Urban and context analysis

The chosen study area of this dissertation is the Mandela Development Corridor, a study area which falls within the Tshwane Metropolitan area. The urban context in and around the MDC has a unique spatial character. An in-depth understanding of this unique spatial character is needed for the proper formulation of an efficient design brief that responds to the context and the needs of its users or inhabitants.

This chapter looks at the study area as a whole and all of the interdependent parts that fall within the context of the study area. The identification of the influencing factors on both the physical and cultural landscape of the study area is of utmost importance and to achieve this, the context in which the site is situated will be looked at in relation to its regional, city-wide and local significance.

This context study of the urban context and site will be looked at in its current state and as the MDC is due for many changes in the coming years, as stipulated in the Mandela Development Framework, the future proposed context of the site will also have to be considered. The proposed development of a cultural centre for the visual and performing arts is based upon the future context predictions of the MDC framework. Thus this analysis seeks to develop the reader’s understanding of the future of the area, as well as its related existing fabric.
Chapter 2: Urban and context analysis

South African music can be described as a hybridisation of local ideas and cultures and imported international styles, with all local genres and cultures giving it their own local twist that carries with it the unmistakable South African flavour (www.music.org.za).

The context of music within South African culture

African music and dance can be described as an expression of the essence and beauty of life and is not merely representational of the African context: music is the context. (www.afribeat.com: unknown author)

South African society consists of many varied cultures, yet within each unique culture, musical rhythm and percussion act as one of the purest forms of expression and provides the truest representation of the emotions, the intensity and the beliefs of the people within each culture.

South African musical culture not only serves as a record of cultural expression, but it also is a chronological tool that documents and tells the history of our country's history, oppressive regimes, governmental policy and national triumphs. There has been an equally influential musical development that today can provide listeners with the truest representation of society at any time in our history.

The diversity and range of South African performance art forms can be said to be as diverse and complex as the country's cultural heritage. Forms of performance art range from musical expression in the creation of melodies, drama and theatre, to theatrical performances or singular telling, formal stage productions or singular performances staged under a tree, to dance and rhythmic expression staged to a beat, to using the human body for dramatic conveyance of a message or story. The potential for exploration of performance art forms cannot be denied.

There is no better tool at our disposal than that of performance art to bridge the cultural divide in our country. Performance art provides us with the opportunity for all people and cultures in South Africa to investigate and better understand our heritage and culture of the past, present and future.

The traditional music of each culture gives its listeners a sense of identity, and provides the people of the culture an opportunity to share in a common interest with others, stimulating social interaction and it can also provide comfort in solitude.

South African society consists of many varied cultures, yet within each unique culture, musical rhythm and percussion act as one of the purest forms of expression and provides the truest representation of the emotions, the intensity and the beliefs of the people within each culture.

The director of Radio Freedom, Don Ngubeni, once said: "Music is our strength, our mobilizer. Music makes our people very strong when they are together, it enables people to keep on struggling under terrible conditions." (www.afribeat.com)

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South African society consists of many varied cultures, yet within each unique culture, musical rhythm and percussion act as one of the purest forms of expression and provides the truest representation of the emotions, the intensity and the beliefs of the people within each culture.
South African music had its beginnings in the 17th century when indigenous people and slaves imported from the East, adapted and reinterpreted Western musical traditions. The Khoi, a group of nomadic herdsmen who lived in the Cape, developed a small guitar called the *ramkie*, which they used to blend Khoi and Western folk songs and dances. In the Dutch colonial era, slave orchestras and travelling musicians moved around the colony playing Western music at dances and other functions. This tradition was continued well into the era of British rule after 1806.

In the early 1820s, coloured marching bands began parading through the streets of Cape Town. This tradition continues to this day in the form of the great carnival held in Cape Town every New Year. In the early 20th century, with the development of mining towns such as the Witwatersrand, many urban black communities were created, which led to the development of new forms of music that were distinctively South African. The *marabi* style of music, which is similar to that of American ragtime and the blues, became popular in the 1930s and 1940s.

Jazz became popular in South Africa in the 1950s, with musicians such as Hugh Masekela leading the way. In the 1960s, the growth of the impromptu dance bands known as *bigo* music led to the development of *bubblgum*, a bright, light dance style that was popularized by American disco music in the 1970s. In the early 1990s, *kwaito* emerged as a new genre of music, combining elements of house music and traditional African rhythms.

South African music has a long and diverse history, reflecting the country's rich cultural heritage and the influence of both African and European traditions.
Chapter 2: Urban and context analysis

Macro scale

The City of Tshwane

Overview of city

Tshwane is the capital city of South Africa and subsequently one of the most influential cities in Africa. It is the economic powerhouse of South Africa, as well as Africa, with the most expansive and economically powerful province. Tshwane forms part of the Greater Tshwane Metropolitan Municipality, together with the Johannesburg and Ekurhuleni regions, the three largest urban areas in South Africa.

History

Tshwane has a long history, and the city as we know it today has evolved through various stages. The development of the city was shaped by the apartheid government, which wanted to keep black citizens away from the urban areas by creating separate homelands and townships. This notion of segregation is still prevalent today, more so due to social and economic status than racial segregation.

Current state

The city of Tshwane thus functions as a multi-nodal city, with Pretoria regarded as the core city. The city's history and economic status have transformed it into a major industrial and commercial hub. The city's industrial base is still the primary driver of its economy, with numerous industries and manufacturing plants located in and around the city. The city's history has been shaped by the apartheid government, which created separate homelands and townships for black citizens.

Over the past 15 years since political liberation, South African urban policy makers have worked to address the fractured nature of South African cities. Numerous Urban Design Frameworks for precincts throughout the city and the country have been commissioned to address the challenges faced by the city.

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Over the past 15 years since political liberation, South African urban policy makers have worked to address the fractured nature of South African cities. Numerous Urban Design Frameworks for precincts throughout the city and the country have been commissioned to address the challenges faced by the city.
The city can be considered a ‘green city’ as green spaces of varied scales are located throughout the city. These green spaces include prominent cultural nodes and existing cultural landmarks and facilities. The city can be seen as a cultural landmark and thus a unique and special place in the country.

The architectural style that has in latter years developed in Pretoria is referred to by Fisher (1998:123) as “The Third Vernacular”. It is a style developed in Pretoria and referred to by Fisher as being the result of the influence of the Neorealist during the administration of Pretoria, 1910-1938. The Third Vernacular was largely the result of people imported from the European countries and its influence on Pretoria’s early architectural heritage.

Architectural context

The work of Le Corbusier, the Architectural Stye, has been seen around Church Square in Pretoria’s CBD. People such as Sy Ze Wierda, Erwin 1980:9, can still be seen today around Church Square in Pretoria. The Third Vernacular, or the Third Vernacular, is a response to the local climate, the site, the third vernacular, of the Third Vernacular. It is a style that has had a major influence on the development of Pretoria’s public spaces, its cultural influence, and its cultural heritage. The Third Vernacular has many institutions that are intended for public use. These include museums, government departments, commercial, government, and public parks. The government and public parks, the third vernacular, and the existing cultural landmarks and facilities, the city can be seen as a cultural landmark and thus a unique and special place in the country.

Public amenities

The city of Pretoria has many institutions that are intended for public use. These include museums, government departments, commercial, government, and public parks. The government and public parks, the third vernacular, and the existing cultural landmarks and facilities, the city can be seen as a cultural landmark and thus a unique and special place in the country.
FIG 2.2: Existing cultural landmarks within the CBD of Pretoria
The Mandela Development Corridor (MDC), situated along Nelson Mandela Drive, an area which can be described as a discarded urban wasteland, currently acting as a catalyst for investment and development within the precinct. There is a lack of quality public space within the area and our group proposed development framework has been designed with the aim of creating a vibrant public spine that runs east-west through the precinct in an east-west direction, effectively linking the currently discordant areas of the urban public space along the course of the MDC.

The Urban Development Framework sets out a set of principles that guide the urban development within the area and our group proposed development framework is aimed at creating a coherent, easily understood and immediately legible urban expression. The principles set out by the framework are:

1. The principles are taken to include the people who use them.
2. Instead of focusing on the physical requirements only, a broader view is taken to include the people who use them.
3. Effectively linking the currently discordant areas of the urban public space along the course of the proposed development corridor, thereby creating a coherent, easily understood and immediately legible urban expression.

FIG 2.3 Land parcels of the Mandela Development Corridor (MDC)
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FIG 2.4 Aerial view of MDC looking north

FIG 2.5 Southern entrance into the city

FIG 2.6 Greenery along Apies River channel
Transport systems within the precinct

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Transport within the precinct

With the majority of the city users living in peripheral areas and suburbs there is a total dependency on public and private transport for survival (Appleyard 2009). This is a result of the growth of car ownership and the decline of public transport. However, the inner city public transport is dominated by municipal buses and privately run taxi services, which are the most popular forms of public transport within the inner city, as they can drop and pick up passengers at any location along the streets of the city.

Inner city public transport is characterized by high vehicular speeds and narrow streets. This results in high volumes of traffic and the onset of congestion and pollution within the inner city. These conditions contribute to the overall quality of life for residents and visitors of the city.

The Mandela Development Corridor is a key area for development as it connects the southern and northern suburbs of the city. The Mandela Corridor is also the point of convergence of several major access ways through and into and from the city.

The Mandela Development Corridor is a key area for development as it connects the southern and northern suburbs of the city. The Mandela Corridor is also the point of convergence of several major access ways through and into and from the city.
FIG 2.11 Transportation map

FIG 2.12 Pedestrian routes and public transportation nodes
Within the MDC there is a varied mixture of existing land use and zoning, including commercial, general residential, and public open space. This variety creates a unique identity for the corridor.

Land use

With the chosen site, a specific land use identity for the corridor emerges. For a specific land use identity for the corridor to exist, the space within the corridor must allow for a specific activity that connects the different spaces within the corridor. This allows for a distinct identity for the corridor.

Within the MDC, the largest area of the study area is occupied by the DTI campus. The Caledonian Stadium and its proposed renovation together with its surrounding sports facilities create opportunities for recreational activities within the corridor.

The areas adjacent to the chosen site are mostly residential in nature, with a large number of people living within walking distance of the site. Residential areas like Sunnyside and Arcadia also border on the precinct.

Although there is a good variety of land use within the MDC, there is no evidence of a clear core that pulls together the different parts of the corridor. The different spaces within the corridor are not connected in a way that allows for a specific land use identity to emerge.
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Activity nodes

For any publicly used urban activity to function efficiently, energy flow is found where people congregate and interact with one another. An important aspect of a consistent influx of sustained energy supply to the area is found where people congregate and interact, where activity hubs develop, and where energy flows between activities. Activity nodes are such spaces. The TUT Arts Campus, DTI, surrounding schools and Esselen Street Retail Precinct provide immense energy to the area.

However, the problem is that these activities fluctuate dramatically during the different times of the day. The area is a hive of activity in the early morning and evening when people are going to and coming from work. This provides an opportunity for urban design frameworks to develop, to design for early morning and evening when people are active in the area. The area is a hive of activity throughout the different times including dramatically during the different times, including the morning, mid-day, and evening.

An important aspect of a consistent influx of energy flow is the importance of ensuring public social spaces as opposed to commercial spaces. In order for energy flows to be maintained, public social spaces need to be developed. Activity hubs, such as the TUT Arts Campus, DTI, surround the area, providing a high density of pedestrians between their places of work in the CBD and their residential areas. These hubs are large concentrations of pedestrians and provide a high density of pedestrian movement, which can be channeled along activity flows. Transportation nodes are such spaces. The area also has a large throughput of pedestrian traffic, providing an important influx of energy flows.

Transportation nodes are such spaces. The TUT Arts Campus, DTI, surrounding schools and Esselen Street Retail Precinct provide immense energy to the area.
This project forms part of the Mandela Development Corridor study group's framework. The study area of the framework is the Nelson Mandela Drive corridor in Johannesburg. The framework aims to create spaces for people by encouraging the blending of business, active recreation, and passive recreation nodes along the corridor and giving identity to the currently dilapidated and underutilised area.

The framework aims to progress in an east-west direction to allow for the integration of the CBD and the eastern residential precincts. The aim is to allow for the integration of the CBD and the eastern residential precincts.

The identified nodes are to act as catalysts.

**Economic:**

Crossing along Nelson Mandela Drive, economic nodes will be placed on strategic points.

**Social/Cultural:**

Nelson Mandela Drive, a gateway into the greater city, will be a gateway into the greater city.

**Environmental:**

The upgrading of the Wandile River will act as a spine for the corridor and will promote cultural and social integration.

The framework aims to develop a social/cultural environment where cultural and social integration will be encouraged and green open spaces are created. The framework aims to create spaces for people by encouraging the blending of business, active recreation, and passive recreation nodes along the corridor and giving identity to the currently dilapidated and underutilised area.
Proposed spatial properties for the framework:

- Promotion and celebration of regional connections
  - Johannesburg to the south
  - Soutpansberg to the north
- Upgrading and creation of local area connections
- Integration of the existing Apies River development framework into the Nelson Mandela development framework
- Promotion of pedestrian routes
- Promotion of social interaction
- Low maintenance
- Safe and create a sense of security
- Accessible to the public

All green spaces must conform to the following criteria:

- Focus on interaction and pedestrian links between the building and public spaces
- Green spaces and pedestrian links enhance all the nodes and public spaces
- River becomes a spine linking all the green spaces
- Creation of a pedestrian-friendly link throughout the city
- Vibrant spaces for social interaction
- Promotion of pedestrian routes
- Low maintenance
- Safe and create a sense of security
- Accessible to the public

FIG 2.22: Objectives of group framework

Chosen Site
FIG 2.24 Spatial planning and urban design principles

FIG 2.25 Node identification, pedestrian paths and transport routes

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Please see attached appendix - Proposed Group Framework for the Mandela Development Corridor

FIG 2.23 Identification of nodes

Chosen Site

Chosen Site
Micro-scale Legal Context

Zoning:
According to the individual zoning certificates, the sites currently have different zonings. The sites are to be consolidated and rezoned as Special, General Residential, or Public Open Space. The sites are to be consolidated and rezoned as Special, General Residential, or Public Open Space. The sites are to be consolidated and rezoned as Special, General Residential, or Public Open Space. The sites are to be consolidated and rezoned as Special, General Residential, or Public Open Space. The sites are to be consolidated and rezoned as Special, General Residential, or Public Open Space.

Area of consolidated site:
27,305m²

Area of existing buildings on site:
1,071m²

Building Lines:
- 5m street
- 3m river frontage (30% of building edge)
- 7m river frontage (70% of building edge)

Stories:
Max. 6 stories

Servitudes:
None

Parking:
2.5 per 100m² (as per framework)

Floor-space ratio:
2.5 (as per framework)

Coverage:
Maximum 60% of consolidated site area

Coverage:
Maximum 60% of consolidated site area

Coverage:
Maximum 60% of consolidated site area
Site character

Photographic analysis

FIG 2.26 Site character - Gerhard Moerdyk

Refer to corresponding letter (image 2.94) on pg 53, indicating location of building.
Gerhard Moerdyk is a quiet two-way street connecting Kotze and Skinner Streets. Light traffic passes the site on this street.

Buildings generally have limited access but active street fronts.

The western edge has a good sidewalk for pedestrian movement, but the sidewalk on the eastern edge of the street is generally not conducive to pedestrian movement.
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FIG 2.27 Limited access to buildings
FIG 2.28 Vacant building
FIG 2.29 Buildings along Rissik Street
FIG 2.30 Site character - Gerhard Moerdyk continued
Refer to corresponding letter (image 2.94) on pg 53 indicating location of building.
Kotze is a busy two way street leading from Sunnyside to the inner city. Heavy traffic passes the site on this street. The sidewalk on the northern edge of the street is generally not conducive to pedestrian movement but the southern edge has good sidewalk for pedestrian movement. Buildings generally have inactive street fronts. North-western edge of the street has beautiful open green spaces.
FIG 2.35 Kotze Street
FIG 2.36 Intersection of Nelson Mandela/Kotze
FIG 2.37 Fast moving traffic

Refer to corresponding letter (image 2.94) on pg 53 indicating location of building.
Nelson Mandela Drive is a busy two-way, double lane street leading from Fountains Circle to the inner city. The street is tree lined and the edges have been landscaped. Buildings generally have inactive street fronts. The proposed design aims to change this by creating an active pedestrian-friendly sidewalk that反射s the sidewalk.

The eastern edge has a good sidewalk for pedestrian movement, but the western edge is less accessible. The sidewalk on the western edge of the street is good, wide and landscaped but does not respond to the buildings that line the edge. Heavy traffic passes the site on this street.

The sidewalk on the western edge of the street is good, wide and landscaped but does not respond to the buildings that line the edge. Heavy traffic passes the site on this street.

The proposed design aims to change this by creating an active pedestrian-friendly sidewalk that reflects the sidewalk.
Refer to corresponding letter (page 94) on page 53 indicating location of building.
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FIG 2.42 Pedestrians on Nelson Mandela Drive

FIG 2.43 Local community members

FIG 2.44 Traffic at intersection of Nelson Mandela/Kotze

FIG 2.45 Site character - Nelson Mandela Drive continued
Site analysis

As previously mentioned, the selected site is currently well-maintained and re-used as far as possible in keeping with the guidelines given by the MDC Urban Development Framework. However, this site is currently over-run by squatters and vagrants. The existing development, which forms part of the existing M.O.T.H. club, which forms part of the existing industrial complex, will enhance the existing houses such as in keeping with the guidelines given by the MDC Urban Development Framework.

The site poses a number of problems for the creation of structures on the site. These problems include:

- Poor and surrounding land uses must be properly understood.
- The existing scale, architectural language and surrounding land uses must be properly understood.
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- The existing scale, architectural language and surrounding land uses must be properly understood.
- The existing scale, architectural language and surrounding land uses must be properly understood.

The building is barely visible from Nelson Mandela Drive and is therefore not functioning to its full potential. The building needs to be updated. The building needs to be updated. The building needs to be updated.

Before any informed design responses can be generated, the existing scale, architectural language and surrounding land uses must be properly understood.
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FIG 2.46_Existing M.O.T.H. club building

FIG 2.47_Existing restaurant on site

FIG 2.48_Apries River - western boundary of site

FIG 2.49_View from Kotze - current state of site

FIG 2.50_Existing buildings on site

FIG 2.51_Current state of site

FIG 2.52_Site panorama taken from atop Drie Lelies
Chapter 2: Urban and Context Analysis

Existing Buildings

Ngue Mini Market

FIG 2.58 Western elevation
FIG 2.59 Palisade separation from street
FIG 2.60 Eastern street elevation
FIG 2.57 Plan - Ngue Mini Market

**Typology:** Single storey cell

**Materials:** Plastered brick exterior walls, corrugated sheeting pitch roof, wooden doors and windows

**Condition:** Poor

**General Comments:** Building under utilised, badly extended and in need of renovation

**Measurements:**
- Ceiling height: 3.15m
- Roof pitch: +30 degrees

**Opportunities:** Existing function applicable to needs of surrounding context
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Opportunities: Building can open up to square with minor alterations

Measurements:
- Roof Pitch: +35 degrees
- Ceiling: 3.0m
- Doors and windows: 2.30m

Existing condition not suitable for new development

General comments:
- Building underutilised, baby extended and in need of renovation
- Street frontage: Palisade fencing separates from street

Condition: Poor

Materials: Plastered brick exterior walls on face brick plinth

Typology: Single-storey hair salon

Chiefs Hair Salon

FIG 2.66 Entrance and covered porch

FIG 2.67 Plan - Chiefs Hair Salon

FIG 2.68 Eastern street elevation

FIG 2.69 Western elevation

FIG 2.66-Eastern street elevation

FIG 2.67 Plan - Chiefs Hair Salon

FIG 2.68-Western street elevation
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Figure 2.74: Plan - Zwakala Jazz Cafe

Figure 2.75: Eastern street elevation

Figure 2.76: North-western perspective

Figure 2.77: Western elevation

Zwakala Jazz Cafe

Opportunities: Building can open up to new square with minor alterations.

Measurements: Doors and windows 300mm, too many internal walls.

General conditions: Building under utilized, badly extended and in need of renovation.

Condition: Poor.

Materials: Plastered brick exterior walls on face brick plinth, corrugated sheeting pitch roof, wooden doors and windows.

Typology: Single storey jazz bar lounge.
FIG 2.79 Plan - Doctors' Rooms

FIG 2.78 Eastern street elevation

FIG 2.80 Eastern perspective

FIG 2.81 North-western perspective

FIG 2.82 Western elevation

Opportunities: Building can open up to new spaces/building.

Existing function not suitable for new development.

General comments: Building under-utilised, badly extended and in need of renovation.

Condition: Poor.

Materials: Painted brick exterior walls on face brick plinth.

Typology: Single-storey doctor's quarter.
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FIG 2.83: Plan - Changes Bar
FIG 2.84: North-eastern perspective
FIG 2.85: Eastern street elevations
FIG 2.86: Existing access to site

Opportunities: Building can open up to new square with minor alterations.

- Roof pitch: +35 degrees
- Ceiling: 4.0m
- Measurements: Doors and windows: 2.5m

Character: Mid-20th century building, under-utilised, badly extended and in need of renovation.

- Street Frontage: Falls short of pedestrian forecourt on street.
- Condition: Poor
- Materials: Painted brick exterior walls on face brick plinth.
- Typology: Single-storey bar/brunette

Changes Bar
FIG 2.87: Plan - M.O.T.H. club

FIG 2.88: View from Nelson Mandela Drive

FIG 2.89: Western Elevation

FIG 2.90: Entrance

M.O.T.H. club
The Breytenbach Theatre has a rich and colourful history. The original building was erected in 1903 and was designed to function as a community hall for the students. The building eventually became a film studio and housed the works of Hennie Potgieter and Gerhard Moerdyk. The building became a film studio and the theatre was renamed Harmonie Hall in 1955. The National Theatre Organisation (NTO) purchased the property and converted it into a theatre. The building was renamed Harmonie Hall and the NTO's first production, Voorlopige Vonnis by Jozef van Hoeck, opened on November 17, 1958.

In 1959, Mr. Breytie Breytenbach donated the site adjacent to the theatre to the NTO. The theatre was expanded to a 300 seat capacity in 1967 in honour of Dr. P.P.B. Breytenbach, the then chairman of the NTO. The theatre was renamed The Breytenbach in honour of Dr. P.P.B. Breytenbach, the then chairman of the NTO.

The NTO split in the late 1970s, and the Performing Arts Council of Transvaal (PACT) continued to stage productions in the Breytie until 1996. The Technikon converted the historical cottage next to the theatre, which housed previous functions such as a student clothing store, into an additional small theatre housing 65 people. The Breytenbach Theatre is now the principal performance venue for the various departments of the Tshwane University of Technology. The venue provides students with the practical learning environment necessary to gain practical experience to enhance their skills. The theatre is equipped with a fly-tower which enables greater flexibility in stage design and enhances the theatre's display capacity.

Currently the Breytenbach Theatre is used for productions by the various departments of the university, and for outside performances and productions which aid in covering the maintenance and running costs of the theatre.
FIG 2.94 Surrounding building use distribution
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Existing fabric

The existing fabric of the precinct ranges from that of recently completed projects such as the DTI campus, completed in 2003, to buildings that date back to the mid-20th century. This varied architectural language for the creation of an architectural and material language for the creation of an architectural and material language is rooted in the context of Pretoria, due to the single-story nature of the surrounding buildings. The immediate environment and the surrounding area are characterized by a variety of architectural styles from a wide range of architectural eras, including art deco, modern and post-modern architectural styles. There are vertical correlations between neighboring buildings and horizontal correlations within the precinct. The scale is easily achievable; the current varied architectural language results from the varied scale of the surrounding buildings.

The current varied scale of the surrounding buildings and the varied materiality of the buildings within the precinct result in a lack of a common architectural and material identity. This is evident in both new and old buildings, where materiality used in most of the structures is exposed and expressed, and in the context of the buildings within. There might not be a correlation between the varied materiality of the buildings within the precinct, which result from the varied scale of the surrounding buildings. The existing fabric of the precinct ranges from that of recently completed projects such as the DTI campus, completed in 2003, to buildings that date back to the mid-20th century. This varied architectural language for the creation of an architectural and material language is rooted in the context of Pretoria, due to the single-story nature of the surrounding buildings. The immediate environment and the surrounding area are characterized by a variety of architectural styles from a wide range of architectural eras, including art deco, modern and post-modern architectural styles. There are vertical correlations between neighboring buildings and horizontal correlations within the precinct. The scale is easily achievable; the current varied scale of the surrounding buildings and the varied materiality of the buildings within the precinct result in a lack of a common architectural and material identity. This is evident in both new and old buildings, where materiality used in most of the structures is exposed and expressed, and in the context of the buildings within. There might not be a correlation between the varied materiality of the buildings within the precinct, which result from the varied scale of the surrounding buildings.
FIG 2.97 Photographic orientation diagram

FIG 2.98 Current state of Breytenbach Theatre

FIG 2.99 Surrounding building materiality

FIG 2.100 Surrounding building materiality

FIG 2.101 Overgrown open site
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FIG 2.102 Traditional face brick tectonic
FIG 2.103 Surrounding building materiality
FIG 2.104 Historically important structures
FIG 2.105 Current state of surrounding houses
FIG 2.106 Surrounding building materiality
FIG 2.107 Surrounding street treatment
FIG 2.108 Current DTI development
FIG 2.109 Surrounding building materiality
FIG 2.110 Surrounding street treatment

1. Apartments
2. M.O.T.H club
3. Breytenbach Theatre
4. Open Strand
5. Esselen Street
6. Apartments
7. Existing Gorizelach houses
8. Existing Gorizelach Ar Village houses
9. Apartments
10. Existing Oeverzicht houses
11. Apartments
12. Apartments
13. Apartments
14. Apartments