CHAPTER 3
Context: Analysis

Chapter three investigates the context surrounding the TPA building on a macro, meso and micro scale.

3.1 Macro scale analysis_

Pretoria's CBD situated in the greater City of Tshwane is defined by the following boarders: D.F. Malan Drive to the west, Nelson Mandela Avenue to the east, the Pretoria railway station to the south with Boom Street forming the northern border (indicated by Fig. 7.3). This area indicating the city's inner district has undergone a steady depopulation for the last two decades due to the gradual emmigration of the public and private sectors to the eastern suburbs.

Fig. 3.1.1 Map of Gauteng Province indicating the position of the municipal ward of the City of Tshwane.

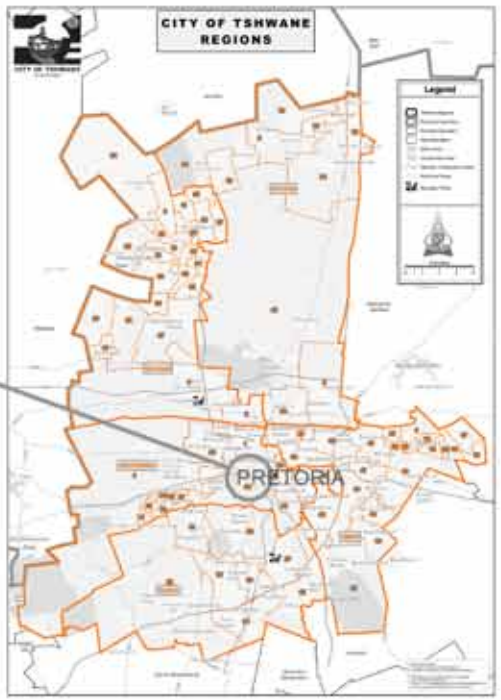


Fig. 3.1.2 Map of the City of Tshwane indicating Pretoria's CBD.

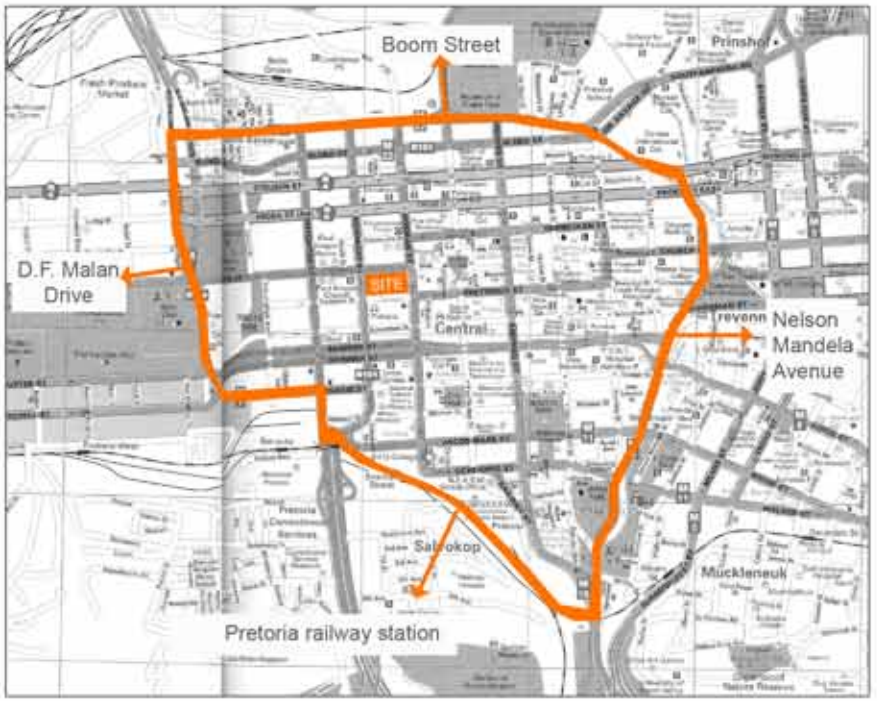


Fig. 3.1.3 The name Pretoria applies to the area bordered by D.F. Malan Drive to the west, Nelson Mandela avenue to the east, the Pretoria railway station to the south and Boom Street to the north.

3.1.1 Urban Regeneration strategies_

Numerous attempts throughout the years have been made to rejuvenate the inner city. In 1968, the former National Party City Council urban renewal plan led to the creation of the pedestrian boulevard between Church Square and Prinsloo Street together with the Sammy Marks Square Development adjacent to Church Street and the State Theater complex. The 1999 Pretoria Inner City Integrated Spatial Development Framework [ISDF], compiled by Capitol Consortium, reflects an urban rejuvenation strategy based on holistic and integration principles which take into account both spatial and non-spatial issues. (1999, pp. 1-77)

Another attempt, made by the Department of Finance in 2004, proclaimed a series of investment friendly zones in Pretoria CBD called Urban Development Zones [UDZ]. These zones offered tax reductions to prospective investors that could be claimed against the cost of improvement to the buildings. According to a guide prepared by the National Treasury: Economic Policy and International Financial Relations Division (2004, p.3), the incentive's aim was to promote refurbishment and new construction within inner city areas decaying rapidly. The 2006 Tshwane Inner City Spatial Development Framework [TICP SDF] was developed to assist with the City's spatial vision. Part of the framework lists a set of key spatial proposals developed to initiate urban renewal within the CBD.

It is questionable if these various strategies have accomplished their goals considering Pretoria's *status quo*. However, the latest program developed by the National Department of Public Works [DPW] in conjunction with the National Department of Public Service and Administration [DPSA] and entitled Re Kgabisa Tshwane, has embarked on surpassing any previous attempts.

What differentiates the Re Kgabisa Tshwane program from its predecessors is its focused vision on the improvement of the public sector. The program endeavours to improve the physical working environments of national government departments and agencies within the city. The provision of long-term accommodation solutions for government departments is expected to make the inner city more appealing for tenants to remain or return to the inner city. It is believed that continued government investment in the inner city will not only improve the infrastructure and urban management, but also indirectly stimulate the private sector accordingly.

There are 40 departments and agencies currently participating in this project. These government facilities are to be accommodated within seven precincts in Pretoria – the Presidency, Sammy Marks Square, Mandela Corridor, Church Square, Paul Kruger North, Museum Park and Salvokop located on two distinctive, functional corridors. The accommodation solution will utilise all possible existing government owned assets.

[All the above mentioned information was obtained through the Re Kgabisa Tshwane website: http://www.rekgabisatshwane.gov.za]

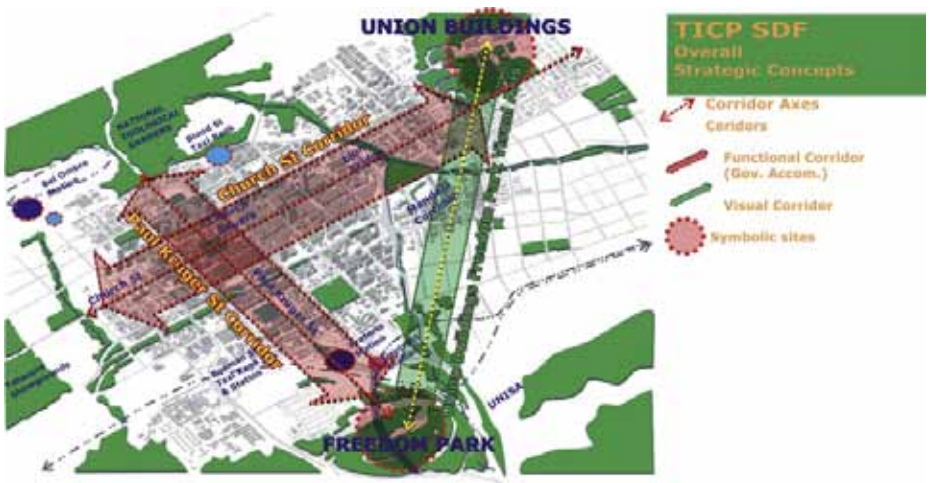


Fig. 5.1.1.1 A diagram depicting the strategic concept of the Re Kgabisa Tshwane program indicating functional corridors allocated to accommodate government facilities.

Derived design influence:

The location of the TPA building, on the corner of Pretorius Street and Bosman Street, is at the centre of the urban rejuvenation strategy. The Re Kgabisa Tshwane program becomes an important role player in the design proposal. Adaptively re-using the government owned TPA building to accommodate a conference facility, will provide the various relocated government departments along Church Street and Paul Kruger Street with essential services.

Exhibition and convention centres can, by their nature, be classified as public buildings which can contribute considerably to the economy of the city and the region in which they are located. Financial investment into these are not only beneficial to the facility, but also to the hotel, tourism and business industry indirectly. This inherent potential of this building type is evident in the effect the Cape Town and Sandton International Convention Centres had on their respective environments as further discussed in the following local typological precedent caption. Introducing a conference facility into the existing fabric of the inner city of Pretoria, which has a dearth of public facilities is ideal.

3.1.2 Local typological precedent

Typological precedents of convention centres are investigated to the inform design proposal.

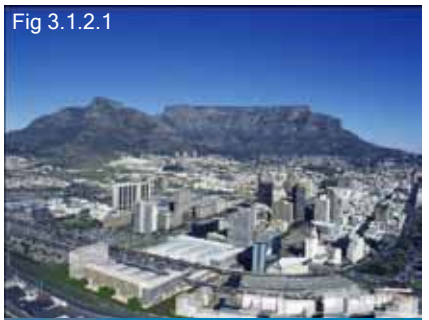


Fig 3.1.2.1


Fig 3.1.2.2

CAPE TOWN INTERNATIONAL CONVENTION CENTRE

Objective: A gateway to the city of Cape Town
Description: International Convention Centre
Place: Cape Town, South Africa
Designer: Foreshore Architects (consortium of seven firms of architects)
Date: 2003

The Cape Town International Convention Centre (CTICC) is a government initiative operated as a commercial venture. It has supplied the Western Cape with much needed exhibition space and conference facilities.

The allocated old landfill site for the CTICC on the outer edges of the CBD was initially unpromising. The potential of a large building in that area to act as both a catalyst and a link between the city and its surrounding seaside environment outweighed the inhospitableness of the site. (Architect and Builder 2003, p.71)

The design consists of a three level gallery or spine which extends the full length of the site. It links all the elements in a legible and unified movement system. A contrasting element in the design is the windowless state of the exhibition halls in relation to the rest of the accommodation windows that actively invite the public and the city to enter the CTICC. (Architect and Builder 2003, p.73)

The guiding principle for the design of the interiors was that they should be easily cleaned, maintained and durable whilst still remaining attractive. Materials selected are neutral in colour and capable of receiving an extensive variety of different decorations and branding during exhibitions.The neutral shades and textures furthermore act as a backdrop for the variety of artworks on display throughout the centre. (Architect and Builder 2003, p.74)


Fig 3.1.2.3

The facilities housed in the CTICC includes;

- Two raked seating auditoria catering for a minimum of 1,500 and 600 people respectively.
- More than 30 breakaway rooms varying in sizes from 60 to 125 people each.
- Banqueting and function rooms of a wide permutation of sizes ranging from 400-5000m².
- A ballroom of 2000m²
- 10, 000m² exhibition space catering for all exhibition and trade fair organisations.
- A roof terrace room (offering views of Table Mountain) and many foyers, restaurants, VIP and organisers' rooms. (Architect and Builder 2003, p.92)

Design relevance:

The idea that an underutilised site can be transformed into an inviting public facility that acts as a financial catalyst and linkage to the city and its surrounding environment is of relevance to the design investigation.

Furthermore, the notion of exhibition and conference facilities taking on a neutral presence and which act as backdrops to any intervention, responds to the theoretical approach of this thesis. It is compatible with the aim to create sensuous architectural spaces which form the backdrop to conduct individual experiences. This approach can be clarified by Zumthor (1998, p. 13) who states: 'Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either message or a symbol, but as an envelope and background for life which goes on in and around it, a sensitive container for the rhythm of footsteps on the floor, for the concentration of work, for the silence of sleep.'

Fig 3.1.2.1 Aerial view of the Cape Town International Convention Centre.
Fig 3.1.2.2 The 1,500 seater auditorium, situated on the western corner of the site, with the Arabella Sheraton Hotel in the background.
Fig. 3.1.2.3 Interior view of the CTICC.

Reference: Unknown. 2003. Cape Town International Convention Centre. Architect and Builder. July-August 2003. Volume 54. Issue 4, P. 68-93


Fig. 3.1.2.4

SANDTON INTERNATIONAL CONVENTION CENTRE

Objective: A vertical convention centre due to site constraints.
Description: International Convention Centre
Place: Sandton, South Africa
Designer: Louis Karol Architects
Date: 1999

The International Convention Centre is located in Sandton's business district. This area is characterised by introverted commercial developments and office parks. However the design of the Sandton International Convention Centre (SICC) has managed to reverse this trend by forming an interface with the street. This creates an effective mediation between the private function of the building and the public realm of the street. A 90m long by 18m wide and six-story high circulation/foyer space situated in front of Maude Street invites the public to enter the building, illustrated in Fig. 3.1.2.5 (Scholes 2001, p. 22).

According to Micheal Scholes, (2001, p. 22) one of the project architects, the anatomy of exhibition and convention buildings are usually low-rise and horizontal in form, comprising of the following three major elements:

1. Public circulation and foyer zones, usually linear in nature, are usually directly related to the road with a public drop-off zone.
2. Exhibition/convention halls, which are large, neutral and sub-visible spaces to be dressed and used by others.
3. Back-of-house service zones and trucking areas.

Conceptually, the Sandton Convention Centre follows the general anatomy type. However, the restrictions of the site area have resulted in a multi level facility comprising four double and triple volume spaces stacked on top of each other visible in Fig. 3.1.2.4 (Scholes 2001, p. 22). The artworks, details and textures woven into the interior of the centre provide a humane quality to the spaces and give a sense of scale to the large public facility.

Design relevance:
SICC is an inviting public building due to its interactive nature on street level. A definite contributing factor to this street interface is the welcoming space created by the large volume foyer/circulation space at the entrance. The interactive quality will be applied to the TPA building, in relation to its surrounding street edges. A further design consideration is the centre's vertical shape, where facilities are stacked on top of each other like building blocks. This approach to facility design is suitable to be incorporated into the TPA building.


Fig. 3.1.2.5


Fig. 3.1.2.6

Fig.3.1.2.4 Sandton Convention Centre a multi-level facility.
Fig. 3.1.2.5 The entrance foyer in Maude Street.
Fig. 3.1.2.6 The Bill Gallagher conference room.

Reference: Scholes, M. 2001. Sandton convention Centre: Architect's Statement. South African Architect. January-February 2001. p 22-27

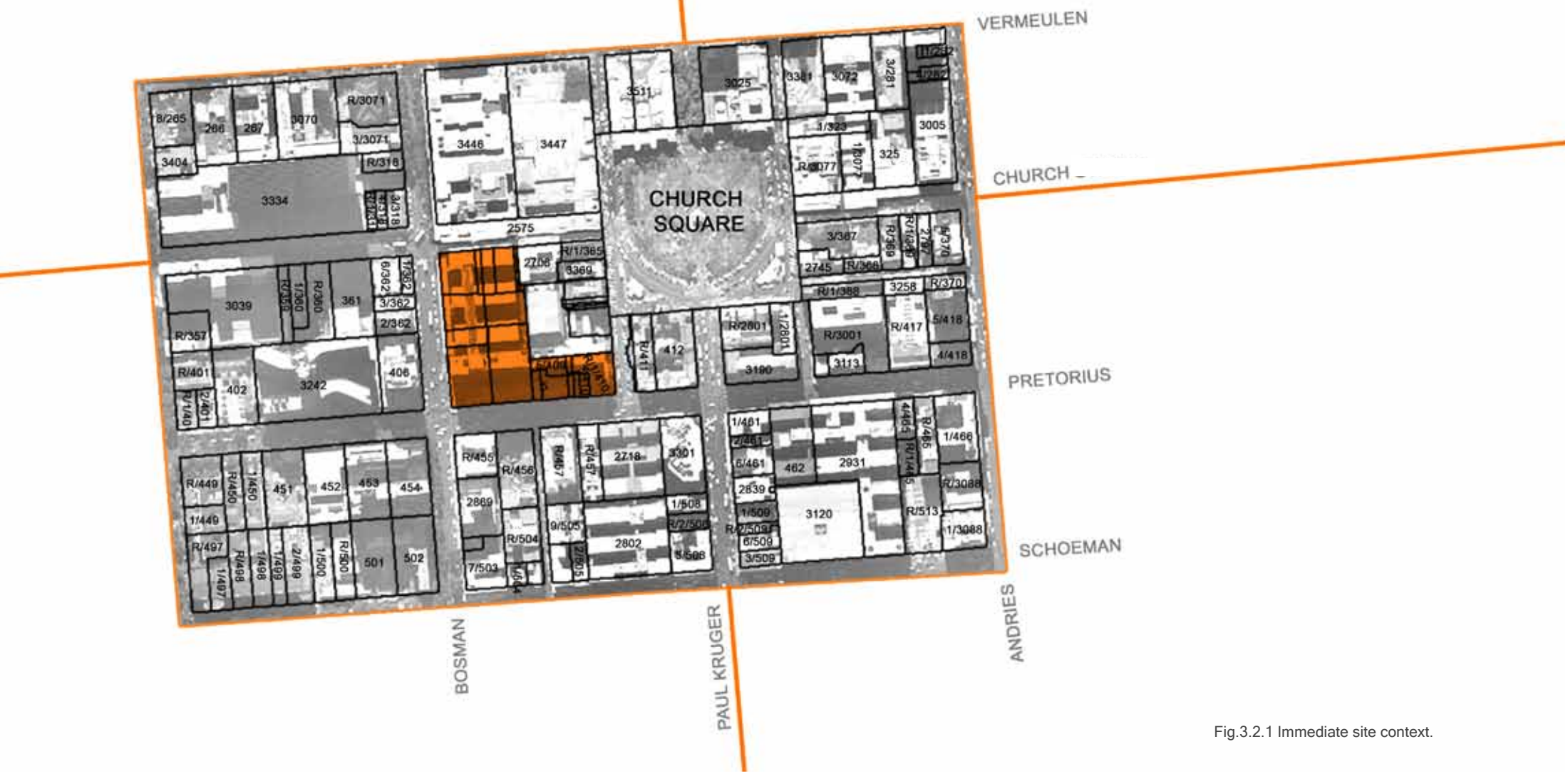


Fig.3.2.1 Immediate site context.

3.2.1 Site History_

An article published in the Pretoria News (1987) describes the 1930s atmosphere of the Pretorius and Bosman Street intersection as a “quiet street corner with ample parking and wide, tree-lined sidewalks.” This image is far removed from the present, busy intersection carrying heavy amounts of traffic daily.

In the 1880’s this corner was occupied by a wholesale merchant, named Karl F Wolff. Thereafter, by the Pretoria Magistrate’s Court (Fig.3.2.1.1) moved into the building in 1892, after some modifications were made. (The Pretoria News 1987)

Illustrated in Fig. 3.2.1 is the site on which the TPA building is situated. It is comprised of several smaller plots with individual site numbers. From early on, the reigning government had gone to great lengths to obtain these prized plots near Church Square. This area formed the ideal location for the government’s vision to accommodate the headquarters of the administration of the province. After successful negotiations the plots were bought and cleared. The first excavation work for the TPA building commenced on the 14th of June, 1955. Eight years later the completed building was officially inaugurated by the State President, Mr. C. R. Swart (Transvaal Provincial Government 1963, p.5).

Fig.3.2.1.1 Pretorius Street 1893. [Image: Van der Waal Collection]

Fig.3.2.1.2 Transvaal Provincial Administration building 1966. [Image: Van der Waal Collection]

Fig.3.2.1.3 Pretoria Magistrates’ Courts 1930. [Image: Van der Waal Collection]

3.2.2 Three dimensional mass analysis_

The PTA building is zoned as a governmental area with a height restriction of 32m, surrounded mostly by businesses indicated by Fig.3.2.2.1.

1_ TPA / GPG Block D
2_ TPA / GPG Block C
3_ TPA / GPG Block B
4_ TPA / GPG Block A
5_ Time Place (City Property Office)
6_ Police Museum
7_ Compol Building
8_ Department of Home Affairs
9_ Department of Arts and Culture
10_Netherlands Bank Building
11_Law Chambers
12_Cafe Rich / Reserve Investment Building
13_Palace of Justice
14_Reserve Bank Building
15_ Capital Theatre c. 1938
16_Raadsaal
17_Post Office Building
18_Land Surveyor Building
19_New Poynton's/ Department of Correctional Service
20_HSRC Building
21_Pretoria Central Police Headquarters
22_Information
23_Nedbank
24_Standard bank

Fig.3.2.2.1 Three dimensional mass analysis, indicating municipal zoning.

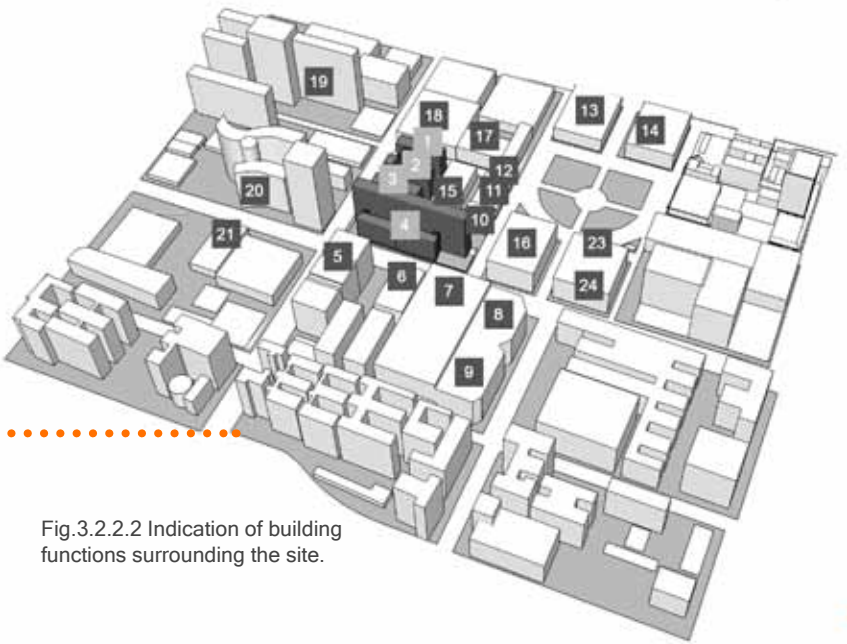


Fig.3.2.2.2 Indication of building functions surrounding the site.

3.3 Micro scale analysis_

3.3.1 Transvaal Provincial Administration building_

3.3.1.1 Background_

The former seat of the TPA is situated on the corner of Pretorius and Bosman Street in the inner city of Tshwane. A commemorative brochure published in 1963, (Transvaal Provincial Government 1963, p.5) listed the following vital statistics of the building:
The TPA building was designed by Meiring & Naudé in association with Moerdyk & Watson and constructed from 1955 to 1963. It accommodated all 2,200 sub-departments of the Provincial Administration and was erected at a cost of approximately thirteen million rand. According to Le Roux (1990, p. 77), the building was the highest office building in Pretoria at the time and led to the 'high rise' typology associated with Pretorius Street today.

3.3.1.2 The composition and form of the building

The TPA building is a composition of six individual block units, designed to adequately comply with all the spatial requirements set by the different TPA subdivisions. These six block units fill the largest part of the south-western street block bounded by Church-, Bosman-, Pretotius- and Parliament Street and frame the south western corner of Church Square.

A double storey basement with storage facilities, archives, boiler rooms, transformer rooms and parking areas for 350 cars, spans the entire area underneath the site. Blocks B, C and D on the northern side of the site nearest to Church Street, each have nine stories. Block E next to Bosman Street, has two stories. The highest block, block A on the southern side has fourteen stories. Coupled to block A is block A1. It has six stories and faces Pretorius Street. All of these free standing buildings are connected by transition corridors.

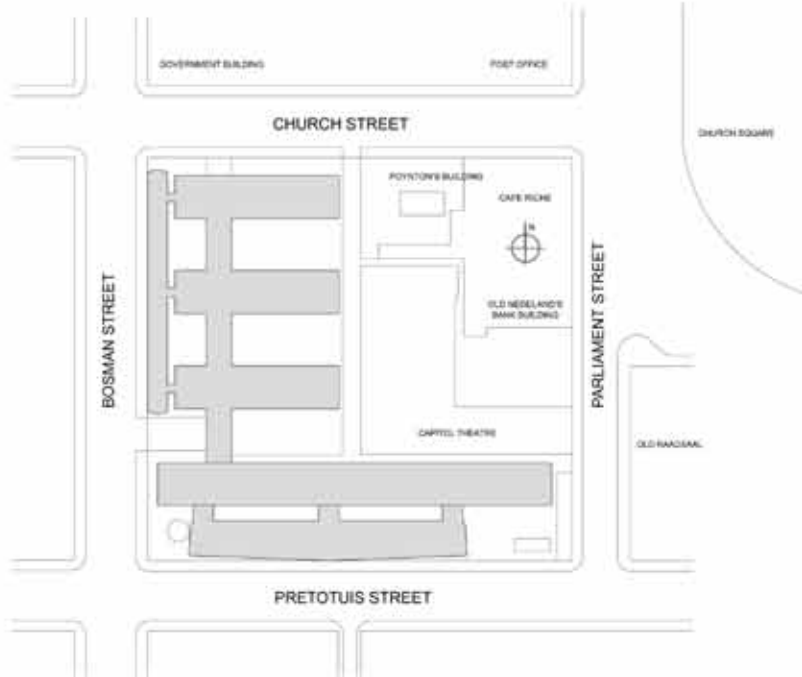


Fig.3.3.2.2.1 TPA building plan.

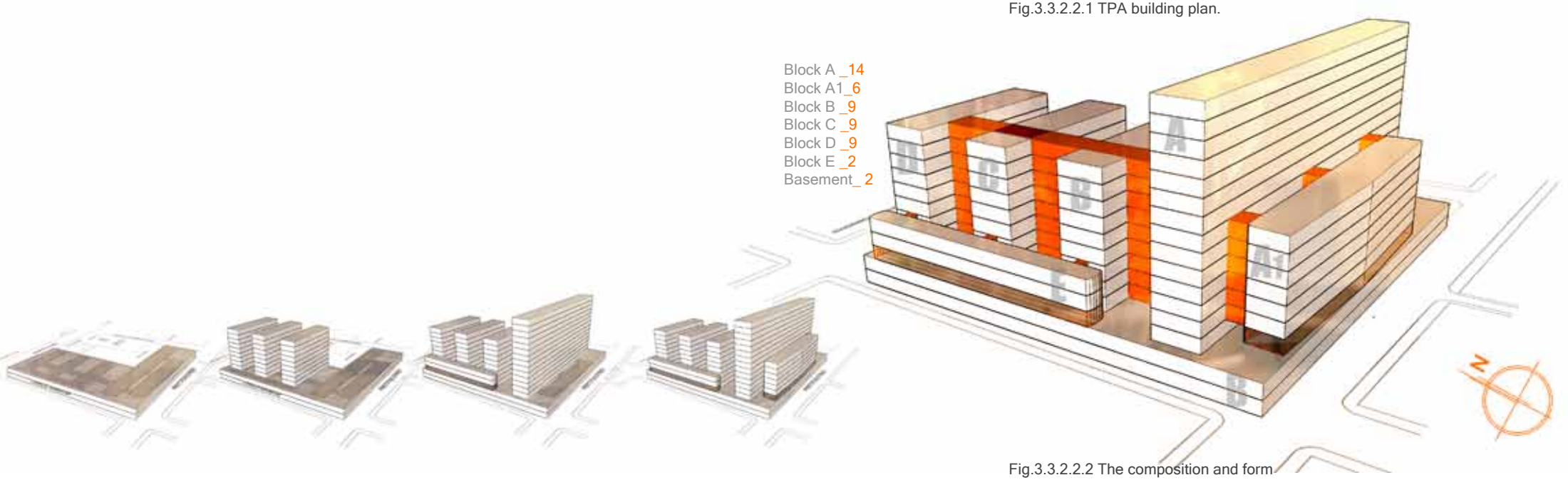


Fig.3.3.2.2.2 The composition and form of the TPA building.

Fig. 3.3.2.2.3 North-western corner of the TPA building on the corner of Church and Bosman Street.

Fig. 3.3.2.2.4 Southern block of the TPA building, facing Pretorius Street.

Fig. 3.3.2.2.5 Corner of Pretorius Steet and Parliament Street with palisade, which block off building to the public.

3.3.2.3Entrances_

The TPA building has six entrances distributed throughout the building, making individual blocks more easily accessible.

Entrance_ Church Street

Entrance_ Church Street

Entrance_ Bosman Street

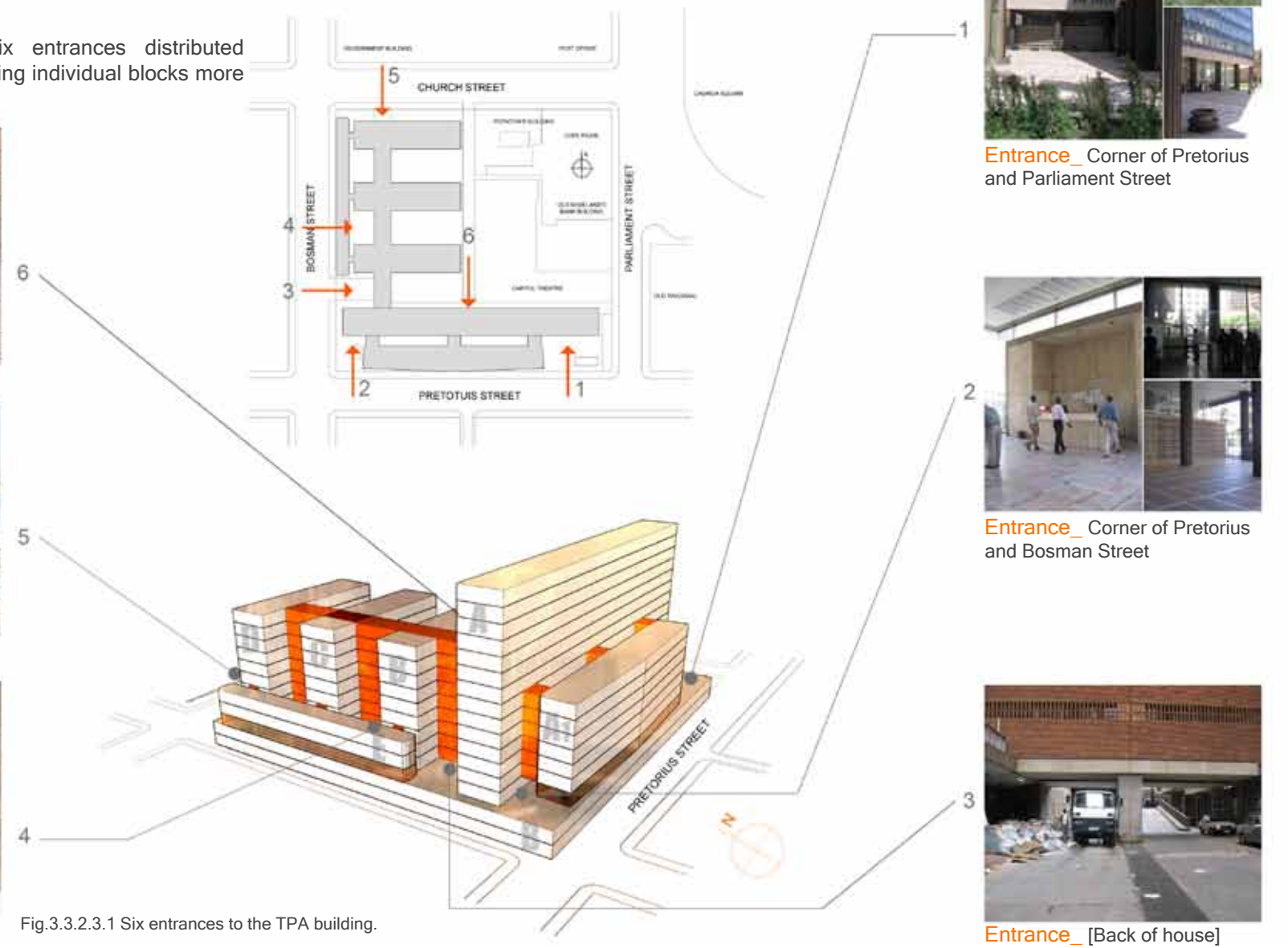
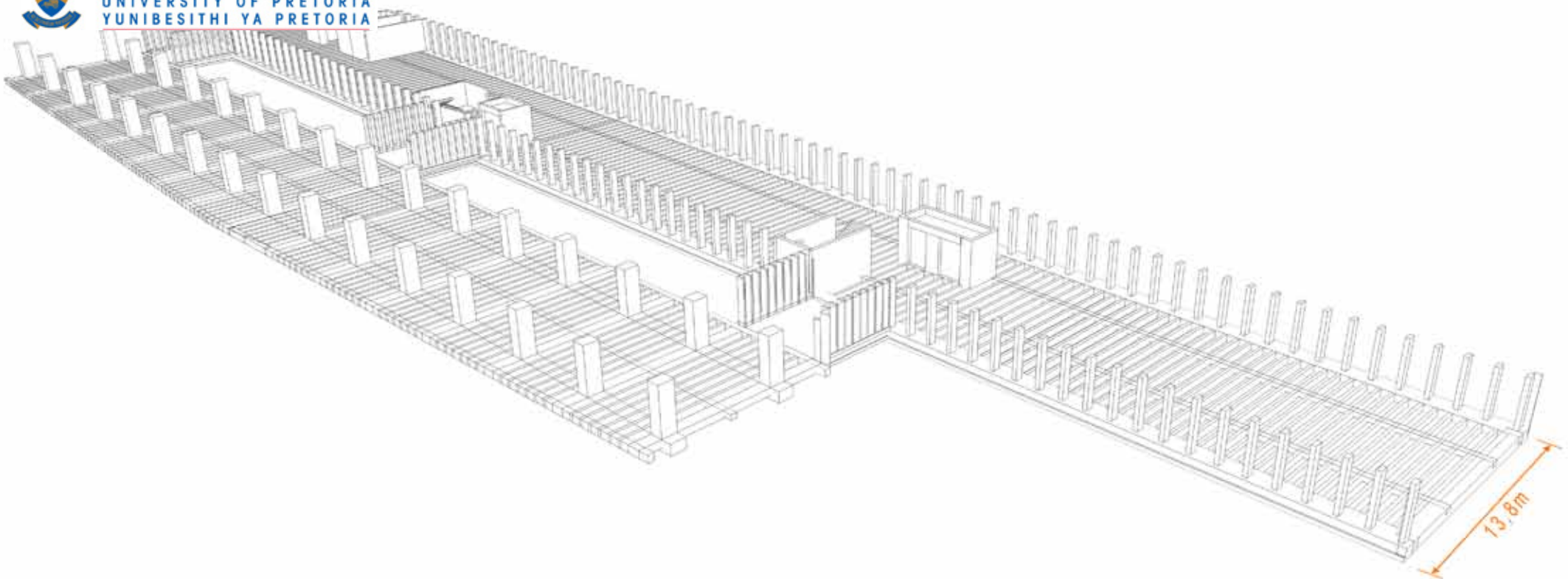


Fig.3.3.2.3.1 Six entrances to the TPA building.

Entrance_ Corner of Pretorius and Parliament Street

Entrance_ Corner of Pretorius and Bosman Street

Entrance_ [Back of house] Bosman Street



3.3.2.4 Structure_

The structure consists of reinforced concrete floor slabs with columns spaced at 1,5m distances. Throughout the entire width of the building the floor slab spans 13,8m and thus excludes the use of internal columns. All window surfaces on the northen and southern sides are made of aluminium curtain walls with 330.2 x 508 mm columns on the inside.

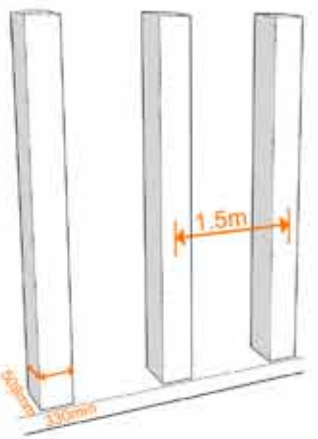
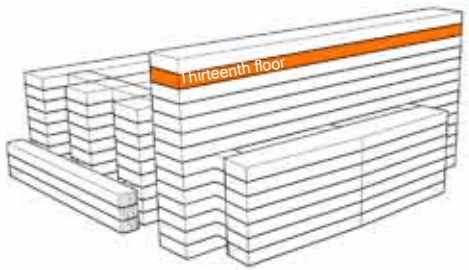


Fig.3.3.2.4.1 Diagrammatic structural illustration of Block A and A1

3.3.2.5 Spatial Layout_

Block A's floor layout is determined by the position of the vertical circulation elements and ablution facilities. These elements divide the space into sections with distinct layouts which meet the functional requirements of the different floors.



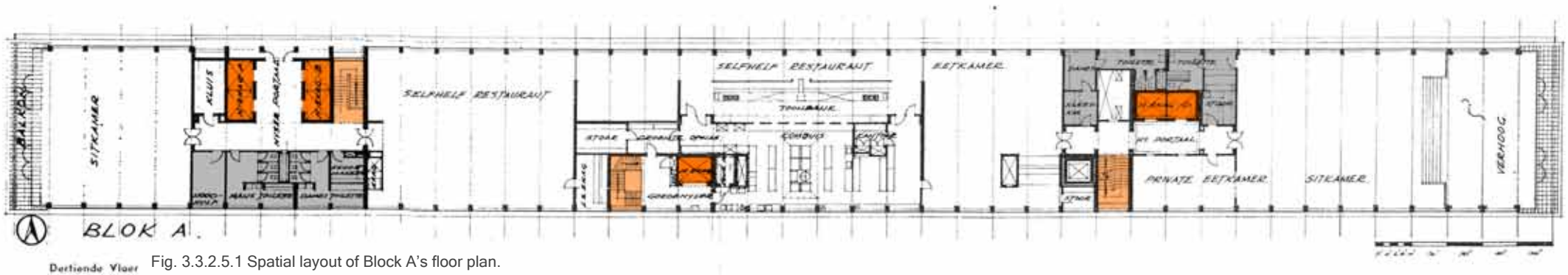
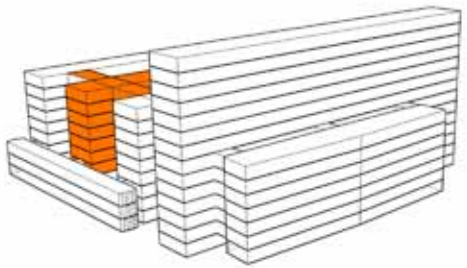


Fig. 3.3.2.5.1 Spatial layout of Block A's floor plan.

Block B, C and D have an open plan layout with a system partition wall system forming office space. Vertical circulation and ablution facilities are in the transition corridor that connects the three blocks with each other.



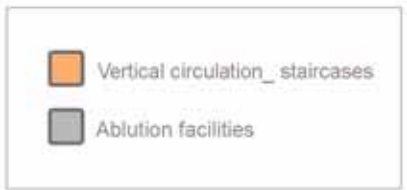


Fig.3.3.2.5.2 Spatial layout of Block C's floor plan.

3.3.2.6 Interior non load bearing partition walls_

All interior partitions are made with laminated wood inside aluminium frames in 762mm width modules. The system is entirely adjustable. The partitions are 1,23m high with frameless glass panels connected to the ceiling. The aluminium frames are screwed together and 0.91 x 2,13m doors are able to fit in between the panels. The floor skirting is made of 76 x 762mm strips screwed to the partitioning panels.

Fig.3.3.2.6.1 Interior partition walls within the TPA building.

3.3.2.7 Suspended Ceilings_

The suspended ceilings are made out of perforated 762 x 1524mm gypsum board in an aluminium T-section frame suspensed from the concrete slab with a rod and hook. In the corridors the ceiling is lower inorder to house all the electrical cables for the air-conditioning and other systems. Lighting fixtures within the building consist of framed fluorescent light boxes substituting some of the ceiling panels. Light switches are positioned on columns for independent control of the lights in different quarters.

5.3.2.8 Tshwane's climatic conditions_

Path of the sun
At 12h00 solar time the vertical sun angle in Pretoria is as follows:
Summer_88˚
Solstice_63.8˚
Winter_ 40.4˚
Reigning winds
Summer: East-North-Easterly to East-South-Easterly with 41% days breezy.
Winter: South-Westerly with some North-Easterly and 60% breezy days.
[Holm, D. 1996. Manual for Energy Conscious Design.]

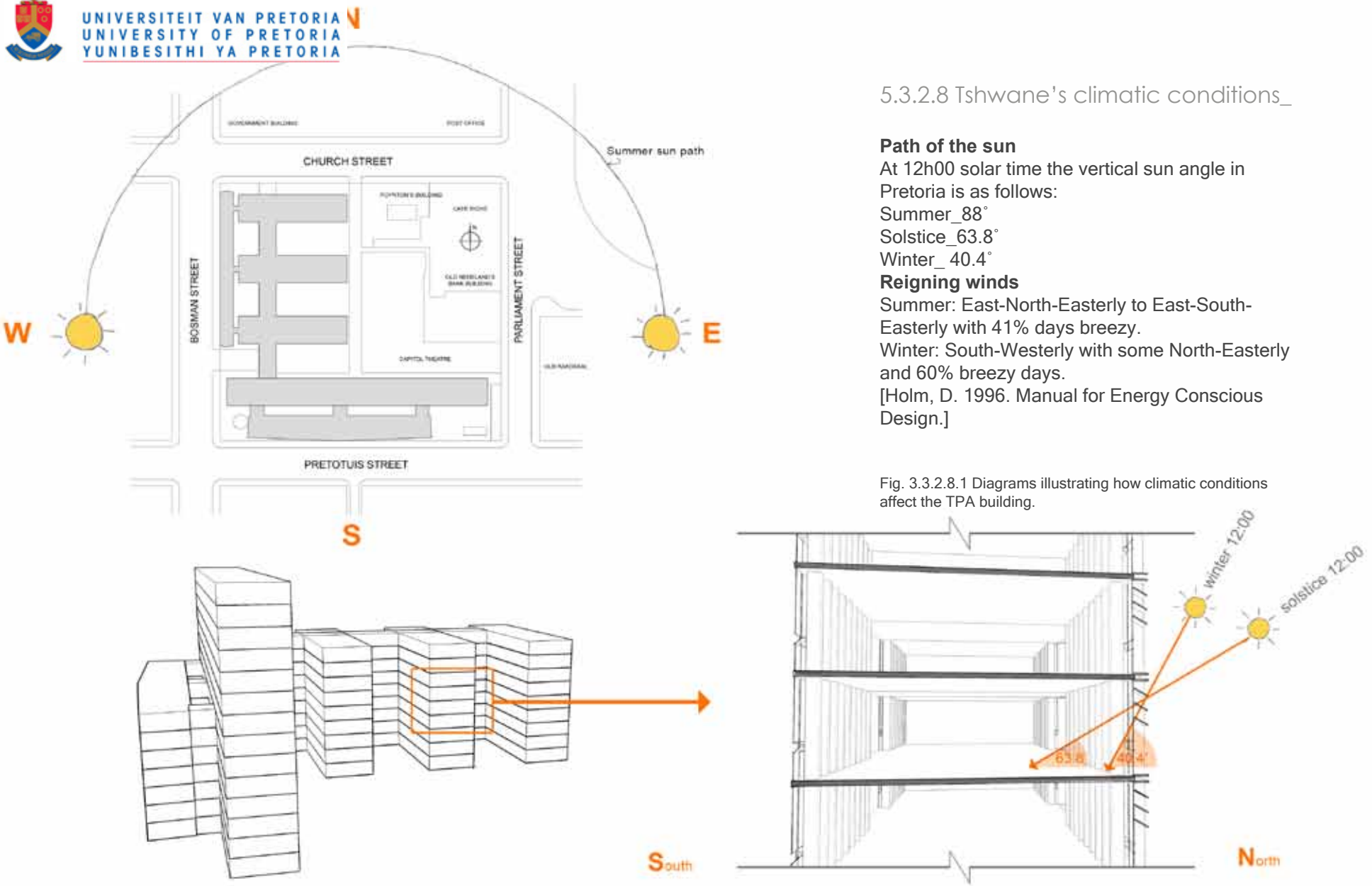


Fig. 3.3.2.8.1 Diagrams illustrating how climatic conditions affect the TPA building.

3.3.2.9 Curtain Walls_

The northern and southern facades of the building blocks consist of curtain walls which consist of anodized aluminium and glass. The window units are 3,7 m high and 1,5m wide with 1676 x 1524mm solid glass panels. Small lever window are above the dark grey aluminium panel found underneath the window pane. On the northern side, the curtain wall extends a further 609.4mm due to the addition of vertical aluminium fins added for sun protection. Inside the vertical fins there are three adjustable horizontal aluminium louvers. The louver has grey aluminium on top to eliminate reflection and a dark green enamel layer on the aluminium on the bottom part. The three louvers are simultaneously adjustable by a handle which can be reached through the lever windows. Rainwater down pipes of 102 mm width are placed at 6m intervals between columns and the curtain wall. On the inside, a wooden panel is connected to the curtain wall underneath the window panes with insulation material in between. The wooden panels are removable elements which, when displaced, reveal three channels which are used for telephone lines or other requirements.

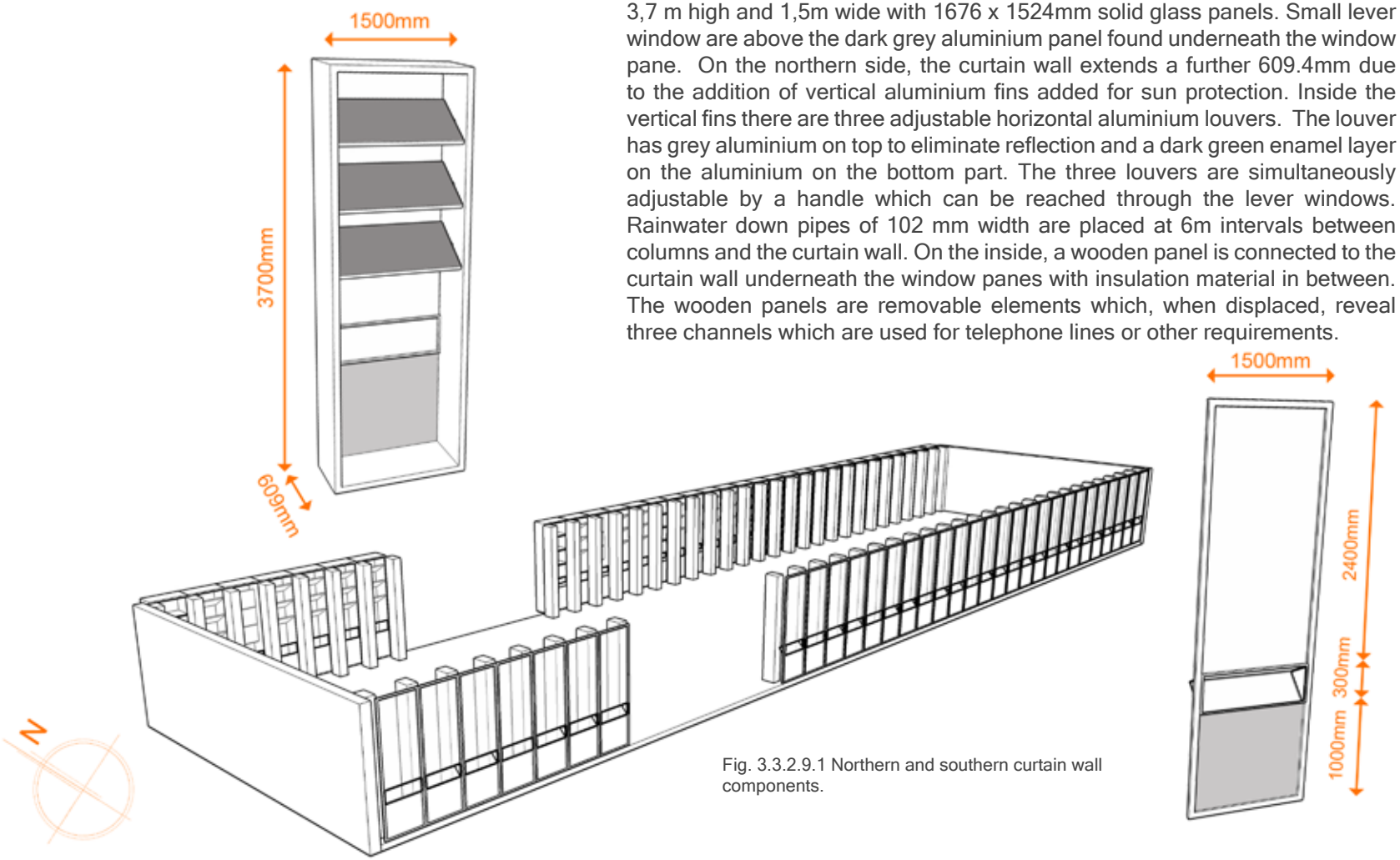


Fig. 3.3.2.9.1 Northern and southern curtain wall components.

Fig. 3.3.2.9.2 Outside of Block C's southern curtain wall.

Fig. 3.3.2.9.3 Outside and inside of Block C's northern curtain wall

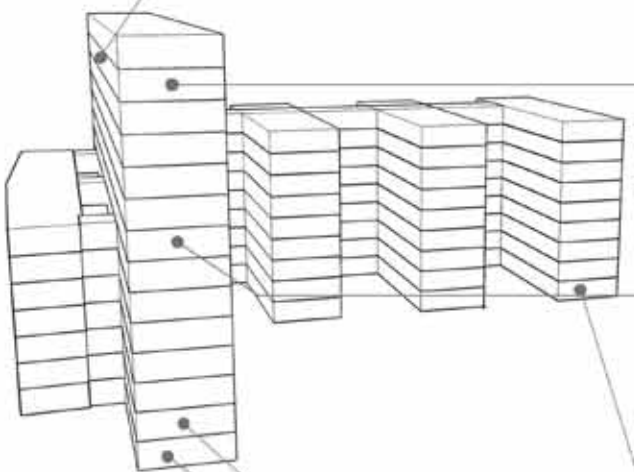
3.3.2.10 Courtyards_

Fig. 5.3.2.10.1 Courtyards in between blocks B,C and D.

5.3.2.11 Art at the TPA _

The TPA building was not only an architectural icon in the sixties, but also housed a collection of art by some of South Africa's most well known artists. A brochure published in 1963 states the importance of the incorporation of artwork within the building: "From the outset it was felt that the building should not only fulfil a utility function but also satisfy the cultural needs of the community. With this in view, large amounts of money were made available to purchase works of art and to decorate the building as its erection progressed step by step." (Transvaal Provincial Government 1963)

The most significant works of art, mainly murals are found in the eight spacious committee rooms, named after the former administrators. Sculptures are also found throughout the premises.



Seekoeivlei_ Cecily Sash [1962]
Location: Block A, thirteenth floor, west.
Repair: Dust stains but in general good state of repair.

Sun and Sapphire_ Jeanne Kotze [1962]
Location: Block A, thirteenth floor, east
Repair: Considerably damaged by damp. Delaminating of contact surface and staining has occurred. In need of restoration.

Discovery_ Alexis Preller [1962]
Location: William Nicol Room, Block A, eighth floor, west
Repair: In good state of repair, with slight discoloration of lighter pigment.

Transvaal Sanctuary _ Walter Battis [1962]
Location: Bekker Room, Block A, second floor, east
Repair: Good state of repair

Bantu Africa_ Armando Baldinelli [1963]
Location: North 'Bantu' entrance, entrance Block A
Repair: Good state of repair

Day and Night_ Ernst de Jong [1962]
Location: Church Street entrance, Block D, west
Repair: In general good state of repair.

Fig. 3.3.2.11.1 Artworks in the TPA building.

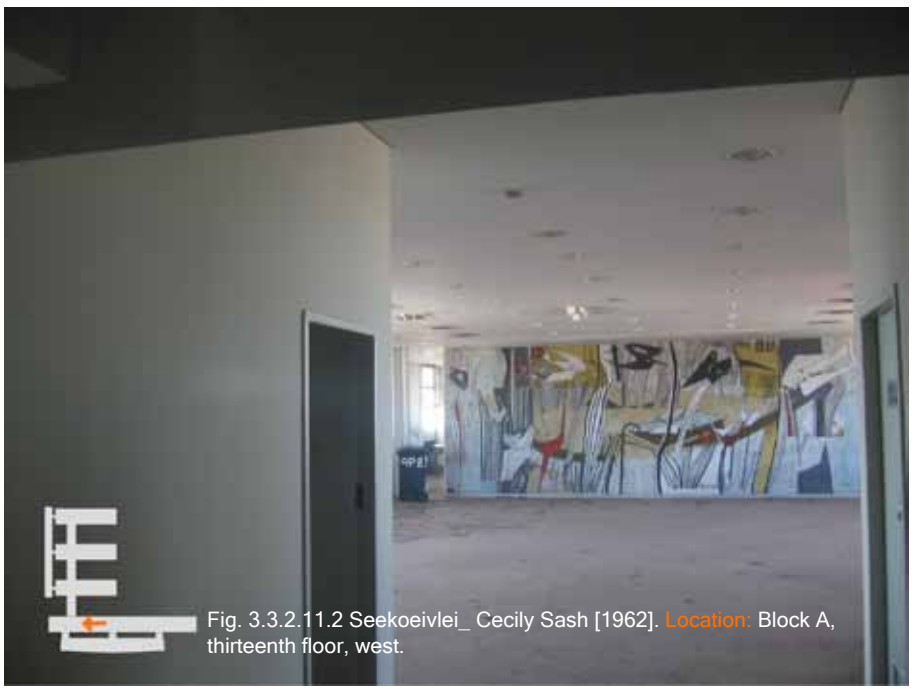
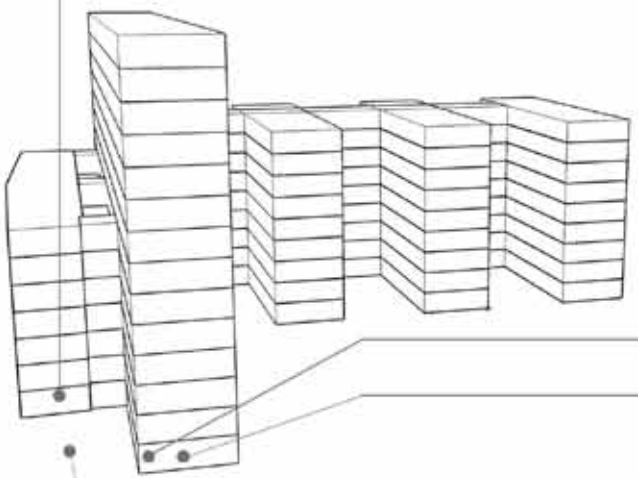


Fig. 3.3.2.11.2 Seekoeivlei_ Cecily Sash [1962]. Location: Block A, thirteenth floor, west.

Fig. 3.3.2.11.3 Day and Night_ Ernst de Jong [1962]. Location: Church Street entrance, Block D, west.



Striving_ Moses Kotter [1962]
Location: Corner of Pretorius and Bosman Street
Repair: Rust stains and cracking in podium base, in good state of repair.

Bust of State President: C. R. Swart_ Johanna Wassenaar
Location: Main entrance, Parliament Street.

Our Hope_ Coert Steynberg [1962]
Location: Main entrance, Pretorius Street
Repair: Some glass panels were removed and one figure slightly damaged by vandalism

The 'Glastoring'_ Coert Steynberg [1962]
Location: Corner Pretorius and Bosman Street
Repair: Good state of repair.

Fig. 3.3.2.11.4 Sculptures at the TPA building.

Fig. 3.3.2.11.5 Our Hope and The 'Glastoring_' Coert Steynberg [1962]
Location: Main entrance, Pretorius Street.

Fig. 3.3.2.11.6 Striving_ Moses Kotter [1962]
Location: Corner of Pretorius and Bosman Street

Another addition to the artworks present in the TPA building is the old Pretoria Chambers located on the western side of the eleventh floor in block A. The three rooms comprising the old chambers are covered with exquisite wood carvings and glass work. According to a brochure, The Provincial Building Pretoria, these artifacts, which display great artistry and grace were commissioned by the prosperous advocate W. E. Hollard for his home in Jacob Maré Street built in 1895. The panels and glass work were produced in London at a cost of R120 000 and shipped to South Africa. In 1955 the Hollard house was demolished and purchased by the Administration for R3750 (Transvaal Provincial Government 1963, p. 28). These decorative pieces stands in sharp contrasts to the rest of the TPA building's Modern design.

Fig.3.3.2.11.7The interiors of the Old Pretoria Chambers.


Bricks


Laminated wood


Linoleum tiles


Granite and Marble tiles


Granite


Glass


Marble


Travertine


Arberton


Mosaic

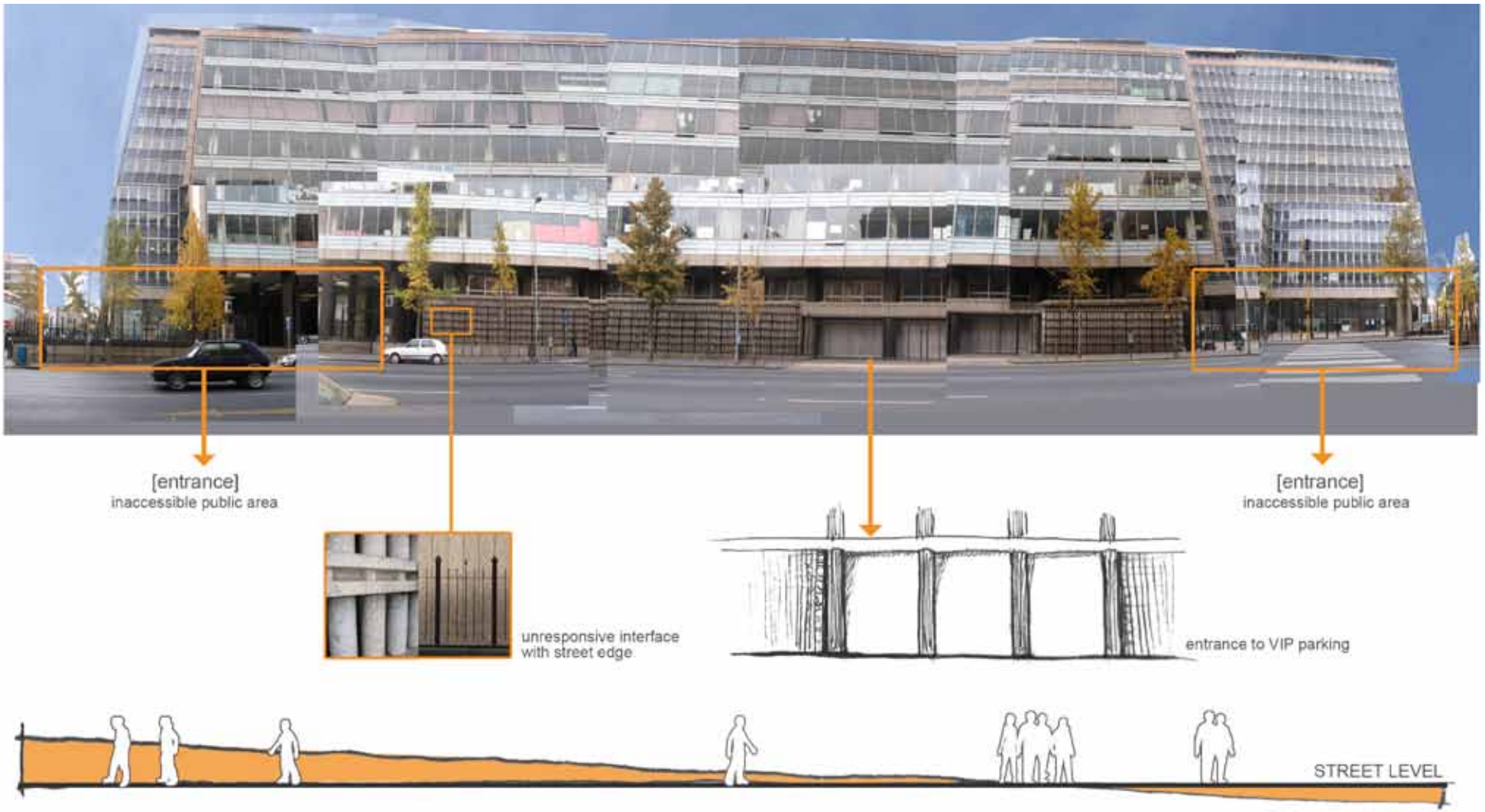

Parquet floors


Aluminum

Fig.3.3.2.12.1 Palette of existing materials found in the TPA building.

3.3.2.13 Building interface with Pretorius Street_

The TPA building interface with Pretorius Street is unresponsive towards the public , exacerbated by the palisade fence surrounding the site.



3.4 The methodology of the analytical approach_

"We learn to see a thing by learning to describe it." (Williams 1965, p. 39)

For Heidegger language was defined as the "House of Being" where men dwell. Norberg-Schultz (1996, p. 434) clarifies Heidegger's theory in stating that language's own nature is poetical, and when we use language poetically the house of being is opened up. For man to 'dwell poetically' he needs to listen, respond and open up to the language, and only then an authentic existence becomes possible. (1996, p. 436)

Poetry speaks in images, and for Heidegger the image is to let something be seen. For the purpose of this study, I transcend Heidegger's textual language into the murky waters of a conceptual language. This conceptual language will be informed by the writings of Jorge Luis Borges' speculative fictional work; Tlön, Uqbar, Orbis Tertuis, where an imaginery language of the world called Tlön lacks nouns. Thus, the Tlönic equivalent of "the moon rose above the water", will be "Upward behind the onstreaming it mooned." In another Tlönion language, "the basic unit is not the verb, but the monosyllabic adjective," which, in combinations of two or more, are noun-forming: "moon" becomes "round airy-light on dark" or "pale-orange-of-the-sky. " (p.115 Borges, Jorge Luis. "Tlön, Uqbar, Orbis Tertius" Trans. Alastair Reid. Borges, a Reader. 111-122).

Applying a "Tlönion" language layer to the analysis of spaces will direct the focus away from the image of the existing, into the embedded phenomenological sensory dimension. By tapping into the inherent potential of associative memories the dissertation will attempt to lead you through the edifice of the TPA building. To see, touch, smell, hear and ultimately feel the character of the space through a poetic description. This will further inform an understanding that poetry in architecture can be created without conscious attempts or even human intervention. Time and even abandonment, can create poetry.

Tlön, Uqbar, Orbis Tertius- Summey
In the fictional sort story, Tlön, Uqbar, Orbis Tertuisan, an encyclopedia article is found about a mysterious country called Uqbar. This discouvery is the first indication of Orbis Tertuis, a massive conspiracy of intellectuals who created an imaginery world called Tlön. An entrire world was constructed with its own history, culture and even languages. Most of the ideas engaged in this short story are in the areas of epistemology, language and literary criticism. Through the course of the story, the narrator encounters increasingly substantive artifects of Tlön and of Orbis Tertuis. The story concludes with the Earth becoming Tlön.
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A qualitative poem capturing the sensuous nature of the current state of the abandoned TPA building entitled; The Forgotten, is written in response to Borges conceptual "Tlönion" language. This poem aims to strengthen the experiential nature of the analysis of the TPA building.

Fig. 3.4.1 Graphical representation depicting the forgotten nature of the TPA building.

The Forgotten

Carien Theart

The Gestalt of former glory towers up into the grey blueness overshadowing the Square.
Present at the centre of the heart yet forgotten by time.
Rejected,
left deserted.

The salute of daybreak glistens, gleams_ slides over the Modern glass curtain, rhythmically creeping into the emptiness beyond the façade.
Settling in silence.

Resonating: durability, presence, integrity.

The layered tangible grey lies naked,
exposed by the translucent streak of daybreak.

GREY, the mark of the forgotten.

Etched onto the decaying immortal flesh
Comprised of marble, stone, brick held by mortar
silently waiting, almost serving

Forgotten words of power bounce and echo……
bounce and echo through the wide dark pathways,
settling on private conversations forever embedded in empty rooms.
Silence's only companion is the city's slow walking whisper,
distantly JINGLing,
filling the void.

The towering Forgotten, speaks without shouting:
Remember.

A secondary argument for a qualitative approach is Geoffrey Scott's observation (1954): There is a distinction between how big a building appears to be and how big it actually is. Only the former deals with the aesthetic experience. Therefore, he warns us not to accept the standard of architectural beauty derived from visual criteria alone as our only source.

This approach of Scott corresponds with the dissertation premise that our bodies contribute to our spatial and temporal perceptions. Consequently the senses biologically grounded in our bodies contribute significantly to our perception and experience of architectural spaces.

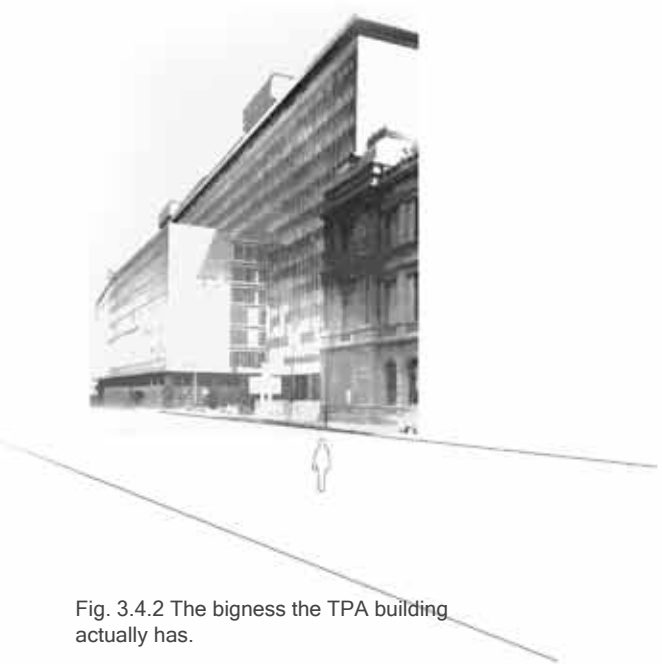

Fig. 3.4.2 The bigness the TPA building actually has.

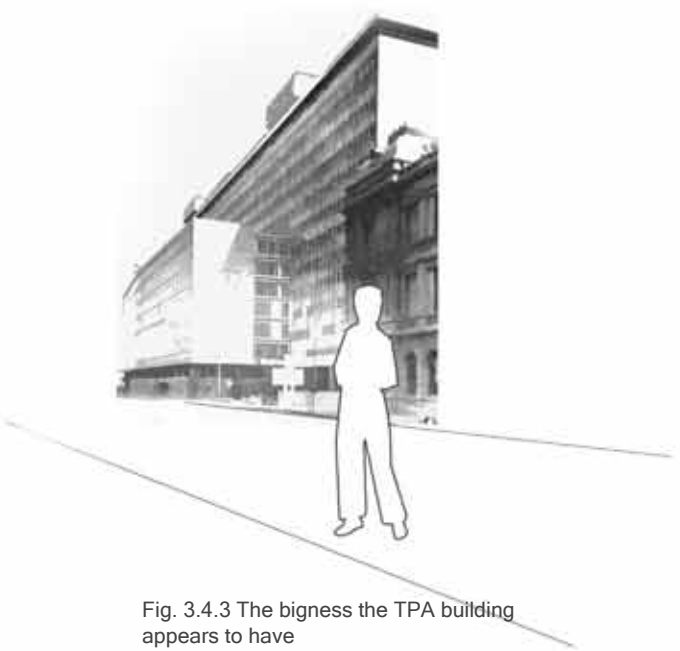

Fig. 3.4.3 The bigness the TPA building appears to have

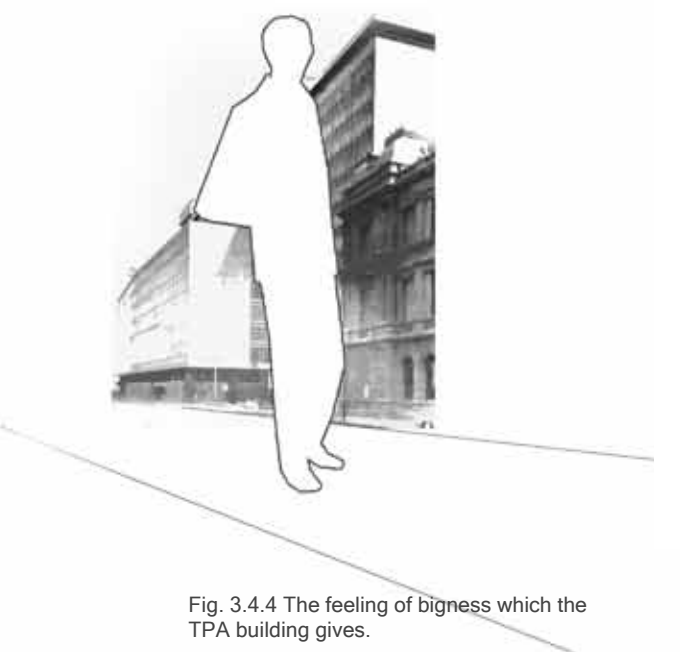

Fig. 3.4.4 The feeling of bigness which the TPA building gives.

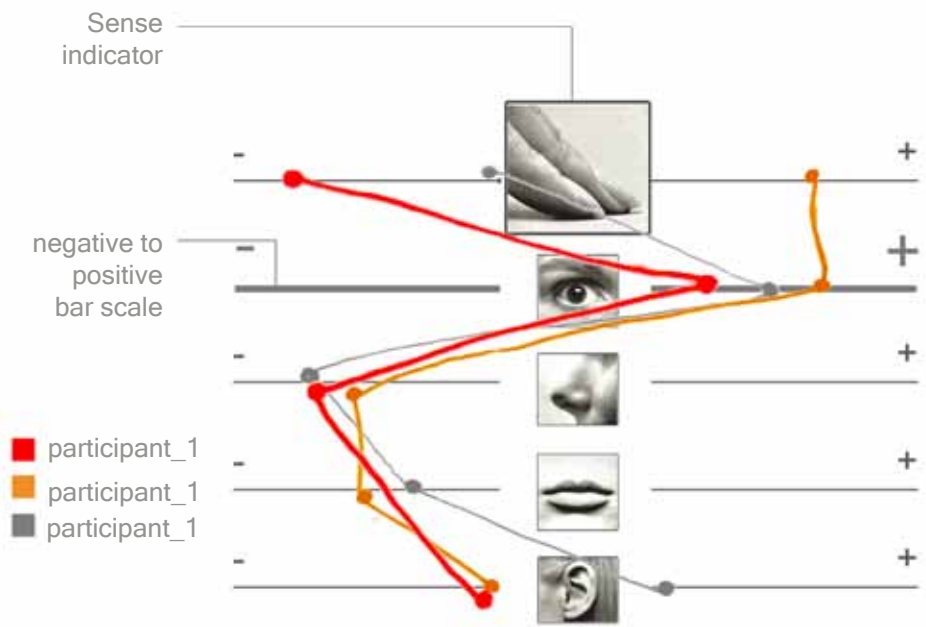

Fig. 3.4.1.1 Explanatory diagram of the experiment conducted to determine the relation between sense and spatial experiences.

3.4.1 Qualitative analysis of materials in the TPA building_

The concrete, sensuous quality of materials enables architecture to transcend abstract theoretical assumptions into reality, where architecture consists of tangible things. This idea is strengthened by Zumthor's (1998, p 37) account that "the reality of architecture is in the concrete body in which forms, volumes, and spaces come into being. There are no ideas except the things."

Materials in themselves are not poetic, but I believe that each material has its own expressive language and can assume a poetic quality in the context of architectural structures. Their smell, acoustic properties and tangibility are all qualities embedded into their language, and for the language to be truly understood, materials must be applied in a meaningful way.

This thesis strives to continually ask: what could a specific material mean in a particular architectural context? Answers to such aquestion can enhance the way in which materials are generally used and offer the inherent sensuous qualities of materials a more integrated role in the design.

3.3.1.1 Experiment_

A study was conducted to determine the strength of the assumption that the sensuous qualities of materials can influence the way spaces are experienced. Three individuals were asked to map their spatial experiences in different parts of the TPA building according to a bar scale based on the five primary senses; sight, hearing, smell, taste and touch. By mapping the information gained from the experiment into a visual context, the overall experience of specific spaces was determined, see Fig 3.4.1.1. This palimpsest was further interpreted in relation to the materials present in each of these areas. According to these findings possible solutions involving the contemporary equivalent of some of the materials were suggested to enhance the overall feeling of the spaces.

Experiment analysis_ one | 13th Floor_ Cafeteria area

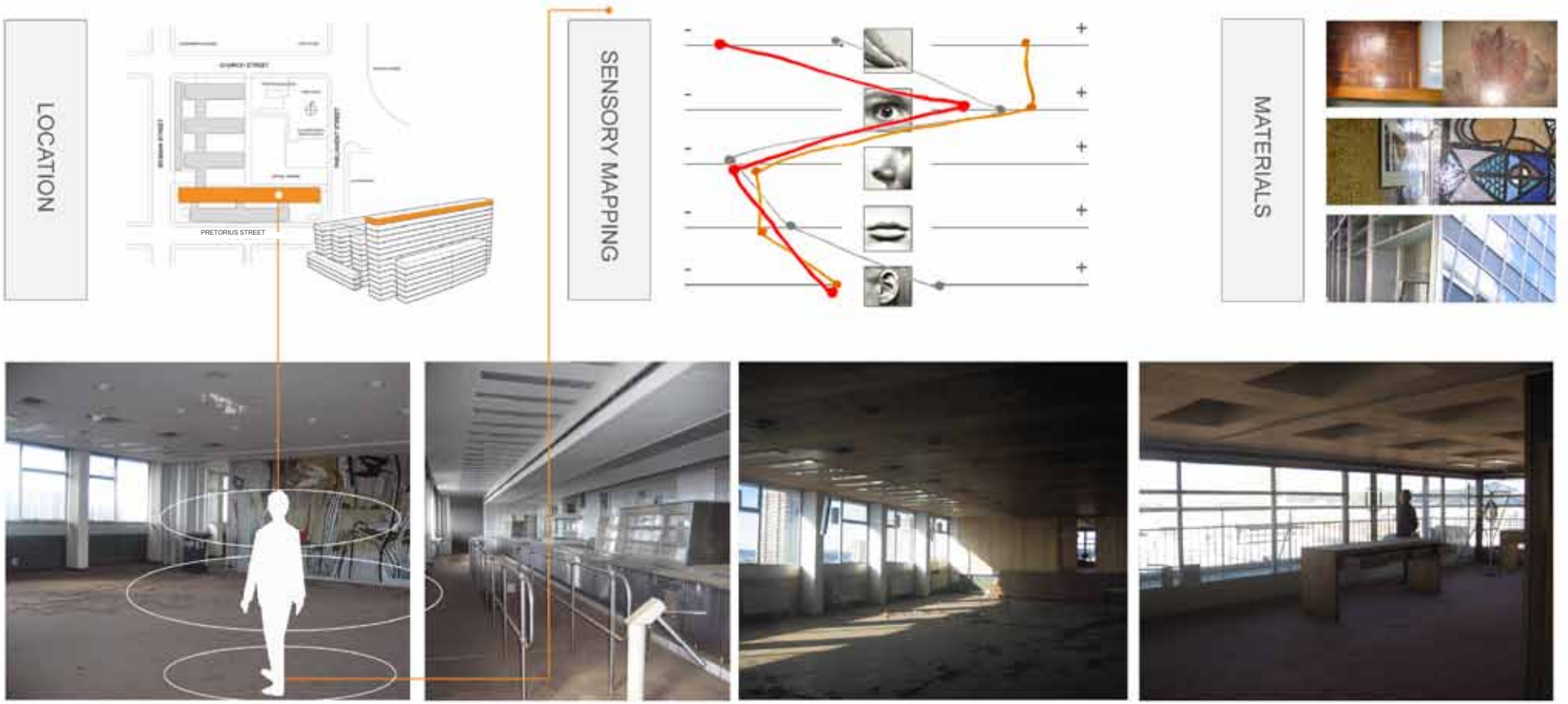

Fig 3.4.1.2 Experiment analyzing the sensory quality on the 13th Floor of the TPA.

Experiment analysis_ two | Courtyard between block C and D

Fig 3.4.1.3 Experiment analysing the sensory quality of courtyards at the TPA.

Experiment analysis_ three | Block D_ Church Street entrance

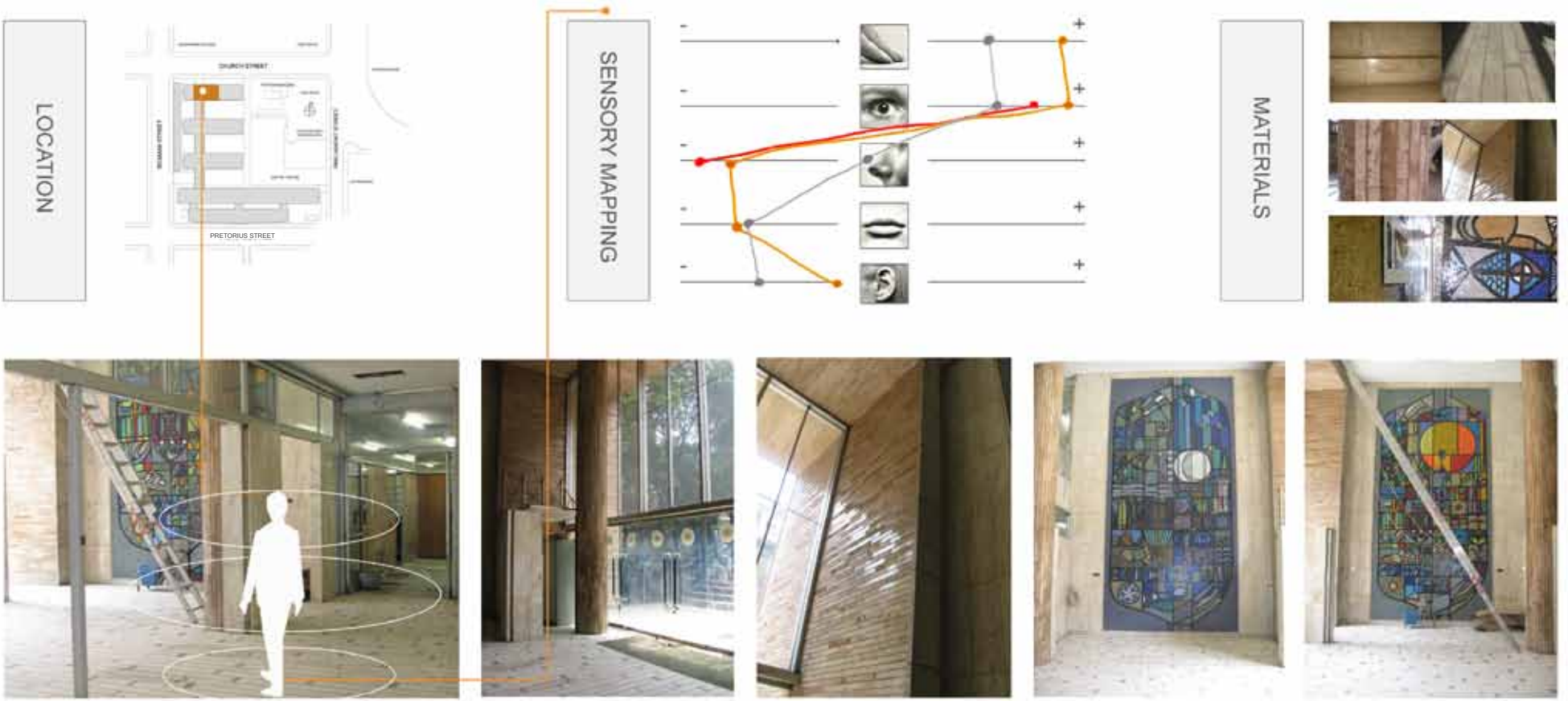

Fig 3.4.1.4 Experiment analysing the sensory quality at the Church Street entrance of the TPA