within which they are supposed to work. A general lack of knowledge on issues such as heritage strategies, interior heritage preservation and development/heritage integration cripple heritage practice. A few experts, inter alia the South African Heritage Resources Agency (SAHRA), are recording and researching heritage structures. Overall, however, formal heritage education remains lacking. Largely, recording happens as a result of development processes. Poor administration and archival management have led to a loss of sources. Throughout, heritage remains the loser despite South Africa having considerable heritage capacity.

1.5 Research problem

A disconnection seems to exist between heritage legislation, documentation, interpretation and implementation in South Africa. Furthermore, the concept of heritage as an asset for development was only recently discovered. Together with various other issues, these disconnections have led to a lack of formal heritage documentation and interpretation in Tshwane. Existing documentation lacks in comprehension of intangible heritage and sustainable heritage conservation. A shortage of guidelines on interior heritage documentation creates a gap in the discipline’s knowledge. This problem will be specifically addressed in modern movement church interiors in Tshwane.

1.6 Research aims, questions and delineations

The aim of this study is to document and interpret the historical architectural layer that is Modernist Protestant churches in Tshwane, with a specific focus on the interior architecture of these buildings. The intention is to create a foundation for further documentation and conservation discussions, ultimately aiding in preserving the architectural heritage of the city.

The research aim will be achieved by answering the following research question: What is the historical context, illustrative sites, heritage significance and conservation scenario of Modernist Protestant churches (constructed in the years between 1950 and 1983) in Tshwane?

2 Literature review

2.1 The modern movement

Modernism emerged at the beginning of the 20th century as a rebellion against the opulent inequality of the 19th century. The centre of the movement was the urban cosmopolitan cultural west - Europe and America (Herwitz, 2003:128). Scott (2008:22) explains that as social reformers, modern designers promoted essential functionalism. A “form follows function” approach. Thus, the building was seen as a machine for living. The modernist spirit was free of sentiment.

Tymbios (2017:61) writes that industrialism coincided with this new spirit. Therefore, new materials such as steel and reinforced concrete supported these developments. Within this complex movement, many styles, ideologies and influences entwined.

One of these subsidiary styles was the International Style. Propagators of the movement included Le Corbusier, Mies van der Rohe and Louis Kahn (Herwitz, 2003:137). The style was summarized by three main principles: (i) considering the building as a volume, not a mass; (ii) formal regularity; and (iii) shunning of decoration (Tymbios, 2017:50). A seminal work of the International Style showcasing these principles, is Villa Savoye by Le Corbusier, pictured in Figure 4. Herwitz (2003:138) states that the International Style was the result of an ideology of expensive sleekness. Ironically, this style also suited builders constructing urban expansion. For this reason, most of the urban fabric present in the cultural margins (like South Africa) concluded into cheap abstractions of International Style ideals. In conclusion, the style provided principles ideally suited to mass construction. In cohort to the International Style, a new movement, Critical Regionalism, developed. Critical Regionalism adapted modernist principles to form culturally sensitive contextual solutions.

Unfortunately, modernism to a great extent became devoid of its social ideals, standing as symbols of mass production and consumerism. Modernist spaces felt dehumanized and alienated (Tymbios, 2017:52). The modern movement is typically described as bilateral by scholarly writers, such as Lipman (2004), Herwitz (2003) and Pienaar (2013). The **first type** of bilateral modernism, was the inspirational, *avant garde* designs of the early 20th century. These buildings stood as monuments of change and social revolutions in the future. Propagated by the founders of the modern movement, it realised the socialist ideas of the elite (Lipman, 2004:46-47). The **second type** of modernism discussed is the type in which people live and work. Lipman (2004:47) describes this modernism as: “This is the planned, segregated township, the suburbia of physical, of individual, of social isolation. Neighbourhood without communality.” He continues to call it “... a fine-tooled envelope around a stripped, cheap interior ...” This unpopular modernism has connotations of cramped spaces and cheap materials for most, far removed from the *avant-garde* of the first type of modernism. The second type of modernism became critiqued for creating universal spaces devoid of a sense of identity (Lipman, 2004:57).



Figure 4: Villa Savoye in Poissy, France by Le Corbusier is a seminal International Style building (ArchEyes, 2023).

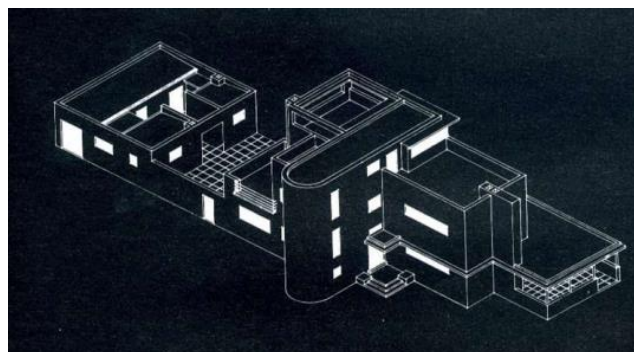


Figure 5: House Munro by Gordon McIntosh (De Bruyn, 2018)

2.2 The modern movement in the South African environment

Valuable sources on the modern movement in South Africa include many theses by seasoned scholars, such as by Barker (2012), and Pienaar (2013). Gerrits (2015) and Tymbios (2017), though less published, also contribute to the interior Modern Movement discourse. The academic nature of these sources indicates the expert interest in the subject. Pienaar, in her dissertation “The Norman Eaton legacy – A critical architectural appraisal of the documentation of his domestic oeuvre,” discusses the modern movement in South Africa from an architectural perspective, considering international influences. Tymbios, in her dissertation “Cementing Belief: Tracing the History of Modernist Afrikaans Church Architecture, 1955-1975,” framed the modern movement from an Afrikaner political perspective.

Pienaar (2013) discusses the modern movement as bilateral in South Africa. The movement was first introduced to local literature in the South African Architectural Record (SAAR) article ‘The Modern Movement in Architecture’ by Furner in 1925. Another seminal text was the *zero hour* publication by The Transvaal Group in 1933 - McIntosh, Hanson and Martienssen. The Bauhaus influence became evident in a few houses designed in the Transvaal. In 1932, House Munro (Figure 5) became the first modernist house published in the SAAR. The Corbusian influence was evident throughout projects from 1925-1942 (Pienaar, 2013:13-14).

The second wave of the modern movement departed from the purist functionalism of the International Style, partly due to the bad performance of these structures in the Transvaal climate. Roy Kantorowich published an article in the SAAR in 1942 disregarding the ideas of Le Corbusier, sparking great debate in the architectural community. Among the general public, the sentiment was in favour of a warmer modernism. Architects sought inspiration from sources such as Brazil and our own local materials (Pienaar, 2013:17).

From this, developed a unique third wave of modernism: Regionalism. By the 1950’s, this was the dominant architectural style – to such a degree that the terms “Pretoria Regionalism” and “Transvaal Vernacular” were coined. The style is widely documented and appraised by academics such as Fisher, Barker, Clarke, de Klerk and Pienaar. The style was an amalgamation of modernist principles, African traditions, climatic responses, and vernacular crafts (De Klerk, 2021:13). Definitive characteristics of the style were traditional plan forms (as seen in Norman Eaton’s drawing in Figure 6), shaded eaves and *stoeps*, low-pitch iron roofs, rustic brick, and climatic considerations (Fisher, 1998:125). The Brazilian

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influence became evident in regionalist designs. The seminal “Brazil Builds” exhibition of 1943 cemented its influence in Pretoria, especially in the public realm. The Brazilian influence was evident in free-form, colours, *brise soleil*, indigenous gardens, *pilotis*, and textures (Clarke, 2011:26; De Klerk, 2021:13). The Meat Board Building by Helmut Stauch in Pretoria is an excellent embodiment of these principles (see Figure 7).

Tymbios takes a more political stance to the modern movement in her study of Modernist Afrikaans Church Architecture. She describes the modern movement in South Africa as a response to former European colonialism, calling it modernism at the cultural margins (away from the eurocentric). Upon the unification of South Africa in 1910, the search for a new identity ensued. Fisher (1998:134) confirms that a common goal existed to prove South Africa as a modern, independent nation. A shortage of housing, churches and public buildings presented the need for cost effective construction techniques. Tymbios (2017:39) continues that by 1966, the Afrikaner had reached his pinnacle of prosperity, both economically and politically. A liberal capitalism ensued, with the slogan for the decade being “spend for success.” Pretoria, as administrative capital, became the expression of newfound Afrikaner prosperity. This utopian mindset coincided with the Modern Movement, a progressive phenomenon in itself. Modernism and apartheid thrived in symbiosis.

Afrikaner history and an affinity to their landscape (*genius loci*) was crucial to the development of Regionalism (De Klerk, 2021:13). Furthermore, due to World War II, international material shortages necessitated local production (Pienaar, 2013:17). Steel, cement, laminated timber, bricks, and sheets of glass complemented modernist principles and provided a cost-effective solution to the rapid urban expansion. Modernism thus presented a solution to many socio-economic issues (Tymbios, 2017:61).

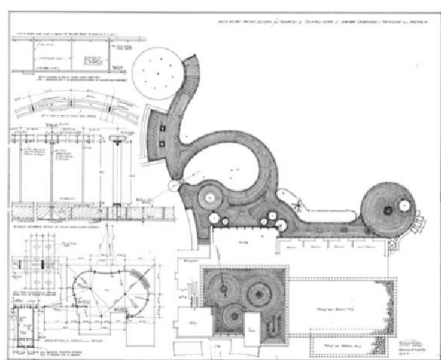


Figure 6: Influences of traditional plan forms evident in the drawings of Norman Eaton (Pienaar, 2013).

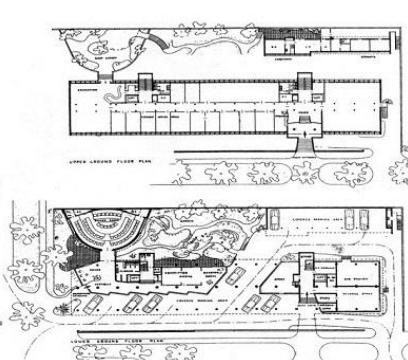
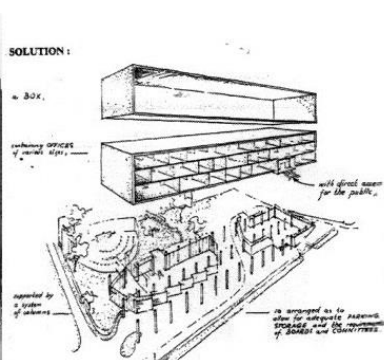


Figure 7: The Meat Board Building by Helmut Stauch as an embodiment of Brazilian influences (Jooste, 2008).

2.3 Modern movement church design in the South African environment

Few sources discuss modern movement church design in urban South Africa. A scurry of popular “coffee table books” tend to focus on pre-modern styles in the countryside. These are books such as “A Platteland Pilgrimage: 102 country churches of South Africa,” “101 Country churches in South Africa” and “Places of Worship in South Africa.” These books also tend to focus on the social history of the churches, rather than their architectural value. A book of value as an inventory of modern movement reformed churches is “Van Seringboom tot Kerkgebou: die argitektoniese erfenis van die Gereformeerde Kerke,” by Harris et al. Despite an extensive list of otherwise underrated buildings, the information in this book, however, also places focus on the social histories. Only “Beginsels van Gereformeerde Kerkbou” and “Afrikaans Protestantse Kerkbou” are valuable in terms of architectural analysis, but then only in relation to a limited number of churches. In depth

The architectural heritage value of Modernist Afrikaans Protestant churches in Tshwane

modern movement discussions tend to fall within the scholarly discourse. Communal value leans toward the social history of pre-modern churches.

Even in the midst of the modern movement, architectural writings did not focus on church developments, despite the major church building boom of the time. Architectural journals of the time, such as the SAAR, Plan, Architecture SA and Planning tended to focus on residential projects (which were more experimental) and large-scale civic projects (which were of high public value). Church designs were not under discussion.

It is mostly scholarly writers, such as Fisher (1998) and Liebenberg (2014) who continue the above-mentioned political perspective on the architecture at the time. Liebenberg (2014:77) writes that pre-modern church architecture was inherently Neo-Gothic and “un-Afrikaans” in the 19th century. With the search for a new Afrikaner identity, these European influences in church architecture were no longer desired. In the section “The Church Project,” Fisher (1998:132) adds that this new church identity was especially propagated by Gerhard Moerdijk, who stated:

No matter how poor, how humble his home is, the Afrikaner always gives generously to the building of his church. This is one of the most worthy character traits that distinguishes our people. The church and religion are still at the centre of the Afrikaner society, despite all modern trends, a fact which bears testimony to the value of tradition and history.

Fisher (1998:133) continues that this new church architecture was rapidly accepted in unexpected places. The most radical structures, ironically, emerged from the most conservative of the three Afrikaans Protestant churches – the “Gereformeerde Kerk” (as seen in the Potchefstroom Reformed Church in Figure 8)(Liebenberg, 2014:77). Together with the search for a new Afrikaner identity, poverty and unemployment during the 1930’s created an uncertain society desperate for “simple truths” (Liebenberg, 2014:8). Furthermore, Protestantism was essentially opposed to outward display and exuberance, championing austerity as more than mere poverty (Liebenberg, 2014:85). Utilitarian design components were favoured over idolatrous elements. From the available styles of the time, modernism proved a solution to all these criteria. The surprising parallels between modernist functionalism and the Protestant church became evident. The Protestant liturgy became the function around which the architectural form had to be designed (Liebenberg, 2016:126).

As Fisher (1998:133) stated: “The project has been completed. The people had a culture, the culture a religion and the religion an architectural style – Modern tempered by a Critical regionalism.”



Figure 8: Abstract form of the Reformed Church Potchefstroom by Johan de Ridder (Wikipedia commons, 2023).



Figure 9: The abandoned TPA Building on Church Square (Swart, 2023).

2.4 Current perceptions on modern movement fabric in South Africa

Writings on the current condition of modern movement buildings are by and large negative. Donaldson (2001:236) writes that the Pretoria inner city is currently under severe stress. Physical, economic and social decline occur due to decentralization of businesses. Clarke and Kuipers (2015:44) elaborate that the resultant unemployment, crime and illegal businesses in turn lead to infrastructural decay. The impact on Pretoria's heritage fabric is severe, as an estimated 39% of the CBD is occupied by heritage buildings. Of these, only 19 have been listed as Heritage Resources. Most of the heritage fabric is built up of relatively young (modern movement) buildings, due to the rapid expansion of the city in the mid-1900's.

De Klerk (2021:55) writes in the chapter "The Apartheid City" that the rapid transformation of the city led to Pretoria as a city of contrasts. In many cases, these buildings created spatial separation in the city. This heritage layer is associated with a segregated period in our history that does not communicate to our culturally diverse environment. Although exceptional Modern buildings were constructed, architectural quality does not ensure social survival. These buildings seem to be misunderstood, under-valued and ignored (De Klerk, 2021:55; Swart, 2015:42). De Klerk adds that together with poor management and maintenance policy, the result is a decaying modernist fabric in the Pretoria CBD. Barnard (105:67) agrees that the brutalist remnants of the nationalist era already look aged. The abandoned TPA building (Figure 9) on Church Square, a symbol of the power of the Nationalist Government, stands as an exemplar victim of all of these issues.

De Klerk (2021:55) mentions that in comparison, buildings from the Wilhelmiens and Victorian periods are well used and commonly valued. Considering Meurs' (2016:34-45) discussion of age value, one might assume that these modern movement buildings are simply not yet old enough to be publicly noticed and valued.

Modern movement churches in the city are victims of the same mentality, together with an increasing secular society. Dwindling church populations, first perceived in the 1960s, have exacerbated. The percentage of atheistic people worldwide grew from 1% at the start of the 20th century to 13% towards the end (Marsden et al, 2021:158). Globally, urban populations have become increasingly non-religious in comparison to their rural counterparts. A lack of church goers decreases the social value of these structures.

A specific awareness of the importance of conserving modern movement *churches* in the city is lacking. Although multiple discussions on the state of conservation of modern movement structures exist, none of these seem to discuss the church typology *per se*. A lack of literature in the topic indicates a lack of awareness, or interest.

On a positive note, sentiment towards the *potential* of our modern movement fabric is increasingly positive. Swart (2015:42) discusses the several active forums for discussion on these current issues. He also warns of the risks of fixating on the current negative issues. De Klerk (2021:55) also emphasizes the potential of careful urban interventions in the modernist fabric that can lead to inner city renewal. In his book, "blank_Architecture, apartheid and after," Judin (1998:299) concludes: "We will have to replace the certainties of policy and strategy with the uncertainties of dialogue and interaction."

2.5 Modernist conservation

Internationally, many modernist conservation organizations have developed: Docomomo, the Modern Heritage Committee of the Association for Preservation Technology (APT), the Modern Asian Architecture Network (mAAN) and the ICOMOS International Scientific Committee on Twentieth Century Heritage, to name a few.

In a feature article, “Modern Matters: Breaking the Barriers to Conserving Modern Heritage,” Macdonald (2013:5) describes modernist conservation as “protecting the not yet loved.” She continues that research identified several common challenges in modernist preservation: among others a lack of understanding and recognition; an absence of a determined methodological approach; technical considerations in relating to repair versus replacement; shortcomings in terms of sustainability and adaptability. Macdonald concludes that a lack of recognition will equate to a lack of public participation.

Modernist preservation and documentation are usually driven by the professional, from an architectural perspective. In tandem with international trends, South African conversations on modern movement conservation are active in specialist circles. Interest groups such as Docomomosa and discussion platforms like The Heritage Portal and conferences provide regular platforms for current conversations. Furthermore, publications such as VISI are exposing modern movement buildings to the general public, through columns like “Building an Icon” that discuss buildings like the TPA Building, the Carlton Centre and Disa Park in Cape Town.

Very few comprehensive heritage inventories on the Pretoria CBD exist. Le Roux and Botes (Baillie, 2015:17) composed a heritage survey on buildings in the CBD with architectural merit. This survey focused on architectural value and is out of date by 28 years. However, it was the first of its kind with regard to appreciation of modern movement structures that are not yet protected by the 60-year clause. This survey stated the value of these structures if restored instead of demolished, especially with regard to the resultant lowered carbon emissions (Baillie, 2015:18).

Due to insufficient regulation on the archiving of modern movement and apartheid projects, public institutions tend to let documentation on modern buildings disappear (Fisher et al, 2003:74). Fortunately, though, certain academic institutions, like architecture archives at the University of Pretoria, UCT, Wits and UKZN, take great pride in their collections. The AAUP has been of great value in providing original drawings for this study. Also, due to the relatively young age of modern movement structures, many of the original drawings are still available and have been accumulated in archival collections. Private and commercial collections also often hold valuable information. Broader documentation programmes like artefacts.co.za also provide readily available information.

As Meurs (2016:17) stated: 20th-century buildings make up most of our current built fabric. It is the focus of interpretation and documentation that needs to shift. Modern movement conservation needs to find the authenticity in mass developments and the value of form-follows-function design that no longer has a function. Macdonald (2013:8) adds that new functions need to be identified and developed in order to ensure continuous use. If a building wants to survive, it has to be in use.

2.6 Exemplary documentation case studies

i. Studies on religious modern movement buildings

Robert Proctor, professor in Architectural History at the University of Bath, wrote one of the finest studies to date on how the modern movement was embraced by the Catholic Church. His book, "Building the Modern Church: Roman Catholic Church Architecture in Britain, 1955 to 1974," provides a comprehensive survey of modern movement churches in Europe. He discusses several seminal buildings like the Metropolitan Cathedral Liverpool, that represented a turning point in promoting modernism in the church (see Figure 10). Proctor (2014) considers the broader social-political and urban contexts, the history of the church as institution, the relation between art and church, and the influence of the liturgical reform of the time. He also discusses the influence of identity-forming rituals and community on the architecture. The attention to detail construction, the influence of the communal rituals on the interior spaces, and the ethereality of the churches provide a valuable interior lens within an architectural historical study.

Another international study of religious modern movement architecture is the upcoming book "Sacred Modernity," by Jamie McGregor Smith. The book introduces previously unknown modernist churches through medium of striking photographs, with accompanied essays by various renowned architecture critics (Florian, 2022).

Several seminal texts on Protestant church design were written towards the beginning of the Modern Movement in South Africa. Including, among others, were the first guideline text by Adrianus van Selms (1954), a report on church architecture by the "Nederduits Gereformeerde Kerk" synode; "Beginsels van Gereformeerde Kerkbou" by J.M.J Koorts; and "Afrikaans Protestantse Kerkbou" by Daan Kesting (Liebenberg, 2016:127; Swart, 2010:40). These texts focused on church elements such as plan, symbolism, interior layout, exterior appearance and acoustics. General elements of importance identified included the spoken word as focal point, symbolic art over literal depictions, uninterrupted sight lines, acoustics, and a merged liturgical and congregational space (Swart, 2010:40). Seminal texts like these are valuable for understanding the considerations of the time. However, within current context, these texts prove one dimensional, as no consideration is made for intangibles such as cultural context or societal issues.

ii. Interior heritage studies

Very few, if any, heritage studies are labelled as *interior* surveys. To this rule, church documentation provides a delightful exception. Interior analysis of churches generally makes up the majority of a report, but almost as if by accident. While packed with interior consideration, lack of formal interior heritage documentation guidelines results in the absence of interior architecture theory. Interior theory such as König's (2015) discussion of meaning-making (first-order and second-order meanings) is strikingly absent. Or take adaptability and placemaking, which is the way in which humans transform the places in which we find ourselves into places in which we live (Hernández-García, 2013:21). DeKay and Brown (2011), Campbell (2017) and Awan, Schneider & Till (2011) all emphasize the importance of user interface, experience or ritual, and continual adjustment of spatial arrangement in interior considerations. Throughout the heritage discourse, a knowledge gap exists in interior heritage analysis. This might be because interior architecture is still newly accredited as a separate discipline, or due to the high rate of change in interiors compared to exterior structures.

Considering the young age of the discipline of interior architecture, it can be expected that distinctly interior heritage studies will emerge in scholarly discourse. One such dissertation

investigated regionalist residential dwellings by Norman Eaton. Scheffer (2019) used Lefebvre’s spatial triad as a qualitative tool to decode architectural interiors. The methodology included archival research, photographic analysis and subjective resident interviews. A value statement for each case study was formulated by means of analysing the components of interior architecture as identified by Ching in the book “Interior Design Illustrated” (Scheffer, 2019).

Marieke Jaenen used the Nara-grid to indicate the value layers in several case studies in her article on safeguarding the spirit of historic interiors. Jaenen describes a historic interior as a “gesamtkunstwerk” – a mix of immovable, moveable, and technical elements. Jaenen acknowledges that authenticity in interiors is often hard to find, as the moveable elements are usually replaced. The course of action to document the history of an interior is explained. The Nara-grid (Figure 11) is an analytical instrument to help depict the notion of layered authenticity. In this instance, a sixth dimension is added to accommodate the sacral value of a space (Jaenen, 2008:1-4).



Figure 10: Metropolitan Cathedral of Christ the King, Liverpool, by Frederick Gibberd, is discussed as a seminal modern movement church by Proctor (Florian, 2022).

ASPECTS of the sources (Related to documentation)	DIMENSIONS of heritage			
	Artistic	Historic	Social	Scientific
Form and design	Designed in an eclectic style including neogothic and neorenaissance style. Also an important architect.	References to the previous 16 th C. Bourse. The original surface as been reused.	The vaulted interior made it possible to gather disregarding the weather.	The way of vaulting a large room wit glass and iron. Impressive iron decoration.
Materials and substance	The original materials are still present and in very good state.	Use of traditional 19 th C. materials from regions in Belgium.		Evidence of how material can be used and decorated.
Use and functions	The form and decoration of the interior design followed the original function.	The interior of the Bourse shows the evolution in trade history.	The latest years the Bourse has been used for many cultural events.	
Tradition and techniques	Craftsmanship in brick, natural stone, stucco and wood.	How the iron decoratively has been used.	Shows how many craftsman have worked on the whole building	A lot of evidence of 19 th and 20 th C. craftsmanship is still present.
Location and settings	The space concept shows the difference between primary and secondary spaces.	The space concept shows how the trade in Antwerp was organised	The inner court has played a role in a public connection between four streets.	Evidence of how the ground plan has been designed and used.
Spirit and feeling	The beauty of the interior makes every visitor speechless.	The original interior is still present and brings people back in the 19 th C.	The Bourse is a very important building in Antwerp’s society.	

Figure 11: Nara-grid completed by Jaenen for the interior of the 19th century Bourse of Antwerp building (Jaenen, 2008).

2.7 Introduction to heritage layer

Marsden et al (2021:5) developed a tool for assessing heritage places in layers or themes. This thematic approach broadens research outcomes by not only considering chronological sequence but also the wider context and links.

Thus far, this report has discussed the social, technological, economic, and political influences that shaped our modern movement religious fabric, both globally and locally. In lieu of Marsden et al’s work, this study will from here on provide a detailed discussion on the layer of Modern Movement Protestant churches in Tshwane, with emphasis on the interior heritage. This thematic approach will consider the impact of the aforementioned influences on the original design manifestation, but also the current conservation status and public perceptions of these buildings.

3 Research design and methodology

3.1 Theoretical framework

The study was conducted within a basic research context. Basic research aims to expand existing knowledge on a particular field, without always having immediate practical applications. It generates knowledge to serve as basis for further applied research. This basic (or pure) research was driven by theory to improve understanding on the reality of interior heritage preservation in Modernist churches.

The study was conducted within a Pragmatist paradigm. Within this paradigm, focus is placed on real world issues and context-specific solutions (Breed, 2022). This study aims to address the issue of lack of sufficient awareness and documentation of modern movement church interiors.

A deductive epistemology was followed in the study wherein specific conclusions are drawn from general principles that are regarded to be true (Kivunja & Kuyini, 2017:35). Conclusions on the value and conservation statuses of the sites are derived from existing conditions on site.

The study followed a hybrid approach by consulting both qualitative and quantitative data to confirm findings. Qualitative data includes oral histories provided by stakeholders, interpretations of the surrounding communities and current use of the spaces. Quantitative data includes, amongst other, locations, alteration dates, architects, and the existing structures.

The research design was primarily based on a heritage survey format, including a desktop and literature study, archival searches, and field studies.

3.2 Collection and analysis methods and instruments

The particular heritage layer was identified as underrepresented after a broad study of published heritage literature and archival sources. A literature review was conducted to contextualise the research. The literature aided in an understanding of basic heritage theory, as well as the historical context and typological attributes of the layer. A selection of illustrative example sites was selected from this foundation. Although the research is focused on tangible heritage, the interpretation thereof intended to determine the qualitative values of the respective sites. The heritage value and current conservation status of each site was determined.

i. Site selection process

Narrative data was extracted from the literature study to formulate a summarised historical timeline of Modernist Protestant church design in Pretoria. This informed the selection of 8 illustrative sites within this layer. The sites were selected as representations of all the substyles of the modern movement over the course of the manifestation thereof in South Africa. Sites represent a timeline from the earliest Dutch influences in the 1950's, through to the Regionalist, Brazilian and Brutalist eras up to the transition period into Postmodernism in the 1980's.

The process of site selection was eventually an iterative process after several initial methods to find suitable sites were unsuccessful (Figure 12). Initially a search for applicable sites commenced in the architecture library and archives of the University of Pretoria. Architectural journals published in the relevant period (1940's-1980's) proved unhelpful

despite an extensive manual search. Church architecture was not written on commonly. A search of the archives database also proved unfruitful for finding possible sites, as vague search parameters did not yield many results. However, after selection of sites, many archival drawings surfaced due to more refined search parameters, aiding in analysis. The SAHRIS database was consulted, yielding no results. Docomomosa literature and databases were also consulted with little success, as focus is mainly on residential projects and large commercial projects. Media articles (such as Mail & Guardian, The Daily Maverick, etc.) only reported on more political architectural issues such as monuments and statues. Academic theses also proved unfruitful in site identification, as mostly international or rural examples were discussed. However, theses proved useful in precedents of church analysis and in providing historical background on the layer.

The UP-library databases provided many books on significant churches in South Africa. Relatively few of these (such as *Hidden Pretoria* by Johan Swart, and *Van Seringboom tot Kerkgebou: die argitektoniese erfenis van die Gereformeerde Kerke* by Harris et al.) listed some Modernist churches in Pretoria. The Artefacts database also proved a resourceful and user-friendly tool in searching for listed Protestant churches. Lastly, informal conversations with persons previously involved in the church, i.e., ministers of the Dutch Reformed church in the second half of the 1900s, proved insightful. These persons, as members of the national synode, were able to recall church buildings that were noteworthy during their time of construction. These mentions eventually aided in combining a worthwhile list of modern movement Protestant churches in Pretoria.



Figure 12: Diagrammatic scheme depicting the site selection process and resources that proved insightful (in green)(Author, 2023).

ii. Analysis process

After the selection of the sites, an in-depth analysis of each was undertaken. For each site, a general information form, a cultural significance form and a heritage value matrix were drawn up. Several documents were consulted to inform these analysis tools.

Documents such as the NHRA, international charters (like the Burra charter) and local heritage impact assessments (as done by PRAH-G) were useful precedents as to how to incorporate cultural significance in site analysis. The consideration of intangible heritage (the immaterial and dynamic) was also evident in the documentation. Furthermore, a move from mere documentation towards interpretation seemed crucial for the analysis forms. “Plekke en Geboue” by le Roux (1990) served as a precedent for the format of a heritage survey. The Burra Charter (Australia ICOMOS, 2013:3-4) served as primary source of value categories – *aesthetic*, *historic*, *scientific*, *social* and *spiritual* value served as foundation for other value categories that were added. Heritage value matrices as outlined by Clarke and Kuipers (2017:209-13) aided in selecting relevant value categories to include in the value matrix. For typological-specific considerations, seminal books on Protestant church architecture, such as “*Beginsels van Gereformeerde Kerkbou in Suid-Afrika*” (Koorts, 1974) and “*Afrikaans Protestantse Kerkbou*” (Kesting, 1978) informed included criteria. Criteria such as materiality, plan form, furniture, liturgical area, symbolism and light. General interior architecture theory, as discussed earlier under the exemplary documentation case studies section, further informed interior-specific inclusions in the analysis tools.

To populate the generated analysis forms, information from site photos, archival documents, published descriptions, interviews and site observations were distilled. Alterations were

described and graded as sensitive/insensitive in table format. The forms enabled the researcher to translate the findings into report format, presenting the information in a more accessible manner. A final value statement and conservation status for each site was derived from the forms. A statement of significance, as previously discussed, is a summarised cultural significance statement based on a set of criteria (Australia ICOMOS, 2013:6).

From the site-specific value assessments, a synthesized overall value interpretation of the layer was deduced. General patterns were identified with regard to public sentiments, prominent value categories, heritage threats and development opportunities. From this, informed suggestions on heritage actions going forward were made.

3.3 Ethical issues

The study was approved for conditional ethical clearance by the EBIT Research Ethics Committee (Reference number: EBIT/44/2023). The study is mostly based on a desktop analysis (literature and archives) and unobtrusive site visits, for which no ethical clearance was required. Where necessary, informal conversations with stakeholders and informants were covered under the ethical clearance and consent forms signed by all individuals.

3.4 Limitations

The main limitation was the lack of opportunities to perform full measured on-site analyses. Site access was often difficult to organize and without helpful or knowledgeable supervision.

Working within the heritage realm creates the need for many heritage documents not publicly available, such as archival material. Not having direct access to such documents means reliance on others for information, which often proved tedious and unsuccessful in the research process.

4 Results

4.1 An overview of modern movement church design in Pretoria

Pretoria was established as a religious gathering place in 1854, a “Kerkplaats.” The settlement developed around the quarterly communion held by the Dutch Reformed church for the surrounding farms. In 1857, a church (see Figure 13), the first of three, was constructed and shortly after surroundings plots were made available for sale. Church Square formed the symbolic heart of the settlement (De Klerk, 2021:5-6).

From 1911, the Afrikaans Protestant Churches experienced a consistent gradual increase in members. From 1960-1970 onwards, a declining trend became evident (Kesting, 1978:67). Interestingly, contrary to global trends, the Noord-Transvaal NG Synode, found that church attendance in the cities were higher than in rural areas (Kesting, 1978:76). Despite declining member numbers, the Protestant church underwent a major building boom of radical structures during this period. They were radically designed structures for radically revitalized Afrikaners (Tymbios, 2017:89). The sheer number of churches constructed indicated both the economic prosperity of the Afrikaner, as well as his close connection to his church. At the time of Kesting’s study (1978) South African church buildings was not following the international trend of falling into disuse. However, towards the turn of the century, this

changed. By the late 1990's, the six Pretoria inner city Dutch Reformed churches, for instance, conglomerated into one.

During the above-mentioned building boom, there were no clear directives for the architecture of Afrikaans Protestant churches. Many architects started to experiment with an "own architecture," developed in parallel with the evolution of modernist architecture as the national architectural language of the time (Swart, 2010:40). Schalk le Roux (2008:23) discusses these experiments in his article "Die soeke van 3 argitekte na 'n planvorm vir Afrikaanse Gereformeerde kerkbou." Le Roux investigates the pivotal role Gerard Moerdijk played in the development of a true Afrikaans Protestant architectural style. Moerdijk was adamant on the church building as reflection of Afrikaner identity. Moerdijk is best known for his designs of Dutch Reformed churches and the introduction of a central plan form focusing on the pulpit, as seen in his Dutch Reformed church in Piet Retief, seen in Figure 14 (Le Roux, 2008:23; Clarke, 2011:24; Fisher, 1998:144). Le Roux also reflects on Wynand Louw's singular space designs. Thirdly he talks about Anthonie Smith's "rational square" designs. Lastly, le Roux considered Johan de Ridder's symbolic tent-like structures (Figure 15). The latter two of the four formed part or the group of architects that started to reject the "sentraalbou" as developed by Moerdijk and Louw, as their initial attempt at a distinct style was later criticized as "Neo-Byzantine" (Liebenberg, 2014:80). Other prominent church architects of the Late Modern period include Hendrik Vermooten, Jan van Wijk, Daan Kesting, and Philip Nel (Swart, 2016:188).



Figure 13: Church square with its central church during quarterly communion in 1882 (De Klerk, 2021).

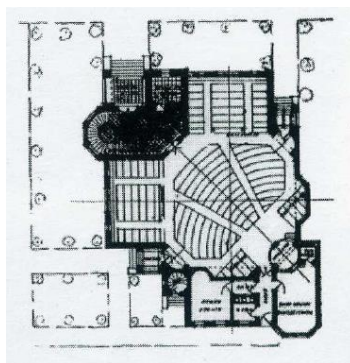


Figure 14: The central plan form of Moerdijk's Dutch Reformed church in Piet Retief (Fisher, 1998).



Figure 15: The Reformed Church Parys, designed by Johan de Ridder as the first "kappie kerk" in South Africa (Wikipedia commons, 2023).

Finally, publications like "Protestantse Kerkbou" by van Selms, "Beginsels van Gereformeerde Kerkbou" by J.M.J Koorts and "Afrikaans Protestantse Kerkbou," by Daan Kesting, drew some conclusions on the main principles of Afrikaans Protestant church design. Most of these principles incorporated the modern movement principles dominant at the time.

The prominence of the church building was an important consideration. 48% of church buildings had towers. Kesting's study found that 45% of Protestant clergy believed the church building must be the most prominent building in the cityscape (Kesting, 1978:377). As with other public buildings of the modern movement, technological advancements of the time made these large structures possible (Tymbios, 2017:62).

The plan form was crucial in Afrikaans Protestant design. Typical areas included: atrium; narthex; ship (congregation space with nave and aisles); liturgical area; organ and choir area; consistory; mother's room; bathrooms (Koorts, 1974:104). These functions were usually arranged on the same horizontal axis, as shown in Koorts' diagram of the church

(Figure 16). As typical in modern architecture, “plan as generator” was followed and resulted in various arrangements of the different spaces. Kesting (1978:247-266) discusses 12 main plan forms in Afrikaans Protestant church design (see Figure 17).

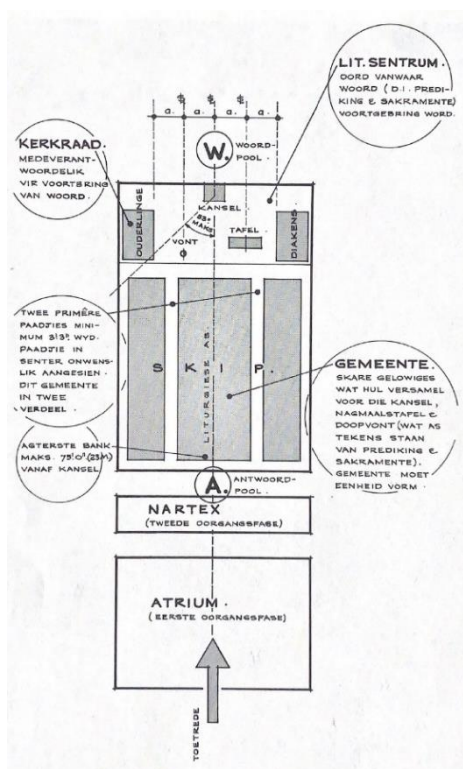


Figure 16: Diagram of church spaces located along central horizontal access, as drawn by Koorts (Koorts, 1974).

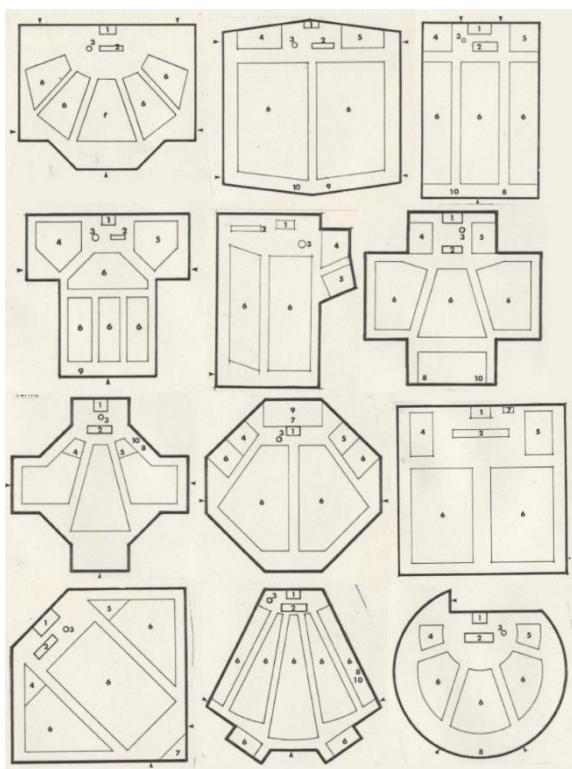


Figure 17: 12 different plan form sketches by Kesting (Kesting, 1978).

Following on the plan form, focus elements were also important in forming a design. The church followed a strong “form follows function” principle, in that the space must be constructed to focus on the main function of the sermon: the preaching of the Word. Its ancillary functions, the baptism and holy communion, was considered in conjunction. Therefore, the liturgical area with the pulpit, baptismal font and communion table was considered the most important space in the church. Layout, materials, light, and furniture emphasized this space in the church (Kesting, 1978; Koorts, 1974).

The honesty of modernist materials proved well suited to Protestant principles. The material approach to Protestant church design is best summarized by Kesting in Fisher (1998:133):

The church building carries the stamp and character of those who worship therein: unaffected [ongekunsteld], hardy [stoer], hearty, rustic [landelik] and Calvinistic in heart and soul. The choice of materials reflect these characteristics: the hammered concrete of the upright tower faces; the rough clinker-brick and contrasting coarse white plaster... of the clean unbroken wall surfaces inside and out; the heavy straight laminated timber beams and the knotted, pine wood ceilings; the light grey Canadian Pattern asbestos roof; the natural brown-grey quartzite floors, set off by black slate in the liturgical spaces.

Symbolism in churches is used as a method for communicating with the subconscious. Koorts (1974:101-103) advocates the use of early Christian symbols, in line with general Protestant principles of returning to the simplicity of the early Christian church. Symbols such

as the cross and Christ monogram are most common. Without exception, these symbols are highly abstract, like the modernist art of the time, as seen in Kesting's sketches in Figure 18 (Kesting, 1978:469). It personified a break from previous iconographic Catholic symbols.



Figure 18: Daan Kesting's sketches of abstract Protestant symbols (Kesting, 1978).

The lighting strategy often employs symbolism in stained glass windows. The light itself becomes the artists' medium (Liebenberg, 2016:139). It plays a vital role in creating an ethereal atmosphere in the interior. Lighting can serve many intangible functions in the church. Coloured glass can present colour symbolism. Concealed, indirect lighting can create a sense of weightlessness in a heavy structure or increase a sense of mystery. Contrast between structure and windows can create a sense of a borderless building. A lack of windows creates a sense of intimacy (Tymbios, 2017:126).

The sites selected for this heritage survey were chosen as good design precedents of the above-mentioned design principles, through the different eras of modernist Afrikaans Protestant church design (1950s-1970s). The sites thus provide a representative array of common principles and shows how modernist Protestant church design developed from the start of the movement to its dissipation into postmodernism. The selected sites are:

1. Brooklyn Reformed Church
2. Innesdal Reformed Church
3. Lyttelton Reformed Church
4. Harmonie Dutch Reformed Church
5. Waverley-Oos Dutch Reformed Church
6. Universiteitsoord Dutch Reformed Church
7. Burgerspark Dutch Reformed Church
8. Wapadrant Reformed Church

Note: Plan form layouts in the following section implement the following key:

1 Pulpit 2 Communion table 3 Baptismal font 4 Elders seating 5 Deacons seating 6 Pews
7 Organ [ground] 8 Gallery 9 Organ [gallery] 10 Choir [gallery] 11 Choir [ground]

4.2 Site 1: Brooklyn Reformed Church

i. Historic description

The Brooklyn Reformed Church in Hillcrest was designed by Woudstra and de Ridder in 1951. It was designed in the Modernist style with Expressionist influences and was emblematic in the expressionist movement revival in South Africa. Woudstra, a Dutch emigre, derived the form from Expressionist examples like the 'Noordekerk,' Nieuw Amsterdam, as seen in Figure 21 (Clarke et al, 2021:104). Additions such as a hall (1970)

and a mother's room (1995)(Figure 26) were sensitively added (Harris et al, 2010:211). The church has successfully served the student community of Hillcrest and Hatfield.

ii. Architectural description

Stepping from the busy surrounds into the stereotomic structure with tinted windows, a spiritual reprieve is entered. Three large arched windows point towards the heavens and create a light-filled verticality and play of light on the white ceilings (Figure 23). The upwards illusion is further emphasized through the contrast between white ceilings and the dark furnishings and floor finishes below. This all speaks of the Dutch Expressionist influences. The rectangular plan form (Figure 20) with a gallery, places the entrance (the question) opposite the pulpit (the answer). The liturgical area is prominently removed from the congregation through a raised platform and a timber balustrade (Figure 24) – a common feature in older churches with beliefs more centred around separation. The pulpit (and thus the importance of the preached Word) is sculpturally emphasized by timber panelling and organ pipes above. The baptismal font is integrated into the balustrade, creating a permanence and structure also common in earlier church designs. Symbolism is implemented minimally on the pulpit tapestry, and nowhere else.

iii. Statement of significance

The building was the first design of well-known church architect Johan de Ridder. It stands as one of the earliest Afrikaans Modernist church designs. The church remains intact as a remnant of early South African modernism and an emblem of the Expressionist renewal movement. Furthermore, it continues to boast social value for its surrounding community.

iv. Conservation status

The building is in good conservation condition. Changes have been implemented sensitively. Its original use is still being fulfilled, and quite successfully, as the surrounding area remains a vibrant student community. The building is under no immediate threat, as it shares a site with St. Mary's Diocesan School (Figure 19), ensuring permanent maintenance and activity. In comparison to other buildings in this study, the building is quite well documented, appearing in the Artefacts database and several architectural and religious books.

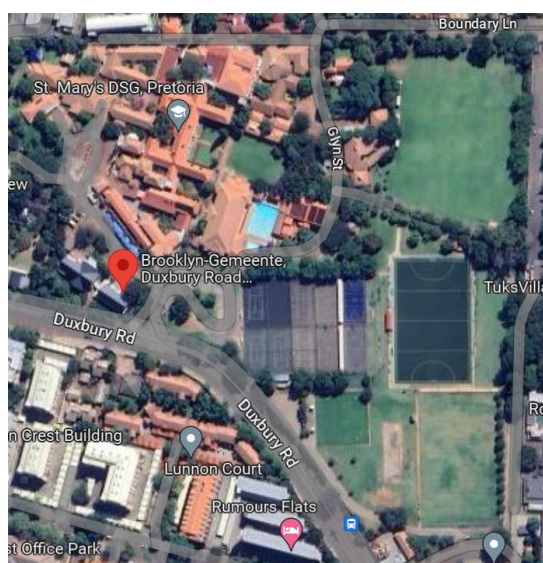


Figure 19: Aerial photo indicating St Mary's site surrounding church (Google Maps, 2023).

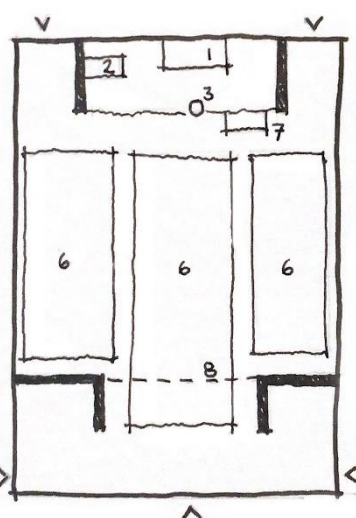


Figure 20: Plan form layout of Brooklyn Reformed Church (Author, 2023).



Figure 21: The "Noordekerk" in Nieuw Amsterdam (Wikipedia commons, 2023).



Figure 22: Materiality in the Brooklyn Reformed Church (Author, 2023).



Figure 23: Large arched windows in coloured glass (Author, 2023).



Figure 24: Prominent liturgical area and furnishings in the Brooklyn Reformed church (Author, 2023).



Figure 25: Original materiality still in good condition (Author, 2023).



Figure 26: Mother's room added to church in 1995 (Author, 2023).

4.3 Site 2: Innesdal Reformed Church

i. Historic description

Innesdal Reformed Church was designed by Johan de Ridder and constructed in 1953, as a further development from the Brooklyn Reformed Church. It was designed in the Modernist style with Expressionist influences. Innesdal is one of the oldest congregations in Pretoria, established at the onset of significant urbanisation, with the first church built on site in 1935. The original freestanding steel bell tower had to be replaced with a concrete one due to structural issues in 1975 (Figure 30). A mother's room was added in the same year (Harris et al, 2010:97).

ii. Architectural description

The A-frame steel structure houses a rectangular plan form. The form (Figure 27), with entrance opposite the holy area, and colonnade aisles on the side form a rhythm that creates a journey towards holiness. The presbytery seating and liturgical area is distinctly removed from the rest of the congregation, on a raised platform and behind a brick divider (Figure 29). This segregation was common in older churches and the more conservative Reformed church. It was further emphasized in permanent liturgical furnishings. The play of coloured light, crafted chandeliers and concealed uplighting creates an ethereal effect on the vaulted white ceiling.

iii. Statement of significance

The Innesdal church was the first work of renowned church architect Johan de Ridder as exclusive designer (Harris et al, 2010:97). The congregation (if not the building) is one of the oldest in Pretoria and the first towards the north of the city. The A-frame steel construction was very modern for its time. The rough plastered concrete balcony appears to be floating, another structural feat for the time (Figure 31). The blue glass used later became a de Ridder trademark.

iv. Conservation status

The building is in a good state of conservation. Additions were made in a sensitive manner, and the building remains mostly intact and well maintained. It serves its original purpose, as well as a largely unchanged context and community. The church appears under no imminent threat, as the congregation seems to be operating quite successfully. Although very little

information is available on the church and it is not widely recognized for its architectural value, it is listed in the Artefacts database.

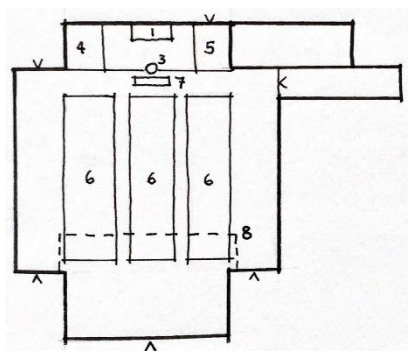


Figure 27: Plan from layout of Innesdal Reformed Church (Author, 2023).

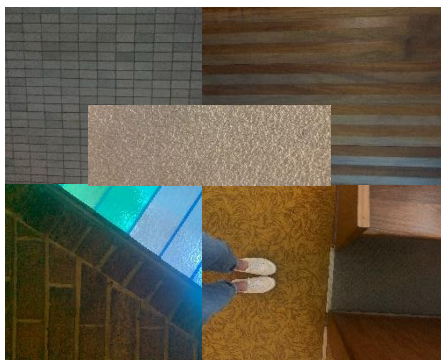


Figure 28: Materiality in the Innesdal Reformed Church (Author, 2023).



Figure 29: Liturgical area is distinctly removed from the rest of the congregation (Author, 2023).



Figure 30: Concrete bell tower added in 1975 (Author, 2023).



Figure 31: The rough plastered concrete balcony appears to be floating (Author, 2023).

4.4 Site 3: Lyttelton Reformed Church

i. Historic description

The Lyttelton Reformed Church was designed by Johan de Ridder and constructed in 1958 (Harris et al, 2010:135). The modernist structure showcases certain elements of International Style influence. The church was constructed under the supervision of the elders of the church - hence a community project. The building was designed to symbolise a tent of gathering. The architect denied resemblances to Frank Lloyd Wright's Unitarian Church (Figure 34) in Madison, Wisconsin, but the resemblances are distinct (Tymbios, 2017:78).

ii. Architectural description

The structure sits lightly within its context, not having very high elements. It achieves to create a lightweight illusion of a floating roof. It is a simple architecture with honest materials and unity between interior and exterior. A simple rectangular form (Figure 32) places the entrance opposite the pulpit. The big roof rests on glass walls, leaving the Word free to spread outwards from below the roof. The raised liturgical area spans the width of the church and is separated by a chrome balustrade (Figure 37). The only symbolism and artistic element present is on the woven tapestry on the pulpit. However, the triangular form (Figure

35) of the building is symbolic in itself: the open end serves as a megaphone for the Word spoken by the preacher at the apex (Liebenberg, 2016:135).

iii. Statement of significance

The A-frame steel construction and tented style roof formed a typology known as the “kappie kerk,” a very prominent form in modernist Reformed churches – the first of which was also designed by De Ridder in Parys (Figure 15). Despite a very large slate roof, a floating illusion is created by means of glass walls (Figure 36). This, paired with simple interior materiality, creates a feeling of sitting inside a tent, with an indoor-outdoor connection. The blue glass used is a de Ridder trademark.

iv. Conservation status

The church is in a good state of conservation. The building remains intact with no alteration, and well maintained. The site and context remain in good condition. The congregation is active, and developments are evident on the site around the building. The building is under no immediate heritage threat. Remarkably though, it is not documented or mentioned in heritage discussions.

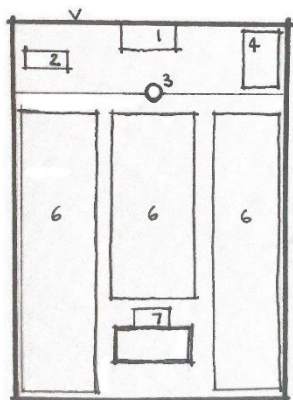


Figure 32: Plan form layout of the Lyttelton Reformed Church (Author, 2023).



Figure 33: Materiality in the Lyttelton Reformed Church (Author, 2023).



Figure 34: Frank Lloyd Wright's Unitarian Church in Madison, Wisconsin (ArchDaily, 2023).



Figure 35: "Kappie kerk" form of the Lyttelton Reformed church (Author, 2023).



Figure 36: Interior with A-frame steel structure and timber lattice work (Author, 2023).

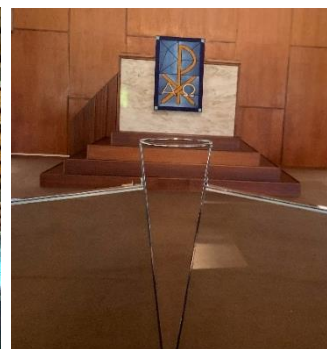


Figure 37: Chrome baptismal font in front of marble pulpit (Author, 2023).

4.5 Site 4: Harmonie Dutch Reformed Church

i. Historic description

The church was designed by Dutch émigré John van Werke in 1961 as a radical shift from the revivalist styles of the time (Clarke et al, 2021:108). The Modernist design shows influences of Brutalism and Brazilian Modernism. Like Burgerspark, the church used to serve

a vibrant student community (Swanepoel, 2023). The users have also changed drastically, from students at the erstwhile College of Education to an elderly community of the residents of the adjacent Harmonie Hof. The church has digressed with the surrounding context, to a stagnant, surviving church.

ii. Architectural description

The robust concrete structure has a freestanding triangular bell tower, pointing towards the heavens (Figure 41). The conventional fan shape plan (Figure 38) was innovatively implemented to create an adaptable space. To accommodate for the original evanescent student community, the back walls of the church consist of concertina doors that can open to extend the church space into the hall. The church was also contemporary in the arrangement of the liturgical area: the floor and roof slopes towards the pulpit, creating an intimate, integrated space (Figure 43). The concrete structure is softened by breeze block details, timber panelling and many blue accents, *a lá* the Brazilian influence. Interestingly, despite the departure from traditional design, the iconographic coloured glass windows do not comply with abstract protestant art trends of the time (Figure 44). Narrow concealed side windows facing toward the pulpit create a borderless sense in the heavy structure.

iii. Statement of significance

This was one of architect John van Werke's biggest works. The church stands as a radical shift in the forms and materials of the Dutch Reformed church at the time. The implementation of adaptable space was uncommon in that era and valuable to current interior discourse. Craft integrated into the architecture creates a robust but grounded form. The architect's detailing is evident in all elements of the design (Figure 40).

iv. Conservation status

The building is in an average state of conservation. Although the structure remains unaltered, poor maintenance is degrading the integrity of the building (Figure 42). The lack of progression is the result of a stagnant congregation, as the church did not transform with the surrounding city when the demographics shifted. The building now holds value for only the congregants residing in Harmonie Hof. The building is threatened by surrounding infrastructural decay. Although the church is mentioned in the Artefacts database, no information is available on it – not even a website for the church.

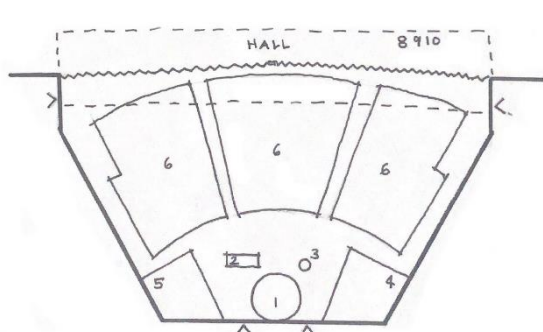


Figure 38: Plan form of the Harmonie Church (Author, 2023).

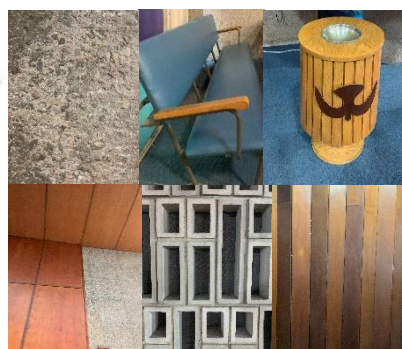


Figure 39: Materiality in the Harmonie Church (Author, 2023).

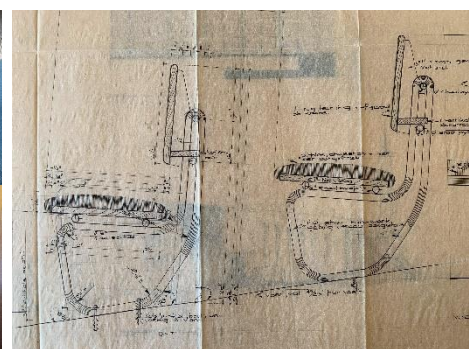


Figure 40: Detailed sketches of the pew design by the architect (Author from archive, 2023).



Figure 41: Robust concrete exterior with freestanding tower in background (Author, 2023).



Figure 42: Lack of maintenance visible throughout (Author, 2023).

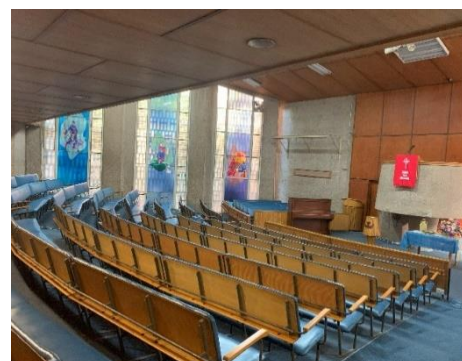


Figure 43: The interior sloping down towards the pulpit (Author, 2023).



Figure 44: Iconographic coloured glass windows (Author, 2023).

4.6 Site 5: Waverley-Oos Dutch Reformed Church

i. Historic description

The Waverley-Oos Dutch Reformed church by Daan Kesting was constructed in 1966. The abstract forms are definitive of his church designs, also discussed further on in the Burgerspark section. The structure is an eclectic Modernist form with Brutalist influences. An award of merit was awarded by SAIA in 1972. Later, a new, bigger hall and a wall of remembrance were added. The original bell tower now serves as a signal tower for Rain.

ii. Architectural description

The stereotomic concrete structure houses an L-shaped (Figure 45) church interior. Tall concrete columns create a rhythm towards the pulpit. The raised liturgical area spans the width of the church under a shaft of concealed light. The presbytery seating is in the wing of the church, beneath a clerestory window light well, creating a clear division from the congregation. Uncommonly, the pews are split down the middle, creating a separation within the congregation itself. The attention to detail inside this concrete structure brings it down to a human scale. Warmth is in the timber work and directed lighting. A trapezoid motif (pointing upwards) flows from the exterior shape through to the smallest furniture details inside. The attention to detail and craftsmanship throughout the interior is one of the most prominent design features. Leo Theron windows create a colourful play of light on the rough concrete and a focal point upon entry. Concealed lighting implemented throughout lends a lightweight and ethereal character to the heavy structure.

iii. Statement of significance

The eclectic concrete form (Figure 46) serves as a sculptural landmark in the area. The quality of materials used is withstanding the test of time. Two beautiful Leo Theron *dalle de verre* windows stand as artistic treasures (Figure 50). The attention to detail and craftsmanship (Figure 49) invested in all elements are of high value and testifies to the level of design evident in the building.

iv. Conservation status

The church is in a good state of conservation in the sense that original design features remain intact. The building is still operational and serving its surrounding context. However, a stagnating congregation is leading to low maintenance, as witnessed in degradation of timber details (Figure 51). The tower structure was however successfully repurposed as a

signal tower, generating an extra income. Despite its radical design, the building is not documented, listed or publicly well-known.

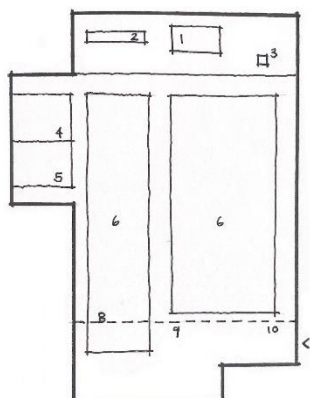


Figure 45: Plan form of the Waverley-Oos Church (Author, 2023).

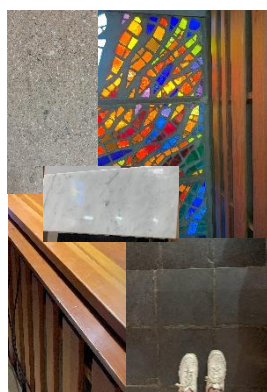


Figure 46: Materiality in the Waverley-Oos Church (Author, 2023).

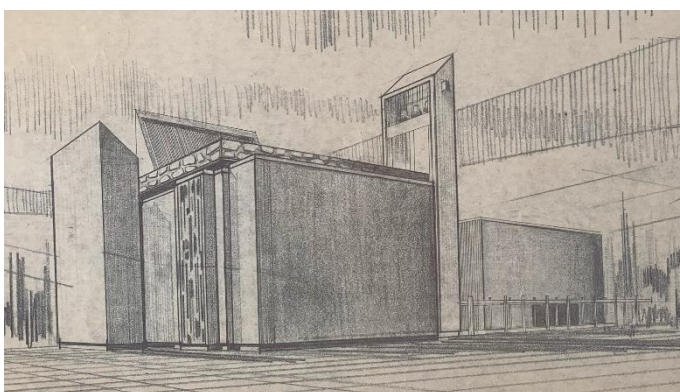


Figure 43: Eclectic Brutalist form of the NG Waverley-Oos with the repurposed bell tower (Author from archive, 2023).

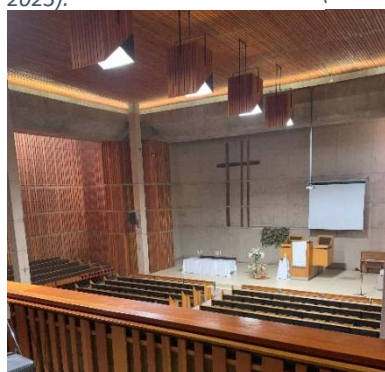


Figure 48: Interior of church with timber lattice work on walls and ceilings (Author, 2023).



Figure 49: Detail design in the pews (Author, 2023).

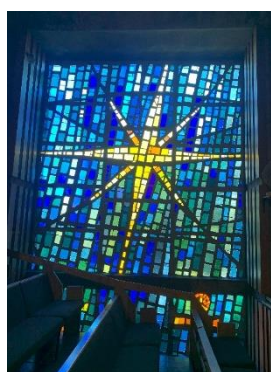


Figure 50: Dalle de verre windows by Leo Theron depicting the star symbol (Author, 2023).

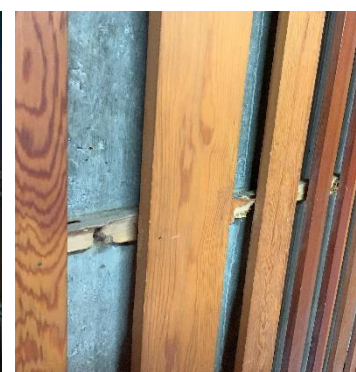


Figure 51: Degrading timber lattice work (Author, 2023).

4.7 Site 6: Universiteitsoord Dutch Reformed Church

i. Historic description

The Universiteitsoord Dutch Reformed Church was designed by Jan van Wijk and constructed in 1966. The sculptural form bears resemblances to van Wijk's Taal monument in Paarl. The warm modernist structure shows Regionalist influences. The church has served as important venue throughout its existence, with the cornerstone laid by President C.R. Swart and President F.W. de Klerk inaugurated there in 1989 (Oxley, 1993:164-6).

ii. Architectural description

The church shape (Figure 54) is derived from the ancient basilica form of three sections – a high centre above the nave and lower roofs above the aisles (Oxley, 1993:166). The sculptural shape, fanning out from the highest ceiling point, symbolises the scriptural bride awaiting Christ. The large church can accommodate 1500 people in the fan shape plan form. The space is adaptable to accommodate the evanescent student community, through heavy curtains which allow for sectional partitioning. The upwards sloping gallery has a spacious narthex below that can accommodate another 500 seats (Figure 55)(Steyn, 2005:102). A warm material palette consists of rough bricks, brown tiles and timber ceilings and seats. The pulpit is immensely accentuated by a raised platform, a light shaft behind, and a white sculptural concrete structure – some ministers have voiced critique on the distinction (Steyn,

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2005:104). Three massive, laminated timber trusses supporting the roof depict the Holy trinity (Figure 57). The coloured glass windows decrease in darkness towards the pulpit, creating a journey into light. *Dalle de verre* windows by Leo Theron create a colourful play of light on the rough brickwork.

iii. Statement of significance

The large sculptural form has stood as a beacon in the student area of Hatfield for many years. The warm modernist materiality and adaptable spatial arrangement bring the massive space down to a human scale. The laminated timber roof structure was technologically advanced at the time. The *dalle de verre* windows by Leo Theron add artistic value to the structure. The church holds great nostalgic and social value to all the students that have passed through there, and still functions very successfully.

iv. Conservation status

The church is in a good conservation condition, as it is well-maintained and barely altered. The building has been and is a church of great social value in its context. Of all the surveyed churches, Universiteitsoord is the best documented. It is also publicly known and appreciated, mostly due to the large number of students from across the country that pass through there. It is contextually secured in terms of the adjacent university, ensuring long-term activity. However, the church site is currently under construction – the original hall was demolished to make space for high rise student housing (Figure 53). This will diminish the vertical presence of the church. The area is under great pressure to accommodate a growing demand for student housing, threatening heritage buildings like the church.



Figure 52: Aerial photo of site indicating construction site next to church (Author adapted from Google Maps, 2023).



Figure 53: Construction of student housing on the site (Author, 2023).

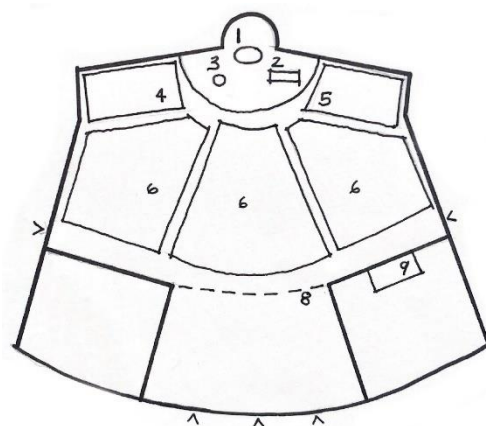


Figure 54: Plan form layout of the Universiteitsoord Church (Author, 2023).

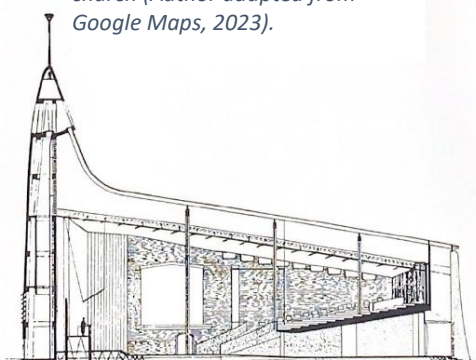


Figure 55: Section through Universiteitsoord indicating narthex below gallery (Oxley, 1993).

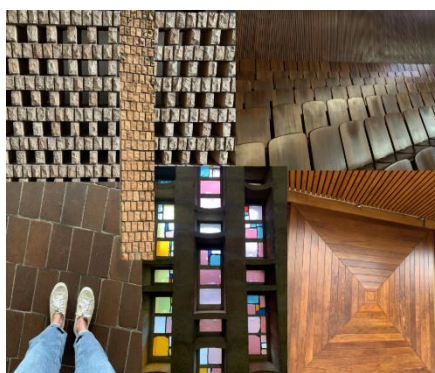


Figure 56: Materiality of the Universiteitsoord Church (Author, 2023).



Figure 57: Laminated timber trusses and clerestory windows above the pulpit (Author, 2023).

4.8 Site 7: Burgerspark Dutch Reformed Church

i. Historic description

The Burgerspark Dutch Reformed Church was designed by architect Daan Kesting in 1969 (Swart, 2016:188). The structure personifies Afrikaans Protestant church design principles as set out by Kesting himself in “Afrikaans Protestantse Kerkbou.” The modernist structure showcases strong Regionalist influences. This new city church brought about a dynamic revival in the religious context of the inner city. The church served mainly students and government employees, hosting as many as 3000 people at times (Swanepoel, 2023). Architects, artists, and weavers collaborated to construct a crafted church to serve as a spiritual reprieve within the materialistic city. Due to demographic changes in the inner city, the 6 CBD Dutch Reformed churches conglomerated in the late 1990’s, and Burgerspark was sold to the Doxa Deo church. The building is now Doxa Deo Tshwane Central.

ii. Architectural description

The massive structure assumes a presence on its street as an elevated church space, perched atop the church hall. The building was originally divided between the church block and the consistorial wing. The heavy concrete and masonry structure creates a soft interior removed from the city noise, while being softened itself by intricate brickwork detailing on the exterior. The southern facade facing Burgers Park consists of Leo Theron’s biggest church work – *dalle de verre* windows manufactured from 5 tons of coloured glass imported from France. The irregular windows lend an organic character to the whole. The windows abstractly depict the theme “From darkness to light,” (Schreuder, 1982:11) and bathes the vast interior in an ethereal play of colours. However, the L-shaped plan form (Figure 58) with gallery have been adapted to serve as an auditorium space. All alterations were focused on darkening the space. The *dalle de verre* windows are now permanently closed off behind black curtains. Other crafted details are now confounded to darkness. The liturgical area has been replaced with a stage. Chairs replaced crafted pews. Carpets replaced slate tiles. Although most of the structure remains intact, the spiritual essence and second-order meaning has been lost.

iii. Statement of significance

The church sits right opposite the historic Burgers Park. The building was designed by well-known church architect Daan Kesting. His design is a beautiful example of Pretoria Regionalism. The building structure remains intact (Figure 62), a testimony to the quality of construction, craftsmanship and materiality. The massive *dalle de verre* works (Figure 63) by Leo Theron is precious and the biggest of his 210 church works. However, the interior has seen many unsuccessful alterations (Figure 60). The building is of social significance as a precedent for post-apartheid demographic changes and the result thereof on the built environment. The building managed to shift from a conservative Afrikaans church to a modern church serving the black community, thus retaining its contextual significance.

iv. Conservation status

The building is in an average state of conservation. The structure remains intact and in good condition due to construction quality, but interior alterations were unsuccessful and insensitive. The disregard for the Leo Theron *dalle de verre* works is concerning. Although the building is still an active church, it is not operating to its full potential and capacity. The site and structure are in jeopardy due to decentralization in the inner city. Moreover, despite the architectural value of the building, it is not mentioned in any heritage databases or documents, nor in public discussions or general awareness.

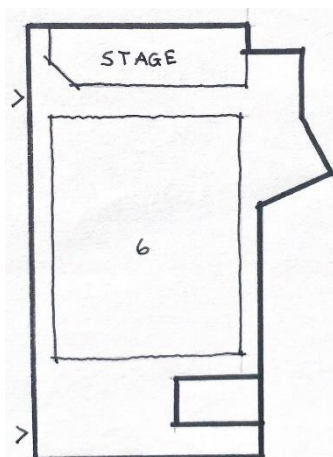


Figure 58: Plan form of the Burgerspark Church (Author, 2023).

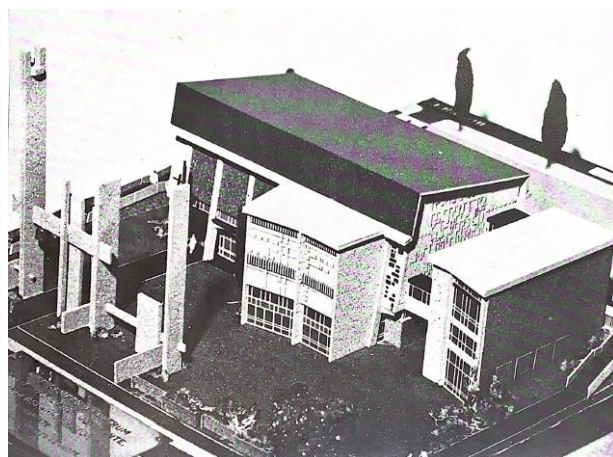


Figure 59: Perspective view of a model of the design (Schreuder, 1982).



Figure 60: Original liturgical area before alterations (Schreuder, 1982).

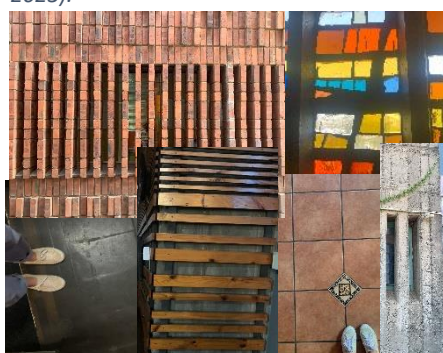


Figure 61: Materiality of the Burgerspark Church (Author, 2023).



Figure 62: The structure of the building remains intact (Author, 2023).

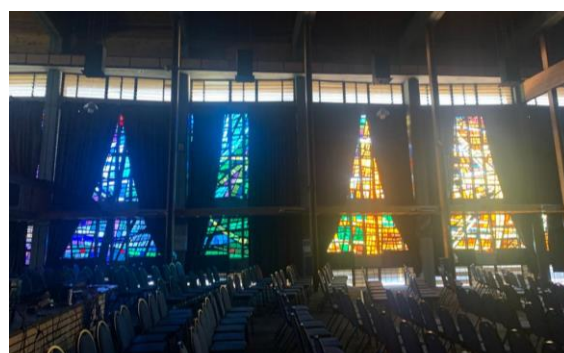


Figure 63: The dalle de verre windows are permanently closed with thick black curtains (Author, 2023).

4.9 Site 8: Wapadrant Reformed Church

i. Historic description

The Wapadrant Reformed Church was designed by a member of the congregation, Jan Meijer, and constructed in 1983. During this era, the Reformed church often contracted members of its community as architects with the aim to capture the spirit of that community. This church sits at the transition between modernist design and postmodernism. The church and various outbuildings were quickly constructed thanks to ample fundings and land procurement. The original house on site was retained as offices (Harris et al, 2010:275). An amphitheatre was added adjacent to the hall. The church is currently celebrating their 40th birthday and is still operating very successfully.

ii. Architectural description

The stereotomic facebrick structure sits prominently on the site (Figure 65). The octagonal plan form (Figure 64) ensures good visuals and acoustics and can spill into the foyer, through the sliding doors. Laminated timber panel ceilings slope upward towards the pulpit and culminates in a concealed clerestory window, bathing the liturgical area in a pool of light (Figure 67). Timber lattice work on the walls is executed in a more irregular manner than in early modern instances. Hardwood sleepers and rough facebrick are implemented in interesting patterns in the casework. The liturgical area and furnishing appear less separate than in earlier churches. Abstract symbolism is implemented regularly, depicting crosses, doves, and stars. Concealed niches in the side walls create a sense of a borderless

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structure. Concealed uplighting also enhances the sense of verticality and weightlessness (Figure 68). Through subtle design elements, the heavy, rough structure feels quite lightweight. Three Leo Theron works serve as colourful abstract art (Figure 69).

iii. Statement of significance

The design is of interest as a transition point between modernism and postmodernism. It was presented as a radical design at the time. The large stereotomic structure is given an open and intimate feel through clever structural elements. Lighting is implemented in different ways throughout to create an ethereal feel. *Dalle de verre* works by Leo Theron are valuable pieces of art.

iv. Conservation status

The church is in an average state of conservation. The social success of the church is undeniable – it is active and in use and therefore maintained well. However, progression often goes hand in hand with heritage issues, as new materials and alterations degrade heritage value. The church is not documented, as it is even more “not yet loved” than the other sites under discussion, due to its younger age.

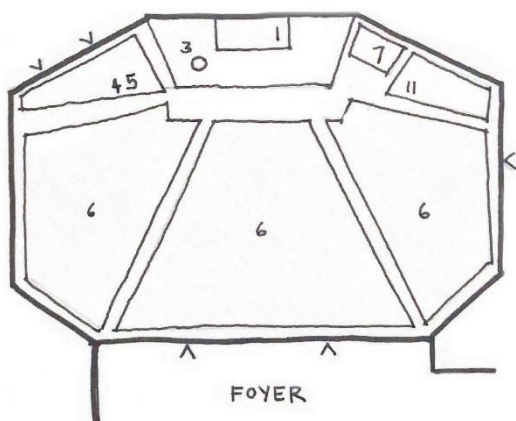


Figure 64: Plan form of the Wapadrant Reformed Church (Author, 2023).



Figure 65: The stereotomic facebrick nature of the Wapadrant Reformed church (Author, 2023).

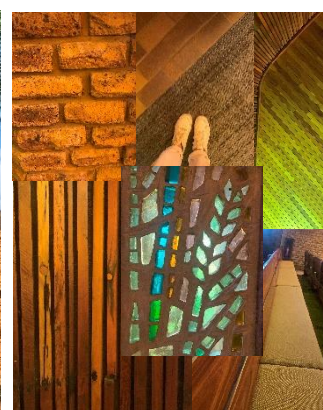


Figure 66: Materiality of the Wapadrant Reformed Church (Author, 2023).

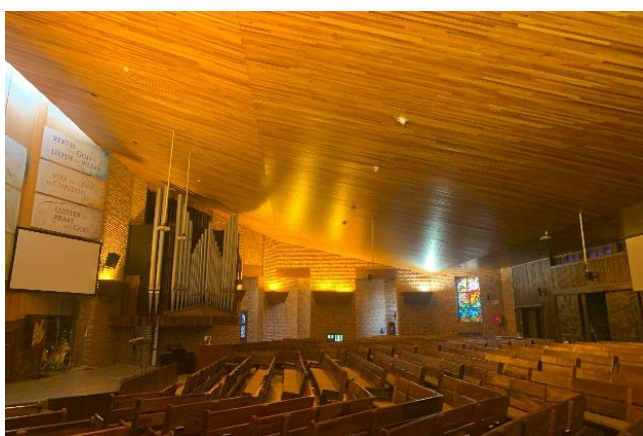


Figure 67: The warm interior with upwards sloping ceiling (Author, 2023).

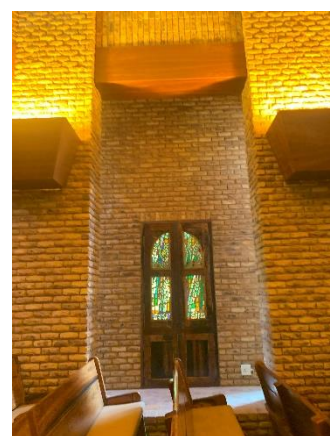


Figure 68: Concealed lighting techniques (Author, 2023).



Figure 69: Dalle de verre window by Leo Theron (Author, 2023).

5 Discussion

5.1 General conservation patterns

Analysis of the abovementioned sites found many commonalities and thus common conclusions to be drawn on Afrikaans Protestant church conservation. Contrarily, interesting anomalies provided insights into specific phenomena and influences.

All the sites show implementations of the principles set out in guidelines of the time as discussed above. However, the influence of the different eras is evident in the *manner* in which the principles were implemented.

The importance of the church building as a prominent structure is evident in all of the buildings. 7 of the 8 churches have towers, which is above the average of 48% of churches at the time (Kesting, 1978:377). The only exception is the Lyttelton Reformed Church, which followed a humbler approach. Five are also of considerable size (accommodating 500 people or more) as depicted in Figure 70.

Plan forms evolved from rectilinear shapes to more organic (fan and octagonal) organizations later (see distribution of plan forms in Figure 71). Adaptability of the spatial arrangement was introduced in later churches. However, in all of the sites, space was arranged to direct focus to the liturgical area. This focus was accomplished through different means, depicted in Figure 72. Older Reformed churches were especially inclined to a prominent, physical barrier between the liturgical area and congregation. As preference for a connection between pulpit and congregation developed (Steyn, 2005:104), liturgical areas became more intimate, as seen in sites Harmonie and Wapadrant. In the case of Burgerspark, recent alterations completely removed the liturgical area and the lighting on it.

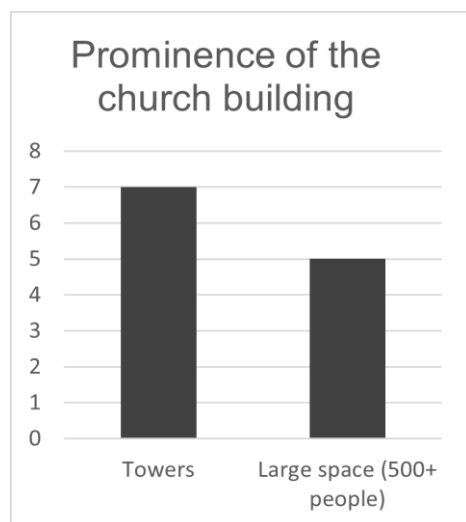


Figure 70: Graph indicating the number of sites with towers and large spaces, that contribute to their prominence (Author, 2023).

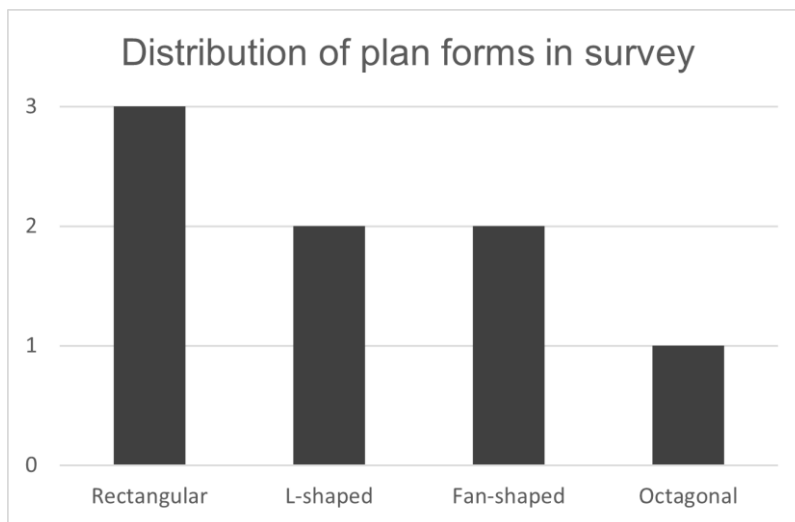


Figure 71: Graph indicating distribution of different plan form layouts in the survey (Author, 2023).

As a rule, materiality generally consisted of “honest materials,” (see Figure 72) except for Harmonie, where many unnaturally blue materials were implemented. Where church interiors were altered, the floor finishes were the first and most common material to be replaced. Four sites saw the replacement of original finishes with carpets.

The architectural heritage value of Modernist Afrikaans Protestant churches in Tshwane

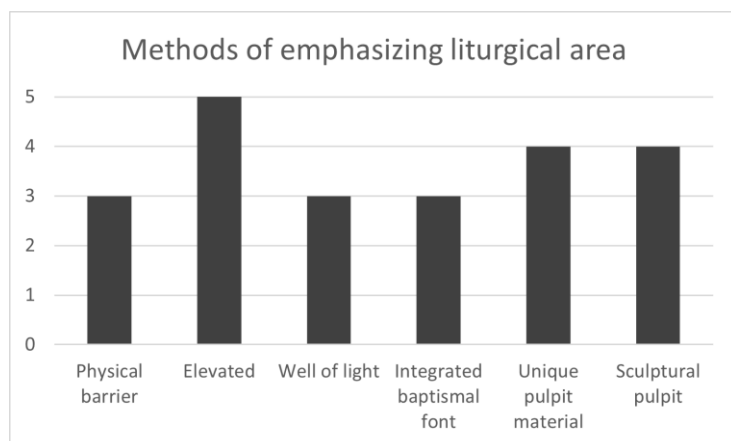


Figure 72: Graph indicating the number of instances of different liturgical area emphasis techniques (Author, 2023).

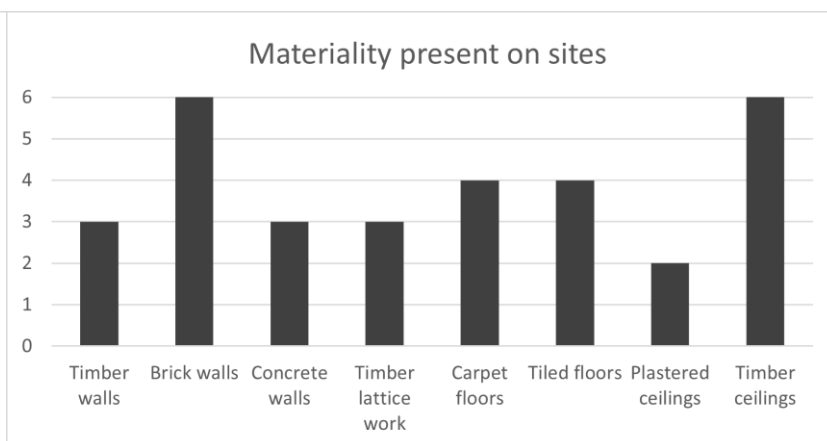


Figure 73: Graph indicating distribution of different materials on sites (Author, 2023).

Symbolism was mostly implemented inside the churches, except for structural symbolism in two instances. Generally, abstract modernist symbols were implemented on the pulpit and the windows (see Figure 74). Innesdal, as one of the oldest sites, was the only without any symbolism. Wapadrant, on the other hand, as the youngest, harboured the most. Harmonie proved of interest as the only design to implement iconographic Bible references, uncommon to Protestant principles.

The use of light as design element and spiritual medium was of great importance in all the sites. Various methods for the employment of lighting present itself, as unpacked in Figure 75. Four churches also house Leo Theron *dalle de verre* works, which are of great artistic historical value.

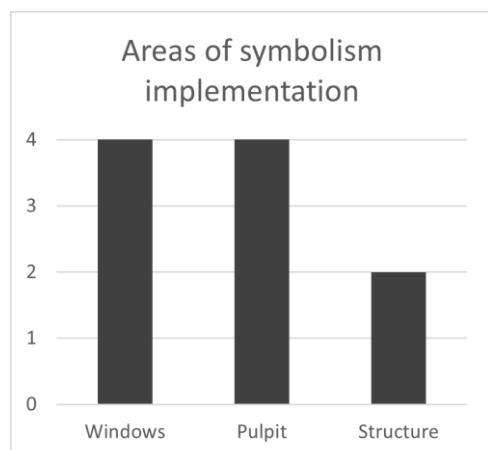


Figure 74: Graph indicating areas where symbolism is implemented (Author, 2023).

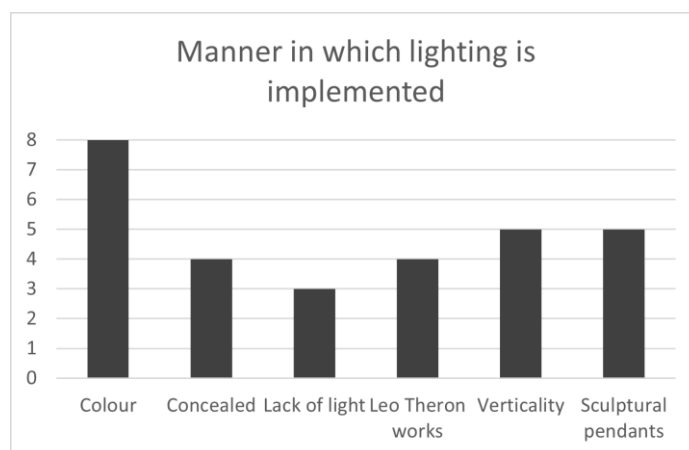


Figure 75: Graph indicating manner in which lighting is implemented on the sites (Author, 2023).

These sites stand as monuments to the history of the Modernist Afrikaans Protestant church in South Africa. Upon investigation of the detail, time and funds that were invested in these buildings, the commitment to the institution of the church at the time becomes a predominant observation. The various ways in which the building principles of the Protestant church were interpreted through the eras also showcase the development of the Afrikaner identity through certain periods, as the church was inseparable from the Afrikaner identity. In addition, these sites are historic architectural remnants of the oeuvres of prominent South African architects, with reference to the three churches by Johan de Ridder, and the two by Daan Kesting.

With the exception of one, all the sites are still in use as Afrikaans Protestant churches. Burgerspark is of exceptional value as it successfully managed to transform within its surrounding context from a white Afrikaans congregation to the black inner-city congregation of Doxa Deo Tshwane Central.

In terms of general site conditions, most of the sites' contextual conditions remain mostly unchanged. 6 of the sites still serve white suburbia. On the contrary, the two inner-city churches (Harmonie and Burgerspark) experienced major contextual changes and demographic shifts. Burgerspark adapted to these changes through introducing a new owner, but not a new program. Harmonie, however, did not adapt and is suffering as a result.

An intact heritage façade is not an uncommon phenomenon. Instances of preserved heritage interiors, however, are far less common. Interiors of architectural styles seem to change with each new incomer. To this rule, the church typology seems to be a rare exception. New incomers seem intuitively to hold in awe the eternal aspect of this building. The study concludes that this assumption proves to be correct, with no site interior meeting the definition of "poor" condition. That said, even in those rare instances where alterations were made on site, these alterations still occurred in the interior. Exterior structures remain intact throughout.

As pointed out earlier, replacement of floor finishes was the most common alteration. Other common interior alterations include the additions of mother's rooms (in the past); addition of technical equipment (recently); new fluorescent lighting; and new church halls. Generally, alterations occurred in an insensitive manner, but small enough to prevent major damage to the heritage value. The only site that underwent major changes is Burgerspark, due to programmatic shifts. In this case, the interior of the church lost significant heritage value. The study found that alterations made long ago (as in the instances of Innesdal and Brooklyn) were more sensitive than recent alterations (as in Burgerspark). The exact reason for this is unknown but considering the effect of programmatic changes on site alterations, the study derives that programmatic requirements of the communities have diverted increasingly through the years, and thus alterations have also increasingly diverted from the original design intent. Another interesting observation is that socially successful churches (like Burgerspark and Wapadrant) have implemented more insensitive alterations than surviving churches like Harmonie. Successful operation implies more funding for alteration, which unfortunately does not equate to heritage preservation.

Overall, the layer of modern movement churches in Tshwane is in a medium conservation condition. The heritage value hereof is threatened by public perceptions and stagnancy. Regarding public perceptions, these buildings still seem to be perceived as "those ugly churches" (Tymbios, 2017:138). Alterations are therefore not aligned with the modernist design and aim to shift away from that. The stagnant character of the typology, which ensured these well-preserved interiors, ironically also threatens their future. The rigid design of modern movement church interiors does not accommodate for ritualistic changes. Burgerspark is a concerning example of the extreme alterations that can be made to accommodate changes in space utilization. "Stagnancy" can also be perceived in the dwindling church attendance perceived in most of these churches – a phenomenon already sensed toward the end of the last century (Kesting, 1978:67). These sites are not functioning to their full capacity, greatly threatening their social value.

A most concerning consideration regarding the layer is the lack of documentation and formal conservation statuses. The sites discussed above are sparsely documented and mostly unknown outside of their communities. Few are listed on databases like Artefacts.co.za or

the Heritage Portal. Through professional processes of documentation and public awareness campaigns this conservation layer has immense potential to mature into eternal interior spaces.

The development potential of sites like these remain huge. The quality of materials, construction and craftsmanship produced durable buildings that will be useable for many decades to come. In addition, the physical structures are located on large open spaces within densifying urban areas. Development of these sites into mixed-use precincts can introduce necessary funding and resilience. Universiteitsoord is currently attempting such a feat with the construction of student accommodation on site, although ideally this should be more sensitive to the existing heritage fabric. Burgerspark (or rather, Doxa Deo) also introduced educational programs to complement the function of spiritual growth associated with the church.

5.2 Synthesized value statement

Individual value statements for the sites incorporated considerations from different heritage value matrices to ensure consideration beyond mere tangible, remaining elements. As in the 5th draft of the Ename Charter, the study's valuations aimed to move beyond mere documentation to interpretation and presentation. The process followed was similar to the Burra Charter's steps to understanding significance, but also moved beyond the charter's 5 value categories. The individual value statements of the sites were considered as a whole to arrive at a statement of significance for the layer as a whole.

The most prominent value categories across the sites are: age/rarity value; artistic/aesthetic value; use/economic value; and spiritual value (Figure 76). The sites hold **age value** as preserved historic visions into the interior designs of the past. At the times of construction, these sites also often held **rarity value** due to the structural and aesthetic feats accomplished thanks to ample funds. Similarly, high levels of craftsmanship were possible and to this day lend **artistic value** to the buildings. These considerations are generally of considerable value to architectural experts. The well-constructed sites are of high **use** and **economic value**. The quality of construction and durable materiality of the modern movement structures ensure useability for many epochs to come. The well-designed spaces are still, decades later, functional and well-equipped to fulfil their original functions, albeit not always adaptable to new uses. This functionality is of importance to the communities who use the buildings. Considered as a whole, the sites also hold **historic value**, providing a timeline of the various influences on the South African modern movement. Similarly, viewed from a more intangible angle, the sites showcase how religious practice and the resultant spatial requirements developed in the Afrikaans Protestant faith. Furthermore, these structures were designed by some of the most prominent architects of their times, remaining as important contributions to their individual oeuvres. Lastly, unsurprisingly, spiritual value stands as the most prominent. Spirituality is the universal language in modern movement church designs – valued and experienced by experts and all communities alike. The spiritual essence of these churches also makes a strong case for the value of the heritage interiors, as the spiritual experience always originates from the interior space.

5.3 Contributions to current discourse

This study confirmed that the inclusion of *spiritual* value in the Burra charter was critical, as it proved the most dominant value category in this study. The study also emphasized the

importance of expert value vs. community value as discussed by Meurs (2016:34-45). This was found especially true for modern movement structures, as without evident age value, the heritage value is often lost to the community.

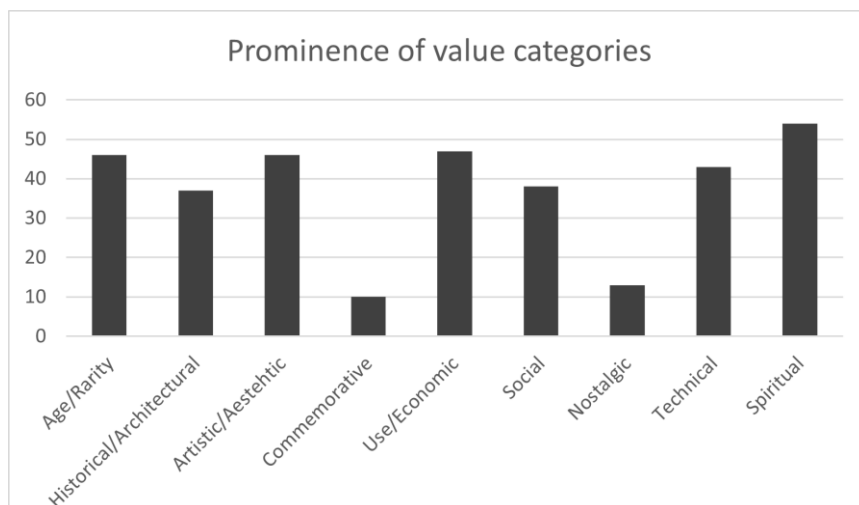


Figure 76: Graph indicating the number of times various value categories were ascribed to elements of sites (Author, 2023).

This study did however prove that the stigmas surrounding modernism – such as being devoid of social ideals and identity (Tymbios, 2017:52) – are not true across the board. The study also disproved Jaenen’s (2008:1-4) assumption that the moveability of heritage interiors makes it hard to find their authenticity. The sites discussed are examples of carefully considered and curated modernist spaces, (mostly) intact as per their original design. The study also drew into question Macdonald’s (2018:8) statement that for a building to survive, it must be in use. Her statement is not completely false, but is also not as one-dimensional. The study did find that the sites that are well-used are well-maintained and of communal value. However, these buildings saw many more radical alterations than their mere surviving counterparts. Survival of a building does not necessarily equate to survival of its valuable heritage fabric.

The study also found elements present in the modernist interiors that are highly relevant to current interior discussions. On a tangible level, the attention to detail and joinery throughout is exquisite – consider the design of the pews as abstractions of the structure in the Waverley-Oos church. Secondly, the “form follows function” approach to spatial layout was really an intense awareness of ritual (and thus the spatial journey of the user). More importantly, the ethereal presence in the church interiors spoke of the relation between first and second-order meanings as discussed by Konigk (2015). The use of light as immaterial building material to create this spirituality is uniquely masterful. Lastly, in certain instances (Harmonie, Universiteitsoord, Wapadrant) an awareness of spatial adaptability even emerged – a vehicle for spatial agency radical for the time.

The study contributes to a minuscule discourse on modern movement religious structures and heritage interiors. Due to the considerable knowledge gap that exists on interior modernist heritage, any data and awareness presented on the topic immediately adds a substantive percentage of knowledge increase on the subject. Nevertheless, the study moves beyond mere documentation to interpreting the sites from an expert and user perspective.

6 Conclusion and recommendations

This study is one of a few conducted of this nature. Studies have been conducted on the modern movement. So has heritage surveys of religious buildings. Studies on modern movement religious structures exist. And although few, interior heritage studies have been completed. What makes this study unique is that it combines elements from all of the above into one comprehensive heritage report.

The study has identified and emphasized the issues surrounding modernist conservation. Connotations of mass production, impersonal spaces and previous oppressive political regimes seem to cloud discussions on the topic. Add to that declining numbers in Afrikaans Protestant churches – witnessed both in literature and on site – and the situation appears bleak for the selected heritage layer. These and other issues are causes of the low level of documentation of and interest in this specific layer.

However, the study produced many findings that serve as positive antithesis to these connotations. This survey of churches forms a narrative of the evolution of the modern movement in Pretoria, the Afrikaner identity, and the Afrikaans Protestant religion. These structures also stand as monuments to the architects who designed them, many of whom are considered amongst the most prominent in our architectural history. The sites are all still in use as churches, albeit not to their full capacity.

Paradoxically, it was found that social success is often negatively correlated to heritage preservation, as more funds lead to more alterations. Alterations happen, almost without exception, in the interior spaces. These changes tend to move away from modernist considerations, as these structures are often still perceived as ugly churches. On the other end of the spectrum, however, very poor social performance also leads to degrading heritage value, due to low maintenance. The balance between use value for the community and conservation of the heritage fabric is yet to be found. The communities are not yet sensitive to the historic value of their durable, well-constructed church spaces. A lack of appreciation is not the issue – a lack of documentation, education and awareness is. The stakeholders in the churches must be aware of *what* they are appreciative of. One aspect of modern movement church design that is universally understood and valued, however, is the spiritual experience thereof. The ethereal essence perceived inside these spaces has not faded or been damaged, as other tangible materials have. The value hereof also emphasizes the importance of interior design in these buildings, as the spiritual experience exists within the walls.

The study repeatedly referred to the relative lack of documented heritage interiors in Tshwane, specifically regarding modern movement church designs. The study set out to fill a gap in heritage documentation, both globally and locally, by adding qualitative, intangible, interpretive evaluations to a discourse gradually evolving from a rather one-dimensional approach. The study also addressed shortcomings in our national heritage legislation by considering intangible heritage and interiors. Furthermore, the study aimed to serve as a precedent for other heritage interior studies to follow. A lack of guidelines for conducting rigorous interior heritage analyses leaves a gap in the discourse. Lastly, the result presents a connection between heritage documentation and interpretation, as well as suggestions for implementation.

The lack of existing documentation on modern movement Afrikaans Protestant churches proved challenging when defining historical backgrounds and fundamental understandings of the sites. This, however, only confirmed the need for a study of this nature. Furthermore, from an interior perspective focused on the user experience, drawing assumptions on

current community perceptions proved too vague. Proper user interviews would have been valuable. Restrictions in site access and supervision also proved challenging in the attempts to perform full measured on-site analyses.

Further studies on the topic should delve even deeper into the user experience of these sites by conducting interpersonal data collection methods, such as interviews. Developing an intrinsic understanding of how users currently perceive certain elements of modern movement interiors could provide further insights into the value thereof. The fact that these interiors have maintained themselves remarkably intact in spite of adversarial factors, suggests that there *has* to be an intrinsic value attached to these unique interiors. It ought to be verified.

The study could also be expanded to move beyond an Afrikaner perspective to include other church denominations active in the modern movement, such as Methodist churches or United Reformed Churches ('coloured' congregations). This could direct more focus to either the church architecture or modern movement architecture.

The study discovered many valuable modernist interior elements in the various sites, thanks to the well-preserved nature thereof. The stagnancy factor allowed for a brief glimpse into modern movement interiors as they were originally envisioned. However, continuing stagnancy will not suffice in current interior discourse, which focuses on placemaking, adaptability and resilience. Practical methods on how the remaining valuable modernist interior elements can be adapted to current dynamic needs may in all probability ensure the continued survival of these components.

To conclude, as per the first quote by Welsh (1996:11) – conservation discussions like these are present-day interpretations of the past. They are important today. Not yesterday. Therefore, the hope is that our culturally diverse heritage – even as contested as modern movement Protestant Afrikaans churches – will become our future orientated discourse on unification.

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Appendix A: Ethics Approval



Faculty of Engineering, Built Environment and Information Technology

Fakulteit Ingenieurswese, Bou-omgewing en
Inligtingtegnologie / Lefapha la Boetšenere,
Tikologo ya Kago le Theknolotši ya Tshedimošo

16 March 2023

Reference number: EBIT/44/2023

Miss SG Swanepoel
Department: Architecture
University of Pretoria
Pretoria
0083

Dear Miss SG Swanepoel,

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

Your recent application to the EBIT Research Ethics Committee refers.

Conditional approval is granted.

This means that the research project entitled "Pretoria heritage layers" is approved under the strict conditions indicated below. If these conditions are not met, approval is withdrawn automatically.

Conditions for approval:

Contacts of the participants are to be sourced with compliance to POPIA.

This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Code of Ethics for Scholarly Activities of the University of Pretoria, or the Policy and Procedures for Responsible Research of the University of Pretoria. These documents are available on the website of the EBIT Ethics Committee.

If action is taken beyond the approved application, approval is withdrawn automatically.

According to the regulations, any relevant problem arising from the study or research methodology as well as any amendments or changes, must be brought to the attention of the EBIT Research Ethics Office.

The Committee must be notified on completion of the project.

The Committee wishes you every success with the research project.

A handwritten signature in black ink, appearing to read 'Kai-Yi'.

Prof K.-Y. Chan

Chair: Faculty Committee for Research Ethics and Integrity
FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY

Appendix B: Interview Consent Form

Informed consent form (Form for research participant's permission)

1. Project information

a. Title of the research project: Pretoria Heritage Layers

b. Researcher details:

Name: Suna Swanepoel
Academic affiliation: University of Pretoria, Department of Architecture
Academic course: MIntArch Professional
Contact Details: Cell Phone: 0837484160
Email: u18001450@tuks.co.za

c. Research study description.

The heritage layers project will produce heritage surveys that identify, interpret and reflect on the architectural heritage of our city. The project intends to produce a list of important heritage places in the city of Tshwane and assess the heritage value. This assessment will provide the foundation for further studies.

You as a participant in this study will be asked a few questions about the use, history, and value of a building or landscape. These questions will be completely anonymous and you are not required to participate or answer.

2. Informed consent

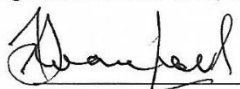
2.1 I, (name of participant) Frederik Swanepoel

hereby voluntarily grant my permission for the participation in the project as explained to me by Suna Swanepoel.

2.2 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.3 I understand my right to choose whether to participate in the project and that the information furnished will be handled confidentially. I am aware that the results of the investigation may be used for the purposes of publication.

2.4 Upon signature of this form, the participant will be provided with a copy.

Signed:  Date: 21-07-2023

Witness:  Date: 21-07-2023

Researcher:  Date: 22-07-2023

Appendix C: Site information forms

1. SITE: Brooklyn Reformed Church

NAME

PREVIOUS: -

CURRENT: Brooklyn Gereformeerde Kerk [Brooklyn Reformed Church]

ADDRESS

STREET AND NUMBER: 230 Duxbury Road

SUBURB: Hillcrest

AREA:

ERF NUMBER: 11/13

COORDINATES: 25° 45' 21" S 28° 14' 29" E

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1951

ARCHITECT / BUILDER: Woudstra & De Ridder / C.S. van Plaats

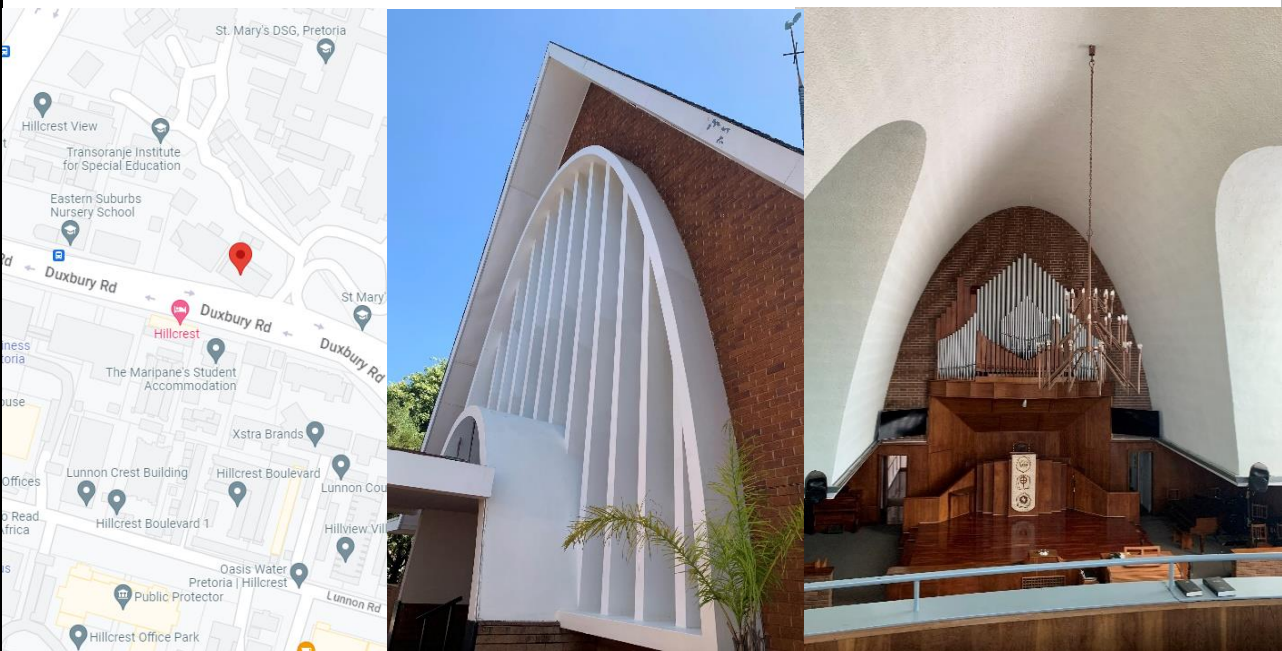
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Reformed]

BUILDING STYLE: Modernist [Expressionist]

OTHER SIGNIFICANT ELEMENTS: First church design of well-known church architect De Ridder; emblematic in Expressionist movement arrival in SA; catenary-arch vaults; large arched stained-glass-in-lead windows.

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

The Brooklyn reformed Church stands next to St. Mary's Diocesan School and within the student community of Hillcrest. The church has no freestanding tower, but still demands a presence on the streetside, although removed from the street by a palisade. The Modernist church stands at the earliest end of the Afrikaans Modernist church spectrum, ahead of its time. Solid brick masonry provides an acoustic barrier to busy Duxbury road. Entrance and connection to street diminished by new hall built directly opposite it. Busy surrounds become visually and acoustically removed when entering the interior.

SITE HISTORY

After a few years of having services in the Chemistry hall of UP, architecture firm Woudstra & De Ridder was appointed. The builder was C.S. van Plaats. The church was the first of many for De Ridder - serving as precedent for many following structures by the architect himself and others. Cornerstone laid on the 25th of August 1951. Building in use since August 9 1952. In 1970, the adjacent hall was designed by Daan Kesting. In 1995, a mother's room was added to the northern wall of the church. Due to demographic shifts, the congregations of Pretoria-Oos and Pretoria-Sunnyside Reformed churches joined the Booklyn congregation (Harris et al, 2010). Today, still operating as a Reformed church serving mostly the student community.

ARCHITECTURAL DESCRIPTION

Rectangular plan form with gallery. Axially-oriented plan form does not direct all pews directly at pulpit - some poor views. Liturgical area is raised above rest of congregation, in different floor finish, and walled - very prominent division from congregation (prominent in early modernist churches). Prominent pulpit in timber panelling. Curved ceilings enhance acoustic quality. Shape distinguished by the tiled roof and large arched windows on three sides. Four sharp gables flow in upward spire, pointing towards the heavens. White plastered ceilings offset against dark flooring and pews create lightweight illusion upwards. Facebrick walls. Timber and new carpet flooring. Baptismal font in liturgical separation wall. Only symbolism present on pulpit tapestry (crown, cross, crown of thorns). Green glass-in-lead windows. Play of colour on curbed rough-plastered ceiling create ethereal feel.

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
New church hall in 1970	<input checked="" type="checkbox"/>	<input type="checkbox"/>
New mother's room in 1995	<input checked="" type="checkbox"/>	<input type="checkbox"/>
New carpets in open spaces	<input checked="" type="checkbox"/>	<input type="checkbox"/>
New technology (screens & speakers)	<input type="checkbox"/>	<input checked="" type="checkbox"/>

CONSERVATION STATUS

POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

REFERENCES

- Harris, C.T., Noëth, J.G., Sarkady, N.G., Schutte, F.M. & Van Tonder, J.M. 2010. Van seringboom tot kerkgebou: die argitektoniese erfenis van die Gereformeerde Kerke. 1st ed. Potchefstroom: Admin Buro van die GKSA.

**CULTURAL SIGNIFICANCE OF PLACE:
Brooklyn Reformed Church
National Heritage Resources Act 1999**

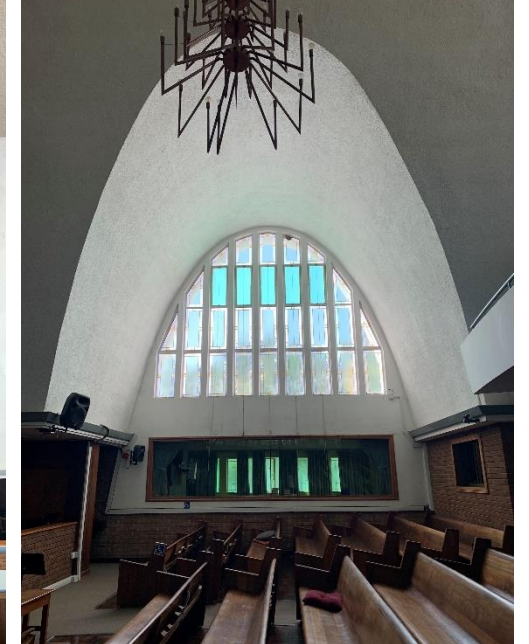
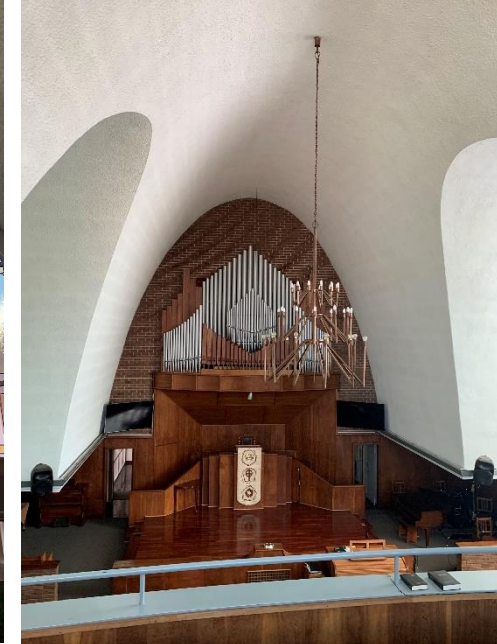
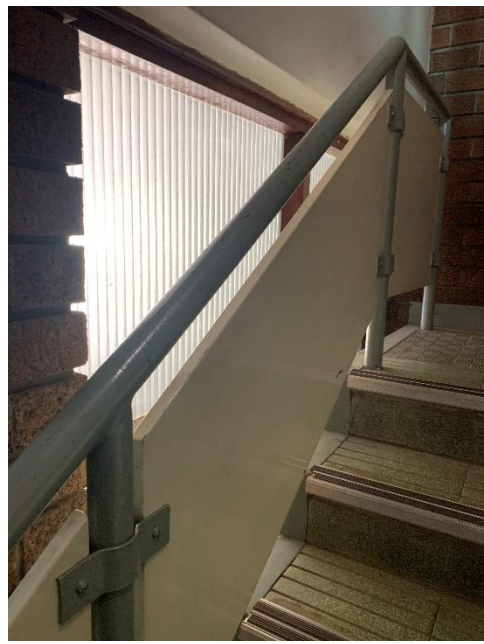
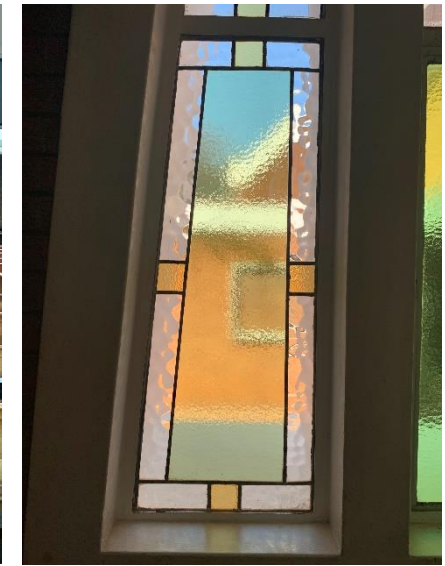
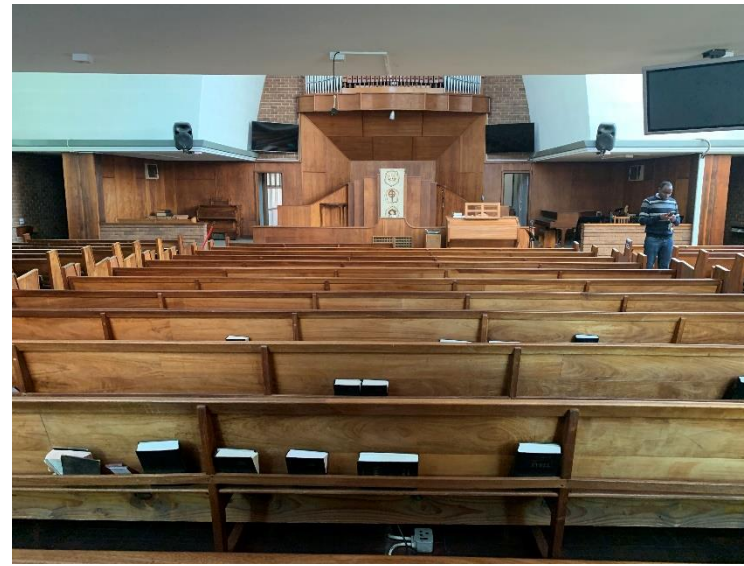
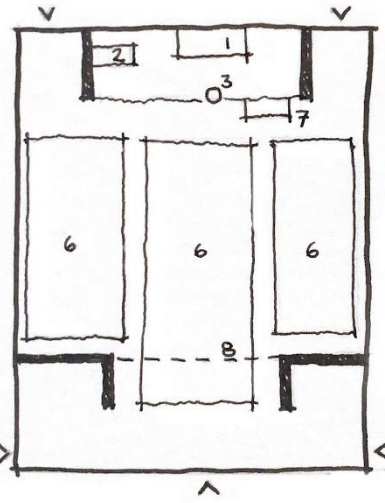
Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	
Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to an understanding of: <ul style="list-style-type: none"> • international influences (especially Dutch) in South African architecture and politics. • the historic development of the area.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	The building is based on the Modernist style, with Expressionist influences. It is interesting in standing at the very beginning of the Modernist Afrikaans church building boom. Forms part of evolution of architectural styles in Pretoria.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Typical abstract symbolism and spirituality valued by Protestant sentiment (the Reformed congregation using the church). Importance of the preached Word emphasized in prominent liturgical area, as preferred by Christian Protestantism. Honesty of materials and structure.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Of nostalgic and spiritual significance to the Reformed community of Hillcrest/Hatfield, whom the building has been serving since 1951.

<p>Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.</p>	<p>First work of renowned church architect, Johan de Ridder. Design served as precedent for many churches to follow. Of importance to the Reformed church in South Africa, as one of its first Modernist structures, still successfully functioning today.</p>
<p>Sites of significance relating to the history of slavery in South Africa.</p>	

HERITAGE VALUE MATRIX		SITE NAME: Brooklyn Reformed Church							
		REFERENCE NUMBER: 01/GK							
	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS					Bustling student area around university – ensures long-lasting economic activity.	Area of high value to university students. Neighbouring St Mary's school ensure immediate activity.	Area of nostalgic value to students who have passed through there.		Many churches in area enhances spiritual health of student community.
SITE					Provides parking for St Mary's school.	Direct connection to St Mary's School (on same site) ensures constant social value.			
STRUCTURE	One of earliest Modernist churches in South Africa; first church design by de Ridder; church looks preserved in time.	Aids in understanding Dutch influences in politics and architecture at the time.		Invokes memory of the Afrikaans church building boom.	Church and outbuildings used for sermons as well as other church-related events.	Buildings serve as communal space for congregation – space of reprieve for students.	Of nostalgic value to congregants that passed through there (evanescent student congregation).		Masonry structure and tinted glass creates a spiritual space removed from busy surrounds.
SPACE PLAN	Rectangular plan form rare in Reformed churches and cities.					Small space and organization create a sense of unity in congregation.		Raised liturgical area improves views to pulpit; good acoustics in rectangular plan form.	Prominent liturgical area emphasizes importance of the preached Word; entrance opposite liturgical area create a journey into holiness.
SKIN			Roof, walls and flooring implemented as honest materiality.		Durable materials used throughout – minimal maintenance necessary.				Large arched windows with white vaulted ceilings create vertical space that symbolizes person's yearning upwards.
SERVICE			Coloured glass-in-lead windows provide ample subdued lighting.					Acoustics improved through vaulted ceilings and timber panelling in liturgical area; crafted bronze chandeliers.	
MATERIALTY			Blue and green windows create coloured play of light on white ceilings.		Durable materials inside means no adaptation necessary.				White plastered ceilings offset against dark timber flooring and pews create upwards illusion.
FURNISHING		Timber division wall with integrated baptismal font, separating pulpit from congregation, very typical of older churches.	Furnishings in same timber as structural timber – cohesive aesthetic.			Presbytery and congregation share same pews, creating social cohesion.		Geometric timber panelling around pulpit improves acoustics (serving as reflector).	Attention to detail in furnishings emphasize importance of holy sacraments (preached Word, mass and baptism).

SYMBOLISM/ ORNAMENTATI ON			Woven tapestry on pulpit is of artistic value.						Tapestry depicts the suffering and rebirth of Jesus (crown of thorns, cross, crown).
LIGHTING			Crafted bronze chandeliers improve upward shape.		Large windows minimize need for artificial lighting.				

PHOTOGRAPHIC RECORD – Brooklyn Reformed Church



1. SITE: Innesdal Reformed Church

NAME

PREVIOUS: -

CURRENT: Gereformeerde Kerk Innesdal [Reformed Church Innesdal]

ADDRESS

STREET AND NUMBER: 485 17th Avenue

SUBURB: Rietfontein

AREA:

ERF NUMBER: 4/154

COORDINATES: 25°43'03"S 28°12'58"E

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1953

ARCHITECT / BUILDER: Johan de Ridder / Dykstra

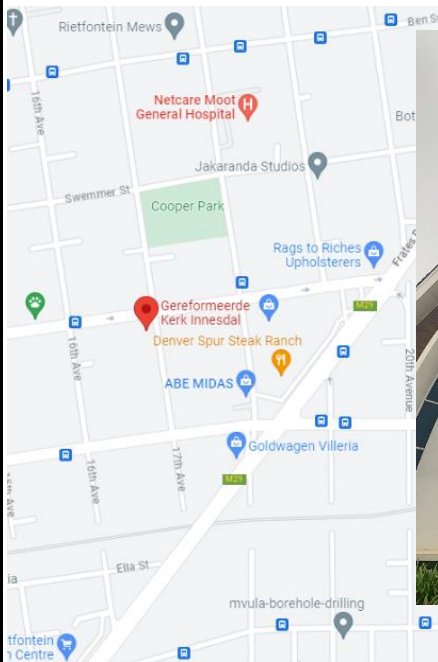
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Reformed]

BUILDING STYLE: Modernist [Expressionist]

OTHER SIGNIFICANT ELEMENTS: Freestanding concrete bell tower; catenary-arch vault; new rough-plaster technique; "floating balcony";

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

The church shares a large site on the corner of 17th Ave and Frederika Street with the church hall and parsonage. It was a modern structure for the time (A-frame steel construction). Shape distinguished by massive tiled roof. The building and surrounds remain unchanged to a large degree, as the church is still serving its middle class suburban context. The modernist structure holds a prominent position within its large garden on the corner, creating an open and inviting facade. The Brutalist concrete bell tower serves as reference point in the suburban area. However, the tower stands in contrast to main structure of church. The structure serves a confusing conglomeration of forms, combining an A-frame roof with arched windows, pentagonal entrances and rectangular openings on the sides.

SITE HISTORY

First church built on site in 1935, making it one of the oldest congregations in Pretoria. Altered into hall in 1955. Current church constructed in 1953 by de Ridder. Cornerstone laid on 31 October 1953. First of many churches with de Ridder as solitary architect. Original steel freestanding bell tower had to be replaced due to structural issues in 1975 - new concrete tower. Mother's room added to north facade as well in 1975 (Harris et al, 2010). Design formed part of Pretoria School of Architecture 50-year Alumni exhibition at the Pretoria Art Gallery (Gaylard, 2023).

ARCHITECTURAL DESCRIPTION

Rectangular plan form with gallery (common in early years). Colonnade aisles on sides, ensuring good views to pulpit. Very successful rough plastered white balcony appears as a floating mass. Square liturgical area and presbytery pews are distinctly removed from congregation by brick and timber walls and raised platform. Vaulted ceiling enhance acoustics. Rough-plastered ceiling (new technique at the time). Durability visible in use of materials - marble pulpit, timber panelling and mosaics. Original yellow carpets throughout. Exterior materiality includes slate tiles, brown and black facebrick, blue mosaics and blue glass (a de Ridder trademark). Pulpit very clearly distinguished by white marble and organ pipes above. Timber baptismal font constructed in divider wall. Pentagram shape evident throughout in casework. Low level of craftsmanship. No symbolism implemented anywhere. Subdued lighting applied through blue windows in aisles and yellow windows framing arches at opposing ends. Coloured light, recessed uplighting and a modern chandelier create an ethereal play of light against massive white vaulted ceiling.

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
Bell tower replaced 1975	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Mother's room added in 1975	<input checked="" type="checkbox"/>	<input type="checkbox"/>

CONSERVATION STATUS

POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

REFERENCES

Harris, C.T., Noëth, J.G., Sarkady, N.G., Schutte, F.M. & Van Tonder, J.M. 2010. Van seringboom tot kerkgebou: die argitektoniese erfenis van die Gereformeerde Kerke. 1st ed. Potchefstroom: Admin Buro van die GKSA.

**CULTURAL SIGNIFICANCE OF PLACE:
Reformed Church Innesdal
National Heritage Resources Act 1999**

Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	
Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to an understanding of international influences (especially Dutch) in South African architecture and politics. Aids in understanding the historic development of the area.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	Building is in the Modernist style, with Expressionist influence. Building is interesting in standing at the very beginning of the Modernist Afrikaans church building boom. Forms part of evolution of architectural styles in Pretoria.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Importance of the preached Word emphasized in prominent liturgical area, as preferred by Christian Protestantism. Ethereal, intimate space created through subdued lighting.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Of nostalgic and spiritual significance to the Reformed community of Rietfontein, whom the building has been serving since 1951.

Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.	First church designed by de Ridder as solitary architect.
Sites of significance relating to the history of slavery in South Africa.	

HERITAGE VALUE MATRIX

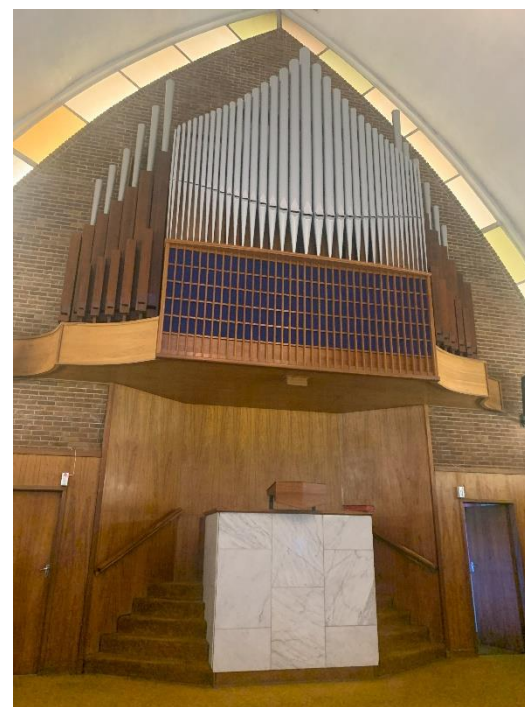
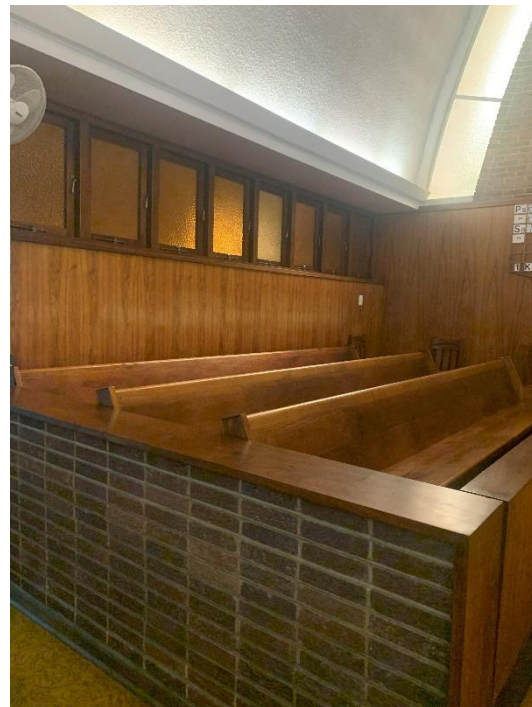
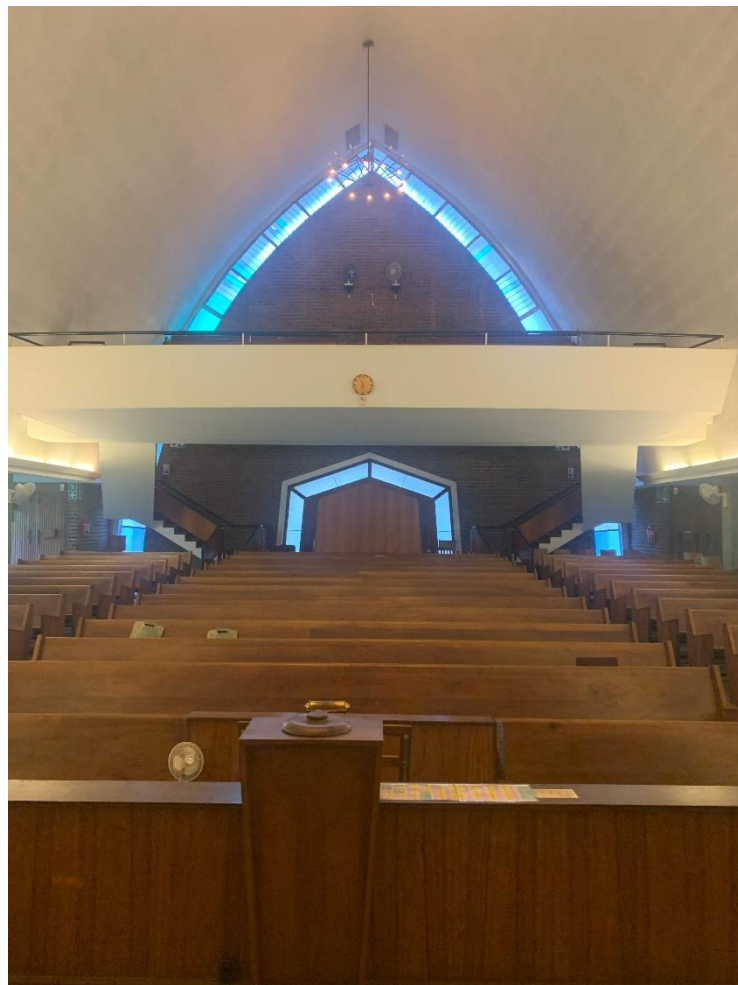
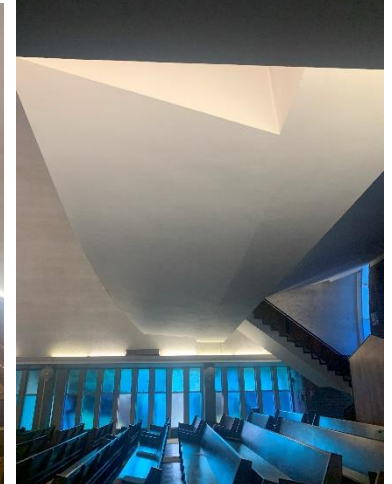
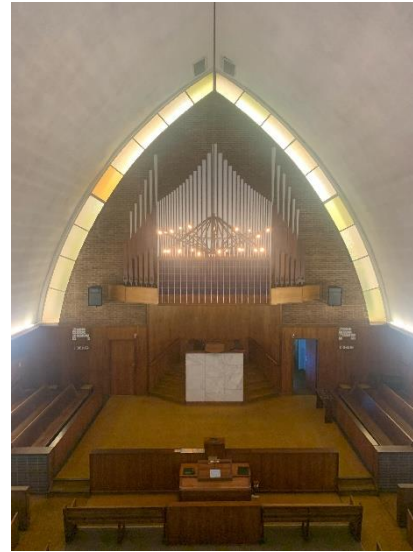
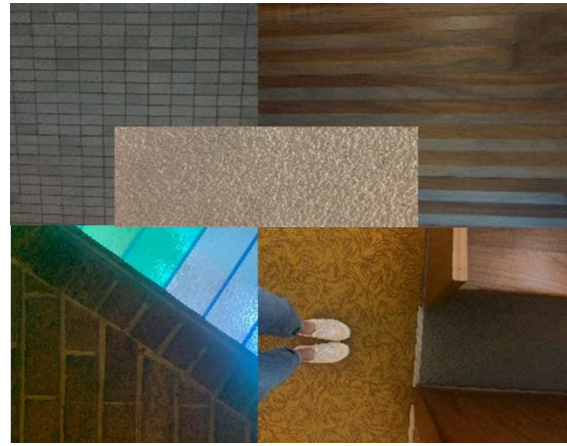
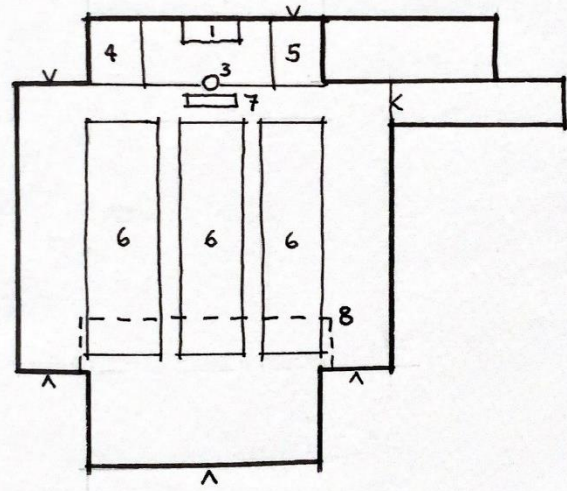
SITE NAME: **Reformed Church Innesdal**

REFERENCE NUMBER: 02/GK

	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS						Residential suburbia with long-term inhabitants attached to the area.			
SITE			Large site with gardens serves as park-like green belt in suburban surrounds.	Original church on site (now hall) was one of oldest Reformed congregations in Pretoria.	Site houses hall, parsonage, and parking for church.	Church events hosted on the grounds.			
STRUCTURE	First solitary work for architect de Ridder.	Modern structure for the time (A-frame steel construction).		Invokes memory of the Afrikaans church building boom.	Freestanding concrete tower useful as landmark.	Building serves as communal space for sermons.	Of nostalgic value to congregant that passed through there.	Innovative use of A-frame steel construction.	Masonry structure and tinted glass create a spiritual space removed from surrounds.
SPACE PLAN	Rectangular plan form rare in Reformed churches and cities.	Presbytery seating and liturgical area distinctly removed from congregation by raised platform and divider wall – custom in early modernist churches.						White plastered concrete balcony smartly suspended above pews to appear light and floating. Rectangular plan good for acoustics and views to pulpit.	Prominent liturgical area emphasizes importance of preached Word; entrance opposite pulpit create a linear journey into holiness; rhythm of columns creates forward movement to pulpit.
SKIN		Rough-plastered ceiling was a new technique at the time.	Roofs, walls and ceilings implemented as honest materiality.		Durable materials used throughout – minimal maintenance necessary.			Vaulted ceilings improve acoustics.	Large arched windows and white vaulted ceilings create vertical space that symbolizes person's yearning upwards.
SERVICE			Lighting both functional and aesthetic.						
MATERIALTY	Interior appears frozen in time, with no original material replaced.	Use of mosaics speak to Brazilian influence on South African architecture at the time.	Coloured windows create play of light on white ceilings.		Durable materiality inside explains absence of adaptations.			Timber panelling behind pulpit improves acoustics.	White plastered ceilings offset against dark timber flooring and pews create upwards illusion.
FURNISHING	Furnishing appears just as in original design.	Timber division wall with integrated baptismal font, separating pulpit from congregation –	Furnishings in same timber as structural timber - cohesive aesthetic.		Durability visible in materials of furnishings (marble in pulpit, for example).				Attention to detail in furnishings emphasize importance of holy sacraments (preached Word,

		very typical in older churches.							communion and baptism).
SYMBOLISM/ ORNAMENTATION	No symbolism implemented anywhere – unusual for protestant church.								
LIGHTING			Crafted bronze chandeliers enhance upward, vertical shape of structure.		Small, coloured windows increase need for artificial lighting.				Coloured light through windows and concealed uplighting create ethereal play of light against massive white ceiling.

PHOTOGRAPHIC RECORD – Innesdal Reformed Church



1. SITE: Lyttelton Reformed Church

NAME

PREVIOUS: -

CURRENT: Gereformeerde Kerk Lyttelton [Reformed Church Lyttelton]

ADDRESS

STREET AND NUMBER: 199 Station Road

SUBURB: Lyttelton

AREA:

ERF NUMBER: 2135

COORDINATES: 28°12'22"E 25°50'12" S

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1958

ARCHITECT / BUILDER: Johan de Ridder / J.L Delport

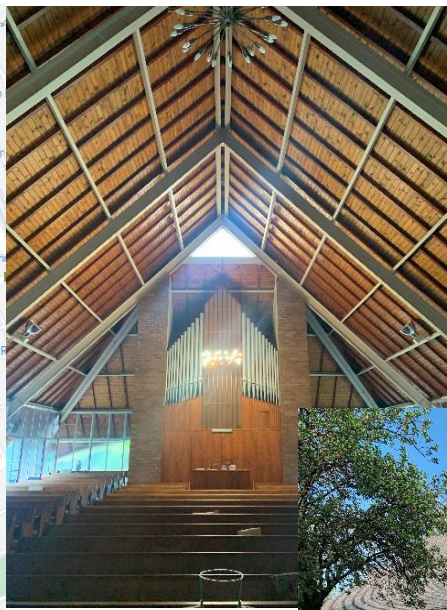
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Reformed]

BUILDING STYLE: Modernist

OTHER SIGNIFICANT ELEMENTS: Tent style tiled roof; A-frame steel construction; floating nature of roof due to glass walling; timber lattice work.

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

The simple modernist church sits quite quietly in its suburban surrounds, not having any high vertical elements. The building and surrounds remains largely unchanged, for but a few industrial additions to the area. The main entrance opens directly to the pavement, now separated by a palisade. The massive slate tiled roof refrains from heaviness by resting on a lightweight glass-and-steel frame.

SITE HISTORY

On 23 January 1957 decided to construct a church in Lyttelton with Johan de Ridder as architect. To accommodate 350 people. Head elder appointed as building foreman. The building was designed to symbolise "a tent of gathering." The "kappiekerk" typology was often compared to the Tabernacle (the holy temple constructed as a tent during the Israelites' trek through the dessert in the Bible)(Lyttelton congregation, n.d.). Similarities to be drawn to Frank Lloyd Wright's Unitarian Church in Madison, Wisconsin, although architect denies resemblance. Triangular form also said to symbolize Holy Trinity (Tymbios, 2017). Adjacent hall built later (date unknown). Original freestanding triangular bell tower (similar to that of Innesdal) no longer present.

ARCHITECTURAL DESCRIPTION

Design depicts architect's conviction that all external symbolism must be avoided. A simple architecture with height and unity between interior and exterior. Simple wall surfaces and a big roof surface create a plain, striking building (Tymbios, 2017). The spoken Word is not to be confined within the church walls, but escape through the seemingly empty void below the roof. Simple rectangular plan form. Narthex obstructs views to pulpit in back pews. Organ imbedded in narthex leads eye upwards to clerestory window. Raised liturgical area span width of church. Brown carpet flooring. White steel structure. Timber lattice ceiling and pews. Blue glass walls. Accents of brown facebrick. Poor acoustics. Steel, chrome and glass finishes create a strong International Style feel. Chrome balustrade separating liturgical area. Chrome baptismal font form sculptural part of balustrade. Pulpit accentuated by white marble, blue tapestry (only colour accent in church) and timber panelling behind. Only symbolism in Christ monogram on tapestry. Blue glass walls mirror sky outside and creates the illusion that the massive roof is floating, like a tent.

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
Bell tower removed	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Hall added	<input type="checkbox"/>	<input checked="" type="checkbox"/>

CONSERVATION STATUS

POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

REFERENCES

Tymbios, M.A. 2017. Cementing belief: tracing the history of Modernist Afrikaans church architecture, 1955-1975. Doctoral dissertation. Stellenbosch: Stellenbosch University.

**CULTURAL SIGNIFICANCE OF PLACE:
Reformed Church Lyttelton
National Heritage Resources Act 1999**

Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	
Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to an understanding of the expansion and success of the Reformed Church in 1900's Pretoria, especially – in this case – in the (then) outskirts of the city. Aids in understanding the historic development of the area.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	Building is in the Modernist style with International Style influences. Design is of interest as was one of first "kappie kerk" typologies, a tented shape church that became very popular in Afrikaans Reformed churches. Forms part of evolution of architectural styles in Pretoria.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Ethereal space and spirituality valued by Reformed congregation of church. Structure allows roof to appear floating, thus not confining the Word to the inside of the church (important to Christian faith). Honesty of materials and structure.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Of nostalgic and spiritual value for Reformed community of Lyttelton, whom the church has been serving since 1958.

<p>Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.</p>	<p>Forms part of Johan de Ridder's oeuvre. Forms part of the work of the Reformed Church, especially as a "kappie kerk" typology (a very distinct form for the Reformed church).</p>
<p>Sites of significance relating to the history of slavery in South Africa.</p>	

HERITAGE VALUE MATRIX

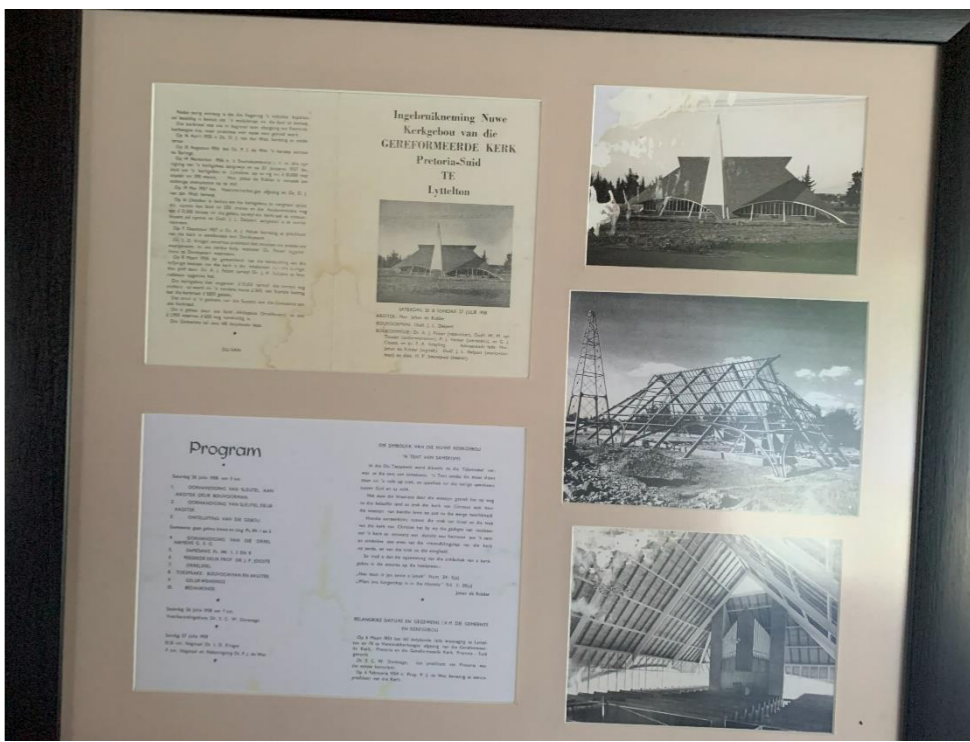
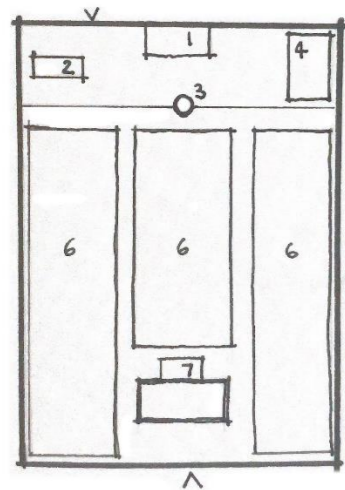
SITE NAME: **Reformed Church Lyttelton**

REFERENCE NUMBER: 03/GK

	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS						Residential suburbia with long-term residents attached to the area.			
SITE					Site used for social gatherings outside of formal sermons.	Braai area, hall and playground accommodates community events on grounds.			
STRUCTURE	One of first “kappie kerk” typologies – tented shape church very popular in Afrikaans Protestant churches.	Bears resemblance to Frank Lloyd Wright’s Unitarian church in Wisconsin.		Invokes memory of the Afrikaans church building boom.		Building serves as communal space for sermons.	Building operations supervised by members of church council.	Innovative use of A-frame steel construction.	Triangular form resembles “a tent of gathering” and Holy trinity.
SPACE PLAN	Rectangular plan form rare in Reformed churches and cities.	Presbytery seating and liturgical area distinctly removed from congregation by raised platform and balustrade – custom in early modernist churches.				Small space and organization create sense of unity in congregation.		Raised liturgical area improves views to pulpit; good acoustics in rectangular plan form.	Prominent liturgical area emphasizes importance of preached Word; entrance opposite liturgical area create a journey into holiness. Rhythm of steel mullions create forward movement to pulpit.
SKIN		Blue glass was a trademark of de Ridder.	Heavy roof on glass walls creates a sense of a floating roof, and thus of a weightless structure; roofs and walls implemented as honest materials.		Durable materials throughout – minimal maintenance.				Immaterial walls do not confine preached Word within the church – free to spread outside.
SERVICE			Clerestory window above organ provides light from above and improves verticality of structure.		Wall to left of pulpit covered in black to prevent glare on pulpit – undermines value of glass walls.			Louvres integrated into glass walls to allow natural ventilation.	
MATERIALITY	Interior appears frozen in time, with no original material replaced.	Use of chrome, glass and steel resemble influence of International Style on local architecture.			Durable materiality inside explains absence of alterations.			Timber panelling behind pulpit improves acoustics from pulpit outward.	Minimalist materiality creates a serene space seeming to merge with the outside (borderless).
FURNISHING	Furnishing appears just as in original design.	Chrome balustrade with integrated sculptural baptismal font separate liturgical area from congregation – light	Blue tapestry emphasizes pulpit, as it bears only colour present in church.		Durability visible in materials of furnishings (marble in pulpit, for example).				

		but definitive border; separation typical of older churches.							
SYMBOLISM/ ORNAMENTATION	Embodies architect's conviction that all external symbolism to be avoided.		Only symbolism present is Christ monogram woven into pulpit tapestry.						
LIGHTING			Crafted bronze chandelier enhance upward, vertical shape of structure.		Glass walls disregard need for artificial lighting.				Blue glass walls mimic skies outside, making it seem as though church is without borders.

PHOTOGRAPHIC RECORD – Lyttelton Reformed Church



1. SITE: Harmonie Dutch Reformed Church

NAME

PREVIOUS: -

CURRENT: Nederduits Gereformeerde Kerk Harmonie [Dutch Reformed Church Harmonie]

ADDRESS

STREET AND NUMBER: 116 Joubert Street

SUBURB: Sunnyside

AREA:

ERF NUMBER: 1196

COORDINATES: 25°45'12"S28°12'02"E

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1961

ARCHITECT / BUILDER: Johan van Werke

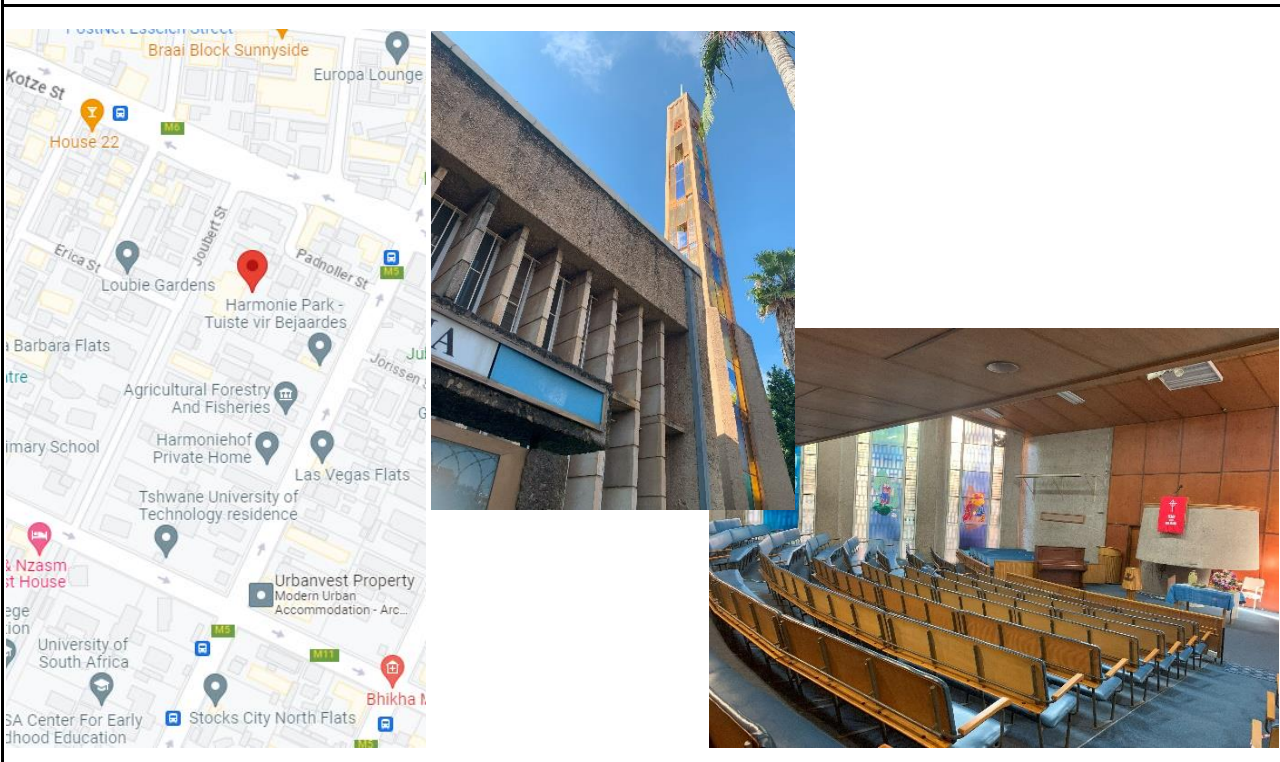
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Dutch Reformed]

BUILDING STYLE: Modernist [Brutalist]

OTHER SIGNIFICANT ELEMENTS: Freestanding concrete and coloured glass bell tower; breeze block facades; iconographic coloured glass windows; adaptable church space; radical move from traditional forms and materials for Dutch Reformed churches.

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

The Harmonie precinct spans a city block between busy Steve Biko street and Joubert Street. The robust Modernist structure stands on the sidewalk on Joubert Street, physically removed by a palisade. The street-facing façade gets lost to the bigger Harmonie Hof building behind, as well as due to poor maintenance. Access does not seem welcoming. The freestanding concrete and coloured glass tower however, holds a prominent urban presence despite damage. The church serves its immediate surrounds (Harmonie) and sits within a quiet pedestrianised residential block within busy Sunnyside. For this reason, a surprising sense of community is evident within the church.

SITE HISTORY

Designed by Dutch émigré Johan van Werke. Served evanescent congregation of Afrikaans students, mainly studying at nearby College of Education. Non-traditional architecture acceptance spread by the students moving across the country (Clarke et al, 2021). Drawings indicate plans for an adjacent youth centre, although never materialised. Today, polar opposite in serving retired community in Harmonie Hof home for the elderly. Serves as venue for 7th Day Adventists on Saturdays.

ARCHITECTURAL DESCRIPTION

Triangular tower serves as finger pointing towards heaven, symbolising Holy Trinity. Fan plan form with small gallery. This plan form became increasingly popular during later 1900's, especially in Dutch Reformed churches, due to visual and acoustic benefits (Kesting, 1978). Hall located behind pews, separated by concertina doors on ground floor and balcony. This accommodated for fluctuating numbers due to evanescent nature of student community. Contrary to norm of ceiling rising towards pulpit, timber panel ceilings reach lowest point above pulpit, creating intimacy. Liturgical area level with church (unusual for the time), but pulpit is a large concrete sculptural piece, accentuating the spoken Word. Permanent baptismal font a mini replica of pulpit in timber. Various timber elements in ceilings, pews and wall panelling. Concrete structure. Concrete breeze blocks smartly reapplied inside to serve as curved acoustic screens. Blue carpet and leather pew upholstery create uncommonly colourful interior. Blue repeated on mosaic columns outside. Pews in poor condition. Large Christ monograms on exterior entrance walls. Uncommonly iconographic coloured glass windows depict various Bible parables. Repetitive narrow windows, visually concealed on side walls create sense of borderlessness.

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
Foyer floor finish replaced	<input type="checkbox"/>	<input checked="" type="checkbox"/>

CONSERVATION STATUS

POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

REFERENCES

- Clarke, N.J., Kuipers, M.C. & Fisher, R. 2021. Common Ground: Dutch-South African Architectural Exchanges 1902–1961. Edam: LM Publishers
- Kesting, D.P. 1978. Afrikaans-Protestantse kerkbou: erfenis en uitdaging: 'n ondersoek na kerkbou met besondere verwysing na die gebruik en inrigting van die drie Afrikaanse (moeder) kerke, te wete die Nederduitse Gereformeerde Kerk; die Nederduitsch Hervormde Kerk van Afrika; en die Gereformeerde Kerk in Suid-Afrika. Unpublished doctoral dissertation. Port Elizabeth: University of Port Elizabeth

**CULTURAL SIGNIFICANCE OF PLACE:
Harmonie Dutch Reformed Church
National Heritage Resources Act 1999**

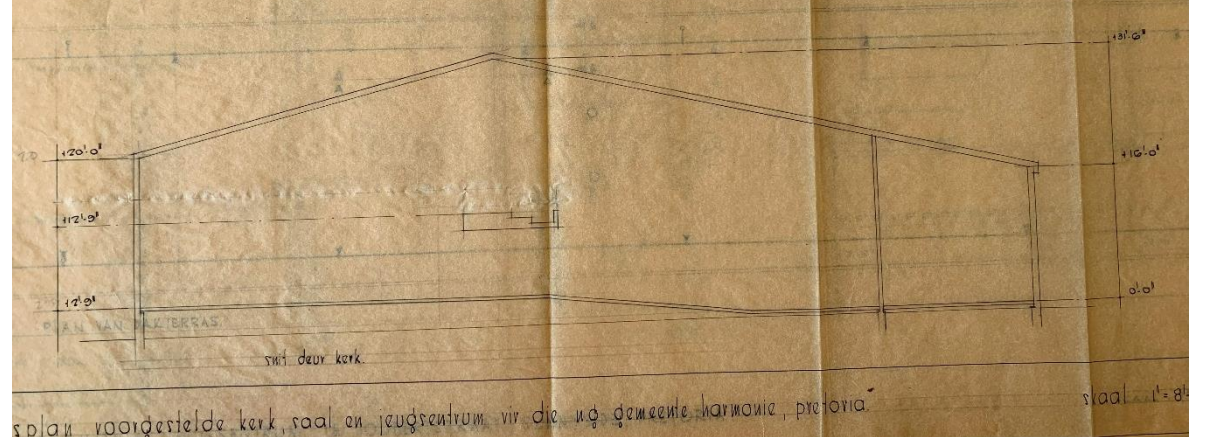
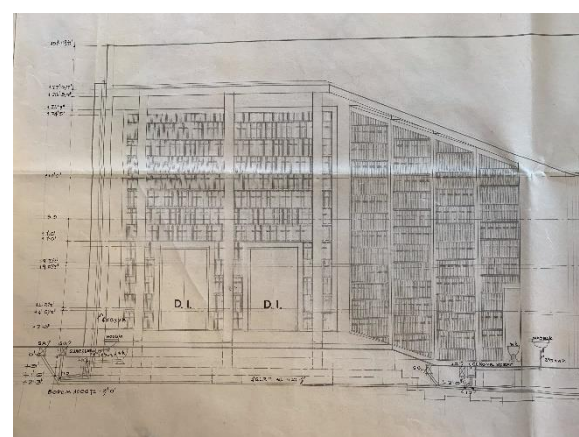
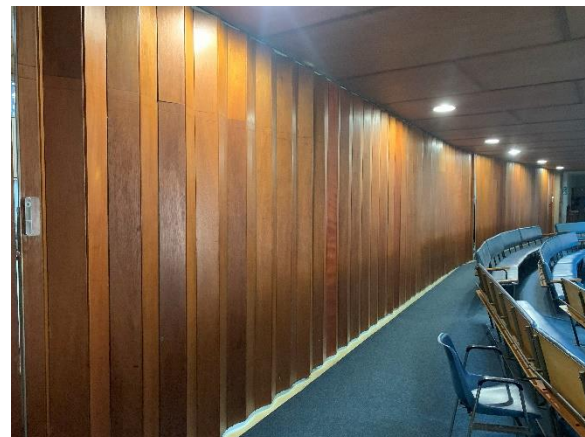
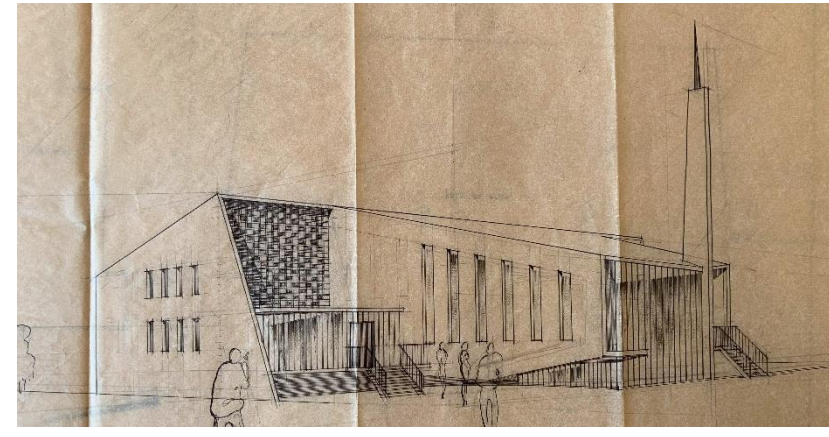
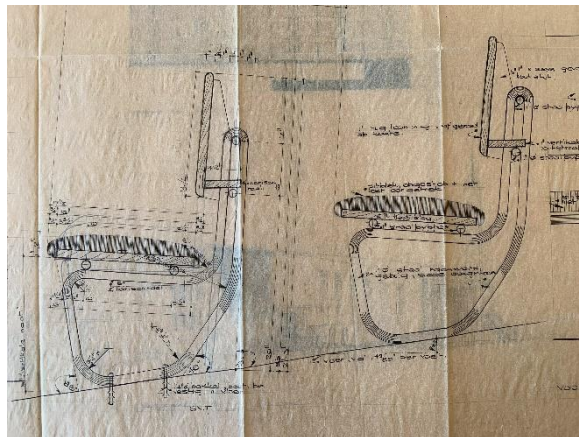
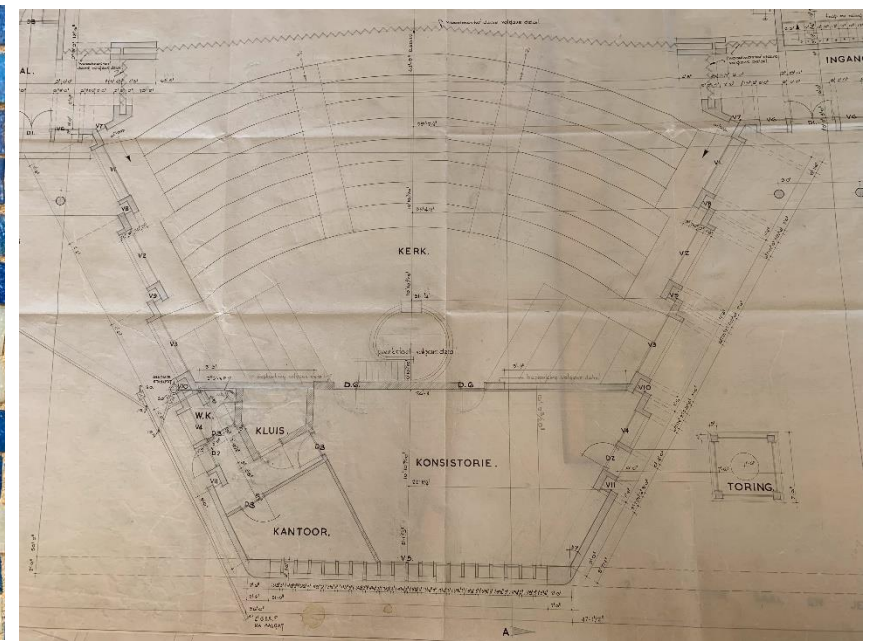
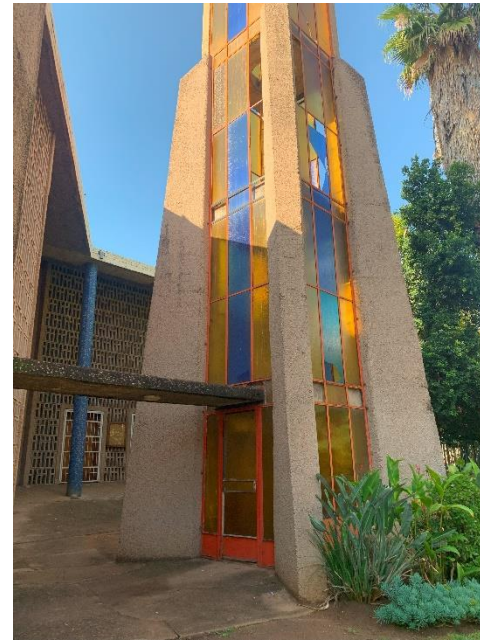
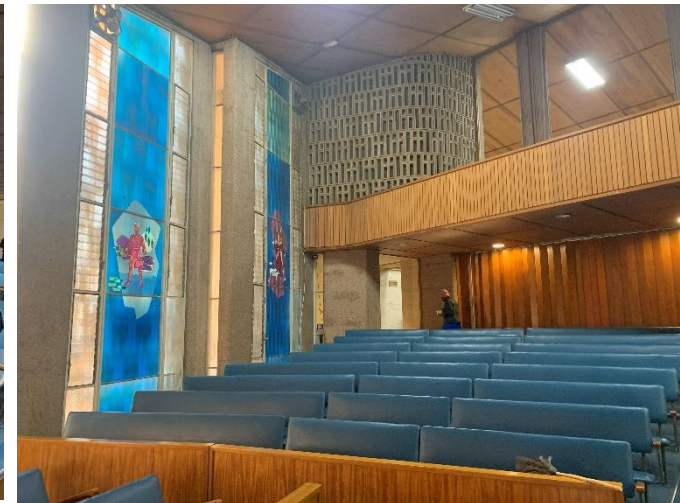
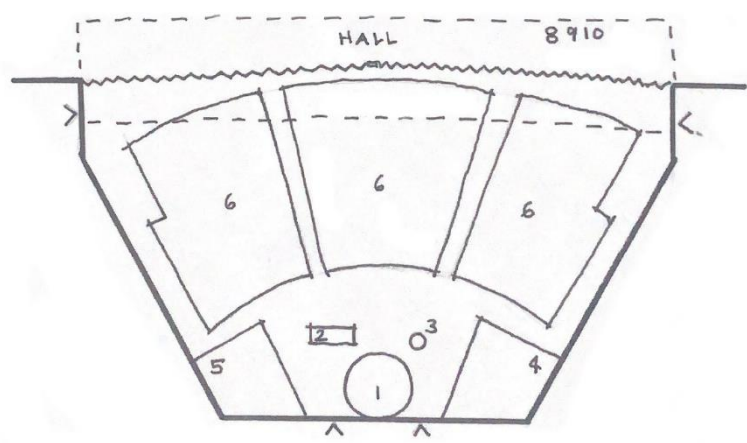
Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	Stands as an example of the impacts on the built environment due to inner city demographic shifts after the new South Africa in 1994.
Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to understanding of the expansion and success of the Dutch Reformed Church in 1900's Pretoria. Stands as testament of changing demographics in the CBD. Aids in understanding historic development of residential Sunnyside.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	Based on the Modernist style, with Regionalist and Brutalist influences. Forms part of evolution of architectural styles in Pretoria. Precedent as a radical move from the traditional Dutch Reformed church forms and materials.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Ethereal space and spirituality valued by the Dutch Reformed congregation using the church. Importance of the preached Word emphasized in prominent liturgical area, as preferred by Christian Protestantism. Honesty of materials and structure. Adaptable capacity of church served evanescent student congregation.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	Adaptable nature of space (hall and church separated by concertina doors) was ahead of tis time.
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Nostalgic value for past Dutch Reformed congregation. Current spiritual and social value for elderly residents of neighbouring Harmonie Hof and Seventh Day Adventists using building.

Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.	An experimental project of the Dutch Reformed church.
Sites of significance relating to the history of slavery in South Africa.	

HERITAGE VALUE MATRIX		SITE NAME: Dutch Reformed Church Harmonie							
	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS	Surrounding CBD shows signs of decay as well as new development; layers of the ages	Modernist character of area emphasizes importance of conservation of architectural styles		Area stands as result of radical development of Pretoria under Nationalist rule in 1900's	Area serves wide range of economic functions – institutional, educational, commercial, residential	Residential nature of area provides market for religious institutions and ensure constant inhabitation	Nostalgic value for previous demographic group that resided in area	Quality of construction and craftsmanship evident in condition of modernist buildings	
SITE	Church building shows more signs of decay than inhabited apartment buildings on site				Site centrally located in Sunnyside	Site shared with Harmonie Hof home for the elderly – permanent market for the church			
STRUCTURE					Rented to Seventh Day Adventists on Saturdays for added income; all areas still in use. Freestanding tower useful as landmark		Of nostalgic value to congregants that passed through there (especially evanescent student congregations of past)	Freestanding coloured glass and concrete tower speaks of attention to detail	Triangular tower stands as symbol of Holy trinity, while pointing towards heavens
SPACE PLAN	Adaptable space through folding doors to accommodate evanescent congregation was a new idea; fan-shape plan form usually used in churches bigger than this one	Progressive plan form in that presbytery not distinctly removed and liturgical area not raised – created a more inclusive whole				Plan and downward slope to pulpit creates intimate space and a cohesive congregation		Fan plan improves visuals and acoustics. Floor-to-ceiling doors constructed to separate church and hall.	
SKIN	Intricate concrete breeze block facades – uncommon design for Dutch reformed church at the time		Harshness of rough concrete and stereotomic shape tempered by permeability of breeze blocks		Durable materials used throughout – low maintenance				Concealed narrow windows on side walls create sense of borderlessness
SERVICE			Concrete breeze block walls conceal acoustic material, improving interior acoustics						Large windows providing natural light contribute to ethereal feeling inside
MATERIALTY	Wear visible on leather upholstery of pews. Interior appears frozen in time, with no original material replaced	Use of blue mosaics speak to Brazilian influence on South African architecture at the time	Softer materials in blue (windows, carpets, upholstery) in contrast to harsh structural materials like concrete		Durable materials in need of little maintenance			Timber panelling behind pulpit improves acoustics; concrete breeze blocks smartly used inside and outside in different manners	Timber and colour used to create intimacy within concrete structure
FURNISHING	Furnishing appears just as in original design	Baptismal font and communion table arranged in liturgical area as per original Protestant norms	Timber baptismal font crafted as mini replica of pulpit (concrete)			Presbytery and congregation share same pews creating social cohesion		Pews in original condition as designed in detail by architect	Large sculptural concrete pulpit emphasizes the importance of the preached Word

SYMBOLISM/ ORNAMENTATI ON	Iconographic coloured glass windows unusual in commonly abstract Protestant art realm		Large windows depicting several Bible parables serve as main artistic elements in space					Brass Christ monograms as reliefs on exterior walls show craft integrated into construction	
LIGHTING	Fluorescent lighting stands in contrast to artistic windows		Iconographic windows speak of great artistry in execution and detail						Tall windows spill coloured light into space and enhances verticality of space

PHOTOGRAPHIC RECORD – Harmonie Dutch Reformed Church



1. SITE: Waverley Dutch Reformed Church

NAME

PREVIOUS: -

CURRENT: Nederduits Gereformeerde Kerk Waverley-Oos [Dutch Reformed Church Waverley East]

ADDRESS

STREET AND NUMBER: 1402 Dickenson Avenue

SUBURB: Waverley

AREA:

ERF NUMBER: 1267

COORDINATES: 28°15'49"E 25°42'05"S

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1966

ARCHITECT / BUILDER: Vennootskap Daan Kesting / Ben R. du Plessis

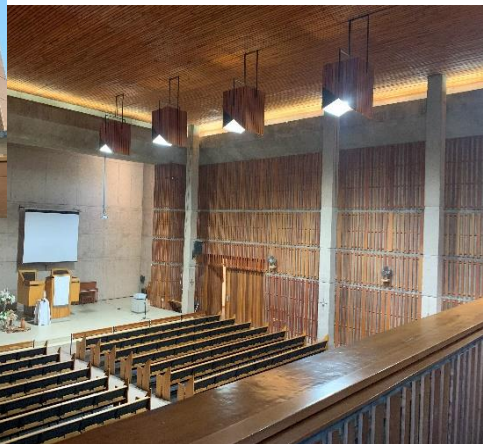
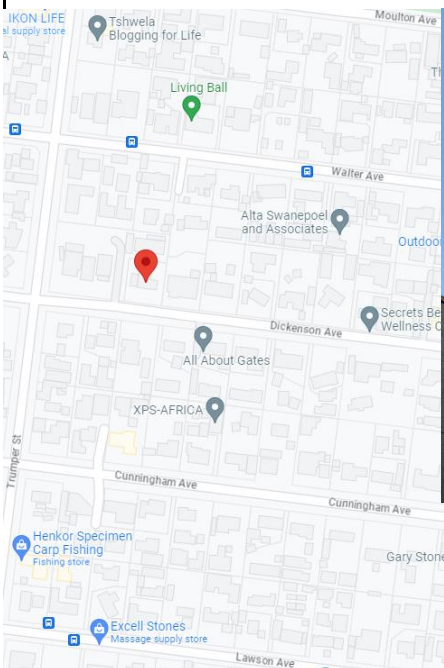
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Dutch Reformed]

BUILDING STYLE: Modernist [Brutalist]

OTHER SIGNIFICANT ELEMENTS: High concrete bell tower; stereotomic sculptural form; Leo Theron *dalle de verre* windows; craftsmanship in details; trapezoid motif.

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

The Burtalist structure claims a prominent presence on the corner between Trumper St and Dickenson Ave. Sculptural form with prominent concrete towers serve as beacon in the suburban area. Tower recently repurposed as signal towers for Rain. Colonnade leading to entrance retains significance, as it does not run directly from now fenced-off street. Trapezoid shape (motif throughout) pointing towards heavens already visible from far away in towers. Little to none changes on site and poor maintenance in some instances indicate dwindling numbers/funds.

SITE HISTORY

The church started constructed in 1966 and officially opened on 25 April 1970. An award of merit was awarded to Vennootskap Daan Kesting in 1972 by SAIA (then the Institute of South African Architects). Wall of remembrance added in 2013. A new postmodern hall was constructed behind the original hall, when original became too small (date unknown). Original bell removed from bell tower due to weight. Tower now serves as signal tower for Rain.

ARCHITECTURAL DESCRIPTION

L-shaped plan form accommodating 700 people. Narthex situated below tower, creating a light, vertical entrance into church, from where entry continues under balcony, immediately creating contrast in intimacy. Rough concrete columns create rhythm and focus towards liturgical area. Various concealed doors and windows throughout. Pews organized with central aisle, creating a split in the congregation - unusual format. Liturgical area spans width of church on raised platform, creating stage-like effect. Presbytery seating in corner of L-shape, below a clerestory window light well - clear division from rest of congregation. Raw concrete structure with timber lattice work on walls and ceilings to improve acoustics. Slate tiles with carpets in open spaces; new tiles on liturgical area. Timber pulpit in sculptural shape, following trapezoid motif. Permanent raw concrete stand with marble baptismal font. Timber pews designed in great detail to follow trapezoid motif. Great craftsmanship and attention to detail throughout. Symbolism implemented selectively throughout: star, Christ monogram, three crosses and seven chandeliers symbols on entrance doors; abstract Leo Theron windows depicting star and chandelier; three crosses artwork on wall behind communion table following design of timber lattice work. Successful, artistic implementation of symbolism. Concealed lighting successfully implemented throughout. Skylight bathes liturgical area in light. Clerestory windows and concealed uplighting throughout creates sense of floating roof. Crafted ceiling lights down central aisle leads eye to pulpit. No visible windows create sense of intimacy. Dalle de verre windows create play of colourful light on raw concrete finishes. Subdued lighting softens hard materials throughout

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
New tiles liturgical area	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Pews removed from gallery in hall	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Addition of signs in foyer	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Addition of new hall	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CONSERVATION STATUS		
POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
REFERENCES		

**CULTURAL SIGNIFICANCE OF PLACE:
Dutch Reformed Church Waverley-Oos
National Heritage Resources Act 1999**

Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	
Possession of uncommon, rare, or endangered aspects of South Africa's natural or cultural heritage.	
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to an understanding of the expansion of the Dutch Reformed church in 1900's Pretoria. Aids in understanding historic development of the area.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	Based on the Modernist style with Brutalist influences. Forms part of evolution of architectural styles in Pretoria. Eclectic form was radical for the Dutch Reformed Church.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Typical abstract symbolism and spirituality valued by the Dutch Reformed church (especially in trapezoid motif pointing towards heavens throughout). Importance of preached Word emphasized in prominent liturgical area, as preferred in Christian Protestantism. Honesty of materials and structure.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	<i>Dalle de verre</i> windows – method pioneered by artist Leo Theron in South Africa.
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Spiritual value for Dutch Reformed congregation, whom the building has been serving since 1966.

<p>Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.</p>	<p>Designed by architect Daan Kesting, one of the seminal writers on Afrikaans Protestant church design. One of artist Leo Theron's <i>dalle de verre</i> church works. An eclectic design for the Dutch Reformed church.</p>
<p>Sites of significance relating to the history of slavery in South Africa.</p>	

HERITAGE VALUE MATRIX

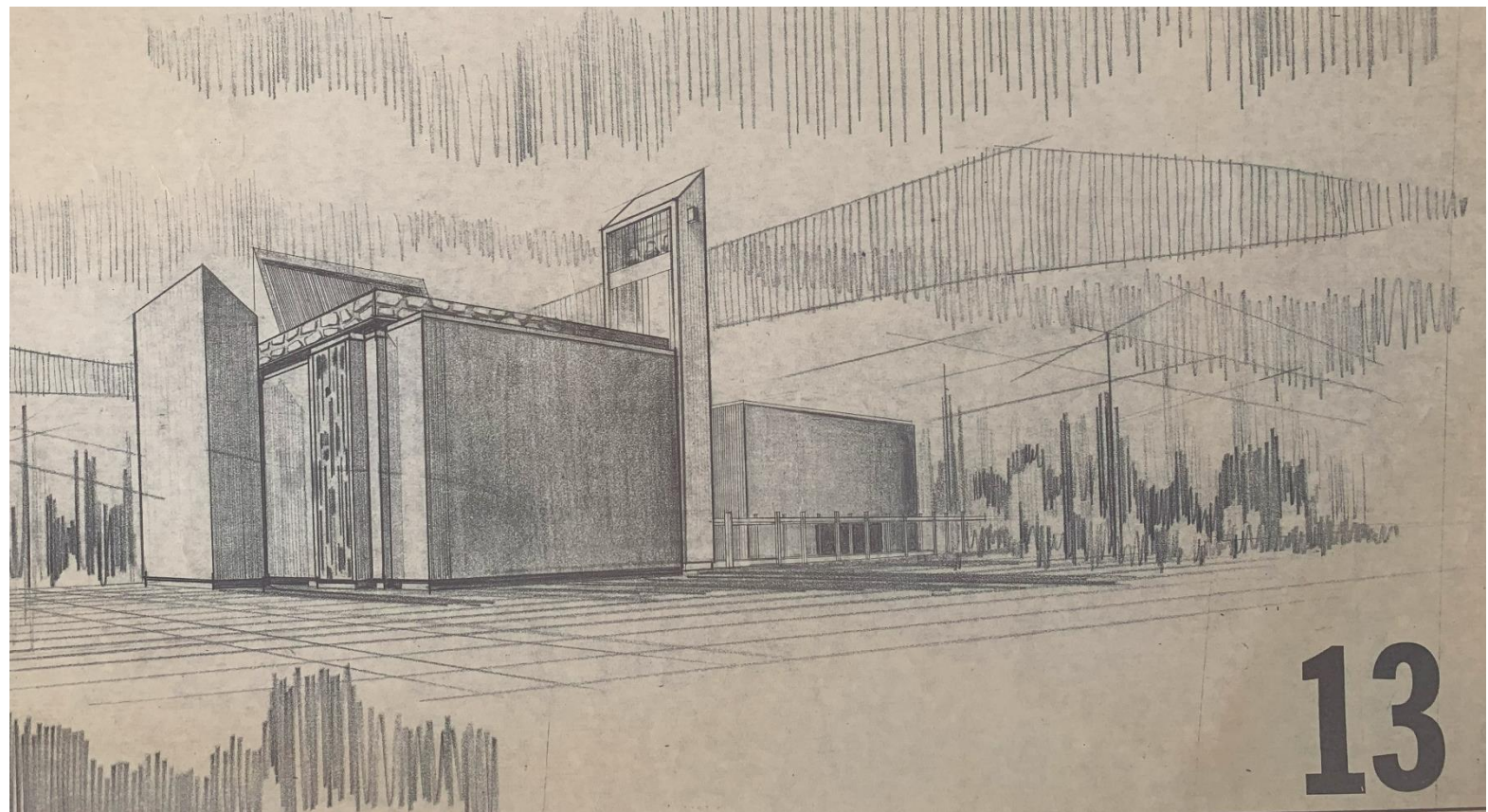
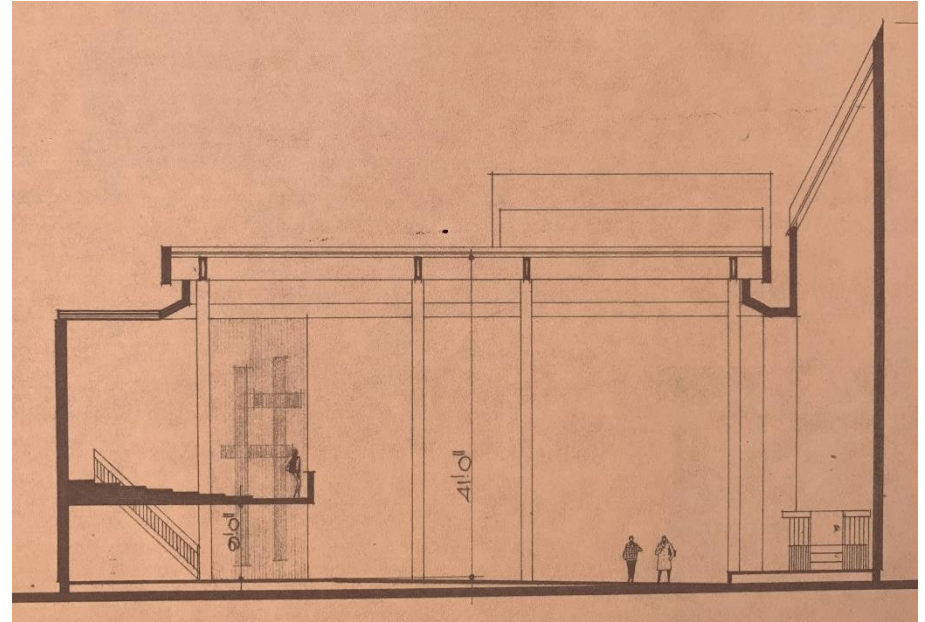
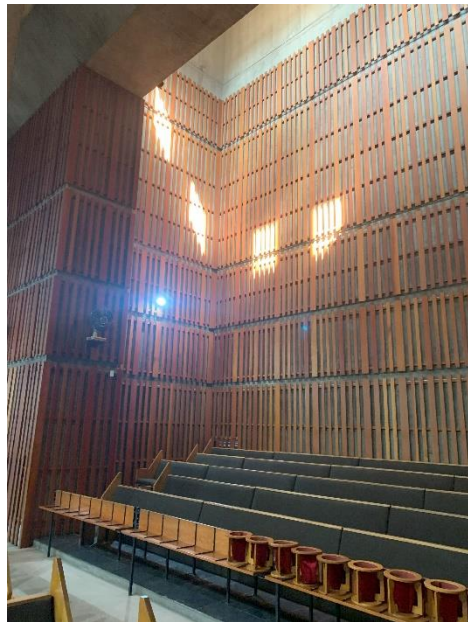
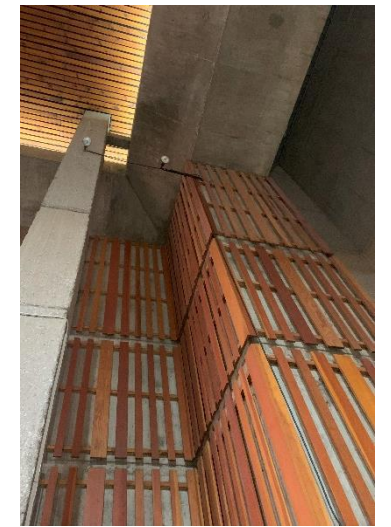
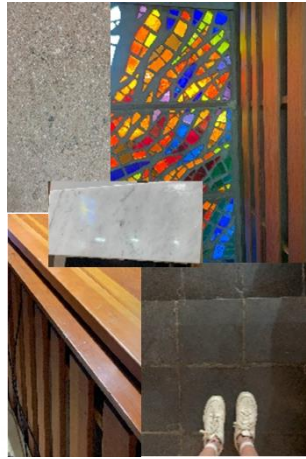
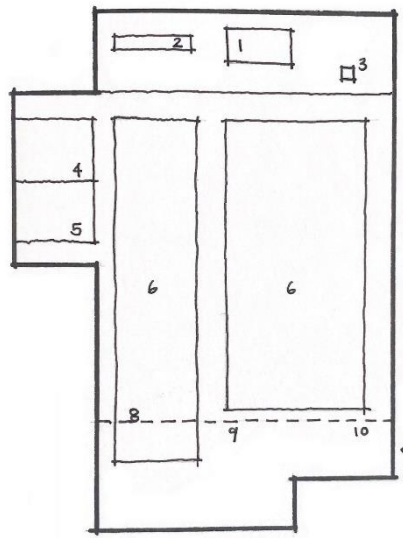
SITE NAME: **Dutch Reformed Church Waverley-Oos**

REFERENCE NUMBER: 02/NGK

	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS						Residential suburbia with long-term residents attached to the area.			
SITE	Site shows layers of the times as needs developed – original church/postmodern hall/new wall of remembrance.				Concrete tower serves as beacon in area.	Various church events hosted on site.			
STRUCTURE	Eclectic, Brutalist structure unusual for Dutch Reformed church at the time.	Original hall, now in unuse, speaks to growing church attendance in later 1900's.	Sculptural form already depicts trapezoid motif from outside.	Award of merit received from SAIA.	Open space available for reuse.	Building serves as communal space for sermons.	Of nostalgic value for congregants that passed through there.	From afar, structure appears as solid concrete, but cleverly concealed niches allow for windows and doors.	Masonry structure creates intimate space removed from surrounds; highest point of roof above pulpit, emphasizing preached Word.
SPACE PLAN		Definite separation of presbytery from congregation in wing of L-shape was typical in early modernist churches.	Entry progresses from light, vertical experience in bell tower into church space under gallery, morphing into intimate experience.			Pews separated down the middle, which creates a separation in the congregation.			Prominent liturgical area spanning width of church emphasizes preached Word. Rhythm of concrete columns create forward movement to pulpit.
SKIN			<i>Dalle de verre</i> windows facing street serve as publicly accessible art. Concrete structure (walls and roof) creates neutral palette for crafted items to contrast against.		Durable concrete materiality used throughout requires low maintenance.	No visible windows allow big space to feel intimate.		Rough, stereotomic skin softened by timber lattice work and <i>dalle de verre</i> windows inside.	Solid skin with concealed openings creates an intimate, ethereal space. Clerestory windows decrease heaviness of roof and create a mysterious feel. Ceiling lattice work directs eye to liturgical area.
SERVICE	Original fans still present along walls.		Pendant lights both functional and aesthetic.		Solid mass structure needs little artificial heating/cooling due to thermal mass. Bell tower reused now as signal tower for Rain – acquires extra income.				
MATERIALTY	Interior appears frozen in time, with only liturgical area floor finish replaced.		Warm timber against rough concrete creates textural contrast.		Hardwearing materials (concrete, slate, timber) require low maintenance.	Materials in direct contact with people (pews, railings, etc.) from timber.		Timber lattice work on walls and ceilings used to improve interior acoustics.	Honest materials add to spiritual honesty of space. Human-sized elements in timber emphasizes person in space.

FURNISHING	Furnishings appear as in original design.	Permanent, sculptural, prominent pulpit, baptismal font and communion table emphasize importance of holy sacraments as was custom in early churches.	Trapezoid motif (upward motion) related through from structure to smallest detail on pews – creates a very successful aesthetic language.		Durable materials (concrete, marble & timber) used for furnishings).	Timber pews designed to follow trapezoid motif, drawing congregation directly into concept of church.		Great technical detailing and craftsmanship evident throughout church.	Liturgical area furniture designed to follow trapezoid motif, pointing towards the heavens.
SYMBOLISM/ ORNAMENTATION	New temporary religious branding juxtaposed on original crafted symbolism.		Leo Theron windows depict chandelier and star (important Christian symbols).					Abstract timber crosses above liturgical area integrated with concrete structure of wall and places focus on communion table.	
LIGHTING			Coloured windows serve as great artistic element, casting soft reflections on concrete and timber materials. Uplighting from clerestory windows enhance verticality and weightlessness of roof.			Lack of visible windows create sense of intimacy in large church.		<i>Dalle de verre</i> windows by Leo Theron, who pioneered method in South Africa. Pendant lights crafted to follow trapezoid motif and timber materiality.	Clerestory window above pulpit bathes liturgical area in ethereal light.

PHOTOGRAPHIC RECORD – Waverley-Oos Dutch Reformed Church



1. SITE: Universiteitsoord Dutch Reformed Church

NAME

PREVIOUS: -

CURRENT: Nederduits Gereformeerde Kerk Universiteitsoord [Dutch Reformed Universiteitsoord]

ADDRESS

STREET AND NUMBER: 115 Duxbury Road

SUBURB: Hillcrest

AREA:

ERF NUMBER: R/10/15

COORDINATES: 28°14'14"E 25°45'19" S

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1966

ARCHITECT / BUILDER: Jan van Wijk

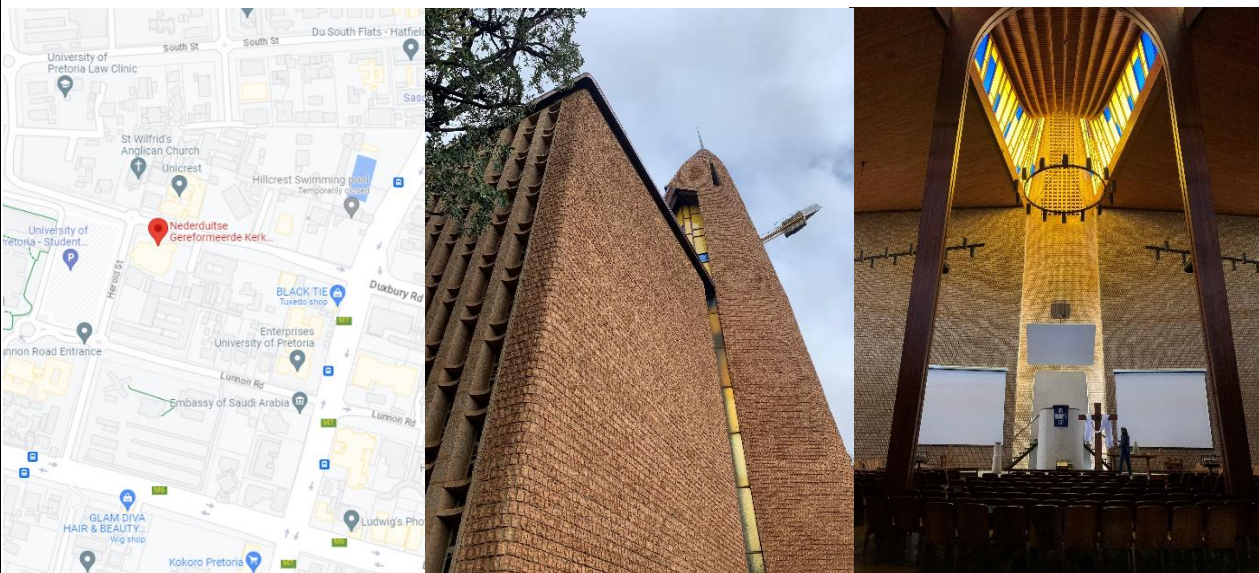
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Dutch Reformed]

BUILDING STYLE: Modernist [Regionalist]

OTHER SIGNIFICANT ELEMENTS: Large sculptural form; size; warm modernist materiality; *dalle de verre* windows by Leo Theron; laminated timber ceiling structure.

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

The prominent church stands within a tidal student community, continually serving the Afrikaans UP students successfully. Described as a "warm modernism" (Steyn, 2005). Sculptural form bears resemblances to the Taal monument, also by van Wijk. Structure had to accommodate for the quarterly academic terms and resultant population fluctuations. The 30m high sweeping tower at the western end of the church is a contextual feature adding majesty to the campus. Entrance is a brick-paved forecourt to east, modernized from ancient basilica atrium (Oxley, 1993). Entrance obstructed by boundary walls and palissades, decreasing impact of stately structure.

SITE HISTORY

Cornerstone laid by state president C.R. Swart in 1965. Venue for swearing-in of president F.W. de Klerk in 1989 (Oxley, 1993). Architect himself was a UP student. As of recently, English sermons are also provided (date unknown). Currently, high-rise student accommodation is being built in the old church parking lot. This will diminish the vertical stately presence of the church. The old church hall was demolished to make room for this.

ARCHITECTURAL DESCRIPTION

Fan plan form with upward sloping gallery accommodating 1500 seats. Fan plan works best for large churches; popular in NG churches (Kesting, 1978). No sharp corner in the building. Follows ancient basilica formation of three sections - high centre above nave and lower roofs above aisles (in this instance the seats)(Oxley, 1993). The upwards slope accommodates a spacious narthex below, which can accommodate a further 500 seats. Considering evanescent nature of the student congregation, back section can be closed with large curtains to create intimate area of 600 seats (Steyn, 2005). Form designed to amplify music rather than speech. Fibre glass reflector installed above pulpit to amplify speech. Good acoustics. Laminated timber ceilings and seats. Tiled floors. Rough brick walls. Pulpit immensely accentuated by large, raised liturgical platform; sculptural white hammered concrete structure; white concrete backdrop; recessed light shaft behind; culmination of highest point in church above. Hammered concrete baptismal font with white dove relief. 3022 gilt pipes of organ add ornamentation. Form, fanning outwards from highest point, is reminiscent of a bride. Bible describes church as a bride awaiting Christ's return. Holy trinity symbolised in three laminated timber arches supporting roof. Only half bricks used to construct, to symbolise human imperfections. Subtle Christ monogram relief on pulpit. Coloured clerestory windows diffuse lighting. Newly added cross on wall from discarded wood - similar symbolism to half bricks. Coloured glass windows decrease in darkness towards pulpit, which is below golden light - symbolizes journey into light (Steyn, 2005). *Dalles de verre* windows by Leo Theron towards sides of liturgical area get lost to congregation - diffused coloured light however, plays over rough brickwork (Oxley, 1993).

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
Hall demolished for student accommodation	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New timber crosses	<input checked="" type="checkbox"/>	<input type="checkbox"/>
New technology (screens and speakers)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Chapel wall finishes replaced	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Fencing around church	<input checked="" type="checkbox"/>	<input type="checkbox"/>

CONSERVATION STATUS		
POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
REFERENCES		
<ul style="list-style-type: none"> • Kesting, D.P. 1978. Afrikaans-Protestantse kerkbou: erfenis en uitdaging: 'n ondersoek na kerkbou met besondere verwysing na die gebruik en inrigting van die drie Afrikaanse (moeder) kerke, te wete die Nederduitse Gereformeerde Kerk; die Nederduitsch Hervormde Kerk van Afrika; en die Gereformeerde Kerk in Suid-Afrika. Unpublished doctoral dissertation. Port Elizabeth: University of Port Elizabeth. • Oxley, J. 1993. Places of worship in South Africa. 1st ed. Johannesburg: Southern Book Publishers. • Steyn, M. 2005. God is in the house. MArchProf dissertation. Pretoria: University of Pretoria. 		

CULTURAL SIGNIFICANCE OF PLACE: Dutch Reformed Church Universiteitsoord National Heritage Resources Act 1999	
Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	Political significance: cornerstone laid by President C.R. Swart in 1965, as well as venue for swearing-in of president F.W. de Klerk.
Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	Original modernist church hall is being demolished to make space for new student apartment housing.
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to understanding of the expansion and success of the Dutch Reformed Church in 1900's Pretoria. Aids in understanding the historic development of Hatfield.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	Based on the Modernist style with Regionalist influences; a warm modernism. Forms part of evolution of architectural styles in Pretoria. Sculptural form was a radical move from traditional Dutch Reformed church designs.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Typical abstract symbolism and spirituality valued by Protestant faith. Importance of the preached Word emphasized by prominent liturgical area, as preferred by Christian Protestantism. Honesty of materials and structure. Adaptable capacity of church serves evanescent student community.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	Adaptable nature of space (separation of spaces with curtains) was ahead of its time. <i>Dalle de verre</i> window method was pioneered by the artist Leo Theron in South Africa.
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Of nostalgic and spiritual significance to Dutch Reformed student community of Hatfield, whom the building has been serving since 1966.

<p>Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.</p>	<p>Work of renowned architect, Jan van Wijk – bears resemblance to the Taalmonument, also by van Wijk. <i>Dalle de verre</i> windows by Leo Theron, renowned church artist. An experimental project of the Dutch Reformed Church.</p>
<p>Sites of significance relating to the history of slavery in South Africa.</p>	

HERITAGE VALUE MATRIX

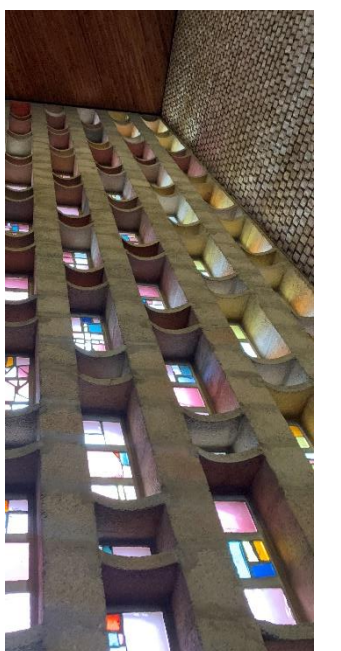
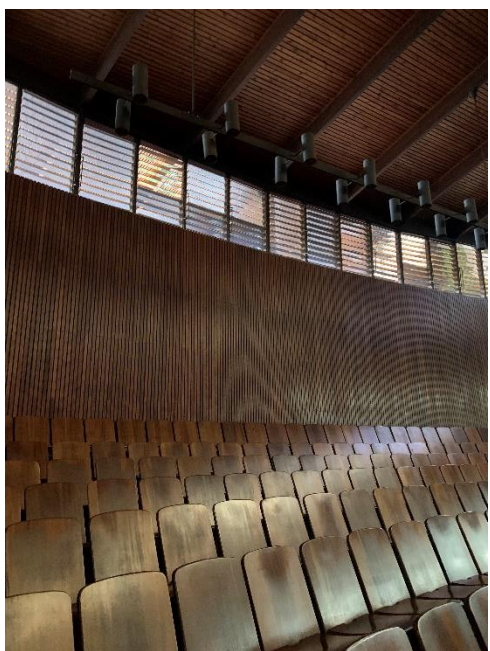
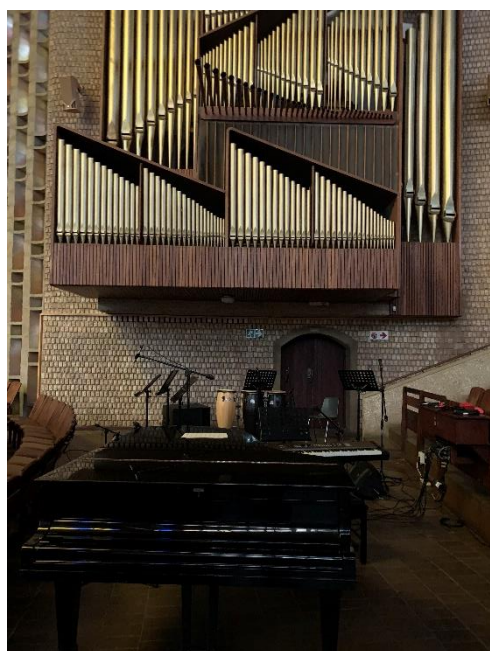
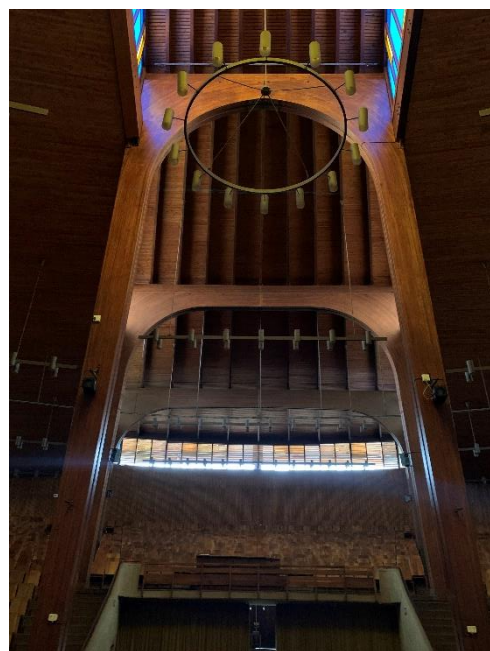
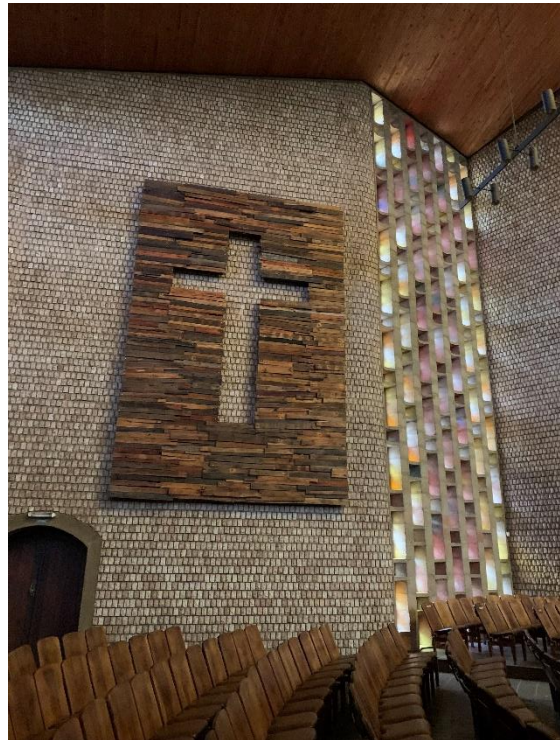
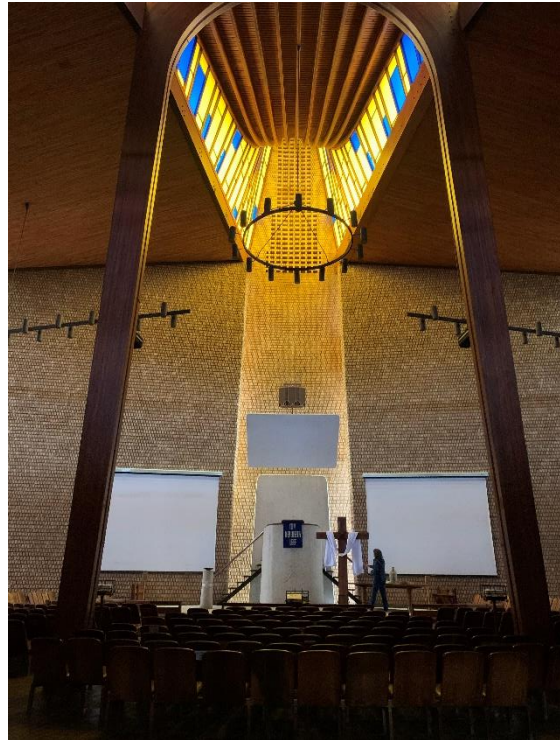
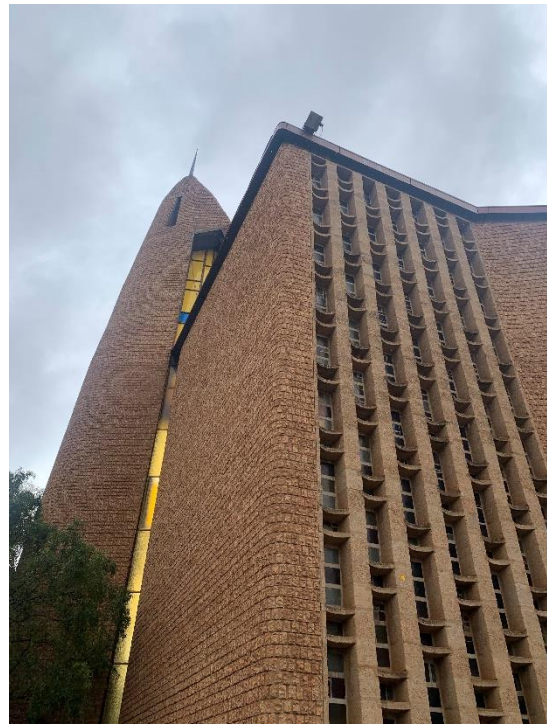
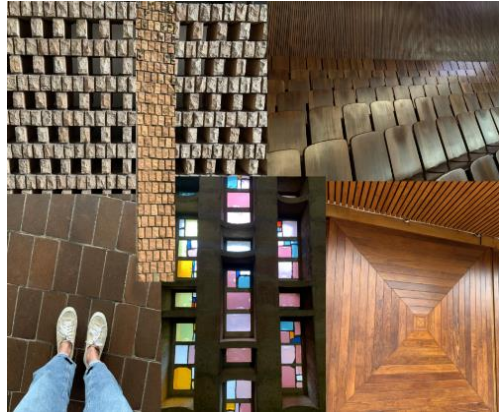
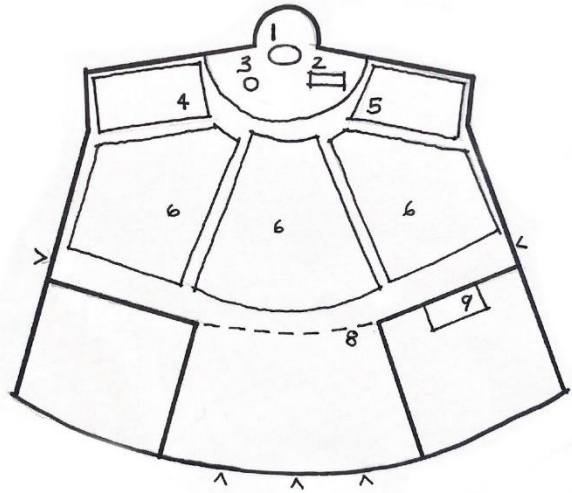
SITE NAME: **Dutch Reformed Church Universiteitsoord**

REFERENCE NUMBER: 03/NGK

	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS					Bustling student community around university – ensures long-lasting economic activity.	Area of high value to university students.	Area of nostalgic value to students who have passed through there.		Many churches in area enhances spiritual health of student community.
SITE	Juxtaposition of old and new as original hall is being replaced with new student housing.	Entrance forecourt modernized from ancient basilica atrium.			Provides parking for university students; part of site now being converted into desperately needed student housing.	Church events hosted on the grounds.			
STRUCTURE	Design was radical for Dutch Reformed Church at the time.	Bears resemblance to Taal monument, also by van Wijk.		Inaugurated by President C.R Swart; venue for swearing-in of President F.W. de Klerk. Invokes memory of success of Dutch Reformed Church in 1900's.	Freestanding tower useful as landmark. All areas still in use.	Buildings serve as communal space for sermons as well as reprieve for students.	Of nostalgic value for congregants that passed through there (evanescent student congregation).	Laminated timber ceiling structure in sculptural form.	Holy trinity symbolised in three laminated timber arches supporting roof. Highest point of roof above pulpit, emphasizing preached Word.
SPACE PLAN	Adaptable space through curtains to accommodate evanescent congregation was a new idea.	Follows ancient basilica formation of three sections, but in modernist manner. Large entrance doors entering from below creates a surprising entrance into massive space.				Adaptable space ensures intimacy of congregation regardless of numbers.		Form designed to amplify music rather than speech; good sightlines for such a large space.	Form reminiscent of a bride awaiting Christ's return.
SKIN	Intricate concrete breeze block walls – uncommon design for Dutch Reformed church at the time.		Harshness of rough concrete and size tempered by permeability of breeze blocks and warm materials.		Durable materials used throughout – low maintenance.	No windows on eye level allow big space to feel intimate.			Clerestory windows decrease heaviness of roof and create a mysterious feel.
SERVICE		Form designed to amplify music.						Fibreglass reflector above pulpit to amplify speech.	
MATERIALTY	Interior appears frozen in time – almost no original material replaced.	Materiality creates a “warm modernism”.			Durable materials in need of little maintenance.			Timber seating and large curtains used as softer materials to absorb sound.	Half bricks used symbolises human imperfections.
FURNISHING	Furnishings appear just as in original design.	Pulpit accentuated by large sculptural concrete structure and colour contrast; large, raised liturgical platform. Separation	3022 gilt pipes of organ add ornamentation. White hammered concrete baptismal font compliments pulpit in same material.						Large sculptural concrete pulpit bathed in light emphasizes the importance of the preached Word.

		typical of older churches.							
SYMBOLISM/ ORNAMENTATI ON			Tapestry over pulpit stating "My Saviour lives" is artfully crafted.					Christ monogram relief on pulpit indicates integration of craft into construction.	New cross from discarded wood on wall symbolises humans' brokenness before Christ.
LIGHTING			Diffused light from <i>dalle de verre</i> windows plays over rough brickwork.					<i>Dalle de verre</i> windows by artist Leo Theron, who pioneered method in South Africa; original crafted pendant lighting.	Light shaft behind pulpit illuminates the preached Word. Coloured glass windows decrease in darkness towards pulpit, symbolising a journey into light.

PHOTOGRAPHIC RECORD – Universiteitsoord Dutch Reformed Church



1. SITE: Burgerspark Dutch Reformed Church

NAME

PREVIOUS: Nederduits Gereformeerde Kerk Burgerspark

CURRENT: Doxa Deo Tshwane Central

ADDRESS

STREET AND NUMBER: 283 Visagie Street

SUBURB: Pretoria Central

AREA:

ERF NUMBER: 2907

COORDINATES: 25°45'07"S 28°11'32"E

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1969

ARCHITECT / BUILDER: Vennootskap Daan Kesting / B.R du Plessis

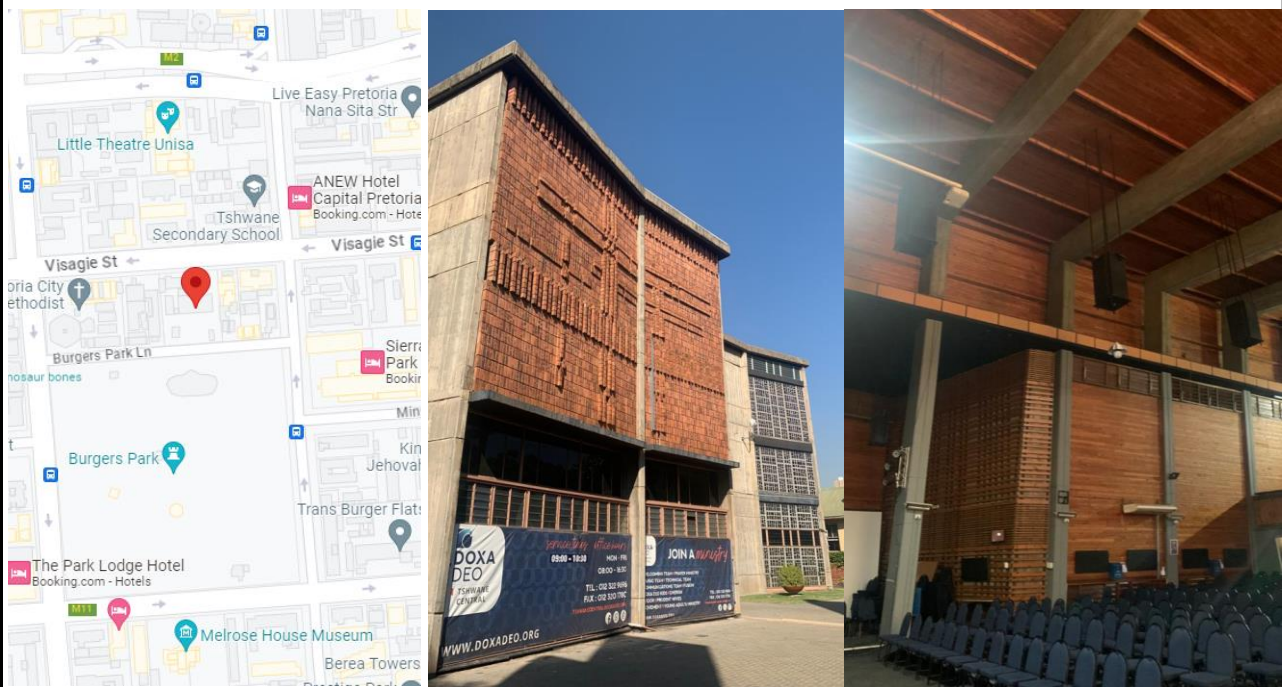
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Dutch Reformed]

BUILDING STYLE: Modernist [Regionalist]

OTHER SIGNIFICANT ELEMENTS: Abstract concrete column entry. Subtle symbolic brickwork on facades. *Dalle de verre* windows by Leo Theron. Craftmanship in details.

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

The church sits between the busy Visagie street and Burgers Park. Large raw concrete columns subtly arranged as a cross serve as beacon and entrance into church area. Large structure placed back from busy street. Situated within city block lined with churches and religious institutions. Modernist structure as example of inner city Regionalist movement. Massive concrete structure softened with intricate brickwork, *dalle de verre* windows and small entrances. *Dalle de verre* windows spanning southern wall serve as publicly accessible art. Solid northern facade blocks noise from Visagie street. Building divided into church building and consistory wing. Seminal in visibly integrated accessibility - large ramp from street edge into church. Asymmetrical nature of building creates movement in the solid structure.

SITE HISTORY

Burgerspark congregation founded in 1952. Urgent need for church building led to procurement of "Surrey Villa" site in 1954. Neighbouring busy street was concerning. Church constructed as a haven for the searching soul within the materialistic city context. Church in use since 22 March 1969. Architects, artists and weavers collaborated to create a crafted space. 5 tons coloured glass imported from Saint-Gobain, France, for *dalle de verre* windows (Steyn, 1969). New church brought a dynamic revival in the stoic religious nature of the city. Served mainly government employees and students. As many as 3000 church goers on prayer days. In late 1990's, 6 inner city Dutch Reformed churches conglomerated; Burgerspark was sold to Doxa Deo church (Swanepoel, 2023). Doxa Deo has occupied building for approximately 20 years. No new additions were built, except container office in parking lot by Doxa Deo in recent years (exact dates unknown).

ARCHITECTURAL DESCRIPTION

Structurally intact since first construction. Interior finishes substantially altered. Church space above hall and entrance level. Consistory wing (with mother's room, classroom, chapel, library, consultation rooms) separate and connected to church by glass bridge. Now serves as admin block and classrooms for Doxa Deo. L-shaped plan form. Two small entrances not sufficient. Presbytery and choir distinctly separated in wing and gallery in original design. Previous liturgical area and furnishings removed - now a stage. Facebrick accents throughout. Raw concrete structure softened with timber lattice work on ceilings and walls. Slate flooring replaced with carpets. Timber and leather pews replaced with freestanding chairs. Acoustics poor. Large space scaled down by timber colonnade along the aisle. Original casework removed. Only remaining symbolism in abstract cross shapes in exterior columns, above entrance and in facebrick patterns. Space adapted to serve as auditorium - all natural lighting closed up. *Dalle de verre* northern window on liturgical area now painted over for darkness. Leo Theron window spanning southern wall depicts theme "From darkness to Light" through representation of 5 festive events of liturgical year. Progression in lightness towards previous pulpit emphasized liturgical area. Creates exceptional ethereal feel. Windows now permanently closed with heavy black curtains.

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
Consistory block finishes replaced	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Floor finishes throughout building replaced	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Church pews removed	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Organ removed [slab patched]	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Liturgical area replaced with stage	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Original casework removed	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New technology (screens & speakers)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Church windows closed up (curtains/painted)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Concrete painted over in instances	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New fluorescent lighting throughout	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New mother's room below gallery	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New entrance doors	<input checked="" type="checkbox"/>	<input type="checkbox"/>
CONSERVATION STATUS		
POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
REFERENCES		
<ul style="list-style-type: none"> • Steyn, M. 2005. God is in the house. MArchProf dissertation. Pretoria: University of Pretoria. • Swanepoel, F. 2023. Verbal communication with the author on 4 April. Pretoria. (Notes in possession of author). 		

CULTURAL SIGNIFICANCE OF PLACE: Dutch Reformed Church Burgerspark National Heritage Resources Act 1999

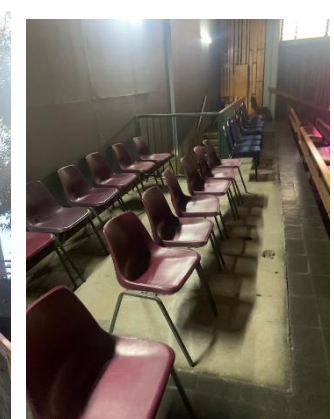
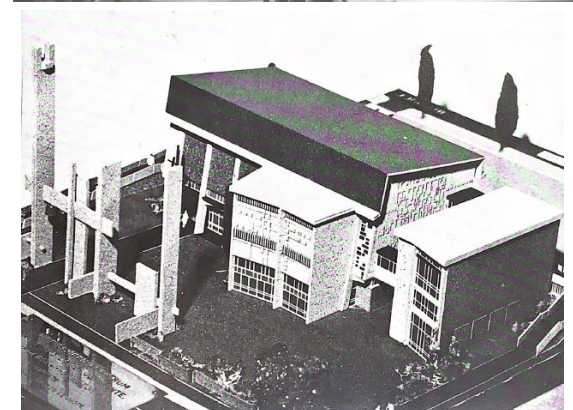
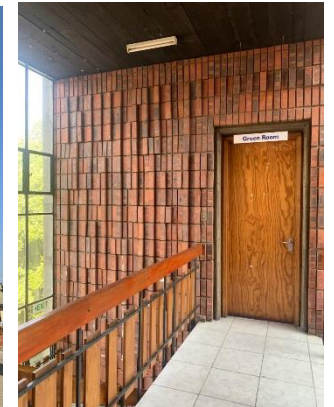
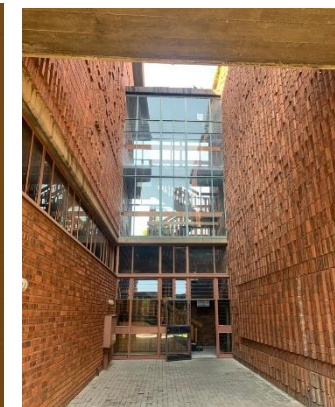
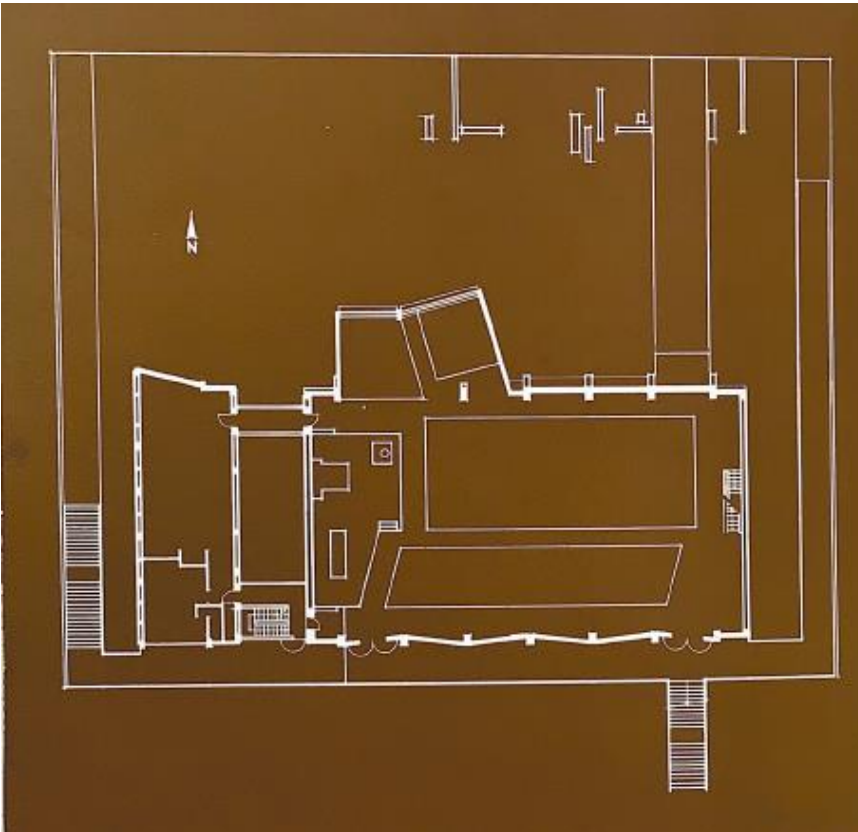
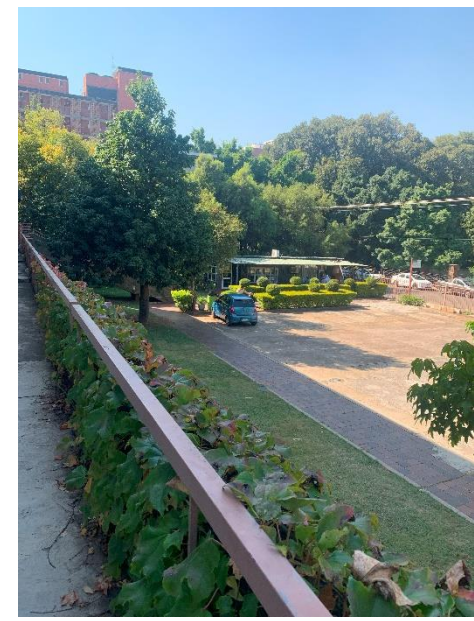
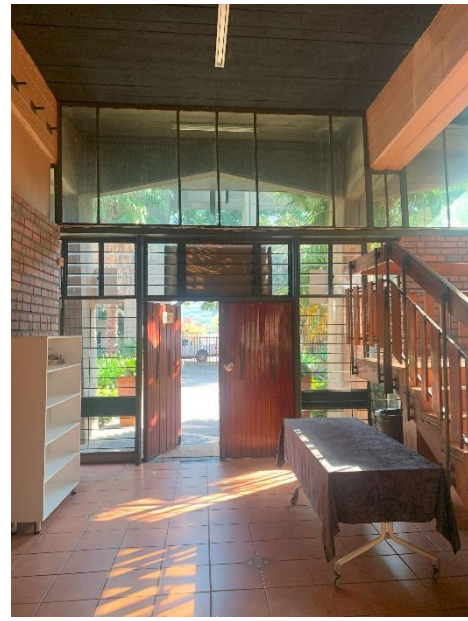
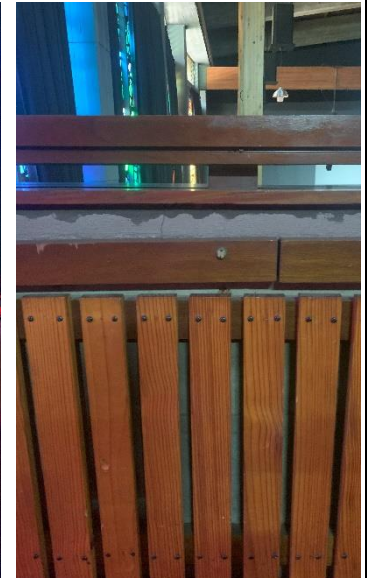
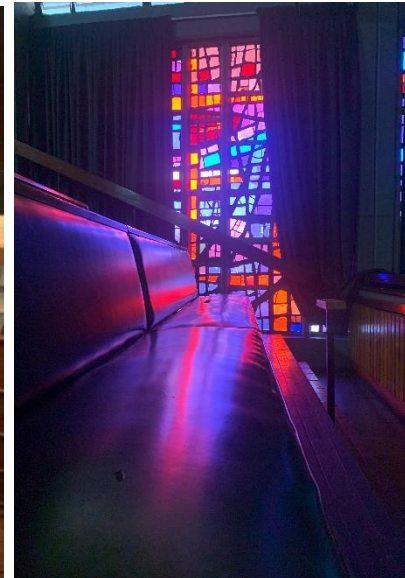
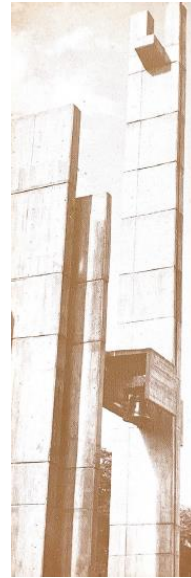
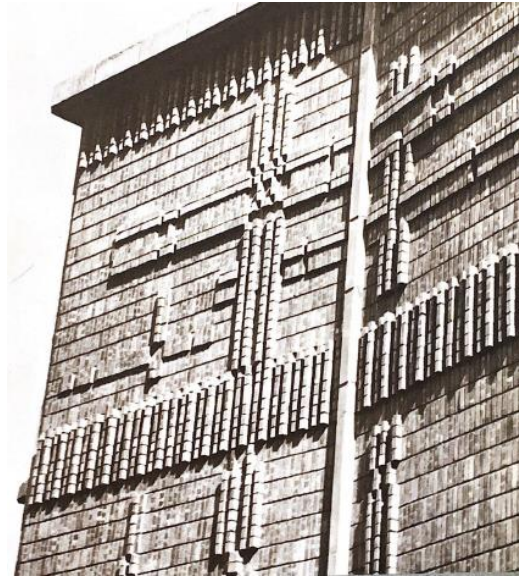
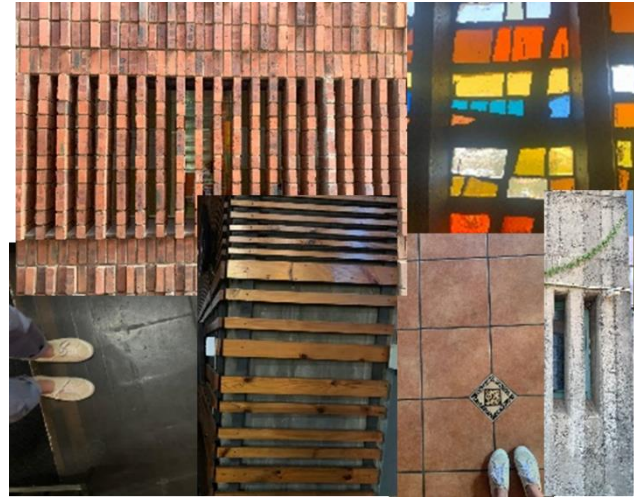
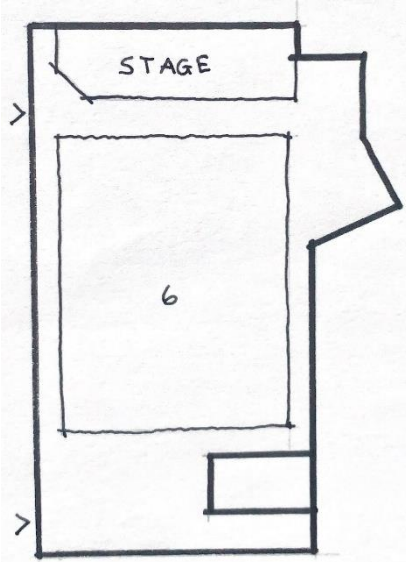
Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	Stands as example of the results on the built environment due to inner city demographic shifts after the new South Africa in 1994.
Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to understanding of the expansion and success of the Dutch Reformed Church in 1900's Pretoria. Stands as testament of changing demographics of the CPD.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	Based on the Modernist style, with Regionalist and Brutalist influences. Forms part of evolution of architectural styles in Pretoria. Of interest as one of the largest Dutch Reformed church designs. One of many notable features is the abstract brickwork on the facades with subtle symbology.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Typical abstract symbolism and spirituality valued by Protestant sentiment (the Dutch Reformed congregation using the church). Importance of the preached Word emphasized in prominent liturgical area, as preferred by Christian Protestantism. Honesty of materials and structure.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	<i>Dalle de verre</i> (stained glass set in reinforced concrete) windows spanning whole south wall was pioneered in South Africa by Leo Theron.
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Nostalgic value for past Dutch Reformed congregation. Current social and spiritual value for Doxa Deo congregation, as church space and childcare centre.

<p>Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.</p>	<p>Design by architect Daan Kesting, one of the seminal writers on Afrikaans Protestant church design. One of the biggest of Leo Theron's 120 <i>dalle de verre</i> church works. An experimental project of the Dutch Reformed church.</p>
<p>Sites of significance relating to the history of slavery in South Africa.</p>	

HERITAGE VALUE MATRIX		SITE NAME: Dutch Reformed Church Burgerspark							
	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS	Surrounding CBD showcases signs of decay as well as new developments; layers of the ages.	Modernist character of area emphasizes importance of conservation of architectural styles.		Area stands as evidence of radical development of Pretoria under Nationalist rule in 1900's.	Area serves wide range of economic functions – institutional, educational, commercial.	Residential nature of area provides market for religious institutions and ensure constant inhabitation; street has value for homeless community as churches provide for them.	Nostalgic value for previous demographic group that resided in inner city.	Quality of construction and craftsmanship evident in condition of modernist buildings.	City block houses many churches, serving the street, area and wider Pretoria.
SITE		Relation to neighbouring Burgers Park – Pretoria's first botanical garden.			Container office on site used as lettable space for additional income; site well located within CBD; open space available for reuse.	Although no dedicated space here for, site utilized as social space for students and employees of church.			Large concrete columns in cross form serve as portal into holy site.
STRUCTURE	Design was radical for Dutch reformed Church at the time.	Initial church brought dynamic revival in inner city religion, moving from stoic religious practices to more modern.	Asymmetrical nature of building creates sense of movement in solid structure.	Separate consistory wing speaks of past use as NG church; now used as classrooms.	Hall rentable for events; all areas still in use, although programmes somewhat changed.	Visible accessibility in large ramp running outside. Building reintegrated into context to compliment current community identity.	Evokes strong memories for previous congregation (including students, ministers, residents) of previous success of church.	Building placed back from busy Visagie Street with thick concrete wall to north to block out noise.	Doxa Deo church serves as spiritual reprieve for their congregation.
SPACE PLAN	Main church space unusually placed on second level above hall. Entrances to side – usually entrance placed opposite liturgical area.	Presbytery seating was located in wing of L-shaped plan, distinctly removed from congregation as was custom in early modernist churches.		Interior space plan speaks of organization of programmes in previous church – now adapted to resemble auditorium.	Interior space adapted to form auditorium space, with stage, moveable seating and instrumental space – ensuring use value in current Doxa Deo.	Plan adapted to form less rigid organization than previous NG church, accommodating for modern congregation.	Remnants of organ, pews, liturgical area, etc. invoke memories for previous congregation of NG church.	Detail and craftsmanship of original design evident throughout, though compromised in certain areas.	Plan adapted to accommodate new form of spirituality now present in church (more praise and worship oriented).
SKIN	Rare intricate brickwork on facades; original skin elements painted over in some instances.	Thick concrete/masonry skin on northern façade for acoustic measures.	<i>Dalle de verre</i> windows spanning south wall serve as massive publicly accessible art.		Durable materiality ensures low maintenance.			Large, stereotomic skin softened by crafted brickwork and <i>dalle de verre</i> windows.	Contrast of solid/window skins create an intimate/ethereal space.
SERVICE					Ventilation and lighting through structure separated to simplify operation of each.			Timber lattice work over concrete structure intended to improve acoustics – marginally effective.	Ample diffused natural lighting through <i>dalle de verre</i> windows now obsolete due to heavy curtains and fluorescent lighting.
MATERIALTY	5 tons coloured glass imported from France Most floor finishes replaced. Wooden parquet flooring painted over; various concrete elements		Coloured windows create play of light on remaining leather pews.		Structure in concrete and masonry and timber lattice work throughout remains unchanged and in good condition.			Carefully crafted materiality now replaced with mass-produced products, increasing value of remaining materiality.	Materials adding to spirituality of space (windows & natural, honest materiality of furniture and floors) are being removed/changed.

	<p>painted over; northern <i>dalle de verre</i> window painted over; carpets over original slate tiling. Layers of renovations evident.</p>								
FURNISHING	<p>New chairs, stage and technical equipment stand in contrast to original structure.</p>							<p>Unique, crafted casework (like pulpit and pews) removed, decreasing technical quality of interior. Timber panel work behind pulpit removed, decreasing acoustics.</p>	
SYMBOLISM/ ORNAMENTATION	<p>Original symbolic elements (in brass and concrete) now in background of new Doxa Deo banners and signage.</p>		<p>Leo Theron windows depict theme "From darkness to light," through representing 5 festive events of liturgical year.</p>					<p>Cross work in masonry, concrete and brass speaks to level of craft in original design.</p>	<p>Progression in lightness of windows towards front of space emphasized liturgical area; northern window (now painted over) bathed important area in light.</p>
LIGHTING	<p>New fluorescent lighting stands in contrast to original artistic windows; original pendants removed.</p>		<p>Coloured windows serve greatest artistic value in building, both in church space and consistory wing.</p>		<p>Current artificial lighting serves function of space as auditorium.</p>			<p><i>Dalle de verre</i> windows one of Leo Theron's biggest church works, who pioneered method in South Africa.</p>	<p>Ethereal feel of <i>dalle de verre</i> windows obstructed by paint, curtains, and fluorescent lighting.</p>

PHOTOGRAPHIC RECORD – Burgerspark Dutch Reformed Church



1. SITE: Wapadrant Reformed Church

NAME

PREVIOUS: -

CURRENT: Gereformeerde Kerk Wapadrant [Reformed Church Wapadrant]

ADDRESS

STREET AND NUMBER: 3 Sunrise Road

SUBURB: Boardwalk Meander

AREA:

ERF NUMBER: 294

COORDINATES: 28°19'28"E 25°48'14"S

SURROUNDING TYPOLOGY

INNER CITY	SUBURBAN	TOWNSHIP	INFORMAL	BUCOLIC
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SITE DETAIL

DATE OF CONSTRUCTION: 1983

ARCHITECT / BUILDER: Jan Meijer

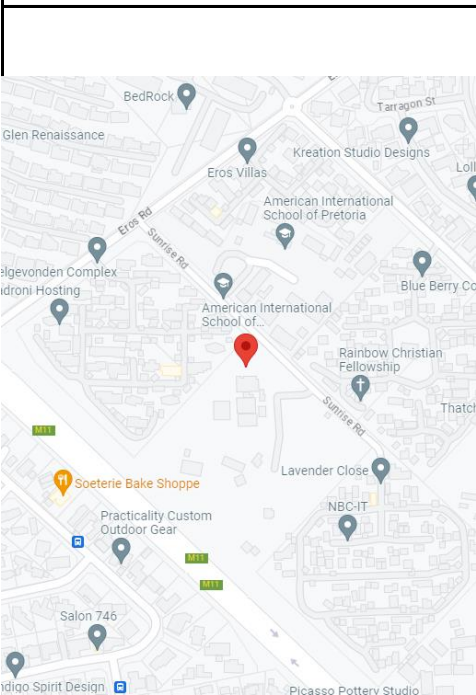
SITE CHARACTERISTICS

BUILDING TYPOLOGY: Church [Reformed]

BUILDING STYLE: Modernist [Late modern]

OTHER SIGNIFICANT ELEMENTS: Facebrick towers; stereotomic structure; Leo Theron *dalle de verre* windows; indirect lighting.

SITE PHOTOS



2. SITE DESCRIPTION

SITE INTRODUCTION

Very large church precinct on a 4.2 hectare site in suburban area (Harris et al, 2010). Stereotomic facebrick structure sits heavily and prominently on the open grounds. Very active church serving mostly parents with children - many catechesis classes. Towards the maximalist end of the modernist spectrum, almost verging on post-modernism. Close to many English churches. Robust form and lack of windows create a very stereotomic nature.

SITE HISTORY

Congregation founded in 1983 and immediately started construction due to ample funds and land procurement. Intention was to reflect spirit of community in a building that facilitates unity, worship, quiet prayer and sharing. Existing house retained as offices; more outbuildings constructed. Designed by a member of the congregation (Harris et al, 2010). Amphi theatre added next to hall (date unknown). Currently celebrating 40th year festivities.

ARCHITECTURAL DESCRIPTION

Octagonal plan form. Paradoxically, popular plan form in older churches (Kesting, 1978). Good visibility and audibility. Large church. Upward slope of ceiling towards pulpit. Heavy timber sliding doors separate church from foyer and hall. Laminated timber panel ceilings. Timber lattice work on walls in irregular fashion. Timber panelling behind pulpit obstructed by new banners. Tiled floors. New tiles on raised liturgical area. Rough brick walls. Postmodern, hardwood sleeper pews and doors. Raised pulpit with patchwork sleeper finish. Freestanding timber baptismal font. Geometric art throughout (windows, tapestries, speaker stand, chairs) depict crosses, doves, and stars. Less abstract than earlier modernist counterparts. Concealed niches pointing towards pulpit create wells of subdued light and a sense of borderlessness in the heavy structure. Concealed clerestory window at highest point in ceiling bathes pulpit in indirect light. Uplighting from timber basins enhance verticality and weightlessness. Three Leo Theron works serve as colourful abstract art - one of his smaller works. Lack of windows create a sense of intimacy. Design promotes dedication and isolation.

SITE CHANGES

CHANGES	SYMPATHETIC	UNSYMPATHETIC
New liturgical area floor finish	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New technology (Screens & speakers)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New banners above pulpit	<input type="checkbox"/>	<input checked="" type="checkbox"/>
New amphi theatre outside hall	<input type="checkbox"/>	<input checked="" type="checkbox"/>

CONSERVATION STATUS

POOR	MEDIUM	GOOD
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

REFERENCES

- Harris, C.T., Noëth, J.G., Sarkady, N.G., Schutte, F.M. & Van Tonder, J.M. 2010. Van seringboom tot kerkgebou: die argitektoniese erfenis van die Gereformeerde Kerke. 1st ed. Potchefstroom: Admin Buro van die GKSA.
- Kesting, D.P. 1978. Afrikaans-Protestantse kerkbou: erfenis en uitdaging: 'n ondersoek na kerkbou met besondere verwysing na die gebruik en inrigting van die drie Afrikaanse (moeder) kerke, te wete die Nederduitse Gereformeerde Kerk; die Nederduitsch Hervormde Kerk van Afrika; en die Gereformeerde Kerk in Suid-Afrika. Unpublished doctoral dissertation. Port Elizabeth: University of Port Elizabeth

**CULTURAL SIGNIFICANCE OF PLACE:
Reformed Church Wapadrant
National Heritage Resources Act 1999**

Assessment Criteria	Explanatory Notes
Importance in the community, or pattern of South Africa's history.	
Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	
Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Building contributes to an understanding of the historic development of the area, as well as the gradual move away from modernist principles in South Africa.
Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	The building is based on the Modernist style but verging on the postmodern. It is interesting in standing at the very end of the Modernist Afrikaans church building boom. It forms part of the evolution of architectural styles in Pretoria.
Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Typical abstract symbolism and spirituality valued by Protestant sentiment (specifically the Reformed congregation). Importance of the preached Word emphasized in prominent liturgical area, as preferred by Christian Protestantism. Honesty of materials and structure.
Importance in demonstrating a high degree of creative or technical achievement at a particular period.	<i>Dalle de verre</i> window method pioneered by Leo Theron in South Africa (however, due to the age of this church, by this time the window type was not rare anymore).
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	Of spiritual significance to reformed community of Wapadrant, whom the building has been serving since 1983.

<p>Strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa.</p>	<p>One of many church <i>dalle de verre</i> works by renowned artist Leo Theron. Indicative of evolution of the Reformed Church architecture.</p>
<p>Sites of significance relating to the history of slavery in South Africa.</p>	

HERITAGE VALUE MATRIX		SITE NAME: Reformed Church Wapadrant							
		REFERENCE NUMBER: 04/GK							
	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS						Residential suburbia with long-term residents attached to the area.			Many churches in area (especially English ones) improve spiritual health of community.
SITE	Layering of old and new – original house/church/new amphitheatre.	Original house on site retained as offices.	Large site with gardens serves as park-like green belt in suburban surrounds.		Site utilized throughout week by business in church offices.	Site houses variety of buildings accommodating various social activities in offices, classrooms, amphitheatre.			
STRUCTURE	Structure was widely regarded as revolutionary in Afrikaans Protestant church design at the time.	Building stands as example of the transition point between modern and postmodern architecture in South Africa.			Whole site still in use and flourishing.	Building serves as communal space for sermons as well as extensive classroom spaces for children.	Of nostalgic value for previous congregants.	From afar, structure appears stereotomic and solid, but cleverly concealed niches allow for ample windows.	Masonry structure creates intimate space removed from surrounds. Highest point of roof above pulpit, emphasizing the preached Word.
SPACE PLAN	Octagonal plan form usually present in older churches.	Floor slopes down to liturgical area, ensuring it does not appear as stage, as was often the case in older churches.				Large open space able to accommodate many people.		Plan layout ensures good visibility and acoustics.	Prominent liturgical area emphasizes importance of preached word. Shape culminates at pulpit, creating a rhythm towards most holy space.
SKIN	Rare Leo Theron doors and windows.	Brown face brick became a popular material choice in postmodern churches.	Homogenous face brick facades detailed with brick patterns emphasizing vertical elements.		Durable face brick structure ensures low maintenance cost.			Stereotomic skin softened by brickwork details and <i>dalle de verre</i> windows.	Clerestory windows decrease heaviness of roof and create a mysterious feel.
SERVICE		Many entrances improve circulation, ventilation and lighting and aids in filling church from front, not the back as is custom.							
MATERIALTY	Rough brick and timber materials uncommonly crude; timber lattice work of earlier modernist structures reinterpreted in irregular manner.		Few different materials selected, but implemented to create interesting patterns and effects.		Hardwearing, durable materials ensure low maintenance cost.			Timber panelling behind pulpit improves acoustics.	Materiality increases in warmth and lightness towards liturgical area, placing focus on holy area.

FURNISHING	Furnishing appears as in original design.	Furnishings are not permanent and less prominent than in earlier churches.	Pulpit in same sleeper finish as entrance doors, creating connection between entrance and end point.		Durable timber materials for furnishings.				
SYMBOLISM/ ORNAMENTATION		Symbolism less abstract than earlier modernist counterparts.	Woven tapestries speak of artistry invested in church. Leo Theron window depicts a dove flying into God's hand (symbolising the Holy Spirit).						Symbolism depicts crosses, doves, and stars – important symbols in the Protestant faith.
LIGHTING			Diffused light from <i>dalle de verre</i> doors/windows play over rough brickwork. Uplighting from timber lamp covers enhance verticality and weightlessness of structure.			Lack of visible windows create a sense of intimacy in large church.		<i>Dalle de verre</i> doors and window by Leo Theron, who pioneered method in South Africa.	Clerestory window above pulpit bathes liturgical area in ethereal light. Concealed niches pointing towards pulpit create light wells and a sense of borderlessness in stereotomic church.

PHOTOGRAPHIC RECORD – Wapadrant Reformed Church

