

# THE GAVEL AND THE GHOST

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Court Complex and External Arcade

Research Field :

Theoretical Approach to Urban Fragmentation integrating  
Architectural Heritage and Civic building

Year Co-ordinator : Arthur Barker

Study Leader : Rudolf van Rensburg

My sincerest thanks to my friends, family and all the support I received throughout the year.

Renier Smit, for paying the bills.

Irma Smit, for always being there.

Rudolf van Rensburg, the study leader everyone should have.

Arthur Barker, a mentor and a friend.

Natasha Laurent, through thick, thin and everything in-between.

Johann Bohmer, for doing it before me.

Good night and good luck.

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ABSTRACT

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This thesis explores an alternative method of making Architecture based on ideas presented by Bruno Latour in *“Give me a gun and I will make all buildings move”* and concepts discussed by Peter Eisenman within *“Diagram: An Original Scene of Writing.”*

The static nature of representation within Euclidian Space requires a re-evaluation of the generative qualities inherent within diagrams. Managed through an identified mechanism, the thesis investigates the excavation of potential within Pretoria Central’s lost spaces by generating programme, response and resolution from elements inherent in the diachronic context.

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## ABSTRAK

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Die tesis ondersoek ‘n alternatiewe metode van die maak van argitektuur verteenwoordig deur idees van Bruno Latour in *“Give me a gun and I will make all buildings move”* en konsepte bespreek deur Peter Eisenman binne *“Diagram: An Original Scene of Writing.”*

Die statiese natuur van verteenwoordiging binne Euklidiese Ruimte benodig ‘n her-evaluasie van die kenmerke van ‘n diagram as ‘n instrument van maak. Besorg deur ‘n meganisme wat geïdentifiseer is, ondersoek die tesis die uitgrou en hergebruik van verlore ruimtes binne die Pretoria Middestad. Die ontbloting van program en argitektuur binne elemente van die konteks, as verstaan binne veelvoudige tye.

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P R E F A C E



## GUIDE

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The project departs on an exploratory route, an investigation into the meaning of a place and time and subsequently the relationships it shares with other places, and times. Association and manipulation form the main drivers of the thesis, revealing clues as to the inherent potential of a place, in order to reveal its current potential for the making of a relevant architectural response.

A contextual experiment.

Through a conceptual approach and mapping of the Pretoria City Centre, a series of “Lost Spaces” are identified. The various determinants of these spaces are explored, in order to investigate their character. The Fence, and more esoterically, fence fetishism, is represented as a vernacular of the city. It manifests as a characteristic element, open to manipulation and re-interpretation.

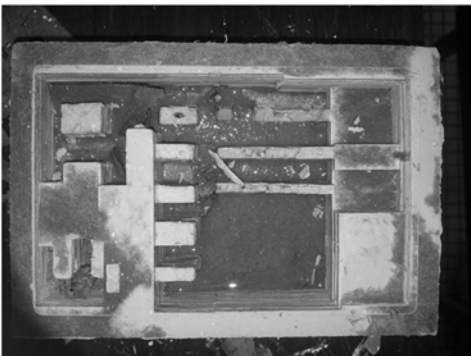
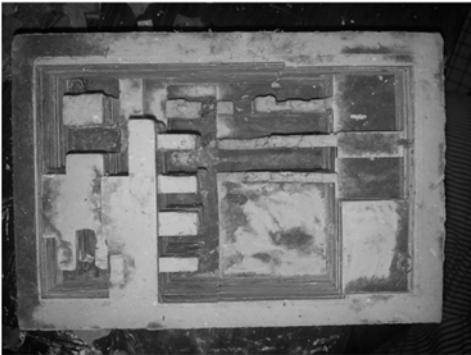
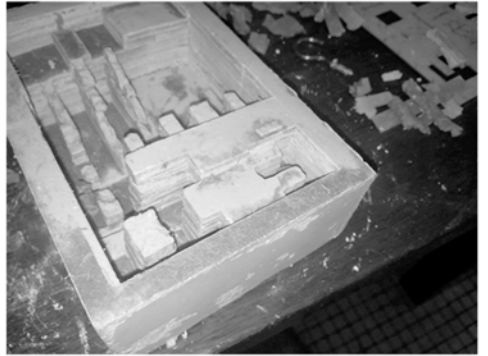
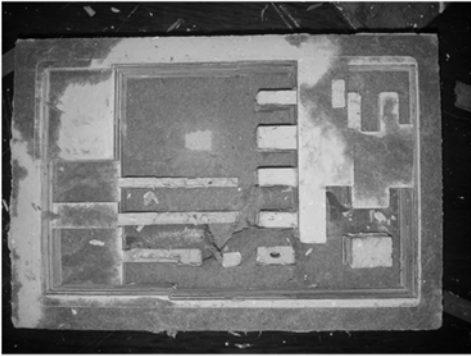
The terrain is the main actor within the experiment, and has, on an urban scale become a void in the dense fabric, enclosed but not used. How can a void be re-imagined to regain its meaning and occupy, once again, its place within the city?

The possibility of a fragment.

Snatching fragments from past and present in order to manifest a new present - the use, scale, aesthetic and effect will be determined by a combination of factors from the terrain, interpreted and recreated as a manifestation of influence and elements through an identified mechanism.

Not created, but composed.

P R E F A C E



P R E F A C E



1

B A P T I S M

B A P T I S M

## PARADIGMATIC ASSEMBLY

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This theory attempts to reconsider the understanding of the making of a building through a combination of concepts that are combined and extrapolated in order to guide the process toward an appropriate mechanism.

The investigation considers Etienne-Jules Marey's Photographic Gun, Aldo Rossi's Urban Artefact, Bruno Latour's Complex Ecology and Peter Eisenman's Diagram, combined within a mechanism examined by Freud, translated into Kantian time.

The theoretical paradigm serves to shape the basis for locating the appropriate mechanism to apply to the architectural problem; a collection of ideas and readings that lead to the assembly of the approach.

## MAREY'S PHOTOGRAPHIC GUN

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“Give me a gun and I will make all buildings move” – this statement and title by the theorists Bruno Latour and Albená Yaneva, establishes the need for a mechanism as an approach to the representation of buildings and how this representation can be altered in order to establish buildings as dynamic objects, with associations to past and present.

Latour's ideas concerning a mechanism of representation introduces Etienne Jules-Marey's Photographic Gun. The Photographic Gun was an invention originally applied to establish the physiology of flight. It attempted to arrest the flight of a gull, in a series of successive freeze frames, to be perceived as the continuous flow of motion over time in order to represent the gull's relationship to its environment more effectively. (Latour, Yaneva : 2008)

The photographic gun uses a circular photographic plate in order to make multiple exposures on a single image. It exposes up to twelve images per second on the circular plate, becoming one of the early prototypes of cinematic cameras. (Day, McNeil : 2013) The use of the gun to study singular objects in motion is what makes it significant to this investigation.

The images do not represent the gull in isolation, but succeed in illustrating a relationship between a series of actions and interactions. The movement of the gull through space can be perceived, with each action following the previous and alluding to the next. It does not exist in isolation at any given point.

Latour argues that we need a device (in this case a theory) that could shift the perception of buildings as static objects within Euclidian space to one that could at last document the continuous flow that inevitably constitutes a building. (Latour, Yaneva : 2008)

The mechanism, therefore, must prove useful in its ability to represent a building, but also invert the photographic gun. In this sense serves to generate the building as having a relationship with its past and present, while also identifying a suitable terrain for the experiment to take place.



*Figure 1\_1 - Marey's Photographic gun*  
(Source: commons.wikimedia.org, 2013)







*Figure 1\_2* - Gull in flight taken by Marey's Photographic gun  
(Source: [pineriverreview.blogspot.com](http://pineriverreview.blogspot.com), 2013)

## ROSSI'S URBAN ARTEFACT

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Rossi's idea of buildings as Urban Artefacts serves to inform the understanding of the built environment as a constantly shifting fabric. It establishes the object, with associated meaning, within its environment.

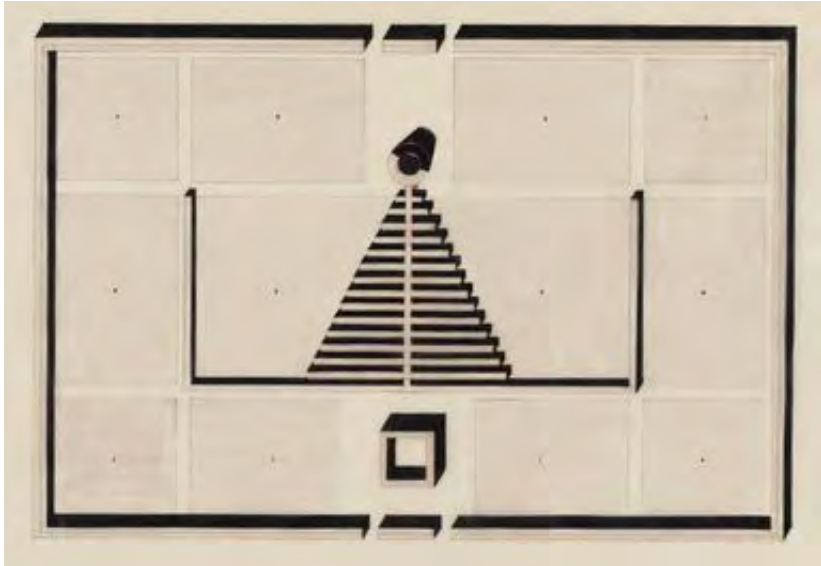
“In an urban artefact, certain original values and functions remain, others are totally altered; about some stylistic aspects of the form we are certain, others are less obvious. We contemplate the values that remain – I am also referring to the spiritual values – and try to ascertain whether they have some connection with the building's materiality, and whether they constitute the only empirical facts that pertain to the problem. At this point, we might discuss what our idea of the building is, our most general memory of it as a product of the collective, and what relationship it affords us with this collective.”(Rossi 1984)

Rossi elaborates in attempting to address the quality of an urban artefact, the intangible properties that relate to its meaning and place. While the qualities he is referring to are more formalistic, the thinking behind an urban artefact, as described in the quote above, is instrumental in the synthesis of the theoretical departure.

The artefact incorporates memory and perception, a building is not an object in isolation but forms a part of a greater collective and at the same time layers itself into the imagination. Experience and association form a large component of the perception of a building.

The collective artefacts create an environment, rooted in place.

B A P T I S M



*Figure 1\_3* - San Cataldo Cemetery Sketch by Aldo Rossi  
(Source: moma.org, 2013)

## LATOUR’S COMPLEX ECOLOGY

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In order to place the urban artefacts in relation to one another (that which creates the understanding of the city as a collection general memories and imaginings as products of a collective) a discussion of a small aspect of Latour’s Actor-Network Theory is needed. It is here where the concept of representation becomes essential, as so much of our understanding of the built environment comes from representations thereof i.e. photographs and drawings.

The tendency to rely on Euclidian geometry to represent buildings, especially when relating to ‘paper architecture’, is contributing to the static perception of the built environment.

Latour’s critique on the Euclidian, as a merely representational space (where a building is drawn on paper, not the environment in which they are built) (Latour, Yaneva : 2008) results in the reconsideration of the understanding of representation as well as the relationships that the elements that make up our city have.

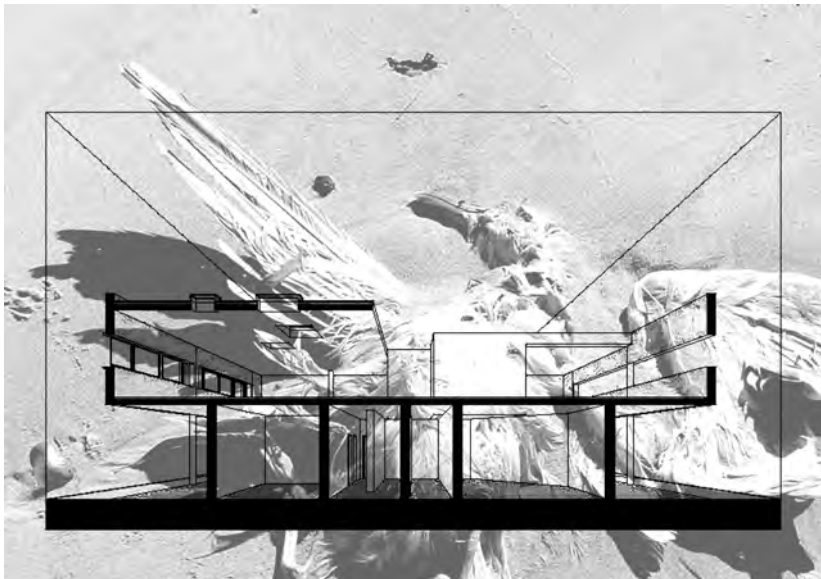
“And of course, every new project tries to modify all the elements that contextualize it, and provokes contextual mutations... In this sense, a building project resembles much more a complex ecology of interactions than it does a static object in Euclidian Space.” (Latour Yaneva : 2008)

This can be related back to the discussion regarding the gull in flight. It is in that representation where the flight of the gull becomes associated to the building. It is constantly in flux, affecting its environment and being affected by it. As the physiology of flight is dependent on external factors as much as it is on the action of the gull, so the building is perpetually affected by and affecting its environment over time. In the same way that a static image of the gull tells us nothing of its motion, effects and interactions, Euclidian space inhibits the perception of an artefact.

In this way the mechanism must consider effects, physical and abstract, of its situation. It must be applied to the situation as much as to the object itself for the building to unfold in any meaningful way.

B A P T I S M

The concepts around artefacts are arranged within the contextual mutations inherent within a complex ecology. In this way the interactions and associations can be managed and understood beyond the representation of a static object in space, but rather a collection of artefacts within an ecology.



*Figure 1\_4- The death of Euclidian Space*  
(Source: Author, 2013)

## THE FORGETFUL CITY

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As established, the city is a Complex Ecology of Urban Artefacts.

These artefacts (which are constantly in dialogue with one another) play out a scene that could not be more dynamic or unstable. Ever growing and ever changing, the instability and transition of an urban setting has the unique ability to generate new forms and new modes of existence.

“The physical structure of the city always evolves, being deformed or forgotten, adapted to other purposes or eradicated by different needs.”  
(Boyer : 1996)

It is within this setting that a terrain – a specific “situation” – must be identified for the mechanism to be applied. Within the conceptual approach to the urban setting (see “Leftovers”) an element of loss is identified in the concept of the “fence”. This characteristic element of the Pretoria City led to the mapping of lost, or “loose” spaces. It is within these lost spaces that a suitable terrain is identified, a “situation” where an element of loss is apparent.

The investigation requires a situation with artefacts already in place that could aid in the re-structuring of the context.

The terrain was chosen on an experiential basis, after several considerations of the lost spaces identified. The light filtering in through the basement creates a dramatic refuge from the street, as the surrounding buildings contain it as a toothless gap in the dense fabric. It layers itself, from subterranean to its neighbours holding it in place. The arcade’s materiality and character sitting right next to it, screaming for attention. Scale, use, character and level have been neglected in order to provide opportunities for re-imaginings of the place.

B A P T I S M



*Figure 1\_5* - Lost Space in the City of Pretoria  
(Source: Author, 2013)

## PARAMETERS

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When an artefact falls away, is lost and forgotten, how do these actors inform and generate its potential to become a meaningful interpretation of its context? How can we trace and relate to the factors that generate the change, and respond architecturally, to this constantly changing ecology?

An attempt to express meaning within a built object must relate directly to the user. All experience is subjective in some way, and thus the experiment must consider the occupant.

It must be layered into the imagination and memory, experiences composing themselves into this understanding of the project. In this way the mechanism must relate to memory and experience; it must relate to the human perception of the environment.

“The essential mental task of architecture is accommodation and integration. Architecture articulates the experiences of being in the world and strengthens our sense of reality and self; it does not make us inhabit worlds of mere fabrication and fantasy. This sense of self, strengthened by art and architecture, allows us to engage fully in the mental dimensions of dream, imagination and desire.” (Pallasmaa : 2005)

This introduces the human element to the assembly of the mechanism, and allows the investigation to establish certain parameters for its functioning.

The mechanism must consider the “situation”; it must consider time and place as inter-related and associated. It must relate to subjective experience of a place; to memory and the imagination. It must allow the generation of architecture and not merely the representation of it. It must deal with loss and recovery, with excavation and exposure.



# B A P T I S M

The concepts discussed in this chapter establish the parameters of the mechanism itself, those aspects that must be determined before it can be identified. This establishes an understanding of the built environment as a complex ecology of urban artefacts, within a city punctuated by lost spaces that is constantly in flux, and perpetually experienced by its occupants. It is within this paradigm that the mechanism can be identified and altered.

# 2

M E C H A N I S M

## THE NEUROSIS OF FREUD

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The mechanism emerged from the exploration of Eisenman's concepts around the power of diagrams as generative tools of architecture. Within his essay, "*Diagram : An original scene of writing*" he mentions, and builds upon, the idea of a Mystic Writing Pad. Freudian concepts about memory, perception and especially the human mnemonic devices relate to the writing of the architectural object to the subjective experience. Freud wrote of the Mystic Writing Pad, a simple children's toy, as a way to analogize his theories on the human perceptual apparatus. His observations were based on this idea of writing as a way of depositing memory, and the limitations thereof.

"In that case the surface upon which the note is preserved, the pocket-book or sheet of paper, is as it were a materialized portion of my mnemonic apparatus, the rest of which I carry about with me is invisible."  
(Freud : 1925)

Freud postulated that once you distrust memory, the attempt to overcome the instability of human memory manifests in the act of writing. In this way it can remain unaltered and escape the possible distortions to which it might have been subjected. Writing used in this way is an every-day ritual; we constantly write things down for fear of forgetting them.

"It [the Mystic Writing Pad] claims to be nothing more than a writing-tablet from which notes can be erased by an easy movement of the hand. But if it is examined more closely it will be found that its construction shows a remarkable agreement with my hypothetical structure of our perceptual apparatus and that it can in fact provide both an ever-ready receptive surface and permanent traces of the notes that have been made upon it."(Freud : 1925)

In the act of writing associated with a mnemonic device, there exists a dichotomy. The characteristic of having an inexhaustible writing surface and the characteristic of a retention of that inscription are mutually exclusive. This is explained through the analogy of a piece of paper and a chalkboard as writing surfaces. The paper can fill up, and then needs to be replaced. It is permanent

# M E C H A N I S M

but exhaustible. A chalkboard can be wiped clean and a new writing can be deposited, in this way it is inexhaustible, but not permanent. Significantly, however, within the Mystic Writing Pad, these two opposing elements co-exist.

“These traces are inherent in the permanence, the lower wax/resin slab of the Writing Pad – and suggest potential relationships, which may both generate and emerge from previously repressed or unarticulated figures. It is the single apparatus that contains a double system – perpetually available innocence and an infinite reserve of traces.” (Eisenman : 2009)

Eisenman’s interpretation of Freud’s writings, and the use of the Mystic Writing Pad in diagrams, reveals the potential application of such a device to manage effects within the urban environment, applied to architecture.

# M E C H A N I S M

## THE MYSTIC WRITING PAD

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### Celluloid

The top layer consists of a sheet of celluloid. It protects the wax layer underneath by receiving the impression of the stylus which allows the impression to transfer through the middle layer of wax paper, onto the dark resin below. It's transparency reveals the impression on the wax paper.

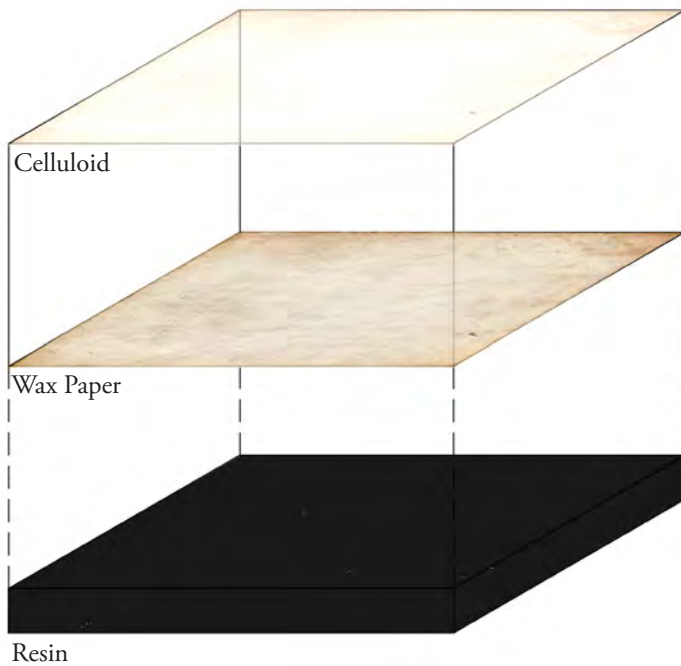
### Wax Paper

The impression of the stylus causes the wax paper to adhere to the resin slab underneath, creating a line that is visible through the celluloid. By lifting it temporarily the impression is cleared, creating a clear writing surface once again. It is the only aspect of the writing pad that is active.

### Wax/ Resin Slab

The bottom layer is a slab of dark wax or resin which, when the wax paper adheres to it, makes a distinct, visible impression apparent through the celluloid. The delicate indentations that the stylus creates on it are retained and can be exposed when the apparatus is taken apart.

M E C H A N I S M



*Figure 2\_1* - Physical Structure of the Mystic Writing Pad  
(Source: Author, 2013)

## EISENMAN'S DIAGRAM

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A diagram, one of the most basic of architectural representations, can be understood in two ways: as an exploratory analytical device and as a generative device. (Eisenman : 2009) In these two ways it simultaneously becomes a tool of understanding and making. Most importantly, it is not necessarily an abstraction but still a representation of something which is not the thing itself. (Eisenman : 2009)

In order for a diagram, relating to a certain project, to express meaning, it requires perpetual association to other diagrams. It cannot exist in isolation but becomes part of a process of thinking about, analyzing and generating the architectural possibility. Thus, as with Rossi's Artefact, it requires memory, and as part of a Complex Ecology it must be capable of mutation and change within a collective of artefacts.

Eisenman relates to Derrida's ideas around such a mechanism, which states that we require a "single apparatus that contains a double system, a perpetually available innocence and an infinite reserve of traces." (Eisenman : 2009). Such a mechanism, if applied correctly, would be able to provide a blank slate for a new architecture while relating to the traces and memories associated with the existing condition. It establishes certain relationships and hierarchies within the writing of the architectural object which requires the investigation to move towards the manipulation of the device suitable to the exploration at hand.

Eisenman encapsulates the idea of the diagram well in the following statement:

"The diagram acts like a surface that receives inscriptions from the memory of that which does not yet exist – that is, of the potential architectural object. This provides traces of function, enclosure, meaning and site from the specific conditions. These traces interact with traces from the interiority and anteriority to form a superposition of traces. This superposition provides a means for looking at a specific project that is neither condemned to the literal history of the anteriority of architecture, nor limited by facts, the reality of the particular site, programme, context or meaning of the project itself. Both the specific project and its

# M E C H A N I S M

interiority can be written on to the surface of a diagram that has the infinite possibility of inscribing permanent marks and permanent traces. Without these permanent traces there is no possibility of writing the architectural object itself.” (Eisenman : 2009)

In this way the Writing Pad creates the possibility of a diagrammatic writing of the architectural object, utilizing the diagram as a generative device. The Writing Pad has the possibility to create diagrams that are self-referentially interconnected, so that they may exist in perpetual relation to one another over time, and never in isolation.

Eisenman’s interpretation of the Writing Pad that references Derrida’s concepts of apparatus reveals the mechanism to be capable of manifesting a condition that exists between physical space and time. An investigation into the original translation of the Mystic Writing Pad as relating to memory becomes necessary in its interpretation for this investigation.



# M E C H A N I S M

## THREE KANTIAN MODES OF TIME

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The mutation of the structure according to the three Kantian Modes of Time (Eisenman : 2009) affords the mechanism it's temporality.

### Simultaneity

It is the change located in the current time, the top layer can be perceived as the present physical and abstract composition of Urban Artefacts. Within the structure of the Writing Pad it is visible on the top layer of celluloid, but also exist simultaneously in the traces on the layer of permanence below.

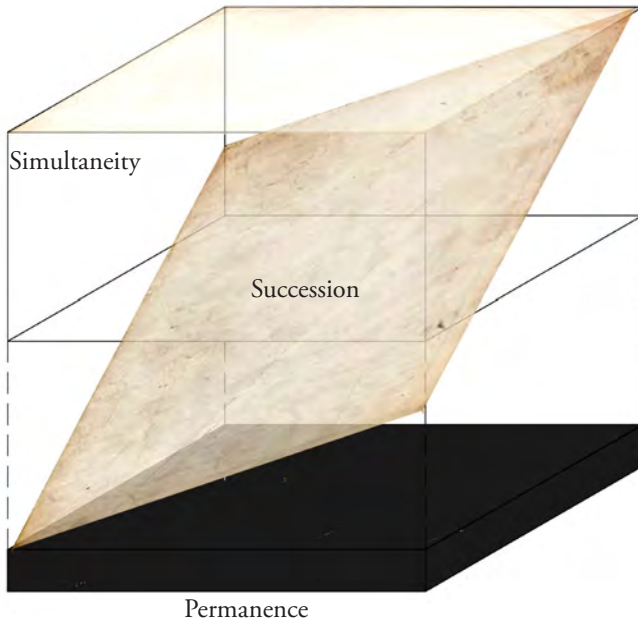
### Succession

The layer which allows the separation of the simultaneous nature of the top layer from being visible. It manages and manifests the relationship between past and present - while sharing a relationship with both. It becomes the transitional present – an interstitial condition.

### Permanence

Tangible and intangible elements collected through processes of succession and simultaneity. The traces of past developments are retained and can be accessed through the analysis and deconstruction of the mechanism.

M E C H A N I S M



*Figure 2\_2* - Mystic Writing Pad according to three kantian modes of time  
(Source: Author, 2013)

## M E C H A N I S M

## THE DIGITAL TRANSFORMATION

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As a mechanism within contemporary society, especially in the digital age, the Writing Pad as a physical apparatus appears archaic. Even before the technology available to us today, Derrida suggested that the mechanism itself was temporal as an object, and thus could become dated. As Derrida explains,

“Its [technology’s] resemblance to memory is closer than that of the innocent Mystic Pad: the latter is no doubt infinitely more complex than slate or paper, less archaic than palimpsest; but, compared to other machines for storing archives, it is a child’s toy.” (Derrida : 1978)

There is a need to examine memory and archive within the digital age, and question the application of this “child’s toy” against the evolutions of the technological. This is addressed through its required application in diagrams and furthermore the presence of the imagination within the contextual condition. Without the application of an appropriate mechanism, that is to say appropriate to its situation, the mechanism becomes meaningless.

Writing requires authorship; it is a physical action that is an accepted and very human form of making. In an architectural sense, as discussed by Eisenman, the diagram as a generator becomes the writing of architecture, and more than a mere representation. Technology attempts to alter the traditional relationship between subject and author. Technology holds no authorship in itself – it is too global, too vague, and too objective to be applied to the memory and imagination of a specific situation as a container of memory.

The digital archive shares no subjective relationship with the situation. However, the relationship between what is understood as subjective and objective memory is coming under speculation.

“The ancient divide between the social on the one hand and the psychological on the other was largely an artefact of an asymmetry between the traceability of various types of carriers: what Proust’s narrator was doing with his heroes, no one could say, thus it was said to be private and left to psychology; what Proust earned from his book was calculable, and

# M E C H A N I S M

thus was made part of the social or the economic sphere. But today the data bank of Amazon.com has simultaneous access to my most subtle preferences as well as to my Visa card. As soon as I purchase on the web, I erase the difference between the social, the economic, and the psychological, just because of the range of traces I leave behind.”  
(Latour : 2007)

Technology is quantitative in its nature. It gathers information as data rather than as myth, memory or ritual. Although as discussed by Latour, the digital traces we leave behind are slowly blurring the line between social and psychological data, these traces offer no opportunity to become generative in their application, not without authorship.

These digital traces, similar to the concept of archive in the Writing Pad’s Permanence, are not physical. While they may be accessible – they do not contain the same associated meaning, memory and ritual attributed by subjective translation and interpretation within a physical environment. In this way the Writing Pad, although dated, remains appropriate to the setting within which the investigation is unfolding – the generation of an architectural object.

# 3

S I M U L T A N E I T Y

# S I M U L T A N E I T Y

## APPLICATION

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The mechanism establishes its relevance in the place (situation) and time. The contextual condition is interpreted through the mechanism, where simultaneity becomes the present, permanence becomes the past, and the layer of succession is the relationship between them, a transitional present informed by both.

Influences exposed through the experiment are investigated in the process and the mechanism continues to influence the progression of the making.

# S I M U L T A N E I T Y

## COMPOSITION

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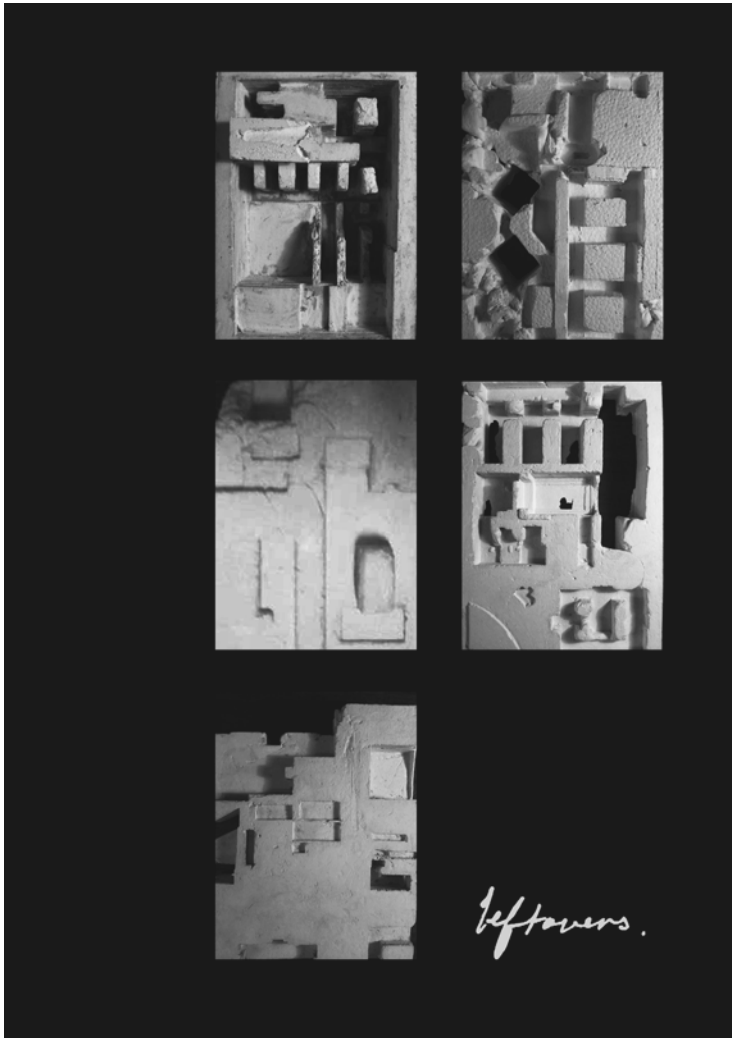
The mechanism is applied in various stages to the context, beginning with simultaneity. It is understood as the current manifestation of the site, the immediate physical context. In keeping with the structure of the writing pad, these artefacts exist in the present and past simultaneously, and become the primary influence on the layer of succession, which is the management of the relationship between present and past.

These buildings become the physical boundary of the site, open to manipulation and interaction but ultimately static in their presence.

The contextual condition is such that it has evolved and fragmented over time thereby containing elements of the fence vernacular (see “Leftovers”) identified. These serve to inform the manipulation of the current physical context. The types of fences identified within the group approach are now applied and identified on site, where they become re-imaginings of abstract manipulation to inform the departure further.

Represented as collaged imagery, the photos from the site are transformed into various possibilities of their re-imagining.

S I M U L T A N E I T Y



*Figure 3\_1 - 'Leftovers' book cover*  
(Source: Author, 2013)



S I M U L T A N E I T Y



*Figure 3\_2* - Use as Fence re-imagined on site  
(Source: Author, 2013)

S I M U L T A N E I T Y



*Figure 3\_3 - Level as Fence re-imagined on site*  
(Source: Author, 2013)

S I M U L T A N E I T Y



*Figure 3\_4 - Scale as Fence re-imagined on site*  
(Source: Author, 2013)

S I M U L T A N E I T Y



*Figure 3\_5* - Character as Fence re-imagined on site  
(Source: Author, 2013)

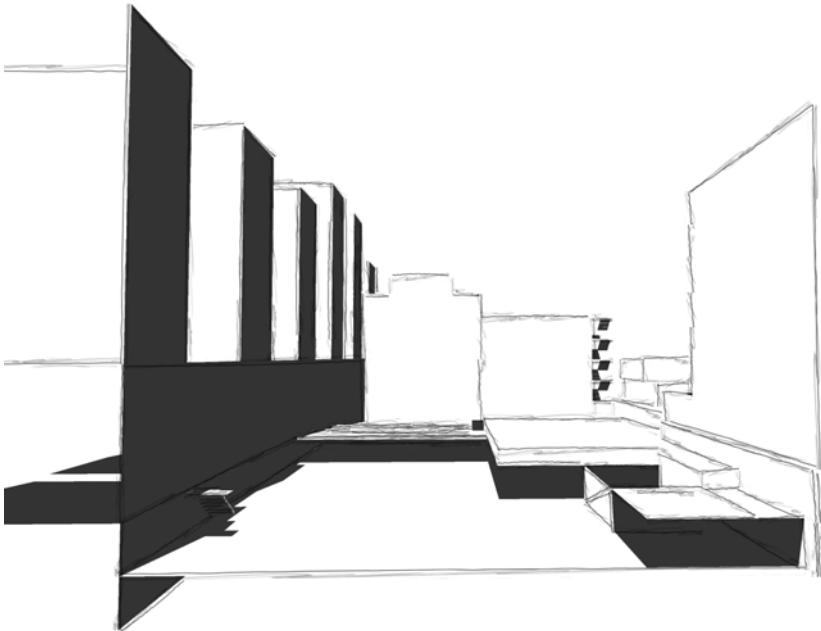
# S I M U L T A N E I T Y

## IDENTIFICATION

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Among the Lost Spaces identified, the site occupies 235 Francis Baard Street within Pretoria Central. In close proximity to Church Square and subsequently active routes within the city, the site requires re-imagining.

A gap within the Urban fabric, the terrain is primarily defined by its surrounding buildings and street edge, which is fenced off.



*Figure 3\_6* - Site as gap within urban fabric  
(Source: Author, 2013)

S I M U L T A N E I T Y



Figure 3\_7- Site location [circled] on figure-ground of Pretoria Lost Spaces  
(Source: Author, 2013)

S I M U L T A N I E T Y



S I M U L T A N E I T Y



*Figure 3\_8* - Identification of artefacts on site 01  
(Source: Author, 2013)



S I M U L T A N E I T Y

Wachthuis - SAPS Headquarters



Entrance to Polly's Arcade

Site boundary to Service Area



S I M U L T A N I E T Y

Constantia Building



Schoeman Street Edge to Site

Constantia Building



St. Alban's  
Anglican Cathedral

*Figure 3\_9* - Identification of artefacts on site 02  
(Source: Author, 2013)

# S I M U L T A N E I T Y

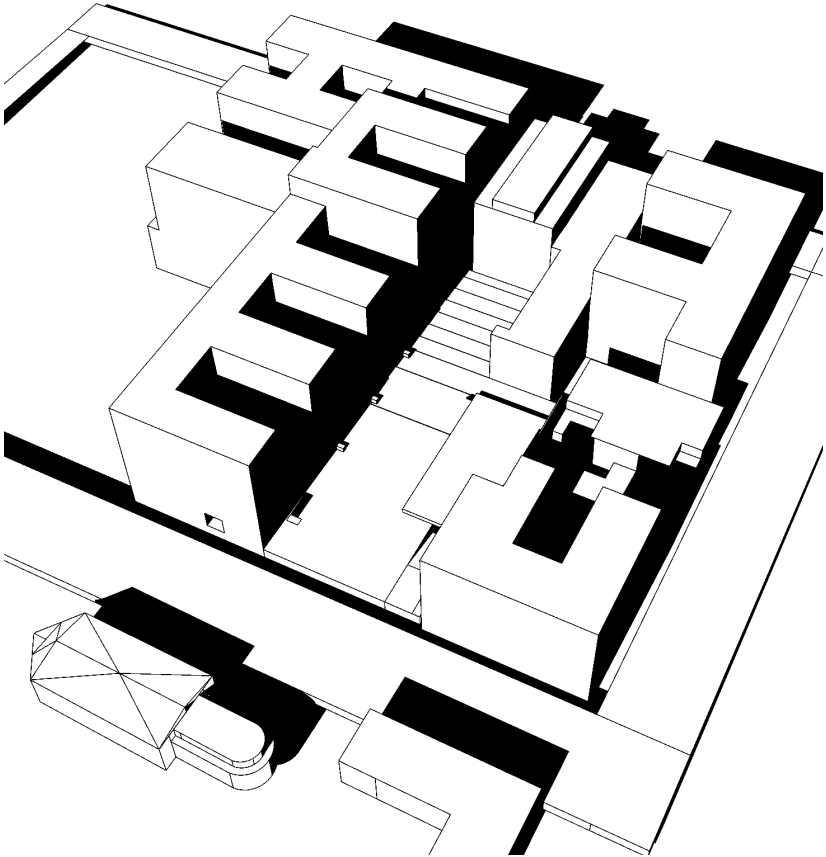
## INTERPRETATIONS

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The first stage of the contextual investigation involves a qualitative analysis of each significant artefact within the composition. These are represented in relation to the site itself, as those elements which compose it.

The artefacts are analysed in terms of their character, misuse or disrepair, and subsequently their potential. Each artefact, as an element which composes of the lost space, contains some programmatic or spatial potential that will allude to an appropriate response.

This manifests the top layer of the mechanism, the current requirements and effects.



*Figure 3\_10 - Artefacts as composition around site*  
(Source: Author, 2013)

# S I M U L T A N E I T Y

## 1. BASEMENT

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The existing basement on site has since been abandoned and the surface, with its access on Schoeman Street, is used as parking. It is believed to have belonged to the building housing the Prudential Arcade, ending in the Prudential Building on the Pretorius Street edge.

### Misuse and Disrepair

As stated the site itself and subsequently the basement have been abandoned and fenced off. Currently only being used as parking for surrounding buildings, there is no public presence or activity.

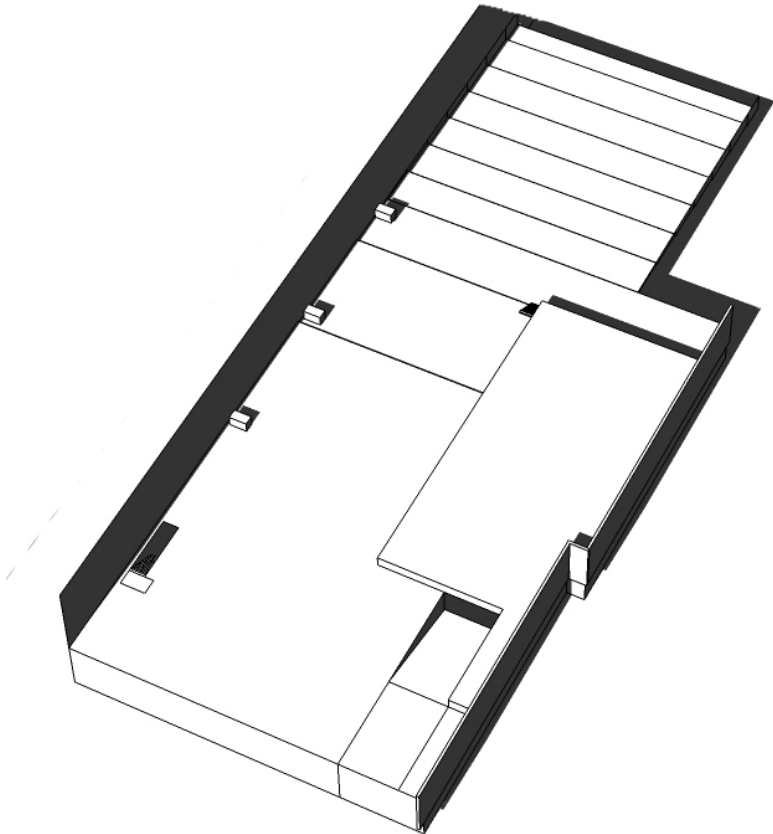
### Potential

The subterranean space contains the potential for re-imagining; the element which is truly hidden and lost can now be exposed. The excavation reveals the potential for the site's re-interpretation as a container for human action.



*Figure 3\_11 - Light in Basement*  
(Source: Author, 2013)

# S I M U L T A N E I T Y



*Figure 3\_12* - Basement  
(Source: Author, 2013)

## 2. WACHTHUIS

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The next major commission for Norman Eaton in Pretoria, after the Netherland's Bank, the Wachthuis was commissioned by the South African Police Service to serve as its headquarters in the Pretoria City Centre. The building is named after the first Police Station erected in Cape Town during the time of Ryk Tulbagh as governor. (Harrop-Allin : 1975)

Eaton's regionalist approach married with international style influences resulted in a building conceived as an adaptable container for human actions. The original building was completed in 1960 and has since been altered and added onto. (Harrop -Allin : 1975) Eaton's approach signified a quest for a timeless architecture rooted in the significance of place.

The building, which expresses Eaton's mastery of concrete and glass married with local materials and artefacts, has an open, accessible character. (Harrop Allin : 1975) Set out on what is essentially a domino system, the building shows Eaton's alternative machine aesthetic.

### Misuse and disrepair

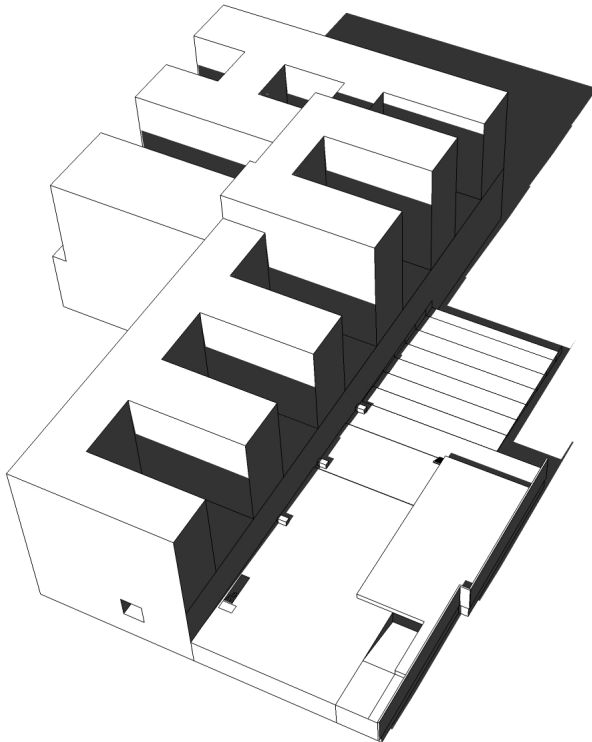
The Wachthuis is currently not completely occupied, following the lease scandal of 2007 in which the SAPS relocated, unnecessarily, to a nearby building. As a presence for the police within the city, and an adaptable container for human action, (Harrop Allin : 1975) the building has become lost and serves as a static, hidden collection of administrative offices.

### Potential

When considering the Wachthuis as an Urban Artefact, an object with physical memory and metaphysical influence, the intentions of Eaton's work and as an architect are still relevant and perhaps become more relevant, within the current urban condition.

The Wachthuis requires the reintroduction of police identity and accessibility within the Pretoria city centre. A public space responding to Eaton's intention and complimenting the arcade system's public movement axis.

S I M U L T A N E I T Y



*Figure 3\_13- Wachthuis*  
(Source: Author, 2013)



### 3. POLLY'S ARCADE

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The Arcade, named after the demolished Polly's Hotel, connects Schoeman street and Pretorius Street South to North. Famous for its circular staircase and intricate mosaic patterns, it was Eaton's intention to attribute a public movement through the Wachthuis building. (Harrop-Allin : 1975)

"The lofty arcade, with top lighting and rows of tall columns, is the widest and most spacious pedestrian precinct in the city. It is an impressive testimony to Eaton's inventiveness as a designer and his mastery on handling materials. It has a formal and spatial grandeur which evokes a response far removed from the mundane character of the usual shopping centre and pedestrian arcade." (Harrop-Allin:1975)

The arcade negotiates the entrance to the Wachthuis as well as a level change from Schoeman Street down to Pretorius Street. The staircase breaks from the rigid rectilinear geometry to form a circular band around the edges. The mosaic pattern within the circle forms a focus point and is influenced by a traditional African Shield. (Harrop – Allin : 1975)

It is within the arcade that Eaton's affinity for African symbolism and materiality is best articulated, along with the public responsibility he felt his architecture had to express. In addition to this, it serves as a reminder of the Polly's Hotel, the artefact removed by the Wachthuis, albeit only in name.

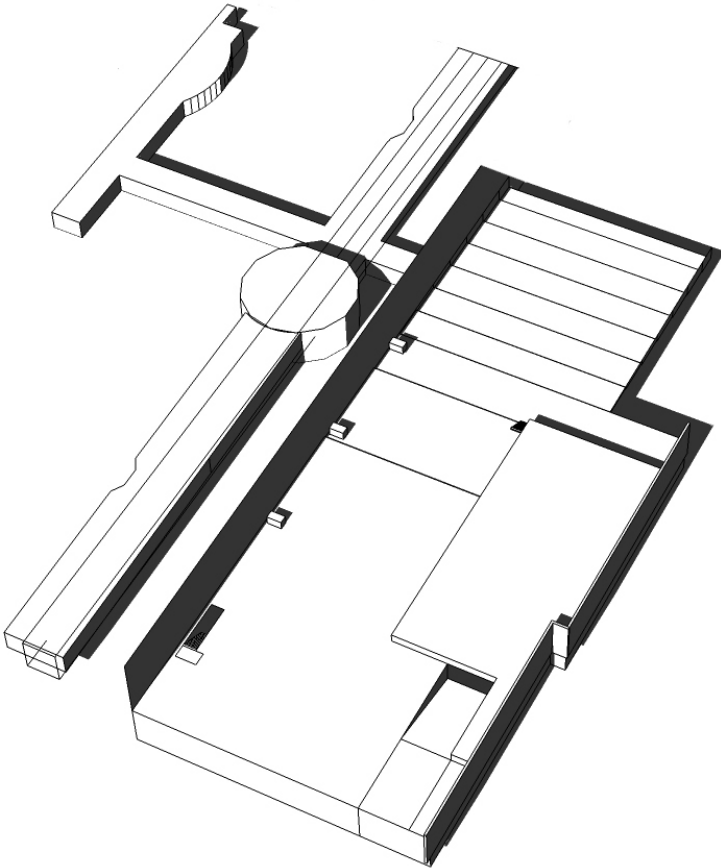
#### Misuse and Disrepair

The Arcade currently has no commercial presence. The shop-fronts along the edges of the arcade are dark and the shops themselves being mainly used for storage. The spatial value of the arcade remains, but with no energy from the street it has become a lost element within the larger arcade system.

#### Potential

The arcade, because of the rich spatial character, has the potential to be re-appropriated and its programme re-examined to be more orientated towards public service.

S I M U L T A N E I T Y



*Figure 3\_14 - Polly's Arcade*  
(Source: Author, 2013)

S I M U L T A N E I T Y



*Figure 3\_15* - Polly's Arcade from Schoeman Street Entrance  
(Source: Author, 2013)

S I M U L T A N E I T Y



*Figure 3\_16* - Polly's Arcade floor texture  
(Source: Author, 2013)

## S I M U L T A N E I T Y

## EATON'S INFLUENCE

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Eaton had always been concerned with architecture which serves the public and a sense of loss within the rapid development of the city, illustrated by his critique of Pretoria at that time, as can be seen in an address to the Association of Old Pretoria on the evening of the 24th of March 1958:

“To return again to purely urban development, the same fatalistic “laissez faire” seems to explain our silent acceptance of the near-level-heighted, careless, architectural mixture that characterizes too much of our city building showing as pompous or non-descript facades that flatly line the dull vistas of its streets – the more dull for being subject to the monotonous grid-iron pattern which calculating land surveyors imposed upon the natural and better logic of the old radiating foot and wagon paths connecting poort to poort and to the embryo town in its earliest days.” (Eaton : 1958)

He further expresses concerns over the rapid development of the city and the loss associated with it:

“Our city is growing rapidly – too rapidly and, unfortunately, too thoughtlessly. We are overawed by and becoming the slaves of technical things. In the name of progress the worship of tarmac and telephone poles has replaced that of trees.” (Eaton : 1958)

Here Eaton mentions the hierarchy we have placed on progress over public place, and the lack of responsibility to the average city-dweller. The importance of a good city is best exemplified in the point he makes near the end of the address while alluding to how his Utopia might be achieved, and especially the value inherent in it:

“Consider seriously whether the mental health through added spiritual satisfaction which this Utopia could in a large measure supply, might not be a thousand times more valuable as a preventative in avoiding consequential physical ills induced by the alternative urban conditions tormenting us to today than all the hospitals, nursing homes and other

## S I M U L T A N E I T Y

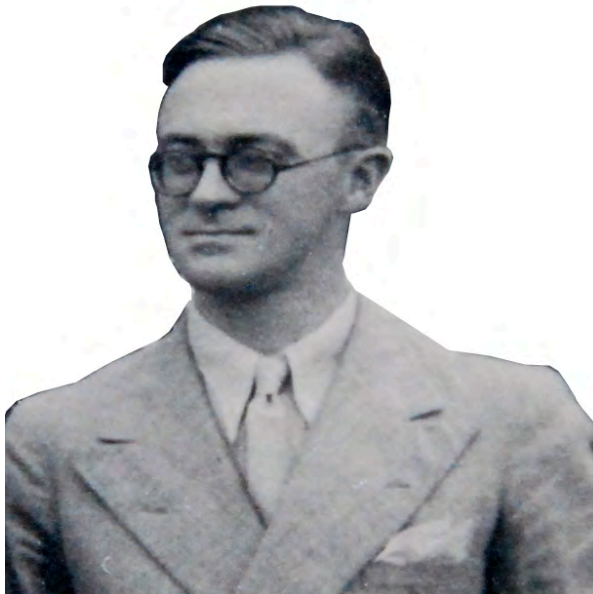
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curative places we are building by the score in a desperate attempt to cope with these ills and upon which we – in our fear – unhesitatingly lavish vast and ever increasing sums of money.” (Eaton : 1958)

Lastly, in a more eloquent statement, he finishes the address with the phrase:

“Most of all listen to that still, small voice of yours saying  
THIS IS GOOD, IT IS BEAUTIFUL, IT IS RIGHT.” (Eaton : 1958)

Eaton’s thoughts and feelings regarding the development of Pretoria serve as a departure point for considering his regionalist ideas about context and the proposal of public-orientated architecture.



*Figure 3\_17*- Norman Eaton  
(Source: artefacts.co.za, 2013)

# S I M U L T A N E I T Y

## 4. CONSTANTIA BUILDING

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The Constantia Building is another example of International Style influence in the Pretoria city centre. Situated on the corner of Andries and Schoeman Streets, it is a U-formed eight storey building with a roof protruding along the edge on street level, which articulates the corner well. (Le Roux :1990)

The modern clean facades with subtle articulation along the strip windows sit atop the ground floor commercial edge. A small arcade runs through the building from Andries street, leading to the entrance and a restaurant at its far edge. (Le Roux : 1990)

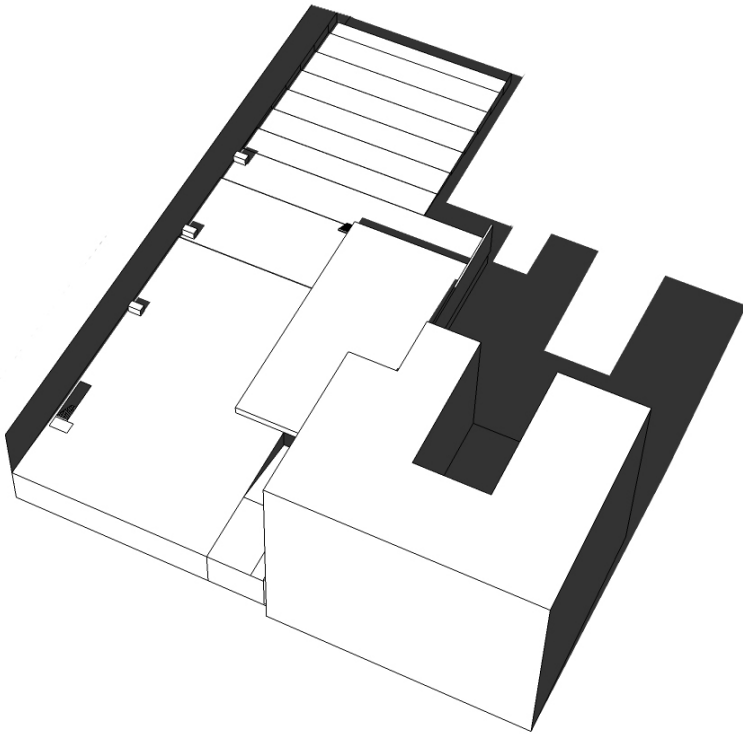
### Misuse and Disrepair

The building was originally designed for use as offices, but has since been re-appropriated as a mixed use educational complex containing a variety of training facilities and further education colleges (FET's). Physically in a relatively good condition, the building has been successfully integrated into the changing nature of the city, albeit only in its use.

### Potential

The building attracts a significant amount of energy and requires additional space for the students and users in the form of a type of campus ground or green space.

S I M U L T A N E I T Y



*Figure 3\_18* - Constantia Building  
(Source: Author, 2013)



# S I M U L T A N E I T Y

## 5. SOUTHERN LIFE BUILDING

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Originally the Prudential Building, the Southern Life Building, designed by the offices of Berg-Doherty (now BILD Architects) is a post-modern classically influenced commercial building. The building has two facades on Pretorius Street, one which is still accessible while the other has been closed off to the public.

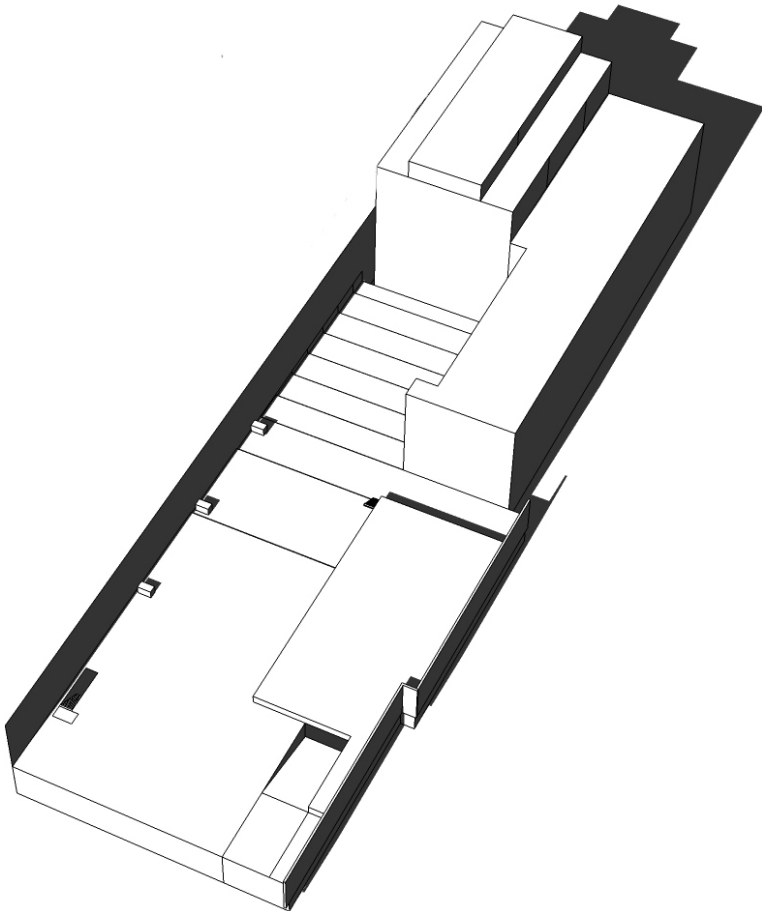
### Misuse and Disrepair

The one building has been completely abandoned and closed, while the other serves as Brooklyn City College, another FET in the area. The Brooklyn City College is currently under reparation and will contain further amenities for educational purposes.

### Potential

The established facades on Pretorius Street contain strong architectural character, with classical structuring and elements. Both buildings connect with the site through smaller arcades from the street and can easily be reconnected and re-integrated. The abandoned building requires attention, especially on its southern edge (facing the site) and could serve as a container for a new programme as part of the proposal.

S I M U L T A N E I T Y



*Figure 3\_19* - Southern Life Buildings  
(Source: Author, 2013)

# S I M U L T A N E I T Y

## 6. MORKELS

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Situated adjacent to the Constantia building in Andries Street, the Morkels commercial building is a typical low density (1-3 storeys) commercial building along the street edge, commonplace along the edges of major roads in Pretoria.

### Misuse and Disrepair

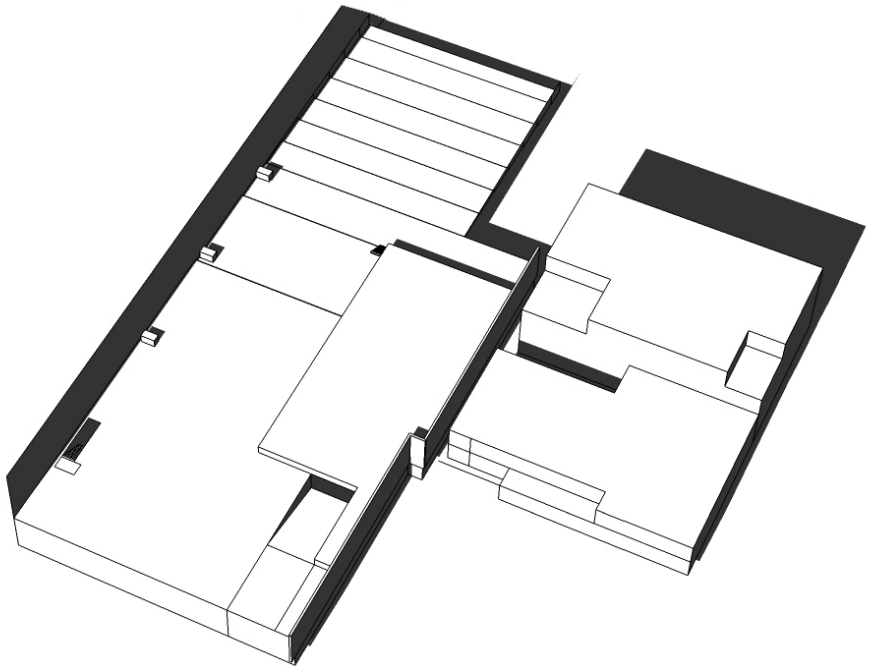
The building contributes to the commercial identity of the street edge but has underutilized service areas on the western edge, adjacent to the basement.

### Potential

The potential of linking the service courtyards to the intervention, especially through the basement, can serve to combine service spaces and free up more space for public/institutional use.



*Figure 3\_20* - Service Yard from Schoeman Street Entrance  
(Source: Author, 2013)



*Figure 3\_21* - Morkels  
(Source: Author, 2013)

## 7. ST.ALBANS ANGLICAN CATHEDRAL

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This stone building in Schoeman street, designed by famous Pretorian architect Sir Herbert Baker, is the oldest artefact in the immediate context. The building breaks the uniformity of the street edge by being set back slightly, and raised, with a small garden on the street edge and a larger garden to the back of the building. It has been a landmark in the Pretoria City Centre since its completion in 1906. (Le Roux : 1990)

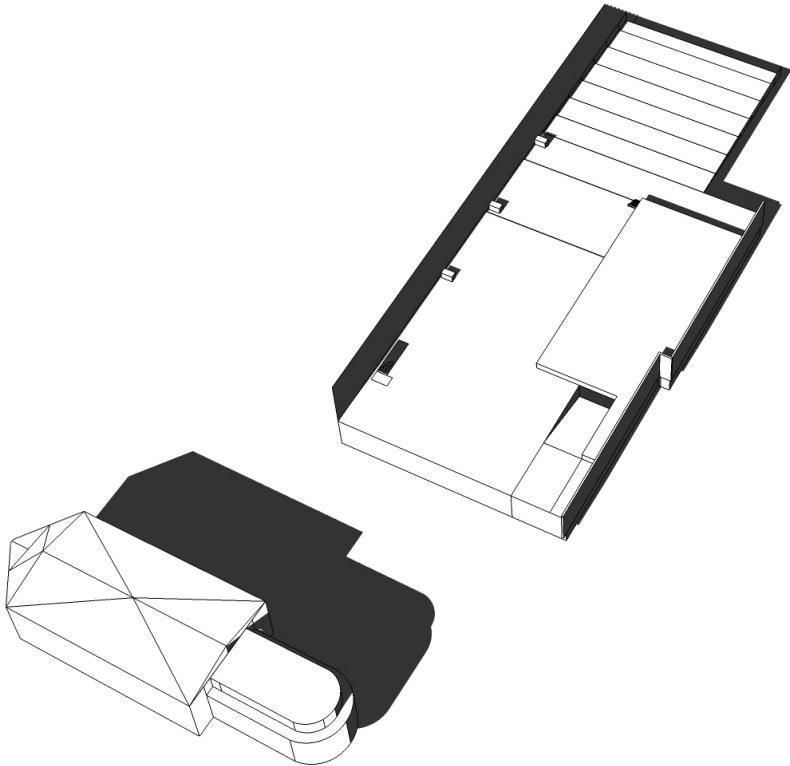
The building served as a rallying point for various demonstrations and marches and contains a strong memory of ritual gathering.

### Misuse and Disrepair

The building is in relatively good condition and still provides religious services for the Anglican community in Pretoria. It has been fenced off since its completion and lost much of its public interface with the pedestrian – although today it is a favoured venue for symphonic and choral concerts. The presence of the church is significant in its use of material and object-like presence along the street.

### Potential

The building has the potential to become a more integrated landmark, opening up to the street and making accessible its surrounding garden. Opposite the Schoeman Street exit of Polly's Arcade, its public potential could inform a destination for the conclusion of the arcade system south of Church Square. A visual recognition of the church could create a dialogue between the proposal and the landmark stone building.



*figure 3\_22* - St. Alban's Anglican Cathedral  
(Source: Author, 2013)

# S I M U L T A N I E T Y

## CONCLUSION

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The current artefacts have been assembled within their context. This establishes the simultaneity of the Writing Pad, needed in order to compose the transitional present, the layer of succession. The visible and current is established and the investigation can now move to that which is no longer visible or current, to expose and assimilate the abstract memories and influences of the terrain.

4

P E R M A N E N C E



P E R M A N E N C E

## COMPOSITION

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Physical and abstract memories make up a composition of influence that has the potential to inform the generation of new physical and programmatic typologies.

“While “redundant” urban layouts are in one sense not optimally utilized, they also provide spaces which remain available for unknown future uses.” (Franck, Stevens : 2007)

It is within these ‘lost spaces’ that the potential for unrecognized types, elements which are not yet manifested, become apparent.

The investigation now shifts focus to the permanence of the terrain, those elements that, according to the Mystic Writing Pad mechanism, have become lost but still retain influence on the current condition, and on any subsequent current condition.

A series of significant buildings have occupied the site over time, each leaving metaphysical traces for reference within the new transitional present.

These buildings inform the project programmatically as well as physically, in the memory they have left behind.

## 1. ULUNDI HOUSE

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The Ulundi House (approx. 1870 - 1960) served as the British Government House in Pretoria during the First Boer War. It was named after the Battle of Ulundi of 1879 which resulted in the end of the Anglo-Zulu war and the subsequent break-up of the Zulu Nation. (Fitzpatrick : 1900)

Following the battle of Majuba Hill in 1881, which is widely regarded as the main battle of the First Boer War, the Pretoria Convention (which ended the First Boer War) was signed in a room in the house. (Fitzpatrick : 1900)

The structure occupied the corner of then Schoeman and Andries streets and had relating auxiliary structures behind it. These were all demolished for the erection of the Constantia building, although it is unknown when exactly this occurred.

Thus the house had significance in terms of the English, Afrikaans and Zulu cultures of the time and suggests a memory of defense as well as mediation of conflict.

P E R M A N E N C E



*figure 4\_1* - Ulundi House from the corner of Andries and Schoeman Street.  
(Source: victorianwars.com, 2013)

## 2. POLLY'S HOTEL

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The original building was named the Transvaal hotel and was erected by a Mr. S. B. Levy in “a response to the general dissatisfaction which prevailed with similar existing institutions.” (MacMillan : 1903)

It was bought by Mr.Polly in the late 1880's. He renamed the hotel to Polly's Hotel and it quickly became a landmark in Pretoria. It was constantly frequented by soldiers returning from the war (drinking in the Captain's Cabin bar) and was a popular meeting place for 'distinguished' guests. (Pretoriana : 1987)

The entrance was on Pretorius Street and expanded incrementally until the hotel complex eventually occupied the sites up to Schoeman Street. The hotel included an entrance hall, The Palm Court Lounge, Drawing Rooms and ample accommodation. (MacMillan : 1903)

The hotel was demolished during the 1950's to erect the Wachthuis on the site. It leaves behind a memory of social gathering and transitional accommodation.

P E R M A N E N C E



*figure 4\_2* - Polly's Hotel from Pretorius Street  
(Source: Pretoriana, 1958)

P E R M A N E N C E

### 3. THE MISSING FACADE

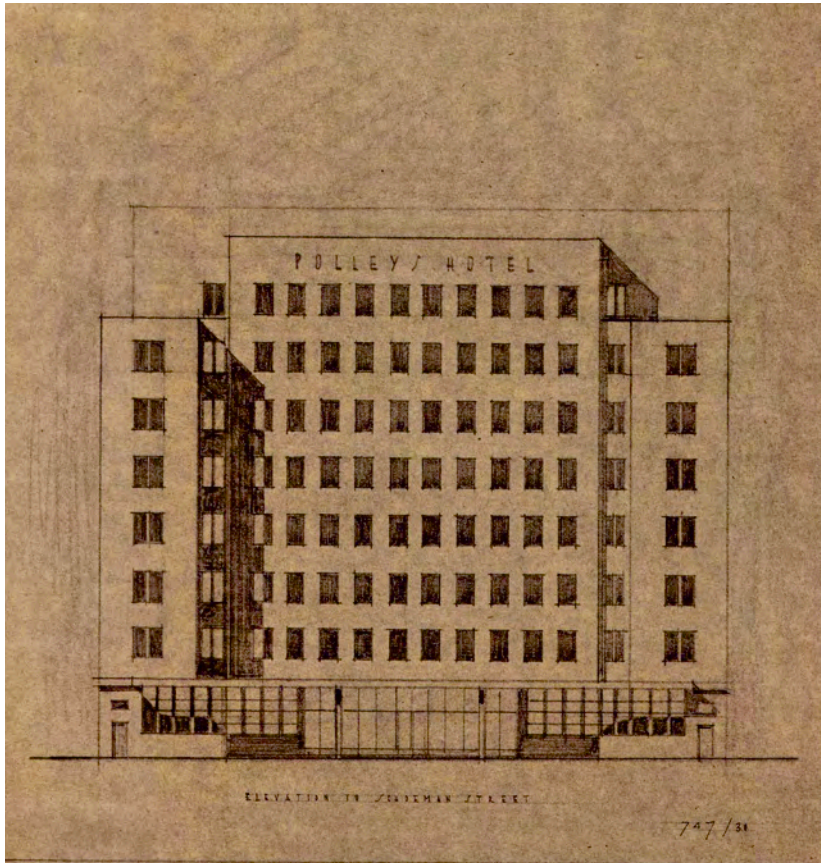
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During the investigation and perusal of records in the UP Department of Architecture's archives, a proposed facade for the further expansion of Polly's Hotel was discovered. It is believed this facade was intended for the Schoeman edge of the hotel but was never built.

In this way it becomes a representative element of the memory, never realised but considered.

It will be used as a reference for the response on Schoeman Street, manifesting that which was only represented within permanence, but never realised (A purely diagrammatic aspect of memory)

P E R M A N E N C E



*figure 4\_3* - Proposed Schoeman Street Elevation for Polley's Hotel  
(Source: UP Boukunde Archives, 1981)

P E R M A N E N C E

## HISTORIC OVERVIEW

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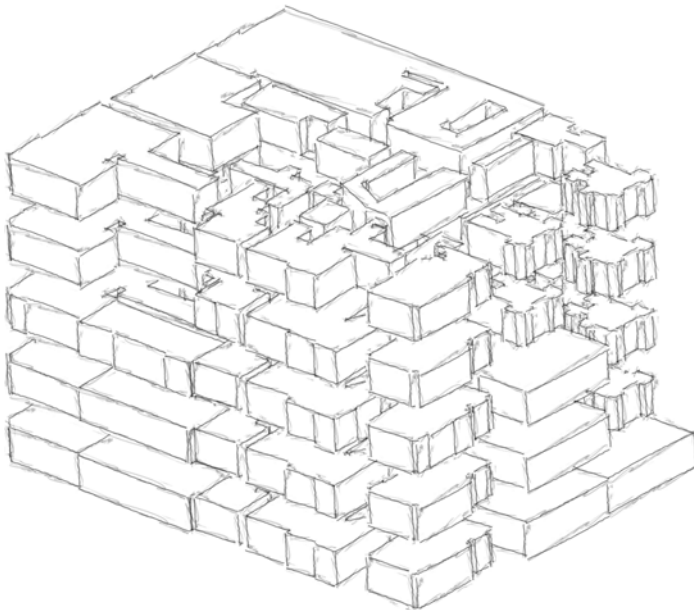
The available data from documents found within the Sammy Marks Library concerning the block's composition during the investigation, are analyzed and summarized, indicating various manifestations of the site and surrounding buildings throughout the recorded history.

The block has become increasingly dense, and has contained some significant programmatic manifestations over time. These two aspects of the lost elements of the terrain will be used as manifestations of permanence, in order to influence the bottom layer of the mechanism and thereby compose the transitional present as the layer of succession.

The eastern half of the terrain is examined, with the current site indicated on each historic figure-ground of the artefacts. All data in the historic overview is based on examination of the maps from the Sammy Marks Library, records from the surveying of the city, presumably by the state.



P E R M A N E N C E



*figure 4\_4- 3* Dimensional layering of historic blocks  
(Source: Author, 2013)

P E R M A N E N C E

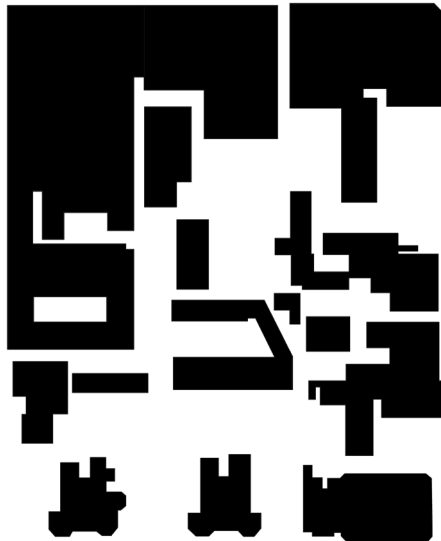
1927

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The first available detailed map of the block shows the presence of both Polly's Hotel (on the western edge of the diagram) and the Hotel Imperial on the North-East Corner.

The Ulundi House still existed at that time but was being used as a boarding house, as can be seen on the South-East corner of the block, with the auxiliary structures relating to it.

The site itself contained mainly timber shed-like structures, housing garages, stables, storage facilities and various workshops.



*figure 4\_5* - 1927 Figure Ground  
(Source: Author, 2013)

P E R M A N E N C E

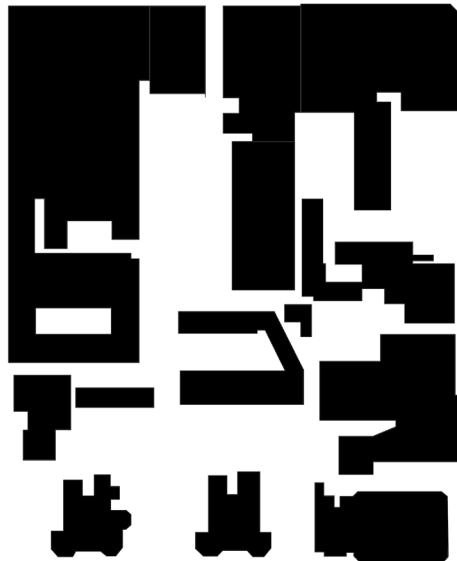
1931



In the next four years no significant changes occurred to the buildings adjacent to the site, the hotels and boarding houses still dominated the programme around the now empty terrain.

The Northern edge of the site had been redeveloped to house recreational programmes and contained a “bio-cafe” (probably one of the first in the city, containing a bioscope and social programmes) and a miniature golf course.

For a brief period there were mainly recreational programmes on the northern half of the terrain while the Ulundi Hotel Annexe created the southern edge on Schoeman Street.



*figure 4\_6- 1931 Figure Ground*  
 (Source: Author, 2013)

P E R M A N E N C E

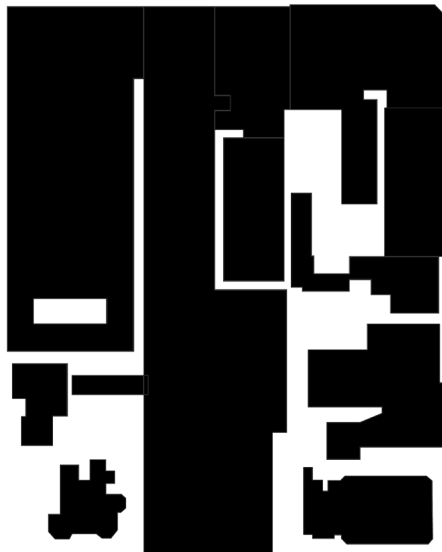
1949

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By 1949 one of the most significant changes to the site had occurred. It was developed into the Prudential Building, with the subsequent Prudential Arcade forming a North-South Axis through the site.

The Arcade connected the new residential component on the Southern Edge, including the annexe of Polly's Hotel, and the recreational uses and offices on the Northern Edge.

One of the Ulundi House Annexes was demolished for these purposes while the original Ulundi House had been converted into Social Welfare Offices.



*figure 4\_7* - 1949 Figure Ground  
(Source: Author, 2013)

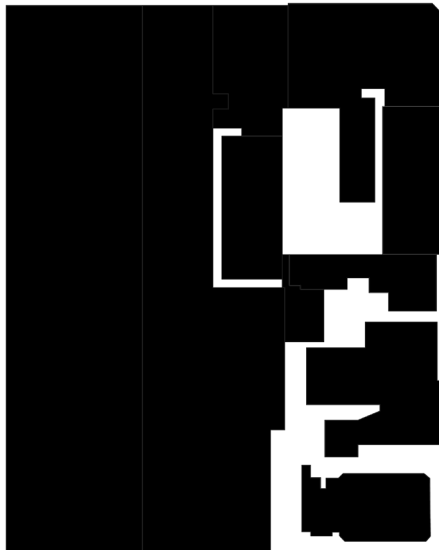
P E R M A N E N C E

1956

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The Wachthuis had been proposed by 1956 as reflected in the survey of that time, with Polly's Arcade proposed as a parallel North South pedestrian link on the block. This would then connect to the existing arcades in place.

The site itself consisted mainly of Offices and retail components, while the U-undi House had also, once again, been converted to house offices.



*figure 4\_8 - 1956 Figure Ground*  
(Source: Author, 2013)

P E R M A N E N C E

## CONCLUSION

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The lost artefacts are uncovered, and together with a general historic overview, compose an understanding of the traces within the layer of permanence. The top and bottom layers of simultaneity and permanence can now begin interacting and associating in order to expose the layer of succession. It is within the layer of succession - the transitional present - that the project unfolds in its physical and abstract manifestations.

5

O C C U P A T I O N

# O C C U P A T I O N

## THE DETERMINING OF USE

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This chapter investigates how the mechanism, applied to the terrain, can generate a programmatic response.

The Writing Pad allows the interaction and relationships of various elements from past and present. Uses that have since disappeared can influence the current uses on site, in order to create new programmes and uses that compliment and respond to both past and present within the transitional present.

The most important artefacts, both historic and current, are analyzed in terms of their use. Subsequently it is in the transition (those aspects of the use which never manifested) that could generate a new, appropriate programmatic response.



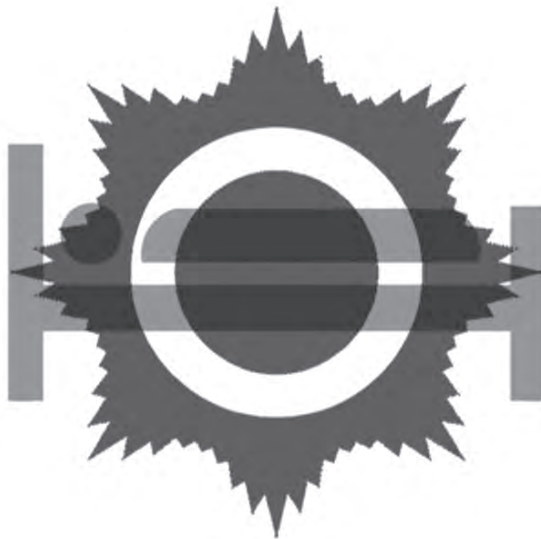
# O C C U P A T I O N

## THE POLICE HOTEL

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The transition from the Polly's Hotel and other social programmes to the Wachthuis reveals an interesting relationship of change. How do the ideas of social gathering and transitional accommodation relate to the police, security and public service?

The concepts of controlled accommodation and the exploration of the relationship of a social, public realm and that of law enforcement become apparent within this transition.



*Figure 5\_1* - Police Hotel  
(Source: Author, 2013)

# O C C U P A T I O N

## THE OUTPOST COLLEGE

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The presence of the colleges on the terrain, especially within the Constantia Building, which replaced the Ulundi House, requires another transitional interpretation. How does the presence of a military outpost and that of education relate?

The Ulundi House had a strong identity within the city, a headquarters for a military presence in the early days of the city and during the war. This identity, coupled with education, results in the concepts of a destination, a rallying space which accommodates the current users.



*figure 5\_2* - Outpost College  
(Source: Author, 2013)

## THE COP, CUSTOMER AND CRIMINAL

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The transitions on the terrain reveal a strong relationship between the abandoned police identity and that of a public presence, although not accommodated. The site serves as a programmatic container for these interactions to be managed.

A courthouse reveals itself, that element within society that establishes the relationship between cop, customer and criminal – the new transitional element within the hybrid identities of the site understood through the mechanism of the writing pad. It incorporates the concepts of relationships, institution, identity and destination; the programmatic manifestation of the transitional present.

In order for the use of the terrain as a court (with its associated meanings and effects) to become appropriate in terms of the Writing Pad, it must be considered in terms of its transitional qualities, so that it may act, like the layer of succession, as a new interpretation of the past and current programmes that have been considered.

As this generated programme of the court manages the relationships between the police, the public and the criminal element, it must be examined more closely to refine the programmatic response. Let us consider the meaning of a court or space of judgement to these three main participants, and the relationships they share with one another.

O C C U P A T I O N



*figure 5\_3 - Cop, Customer and Criminal*  
(Source: Author, 2013)

# O C C U P A T I O N

## COP

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The police act as an external condition to the justice system with regards to a court. According to the Constitution of The Republic of South Africa (1996) states that the police have the responsibility to:

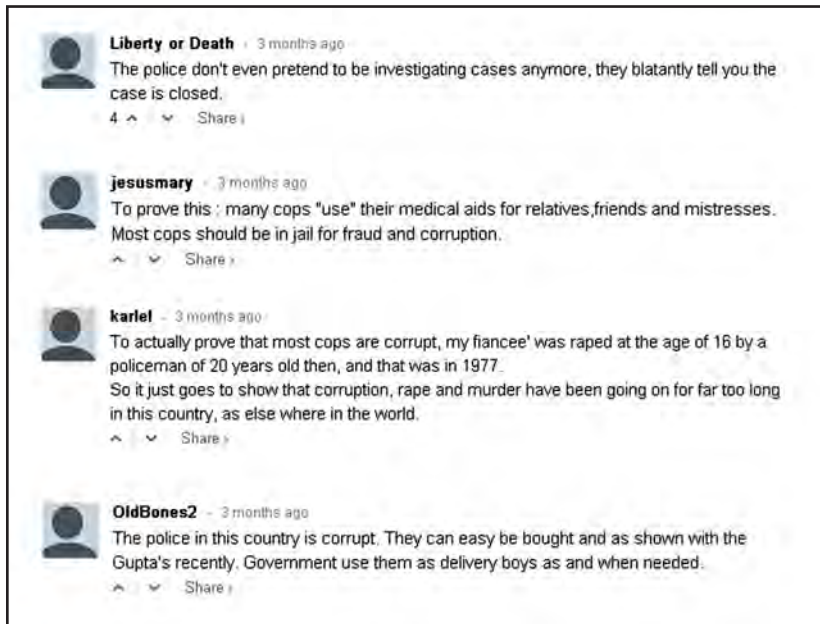
- *prevent, combat and investigate crime;*
- *maintain public order;*
- *protect and secure the inhabitants of the Republic and their property;*  
*and*
- *uphold and enforce the law.*
- *create a safe and secure environment for all people in South Africa.*
- *prevent anything that may threaten the safety or security of any community*
- *investigate any crimes that threaten the safety or security of any community*
- *ensure criminals are brought to justice; and*
- *participate in efforts to address the causes of crime.*

These are indicative of the role that police are expected to play within society, especially in relation to a courthouse. Thus as stated, the police act as external condition, having direct interaction with the public and the criminal, but only participate in the court programme in a passive capacity; relating to its external programmatic effects.

In recent years, general distrust of the police has become a growing trend in South African society. One news article states, quoting a report by Transparency International, that 83% of South Africans believed the Police to be a corrupt institution and that 36% admitted to paying bribes to the police. These figures are from a study conducted on 1000 people from urban areas. (SAPA : 2013) Comments following the article are also indicative of a general attitude towards the SAPS.

The court requires a support programme: a public interface that is transparent and accessible for the public to engage the police in a manner that is more in line with the constitution.

# O C C U P A T I O N



*figure 5\_4* - Comments following news report  
“Majority of SA thinks Police are corrupt”  
(Source: iol.co.za, 2013)

## CUSTOMER

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The public have certain rights that the court and police are expected to serve. Before being accused of any crime, the public have the right, as indicated in the Constitution, to:

*34. Access to courts.-Everyone has the right to have any dispute that can be resolved by the application of law decided in a fair public hearing before a court or, where appropriate,, another independent and impartial tribunal or forum.*

Thus the courts, like the police, exist to serve the public. The court must be accessible in its character; a public institution with all associated facilities.

The court has transformed into something else in contemporary society. To the public, and especially with the emergence of reality television, courts have, to some extent become a spectacle. In 2013, the unprecedented attention around the Oscar Pistorius trial, fuelled by the media attention and social platforms exemplifies how the ideas of celebrity and spectacle have infiltrated our society as much as it has globally.

O C C U P A T I O N



*figure 5\_5* - Public Protest outside the Rivonia Trial of 1964  
(Source: arttattler.com, 2013)



# O C C U P A T I O N

## CRIMINAL

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To the criminal, or the accused, the court is a determinant, but also offers certain rights to an individual that has acted unlawfully. According to the Constitution\* (1996), an arrested, accused or detained person has the right:

- (d) to be brought before a court as soon as reasonably possible, but not later than-*
  - (i) 48 hours after the arrest; or*
  - (ii) the end of the first court day after the expiry of the 48 hours, if the 48 hours, expire outside ordinary court hours or on a day which is not an ordinary court day; (Ibid)*

These constitutional rights reveal the need for a facility to accommodate the detained persons in close proximity to the court. Furthermore,

- (2) Everyone who is detained, including every sentenced prisoner, has the right-*
  - (b) to choose, and to consult with, a legal practitioner, and to be informed of this, right promptly;*
  - (e) to conditions of detention that are consistent with human dignity, including at least exercise and the provision, at state expense, of adequate accommodation, nutrition, reading material and medical treatment; (Ibid)*

From this, facilities are required that accommodate briefing and access to legal practitioners are necessary for the proper functioning of the courts. In addition to this, the detained person has the right to communicate with, and be visited by, that person's-

- (i) spouse or partner;*
- (ii) next of kin;*
- (iii) chosen religious counsellor; and*
- (iv) chosen medical practitioner. (Ibid)*

This reveals the need for a visitor's centre incorporated into the programme.

O C C U P A T I O N



*figure 5\_6* - Young offenders participating in the “Fight with Insight”  
diversion program in Cape Town  
(Source: [essm.uct.ac.za](http://essm.uct.ac.za), 2013)

## CONCLUSION

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The concept of a court as a space of judgement is interpreted by the actors identified above, the police, the criminal and the public.

To the Police it is a tool, an extension of the legal system in which they play an introductory role.

To the public, it is a servant and a spectacle.

To the criminal, it is the first step toward rehabilitation or exile.

This overview of the most basic relationships between the police, the criminal and the public, relating to the court, reveals the programmatic requirements to cater for each participant. It informs the contextual response accordingly by introducing a structuring of programme that references the most basic requirements of the legal and judicial system, in order to reconsider what a court might be within the context.

O C C U P A T I O N



*Figure 5\_7 - Court*  
(Source: Author, 2013)

O C C U P A T I O N

INSTRUMENT / SPECTACLE

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The court auxiliary programmes have been determined, but the exact functioning of the court needs to be addressed. The relationship it shares with the participants, and in terms of the writing pad, has determined the court as a spectacle and an instrument. There are various established court types in South Africa that adhere to a certain hierarchy.

Within this structure there are two types of courts that manifest the ideas of spectacle and instrument more than the rest, namely the Small Claims Court and Community Court. Both courts form part of the Lower Courts of South Africa and both have a more specialized purpose than Magistrate's Courts. The classification of the court as Spectacle and as Instrument serves to locate the programmatic response within current society; a programmatic manipulation of the layer of simultaneity, the current societal perceptions of the justice system within South Africa.

O C C U P A T I O N

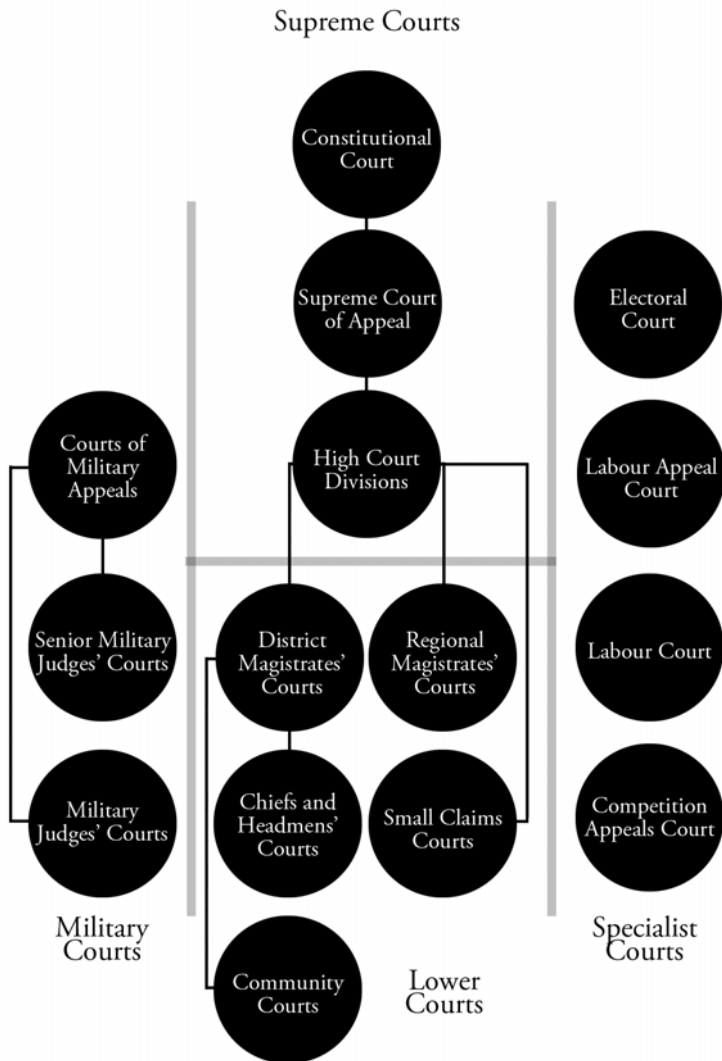


Figure 5\_8- Court Structure within South Africa  
(Source: Author, 2013)

## SPECTACLE

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Public interest in court cases is not a new phenomenon. Spectacle, as a commodity, has become prolific of our time. It has become characteristic of today's society and integrated itself into our reality. A court, as a social activity, becomes similar to a performance. It is a stage in which a real play unfolds.

This is evident in the development of Court Reality television, especially since the 1980's. Mostly an American phenomenon, it has influenced our perception of the court, judgement, celebrity and consequently, spectacle.

*“While law enforcement and court genres vary in scope and style, both have created profitable reality entertainment around the institutions, authorities and processes of formal rule.” (Sarat : 2011)*

As a structuring principle, the relationship of narrative between that of the court and of film serves to inform the importance of allowing the judicial proceedings to be open to the public eye. The attraction of legal procedure as spectacle, as David Black explains, lies in the fact that:

*“The courtroom was already an arena or theatre of narrative construction and consumption, and so was the movie theatre. The representation of court proceedings...brought about a doubling up, or thickening of, narrative space and functionality.” (Black : 1999)*

The most indicative example of this is that, during the writing of this thesis, the Oscar Pistorius case became national and international news, and through this the spectacle of celebrity becomes more ingrained in our society. Accused of killing his girlfriend on Valentine's day morning, the star Paralympic Athlete became a spectacle for South Africa and the world, “reality entertainment” in its most perverse sense.

Consequently, we cannot escape the public interest in, and spectacle of, the court as a narrative device with real-world implications. This is the role of the Small-claims court within the programmatic interpretation of court, within the Writing Pad.

## O C C U P A T I O N

*Small Claims Court : have jurisdiction to hear any civil matter involving less than R 12 000 (unless both the person suing and the person being sued agree to limit the claim to less R12 000). But some cases cannot be taken to the Small Claims Court even if they are for R12 000 or less. Examples of these claims are:*

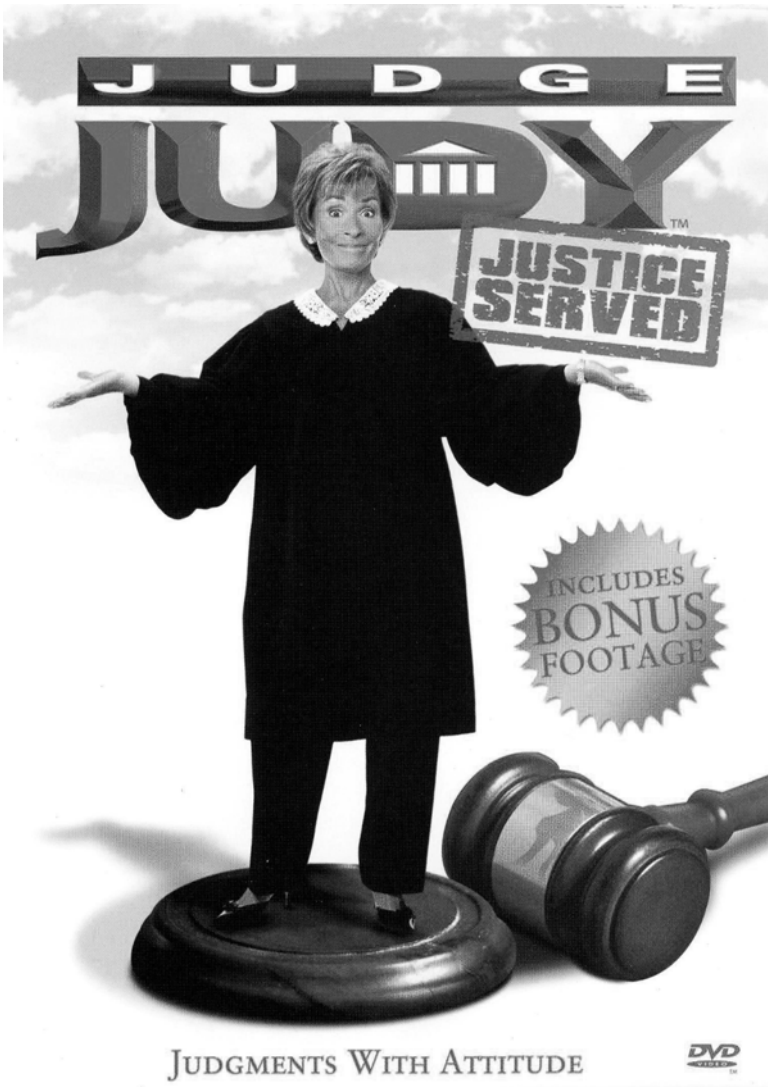
- *divorce*
- *matters concerning a will*
- *malicious prosecution*
- *wrongful imprisonment*
- *seduction*
- *breach of promise to marry*

*There is no magistrate or judge in the Small Claims Court, but the presiding officer is a Commissioner who is usually a practicing advocate or an attorney who acts as a commissioner free of charge. The Commissioner listens to both sides and asks all the questions since you cannot use a lawyer in the Small Claims Court, but you can get advice from a paralegal or a lawyer to prepare for your case.*

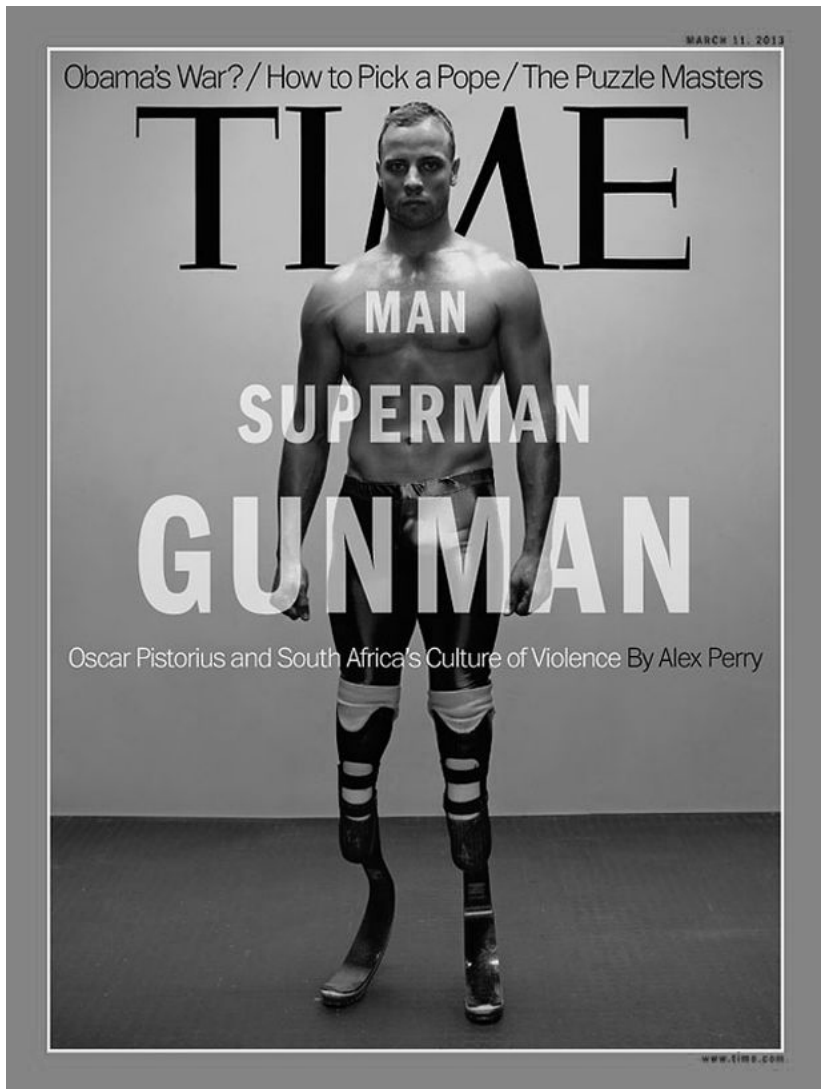
*No appeal may be filed against the judgement or order of the Small Claims Courts. The court proceedings may however be referred to the High Court for review on three grounds, namely: absence of jurisdiction by the court; interest in the cause, bias, malice or corruption on the part of the commissioner and gross irregularity with regard to the proceedings. You can contact your nearest Small Claims Court through your nearest Magistrate's Court. (DOJ : 2013)*



O C C U P A T I O N



*Figure 5\_9 - Judge Judy DVD sleeve cover*  
(Source: tvshowsondvd.com, 2013)



*Figure 5\_10* - TIME Magazine cover March 11th 2013  
(Source: mirror.co.uk, 2013)

## O C C U P A T I O N

## INSTRUMENT

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The court is also an instrument, it directly affects the relationship a person has to society, especially when concerning criminal matters. To the criminal that has been caught, it represents that space which determines his future position within society. The effectiveness of state resources to manage criminal activity within the country is a major aspect of the perception of courts in our country. Even since the reform of the justice and policing systems within our country, designed to serve all South Africans (Barak : 2007), crime remains a national concern.

*“...the criminal justice system has struggled with the continued levels of crime and violence. Inadequate police and court resources, a legacy of violence from the apartheid era, and an increase in organized crime have resulted in the public relying upon their own resources to provide safety and security.” (Barak : 2007)*

In general the public have lost faith in the government resources that are supposed to control criminal activity. It is not necessary to quote crime statistics in South Africa, however, in order for the court to act as an instrument, it is important to apply that instrument at the appropriate time i.e. within a stage of transition. Every criminal must start somewhere, and it is at this cusp of transition between society and crime that the community court becomes an instrument in the social rehabilitation and subsequent re-integration (into society) of potential criminals.

*“Approximately 50% of South Africa’s 180, 000 offenders are between the ages of 14 and 25. The rate of recidivism [the act of repeating an undesirable behaviour] is exceptionally high with an estimated 80% of released offenders relapsing. The lack of effective rehabilitation programmes, post-prison support and assistance in social reintegration, result in the perpetuation of the cycle of crime and punishment.” (Shaw : 2005)*

## O C C U P A T I O N

The community court is specialized in the sense that it does not administer punishment, but rather diversion. Working in close relation to various NPO's and state organizations, it seeks to divert first-time offenders from the criminal justice system, and in this way provide a rehabilitative alternative to pursuing a life of crime.

*Community Court: These courts can be described as “district courts” that deal with the same cases as normal magistrate’s court the difference being that they only deal with petty crimes such as shoplifting cases, petty theft, petty gambling offences, petty traffic offences, drunkenness, drinking in public, riotous behaviour, failure to comply with a lawful instruction of a police officer, various train-related offences, common assault etc.*

*The Community Courts should also not be confused with the traditional courts in rural areas which assist in resolving less serious disputes. There are three Community Courts that have been established in the Western Cape namely: Mitchell’s Plain Cape Town and Fezeka (Gugulethu). The court practices a restorative justice approach and many diversion and alternative sentencing options are available.*

*The accused is assessed as soon as possible (usually within 48 hours of arrest) to decide on suitability for diversion from the criminal justice system. Legal Aid attorneys are available on request. (DOJ : 2013)*

## CONCLUSION

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The interpretation of the court into the Spectacle and the Instrument contextualize the programme and address those roles that it plays to the public and to the criminal. It reflects those views of the justice system within contemporary society and attempts to represent them. It integrates the relationship between the Cop, the Customer and the Criminal, providing facilities that serves each most appropriately within current society.

## HISTORY AND JUSTICE

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The physical and spatial aspects of the terrain generate certain effects. Because of this the programme of a courthouse is further investigated within its spatiality, both historic and current, and manipulated through the physical effects manifested within the new transitional context.

As the terrain was subject to the mechanism, so is the uncovered program. A relationship between historic courts, spatial rituals and symbolism contain an element of meaning today, imbuing the proposed programme with those aspects that might otherwise be forgotten.

The spatial characteristics of courts over time are examined, and their importance within the hierarchy of the justice system interpreted according to the larger contextual need for the generated programme. The mechanism requires a broader application in each mutation, in this case the present need (contextually) for a court is an external effect which must tailor to the appropriateness of the outcome.

The idea of a court is essentially a space of judgement. It does not necessarily mean a courthouse or courtroom, but the concept must be extended to examine what constitutes the ritual of judgement and the making of the place, which goes beyond the idea of a building.

# O C C U P A T I O N

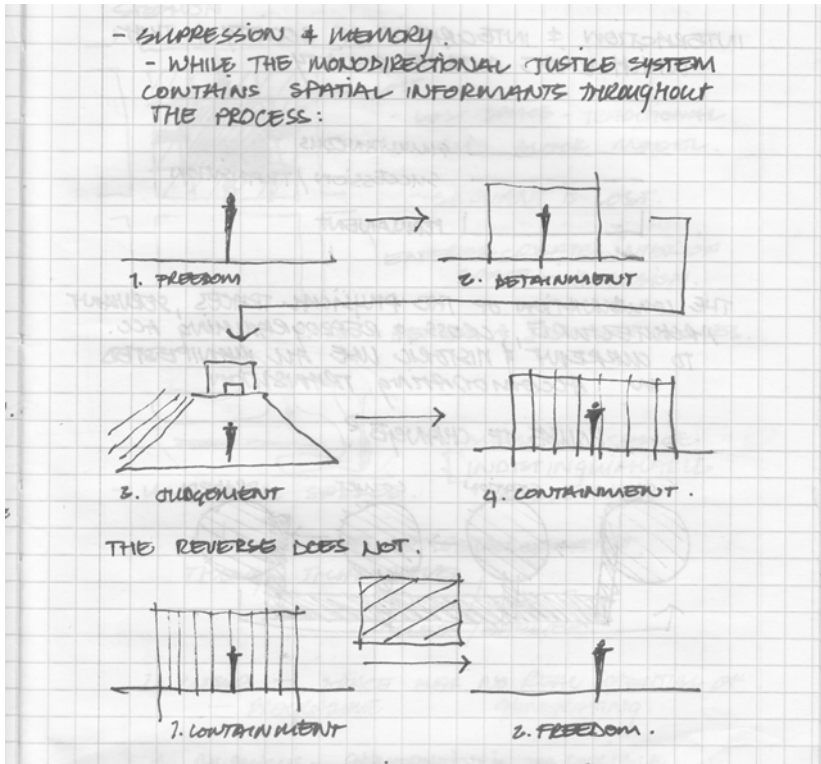


Figure 5\_11 - Sequence of Justice System  
(Source: Author, 2013)

# O C C U P A T I O N

## EXTERNAL

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Early courts were characteristically held outside. They did, however, contain some formal aspects indicative of a hierarchy. These were essentially places of gathering that were attributed certain elements that made them suitable to become a place where judgement occurred.

Moot hills, traditional meeting places in early England, were often used as a space for the administration of justice. Trees, in much the same way as Moot hills, were easily identifiable elements within the landscape that were used as spaces of gathering and subsequently for early courts to play out under. (Mulcahy : 2011)

These early rituals of gathering outside highlight the historical importance of a court as an identifiable element within a landscape, and as a public space of gathering.

These places were often chosen quite purposefully for characteristics that seemed distinctive in order to remove the participants from the every-day environment and reflect the gravitas of the proceedings. This included various symbols and props that were often added to the elements in the landscape to, in some way, formalize and structure them. (Mulcahy : 2011)

The contrast between the existing context and the courthouse itself becomes the characteristic that is revealed here, the court needs to distinguish itself from the current condition – as well as from its support structures.



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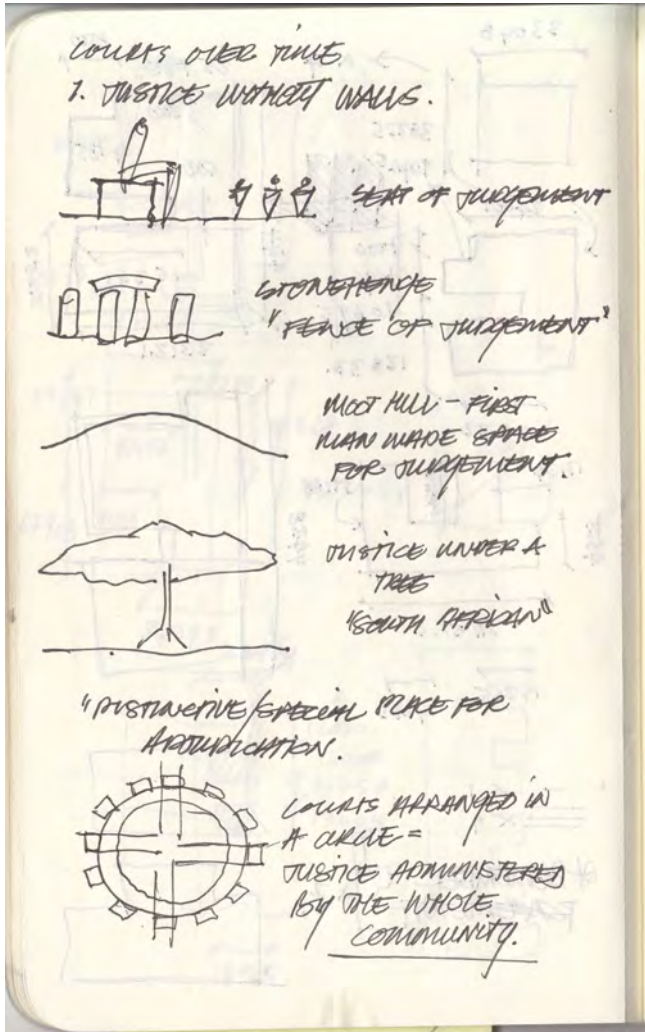


Figure 5\_12 - External rituals of justice

(Source: Author, 2013)

# O C C U P A T I O N

## INTERNAL

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Once the court was contained, these formalistic aspects developed further. The move of the ritual of judgement from outdoors to indoors (as discussed by Mulcahy (2011) in reference to the work of Graham) argues that it is a result of the judicial process becoming increasingly associated with writing and documentation, as opposed to speech. She also mentions the work of Haour, in arguing that “walls are a particularly potent symbol of power which have played a major role in control, definition and monitoring of bodies in space.”

The use of structure as control reveals the containment of the abstract aspects of a court proceeding. It houses the interactions between the participants, whether spoken or written, and in this way becomes symbolic of a space associated with transition, argument and theatre.

It is within the court as a structure that the ritual of judgement unfolds: the participants act out their roles, and in these roles the main aspect becomes that of interaction. Constructing a narrative as evidence, cross-examination and, ultimately, the judgement that is passed, generate those intangible elements interaction that within the space, are more powerful than any single participant.

O C C U P A T I O N

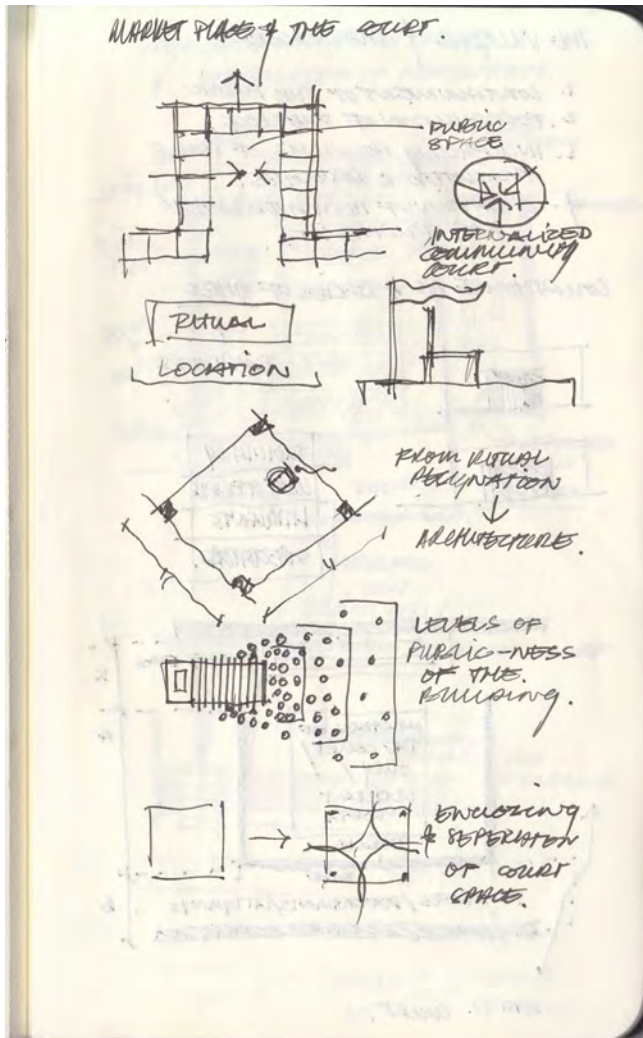


Figure 5\_13- Internal rituals of justice  
(Source: Author, 2013)

O C C U P A T I O N

INBETWEEN

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The transition from an external ritual towards an internal one inevitably leads to the importance of addressing the threshold within the court. This involves both the journey to the court and the physical boundary of the court itself. Mulcahy (2011) references various types of symbolic thresholds, ranging from the gate as a symbol of access to law, to church doors and the Greek Agora; all containing a specific aspect of meaning and interpretation.

The importance of approach and threshold is well established within court typologies and the various participants require individual attention in their access to the space of judgement. The transitional space acts as mediator between the 'freedom' of the public realm and the rigid hierarchy characteristic of court spaces.

O C C U P A T I O N

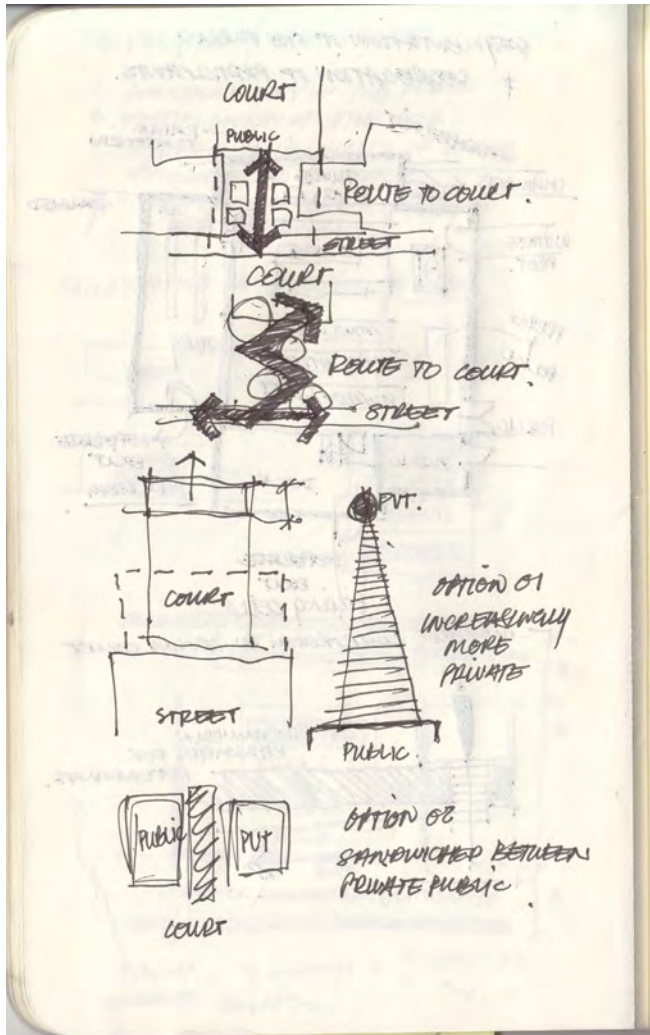


Figure 5\_13 - Inbetween rituals of justice  
(Source: Author, 2013)

# O C C U P A T I O N

# C O N C L U S I O N

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All the physical and abstract elements associated with a court over time become important in the synthesis of the intention of the mechanism and the appropriateness of the response. The purpose of the discussion of the various participants, the roles that they engender and the historic rituals associated with a court typology serve to inform the interpretation of these within the new context that is proposed.

The layers of simultaneity and permanence have been examined and interpreted in order to generate an appropriate programmatic response. The physicality and abstract qualities of these layers, together with the programmatic extractions, can now bring into existence the layer of succession, the transitional present where the proposed intervention manifests itself from these influences.

The remainder of the document focusses on the development of the design and decisions made in response to the ideas presented. The largest part of this development is indicated as a series of sketches and diagrams leading up to the synthesis of the project.

6

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## MUTATION

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The transitional present can now be assembled. The mechanism composes the proposed intervention as part of the context, recreating the scene that exists between simultaneity and permanence as series of diagrams. It is within this layer of succession that the manifestation of the new condition is possible. It gathers the past and present influences of the physical context and programme and mutates them to form a condition that is in transition between the two.

In this way the project does not exist within the current context, but within a transitional state, an understanding of the building as existing and referencing both its past and present, in order to manifest a future, the succession of the layer of simultaneity.



## SUPERPOSITION

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Literature and photographs recreate a fragmented understanding of the historic development of a place and the experience thereof. As an attempt to superpose the historic reference onto the present we generate diagrams. Representations of the past layered onto the present.

Superposition is understood as the layering of elements without particular historic or geographic reference – the fragmented nature of the elements involved lends itself to this way of bringing them together.

*“This superposition provides a means for looking at a specific project that is neither condemned to the literal history of the anteriority of architecture, nor limited by facts, the reality of the particular site, programme, context or meaning of the project itself.” (Eisenman : 2007)*

As the various elements are superposed, diagrams can be generated - writing architecture into being by layering the past and present representations thereof.

*“The architectural diagram, like the Mystic Writing Pad, can be conceived of as a series of surfaces or layers which are both constantly re-generated and at the same time capable of retaining a multiple series of traces. Thus, what would be seen in an architectural object is both the first perceptual stimulus, the object itself, along with its aesthetic and iconic qualities, and another layer, the trace, a written index that would supplement this perception. Such a trace could be said to exist before perception, in other words, before a perception is conscious of itself.” (Ibid)*

It is within Eisenman’s argument that the inherent value in The Mystic Writing Pad as a mnemonic device becomes apparent, especially when considering the architectural diagram as a generator.

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*“The diagram understood as a strata of superposed traces offers the possibility of opening up the visible to the articulable, to what is within the visible.” (Ibid)*

The physical context is recreated as diagrams of superposition, a representation of the new transitional context and effects.

## EARLY DESIGN DECISIONS

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MARCH - MAY 2013

Initial decisions made regarding the placement of various elements on the site, guided by the principles discussed within the previous chapters.

The initial response is one of exploration and the setting out of the responses, especially regarding the existing artefacts on the terrain. This ranges from planning exercises to three dimensional exploration of the intervention as a whole and initial refinement of various programmatic elements.

Documentation of early decisions read as a sketchbook of thought, not formalizing initial responses before various possibilities are explored.

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*Figure 6\_1 - Conceptual diagram for site.*  
(Source: Author)

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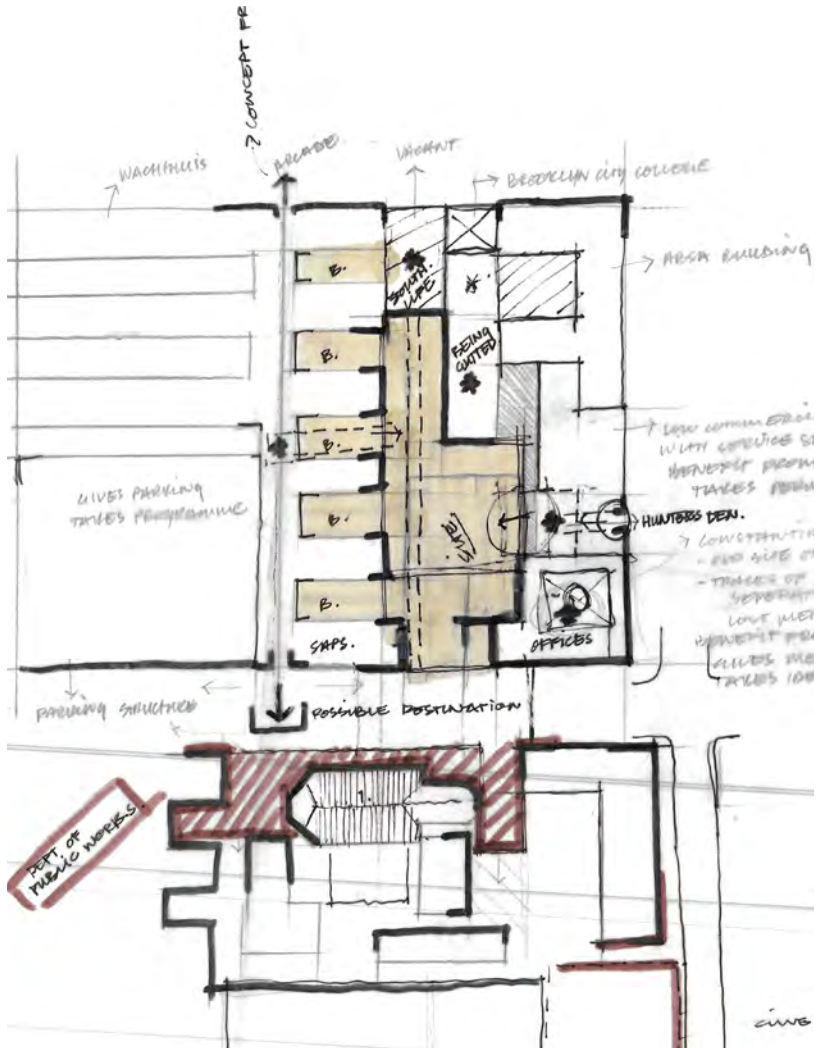


Figure 6\_2 - Initial site response diagram on plan  
 (Source: Author, 2013)

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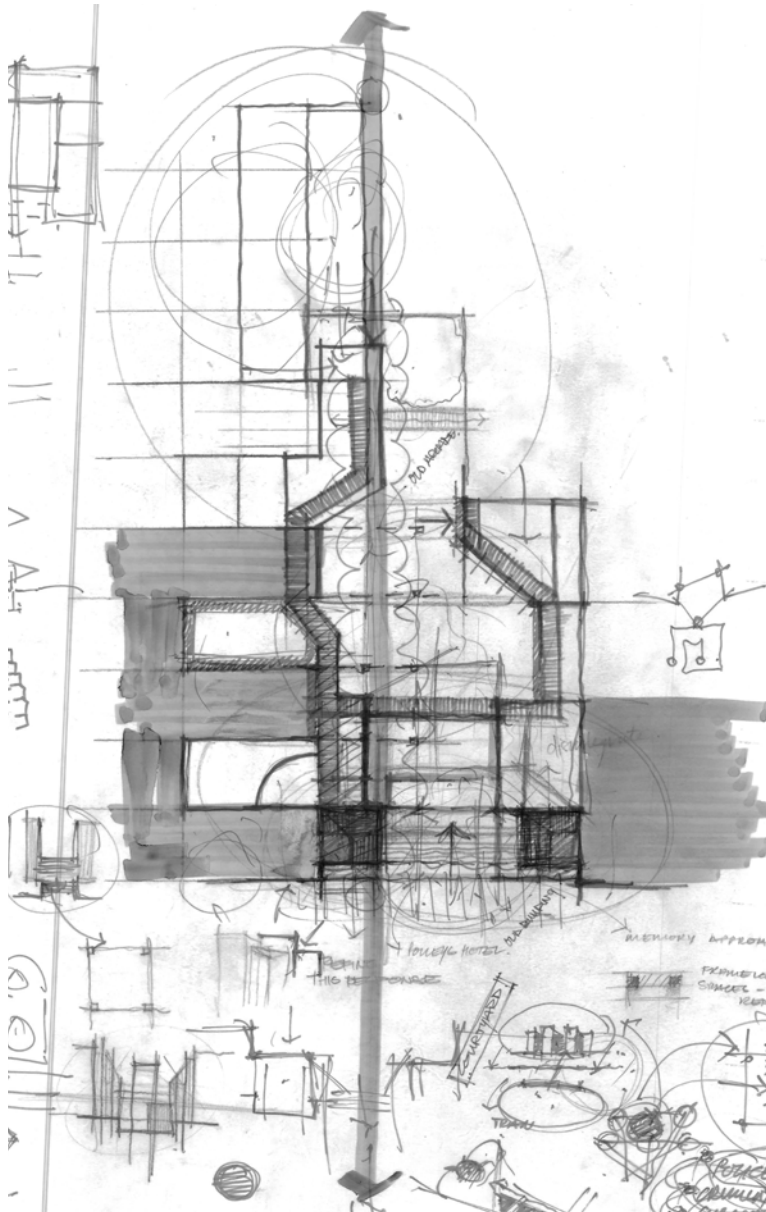


Figure 6\_3 - Responses to North South Axis of old arcade.  
(Source: Author, 2013)

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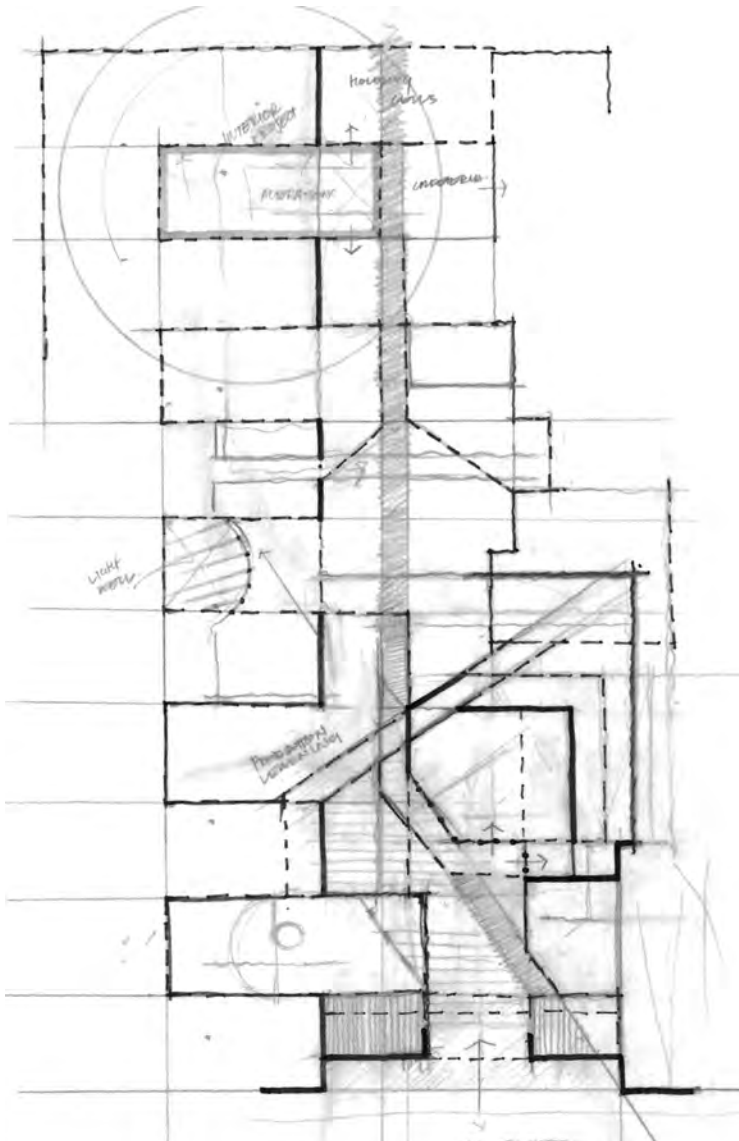


Figure 6\_4- Routes and movement through basement.  
(Source: Author, 2013)

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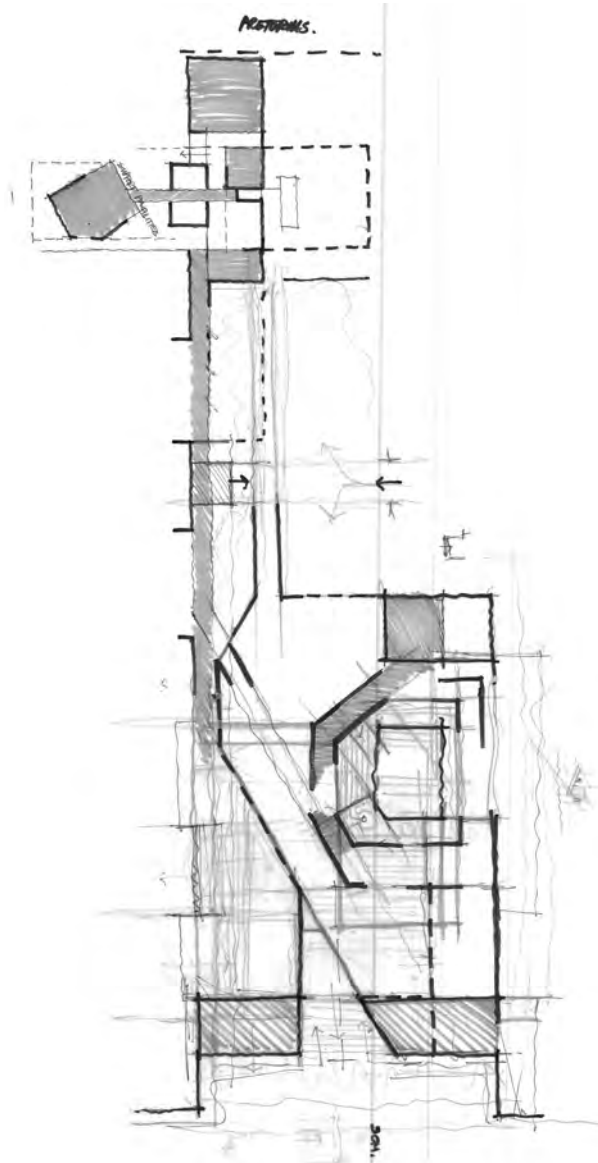


Figure 6\_5 - Routes and movement on ground plane.  
(Source: Author, 2013)



M A K I N G



Figure 6\_6- Early planning response on basement level.  
 (Source: Author, 2013)

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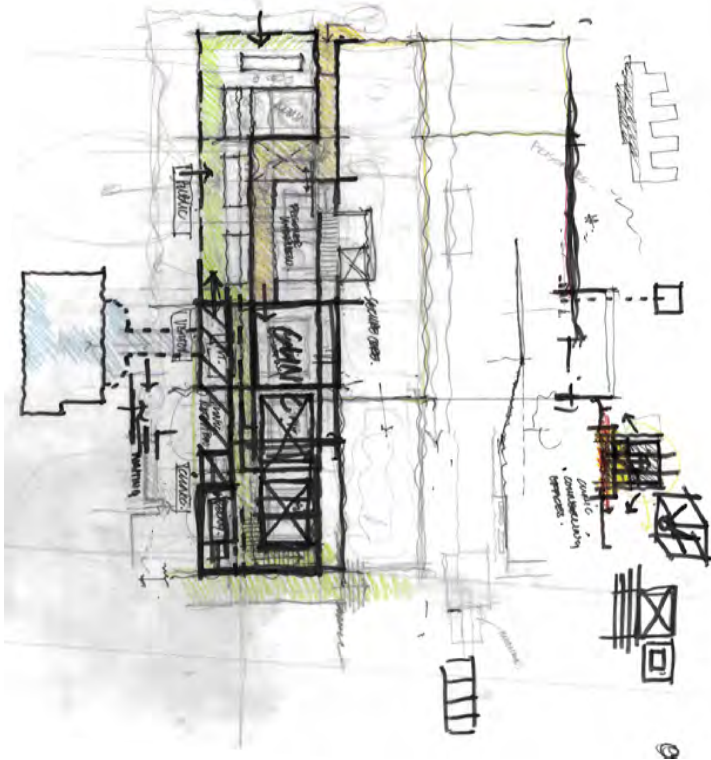


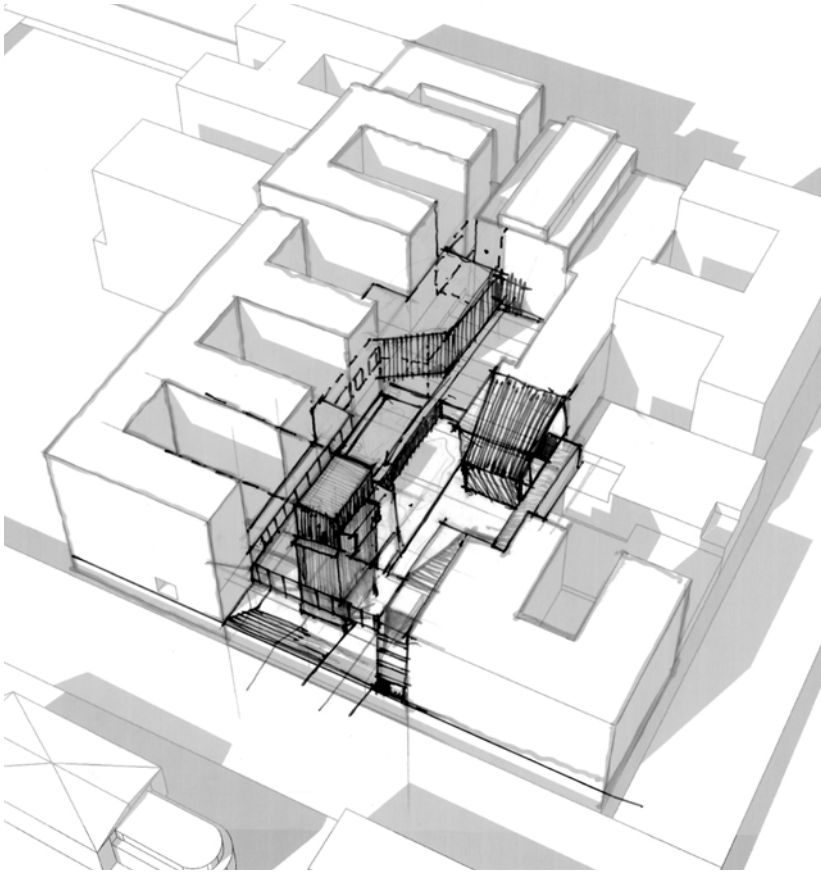
Figure 6\_7- Early responses for Police Arcade programme within Arcade.  
(Source: Author, 2013)

M A K I N G



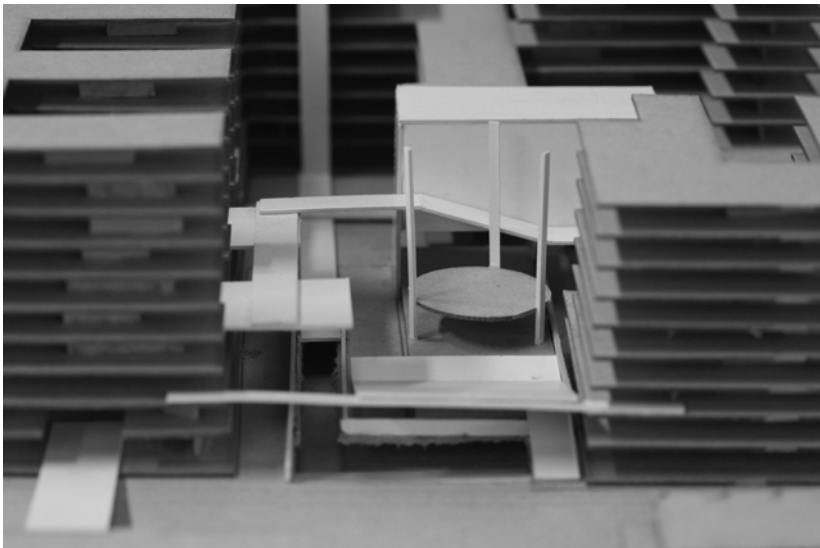
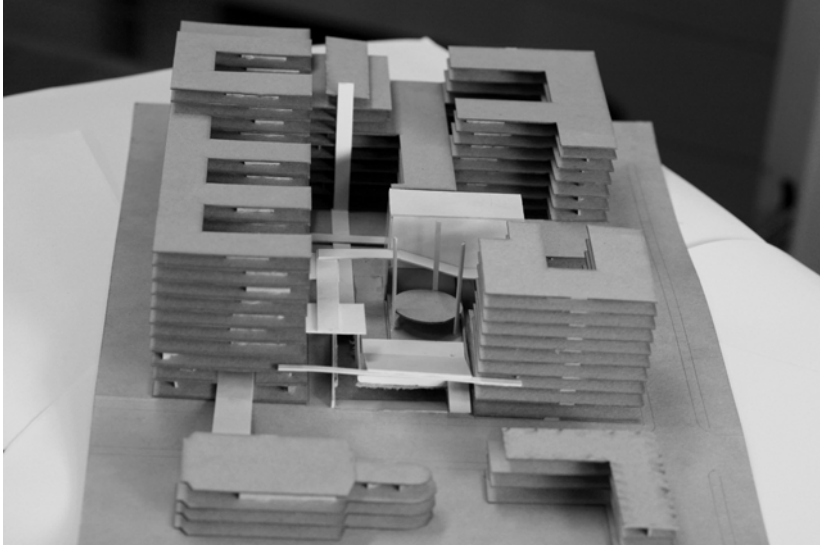
*Figure 6\_8* - Early proposal for sectional relationship between community court and Wachthuis.  
(Source: Author, 2013)

M A K I N G

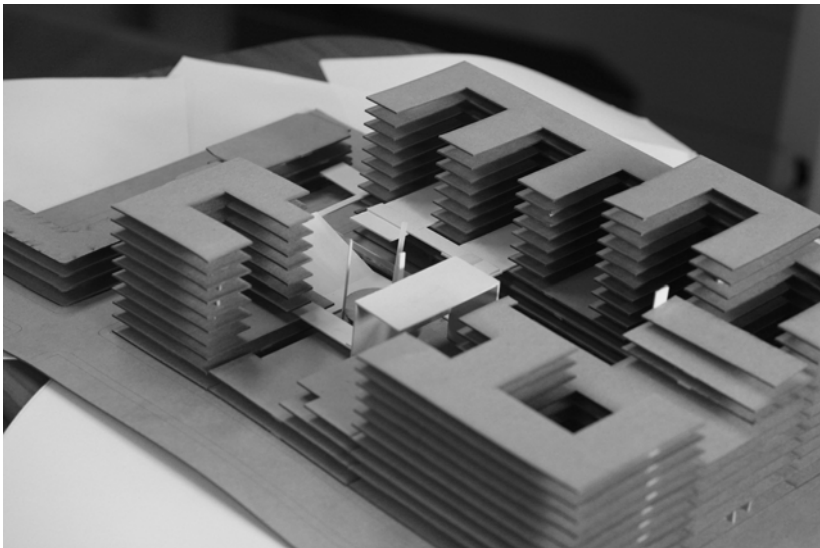
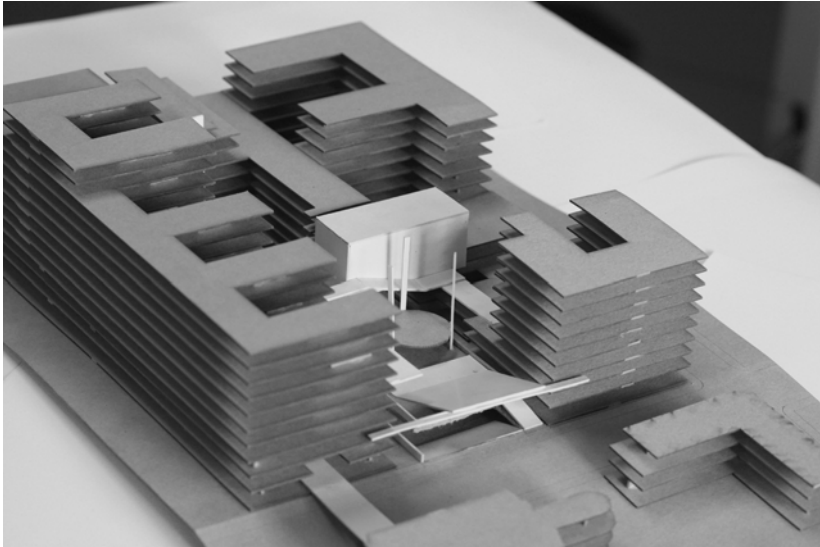


*Figure 6\_9*- Three dimensional exploration  
of scale and response on site.  
(Source: Author, 2013)

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*Figure 6\_10* - Intention Model  
(Source: Author, 2013)

## DEVELOPMENT AND FORMALIZATION

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MAY - JUNE 2013

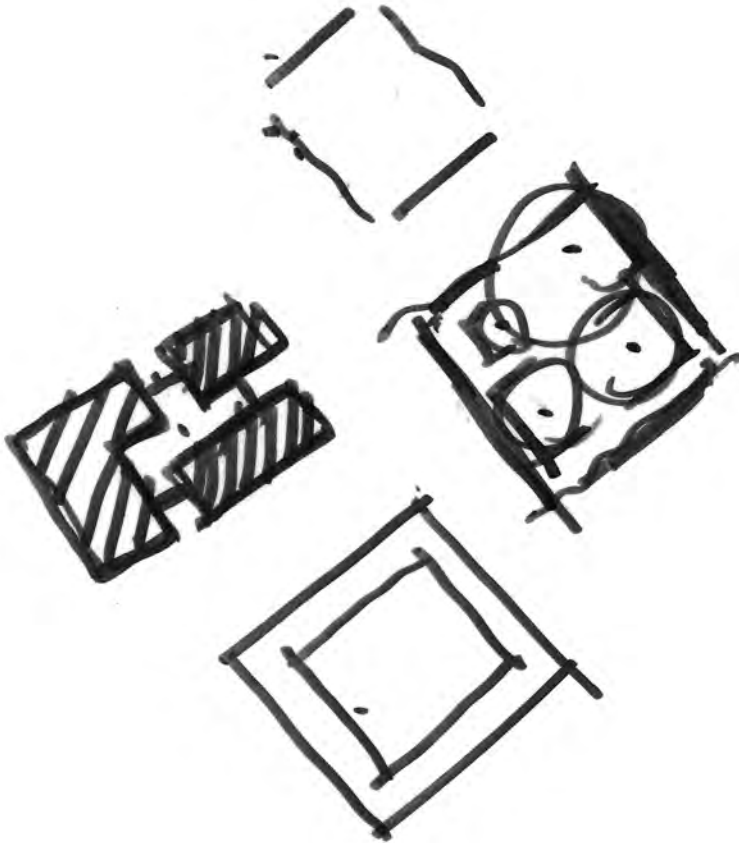
Initial design decisions were well received in the early examinations, while there were concerns about the lack of direct engagement with the theory.

The exploration following the initial decisions concerned the form of the court and relationships between the community court, support structures and existing context.

The form is constantly changing, influenced by programmatic factors and the influence of the writing pad. The intention is to find a formalistic response that gives the court its importance within the landscape while still maintaining the programmatic requirements.

Levels and experience are big influences in this phase of the design development - the court and movement becoming increasingly complex and at times losing the initial intention.

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*Figure 6\_11 - Transformation of programmatic structure*  
(Source: Author, 2013)



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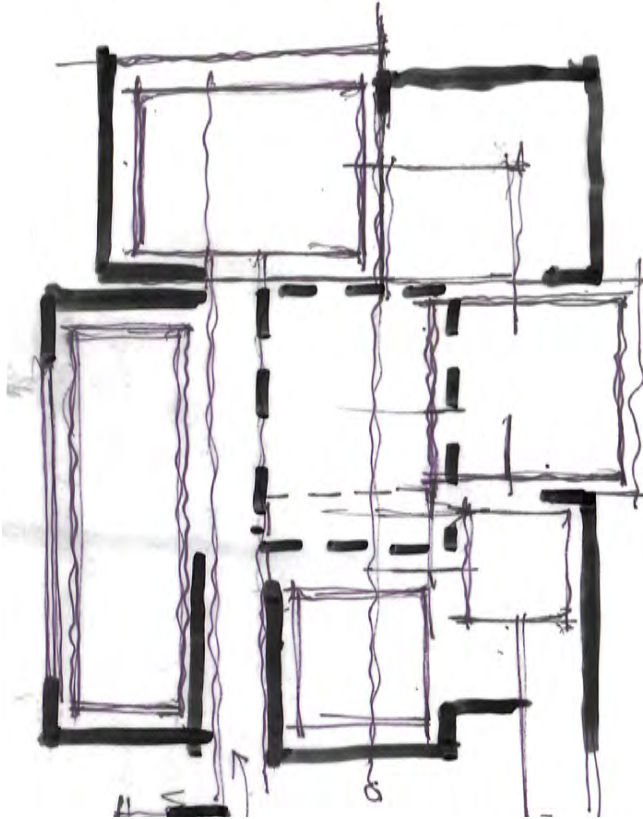


Figure 6\_12 - Edges and access to community court on plan.  
(Source: Author, 2013)

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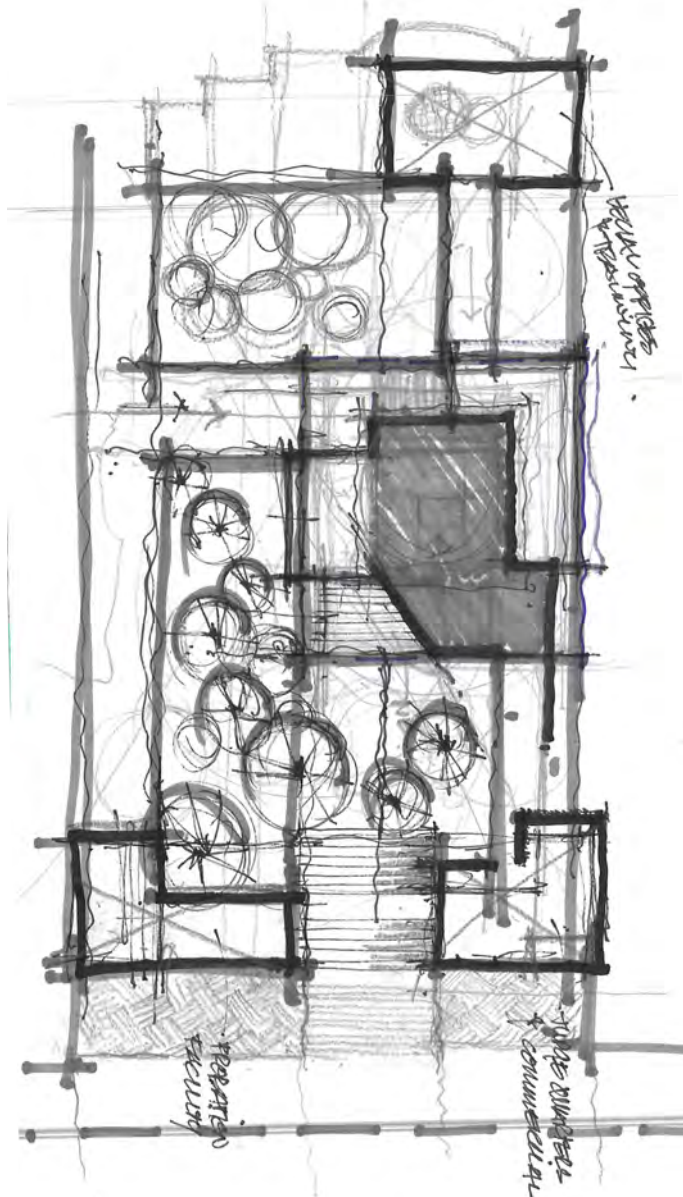


Figure 6\_13 - Linkage and green space on basement level.  
(Source: Author, 2013)

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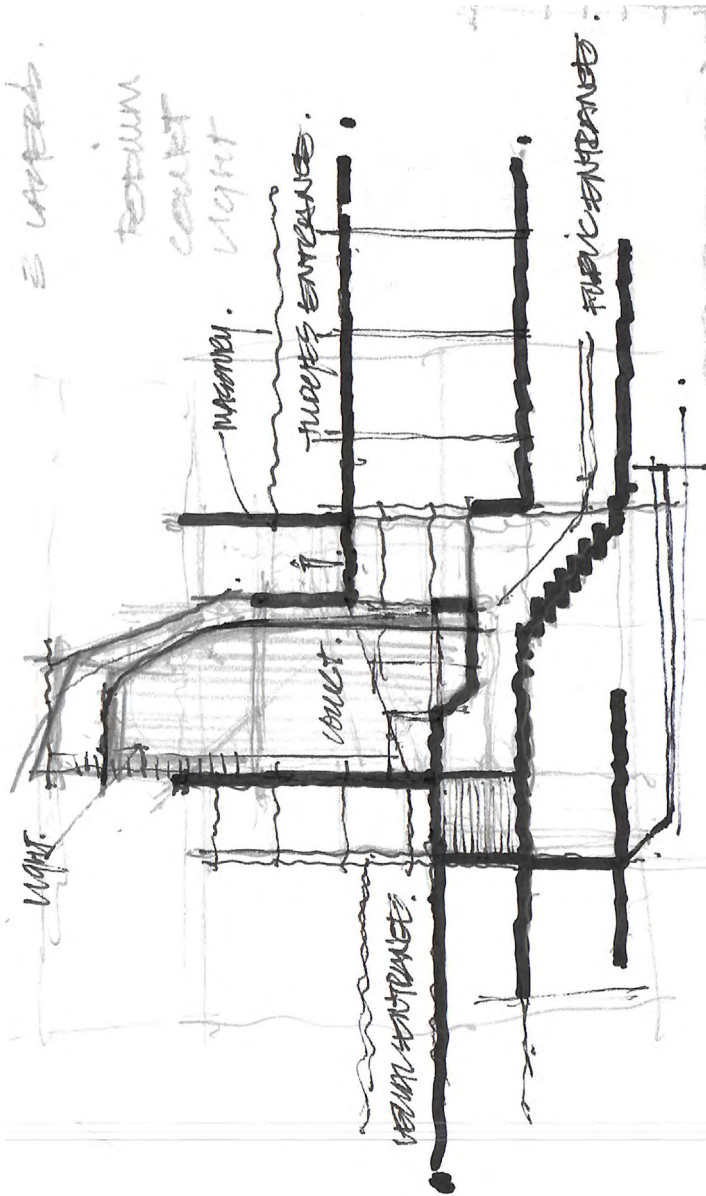


Figure 6\_14 - Sectional setting out of court access and spatiality as landmark.  
(Source: Author, 2013)

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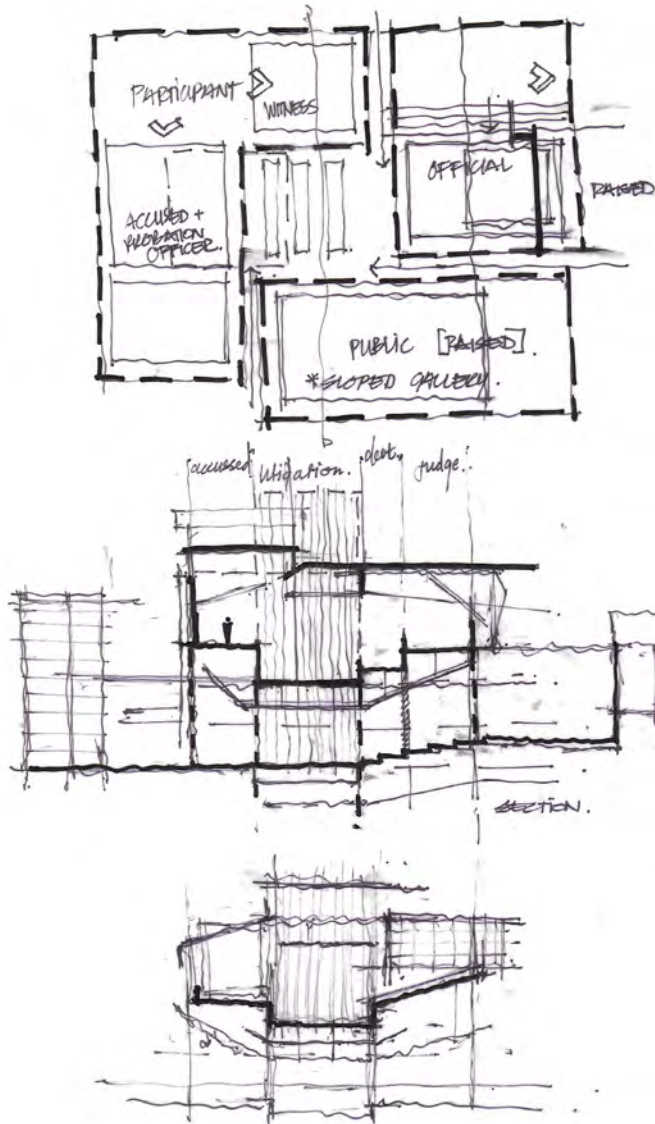


Figure 6\_15 - Plan and Section relationships of spatiality of court as lifted off basement plane.  
(Source: Author, 2013)

M A K I N G

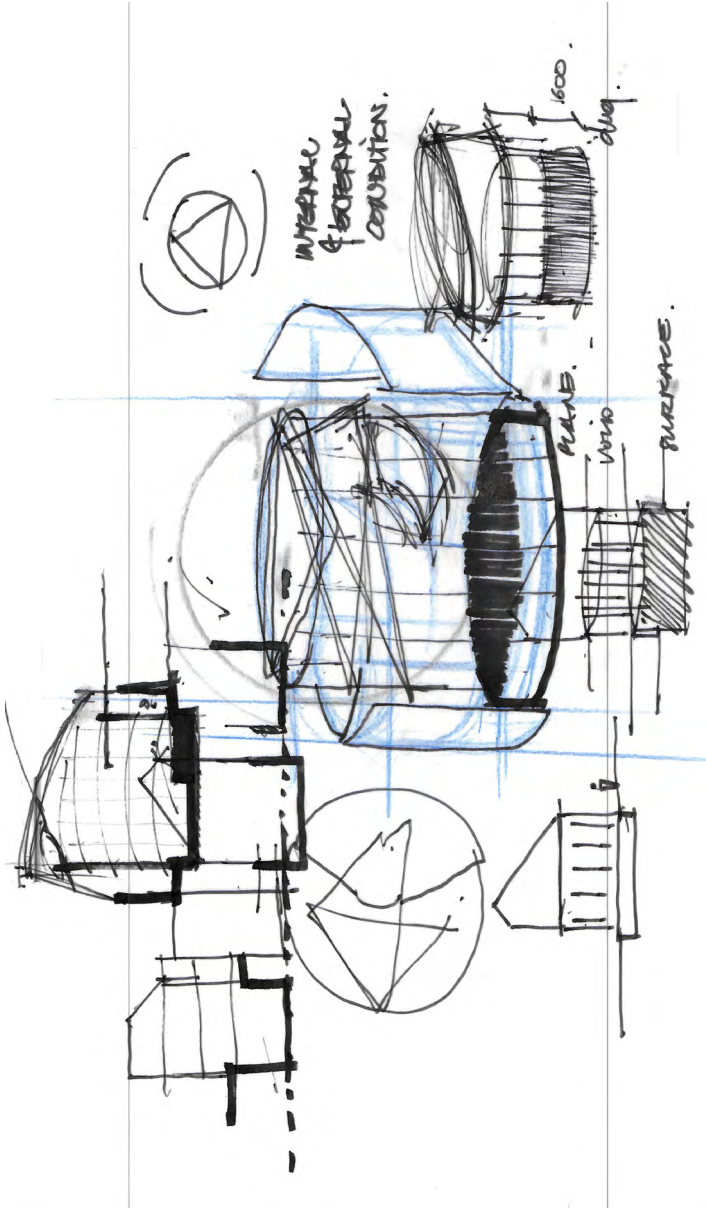


Figure 6\_16 - Exploration of 'enclosure' of court space becoming less rigid and more spatial.  
(Source: Author, 2013)

M A K I N G

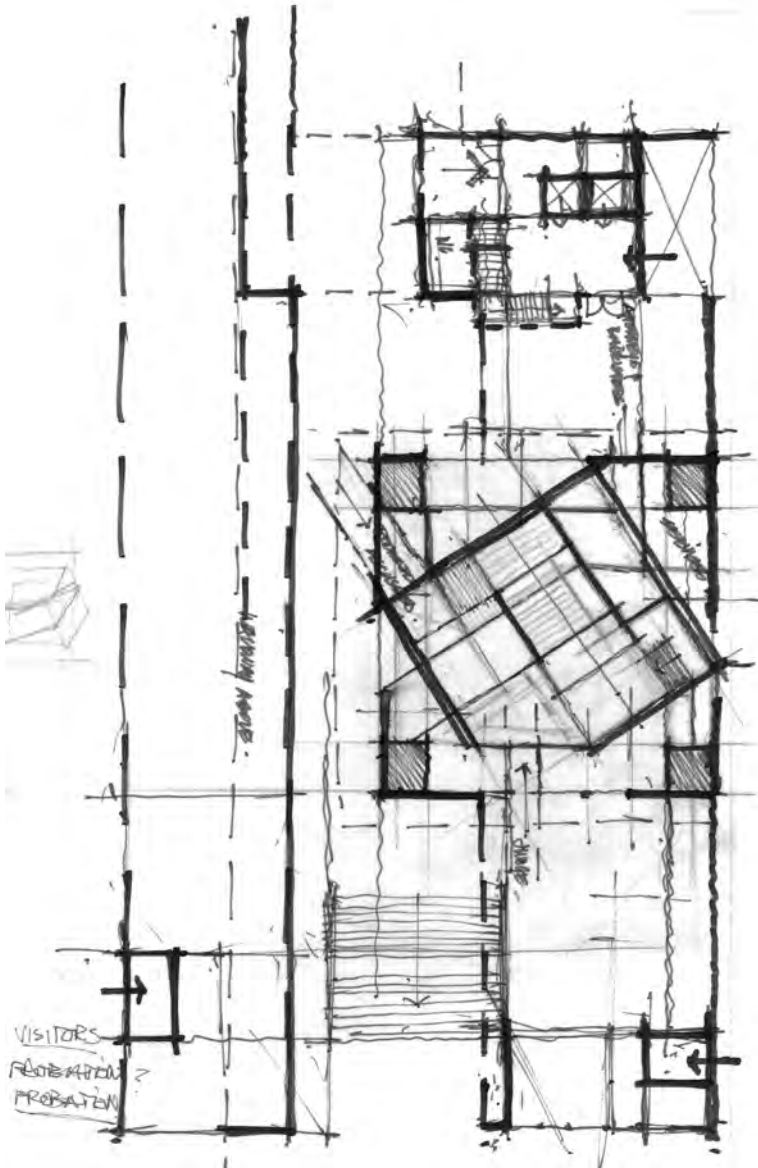


Figure 6\_17 - Court surrounded by movement 'towers' and support structure.  
(Source: Author, 2013)

M A K I N G

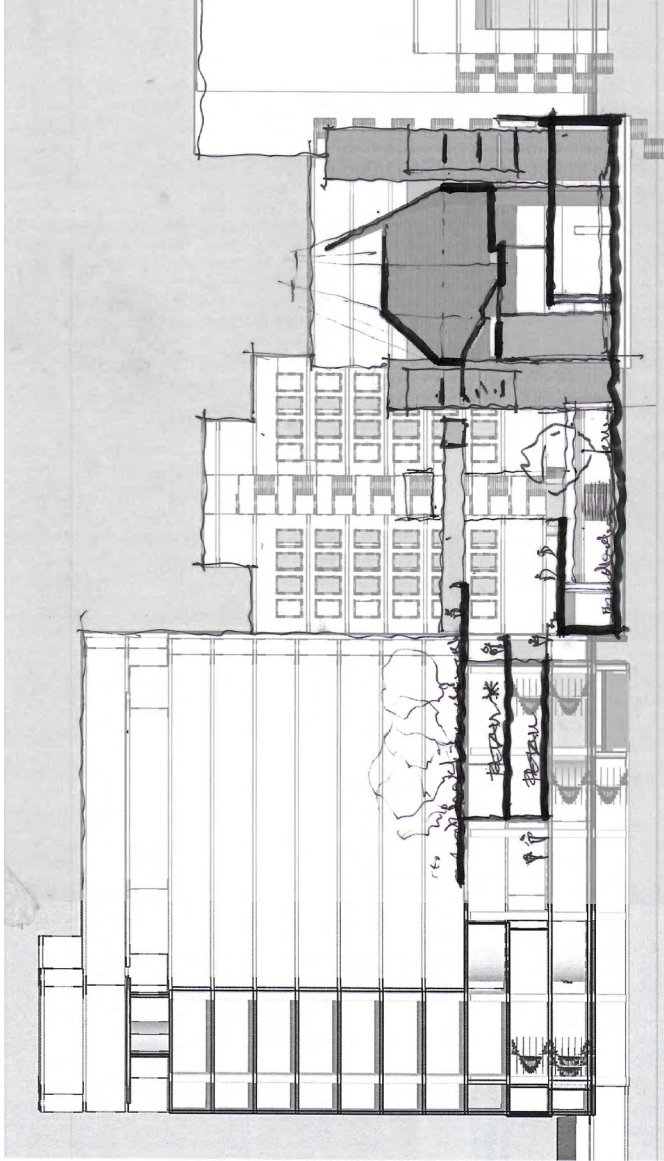


Figure 6\_18 - June design review section East-West through court showing interaction with Wachthuis. (Source: Author, 2013)

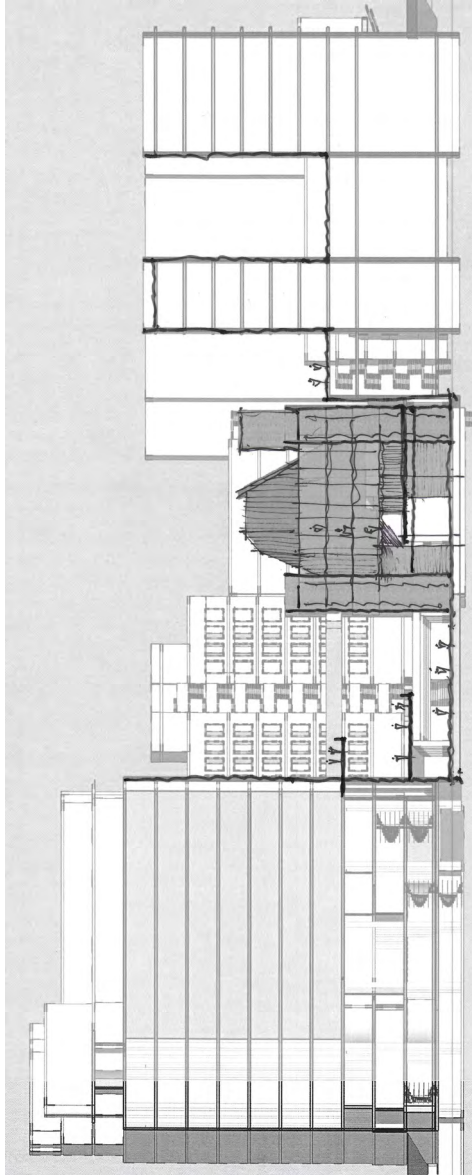


Figure 6\_19 - June design review section East-West  
showing elevation of community court.  
(Source: Author, 2013)



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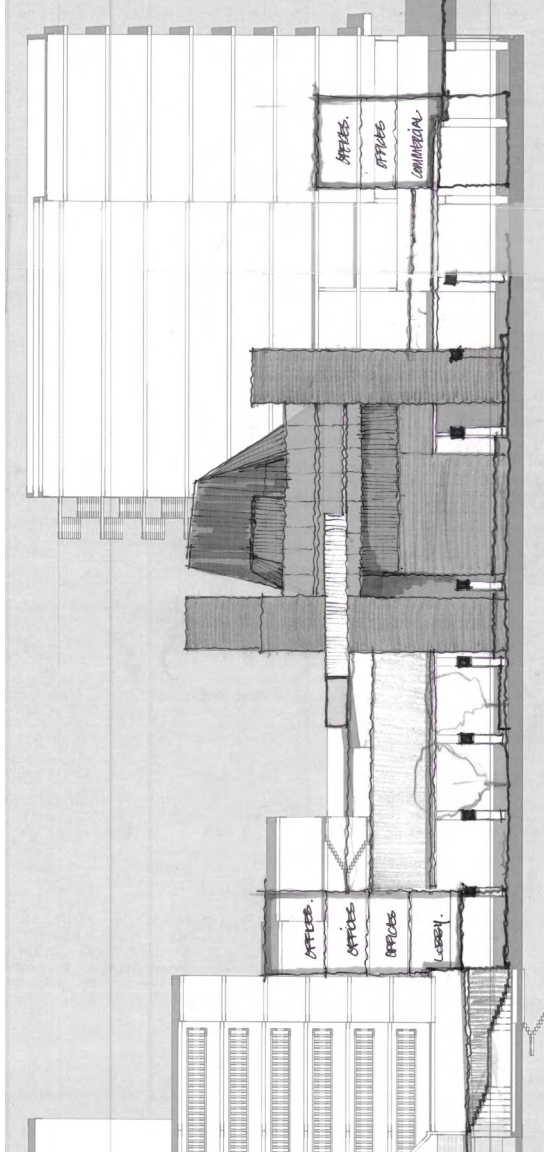


Figure 6\_20- June Design review Section North-South  
through basement space indicating route  
(Source: Author, 2013)

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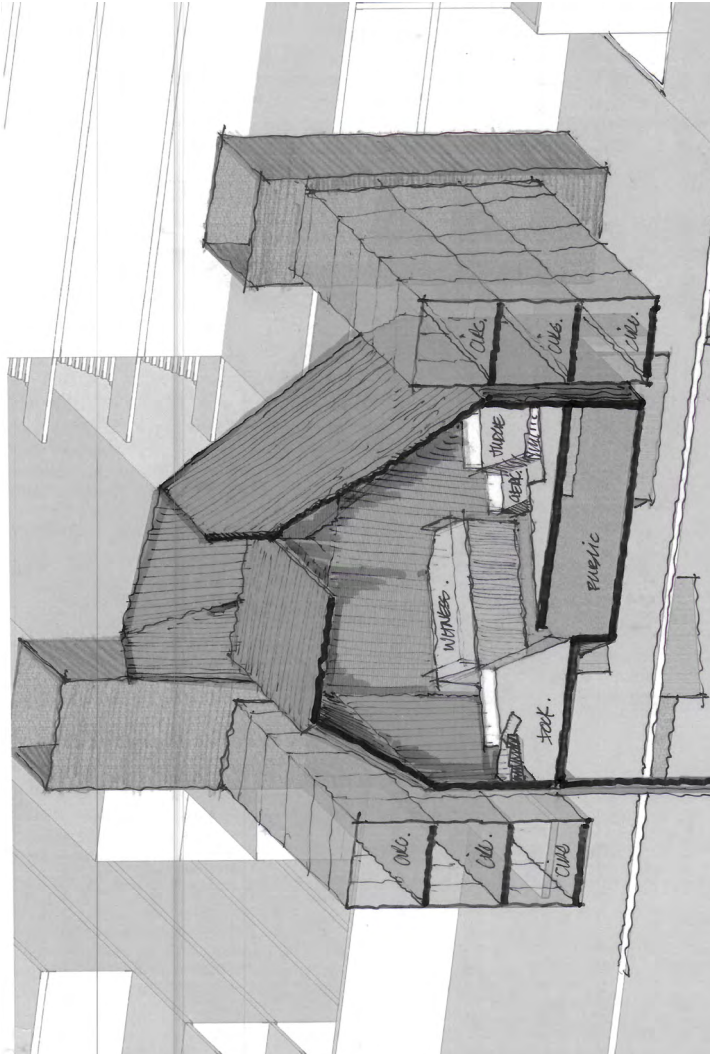
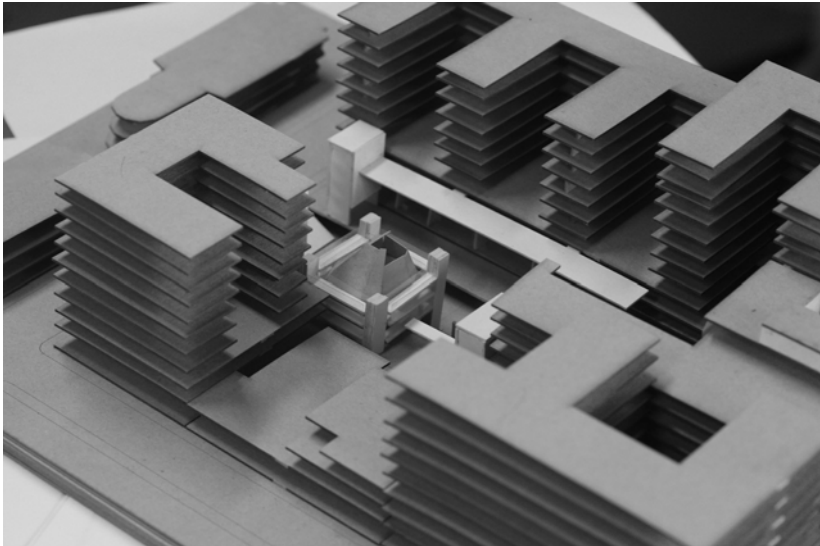
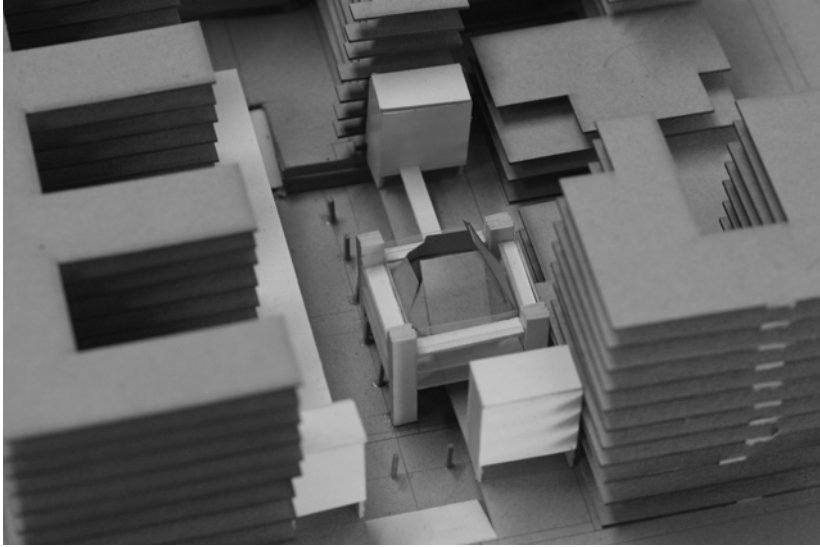


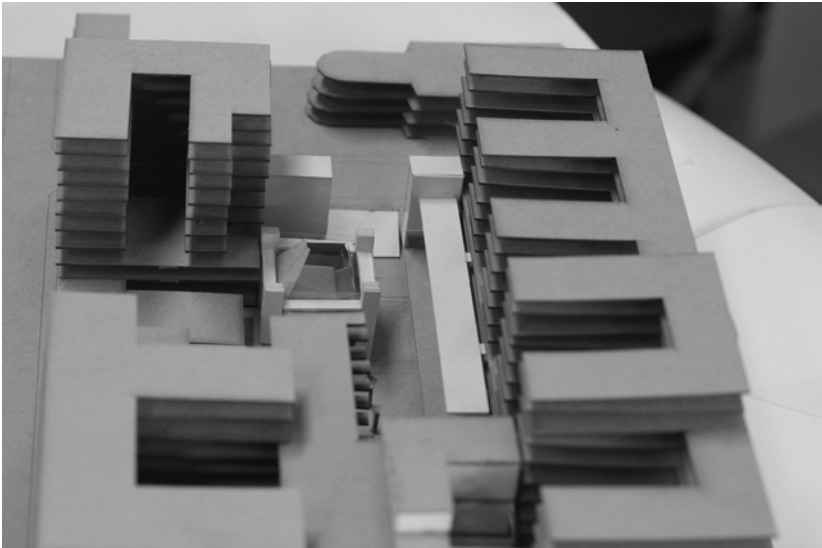
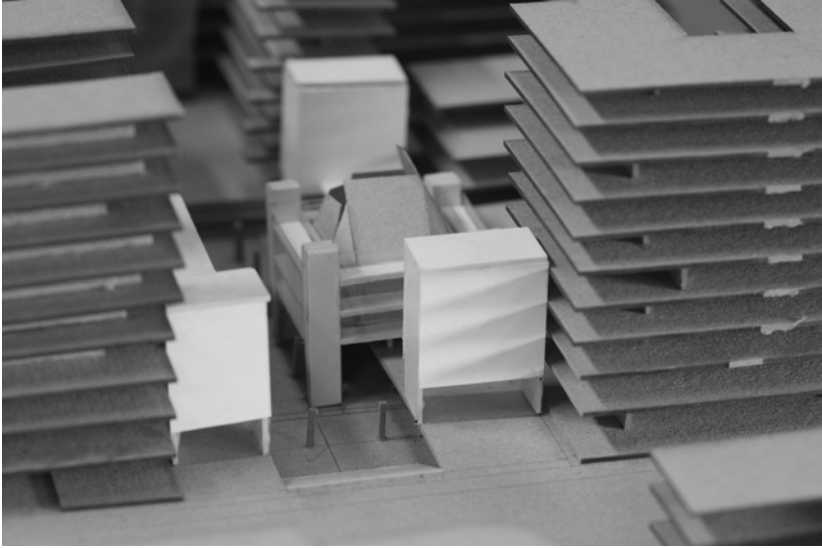
Figure 6\_21 - June Design review 3D section through Community court indicating externalized circulation and programmatic arrangement within.

(Source: Author, 2013)

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*Figure 6\_22 - June Review Model*  
(Source: Author, 2013)

## RECONSIDERATION

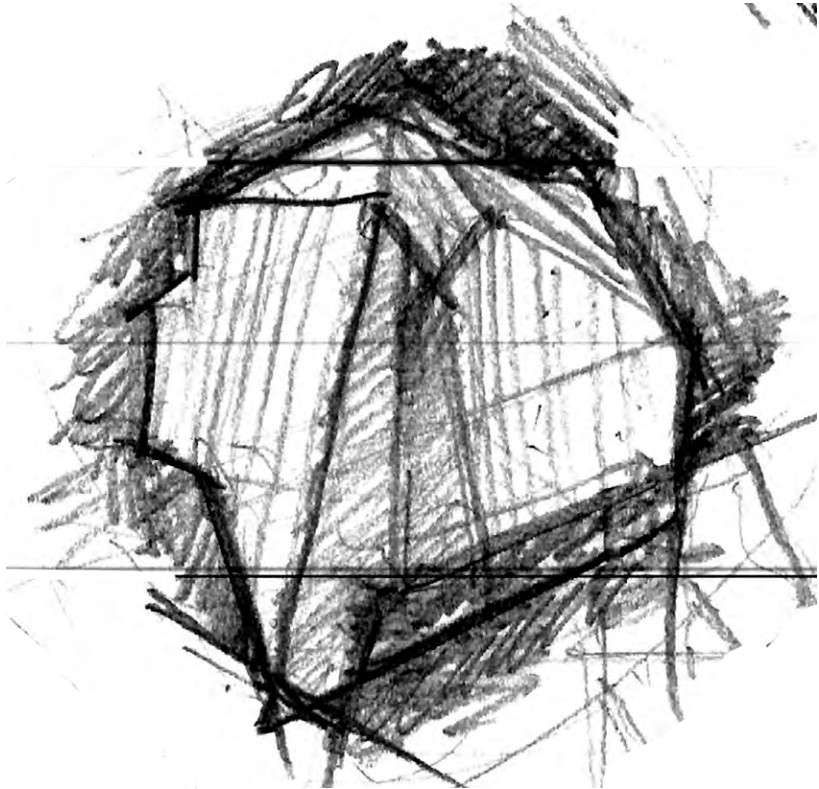
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Following the June review there were various points of concern raised by the examiners. These included:

- The externalized circulation towers, representative of the ritual ‘setting’ out of judgement were too restrictive on the court form and exploration.
- Support structures were poorly articulated and required further investigation and development.
- Conceptual ideas concerning the Mystic Writing Pad expressed early in the project have become lost and need to be more literally incorporated in the architectural expression.

From this point onwards the project reconsiders the form once again, attempting to reconcile the theory regarding the Writing Pad and the physical making of the courts and related structures.

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*Figure 6\_23* - Exploration of form and void  
(Source: Author, 2013)

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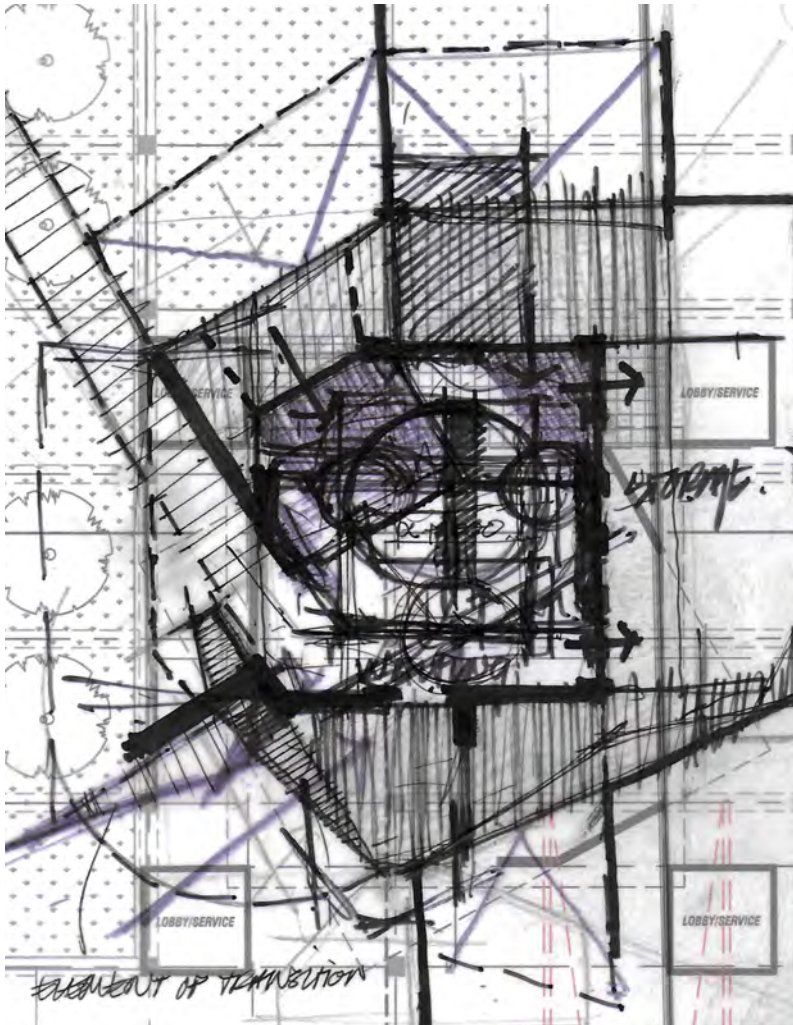
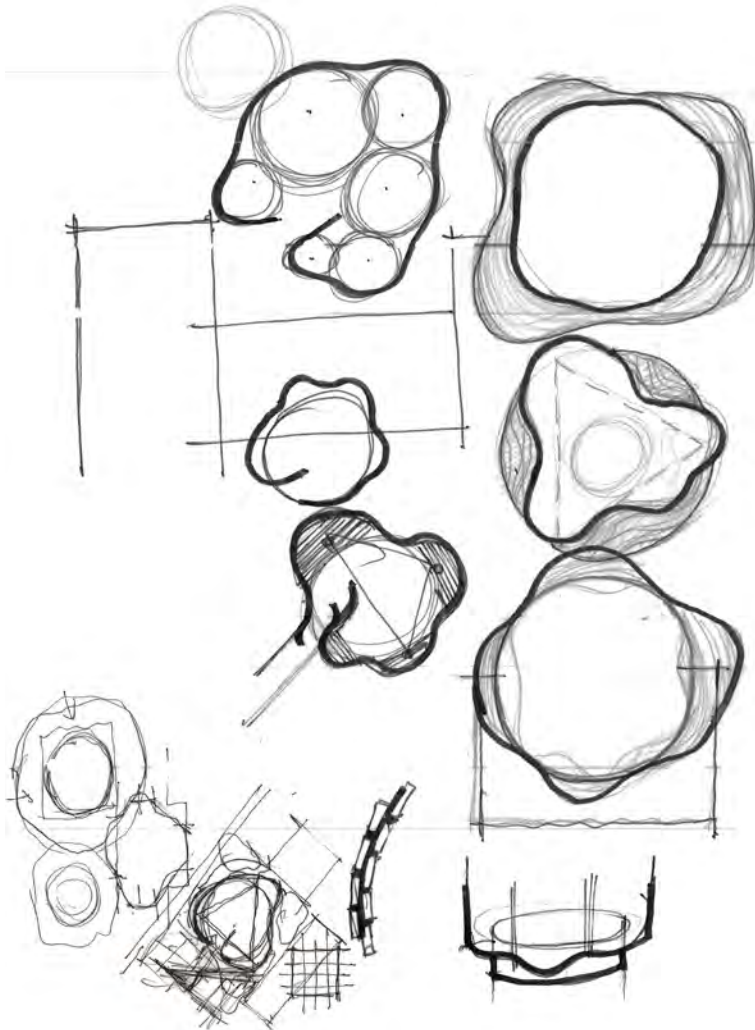


Figure 6\_24 Transformation from rigid geometry to more expressive court form  
(Source: Author, 2013)

M A K I N G

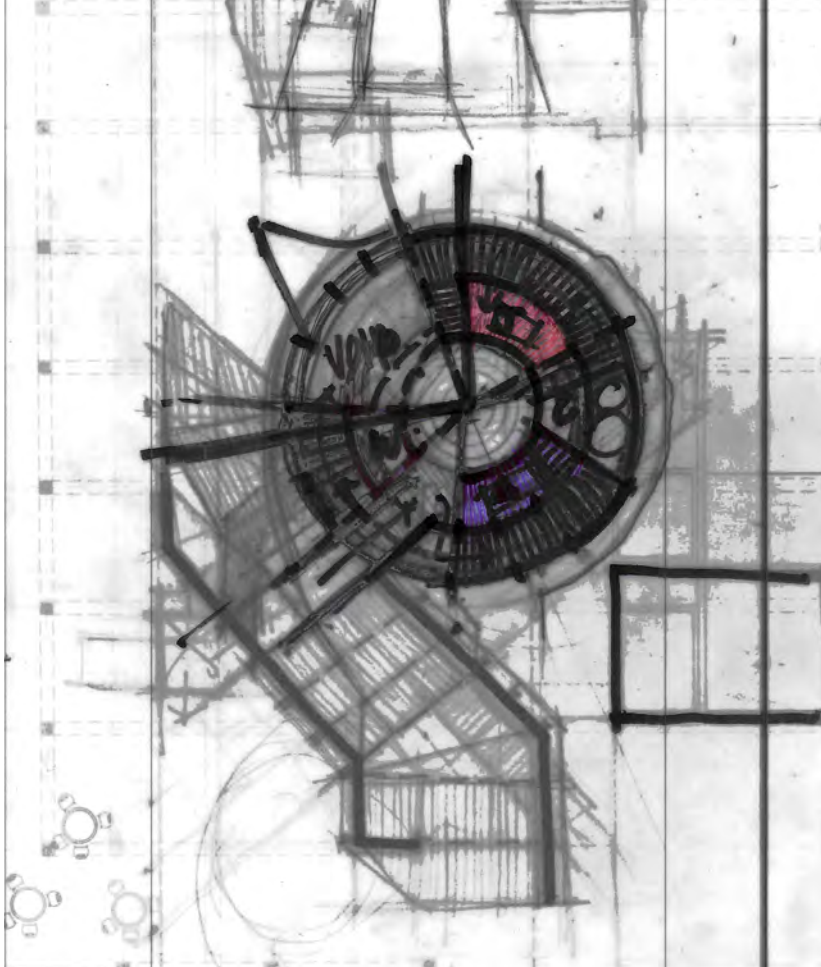


*Figure 6\_25* - Exploration of organic form  
(Source: Author, 2013)





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*Figure 6\_27* - Court and transitional space relationship  
(Source: Author)

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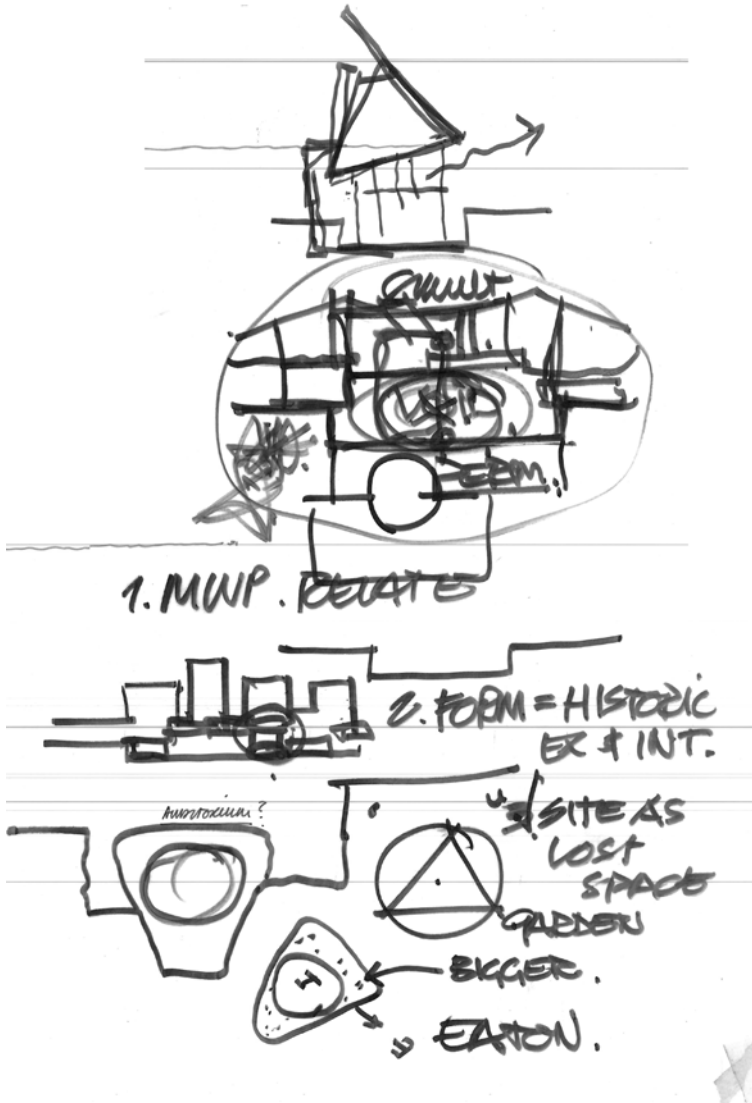
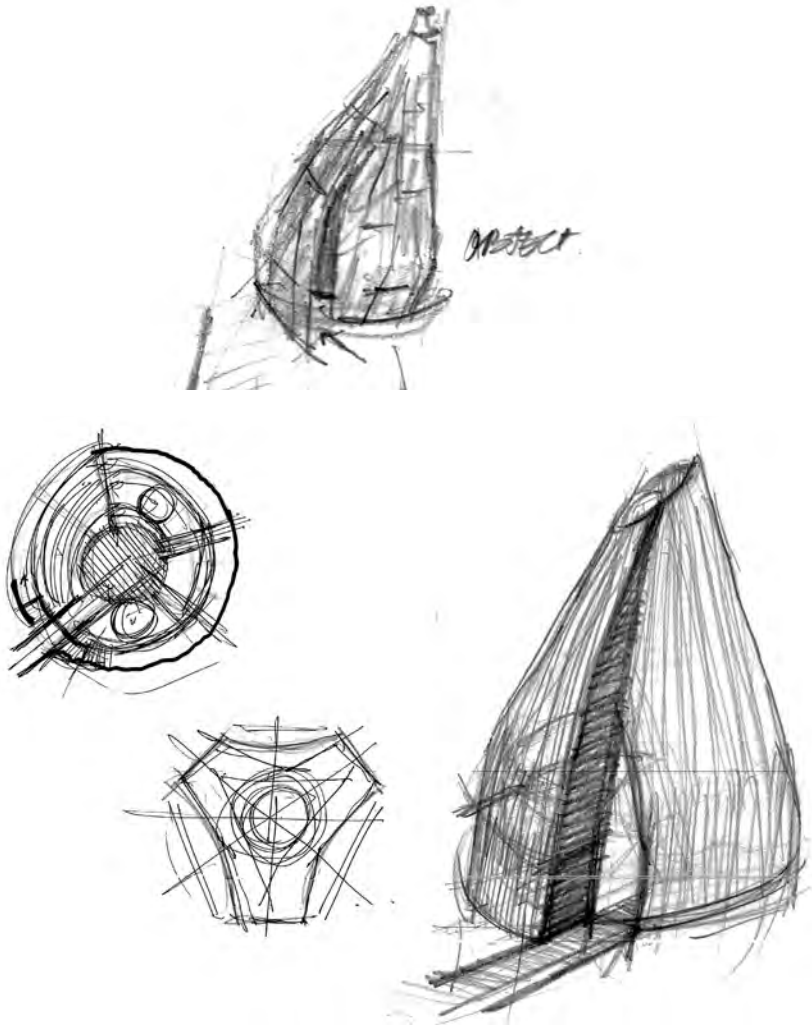


Figure 6\_28 - Conceptual reconsideration  
(Source: Author, 2013)

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*Figure 6\_29 - Court enclosure*  
(Source: Author, 2013)

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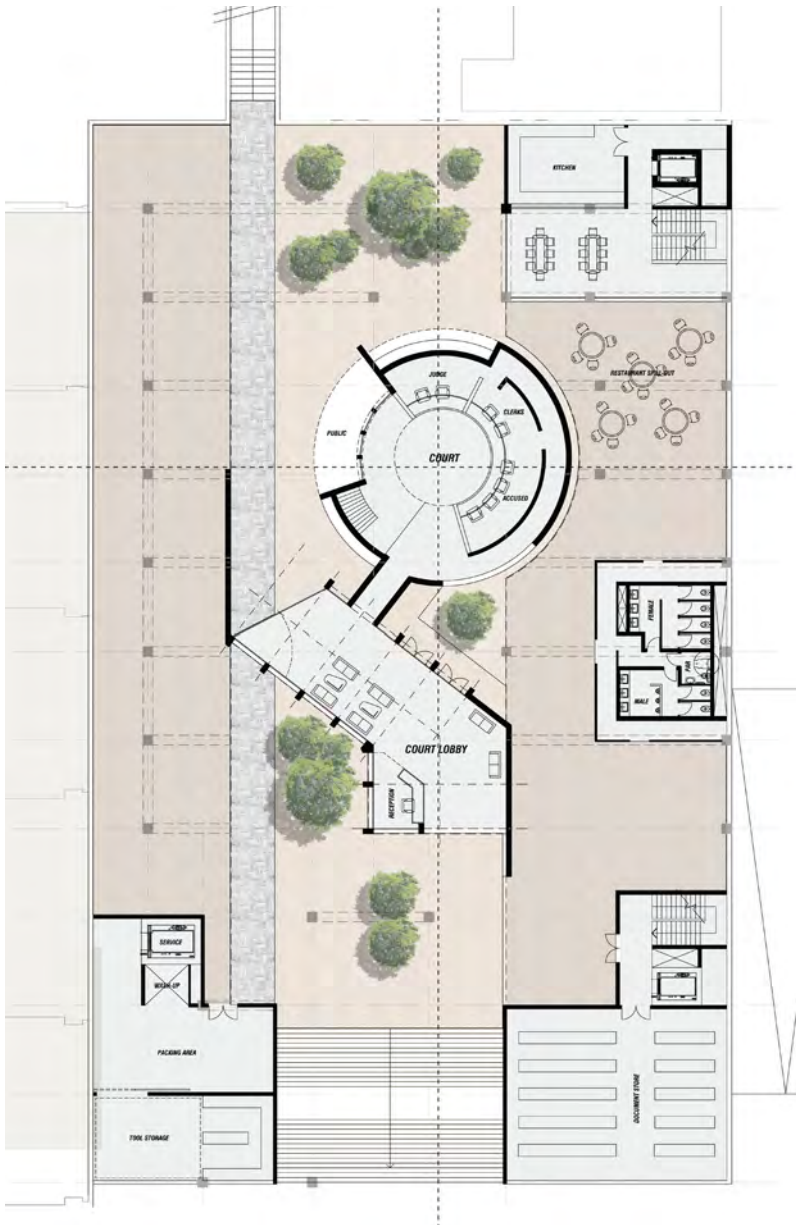


Figure 6\_30 - Basement Plan - August 2013  
(Source: Author)

M A K I N G

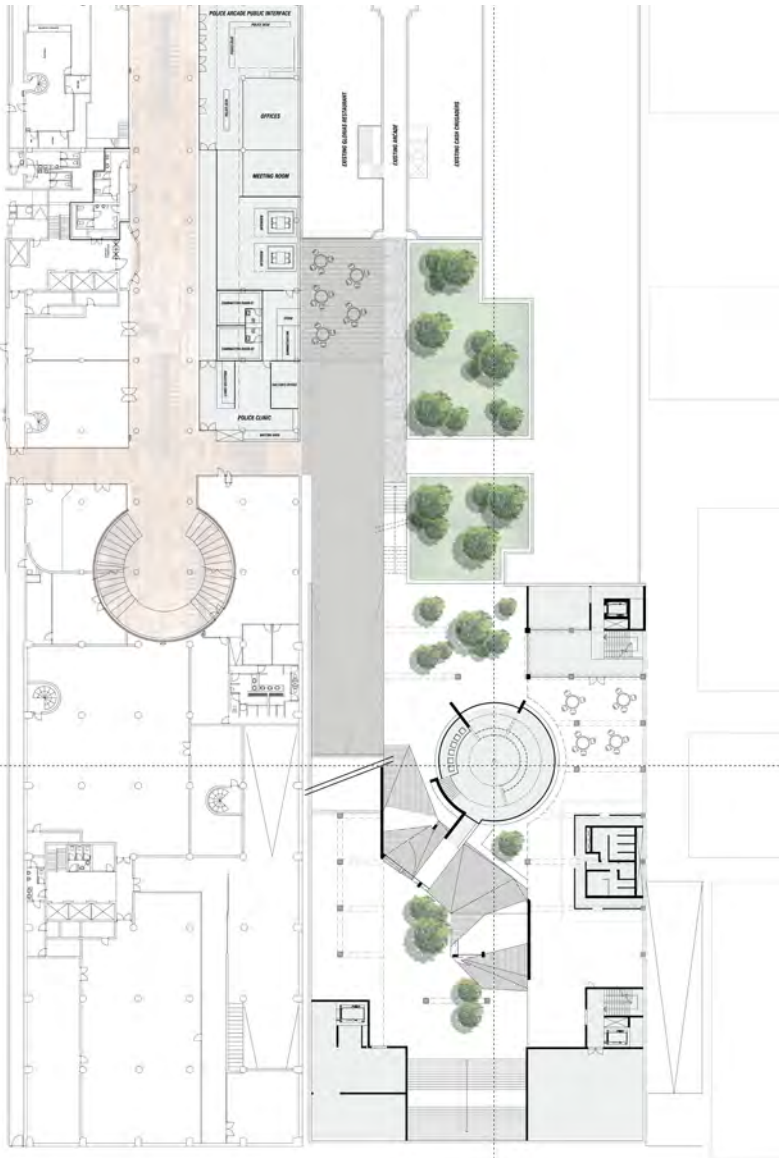
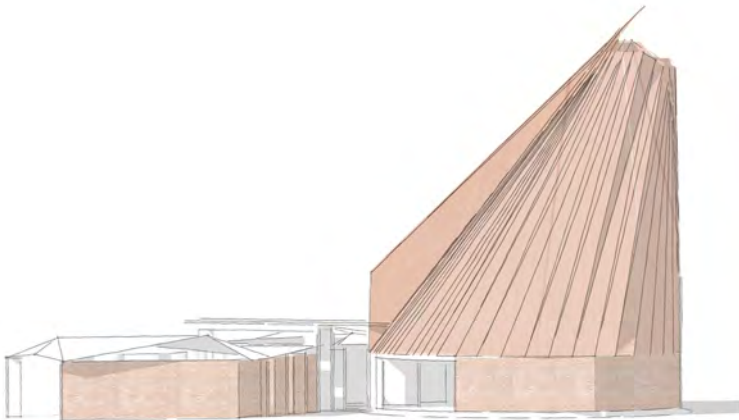
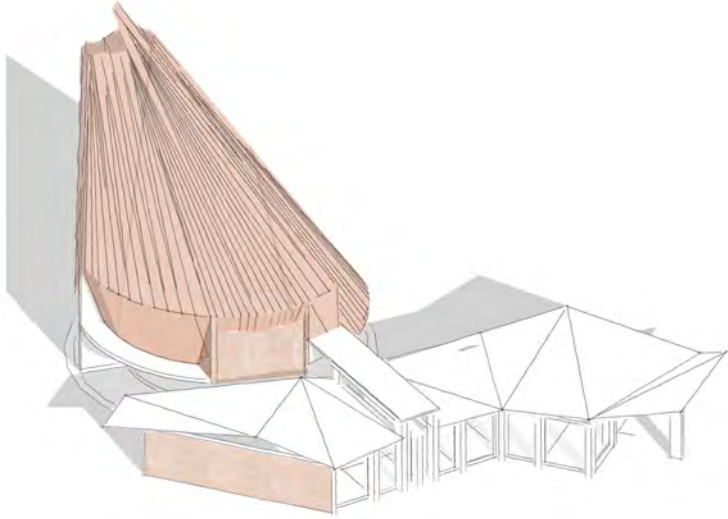
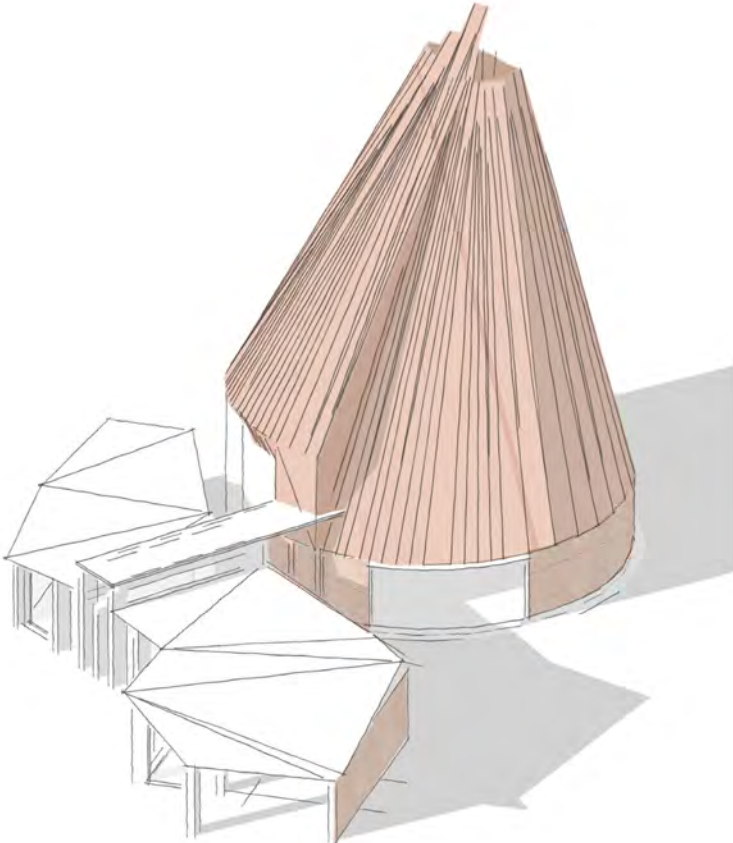


Figure 6\_31- Ground Floor Plan - August 2013  
(Source: Author)

M A K I N G



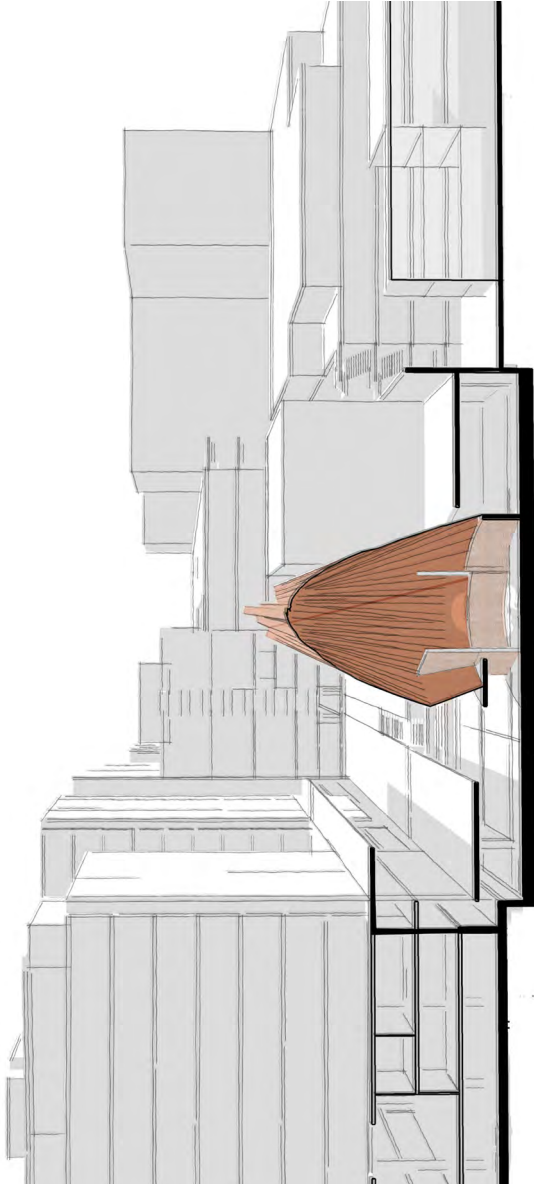
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*Figure 6\_32* - Court and Neutral transitional space  
August 2013  
(Source: Author)

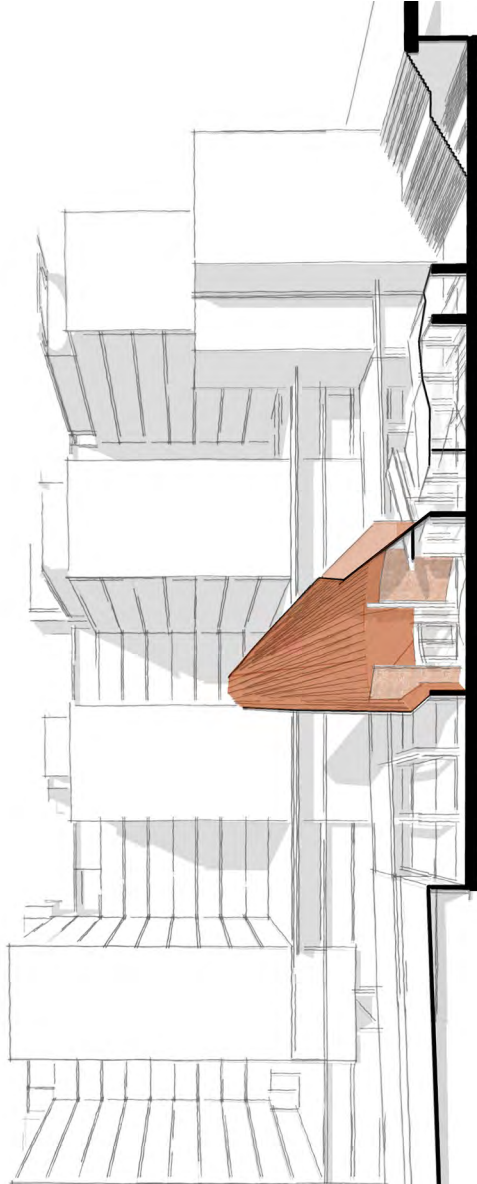


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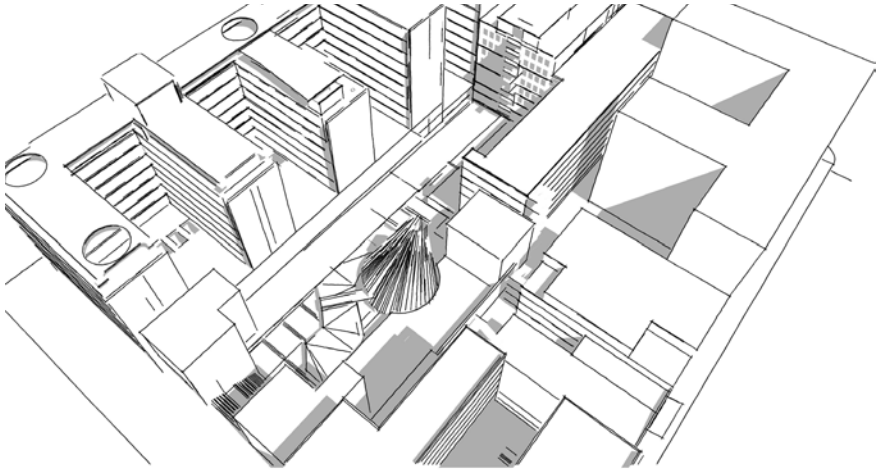
*Figure 6\_33 - East-West Section - August 2013*  
(Source: Author)

M A K I N G

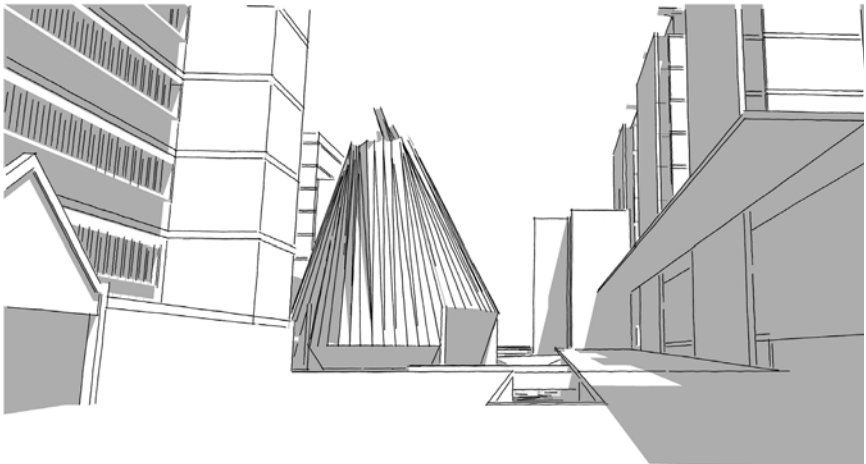


*Figure 6\_34 - North-South Section - August 2013*  
(Source: Author)

M A K I N G

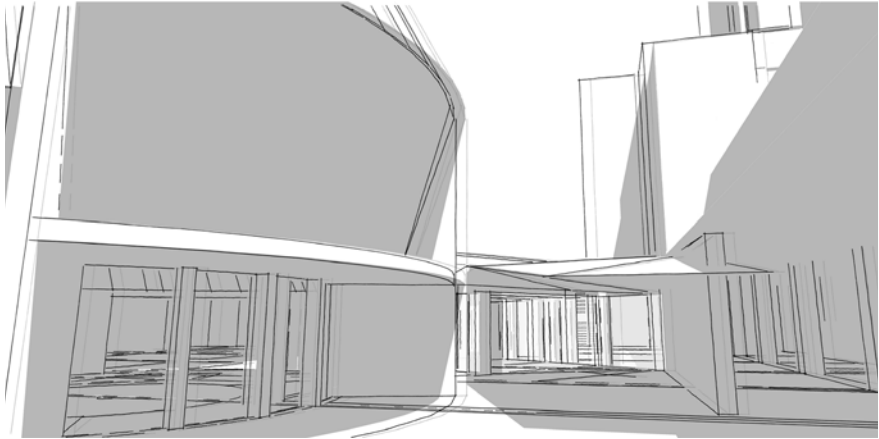


*Figure 6\_35* - Bird's Eye View of Intervention  
August 2013  
(Source: Author)

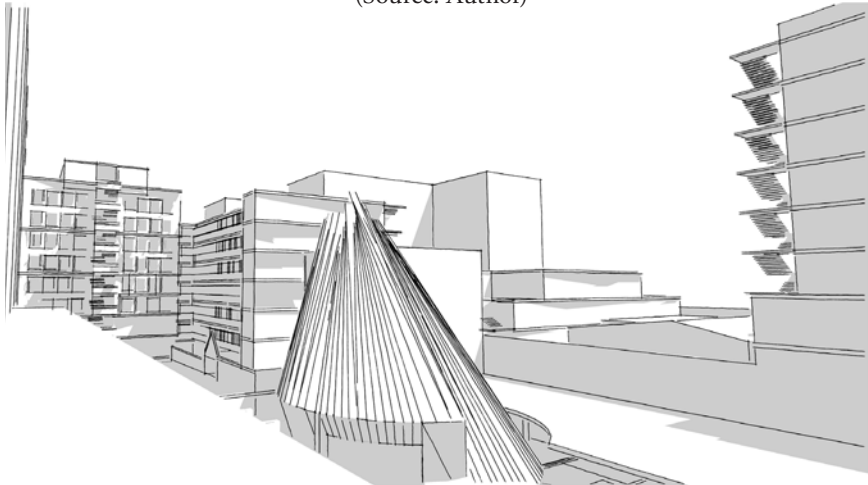


*Figure 6\_36*- View from Pretorius Street Entrance  
August 2013  
(Source: Author)

M A K I N G



*Figure 6\_37* - View from Southern edge of court  
August 2013  
(Source: Author)



*Figure 6\_38* - View from Wachthuis courtyard  
August 2013  
(Source: Author)

M A K I N G

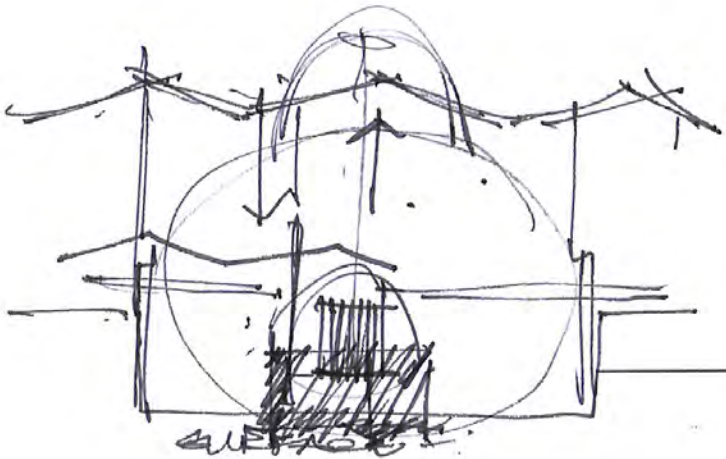
## REFINEMENT

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The diagrams and drawings that follow lead up to the refined proposal are representative of the reconsideration of the artefacts as expressions of the theory. Again, this is the main limitation of the court tectonic so far and requires reconsideration to create a more direct translation of the theory within the expression of the building.

The Writing Pad then informs the physical making of the buildings, expressing tectonic and material concepts and attempting to create the appropriate layer in response to the the context.

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*Figure 6\_39- Tectonic Relationships*  
(Source: Author)

M A K I N G

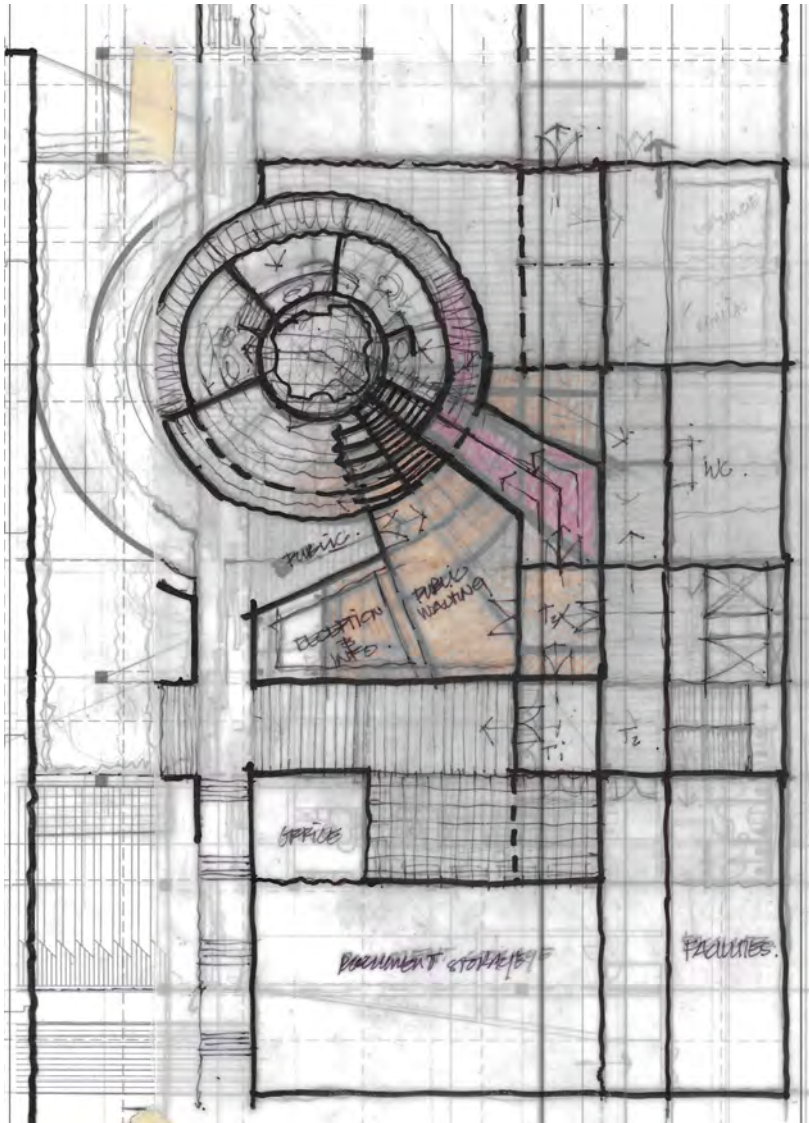


Figure 6\_40 - Court Form and Support Plan  
(Source: Author)

M A K I N G

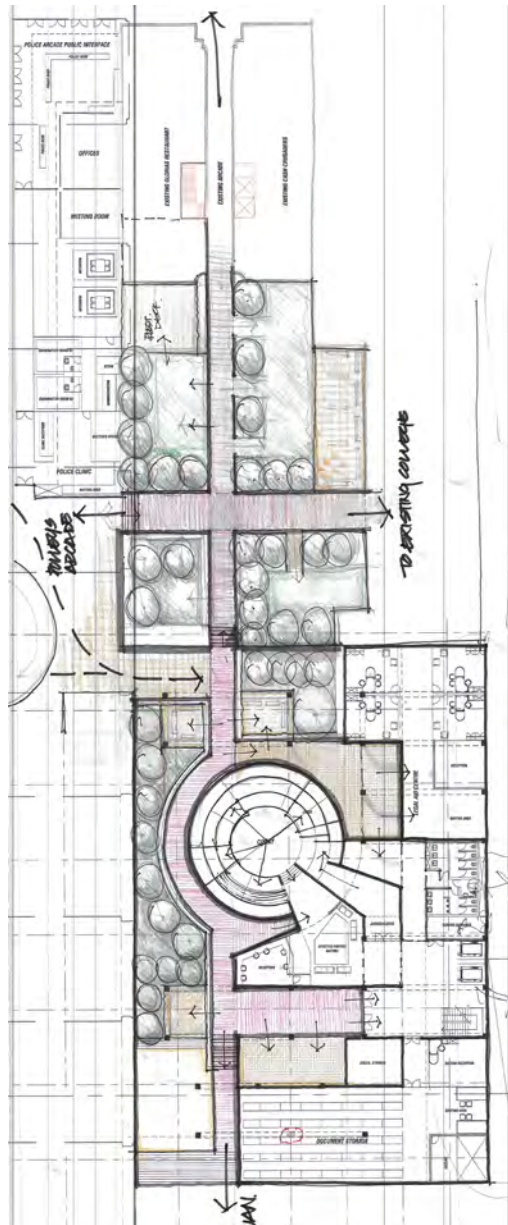


Figure 6\_41 - Basement Surfaces and Effects  
(Source: Author)



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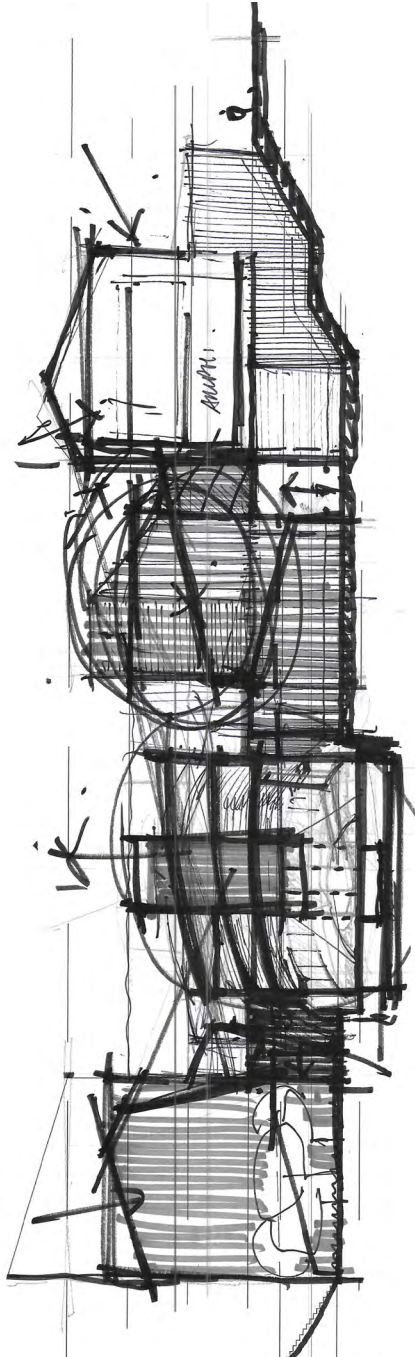


Figure 6\_42 - Site Section exploration  
(Source: Author)

M A K I N G

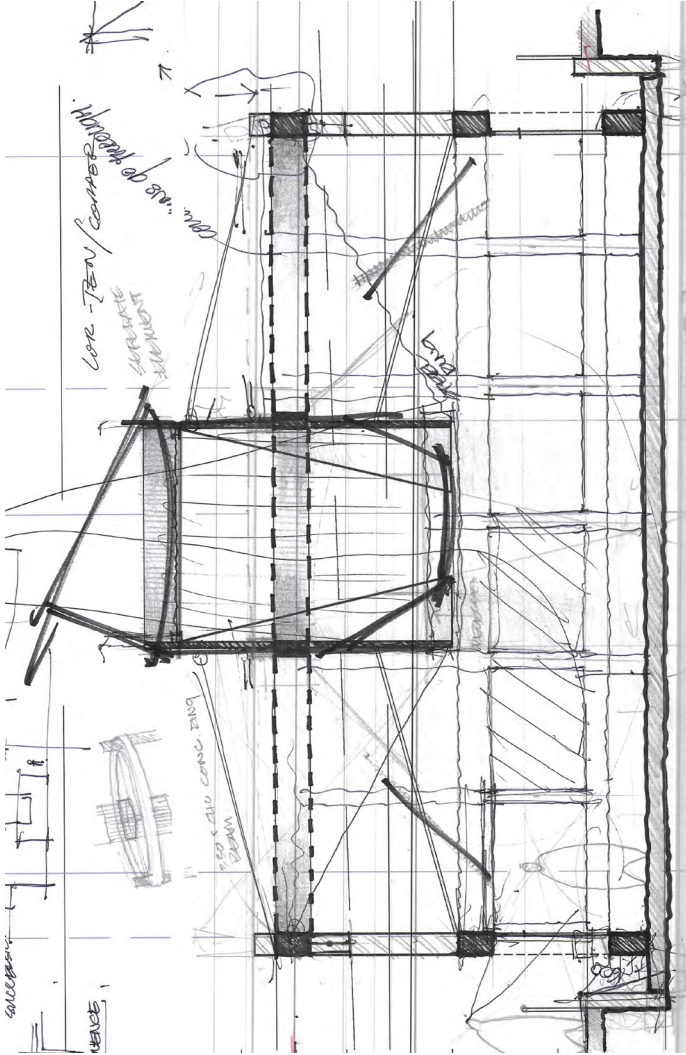
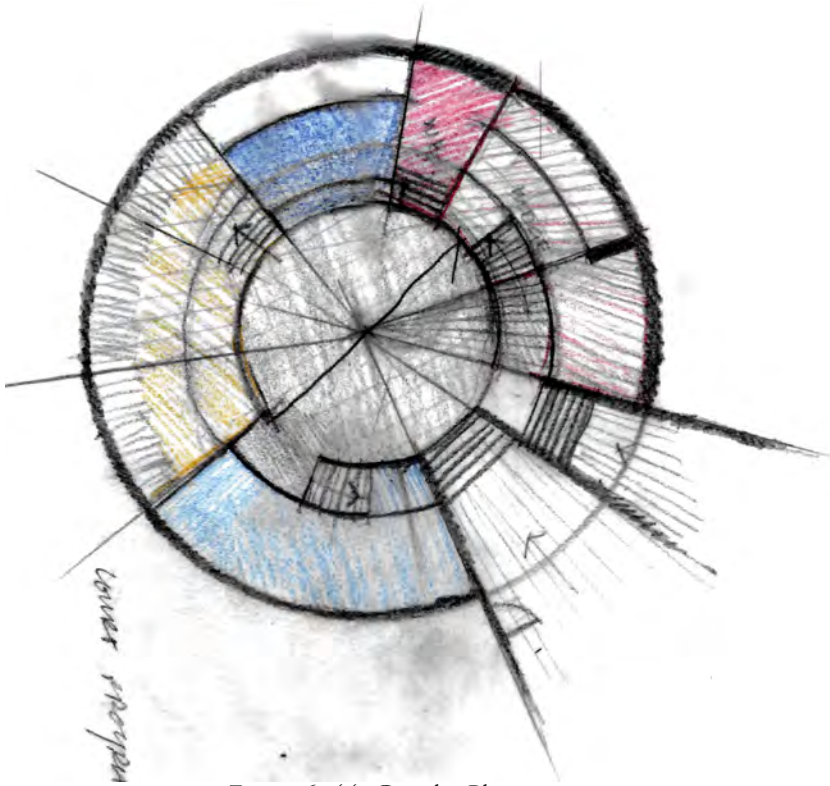


Figure 6\_43 - Community Court  
Stereotomic and Tectonic Relationships  
(Source: Author)

M A K I N G



*Figure 6\_44 - Circular Plan  
as space without heirarchy  
(Source: Author)*

M A K I N G

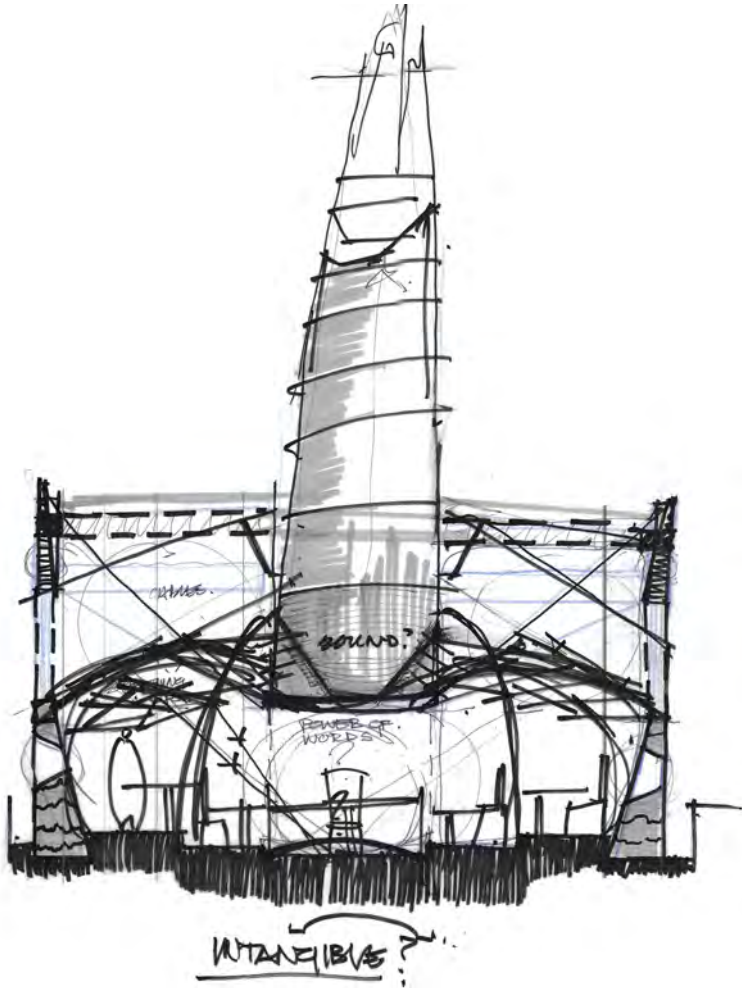


Figure 6\_45 - Court with intersecting geometries  
(Source: Author)

M A K I N G

C O N C L U S I O N

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After considering multiple variations of form and placement of the structures the court form is taking shape. The expression of the structure represents a new language within the context, a new layer interacting with the existing.

The structure can now be refined further, relating to the theoretical argument on various levels. A new condition in isolation does not speak to the Writing Pad, and therefore a language of assembly must be refined in order to relate the old and new as a more integrated whole.

Thus the various elements of the building are fragmented and re-assembled as interpretations relating more closely to the arguments inherent in the Writing Pad. The layer of Succession can now be composed from these fragmented parts in order to manifest the new Simultaneity, an interstitial condition between old and new.

7

S U C C E S S I O N

# S U C C E S S I O N

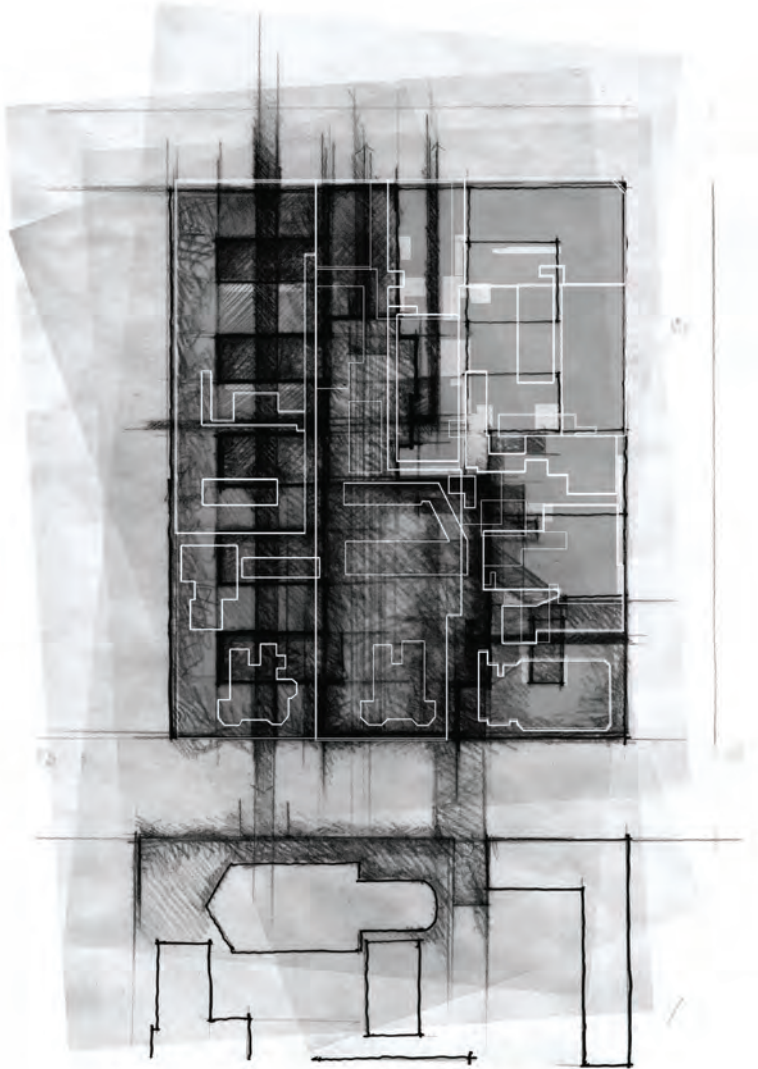
## LAYERS OF INTERPRETATION

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The refined proposal is presented as a series of mutations on the site, each a representation informed by the layers of simultaneity and of succession, in physical, metaphysical and programmatic layers. In this way the project can be read as a progression of intentions, each informed by various elements discussed throughout this document.

The diagram generated from the superposition of influences is extracted into its components parts in order to fragment and re-assemble the influences physically. These are the layers generated within the layer of succession, the manifestation of the mechanism within the physical reality of the terrain.

S U C C E S S I O N



*Figure 7\_1 - Present and past artefacts and effects*  
(Source: Author)



## 1. EXCAVATION

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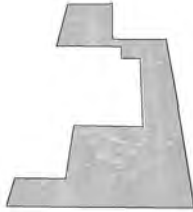
The first step in the process of transforming the site is that of excavation – the top layer of the site is removed to expose the basement, to make accessible the lost space of the site in a physical sense. This creates a new ground plane, a re-appropriation of the forgotten surface of the terrain.

By revealing those elements which are all that remain of the structure that occupied the site, the intention is to create a new landscape, rooted in the history of the site, but serving as a basis for the proposed intervention. The abandoned structure, beneath the layer of existing concrete, becomes the ruins on the site, elements in the new context which represent the past, and the failure thereof. This symbolic meaning and association of ruins can be understood through Juvan's (2009) analysis of Simon Jenko's poem Picture VII.

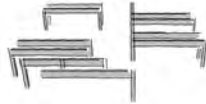
*“The imaginary of ruins played the role of a fictional mnemotope, that is, of an imaginatively produced monument and fragment of the past, which paradoxically bore witness to the continuity of a certain cultural space ...only by tracing its discontinuities: the presence of ruins evokes the absence of the past architectural wholes, their functions, social contents, mental totalities, political and cultural contexts.” (Juvan : 2009)*

So the representation of ruin, even if imagined, is important on the terrain. By making accessible and exposing this subterranean surface, it forms the base for the transitional present, layering onto the past in order to interact with the present, and contain the spaces of succession.

S U C C E S S I O N



SURFACE



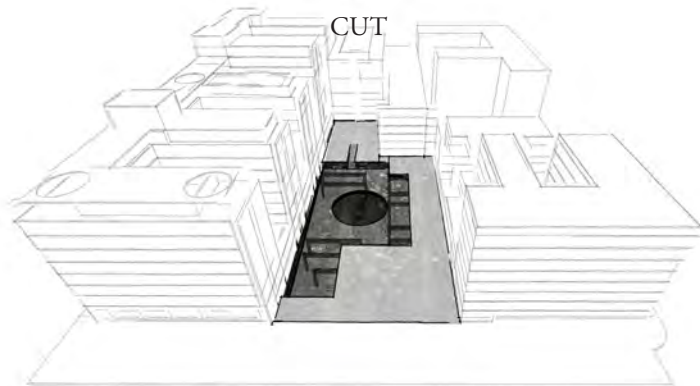
STRUCTURE



SUBTERRAIN



CUT



*Figure 7\_2- Excavation*  
(Source: Author)

## 2. THE ROUTE

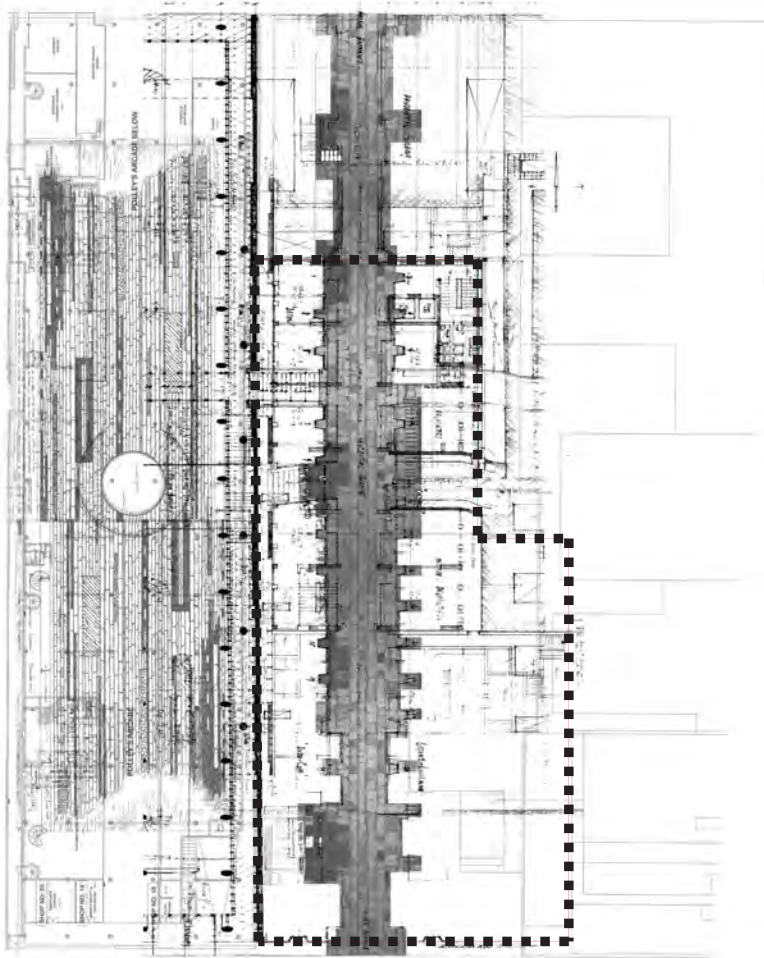
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The primary route through the project is determined by the memory of the Prudential Arcade – it determines the accessibility of the exposed basement and becomes symbolic of moving from the past condition (basement) to the present condition (street). It becomes the external arcade complimenting the internal condition of Polly's Arcade.

The route navigates the existing surface to the new by leading you through the uncovered basement terrain – the memory of a public route cut out of the existing condition in order to navigate the present and past simultaneously.

Arcades have formal characteristics that are re-interpreted along the route. Secondary routes are perpendicular to the primary arcade route, mimicking the movement of a commercial arcade, but externally, and as such, become an experiential orientation tool in the proposed context.

S U C C E S S I O N



*Figure 7\_3 - Route*  
(Source: Author)

### 3. THE SPECTACLE

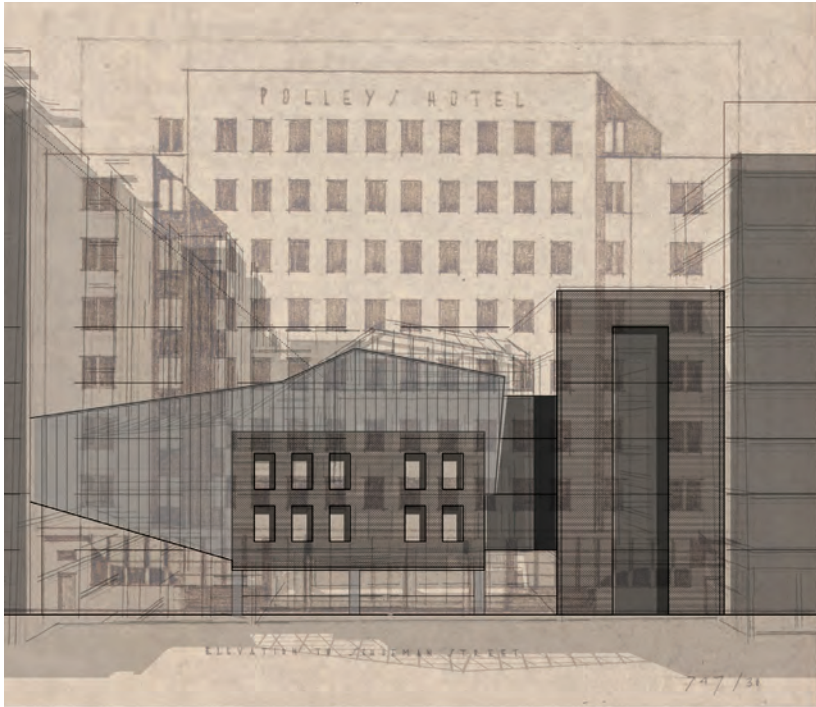
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The Small claims court is placed on the Schoeman Street edge, the only edge of the terrain that interacts directly with the street. It becomes the element which has both an externalised and internalised condition, creating an accessible edge for the programme beyond. It becomes the public representation of the interaction of past and present.

The façade is representative of the missing façade from Polly's Hotel. It is set back and raised, in order to accommodate views of the new condition beyond from the street, to frame the St.Albans Cathedral and to provide a space as refuge from the street, creating the threshold. The memory of the lost façade is reinterpreted through transformation of the layers of interaction.

It becomes the gate to the court – representative of the individual layers that create the layer of succession. The symbolic threshold between the present condition (simultaneity) and the hybrid condition beyond, contained by the established artefacts.

S U C C E S S I O N



*Figure 7\_4 - The Spectacle*  
(Source: Author)

## 4. THE INSTRUMENT

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The community court is situated directly on the route, as it is the element within the mutation that directly affects the transition of the user. The form is generated by symbolic meaning, a neutral space where the abstract interactions of the court are contained and emphasised.

It interacts directly with the route, creating a public sphere around it and an internalised condition within. The public and the accused share the route leading to the court – it becomes the determinant destination for the accused. It allows selective views into the interior, allowing the public gallery to be externalised in order to separate its condition from that of the spectacle.

It becomes the identifiable element within the new landscape – representative of the layer of succession.

S U C C E S S I O N



*Figure 7\_5 - The Instrument*  
(Source: Author)



## 5. ACCOMODATION

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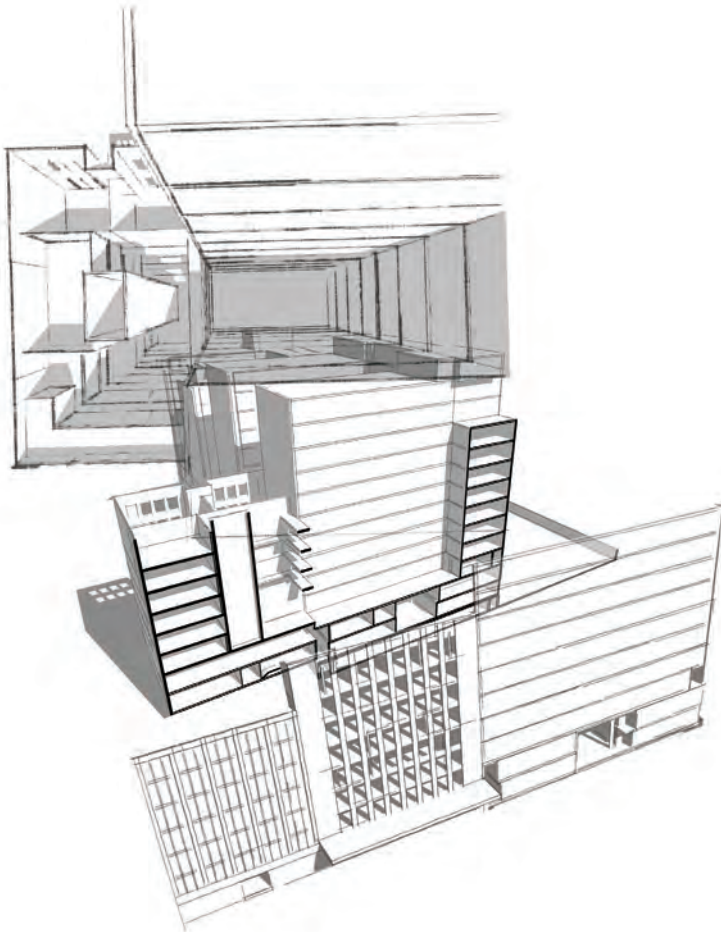
The void of the Southern Life building – the abandoned and neglected artefact on the site becomes the main point of rehabilitation. The shell and structure of the existing building is used to house the diversion centre – the controlled accommodation representative of the memory of Polly’s Hotel together with the identity of the police.

The building is altered in order to open it towards the Wachthuis courtyard adjacent. The existing movement patterns and cores are maintained while the central area of the building becomes an external courtyard, limited by the boundaries of the Wachthuis.

Existing facades are maintained, the probation facility is hidden within the existing context.

It ensures that persons who qualify for the diversion programmes are not removed from the public realm and have access to the resources and facilities they require.

S U C C E S S I O N



*Figure 7\_6 - Accomodation,  
Facades, Cut and Void  
(Source: Author)*

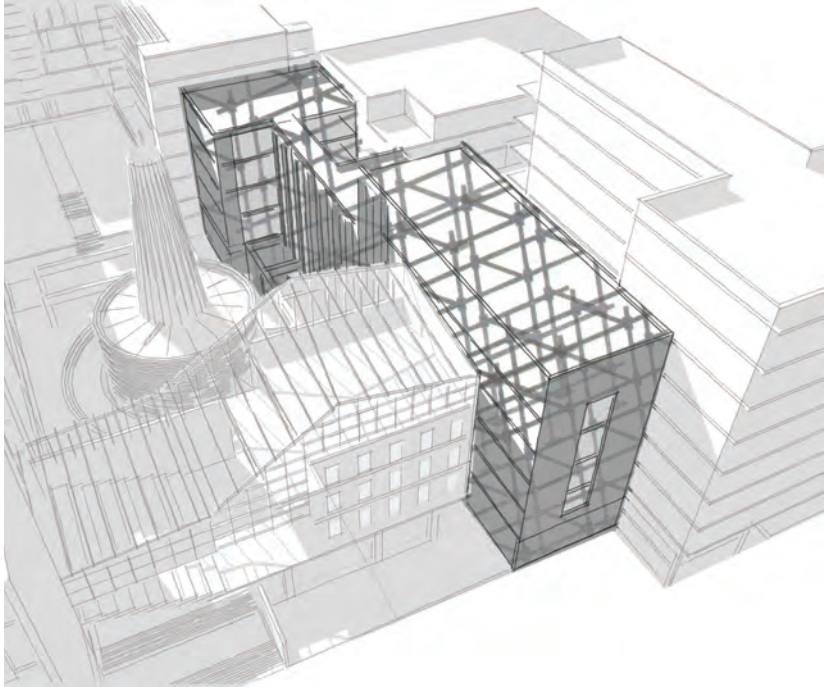
## 6. SUPPORT

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Along the edge of the terrain the auxiliary programmes are structured. It serves as an edge to the newly created courtyard space within. It is situated along the existing service edge, becoming an extension of simultaneity – allowing the court programmes to become distinct within the context.

Offices, administration and any displaced uses are contained within the support element of the building.

S U C C E S S I O N



*Figure 7\_7- Support*  
(Source: Author)

## 7. LEFTOVERS

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Once the elements are arranged on the terrain, the leftover space is given to the public in accordance to Eaton's ideals. As an extension of the Wachthuis, the public space surrounding the new buildings becomes the public gallery – the historic space of gathering in the landscape.

S U C C E S S I O N

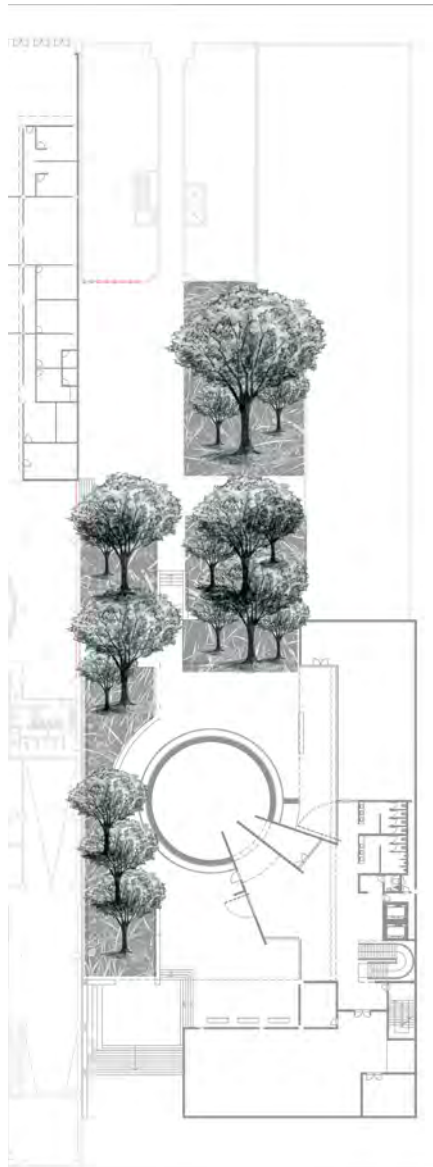


Figure 7\_8 - Site Leftovers  
(Source: Author)

8

F O R M A T I O N

## APPROACH

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Within the making of the artefacts the approach is directly influenced by a translation of the Writing Pad.

The surface - that which is existing and solid, belonging to the ground plane - is interpreted as a representation of the layer of permanence and is inherently a horizontal condition. It is from the earth that the heavy elements of the building originate, building onto existing structure. The court structures re-interpret this layer and affect it directly.

The sky plane - that which encloses the structures and creates the new language within the context - is representative of the layer of simultaneity and is inherently a vertical condition. It is here that the expressive elements of the building originate, folding around and above the proposed surfaces.

Enclosed between them is the layer of succession, the spatial qualities of the artefacts that result from the expression of the surface and the sky plane. Both courts extend the spatiality to one which affects the sky and surface in two separate, but related approaches.

The Support building, Police Arcade and Probation Centre become part of the existing context, manifesting within, and as an extension of, the artefacts already in place.

This approach extends to both the refinement of the design and the technification thereof, creating an integrated process of making, informed by the theoretical departure.



F O R M A T I O N

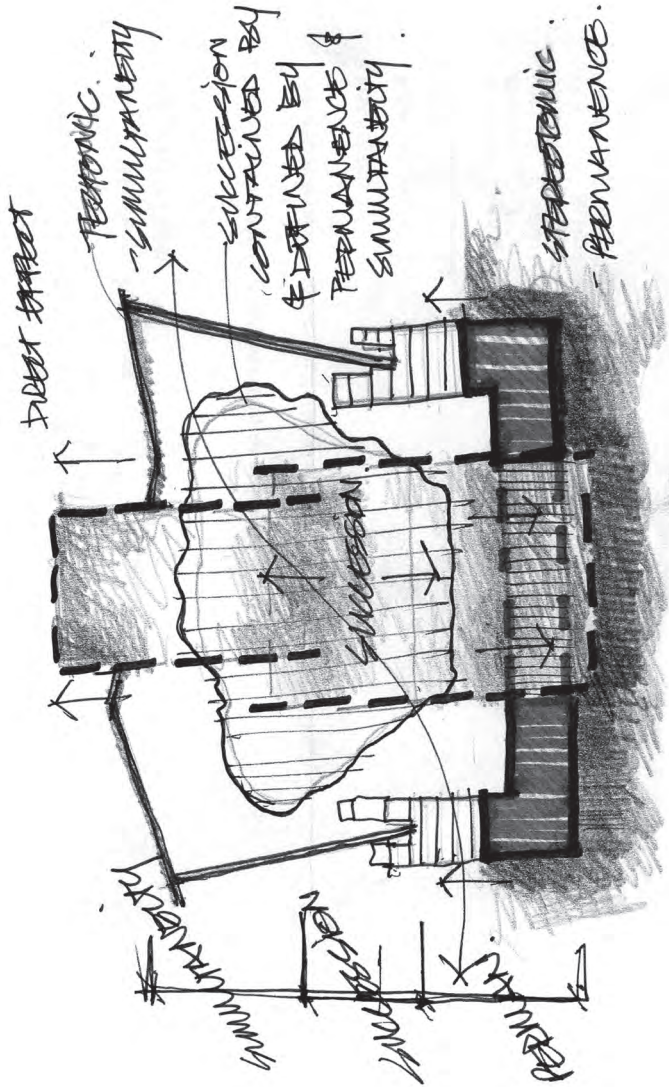
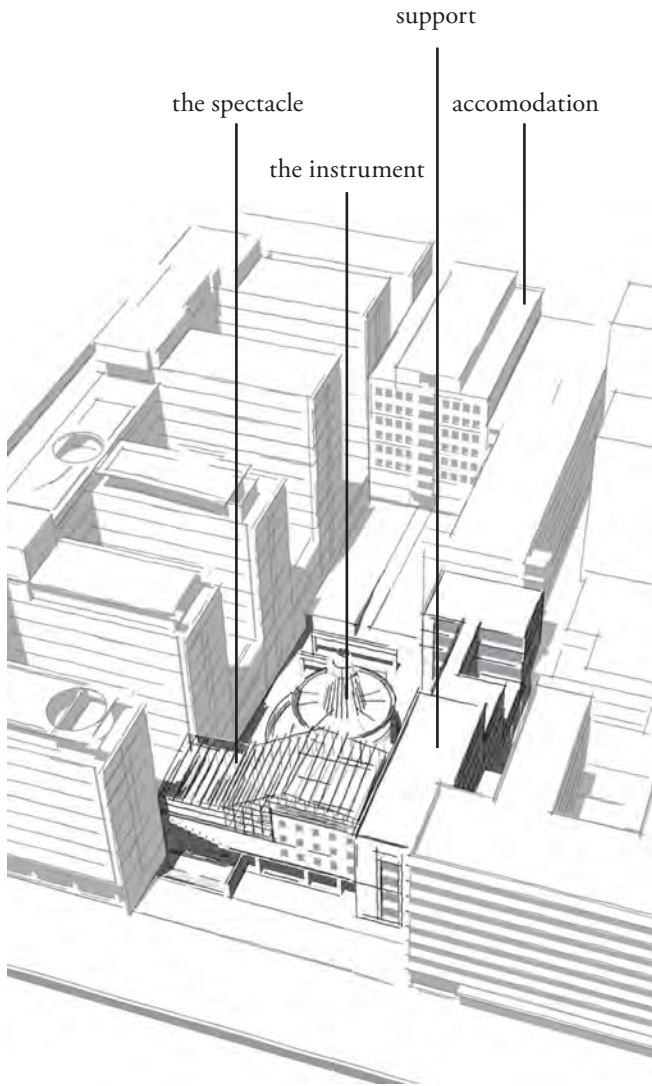


Figure 8\_1 - Formation Approach Diagram  
(Source: Author)

F O R M A T I O N



*Figure 8\_2 - Artefacts arranged on site*  
(Source: Author)

F O R M A T I O N

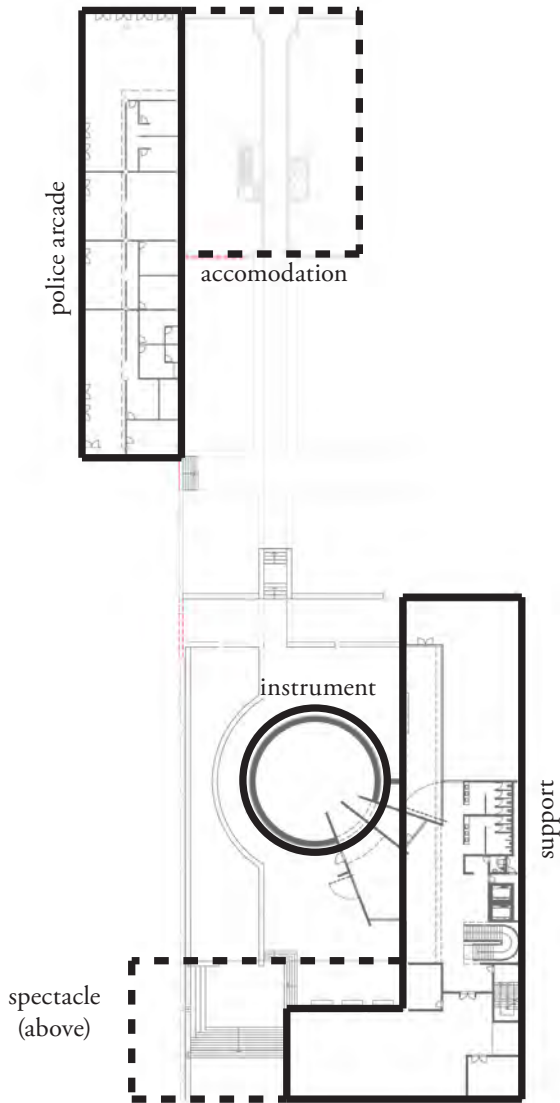
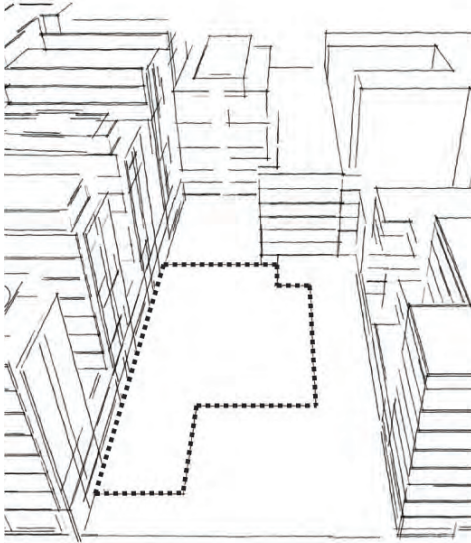


Figure 8\_3 - Artefacts arranged as on Basement Plan  
(Source: Author)

F O R M A T I O N



The area of concrete slab indicated, atop the basement, is removed through a process of stitch drilling, where holes are drilled into the concrete slab at various increments and then broken through with a jack-hammer.

Reinforcing is then cut off and bent back and the edge of the slab resealed with a cementitious grout.

*Figure 8\_4 - Area of Stitch drilling*  
(Source: Author. 2013)

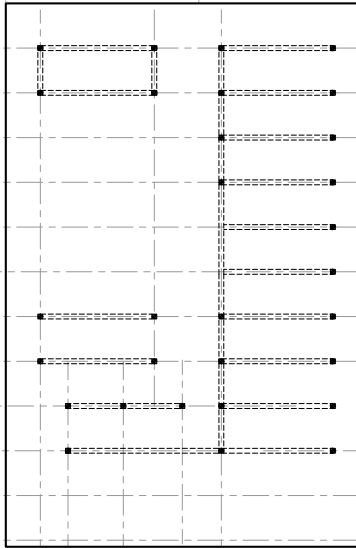


*Figure 8\_5 - Existing section diagram*  
(Source: Author, 2013)



*Figure 8\_6 - New section diagram*  
(Source: Author, 2013)

F O R M A T I O N



The existing structure for the slab above is maintained in places where it could serve the new intervention. The new structure responds to the existing column and beam structure, especially with regard to the Support Building.

As elements in the new landscape of subterrain, the columns and beams act as ruins, representative of the old uses of the site, revealed through excavation.

*Figure 8\_7* - Remaining basement structure to be used  
 (Source: Author. 2013)



*Figure 8\_8* - Existing basement structure  
 (Source: Author. 2013)

## F O R M A T I O N

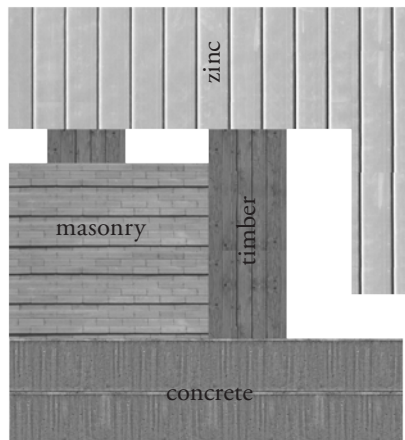
## MATERIALITY

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The Material palette originates from the interaction of the surface and sky planes - each having an inherent character to them.

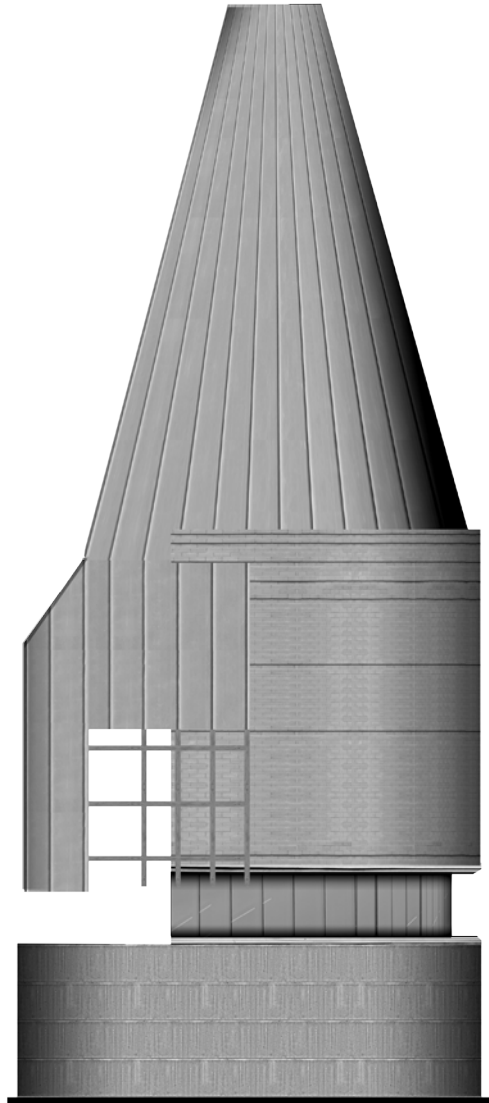
As stated, the surface plane is of the earth and representative of the layer of Permanence, thus contextual, stereotomic materials are required. Concrete and brick are used, the concrete creating the base as a continuous 'heavy' material, with masonry layered on top. This forms the structural base which the sky plane can then enclose. The horizontal nature of these elements, in both their structure and texture, is appropriate.

The sky plane is expressed through that which is not inherent in the context, a new material condition. This manifests in the use of timber, to form the frame upon which zinc sheeting rests. This combination allows for a vertical, expressive language to be created, keeping with the inherent properties of the materials.



*Figure 8\_9 - Material Palette*  
(Source: Author. 2013)

F O R M A T I O N



*Figure 8\_10* - Material Palette  
as applied to Community Court  
(Source: Author. 2013)

F O R M A T I O N

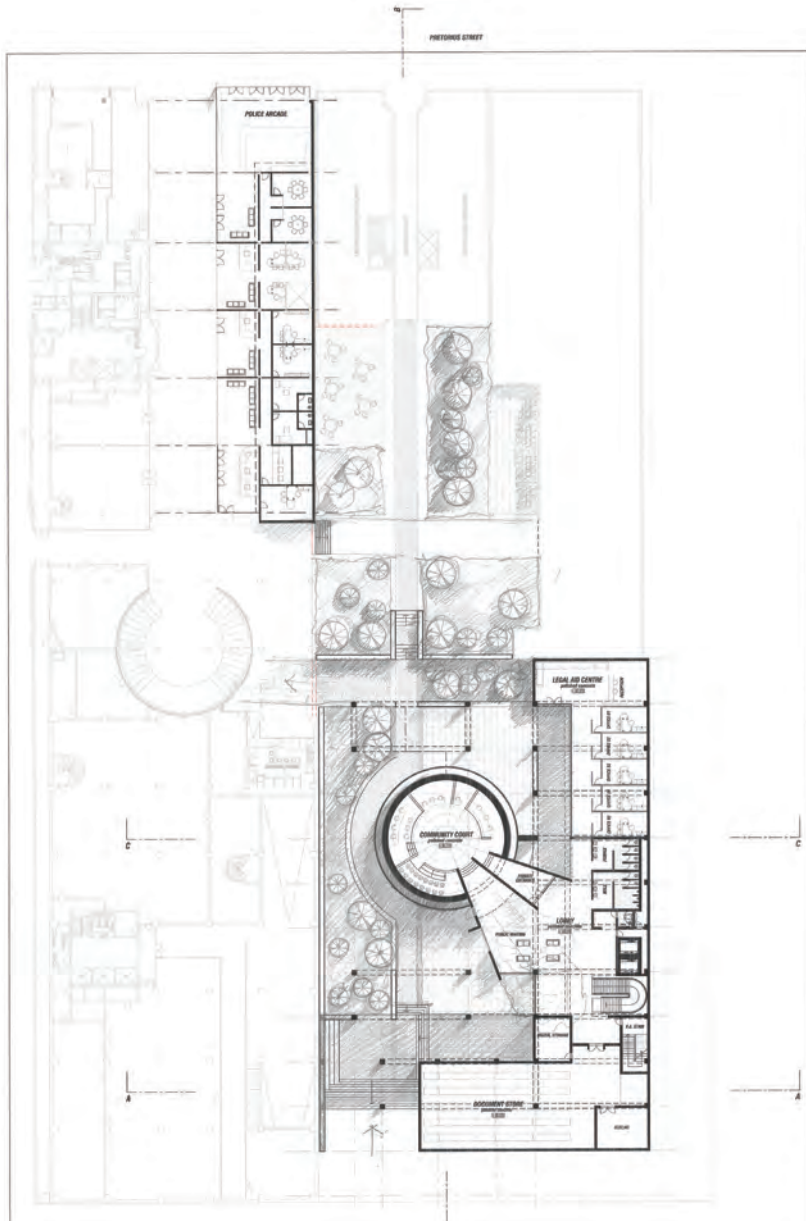


Figure 8\_11 - Basement Plan NTS  
(Source: Author. 2013)



F O R M A T I O N

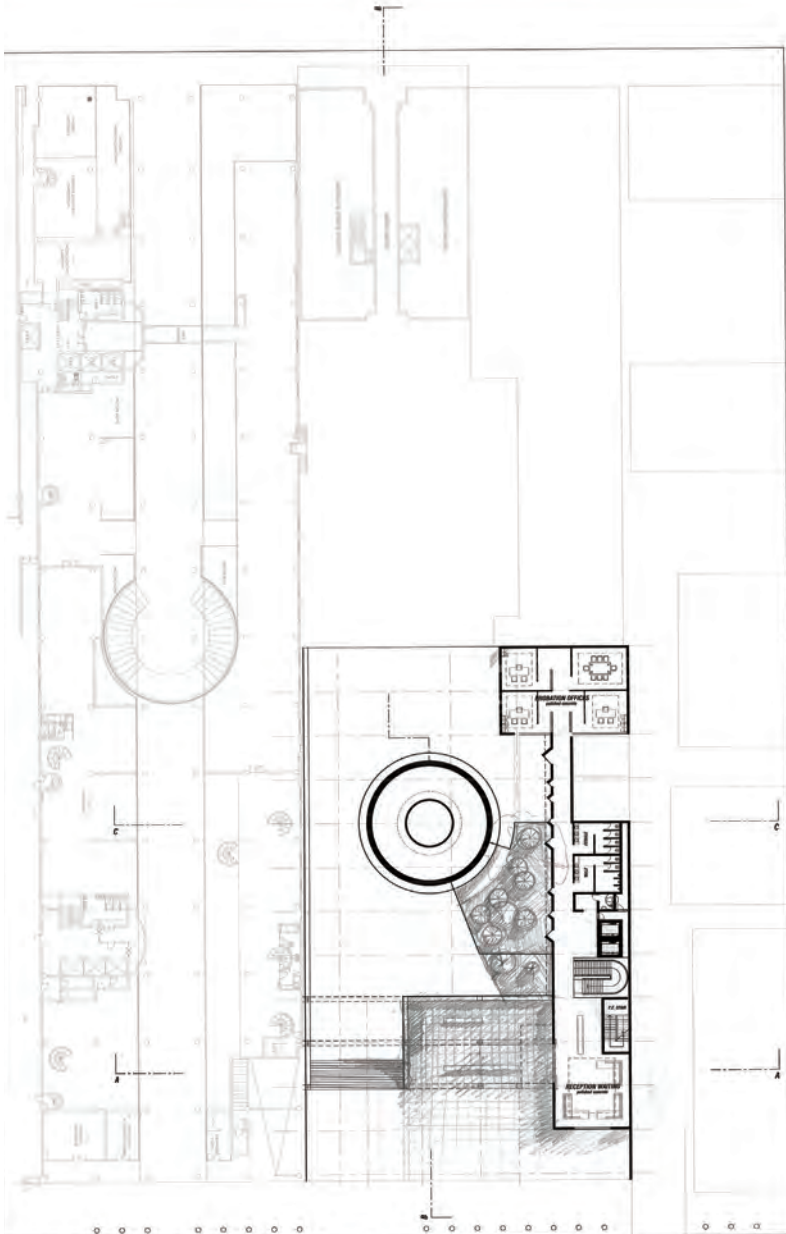


Figure 8\_12- Ground Floor Plan NTS  
(Source: Author. 2013)

F O R M A T I O N

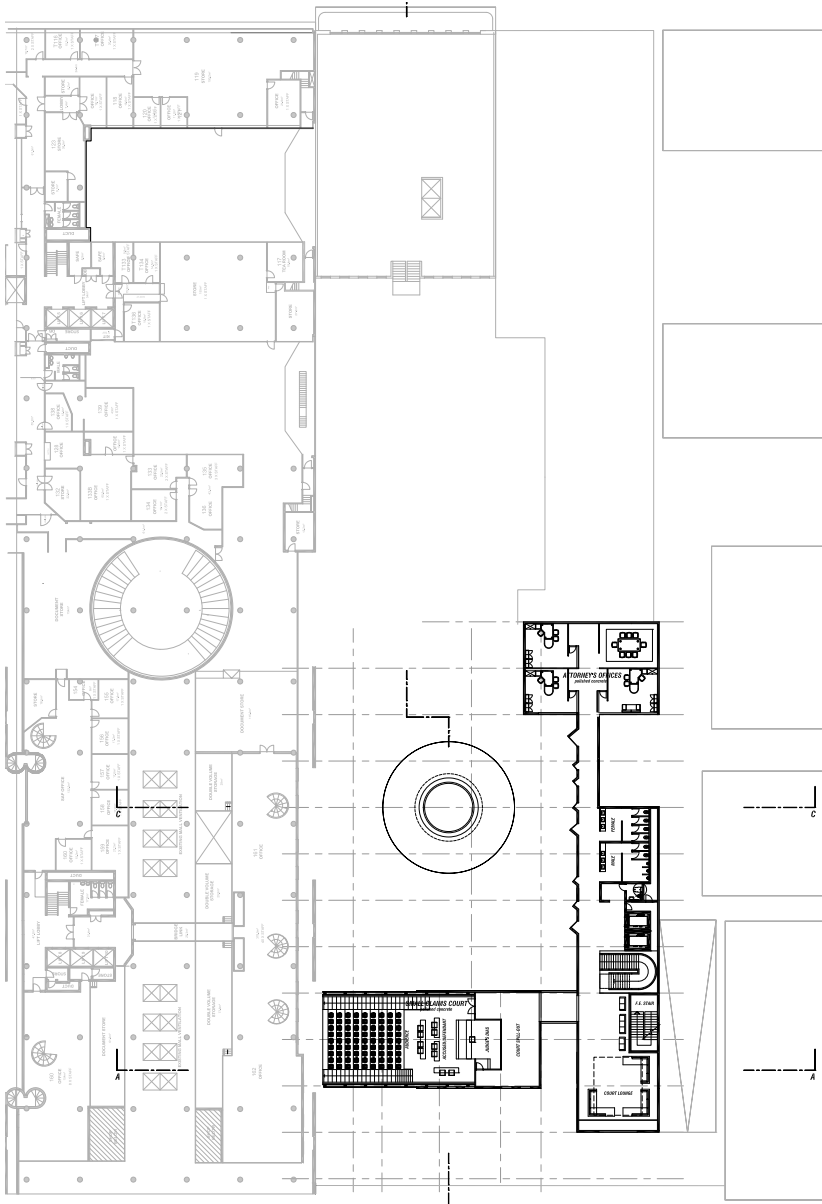


Figure 8\_13 - First Floor Plan NTS  
(Source: Author. 2013)

F O R M A T I O N

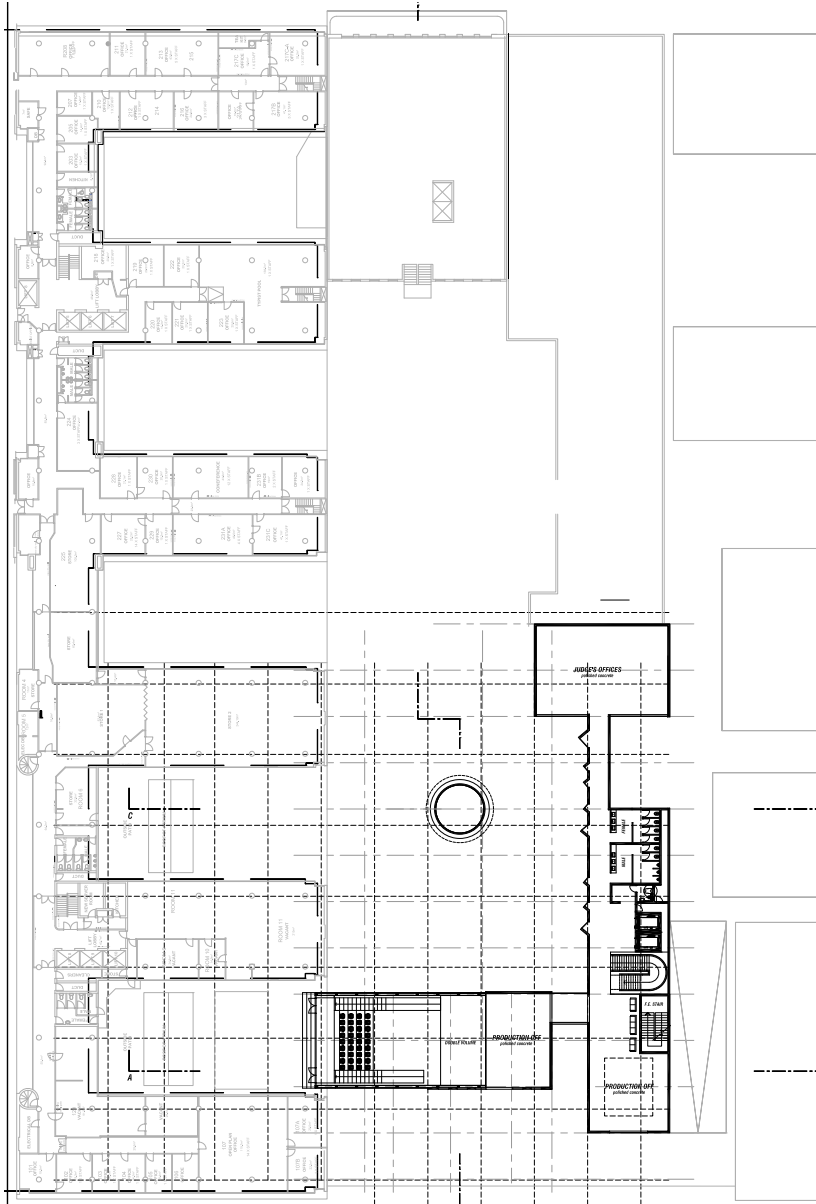


Figure 8\_14 - Second Floor Plan NTS  
(Source: Author. 2013)

F O R M A T I O N

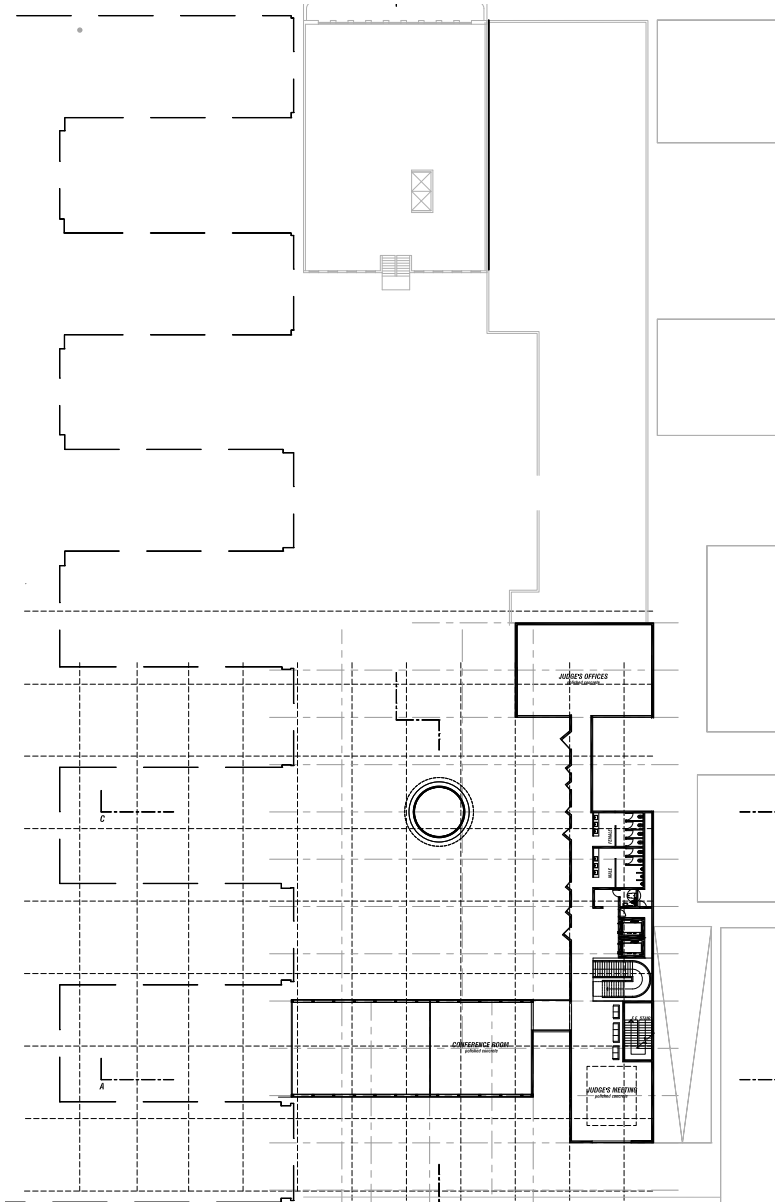
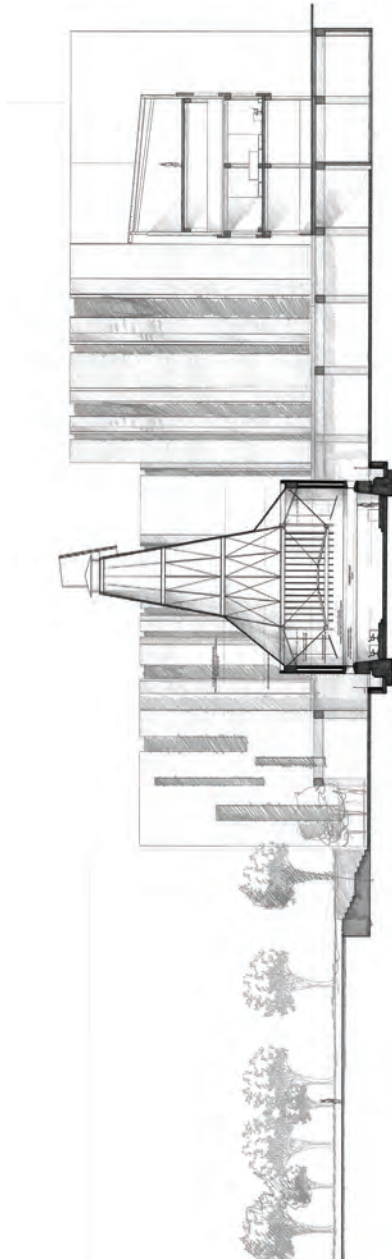


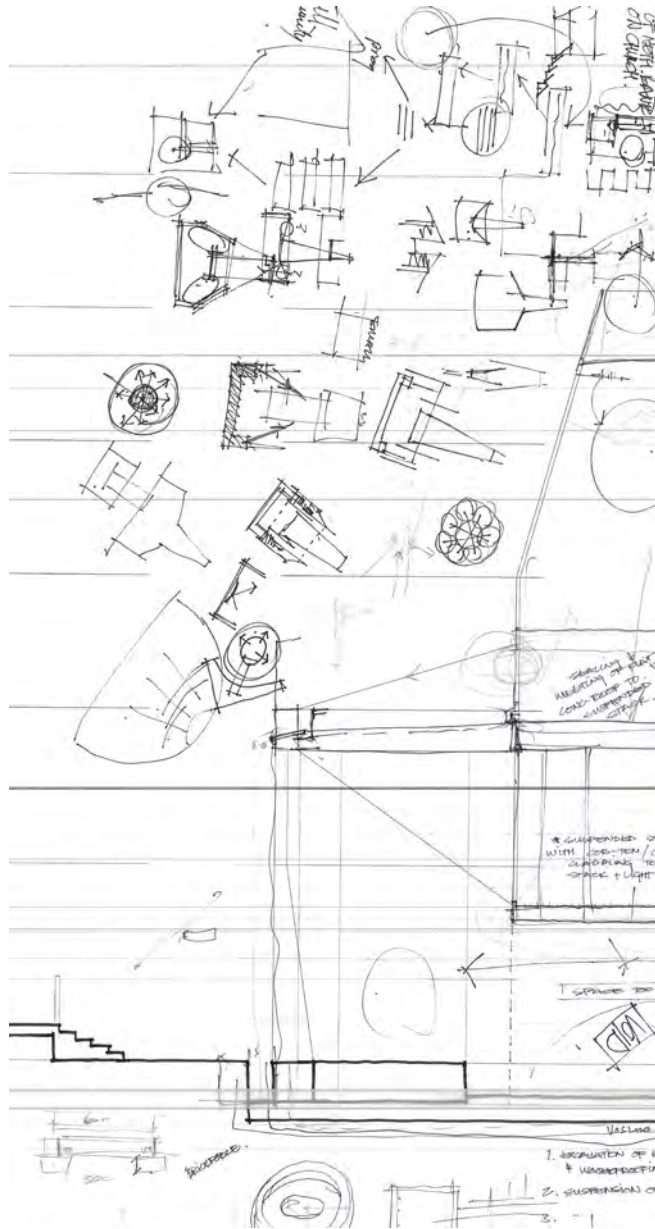
Figure 8\_15 - Upper Floor Plans NTS  
(Source: Author. 2013)

F O R M A T I O N



*Figure 8\_16 - Site Section NTS*  
(Source: Author. 2013)

F O R M A T I O N



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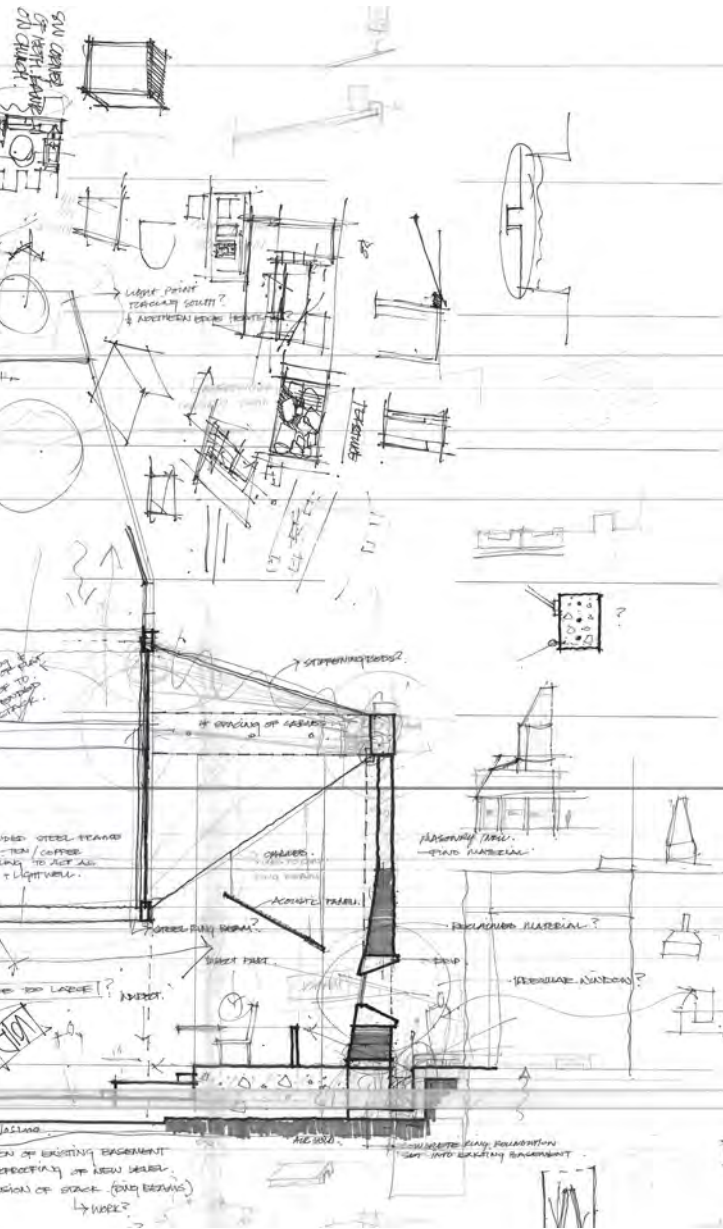


Figure 8\_17- Exploration: Community Court technification  
(Source: Author. 2013)

F O R M A T I O N

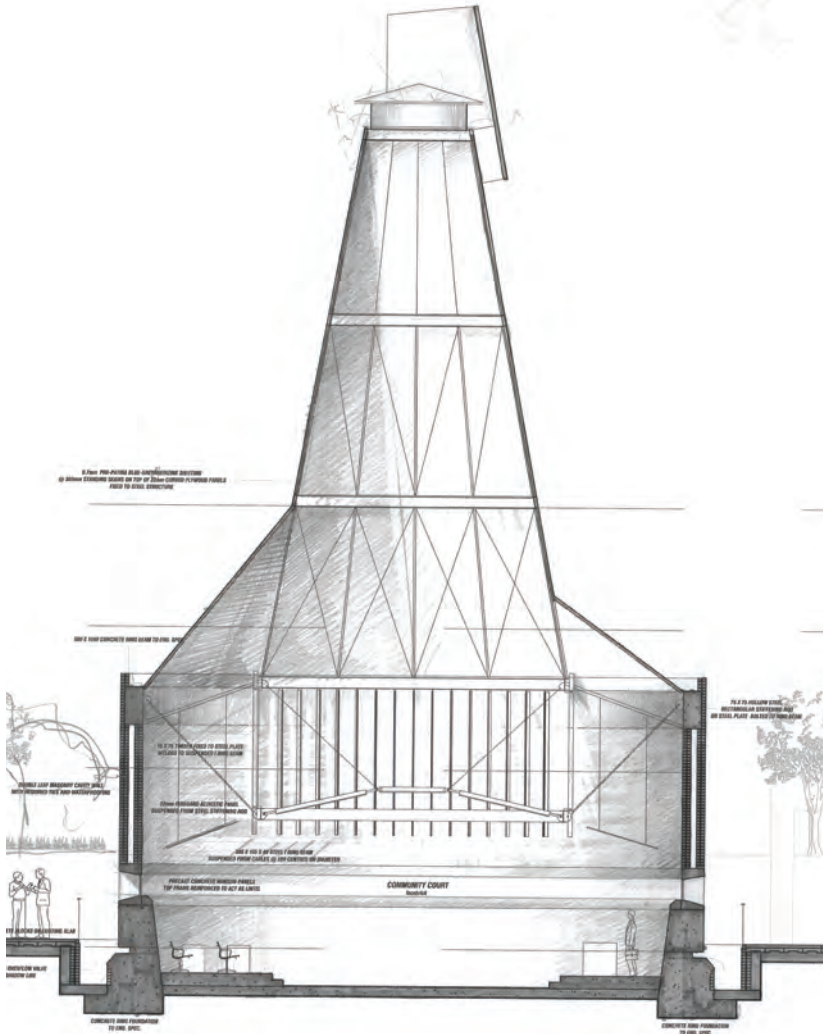
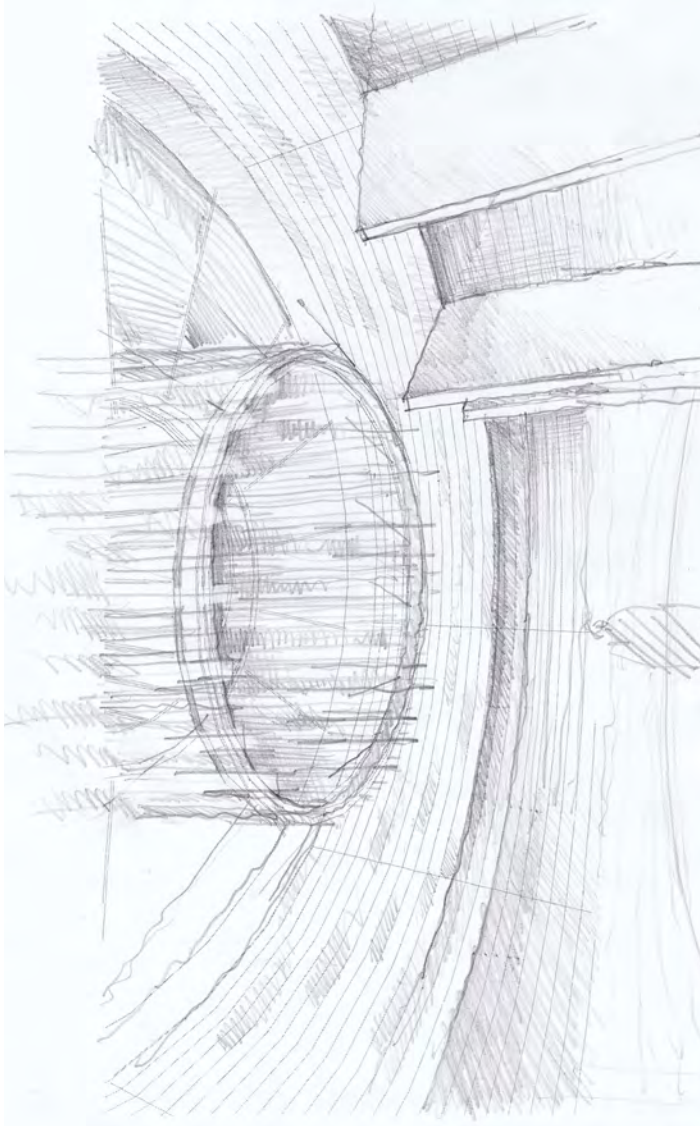


Figure 8\_18 - Community Court Section NTS  
 (Source: Author. 2013)

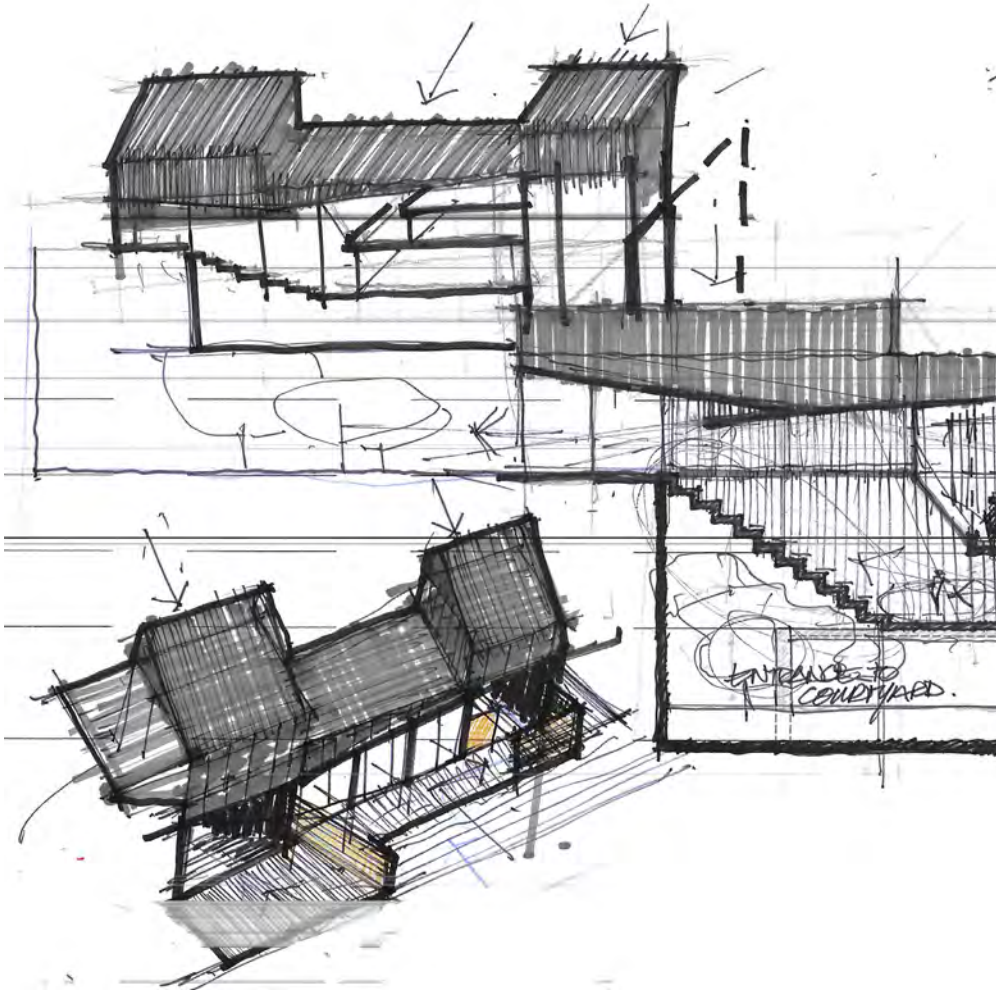


F O R M A T I O N



*Figure 8\_19 - Community Court Spatial Exploration*  
(Source: Author, 2013)

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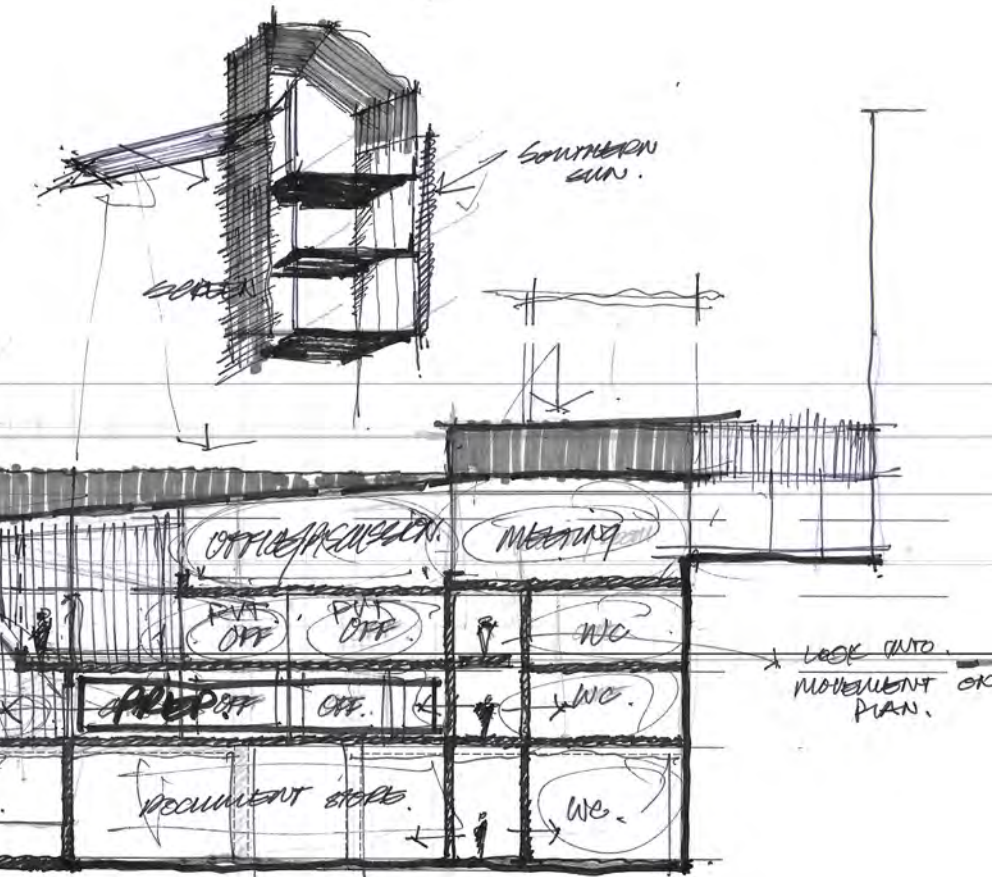


Figure 8\_20 - Exploration: Small Claims Court Tectonics  
(Source: Author. 2013)

F O R M A T I O N

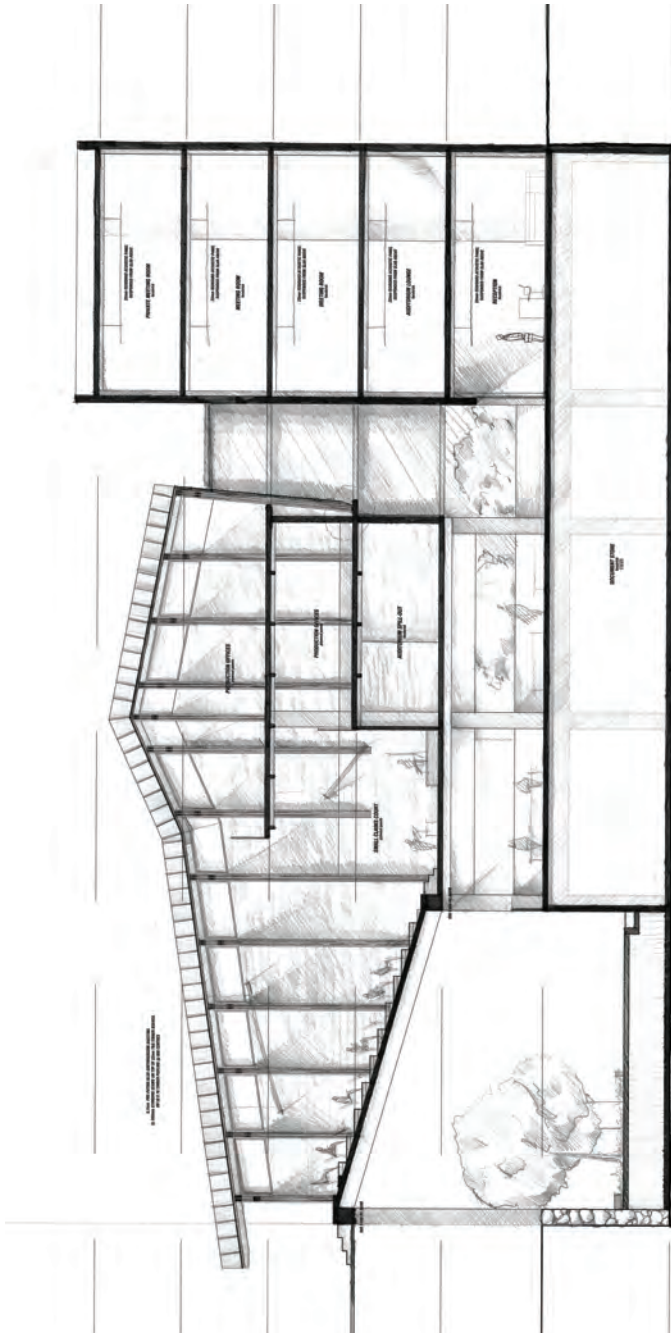
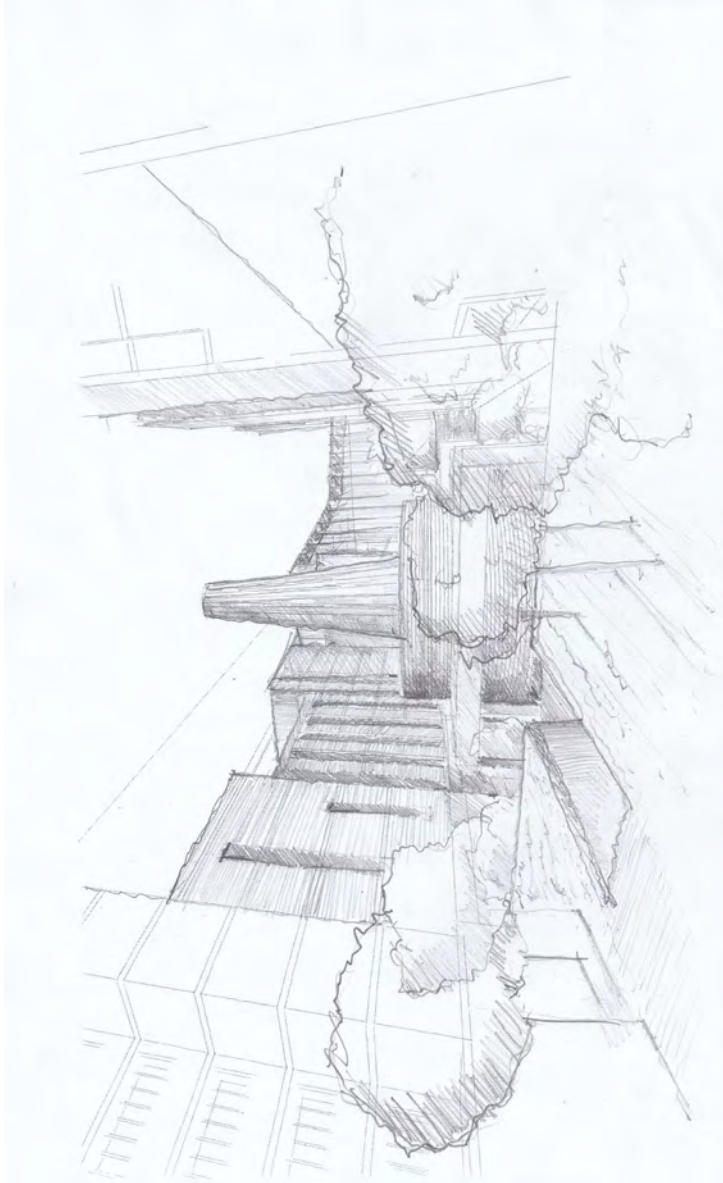


Figure 8\_21 - Small Claims Court Section NTS  
(Source: Author. 2013)

F O R M A T I O N

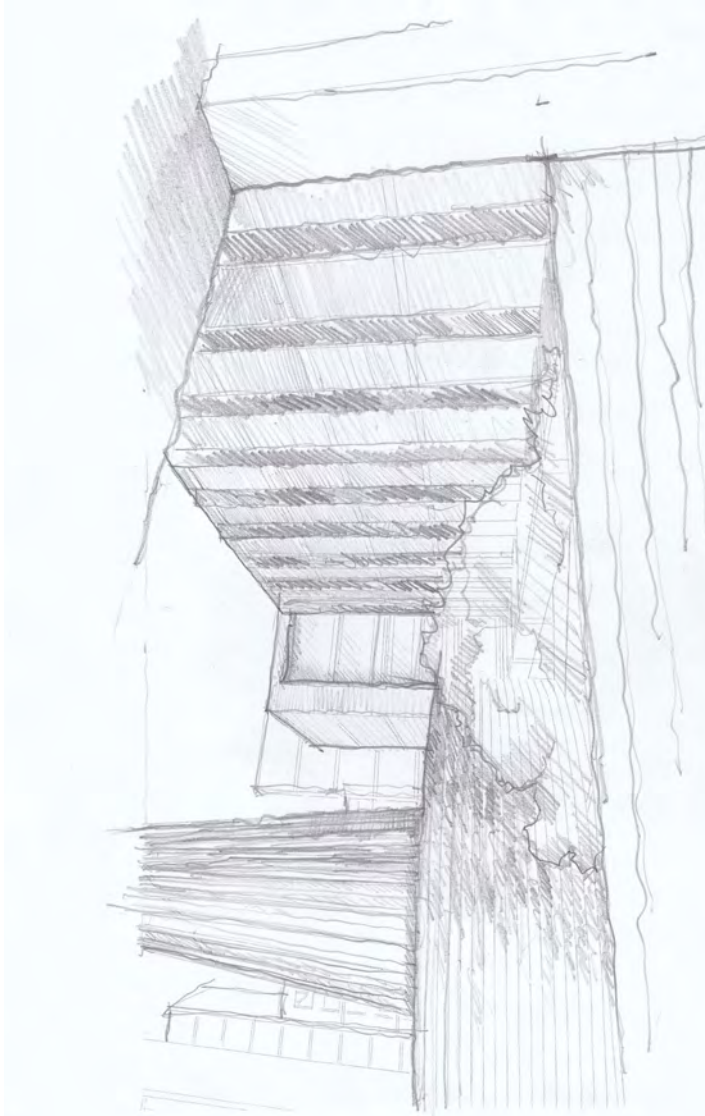


*Figure 8\_22 - Small Claims Court Spatial Exploration*  
(Source: Author. 2013)



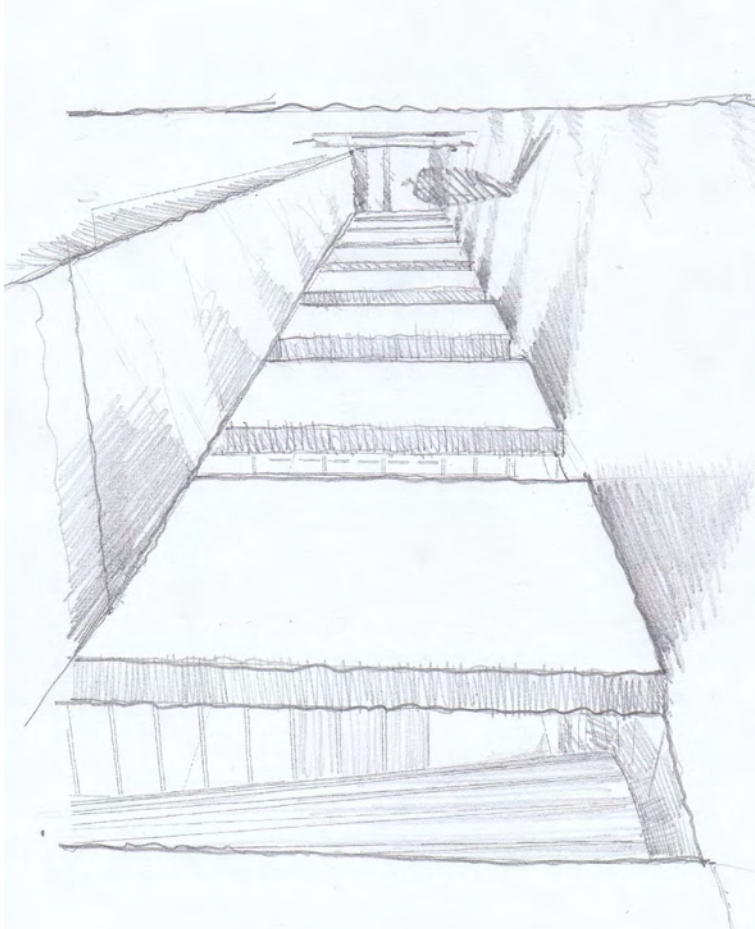
*Figure 8\_23- Exploration: View from Pretorius Street Approach*  
(Source: Author. 2013)

F O R M A T I O N



*Figure 8\_24 - Exploration: View from Scoeman Street  
(Source: Author. 2013)*

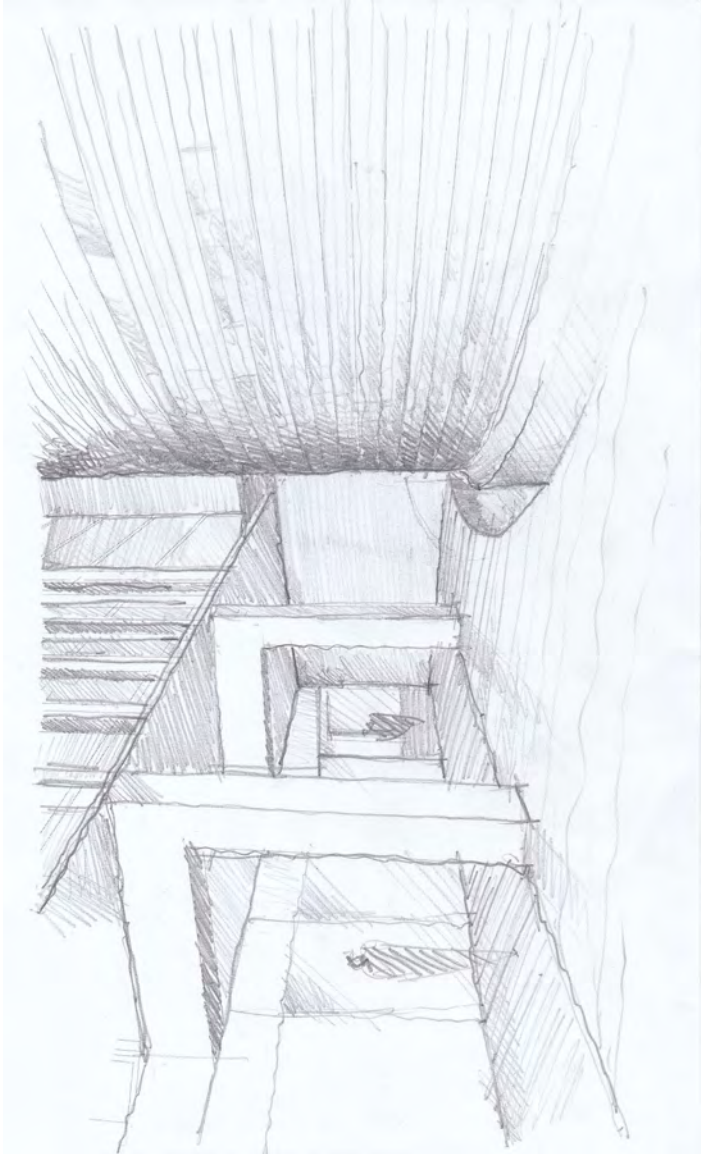
F O R M A T I O N



*Figure 8\_25 - Exploration: View from Support building interior  
(Source: Author. 2013)*



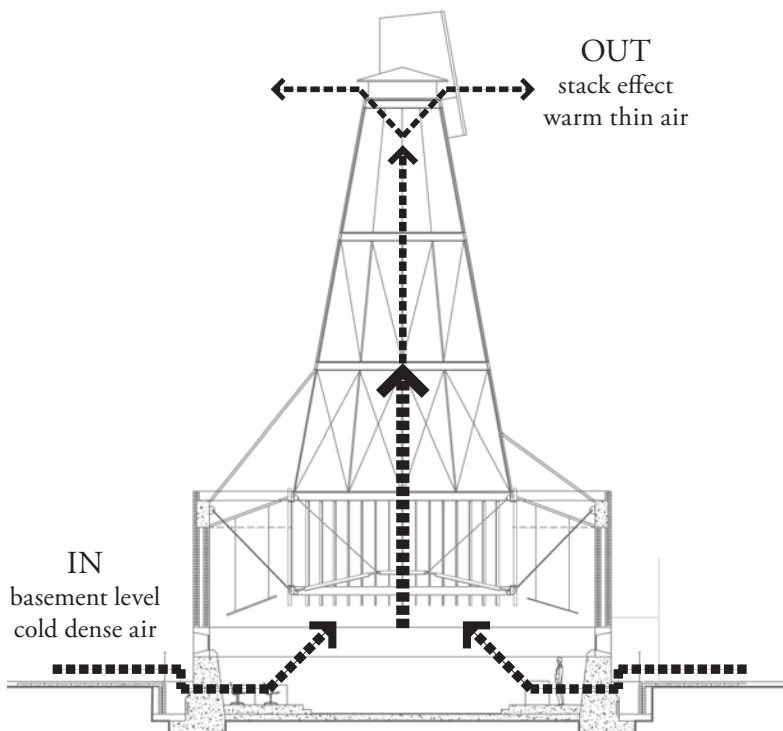
F O R M A T I O N



*Figure 8\_26 - Exploration: View from Schoeman Street*  
(Source: Author. 2013)

## VENTILATION

Adequate ventilation is achieved passively where possible, utilizing naturally warm and cool surfaces of the buildings in order to move air through the spaces. Cold air enters at lower points than the outlets and these inlets are orientated on east and south facing surfaces of the buildings.



*Figure 8\_26 - Community Court Ventilation Section*  
(Source: Author. 2013)

F O R M A T I O N

The Community Court relies on a number of inlets situated above the concrete ring foundation to allow the ingress of air over the water in the moat. This air is then pulled by the negative pressure created by the stack-like effect of the conical roof shape and is then allowed to exit.

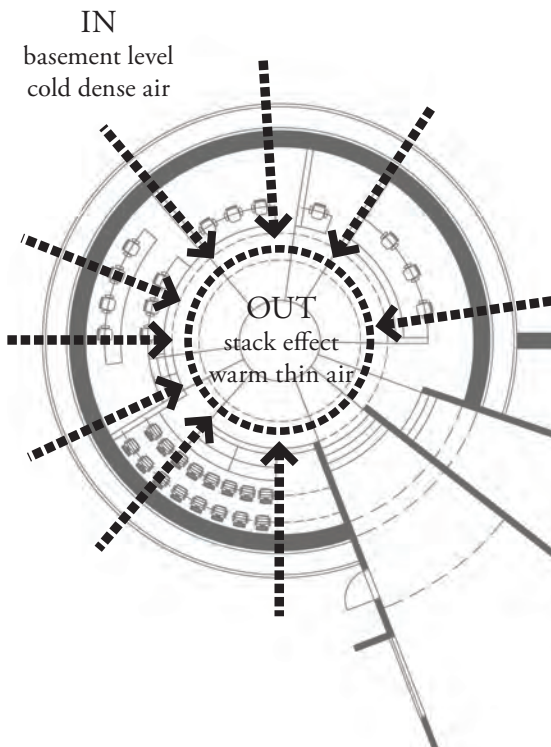


Figure 8\_28- Community Court Ventilation Plan  
(Source: Author. 2013)

F O R M A T I O N

The Small Claims Court utilizes the temperature difference between the South and North facades to accommodate air movement. Air is allowed to enter on the southern facade and is pulled through the spaces by the negative pressure created on the Northern facade. The Northern facade heats up during the day and pulls air towards the outlet window located beneath the overhang.

Due to the potentially high occupancy of the auditorium space, air is also allowed to enter beneath the seats - originating from the shaded entrance to the courtyard itself.

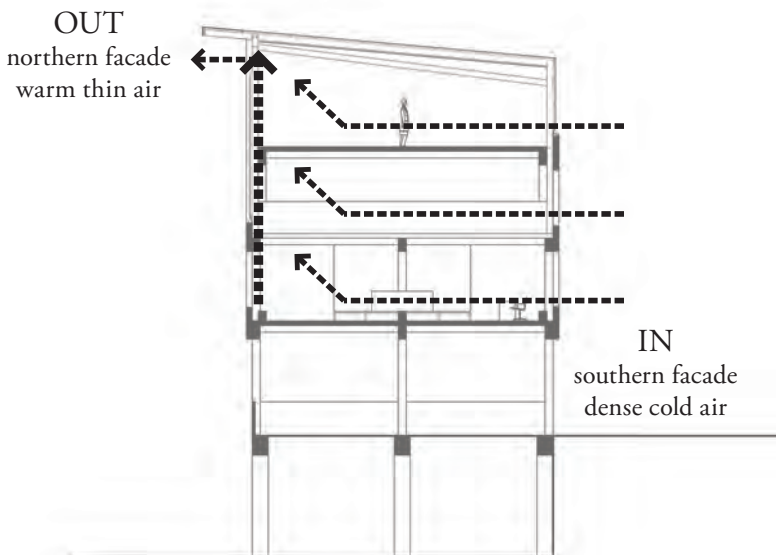


Figure 8\_29 - Small Claims Court Ventilation Section N-S  
(Source: Author. 2013)

F O R M A T I O N

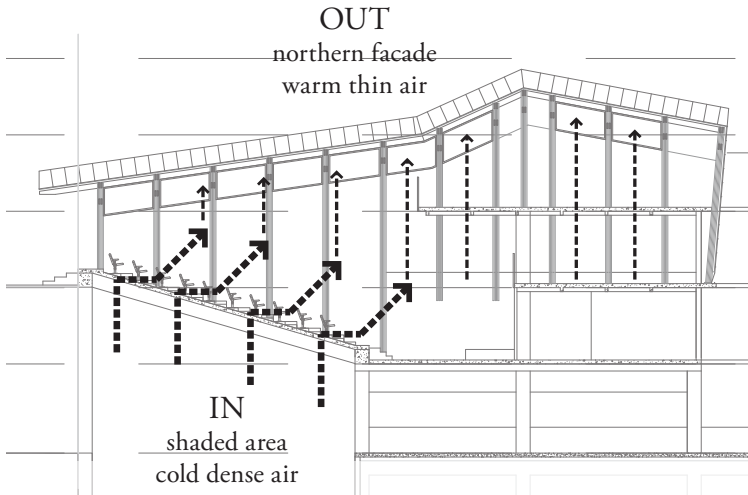


Figure 8\_30 - Small Claims Court Ventilation Section E-W  
(Source: Author. 2013)

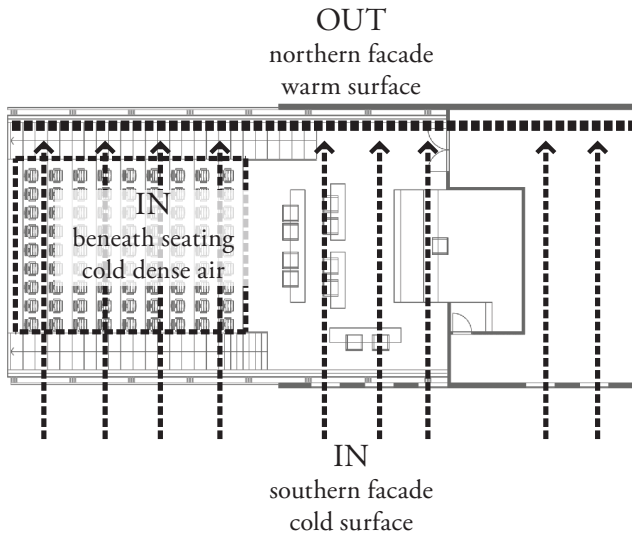


Figure 8\_31 - Small Claims Court Ventilation Plan  
(Source: Author. 2013)

# F O R M A T I O N

The Support building utilizes the variation in temperature of its eastern and western surfaces by allowing the cold, dense air to enter at low positions on each level.

The western facade staggers along the movement route in order to prevent the ingress of direct afternoon sunlight, while on the remainder of the western facade and the small openings on the eastern facade, screens are used.

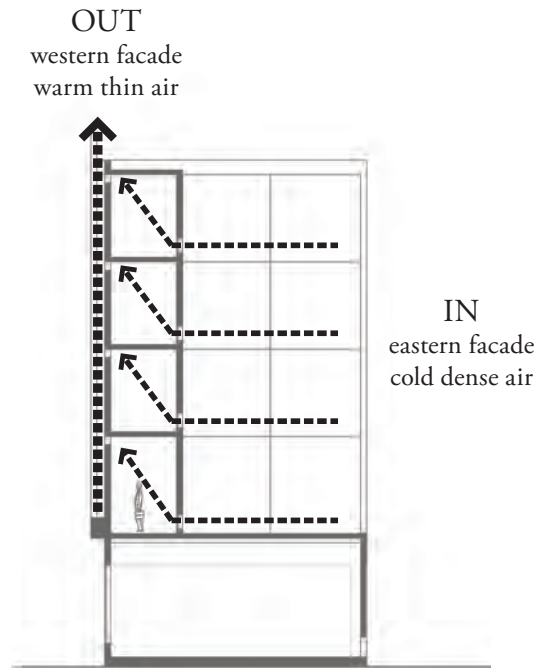


Figure 8\_32- Support Building Ventilation Section E-W  
(Source: Author. 2013)

F O R M A T I O N

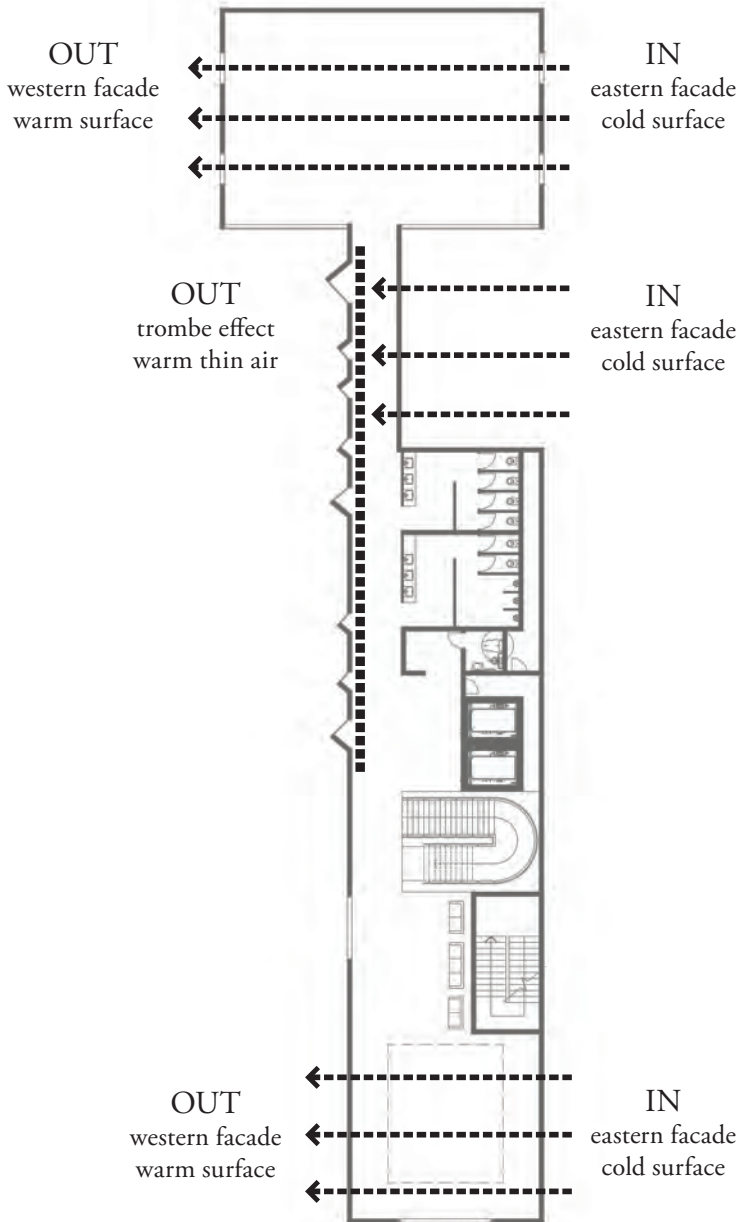


Figure 8\_33 - Support Building Ventilation Plan  
(Source: Author. 2013)

F O R M A T I O N

WATER

The water system's primary intention is to accommodate the gardens proposed on the site. The water run-off is directed towards the moat around the court, where the overflow is pumped to storage tanks atop the Wachthuis. As a failsafe, there is a secondary overflow to manage system capacity/failure that pumps the water to the municipal storm water channels in Schoeman Street.

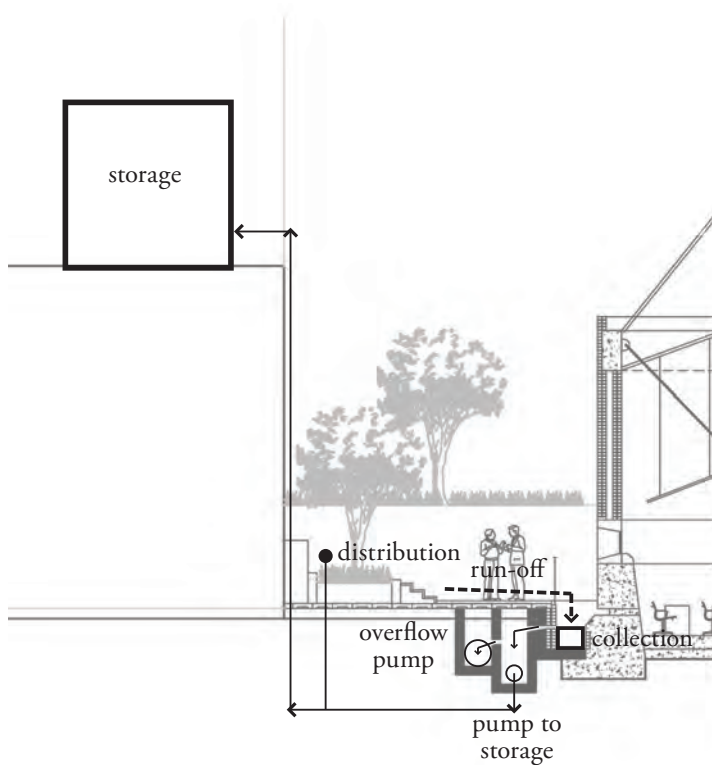


Figure 8\_34 - Water System Section  
(Source: Author. 2013)



F O R M A T I O N

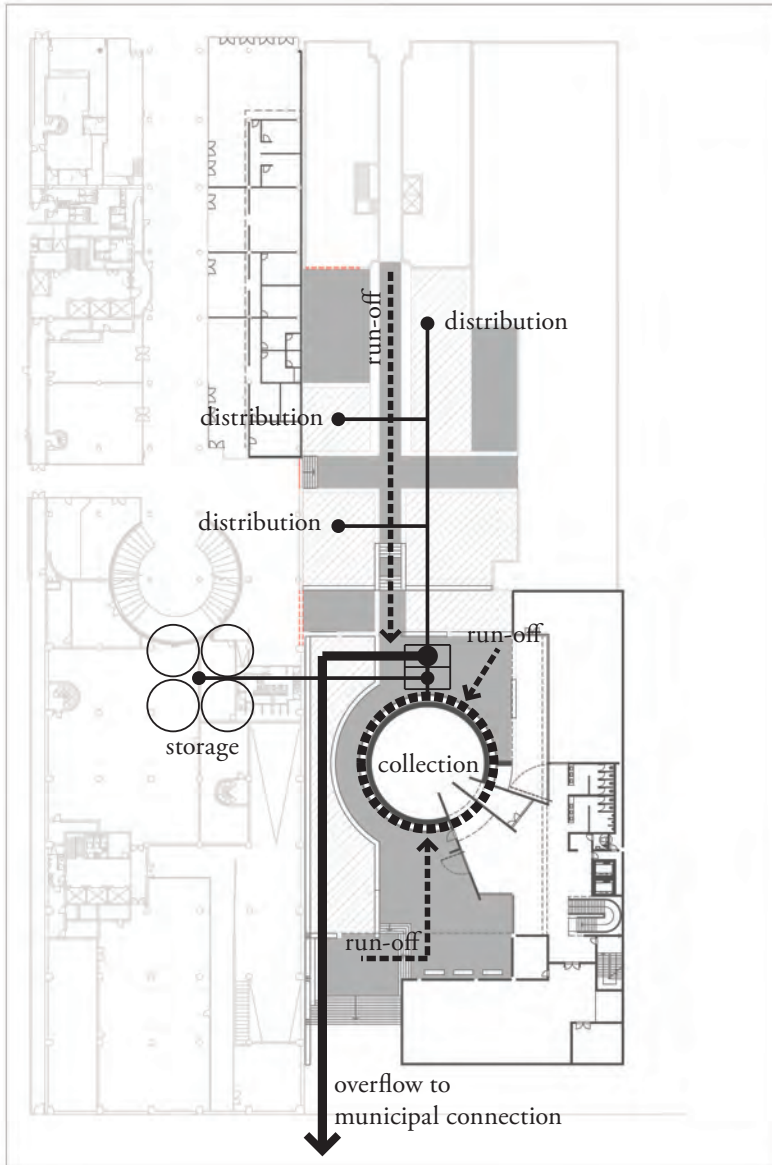


Figure 8\_35 - Water System Plan  
(Source: Author. 2013)

F O R M A T I O N

DAYLIGHTING

Daylighting is examined for both court buildings - each requiring an individual approach. The Small Claims Court (image below) requires no direct daylighting and therefore relies on the southern edge for indirect light throughout the day, while the northern window is shaded by an overhang.

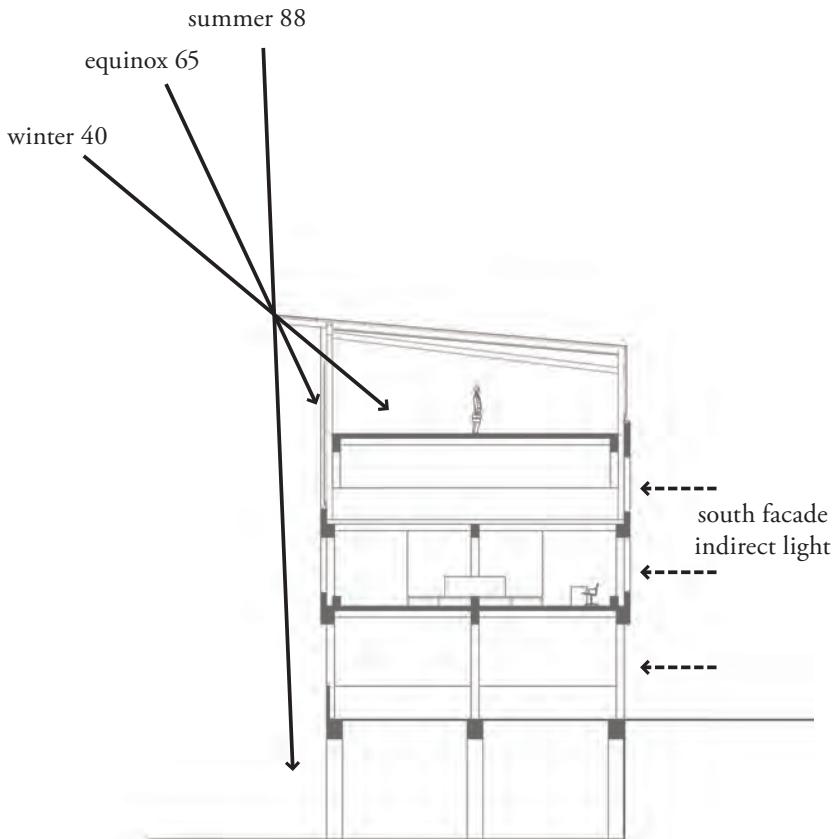


Figure 8\_36- Small Claims Court Daylighting  
 (Source: Author. 2013)

F O R M A T I O N

The Community Court utilizes the conical roof shape as a skylight to dissipate light down into the court, while the windows are recessed to prevent direct light entering.

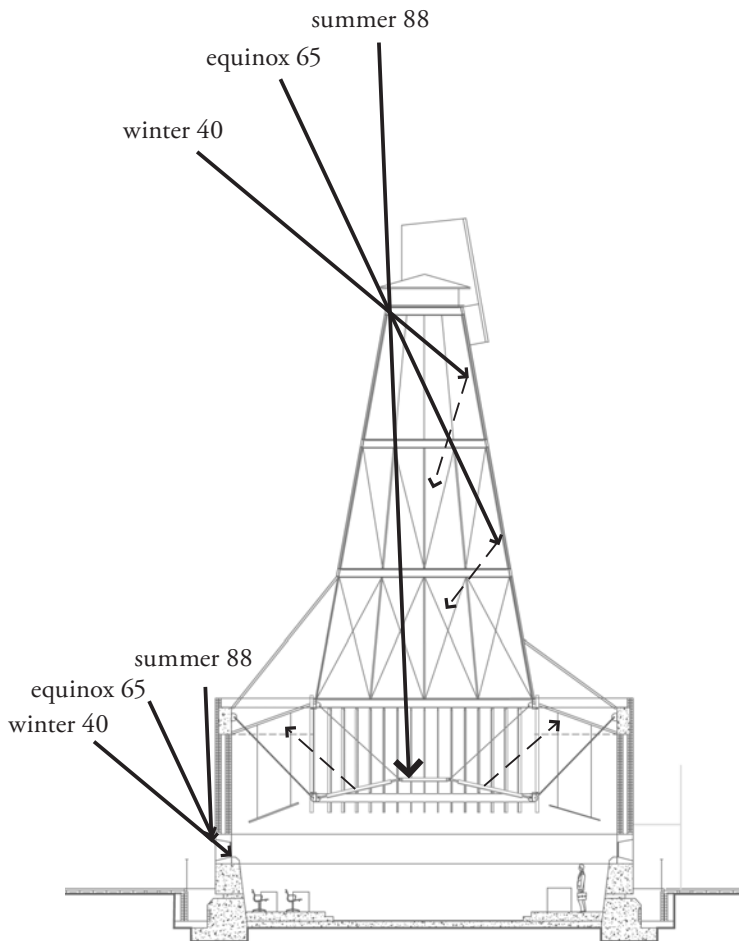


Figure 8\_37 - Community Court Daylighting  
(Source: Author. 2013)



E X H I B I T

## FINALITY

The following chapter was added as a reconstruction of the final presentation in its entirety - as it was structured as singular panels in keeping with the format of the book itself.

This proves useful in seeing the progress made since the submission of the document prior to the final crit and maintains an honest representation of the process of the making of the project.

If you have gotten to this point in the book I hope you enjoyed it and have learnt from it, I have moved the epilogue to the end of this chapter.



PHOTOGRAPHIC GUN

**Celluloid**

The top layer consists of a sheet of celluloid. It protects the wax layer underneath by receiving the impression of the stylus which allows the impression to transfer through the middle layer of wax paper, onto the dark resin below. Its transparency reveals the impression on the wax paper.

**Wax Paper**

The implosion of the stylus causes the wax paper to adhere to the resin slab underneath, creating a line that is visible through the celluloid. By lifting it temporarily the impression is cleared, creating a clear writing surface once again. It is the only aspect of the writing pad that is active.

**Simultaneity**

It is the change located in the current time, the top layer can be perceived as the present physical and abstract composition of Urban Aretz's. While in the structure of the Writing Pad it is visible on the top layer of celluloid, but also occur simultaneously in the traces on the layer of permanence below.

**Succession**

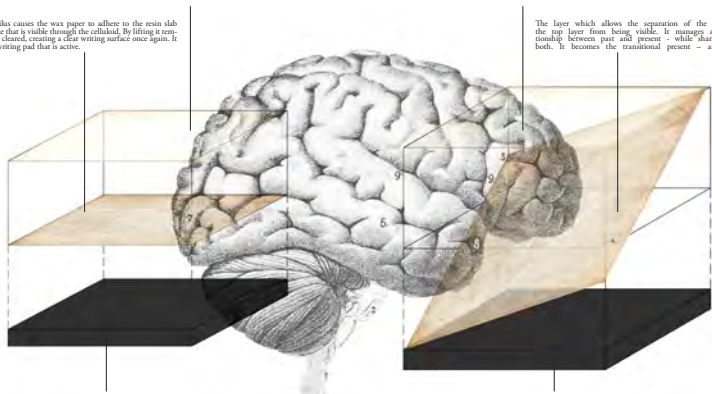
The layer which allows the separation of the simultaneous nature of the top layer from being visible, it manages and manifests the relationship between past and present - while sharing a relationship with both. It becomes the transitional present - an incremental condition.

**Wax/ Resin Slab**

The bottom layer is a slab of dark wax or resin which, when the wax paper adheres to it, makes a distinct, visible impression apparent through the celluloid. The delicate indentations that the stylus creates on it are retained and can be exposed when the apparatus is taken apart.

**Permanence**

Tangible and intangible elements collected through processes of succession and simultaneity. The traces of past developments are retained and can be accessed through the analysis and deconstruction of the mechanism.



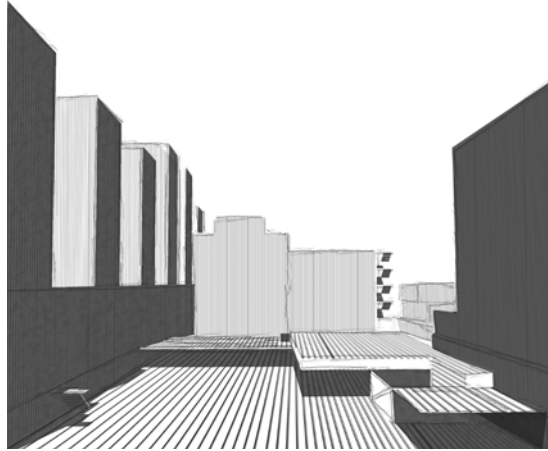
MECHANISM

The investigation requires a situation with artefacts already in place that could aid in the re-structuring of the context.

The terrain was chosen on an experiential basis, after several considerations of the lost spaces identified. The light filtering in through the basement creates a dramatic refuge from the noise of the surrounding buildings, creating a workable gap in the urban fabric. It serves itself from undercurrents in its neighbourly holding in its place. The arcade's materiality and character siting right itself to its surrounding for attention. Scale, use, character and level have been neglected in order to provide opportunities for re-imagining of the place.

Among the Lost Spaces identified, the site occupies 235 Francis Baard Street within Pretoria Central. In close proximity to Church Square and subsequently active routes within the city, the site requires re-imagining.

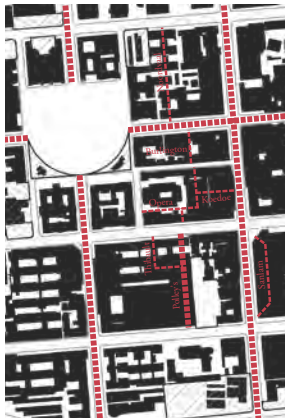
A gap within the urban fabric, the terrain is primarily defined by its surrounding buildings and street edge, which is fenced off.



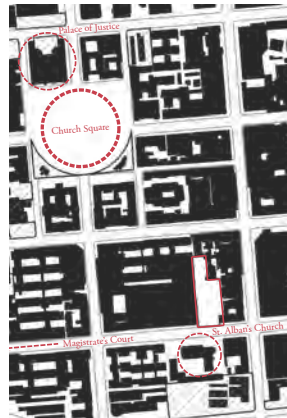
SITE CHARACTER



URBAN LOCATION



PEDESTRIAN MOVEMENT/ARCADES



PLACES OF INTEREST



**Basement**  
The inherently hidden space of the streets with the potential for re-appropriation as the new surface - the sub-terrain.



**Arcade**  
Polley's Arcade retains its rich spatial and textual quality with the potential of incorporating it into the proposed monument patterns.



**Wachhuis**  
Norman Lano's building for the bookshoppers of the S.A.P. in Pretoria forms a strong vertical western edge on the site with abandoned courtyard.



**Constancia**  
The Constancia building was originally designed as a modern office building but has since been re-appropriated as an FET college with significant public energy.



**Commercial**  
The eastern edge of the site is defined by two small commercial buildings with a service edge adjacent to the site that can be incorporated into the proposal.



**Southern Life**  
Two adjacent buildings on the Northern edge of the site on Pretorius Street. The eastern building is an FET college and the other is a vacant, abandoned, empty container for the re-consideration.

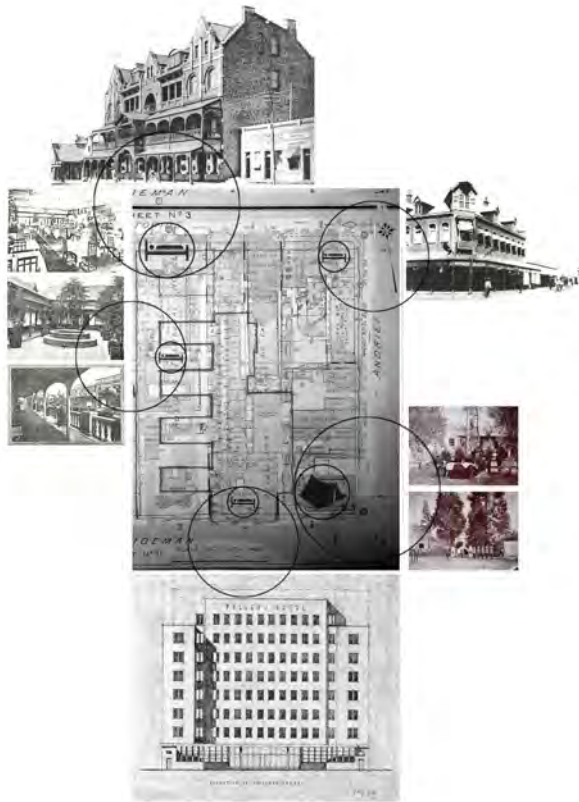


**St. Alban's Church**  
This Herbert Baker Church is a Pretoria landmark that is set back from the street and serves as a focal point for the proposal to respond to.

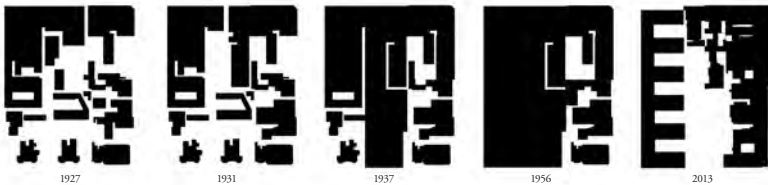


SIMULTANEITY





PAST EFFECTS



DEVELOPMENT TO VOID

PERMANENCE

TRANSITION



CUSTOMER

The public have certain rights that the court and police are expected to enjoy, before being accused of any crime, the public have the right, as indicated in the Constitution, to:

34. Access to courts. Everyone has the right to have any dispute that can be resolved by the application of law decided in a fair public hearing before a court or, where appropriate, another independent and impartial tribunal or forum.

CRIMINAL

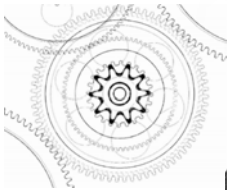
To the criminal, or the accused, the court is a detriment, but also offers certain rights to an individual that has acted unlawfully. According to the "Constitution" (1996), an arrested, accused or detained person has the right:

(d) to be brought before a court as soon as reasonably possible, but not later than—  
 (i) 48 hours after the arrest; or  
 (ii) the end of the first court day after the expiry of the 48 hours, if the 48 hours expire outside ordinary court hours or on a day which is not an ordinary court day;

COP

The police act as an external condition to the justice system with regards to a court. According to the Constitution of The Republic of South Africa (1996) states that the police have the responsibility to:

- prevent, combat and investigate crime;
- maintain public order;
- protect and secure the inhabitants of the Republic and their property; and
- uphold and enforce the law.
- create a safe and secure environment for all people in South Africa.
- prevent anything that may threaten the safety or security of any community
- investigate any crimes that threaten the safety or security of any community
- ensure criminals are brought to justice;
- participate in efforts to address the causes of crime.



INSTRUMENT

Community Court. These courts can be described as "district courts" that deal with the same cases as normal magistrate's court with the difference being that they only deal with petty crimes such as shoplifting cases, petty theft, petty gambling offences, petty traffic offences, drunkenness, drinking in public, riotous behaviour, failure to comply with a lawful instruction of a police officer, various town-related offences, common assault etc.



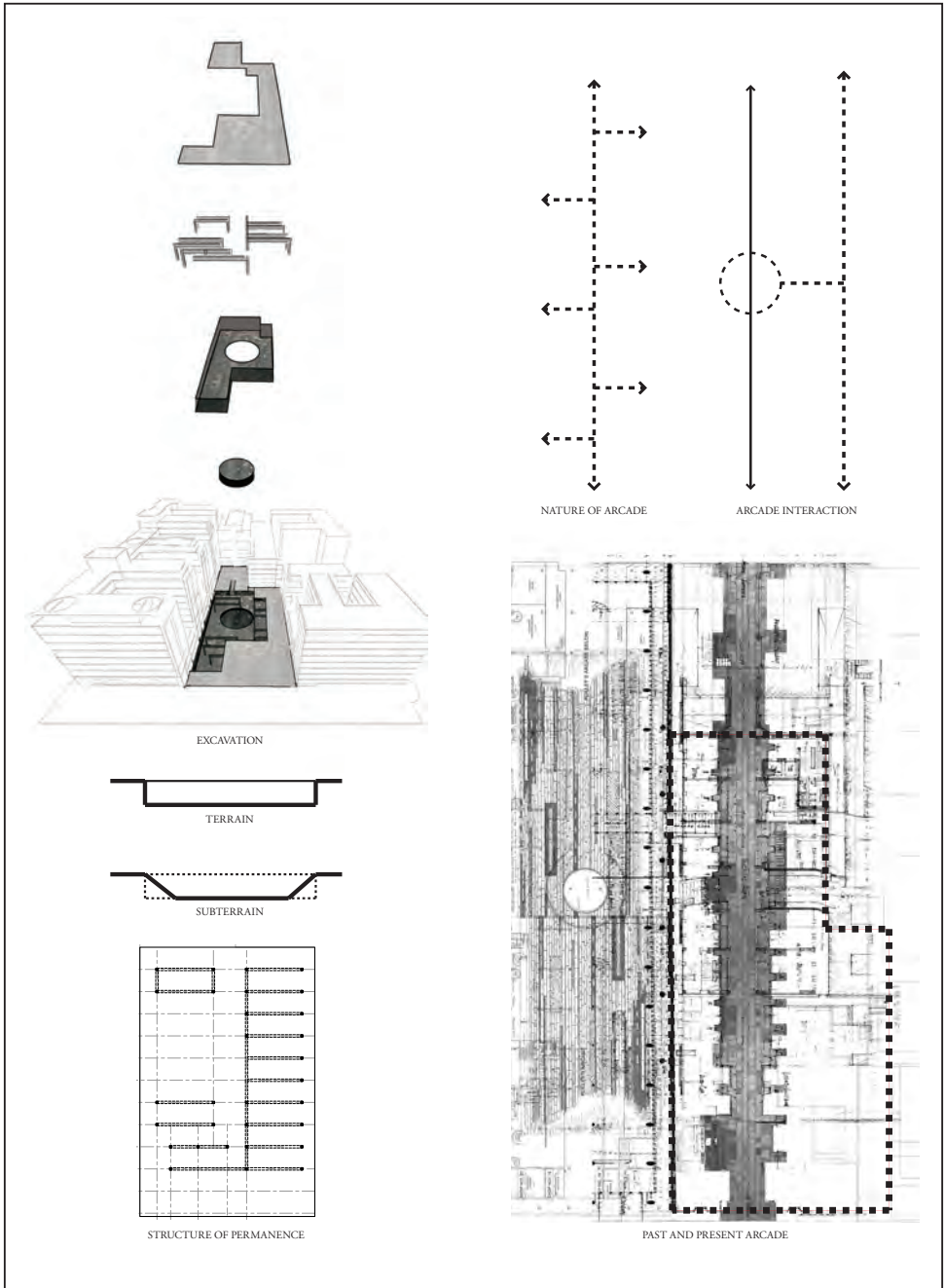
SPECTACLE

Small Claims Court : have jurisdiction to hear any civil matter involving less than R 12 000 unless both the person suing and the person being sued agree to limit the claim to less than R12 000. But some cases cannot be taken to the Small Claims Court even if they are for R12 000 or less. Examples of these claims are:



COURT

OCCUPATION



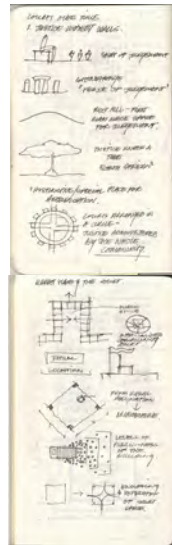
EXCAVATION / ROUTE



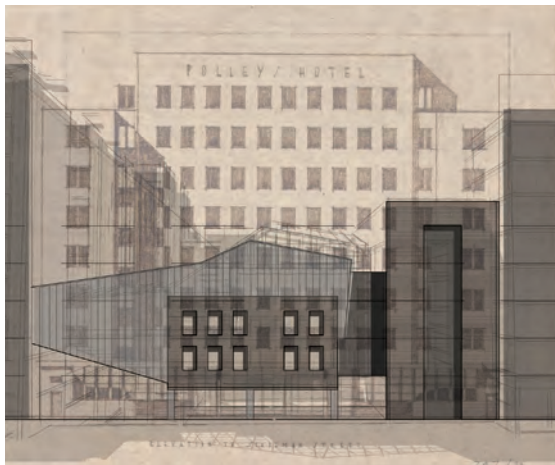
VERTICAL OBJECT



INTERSECTION OF ROUTE

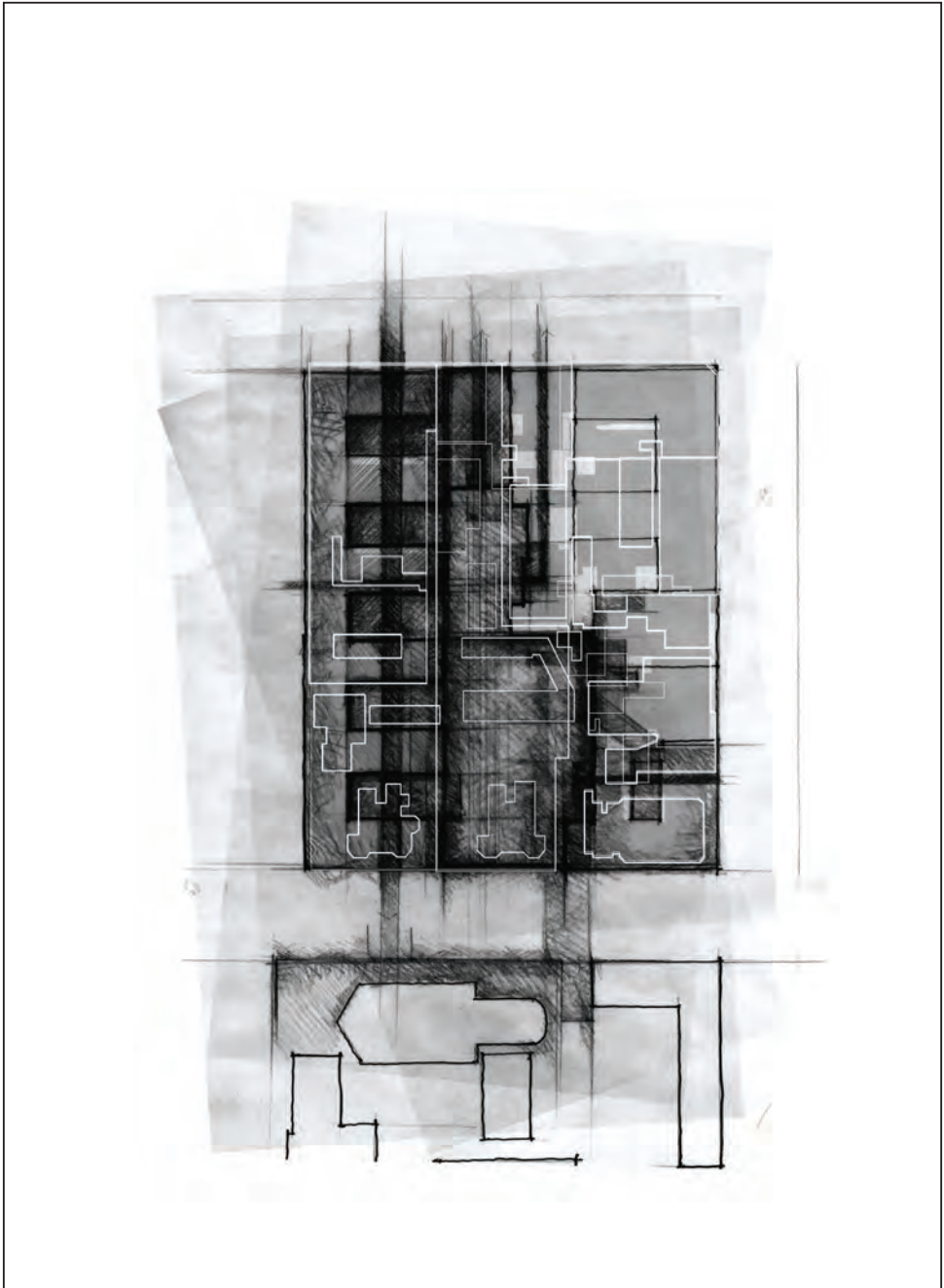


SPACE WITHOUT HEIRARCHY

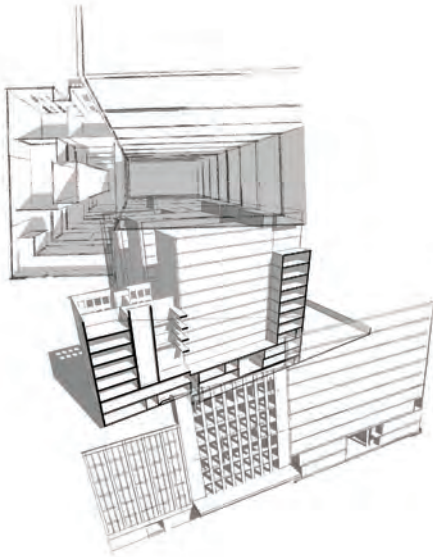


THE MISSING FACADE

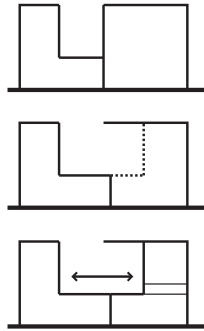
INSTRUMENT / SPECTACLE



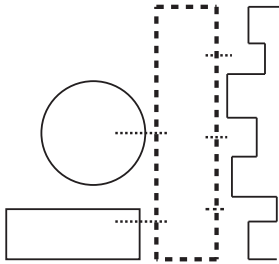
TRANSITIONAL CONTEXT



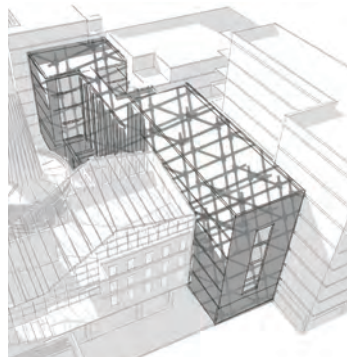
PROBATION CENTER



WACHTHUIS INTERACTION

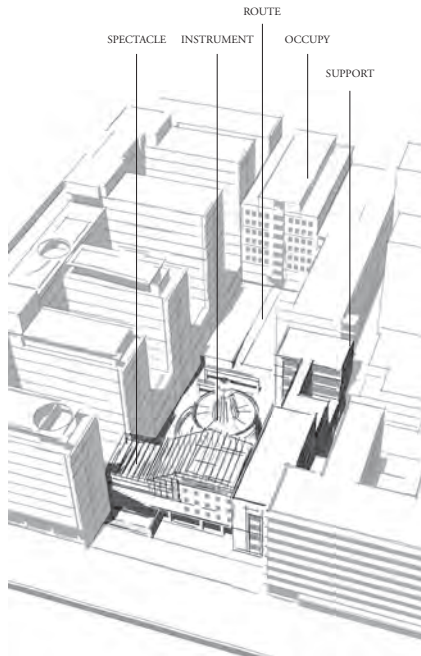
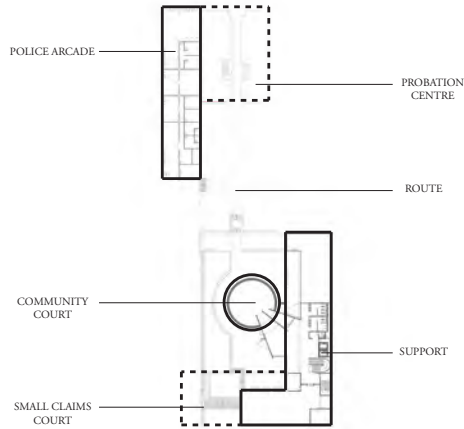


INTERACTION

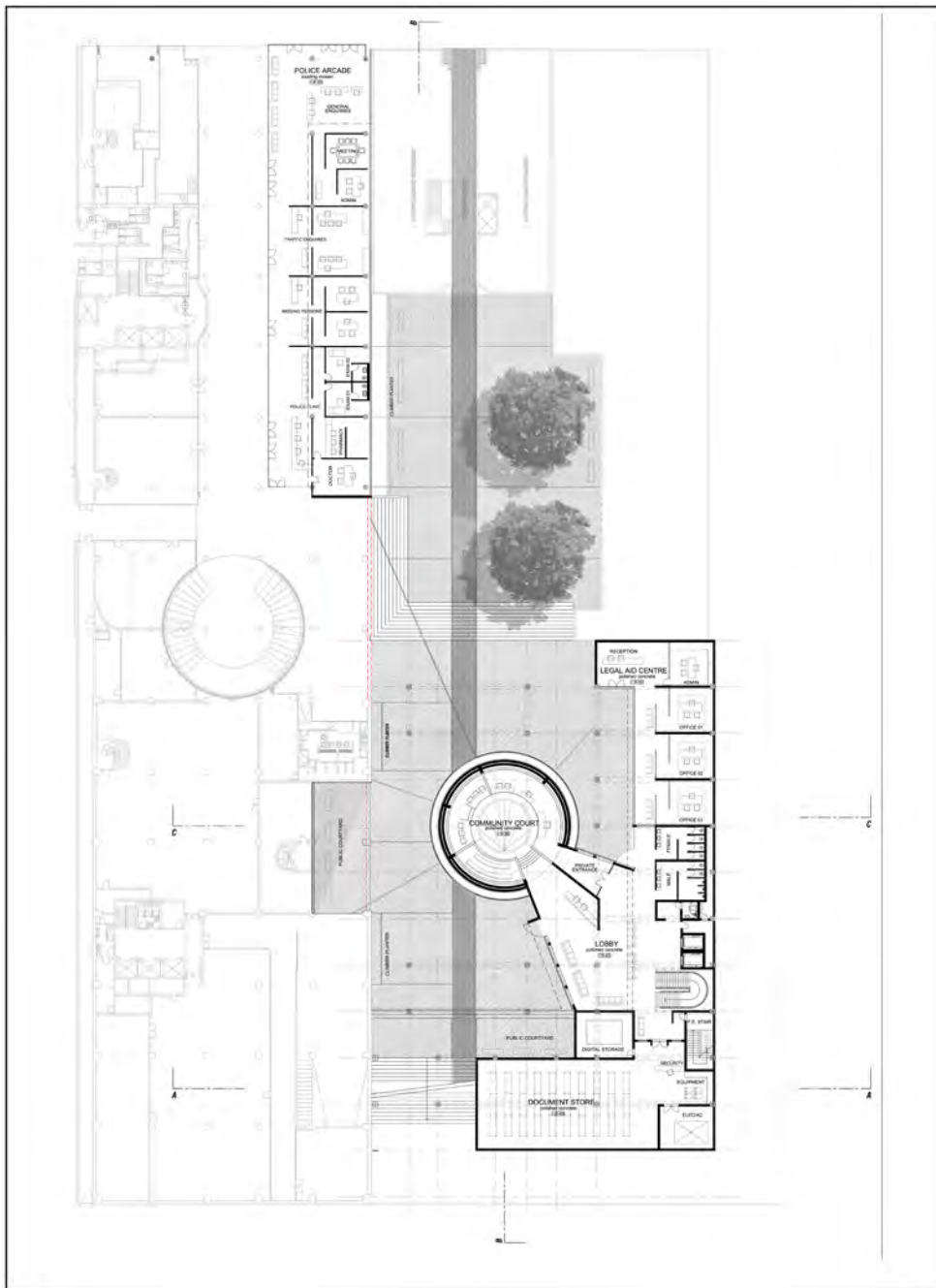


SUPPORT STRUCTURE

OCCUPATION / SUPPORT



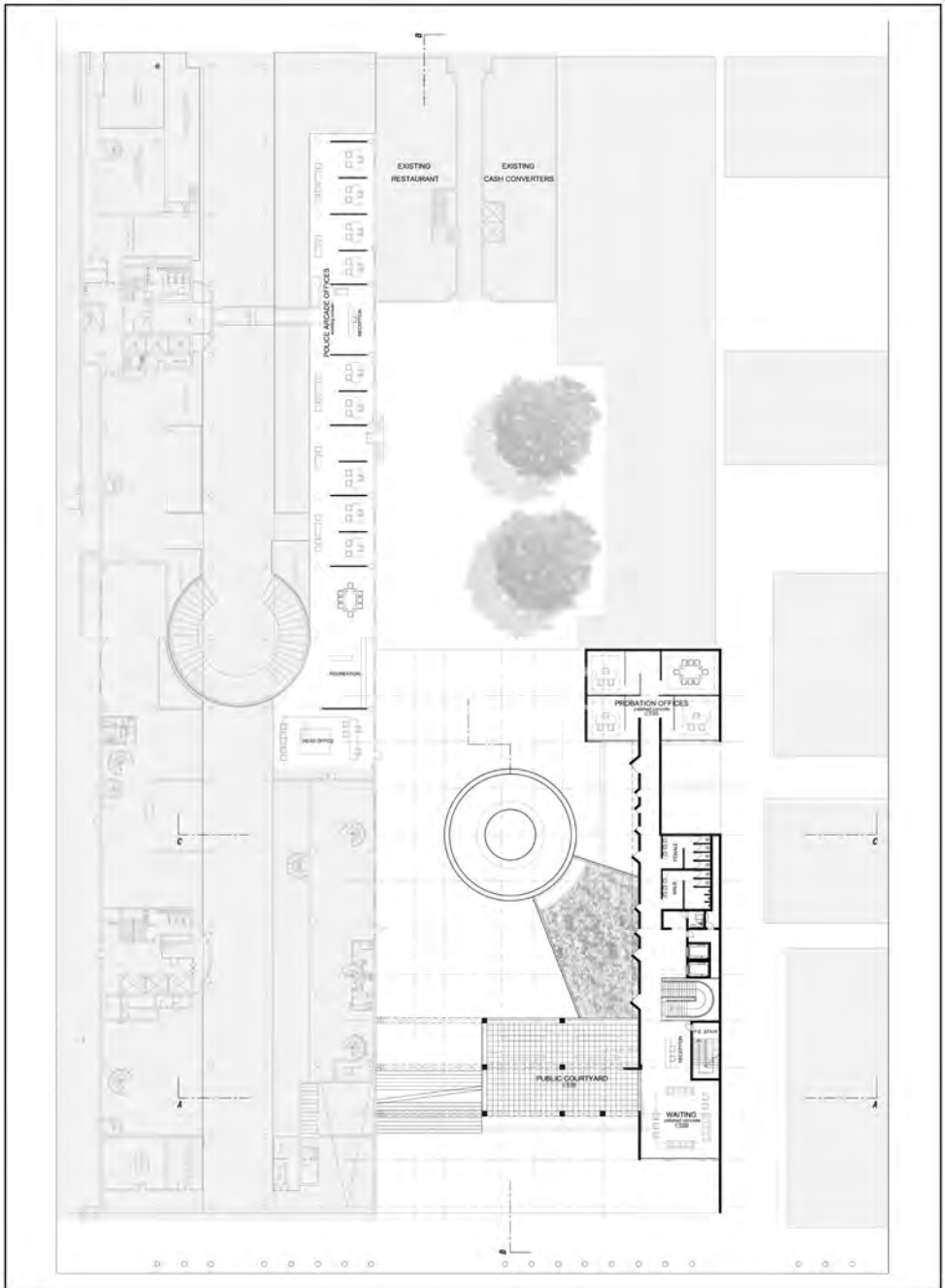
COMPOSITION



BASEMENT PLAN  
SCALE 1:200

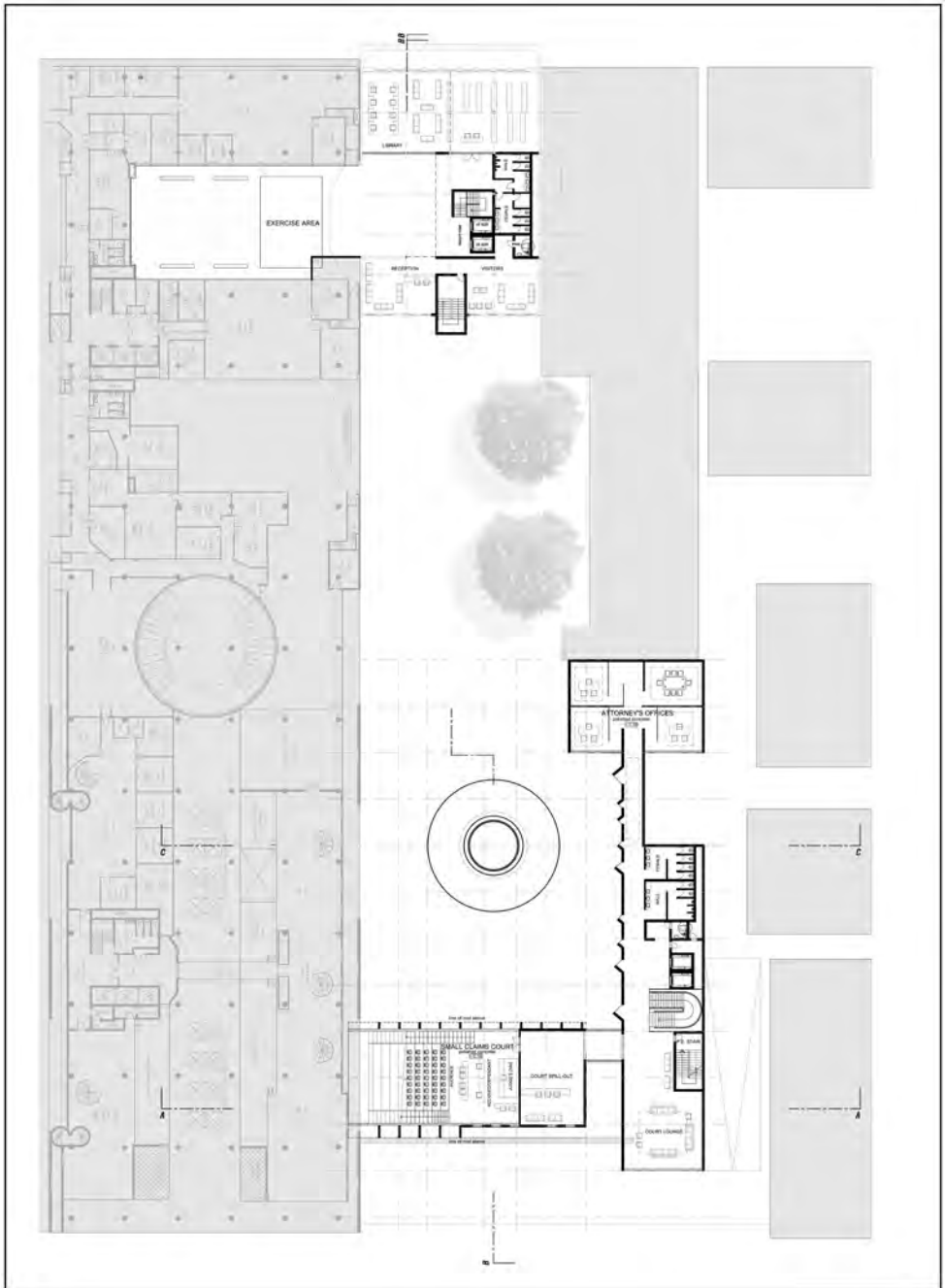






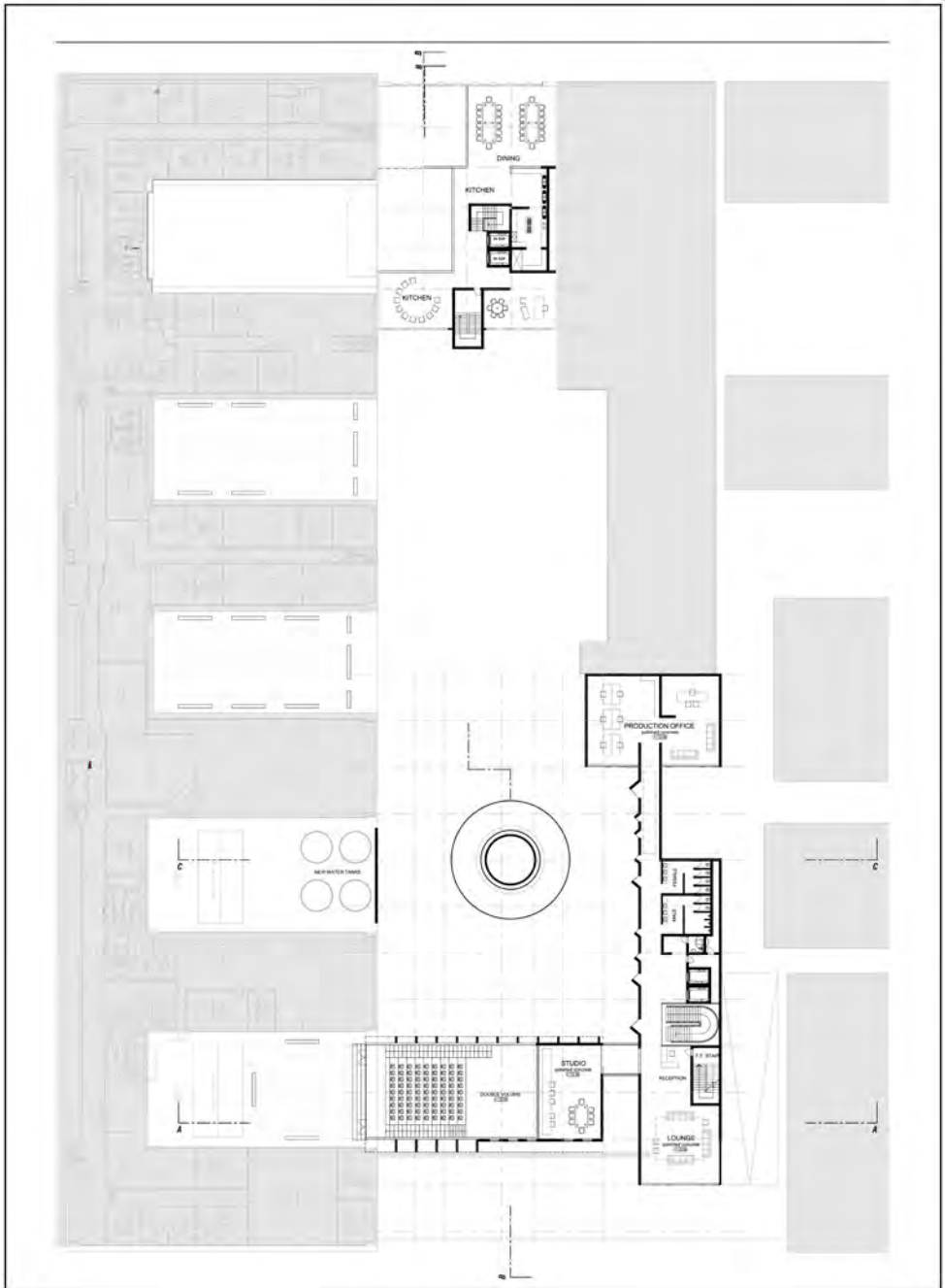
GROUND FLOOR  
SCALE 1-200





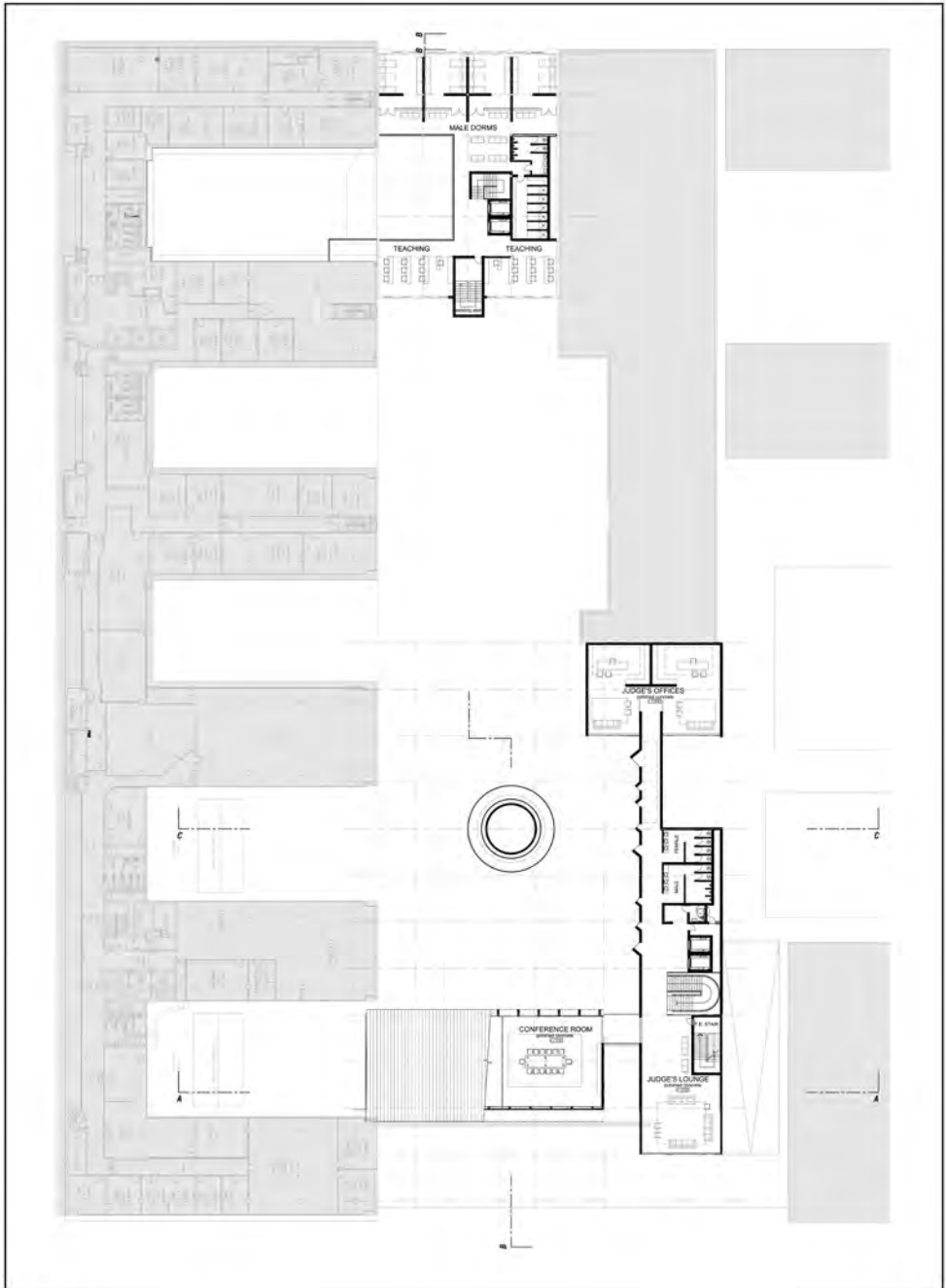
FIRST FLOOR  
SCALE 1-200





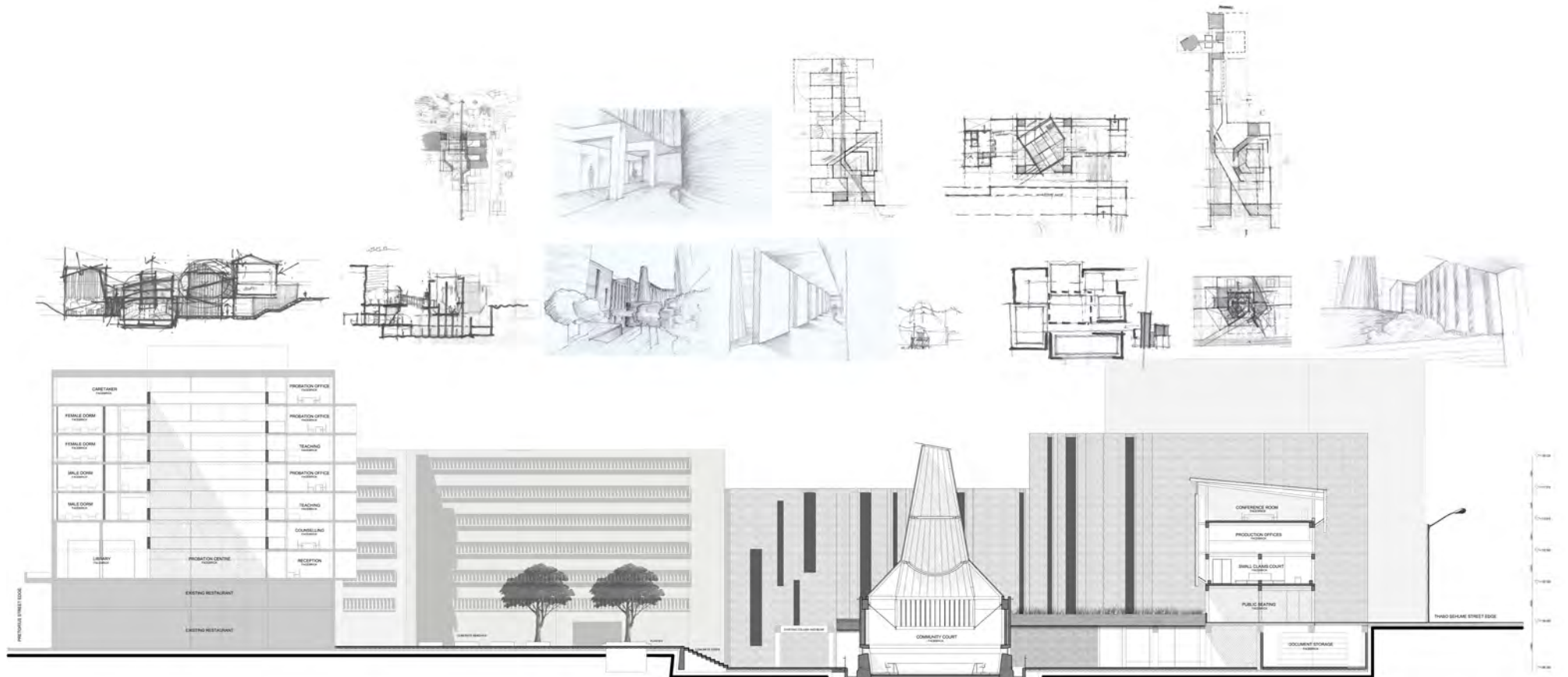
SECOND FLOOR  
SCALE 1-200

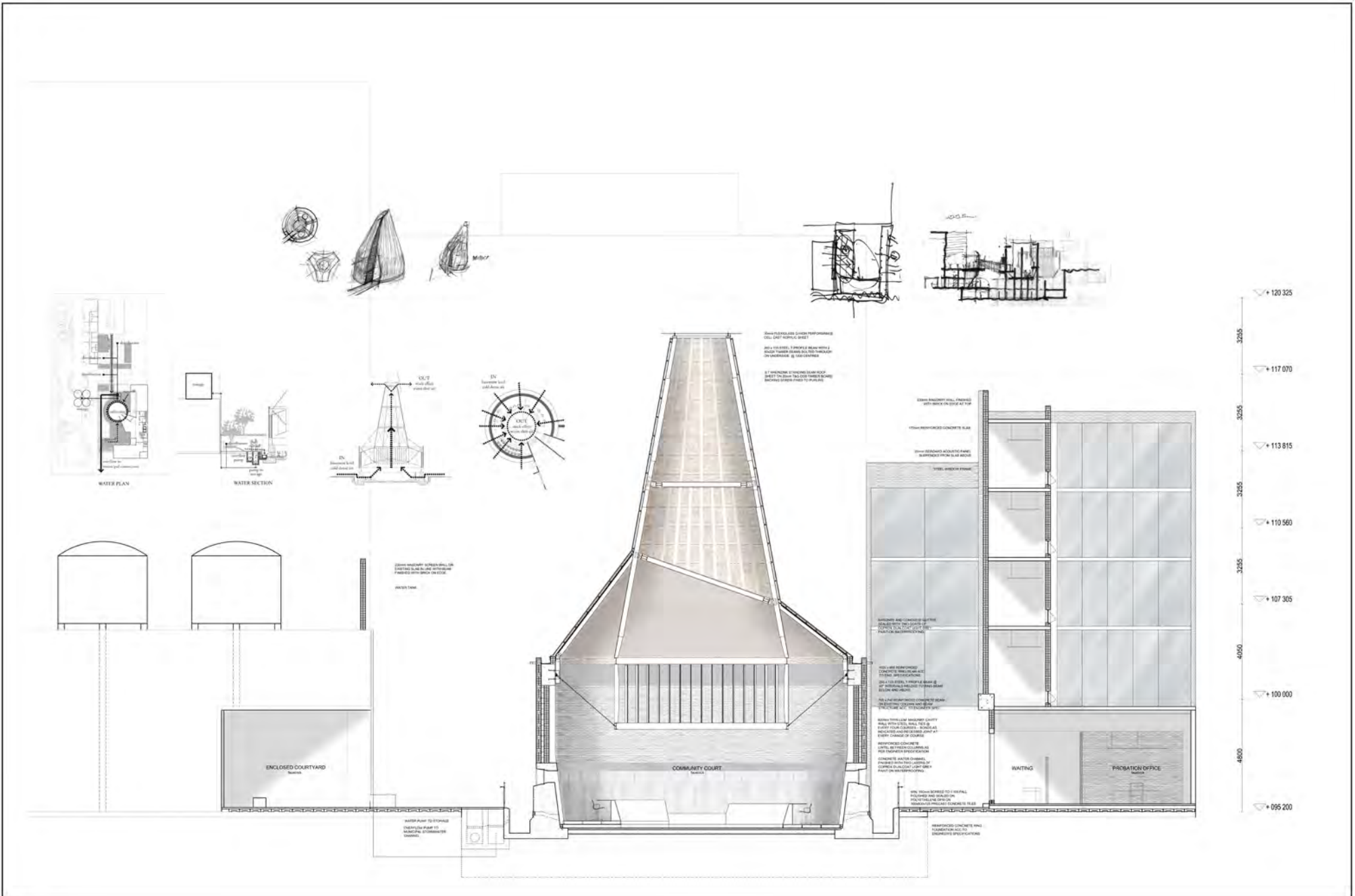




THIRD FLOOR PLAN  
SCALE 1-200



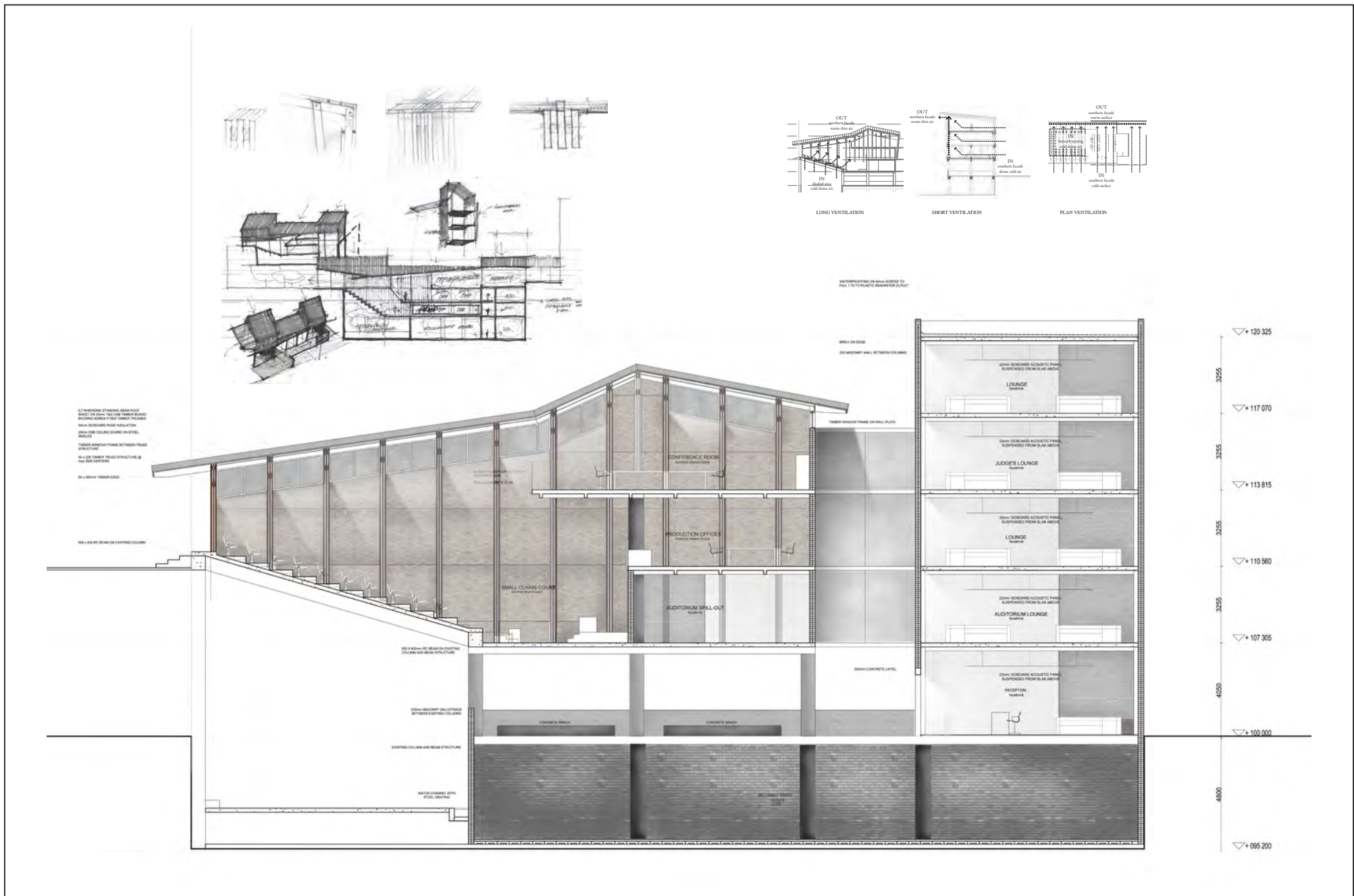




SECTION C-C  
 SCALE 1-50

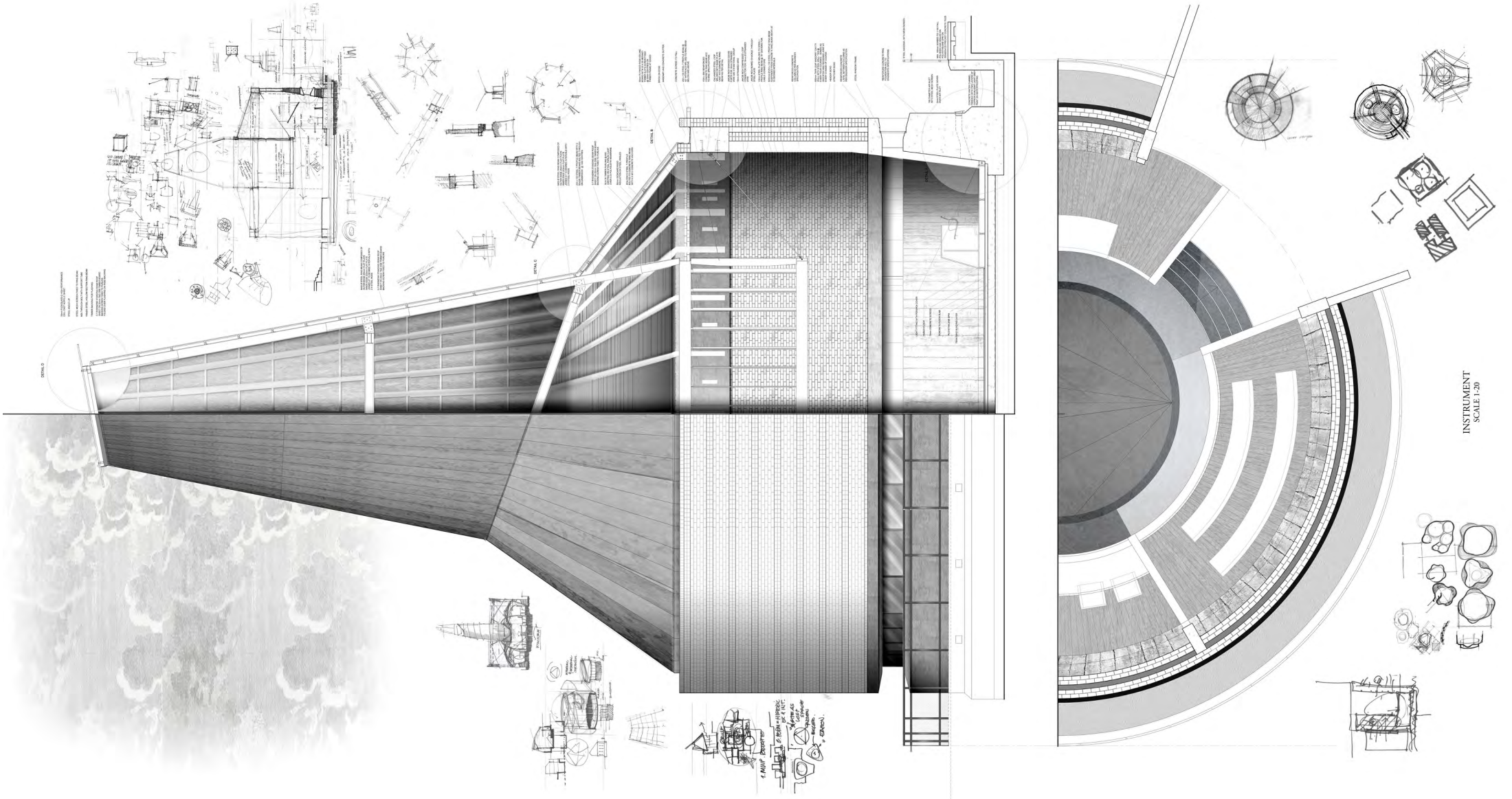




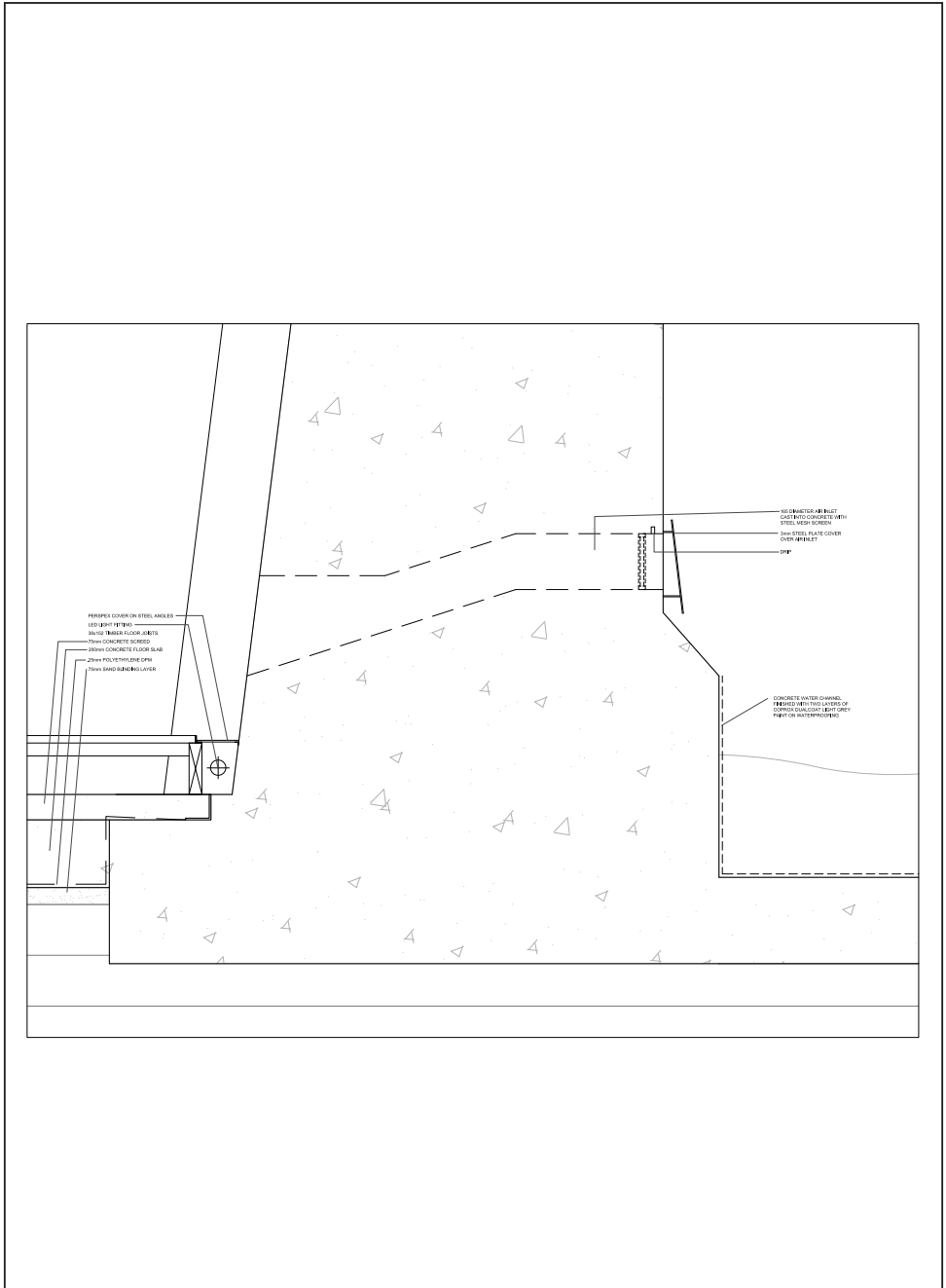




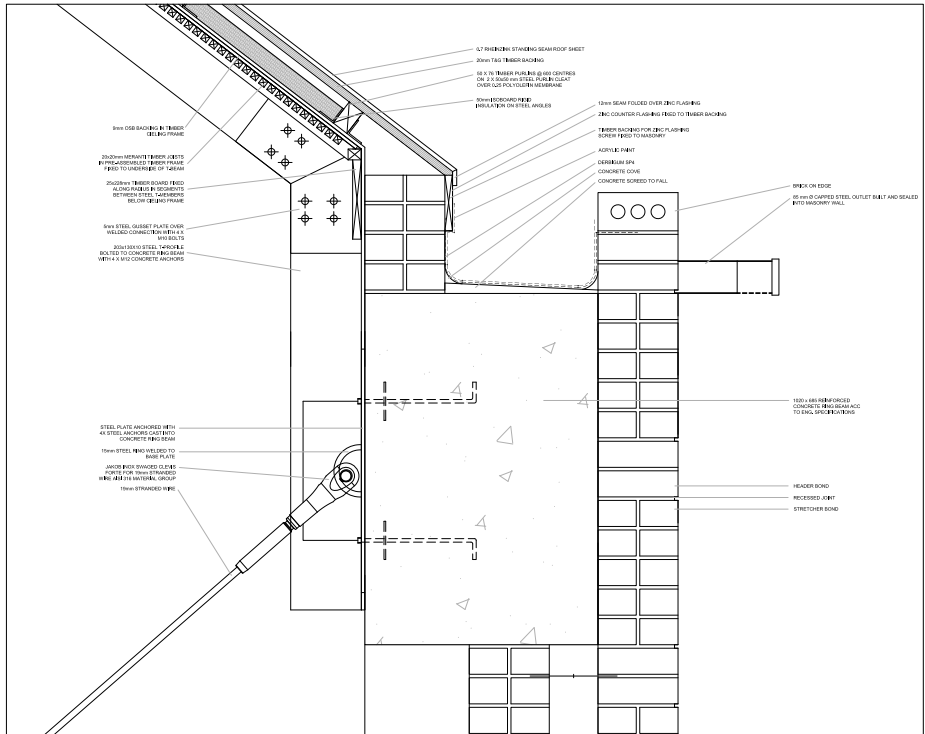




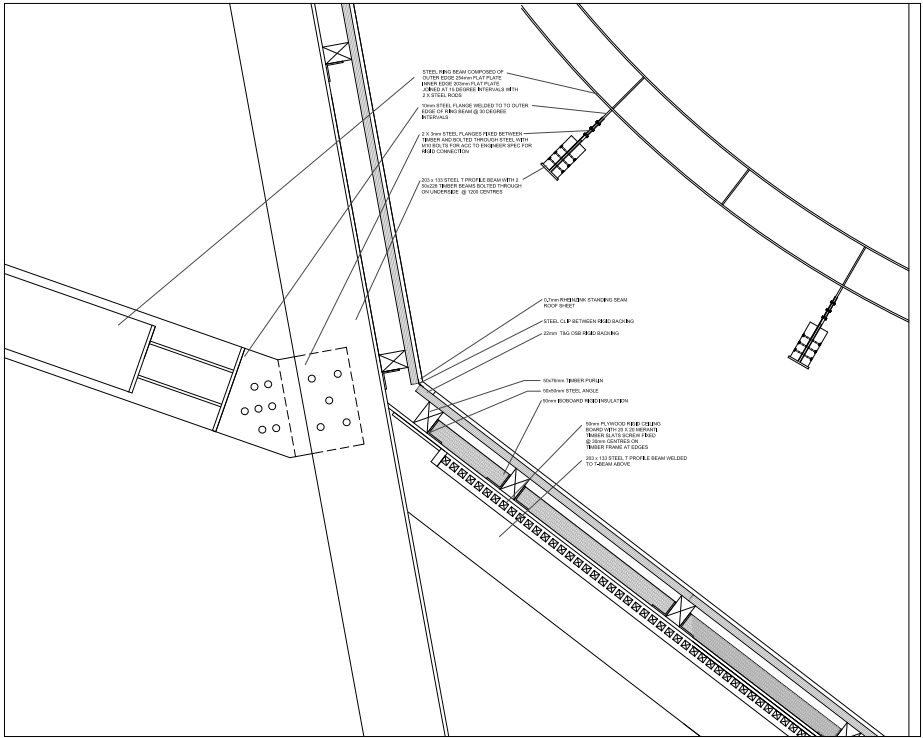




DETAIL A  
SCALE 1-5

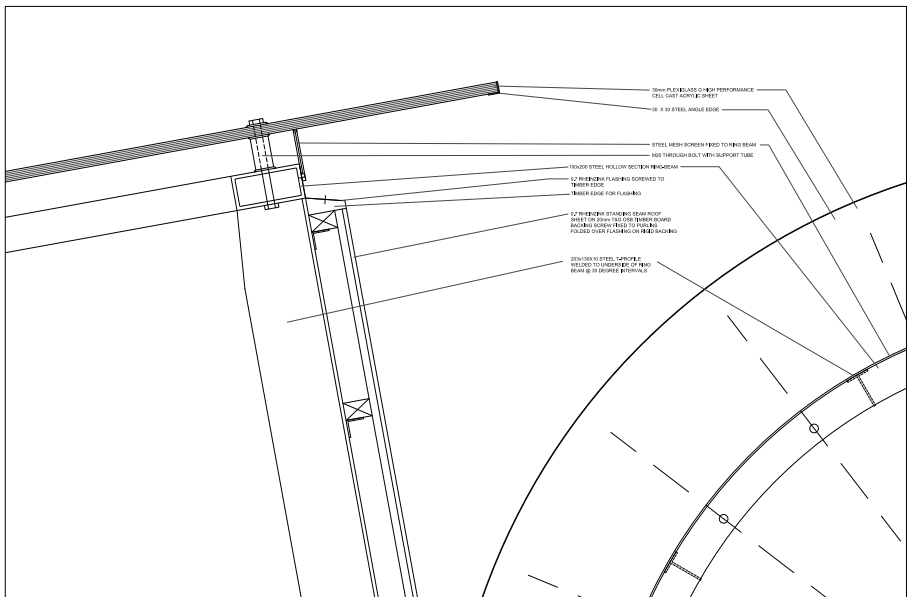


DETAIL B  
SCALE 1-5

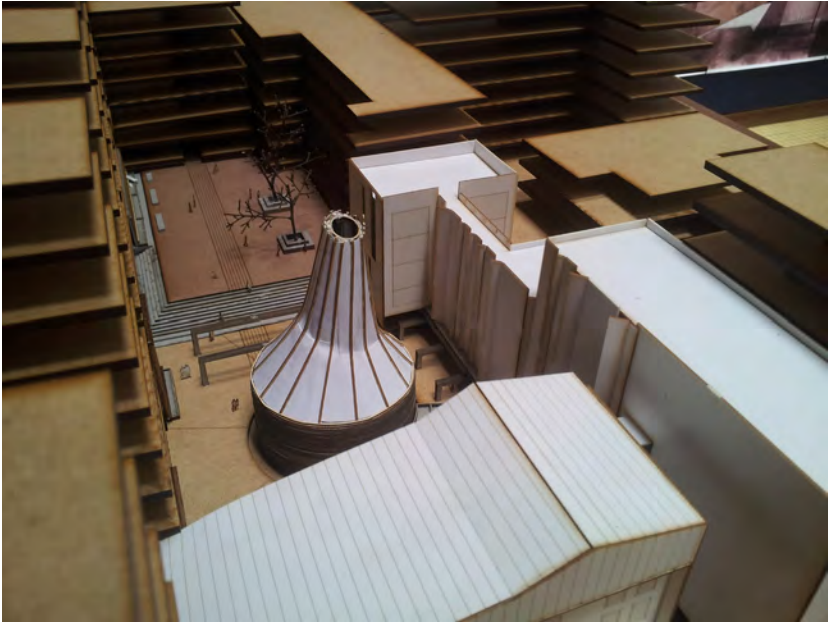


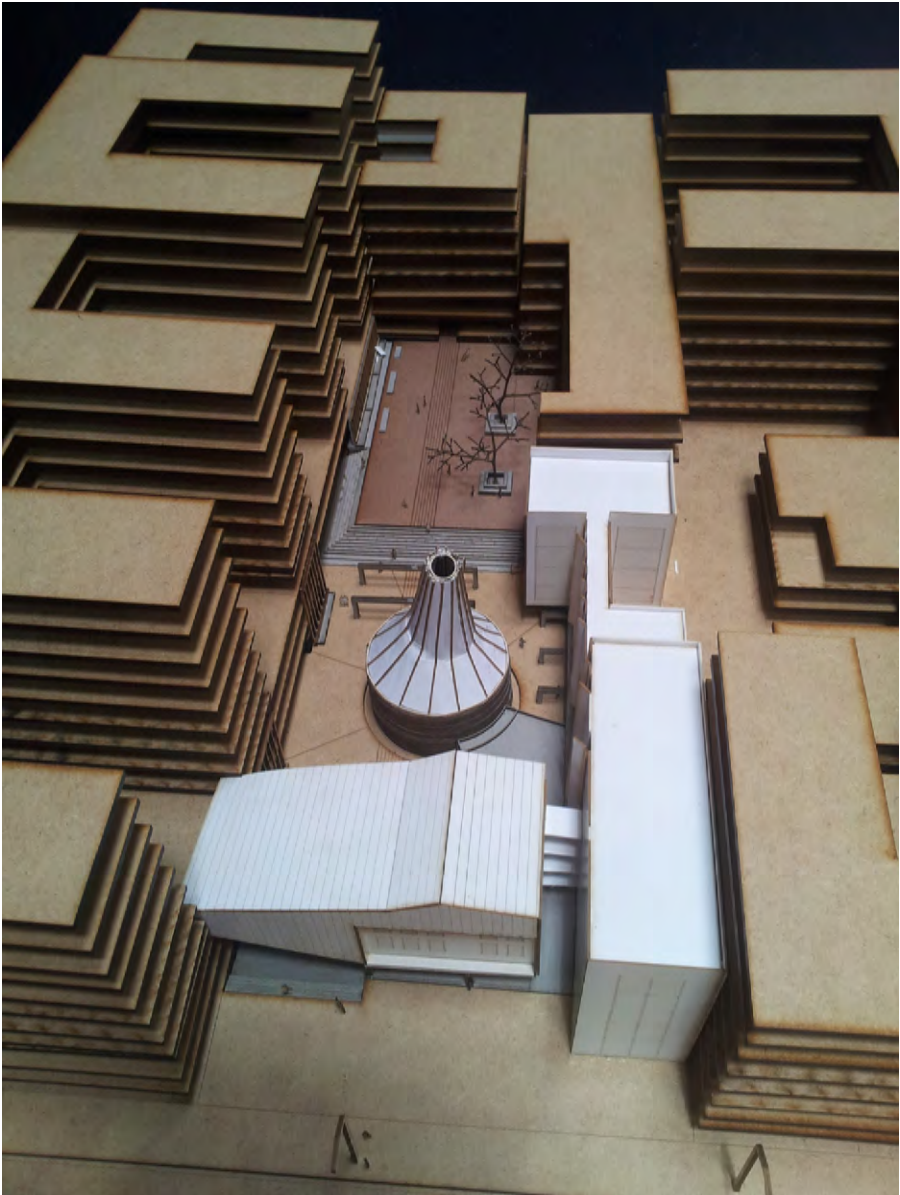
DETAIL C  
SCALE 1:5





**DETAIL D**  
SCALE 1:5





# E P I L O G U E

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The experiment is approaching a close. The inherent potential within the space is exposed and made visible through the mechanism. Characteristics inherent in place are manipulated and mutated through the mechanism to manifest appropriate responses

An experiment made theory

Generating the programmatic, architectural and technical responses, the appropriate response to the condition is exposed. Fragments collected and assembled create the new layer on the terrain. The space maintains a sense of loss, hidden between existing artefacts.

Glimpses of novel fragments.

The proposal is created through the collection and re-interpretation of elements that are, and always will be, inherent in the place. The condition between the past and present creates the new layer of simultaneity, the variations of novel programmes and responses inherent within the lost space of the city.

A composition of response.



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A D D I T I O N A L

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