



RE-DEFINING AN IMPORTANT PLACE IN A SMALL TOWN

Dwelling on the historic public square of Standerton, Mpumalanga

Title:

Re-defining place: Integrating two typologies of public dwelling [the institution and commercial/trade] by using principles of collective [urban] dwelling.

“The urban landscape is the most important spatial production in this century.
We live in an urban culture, a fragmentary culture that transcends the limits established by architecture.”

Diana I. Agrest
Architecture from without

DECLARATION

This dissertation is submitted in partial fulfilment of the requirements for the Master's degree in Architecture (Professional) at the University of the Free State.

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To the best of my knowledge, this dissertation contains no material previously published or written by any other person except where due reference is made.
Unless stated otherwise the research and figures in this document are entirely my own work.

TITLE:

Re-defining place: Integrating two typologies of public dwelling [the institution and commercial/trade] by using principles of collective [urban] dwelling.

SUBTITLE:

Addressing conflict spaces in architecture by proposing a collaborative dialogue between
the **market** [ranging from non-permanent stalls to permanent commercial shops]
and
the **formal institution** [a library and media centre],
as frames for the urban in-between spaces.



Fig. 1: Entrance to Standerton

PREAMBLE

This dissertation sets out to investigate two typologies of public architecture in collaboration, to pose as the frames (edges) for in-between spaces. The project investigates the possibility to integrate the public institution and market typologies in architecture and present a form of hybrid concept to transcend the frames (edges) in order to regenerate the central urban dwelling place and create a new identity in a small town.

An urban design project is proposed with a 1) library + media centre institution and 2) an open shopping centre + market, for the Historical Market Square in the town of Standerton, with the aim to redefine an important place in the degenerated town centre.

At present, the site contains a shopping complex that will be demolished. However, the current shops on site will be included in the new design.

The clients for the project are Lekwa Municipality of Standerton (urban design and market), Fortress REIT Limited for the commercial buildings (owners of the shopping complex currently on the site), and the Gert Sibande College for the library complex. One of the clients, Fortress REIT Limited, requested a more interactive shopping and entertainment complex, because the current shops are experiencing diminishing interest. A new mall being built on the periphery of the town exacerbates the diminishing interest in the current complex. The Lekwa municipality and the Gert Sibande College were invited to participate in the design of the new development. The Municipality will represent the interest of the people of Standerton, focusing on the urban design and historical monuments on the site. The Gert Sibande College is one of the fastest growing district colleges in the country and the largest in Mpumalanga. It will not only be representative of the college, but also the inhabitants of Standerton, within the educational sphere.

The site for the proposed new design is located in the centre of town, on the west side of Beyers Naude Road, the main road of Standerton. The site consists of an entire city block and was originally the market or main public square of Standerton.

The back of the current reticent complex spans about 70% of the city block's edge, completely cutting off access and ignoring the presence of some of Standerton's most significant and historic buildings. The most prominent space on the site, around the monuments, have been allocated to parking.

Letting the edges of the new development be partially dissolved and/or transcended, allows for integration, habitation, and connection with the people, the memory, and the history of Standerton.

Introducing public space at the foot of a new institution provides the people of Standerton with a platform to express, engage, and dwell. Memory and meaning can be restored as the proposed buildings, which serve as frames for the liminal dwelling spaces, combines the new with the existing fabric. The history of the town and site can be celebrated as the project layers the three past typologies on the site together, namely a market (1891), a garden and public square (1960), and a commercial complex (1980), to function in collaboration with one another. Urban space becomes the mediator between typologies and the addition of the library and media centre promotes the cultural identity of the past, present, and future Standerton.

Architecture and urban design become the agents through which history can be remembered. The town can be regenerated by restoring an important place, and encouraging interaction and expression from the public. Place making by transcending boundaries becomes one of the objectives, transforming the stagnant existing into a fluctuating and vibrant new town centre for people to dwell in.

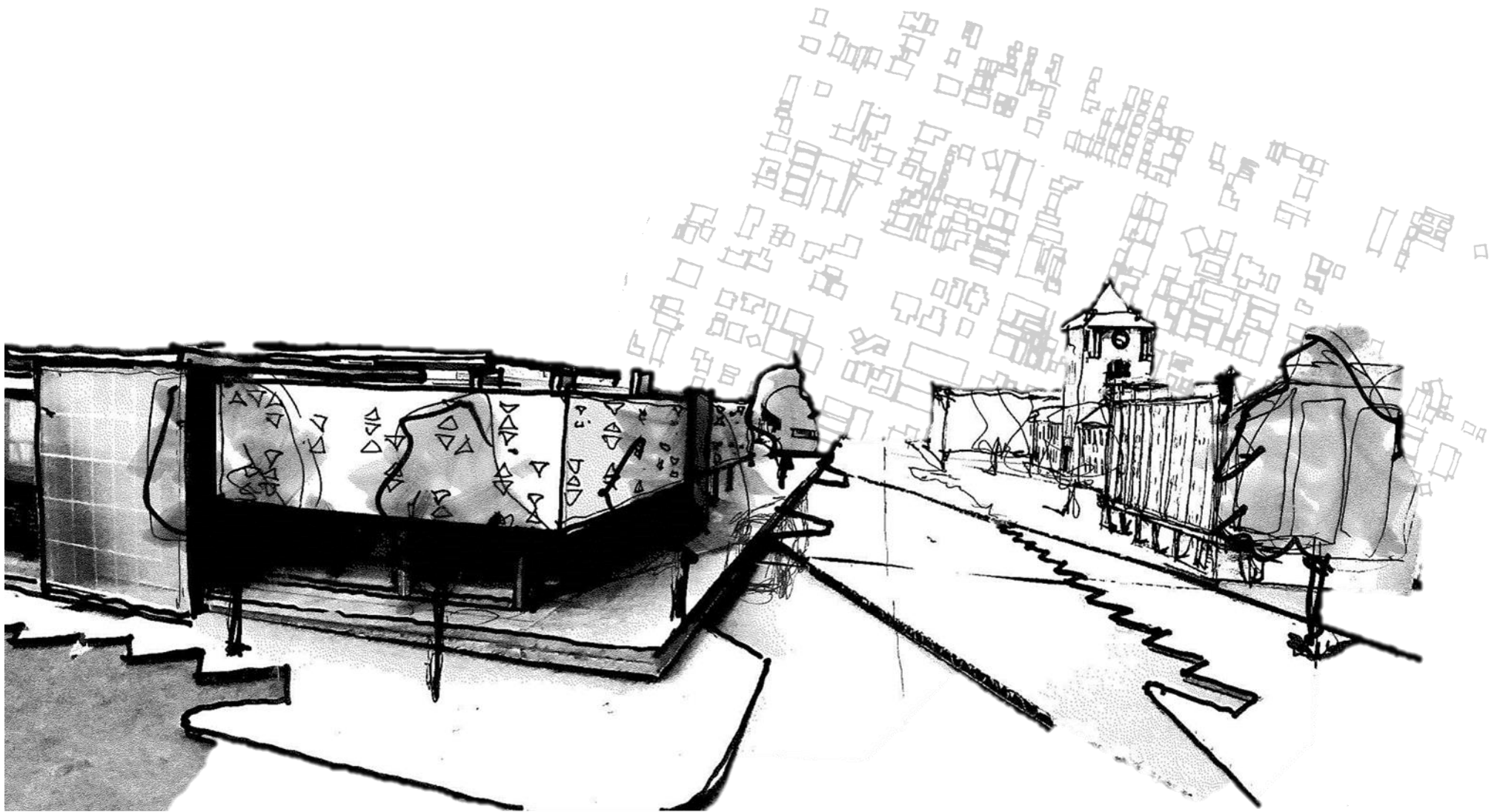


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Fig. 3: Current condition of the shopping complex on the site

INTRODUCTION

An academic architectural interest in the origin and urban layouts of small towns initiated the idea for a mainly urban development and/or urban regeneration scheme.

Being familiar with the towns in the Highveld region of Mpumalanga, specifically Standerton, aided the investigation into the central town fabric of the small town and the acknowledgement, or to some extent, the preservation, of historical buildings, as well as the cultural and architectural memory of a site or town. To articulate current urban needs in countryside towns calls for an in-depth study of the historical component within the urbanity and architecture of such towns. Understanding how the town itself came to exist and the central buildings in it emerged, how public spaces were formed and how the culture of the town throughout its history has functioned, provides a foundation for making design decisions. The design decisions had to include the poetic images of the past to serve the embodied experiences on site of the present. Along with the practical experience of having lived in Standerton for 18 years and being familiar with most of the town dynamics, rituals, and the social aspects involved, ensured that the ability to identify boundaries and challenges came naturally to me, because I have accumulated vast knowledge and information, whether consciously or unconsciously. This, in conjunction with further research, assisted in formulating theoretical arguments for the new development, contemplating possible outcomes, and providing the architectural design solution that formed the basis of this dissertation.

The design solution proposes a hybrid design of the historical market square to establish a new connection between the existing fabric within the Standerton CBD around the square and the contexts of Standerton on the micro, meso, and macro level. The articulation of the relationship between typologies on the site and the connection with the new of the surrounding buildings aim to reactivate the town from the central point and provide spaces to be used by all inhabitants. The proposed building involves aspects of learning, research, access to information, entertainment, markets, shopping, and other social and cultural platforms of exploration, focusing on connections between information, history, people, and products, and providing a place for those connections to engage and develop through urban space.

The hybrid complex accommodates a library/media and learning centre (a public institution), commercial facilities, such as informal markets and formal shops (another form of public building typology), and entertainment facilities, as well as public space and urban dwelling spaces orientated by the existing historical monuments on and off the site. Increased accessibility to the site will initiate the participation of all participants willing to explore and visit the heart of Standerton and to dwell there. This will require a thorough investigation of the CBD or central town culture of Standerton and all the rituals and movement patterns involved of various identifiable user types.

Gathering more information about Standerton was the initial step towards this dissertation topic. This process proved tricky as most of the plans and documents about Standerton were burnt during multiple strikes at municipal buildings since 2010. Two books were obtained as the only historical sources available containing mainly text and some old photographs about the history of Standerton (Scholtz, 1976; Du Preez, 1977), but maps and drawings were entirely unavailable. Thus, at the end of this dissertation, an extra document has been included listed as the 'Historical Review' on how the urban and architectural development in Standerton changed over the years. Studying other towns around Standerton such as Wakkerstroom, were quite helpful to fill in certain blanks due to the incomplete information about Standerton. In many cases, within this dissertation, the 'new' historical images and maps produced were educated imaginary explorations based on the available information and acquired architectural knowledge. Preserving information in and about Standerton and sharing it, played a big role in formulating the conceptual typological ideas for the project and later also formed part of the programme for the library complex.

The need for the project was raised by the inhabitants of Standerton, especially the college students of the Gert Sibande College. Because of the lack of public gathering spaces in the town, and the absence of a public library or community centre, the town urban culture suffers and is in need of change.



Fig. 4: Shops with historical gables or store fronts surrounding the site.

DOCUMENT FRAMEWORK

THE INVESTIGATION OF THIS DISSERTATION ATTENDED TO THE REQUIREMENTS OF A:

- 1) library, which consists of public space for books and reading, a media centre, reading lab, computer facilities, multifunctional space, and archive;
- 2) public urban space with gardens, seating, an outdoor stage, outdoor cinema, and the existing historical monuments;
- 3) commercial space for shop owners to rent and market stalls for the informal market.

The focus of this dissertation is on the library (1) and the urban design (2). The commercial buildings and market (3) are only suggested further development of the project on the site to also include the existing shops that occupied the site prior to the new design.

This document is structured around four parts that investigated and analysed the site according to the main architectural themes: topology, typology, morphology, and tectonics.

IN THE CONTEXT OF THIS DISSERTATION:

Topology refers to the location or specific site chosen for the proposed design. It also includes the context around the site.

The topographic location is the historical market square of Standerton, a small town located in the Highveld region of Mpumalanga. The boundaries of the site are the periphery of the public square's city block. The existing commercial complex and accompanying large parking space will be demolished. Included will be a site analysis of cognitive, qualitative, and historical information used to inform the design. An understanding of place throughout the town's history influenced the architectural language of the project.

Typology refers to the architectural type of the building or buildings and associates with the function of that particular type.

The type is classified as three-fold: Library + Urban + Commercial/trade/ market

Similar building types were investigated as precedent studies and case studies.

Morphology relates to the form-giving of the building or the evolution of form within the built environment.

The conceptual framework interweaved with the outcomes of investigations on topology and typology is used to generate the morphology of the building. The making of place is archived through a few main denominators: the integration of typologies using urban design principles (architectural thresholds interpreted as frames for dwelling space (creating place)); the nostalgic influence of historical archetypes, and the role of light in public institutions.

Tectonics (only main building and urban) relates to the construction of the building and/or the 'making' of the artistic design or the 'art of construction'. The first technical concept is to create a monumental presence using a stereotonic concrete shell for the focus type (library) design of the project, allowing structural support for a glass box to grow outwards from it, letting in light.

The second technical concept is to usher pedestrians under repetitive steel structures to places of nostalgic inhabitation.



Fig. 5 Parti sketch of the east side of the context

STRUCTURE OF DOCUMENT

PART 1	PART 2	PART 3	PART 4
SITUATING THE INVESTIGATION	CONCEPTUAL EXPLORATION + GROUNDING	DESIGN + TECTONIC SYNTHESIS	REFLECTION
<ul style="list-style-type: none">- Research methods- Problem statement and aims	<ul style="list-style-type: none">-Topology-Typology-Morphology-Tectonic-Towards a design methodology	<ul style="list-style-type: none">-General information-Design ideas-Development sketches-Final design-Technical development-Technical documentation-Technical report-Design methodology	<ul style="list-style-type: none">-Feedback-List of references

PART 1



Fig. 6: The Magistrate's court in Beyers Naude Street in Standerton.
(Located on the city block to the east of the site.)

PART 1 | SITUATING THE INVESTIGATION

1.1 Research methods

1.2 Problem statement and aims

1.2.1. TYPOLOGY

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1.2.4. TECTONICS

Problem statement

Aims

1.1 Research methods

Research methodology

The research methodology is based on the problem statement of the project: In what area is there a need for design? Not what to design as "what" easily refers to a single typology. Thus, more a notion of what to include in the design and how to integrate it. And, how should it present itself? The location and the public needs (historical and current) generated the brief and a group of clients were approached, whereas the other aspects were derived from research.

The touchstone

The abstract embodiment of the design. How to test the heart of the design idea.

The touchstone captured the essence of the project, which was to interweave typologies to create interesting new dwelling places in degenerated town centres.

The concept

Fragments put together becoming the spine of the design development

This project contains three separate design concepts:

1. URBAN TACT- *the integrating threshold*
2. DISPERSING THE GRID- *pulling towards a central space*
3. NOSTALGIC ELEMENT- *screens referring to memories*

These concepts are integrated into one main theme: Architecture acting as a frame for liminal space to create new places for people to dwell in.

The Conceptual framework

The collective ideas formed through investigation and precedent studies

The precedent studies include the following:

Institutions

Darling Harbour Square with new Civic building
Lawrence Public Library

Market + Commercial

Lugo's Public Market Renovation
Baltic Station Market
Terranorte Plaza
Yagan Square
Mercade del Rio

Urban

Darling Harbour Square with new Civic building
Battery Park
Story Pod

Case Studies:

Surrey Hills Library + Community Centre
Venice Square

Literature review

Writings research and critique

The literature review includes, but is not limited to, the ideas of the following people:

Edward Casey: Physical edges, Mental edges and the in-between. Boundaries of the painting.

Christian Norberg-Schulz: The concept of dwelling

Juhani Pallasmaa: Imagination and imagery in architecture

Diana I. Agrest: Architecture from without

Martin Heidegger: Building, dwelling, thinking

Analysis

Critical analysis, cognitive analysis, and creative reflection

Interpreting the cognitive and qualitative information to initiate the process of decision making towards design solutions.

Interviews

Head of the Gert Sibande College

Students of the Gert Sibande College

Building inspector of Standerton

Pedestrians in Standerton town centre

Elderly of Standerton

Site investigation

Site analysis, including quantitative, qualitative and cognitive information

Quantitative information includes real measurements of site, boundaries, maps etc.

Qualitative information includes measurements and experiences on site, such as noise patterns, pedestrian movement, etc.

Cognitive information includes the phenomenological experience of the site.

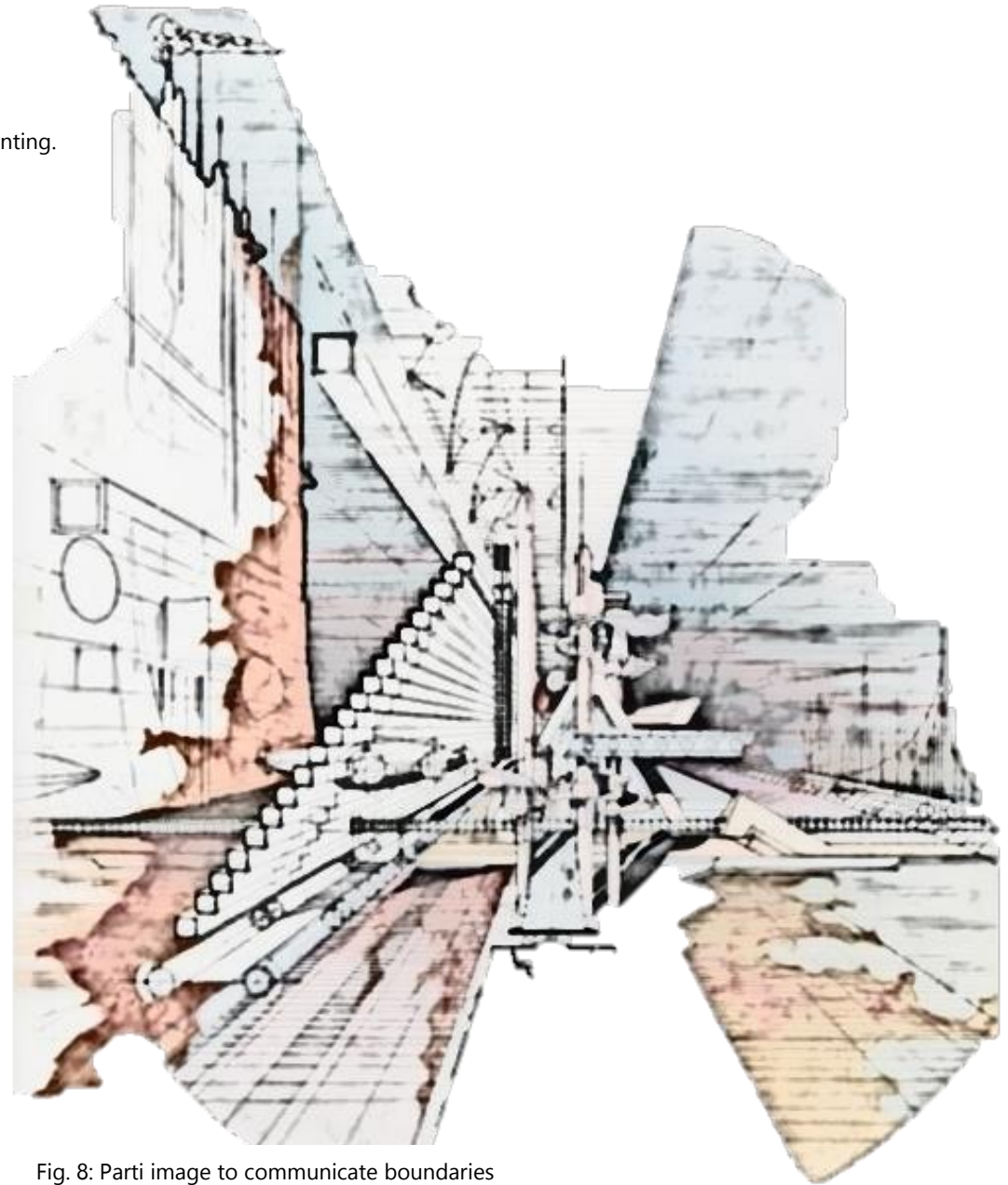


Fig. 8: Parti image to communicate boundaries

1.2 Problem statement and aims

The process of defining the problem statements and aims for the project was initiated by the historical investigation of central Standerton. The town underwent changes in topology, typology, and morphology over time. The awareness of multiple challenges in terms of town planning and urban design, as well as public needs, and understanding the town dynamics as one unit, helped tremendously in defining the specific elements that were combined to create the body of this project.

The primary challenges were discovered during the interview with students and staff from the Gert Sibande College. Their main concern was the lack of information/media/library and cultural community centres in Standerton. The College has grown tremendously and facilities such as a student centre and library with computer facilities have not been designed as part of the College campus. The College is occupying the premises of an old high school that closed down, located across the main high school of Standerton, and both situated on the eastern periphery of the town. This became the focus typology of the project.

The next step was to identify a location that would cater to the needs of the College, also remembering that the town library never really came into existence in terms of place. It occupies the redesigned storage areas on the western side of the Town Hall. The concept of a library typology was strong at this stage and developed into something that would tend to the public and the College and would serve as a beacon of knowledge and information in and on behalf of Standerton.

Central Standerton and the vibrancy of the town drew me to the oldest area of town. The connectedness and excitement in the town centre is contagious, but fails to flow from and through the historic market square due to the inconsiderate design layout.

Introducing a new urban concept in Standerton that would constitute an institution with multiple facilities, with shopping and trading and urban dwelling, started to take form. The topology and site context introduced the other typologies.

Morphology was addressed specifically after all the typologies had been included in the project, and the topology presented itself. The integration and collaboration of typologies with one another and the precinct with its strong urban quality with the town fabric were the main concerns regarding form giving. Light and sound also played a role in the investigation and later became one of the form-denominators in the library space.

The tectonic approach was initiated by the parking basement, which will also serve the archive and the bio filtering system of the library. The structural organisation of these units drove one part of the tectonic investigation, as the other was driven by an off-axis urban pull concept that stretched from the urban design into the library itself.

The integration of the four aspects, typology, topology, morphology, and tectonics posed the greatest challenge as their collaboration needed to communicate one conceptual approach.

TYOLOGY

The typology of the project is a hybrid complex that includes three main facets, namely a

1. - library which consists of public space for books and reading, a media centre, reading lab, computer facilities, multifunctional space, and archive;

(this became the focus of the architectural design and especially the technical report)

2. - public urban space with gardens, seating, an outdoor stage, outdoor cinema, and the existing historical monuments;

(this was also important for the design and technical resolution, but remains secondary)

3. - commercial space for shop owners to rent and market stalls for the informal market.

(this part was only done in terms of design, not part of the technical development, and should be seen as a proposal for further development of the project)

CLIENT

The town of Standerton and the Gert Sibande College both require a library, thus a proposal was made to integrate the concept of a library (public and educational) to suit the needs of both clients. The site chosen is owned by the Fortress REIT Limited group.

The clients for different parts of the project were divided as follows:

Lekwa Municipality of Standerton (urban design and market)

Fortress REIT Limited for the commercial buildings (who owns the shopping complex currently on the site)

Gert Sibande College for the Library complex (collaborating with the town municipality for public needs)

USERS

The proposed project will aim to provide a platform for users to interact and the project will be for the public of Standerton accommodating people of all ages in the community.

INITIAL BRIEF

The requirements from the clients were as follows:

Overall: A place where the people of Standerton can interact—with the site and history, with knowledge and information, with products and with each other.

- **An adaptable library** complex that can first focus on information and media resources, and learning facilities to provide a platform for children and students to learn and grow.

Also serve the overall community needs of Standerton in becoming a place where people can connect and dwell.

- **Urban developments** that allow for better integration of the town fabric and re-defining the important central place in the town filled with history, memories and life. To uplift the degenerated town spaces and to some extent preserve their layered historical essence while allowing for the needed adaptability to change over time.

- **Permanent shopping facilities** that can cater for local smaller shops and smaller versions of franchise shops.

- **Semi-permanent structures** to accommodate small business owners and market stalls.

TYOLOGY

PROBLEM STATEMENT

The typological challenge is to communicate each part of the project true to its being, but to also merge the typologies and touch on a hybrid concept. Also, to establish a hierarchy within the precinct so that the library is identifiable and engages in the dialogue with other important buildings across the street, such as the post office, magistrate's court, municipal administration building, and the town hall.

Providing easy access to the site and library without compromising security, as central Standerton can get very busy.

Then also, a library design that serves as a library, but also has the adaptive qualities to serve as a cinema over weekends or that some facilities can be used privately for town functions or rented out without compromising the effectiveness and security of the library.

Circulation within the library is also an important challenge. An easy flow of movement is required for public circulation contrasted with spaces for research and reading or more private areas.

The preservation and protection of historical documents etc. of Standerton in an archive that has a constant temperature and indirect lighting.

The library should be approached as an interactive destination rather than a closed-off library.

AIMS

To balance the typological collaboration on the site and to have a design language throughout, but allowing the library more hierarchy and status.

Designing a floor plan for the library that can function as a whole or as separate entities when the need arises. The ability to switch between public and private functions, and introducing community centre qualities within the library design.

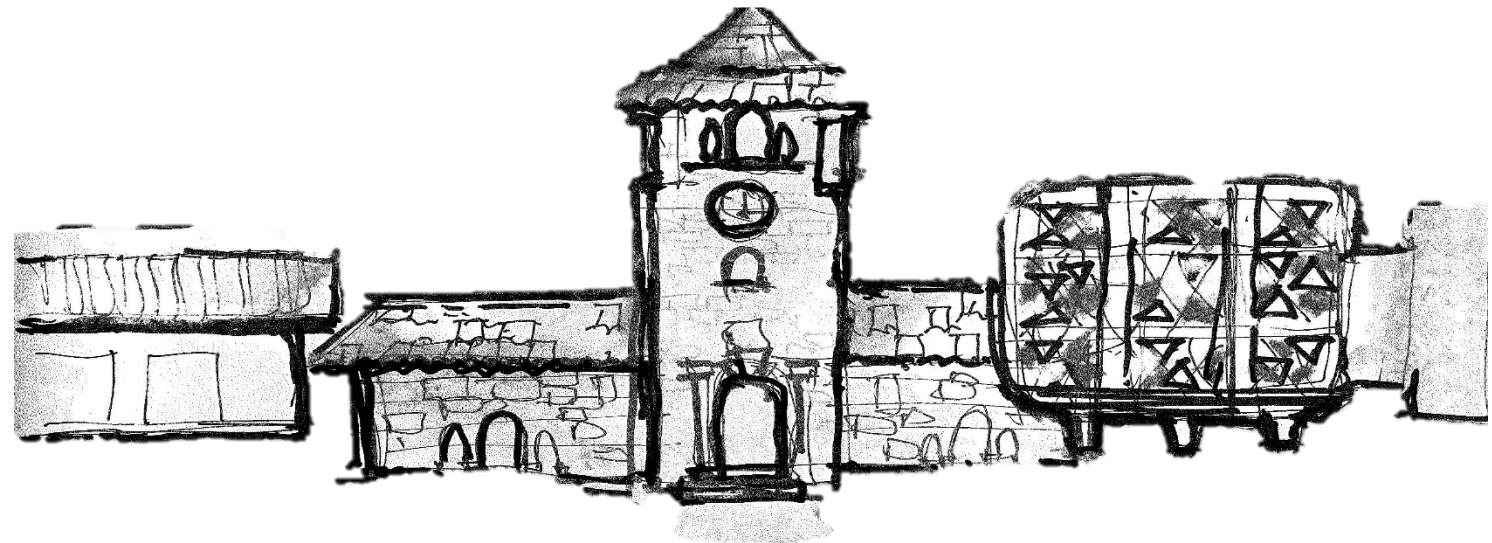


Fig 9. A parti drawing showing the east side with three of the towns most prominent public buildings.

TOPOLOGY

PROBLEM STATEMENT

The topography of the site has a natural slope and due to the location of the square has no boundaries prohibiting integration with the city context apart from the boundary or edge of the city block. The context around the whole city block faces the site, thus there is no back side. Access is required from each side of the city block.

The eastern side of the city block faces the most prominent side towards three important buildings of Standerton.

The southern and western sides of the site face the front sides of commercial buildings, some still with their original gables and store fronts.

The northern side faces a parking lot with shops behind them.

AIMS

Designing a complex that has a 360° front or engages with the context all around and allows access from all sides.

Approaching the site as a stage, ready for a play, as the context looks in on it like spectators to a play. Designing a complex that has an element of excitement to invite visitors in, to participate in place making and dwelling.

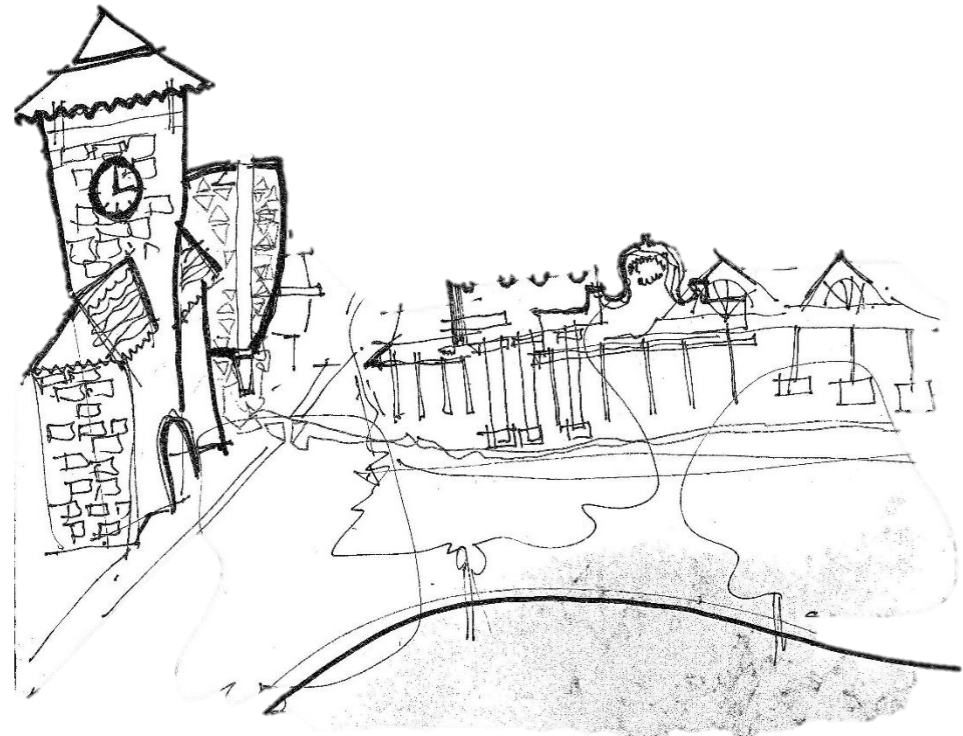


Fig 10. A parti drawing showing an empty side (much like when it was a garden) to express the general feeling on the site.

MORPHOLOGY

PROBLEM STATEMENT

The location of the site, and the history of and around it, creates an element of nostalgic memory that needs to be addressed in the form giving of the project.

Light, specifically natural light, in the library is one of the main challenges of the form giving of the project.

The slight changes in context or buildings around the site (formal, semi-formal, and informal) impacts the communication of form and size of the project towards each side and need to be carefully articulated.

AIMS

Linking with the topology and the buildings around the site, the morphological aim is to create a form which communicates with the historical elements of the context and comments on the present experience of the built environment of central Standerton. The second is to create a form that establishes a 'presence' of an important building or institution on the site to be easily identifiable.

Because of the need for access from each side of the site, the building needs to be designed to house more than one entrance without creating confusion in terms of orientation.

Light and sound play intricate roles in the form-giving glare and silence is needed for reading and studying, while the vibrancy and noise of the urban environment are also to be encouraged in the new place and urban design.

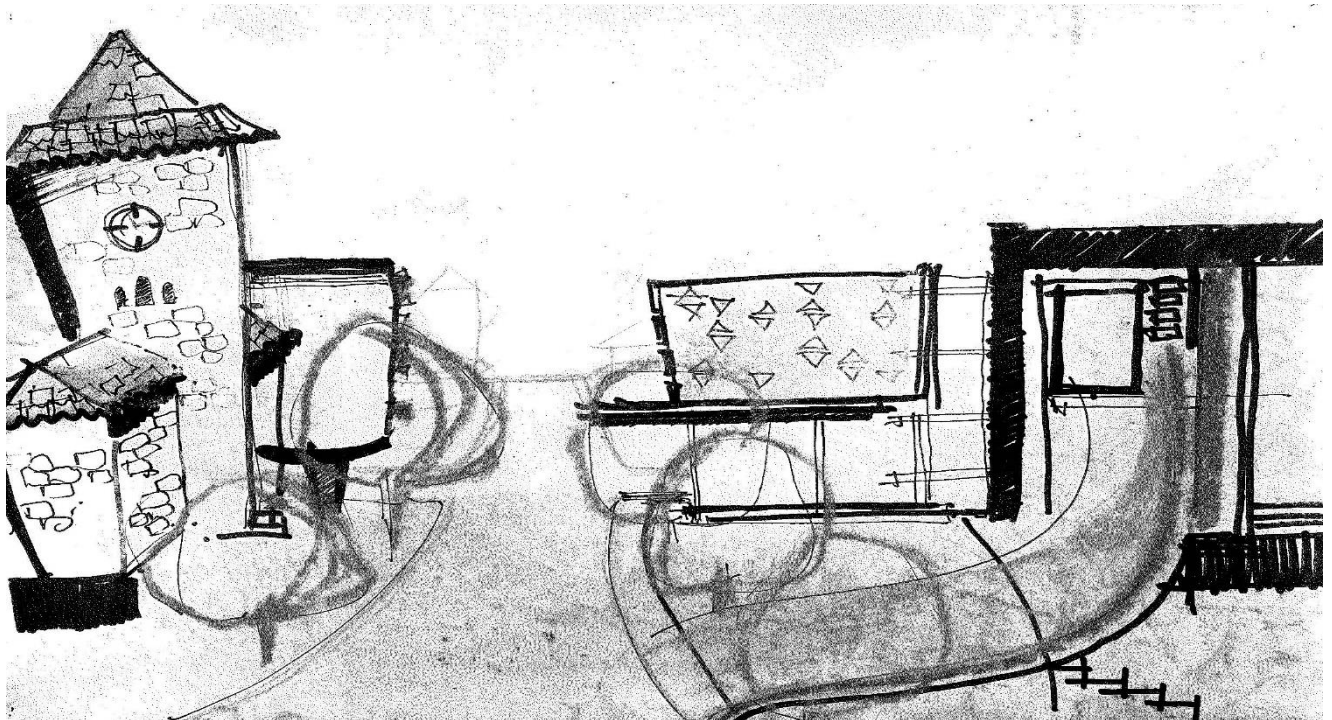


Fig 11. A parti drawing, expressing the massing and feel of the proposed building relating to form.

TECTONICS

PROBLEM STATEMENT

The tectonic approach links to the morphological approach to create architecture that not only comments on the present, but also on the past – a structure that grows from the ground and materials that communicate using pieces of history. A prominent heavy presence is needed to distinguish the library from the commercial buildings and a strong structure is needed to carry the weight of books.

AIMS

Designing a structural system that, to some extent, correspond with the massing and grid from the context and communicates the overall concept of the project. The project aims to achieve the necessary standards for libraries and information or media centres for the experience of doing research or engaging with information in more than one format. Detailing and articulation of the tectonic elements are to synthesize with the conceptual framework of nostalgia and artistic elements from the context.

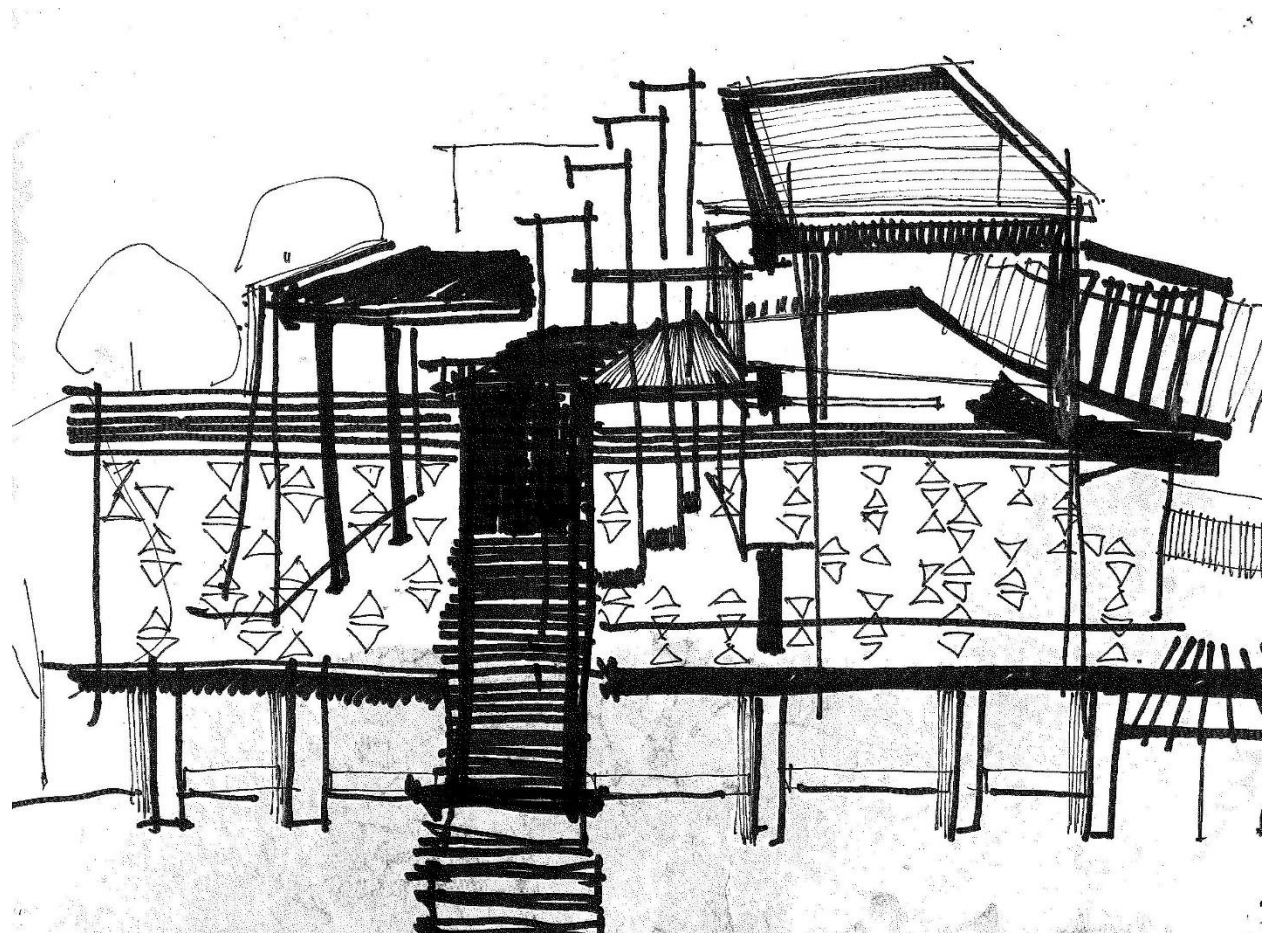


Fig. 12. A parti drawing expressing the materials and tectonics of the project.

PART 2



Fig. 13: Commercial buildings around the site towards the west as well as informal markets on the sidewalks

PART 2 | CONCEPTUAL EXPLORATION + GROUNDING

2.1 TOPOLOGY

2.1.1. Introduction to topology

2.1.2. Site Analysis

- a. Macro context
- b. Meso context
- c. Quantitative information
- d. Pedestrian movement
- e. Qualitative information
- f. Cognitive site analysis
- g. Vegetation
- h. Application to the site

2.2 TYPOLOGY

2.2.1. Introduction to typology

2.2.2 Client and user investigation

2.2.3. Interviews

2.2.4. Case studies

- Surrey Hills Library

-

2.2.5. Precedent studies

- Urban design
- Institutions – libraries + community centres
- Markets + trading

2.2.6. Accommodation list

2.3 MORPHOLOGY

2.3.1. Introduction to morphology

2.3.2. Touchstone

2.3.3. Concepts

-

-

-

2.3.4. Theoretical discourse

-Topology:

- Typology:

- Morphology:

2.4. TECTONICS

2.4.1 Introduction to tectonics

2.4.2 Structural touchstone

2.4.3 Case study

-

2.5 Towards a design methodology



Fig. 14: A nollidigram of Standerton central in a collage with a map diagram of the highveld region.

2.1 TOPOLOGY

2.1.1. Introduction

Topology: An urban tact (stitch)

The site analysis investigates the town of Standerton situated in the Highveld region of Mpumalanga Province, South Africa. This small agricultural town was once known as the Pearl of the Highveld when the railway was completed from Johannesburg to Kwa-Zulu Natal. Unfortunately, it has since diminished in importance. The highways were built completely excluding it from the main routes between Gauteng and KZN. Within the smaller scope of Standerton's town context, main routes were built to relieve the central town from unnecessary travellers, further adding to the forgotten memory of Standerton and contributing to its degenerated state.

Due to the rich history of the site and its role in the urban layout of the town, Standerton, as a town, has been investigated in the macro context. The site analysis of the project investigates the central part of Standerton and how the notion of boundaries can be challenged to integrate city blocks within the urban context in order to redefine important places. The edges of the city block of the site can be seen as the frame that needs to be integrated with its surroundings, using principles of urban design. Then, on the site itself, the placement of architecture and the buildings become interactive frames for the urban in-between spaces. A normal stitch refers to the more solid impregnable boundary, whereas tact is a form of stitch, but a looser more flexible stitch that refers to the porous quality of a frame that allows for interaction.

The proposed site for the project is situated in the town centre of Standerton allowing the new development on the site to be integrated with the town as opposed to the current locked-off complex located on the site. A looser, more flexible tact, used to integrate the historical market square, will help re-define this important place in the town.

SITE PLAN



Fig. 15: Area plan of central Standerton and the site with the current building indicated.



Fig. 16: The current commercial complex on the site, view from the eastern side.

2.1.2. SITE ANALYSIS

a. Macro context

HISTORICAL CULTURAL LANDSCAPE

The cultural landscape deals with the greater region of Standerton.

LOCATION

Standerton is located in the southern area of Mpumalanga province, on the brink of the Free State border. It was originally part of the Transvaal, specifically Eastern Transvaal, during the 20th century.

The town is situated 160km from Johannesburg, 470km from Durban, 144km from Middelburg (now called Emalahleni), 121km from Ermelo and 65km from Bethal.

Geographically, Standerton is located at latitude 26,943°S and longitude 29.2205°E at an altitude of 1540m above sea level (De Jager, 2008: online).

CLIMATE AND GEOGRAPHICAL FEATURES

The area in which Standerton is located is commonly referred to as the Highveld or Highveld region. This region is known for its magnificent fauna and flora as the province mainly falls within the grassland biome.

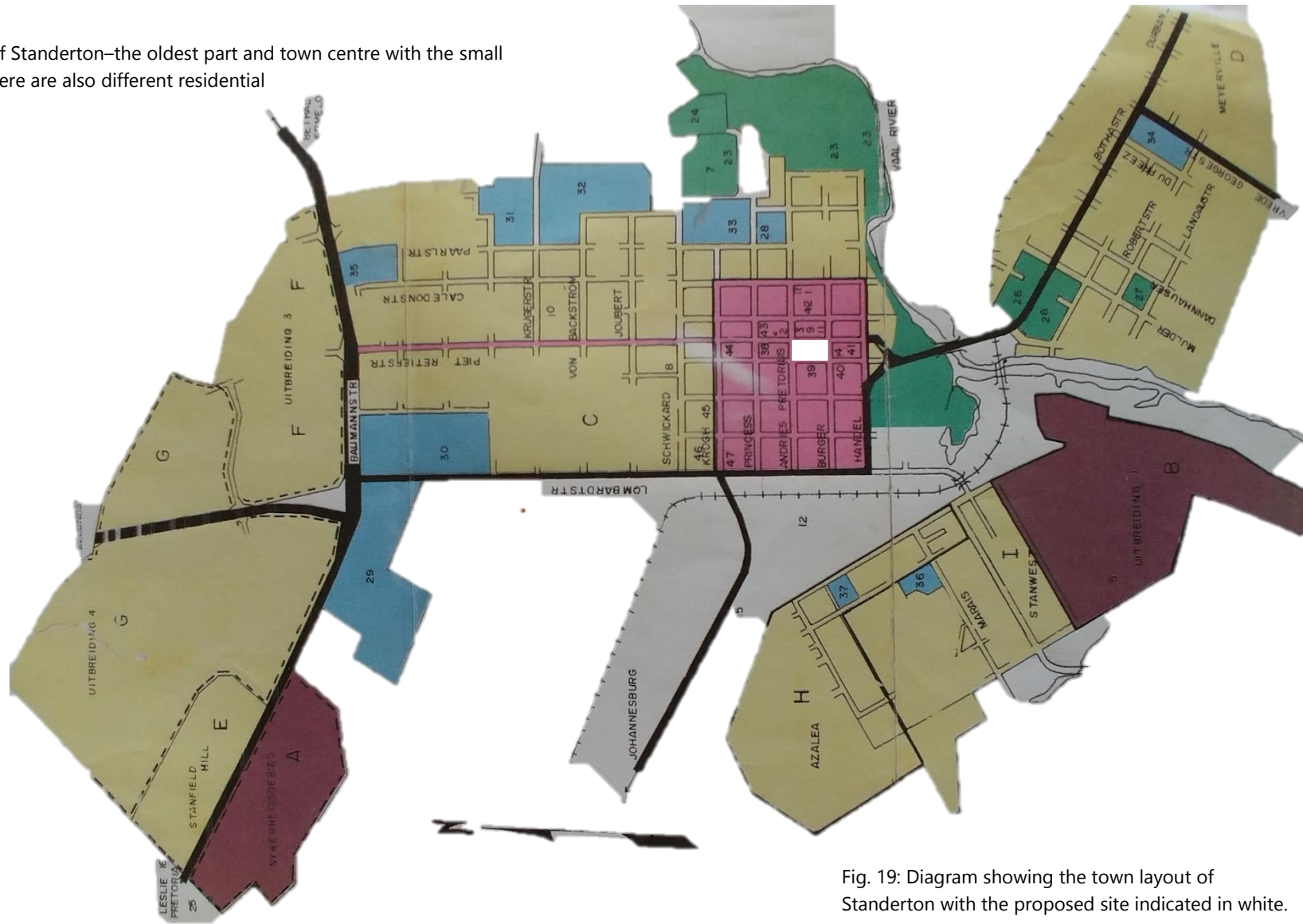
Mpumalanga means "Place where the sun rises" (Mpumalanga; 2013: online).



Fig. 17: A map of South Africa showing the nine provinces and the location of Standerton. (maps-online)

Fig. 18: A closer cut out of the above map showing the location of Standerton and the surrounding towns.

The diagrammatic image shows the layout of Standerton—the oldest part and town centre with the small business district and commercial regions. There are also different residential regions/suburbs.



Pink: The town centre (CBD) and the oldest park of Standerton.
Yellow: The residential areas.
Green: Recreational areas
Blue: Schools
Brown: Industrial areas

Fig. 19: Diagram showing the town layout of Standerton with the proposed site indicated in white. (Stanprint calendar 2018)

2.1.2. SITE ANALYSIS

b. Meso context



Fig. 20: A partial map of the site and surrounding buildings categorised and named.



Fig. 21: Map showing the city blocks and building outlines of central Standerton.

TOWN PLANNING AND LAYOUT

The town was laid out in a somewhat naturally defensible position, another characteristic of newly founded Medieval or Bastide towns (Peters, 2016: 54). The Vaal River borders the historical town on the eastern, western and southern sides, leaving only the northern side approachable. On the far western side of the town, Standerskop provides an incredible view over the whole town and area.

The main street (*Markstraat*) creates the main north-south axis, stretching through the original section. It continues straight through the first northern extension of central Standerton and eventually crossing the border road R39. The axis was roughly extended a second time north of the R39 during the late development of Flora Park in the 1950s (Terblanche, 2016: personal communication). To the south, the axis continues up to the Kruger Bridge over the Vaal River and afterwards continues but curves to a NW-SE axis marking the R23 to Volksrust and Wakkerstroom.

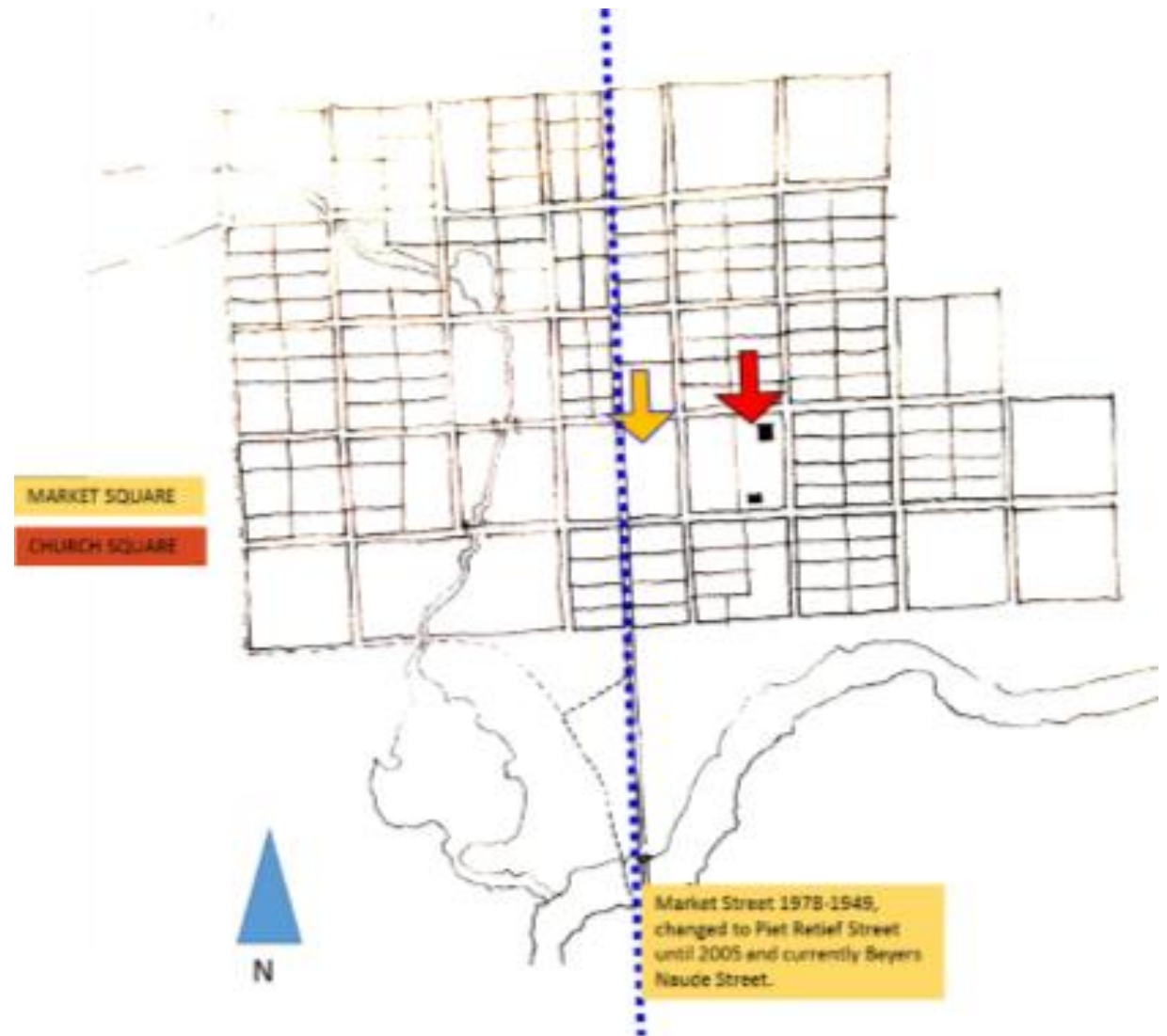


Fig. 22: A drawing of the city block in central Standerton showing the town planning layout and positions of market square and church square.

2.1.2. SITE ANALYSIS

Quantitative information

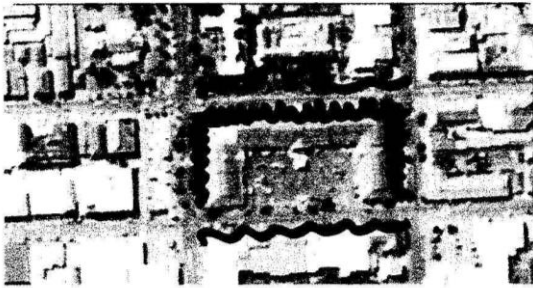


Fig.23. Boundaries



Fig. 24. Proposed pedestrian movement on site

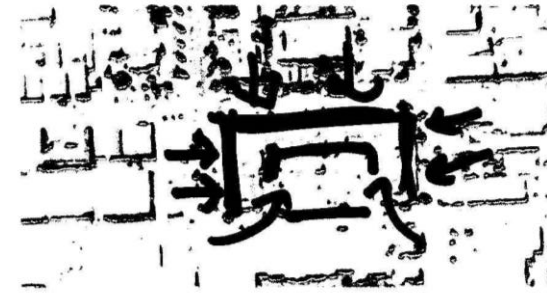


Fig. 25. Image pedestrian movement blocked

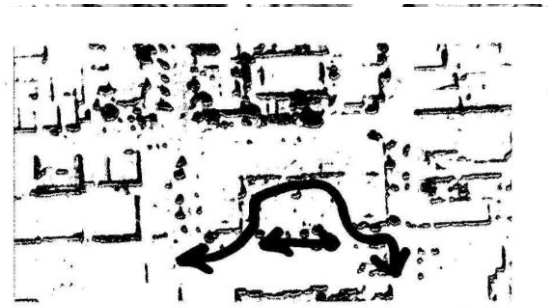


Fig. 26 Current Pedestrian movement on site

The boundaries on site include the building line and the site or city block boundary that are surrounded by roads all around.

Pedestrian movement on and around the site have been investigated to ensure appropriate access for the new proposal on the site.

The aim will be to draw pedestrians in from the surrounding streets to the urban spaces between the buildings on site.

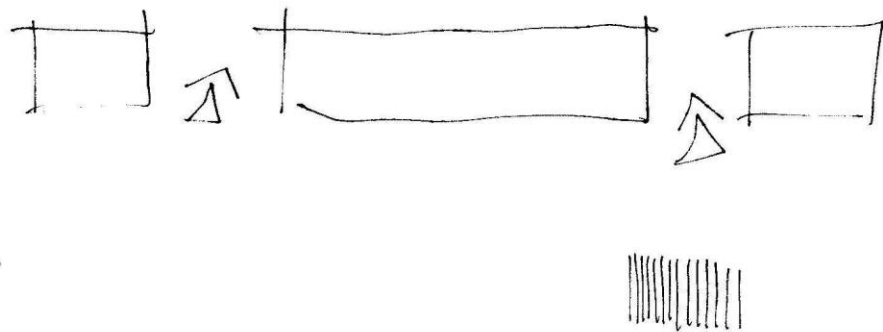


Fig. 27. Memory drawing from the site.

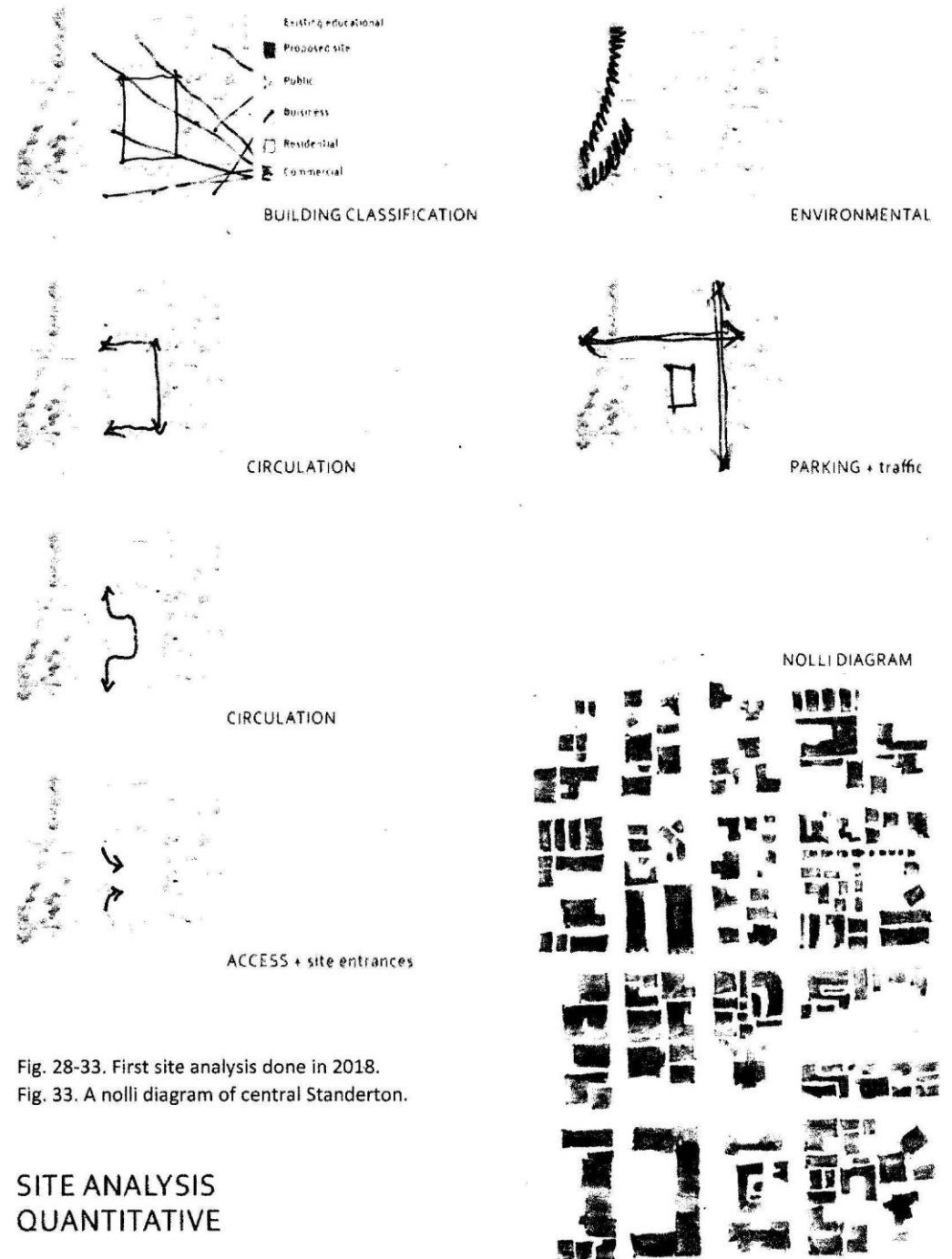


Fig. 28-33. First site analysis done in 2018.

Fig. 33. A nalli diagram of central Standerton.

**SITE ANALYSIS
QUANTITATIVE**

Qualitative information



Fig. 34. Building heights

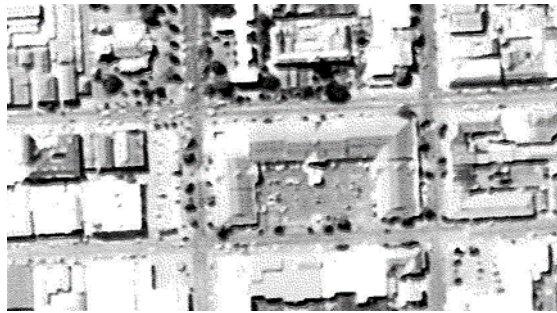


Fig. 35. Building shapes and types...model image



Fig. 36. Building types and purpose and images and materials

Fig. 37-42. First cognitive analysis done in 2018.



SOUND + NOISE



PEDESTRIAN EXPERIENCE



URBAN ROUTE POSSIBILITIES



VEHICLE EXPERIENCE



MORPHOLOGICAL EXPERIENCE



MORPHOLOGICAL EXPERIENCE

**SITE ANALYSIS
COGNATIVE**



Fig. 37. The existing monument within the Magistrate's Court. The canon is one of three. This canon is located under the tower in the entrance foyer of the building.



Fig. 39. The main historical monument in the site. The monument is dedicated to the soldiers and families of the area that were involved in WWI and WW11.



Fig. 38. The historical clock tower located across the south west corner of the site.

Fig. 39. Western arial view of the Monument centre in Standerton.
(Fortress Reid, 2018: online)



2.1.2. SITE ANALYSIS

f. Cognitive site analysis



Fig. 40.a. The tower of the Magistrate's Court entrance.



Fig. 40.d. The top of the western façade of the Standerton Post Office.



Fig. 40.b. Top image of the Checkout Store roof.

Fig. 40.c. Post boxes in front of the Post Office Building.



Fig. 40. A photo collage showing the materials found around the site. A variety of colours and textures are present adding to the playful atmosphere in the town centre.

2.1.2. SITE ANALYSIS



Fig. 41. White Stink wood trees around the site.



Fig. 42 + 43. A Mountain Silver Oak tree and a False Olive tree.
(wildflower nursery, 2019: online)

Vegetation

Existing trees and plants

Native to Highveld and Standerton

I think the tree is an element of regeneration which in itself is a concept of time.

-Joseph Beuys

VEGETATION

Existing:

The vegetation on the site (city block) consists mostly of White Stinkwood trees, *Celtis Africana*, indigenous trees well suited to the Highveld and grassland regions (SANBI, 2018: online).

The White Stinkwood is a deciduous tree, providing dense shade in warm summer months and no shade during the cold winter months.

New:

A variety of trees and shrubs were included within the urban design to embrace the new urban spaces between the buildings and provide shade for urban dwellers or temporal resting spots for pedestrians. All selected trees are indigenous to South Africa and thrive in the Highveld and grassland region in which Standerton is located. Only water-wise trees and plants were selected to be part of the urban design, not only for their ability to resist drought, but also for using water sparingly for a sustainable future.

- Mountain Silver Oak (*Brachylaena rotundata*)
A medium-sized, very hard, drought resistant evergreen to semi-deciduous tree or shrub that grows between 3-8m high (Wildflower nursery, 2019: online).
- False Olive (*Buddleja saligna*)
A small evergreen tree, drought and frost resistant. It is fast growing in full sun and very versatile. During springtime, it has fragrant white flowers that attract birds, butterflies, and bees. It is mainly used for informal screening/hedging.

2.1.2. SITE ANALYSIS

h. The landscape

The natural landscape of the Highveld region. Mostly grassland and occasionally some trees, Th area is predominately flat with a few hills or 'koppies'. The Vaal River also flows through the town.



Fig. 44. A photograph of the natural landscape around Standerton.
(Terblanche, E: 2016)



Fig. 45-48. Buildings in Standerton CBD.

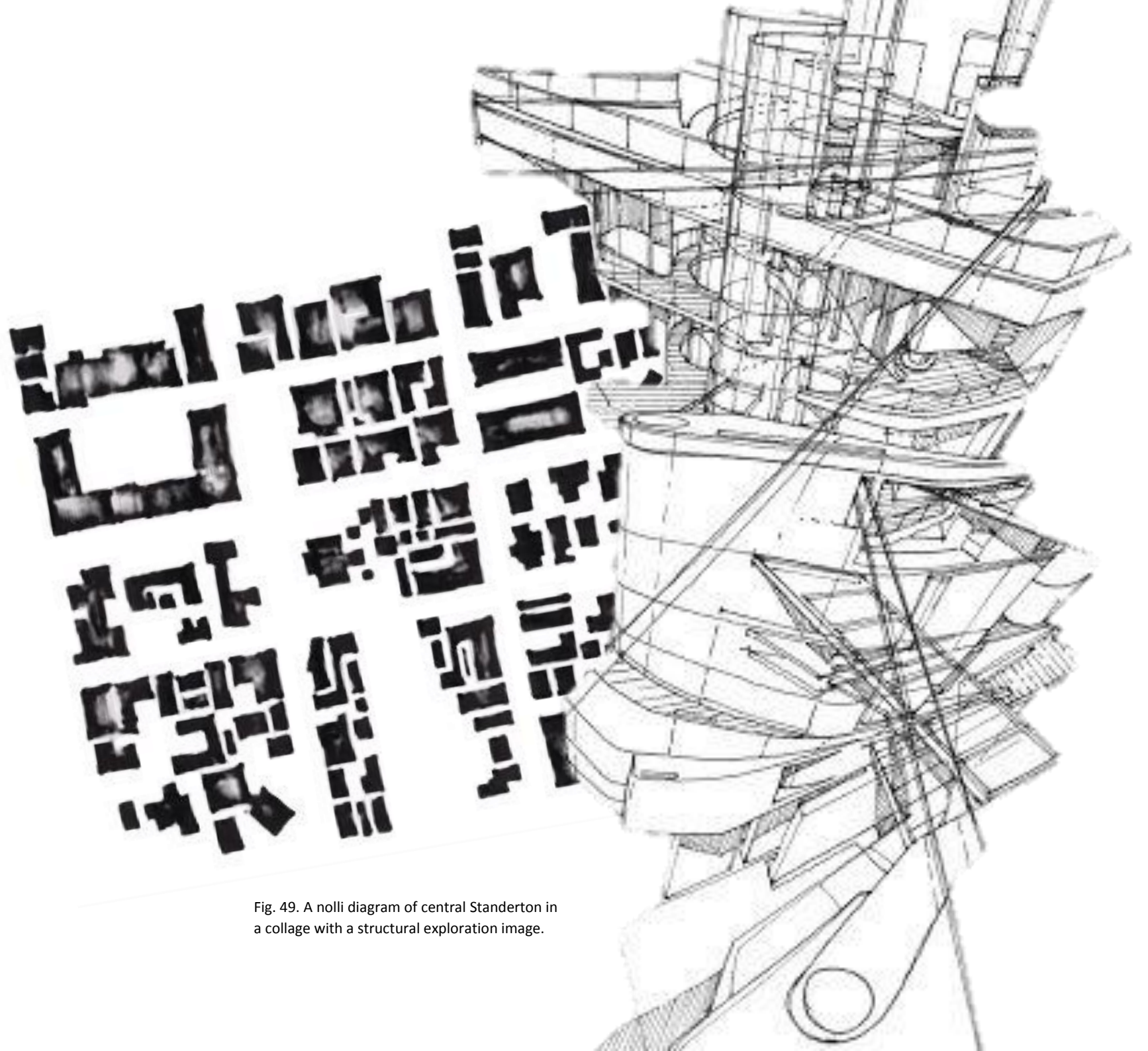


Fig. 49. A nalli diagram of central Standerton in a collage with a structural exploration image.

TYOLOGY 2.2

2.2.1. Introduction

Typology: Dispersing the grid—pulling towards a central space.

The library, as a singular institution, will be questioned through typological research. The aim of addressing the typology is to deconstruct ideas around the notion of the historical library and how it has transformed through media and society towards a more integrative cultural complex, to not only provide access to knowledge and information but provide the platform for interaction and community needs. A library, as a beacon of light, not only to provide resources, but to become the drawing factor for urban space to be inhabited. By disrupting the orthogonal urban grid and the axis created by historical monuments on site, in-between spaces are linked, and pedestrians are in a way pulled from the street into the central urban space on the square facing the main façade of the library. The square becomes a dwelling place transforming it into a specific important place.

The precedent studies will focus on the three aspects of the project, library design (institution), commercial and market design, as well as urban design separately, but will also investigate precedents where two or three of them had been combined or integrated. The typology study will also investigate the multifunctional qualities of spaces within the library and urban design due to the smaller scale of towns where types become merged to accommodate more than one function.

The shift from the main axis on site creates interesting spatial experiences on an urban level, but also starts to project into the interior space of the library, linking the interior spaces with the exterior spaces.

2.2.2 Client and user investigation

The community of Standerton needs a town library and the Gert Sibande College requires a library that also provides for the learning and research needs of students. A proposal was made to integrate the concept of a library (public and educational) to accommodate both clients. The site chosen is owned by the Fortress REIT Limited group and currently occupies a commercial complex. A new mall is to be built on the western periphery of the town next to the railway where the access road from Johannesburg, passing the location in Standerton, enters the town. Construction starts in 2020, creating much excitement amongst the town people, but unfortunately putting pressure on the current, most prominent, shopping complex in Standerton, the Monument Centre, located on the proposed site. Many franchise shops in the centre have already closed, awaiting the new mall, and unfortunately the commercial spaces to rent are too large for local shop keepers or new prospective shop owners. All parties have agreed that the best way forward would be to demolish the existing complex and redesign the entire site.

The project called for a collaborative approach with three clients working together to rethink the current state of Standerton and how working together would not only benefit their companies or institutions, but also improve the current degenerated state of Standerton.

THE CLIENTS FOR DIFFERENT PARTS OF THE PROJECT WERE DIVIDED AS FOLLOWS:

A. Gert Sibande College for the library complex (collaborating with the town municipality for public needs).

Werner Gleeson as the spokesperson for the College working in the head office of the College located two blocks from the proposed site.

B. Lekwa Municipality of Standerton (urban design and market).

Gerhard Lombaard as the spokesperson for Lekwa Municipality, currently the building inspector in Standerton with a BA Arch degree from the University of Pretoria.

C. Fortress REIT Limited for the commercial buildings (who owns the shopping complex currently on the site).

A. Gert Sibande College

Currently the largest growing TVET College in South Africa, the Gert Sibande College serves the whole Highveld region (the southern part of Mpumalanga) with its head office and administration in central Standerton, its main campus on the eastern edge of Standerton and campuses in Ermelo, Evander, Balfour and Sibanesetfu. Their vision is to be the leading college brand in South Africa and to link theory to practice in modern work- or stimulated environments (Mhlabane, 2019: 1).

B. Lekwa Local Municipality governs the town of Standerton and the surrounding area. Their mission is: "Transparent and accountable governance, accelerated customer focus, affordable service delivery, creation of a conducive environment for economic development and growth sustainable infrastructural development and maintenance. Enhance community participation in the affairs of the municipality. To initiate ground breaking innovations in the way we conduct our business." (Dhlamini, 2017: online).

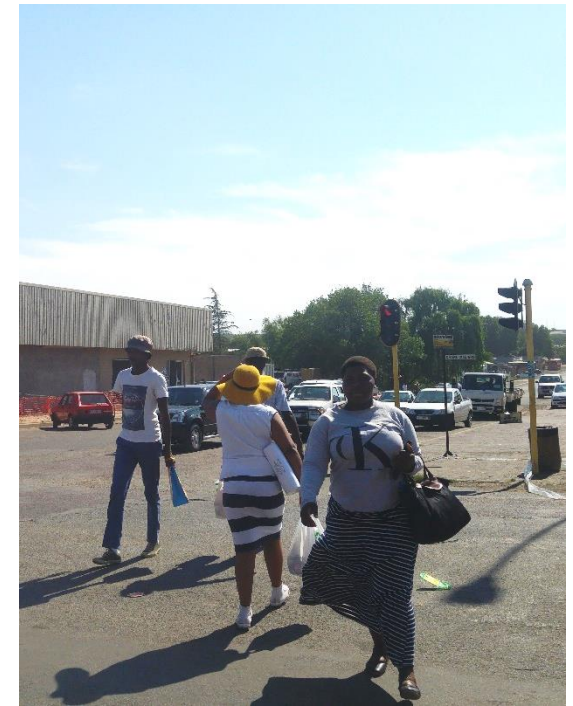


Fig. 50. People exploring the streets in Standerton.

2.2.3. Interviews



Fig. 51. A person on his way to work in central Standerton.

-Interview with Werner Gleeson

(Head of administration and public relations at the Gert Sibande College)

“The College would benefit from a library, as the College does not yet have a library, research centre or learning assistance facilities.”

Unfortunately, the small outdated town library is unable to provide facilities and resources pertaining to educational development and growth.

Although the main college campus is situated on the eastern edge of town across Standerton Hoërskool, the administration office and head office of the Gert Sibande College is located in central Standerton, just two blocks north of the proposed site. The College is only about six city blocks from the proposed site as Standerton is a small town, so integrating college facilities with a new public library in central Standerton would benefit everyone.

-Interview with students from the Gert Sibande College

Ayanda - “We definitely need a library or place with internet access where we can use computers for our projects”

Michael – “Free wi-fi would be nice for students”

Jerry – “It is difficult to find space to work in Standerton. The college doesn’t have a space for students to work and to interact”

-Interview with Gerhard Lombaard

(Building inspector of Lekwa Municipality)

Standerton is currently undergoing many challenges and there is much pressure to better maintain the infrastructure of the town. With the plans of the new mall being approved and the construction that is scheduled to start in 2020, the monument centre and other businesses in central Standerton are threatened.

“All the focus now being placed on the new mall, I am concerned that even less attention by the municipality and the town will be given to the central part of Standerton that will increase the degeneration already present.”

-Pedestrians in central Standerton

Lungile Mphosi (pedestrian from Sakhile) – “It is difficult to find a place to rest and sit or eat in mid-town when you use public transport to get to town.”

Alfred Zwane (stall owner) – “It would be nice if the municipality can assist in providing stalls for small business owners to rent and lock up their goods.”

Liesbeth + Bensen (pedestrians from a farm) – “We come in early in the morning from the farm with organised transport once a month, because there is no taxis to town from the farm. We have to stay in town for the whole day, go to shops etc. but there is no nice place to wait and rest until the end of the day. I would like some seats and tables and shade in central town where we can wait.”

The Conceptual framework

The collective ideas formed through investigation and precedent studies

Case Studies:

Surry Hills Library + Community Centre, Sydney Australia
St' Mark Square in Venice. Italy

The precedent studies included the following:

Institutions

Lawrence Public Library
Multimedia Library

Market + Commercial

Lugo's Public Market Renovation
Baltic Station Market
Terranorte Plaza
Yagan Square
Mercade del Rio

Urban

Darling Harbour Square with new Civic building, Darling, Australia
Battery Park, New York, USA
Story Pod



Fig. 58-62 (left to right from top to bottom)
Photographs of Surrey Hills library in Sydney. (Archdaily, 2009 a: online)

The concept of this Case Study drove the project from the start. The bio-filter design and application inspired the new project to lean more towards sustainable design solutions. The Library is organised, and all the functions are compacted in a cube shape. Although the shape of the building might be simplistic, the facades are still interactive and communicate across the boundary of the cube parameter.

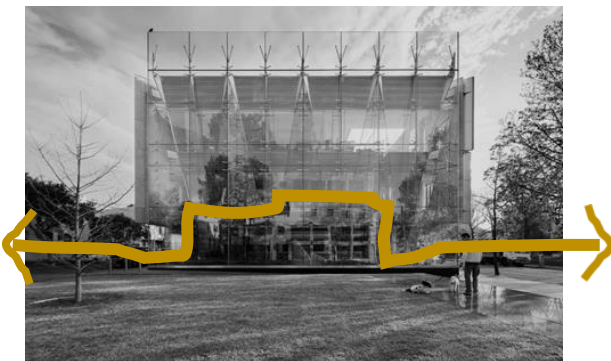
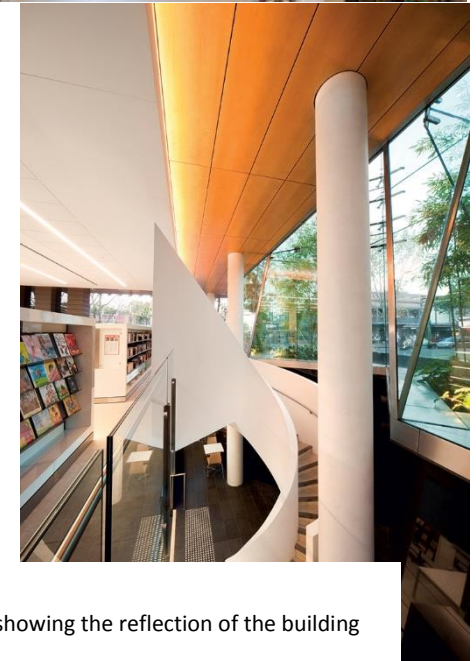


Fig. 58

A diagram on the photographs of south elevation of the Surrey Hills library in Sydney showing the reflection of the building across the street. (photograph: Archdaily, 2009 a: online and edited by author).

2.2.4. Case Studies

SURRY HILLS LIBRARY + COMMUNITY CENTRE

Surry Hills, Sydney, Australia

Francis-Jones Morehen Thorp, 2009.

2497m²

INTEGRATION + SITE RESTRICTIONS

The architectural context is diverse in the Surry Hills central area. Residential apartments, terrace housing, shops and commercial/industrial premises vary in scale through their architectural style is predominantly Victorian.

The site is very constrained, measuring just 25 by 28 metres and bound on three edges by roads: Crown street, the main street of Surry Hills, to the east and two residential streets to the south and west.

DIVERSITY

The area and building is characterized by age, income and the cultural background of the users.

Fig. 53 and 54 presents a clear view of the southern facade with the biofiltering system. Discussed more in the tectonic investigation of the document, the system even though predominantly technical, poses as a very important element within the design as well. The large glass façade reflects the building across the grass plain and street and immediately creates a dialogue between the two buildings. The public space between the buildings becomes more alive and active.

Fig. 55. shows the front side of the Library facing east towards Crown Street. The entrance is defined by the sculptural roof element leaning towards the street. It also bridges the connection between the library building and the existing building allowing for a subtle transition. The clear glass front on ground level continues the store front concept creating an interaction with people on the street and the interior of the library.

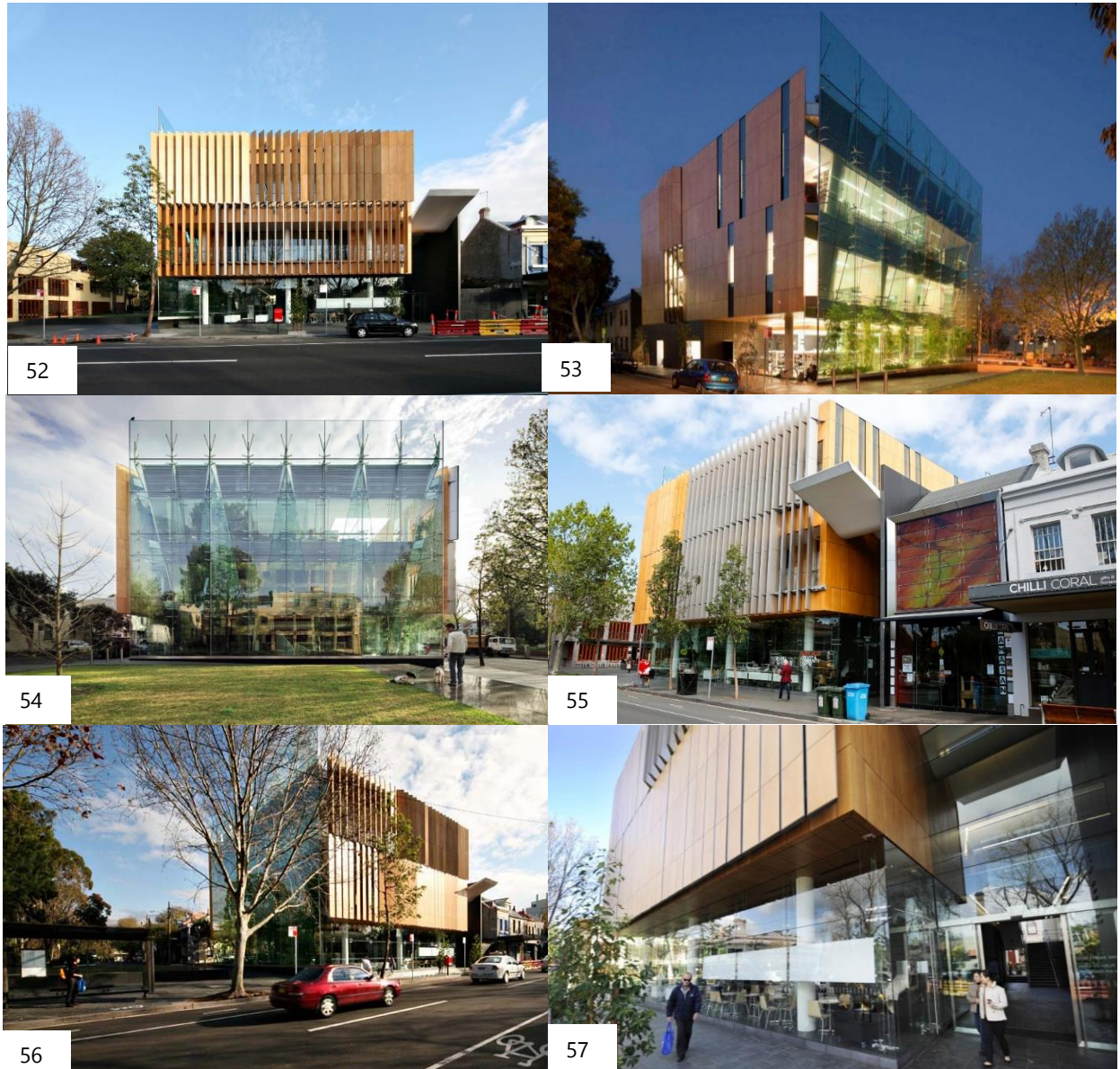


Fig. 52-57 (left to right from top to bottom)
Photographs of Surry Hills library in Sydney. (archdaily, 2009: online)

2.2.4. Case Studies

ST. MARK'S SQUARE. Venice, Italy.
Construction: 800-1100

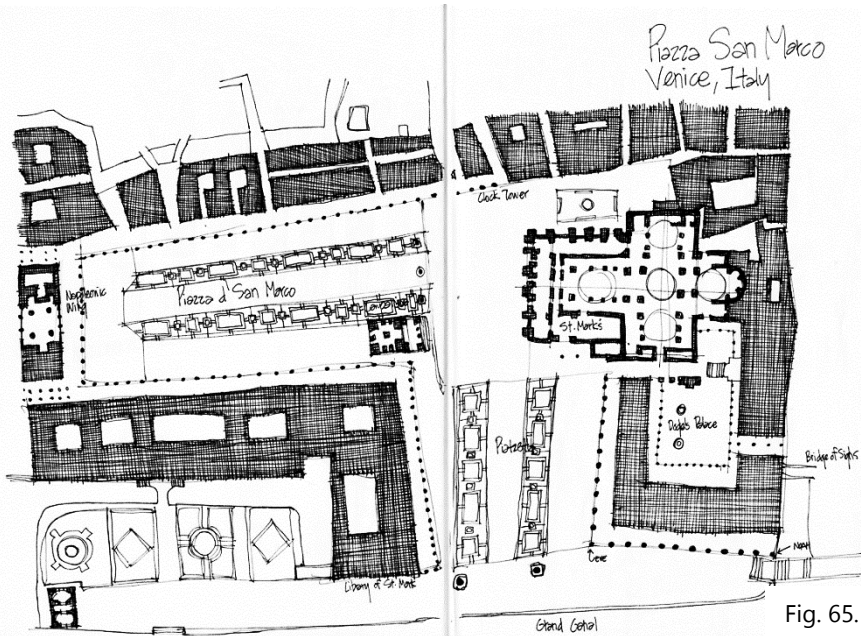


Fig. 65. A diagram showing how the facades of all the buildings frame the urban space.

Narrow routes between buildings allow access, but the main access comes from the canal into the smaller square (*piatzetta*). From here, a part of the Basilica can be seen, drawing pedestrians in from over the *Piatzetta*.

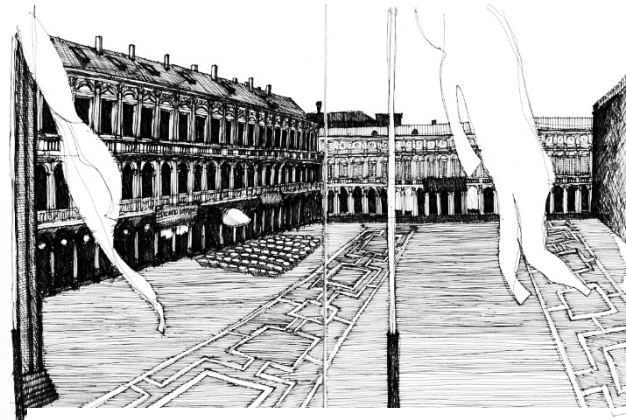


Fig. 62. (left) Drawing of a plan of the Piazza San Marco (St Mark's Square) in Venice, Italy. (Michael Malone, 2014: online)

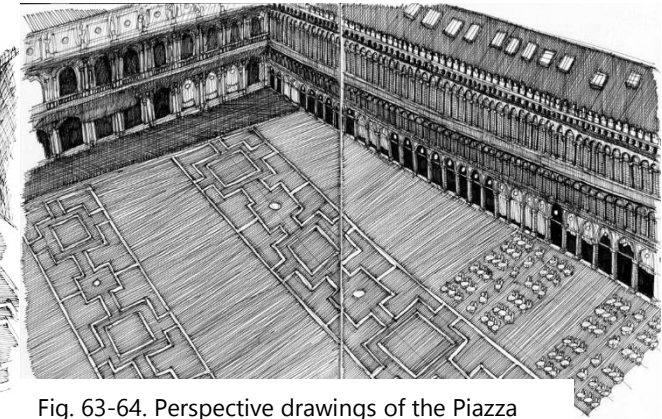


Fig. 63-64. Perspective drawings of the Piazza San Marco (St Mark's Square) in Venice, Italy. (Michael Malone, 2014: online)

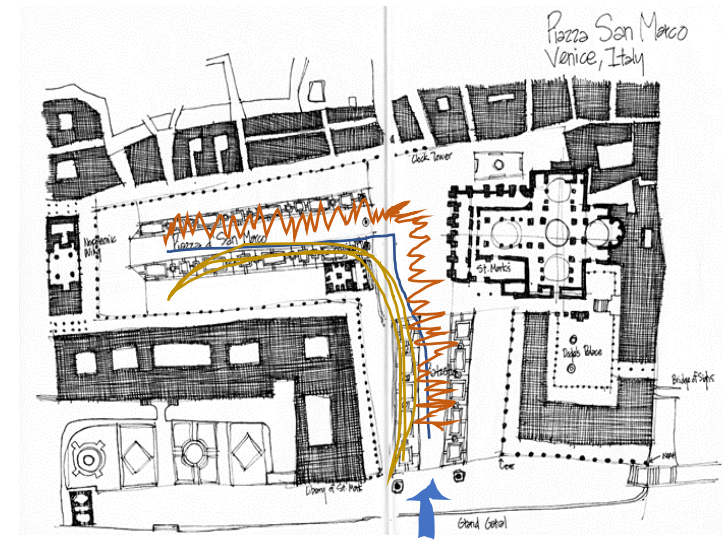
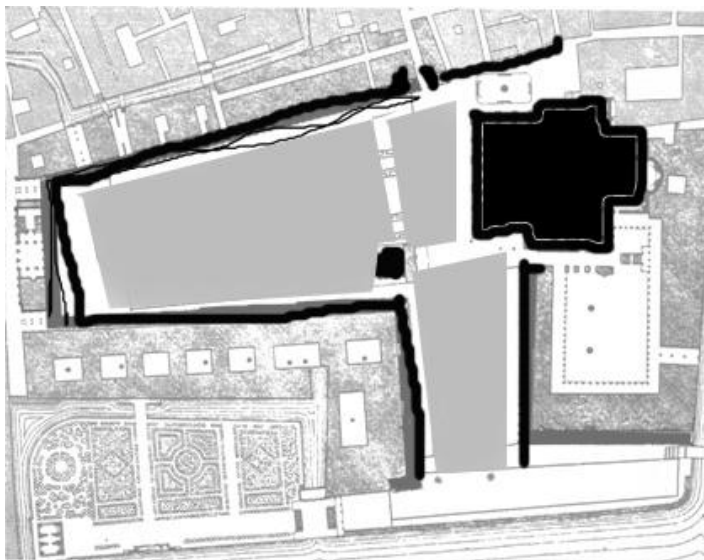


Fig. 66. A diagram drawn on the map of St. Mark's Square. The arrow indicates the main access point from where most visitors start the journey. After being pulled towards the central space by the widening angles of the *Piatzetta* and a fraction of a view of the Basilica, when now in front of the Basilica, the Bell Tower, also partially visible from the access point, catapults the visitor around the corner into the main urban space, the Piazza. The narrowing angles of the Piazza seems to pull the visitor into the abyss but is restricted by a building at the end. This building aids in a bounce effect that in a way causes the visitor to turn 180° and behold the Basilica in it's full view. (map drawing by M. Malone, 2014: online and edited by author).

2.2.5. Precedent Studies



Lawrence Public Library, Lawrence, USA.
2014 by Gould Evans

The Lawrence public library was renovated, and the new renovation created a new interaction with the public square and relates to the approach to boundaries.

Allowing for a much more interactive boundary, the place is regenerated and refreshed.



Multimedia Library *l'Alpha /loci anima*, Angoulême, France.
2015 by Françoise Raynaud

The library is built on the site of a former industrial area in the north-east of the city. The new building brings value to the district, improving the social and cultural life of the people in this area.

The juxtaposition of the buildings creates interesting in-between urban spaces that draws visitors in from the street to the entrance and inside of the building.

INSTITUTIONS

MARKETS / COMMERCIAL BUILDINGS



Lugo's Public Market Renovation, Lugo, Spain.
2016 by OLAestudio, MERCASA

Baltic Station Market, Tallinn, Estonia.
2017 by KOKO architects





1. SYDNEY'S DARLING HARBOUR SQUARE with the new CIVIC BUILDING. in Sydney, Australia -by Kengo Kuma, in progress

URBAN INTEGRATION
The civic building acts as a 'hive' to create open and tangible as possible architecture to the community. The circular chape creates a building that is accessible and recognisable from any direction.

RECREATIONAL INTERACTION SPACES and MARKET SQUARE
Covered walkways and commercial spaces integrate the square and relate to the hive qualities and business of the Harbour.

2.2.6. ACCOMMODATION LIST

SITE (city block): 101m×184m= **14 454m²**

PUBLIC LIBRARY: **7665m²** (Ground floor + first floor)

Entrance + reception [3x main entrances]: 340m²

-North entrance: 150m²

-West entrance: 120m²

-South entrance: 70m²

Reading + interaction space: 90m²

Books and reading space [total]: 950m²

Archive + research space: 150m²

Reading centre: 135m²

Offices [research + admin]: 200m²

Toilets: (2 staff + 2 public) 260m²

Study + meeting space: 200m²

Media centre + cinema: 200m²

Cafeteria space [2x stations]: 250m²

Cleaners spaces: 55m²

Services: 50m²

Storage: 120m²

Kitchen (staff): 20m²

Multifunctional space: 370m²

Commercial shops (part of library building): 550m²

Restaurant (part of library building): 325m²

BASEMENT: **3500m²**

LIBRARY BUILDING (3 floors): 11 165m²

COMMERCIAL FACILITIES:

Shops (the shops that were demolished)

Market stands

URBAN DEVELOPMENT

Monuments, seating, landscaping and parking

Public outdoor stage

Public grass park

Public toilets



2.3 MORPHOLOGY

2.3.1. Introduction

Morphology: Nostalgic element–screens referring to memories

The design of a library and media centre with a reading school, cinema, and multifunctional space in Standerton intrigued me as the scale in small towns for every typology differs so immensely from large cities. In a way they link together and transform in order to be adaptable and to serve a larger variety of needs. It also introduces a form of hybridity as well as adaptability of the building.

The two main denominators for morphology was nostalgia and the use of light.

The nostalgic gathering of elements from historical buildings around the site, which frames the historical square like spectators to an event, provided clues to explore form.

The design of a library/media centre for many of the needs of a small town intrigued me, as this will form a new focus point.

A source of information and knowledge is to bring light into a dark desolate place or to become a beacon of light and resources.

Light draws people and provides warmth, connecting with the aims towards creating a place and so the role of light in library buildings became a practical design investigation.

TOUCHSTONE

The touchstone represented the heart of the project or essence of the main conceptual approach.

The sculptural installation consists of two paper sculptures growing out of two old books and a decorative panel at the back.

The two paper sculptures from books represent two separate entities, two different typologies or buildings, placed apart from one another, but in a close relationship to one another.

By using a bright light and shining it from the front of the installation, the two sculptures cast two shadows on the back panel. The shadows create an image of two people reading while sitting together, sharing space.

This notion reflects the aim of the project, namely to create a place in central Standerton that can be shared and occupied by the community. The new projected image communicates new place making and how different elements (typologies) combine, reshaped by a single light source (topology). Alternatively, one site can give meaning and identity and transform an open urban space into an important place.





CONCEPT 1

AN URBAN TACT - *(the integrating threshold)*

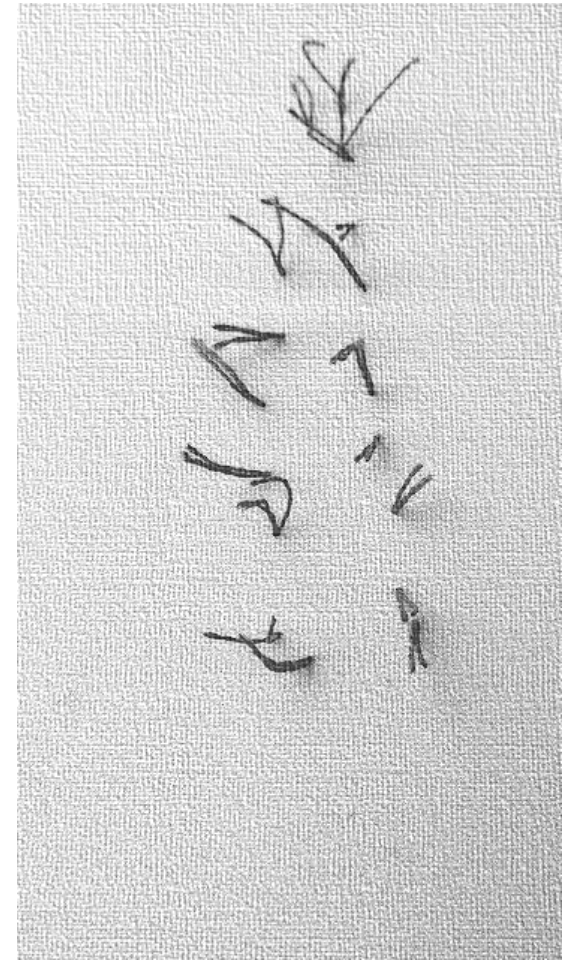
The urban tact refers to a loose, flexible, and porous edge connection within the urban environment. "Tact" is a sewing term and means a loose stitch to hold two pieces of fabric together temporarily before the process of final stitching starts (Stevens, 2019: online).

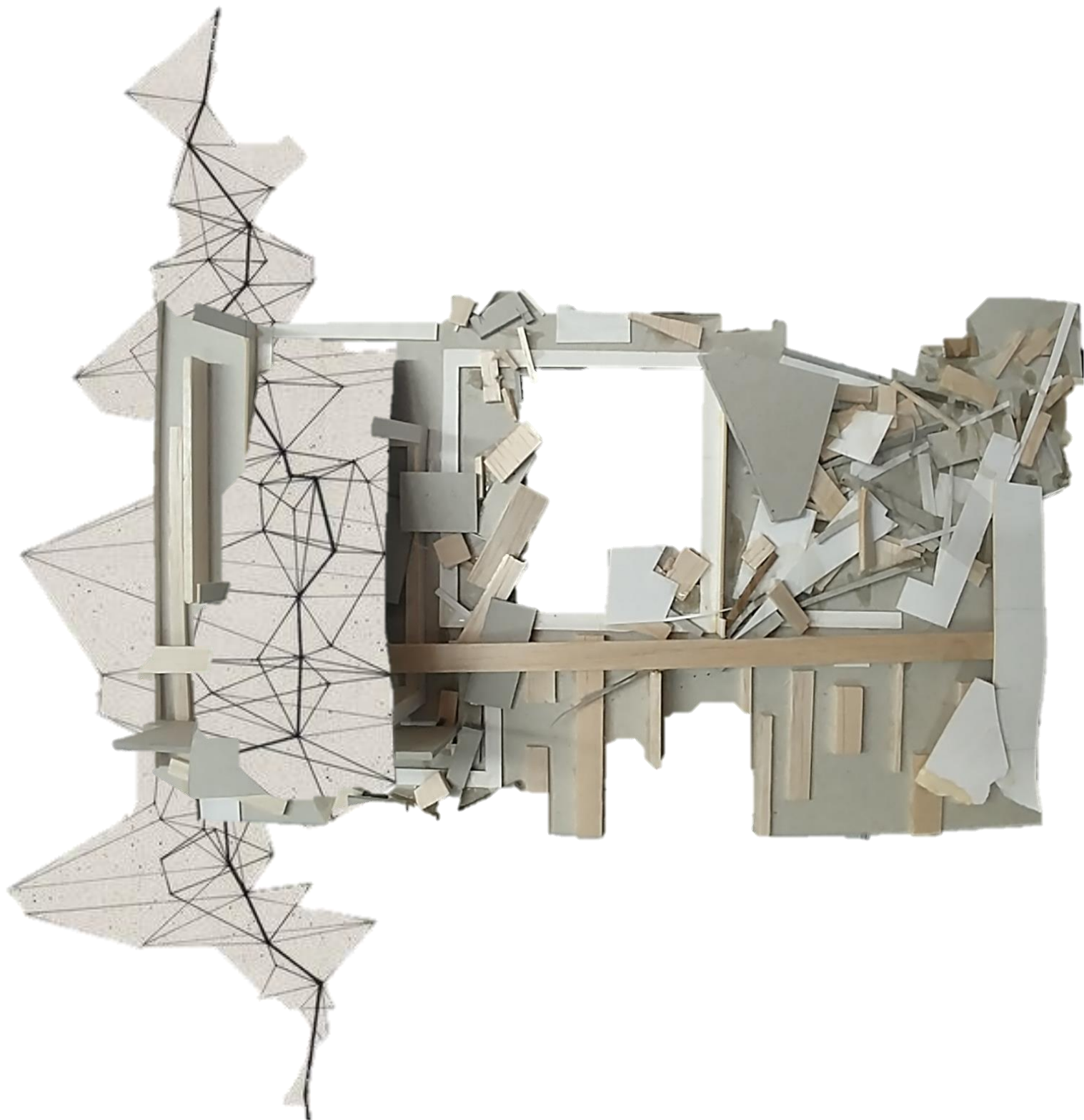
With the boundary of the city block being the site boundary as well, this concept firstly communicates the integration of the city block/site with the urban fabric.

Responding also to the solid walls with no access points of the previous building around 70% of the site, this concept drives towards an awareness of access and careful juxtaposition of the proposed buildings on the site.

Tacts are used to connect certain parts of the site boundaries with the street and urban context to allow pedestrian access to the site. The combination of tacts (permeable), hand stitches (semi-permeable), and machine stitches (non-permeable) metaphorically represent the notion of how boundaries or frames on the site ought to be designed.

Secondly, it also communicates the boundaries of frames created by the buildings on site; architecture as frames for the in-between urban spaces on the site and how these frames can link interior and exterior spaces on the site.





CONCEPT 2

DISPERSING THE GRID – *pulling towards a central space*

This concept refers to the ability of urban squares or space, or to pull towards a central point. The notion is that a large open space pulls pedestrians through the small in-between spaces between building frames towards a gathering point, thereby transforming itself into an important place. Linking to the first concept by making use of the porous tact connections, this concept starts movement through the site frame. Secondly, the buildings arranged on the site begin to become the frame for this main public gathering space and links to the third concept in place making.

“Architecture began like writing, it was at first an alphabet. A stone was stood upright, and it was a letter, and each letter was a hieroglyphic, and on each of them rested a group of ideas as the capital on a pillar”

–Victor Hugo, *The Hunchback of Notre-Dame*
(Hugo, V. 2002: 162)

Within the fifth chapter, titled *Building Meaning: The first architectural alphabet in the book Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art*, Erika Boeckeler (2011: 149) examines how letter and architecture are “similarly edificatory” and why one may so easily function as a metaphor for the other. By pushing architecture into alphabetical letters allows for the small spaces of the doors, windows, and rooms to pull the viewer in. The notion of “Push me, pull you” emerges when, if architecture is pushed, then space starts to pull.

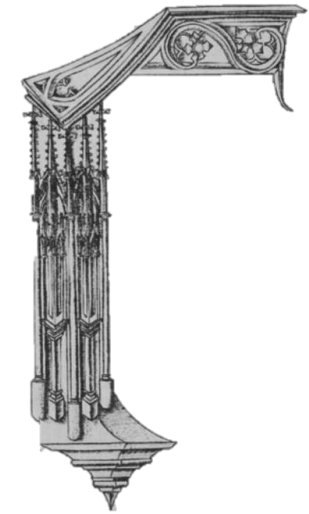


Fig. Gothic minuscule letter c of the anonymous architectonic alphabet, engraving, second half of the 15th century. Photo: Universitätsbibliothek Erlangen-Nürnberg

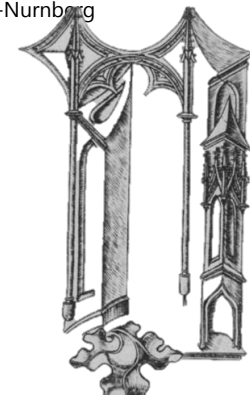
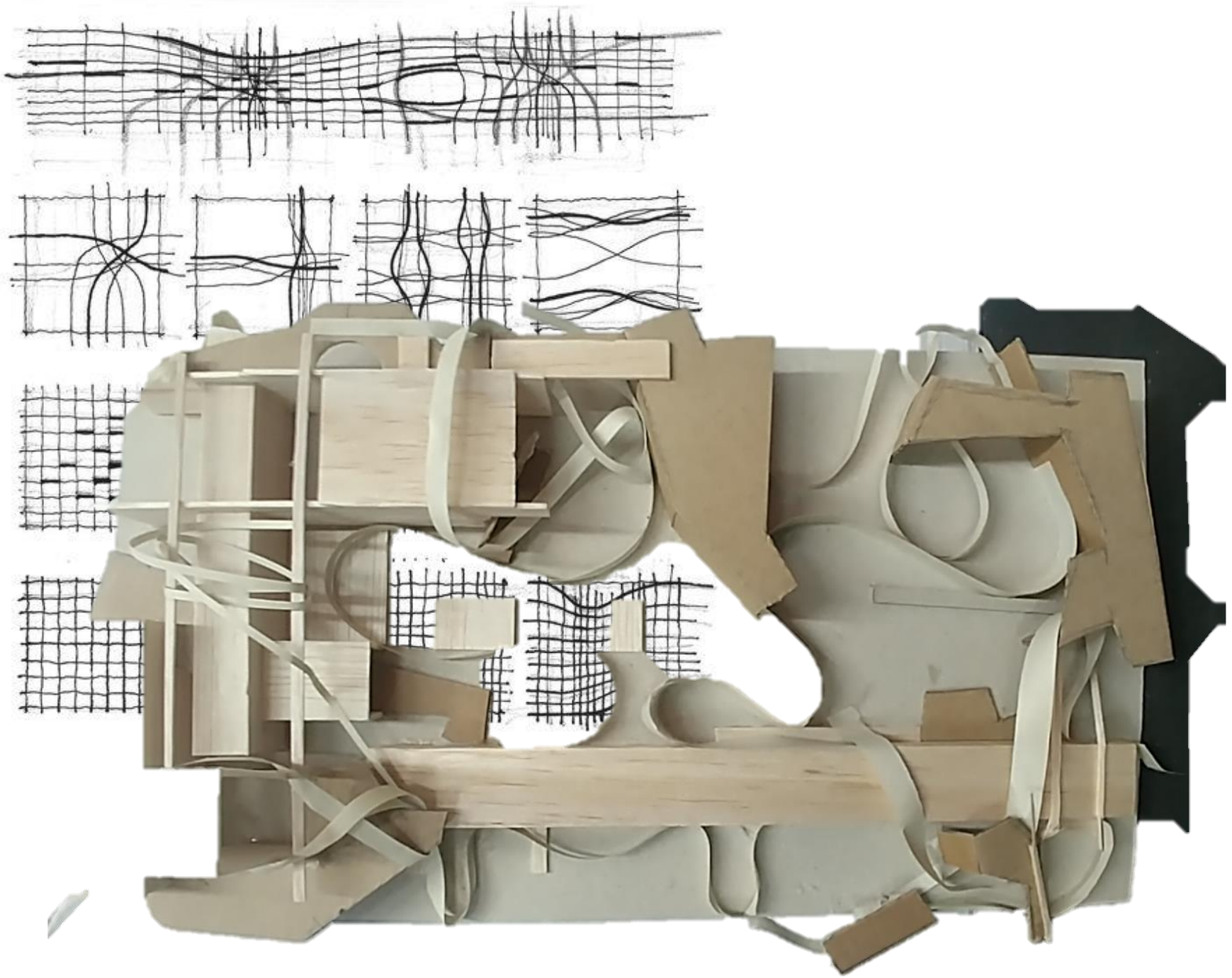


Fig. Gothic minuscule letter u/v of the anonymous architectonic alphabet, engraving, second half of the 15th century. Photo: Universitätsbibliothek Erlangen-Nürnberg

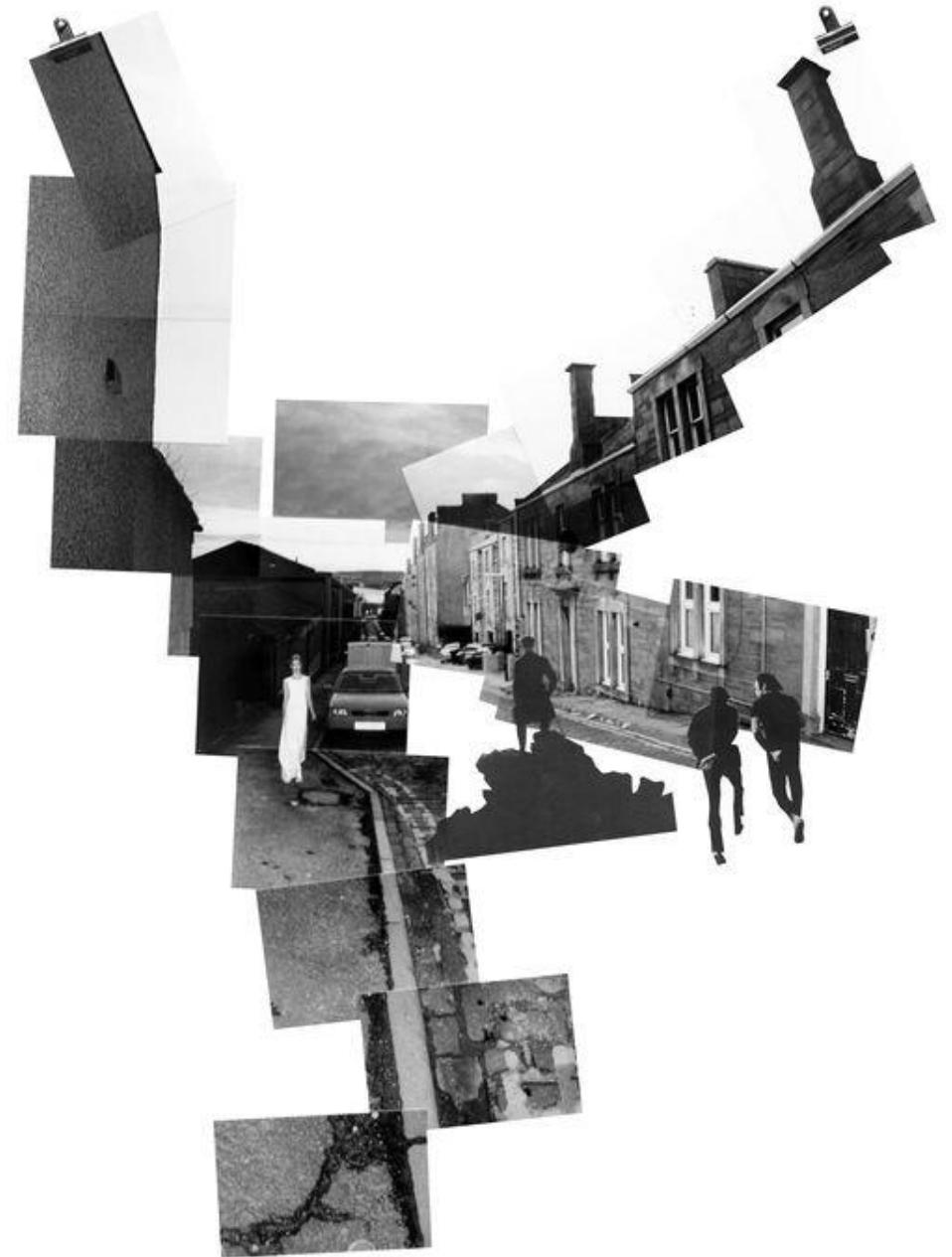


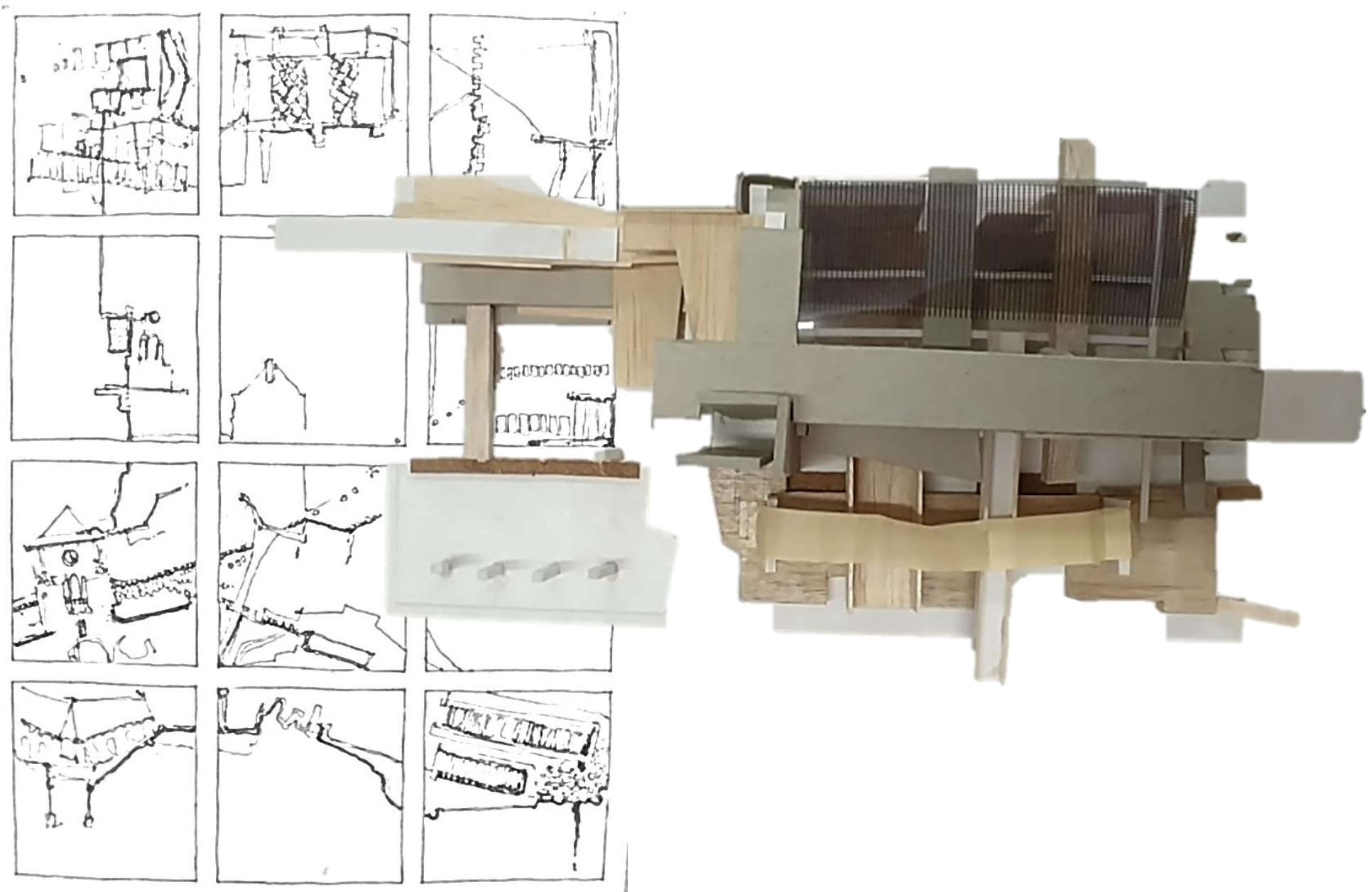
CONCEPT 3

NOSTALGIC ELEMENT - *screens referring to memories*

This last concept refers to the quality of façades and how they communicate on a pedestrian eye level. If buildings can be frames, then façades are the interacting elements of that frame. They are like screens communicating or mimicking user behaviour on street level.

Many buildings in the context around the site still have their original gables, store fronts, and other elements, directly allowing users to engage with history and memories. Interactive façades evoke a sense of nostalgia.





THEORETICAL DISCOURSE

DEVELOPMENT OF ARGUMENT

The theoretical grounding of this dissertation will focus on the re-definition of an important place in a small-town. Working in degenerated town centres presents an opportunity to rethink the current set of typologies and how these entities engage in a dialogue. With Standerton being a small agricultural town, only one town centre with one (historic) market or public square exists, immediately signifying the importance and role of the proposed site. The single town centre and small scale of the CBD allows for different, or in some ways even opposite, typologies to be integrated on the site and connects a variety of different aspects. This method of integration on site will be investigated as the main theoretical question, but will also link to the integration of the project/precinct of the entire city block site with the urban context. This approach aims to initiate new patterns of dwelling in the urban (in-between or liminal) spaces within the town as an attempt to ignite a new cultural and town-dwelling identity in Standerton.

Non-action: the degenerated town centre

In architecture, when encountering degenerated areas within the built environment, multiple questions arise. Questions about architecture, about buildings, and about restoration, but the concern ought to be focused on the changes or issues in society, cultural challenges, and street dwelling identities in specific areas. The state of architecture in this single town centre communicates the current social/cultural state of Standerton. According to Ernst Bloch (1988:187), a philosopher and author of *Utopia*, "Architecture cannot at all flourish in the late capitalist hollow space—it is, far more than the other fine arts, a social creation". By understanding the past as well as the current social state of central Standerton, light can be shed on the current degenerated state of the urban space and the architecture within the central town fabric.

According to Hardt and Negri (2016: 8), in their article 'Conflict, Space and Architecture,' spaces of conflict, crisis and disaster are all due to some form of action linked to war, combined with the collision of climate change, deforestation, extraction and inequitable financial systems, etc. In most cases conflict often results in some form of action or overreaction by one or more parties involved, resulting in the demolition, destruction, or abandonment of architecture or urban space.

On the one side of the spectrum, when conflict arises, then 'action' results, but we tend to forget about the other side of the spectrum, the more silent form of non-action.

Action, reaction, or overreaction are not the only results of conflict; they are the most prominent, but again we forget about non-action, avoidance, or dismissal.

The end results of non-action on architecture and urban spaces are similar to those of action, but are recognized rather by a slow process of decay and degeneration as opposed to immediate destruction or abandonment.

Looking into the urban history of Standerton is like cutting open a human body during an operation of a sick person. The person is not at all aware of what is happening and is in a deep sleep.

Beforehand, the sense of feeling unwell is intensely or partially felt by the body of the individual, but with the sickness being locked up inside, he/she is unable to understand exactly what is causing the problems and keeps on trying to press forward. Not only is the illness experienced by the person, but it affects everything and all those around the individual. Unfortunately, the illness eventually catches up with the person and help is needed.

TITLE:

RE-defining place: Integrating two typologies of public dwelling [*the institution and commercial/trade*] by using principles of collective [*urban*] dwelling.

SUBTITLE:

Addressing conflict spaces in architecture by proposing a collaborative dialogue between
the market
[non-permanent stalls to permanent commercial shops]
and
the formal institution
[a Library and media centre],
as frames for the urban in-between spaces.

In a way, Standerton can be personified as this sick person with a festering illness slowly growing inside. On the surface, the vibrant street level, everything seems fine and working, but the symptoms are beginning to show. The gradual degeneration of the town is becoming more and more visible and also experienced by the inhabitants. Buildings present a neglected appearance; trash on the sidewalks and insufficient infrastructure are testament to the irresponsibility of municipal services, aiding to the careless attitude of inhabitants taking form on the street. The town centre, the heart, and the important organs around it, are under great pressure to survive. The metaphor of the city as a body consisting of various functional organs has been established by the work of Richard Sennett (1994) and architectural historian Manfredo Tafuri (1980) although the manner of diagnoses and treatment procedures has developed and changed over time with the advancement of medical technology. Joan Fitzgerald, in her book *Emerald Cities: Urban Sustainability and Economic Development* (2010: 79) argues for a more critical approach to ecological thinking rather than just a superficial green fabric. "Like an emerald, it consists of a "green structure" which takes social conflicts into consideration".

The town centre currently has reached its limit and change is necessary. Standerton, as a person, is maybe still unaware, but suffering. It is unaware that most of the written history and historical documents, especially the maps and architectural drawings, have been destroyed by fires as a result of strikes. By exposing the interior of this body, looking into the history using what sources were available, a story had emerged. The story of Standerton. This 'medical history' provided the necessary information to diagnose the current condition of Standerton and presented an imbalance of certain organs being swollen and out of position, taking too much space and building up pressure.

Not to stretch out the medical metaphor entirely, but the point I am trying to make is that if there is degeneration, then there is an imbalance of effects, so pressure is likely to build up resulting in conflict.

The likely cause of the degenerate state is the imbalance of typologies in the town centre of Standerton. This does not exclude that cities change and grow outwards; however, Standerton is not a city, it is a town. A small town with one post office, one magistrate's court, one town hall, and a town centre that stretches out over only three city blocks. Residential areas have grown and expanded in Standerton, but the town centre is still by far the largest and the most prominent business and shopping destination and the only area in which urban dwelling is taking place.

A place of dwelling

In his book, *The concept of dwelling*, Christian Norberg-Schulz distinguishes four modes of dwelling (1985: 13): the *settlement*, *collective dwelling*, *public dwelling*, and *private dwelling*. The first mode, settlement, is where natural dwelling takes place and can only be understood in relation to its surroundings. For human beings to settle in virgin land is, however, unlikely in the current age, even though the construction of new architecture within an existing built environment can be seen as an "act of settling." After this mode has been established, other modes of dwelling can come into play which "concern basic forms of human togetherness" (Norberg-Schulz; 1985: 13). The second mode of dwelling is essentially a place of discovery on an urban level. Within urban space, human beings gather together in their diversities. This mode is referred to as collective dwelling. When the gathering takes place within the "milieu of possibilities" that urban space provides, patterns of dwelling emerge—patterns of agreement that present a more structured kind of togetherness and implies common interests or values. This is the third mode called public dwelling. Within this mode, an agreement has to take place and such a place is generally known as an institution or public building. The public building "embodies a set of beliefs or values" (Norberg-Schulz; 1985: 13) and is shared by the community. The fourth and last mode of dwelling is focused on the life of the individual and provides a more secluded place to withdraw to. Private dwelling takes place at home or in the house and can be characterized as a "refuge" for the expression of ideas and memories that make up this personal world. According to Norberg-Schulz (1985: 13), settlement, urban space, institution, and house constitute the total environment where natural, collective, public, and private dwelling take place.

The earliest discoverers of the area now known as the Highveld is said to be Portuguese settlers (17th century), preceded by various African tribes during the early 19th century (Scholtz; 1975: 12). A Matabele tribe under the leadership of Mzilikazi settled there for brief periods during 1823 and dispelled all other tribes from Bloukop (A small hill to the east of Standerton) all the way to Limpopo. At the same time, another tribe leader, Mantatisi, and her tribe cleared out the whole area from the Free State to the Highveld region. Between these two destructive campaigns, most of the land between the Orange and Limpopo rivers were depopulated, posing few obstacles for the first permanent settlers, Adriaan Hendrik Stander and his family, during the late 1800s (Theron, 1979: 3). Standerton was formally established as a town in 1879.

Originally the chosen site was the market square of Standerton that thrived with markets and traders during the early 1900s. Then, in 1940, a market building was erected opposite the site for permanent vendors, reducing the market culture of the square. In the 1950/60s the market building was demolished, and a large post office was built in its place. Most of the surrounding buildings transformed into shops and the market culture further dwindled, giving way to informal trading on the streets.

The square was changed to a green space—a park with a parking area to the one side.

Eventually, in the 1980s, this site was completely taken over by a commercial entity that allocated the centre of the square to parking, with a shopping complex wrapped around it. It had walk-through tunnels on each side, but those were closed off to make space for more shops in the early 2000s.

Currently, quite a number of the original franchise shops have already closed down, ready to reopen in the new mall, resulting in the spaces in the Monument Complex either remaining empty or being occupied by Chinese shops, if the small business owners can afford the rent. The informal market and street stands are also rapidly growing in Mabonani Mayisela Street (north of the site), causing the formal activity at the shopping complex to decline even further.

Conflict resolution on the historical site

A sense of conflict arose every time in central Standerton due to the complete transformation of the site or the under- or over emphasis of a specific typology. It was originally established as a market square, later a public square, then retransformed into a garden and parking, and finally a shopping complex with a large parking area. Throughout the history of Standerton either the market or commercial facilities were highly favoured and always triumphed on the site within the town centre. Parking for commercial shops drove the design process and overpowered any sense of awareness for urban and/or pedestrian facilities. The lack of concern for urban and public space assisted in the lack of town identity, failing to provide public spaces for dwelling and interaction of the people of Standerton.

The transformation of trade and commercial typologies on site developed from an informal market to a market building (located on the site where the post office is today), to surrounding shops that later included the shopping complex currently on site, changing the trading culture on and around the site (Kleynhans, 2018: personal communication). An ignorant attitude towards the trade and market typologies and only focussing on commercial shops, a new informal market started to emerge from the taxi rank to the west, currently occupying all the pavements of three city blocks, including the pavements on the north side of the site. A few other street traders are also found around the site. The irresponsibility towards public buildings, especially the thoughtlessness expressed towards the town library or any form of community space, has resulted in a severe disconnected social conflict between the people of Standerton.

The American behavioural and management researchers, Kenneth Thomas (b. 1943) and Ralph Kilmann (b. 1946) developed the Thomas-Kilmann Conflict Mode Instrument in 1974. In their research they propose five modes of conflict resolution—competing, collaborating, compromising, avoiding, and accommodating “situations in which the concerns of two people appear to be incompatible” (2008:2). These modes are ranked according to scales of ‘cooperativeness’ and ‘assertiveness’.

In this instance ‘avoiding’ would only result in more conflict or the total disorganisation of informal trade to infiltrate everywhere, resulting in further degeneration of the town facilities and institutional buildings.

‘Accommodating’ is the current situation where every typology is trying to survive on their own, still drawing back and slowly disintegrating. Steel fences have been erected around the public institutions to keep traders out and ‘protect’ the public spaces and monuments. Ironically, they also keep everybody out—not only the traders. ‘Compromising’ would only allow for a similar solution to accommodating, but with more conflict, having forceful sharing of spaces, leaving parties unsatisfied or partially satisfied.

‘Competing’ was the solution used throughout Standerton’s history of the town centre, where one typology competed with another resulting in only one winning. Thus, one typology was built, while the other was ignored. Commercial facilities with their parking are the most common and current winners. The public buildings are degenerating and forgotten, and urban space or the urban park is completely non-existent.

A form of ‘collaboration’ seems the most efficient, as it aims “to find a solution that fully satisfies the concerns of both [parties]” (2018: 3) Kilmann and Thomas put it this way:

Collaborating involves digging into an issue to identify the underlying concerns of the two individuals and to find an alternative that meets both sets of concerns. Collaborating between two persons might take the form of exploring a disagreement to learn from each other's insights, resolving some condition that would otherwise have them competing for resources, or confronting and trying to find a creative solution to an interpersonal problem. (2018:3)

An example of 'collaboration' as a more effective conflict solution strategy is present in the work of Hendrik Auret and Kobus du Preez, done on the UFS Campus in 2018. The #RhodesMustFall protest movement that started on the UCT Campus in Cape Town in 2015 finally resulted in the relocation of the prominent statue of Cecil John Rhodes. The CR Swart statue on the UFS Campus suffered a much more violent fate. While the debate, or rather conflict, continued between forces of tradition and transformation on the relevance of the Rhodes statue, the CR Swart statue was violently attacked on 23 February 2016 (Auret & du Preez, 2019: 1). The statue of Charles Robberts Swart (1894-1982), the first State President of the Republic of South Africa, was burned by setting tires ablaze, dislodged by students with hammers and rocks, and thrown in the adjacent pond. Videos were recorded by other students documenting the whole incident. After the outburst of anger protesters turned to the statue of President M.T. Steyn (1857-1916), but were prevented by campus security and police forces from damaging the statue. According to Auret and Du Preez (2019: 1) one could argue that the sheer size and height of the base of the statue made it increasingly more difficult for protesters to vent their rage on the statue, compared to the somewhat obscure position of the CR Swart statue on ground level.

Trying to resolve the ongoing conflict about the relevance of the M.T. Steyn statue, a proposal was made to encourage an engaging dialogue through an artistic installation. A reflective prism was proposed that would challenge the dominant position of the statue by visually removing it from the main axis on campus, yet not removing the statue itself. The statue would still be visible and accessible, but in a different way. From the main access the prism would reflect new oblique views and create new image reflections on unexpected backdrops. From the statue's side, benches complete and frame the new space, creating a place of conversation and lingering. In the reflection in front of the statue, the view of the statue with the backdrop is still visible, thus reintroducing the original view on the main axis, but in a reflection. One can argue that the reflective ability of the installation also allows the statue to enter into a dialogue with itself. By showing the statue its own image, the statue is allowed to form part of the conflict and dialogue that would otherwise only be between participants and the statue. The statue is allowed to question its own position, relevance, message, and image crossing over barriers of time. In this case conflict is resolved between the traditionalists that want to keep the statue as it is and the transformers that want to remove it completely. Both parties get what they want through a process of collaboration. "Compromising at first may seem appropriate as it allows for both parties to end up as 'winners' getting half of what they want, whereas collaboration attempts to supply to all the needs of both parties or at

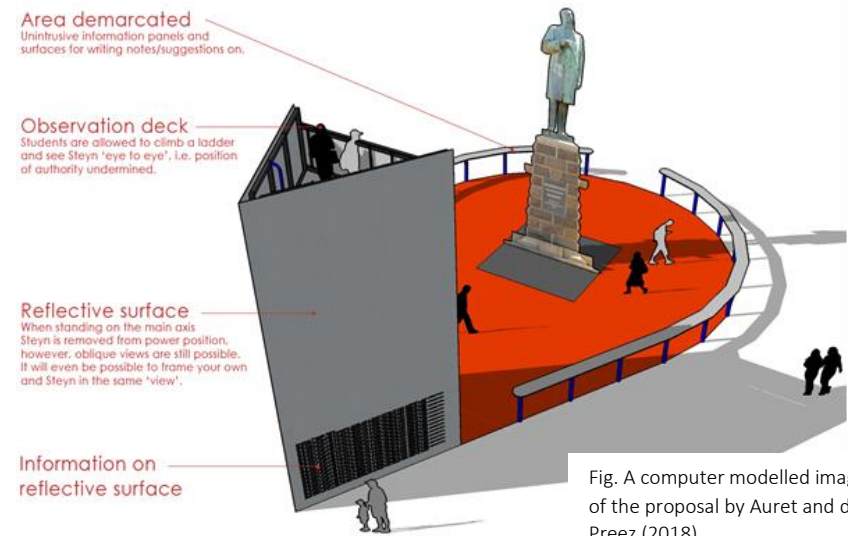


Fig. A computer modelled image of the proposal by Auret and du Preez (2018).



Fig. Photographs of the proposal of the art installation on the UFS campus (Auret and du Preez, 2018).

least the elusive promise thereof” (Auret & du Preez: 2019: 4). The statue has been completely removed, but it has also been left entirely in its position. This half-truth in a way plays on the aim of collaborative conflict resolution—giving both parties the outcome they want.

Hybrid concepts

In architecture, conflict arises quite often between groups that have different ideas or needs, especially in urban areas where a multitude of ideas and opinions are present. In Standerton, the history of the site and the developments that have been on the site clearly indicate a compromising or even dominating outcome that, in the end, only lasted a few years. No sustainable solutions were presented that could survive the metamorphoses and urban changes in central Standerton over time.

To provide a collaborate solution to the conflict between the market/commercial institutions and the library, a hybrid concept is proposed to integrate these two public typologies. The platform for integration or method (much like the art installation in the statue case) will be urban typology or urban space. According to Kenneth Kaplan (1985: 4), the hybrid building contains several functions that are integrated and might share spaces, target groups, etc., whereas mix-use buildings contain several functions that are not mixed, but instead are placed back to back. In biology, the hybrid offspring that has qualities superior to those of either parents is called a heterotic hybrid, or what we consider to be a true hybrid (Gringhuis & Wiesner; 2013: 12). The mix-use building is characterized by isolation within the urban context (Fernandez Per et al., 2011) whereas the hybrid building integrates with the urban context. The library building, the focus of the project, serves as a hybrid building blending a public and educational library as well as a community centre and shops. The concept of the design on the entire site also communicates a hybrid notion as all the typologies (institution, public market, and shops) have been integrated to re-activate the public square.

A hybrid building “turns against the combination of the usual programs and bases its whole *raison d’etre* (most important reason or purpose) on the unexpected mixing of functions” (Fernandez Per et al., 2011: back cover). Mixing functions and typologies unexpectedly indicate the importance of the placement and arrangement of these functions and typologies on the site.

The accessibility to the site and to each building/function on site plays a critical role in how these typologies will merge and integrate. The gathering of buildings on site interact and communicate with each other over the in-between urban spaces.

This roll-out table that can span from 1.5 to 4 metres long was designed by Norwegian designer Marcus Voraas in 2017. “His @Roll-out table concept was born after too many trips to the cellar to fetch extra tables when friends and family would unexpectedly pop into his house” (Domus: online). The table can signify many aspects. Firstly, it caters to the individual, providing enough space for unlimited creativity and a place to work, read, explore, and make. It is also a place of meal preparing, but mostly a place for eating. That brings me to the next part where the table functions as an object that invites the individual to share. It provides the platform for not only mere eating by dining together, but to have a meal together, to share conversation and ideas, and to exchange information.

A place to gather and collaborate, to share and interact.

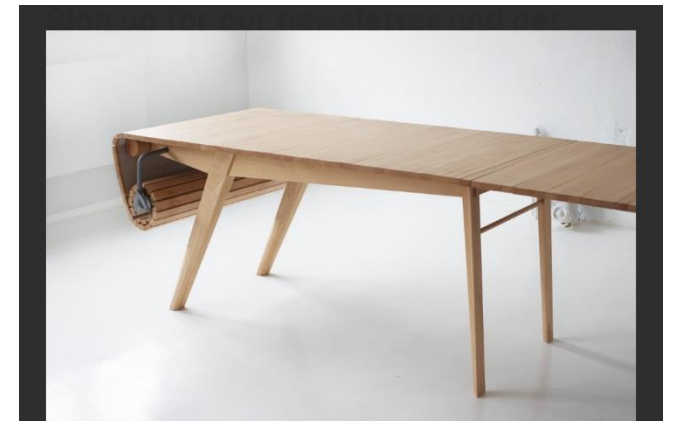
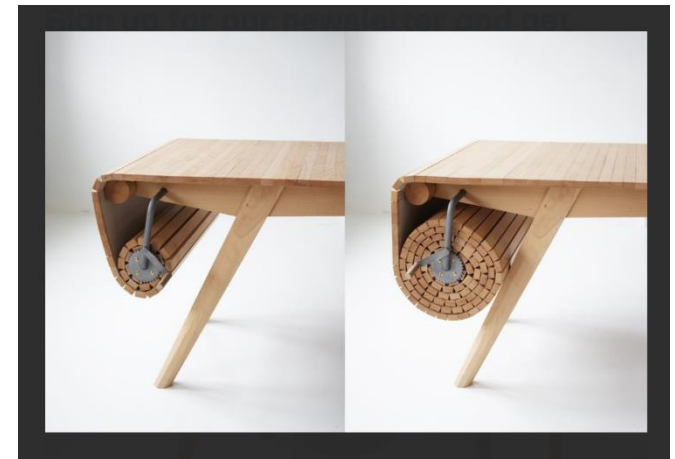


Fig. The role out table by Marcus Voraas. (2017: online).

The adaptable properties of the design embody the heart of this project. A table being a table, but possessing the ability to somewhat transform depending on the needs of the user/users, but still always remaining in its truest form, a table.

A small or average table, intimate, easy to move, simple at first approach, but able to collaborate with more needs, and adjustable to the limitations of its environment.

In the same way, the different typologies represent parties on opposite sides of the table with the urban space being the table itself. This design embodies the hybrid notion of sharing space, as well as the adaptability of spaces to be shared by different users during different times.

Architecture as a frame for liminal space

Working with all the front side façades of existing buildings surrounding the entire site, as well as the façades of the new buildings interacting with the existing context and with each other, drove the investigation towards the threshold or edge theory. The edges of buildings act as the frames for the in-between urban spaces and the urban space becomes the work of art to be interacted with.

Edward Casey's interpretation of thresholds as frames or margins rather than limits or borders allows for interaction and even dwelling to take place at and across thresholds. The relationship between edges and the in-between are "active presences" (Casey, 2009: 6) for each other and require each other in order to exist. By the creative design, restoration of the existing and delicate application of the new, architecture or buildings in the degenerated city centre can transform the in-between urban spaces into a memorable, inhabitable place.

The frame

Edward Casey, in his essay on Edges and the in-between (2009: 1) defines frames as provisional structures that allow for the possibility of other aspects to come out. During his time painting watercolours in Stoning, Maine, he became aware of the fact that he is constantly navigating between the edges of the painting, trying to capture a scene of the surroundings on his flat surface. This awareness translated into the notion that the edges of a painting "serve more as frames than limits" and rather shelter or support the colourful image as opposed to restricting it. (Casey, 2009: 1) At first thought, one would expect the edges of a canvas to impede the physical brush strokes and restrain the act of painting, but in essence the edges allow the brush strokes to stretch beyond the limits of the canvas. The edges thus create the platform for a new image, or an ongoing image to be communicated.

In her watercolour seascape, *Grace Darling*, 2010, Jane Reeves explores on a long vertical canvass how the edges frame the painting of the context. By choosing an unconventional canvass shape for her seascape, the edges allow for the implied continuity of the image. This experience relates back to the first type of edge Casey identified, namely *edges of mental space* (2009: 1). This type of edge deals with the implied margins of human understanding, how the detailed mind surrenders to pre-conscious conceptions as experienced by the lived body.

NOSTALGIC ELEMENT - *screens referring to memories* [CONCEPT 3]

The drawing collage of elements or 'pieces of the context' present a similar theme. Various frames of the context were used to create artworks that embody the feeling or memory of passing through the streets of Standerton. In the case study done on the Surrey Hills Library, located in Surrey Hills, Sydney, Australia, the southern façade has been designed with large glass panels and provides a direct connection with the urban space outside. Although the glass box façade is a structured system designed to take in natural air, filter it



Fig. *Grace Darling*, 2010 by Jane Reeves.

The edges of the canvass emphasises the dramatic effect of the waves as the viewer is only allowed to view a slim representation of the ocean.

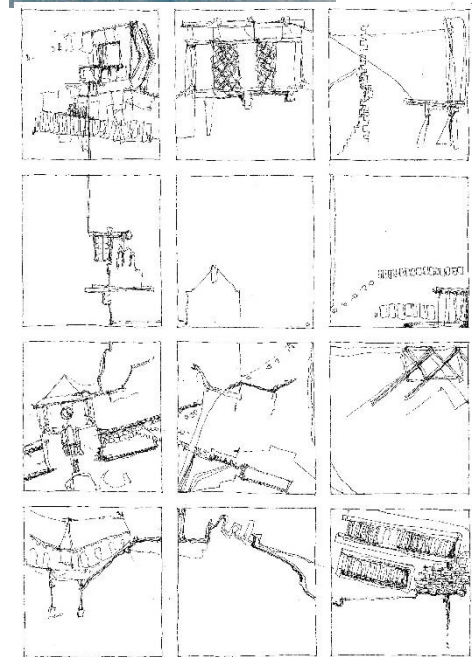


Fig. A drawing collage using various frames of pieces of images from the context and buildings surrounding the site.

through plants, and then distribute it through the building, it also serves as a giant screen. The context and historical buildings are reflected in the glass, creating a dialogue between the new building and the existing buildings across the site. The façade reflects the images of buildings and creates a nostalgic effect. It also allows new interpretations of building façades when the images in the reflection interact with users passing the glass façade or users inhabiting the urban space next to it. Memories are created when the images of the old/historic buildings reflect within the new buildings' reflective glass façade and becomes a living moving screen with a moving image the moment people pass by, as their reflection and movement allows it to come alive. In the project the southern glass façade serves a similar purpose by reflecting the historic gables and store fronts from across the street as well as the vibrant life on the street. The northern façade of this project communicates a more interactive notion, by drawing in users to either one of the two entrances and the white box of the cinema, to serve both the interior and exterior spaces with moving images purposefully projected on it.

AN URBAN TACT - (*the integrating threshold*) [CONCEPT 1]

Apart from the reality being observed by the painter and directly communicated, frames also emphasise a certain piece of an 'ongoing image' or a story. It highlights a specific scene, object, person, and/or action, etc. within a broader context. In Byzantine art the frame is often used to provide the viewer with extra information and clear context about the work of art it holds. According to Peers (2004: 101), the frame is a space that defines, defends, and evidently opens up the work of art. In these revetments, it can be observed how the story being depicted extends past the frame and how the frame itself is being used to give meaning and portray history (memory) about the story.

The pair of icons of the Annunciation to the Virgin Mary in figures 3 and 4 date back to the early part of the 12th century (Peers, 2004: 104) and depict the Archangel Gabriel and the seated Virgin Mary herself. The outer frames of the icons comprise small panels of angels and archangels, where the top registers depict future events according to Christian Scripture (Peers, 2004: 104).

In this second example of the Annunciation (Fig. 5), instead of a physical frame, characterised by a different material, colour, and texture than the icon (as explored in the first example), the painting itself becomes the frame. The composition of the icons and objects in the background of the painting start to frame the space between the Angel and the Virgin Mary. The connection between the two icons is suggested the positioning of their hand, slightly stretched out. Space becomes the threshold between two worlds as well as the central dwelling place upon which the eyes focus. Peers (2004:106) continues: *"The interiors are a singular moment in time, and their implications are limited by the specificity of the narrative. The frames expand the narrative's dimensions in ways that are not necessarily overt, through references to scriptural and celestial figures, as well as through inscriptional and abstract motives"*

Frames provide meaning to that which is not seen within; they allow the viewer a legible gloss on the interior of the narrative. The image becoming the frame represents the relationship between the image and the viewer as it relates to a specific time within the implied story, presenting the viewer with an awareness of place and space. Those aspects of built places that involve edges in their very conception and construction are, in certain ways, parallel to frames. Frames, in a similar way to buildings, surround their respective content, whether a photograph, painting, drawing, building, or garden; its reality lies beyond 'sensible appearances' (Mohassel, 2011: online).

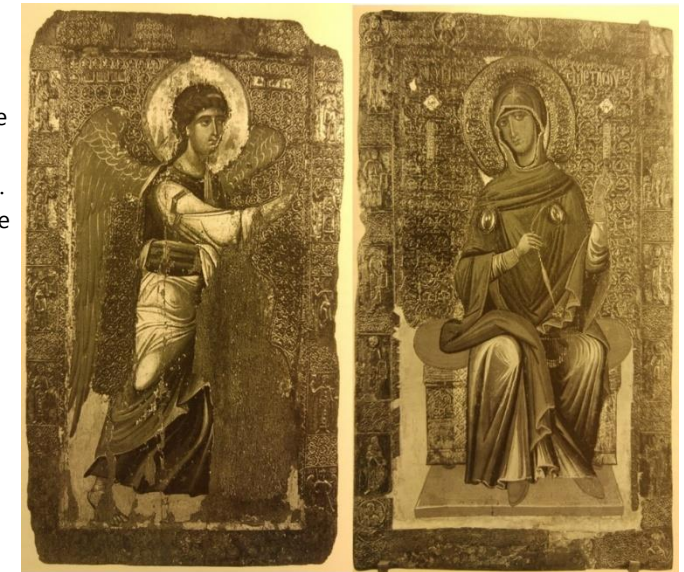


Fig. Top left: Revetted icon of the Archangel Gabriel Annunciate, Galerija ikona, Orchid, Republic of Macedonia, early 12th century.

Fig. Top right: Revetted icon of the Virgin Mary Annunciate, Galerija ikona, Orchid, Republic of Macedonia, early 12th century.

Fig. The Annunciation, Unknown, unknown.



The Lawrence Public Library renovation that was completed in 2014 in downtown Lawrence, Kansas, USA communicates the importance or rather desire for more porous thresholds or interactive boundaries. The 1970 Brutalist Library was transformed into a 21st century civic place by receiving a new space that wrapped around 95% of the existing library. The new space, serving as a new skin for the library, was a much more tact-like frame, allowing interaction between interior and exterior spaces. On an urban level, the idea of a wrapped addition instead of expanding the building, allowed urban spaces to still be connected and allowed tact-like thresholds.

In the Standerton project, the concept or combination of tact-like (urban porous) boundaries and a variety of stitch-like (more permanent) building façades within the central townscape allowed access to the urban squares and central urban spaces, as opposed to the complex that originally occupied the site.

As a multitude of local cultures tremble our cities and inhabit our buildings in dense urban environments, the amount of different associations present is somewhat overwhelming. The objective approach to elements in the environment as free objects, entities with shape, colour, and texture provides a platform for a new mixed-cultural association to emerge. Approaching existing buildings, city blocks and areas in degenerated city centres with the notion of creating an ensemble of forms that start to frame exterior spaces allows for an interaction between users with the volumes, in effect the spaces, and relates to the concept of hybridity.

DISPERSING THE GRID- *pulling towards a central space* [CONCEPT 2]

The notion of pushing and pulling on an urban level, transmitted the aim to ignite the inhabitation of the public square in Standerton. The possibility of pulling users or pedestrians from the street through the in-between spaces between buildings into the central space caused a break in the orthogonal grid of the town and building layout in central Standerton.

When examining the “in” of the in-between in his essay, Casey signifies juxtaposition as the second quality of the word, or referred to by Casey as ‘senses’ (2005: 3). These two aspects (the first being measurable distance) specify a physical place; however, in conclusion they rather represent only a space somewhere between the edges. The shape of an entity (building) and its interaction with contextual volumes generate unusual in-between spaces, as these entities start acting as frames for those created spaces.

A remarkable piece by Eva Hesse describes an ‘unformed body without organs’ (Krauss, 1994: 24) dispersed, provoking anxiety, and potentially threatening the rational unified self. It is a frame that sits on the wall with a thin metal rod that is easily bent coming out of the frame. The way in which Hesse abandoned painting for sculpture implicates the emergence of an image, allowing the piece to be something and yet nothing. Hesse herself describes the piece as the most ridiculous structure she has ever made—and because the whole thing is ludicrous, it works. In my own experience of the work, I found that a certain excitement was stirred, instead of actual anxiety. To me it created a space I immediately wanted to step into. As if the space has been absent before one is made aware of its qualities after the frame has ‘given you permission’ to step into it (Betterton, 2004: 80).

The rod, in relation to the frame, starts to create a frame around the chosen space as it defines that space to now be a specific place. If the rod were to be removed, one would simply just be ‘in the room’ or ‘in front of the artwork’. As space is being created and defined by the frame/s surrounding it, it becomes a place. The rod breaking the rigid boundaries or perceived boundaries of a frame/artwork on a wall caused a pushing and pulling action. The rod pushing out of the frame and in opposite effect, the sculpture pulling the participant into its space.

St Mark’s Square (or Piazza San Marco) in Venice interacts with users in a parallel way. Upon arrival from the lagoon on the south side the visitor is received on the piazzetta and gently pulled towards the space between the Basilica and the tower. The placement of the tower creates a more forceful catapult in pulling the visitor 270° to the left into the main

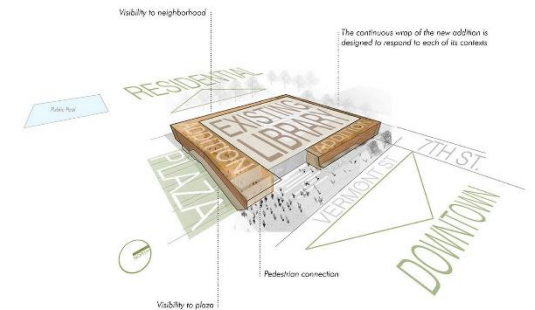
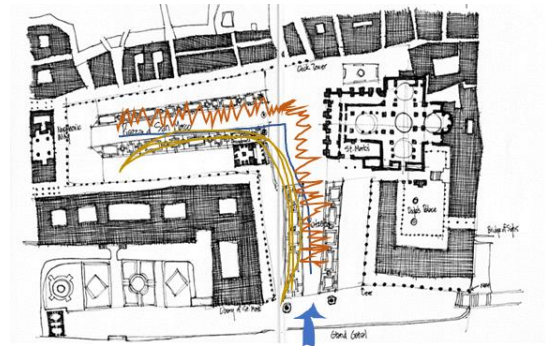


Fig. Hanh Up, 1992 by Eva Hesse.

Square (Piazza).

The division of the site on the market square allows for typologies to integrate in a gentler manner. The noisy market to the far north of the site, and the commercial shops surround a secondary square. A new monument guides the transition from semi-formal square to formal square as the user is now pulled into the main public square, with the north façade of the library as a backdrop. From the east, users are guided by the ramp and gardens and pulled towards the main axis on the site and into the main square. From the south and the west, the path leads between buildings into the main public square. This pulling action created by the off-axis elements of façades directs users to the main square and unconsciously creates a sense of movement activating the space.

The new civic building in Darling Square at Darling Harbour, Australia was completed in 2019 and can be a precedent using the same principle. The bee-hive concept creates a rotating effect, pushing pedestrians through the spaces between the buildings into the new public square.



Meaningful places-public

Heidegger (1971; 357) also describes the manner in which individuals move across and through bridges, streets, buildings, and open spaces (inside or outside). The different forms of dwelling that the built environment consists of, allows for the opportunity to experience one space to the other. The transition between spaces can be either seen as the end of an element or understood as the beginning of an element. Thus:

“Everything will flourish at the edge...” –Jacques Derrida, 'Parergon'.

Victor Turner (1946: 47) describes the in-between or liminal space as a physical place where an individual is allowed a subjective experience within a social context in order to engage with others in an open dialogue and entertain the possibility of interpersonal perspectives. During the liminal stage, normally accepted differences between people or cultures and the hierarchy of social class are de-emphasized and abandoned: “the attributes of liminality or of liminal personae ('threshold people') are necessarily ambiguous” (Turner, 1946: 47).

Heidegger’s philosophy relating to his idea of man Being-in-the-world can also be translated to man Being-in-the-city. An urban lifestyle is generated from man’s connection to buildings; connections with architecture. According to Norberg-Schultz (1979:35), man cannot be understood in isolation from his environment and surroundings, nor can the understanding of the world be separated from man. This complex system blurs the passage of the liminal.

Dwelling in the urban context empowers man to overcome the distance that once separated the individual from the essence of *Being*. This Being-in-the-city and dwelling within its parameters or moving across the thresholds of liminality within the urban environment is enabled by moving across the distance that had separated entities from one another (Abitati, 2013: 1).

In the restoration of Battery Park in New York City, done by the Olin Partnership from Philadelphia, prominence was placed on the re-integration of the park within the existing and dense urban fabric. The gardens act as a transitional space on the border of the southern part of Manhattan as well as interact with surroundings as a frame for liminal spaces between buildings. The careful re-design of intimately framed spaces using gardens and foliage invited dwellers and transformed an inhabitable place. In the new design, edges were interpreted as margins of frames rather than limits or borders.

To conclude, the identity of the town can be restored and the public places regenerated by incorporating urban design elements within the project. The hybridity drives towards the notion of sharing, which is the dominant theme and connects to the heart of the project. By sharing space, typologies and interaction, Standerton, with a new town centre, might once again be known as the 'Pearl of the Highveld'.





2.4 TECTONICS

2.4.1. Introduction

The tectonic investigation relates to the construction and the design of the Library building. The tectonics only focuses on the Library building and some of the urban design next to the library building, and not on the commercial and market facilities on the site, these are only suggestive to the complete development of the site.

STRUCTURE TOUCHSTONE

The structural touchstone shows the stability of heavy elements and relates to the heaviness of books in library design. The artwork celebrates the interaction between materials and how not only spaces but also material elements will be shared.

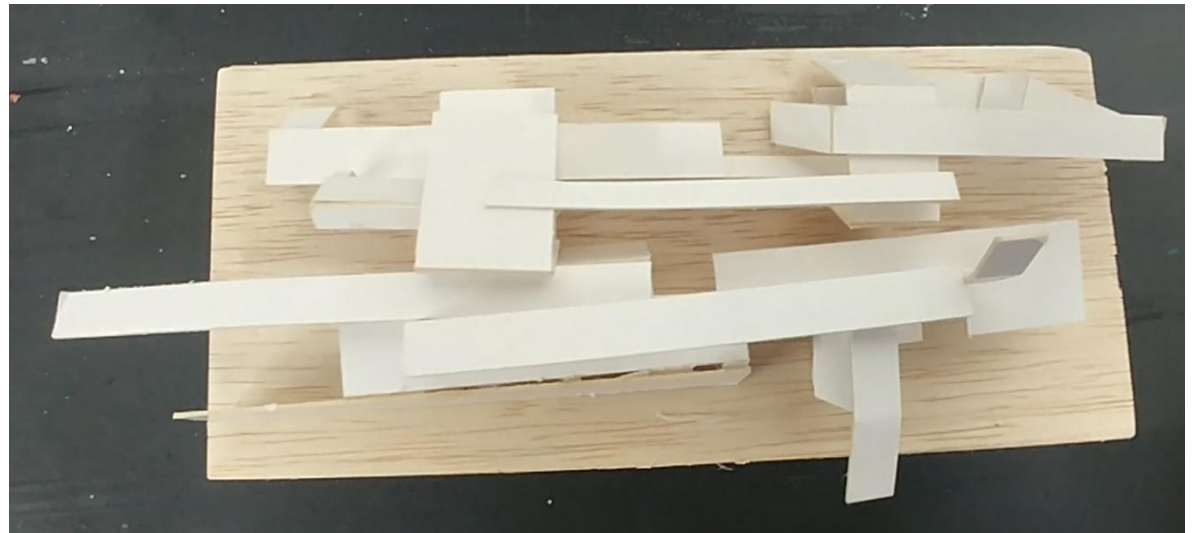


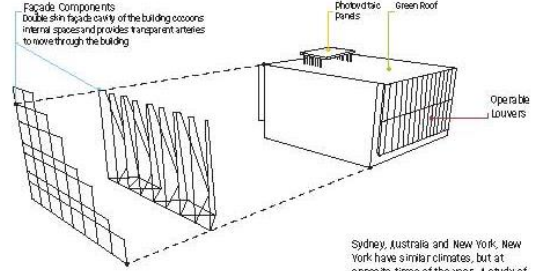
Fig. A model expressing the structural idea.

CASE STUDY

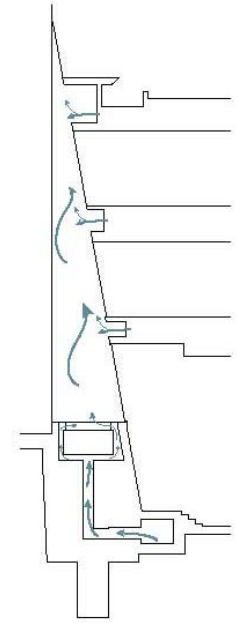
Fig. A Diagrammatic section with annotations of the Surrey Hills Library showing the buildings approach to sustainability. (archdaily, 2009: online).



<p>francis-jones morehen thorp SYDNEY Level 5 MCA, 140 George Street Sydney NSW 2000 Australia T 61 2 9251 7077 F 61 2 9251 7072 E fjmt@fjmt.com.au W www.fjmt.com.au</p> <p>NONIMATED ARCHITECT ARCHIVED THORP (PES NO 598)</p>	<p>PROJECT SURREY HILLS COMMUNITY FACILITY 405 CROWN STREET SYDNEY CITY OF SYDNEY</p>	REV.	DATE	DESCRIPTION	BY	TITLE
		SCALE	DRAWN	PROJECT CODE	SHEET NO.	
		NTS		SHC		SHC-0025



Sydney, Australia and New York, New York have similar climates, but at opposite times of the year. A study of the tectonics and building envelope of Surrey Hills Library could inform a design in New York City, but orientation should be altered to accommodate the change of location.



Air Ventilation Diagram

Surrey Hills Library, in Australia initiated the investigation process towards sustainability. The bio-filter taking in the polluted air in the town centre is filtered by the plants in a glass box, then cooled and distributed through the building. This concept assisted in the orientation of the library building on the site.



2.5 Towards a design methodology

TOPOLOGY

Addressing the site and placing and orientating the design is the first step.

TYOLOGY

Interconnecting the typologies and the functions.

MORPHOLOGY

Creating a dialogue between the context and the new building.

TECTONICS

Sustainable design solutions with the rubble and using it in the urban design.

PART 3

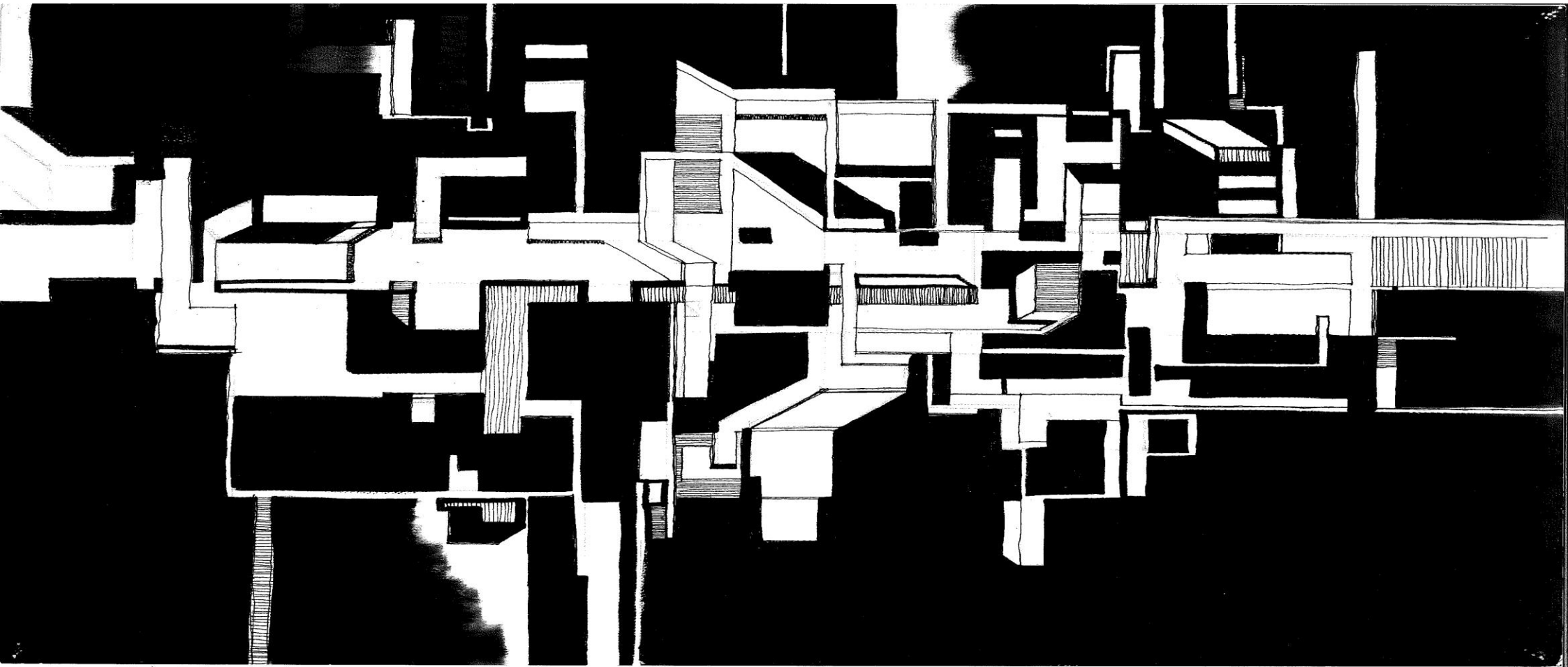


Fig. A diagram artwork communicating the idea of in-between urban spaces between dense built fabric. Paths are created leading towards larger open spaces together forming an interesting maze of exploration.

PART 3

3.1. General information

ACCOMMODATION LIST

3.2. Design ideas

3.3. Development sketches towards the final design

3.2.1. Design phase 01

3.2.2. Design phase 02

3.2.3. Design phase 03

3.4. Final design

3.3.1. Floor plans

3.3.2. Sections

3.3.3. Elevations

3.3.4. Renders + Perspectives

3.5. Technical development

-Site

-Vegetation

-Physical barriers

-Climate

-Storm-water runoff

-User behaviour + requirements

3.6. Design methodology

3.1. General information

ACCOMMODATION LIST

SITE (city block): 101m×184m= **14 454m²**

PUBLIC LIBRARY: **7665m²** (Ground floor + first floor)

Entrance + reception [3x main entrances]: 340m²

-North entrance: 150m²

-West entrance: 120m²

-South entrance: 70m²

Reading + interaction space: 90m²

Books and reading space [total]: 950m²

Archive + research space: 150m²

Reading centre: 135m²

Offices [research + admin]: 200m²

Toilets: (2 staff + 2 public) 260m²

Study + meeting space: 200m²

Media centre + cinema: 200m²

Cafeteria space [2x stations]: 250m²

Cleaners spaces: 55m²

Services: 50m²

Storage: 120m²

Kitchen (staff): 20m²

Multifunctional space: 370m²

Commercial shops (part of library building): 550m²

Restaurant (part of library building): 325m²

BASEMENT: **3500m²**

LIBRARY BUILDING (3 floors): 11 165m²

COMMERCIAL FACILITIES:

Shops (the shops that were demolished)

Market stands

URBAN DEVELOPMENT

Monuments, seating, landscaping and parking

Public outdoor stage

Public grass park

Public toilets

3.2. Design ideas

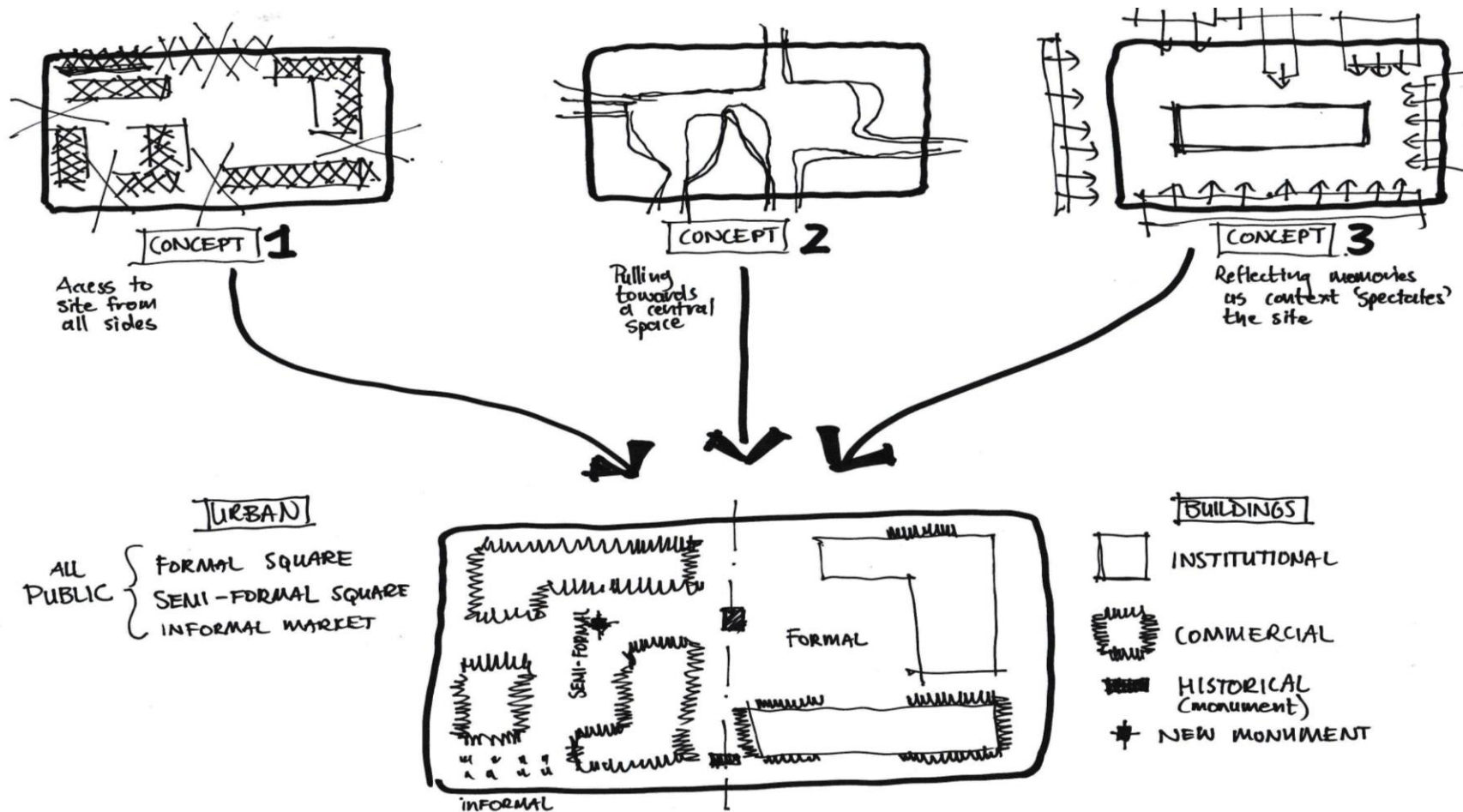


Fig. Diagram showing the progression from the 'idea' concepts to a final concept that organises the buildings on site. The placement of typologies have been determined by the typologies around the site.

LIBRARY + URBAN DESIGN

⑧ THE PUBLIC ENTRANCE TO LIBRARY / LIBRARY ENTRANCE = GATHERING urban space.

LIBRARY ENTRANCE = PUBLIC GATHERING SPACE.

LIBRARY "SQUARE"

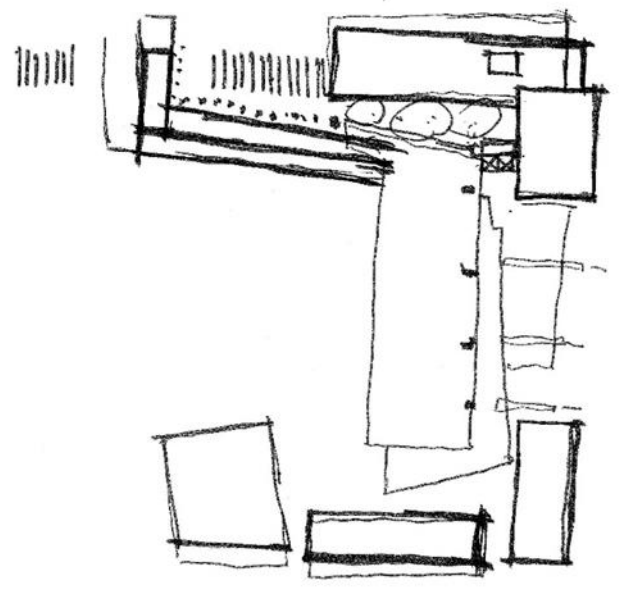
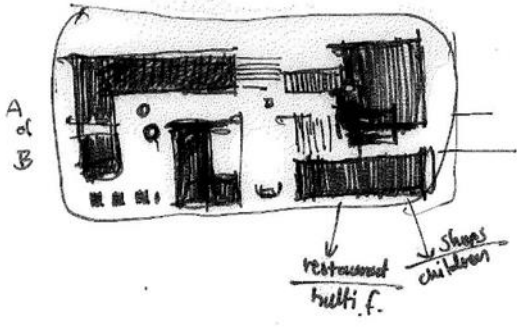
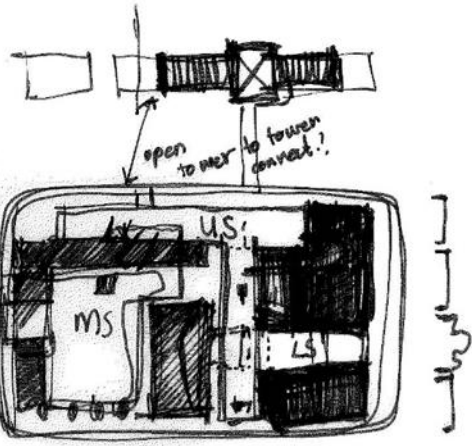
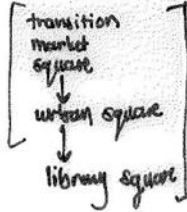


Fig. Diagrams exploring the types of public spaces and a plan diagram articulating the different functions.



Fig. .
A 3d artistic expression of the library during design phase 1.

Fig. . The final concept model for design phase 1.
The buildings have been place on the site to wrap around the interior urban squares. The organisation of the two squares was determined by other principals organising the site. The formal square in front of the library formed alongside the main axis on site created by the monuments. The informal square is celebrated by the market typologies from the north western corner of the site.



3.3. Development sketches towards the final design

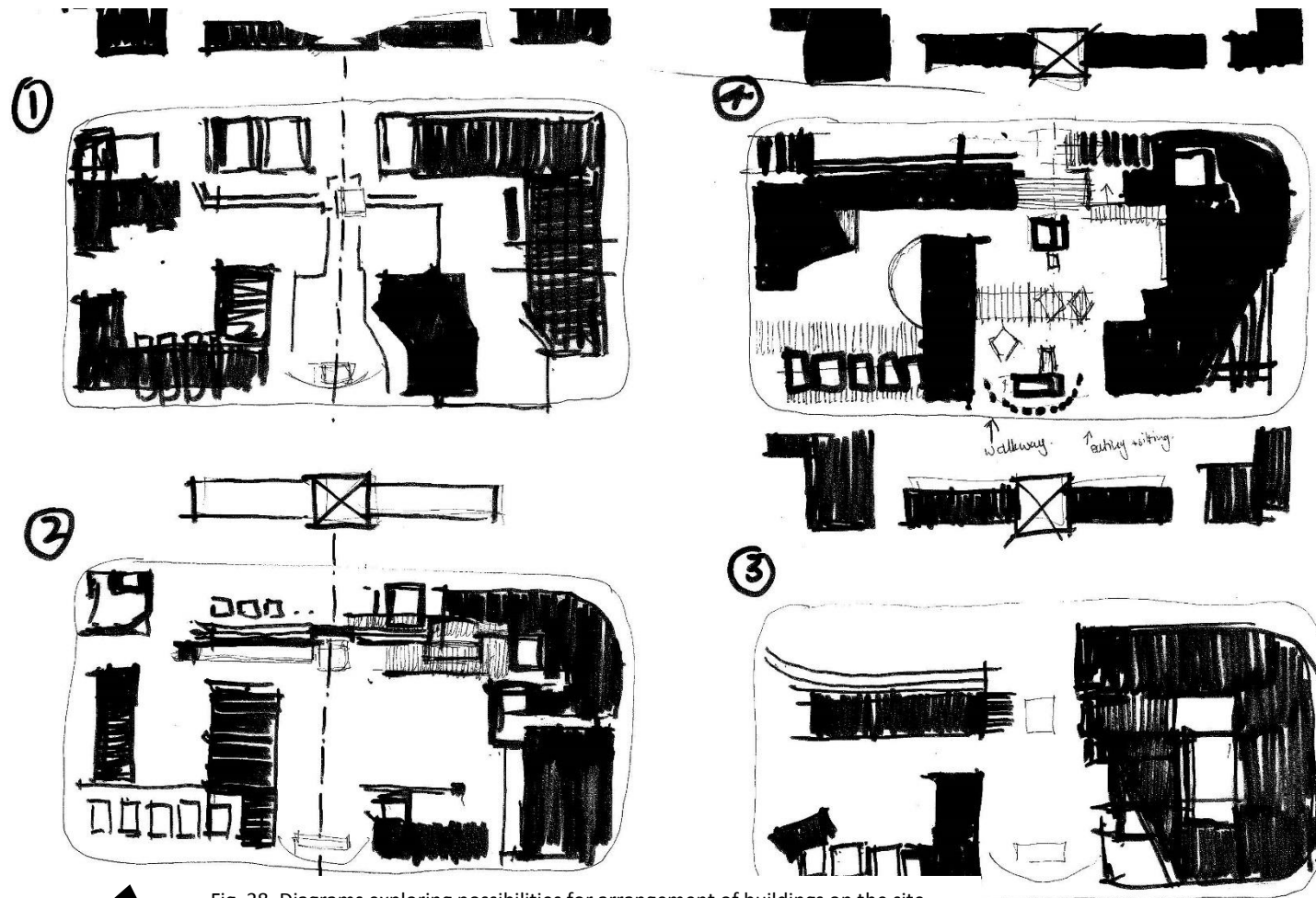


Fig. 38. Diagrams exploring possibilities for arrangement of buildings on the site and the urban in-between spaces.

DESIGN PHASE 1

Fig.
During design phase 1, the footprint of the buildings on the site were investigated. The typologies were organised according to the context around the site so that there can be a dialogue between types across the street. This concept helped to integrate the new development on site into the existing fabric. The Institutional public buildings are located on the east side of the site, and since the library needed southern light and less noise than what the informal market on the northside produced, the south side of the site seemed the best place. Articulating around the monuments in the main E-W axis of the site, the formal public square started to take shape. The public space allowed and interaction between the library and the monuments.

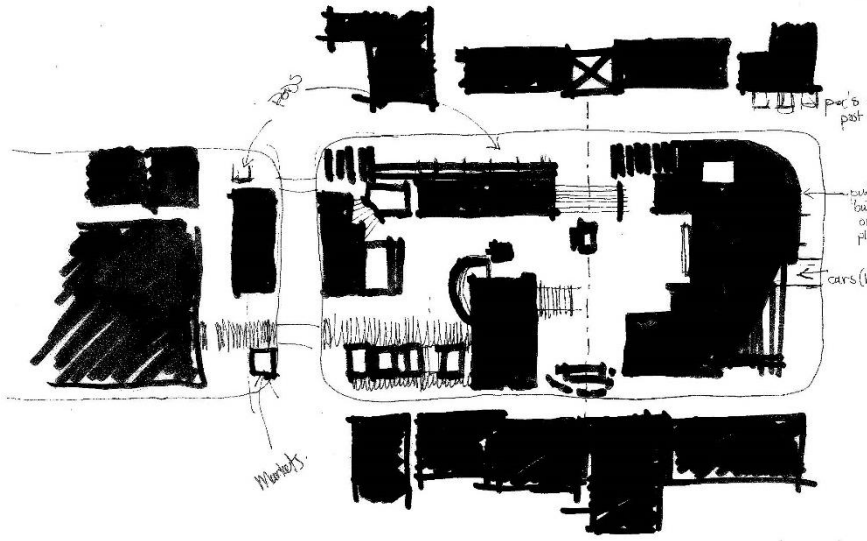
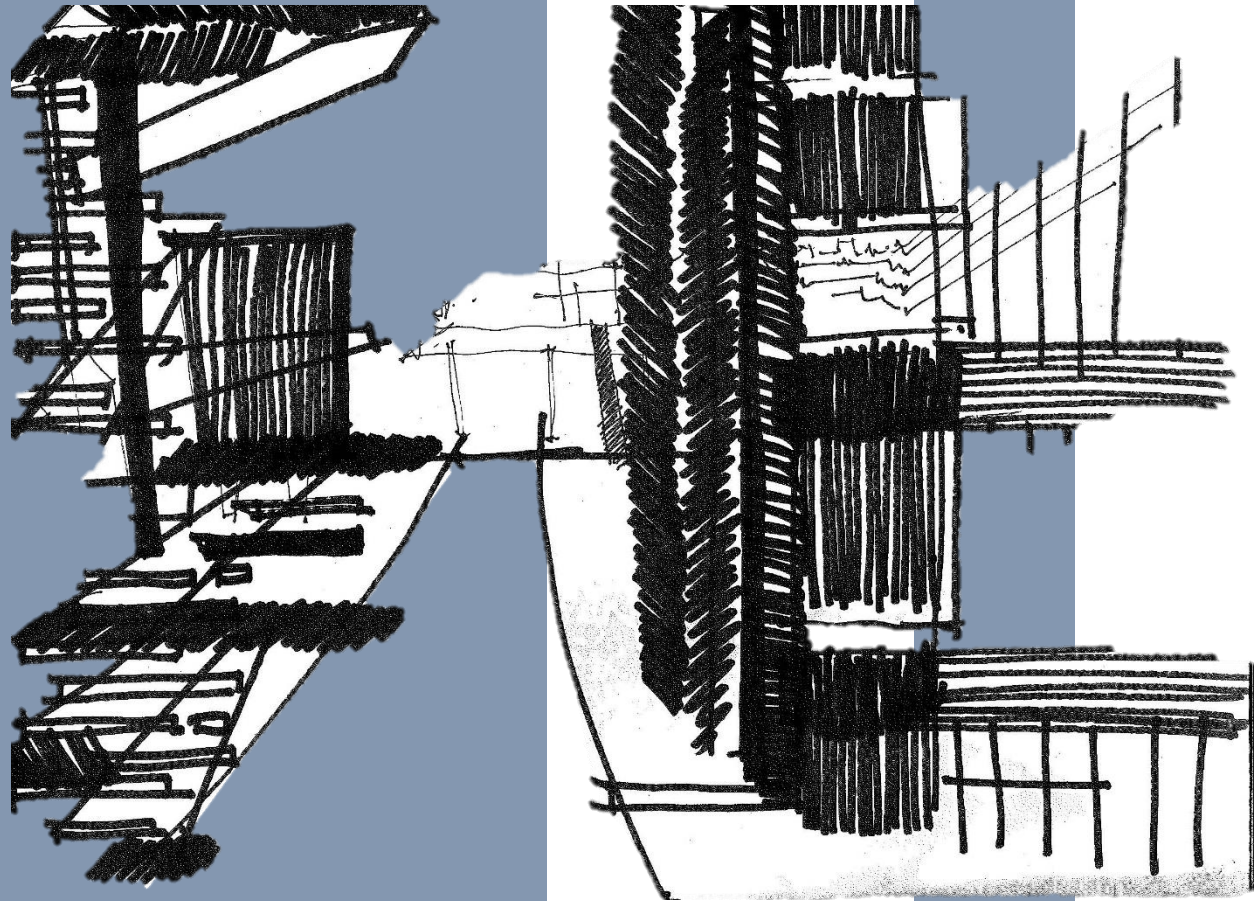
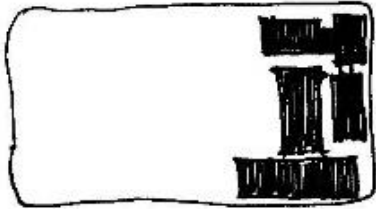
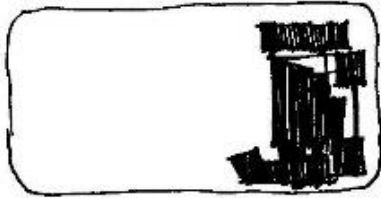
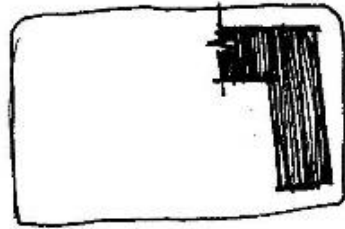
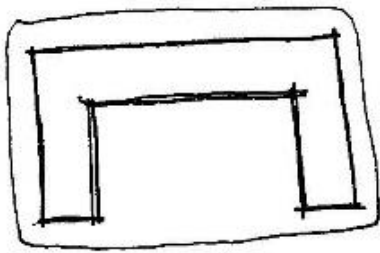


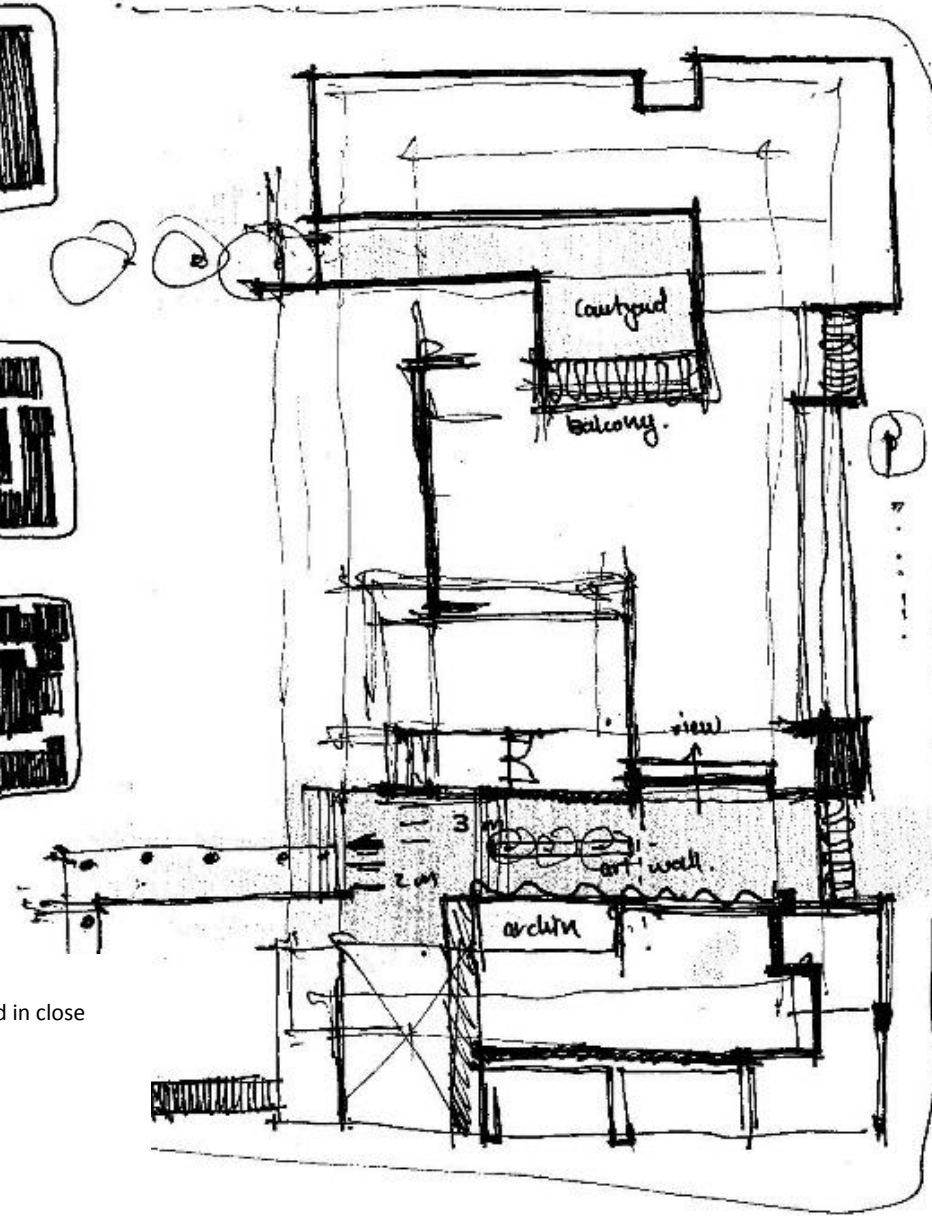
Fig.
A parti sketch expressing the difference between the pedestrian experience of the facades of the public buildings across the street in the east side and the wall of the shopping complex that is currently on the site.



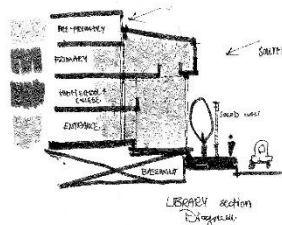
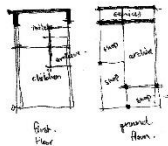
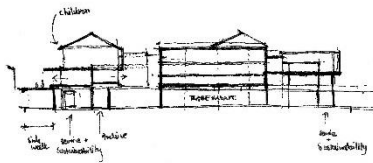
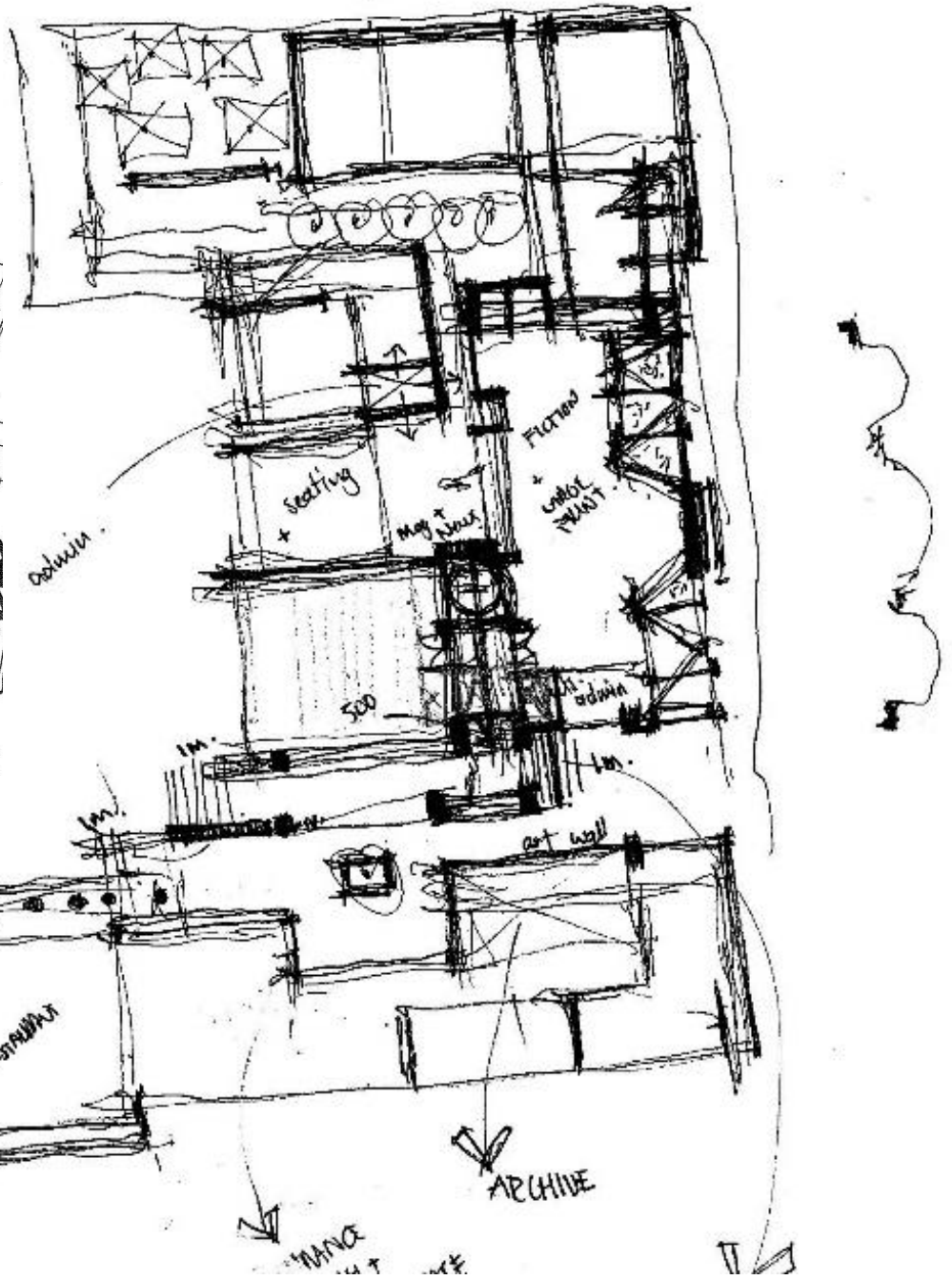
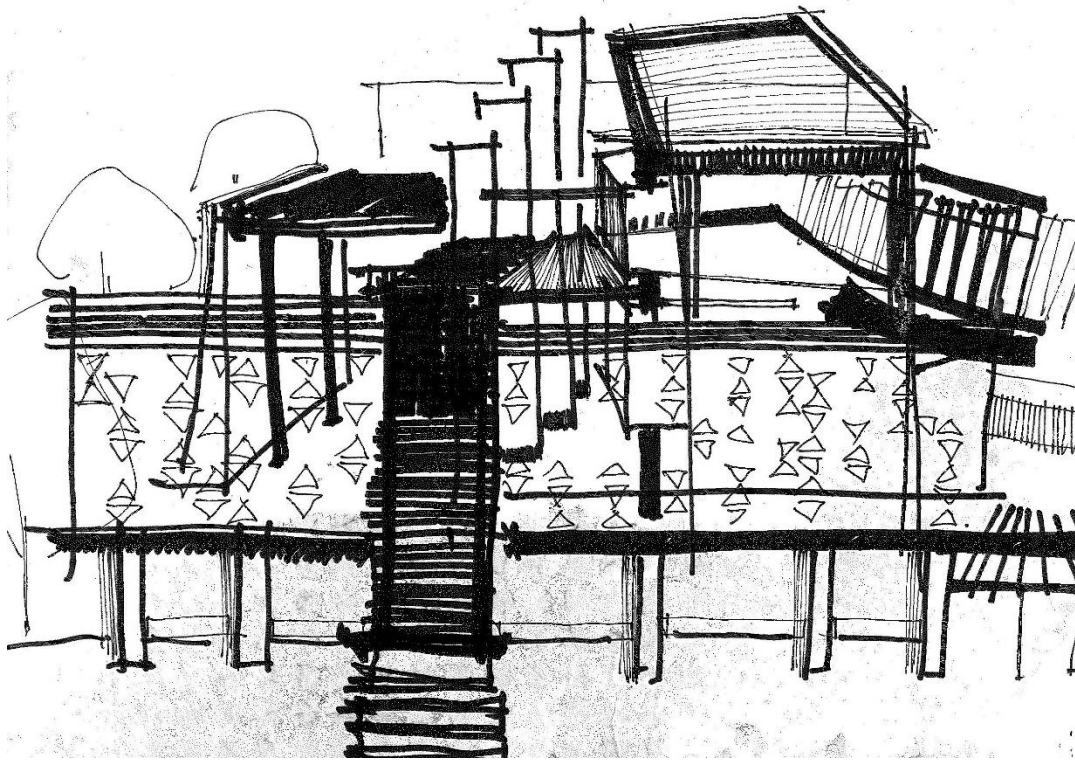


DESIGN PHASE 2

Fig.
Diagrams exploring the degree to which urban space should be created in close parameters to the library.



DESIGN PHASE 2



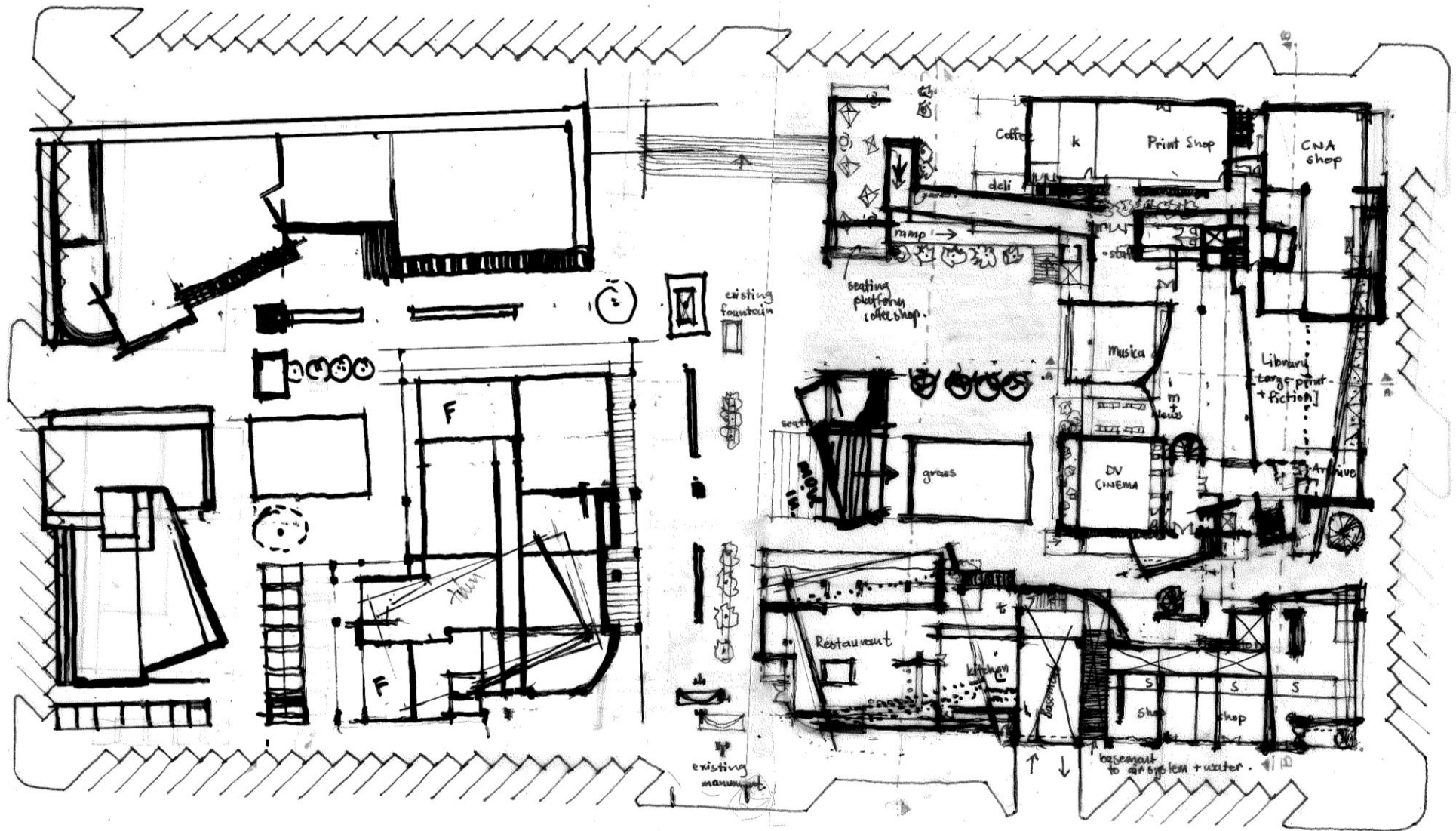


Fig. Exploring the possibility of the commercial buildings on the north side of the site and the way in which the whole scheme can integrate using urban space. Also taking note of different types of urban spaces, formal, informal, public, semi-public etc.

DESIGN PHASE 3

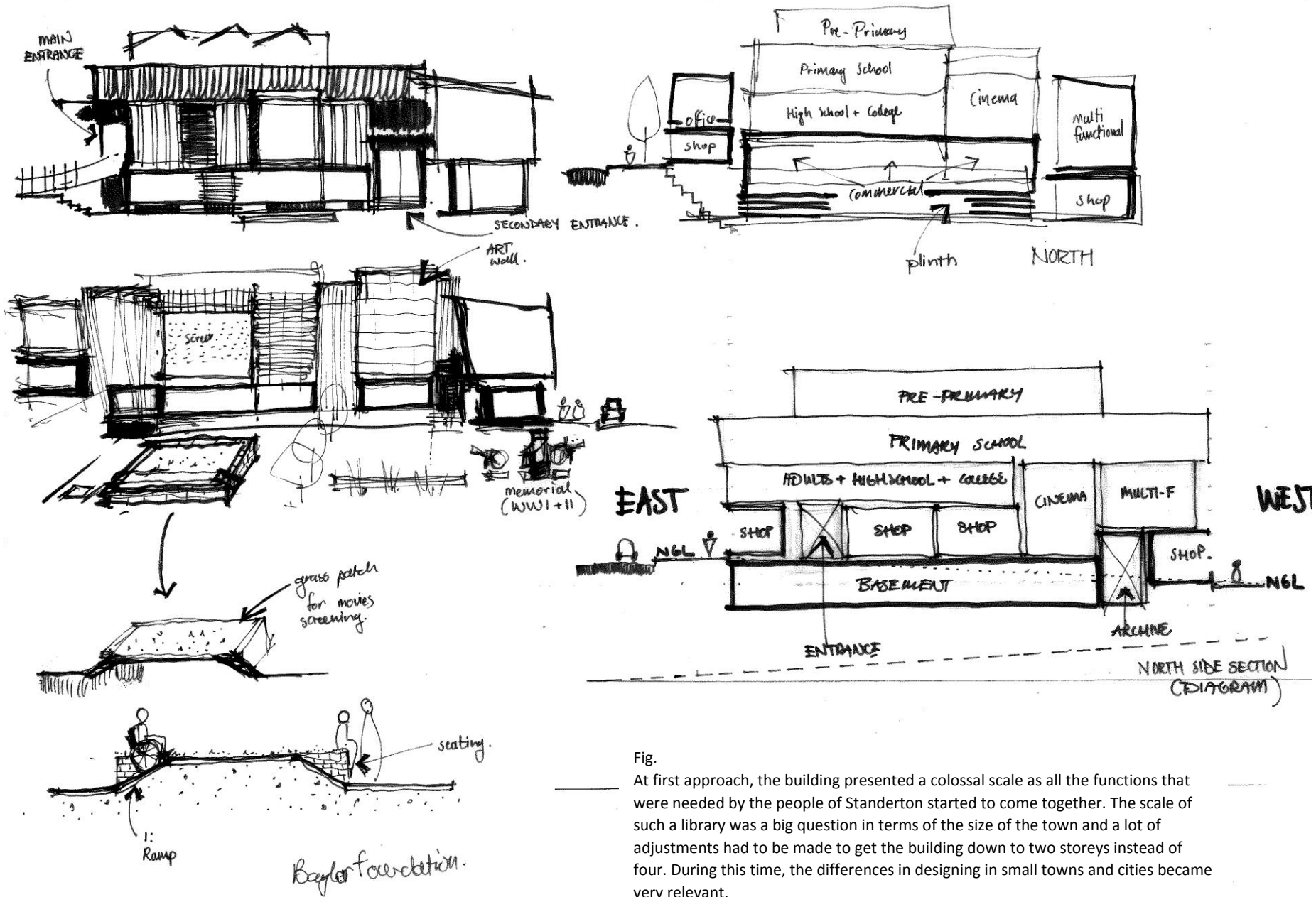


Fig.

At first approach, the building presented a colossal scale as all the functions that were needed by the people of Standerton started to come together. The scale of such a library was a big question in terms of the size of the town and a lot of adjustments had to be made to get the building down to two storeys instead of four. During this time, the differences in designing in small towns and cities became very relevant.

DESIGN PHASE 4

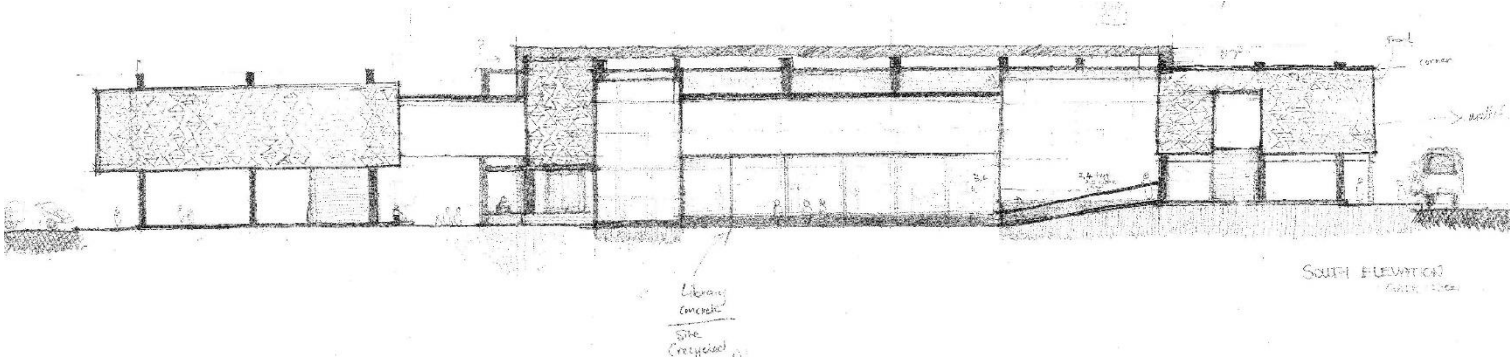
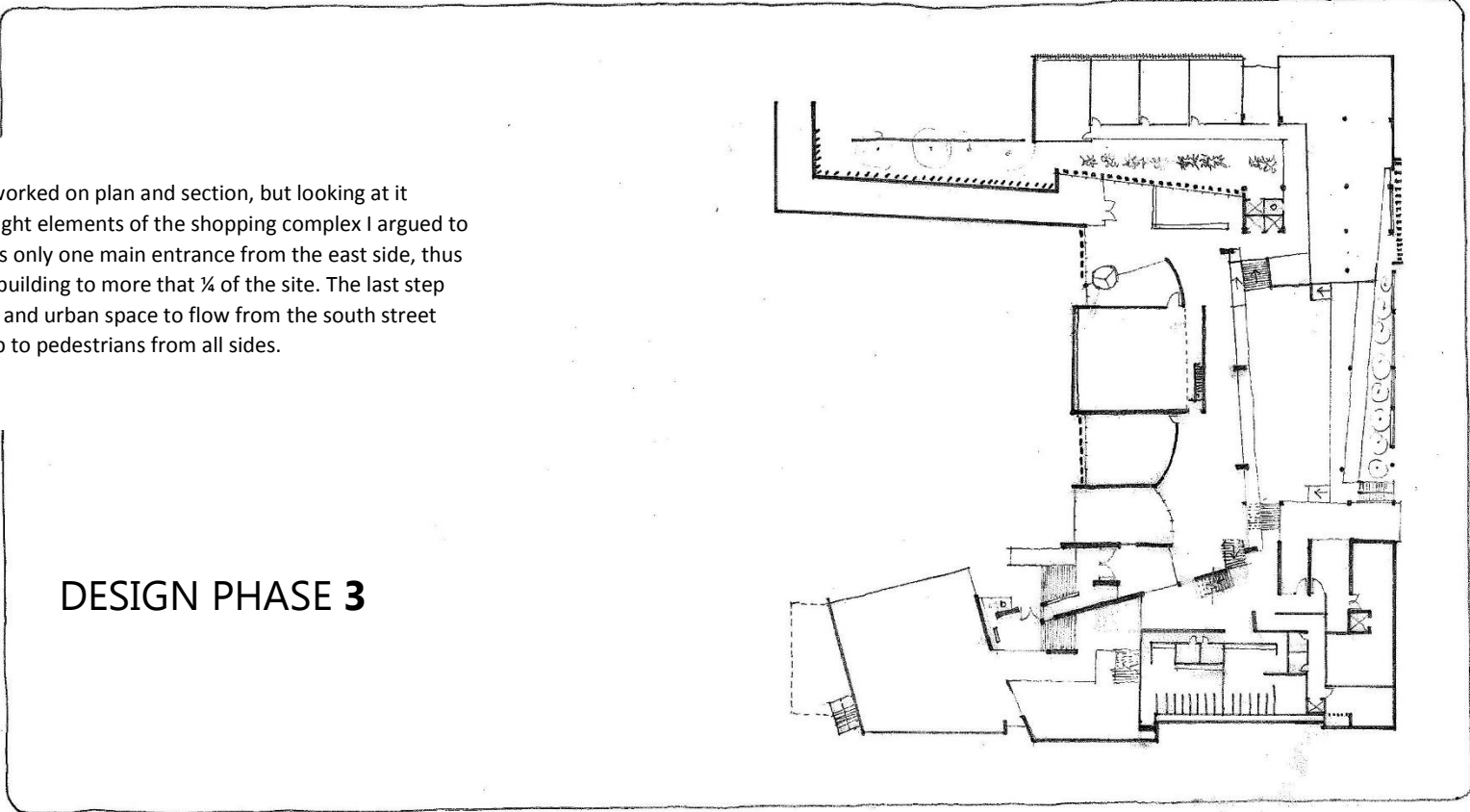
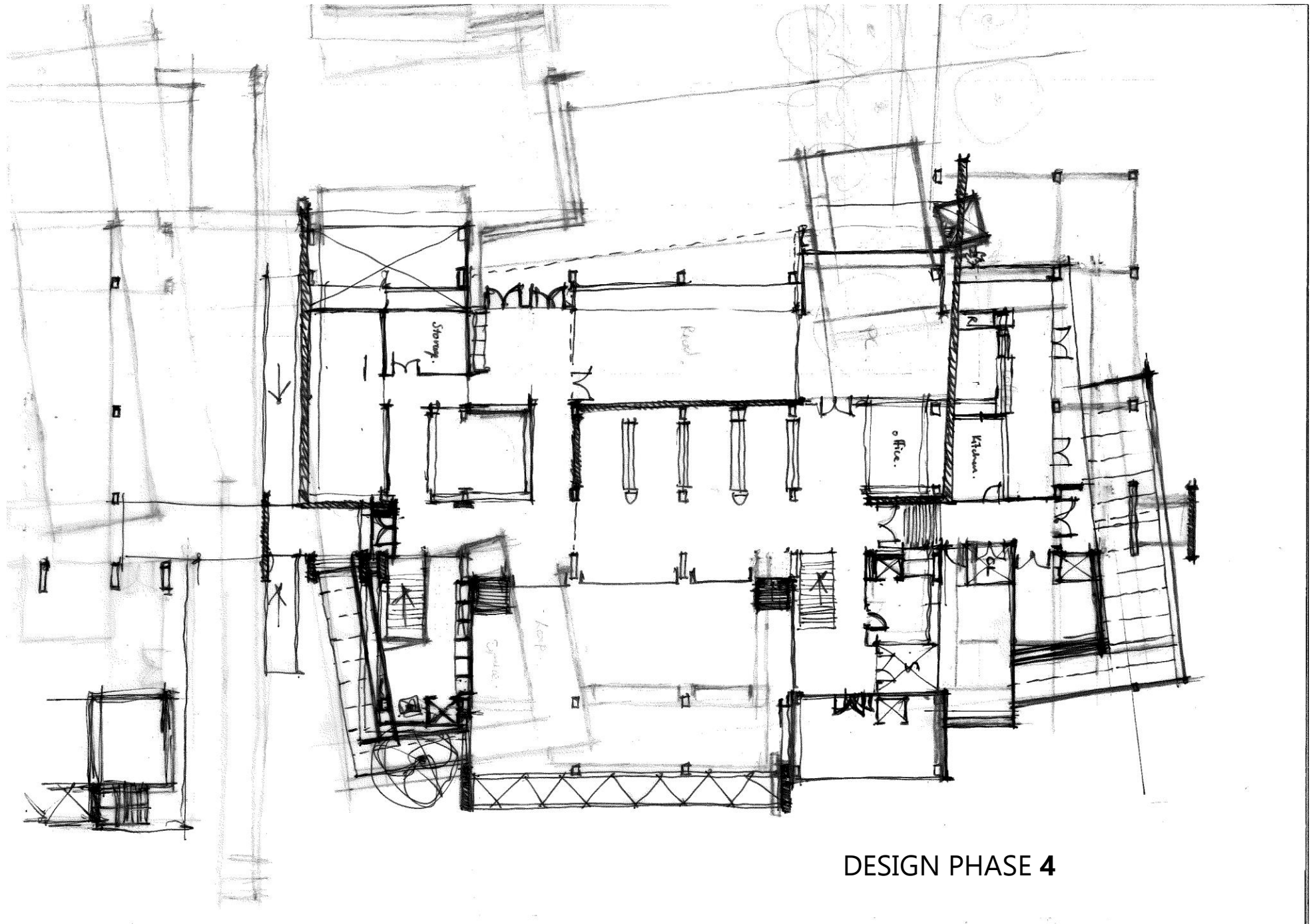


Fig. During this phase, the building worked on plan and section, but looking at it objectively, it started to show slight elements of the shopping complex I argued to be removed from site. There was only one main entrance from the east side, thus creating a very large, closed off building to more that ¼ of the site. The last step required another two entrances and urban space to flow from the south street under the building, opening it up to pedestrians from all sides.

DESIGN PHASE 3





DESIGN PHASE 4



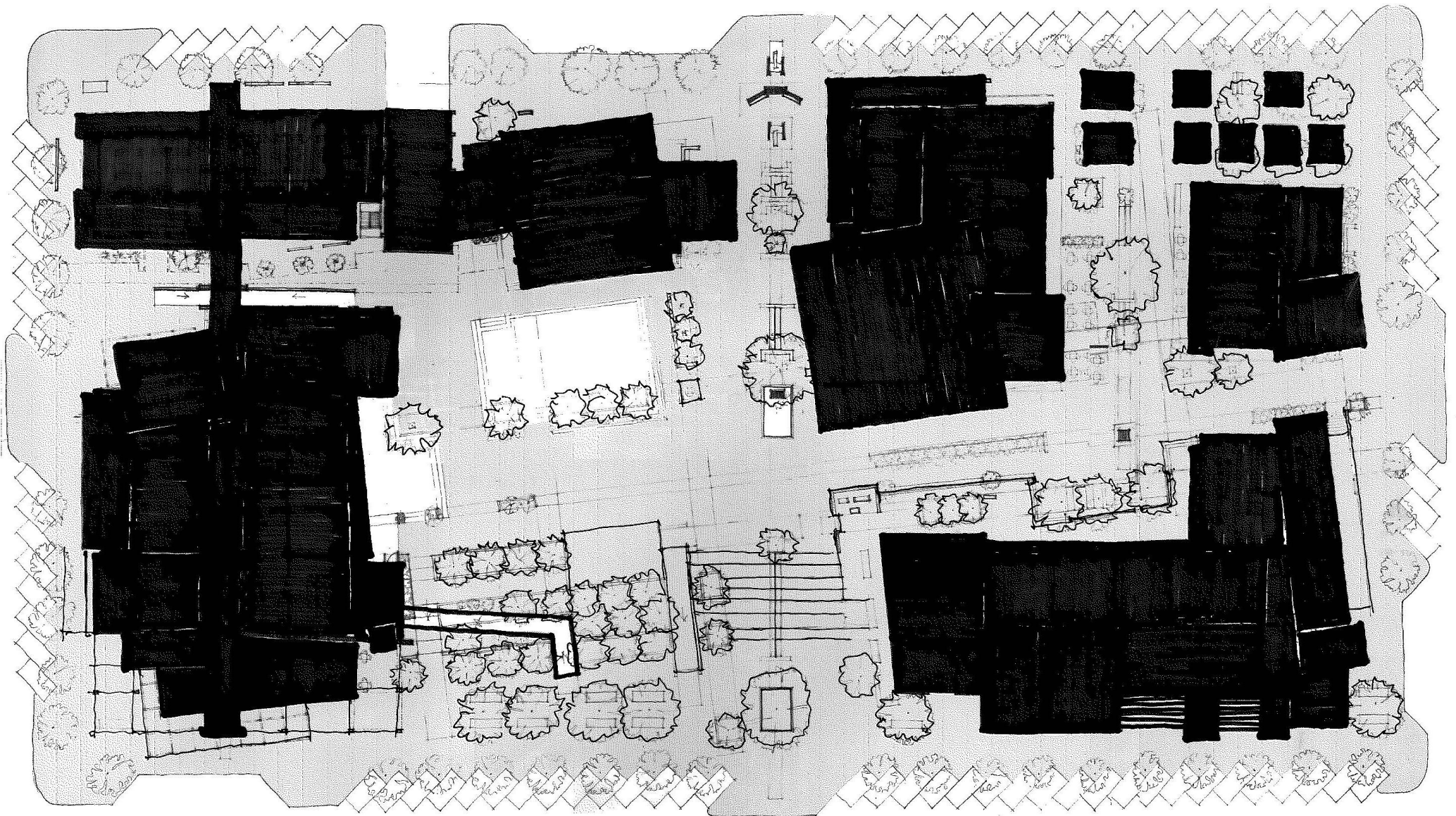
0 10m 20m 30m 40m



LOCALITY PLAN



3.4. Final design




0 5m 10m 15m 20m

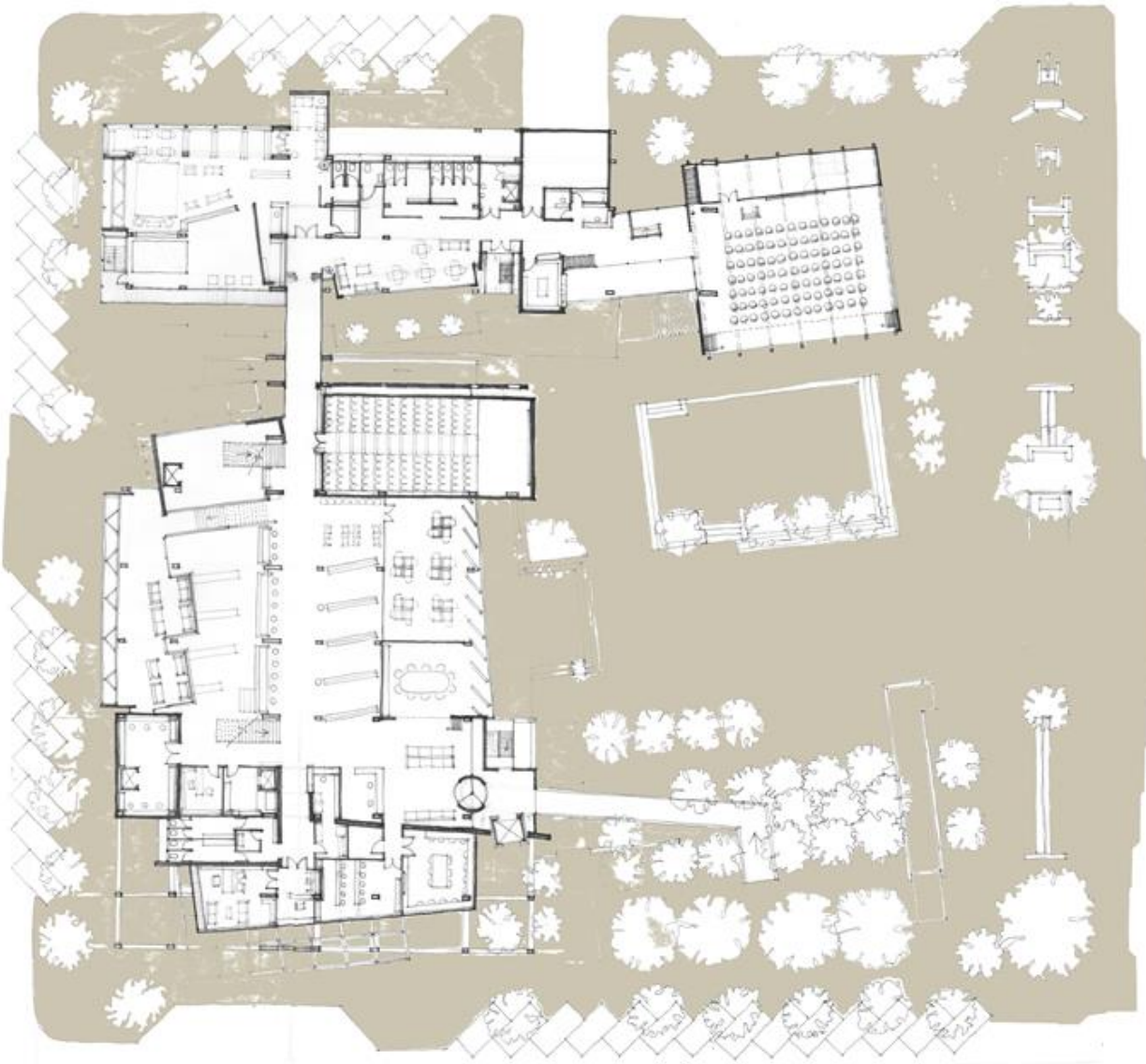


SITE PLAN
NOT TO SCALE



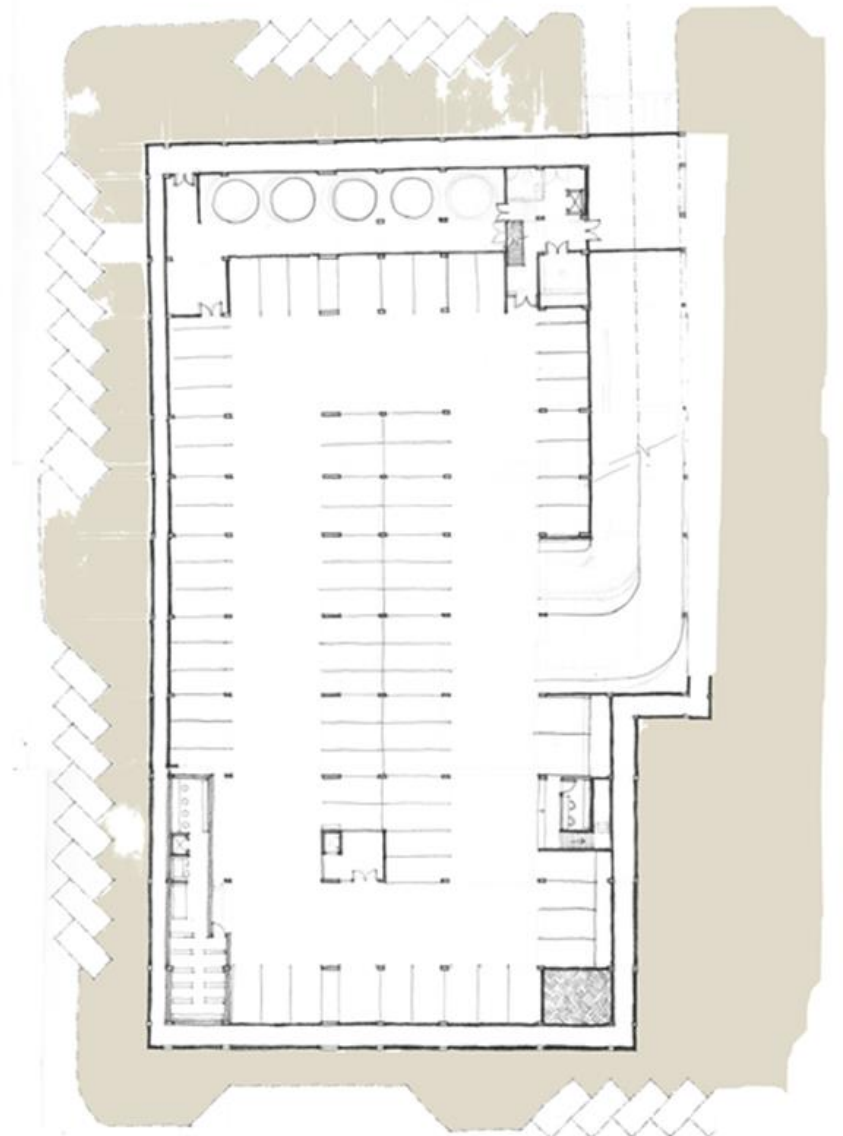
0 5m 10m 15m 20m

Ground FLOOR PLAN 
NOT TO SCALE



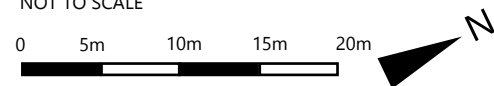
FIRST FLOOR PLAN

NOT TO SCALE



BASEMENT PLAN

NOT TO SCALE



GROUND FLOOR PLAN (partial a.)

SCALE 1:200



- 1. CNA Stationery + book shop
- 2. PEP Cellular shop
- 3. Vodacom shop
- 4. MTN shop
- 5. Services (library)
Service lift
Trash storage
Toilet for employees
- 6.a. Copy + Print shop
- 6.b. Print shop work area
- 6.c. Office
- 7. Basement Entrance



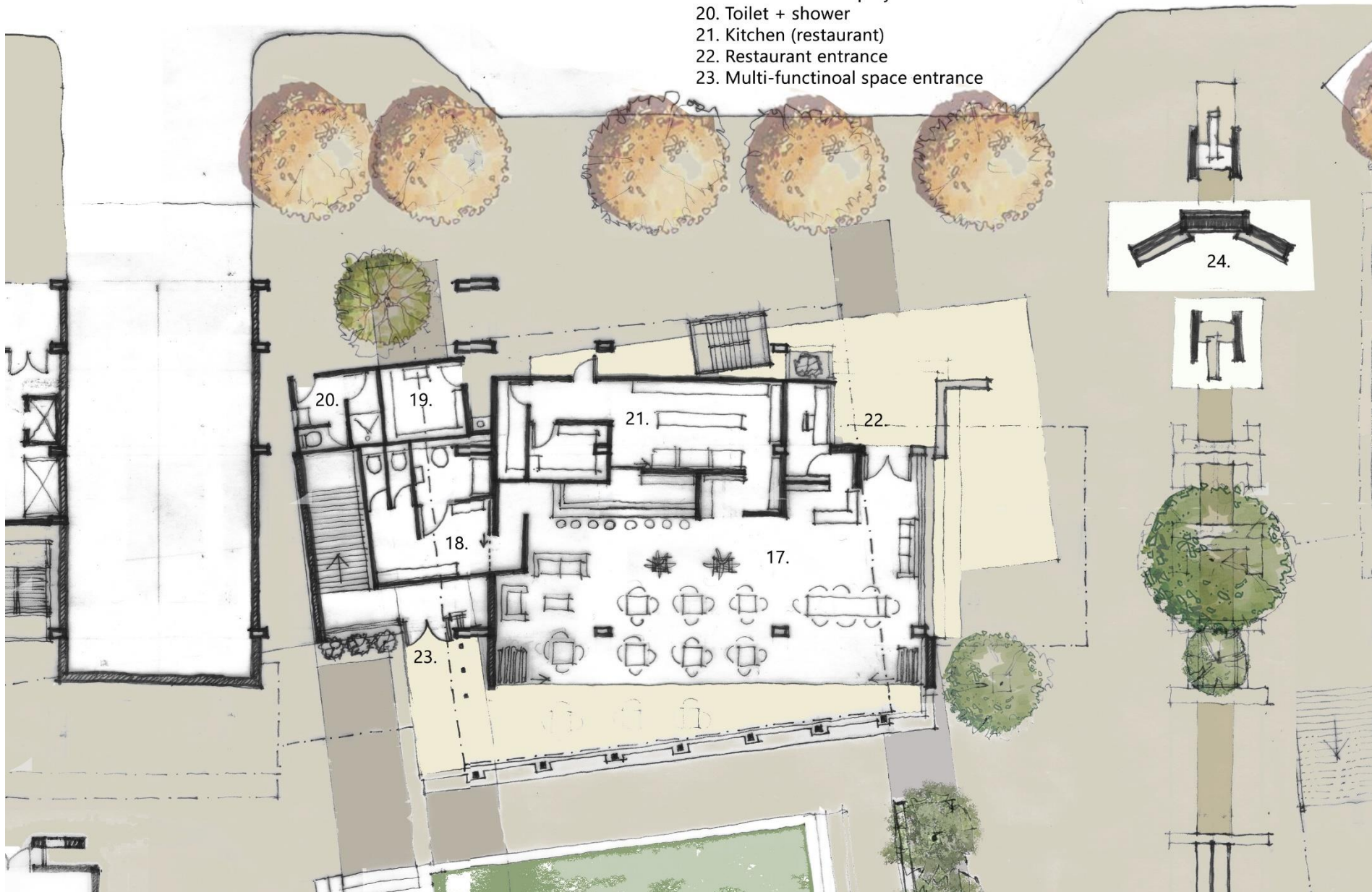
GROUND FLOOR PLAN (partial b.)

SCALE 1:200



- 17. Restaurant
- 18. Toilets
- 19. Locker room employees
- 20. Toilet + shower
- 21. Kitchen (restaurant)
- 22. Restaurant entrance
- 23. Multi-functional space entrance


24. Existing WW1 + WW2 Monument



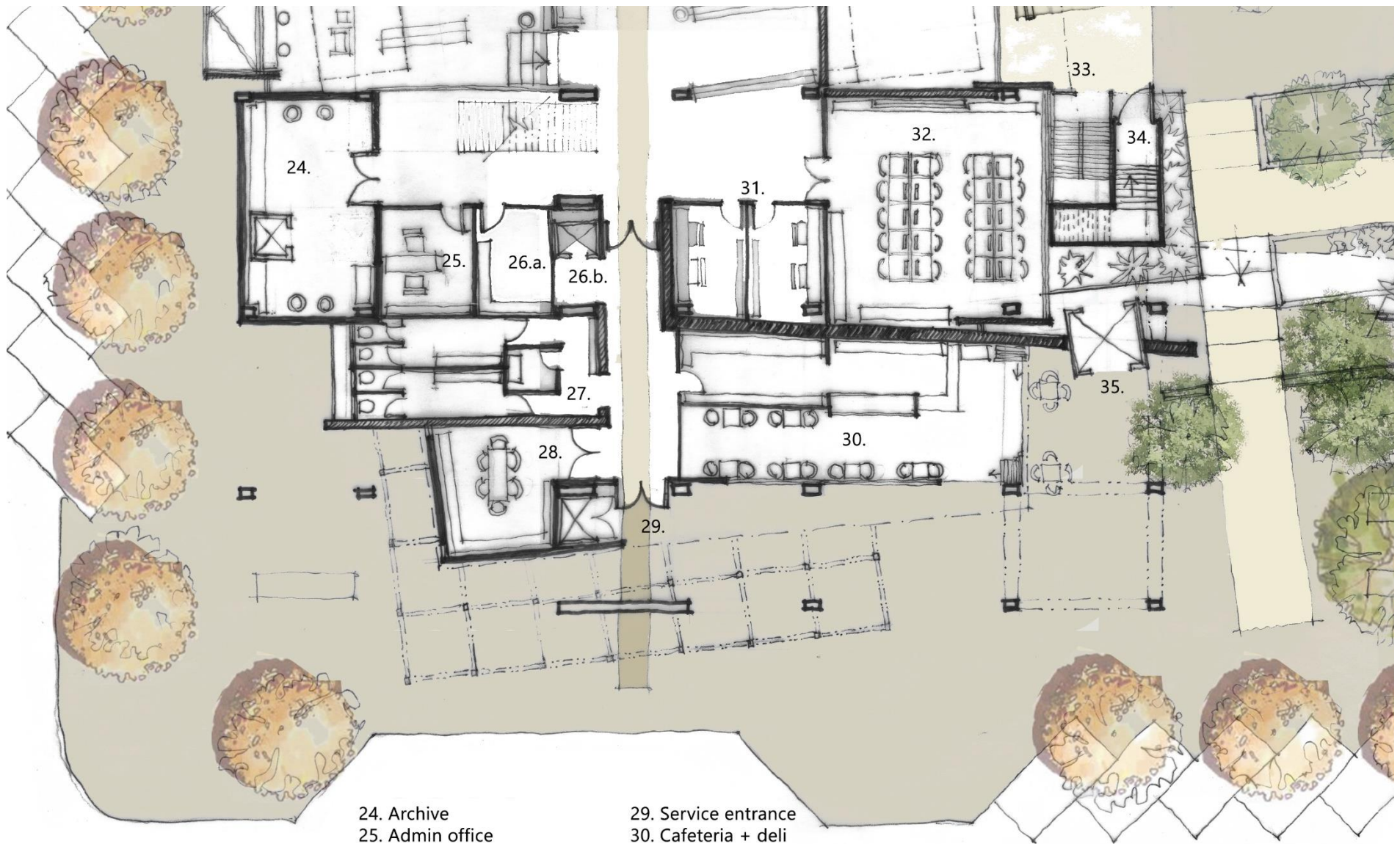


- 8.a. Entrance (ground floor)
- 8.b. Main entrance (ground floor)
- 9. Toilets
- 10. Cinema
- 11. Storage
- 12. Reception
- 13. Cinema foyer
- 14.-15. Books + reading space
- 16. Interaction space



GROUND FLOOR PLAN (partial d.)  N

SCALE 1:200



- 24. Archive
- 25. Admin office
- 26. a. Staff kitchen
- b. Staff lift from basement
- 27. Staff toilets (m +f)
- 28. Cleaning staff locker room
- 29. Service entrance
- 30. Cafeteria + deli
- 31. Research offices
- 32. Computer room
- 33. Stairs (from square to Main entrance on first floor)
- 34. Stairs from basement to square
- 35. Outside lift



GROUND FLOOR PLAN (partial e.)

SCALE 1:200



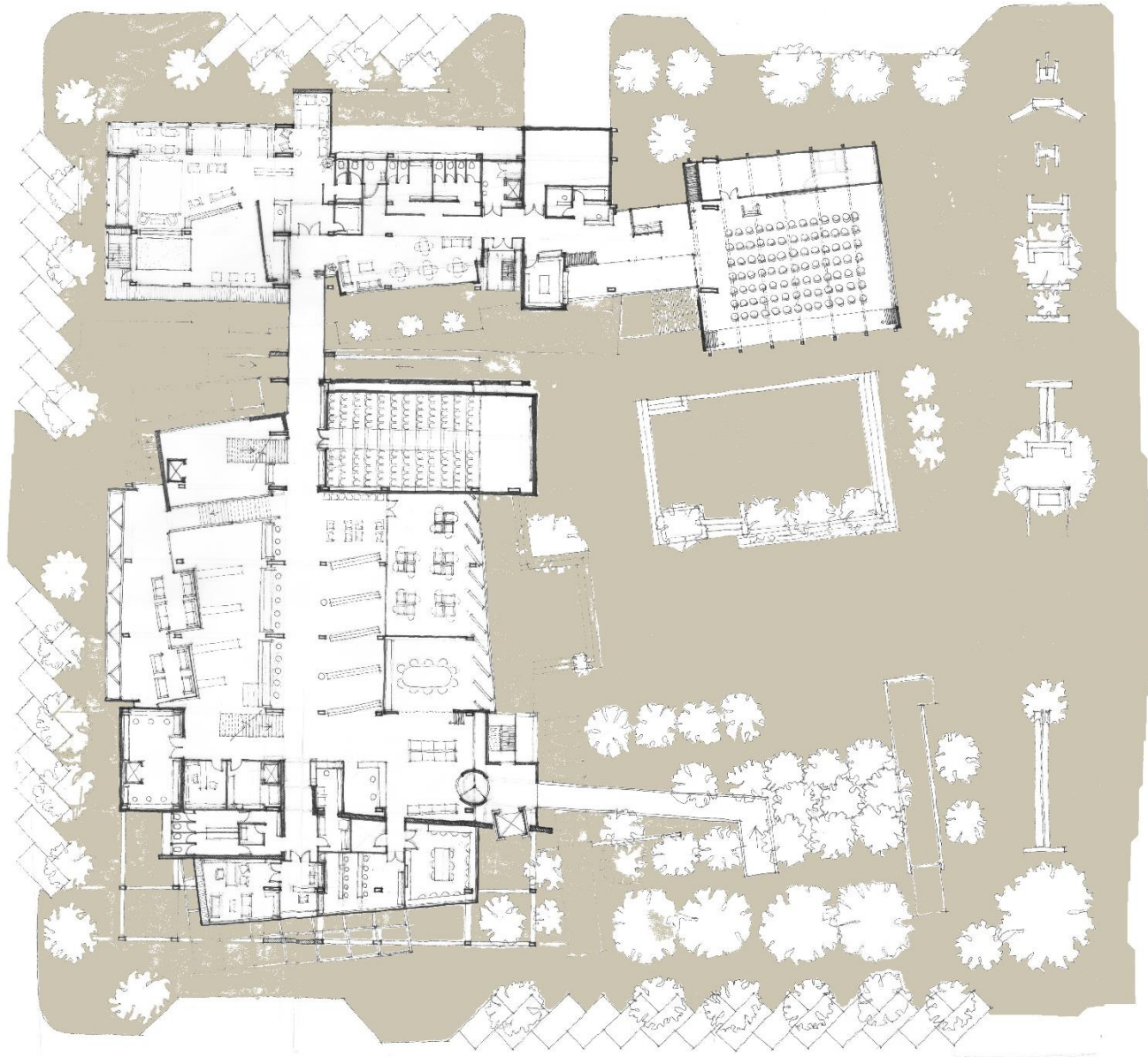
36. Ramp to first floor main entrance



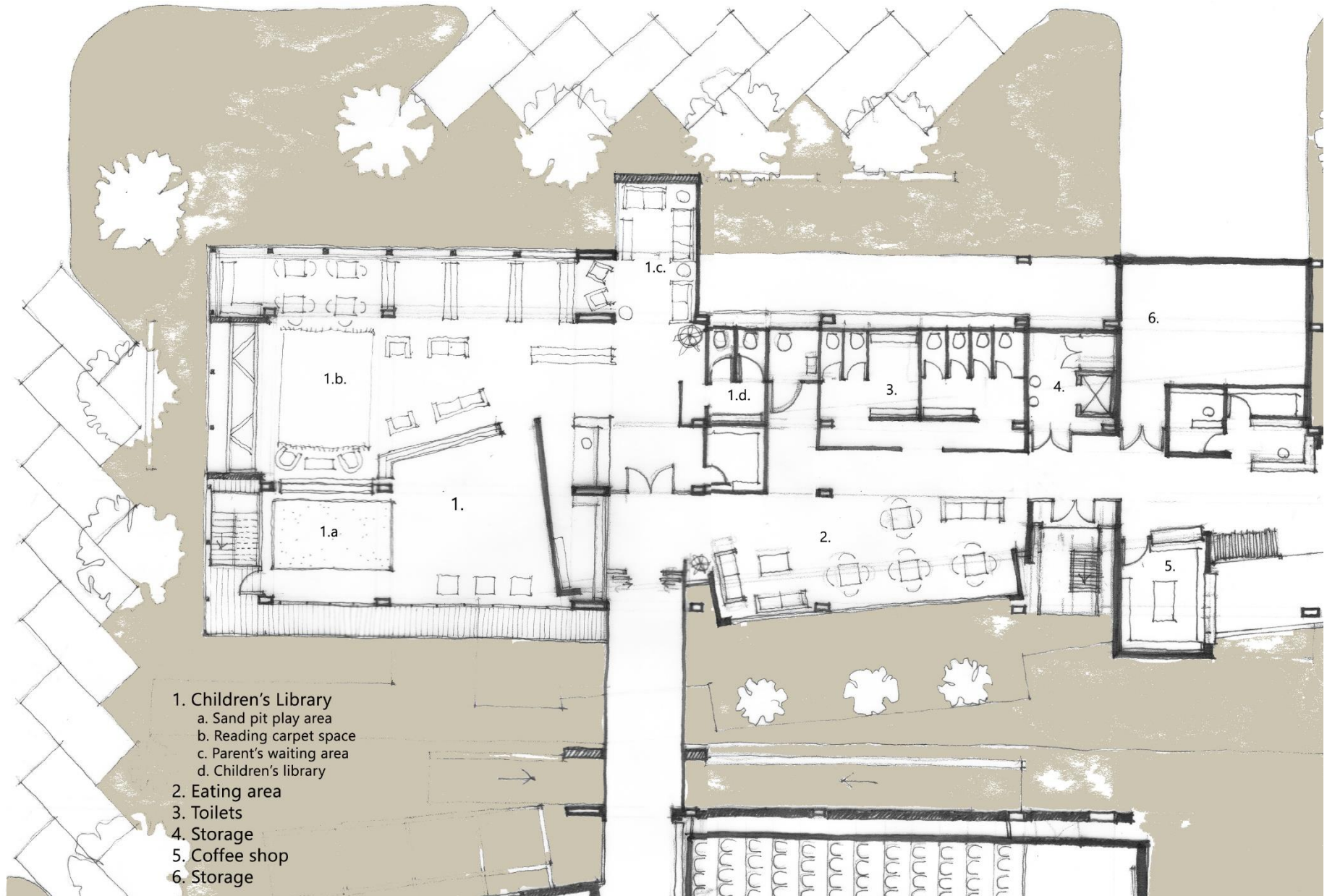
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GROUND FLOOR PLAN (partial f.)

SCALE 1:200



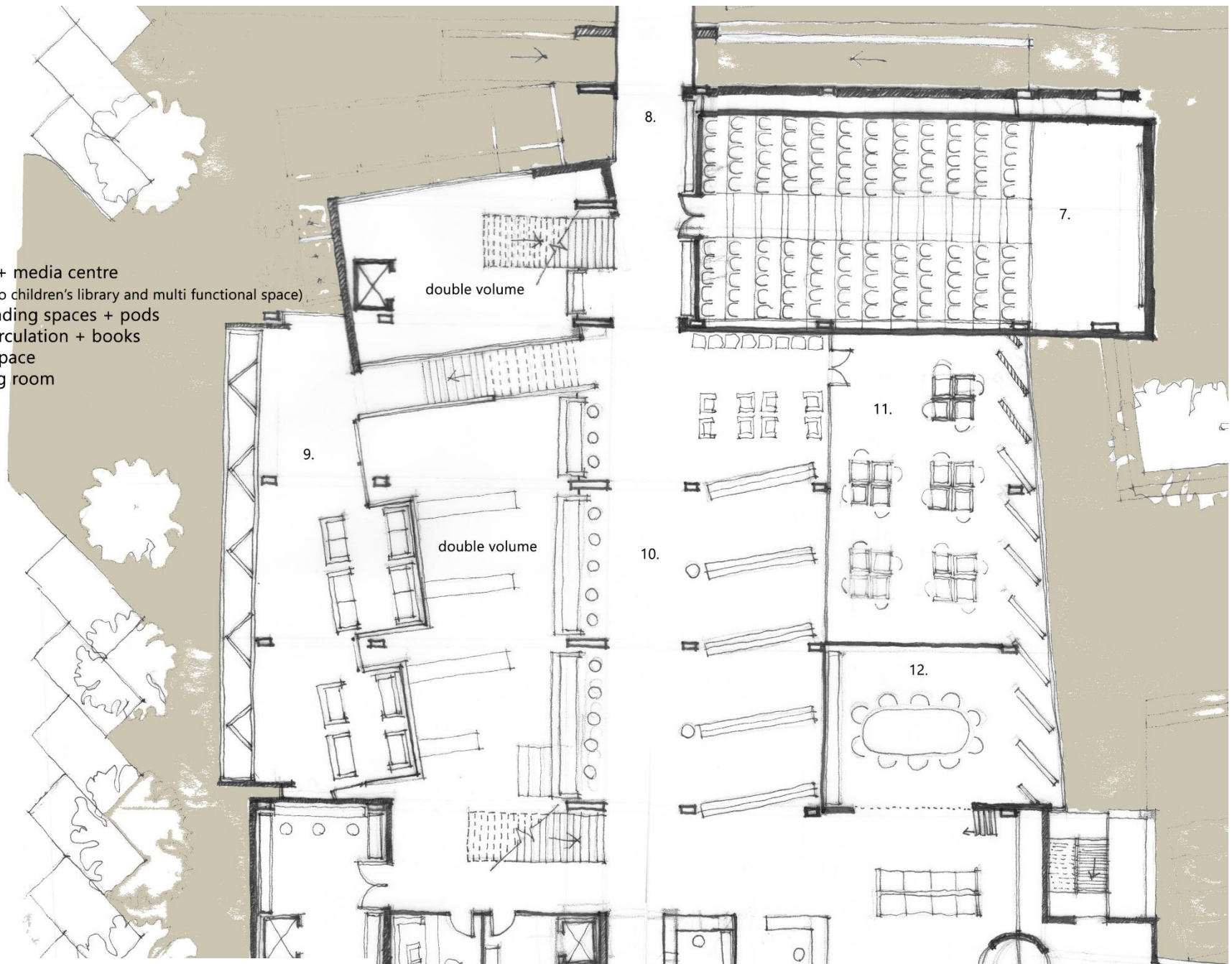
FRIST FLOOR PLAN
NOT TO SCALE



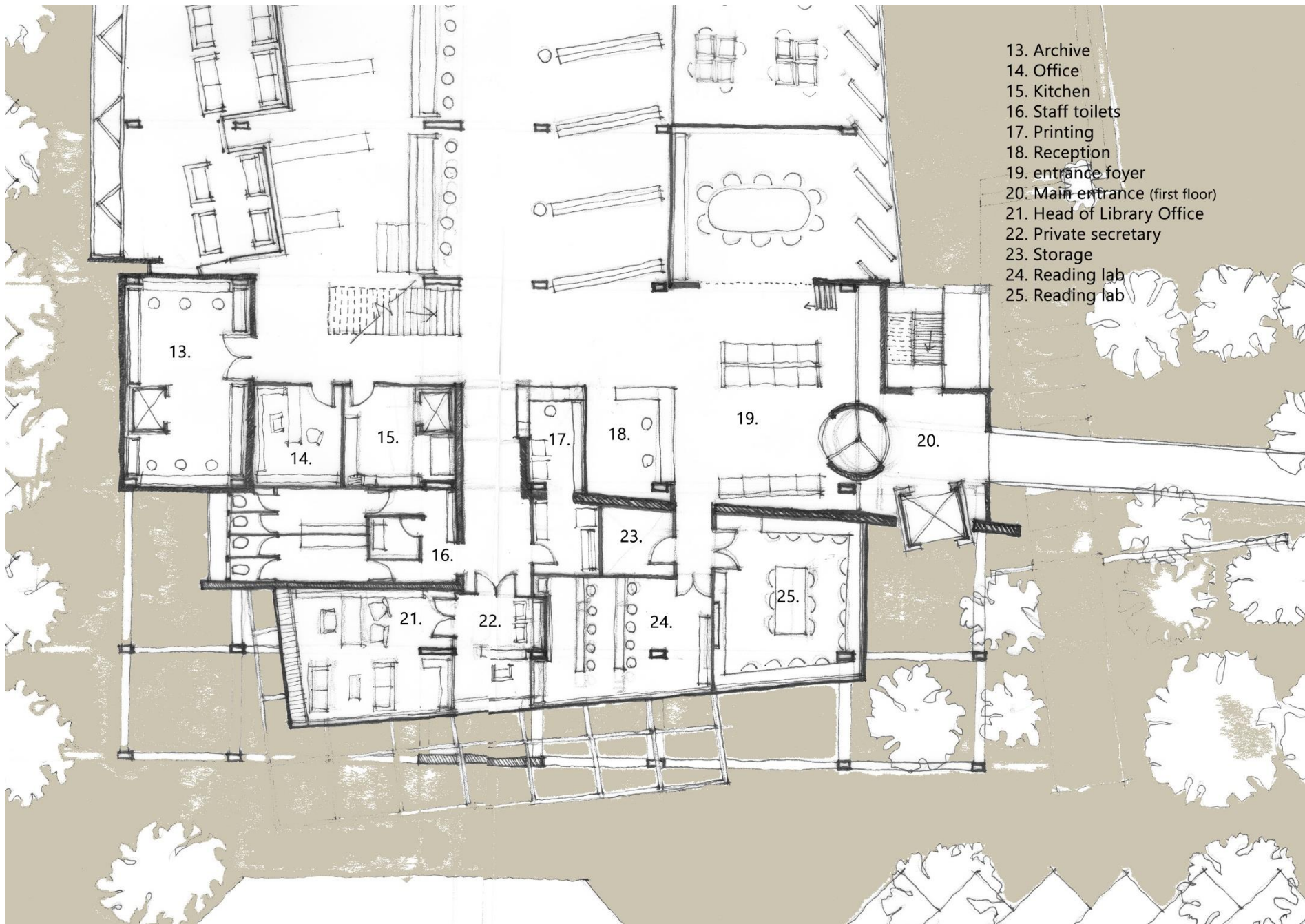
FRIST FLOOR PLAN (partial a.)

SCALE 1:200

- 7. Cinema + media centre
- 8. Bridge (to children's library and multi functional space)
- 9. Relax reading spaces + pods
- 10. Main circulation + books
- 11. Study space
- 12. Meeting room

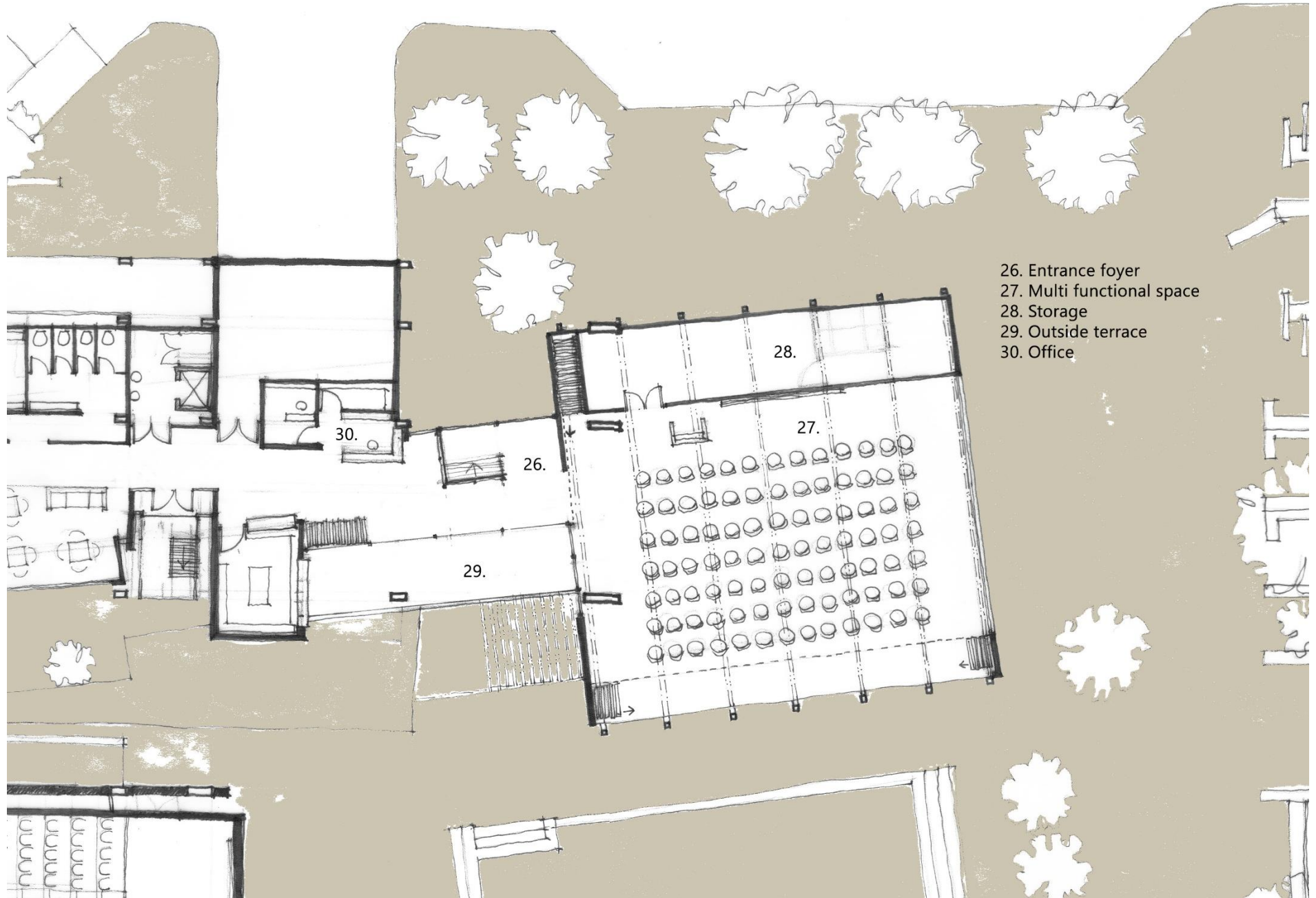


FRIST FLOOR PLAN (partial b.)
SCALE 1:200



- 13. Archive
- 14. Office
- 15. Kitchen
- 16. Staff toilets
- 17. Printing
- 18. Reception
- 19. entrance foyer
- 20. Main entrance (first floor)
- 21. Head of Library Office
- 22. Private secretary
- 23. Storage
- 24. Reading lab
- 25. Reading lab

FRIST FLOOR PLAN (partial c.)
SCALE 1:200



- 26. Entrance foyer
- 27. Multi functional space
- 28. Storage
- 29. Outside terrace
- 30. Office

FRIST FLOOR PLAN (partial d.)

SCALE 1:200

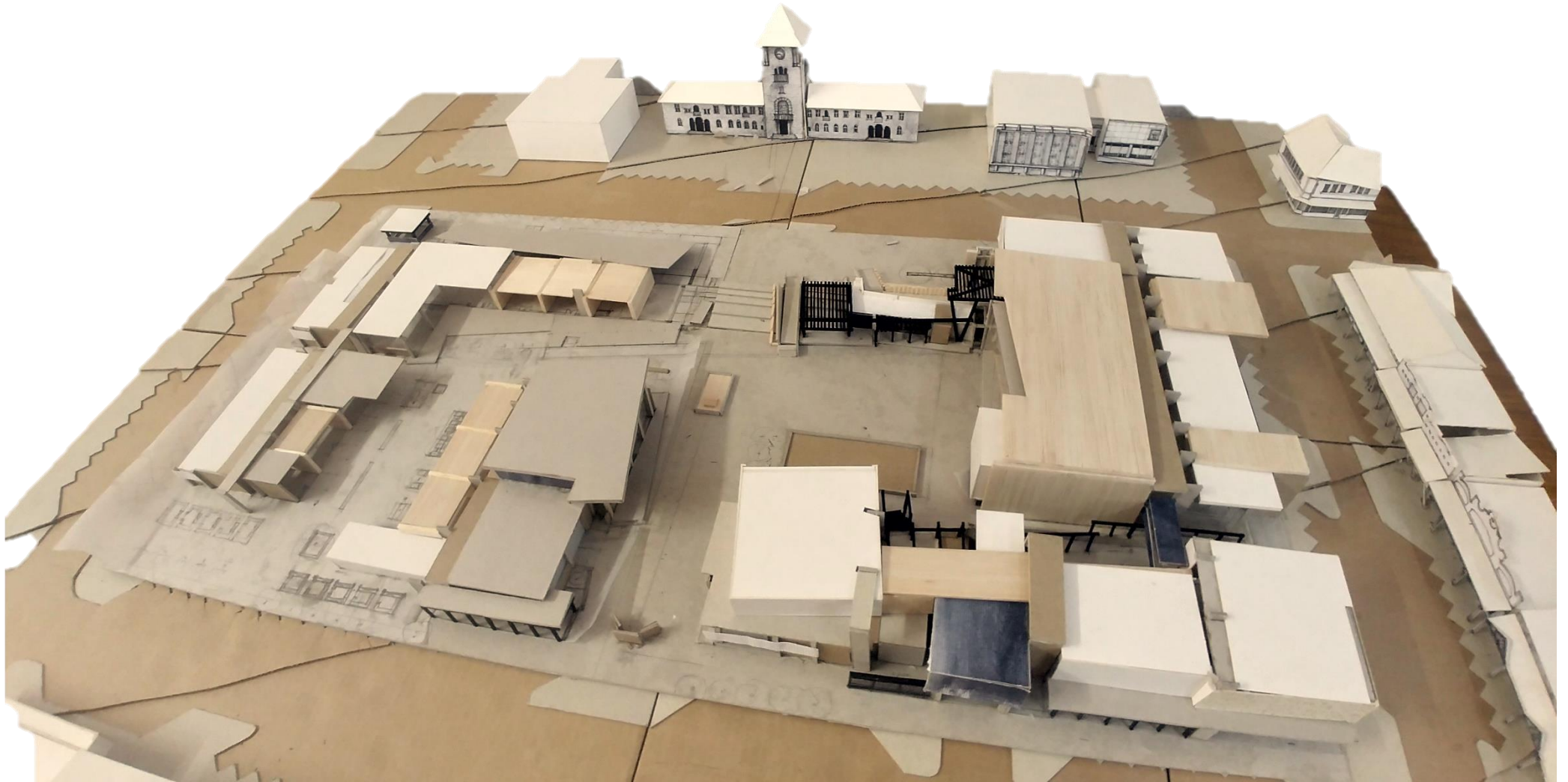


Fig. A photograph of the model, taken from the west side of the site. The photograph is not to scale but the model is built on scale 1:200.

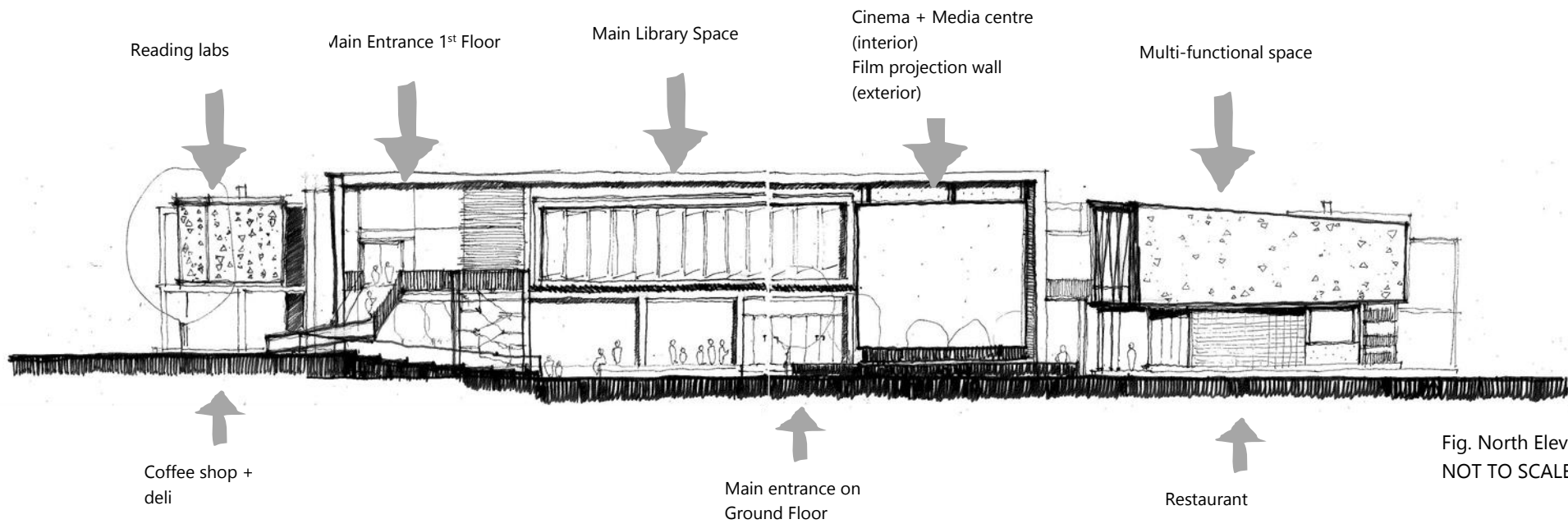


Fig. North Elevation
NOT TO SCALE

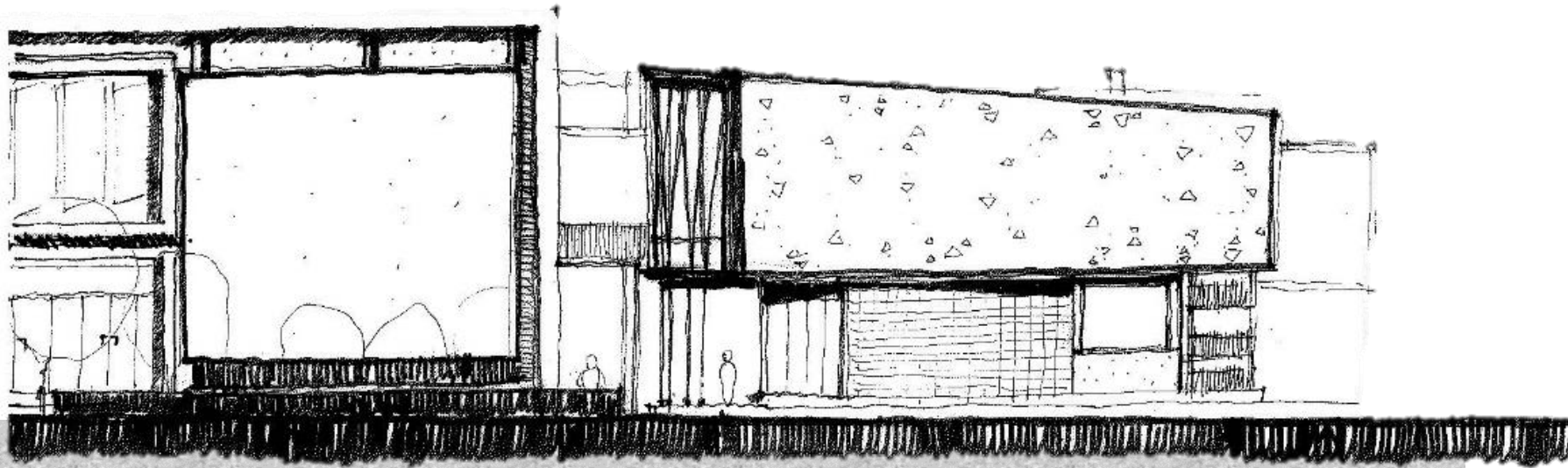
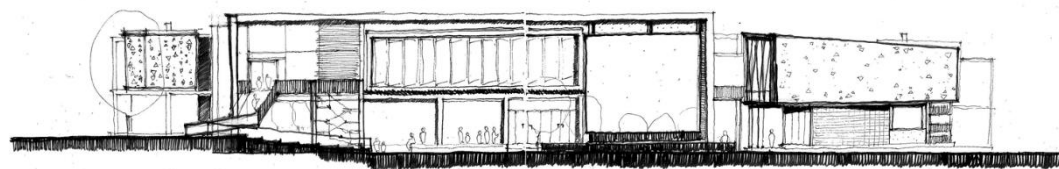
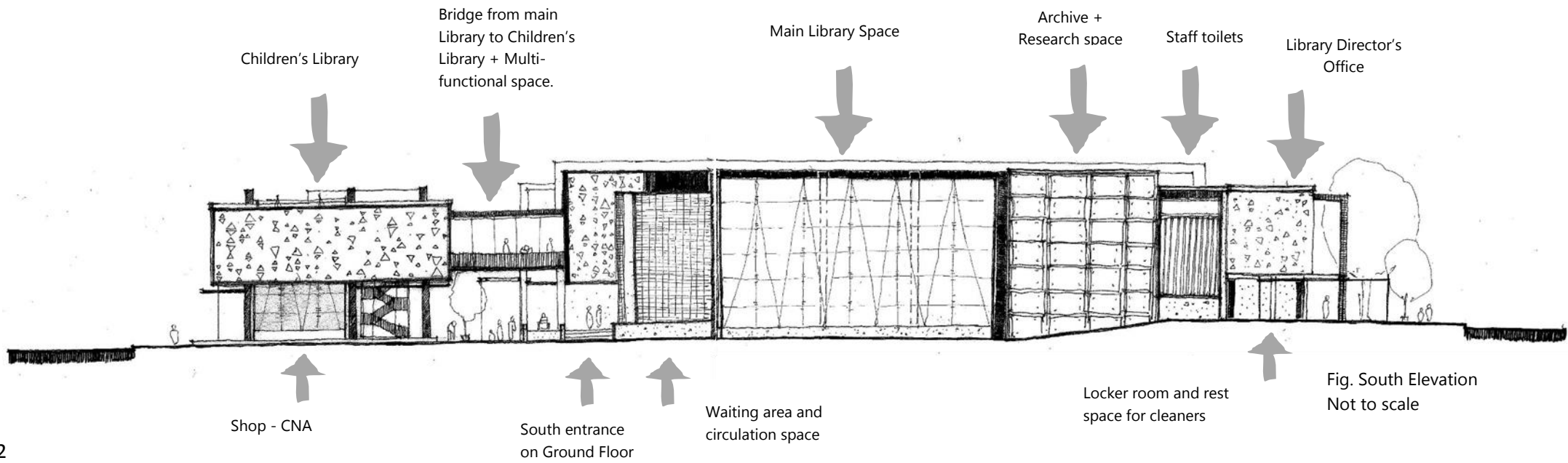
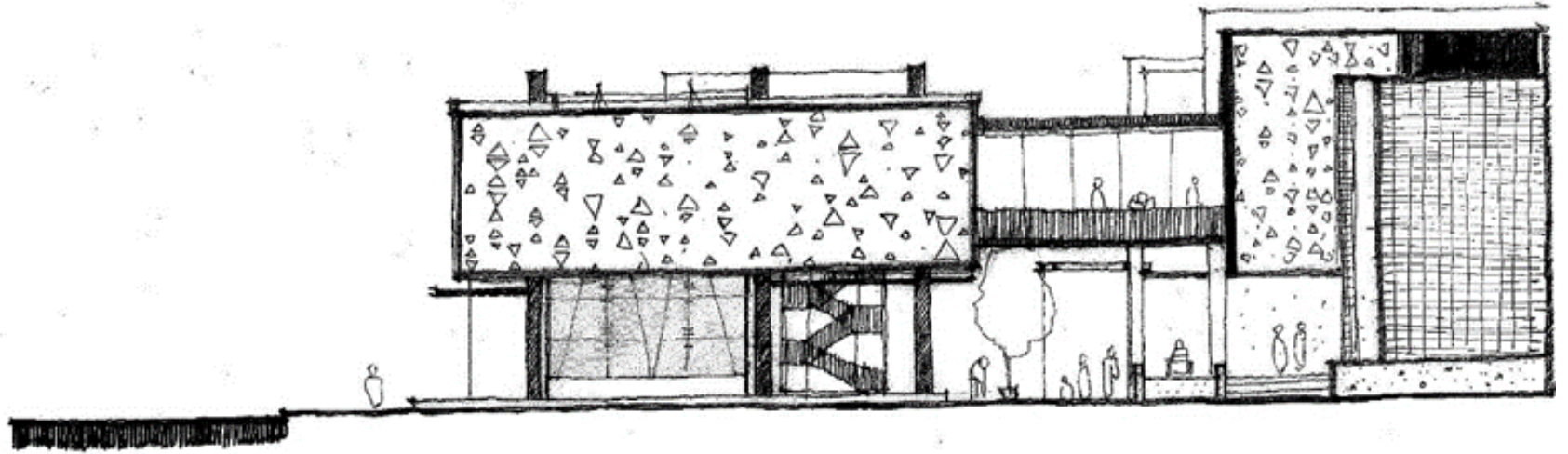


Fig. North Elevation
Scale 1:200





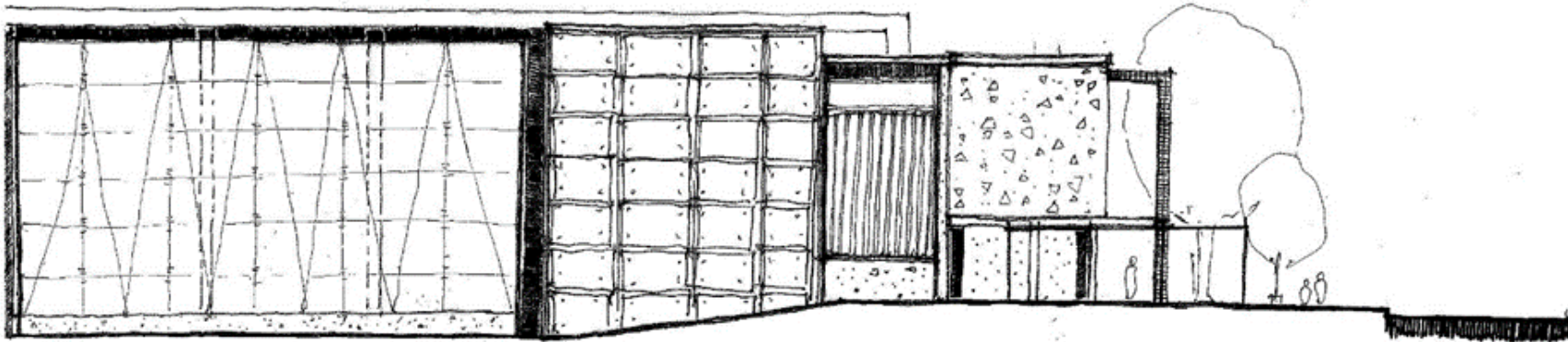


Fig. South Elevation
Scale 1:200

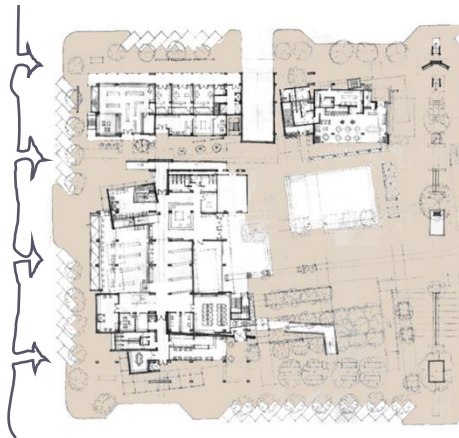
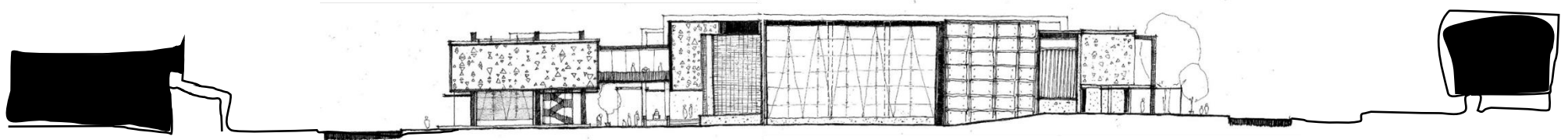


Fig. Diagram of the ground
floor plan showing the
southern view.



COMMERCIAL BUILDING - Shops

Fig. South Elevation with context
Not to scale

PUBLIC BUILDING – Post Office

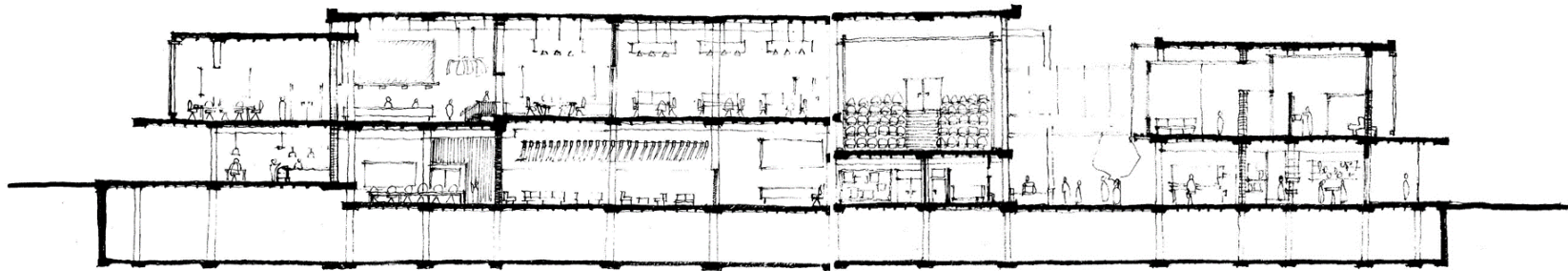
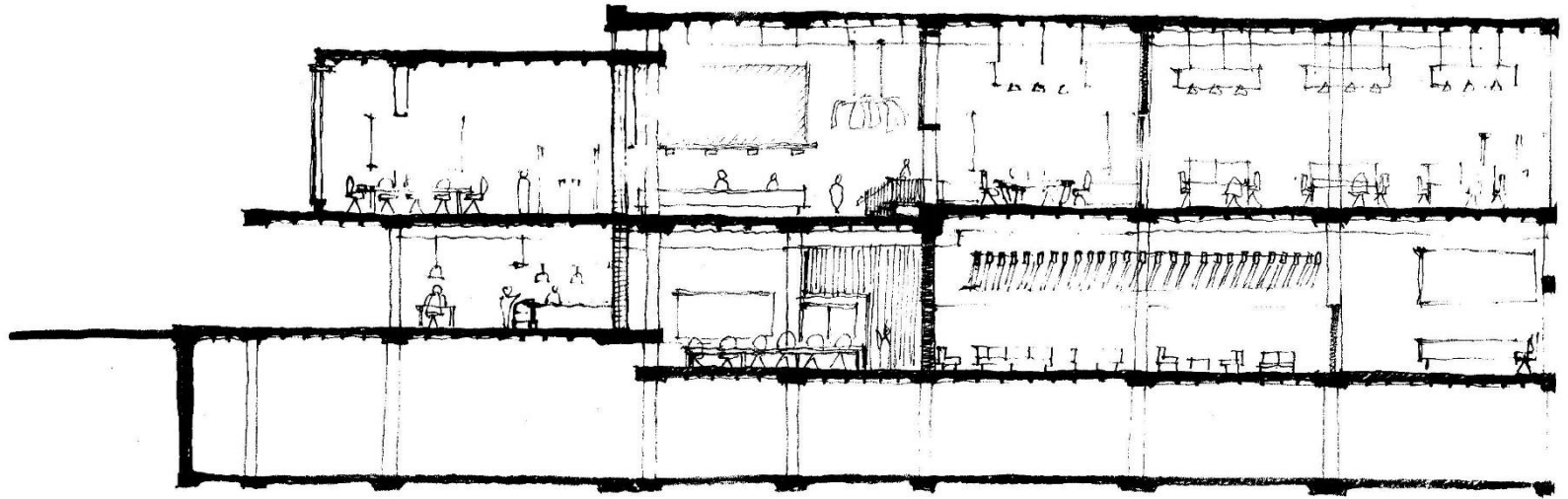


Fig. Section A-A
NOT TO SCALE

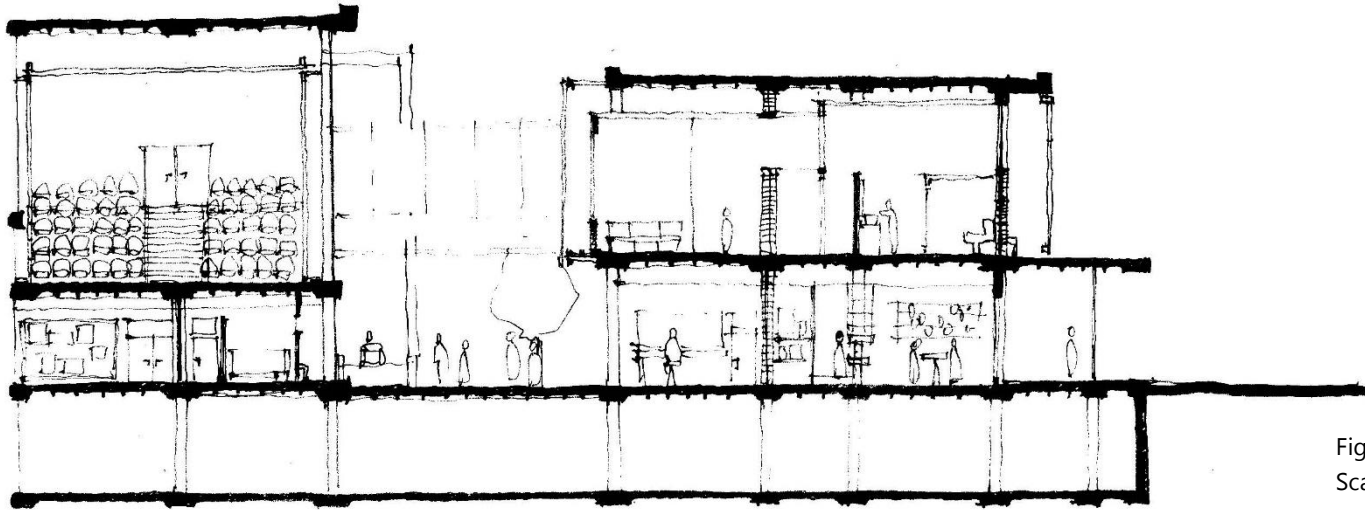


Fig. Section A-A
Scale 1:200

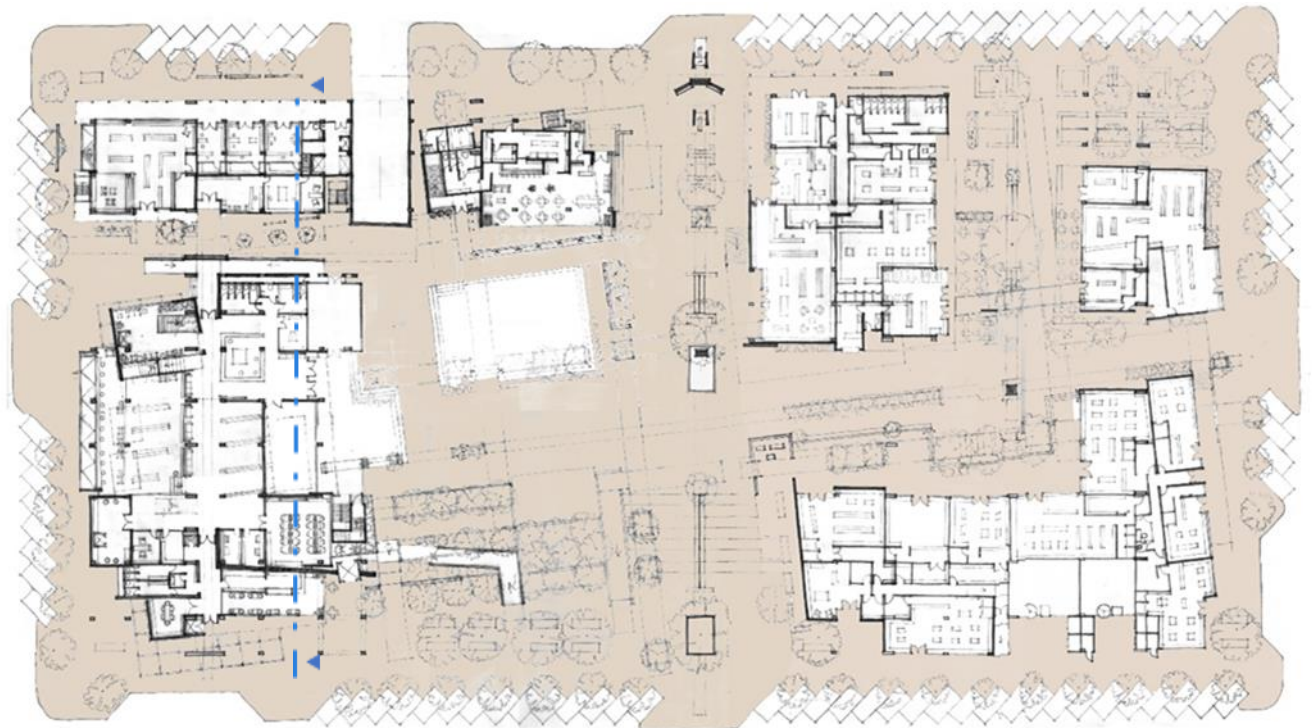


Fig. Ground floor diagram
indicating section A-A

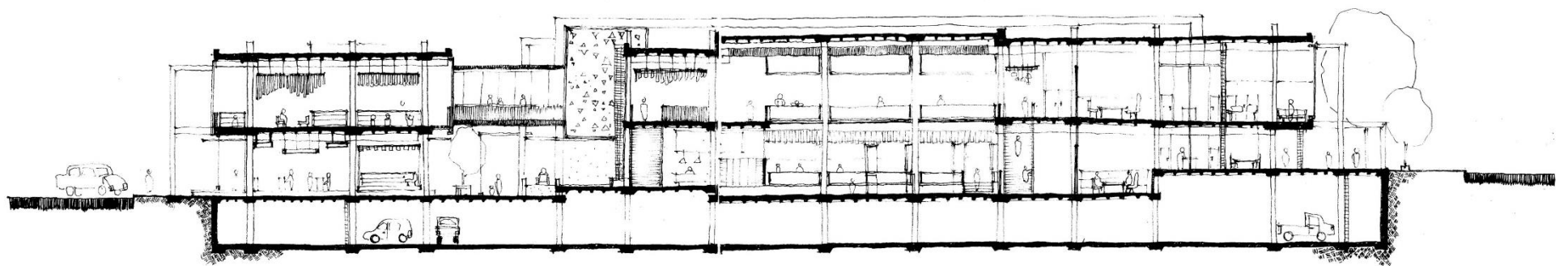
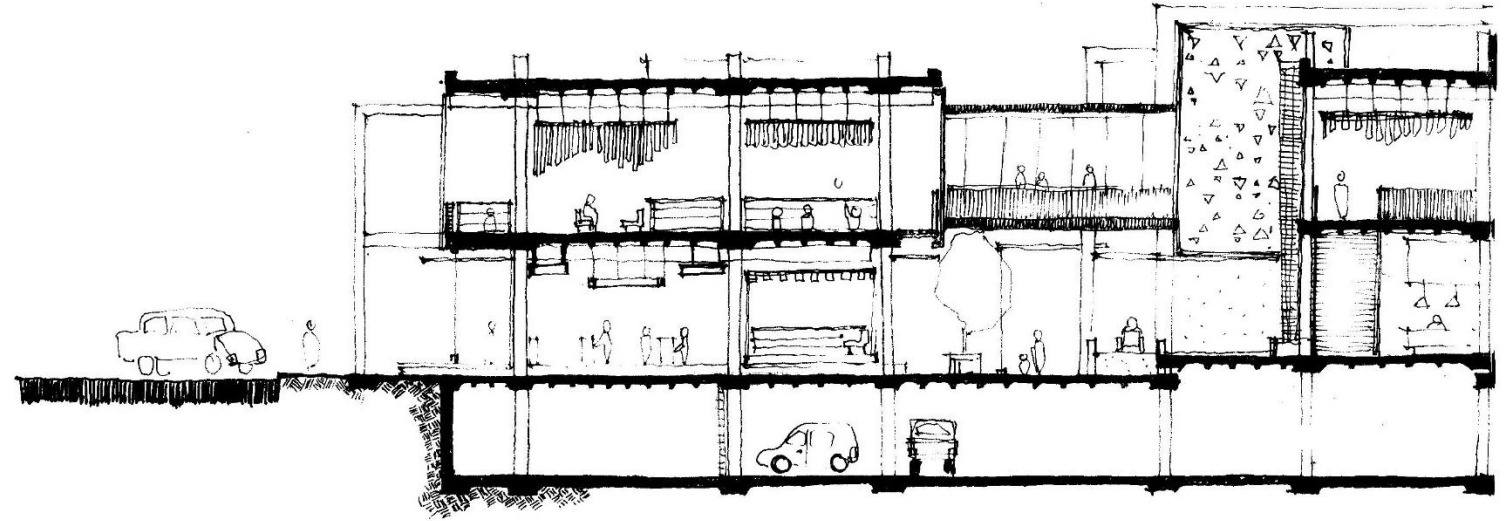


Fig. Section B-B
NOT TO SCALE

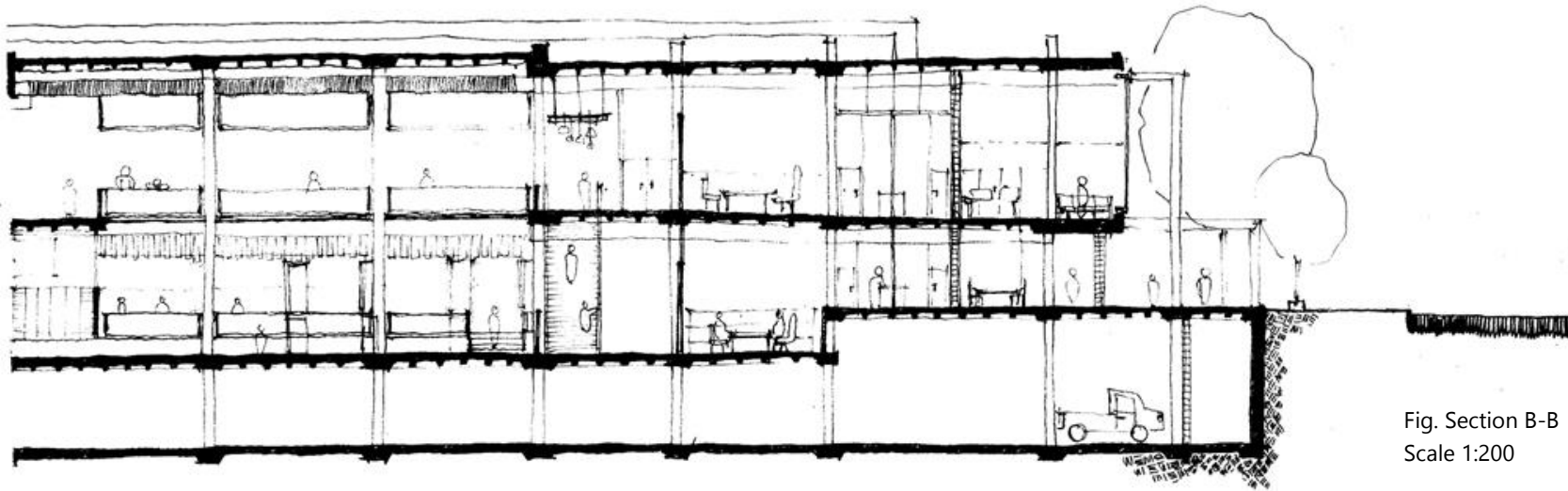


Fig. Section B-B
Scale 1:200

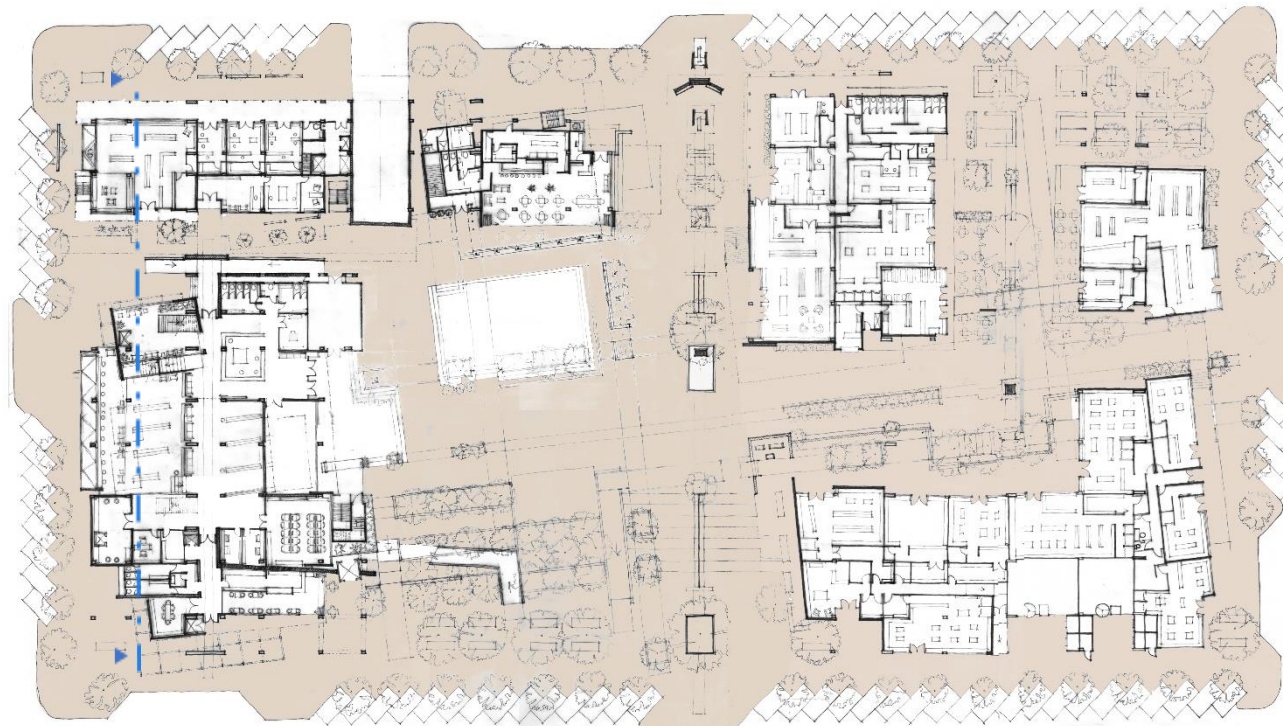


Fig. Ground floor diagram
indicating section B-B

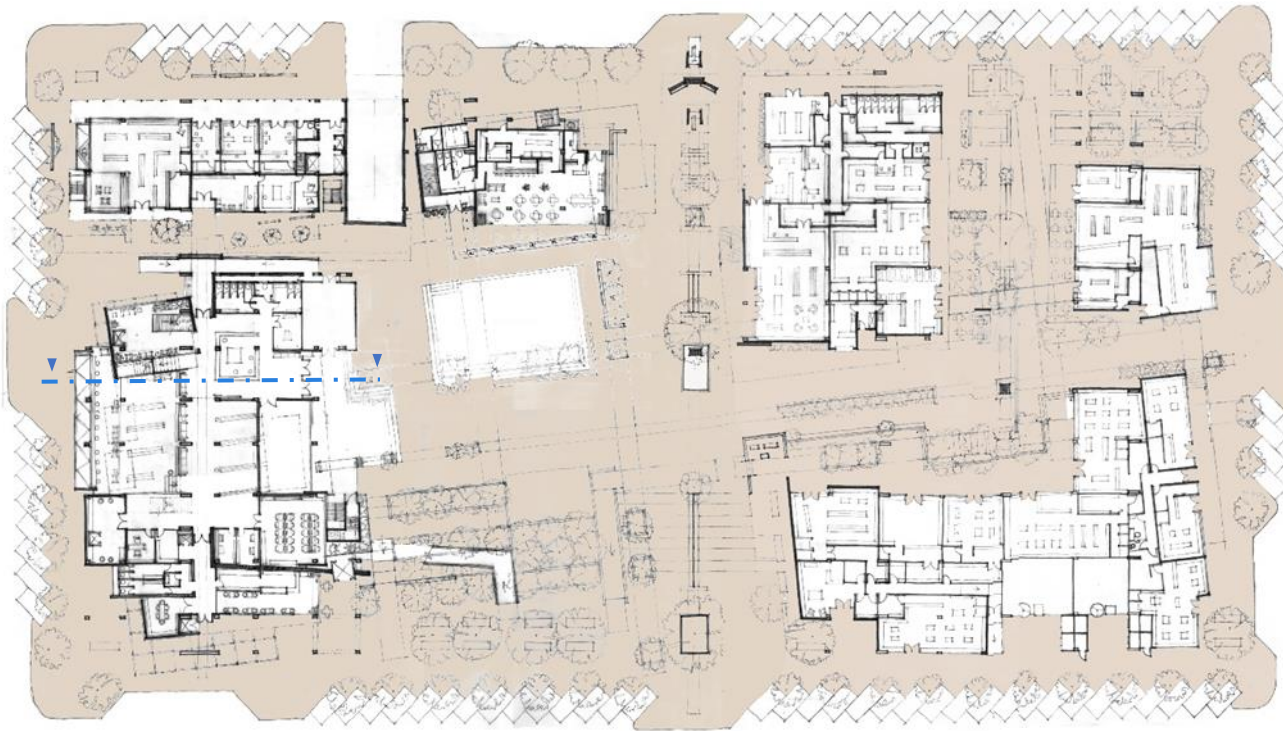


Fig. Ground floor plan diagram
indication section C-C

1. Basement Parking
2. Library interaction/ relax reading space
3. Book space
4. Circulation space
5. Double Volume Library space
6. Reading space
7. Private reading pods
8. Circulation
9. Book space
10. Study space
11. Urban grass platform (built from the rubble of the previous chopping complex on site)
12. Basement entrance ramp

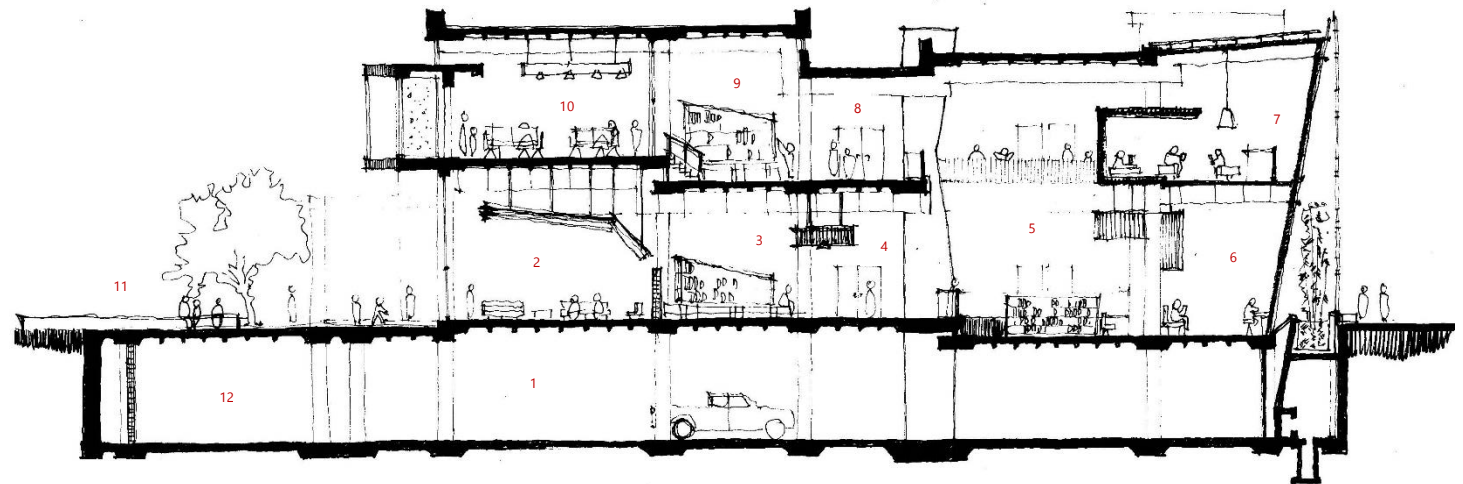


Fig. Section C-C
Scale 1:200

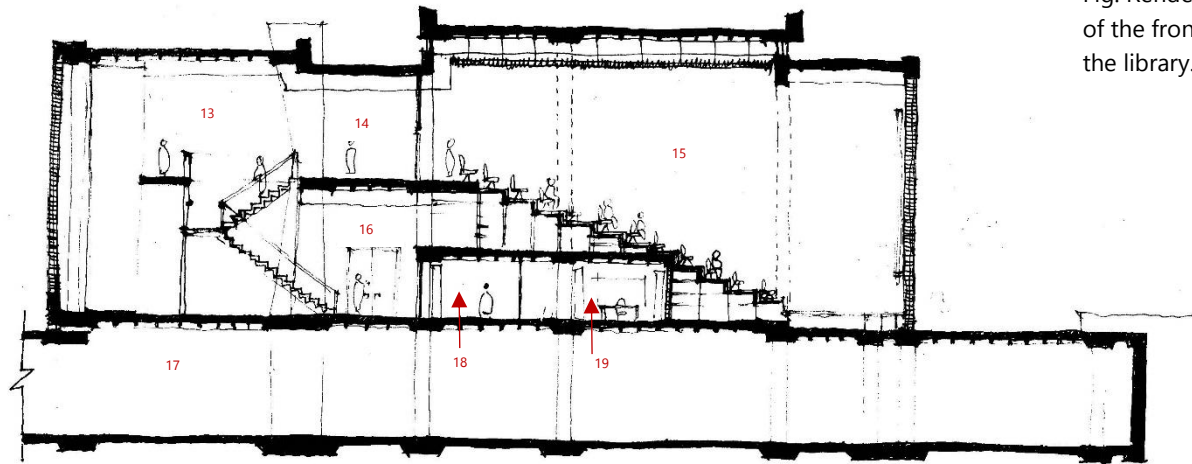


Fig. Rendered image of the front side of the library.



Fig. Section D-D Scale 1:200

- 13. Foyer and waiting area (with stairs and lift)
- 14. Circulation hall
- 15. Cinema and media centre
- 16. Circulation hall
- 17. Basement parking
- 18. Reception
- 19. Storage (Library)

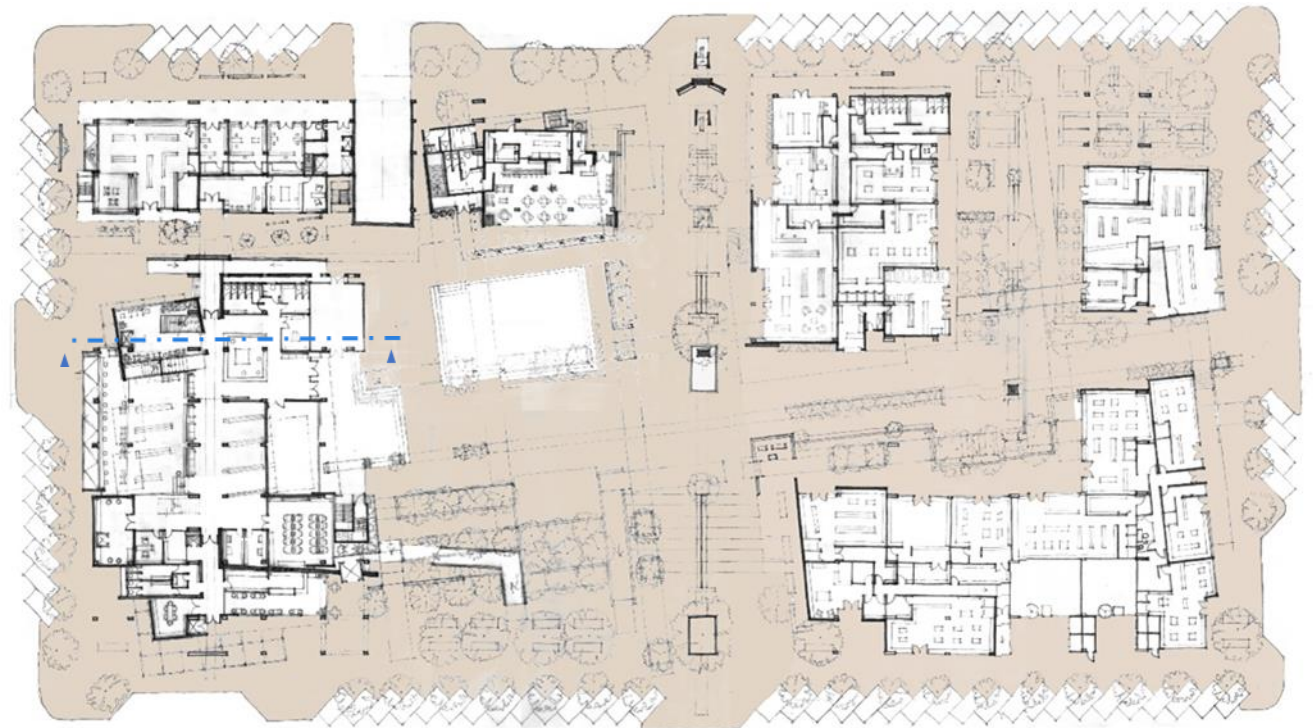


Fig. Ground floor plan diagram indication section D-D



Fig. Photo of the model showing the public square.

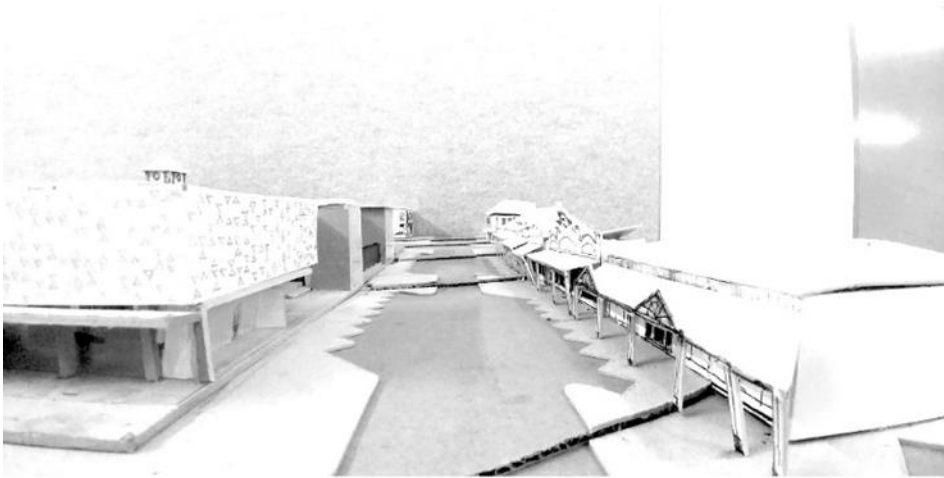


Fig. Photo of the model in the street south of the site looking towards the east.



Fig. Rendered image of the front side of the Library.



Fig. Photograph of the model showing the main axis on site from west to east. The historical monument can be seen in the front and the Magistrate's court in the back.

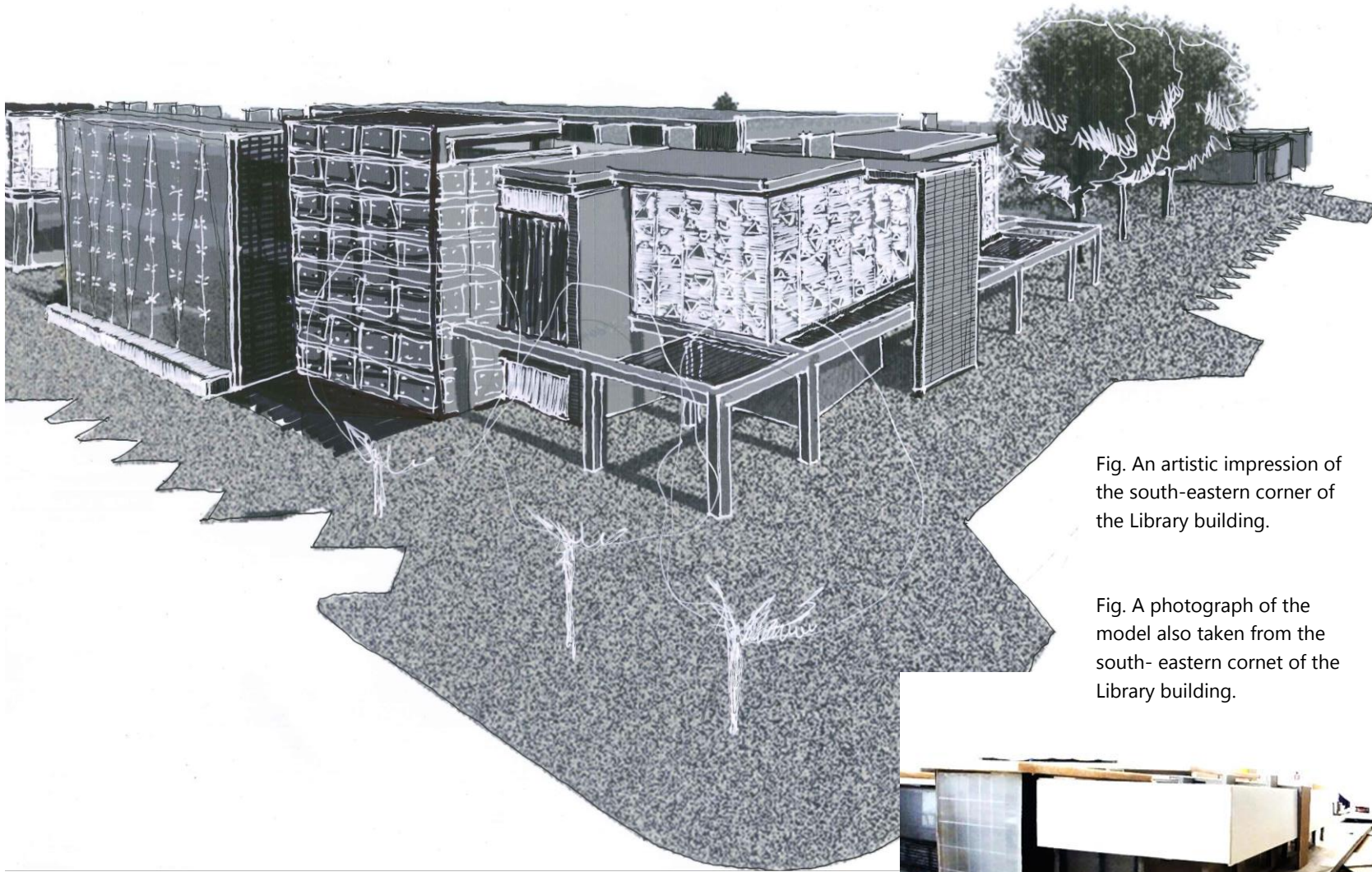


Fig. An artistic impression of the south-eastern corner of the Library building.

Fig. A photograph of the model also taken from the south-eastern corner of the Library building.



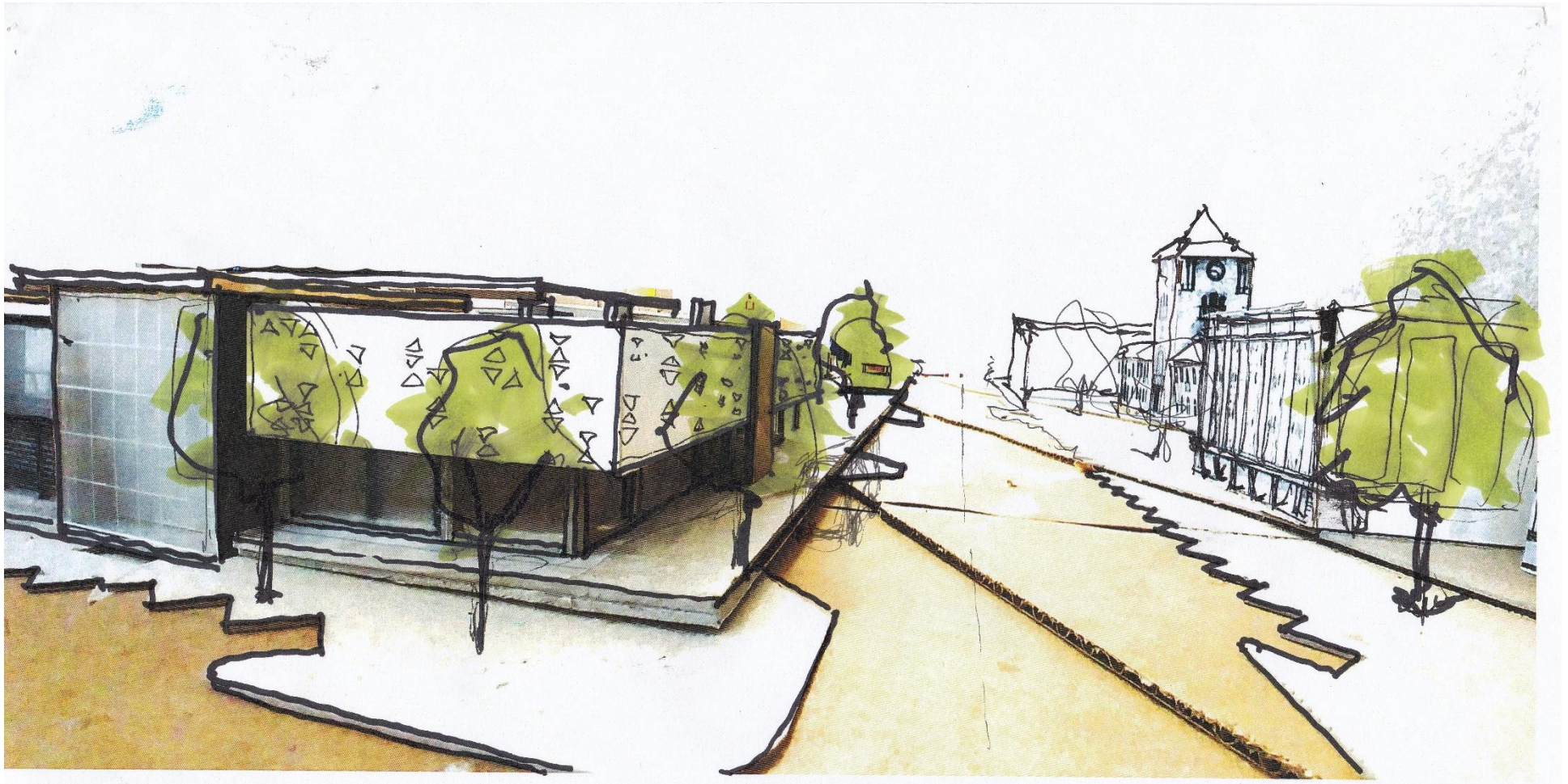


Fig. A mixed media image of the south-eastern corner of the Library building.

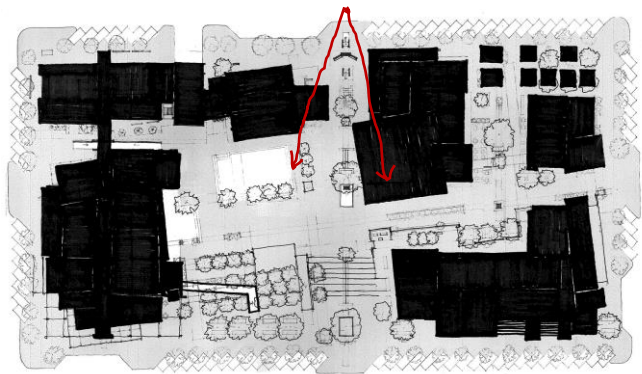


Fig. Diagram showing the view point of the above perspective.

Fig. A mixed media collage (model photograph and hand drawings) showing a perspective of the main axis on the site. On the left, shops and on the right, the restaurant with the multi-functional building above it. In the middle the historical monument.



Fig. A mixed media collage showing a perspective image of the main public square and the north elevation of the library.

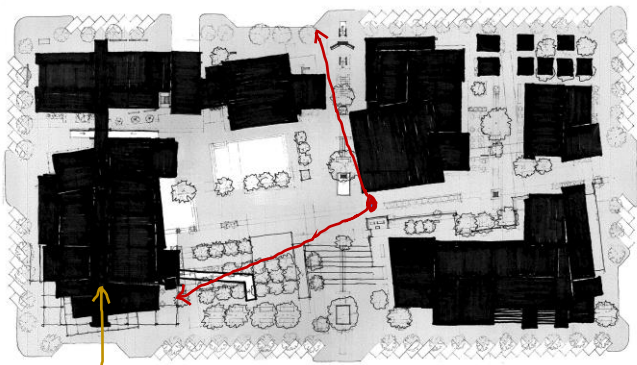


Fig. Diagram showing the view point of the above perspective.

Library Building

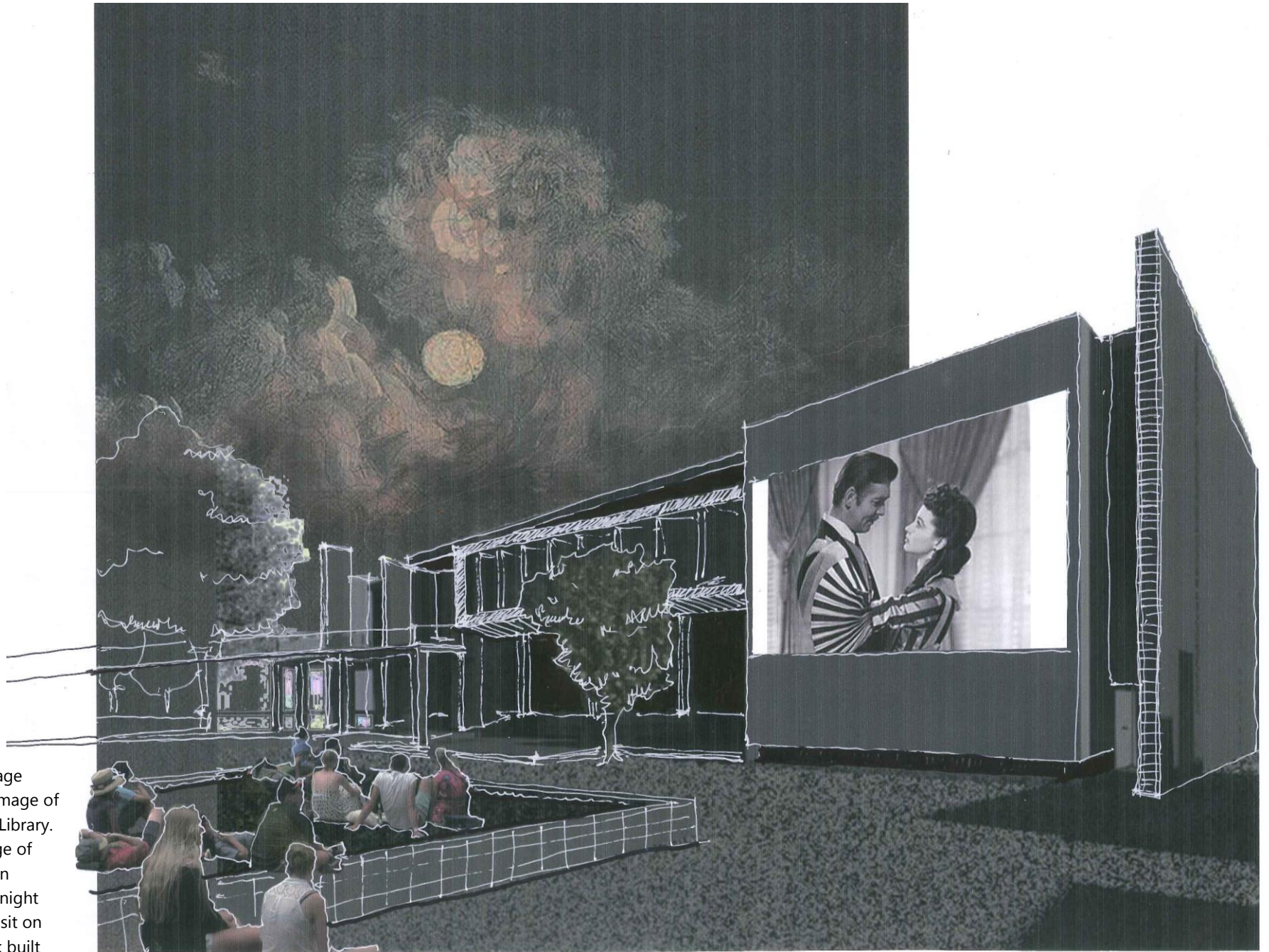


Fig. A mixed media collage showing a perspective image of the north façade of the Library. The also shows the usage of the building façade as an outdoor cinema during night time, where people can sit on the elevated grass block built with gabion wall and filled with construction rubble.

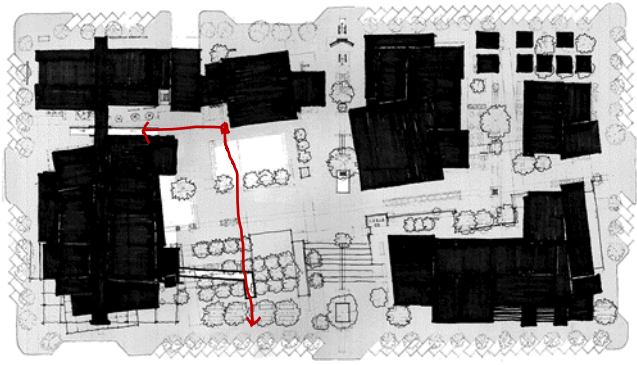


Fig.
A diagram of
the locality
plan
indication
the position
of the
viewpoint of
the two
perspectives.



Fig. A mixed media collage also
showing a perspective image of
the north façade of the Library
but communicating the usage
of the spaces during the day.



Fig. An interior perspective of the main part of the library.

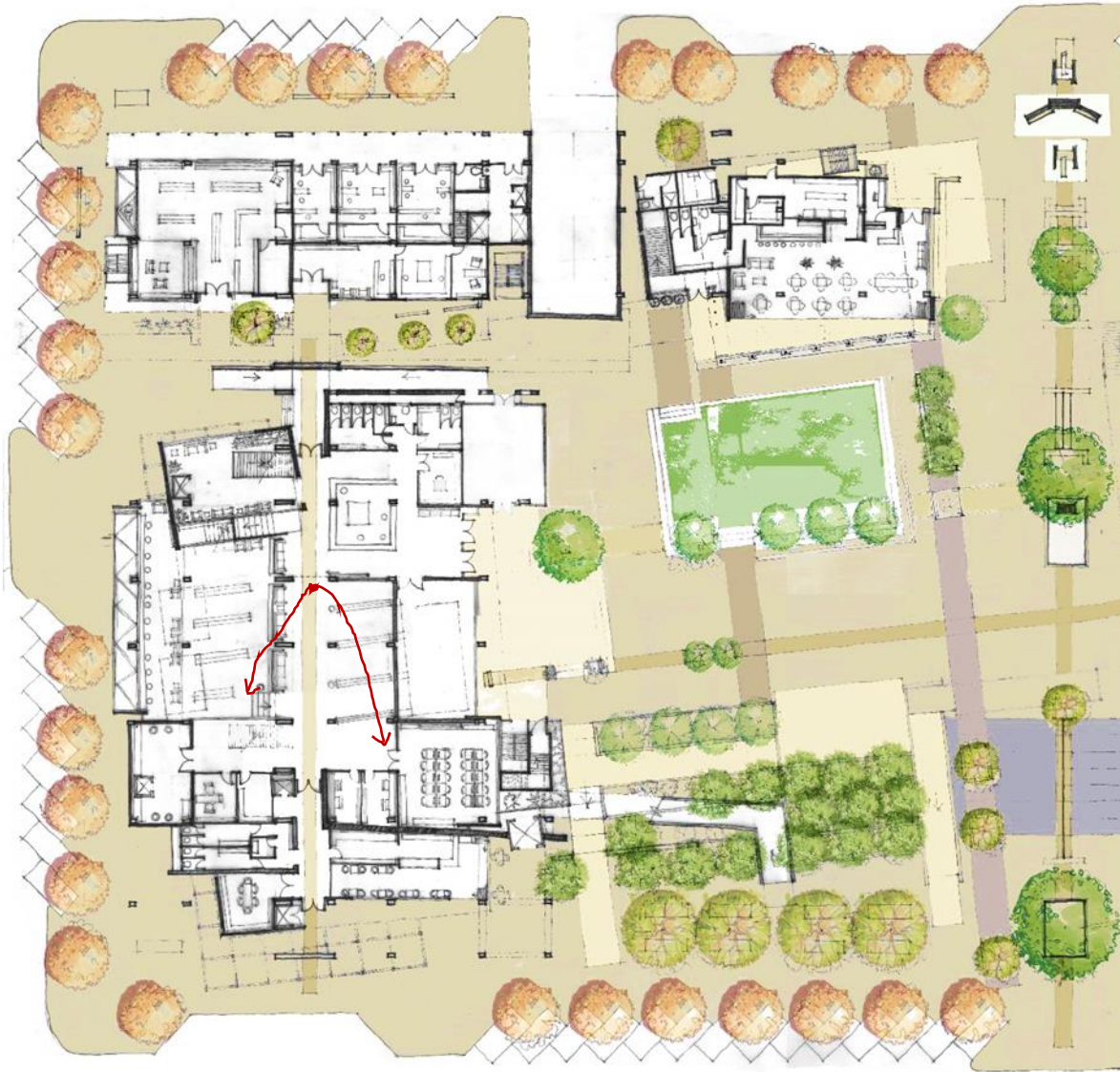
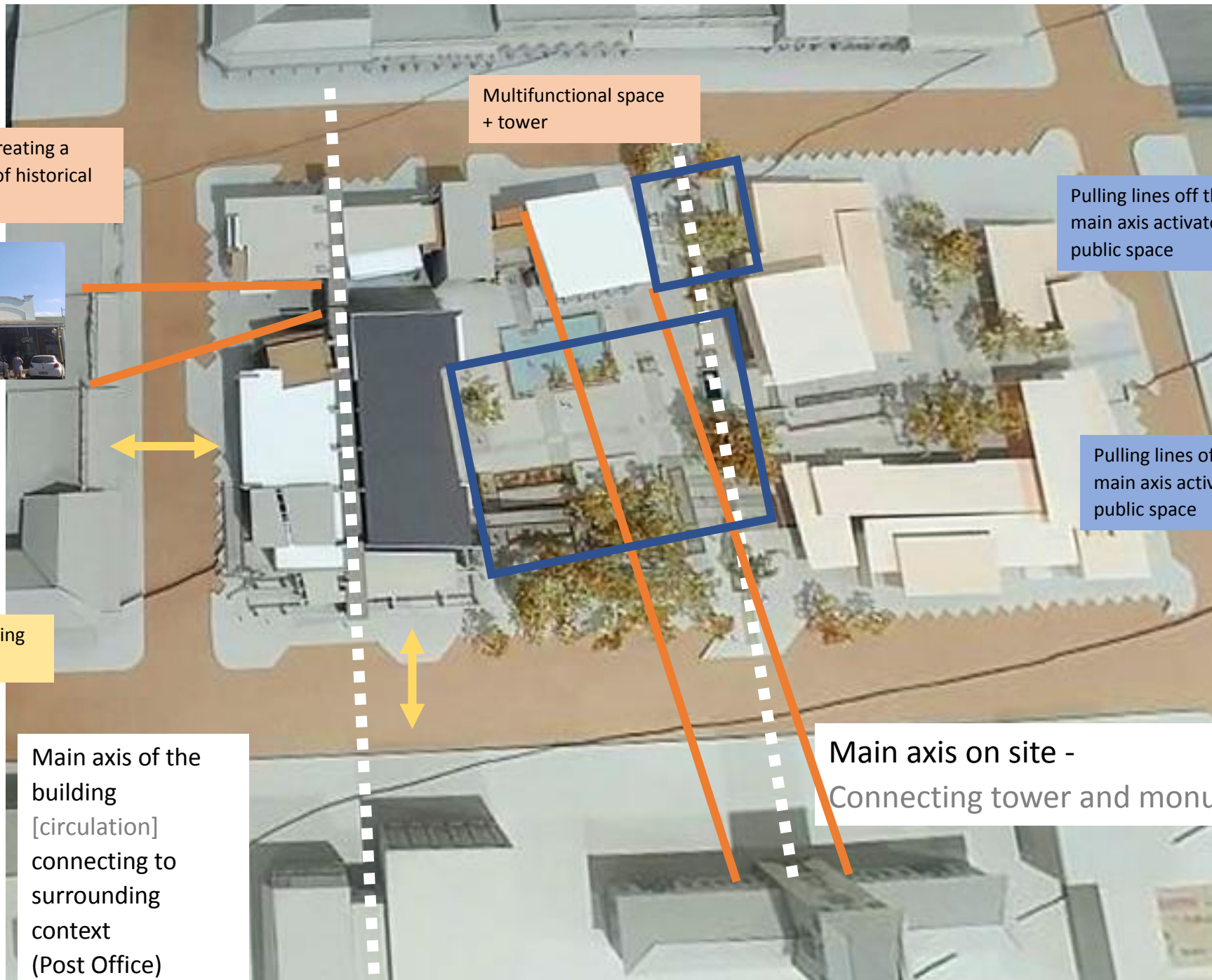


Fig. The ground floor plan with an indication of the interior perspective view.



Fig. The model showing all the buildings on the site as well as the context buildings surrounding the site.



Walkway creating a viewpoint of historical facade

Multifunctional space + tower

Pulling lines off the main axis activates the public space

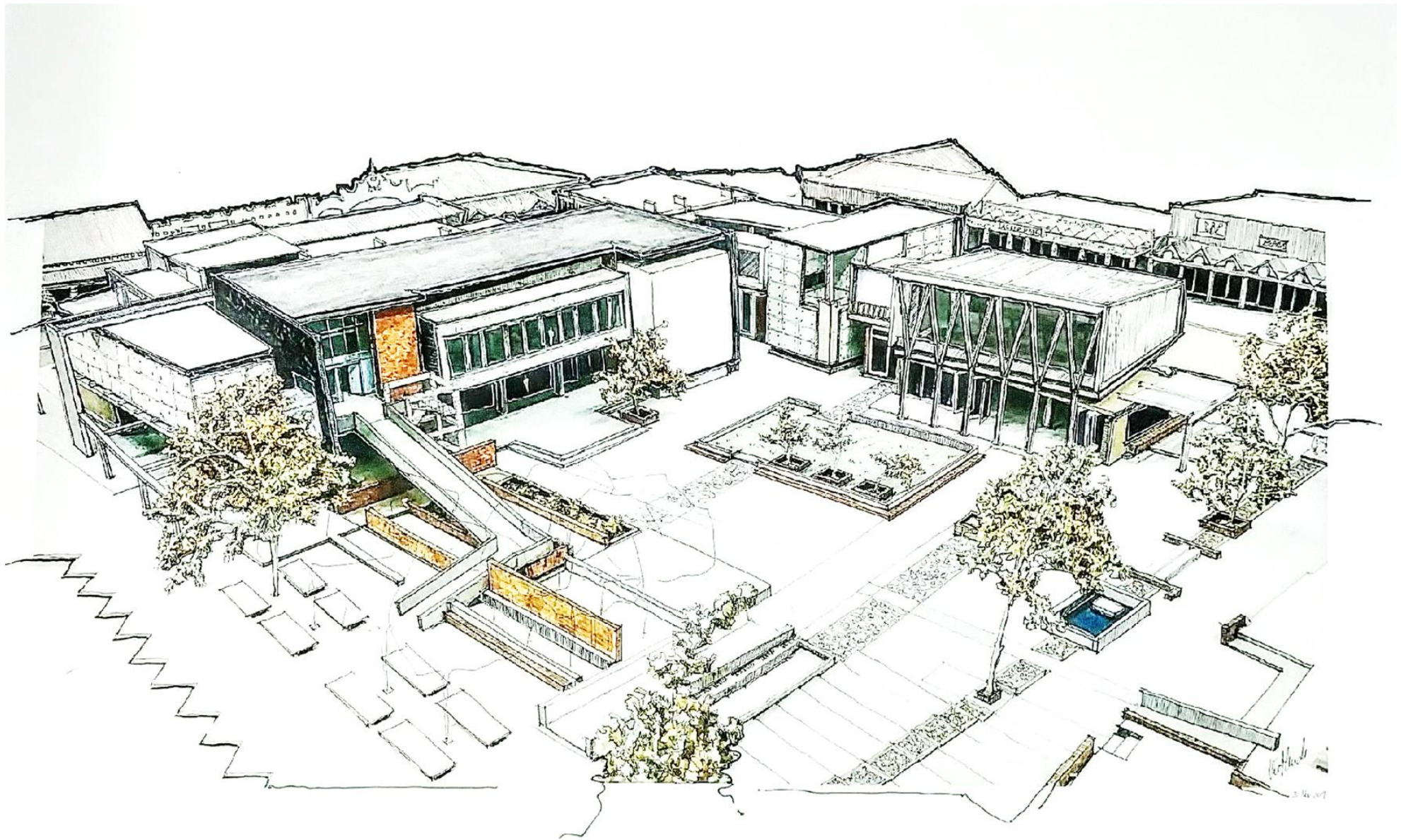
Pulling lines off the main axis activates the public space



Glass atrium reflecting historical facade

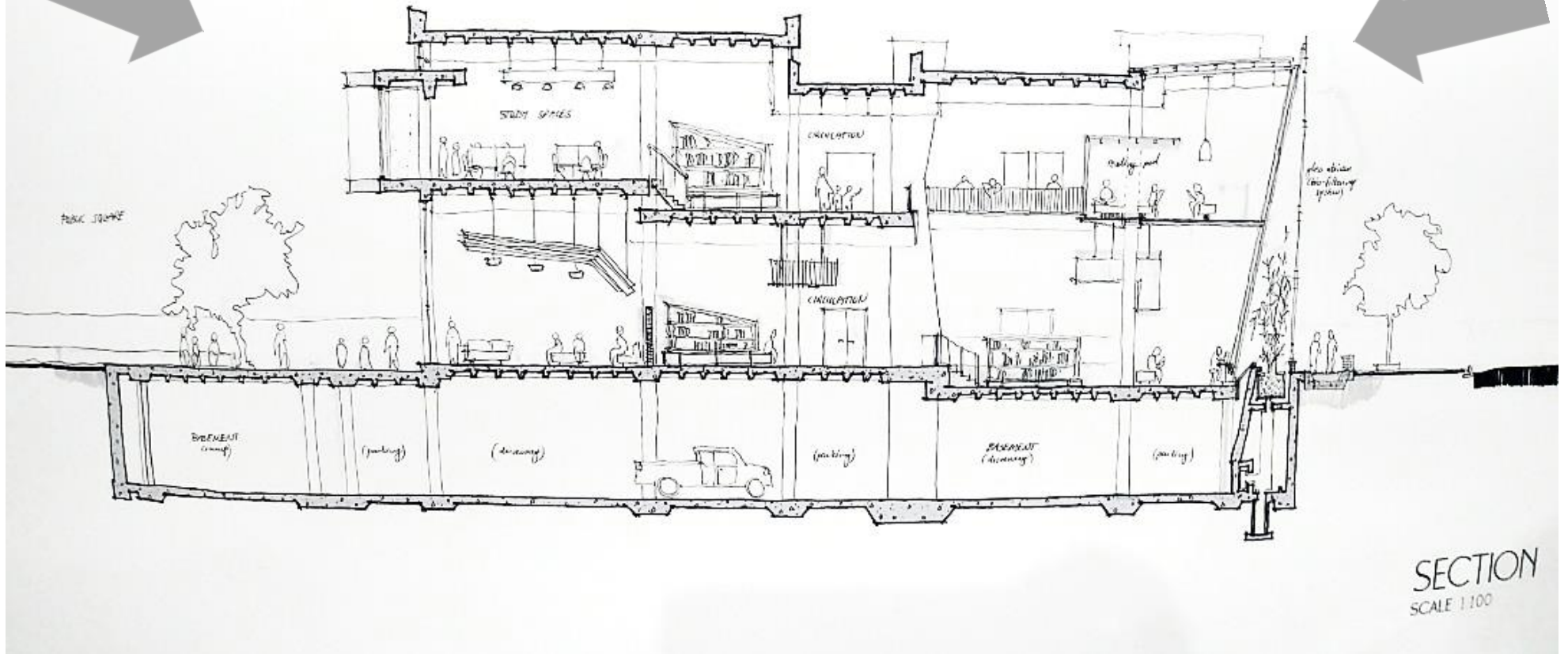
Main axis of the building [circulation] connecting to surrounding context (Post Office)

Main axis on site - Connecting tower and monuments



NORTH side

SOUTH side



SECTION A-A



3.5. Technical development

FLOOR SYSTEM

Concrete construction was selected for the library building due to the basement and to accommodate the weight of books etc within the building. Columns were placed according to the specifications for basement parking and run from the basement to the roof. A coffer and through system is used to construct the floors according to the specifications by Form-Scaff.

A 450mm thick floor system is used with 900 x 900mm coffers on the Kwik-Strip on Kwik Stage 900mm grid (Form-Scaff, 2017: online).

BIO-Filtering System

Clean air in central Standerton is a problem, due to the heavy traffic and also the industrial area that is not far away adding to the state of pollution. The bio-filtering air system takes air in from the outside, filters and cools it and pushes it back into the building. Bamboo is generally used as the plants forming part of the system.

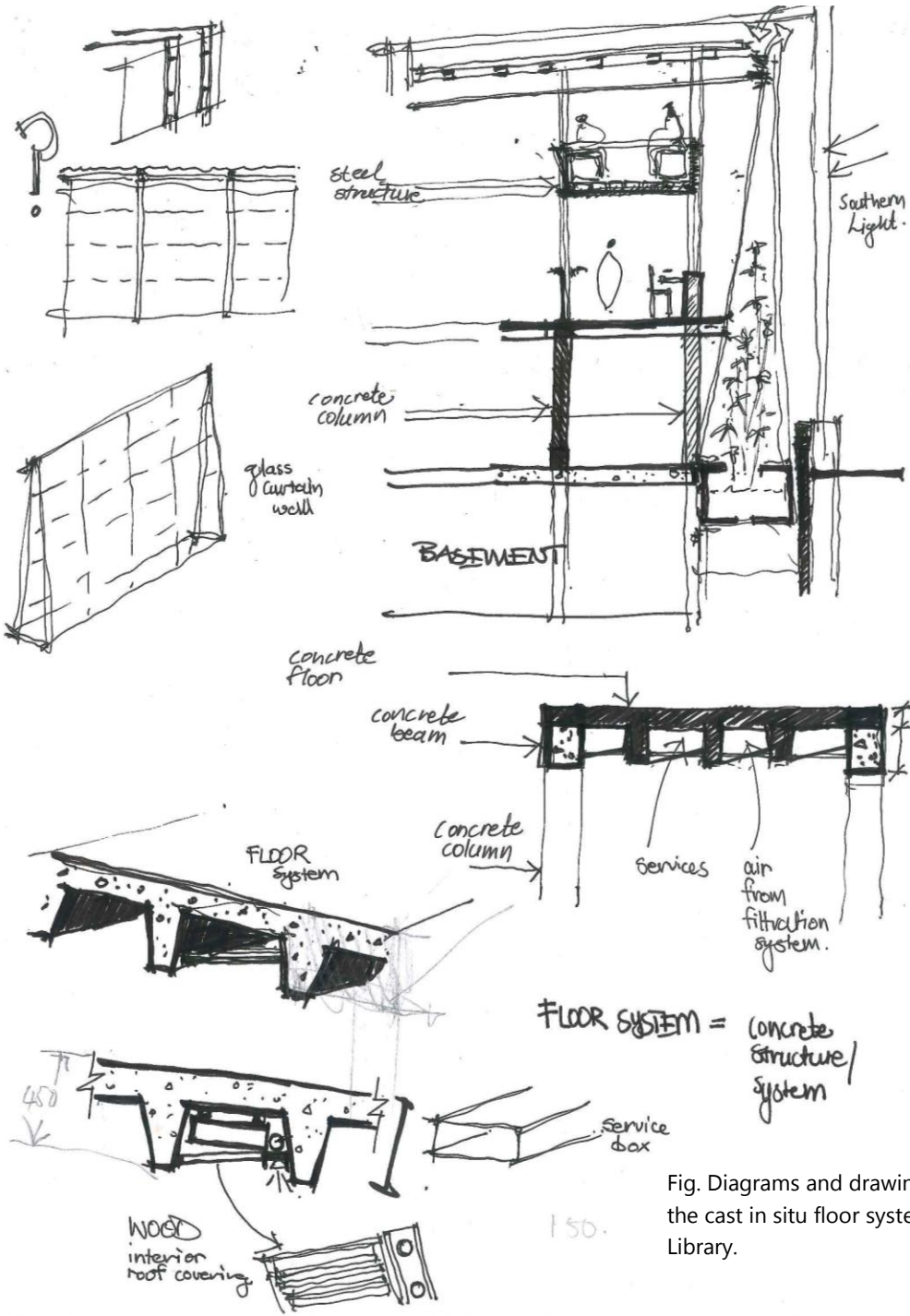


Fig. Diagrams and drawings exploring the cast in situ floor system for the Library.

3.5. Design Methodology

The design process were driven from the historical data on the urban development of Standerton and the role of the proposed site within the town fabric. Site and urban restrictions (height, parking etc.), physical boundaries (city block) and technical challenges (basement, bio-filtering system etc.) all influenced the design moving towards a morphological idea of how the building should look and how it should be situated. Then the concepts drove all these different aspects to generate form and space.

4.1. Reflection

4.1.1. Conceptual process

The project flows easily from the concepts to the design and show potential in addressing the aims provided at the beginning of the document. The In-between urban spaces flourish as buildings wrap around the urban spaces to provide privacy from the busy street life but also allows enough accessibility for people to enter and explore the site. The concepts integrate well and together formed the basis for most of the design decisions that were made.

4.1.2. Final design

The process from concepts to design, posed a lot of unforeseen problems, due to the large scale of the site. Also, the arguments relating to the scale of the building, the demolition of the existing complex. The argument to completely demolish the existing shopping complex, by layering all the historical hosts or typologies on the site and combining them in one hybrid design adding only the library as it was needed the in town and for the college, to me justified the demolition and the new proposal. The previous developments on the site only addressed one of the selective typologies that were all included in the new proposal. However, the argument can unfortunately be reversed in a way to suggest that the new proposal also just "wiped" everything away on site to rebuild something completely "new". Thereby doing what all the other developers have done. I do not entirely agree and would argue that the new development is more socially sustainable in comparison to the historical developments on site. But, to respond I do perhaps see that more care could have been taken to preserve at least some of the shopping complex. My new suggestion would be to keep the building of northern side of the shopping complex and restore the interior to design smaller shops to front on all sides of the building. Then to work with the first concept of an urban tact and dissolve the building gradually and keep ruins of the complex to form the base of the urban stage and urban forest. With the bricks being demolished, all urban seating and walls as well as interior feature walls can be built with the recycled bricks. The southern side of the building can be demolished where the basement and new library is to be built. With this approach, the collaborative idea takes full form, both taking away and keeping the complex. The library can also be designed having a lighter footprint and raised from the ground to allow the markets and urban spaces to flow underneath it.

Overall, I am content with the outcome of the final design, but new possibilities of rethinking the execution and a more sensitive approach could have made the design more suitable to more parties.

4.2. List of references

4.2.1. Theoretical resources

4.2.2. Turnitin + Editor's declaration

4.2.3 Extra resources: Historical investigation

4.2.1. List of references

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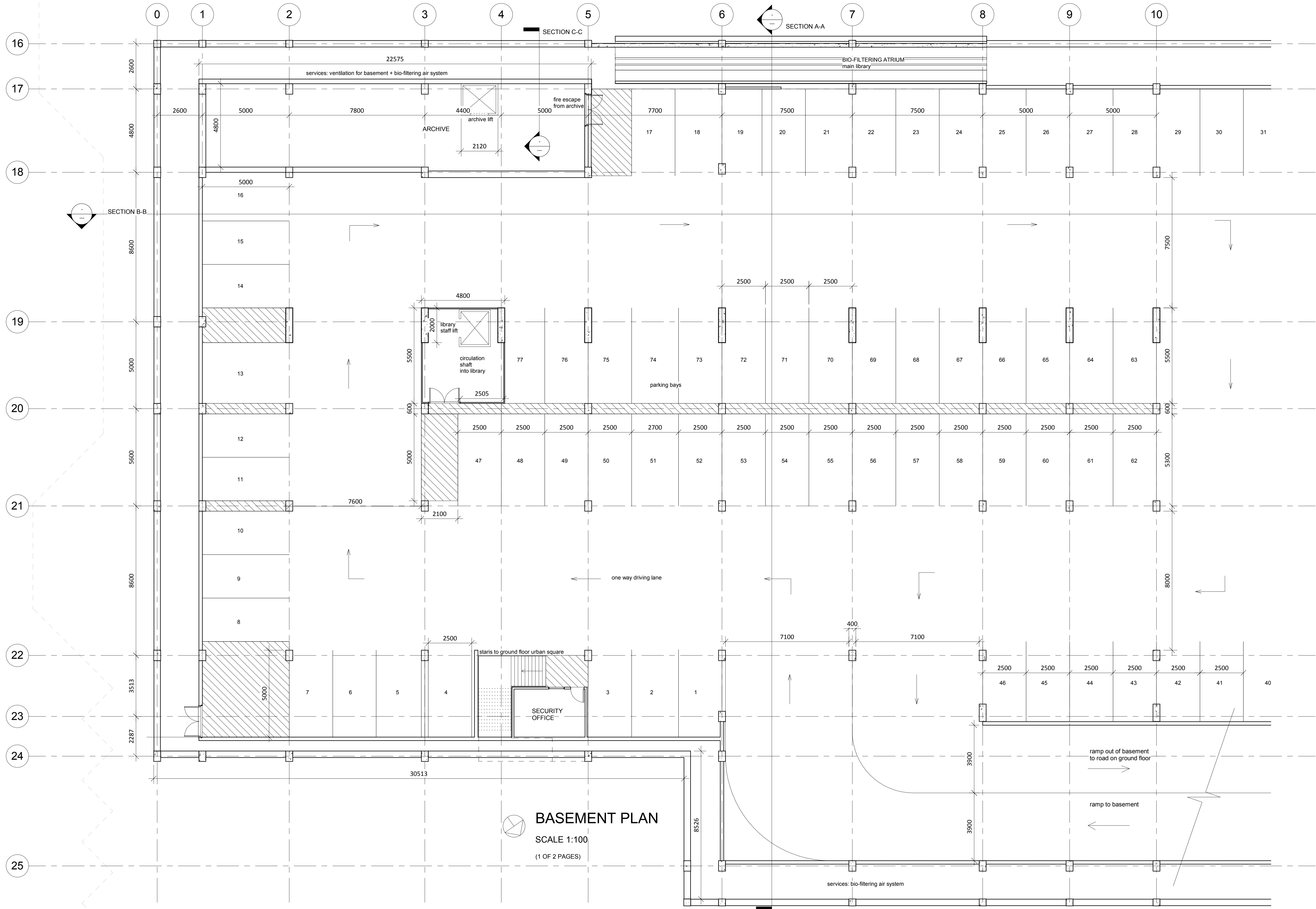
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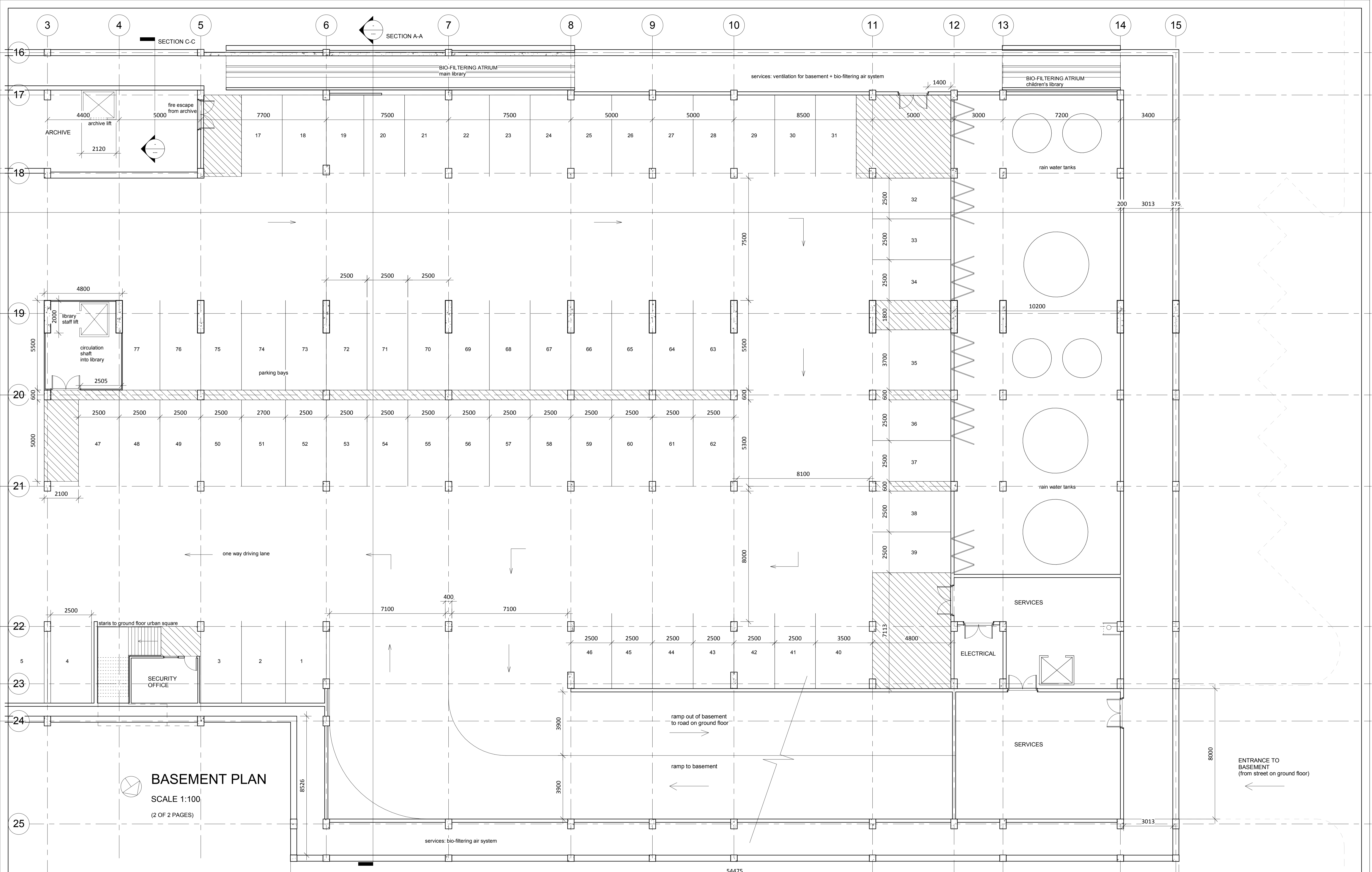
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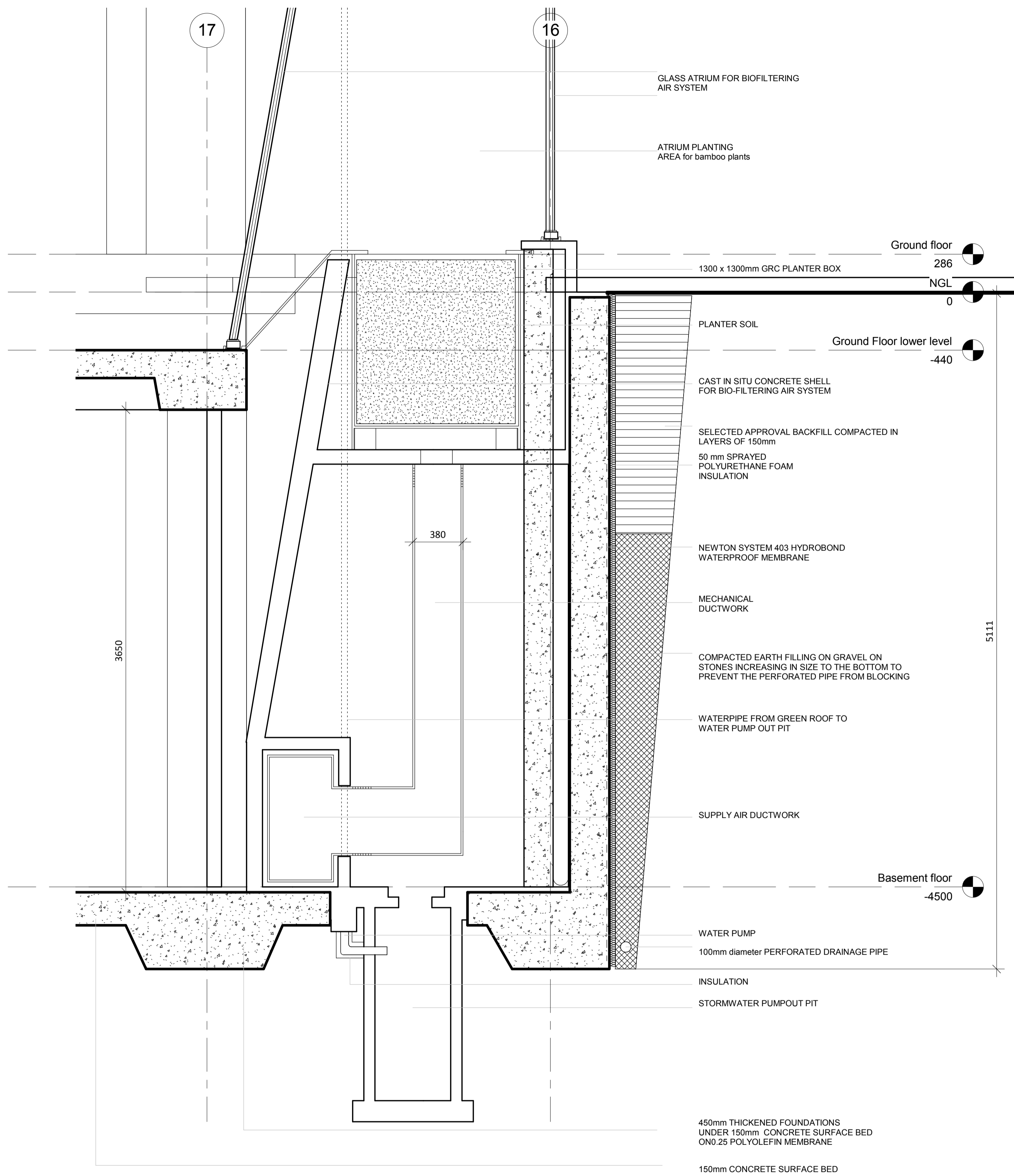


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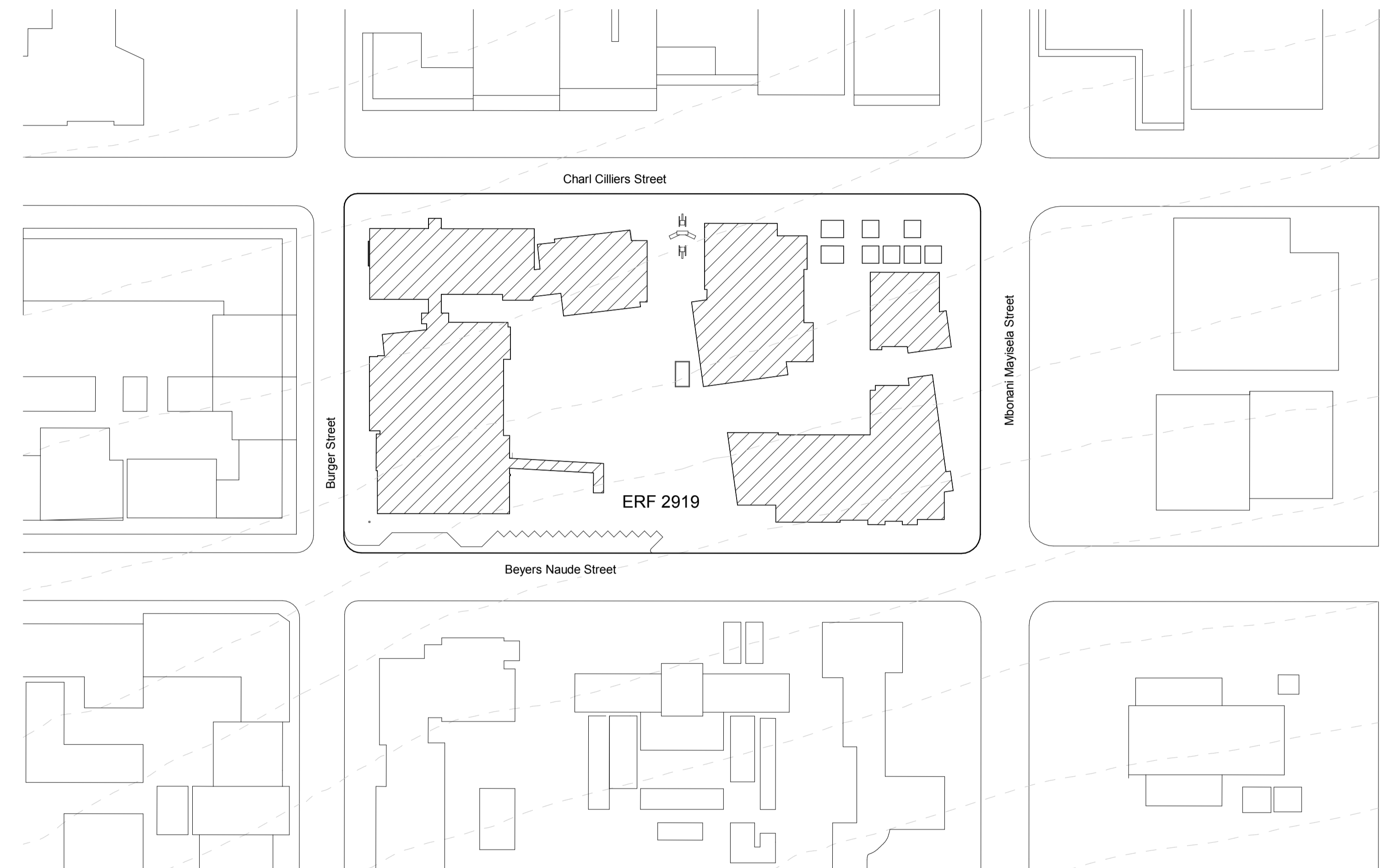


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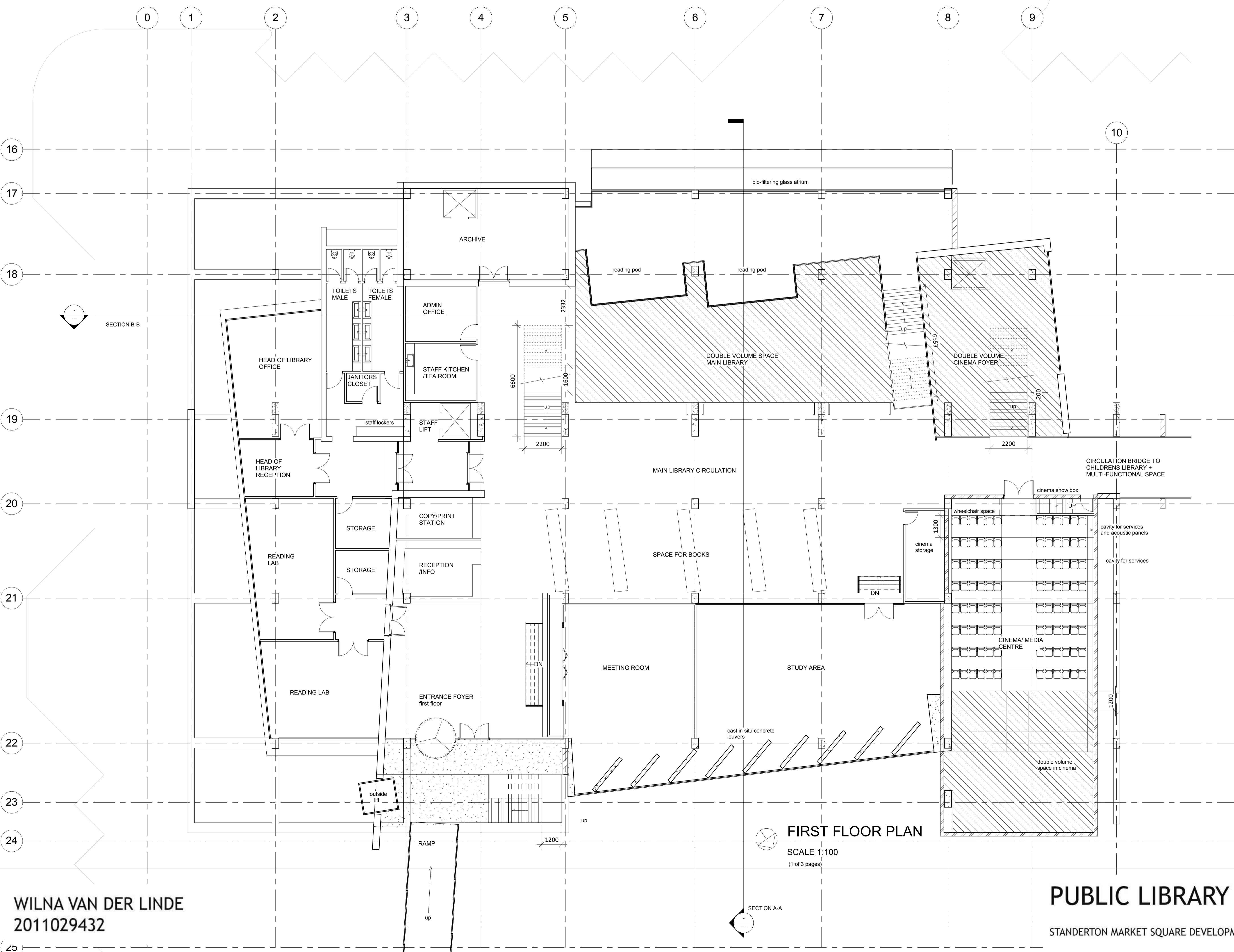
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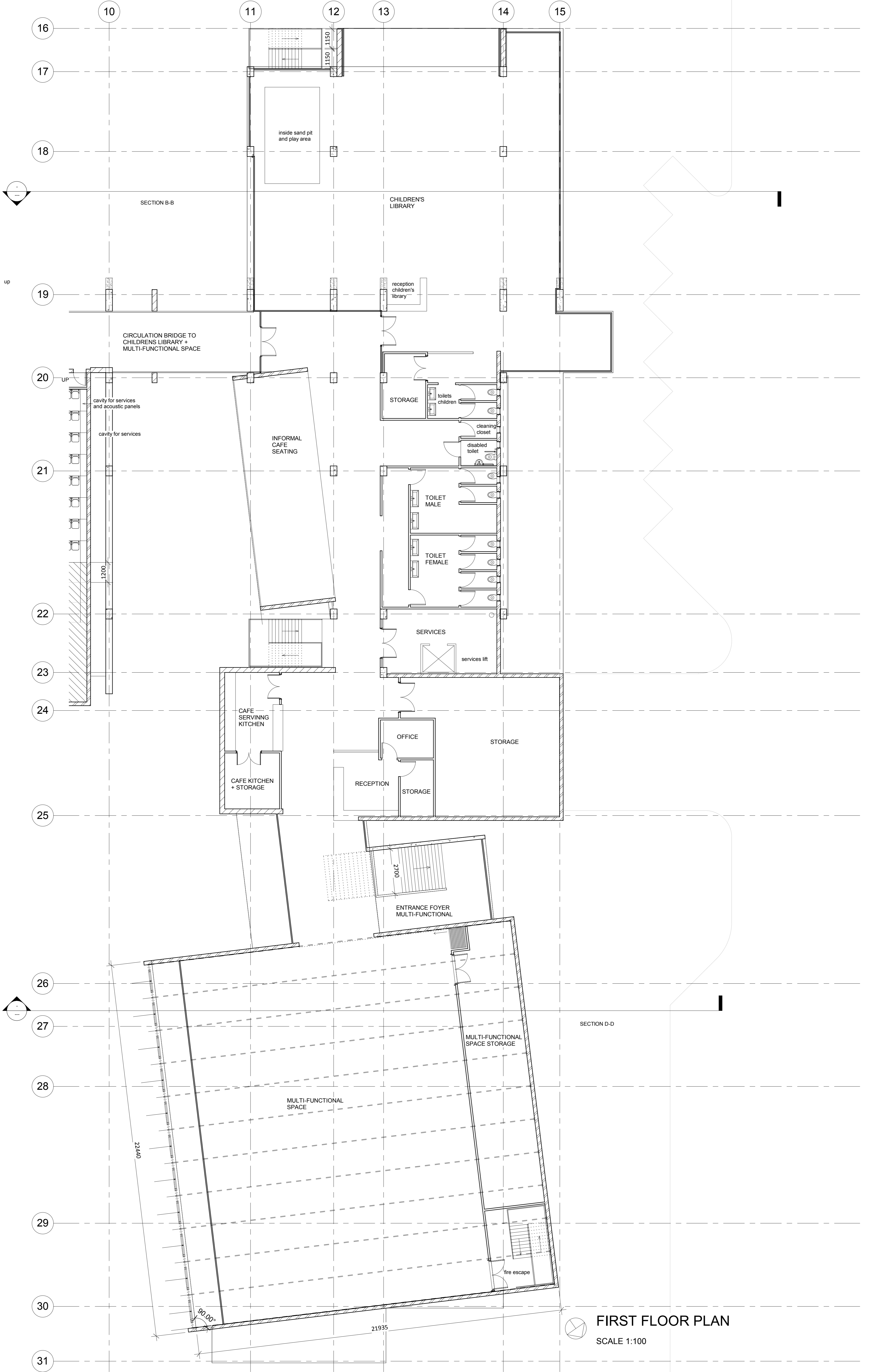
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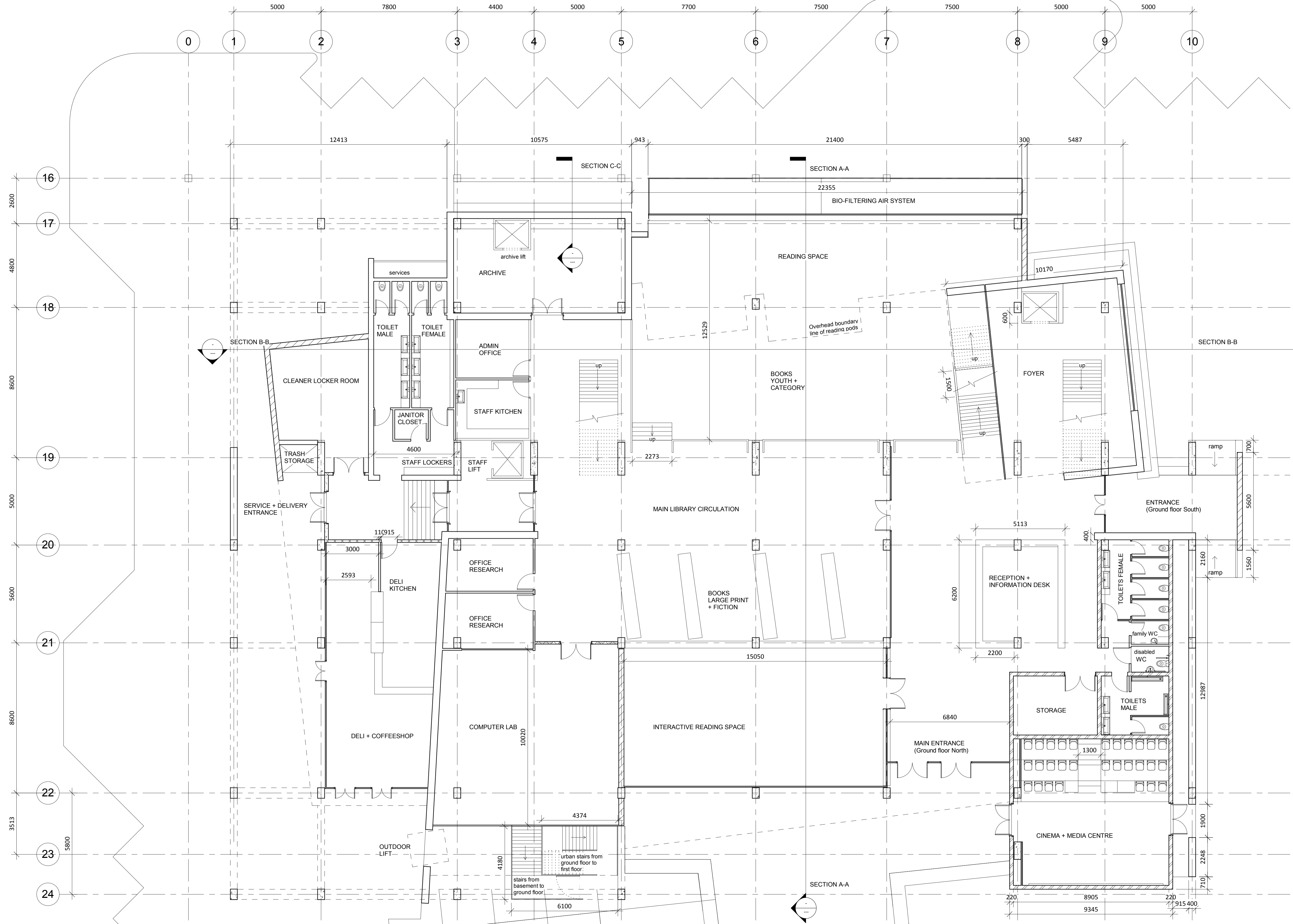
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FIRST FLOOR PLAN
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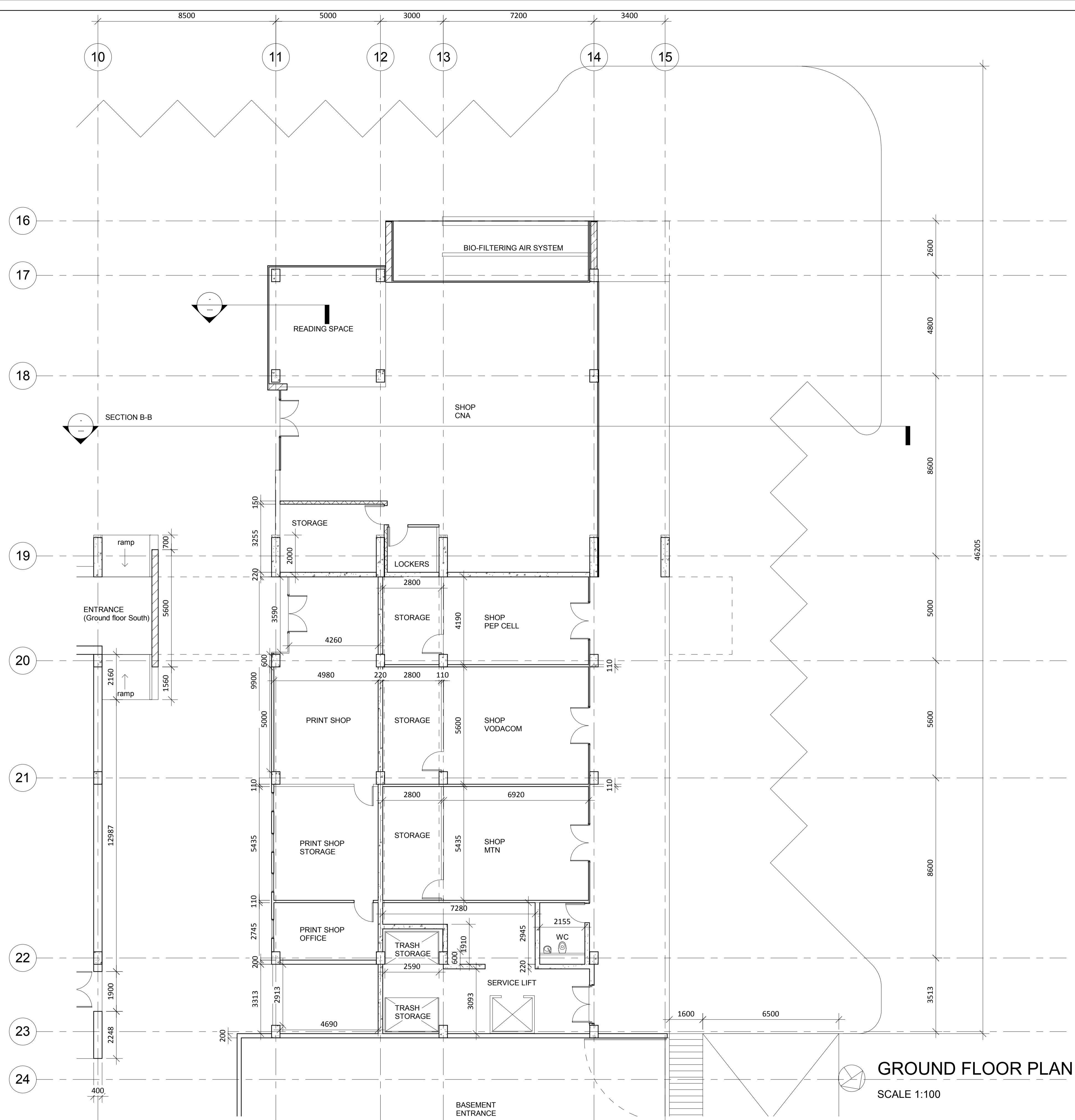


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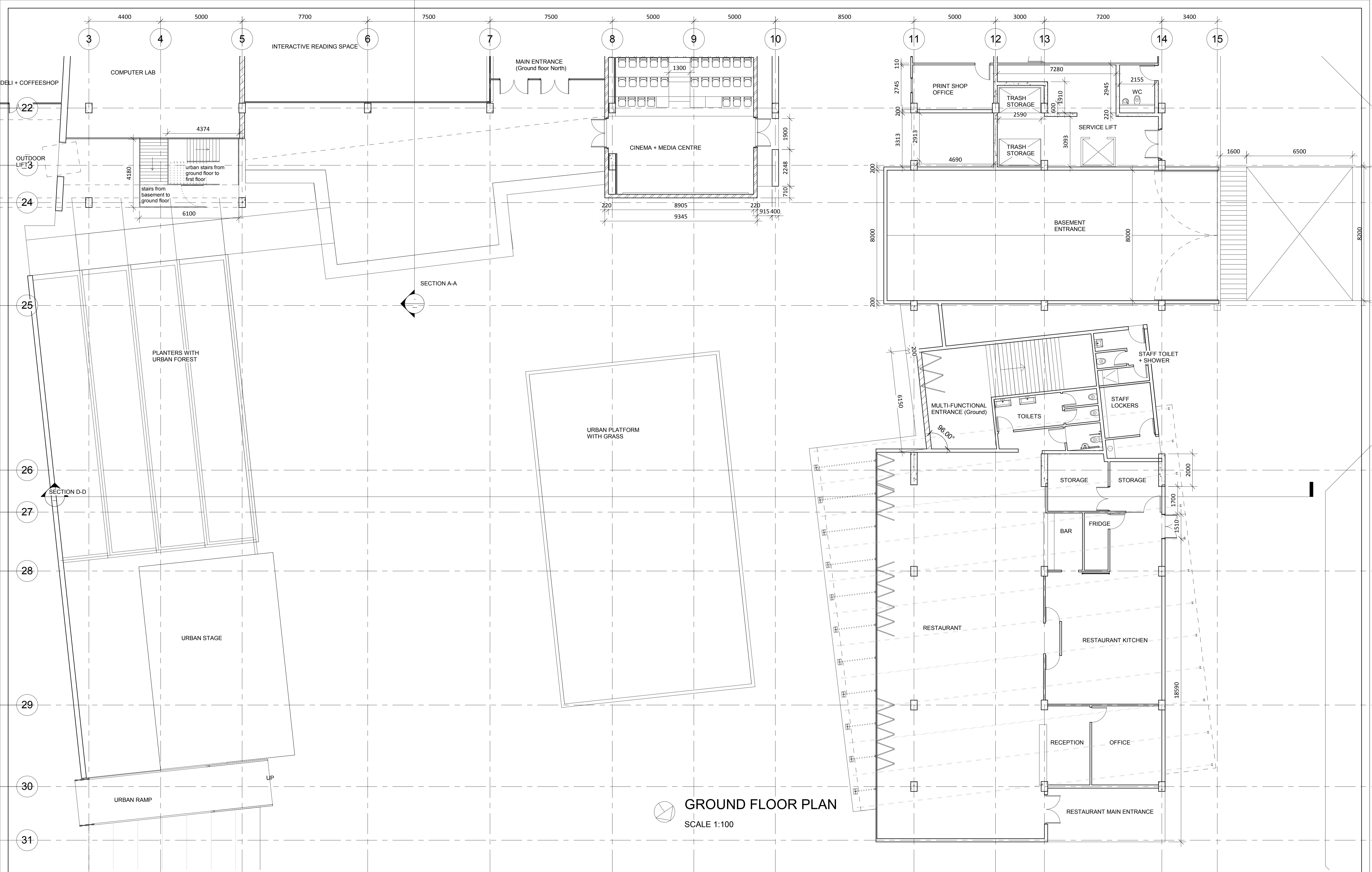
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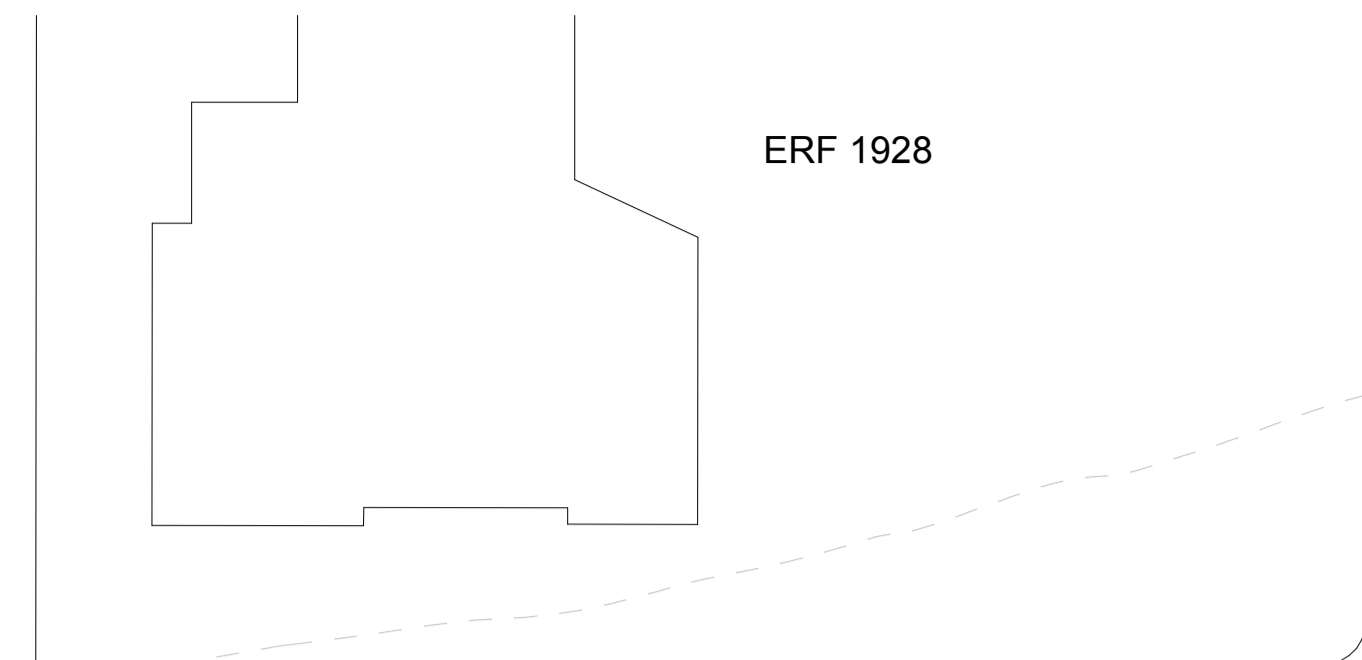


GROUND FLOOR PLAN

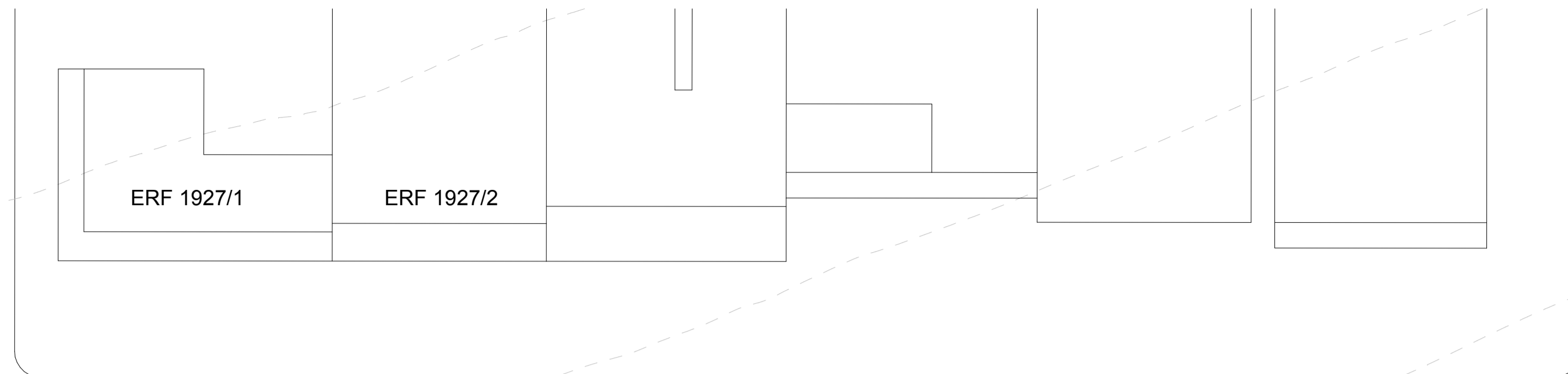
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GROUND FLOOR PLAN
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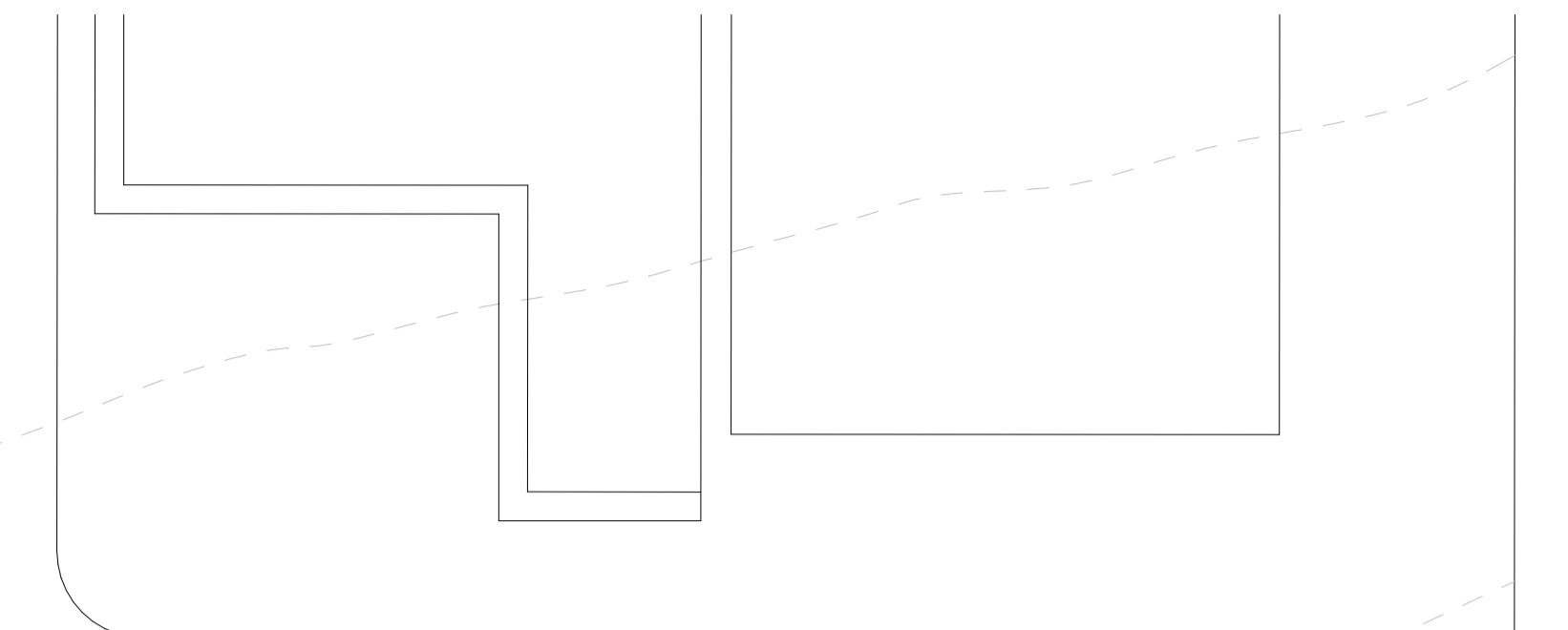


ERF 1928

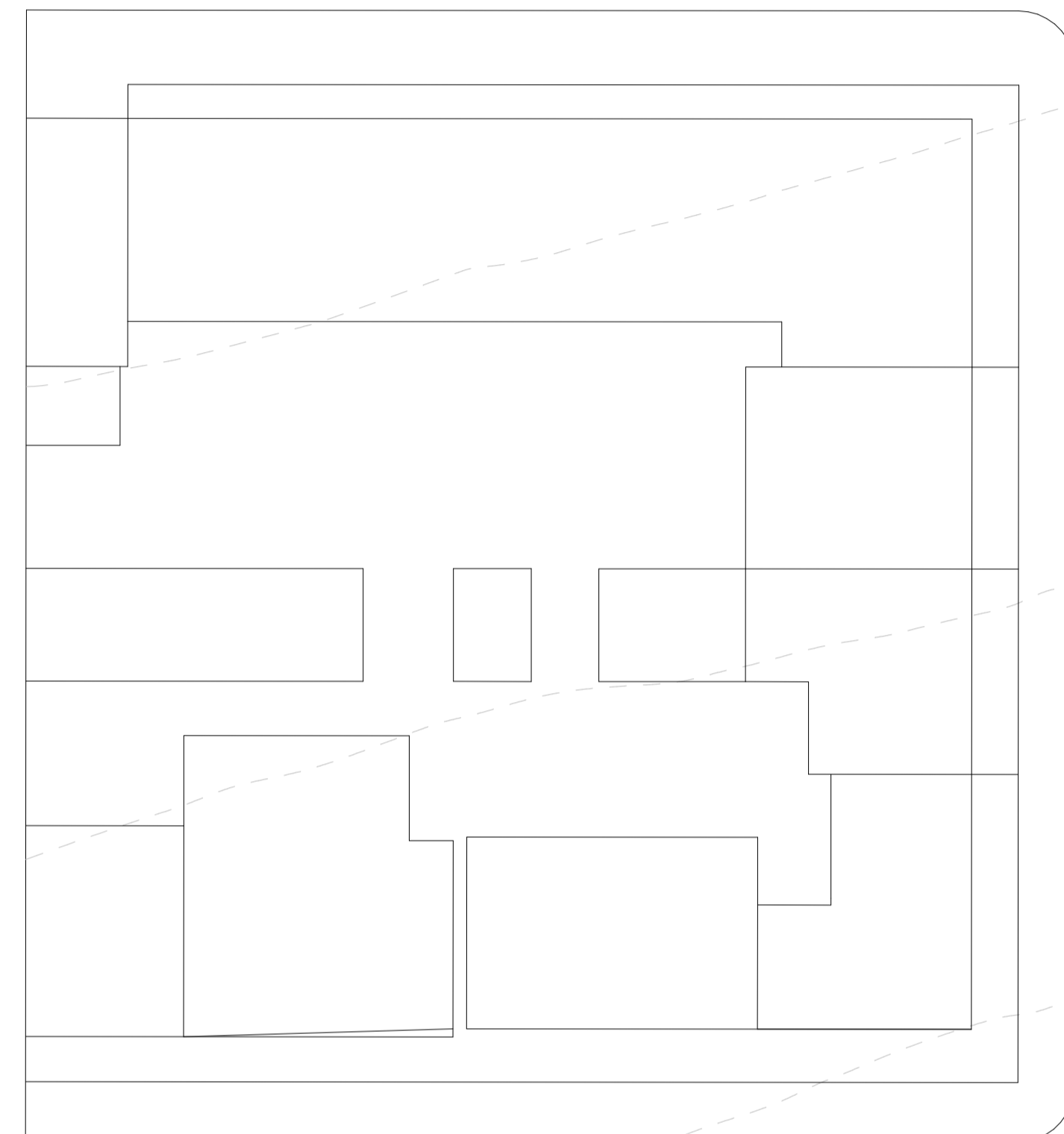


ERF 1927/1

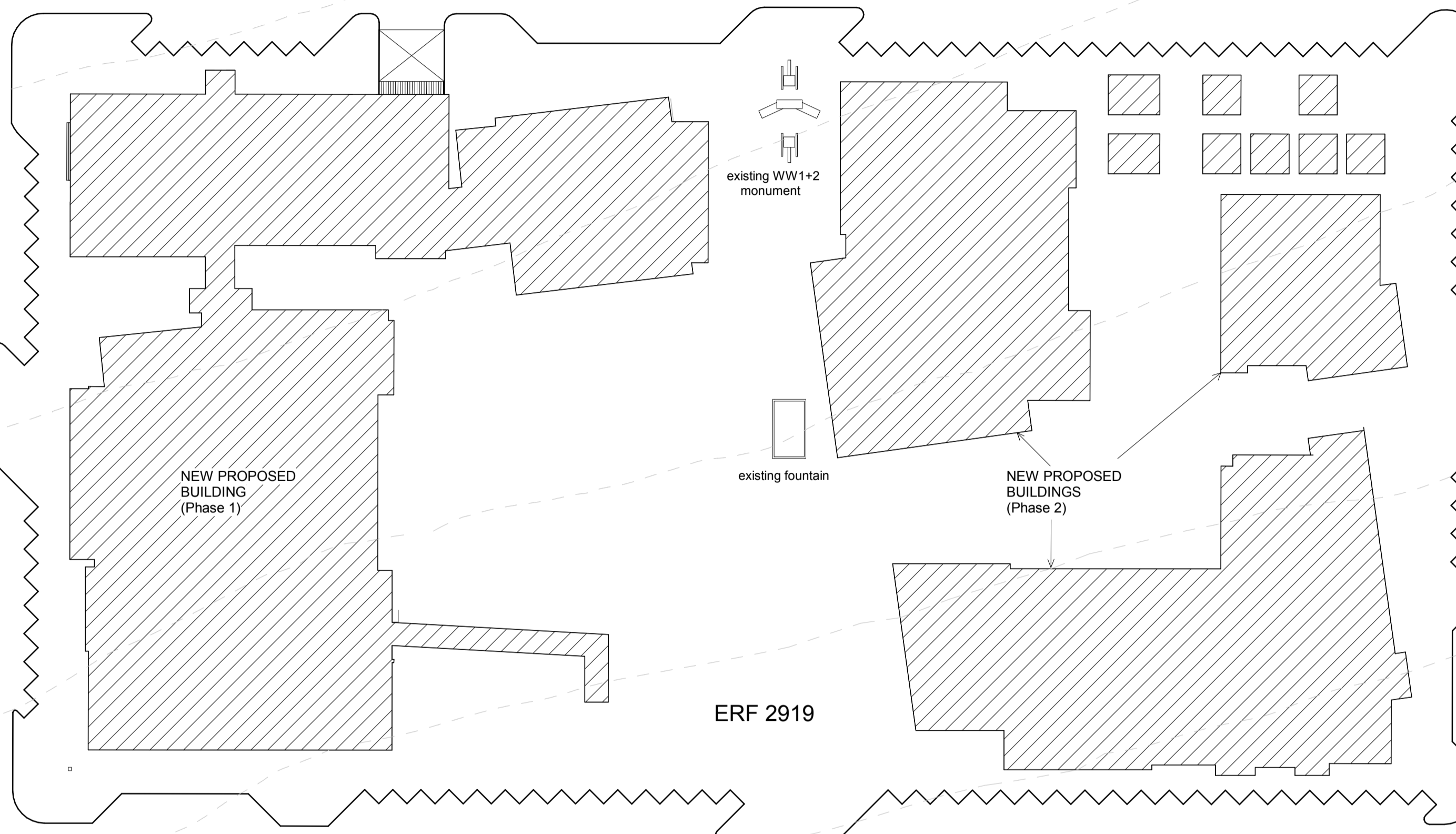
ERF 1927/2



ERF 2917/1



Burger Street



Charl Cilliers Street

existing WW1+2 monument

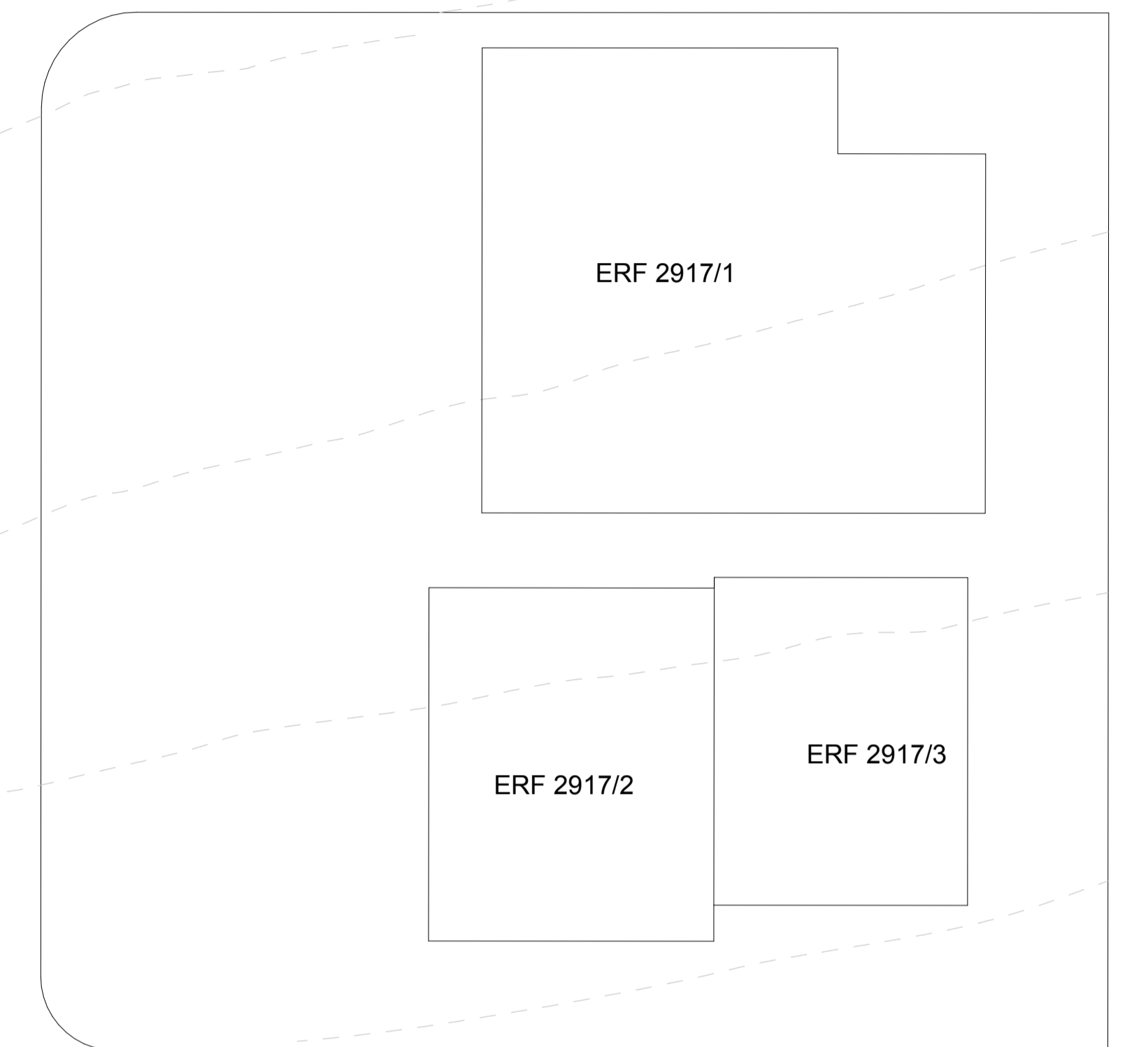
existing fountain

NEW PROPOSED BUILDING (Phase 1)

NEW PROPOSED BUILDINGS (Phase 2)

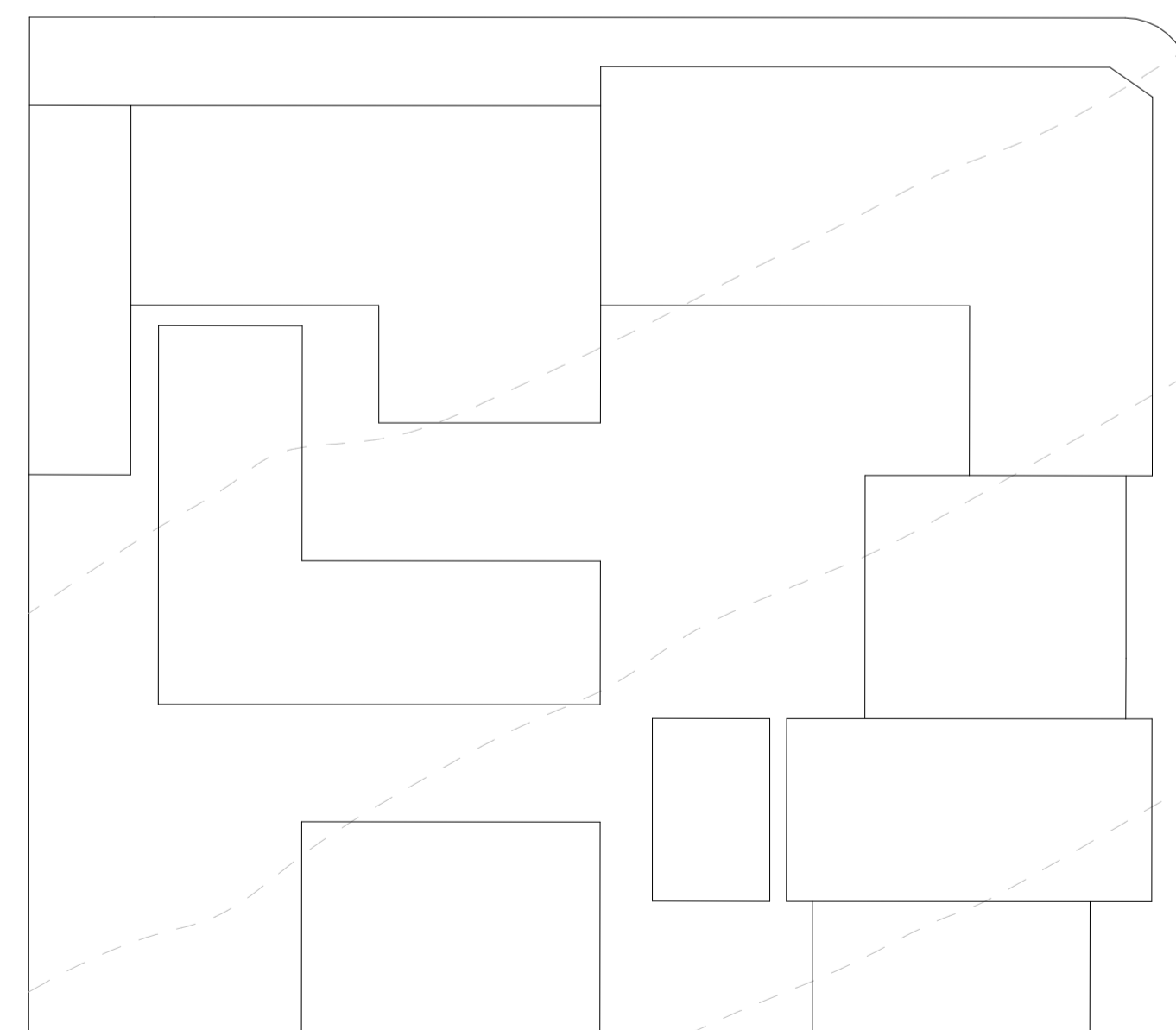
ERF 2919

Mbonani Mayisela Street

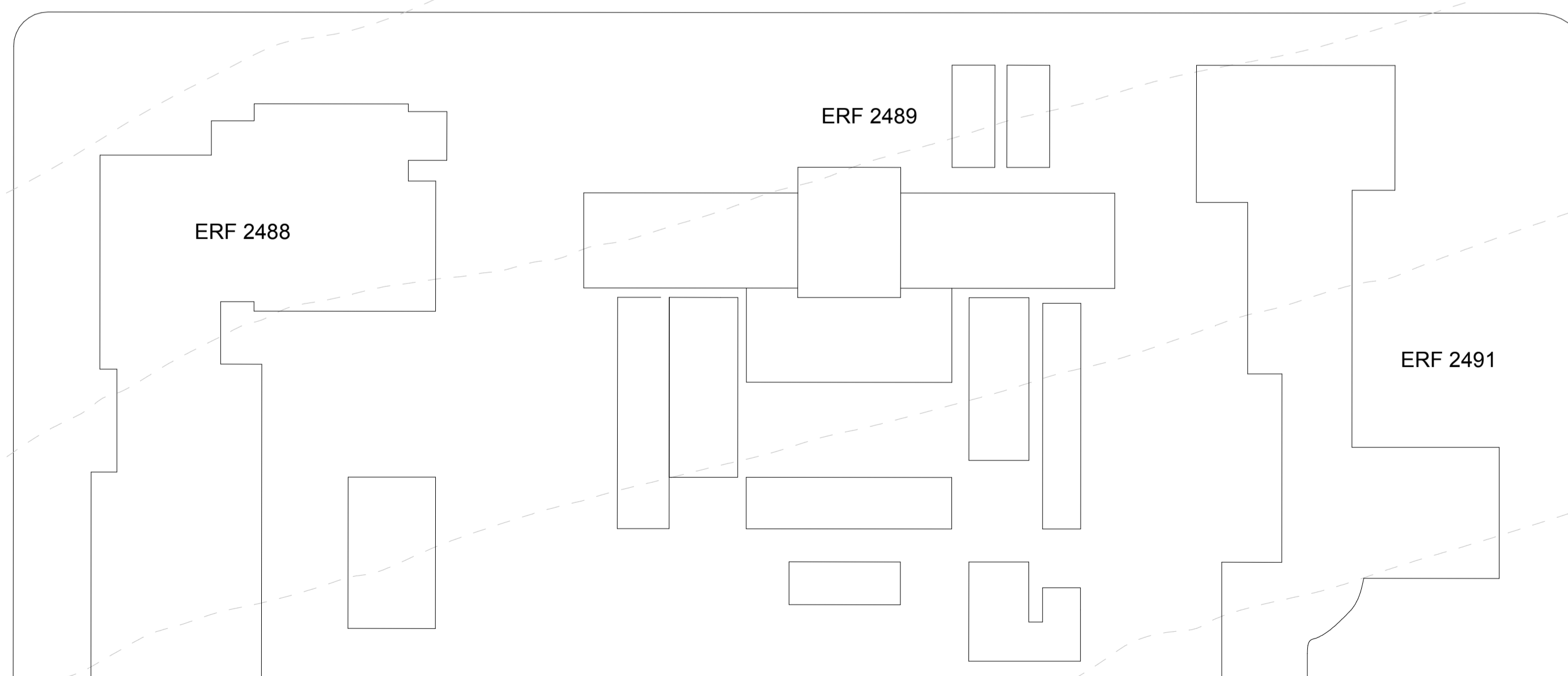


ERF 2917/2

ERF 2917/3



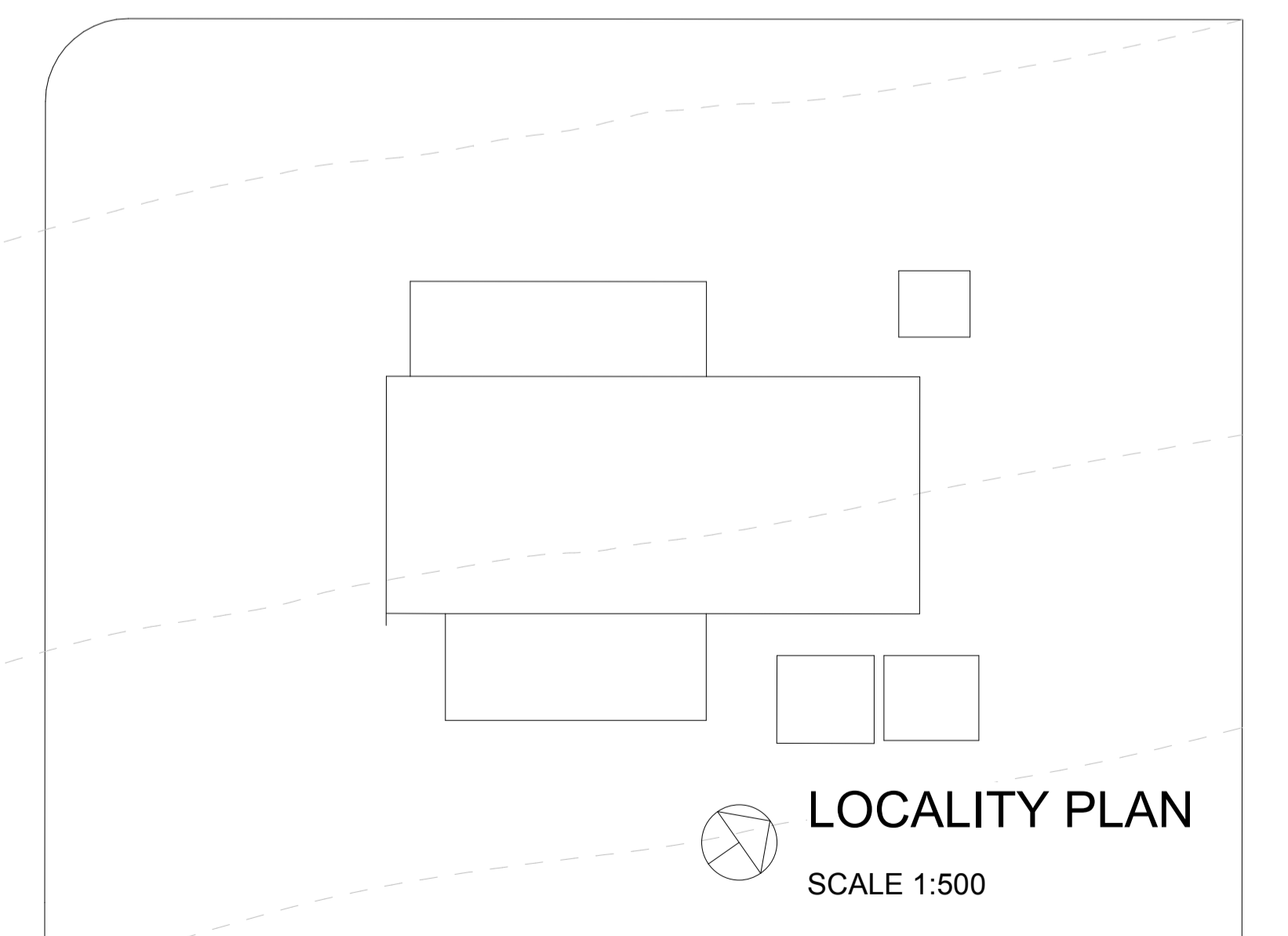
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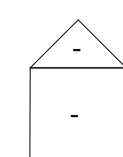
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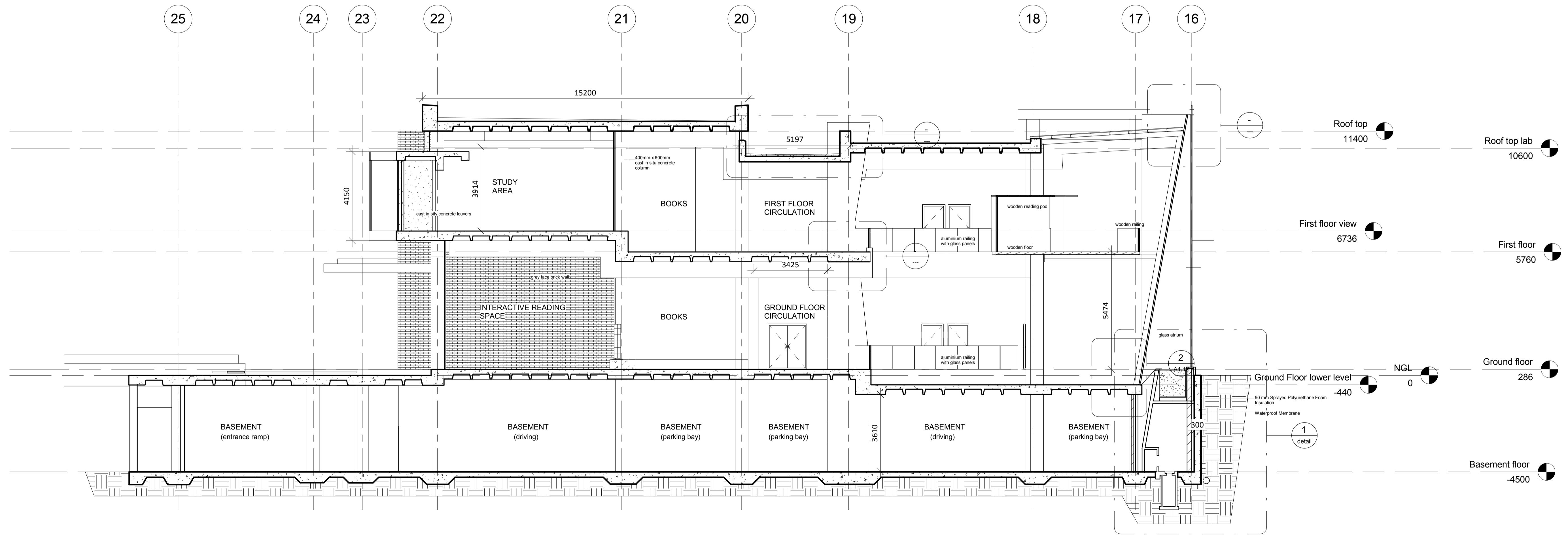
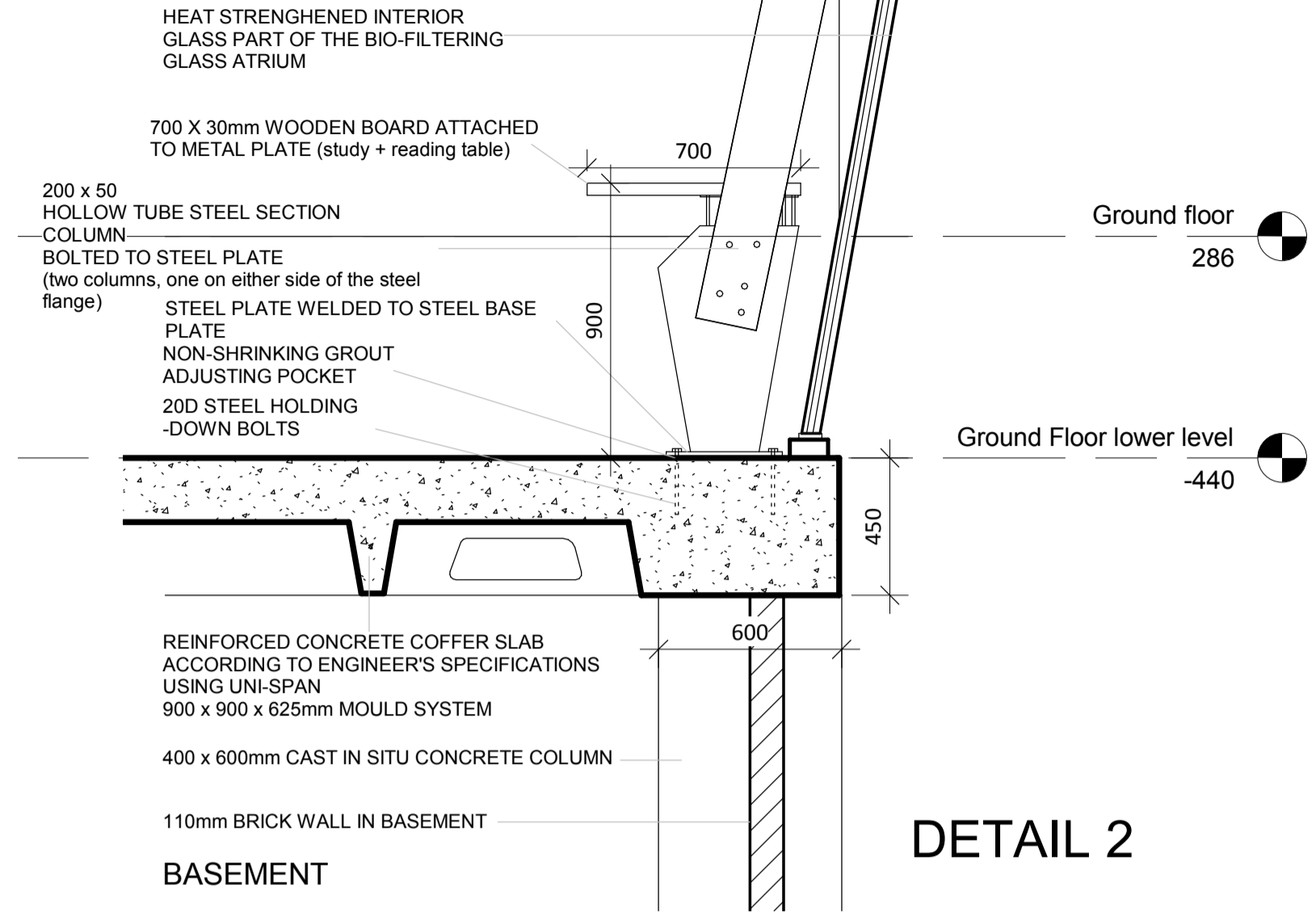
Beyers Naude Street



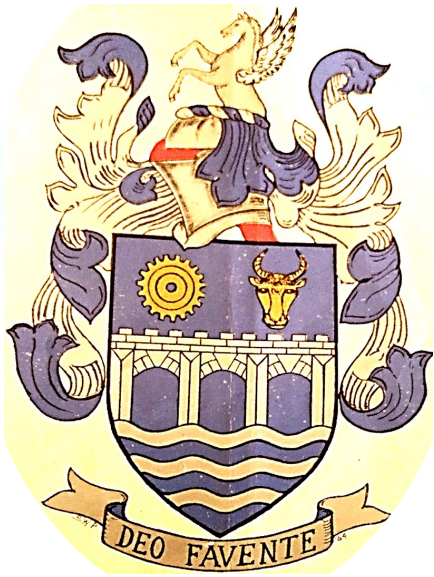
LOCALITY PLAN
SCALE 1:500



GROUND FLOOR LIBRARY
READING SPACE



SECTION A-A
MAIN SHORT SECTION THROUGH LIBRARY
SCALE 1:100



WILNA VAN DER LINDE

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STANDERTON

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Introduction

Investigating the urban morphology and early development of Standerton as a late 19th century Afrikaner *dorp* in the Eastern Transvaal.

This assignment aims to explore the urban development and origin of a small town in the Eastern Transvaal, called Standerton. The area was found by a farmer, Hendrik Stander and his family (wife and children) in 1864 as it showed great potential for agriculture. After selling his farm to a syndicate of five Transvaal citizens in 1875, the area was divided into lots by an English land surveyor and sold off which resulted in a small community, up until it was formally registered as a town in 1878. As the town is situated on the main railway line between Johannesburg and Durban, that was completed in 1910, a large number of commercial and industrial activities regenerated the urban fabric during the early 1900's. The town is still known today for its flourishing agriculture in the Highveld region and also prominent businesses and factories.

The complexity regarding the open sales of lots during the late 1870's and early 1880's can be seen as a challenging aspect in the process to accurately identify the main social origin of the town or *dorp* rather, thus focus shall however be on the history, urban layout and planning of the original historical settlement. In order to accurately classify whether the settlement originated mainly from either an Afrikaner community or an English community, careful examination and extensive research has been done in terms of the history, urban layout and architectural content of the town.

Unfortunately, most of the historical documents, including urban development maps and building plans were lost in a fire when the town municipality burnt down in 1992. The limited written information and historical data available regarding the history of Standerton posed another objection, thus initiative was taken to reproduce lost/missing information as accurately as possible using the available sources. Nostalgia and pride in my heritage encouraged me to proceed with the exploration of my home town, regardless of the limited information available. I took it upon myself to put together a project out of the few existing books and sources that could serve as a valuable historical piece for the town to create a new awareness of memories and further conserve the history of Standerton.



Fig 1. An aerial photo of Standerton to the East, 1979.
(Scholtz, 1976: 16)



Fig 2&3. Kruger Bridge built in 1891.

1. Historical Cultural Landscape

The cultural landscape deals with the greater region of Standerton.

1.1 Location

Standerton is located in the southern area of Mpumalanga province, just on the brink of the Free State Border. It was originally part of the Transvaal or rather Eastern Transvaal. During the 20th century. It is situated 160km from Johannesburg, 470km from Durban, 144km from Middelburg (now Emalahleni), 121km from Ermelo and 65km from Bethal. Geographically, Standerton is located at latitude 26.9438°S and longitude 29.2205°E at an altitude of 1540m above sea level (De Jager, 2008: online).

1.2 Climate and geographical features

This area, also commonly referred to as the Highveld, is known for its magnificent fauna and flora as the province mainly falls within the grassland biome. Mpumalanga means “Place where the sun rises” (Mpumalanga, 2013: online) The province is a summer rainfall area, with the Highveld area experiencing hot humid summers and cold frosty winters. (Mpumalanga, 2013: online)

Fig 4. A large cut out of a map showing Standerton. (Edited by author: De Jager, 2008: online)



Fig 5. A map of South Africa with Standerton indicated. (Edited by author: De Jager, 2008: online)



Urban History

The town of Standerton was established in the Transvaal, virtually on the Free State border during the late 1800's. The area was originally referred to as Standers Drift, named after the first permanent settler in the area ,Adriaan Hendrik Stander, and was situated at the foot of Standerskop and next to the Vaal River (Theron, 1979: 3). The name was later changed to Standerton in 1879 when the settlement was formally promulgated as a town after application from the syndicate, and was then subject to the administration of the government of Transvaal. The 'Drift', an Afrikaans word for ford was replaced by 'ton' – an old English term used in place names meaning homestead, estate or enclosure. In essence, a town or *dorp* for that matter (Theron, 1979: 3).

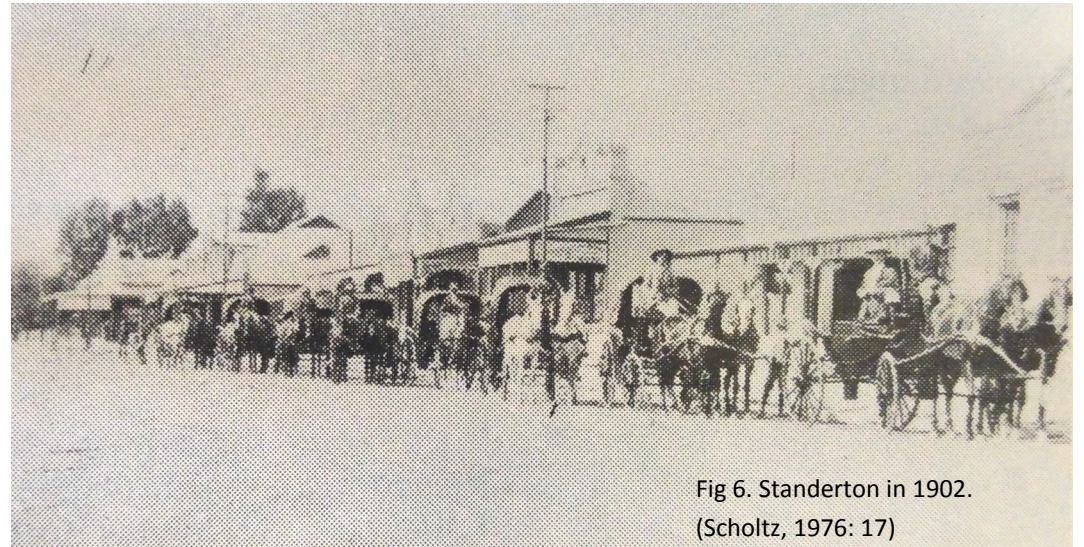


Fig 6. Standerton in 1902.
(Scholtz, 1976: 17)



Fig 8. Standerton in 2015.



Fig 7. A view of Standerskop
2016.

2.1 Early Explorers and nomadic activity

During the early 1930's a building was sloped on the corner of Andries Pretorius Street and Church Street to build a new building for Excelsor Furniture. A brass relic was discovered as the excavations took place and ended up in the hands of a mister Kroukamp, the Head of Police during that time. (Scholtz, 1975: 11).

After historians examined the brass bucket, the inscription on it lead them to link the piece to Portuguese origin and part of the early Portuguese settlers that arrived along the coastlines and later explored the inland of South Africa. It preceded any known settlements of the Matabele and other known African or South African tribes in the area, today known as Standerton in the Highveld region. (Scholtz, 1975: 12).

In 1823, Mzilikazi, an achieved general of the Zulu King Shaka, started to lead his own army as he caused segregation amongst Shaka's tribe. He left with a large amount of followers disregarding their home area in the Kwa-Zulu Natal region to move north. This happened after a victorious battle by Mzilikazi as head of the Khumalostram (a division of Shaka's army) whereby Mzilikazi claimed the livestock and property of the defeated tribe. He and his followers, the Matabele crossed the Vaalriver and settled for a brief while near Bloukop (Scholtz, 1975:12). Their trail was clearly marked by the signs of digging for minerals in the Rand Mountains, the ruins of primitive structures like huts and camps for livestock, as well as many bones. Mzilikazi's rampage stretched from Bloukop all the way up to Limpopo where he diminished all other tribes, violently killing many in order to wipe his new found land clean. (Scholtz, 1975:12).

During the same time, the female leader Mantatisi along with her followers cleared out the whole area stretching from the Free State to what we know today as the Highveld region in Mpumalanga Province (Scholtz, 1975:12). Victoriously she triumphed, until various disputes over property along the Caledon river lead to the separation of many tripe members, causing her to flee to Moshesh with a small loyal group (Scholtz, 1975, 13).

Between the destructive campaigns of both Mzilikazi and Mantatisi, the whole area between the Orange River and Limpopo were depopulated and allowed the white population to easily move north from the Cape. (Scholtz, 1975:13).



Fig 9. Mister Kroukamp with the Portugese relic in 1930. (Theron, 1979: 11)

Fig 10. Standerton in 1902. (Scholtz, 1976: 12)



2.2. Founders of the area

The History of Standerton is closely intertwined with the life of a man named Adriaan Hendrik Stander, after whom the town was also named. He was the eldest of the three sons of Jan Hendrik Stander and Magdalena Stander (previously Barnard). Adriaan Hendrik Stander was also the great grandchild of Hendrik Stander, his forefather who arrived in South Africa in 1745 from Bremen, Germany (Theron, 1979: 3).

The travels of Stander

Adriaan Hendrik Stander was a pioneer amongst the Afrikaans citizens in the Transvaal as well as the *Transoranje*. He moved out of the Cape Colony with his family during 1839 and settled in on a farm in the *Griekwa*-area of Adam Kok, against whom he later led a campaign in 1844 as a commander.

Out of desperation after uneasy circumstances after the campaign, Stander moved to Winburg. After his time in Winburg he moved north the Utrecht, where he stayed only a short while before settling on the bank of the Vaal River (Du Preez, 1977:33).

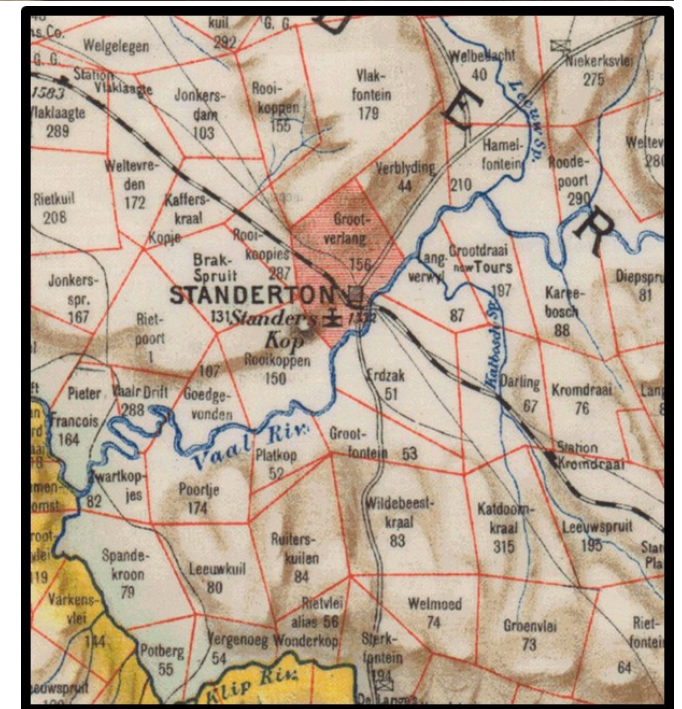
Adriaan Hendrik Stander bought the farm 'Grootverlang' No. 409 on the bank of the Vaal River in 1864 for R50 from the government, where he and his family then settled and farmed. The size of the farm was about 3650, 58 hectare and stretched over a large area on the north east side of the Vaal River. (Scholtz, 1976: 15)

In 1865 the family was attacked by a Basotho clan and one of his children were brutally killed. This caused Stander to relocate for a few years due to the fact that the farmers in the area were widely scattered over a large terrain which made it difficult during times of need and or attacks. It is unknown when he and his family returned to their farm. (Scholtz, 1976: 15)



Fig 11. Hendrik Stander and his wife. (Theron, 1979:3).

Fig 12. Standerton located on the large farm of Grootverlang. (Scholtz, 1976: 15)



2.3. A Boer Town

Apart from the fact that the location had promising agricultural attributes, Standerton however was established for political and practical reasons. Standerton is located about 160km from Johannesburg, on the main railway line between Johannesburg and Durban.

As the population drastically increased in the Eastern Transvaal during the 1860's, various new towns were established in the areas south east from Johannesburg. (Du Preez, 1977: 38). There was a need for a town between Heidelberg and Wakkerstroom, thus Standerton was formally established in 1879 after a syndicate was formed to buy the farm from the owner Hendrik Stander. It is situated on the main road exactly 107km from Heidelberg and 107km from Wakkerstroom. There are a few similarities between Standerton and the European Bastide town. The ruling royalty of the Bastide town usually aimed to extend its domain as can be said for the business opportunity identified early by the syndicate to establish a formal town and also their control over it.

According to Peters (2016b) Bastide were new planned towns built during the 13th century in England, Wales and France. These towns were mainly agricultural communities or in some cases had a more specific military purpose and were usually laid out on a naturally defensible site.

The main identifying principals are that these towns were a) pre-planned on an urban level; b) laid out with the use of a gridiron system of rectilinear plot subdivision; c) a settlement of houses together combined with land for agricultural usage in the near vicinity (Peters, 1995: 3).

Dominant features of Bastide towns were the provision made for the church square and the market square within the central part of the town grid.



Fig 13. A map showing Standerton right in the centre of Heidelberg and Wakkerstroom. (Du Preez, 1977: 38)

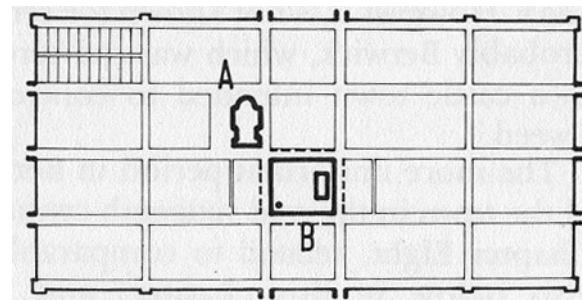


Fig 14. Monpazier— A stylized town. (Peters, 1995: 3)

Potchefstroom established in 1841, is an example of an early Afrikaner dorp and laid out like a typical predetermined Bastide town. The town of Wakkerstroom, located to the east of Standerton, is another example of early Afrikaner dorpe and displays the same characteristics in urban planning as Potchefstroom which are also found in the layout of Standerton.

Standerton was laid out on a strict rectilinear grid with both rectangular and square city blocks and or erven. The city blocks alongside the main street of the town are rectangular laid out in a north south direction and divided into square erven, which indicates an English influence (Peters, 1995: 4). The rest of the city blocks that form part of the initial historical layout are square shaped and divided into typical rectangular shaped lots, laid out in an east to west direction. Peters (1995:4) notes that the typical Boer erf was rectangular in shape indicating a strong Afrikaner influence as this identification also coincides with the agricultural spirit of the dorp. As many farmers lived scattered around the historical cultural landscape of Standerton, some older farmers retired to live permanently in the town, and were sustained by the products of their own erven (Peters, 1995:4). Each erf was measured out to be a considerable size to house a dwelling as well as space for agriculture, mostly in the form of subsistence farming.

The major pre-planned spaces within the urban layout, apart from open spaces or recreational spaces due to the natural *spruit* flowing south to south east towards the Vaal River, are the Market Square, Church Square and the spaces for public and municipal buildings clustered together within the centre of the urban plan. According to Peters (1995: 4) the Dutch Reformed Church served and an important feature in the town context as the large square provided sufficient space for farmers' wagons to outspan during the *nagmaal*. This quarterly communion service lasted over several days.

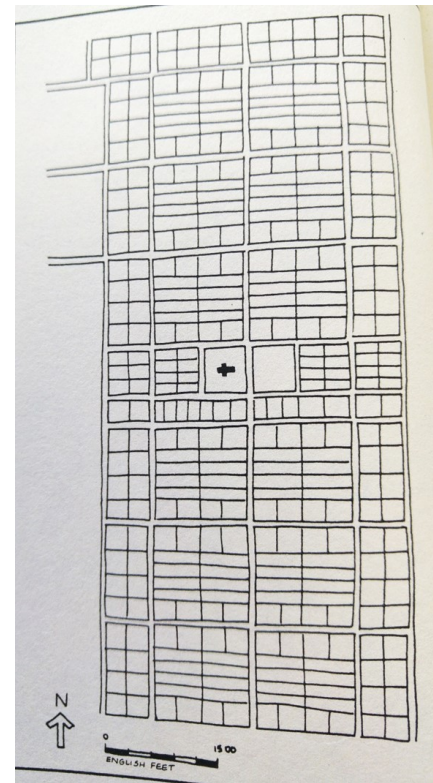


Fig 15. Simplified plan of Standerton showing the city blocks.

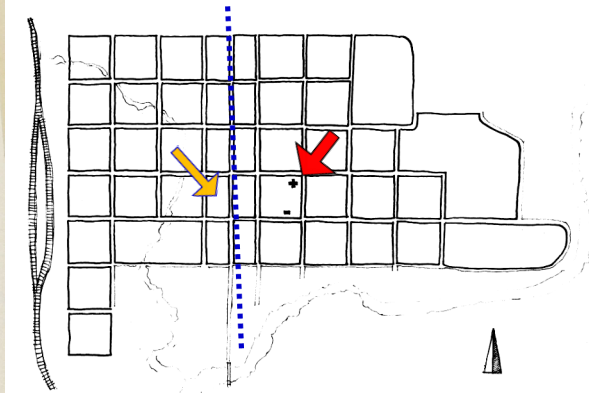


Fig 16. Simplified plan of Potchefstroom 1841. (Peters, 1995: 4)

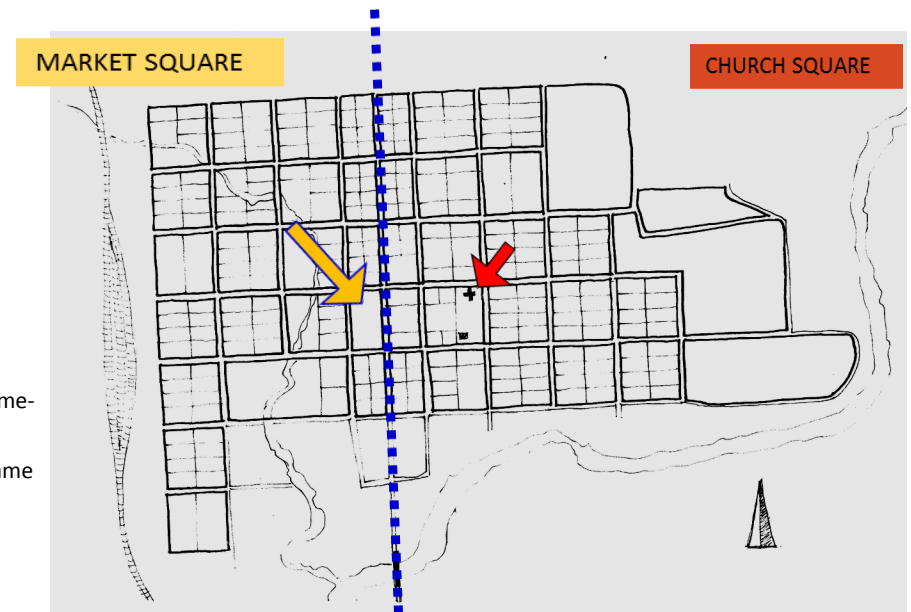


Fig 17. Simplified plan of Standerton showing the city blocks and erf parameters, as well as the first small Dutch Reformed Church building, on the same site as the current Dutch Reformed Church.

The old streets in the town are wider than modern-day streets as the width were determined by the turning circle of the ox wagon.

The Afrikaans Street names *Kerk* and *Mark* are present within the multitude of street names in Standerton as found in most Afrikaans towns (Peters, 1995: 4). *Mark Straat*, the main street, was later changed to Piet Retief Street (Scholtz, 1976:29) and is currently called Beyers Naude Street. Others Afrikaans Street names include, in East West direction, Handel, Burger and Prinses and in North-South direction Vry, Paarl, Berg. Many streets are also named after notable people in the town (Peters, 1995: 4), like Krogh, Joubert, Von Backstron, Kruger, Kieser and Stander.

“A definite Boer characteristic is seen in the placing of the graveyard on the outskirts of the town as opposed to the English who positioned their graveyards adjacent to the church.” (Peters, 1995: 4)

The first small graveyard is located on the eastern outskirt on the town, whereas the large and growing graveyard is located on the far western outskirt of the town. Both graveyards house memorial gravestones, honouring those who died during the Anglo Boer War in 1888-1902 (Lindeque, 1934: 55). A large English camp was concentrated at the near foot of Standerskop, as the koppie provided sufficient visibility over the whole town and area. The English memorial graveyard for English soldiers who died is located in an organised square area as part of the large town graveyard in the western outskirt of town. The Riverpark concentration camp casualties were buried at the graveyard on the eastern outskirt of the town. (Theron, 1979: 72)

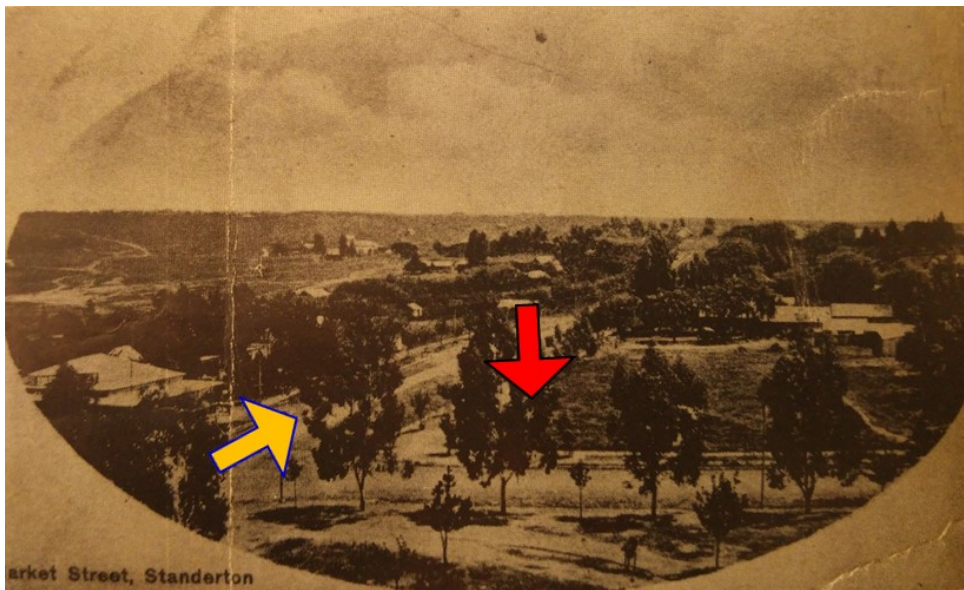


Fig 18. Market Street to the North in 1820. (Scholtz, 1979: 29)

POINT OF REFERENCE



Fig 19. Market Street to the North showing the wide street. 2016



Fig 20 & 21. The two top images are the main graveyard on the western outskirts of the town.
Fig 22. There is a separate part of the graveyard dedicated to English soldiers as seen in the photograph as seen in the image below.



Fig. 23. The old graveyard is located on the eastern outskirts of the town, and is dedicated to all the women and children who died in the Standerton concentration camp during the Anglo-Boer War. The graves are facing east to west.



In Standerton the streets were planted with rows of different trees, as seen in Fig. 24. grouped together street by street and the street side gardens of the oldest houses were planted with hedges and or roses. Prominent features in Afrikaner *dorpe* according to Peters (1995:4).



As upon early investigation it is however evident that the early settlement generated from mostly an Afrikaner community thus can be classified at this stage as a Boer 'dorp'. If referred to Standerton as a town from here on forward it should be taken as town with the general meaning of; a built-up area with a name, defined boundaries, and local government, that is larger than a village and generally smaller than a city. (Collins,) And should not be confused with the terminology of a town meaning from English origin in this case.

2.4 Establishment of Standerton

In 1875 a syndicate bought the farm from Hendrik Stander with the plan to establish a town and on 14 December 1878 the area called Stander's Drift was formally declared a town and the name Standerton was given. The proclamation was however only officially effective from 1 January 1879. (Du Preez, 1977: 34).

The syndicate consisted of 5 influential businessmen namely; N.P. Muller, C.C. Lombaard, B.J. Potgieter, G.H. Muller and Jan .p. la Grange. Only ten years after Standerton was registered as a town it became state property, when Nikolaas Muller was payed £1000 for the piece of land he bought from Hendrik Stander (Scholtz, 1976: 24).

The area was divided into plots by the Scottish born Englishman, James Brooks and an advertisement was published to sell off the plots individually with the aim of a residential central town with agricultural land on the outskirts (Du Preez, 1977: 40).

Fig 24. A photograph showing Burger Street to the west– road from the Market square towards the train station.

Fig. 25. An old photo of the advertisement advertising erven in Standerton. (Du Preez, 1977: 34).



2.5 Town planning and layout

The town was laid out in a somewhat naturally defensible position, another characteristic of newly founded Medieval or Bastide towns (Peters, 2016: 54). The Vaal River borders the historical town on the Eastern, Western and southern sides, leaving only the northern side approachable. On the far western side of the town, Standerskop provides an incredible view over the whole town and area.

The main street (*Markstraat*) creates the main North-South axis, stretching through the original section. It continues straight through the first northern extension of central Standerton and eventually crossing the border road R39. The axis was roughly extended a second time north of the R39 during the late development of Flora Park in the 1950's (Terblanche, 2016: personal communication). To the south, the axis were continued up to the Kruger Bridge over the Vaal River and afterwards continues but curves to a NW-SE axis marking the R23 to Volksrust and Wakkerstroom.

Fig 26. Simplified plan of Standerton.

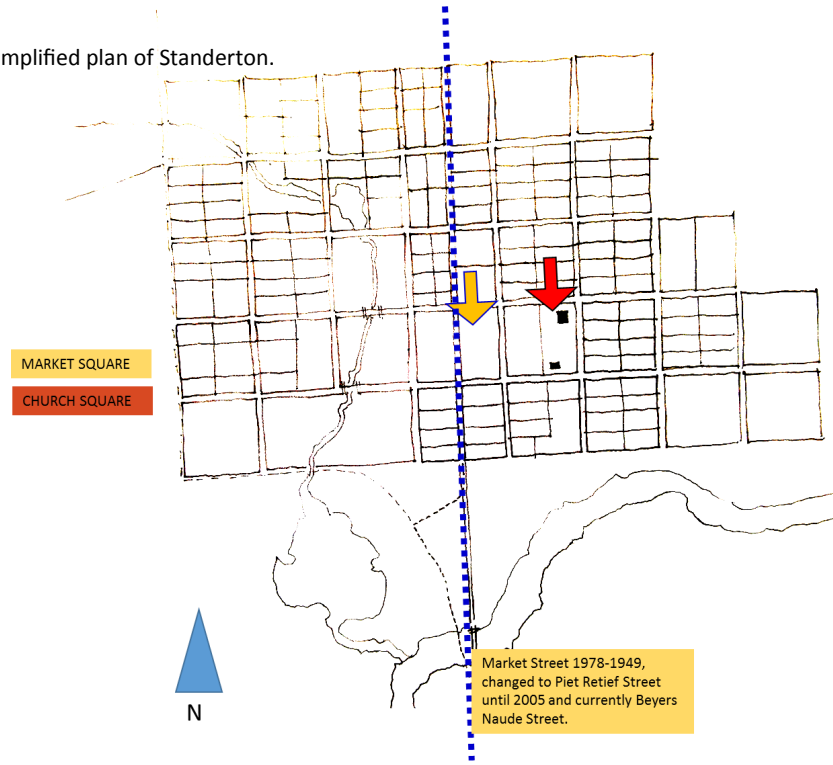


Fig 27. A map of Standerton showing the periphery of the town. Google Maps..

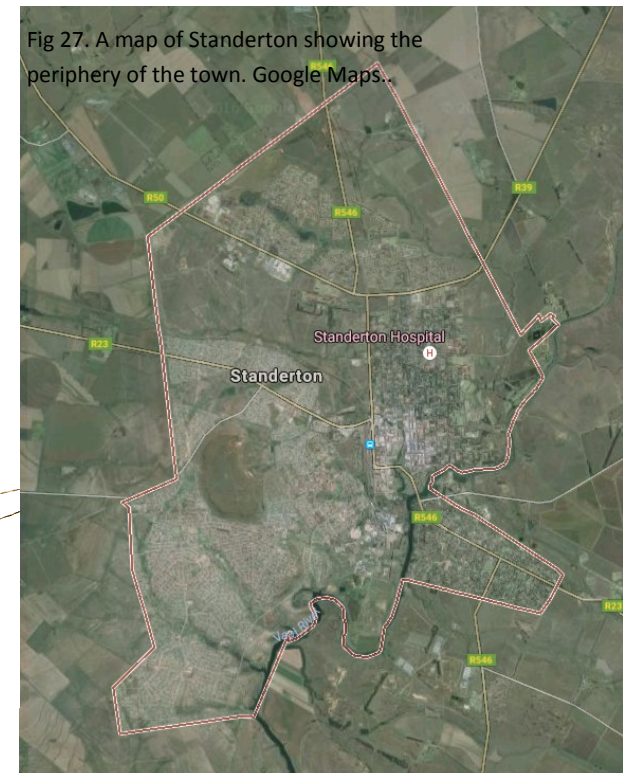


Fig 28. A map of Standerton showing the sitting of the town nest to the Vaal Rivier . Google Maps..

2.6 Development of the town

Standerton developed and grew in different directions over the course of the past 130 years. The original section was done in 1878 and the first central extension in 1888. The southern extension of Meyerville was done in 1905 and served as an area for less fortunate families, thus separated by the Vaal River and the only access was over the Kruger Bridge. (Du Preez. 1977:45). The town planning rules were less strict in Meyerville and houses could be built out of any desired material as well as extra boarding could be erected for Coloured, Indian or Black workers on the owners lot.

After the government passed the Group Areas Act in 1950, which called for a segregation of races and classes, (Christopher, 1994, 52) thus all coloured, Indian and black communities were allocated to the western side of Standerton across the railway. In the Apartheid Era there were major additions to the south western side of the town in order to separate races accordingly. Stanwest was the first addition separated from the city centre by the railway and was designed for Indians or coloureds during the late 1950's (Botha, 2016: personal communication). It is evident that Stanwest was also designed using similar principals and city block sizes as the first central extension to the north of the original Standerton plan. The orthogonal grid however is angled in comparison to the city centre urban grid.

A further extruded extension was designed in the SW direction of Stan West during the 1950's, named Sakhile as this location was for black communities (Botha, 2016: personal communication). The areas in general designed for Black, Indian and Coloured residents were much smaller than those for the White population of Standerton. This resulted in the townships being over-crowded as the lots and houses were also substantially smaller. Sakhile later rapidly grew and today covers the whole area around Standerskop.

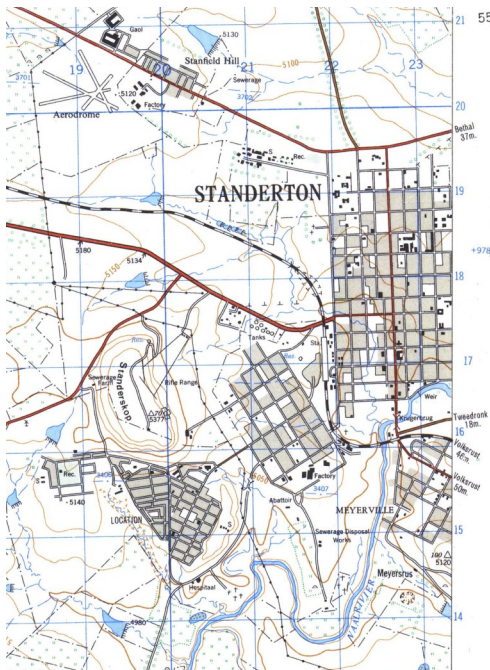


Fig 29. A map of Standerton showing the urban layout in 1962. (Government of RSA)

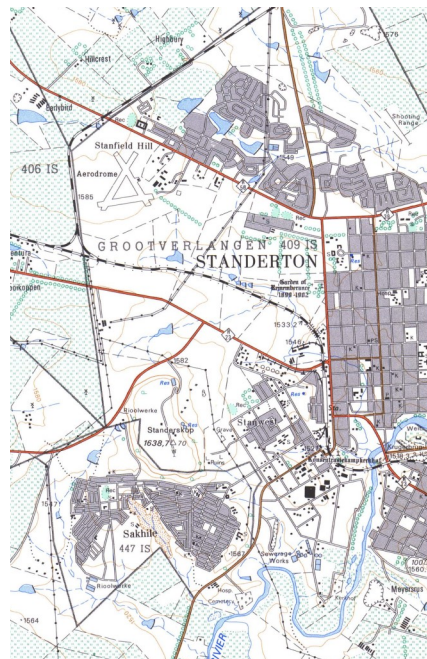


Fig 30. A map of Standerton showing the urban layout in 1984. (Government of RSA)

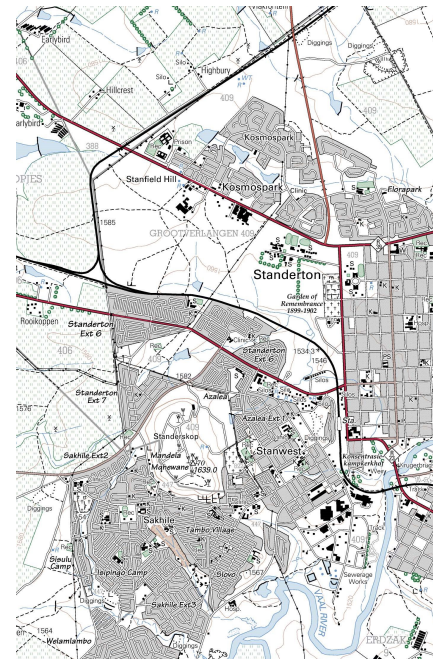


Fig 31. A map of Standerton showing the urban layout in 2003. (Government of RSA)



Fig 32. Photo of Stanwest extension in 2016.



Fig 33. Photo of Sakhile township in 2016.

The last two extensions Kosmospark and Florapark were to the far north of Standerton and laid out during the 1970's and 1980's. (Botha, 2016: personal communication). Due to the increase in job opportunities at the Thutuka mine in Evander as well as Sasol 2 and 3 between Standerton and Secunda, there was a shortage in housing to accommodate the vast majority of workers and families flooding into the area (Botha, 2016: personal communication). The layout and planning of these extensions on an urban level show traits of typical 20th century new towns in South Africa.

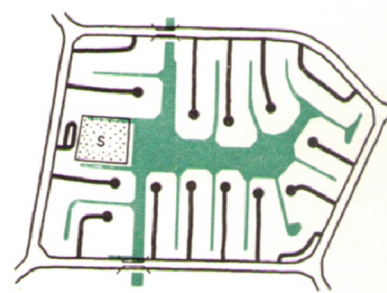
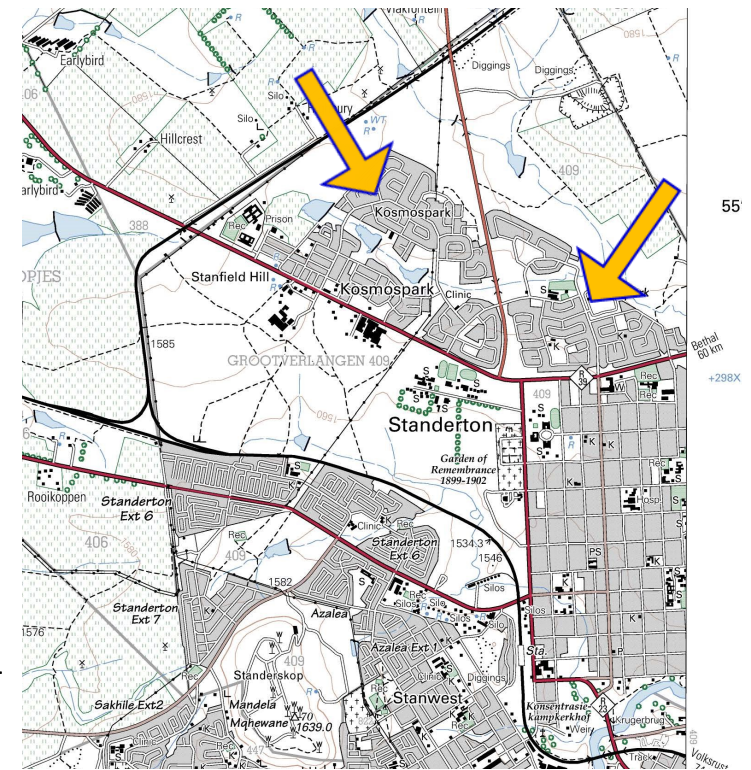
The initial influences derived from the Radburn pattern, which was later refined to the English pattern for new towns and established in South Africa during the 1950's in towns like Sasolburg and Secunda (Peters, 2016b: 19).

Main streets surround an entity of lots in a circular or semi-circular pattern, with a few secondary streets entering inward to limit traffic within dense residential areas. These residential districts usually have parks and public entities, like schools and or churches within the interior of the entity thus promoting pedestrian circulation.

Fig 34. A urban map of Kosmospark extension in Standerton showing the urban layout in 2016. (Google Earth: online)

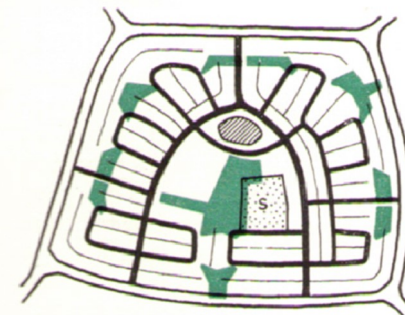


Fig 35. A map of Standerton showing the urban layout in 2009. The left arrow indicated Kosmospark and the right arrow indicates Florapark. (Edited by author: Government of RSA)



RADBURN PATTERN

Fig 36. The Radburn Pattern. (Peters, 2016a: 39)



ENGLISH PATTERN

Fig 37. The English Pattern. (Peters, 2016a: 40)



Fig 38. Section of a plan of Sasolburg. (Peters, 2016a: 37)

3. Townscape

3.1 Access routes

Standerton can be accessed from various directions and due to the central nature of the location in the Eastern Transvaal, it served as a link between towns and cities of the Transvaal, Orange Free State and Kwa-Zulu Natal. Today however, the town is bypassed due to direct highways (N3 From Johannesburg to Durban and the N17 between Nelspruit and Johannesburg) and the shift from railway transport to motor vehicle transport during the 20th and 21st centuries. Yet, it still serves as a central agricultural and industrial location between Gauteng, Mpumalanga, Free Sate and Kwa-Zulu Natal.

The town can be accessed from the north today by the R50 from Pretoria, the R546 N from Kinross and Carl Cilliers, the R39 to Morgenzon, Bethal and Ermelo. From the west is the R23 Johannesburg road, the south the R546 S from Vrede and to the south east from Volksrust, Wakkerstroom and Perdekop.

3.2 The Street Names

As can be seen in Fig most of the streets in Standerton Central Business District (CBD) still have their original names. The only two changes in central Standerton were the main street, namely Market Street, that changed to Piet Retief Street in 1950 (Du Preez, 1977: 45). and then to Beyers Naude in 2007 and Andries Pretorius Street that changed to Mbonani Mayisela Street also in 2007.

On the western outskirts, the main traffic route R546, changed from Lombaard Street to Walter Sisulu Drive and the R546 going through Meyerville from Botha Street to Dr Nelson Mandela Drive. The rest of the street names in Standerton are the original names given as the town was laid out and developed.

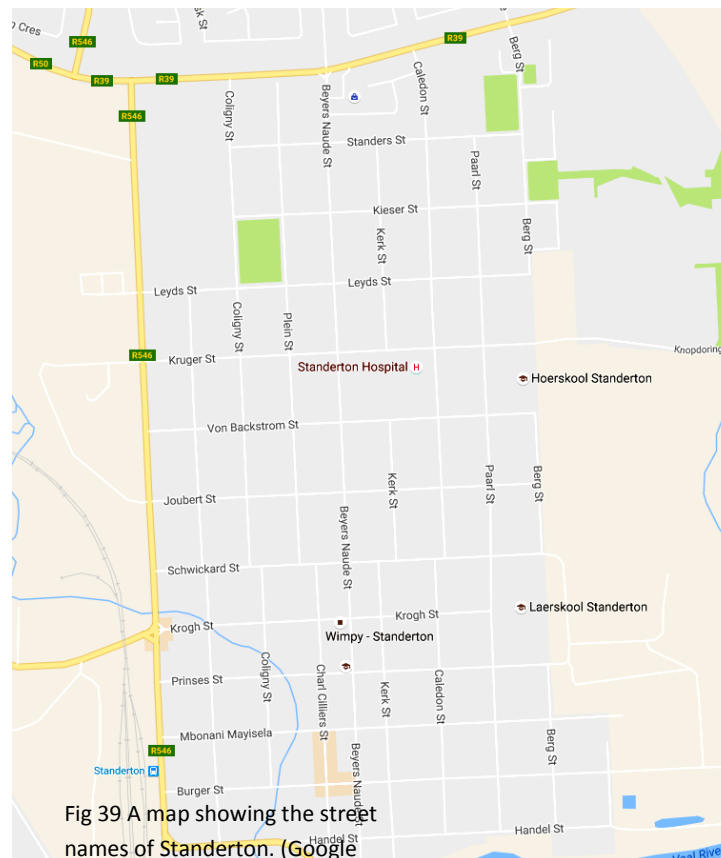


Fig 39 A map showing the street names of Standerton. (Google Maps, 2016: online)

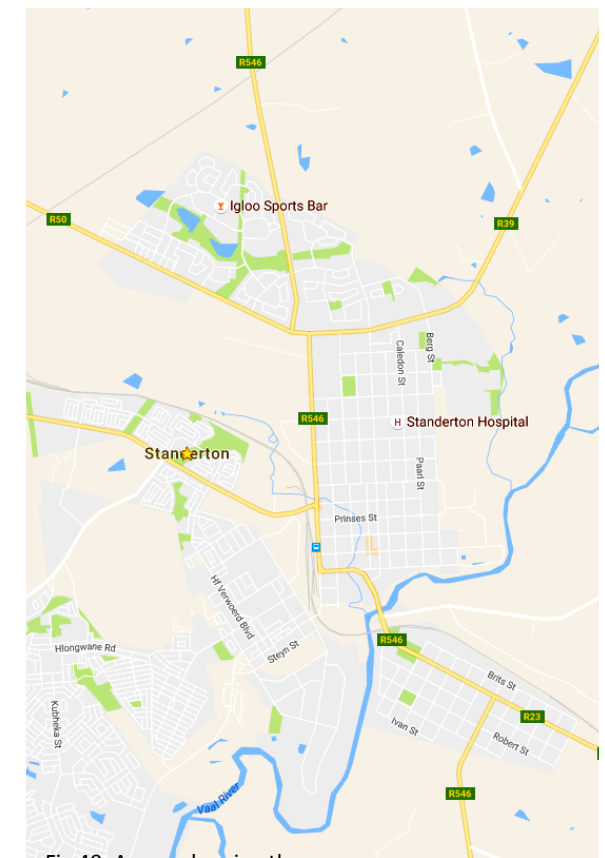


Fig 40. A map showing the access routes into Standerton. (Google Maps, 2016: online)



Fig 41.The first Bank in Standerton
1960. (Scholtz,1976: 56)



Fig 43.The Railway Hotel in 1970.
(Scholtz,1976: 56)



Fig 45.The Town Hall, built in 1829. .
(Scholtz,1976: 59)



Fig 42.Standard bank in 1975.
(Scholtz,1976: 56)



Fig 44.The Standerton Post Office in
Beyers Naude Street.

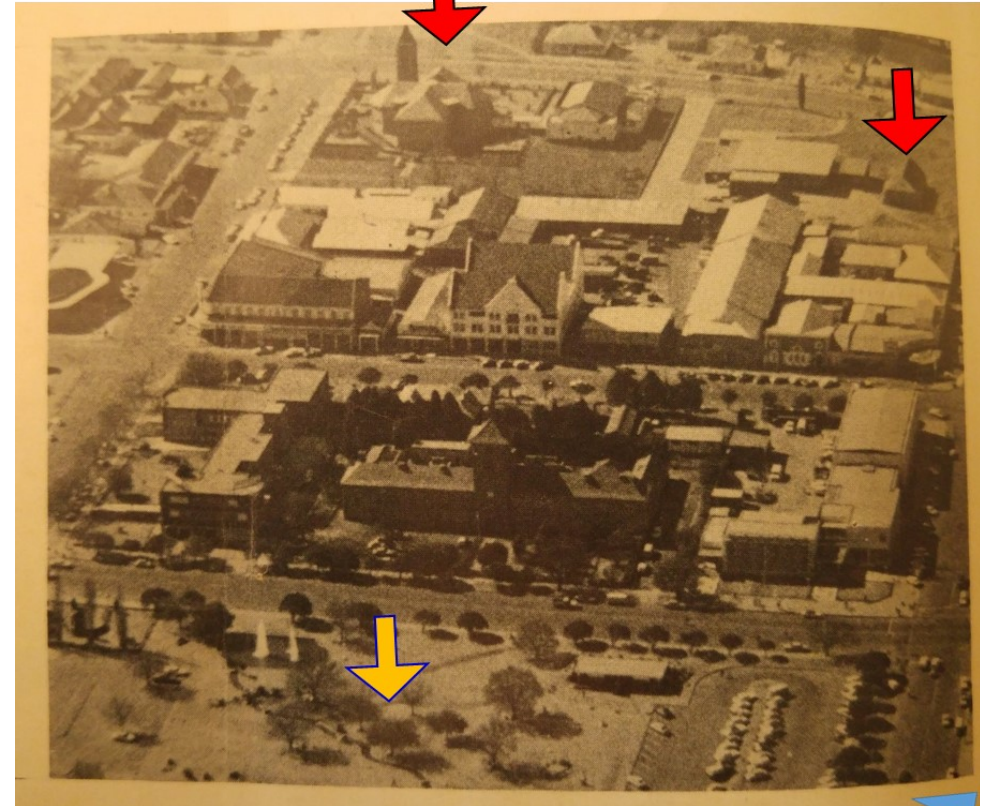


Fig 46. The Magistrate Office in 2016.

3.3 Important Buildings

Market Square

The Market Square is located to the western side of Market Street between Burger Street and Andries Pretorius Street (now Mbonani Mayisela Street) and directly connected to the Railway Station by Burger Street. Around market Square were commercial buildings to the west and south and one of the buildings with buildings with the greatest civic and architectural values to the east, namely the Magistrate Office. Later on the north eastern city clock the Town Hall was built in 1929. The date in which the Magistrate's Office was built is unknown but I estimate during the early 1880's looking at the architectural qualities and construction methods. On the same city block of the Magistrate's Office, the Municipal building was later built on the north side and the post office was built on the south side.



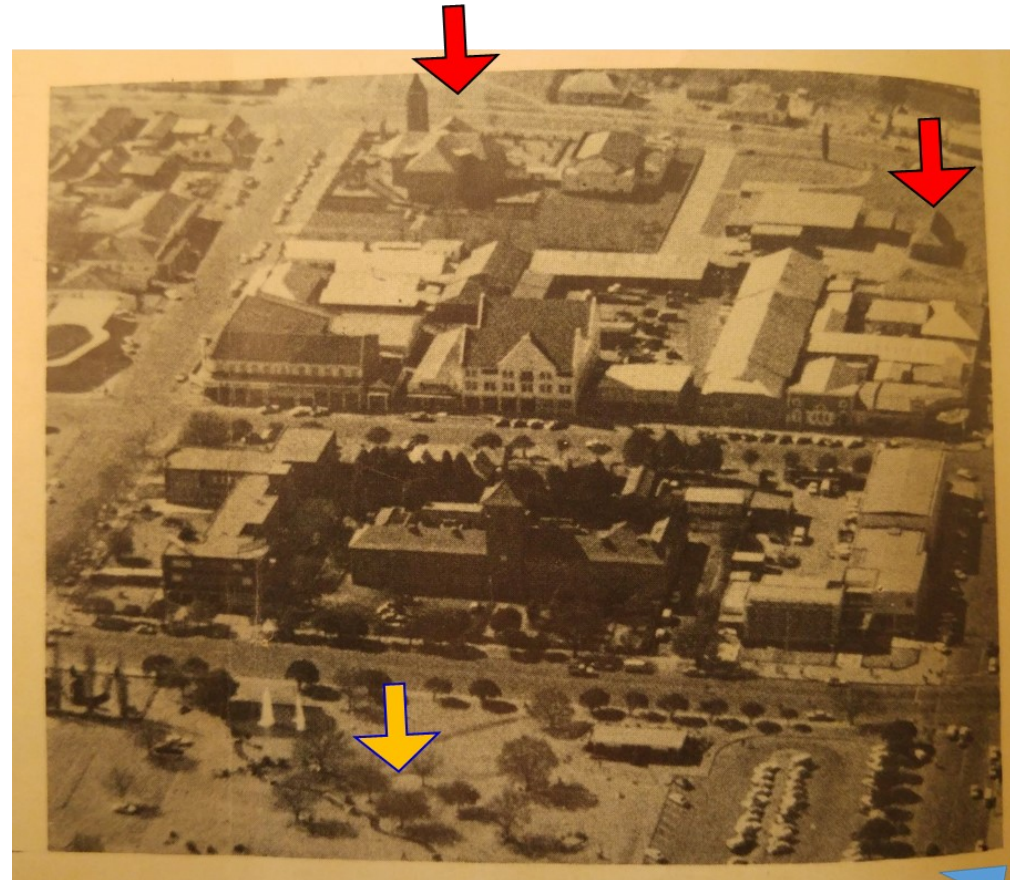
Church Square

The first Church in Standerton was the Afrikaans Dutch Reformed church, established in 1877. On the southern side of the Church Square, on the corner of Burger Street and Caledon Street, the first building was erected early in 1878. After the building was too small for the congregation, another church building was built by contractor Sam Wilkinson in 1889 on the north side of Church Square. It was built out of stone, it was designed with a cross plan and had three wings, west, north and south (Gedenkboek, 1977:13).

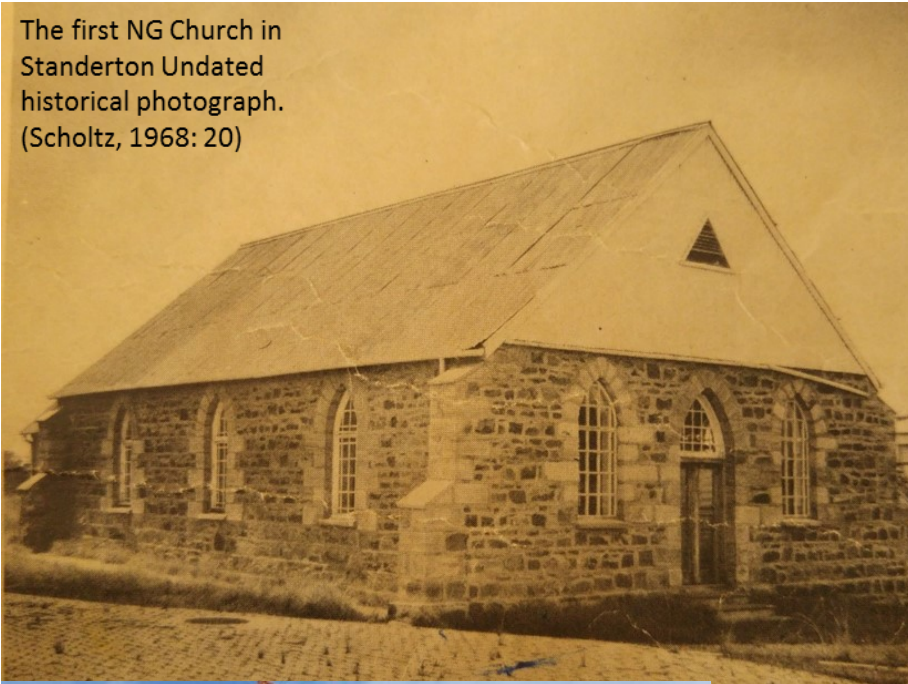
After the second building was erected, the original church building was used as the first school in Standerton (Scholtz, 1976:32).

The second building was damaged in a fire and sloped just before the turn of the 20th century and a third building was erected on the same area of the church square, namely on the corner of Caledon Street and Andries Pretorius Street (Gedenkboek, 1977: 14). The third building built in 1908 was designed from a Greek cross, and formed the focus point of Church Square and Andries Pretorius Street (Du Preez, 1977: 60).

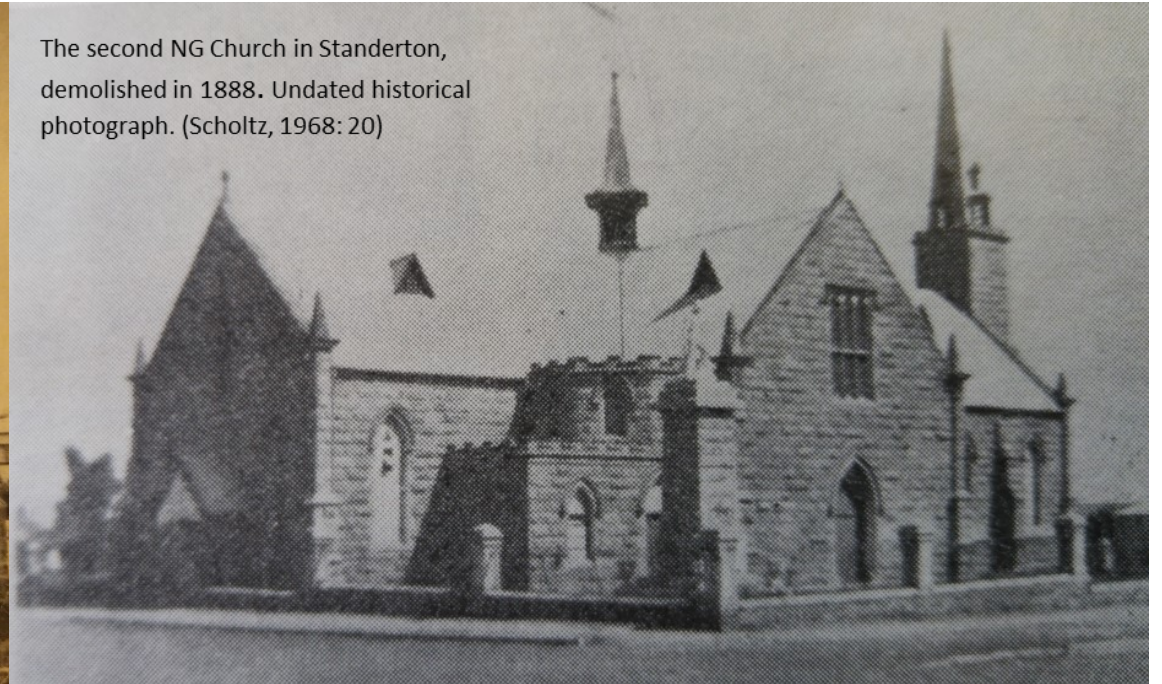
The church Square originally occupied a whole city block and was large enough for the communion services that lasted a few days. It was designed to accommodate wagons and oxen and families with tents from the whole area to camp on the square during the festivities (Peters, 2016). Due to the cold and frosty winters in Standerton, only two communion services during January and April were attended by farmers whom lived outside of town as it was too cold to stay in tents during the nights and in October there was not enough grazing for all the oxen (Scholtz, 1978: 34).



The first NG Church in Standerton Undated historical photograph. (Scholtz, 1968: 20)



The second NG Church in Standerton, demolished in 1888. Undated historical photograph. (Scholtz, 1968: 20)



The First NG Church today. Author:2016.



4. Infrastructure

4.1) Shape of houses

The oldest houses in Standerton are usually L- or U-shaped with a gable, high pitched roof, bay windows and a large stoep that fronts to the street.

4.2) Building materials

A lot of stone was used in construction of early houses, although today bricks are preferred. Wooden door and window frames are also visible in the old houses.



Conclusion

One can conclude that Standerton is in fact a Boer *dorp*, although various English influences are also evident amongst the urban planning, with the usage of square city blocks and erven dorp as well as in some building styles or materials used as seen in the Victorian style Station Hotel, with cast iron railings for example.

The dominance of the Dutch Reformed Church and the enormity of the Church Square is a clear indication of the ruling community with regards to social influence and urban lifestyle. It is however interesting to note the morphological changes towards urban planning, housing and construction when examining the last two extensions of the town as well as the urban layout of the township which also indicates the rich metamorphosis that occurred on an urban level during the past 130 years. The bare essence of Standerton however is that it is a *Boer dorp* with a rich agricultural history where a community lived with an intimate awareness of both urban and natural landscapes.



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