



03

Context

Fig. 3-11 Roof truss system of The Tramshed (Photograph by Author)



3.1 Urban Vision

The study envisages that the installation of cultural public amenities into the Sammy Marks precinct, meaningful interactions will be enabled that will build cultural diversity, and render the area more vibrant. The key aspect for this transition to a culturally rich district is the long-term sustainability of these processes. This will involve regular programming of cultural spaces with events such as festivals and public theatricals that serve to bring people together, providing platforms for fun, creative interplay, learning and collaboration. Users will come from a broad spectrum of society and diverse cultural backgrounds. People from foreign lands (artists and tourists) will also want to experience the activity in the area, and this will lead to further cultural intermingling. All these processes and events will initiate and engender a spirit and energy that will give the area character, making it a unique, fun and interesting place to be.

In itself, forum-based theatre will constitute only a small part of this energy, but it is through such small events that meaningful changes can be brought about; small sparks can kindle a great fire. Cascoland is an example of this small scale activation.

The final important aspect involves educating community members about their potential for greatness: for themselves, and for the city. Theatre engages citizens on so many levels. Education and didactic interplay are important aspects that make it a relevant tool in community development drives. It can be used to engage problems in society, build efficacy amongst individuals, raise awareness, and challenge counterproductive legislation. Theatre can be used to teach communities through direct learning; and lastly, it excites the imagination of the spectators and allows them to connect in the magical space of the theatre.

Fig. 3-12 (Opposite) Map of the Pretoria CBD: the proposed area to be developed by the group framework.

3.2 Framework Objectives

1. To connect dispersed urban programmes into a common interactive framework by articulating the in-between conditions
2. To exploit the existing matrix of open and public spaces as the backdrop for design interventions.
3. To create a continuous pedestrian corridor between these public spaces.
4. To source design ideas from the local context, leading to appropriate contextual solutions.

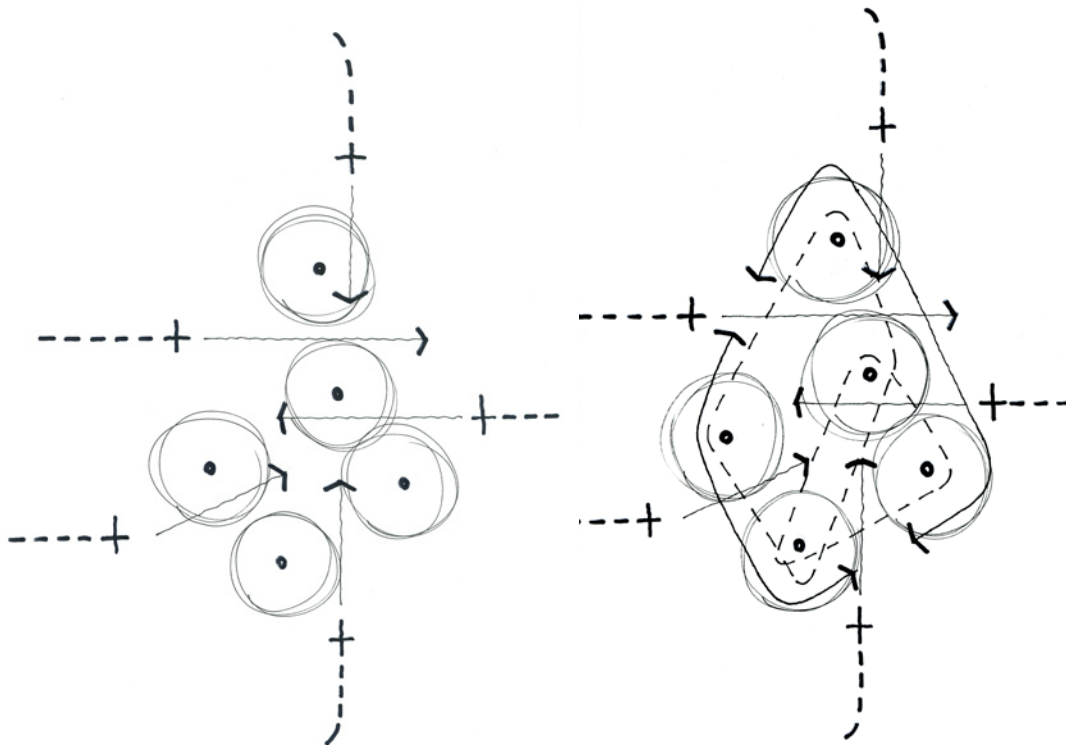


Fig. 3-13 The objective of the physical framework is connect diverse programmes, spaces and activities together into a single design framework.

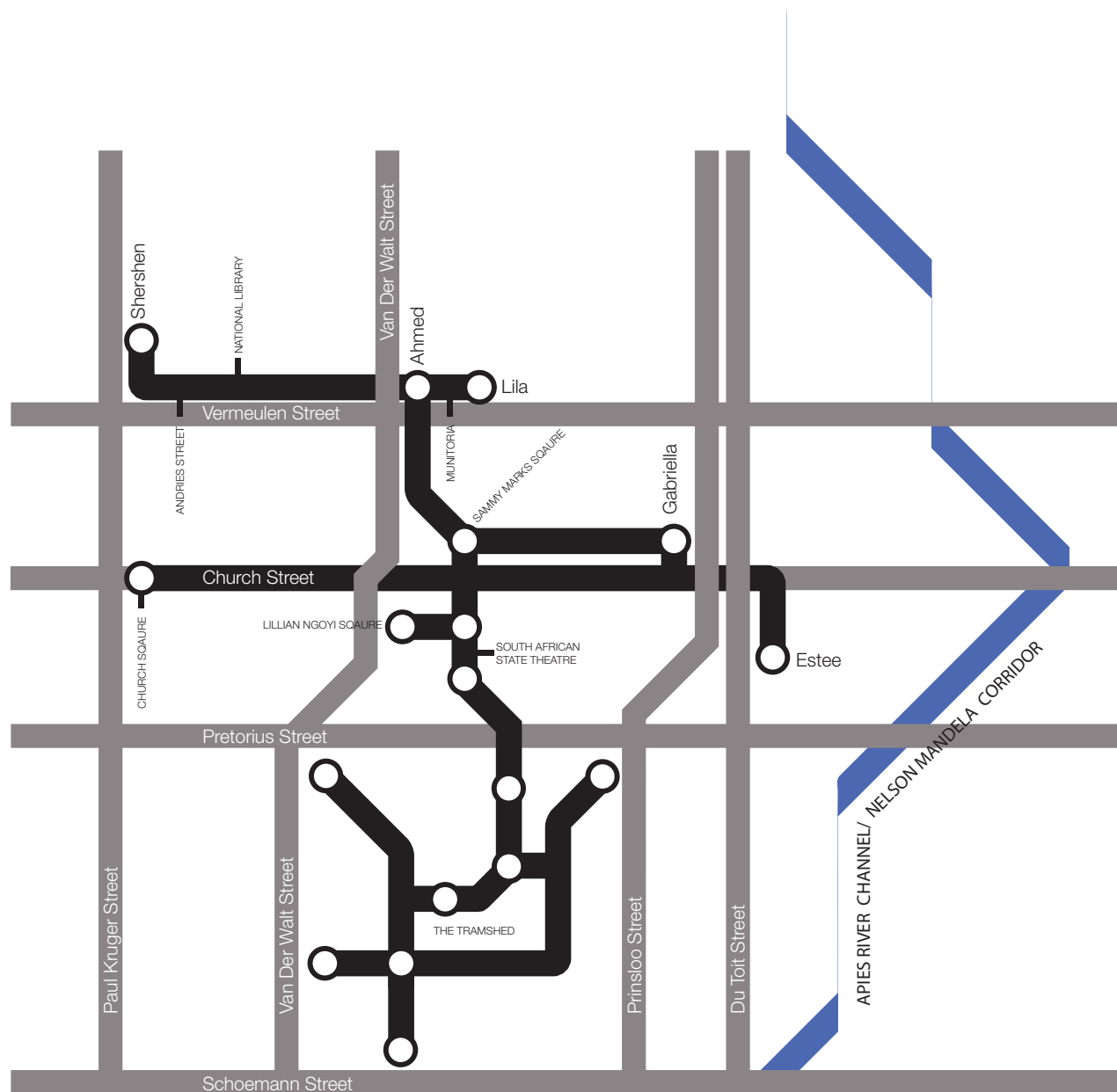


Fig. 3-14 Framework proposed by the design group.

3.3 Mapping Exercise

Abstract mapping techniques were undertaken to extract contextual ideas that could help enrich the future theatre design with contextually relevant references. Kenneth Frampton speaks about architecture that grows from its geographical context, a “return to sources” (Frampton , 1983:16). It is the belief of the author that the context can provide all the necessary creativity to build and layer an exciting project. This includes an appreciation for the climate and elements, as well as the people that inhabit the context. People are an important resource, as they lend their imagination, skills and know-how into the spaces that they create. The underlying idea is that an intervention should be a blend and balance of all these diverse sources.

The following mapping exercise involved the extraction of colour and textures along Paul Kruger Street. Although this street falls slightly outside the study area, it demonstrates the essence of the approach.

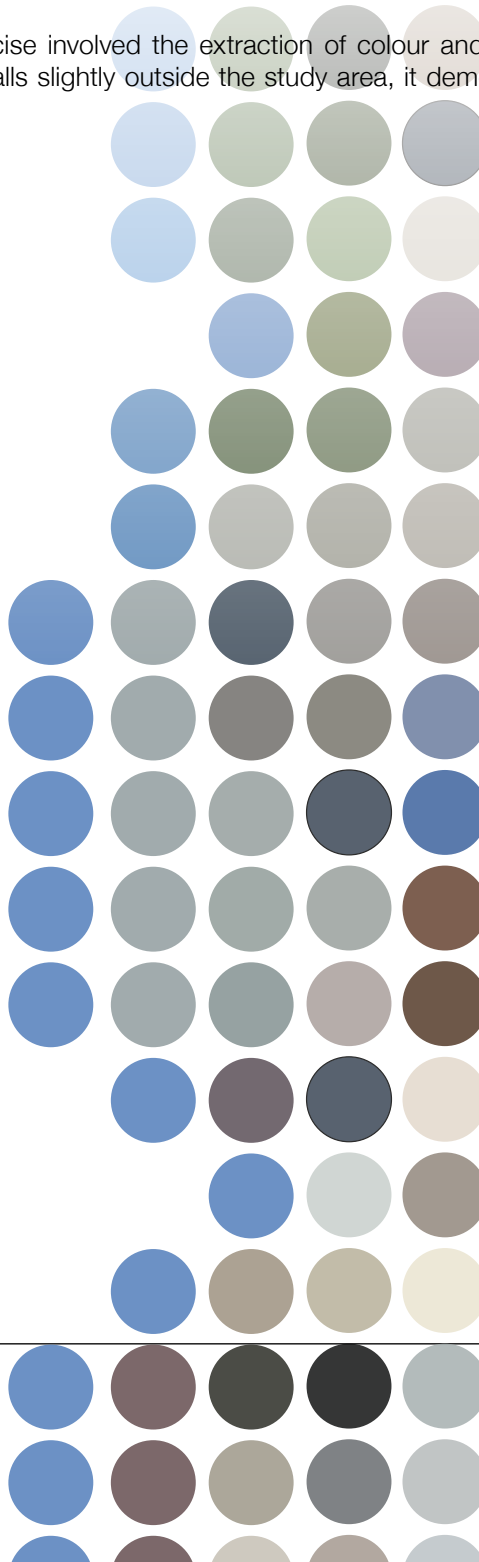
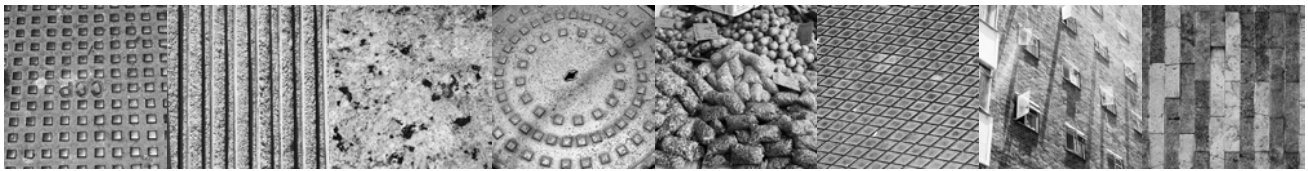
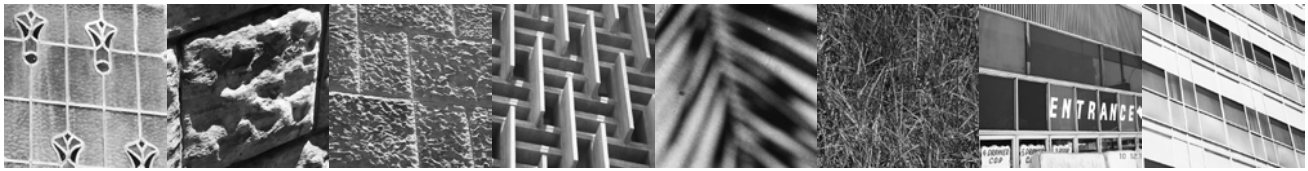


Fig. 3-15 (Left) Colour palette for possible future application.

Fig. 3-16 (Opposite) Texture paradigms that can applied to create a contextually referenced building language.



3.4 District Features

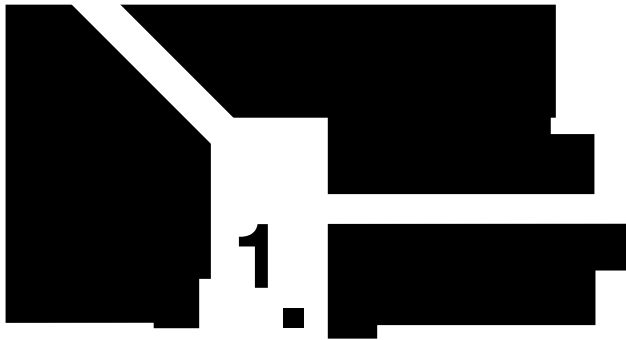


Fig. 3-17 (1) Clock tower on Sammy Marks Square. (Photo by author).

Fig. 3-18 (2) View of Lillian Ngoyi Square from roof of State Theatre administration block. (Photo by author).

Fig. 3-19 (3) View of State Theatre from glass elevator of ABSA building. (Photo by author).

Fig. 3-20 (4) View of ABSA building from entrance plaza of State Theatre admin tower. Notice new construction and photographic advertising. (Photo by author).

Fig. 3-21 (5) Looking eastwards down the Pretorius Street Urban canyon. (Photo by author).

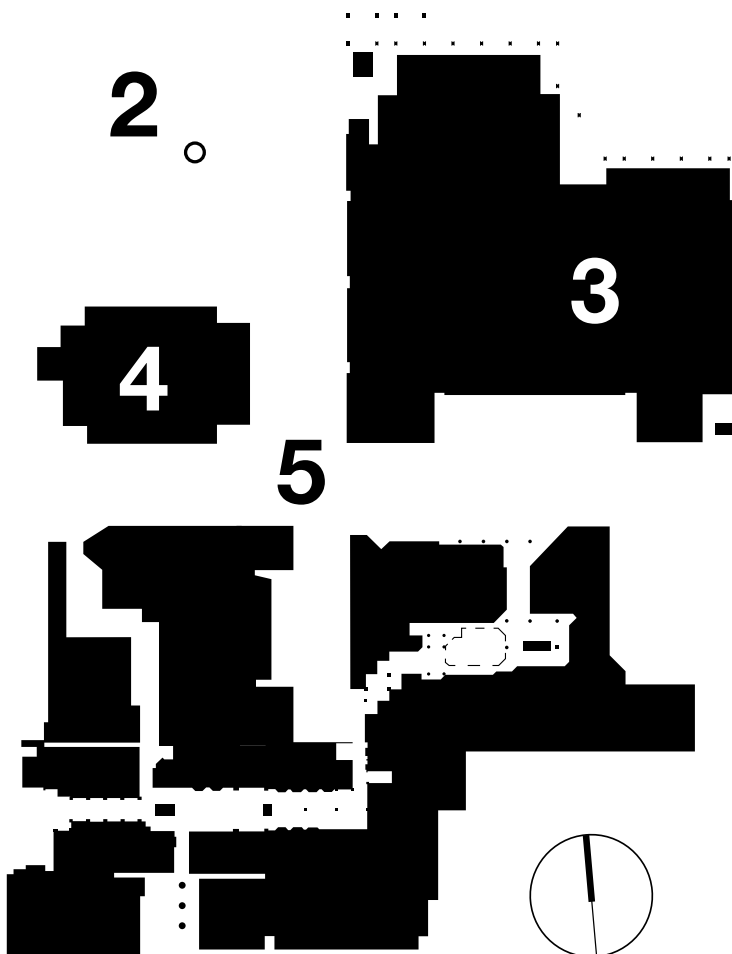


Fig. 3-22 Figure-ground of project area (Sammy Marks precinct).





Fig. 3-23 Project site in the Sammy Marks precinct.



Site Analysis

Fig. 3-24 The Tramshed barrier wall at southern edge of site.
(Photo by author).

3.5 Project Site: 317 Pretorius Street...

The photo at right depicts the site chosen for the project, which is nestled between a number of opposing urban structures and programmes. The surrounding building edges form an obstacle to urban continuity. The site represents an isolated fragment in the city fabric. As a consequence of its fragmented nature, the site exists in an anonymous state of indeterminacy, making no functional contribution to its context. Currently, it functions only as a parking lot for the surrounding commercial and administrative complexes.

... An Indeterminate Space

Postmodernism theorists such as Michel Foucault question the unitary manner in which historians approach historical information. In *The Archaeology of Knowledge*, Foucault introduces a novel way of discovering historical documents (buildings, objects, records, artifacts). This method moves beyond the stale practice of treating them as perfect representations of epochs or ideologies, or “inert material”. Foucault suggests a “working from within” method as a reactive recourse that embraces the uncertain, discontinuous nature of sites (Foucault, 1969:11).

The prevalence of isolated sites denotes dissonances and tensions in the fabric of society. These dissonances often contribute to a site’s inherent indeterminacy. From a cultural perspective, these spaces make no real contribution to the “working” cultural memory of the city, and therefore represent voids or gaps in the city’s memory (Hughes, 2010:26).

These indeterminate sites should be investigated to understand their development, and identify latent opportunities. The next step is to suggest how these sites should contribute to the collective working memory of the city. Design should re-establish connections between the gaps in city fabric: the transitional conditions between dissonant layers. For the purposes of this study, a cultural insertion in the form of a forum-based theatre could provide the social glue that will connect this indeterminate space to its surroundings.

Fig. 3-25 (Opposite) The site chosen for the project intervention. (Photo by author).



3.6 Photo Montage

When I photograph, I try to get out of the way, and let the photograph happen; let the camera photograph by itself.

John Daido Loori Roshi (Film Interview, n.d.)

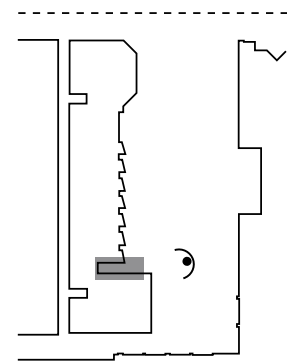
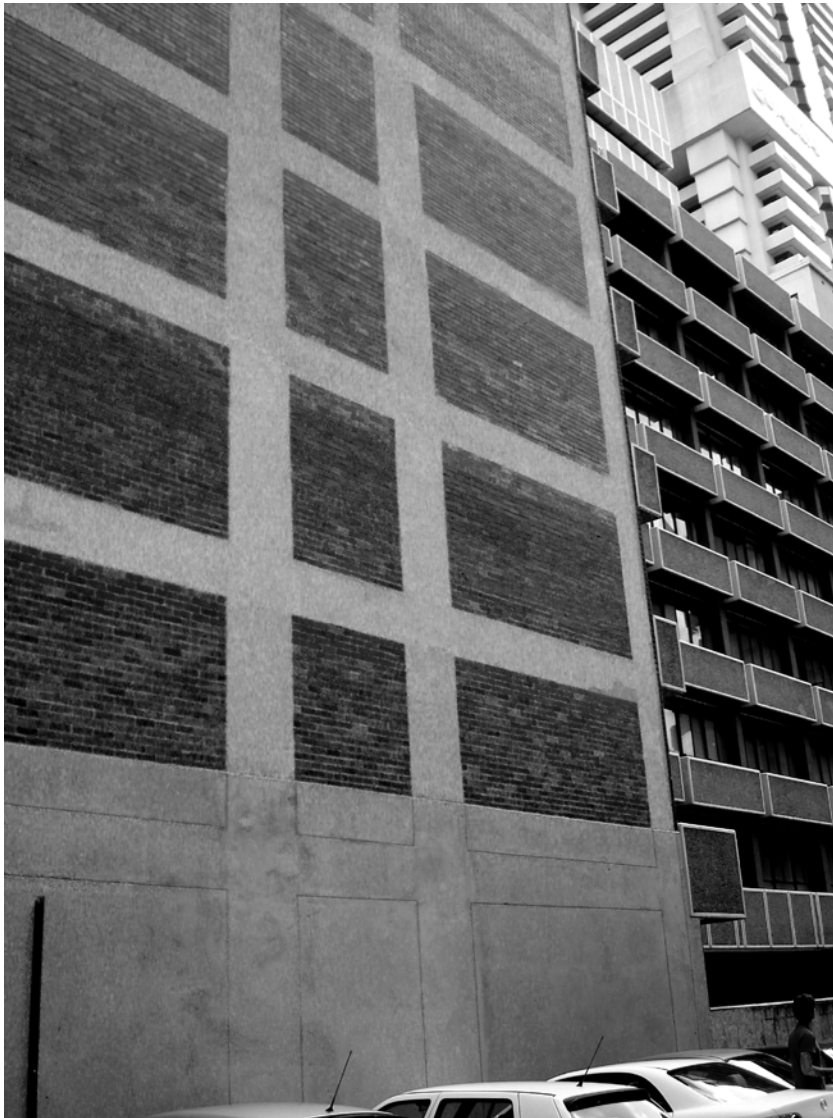


Fig. 3-26 (Opposite) Brutalist aesthetic on the facade of the Govpret building. (Photo by author).

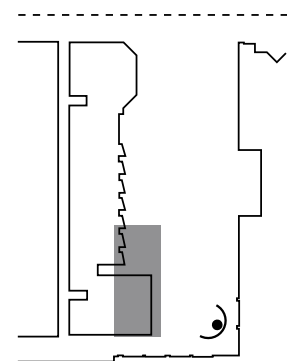


Fig. 3-27 (Left) Cross pattern created in brick and concrete on southern wing of Govpret. (Photo by author).



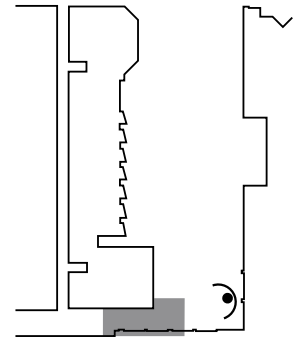
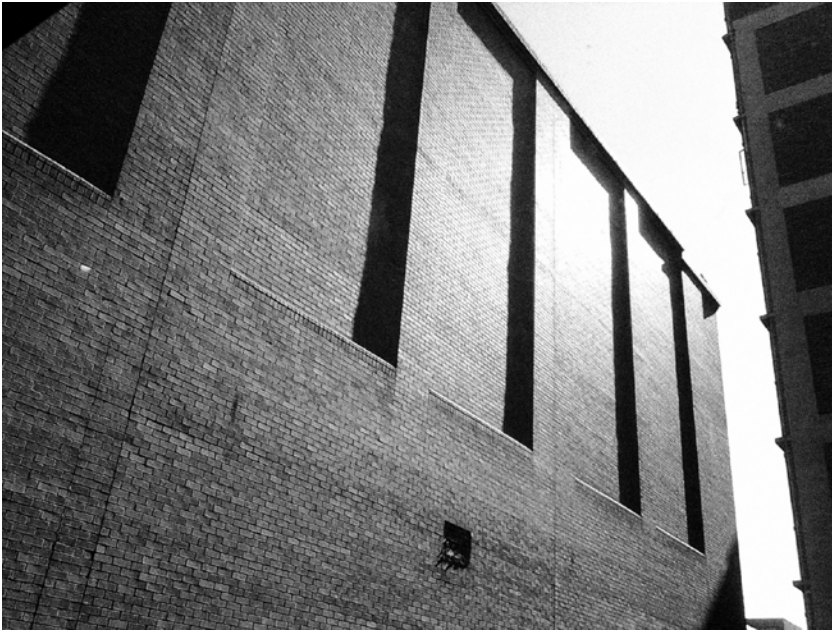


Fig. 3-28 Tramshed Parkade: rear wall with light through the cracks. (Photo by author).

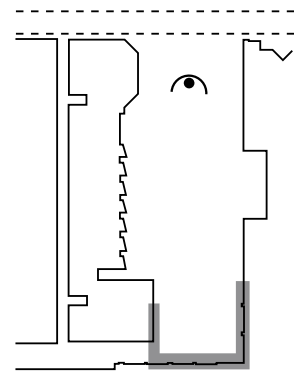


Fig. 3-29 Tramshed Parkade rear wall forming natural backdrop. (Photo by author).

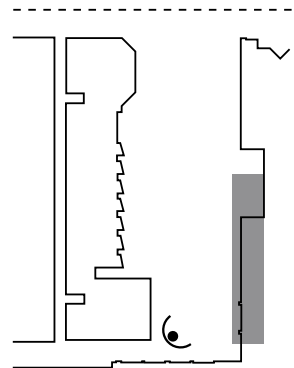


Fig. 3-30 Brick infill between concrete core structure of Momentum Centre, forming a barrier to pedestrian movement. (Photo by author).

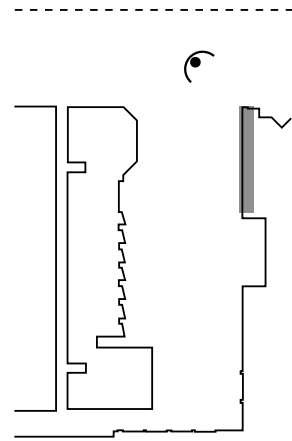


Fig. 3-31 Concrete scarring on Momentum facade facing site. (Photo by author).

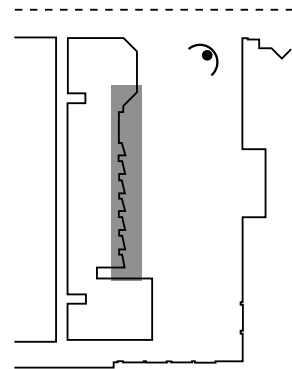
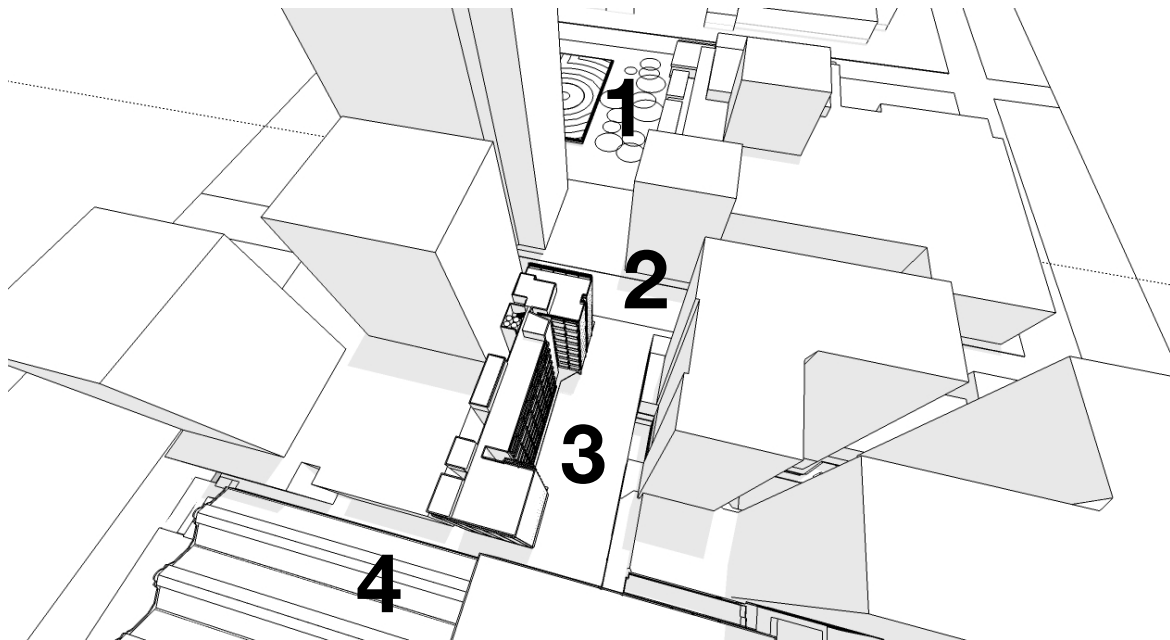


Fig. 3-32 Govpret building, currently rentable office space. Precast concrete balconies. (Photo by author).

3.7 Focus Areas/ Programme Guidelines

The site, its innate qualities and the contextual forces around it offer a contextual template from which ideas can be selected. In this case, each focus area below was briefly assessed, and contextual ideas and opportunities that might enrich the design response to the challenge of spatial indeterminacy are outlined. The site analysis will begin across the road at the State Theatre main complex, and then jump across the street to the project site. The current zoning for the site falls under “special use”, meaning that there is a wide variety available options for the new development. The analysis forms the basis of a mini-framework to activate the project area.



- 1 State Theatre/Lillian Ngoyi**
- 2 Pretorius Street Urban Canyon**
- 3 Project Site**
- 4 Tramshed Mall**

Fig. 3-33 Focus areas in the project context.

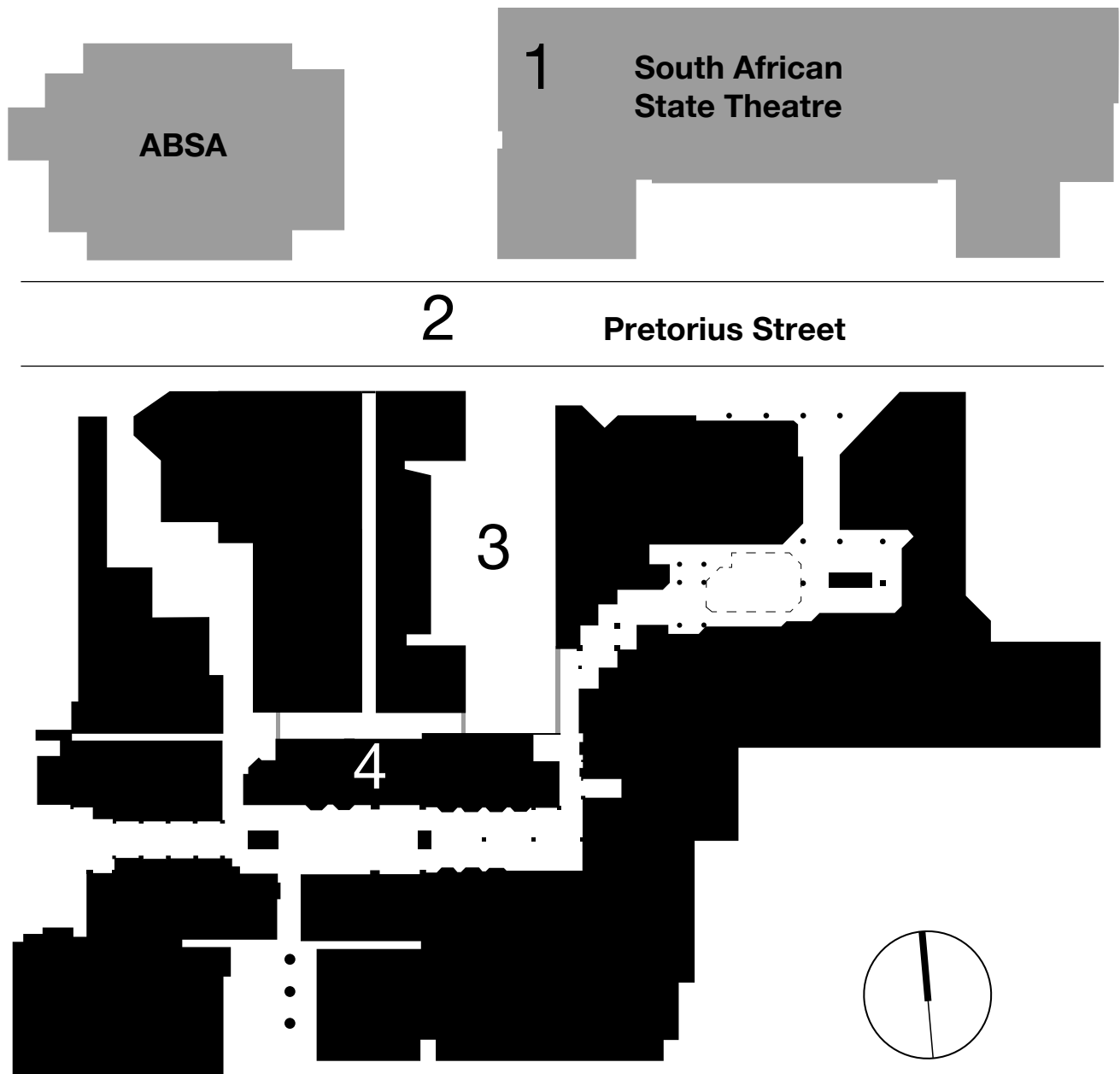


Fig. 3-34 Figure-ground diagram of zoomed in project area.



Focus Area #1:

SA State Theatre/ Lillian Ngoyi Square

Observation

The main observation regarding the State Theatre is:

The Western skin facing the square (1) is inactive. This contributes to the square's indeterminacy. This skin is thickened by the accommodation of circulation and sanitary facilities inside it. Indeterminacy, in this case, involves a dualistic tension between the square and the State Theatre, with the consequent dead in-between space.

Programming Guidelines

Lizelle Cloete's thesis project entitled *The 4th wall: breaking down the boundaries of a public space in Pretoria* (Cloete, 2009:21) provides some insight on how the western wall should be treated. The thesis proposes an active skin of public and cultural amenities along the façade that serves as a transitional layer between the State Theatre and the square. In essence, a gravitational anchor is placed on the site inviting people to use the site.

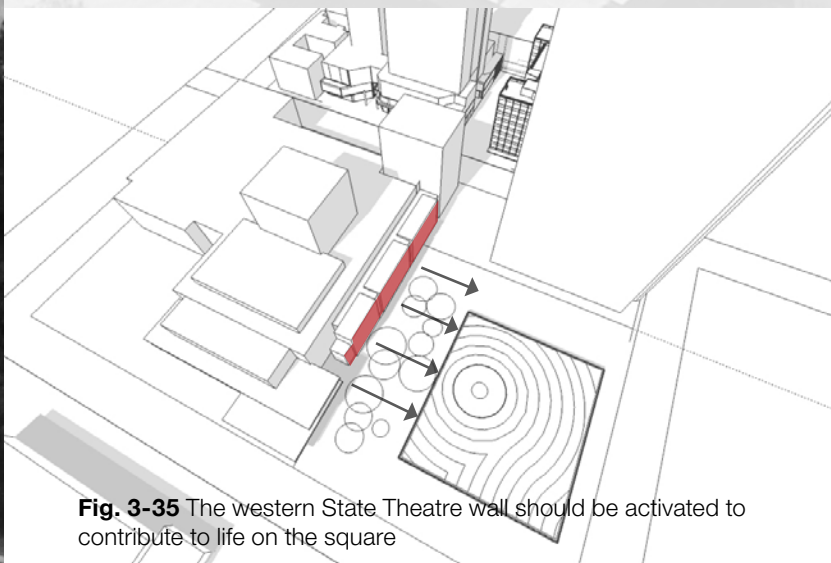


Fig. 3-35 The western State Theatre wall should be activated to contribute to life on the square



Problem #1 (continued)

Preamble

A deeper understanding of local cultural processes allows for a solid foundation when developing urban design strategies in multicultural cities (Chodikoff, 2008). These design strategies should correspond with emergent cultural practices. The creation of urban spaces for the cultural industries and emergent cultural forms is part of a process identified as “creative space making” (Duxbury & Murray, 2010:209). It involves creative people acting as diversity magnets and catalysts in cities, attracting people and activities into urban spaces. In terms of this project, it frames a possible approach to dealing with the challenge of indeterminate space.

Observations

1. Closer observation reveals a critical niche for creative forms of activity to appropriate public spaces. Presently, there is a lack of local creative expression in the area under investigation. One creative feature was an oversized “Jabulani Ball” that citizens had started to graffiti with signatures and short messages. Unfortunately, this was promptly removed.




Fig. 3-37 Lillian Ngoyi Square flanked by the State Theatre and Sammy Marks Square with Church Street. Most informality occurs on along Church Street where most people are concentrated. Little activity occurs on the squares. It possibly the absence of a magnetic anchor to attract people. Where there are people, there is trade. (Photo by author).

2. Lillian Ngoyi Square and the Sammy Marks squares are examples of public spaces that are poorly appropriated by informal activities such as trading. These spaces do not perform a specific function except as traversed space used as a crossing between destinations. These spaces are essentially gaps, or voids, in the cultural and functional urban fabric.

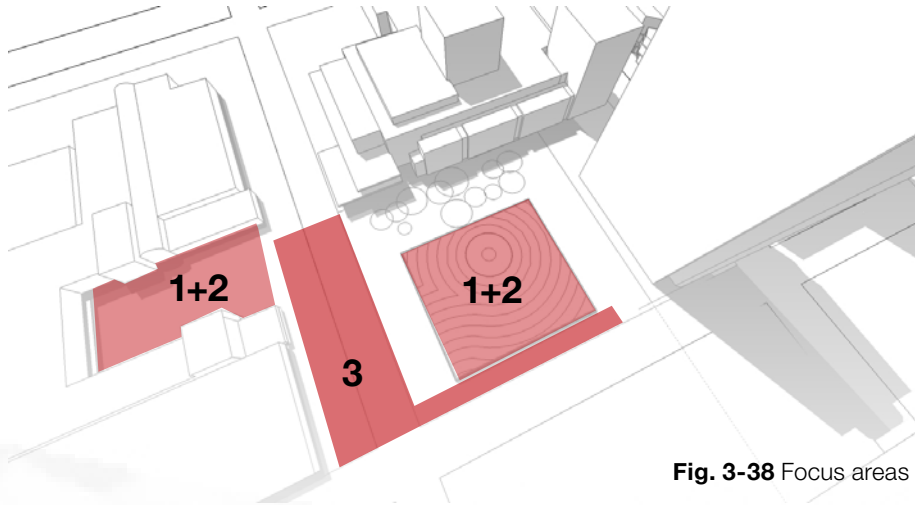


Fig. 3-38 Focus areas



3. The vibrant informal trade presence contributes to city life. However, on closer inspection a lack of variety of locally manufactured goods and crafts becomes evident. The majority of goods on display appear to be of foreign origin, and local traders confirm this. Foreign goods are cheap and relatively easy to obtain, with supply being constant. Locals buy into these markets firstly because there is a lack of local capacity to compete with the global markets; and secondly, because there is a serious lack of a local supportive infrastructure that would enable locals to design and manufacture their own goods (personal communication with entrepreneur Vivienne Schultz, 2010). This state of affairs is to the detriment of local creativity, and implies that there is a critical inefficiency in local supportive infrastructures that ought to encourage local creative industries, artisans and entrepreneurial bases.



Fig. 3-39 The kinds of items that are prevalent in trader stalls, are generally imported from foreign lands. (Photo by author).



Fig. 3-40 Little variety of locally manufactured goods. (Photo by author).

Fig. 3-41 (Below) Informal trading along Church Street pedestrian boulevard indicates vibrant urban life, yet serves to hide the latent cultural homogeneity. (Photo by author).



Conclusion

In attempting to understand why public spaces are not being properly appropriated, it is important to understand the city as a complex juxtaposition of publicly and privately owned spaces. Privately owned spaces tend to make poor provision for public life. On the other hand, the simple provision of public space is not effective if there is no life to appropriate it. Jan Gehl emphasizes the importance of transitional layers between private and public spaces that serve as appropriable public buffer zones (Gehl, 2006:113). These layers blur the distinction between the public and the private. People generally feel more confident appropriating urban spaces that exhibit this adaptability. It is therefore crucial that designers ensure that they are in place if they wish to achieve the level of vibrant city life envisioned for their projects.

Programming Guidelines

- An activation of site barriers could improve connectivity between the site and its surrounding programmes.
- To prevent the site from becoming merely a traversed space, the site could be programmed with regular events, both cultural (theatre and festivals) and non-theatrical (e.g. trading, markets).
- The transition between routes and public spaces (i.e. theatre) should be articulated.



Focus Area #2: Urban Canyon

Observations

The prevalence of large urban barriers such as vehicular routes contributes to the development of indeterminacy in the city. Concentrating commercial activity in the city leads to high land values, which in turn prompts property owners to build upwards in order to maximize rentable space. In Pretoria, the consequence has been a definite urban canyon forming along Pretorius Street, with high-rises such as ABSA, Momentum Centre and the Fedhealth Forum forming the steep canyon cliffs. Although it functions as an effective one-way carrier for vehicular traffic into the city, Pretorius Street hinders the easy movement of pedestrian traffic between city blocks. This is primarily due to the sheer width of the street and the intensity of the traffic.

- Pretorius Street contributes to the site's indeterminacy by blocking it off from neighbouring blocks.
- The presence of Pretorius Street poses a threat to the safety of users attempting to cross the street and reach the project site.
- An investigation of the site's context reveals that there is an existing culture of using bridges to connect adjacent blocks and structures.

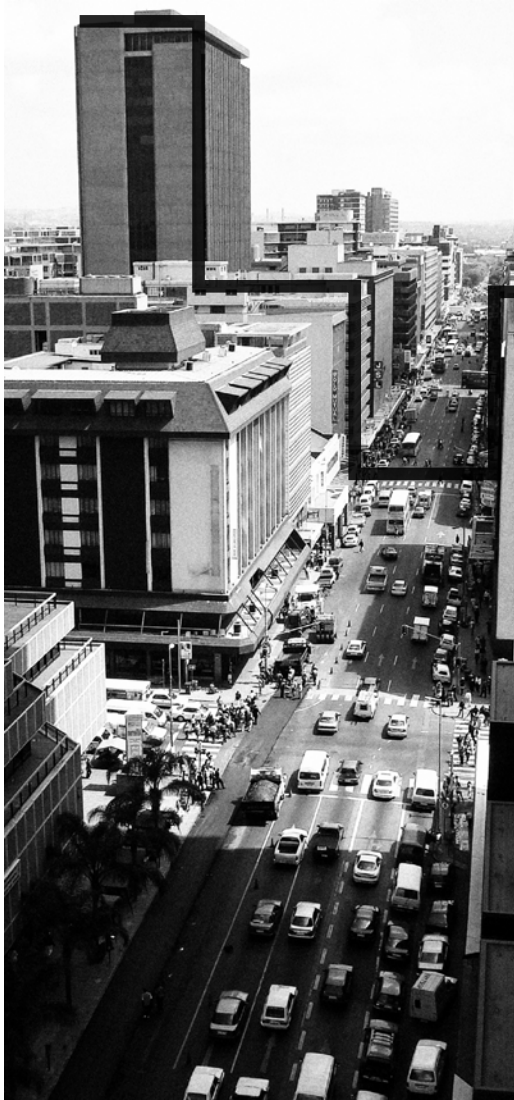


Fig. 3-42 (Above) Photograph taken by author from State Theatre roof, looking westwards towards Pretoria centre. Notice high levels of one-way vehicular activity, and the linearity (East-West axis) that results from Pretoria's grid-line planning arrangement.



Fig. 3-43 (Right, above) Bridge between Standard Bank plaza, and neighbouring mall.

Fig. 3-44 (Right) Bridge linking northern and southern sections of the Munitoria council.

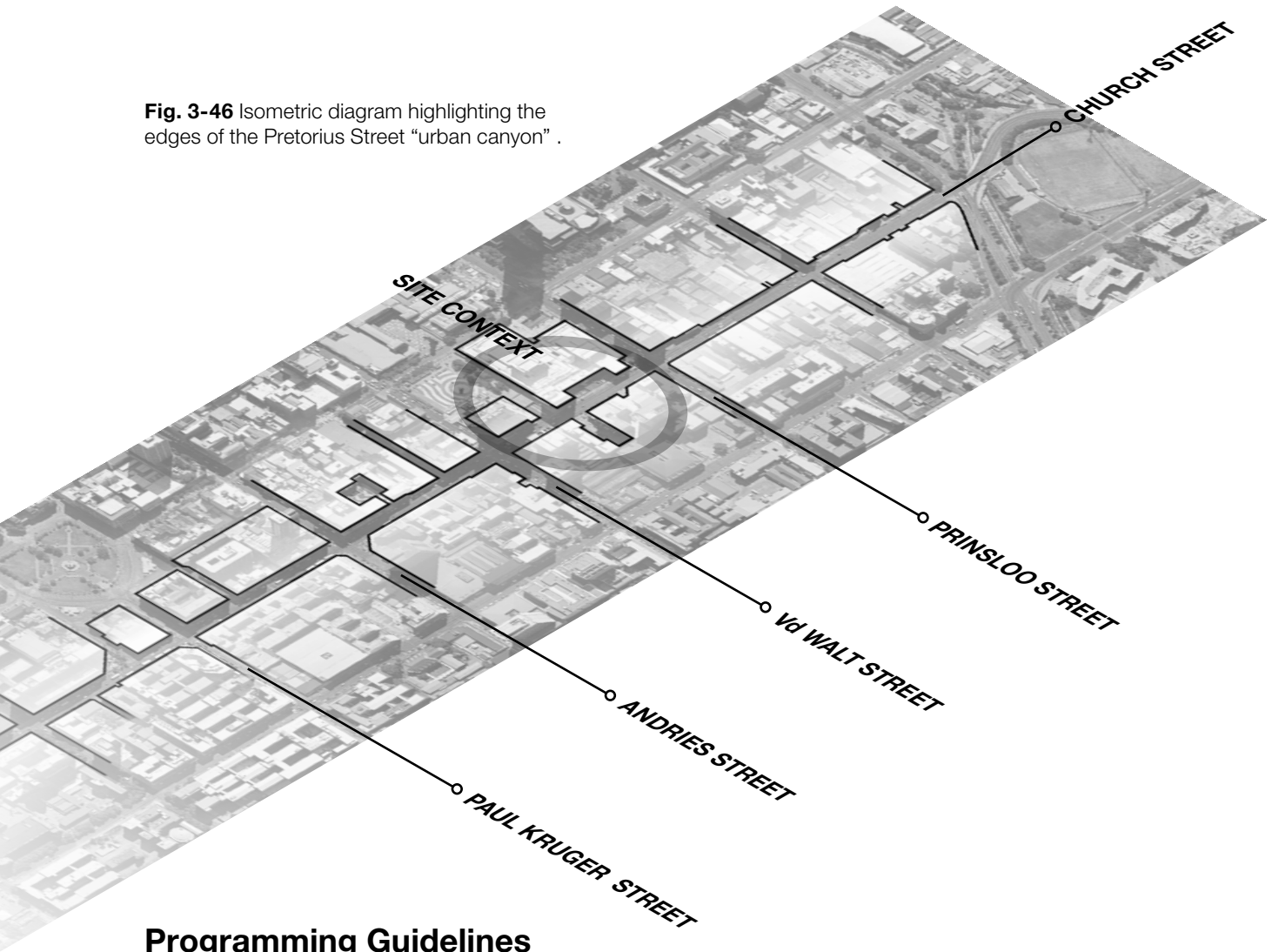


Fig. 3-45 (Far, right) Small bridge connection between Momentum Centre and neighbouring office tower.



(Photos by author).

Fig. 3-46 Isometric diagram highlighting the edges of the Pretorius Street “urban canyon” .



Programming Guidelines

- Explore a bridging element for easy access between the State Theatre and the proposed extension across the road. An institutional bridge between the two theatres complexes would allow for the easy transport of staff and resources, for example at production and educational levels.
- The existing paradigm of bridging in the area justifies the construction of a new bridge to connect the State Theatre and the project site on both aesthetic and functional grounds.

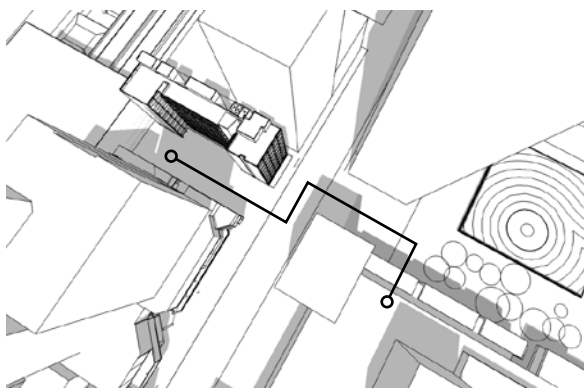


Fig. 3-47 Bridging concept: site to State Theatre.

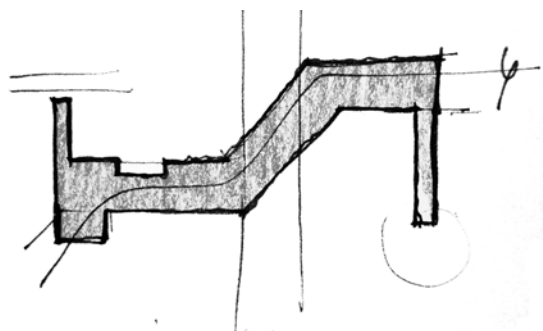


Fig. 3-48 Bridging parti sketch: a continuous building that plugs into the city fabric across block barriers.

Focus Area #3:

Project Site

Observations

The project site exists as an awkward gap between the Momentum and Govpret buildings. What is the history of this site, and how did it develop into such a problematic and indeterminate space? Old city maps suggest that the project site (A) used to accommodate a western extension to the existing Momentum Centre (B) (Department of Architecture Archives, accessed on 9 March 2011). At some point, and for no apparent reason, this extension was demolished. The diagrams on the opposite page explain the drastic effect this demolition had on the site, and its development as an indeterminate space.

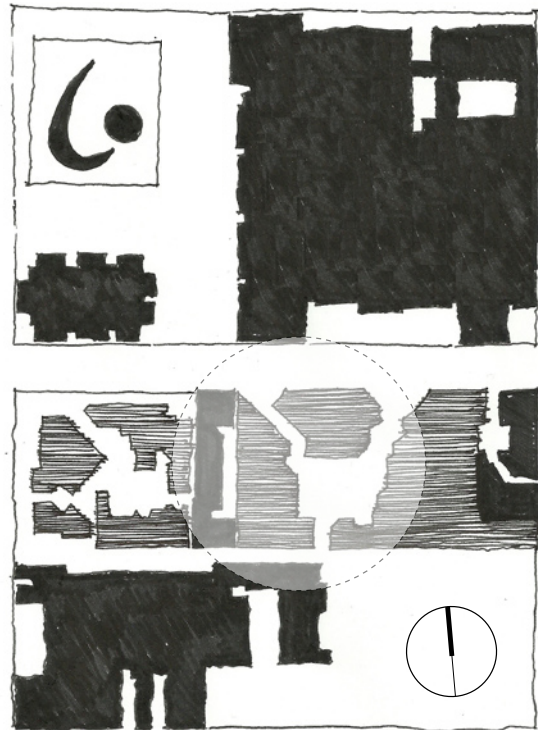
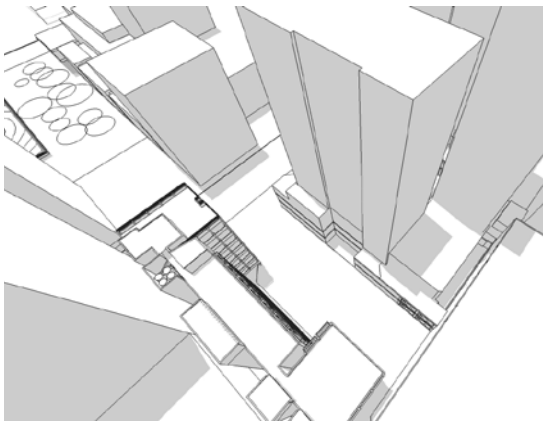


Fig. 3-49 (Above) Sketch of old map, showing original structure of block, with western plaza of Momentum Building.

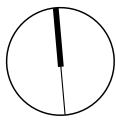
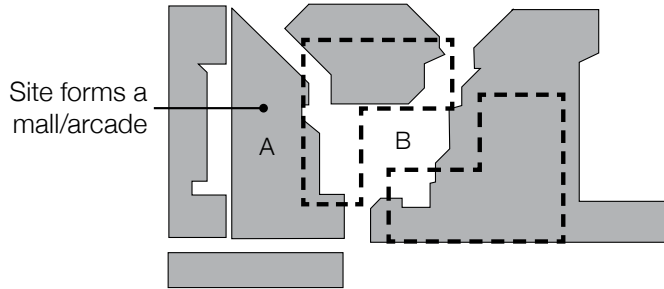
Fig. 3-50 (Above, left) Project site.

Fig. 3-51 (Middle, left) The scarred concrete surface probably is an indication of a rapid casting job to finish off the building. The financiers might have run out of funding to complete the remainder of the building.



Fig. 3-52 (Left) Brick in-fill between existing concrete structure with square windows which allow a view into the Momentum forum space. (Photo by author).

Plan as indicated on old maps (indicating western arcade extension)



**Current situation
(Indeterminate Site)**

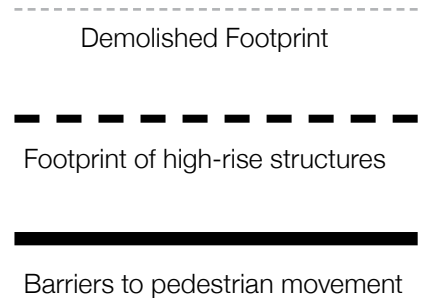
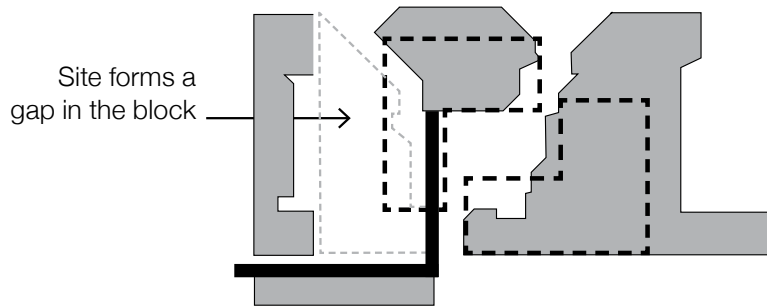


Fig. 3-53 Diagram juxtaposing intended footprint against realised footprint. The light grey indicates the intended footprint for the Momentum building. This would fall over the project site. However, the next image indicates the final footprint, with the western section undeveloped and with both towers shifted to the East, leaving the site as a gap within the block.

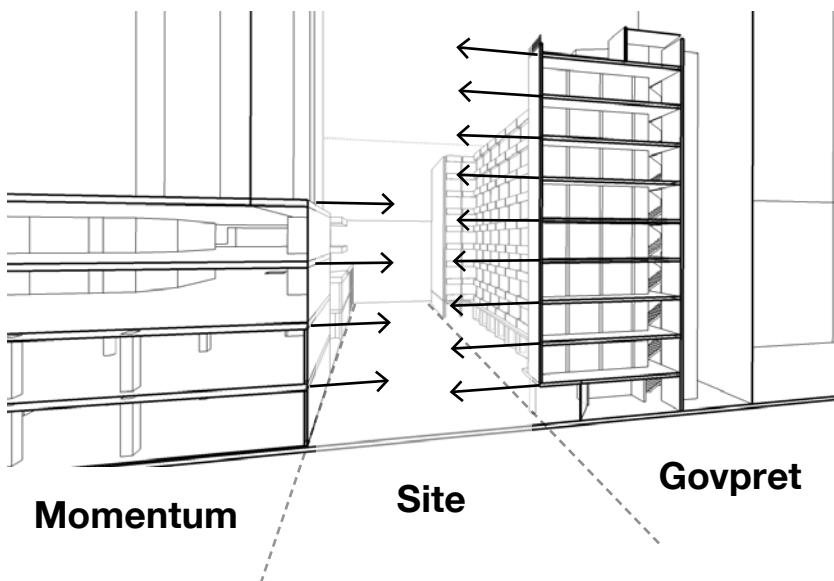


Fig. 3-54 The height dissonances between two opposing structures (Govpret and Momentum buildings) could pose a problem to movement between the buildings.

Seasonal Shade Comparisons

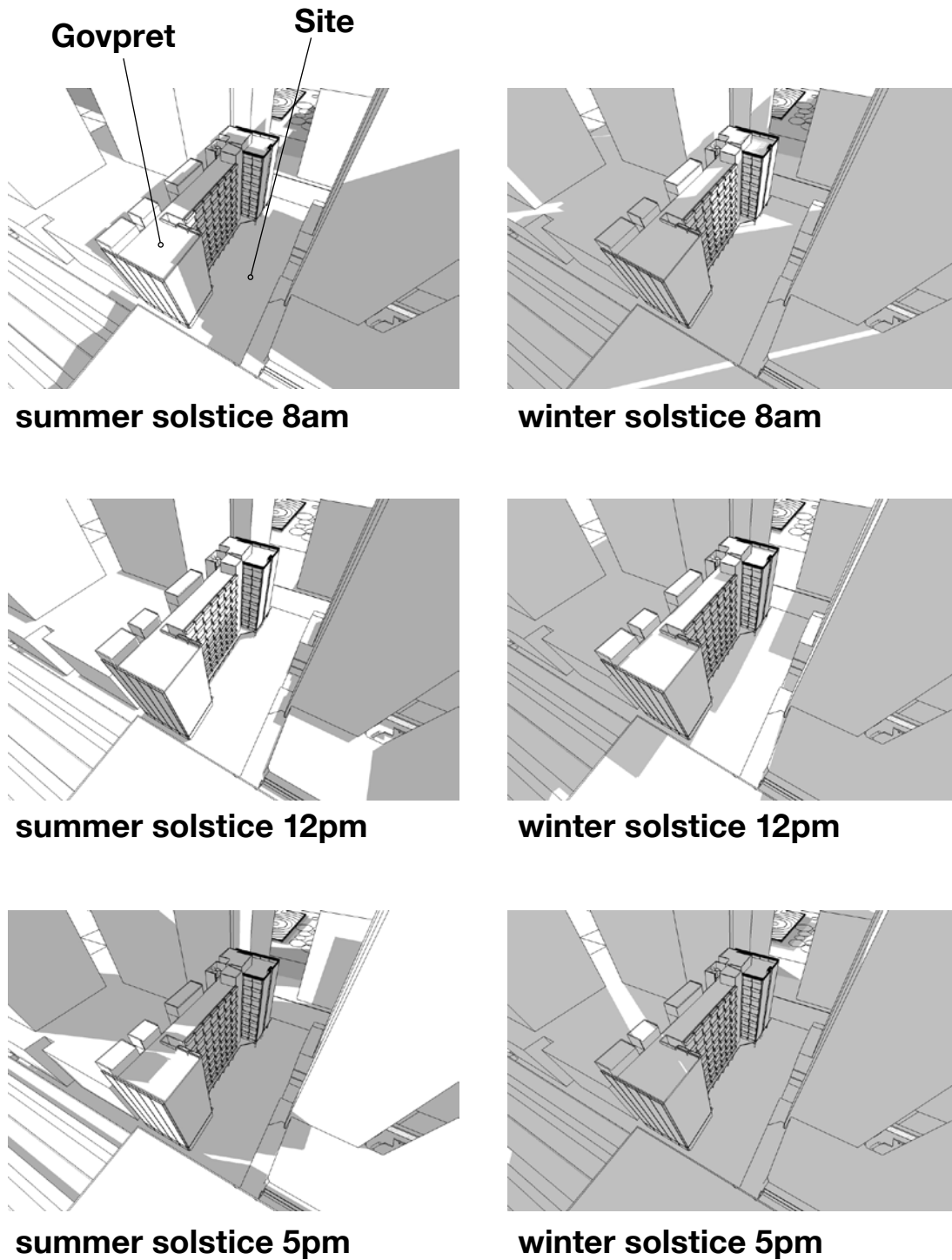


Fig. 3-55 Shadow studies demonstrating differences in amount of sunlight entering site.

An Existing Paradigm of Skylights & Forum Spaces

To generate a response to the problem of lighting the dark site, the study began looking at the context for ideas.

Observations

- The majority of blocks utilise large overhead skylights to bring light into their large dark volumes formed between high-rise towers. The resulting space below provides a well-lit environment for commercial activities.
- Forum spaces are typical features of Pretoria's commercial infrastructure. Users are able to witness the activity below from the surrounding circulation galleries.



Fig. 3-56 (Far, left) Sanlam Centre.

Fig. 3-58 (Left) Translucent polycarbonate roof sheeting of The Tramshed.

Fig. 3-59 (Middle) Standard Bank Plaza.

Fig. 3-57 (Bottom, Left) Fedhealth Forum skylight and central lift shaft.



Fig. 3-60 (Bottom) Momentum Centre forum space lit by overhead skylight.

(Photos by author).



Programming Guidelines

- Exploit the existing culture of skylights as a means of lighting the theatre activities during the daytime.
- A forum-based theatre fits well in this environment of established forum spaces. Users can view the theatre events below as they move through the space. Seating or standing places can be provided to facilitate this function.

Precedent: Higgins Hall Insertion

Location:
Brooklyn, NY

Architect:
Steven Holl Architects,
Rogers Marvel Architects

Owner:
Pratt Institute

Programme:
Academic

Type of construction:
New

Completed:
2005

The Higgin's Hall Insertion contains new academic amenities, studios, workshops and gallery spaces for the Pratt Institute's architectural school. It was originally constituted by three sections, but the central section was destroyed by a fire, leaving the two wings as isolated fragments.

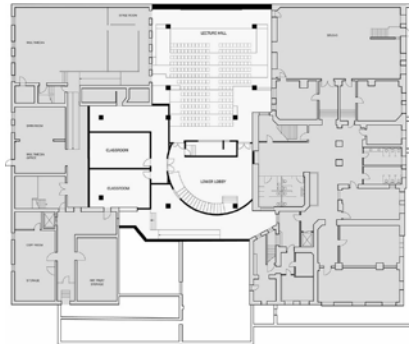


Fig. 3-61 Basement Plan

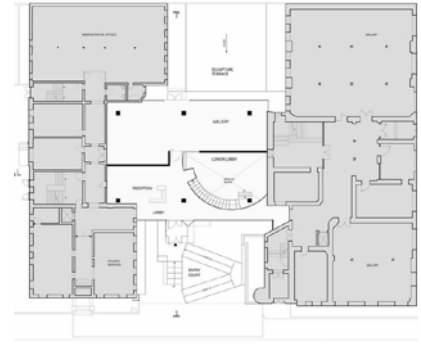


Fig. 3-64 First Floor Plan



Observations

- A newly designed structure was inserted into the resultant indeterminate space, re-establishing a connection while preserving the historical significance of the two interfacing structures (Lecuyer, 2006: 54).
- The level differences between the two opposing wings posed a major challenge to the architect. This closely resembles the scenario faced on the project site (see figure), where the Govpret and Momentum buildings were designed with different floor heights. The architect responded by inserting a light well where the dissonant level extensions intersected (Zuvela, 2010:12).
- A second articulating device, a pedestrian ramp, was also inserted along the light well, allowing for continuous movement between the rear and front street exits.

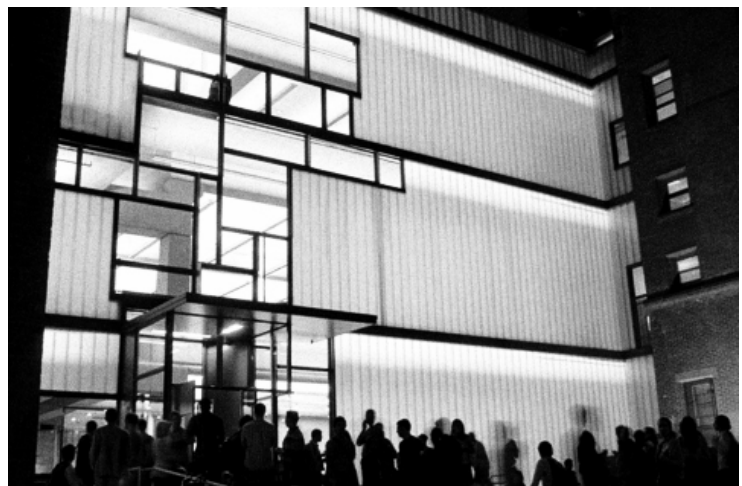


Fig. 3-62 (Opposite, above) View from across the street. (Image source: internet)

Fig. 3-63 (Opposite, below) Front facade – light penetrating polycarbonate sheet cladding detail. (Image source: internet).

- The new entrance is set back away from the main flow of traffic, creating a public gathering space in front of the facade where events can be held. A roof terrace at the uppermost level provides a second space for socializing (Zuvela, 2010:12).



Fig. 3-66 Second Floor Plan



Fig. 3-67 Third Floor Plan



Fig. 3-68 Fourth Floor Plan

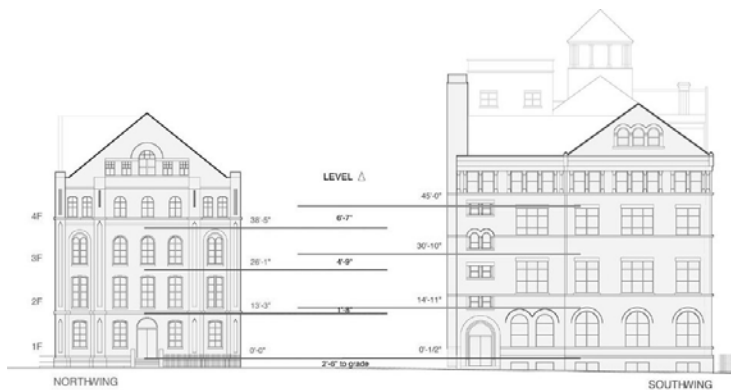


Fig. 3-65 Section illustrating level dissonances between opposing historical wings.



Fig. 3-70 Skylight and ramp accentuate the structural fault line and level dissonances.

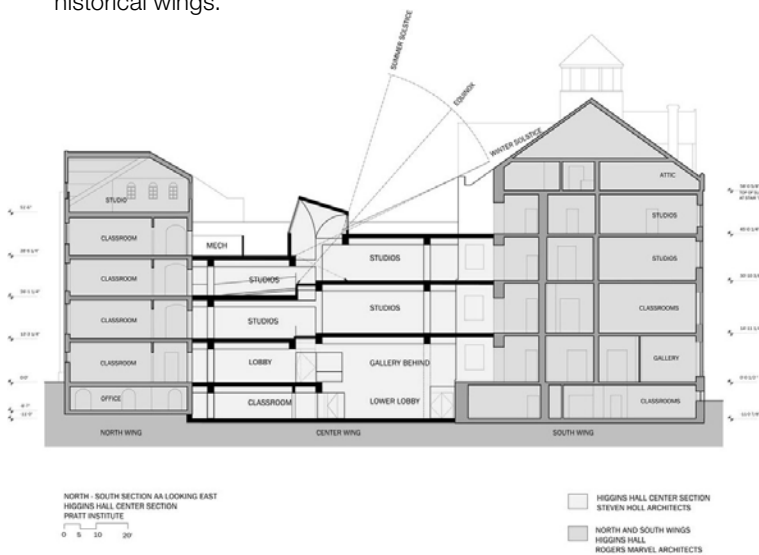


Fig. 3-69 Section illustrating skylight and seasonal sun entry angles.

(All Photos and Images sourced from the internet).

Programming Guidelines

- Attempt to rectify level dissonances with a functional and aesthetic response.
- Use light as a connecting infill element between opposing structures. This corresponds with the existing culture of skylights in the project context. Follow this through into the building's tectonics: services, structure (e.g. light wells, roof structure) and material choices (e.g. translucent polycarbonate sheeting).
- Optimize user circulation through the building envelope (e.g. create a pedestrian thoroughfare).
- Develop the street front as a social interface, e.g. a pedestrian breathing space.

Focus Area #4:

The Tramshed

The Tramshed Mall (historically, the old Electricity Board, that was later used as a depot for defunct trams) is located to the south of the site; its modern parkade extension forms the southern edge of the site. How does The Tramshed Mall contribute to the site's indeterminacy? For the purposes of this study, the indeterminacy of the site can be evaluated in terms of how well it connects to its neighbouring structures. Connectivity could be evaluated with reference to the ease with which public users can move from one structure to the next, i.e. permeability through the block and across blocks.

Observations

- There is no permeability whatsoever between the site and the Tramshed Mall at present, but there is an opportunity for developing such a connection.
- The service corridor formed between the Tramshed Mall and the Govpret building serves to conceal an important piece of heritage: the historical Tramshed facade. In its current condition, the historical door and window archways have been filled in, cutting off connectivity with the service alley. The entire length of this façade has been rendered inactive as a consequence of this filling in, and historical heritage has been destroyed.
- A bridge that crosses over the service alley allows for pedestrian permeability between Fedhealth Forum and the Tramshed Mall.

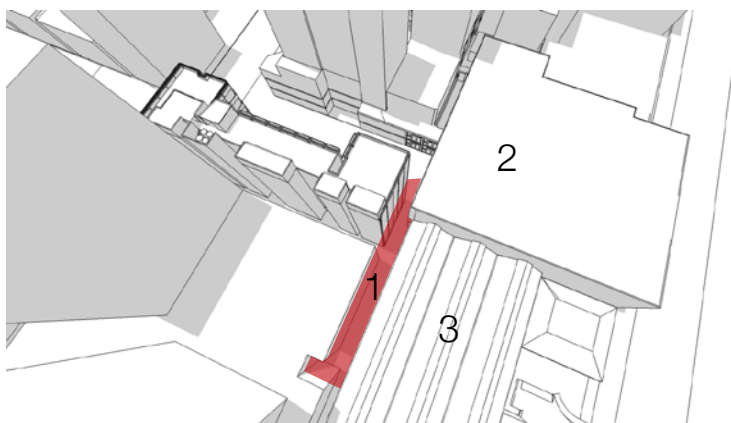


Fig. 3-71 (Above) 1. Alley, 2. Parkade, 3. Mall

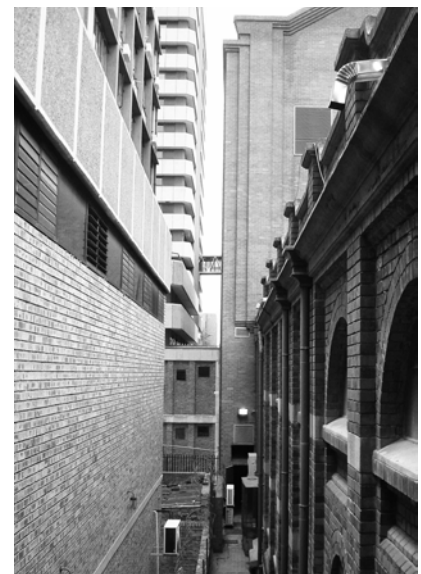


Fig. 3-72 (Right) Alley between historical facade and Fedhealth Forum. (Photo by author).

- The southern periphery of the site formed by the Tramshed's parkade wall creates a major barrier to pedestrian movement.
- The Tramshed Mall is vibrant and busy, with a mix of public and commercial amenities. The central volume resembles a forum with a central space surrounded by suspended galleries. The central space has been appropriated as rentable trading space.
- The greater portion of the Tramshed roof is constructed out of translucent materials that bring in natural light, illuminating the activities below and saving on lighting costs.



Fig. 3-73 (Above) The Tramshed mall: central forum. (Photo by author).

Programming Guidelines

- Breaking through a portion of the southern edge of the site would create a connection between the site and The Tramshed. This could possibly extend all the way to Schoemann Street.
- Explore a possible interface that can be installed in the service alley between the Govpret building and the Tramshed Mall, thus revealing an indeterminate historical place. This would also enrich the experience of the site in its redeveloped state, and create an optional route for pedestrians.
- Developing the site as a retail and commercial extension would provide the final piece of the puzzle, linking the site to its neighbouring programmes.

Fig. 3-74 (Left) Tramshed-Govpret service alley. (Photo by author).

Precedent: Sackler Galleries

Location:
London

Architect:
Foster + Partners

Owner:
Royal Academy of Arts

Programme:
Gallery

Type of construction:
Interface

Completed:
1991

Sackler Galleries represents a modern conversion of an historical indeterminate space into a functional space with cultural significance.

Observations

- A sculpture gallery was inserted into the gap formed between the old Palladian House and Victorian Gallery. A light well articulates the linear gallery corridor, and brings in light to illuminate artworks. Light and simple geometries aid in directing users easily through the space and serve to create legibility and simplicity.
- A clear contrast is created between old and new structure: segments of the old Burlington House façade were left undisturbed; new structure utilized modern materials and design technologies. The result is a unified spatial experience, with the new framing the old, and vice-versa.

Programming Guidelines

- Explore light as connecting medium between disconnected buildings.
- Simple geometries contribute to the legibility of space.
- Expose historical facades to enrich the user's experience and illuminate latent historical layers.
- Utilize light to articulate circulation routes.

Fig. 3-75 (Above, left) View down volumetric light well depicting clearly the planar linearity of the space. (Image source: internet)

Fig. 3-76 (Below, left) View illustrating the use of translucent glass planes that allow for the subtle use of natural light to articulate the gallery volume, and illuminate the objects on display. (Image source: internet)

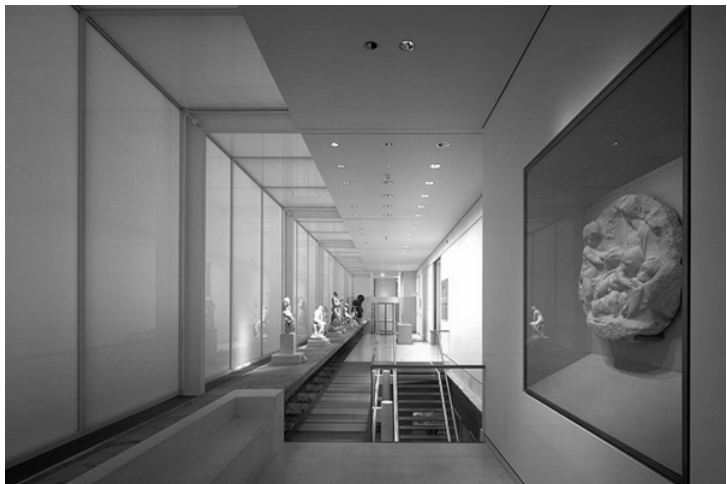




Fig. 3-77 Contemporary stair details are contrasted against the historical facade of the Burlington House, creating an awareness of coexisting time-frames. (Image source: internet).

3.8 Proposal

The aim of the project is to explore a public model of theatre inside the chosen site of 317 Pretorius Street. The public theatre is envisaged as an additional State Theatre venue that caters more to the informal and public sectors of society. In accordance with this vision, parts of the theatre will invite appropriation by local forms of creative culture and urban life. The articulation of the transitional space between public and private, between informal and formal, becomes pivotal in creating a symbiotic union of these contrasting uses.

The project proposes to reinstate the theatre's status as a production house, with its own resident theatre company overseeing the production and creation of new plays and the education of new theatre professionals. This will aid the State Theatre to realize its strategic community goals.

The social capabilities of theatre in its applied form will serve a central role in developing the site as a community space. The site transforms from a dead, indeterminate space, into a space given life by its community. In its applied form, theatre transcends the empty symbolism of conventional or classical forms of theatre that merely offer spectacles to users. Applied theatre, in this specific project context, will actively involve citizens in the construction and reconstruction of new and existing cultural symbols and memories.

A combination of two learning processes will simultaneously be occurring on the project site. The theatre school will dedicate itself to the generation of a new theatre curriculum that will benefit the development of the theatre arts in South Africa. The forum theatre will deal more with informal processes of learning that characterize applied drama: didactic interplay.

The concept of the site as a stage, not only for staging dramas, but as a stage for public events such as festivals, expos and markets, will inform how the site will cater to the community and informal city life. Markets have played an important historical role in Pretoria's development. Market Square (now Lillian Ngoyi Square) was historically used to host a number of important markets, such as the annual flower market, as well as regular farmers' markets (Pretoria archives).

Breaking through at necessary points will enhance connectivity between the site and its neighbouring buildings. Latent qualities and interesting features of the site will be emphasized in an attempt to create a rich experience for users. The development and design of the site will make reference to paradigms inherent in the context, to ensure a contextual response.

3.9 Objectives

The primary objective of this design intervention is to respond to the site's innate state of indeterminacy, and to derive an appropriate contextual response. Past practices and ideologies that favoured more purist approaches to design have resulted in a city that struggles to embrace progress and innovative approaches to urban design: a city that struggles to adapt to the needs of its inhabitants. If the city is to adapt to the emerging demands of the day, this must change. Public theatre that works with the inherent informality and diversity of city life becomes an important vector for effecting this objective.

The following list is a summary of the project objectives:

- To activate the vacant site in question by inserting an interface to create continuity with its context.
- To use this space as a venue for public events, social models of theatre and didactic processes, using theatre as the social glue.
- To extend the existing pedestrian arcade network by inserting a pedestrian thoroughfare.
- To provide a link across Pretorius Street that will serve to link a series of isolated urban spaces identified in the collective urban framework.
- To provide a venue for identifying and showcasing local talent, who will be given the opportunity to be educated under the guidance of experienced theatre professionals.

The realisation of these objectives will see the development of a multi-functional space that relies on a dialogue between on-site programmes and surrounding urban programmes.

3.10 Preliminary Accommodation List

It is envisaged that the following space provided in the newly developed site:

- 1** A **Central Forum Space** for staging public events (including but not limited to forum theatre, expositions, markets and festivals).
- 2** **Production and Educational Facilities** (informed by the collaborative needs of the residency programme).
- 3** **Residential Facilities** for mentors and students.
- 4** **Rentable trading space** located along a pedestrian corridor.
- 5** **Gallery Spaces** as ancillary spaces for expressing creative works. The Tramshed historical facade is a likely location for one of these spaces.

The Architect will be required to consult with all the relevant stakeholders. A task force representative of the DAC, the City of Tshwane, key occupants of The Tramshed, the State Theatre, Momentum, Fedhealth Forum has been constituted under the chairmanship of the Department of Arts & Culture, the main sponsor of the project.

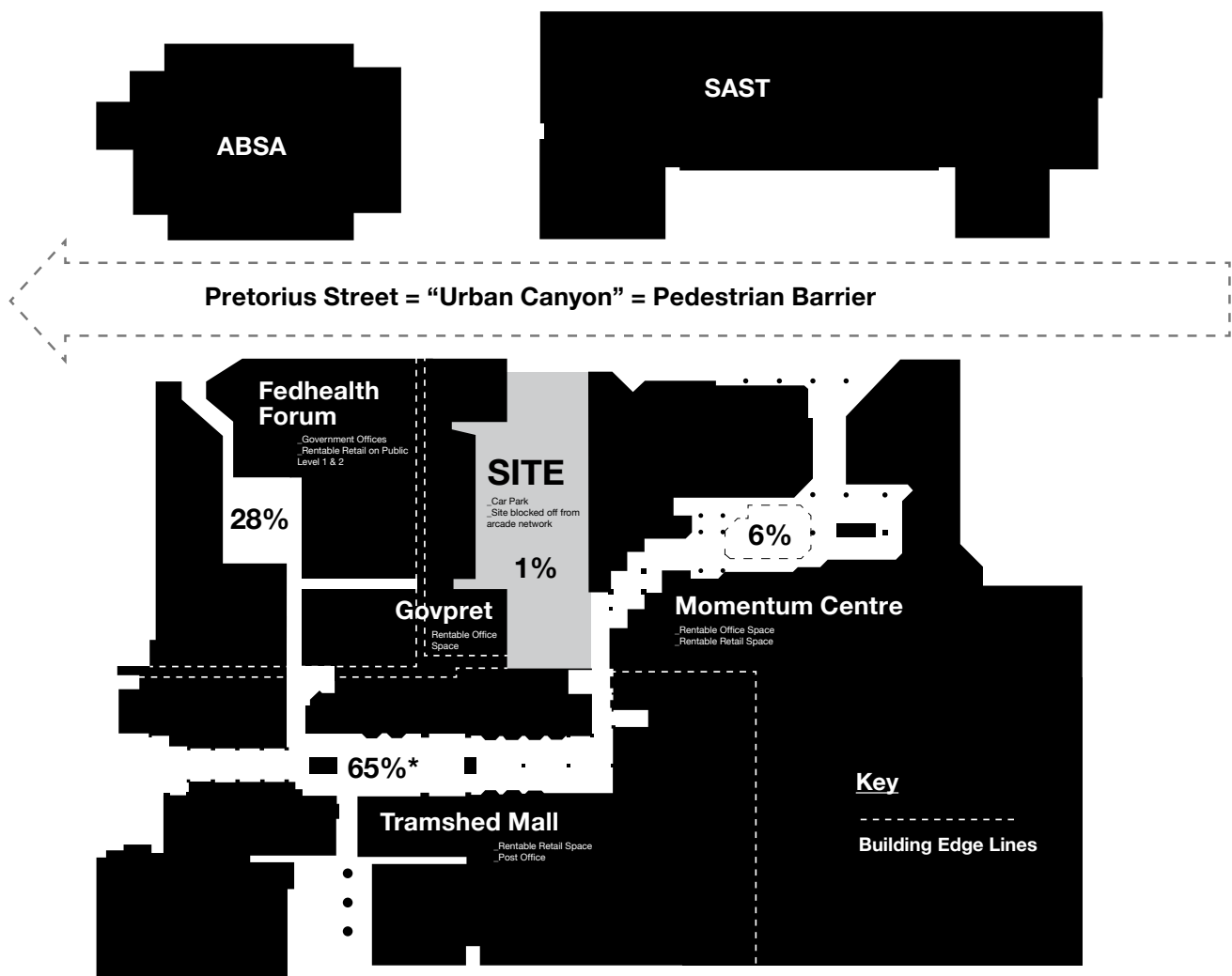


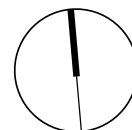
Fig. 3-78 Figure-ground existing

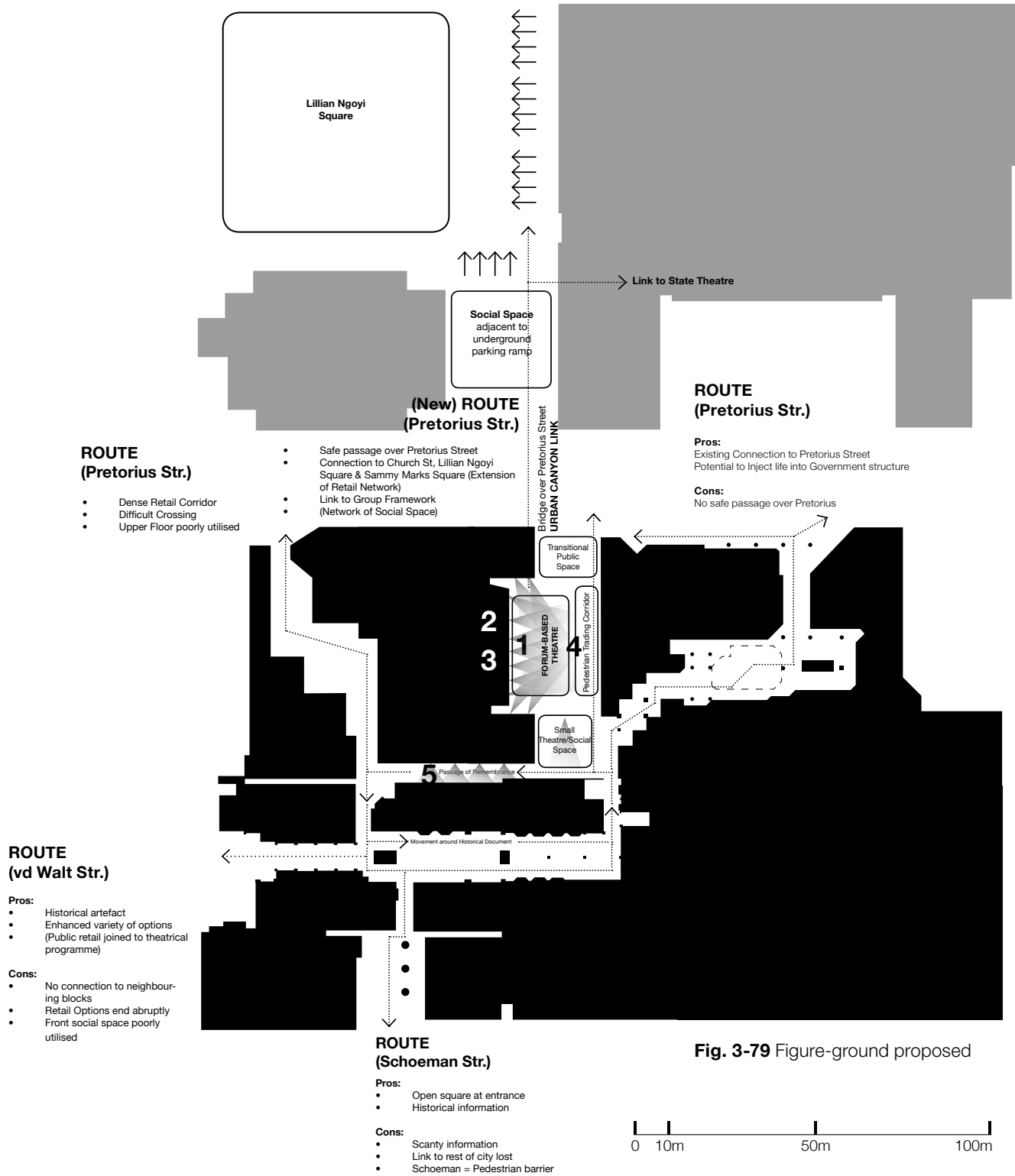


*%appropriation in block on retail levels

Figure-Ground - Existing

- Accessible volumes
- Inaccessible project Site
- Usage of lock by commercial activity





Nolli Map - Proposed

- Broadening Route Option Network
- Programming New Theatrical Social Space
- Connecting to group framework
- Exposing historical strata/documents
- Specific Interventions

