Outspan Fire Station
Challenging the Monumental Disregard of the Public.
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Outspan Fire Station
Challenging the Monumental disregard of the Public

Design Research Project AP55058S
Submitted in partial fulfillment of the requirements for the degree Master of Architecture (Professional)
by
Zac Jefferson
October 2012
To everyone who walks through my doors, experiences my species, interprets my meaning or is merely influenced by my presence both physically and spiritually - you are the characters in my story. For without you, I would not have a story. And without a story, I would not exist.

Zoe Jefferson - 2013

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**THE DISCOVERY OF AN ANCIENT GRAVEYARD IN SUMERSET WEST**

A fire Department scout, looking for a quick and easy route to the station, stumbles upon what appears to be a grave. Further investigation reveals a hidden graveyard, complete with ancient artefacts and human remains. The discovery leads to a search for the original owner of the grave and the history of the area.

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**GRAVE SITUATION FOR FIRE STATION**

In Somerset West, a fire station was built on top of an ancient graveyard. The discovery of human remains and artefacts led to a major archaeological excavation. The station is now surrounded by a protective fence to ensure the safety and preservation of the site.

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**OFFICIALS PUT OUT REVIEW OF FIRE STATION**

Officials reviewed the situation and recommended changes to the station's design. The station was upgraded to ensure the safety of the workers and the public.

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**CLOSED FOR REVIEW**

The station was closed for review to ensure that all safety regulations were met. The station was re-opened after the review was completed.

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**FUTURE PLANS**

The station will be re-opened with enhanced safety features to ensure the safety of the workers and the public.

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**ARTICLE CLOSURE**

The article ends with a note on the importance of preserving such historical sites and the need for continued research to uncover more about the past.
Preface

The earliest memory of this thesis was the discovery of the newspaper clipping accompanying this text. It mentions how a Fire Station was proposed for Sir Lowry’s Pass Village in 2008, but due to the fact that the chosen site was actually an old burial ground, the community rallied against the construction of the new much needed civic infrastructure and halted any further progress. It was put on hold and currently still is.

I would find this archaeological aspect only fitting as I would use it as a metaphor for how I was viewing my progress later on in the year (unintentionally and entirely unrelated to this article and site and the actual physical process of archaeology, it must be noted). I felt as though I was an archaeologist myself, uncovering my very own thesis as I went along. Each step would uncover a new piece towards my final proposal, bringing renewed energy and a greater level of understanding towards the greater picture. It was at this point that I realized my intuition had a great role to play in the unique way my thesis was unfolding. I would make a design decision based on minimal justifications riding really on my very own intuition later to find that these decisions made sense and worked with the site I was dealing with allowing the bigger picture to unfold in a justified and logical way. Much similar to the way an archaeologist makes a discovery not really knowing how it fits in with the bigger picture, only later to discover how the initial find forms part of the overall dig.

Having said that, the site played a very large role in uncovering this thesis, for without the site, without the context, without knowing where to start the dig and delicately brush away the dirt, this thesis really wouldn’t have been able to evolve. So with the site being of such importance to this discovery, it has been given a large role to play in the telling of this story. As the thesis is slowly uncovered, sometimes delaying information (as archaeology is well known for) and sometimes giving you information whilst not really knowing where or how it has come about, the story of Sir Lowry’s Pass Village is told in such a way that the design decisions are pitted against hard evidence, facts and research, the very informants that has unknowingly led my intuition from the beginning.
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Introduction
The development was natural and instinctive, social and ambitious, functional and sustainable, disillusioned and short-lived, neglected and divided and ultimately forgotten, but relentlessly remembered. Sir Lowry’s Pass Village exists today as only a memory of what once was amongst a reality of what is. It is a village that once prospered with travelers, seeking refreshment before pushing new frontiers. It is a village that now forcefully divided itself up, separated by the physical remnants of the thriving past, connected only by the restless unity, known to us as poverty. It requires attention. In fact, its inhabitants have forced us to pay attention. Unhappiness has led to unrest. Unrest has led to protests. I am now paying attention.

The much needed new fire station proposed for this small village is to become a beacon of hope, a common ground in the middle of a socio-economic broken landscape. Paradoxically, however, if the monumental aspect that is associated with fire stations is to act as an inclusive piece of public architecture within a village of confusion, it’s very functional character is to free itself from all preconceptions, the very preconceptions that monumentally disregard the public it intends on serving. It is to compromise its very symbolic value and open itself up to the subjectivities that public space will demand of it. As such, the objectivity that is associated with the final images of fire stations is contested against the very subjectivities that our society is made up of. Fire stations are objects that are sitting in landscapes of constant change, symbolizing the obvious. As a result, the architecture becomes uninspired, conceptualized only to solve functional issues. This would be fine, but can functional objectivity be contested so that this truly objectified structure can exist in harmony with a very disjointed village? Can the fire station free itself from its monumentality and suggest rather a more subjective approach to its final image, one that instead of merely inspiring through objectivity can also positively redevelop the broken community through the very opposite, a new subjectivity?

The subjectivity spoken of here is that which the human mind is able to produce allowing for forms and spaces to be reinterpreted day after day. It allows for preconceptions to develop, for preconceptions to change and for preconceptions to be dismissed, all at the same time. It allows for bias opinions, warped perspectives and individual interpretations. It allows for freedom.

The very freedom that is required in the current delicate state of Sir Lowry’s Pass Village.
Appendices

Precedent Studies
Site Information
Program Analysis and Schedule of Areas
Design Development
Materiality and Technology Study
The Green Roof

The idea to use a green came about for two specific reasons. The first was a contextual response, or rather, a critical response to the surrounding context. Due to there being no one specific architectural language in the village and the need for the Fire Station to become a landmark building that both sticks out but also accommodates everyone, it was chosen to use materialities not currently found in the village and a technical response not readily accustomed to those of SLPV. The second reason for using a green roof was to pay respect to the original function of the site. The Outspan. Known for its open grass fields for grazing and relaxing for the travellers, it was chosen to, in a way, bring back this sense of space to the current site.

Besides the formal study of the green roof, with its shape, spatial characteristics and programmatic relationships, what had to be realized if this method of construction was to be used was firstly, what would this green roof be and secondly, what system of green roof would be used, i.e. what are the technical details required in order to design with these roofs?

Therefore, a study was undertaken to investigate the suitable growth medium for the village, what type of plants would be suitable for the area and what type of effect would this give the resultant building.

A study was then also done on a specific way of installing this green roof and how the different components are put together.

### Indigenous Plant Species Suitable For Sir Lowry's Pass Village

<table>
<thead>
<tr>
<th>Species</th>
<th>Common Name</th>
<th>Growing Conditions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ground Cover</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Arctotis spp</td>
<td>(Gausblom / Batternblom)</td>
<td>Sandy conditions</td>
</tr>
<tr>
<td>- Geranium incanum</td>
<td>(Vrouebossie)</td>
<td></td>
</tr>
<tr>
<td>- Felicia bergeriana</td>
<td>(Wild-aster)</td>
<td></td>
</tr>
<tr>
<td>- Gezzania rigens</td>
<td>(Rankgousblof)</td>
<td></td>
</tr>
<tr>
<td>- Helichrysum Petiolare</td>
<td>(Koolgoed)</td>
<td></td>
</tr>
<tr>
<td><strong>Bulbs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Anarhichis Belladonna</td>
<td>(March Lilly)</td>
<td>Dormant in Summer</td>
</tr>
<tr>
<td>- Aristea major</td>
<td>(Aristea)</td>
<td>Suitable for planting next to streams</td>
</tr>
<tr>
<td>- Chasmanthe aethiopica</td>
<td>(Gkopanolpyp)</td>
<td>Dormant in Summer</td>
</tr>
<tr>
<td>- Dielos grandiflora</td>
<td>(Wild Iris)</td>
<td>Evergreen Shrub</td>
</tr>
<tr>
<td>- Kniphofia praecox</td>
<td>(Red hot poker)</td>
<td>Damp areas</td>
</tr>
<tr>
<td>- Lachenalia spp</td>
<td>(Viooltjes)</td>
<td>Damp areas</td>
</tr>
<tr>
<td>- Thulbagha fragrans</td>
<td>(Wild Garlic)</td>
<td>Dornant in Summer</td>
</tr>
<tr>
<td>- Watsonia spp</td>
<td>(Watsonias)</td>
<td>Evergreen</td>
</tr>
<tr>
<td>- Zantedeschia aethiopica</td>
<td>(Arun Lilies)</td>
<td>Sunner and Winter</td>
</tr>
<tr>
<td><strong>Restios</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Chenopodium Tectorum</td>
<td>(Thatching Reed)</td>
<td>Sandy coastal regions</td>
</tr>
<tr>
<td>- Erycgia capensis</td>
<td>(Broom Reed)</td>
<td></td>
</tr>
<tr>
<td>- Thetaphorbus spicigerus</td>
<td>(Thatching Reed)</td>
<td></td>
</tr>
<tr>
<td><strong>Annuals</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Dionchophyseta</td>
<td>(Dx-eye daisy, Witterblon)</td>
<td>Sandy coastal regions</td>
</tr>
<tr>
<td>- Ursinia</td>
<td>(nargold, Bergnargriet)</td>
<td></td>
</tr>
<tr>
<td><strong>Succulents</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Carpobrotus acinaciformis</td>
<td>(Sour Fig)</td>
<td>Brought resistant ground cover</td>
</tr>
<tr>
<td>- Drosanthemun bicolor</td>
<td>(Bicolour Ice Plant)</td>
<td>Coastal conditions, sandy soil</td>
</tr>
<tr>
<td>- Lormorterus spp</td>
<td>(Vygie)</td>
<td>Brought resistant</td>
</tr>
<tr>
<td><strong>Shrubs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Agapanthus praecox</td>
<td>(Common Agapanthus)</td>
<td>Can tolerate FULL sun AND shade</td>
</tr>
<tr>
<td>- Carissa macrocarpa</td>
<td>(Num-Num)</td>
<td>Low growing</td>
</tr>
<tr>
<td>- Calaenema album</td>
<td>(Confetti bush)</td>
<td></td>
</tr>
<tr>
<td>- Dodena angustifolia</td>
<td>(Sand Olive)</td>
<td></td>
</tr>
<tr>
<td>- Eriacephalus africanus</td>
<td>(Willa Rosemary, Kapokbossie)</td>
<td></td>
</tr>
</tbody>
</table>
After the study, it is found that it is generally the Fynbos species that grow well in this area. Therefore, the planted roof that are not accessible to the public are planted with different Fynbos species from the list above. This allows also for the entire building to change with the seasons, helping to suggest the Fire Station as a landmark building, but at the same time, allowing it to constantly be re-interpreted - subjective space.

Sources:
Understanding how the Green Roof will work

In order to understand just how to deal with the green roof, a system needed to be created in order to simplify the entire process. Now that the growing medium had been selected, that being Fynbos (Perennials, grasses, shrubs, restios etc), the specificities of the construction technique had to be analyzed.

The Fynbos Roof should consist of:
- Growing medium (selected Fynbos species)
- System to be of granular drainage (most natural)
- System to have minimum of 250mm soil mix (in total) - Project allows for 300mm
- Underneath the soil mix is a filter fabric
- A drainage board system
- Root barrier/protection system
- Waterproofing system

I wanted to simplify this system, especially because my project had very irregular shapes and impractical geometries. So a system was researched whereby the green roof can be broken up into smaller sections, roughly 500mm x 500mm pre-grown Fynbos trays.

The advantage of this is that they can be laid according to the needs of the roof, the plant life can be given a chance to grow and nature before having to adapt to a new environment, further sustainable opportunities are offered (as shown below) as well as, and most importantly, the community can get involved.

With this process, the community can get together while the foundations of the building are still being laid and educated on how to fabricate these trays. The trays can be made during construction and when the roof is ready for the Fynbos, the plant life would have had an opportunity to grow.

How the system works:

The concrete roof will be lined with a waterproofing and root barrier layer, independent of the process of planting the roof. But before the roof is even finished, the plants can be grown.

Trays of about 500x500 (adaptable) can be pre made from material such as coco-coir or even cardboard, for after these trays are installed, the tray containing the pre-planted Fynbos will dissolve leaving nothing but the growing plant.

Therefore, the system is fully biodegradable, healthy for the environment and allows for community participation, ease of installation and saving of costs.

Sources:
Renzo Piano, Academy of Sciences Building
www.greenroofs.com
Patent: Green roof system with biodegradable tray, Richard J Buist. PCT/CA09/00364
"The architect has the ability to control everything. The architect lacks the ability to control anything."

-Christopher Isherwood
1. Crossing the Great Mountains
How space is experienced, a perceived event, a labyrinth representative of reality - Public space

What an image is, a typologically physical fact, a pyramid representing ideal space - the Fire Station.
The Path

Before the strife, before the monumentality, before the railway line and long before people themselves, there existed a path.

Amidst the confusion of an unMapped landscape, there existed the hope of the T'kanaowe Mountains, a beacon of life for all those who felt its presence tearing down upon them from the skies above. Crossing this vast geological form was the path, formed and shaped by the paws and hooves of the animals that used it. T'kanaowe, as named by the indigenous Bushmen of the pre-colonial times, provided the hunter-gatherers with an abundant supply of food and livestock, a truly symbolic piece of history in the making of their story. Animals created the path through instinct and ease of passage, the indigenous Bushmen used the path, because the animals were there. However, the same way the animals that crossed these mountains were being hunted, so too were the indigenous Khoikhoi and Hottentots to receive their own threat.

The Cape colony was now well established and the Castle of Good Hope was now the symbol of the great Cape area, signifying power, authority, strength and ownership. With the portal to the great seas at their disposal, the naturally formed Table Mountain as protection to their rear and the vista out East across the inland towards the T'kanaowe Mountains as their view, the Cape Colony had it all. But in traditional colonial style, this was not enough and expeditions set out Eastwards from the fort with their sights on the T'kanaowe Mountains.

Jan van Riebeeck the instigator.
The African Hinterland the intent.
The Great T'kanaowe Mountains the unknown barrier.

T'kanaowe soon became known as The Hottentots Holland Mountains and soon thereafter the naturally carved path connecting the Cape Colony to the African Motherland was named Gantouw's Pass. Word of this travelled fast and soon crossing The Great Hottentots Holland Mountains became the objective of many that had it in their view.

Once an objective is fashioned in the mind, it becomes symbolic. If crossing the Great Mountains was the objective, the mountains themselves soon became a symbolic entity placed within a landscape of changing uncertainty. Just as the path was a symbol of life and food for the Bushmen, so too were the Mountains a symbol of ambition for the explorers that sought to conquer it.

The uncertainty that was contained within the mountain while pushing oxen up and over near vertical cliffs, the uncertainty that lay behind the mountains providing hope in the means of a destination, the uncertainty that faced the exploration of these Great Mountains is contained within the symbolic meaning. The Great Mountains provided both symbolic value and unknown uncertainty.

The Great Mountains are a paradox, both guiding and confusing the traveler — a beacon shedding light on its intentionally disorientated form all the while being an unknown catalyst in the creation of settlement.
Spatial implications - more than anything else, this early conceptual sketch was produced to show intent on working on spatial implications on architecture and the subjectivities that are a result of experiences and moved-through spaces, rather than just perceiving architecture from a distance. An early interest was taken towards the actual spaces that allow the perceptions of the mind to run wild - direct movement routes cut through specific objects, opposing activities contrasting each other, held together by a common public ground.

Landmark Fire Station - standing as a landmark, a symbol within a community, a new kind of symbol. One that embraces, inspires, excites and changes over time. It accepts its fate of subjective analysis in a way that enhances this process. It asks for judgment. It pleads for varying opinions, different attitudes and an infinite amount of interpretations. It doesn't fit in by means of force. It doesn't fit in by asking to. It fits in by evading that argument altogether. The public are too busy trying to comprehend the spaces they are in that they are ridden of the burden of placing preconceptions, simple descriptions on their surroundings. This is public space.
Objectified Object vs Subjectified Space

Built forms stand as architectural beacons within their respective landscapes. They are initiated by processes contained in the mind and directed by predetermined needs. The result - an object, a final object.

As a human race that prides ourselves with the ability to be individual, the ability to experience life in a unique way that no other single human being can comprehend, we prove to be a difficult audience to design for. Buildings go up with certain ideals and certain intentions with the hopes that the predetermined meaning of the built form will inspire those that come into contact with it. These are the hopes of the architect. The truth is, once the final object has settled, as soon as the windows mist up with dirt, the walls become stained with streaks of water and the front door is closed in preference of the use of the more functional back door, it becomes its own symbol within its given environment, removed from the pre-ideals of the creator.

Tschumi identifies with this on many levels and perhaps the most meaningful to this investigation is the idea that he borrowed from Dennis Hollier's book on Georges Bataille, "Against Architecture: The writings of Georges Bataille", specifically, the paradoxical relationship between the Pyramid and the Labyrinth. With this reference, Tschumi picks up on the deepening rift in architecture between the 'utopian dream and social reality' identified by Bataille. Utopian dreams are what architects impose on society. The social reality is how society reacts to the imposition made by the architect. Both are inevitable. As soon as we solve a building for one person's acceptance, the next person to walk through the door will disagree with the person before. This cannot be designed for as the architect has no control over who will use the designed spaces as well as to how the spaces will be used. However, no matter what design is imposed on society, it will bring with it a developed symbolic meaning.

Our work is at the peril of the subjectivities of the human mind. We design public space not wanting to impose a monument on a diverse society that could at any time ignore any one social group apparent in that place. We try to integrate our buildings within communities that best involves everyone's taste and everyone's ideals hoping that the final image becomes a object mirroring its setting, camouflaging its totality, connecting us all.

The result, however, is inevitably a monument with a symbolic meaning attached to it created by those around it. A pyramid within a labyrinth. An object within a subjective society. A mountain within a landscape.

We should not be scared of the subjectivities that our profession asks of us. Instead, we should understand that no matter what our final design entails, it will become a monument wherever it is implemented. Whether it has a bad connotation or a good connotation, implied or not, or whether it is just known as that ugly building on the corner that no-one ever knows what goes on inside, we must design with the future symbolic opportunities of our architecture in mind.

There exists a delicate balance between the complexities of life and the objectified form. Architecture needs to provide for these complexities by being a beacon that intentionally symbolizes and accidentally bewilders.

Architecture needs to be a maze that unknowingly guides and defiantly disorients.

Architecture is the paradox.
"A great building is not the private invention of some genius or other. It is merely a condensation of the spirit of people."

-Ayn Rand, The Fountainhead
2. The Social Village
Early village layout showing the clear development of 2 separate precincts within the village - the Mission Grounds to the West and the Dutspan (early beginnings of the Bo-Po's) with supporting services to the East. At the main intersection between these two precincts, exists The Dutspan, already alluding to the centrality of the site between contrasting precincts.

Hand drawing of The Dutspan - The current state of The Dutspan is drawn showing the way it hints at its historical tag of being the most prominent public space in the village. By exaggerating the movement routes across the site that are in existence today, it is clear that the site offers no barrier as to the free will of the public progressing through the site. The 4 main movement routes are direct, unobstructed lines that connect, in the most efficient way, one side of The Dutspan to the other. The smaller, less important routes, link up to these.
The Outspan

Development happened most naturally. Ox-wagon expeditions across the Hottentots Holland Mountains became increasingly popular and soon cattle posts had been erected at the foot of the mountain as a stopover place assisting the great ascends to the top. Accommodation was offered and trek oxen were available to the travelers. More and more the commercial viability of the area started to grow and with that so did the popularity.

A refreshment station was born.

The days of Gantouw’s Pass were numbered for the path was now far more important than just a gane track. Soon the game that crossed these great mountains moved on and the simple route over the mountains was formalized, opened and named after the cape governor of the time, Sir Galbraith Lowry Cole.

The refreshment station had now grown to a village, Sir Lowry’s Pass Village.

Land was given over to The Wesleyan Missionary Society with plots being laid out along the river for homes to be built on for freed slaves to help service the village and tend to the wildflower farms now exploiting the rich and fertile land, resulting in the first formal precinct of the village to be realized, The Mission Grounds.

What existed previously as a simple route over the mountains had now evolved into a social event prior to the great ascent. Travelers would congregate and gather at the refreshment point while giving the cattle and livestock a rest. Soon, the social aspect of the refreshment station was what the village became known for and so the Outspan came into existence, an informal public space for the gathering of people that had developed naturally as a direct consequence of the need to conquer the mountains. The heart of the village was the social aspect, the comings and goings of travelers and explorers. Shops were soon erected and so too a hotel all with the focus of servicing the Outspan and conditioning the social character of the village.

As a direct consequence of aligning objectives of diverse people, the inherent social qualities of the human race became evident in the way a village develops from nothing, most naturally with one common objective - to be a social race.
Molding the ground plane - By identifying the movement routes through the site, freedom is given over to the rest of the site in order to bring back the public Outspan feel that once existed on the site. Soft, grass fields provided space for relaxing in the sun.

Relationship to adjacent buildings - The molded ground planes are presented back to the existing context. The Outspan was a public ground surrounded by crucial support services. The shop that still serves the village today is identified as being able to play a huge role in the future existence of the Outspan. The grass slope now serves as a vital threshold between the shop and the fire station, enhancing the notion of the Outspan.

Site concept - the wires are representative of the movement routes through the site, uninhibited, direct and carving their own way through the site, naturally, instinctively. This reinforces the idea that the site, the Outspan, is threshold, a connecting public space between different precincts. The movement routes indicate, however, that the site is more in a state of flux, accommodating movement through itself with ease, but struggling to hold onto the public to solidify itself as a comfortable public place. Further investigations show the molding of the ground plane to achieve spatial conditions that respond to the north light, provide public space related to the movement routes accommodating program beneath and all helping to retain, amplify and restore the once thriving Outspan public space.
The Role of the User in Space

At the heart of our work as architects are the very people that give our buildings their means to an existence.

Designing for the subjective society means an interest has been taken towards the public perception of our work. And to be concerned about public perception of our work means we are including the public in our buildings. Before we can include the public in our buildings, however, there needs to be an understanding of public space.

Public space is the labyrinth. And within labyrinths, varied perceptive processes thrive. The most successful public spaces occur naturally, interpreted and used by a multitude of different people. No one group of people can be singled out, for this excludes. As soon as the process of exclusion takes place, public space fails.

If it is a complex society that will inevitably occupy public space, then it is a complex society that needs to be designed for. The way in which this can be achieved is by aligning certain ideals of society so as to temporarily bring them together in a social environment. By designing for a multitude of different people and not making just one justified response, more people will be able to connect to a specific space. As soon as a specific quality is singled out within a design, it cancels out large chunks of society therefore resulting in unused public space. What is being spoken of here is, however, not the resultant architectural form. It is instead the very reason for the public being in that space in the first place. The form is an inevitable consequence of our actions and will be hit hard by the subjectivities of our society whether we like it or not. It is the people within the forms that dictate the usage of the space.

The role of the user of space becomes an important factor in this argument for it is the gathering of people that attracts. It is the gathering of people that indicate spaces work. It is the gathering of people that allows for and asks for varied perceptions to take place. Allow infinite individual interpretation to happen and you have acknowledged the importance of the role of the user in space.

Encourage an ever changing interpretive environment and you have designed for a truly subjective society retarding the development of preconceptions and limiting the development of self inflicted exclusions - the success of public space.
Mission Grounds - The Outspan
"If there is to be a 'new urbanism' ... it will be the staging of uncertainty; it will no longer be concerned with the arrangement of mere or less permanent objects ... it will no longer aim for stable configurations but for the creation of enabling fields that accommodate processes that refuse to be crystalized into definitive form; it will no longer be about meticulous definition, the imposition of limits, but about expanding notions, denying boundaries, not about separating and identifying entities, but about discovering unnamable hybrids......Since it is out of control, the urban is about to become a major vector of the imagination"

-Renzo Piano
3. The Beginning of the Line
Railway line as a structuring device - a linear element that sits within the site identifying - directing. The railway line is traversed at many points as can be seen on the model, by roads and naturally carved path ways. The model shows a very rigid and regular pattern of secondary structuring devices (the routes), but this is just to explain the hierarchy of spatial structuring that the railway is undergoing. In reality, these routes cross the railway at random points, at random angles and at random times. The railway line truly does achieve the feat of becoming an object within a maze.

The chaotic city - this is representative of ideas such as pragmatic indeterminacy and the subjectivities that the built environment is able to induce - the event in space, an ever changing environment within an objectified city.
The Railway Line

A functional village with a social heart, the village was going along naturally, servicing those who passed through and sustaining those who chose to stay. The natural growth meant there was no clear formal realization besides the Mission Grounds and the informal Outspan, but all that changed with the advent of the railway line. It would take over 10 years to construct, with engineering feats not accustomed to the rural lifestyle of the area, bringing with it catalytic aftereffects not even imagined by those who welcomed the new passenger rail. To service the railway line, a station was built and alongside the station, the Outspan was formalized and protected by the government as an important public space, the threshold between the railway line and the heart of the village.

Finally, in 1902, the railway line arrived and with it came a new spatial formalization of a new village. The formalization of the Outspan led to the increased commercial viability of the adjacent plots and so the Bo-Pas precinct was born. Thanks to the addition of the railway line, the village was growing a repertoire of functional services. Churches, roads, a Post Office, a Police Station and other basic services developed within the Bo-Pas precinct and the village grew from a simple refreshment station to a fully functional working village.

The main road through the village leading up to the pass provided the main commercial income for the village, while surrounding homes and farms exploited the wildflower industry as a means of sustenance using the passengers of the railway line passing through as their customers.

Sir Lowry's Pass Village became known as the stopover place before ascending the mountains, providing the much needed services to refresh and replenish the travelers passing through. Because of this, the village was functioning like a well oiled machine, servicing the event of the arrival of the train leaving in its wake a series of diversely functioning spaces tending to the uncertainties that accompanied the arriving travelers.

The village prospered because it functioned well:

It functioned well, because it had uses for many.
Building occupying The Outspan – the Fire Station occupies the 'back' of the site as it forms the bigger mass, encompassing the drill yard. The drill yard is then opened to the rest of The Outspan, attempting at involving the public in the activities of the Fire Station whilst overlooking the Rail Museum sunken pit. The Farm Stall and Informal Traders occur along the movement routes all feeding onto the main public Outspan space. Different activities aren't combined here to create new 'kind' of spaces, instead the activities are presented to other spaces in unfamiliar ways. Practical ways of solving simple security issues are given new life by the way in which they are treated. The entire precinct takes on a singular language, helping to blur these node boundaries between opposing activities allowing for the public Outspan space to be in a constant state of experiential change in the way activities all around are forever in flux.

The Section – Through the above plan, the section identifies preliminary ways of dealing with the interfaces between the different programs present on the site. The ground plane is molded so as to adjust the public realm. Ground is sunken to put emphasis on certain aspects as well as to provide opportunity to go away with high walls normally closing off Drill Yards. The tower is strategically placed to induce the feeling that it is a community structure and not just a piece of private property. As far as possible, the entire building (all programs) are designed with a singular architectural language in mind, a single flowing form that gets intersected with existing routes.
**Functional Preconceptions**

People are attracted to spaces due to different activities that are possible. Tschumi explains that there is no architecture without the event. In other words, there is no architecture if there is no interaction between built form and human occupation. This builds on the importance of the role of the user in space in the way that Tschumi as well as Ren Koolhaas have investigated the idea of programmatic indeterminacy. By attaching a single function to a space, you are in essence excluding all of those that do not take part in that specific function. On the other hand, to design without suggesting function means that we are losing touch with the true beauty of the architectural profession for if architecture is about the interaction between the built form and human occupation, the beauty lies in the solution of the built form as a direct response to how people will use the space.

Therefore, programmatic indeterminacy provides functioning spaces, but keeps the interpretation open as to the amount of available functions and/or the relationship between contrasting functions in order to provide exciting spatial relationships in an inclusive way. Functionality in architecture can therefore be seen as much more than just the solution of space requirements. Functionality, if investigated under ideas such as programmatic indeterminacy and cross-programming etc., can be seen as a generator of subjective space - public space.

Functionality, as a further architectural debate, can also be seen as a generator of objectified space - symbolic structures. If not designed with the complexities of society in mind, preconceptions can be pinned to certain functional spaces limiting the perceptive process and eventually limiting the ability for public space to thrive.

Therefore, in order to service the public who will use the space, certain functions should be provided that attract, anchor and sustain the notion of the event. In order to provide for the subjectivities of the human mind the notion of preconceptions should be challenged and the said functions should occur in unfamiliar ways. Provide one specific function and the space appeals to a select few. Combine many different functions and the space appeals to many. Combine those different functions in an unfamiliar way and a space is given the energy to allow the cogs of perception to turn for an infinite amount of time.
"How to inject a new 'sign' into a landscape that - through scale and atmosphere alone - renders any object both arbitrary and inevitable?"

-Ren Fouassa
4. The End of the Line
Historical precinct - Most of the buildings of this precinct have been around since the early development of the village, however none of them containing any real significance, besides the Railway Station building and associated support structures (Railway line, water tower ruins and the refreshment houses). What is left over after the downfall of the village is a gaping hole between the station building, railway line and the rest of the precinct - The Outspan. The railway line has now become a very important structuring device and spatial element as far as the site is concerned - the object responsible for identifying the landscape.

Response to the railway line - A critical response is taken towards the railway line, respecting its historical significance of identifying the landscape, maintaining its functional responsibility of accommodating a cargo train 3 times a week and sustaining its current personality of interaction with the inhabitants of the village.
The Highway

If the main source of power into a machine is taken away, the machine will cease to work. Sir Lowry’s Pass village stopped working.

The re-routing, upgrading and torring of the road over the mountains brings an end to the passenger railway line and slowly the village starts to lose its economic viability and its social character. The railway station, shops, the hotel and all other services related to the direct functioning of the railway line now stood empty, the desolate Outspan as a stark indicator.

The Mission grounds continued to grow as migrants streamed in looking for work, but the Bo-Pas precinct that directly serviced the Outspan and railway line gradually started to lose business. This was a major setback for the well being of the village and just like that, the fuel that powered this machine was suddenly cut off.

The Main Road that led through the village up and over Sir Lowry’s Pass, the very reason for the creation of the village, was to be diverted away in the form of the N2 highway. Construction on the new highway was completed in the 1990’s and it left Sir Lowry’ Pass Village with no more travelers passing through. The village came to a complete stand still. The only remains beside the ever growing housing settlement were the historical buildings that once serviced the railway line. A once functional village had now turned into a symbolic image. Old shops and hotels that opened up onto the Outspan stood empty and unused. The railway station lost its function altogether and was taken over by community groups for odd functions.

The original function of the village was no more, leaving the newly proclaimed Provincial Heritage Railway Station, a piece of the carcass as only an indication of what was with the railway line as the backbone of the very carcass. However, in the midst of this mass exodus, it has managed to contain the life of the village, except not in the traditional sense. With the advent of diesel powered cargo trains at most 3 times a week, the railway line stands just about exempt from service, one that both directs the community as well as provides for interaction. It’s a bench for one person and a path for another. It’s a barrier to the aerial photograph, but to the people on the ground, it’s a plaything, traversed, interacted with and taken over ownership in the most natural and instinctive way.

Function had now led to memories and the now historic buildings that stand adjacent to the once thriving Outspan seen almost to be telling a lie contrasting with the ever present shacks and impromptu structures indicative of the lack of work in the village. Now that the village has lost its original function, the feeling is contrasting – the landscape is unsettled. Existing memories of what the village stood for are slowly being lost amidst a feeling of confusion and chaos.

Sir Lowry’s Pass Village has now turned into one vast misconception. The shacks, symbolic of illegally claimed land for those with nothing but the clothes on their backs, are choking the original significance of the village, filling up every available space using only the railway line and other historical references to the old village as a spatial guide. The poverty that moves through the village without intent, direction or meaning, is poisoning the village, complete annihilation held off only just by the optimism of the left over historical value of the village. Or is it positive change that is being held off by these pessimistic memories?

The role of the village is skewed.

But the village is still very much alive.
Reinterpreting the Tower - Early investigations aimed at reinterpreting the fire tower so that it in addition to becoming an icon in the landscape, a beacon for the community, it could help open the Fire station up to the subjectivities of the community by offering multiple uses. Both a programmatic as well as a formal strategy, the tower is proposed to mask its identity as a Fire tower and open itself up to the users of the Rail Museum (views of the overall village - tourism) as well as for community surveillance (fire and safety).

Ambiguous Form - early concept sketches and models were intuitively aimed at randomizing forms so as to remove the image of the fire station away from that of preconceived notions. The idea was to use sweeping forms, irregular shapes and unfamiliar compositions, unfamiliar to those living in the village allowing ease of spatial re-interpretation later on. The intuition would later be understood and justified by strands of historical and social importance that combine with each other.
Symbolic Misconceptions

As is the case with all built forms, their habitation and use will change and ultimately come to an end. During this process, to a large degree, their image stays intact, representative of what that built form stood for, indicative of what purpose it served. It is a sad sight to see buildings that once contained within in them the life and energy that sustained their existence only to stand derelict and ignored, with depressing signs etched into the broken glass hanging onto the rotten frames peeling away from the exposed weathered wall. These depressing signs indicate to us that this building once had a function and it once had a purpose. Its image is connected to events in time that can be associated with the symbolic value of the building. In a way, this is an unfair fact of life - unfair on the undeveloped surroundings of the failed object.

Occupied indifferently, these left over built forms poison the landscape around it as it prevents development to occur, accusing those that attempt change that they are ignoring the spirit of the site. The 'spirit' of the site that is being spoken of here is one etched into the memories (both lived and preconceived) of those using the site today. The problem is that we are caught up too emotionally in what buildings stood for, too concerned for what life they held. If this truth is masked by the fact that heritage is about conserving aging structures purely for their formal characteristics, surely this must be questioned. For preserving structures once inhabited for specific use by saying it is only their image that is trying to be saved, architecture is merely reduced to a 2-dimensional canvas, throwing the spatial dimension out with the water used to wash the brushes.

The crux of the matter is that symbolic architecture/structures need to be thought of with a deeper understanding, importance and respect of the effects of the spatial dimension. Inhabiting a historic building with a modern program isn't a natural process. It eludes and it is representational. However, if a historic (or recently vacant) building, that contains spatial elements that are difficult to comprehend to start off with and easily re-interpreted by the inhabitants, is now suddenly occupied with a new function, the result is more honest. The spaces are being re-interpreted in a natural way allowing the building to change and nurture an adjusted purpose. The result of this is different to the average symbolic building in that it impedes the notion of remembrance and preconceptions and instead replaces it with opportunities for further perceptive processes to occur, allowing the soul of the building to exist in a far more integral way than just a thought of what was.

From an outsider's point of view, the railway line separates, divides and puts a danger on the space because of its preconception. Even though it has been re-interpreted and is now perceived as an interactive element and not a barrier, it still prevents The Outspan from gaining interest from those passing through.

Architecture doesn't have to break free from preconceptions if it isn't given a preconception to start with.
"Our expertise lies in defining forms, spaces, and materialities; we should not be afraid of the results and subjectivities that such definition implies."

- Sarah Wright
5. The Disjointed Village
Existing Landmarks Failing Responsibility - Landmarks currently exist in all precincts within the village. Bo-pas with its historical significance, the Mission grounds with its old churches and the Sun City precinct with its community buildings anchoring residents in the maze of chaos. Detached precincts are visibly separated by physical elements, connected by a common human goal - being social. The precincts merge, filter into one another, link and connect, but are physically separated. The fire station has the possibility to fit itself into one of these threshold spaces that link different precincts and at the same time become a landmark building for SLPV. Positively anchoring the village, putting the village back on the map.

Putting SLPV on the map - to put the village on the map, a landmark building is needed, one that respects existing heritage of the village, one that provides the necessary services and one that combines these criteria in unfamiliar ways, offering an unexpected society with the unexpected. In the section below, a Ha-Ha is created that houses the rail museum, but at the same time allows views into the drill yard of the fire station.
The Unrest

With the Historical Bo-Pas precinct now standing bare, the Mission Grounds continued to swell. The village was no longer being used as a stopover place and the surrounding farms started to decline in business. This, however, brought no change to the influx of migrant workers to the village. More and more people were taking up residence in the village while fewer job opportunities were presenting themselves. Soon, the Mission Grounds became too overcrowded and the need for further settlement plans was required. The now established government bought off a section of the village and created the Sun City precinct. The historical image of the village was now being contrasted with a landscape of RDP houses to try and alleviate the housing shortage.

The village now had an identity crisis. More importantly, the village now had a socio-economic problem.

No more public thoroughfare meant no more use of the village. The thousands of workers entering the village were left with nothing more than a settlement long past its sell by date.

Lack of function led to lack of work.
Lack of work led to unemployment.
Unemployment led to poverty.
Poverty has led to crime.

Sir Lowry's Pass village has lost its position as a vital contributor to the functioning of the surrounding area. Even with its touristic attractions, its inherent memories of the past, the village had a major burden now resting on its shoulders. The socio-economic problems that face the village include basic service delivery and housing needs. Protests have been rocking the small village of late, positively helping to put the village back on the radar it once occupied in its prime, but negatively dampening the importance of the village that it once held. Shacks line the sidewalks holding poor living conditions within. Jaded men line the streets passing the hours of the day hoping for work. Children and bone skinny dogs roam the streets while the historical value of the village slowly fades away behind the tall Blue Gum trees, a metaphor almost for the feeling of being out of place, intruding on the land and poisoning the soul of the village. Movement routes scrape across the Outspan indicating the intuitive ideals of the village, to be connected, to be social.

The people aren't the problem, however, for without them, the village would cease to exist altogether. The problem is the lack of inspiration. The lack of being on the map. The lack of attention being paid to the village.

Historically, Sir Lowry's Pass Village was the gateway to the African Motherland.

Today, for the modern day explorer that ascends the mountain, Sir Lowry's Pass Village doesn't even exist.
Bo-Pas Heritage setting - Pure geometries, 90 degree angle walls, orders, symmetry, thresholds. Copy pasted, uninspired, but incredibly significant. Acknowledge it, accept it. The Outspan Fire Station does away with these design ordering principles. Landmarks are created by sticking out from the norm ordinary.

Mission Grounds Heritage Setting - Simple, plain, appealing and prone to preconceptions. It is no need to mention that this building is representative of one of the churches in the area. Oppose the ordinary, take the roof right down to the ground, open the threshold in uncommon ways, use materials not accustomed in combination. Excite the uninspired. Awaken the bored. Perplex the expectancy.

Sun City, informal chaos - Impromptu, eclectic, unplanned, normal to the insiders, inhumanely immoral to the outsiders. Simplify material combination, anchor thought and inspire through contrast. Forms and connections unfamiliar to the inhabitants of the village help the fire station to gain a monumentality in a quite diverse setting.

The Outspan at the heart of materiality - due to the public nature of The Outspan, grass slopes have been used to identify the and hold the public areas, while wild flower (fynbos) roofs cover the programmed spaces. These help to soften the edges to The Outspan as a public place as well as keeping the energy efficiency of the building in mind. The way the roof is taken through to the ground helps to identify entrances as well as to help confuse the space in that the...
The Role of Architecture

The paradox is that architecture becomes an objectified entity having to perform within a subjective landscape and this is most evident in the way socio-economic problems have torn through our land. Architecture needs to be an icon, standing for something more than just a pitched roof with a geometric façade. Architecture needs to understand current social conditions and best position itself so as to work with these conditions and prevent social engineering from becoming the new face of our designs. Architecture needs to respect, fit in, accommodate and provide for the subjective society inspiring communities to grow, to live. If architecture has the ability to inspire, then it must and will become a landmark.

Instead of fitting in to an existing framework alone, architecture needs to bring to light new ideals and new responses that before were buried under a landscape of bleak circumstances molded by evident usage. Independence, in a sense, can be gained in the way architecture develops its own courage to its own convictions.

In a setting such as Sir Lowry's Pass Village that lacks any form, any shape and any composition other than the existing traces of the historical village and the current sprawl of the uncertain informal settlements, architecture needs do to more than just 'fit in'. It needs to direct. It needs to inspire. It needs to be the generating solution that ties together disparate parts, combine to promote equality and stand tall to put Sir Loery's Pass Village back on the map.

It needs to be its very own railway line - an iconic form, distinctive in shape, ambiguously intent, confusing its function, retaining belief, misplacing those that feel they are found, the landmark that directs, the landmark that identifies, an experience that is lived, an experience never the same.

Architecture needs to be the authority that declares freedom.
Seven arrested after Sir Lowry's violence flares up again

Barbara Maregele

This violent gang warfare continues, as in Lowry’s Pass Village, police have arrested seven for the second successive day. The police were called on Monday to reports of a shooting in the area. Seven men were apprehended; four for assault and three for public violence. The arrested men were aged between 24 and 55. The residents of the area have called for the relocation of their homes, saying they are tired of the violence and instability. The police are investigating the possibility of calling in the army to deal with the situation.

Local businesses lend a helping hand

The Smith Tabata butcher shop in Helder-berg and Bredenheu, Somerset West, has been徘徊ing for the past few days due to the unrest in the area. The owners, who are members of the local business association, have decided to take action to ensure the safety of their employees and customers. They have installed security cameras and加强ed the area's security with the help of the local authorities. The shop has also been providing free food to those in need, as one of the customers, who has suffered from family violence, has come forward to offer his support.

Protes in Sir Lowry’s Pass

The residents of Sir Lowry’s Pass are protesting against the continued violence and instability in the area. They have blocked off roads and are refusing to allow any vehicles to pass through. The police have been called in to deal with the situation, but so far they have been unable to disperse the protesters. The residents are calling for the relocation of their homes and for the government to take action to ensure their safety.

Stabbed and left for dead

A 24-year-old man was stabbed to death in a park in Bishop’s Court, Cape Town, on Monday afternoon. The victim was reportedly stabbed multiple times and died at the scene. The police have launched an investigation into the incident and are appealing for information from the public. The area has been plagued by violence in recent months, with several incidents of stabbing and murder.

De Lille, cleaning crew bring calm

Mayor of Cape Town, Patricia de Lille, visited the area earlier this week to meet with residents and show support for the community. She said she had been watching the violence unfold on social media and was concerned about the safety of the residents. She announced that she would be taking action to ensure the safety of the area, including increasing police presence and providing additional resources to help clean up the area.
Sun City and Township sprawl
Conclusion
And so Sir Lowry’s Pass Village sits on the brink of extinction, held up for its final breath not only by its quickly disappearing historical character, but also by the undying social characteristic of the users of space that currently inhabit the village. It may not look pretty and they may not be happy, but whether they know it or not, the people of Sir Lowry’s Pass Village are the hope themselves that they need to allow this village to once again put itself back on the map, perhaps the very reason an interest was formulated towards public space in architecture; the subconscious realization that it is the human race, society, people—us, that ultimately gives built forms their true existence.

If an intervention is to be made within Sir Lowry’s Pass Village, it should not respond to the outcries of its inhabitants. As harsh as what that may sound, it might not be the best way forward for the village. Protests have been aimed at poor service delivery and lack of adequate housing. If these demands are met, the village will still have missed its opportunity of getting back on the map by taking advantage of its inherent social condition and its rich heritage character. If the inhabitants of the village are demanding better living conditions under the impression that they are being ignored, the root of the problem must be challenged. For it is actually under a false impression that the inhabitants believe they are being ignored. The truth is that no-one really believes the village even exists. It stands as a total contrast to the village that was. It was needed, it was used and it was known by experience. Today, the village is only known by name. So by doing the expected and providing the inhabitants with their houses, with them believing that their life in the village will change, there stands the risk that the opportunities that exist in the village will further be buried under a landscape of false hope. These opportunities need to be seized.

Outspan Fire Station seizes this opportunity.

What was a dirt path, intuitively formed through a desolate landscape of permanent uncertainty, has now become a carved connection through a landscape of changing stability. Direct paths connect existing connections, shedding light on an ambiguous landscape. The ambiguous landscape, left undefined in the way it never suggests and never defines. It is a final image, stamping its authority in the way it is proud of its form, but it remains vague as to what purpose it holds. The seasons will change, the deep rich green landscape will turn to dry yellow haze, allowing the entire building to change its character along with the changing seasons. The reason for being on a warm sunny slope will change from soaking up the winter sun to children playing games late into the brightened evenings.

Over time, the purpose will be known, the purpose will have been experienced and the building will claim itself as a landmark. It is at this point that the familiar will be presented in an unfamiliar way. The stage is set. The fire truck races out, lights flashing, sirens wailing—an indication over the loudspeaker that the show is about to begin. Fire Fighters appear with a rush of intent, acting out their roles in such a prepared manner that makes this dress rehearsal seem like the opening night performance. The audience is like no other. They are allowed to come and go as they please, allowed to talk, allowed to experience in the most natural manner. Just as they get used to their surroundings, the grass slope beneath them with a view of the mountain illuminated by the presence of the sun, the performance allows their perception of the space to be warped. It presents the familiar in the most unfamiliar way allowing the sense to be heightened, allowing the space to be reinterpreted. The user of space is now able to reconceive and reimagine.

The user of the space is now free.
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Wyly Theatre, OMA, Rem Koolhaas
Eliminating all preconceptions of the Theatre and presenting a new spatial configuration that goes against ordinary thinking. Here, the traditional event that is known as the performance and the stage, is given new life by rethinking its relationship to other programs. By inserting services above and below, instead of around, the 'event' is open up to the outside allowing a more social spatial
University of Cape Town

Sea Terminal, Zeebrugge, OMA, Koolhaas

Solving programmatic requirements, creating truly subjective public space. The characters of the individual foiles are created in such a way that no identifiable preconception can be placed upon them, creating ambiguously programmed space, new relationships and exciting experienced space in between.

National Library of France, Tschumi

The traditional organization of library spaces has been contested with new relationships being formed that allow the idea of analyzing the program to open up new spatial qualities uncomman with library spaces. The result is also one final image that stands within the maze-like city, but within contains its own labyrinth.

Why separate them? Why continue to further engrave their separated classifications as completely diverse to one another. Instead, the concept here is to rethink that very separation between the two sides of the scale, the athlete and the scholar. A new idea of rethinking the idea that the athlete today is just as much a scholar as what the scholar is an athlete, closing the gap and forming new ways of being. The result (and intent) might be utopian, but it shows ways of combining contrasting programs to open up the mind, to open up new spatial opportunities - to present the unfamiliar.

Sea Terminal, Zeebrugge, OMA, Koolhaas

It is clear from the final image presented by this project that it had been named the "Working Babel". A new way of crossing the English Channel was needed, but one that represented more for the traveler than just arriving and departing. A diverse mix of program is squeezed into this building allowing the building to be able to resist any classification. It would become a landmark, but one that encapsulates more than just a voyage, one that provides for the many subjectivists of society. Maximum artistry (resisting the recognizable and heightening subjectivity) is combined with maximum efficiency.

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Failed Public Space

A system was put in place to help the community take ownership of the public Dutspan, but soon became a desolate area as the only remains are the steel upright structures once holding a roof that has since been torn away by the wind. Perhaps it was the wind and lack of shelter or maybe it was the Police Station on the left sitting in the middle of the most prized public grounds with its high fences that intimidated the space. All that is evident, is that the Dutspan is not being used to its potential.

Historical Presence

The Railway Station with its railway line and The Great Hottentots-Holland Mountains in the background. The relationship between the old station and the public ground is very clear, but the lack of attention to the space and perhaps the lack of function, besides a mere threshold between precincts, has resulted in this becoming a stark landscape.

The Ruins

The old water tower ruins servicing the railway line stands alone and bleak. A beautiful structure that could very well help put SLPV back on the map through tourism initiatives.
Sun City Precinct
Public space = park
Fenced in, electricity wires, children standing outside

Outspan
"Public Square" = Faded and unused informal trading space

Sun City Precinct
RSP House with attached informal structures
Mixing the use of materials and textures

Sun City Precinct
Community hall with light tower - Landmark
Mission Grounds Precinct
New Church building with historical structure among
Traditional church styled windows, buttresses etc.

Bo-Pas Precinct
Historical building renovation
 esposa the ruins, currently contains tourist office

Bo-Pas Precinct
Railway Station (Provincial Heritage Site)
Simple geometries, proportions

Bo-Pas Precinct
Railway water tower ruins
Beautiful presence and encompassing scale
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Fire Station

As mentioned earlier, the Fire Station is a civic need for the community at the moment and the only reason it has not yet been built is because of site implications. This program is needed.

Admin and Control

Appliance Hall - 210m²
- 70m² x3 Boys
- 3.5m Fire Gear Lockers (600 deep)
- 4.5m wide x 4m high "garage doors" to be provided both at the rear as well as at the front of each appliance bay
- The appliance bays have direct access to sleeping quarters, outside of the Fire station both front and rear, control room, officer’s room, offices as well as mess area / common room
- The floor of the entire Appliance bay area slopes towards a central catch pit that drains out to a plan/foil interceptor trap

Watch Room - 10.5m²
- The Watch Room must have direct access to the Appliance Hall, Offices as well as a view outside over the area. The Watch room normally doubles up as the reception for the Fire Station.
- Space needed for 1 fire fighter to operate, includes worktops, control desk and server

Offices - 12m²
- 6m² x2 Offices for on-duty Officers
  - To have direct relationship with the Appliance Hall and Watch room

Offices Bedroom - 12m²
- x2 Beds, x1 T.V. shelf, x1 BIC
  - To have direct relationship with the Appliance Hall, Watch room and Offices

Offices Ablutions - 6m²
- x1 WC, x1 Shower, x1 Basin
  - To have direct relationship with the Officer’s Bedroom

Store Rooms - 10.5m²
- 4.5m x1, 6m x1
  - To serve the Watch Room and Offices
  - To have 600mm deep shelving all round

Firefighter Living

Sleeping Quarters - 67.5m²
- 13.5m² x5 Bedrooms
  - Each bedroom contains 2 beds for the firefighters to share
  - Sleeping quarters positioned on the 1st floor so as to provide privacy from the street and afford views out towards the mountains
  - Access to Appliance Hall is made via sliding poles

Male Ablutions - 22m²
- x2 WC, x2 Basins, x2 Urinals, x2 Showers
  - Directly related to sleeping quarters with enough space for changing

Female Ablutions - 10m²
- x1 WC, x1 Basin, x1 Shower
  - Directly related to sleeping quarters with enough space for changing

Kitchen and Pantry - 12m²
- x1 Sink, x1 Stove, x1 Fridge, x1 Pantry of 4m²
  - Has a direct relationship to the Pantry, Mess Hall and Lounge

Mess Hall - 30m²
- x1 WC, x1 Shower, x1 Basin
  - The space can either be used as a Mess Area, A recreational room or as a lecture room - has direct access to the kitchen and lounge area, access to Appliance Hall via sliding poles

Lounge - 18m²
- 4.5m x1, 6m x1
  - Direct relationship to Mess Hall and access to Appliance Hall is via sliding poles
Equipment Storage and Appliance Hall Support

Off-Duty Gear Storage - 30m²
- 3D Lockers to be provided
- Off-duty gear storage is provided in direct relationship to the Appliance Hall and on-duty gear storage area
- 30 lockers to be provided as a shift consists of 8 staff in a 3-day rotation basis. Max of 24 lockers to be provided, but extra to be provided for transferring staff

On-Duty Gear Storage (Turnout Gear space) - 4m²
- Space for on-duty fire fighters to keep gear directly related to Appliance Hall for ease of access in least amount of time

Slide Poles - 25m²
- Connecting the Living spaces above ground floor to the Appliance Hall

Gymnasium - 13m²
- Located on ground floor near Laundry and Change room

Laundry and Change Room - 16m²
- x1 WC, x2 Showers, x1 Basin
- To have direct relationship with the Gear Storage, Laundry and Gymnasium areas

Store Rooms - 10.5m²
- 4.5m x1, 5m x1
- To serve the Watch Room and Offices
- To have 600m deep shelving all round

Operational Equipment Store - 8m²
- A store room that is directly related to the Appliance Hall that contains supplies and operational support for the Fire Engines

Operational Gear Cleaning and Drying area - 25m²
- To be accessed by Appliance Hall as well as direct access to the Drill Yard
- To contain area for cleaning of gear as well as space for the drying and hanging up of the gear

Hose Store and Maintenance - 18m²
- Used to store and maintain the Hoses. To have direct access to Appliance Hall as well as Drill Yard

Breathing Apparatus Store and Maintenance - 18m²
- Used to store and maintain and refill the SCB's. To have direct access to Appliance Hall as well as Drill Yard

General Storage and Maintenance Rooms - 40m²
- Vital for the general upkeep of the station, containing back-up generator

Drill Yard - 1300m² (minimum 750m²)
- Minimum space of 750m² required for training, drills and washing down of vehicles

Staff Parking - 310m²
- Parking for a minimum of 8 staff vehicles as well as space for vehicle maintenance

Tower - 13m² (25m High)
- To be used for training and fitness

Fire Awareness

Office, Lecture Room, Sales (55m²)
- Located on one of the most public and main pedestrian routes. The Fire Awareness is aimed at providing education to the residents of the community through lectures, demonstrations, and the sales of fire preventative equipment. An outdoor space is directly related to this for outdoor education and demonstrations
Community Service Centre (Police Station)

There is currently a prefab structure on the site that contains the current Police Station. Not only are its facilities inadequate, but the structure, surrounded by high fences, is poisoning the surrounding public spaces and preventing any comfortable spaces to be enjoyed. The Police Station has therefore been accommodated within this project and provided with the adequate facilities as well as positioning in terms of related public spaces.

- 1 Charge Office 33m²
- 2 Holding Cells 14 m² each
- 1 Strong Room 18 m²
- 1 Office (Logistics)
- 1 Office (Station Commander)
- 1 Office (Secretary)
- 1 Kitchen
- 1 Boardroom
- 2 WC, 2 Basins
Community Centre
The Community Centre was implemented in the design and included in the precinct layout due to the fact that there are small satellite community services all over the village but not one central centre that anchors these functions. On top of this, when researching the specific site, actual community functions were found to be taking place on the proposed land site for development. This then accommodates those functions.

Soup Kitchen - 12m²
- The Soup Kitchen is currently located in the Old Railway Station Building. It has been moved into the Community Centre. It opens up onto the public grass slope for warm summer evenings and has direct access to the multipurpose hall during the cold wet winter nights. It is located so that it can be accessed from all different precincts, allowing community members to feel welcome and not threatened.

Multipurpose Hall - 210m²
  - Office 10m²
  - Multipurpose Hall 120m²
  - Bathrooms
  - Storage Space

- As church meetings and other small gatherings are taking place in the Railway Station Building, a space is provided that caters for this. It doubles up as an Empowerment Centre where workshops can take place to educate community members.

Creche (Daycare)
  - Office
  - Teacher’s Room
  - Classrooms
  - Bathrooms
  - Storage
  - Covered Play Area
  - Outside Play area

- There is a current need for a creche/daycare facility in the village as from a very early age, children are left to fend for themselves. The creche forms part of the Community Centre and it opens up into the Sun City precinct. It does not open up onto the public spaces.
Tourism and Heritage
SLPV is rich in heritage and historical value and initiatives are already underway as to implementing structures and frameworks that showcases this facet of the village. A tourism aspect is thus incorporated into the design and the precinct as a whole.

Tourism Offices - 360m²
- x1 Boardroom 33m²
- x4 Offices 14m² each
- x1 Staff Room 18m²
- Female Bathrooms x2 WC, x2 Basins
- Male Bathrooms x2 WC, x2 Basins, x2 Urinals
- Disabled WC x1 WC, x1 Basin
- Exhibition space

- The Tourism offices are a strategy implemented to kickstart and run the heritage aspect of the site. It is a centre directly related to the existing small tourism office building across the road which is inadequate. It is also directly related to the Ruin monument and opens up onto this as a means of displaying it importance. A direct connection is then also made to a public grass slope.

Observation Tower - 13m² (25m High)
- Shared with the Fire Station, the Tower becomes a tourist attraction as well. This is so that tourists can be taken on guided tours of the village and taken up the tower to gain a unique perspective of the village and understand its composition. This is also an initiative at breaking up the preconceptions of the Fire Station and handing a part of it over to the public.

Rail Museum and Restaurant - (Exist. Railway Station)
- To occupy the Existing railway station building

- Currently, the Railway Station building is occupied by small community groups for odd church services, gatherings as well as daubling up as a soup kitchen. It is intended to move these functions out, accommodate them elsewhere and turn the old building into a Rail Museum and Restaurant.

- It has a direct relationship to the rail way line as well as the most important public space. This is both a functional spatial connection as well as hinting at the historical connection between the Railway station and the Outspan.

Refurbished Steam Locomotive - (Display)
- Directly related to the Railway Station Building as part of the exhibition
Farm Stall – Informal Trader Facilities – Farmer's Market

The corner of the site at the intersection is a very prominent corner as many vehicles pass by here on the way to Somerset-West or from there. The opportunity now exists to attract surrounding farms (Waterkloof, an award winning wine farm being one of them) to promote their wines and other products at this busy junction. The corner therefore latches onto these commercial possibilities of the passerby, all the while opening up onto the public space.

Farm Stall - 210m²

- The Farm Stall forms the closest programmed space to the busy intersection and promotes the commercial viability of the site. It opens up to the public grounds as well as to the informal traders to the East to create a new unique relationship between formal and informal trade as well as the possibility of using the informal trading facilities as a farmers market on certain weekends, facilitated by the Farm stall.

Informal Trading Facilities and Farmers Market Space - 190m²

- Basic facilities are provided to allow community members to set up informal stores. They are supported by lockable storage facilities as well as the Farm Store the its West. The Informal Trading Facilities can double up as a Farmers Market on certain weekends and opens up completely to the surrounding public spaces.
Public Grass Slopes

Public grass slopes are provided on the most Northern, Eastern and most Western edges of the precinct in order to soften the impact of the building on the site by providing the corners of accessible public slopes.

The main public grass slope is provided in the centre of the precinct relating directly to the Railway Station, Farm Stall, Informal Traders as well as the Fire Station.

The secondary public grass slope is located to the East of this and is directly related to the Fire Station, Tourism Offices and Soup Kitchen.

It is intended that these public spaces form a hierarchy of spaces each with their own purposes and programmatic relationships.
Appendices
Precedent Studies
Site Information
Program Analysis and Schedule of Areas
Design Development
Materiality and Technology Study