UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

CITIZEN
CONNECT

Illus. 0.1 Logo

Citizen Connect

shopfront for government services

by

Gabriella Emilia Ferrara Dias

Submitted in fulfilment of the requirements for the degree of Masters in Architecture (Professional)

in the

FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY

at the

UNIVERSITY OF PRETORIA

Study Leader: Karel Bakker (Prof)
Course coordinator: Jacques Laubscher (Dr)

PRETORIA
2011

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Thank you to my Lord Jesus Christ

Let's not get tired of doing what is good. At just the right time we will reap a harvest of blessing if we don't give up.

Galatians 6:9

For
My Parents

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Signature

Gabriella Dias

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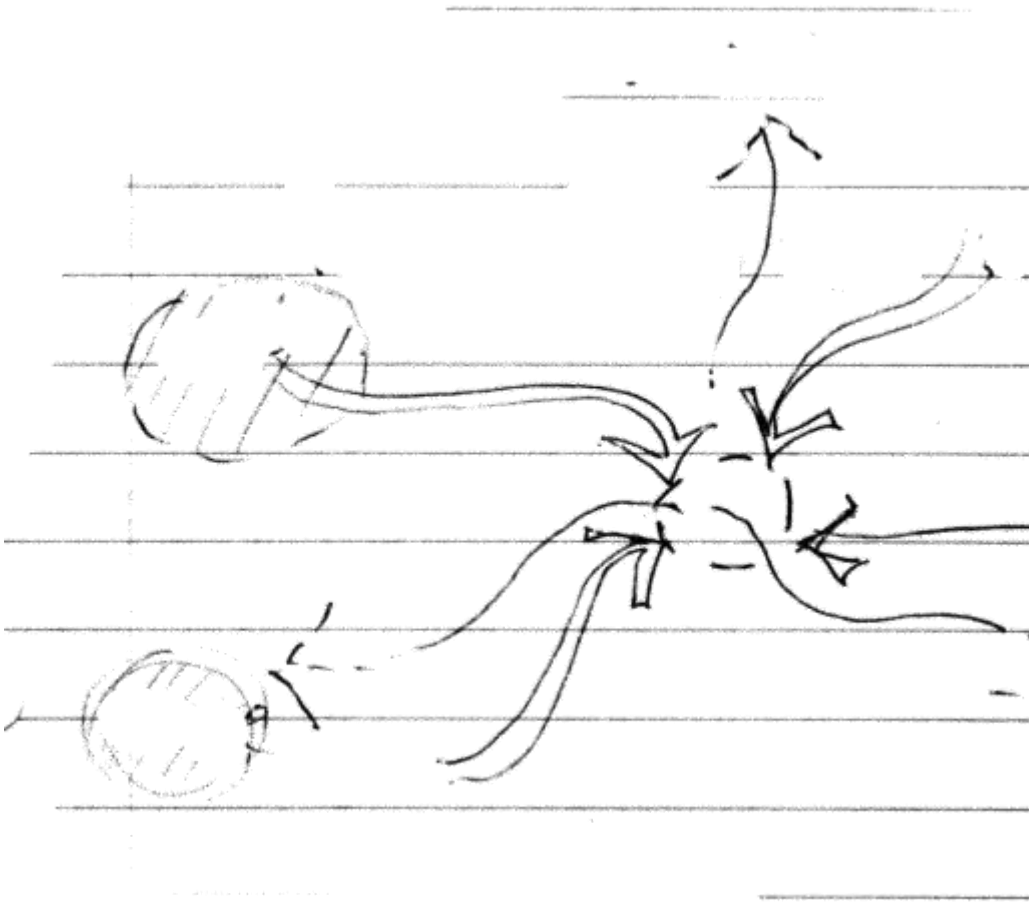
Course coordinator: Jacques Laubscher (Dr)
Degree: Master of Architecture (Professional)
Department: Department of Architecture
Faculty: Faculty of Engineering, Built Environment and Information Technology
University: University of Pretoria

project summary

Programme: Civic + Retail development
Site description: Sammy Marks Development—Lewis & Marks building and the public domain
Client: Public Private Partnership, where both public and private bodies can work together for the benefit of the citizen.
Users: Citizens of Tshwane
Site location: Erf 1/3357 & 5/3357, Pretoria City centre
Address: c/o Prinsloo & Church Street, Pretoria City Centre, Pretoria South Africa
GPS Coordinate: S 25° 44' 45.96", E 28° 11' 35.16"
Research field: environmental potential + heritage and cultural landscapes



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foreword

South African's inhabit a country where at the heart of most popular protests is the frustration experienced with the lack of delivery of basic amenities, but there is also a more sinister side to this lack of service delivery. This is the delay of or inability of South African's to attain a South African identity document and as such a South African identity. I was recently watching an Australian reality television programme where one contestant was asked "how old are you?" To which he replies "Um well I'm not exactly sure. When I was originally found in Iraq, in an orphanage, I was born with no birth certificate." This gentleman was born without an identity in a conflict zone. Here in South Africa there are some of our fellow citizens that live without an identity and tragically die, taking their own life after not being able to attain one.

The reason for this dreadful trend is an identity document is not just a green book; it is often a passport to being part of the economically active elite in South Africa. With an unemployment rate pushing 25% an identity book can mean the difference between being able to attain work and having to join the informal economy or worse still, turning to a life of crime.

What I'm doing mom is because I love you. I couldn't afford to give you as much love as you expected because wherever I went, I was asked for my ID. This is an extract of a suicide note of a woman who took her own life because of the inability to attain an identity document. The heartbreaking breaking reality is that the ID has become the pass book of the apartheid years. An ID book effectively gives you a pass to attain work. I have even seen security companies hold contractors ID's hostage when entering a security complexes. Without one you are treated as if you are not a citizen of this country and you are denied the basic dignity that our constitution affords us.

The proposed Citizen Connect aims to attempt to address these administrative issues in a welcoming environment using an innovative programme. The proposed intervention will go a long way in rebranding the services offered by the South African Government in a centralised location with easy access. It is through these innovative ideas that we can begin to solve the challenges that our country faces.

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abstract

Citizen Connect: a shopfront for government services with the greatest public interface, is a civic centre for the users of Pretoria City Centre and serves as the headquarters for Citizen Connect branches to be implemented throughout the country.

Batho Pele principles: a better life for all South Africans by putting people first, have been put in place to address the service delivery challenges facing a democratic South Africa. *Batho Pele*, a Sotho translation for *people first*, and slogan being: *Together beating the drum for service delivery,* put forward principles such as increasing access, openness and transparency, value for money and providing information to name a few.

Citizen Connect brings together National, Provincial and Local government departments, which have traditionally been provided in dissipate locations, in a single location. By providing services that the citizen most frequently uses, the centre offers time saving opportunities but also aims to strengthen the ideals of citizenship when the user is in or around the centre.

Citizen Connect is located in the Sammy Marks precinct, a catchment node of movement, public space, business and government, to the east of Church Square, and placed in the Sammy Marks development. The Sammy Marks development occupies an entire block and is in an existing joint public and private development and a convenient location for the citizen. The development has an existing culture of inter-block movement and cross bridge connection.

The intervention takes place on the south and eastern portion taking into consideration the proposed hotel and the Lewis and Marks building, with its heritage significance. The intervention spreads into the public domain, creating and strengthening the public sphere by implementing urban quality criteria as space for people.

The aims of the intervention are to indicate a new direction for civic architecture, create an architecturally positive environment by exploring interface architecture.

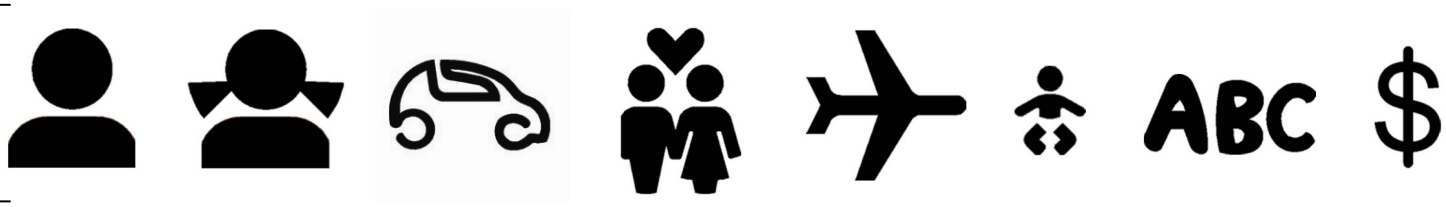
01– GOVERNMENT'S INFLUENCE ON ALL CITIZENS
02– REAL WORLD PROBLEM TO BE ADDRESSED: PROBLEM ENVIRONMENT
03– BATHO PELE
04– PROBLEM STATEMENT
05– RESEARCH QUESTION
06– HYPOTHESIS
07– ASSUMPTIONS AND DELIMITATIONS
08- PROJECT AIMS/ OBJECTIVES
09 -RESEARCH METHODOLOGY
10- SUMMARY

INTRODUCTION

01

We cannot claim to be democratic revolutionaries when our practices do not talk that

-Public Sector Transformation Summit
(Kiviet: 2010)



Illus. 1.1. Services provided for by the government

chapter 01

1- GOVERNMENT'S RELATIONSHIP WITH CITIZENS

1.1 Introduction

Every person is a citizen of the state that they are born into, and every organisation or institution incorporated in the state is subject to its laws and each derives certain rights and responsibilities. Heywood states that it is the government's responsibility to maintain the set of institutions that one can easily recognise as public. It is these institutions that are responsible for the collective organisation of our social existence and they are funded at our own, the public's, expense (Heywood, 2002: 86).The government has an impact on every citizen; from the moment of birth until death, every person is subject to the dictates of government, no matter how independent the person may be.

The rights a person acquires as a citizen places quite a demanding burden on the state. From birth, every citizen is to be registered, through the issue of a birth certificate. This is a state requirement. There is a requirement that a citizen has is access to schooling through the education system, which is under the jurisdiction of government's regulations and guidelines. Thereafter, the application of an identity document is required. This enables and facilitates a number of transactions, by enabling the citizen to prove their identity and to enable the enjoyment of the rights provided by government. This document is issued by the (government) Department of Home Affairs. If the citizen wishes to drive a motor car, a driver's test and licence is to be obtained by the (government) Department of Transport. If the citizen desires to travel outside of his or her state's borders to visit other states, he or she will require a passport or authorised travel document in order to be allowed entry to a foreign state, as dictated by international law. This document is obtained and issued by the Department of Home Affairs. In the event of the citizens' deciding that they wish to marry, a state marriage certificate is issued and this document confers the rights that married couples enjoy under state law. The state also sometimes has to provide social welfare to look after the wellbeing of their less privileged citizens. In South Africa citizens are required to pay for unemployment insurance, and in the unfortunate event of citizens losing their job, unemployment insurance can be claimed from the Department of Labour. In the case of a divorce, a divorce decree is required. Similarly, a death certificate is required when a person dies and the state has to be made aware and will issue a death certificate, conferring the last rights of the deceased and his or her family. Even consider services that are in use

in everyday life such as water, electricity, roads, refuse removal and emergency services. All these services are in one way or another provided by a tier of government. Even if these services are privatised, there are government regulations that are put in place that these organisations need to adhere to.

All these services, which are provided by the government, are paid for by the citizen. These payments are received by government in the form of taxes such as income tax, VAT (value added tax), property tax and excise duties.

1.2 What is a state? Theoretical viewpoints

Hegel, the German philosopher, in his political work, *Philosophy of Right* (1821), defined the state as the highest expression of human freedom. He delineates the state into four categories: *idealistic state, civilian state, functionalist state,* and the state that this current generation falls within, the *organisational state*. The *idealistic state* is a place where the citizens set aside their own interests to benefit future generations and the elderly in society. In the *civilian state* citizens place their own interests above all other generations. The *functionalist state* strives to maintain order. And lastly, the *organisational state* is a place where a set of institutions are responsible for the collective organisation of services funded by the citizens (Hegel as cited by Heywood, 2002: 86). Furthermore, the organisational state is governed under a system of democracy, which the author defines as government by the people for the people.

2- REAL WORLD PROBLEM TO BE ADDRESSED: PROBLEM ENVIRONMENT

In the well known comic, *Obelix and Asterix: The Twelve Tasks of Asterix*, the two heroes are put through twelve impossible tasks set by Julius Caesar to prove that they are gods. For their eighth task, they arrive at a destination where they are surrounded by people who are acting *crazy*. They are presented with the next impossible task where they are to obtain permit A38 from the *Place that sends you Mad*.

Illus. 1.2. Obelix and Asterix performing the task from the place that sends you mad

The previous illustration depicts a reality facing government service delivery; a reality that is dysfunctional, frustrating and could quite possibly *send you mad*. In the South African context, when the current political leaders took office after the fourth democratic general elections in South Africa, emphasis was placed on public service transformation to address service delivery challenges.

3– BATHO PELE

Batho Pele principles, *A better life for all South Africans by putting people first*, have been put in place to address the service delivery challenges facing a democratic South Africa. *Batho Pele*, a Sotho translation for *people first*, and the slogan*: Together Beating the drum for Service Delivery;* have principles such as increasing access, openness and transparency, value for money and providing information to name a few. One of the three frameworks, in a series of policies and legislative frameworks is the transformation of service delivery.

Batho Pele

Definition
Batho Pele, a Sotho translation for "People First", is an initiative to get public servants to be service oriented, to strive for excellence in service delivery and to commit to continuous service delivery improvement. It is a simple and transparent mechanism, which allows citizens to hold public servants accountable for the level of service they deliver.

Batho Pele is not an 'add-on' activity. It is a way of delivering services by putting citizens at the centre of public service planning and operations. It is a major departure of dispensation, which excluded the majority of South Africans from government machinery to the one that seeks to include all citizens for the achievement of a better -life-for-all through services, products, and programmes of a democratic dispensation.

Vision
To continually improve the lives of the People of South Africa by transforming public service, this is representative, coherent, transparent, efficient, effective, accountable and responsive to the needs of all.

Mission:
The creation of a people-centred and a people-driven public service that is characterised by equality, quality, timeousness and a strong code of ethics

Principles:
-Consultation
-Setting service standards
-Increasing access
-Ensuring courtesy
- Openness and transparency
- Redress
- Value for money
- Providing information

(Department of Public Service and Administration: 2011)

4– THE PROBLEM

Government departments do not serve the citizens to their full potential and often act as a burden to their lives. Not only are the departments with the greatest public interface currently in scattered locations, there are additional problems in that they are unpleasant environments for the users, which results in government conveying a negative brand.

5- RESEARCH QUESTIONS

* Identify the services with the greatest interface and criteria to be housed in Citizen Connect and define a common thread throughout.
* How can the ideals and aspirations of this generation of democracy be represented through a concept like Citizen Connect?
* How can a interface architecture be achieved, through recognising the significance of the past, present and future, by implementing elements such as human scale within the urban context?

6- HYPOTHESIS

Government departments with the largest public interface can better serve the citizens by coming together in a convenient location, which will act as a shopfront for these services in a pleasant and connected environment.

7- ASSUMPTIONS AND DELIMITATIONS

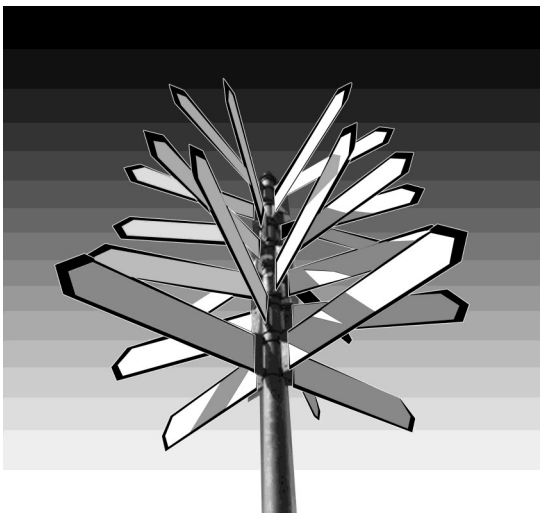
The citizen centre Poupa Tempo in Brazil will be used as a point of departure, partly because of its documented success as well as being located in what is characterised as a developing country. Brazil is part of the largest and fastest growing economies; BRIC countries (Brazil, Russia, India and China), and South Africa recently joined this organisation on the 18th of February 2011 (Chuiko, 2011).
The objective is not to break down the government service sector, but to provide for a typology currently missing within the South African context. The functions that Citizen Connect will house will primarily be services for residents and temporary nationals with the most public interface. It will not house services for organisations.

8- PROJECT AIMS / OBJECTIVES

* Indicate a direction and meaning for state/ civic architecture
* Architecturally explore positive environments through humanising and connection architecture

9- RESEARCH METHODOLOGY

* Contextualise the normative position as an informing agent of the author within the problem environment (city as an artefact, parasitic architecture, and architecture houses, serves a function and is for people)
* Define the typology through precedent studies to inform the programme
* Conduct a precedent study through a timeline analysis of civic architecture of South Africa and look at what each building represented within that era
* Conduct a precedent study of existing government building based on the desired quality criteria
* Investigate an appropriate site with the greatest convenience for the citizen



Illus. 1.3. Arrows illustrating the scattered locations of departments.

10– SUMMARY

WHAT Citizen Connect: shopfront for government services

WHY There is a need for transformation in the service delivery sector provided by the government to improve the lives of the citizens

HOW Establish a hub where departments with the largest public interface can come together to better serve the citizen

HOW Combine multiple services on a national, provincial and local level, traditionally in separate locations, which the citizen most frequently uses.

FOR WHOM All citizens of the country, but within the scope of this dissertation, the users of Pretoria City Centre

HOW Explore a new direction and brand of civic architecture, explore aspects of quality environments through connection architecture

Illus. 1.4. Poster from a political party leading up to the Municipal Elections, May 2011

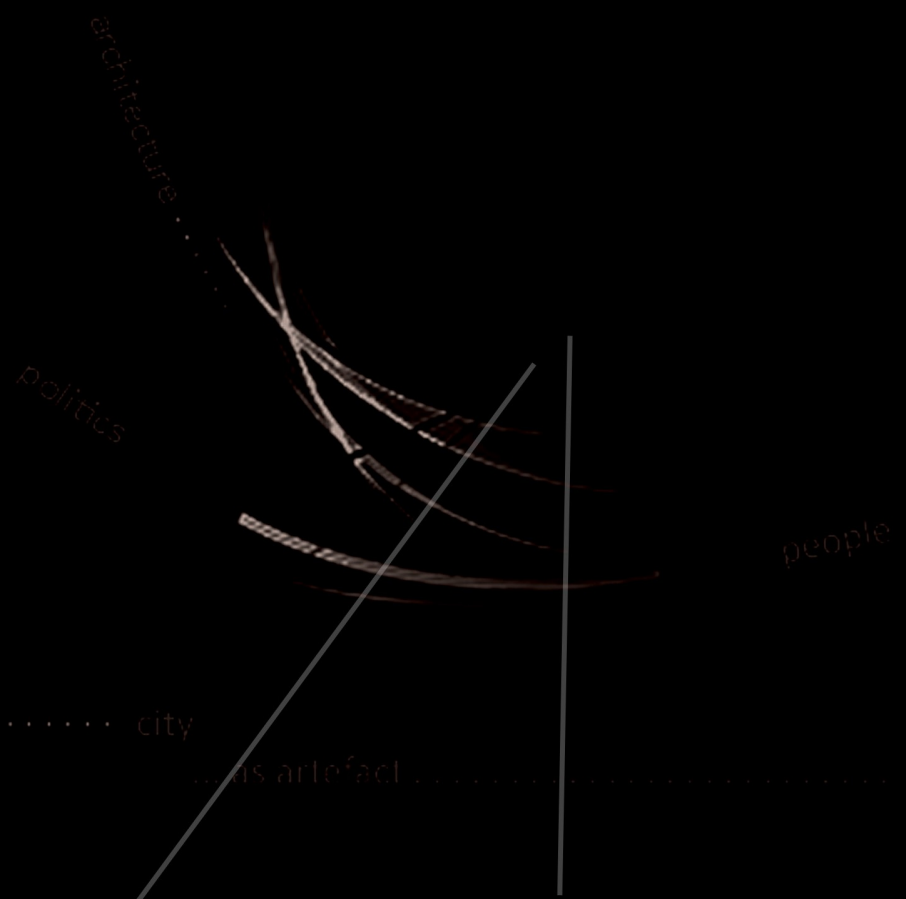
01– CITY AS ARTEFACT
02– PARASITIC ARCHITECTURE
03– ARCHITECTURE HOUSES, SERVES A FUNCTION AND IS FOR PEOPLE
04– SUMMARY

NORMATIVE POSITION

02

We shape our buildings; thereafter they shape us

Winston Churchill
(1944)



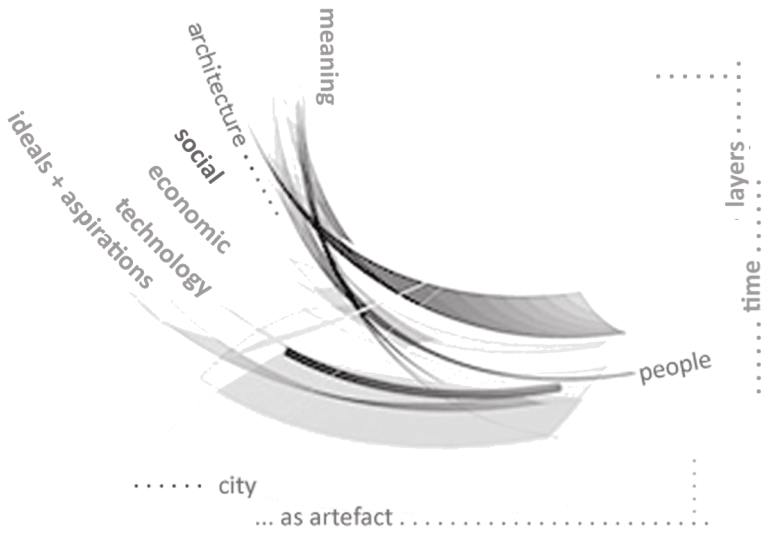
chapter 02

1- NORMATIVE POSITION (1) CITY AS ARTEFACT

According to Aldo Rossi the city must be studied and valued as something that has been constructed over time, with particular reference to artefacts within the city that withstand the passage of time (as cited by O'Regan, 1966: 26). These artefacts form a complex layered system within the city, influencing future development and telling stories of past generations. These layers tell a story of the social systems that were in place, the economic position of the society and technological advancement which is essentially, the ideals and aspirations of the generation at that time (Fleming, 1995: 01). All this combined gives a dynamic meaning to the different layers of fabric that have built the city over time.

An artefact can be defined as *something made or given shape by man, such as a tool or a work of art, esp. an object of archaeological interest* (Collins, 1992: 68). The definition can be used to understand the city and architecture as something that has been *given shape by man* (Sudjic, 2006:02), it may be considered as a *work of art* and is of *archaeological interest* because it is a storyteller of past generations (Sudjic, 2006:02). Significant buildings have the most distinctive and enduring marks of civilization and also embodies an enormous amount of invested energy.

For Heidegger buildings represents human existence and the activities of people of the time which configured the way in which people dwelt (as cited by Sharr, 2007: 10). Once the structure is built, the inhabitants would dwell within and around the structure and thus the inhabitants' lives are then shaped by the very structures that surround them. The traces of our shadows, the outline of the horizon and the built fabric act as reminders of our presence. To Heidegger, when we notice these traces, that is when we notice our being, and it is these moments that allow humans to locate themselves in a time span much longer than their own lives (as cited by Sharr, 2007: 07).

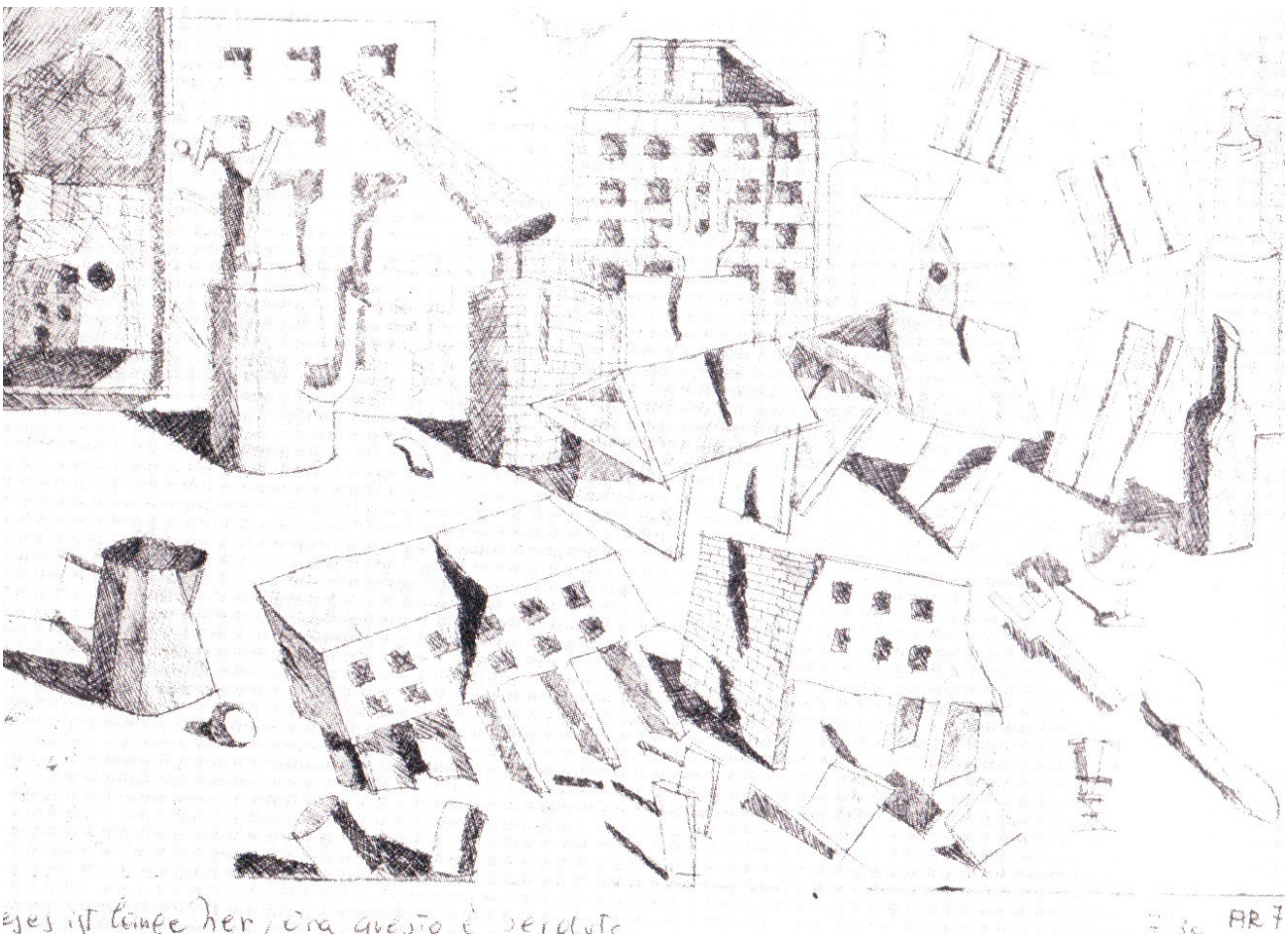


Illus. 2.1. Graphic representation of layers of the city.

Illus. 2.2. Graphic representation of layers of the city.

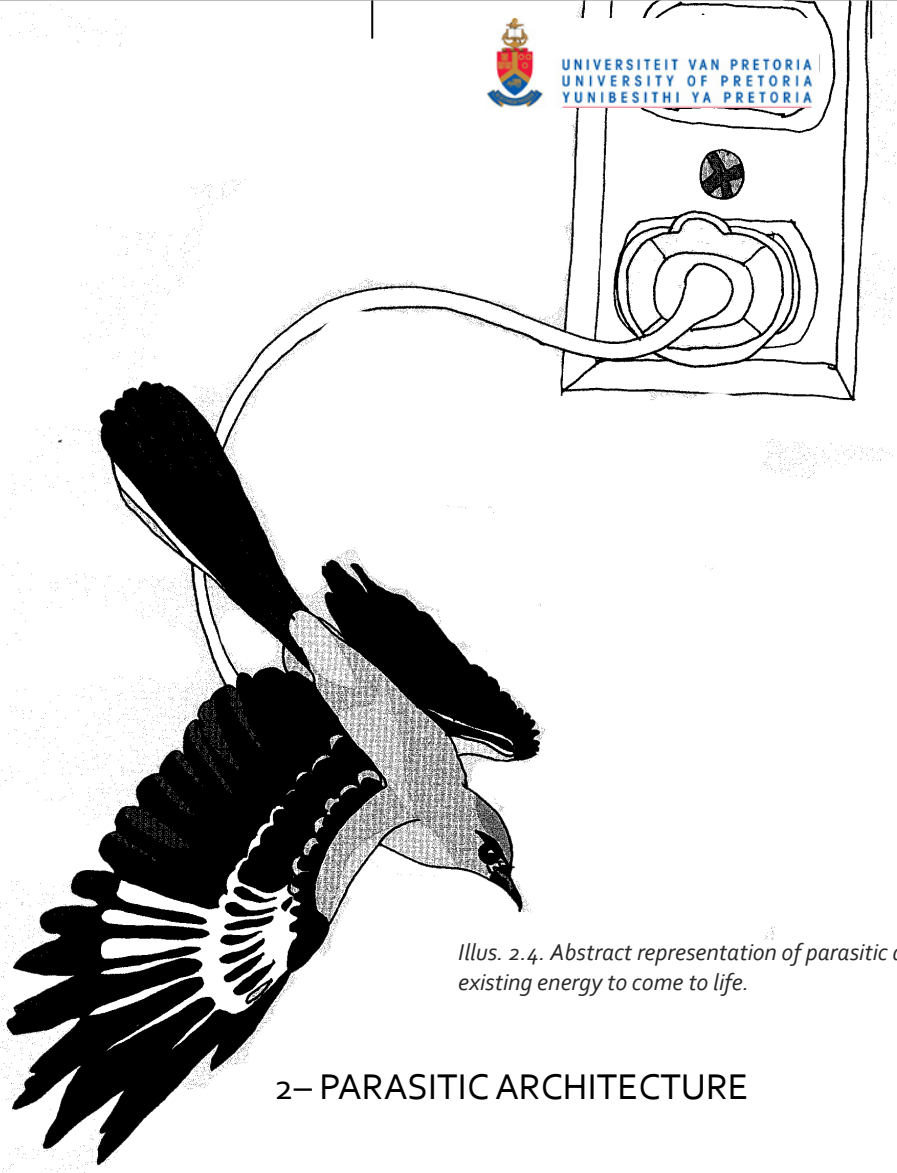
Rossi highlighted that both architecture and politics should be understood as sciences but their creative moments are based on decisions (as cited by O'Regan, 1966: 16). For appropriate decisions to be made there needs to be an understanding and respect for the rich layering of the urban fabric and an understanding of what the present time represents and requires.

The importance of defining the city as an artefact is firstly through becoming aware of the different layers the city represents and the innate influence these layers have on the users' lives, the designer is then in a position to understand the current era and what it should represent. Secondly, through being aware of the context and how it acts as an informing agent, it is possible for the designer to respond sensitively. Thirdly, it broadens the understanding that context is not the only important factor; the influencing agents include social, economic and technical systems that are already in place.



Illus. 2.3. Dieses ist lange her (Now this is lost)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



Illus. 2.4. Abstract representation of parasitic architecture that uses existing energy to come to life.

2– PARASITIC ARCHITECTURE

When the term parasitic is used, it is often associated with a biological term. The Collins Concise English Dictionary (1992:969) defines a parasite as *an animal or plant that lives in or on another (the host) from which it obtains nourishment* . A parasite lives off the host to the detriment of the host. It has an extensive knowledge of the host in order not to kill it in the process. Designers use the biological term to define architecture that seeks space inside, between or around existing structures where it can opportunistically use the structure, waste or embodied energy *(see illus. 2.5.)* (Porter: 2005,107).

There are three types of parasites that can be distinguished in biological terms:
1- A parasite that understands its host in order to extract the requirements needed for its survival, but not to the extent of killing the host. The parasite is usually the only benefiting agent at the detriment of the host.
2- A system where the host neither benefits nor is harmed *(see illus. 2.6.).*
3- A system which is mutually beneficial for both the host and parasite. (Streng, 2007:13-15).

Taylor defines parasitic architecture *as an adaptable, transient and exploitive form of architecture that forces relationships with host buildings in order to complete themselves. Parasites cannot sustain their own existence without siphoning energy from the surplus supply demonstrated in host buildings* (2006). The idea is to enrich the existing building and not detract from it.

Erskine is known for the design of housing districts with dwellings, and stated that for the district to be a complete organism it should have schools, shops, work places, community centres and open spaces in order to make it a *living area* (Collymore, 1982:21). It is possible that parasitic architecture can contribute positively to the living area.

Parasitic architecture is relevant within an urban fabric because it has the ability to peel back and reveal a deeper opportunistic layer within the artefact context. This deeper layer understands the function of a building and the elements that bring it to life. These elements, which have an embodied energy, may include the structure, services such as water and electricity, and lost or potential places such as roofs, dead and unused facades or empty shells. The parasite does not need to be an intrusive element *(see illus. 2.7.)*, which it is often associated with, but, through lateral thinking, can introduce a reactionary element within the urban fabric, which contributes to the sustenance of the system at large.

Illus. 2.5. Homeless inflatable shelter utilising an exterior outtake vent, by Rakowit,: Boston.

Illus. 2.6. Graphic indicating a bird in a tree-hole

Illus. 2.7. Parasite dwelling attached to the Las Palmas Building's lift shaft, identified as architect Stuhmacheras left-over space, Rotterdam harbour.

Illus. 2.8. Graphic indicating a parasite shack attached to a RDP house

Illus. 2.9. Parasite at Espoc centre, near Helsinki, 1997.

To be a good architect you have to love people, because architecture is an applied art and deals with the frameworks of people's lives

Ralph Erskine

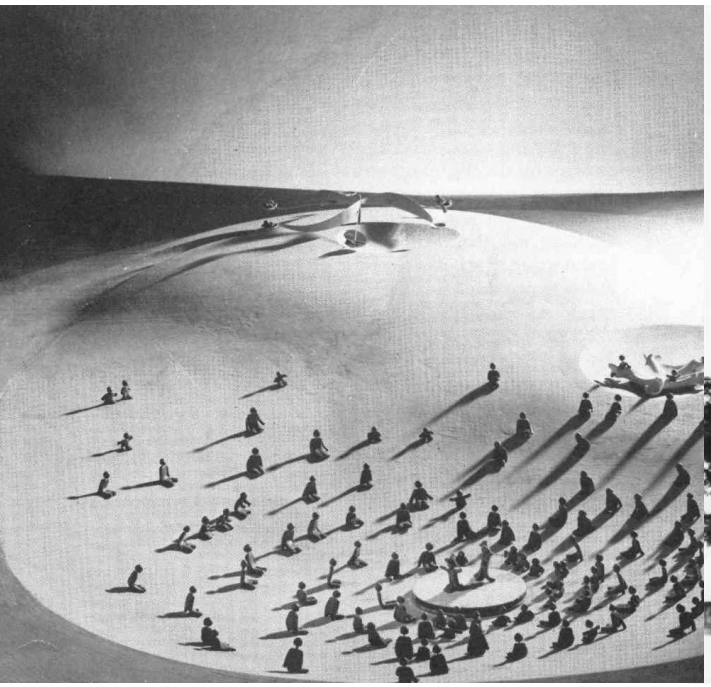
(as cited by Gehl, 2010: 229)

3- NORMATIVE POSITION (2)

Architecture houses, serves a function and is for **people**

The author's normative position on architecture is that it houses, serves a function and is for people. This dissertation puts specific emphasis on architecture being for people, with an aim to indicate a direction for civic architecture. The current era is one of democracy, which, as Abraham Lincoln defined in his Gettysburg Address, is *a government of the people by the people and for the people* (Lincoln, 1863:2). Civic architecture no longer needs to represent a symbol of power, unlike the monumental buildings demonstrate the power and influence of the owners. Rather it represents a shift towards a people-driven architecture, thus stimulating a people centric society. The aforementioned argument is illustrated below:

> Sculptor Ergon Moller-Neilson and Ralph Erksine in 1953 submitted an entry for *The Unknown Political Prisoner.* The intention of the competition was to pay tribute to individuals who, in diverse political situations in many countries, offered their vision in liberty and gave their lives to the cause of human freedom. The statement they submitted with their entry ran as follows: *A past age and another belief raised its own monument, distant, inaccessible, seen from below.*



Illus. 2.10. Erskine & Neilson's model for The Unknown Political Prisoner

Illus. 2.11. Butler's model for The Unknown Political Prisoner

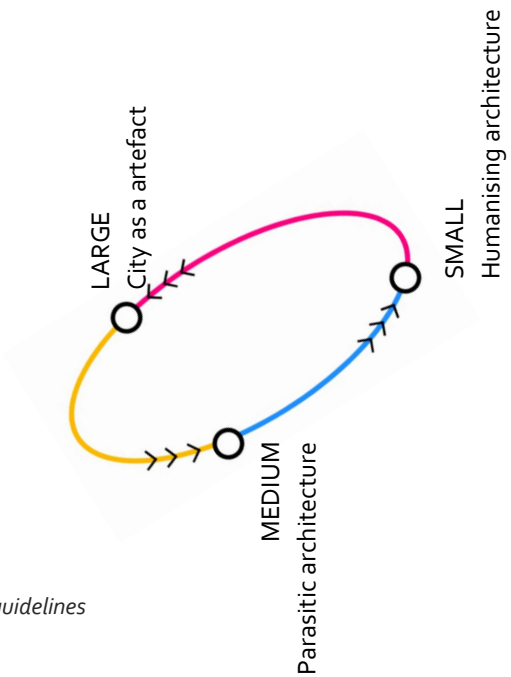
> *That is the age and belief that created the prisoner. Our conviction is that each such monument creates a new dogma, a new prisoner – a prisoner of thought, of faith in authority, of oppression. Our wish is to create a new monument for belief in humanity, to remember the past by looking to the future as also the prisoner believed and looked forward, to build with the futures own material, the children of humanity, it's recurrent hope who form the integral part of the sculpture in which they learn the power of freedom, not the destructiveness of hate* (Collymore, 1982:12).

Moller-Neilsen's and Erskine's entry was a bowl-shaped arena intended as a stage for many human activities; skiing, skating, swinging and dancing. It can also be used as a political meeting place and a stage for theatre productions, similar to ancient Greek arenas. Therefore it was not only a place for children's games but also for adult activities. The sculptural piece was intended to be visited and used by people, not visited at a distance and viewed with awe. This entry represents Erskine's attitudes, which disdain self-importance and monuments (and indeed monumental buildings demonstrating the power and influence of their owners) and show a love of humanity, which is not sentimental but sensitive. The competition was won by Reg Butler with a giant open steel framework incorporating the figure of the prisoner raised on high.

4– CONCLUSION

The guidelines established from the normative positions are to create a connection between:

- City as an artefact with a significant past, present and future **(LARGE)**
- Identify and develop the existing energy on the site through parasitic architecture **(MEDIUM)**
- Bring the material world in harmony with human life therefore humanising architecture **(SMALL)**



Illus. 2.12. Connection of established guidelines

5– SUMMARY

houses
function
for people

ideals + aspirations
current of generation

history
artefact
storyteller
social
environmental
economic
technology
(political)
government deartments

people want to leave something behind
= achitecture represent their legacy

destructive
characteristics
destroy:
social
environmental
economic
value + future growth
unsustainable

current generation
of democracy:
what will be left behind?

transformation
regenerative characteristics
sustainable production of:
environmental
social
institutional
cultural capital

Illus. 2.13. Summary

01– ADMINISTRATIVE SYSTEM OF GOVERNMENT
02– COMPARITIVE ANALYSIS OF PRIVATE SECTOR + *CITIZEN CONNECT*
03– MODES OF COMMUNICATION
04– COMPARATIVE ANALYSIS OF A SERVICE PROVIDER IN THE PRIVATE SECTOR (BANKS)
05– TYPOLOGY PRECEDENT

DEFINING THE TYPOLOGY

03

1- ADMINISTRATIVE SYSTEM OF GOVERNMENT

NATIONAL GOVERNMENT

PROVINCIAL GOVERNMENT

LOCAL GOVERNMENT

South Africa was transformed from an authoritarian minority political order to a multi-racial democratic government in 1994 when the first true democratic elections were held. The cabinet of South Africa presides over an annual budget in excess of R674.2 billion and manages the macro-economics of an economy with a gross domestic product of around $354 billion per year. This means that South Africa has the 26th largest economy in the world by purchasing power parity (CIA, 2011). The cabinet is responsible for deciding how to allocate money between various government departments (Venter & Landsberg, 2006:81).

The roles and responsibilities of government are the welfare of the people as well as maintaining and improving the quality of life of the population. Section 40 of the Constitution of the Republic of South Africa (Government Gazette, 1996:21) distinguishes between three spheres of administrative government; national, provincial and local, which are distinctive, interdependent and interrelated. These spheres of government must observe and adhere to the principles of cooperative government, ensure the wellbeing of the Republic, provide effective, transparent, accountable and coherent government, and not assume any power or function except that conferred on them in terms of the Constitution.

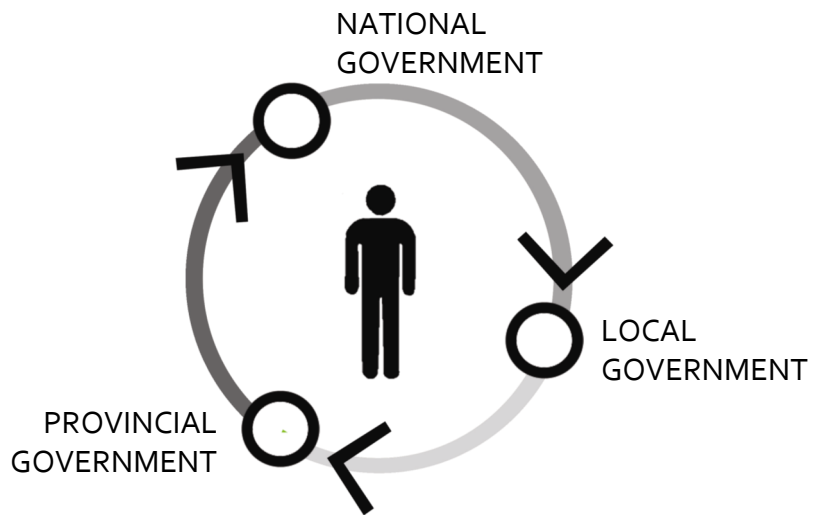
On national level, there is the cabinet which consists of the president, deputy president and ministers. The ministers are the political heads of 28 state departments. The departments function is to serve the county and its citizens (Venter & Mtimkulu, 2006:40).

Unfortunately the lack of service delivery has destructive consequences on citizens' lives and the importance of the administrative systems of government effect the country on many levels. In particular the news articles in illustration 3.4. and 3.5. represents people who commit suicide as a result of not obtaining an identity document.

Illus. 3.1. The current administrative system has not evolved from its top-down approach

chapter 03

Department of Trade & Industry
Department of Sport & Recreation
Department of Public Service & Administration
Department of Education
Department of Finance
Department of Arts, Culture, Science and Technology
Department of Agriculture
Department of Communications
Department of Correctional Services
Department of Defence
Department of Land Affairs
Department of Minerals & Energy
Department for Provincial & Local Government
Department of Public Works
Department of Public Enterprises
Department of Social Development
Department of Environmental Affairs and Tourism
Department of Justice & Constitutional Development
Department of Labour
Department of Water Affairs & Forestry
Department of Home Affairs
Department of Health
Department of Foreign Affairs
Department of Housing
Department of Transport



Illus. 3.2. Citizen Connect is based on a system where serving the citizen is the central theme
Illus. 3.3. Top. Departments in South Africa

The Star **05 May 2011** 03:49:42 PMID book delay drives woman to suicide

ID book delay drives woman to suicide

BRONWYN GERRETSEN

"Goodbye Thando, your mom loves you so much. I am going to rest with my father, where I will not be asked for my ID."

This is an excerpt from the suicide note of a young woman whose desperation to acquire an identity document drove her to hang herself, after three applications to the department of home affairs in more than two years had failed to yield the document.

She had needed it to get a job and fulfil a promise she had made to her mother to take care of her financially once she had matriculated.

The 24-year-old took her life on May 26.

Ironically, four days after her death, Bongekile Lucia Mkhize's identity document was traced to the home affairs office in Umzumbe, south of Durban. It had been issued on January 23 2006.

However, home affairs officials had been unable to tell Mkhize where it had been posted to.

Mkhize had made the promise to her mother, Bacashile, to repay her for the financial struggle she had endured to put her nine children through school.

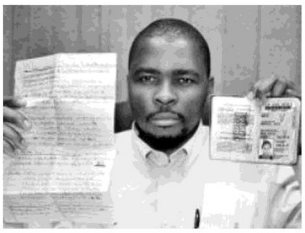
However, when, despite three applications, her identity document still couldn't be traced, the aspiring nurse took her life, leaving behind a suicide note in which she stated that she could no longer live without an ID book.

"What I'm doing mom is because I love you. I couldn't afford to give you as much love as you expected because wherever I went, I was asked for my ID," Mkhize wrote in the note.

Mkhize's brother, Shongani, a paralegal, said his sister had been living with her other brothers at Siyanda, near KwaMashu,

while trying to find work. Her baby daughter was living with her grandmother in the family home at Mgai, Umzinto.

"She finished school in 2004 and needed the ID book so that she could apply for a job. She also needed it so that she could register to study to become a nurse.



Sad: Shongani Mkhize holds his sister's suicide note and identity document that she had applied for three times without success. *Photo: Terry Haywood, The Star*

"While she was looking for work, she was staying with her brothers near KwaMashu. They helped to support her, but she went home to Umzinto often to see her mother and her baby," he said

> "Goodbye Thando, your mom loves you so much. i am going to rest with my father, where i will not be asked for my ID

In 2005 Mkhize went to the home affairs department to follow up on her first application, but was told to reapply as the book could not be found. She did.

When she had still not received it, she returned in 2006, only to be told that it had been posted, but no one could tell her where to.

Mkhize applied for her ID book for the third time at the beginning of this year. However, after almost three years of having to work occasionally as a domestic worker, the frustration pushed the young woman to hang herself.

Her body was found by Bacashile at the Mgai home.Shongani said his sister had not expressed suicidal thoughts in the days leading up to
her suicide. Apart from expressing her desperation to get her ID book so that she could "love her mother properly", her behaviour was described by her family as "fine".

Mail & Guardian online **03 September 2009** 13:53

Emotions high during ID-suicide funeral

SAPA

Home Affairs Minister Nkosazana Dlamini-Zuma burst into tears when she heard the contents of a suicide note left by a KwaZulu-Natal man who hanged himself after failing to get an idenity document (ID).

"What makes me unhappy about this is that my department is supposed to make lives easier for people," said Dlamini-Zuma during Sikhumbuzo Mhlongo's funeral in Nqetho, outside Hillcrest, on Thursday.

Mhlongo hanged himself last week.

In the letter he explained that a Pinetown home affairs official tore up his application for an identity document, effectively preventing him from getting a job.

According to the suicide note read during the funeral service, Mhlongo was informed by home affairs officials in Pinetown that he could not get an ID because he was not accompanied by his parents when he made the application.

His parents died when he was still young.

"I have persevered too long. I have lost my job because my ID application was turned down. It hurts to see my friends going to work," Mhlongo wrote in the suicide note.

The note also stated that Mhlongo had decided to hang himself because he did not want to become a criminal as he could not get a job without an ID.

"I don't want to steal. I prefer to die than to go to jail."

Dlamini-Zuma said Mhlongo's death was to be a turning point for her department, which she said needed a clean up.

"There are so many young people who steal and kill, but Mhlongo decided not to do it. This shows that we still have good young people out there who do not steal even if they struggle in life," she said.

Dlamini-Zuma vowed to make sure that no one else would commit suicide because of the problems they encountered when applying for IDs.

"We want to assure the people of South Africa that things will be sorted out in our department and we will start at the Pinetown office."

> "What makes me unhappy about this is that my department is supposed to make lives easier for people,"

She said two people suspected of having ill-treated Mhlongo had been suspended at the Pinetown home affairs office.

Former home affairs minister and Inkatha Freedom Party leader Dr Mangosuthu Buthulezi and KwaZulu-Natal minister for social development Meshack Hadebe were among those who attended the funeral service, held in a small sports ground.

Buthelezi did not speak during the event.

(SAPA, 2009)

Hadebe said he was saddened that Mhlongo's relatives had allegedly received threats from home affairs officials from the Pinetown office who demanded to know who had accompanied the deceased when he made an ID application.

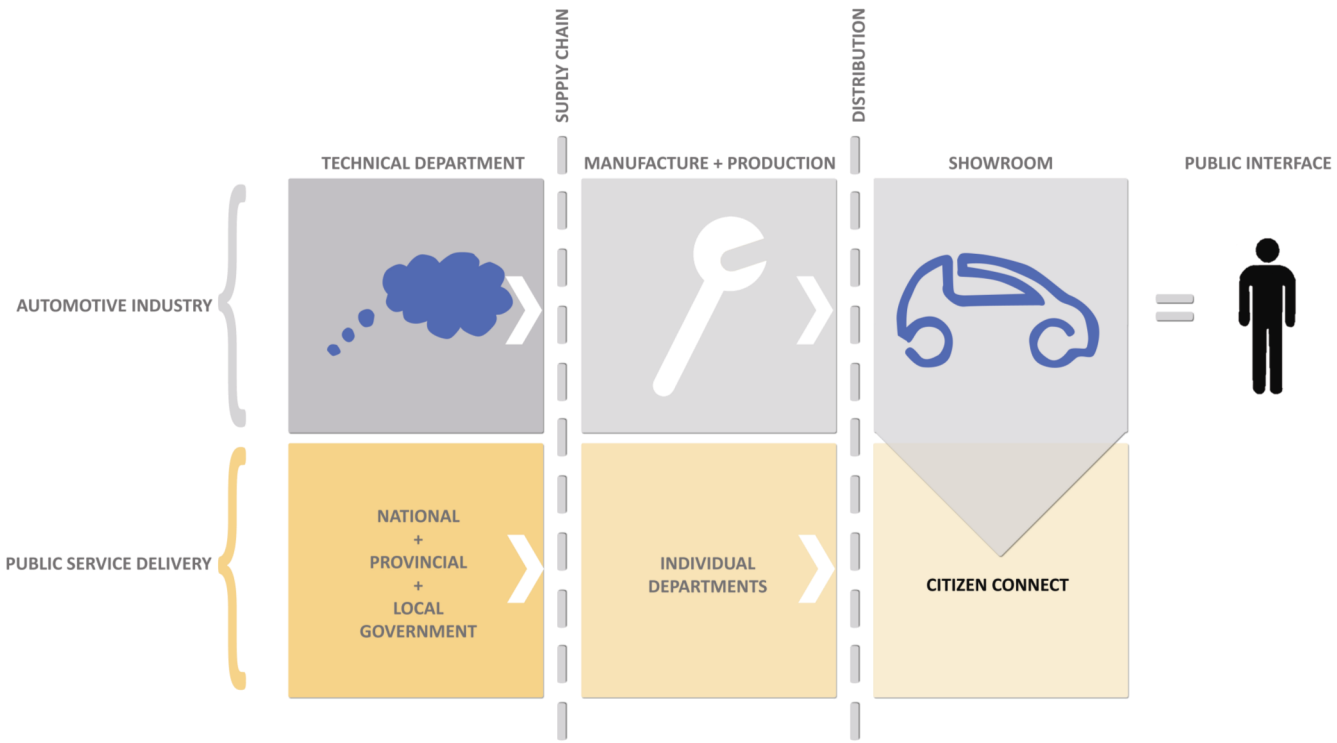
He said a case of intimidation had been opened.

It was announced during the funeral that Mhlongo's sisters would get a house from government. The orphans had been renting a house in Nqetho.

Illus. 3.4. & 3.5. Newspaper clipping

2 COMPARITIVE ANALYSIS OF PRIVATE SECTOR + *CITIZEN CONNECT*

In order to define the typology of Citizen Connect a comparative analysis is conducted with the automotive industry, as it is an industry that is constantly striving for superior customer service (Hodgkinson, 2000:5). The automotive industry was selected as a private sector service provider, as the public sector is known to lag behind in service delivery when compared to the private sector. The automotive industry can be divided into three simplistic spheres; the technical department, manufacture and production department, and the showroom. The showroom is the sphere where the public interface occurs. The typology for Citizen Connect is the showroom for public services with a public interface.



Illus. 3.6. Comparative analysis of automotive industry and Citizen Connect.

3- MODES OF COMMUNICATION

3.1 BRANDING

A brand is commonly associated with the logo or slogan of a specific product but a brand also surpasses all of that. A brand may be many things; it can be an emotional experience or even how people perceive the product or a service delivered within an environment. Establishing a strong brand happens as a result of consistently delivering on the customer's expectations and beyond. The importance of branding has reached the architectural world by branding spaces and experiences. Knowledge of human behaviours within the built environment acts as an informing agent within branding and architecture.

3.2 BRANDING SOUTH AFRICA

In 1999 the South African Government was in the pursuit of a new coat of arms to visually symbolise the Rainbow Nation, which was to reflect the democracy of the new South Africa embodied in the Sotho phrase *Batho Pele*. The winning design chosen was by Bekker of the FCB Group. It was launched by President Thabo Mbeki at Bloemfontein on Freedom Day, 27th April, 2000. (Shales, 2000) (Illus. 3. 7.)

South African space can be branded through uBuntu African value principles, which forms part of the *Batho Pele* vision. uBuntu is a Zulu word meaning humanness (Broodryk, 2006: 02).

*uB***facilitating togetherness** – improve teamwork, family atmosphere, moral support
implementing brotherhood – experiencing unity, *simunye*, solidarity, commitment
support equality – practicing non-discrimination, acceptance by all
endorsing sharing – create different responsibilities, happiness and sorrow-participation
showing sympathy – applied listening, problem analysis, consolation
practising empathy – establishing open-mindedness, understanding
honouring compassion - value peace, cohesion, warmth
showing respect - structured order, discipline, dignity
allowing tolerance – self-controlled calmness, coolness, forgiveness
saluting humanness – liven softness, bliss-ness, helpfulness
propagating harmony – resulted steadiness, non-chaos, clarity of vision
redistributing wealth (and knowledge) – obtaining sustainability, cooperation, capacity
applying obedience – justified relationship, convention, custom, value, norms
living happiness – enjoying spontaneity, long life, friendliness
loving wisdom – executed resolution, decision, evaluation, happiness
(Broodryk, 2006:02).

The virtues listed above are not only principles that are shown to other people but also to animals, nature, the spiritual world and the communal environment. These principles can also infer the built environment and therefore Citizen Connect.

Illus. 3.7. The coat of arms of South Africa.

***Rising sun**: symbol of brightness and splendour, source of life and light. Symbol of rebirth and oneness of humanity*

The great powers of the world have done wonders in giving the world an industrial and military look, but the great still has to come from Africa – giving the world a more human face.

Steve Biko
(Brodryk, 2006:02)

***Secretary bird**: messenger of the heavens and protects the nation from its enemies*

***King protea**: South Africa's national flower*

***Speer and Zulu fighting stick**: symbols of defence and authority, arranged lying down in peace*

***Golden shield**: symbol of spiritual defence*

***Elephant tusks**: symbolise wisdom, strength, moderation and eternity*

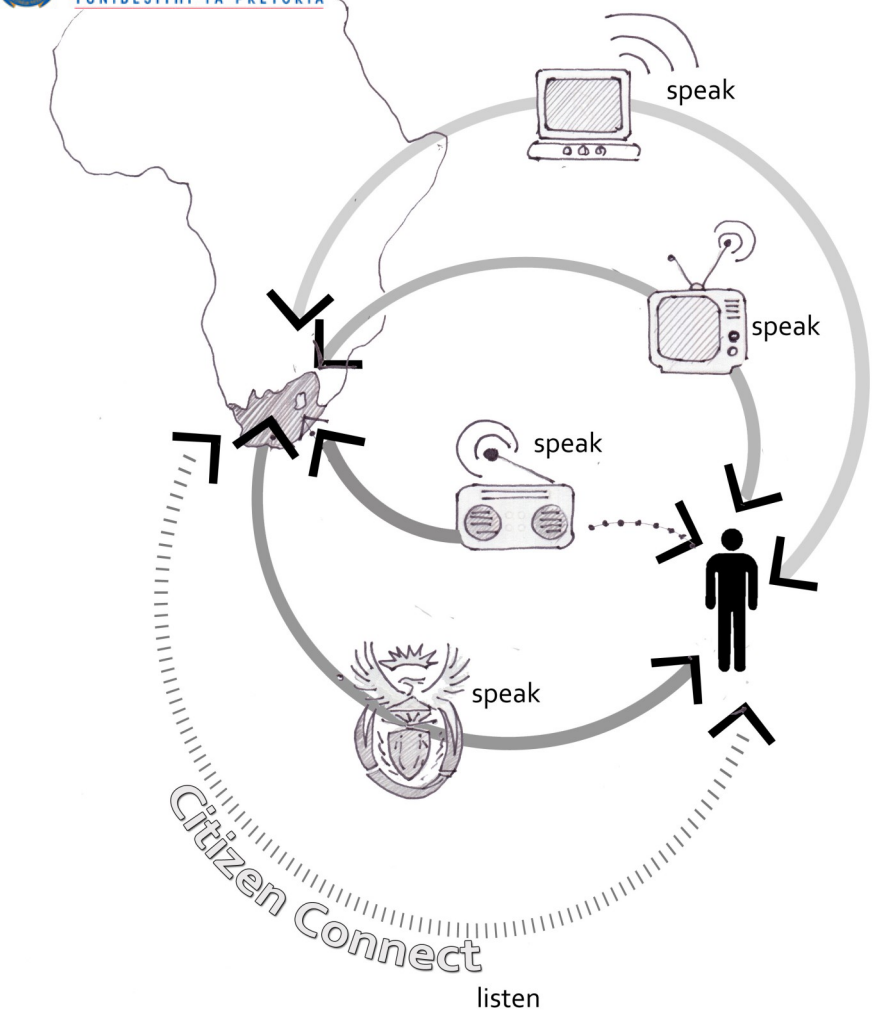
***Khoisan figures**: oldest inhabitants of South Africa and some of the oldest on the planet which represent the whole of humanity and facing each other in greeting unity*

***Ears of wheat**: traditional emblem of fertility; representing the idea of growth, germination, the development of potential, as well as agriculture and nourishment of people*

***Two ovals**: symbol if infinity*

***Hatching bird from egg**: symbol of rebirth of the nation*

***Khoisan language**: translated diverse people unity*



Illus. 3.8. Modes of communication between the government and the citizen

3.3 CONCLUSION

* GOVERNMENT SPEAKING TO THE CITIZEN:
South African government is also reaching the people through technology such as television, radio and the internet. E-government has been put in place to facilitate service delivery. Television and radio is reaching a large spectrum of people, one example being a health broadcast channel as a means of distributing information about HIV/AIDS (International AIDS conference, 2004), and another being through a social medium game, government is hoping to influence the youth in using electricity wisely (National Energy Efficiency Campaign, 2011) (see *illus. 3.8.*)
* GOVERNMENT LISTENING TO THE CITIZEN:
Citizen Connect will serve the people by taking service delivery and access to the next level, where a building will serve as the interface between government and people. (see *illus. 3.8.*)

4 COMPARATIVE ANALYSIS OF A SERVICE PROVIDER IN THE PRIVATE SECTOR

4.1 CURRENT INTERNATIONAL TREND IN BANKING

An analysis is conducted between banking as a service provider in the private sector. Historically, one of the intentions of the design of a bank was to convey security to its customers. This was done by using elements such as brick and columns. These elements were used to communicate strength and to assure you that your money was kept safe. Tellers were caged behind bars to further reinforce the concept that possible thieves were kept away from the client's money (Williams, 2006).

Today, with advanced technology and security, such as cash dispense systems, banks maintain the required security and are able to focus on creating open environments where it becomes possible to build relationships with customer to better sell their products.

The driving force behind this shift in identity is increasing competition in the sector. Statistics show that over 80% of all sales are made within the branch (Banking Journal, 2006). As a result executives have begun to capitalise on the brand, as the branches are the banks most valuable assets. Branches, as service providers, further reinforce the concept of service delivery by installing internet stations, plasma TV's, libraries, kids corners and coffee bars within the design of the branch. Value-added service experience creates a sense of ease; the user feels free to interact with the environment and explore product offerings (Williams, 2006).

4.2 CASE STUDY OF SOUTH AFRICAN BANK: ABSA

Absa's slogan *Today, Tomorrow Together* is a pay-off line, which reflects the characteristics of approachable, professional, friendly and an accessible financial services institution (Swart, 2009). Absa had to establish a new brand when it became the amalgamation of four other banks in 1991; Volkskas, Allied, United Bank and Trust Bank, and thus became Amalgamated Banks of South Africa. The goal was to change the current perception and brand of the bank from one that was a conservative group into one that would appeal to all South Africans (Swart, 2009).

Research was conducted in which the consumer had to choose a bank based on friendliness, sound financial security, good image and the ability to identify with the customer. According to statistics, Absa is rated as one of the 10 top brands in South Africa (Brands & Branding, 2009: 03).

Once the characteristics of the new brand were defined, Brand Union was appointed to establish a new logo and a brand for the Absa group, with the characteristic elements being used in the branch interiors. In the design of the branches, Absa is revolutionary when compared to other banks in South Africa, by creating an open, inviting and friendly environment, without compromising on security by implementing appropriate technology. The branch architecture reflects the core values of Absa:

Value our people and treat them with fairness
Demonstrate integrity in all our actions
Strive to exceed the needs of our customers
Take responsibility for the quality of our work
Display leadership in all we do
(deJager, 2011).

Illus. 3.9. Exterior of Odebolt's Historic Bank, Iowa

Illus. 3.10. Postcard of Odebolt's Historic Bank, Iowa

Illus. 3.11. Old Nederlandsche Bank, Church Square, Pretoria

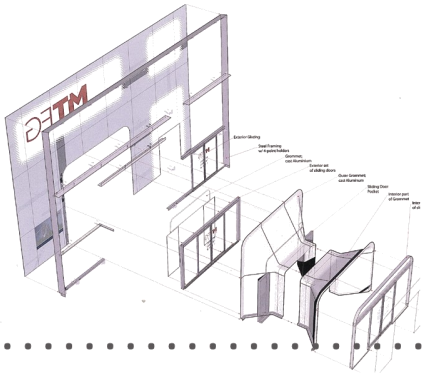
In the design of the branches, Absa is revolutionary when compared to other banks in South Africa, by creating an open, inviting and friendly environment, without compromising on security by implementing appropriate technology.

Illus. 3.12. The design process of the Absa logo

Illus. 3.13. The open and accessible Absa brand

Illus. 3.14. Postcard of Odebolt's Historic Bank, Iowa

Historically one of the intentions of the design of a bank was to convey security to its customers. Security was conveyed by using bricks and columns. These elements communicated strength and the idea that your money was safe. Tellers were caged behind bars to further reinforce the concept that possible thieves were kept away from the client's money (Williams, 2006).



Illus. 3.15. MTFG bank
Even with the innovation of e-banking, there is still a need for access to cash points .The bank does not call itself a branch but a store with products for sale. Since the revamp of the new brand, there has been an increase in customers (Vaudrey, 2005: 44)

Illus.3.16. Westpac Bank Branch, LWA Design, 2003. Exploring a range of customer experiences in the 21st century. (Frank, 2003)

Illus. 3.17. Sugamo Shika Bank, Tokyo

Illus. 3.18. ING Bank, New York
In New York, ING Bank introduced a hybrid concept of a bank branch, coffee shop and a meeting place. There is an element of pride and fun instilled in the staff from this work environment, where they call themselves bankaristas; you can order a latte whilst opening a savings account. Similar concepts have been implemented in these banks in which there is a full drinks menu, sandwiches, juices, free wireless, flat screen TV's, branded merchandise and even financial tools on sale for clients of all ages. The branches have reportedly attractednew deposits because of this inviting atmosphere, which gives the customer a sense of value for money. (Elson, 2007)

Illus. 3.19. Belgium

City Hall: Kortrijk

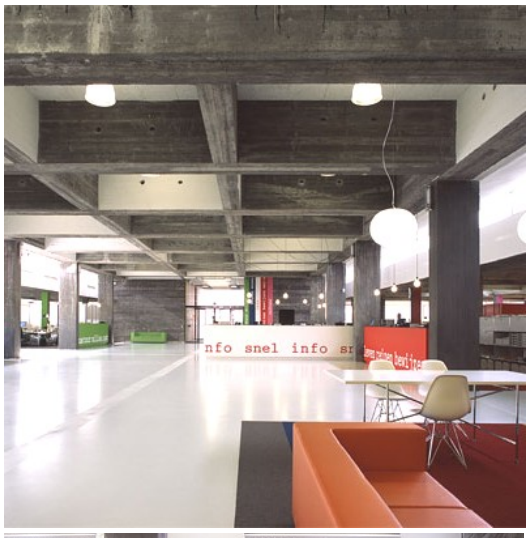
Location: Kortrijk, Belgium
Client: City of Kortrijk
Architect: NoA. Architects
Date: 2001—2003
Floor area: 2870m²
Link: administrative activities + ceremonial activities + shops

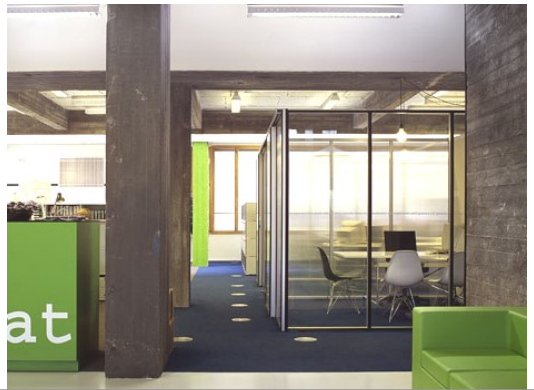
The City of Kortrijk grouped is administrative departments into one building, forming part of the historic City Hall resulting in a link being established between administrative facilities of the centre and ceremonial activities of the Town Hall within this common location.

The design meant stripping the existing bank building to its concrete shell, which opened the walls and roof, filling the space with natural light and inviting views in (and out) of the building. Viron, from noA said the concept concerned was; *transparency, a customer-friendly atmosphere and efficiency* (Frame39, 2004: 136). The centre is located on a major shopping street, which influenced the designers in formulating a concept based on the social service marketplace.

The internal layout of the departments are represented by six different colours, reminiscent of a shopping centre with shops within a shop. The user navigates through the space step-by-step using the different colours. (Frame39, 2004: 136)

Illus. 3.20. Roofscape: skylights bring daylight deep into the building with greenery visible to and enjoyed by civil servants.
Illus. 3.21. Curtains create a visual and acoustic buffer
Illus. 3.22. Consulting areas with polycarbonate partitions create discrete consulting rooms
Illus. 3.23. Exterior photograph showing the exposed concrete shell and the windows allowing light into the building and views both in and out





Illus. 3.20.
Illus. 3.21.
Illus. 3.22.
Illus. 3.23.

Illus. 3.24.

Poupa Tempo

Location: Brazil
Client: State government of Brazil
Date: 2000 - present
Link: shopping centre + transport node + public open space

Illus. 3.25. Brazil

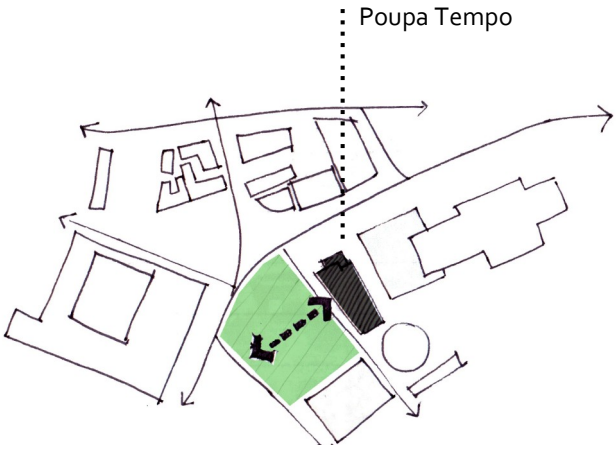
Poupa Tempo, Portuguese for *little time* is a centre established by the government of Brazil. The centre brings administrative services, state, municipal and federal, to a single location, offering the citizens time-saving opportunities. Time-saving is not the only objective (the ticketing system put in place indicates awaiting time); the change in the standards of service, result in the citizens' gaining respect for the government and its employees.

The locations of these centres were strategically placed in already convenient sites such as busy transport nodes or shopping centres. The success of the centres is demonstrated by growth in numbers being built (TimeSaver, 2011).

The common services that are housed include: vehicle registrations, driver's licenses, national identification cards, labour cards and unemployment insurance (TimeSaver, 2011). A survey conducted in 2009 yielded the following results with regards to customer service satisfaction (Poupatempo, 2011) :

Excellent	36%
Good	49%
Acceptable	12%
Bad	03%
Extremely poor	00%

Illus. 3.26. Map indicating the position of Poupa Tempo and the square
Illus. 3.27. Citizens gathering in the square
Illus. 3.28. Employees of Poupa Tempo celebrating the inauguration of one of the new centres
Illus. 3.29. Poupa Tempo, Sao Paulo
Illus. 3.30. Poupa Tempo, Se
Illus. 3.31. Mobile Poupa Tempo



Illus. 3.26.

Illus. 3.27.

Illus. 3.28.

Illus. 3.29.

Illus. 3.30.

Illus. 3.31.

Metro Link

Location: Braamfontein, South Africa
Client: City of Johannesburg
Architect: Albonico Sack Mzumara Architects and Urban Designers
Date: 2006 — 2007

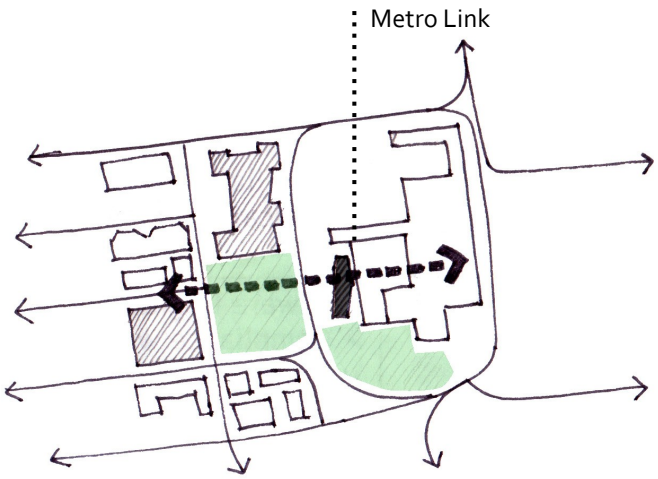
Illus. 3.32. South Africa

The Metro Link Reception Centre formed part of the Braamfontein regeneration project. The function of the project was to provide a legible front door and public interface for the multi-story Jo'burg Metro Centre. The link provides service delivery to the public by concentrating all access to information in a single user-friendly facility and thus reduces the need for members of the public to access the existing building. Existing infrastructure will be optimised and the connection between the centre and surrounding facilities of Braamfontein will be improved.

The building has a strong identity, although small in scale when compared to the large scale of the existing Metro Centre. It has the characteristics of a customer relations centre, with its elements of transparency and welcoming; internal activities and external urban activities can be viewed. Robust materials were chosen and double-glazing to ensure sustainability and comfort.

Virgil, spokesperson of the city, said that the citizens using the facility are impressed with the good service they are receiving and they find the processes accessible, easier and quicker than before, such as with the implementation of ATM machines, which are not traditionally used in this design (Kogowedi, 2007).

Illus. 3.33. Map indicating the connection of the Metro Link to the surrounding urban fabric
Illus. 3.34. Interior
Illus. 3.35. Exterior



Illus. 3.33.

Illus. 3.34.

Illus. 3.35.

comparative scale study

A scale comparison study was done from buildings with a similar typology to determine if the selected site is appropriate in terms of available area and, further, to understand the extent of the programme.

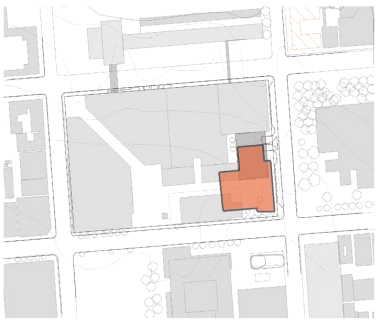
CITY HALL, Kortrijk: Belgium
One floor

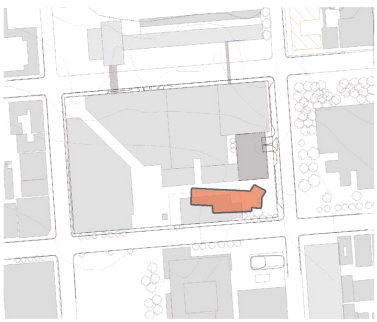
POUPA TEMPO, Se: Brazil
Two floors

METRO LINK, Johannesburg: South Africa
One floor + mezzanine level

CITIZEN CONNECT, Pretoria: South Africa
Two floors

Illus. 3.36. City Hall scale comparison study on site aerial photo
Illus 3.37. City Hall scale comparison study on figure ground plan
Illus 3.38. Poupa Tempo scale comparison study on site aerial photo
Illus 3.39. Poupa Tempo scale comparison study on figure ground plan
Illus 3.40. Metro Link scale comparison study on site aerial photo
Illus 3.41. Metro Link scale comparison study on figure ground plan
Illus 3.42. Citizen Connect scale comparison study on site aerial photo
Illus 3.43. Citizen Connect scale comparison study on figure ground plan





Illus. 3.36.
Illus 3.38.
Illus 3.40.
Illus 3.42.

Illus 3.37.
Illus 3.39.
Illus 3.41.
Illus 3.43.

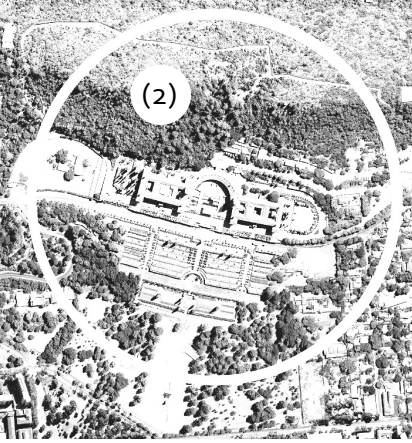
01– SITE SELECTION
02– MACRO SCALE CITY ANALYSIS
03– FRAMEWORK
04– HISTORICAL CONTEXT
05– LEWIS & MARKS BUILDING
06– EXISTING CONTEXT: Sammy Marks Development
07– PHYSICAL + LEGAL CONTEXT

CONTEXT + URBAN ANALYSIS

04

Illus 4.1 Aerial photo of Pretoria City Centre

chapter 04



01- SITE SELECTION

1.1 Macro-scale

There are three possible strategies with regards to site selection on a city-wide scale: (*Illus 4.1)*

(1) Placed near a major transport node as high densities of people are found in those areas for short periods of time.

(2) Alternatively, the site can be in the vicinity of the Union Buildings next to the seat of South African government

(3) Or, situated centrally

To situate the site centrally is ideal because it will allow access to a larger spectrum of users.

1.2 Micro-scale

To best serve the citizens, a location of convenience should be established. It needs to cater to all modes of transport (pedestrian movement, public transport and private vehicle) and be situated among a diverse spectrum of commercial activities and offices (*Illus 4.3, 4.4, 4.5, 4.6*). The objective for Citizen Connect is for it to be responsive to its context, as it is not intended to be a destination but rather a parasitic facility that feeds off and reacts to the environment.

1.3 User

Another consideration, before site selection can take place, is the user of the Pretoria City Centre needs to be defined as these are the people Citizen Connect will serve. Three users of the Pretoria City Centre were defined: a regular user, a transit user and a periodic user.

Regular User:
The regular user is a citizen that either works, studies or lives in the city centre.

Transit user:
The transit user uses one of the main transport nodes: Belle Ombre train station in Marabastad, Pretoria train station or the Gautrain to the south. In close vicinity to the train station nodes are taxi ranks and bus depots. In addition, the private vehicle owner passes through the city to a destination north, south, east or west. For these citizens, Pretoria City centre serves as a transit hub. *(Illus 6.10.)*

Periodic user:
This user is one that goes to Pretoria to for a specific function. Either as a place of entertainment has to visit a specific government department or goes to the city in search of a place to work. The periodic user can also be termed as an unfamiliar user and will use landmarks to navigate through the city.

1.4 Client

There are constant debates in South Africa as to whether municipal services should be privatised or continue to be provided by government. Those in favour of privatisation argue that privatising services render them more efficient and therefore more affordable. Opponents argue that this approach does not serve the large poor population because services will in turn be too expensive and a subsidy will have to be paid by government (Zybrands, 2006:158).

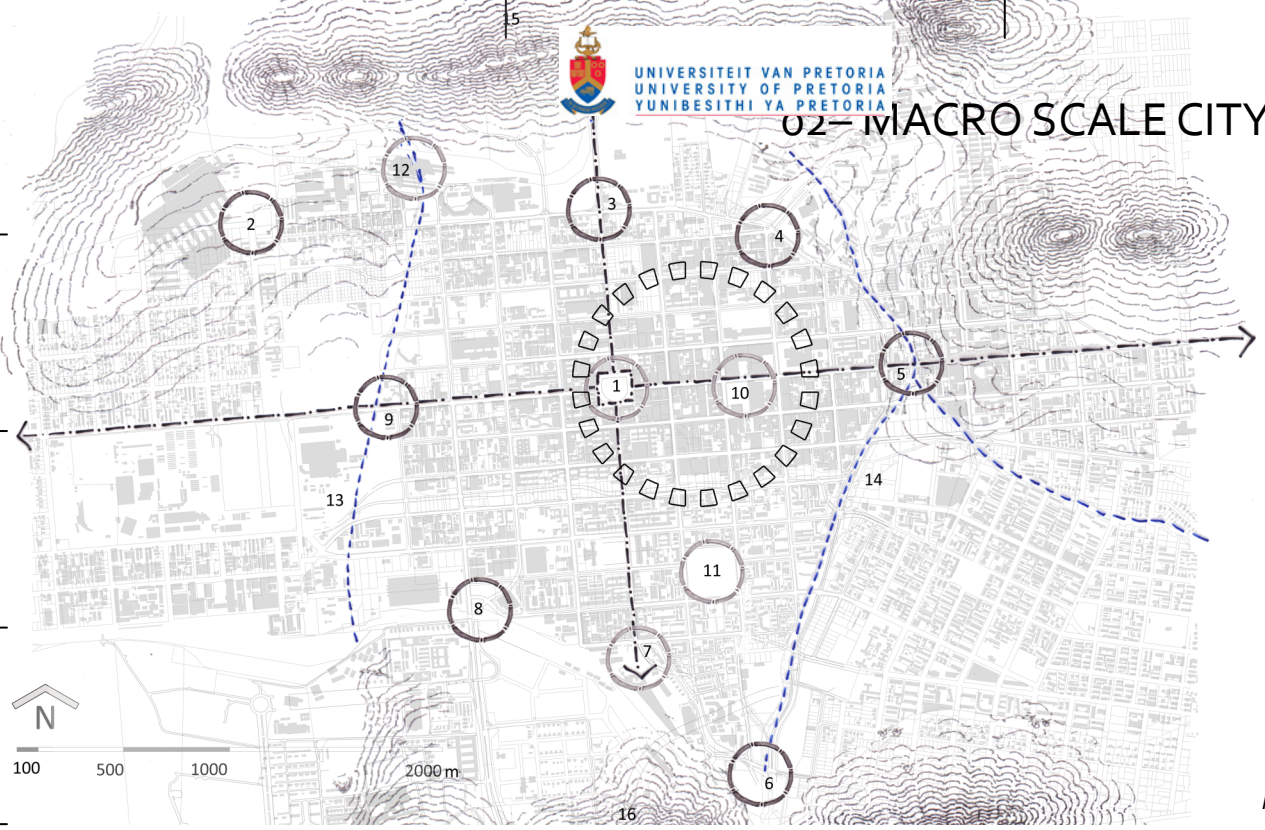
What the author proposes is to implement a Public Private Partnership (PPP), where both public and private bodies can work together for the benefit of the citizen.

In South African law, a PPP is defined as (Gqoli, 2005:02):
* *A contract between government institution and private party*
* *Private party performs an institutional function and/or uses state property in terms of output specifications*
* *Substantial project risk (financial, technical and operational) transferred to the private party*
* *Private party benefits through unitary payments from government budget and/or user fees*

In August 2004, Trevor Manuel, the minister of finance, provided the following statement on PPPs: *The public gets better, more cost-effective services; the private sector gets new business opportunities. Both are in the interests of the nation.* (Gqol, 2005:02)

Illus. 4.2. Graphic representation of citizens of Pretoria

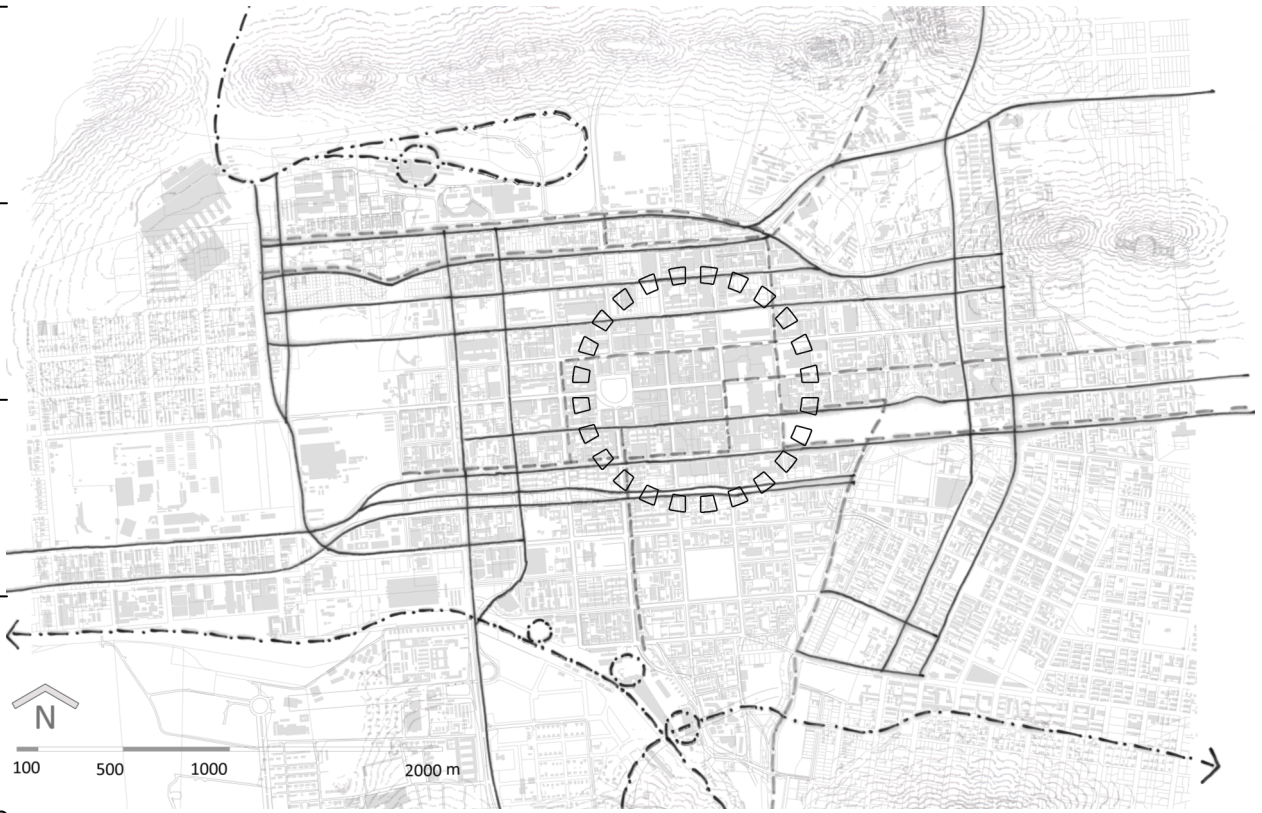
02– MACRO SCALE CITYANALYSIS



Illus 4.3

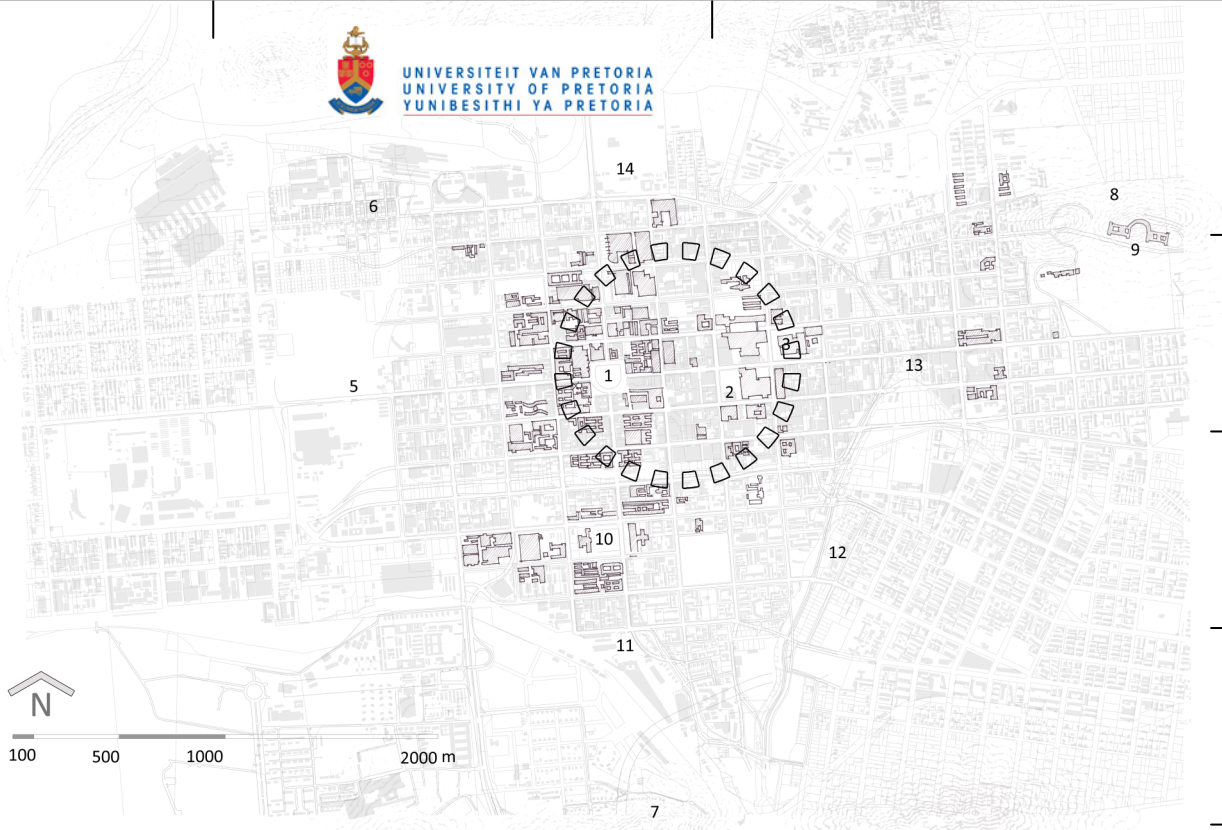
2.1. BOUNDARIES & NODES:

1. Church Square
2. D.F. Malan Road gateway
3. Northern gateway
4. Taxi station
5. Eastern gateway
6. Southern gateway
7. Pretoria Station
8. Ben Shoeman gateway
9. Western gateway
10. Lilian Ngoyi Square
11. Burgers Park
12. Belle Ombra station
13. Steenhoven Spruit
14. Apies River
15. Witwatersberg
16. Salvokop



Illus 4.4

2.2. MAJOR ROUTES



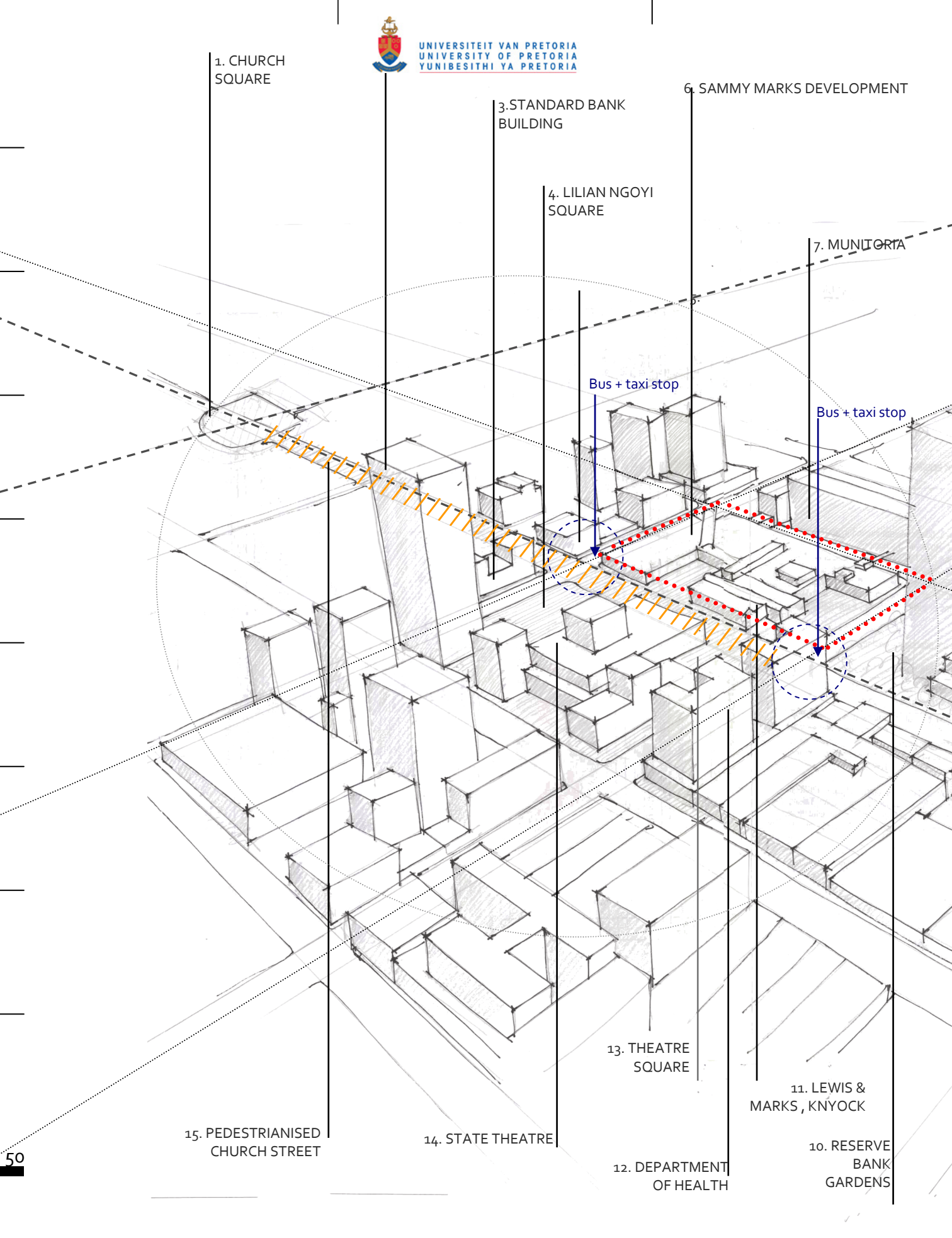
Illus 4.5

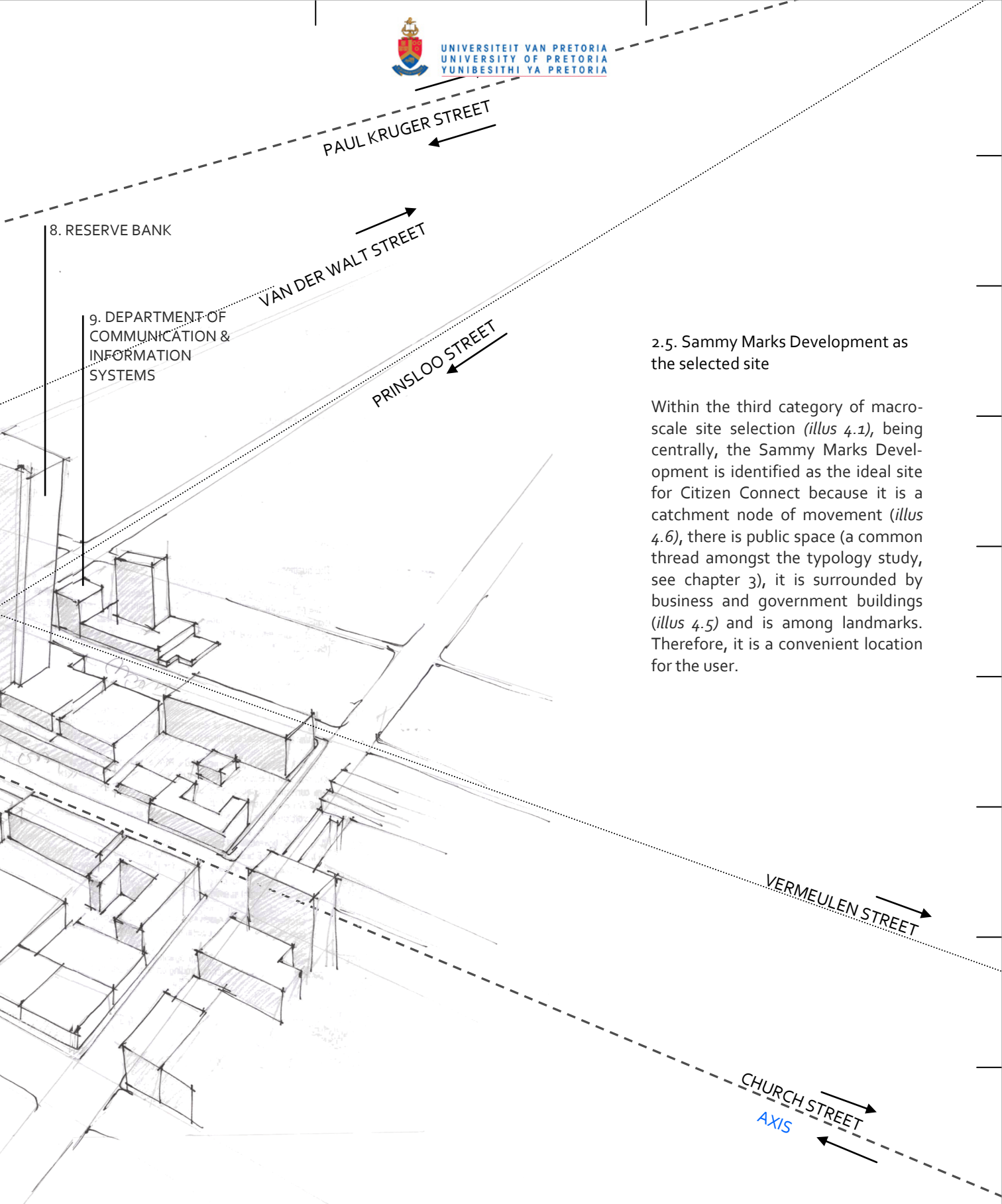
2.3. GOVERNMENT OCCUPIED / OWNED BUILDINGS & LANDMARKS

1. Church Square 2. Absa building 3. Reserve Bank 4. Witwatesberg 5. Steenhoven Spruit
6. Marabastad 7. Salvokop 8. Meintjieskop 9. Union Buildings 10. Town Hall
11. Pretoria train station & Gautrain station 12. Apies River 13. Lion Bridge 14. Zoo

Illus 4.6

2.4. PRIMARY, SECONDARY AND PEDESTRIAN MOVEMENT PATTERN


1. CHURCH SQUARE
3.STANDARD BANK BUILDING
6. SAMMY MARKS DEVELOPMENT
4. LILIAN NGOYI SQUARE
7. MUNITORIA
5.
Bus + taxi stop
Bus + taxi stop
13. THEATRE SQUARE
11. LEWIS & MARKS , KNYOCK
15. PEDESTRIANISED CHURCH STREET
14. STATE THEATRE
12. DEPARTMENT OF HEALTH
10. RESERVE BANK GARDENS



2.5. Sammy Marks Development as the selected site

Within the third category of macro-scale site selection *(illus 4.1)*, being centrally, the Sammy Marks Development is identified as the ideal site for Citizen Connect because it is a catchment node of movement (*illus 4.6)*, there is public space (a common thread amongst the typology study, see chapter 3), it is surrounded by business and government buildings (*illus 4.5)* and is among landmarks. Therefore, it is a convenient location for the user.

Illus 4.7 Perspective of study area (refer to illus 4.8.- 4.22. for photographic images)

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

1

2

3

4

5

6

1. CHURCH SQUARE (*illus 4.8*) | 2. ABSA BUILDING (*illus 4.9*) | 3. STANDARD BANK BUILDING (*illus 4.10*)
4. LILIAN NGOYI SQUARE (*illus 4.11*) | 5. SHOPRITE BUILDING (*illus 4.12*) | 6. SAMMY MARKS DEVELOPMENT (*illus 4.13*)

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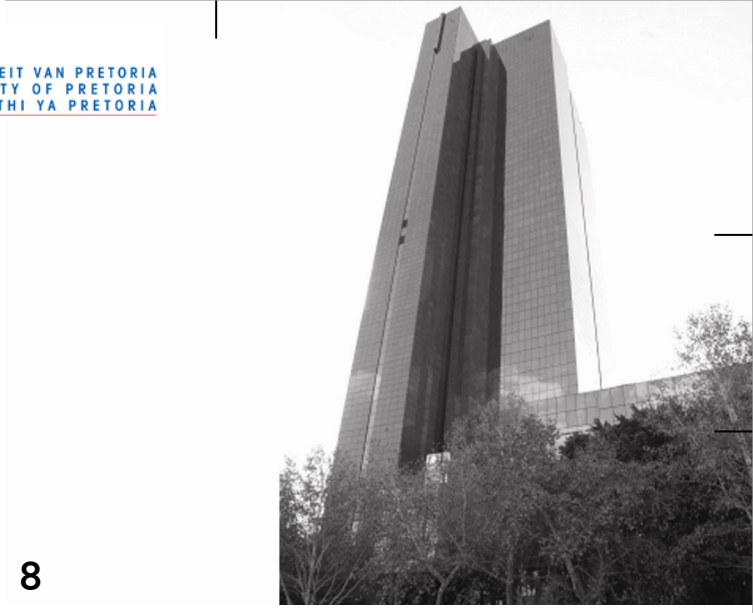

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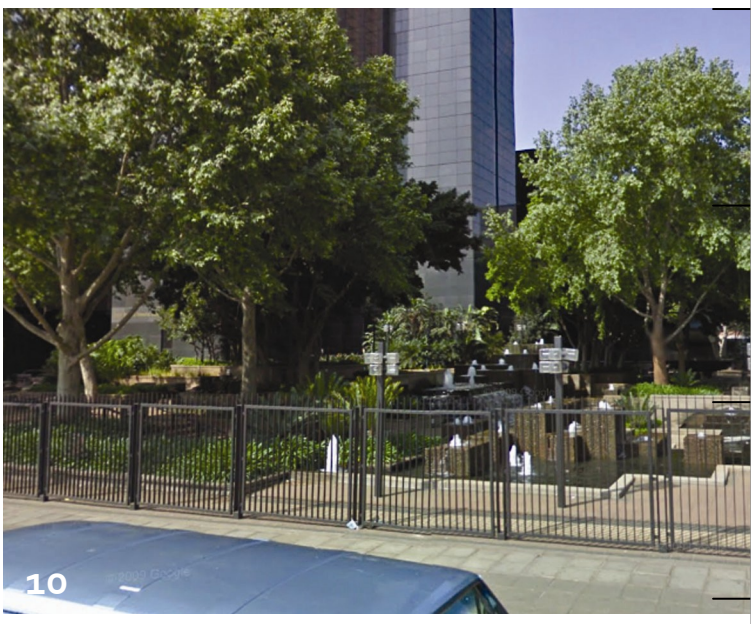

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7. MUNITORIA (*illus 4.14)* | 8. RESERVE BANK (*illus 4.15)* | 9. DEPARTMENT OF COMMUNICATION & INFORMATION SYSTEMS (illus 4. 16) | 10. RESERVE BANK GARDENS (*illus 4.17)* | 11. LEWIS & MARKS BUILDING AND KYNOCK BUILDING (*illus 4.18)* | 12. DEPARTMENT OF HEALTH (*illus 4.19*

13

14

15

13. THEATRE SQUARE (*illus 4.20)* | 14. STATE THEATRE (*illus 4.21)*
15. PEDESTRIANISED CHURCH STREET (*illus 4.22)*

03– FRAMEWORK

Reactive Framework for Urban Quality as *Cities for people*
Pretoria City Centre east: Sammy Marks Precinct:

The Sammy Marks precinct is located east of Church Square in the Pretoria City centre. The precinct is a catchment node of movement, public space, business and government. The framework adds a reactive layer with emphasis on creating cities for people.

Manifesto:
_**EXISTING CITY** as the **CANVAS** for **REACTIVE** design solutions
_**REACTIVE LAYER** on the **CITY**
_**CONSISTENCY** in the **DETAIL** at **MULTIPLE SCALES**
_Not **IMPOSING** ideology, **PROPOSING** new possibilities and **ENHANCING** existing qualities

The cityscape can be divided into three dimensions: the human dimension, the vehicular dimension and the architectural/edge dimension. Within the public domain the predominant investment in city spaces has gone into streets for vehicles, because of the increase in traffic. Several architectural interventions have focused on the individual building rather than the integration of the building within the public space resulting in a dismissive and introverted character.

Extensive research has been conducted by urban designers on successful cities. The layout of cities (both historical and current) shows that urban structures and planning influence human behaviour as well as the ways in which cities operate. This predominantly focuses vehicle vs pedestrian dominance *(illus 4.24)*.

Within the context of Pretoria City Centre, the framework responds to the historical planning of the city. The city blocks are currently vehicle-orientated (*Illus 4.24 column 4);* therefore the framework aims to create an inter-block system of arcades and links the areas where the human dimension gains priority (*illus 4.24 column 5)*.

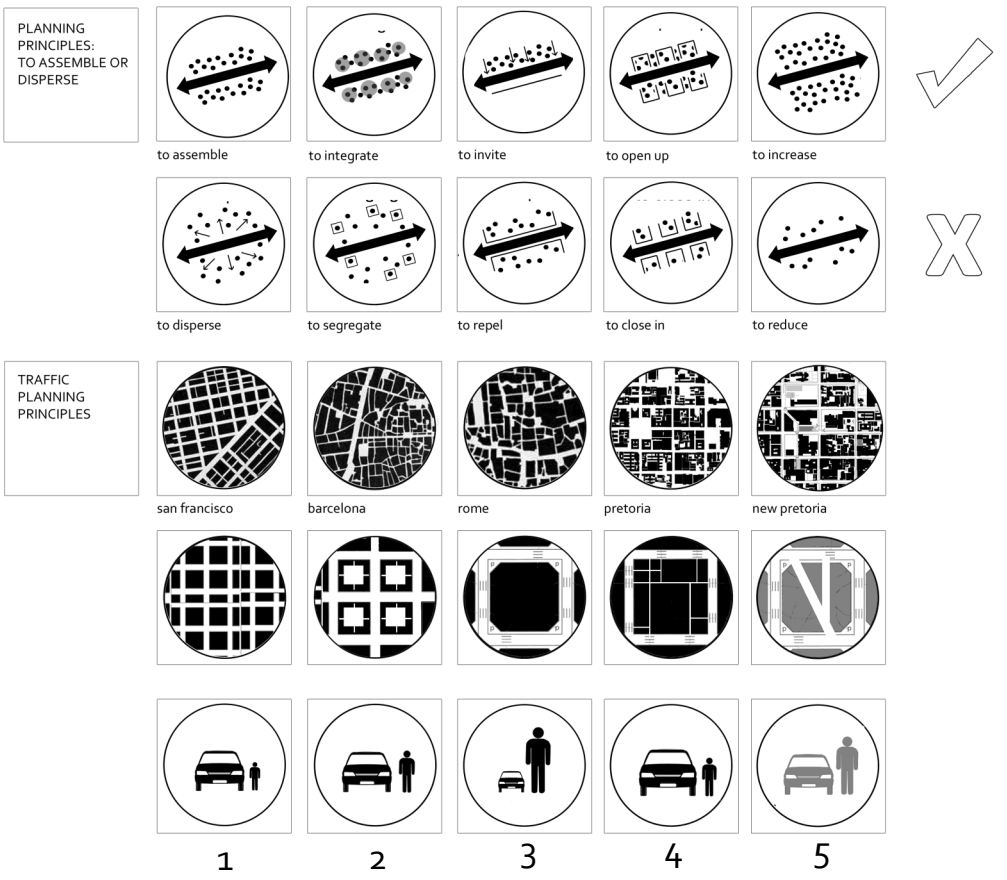
Places in the city such as parks, streets, sidewalks and squares are where people interact: human activities take place; they provide places to relax or exchange ideas. The traditional function of city space as the meeting place and social forum of city dwellers has been reduced, disregarded or ignored.

On an architectural / edge dimension *(illus 4.25)* allowance needs to be made permeability on ground level as well as transparency, allowing for the interaction between the user and the buildings.

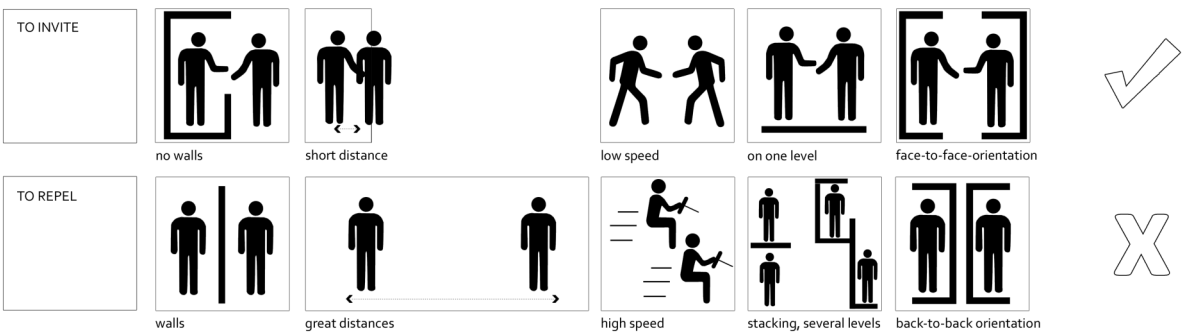
The quality criteria that are to be implemented on both a framework and architectural scale are urban comfort, urban opportunity and urban experience (*illus 4.26*).

The development plan *(illus 4.27)* shows the implementation of the framework and the response to the context by creating a network of positive public space. Inter-block movement is promoted and creates links between the public spaces and the proposed urban interventions. Thus the framework strengthens the existing urban fabric without imposing on it.

Ills 4.23 Sketch of framework and inter-connecting routes

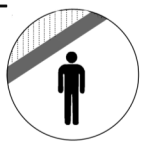


Illus 4.24 Planning principles: to assemble or disperse + traffic planning principles



Illus 4.25 Planning principles: to invite or repel

URBAN COMFORT



PROTECTION AGAINST UNPLEASANT SENSORY EXPERIENCE
- wind
- rain
- pollution
- dust / noise / glare

PROTECTION AGAINST CRIME & VIOLENCE / FEELING SECTURE
- lively public realm
- eyes on the street
- overlapping functions day & night
- good lighting

PROTECTION AGAINST TRAFFIC & ACCIDENTS
- protection for pedestrians
- eliminating fear of traffic

URBAN OPPORTUNITIES

OPPORTUNITIES TO SIT
- zones for sitting
- utilising advantages: view, sun, people
- good places to sit
- benches for resting

OPPORTUNITIES TO STAND / STAY
- edge effec / attractive zones for standing
- supports for standing

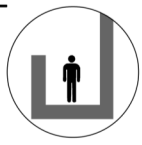
OPPORTUNITIES TO WALK
- room for walking
- no obstacles
- good surfacing
- accessibility for everyone
- interesting facades

OPPORTUNITIES TO SEE
- reasonable viewing distances
- unhindered sightlines
- interesting views
- lighting (when dark)

OPPORTUNITIES TO TALK & LISTEN
- low noise levels
- street furniture that provides 'talkscapes'

OPPORTUNITIES FOR PLAY & EXERCISE
- invitations for creativity, physical activity, exercise & play
- by day & night
- in summer & winter

URBAN EXPERIENCE



HUMAN SCALE
- buildings and spaces designed to human scale

OPPORTUNITIES TO ENJOY THE POSITIVE ASPECTS OF CLIMATE
- sun / shade
- heat / coolness
- breeze

POSITIVE SENSORY EXPERIENCE
- good design & detailing
- good materials
- fine views
- trees, plants, water

Illus 4.26 Design guidelines: public domain

main squares

secondary squares

green spaces

connection route between objects

arcade system

boulevard

proposed sites

housing and residential units

commercial and institutional units

retail and shopping opportunities

cultural and religious spaces

entertainment spaces

informal trading stalls

private vehicle parking

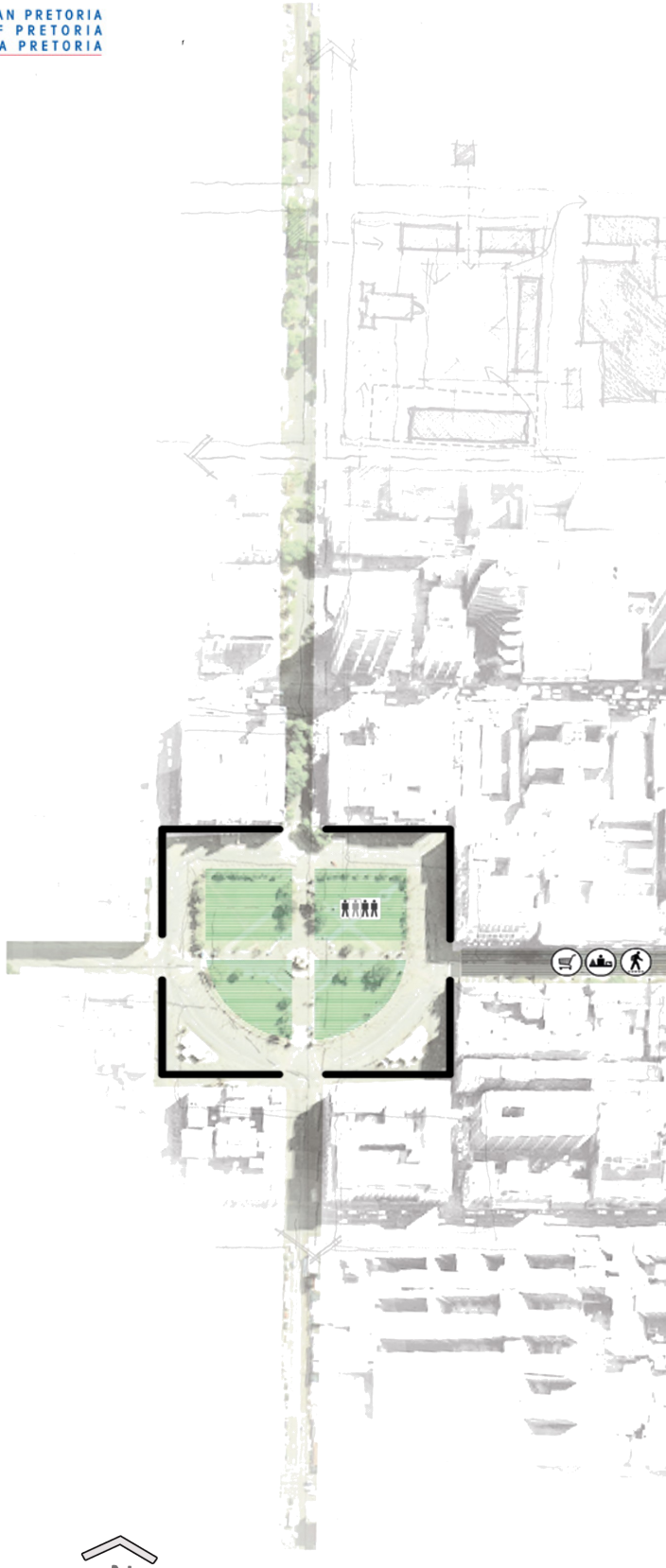
pedestrian activity and arcades

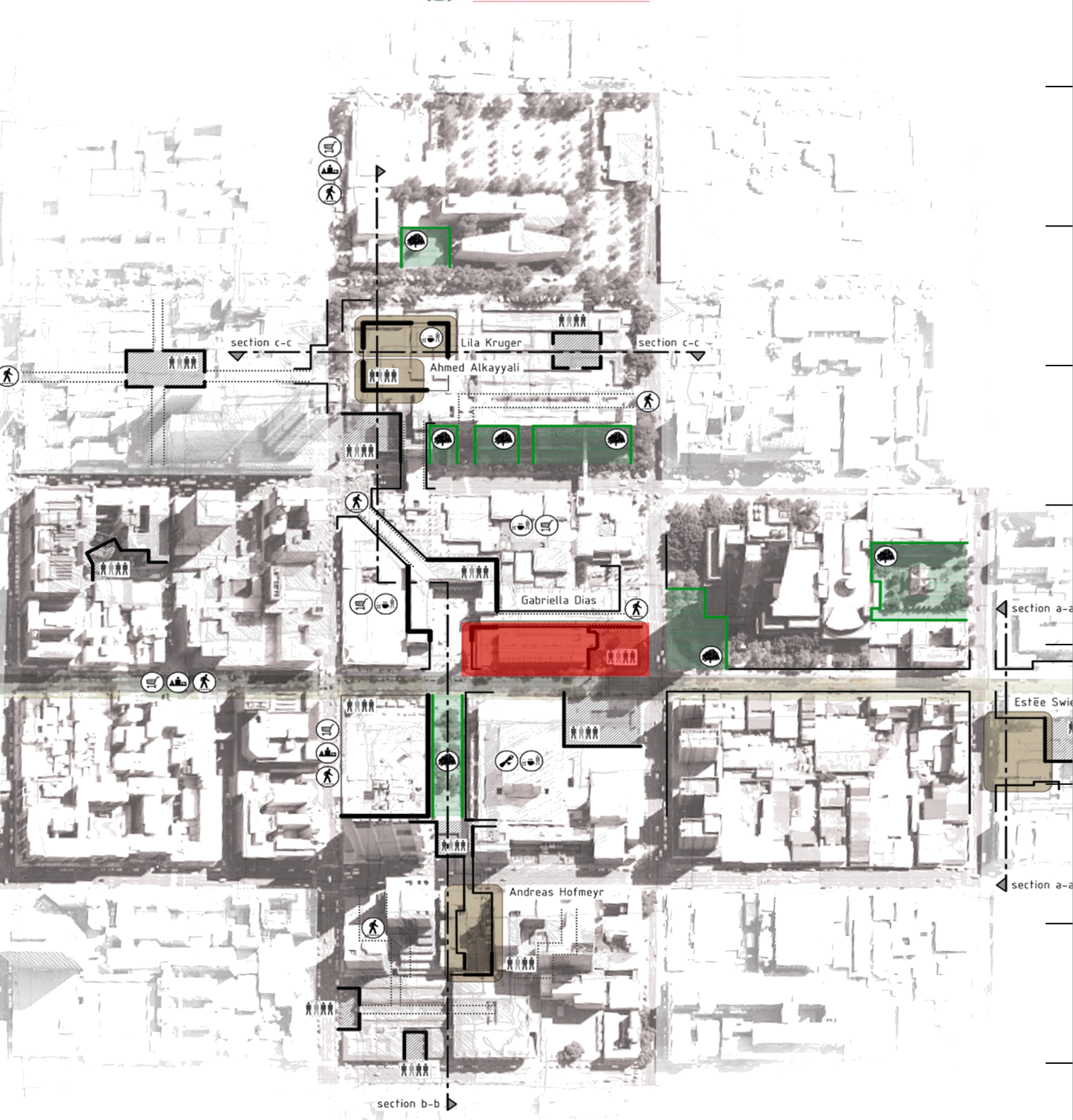
seating spaces

shaded green spaces

waiting spaces

public space and squares





Illus 4.27 Development plan

Commercial block
Market block
Lewis & Marks building
church square
church street
CAPITOL

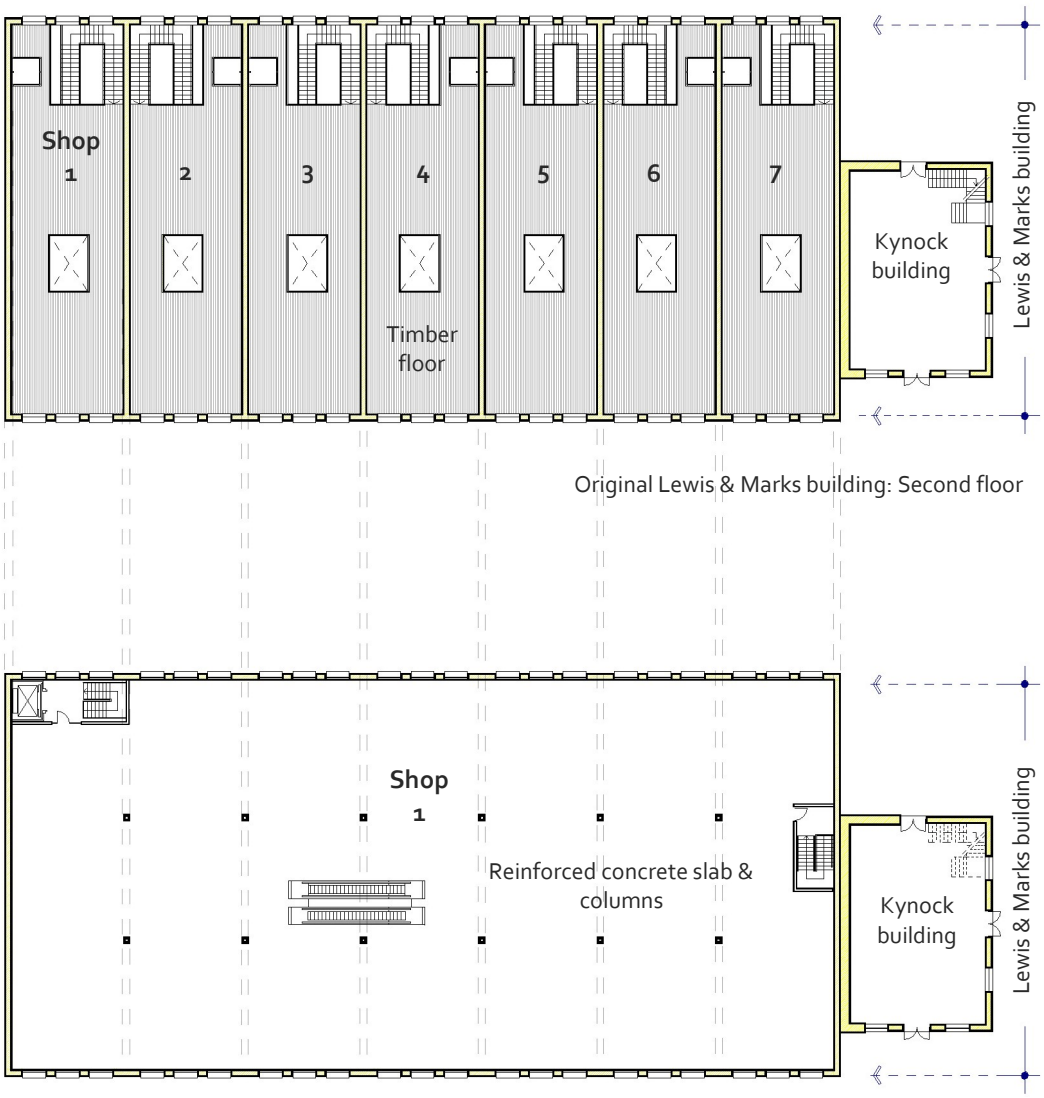
04- HISTORICAL CONTEXT

Church Square is the historic centre of the city of Pretoria. There was much activity that took place in the square, including a market. In 1894 the market moved from Church Square to a larger site to the east, which is the block on which the present State Theatre stands. Due to the change in location of the market, development occurred along Church Street from Church Square to Market Square. During an economically prosperous time the Lewis & Marks building was erected in 1903 facing Market Square to the south *(Illus 4.29.)*.

Market Square was demolished to make way for Strijdom Square and the State Theatre complex, completed in 1981. In 1975 the city council began with the planning of Verwoerd Square development, which was to occur north of the State Theatre, where the Lewis & Marks building stands. The original decisions was to demolish the Lewis & Marks and Knyock building to make way for a square to the north of the State Theatre, which fell within the scheme of the development of three blocks: the State Theatre block, the Verwoerd Square block and the Munitoria block. The controversy round the preservation and significance of the buildings began.

The outcome of this controversy was that the Lewis & Marks building along with the Kynock building were declared buildings of heritage significance and restoration work was done in [1984]. The Sammy Marks development (previously known as Verwoerd Square development) was completed in 1992 and integrated the buildings within the design

Illus 4.28 Historical aerial photo, 1949
Illus 4.29 Historical photo of Market Square and Lewis & Marks building, 1900



Illus 4.30. Original and existing plan of the Lewis & Marks building

05– LEWIS & MARKS BUILDING

Original use: Retail
Current use: The proposal was to use the building for a public purpose, such as a museum, to tie in with the Sammy Marks development that was to take place.
Ground & First floor: retail
Second floor: offices (predominantly vacant)
Future use: Merge of retail and Citizen Connect functions
Historical name: Sammy Marks building
Current name: Lewis & Marks building
Architect: De Zwaan
Style: Dutch Renaissance
Date of completion: 1903
Monument: Provincial Grade II
Location: Pretoria City Centre
ERf: 1/3357 & 5/337
Address: Church Street east (between van der Walt and Prinsloo Street)
Owner: Municipality of Pretoria (address Munitoria)

Technical details of original building (approximate date of restoration 1984):

Roof material: Corrugated metal sheet with ventilator
Walls: Red brick in English bond with flat joints and sandstone, imported from Holland. Natural stone foundation walls used. Good workmanship
Floors: Timber floors internal. Mosaic pattern floor by the entrance
Ceiling: Press language pattern ceiling panel
Doors/windows: Timber framed
Internal finishes: Internal walls plastered
Other: Stair railings neatly carved Oregon pine
Accessories: Decorative cast iron gutters
Lifts: Timber frame construction with heavy cast iron wheels visibly hoisted with a rope cable
Windows: Shop windows bronze framed with inscription Stanley Jones & Co. Shopfitters, King's Cross, London

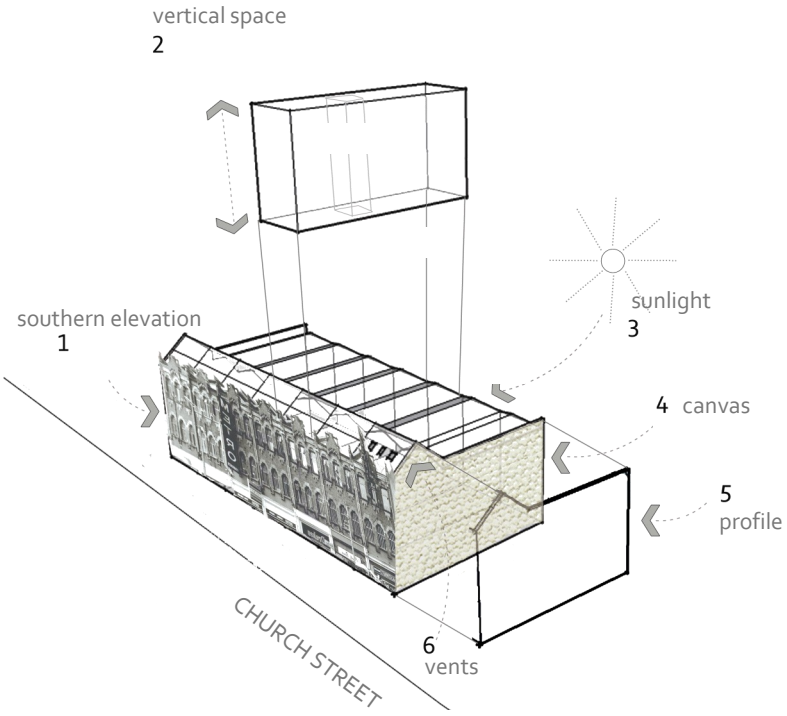
Current conditions:

Roof material: Corrugated metal sheet with ventilators, good condition
Walls: Original external walls in a good condition
Internal structure: Original timber floors and internal walls, staircases and lifts in the individual seven shops have been removed and replaced with reinforced concrete slabs and columns. The current state of the building is that the internal walls, staircases, lifts, light wells and timber flooring was removed to now have a reinforced concrete slab and columns
Ceiling: Suspended ceiling

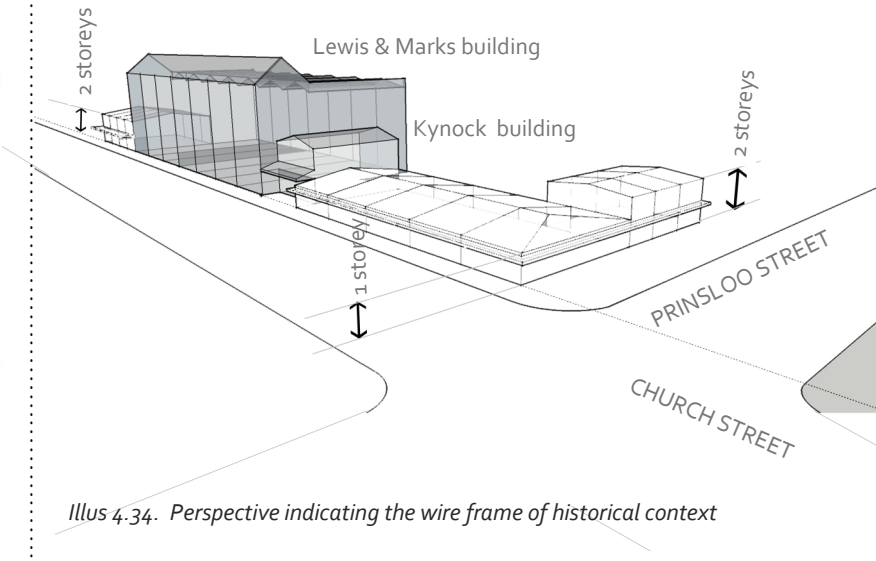
(Refer to Appendix 1 for plans and photos)

Illus 4.31. Historical context of Lewis & Marks building [1970]

Illus 4.32. Historical photo of Lewis & Marks building [1980]



Illus 4.33. Perspective indicating elements of the importance of the Lewis & Marks building



Illus 4.34. Perspective indicating the wire frame of historical context

Cultural significance:

1- Historical & Physical Context:

When the Lewis & Marks building was constructed it faced Market square, a prominent public space at the time. It had a strong visual significance within its context because it was the tallest and largest building in the vicinity. When the State Theatre was constructed on the original site of the Market Square, the context changed but the building still held a prominent position in a now urban setting. Sammy Marks was a well known industrialist and financier, and later a member of the first Union parliament. In 1869 he arrived in South Africa and soon started mining where he accumulated wealth. He was a good friend of Paul Kruger and had a lifelong partnership with his cousin Isaac Lewis, hence the official name of the Lewis & Marks building. In 1920 Sammy died and the building was left in his trust. According to his testament, the building was not to be sold or demolished for 99 years. In 1969 the building was expropriated from the trustees of the late Sammy Marks by the City Council in 1965, for a compensation of approximately R2 million.

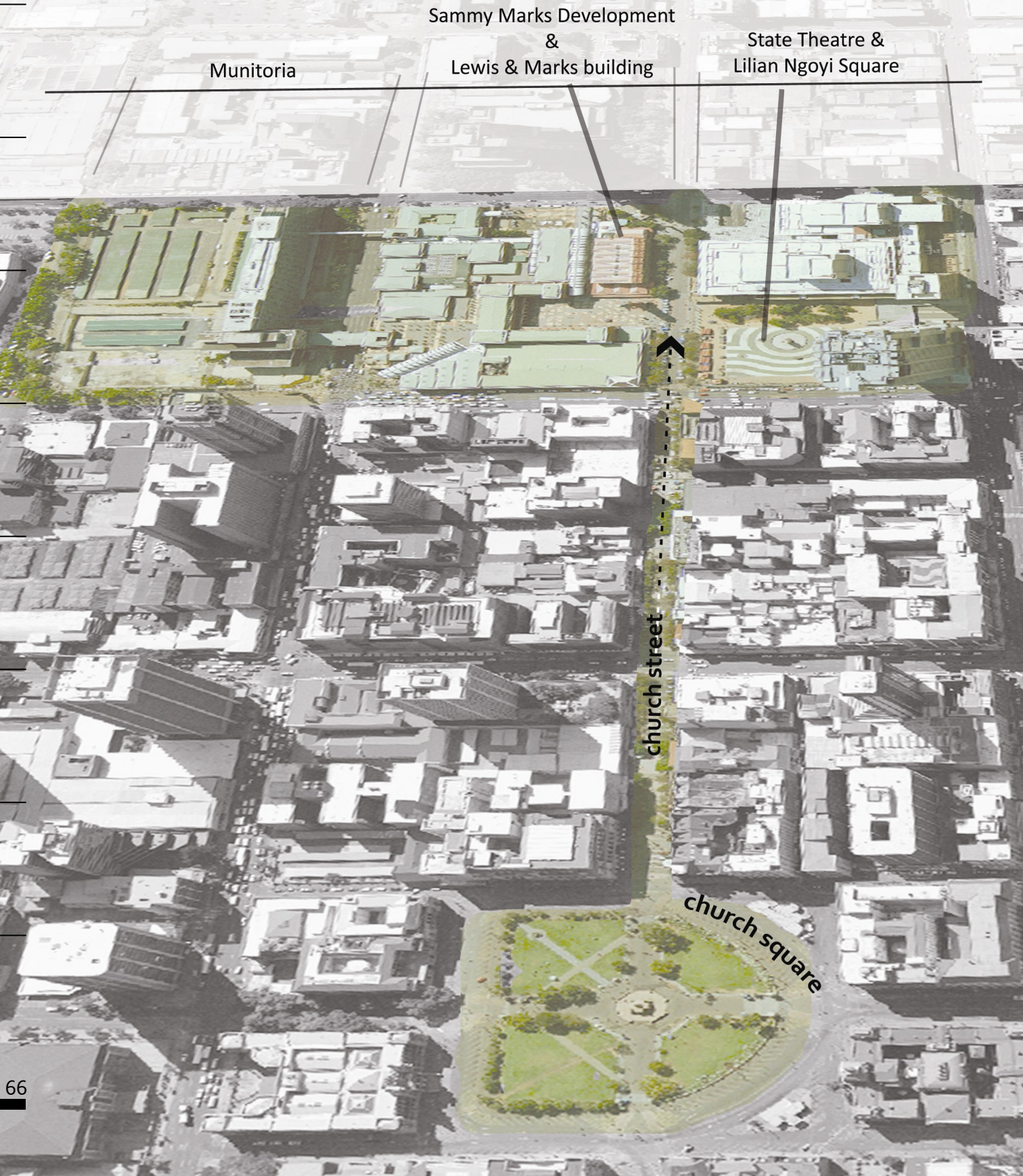
In 1975 the city council began with the planning of Verwoerdplein. The original decision was to demolish the Sammy Marks Building and the controversy over its preservation began. A meeting was held in 1981 at the University of Pretoria to discuss the possibility of declaring the building a national monument.

Places of cultural significance enrich people's lives, often providing a deep inspirational sense of ***connection*** *to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of ... identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us ..."*

The Burra Charter; 1999:1

2- Typology:

Being a retail building, the Lewis & Marks building was unique in its typology at the time. It is the only existing shop building in South Africa that consists of a row of identical small and high shops. A typical shop building would be built horizontally, perhaps with an attic on first floor level for storage, but not higher than that, and with an overhang on top of the sidewalk. The shop would traditionally have its broader side on the street edge. The shops of the Lewis & Marks building have a small front with a smaller fenestration and deep footprint. The small front and lack of overhang is typical of the Dutch architecture of that time. A lift installed in each shop makes storage on the second floor possible. Signage was not an integral part of the design, whereas other shop buildings would leave a bare space available on the building for that purpose. Advertisements were then placed between the windows and the sides of the building served as canvases for advertising.


Munitoria
Sammy Marks Development
&
Lewis & Marks building
State Theatre &
Lilian Ngoyi Square
church street
church square

06– EXISTING CONTEXT: Sammy Marks Development

Architects: Studion3 Architects cc (City of Pretoria component)
Stauch Vorster Architects (Private sector component)
Year of completion: 1992
Owner: City of Pretoria
Project cost: R 220 million (1992)
Total development area: 115 500m2

The Sammy Marks Development was an initiative from the City Council of Pretoria as part of the redevelopment of the civic heart of the city. The development consists of a joint public and private development. The public development consists if mayoral facilities, conference centre, city library, city health department, city tourism department and office space to house other departments of the city. The private component consists of 24 350m2 rentable space, a lettable cinema complex of 1520m2, a lettable office component of 7790m2, two open air squares of 2100m2, 5 star hotel or an international standard (the assumption will be made that the hotel will be developed as it is a integral scheme that will contribute to the sustainability of the city), parking facilities for 1435 vehicles, two interconnecting bridges with Munitoria, restoration of the historical Lewis & Marks and Kynoch buildings.

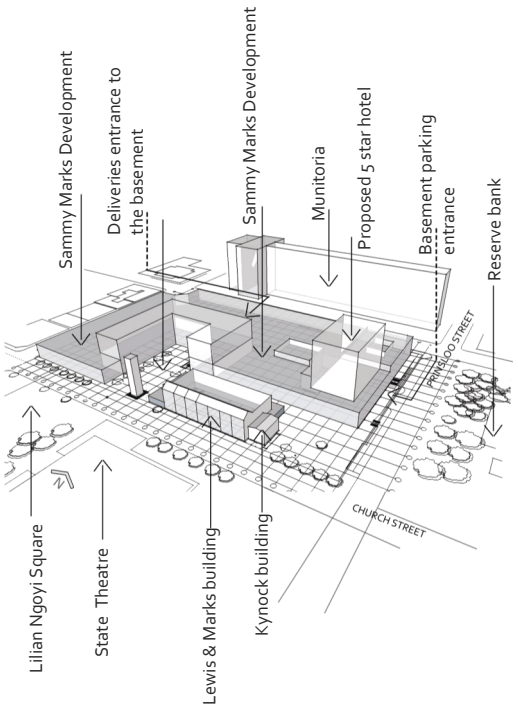
The Lewis & Marks building had a strong influence on the development, both in terms of language and scale. The use of the distinctive face brick throughout the new development as well as the customised precast concrete panels (lintels, windowsills, cornices) creates a sympathetic relationship the new and the old, which relates to *post modernism* and *contextualism,* architectural movements of the time. The design parameters that were established were durability, timelessness, consistency, sensitivity with respect to scale and the use of low maintenance materials. (Holden, 1993:125)

Additional characteristics of the development include a culture of bridges, roof gardens and public arcades that has been established.

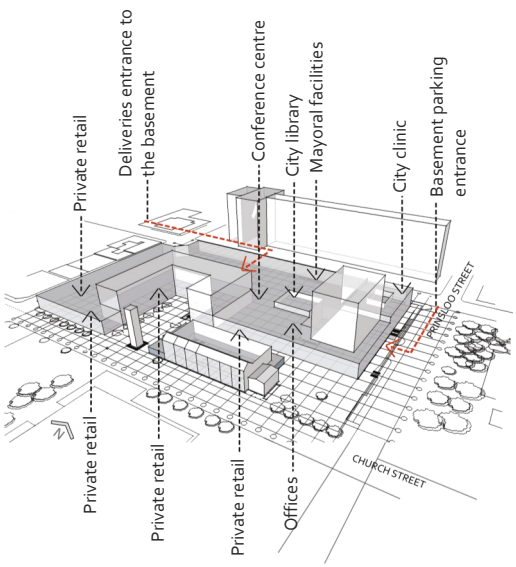
... this development represents a renewed awareness of the need to nurture urban development at a human, rather than monumental scale. This is in keeping with historic origins of Pretoria ... [which] ... must shed its image of 'kragdadigheid' and function effectively as a city, which serves people across the entire population spectrum.
(Adden, Planning:125)

(Refer to Appendix 1 for plans)

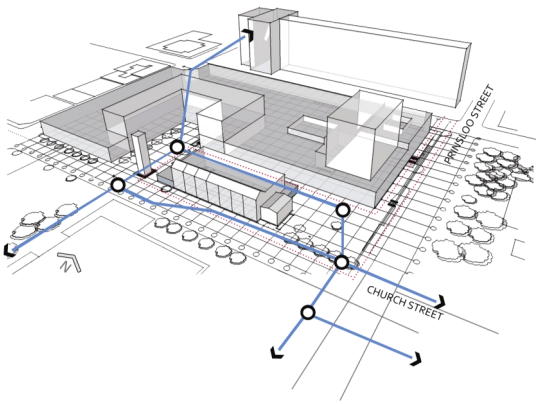
Illus 4.35 Aerial photo



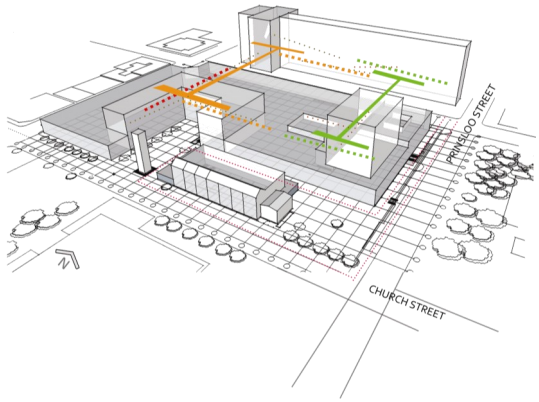
Illus 4.36. Existing context



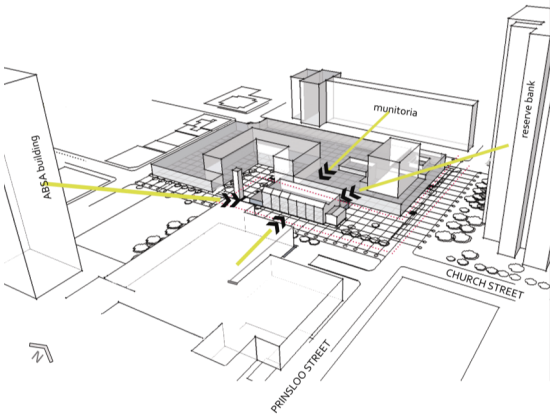
Illus 4.37. Existing functions of the Sammy Marks Development



Illus 4.38. Existing pattern of inter-block connection



Illus 4.39. Existing pattern of bridge cross-block connection



Illus 4.40. Existing views of the Lewis & Marks building in the urban setting

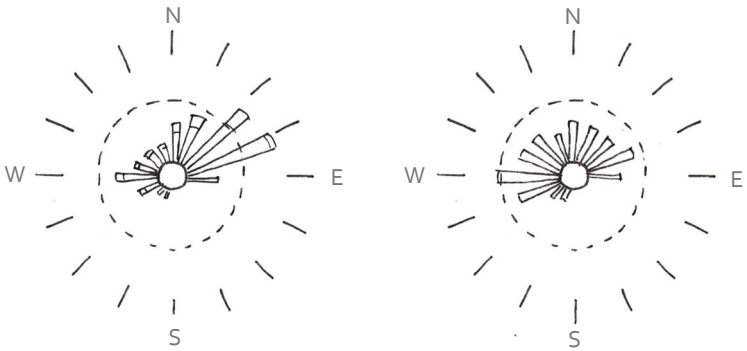
07– PHYSICAL + LEGAL CONTEXT

The climatic characteristics of Pretoria are warm to hot summers (15˚ - 30˚ day temperatures) with summer rains and thunderstorms and mild sunny winters (6˚ - 23˚ day temperatures) with cold evenings. Pretoria enjoys approximately 300 sunny days a year (Everitt, 2011).

The data below is included because Citizen Connect aims at integrating passive design strategies (see chapter 8). Passive design is achieved by responding to the local climate which can be used as a free renewable resource, therefore minimising mechanical heating, cooling and lighting. Wind is used for ventilation and cooling, sunlight is used for lighting and heating and shadows can be used for cooling, when taken into consideration whilst designing.

Wind

Windy months: August – October: northeasterly
Predominant summer wind direction: east-northeasterly
Predominant winter direction: southwesterly
Strong wind gusts: associated only with the passing of thunderstorms during summer



Illus 4.41. Wind rose for Pretoria City Centre

See chapter 8 for the ventilation strategy.

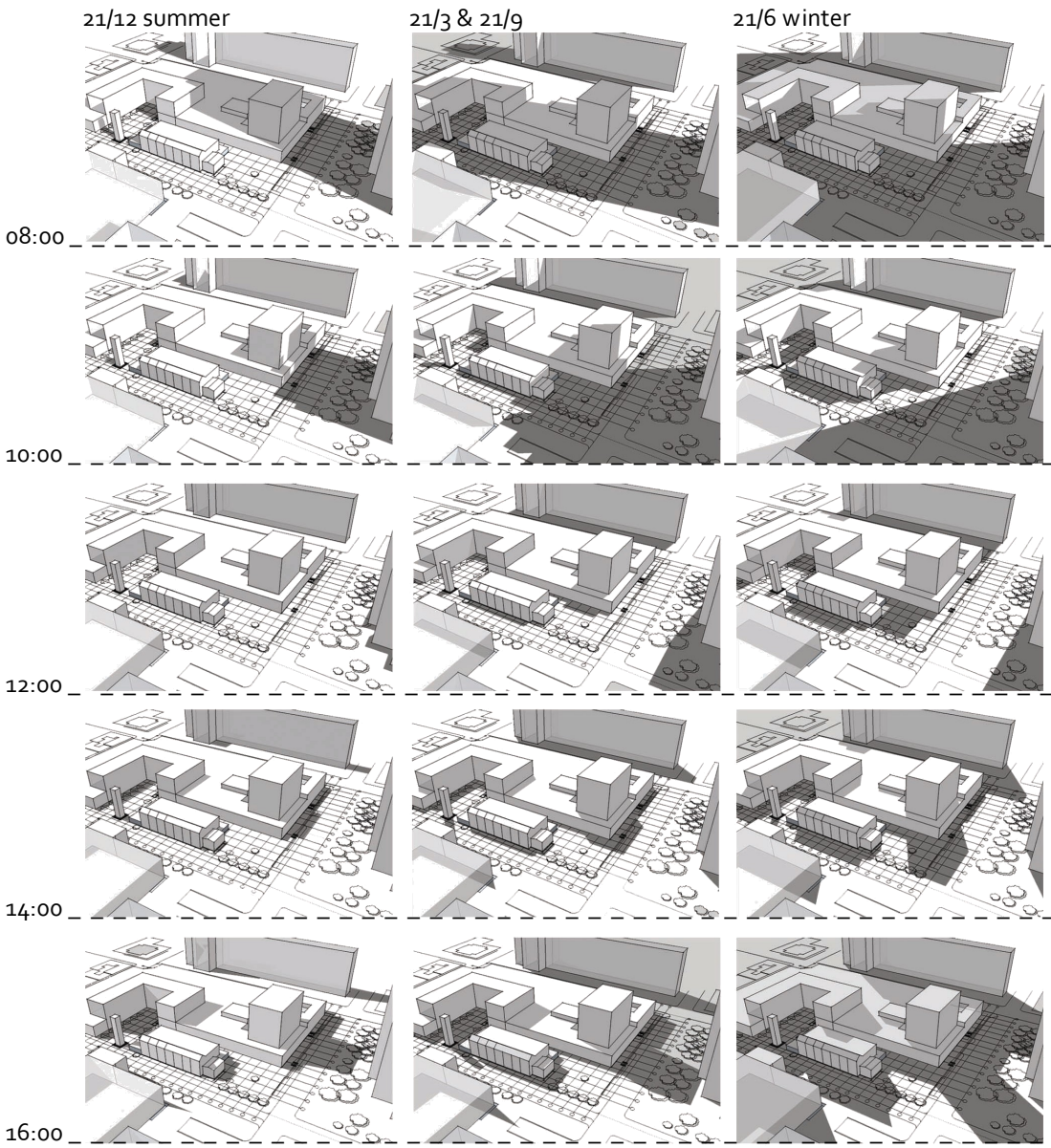
Temperature & rainfall

Month	Temperature		Rainfall	
	Average daily maximum	Average daily minimum	Average monthly rain (mm)	Average number of rain days
January	29	18	136	14
February	28	17	75	1
March	27	16	82	10
April	24	12	51	7
May	22	8	13	3
June	19	5	7	1
July	20	5	3	1
August	22	8	6	2
September	26	12	22	3
October	27	14	71	9
November	27	16	98	12
December	28	17	110	15
Year	25	12	674	87

Table 4.1. Temperature & rainfall

See chapter 8 for the stormwater collection strategy + material selection

Shadow study



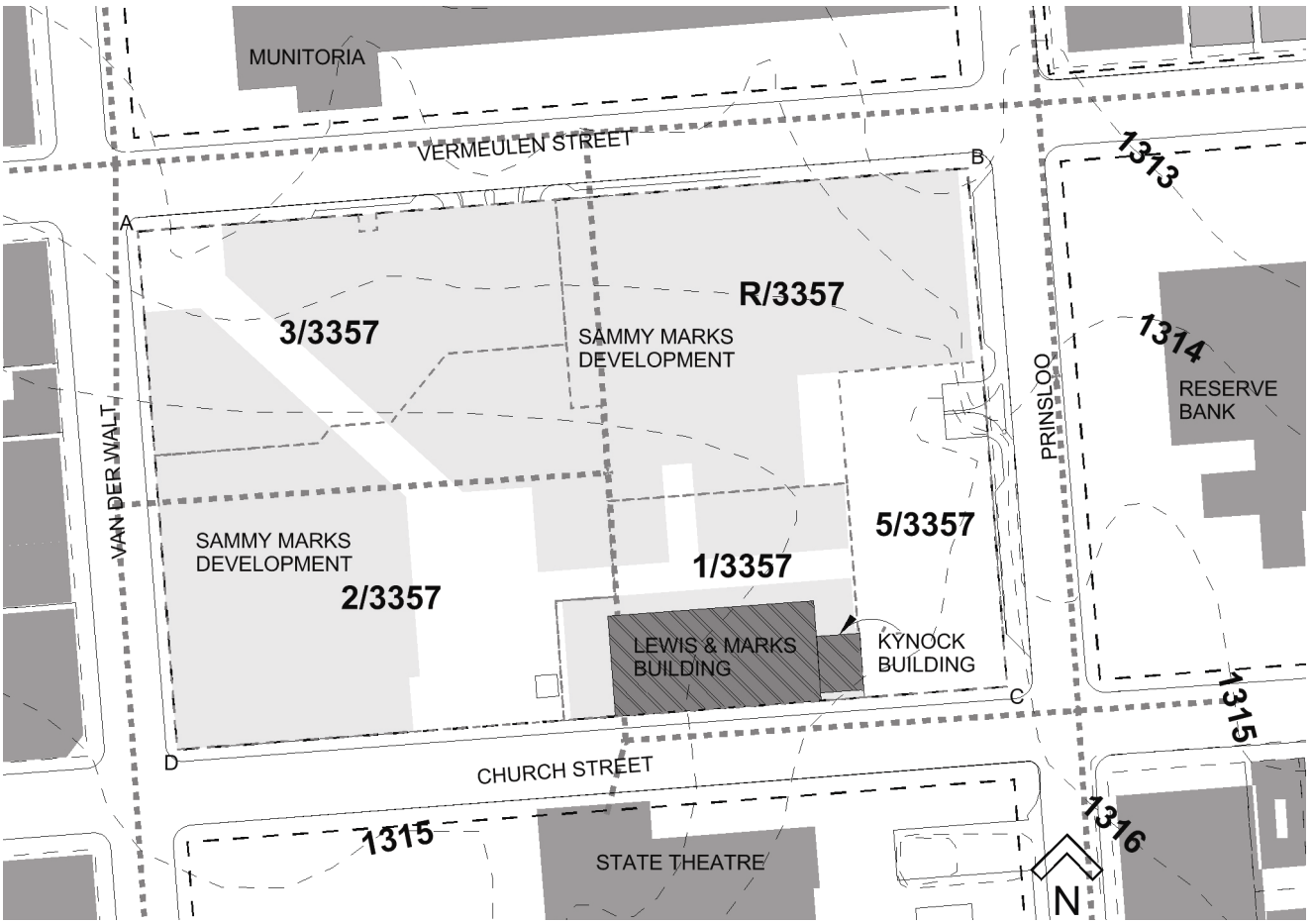
Illus 4.42. Shadow study

See chapter 8 for solar design strategy + material selection

Physical & legal

ERF NO: 2/3357 & 1/3357 & 5/3357
MAXIMUM HEIGHT: 122m
Building lines: 6.5m from Prinsloo Street
3m from Church Street

OWNER: Municipality of Tshwane



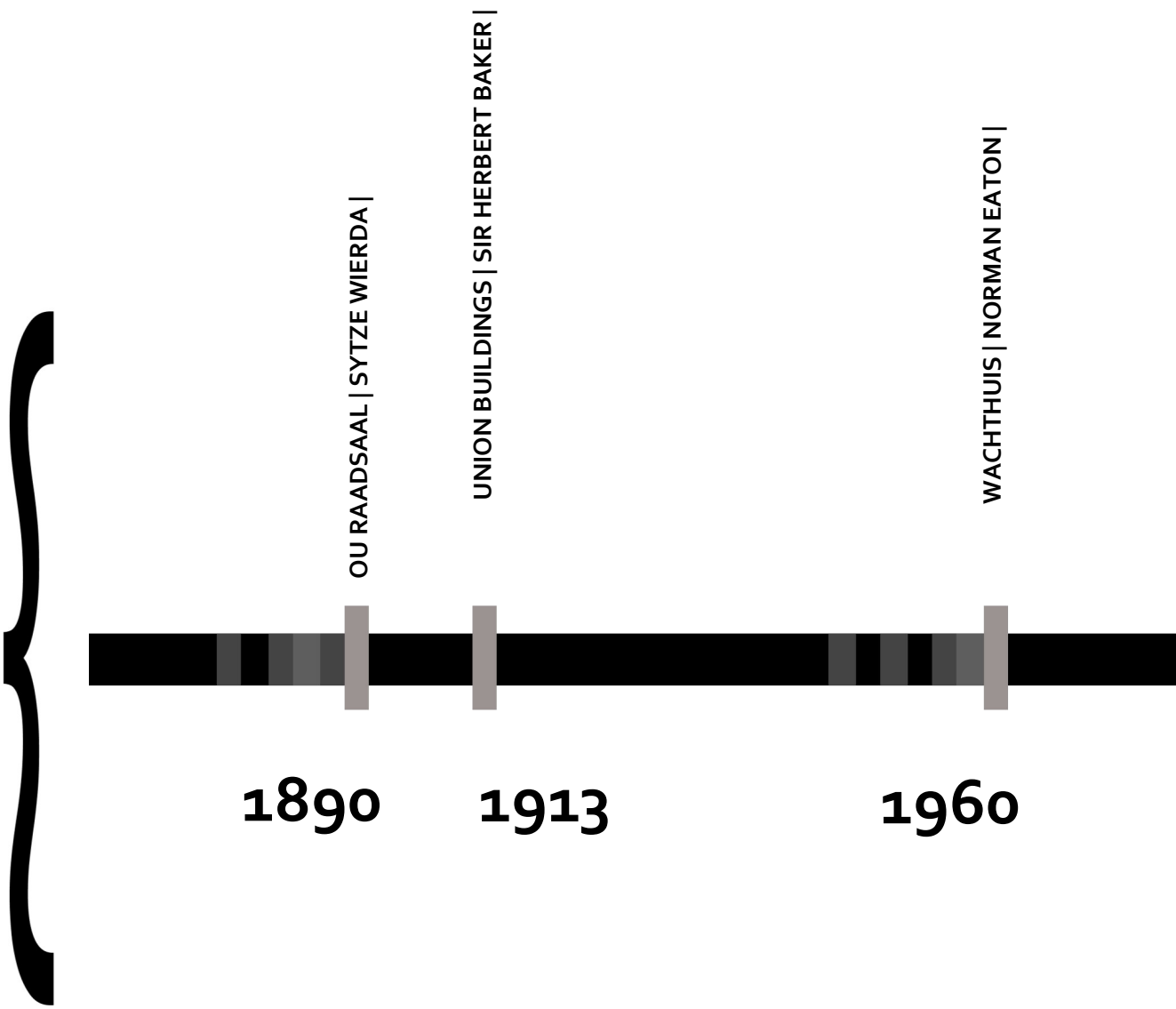
	LENGTH	ANGLE
AB	221.03m	90°
BC	138.58m	90°
CD	221.03m	90°
DA	138.58m	90°

Illus 4.41. Physical & legal context

01– TIMELINE OF CIVIC ARCHITECTURE IN SOUTH AFRICA
02– ARCHITECTURE IN CONTEXT
03– CASE STUDY
04—SYNOPSIS OF PRECEDENTS
05—LOCAL PRECEDENT: GOVERNMENT DEPARTMENTS

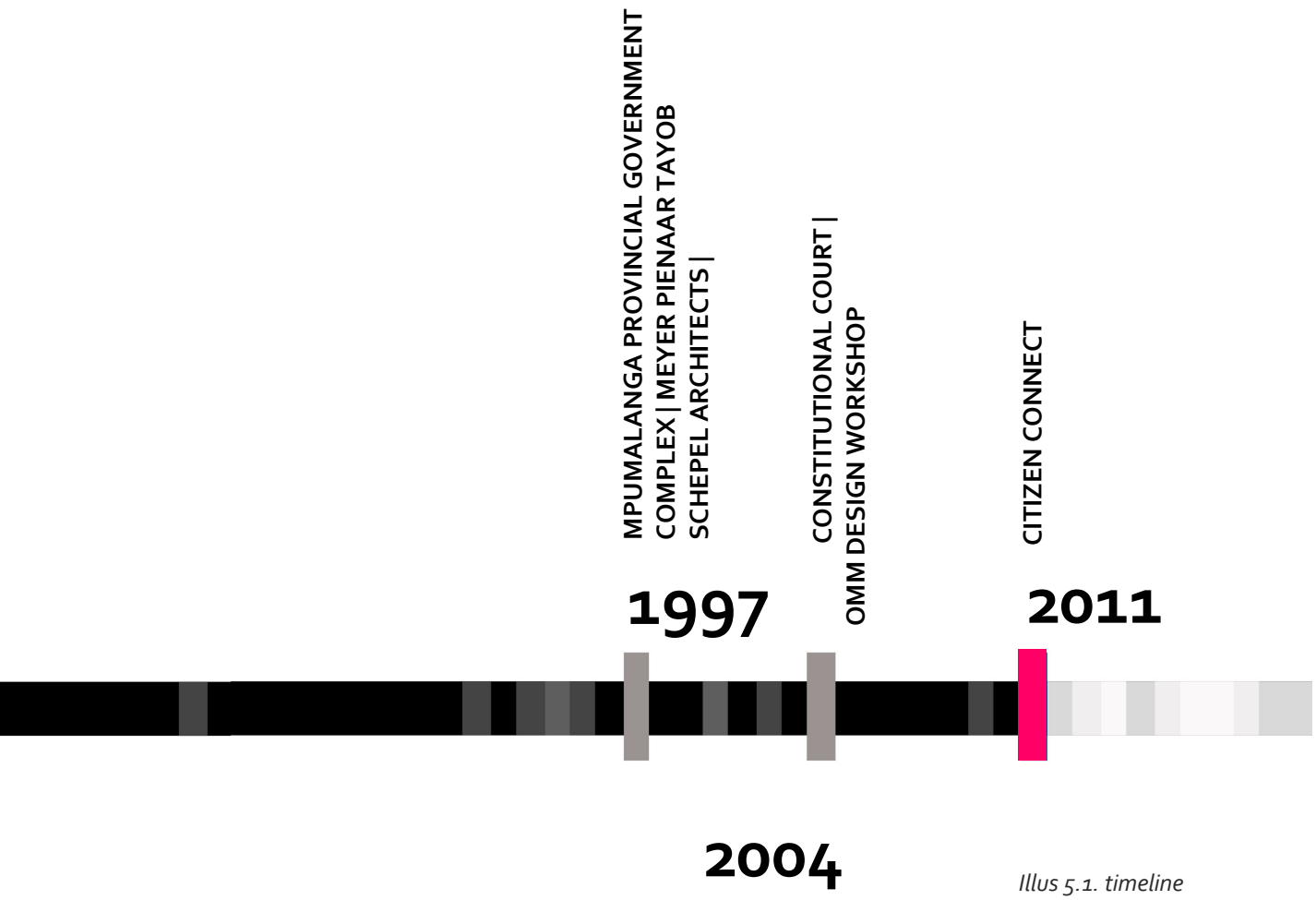
PRECEDENT STUDIES

05


OU RAADSAAL | SYTZE WIERDA |
UNION BUILDINGS | SIR HERBERT BAKER |
WACHTHUIS | NORMAN EATON |
1890
1913
1960

chapter 05

01– TIMELINE ANALYSIS OF CIVIC ARCHITECTURE IN SOUTH AFRICA



Illus 5.1. timeline

OU RAADSAAL

Date: **1890**
Architect: Sytze Wierda
Style: Classical
Location: Church Square, Pretoria City Centre

The Ou Raadsaal, translated from Afrikaans as the *Old Council Chambers* (Old Government Building) housed, all levels of government. Currently it houses the municipal management team offices.

Originally the building was to be two storeys but was increased to three because of President Paul Kruger's wishes that the Raadsaal not be shorter than the adjacent hotel (Visit Pretoria, 2011).

The building holds a memory on its exterior; the original hooks for tendering horses can still be seen. In 1992 a full-scale restoration to return the entire building to its former glory took place (Visit Pretoria, 2011). The Ou Raadsaal represents a political symbol of importance.

Illus 5.2: Aerial photo.

Illus 5.3: Exterior photo.

Illus 5.4: Interior photo.

UNION BUILDINGS

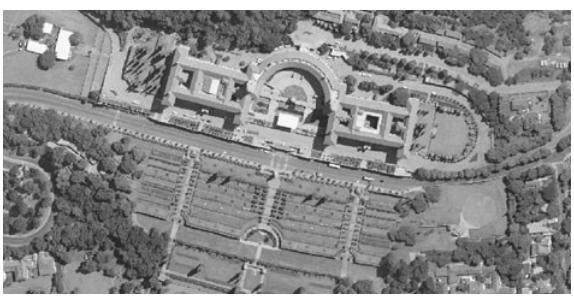
Date: **1913**
Architect: Sir Herbert Baker
Style: English monumental
Location: Meintjieskop, Pretoria

The planning of the Union Buildings took place during the unification of South Africa between the Boers and Britain. Pretoria was established as the new administrative capital and thus an architectural representation was required.

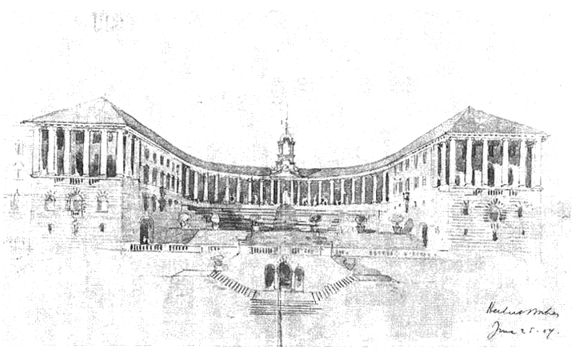
The plan comprises two office blocks on either side of the semi-circular colonnade surrounding the amphitheatre. This is symbolic of the once divided and now unified South Africa.

Baker's intentions were for the building to be grand and to express the political content of the time, and he expressed *the idea of civic and national dignity and power* (Baker, 1909:513). (Christenson , 1996)

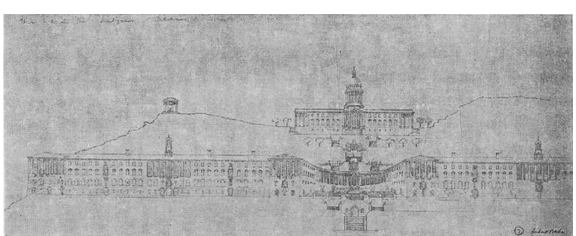
Illus 5.5: Aerial photo.



Illus 5.6: Baker water-colour sketch.



Illus 5.7: Baker sketch.



WACHTHUIS

Date: **1960**
Architect: Norman Eaton
Style: Pretoria Regionalism + International style
Location: Pretoria City centre

The Wachthuis, the South African Police Headquarters, were erected on a site previously occupied by the Polley Hotel. Conventionally the design of the Police headquarters would be fortress-like but Eaton designed it with lightness and elegance. The commemoration of what once stood on the site was the naming of the new arcade to Polly's Arcade, which connects Schoeman and Pretorius Street on both sides. The characteristics of the building represent a combination of Pretoria Regionalism (in response to the landscape and climate as ideals, which deeply root the building to its place) and the International Style (comprising strip windows and concrete frame structure). There is an interest in the simplistic flexible and robust concrete structure where the mezzanine levels are suspended from the floors above and do not touch the structural concrete columns, adding to the openness and lightness of the space.

Illus 5.8: Aerial photo.

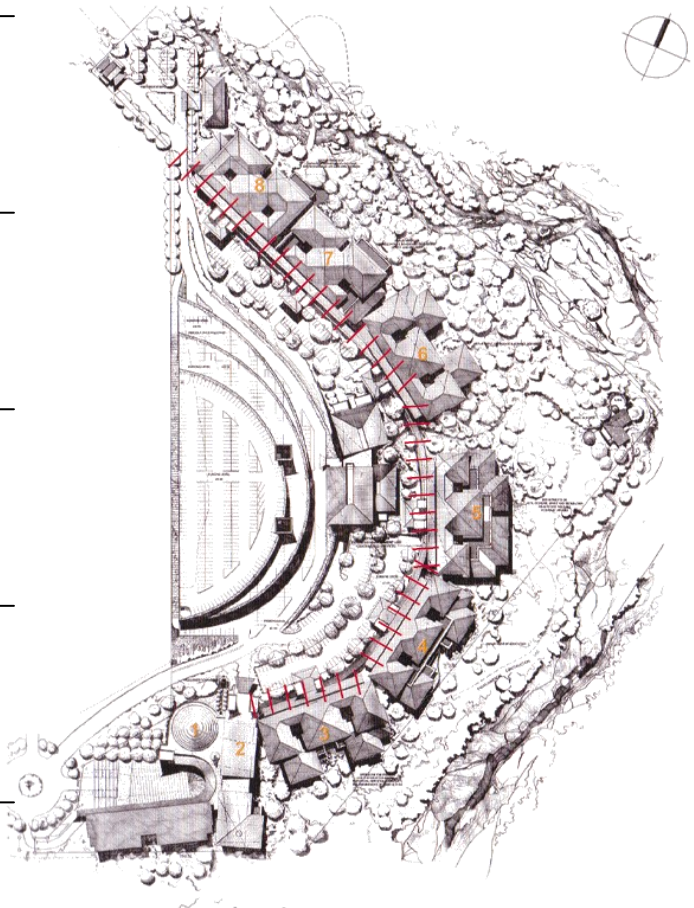
Illus 5.9: Exterior photo.

Illus 5.10: Interior photo.

MPUMALANGA PROVINCIAL GOVERNMENT COMPLEX

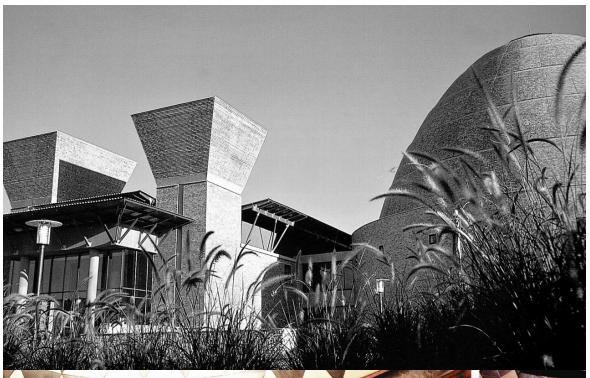
Date: **1997**
Architect: Meyer Pienaar Tayob Schnepel Architects & Urban Designers
Style: Regional Identity
Location: Nelspruit, Mpumalanga

At the dawn of the new South Africa the rainbow nation as an identity needed to be established. A look towards traditional African forms was used to represent the architectural language of the Provincial Government Complex. There is a combination of appropriate monumentality and intimacy by combining separate buildings with a walkway spine (Joubert, 2009: 54)

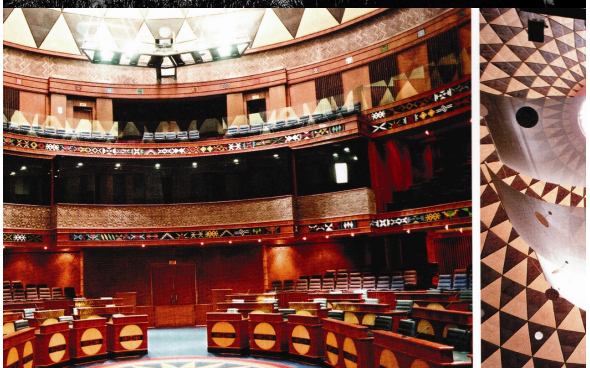


Illus 5.11. Site plan showing walkway spine

Illus 5.12. North-east Elevation.



Illus 5.13. Exterior photo.



Illus 5.14. Interior photo.

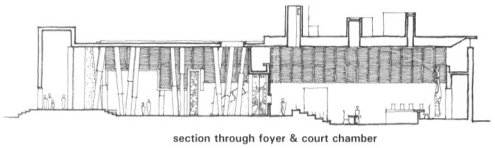
CONSTITUTIONAL COURT

Date: **2004**
Architect: OMM Design Workshop
Location: Constitutional Hill, Braamfontein

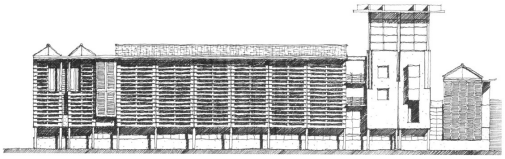
The Constitutional Court is located on the Old Fort Prison of Johannesburg where Nelson Mandela and Mahatma Gandhi were once held (Viljoen, 2005:82). The design of the building links with the surroundings through landscape design whilst retaining buildings of historical significance, symbolising respect for the past.

The element of craft and its associated humanness adorn the building's interior and exterior where local artists tendered for jobs such as creating mosaic-work and lighting fixtures. The western façade has a dual function for the harsh western sun and encourages public engagement. There are clear thresholds established between the public and private realm.

The Constitutional Court is an architectural symbol of a democratic South Africa. *The building embodies the victory of idealism and human rights over cruelty and despair, and reflects the openness and transparency called for in the constitution* (Deckler, 2006:19).



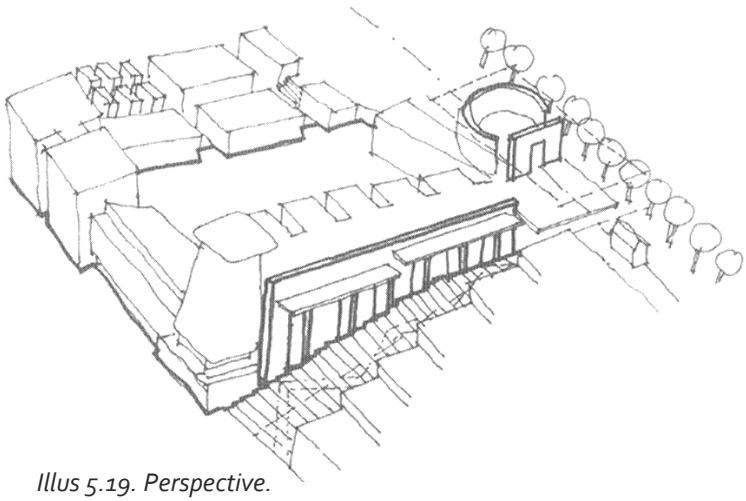
Illus 5.15. Section through the foyer & court chamber.



Illus 5.16. North elevation.

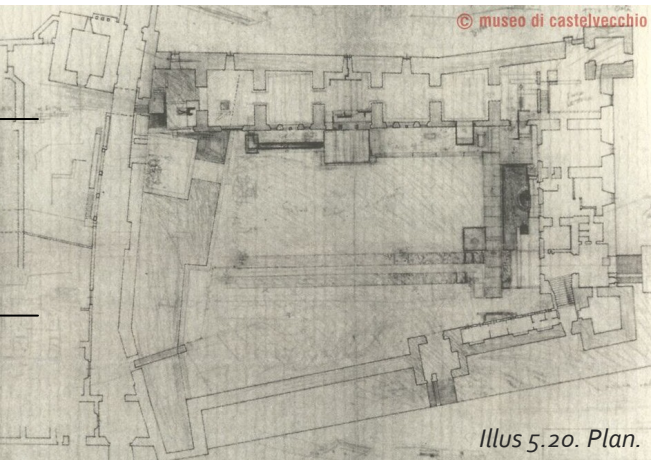
Illus 5.17. Exterior photo.

Illus 5.18. Exterior photo of interactive wall.



Illus 5.19. Perspective.

02. ARCHITECTURE IN CONTEXT
CASTELVECCHIO MUSEUM



Illus 5.20. Plan.

Architect: Carlo Scarpa
Date: 1958-61
Location: Verona, Italy

Castelvecchio is the transformation of an old castle into a museum. The contrast between the new and old is poetically and complimentarily executed. The treatment of the interior is modern with subtle hints of new elements evident on the exterior.

Illus 5.21. Interior photo.

Illus 5.23. Exterior photo.

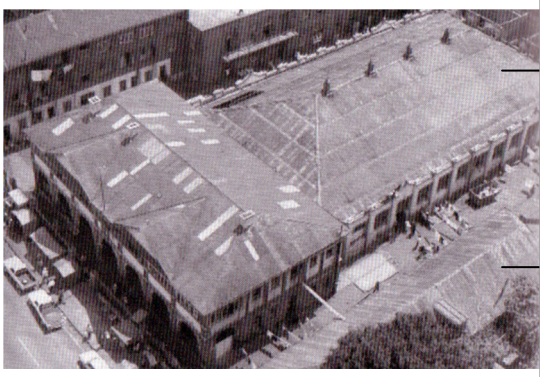
Illus 5.22. Exterior photo.

Illus 5.24. Exterior photo

DRILL HALL

Architect: Michael Hart Architects Urban Designers
Date: 2004
Style: Neo Classical
Location: Johannesburg CBD

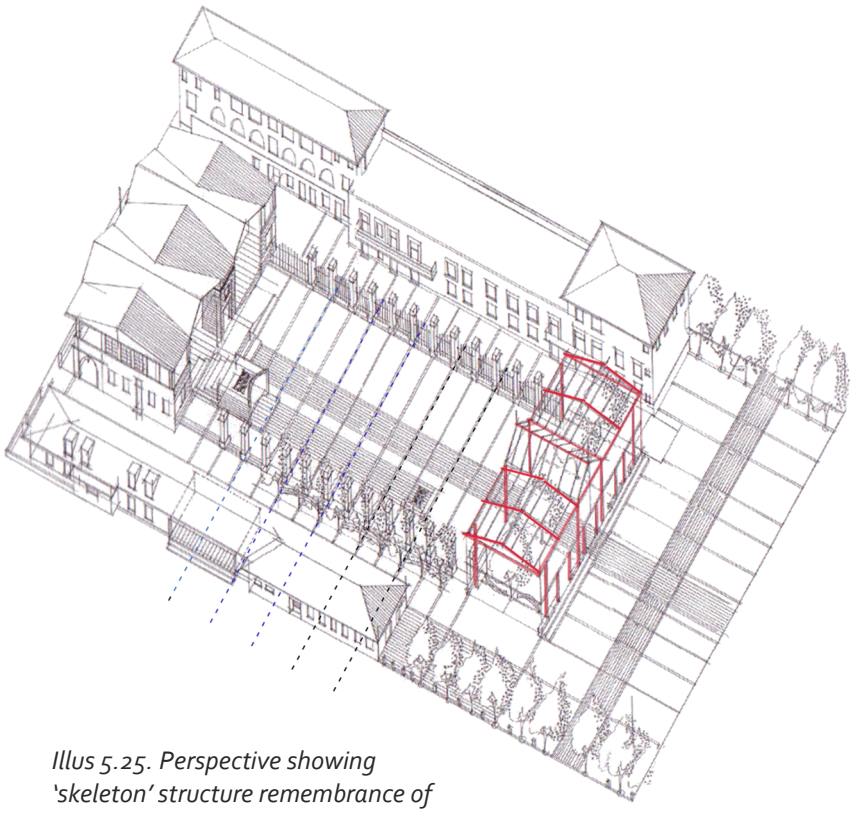
The drill hall is a military complex built in 1992 by the British. In 1956 it was used for the preliminary Rivonia trials. The new programme comprises an exhibition space, offices for welfare organisations and cultural facilities. The traditional military-internalised environment was to be transformed into a public space but still respect the significance of the heritage attached to the building. The use of glass fills the space with light and opens up a view to the surroundings. The final product resonates with democratic spirit. (Joubert, 2009:124 - 125)



Illus 5.26. Aerial photo of original Drill Hall.

Illus 5.27. Aerial photo.

Illus 5.28. Exterior photo.



Illus 5.25. Perspective showing 'skeleton' structure remembrance of the Drill Hall in red.

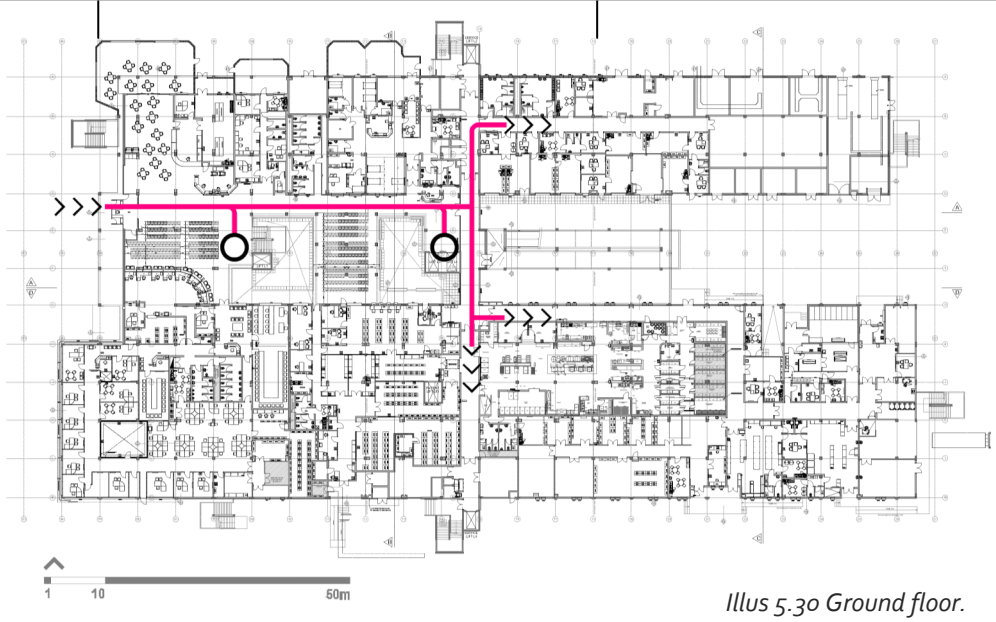
03. CASE STUDY

GERMISTON HOSPITAL

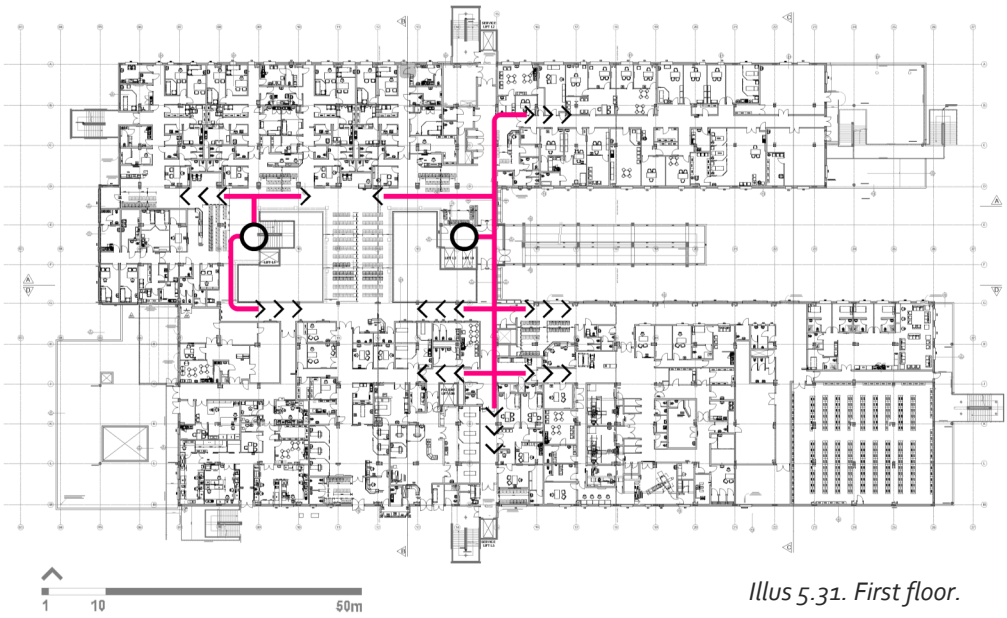
Architect: HLMSV Architects in association with PRISM Architects
Client: Gauteng Department of Health in liaison with the Department of Public Transport, Roads and Works.
Civil/Structural: ARYP Civil & Structural Engineers
Mechanical: IZAZI Mechanical Engineers
Electrical: TSEKEMA Electrical Engineers
Quantity Surveyors: GDP Quantity Surveyors & KDM Quantity Surveyors
Contractor: GHC Contractors
Photography: Gabriella Dias & HLMSV Architects
Date: 2010

The new 300 bed hospital is a high-rise development in Germiston south, set for completion this year. The design elements are primarily to cater for all the users through a neat and legible design.
Initially the brief was to demolish the existing hospital and build a single storey facility. After a considerable amount of research, they decided it would be ideal to build a high-rise five storey development as it proved to be a sustainable alternative as well as better integrated within the urban fabric. From a programmatic point of view, a high-rise development proves for easier access between different departments by decreasing the distance between them and increasing legibility. The positive aspects of low-rise developments, such as courtyards and natural sunlight, were understood as integral elements that were to be implemented. The architects were concerned with the structural functionality as well as human needs; the efficiency of the system needed to be maximised for the recovery of the patients.

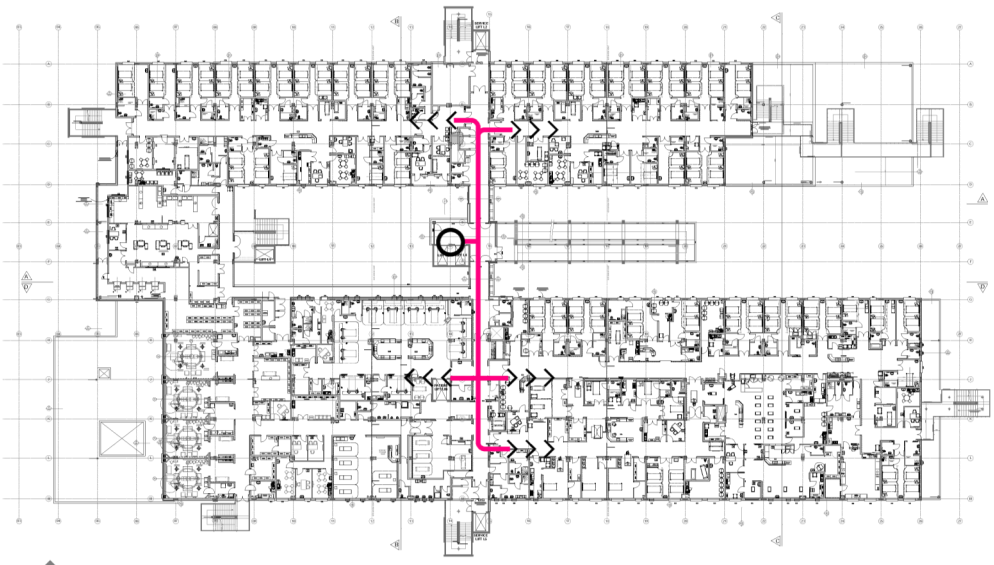
The design comprises three elements; an H-shaped plan, atrium and connection corridor. The well-defined vertical circulation elements were strategically positioned and designed to facilitate the efficient use by all the users of the building, both able and disabled.



Illus 5.30 Ground floor.



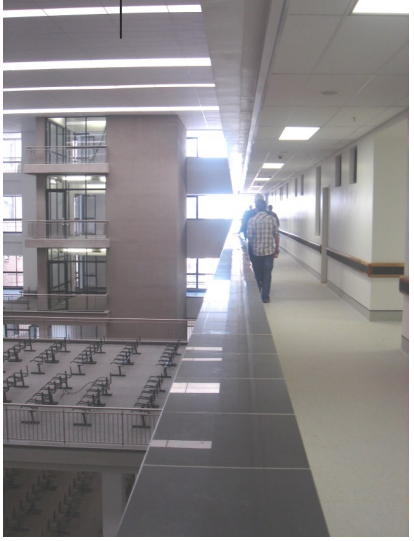
Illus 5.31. First floor.

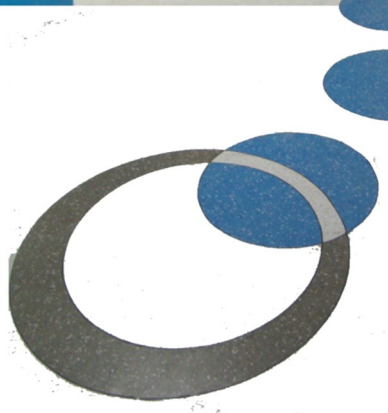


Illus 5.32. Second floor.

Illus 5.29. Perspective of the main entrance.

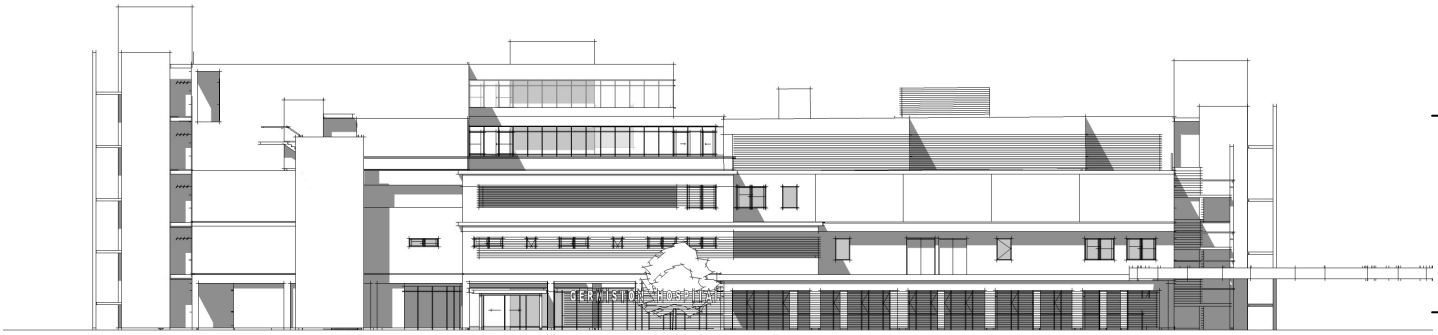
UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



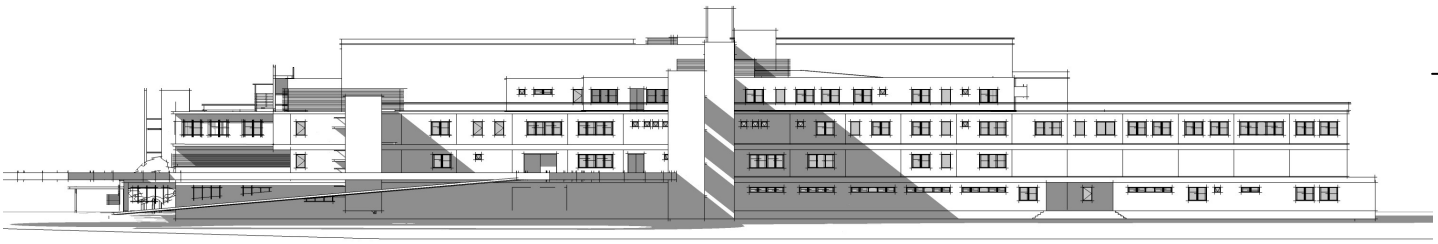


Illus 5.33. Exterior elevation.
Illus 5.34. Interior photo of the double volume area.
Illus 5.35. Interior photo of the double volume area during construction.
Illus 5.36. Interior photo of the lift lobby during construction.
Illus 5.37. Interior photo of the atrium during construction.
Illus 5.38. Colour coding of the vinyl floor pattern and doors.

Illus 5.39. North elevation.



Illus 5.40. West elevation.



Illus 5.41. South elevation.

The essential form giving elements of the design are two longitudinal wings, which run east-west and have a northern orientation. The wings are connected by an atrium and service corridor.

When the hospital is analysed through its sections and plans, it is evident that a pure work of rationalism and function along with healthy environments are fundamental to the success of the design. There is a clear hierarchy of the public facilities, semi-public wards and private facilities such as support services and theatres. Each department displays a thorough understanding of each functional requirement for the programme down to the crisp detailing of the finishes.

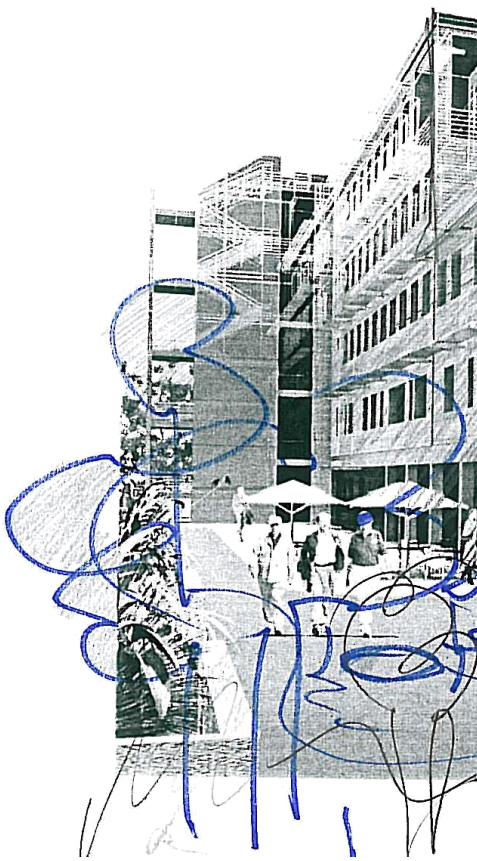
Access to the hospital via the atrium offers public facilities and a multi-purpose waiting area on the ground and first floors. Public services include Admissions, Pharmacy, Out-Patients, Allied Services, Radiology and the Emergency Unit. There is a strong visual connection provided by the atrium, which serves to orientate the user and allows for legibility.

A flow of natural sunlight fills the atrium space by artfully placed skylights, seamlessly integrated within the design. With the combination of natural sunlight and large pockets of planters rooted in the atrium, the user has a strong connection with nature, time and space. Where the department has a deeper plan, such as near Admissions, it would conventionally have no access to natural sunlight but light-wells were implemented in the design. The ambient qualities are a common thread throughout the building. The architects considered the light not only from an aesthetic and visibility point of view, but also with the understanding that light influences the way people feel, function and heal. There is an evident understanding of the theories of environmental psychology.

To further enrich the legibility of the scheme, colour is tactically designated to each department through the use of vinyl patterns on the floors, colours of the doors and signage. The user can easily navigate through the space without discrimination.

Sustainability and lifecycle costs were central in the choice of robust and timeless materials, orientation of the building as well as mechanical systems. Passive solar design principles are followed in facade design and orientation to enhance the internal climate of the building whilst reducing the load on the mechanical ventilation and cooling systems. Solar panels supply the main energy source for water heating. Windows are deep set with louvres allowing optimal comfort both in summer and winter.

Once completed, Germiston Hospital will provide all the users: patients, visitors and staff, a healthy and legible place suited to catering for the increasing demands of healthcare in South Africa. Sense of importance, dignity, connectedness, orientation, legibility, transparency and accessibility are words used to describe the architectural qualities of the design.



04. SYNOPSIS OF PRECEDENTS

A precedent study was conducted of South African civic architecture, through a timeline, showing that the civic buildings are artefacts that tell a story of the time. Citizen Connect, a civic building, aims at representing architecture of a democratic time; *Batho Pele*: People First.

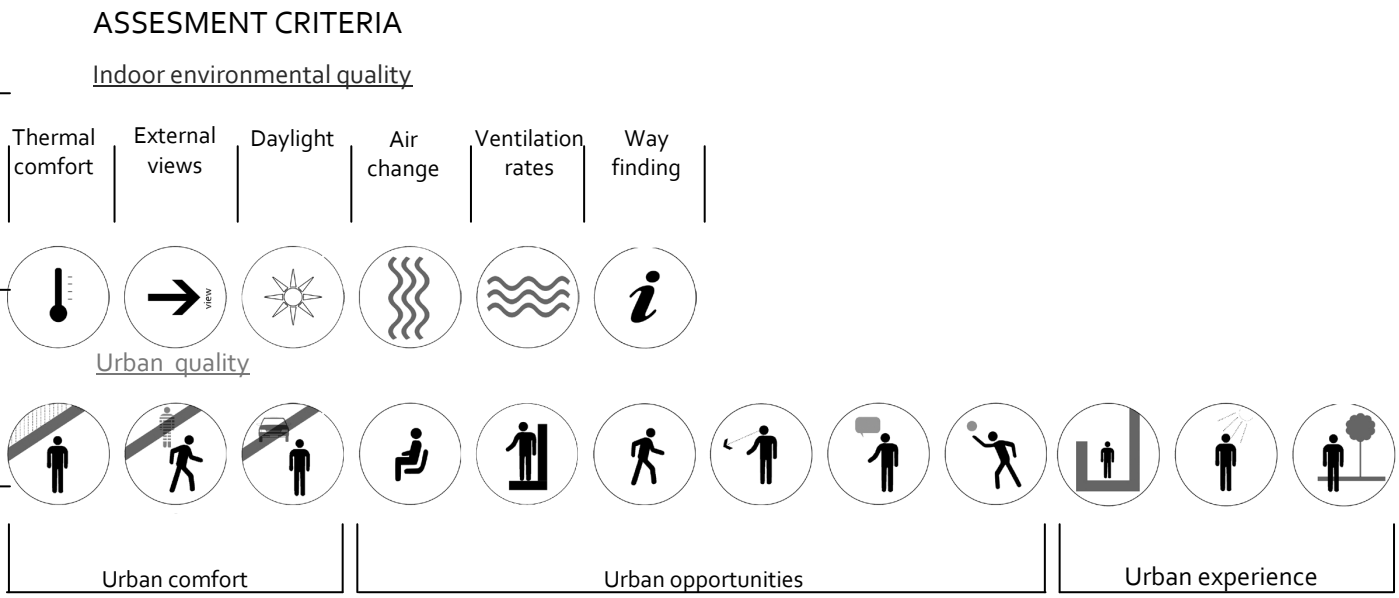
The design intervention of Citizen Connect takes place predominantly in the Lewis & Marks building, a building with heritage significance. Therefore a precedent study was done of buildings where a sensitive design was executed between the new and old elements, and where the memory of the existing is retained.

A case study was conducted of a civic building not yet published. Lessons learnt was the ease of circulation of a multi-storey building, and way finding elements.

Illus 5.42 Perspective of the main entrance.

05. LOCAL PRECEDENT: GOVERNMENT DEPARTMENTS

Citizen Connect, having the typology similar to a government department, requires the departments in Pretoria to be analysed. The assessment criteria are based on indoor environmental quality (see *illus 5.43)* and urban quality (see *illus 4.26)*, both being criteria with which Citizen Connect aims to implement as guidelines for interface architecture.



Illus 5.43.
(See chapter4, p57)

Illus 5.44.

DEPARTMENT OF HOME AFFAIRS
Pretoria City Centre

Illus 5.45.

MUNICIPALITY OF TSHWANE
Pretoria City Centre

Illus 5.46.

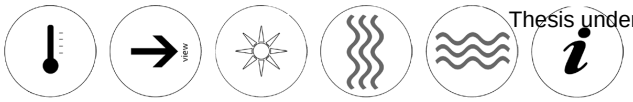
DEPARTMENT OF HOME AFFIARS
Marabastad

Illus 5.47.

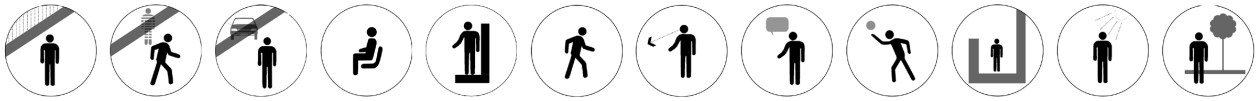
DEPARTMENT OF TRANSPORT
Waltloo

Indoor environmental quality

Thesis under embargo.



Urban quality

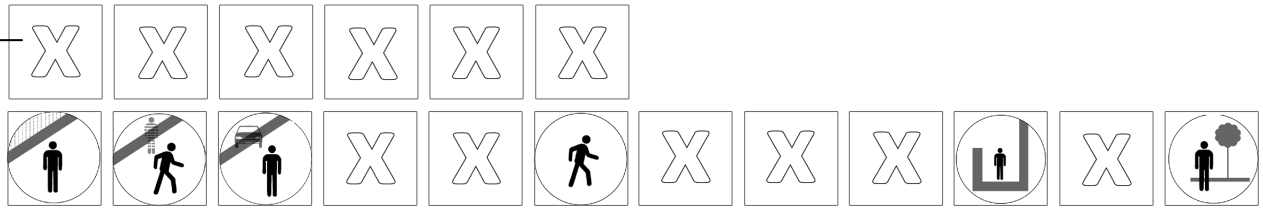


Illus 5.48.

DEPARTMENT OF HOME AFFAIRS

Pretoria City Centre

Currently the building is vacant because the Department of Home Affairs moved out of the Pretoria City Centre to Waltloo.



Illus 5.49.

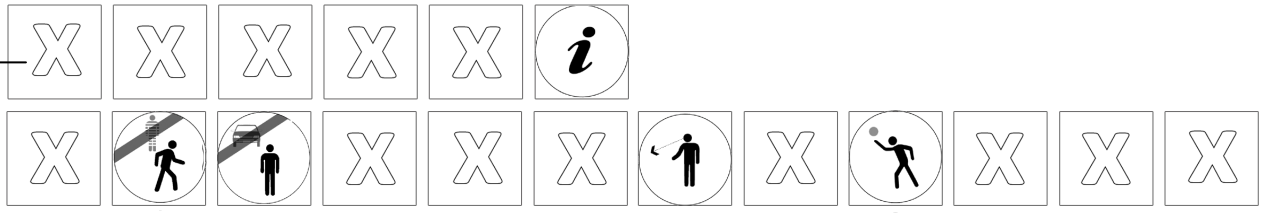
MUNICIPALITY OF TSHWANE

Pretoria City Centre

Illus 5.50.

DEPARTMENT OF HOME AFFIARS

Marabastad



Illus 5.51.

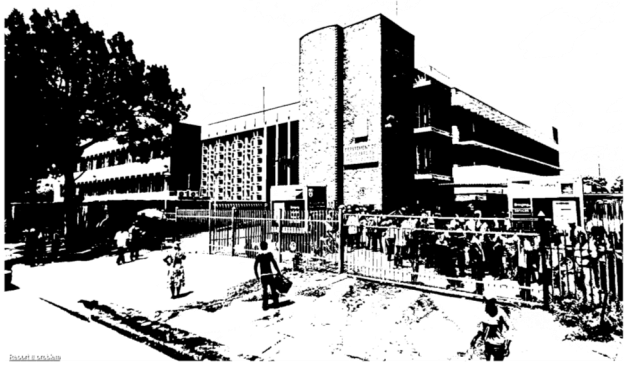
DEPARTMENT OF TRANSPORT

Waltloo

rgo.

Illus 5.52.

Illus 5.53.



Illus 5.54.

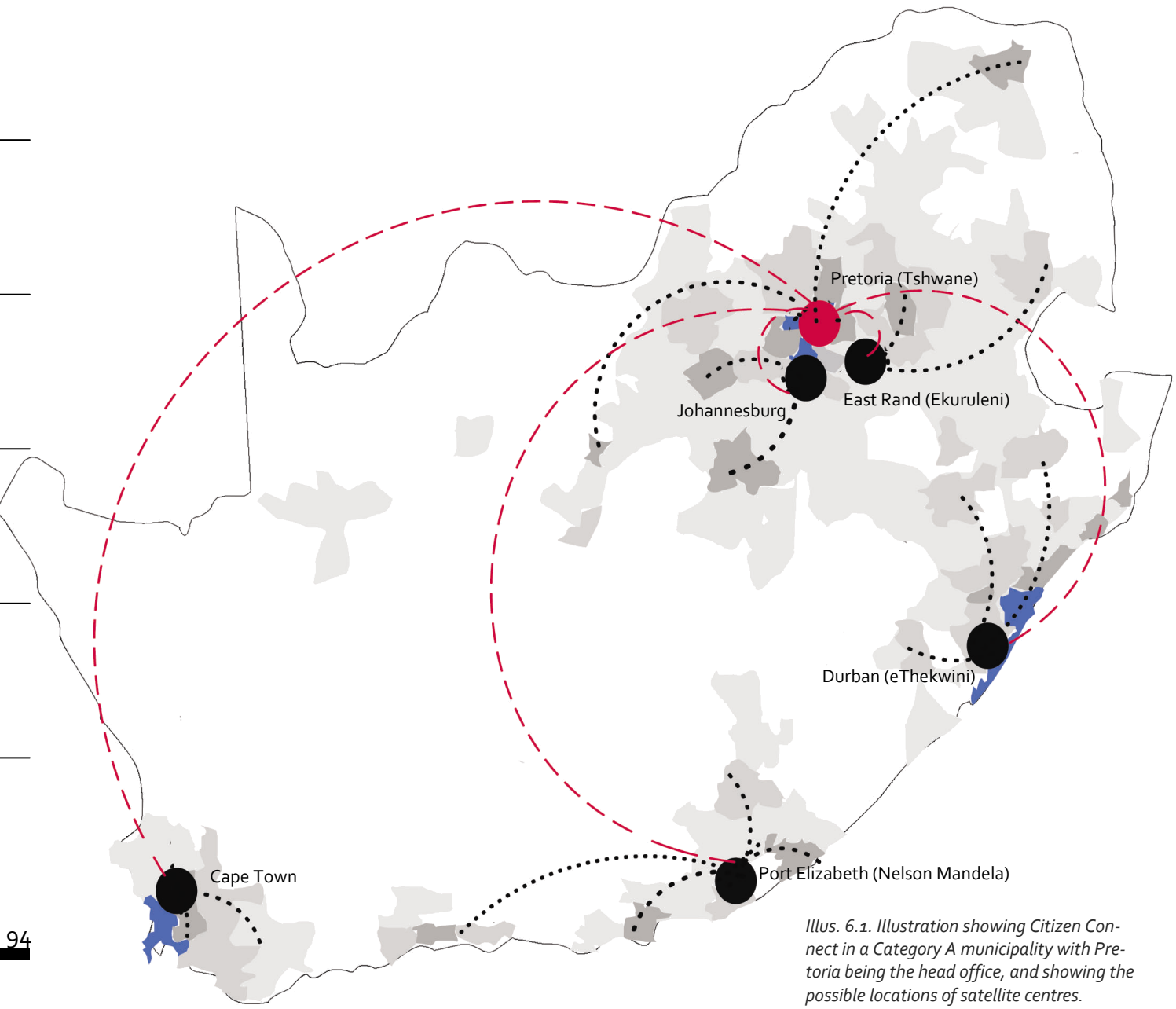
Illus 5.55.

01– IMPLEMENTATION OF CITIZEN CONNECT: NETWORK LOCATION WITHIN THE SOUTH AFRICAN CONTEXT
02– CITIZEN CONNECT NETWORK PROGRAMME
03– IN-HOUSE PROGRAMME
04- PERIPHERAL PROGRAMME
06—SUMMARY OF SCHEDULE OF ACCOMMODATION

PROGRAMME

06

XL



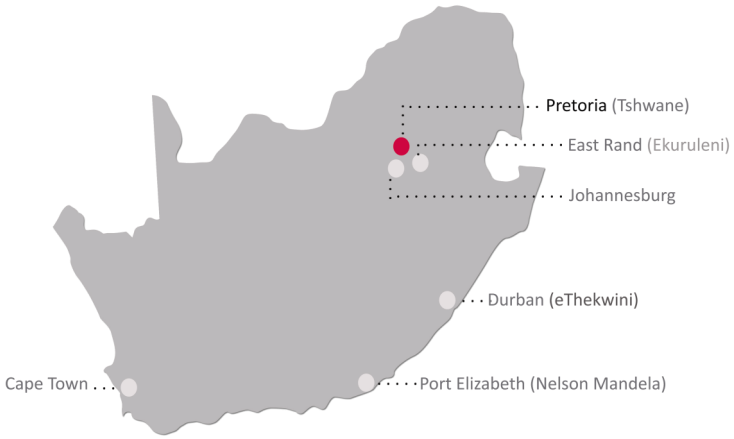
Illus. 6.1. Illustration showing Citizen Connect in a Category A municipality with Pretoria being the head office, and showing the possible locations of satellite centres.

chapter 06

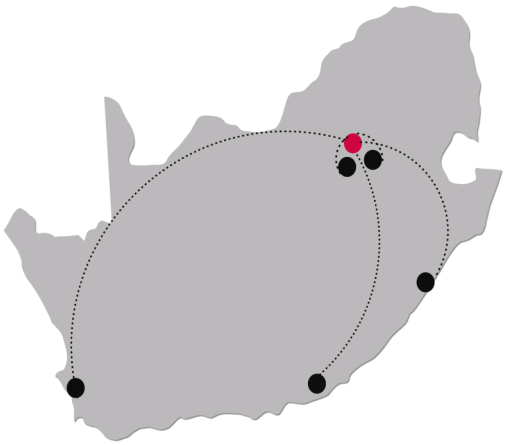
01- IMPLEMENTATION OF CITIZEN CONNECT: NETWORK LOCATION WITHIN THE SOUTH AFRICAN CONTEXT

As a starting point, Citizen Connect centres should be implemented in one of the six Category A municipalities namely Cape Town, Port Elizabeth, Durban (eThekwini), Johannesburg, the East Rand (Ekuruleni) and Pretoria (Tshwane) (Pillay, 2006:ix) (see *illus 6.2*). Pretoria is the administrative capital of the country therefore it is the ideal area to implement the first Citizen Connect. Pretoria is also an area in the City of Tshwane with larger population densities (*illus 6.8*), as well as the area where large volumes of passengers travel to and from Pretoria (*Illus 6.10*). Furthermore, with the success of the centre, satellite Citizen Connects can take root in areas with large densities or in provinces with lower densities such as the Limpopo Province.

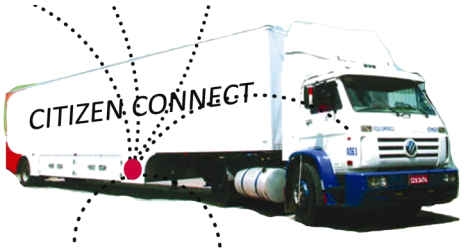
Satellite Citizen Connect centres can be established by renting a store out in a shopping centre and mobile Citizen Connects can reach communities in many different locations (see *illus 6.6)*.



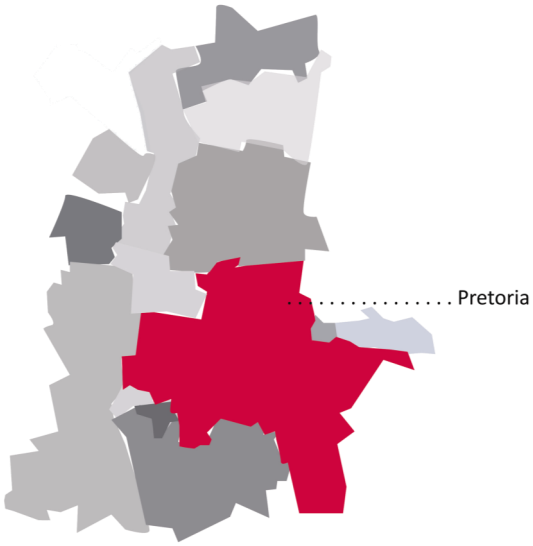
Illus. 6.2. Category A municipalities.



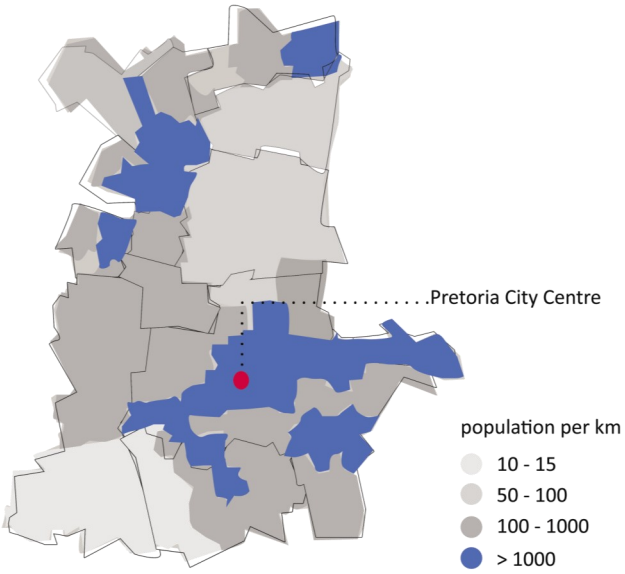
Illus. 6.3. Pretoria as head office.



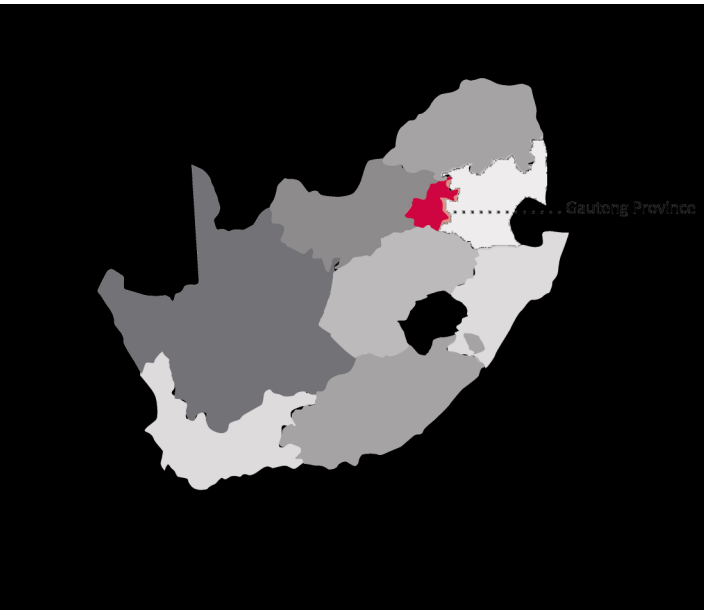
Illus. 6.6. Mobile Citizen Connect.



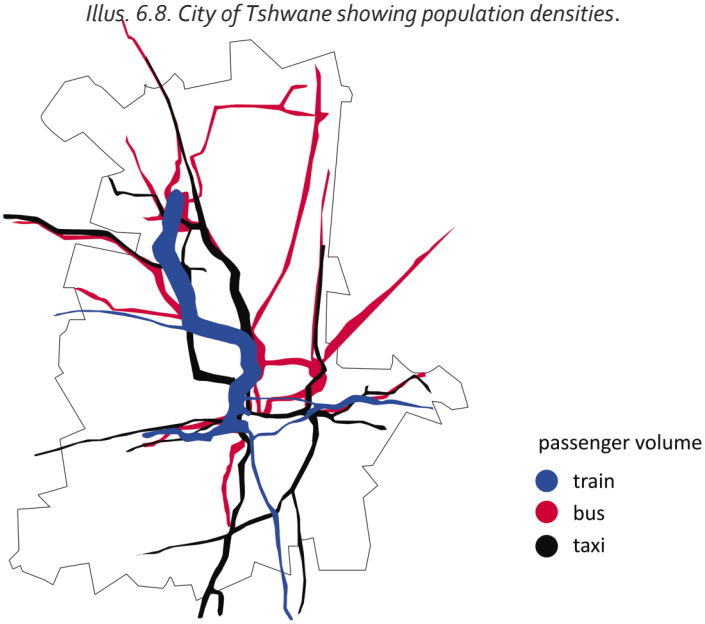
Illus. 6.7. City of Tshwane showing the location of Pretoria.



Illus. 6.8. City of Tshwane showing population densities.



Illus. 6.9. Location of the Gauteng province in South Africa.



Illus. 6.10. Passenger volumes travelling to and from Pretoria.

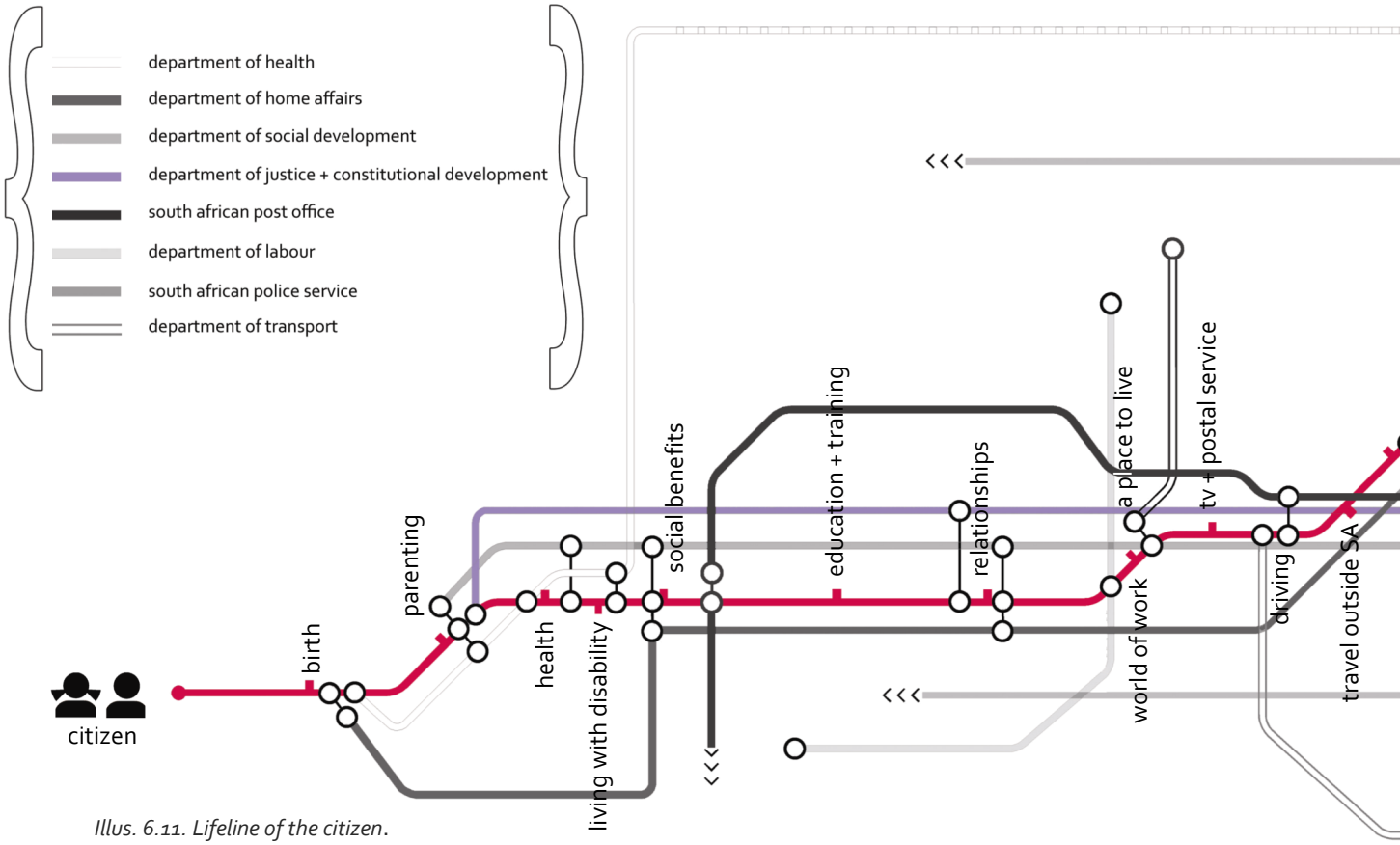
L

02– CITIZEN CONNECT NETWORK PROGRAMME

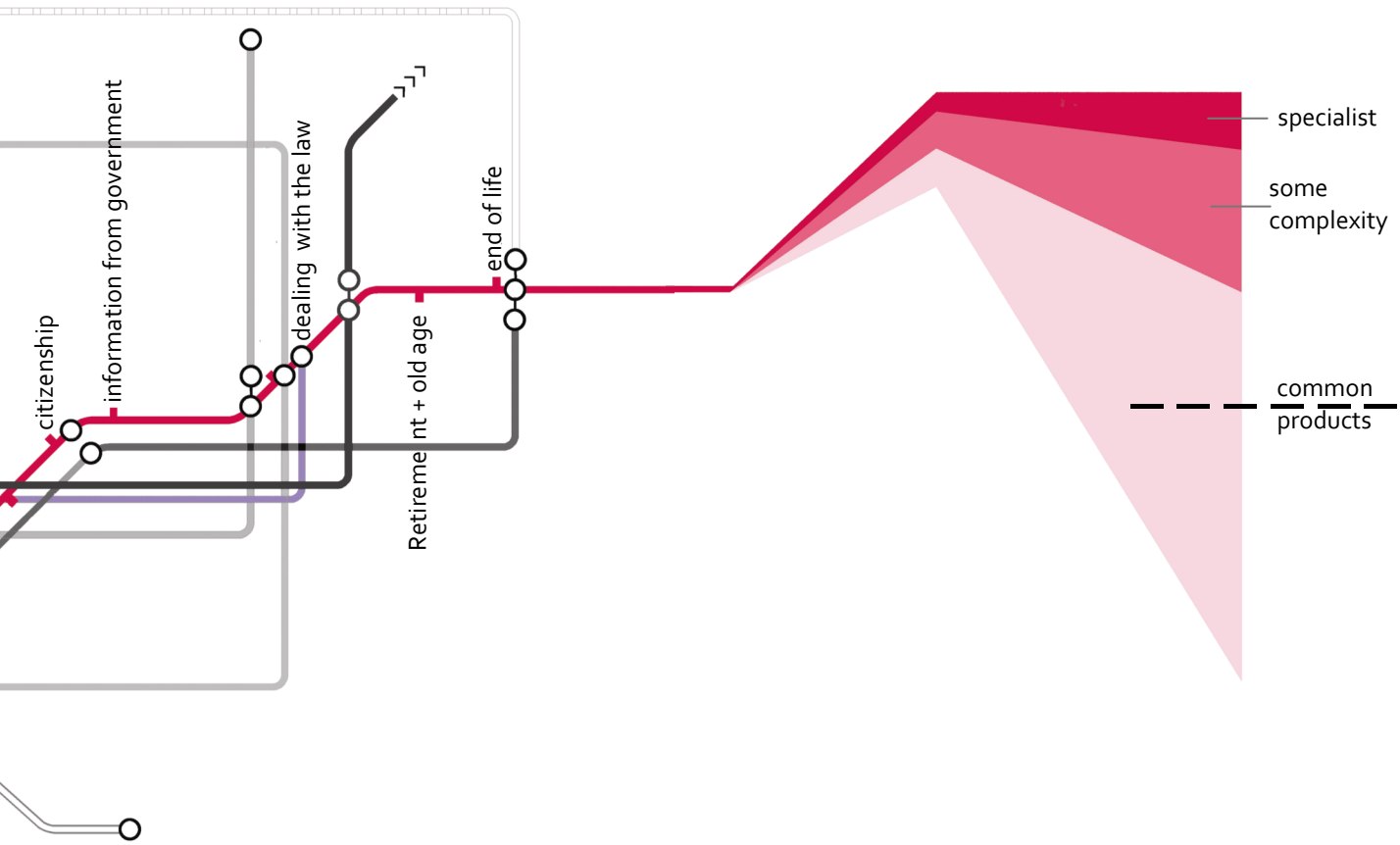
Throughout the lifeline of the citizen, the products she will come across are: department of home affairs, department of health, department of social development, department of justice & constitutional development, South African post office, department of labour, department of transport and the South African police service (*Illus 6.11)*. (South African Government Services, 2011)

Within the departments with the greatest public interface, there is a hierarchal system (*Illus 6.11*) of common products, products offered with some complexity and specialist services. Citizen Connect falls within the common products tier.

Within the common products tier, there is a common thread that occurs in all the departments: a form needs to be completed, an id photo required, finger prints required and certification. (*Illus 6.12)*



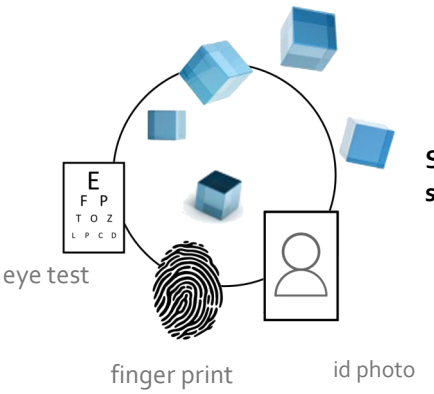
Illus. 6.11. Lifeline of the citizen.


citizenship
information from government
dealing with the law
Retirement + old age
end of life
specialist
some complexity
common products

M

Support services visually take the form of glass boxes that comprise of:
Eye test box

- Finger print box
- Id photo box
- Child care box
- Private retail boxes

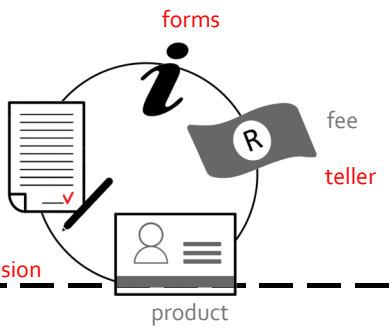


Support services

The online store caters for the digital connection of communication and interaction between the government and the citizen.
The online store *box* is located next to the Lewis & Marks building, enabling the box to function independently with flexibility in operational hours.
The types of services the online store will house are:

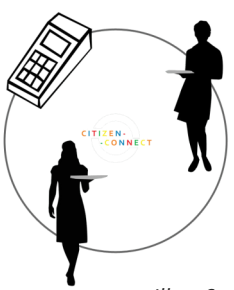
- Track your application
- Similar to a ATM machine

Online store



Common services

The refreshment lounge moulds into Citizen Connect and the Sammy Marks Development programme. The management of the refreshment lounge will take place where there is a system of refreshment lounge waitresses who will take drinks and food orders and the Citizen Connect waitress can take orders such as bringing the correct form to submit a application and/ or collect a document, through the pneumatic tube system. Verification can take place via mobile machines similar in design to mobile credit card machines.



Refreshment lounge

Illus. 6.12. In-house programme spheres.

03– IN-HOUSE PROGRAMME

The in-house programme can be divided into four spheres and management offices department: (*Illus 6.12*)

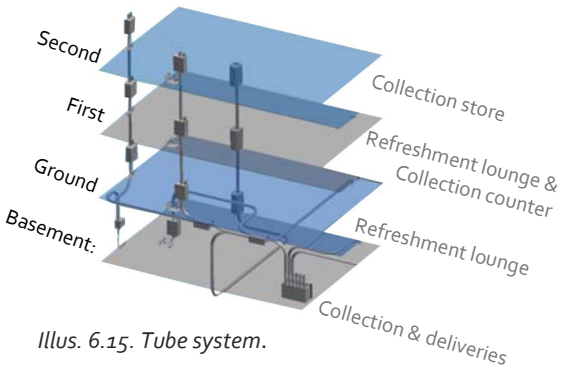
1. Online store sphere
2. Support services sphere
3. Common services sphere
4. Refreshment lounge sphere

COLLECTION PROGRAMME: PNEUMATIC TUBE SYSTEM

Pneumatic tube system is an automated efficient distribution system in the form of tubes that transport items to and from designated floors. The system works through a blower that generates a suction that propelles the tube through the network. By implementing this technology in Citizen Connect, it will enable the delivery of the documents for collection and storage on different floors to function in an organised manner and ensure the safety of the documents in an organised manner.

Illus. 6.13. Tube storage.

Illus. 6.14. Tube system.



Illus. 6.15. Tube system.

S

04– PERIPHERAL PROGRAMME

The design intervention spreads into the public domain, which reacts to the opportunities on site.

- OPEN EXHIBITION: serves as a platform where temporary exhibitions can be held where the talents of the citizen will be on display, where the history of the city can be presented or where a performer can display their products. There is a large degree of flexibility in this space.
- VIEWING PLATFORM: takes place where the primary arcade ends, allowing for the level difference as it sits above the street level. It also allows for a visual connection to the Reserve Bank gardens.
- INFORMATION KIOSK: houses a combination of functions. The primary function is to display information and have an information counter informing the citizen of the services in Citizen Connect as well as self service stations. Additionally it will function to house tourist information, which will work in conjunction with the tourist department in the Sammy Marks Development, as the context has a rich historical layer. Goods such as newspapers and magazines can be sold, which will spill out of the kiosk.
- CITIZEN SQUARE: the definition of a public space has extended from being a hard landscaped break away area with a statue or fountain in the centre, to a space where people can meet, enjoy and relax. Raised steps as seating for the citizen have been arranged where the citizen can sit in groups and *talkscapes* are allowed, or where the individual can sit comfortably and eat a packed lunch under a shaded tree. Support services such as drinking fountains are implemented within the design.
- SEATING OPPORTUNITIES: throughout the site there will be seating opportunities including a secondary arcade, citizen square, open exhibition and outdoor terraces.
- BUS & TAXI STOP: there is currently a taxi and bus stop node on the eastern portion of the site but the existing context has not made allowance for the citizen in the form of seating and shading.
- SECONDARY ARCADE: occurs on the Prinsloo street edge to formalise the route and where seating and viewing opportunities will be provided for.

05– SUMMARY OF SCHEDULE OF ACCOMMODATION

	AREA NAME	AREA m²	FLOOR
1.	ONLINE STORE	132.5	
	E-government café	132.5	first floor
	Self-service counters	n/a	ground floor + first floor
2.	SUPPORT SERVICES	2168	
	ID photo box	45	second floor
	Finger print box	45	second floor
	Eye test box	45	second floor
	Consultants	47	second floor
	Store	4	second floor
	Waiting area	240	second floor
	Outdoor terrace	90	second floor
	Child care box	119	first floor
	Private retail	1533	ground floor + first floor
3.	COMMON SERVICES	1815	
	Information counter	80	first floor
	Forms	72	first floor
	Tellers	48	first floor
	Submission	295	first floor
	Collection	48	first floor
	Store	7.5	first floor
	Server	7.5	first floor
	Staff rest	73.5	first floor
	Waiting	477	first floor
	Outdoor terrace	45	first floor
4.	REFRESHEMTN LOUNGE	725	
	Refreshment lounge	455	ground floor + first floor
	Kitchen	45	ground floor
	Citizen connect waitress store	225	second floor
5.	MANAGEMENT OFFICES	549	
	Reception	30	second floor
	Waiting area	46	second floor
	Store	8	second floor
	Staff + management	266	second floor
	Kitchenette	30	second floor
	Outdoor staff rest	133	second floor
	Boardroom	36	second floor

XL_ L _ M _ S

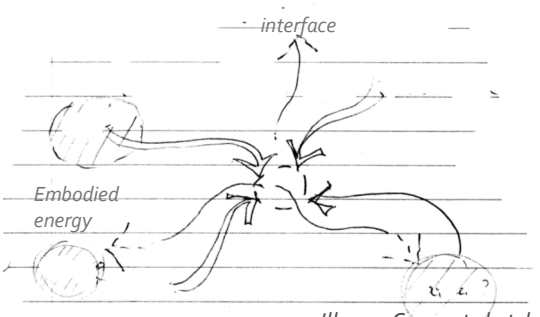
6.	PERIPHERAL PROGRAMME	542	
	Open exhibition	450	ground floor
	Information kiosk	92	ground floor
	Viewing platform	n/a	ground floor
	Citizen square	n/a	ground floor
	Seating opportunities	n/a	ground floor
	Bus + taxi stop	n/a	ground floor
	Secondary arcade	n/a	ground floor
7.	CIRCULATION + ABLUTION	795.5	
	Staircase, atrium	622	ground, first, second floor
	Ablution	173.5	ground, first, second floor
8.	SERVICES	514	
	Rainwater harvesting storage	220	basement
	Service yard	144	basement
	Mobile citizen connect	150	basement
	TOTAL	7241m²	

Table 6.1 Area schedule

01– SITE POSITIONING
02– DESIGN PROPOSAL 1
03– DESIGN PROPOSAL 2

DESIGN DEVELOPMENT

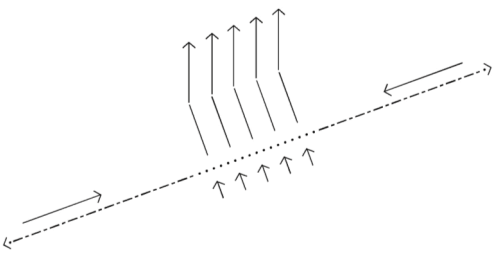
07



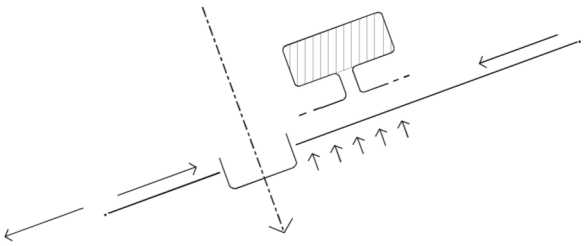
Illus. 7. Concept sketch

Option 1The first option was to establish a secondary arcade along the eastern edge of the site with the intervention facing the secondary arcade as a building resembling a shopfront. The existing building will be utilised by using elements of parasitic architecture.

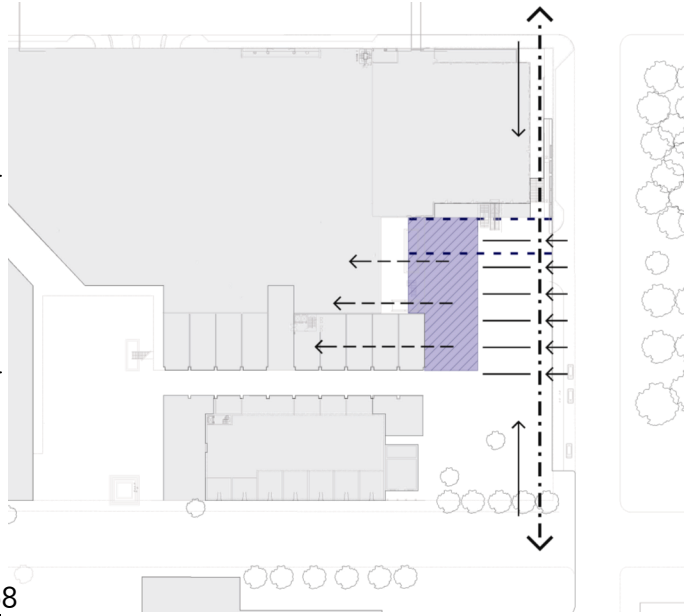
The second option was to have the building on the edge of the site where the two faces of the intervention is established; the one facing the street and commuters of the city, the second forming an internal courtyard for Citizen Connect and the existing city clinic. The existing arcade is to extend into the Reserve Bank gardens as an additional entrance to the centre and site.



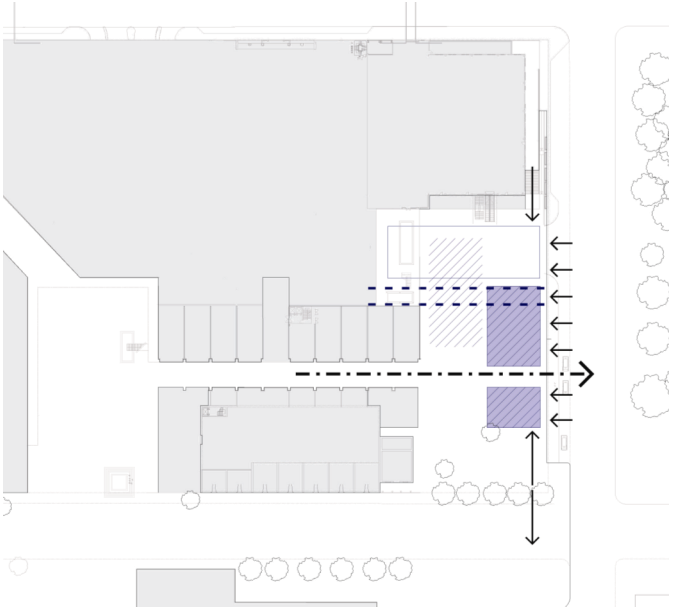
Illus. 7.1.



Illus. 7.2.



Illus. 7.4. Site positioning option 1.



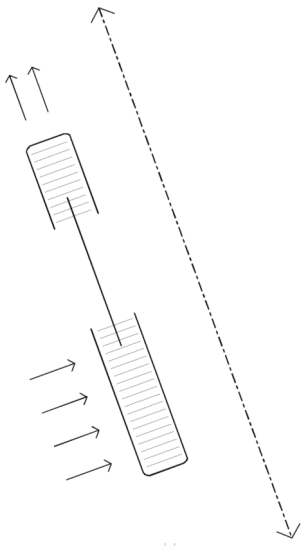
Illus. 7.5. Site positioning option 2

chapter 07

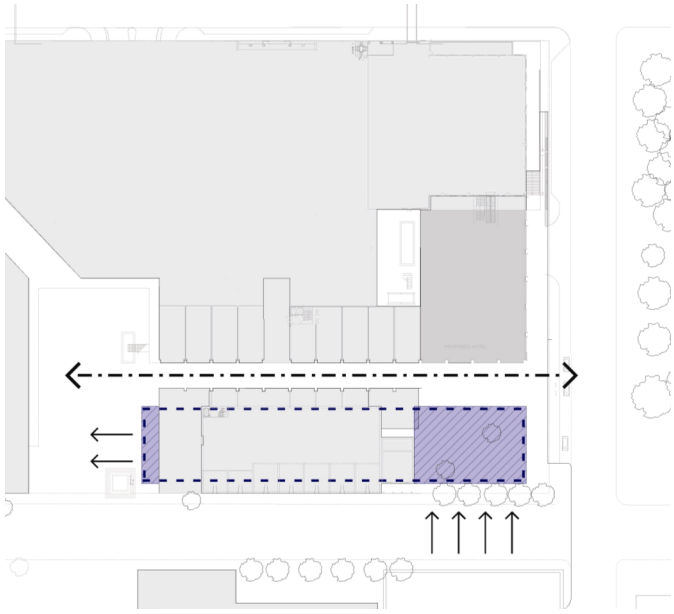
01– SITE POSITIONING

May 2011

The third option was to make the assumption that the hotel proposed for development on the site is to go ahead as it will improve the sustainability of the city. The centre will have a shopfront facing the square with entrances along the arcade and Sammy Marks square.



Illus. 7.3.

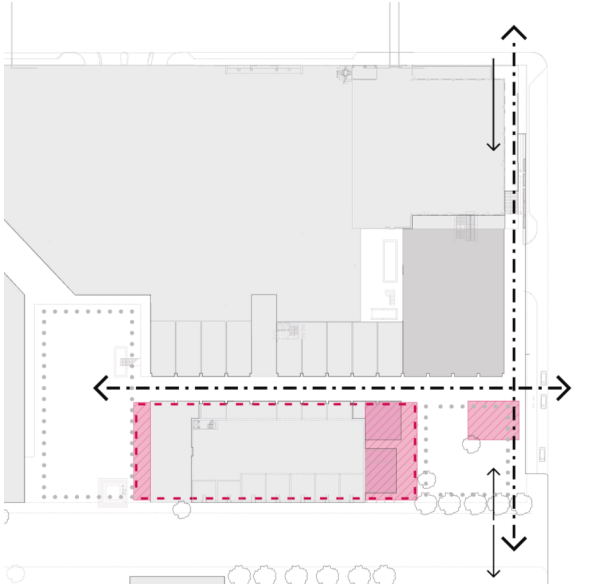


Illus. 7.6. Site positioning option 3.

June 2011

The site positioning was concluded by taking the best qualities of the three options to establish the final option. The elements being:

- Secondary arcade
- Connection to Reserve Bank gardens
- Connection to Sammy Marks square
- Connection to Theatre Square and pedestrianised Church Square
- An additional square as public space is needed in the city
- Parasitic architecture by utilising existing buildings

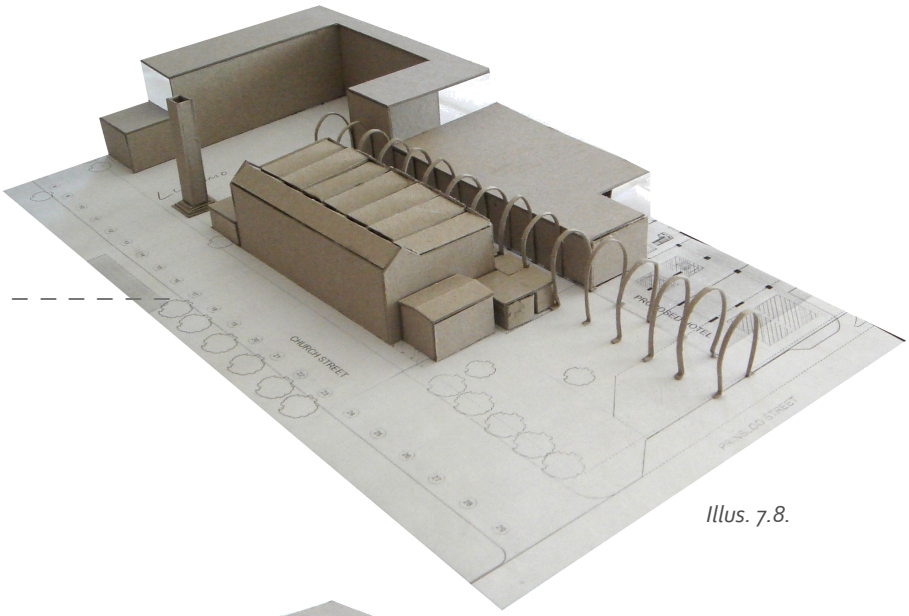


Illus. 7.7. Site positioning combination of options

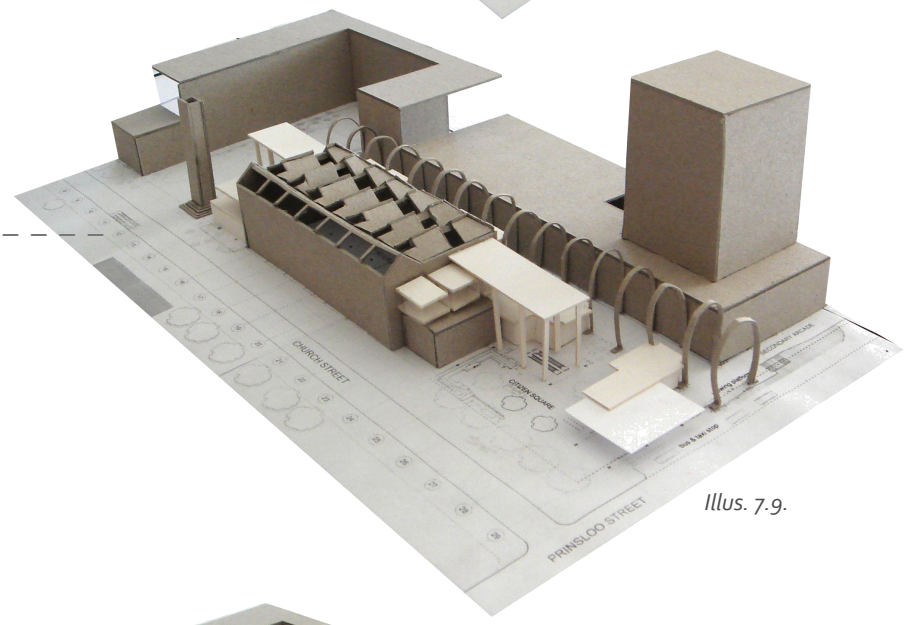
EXISTING SITE PLAN

DESIGN PROPOSAL 1

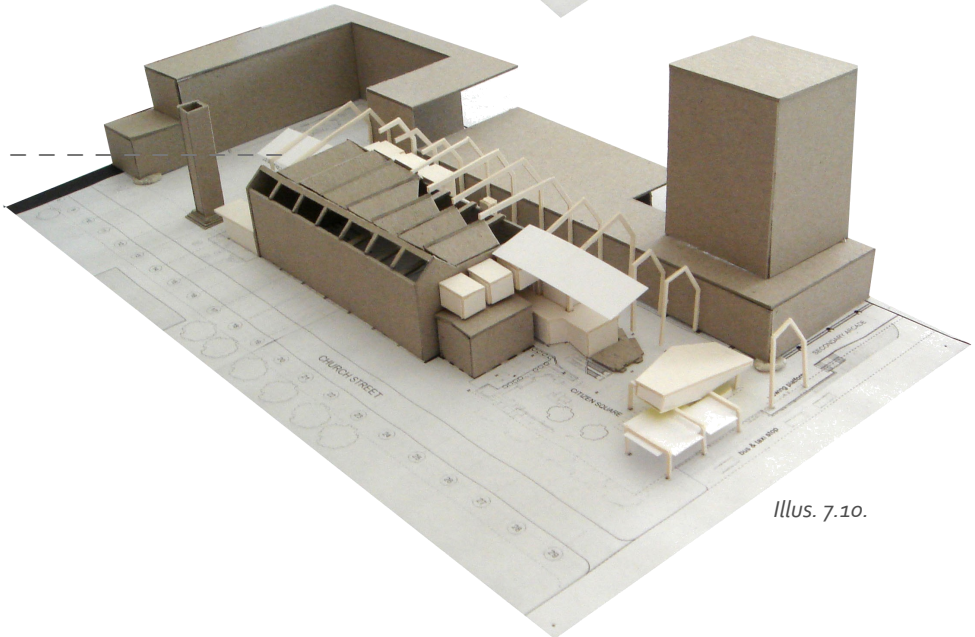
DESIGN PROPOSAL 2



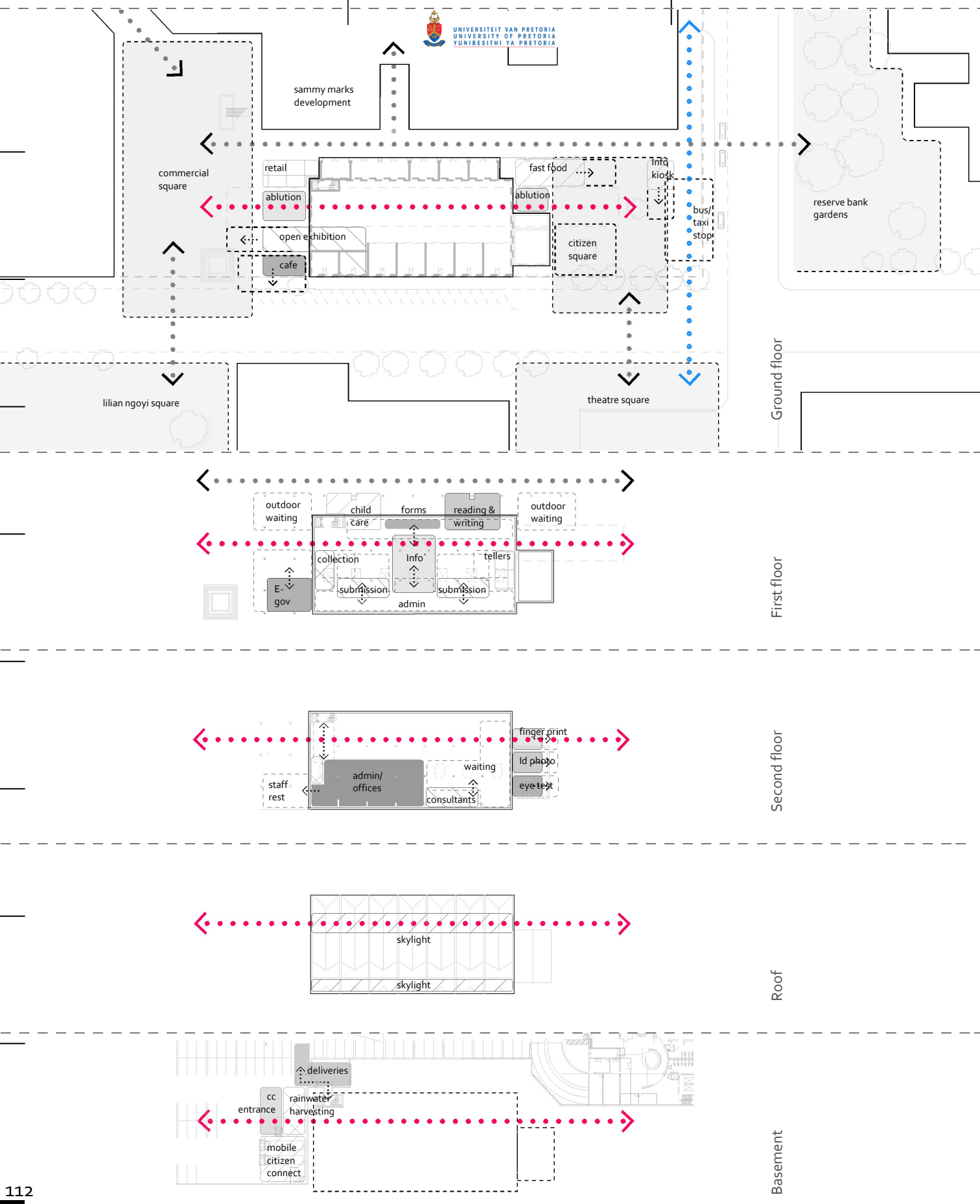
Illus. 7.8.



Illus. 7.9.



Illus. 7.10.



Illus. 7.11. Programmatic bubble diagram.

02– DESIGN PROPOSAL 1

June 2011

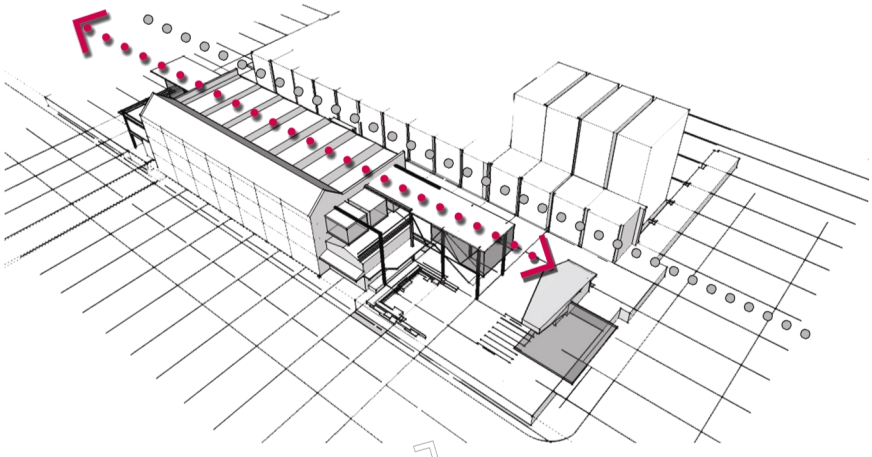
The intervention takes place predominantly in the Lewis & Marks building, animating the edges and spreading into the public domain.

The centre has two squares on either side, the one being the existing Sammy Marks Square, and the other the new Citizen Square. Sammy Marks Square takes the form of a commercial square with private retail functions on the floors below. The square itself acts only as a thoroughfare for pedestrian movement and there are no elements of *stay* besides the steps, which act as seating, around the clock tower. A proposal for re-programming the square with the ground floor functions converted to restaurants and cafés and large planters to provide shade in the harsh climate. The new Citizen Square has a series of steps, which create opportunities for the citizen to sit, talk and listen.

A strong element of the site is the system of arcades. The flow through Citizen Connect is from the two squares on either side of the site, in the form of escalators surrounded by a steel frame structure, mimicking the route of the parallel primary arcade.

The steel structure is a stage where Citizen Connect can communicate with the citizen. The placement of the entrances animates the edges.

The primary activities take place within the centre, which is housed in the Lewis & Marks building, with glass boxes protruding out of the building that houses the support services.

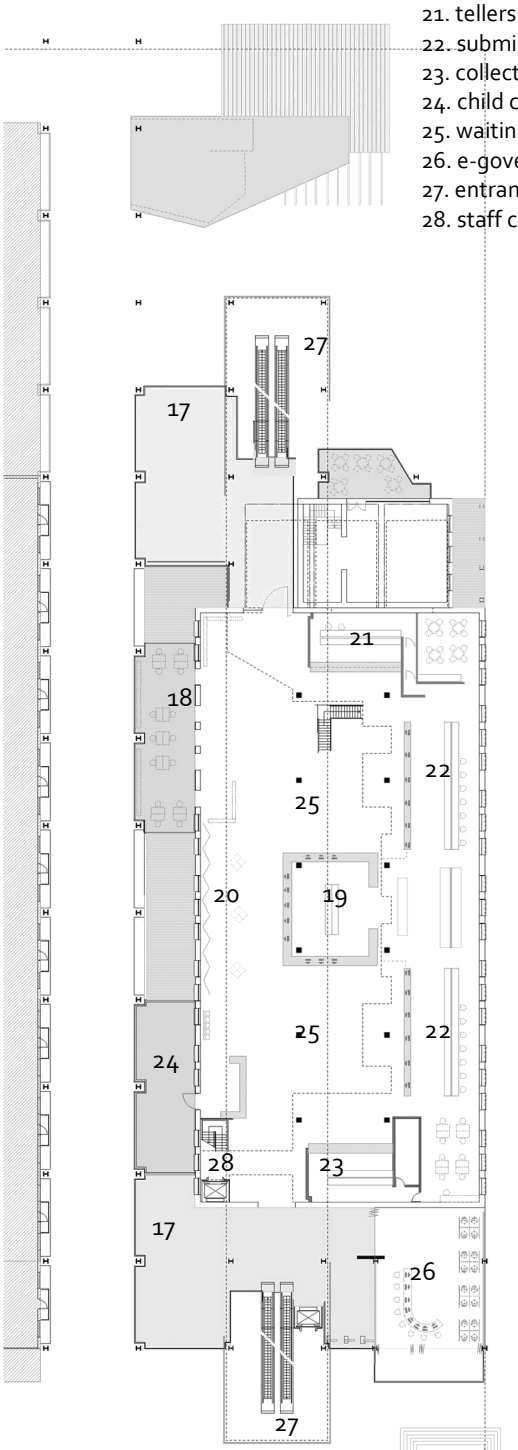


Illus. 7.12. Diagram showing existing flow through the arcade and new flow in Citizen Connect.

1. New secondary arcade
2. New viewing platform
3. New information kiosk
4. New Citizen square
5. New step seating
6. New ablutions
7. New take-away
8. Take-away
9. New café
10. New open exhibition
11. Private retail
12. Sammy Marks square
13. Primary arcade
14. Entrance
15. Taxi/ bus stop
16. Staff circulation (existing staircase & lift)

Illus. 7.13.

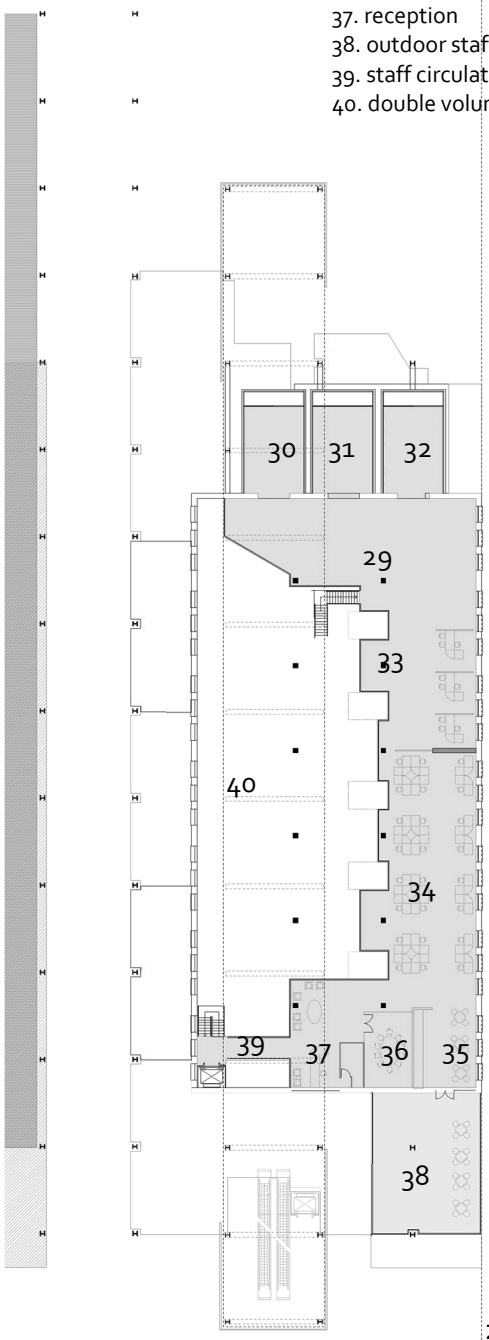
17. outdoor waiting
18. reading & writing
19. information
20. forms
21. tellers
22. submissions
23. collection
24. child care
25. waiting area
26. e-government
27. entrance
28. staff circulation



FIRST FLOOR PLAN

Illus. 7.14.

29. waiting area
30. finger print
31. id photo
32. eye test
33. consultants
34. staff & management
35. kitchenette
36. boardroom
37. reception
38. outdoor staff rest
39. staff circulation
40. double volume

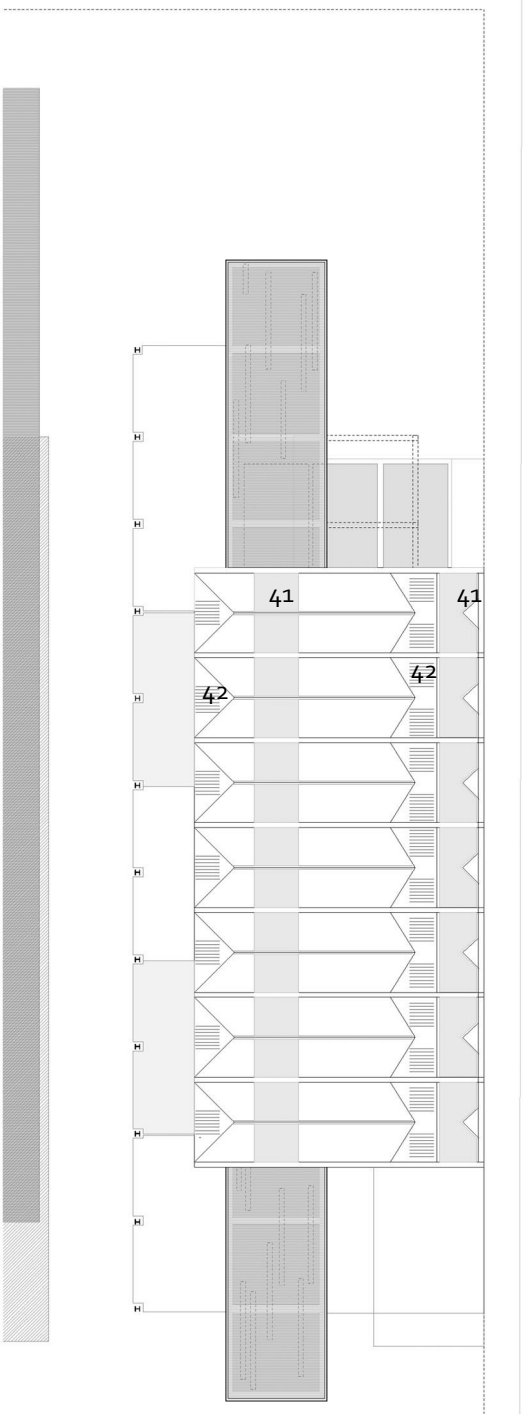


SECOND FLOOR PLAN

1 5 10 20m

Illus. 7.15.

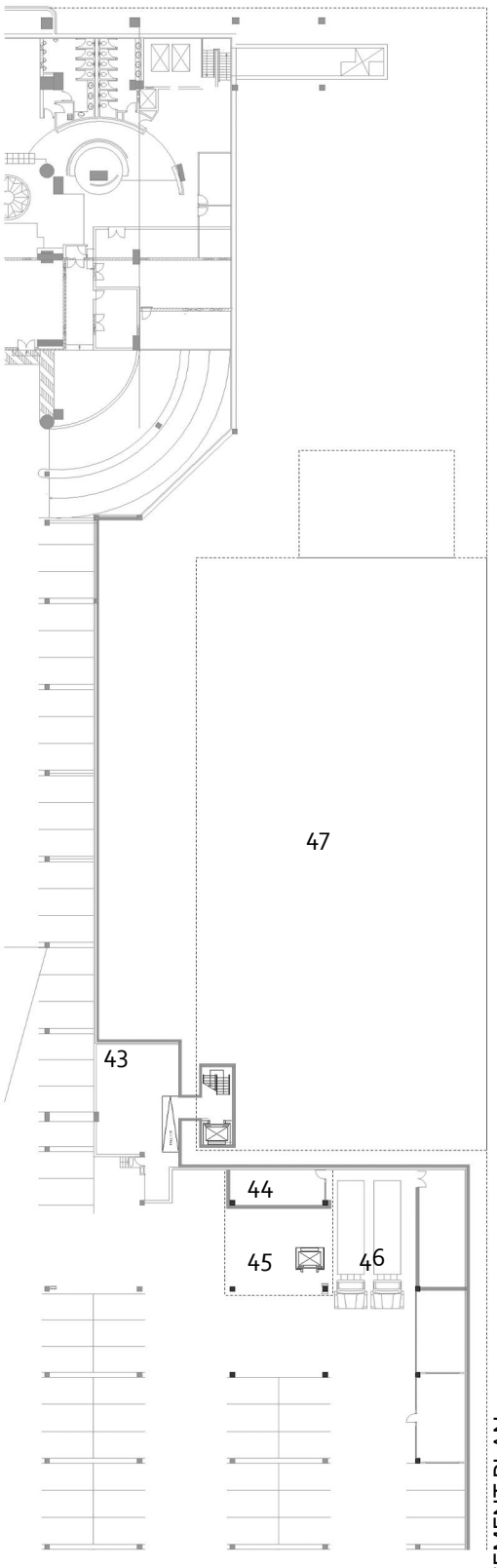
41. sky-light
42.solar panel



ROOF PLAN

Illus. 7.16.

43. deliveries & staff entrance
44. rainwater harvesting
45. citizen entrance
46. mobile citizen connect
47. Lewis & Marks building above

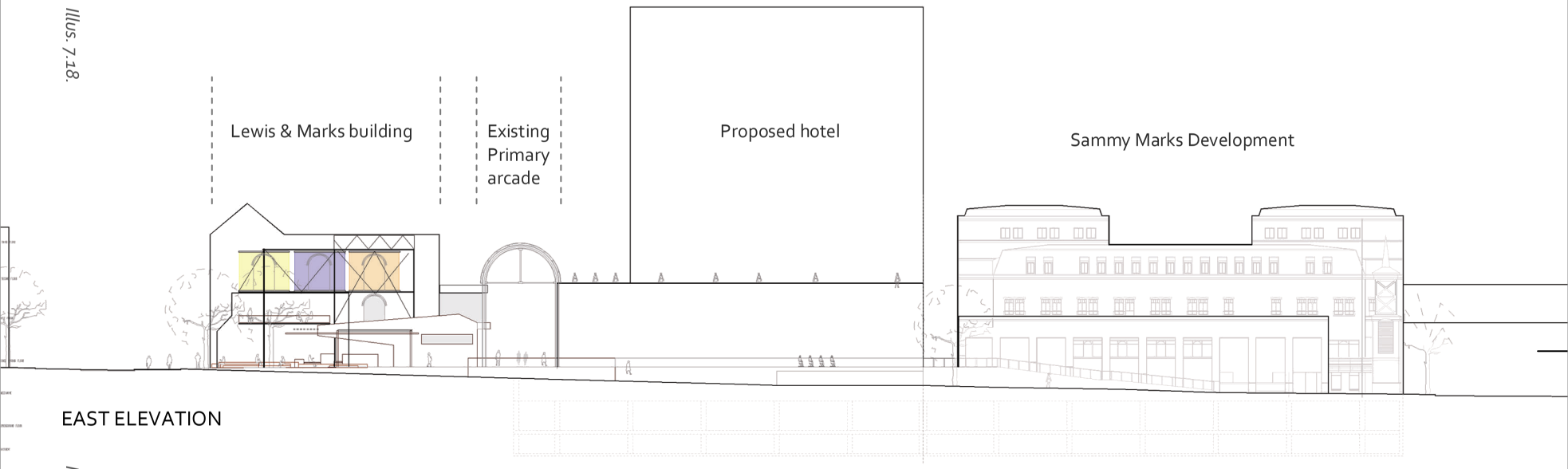


BASEMENT PLAN

1 5 10 20m

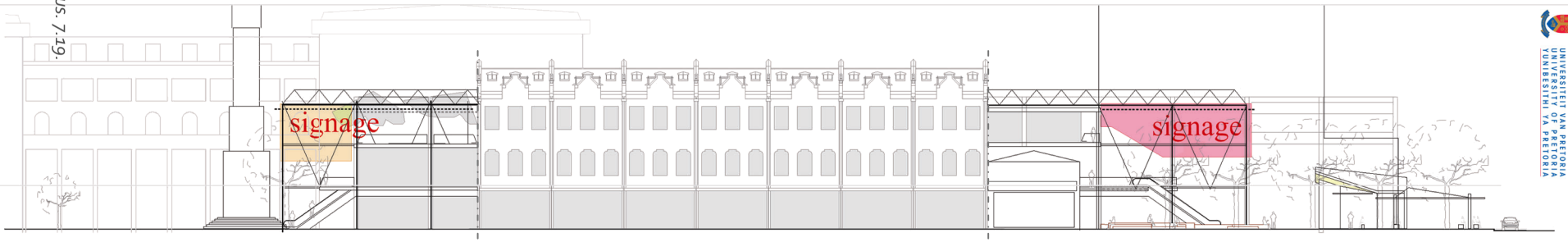
Illus. 7.17.

Illus. 7.18.



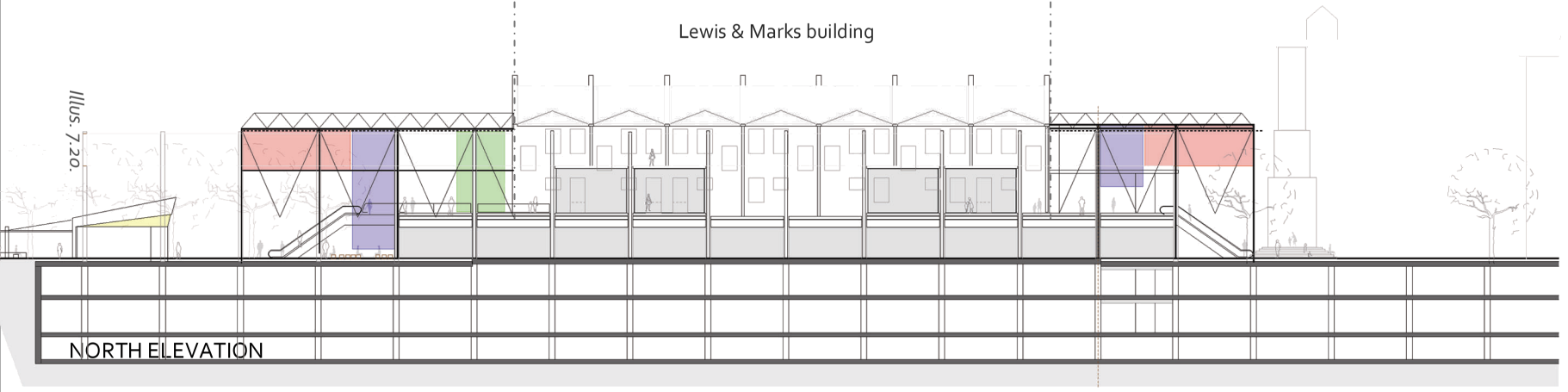
EAST ELEVATION

Illus. 7.19.

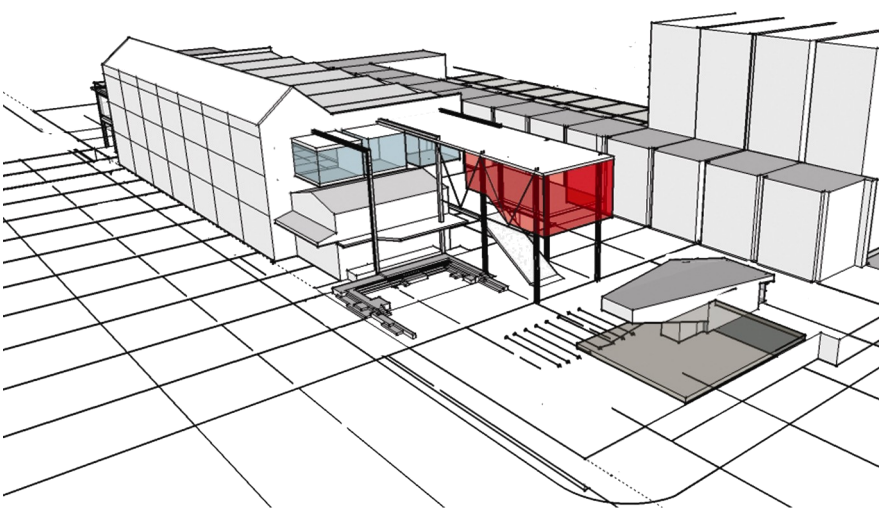


SOUTH ELEVATION

Illus. 7.20.

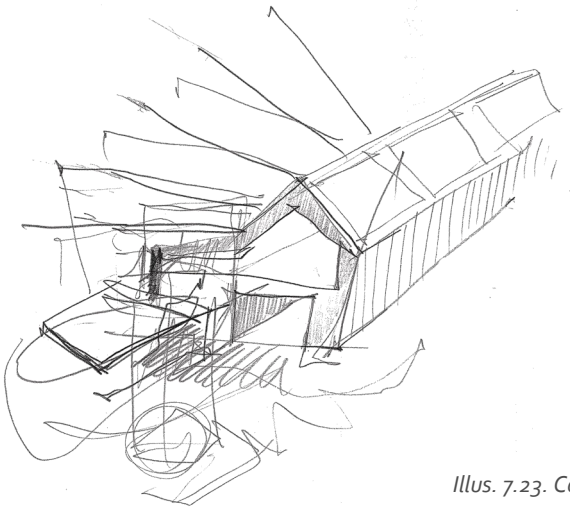


NORTH ELEVATION

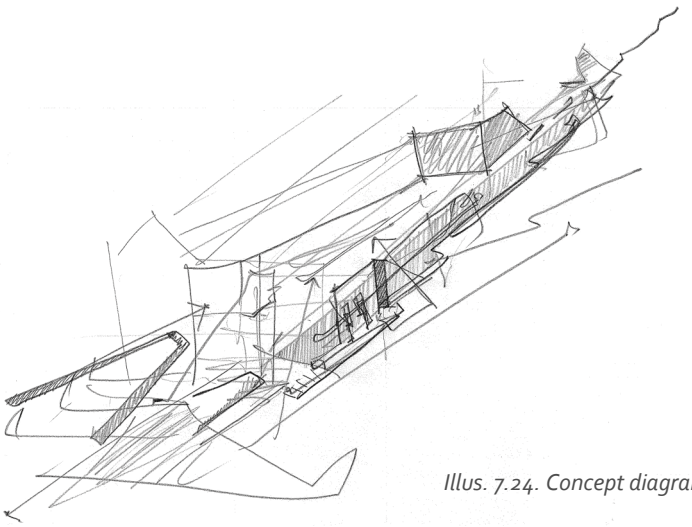


Illus. 7.21. Perspective view from the Citizen Square

Illus. 7.22. Perspective of the support service boxes jutting into the primary arcade



Illus. 7.23. Concept diagram 1



Illus. 7.24. Concept diagram 2

02– DESIGN PROPOSAL 2

August 2011

The design further developed by moulding Citizen Connect with its context and programmatically through its functions. The design aims at breaking down the boundaries even further by increasing the entrances, interacting further with the surroundings, the primary arcade and the two squares.

A new arcade structure was designed above the primary arcade, by utilising the existing materials, on an urban, functional and heritage point of value. On an urban scale, the arcade aims to frame the Lewis & Marks building to further establish its importance as a building as it is surrounded by prominent buildings such as the Reserve bank, Munitora and the Absa tower, which all have an aerial view *(see illus 4.37).* By adding additional height, the programme of the centre is extended to fully utilise the valuable urban space. From a heritage point of view, the arcade, instead of acting as a barrier on a human scale, opens up the barrier to expose the Lewis & Marks building. While the citizen is walking through the arcade he or she is made aware of the building, which is further moulded into the site.

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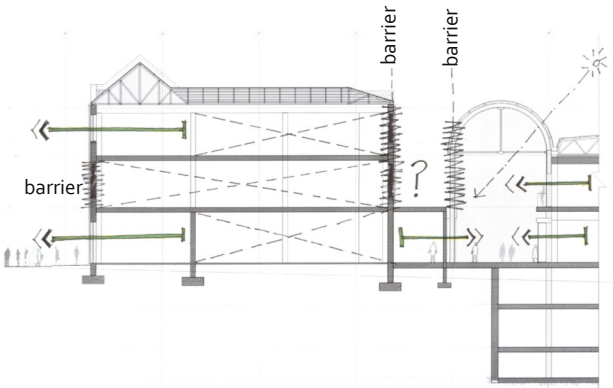
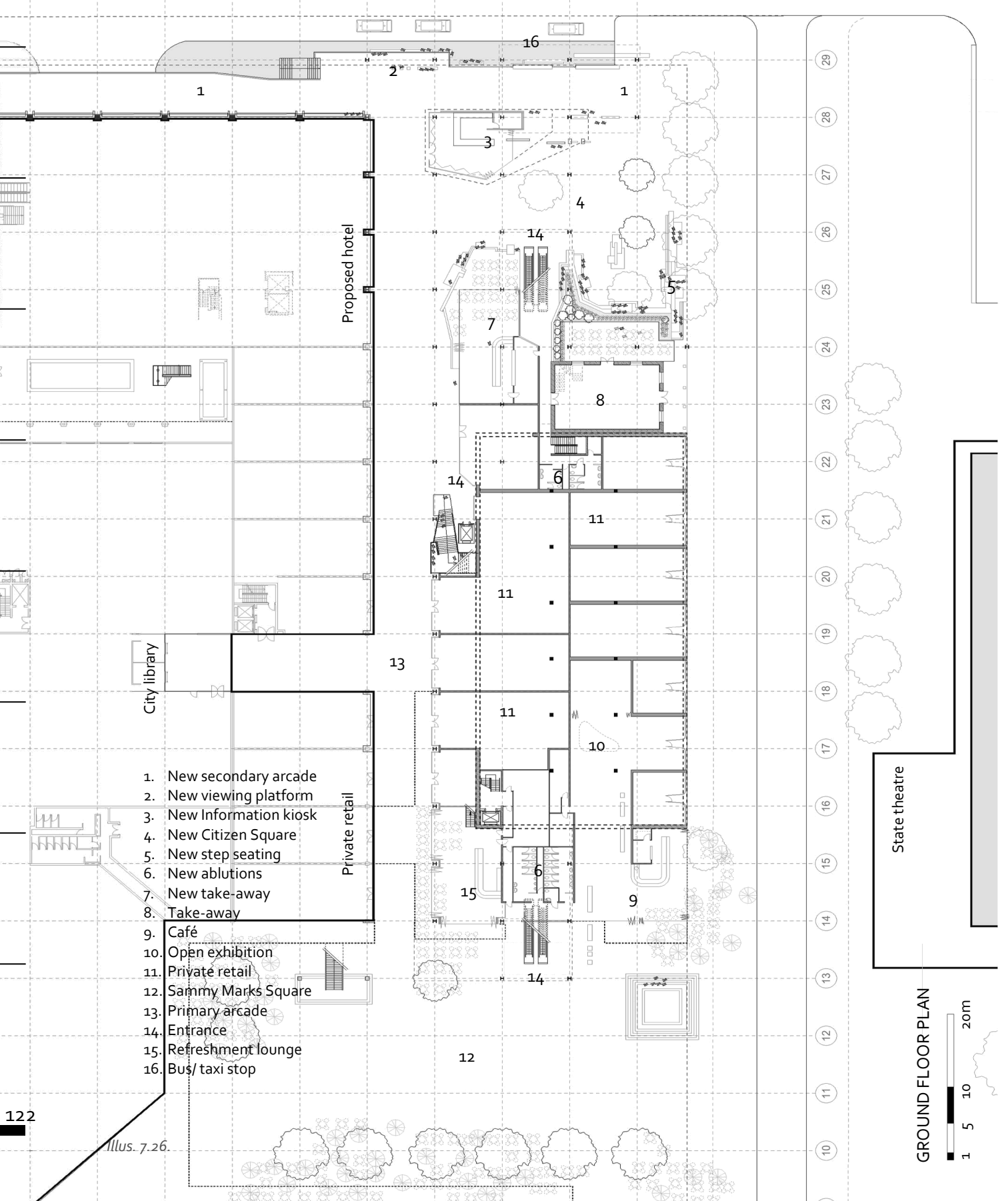


Illus. 7.25. Existing section through the Lewis & Marks building and existing arcade, showing the barriers

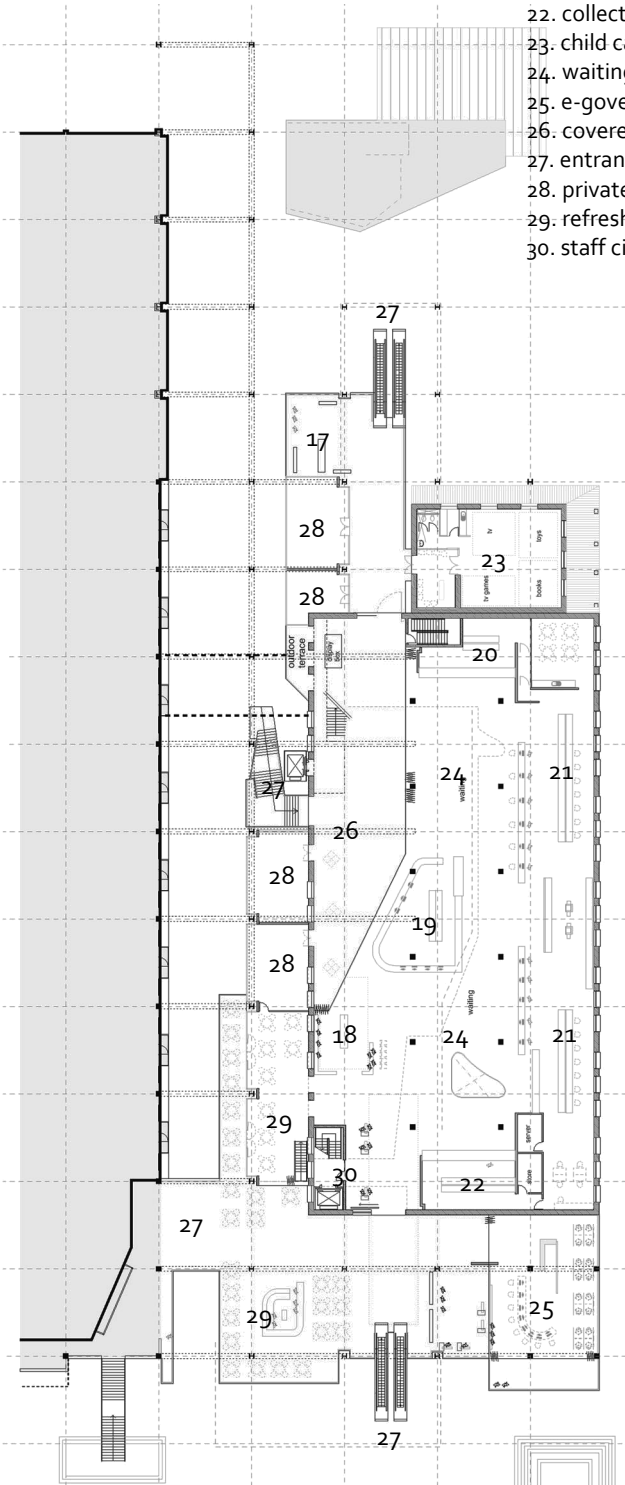
.24. Concept diagram 2


Proposed hotel
City library
Private retail
State theatre
1. New secondary arcade
2. New viewing platform
3. New Information kiosk
4. New Citizen Square
5. New step seating
6. New ablutions
7. New take-away
8. Take-away
9. Café
10. Open exhibition
11. Private retail
12. Sammy Marks Square
13. Primary arcade
14. Entrance
15. Refreshment lounge
16. Bus/ taxi stop
GROUND FLOOR PLAN
1 5 10 20m

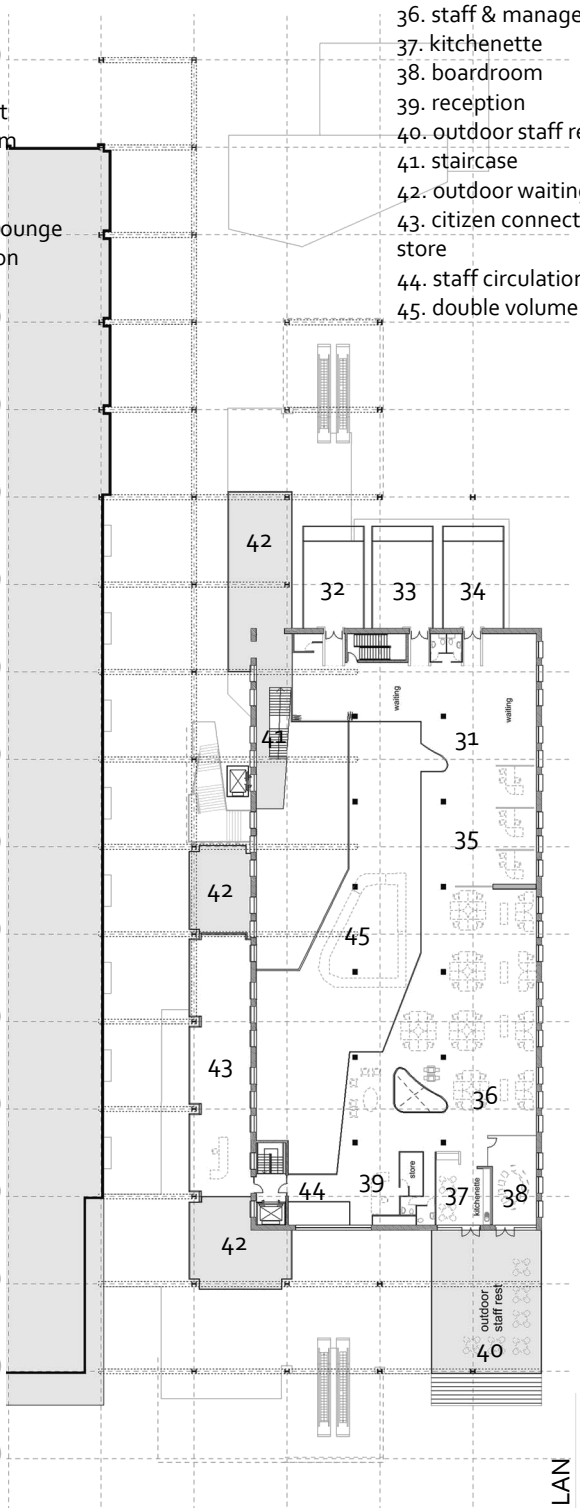
Illus. 7.26.

17. outdoor waiting
18. reading & writing
19. information
20. tellers
21. submissions
22. collection
23. child care
24. waiting area
25. e-government
26. covered atrium
27. entrance
28. private retail
29. refreshment lounge
30. staff circulation

31. waiting area
32. finger print
33. id photo
34. eye test
35. consultants
36. staff & management
37. kitchenette
38. boardroom
39. reception
40. outdoor staff rest
41. staircase
42. outdoor waiting
43. citizen connect waitress store
44. staff circulation
45. double volume



FIRST FLOOR PLAN



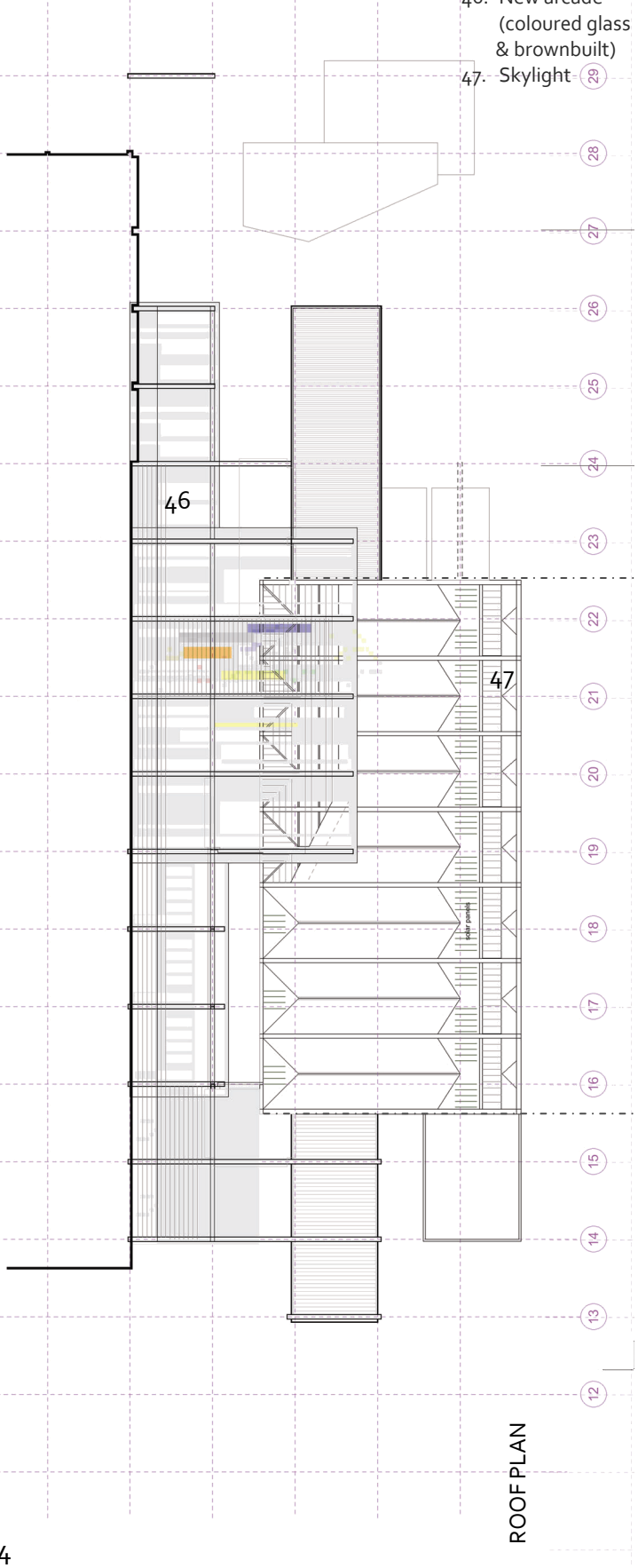
SECOND FLOOR PLAN

1 5 10 20m

Illus. 7.27.

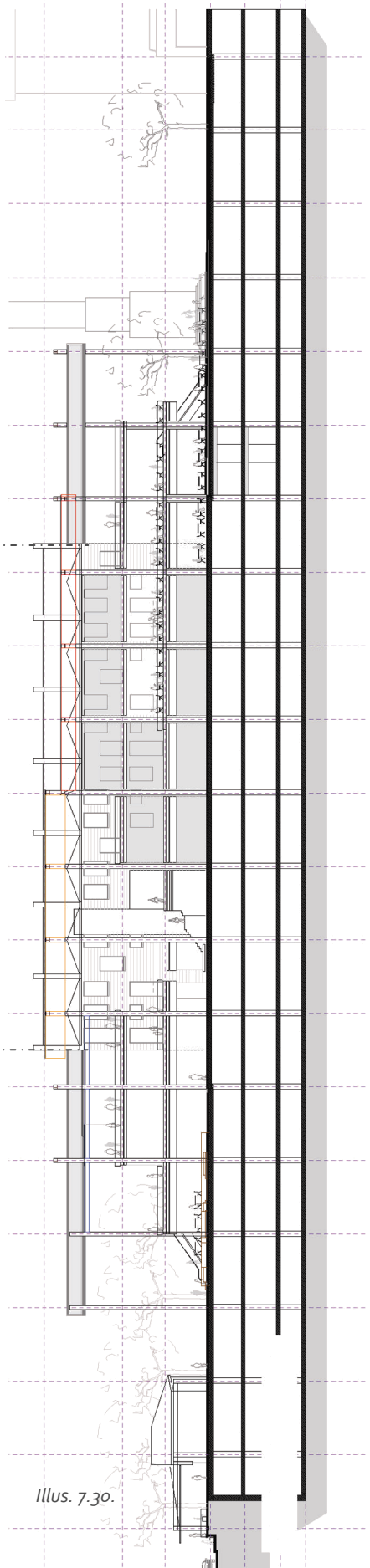
Illus. 7.28.

46. New arcade (coloured glass & brownbuilt)
47. Skylight



ROOF PLAN

Lewis & Marks building



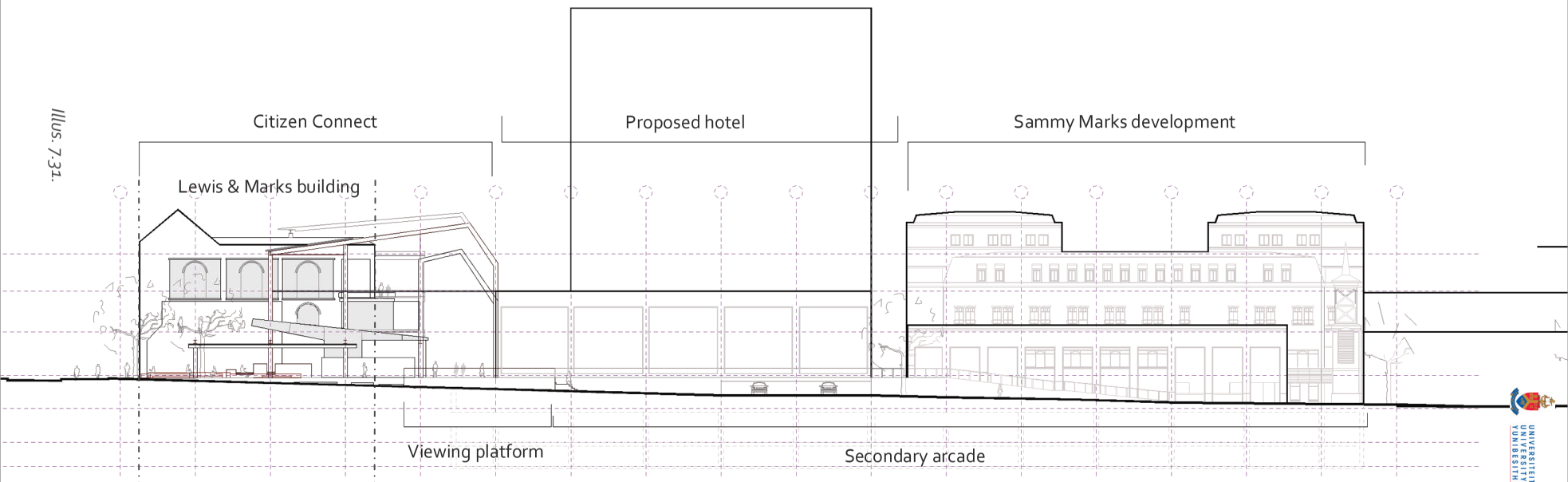
NORTH ELEVATION

1 5 10 20m

Illus. 7.29.

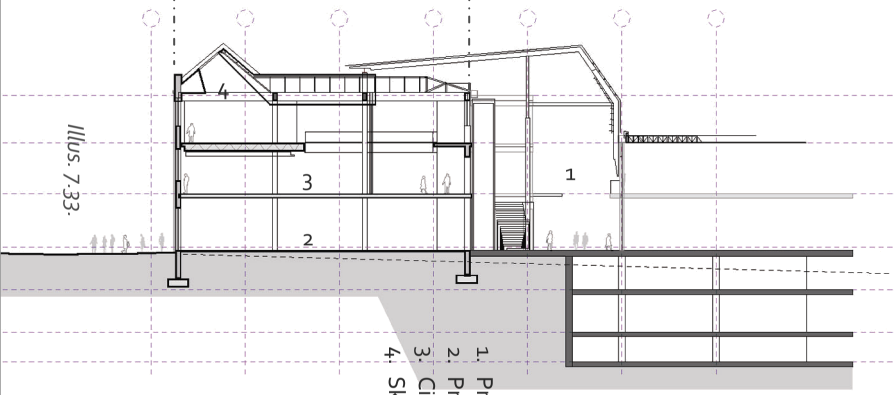
Illus. 7.30.

Illus. 7.31.



EAST ELEVATION

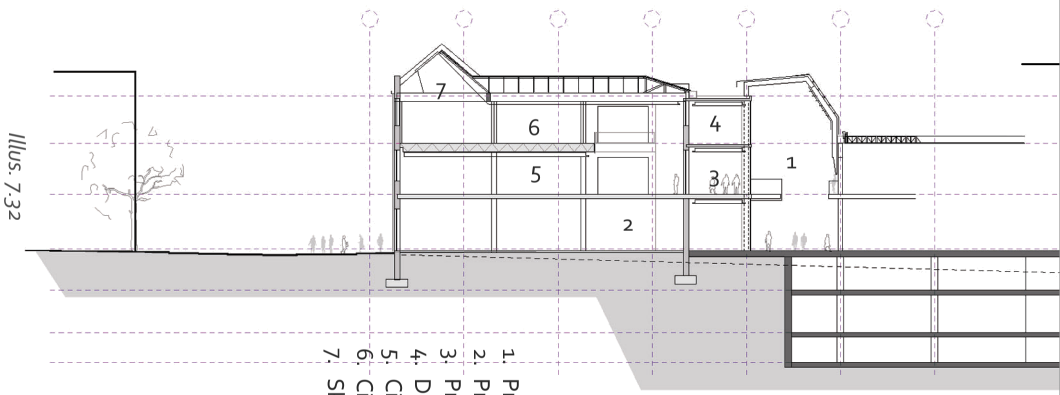
Illus. 7.33.



SECION A-A

1. Primary arcade
2. Private retail
3. Citizen Connect
4. Skylight

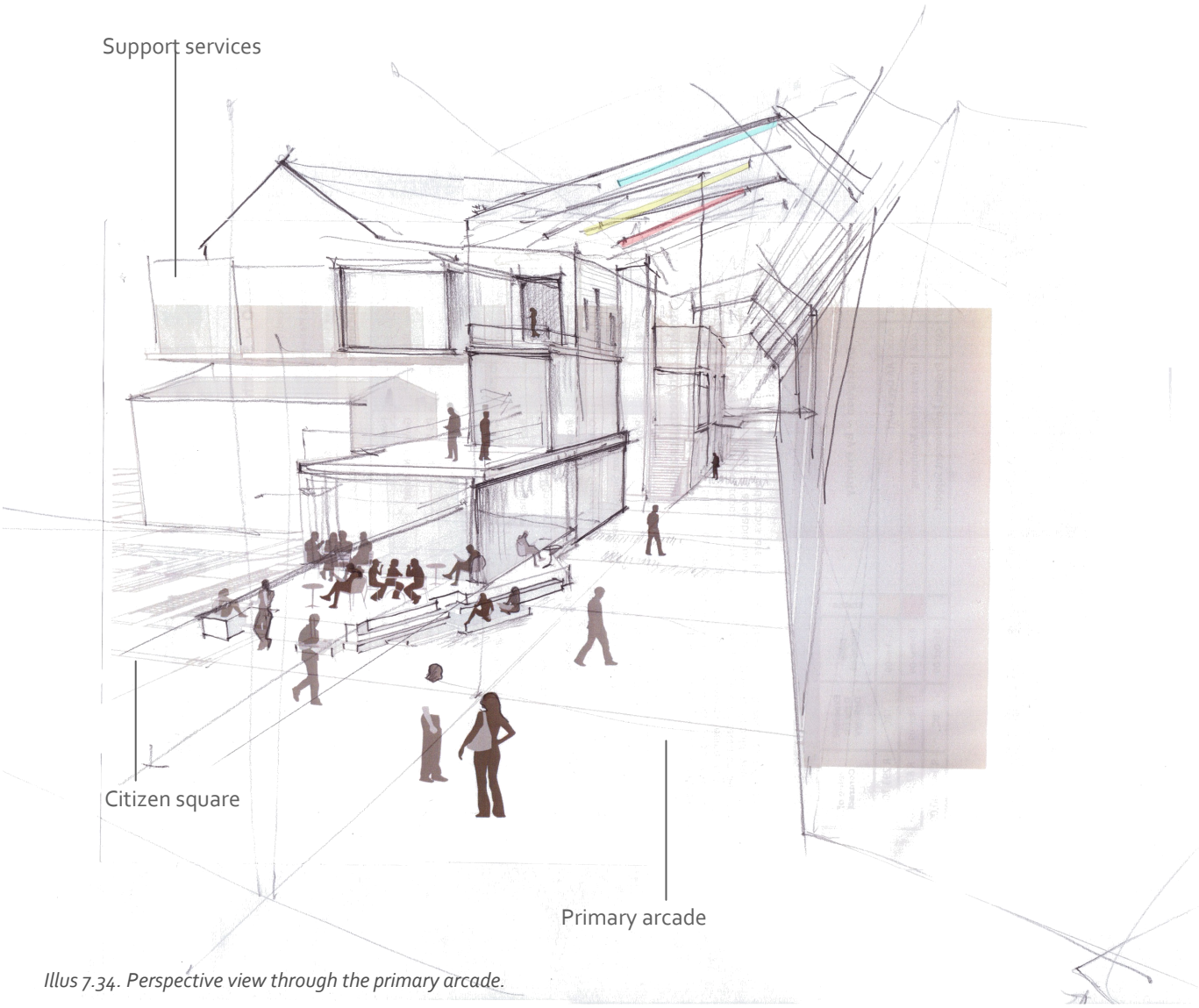
Illus. 7.32



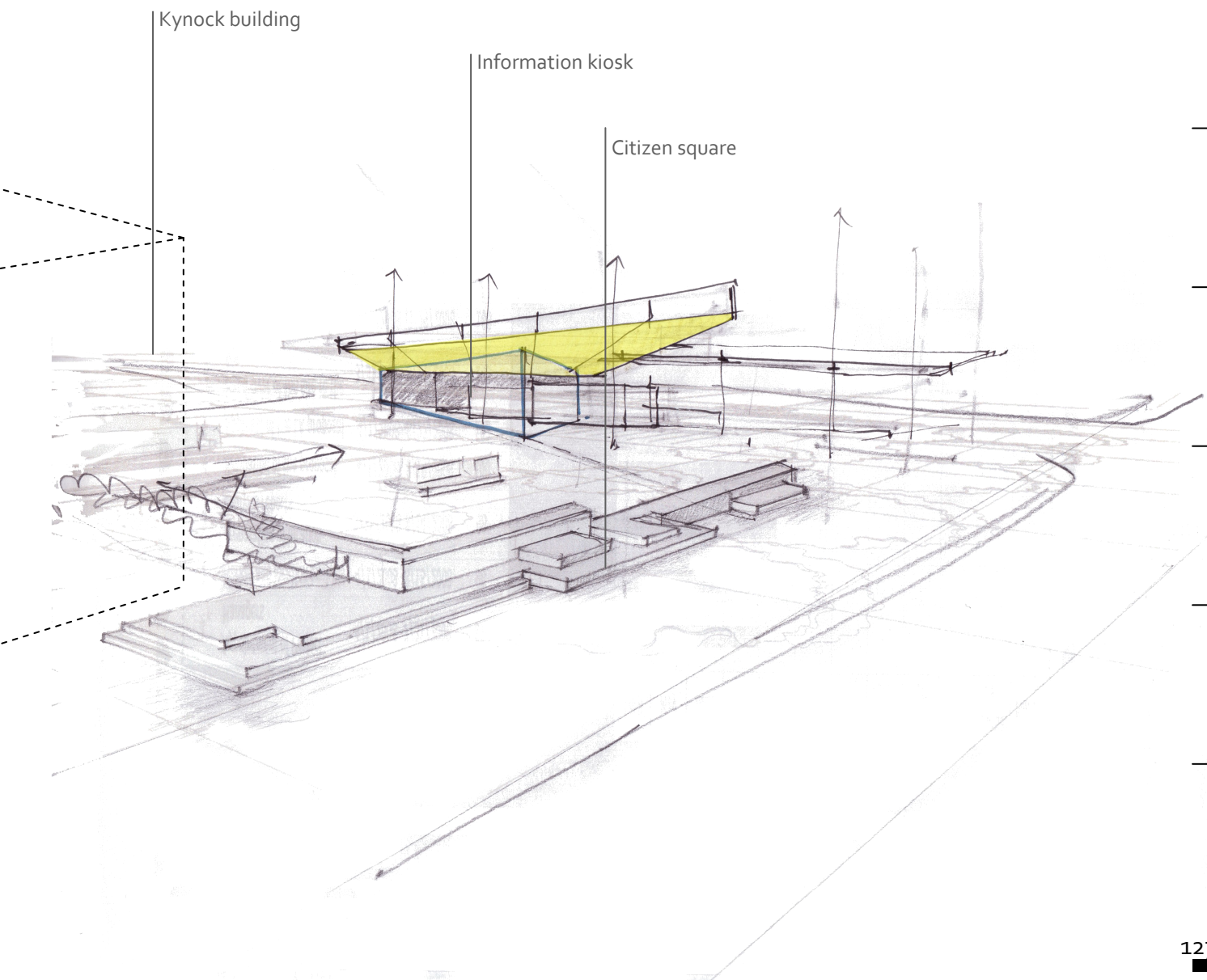
SECTION B-B

1. Primary arcade
2. Private retail
3. Private retail
4. Document storage
5. Citizen Connect
6. Citizen Connect
7. Skylight

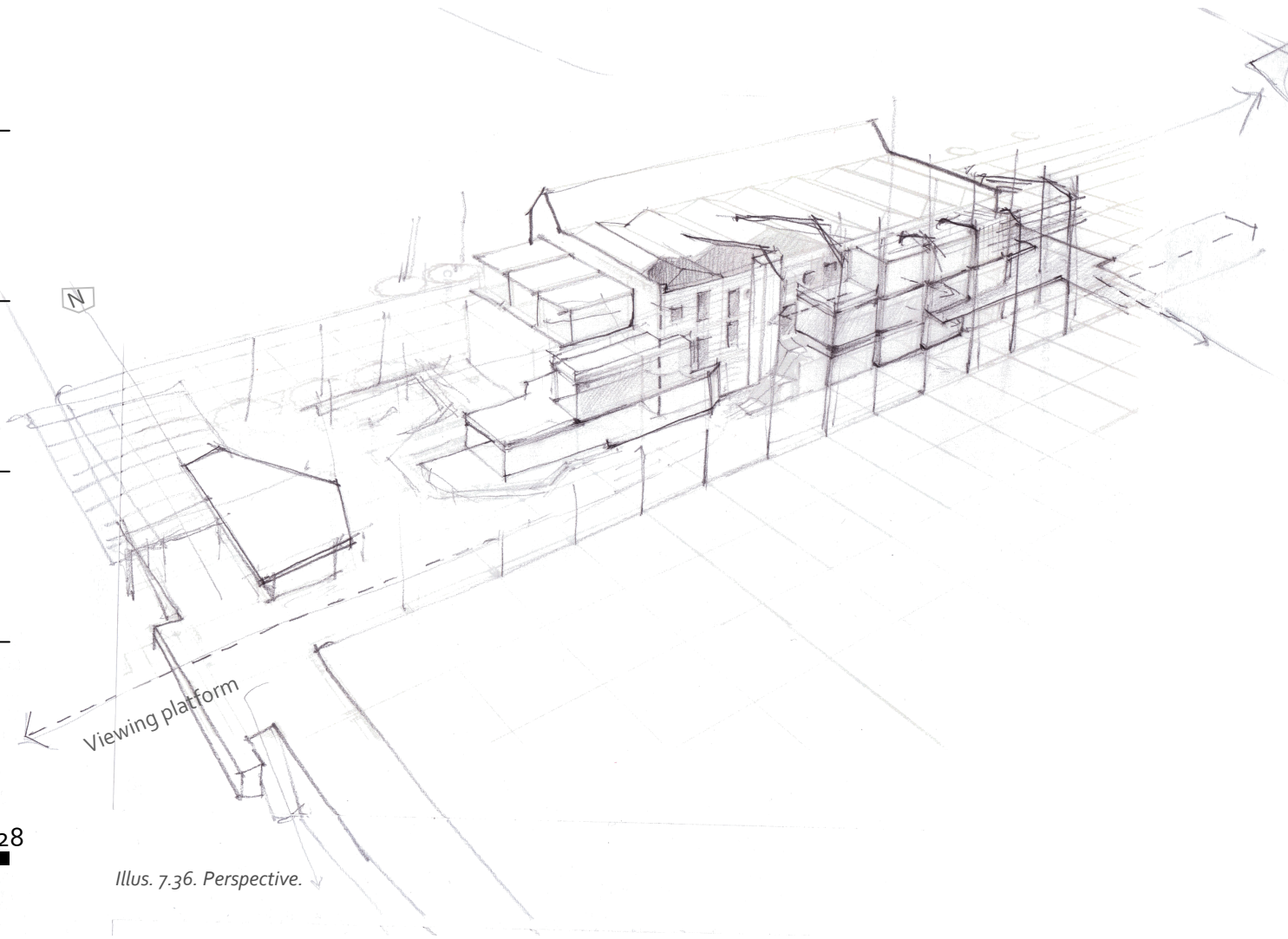
1 5 10 20m



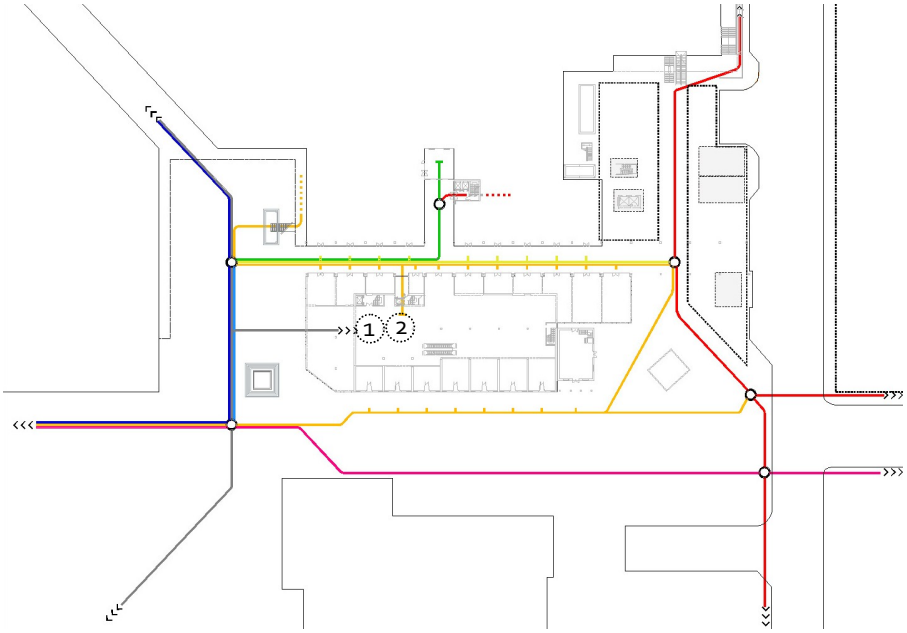
Illus 7.34. Perspective view through the primary arcade.



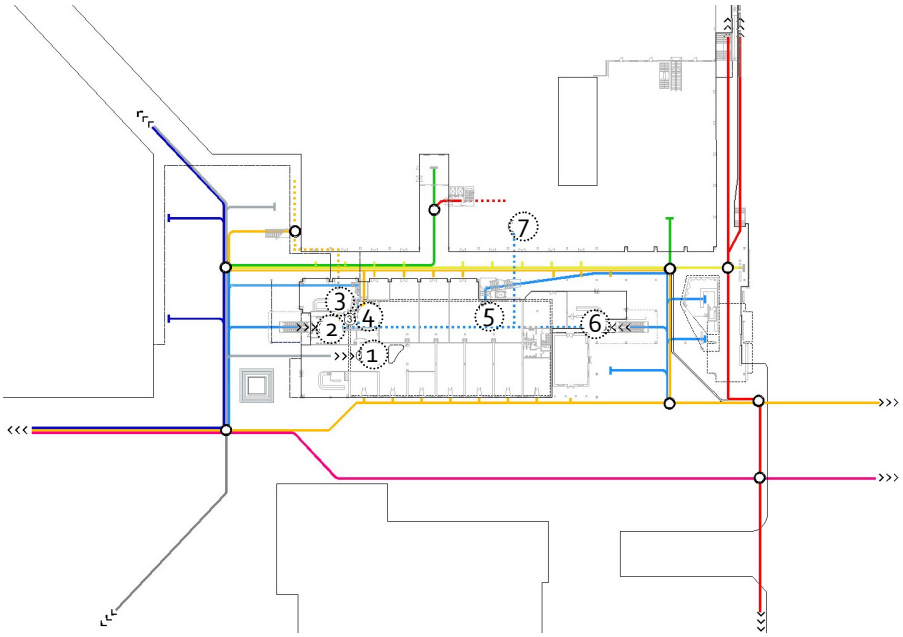
Illus. 7.35. Perspective view of the Citizen Square facing the Information Kiosk.



Illus. 7.36. Perspective.



*Illus. 7.37. Existing routes through the site and existing entrances into the Lewis & Marks building amounting to **two***



*Illus. 7.38. New routes through the site as a result of the design intervention and proposed entrances into the Lewis & Marks building amounting to **7**.*

01—STRUCTURE
02—MATERIAL ELEMENTS
03—GREEN STRATEGY
04—SYSTEMS

TECHNICAL RESOLUTION

08

01– STRUCTURE

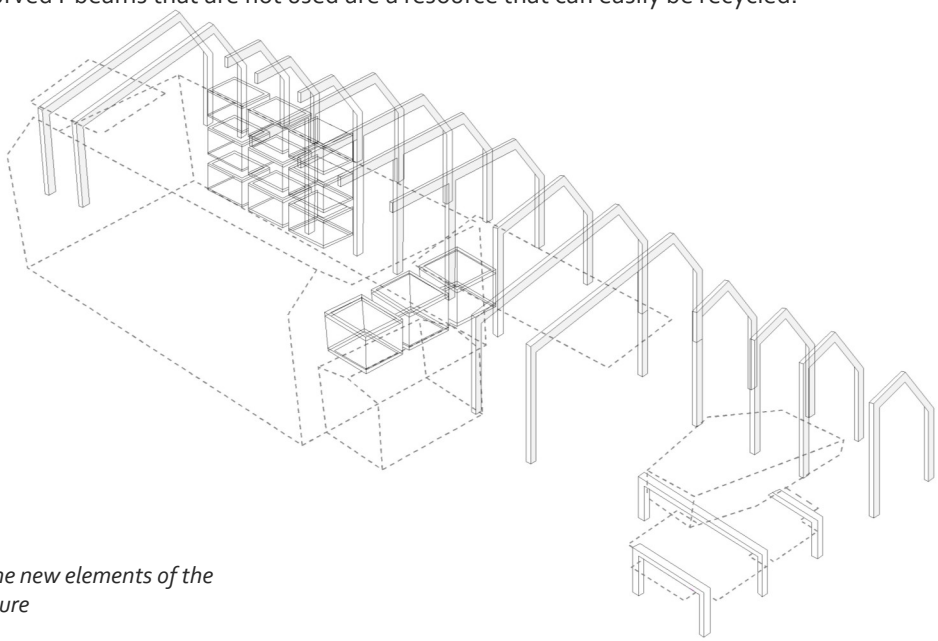
The original structure of the Lewis & Marks building was a series of 7 shops divided by 500mm walls and timber floors. With the erection of the Sammy Marks Development, all the internal elements were removed and replaced with reinforced concrete columns and slabs. (Refer to chapter 4)

All the new elements added to the development are a part of a steel structure, comprised of steel columns, beams and bracing where required. This was done in acknowledgement of the existing culturally significant parts of the building. A lightweight appearance is thus achieved, which creates a sensitive contrast, emphasising the existing elements of Lewis & Marks building and making a clear distinction between the old and the new.

The construction method for the floors of the new box elements is bond-deck composite decking. This option has a faster construction time resulting in cost saving and minimal disturbance to the rest of the Sammy Marks Development, which will still be in operation.

In Citizen Connect there is an atrium that removes a significant portion of the existing reinforced concrete slab of the second floor. Discussions with the engineer took place as to whether the existing reinforced concrete slab is to be retained and only portions of it demolished or if the entire slab is to be demolished and a new steel floor structure is to be introduced. It was concluded that a new steel structure would be the neater option with the additional benefits being that the services can run through the second floor space and service both the first and second floors, this being the more cost effective alternative. The demolished concrete will be used as a fill on the eastern portion of the site.

The new steel arcade structure is designed so as to re-use the existing steel I-beams on site as far as possible. The curved I-beams that are not used are a resource that can easily be recycled.



Illus 8.1. Illustration indicating the new elements of the development using a steel structure

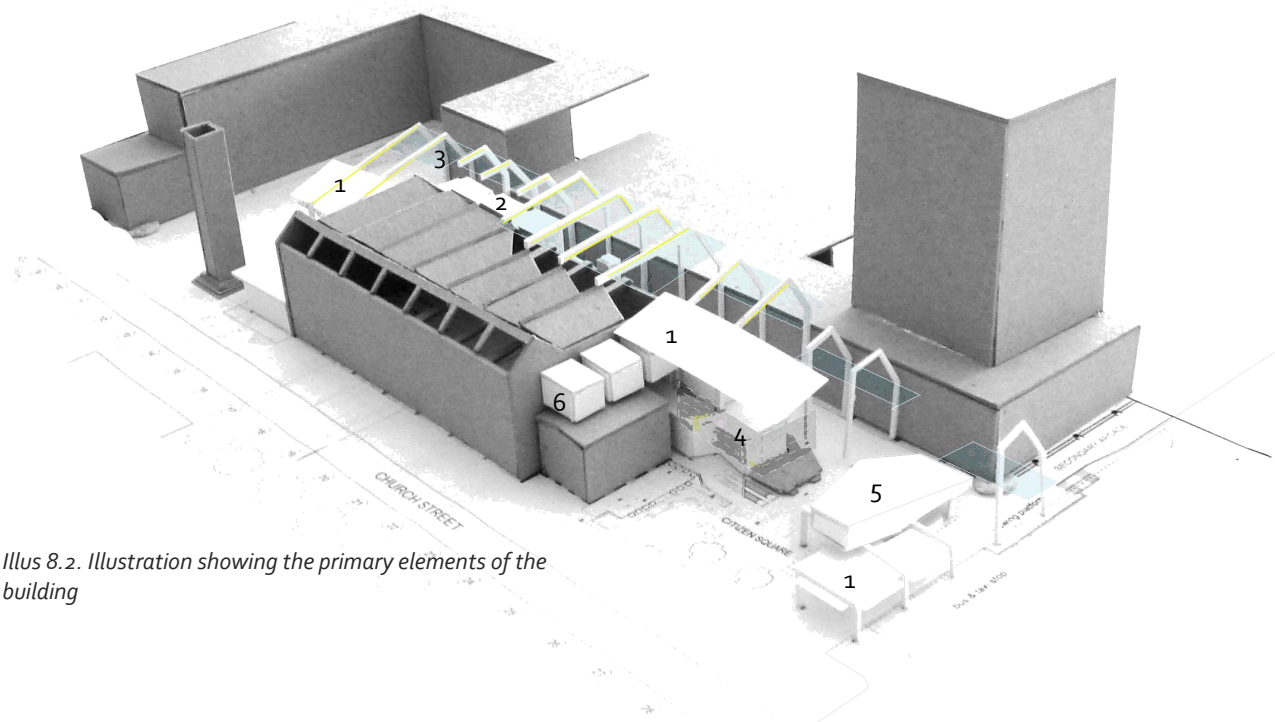
chapter 08

02– MATERIAL ELEMENTS

When selecting the material elements, the following was considered:

- Erection time: because the Sammy Marks Development will still be in operation, minimal disturbance and a fast erection time is a requirement.
- Sustainability
- Principles of reclaiming building materials where demolition work takes place including brickwork, shopfront, concrete and I-beams

1. Brownbuilt roof
2. Translucent tensile fabric roof
3. LED lights
4. Mediamesh screen
5. Aluminium cladding
6. Box structures comprising of steel frame structure and glazed shopfronts



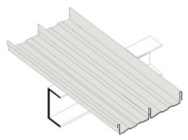
Illus 8.2. Illustration showing the primary elements of the building

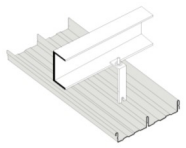
ROOF

Illus 8.3.Ttranslucent fabric roof.

Illus 8.4. Retractable fabric roof .

Illus 8.5. Brownbuilt.


Illus 8.6. Brownbuilt.


Illus 8.7. Suspended brownbuilt.

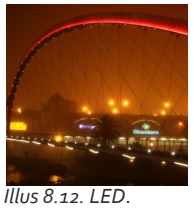
Illus 8.8. Aluminium cladding.

CEILING

Illus 8.9. Thermo-coustex.

Illus 8.10. Thermo-coustex.

Illus 8.11. Aluminium cladding.


Illus 8.12. LED.

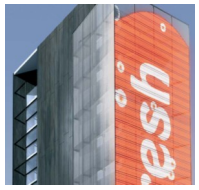
Illus 8.13. LED.

Illus 8.14. LED strip.

WALLS

Illus 8.15. Media-mesh.

Illus 8.16. Media-mesh.

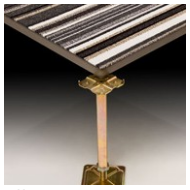

Illus 8.17. Media-mesh.

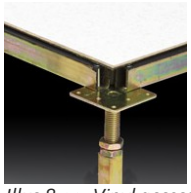
Illus 8.18. Paint.

Illus 8.19. Glass.

Illus 8.20. Aluminium cladding.

FLOORS


Illus 8.21. Carpet access flooring.

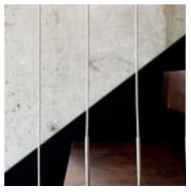

Illus 8.22. Vinyl access flooring.

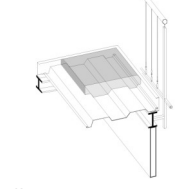
Illus 8.23. Carpet.

Illus 8.24. Terrazzo.

Illus 8.25. Terrazzo.

FINISHES


Illus 8.26. Cable.


Illus 8.27. Box con-struction.

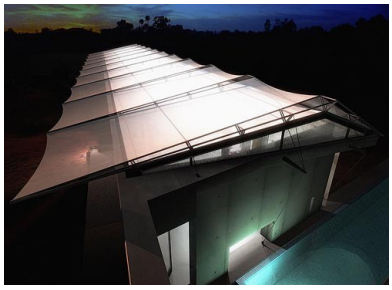
Illus 8.28. Glass.

02.1.– ROOF

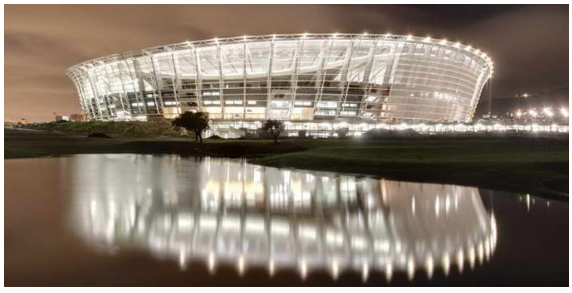
FABRIC ROOF (High TRANSLUCENT TENSILE FABRIC Teflon coated fibre glass MEMBRANE)

Illus 8.29.
The House of Earth + Light, designed by Marwan Al-Sayed, is located in Phoenix, Arizona and has a translucent fabric roof.

Illus 8.30.



Illus 8.31. Cape Town stadium is clad with a fibre-glass translucent membrane and changes in appearance throughout the day from blue to red.



- **Solar Qualities**
  - Maximises daylight in the building interiors, therefore reduces electricity costs with the added benefit of eradicating the harsh glare.
  - Woven material offers 40% light transmission.
  - Serves as a backdrop for night-time lighting; where light floods out into the environment creating a landmark of the Lewis & Marks building.
  - A connection is formed between the indoor and outdoor environments through daylight penetrating the space and the translucent quality of the fabric
  - Resists UV rays
  - Waterproof
- **Wide width**
  - Rolls of 4m wide reduce the seams.
- **Cost saving**
  - Fabric erection time is less than conventional roofing.
  - Structurally fewer components are required because the fabric is a light material, therefore saving on costs.
  - Fulfils all functional requirements using the least amount of materials possible lowering the embodied material of the building which has a direct impact on the buildings carbon footprint.
- **Durability**
  - Fabric is extremely durable and is known to last longer than 30 years in areas of extreme heat or cold.
- **Fire resistance**
  - Non-combustible material and qualifies as a class A material
- **Soil resistant finish**
  - Chemically inert (non-stick) therefore exceptionally stain resistant and easy to clean by rinsing if necessary. It is also low maintenance.
  - The fabric membrane has an integrated self-cleaning dimension functioning by using a chemical reaction to neutralise pollutants found in urban environments such as nitrogen oxide and sulphur oxide, both exhaust related pollutants.
- **Aesthetics**
  - The fabric functions as an interior and exterior finish. A ceiling is therefore not an additional requirement reducing cost and weight. The quality created is one of being *outdoors.*

BROWNBUILT

A brownbuilt profile roof is used by the entrances to Citizen Connect as well as the bus and taxi stop. It is to have a global-coat finish. The roof is to fall into a gutter where the downpipes lead the storm-water storage tanks to the basement.

The fixing method of the brownbuilt roof is a combination of suspended roofs (see *illus 8.7)* and conventional over-purlin construction (see *illus 8.6)*. Brownbuilt is appropriate for the application because the profile enables a gradual slope, which is desired.

ALUMINIUM CLADDING

Aluminium cladding is used for the roof of the information kiosk, being a landmark element. (See *illus 8.8 & 8.11)*

02.2.– CEILING

THERMOCOUSTEX

A combination of thermocouste boards to be skimmed (see *illus 8.9*) and thermocoustex suspended removable ceilings (see *illus 8.10)* are to be used because of its dual qualities of insulation and acoustics properties.

LED

LED strip lighting (see *illus8.12, 8.13 & 8.14)* is used on the structural elements of the arcade. The benefit of using LED lights is its longer operational life — 100,000 operational hours equating to 22 years operational (L.C.LED 2011) and a reduction in energy consumption being 80% more efficient (L.C.LED, 2011)

02.3.– WALL

PAINT

Dulux Light & Space paint is used where rooms appear brighter; therefore 20 % less lighting is required providing energy saving costs. (See *illus 8.18)*

MEDIA-MESH SCREEN

A Media-mesh screen is a media façade that displays images or animations on a large scale to the external viewer. The internal occupants experience a transparency of 60 – 90%; therefore it does not eliminate their external view. It is ideal to implement this technology as it is a medium for sending messages to the citizen, it doubles up as a shading device, and it can further be used to display, for instance, sports games, to the citizens on either side of the squares, made possible through IT-based control technology.

Media-mesh is constructed from stainless steel wire mesh with LED profiles interwoven into the mesh in intervals during its pre-manufacture, which is then rolled for transportation, and installed on site. The replacement of individual LED profiles can easily be done on site. Media-mesh screens are weather and temperature resistant, have a low weight and a large range of flexibility in the manufacture size, where it can be designed to suite the architecture and is not only manufactured in specific sizes, such as, for example, a LED board.

Illus 8.32. Media-mesh.

Illus 8.33. Media-mesh on a building.

SHOPFRONT

Glass (see *illus 8.28)* shopfronts are used around all the boxes with an aluminium frame powder coated charcoal and an integrated bulkhead to accommodate signage requirements for the private retail stores (see *illus 8.27)*.

02.4.– FLOORS

ACCESS FLOOR SYSTEM

Access flooring (see *illus 8.21 &, 8.22)* consists of 600 x 600mm modular steel panels, supported by a steel understructure. The access flooring is to be fitted with carpet (see *illus 8.23)* in the staff areas and acoustic vinyl in the public areas.

The space under the access floor will be used to run the services of the building such as electric power, data cables, air-conditioning and so on, for ease of accessibility for maintenance purposes.

Illus 8.34. Van Dyc Oxygen manufacture process.

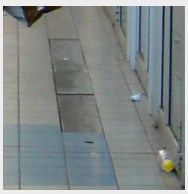
Carpet is used for its sound absorbing properties. It has a high embodied energy (Green Building Council, 2010: 47), therefore the *Van Dyck Oxygen* range is to be specified because it uses more than 50% recycled plastic bottles during its manufacture process.

TERRAZZO

Terrazzo is an aggregate of marble or granite chippings mixed with concrete or cement to form a reasonably non-slip hardwearing waterproof floor suitable for interior and exterior application as well as areas of high traffic. Terrazzo can be mixed and laid in-situ or precast panels can be manufactured. In-situ terrazzo is towelled onto a solid concrete base or onto screed bonded to a concrete base to form panels within aluminium dividing strips. It is then ground to produce a smooth but non-slip finish, washed, filled with cement paste, cured and polished. In Citizen Connect, Terrazzo is used internally and externally.

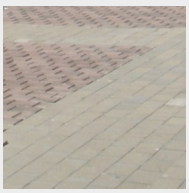
02.5.– LANDSCAPE (public domain) ELEMENTS

Illus 8.35.Graphic of the drinking fountain.

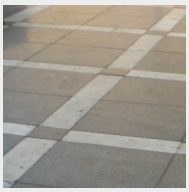


Illus 8.36.Ceramic tiles arcade: extremely slippery and in a poor condition.

Illus 8.37.Ceramic tiled arcade: extremely slippery and in a poor condition.



Illus 8.38. Sammy Marks Square: Concrete paving, natural and pigmented. Good condition.

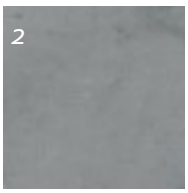


Illus 8.39. State Theatre Tquare: Terrazzo & marble/granite paving, good condition.

Existing material

Concrete paving slabs 600 x 600 x 50mm thick, 450 x 450 x 50mm thick

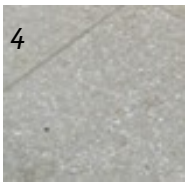
Illus 8.40. Smooth concrete finish, natural colour.



Illus 8.41 Smooth concrete finish, slate colour.

Illus 8.42. Exposed aggregate, natural colour.

Terrazzo



Illus 8.43.External Terrazzo.

The existing floor finishes to the arcade are ceramic tiles that are extremely slippery and in a poor condition and needs replacing (see *illus 8.34 & 8.35)*. The new paving is a selection of concrete paving blocks with different textures and colours, terrazzo (see *illus 8.38, 8.39, 8.40 & 8.41)* and external LED lighting (see *illus 8.42 & 8.43)* laid flush with the paving to give life and colour to the floor at night. The paving layout is so designed as to not give priority only to Citizen Connect, but to all the parts of the Sammy Marks Development.

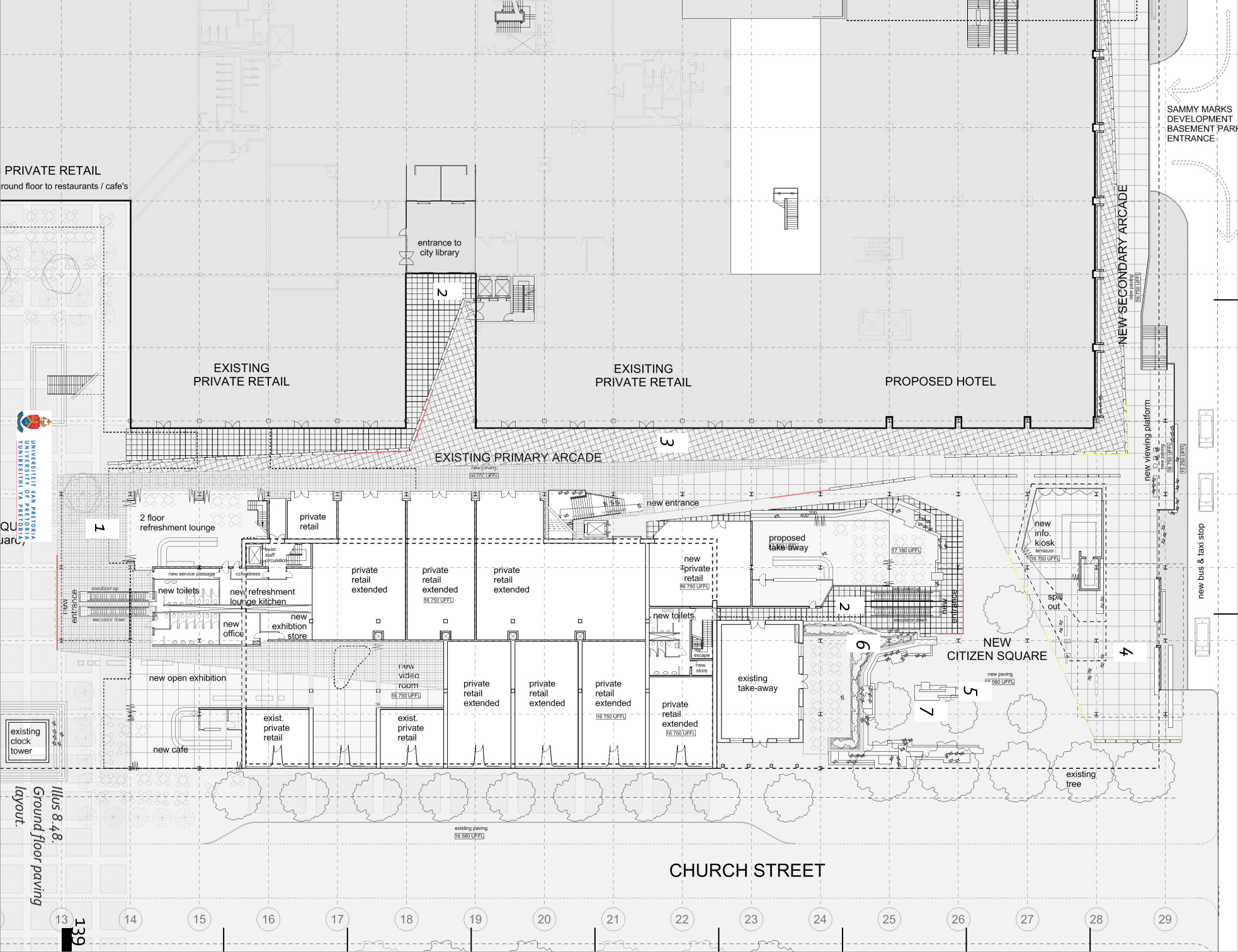
The plants selected for the planters in Citizen Square are indigenous Strelizia Reginae (see *illus 8.44)* and Bauhinia Galpini (see *illus 8.45)* ensuring that the square has colourful flowers throughout the year. Strelizia Reginae is a striking perennial that produces flowers from March until October. Bauhinia Galpini is a shrub that produces red flowers in summer. The trees in Citizen Square all already exist.

Illus 8.44. LED light.

Illus 8.45. LED light.

Illus 8.46. Strelizia Reginae

Illus 8.47. Bauhina Galpini.



Illus 8.48. Ground floor paving layout.

Illus 8.49

03.1 – GREEN STAR SA—RETAIL CENTRE V1 2010

Green star SA was created to:

- *Establish a common language and standard of measurement for green buildings*
- *Promote integrated, whole building design*
- *Identify building lifecycle impacts*
- *Raise awareness of green building benefits*
- *Recognise environmental leadership*
- *Transform the built environment to reduce the environmental impact of development*

(Green Star SA, 2011: xi)

Green star SA rating tools include 9 separate environmental impact categories:

- Management
- Indoor environmental quality
- Energy
- Transport
- Water
- Materials
- Land use & ecology
- Emissions
- Innovation

Citizen Connect achieves the above points in the following areas:

Management — having a waste and recycling management area for the centres operational waste

Indoor environmental quality — a BMS (electronic building management system) is integrated to monitor energy and water consumption, and to control building service systems, such as electronic passive systems (see *illus 8.63 & 8.70),* places of respite are designed where there is a citizen square and outdoor terraces, as well as to allow views from the Lewis & Marks building, where the existing windows are currently boarded.

Transport — to recognise and encourage developments near public transport, to encourage and recognise retail centres that are built in mixed-use areas in order to reduce the overall number of car trips taken by citizens, the traffic infrastructure is improved as a result of the formalisation of the bus and taxi stop.

Water — reduction of potable water consumption implemented by using a storm-water collection system as well as a dual flush system using rainwater, thus implementing water harvesting collection.

Materials — to encourage and recognise developments that reuse existing buildings to minimise material consumption, where possible materials are reused, such as the steel structure of the arcade, or the existing steel roof.

Citizen Connect has achieved 60 points (*table 8.1*), which gives it a 5 star rating, to be recognised for *South African Excellence*.

Green Star SA - Retail Centre v1

Credit Summary

Citizen Connect

Category	Title	Credit No.	Points Available	Points Achieved	Points to be Confirmed	Percent of Available Points Achieved	Weighting	Weighted Score
MANAGEMENT								
	Green Star SA Accredited Professional	Man - 1	2	2	0			
	Commissioning Clauses	Man - 2	2	2	0			
	Building Tuning	Man - 3	2	2	0			
	Independent Commissioning Agent	Man - 4	1	1	0			
	Building Guides	Man - 5	2	2	0			
	Environmental Management	Man - 6	2	2	0			
	Waste Management	Man - 7	3	3	0			
	Waste and Recycling Management Plan	Man - 9	1	1	0			
	Building Management Systems	Man - 10	1	1	0			
	Green Lease	Man - 11	1	1	0			
		TOTAL	**17**	**17**	**0**	100%	10%	**10.0**
INDOOR ENVIRONMENT QUALITY								
	Ventilation Rates	IEQ - 1	3	2	0			
	Air Change Effectiveness	IEQ - 2	2	1	0			
	Carbon Dioxide Monitoring and Control	IEQ - 3	1	0	0			
	Daylight	IEQ - 4	2	2	0			
	Thermal Comfort	IEQ - 9	1	1	0			
	Hazardous Materials	IEQ - 11	1	1	0			
	Internal Noise Levels	IEQ - 12	1	1	0			
	Volatile Organic Compounds	IEQ - 13	2	2	0			
	Formaldehyde Minimisation	IEQ - 14	1	1	0			
	Mould Prevention	IEQ - 15	na	na	-			
	Places of Respite and Connection to Nature	IEQ - 18	1	1	0			
		TOTAL	**15**	**12**	0	80%	10%	**8.0**
ENERGY								
	Conditional Requirement	Ene - 0	0	Achieved	-			
	Greenhouse Gas Emissions	Ene - 1	20	0	0			
	Electrical Energy Sub-metering	Ene - 2	2	2	0			
	Maximum Electrical Demand Reduction	Ene - 5	3	3	0			
	Thermal Energy Sub-metering	Ene - 6	1	1	0			
		TOTAL	**26**	**6**	**0**	23%	25%	**5.8**
TRANSPORT								
	Provision of Car Parking	Tra - 1	na	na	-			
	Fuel-Efficient Transport	Tra - 2	1	1	0			
	Cyclist Facilities	Tra - 3	3	0	0			
	Commuting Mass Transport	Tra - 4	6	4	0			
	Trip Reduction - Mixed-Use	Tra - 6	1	1	0			
	Vehicle Operating Emissions	Tra - 7	2	2	0			
		TOTAL	**13**	**8**	**0**	62%	12%	**7.4**
WATER								
	Occupant Amenity Water	Wat - 1	5	4	0			
	Water Meters	Wat - 2	3	3	0			
	Landscape Irrigation	Wat - 3	na	na	-			
	Heat Rejection Water	Wat - 4	4	2	0			
	Fire System Water Consumption	Wat - 5	1	0	0			
		TOTAL	**13**	**9**	**0**	69%	15%	**10.4**
MATERIALS								
	Recycling Waste Storage	Mat - 1	2	2	0			
	Building Reuse	Mat - 2	5	5	0			
	Recycled Content & Re-Used Materials	Mat - 3	3	1	0			
	Concrete	Mat - 5	3	3	0			
	Steel	Mat - 6	3	0	0			
	PVC Minimisation	Mat - 7	1	1	0			
	Sustainable Timber	Mat - 8	2	2	0			
	Design for Disassembly	Mat - 9	1	1	0			
	Dematerialisation	Mat - 10	1	0	0			
	Local Sourcing	Mat - 11	2	1	0			
		TOTAL	**23**	**16**	**0**	70%	13%	**9.0**

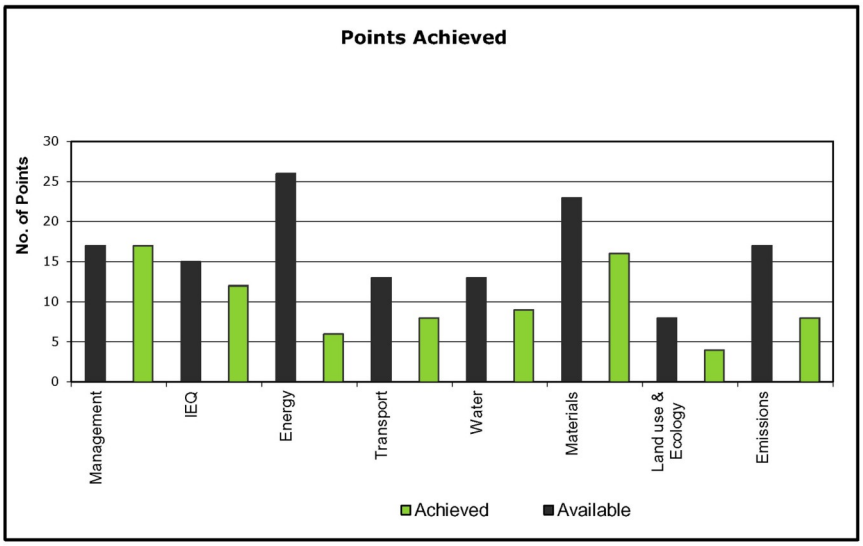
Table 8.1.

Category	Title	Credit No.	Points Available	Points Achieved	Points to be Confirmed	Percent of Available Points Achieved	Weighting	Weighted Score
LAND USE & ECOLOGY								
	Conditional Requirement	Eco - 0	0	Not Achieved	-			
	Topsoil	Eco - 1	na	na	-			
	Reuse of Land	Eco - 2	2	2	0			
	Reclaimed Contaminated Land	Eco - 3	na	na	-			
	Change of Ecological Value	Eco - 4	4	0	0			
	Urban Heat Island	Eco - 5	2	2	0			
		TOTAL	8	4	0	50%	7%	3.5
EMISSIONS								
	Refrigerant / Gaseous ODP	Emi - 1	1	0	0			
	Refrigerant GWP	Emi - 2	2	1	0			
	Refrigerant Leaks	Emi - 3	2	1	0			
	Insulant ODP	Emi - 4	1	1	0			
	Watercourse Pollution	Emi - 5	3	1	0			
	Discharge to Sewer	Emi - 6	4	2	0			
	Light Pollution	Emi - 7	1	0	0			
	Legionella	Emi - 8	1	1	0			
	Boiler and Generator Emissions	Emi - 9	1	1	0			
	Kitchen Exhaust Emissions	Emi - 10	1	0	0			
		TOTAL	17	8	0	47%	8%	3.8
						Sub-total weighted points achieved:		58
INNOVATION								
	Innovative Strategies & Technologies	Inn - 1	5	2	0			
	Exceeding Green Star SA Benchmarks	Inn - 2	5	0	0			
	Environmental Design Initiatives	Inn - 3	5	0	0			
		TOTAL	5	2	0	(Innovation is not weighted)		2
						Total weighted points achieved:		60

The GBCSA does not endorse any self-assessed rating achieved by the use of Green Star SA - Retail Centre v1. The GBCSA offers a formal certification process for ratings of Four Stars and above; this service provides for independent third party review of points claimed to ensure all points can be demonstrated to be achieved by the provision of the necessary documentary evidence. The use of Green Star SA - Retail Centre v1 without formal certification by the GBCSA does not entitle the user or any other party to promote the Green Star SA rating achieved.

Weighted Score	Rating
45-59	Four Star
60-74	Five Star
75+	Six Star

Table 8.1.



Graph 8.1.

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

04– SYSTEMS + SERVICES

04.1. – APPROACH

From the basement up (services entering the building)

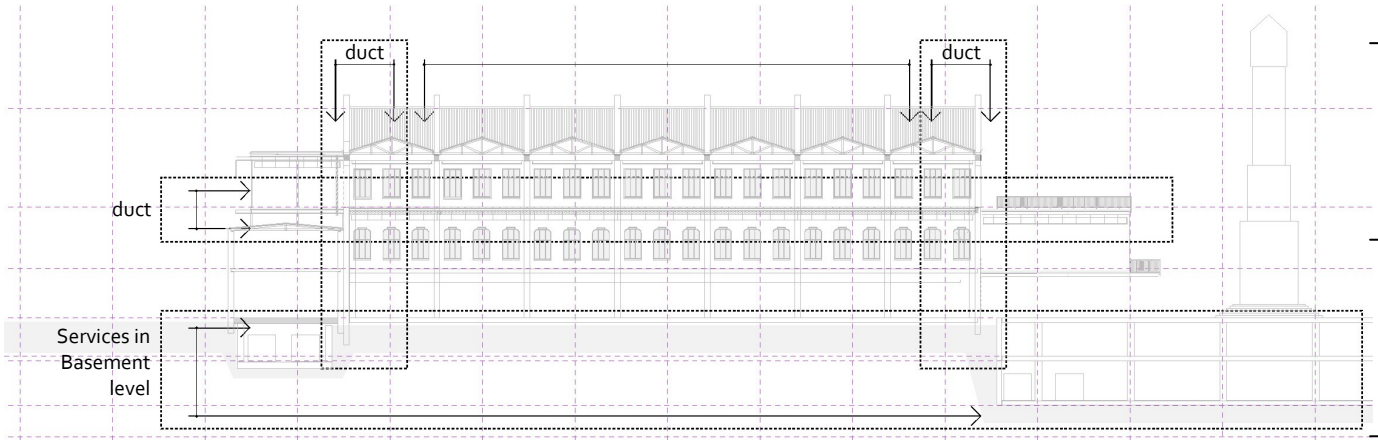
The Sammy Marks Development sits within an urban context, making the ground floor the most valuable part of the site because of its accessibility. Therefore, to take advantage of the ground floor, all the plant rooms and service yards are in a designated part of the basement level and enter the building from the basement up. *(see illus 8.50 & 8.51)*

Western & eastern façade (service circulation)

Within the Lewis & Marks building all the services enter the building and circulate through the building on the western and eastern walls in order not to obstruct the fenestration on the northern and southern facades of the building, which allow light and ventilation into the building, and open views to the surroundings. *(See illus 8.50)*

New second floor structure (service circulation)

The new second floor structure, being steel, enables the services to reach the entire length of the building, as well as service the first and second floors. (See i*llus 8. 51)*



Illus 8.50.Service approach.

Illus 8.51.Service location diagram.

04.2. – VENTILATION STRATEGY

Through the information gained by consulting with an automated ventilation expert, the ventilation strategies implemented in Citizen Connect are a combination of cross ventilation, stack ventilation and night passive cooling. *(See illus 8.53 — 8.56)*

The ventilation strategy will work in conjunction with a fully integrated energy management system. The main elements of the strategy include internal and external temperature gauges and rain and wind sensors to ensure optimum comfort for the citizens. A chain actuator will be installed on the existing and new windows, and a linear actuator will be installed for the skylight, thus, the automatic opening and closing of the windows and skylights operate in a controlled manner *(see illus 8.52)*. The management system will be linked to the retractable arcade and the fire detection system. *(See illus 8.59, 8.61)*

Linear actuator for skylight

Open/ close 2-way switch

Wind speed & direction sensor

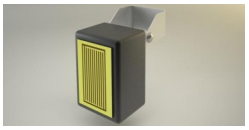
Internal temperature sensor

7 day timer

Auto manual control

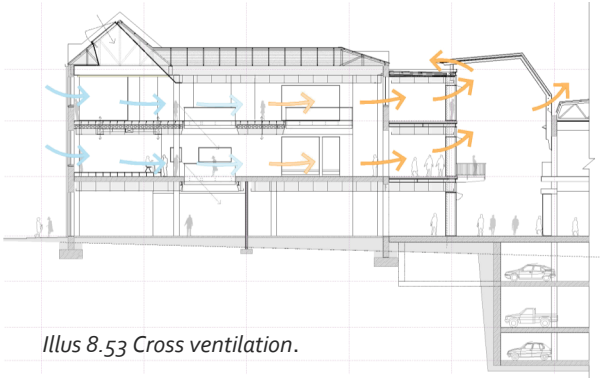
Smoke detector

Chain actuator for windows

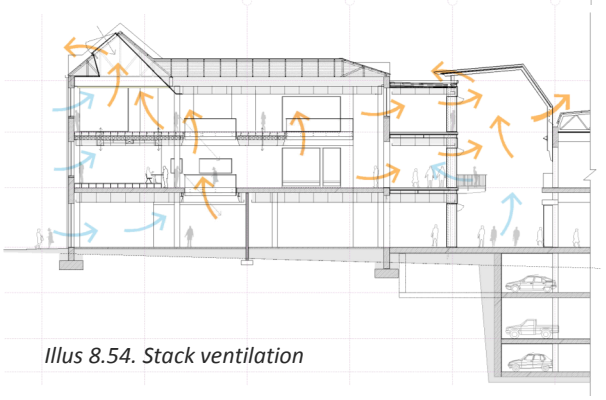


Rain sensor

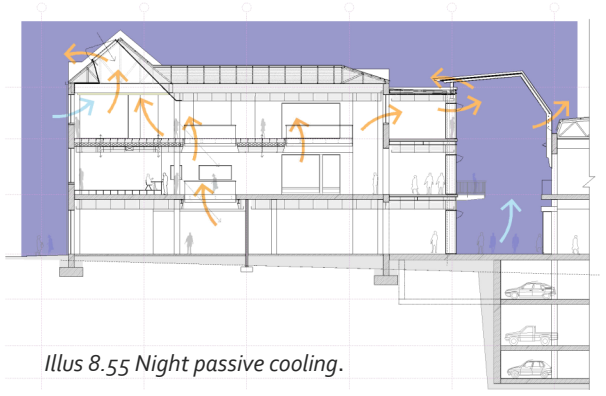
Illus 8.52



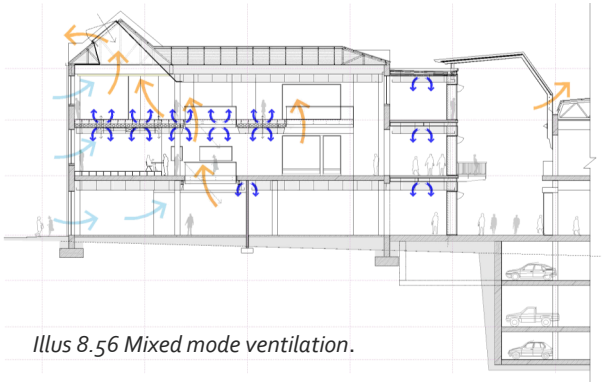
Illus 8.53 Cross ventilation.



Illus 8.54. Stack ventilation



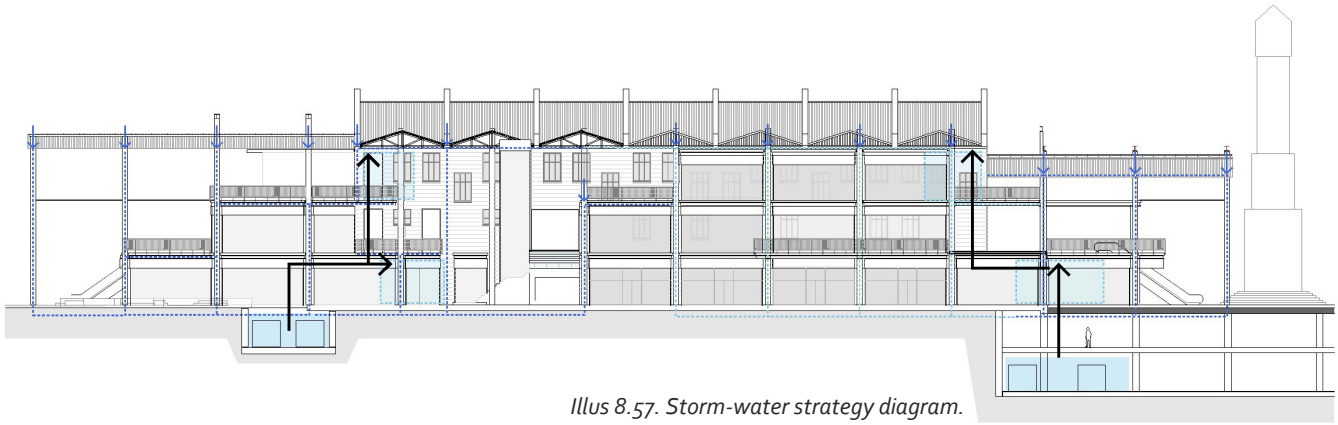
Illus 8.55 Night passive cooling.



Illus 8.56 Mixed mode ventilation.

04.3. – STORMWATER COLLECTION STRATEGY

Rainwater is conventionally channelled out through storm-water channels whereas it should rather be collected as a valuable resource. The table below shows that an approximate monthly target usage is 88 344 litres per month; a huge amount of water that could be collected from site. The rainwater harvesting strategy is to collect water from rooftops and store it in JoJo tanks in the basement (see *illus 8.57*) to supply water for the flushing of wc's, urinals and for watering the plants. The number of JoJo tanks required is calculated in table 8.2 where a reserve of water is kept for the winter months. A pump system will pump the water up into storage tanks above the ablution areas. If there is a surplus of water, the storm-water will overflow into the existing storm-water system, and if there is a deficit of water, water will be retrieved from the potable water municipal connection.



Illus 8.57. Storm-water strategy diagram.

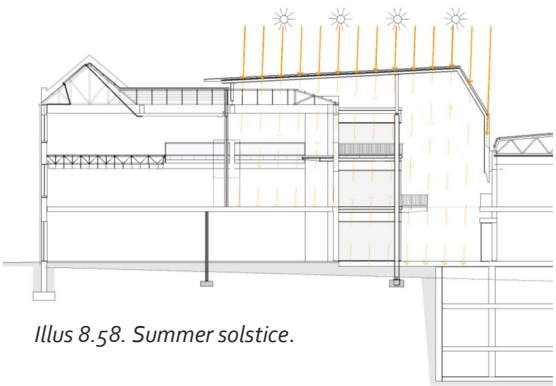
Monthly target usage	88 344															Blue = user input
Roof area	2300															Blue = user input
		Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year ave	Summer av	Winter ave	
WATER IN																	
Ave rainfall (mm)		136	75	82	51	13	7	3	6	22	71	98	110	56.1667	95.33333	17	Blue = user input
Ave rainfall (m)		0.136	0.075	0.082	0.051	0.013	0.007	0.003	0.006	0.022	0.071	0.098	0.11	0.05617	0.095333	0.017	
Above/below year average		above	above	above	below	below	below	below	below	below	above	above	above				
Factored rainfall (m)		0.1206	0.0584	0.064	0.0392	0.0088	0.004	0.0008	0.0032	0.016	0.0552	0.0768	0.0864	0.04333	0.074667	0.012	
Roof Area (m2)		2300	2300	2300	2300	2300	2300	2300	2300	2300	2300	2300	2300	2300	2300	2300	
Water in (m3)		277.38	134.32	147.2	90.16	20.24	9.2	1.84	7.36	36.8	126.96	176.64	198.72	99.6667	171.7333	27.6	
Water in (litres)		277380	134320	147200	90160	20240	9200	1840	7360	36800	126960	176640	198720	99666.7	171733.3	27600	Orange = NB calculated value (use as monthly target usage when ALL rainwater harvasted)
WATER STORAGE																	
Monthly target usage		88344	88344	88344	88344	88344	88344	88344	88344	88344	88344	88344	88344	88344	88344	88344	Note: Values copied from user data
Monthly surplus/defecit		189036	45976	58856	1816	-68104	-79144	-86504	-80984	-51544	38616	88296	110376	11322.7	83389.33	-60744	
Total winter defecit	-165648																Adapt formula to reflect months of deficit
Total summer surplus	332340																Adapt formula to reflect months of surplus
Total water balance	166692																
Monthly target usage	88344																
Storage: Monthly usage + winter defecit	253992																
Jojo tank size (litres)	10000																Blue = user input
Amount of tanks needed	25.3992																Green=design value out

monthly target usage calculation:	no. sanitary appliance x no. Of times used in a hour x no. Of hours used in a day x days in a month
	wc: 22 x 4 x 8 x 30 = 84 480
	ur: 6 x 4 x 8 x 2 = 384
	tree: 120l per tree per month = 120 x 29 = 3480
	total: 88344

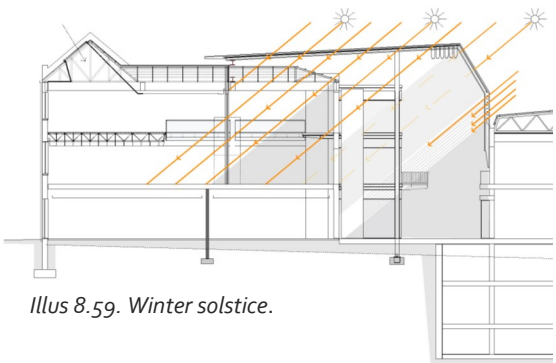
Table 8.2. Storm-water calculations

04.4. – SOLAR STRATEGY

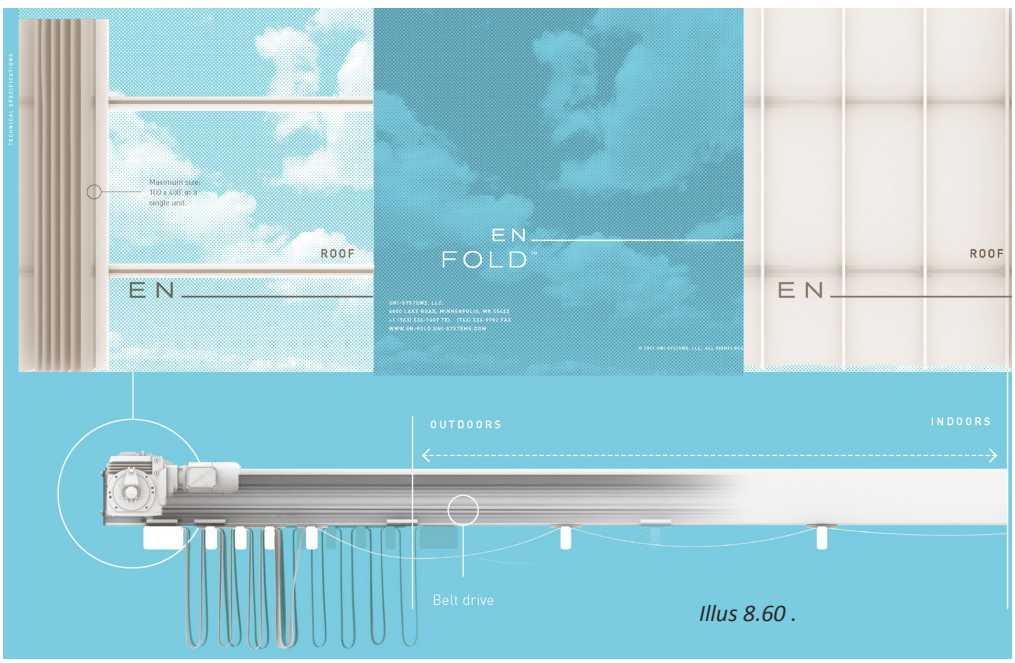
The northern portion of the site is predominantly shaded by the fabric arcade *(see illus 8.58)*. To enable passive design strategies to take place, at strategic points the fabric roof will be retractable, allowing sunlight to enter the building, warming up the environment for the occupants *(see illus 8.9)*. The En-Fold retractable roof is designed to use tensile fabric and will be integrated with the intelligent building automation system that functions with the ventilation strategy. En-Fold is designed to withstand winds of up to 130km/h representing its strength. And has been used in a wide variety of applications such as airports or stadiums and therefore is a feasible option for Citizen Connect.



Illus 8.58. Summer solstice.

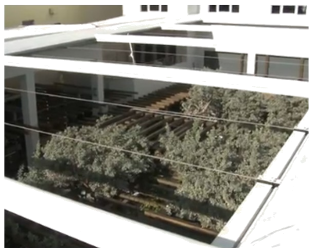


Illus 8.59. Winter solstice.



Illus 8.60 .

04.5. – FIRE STRATEGY



Illus 8.61. EN-fold retractable roof in operation.

The following measurements were made for type F1 building:

(1) Occupancy designed forF1 = 1 person per 10m²:
: Ground floor = n/a (all areas open up to the outside)
: First floor = 1845m² = 185 people
: Second floor = 1400m² = 140 people

(2) There will be a fixed fire-fighting equipment installed in the form of sprinkler systems and will have a manually activated audible alarm system in accordance with SABS 0139

(3) The requirement for fire escapes is 2 plus 1, therefore 3 are provided for at the correct travel distances (max 45m).

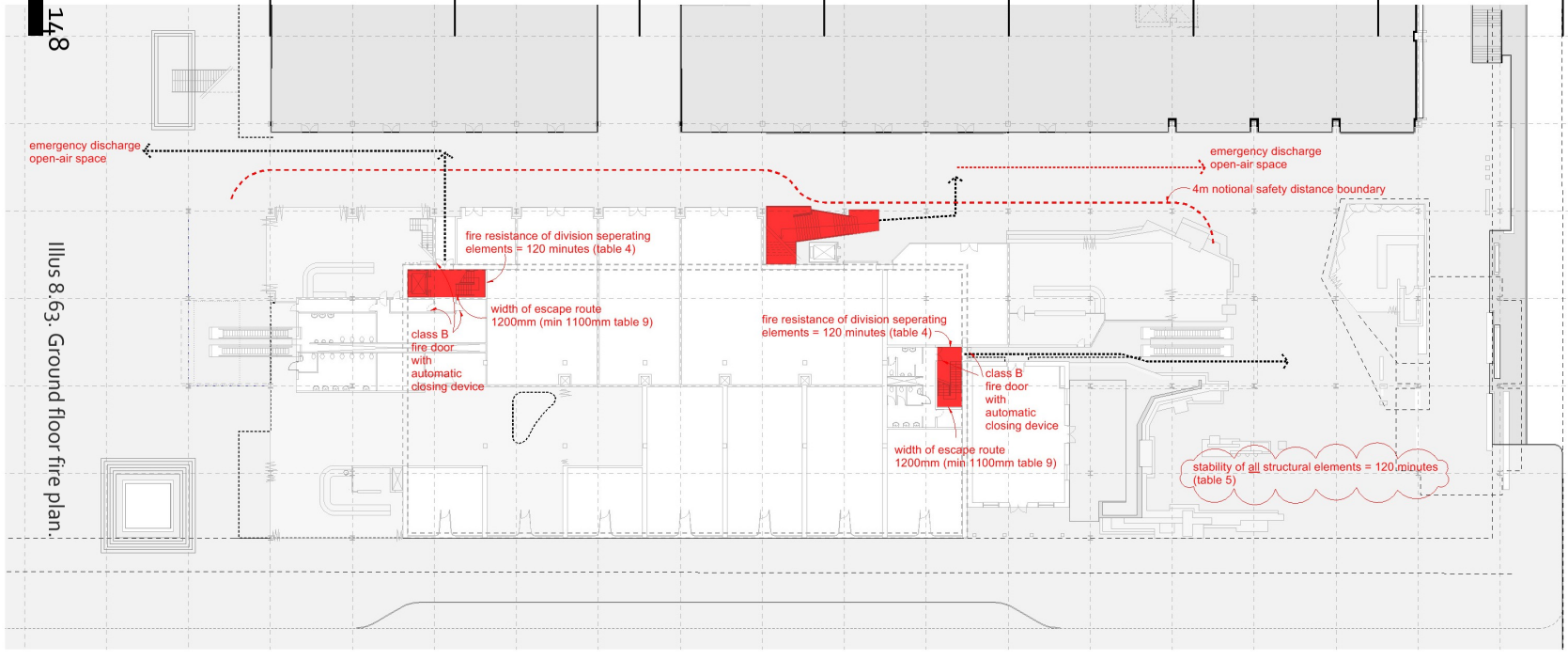
(4) Hose reels for every 500m² (as per SABS 543), portable fire extinguisher, 1 per 200m² (as per SABS 810, SABS 889, SABS 1151 SABS 0105) using the dry chemical type.

(5) Smoke ventilation measures are implemented in the walled fire escapes in the form of a louvered ventilator. In case of a fire the skylight and windows will open as part of the electronic management system.

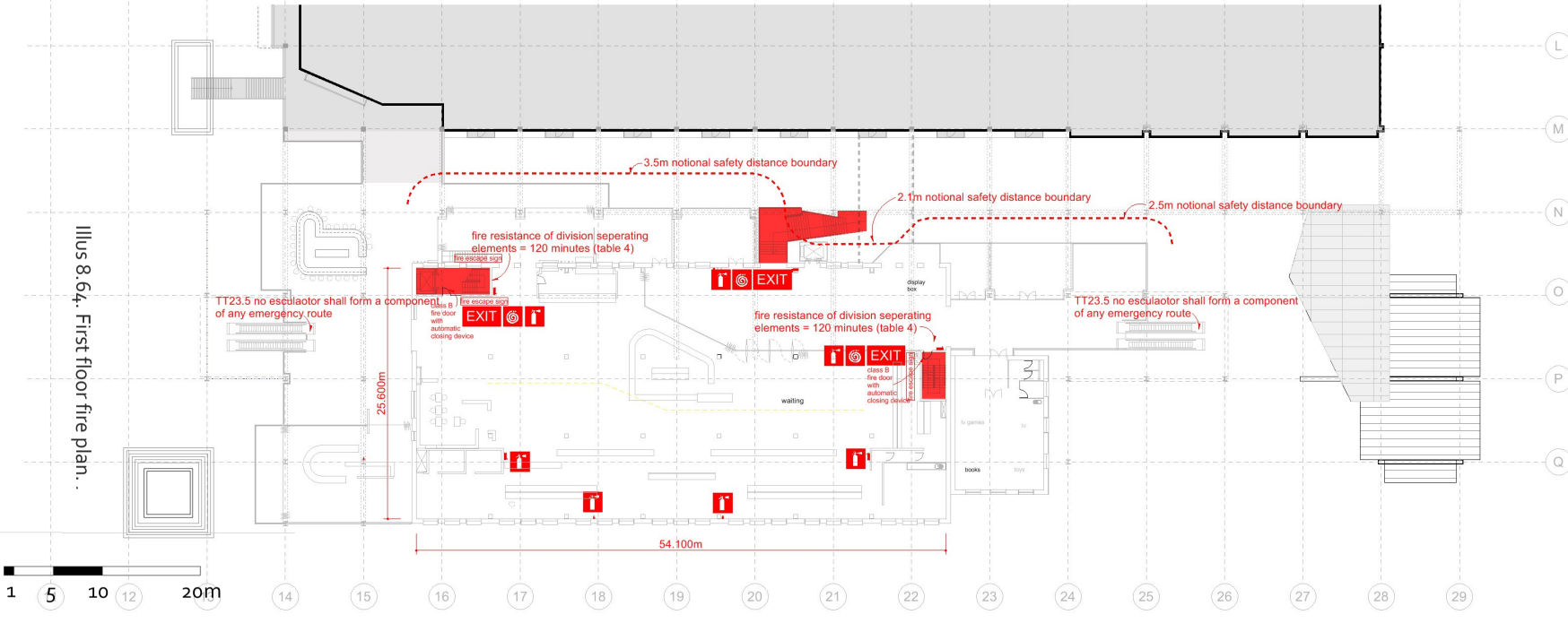
(6) The additional glass boxes on the arcade area comply with the safety distance requirement.

SABS 0400-1990
PART T: FIRE PROTECTION REGULATIONS
T1 GEERAL REQUREMENT
(1) Any building will be designed and equipped in case
of fire -
(a) The protection of occupants or users therein is ensured and that provision is made for the safe vacation of such occupants or users
(b) The spread and intensity of such fire within such building and the spread of fire to any other building will be minimized
(c) Sufficient stability will be retained to ensure that such building will not endanger any other buildings stability; provided that in the case of a multi-storey building no major failure of the structural system will occur
(d) The generation and spread of smoke will be minimised or controlled to the greatest extent reasonably practicable; and
(e) Adequate means of access, and equipment for detecting, fighting, controlling and extinguishing such fire, is provided.

Illus 8.62. Colt seefire ventilator above a fire escapes with translucent polycarbonate louvers to allow daylight to enter the fire escape staircase and to provide a smoke free route.

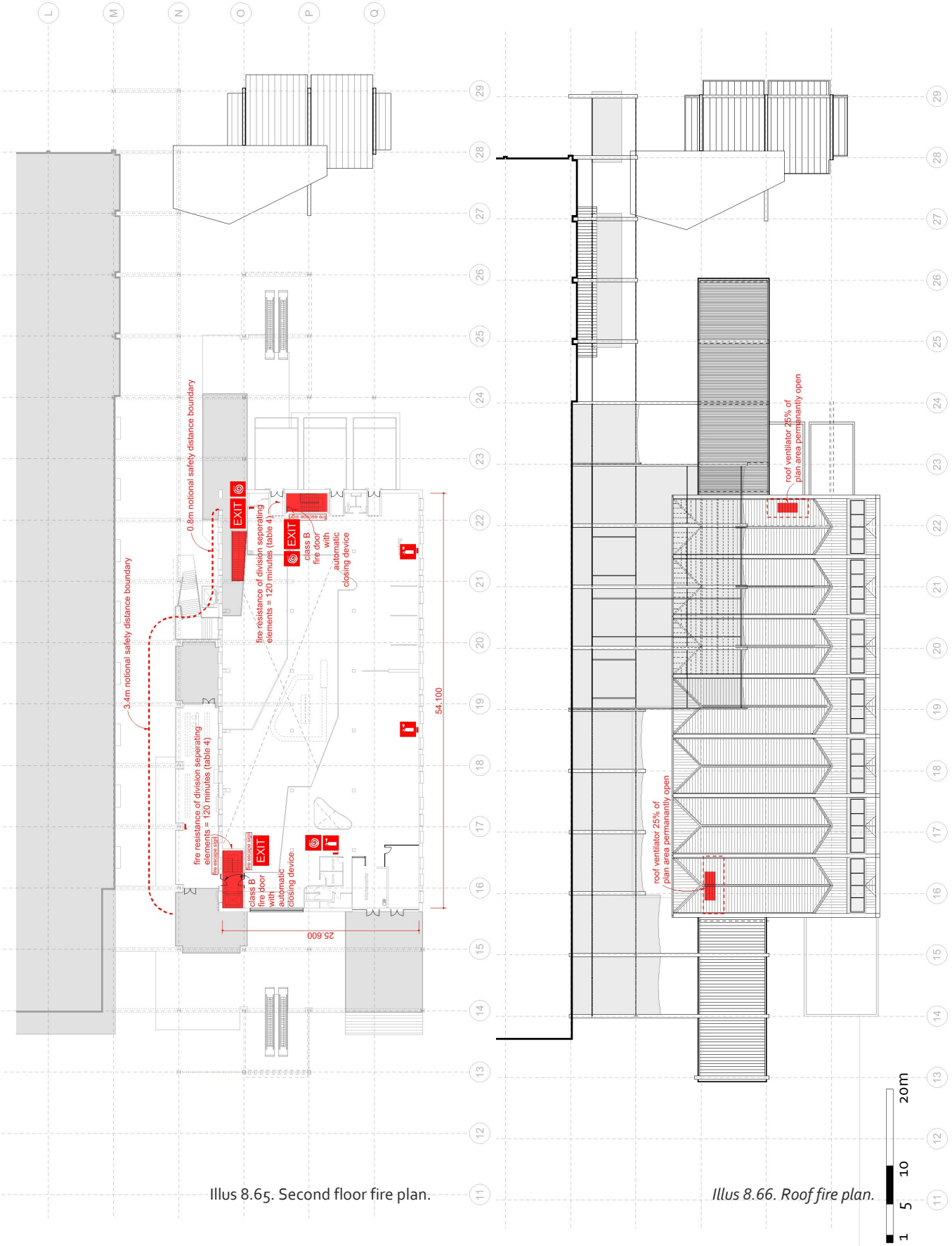


Illus 8.63. Ground floor fire plan.



Illus 8.64. First floor fire plan..

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



Illus 8.65. Second floor fire plan.

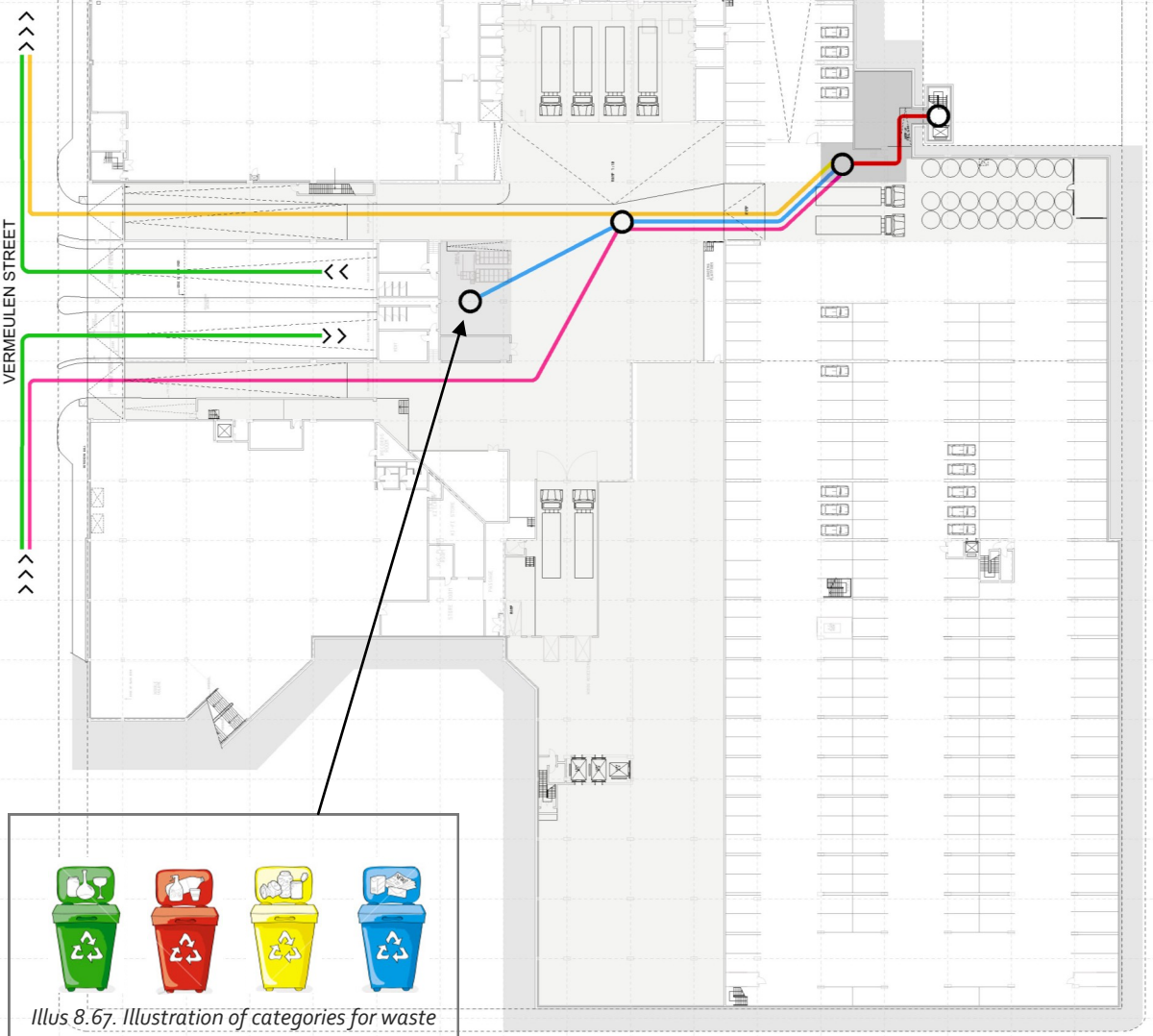
Illus 8.66. Roof fire plan.

04.6. – REFUSE + DELIVERIES + COLLECTION

Refuse, delivery and collection takes place in a designated portion in the basement level, as do the rest of the services (see *illus 8.51).*

REFUSE: there is a communal refuse area where there are separate bins for recycling purposes.

DELIVERIES + COLLECTION: The deliveries entrance (Vermeulen Street) is separate from the entrance to the basement parking for the citizen (Prinsloo Street). Deliveries circulate at the levels above via the existing lift shafts and staircases.



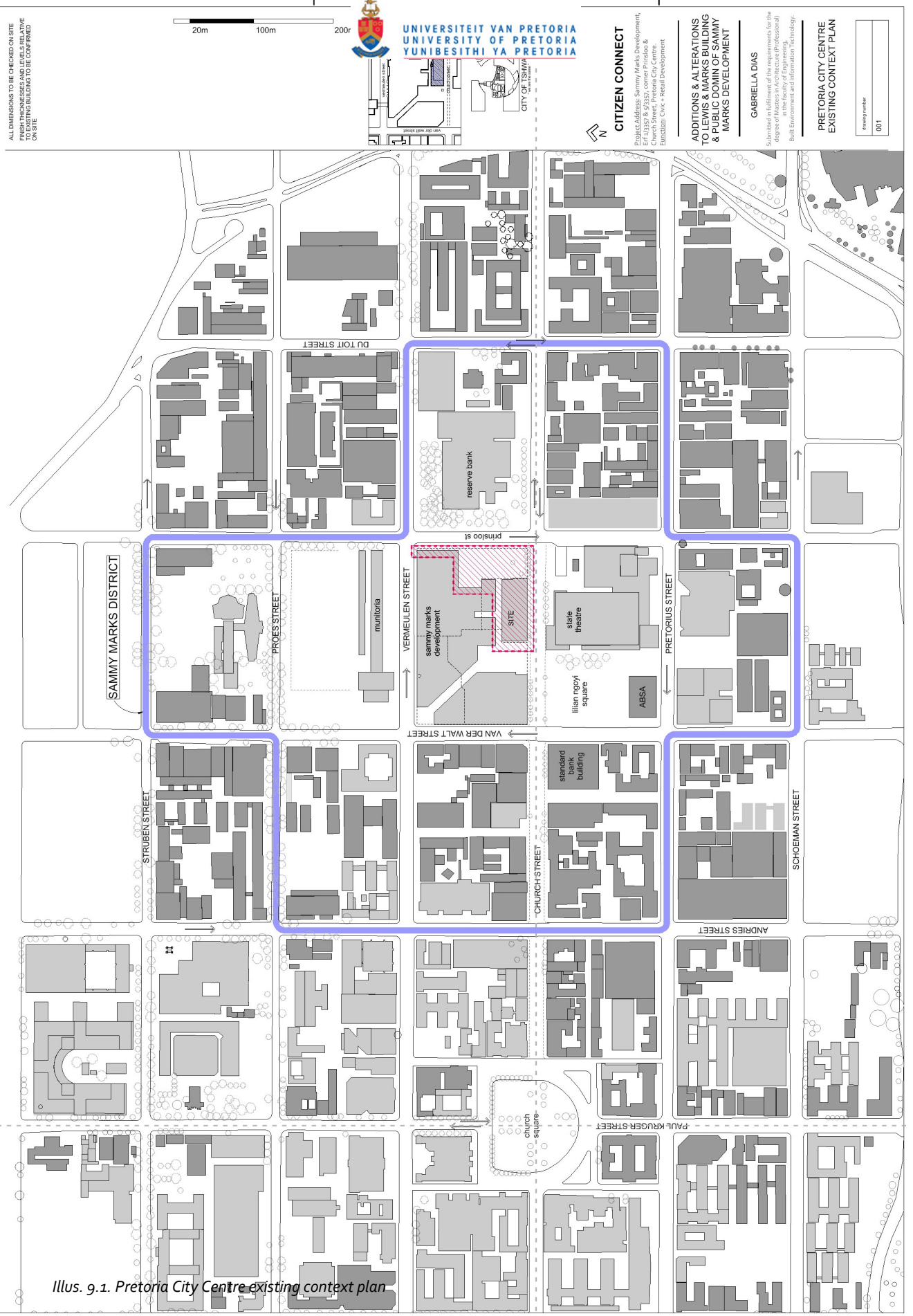
Illus 8.67. Illustration of categories for waste separation for recycling.

Illus 8.68. Refuse + collection + deliveries plan.

01— DOCUMENTATION
02—CONCLUSION

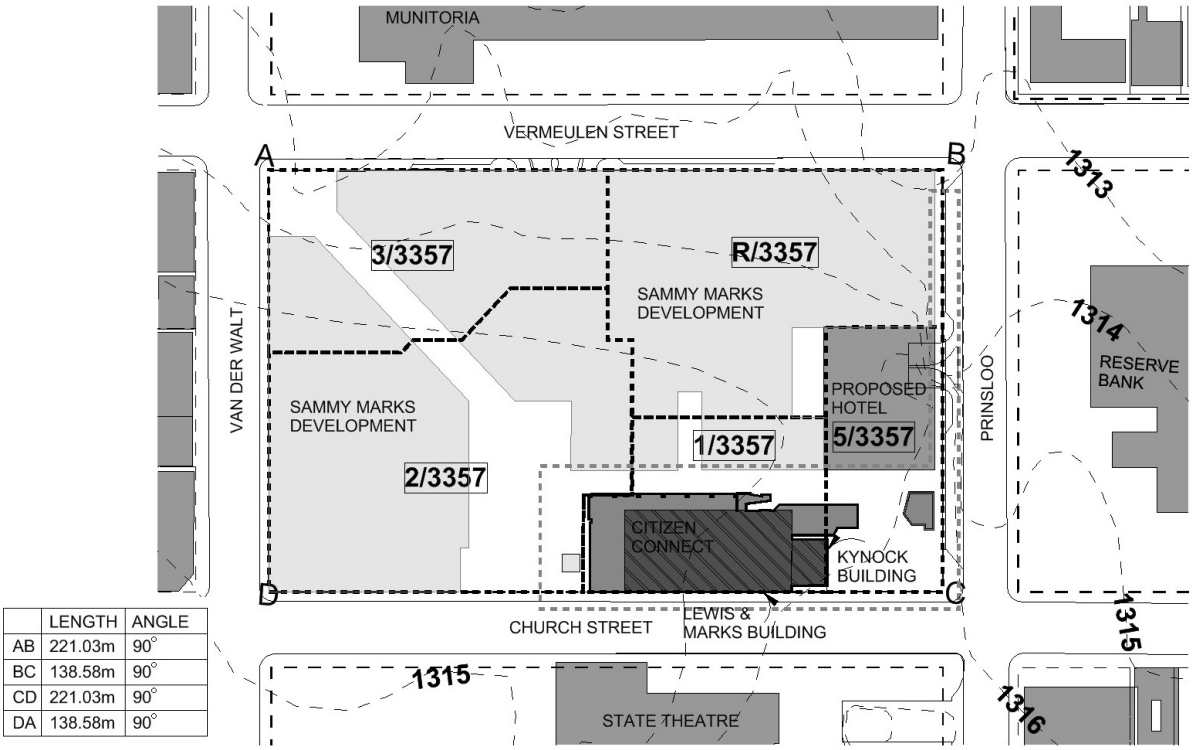
FINAL PRODUCT

09



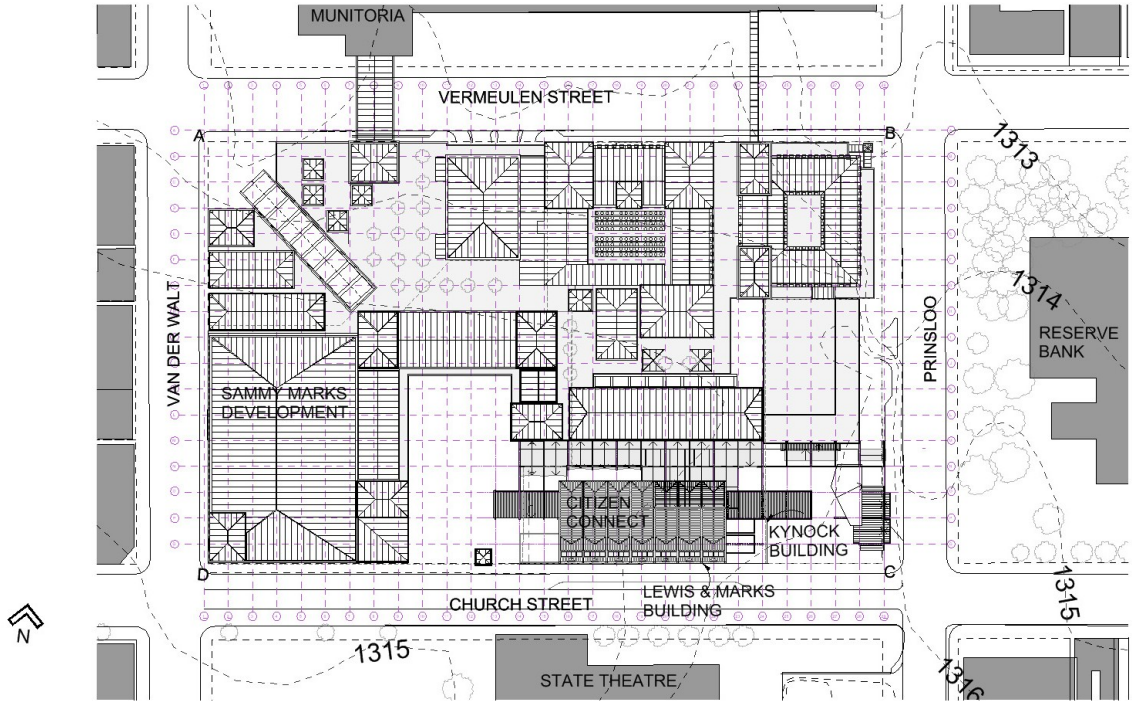
Illus. 9.1. Pretoria City Centre existing context plan

chapter 09

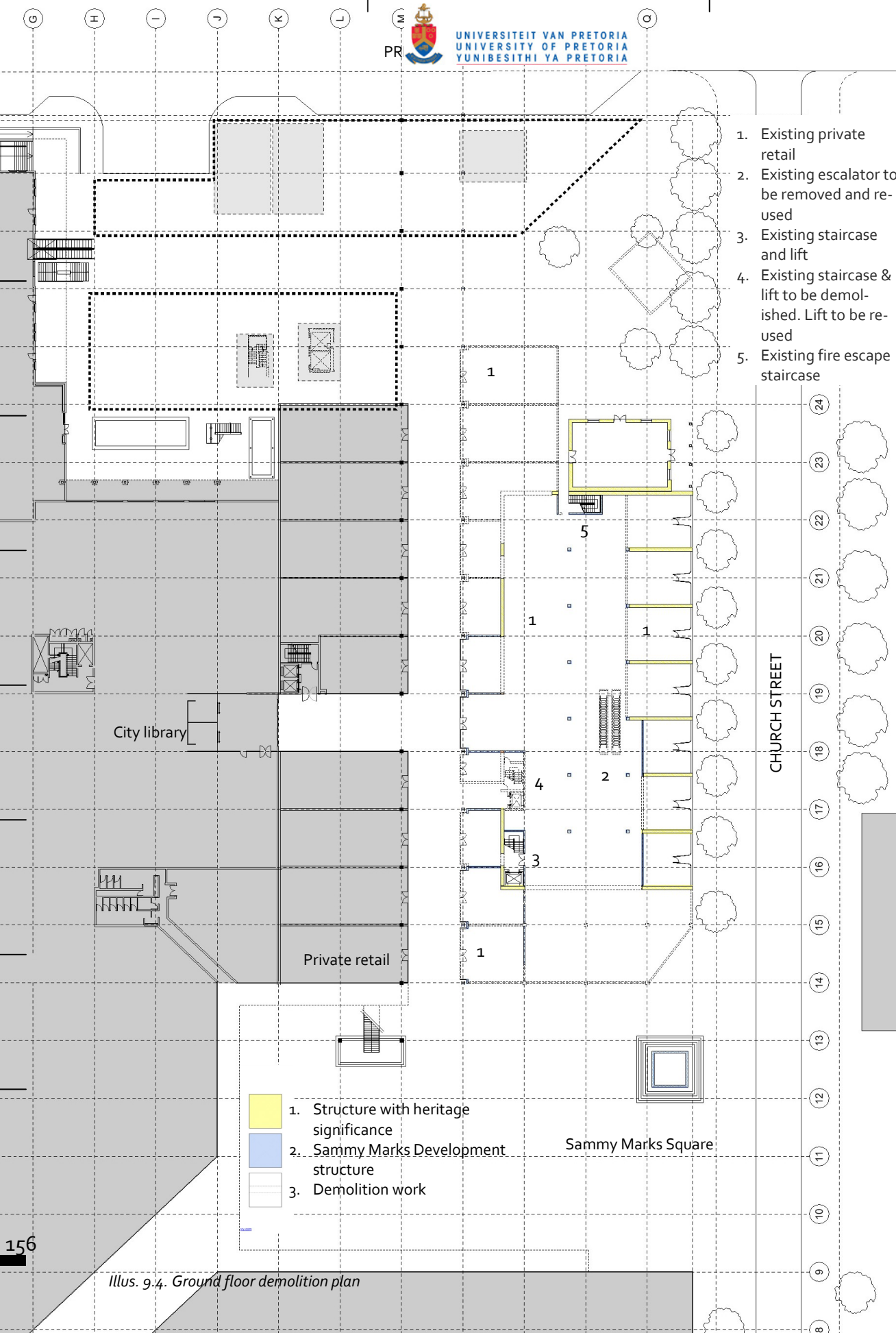


	LENGTH	ANGLE
AB	221.03m	90°
BC	138.58m	90°
CD	221.03m	90°
DA	138.58m	90°

Illus. 9.2. Sammy Marks Development context plan showing design intervention

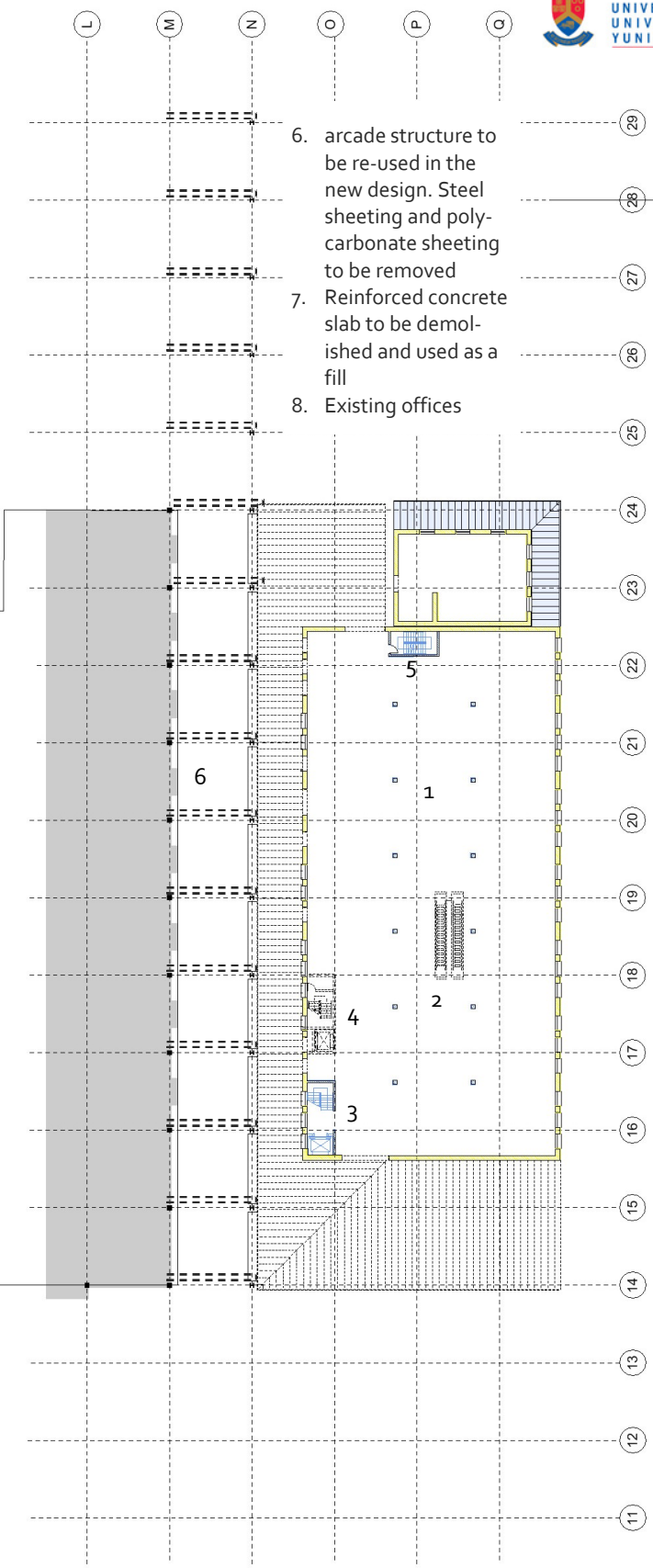


Illus. 9.3. Sammy Marks Development roof plan with design intervention



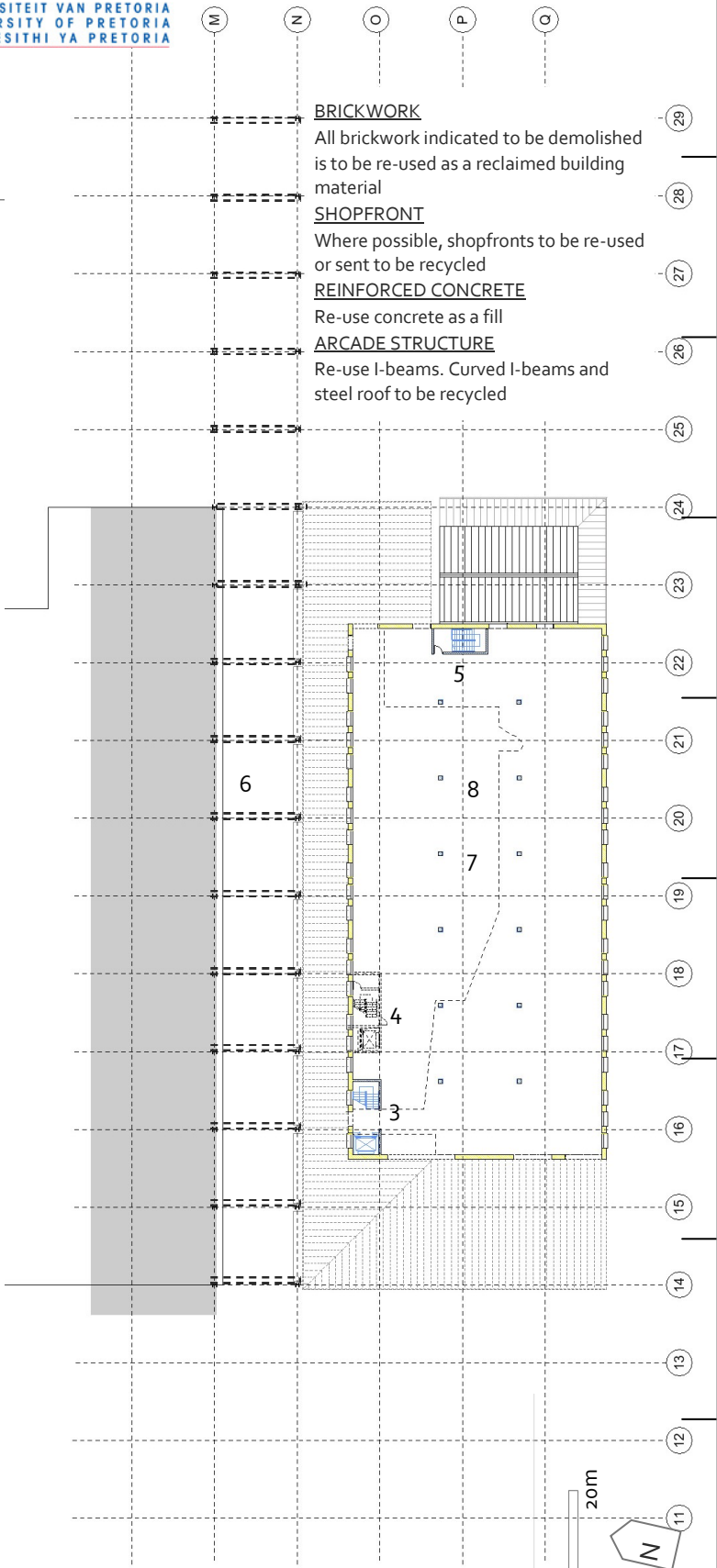
Illus. 9.4. Ground floor demolition plan

6. arcade structure to be re-used in the new design. Steel sheeting and poly-carbonate sheeting to be removed
7. Reinforced concrete slab to be demol-ished and used as a fill
8. Existing offices

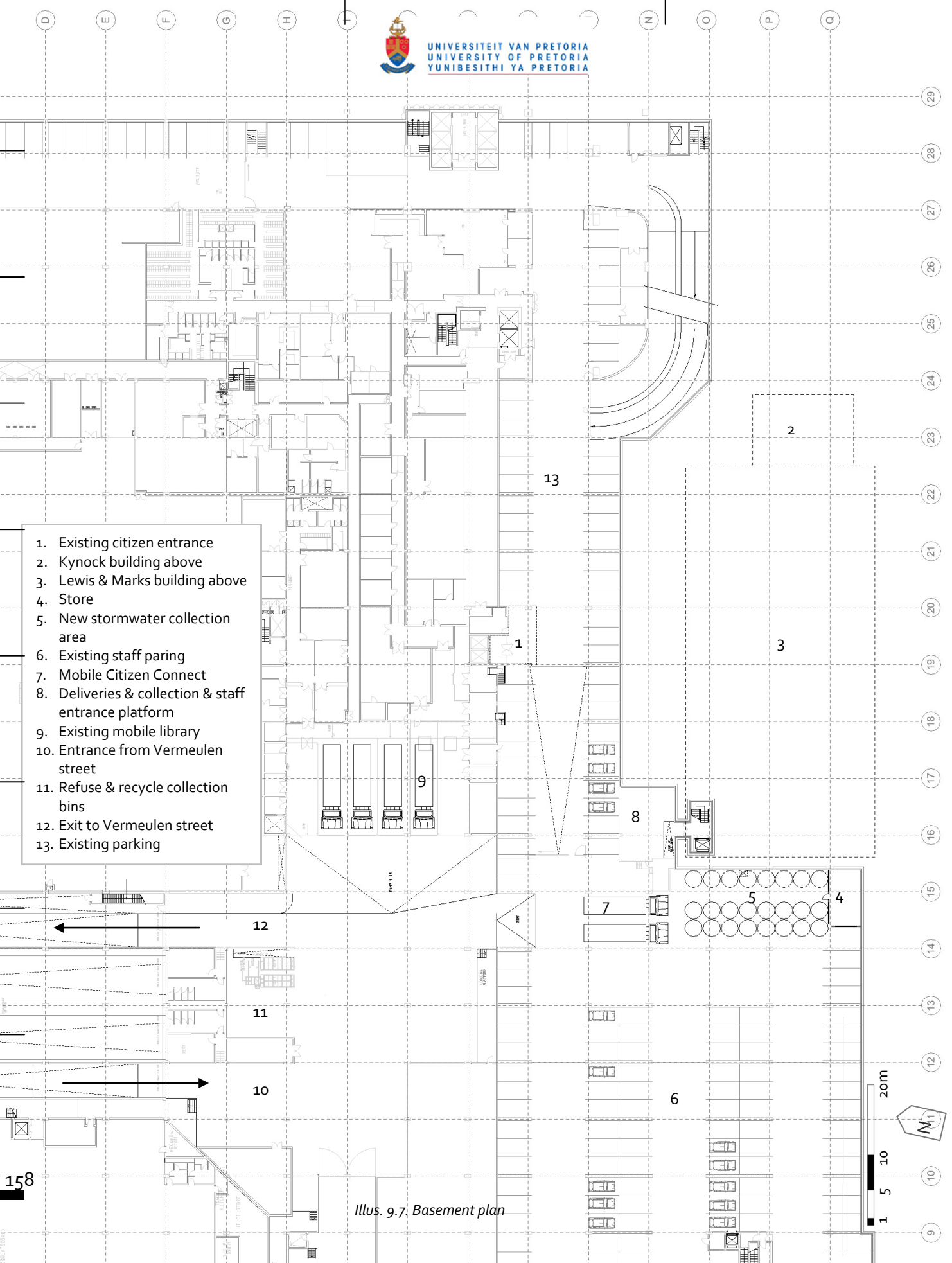


Illus. 9.5. First floor demolition plan

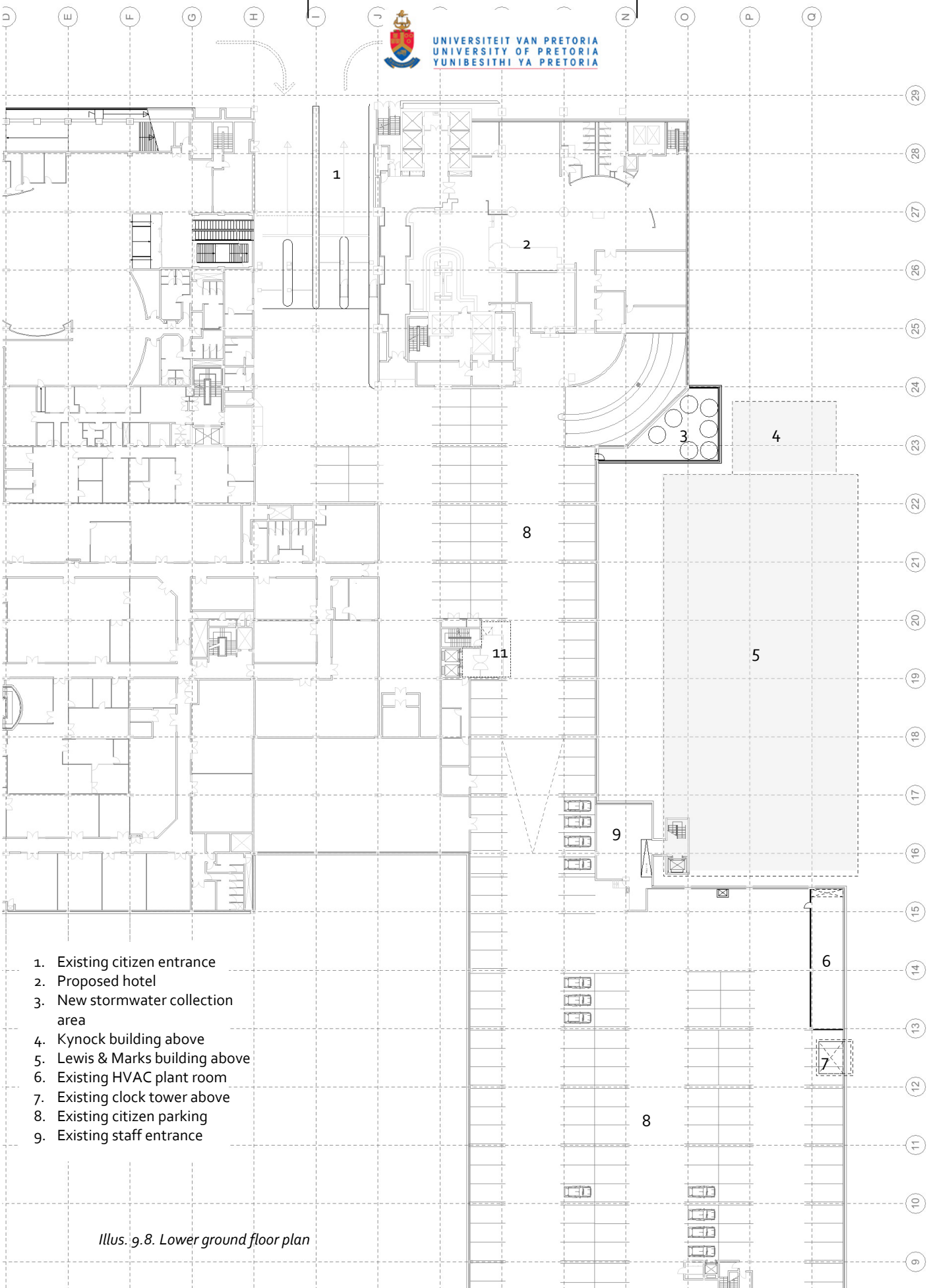
BRICKWORK
All brickwork indicated to be demolished is to be re-used as a reclaimed building material
SHOPFRONT
Where possible, shopfronts to be re-used or sent to be recycled
REINFORCED CONCRETE
Re-use concrete as a fill
ARCADE STRUCTURE
Re-use I-beams. Curved I-beams and steel roof to be recycled



Illus. 9.6. Second floor demolition plan

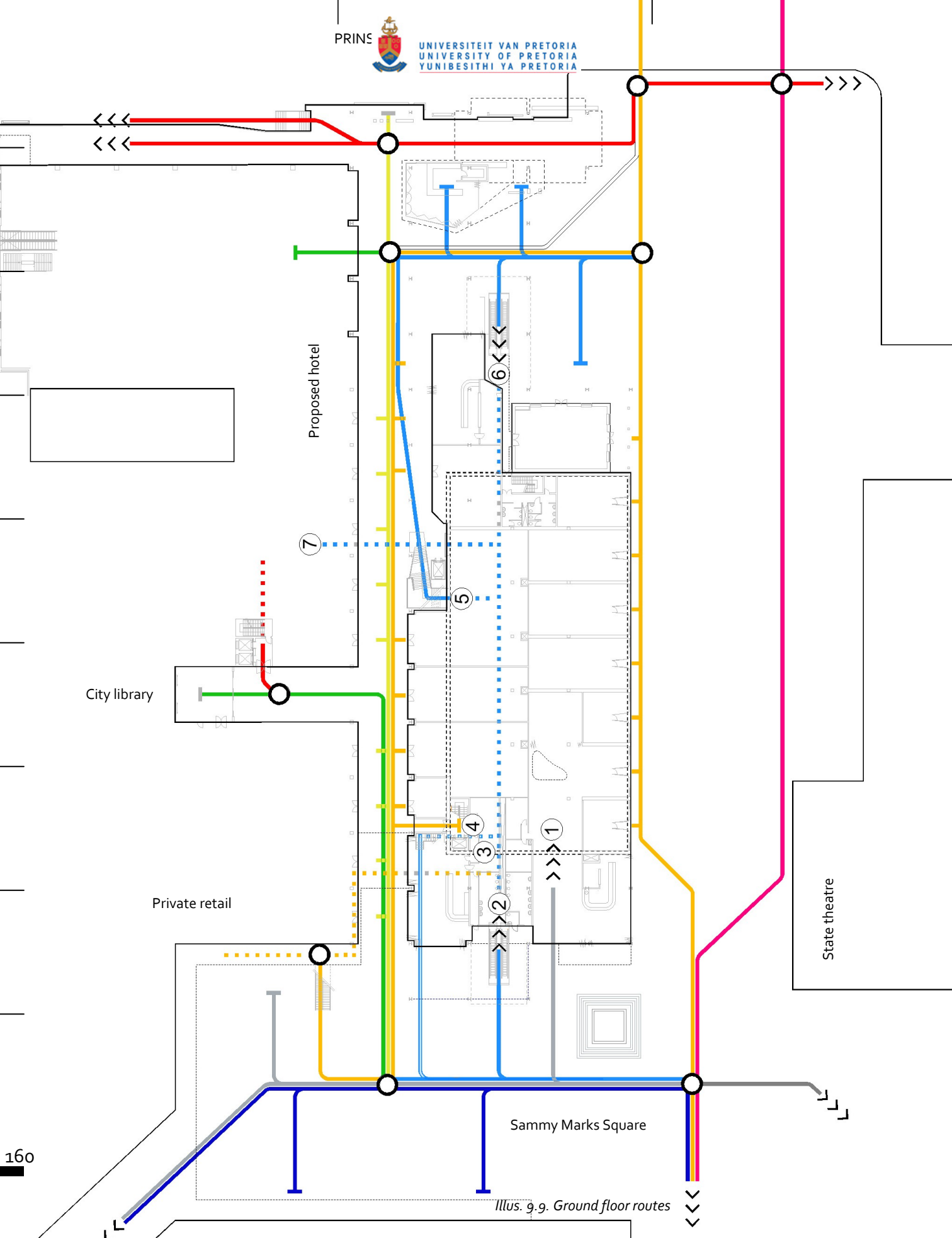


Illus. 9.7. Basement plan

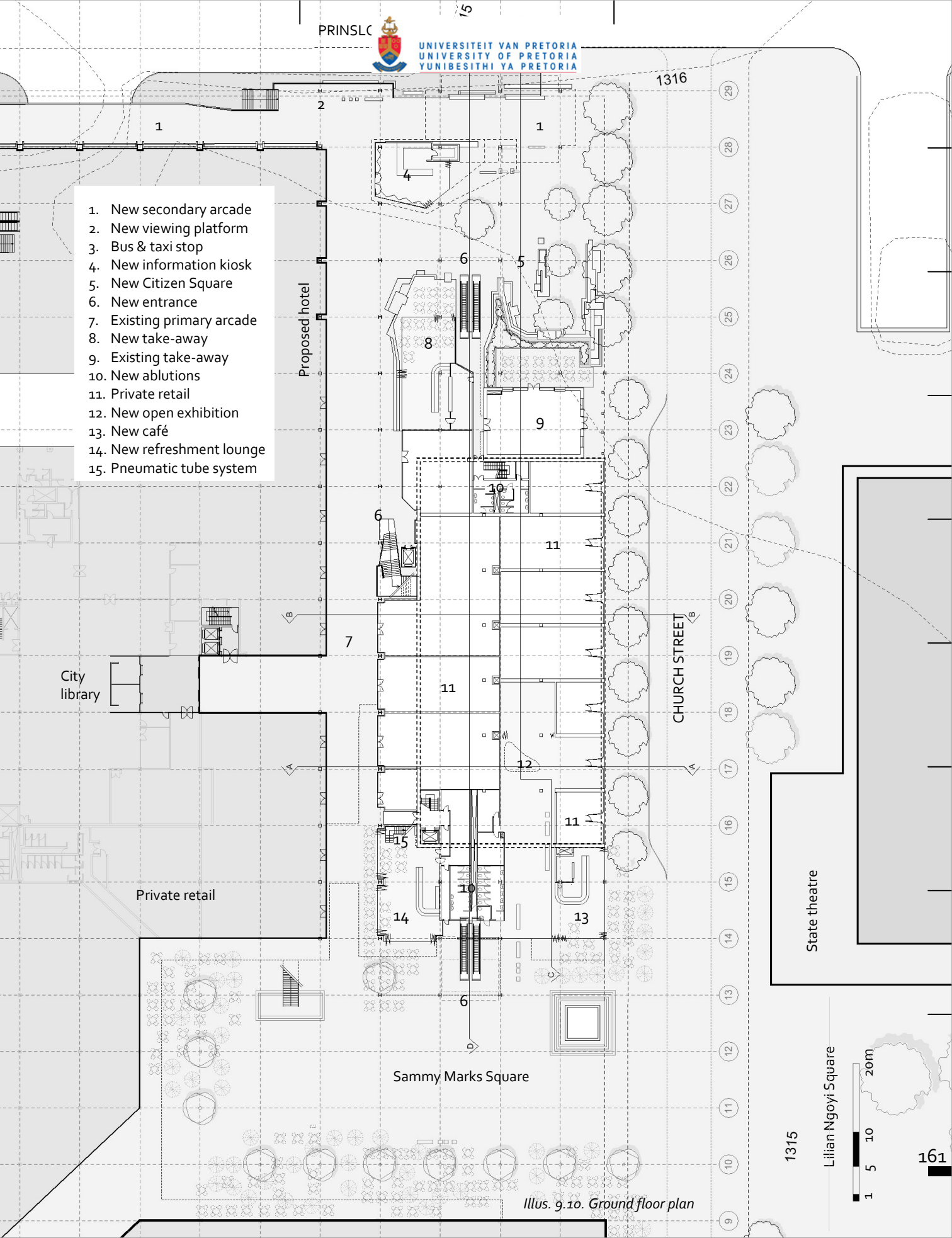


1. Existing citizen entrance
2. Proposed hotel
3. New stormwater collection area
4. Kynock building above
5. Lewis & Marks building above
6. Existing HVAC plant room
7. Existing clock tower above
8. Existing citizen parking
9. Existing staff entrance

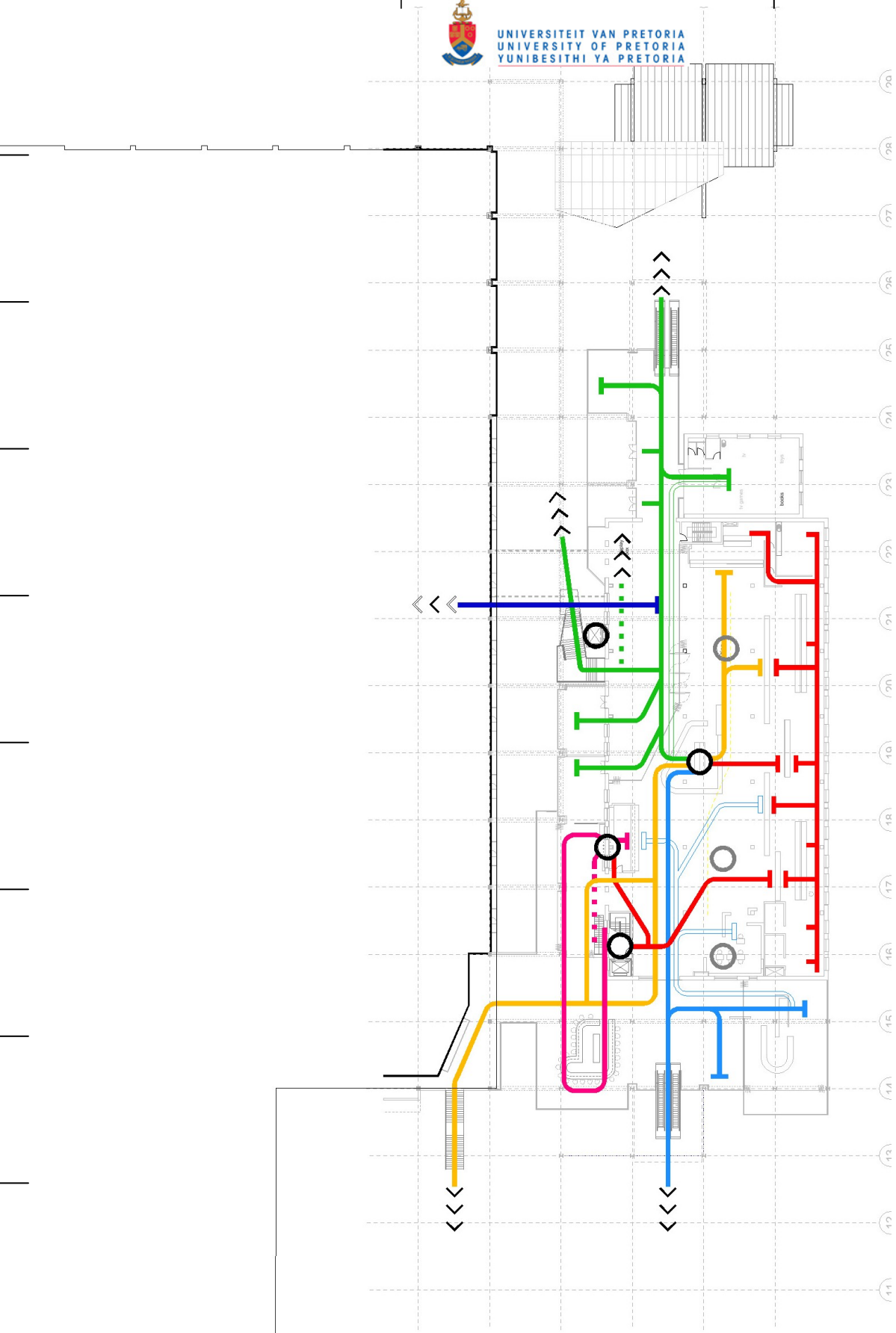
Illus. 9.8. Lower ground floor plan



Illus. 9.9. Ground floor routes

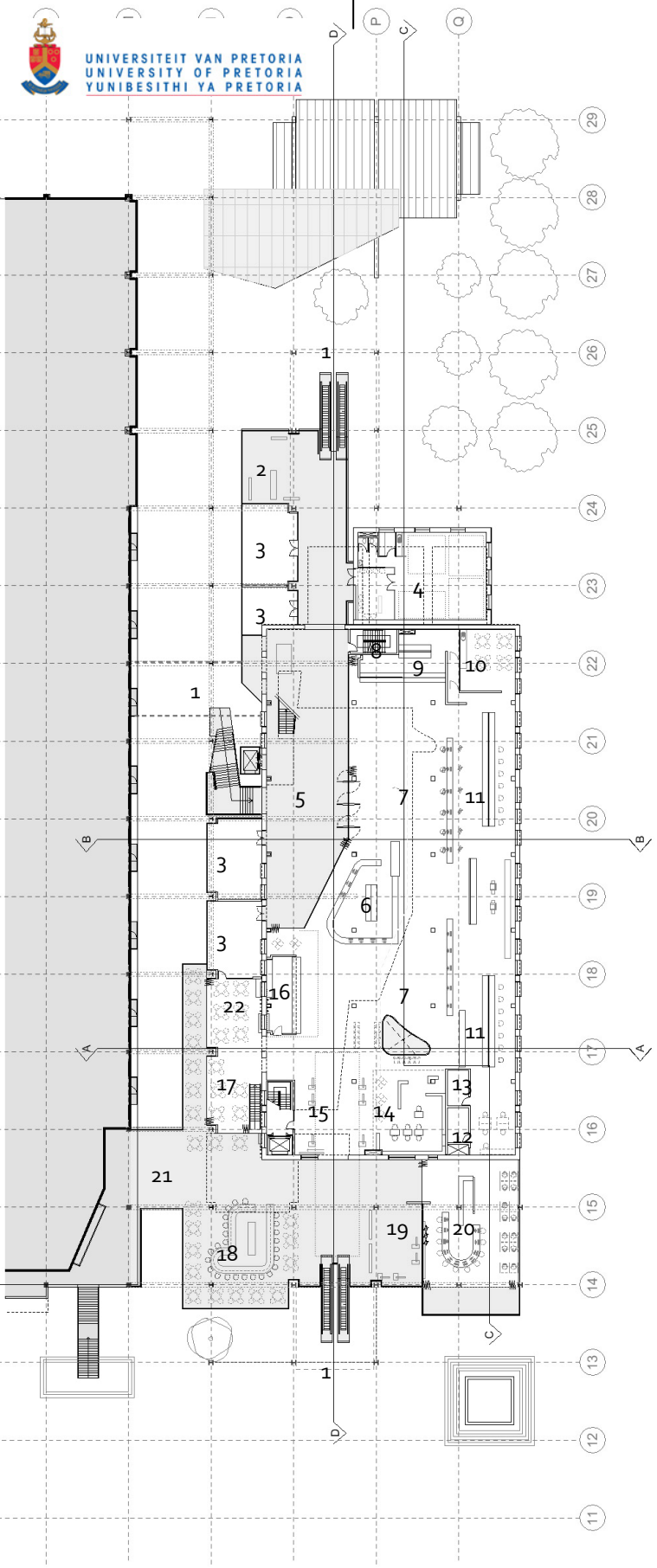


Illus. 9.10. Ground floor plan



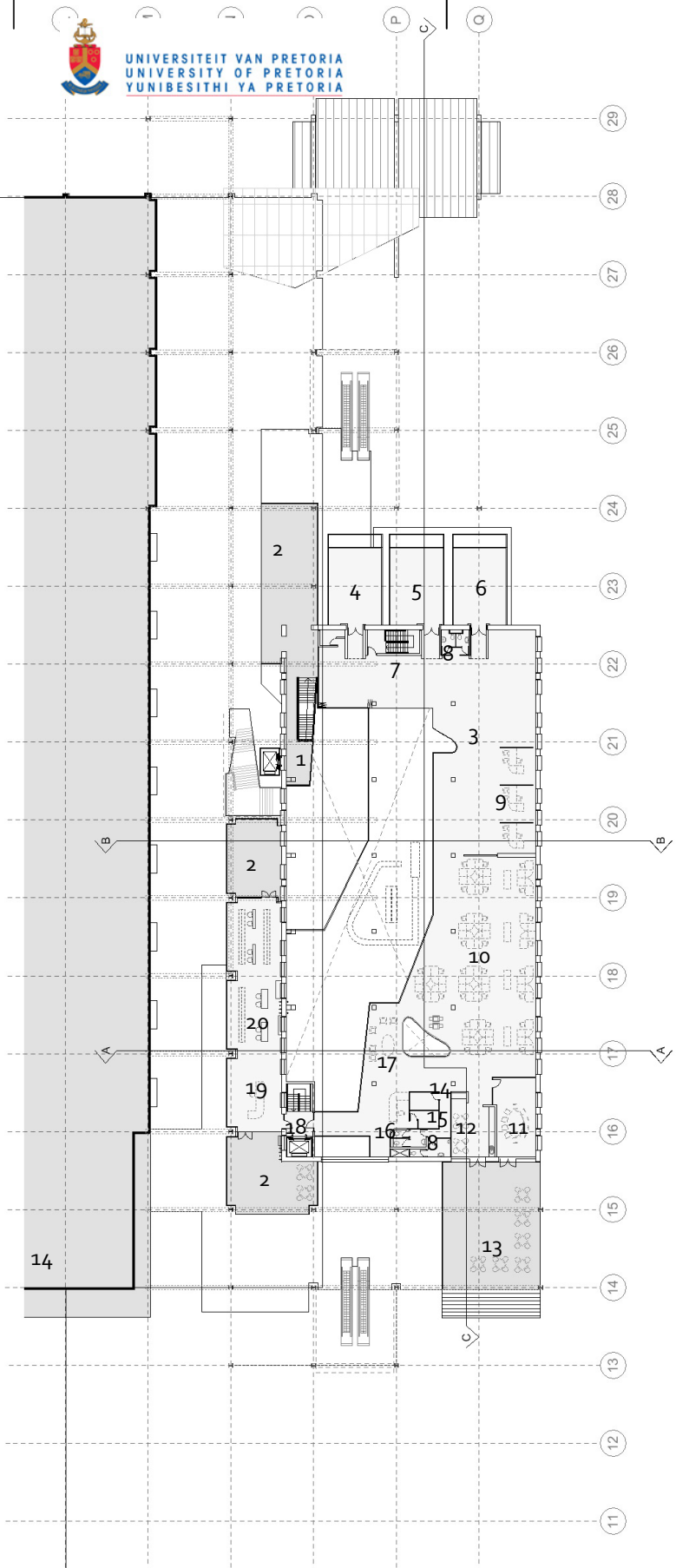
Illus. 9.11. First floor routes

1. Entrance
2. Outdoor terrace
3. Private retail
4. Child-care
5. Atrium
6. Information counter
7. Waiting area
8. Fire escape stair
9. Tellers
10. Kitchenette
11. Submissions
12. Store
13. Server
14. Forms + reading + writing
15. Self-service counters
16. Collection
17. Refreshment lounge
18. Refreshment lounge bar
19. Self-service counters
20. E-government café
21. New bridge entrance
22. Pneumatic tube system



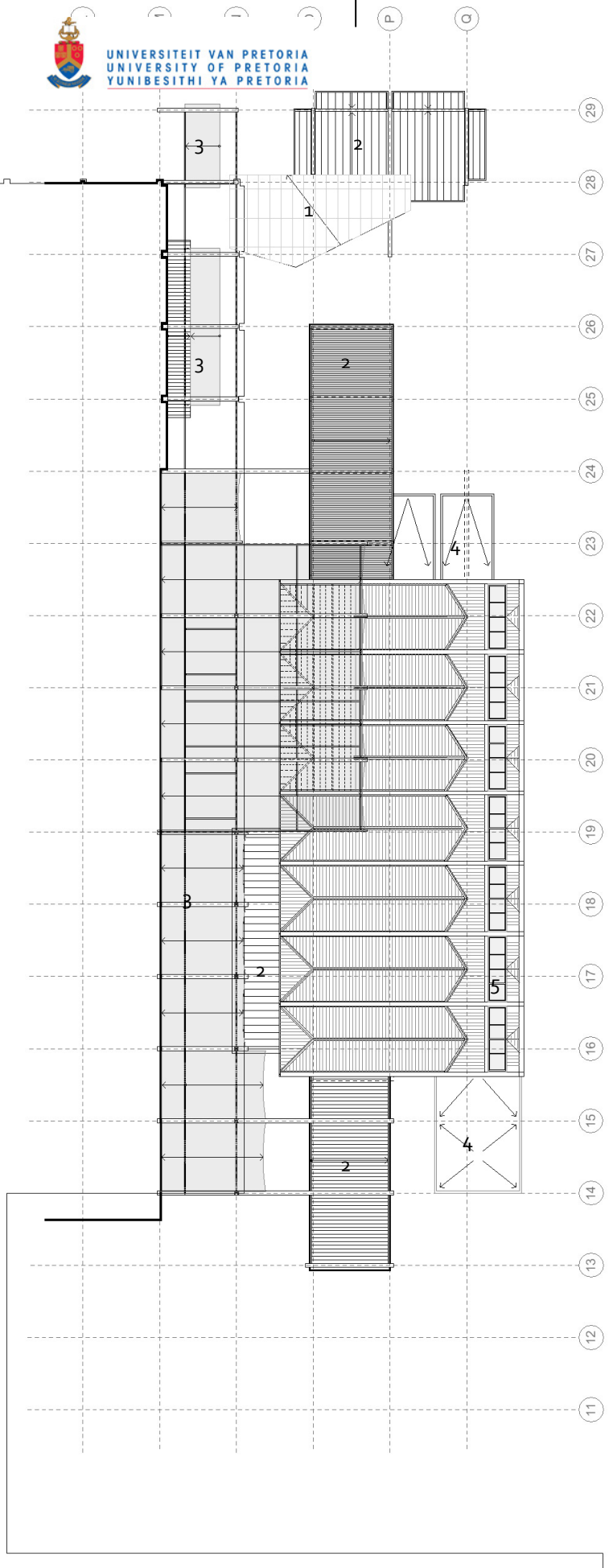
Illus. 9.12. First floor plan

1. Staircase + lift
2. Outdoor terrace
3. Waiting area
4. Id photo
5. Finger print
6. Eye test
7. Fire escape staircase
8. Ablutions
9. Consulting area
10. Office + management
11. Boardroom
12. Kitchenette
13. Outdoor staff rest
14. Server
15. Store
16. Reception
17. Waiting area
18. Staff circulation
19. Document storage
20. Pneumatic tube system



Illus. 9.13. Second floor plan

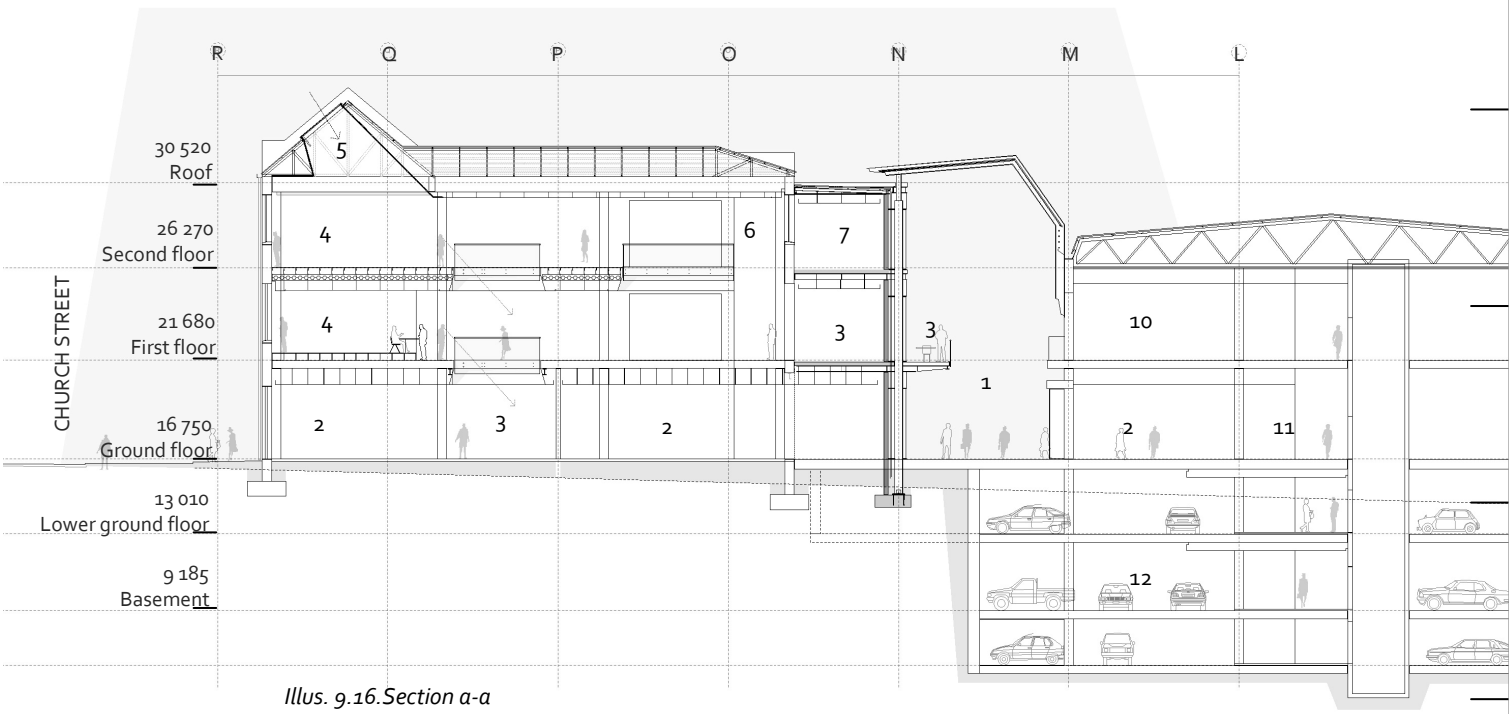
1. Aluminium clad roof
2. Brownbuilt roof
3. Translucent tensile fabric roof
4. Reinforced concrete roof
5. skylight



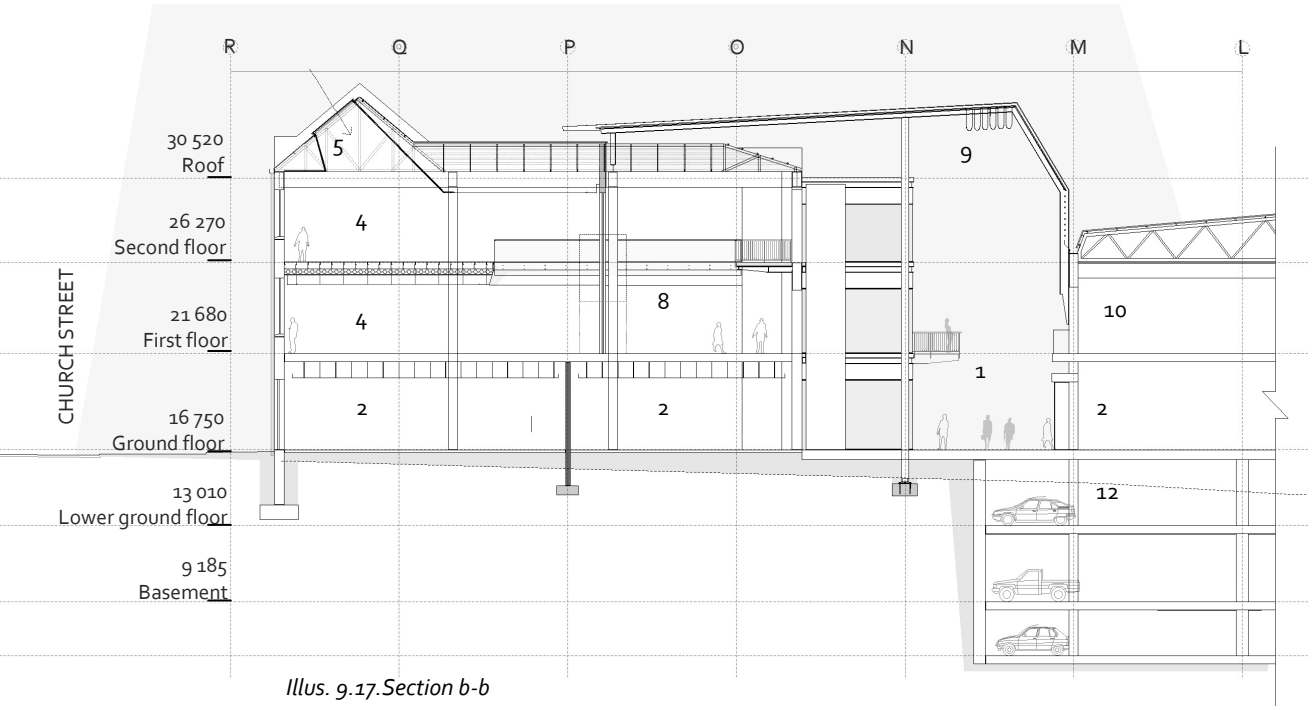
Illus. 9.14.Roof plan

Illus. 9.15. Ground floor plan showing implementation of framework guidelines (Refer to chapter 4, pg 57)

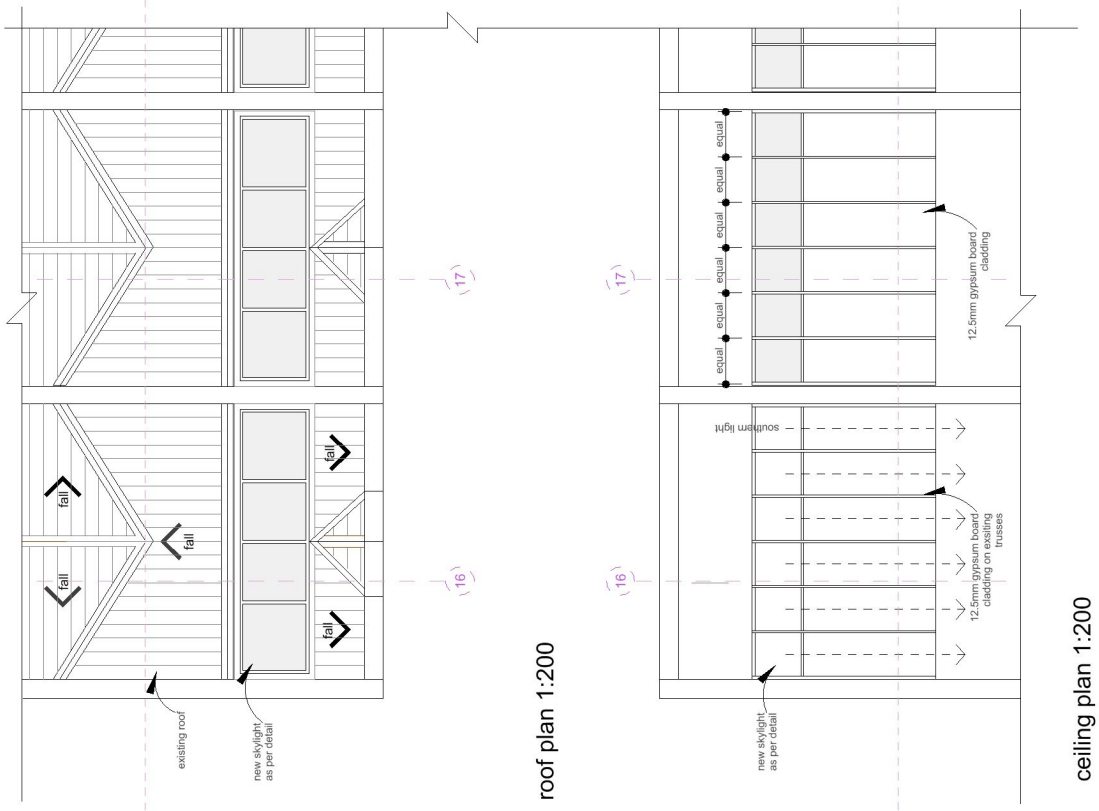
1. Primary arcade
2. Private retail
3. Open exhibition
4. Citizen Connect
5. Skylight
6. Staff circulation
7. Document storage
8. Atrium
9. retractable translucent fabric roof
10. Existing offices
11. Citizen circulation
12. Parking

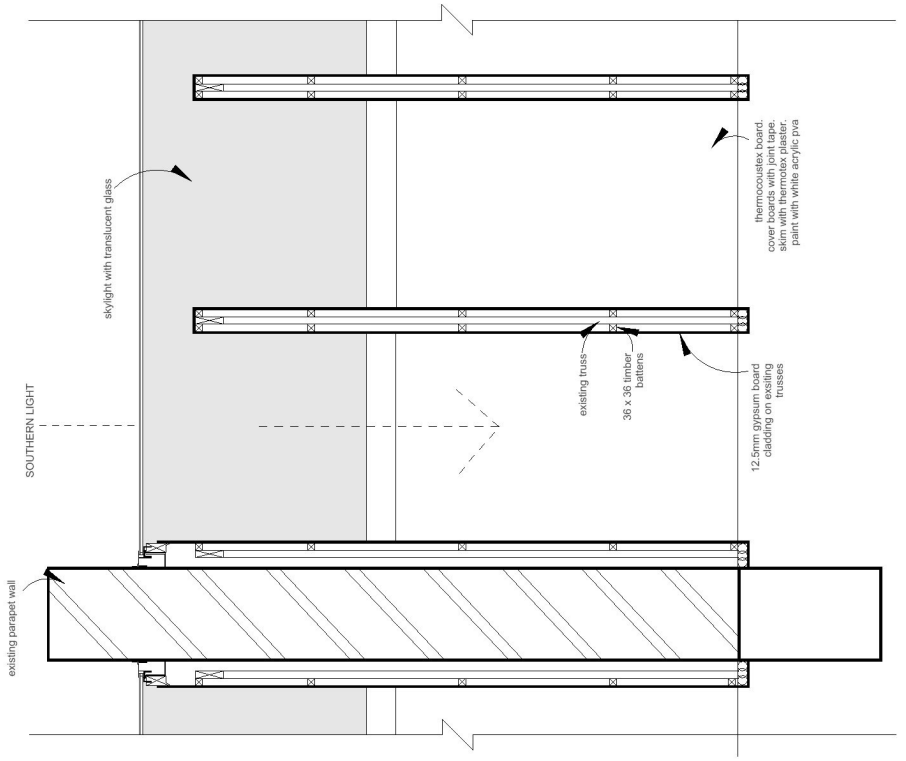


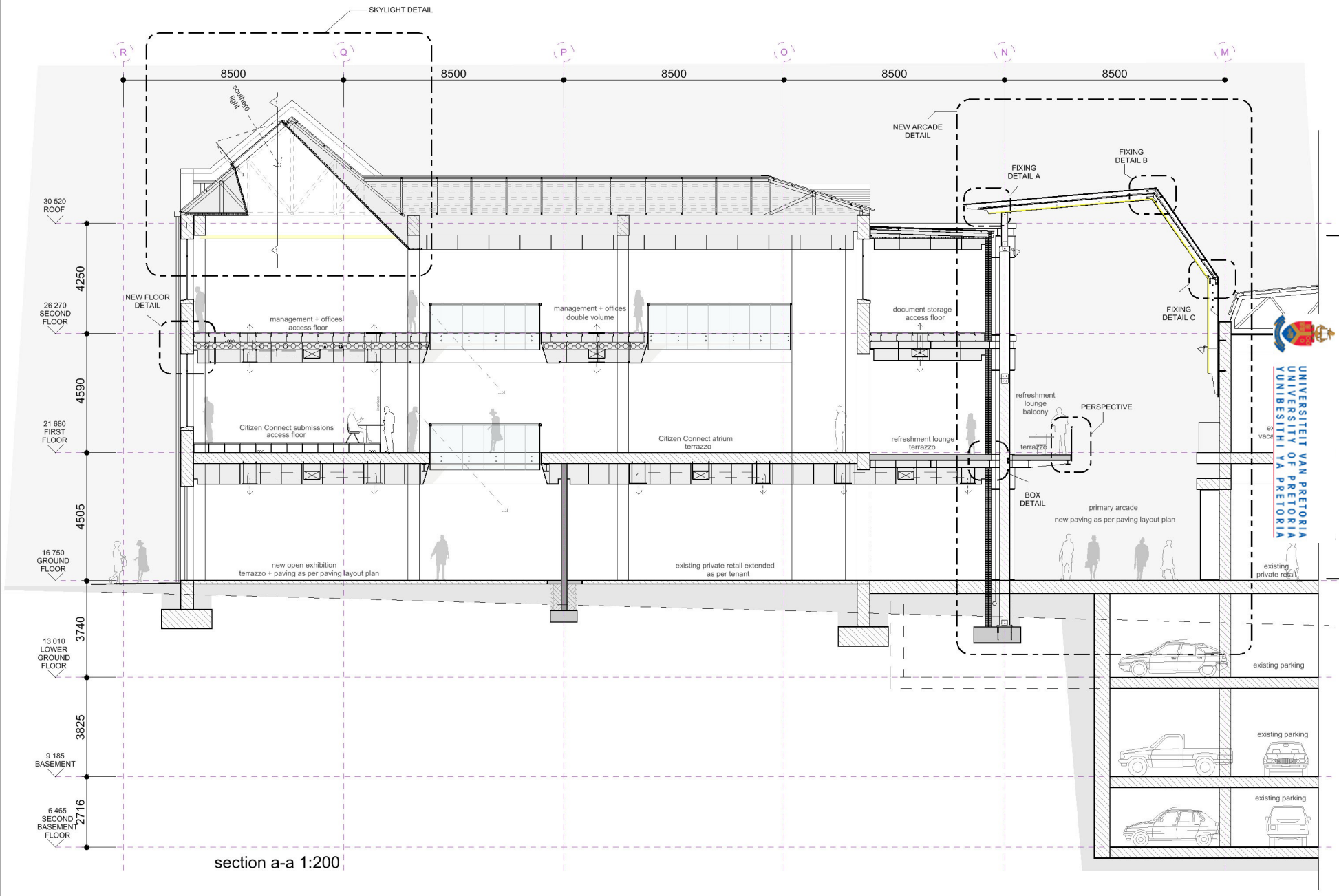
Illus. 9.16.Section a-a



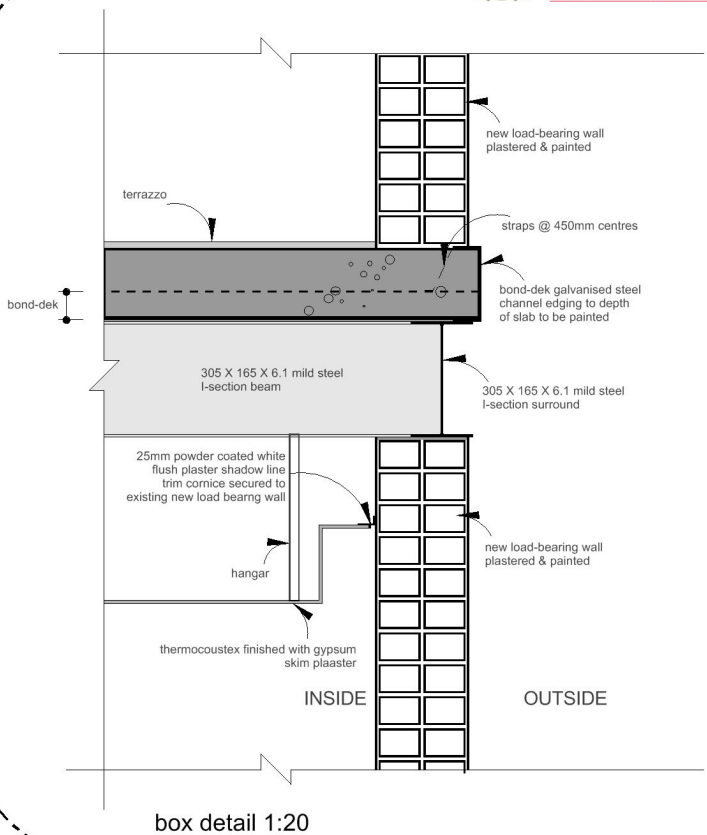
Illus. 9.17.Section b-b


fall
fall
fall
fall
existing roof
new skylight as per detail
17
16
roof plan 1:200
equal
equal
equal
equal
equal
equal
12.5mm gypsum board cladding
southern light
12.5mm gypsum board cladding on exsiting trusses
new skylight as per detail
ceiling plan 1:200

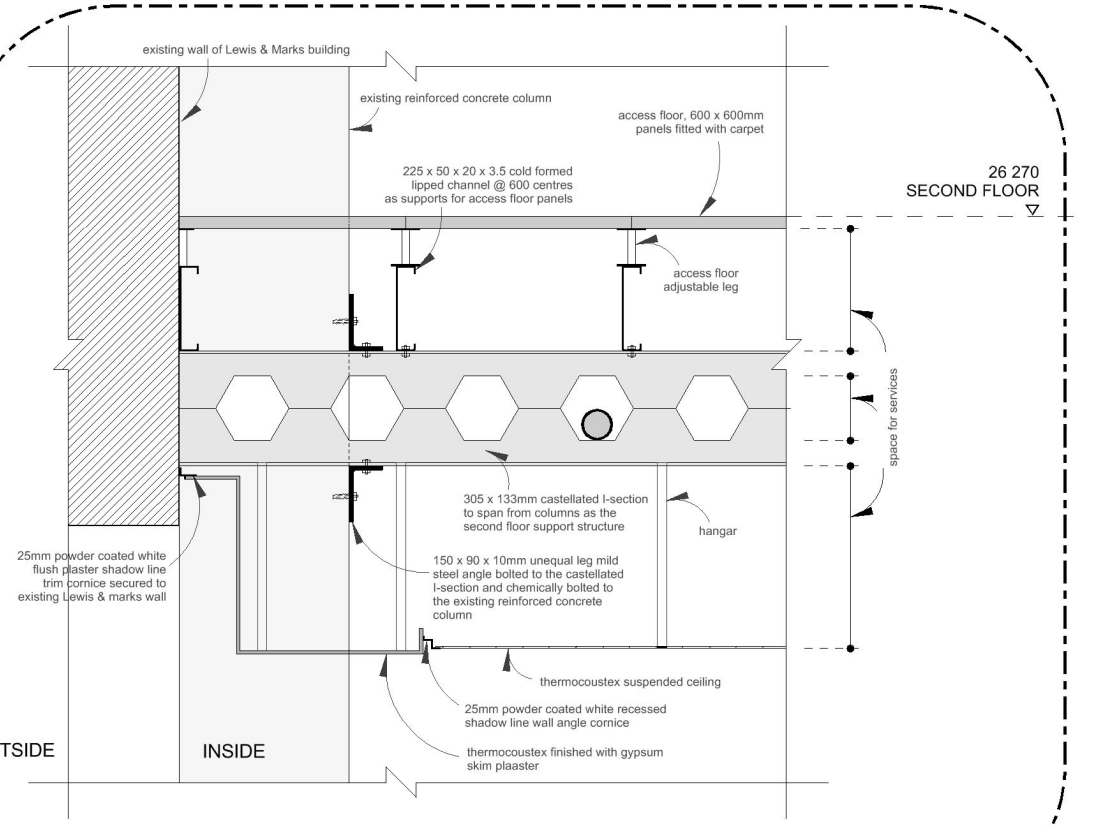

skylight with translucent glass
thermocoustex board. cover boards with joint tape. skim with thermotex plaster. paint with white acrylic pva
existing truss
36 x 36 timber battens
12.5mm gypsum board cladding on exsiting trusses
SOUTHERN LIGHT
existing parapet wall
section through skylight 1:50



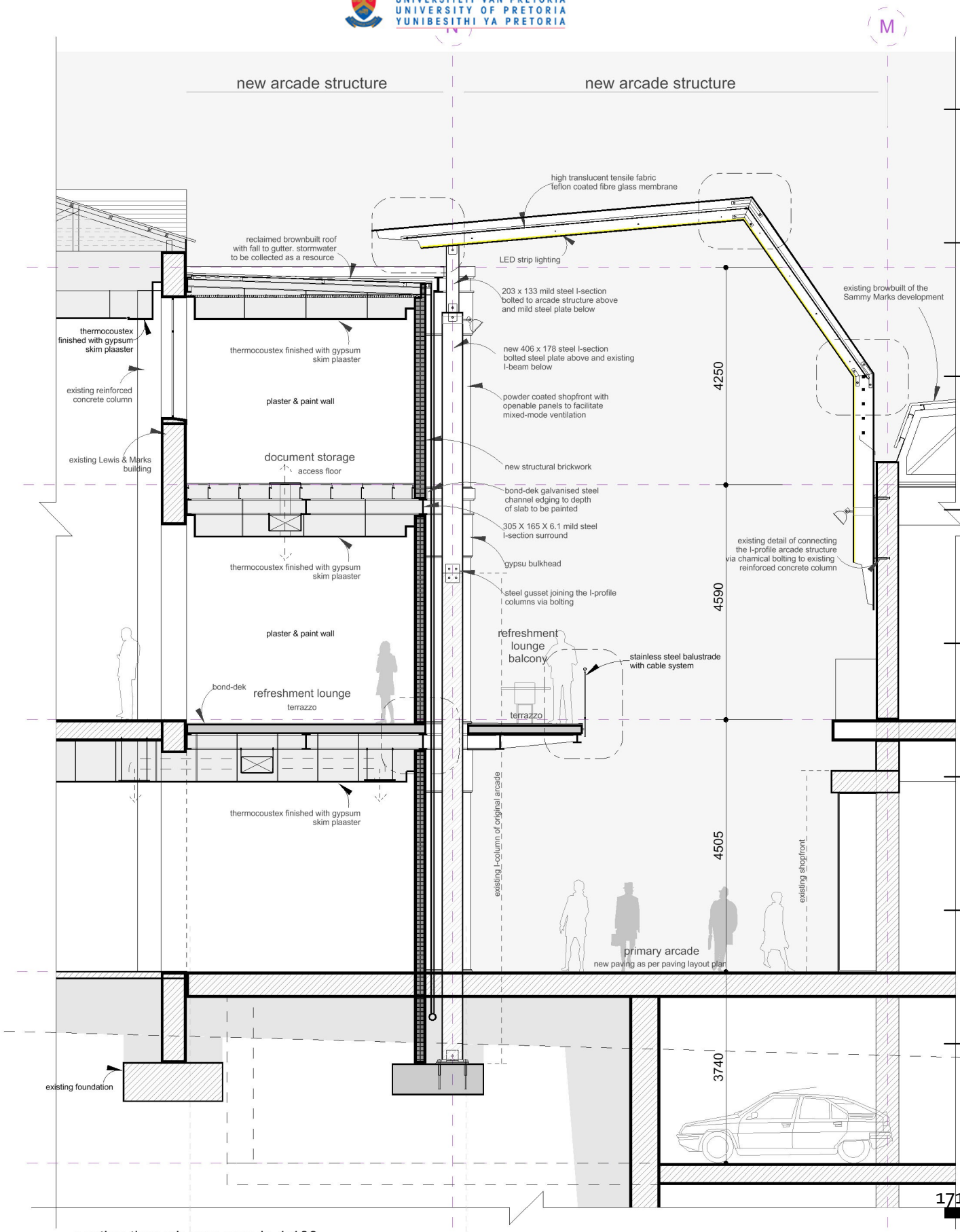
section a-a 1:200



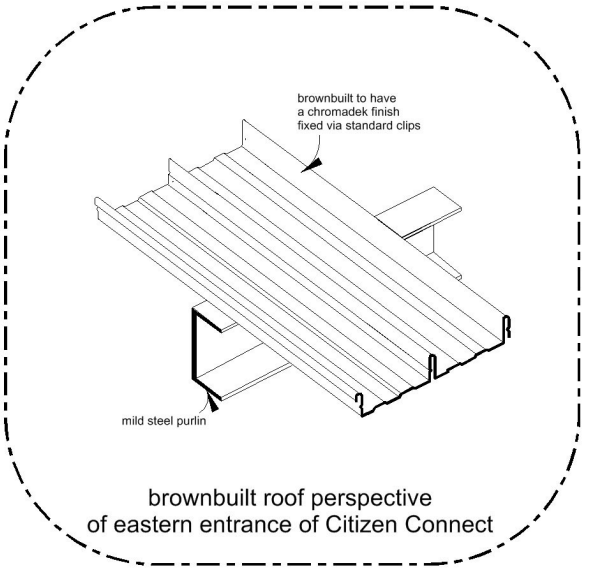
box detail 1:20



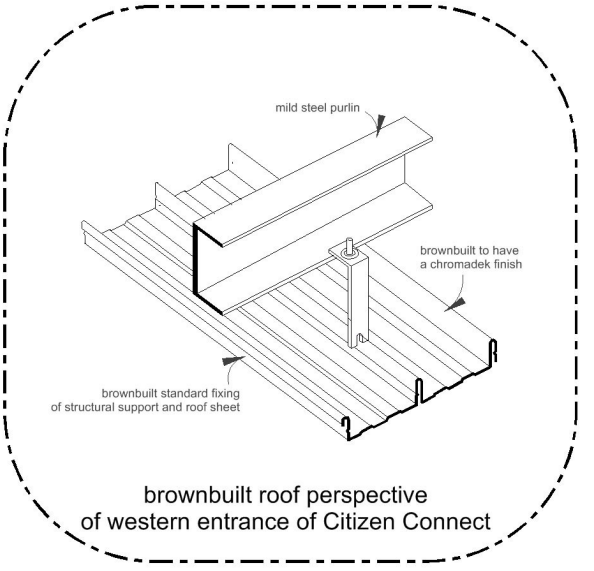
new floor detail 1:20



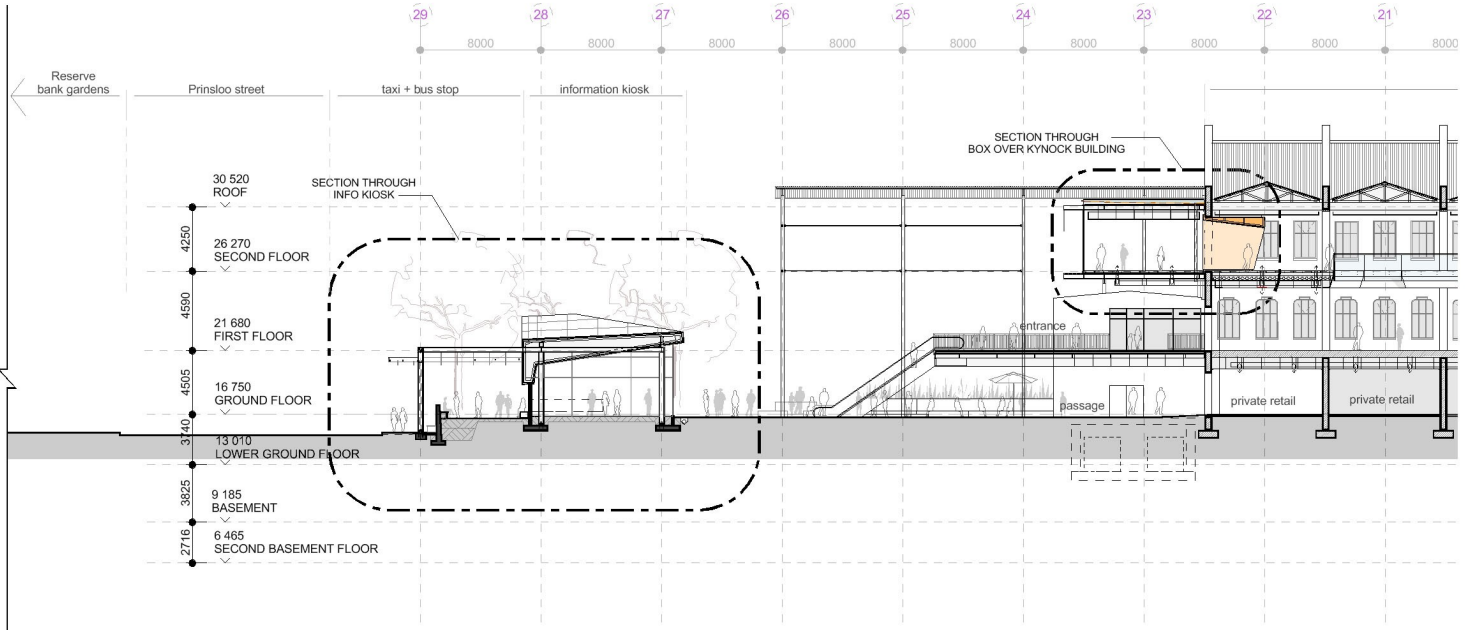
section through new arcade 1:100



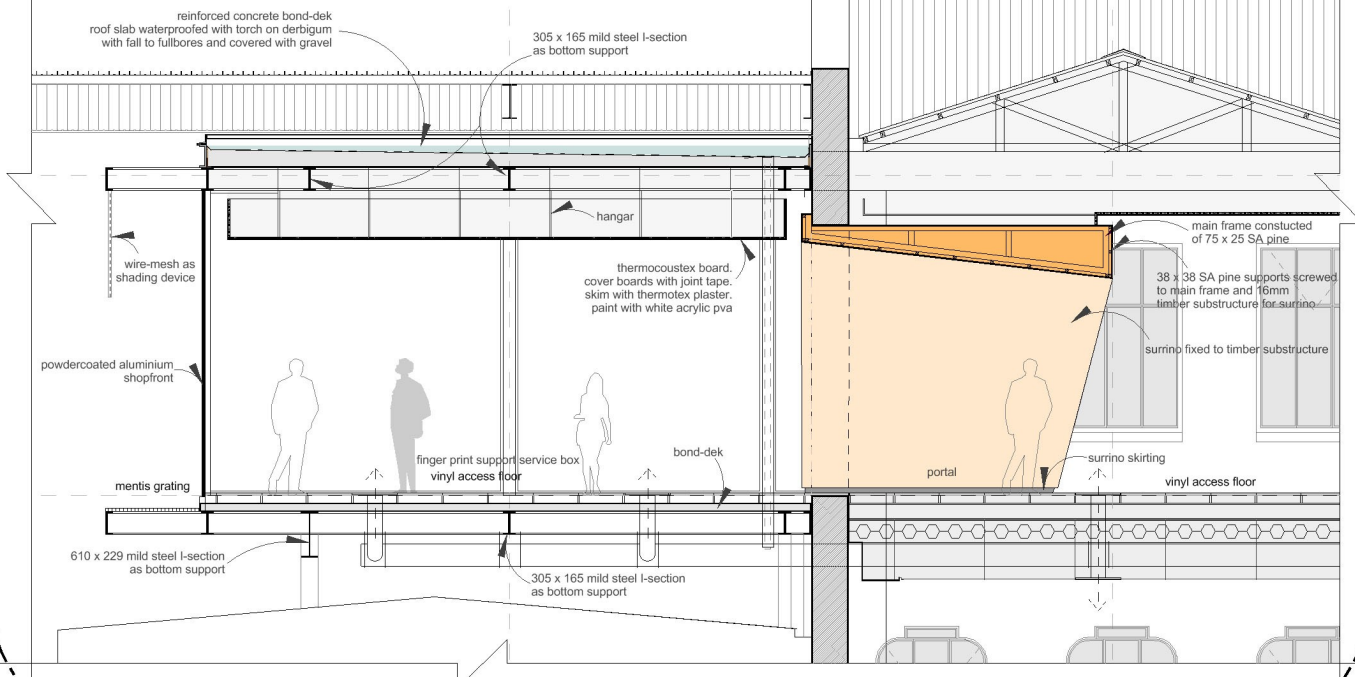
brownbuilt roof perspective
of eastern entrance of Citizen Connect



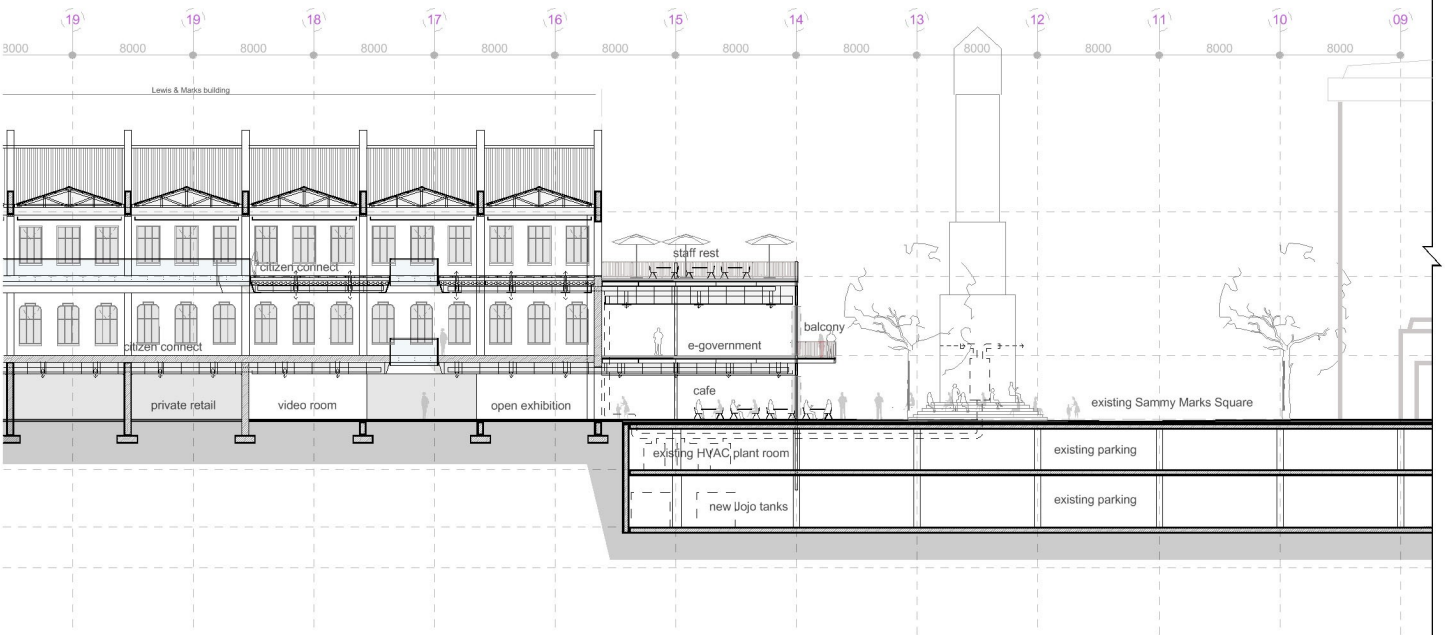
brownbuilt roof perspective
of western entrance of Citizen Connect

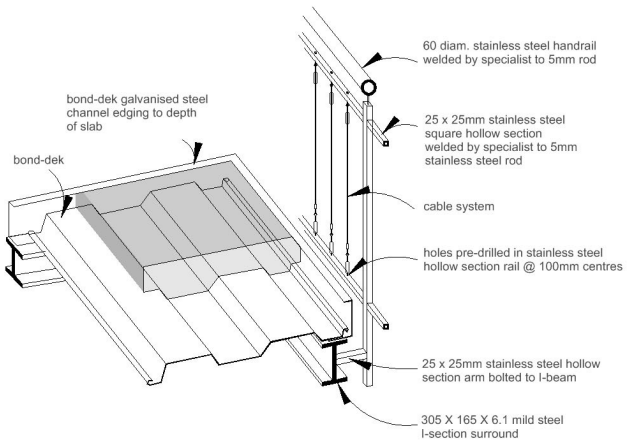


section c-c 1:500

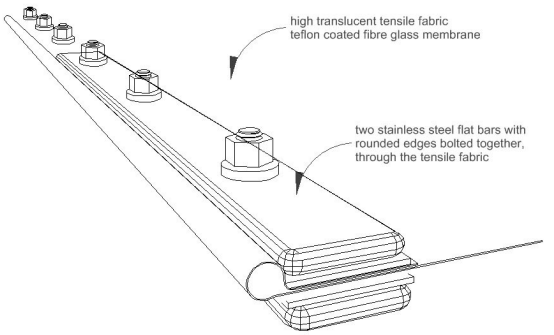


section through box over kynock building 1:100

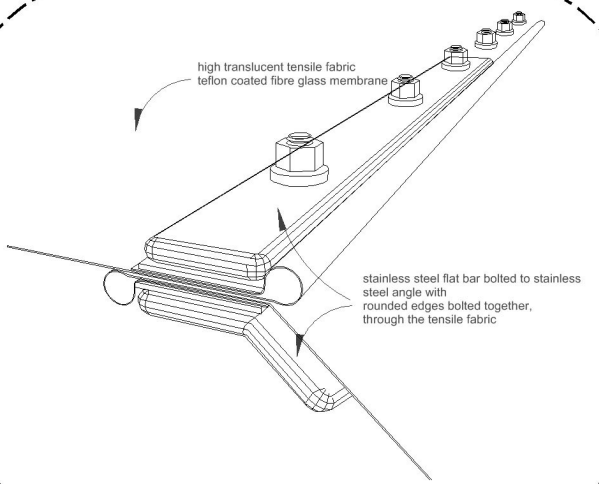




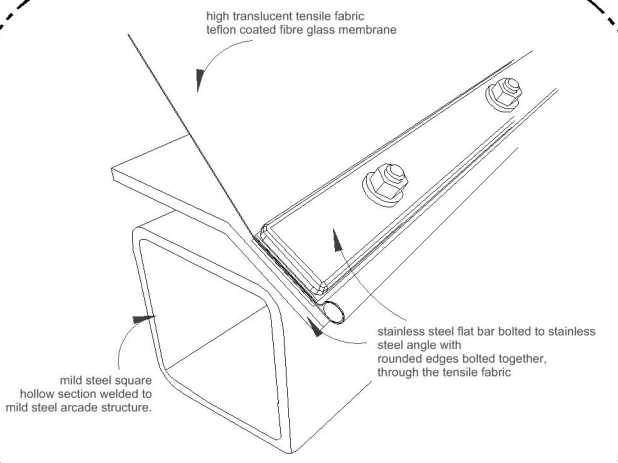
perspective



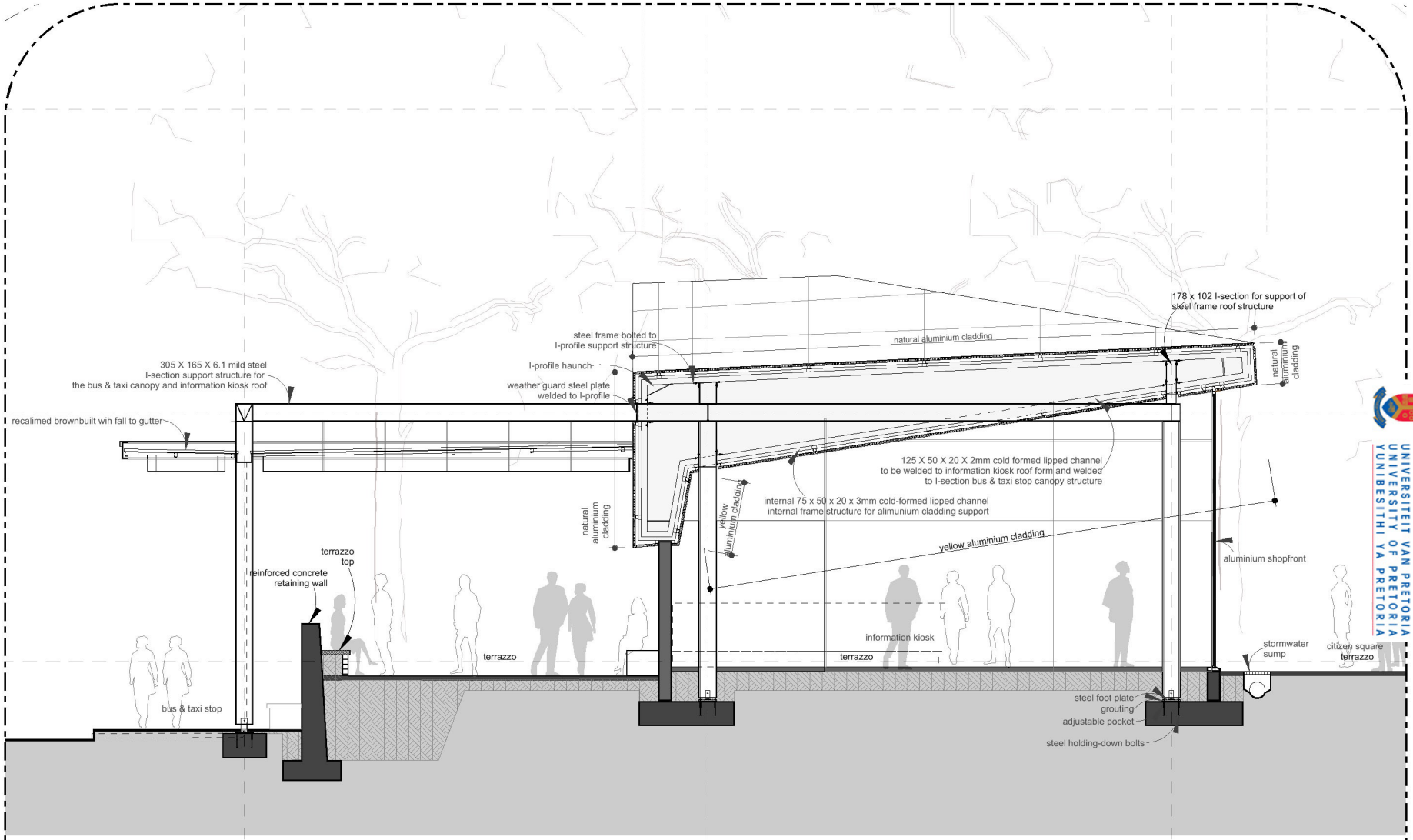
perspective of tensile fabric connection (A)



perspective of tensile fabric connection (B)



perspective of tensile fabric connection (C)



section through info. kiosk 1:100

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CONCLUSION

The dissertation explored the possibility of improving public service delivery by introducing a programme not currently present in the South African context. The innovative programme consists of providing national, provincial and local government services that are traditionally in separate locations, in a single location, therefore economising peoples time. In addition to integrating departments which provide similar services, the programme moulds with the physical context, facilitating both commercial and daily activities. Additional components that informed the design are the historical layer, existing embodied energy of the site, and the human interface.

The Lewis & Marks building was the tallest building in the region at the time of construction, facing Market Square, an area bustling with activity. The surrounding buildings were between one to two storeys high. The historical layer influenced the intervention by designing the structures on the western portion of the site to one and two storeys, relating to the historical landscape. The design of the arcade frames the Lewis & Marks building as an important building in the existing urban landscape.

The existing site is bustling with activity but there is also embodied energy, such as portions of the Lewis & Marks building being vacant, and the western portion of the site in need of repair. Existing routes through the site show two entrances into the Lewis & Marks building, and with the design intervention of moulding the programme with the site, seven entrances were established.

The historical Lewis & Marks building is treated with respect where all the additional elements to the building comprise of steel of frames, and provide a sensitive contrast between the new and old.

The design spreads into the public domain, providing for seating throughout; essentially implementing urban quality criteria. The citizen square is arranged in a manner where the user can sit individually and eat a packed lunch, gather in groups, or assemble to watch a sports match via media-mesh screens.

A humanist architecture is established that provides a platform for improved service delivery and a connection to the historical landscape, connection to site energy, and ultimately bringing the material world in harmony with human life

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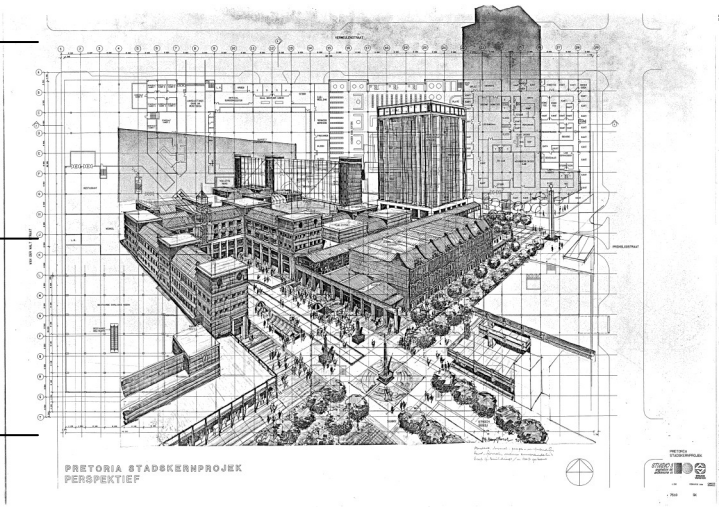
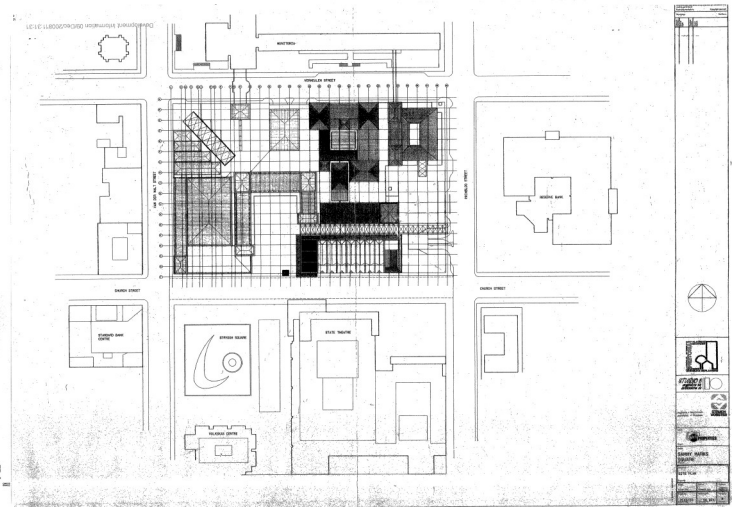
01 SAMMY MARKS DEVELOPMENT PLANS
02 LEWIS & MARKS PLANS
03 KYNOCK PLANS

APPENDIX

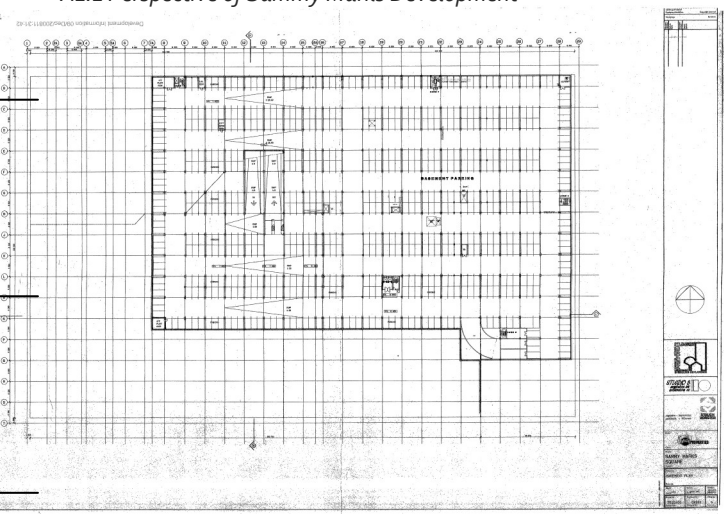
A1



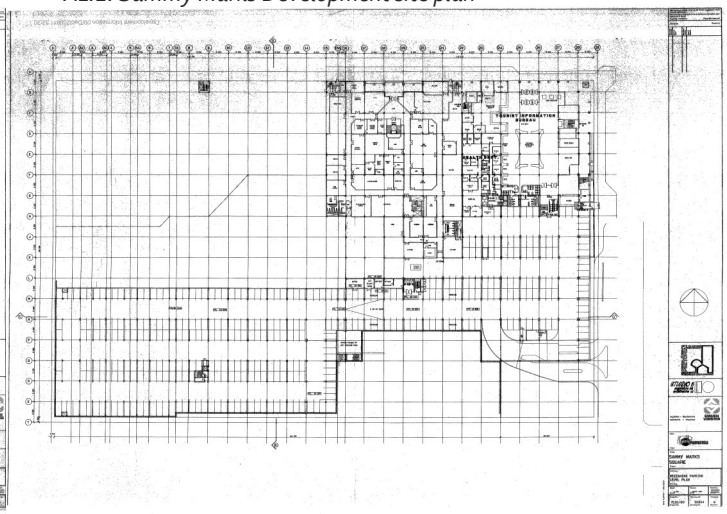
A1.1 Perspective of Sammy Marks Development



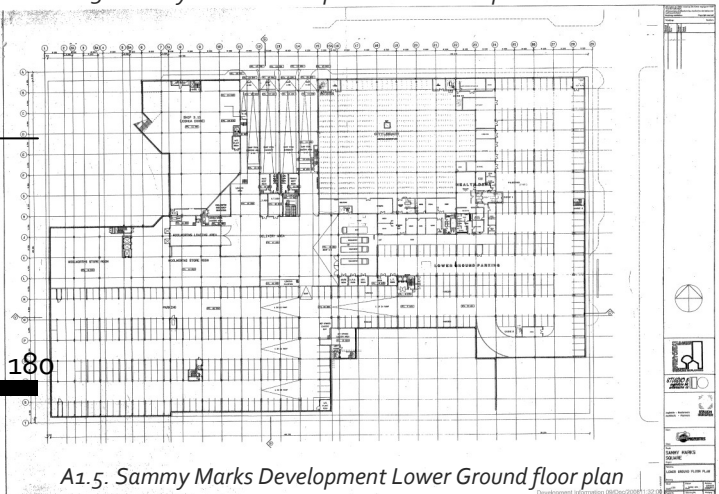
A1.2. Sammy Marks Development site plan



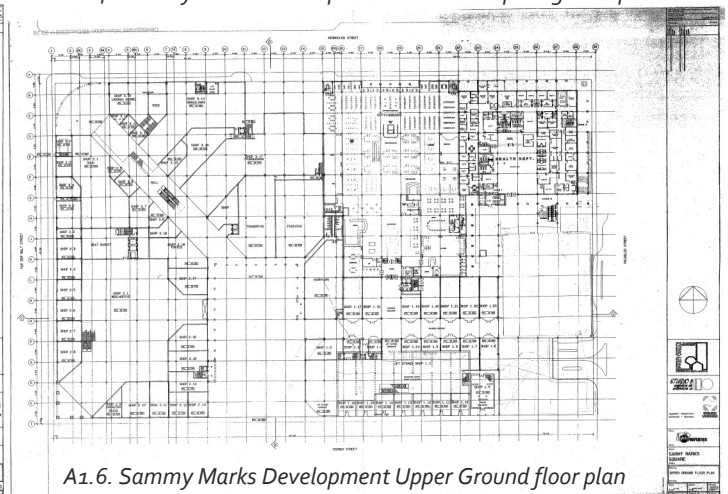
A1.3. Sammy Marks Development Basement plan



A1.4. Sammy Marks Development Mezzanine paring level plan



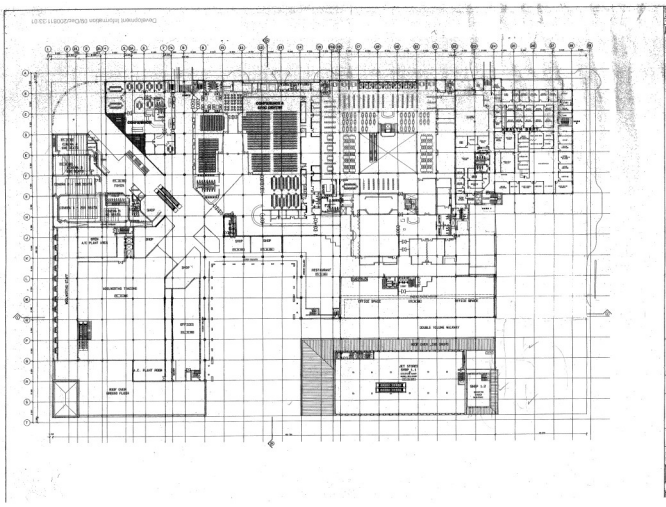
A1.5. Sammy Marks Development Lower Ground floor plan



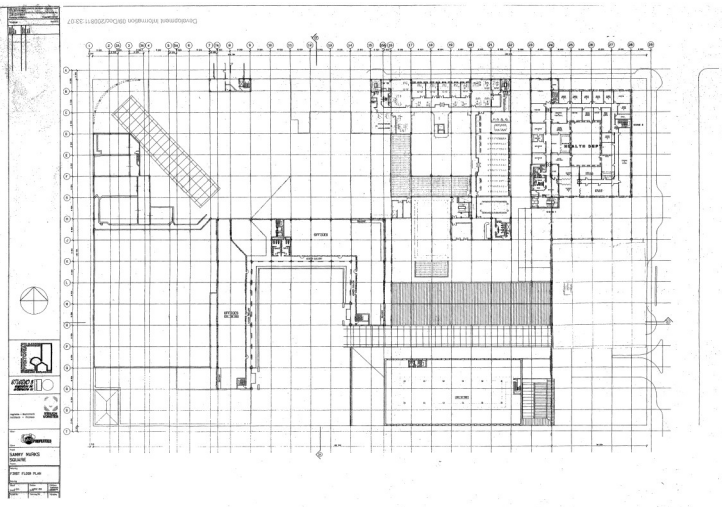
A1.6. Sammy Marks Development Upper Ground floor plan

appendix 1

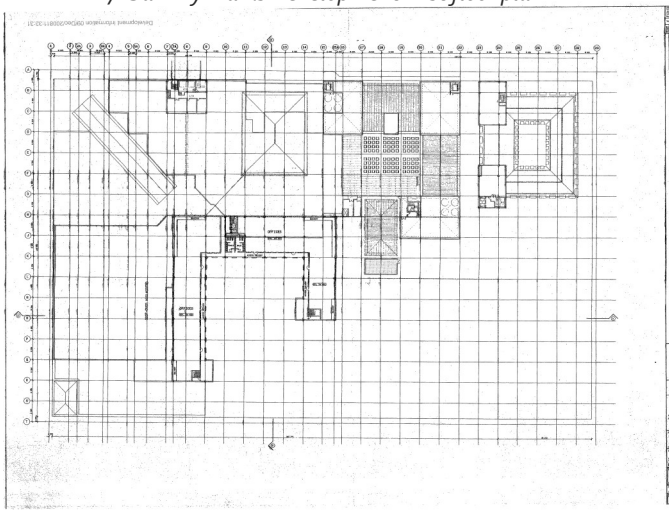
1– SAMMY MARKS DEVELOPMENT PLANS



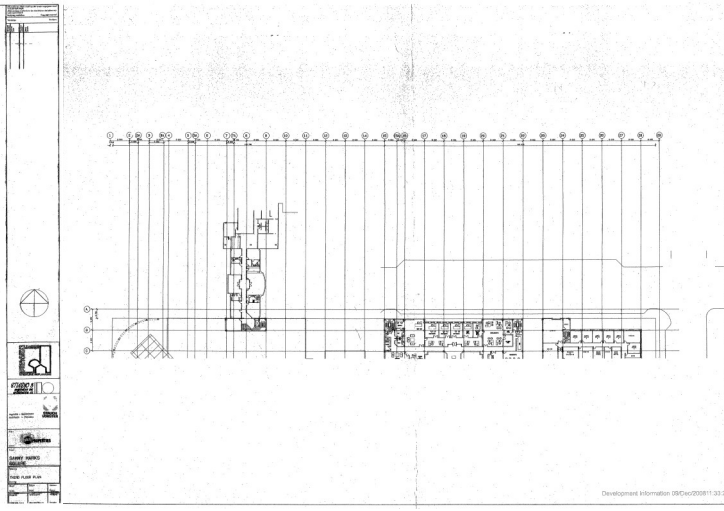
A1.7. Sammy Marks Development First floor plan



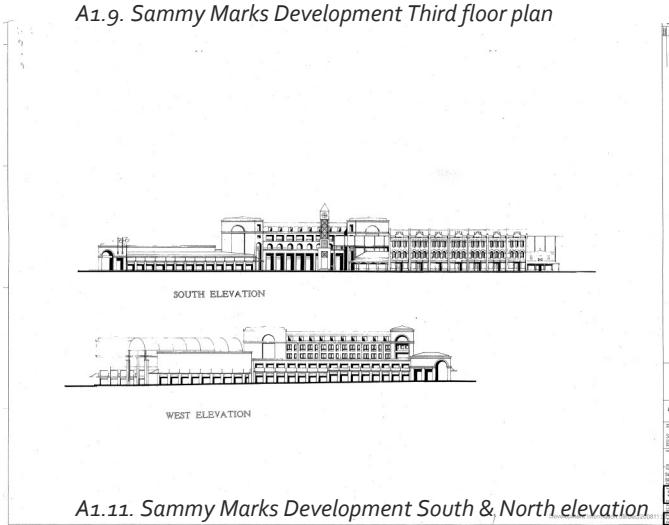
A1.8. Sammy Marks Development Second floor plan



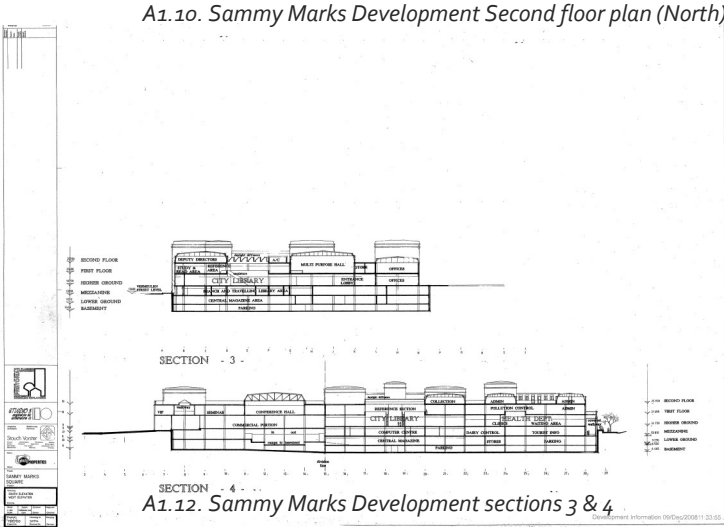
A1.9. Sammy Marks Development Third floor plan



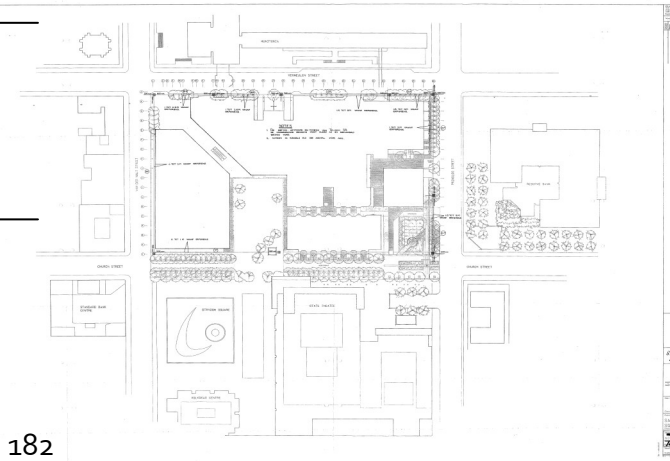
A1.10. Sammy Marks Development Second floor plan (North)



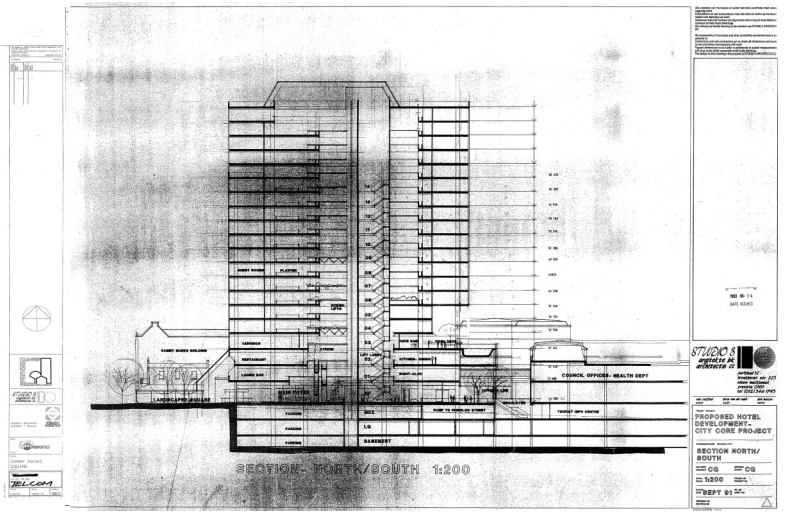
A1.11. Sammy Marks Development South & North elevation



A1.12. Sammy Marks Development sections 3 & 4

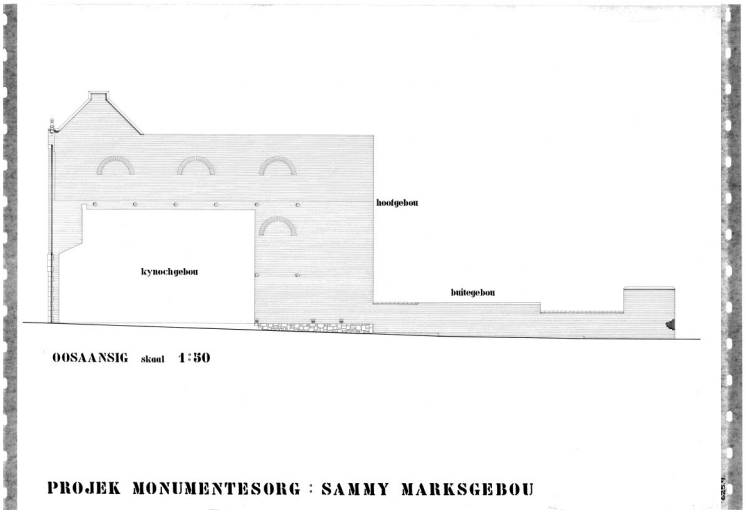


A1.13. Sammy Marks Development Site plan

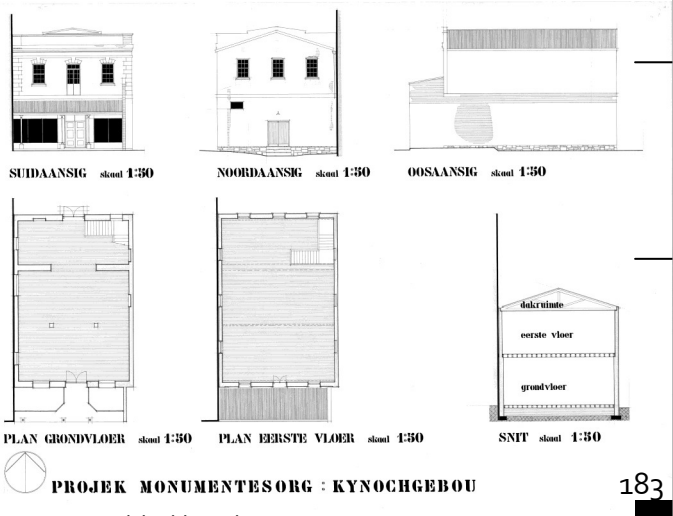


A1.14. Sammy Marks Development: Proposed hotel section North/ South

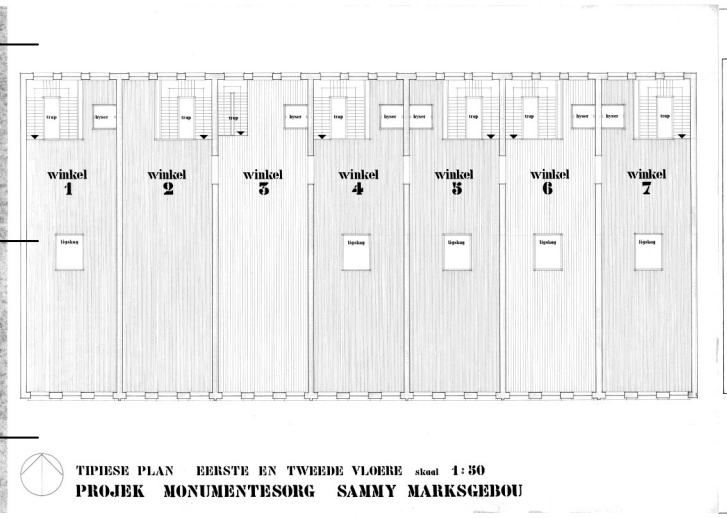
2– KYNOCH BUILDING PLANS



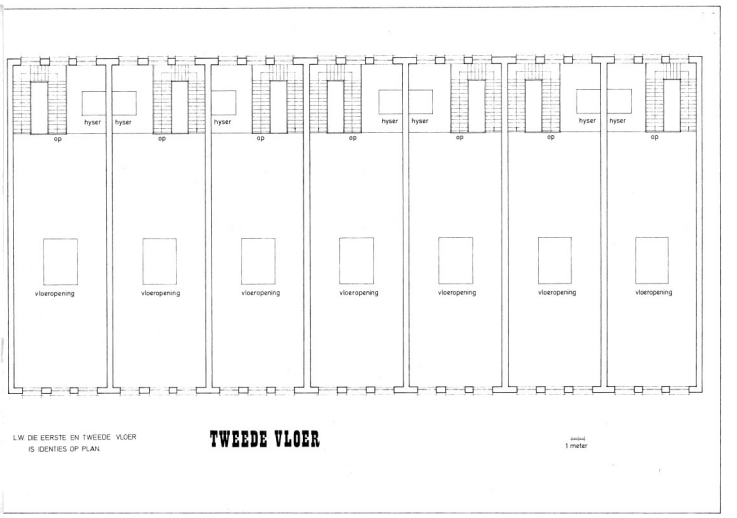
A2.1. Elevation of Lewis & Marks and Kynock building



A2.2. Kynock building plans



A3.1. Monument Documentation: Lewis & Marks building, First & Second floor plan



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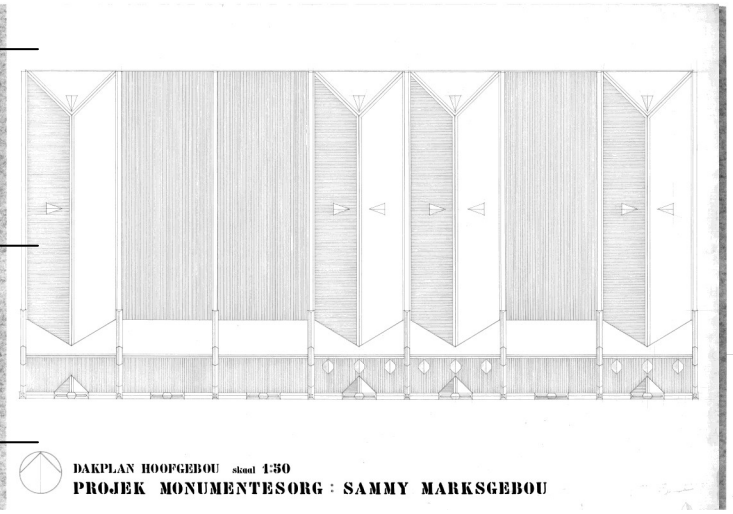
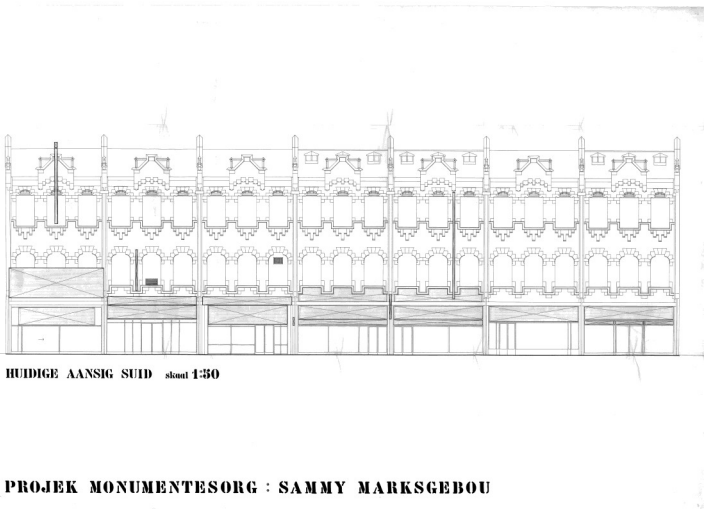
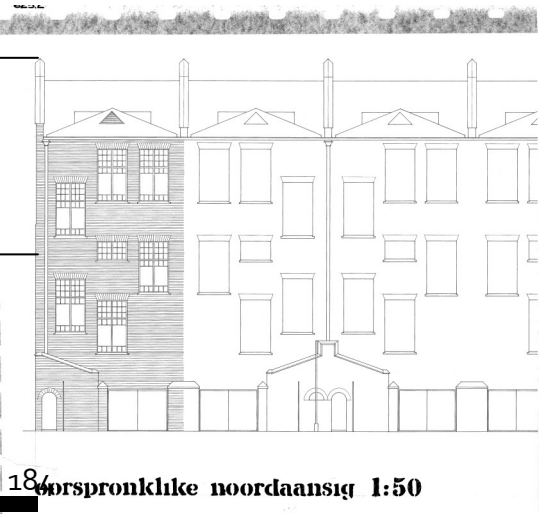


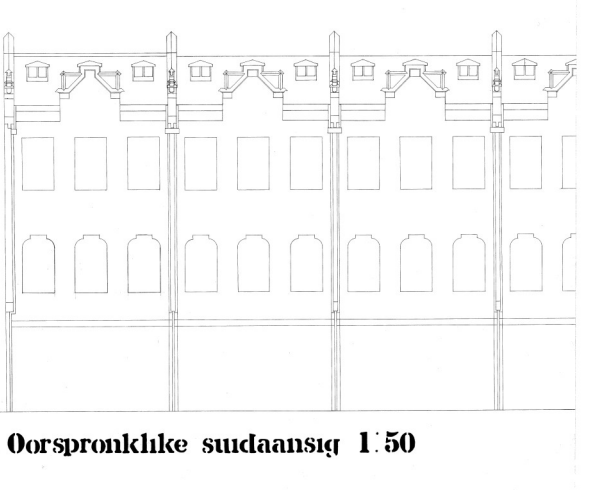
A3.3. Monument Documentation: Lewis & Marks building, Roof plan



A3.4. Monument Documentation: Lewis & Marks building, South elevation

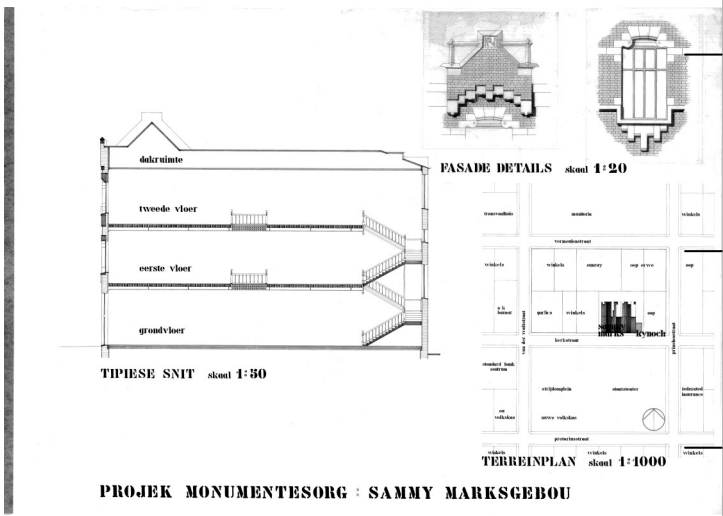


A3.5. Monument Documentation: Lewis & Marks building, Original North elevation

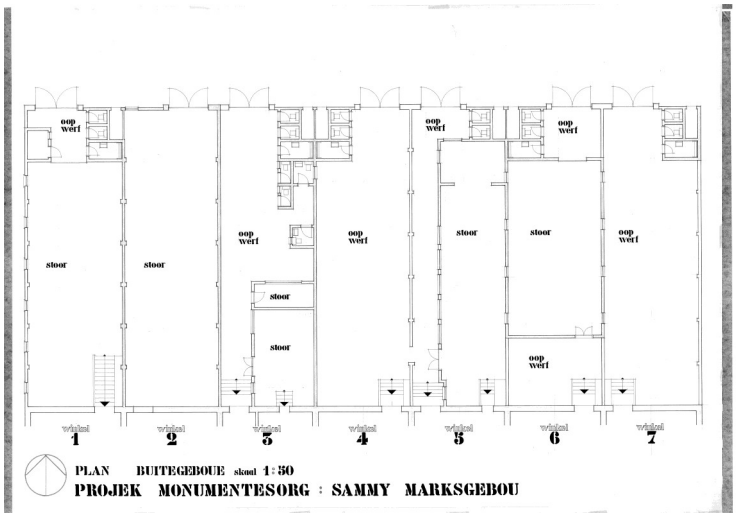


A3.6. Monument Documentation: Lewis & Marks building, Original South elevation

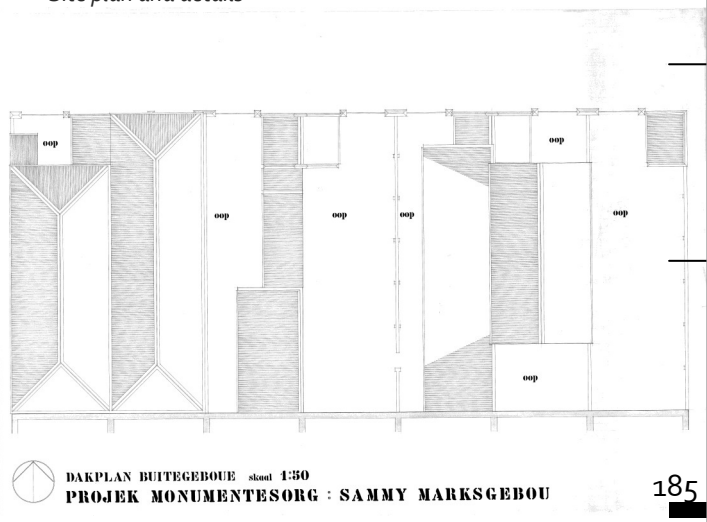
3– LEWIS & MARKS PLANS & PHOTOS



A3.7. Monument Documentation: Lewis & Marks building, Section, Site plan and details



A3.8. Monument Documentation: Lewis & Marks building, out-building plan



A3.9. Monument Documentation: Lewis & Marks building, Out-building roof plan

A3.10. Photograph of Lewis & Marks building: North elevation

A3.11. Photograph of Lewis & Marks building: South elevation

A3.12. Photograph of Lewis & Marks building: North elevation

A3.13. Photograph of Lewis & Marks building: South elevation

A3.14. Photograph of Lewis & Marks building: South elevation

A3.15. Photograph of Lewis & Marks building: context

A3.16. Photograph of Lewis & Marks building: North elevation

A3.17. Photograph of Lewis & Marks building: North elevation

A3.18. Photograph of Lewis & Marks building: South elevation

A3.19. Photograph of Lewis & Marks building: South elevation

A3.20. Photograph of Lewis & Marks building: South elevation

A3.21. Photograph of Lewis & Marks building: Lift

A3.22. Photograph of Lewis & Marks building: Staircase

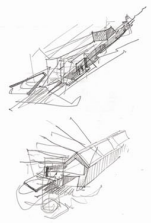
A3.23. Photograph of Lewis & Marks building: Staircase

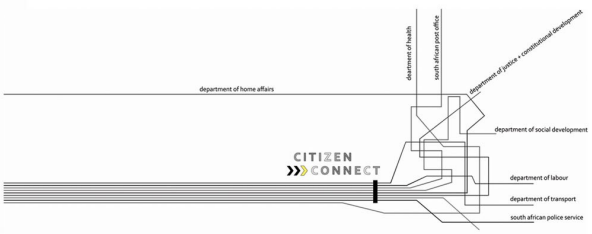
A3.24. Photograph of Lewis & Marks building: View to the State Theatre

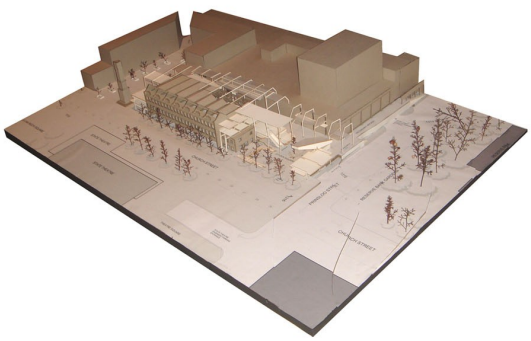
01 FINAL PRESENTATION

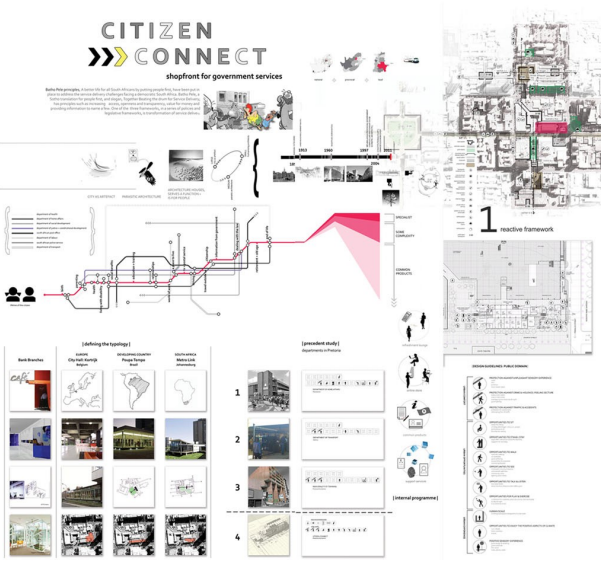
APPENDIX

A2




department of home affairs
department of health
south african post office
department of justice + constitutional development
department of social development
CITIZEN
CONNECT
department of labour
department of transport
south african police service

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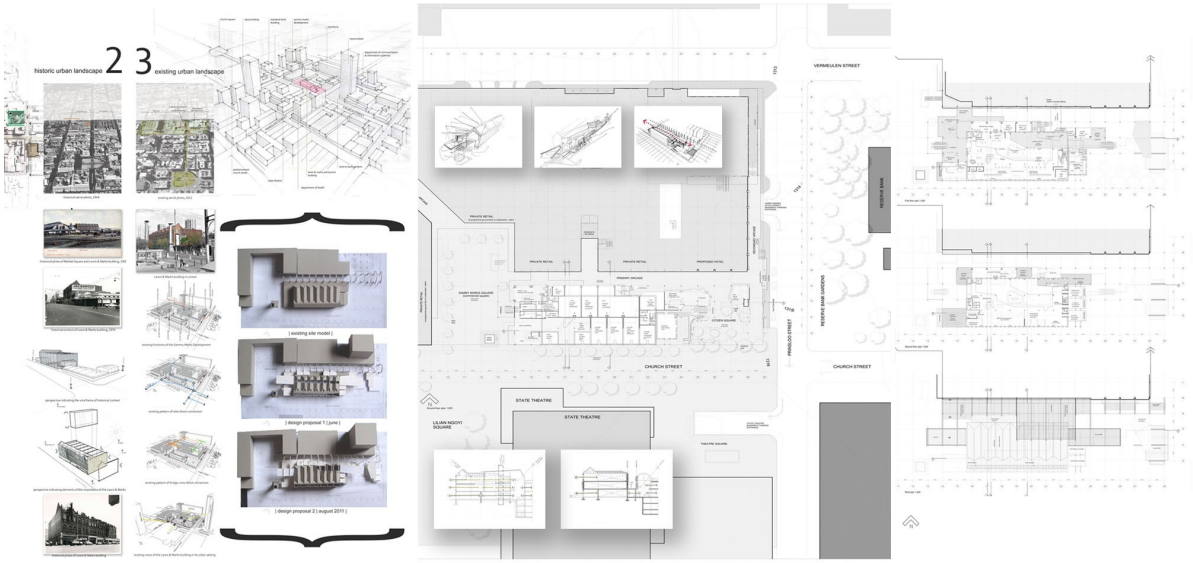
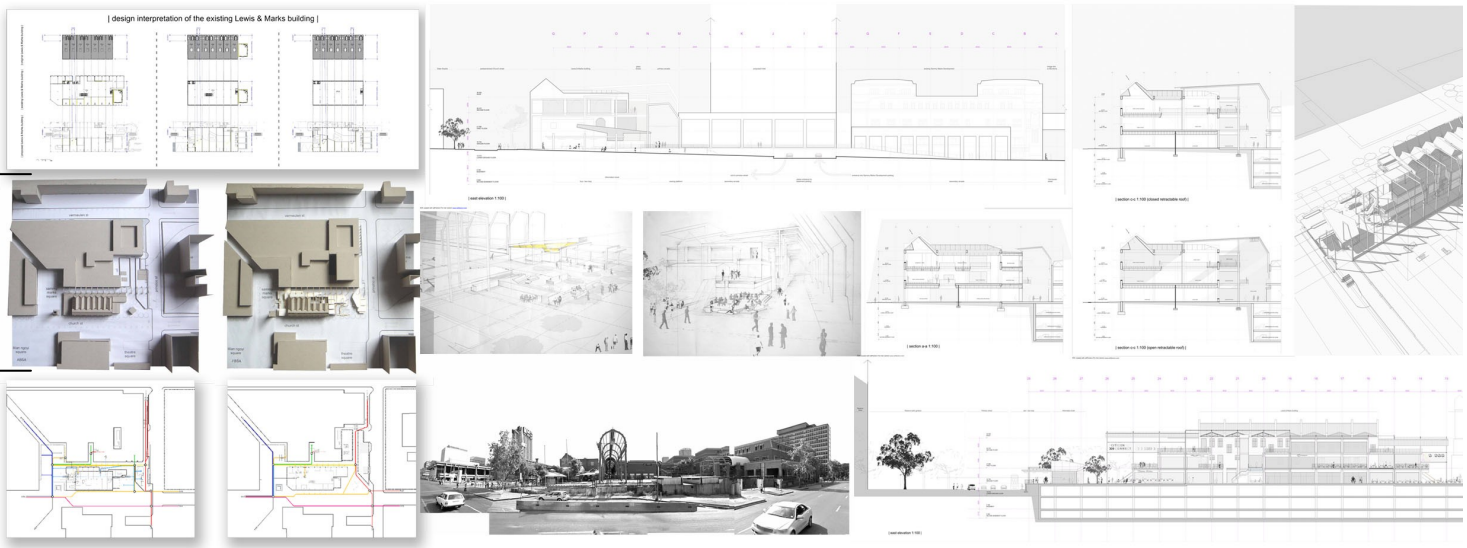
CONNECT
shopfront for government services
1
reactive framework


historic urban landscape
2
3
existing urban landscape
[existing site model]
[design proposal 1 | june]
[design proposal 2 | august 2011]
VERMEULEN STREET
CHURCH STREET
STATE THEATRE
LILIAN NGOYI SQUARE
PRINSLOO STREET
PRIVATE RETAIL
PROPOSED HOTEL
PRIMARY ARCADE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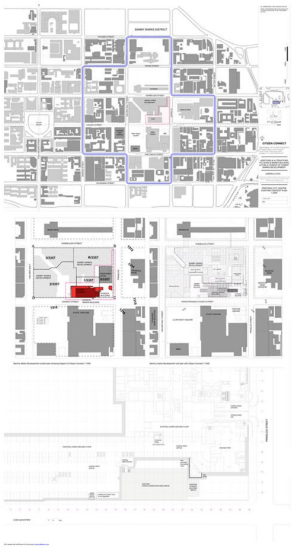
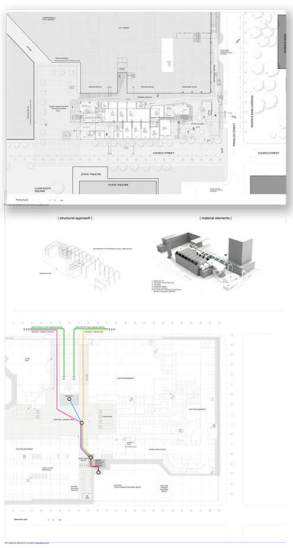


[demolition plans]

LIGHT SPACE
Dulux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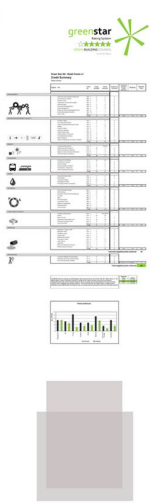
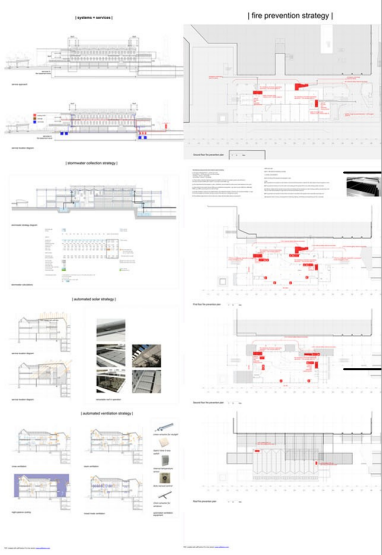

greenstar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[fire prevention strategy]
[stormwater collection strategy]
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CITIZEN CONNECT