

HERITAGE IMPACT ASSESSMENT REPORT

**PORTION 1 OF ERF 650
33 DEVENISH STREET
POLOKWANE CITY
POLOKWANE LOCAL MUNICIPALITY, LIMPOPO**



FOR: God's Tabernacle Christian Family Church
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CONTENTS

Page	
1	1. INTRODUCTION AND TERMS OF REFERENCE
1	2. LEGISLATIVE REQUIREMENTS
2	3. GENERAL PRINCIPLES
2	3.1 What is historically significant?
3	3.2 Documenting Historic Structures
3	3.3 Tracing History
4	3.4 Protecting Historic Resources
5	3.5 Economics of History
5	4. ESTABLISHING SIGNIFICANCE IN TERMS OF THE NHRA
5	4.1 Significance criteria in terms of Sub-section 3(3)
5	4.2 Significance criteria in terms of historical, artefactual and spatial significance
6	4.3 Historical significance
6	4.4 Architectural significance (artefactual significance)
6	4.5 Spatial significance
6	5. METHODOLOGY
7	6. DESCRIPTION OF THE BUILDING
7	6.1 Architectural style
8	6.2 Number of storeys
8	6.3 Form
8	6.4 Roof
8	6.5 Walls
8	6.6 Doors
8	6.7 Windows
8	6.8 Front porch
9	6.9 Rear veranda
9	6.10 Steps
9	6.11 Drainage
9	6.12 Ventilation
9	6.13 Floors
9	6.14 Ceilings
9	6.15 Fine details or workmanship
9	6.16 Garden and site features
9	6.17 Boundary fence
9	6.18 Condition
10	7. DISCUSSION
10	7.1 History and Dating

10	7.2 Architectural
10	7.3 Aesthetics
11	7.4 Historical value
11	7.5 Potential
11	7.6 Landmark in town
11	7.7 Contributes to the character of the street
11	8. ESTABLISHING SIGNIFICANCE IN TERMS OF THE NHRA
11	8.1 Significance criteria in terms of Sub-section 3(3)
12	8.2 Significance criteria in terms of historical, artefactual and spatial significance.
12	9. ASSESSMENT IN TERMS OF SECTION 38 OF THE NHRA
13	10. CONCLUSION
13	11. RECOMMENDATIONS
14	12. SOURCES
15	13. VISUAL RECORD

List of figures

15	1. Floor plan of the house
16	2. Front elevation of the building.
16	3. The front composite door.
17	4. Double French door between the lounge and dining room.
17	5. The transom door of the pantry
18	6. Solid panelled doors in the house
18	7. Arced “corner” window – note four panes.
19	8. Arced inner window of the lounge on the porch – note three panes
19	9. Standard window used around the house.
20	10. Pelmet at an arced window.
20	11. Front porch showing steps, flower bed and pathway.
21	12. Rear veranda.
21	13. Timber floor in passage.
22	14. Timber floor of entrance hall.
22	15. Pressed metal ceiling.
23	16. Pressed metal ceiling with scraped off paint
23	17. Fire place in lounge.

1. INTRODUCTION AND TERMS OF REFERENCE

The house located at 33 Devenish Street (Erf 1/650) appears to be 60 years old or older. It is an excellent example of a single level private dwelling designed in the Bauhaus style.

Any man-made structure 60 years or older is provisionally protected by Section 34 of the National Heritage Resources Act and may not be demolished without a permit. The owner of the property, God's Tabernacle Christian Family Church, facilitated by Mr Francois Auret from Keller Williams Reality (KW North), appointed the author to conduct a heritage impact assessment of the building for the purpose of obtaining permission to demolish the structure.

2. LEGISLATIVE REQUIREMENTS

The applicable legislation is the NATIONAL HERITAGE RESOURCES ACT - NHRA (Act no. 25 of 1999).

Section 34(1) No person may alter or demolish any structure or part of a structure which is older than 60 years without a permit issued by the relevant heritage resources authority.

Definitions

'Alter' any action affecting the structure, appearance or physical properties of a place or object, whether by a way of structural or other works, by painting plastering or other decoration or any other means;

"Conservation" in relation to heritage resources, includes protection maintenance, preservation and sustainable use of places or objects so as to safeguard their cultural significance,

"Development" means any physical intervention, excavation, or action, other than those caused by natural forces, which may in the opinion of a heritage authority in any way result in a change to the nature, appearance or physical nature of a place, or influence its stability and future well-being, including -

- (a) construction, alteration, demolition, removal or change of use of a place or a structure at a place;
- (b) carrying out any works on or over or under a place;
- (c) subdivision or consolidation of land comprising a place, including the structures or airspace of a place;
- (d) construction or putting up for display signs or hoardings;
- (e) any change to the natural or existing condition or topography of land; and
- (f) any removal or destruction of trees, or removal of vegetation or topsoil.

"Cultural significance" means aesthetic, architectural, historical, scientific, social, spiritual, linguistic, or technological value or significance.

“Improvement” in relation to heritage resources includes repair, restoration and rehabilitation of a place protected in terms of this Act.

“Management” in relation to heritage resources includes the conservation, presentation and improvement of a place protected in terms of this Act.

3. GENERAL PRINCIPLES

Historic structures provide a tangible link to our past. This link allows us to establish sense of orientation about our place in time. We can learn from the past, and through preservation of historic structures, can continue to benefit from the accomplishments of our ancestors. Historic structures encompass a wide variety of forms, including homes, farmstead structures, public and commercial structures. The landscapes surrounding a building and the contents of a building, such as furnishings or equipment, may be considered part of the historic resource. Historic structures are an important element in the flow of our culture through time, and are therefore studied to tell us about use of materials and creative solutions in everyday living pertaining to a specific period.

Historic structures are important for our future. These resources need protection. We cannot afford to lose the physical materials, ideas, skills and knowledge of our past.

3.1 What is historically significant?

Age is a criterion for a historic resource, but it must be defined in relative terms. Section 34 of the NHRA sets 60 years as the age for a structure to be legally protected. The definition of "old" will vary with a person's perspective in time and the resource being considered.

Generally, to be considered a historic resource, a building must also be significant. One or more of the following criteria are typically used to determine significance:

- **Age** - A resource can become significant simply by the sheer weight of time. An example is archaeological ruins, such as a building foundation.
- **Rarity** - Sometimes a building is one of a very few that remain today, and is thus significant for what it represents. Examples include: structures of materials such as sod, that were not easily preserved; everyday structures, such as a school house that was heavily used until left in disrepair or destroyed; structures such as commercial storefronts that were frequently remodelled or changed to respond to new technology; or structures such as one constructed in a regional architectural style, that were originally built only in limited quantity.
- **An unique or unusual example** - Some historic structures are unusual, creative or unique. They may represent innovative solutions. Examples include an unusual form; unique material or use of material; or a "one of a kind" building.
- **An outstanding example** - A historic building can be significant because it is a particularly good example of its type. This designation may come from the design, the quality of workmanship or materials, or the current condition or level of preservation.

Examples include a house that is a well-designed example of a period style, or a community-building representative of an ethnic tradition.

- **Connected to a well-known person** - Some structures are significant by association if their owners, designers, builders or users also have a place in history. The home that belonged to a government leader, the building designed by a well-known architect, or the church attended by a prominent person, all gain greater historic merit with the link to a famous personality.
- **Associated with a historic event** - The place of history becomes significant. These can be places of major events with wide impact, such as the site of the negotiation of a peace treaty or the opening of the first public school in an area.

Any building that is relatively old should be looked at for historic significance before it is modified, destroyed or changed in any way. Determining historic significance can be a complex, value-laden process. Objective criteria are used, but the building must also be considered in its physical, social and cultural context. Expert assistance from a knowledgeable preservationist, architect, designer or contractor is recommended.

3.2 Documenting Historic Structures

When historic structures are known and documented, planning for appropriate protection and preservation can begin. An effort must be made to systematically locate and identify potential historic resources, whether a total community, a neighbourhood, an individual farmstead, or a single building.

The first step in documenting historic structures is to take an inventory. The inventory is a record of potential historic structures within a definable area, such as a farmstead, neighbourhood, village or county. Someone knowledgeable about historic structures and the history of the area being surveyed usually conducts an inventory.

The inventory may begin with available documents. The historical inventory is usually recorded on a map or plan. Specific information on style, design, age, condition or state of repair, improvements or changes, and current uses of structures may be included.

A final factor in taking a historic inventory is to consider the context of the structures. What features or elements are important to include protecting the integrity of the historic building? If something was lost, would it reduce the historic significance or value? For example, a house might need to be considered in total with its lot and landscaping, or with adjacent structures that comprise the streetscape. A farmstead might need to include the patterns of fields that surround it.

3.3 Tracing History

After potential historic structures in an area have been identified in an inventory, the next step is tracing and documenting the history. A history provides evidence of the significance of the structures and leads to greater appreciation of their value. The history of a building includes the record of ownership; a description of the original style, design, condition or situation; a record of modifications, changes or improvements; details on the people and

events associated with it; and general information about the original development or construction. A documented history is necessary to carry out the techniques of protection and preservation discussed later in this publication.

To be successful in tracing a history, the researcher must be knowledgeable about the type of structures being studied, like terminology regarding property ownership and transfer, and architectural styles.

The provincial or national archives are likely to contain documents of assistance to the historic researcher, such as deed records, building permits, maps, land surveys, wills and tax receipts. These records can be helpful in documenting ownership and property transfers, and in adding information about use and modification.

Local libraries, museums and historical societies can be valuable sources of information. Among helpful documents are city directories, insurance maps, newspaper files, street maps, community histories, historic periodicals and magazines, biographies, and archives of original documents, such as letters, diaries, and photographs.

Private sources of information, such as family Bibles, letters, diaries, photographs, or household inventories provide invaluable information. Personal remembrances (oral histories) can also be of value, particularly in providing leads to additional information or in making the historic facts come alive.

Finally, look for physical evidence at the historic building. Evidence of activity or change of use involving the building can provide further documentation. For example, layers of different colour paints, different finishes or patterns of wear that give evidence of walls that were removed, patterns of tree planting, or creosote stains from fires can all tell stories about how the historic place was used.

3.4 Protecting Historic Resources

Available historic structures today need protection if they are to survive in the future.

Physical protection is needed to preserve and maintain the structure. Physical protection can involve preservation of a building –

- **"as is"**,
- **restoration** to the form and detail of an earlier period, or
- **rehabilitation** to allow a contemporary use while preserving significant features.

The appropriate techniques of physical protection of a historic building depend on many factors, including its current state of repair, historic significance, location, potential use, and the availability of resources, such as funding, materials and skilled labour.

Social protection is also needed for historic structures. Social techniques to protect historic structures tend to fall into three categories, namely political action, certification or registration with the heritage resources authority and local property restrictions. These techniques are employed to protect the historic resource from modification that would threaten the historic significance of a structure or its environment, or from destruction.

3.5 Economics of History

The cost of protecting a historic building can be high. By their very nature, "old things" can be expensive to repair and maintain. However, historic structures can often be modified to be economically productive while maintaining their historic value and significance.

The decision to preserve and protect historic structures cannot be made on economics alone. The value of the history, the link to the past, must also be considered. The first step in the process is to become informed, to know what the historic resources in your area are, and what options exist for preservation and protection.

4. ESTABLISHING SIGNIFICANCE IN TERMS OF THE NHRA

4.1 Significance criteria in terms of Sub-section 3(3)

- (a) The importance of the cultural heritage in the community or pattern of South Africa's history (Historic and political significance);
- (b) Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage (Scientific significance);
- (c) Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage (Research/scientific significance);
- (d) Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects (Scientific significance);
- (e) Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group (Aesthetic significance);
- (f) Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects (Scientific significance);
- (g) Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons (Social significance);
- (h) Strong or special association with the life and work of a person, group or organization of importance in the history of South Africa (Historic significance);
- (i) The significance of the site relating to the history of slavery in South Africa.

4.2 Significance criteria in terms of historical, artefactual and spatial significance

As the criteria set out in the National Heritage Resources Act tend to approach heritage from the level of 'national' significance and few heritage sites and features fall within this category, a second set of criteria are used to determine the regional and local significance of heritage sites. Three sub-categories are used to determine this significance:

- a) **Historical significance** – this category determines the social context in which a heritage site and resource needs to be assessed. These criteria focus on the history of the 'place' in terms of its significance in time and the role they played in a particular community (human context);
- b) **Architectural significance** – The objective of this set of criteria is to assess the artefactual significance of the heritage resource, its physical condition and meaning as an 'object';

- c) ***Spatial significance*** – focuses on the context in which the object and place exists and contributed to the landscape, the region and neighbourhood.

4.3 Historical significance

- a) Is the site or building associated with a historical person or group?
- b) Is the site or building associated with a historical event?
- c) Is the site or building associated with a religious, economic social or political or educational activity?
- d) Is the site or building of archaeological significance?
- e) Is the building or structure on the site older than 60 years?

4.4 Architectural significance (artefactual significance)

- a) Is the building or structure an important example of a building type?
- b) Is the building an outstanding examples of a particular style or period
- c) Does the building contain fine architectural details and reflect exceptional craftsmanship?
- d) Is the building an example of an industrial, engineering, or technological development?
- e) What is the state of the architectural and structural integrity of the building?
- f) Is the building's current and future use in sympathy with its original use (for which the building was designed)?
- g) Were the alterations done in sympathy with the original design?
- h) Were the additions and extensions done in sympathy with the original design?
- i) Is the building or structure the work of a major architect, engineer or builder?

4.5 Spatial significance

- a) Can the building or structure be considered a landmark in the town or city?
- b) Do any of the buildings contribute to the character of the neighbourhood?
- c) Does the building contribute to the character of the square or streetscape?
- d) Does the building form part of an important group of buildings?

5. METHODOLOGY

- Off-site perusal of published literature and other databases.
- Site visit and recording.
- Application of the minimum standards set by Section 38 of the National Heritage Resources Act.
- Compile and submit a report with recommendations

6. DESCRIPTION OF THE BUILDING

6.1 Architectural style

The style is Modernist, a break-away from the earlier Victorian and Edwardian styles, although it retains some elements of the earlier periods such as the pressed ceilings, timber floors and doors. It lacks gabled roof features and ornamentation and has steel window frames in line with the modern Bauhaus style. The style is an adaptation to climate and terrain and to the materials and economy of the period. The architectural style is in my view heavily influenced by the Bauhaus architectural style (Bauhaus = constructing house).

Background to Bauhaus architecture

Bauhaus architecture is a school of design and architecture founded by architect Walter Gropius in 1919 in Weimar, Germany. The school was founded to unite fine arts (like painting and sculpture) with applied arts (like industrial design or building design). While the Bauhaus school became non-operational in 1933, the Bauhaus movement continued, birthing a new form of architecture that produced simple designs that are beautiful, functional, and can be mass-produced. Bauhaus architecture's characteristics include functional shapes, abstract shapes used sparingly for décor, simple colour schemes, holistic design, and basic industrial materials like concrete, steel, and glass.

Before and during the Bauhaus school's rise, design trends were highly decorative and ornate, including Victorian style, Colonial style, and Art Deco. Bauhaus revolutionised the design field of the day by aiming for simple, functional buildings and furniture. The following are some of its characteristics:

- Eschewing ornamentation to focus on simple, rational, functional design.
- A focus on simple geometric forms such as the triangle, square, and circle.
- Asymmetry favoured over symmetry.
- Smooth façades.
- Plainness.
- Straightforward simplicity.
- Being conducive to mass production.
- Retaining the integrity of craft materials (as in materials should be used in their honest and natural form and not altered).
- Streamlined aesthetics.
- Modernity.

The movement revolutionised the practices of artists, artisans and architects in the short 14 years before Adolf Hitler ran it out of Germany – sending prominent Bauhaus supporters, including its founder Gropius, Ludwig Mies van der Rohe and Bauhaus furniture master Marcel Breuer into exile abroad to 'spread' the school's ideas around the world.

The Bauhaus style remains one of the most influential design schools of the twentieth century and a vital piece of art history.

6.2 Number of storeys

A single storey building.

6.3 Form (Floor plan)

This refers to the shape of the ground plan. The house is basically rectangular, but asymmetrical due to the bedroom area protruding beyond the lounge in front. The façade corners are rounded, while the front porch is also rounded according to the style.

6.4 Roof

The roof is a corrugated iron “hipped and valley” roof with a pitch less than 45°. Only the overhanging parts of the wooden trusses can be seen; they are covered in grey paint, with the result that the wood cannot be identified. The corrugated iron is probably Iscor-manufactured, but could not be visually determined as the normal ISCOR stamp is obscured by the ceiling.

6.5 Walls

Plastered and painted on the interior and exterior with the exception of the lower part of the front wall that was built using the soldier course method (also known as “belt” course) with yellowish face-bricks - the bricks are laid standing on end with the narrow edge facing out. This type of course is used for decorative effects. Bonding is with cement, most probably from Pretoria. In 1908 the first cement factory in the old Transvaal, namely, the Eerste Cement Fabrieken (established in 1888) changed its name to the Pretoria Portland Cement Company – PPC as it is still known today. Vents were originally present below floor height to ventilate the space below the floor. The bathroom has been modernised and both the floor and walls are tiled. All walls except the bathroom are fitted with Oregon pine skirting boards of 110mm wide.

6.6 Doors

The front door is a composite door with both the door and side windows fitted with frosted glass, opening into the small entrance hall. It is obscured from the outside by a steel burglar gate. The door between the lounge and dining room is a double French glazed door, typically with frosted glass panels. The pantry door is a transom door with a clear glass pane. All other doors are solid Oregon pine panelled doors.

6.7 Windows

The rounded corners of the lounge and two bedrooms are fitted with steel framed casement windows: the two windows facing the porch consist of three panels each while the “corner” windows (lounge and corner bedroom) have four panels each. Burglar proofing has been fitted over all windows. The pelmets are steel plate.

6.8 Front porch

The front porch protrudes beyond the front walls in the form of an arc with a built brick soldier course flower bed. The arced roof of the porch is flat and consists of cast concrete with two drainage pipes.

6.9 Rear veranda

A rear veranda fills the space between the pantry and outer store room and is supported by a steel post in the centre.

6.10 Steps

Simple concrete arced steps provides access to the front porch.

6.11 Drainage

Steel gutters and drain pipes are present right around the house.

6.12 Ventilation

Air ventilation grilles are a common feature around the building along the upper walls for each room. However, the ventilation below the timber floors is all sealed off. This is essential for ventilating the timber floors to prevent dampness and rotting.

6.13 Floors

Oregon pine suspended floors – planks are 110mm wide. The kitchen and bathroom floors have been replaced with tiles.

6.14 Ceilings

The entire house, except the bathroom, is fitted with original painted metal pressed ceilings. The ceilings are in good condition despite paint having peeled off in some sections.

6.15 Fine details or workmanship

A custom-built face-brick fireplace decorates the lounge. The exterior of the chimney is still in place, but the chimney cap has been removed and probably sealed.

6.16 Garden and site features

- **Garden.** The garden has not been maintained for a long period and natural grass has taken over.
- **Pathway.** A concrete pathway runs from the street pedestrian gate to the front door and a twin track concrete strips leads to the garage.
- **Outbuildings.** A rectangular outbuilding/garage exists on the eastern side of the erf. It is not apparent whether it is an original structure.

6.17 Boundary fence

The front fence consists of built and plastered pillars with a steel trellis; the eastern fence is a brick built and plastered wall which forms part of the adjacent erf; the western fence consists of pre-cast slabs. The rear fence is a brick built and plastered wall.

6.18 Condition

Although maintenance of the house has been neglected, it is structurally sound. A concern is the sealed ventilation grilles that should ventilate the space below the timber floors to prevent rotting. A high value is thus placed on the integrity of the building.

7. DISCUSSION

It is the intention of the applicant to seek a destruction permit for the house, located at 33 Devenish Street, Erf number 1/650, Polokwane, Limpopo Province.

The following discussion pertains to the significance and current state of the house.

7.1 History and Dating

The Polokwane building list proposes a date of 1930 for the house, though this is highly unlikely. Through an assessment of the architectural features of the building, it is estimated that the house was built between 1940 and 1960. There are no specific design elements other than a Bauhaus style that can assist with determining a more specific age.

The most prominent design elements evident in the house are the bowed corner windows, the metal pressed ceilings, the arc-shaped/rounded front porch, the (partially disturbed) brick soldier course flower bed, and the fireplace with a step-design – all fitting in with a modern Bauhaus influenced style dating to the mid-twentieth century.

Erf 650 is located between Voortrekker Street (renamed in 1938 from *Langstraat* to *Voortrekkerstraat*) and Dorp Street, an area which falls outside of the original 1886 layout of the town. By 1958 the new Pietersburg High School was opened in Dorp Street and the old high school building in Voortrekker Street became the new Pietersburg North Afrikaans Medium School (*Noordskool*). The schools are in close vicinity to Erf 650. The high school already had more than 800 pupils and *Noordskool* opened with 549 pupils. This gives a clear indication that this area of the town was now well populated and supports a date for the house in the mid-twentieth century and thus provides a date older than 60 years.

7.2 Architectural

The house is built in a Modernistic style, which started in Europe in the 1920/30s and spread to the rest of the world, and became popular after World War II. It is a conscious break with traditional design in pursuit of a new aesthetic free from the styles and forms of the past. The Modern style featured smooth walls with little surface ornamentation, rounded corners and curved glass. The Bauhaus style developed from the modern style and forms part of the movement, but is often asymmetrical, as can be seen on the floor plan of the house. The construction material for the floors and doors are still timber, but the original window frames are made from steel – a Bauhaus feature.

7.3 Aesthetics

The Bauhaus design pays attention to the functional and technical aspects of a building. Overall, the general characteristics to observe are the geometrical form of the curve and the asymmetrical shape. From the floor plan it is evident that the design of the house has elements of both aspects. Although similar designs may be present in Polokwane, I have not observed the same design set or style in other existing houses.

7.4 Historical value

It could not be established whether the building is associated with any historical event or any prominent person in Pietersburg/Polokwane. Its historical value lies in the fact that it is older than 60 years and it exhibits a specific style that is not duplicated elsewhere in Polokwane.

7.5 Potential

The building has the potential to be awarded Grade III status and be declared a local heritage site.

7.6 Landmark in town

The building can be regarded as a landmark in Polokwane because of its characteristic mid-20th century Bauhaus style features. It is the best-preserved example of its kind in Polokwane.

7.7 Contributes to the character of the street

The house on Erf 1/650 at 33 Devenish Street is not the only historical structure between Voortrekker Street and Dorp Street, although it is one of a kind. Structures of 60 years or older exists on the properties 31, 32, 34A & B and 45 in Voortrekker Street, but are of different designs. Most houses in the block are secured by high walls, but together these structures have the potential to form a historical streetscape.

8. ESTABLISHING SIGNIFICANCE IN TERMS OF THE NHRA

8.1 Significance criteria in terms of Sub-section 3(3)

	<i>Historic and political significance</i>	
1.	The importance of the cultural heritage in the community or pattern of South Africa's history.	Yes
2.	Strong or special association with the life and work of a person, group or organization of importance in the history of South Africa.	No
3.	The significance of the site relating to the history of slavery in South Africa.	No
<i>Research/scientific significance</i>		
4.	Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Yes
5.	Possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage.	No
6.	Importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects.	No
7.	Importance in demonstrating a high degree of creative or technical achievement at a particular period.	Yes
<i>Social significance</i>		
8.	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	No
<i>Aesthetic significance</i>		
9.	Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Yes

8.2 Significance criteria in terms of historical, artefactual and spatial significance.

8.2.1 Historical significance

1.	Is the site or building associated with a historical person or group?	Unknown
2.	Is the site or building associated with a historical event?	No
3.	Is the site or building associated with a religious, economic, social, political or educational activity?	Yes
4.	Is the site or building of archaeological significance?	No
5.	Are any of the buildings or structures on the site older than 60 years?	Yes

8.2.2 Architectural significance (artefactual significance)

1.	Are any of the buildings or structures an important example of a building type?	Yes
2.	Do any of the buildings outstanding examples of a particular style or period	Yes
3.	Do any of the buildings contain fine architectural details and reflect exceptional craftsmanship?	No
4.	Are any of the buildings an example of an industrial, engineering, or technological development?	No
5.	What is the state of the architectural and structural integrity of the building?	Good
6.	Is the building's current and future use in sympathy with its original use (for which the building was designed)?	No
7.	Were the alterations done in sympathy with the original design?	N/A
8.	Were the additions and extensions done in sympathy with the original design?	N/A
9.	Are any of the buildings or structures the work of a major architect, engineer or builder?	Unknown

8.2.3 Spatial significance

1.	Can the building or structure be considered a landmark in the town or city?	Yes
2.	Does the building contribute to the character of the neighbourhood?	Yes
3.	Does the building contribute to the character of the square or streetscape?	Yes
4.	Does the building form part of an important group of buildings?	No

9. ASSESSMENT IN TERMS OF SECTION 38 OF THE NHRA

- **Section 38(3) (c) An assessment of the impact of the development on such heritage resources.**

The proposed demolition will destroy the building as a heritage resource.

- **Section 38(3) (d) An evaluation of the impact of the development on heritage resources relative to the sustainable economic benefits to be derived from the development.**

The impact of the development will destroy the heritage resource. The proposed new use of the property is the construction of high density accommodation.

- **Section 38(3) (e) The results of consultation with the communities affected by the proposed development and other interested parties regarding the impact of the development on heritage resources.**

No social consultation has yet been undertaken to inform neighbours of the intended demolition of the building.

- **Section 38(3) (f) If heritage resources will be adversely affected by the proposed development the consideration of alternatives.**

The prospective buyer of the property has no intention of considering alternatives to demolition. Alternatives to demolition are to maintain its residential focus or converting the building into office/business space while preserving the integrity of the building.

- **Section 38(3) (g). Plans for mitigation of any adverse effects during and after the completion of the proposed development.**

No mitigation measures are being considered except for the possible re-use of some of the original building material that will be stored at the Polokwane Museum which will act as a repository for the material.

10. CONCLUSION

The owner wishes to demolish the house, but Section 34 of the National Heritage Resources Act protects the building and a decision from the heritage resources authority is required. This particular building is evaluated as a significant heritage resource by virtue of its intrinsic qualities within the context of its local surroundings. This building should be regarded as a local heritage site and be offered all the protection such a building qualifies for in terms of Sections 7, 8 and 9 of the National Heritage Resources Act.

However, economic consequences must also be taken into consideration. Land value in this part of the city is high and often overshadows the value of the improvement (buildings) on the property because of the expansion of the inner city and need for development. In addition, the cost of maintaining and protecting a historic building can be high and can only be enforced by a well functioning and staffed heritage authority.

In the case of 33 Devenish Street there are three available options;

- Demolition,
- Protection as is,
- Modification to be economically productive while maintaining its historic value and significance.

The decision rests with the Limpopo Heritage Resources Authority (LIHRA).

11. RECOMMENDATIONS

- The author does not recommend the demolition of the house on Erf 1/650 and supports its protection and possible re-use.

- The final decision rests with LIHRA (Limpopo Heritage Resources Agency). Should LIHRA permit its demolition, then it is recommended that the following usable historic building material are made available for future use:
 - Corrugated roof sheets
 - Floor timber
 - Doors
 - Pressed ceilings

This material must be deposited at the Polokwane Museum, which will act as a repository from which material for the restoration of historic buildings can be accessed (Curator: personal communication).

12. SOURCES

Republic of South Africa. 1999. The National Heritage Resources Act (Act No 25 of 1999)

<https://www.google.com/search?client=avast&sa=X&lei=R49dYOCAPIXCgQbizpTACg&q=bauhaus%20characteristics&ved=2ahUKEwigwLDcuc3vAhUFYcAKHWInBaqQsKwBKAN6BAg0EAQ&biw=1366&bih=606>

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fbauhaus-movement.tumblr.com%2Fpost%2F145978850939%2Fmondrian-design-art-gif-bauhaus-movementcom&psig=AOvVaw04mruCweSFr4fKZ39COYEy&ust=1616831151321000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCJi9tMe7ze8CFQAAAAAdAAAAABAI>

<https://www.masterclass.com/articles/bauhaus-architecture-explained#what-are-the-origins-of-bauhaus>

13. VISUAL RECORD

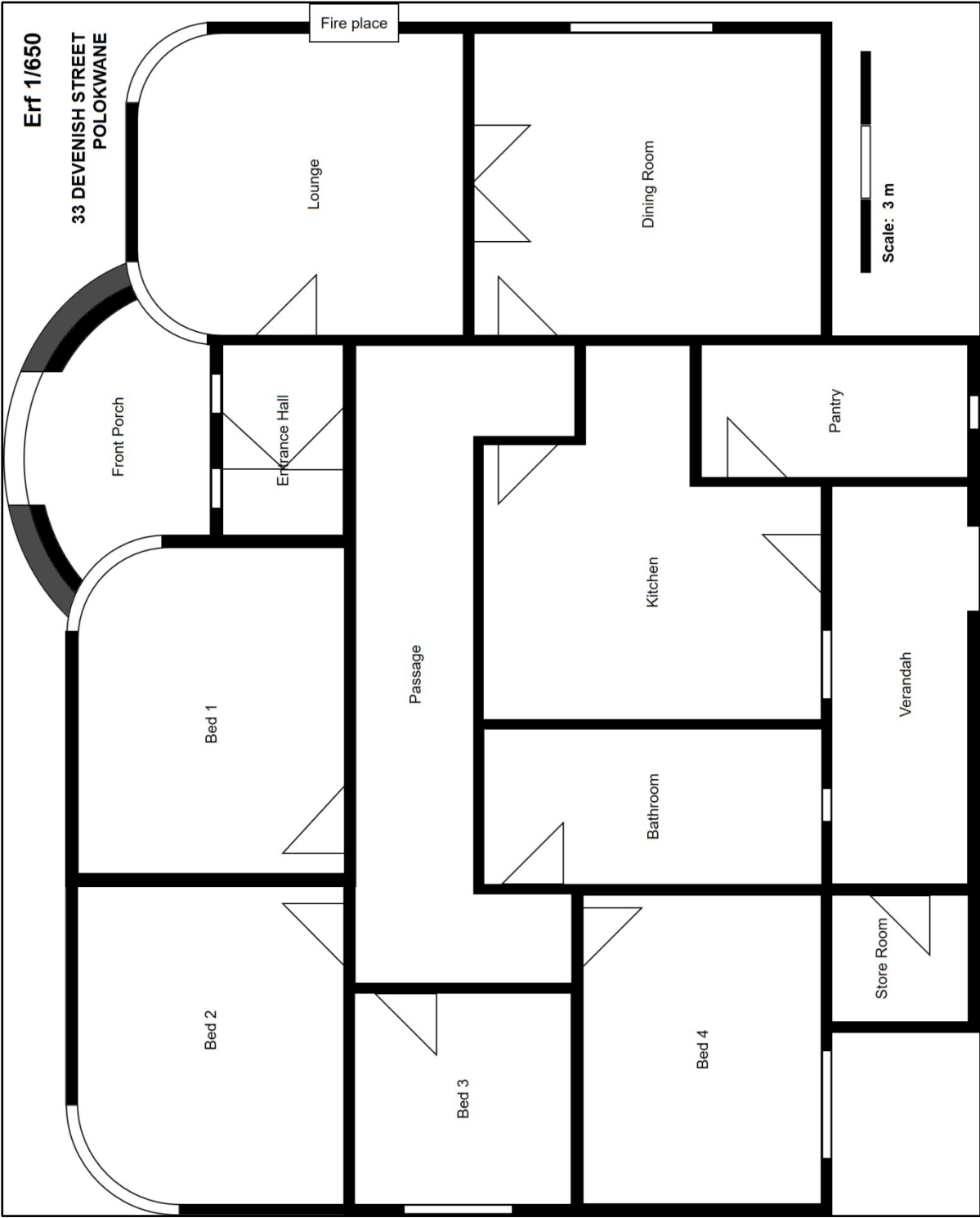


Figure 1. Floor plan of the house



Figure 2. *Front elevation of the building.*



Figure 3. *The front composite door.*



Figure 4. Double French door between the lounge and dining room.



Figure 5. The transom door of the pantry.



Figure 6. Solid panelled doors in the house.



Figure 7. Arced "corner" window – note four panes.



Figure 8. *Arched inner window of the lounge on the porch – note three panes.*



Figure 9. *Standard window used around the house.*



Figure 10. *Pelmet at an arced window.*



Figure 11. *Front porch showing steps, flower bed and pathway.*



Figure 12. *Rear veranda.*



Figure 13. *Timber floor in passage.*



Figure 14. *Timber floor of entrance hall.*



Figure 15. *Pressed metal ceiling.*



Figure 16. *Pressed metal ceiling with scraped off paint.*



Figure 17. *Fire place in lounge.*