

C O N T E X T

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Historical context

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Micro- (chapter 4)

The chapter below is a result of the mapping exercises by the Union Buildings Urban Framework by Patricia Theron and author (Master's thesis 2015 Union Buildings Urban Framework). The chapter will present how the mapping exercises generated an urban vision and consequently proposed programme at an architectural level.

In the eyes of the foreigner: Home

There's a train that comes from Namibia....and Malawi. There's a train that comes from Zambia and Zimbabwe. There a train that comes from Angola and Mozambique. From Lesotho... from Botswana.. from Swaziland... from all the hinterlands of Southern and Central Africa ((Masikela, 1974). This train carries young and old African men who are conscripted to come and seek better jobs in the hope of attaining the much desired gold that Gauteng has promised them.

I was one of the men. I came from the hinterlands of Lesotho, to chase the big dreams that were sold to us through advertisements, through the white man, and through television. We wanted to own nice cars to take our girlfriends to cinemas, to provide food on the table for our families and make sure our mothers have comfortable houses with comfortable sofas, and at least a decent stove to cook on. Of course these commodities came with a price. You just don't buy a stove and hope it will work by itself, no! You have to buy the stove, then you have to wire the house for electricity, then you introduce the artificial light in the house, then go to town to buy electricity. By the time you come back, more money has been spent trying to get the stove to work than the actual use of the stove alone.

This story is not about stoves or the struggles of wiring the house, this story documents my story. My story is no more different than the next person The story recounts my experiences, encounters and realizations, sketches, drawings as well as thoughts explained. They reflect the architecture, cultural identity and the initiation of into a society.

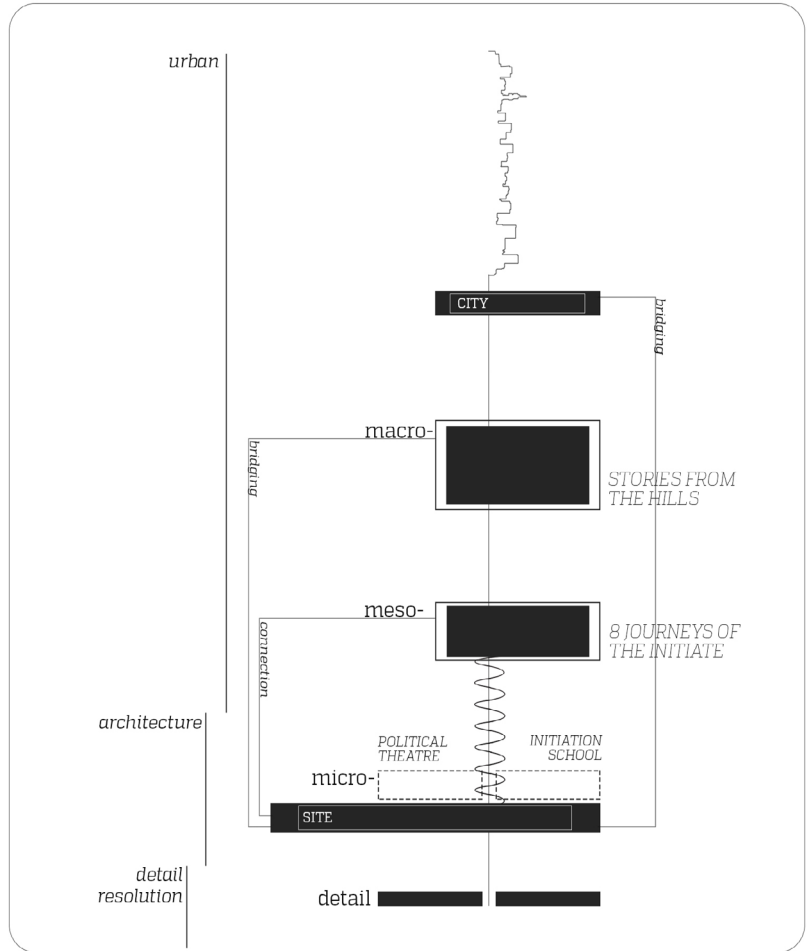


Figure 2.1: : Macro, meso and micro framework structure (Author, 2015)

Macro-

Historical context

To understand history is essential for the formation of architecture, since he must be able to insert his own work into the [pre-existence] ambentali and to take it, dialectically (Smith, 2012).

There exists a strong relationship between the Union Buildings and the city. The formation of the city was largely driven by grand narratives which had shaped the look of the city. Much turmoil was eminent in the late 1800s due the First and Second Anglo Boer wars which gave response to the design of the forts securing Pretoria. There was concern of foreigners entering into the city that questioned the safety of the capital city. Consequently seven strategic positions in the city were fortified: Schanskop, Kwaggaspoort, Daspoortand, Magaliesberg, Wonderboompoort, Derderpoort, Strubenkop and Klapperkop. Four forts were only ever built due to a lack of funding. Fort Schanskop, Fort Wonderboompoort, Fort

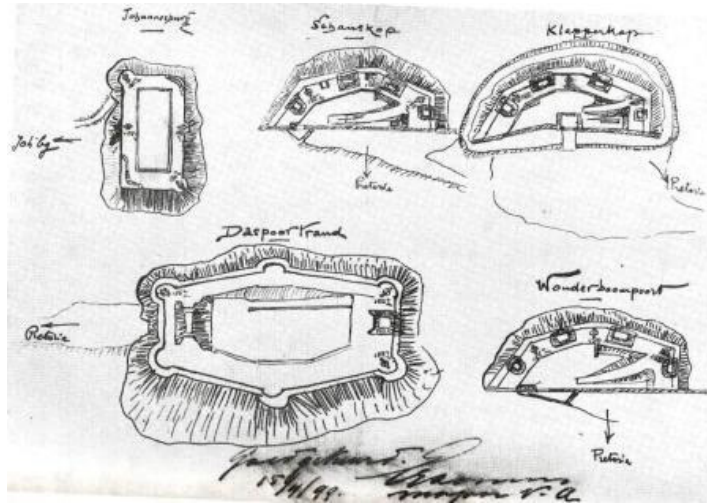


Figure 2.2:
Fort plans
(Nel, 2015)



Figure 2.3:
Plan of the
city in con-
junction
with the hills
that sur-
round (Mc-
Gregor,
2015)

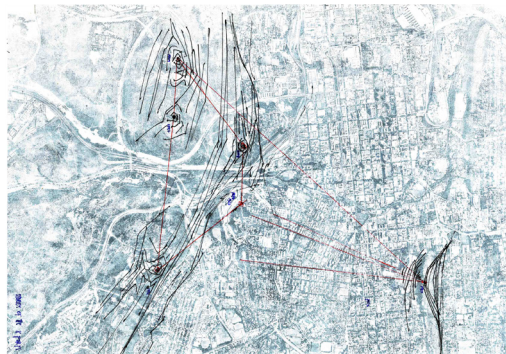
Klapperkop and For Daspoortand remained (Sahistory.org.za, 2015).

These military forts were built for the protection of the citizens of Pretoria and were aimed at barring outsiders, Uitlanders (Wikipedia, 2015).

Pretoria serves as the administrative (executive) capital of South Africa, while Cape Town and Bloemfontein are the legislative and judicial capitals, respectively. In 1910 Pretoria witnessed the erection of the Union Buildings on the Meintjieskop Kop, north east of Church Square. The Union Buildings was built as a political fort; to secure relations between the British and the Boers and is represented architecturally (as will be discussed in later chapters) in its structure and other guiding principles. There lies an interesting relationship between Union Buildings, the military forts and the city that lies in between. The geographical location of the grand narrative presents a unique condition that enforces its own ruling through strict grid lines which reinvent the city and forts as a panoptic prison, which can be argued to give rise to institutional power. These sites of power or agents can see what lies around but cannot be seen, whereas the subjects are seen but cannot be seen.

To what extent can these institutional powers exist in isolation from the context of the city they belong in? These institutional buildings of grand narratives are continuously constructed on hilltops, seen not only with the forts, but the Voortrekker Monument (1949), Freedom Park (2004) and UNISA (1972). Is it possible for these narratives to be woven into the cities so that the quotidian life can be lived or experiences on a daily basis as a reminder of past struggles and commemorations?

Figure 2.4: Aerial view of Pretoria with connections between the forts and the Union Buildings. This study explores the relationship between the grand narratives and the small narratives [the military forts, political fort and the city in between (Author, 2015)]



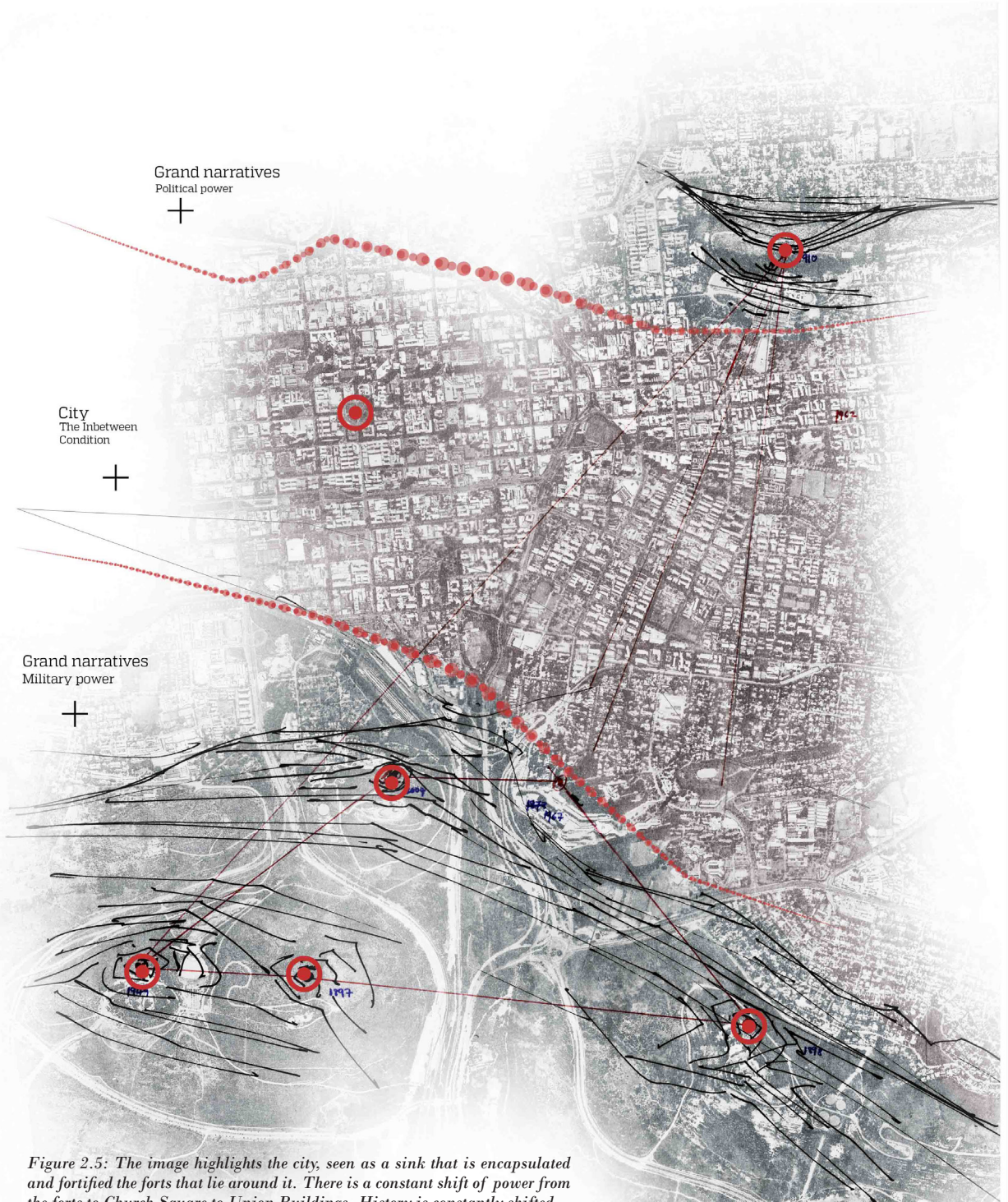
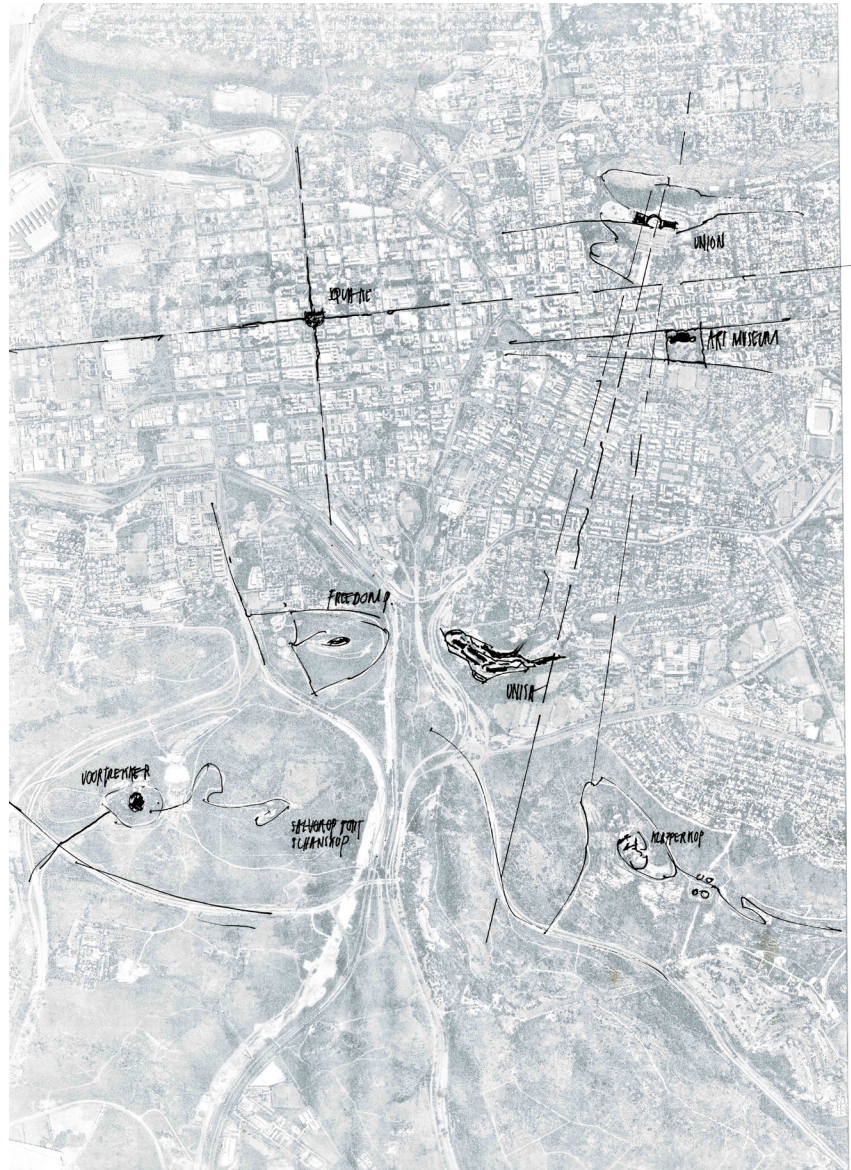


Figure 2.5: The image highlights the city, seen as a sink that is encapsulated and fortified the forts that lie around it. There is a constant shift of power from the forts to Church Square to Union Buildings. History is constantly shifted

Moreover the grand narratives speak of singular stories with separate narratives each documenting their own struggles in form, architecture and commemoration intent, giving a stark contrast to each other which speak of disparate histories being presented. In some sense, all these become monuments; static in nature, exclusive and politically driven.

Figure 2.6: The axis points of the Union Buildings and Church square axis in relation to the hills and forts. Highlights the change in power relations in the growth of the city from its inception 1856 to the forts in 1896 (Author, 2015).



Interlude: In the eyes of the foreigner: the move to the city

Lesotho. Home of Basotho. Well known for its mountains (Lithaba) blankets (Seanamarena) and horses (Lipere). These are some of the associations with the country which are stereotypical. Interestingly, these ideologies have all been imported, except for the mountain of course which is a geographical feature. We never used to wear blankets until the white man brought them with in the times of colonization. In the 1800s, the Europeans traders and missionaries presented King Moshoeshoe with the blanket. He was so impressed this changed the course of tradition and culture, and wore the blanket in replacement of the cow skin kaross. This single piece of clothing has become a status symbol, and a cultural identifier. Our rondavels are even clad with patterns resembling that of the blanket, in which women as makers create the work on the walls of their homes. The climate in the highlands, I suppose, begs for warmer clothing, in which one can easily put on and take off. Even the Basotho trekkers of today still wear blankets when travelling from the highlands into the warmer interiors of Maseru, where in the scorching sun, men traverse the concrete streets with hats on their heads, a suit, probably donated from their father after the ceremonial death, and the blanket.

The blanket has evolved into various colours, all which are linked with milestones of Basotho family life such a ceremonial functions, or gender, and even level of maturity (childhood to manhood, or womanhood). For instance, boys who are preparing for circumcision ritual are given a specific blanket representing fertility known as moholobela, and after the ceremony, once the title of 'manhood' has been achieved, he is offered 'lekhokolo'. Also with wedding, a man wears a motlotlehi, and when their first child is born, he presents the wife with a blanket called serope. How great our culture is. What makes this so beautiful is the fact that people could be readily identified, and a certain conversation, if one decided to engage in such, could take place. What I mean is, a boy wearing a red blankets when confronted with a man wearing a green blankets, he must then respect the elder, and in reciprocity, the elder can address the boy in a certain way, knowing well his status. Thus a social ordering emanates from patterns and colours of the blanket, before formal labelling can even happen.



*Figure 2.7:
The blanket
(Badges of
the Brave
traditional
blanket,
2010)*

COLONIAL MIMICRY

It is unfortunate, after Lesotho gained independence in 1966, the blanket was now perceived as 'belonging to the rural people of Lesotho, who lived in the mountains', due to the internationalization of nationhood. Lesotho was now part of the world. In 1970s and 1980s, through urbanization, the use of the blanket declined. Although for the mineworkers, and the laborer, the relationship was still intact. This brings me to the dilemma we face in modern day age, where the use of blanket is not only minimal, but when worn is a combination of the blanket with western clothing. Here is the biographical sketch of the modern day man: Hat, a clean shirt, formal pants, formal shoes, and a blanket over. This is who I am now, a cultural bandit, lying between traditions and western, and how long will this sketch last before I let go completely of the blanket, which is still not rooted to the origins of Basotho. This situation is more grave, with residents wishing to seek employment in the urban centres, where such apparel are slightly looked at in a different light. One cannot go into an interview with such apparel, instead, the blanket has to come off, and you have to present a false identity in the aim to please the corporate companies that have shadowed the face of Lesotho.

The fear is, Lesotho is landlocked, it relies on South Africa mainly for its importation of products. To have a singular identity is near impossible, but to also belong to the world is a sin against culture. There will be no identifier of Basotho, the culture will diminish before us, and before we know it, there will be no trace of time. As we know it, overcast by international politics, capitalism, urbanization and cultural homogeneity, there needs to be something we can do to initiate ourselves back into our cultures. I cannot recall certain words, I cannot sing in my original language, I cannot speak to elders because I am westernized. Someone.. help me!

Within the scope of the forts and hills lies the subjects of the city, the people, who occupy small narratives, or the quotidian life. The subjects lie within the basin of Pretoria, in which the city has grown technologically, culturally, and architecturally. Different layers of history are superimposed onto one another. These layers end in an experience of diversity. The layers of history have become important sites of pleasure and form traces of the past which interrupt the normal paced life. The city is constantly changing and the historical references are dominated by a more modernist constructed city. We need to consider how to write history, to see it through the lens of the city as being a collective memory. Thus storytelling contains useful morals from the past, conveying experiences within a shared community, but modern life has fragmented and privatised events (Boyer, 1994). The dissociation between the grand and small narratives has caused a drift both in the experience of city, and enforces a spatial political ruling above the people that inhabit the space in the quotidian life. Within this notion, the Union Building represents a piece of architecture that is detached from the surrounding –scape it sits in. The superimposition of the different historical layers and their form of political power have caused multiple narratives that offer different vantage points which document a time in history, but as described above, the multiplicity of events have caused a medley of narratives that speak in different voices.

The Union Buildings represents a unique narrative embedded in place and an important South African heritage building that has enriched the culture of South Africa and Pretoria. Its importance lies in the form of architecture and its architect, the seats of governance it has held over the years, and the ceremonial activities that have occurred such as the 20 000 women march, inauguration of presidents as well as the ceremony of Nelson Mandela.

A connection between the city, the military forts and the building itself is required to connect the lost tissues. The narrative of the city and building and its context need to be weaved to allow for the grand and small narratives to co-existent while still preserving the environment taking cognicance of the change in socio cultural systems. The new proposal of weaving the existing Union Buildings precinct needs to be respected yet altered to allow for future possible development with the proposed urban vision, to denote new meaning in place.

The Urban Vision has the potential of integrating the building into the city, and facilitating as an urban forum for which its citizens can relate to and con-

The initiate. Unknowing of the city of collective memory, had to be introduced to it. He devised many ways in which he could experience the site. Through investigation and regular visitations to the site, he came up with a plan to experience the site. He analysed each to unravel the myth of the site, and to assume the role of the modern Herbert Baker's with his unfinished plan of the Union Buildings.

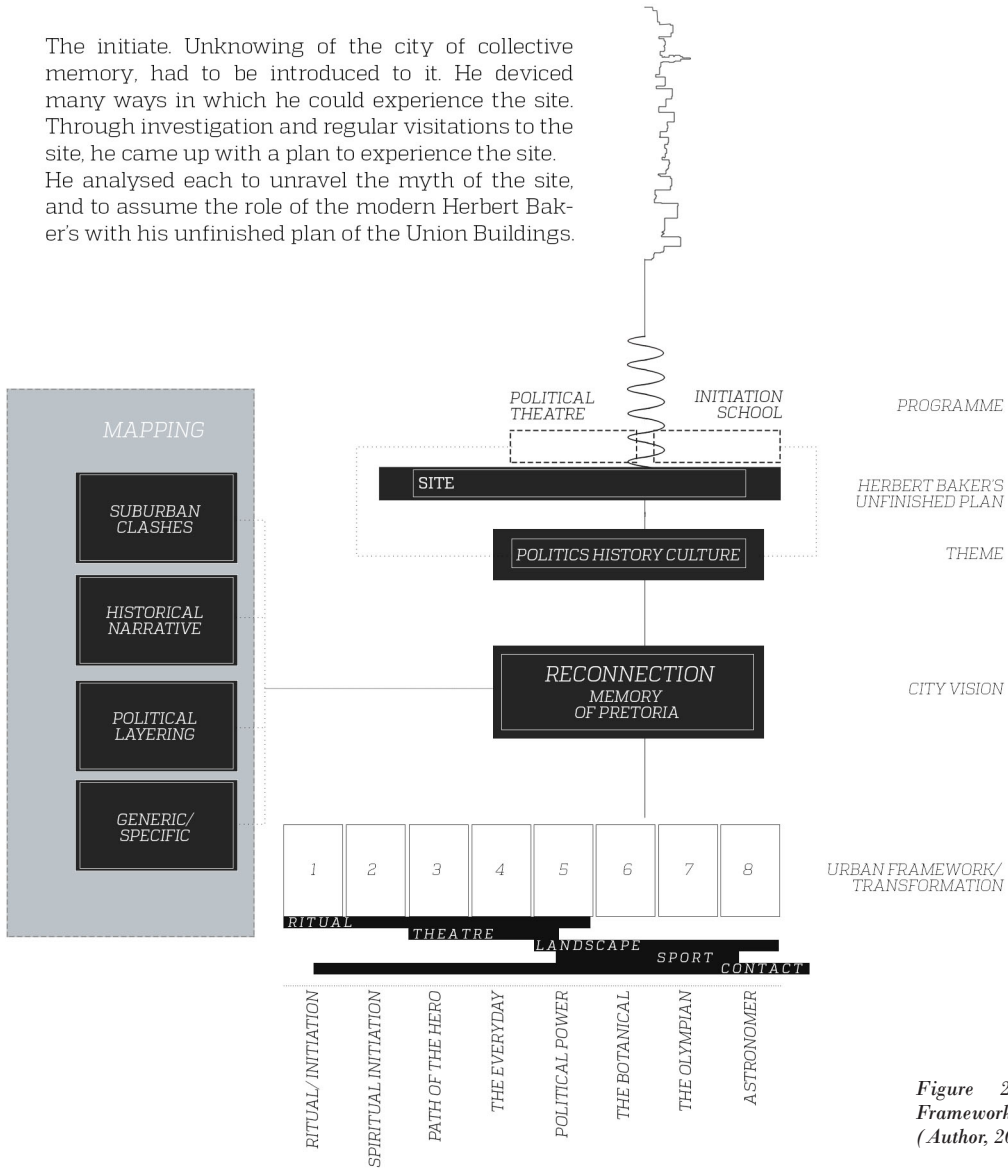


Figure 2.8: Urban Framework structure (Author, 2015)

front the Union Buildings Precinct as means to facilitate debate, just as in the acropolis at Athens. The intention is thus to subvert the absolute power that the Union Buildings is embedded with and concentrate at citizens to be the main focus. The Union Buildings is analyzed from the different atmospheres and sense of place, as identified in the mapping process (to be discussed later). Through identification of sense of place, a hierarchy of spaces is realised, which give different quality of spaces.

Suburban enclaves

South African urbanization was shaped historically by strict policies of segregation and the control of movement (Todes et al., 2008). Access was limited into cities, however this changed overtime due to influx of people into cities. The city has constructed new definitions of place replacing the old which has led to fortification, gated communities, urban villages and common interest development thus creating urban dystopias within the fabric (MacLeod and

Figure 2.9: Suburban enclaves (Author, 2015)



Ward, 2002). These private entities have been further highlighted in suburban enclaves all distinctly separated by class differences, race and cultural branding of such a particular place. This has led to a feeling of fear amongst people keeping them away from certain regions and from their mental maps of the

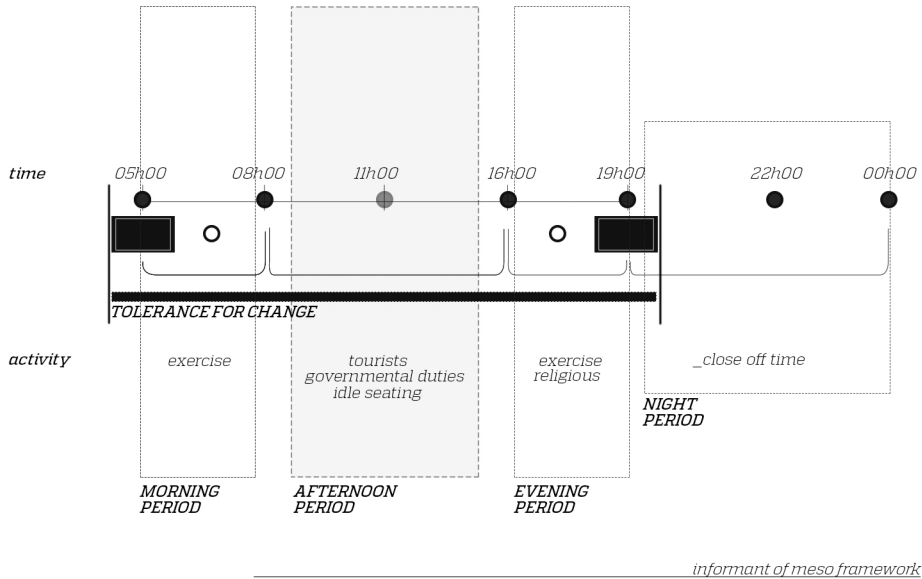
COLONIAL MIMICRY

city. The intention is thus to form a connection between all suburban regions, geared at the reconnection of memories, allowing people to traverse beyond their known and unknown territories allowing social integration within cities, while still allowing for uniqueness within groups.

Meso-

02.3 Urban Mapping

A study of the area was initiated to find occupancy on Union Buildings over a period of 24 hours. This was done as means to find an opportunity for change by discovering when the most number of people inhabit the Union Buildings precinct. The study was not done at a quantitative level but was done gener-



informant of meso framework

ally according to observation, having studied the grounds on different days from morning to evening. Below is an urban mapping of the Union Buildings precinct.

Figure 2.10: Occupancy on the Union Buildings precinct recorded over 24hrs (Author, 2015)

Figure 2.11: Aerial view Union Buildings with immediate context (Lehloenyane and Theron, 2015)



Energy points

The dots outline the occupancy levels on site. From the drawing, an understanding of human populous is determined in which a condition occurs with the upper grounds of the Union Buildings where people occupy the nodal points as well as the new Mandela statue. The middle axis and the public road (Government Avenue) is the most used with the immediate road parking and closeness to the buildings themselves. The lower grounds have dispersed people with the middle ground unpopulated due to no trees to shade the harsh sun.

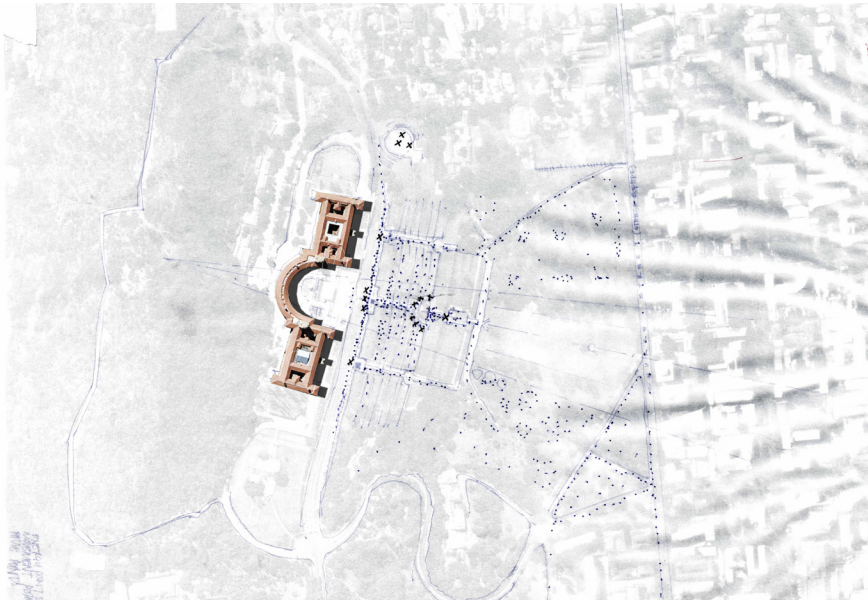


Figure 2.12:
Energy points/
movement
points/ pause
points (Le-
hloenya and
Theron, 2015)

Axial line

The image illustrates symmetry of Union Buildings that aids in the geometry of the building. Through the analysis, the focal point appeared to converge at the back of the Union Buildings which heightens the importance of the unbuilt Parliament building.



Figure 2.13:
Axial line
(Lehloenyana
and Theron,
2015)

Pedestrian movement

Circulation patterns are witnessed at the upper grounds and fewer people who traverse the lower grounds. The access to the building is limited only to the front of the building



Figure 2.14:
Pedestrian
movement pat-
terns (Lehloen-
ya and Theron,
2015)

Sacred vs profane

The sacred and profane are two modes of being in the world. The sacred refers to the irrational experience, one of overwhelming superiority of power (Eliade and Trask, 1959). The superiority of power is of course relative to someone, because a stone, can be a sacred stone to another, and remain a mere stone to another. It therefore assumes a supernatural reality. The sacred and profane relationship can be described as opposites; real and unreal. The sacred space has religious connotations attached, which exhibit an unreal experience that enhances Being. The profane is the mundane space which one can drift through quickly without the invigoration of the consciousness. The sacred spaces offer an unknown truth behind them and hold a mystic understanding of place. These are also burial sites, in which monumentalisation is at its peak. These areas either have statues or some form of architectural element that denotes a commemoration of some sort. The profane spaces represent the mundane. This study assisted in analysing and fragmenting the precinct to understand the spaces that heighten experience or connect to some unknown world, and those that are used for leisurely pleasures. This could be used as informants into the design.



Figure 2.15:
Sacred vs pro-
fane (Lehloen-
ya and Theron,
2015)

Masculine vs feminine spaces

The masculine spaces are open, possess a form of monumentality, represented in the form of statues to commemorate a past political leader, adding a richness of history to the site. This is characterised from the idea of a man, in which a man's presence is firm, bold and has no secrets. The feminine spaces are controlled, private and have a sense of intimacy associated with them. The amphitheatre possesses femininity, and the spaces below the trees.



Figure 2.16:
Masculine vs
feminine spaces
(Lehloeny
and Theron,
2015)

Spaces of difference

The spaces of difference are non-homogeneous in nature and contain a multiplicity of identities. Overlapping narratives offer insight into a distortion of history. One such example is the Nelson Mandela statue that replaced the statue of Barry Hertzog.

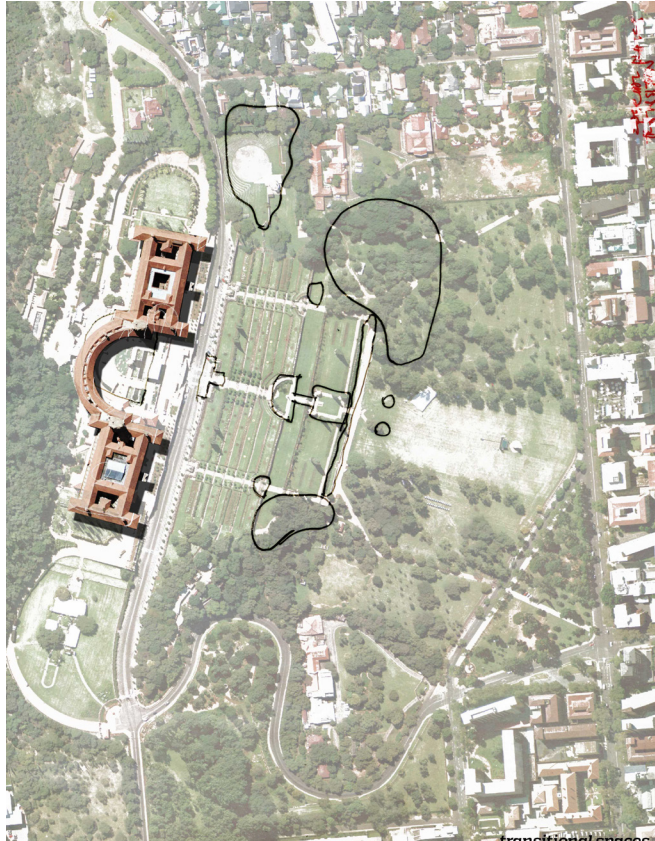


Figure 2.17:
Transitional
space/ spaces
of difference
(Lehloeny
and Theron,
2015)



Figure 2.18: Historical layering according to governance (Author, 2015)

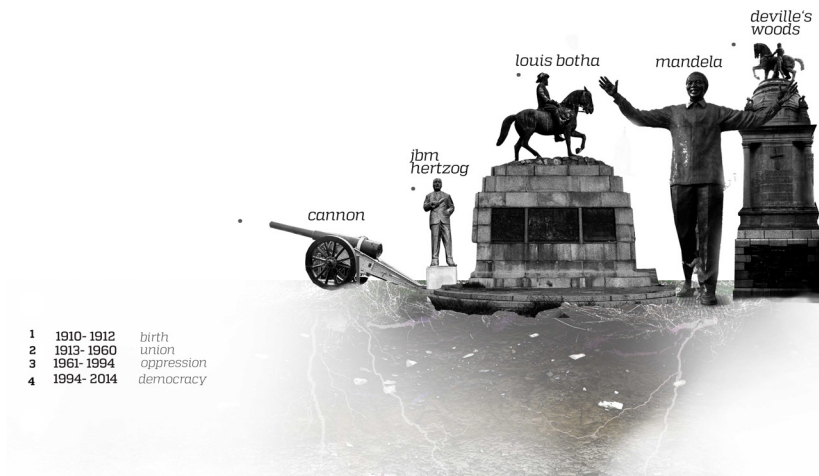


Figure 2.19: Historical timeline of statues and the comparison of height of statues over time (Lehloeny and Theron, 2015)

The approach of the site was through a phenomenological experience in which the linear approach was considered which gave first-hand experience of spaces from the informal gardens to the back of the Union Buildings (northern side). This approach gave the framework group a list of intentions that needed to be fulfilled to achieve the concept of the Union Building as an urban forum- repository for knowledge.

Urban Vision

The Union Buildings Urban Framework was developed with a historical timeline and understanding of the architect, Sir Herbert Baker, in which the proposal he put forth was not realised to its full potential. The original plan was not fully executed and over the years, the gardens and landscape have been altered, both man made alterations and natural causes. This idea of an unfinished plan became a forerunner of the urban vision, whereby we assume the role of the modern architect, in attempting to complete his plan and reconceptualizing the plan to suit current needs and functions. Thus the idea was not a complete restoration [as was done with previous interventions] but re-imagining the complete plan with the current socio political climate. Furthermore, while Herbert Baker's plan only focuses on the precinct alone in terms of its masterplan, the framework would give opportunity for the reconnection of the city to the rest of the urban grid, thus allowing for the suburban areas to have an indirect link with the Union Buildings. While we conceptualized the plan, some of the ideas were re-implemented, such as the old tram line that ran on Government Avenue (public road below the Union Buildings).

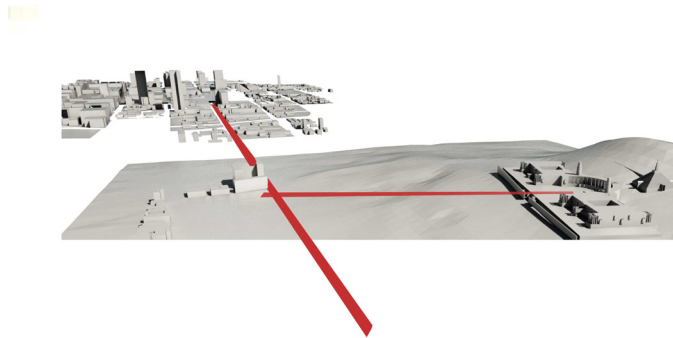
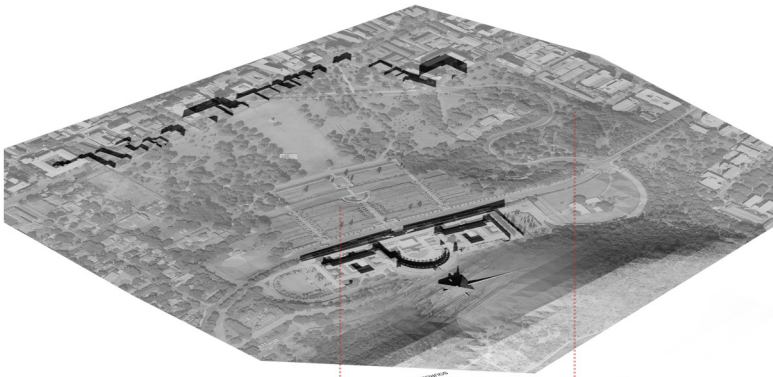
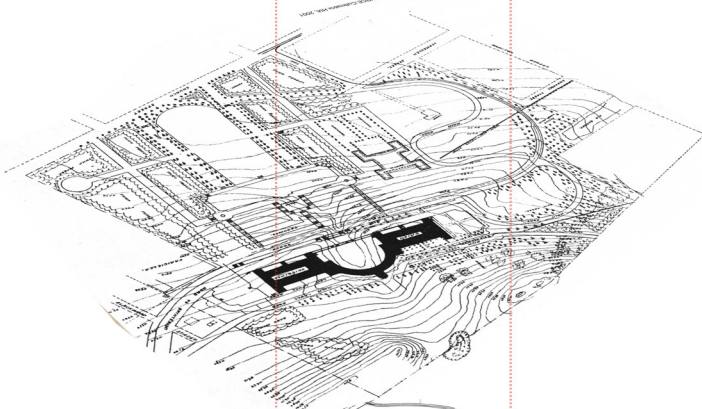


Figure 2.20:
*Connecting the
city to the Union
Buildings* (Author,
2015)



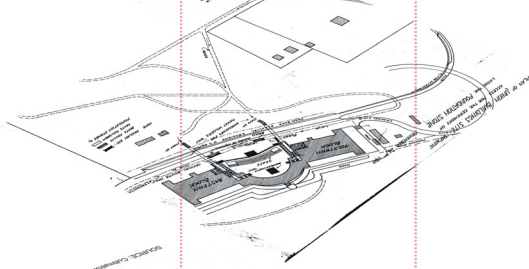
2015

The proposal is for the Parliament to be re-instigated, and for the Union Buildings to connect to its immediate context.



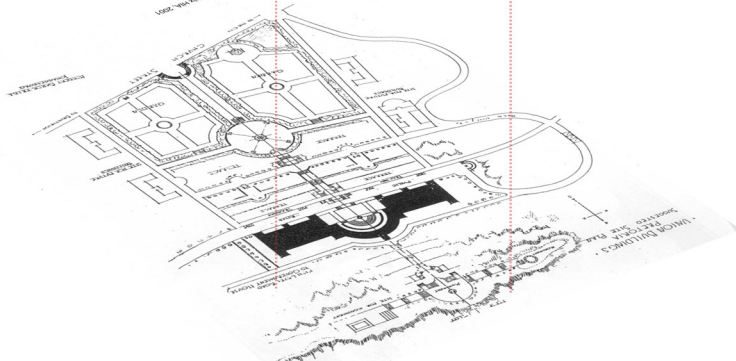
1911

The 1911 plan highlights a central vista that is open to the building with no pathways.



1910

1911- Tramline was instigated. The plan developed into including a curved track for the carriage way as well as to avoid being in the estate



1909

1909- The design of the complete building which included the Parliament and the integration of the triangle at the bottom of the precinct

Figure 2.21: Historical timeline of Union Building plans (Author, 2015)

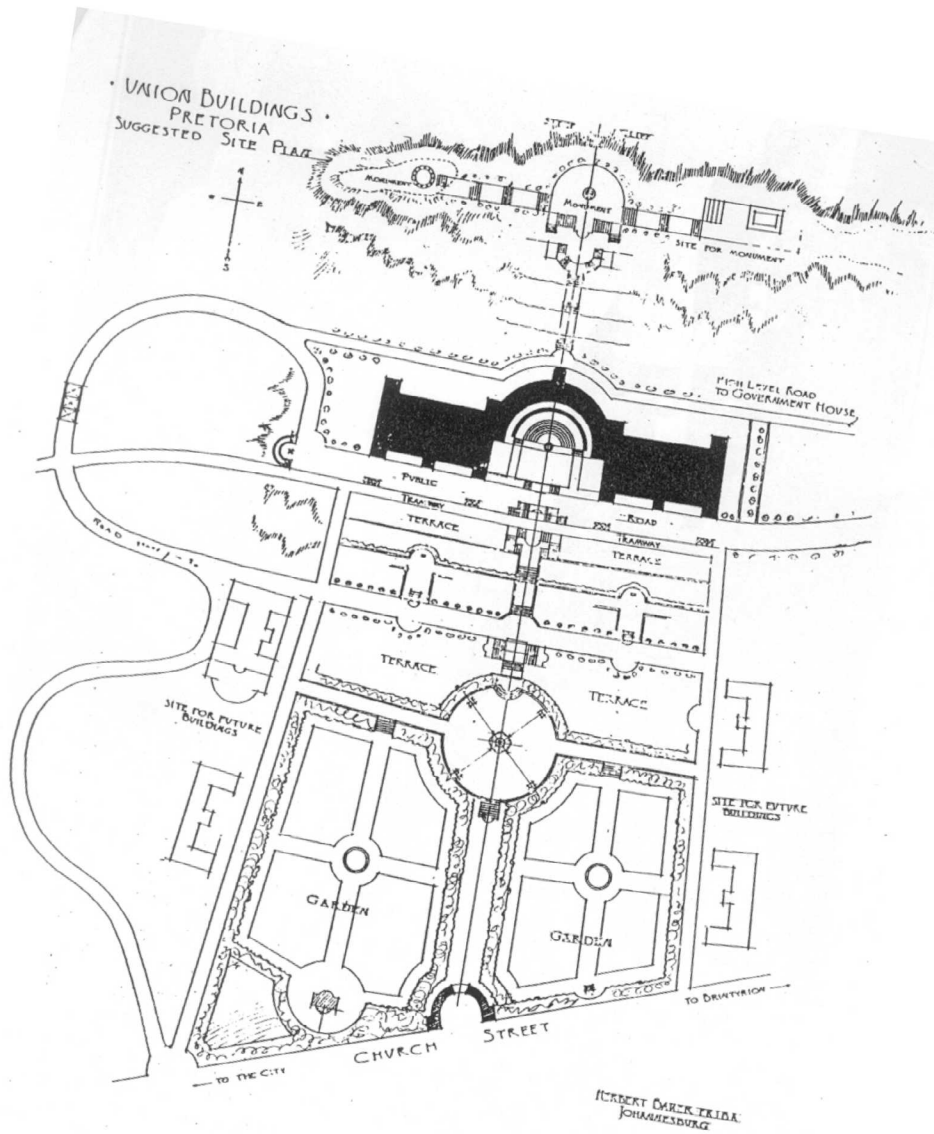


Figure 2.22: 1909 Union Buildings plan (Cultmatrix, 2001)

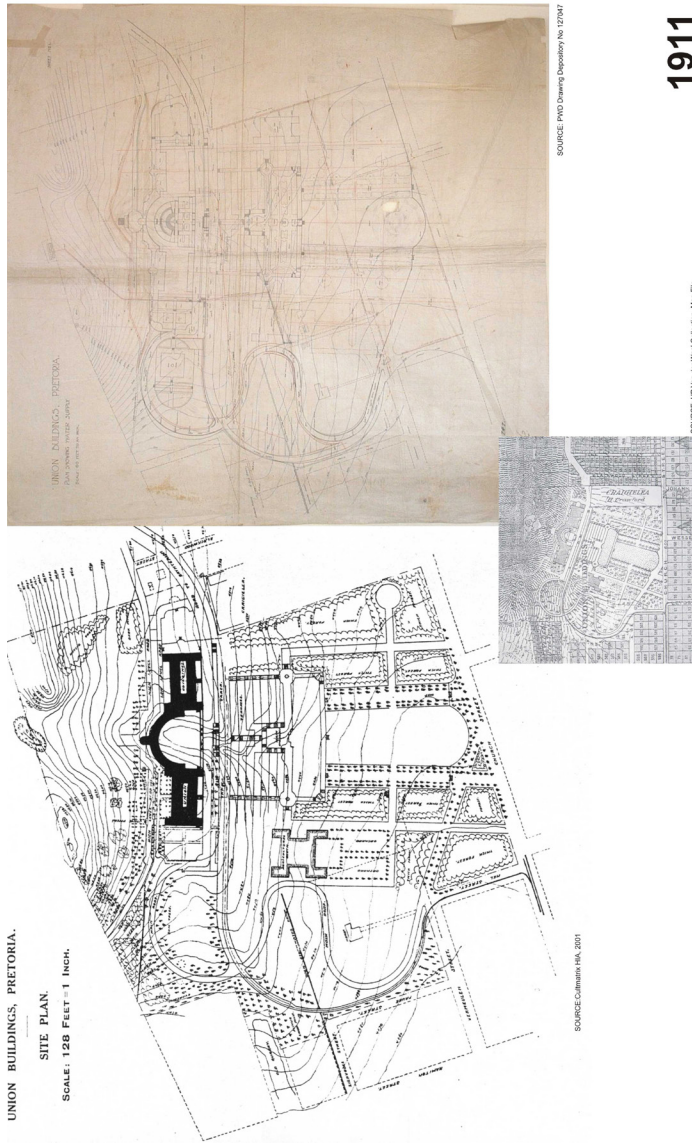


Figure 2.23: In 1911, as illustrated above, the triangular area at the bottom was divided from the rest of the precinct. Today the area remains derelict with a palisade fenced monument situated at one of the corners. An attempt was made to extend the trees into the triangular area, but an informal path (desire line) emanated that separated the spaces (Young, 2005) (Cultmatrix, 2001)



Figure 2.24: Union Buildings sketch perspective from Church street on axial line of building. Behind the Union Buildings lies the Parliament building and on the left is the Temple of Peace (DSpace, 2011)

The path of the hero *[Phenomenological experience of place]*

The path of the hero explains the experience of place, from Stanza Bopape (Church street) to the back of Union Buildings. The precinct was demarcated according to the changes in atmosphere and the sense of place that the precinct evokes as one traverses the landscape.

The process helped unpack the site and its components to understand the parts that make up the whole. The descriptions also highlight the beauty of the landscape.



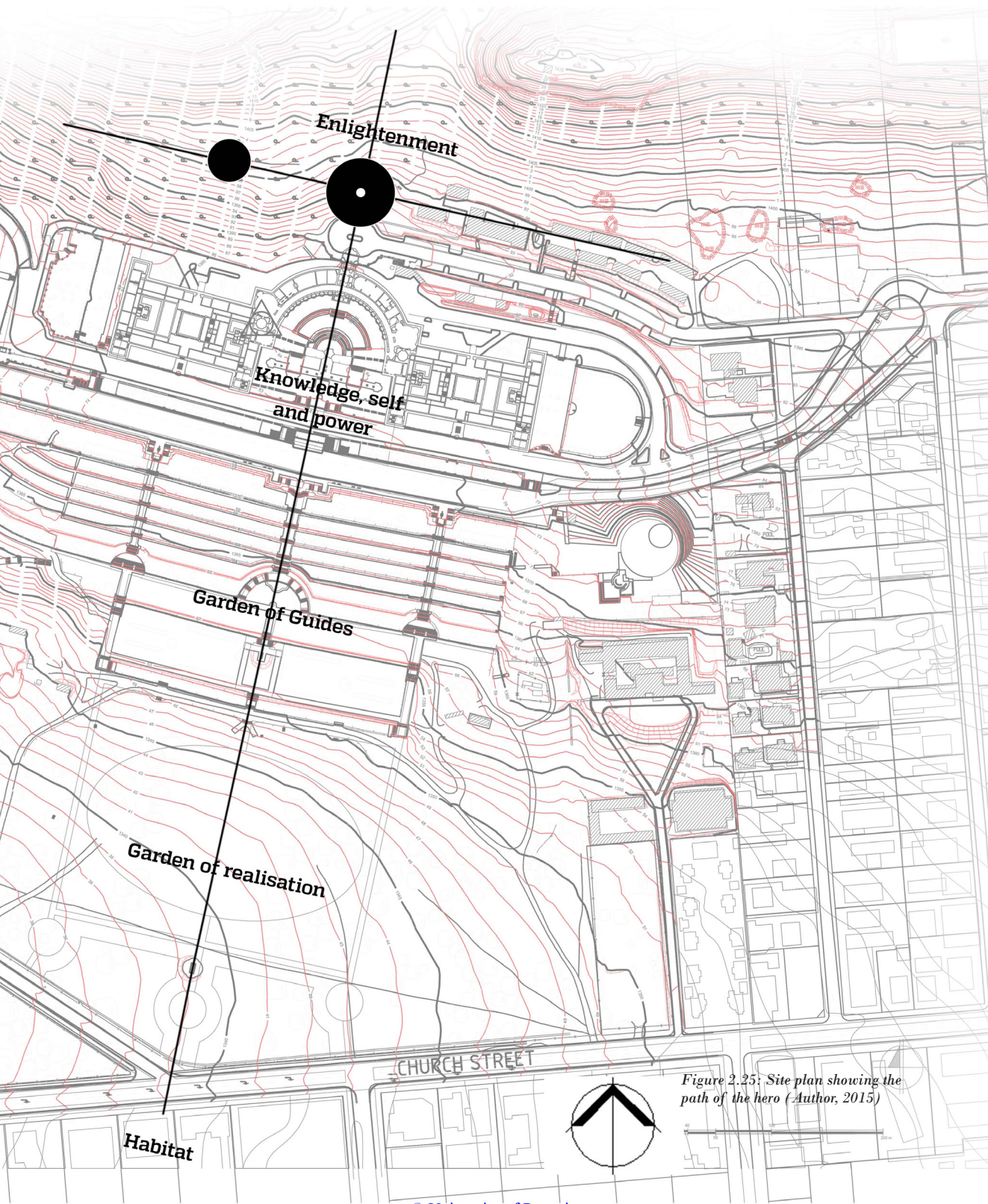


Figure 2.25; Site plan showing the path of the hero (Author, 2015)

Habitat

Keywords: congested / concrete / visual impairment

The atmosphere pressed heavily on the hero, feeling anonymous in the densely crowded streets, he pressed onwards looking for a sign, waiting for that stifling sense of overcrowding to release. As in a forest, except of concrete and brick, he could not see ahead of him. Reaching a corner, he looked for a name, a point of reference. What he saw was a name removed, a replaced name? He could not make sense of this. People moving, he felt he was being maneuvered by jostling bodies into the road. Looking up, the grey tarmac gave way to green. Further afield, a golden monument lit up the hillside. Relief flooded over him and he knew this was a moment of significance.

Figure 2.26:
Habitat,
corner of Leyds
and Church
street (Stanza
Bopape (Au-
thor, 2015)



Figure 2.27:
Habitat, view
of corner of
Leyds and
Church street
(Stanza Bo-
pape street (Au-
thor, 2015)



Garden of Realisation

Keywords: chaos before order / the city's garden / Burnham
Woods

At the edge of the city, at the foot of the mountain, the pines sighed to one another; day's hero seemed to enter night's glade. Their murmured meanings brought understanding to him, "Go on," they whispered. Stealthy and towering they seemed to say, "We hide power, those beneath us will be sheltered." People were gathered in small groups, some seated, some merely leaning against the bare chests of the city's shade-bearers; they were talking, laughing and holding hands. Wandering deeper inward, the edge of the urban receding, the whispering growing ever louder, our hero's earlier channeled path had given way to an inner directionlessness. He felt a message was being communicated but he had not the tools to interpret it. As the trees grew denser, the image of that yonder polished stone which had drawn him in was rapidly effaced, the stark bareness of that distant destination hidden by the shifting, branching, disorderly groupings of tree beings. Like entering into a secret, the hero's movements hidden from above, and those of the others. Who knows what they may be plotting against this particular 'castle' in the sky?

*Figure 2.28:
Sketch of the
city from the
Union Build-
ings(Author,
2015)*



*Figure 2.29:
View of the
Union Build-
ings(Author,
2015)*



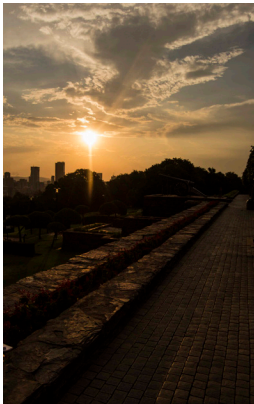
Garden of the guides

Keywords: wise old figure / shifting histories

Leaving the shadow lands behind, the landscape begins to terrace upward sharply, each level apparently carefully tended and decorated with hedgerows and floral displays. Breaks in the vegetation reveal clear pathways, inviting me to commence the steep climb towards a higher place. Ascending, the terraces mark the way until, entering under a cold, stony dome; I am affected by the slow, sleeping rocks which carve their impression onto me. This weighty presence of place seems to absorb sound and light, stilling my racing mind. Winding up towards the light, the heavy walls shape my passage upward out into a clearing in which a tall figure, bronze and shining, beckons to me with arms outstretched. Approaching, I touch his smooth body and shelter beneath the trunks of his legs. Resting a moment, the message is clear, “All knowledge and power may be yours. Travel further, do not hesitate for any reason and you will find the object of your heart’s desire. Continue to the top of the hill, and only once there, may you look back over that which you have come from. Then you will understand.”



Figure 2.30,
2.31, 2.32:
Garden of
guides (Author,
2015)



Knowledge and Power

Keywords: Fortification / heaviness / secrets / inner circle



*Figure
2.33: Perspective view of the
south façade
(Solomon,
2010)*

Enlightenment

Keywords: cardo decomanus / hero's axis crosses the sacred / temple of peace / the astronomer / the people's tower (small narratives with the grand histories)

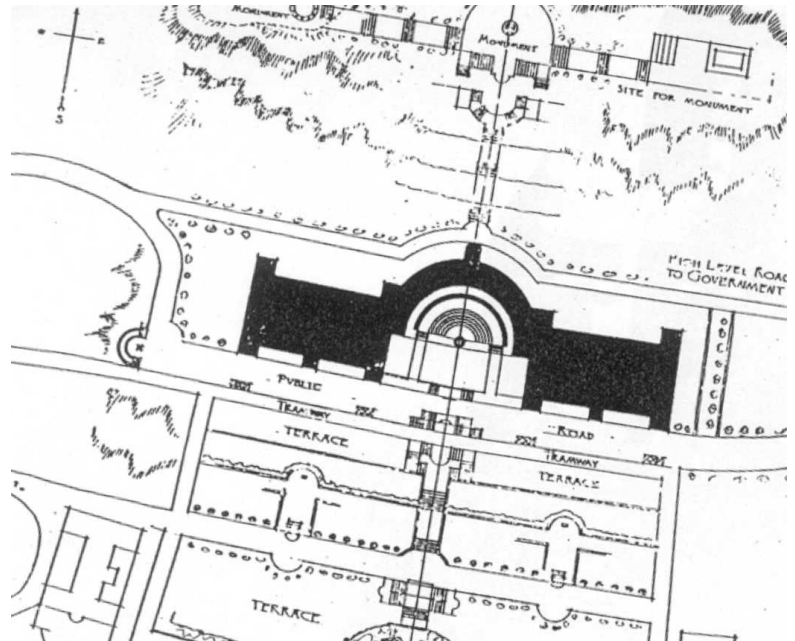


Figure 2.34: Temple of Peace and the parliament behind Union Buildings (Cultmatrix, 2001)

Initiation into the landscape

Metaphysical aspect: Lack of experience and therefore a mind that is open, someone who exists outside the bounds of organised existence; he contains within him a seed of potential, which when it comes to fruition will enable him to change the very nature of society. He has innocence; he is a seeker soon to enter the realm of intuition and of mystery. His abode is chaos and instinct is his playmate, he is a vagabond, an outsider, a newcomer yet to encounter the order of the universe, when he does both it and himself will be changed. In order to achieve this, at the beginning of his journey he must leave behind all worldly possessions, taking with him only his memories, that indivisible aspect of self that brings with it hopes, dreams and creativity, to bring into the physicality of the world, that which is contained in the mind.

Physical place: Multiple forces are acting on the environment and hence there is a lack of structure. Occupied by nomads, this land provides places in which to temporarily store one's few possessions, transient capsules in which to deposit memories and creative visions for a short while. The lack of direction evidenced here, indicates a passivity of intention and an uncertain future.

Hero in the landscape

Metaphysical aspect: This is the birth of the hero; the time has come to search for the secret, to shrug off the explanations which have been offered and to use the tools available to uncover deeper meanings. Equipped with wit and a rising self-consciousness, the environment must be transformed, inhabited, moulded to contain the being which walks on its surface; this process is one of manifestation.

Physical place: The physical plane provides alternatives; important choices are made that will influence the eventual outcome. The actor must choose his role and thus takes score of the many backdrops available to him. He encounters the first crossing; in the direction of each, one of the four elements is awaiting his exploration. However they have not yet been unified into a being of the source, containing all. This is the message: that the role of the hero is to experience each of the four cardinal essences and unify them within him. In this way he will transform the landscape through his inhabitation of, and his passage through it. This setting is an expression of dualities, but in all the pairs of opposites the seeds of the 'other' are contained within each. Opposition is never pure, the battle begins with the identification of what is foreign, within oneself: an organised garden, containing chaos, rising terraces that expose the earth, even in their idealised attempt to move away from it, water which runs down the land during storms, pools and reminds of the stagnant, the stationary collections of forces on their opposing journeys across, up, down and around the mountain.

1

Reinserting the Parliament building to appropriate it to the People's tower

2

Formalizing existing routes

3

Reconnecting city grid to Union buildings grid, directly and indirectly

4

Formalizing activities on Church street, rejuvenation of the garden of realization

5

Reintroducing the old tram line for easier transportation from Church to Government avenue

6

Opening the back of the Union Buildings to allow for public use, for the

7

Connection of the main gardens with the triangular island at the edge of Church street (Stanza Bopape)

1

Reinsertion of the Parliament building to appropriate it to the People's tower



Figure 2.35: Re-interpretation of Parliament (People's tower) (Author, 2015)

2

Formalizing existing routes

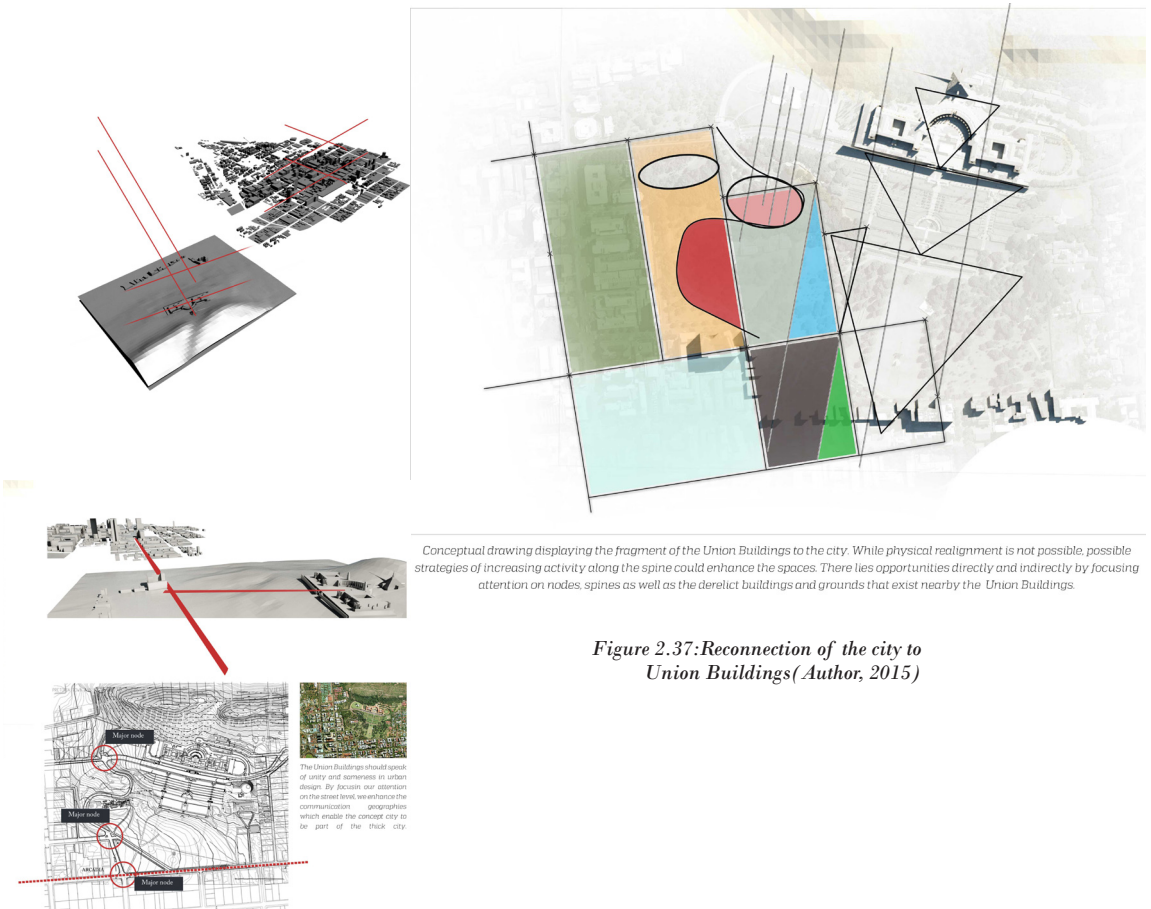


Figure 2.36: Formalisation of routes with access to the back of the Union Buildings (Author, 2015)

3

Reconnecting city grid to Union buildings grid

Eight elements were identified according to our phenomenological experiences of the site. The approach unlocked possibilities of possible rejuvenation strategies to reconnect the city to the union buildings



4

Formalisation of activities on Church Street, rejuvenation of the garden of realization

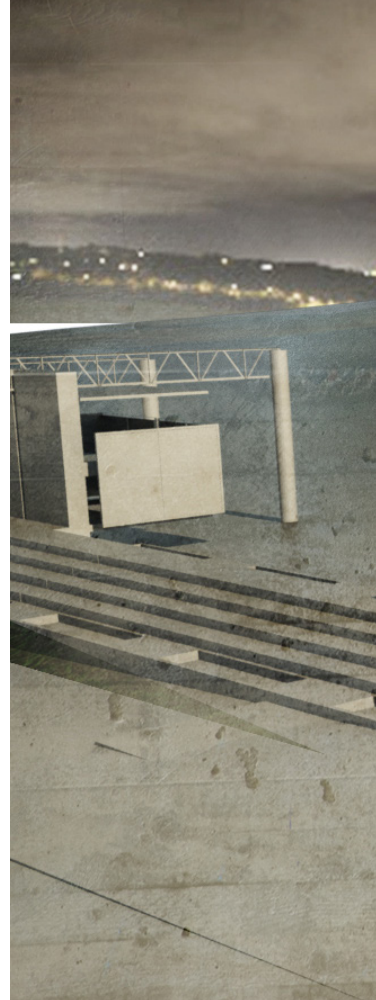
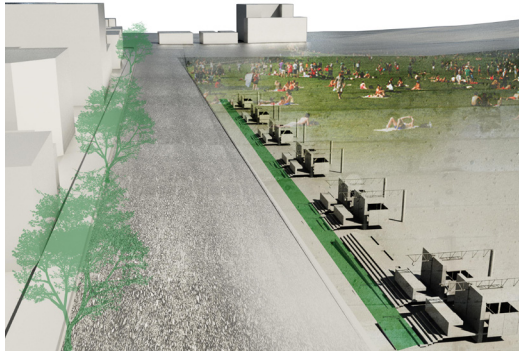


Figure 2.38: Reactivation of Church street into market stalls and study booths (Author, 2015)

Figure 2.39: Softened thresholds to activate street edge (Author, 2015)



Figure 2.40: View of market stalls to increase local economies (Author, 2015)

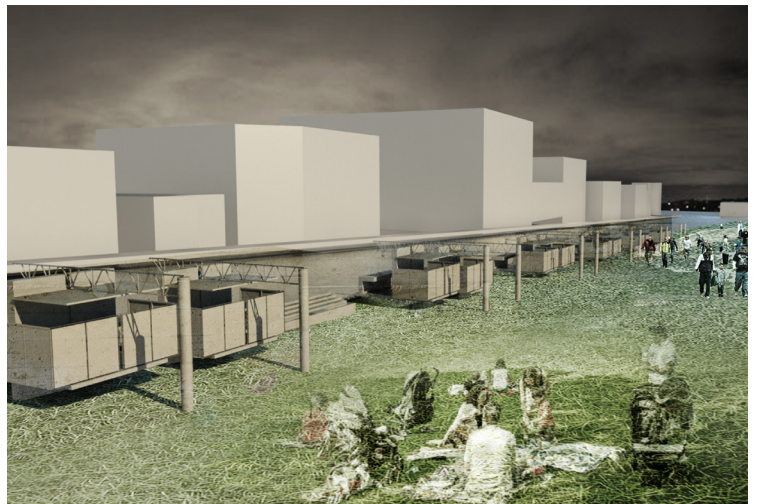


Figure 2.41: Study booths (Author, 2015)

5

Reintroducing the old tramline for easier transportation from Church to Government avenue



Figure 2.42: Tram-line running in front of the Union Buildings (National Archives)

