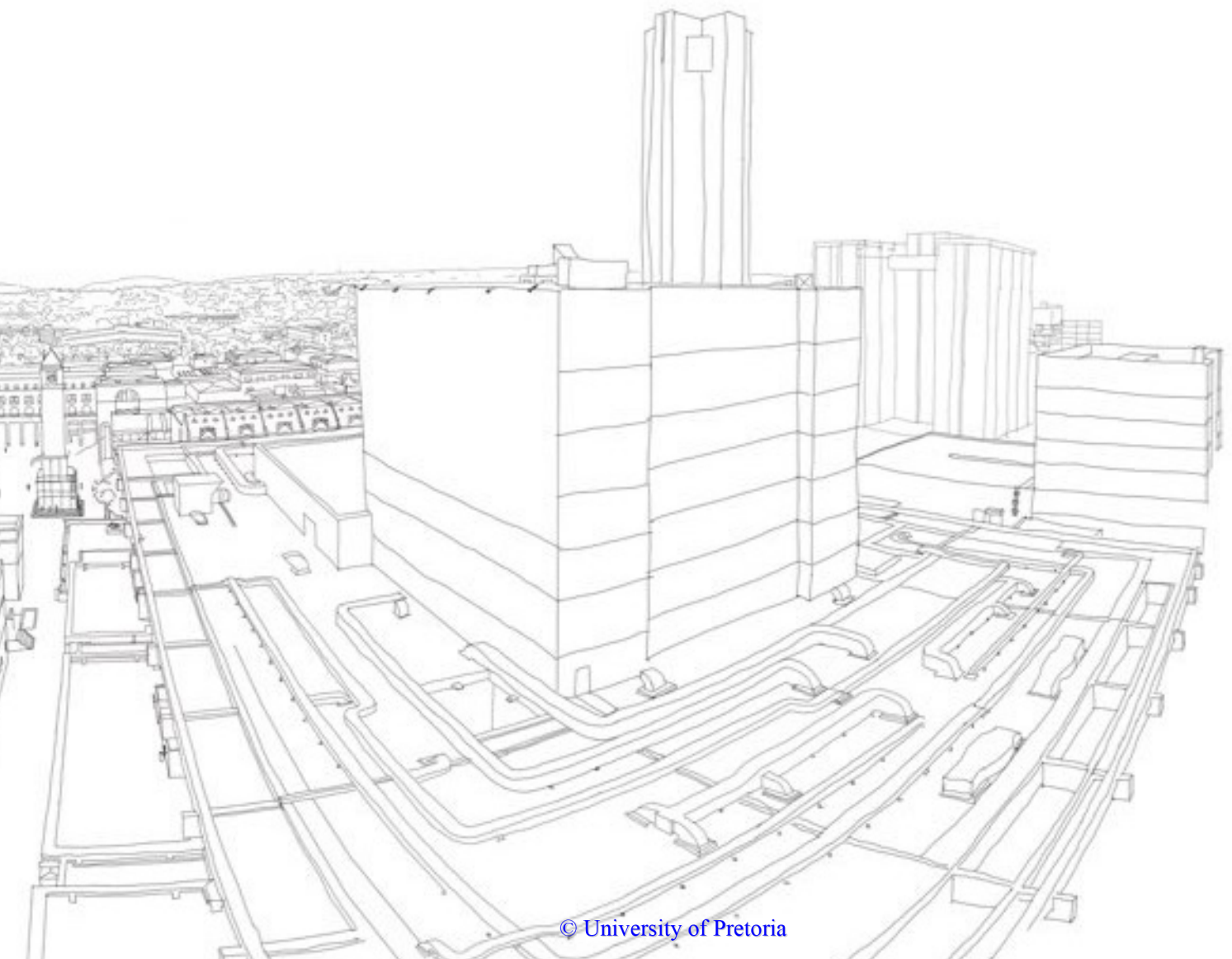


PART THREE

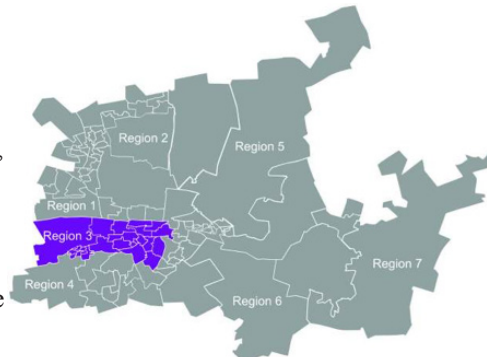
SITE IN CONTEXT





The site is seen as a civic centre deep in the central business district of Pretoria, on the corner of Lilian Ngoyi and Helen Joseph streets (formerly Van der Walt and Church streets respectively) - 25°44'48.3"S 28°11'38.2"E

It is located two blocks east from the historical genesis of Pretoria, Church Square. It falls within region three of Tshwane metropolitan districts. The eastern two-thirds of the region is mostly urbanised and includes the central business district of the city, whereas the western third is mostly rural. The region hosts National Government offices and forms the administrative heart of government with two of the three Tshwane stations of the Gautrain located in the region. Three landmark sites - the Union Buildings, the Voortrekker Monument and the Freedom Park National Legacy site are located in this Region.



This region of Tshwane also includes other prominent land uses of strategic significance to the City: the Inner City, Marabastad, Embassies, Nelson Mandela Development Corridor, Church Square, Brooklyn Metropolitan Node, Hatfield Metropolitan Node, Pretoria Industrial Township (including the Charlotte Maxeke Street and Souter Street industrial areas), Fresh Produce Market, Capital Park Container Depot, and the Steve Biko Academic Hospital.

The south eastern area of the Region accommodates middle and higher income groups while most of the low income groups are located in the west while. High density residential developments are to the east of the Inner City in Sunnyside and Arcadia. The Region contains some of the oldest townships in the greater Tshwane.





Matthys Dippenaar.

Phase 1 of the TRT (Tshwane Rapid Transit) bus system is currently operating, joins Hatfield with the CBD. The Region is generally well provided with service infrastructure. With development rapidly moving closer to the provincially demarcated urban edge and towards the open space area to the west of the region. Development pressure in this area is determined by the rate at which bulk infrastructure can be provided to accommodate expansion. (Vision 2055)

District Statistics according to the 2011 Census:

- Region 3 Profile Population 585 159
- Number of households 195 126
- Number of formal dwellings 169 761
- Average household Size 3.0
- Households with access to piped water (tap) 190 568
- Households with access to electricity for lighting 182 999
- Average annual household income R188 354
- Households with no income 32 516
- Persons employed in formal sector 183 940



History of the Locality.

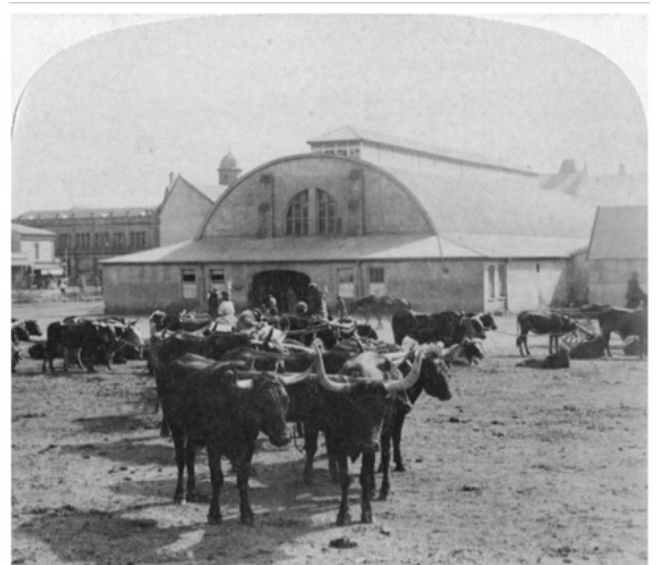
Pretoria had its humble beginnings in the early 1850's. In 1852 when independence was granted by Great Britain and Pretoria Was established as the statutory capital of the Zuid-Afrikaansche Republiek (ZAR), granted independence in 1852 by Great Britain, which at the time dominated Southern Africa politically. (Allen 1971)

Settlement in this area, as is typically the case was centred around water. For hundreds of years preceding Boer settlement the Apies River Valley which supported a large population of Iron-age peoples of different cultural groupings, notably small tribes of the AmaNdebele. The militant growth of the Zulu and the splintering of the Matabele people during the first half of the 19th century, resulted in great disruption and massive dislocation of the original peoples. When the Boers arrived in the year 1841, they trekked into a temporary uninhabited region and settled in an area over which a vacuum of power existed (Guiliomee and Mbenga 2007).

These beginnings formed the contextual history of the site in question.



flickr.



up repository.





History of the Site in Question.

There exists an area of great historical value to the people of Pretoria. It had its humble beginnings as the second Market Square - the original was then re-dubbed Church square - was the beginnings of the original trading post for the first inhabitants to Pretoria in 1855.

The site in question is on the original market square which began around the 1850's. At the time of great expansion around 1891, Church square became too busy to incorporate a market as well. The market moved two blocks East to where it exists today as the city block under consideration.

Market square as it was then called, beginning as a civic trading area, became home to the first South African museum. In 1892 the Staatsmuseum ("State Museum") was founded. It was housed in the market hall near Market Square The collection grew rapidly and soon had to move to its current position - The Transvaal museum on Paul Kruger street. (Gauteng Conference Centre.com)



A postcard showing Market square at the turn of the 20th Century. It shows the open square, large indoor market and the Wilhelmien inspired Guldenfinger building. Accessed from UP Repository.

Old realised proposals for the site in question, namely



Sedert die heel eerste argitektoniese skets van die latere Staatsteater Pretoria gemaak is, was daar heelwat veranderinge

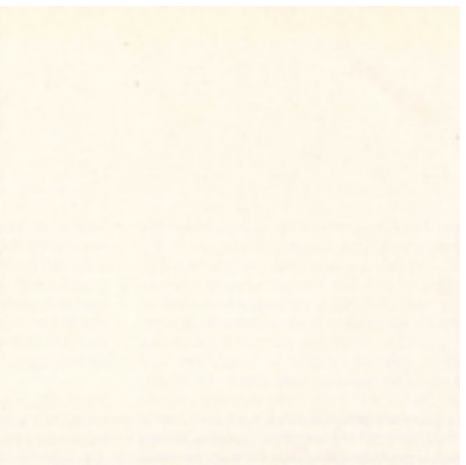
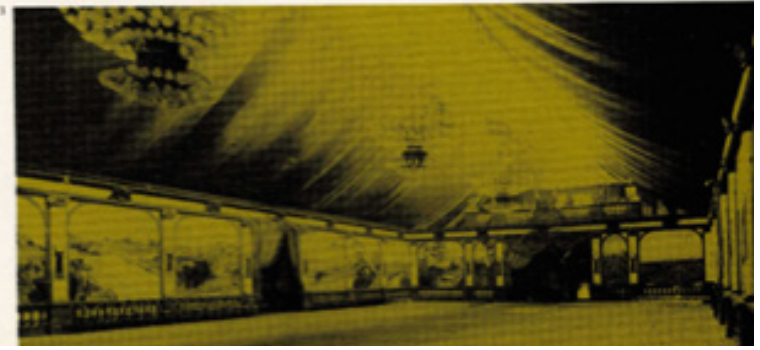


The square in the 1960s was changed from the open and barren square by Hans Botha and Walther Smit and

Market square changed character completely and became a nationalist monument commemorating prime minister J.G. Strijdom. Strijdom was prime minister of the Union of South Africa from 1954–1958. He was a staunch nationalist and is considered to be one of the main protagonists of the Apartheid separation laws that influenced the way South African cities were planned with regards to segregation acts. These acts were passed in order to separate races. It then became known as Strijdom square. The open civic square contained a bronze bust of the prime minister shaded by a Brazil Builds inspired cupola. It was left an open space of relief at the time, to acclimatise the up-coming and dominating forms of the Volkskas (now ABSA) bank and the Staatsteater (now South African State Theatre) buildings. These prestigious projects were seen as a sign of the grandiose boom in economic prosperity that South Africa experienced at the time. This was the square's most grand state.



1. Die markgebou het in 'n voortreflike gemeenskaplik ontwerkkel
2. Die perseel word aangely op een van die oorspronklike stadselemente van Pretoria
3. Anton van Woore en Frans Oesler het landskappe geskilder om die saal op te tooi vir die viering van die amptelike opening van die spoorweg na Delagoabaai



4. Die laaste dag van die ou markgebou, Meritoria het alreeds in die noorde verrys
5. Mnr "Fon" Odenaal
6. Die eerste soel word gesop deur mnr S. G. J. van Niekirk, Administrateur van Transvaal
7. Model vir die toekoms



Built in the Brazil Builds style, in the early 1940's the Brazilian mutation of the Modern Movement architecture started to gain a spirited following in the Transvaal. In 1943, to be exact, the Museum of Modern Art in New York staged the Brazil Builds exhibition. The exhibition portrayed an interpretation of the Brazilian Second Wave which proved to be more empathetic to both the privileged and the public than the austere International Style (Gerneke, 1998:197) -An Oscar Niemeyer inspired cupola that shaded a large bronze head of JG Strijdom a former Prime minister to the Republic of South Africa. It also only represented one nationalistic hegemony prevalent in apartheid South Africa.



MORE OLD STATE PIC

On 31 May 2001 (iol.com), exactly 40 years after South Africa was declared a Republic, an ironic occurrence happened in Pretoria. The Strijdom Square's cupola mysteriously collapsed, and the bronze bust of the former prime minister fell into a cavern created in the parking garage. After the square was repaired, it became derelict, barren and open. It became relatively unused by citizens, apart from an informal marketplace in the beating sun. As it stands today, in harsh political contrast, a women's memorial is currently being erected. The memorial commemorates the women's struggle for voting rights which culminated in a march to the Union Buildings on the 9th of August 1956. Led by Lilian Ngoyi, the march briefly passed the square on its processional route.

Today the pedestrianised city block consists of The South African State theatre, ABSA bank, Sammy Marks square and shopping centre, the Guldenfanger building/ Metro Cycle House, the Kynoch building and the upcoming - nearly completed - Lilian Ngoyi Women's living memorial museum.



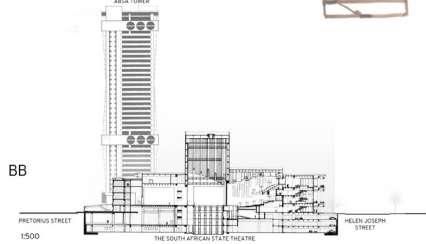
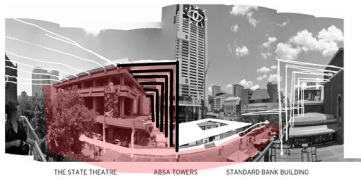
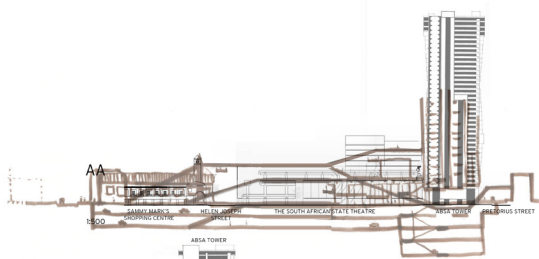
Blond Fountain
Red pigment in the water of Strijdom Square, Pretoria
22 September 1993
Photographed by the late Richard Nezer for Pretoria News



LOCATION :

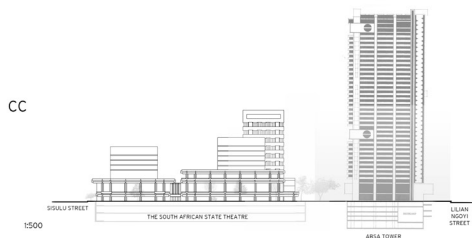
Lilian Ngoyi / Strijdom Square
Corner Helen Joseph and Lilian Ngoyi Streets
TSHWANE / PRETORIA CBD.

ARCHITECTURAL INTENT
CHURCH STREET SEMANTIC STRIIP
LILIAN NGOYI/ SAMMY MARK'S SQUARE.

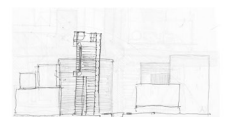
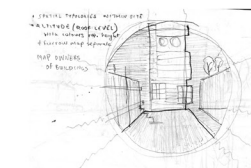


ARCHITECTURE AS A FRAMEWORK FOR THE DISTRICT'S
NATURAL FUNCTION TO BETTER PROLIFERATE
INTO THE CITY PROPER.

FOR INSTANCE:
AWNINGS AND STRUCTURAL FRAMEWORK FOR INFORMAL TRADERS.
WATER SOURCES ALONG THE FURROWS.
SHADING AND REPOSE FOR CIVIC ACTIVITIES.
AND THE PROPOSED PROGRAMME OF A LITERACY CENTRE.



USING ARCHITECTURE AS A
SEMANTIC CONNECTION
BETWEEN FUNCTIONS, USES
AND INTENTIONS OF ADJACENT
CONTEXT.





Bazaar Building (Shoprite)
Corner of Church Street and Van der Walt Street.

7 Storey building with ground floor retail. Architectural influence: Art deco. Rounded street corner. Materials: Plastered and painted white.



Sammy Marks Square

Erf 3357
The Sammy Marks shopping centre takes up most of the city block and consists of clothing and furniture shops, restaurants, general and municipal offices, a conference centre and catering facilities, Nu Metro cinema, a library and parking for 1500 cars. It is 5 storeys high with ground floor retail facilities. Construction of the new shopping centre commenced in 1990. The aim was to improve the area, and make the CBD "a friendlier and more attractive area". A hotel, intended to be erected across the street from the Reserve Bank was never constructed. The remains of a structure and reinforcing remain on the square. The site is currently blocked off by fences and is unused. A steel structure with a polycarbonate roof covers the walkway between the shopping centre and the Lewis and Marks building. Materials: Red face brick, Green corrugated iron roofs, arcade and balconies surrounding Sammy Marks Square.



Guldenfinger / Metro Cycle House
322-330 Church Street
Erf 3357

Three Storey office building with ground floor retail in 7 sections. Sections are divided with parapet walls. Each section has its own roof of corrugated iron. Ground floor: Shop front Upper Floors: Office Space. Designed in 1903 by W.J. de Zwaan in the style of Amsterdam "graghuis". Materials: Red face brick in English bond, corrugated iron roofs.



Reserve Bank
370 Church Street
Erf 3271

37 Storey office block on top of a podium and several basement floors. The building has a great space with a large water feature in front of it. This area is surrounded by a palisade fence, restricting access to only those who have business in the building. Materials: Black granite panels and reflective glass. A recent addition was added. The building covers most of the city block.



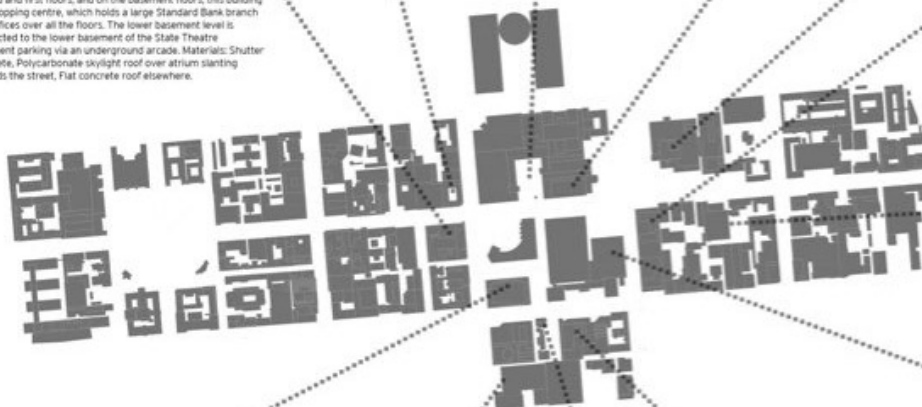
Standard Bank
225 Van der Walt street

An eight storey building with a large internal atrium. On the ground and first floors, and on the basement floors, this building is a shopping centre, which holds a large Standard Bank branch and offices over all the floors. The lower basement level is connected to the lower basement of the State Theatre basement parking via an underground arcade. Materials: Shutter Concrete, Polycarbonate skylight roof over atrium slanting towards the street, Flat concrete roof elsewhere.



Prinschurch Building
(House of Trade & Industry)
Sisulu Street

20 Storey office block, previously the offices of the House of Trade and Industry, now moved to new offices in Sunnyside. The building is owned by City Properties and is currently vacant with the intention of refurbishment as offices. Ground level plinth has street-front retail with parking above. Materials: Concrete with mosaic tiles and steel frame windows.



South African State Theatre

301 Church Street/110 Pretorius Street Erf 2909/R

Large theatre building and Opera house, the State Theatre has 3 theatres. Architectural Expression/Influence: Japanese Metabolism Influence - flat roofs and balconies with large overhangs on northern facade. The building turns its back to the rest of the city and to Lillian Ngoyi Square. Three towers pierce through the flat roofs, two stage towers, and the "Trunk" administrative block, 42m above ground level at its highest point. The building also holds several basement parking floors and a set building workshop.



The Sheds

393 Helen Joseph street Private City Property Development associated with State theatre and a monthly indoor food or clothing market called "Mark the Sheds"



The Tramshed Building
393 Helen Josephs Street

The Tramshed Mall (historically, the old Electricity Board, that was later used as a depot for defunct trams). Its modern parkade extension forms the southern edge of the site.



Pretmed Building

317 Pretorius Street Private offices for the Department of Justice (DoJ)



Momentum Building
329 Pretorius Street

Public interface Constitution for the Department of Justice (DoJ)



Absa Building
320 Lillian Ngoyi Street
Erf 2909/1

38 Storey office tower with 5 basement floors. Architectural influence: Brutalism/ Modern movement. Materials: white ceramic cladding, multi-story black glass "boxes" protrude from the building.

IMMEDIATE CONTEXT

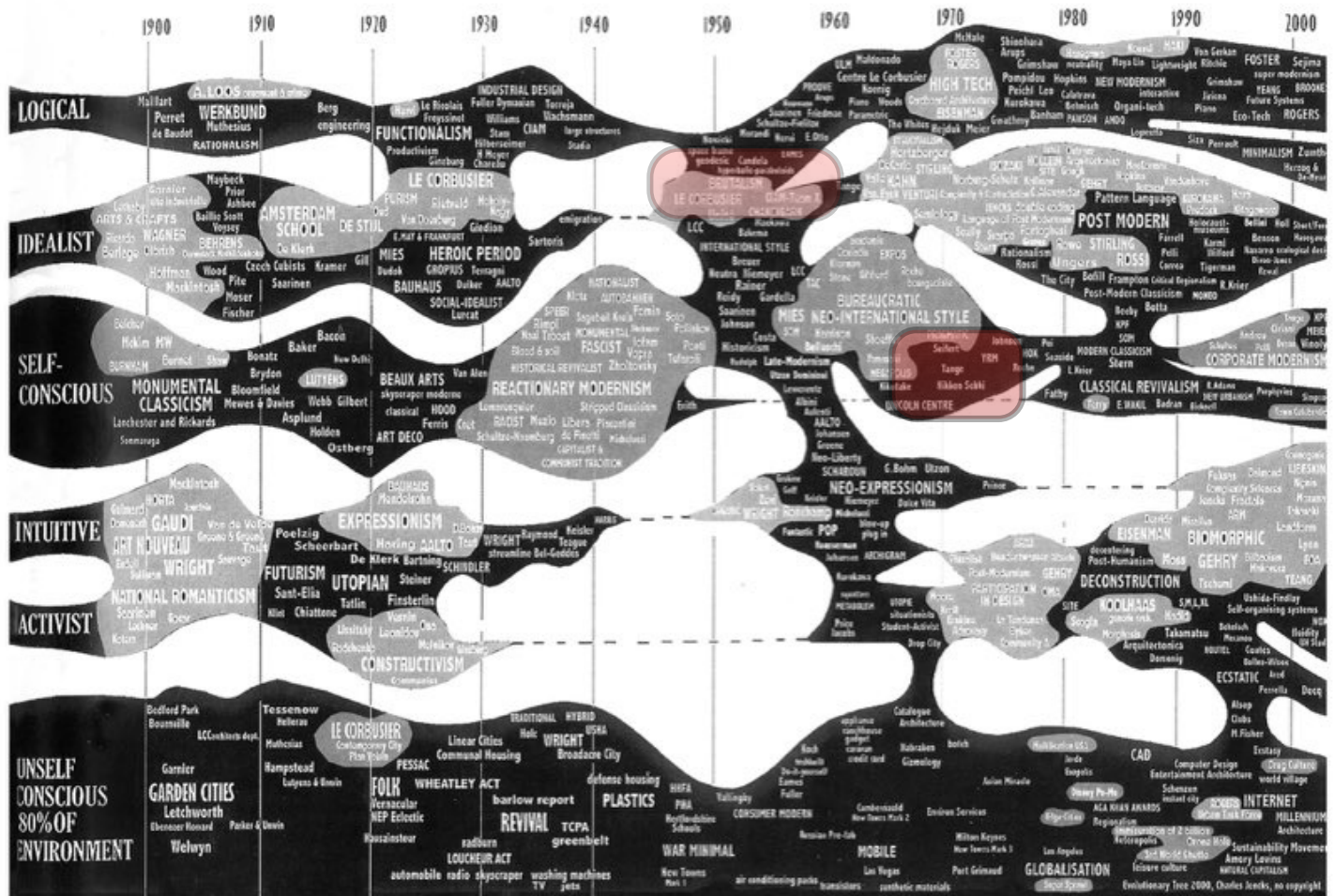


ARCHITECTURE ACROSS TIME

Architectural Paradigms at the time of construction.

The understanding of the architectural movements at the time of the State Theatre and Volkskas' construction should be understood in the context of architectural history, before a theoretical stance can be formed regarding the extraction of a specific essence can be ascertained.

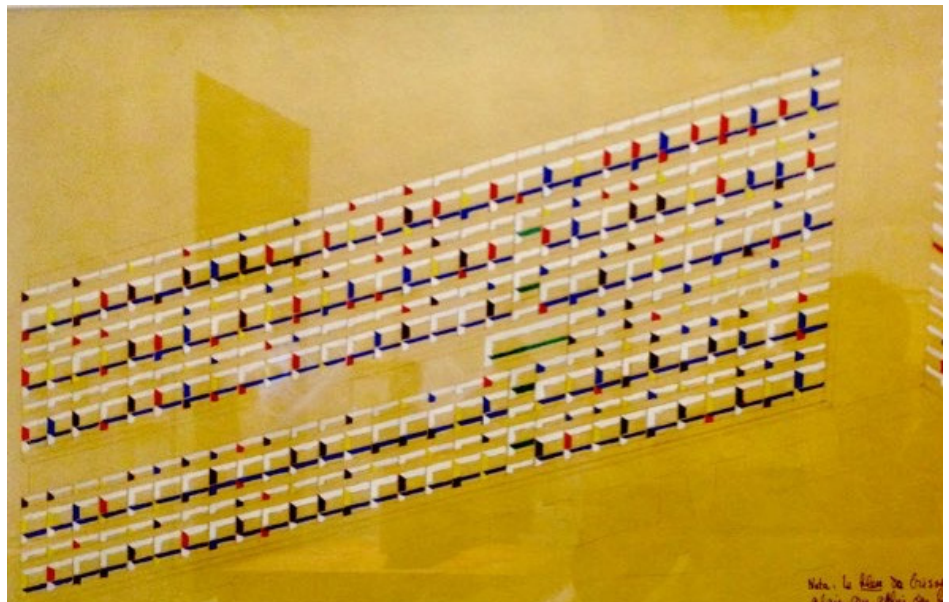
The State Theatre itself was a seminal building built in the fashionable Metabolist and Brutalist style which conformed to the nationalistic cultural grandeur that would be contained within. The building, of imposing forms, made and still makes a strong statement towards the urban context it situates in.



Concerning the structure and construction of the state theatre.

Each of the buildings in question all exude a specific attitude towards the urban fabric, each have their own intention or message to convey and each of them were conceived in a specific time and thusly their style is reflective of this.

In reaction to the modernist international style of the 1950s Modern architecture is torn by remorse and doubt. It is still wavering on the point of renouncing Functionalism and yet has no other conviction to replace this god of its youth”(Boyd, 1956:85) Disparate influences were gaining strength and in the light of this, Le Corbusiers post-war projects erupted in the international press, triggering the New Brutalism (Gerneke, 1998:219). By the 1950s views contrary to the doctrine of Modernism were increasingly being aired. The Brutalist architectural style thus spawned from the Modern Movement and flourished from the 1950s to 1970s. The work of Le Corbusier largely inspired the early style, in particular his Unité d’ Habitation (1952) and the Secretariat Building in Chandigarh, India in 1953.



Unite' d habitation - 1950 Le' Corbusier
thematic axonometric
photo Author's own.



The Secretariat in Chandigrah, Le Corbusier

The term Brutalist architecture also originates from the French “beton brut” or raw concrete and it describes Le Corbusier’s choice of material. In 1954 the English architects, Alison and Peter Smithson, coined the term. However, it only gained strength when the British architectural critic, Reyner Banham, used it in the title of his 1954 book, “The New Brutalism”. The style has since been refined extensively and experienced historic appreciation and resurgences well into the 21st century.

Brutalist buildings usually consist of striking, repetitive, angular geometries and often reveal textures of the wooden shuttering used to shape the material which is normally rough, unadorned poured concrete - although this is not a pre-requisite for the style. Brutalist buildings may achieve its quality through a rough, blocky appearance and the expression of its structural elements, forms and services on the exterior facades. Other Brutalist materials include brick, glass, steel, rough-hewn stone and gabions. Another common theme of Brutalist buildings is the exposure of the building’s functions -ranging from its structure and services to its human usage and function. The Boston City Hall of 1952 and the Centre National de la Danse of 1972 in Lyon indicate strikingly different and projected portions on the facades, reflecting thespacial nature of rooms behind the walls

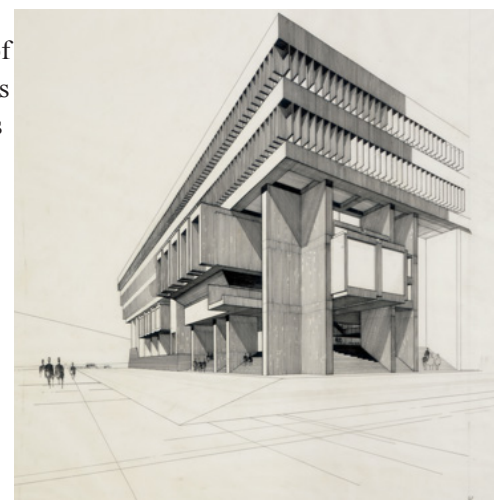


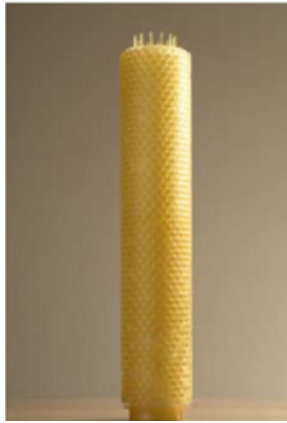
The first upsurge of New Brutalism occurred in the 1960s when inexpensive construction methods were sought after to re-build war- ravaged communities. The late 1960’s were also the era of expansions to various university campuses in North America and Canada and New Brutalism soon established itself at the American and Canadian universities. The first New Brutalist campus building was Paul Rudolph’s Yale Art and Architecture Building in 1958. (Fisher, 2000:15)



In defining the form of symbology for the representation, contextualisation and re-edification of the building of the state theatre to prior states of grandeur as a civic icon, architectural feat, and technological marvel. The state theatre’s expansion of a language and semiotics facility would subvert prior elitism associated with the theatre and bring it to a universally acceptable level that is accessible to all the users of the city. By means of the cross programming of a theatre which operates on an events basis, and a linguistic didactic facility which is free to access whenever.

A connotative meaning associated with a style is seen as an analogous method of form derivation by the distillation and abstraction of key constructional elements that are endemic to the host building. This material DNA of The State Theatre is of off shutter concrete columns in a beton brut finish where the tie rod holes are left honestly exposed.

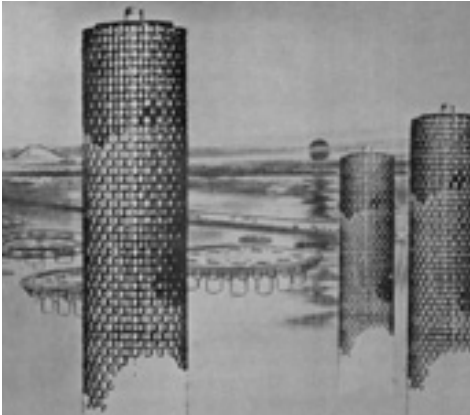




The construction of the State Theatre consists of main beams that are also used as facing beams, these were finished with a sandblasted surface finish to create the exposed aggregate style, while the edges which are chamfered are left smooth from the casting. They were then masked when the sandblasting surface treatment took place- to create a smooth frame for the exposed aggregate sections.

The beams that signify cross beams are finished with a timber formwork impression. This brutalist influence in style, with its massive and dominating appearance was constructed in a building methodology that was heavily influenced from the then in vogue metabolic style of Japanese origin.

Metabolic structure is often associated with structure that is built of modular cellular parts that are arranged to form an architectural whole. Examples of this include the notable works of Kenzo Tange, Kisho Kurokawa , Kiyonori Kikutake.



https://www.jpf.go.jp/j/project/culture/exhibit/traveling/pdf/Struggling_Cities.pdf

<http://www.domusweb.it/en/news/2011/05/03/metabolism-the-city-of-the-future.html>



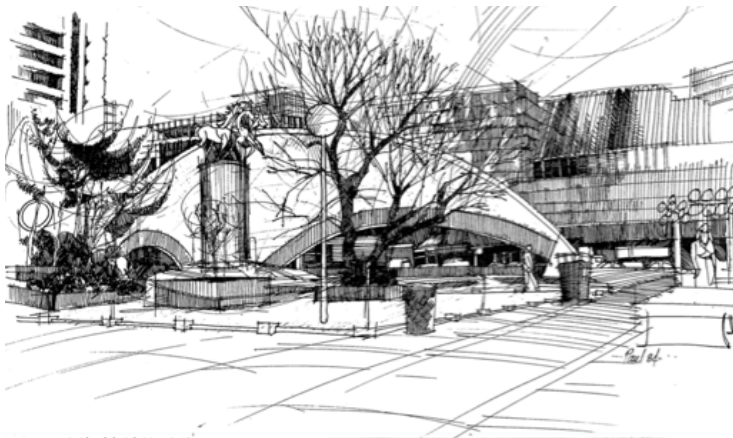
Lin, Zhongjie (2010). *Kenzo Tange and the Metabolist Movement*. Routledge.

- 1 Kiyonori Kikutake *Tower Shape Community* 1958
- 2 Kiyonori Kikutake *Tower Shape Community* 1958 (Scale Model, 2010)
- 3 Arata Isozaki *Cities in the Air* 1960 (Scale Model, 2010)
- 4 Kenzo Tange *A Plan for Tokyo-1960* 1960

It thus had an ambiguous meaning. One referent pertained to the organic growth of buildings out of an organism that is the city and also the literal energy exchange between organisms. The metabolism manifesto as presented to CIAM in 1960 attempted to understand human society as a vital process which is continuously in development from atom to nebula. such a biological word was used because the Metabolists believed that design and technology should be a denotation of human society. Not metabolism in its natural sense, but to try to encourage metabolic development in society itself.

Symbolic architecture should reflect human society in a manner that understands their capacity to develop and grow, nurturing knowledge in a didactic facility that metabolically functions on top. It extraneously grows like a tumour on an already metabolist inspired building.

Metabolic forms came across as cellular in form and always of modular parts which generated a cohesive whole. The repetition of elements involved tended to a construction that mimicked the timber joinery methods of the Japanese architectural past. The fact that corners never meet and the structure always extends past a transverse member alludes to the method of interlocking timber methods as well. Metabolic architecture - that is grown organically which alludes to timber and a certain lightness in terms of construction is heavily juxtaposed by the heavy stereotomic brutal concrete which is formed from timber formwork, which are mimetically referent to the Japanese timber construction style.



KEVIN LYNCH
CITY FORM—APPLIED TO PRETORIA BY P. SCHUMANN



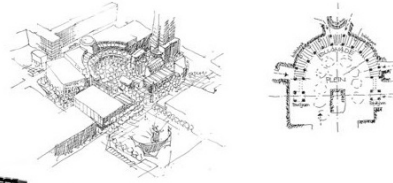
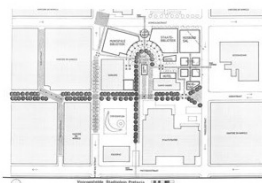
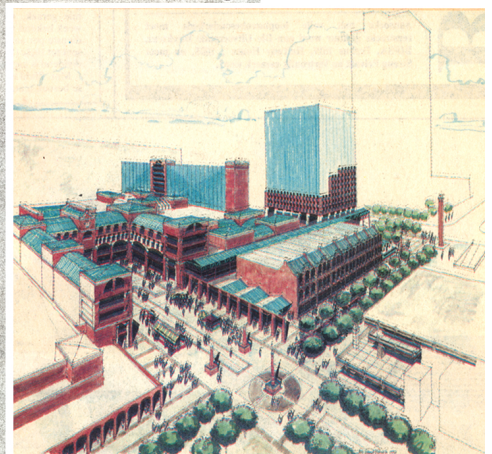
Pretoria se R215 miljoen-projek begin

KONSTRUKSIEWERK deur Murray en Roberts aan die Sammy Marksplein-projek van R215 miljoen in Pretoria het die week begin en die eerste sool word mire seremonieel deur die burgemeester, mnr. Francois Morke, gespil.

Die argitektskets loon 'n aansig van die kompleks tussen Kerk-, Van der Walt-, Vermoulen- en Prinsloostraat soos dit teen einde aanstaande jaar sal lyk wanneer dit in gebruik geneem word.

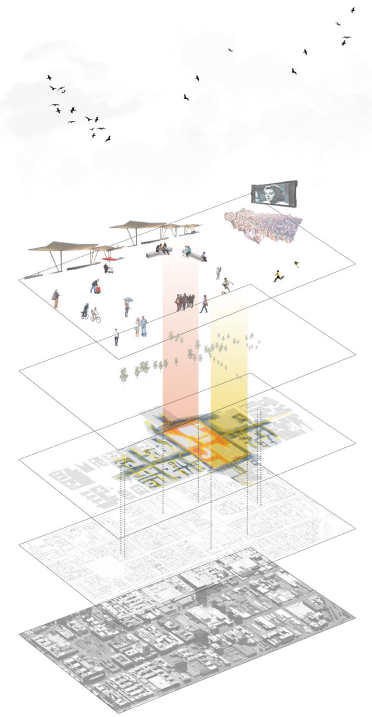
Die een van die grootste gesamentlike projekte van die Jakarandastad se stadsraad en die private sektor. Die raad sal 'n kwart finansier en bykomende munisipale geld word daarop oprig. Die ander driekwart sal 'n winkel- en kantoreksploits huisves en word gefinansier deur UAL deur sy Newport Property Fund, Prima Property Trust en AA Lewens.

Die kompleks strek oor meer as 30 000 meter waarop 24 000 meter winkruimte ingerilm word. Twee historiese geboue, die Sammy Marks- en die Kynochgebou, word behou in die kompleks ingesluit. — JOHAN BOOVENS.



Proposals for the precinct have differed greatly. During the 1980's, proposals were made to integrate Sammy Marks Square (then G.J. Strijdom square) with Strijdom Square to form a pedestrianised route that would connect with Church street.





Urban Proscenium
A Cultural Precinct in Pretoria's CBD

Considering previous proposals for the square, it becomes evident that many previous urban frameworks would have suited the site much better than the current situation. These proposals curtailed dead space and encouraged civic space.

The future of this site, taking into consideration the Tshwane 2055 vision, sees Church Street as becoming a semantic strip that encourages commercial interest into the precinct by considering it much alike to a times square or the las vegas strip. This is a far too marginalised view of commercial interest. It completely negates the stratified history that would lie under the commercial veil of spectacle and sensationalism. This view not intrinsic to the cultural and social aspects of our city that deserve just exaltation.

Group Framework Beginnings

Considering the given context of a cultural centre within a business district of a South African city in the 21st century, it becomes important to conceive a departure point for a meaningful criticism of a building with this nature in Pretoria. It is the platform of interaction for the public with our cultural performing arts. It invariably houses, displays and proliferates what we deem important as a body of citizens whether it be politically, economically or socially reflected. It is a beacon to the cultural zeitgeist.



URBAN VISION
Design Guidelines For Urban Interventions



A group site framework was created with fellow M(Prof) students - Kira Bester, Marlette Burger and Tian du Toit Oosthuizen. This was a means to a vision for the cultural precinct that would be proposed for the site in question. The collective vision saw the advent of the “Urban Proscenium”. This name was coined by our group as a means to an identification of a cultural precinct in two city blocks of Tshwane. This can be described as the cultural lens that is placed over the observer’s eye to view the rest of the city from a culturally partial manner. This precinct is defined by the dashed orange line visible above.

Precinct shown with orange line.

The defined precinct refers to a cultural, repose, retail and informal trading platform that would exalt each of these programmes respectively, and also form new programmes to further enhance the positive cultural aspect of the site. The proscenium arch in theatrical terms is what separates the observer from the performer, but in this case of urban proscenia, it alludes to the fact that this cultural node would be the platform to view the city within a culturally acceptable and accessible mode .

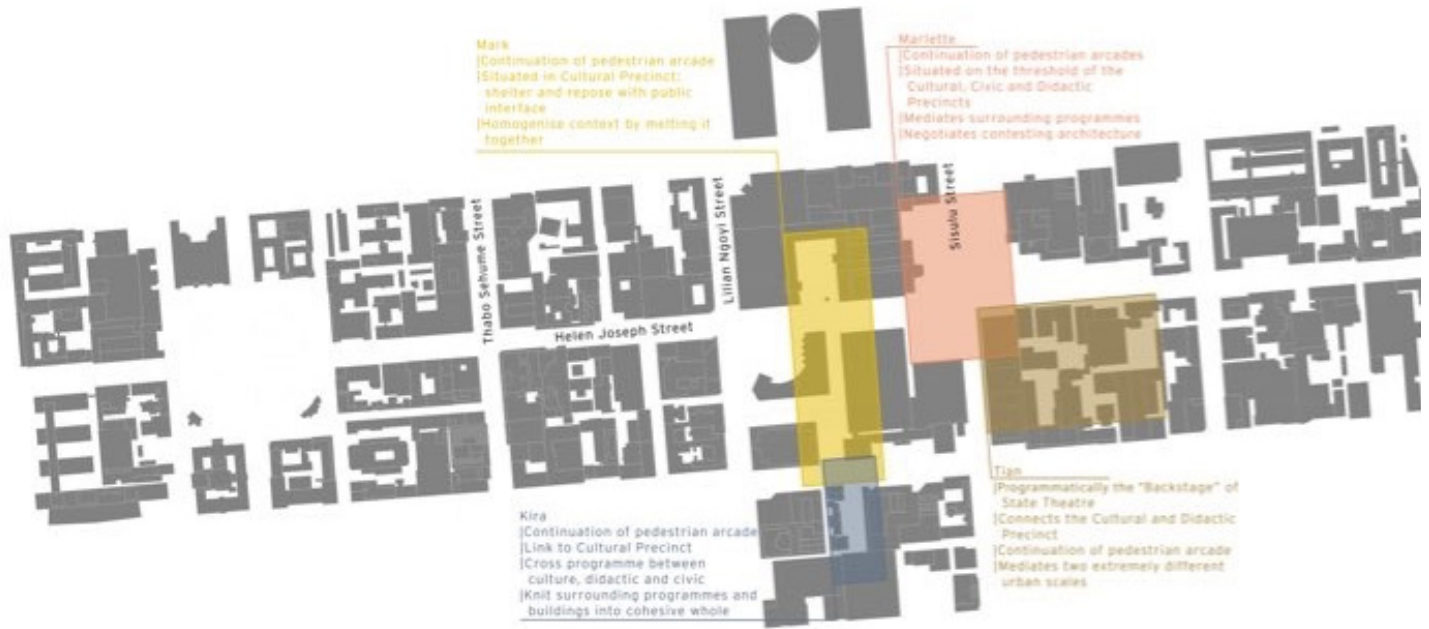
Site photo cadastral information form GIS:



Evident seating issue,
Photo - author's own.



In this google earth image it shows the informal market place made of temporary gazebo structures- these shading devices are even modelled in 3D as legitimate



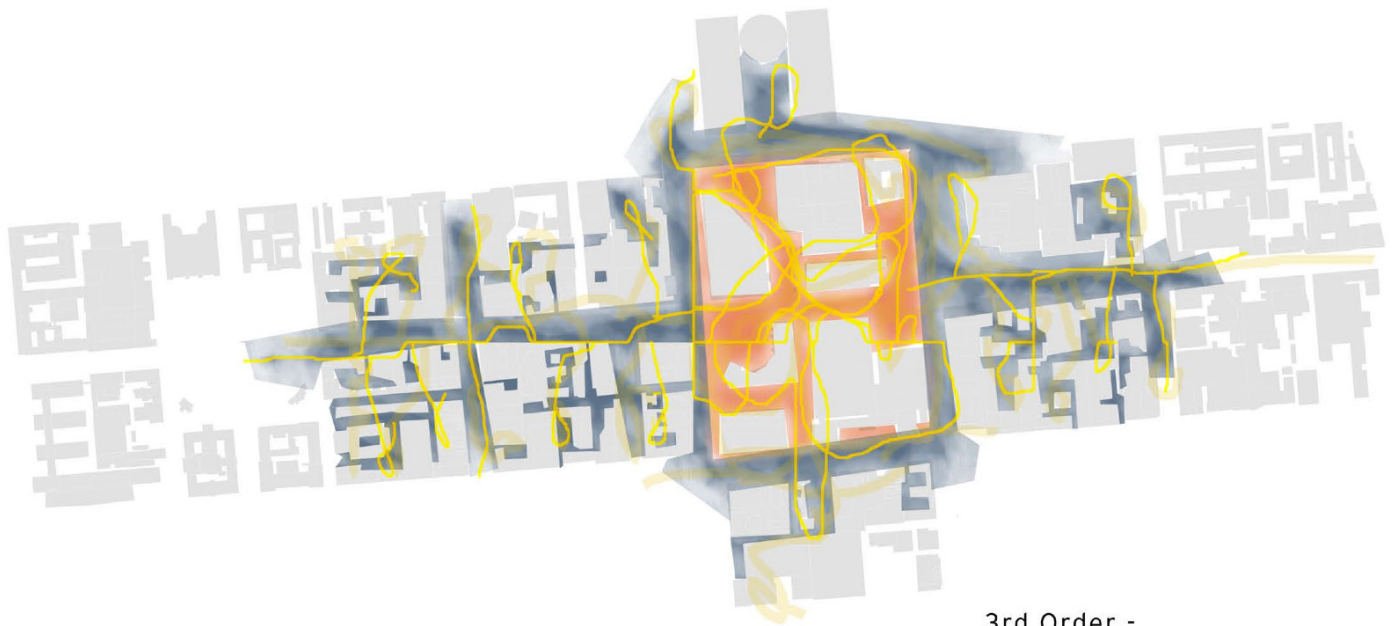
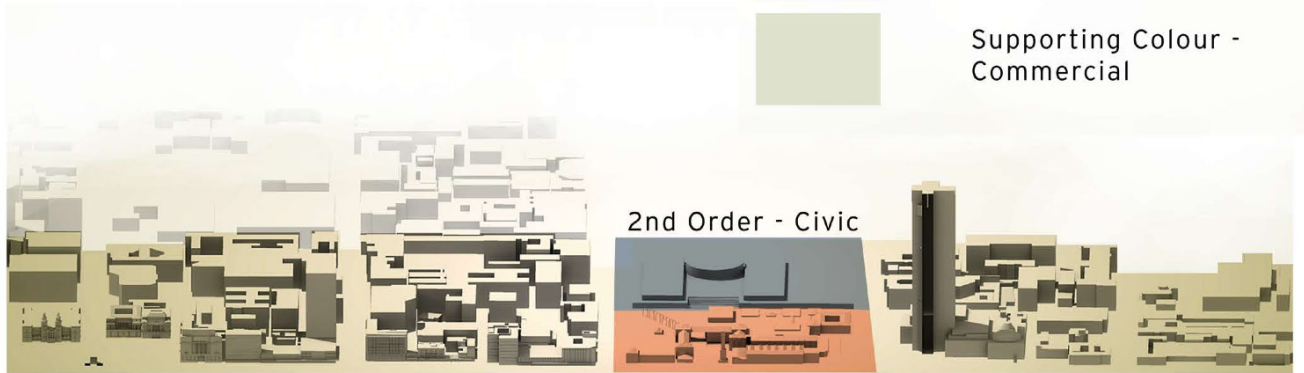
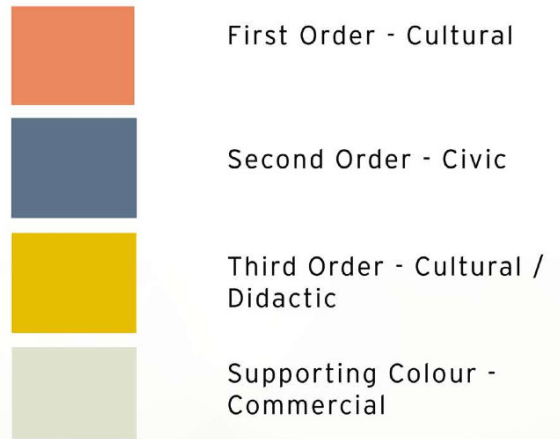
Mapping According to the Urban Framework

Stemming from the initial critique of the proposed developments, the mapping aimed to gain an understanding of the actual, everyday activities occurring in the area as a means by which to understand the types of interventions that are truly required in the CBD.

The levels of ownership of open space by the city dwellers were addressed through mapping the activities occurring in the area. The notion of levels of energy were of primary focus. Spatial arrangements were assessed and it became ascertainable to whether they either lend themselves to the occurrence of activities or discourage them.

The tradition of using arcades with Pretoria's CBD (Polly's, Burlington, and Sammy Marks square) was also drawn upon. This arcaded galleria becomes useful and a pleasant environment for pedestrians by cutting the large city blocks into smaller walkable intimate environments.





URBAN Spatial Hierarchy

Spatial Hierarchy: 1st, 2nd & 3rd Orders



Open Spaces Hierarchy

The various open spaces that have been identified along the precinct have been classified within orders that are based on a spatial hierarchy. The hierarchy consists of three orders of typology of architecture that align with the Tshwane 2055 vision.

The first order pertains to the cultural precinct that is proposed for the State Theatre.

The second order concerns a civic precinct that surrounds this culturally prevalent pocket in the inner city.

The third order pertains to a didactic precinct which is already flourishing within the precinct.

These spatial hierarchies will exist in mutual symbiosis, and their programmes will infiltrate into each other as is evident in the impressionist figure.

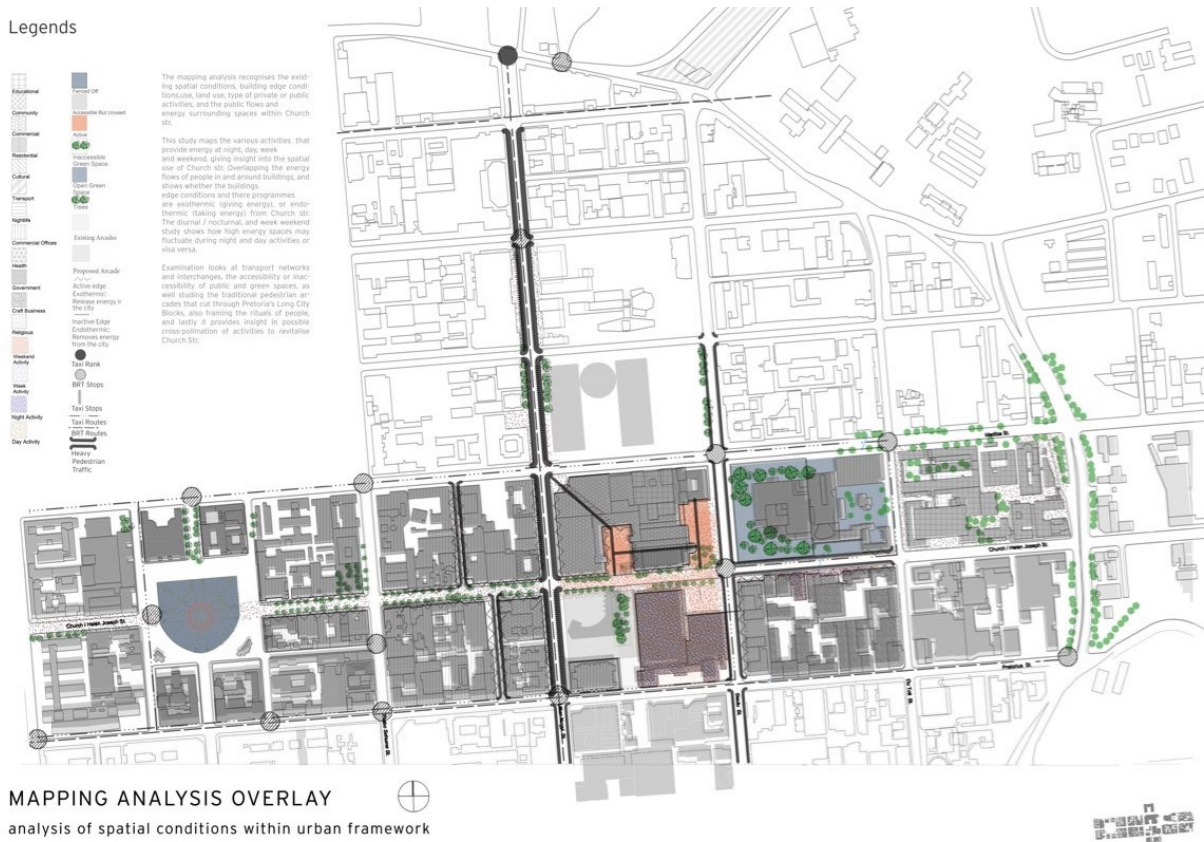
Major aims for the urban framework included:

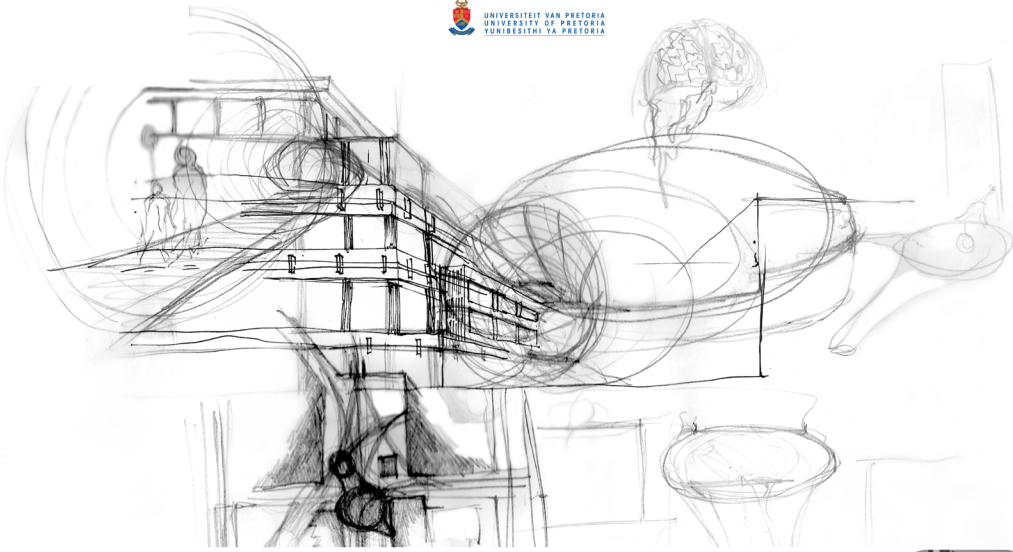
The unbiased representation of the history of the precinct. These architectural interventions aim at having building programmes that extend deeper than the mere retail activation that occurs in the precinct. They will focus at providing further layers of urban activation as well as providing events based activity during quiet and unsafe evening and weekend periods.

The urban vision proposes to provide a platform for the activities that are already occurring in the precinct to accentuate their positive influence. Street-front Retail provides the first layer of urban activation, although additional interventions are required in order to slow down the activity and to provide places for lingering.

Through an exposure of layers of use from the past, the pedestrianised portion of Church street will have additional layers of urban activity added to it.

Pragmatic and quantifiable mapping:

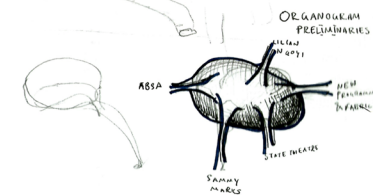
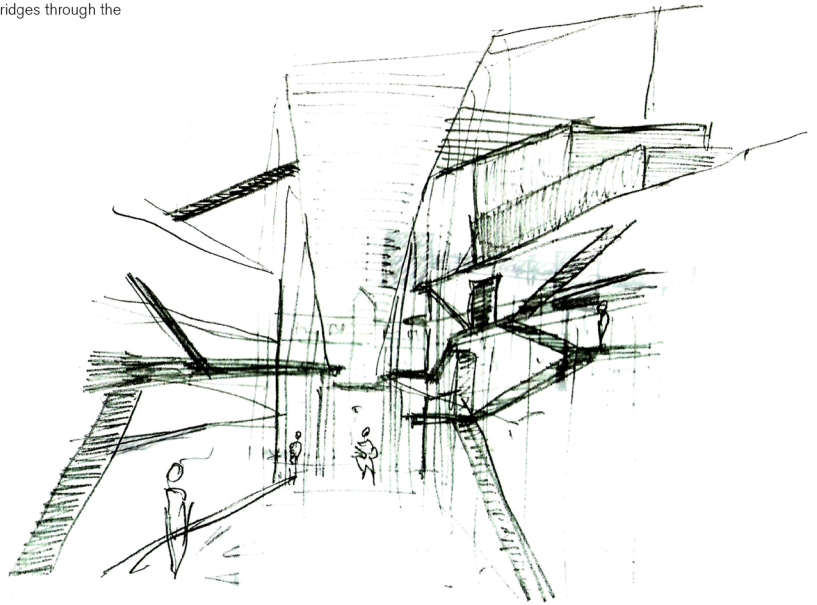
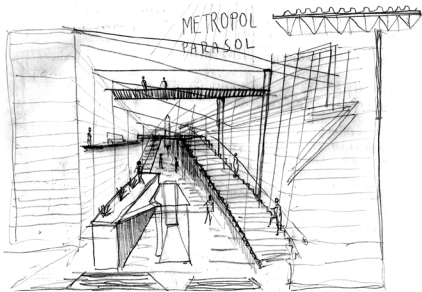




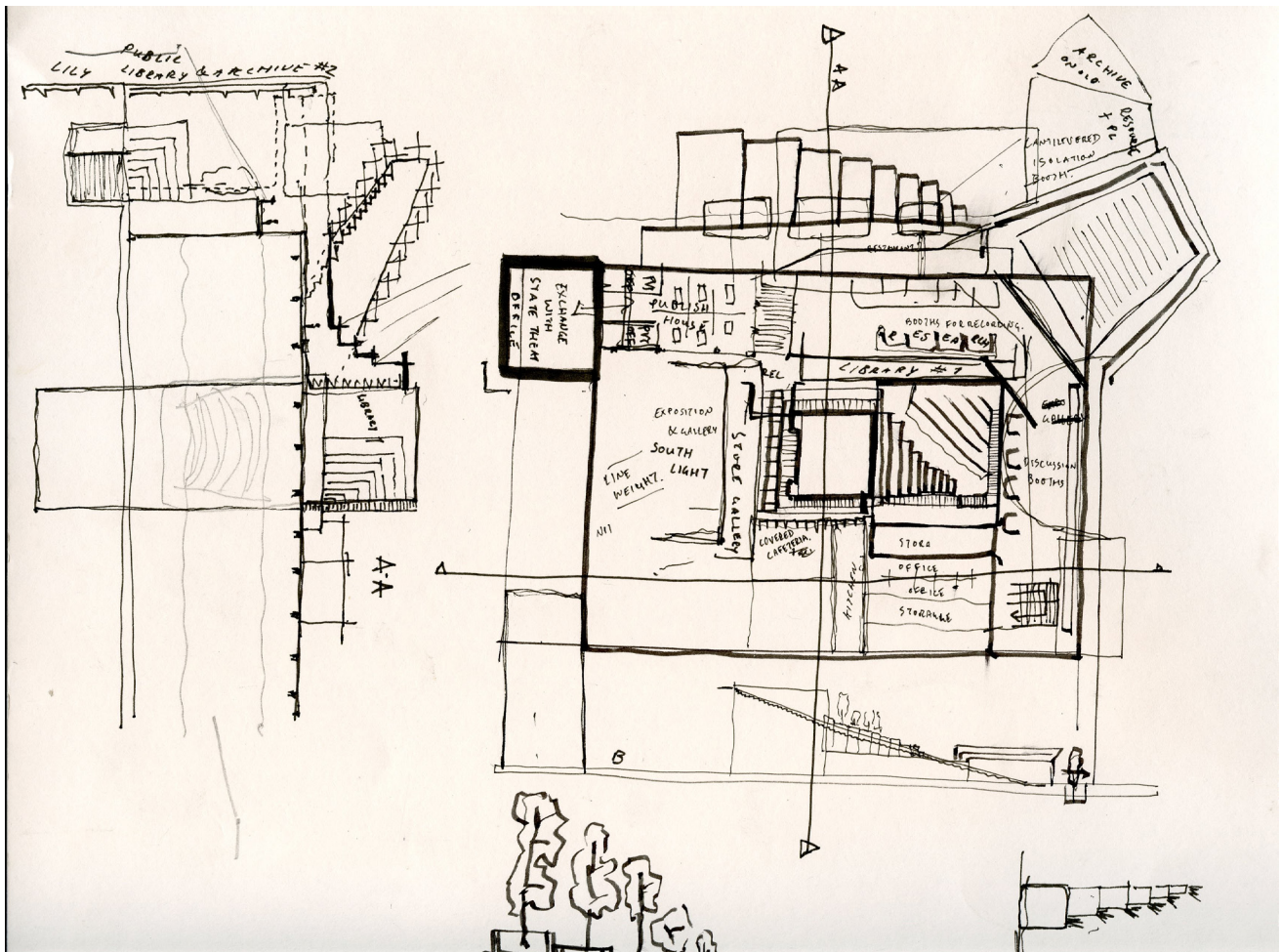
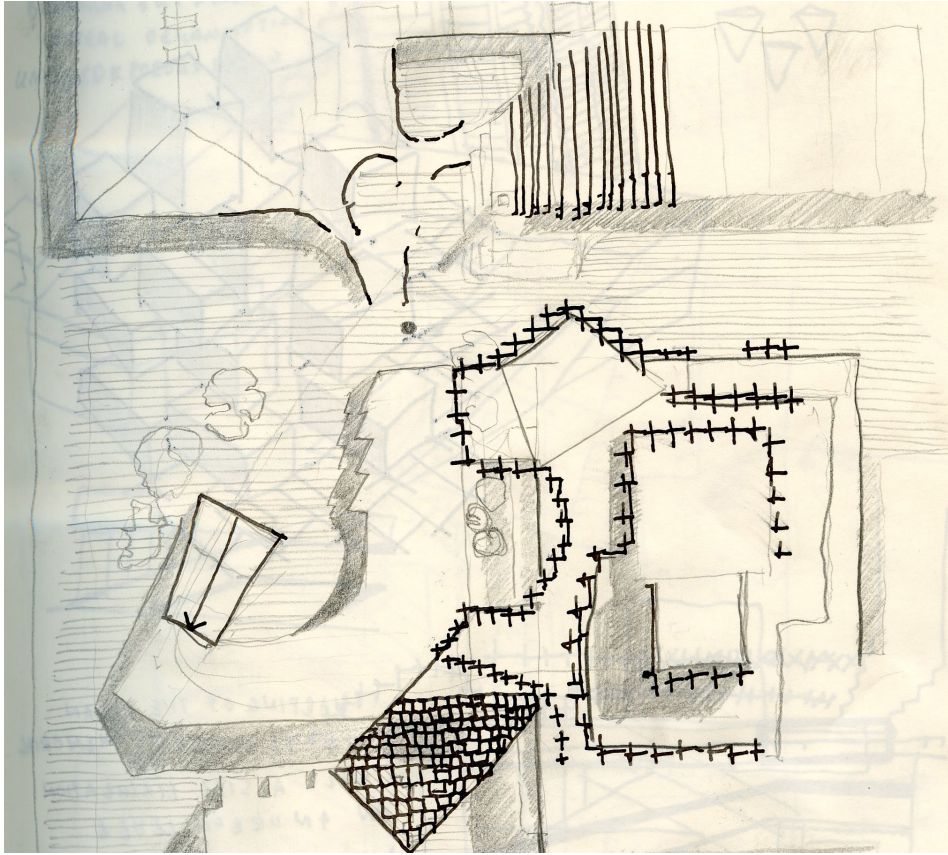
THE STATE THEATRE ABSA TOWERS STANDARD BANK BUILDING



Connection of the unknown underground realm by fissures and bridges through the ground plane.



HELEN JOSEPHS - CHURCH STREET.
NORTHERN ELEVATION



A haptic narrative, photographic essay and sketches on site were used to achieve this understanding.

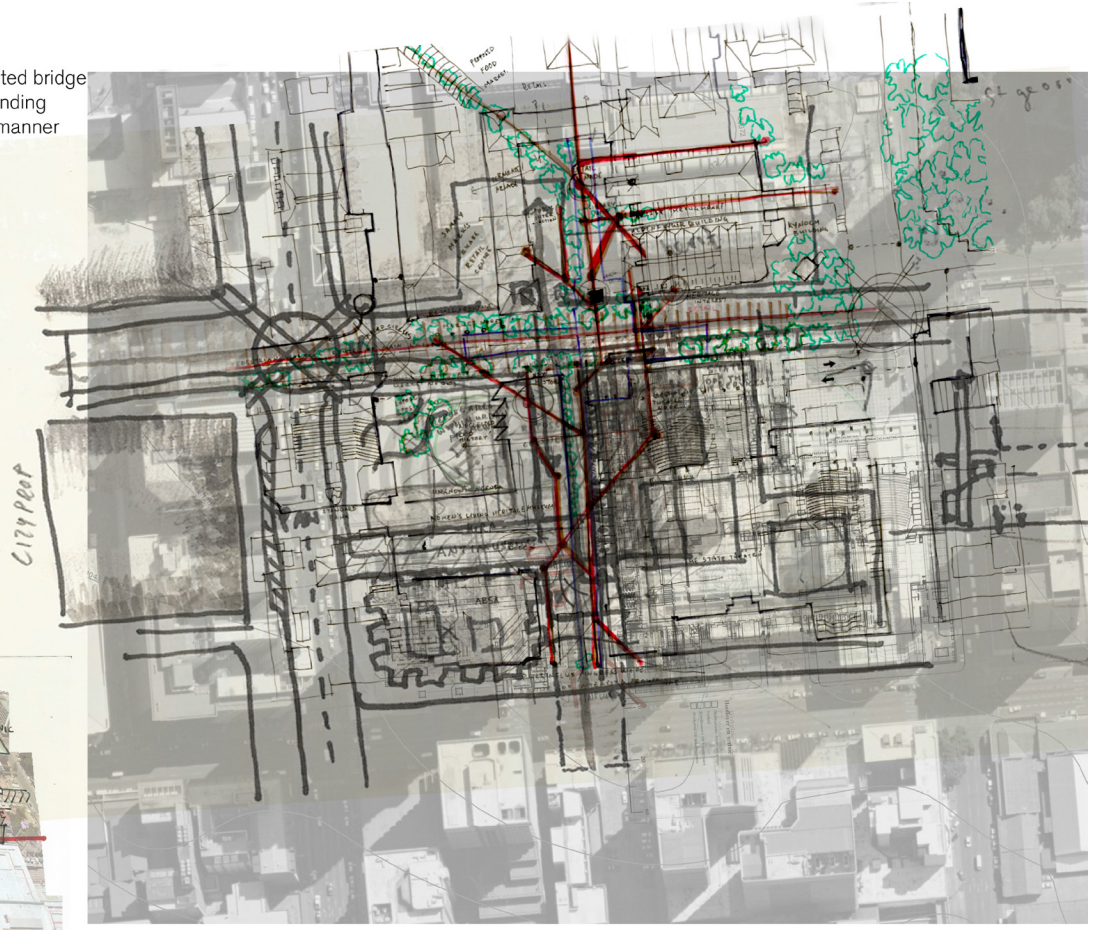
Around the square is a multitude of personas and activities that populate the rich urban canvas. The friendly ladies sell mielie cobs to the passing commuters and the occasional bankers, while specials on sunglasses and insect repellent are shouted across the Church street gazebo markets. Almost anything is available for the transient visitor to the inner city in terms of retail possibility. From fresh fruit, vegetables and snack foods to homeware, curios and curtains. Despite the rich history of market trade in the area, markets remain temporary with no infrastructure or basic amenities to assist their trade - only a provisioned area for them to do so. The formalised retail shops on the Northern periphery are mostly chain, speciality and clothing shops which draw people from all around Pretoria. Students from the nearby colleges use the Sammy Mark's Square as a place to meet friends between classes. Many businessmen come downstairs from their offices for lunch in one of the nearby arcades. Busking musicians use the very public nature of the area around the state theatre to burgeon their musical talent and sell a few CDs. It is a socially diverse and rich urban scenography full of interesting characters that could very well do with an area of public consideration at its utmost important tenet.

PHOTO ESSAY site photography photos.

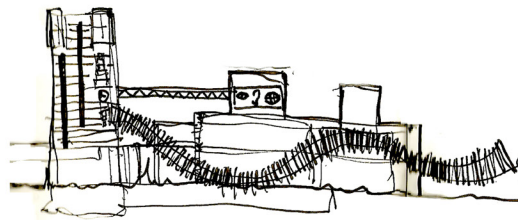
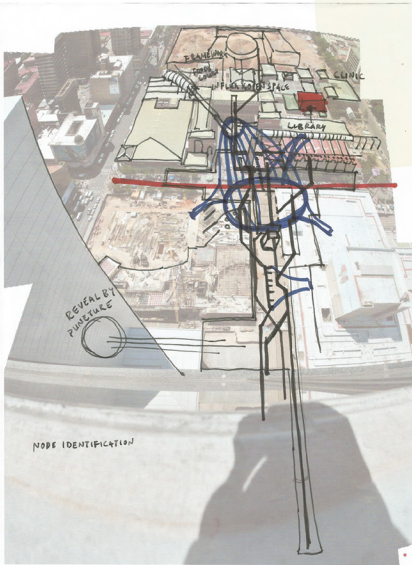


photograph of market stalls in church/helen joseph street
- Author's own

Nodes that are connected bridge functions of the surrounding buildings in a mimetic manner

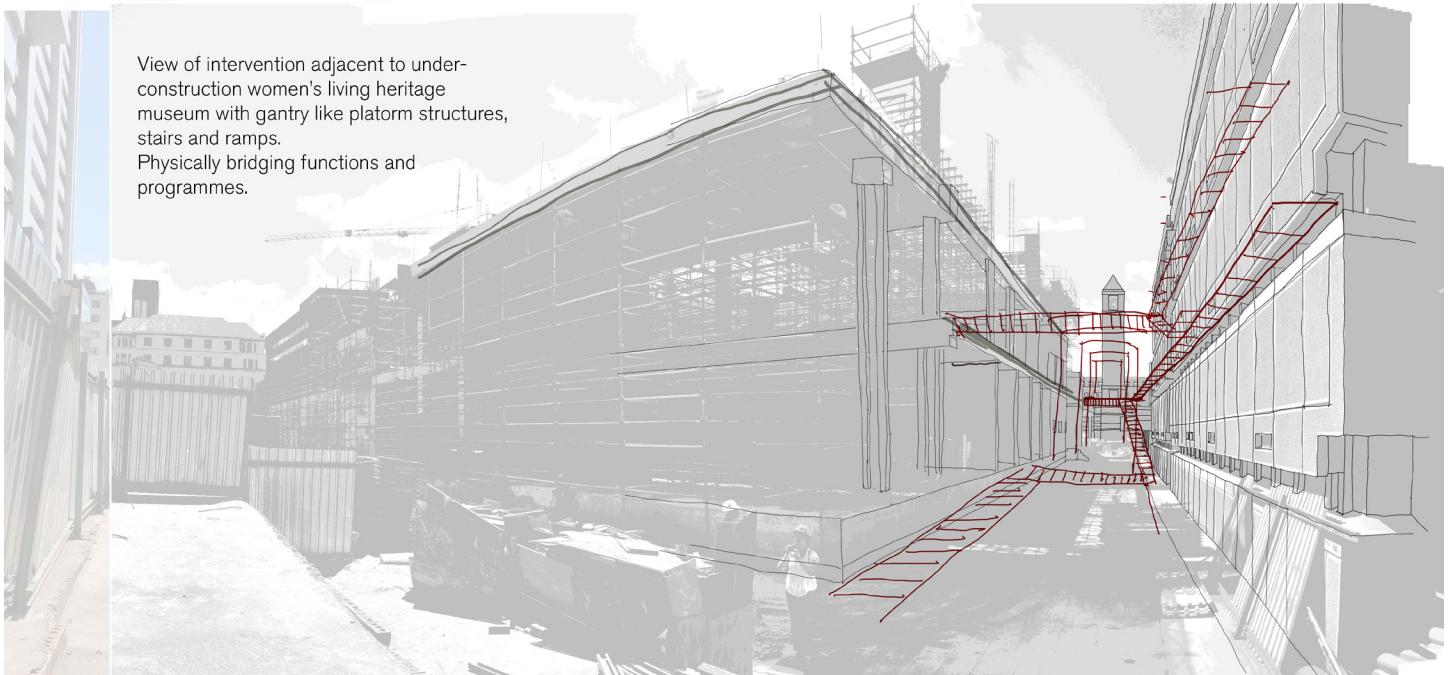


View from roof of ABSA building personal photograph.



Sectional exploration of "speaking tube" an ideology that languages will be spoken in and by the tube (recorded colloquialisms) proliferating spoken communication.

View of intervention adjacent to under-construction women's living heritage museum with gantry like platform structures, stairs and ramps. Physically bridging functions and programmes.





South African State Theatre Foyer
Interior





Standard Bank Atrium





Seating and Shading improvisation near
Sammy Mark's Square



Helen Joseph Fresh Produce Market

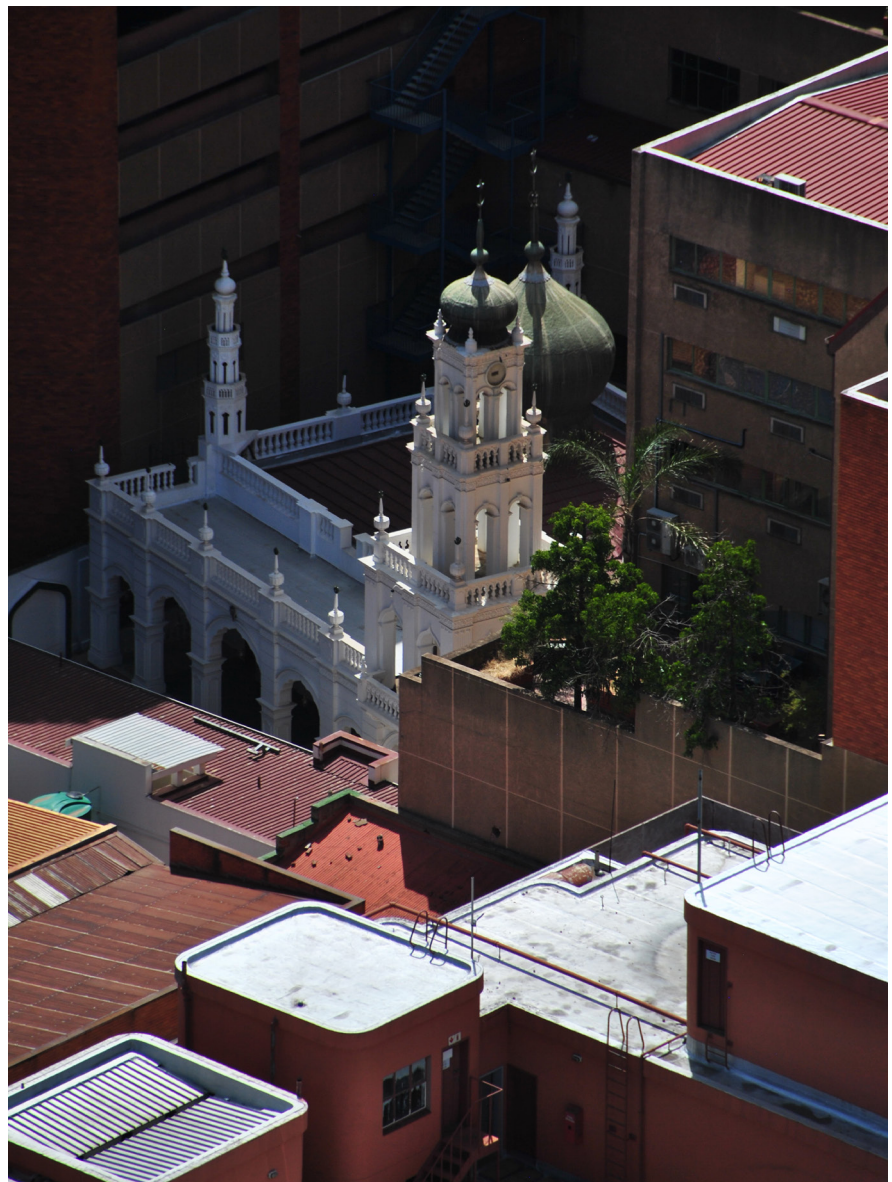




From left:
ABSA lift shaft fenestration detail from
inside & State theatre Opera block foyer.



Koedoe Arcade & Queen street
Mosque from ABSA roof







Pedestrianised Church (Helen Joseph Street)

View looking West on top of ABSA Tower



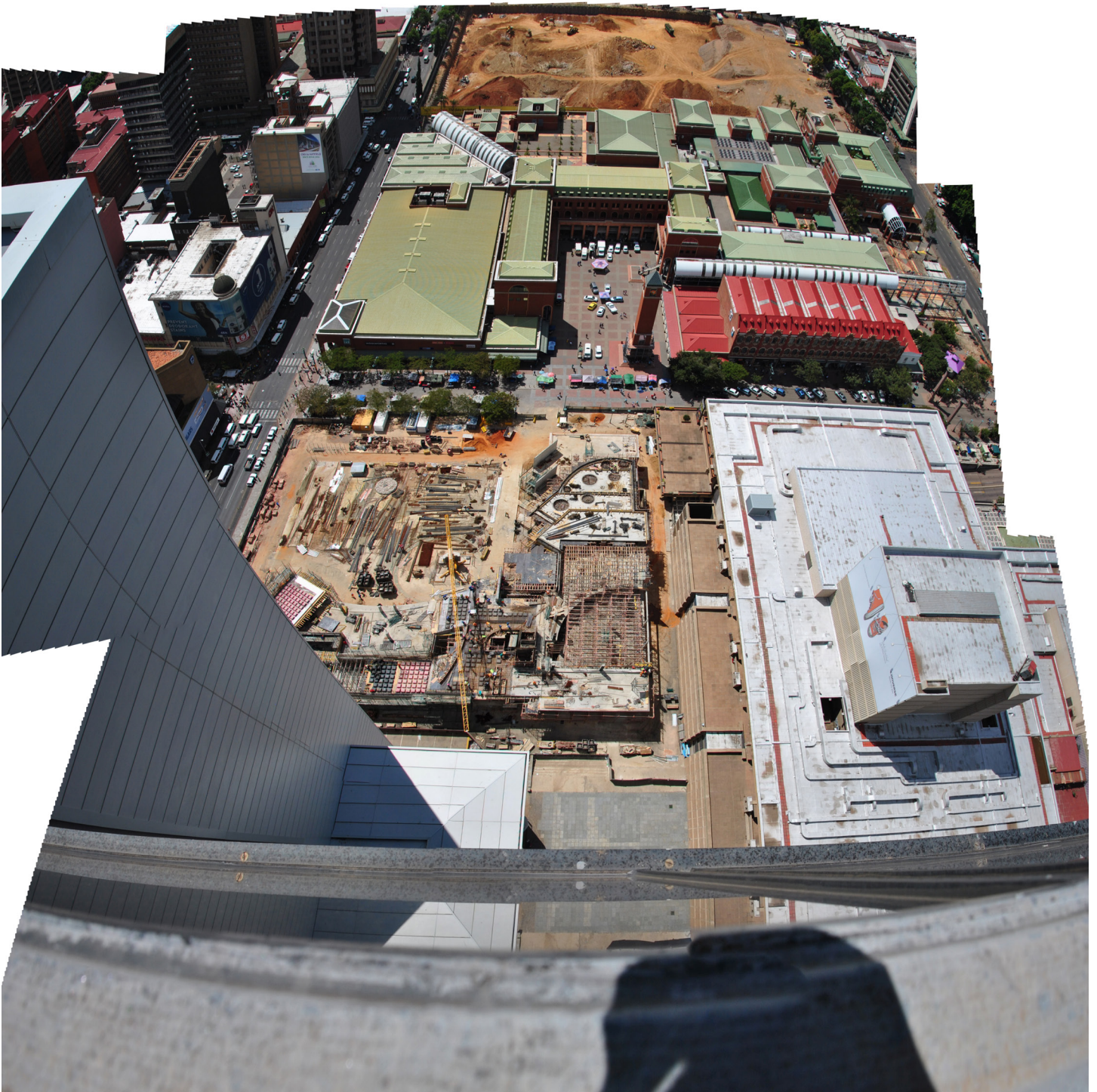


State Theatre Stage Props Workshop



South African Reserve Bank





View of Lilian Ngoyi Women's Memorial Centre From ABSA Roof

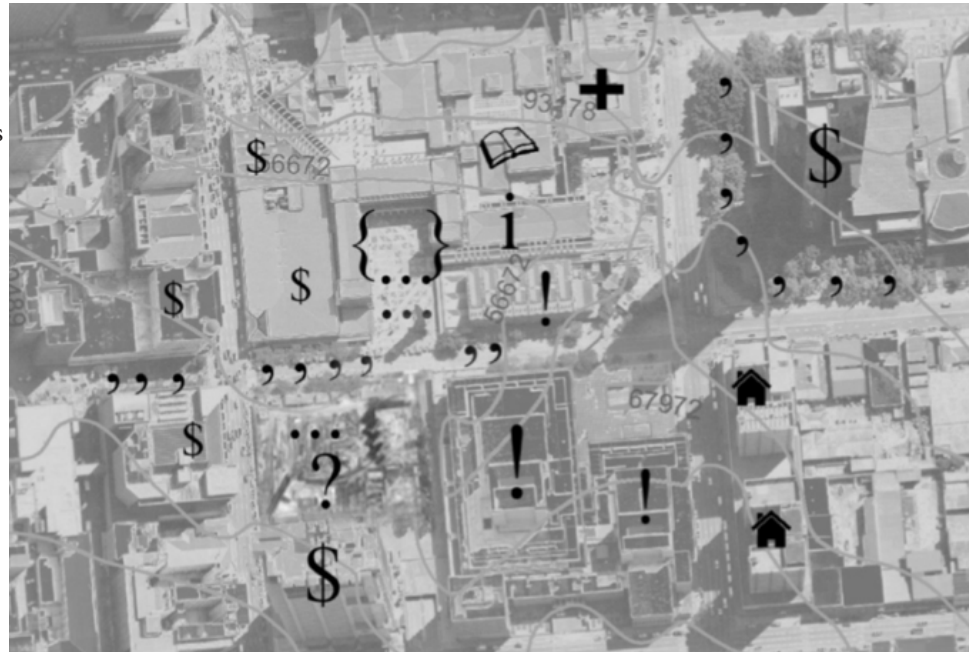




Punctuation Mapping

As part of the transect haptic mapping methodology, language associations were used and the fabric of the context becomes punctuated with meaning and function.

- Dollar signs indicate financial or shopping centres.
- Commas indicate citizen repose points that are proposed.
- The question mark indicates an unknown - marking the unforeseeable intention of the upcoming women's memorial centre.



Current site conditions of Lilian Ngoyi and Sammy Marks Square | Photo



Acceptance of the Past

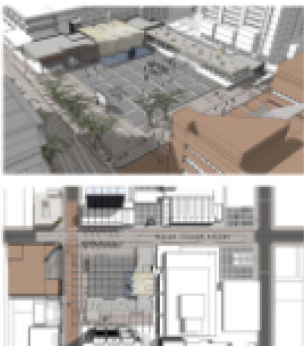
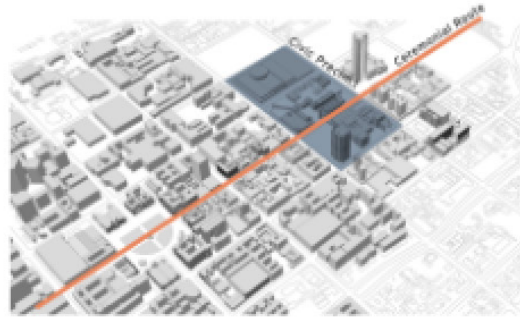
The investigation begins with a critique of the proposed building for Lillian Ngoyi Square which is currently under construction. It is a women's living heritage monument and skills centre by DBM architects of Johannesburg. Consisting of an interpretive centre, narrative space and trading space for local crafters. It is currently being built on the South East quadrant of the square. This decision to take up much of the open space of the square with a building, that serving mostly as a static memorial, could be seen as a missed opportunity for the re-purposing of an open public space that is positioned in such a central part of the city.

The programme of the proposed building, which was believed to be marginalised and politically biased elicited initial concern. There are infinitely more effective ways that architecture and open space in the city can be appropriated. Public architecture should address the daily users of the city, rather than a marginalised political agenda.

The current proposal for this site completely negates the palimpsest of historical layers. The stratified past is completely lost in a banal contemporary translation of only one "history" and not the true, social and political nature of the site. It only represents one biased story that is proliferated better than others. Because of the polar political regimes, the previous history of white supremacist and nationalist power is brushed under the carpet. It is not a comfortable history to remember, however it has shaped South Africa with the diversity as it is today and cannot be easily forgotten. The atrocities committed against black people and voting rights for women were issues of racism, sexism and xenophobia whose effects are still felt today. The new proposition memorialises the women's march to the Union Buildings to protest for voting rights - a small fragment of the rich history of the site. It focuses on a history pertinent to the political views of the time, and conveniently turns a blind eye to the less popular histories of the site. The proposal is believed not be a true zeitgeist of the times. It has been a superficial and literal translation of the times square proposal that can be seen in the opposite picture.

Tshwane 2055 Vision

The current vision for 2055 proposes that Church street function as a ceremonial route, memorializing the Women's March of 1956. A museum in memorial of this march is currently being built on what has been rename to Lillian Ngoyi Square.



It represents the ideology that bad memories are much easier forgotten than dealt with. Justified memorialisation should come from all the histories of site and not the convenient and topical ones. A building proposed for this site should address all the stratified histories in a reverend manner exalting the positive memories and justifiably remembering and learning from the bad ones.

It is considered it to be much alike a pendulum. First swinging very strongly to one side and then very strongly to the other. Never a moments mediation or compromise. The proposed designs for the square are considered to be marginalised and retrospective.

The aesthetic of the initial proposal resembles nationalistic architecture. The monumental plaza containing the JG strijdom and cupola with a bust of his head, was an effective city landmark but provided little to the passer by. It was an unpleasant and barren, albeit grandiose, memorial space and that on a programmatic level did not allow for a freely open public space. Memorial spaces do not promote daily activity from all city users, instead they attract few people visiting one specific memory.



women's living heritage monument DBM architects

It is stated in the DBM proposal that the structure is to be lightweight and space defining but the final design seems to have lost the original intentions of transparency. Looking at the open space of the square in the final design, it has been softened with vegetation and the open space has been landscaped to provide seating, which is seemingly an improvement on the initial square design proposal from the 2055 vision. However, from looking at the render, the nature of the square remains surprisingly similar to that of the previous Strijdom square. There is a sculpture in the centre of the space and while a certain amount of seating is provided, the spatial arrangement resembles that of the previous design. It needs to be questioned how much analysis was done of the previous square and how much was learnt from it.

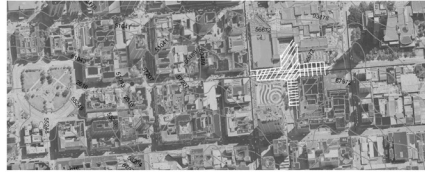
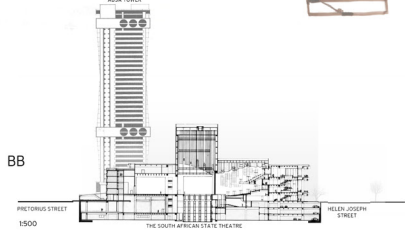
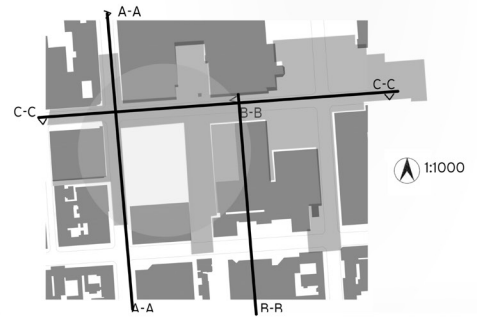
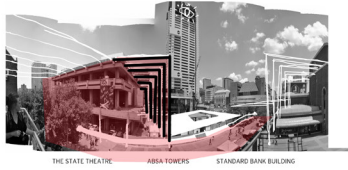
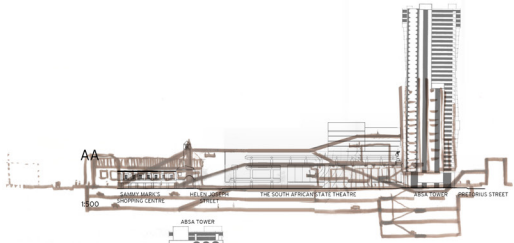
With reference to the stylistic heritage of the site, the notion of the 'Brazil Builds' style has not been considered and memorialisation of the iconic paving pattern of the square has not been included into the new design. As the only space defining element that existed on the previous Strijdom Square, the cupola's curved shape, could have brought additional depth to the roof of the proposed building. Contrastingly, the flat roof of the proposed building allows for little connection to be made to the surrounding buildings and their massive variation in scale. The four columns on the outside of the building provide backdrops for the four faces of the women who lead the march. This becomes a rudimentary and literal representation of the purpose of the building. The placement of the building allows for the dead edges created by the backs of the state theatre and the ABSA tower to be activated. While this activates the edges of the square, it has been noted that the back of the new building will then create narrow, uncomfortable alleyways between the new and the old.

The architectural resolution by DBM architects for the open public space is contestable because it doesn't connect to the other public open areas. It is isolated and internalised in its formal and programmatic intentions - It does not comfortably respond to its surrounds. Programmatically a proposition for a women's heritage museum is not the most suited programme for the site, it does not contribute to the majority of users to the precinct, and does nothing for the transient user or daily citizen. Its on this site only because the women's march passed through the area on the way to the union buildings protesting for voting rights to the government under JG Strijdom the prime minister of the time.



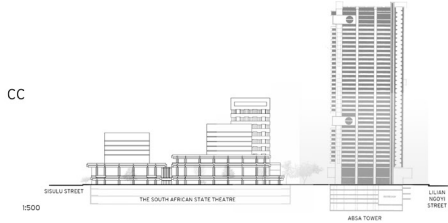
previous barren memorial JG strijdom square

ARCHITECTURAL INTENT
CHURCH STREET SEMANTIC STRIP
LILIAN NGOYI/ SAMMY MARK'S SQUARE.

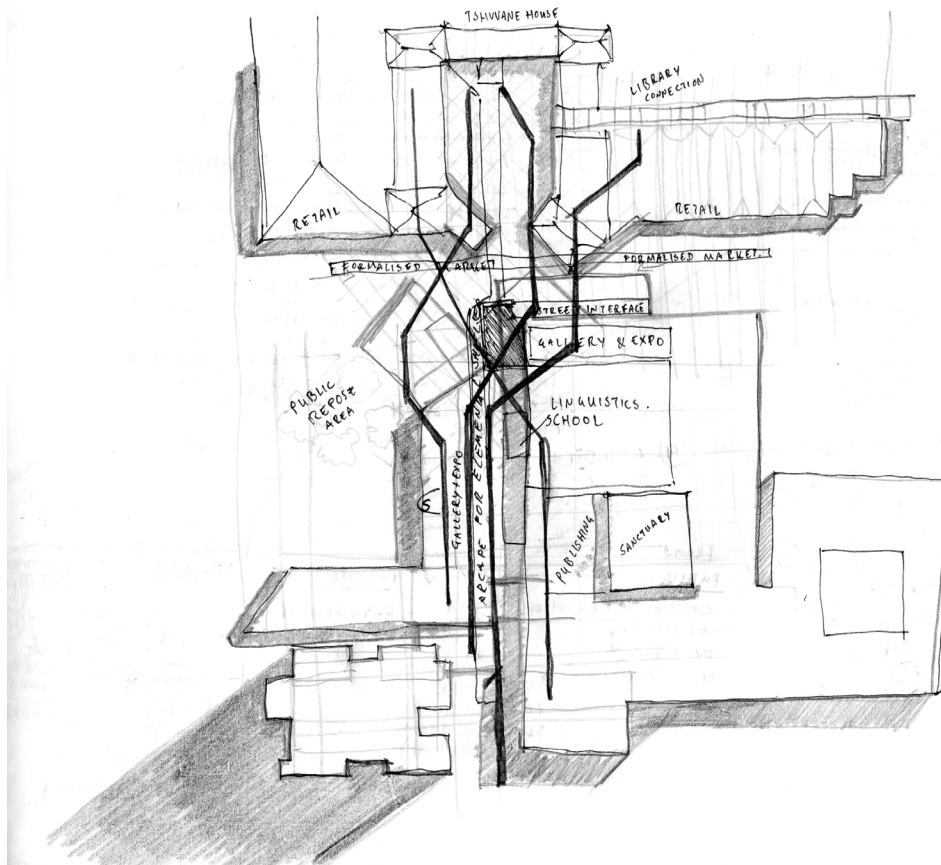
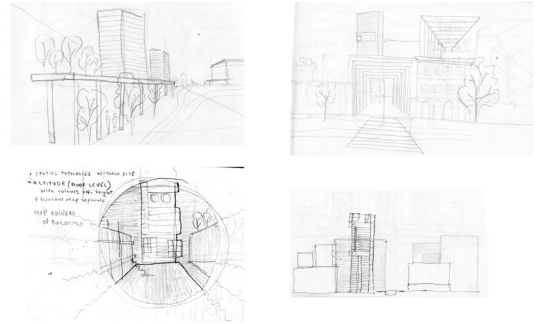


ARCHITECTURE AS A FRAMEWORK FOR THE DISTRICT'S
NATURAL FUNCTION TO BETTER PROLIFERATE
INTO THE CITY PROPER.

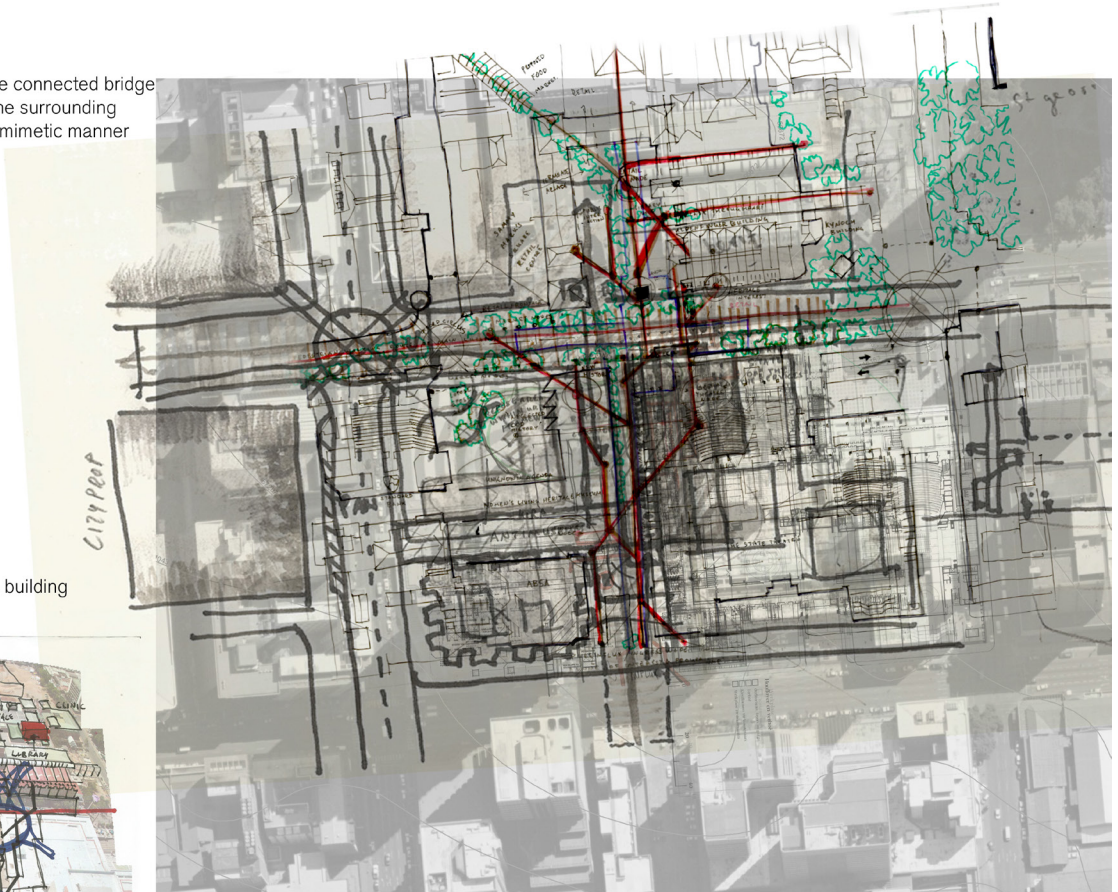
FOR INSTANCE:
AWNINGS AND STRUCTURAL FRAMEWORK FOR INFORMAL TRADERS.
WATER SOURCES ALONG THE FURROWS.
SHADING AND REPOSE FOR CIVIC ACTIVITIES.
AND THE PROPOSED PROGRAMME OF A LITERACY CENTRE.



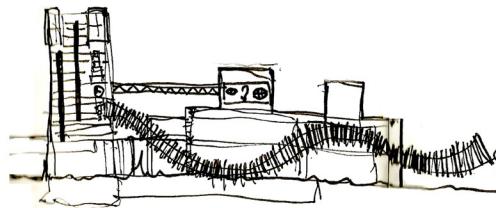
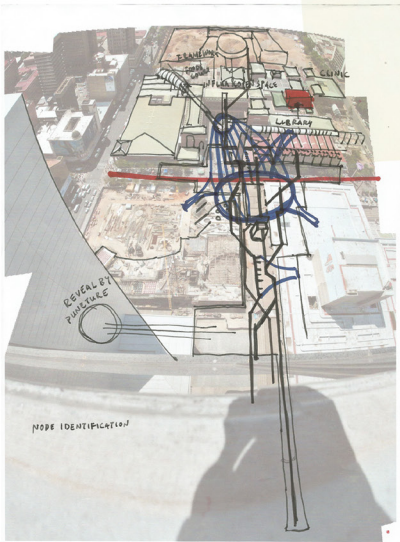
USING ARCHITECTURE AS A
SEMANTIC CONNECTION
BETWEEN FUNCTIONS, USES
AND INTENTIONS OF ADJACENT
CONTEXT.



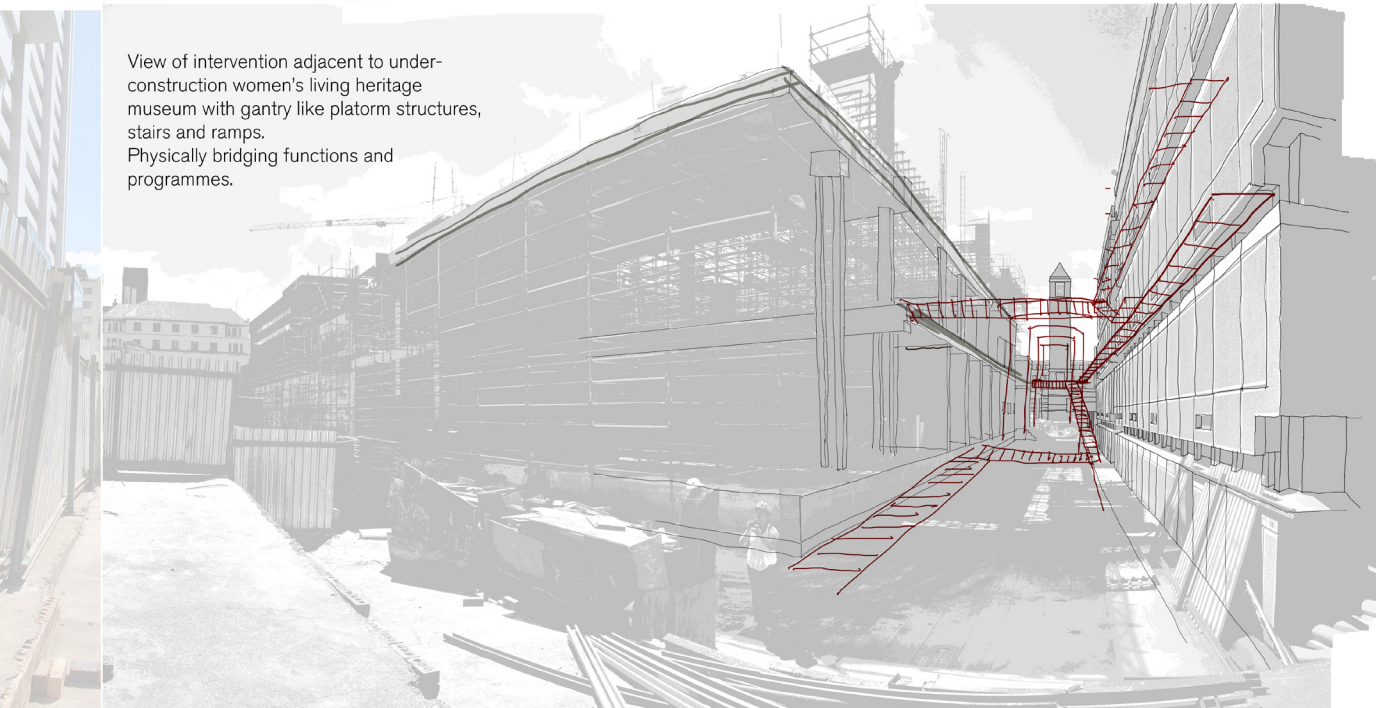
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View of intervention adjacent to under-construction women's living heritage museum with gantry like platform structures, stairs and ramps. Physically bridging functions and programmes.