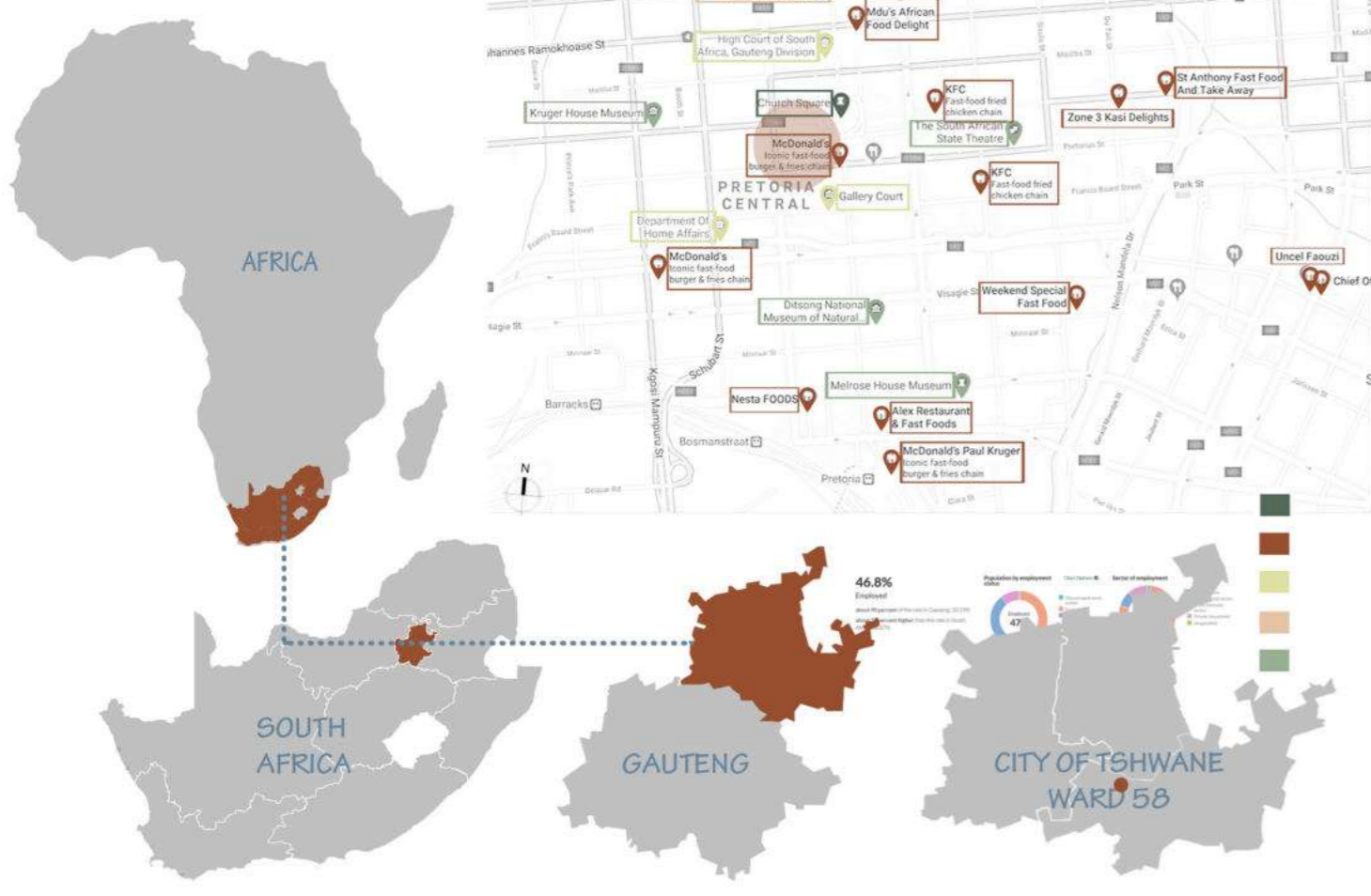


in·for·mal trade adjective

1. Unorganized small-scale, self-employment creating activities which might involve individuals or unremunerated relatives of the business owner, small number of hired workers or totally without any hired workers which the resource-poor engage in for the purpose of increasing household income generation opportunities.

LOCATION

South African State Theatre,
Pretoria CBD



TRADING HISTORY

Significant forms of trading along Church Street



1870

CHURCH SQUARE

During the early days of Pretoria's development, Church Square served as a bustling marketplace where local residents, traders, and farmers gathered to buy and sell goods. The square's central location and proximity to various transportation routes made it a natural hub for commerce.

Free/ Open Access
Activated Public Square
Semi-Temporal



1992

SAMMY MARKS SQUARE

Sammy Marks Square functions primarily as a commemorative, cultural, and public space that honors a historical figure and contributes to the cultural heritage of Pretoria and South Africa. It also accommodates formal retail.

Controlled/ Closed access
Deteriorated Public Realm
Permanent



1999

CHURCH STREET TRADING

The pedestrian street of Church Street in Pretoria has long been a thriving hub for informal trading. Here, permit holding traders set up shop, offering an array of goods and services to the bustling crowds of shoppers and passersby.

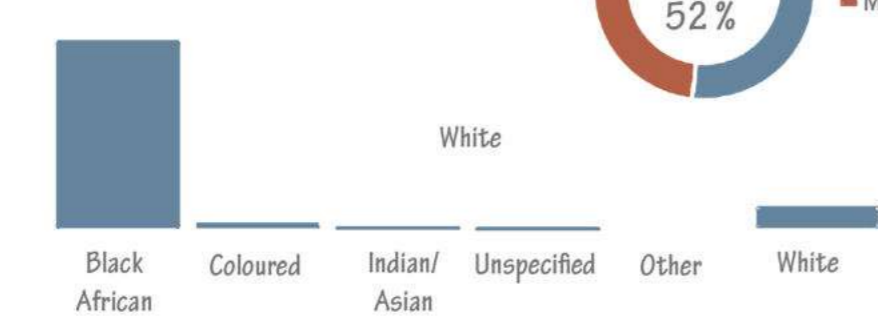
Open Access
Activated Public Realm
Semi-Temporal

DEMOGRAPHICS

Population



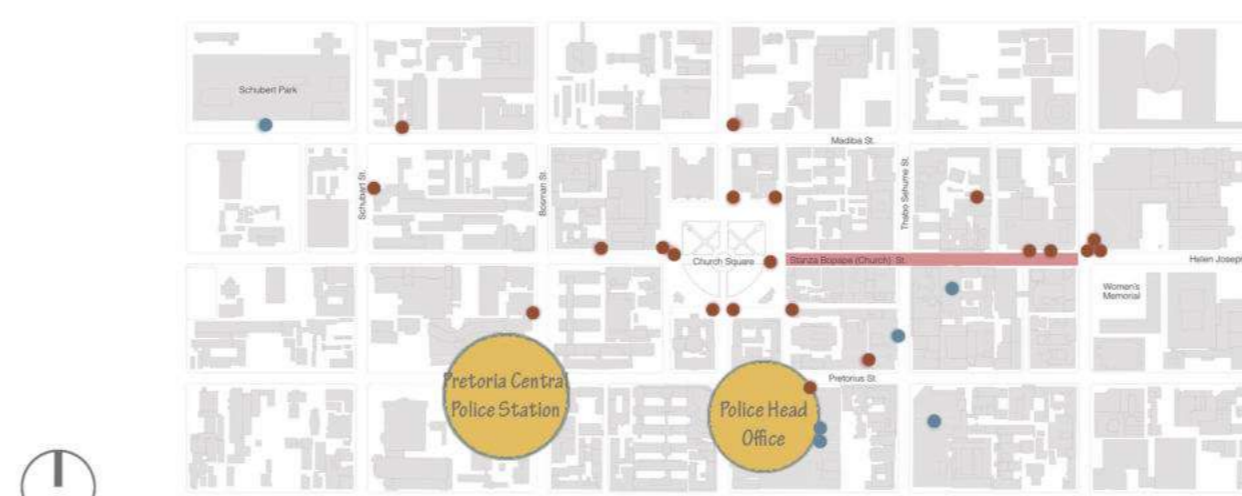
Population group



Employment



CONTEXT ANALYSIS



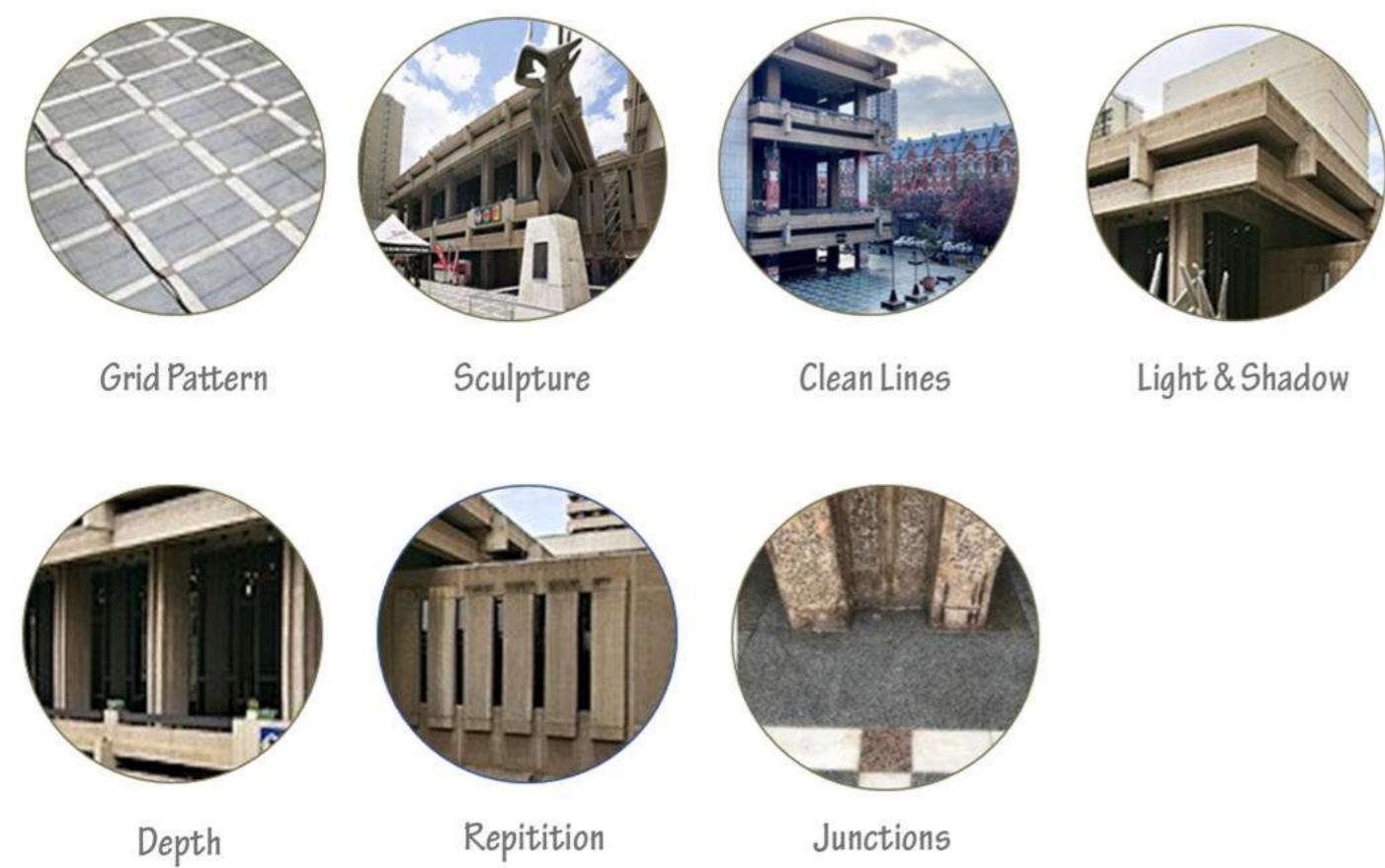
SITE ISSUES

Main Issue: Cultural Value - Public Realm Deterioration

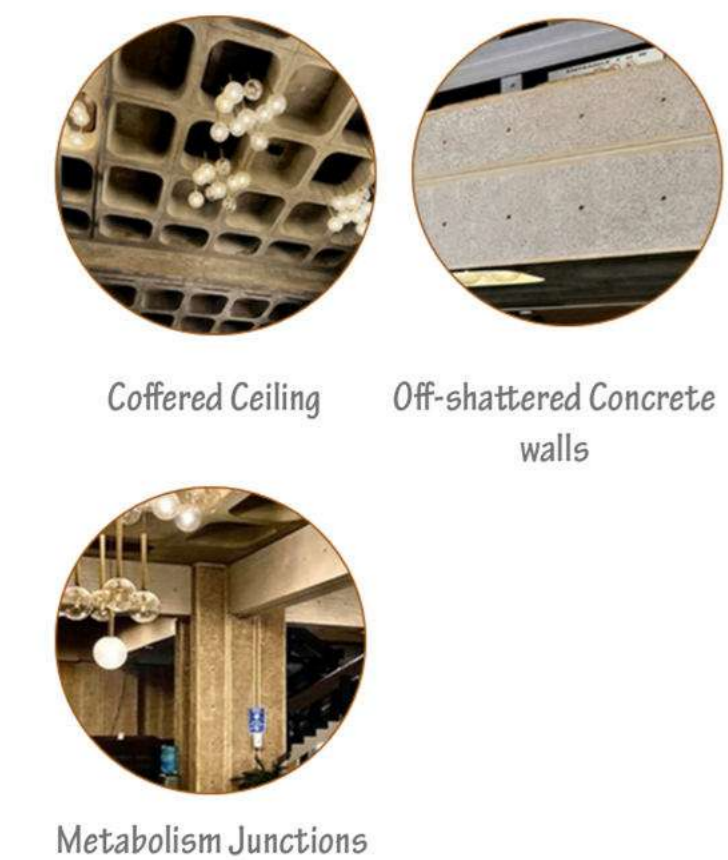


SITE CONDITIONS

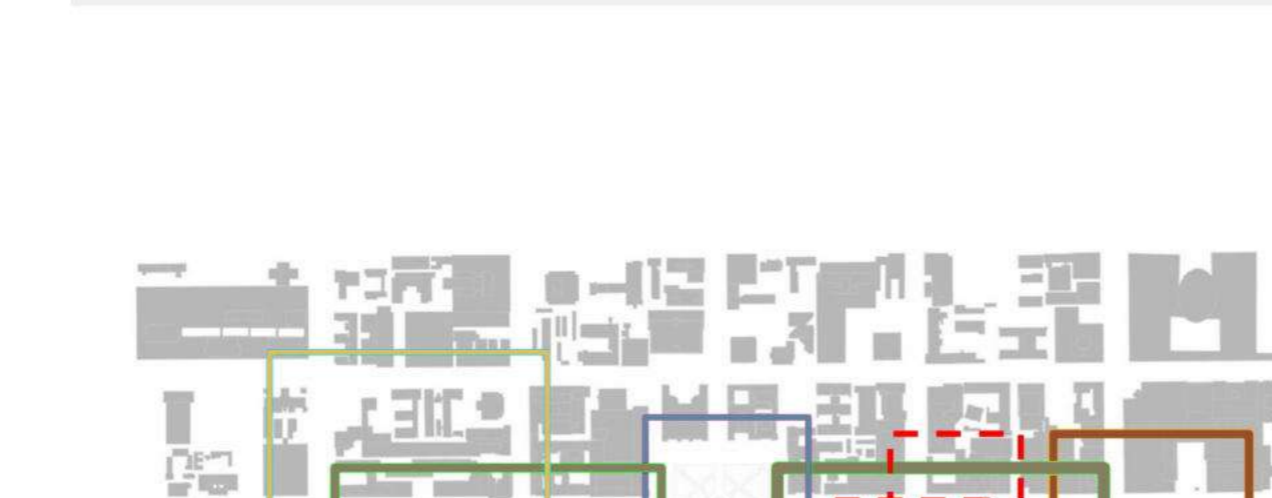
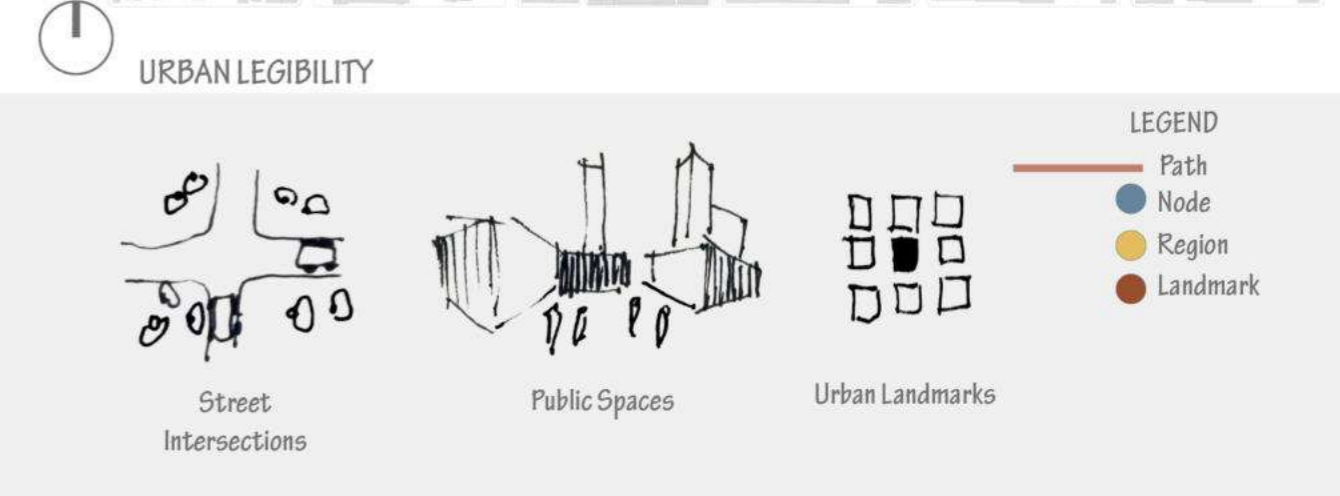
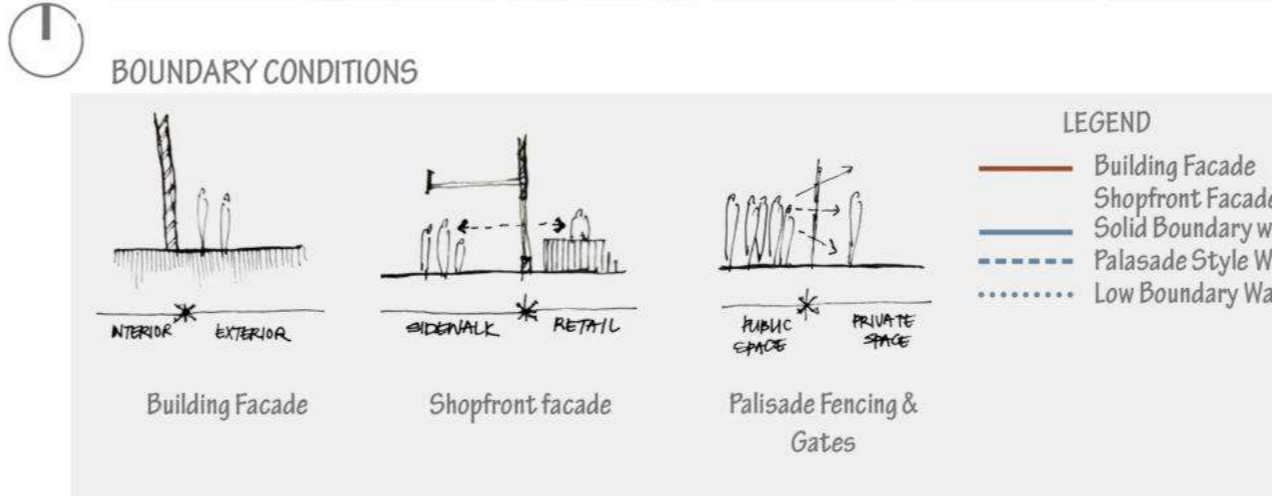
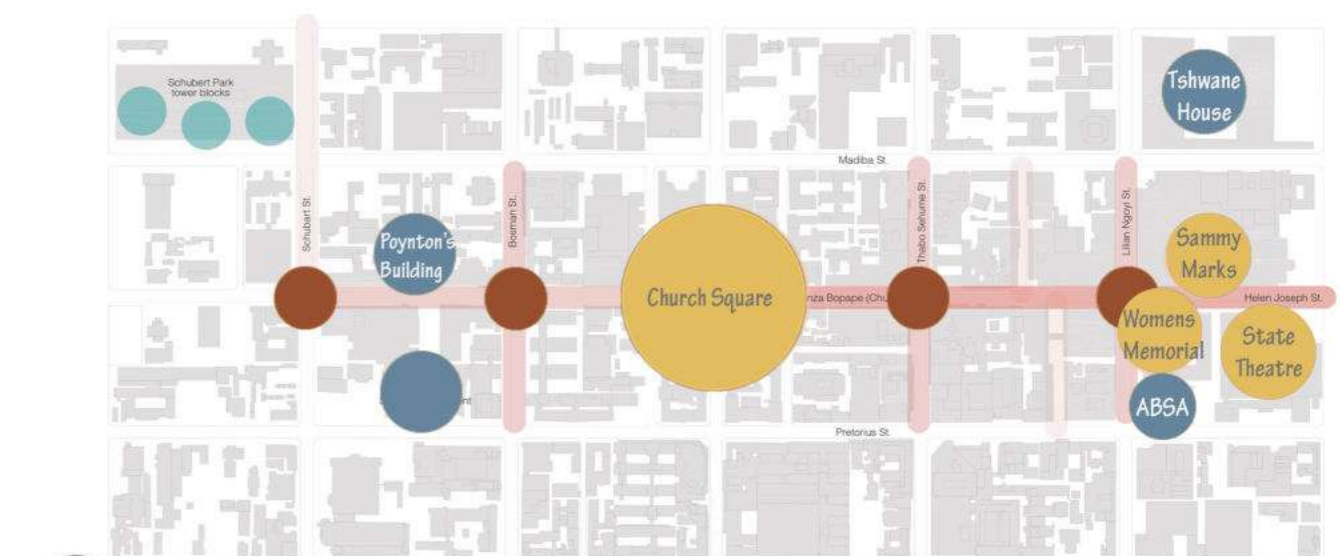
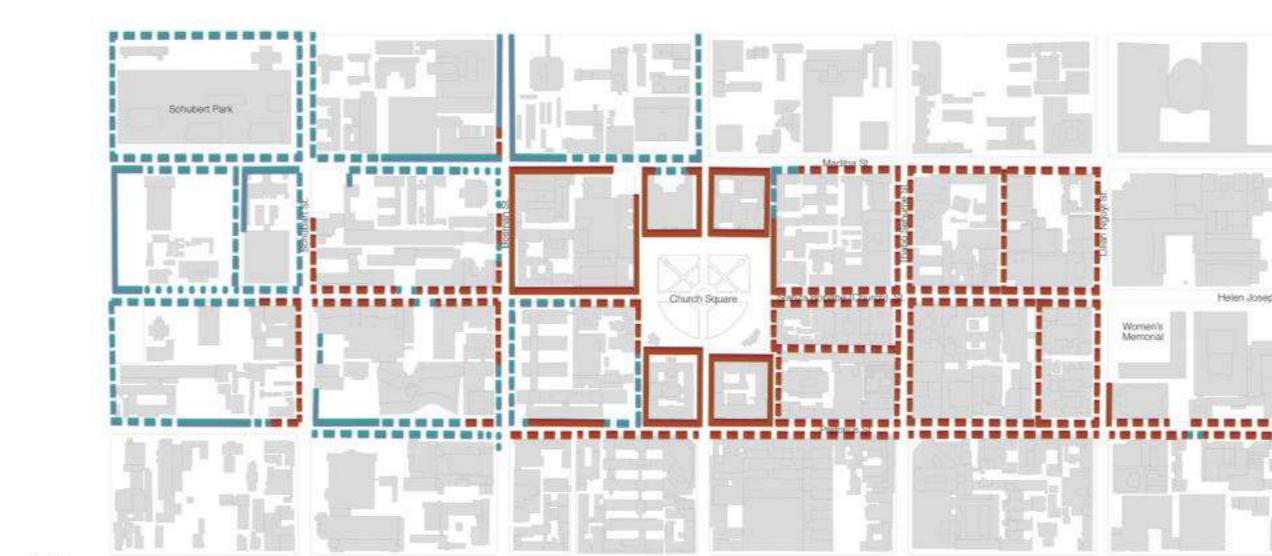
Exterior Architectural elements



Interior Architectural elements



Basement Parking elements

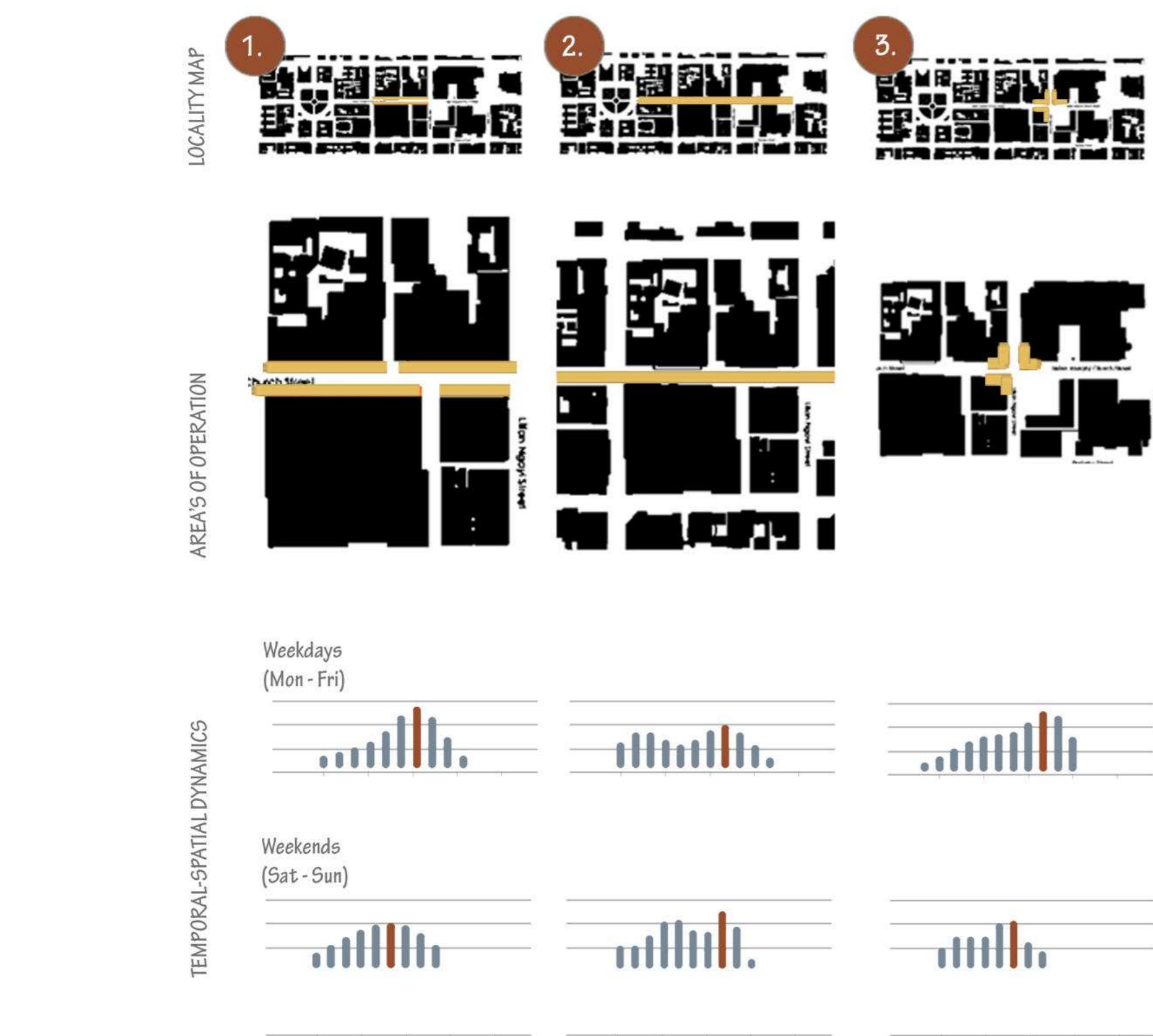


INFORMAL TRADING IN URBAN FABRIC

Current Informal Trading Scenario's in Precinct

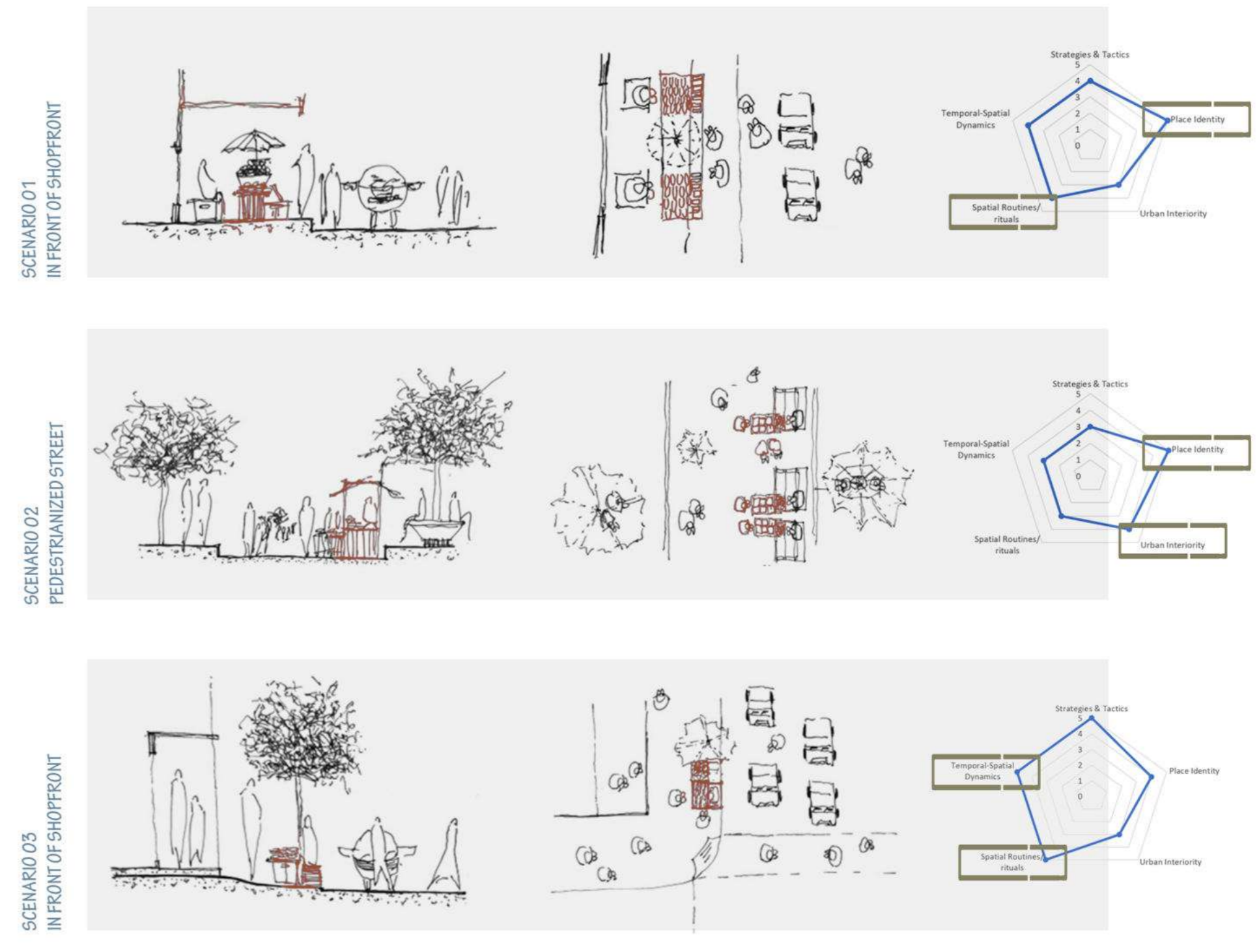


Dynamics of Informal Trading



- DENOTATIONS - INITIAL CODES**
- DESIGN INFORMANTS**
- C1 Proximity to pedestrian paths
 - C3 Space utilization
 - C5 Displaying & arranging goods
 - C6 Stall structures & materials
 - C11 Pricing strategies
 - C17 Adaptation tactics to changing circumstances & challenges
 - C19 Tactics for attracting customers and foot traffic
 - C20 Integration with surrounding built environment
 - C21 Informal trading as a mean of social inclusion & economic opportunities for marginalized communities
- C1 Proximity to pedestrian paths
 - C2 Arrangement of goods
 - C4 Setting up stalls
 - C5 Displaying & arranging goods
 - C8 Range & diversity of products offered
 - C9 Types of good & categories
 - C10 Quality of products
 - C11 Pricing strategies
 - C12 Impact on pedestrian movement
 - C15 Economic dimension of informal trading
 - C16 Sense of place & cultural expressions
 - C18 Utilization of public space
 - C20 Integration with surrounding built environment
- C1 Proximity to pedestrian paths
 - C2 Arrangement of goods
 - C3 Space utilization
 - C4 Setting up stalls
 - C5 Displaying & arranging goods
 - C6 Stall structures & material
 - C8 Range & diversity of products offered
 - C9 Types of good & categories
 - C10 Quality of products
 - C11 Pricing strategies
 - C13 Visual display of goods
 - C15 Economic dimension of informal trading
 - C16 Sense of place & cultural expressions
 - C17 Adaptation tactics to changing circumstances & challenges
- C19 Tactics for attracting customers foot traffic
 - C18 Utilization of public space
 - C20 Integration with surrounding built Environment
 - Informal trading as a mean of social inclusion & economic Opportunities for marginalized communities

SPATIAL THEMES OF FOCUS



STATEMENT OF SIGNIFICANCE

01 Historical Significance

The South African State Theatre stands as a testament to the nation's historical journey. Established in 1981 during the apartheid era, it holds a unique place in the narrative of resistance and cultural expression. As a project initiated by the apartheid government, its inception coincides with a complex period in South Africa's history, reflecting both the struggles and aspirations of the time.

02 Architectural Form and Function

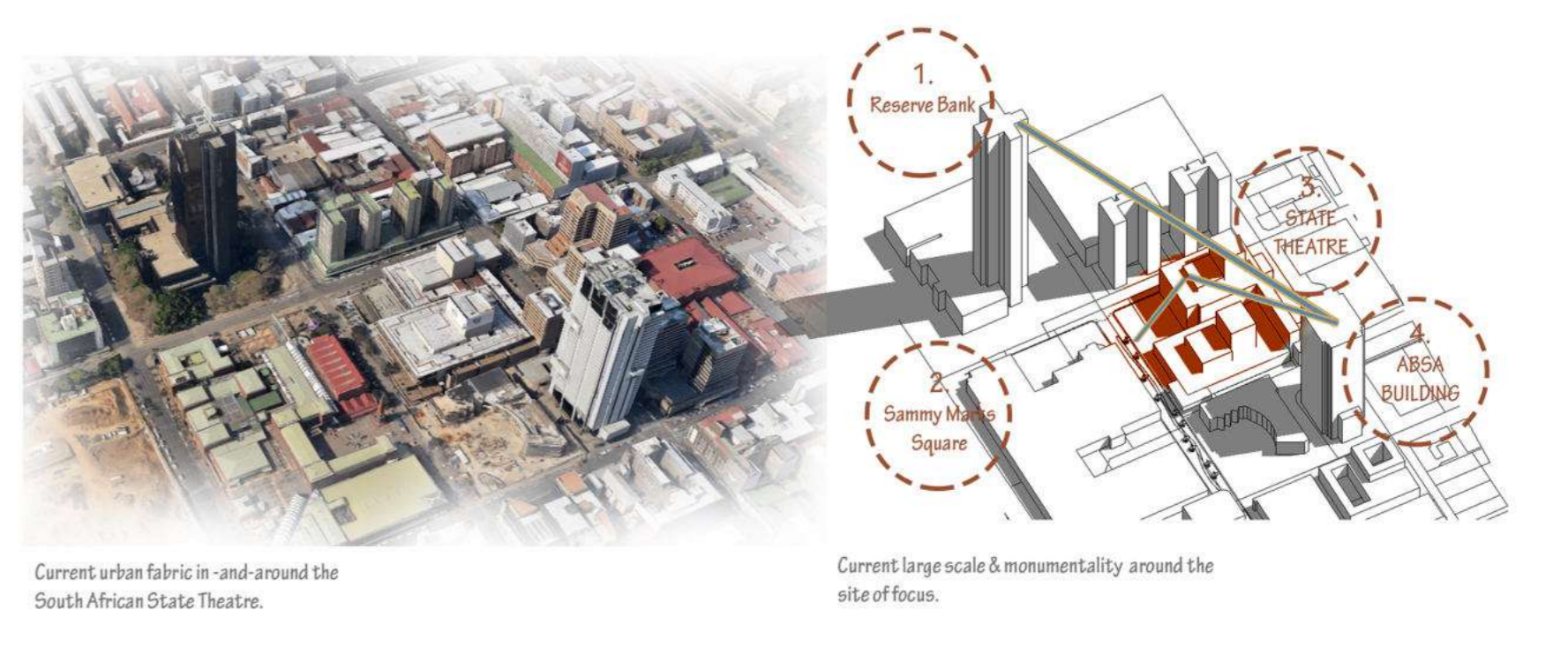
Architecturally, the State Theatre is an iconic example of brutalist design, characterized by its bold, raw concrete structures. The monumental form, marked by its towering presence and geometric precision, reflects the political ambitions of its era. The complex is designed to house multiple venues for performing arts, including an Opera House and Drama Theatre, showcasing a pragmatic blend of form and function. The auditoria are carefully designed to meet international standards, emphasizing both acoustics and visibility.

03 Social and Cultural Impact

Beyond its architectural significance, the State Theatre has been a crucial social and cultural hub. It served as a platform for both traditional and contemporary South African performing arts, fostering a sense of national identity. The theatre played a pivotal role in breaking down racial barriers, offering a space where diverse communities could share in the richness of the country's artistic tapestry. Its stages have witnessed performances that reflect the evolving social fabric of South Africa, capturing moments of protest, celebration, and reconciliation.

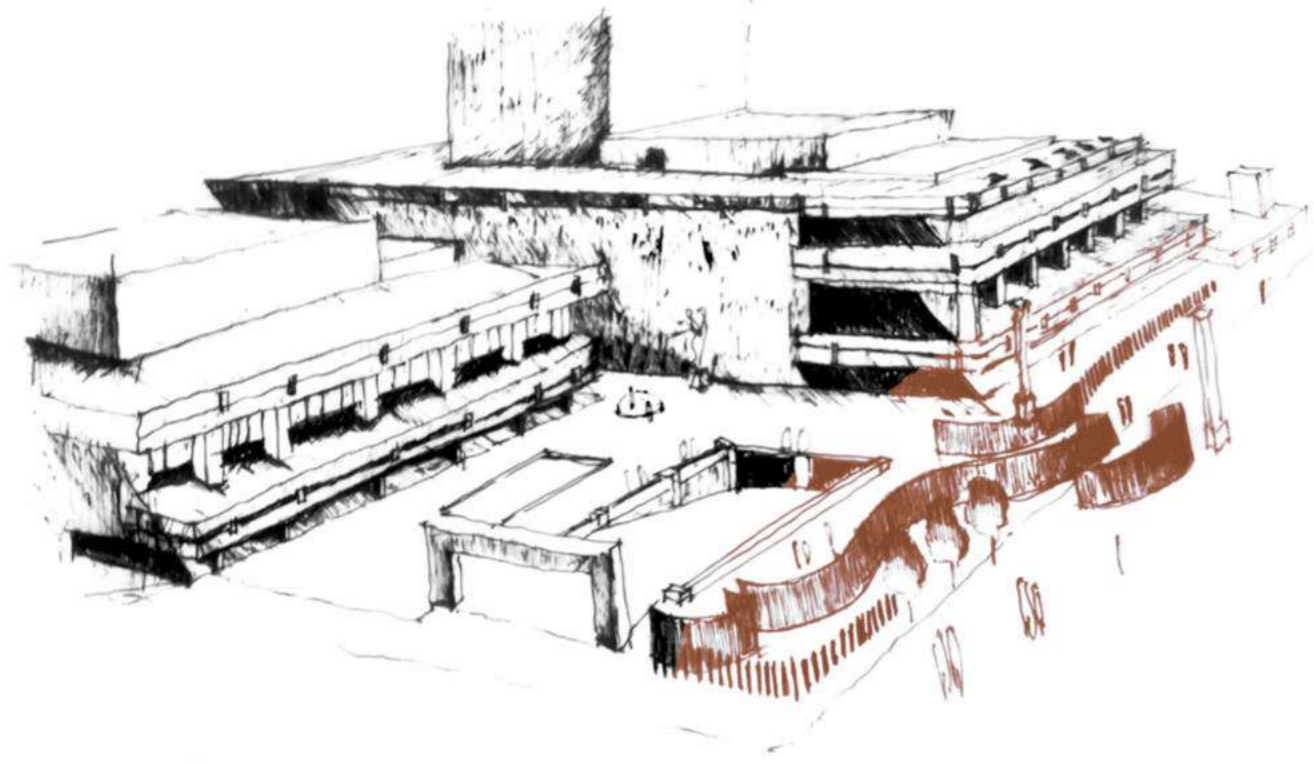
04 Aesthetic Character

In terms of aesthetic character, the State Theatre embodies the principles of brutalism, emphasizing exposed concrete surfaces and geometric forms. The repetitive patterns and robust structures contribute to a sense of permanence and strength. While some may find the aesthetic harsh, it remains a striking and distinctive representation of its architectural era. The theatre's interiors, adorned with intricate detailing and artistic elements, create a unique atmosphere that complements its external brutalist façade.



DESIGN FOCUS

Issues addressed by project



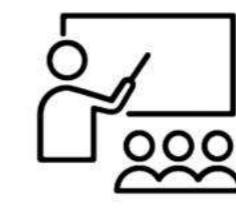
Model Inhabitant - Spatial Users



INFORMAL TRADERS



CITY DWELLERS + VISITORS



LOCAL COMMUNITY MEMBERS



ARTISTS & PERFORMERS

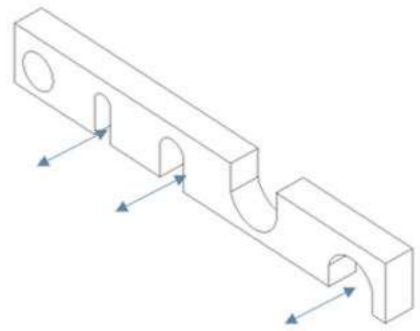
01



Contextual Approach

The contextual issue revolves around integrating the informal trading and cultural knowledge exchange with the existing urban fabric and historical context of Pretoria's CBD. This involves a response of juxtaposition to the surrounding architectural styles, historical landmarks, and the cultural heritage of the area. Ensuring that the design not only fits into the context but also enhances and contributes positively to the site place identity and sense of community.

02



Urban Approach

The primary focus is to actively address and transform pressing urban challenges, namely public square inaccessibility, safety concerns, and the erosion of urban culture. The strategy involves dismantling existing fence barriers to open up the space, ensuring a seamless flow between the public square and the urban environment. Safety concerns are mitigated through the incorporation of monumentality in the building intervention and dynamic spatial transformations from day to night. To combat the erosion of urban culture, the design introduces spaces of gathering, a multicultural hub, and spaces that celebrate daily rituals and traditions.

03



Interior Architecture

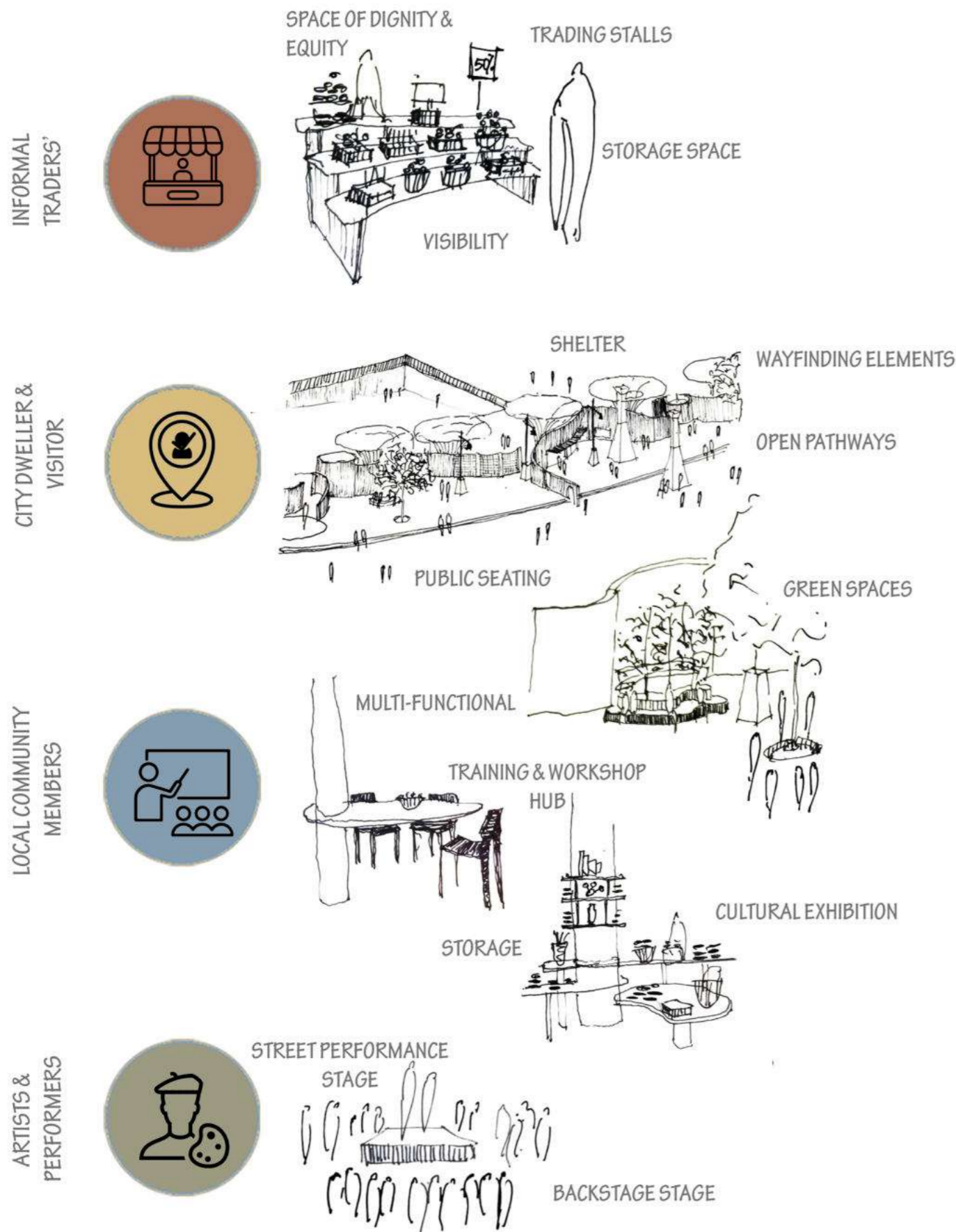
The design strategy for interior architecture revolves around capturing the essence of informal trading scenarios and translating them into functional, aesthetically pleasing public interiors. Urban interiority is achieved by understanding and incorporating the rituals, routines, and spatial practices of informal trading. The design focuses on creating adaptable spaces that balance formal and informal elements. Spatial hierarchy, circulation, and the integration of cultural elements are prioritized to ensure that the interior spaces not only reflect the vibrancy of informal trading but also foster a sense of inclusivity and community.

- Need space for economic activities
- Require designed spaces for showcasing and selling their products, fostering economic growth within the community.
- Space of operation should be flexible, adaptable spaces that align with their dynamic trading practices.

- Require inclusive and inviting space for individuals from diverse backgrounds to engage with the urban environment.
- Space should be an extension of the city, offering a place for leisure, exploration, and appreciation of local culture.



Criteria & Spatial Requirements



- Providing spaces for exhibitions, workshops, and open-air theater performances.
- Foster cultural vibrancy of the space, sharing artistic expressions and narratives.
- The intervention serves as a platform for showcasing local talent, fostering creativity.
- Promoting cultural exchange of African Indigenous Knowledge Systems.

- Provide educational and training institutions facilities
- Introduce workshops, skill development programs, and cultural preservation initiatives.
- Accommodate the need for multifunctional spaces that support both formal and informal educational activities.

Stakeholders



PRIMARY CLIENT

- Offers an authentic Pan-African experience ("The Theatre of Africa").
- Inclusive story-telling providing performance venues where the performing arts can produce shows that appeal to a wide audience.
- A significant cultural landmark, the theatre plays an important role in the urban fabric of Pretoria and has the potential to contribute to the revitalization of the city.



- Aligns the design with broader cultural and artistic objectives at a governmental level.
- Will ensure that the intervention reflects national cultural policies and contributes to the promotion and preservation of cultural heritage.
- The department's involvement can also influence funding, regulatory compliance, and the integration of the intervention with wider cultural initiatives.

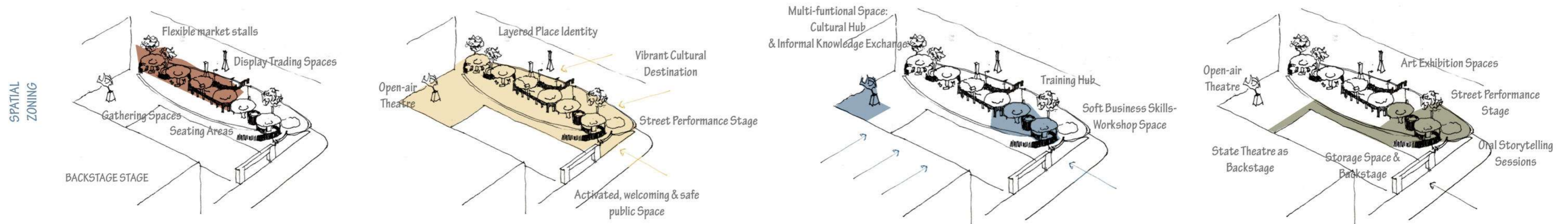


- The City of Tshwane shapes the urban context within which the intervention sits.
- Their role involves addressing urban challenges, ensuring compliance with zoning regulations, and fostering a symbiotic relationship between the formal and informal sectors.
- Their feedback on safety, accessibility, and urban design principles significantly influences the intervention's integration into the city fabric.



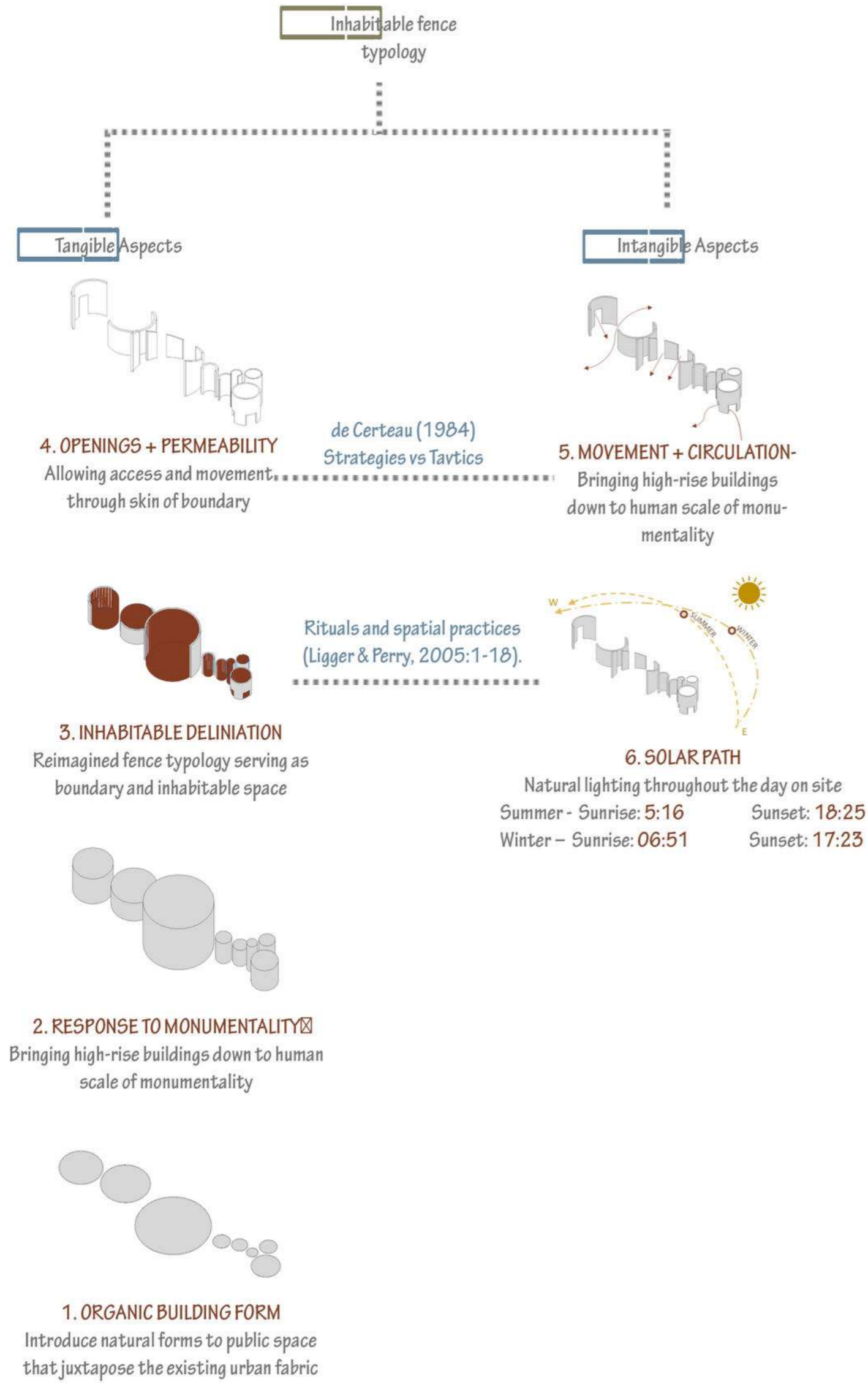
- Brings expertise in informal trading dynamics and urban regeneration.
- Advocate for the interests of informal traders, ensuring that the design respects and enhances their livelihoods.
- Bridge the gap between formal and informal elements, contributing to the socio-economic sustainability of the intervention. Their insights enrich the design's responsiveness to the needs of the informal sector.

Model inhabitants use of space in intervention



OPERATIONAL HOURS	Weekdays		Weekends		Weekdays		Weekends		Weekdays		Weekends	
	☀️	08:00 - 18:00	08:00 - 18:00	☀️	08:00 - 18:00	08:00 - 18:00	☀️	10:00 - 16:00	10:00 - 15:00	☀️	10:00 - 16h00	08:00 - 18:00
🌙	n/a	09:00 - 17:00	🌙	n/a	09:00 - 17:00	🌙	n/a	16:00 - 20:00	🌙	n/a	16:00 - 20:00	
	As per arrangement with State Theatre (Client) to cater Theatre go-ers		As per arrangement with State Theatre (Client) to cater Theatre go-ers		As per arrangement with State Theatre (Client)		As per arrangement with State Theatre (Client)		As per arrangement with State Theatre (Client)		As per arrangement with State Theatre (Client)	

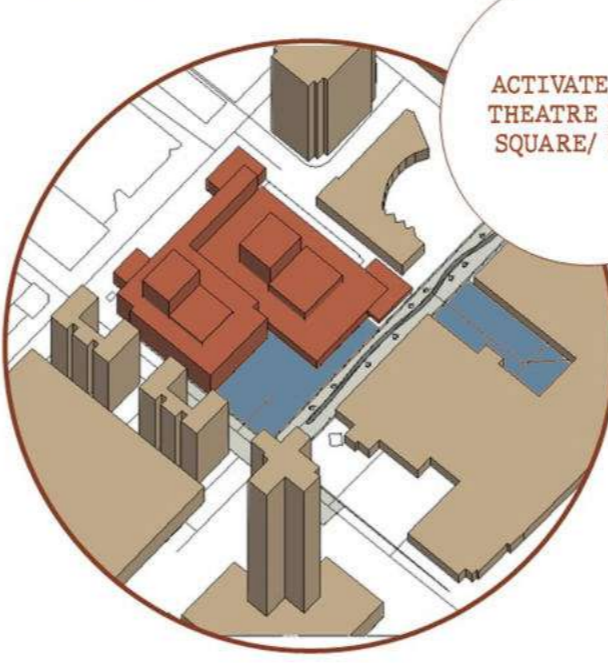
THEORETICAL FRAMEWORK



URBAN VISION

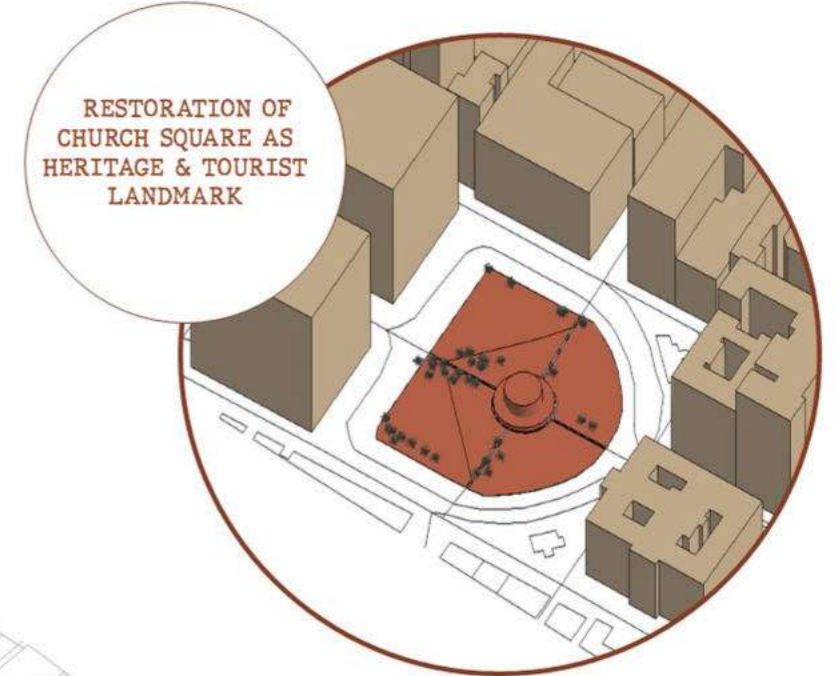
Issues addressed by project

PHASE I



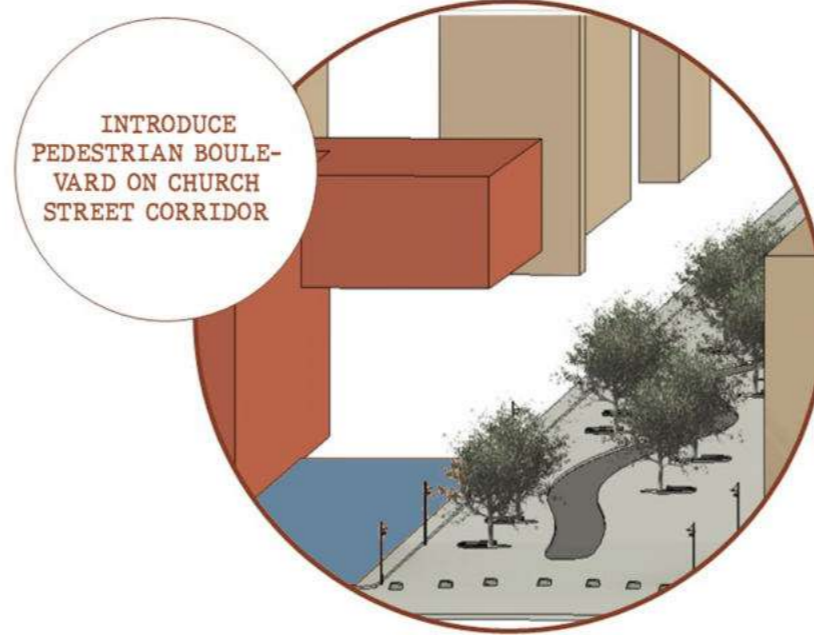
- Breaking down the barriers that have isolated the State Theatre from the vibrant informal trade adjacent to it.
- A return to inclusivity, accessibility, and interconnectedness, reminiscent of the historical transformation of public spaces from bustling trading hubs to culturally significant gathering areas.
- Embrace African Indigenous Knowledge Systems (ways of making- weaving) dedicated to understanding the value of the art of creation, craftsmanship, and the vital connection to nature, emphasizing traditional techniques and locally sourced materials.

PHASE II



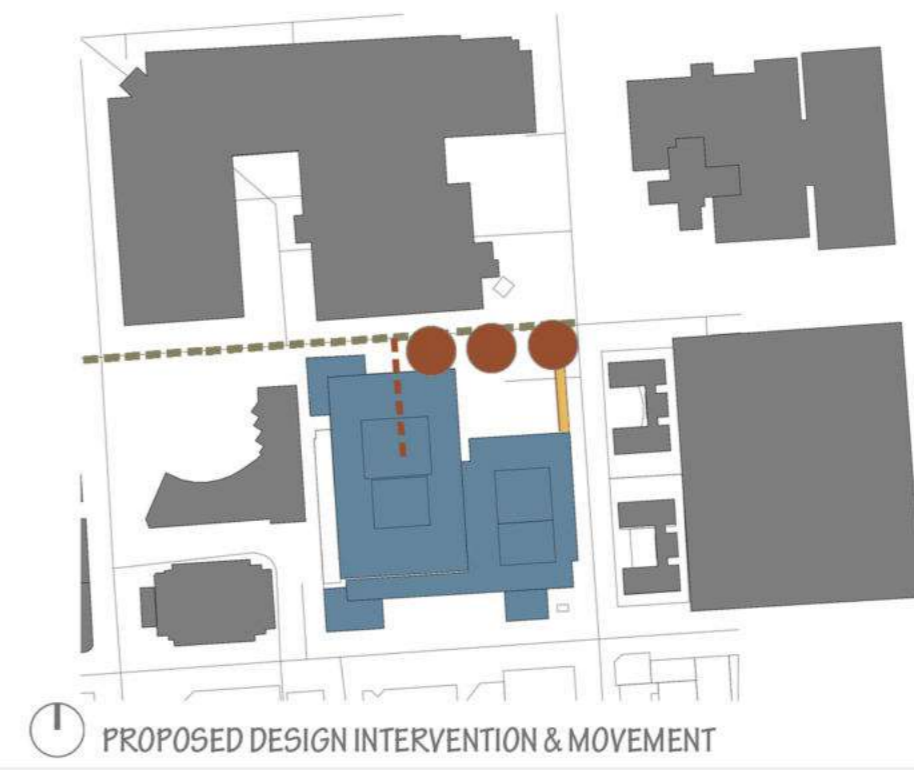
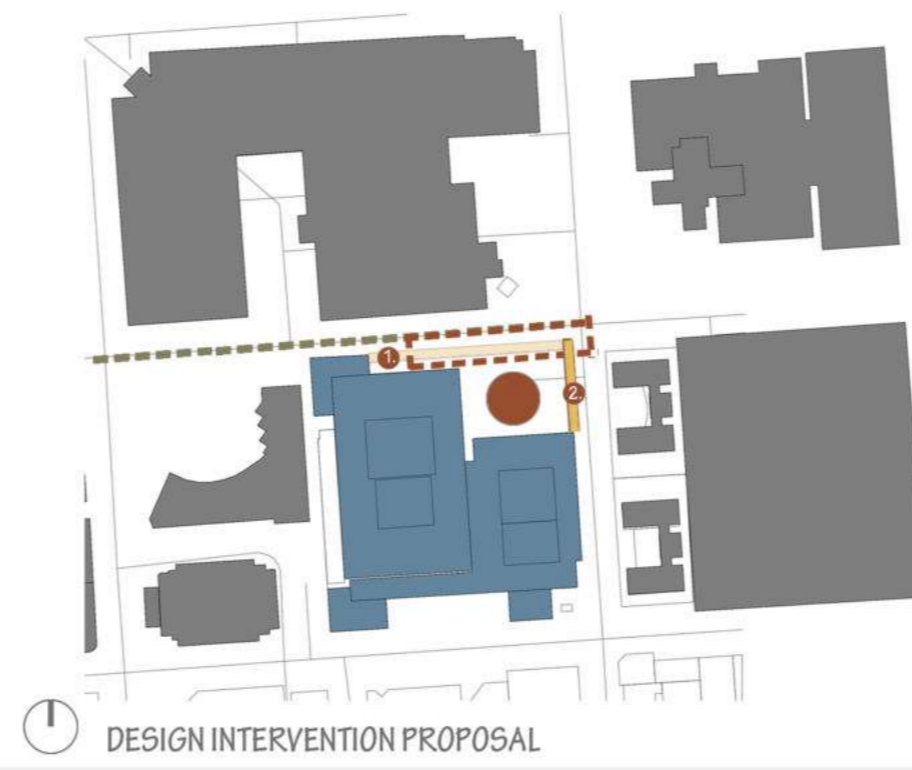
- Phase two fully restricts vehicular access and parking, transforming the street into a pedestrian boulevard that allows city dwellers and visitors to move freely and comfortably through a multifunctional and lively urban space.
- Still interweaving formal and informal elements, the street will feature seating areas, greenery, and playful design elements that will be incorporated, making Church Street an inviting and inclusive space where people from all walks of life can come together.

PHASE III



- The third phase is dedicated to restoring and maintaining the cultural value of Church Square. This historic space, once known as Market Square, has lost some of its heritage significance over the years.
- This phase aims to return Church Square to its former glory.
- Create a tourist attraction that is a dynamic space that reflects and honours the lively spirit of the city's history, cultural heritage, and contemporary urban life.

Issues addressed by project
Block analysis



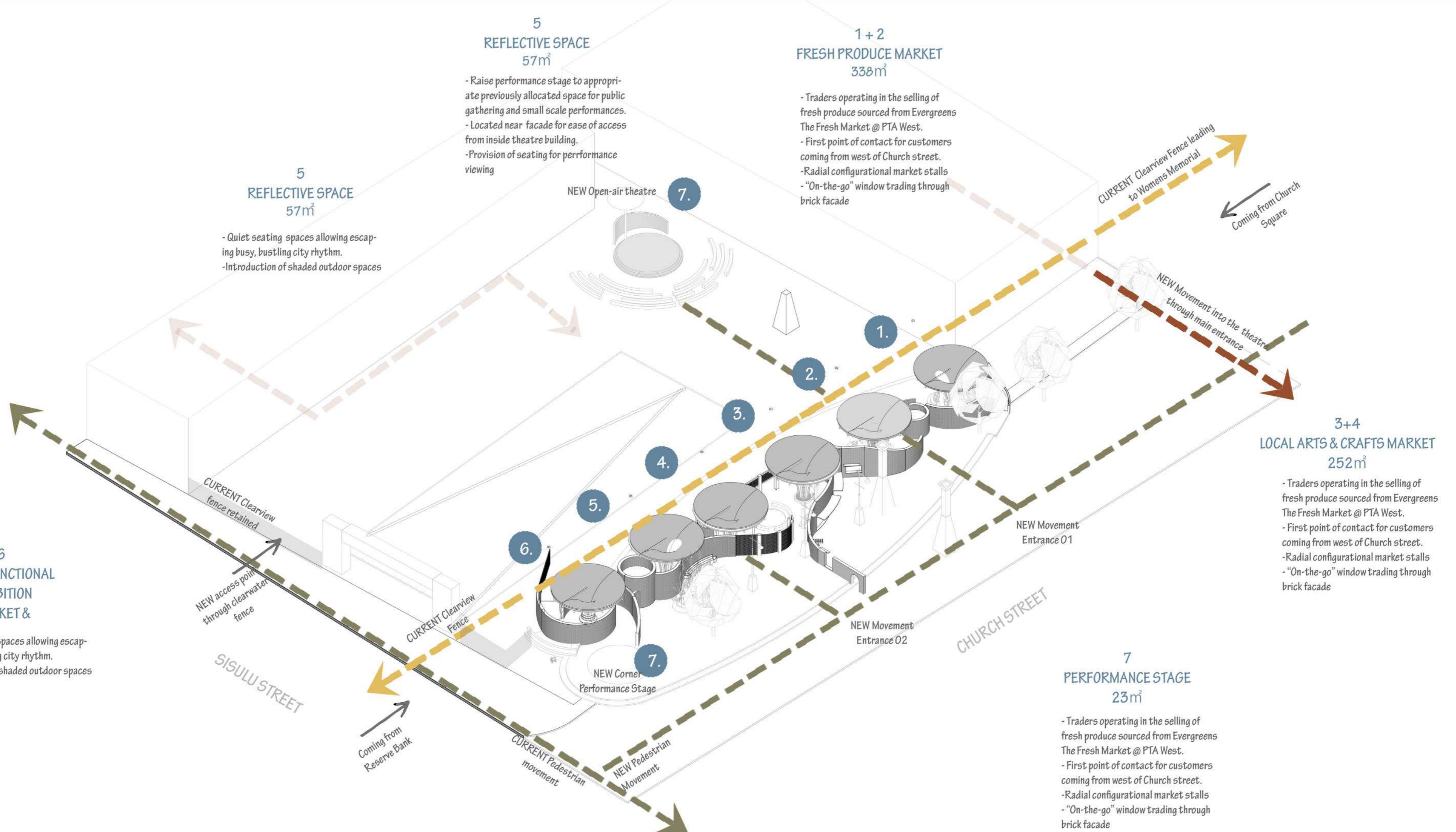
- LEGEND**
- Existing Clearwater Fence
 - Pedestrian movement
 - Movement into theatre
 - 1 Clearwater Fence (North)
 - 2 Clearwater Fence (East)

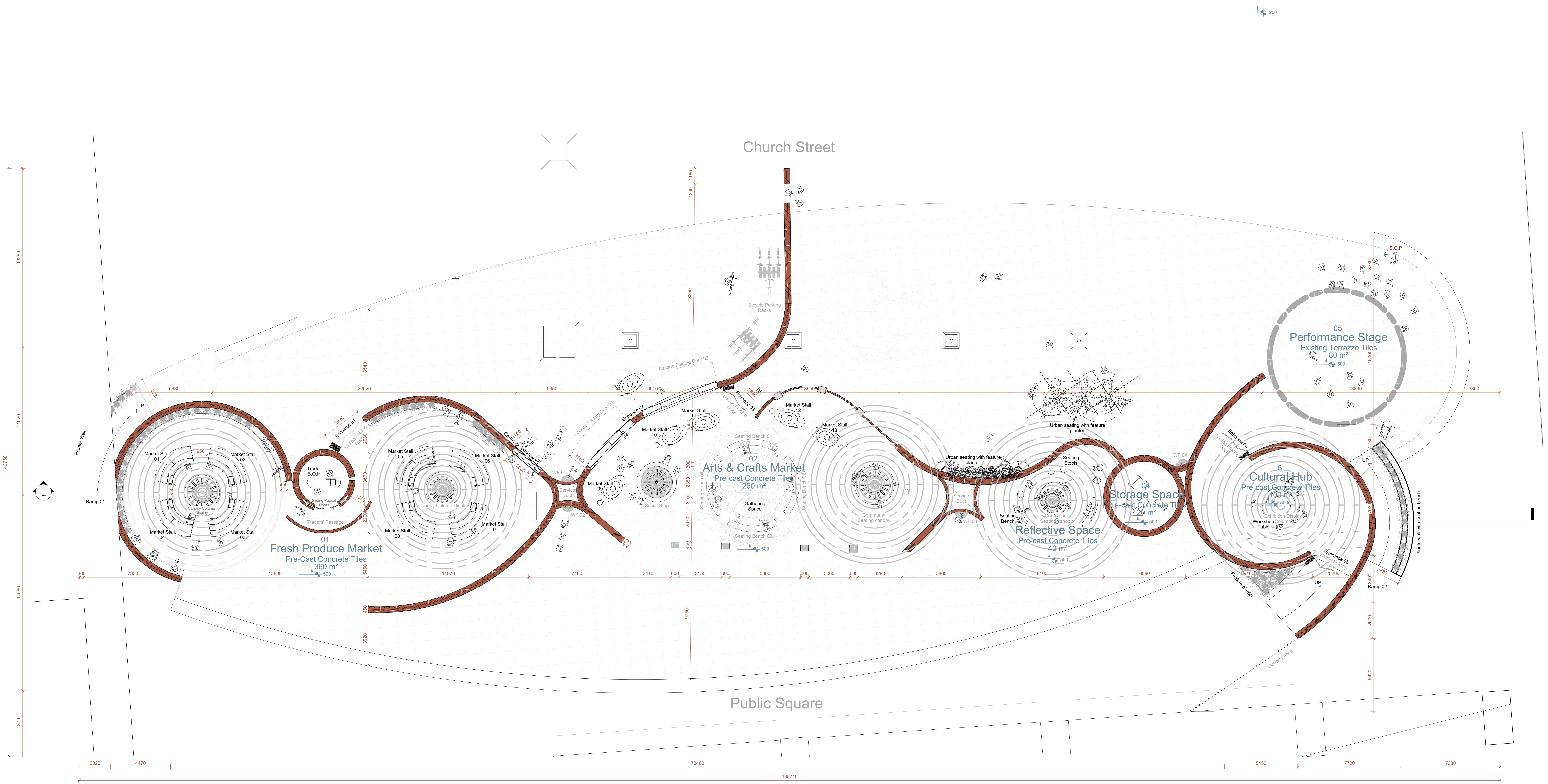
- Dismantling Clearwater (North) Physical Barrier
- Introduce multifunctional inhabitable boundary typology
- Reactivate public square

- LEGEND**
- Existing Fence
 - Pedestrian movement
 - Movement into theatre
 - 1 Clearwater Fence (North)
 - 2 Clearwater Fence (East)

- Foster informal trading scenarios O1-O3
- Introduce multi-functional cultural hub & reflective spaces
- Celebrate the everyday activities of trading & african knowledge systems

- LEGEND**
- EClearview fence
 - Pedestrian movement
 - Movement into theatre
 - Points of interventio





1 GROUND FLOOR PLAN
1:100

SPATIAL REQUIREMENTS

Spatial Requirements of intervention



CLASSIFICATION

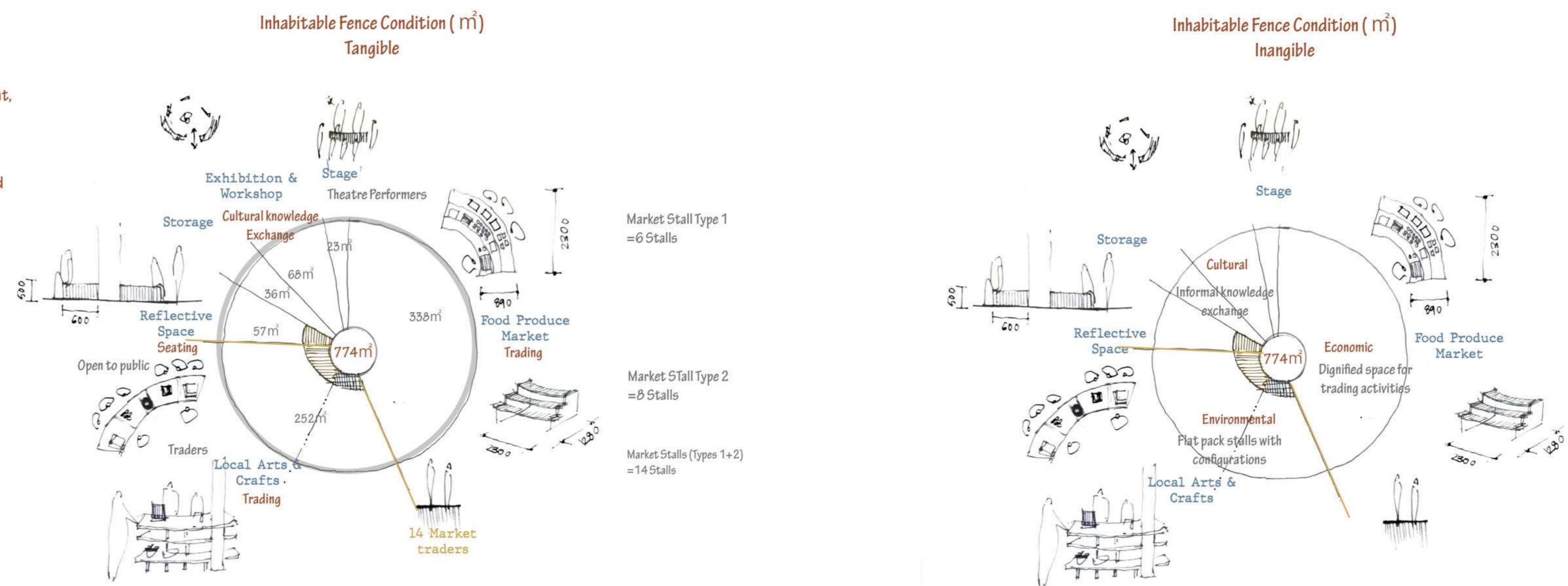
Cultural trading exchange

Trader allowance: 14
Cultural expert allowance: 3
Street performers: 5

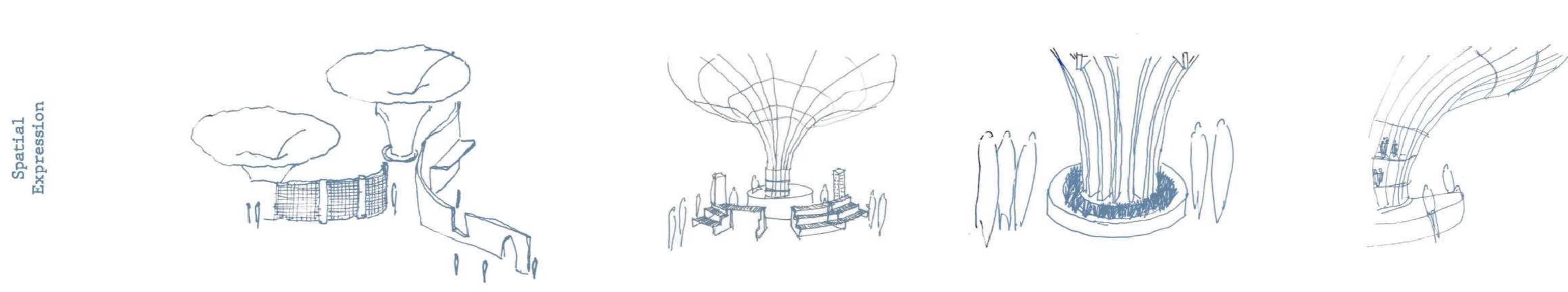
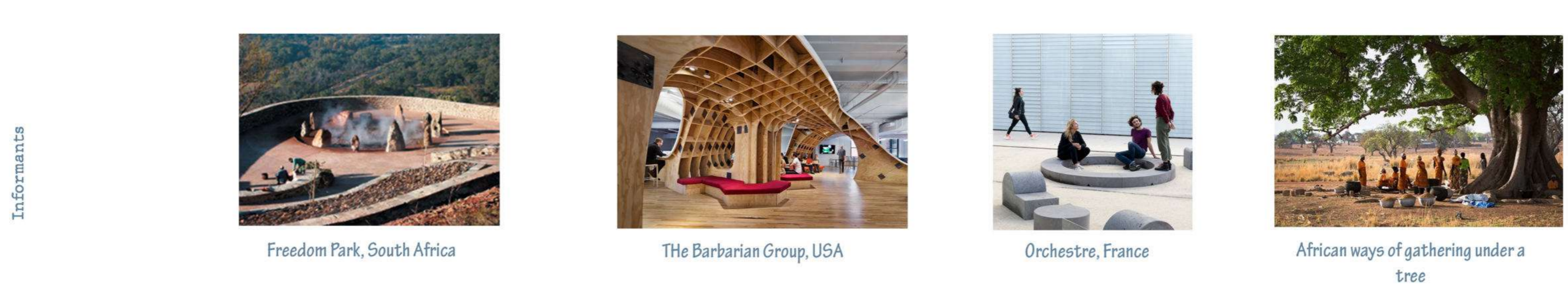
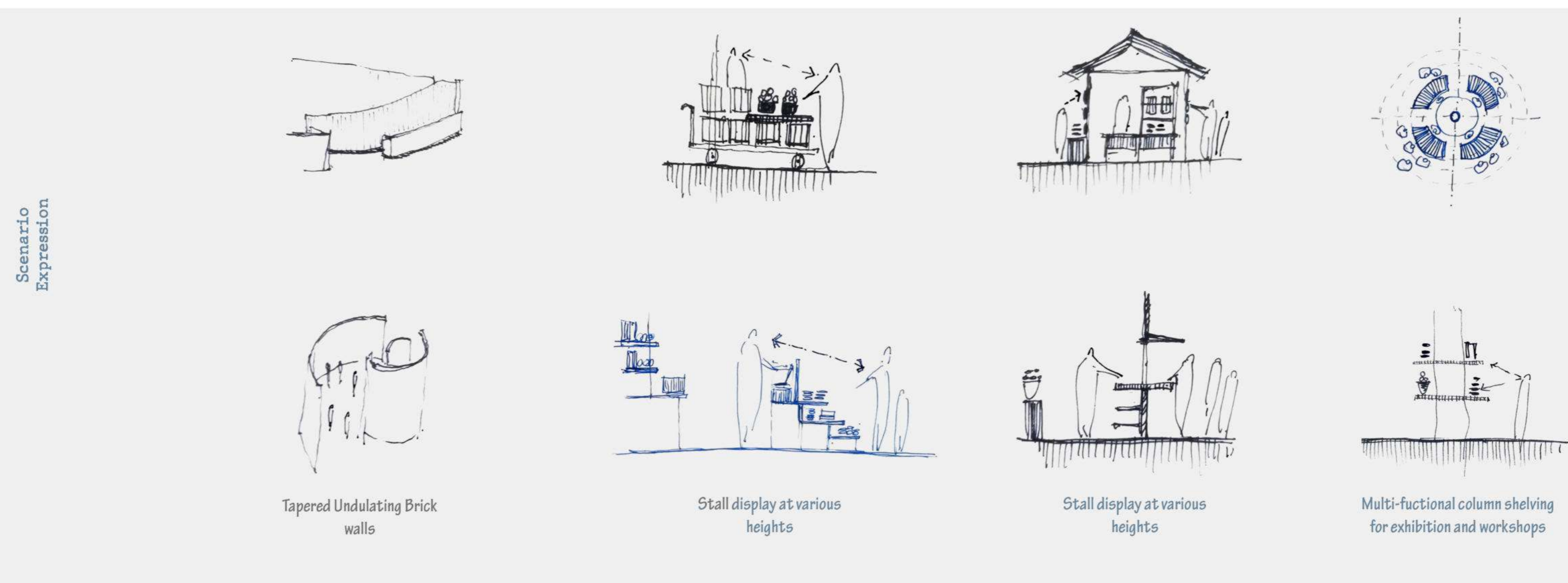
A1 - Occupancy where persons gather to eat, drink, dance or participate in other recreation

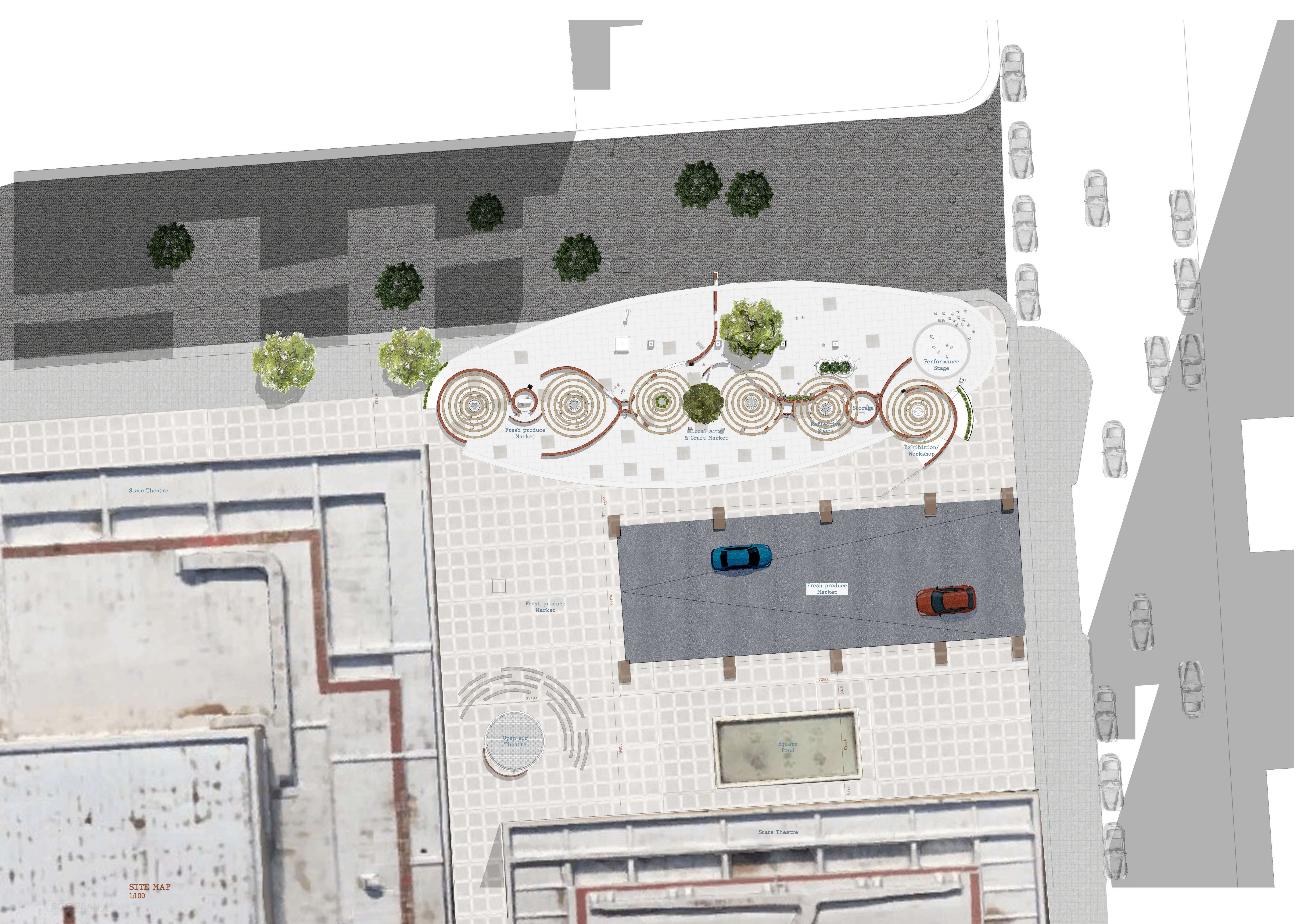
F2 - Occupancy where merchandise is displayed and offered for sale to the public and the floor area does not exceed 250m² (SANS Part A, 2010:43)

ACCOMODATION SCHEDULE



Spatial requirements for movement





State Theatre

Fresh produce Market

Local Art & Craft Market

Reflective Space

Storage

Exhibition/ Workshop

Performance Stage

Fresh produce Market

Fresh produce Market

Open-air Theatre

Square Pond

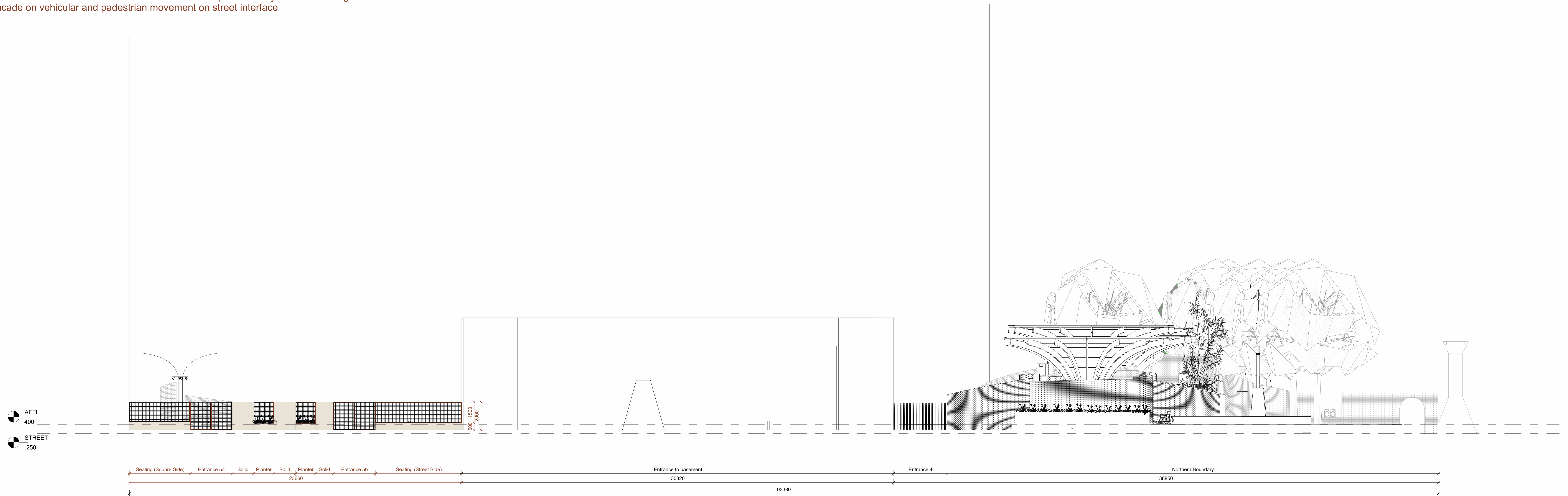
State Theatre

SITE MAP
1:100

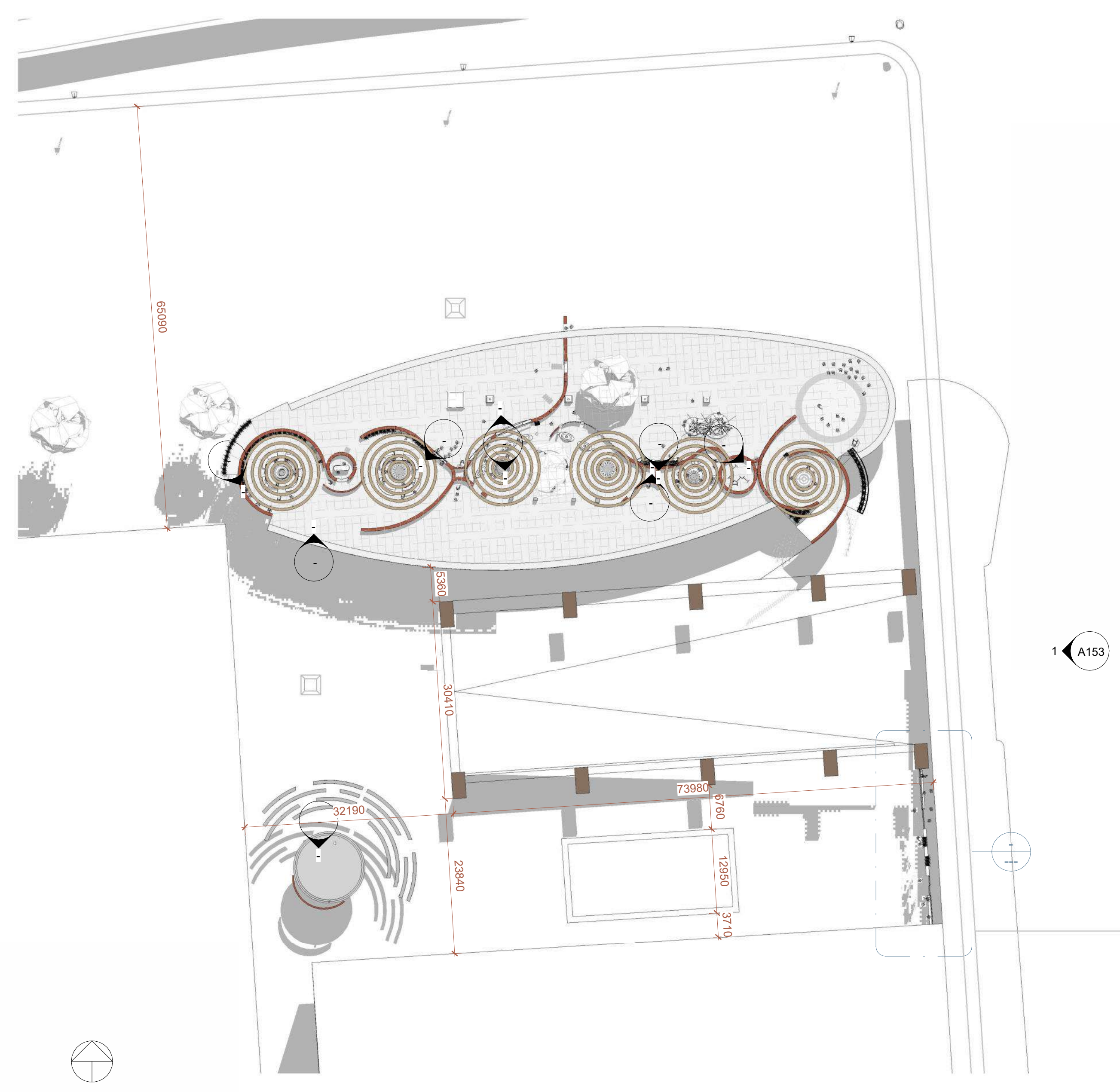
SITE PLAN

REIMAGINED BOUNDARY - EASTERN FACADE

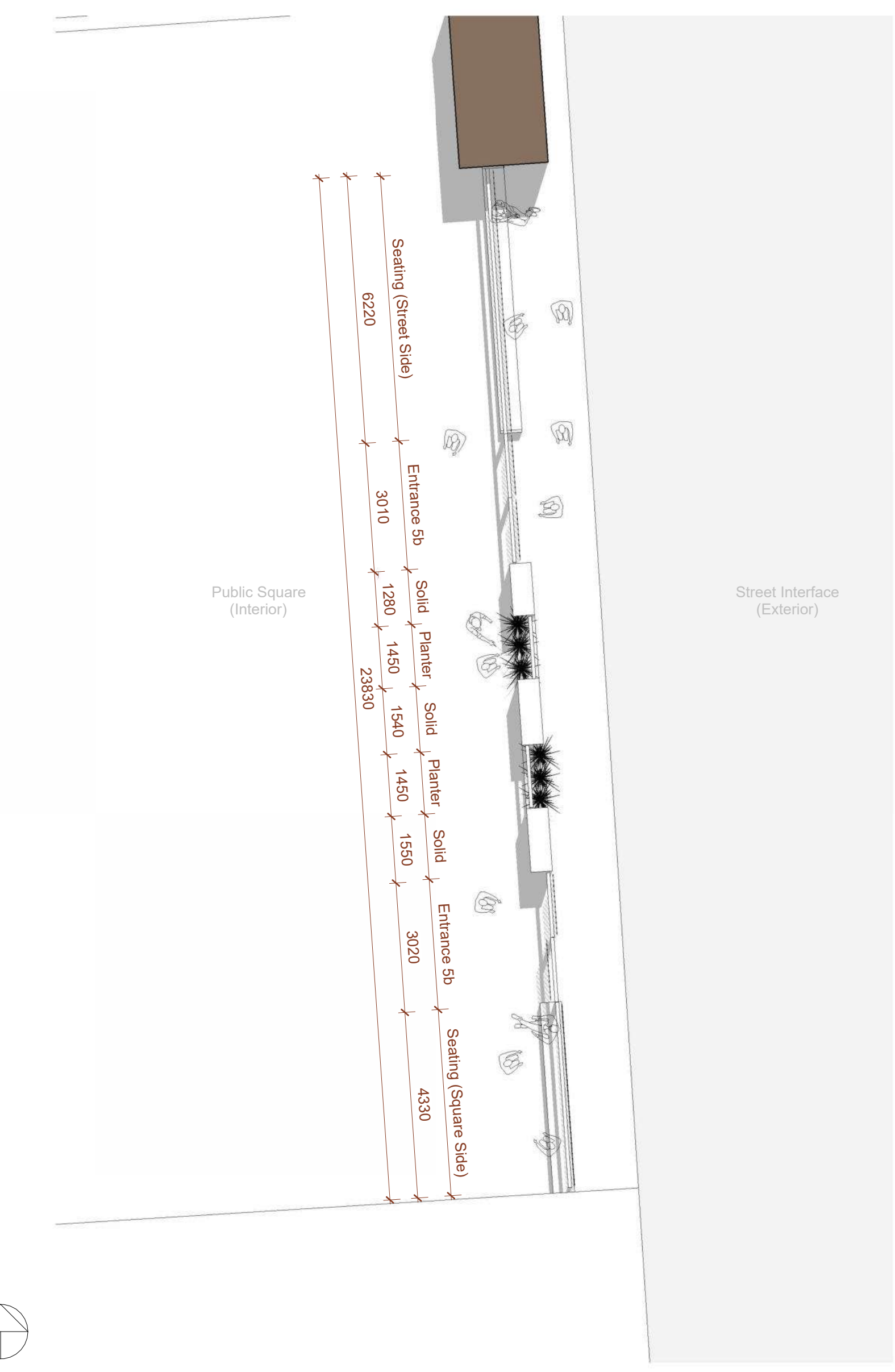
Functional urban wall that can facilitate activities of place identity whilst animating the facade on vehicular and pedestrian movement on street interface



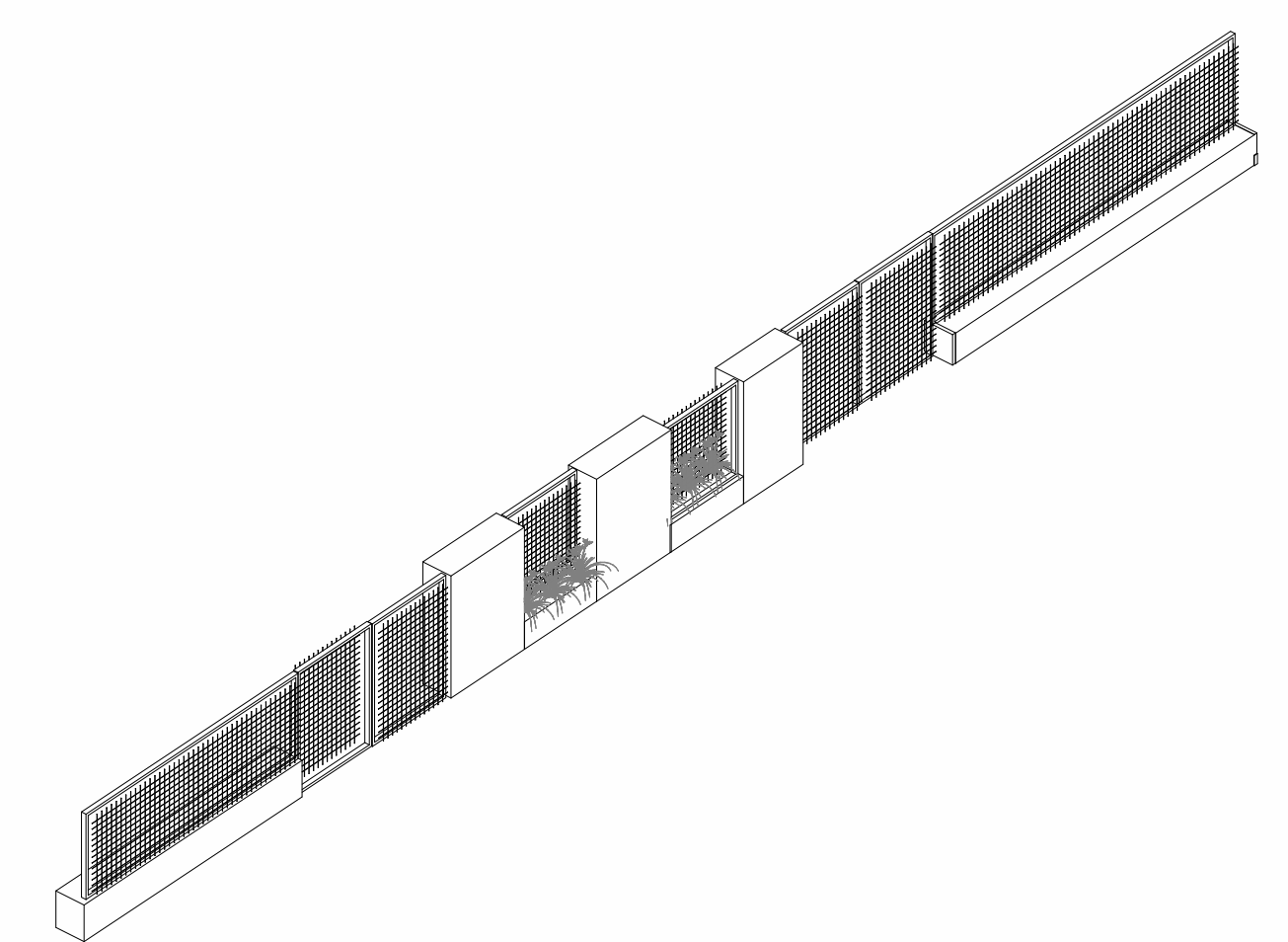
1 EASTERN BOUNDARY ELEVATION
1 : 100



2 Site Plan
1 : 500

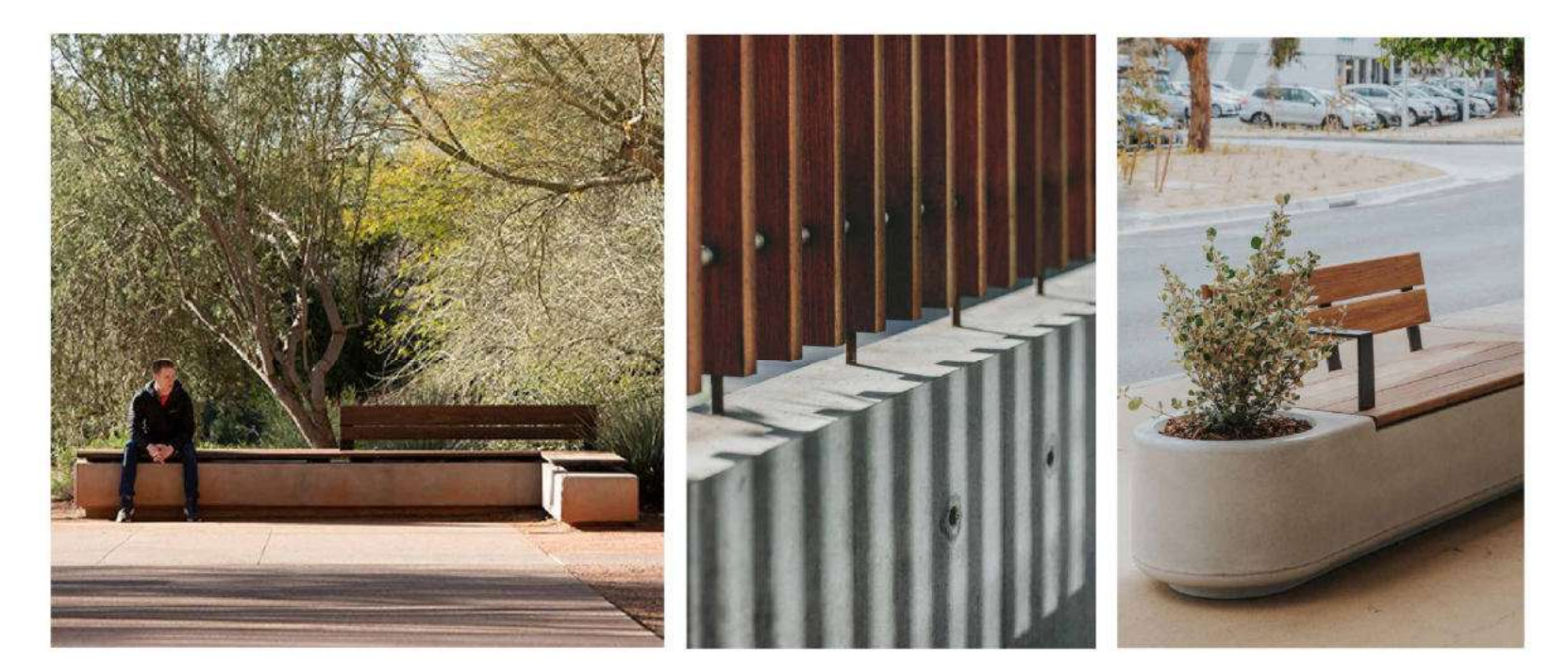


3 Eastern Boundary Plan
1 : 100

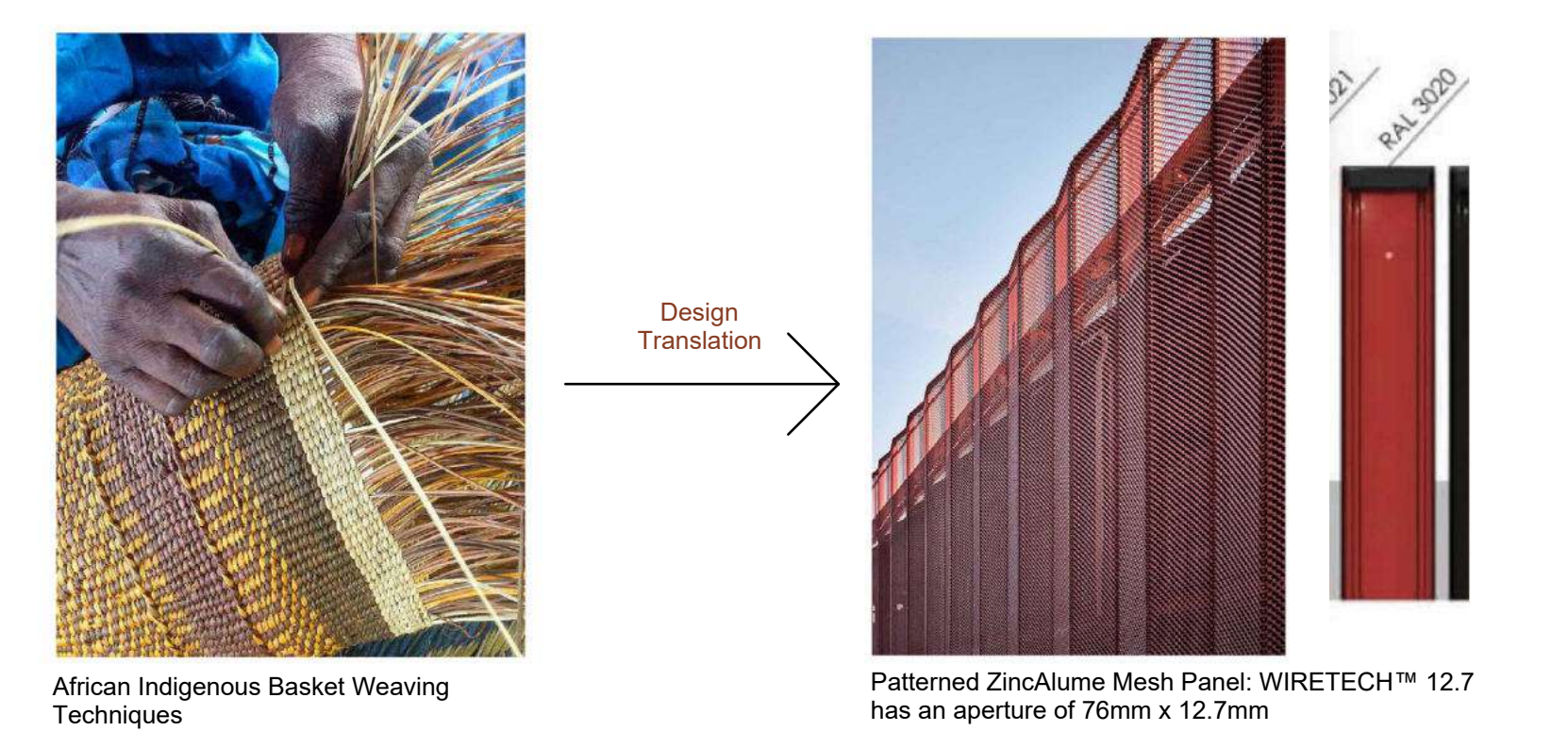


4 3D View_Street Side (Exterior)

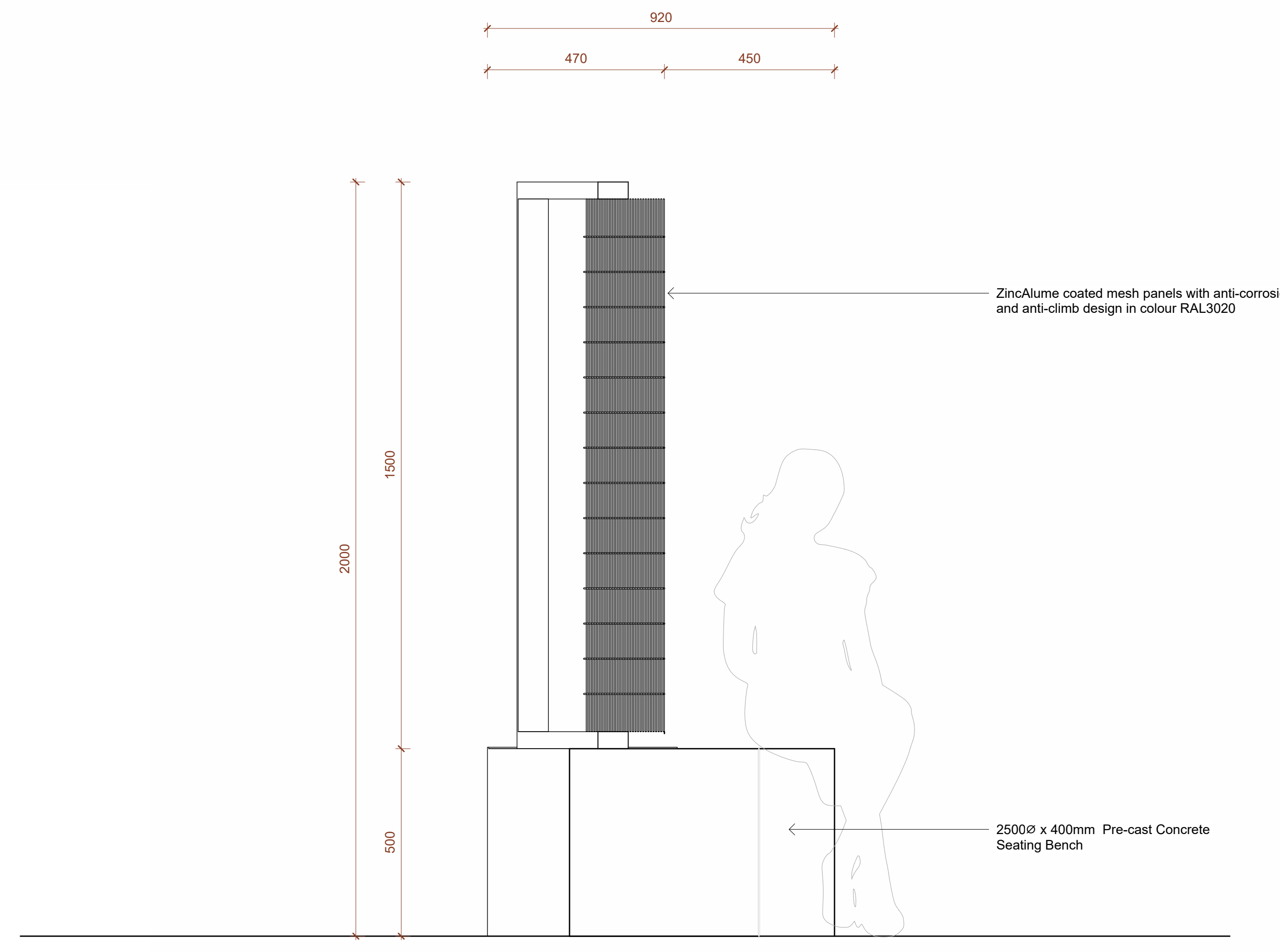
Reference Images



Introduction of boundary seating for 'on-the-go' city inhabitants
Boundary divider floating inspiration and play with natural light and shadow
Integration of urban planter as part of the boundary with local indigenous plants



African Indigenous Basket Weaving Techniques
Design Translation
Patterned ZincAlume Mesh Panel WIRETECH™ 12.7 has an aperture of 78mm x 12.7mm
ZincAlume coated mesh panels with anti-corrosion and anti-climb design in colour RAL3020



6 Bench Seating_Section A
1 : 10

BRICK SKIN AS THRESHOLD

Despite its harshness the introduction of the Kirkness Brick within the intervention pays homage to Pretoria city's historical and architectural heritage, also ensuring a sustainable and enduring visual connection.

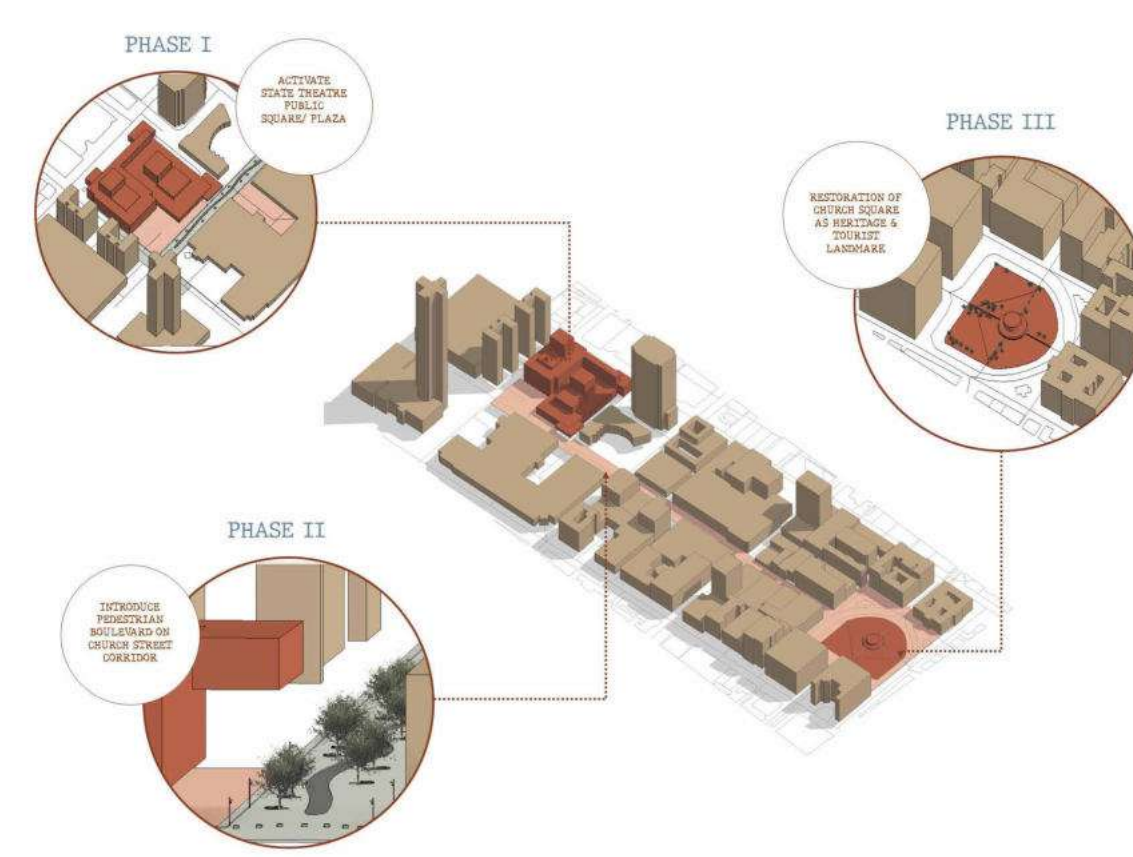
Brick influences

PERMANENCE | SAFETY & SECURITY | LAYERING



View from the active trading square of Sammy Marks with State Theatre as backdrop

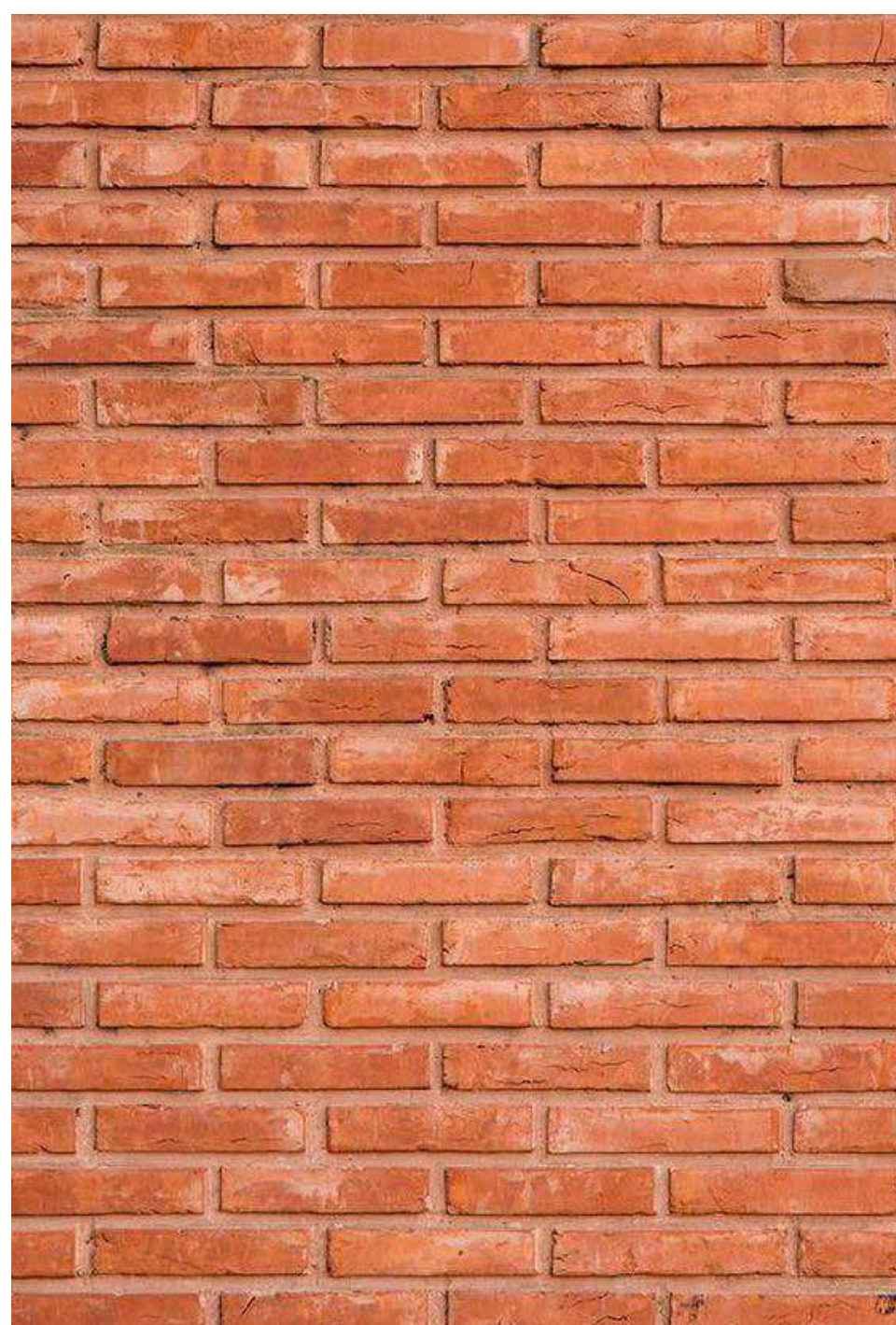
View of Sammy Marks South facade from street interface



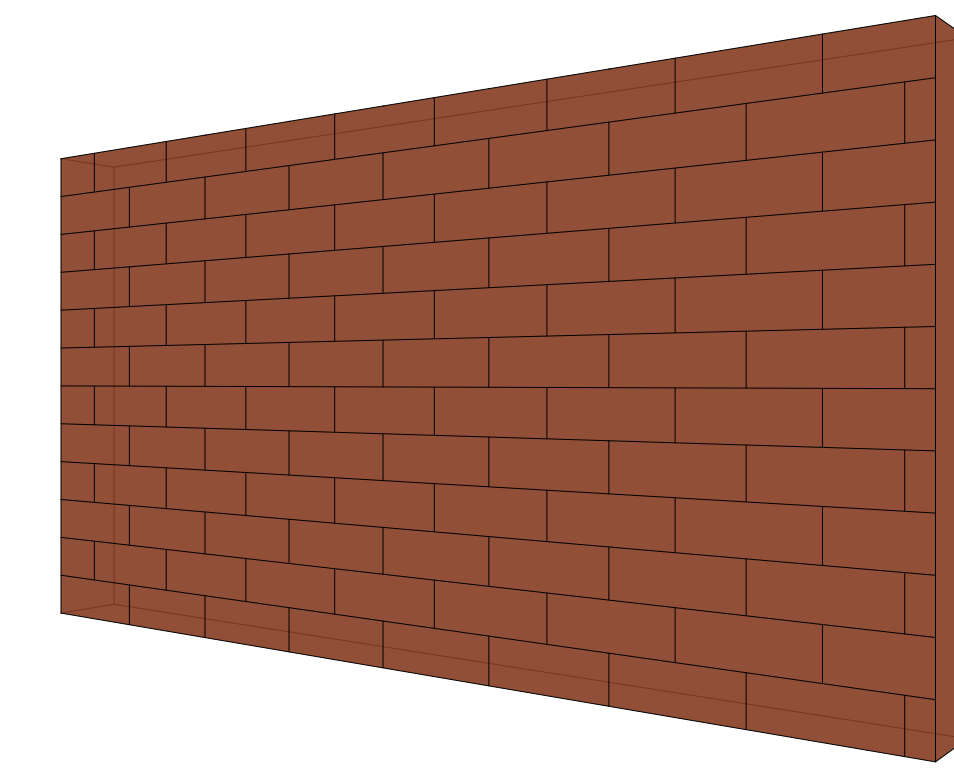
Spaces in which brick has been implemented: Church Square and Surrounding Buildings: Many structures around Church Square feature Kirkness brick, contributing to the historical and cultural ambiance of this central area.

Use of brick provides a heritage and visual connection with Church Square as envisioned in *PHASE III* of the projects urban vision

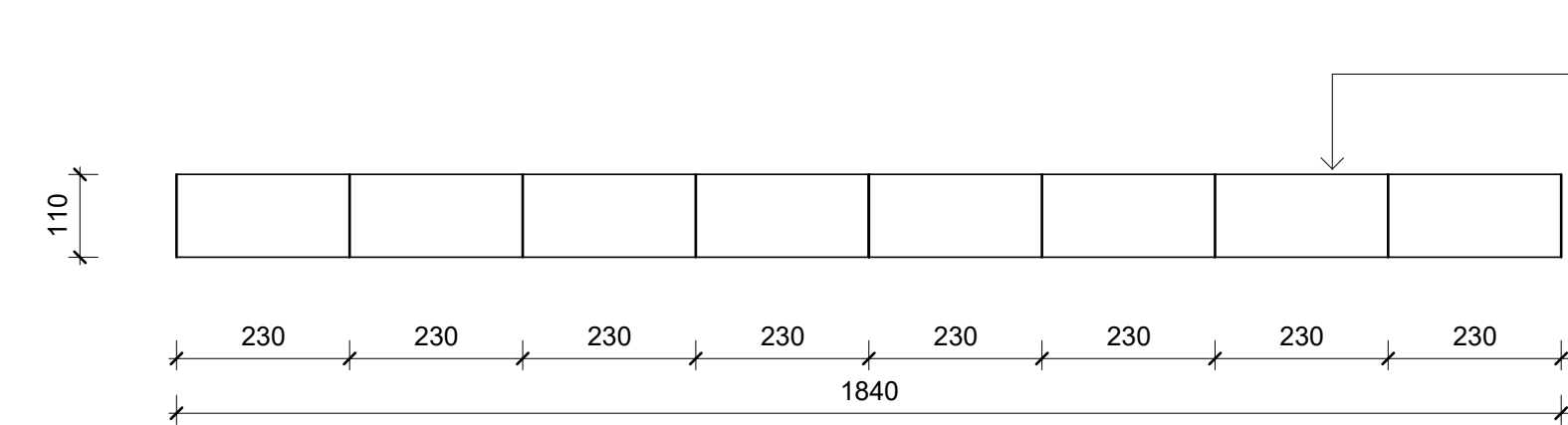
1. Runner Bond Brick Wall (Solid) - Aims to provide privacy and sense of security and permanence



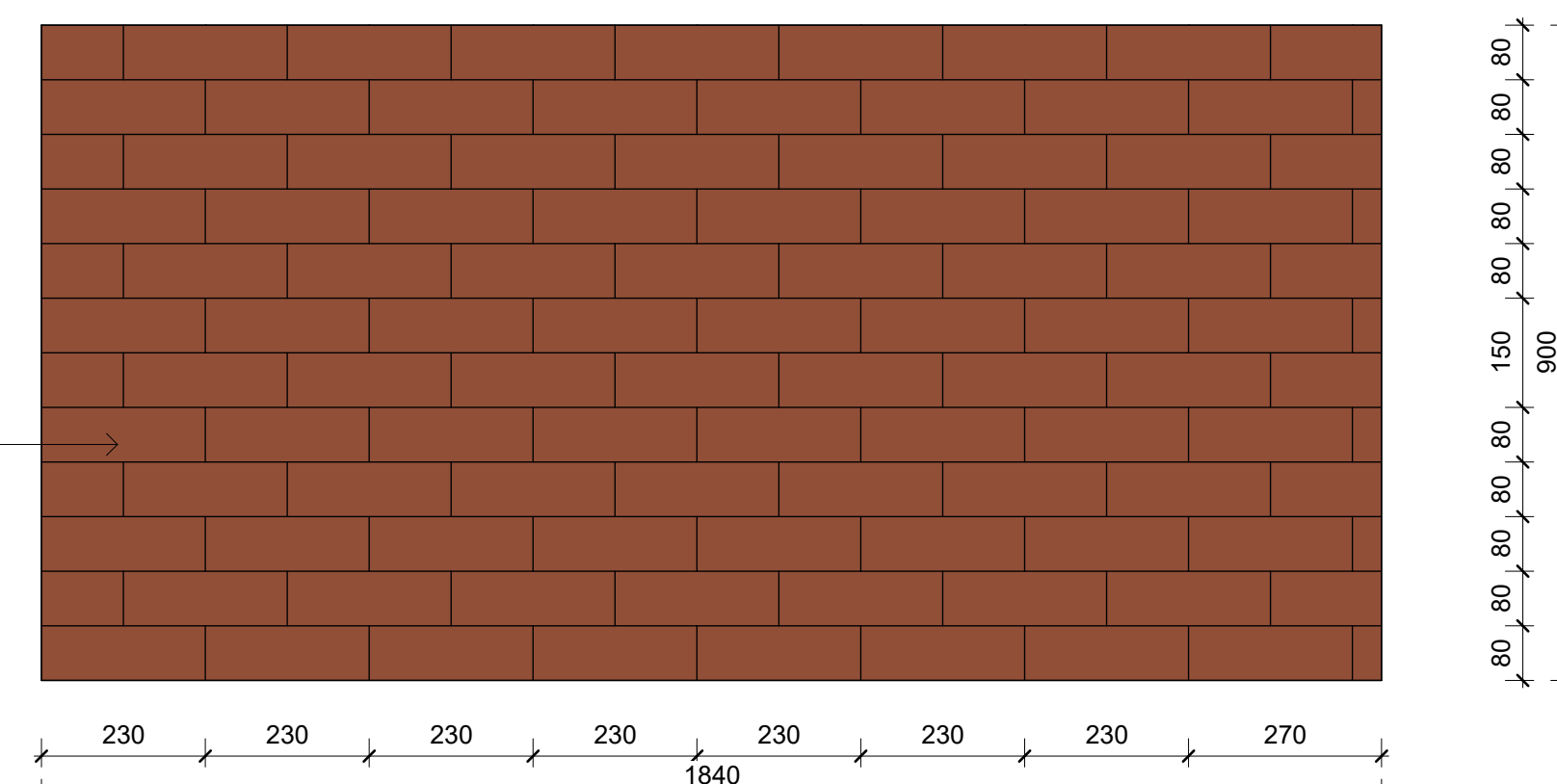
HERITAGE | VISUAL IDENTITY | CONTINUITY



8 3D View 01 - Runner Bond



230 x 110 x 80mm Terracotta Travertine FBS



7 Runner Bond Brick Wall_Elevation 1:10

10 Runner Bond Brick Wall_Plan 1:10

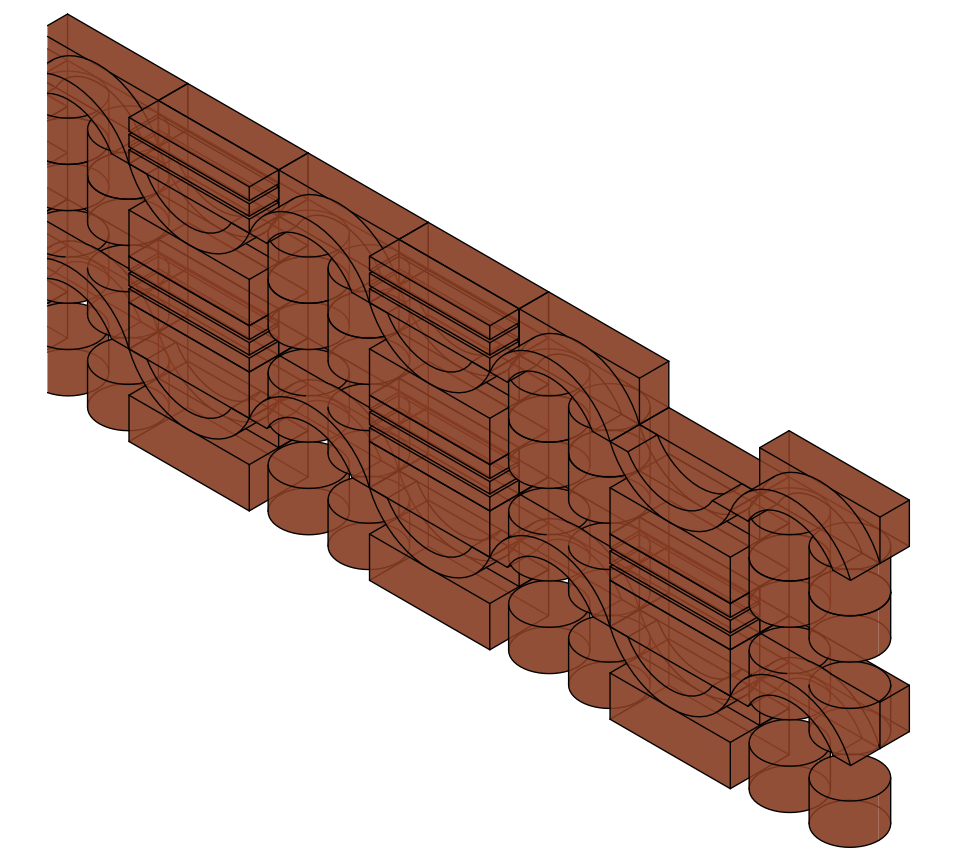
2. Patterned Brick Wall - Used as directional device to points of entry into intervention



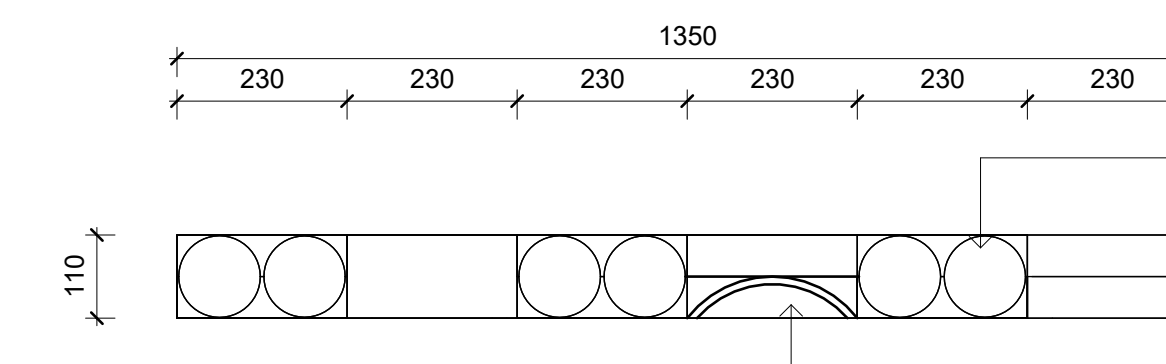
Performance Stage Area - Approach from street intersection

Entrance 02 - Patterned wall overhead to articulate point of threshold

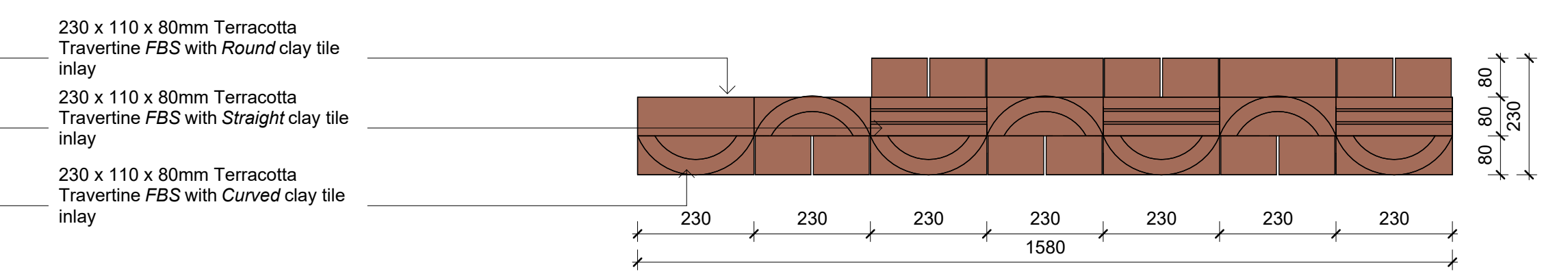
CULTURAL REFERENCE | VISUAL IDENTITY | WAYFINDER



3 3D View 01 - Patterned Wall



2 Patterned Brick Wall_Plan 1:10



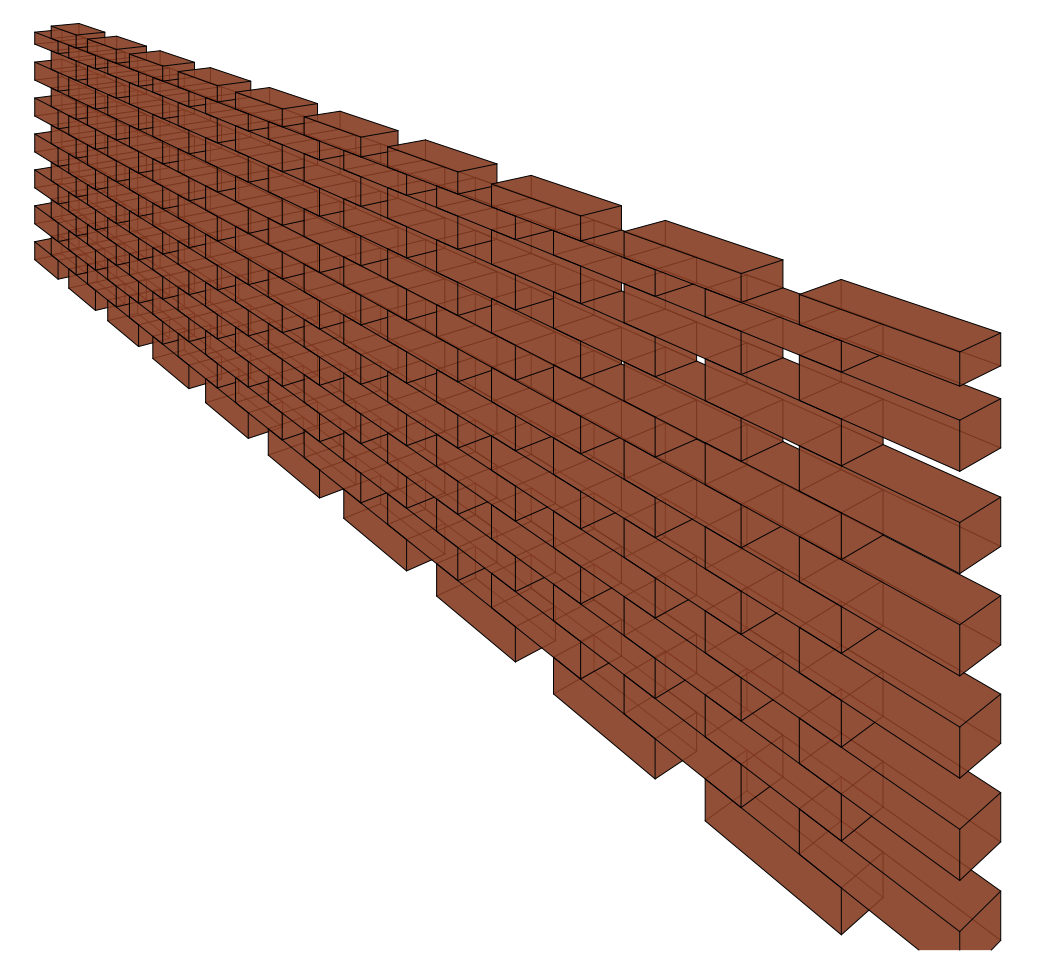
1 Patterned Brick Wall_Elevation 1:10

3. Perforated Brickwall - Used to break solidity of wall and to filter natural lighting into the intervention

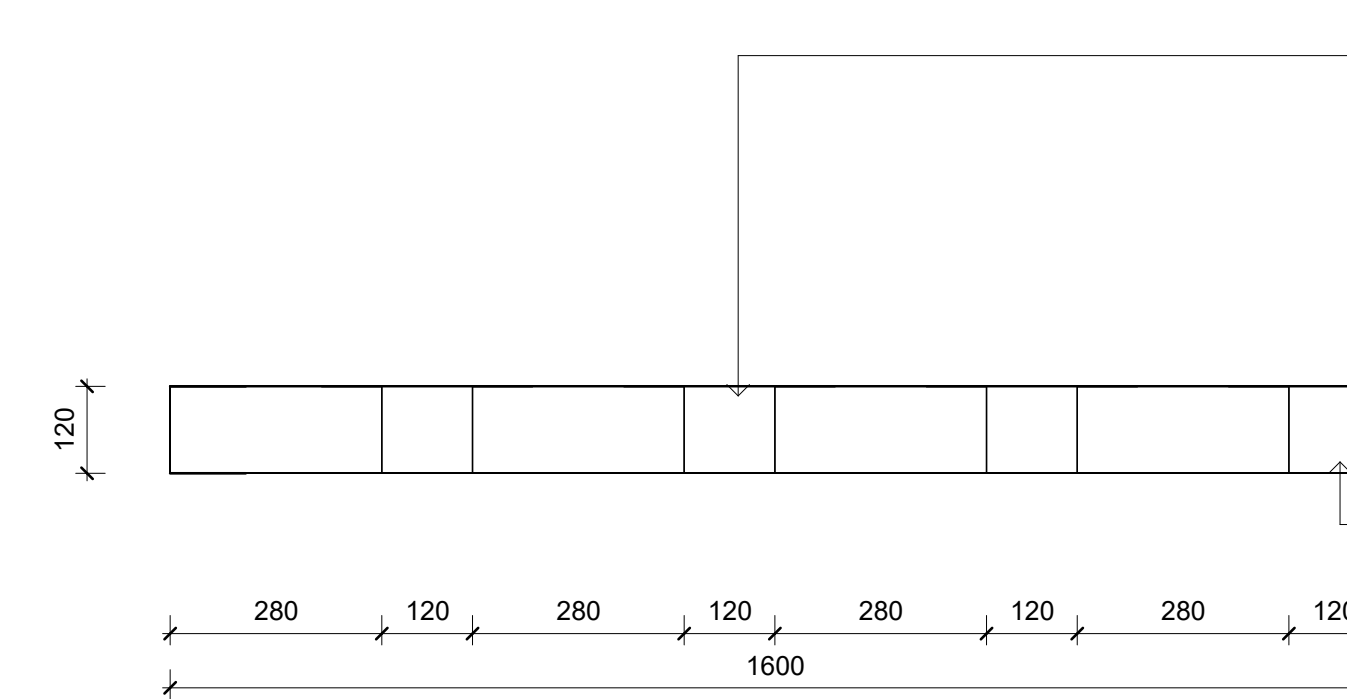


Reflective Space - Perforated brick wall providing framed views of street activities

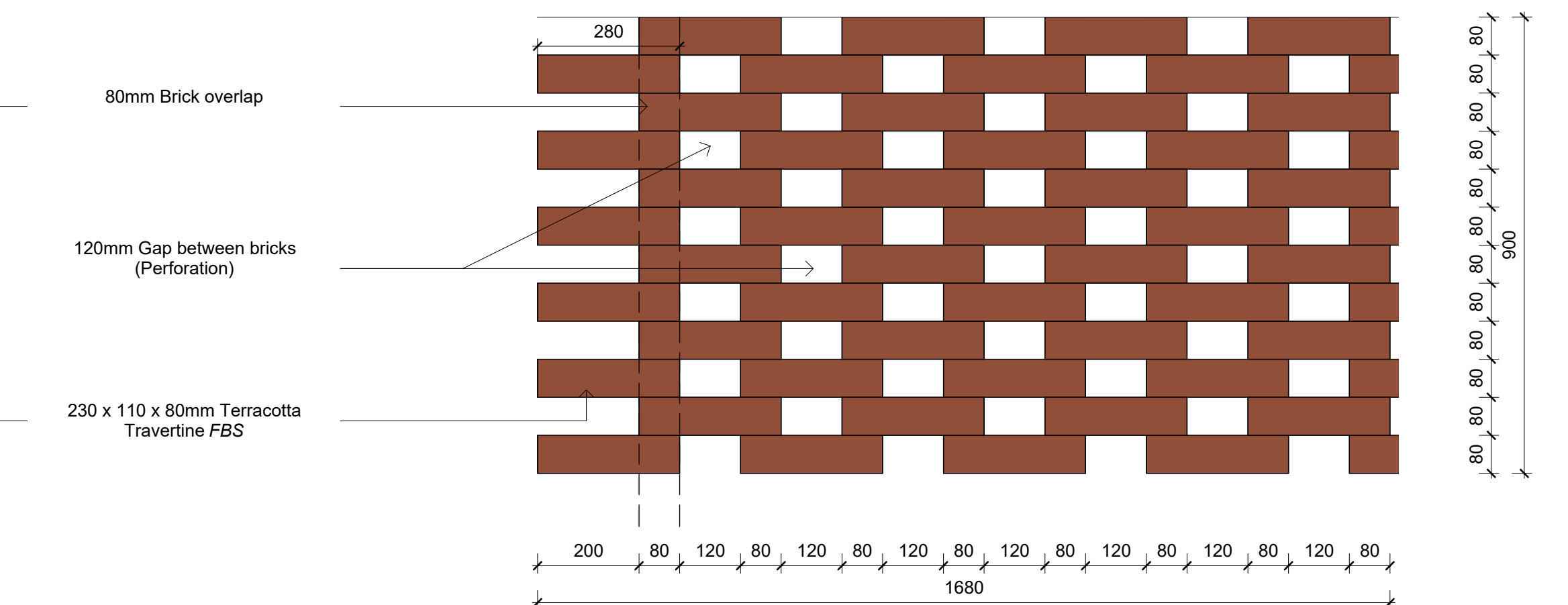
PERMEABILITY | VISUAL IDENTITY | TEXTURE



4 3D View 01 - Perforated



5 Perforated Brick Wall_Plan 1:10



6 Perforated Brick Wall_Elevation 1:10

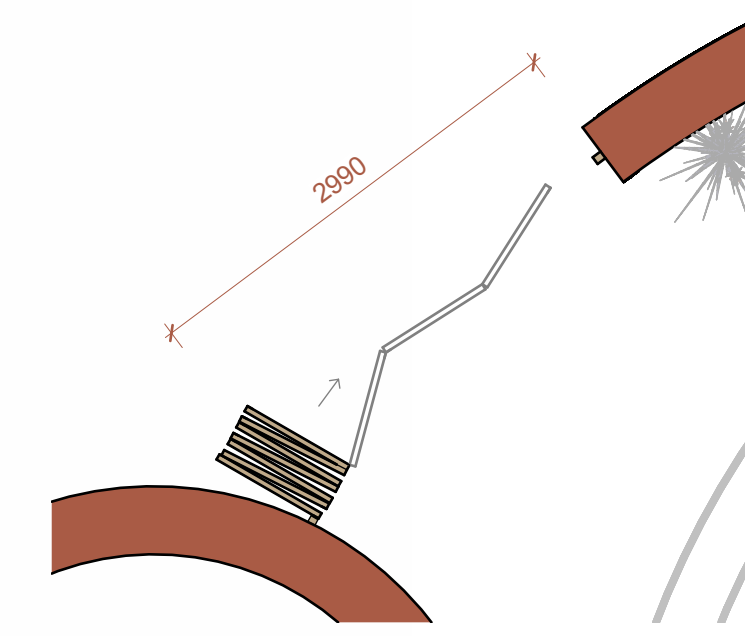
80mm Brick overlap

120mm Gap between bricks (Perforation)

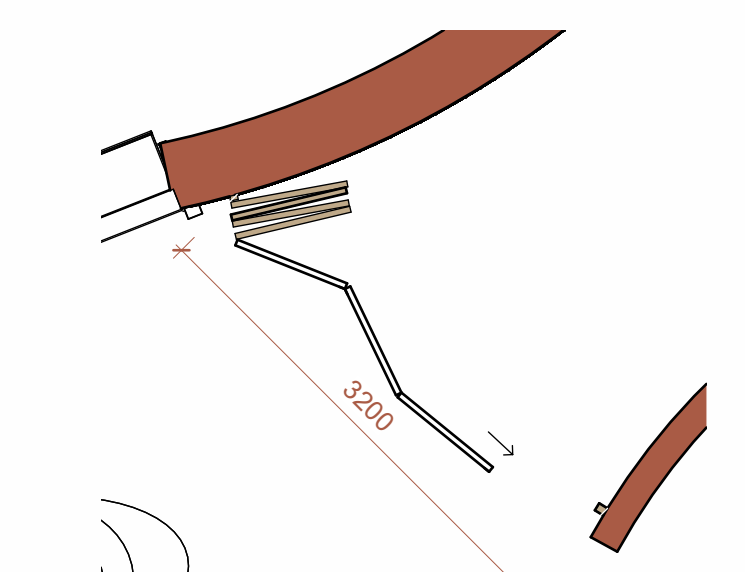
230 x 110 x 80mm Terracotta Travertine FBS

DOOR TYPE 01

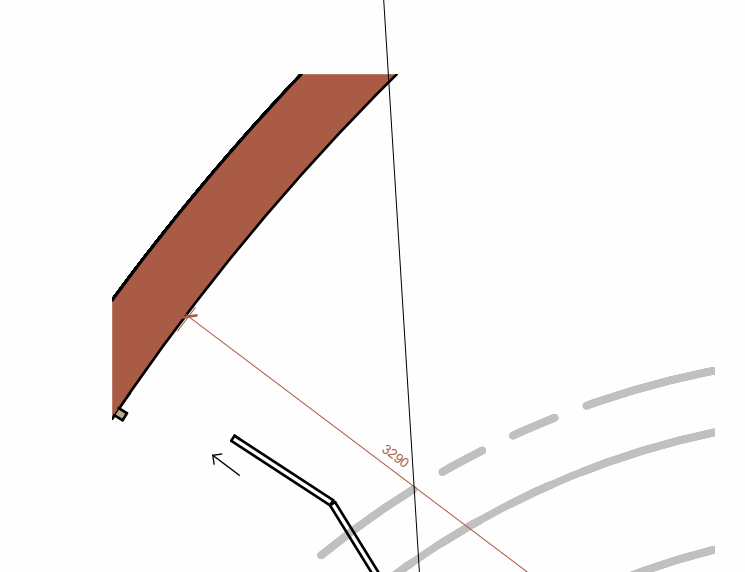
Folding Doors - Entrances 01, 03-05



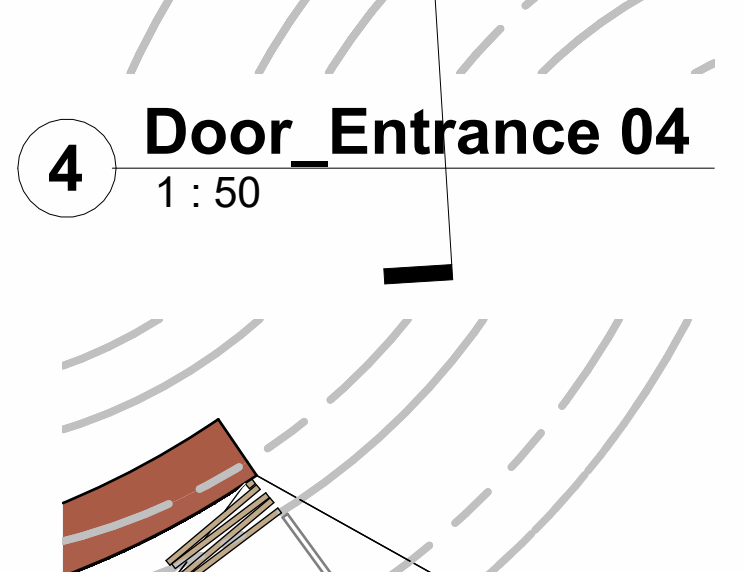
2 Door_Entrance 01
1: 50



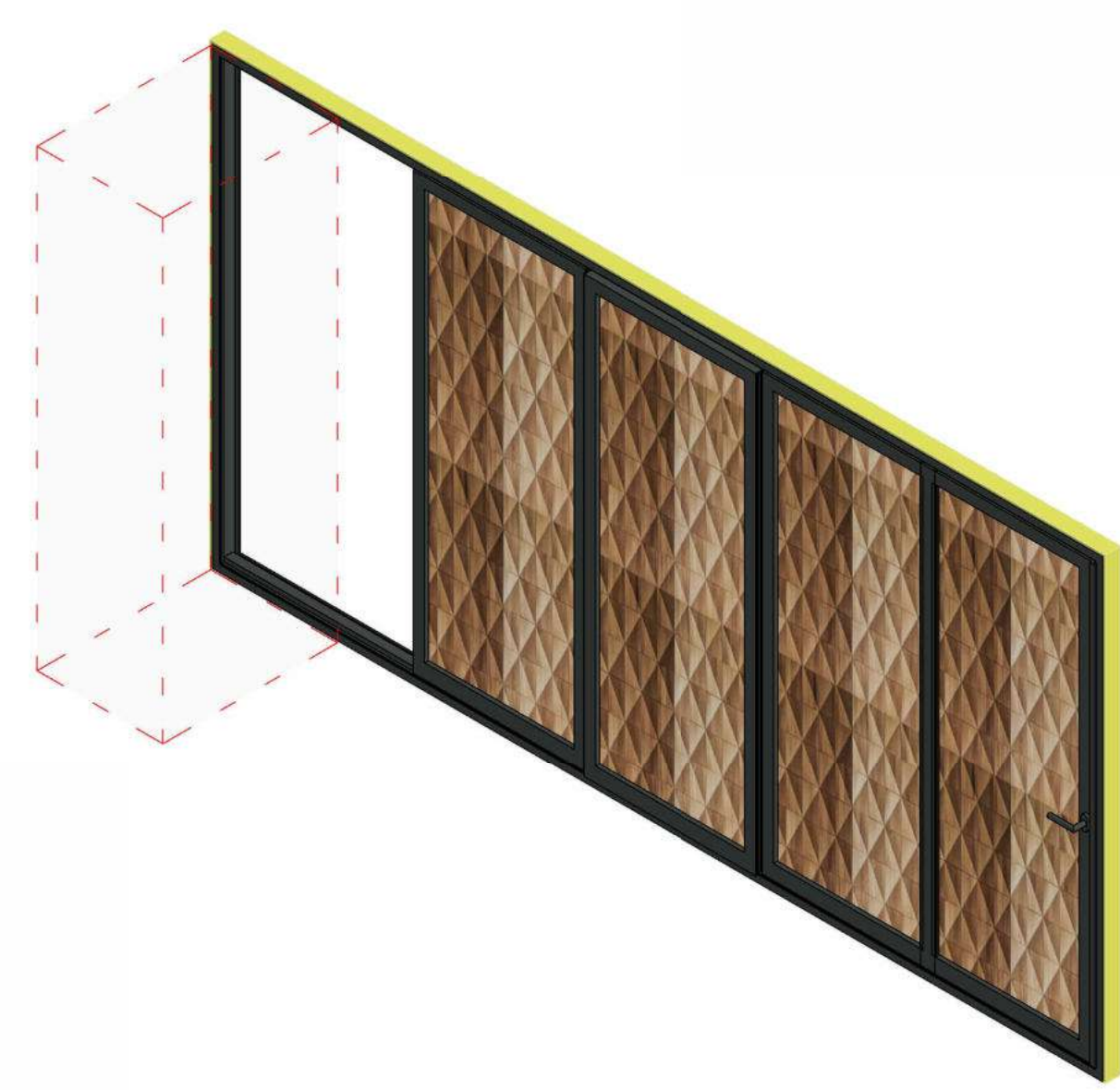
3 Door_Entrance 03
1: 50



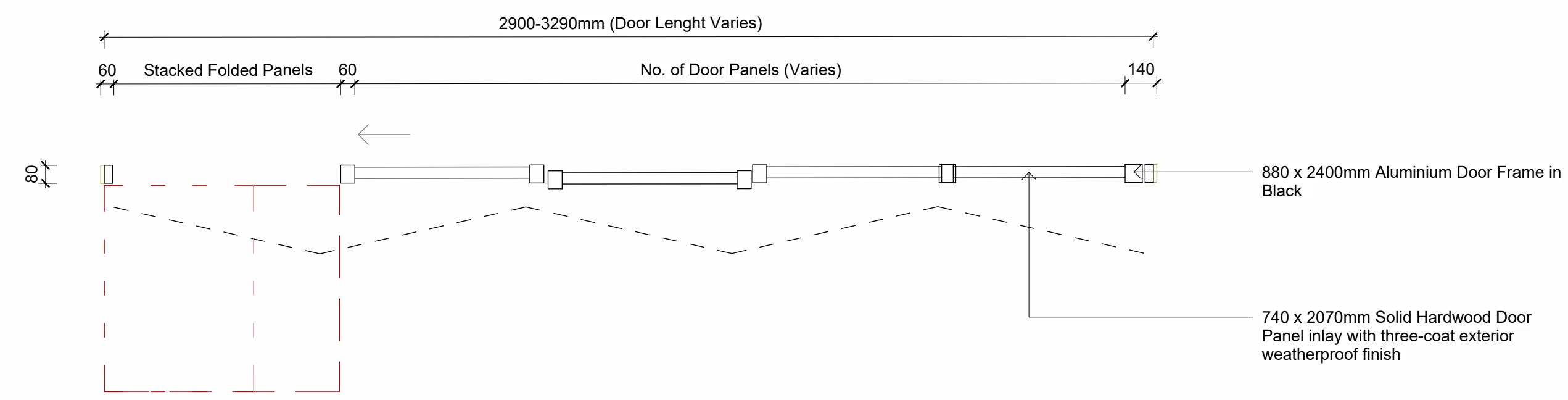
4 Door_Entrance 04
1: 50



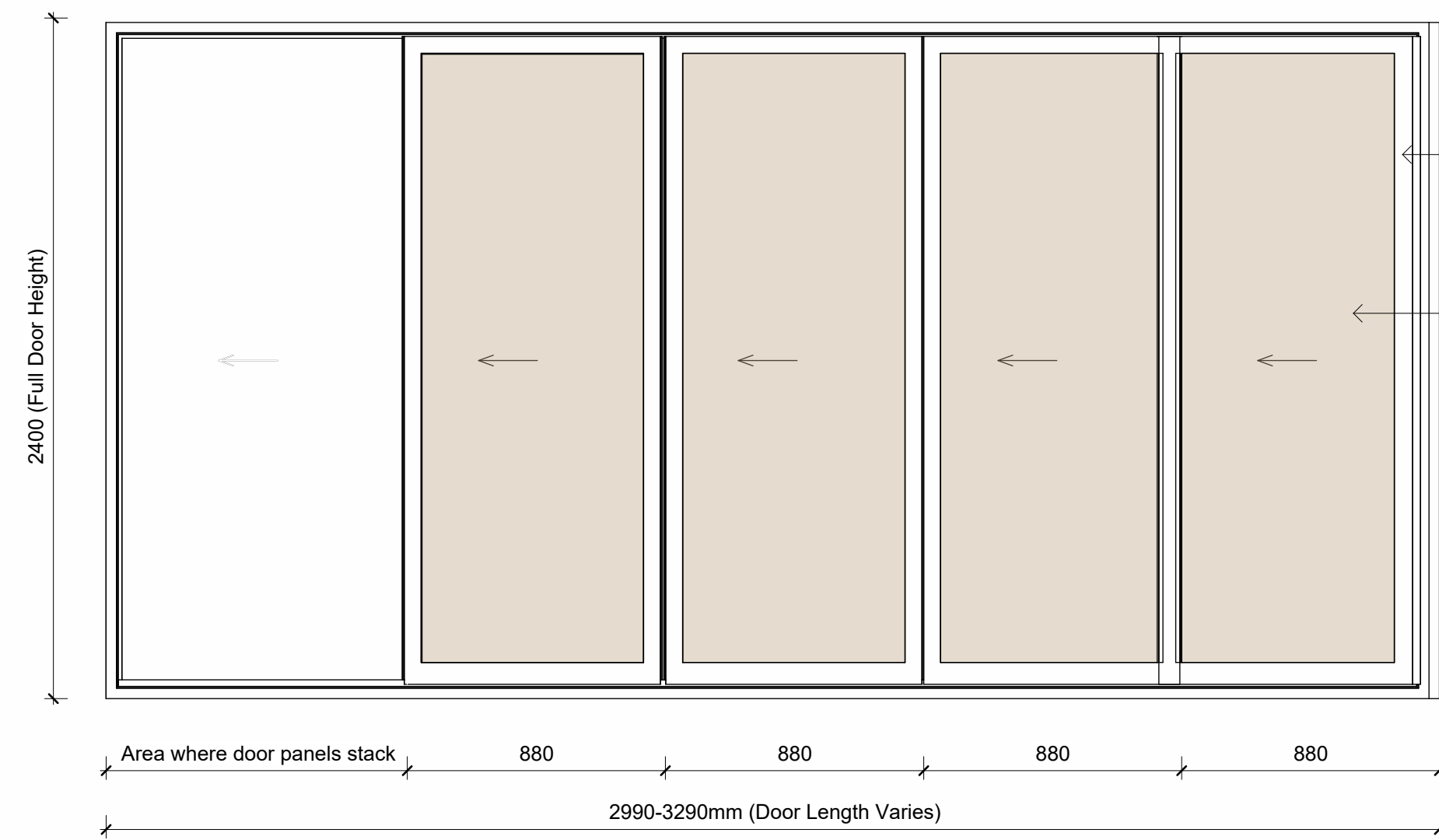
5 Door_Entrance 05
1: 50



9 3D View_Folding Door Closed

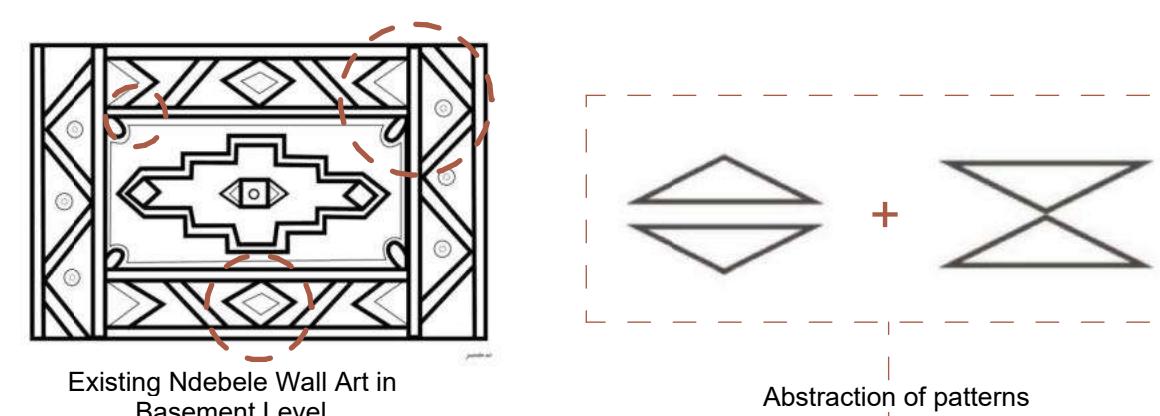


8 Plan_Typical Folding Door
1: 20



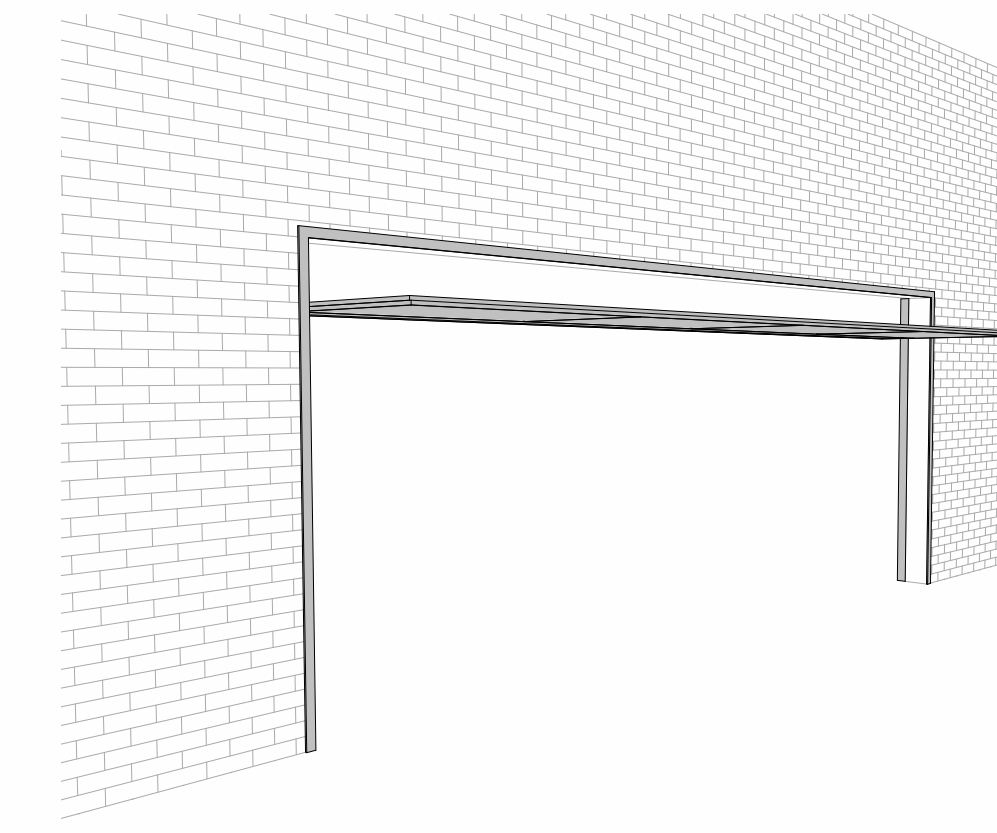
7 Front Elevation_Typical Detail
1: 20

Reference Images

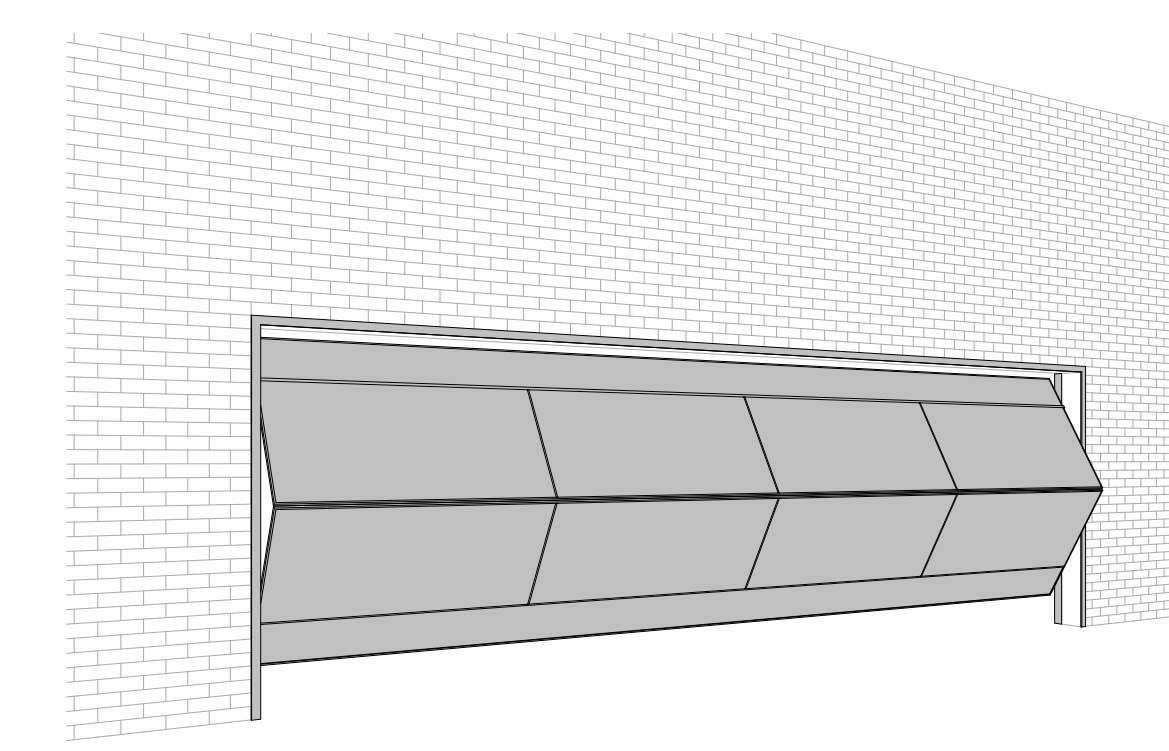


DOOR TYPE 02

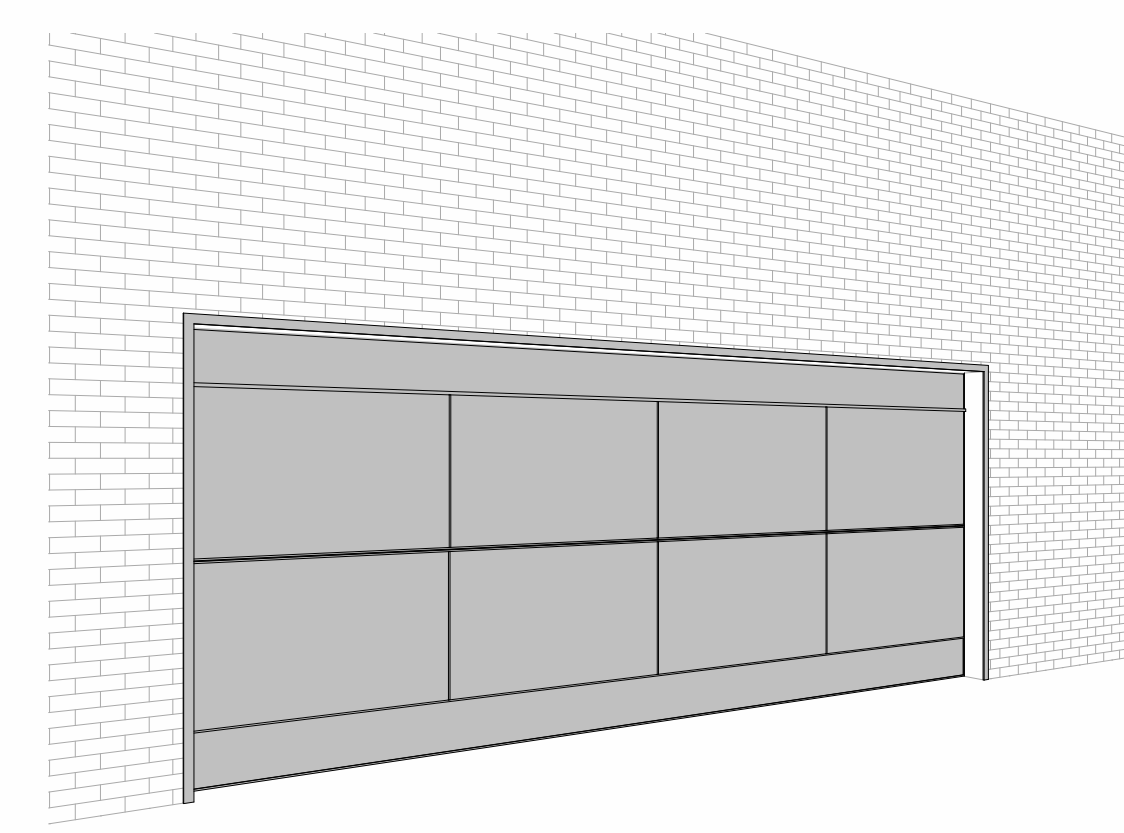
Bi Fold Doors - Entrance 2



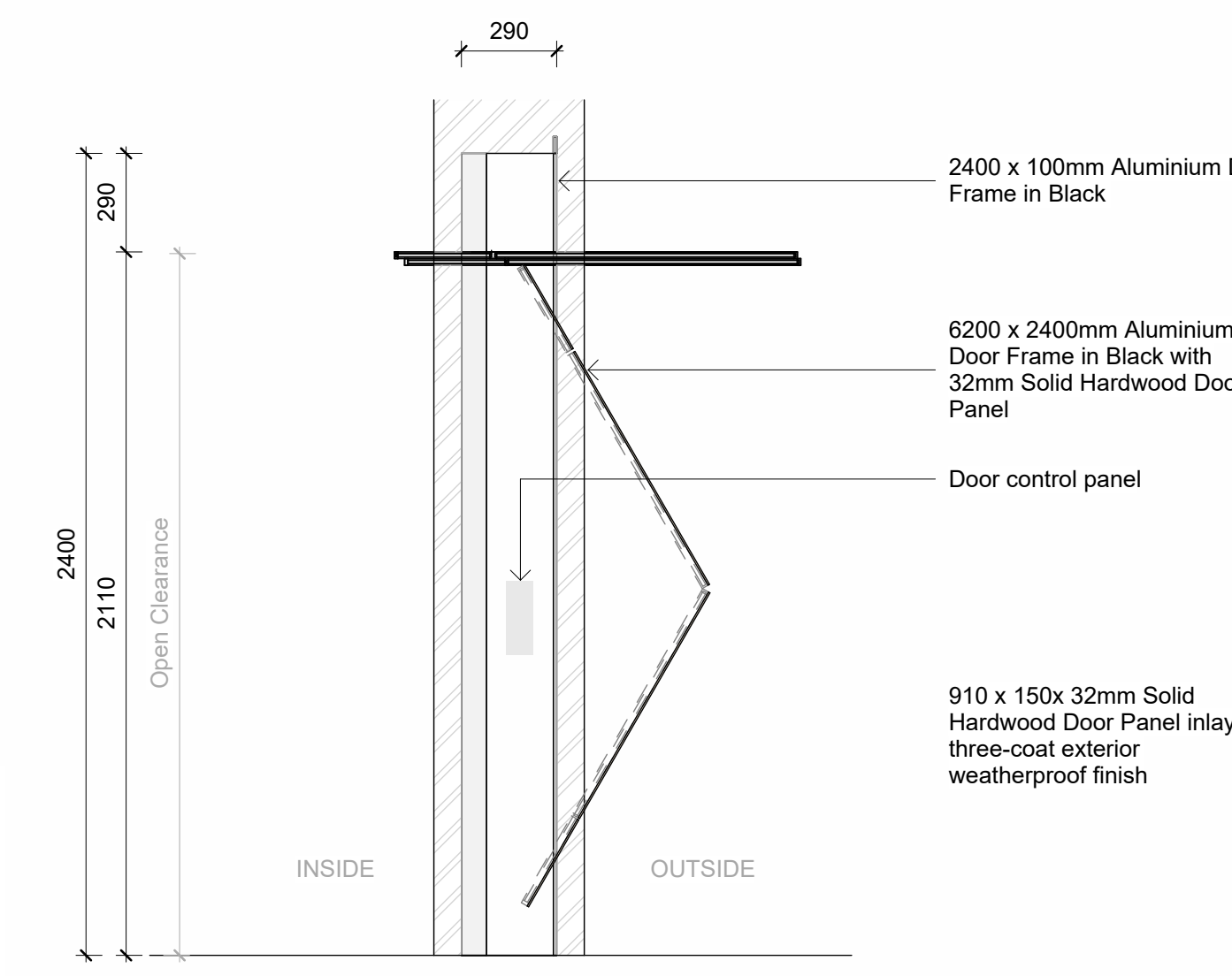
6 3D View 01_Open



10 3D View 02_Partially Open



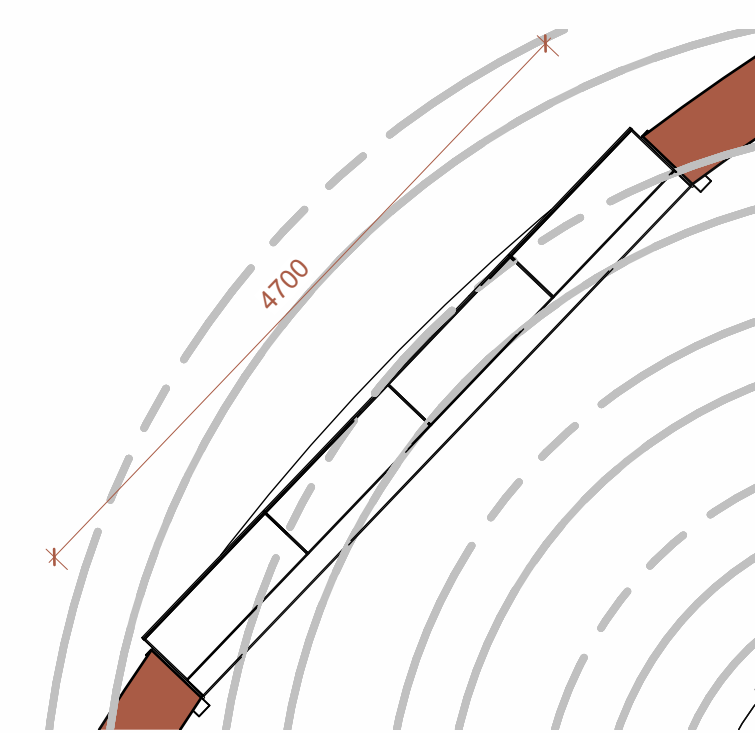
11 3D View 03_Closed



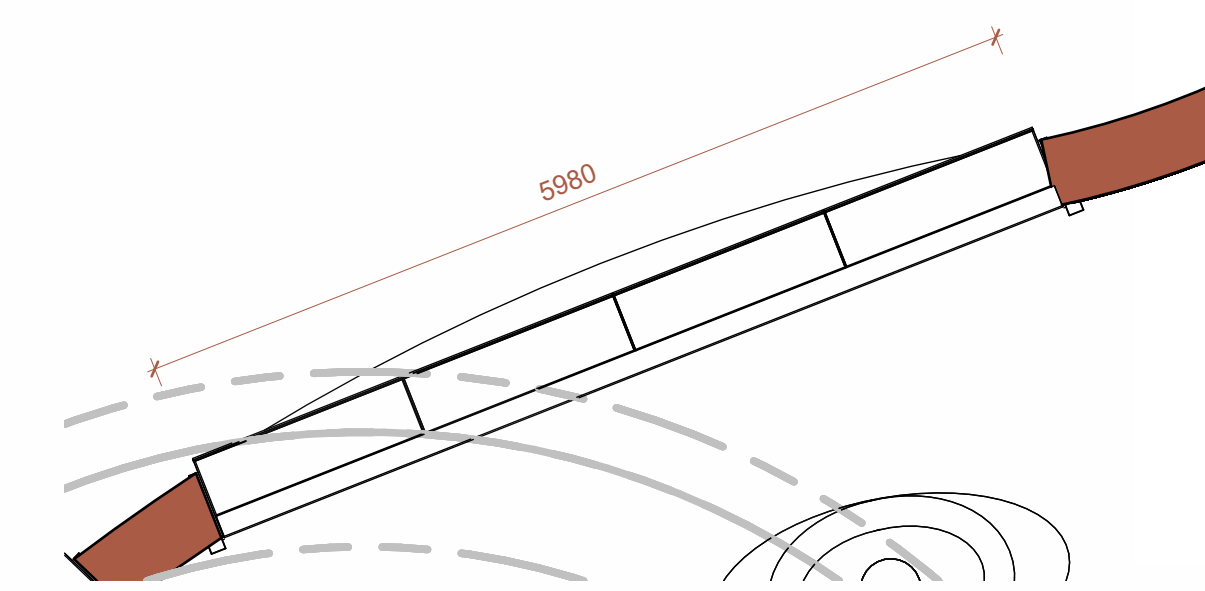
14 Section A_Typical Detail_Open
1: 20



16 Elevation Front_Typical Detail_Closed
1: 20



12 Entrance 02_Door A
1: 50



13 Entrance 02_Door B
1: 50

Reference Images

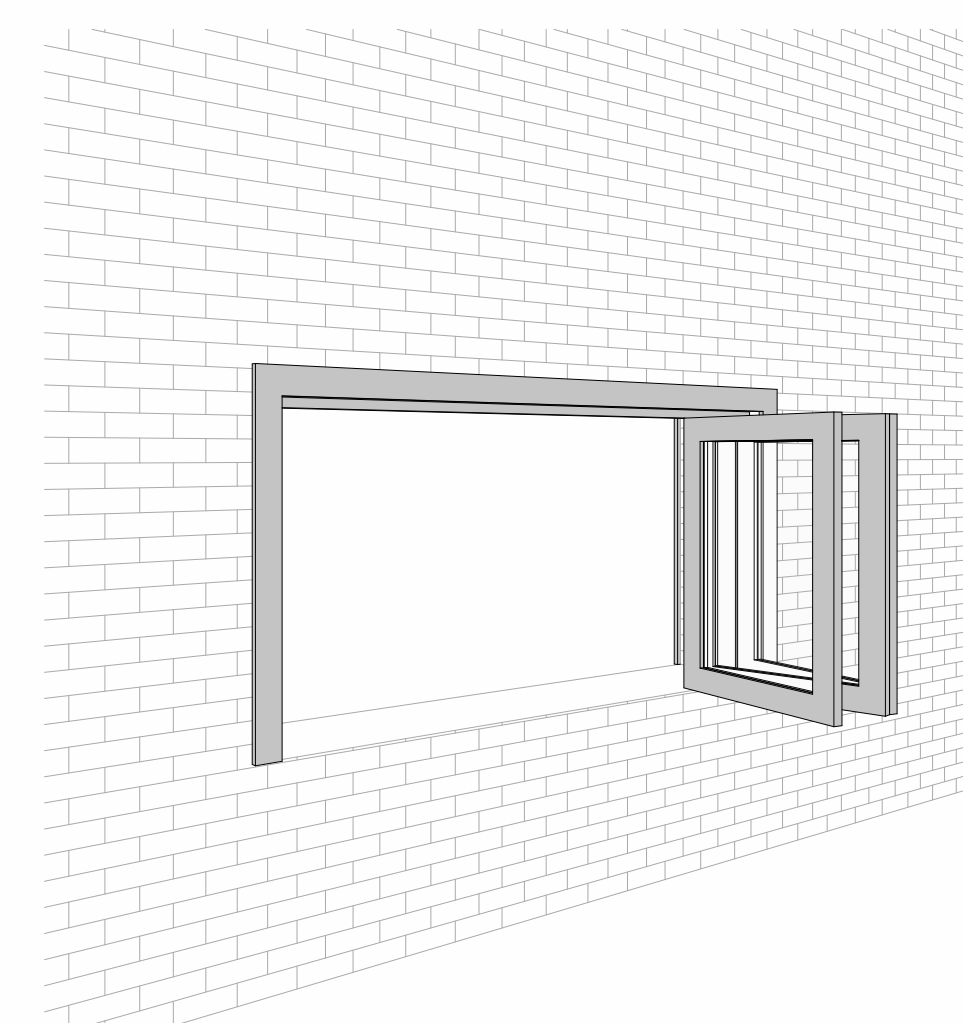


Daytime: The Bi-fold doors fold up to create awnings for the stores and to shelter pedestrians.
Night-time: The Bi-fold doors fold out and close facade to secure the trading stalls within the intervention.

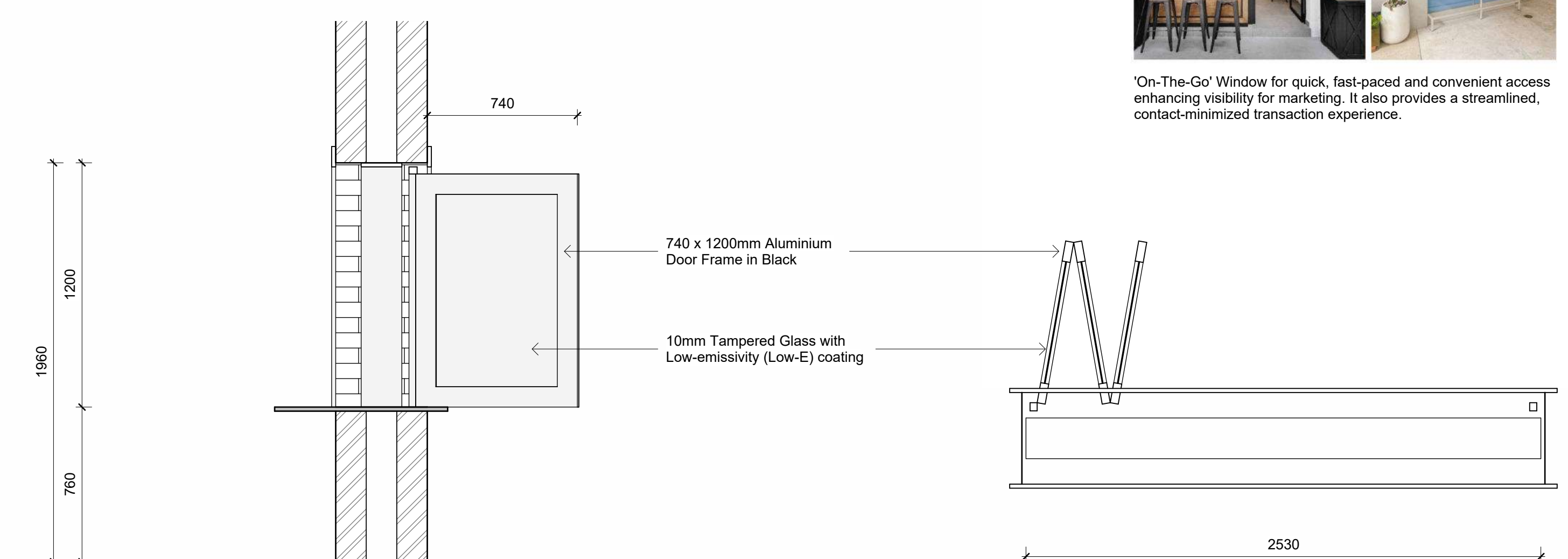
Bi-fold doors open allow for increased pedestrian movement, an animated facade and visual connection

WINDOW TYPE 01

Fold Up Window - 'On-The-Go' Window

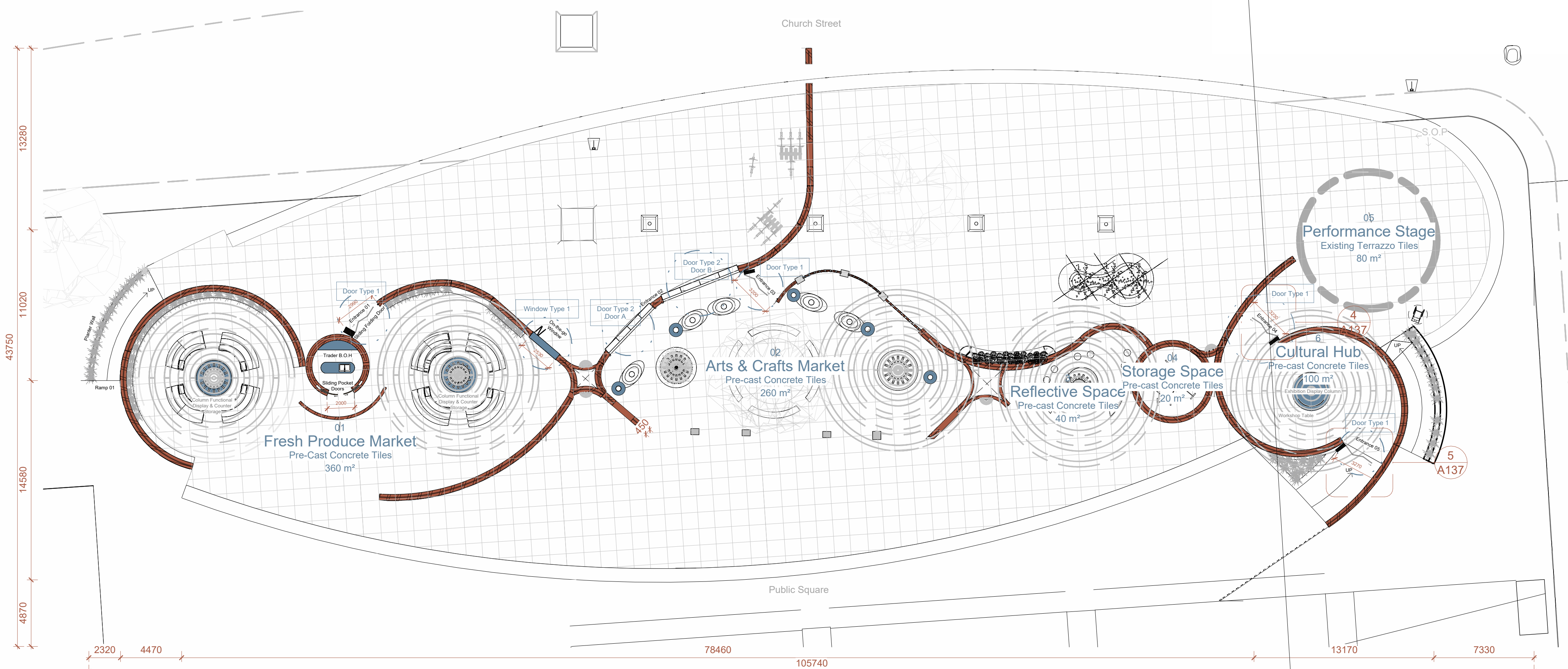


15 3D View 'On-The-Go' Window



18 Section A
1: 20

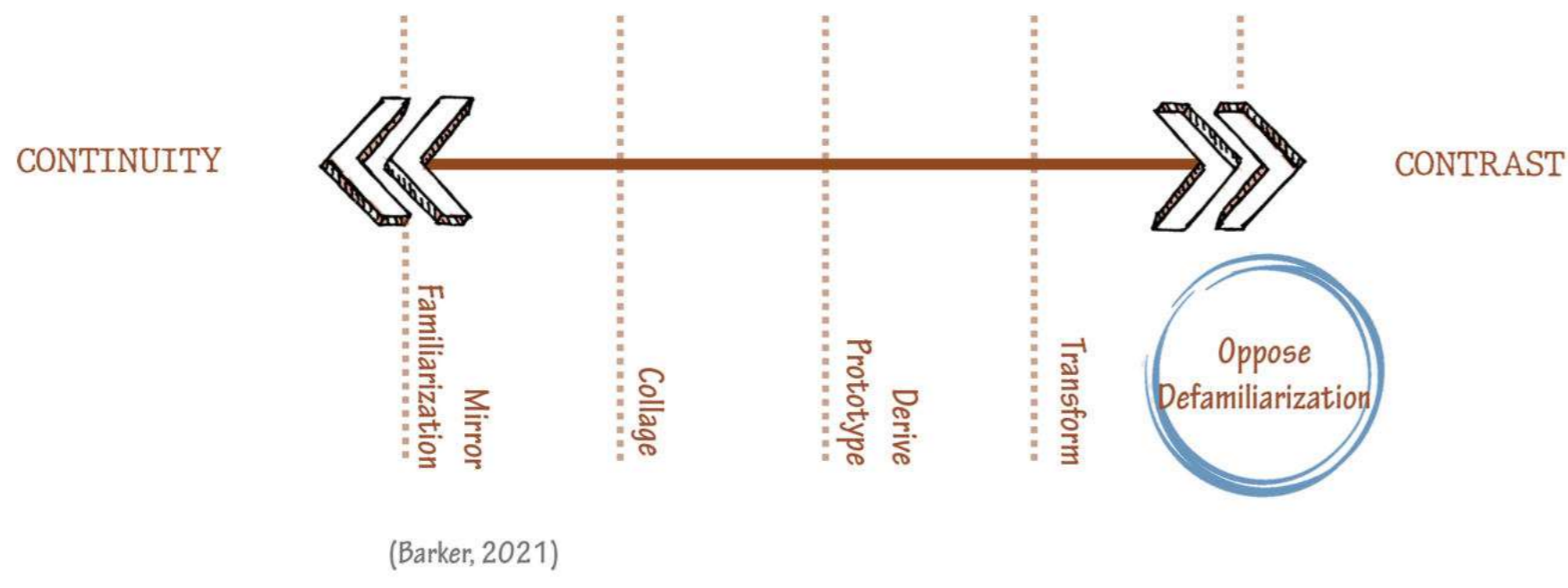
17 Plan_Typical 'On-The-Go' Window
1: 20



1 Safety & Security
1: 200

MATERIAL STRATEGY

Urban layering + Interwovenness



(Barker, 2021)

Stereotomic - Permanence - Brickwall



Material Specification



222 x 106 x 73mm Terracotta Travertine FB5



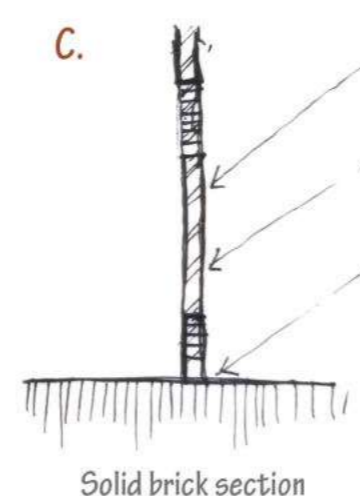
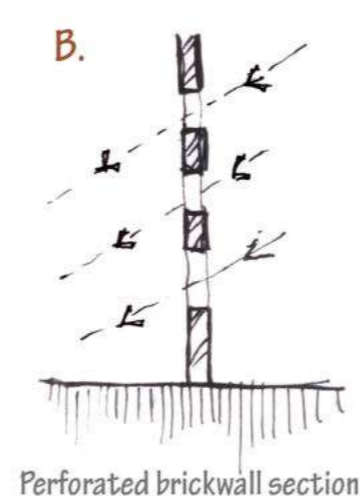
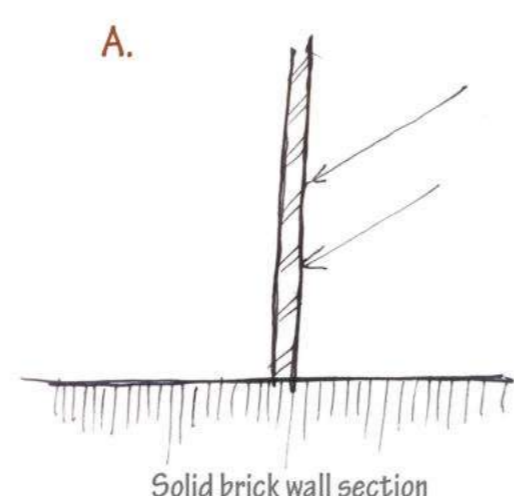
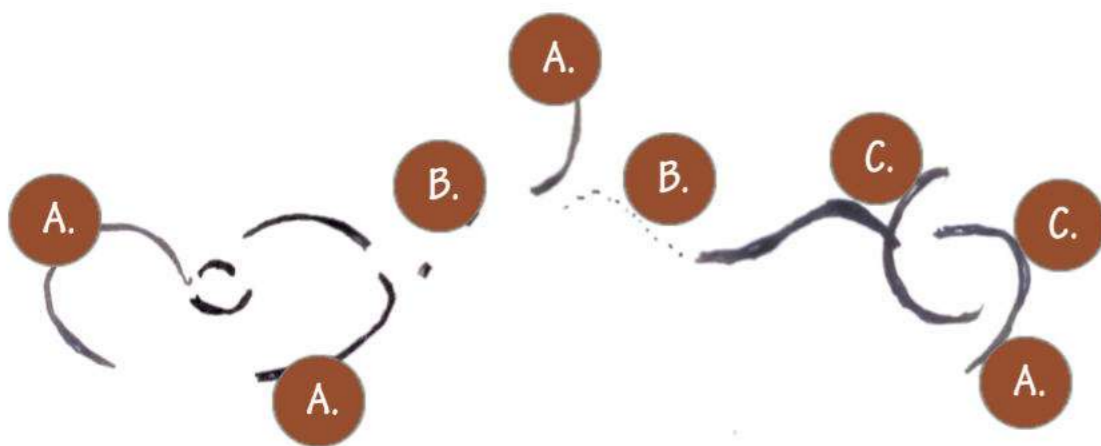
222 x 106 x 73mm Custom Patterned Brick Inlays

Pros

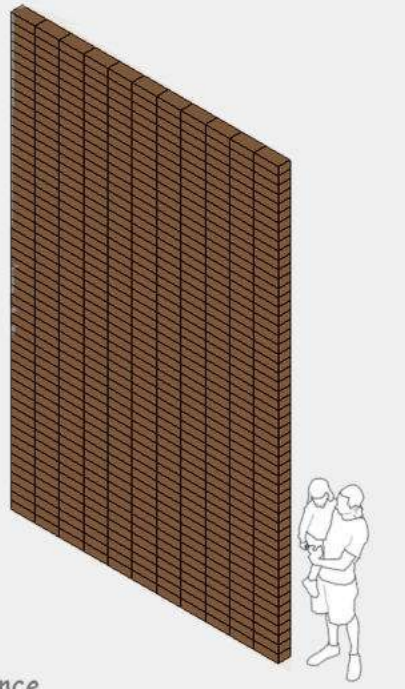
- Durable and long-lasting.
- Cultural significance and ties to indigenous building practices.
- Varied bonding patterns for aesthetic appeal.

Cons

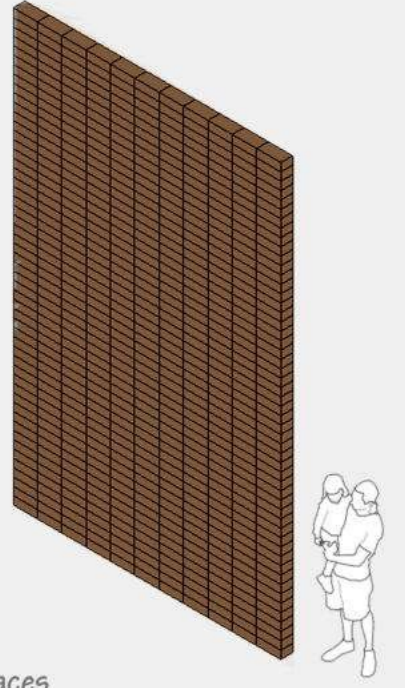
- Heavy, may require robust structural support.
- Limited insulation properties.



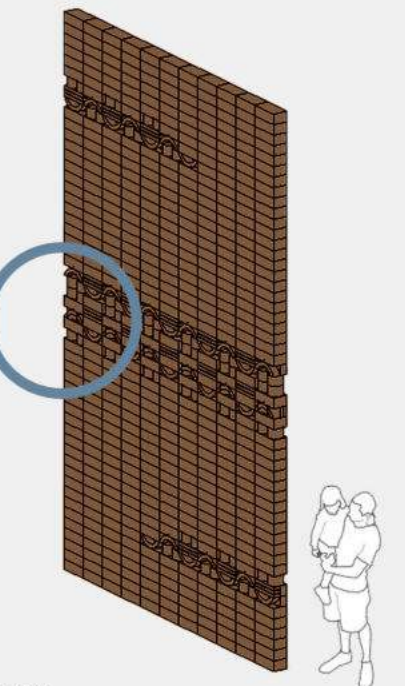
Brick wall construction techniques



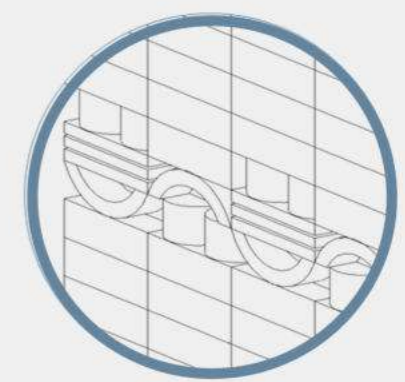
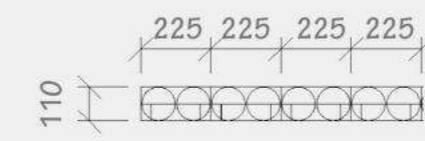
Locally Cultural Significance
Runner bond brickwall



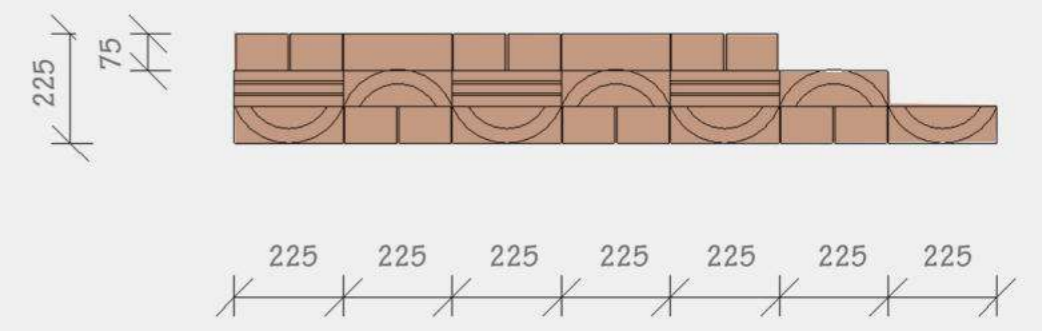
Creating open public spaces
Perforated brickwall



Locally Cultural Significance
Patterned brickwall



3D View of patterned terracotta clay tiles

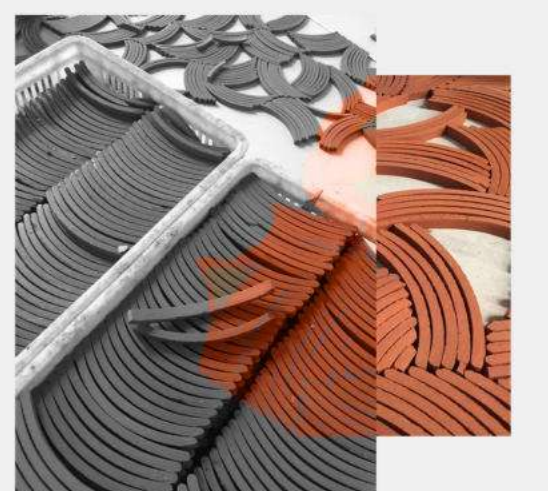


Mixed Tiles Layering

Meaning Making



Local clay water carrying pots



Curved Clay inlays representing natural, organic forms

Facade Analysis

