

TRANSITIONAL (UH: circ. 1900-1930/40)

Includes the following styles (listed in no particular order, preceded by the survey code as recorded on the Master Spreadsheet):

- 1.1 CLASSIC: Edwardian-Classicism featuring a Greco-Roman formality, symmetrical treatment of plan and elevation, exploitation of classic orders, sometimes dentil entablature and ornate sandstone architraves and pediments.



ROBERT HOWDEN 1910
THE CULLINAN HOUSE 3 ASH STREET

- 1.2 GOTHIC: Classic-revival "collegiate" (Chipkin 1993: 57) often institutional appearance, extensive use of dressed natural stone, leaning buttresses mostly at change of wall direction, arched colonnades and quadrangles, sometimes tracery, exposed red clay brick detailing may be evident (Arts and Crafts infl.).



ROBERT HOWDEN 1912
93 ST PATRICK ROAD

- 1.3 VICTORIAN: comfortably accessible (aesthetically) with fussy decoration, cluttered treatment of elevations, verandahs supported by Doric columns, two tier wraparound verandahs, elaborate gables typical, bay windows, turrets, lacy cast iron fringing often incorporated at verandahs, roof eaves and crests.



JOHN ADAMS 1910
72 ST JOHN ROAD

- 1.4 ARTS AND CRAFTS: novel "naturalism", part of the Art Nouveau movement (essentially European based), with reduced vertical proportion, disregard for strict symmetry, roof and elevations enjoy equal prominence, domestic quality, walls often natural roughcast plaster with occasional stonework, geometric motifs without apparent contextual precedent, simplified revival evident in Modernism. Illustration: Arts and Crafts executed in the Queen Anne idiom.



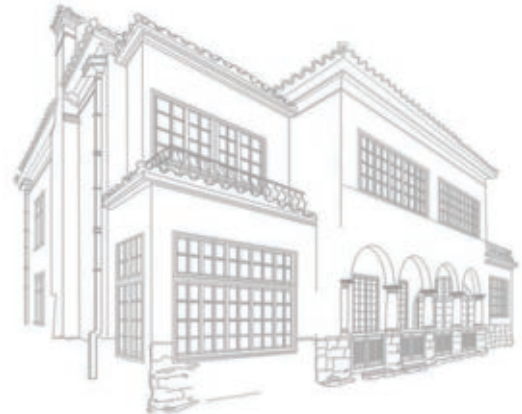
PHILLIP TREEBY BRFORE 1905 EARLIEST RECORD
HOUSE TREEBY 49 ST PATRICK ROAD

1.5 COLONIAL: domestic scale single storey, uncomplicated rural vernacular, simple gables, extensive use of corrugated iron occasionally for walls, lean-to verandahs most prominent, supported by square columns (typical), often timber, verandahs sometimes with balustrade wall.



ORIGINAL ARCHITECT: NO RECORD 1910
 ADDITION: REID AND DELBRIDGE 1919
 24 ST JOHN ROAD

1.6 SPANISH: Mediterranean, drop-arched or circular arched openings, wreathed chimney stacks, parapet walls with angled clay coping tiles, textured or relief plaster typical, sometimes Moorish forged ironwork, atrium (in traditional context) is occasionally featured, this courtyard concept revived in Modernism.



ROBERT HOWDEN 1911
 10 ST DAVID ROAD

1.7 MANOR: neo-classic English estate, emphasis on vertical proportion, Tudor half-timber gables common, raised foundation walls of dressed natural stone, approach often by prominent external staircase to portico.



HAROLD SPICER 1938
 8 BOUNDARY ROAD

MODERNISM

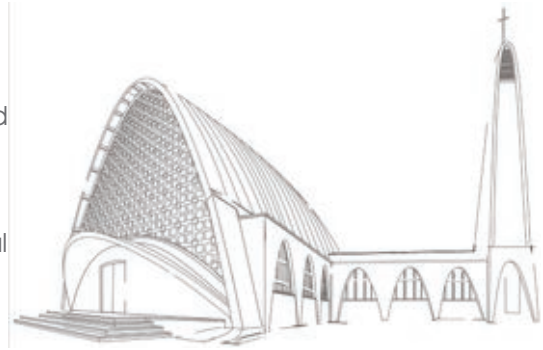
Includes the following styles (listed consecutively) :

2.1 Functionalism: strongly associated with Bauhaus, composition of Cubist volumes, devoid of decoration, proportions with emphasis on horizontal articulation, concealed roof, white walls typical, occasional circular elements in planform (Le Corbusier), often tiered vertically, Art Deco included in this category.



DUNCAN SINCLAIR 1938
 9 ROSE ROAD

2.2 EXPRESSIONISM: in SA sometimes colloquially referred to as sixties architecture although emerged much earlier, introduction of decorative design approach, roof and structural members often dominant design features, Brazilian, organic and Arts and Crafts revival included in this category.



ORIGINAL PLANS: NO RECORD
METHODIST CHURCH 40 ST JOHN ROAD

2.3 CONTEMPORARY (similar to Functionalism but diaphanous, extreme simplicity, structure used as a aesthetic means of expression, ornament replaced by material properties (e.g. texture), increased extent of glazing, separation between interior and exterior less defined. (Expressionist infl. recently revived)



EDWIN HORWITZ 1971
83 ST PATRICK ROAD

UNREPRESENTATIVE

Includes the following (listed in no particular order):

- 3.1 THEME (ersatz and theme based architecture)
- 3.2 HI-TECH (commercial e.g. filling stations)
- 3.3 KITSCH (tawdry, undignified)
- 3.4 UTILITARIAN (possessing no or meagre aesthetic content)

Unrepresentative properties are not limited to newly erected structures only, but could apply to structures of any period (irrespective of when constructed).

LEVELS OF CONSERVATION WORTHINESS

There are 3 such categories which include all UH properties. These are No-merit properties, Properties of Merit and Properties of Significance. For ease of computer analysis, all Properties of Significance are also Properties of Merit. Properties of Merit are all regarded to be conservation worthy. No-merit Properties are condition 3 and Unrepresentative properties. These properties are automatically excluded from the survey analysis (refer to PART 2: PROPERTIES EXCLUDED, p.13). Properties of Merit comprise condition 1 or 2 properties which are either Transitional or Modernist. Properties of Significance comprise Properties of Merit, identified to possess architecture of significance and one or more of the following features: architect of significance, historic importance, heritage status, age of the structure and geographic prominence (refer to PART 2: PROPERTIES OF SIGNIFICANCE, p.27)

PHOTOGRAPHIC RECORDS (Addendum C)

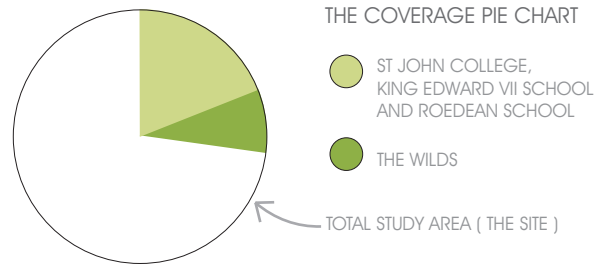
Addendum C contains a photo library of images representing every UH property visited. For ease of cross referencing, photographs are identified by means of the lowest property stand number (arranged in ascending order thereof). Addendum A contains a photographic record of Properties of Significance.

THE COVERAGE PIE CHART

Statistical information is presented per property, i.e. all properties are weighted equally. However, properties vary substantially in size (coverage) e.g. the St Johns College campus is technically regarded as a single property but covers some 20 ha while the average residential property in Precinct D covers a mere 0.2 ha.

The Coverage Pie Chart is a graphic device created to represent data proportionate to the total physical extent of the study area (incl. the area occupied by roads and pedestrian routes). An extreme example would be, the sum of the Roedeaan School, St Johns College, The Wilds and KES properties, which only constitute 4 properties (of 317 properties), but cover an extensive 27% of the study area.

The Coverage Pie Chart features throughout PART 2 of this document representing data in terms of a footprint area of the whole site.



THE WILDS: donated to the Municipality of Johannesburg in 1924 by Barney Bernato's Johannesburg Consolidated Investment Company (now JCI Limited). It was established as an indigenous garden in 1937 and declared a National Monument in 1981. (SAHRA 1981: 09-02-228-179) Located a mere 1.5 km from Hillbrow, The Wilds covers an area of 18 ha. In a larger metropolitan context it is important as a unique inner city green space.

Geology of The Wilds underlain by Archaen Granite of the Johannesburg/Pretoria granite dome and shales and quartzite of the Witwatersrand supergroup. The granite has an age estimated at approximately 3 200 million years. The quartzites and shales were deposited over the granite and belong to the Orange Grove Quartzite formation of the Hospital Hill sub-group. The estimated age of the formation is approximately 2 700 million years. Subsequent to depositions, these rocks were folded and now dip southwards.

(extract: www.wildswalk.co.za/history Artslink.co.za ISP)

PART 2: THE ANALYSIS

PRINCIPAL OBJECTIVE (and analysis procedure)

The main objective of the analysis is to establish cultural significance. Theoretically this is achieved by means of a two part process. Firstly eliminating properties regarded to be irrelevant in determining significance (Site Map 2.1, p.13) and secondly assessing remaining properties in terms of various value standards (Site Plan 2.2, p.14). Criteria required for the identification of appropriate value standards is as defined according to categories 3,4 and 5 contained in the data spreadsheet (refer to PART 1: notes on CULTURAL SIGNIFICANCE and ARCHITECTURE, p.6, 7).

PRESENTATION METHOD (of results)

Results are presented by means of a series of Site Maps depicting the UH study area (the site). The complete site map consists of several layers, each representing a group of properties which possess one or more common characteristics. The purpose of these site maps is to identify concentrated areas or pockets (referred to as massing) of significance, rather than focussing on individual properties considered to be of merit (also refer to heritage prevalence factors for individual sections to follow). Research results are also illustrated by means of bar charts, line graphs and the Coverage Pie Chart (see above).