CLARE HUGHES

REVIVING THE CAPITOL

contemporary cultural production
in left-over spaces

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Contemporary cultural production as a means to
support and re-use the abandoned Capitol Theatre,
Church Square, Pretoria

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Abstract

The city of Pretoria can be likened to a blanket stretched thin, where previously urban programs shift to the expanding periphery leaving gaps in the city fabric. It is essential to investigate ways in which these urban "left overs" can be re-imagined within the contemporary context. This complex urban condition is investigated with the focus on conservation of abandoned buildings of heritage significance. In South Africa, state funding cannot be relied upon for conservation of individual buildings. Thus the conservation of leftover and abandoned heritage buildings should happen not through singular museum projects but through the everyday usefulness of the building.

The role of art and the artist has long been linked to the reuse of buildings which have become difficult to inhabit in conventional ways. Thus the introduction of cultural programs to derelict heritage sites and "left over" spaces is pertinent to their reuse. One such site is the Capitol theatre in the Pretoria CBD. It is undoubtedly a place of cultural richness and expression, having been a place of daily gathering as well as formal entertainment throughout its history. It is a natural point in which to reintroduce culture into an extended public realm at the heart of the city.

Originally a space of introverted and exclusive cultural expression, curated cultural artifacts (films and occasional shows) were displayed to a limited audience in a highly internalised experience. However, it is proposed that this condition be inverted through external display of the processes of cultural production on the exterior of the theatre. The intention is to broaden the sphere of cultural influence into the public realm of the city and simultaneously invite the existing communities to engage with the building. Thus the focus shifts from internal event space to external production space which becomes part of the public everyday experience.

The Capitol Theatre complex was never completed and no exterior facade was ever design for the auditorium. This creates the opportunity for a new inhabitable facade to be designed which fulfills the role of both a supportive and expressive element. The new element incorporates spaces where people and processes of cultural production are expressed externally while curated cultural artifacts and events remain housed in the auditorium.

Ultimately the concept is one of support. The physical support of a failing structure being the starting point which necessitates an intervention; the functional support which allows the building to become useful again in a contemporary context with new cultural meaning; and the social support of the everyday rituals which make up the daily cultural experiences through the extension of the sphere of cultural influence of the Capitol Theatre.
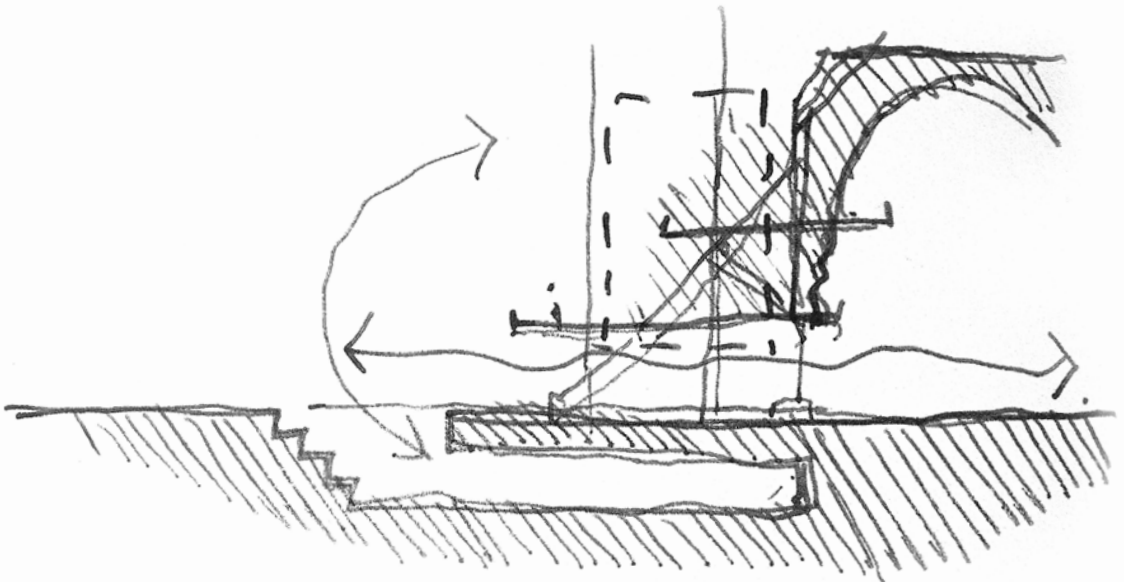

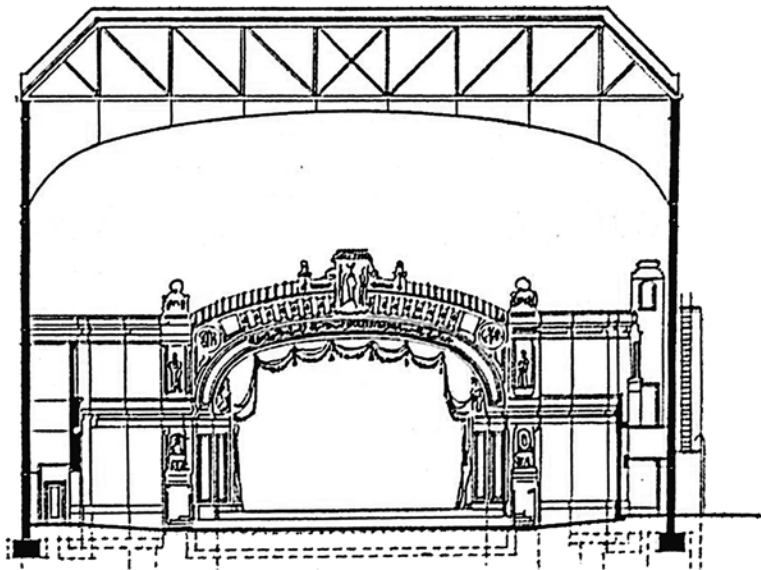*Fig. 1.1   Concept sketch (Author 2013)*

Contents

Chapter 1

Introduction

Context

The city of Pretoria can be likened to a threadbare blanket stretched thin, where formerly urban programs shift to the expanding periphery leaving gaps in the urban fabric.
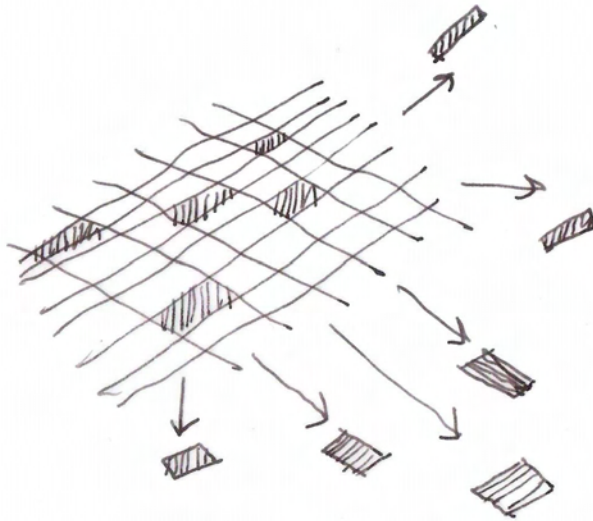

Fig. 1.2   Expanding city (Author 2013)

The generation of these voids is closely linked to the rise in use of the automobile which has enabled the extensive sprawl that characterises the contemporary urban condition. As cities grow the formerly urban programs shift to these new peripheral nodes, abandoning the traditional city centres in favour of larger industrial developments and shopping malls. This results in redundant buildings left derelict, frozen monuments within a dynamic city, not easily adapted to fit new urban patterns and contemporary needs (Trancik 1986).

Similarly, as social and political ideologies shift over time and utopic visions evolve with each new political era, parts of the built fabric are left behind, remaining static icons now irrelevant to the city. General and institutional neglect, a lack of funding and negative perceptions are additional generators of abandoned space in South Africa where so many other issues dominate social and political priorities.

Conservation and Culture

It is essential to investigate ways in which these urban leftovers can be re-imagined within the contemporary context. While not all left over spaces or vacant buildings merit conservation, there is value in structures of heritage significance. These are maintained as physical manifestations of the successive utopias on which the contemporary city is built and are key to revealing the layers that have made up the society over time.

However, it is possible through the insertion of a new intervention within the context of a heritage site, that a point of contrast and therefore tension can be created. This contrasting intervention can be seen as an opportunity to re-contextualise the urban centre, from solely a historical centre to a representative space of contemporary society as well as its history (Cameron & Coaffee 2006).
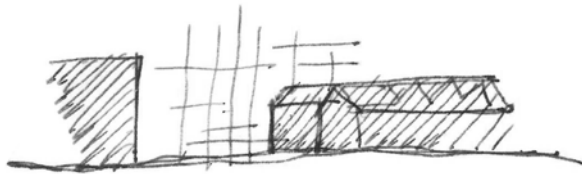

Fig. 1.3   Inserting tension in the form of dynamic light weight structures in amongst heavy masonry heritage buildings (Author 2013)

The conservation of heritage structures in South Africa cannot be prioritised ahead of greater social issues, thus the conservation of the city's built heritage should be conceived as part of an integrated urban strategy. It is understood that buildings of heritage value cannot all be maintained as individual state funded museums but should rather become useful to the surrounding communities (Corten & van Dun 2009).

The potential for an intervention lies between the realms of conservation and urban regeneration. Here the intervention supports the historical building socially (through collective vision), economically (through new uses), and structurally (where time, entropy and vandalism have played a part in its abandonment). Thus the intervention is simultaneously a catalyst for urban regeneration and a means

through which the left over spaces and building are made useful again to the contemporary city inhabitants. The conservation of leftover heritage sites within the city therefore happens not through singular museum projects but through the daily usefulness of the building.
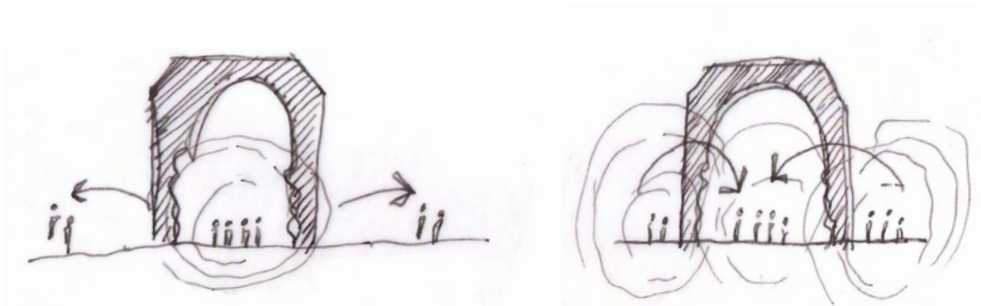

Fig 1.4   Gentrification vs. Regeneration (Author 2013)

There also needs to be an understanding of the fundamental difference between urban regeneration as opposed to gentrification. Gentrification of urban areas invariably results in displacement of existing communities, whereas regeneration focusses on the existing opportunities and support which can strengthen the existing communities (Visser 2002). Thus the project investigates alternative modes of intervention which invite engagement on many levels as well as supporting the existing daily activities of the area.

The proposed intervention thus emphasizes the wealth of the city through its people as opposed to solely the built heritage. The wealth of the city is a result of the multiple cultures and energies of the urban inhabitants, the extended social capital of the still young democracy, which is experienced and practiced in a city punctuated by lost spaces and abandonment.
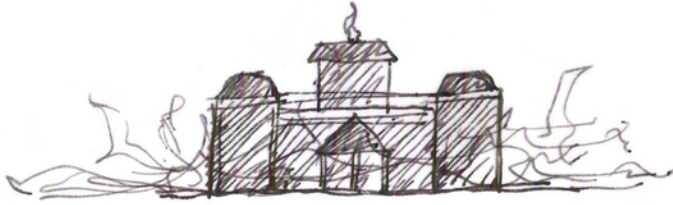
Fig 1.5   Built heritage in a dynamic context (Author 2013)

Culture is used as a means to celebrate this human wealth which permeates all social systems and manifests in the theatre of life. Culture here is understood not as contained in museums and art galleries, but as both the arts and the everyday rituals through which society expresses itself (Mistry 2001).

Site

Situated in the historical heart of Pretoria and undoubtably a place of cultural richness and expression, the abandoned Capitol Theatre on Church Square was chosen as a site for the investigation of the issues mentioned above. The site having been a place of daily gathering as well as formal entertainment throughout the history of Pretoria, is a natural point at which to reintroduce culture into an extended public realm within a heavily protected heritage context.
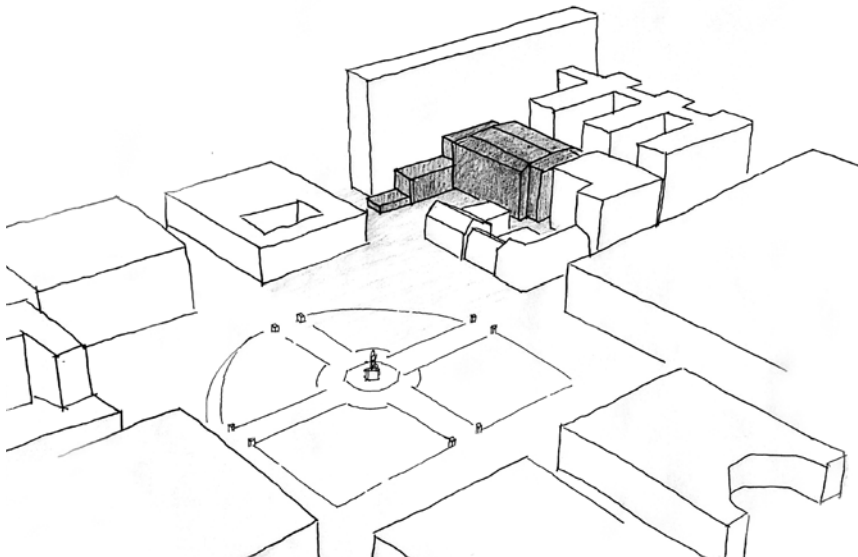
Fig. 1.6   Capitol Theatre in context (Author 2013)

Concept & Programme

The concept introduces the ideas of support, authenticity and cultural display. A contemporary intervention should take into account the authenticity and contemporary relevance of the culture which it supports. The theatre and the opulent fantasy which it created through the celebration of the display of the completed cultural forms, can be subverted and reinterpreted through the celebration of the process of producing that cultural expression, and through the people and daily activities of the cultural producers. Thus although situated on Church Square, an area rich with cultural heritage, it is the role of people and their engagement with cultural processes which is displayed as more important than the display of cultural artifacts.

The Capitol Theatre exterior facade was never built due to economic difficulties (Fourie 1994), thus there is the potential to create a new facade for the building in which the cultural production is accommodated and displayed. This celebration of the cultural production happens on the outside of the theatre and within the historical foyer spaces. Therefore, although the display of the cultural artifacts remains primarily an introverted event within the theatre auditorium, the production is displayed freely to the public, inviting engagement on a series of levels. This concept of inverting the nature of traditional display of cultural events or artifacts promotes the extended cultural influence of the Capitol Theatre and the proposed intervention.

Ultimately the concept is one of support. The physical support of a failing structure being the starting point which necessitates an intervention; the functional support which allows a building which has been fit only to house cars for the past four decades to become useful again in a contemporary context with new cultural meaning; and the social support of the everyday rituals which make up the daily cultural experiences through the extension of the public realm of Church Square.

Research Question

How can an architectural intervention support and conserve abandoned pieces of the city's built heritage?

Sub-Questions

1.   How can the building become useful again in its contemporary context?

2.   Can the theatre's rich heritage of art and cultural display, play a role in this regeneration?

3.   How can a previously introverted, static heritage building become dynamic, open for public engagement while expressing the multiple layers of the city's history to its new public?

Hypothesis

It is hypothesized that the reintroduction of art and culture at the Capitol Theatre can be used as a catalyst for positive regeneration of the selected site.
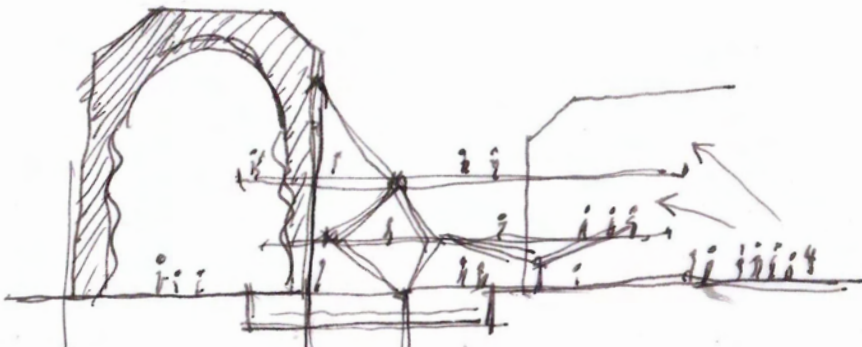

Fig. 1.7   Concept sketch- support and display (Author 2013)

Project Intention

Urban intention

The intention is to conduct a comparative study of varying types of left-over spaces contained and informed by diverse spatial conditions, generating a range of experimental 'solutions' to the issues identified by a small group of students in the "Left-overs" theoretical frame work (see appendix). Although not linked by immediate proximity, the projects are linked by a theoretical point of departure, as well as their location within the Pretoria urban centre. The projects will not aim at changing the social conditions that have resulted in the various forms of lost space but rather to work within these conditions in order to generate new programs appropriate to a contemporary South African city.

ARCHITECTURAL INTENTION

The focus of this dissertation will be on the adaptive re-use of abandoned heritage buildings; specifically the old Capitol Theatre on the south west corner of Church Square.

The intention of the design intervention will be to support existing communities and structures through the introduction of new programs in the loose space surrounding an existing building.

In response to the specific context of the Capitol Theatre, the intention is to invert the traditional theatre condition of internalised display spaces to include the public display of the processes which would normally be behind the scenes of the cultural exhibitions. Through the intervention the aim is to broaden the sphere of cultural influence into the public realm of the city and simultaneously invite engagement of existing comminutes with the building.
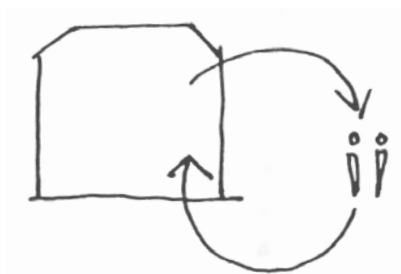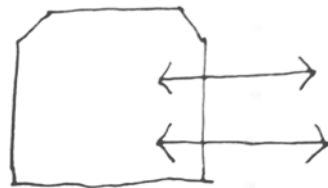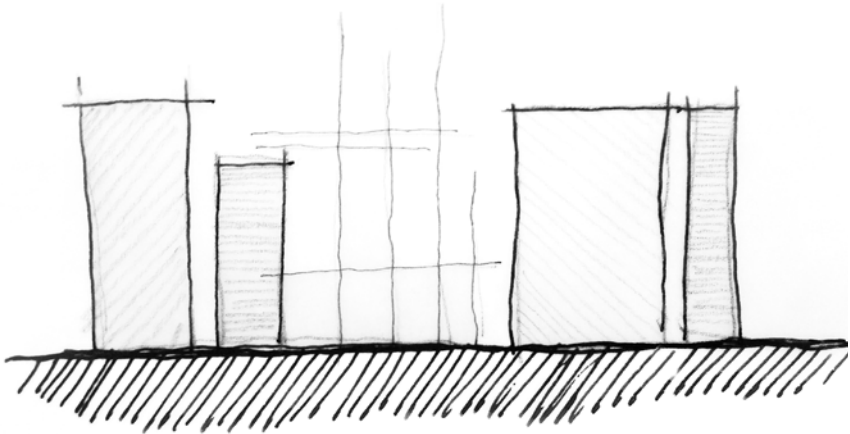
Fig. 1.8.1 Concept sketch - Mutual Support (Author 2013)

Fig. 1.8.2 Concept sketch - Extending Expression (Author 2013)

Chapter 2

THEORY

Theoretical Framework

Introduction

The reciprocal relationship between human desires and human artefacts is at the core of the development of urban forms. Our programmes create unique spatial arrangements when our cities distribute and manage dynamic flows of material and inhabitants. These spatial arrangements, in turn, produce novel programmes when practices adapt to complex changes in density and distributions. In cities, the human scale is amplified; here the forms we inhabit are shaped not only by the needs and desires of human bodies but are also subject to the forces of mass culture. Individuals, subcultures, media, and government coagulate to form visions and zeitgeists which give additional, often radical, shape to the city. The ebbs and flows of these forces occasionally dislodge spaces from the programmes for which they were designed or necessitate the deliberate design of empty space. This disconnection has left the city punctuated with "Lost Spaces".

These concepts are fully explained in Appendix A with accompanying graphic representations.

Lost space

Lost Spaces are those abandoned and neglected areas within the city which, although providing unique spatial opportunities, tend to be difficult to occupy and thus remain unprogrammed and unused.

As a result of the undefined nature of these spaces, there is a greater potential for creative occupation and new practices. However, reintroducing programs that contributed to the space becoming lost, would be to deny their creative potential. Thus proposed programmes should be rooted to site-specific responses rather than preconceived practices, this allows for experimentation.

The selected sites are modelled as plaster casts. These models are explorations into the representation of the voids and lost spaces of these sites. Lost spaces are produced in several variations, depending on the generator.
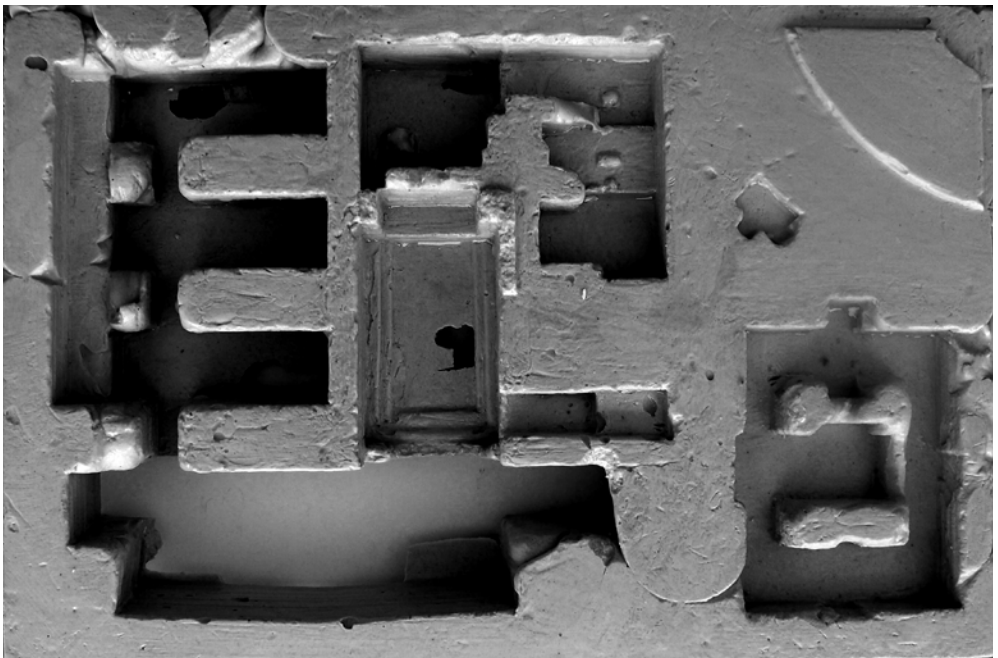

Fig. 2.1   Plaster model, Capitol Theatre and surrounds (Author 2013)

Generators

The generators of lost space are discussed as a condition where the aim is not to address the generator in order to stop the production of lost space on the urban scale. Rather the aim is to add depth to the understanding of the current condition. The main examples of these generators in the Pretoria CBD include:

1.   GRAND VISIONS
        Grand schemes of urban planning conspire with object buildings to produce "open space" on an urban scale.

2.   THE AUTOMOBILE
        The rise of the automobile has meant not only that additional space had to be made for the bulk of metal occupying the urban territory, but also that a perceptual distance between the occupants of vehicles and the spaces outside has been created.

3.   SUBURBANITY
        The tendency of peripheral urban land to be more affordable than central sites has encouraged horizontal growth and a loss of density.

4.   FENCE FETISHISM
        The uncertainty engendered by loose space carries an element of danger. The need for security has led to the cauterization and segmentation of urban space which has become one of the most significant current engines driving the production of lost space. On the architectural scale, the fence is the most directly significant and is investigated further through a genealogy of fences.

Approaches

The sites selected by the student group are treated as laboratories for the diachronic analysis and manipulation of the existing lost spaces and "fence" types. In doing so, a selection of spatial forces can be used as informants for the exploration of various site-specific interventions.

Fig. 2.2   Chosen lost-spaces in the CBD. (Author 2013)

Theoretical Approach

INTRODUCTION

Stewart Brand's approach to architecture is important in setting out the theoretical underpinnings of this dissertation. In *"How Buildings Learn"* (1995) Brand argues for a shift in understanding of buildings from single authored visions by architects to an evolving building process constructed by various stakeholders and responding to the patterns of everyday life. In this approach to architecture there is no longer a place for architects as sole authors of frozen monuments, but as initiators of a process of building continued by various occupants into the future (Brand 1995: 12-24). This is summed up by Frank Duffy (How Buildings Learn 1997, video recording): "there isn't such a thing as a building. A building properly conceived is several layers of longevity."

In the context of the Capitol Theatre which is located in a setting famed for the solid, monumental nature of its architecture, the fundamentally different approach of Brand sets up a contrasting dialogue with these historical monuments.

This chapter outlines the importance of heritage conservation and the issues which define it in South Africa. Proposed approaches to these issues will be outlined from the perspective of people-led urbanism as well as arts-led regeneration, the suggested outcome being a culturally focussed intervention in the spaces around and within the Capitol Theatre.

Conservation in South Africa

Brand also introduces the concept of "*high road*"and "*low road*" buildings which are defined respectively by their potential to last or their potential to change.

"*High road*" buildings are characterised by historical buildings, such as those which surround Church Square. These have out lasted the shifts in fashion, they "*transcend style and turn into history*" (Brand 1995: 37). With time these buildings have developed character and confidently represent those parts of our history which have acquired significance. The value in conserving these historical buildings is in their ability not only to communicate these unique histories but also in their highly visible presence offering glimpses of a tangibly rich history and, importantly, proposing an equally rich future. (Brand 1995: 24-52)

Despite the value of these heritage buildings, in the South African post-apartheid era it can be seen as inappropriate for single significant buildings to be supported by public funds. The needs of these buildings cannot be placed over the needs of millions of previously disadvantaged citizens. Therefore the focus shifts from the "cotton wool" form of preservation or museumification, to that of "*integrated conservation*" of whole urban precincts (Corten & van Dun 2009: 9).

As set out in the ICOMOS Washington Charter (1987): "*Integrated Conservation aims at creating favourable conditions for maintenance of historical features by making use of physical planning.*". This strategy involves the reuse of the existing building stock to the benefit of the existing inhabitants and users. It is not only a physical issue but also relates to society as a whole as it relies on the heritage and cultural systems of the people who inhabit the space daily (Corten & van Dun 2009: 1).

The building thus needs to become useful to the existing communities so that their personal investment drives its conservation. If related back to the case of the abandoned Capitol Theatre, its revival would be determined by its usefulness in the contemporary context and the daily engagement of the inhabitants of the Church Square precinct. This daily engagement in the left-over spaces of the city can be dealt with through an understanding of the principles of 'Everyday Urbanism" where potential is found in the existing patterns of use (Mehrotra 2005).

Everyday Urbanism and the Theatre of Life

There are many contemporary theories on urbanism, however three major positions are outlined here as set out in the Michigan Debates on Urbanism (Mehrotra 2005: 8-10)

> » *"Everyday Urbanism"* celebrates and builds on the richness and vitality of daily life and ordinary reality.

> » *"New Urbanism"* is civic and idealistic; utopian and formalist, the walk-able city made up of mixed use precincts and traditional hierarchies of space define this urban position.

> » *"Post Urbanism"* is the least idealistic of the three theories; it is an anti-urban, provocative and audacious attitude towards architecture and urban design.

Everyday Urbanism is set against traditional urban design and planning principles of the creation of permanent, static urban conditions; situated rather in the reality that defines the city- the kinetic fabric made up of people, temporary paraphernalia and collective experiences. The "surplus interstitial space in the city becomes the crucible for Everyday Urbanism" (Mehrotra 2005: 13). It is in the spaces between the traditional static city, the left-over or loose spaces, that meaning is overlaid and the potential for new forms of inhabitation exists.

"Everyday Urbanism is an attitude towards the city. It can have any number of different outcomes. Everyday Urbanism is a shape-shifting type of activity that changes in response to different circumstances so it doesn't produce a singular formal product. The point is its multiplicity and heterogeneity. It is radically empirical and highly specific rather than normative, it begins with what already exists then encourages and intensifies it." (Mehrotra 2005: 32)

In *"Insurgent Public Space"* Jeffery Hou makes a collective study of *"Ad-hoc, informal, incremental, and yet purposeful actions"* (Hou 2010: xi) which can be seen as an investigation into situations of the everyday and the designed urban responses to these.

Residual space and its reclamation is a major theme of Everyday Urbanism, this involves the claiming of the intimated, human, ordinary, left over spaces through

an engagement with the city as it is. The reclaiming of these spaces is one of the most direct ways to create a more equitable and dynamic urban environment and can lead to more livable cities through social, economic and environmental changes (Hou 2010: xi).

"Cities have been - and always will be - dynamic entities. They are constantly being transformed unpredictably in accordance with the various forces exerted upon them. As a strategy, reclaiming residual spaces provides a venue for testing innovative, unconventional urban ideas through rethinking the overlooked potential of undervalued sites" (Hou 2010: 95).

Everyday urbanist ideas can be used alongside the theories of New Urbanism and the work of Jan Gehl in his book *"Cities for People"* (2010) which focusses on the creation of a city which invites activity and engagement at a human scale.

Cities form the backdrop for a multitude of activities acted out everyday in the theatre of life. It is helpful to understand that these activities are attractions in themselves in order to develop the diversity which is required for a socially sustainable city. "People gather where things are happening and spontaneously seek the presence of other people" (Gehl 2010: 25). Streets which allow the opportunity for passers by to watch others perform or play music result in more people lingering than shops along building facades. Studies of city benches also show that those with the best view of people and city life are the most frequently used- people are the city's greatest attraction. (Gehl 2010: 21-26)

Gehl's notions of the public space and perception are also relevant to the theoretical framework which investigates "fence fetishism". Here there is value found in crime prevention initiatives which focus on communal space as opposed to higher walls, fences and more security guards. Communal space for meetings between different groups of society on a daily basis promotes feelings of closeness, trust and mutual consideration. The ability for multiple actors to participate in the public realm strengthens the social stainability of the city (Gehl 2010: 28-29). Thus where the Capitol Theatre and surrounding left-overs spaces are currently fragmented and fenced off for separate uses, an alternative response could be in the opening of this space to support new public uses or as an additional arcade or pedestrian route. If this spaces is considered communal and useful to various members of the public, the likely-hood that it will be safe and well used increases dramatically.

Art, gentrification and Regeneration

The issues and opportunities touched on in the previous sections are common in cities word wide as they are often defined by cycles of decay and renewal. Over the past three decades urban developers and policy drivers in South Africa have been interested in addressing these cycles and using gentrification or regeneration as tools to do so.

Although not well documented in South Africa, typical opportunities for gentrification exist in the characteristic rent-gap between CBDs and decentralised nodes and have resulted in the emergence of gentrification, most notably in Johannesburg and Cape Town. Although these developments have provoked intense critique there has been a limited response from planners and policy makers. (Visser 2002: 419)

In South Africa the need for gentrification initiatives are "*underpinned by a range of de-centralisation processes that have taken place since the mid 1970s, "white-flight" from the inner-city areas since the late 1980s, institutional capital disinvestment and the suburbanisation of high-order service functions, all of which have contributed towards the physical decay that has come to define South Africa's Central Business Districts [CBDs] and surrounding inner-city areas*" (Visser 2002: 419)

Over and above the many social issues in South Africa are the urban issues illustrated by several sites of historical, cultural and political significance which are threatened with demolition due to their irreparable state. As mentioned before, in our post-apartheid society it is inappropriate for buildings of significance to be supported by public funds, as the needs of these singular significant buildings cannot be placed over the needs of millions of previously disadvantaged citizens. (Visser 2002: 422)

Thus in the South African context it can be argued that gentrification is desirable when it could result in the preservation of this rapidly eroding historic urban fabric. This gentrification allows for renewal of decaying areas, support of existing communities and the conservation of important heritage structures and as such can form part of an "integrated conservation" strategy (Washington Charter 1987).

The role of art and the artist has long been linked to this gentrification process. As Stuart Brand (1995) explains; "*low road*" buildings often form part of a predictable trend whereby young artists move into rundown neighborhoods where there is space, freedom and low rent. Over time they make the area exciting and it becomes trendy with night clubs, restaurants and galleries, thus increasing the property value and forcing the artists out (Brand 1995: 24-52).

"*Low road*" buildings are characterised by old industrial buildings and sheds. These are often open spaces within run down areas which are inherently adaptable. There are few limitations on changes to the building and thus the inhabitants are able to drastically modify the internal spaces as their needs evolve.

With the artist in mind there are two models set out in current gentrification theory. The first highlights the role of the individual artist in initiating gentrification (introducing cultural capital) and the second highlights the role of capital which follows the artist into gentrified localities(consumption of culture resulting in economic capital). Stuart Cameron and Jon Coaffee (2006) propose a third model which focuses on gentrification through culture as a policy driven strategy for urban renewal. This focusses on the use of gentrification as a positive force for urban renewal and includes public art and cultural facilities sponsored by government and public agencies.

The artist provides the "engine of gentrification" (Cameron & Coaffee 2006: 40) through the introduction of cultural capital which utilizes the attraction of devalorised inner-urban zones and adds aesthetic value to the decaying historic structures. The low cost of property in these left over urban spaces is another attraction to artistic communities who, although bringing with them high cultural capital, have not the economic capital to participate in higher income areas. Thus the "artist pioneers" contribute to the regeneration rather in "sweat equity" (Cameron & Coaffee 2006: 41), through their own labour in the work of renovation. The artist is thus personally involved in the creation and renewal of the physical environment.

Gentrification is often seen as a negative trend due to the inevitable displacement of original communities, whereas urban regeneration is seen as a positive trend because the existing communities are taken into consideration so that development does not result in displacement. Thus urban interventions which focus on art as transcendent of social barriers, culture as a social binder and inclusivity, rather

than exclusionary interventions (economic capital generators and iconic schemes) are seen to result not in gentrification but rather urban regeneration.

Fundamental to the argument of art as a catalyst in wide spread regeneration is the power of art and self-image. It is suggested that through the introduction of a single cultural intervention or series of interventions the inhabitants are able to re-imagine the area and thus renewal spreads beyond the physical presence of the intervention and area wide regeneration is sparked.

WHERE ART BECOMES CULTURE

"Public art isn't a hero on a horse anymore, but has become a range of practices that include oral history, protest actions and guerilla theatre alongside sculpture, painting and craft" (Gibbons 2007: 96).

Contemporary art challenges museums and galleries as the privileged spaces in which history and memory are constructed. A new genre of public art can be defined, not gallery based but in the everyday public realm. And where art and the everyday meet, culture is produced. This new form of public art is important in cultural production as "*art sustains the possibility of an encounter between people who come from quite distinct realities*" (Gibbons 2007: 59). Thus art is imbued with the possibility of connection across the many barriers of South African society in order to engage in production of a national culture.

The term 'culture' is vague, expansive, and continually evolving. It includes everything from the fine arts to everyday rituals. The importance of the tangible aspects to culture (paintings, film, fashion, music, space, food) should not be undervalued and neither should the everyday aspects of culture be excluded (Mistry 2001).

Culture is liminal, it cannot be fixed in a tidily delineated space, rather occupying an interstitial space in the imagination of the nation. Because culture can't clearly be defined, that which can be considered fringe culture sparks debate on the meaning of culture and who gets to decide this. For example; putting crafters alongside fine art in a public space questions the role of the informal in an institutional/civic place. "*What emerges as an effect of such 'incomplete signification' is a turning of boundaries and limits to the in-between spaces through which meanings of culture and political authority are negotiated*" (Mistry 2001: 3).

Thus it is proposed that an urban strategy with a cultural focus would be an ideal combination of arts-led urban regeneration and Everyday Urbanism. The result would be a space which simultaneously supports the existing communities while providing the necessary spark for urban renewal.

"Our country in my eyes is a blank canvas of different and contrasting pictures, expressed through the arts through a variety of forms of genres".
(Mistry 2001: 9)

Conclusion

"An elaborate collage... as a method by which two incongruous elements produce a third meaning when brought together. .. Imagined and incongruous conjunctions and adaptations of historical artefacts make an appeal to our senses and require us to infer a third meaning based on the historical references in the work." (Gibbons 2007: 70)

In Pretoria, the built fabric is clearly divided between representations of different social orders and successive utopic visions expressed in various heritage buildings. Thus architecturally, the city can be seen as an elaborate collage where the introduction of a new and contrasting element could potentially result in new meanings and associations.

This new element should be simultaneously contrasting and supportive of the historical fabric into which it is inserted. Where an existing heritage building needs conservation this inserted element becomes the means through which the building becomes useful again.

In South Africa, heritage buildings cannot be conserved individually but instead must form part of an integrated strategy for conservation. Here the concepts of arts-led urban regeneration and Everyday Urbanism lead to the proposal of culture as the project driver. Culture can be divided into two parts: tangible artistic output; and lived experiences (ie. art and the everyday). The multifaceted nature of culture allows for various groups of people to inhabit new public spaces which were previously lost to the city.

Chapter 3

Site & Context

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
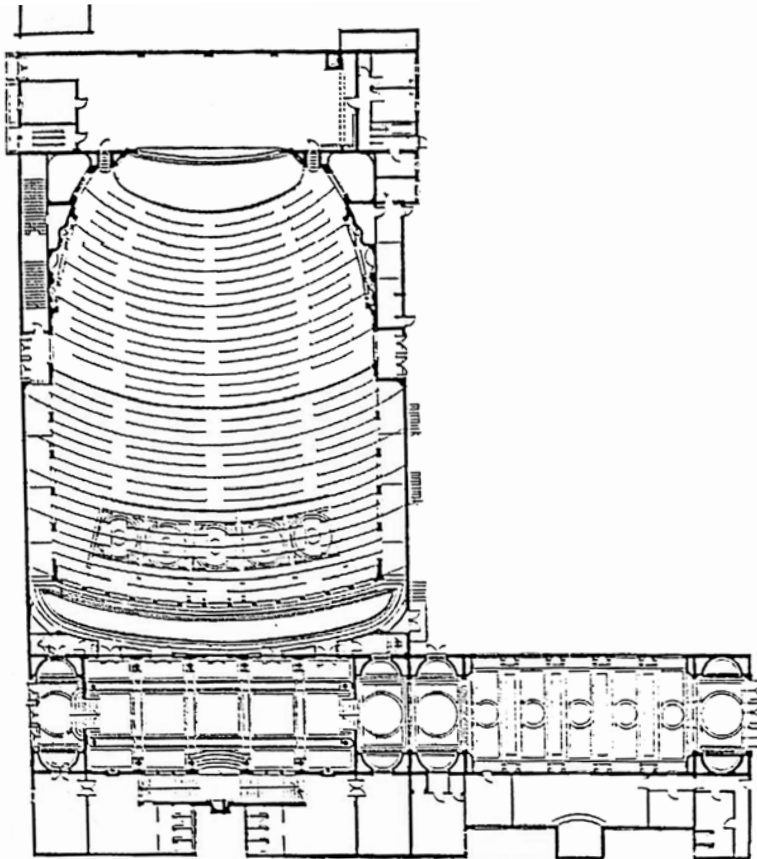
The Capitol Theatre, Church Square

INTRODUCTION

The old Capitol Theatre is located on the south west corner of Church Square at the historical centre of Pretoria. The theatre auditorium has stood vacant for the past four decades, used only as daytime parking for local government employees.

The site chosen is a relevant physical base on which to explore and build upon the theoretical investigation. The site incorporates historically significant as well as abandoned structures which allow for an intervention in the spaces around and between them. It is located within the context of the many static monumental heritage buildings which form the back drop to Church Square. Thus the introduction of an architecturally dynamic and evolving intervention would be a possible point of tension and juxtaposition within the broader context. The site is historically significant as a cultural node within the city and as such strengthens the ideas of regeneration sparked by a cultural intervention. Finally, the site is located adjacent to an active public space and thus has the potential to harness the everyday energies of Pretoria's diverse inhabitants.

The site is abandoned and decaying, used to a limited degree as a parking lot for the surrounding government departments and accessed through several security gates.

Weak points in the historical core of Pretoria are outlined in the *"Report of the Heritage Field Academy"* and include the lack of residential buildings, a lack of public services and the large number of empty sites and abandoned office buildings related to a lack of investment in the city centre. A further weakness is the lack of public pride in the city and little awareness of its value (Corten & van Dun 2009).

In response to these weaknesses, various opportunities are outlined in the report. Most relevant is the cultural diversity of Pretoria which is seen as an opportunity on which further development can build. The addition of missing commercial and entertainment functions in the city centre is seen as an opportunity to create a place that is lively 24 hours a day (Corten & van Dun 2009).

Fig. 3.1   Broader context (Author 2013)

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Cinema:	1931-1974
Carpark:	1981 - present
Architect:	Perry Rogers Cooke
Interior Designer:	A Sondor Konya
Interior significance:	Atmospheric theatre/themed early Italian Renaissance
Proposed Exterior:	Capital Hotel art-deco tower, however this was never constructed
Structure:	Concrete frame and Kirkness brick in-fill. Balcony supported on 1 main steel girder spanning 90 ft. with no supporting columns. This was the heaviest steel girder built in South Africa at the time

Historical Overview

Fig. 3.2   Church Square 1930s

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Urban Development
-Church Square

Early Pretoria was founded around a traditional market square; later with the erection of the first church it became known as Church Square. Since the late 1800s the square has remained the heart of the capital, through all its various phases. The constantly evolving facades of the square were once an exceptional place from which to view the changes in public taste in urban building styles and the evolution of the city. However in recent times few additions or alterations have been permitted to be made to the fabric of the square (Picton-Seymour 1977: 290).

Originally Church Square formed the main public space in the capital around which important public functions were located. These included the governmental offices, town hall, post office, hotels, restaurants and places of entertainment, a school, shops, bakeries and weekly markets, offices, and various banks. In 1911, with the introduction of trams the square was redesigned to function more efficiently as both a public space and major transport hub (Fourie 1994). The variety of activities on and around Church Square insured its lively public character, however over time much of this variety has disappeared and the square has gradually taken on a more *"passive stately character despite the rush of people... at peak hours"* (Viljeon 1990: 11).

Another historically important aspect of the square was the extensive network of water systems which serviced the town in the early 1900s. The water channels distributed water from the fresh water springs in Fountains Valley throughout the city and were a key feature in the city planning. As the city grew, needs and sanitation changed and thus the furrows were covered over (Fourie 1994). Water is still a relevant consideration in the city centre as exemplified by the natural springs which continuously flood the basement of the Capitol Theatre.

Fig, 3.3.1
Pretoria city plan 1841

Fig, 3.3.2
Pretoria city plan 1855
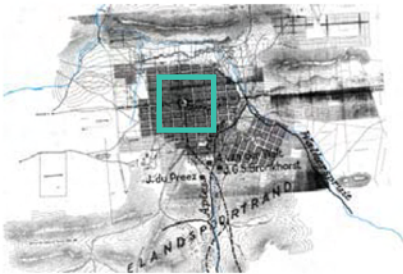
Fig, 3.3.3
Pretoria city plan 1900

Fig, 3.3.4
Pretoria city plan 1936
(around the time of the Capitol Theatre)

Fig. 3.3.1-3.3.4
Maps (Corten & Dun 2009)

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URBAN DEVELOPMENT
-SOUTH WEST CORNER, CHURCH SQUARE

The Capitol Theatre is located on the south west corner of Church Square. Historically, this corner of the square has been a place of gathering and entertainment with adjacent restaurant or bar facilities. With the erection of the first church and the origination of the square in 1854, a grove of oak trees was planted in the south-west corner. This space remained open even after all other sides had been built up, maintaining its landmark status and reputation as a place of gathering for gossip, debate, trade and even staged fights (Dunston 1972: 22). Further north where Cafe Riche is located today, was the Wellington Bar and later the Post Office bar.

Fig. 3.4   View toward "The Oaks" SW corner Church Square

1. "The Oaks" (1850s)
   public gathering

2. The PresidentTheater
   (1888); later called
   The Empress Theatre;
   then His Majesty's.

3. Wellingtons Bar,
   later the Post Office Bar;
   now Cafe Riche

4. Tram siding (1913),
   public waiting.

Fig. 3.5   Historical public gathering nodes- SW corner Church Square (Author 2013)

The 1911 redesign of Church Square, to accommodate electric trams, led to the construction of public ablutions, ticket offices and tram sidings, which where built in both the south-west and south-east corners of the square (Allen 1971: 56-58). These have since been radically altered a number of times since their construction, but still form important functional and gathering places within the square.

In 1916 the President theatre (later know as the Empress then His Majesty's theatre) was built on the site behind 'The Oaks'. The theatre was an important public social space and acted as ball room and roller rink on occasion (Dunston 1975: 26.)
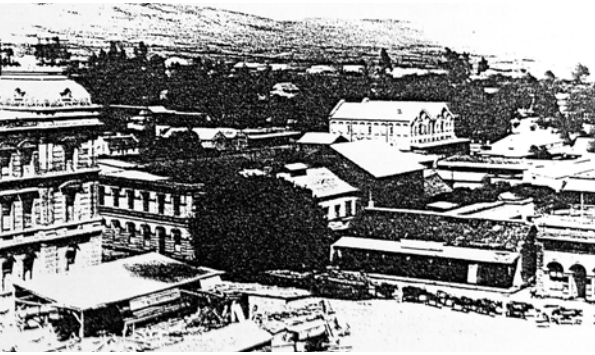
Fig. 3.6.1 SW corner Church square (Fourie 1994)
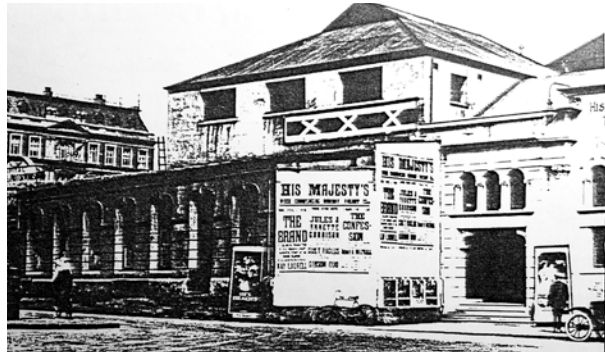
Fig. 3.6.2 His Majesty's Theatre 1920's (Fourie 1994)

Fig. 3.6.3 Trams on Church Square

Fig. 3.6.4   Trams on Church Square (FOurie 1994)
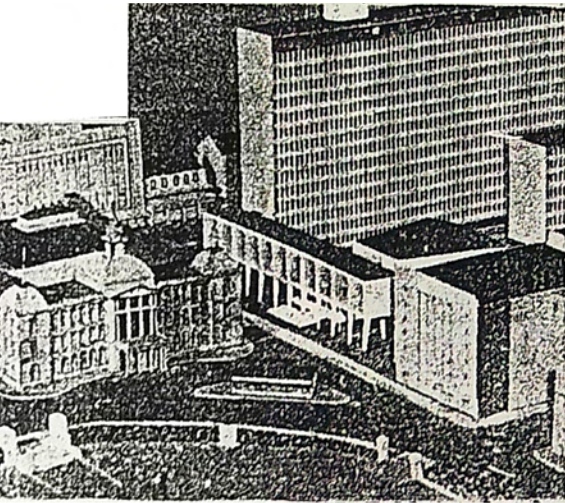
Fig. 3.7.1
TPA 1950's plan for Capitol Theatre site (Fourie 1994)
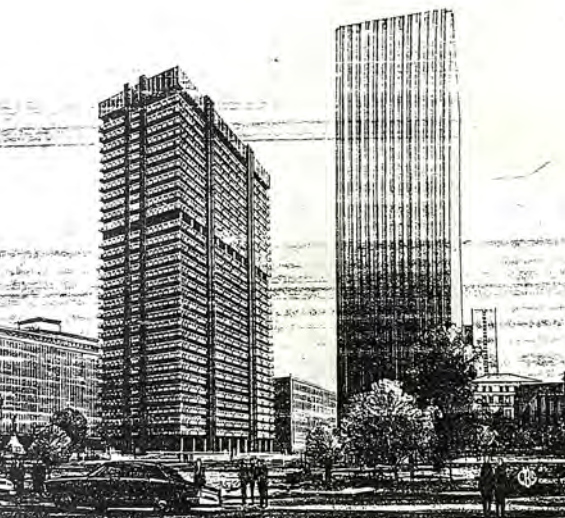
Fig. 3.7.2
TPA 1960's plan for Capitol Theatre site (Fourie 1994)

SITE HISTORY
- THE CAPITOL THEATRE

The Capitol Theatre was built in 1931 behind His Majesty's Theatre with a foyer extending to the street edge. The theatre was only envisaged as the first stage of a much larger plan which would ultimately result in the demolition of the older theatre and historical Netherlands Bank Building in order to construct the Capitol Towers Hotel above the Capitol Theatre. The plans for this high rise hotel tower were in line with the later governmental vision of modernist skyscrapers to replace the historical buildings on the western edge of Church Square (Fourie 1994).

Although the later phases of the Capitol development were not realised, due to financial difficulties during the depression, the continued functioning of the theatre as a social gathering and entertainment space on the square was important to maintaining a vibrant public life in the city (Gutsche 1972: 213).

The theatre was built as a grand cinema palace and was run by African Consolidated Theatres, one of two major film distributors in the country at the time. However it also hosted live shows and even a performance on ice (Fourie 1994).

An exterior facade was never constructed and the theatre building was never meant to be visible from the square but hidden

within the hotel complex. Only the entrance to the long foyer extends to the street edge. Here a secondary brutalist facade wall was the only exterior addition built along with the construction of the neighboring TPA building in the 1960s. Thus no external finishes or ornamentation were designed for the exterior of the auditorium, and it still stands behind a vacant site, unfinished.

It is in the construction of the interior that the theatre achieves its grandeur. It was one of the first atmospheric theatres constructed in South Africa, designed to mimic an Italian street scene within which the audience is transported to another world. The ideology of the cinema palace was that a place could be created which created the illusion of luxury but was available to rich and poor alike. It was a necessary place of escape during a difficult time in the nation's history. "The architecture of the movie palace was a triumph to suppressed desire" (Fourie 1994). The Capitol Theatre is one of the few remaining examples of original atmospheric theatres in South Africa.

Along with the marvel of the interior were the equally novel technical advances. The theatre was acoustically designed for the new talking pictures, and the first sound film in South Africa debuted at the Capitol. It was constructed in concrete and steel and great pride was taken in the enormous steel girder which supported the gallery, completely column free. Other advances included high quality projection equipment and a specially designed projection room, as well as an efficient evaporative cooling system for the auditorium (Fourie 1994).

*Fig. 3.7.3   Theatre entrance 1931- Foyer
(Cinema Souvenirs 2013)*

*Fig. 3.7.4   Theatre interior 1931- Auditorium
(Cinema Souvenirs 2013)*

*Fig. 3.7.5 Theatre interior 1931- Foyer
(Cinema Souvenirs 2013)*

In 1955 the Capitol Theatre building was purchased by the Transvaal Provincial Administration (TPA) for 450 000 pounds. The intention was that the theatre would be demolished to make way for a set of modernist office skyscrapers that would take up almost the entire city block. However the theatre continued to operate until 1974. The initial planned demolition, and two later attempts, where stopped due to public opposition. The theatre has subsequently been used as storage space, a creche, temporary events space and since 1981 as a parking lot servicing the surrounding buildings(Fourie 1994). It is still standing, but forgotten by the public that fought against its demolition.
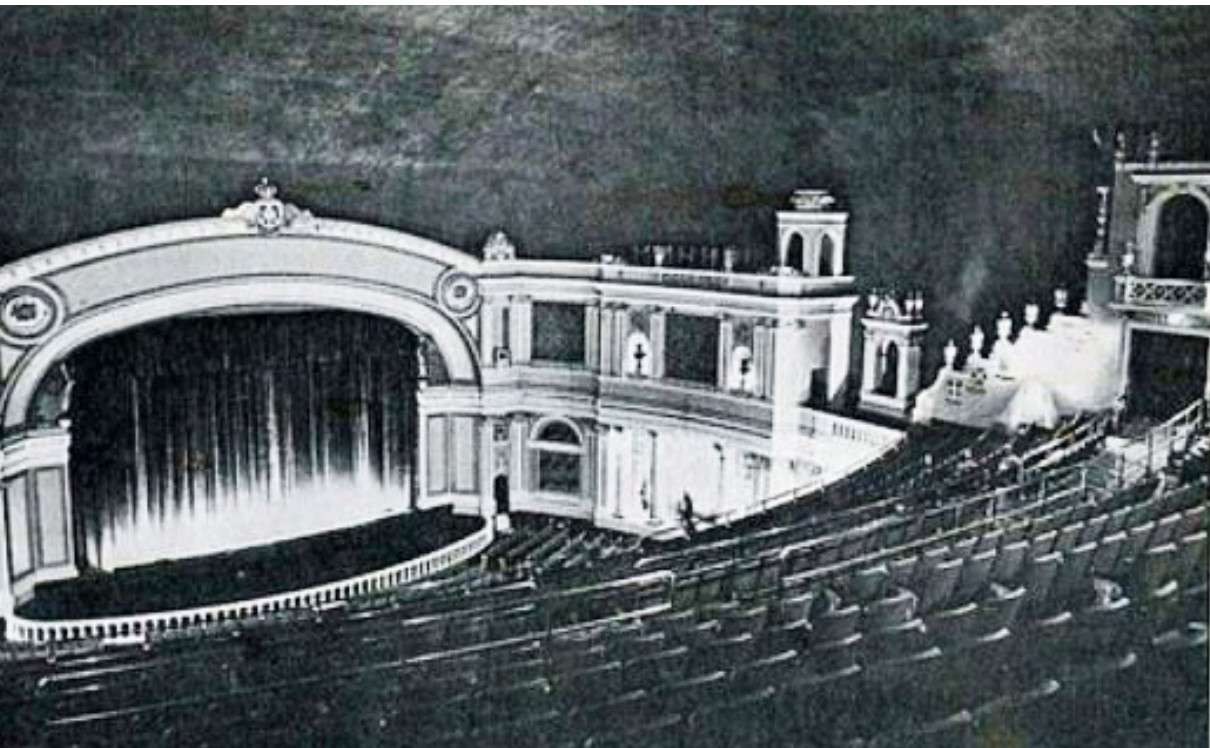
Fig. 3.8   Theatre interior 1931- View of stage from gallery seats (CInema Souvenirs 2013)

Statement of Heritage Significance

1. The significance of the theatre lies in both its function as a modern cinema theatre and the fantasy which was created through the interior design.

2. The location adds further significance to the theatre. Located on the South-West corner of Church Square, the site has, throughout the history of Pretoria, been a place of social gathering and entertainment The historical facades of the buildings which make up the faces of Church Square are significant to the character of the square as the historical heart of the city.

3. The theatre functioned as a movie palace, where audiences were transported to exotic places through the marvel of modern entertainment and the opulence of the interior decoration. It is one of only a few remaining examples of atmospheric theatres in South Africa.

4. Built on the cusp of modern entertainment and technology, the theatre maintains links to old world charm and all the luxury of traditional theatre experiences, while behind the layers of applied fantasy the building worked as an advanced machine for cultural expression.

5. The theatre was also a technological sensation, having advanced projection capabilities, special acoustical treatment to deal with the new talking pictures, electrical lighting throughout, a sophisticated evaporative cooling system which serviced the large auditorium and innovative steel structure.

6. Built in 1931 the Capitol Theatre is more than 60 years old and thus protected under the National Heritage Resources Act (act 25, 1999). Various ICOMOS charters including the Burra and Washington charters will be considered in the design intervention.

Contemporary Context

Urban Overview
-Church Square

Church Square remains an important gathering space in the contemporary city. The built fabric directly around the square is characterised by stately historical buildings. These form the backdrop to the public activities which take place in the landscaped centre, defining and containing the space.

The formal functions of the buildings around Church Square are divided between state run public service buildings (post office, public ablutions), state departmental buildings (Ou Raadsaal), offices and large banks. Towards the east and along Church Street are situated many commercial buildings. Few of the buildings which surround the square are publicly accessible beyond open foyers or portions of the ground floor. Above ground floor the buildings are used for offices, residences, educational facilities and storage spaces.

The area running east of Church Square is pedestrianised and today forms the backbone of a vibrant retail precinct reaching eastwards towards the State theatre. The pedestrian link extends from Church Square to Lilian Ngoyi Square.

As set out in the theory chapter, a proposed method of conserving those heritage buildings, which would otherwise need state intervention, is to capitalise on the potential of a new cultural catalyst in a broader regenerative vision for the area. This existing public vibrancy can be capitalised on with the intention of extending the pedestrian orientated spine west of the square.
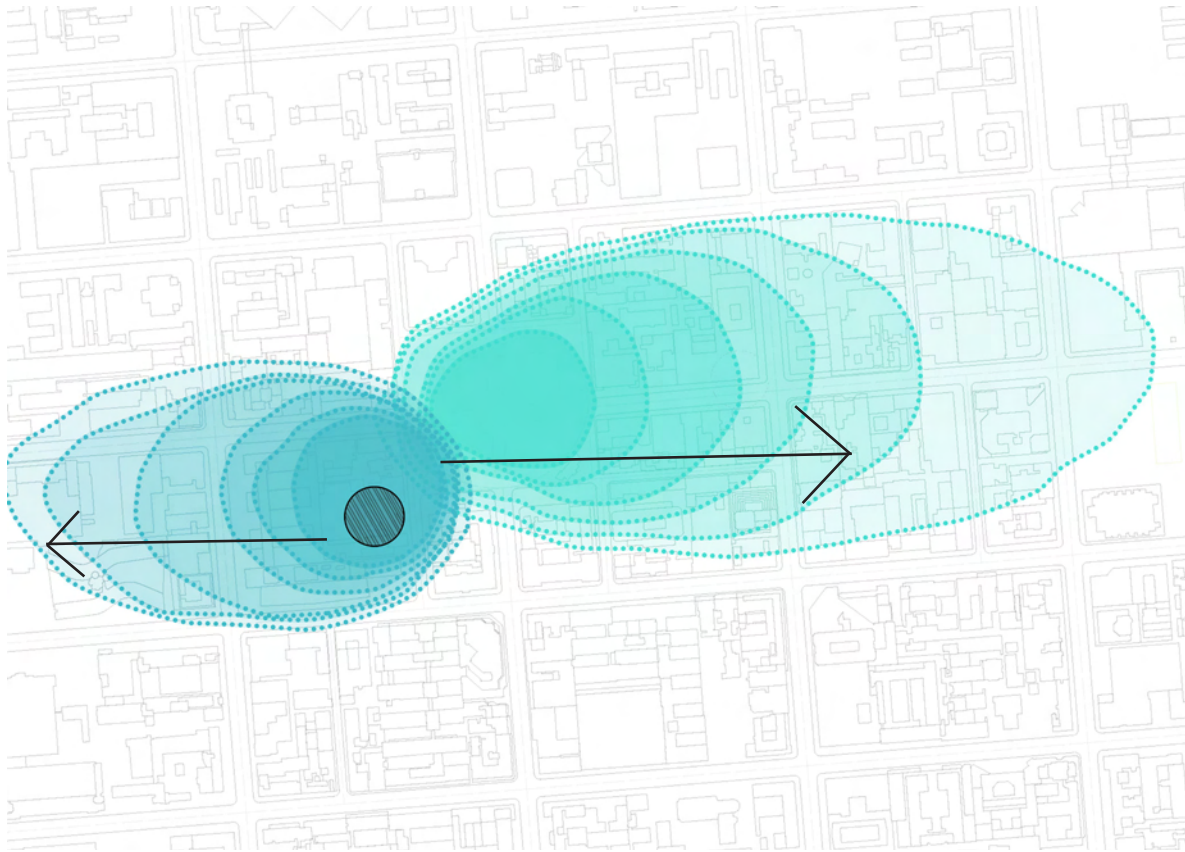
Fig. 3.9   Existing and Proposed Public Energy Distribution (Author 2013)

Fig. 3.10   Frozen monuments in a dynamic context (Author 2013)

Offices

Residential

Departmental

Bank

Commercial

Public

Partialy used/
Vacant

Fig. 3.11   Formal building functions (Author 2013)

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Fig. 3.12 Building accessibility to the public - Plan (Author 2013)

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1 Old Nederlandsche Bank

1897
Architect: Willem de Zwaan
Previous uses: Bank, offices
Current use: Tourism information
centre, government offices
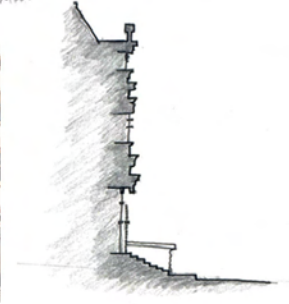
2 Old Law Chambers

1893
Architect: Marshall Philip (Firm -
Philip, Carmicheal & Murray)
Previous uses: State service
offices, state servicemen
residential
Current use: Government offices
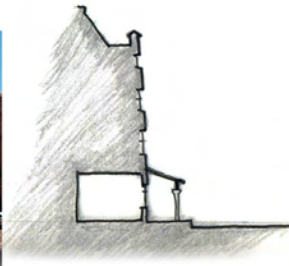
3 Cafe Riche

1904
Architect: Francois Soff
Past use: Offices, residential, tea
room, lounge bar, news agency
Current use: Bistro, government
offices, residential,
Informal grocer
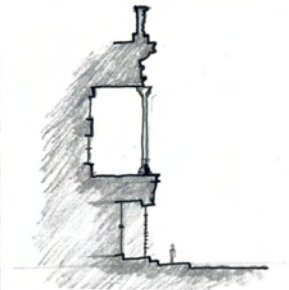
4 Post office/ Old state mint

1892
Architect: Emly & Scott
Past use: Bank, state mint & offices
Current use: Post Office, museum
& offices

Sec. use: Grocer
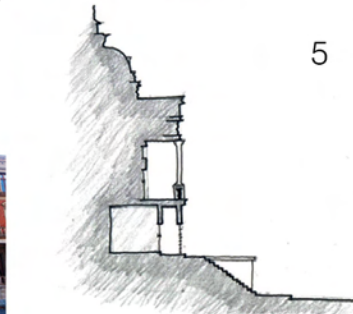
5 Palace of Justice

1899
Architect: Sytze Wierda
Previous uses: Courthouse &
Hospital
Current use: Courthouse

6 First National Bank

1939
Architect: Gordon Leith
Previous uses: Bank & offices
Current use: Bank & offices
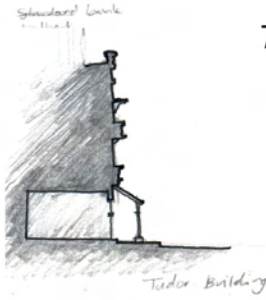
7 Tudor Chambers

1904
Architect: George Heys
Previous uses: Shops, attorney offices
Current use: Shops, vacant offices
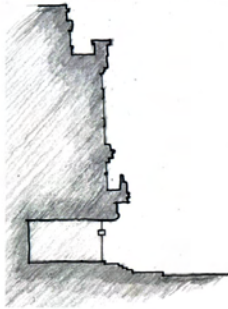
8 Standard Bank

1934
Architect: Firm - Stuckey & Harrison
Previous uses: Bank & offices
Current use: Bank & offices
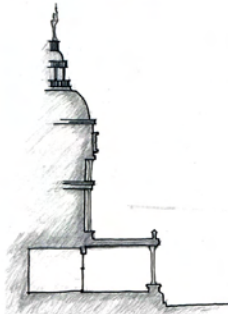
9 Ou Raadsaal

1890
Architect: Sytze Wierda
Previous uses: ZAR Parliament, Governmental Offices
Current use: Government offices
(Mayors office)
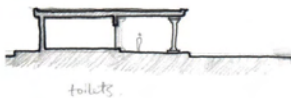
10 Public Ablutions

1911
Previous uses: Public ablutions, tram siding
Current use: Public ablutions, underground ablutions abandoned

Fig. 3.13   Building accessibility to the public - Section (Author 2013)

Fig. 3.14.1 Typical inner city building threshold
condition (Author 2013)

Most private:
Roof garden

Private: second
floor upwards
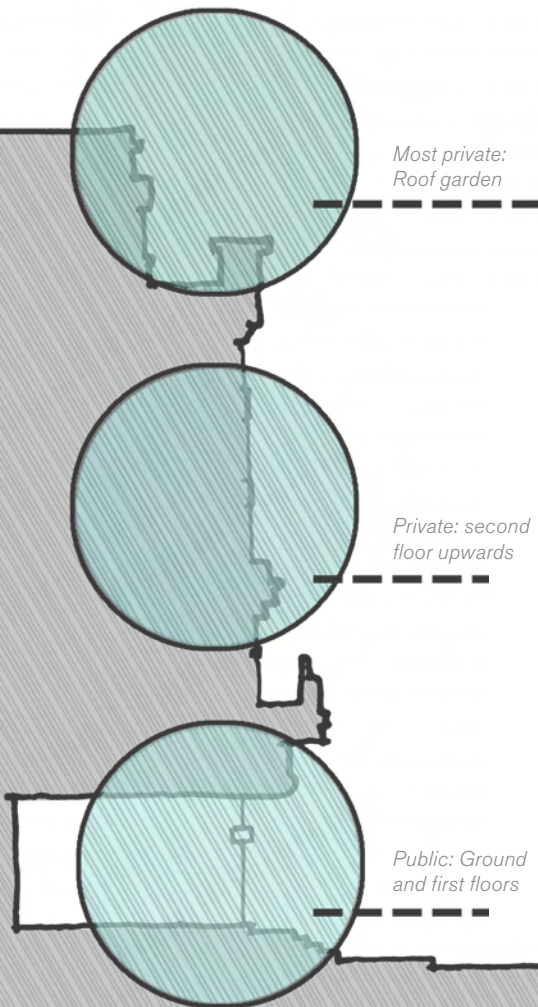
Fig. 3.14.2 Typical building vertical
ordering systems
(Author 2013)

Public: Ground
and first floors

Typically the buildings in the city centre are ordered both vertically and horizontally according to function and public accessibility.

The buildings which characterise the area around Church Square, if not the monumental buildings on the square itself, have public ground floors accessed from a transitional covered colonnade or building overhang. This covered space is usually the width of the pavement, turning the street edge into an extension of the building threshold between street and interior. The roof or overhang is generally only one story high and focusses the pedestrian eye on the lowest level of the building. The upper levels of the building are this not visible from below. This covered space is often used as informal spill out space for the shops on ground floor, or alternatively, appropriated by vendors as covered trade space.

When considered as part of the vertical gradation of interior privacy, this level is generally the most public. Activities such as foyers, bank lobbies, retail spaces and restaurants are housed on ground floor, with these public functions occasionally extending to the first floor.

Above the ground and first floors the spaces are used as storage areas, offices, residences, educational facilities or are only partially used. This section of the building is private and formally laid out. Parts of it are accessible to the public in varying degrees, often through access control measures such as gates and security guards.

Several buildings in the city centre have roof gardens or open-air seating areas on upper levels. These spaces are allocated only for the use of the building's occupants and function as informal social spaces.

Alongside the formal building functions which define the civic nature of Church Square, are the everyday activities which take place on and around the square. These include the many informal traders, food vendors, opportunist photographers, fresh flower sellers, car-guards and car washers who make up the permanent community of the square and support the daily functioning of the square.

Church square is used daily for gathering, passing through and as a tourist destination, while at night it continues to function as a gathering space for recreation within the city as well as accommodating a large homeless population. However, most significant to this dissertation is the functioning of the square as an informal performance space. Cultural groups such as musicians, bands and various dancers are popular attractions occurring on the square, drawing large crowds of appreciative passers by.

All of these informal activities contribute to the everyday public culture of the Pretoria city centre.

Fig. 3.15   Public activity in Church Square (Author 2013)
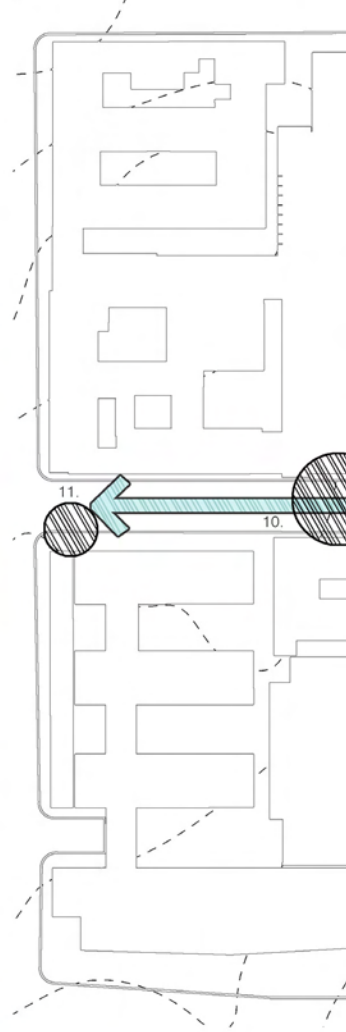
1. Central public gathering space, thouroughfare, tourist atraction.

10. Bus Stop

6. Public toilets, security guards and informal trade

7, 8, 9. Semi-formal trade

3, 8,11. Informa
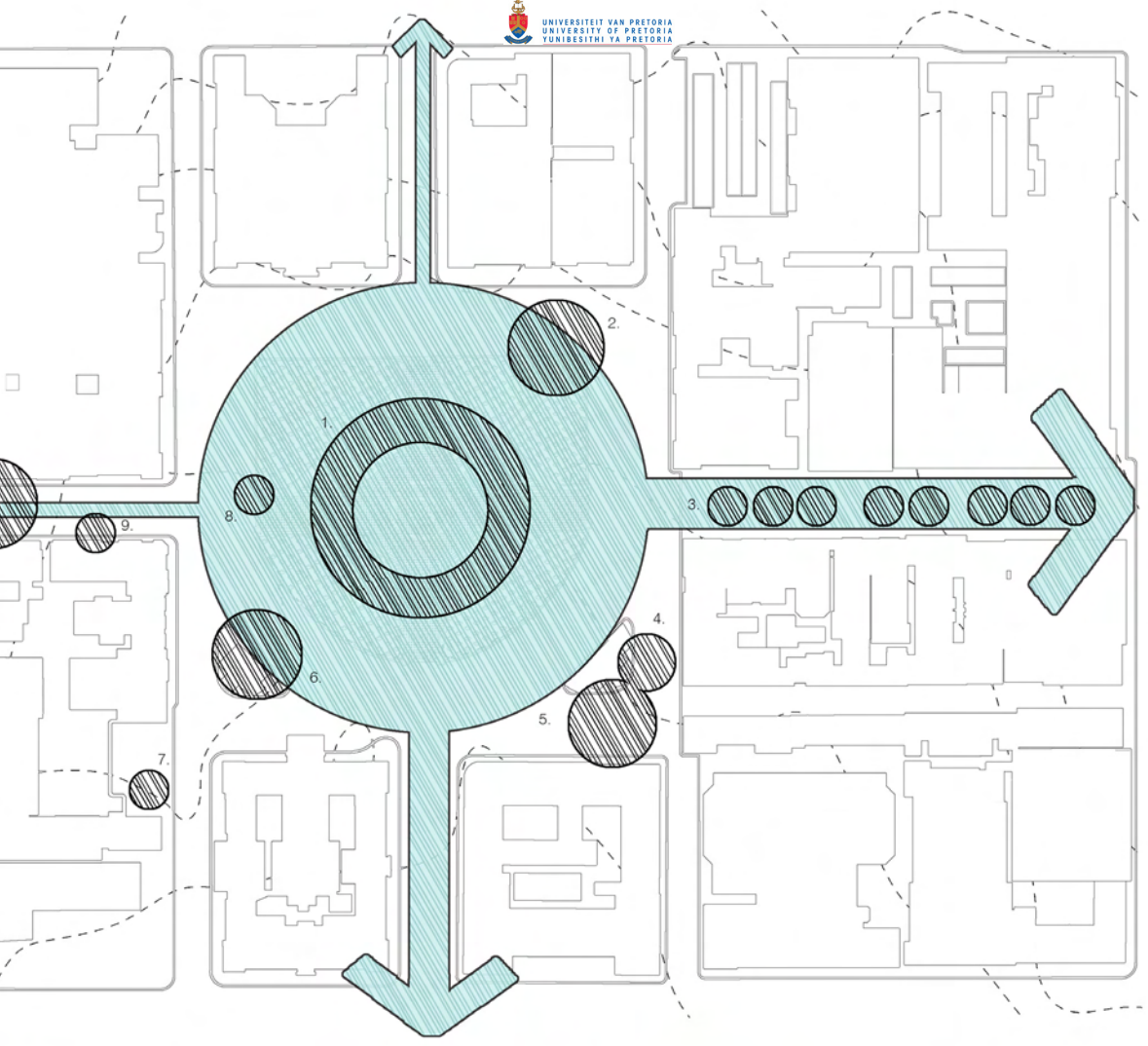
al trade

Pedestrian movement

4, 5. Soup kitchen and homless sleeping area

2. Informal car wash

Fig. 3.16   Informal activity nodes and movement routes (Author 2013)

SITE OVERVIEW
-THE CAPITOL THEATRE

Today the Capitol Theatre is, for all intents and purposes, abandoned.

Although the interior walls are intact, the sculptures, fittings and furniture were auctioned off when the theatre closed, and the floor was later stripped to its sloped concrete base to serve as a parking lot (Fourie 1994).

Several parts of the building are failing and the building is in desperate need of general maintenance. The gallery is structurally unsound and access to it is prohibited for safety reasons. The basement is flooded by the natural springs which well up underneath the building and the stage which sits above the basement is decaying and collapsing. The domed ceiling is cracked and water damaged, along with some of the interior walls.

The spaces around the theatre are essentially back alleys servicing the various buildings situated on the city block. They are accessible from two sides, have several windows opening onto them, and are mostly owned by the state, however these spaces are fenced off, fragmented and cluttered with small building additions and parking structures. Yet, it is in this eclectic mix of spaces that there is potential for the design of pleasant intimate spaces within an arcade-like pedestrian route through the city block.

Fig. 3.17   Theatre interior (Author 2013)

SECTION CC

SECTION BB

SECTION AA

with current structural weaknesses highlighted
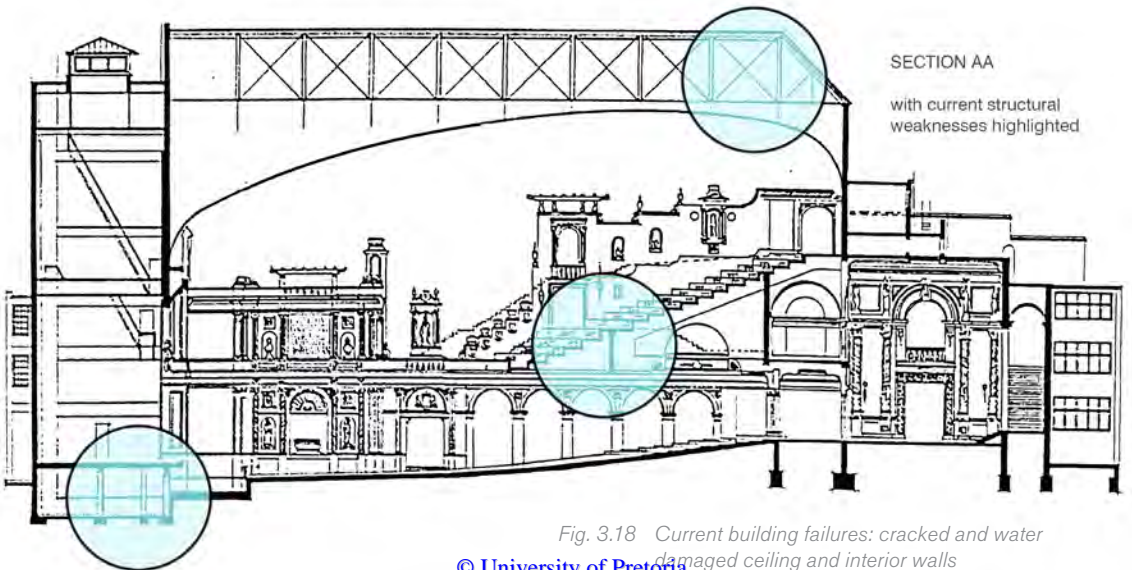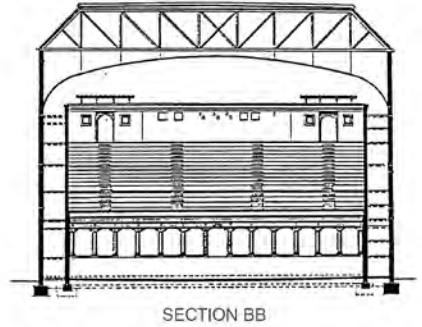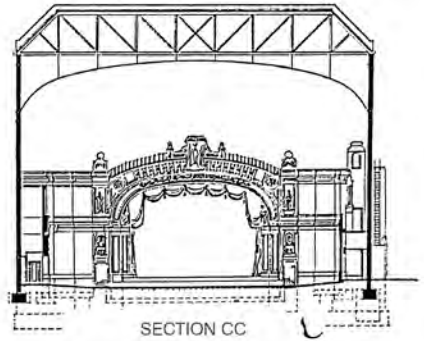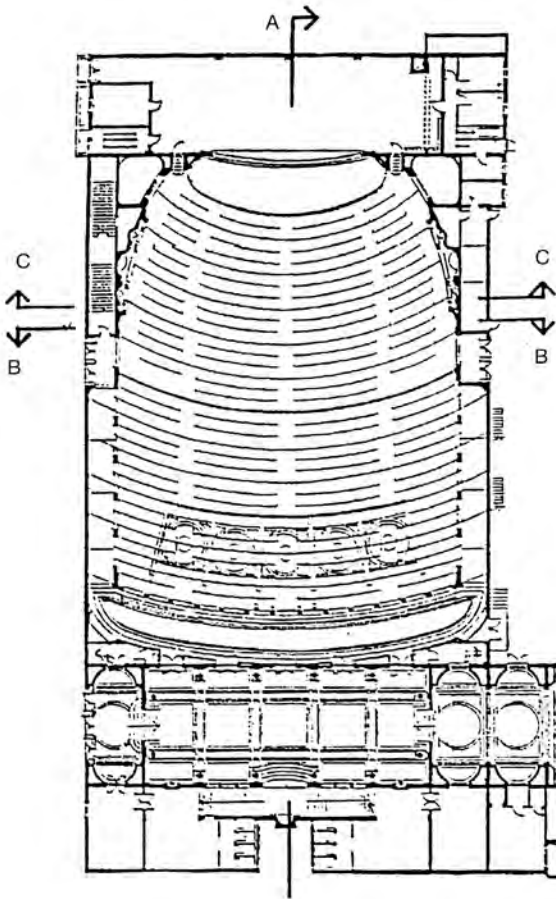
Fig. 3.18   Current building failures: cracked and water
damaged ceiling and interior walls
(Author 2013)
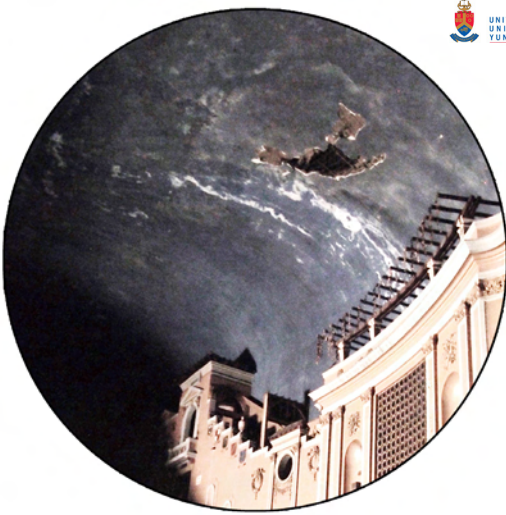
Fig. 3.19.1 Current building failures: cracked and water damaged ceiling and interior walls (Author 2013)

Fig. 3.19.2 Current building failures: inaccessible first floor gallery due to structural failure (Author 2013)

Fig. 3.19.3 Current building failures: flooded basement (Author 2013)

Poynton Building

Capitol Theatre

Cafe Riche

Old Law Chambers

Public Ablutions

Old Nederlandsche
Bank

Ou Raadsaal

Theatre Lobby

TPA Building

Fig. 3.20 Immediate context (Author 2013)
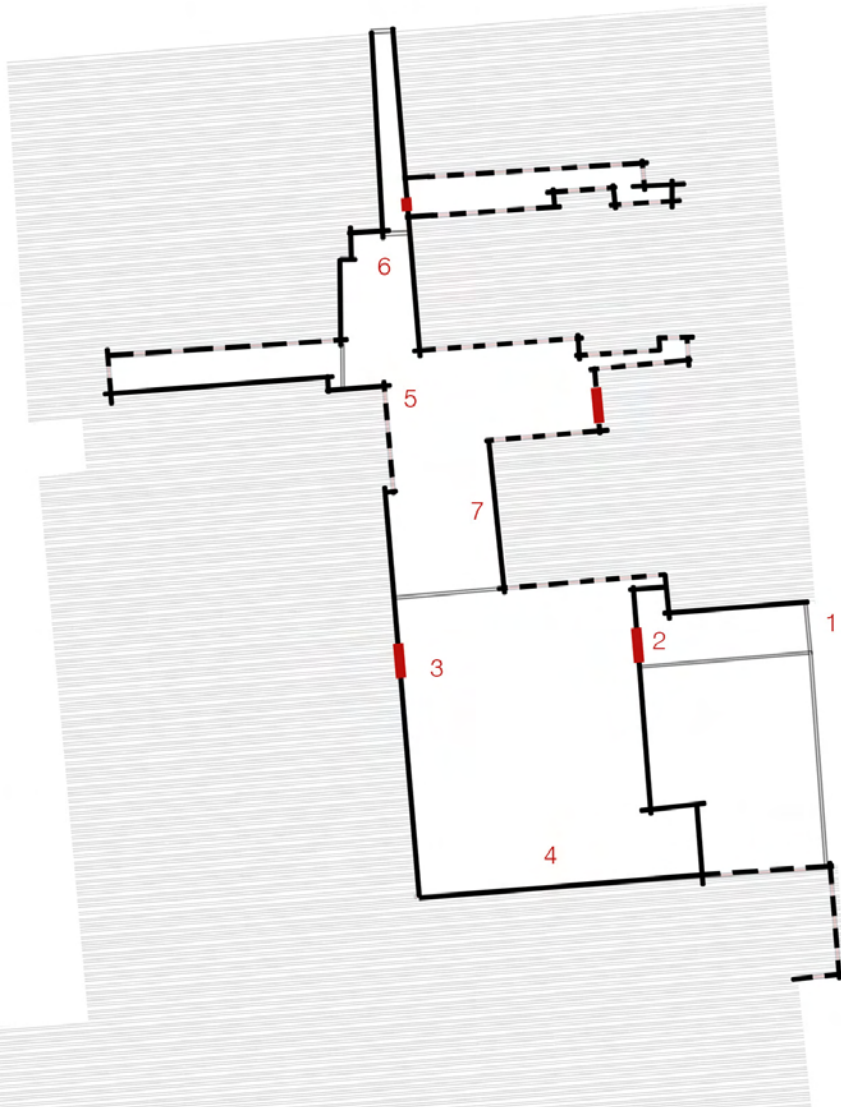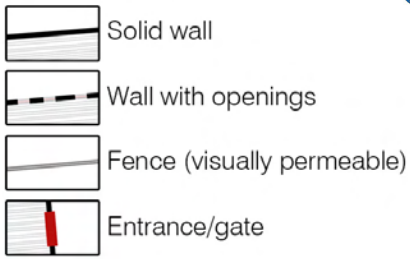
Fig. 3.21.1-3.21.7   *Existing edge conditions and ally spaces (Author 2013)*

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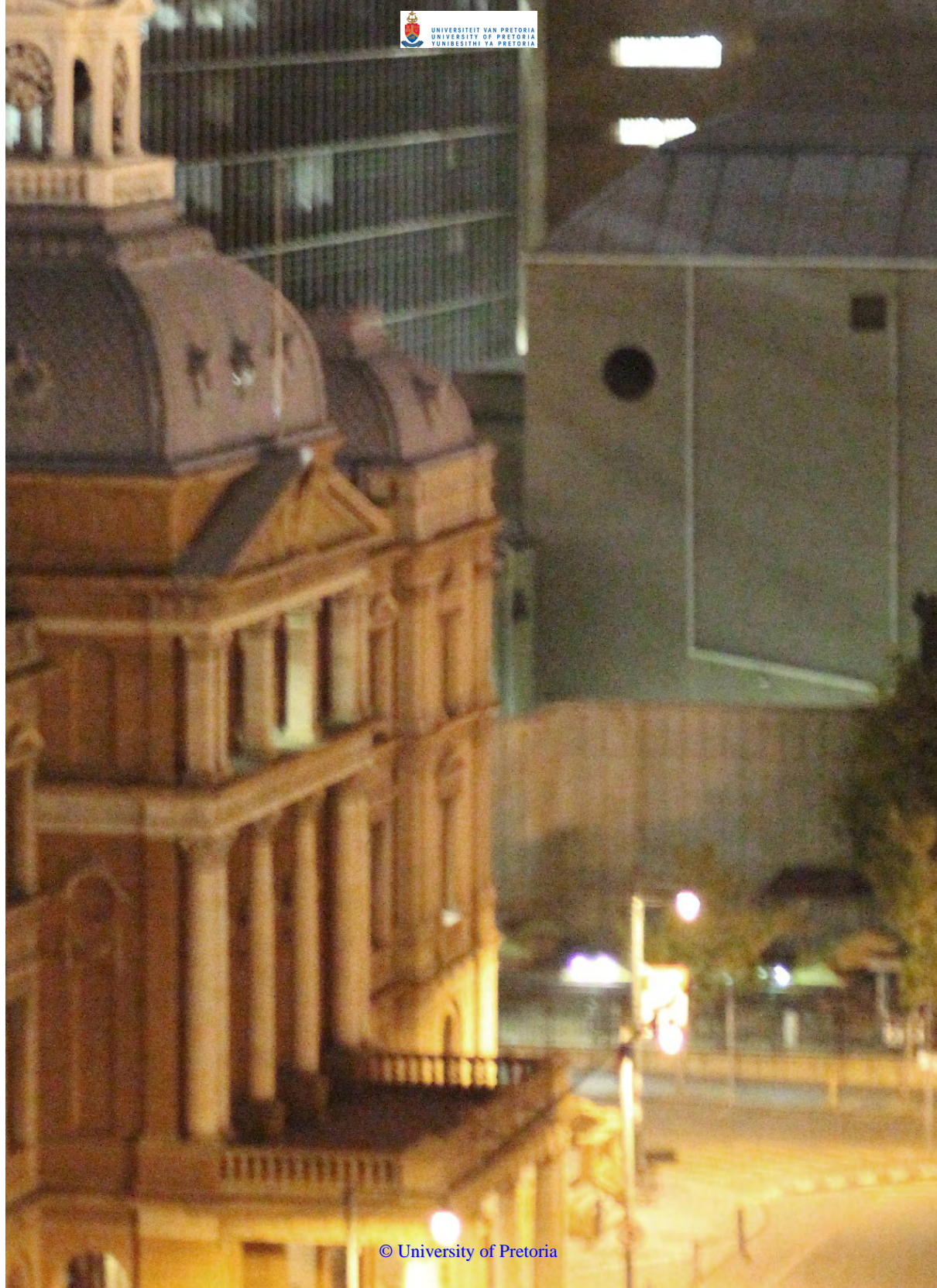
Fig. 3.22 *Church Square and Capitol Theatre at night.*
(Du Trevou 2013)

Conclusion

DESIGN INFORMANTS

The function of a cinema palace in the city centre is no longer relevant as films are now more often viewed in cinema complexes housed in suburban shopping malls. Thus the reintroduction of this program would be inappropriate (refer to appendix A). However, the space should continue to function as a cultural node within the city in line with its long heritage.

The extension of the public realm of Church Square into the South West corner is in line with its heritage as a public gathering place and mini cultural precinct.

The theatre building was never completed and remains without a facade, and therefore the exterior has little significance and can be manipulated freely. Thus the proposal of a new inhabited building facade will not be aesthetically responsive to any exterior heritage informants. Rather the addition is informed by a programmatic response to the heritage and the support of the everyday rituals of the community that passes through the site.

The contemporary intervention inverts the existing norm of the introverted heritage buildings which surround it by responding to the informal activity and vibrant public nature of people in Church Square. However the vertical layering of spaces remains relevant in the programmatic layering of the intervention.

The existing building's failures necessitate an intervention of some form. These become the starting point for various aspects of the design in order to conserve the theatre building.

Fig. 3.23   Theatre fly tower (Author 2013)

Chapter 4

Programme
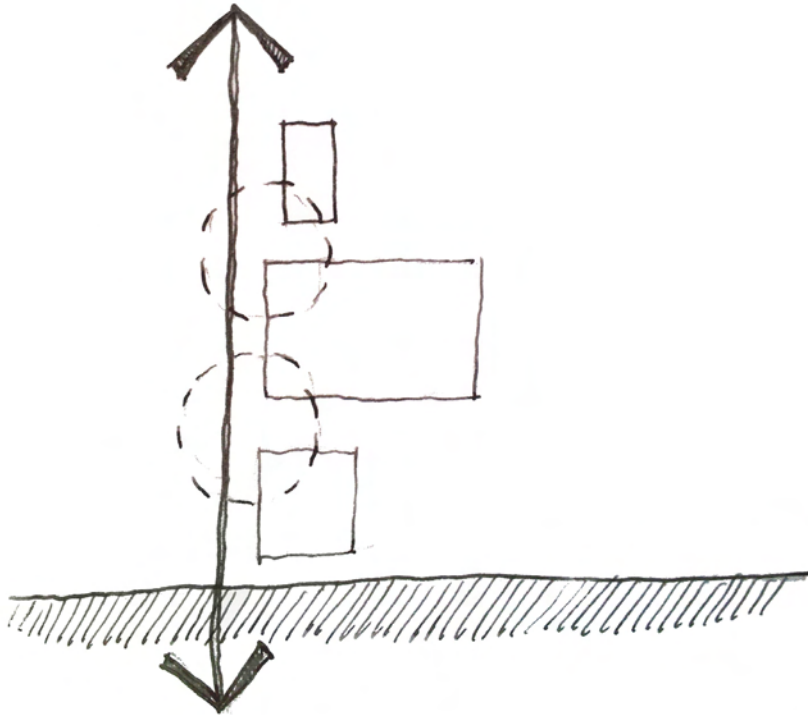
Culture

Building on the heritage of culture and social gathering at the Capitol Theatre, the reintroduction of culture to the site and thus Church Square, is a seemingly appropriate response to the issues of reappropriation of these leftover spaces.

This reintroduction of culture to the site can become part of a larger system of urban regeneration where residual spaces are reclaimed for new cultural programs. There is a well established link between artists, cultural spaces and urban regeneration, as set out in the theory chapter.

Thus while being an appropriate response to the heritage of the site, an intervention of a cultural nature could become the catalyst of contemporary urban regeneration of the area.

"Pop" Culture

The Capitol Theatre was constructed on the cusp of the shift from traditional theatre productions to films and modern ideas of entertainment and leisure or "pop" culture. The theatre, although decorated internally to resemble traditional European opera houses, functioned primarily as a cinema palace. Opened just as sound films were released, the theatre is designed with all the modern technical advances of its time, though hidden in the elaborate interior decoration these were none the less part of the significant attraction of the theatre (Fourie 1994).

This shift from traditional forms of cultural display to more technologically advanced spaces is continued in the re-programing of the Capitol Theatre. In the city the performing arts are housed at the State Theatre which is in close proximity to Church Square, thus it would be considered inappropriate historically and unnecessary to suggest the theatre functions as a traditional theatre. Instead it is suggested that the building should support contemporary modes of cultural production and expression which are socially and technologically progressive.

Cultural Production

Contemporary culture in now understood as not only the formal artistic expressions found in traditional museum, gallery or theatre type spaces. It is also the public art and engagement with everyday rituals that adds richness to our cultural understanding. Therefore it is important, when considering the design of a cultural intervention, that it support both the formal cultural expressions and the rituals of daily life. It is within this understanding that the project becomes unique as it is really the activities of people, the daily audience and cultural participants, who are supported and in turn support the continued life of the heritage building.

In a recent government publication three elements are suggested as essential to the building of public culture (SA 2013: 318-322):

1.   Cultural producers

2.   Public spaces

3.   Creative artists

1.   Cultural producers
Cultural producers (institutions, associations, entrepreneurs) trade in cultural products (plays, books, events, media, paintings = accumulation of social capital). These producers are of highest value because they curate cultural production.

2.   Public spaces
Public space is not just an issue of the urban environment, equally important are spaces of cultural representation - e.g. halls, theatres, museums, churches, galleries, media, schools and cinemas. This is the space in which society communicates with itself.

3.   Creative artists
Through their hands culture is renewed and taken forward into future visions. New representations are created through which we understand who we are, come from and are going. "Only creative artists, both novice and established individuals, have the capacity to break the representational frames of the past and take the new national narrative forward." (SA 2013: 318-322)

In this government report it is again shown that in the contemporary South African context the understanding of culture is dynamic and includes more than traditional spaces of cultural display. Thus the reintroduction of culture to the site is proposed in the form of a centre for contemporary cultural production, a space that accommodates the needs of cultural producers and creative artist engaging in contemporary cultural practices.

Housed within the centre are supporting spaces of cultural production which extend the range of uses for the historical theatre building. These production spaces are conceived as a supporting skin which is inhabited by artists and cultural producers. This new cultural addition contains workshops, studios, technological and IT resources, shared meeting rooms and a variety of retial spaces.

The intervention itself becomes the space of both production and display thus inverting the traditional condition of the Capitol Theatre and places of typically introverted and exclusive cultural display. While the theatre remains the main space of cultural exhibition, the exterior intervention becomes a further space of display, accessible to the public in various forms. Thus the introverted, exclusionary display of culture within the auditorium is subverted through the celebration of the people and production on the exterior, inviting participation and accessible to all.

Existing Cultural Initiatives

The intervention supports the emergent cultural producers and dynamic collaboratives as opposed to traditional singular institutions. It continues the early cinema's legacy as a platform for new cultural experiences.

In Pretoria, there are many existing arts and culture networks or collectives which host events in the inner city area, hoping to spark greater appreciation and awareness of art in the city. These include Art Kitchen, Capital Arts Revolution, Borderline Art & Entertainment, and Molo Mollo to name a few. Although these initiatives clearly demonstrate the existing energy and drive within the city, the diverse and fragmented nature of these groups leads to only small and temporary influences. With a platform to unite the groups and a space where common resources, both physical and cultural, can be shared, the potential for real impact in the city can be realised.

Alongside these cultural initiatives are the quotidian cultural activities defining the daily rituals that take place on and around Church Square. The square is used as a gathering and leisure space throughout the day and night to a variety of groups. However it is in the informal cultural performances on the square that there is potential for development within a new cultural complex at the Capitol Theatre. The attraction of these temporary events and the lively atmosphere created through out the square during the performances can be harnessed in the cultural centre with a formal space for education, rehearsal and support.

The existing cultural collaboratives become the clients and their multiple interests become the hybrid programs, united within the vision of a centre for cultural production. The everyday cultural activities are simultaneously supported by the intervention through an extension of the public realm on various levels, essentially extending Church Square to incorporate once more the South West corner. The everyday communities are not displaced as none existed on the direct site, instead they are supported through the addition of functional variety and social value to the area.

Fig. 4.1   *Band performing in Church Square with audience (Author 2013)*

Examples of some of the many cultural events on Church Square in 2013:

Fig. 4.2.1 Urban regeneration presentation. (Wessels 2013)

Urban Regeneration Rooftop Party:

This one off event was organised by a group of University of Pretoria students with the aim of enticing a large group of people to the city centre in a time and place that they would not normally see. The event featured live jazz and interactive, perceptual mapping of the square. It introduced recreational activity to a diverse group of people at different times of the day and night.

Fig. 4.2.2-4.2.3   Perceptual mapping of the Church Square precinct. (Wessels 2013)

Fig. 4.2.4   Urban regeneration event (Wessels 2013)

RE:C@PiTOLi:

"Youth Culture in the city: (ART)iculating city-scapes"

This is a free event taking place at both Cafe Riche and the Capitol Theatre. It features photographers, musicians, film screenings, panel discussions and workshops and incorporates contributions from various cultural and academic groups. The overall intention of the event is to form part of the initiative Save the Capitol Theatre as well as promoting public and scholarly engagement with the arts.

Championing the Save the Capitol Theatre initiative is the cultural collective Capital Arts Revolution (CAR). The collective consists of a wide range of artists and cultural producers who live and work in the city. Their aim is to bring about an artistic revival in Tshwane through greater appreciation and education of artistic practices and people from all walks of life in the form of workshops and events. Capital Arts revolution aims to be the living, breathing representation of young artists in the capital city. (RE:C@PiTOLi 2013).

Fig. 4.3.1 - 4.3.6
ReC@pitoli events in the theatre auditorium, lobby and outside spaces. (Author 2013)

Borderline Art and Entertainment at Cafe Riche

Throughout the year Borderline Art and Entertainment host cultural events at Cafe Riche on Church Square. These events generally include artworks exhibited by young local artists as well as live music performances by up and coming artist with open jam sessions afterwards. A variety of styles of art and music are showcased and a diverse audience is always to be found at the events.

The Borderline mission is:
»	To promote serious fun in contemporary art.
»	To engage with and support artists at varying stages of their careers and to give them the opportunity to realise new projects.
»	To host inclusive, creative, enjoyable events and parties to launch projects.
»	To create and embrace different artistic disciplines.
»	To take the art party to different venues at different times of the day and night. (Uys 2013)

Fig. 4.4.1-4.4.3 Borderline event at Cafe Riche. (Author 2013)

*Fig. 4.5	Cafe Riche (Author 2013)*

Precedent study:

»   Godsbanen, Denmark
           3XN

The city of Aarhus, Denmark, initiated this project with the aim of re-using an abandoned freight yard as an urban centre for cultural production. It was also intended to function as a catalyst for regeneration of the greater city district. The large inner city development includes open work shops, studios, project rooms, theatre stages, auditoriums, dance halls, artists residences, a radio station, open public spaces and restaurants.

A framework of management for the centre was created in order to maintain a sustainable centre. Ultimately the building, events, residents, and artists would have to work within the frame of "cultural competence", meaning that work should be of high quality and artists in residence are required to contribute to the centre in the form of content or knowledge through exhibition, showcases, workshops or lectures (Godsbanen 2013).

The centre also includes several open workshops which are fully equipped with state of the art machinery in order to support all manner of artistic expression. Graphic; wood; metal; forming; textile and serigraphy workshops, as well as a multi-workshop focussed on laser-cutting and 3D printing.

»   Design Guidelines

Programmatically this project sets a precedent for the intervention at the Capitol Theatre as it functions as a centre for cultural production within a greater regenerative scheme. The functions housed within the building and its nature as a space for shared resources and workshops which are useful to the general public, is a principle which will be carried through into the Capitol Theatre project.

Shared workshop spaces are used by artist in residence and members of the public though a subscription system which allows for different periods of use and reduced rates because of the sharing of resources relevant to various parties.

Fig. 4.6.1

Fig. 4.6.2

Fig. 4.6.3

Fig. 4.6.4

workshops
public inbetween
+ above
shared
resource space
Fig. 4.6.5
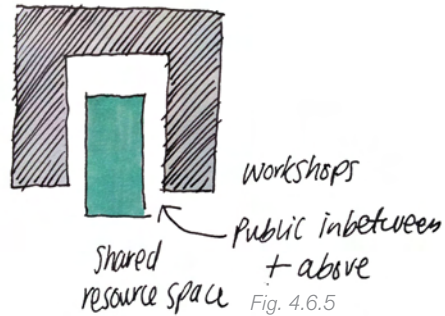
Fig. 4.6.1-4.6.4
Various public workshops and
outdoor spaces in the complex
(3XN 2011)

Fig. 4.6.5
Diagrammatic site map
(Author 2013)

Fig. 4.7.1

Fig. 4.7.2

Fig.
4.7.3

Precedent study:

» Arts on Main, JHB

Adaptive re-use of warehouse buildings in the east Johannesburg CBD.

Developed as a mini arts precinct containing both production and consumption based venues for events, exhibitions and workshops, the old industrial complex now houses numerous arts studios, galleries, entertainment and eating spaces as well as retail and office space.

Both established artists and small, independent start-up firms are accommodated in the complex. The smaller, more unstable firms benefit from affordable, flexible work spaces on short term leases which are close to stable institutions and constant interaction with social and professional networks (Reddy 2011).

"Artist live/work and studio buildings put artists into close living and working proximity with each other. Ideas and feedback circulates among informal networks ... These settings encouraged the exchange of professional and political information among artists and raise their collective visibility in the neighborhood and city." (Markusen 2006: 20) in (Reddy 2011: 42).

The Arts on Main development can be seen as following the principles of new urbanism, similar to other Johannesburg public

Fig. 4.7.1-4.7.3   *Events in various spaces in the*
                       Arts on Main complex (Author 2013)

developments such as Melrose Arch and 44 Stanley. In these developments new urbanism is seen as a solution to contemporary urban issues such as insecurity, alienation and urban decay. However in reality this approach often results in the production of exclusionary territories. In Johannesburg the major issues surrounding security necessitate a different response to the democratization of space as advocated by new urbanist policy. Safe, open, walk-able precincts are created within enclosed developments and "castle-like" designs where security on the road outside the development is overt. (Dirsuweit 2007)

» DESIGN GUIDELINES

The design of a mini arts precinct within an existing structure is relevant to the adaptive re-use of the Capitol Theatre in its function and the provision of space for both production and consumption of arts and culture.

However the Arts on Main development fails to include the surrounding area, instead aiming for a new urbanist oasis within the decaying post industrial setting. An alternative means of dealing with the public production and consumption of culture is proposed, while also considering issues of security and the provision of safe spaces in which to develop creative processes. This could possibly be dealt with in the vertical ordering of spaces, from very public spaces of everyday interaction, to secondary destination public spaces and lastly to the permanent and private studio spaces above. This vertical ordering of programs relates directly to the use of many of the buildings in the vicinity of Church Square (Fig. 3.5)

Although not accessible physically, the visual permeability of the urban edges of the intervention leads to it being perceived as inclusive and inviting.
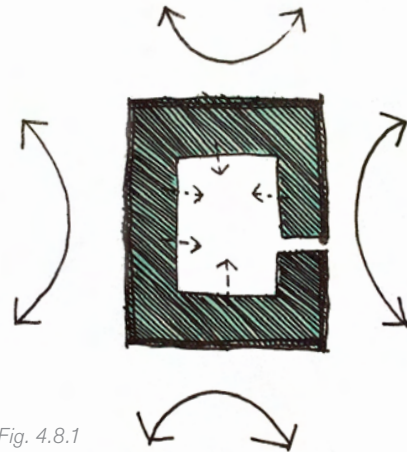
Fig. 4.8.1

Fig. 4.8.1-4.8.2
Diagrams illustrating Arts on Main urban island phenomenon vs. proposed vertical and visual accessibility (Author 2013)
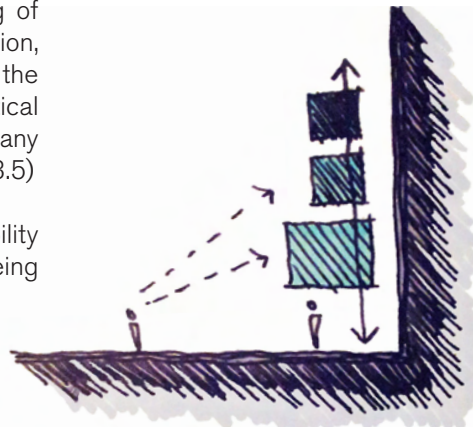
Fig. 4.8.2

Conclusion:
Programmatic ordering

As a response to the specific site as well as current practices in cultural centre design (as seen at the Arts on Main complex) the programmatic ordering of building functions is seen as an alternative means of dealing with site constraints and security issues.

The tight site is characterised by vertical as opposed to horizontal development potential. This vertical development allows for the ordering of building functions from public to private in a base to top progression. The ground floor is mostly given over to public space and outdoor retail spill out space. The entirety of the ground floor is taken up with public amenities and various retail spaces. These retail spaces provide a variety of occupation opportunities as they are designed for different periods of use. For example, a large portion of the ground floor is given over to semi-permanent retail spaces, much like a market, these spaces have a short occupancy and retailers are rotated often as their production demands. There are also smaller, long term retail spaces available for more permanent traders, thus allowing for a variety of different users.

Located on the first floor are print shops and workshops, an internet cafe and extended retail area. These are still primarily public functions and are accessed directly from the main staircase. The second floor is slightly less public, housing a music and recording studio and large flexible workshop space. The levels above are increasingly more private. These house permanent studio spaces and offices for cultural collaboratives, a design lab and two shared meeting/conference rooms.

Fig. 4.9   Programmatic ordering diagram (Author 2013)

Private

Design labs

Permanent studio/officce space

Open plug-in offices

Meeting rooms

Workshops

Studios

Internet cafe
Print & copy shop

Permanent and semi-permanent retail

Retail spill-out space and public plaza

Public

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
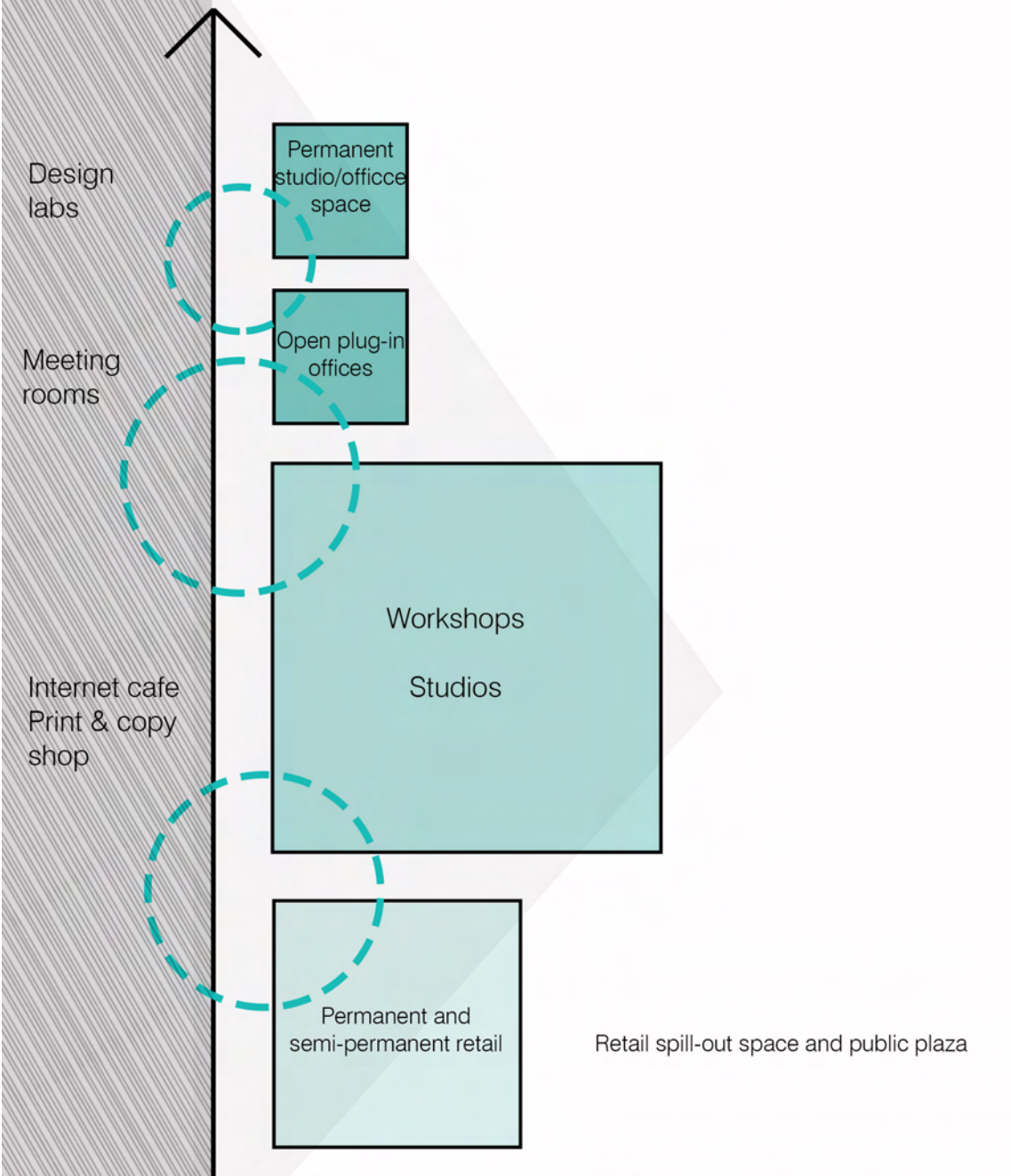
Chapter 5

Design Development
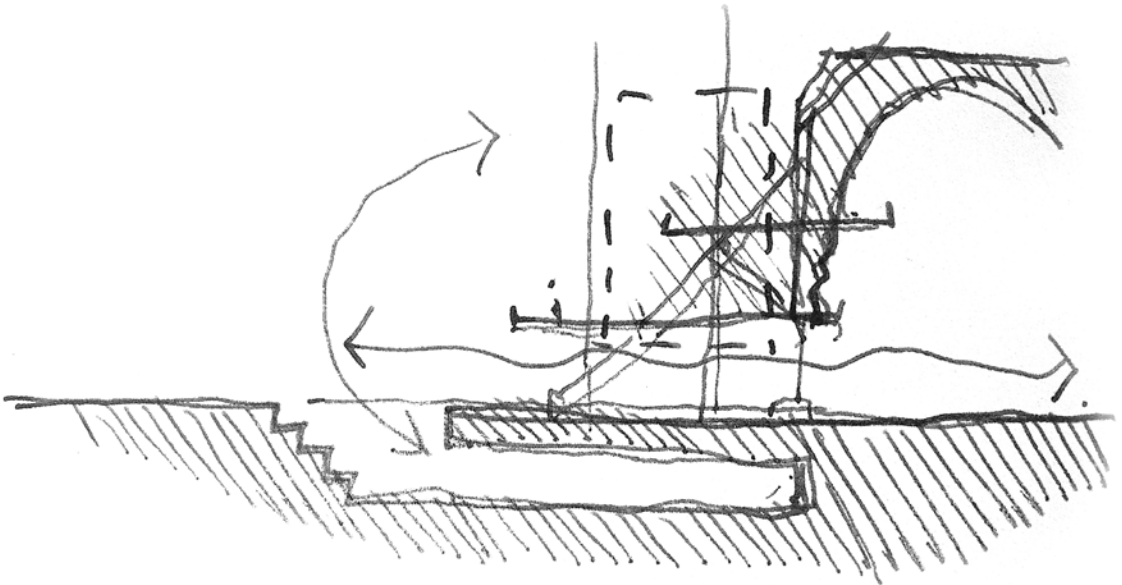
Concept

INTRODUCTION

Two interdependent concepts form the base of the design. The first concept deals with the approach to issues of derelict heritage buildings in the urban context through a mutual support program. The second finds a specific response to site conditions of the Capital Theatre through the use of culture and expression.

MUTUAL SUPPORT

As established in the theory chapter, state funding cannot be relied upon for the conservation of unused buildings of heritage significance. It therefore falls to the public to support theses buildings through their use. However, if the building is not currently used, it is unlikely that in its existing form it has any use value to the contemporary community in which it exists. This necessitates the introduction of a new element or building modification which will allow the building to function actively again. The proposed intervention allows the building to become useful again therefore sustaining the usability of the building for the foreseeable future.

Thus where an existing heritage building needs conservation this inserted element becomes the means through which the building becomes useful again. The usefulness of the building supports the community while the engagement of the community simultaneously supports the building and its conservation.

The concept of support is extended to:
  » The physical support of a failing structure where time, entropy and neglect have played a role in its abandonment.
  » The functional support which allows a building, that has been fit only to house cars for the past four decades, to become useful again in a contemporary context, with new cultural meaning, and within a broader cultural vision;
  » The social support of the everyday rituals which make up the daily cultural experiences through the extension of the public realm.

Extending Expression

Originally the Capitol Theatre was a space of introverted and exclusive cultural expression. Here highly curated cultural artifacts (films and occasional shows) were displayed to a limited audience in a setting designed to transport them away from their daily reality in a highly internalised experience.

It is proposed that this condition should be inverted through external display of the processes of cultural production on the exterior of the theatre. The intention is to broaden the sphere of cultural influence into the public realm of the city and simultaneously invite engagement of existing communities with the building. Thus the focus shifts from internal event space to external production space which becomes part of the public everyday experience as it has a visible presence in a very public setting.

The Capitol Theatre complex was never completed and no exterior facade was ever designed for the auditorium. This creates the opportunity for a new inhabitable facade to be designed which fulfills the role of both a supportive and expressive element. The new supporting elements incorporate spaces where people and processes of cultural production are expressed externally while curated cultural artifacts and events are still housed within the theatre auditorium.

The architecture speaks of the dynamic activities which are housed within the building. It is not only the spatial planning which speaks to the display of culture but the form itself is an expression of contemporary culture through a dynamic and engaging structure.
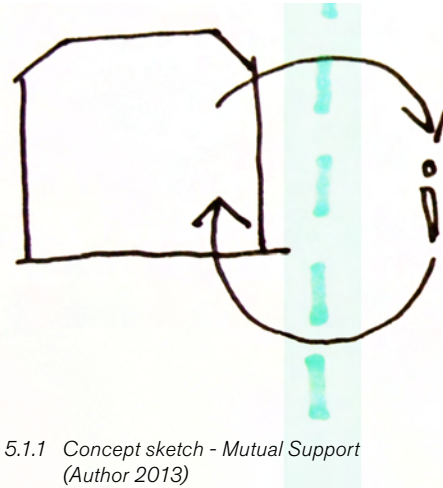
Fig. 5.1.1   Concept sketch - Mutual Support (Author 2013)
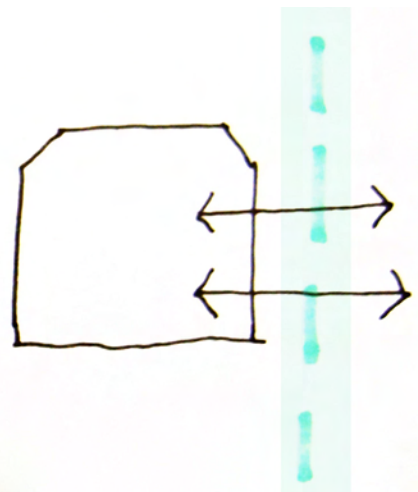
Fig. 5.1.2   Concept sketch - Extending Expression (Author 2013)

Fig. 5.2.1-5.2.7   *The supporting elements take the form of various new interventions and modifications to existing building conditions.*
(Author 2013)
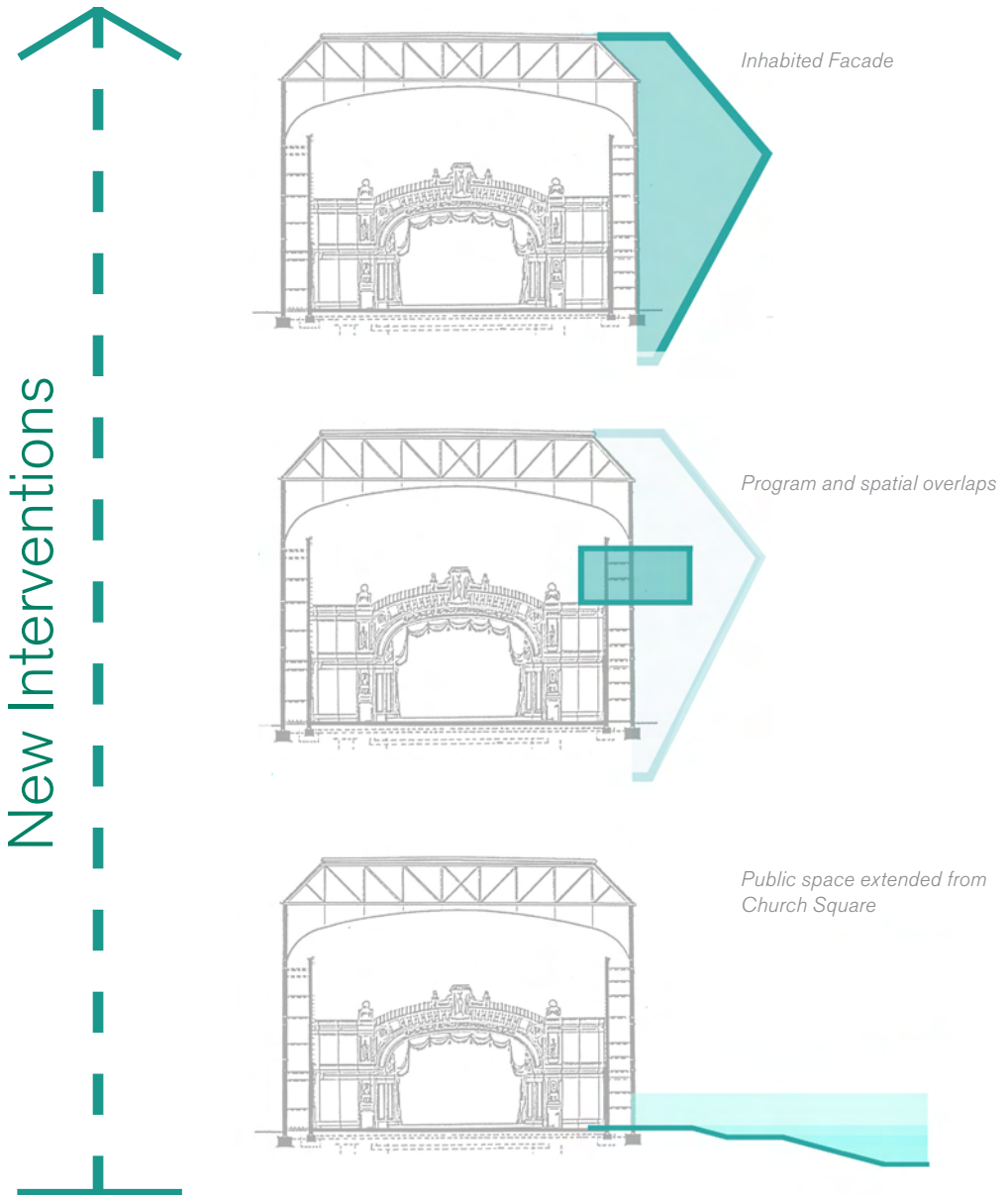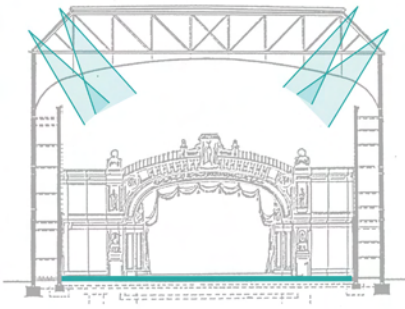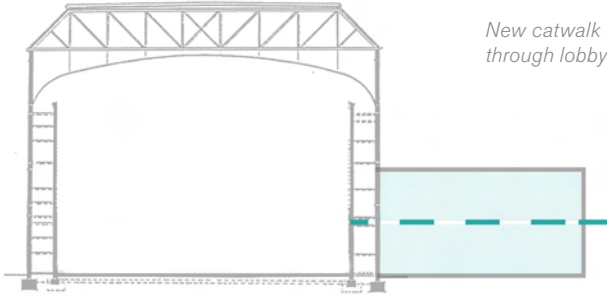
New Interventions

Inhabited Facade

Program and spatial overlaps

Public space extended from
Church Square

Level floors internally and introduce natural light

New catwalk event entrance through lobby
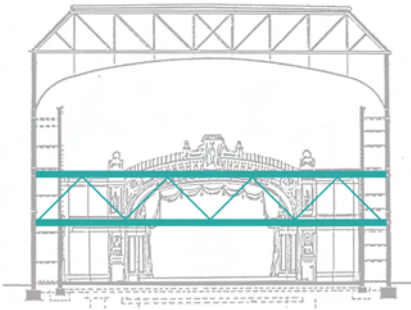
New structural girder supporting smaller exhibition space
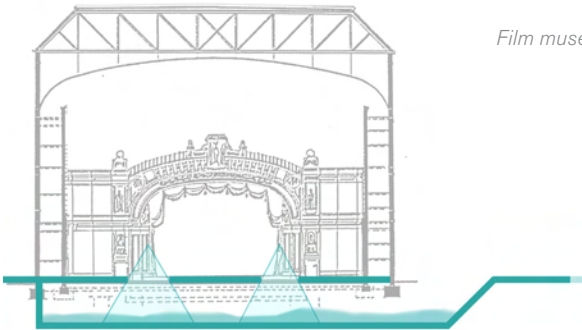
Film museum in flooded basement

Modifications to Existing Conditions
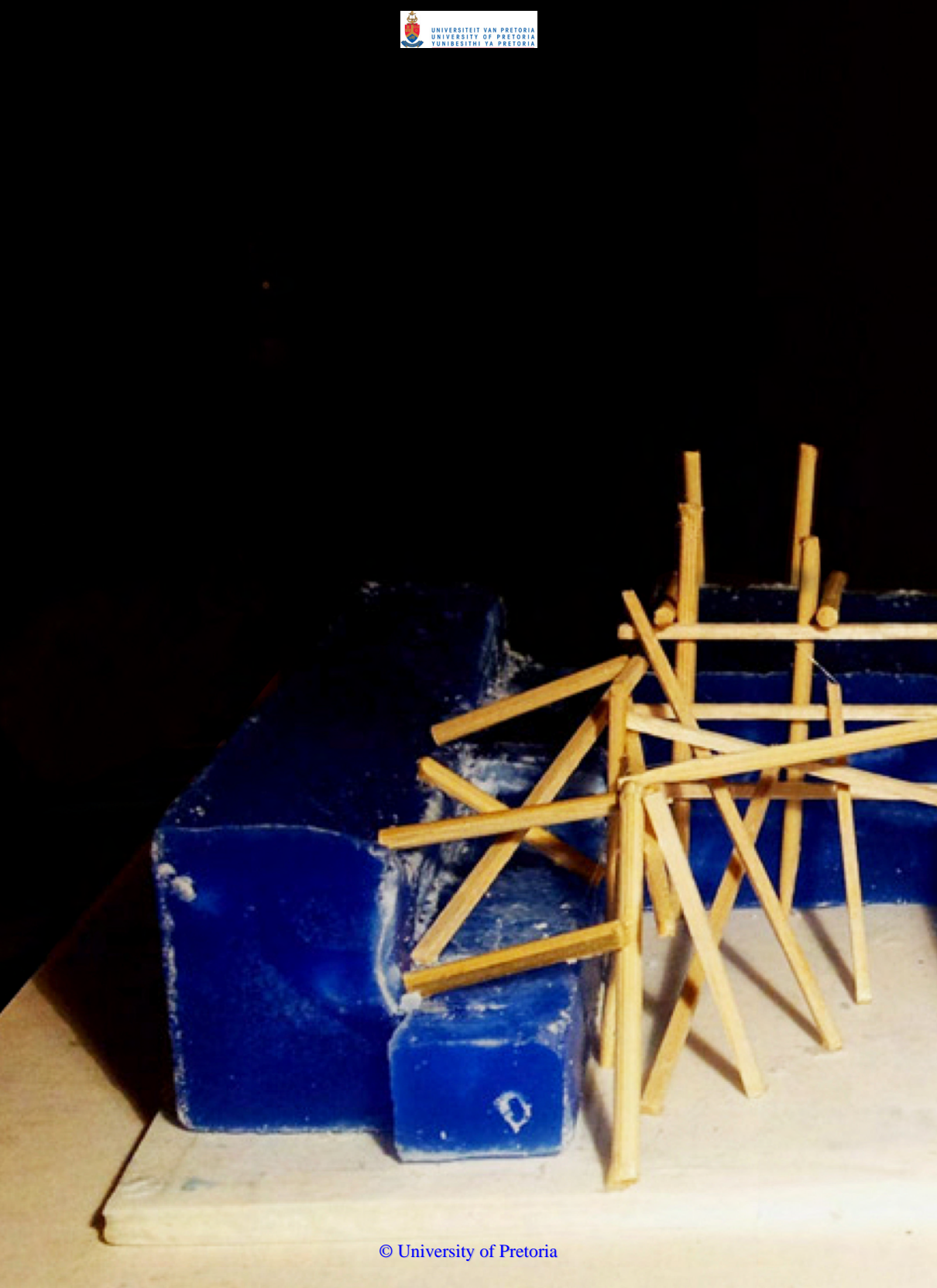
Fig. 5.3   Concept model (Author 2013)

Design Strategy

Horizontal layering - Skins

The design is approached as a series of vertical zones, expanding on the layering of spaces within the existing theatre building. The majority of the vacant site to the east of the theatre is kept open and designed as a public plaza and extension of Church Square. This responds to its heritage as an open gathering space and supports the notion of public engagement with the building. The main portion of the new facade building is given over to production spaces which are purposefully placed on the building edge for maximum visibility to the open public space. This zone is conceived as a new space of display where people become the artifacts on display and the process of cultural production itself is celebrated. However the theatre auditorium remains the main display space for formal events and exhibitions, while the existing service space which is hidden behind the secondary internal skin is thickened and extended into the building addition. This overlapping space houses services, technical spaces and multiple light shafts which introduce natural light and ventilation as well as communication throughout the building.

Fig. 5.4.1 Concept diagram- horizontal layering
(Author 2013)
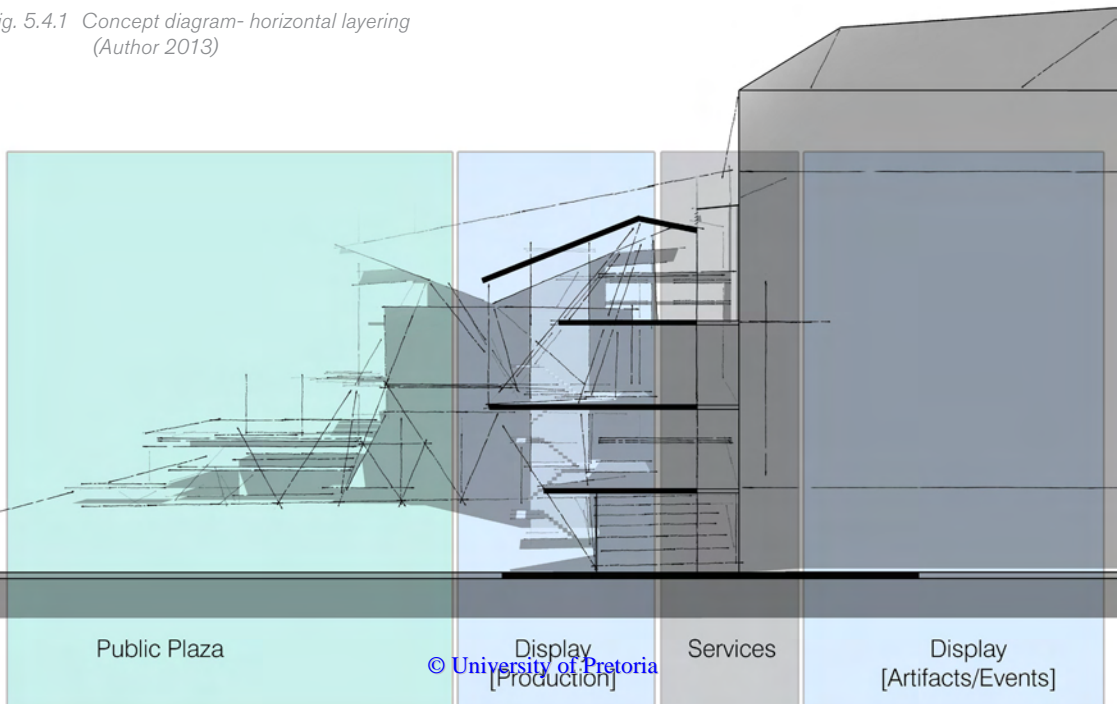
Public Plaza

Display
[Production]

Services

Display
[Artifacts/Events]

Vertical Layering - Program

The verticality which is a result of the site constraints as well as the opportunities afforded by the existing building heights allows for a building layered programmatically from ground floor all the way up to sixth. The first programmatic layer accommodates public programs and pulls back allowing for the creation of an informal public plaza edged by public amenities, restaurants and retail spaces. The second layer of the building requires the most space as it houses the shared resources and semi-public workshop spaces. Thus these floors jut out over the public space below with visual access into the production spaces. The upper levels of the building are dedicated to private studio spaces for permanent creative industries as well as more short term artistic start ups and temporary initiatives. These smaller spaces are less publicly accessible thus perceptually more secure, they also have access to large light areas on the building edge overlooking the new public plaza as well as Church Square. Additional common or shared spaces are organized vertically around circulation cores and on or between the floors to which these shared spaces are related.
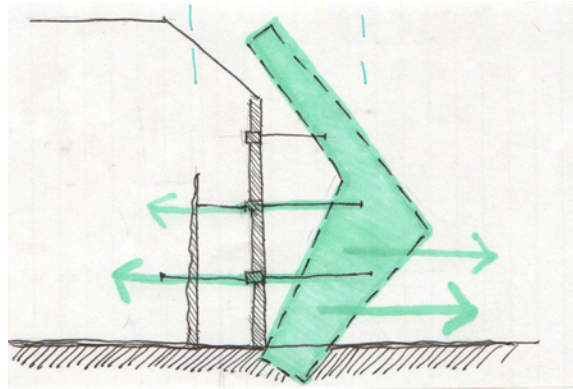
Fig. 5.4.2 Concept sketch- vertical support (Author 20

Fig. 5.4.3 Programmatic layering (Author 2013)
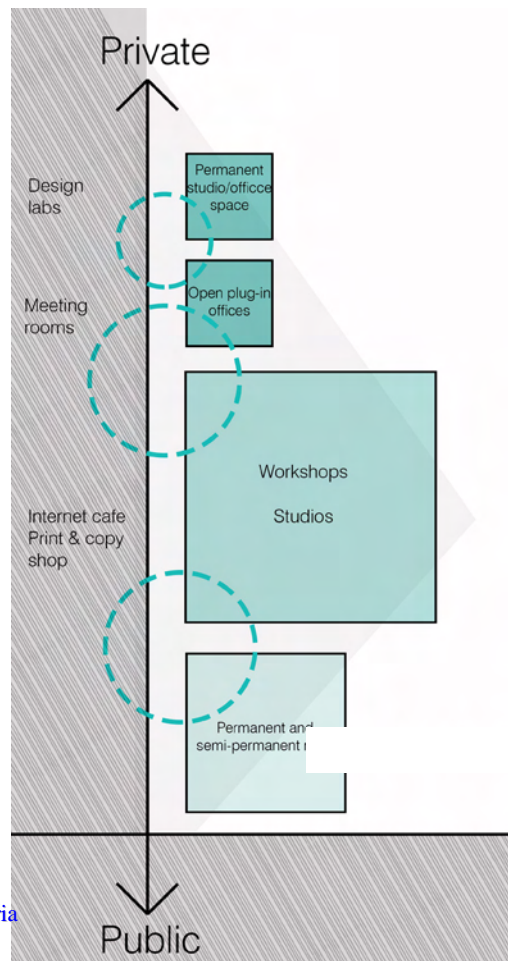
Design Elements

The project is made up of a series of new interventions as well as modifications to existing building conditions. For the purpose of the design investigation these are grouped into three categories of which the new intervention of an inhabitable skin is the main focus. These categories are:

1. Public plaza and arcade

2. Inhabitable skin

3. Proposed modifications

Fig. 5.5   *Three major design elements (Author 2013)*
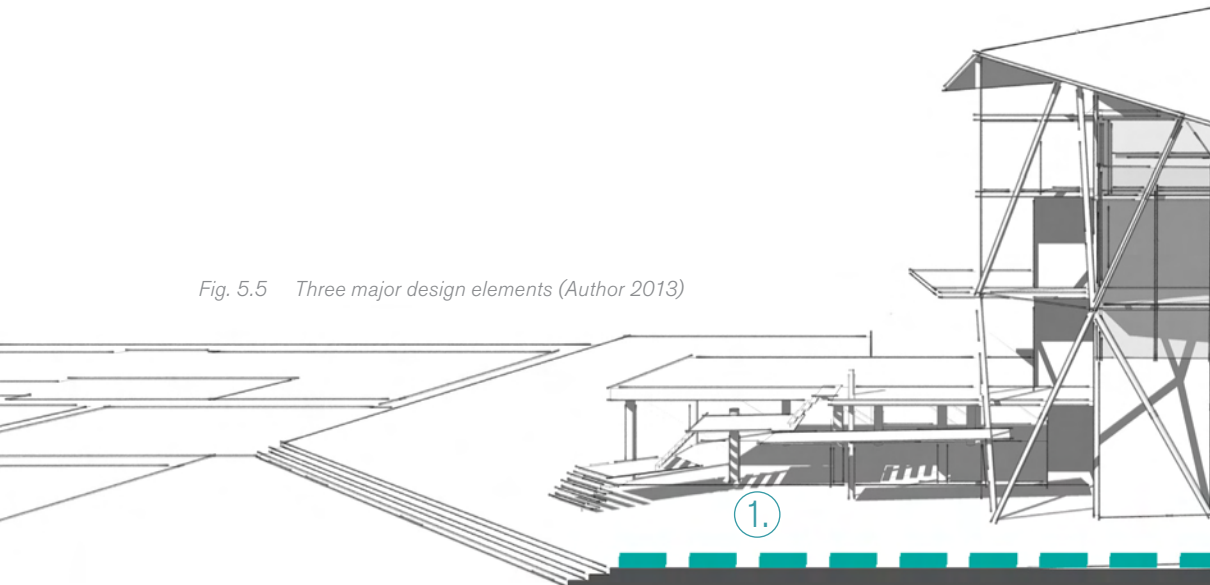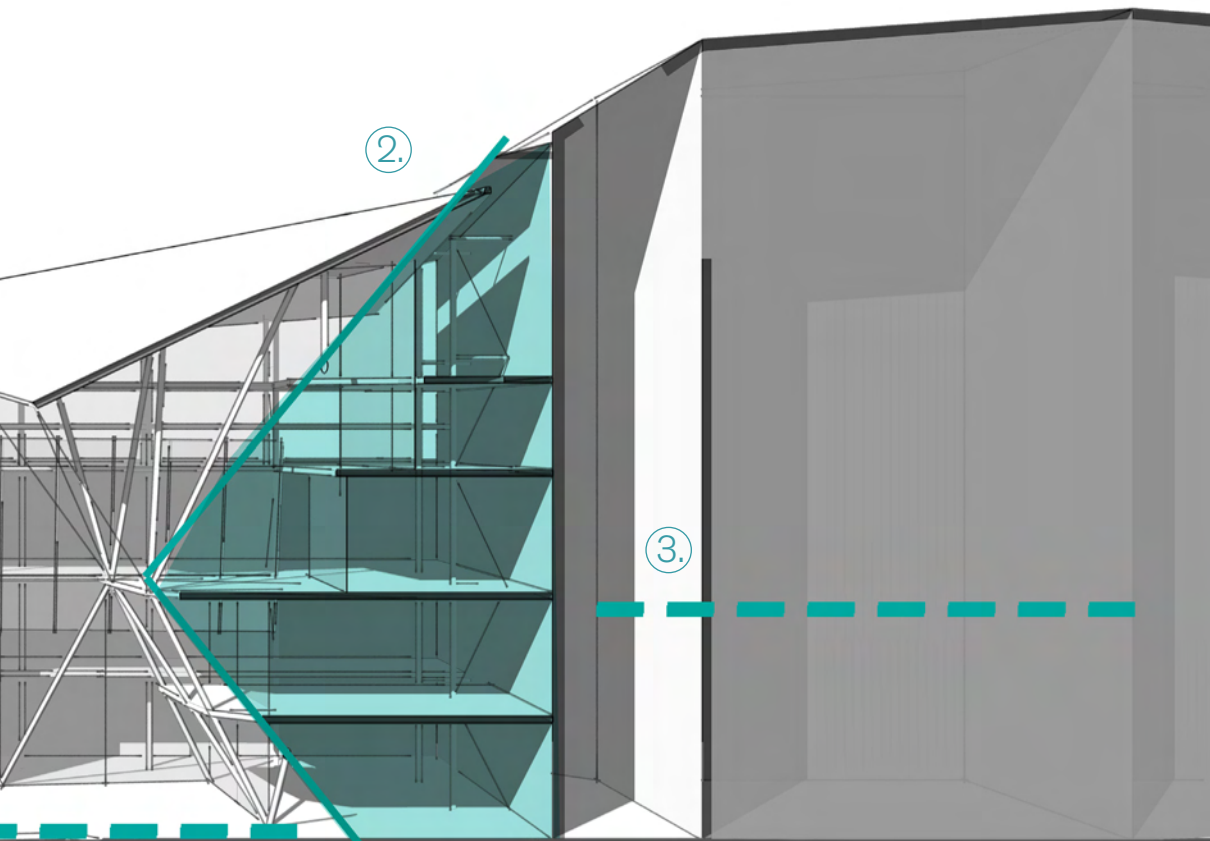
1. Public Plaza and Arcade

APPROACH

Conceptually, the building should support both the proposed programs internally as well as the quotidian cultural and social activities of the communities into which it is inserted. The support of the social realm is the starting point of the design strategy. Where left over spaces are reclaimed for public use they have the potential to become communal support spaces to the theatre of life. Here, the activity of people and occupation by multiple groups strengthen the social sustainability of the city and simultaneously increase safety and trust. (Gehl 2010: 21-26)

The ground plane and extent of the building form are fundamental to the success of the public space where activity as opposed to fences are used to increase perceived safety. Thus on ground floor the building pulls back to allow for as much public space as possible in the form of a new public plaza and pedestrian arcade where interaction between people in their everyday routines and the new cultural activities is promoted.

The overlapping of the new cultural public space with the historical public gathering space of Church Square is similarly important. The presence of culture is extended into the square through the manipulation of surface materials, water, planting and level changes. In this way the south-west corner of the square is reclaimed as a public space. The public facilities which are shifted to the new building; the continuous urban surface; and the new arcade which is created between the bus stops, cultural centre and Church Square draw the public into the site. Conversely, tentacles of cultural activity extend beyond the site and into the public square in the form of events, visual displays and structures in keeping with the architecture and programs of the intervention.
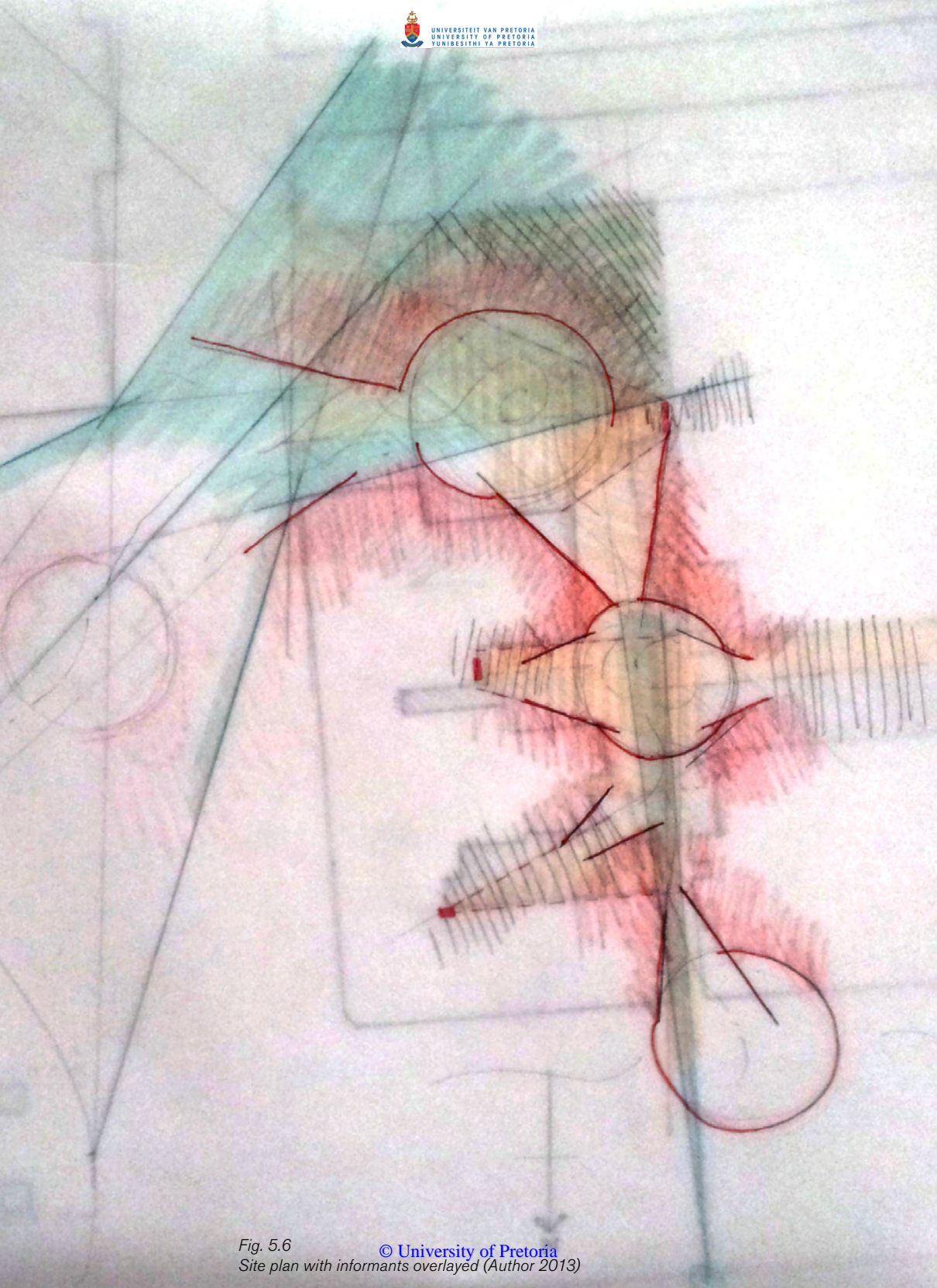
Fig. 5.6
Site plan with informants overlayed (Author 2013)
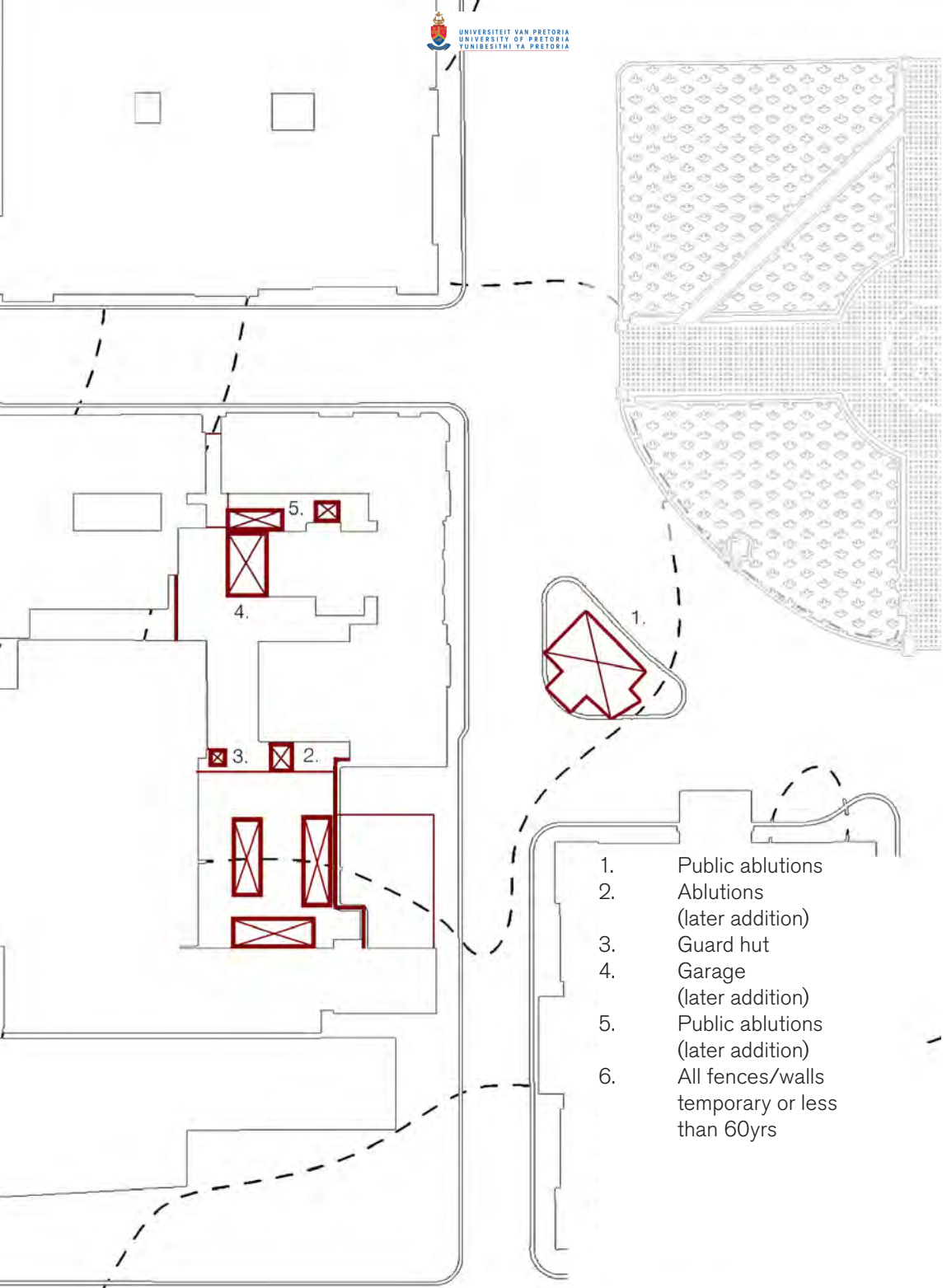
1. Public ablutions
2. Ablutions
   (later addition)
3. Guard hut
4. Garage
   (later addition)
5. Public ablutions
   (later addition)
6. All fences/walls
   temporary or less
   than 60yrs

Fig. 5.7.2

EXISTING CONDITIONS

The spaces left open between the theatre and the four existing buildings that make up the site have the potential to be turned into an arcade, breaking up the city block as seen on the Eastern side of the square housing Burlington Arcade etc. However, this space is currently occupied by small structures added over time and tacked onto the sides of the historical buildings. These additional small structures fragment the space and inhibit potential movement routes or spatial flows. It is proposed that these insignificant structures be demolished in order to create a more coherent and inhabitable space between the existing buildings.

The existing public toilets form a major spatial block to the south west corner of the square, perceptually bringing the edge of the square forward and cutting off the theatre site. It is thus proposed that this structure is also demolished, yet its historical significance renumbered through the design of the new urban space.

In order to determine the optimal positioning and extents of the building footprint within the new public space a number of informants were considered. These included views, solar shading, existing access points and facade openings, as well as proposed primary and secondary gathering nodes and the route that would link them, as illustrated.
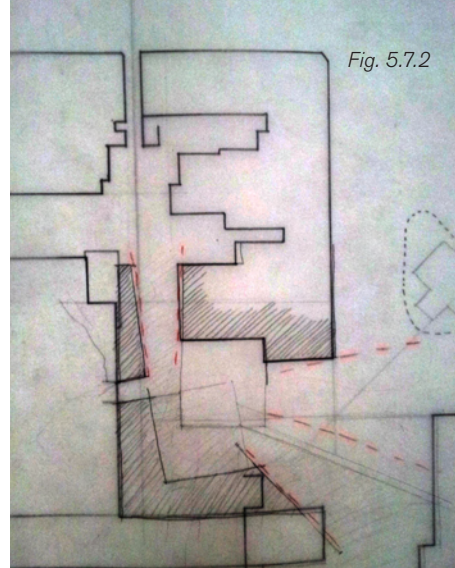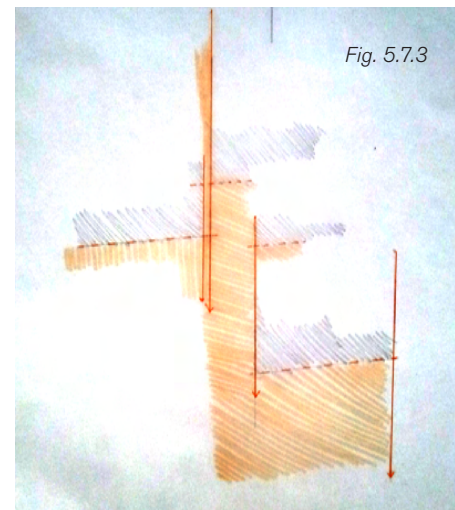
Fig. 5.7.3
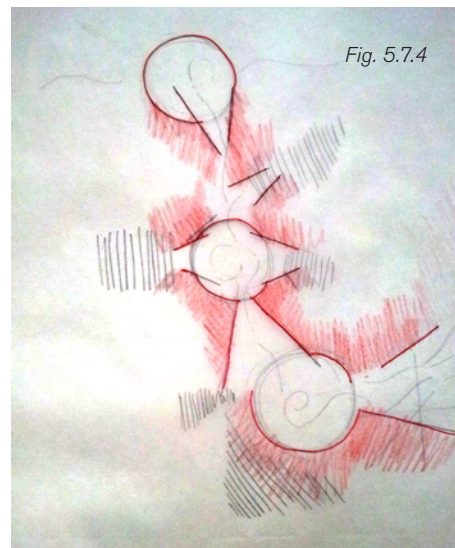
Fig. 5.7.4

Fig. 5.7.1-5.7.4
Site plan with some of the design informants determining building layout: Views, average sun and shade, existing open areas (Author 2013)

Precedent study:

» Public spaces, Banyoles Spain
Mias Arquitectes

Located in the historical city centre of Banyoles, this award winning landscape design consolidates the alleys and old irrigation channels surrounding the main square in the medieval town centre into a coherent urban system of pedestrian streets and water ways.

The previously deteriorated and vehicle dominated area is revitalised through the celebration of the heritage buildings as edges to a redesigned public realm starting with the main public square and spreading over time into the network of alleys. The old irrigation channels are revealed strategically along the pedestrian streets emphasizing the historical buildings and defining or alternatively breaking linear movement routes along the pedestrian streets as well as opening out into larger areas where children can play in the water where it meets the different public squares. (Miàs, 2013)

» DESIGN GUIDELINES

Water is a valuable natural and historical resource in Banyoles and is used as an important design element in the urban setting.

A similar approach can be used in the Pretoria context where water channels are also a lost historical feature and natural springs well up beneath the urban surface. Both cities are also characterised by declining historical cores interspersed with a network of pedestrian arcades and alleys.

The use of these natural and historical resources to highlight and bring together disparate spaces into a coherent public precinct is directly applicable to the Pretoria context and the specific design intervention. The use of water and surface manipulation in this new space should be considered as a means to protect and highlight the historical buildings, subtly guiding and emphasizing important routes and views and create spaces which are easy to navigate and accommodates a variety of space with different experiential qualities but unified through a minimal material pallet.

Fig. 5.8.1

Fig. 5.8.2

Fig. 5.8.3
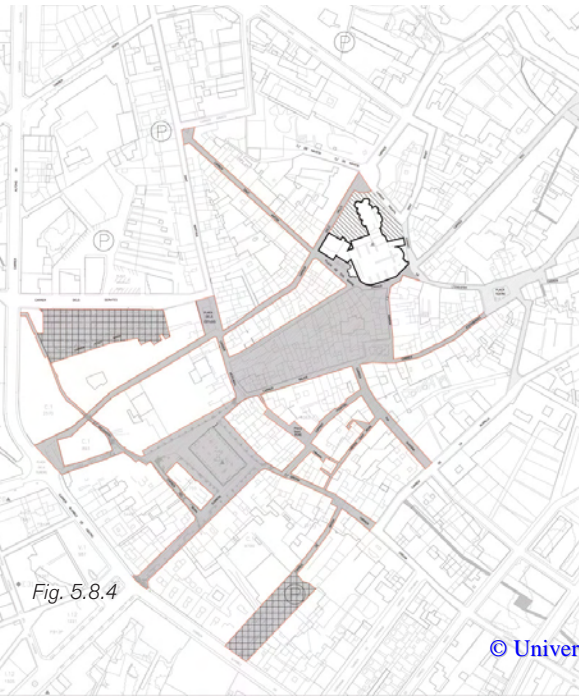
Fig. 5.8.4
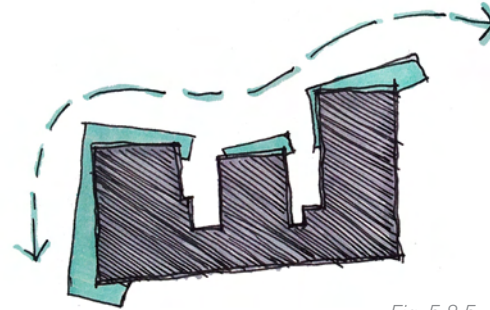
Fig. 5.8.5

Fig. 5.8.1-5.8.4
Photographs and site plan by architects (Miàs 2010)

Fig. 5.8.5
Water used to guide and shape spaces (Author 2013)

Design exploration

The two major resources in abundance on and around the site are people and water.

The natural springs under the theatre can be used in landscaping elements which are reminiscent of the historical water channels around the city. The design of these waterways and new landscaping elements and, importantly, the form of the building itself, can be used to direct the flow of people through the site as well as into the building. Funneling and catchment is especially important on the ground level which is most public. The manipulation of the surface plane is used to direct movement and increase legibility through the use of two different paved surfaces which perceptually separate route and gathering spaces. Thus the design allows for the creation of eddies where changes in the speed of flow of people, and catchment points, act as natural gathering or entry points.

The proposed landscape is made up of a number of angular sloped planes which mediate the two meter height difference between the centre of Church Square and the theatre site. These planes extend the lawns of well used public centre of the square, continuing the soft landscaping into the south west corner of the square. A new axis and pedestrian route is added to the existing paths. This axis sits at forty five degrees to the main orthogonal grid, and leads the eye to the theatre site.

It is proposed that the existing public toilets be demolished. However, these public ablutions are an important feature on the square and so will be rehoused in the new intervention. The memory of the ablution structure and tram siding will be kept in the form of a sunken water feature and small stage. This becomes a secondary feature drawing attention from the main square and allowing space for cultural activities to be drawn out of the building.
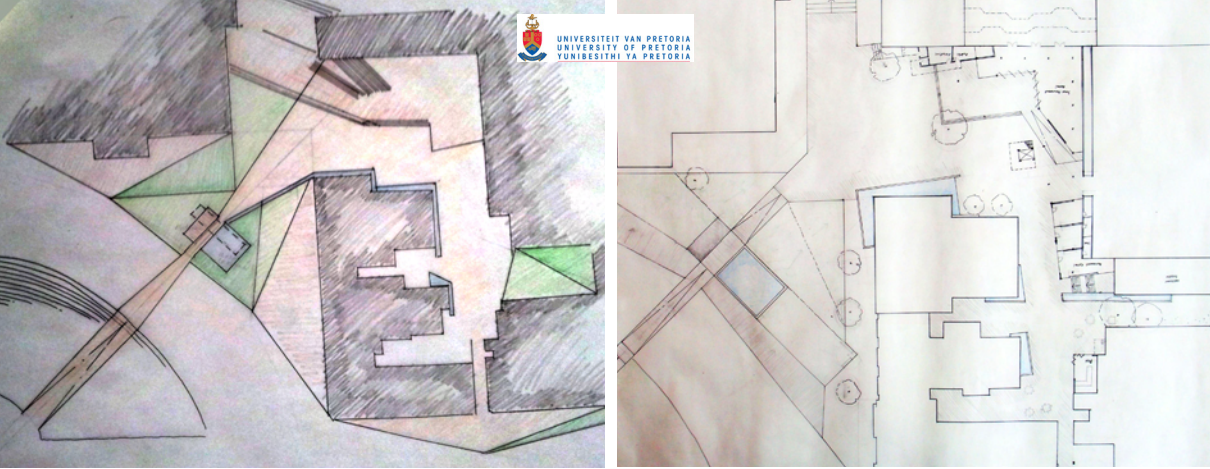
Fig. 5.9.1 Explorations: site plan with proposed landscape elements (Author 2013)
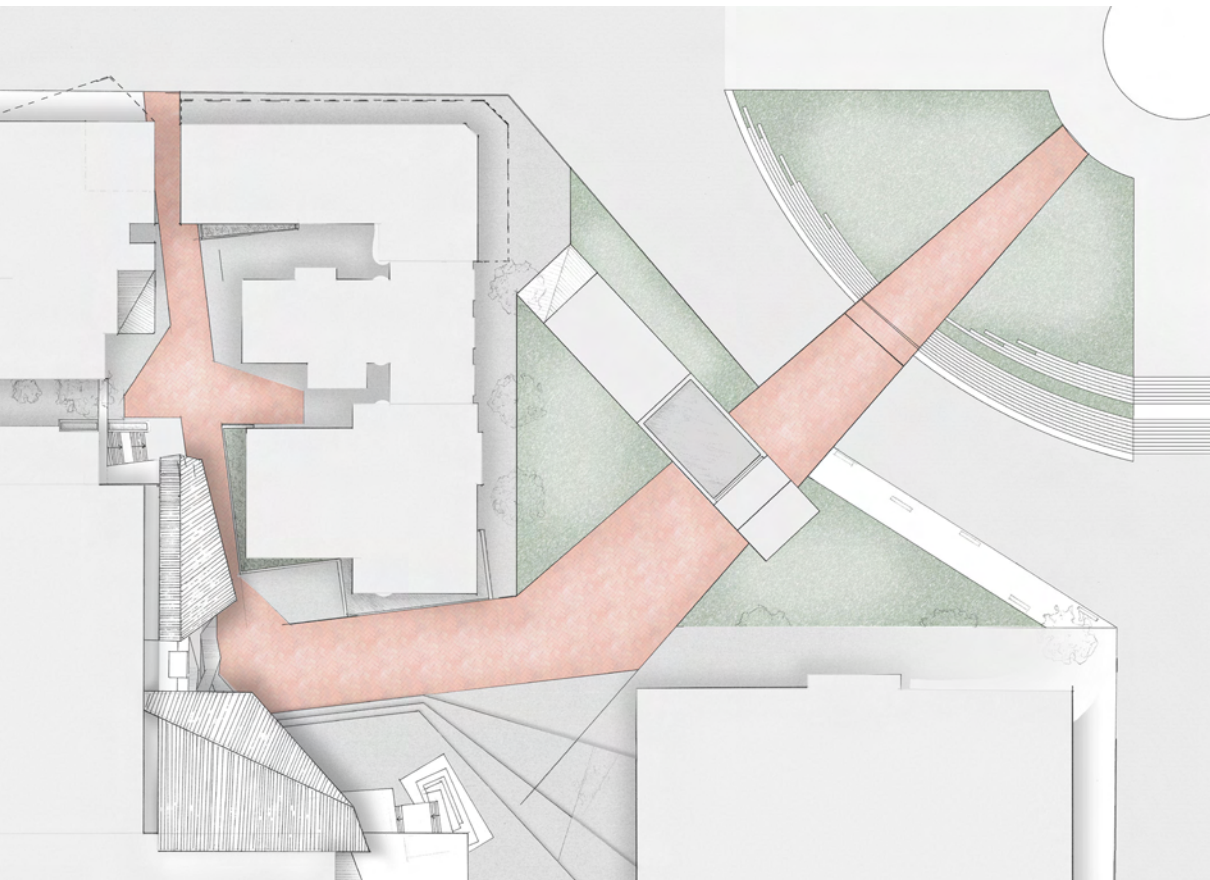
Fig. 5.9.2 Proposed: site plan with landscape elements (Author 2013)

Inhabited Facade

APPROACH

One of the fundamental design drivers for the facade addition is the concept of cultural display through visual access to the important production spaces of the building. As explained in the design strategy, the facade addition becomes the new space of cultural display where people and cultural production is celebrated in the public realm. The activities on display become attractions in themselves resulting in people lingering to watch on their way past (Gehl 2010: 21-26). Thus a lively cultural place is created, perceived as constantly occupied yet open, it promotes participation in the public realm and challenges the notions of culture in privileged spaces. Art is imbued with the possibility of connection across the many barriers of South African society, therefore the placement of cultural production within the public realm as a form of public art, enhances the social stainability of the precinct (Gibbons 2007).

While display is at the core of the design, accessibility and invitation into these cultural spaces is also paramount. All major elements of the building are accessible to the public, if only visually, and invitations to engage in the building and the cultural programs are extended to the public in various forms. The permeability, circulation and navigation of the building are critical to the success of the programs. The idea is not to approach the building in a typically institutional manner where a single entrance and lobby leads to an access controlled interior circulation route. Rather the circulation should be publicly visible and accessible, with multiple entrances to spaces housing the various programs.

Ultimately the new inhabited facade for the Capitol Theatre deals with the convergence of old and new in concept and intention; programing and physical structure. It is simultaneously a revival of the past and expression of contemporary culture. Thus the spatial overlaps and boundaries between old and new are carefully defined and detailed.

Existing conditions

The most obvious potential for development of the Capitol Theatre is in the incomplete nature of the building itself. What today stands as the Capitol Theatre was only the first stage of a much larger development planned for the site. However, all that was constructed was the theatre shell and interior skins, the exterior facade was not constructed due to financial reasons. The lack of exterior skin and the open site in front of the theatre provides a starting point for the architectural intervention.

The Theatre building is constructed as a shell with internal domed ceiling and separate interior skin. The space between these two skins is used as service and backstage space. This has the potential for extension and overlap into the new facade addition.

As the site is situated on the corner of Church Square, there is inherent potential in the existing cultural energy and daily activity in the area. As set out in the context chapter, the square is defined as much by the civic buildings which surround it, as by the informal everyday activities which occur there. Perhaps most significant to this dissertation are the informal cultural performances on the square. These include various musical bands and groups of dancers which attract large crowds and slow passing commuters.
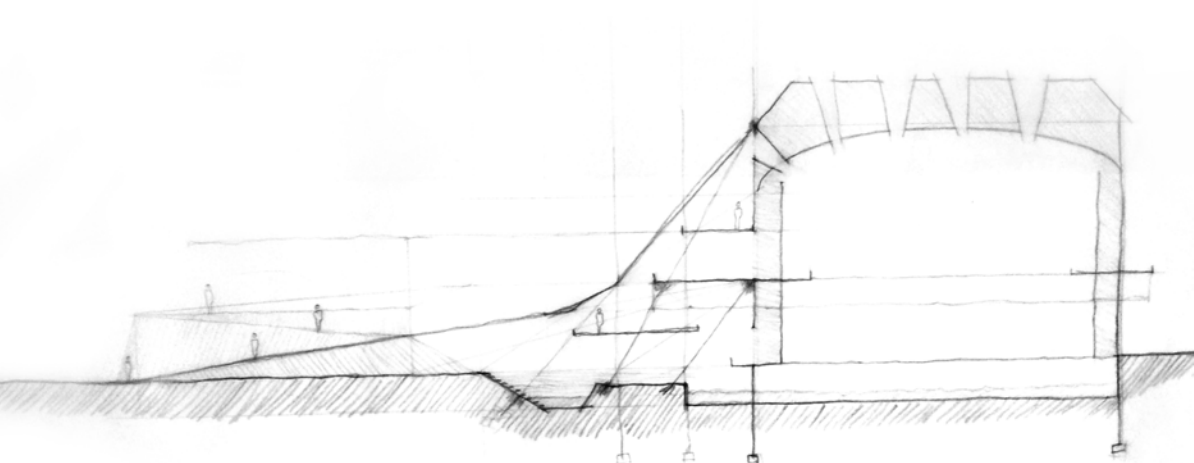
Fig. 5.10   Early concept sketch (Author 2010)

Precedent study:

» 90 Degrees Architecture
Gianluca Milesi Architecture

90 Degrees Architecture is an investigation into the incomplete urban and architectural elements in the city of Milan, Italy. Focussing on the inherent vertical possibility of the many facades left blank in the city as potentially inhabitable surfaces, *"buildable lands at 90 degrees"*, the architects investigate new structures which will improve the buildings onto which they are attached.

"We 'attached' volumes, habitable or not, but always visible and viable, introducing functions compatible with the city needs, such as bars, restaurants, hotels, residences and panoramic spaces, vertical walking paths, suspended gardens, sculptures." (Singhal 2012)

The architects outlined three modes of intervention: addition, subtraction and connection. The first involves the addition of material, volume and surface to the facades, thus visually and functionally modifying the existing building. Whereas subtraction involves carving into the existing in order to create open, unexpected spaces. Lastly, connection implies the provision of elements which link buildings spatially and visually (Singhal 2012).

» Design Guidelines

The understanding of the left over vertical spaces within a city as equal in importance and potential to the structures themselves is fundamental to the re-use of the Capitol Theatre. These vertical interventions take little from the existing structures but offer much in the way of space, updated resources and additional structure. The incomplete exterior facades of the theatre, which have remained blank, are reinterpreted as inhabitable surfaces along with all the potential therein.

Fig. 5.11.1-5.11.3
3D architectural renders of possible
90 degree urban elements
(Singhal 2012)

Fig. 5.11.4
90 degree concept diagram
(Author 2013)
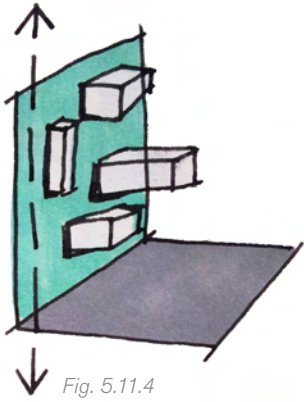
Fig. 5.11.4

Fig. 5.11.1

Fig. 5.11.2

hk -02

Fig. 5.11.3

Precedent study:

» ODC Theatre Centre, San Francisco
Mark Cavagnero Associates

As the first American dance company to own their own building, the ODC dance company takes pride in their role in civic life and their value to the city of San Francisco. The importance of art within the urban setting, is a key driver for the company directors who see the value of art being in its ability to engage the public in conversations about imagination, invention and creativity. The need for a building of their own arises from an understanding that the artistic process needs grounding, a place to create, rehearse, gather and make artistic messes.

The theatre is made up of several separate elements, centrally the adaptive re-use of a semi-industrial building into the main hall. In order to organise the complex spaces of the old building and make it more usable for the contemporary programs, the sunken elements of the floor were built up to street level.

Importantly, the idea of a campus of multiple buildings was preferred over a single institutional space as the aim was to create a diverse porous space which is inviting to expansion and perceiver as welcoming to the public because of its multiple entrances and access points. The architectural variety created by the collection of new additions is also used to highlight the many different programs within the building. Public spaces are located on ground floor and are accessible to the dance company and community alike, whereas the studio spaces are located on the more private second and third floors (Way 2013).
The connection between cultural space and urban environment is important in this project, as is its landmark status within the community. The strength of the connection between culture and urban, institution and community, is achieved through the design of multiple entrances as well as transparency between public functions and the urban edges, here passersby form the backdrop to the studios inside like "scrolling scenery" (Britt 2010).

» DESIGN GUIDELINES

On the Capitol Theatre site there is limited space on the ground floor for separate buildings, therefore the idea of multiple entrances and the articulation of different programs can instead be investigated through the design of open vertical circulation spaces and a dynamic facade.

The connection between studio and public is similarly important to the concept of the inhabited facade of the Capitol Theatre. The connection between public and performers is achieved through the display of studio and rehearsal spaces on the urban edge, visually accessible to the public. This idea is fundamental to the concept of the inhabited skin for the Capitol Theatre.
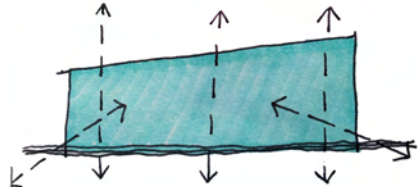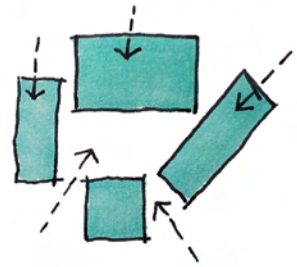
Fig. 5.12.1

Fig. 5.12.1-5.12.3   Exterior views of the centre (Cavagnero 2012))

Fig. 5.12.2

Fig. 5.12.3

Precedent study:

» The Culture Yard, Denmark
AART Architects

An award winning design in which a historical complex is revived through the introduction of new cultural programs and a contemporary facade. These programs include concert halls, a public library, exhibition rooms, conference rooms and a museum.

The bold new faceted glass and steel facade brings together the existing buildings into a single dynamic yet coherent building. It also enhances the sense of tension between the past and present at the site. The new facade interacts with the old concrete structure with exposed connections creating new spaces in between. Thus the simultaneous presence of the industrial society of the past and in information society of the present users is constantly felt through the architectural expression of their differences.

In a historically important precinct frequented by tourists, the new facade challenges the existing context. As opposed to sitting meekly amongst the historical buildings, it boldly wraps them, highlighting significant views and tying together the complex. (Eriksen 2013).

» Design Guidelines

The Culture Yard is a relevant precedent when dealing with contemporary interventions at historical sites. The confident way which the design sets apart old and new adds layers to the precinct as part of a continuous lived history rather than preserving the buildings in their frozen state.

The bold use of contemporary structure, form and materials sets the building addition aside from the heritage in which it is situated. This allows for unique new interpretations of the site as well as providing the spaces needed to introduce contemporary programs where the previous programs were no longer relevant.
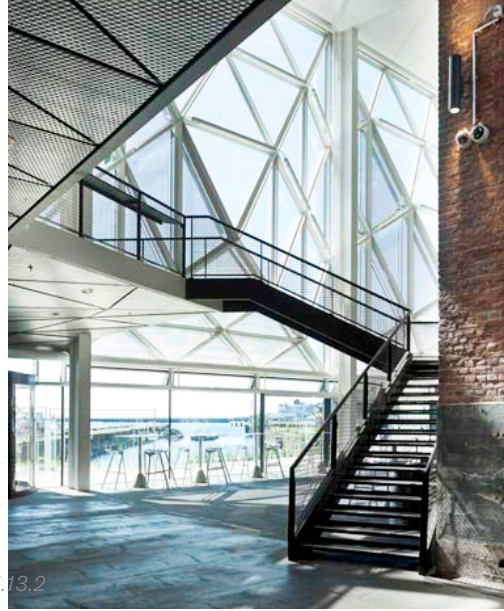
Fig. 5.13.1

Fig. 5.13.2

Fig. 5.13.1-5.13.3 (AART 2009)

Fig. 5.13.3

Design exploration

The new inhabited facade wraps the existing theatre where no facade was previously constructed. The two buildings merge structurally and programmatically, but are aesthetically distinct from one another, thus old and new are seen simultaneously and understood separately. This elaborate collage made up of distinct building elements allows the observer to infer new meanings and understand the new building on its own terms (Gibbons 2007: 7).
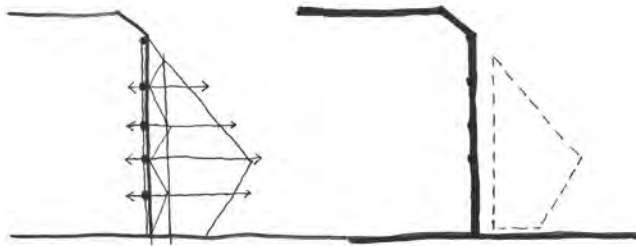
Fig. 5.14.1 Diagrammatic section showing structural and programmatic link but aesthetic distinction between old and new buildings. (Author 2013)

The depth of this new inhabited facade is determined by the internal programs and external public requirements which results in a dynamic and responsive structural form. In order to allow for a generous public space on ground floor while accommodating as much usable production space as possible above, the building form needs to extend over the public space below. This is achieved through a triangulated structure which defines the edge of the new building without necessitating internal columns. The structural members are sloped in two directions to brace the building and simultaneously tie it back to the existing structure. This new angled structure is dynamic and allows the building itself to become a bit of theatre within the stately context.
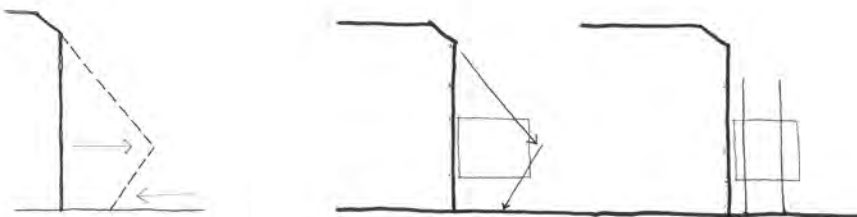
Fig. 5.14.2 Diagrammatic section showing formal development and structural intention (Author 2013)
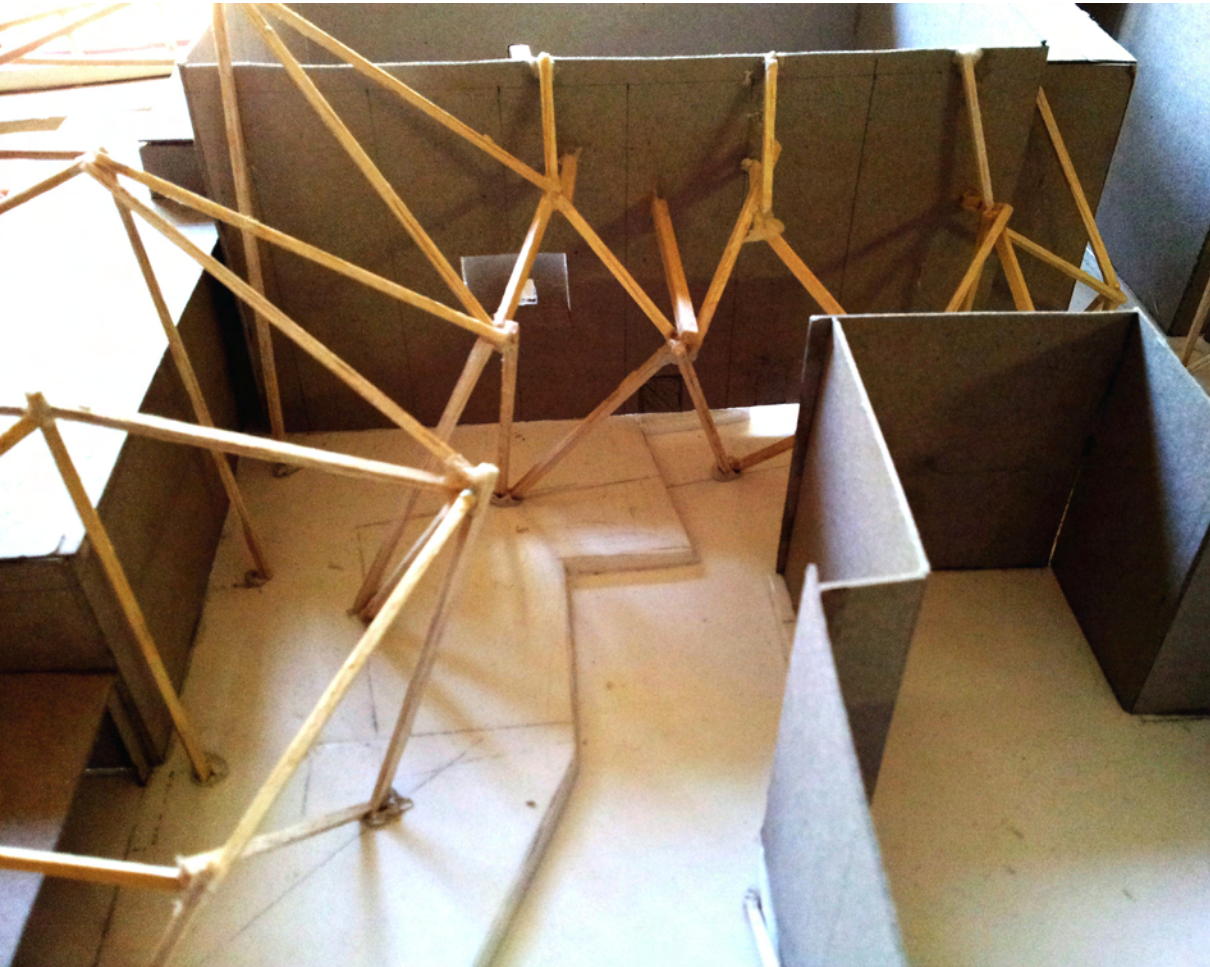
Fig. 5.14.3 Early model exploration of structure and form
(Author 2013)

The new structure, however, remains a narrow addition to the theatre building and as such the organisation of each floor has to be carefully considered. As the project developed various approaches to internal ordering were adopted, ranging from a completely internalized building wrapped in its own membrane, to an almost completely open building with walkways defining the edges, and finally developing into a mix of responses where each floor is divided into two major spaces on the north and east and are linked by a vertical circulation zone open to the public.
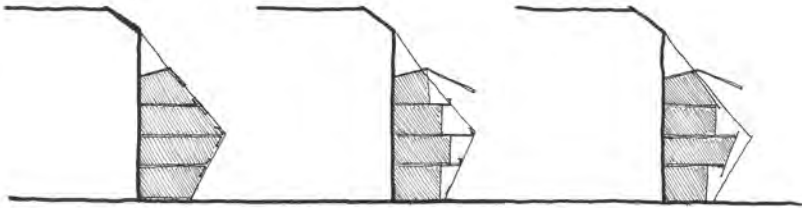
Fig. 5.14.4 Diagrammatic section showing overall building organisation from internalised and wrapped in own membrane, to almost completely open, and finally to a hybrid response. (Author 2013)

The public display of the production spaces is fundamental to the design concept. Thus the ordering also takes into account the public sight-lines into the production spaces so as not to block them with service spaces, corridors exterior walkways. Thus as the design evolved, parts of the building edge were pulled back or cut away to ensure maximum visibility into the workshops and studios with planes of glasses angled to allow views from below. These planes are independent from the angle of the external structure, as is the roof above. This allows for spatial manipulation which is not defined exclusively by structural requirements and allows adaptability with changing spatial requirements.
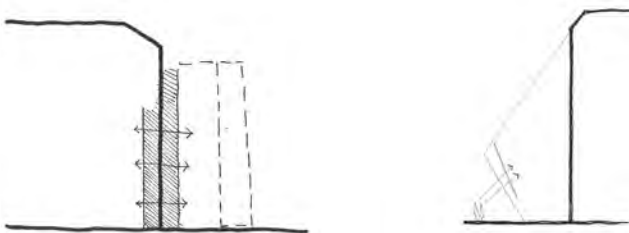
Fig. 5.14.5 Diagrammatic section showing internalised service core and angled glazed planes allowing maximum visual access into the workshop spaces above the public arcade. (Author 2013)

© University of Pretoria

Studios | Circulation | Meeting rooms
Workshops | | Workshops
Semi-permanent retail | | Permanent retail
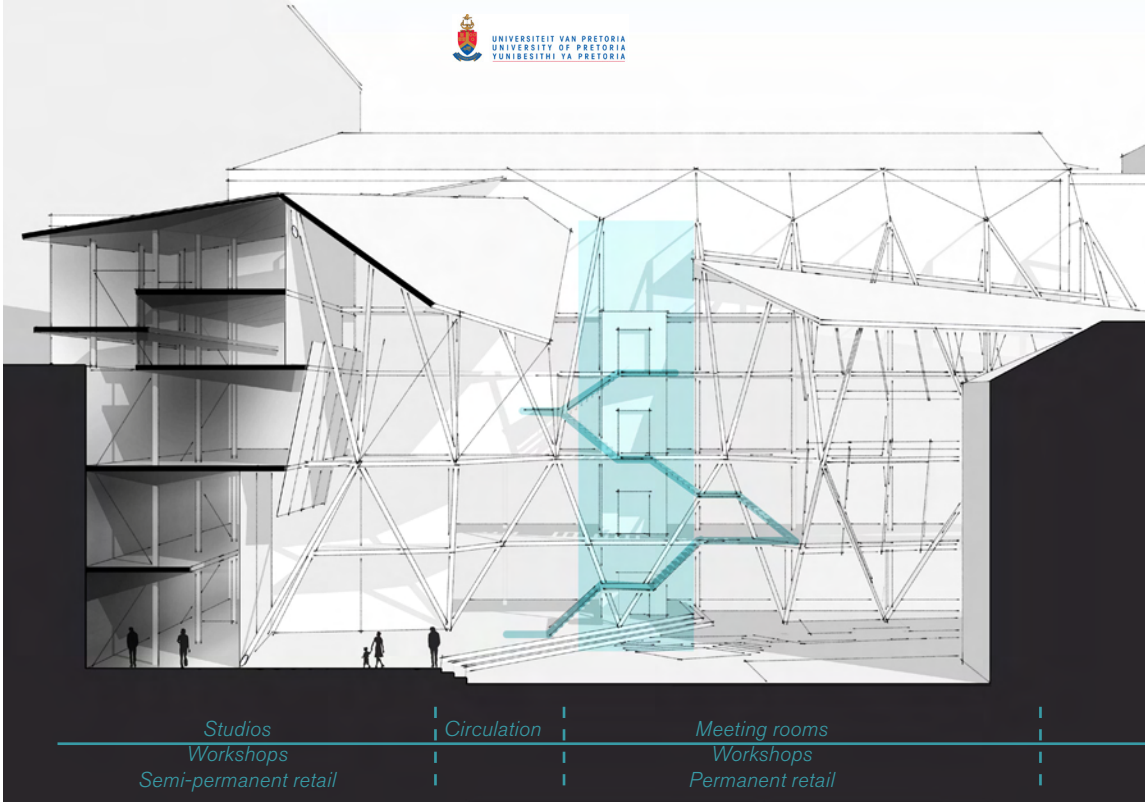
Fig. 5.14.6 Section Exploration showing vertical circulation position
(Author 2013)

Fig. 5.14.7 Section Exploration showing sight lines into production spaces
(Author 2013)
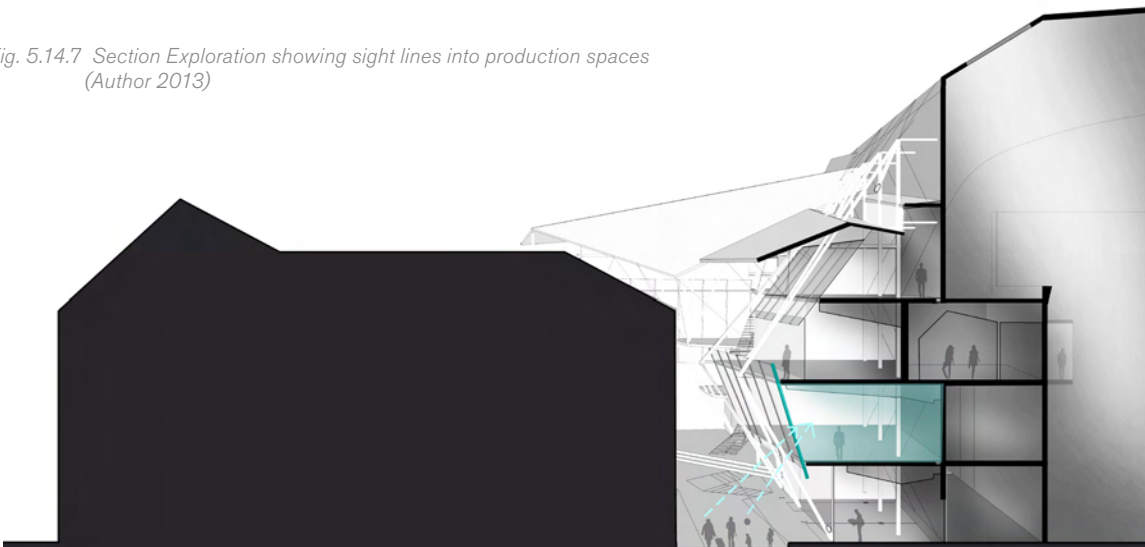
Fig. 5.14.8 Second floor sketch plan with public core highlighted
(Author 2013)
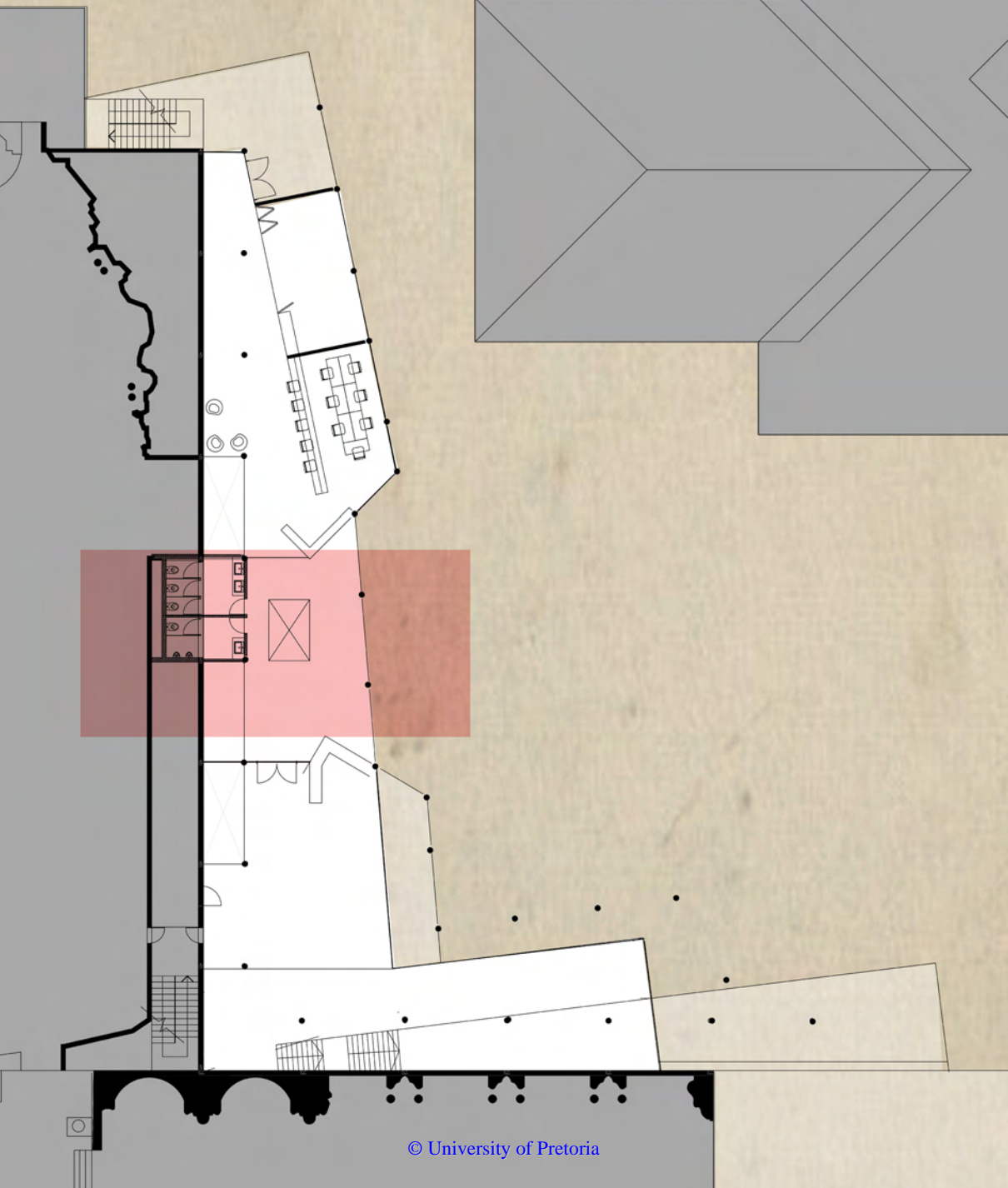
Fig. 5.14.9 Third floor sketch plan with public core highlighted (Author 2013)
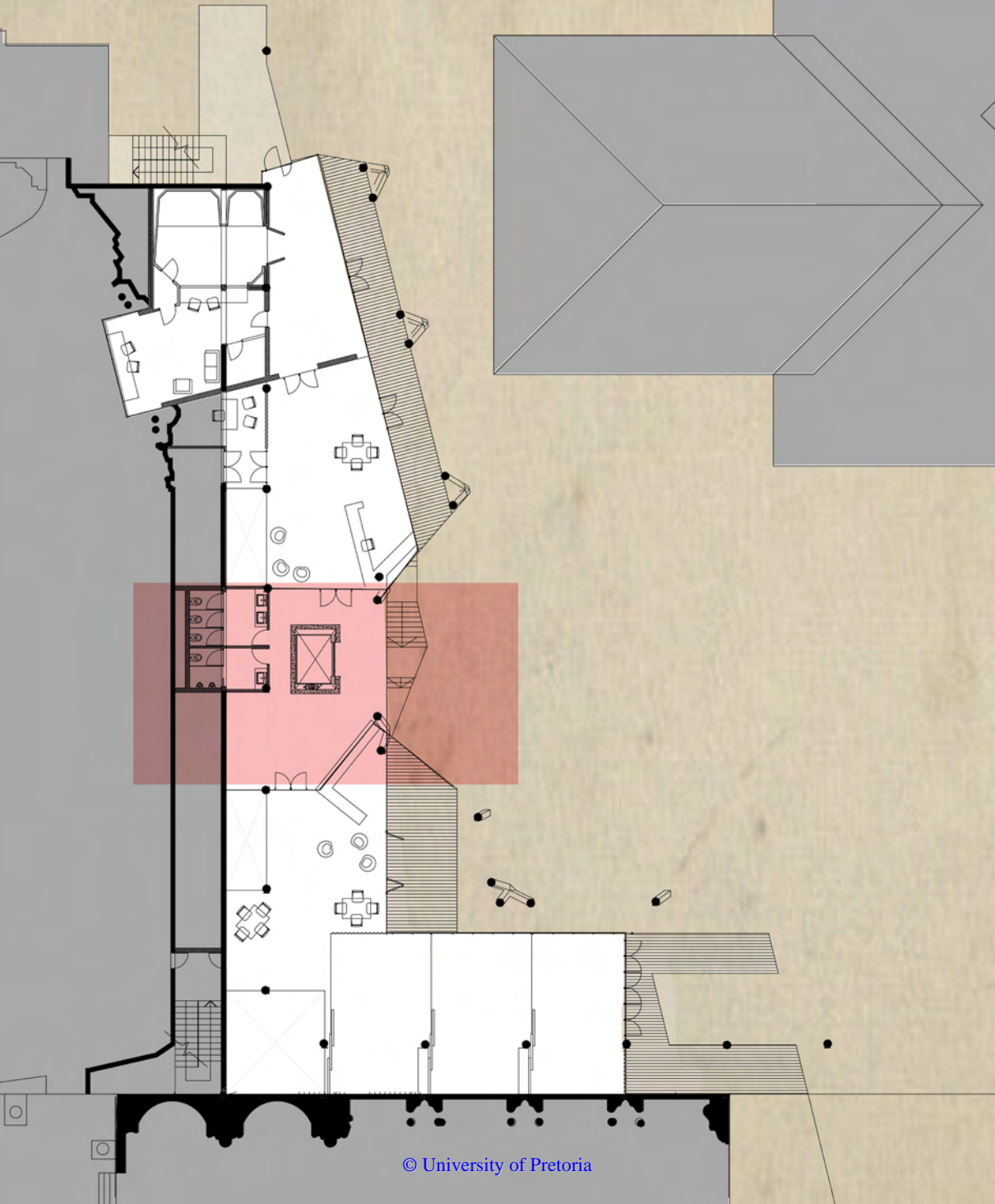
The placement, ordering and manner in which the vertical circulation is highlighted or hidden, are key issues to the success of such a vertically oriented building. The institutional or traditional building layout with a single main entrance typically leading to a lobby from which access into the building is controlled is observed, in the case of Church Square, in the context chapter (see fig. 3.13). However the approach is taken to create a building which is perceived as more inviting as opposed to institutional, through the use of multiple public entrances. This is exemplified in the ODC Theatre precedent study.

Space and programs on the ground floor are minimal and mostly open directly to the public area, therefore there is little need for multiple entrances on the horizontal plane. Rather the idea of invitation through multiple public entrances is applied vertically with the design of a prominent open circulation zone from which all other spaces are accessed. Although the building is perceived as accessible through the vertical circulation and visual permeability, the ordering of spaces and placement of secondary circulation allows for the creation of safe, private spaces above.
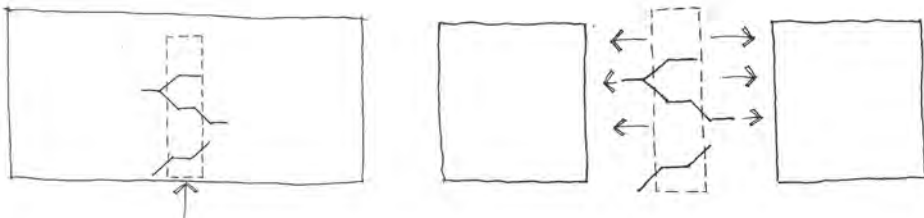
Fig. 5.14.10 Diagrammatic sections showing vertical accessibility and invitation. (Author 2013)

The design and ordering of the vertical circulation was tested in three main forms over the course of the project. Initially the main circulation was designed to be housed within the building at different points as programmatically required. This took the form of individual staircases placed along the junction of theatre and facade addition. However this used valuable space within the building and was not visually accessible or inviting to the public.

The second major shift in the design of the vertical circulation resulted from various attempts to rationalise the circulation and service spaces. This was conceived as a way to minimise wasted space, give hierarchy to the seemingly chaotic structure and allow for freeing up of workshop spaces in between permanent service cores. However the service and circulation cores developed into overbearing structures which instead of simplifying the building, convoluted the design clarity.

The next step therefore revised the circulation which was rationalised down to a single main public staircase which was placed outside of the building. The web structure pulled back to reveal and highlight the staircase and lift shaft thus making it instantly readable as the main access route. As a separate element the staircase becomes more than an internal circulation route, it is a single visible tower around which everyone is free to climb, to enjoy the views, or peek into studio spaces.

This strategy was again revised as the separate structure of the circulation tower had again become too dominant, detracting rather than enhancing the expressed structure and dynamic building form. Thus the final resolution, which resulted from this iterative process, was to design a staircase which follows the web-like structure along the edge of the building with secondary smaller fire staircases and balconies on the building ends where the structure starts to fragment. The main staircase is attached to the structure, cantilevering on the outside of the building and thus not necessitating an entire new structure. The lift is placed within the building and is used as bracing as well as a spatial divider in the shared gathering areas. This is considered the most appropriate design for the major vertical circulation as it does not take up valuable space within the building, is expressed externally without necessitating new structures and enhances the building form as a whole.

The internal ordering resulting from the central placement of vertical circulation and shared amenities allows for maximum usable space in the workshops and studios. Each floor is divided into two main spaces housing separate programs. These are entered from the shared gathering/circulation space and have individual entrances and reception spaces. This means that the vertical circulation zone can remain completely open to the public as each area is treated as if the entrance were a public street level entrance rather than an institutional type building with a single access point.
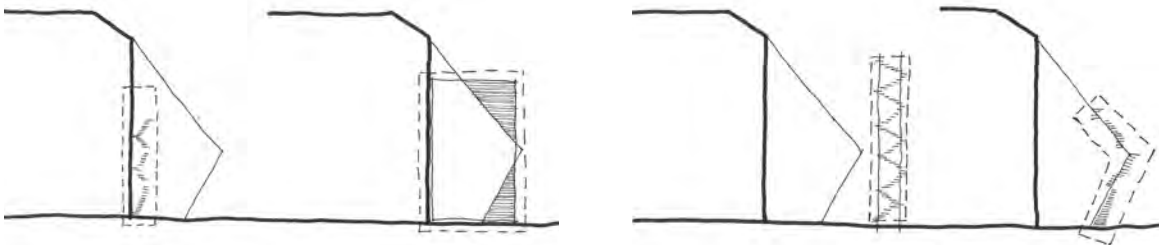
Fig. 5.14.11 Diagrammatic sections showing testing of circulation placement. (Author 2013)
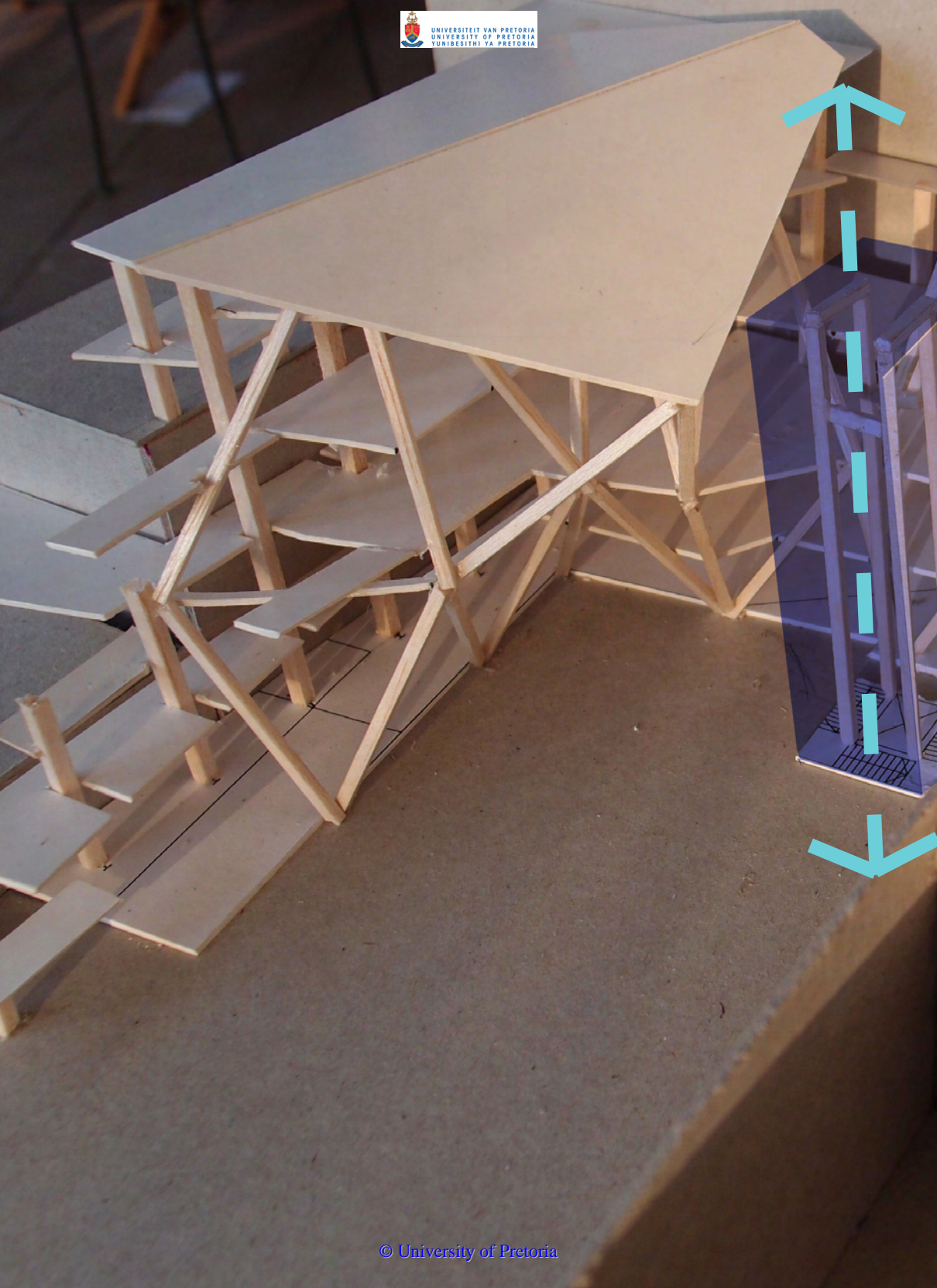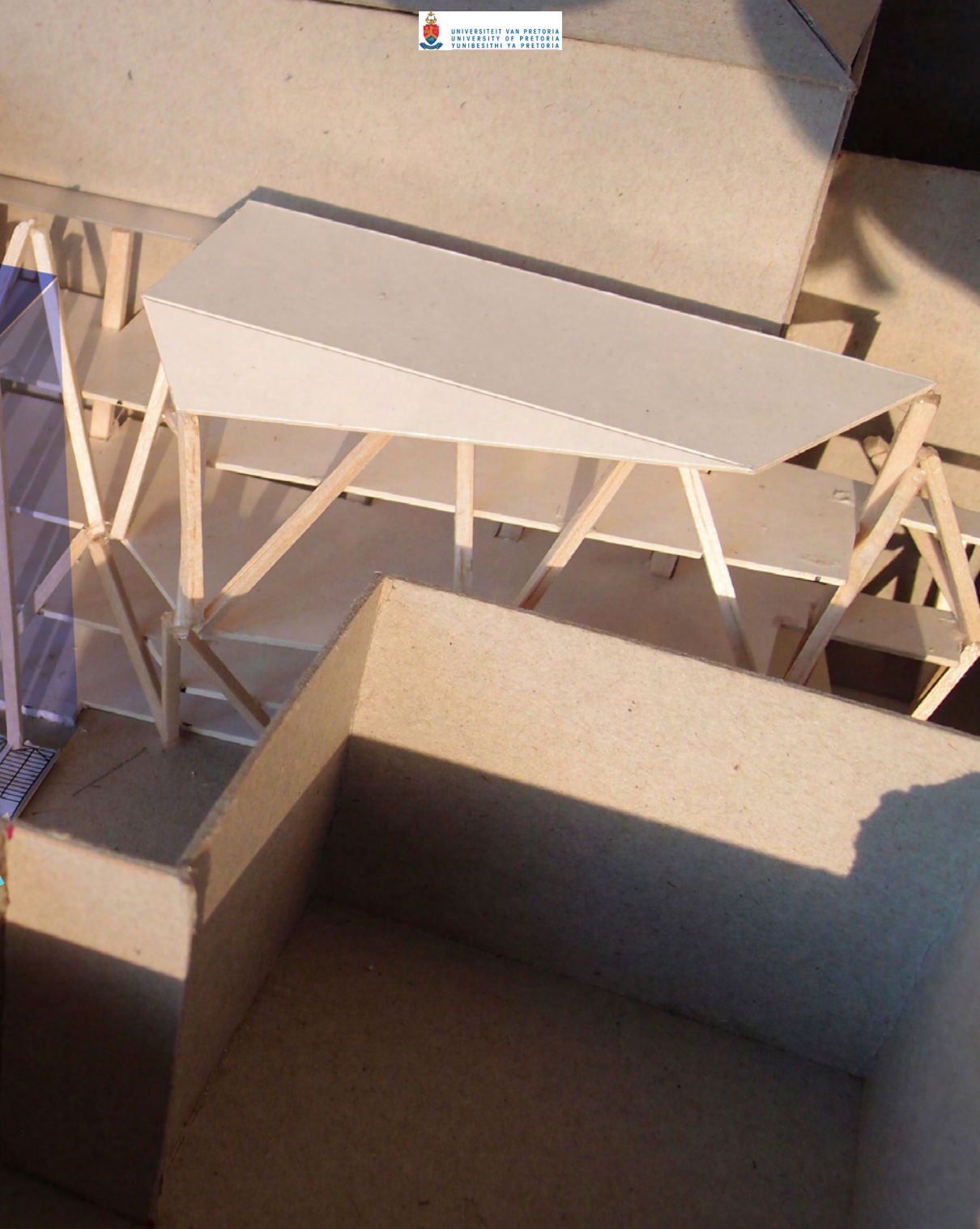
Fig. 5.14.12 Concept model- August, showing exterior circulation tower independent from building. (Author 2013)

The convergence of old and new buildings is a major theme of the design exploration. As at the Culture Yard in Denmark, the approach was a bold aesthetic contrast between old and new structures witch focusses on a strong visual clarity between the different elements. Internally the convergence of old and new buildings is expressed and defined by the treatment of connections to the existing building in different scenarios.

The insertion of building elements from external skin through into the internal theatre space combines the new and old as inseparable. These overlapping elements have value to both the functioning of the theatre and the production of culture. For example, a small recording studio extends from the new facade building into the theatre where the control booth has the dual function of controlling the recording studio and technical support space, when needed, in the large auditorium.

Along with these visible overlaps there are also service overlaps where the space between the theatre's secondary internal skin and external structure is used to support a service spine for the new building. This serves to conceal and order services on all levels. Conversely, the separation of old and new is explored by pulling back the floors from the edge of the original facade thus creating a series of thin light shafts which allow communication, ventilation and natural light throughout. This serves to celebrate the distinction of old from new in dramatic spaces where the full height of the original blank facade is experienced.
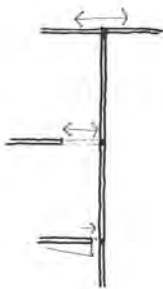
Fig. 5.14.13 Diagrammatic section showing the three treatments where old and new converge. (Author 2013)
Fig. 5.14.14 Diagrammatic section showing the dynamic internal ceiling design. (Author 2013)

In order to extend the dynamic quality of the building form into the interior spaces, angled ceilings are designed to manipulate space in the horizontal plane. The ceilings are broken up into triangles that follow the line of the floor beams which support them above. Thus although concealed inside the building, the web-like structure is expressed internally.
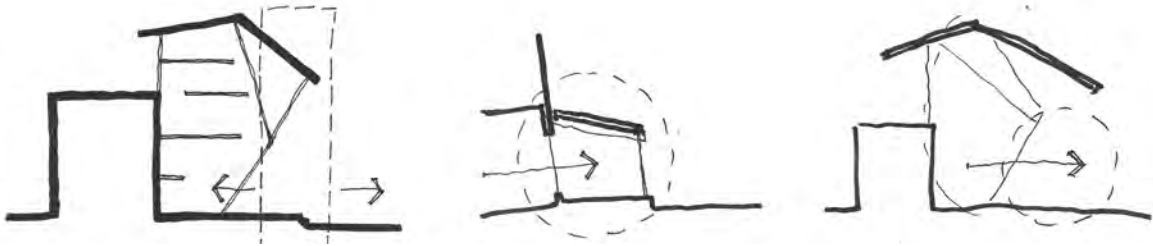
Fig. 5.14.15 Diagrammatic sections showing development of overhanging roof above the public plaza. (Author 2013)

The buildings which characterise the area around Church Square, if not the monumental buildings on the square itself, typically have public ground floors accessed from a transitory covered colonnade or building overhang. This space serves as a threshold between the busy street and the building interior, both inviting in and protecting the pedestrians who pass beneath it. This space is also often appropriated by the shops as informal spill out space, or by vendors as covered trade space. This condition is analysed in the context chapter along with the vertical gradation of privacy in these buildings. In the design a new intervention at the Capitol Theatre, the consideration of this public edge condition and threshold are important as a development of the edge condition which invites engagement and extends the building beyond its narrow footprint. Thus the design of a large overhanging roof, which shades and protects the public plaza and retail spill out space is an important part of the functioning of the building as another element which adds to the perception of accessibility and openness. Although the shaded space is ultimately outside, through the roof extension it is perceive as a threshold space to the building. Thus by blurring the boundary between building interior and public plaza, the interface is extended between cultural production and everyday rituals in the public realm.

This roof is positioned high above the ground plane as a result of the need to allow visual access into the workshop spaces above. Therefore the roof could not be placed to protect the ground floor only, as is observed in the more traditional buildings.

3. Proposed Modifications to the Existing Theatre

APPROACH

Through modifications to the existing theatre building the intention is to take the building from a monofunctional cinema building to a more widely usable space for the various cultural programs which are housed in the facade addition as well as for a variety of other culture events.

These modifications are necessary as part of the general understanding of conservation in South Africa. As explained in the theory chapter, the conservation of neglected buildings of heritage significance in South Africa cannot be achieved through state funding and museumification, but should rather happen through the renewed usefulness of the building to the community in which it sits (Corten & van Dun 2009). To ensure this continued use in contemporary times some interventions may be necessary, however it is important that the specific elements which make up the heritage significance of the building be maintained.

EXISTING CONDITIONS

As outlined in the context chapter, the theatre building is failing in many areas. There are many waterproofing issues which have resulted in water damage to the domed ceiling and parts of the interior skin and stage as well as year round flooding of the basement by natural springs beneath the building. Additionally, the massive steel girder which supports the gallery seating is now structurally unsound and therefore the area is this inaccessible.

Along with these failings due to time and neglect, there are also some aspects of the original design of the theatre which make it unusable for many contemporary programs. These include the sloped theater floor, lack of natural lighting and placement of the entrance foyer.

Fig. 5.15   Exterior perspective (Author 2013)

Design proposals

»   Natural Lighting and Leveled Floor Plane:
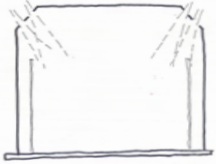
The addition of subtle natural lighting strategy into the theatre itself creates a drastic change in perceptions and usefulness. With natural lighting, no longer is the theatre a dark box for film screenings, it becomes more useful to a range of other event and exhibition functions. The position of the natural lighting is important as it does not detract from the fantasy of the theatre atmosphere created through the domed ceiling and elaborate interior skin, rather highlighting the elements which make it up. Multiple small openings are made along the edge of the domed ceiling, thus highlighting the skin as a separate element while maintaining the illusion of continuous domed sky overhead. Also within the theatre auditorium the floor plane is made more useful to a greater range of functions through the leveling of the sloped ground. This is achieved through the use of level terraces which step down with the slope of the ground plane.
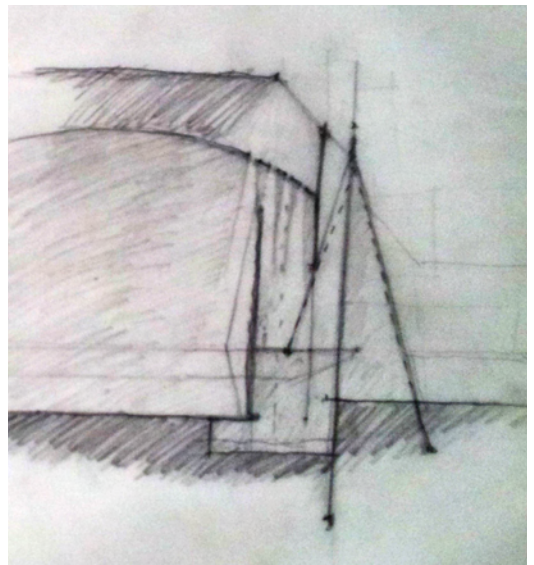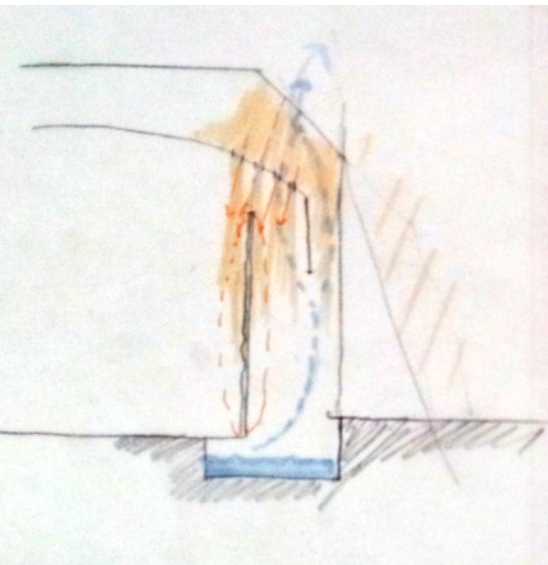
Fig. 5.16   Concept sketches for interior modifications (Author 2013)

» Suspended Entrance:
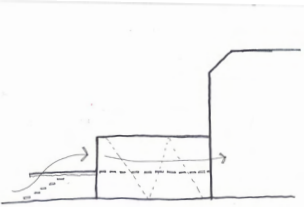
The original entrance foyer was designed as part of a larger plan which was never built. Today the approach to the foyer is awkward as it sits to the side of the main auditorium as opposed to facing onto Church Square. It is proposed that a suspended walkway be introduced in this tall lobby space. Thus the event entrance is approached from the new public plaza a as continuation of the route from Church Square.

Floating within the foyer space but not touching the elaborate interior, this element allows for a variety of new functions in the large space bellow while maintaining the spatial progression into the theatre itself. Following the same principles as used in the design of the Culture Yard, the new walkway is a clearly separate element from the original foyer interior as it is designed in the same language as the exterior facade addition. The foyer can therefore function as a larger workshop space accommodating programs, such as wood and metal work, which cannot be housed in the narrow facade spaces. The catwalk encourages the continued subversion of the original theater experience in favour of the display and engagement with the process of cultural production.

» New Structural Girder:
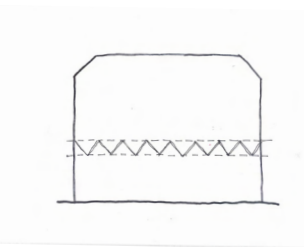
The failure of the existing structural girder necessitates intervention. It is proposed that with the insertion of new structural members the gallery space be redesigned to house a smaller exhibition area. The ceiling suspended bellow the gallery and other edge details would be kept as they add significant parts of the interior design, However most of the raked seating would be removed to accommodate a new leveled floor for exhibition purposes.

» Film Museum:
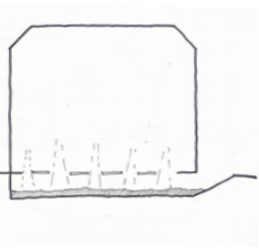
Due to the flooding which occurs in the basement, a unusable but evocative space is created by the building elements failing over time. The fresh water and evocative nature of this space is maintained but made useful through the introduction of a small museum dedicated to the film history which defined the theatre's previous life. This museum will be designed as a sunken pathway which winds between as series of exhibits on podiums in the water-logged space. The museum will be lit by openings in the new stage structure above. This will allow subtle lighting into the basement from the existing skylights in the roof of the fly room high above. The openings in the stage will be operable so as to allow for full use of the stage for productions and events.

Fig. 5.17 Sketch section through basement with museum and new stage structure (Author 2013)
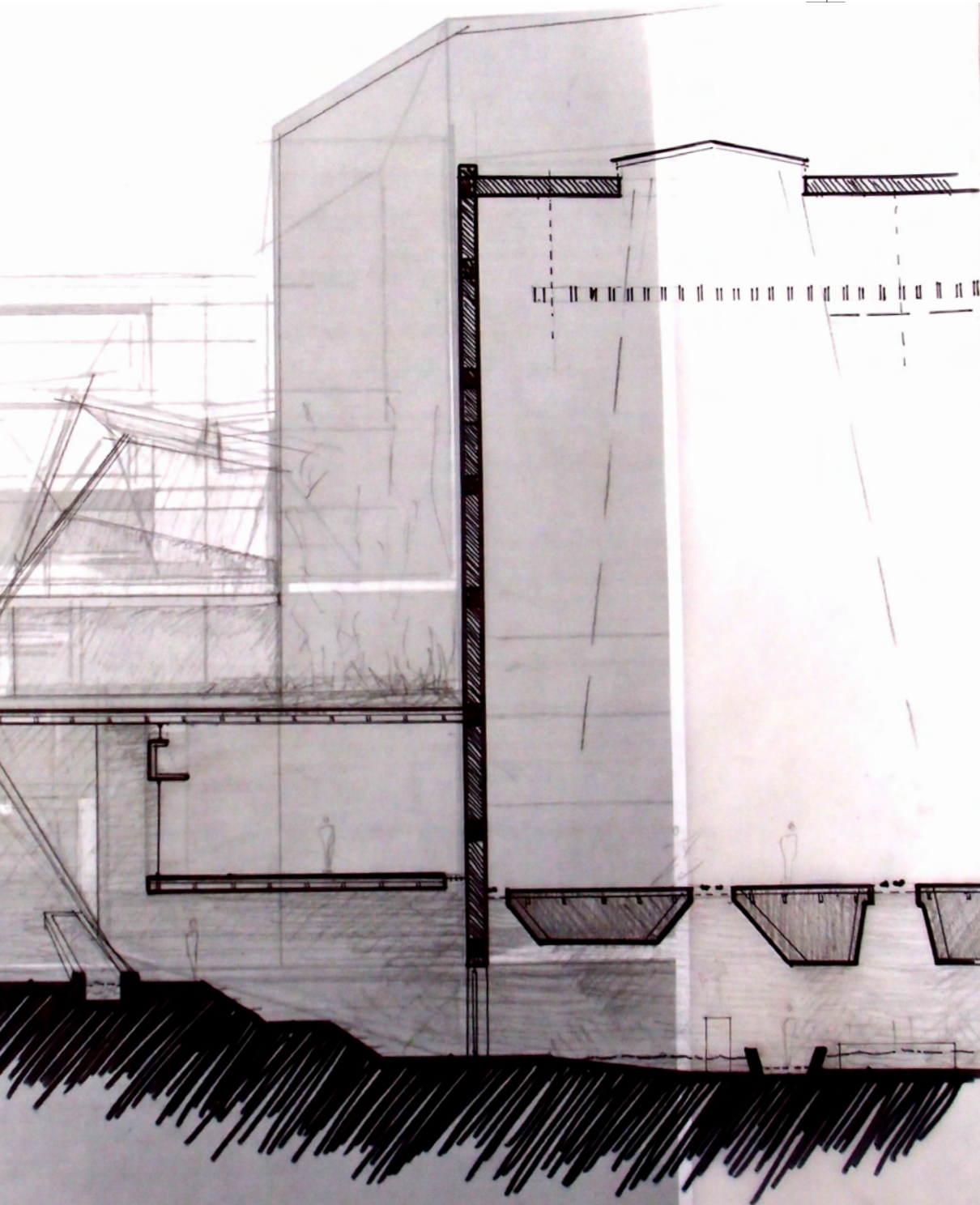
Conclusion

The intention of the project is to both support the Capitol Theatre while simultaneously extending the cultural influence of the new centre for contemporary cultural production.

This is achieved through a variety of interventions and modifications to the existing conditions which allow the building to become useful again and invite public engagement in the new programs.

Primarily the design focus is on the addition of a new inhabitable facade structure which is attached to the blank exterior shell of the Theatre. This new architectural intervention sits within an urban landscape designed to reclaim the south west corner of Church square as a public social space in the form of a new pedestrian arcade, public plaza and the partial redesign of the main square. Along with these major design interventions are the proposed modifications to the existing conditions within the theatre building.
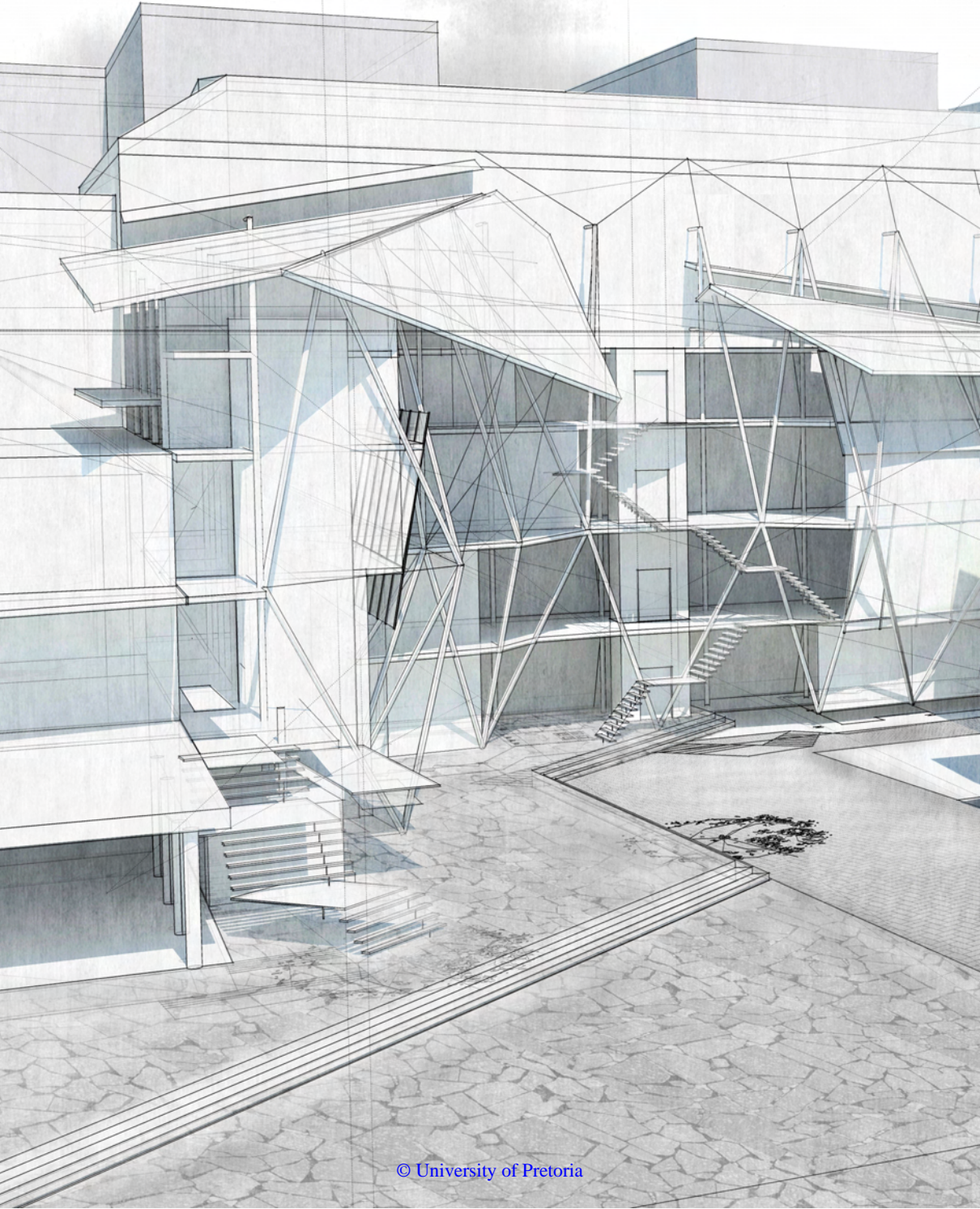
Fig. 5.18   Exterior perspective (Author 2013)
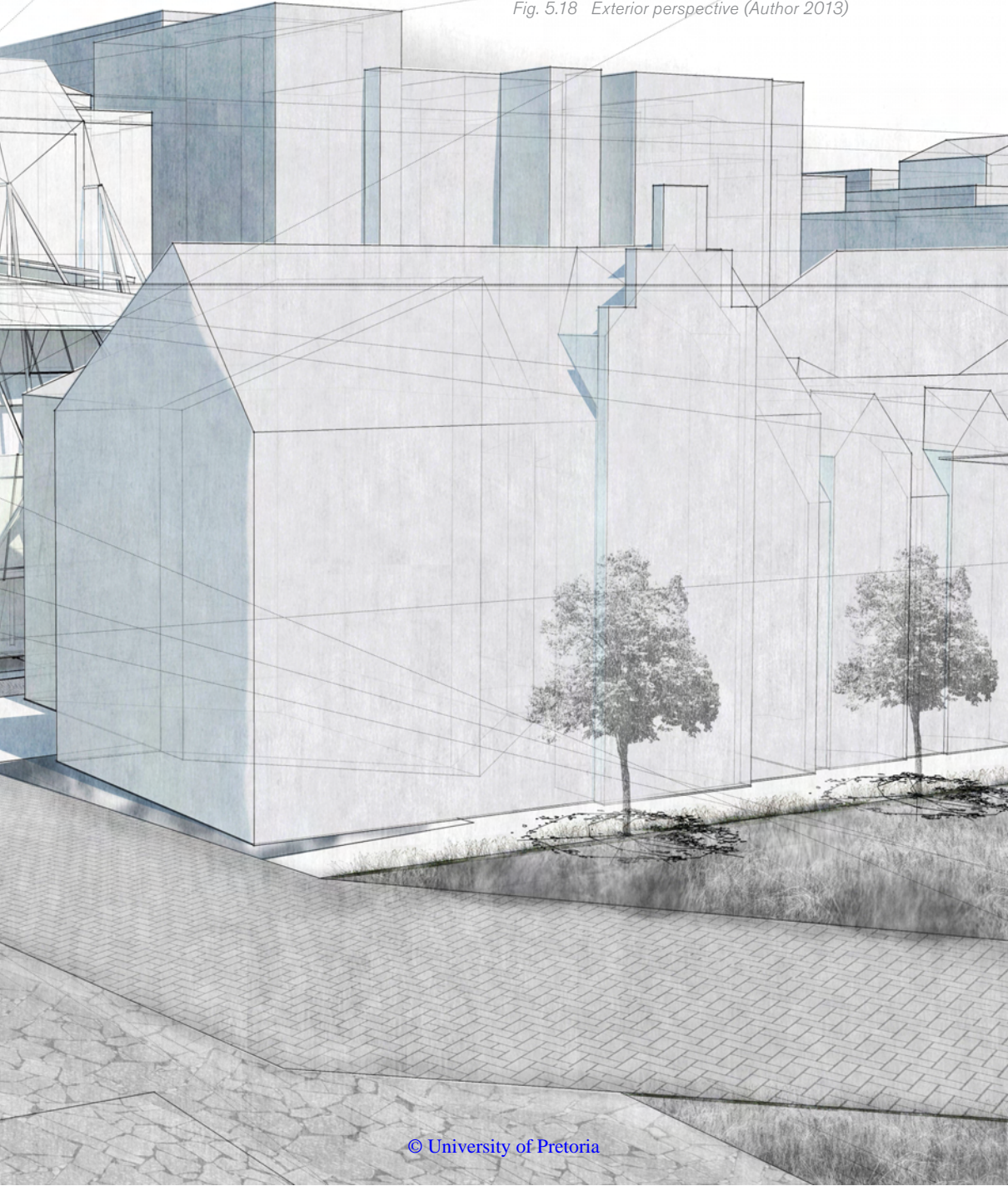
Chapter 6

TECHNICAL

Fig. 7.1.1-7.1.3   Structural concept development (Author 2013)
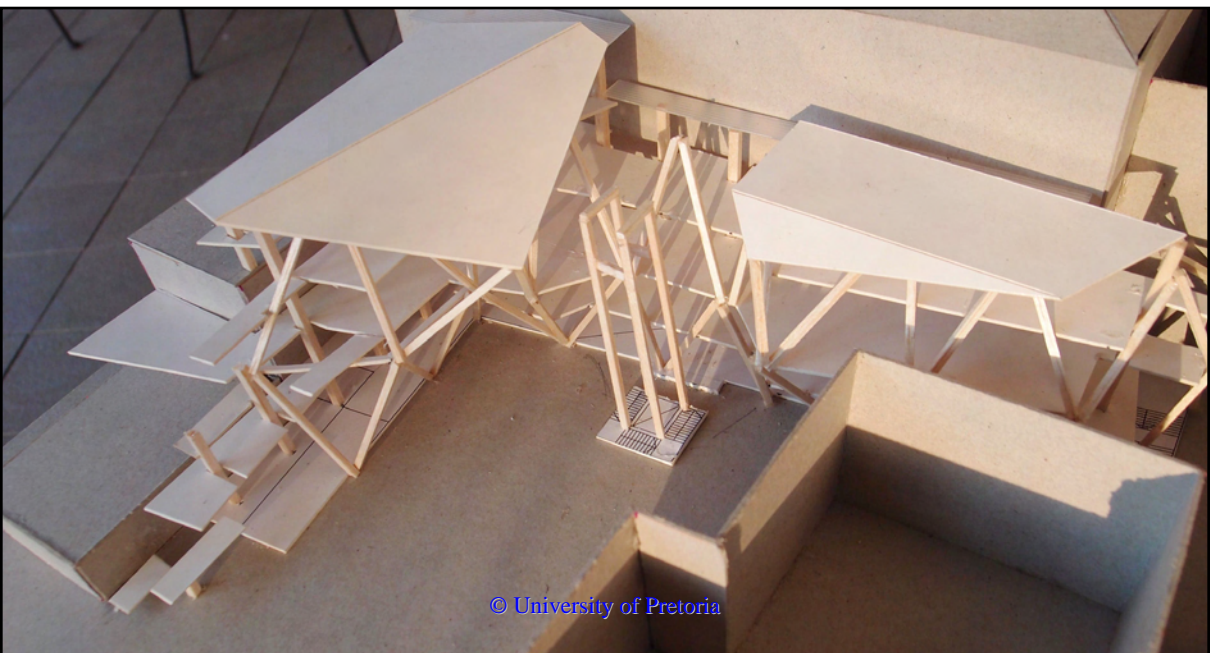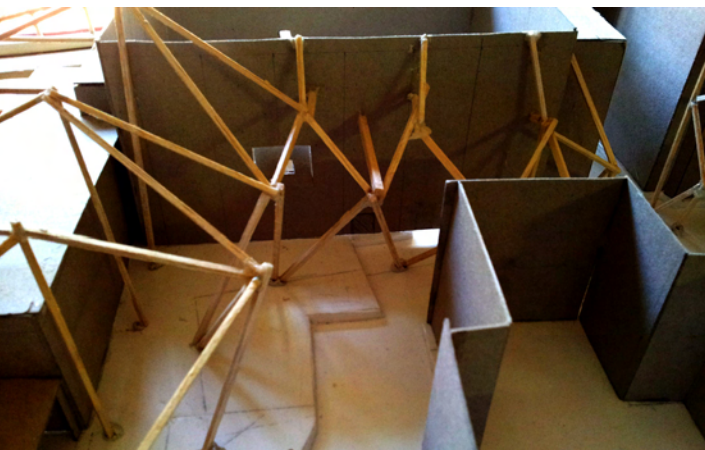
Technical Approach

INTRODUCTION

Humans are unique amongst all other animals in that we shape the environment around us in order to suit our own purposes rather that adapting ourselves to suit the environment (Papanek, 1974).

As architects we shape our environment through design. However, no design can be completed without understanding the practical aspects of erecting the project. Thus all theoretical considerations are grounded by important physical and technical concerns. Although drawn on paper or in virtual space, seemingly insubstantial lines have weight and depth with an implied consequence and construction intention. The magnitude of power wielded in the drawing of these lines cannot be under-emphasized, thus architecture although often classified as an art form has real world implications unlike any other artistic practice.

Concept

Architects tend to think in terms of finished products, frozen monuments which are perfect and complete, unable to adapt and grow as they age (Brand,1994). 'permanence is instinctively sought... we build to endure, to resist time, although we know that ultimately time will win" (Habraken, 2000)

Perhaps, however, architecture as an object should be rejected in favour of constantly evolving, growing, learning buildings. Frank Duffy states in Stewart Brand's How Buildings Learn (Brand, 1994) "our basic argument is that there isn't such a thing as a building. A building properly conceived is several layers of longevity of built components." Brand elaborates on this concept with the definition of six scales of change over time, or "shearing layers" of the building: site, structure, skin, services, space plan and stuff. As illustrated in the diagram, these are listed from slowest rate of change to quickest turnover and should not be so tightly interlinked that each layer cannot be separated and remodelled within its own time frame. Groak approaches the same concept in The Idea of Building with his analysis of 'unstable' buildings in a 'dynamic environment' where equilibrium is constantly sought within ever-changing influences and where the inability to respond to dynamic changes results in building failure (Groak, 1993).

STUFF
SPACE PLAN
SERVICES
SKIN
STRUCTURE
SITE
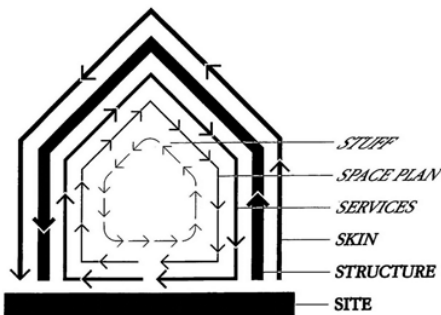
The concept is thus to work within the understanding of 'shearing layers' as applied to an unstable building in the dynamic environment of the Pretoria CBD. The intention is to add new layers to the building which allow for the continued use and evolution of this important structure. The additional layers take the form of an architectural intervention which is itself defined by separate layers allowing for adaptation over time. These layers are made up of the exiting building, new structure, skin, services and interior finishes (listed from most permanent to most temporary). The building is thus conceived as open ended, the end point is not conceived as the completion date of the construction works, but as the day when it is disassembled after countless modifications by generations of users.

STUFF
SPACE PLAN
SERVICES
SKIN
STRUCTURE
SITE
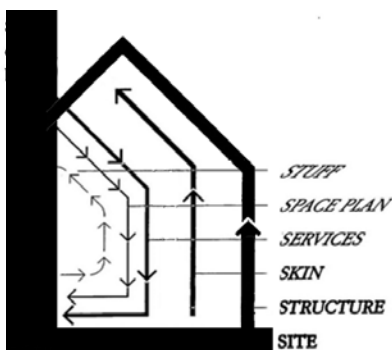
Fig. 7.2.1   Shearing layers of change. Because of the different rates of change of its components, a building is always tearing itself apart. (Brand, 1994)

Fig. 7.2.2   Shearing layers as applied to the Capitol Theatre and new intervention (Author 2013)

ADAPTABLE

Interchangeable Elements

Structural Base

Existing Site
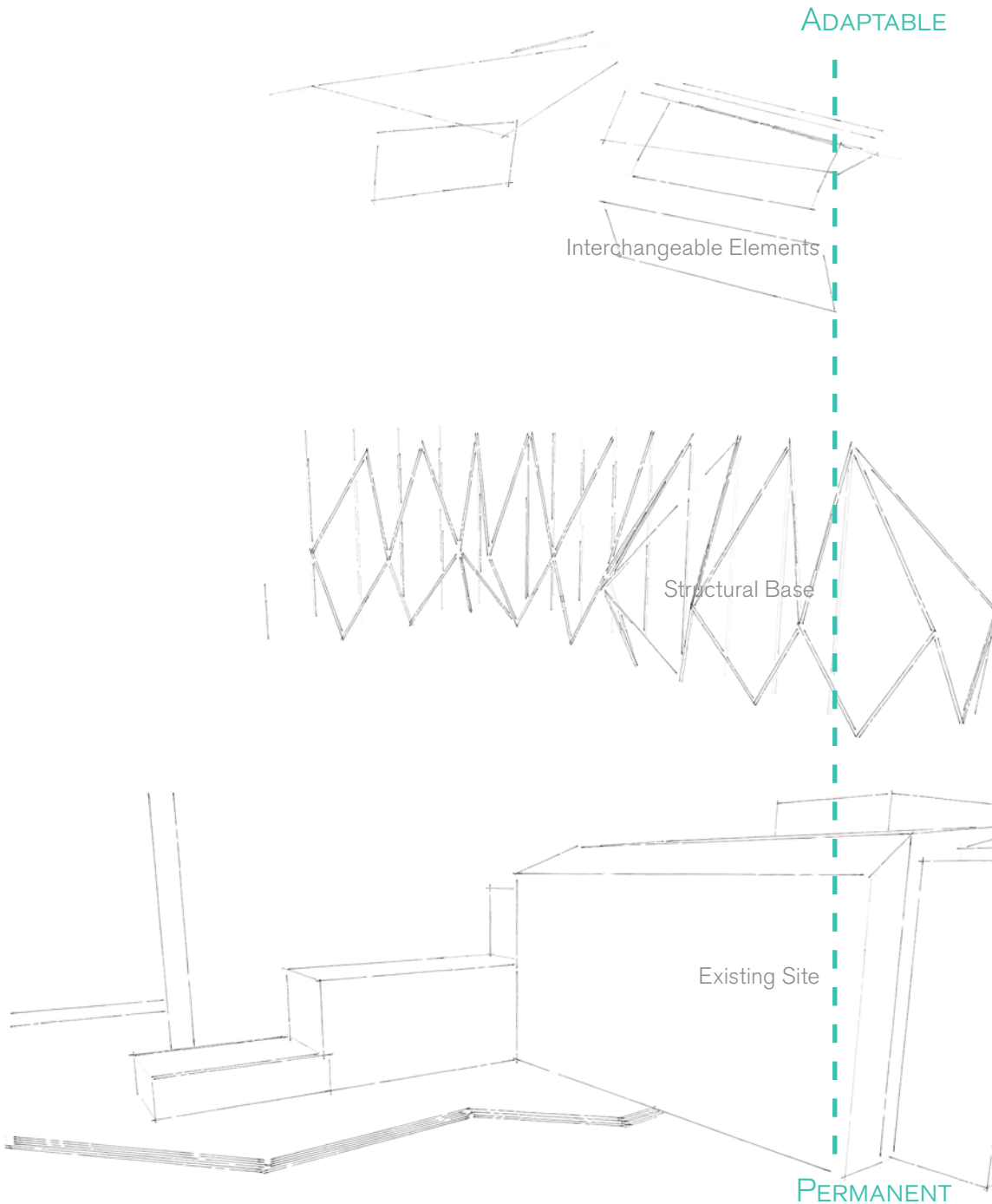
PERMANENT

Fig. 7.3   Building conceived as multiple layers of permanence (Author 2013)

Structural strategy

The structural strategy of the new building is simultaneously defined by the constraints of the existing site and heritage buildings, and by the needs of the new programs and public spaces. The dynamic structural form is developed from the programmatic requirements of a generous exterior public space and structure-free open workshop spaces above. Along with the structural issues there is also the construction consideration of minimising interference with the many heritage buildings surrounding the tight site. Thus a prefabricated lightweight steel frame system is chosen as most appropriate. This also allows for the new building to be understood on its own terms in a context of monumental stone and masonry heritage buildings. The structure forms a dynamic triangulated effect which allows for the shifts in requirements as defined by programs, environmental issues and site constraints.

The design of the steel structure is critical as it defines the extent of the usable internal space, as well as the floor layout. This frame is designed as an angled overhanging structure which is tied back to a series of vertical columns as well as to the existing concrete frame of the building.

The spacing of the existing concrete frame structure of the theatre building determines the grid dimensions for the new intervention. The use of a grid allows for the rationalisation of the complex triangulated structure while shifts in the angle of the grid and the positioning of the end nodes of the structure allows for manipulation of the spaces created within the structure.

The primary angled steel structure is expressed as the most dominant feature throughout the building, behind which the other building elements are situated. Thus the design of this structure and the many connections between angled members is important to the overall aesthetic success of the project. Although initial designs investigated the use of H sections, to allow for greater flexibility and future adaptations, the use of circular hollow tubes was considered more appropriate for the visually prominent members as part of a more polished contemporary aesthetic.

Fig. 7.4   Building conceived as multiple layers of permanence (Author 2013)

© University of Pretoria
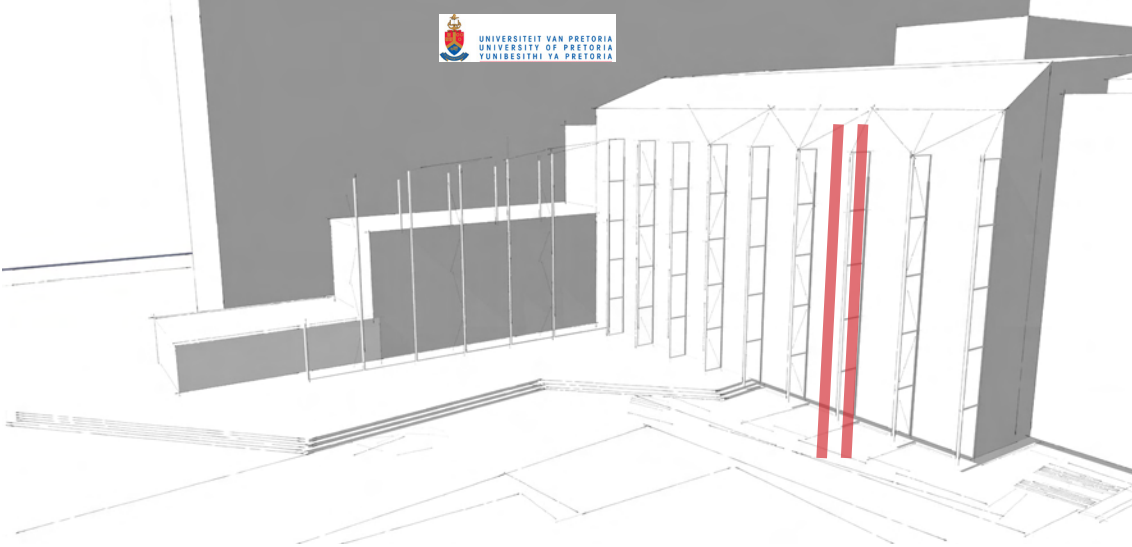
Additional row of new steel columns added in line with existing concrete frame of the theatre building. Columns braced together to form large vertical girder which supports the new building.
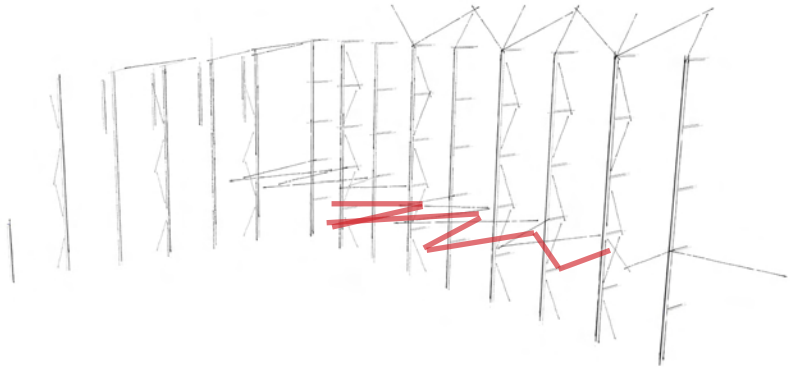
Angled floor beams form irregular triangles which tie the facade structure back to the vertical girder.
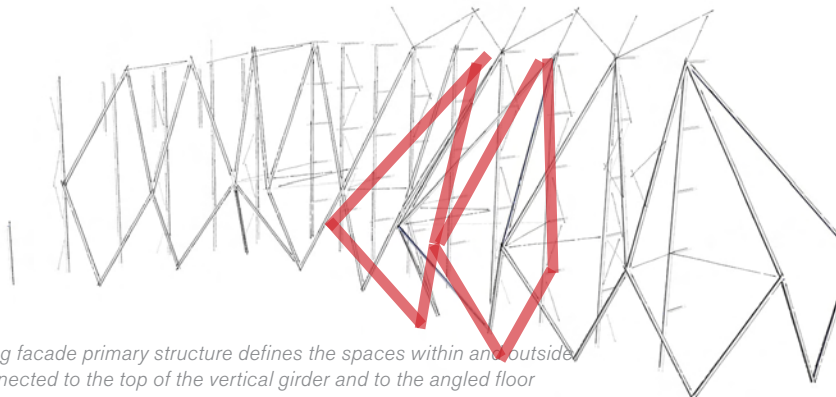
Triangulated overhanging facade primary structure defines the spaces within and outside the building. This is connected to the top of the vertical girder and to the angled floor beams.
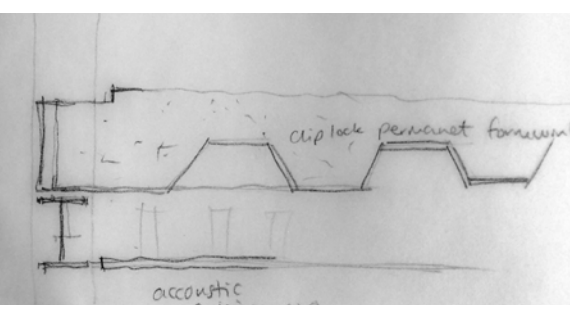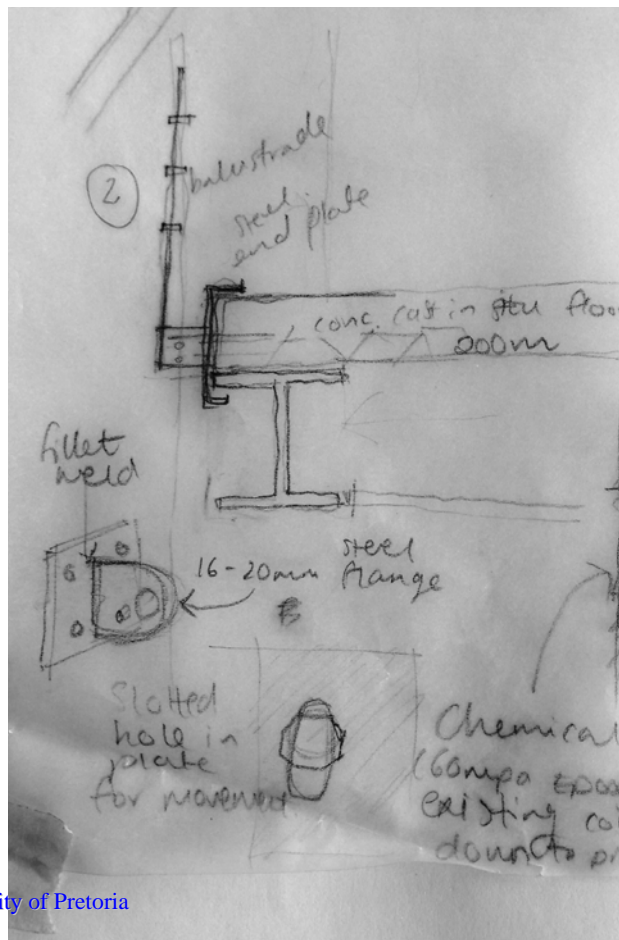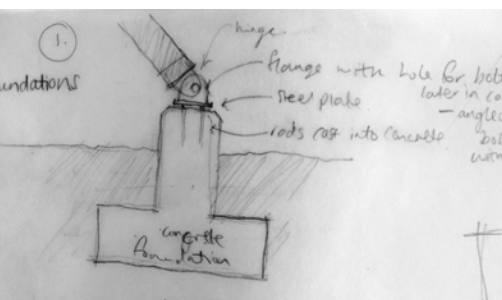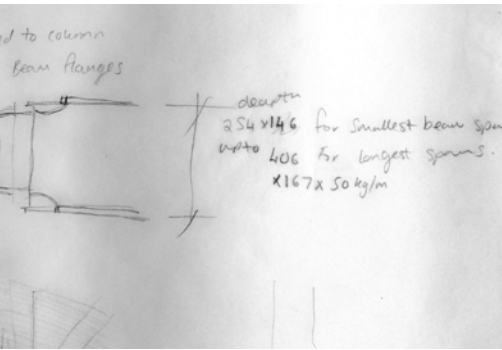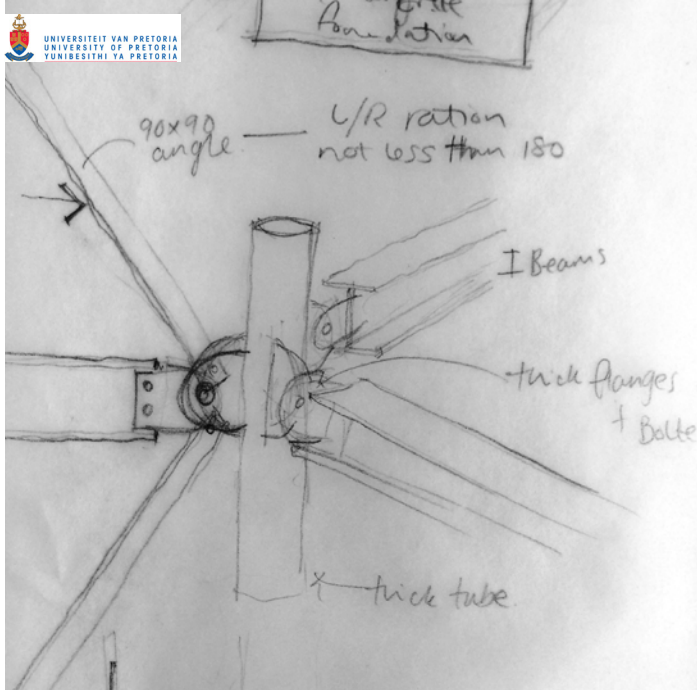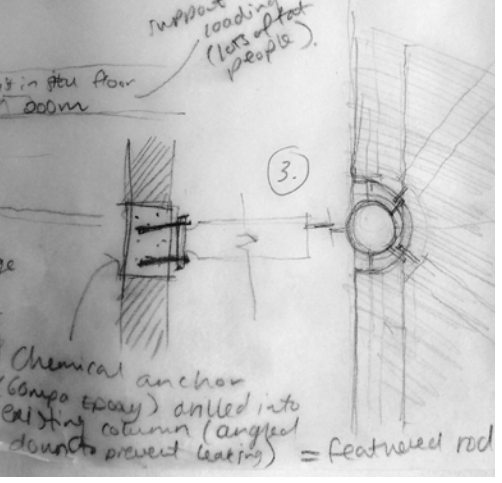
Fig. 7.5.1- 7.5.9
Technical development sketches
(Author 2013)

32mm Ø galvanised steel threaded rod at 5m intervals mechanically fixed to angle frame

purpose made galvanised steel bracket

70 x 70 x 5mm galvanised steel equal angle frame mechanically fixed to flange.

65 x 5mm galvanised steel flat bar at 200mm intervals welded to angle frame.

250 x 142 mm galvanised steel I beam

5 mm steel tread plate

70 x 50 x 3mm galvanised cold formed steel C-channels at 500mm intervals.

180 x 70 mm galvanised steel C chanel mechanically fixed to I beam at 1000mm intervals.

250 x 180 x 10mm galvanised steel purpose made flange welded to I beam.

230 x 70 mm galvanised steel c chanel mechanically fixed to I beam

40mm powerfloated screed

190mm reinforced concrete slab on klip lok permanent formwork.

70 x 50 x 3mm galvanised steel cold formed C chanels at 500mm intervals

12mm gypson accoustic board fixed to battons

406 x 178mm galvanised steel I beam

10 mm galvanised steel purpose made flange welded to I beam

10 mm galvanised steel purpose built bracket mechanically + chemically fixed to existing concrete column.

203 x 133 mm galvanised steel I beam mechanically fixed to bracket.

70 x 70 galvanised steel equal angle mechanically fixed to flange.

Connection details

Throughout the building the connection between the new and existing structures needs to be carefully considered. The approach here was to develope three general rules for dealing with the connection detail in spaces which need to work in different ways.

1 ----------
2 ----------
3
4
5
6
7
8
9
10
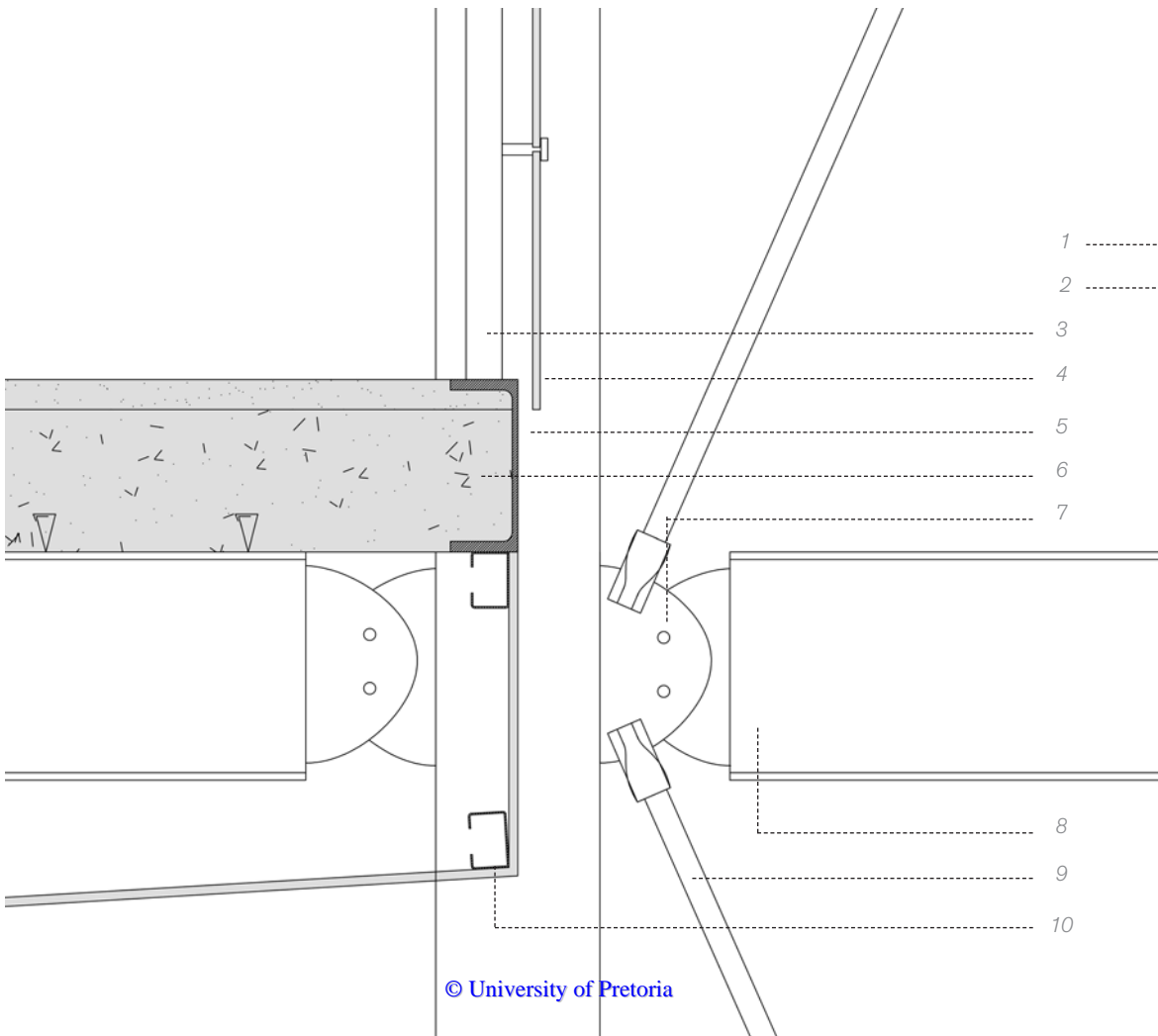
These connections include:

1. Separation: Floor slabs pull back to allow for complete separation between old and new. This creates a shaft used for light and ventilation.
2. Touch: Where the floors extend to up to the existing wall, the slab is pulled back slightly and the gap is filled with a mentis grating strip. The connection is also defined in these spaces with the introduction of a ceiling recess and lighting.
3. Overlap: Where space and programmatic requirements necessitate the overlap of the two structures the floor slab is continued through between old and new. In these spaces the two buildings merge seamlessly.
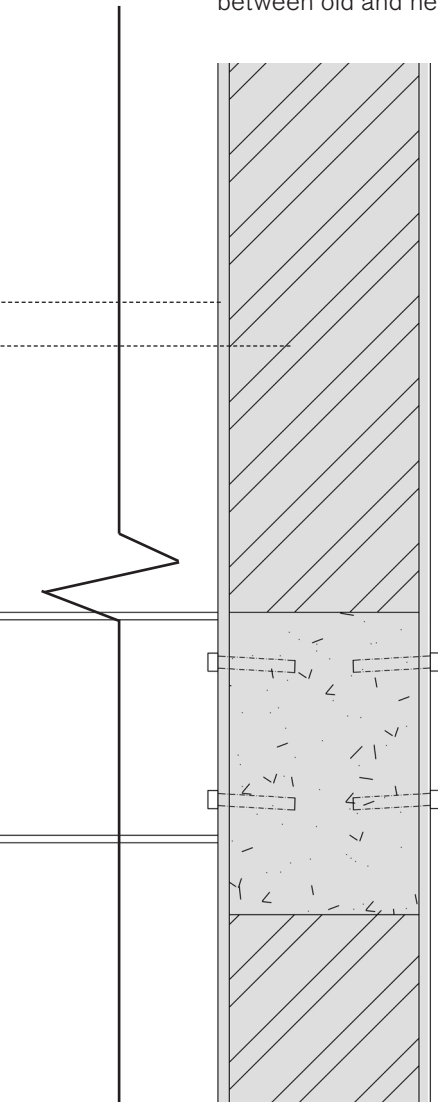
SEPARATION

1. Existing plasterwork made good and repainted
2. Existing brick infill wall
3. Steel balustrade mechanically fixed to channel
4. 10mm safety glass fixed to balustrade
5. 230x90mm galvanised steel C channel mechanically fixed with flange to round column
6. 190mm reinforced lightweight concrete slab with 270x1.6mm bond-lok permanent formwork
7. 10mm glavanised steel flange welded with 6mm weld to round column and fixed mechanically to I beam
8. 305x165x46kg/m galvanised steel I beam and wall plate mechanically fixed to existing concrete column
9. 32mm galvanised steel round bar fixed with purpose-made steel bracket to flange
10. 75x50x3mm galvanised steel lipped channel ceiling support mechanically to round column

Fig. 7.6.1 Detail scale 1:10
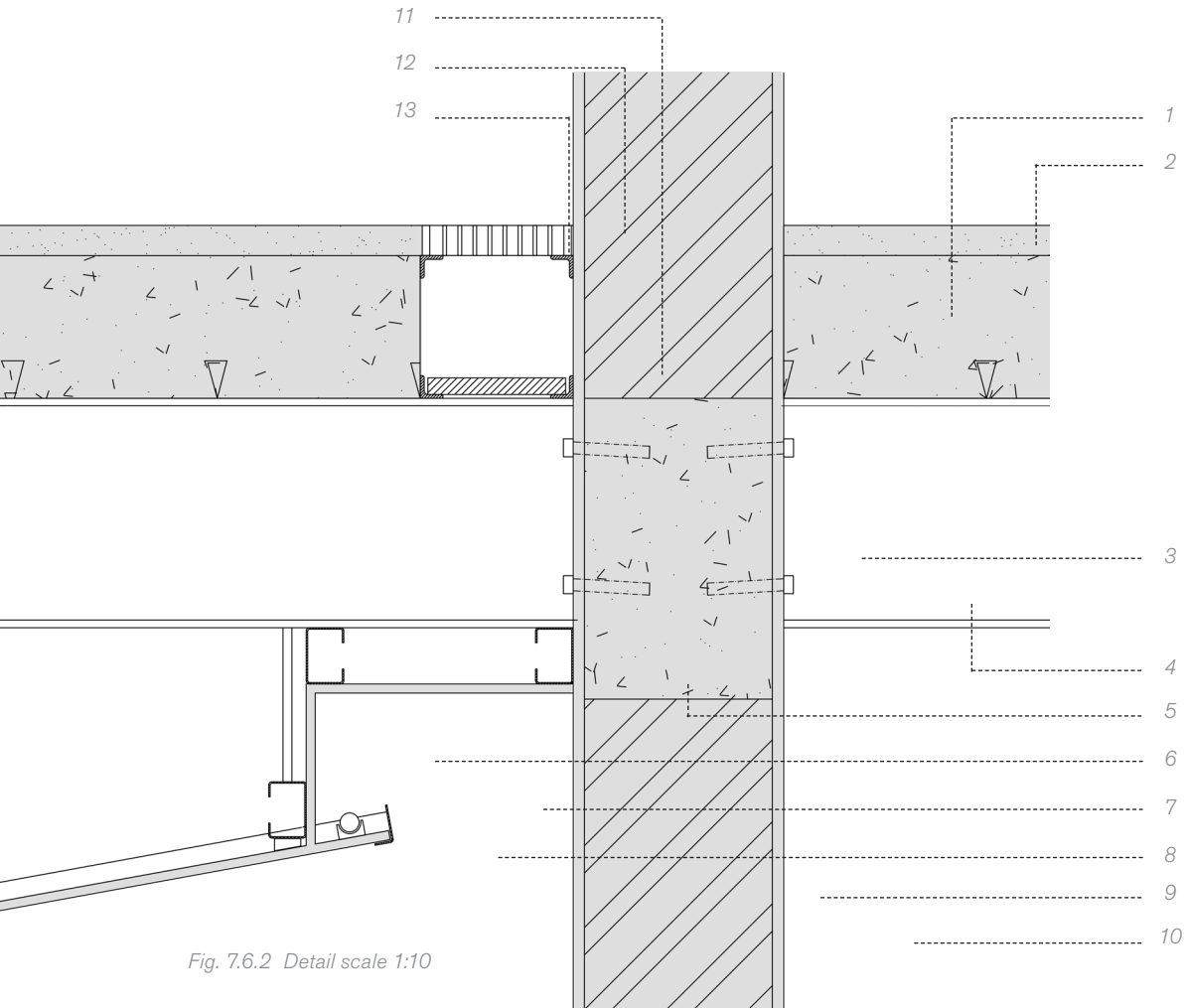
Fig. 7.6.2 Detail scale 1:10

MERGE

1.   190mm reinforced lightweight concrete slab with 270x1.6mm bond-lok permanent formwork
2.   Min 35mm power floated screed
3.   Existing structural concrete beam
4.   305x165x46kg/m galvanised steel I beam and wall plate mechanically fixed to existing concrete column
5.   75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to existing wall
6.   75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to rod support
7.   LED strip light
8.   75x50x2,5mm galvanised steel cold-formed unequal angle finishing strip
9.   Existing brick infill wall
10.   Existing plasterwork made good and repainted
11.   200x1220x40mm oxidised steel mentis grating supported on angles
12.   30x30x3mm galvanised steel angles mechanically fixed to slab
13.   18mm marine ply supported on angles
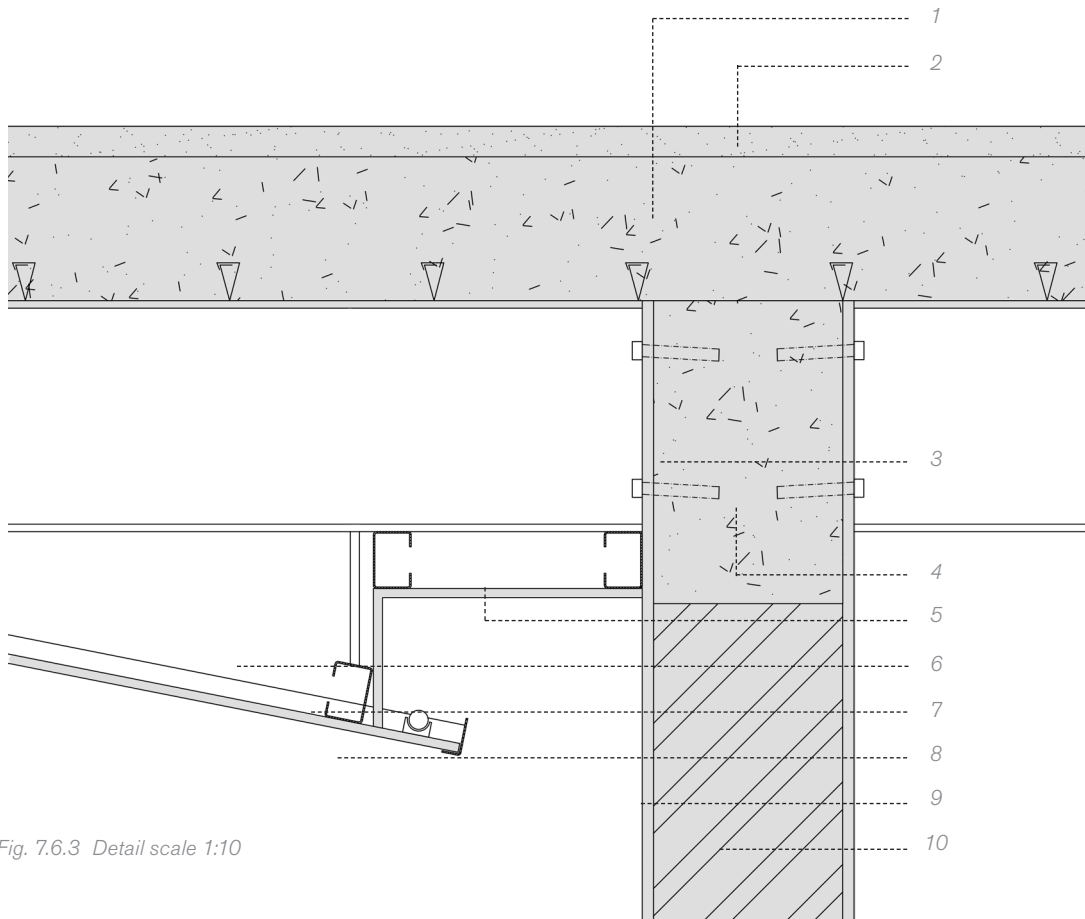
Fig. 7.6.3 Detail scale 1:10

OVERLAP

1. 190mm reinforced lightweight concrete slab with 270x1.6mm bond-lok permanent formwork
2. Min 35mm power floated screed
3. Existing structural concrete beam
4. 305x165x46kg/m galvanised steel I beam and wall plate mechanically fixed to existing concrete column
5. 75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to existing wall
6. 75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to rod supports
7. LED strip light
8. 75x50x2,5mm galvanised steel cold-formed unequal angle finishing strip
9. Existing brick infill wall
10. Existing plasterwork made good and repainted

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YUNIBESITHI YA PRETORIA

Detail 3
Scale 1:10

Materials
1. 700mm reinforced lightweight concrete slab with 270x135mm bond rail
2. Min 35mm power floated screed
3. 305x305x49kg/m galvanised steel I-beam and wall plate mechanically fixed to existing concrete column
4. 75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to existing wall
5. 75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to no support
6. LED strip light
7. 75x50x3mm galvanised steel cold-formed omega angle fixing strip
8. Existing galvanised steel angle mechanically fixed to slab
9. 30x30x3mm galvanised steel angle mechanically fixed to slab
10. 9mm mm diversa aluminium angles
11.
12.
13.

Structural Junction
1. Custom built 16mm galvanised steel flat plate brackets
2. 10mm galvanised steel flat plate flange joint and weld bolts galvanised steel bolted with 8mm structural weld.
3. Tapered Ø16.1x45mm galvanised steel hollow section mechanically fixed.
4. Ø36×165x6kg/m galvanised steel I-beam with tapered flange mechanically fixed.
5. Galvanised steel with stiffeners to counteract steel forces in asymmetrically loaded junction.

Detail 2
Scale 1:10

Details
1. 700mm reinforced lightweight concrete slab with 270x135mm bond rail permanent formwork
2. Min 35mm power floated screed
3. Existing structural concrete beam
4. 305x305x49kg/m galvanised steel I-beam and wall plate mechanically fixed to existing concrete column
5. 75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to existing wall
6. 75x50x3mm galvanised steel lipped channel ceiling support mechanically fixed to no support
7. LED strip light
8. 75x50x3mm galvanised steel cold-formed omega angle fixing strip
9. Existing 220mm brick infill wall
10. Existing galvanised main post and weld spandrel

Detail 1
Scale 1:10

Spandrels
1. Existing aluminium main post and spandrel
2. Existing 220mm brick infill wall
3. Galvanised steel balustrade mechanically fixed to channel
4. 10mm serrated safety plate to balustrade
5. 280x90x7mm galvanised steel C-channel roof/walk/way with galvanised steel purpose made flange to mount main column
6. 700mm reinforced lightweight concrete slab with 270x135mm bond rail permanent formwork
7. 10mm galvanised steel flange to bolt with 8mm bolt to wall column and weld mechanically to I-beam
8. 305x305x49kg/m galvanised steel I-beam and wall plate mechanically fixed to existing concrete column
9. 30x30x3mm galvanised steel lipped channel ceiling support backbolt flange
10. 75x50x3mm galvanised steel lipped channel mechanically fixed to round column

30mm galvanised steel trim other fixed with purpose main steel bracket to flange

10mm galvanised steel purpose built flange welded to vertical column and mechanically fixed triangular member

Ø16.1x45mm tapered round hollow angled column

Ø16.1x45mm round hollow vertical column

6M5 flashing to roof spandrel detail

20mm Lambdrus art inifnity

100x80x5mm galvanised steel lipped channel

1806/2mm galvanised steel channel

Manually openable glass louver clearstory window

Existing structural concrete beam

280x80mm galvanised steel

Existing 220mm brick infill wall

Meeting Room

Pre-tank standing seam roof sheeting with roof lap joint over, space of roof and flashed secured structural elements to specialist detail.

3/4mm bambuk board underlay

100x80x3mm galvanised steel rectangular hollow section

Mineral wool insulation and 30mm insboard rigid insulation panels

100x75x20x3mm galvanised steel lipped channel

80x40x3mm galvanised steel equal angle mechanically met with flange to roof structural and structural members to specialist detail

100x160mm galvanised steel purpose made gutter to specialist detail

200x100mm galvanised steel I-beam

Fig. 7.7
East West Section
(Author 2013)

Theatre Auditorium

Detail 1

Recording Studio

Detail 2

Darkroom

Store

Music Workshop

Serigraphy Workshop

Store

Permanent Retail

Detail 4

Section AA
Scale 1:20

Fig. 7.8.1-7.8.2
Detail model development of main
structural connection
(Author 2013)
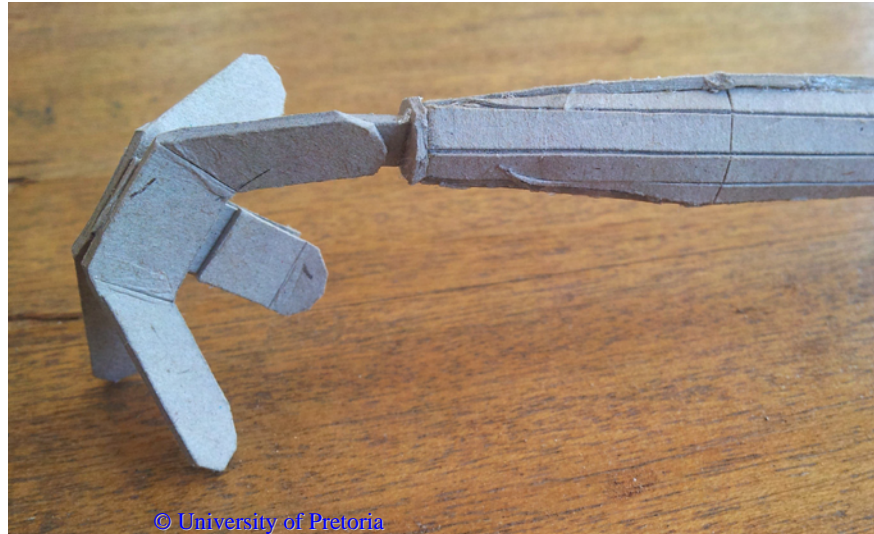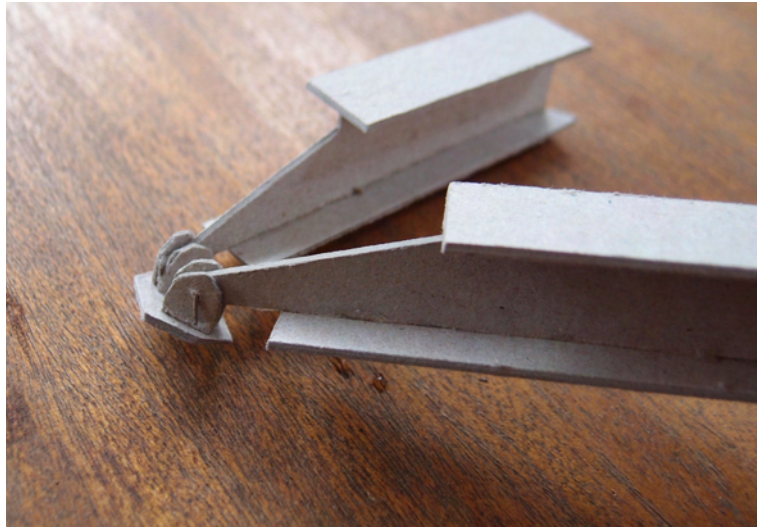
Fig. 7.9.1-7.9.3
3D process model illustrating
connection between main angled
columns   (Author 2013)
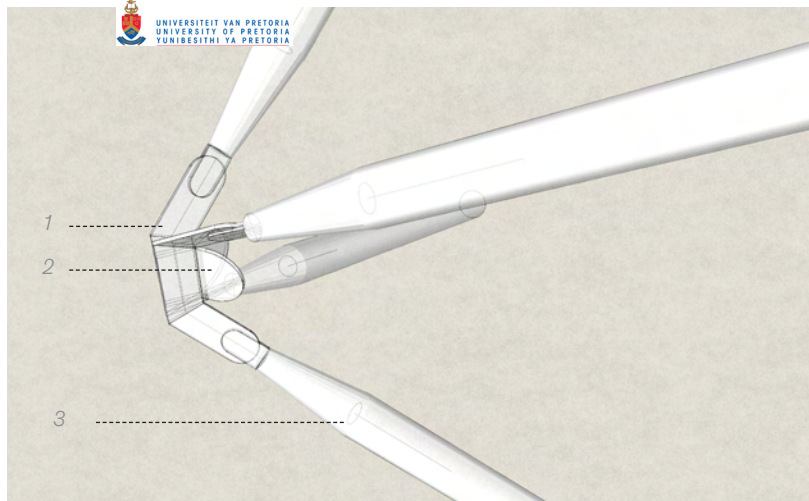
1. Custom built 16mm galvanised
   steel plated brackets.
2. 10mm galvanised steel bent flange
   welded to bracket with 6mm
   structural weld.
3. Tapered 219.9mm galvanised steel
   hollow section mechanically fixed
   to flange.
4. 305x165x46kg/m galvanised
   steel I beam with tapered flange
   mechanically fixed to bracket
5. Web stiffeners to counteract shear
   forces in asymmetrically loaded
   junction.
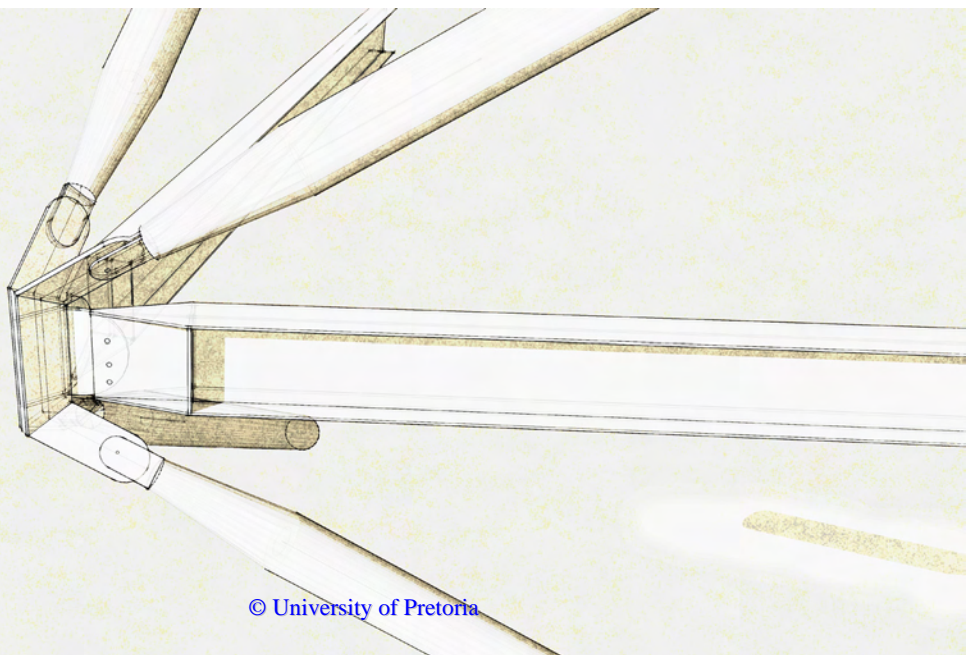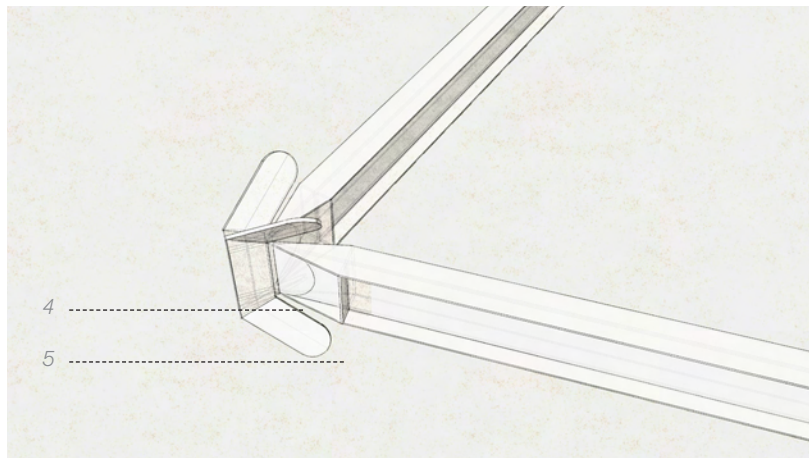
Materiality

"Perhaps the most glaring fallacy in much of the neo-Platonic architecture of the past half-century has been in the dangerous belief that a humanly satisfying building need not take more into consideration than proportional perfection or compositional purity." (Martin Filler)

Due to the complex nature of the intervention and in order to keep the design clear, the materials pallet is kept relatively minimal. Materials are used to either fully enclose and hide, provide partial privacy and screening, or provide clear visual permeability depending on the design intent for each area. Polished concrete floors are used throughout for additional thermal mass, durability and ease of maintenance, as well as aesthetic reasons.

Landscape elements are constructed from durable steel round tubes and concrete surfaces with the ground plane paved in a geometric triangulated pattern similar to the building form, the main movement route will be paved using the same red bricks which are used on the pedestrian crossings of Church Square currently. These will mostly be sourced from the existing bricks used to pave the site.
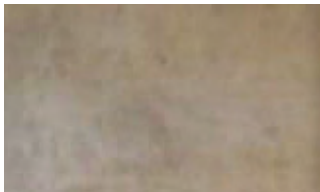
Polished screed:
Levelling screed containing 4mm wire meshin square pattern at 200mm centres with epoxy finish

Red brick paving:

65mm red clay bricks recycled from existing site to express main pedestrian route through site.
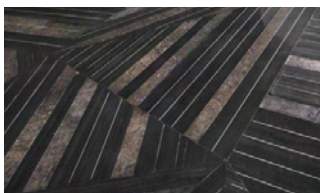
Triangulated brick paving:

65mm clay bricks laid to emulate triangulated forms along movement routes

Fig. 7 .10.1-7.10.3 Floor finishes

Glass:

Main skin of intervention to promote the public display of internal production spaces

Internal walls:

A combination of brick and dry wall insertions to screen off private functions

Polycarbonate screens:

Provide flexible screening and privacy in the larger workshop and studio spaces

Fig. 7.11.1-7.11.3   Wall panels

Galvanised steel:

Steel is used as the primary structural material to achieve structural clarity and expression, in addition to being lightweight, durable and adaptable.
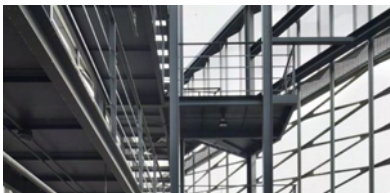
Fig. 7.12.1-7.12.2   Stair construction

Roof B
(existing)

Roof A

Roof C

Silt
trap

Roof-top
water run-off

Rainwater collected is
stored in JoJo tanks
on basement level used to
supply water to water
features in public plaza and
basement museum

Silt
trap

Municipal water
supply to top up
storage tanks during
dry months

Roof-top
water run-off

Museum and plaza water
features

Water sanitation system

Water storage tanks

UV
Filter

Particle
filter

Carbon
block

Rainwater collected is
stored in potable water
JoJo tanks
on basement level used to
feed ablution cores

Ablutions grey water

workshop
showers

ablution
block WHB

Solar water heater

Discharge to
municipal sewer

Sand
Filter

Grey water from
showers and WHB
used to flush toilets

Grey water
JoJo tanks
stored on basement
level

Grey water collection tank

Discharge to municipal sewer

Passive systems

Rain water harvesting, passive ventilation and solar shading are all vital systems to be considered in the building design.

Rain water is collected off the two large roofs, channeled through down-pipes in the angled structural members and stored beneath the building. On the East this water is used for flushing in the public toilets, while on the North this water is used in the water channels and features in the public space.

It is possible to service the needs of the building from water harvested from the largest roof and stored in 290 1.2x1.2x1.2m Abeco galvanised steel tanks. If stacked 4 high these can be stored in a 10x10m basement with UV and particle filters for use as grey water. From here they will be pumped to the various bathrooms in the building. Water collected from the smaller roof is stored separately and used to top up the water level in the basement only in the dry winter months when the water table is low. This is stored in 135 Abeco tanks housed in another 10x10m basement accessed from the existing basement.

Solar shading in the form of large overhanging roofs and additional steel shading screens on lower levels prevent direct solar gain in the summer months. A series of light shafts between the existing building and the new facade provide additional natural light to the interior spaces; heat gain in this space is ventilated through an operable louvre system at the top of the light shaft.

The light shafts are also used as a means of passively ventilating the buildings and are designed to promote the stack effect. Low voltage fans are used to suck air through the light shaft and out of openings at the top. This will not be sufficient to cool the building in the summer therefore the existing theatre evaporative cooling system is expanded upon in order to service the new building as well. The concrete floors are beneficial as thermal mass which helps to regulate temperature fluctuation in the building.

Fig. 7.13 .1   Water harvesting diagram (Author 2013)

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Water from main roof harvested and
stored bellow building extension. Used
as flushing water in the public toilets.

Water from smaller roof harvested and
stored bellow building extension. Used in
addition to spring water in museum when
necessary and in outdoor water channels.

The required amount of air changes within the building is a
ventilation. The light wells along the back of the extension a
additional low voltage fans to pull air through

Large overhanging roofs protect th[e]
building from excessive heat gain. W[e]
necessary additional steel shading
screens are attached to the facade
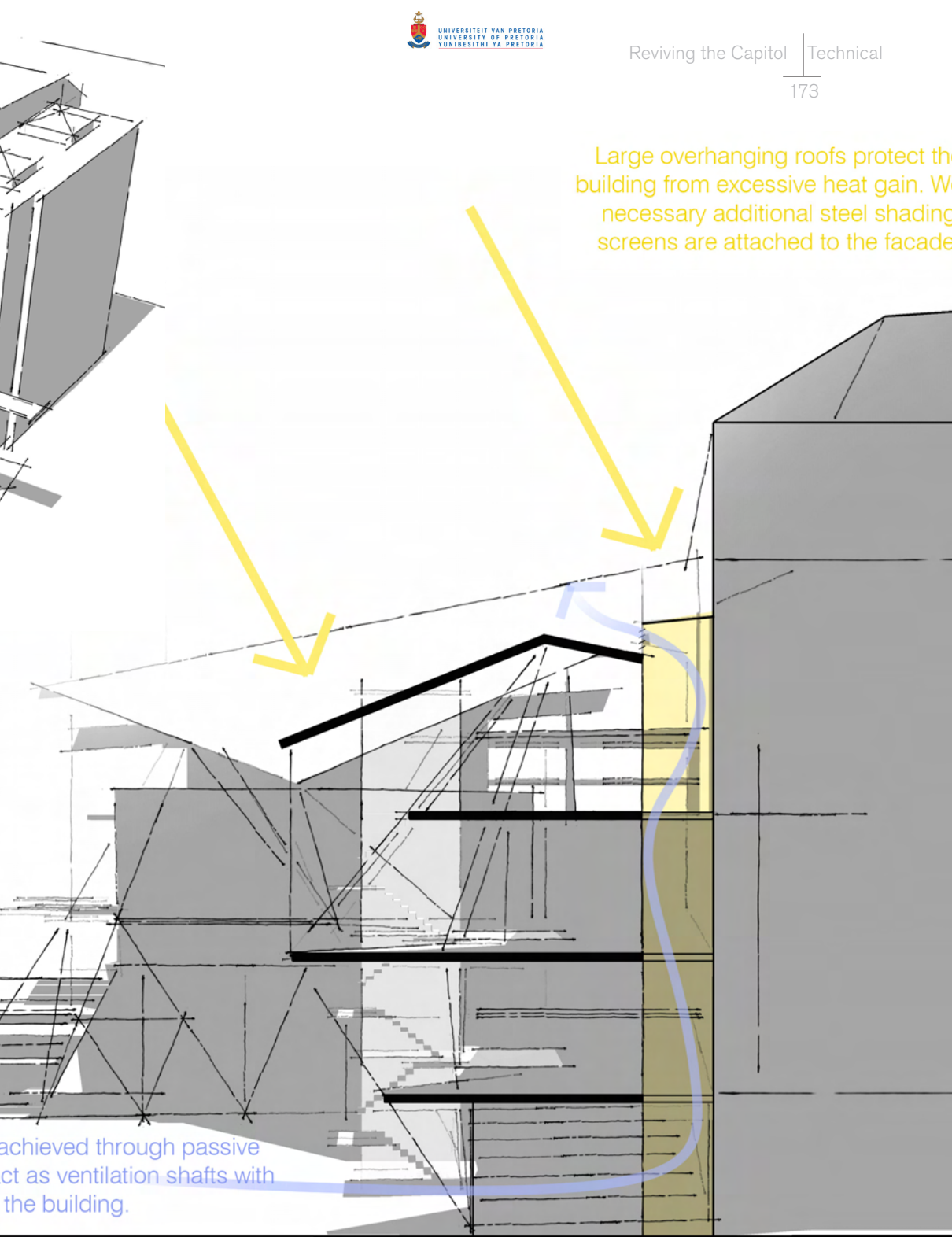
achieved through passive
[a]ct as ventilation shafts with
the building.

Fig. 7.13.2   Water harvesting diagram (Author 2013)
Fig. 7.13.3   Solar shading and ventilation diagram (Author 2013)

Fire design strategy

According to SANS 10400-T:2011, the building has multiple occupancy classes including:

» A3 Places of instruction
» F1 Large shop
» F2 Small shop
» G1 Offices

As the building is over three storeys high it requires two fire escapes per floor with distances less than 45m from any point along the feeder routes. These fire escapes are less than 18m high and therefore can be exposed exterior staircases constructed of steel protected by intumescent paint. Where the fire escape stairs do not end open onto a public open space, an enclosed escape Corridor is included so as to discharge at ground level onto the open public plaza. The width of the escapes as calculated from building occupancy, is 1200mm and the height is a minimum of 2400mm.

A sprinkler system is incorporated to counter risks of large quantities of glass and steel in the construction. The fire extinguishing system used will be a fire hose reel system that is contained within the service spine. According to SANS 10400-T:2011 table 11, one fire extinguisher is required per 200m^2, this is accommodated for in the service spine which runs the length of the building. All fire doors are fitted with self closing devices in accordance with the requirements of SANS 1053 and the light/ventilation shafts are fitted with automatic fire shutters to prevent spread between floors.

Fig. 7 .14 Plan showing layout of fire escapes (Author 2013)
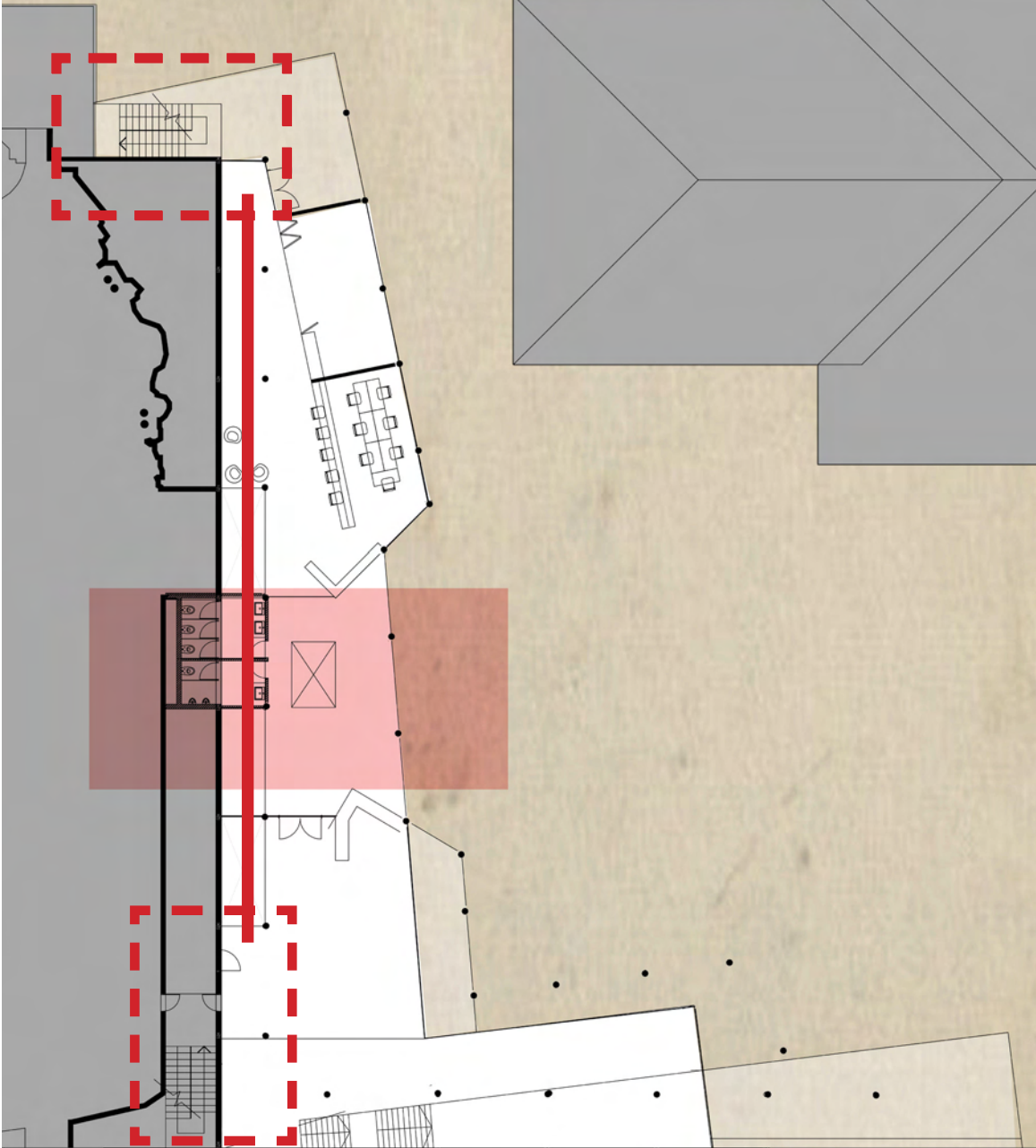
Chapter 7

C<small>ONCLUSION</small>

The dissertation set out to explore ways of reviving abandoned heritage buildings in urban centers. This was conducted with a foundation in lost space theory and the understanding that the treatment of heritage buildings in South Africa is fundamentally different to the that often prescribed in international charters.

The approach was thus to investigate the regeneration of a building and program that had become redundant in the city through the introduction of a contemporary program which allows the building to become useful again. This would allow the building to be sustained into the future, supported by an urban community and not reliant on state funding.

The Capitol Theatre was seen as an ideal site for the exploration of these principles as it is rich in heritage and culture yet stands abandoned in the city centre. What once was an isolated and introverted building is turned into a dynamic and engaging public cultural centre where the processes of production are displayed in a new inhabited facade for the old building.

This facade adds layers to the building in a continuous process of lived cultural heritage. It supports the existing building physically and programmatically, while simultaneously supporting the cultural producers in the city through a open and adaptable architectural platform.

The design intervention fully explores the issues of urban heritage sites as well as the provision of flexible spaces for production where similar opportunities are limited. The architectural form speaks of the dynamic nature of the programs housed within, becoming an extension of the theatre into the public realm.

Chapter 10

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Chapter 9

APPENDICES

List of Figures

Acknowledgements

FINAL PRESENTATION

Fig. 9.1   *Presenting to the technical panel, 28 November 2013*

Fig. 9.2   Presentation set up in Boukunde atrium (Author 2013)
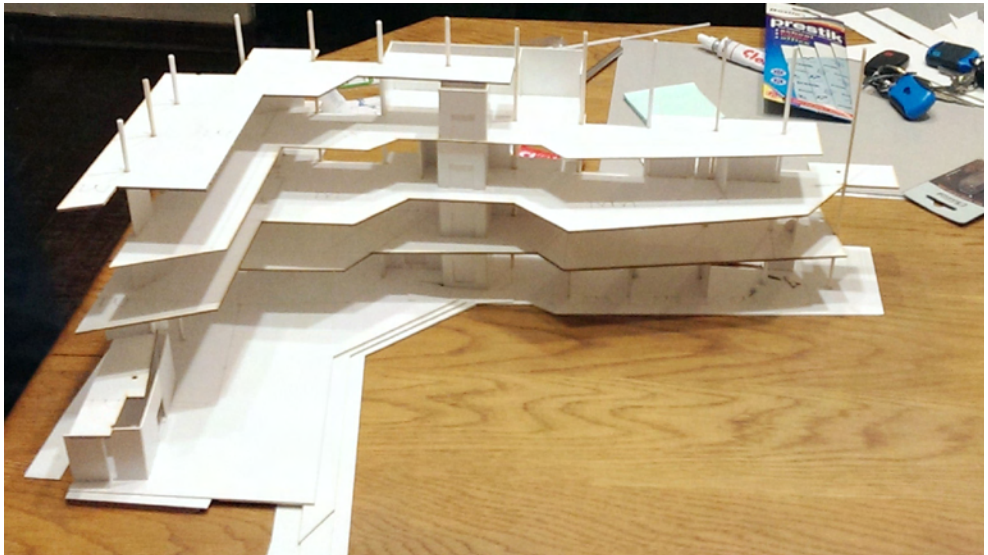
Fig. 9.4   1:100 model in progress (Author 2013)
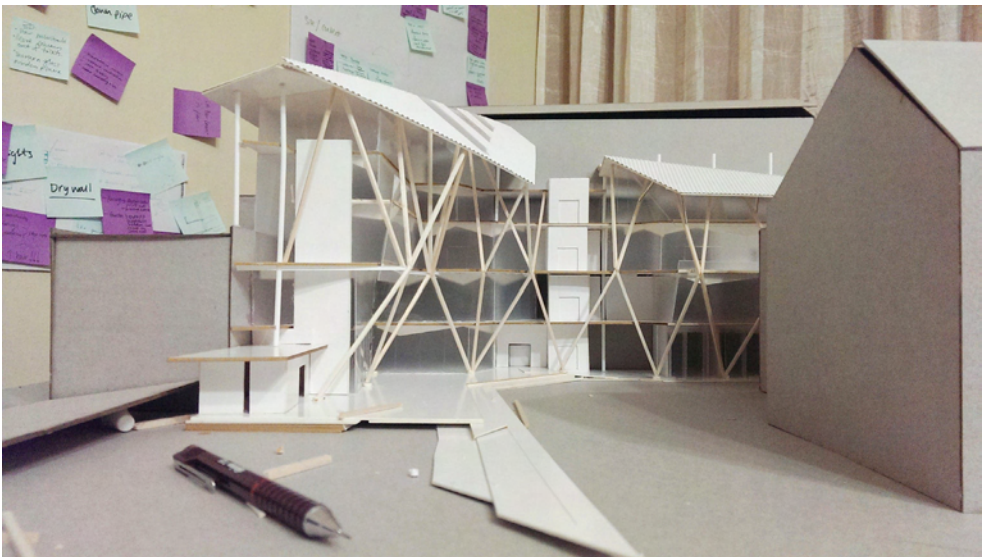
Fig. 9.4   1:100 model near completion (Author 2013)
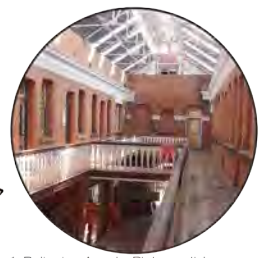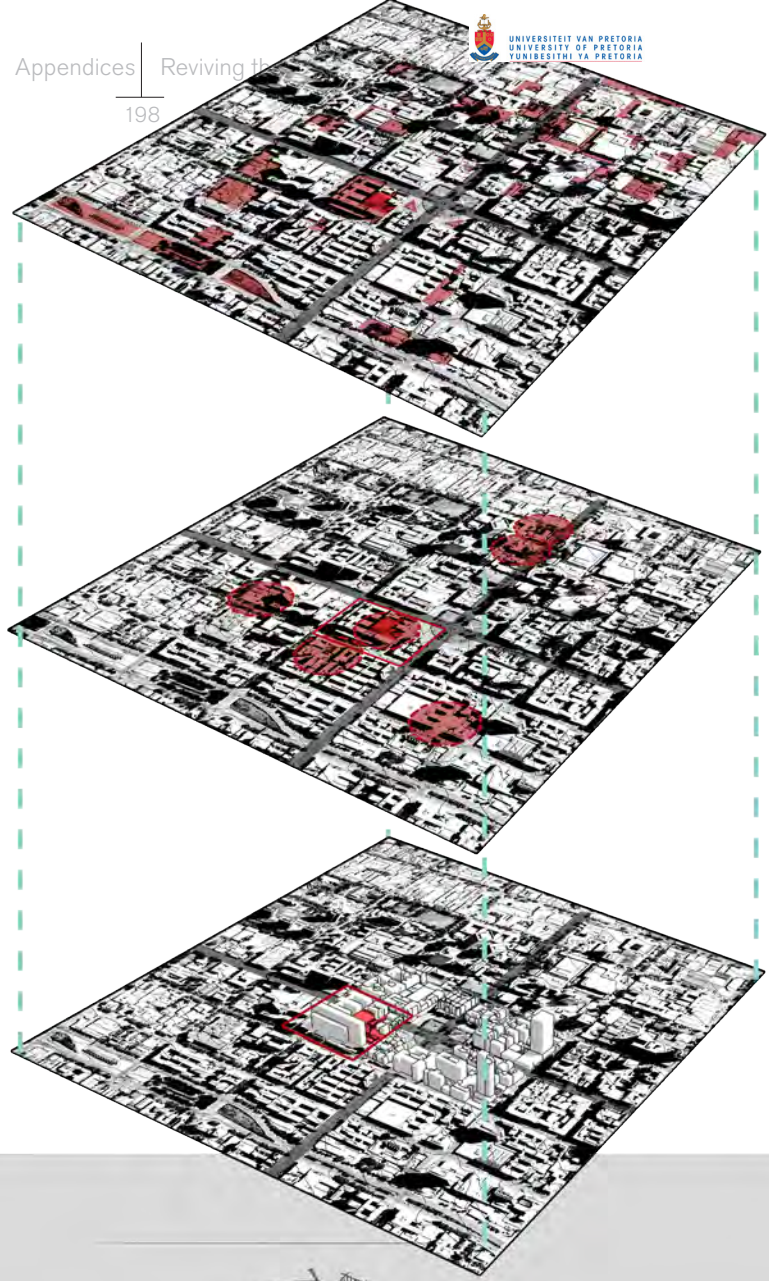
1. Bulington Arcade, Pietermaritzburg

A fire damaged arcade in the city centre.
Only partially repaired after a devastating
fire and largely unoccupied.

2. Old Government P

The building function
when technological a
the construction of n
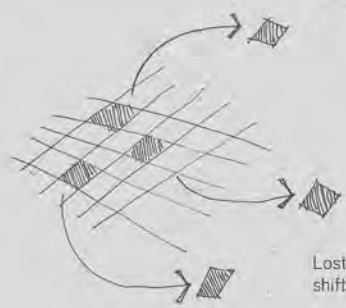
Lost spaces generated by functional
shifts to the urban periphery

Issue

Lost Space

The city of Pretoria can be likened to a threadbare blanket stretched thin, where formerly urban programs shift to the expanding periphery leaving gaps in the urban fabric.

It is essential to investigate ways in which these urban leftovers can be re-imagined within the contemporary context. While not all left over spaces or vacant buildings merit conservation, there is value in structures of heritage significance. These are maintained as physical manifestations of the successive utopias on which the contemporary city is built and are key to revealing the layers that have made up the society over time.

Integrated Conservation:

As set out in the ICOMOS Washington Charter (1987): "*Integrated Conservation aims at creating favourable conditions for maintenance of historical features by making use of physical planning.*". This strategy involves the reuse of the existing building stock to the benefit of the existing inhabitants and users. It is not only a physical issue but also relates to society as a whole as it relies on the heritage and cultural systems of the people who inhabit the space daily.

Essentially the aim with conservation in the South African context must be to make the building useful again within its contemporary context.

Research Question:
How can an architectural intervention support and conserve abandoned pieces of the city's built heritage?

1.   How can the building become useful again in its contemporary context?

2.   Can the theatre's rich heritage of art and cultural display, play a role in this regeneration?

3.   How can a previously introverted, static heritage building become dynamic, open for public engagement while expressing the multiple layers of the city's history to its new public?

rint Works, PTA
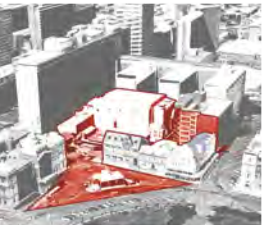
1. Old Synagogue, PTA

4. ZAR Museum, PTA

was made redundant dvances necessitated ew buildings.

Highly significant to national heritage as it housed significant trials of struggle heros such as Nelson Mandela. Abandoned and inaccessible to the public.

Abandoned museum building on a small site. Mostly hidden behind layers of plant growth however located in a prominent position in the city.

Introducing a point of tension into static heritage context in order to recontextualise the precinct
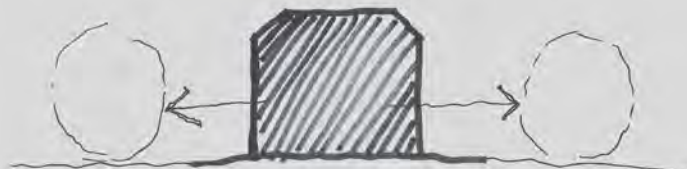
Heritage conservation achieved through larger urban understanding and linked to other interventions.

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1840s

1850s

1900

1930s

1931
Church Square with newly completed Capitol Theatre.
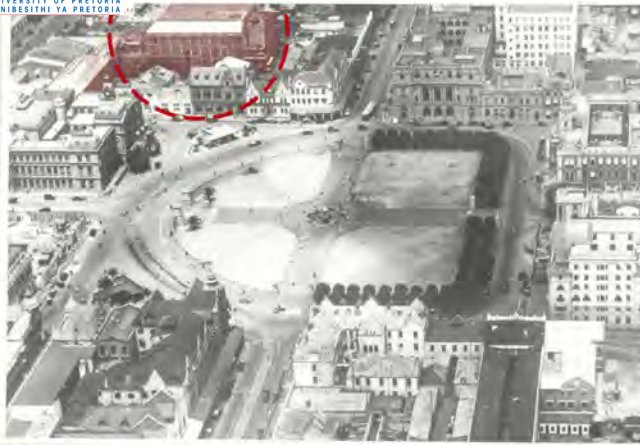
1931
Capitol Theatre interior as shown in opening night programs.

1950s
Capitol Theatre with TPA facade addition.

1970s
TPA visions for Capitol Theatre site.

Cinema:	1931-1974
Carpark:	1981 - present
Architect:	Perry Rogers Cooke
Interior Designer:	A Sondor Konya
Interior significance:	Atmospheric theatre/themed early Italian Renaissance
Proposed Exterior:	Capital Hotel art-deco tower, however this was never constructed
Structure:	Concrete frame and Kirkness brick in-fill. Balcony supported on 1 main steel girder spanning 90 ft. with no supporting columns. This was the heaviest steel girder built in South Africa at the time

Maintai
tial qu

Historical Overview

SECTION BB

SECTION CC

SECTION AA

with current structural
weaknesses highlighted
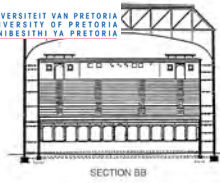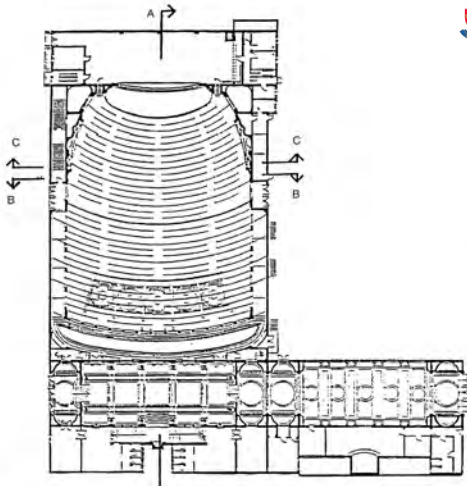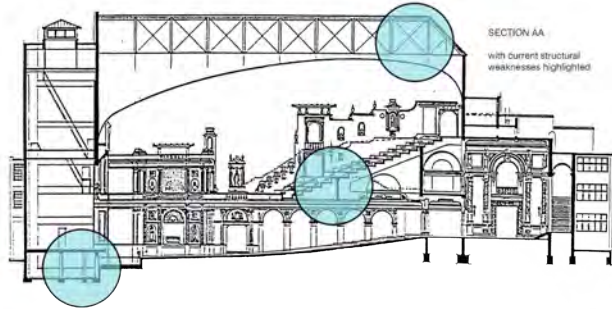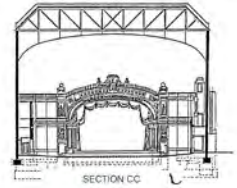
1. "The Oaks" (1850?)
   public gathering
2. The President Theatre
   (1888), later called
   The Empress Theatre,
   then His Majesty's.
3. Wellington's Bar,
   later the Post Office Bar,
   now Cafe Riche
4. Tram siding (1913),
   public waiting

Existing weaknesses to original structure:

There are many structural and general maintenance issues with the theatre building as it stands today. The basement is flooded with fresh ground water, the large structural girder which supports the gallery is unsound, and there is extensive water damage to the ceiling and interior finishes due to a poorly maintained roof.

These weaknesses provide opportunities for intervention in order to support the continued functioning of the theatre as a useful space to the surrounding communities.

Historical gathering nodes:

The Capitol Theatre is located on the south west corner of Church Square. Historically, this corner of the square has been a place of gathering and entertainment with adjacent restaurant or bar facilities. With the erection of the first church and the origination of the square in 1854, a grove of oak trees was planted in the south-west corner. This space remained open even after all other sides had been built up, maintaining its landmark status and reputation as a place of gathering for gossip, debate, trade and even staged fights.
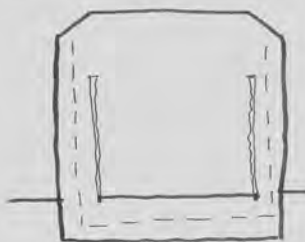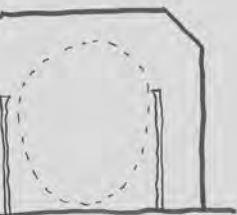
in: overall volumes and spa-
alities of the Capitol as one
of the last remaining
tmospheric theatres in
South Africa.

Expose: the separate layers that
make up the theatre. Interior
fantasy made possible by hidden
services/technology.

Restore: public gathering and cul-
tural node on the south west
corner of Church Square as well
as the facade which was never
completed.

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	Offices		Bank
	Residential		Commercial
	Departmental		Public
			Partially used/ Vacant

2. Old Law Chambers   [1893]

Architect: Marshall Philip
Previous uses: State service offices, state residential
Current use: Government offices

3. Cafe Riche   [1904]

Architect: Francois Soff
Previous uses: Offices, residential, tea room, bar, news agency
Current use: Bistro, government offices, residential, informal grocer

4. Post Office/Old State Mint [1892]

Architect: Emly & Scott
Past use: Bank & Offices/state mint
Current use: Post Office, museum and Offices

Building Functions and Accessibility
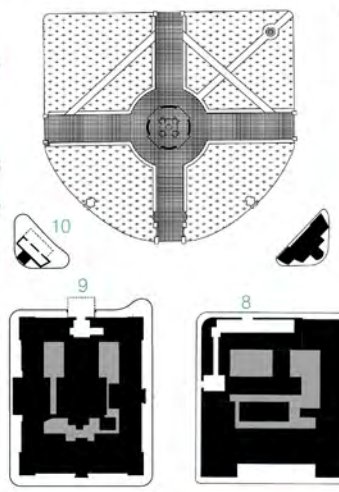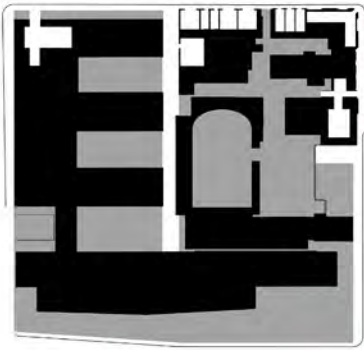
5. Palace of Justice   [1899]

Architect: Sytse Weirda
Previous uses: Hospital, Court house
Current use: Court house

7. Tudor Chambers   [1904]

Architect: George Heys
Previous uses: Shops, attorney offices
Current use: Shops, vacant offices

8. Standard Bank   [1934]

Architect: Firm - Stuckey & Harrison
Previous uses: Bank & offices
Current use: Bank & offices

9. Ou Raadsaal   [1890]

Architect: Sytse Weirda
Previous uses: ZAR Parliament, Government Offices
Current use: Government offices
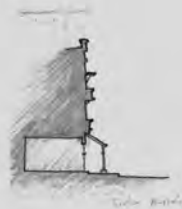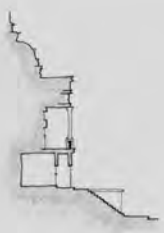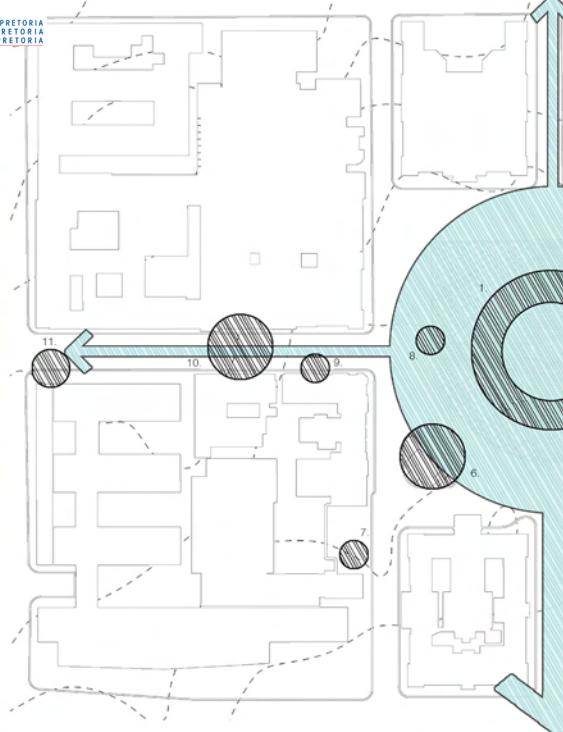
1. Central public gathering space, thoroughfare and tourist atraction.

10. Bus stop

6. Public ablutions, security gaurds & informal trade

7. 8, 9. Semi-permanent trade spaces

3, 8, 11. Informal trade

Pedestrian moveme
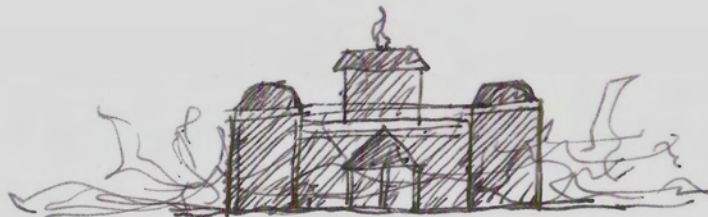
Dynamic context made up of people and informal activities supported by the static monumental buildings which frame the square

Existi
pr
estab

Everyday Informal Use

Most private:
Roof garden

Private: second
floor upwards
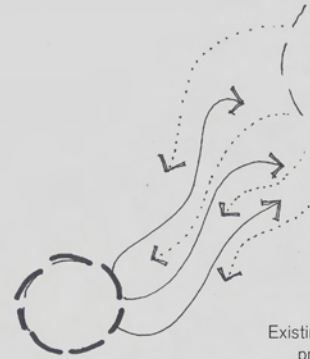
Public: Ground
and first floors
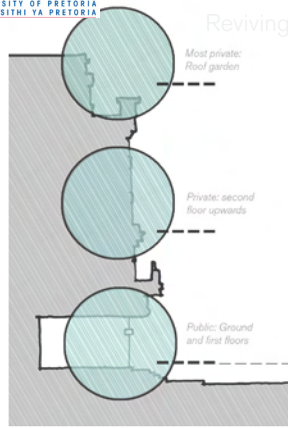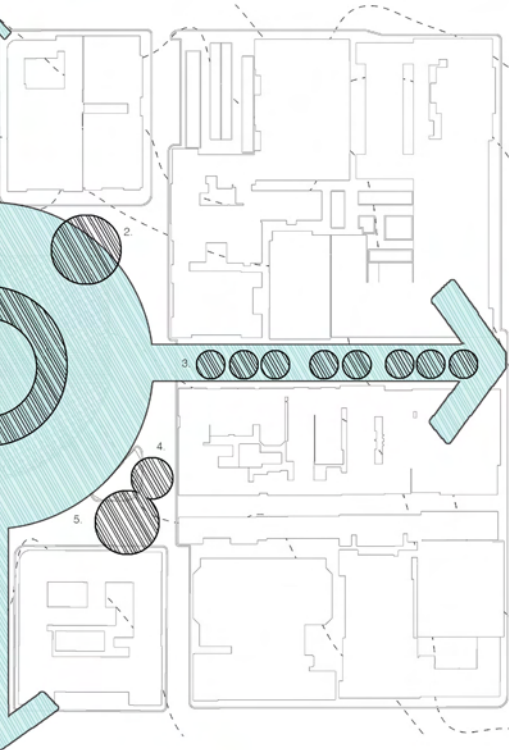
Typical ordering of inner city buildings:

Typically the buildings in the city centre are ordered both vertically and horizontally according to function and public accessibility.

The buildings which characterise the area around Church Square have public ground floors accessed from a transitional covered colonnade or building overhang. This covered space is usually the width of the pavement, turning the street edge into an extension of the building threshold between street and interior. The roof or overhang is generally only one story high and focusses the pedestrian eye on the lowest level of the building. This covered space is often used as informal spill out space

2. Informal car wash

...ng and proposed pedestrian energy. Pedestrian ...recinct to the west of Church Square is well ...blished and can be extended eastwards with a ...catalytic intervention at the Capitol Theatre

Poynton Building

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Cafe Riche

Old Law Chambers

Public Ablutions

Old Nederlandsche Bank

Ou Raadsaal

Capitol Theatre

Theatre Lobby

TPA Building
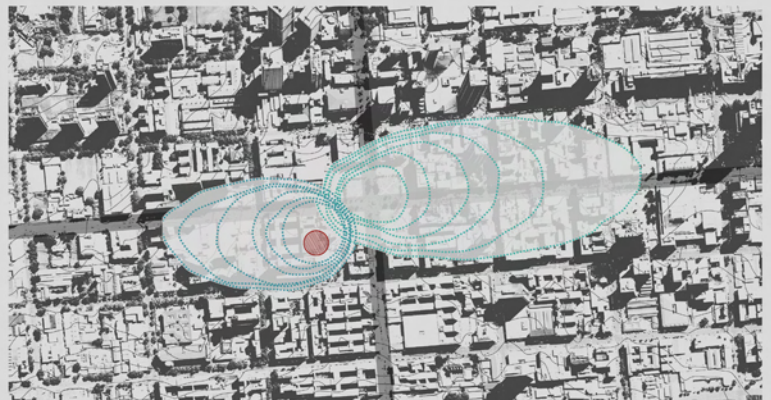
2. Tshwane Cultural Centre:
Fenced off, unused
crafters' stalls

2. Entrance to Theartre parking
area from Church Square

3. Theatre exterior with parking
structures in foreground

4. Parking structures looking
towards theatre lobby

5. Planted area b
theatre and P

Predominantly shaded areas

Views from site enterances

Public ablutions

Site Conditions

| Solid wall | Fence (visually permeable) |
| Wall with openings | Entrance/gate |
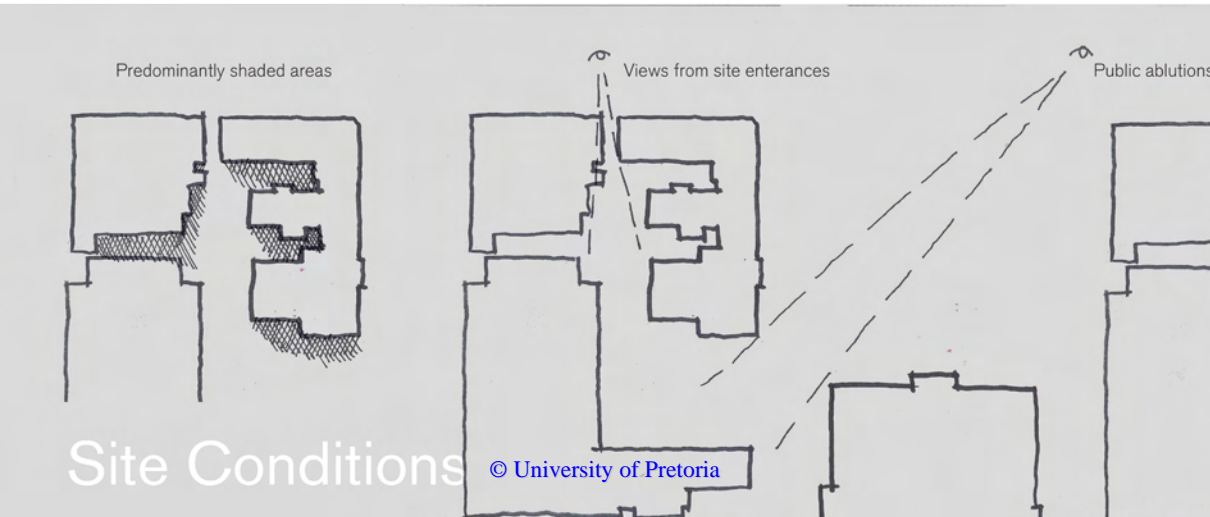
...etween
...ynton buildings

4. View through alley to post
office entrance

4. Service and wheelchair
entrance to the Old
Nederlansche Bank building

...s as spatial block to the south west corner

Axis from centre Church Square

Borderline Art & Entertainment
[Cafe Riche]
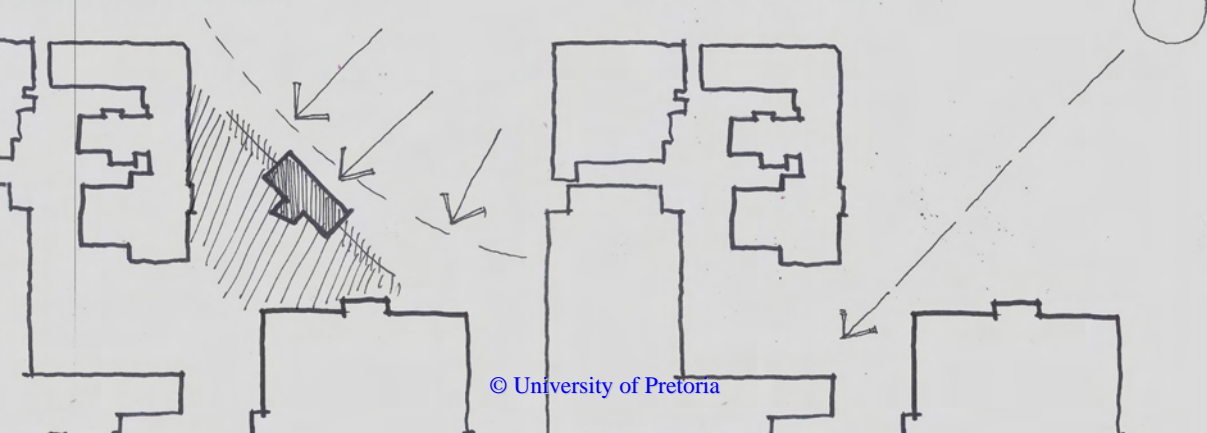
Private

Design labs

Permanent studio/office space

Meeting rooms

Open plug-in offices

Internet cafe Print & copy shop

Workshops

Studios

Permanent and semi-permanent retail

Retail spill-out space and public

Public

Building on the heritage of culture and social gathering at the Capitol Theatre, culture is reintroduced to the Capitol Theatre site and thus Church Square.

This reintroduction of culture to the site can become part of a larger system of urban regeneration where residual spaces are reclaimed for new cultural programs. There is a well established link between artists, cultural spaces and urban regeneration.

The theatre of life- People and events attract
interest and slow passing commuters

Inve
introdu
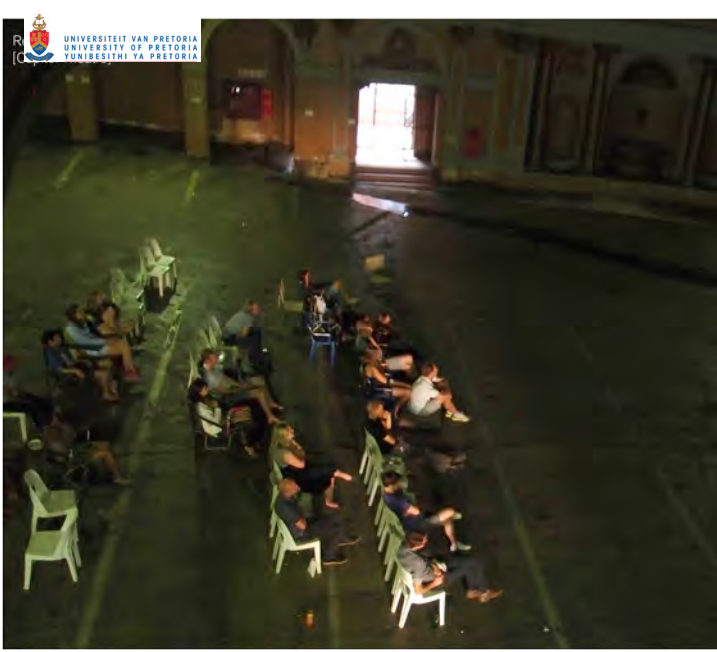
Contemporary Cultural Expression

The intervention supports the emergent cultural producers and dynamic collaboratives as opposed to traditional singular institutions. It continues the early cinema's legacy as a platform for new cultural experiences.

The existing cultural collaboratives become the clients and their multiple interests become the hybrid programs, united within the vision of a centre for cultural production. The everyday cultural activities are simultaneously supported by the intervention through an extension of the public realm on various levels, essentially extending Church Square to incorporate once more the South West corner. The everyday communities are not displaced as none existed on the direct site, instead they are supported through the addition of functional variety and social value to the area.
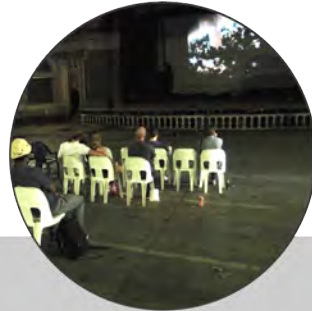
erting a cultural introvert- through the
uction of contemporary public programs
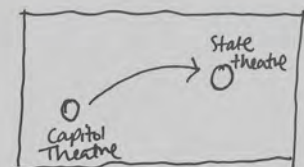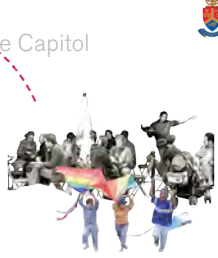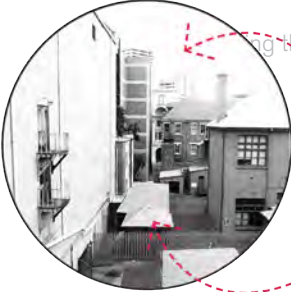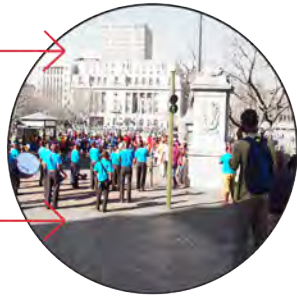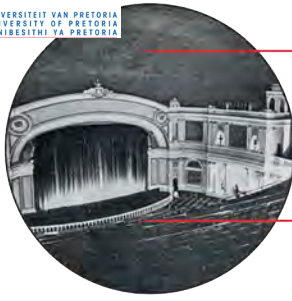
Mutual Support

Where an existing heritage building needs conservation this inserted element becomes the means through which the building becomes useful again. The usefulness of the building supports the community while the engagement of the community simultaneously supports the building and its conservation.

Extending Expression

It is proposed that this condition should be inverted through external display of the processes of cultural production on the exterior of the theatre. The intention is to broaden the sphere of cultural influence into the public realm of the city and simultaneously invite engagement of existing communities with the building. Thus the focus shifts from internal event space to external production space which becomes part of the public everyday experience as it has a visible presence in a very public setting.
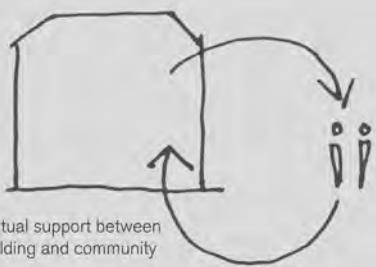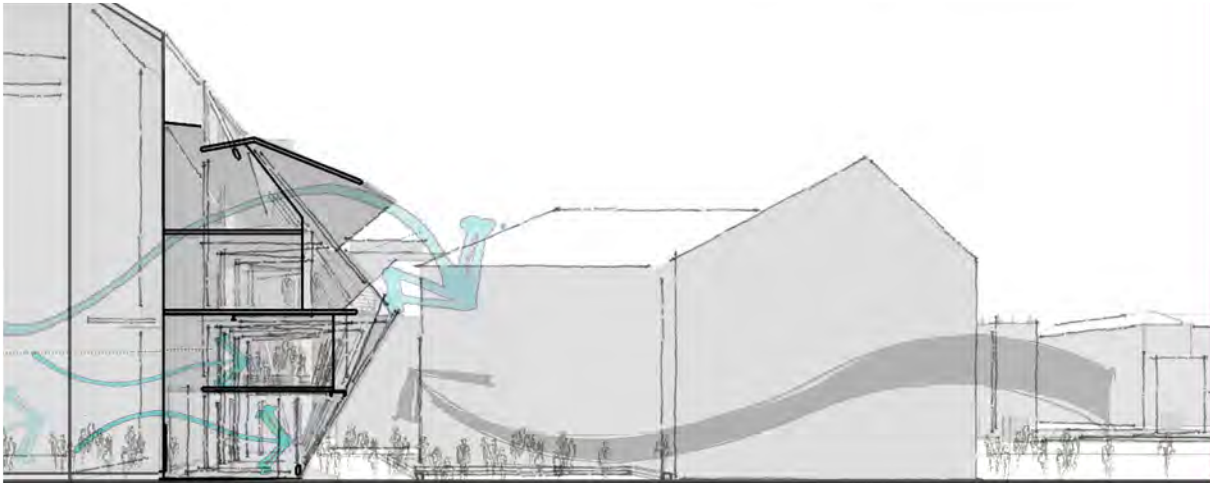
Mutual support between building and community
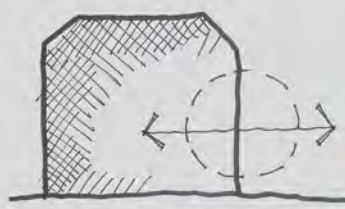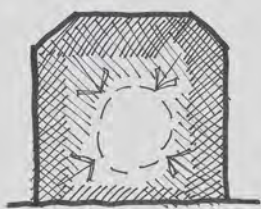
Extending cultural expression from introverted to public

Concept

Public Square · Services · Display [artifacts/events]

Horizontal layering - skins

The design is approached as a series of vertical zones expanding on the layering of spaces within the existing theatre building.

The majority of the vacant site to the east of the theatre is kept open and designed as a public plaza and extension of Church Square. This responds to its heritage as an open gathering space and supports the notion of public engagement with the building. The main portion of the new facade building is given over to production spaces which are purposefully placed on the building edge for maximum visibility to the open public space. This zone is conceived as a new space of display where people become the artifacts on display and the process of cultural production itself is celebrated. However the theatre auditorium remains the main display space for formal events and exhibitions,

Private

Public

Vertical layering - program

The verticality which is a result of the site constraints as well as the opportunities afforded by the existing building heights allows for a building layered programmatically from ground floor all the way up to sixth.

The first programmatic layering accommodates public programs and pulls back allowing for the creation of an informal public plaza edged by public amenities, restaurants and retail spaces. The second layer of the building requires the most space as it houses the shared resources and semi-public workshop spaces. The upper levels of the building are dedicated to private studio spaces for permanent creative industries as well as more short term artistic start ups and temporary initiatives.
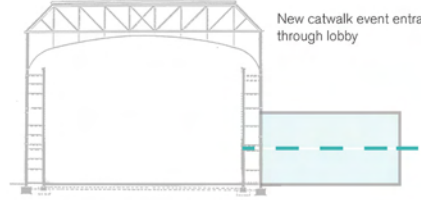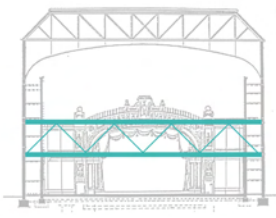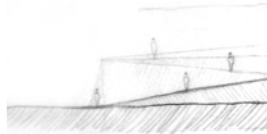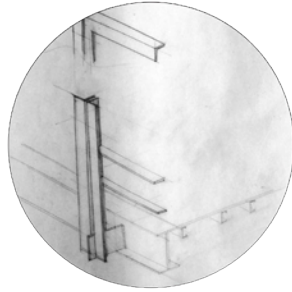

artists space — INTERVENTION — Public gathering space

supports production + theatre revival — PRODUCTION / DISPLAY — invites participation.

Design Approach

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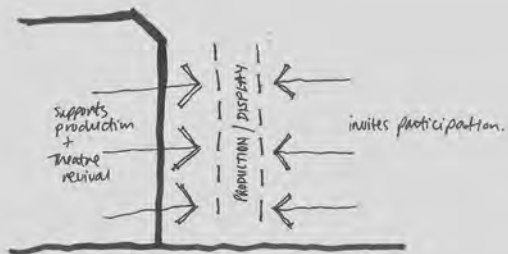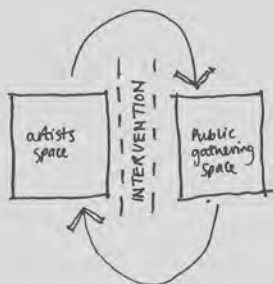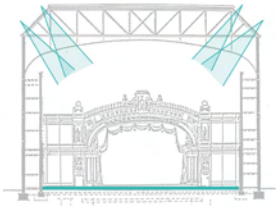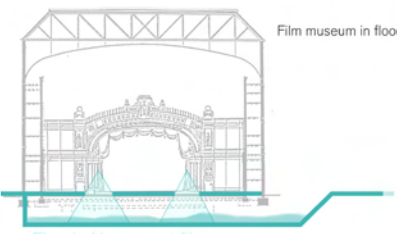

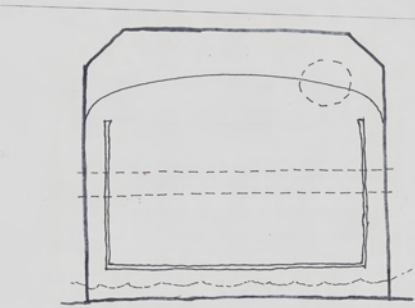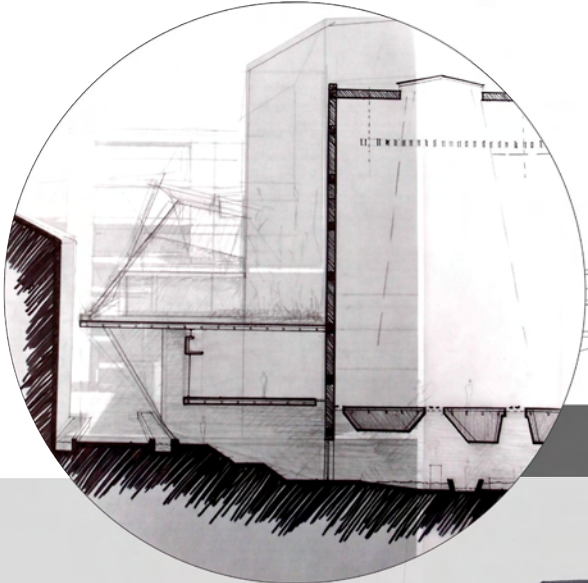Level floors internally and
introduce natural light
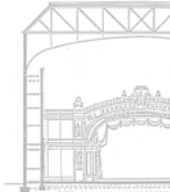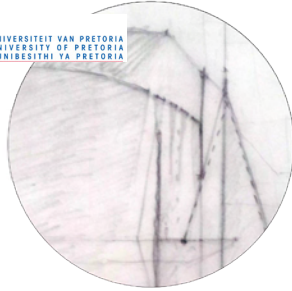
New catwalk event entrance
through lobby

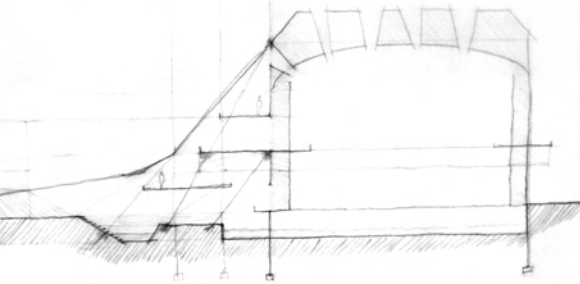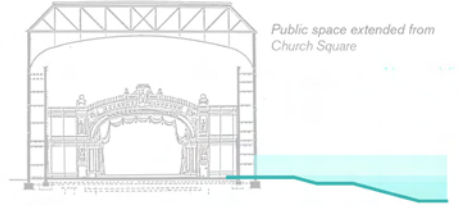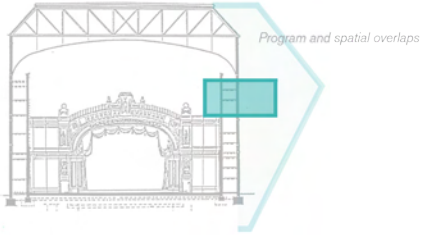New structural girder supporting
smaller exhibition space

Film museum in flooded basement

›New skin

Existing building weaknesses
providie opportunities for
various interventions

Interior weaknesses all[...]
proposed modifications
existing condition

Design Elements

Inhabited Facade

Program and spatial overlaps

Public space extended from Church Square

The project is made up of a series of new interventions as well as modifications to existing building conditions. For the purpose of the design investigation these are grouped into three categories of which the new intervention of an inhabitable skin is the main focus. These categories are:
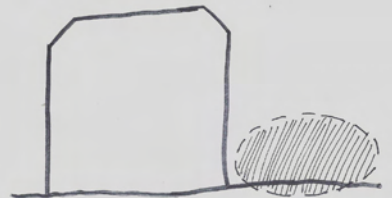
1. Public plaza and arcade

2. Inhabitable skin
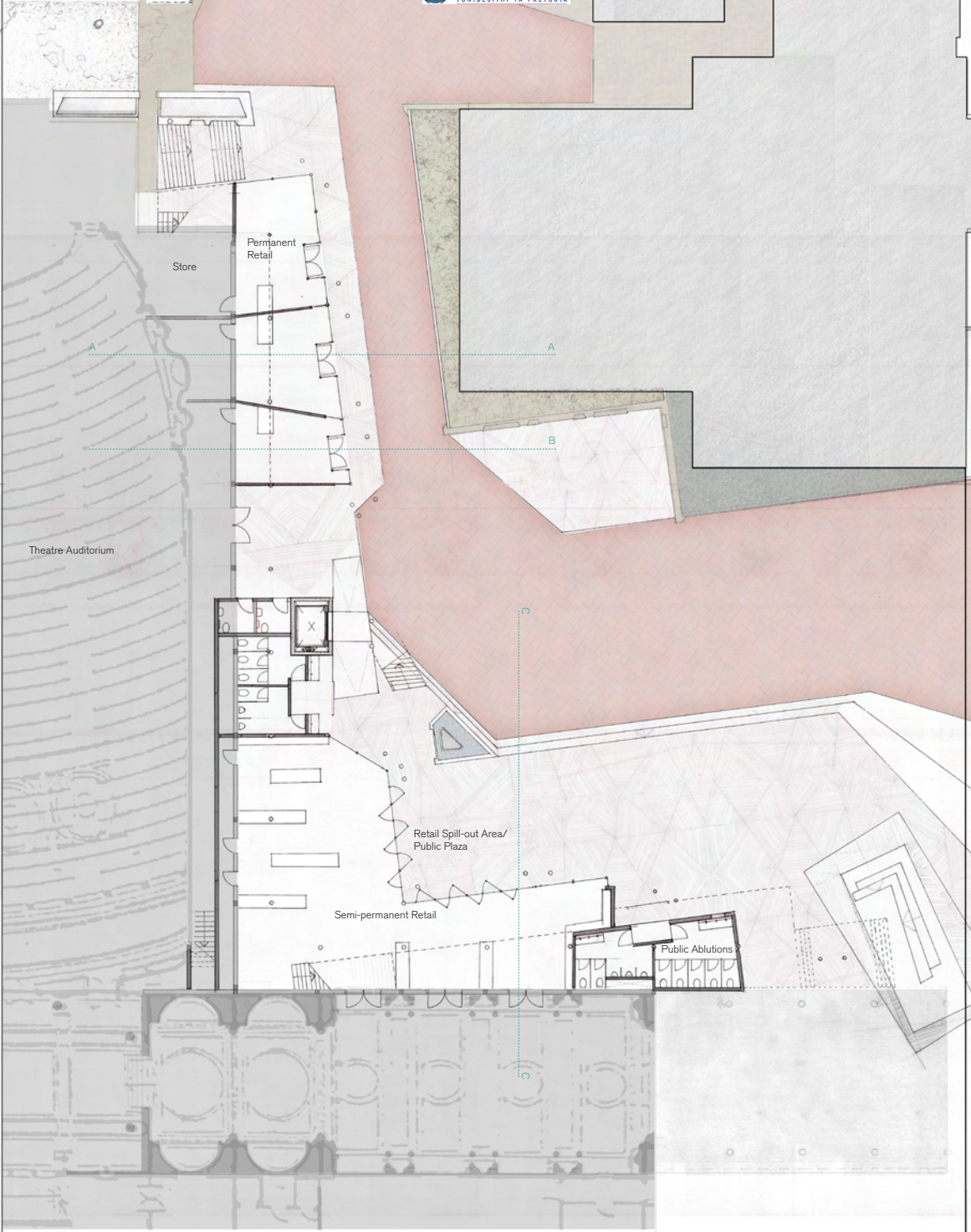
3. Proposed modifications
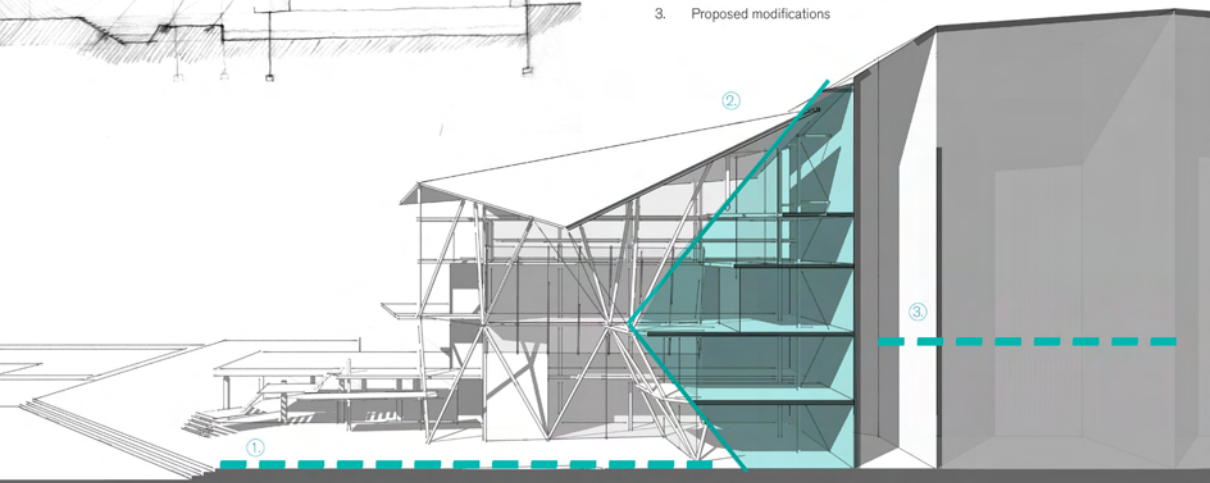
ows for
to the

Incomplete facade allows for exterior addition.

Vacant site in front of the theatre allows for extension of public realm

Store

Permanent
Retail

A   A

B

Theatre Auditorium

X

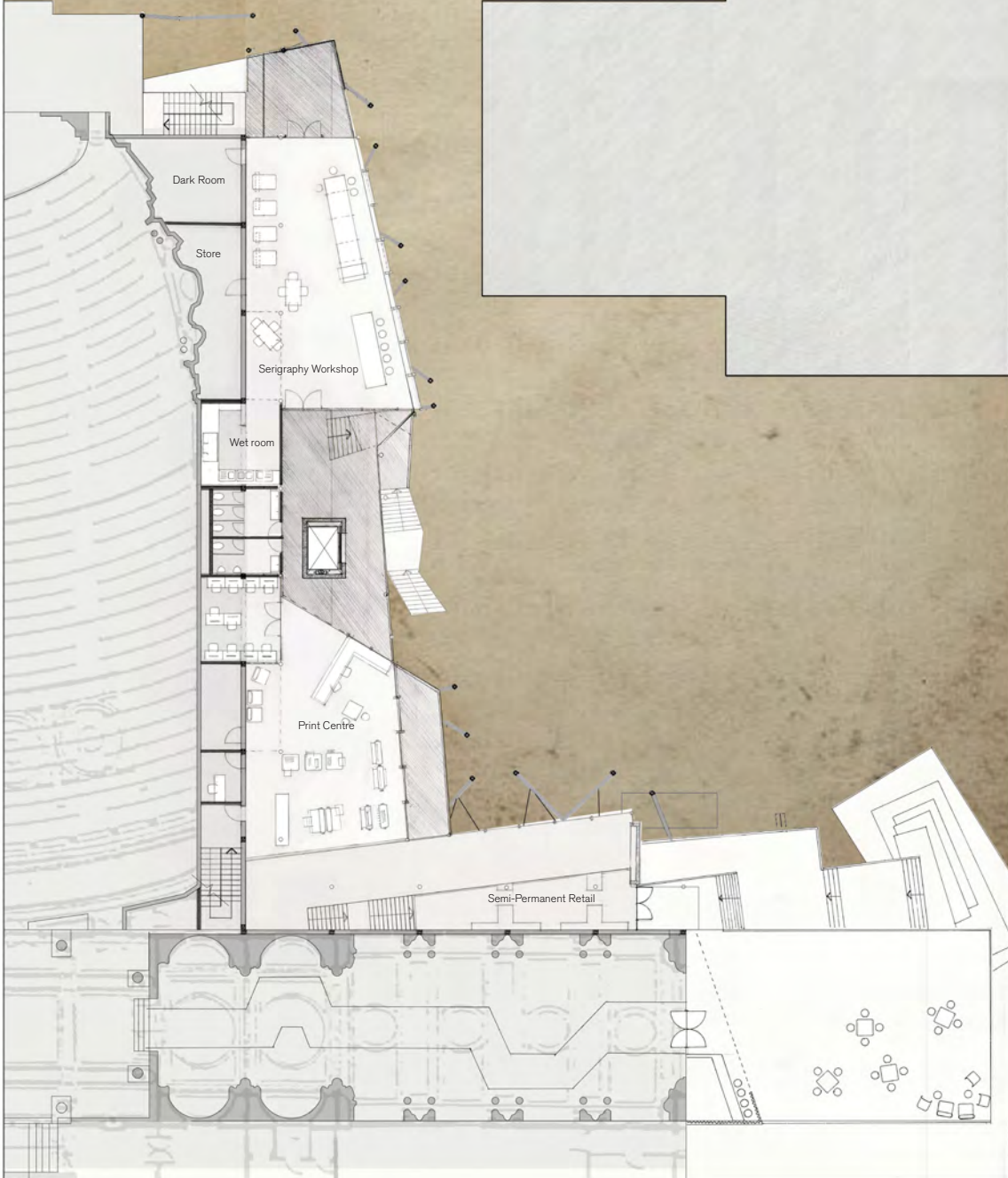Retail Spill-out Area/
Public Plaza

Semi-permanent Retail

Public Ablutions

Ground Floor Plan
Permanent and Semi-permanent Retail Spaces and public spaces
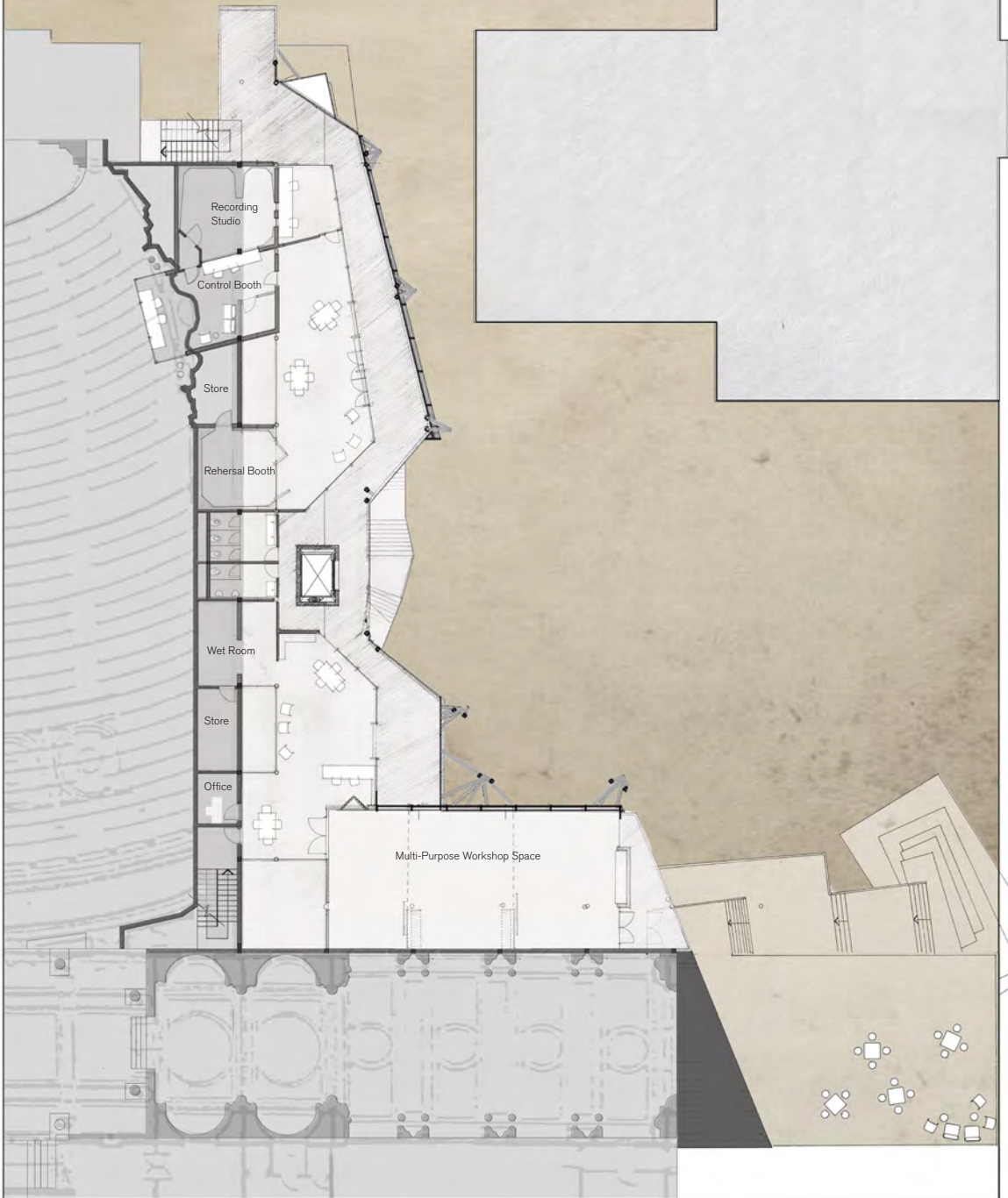
scale 1:100

N

Dark Room

Store

Serigraphy Workshop

Wet room

Print Centre

Semi-Permanent Retail

First Floor Plan
Sereghraphy Workshop; Print Centre & Internet Cafe

scale 1:100

N

Recording Studio

Control Booth

Store

Rehersal Booth

Wet Room

Store

Office

Multi-Purpose Workshop Space

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Second Floor Plan
Recording Studio & Multi-Purpose Workshops

scale 1:100

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N

Shared Meeting Room

Design Labs

Store

'Plug-in'Offices

UNIVERSITEIT VAN PRETORIA
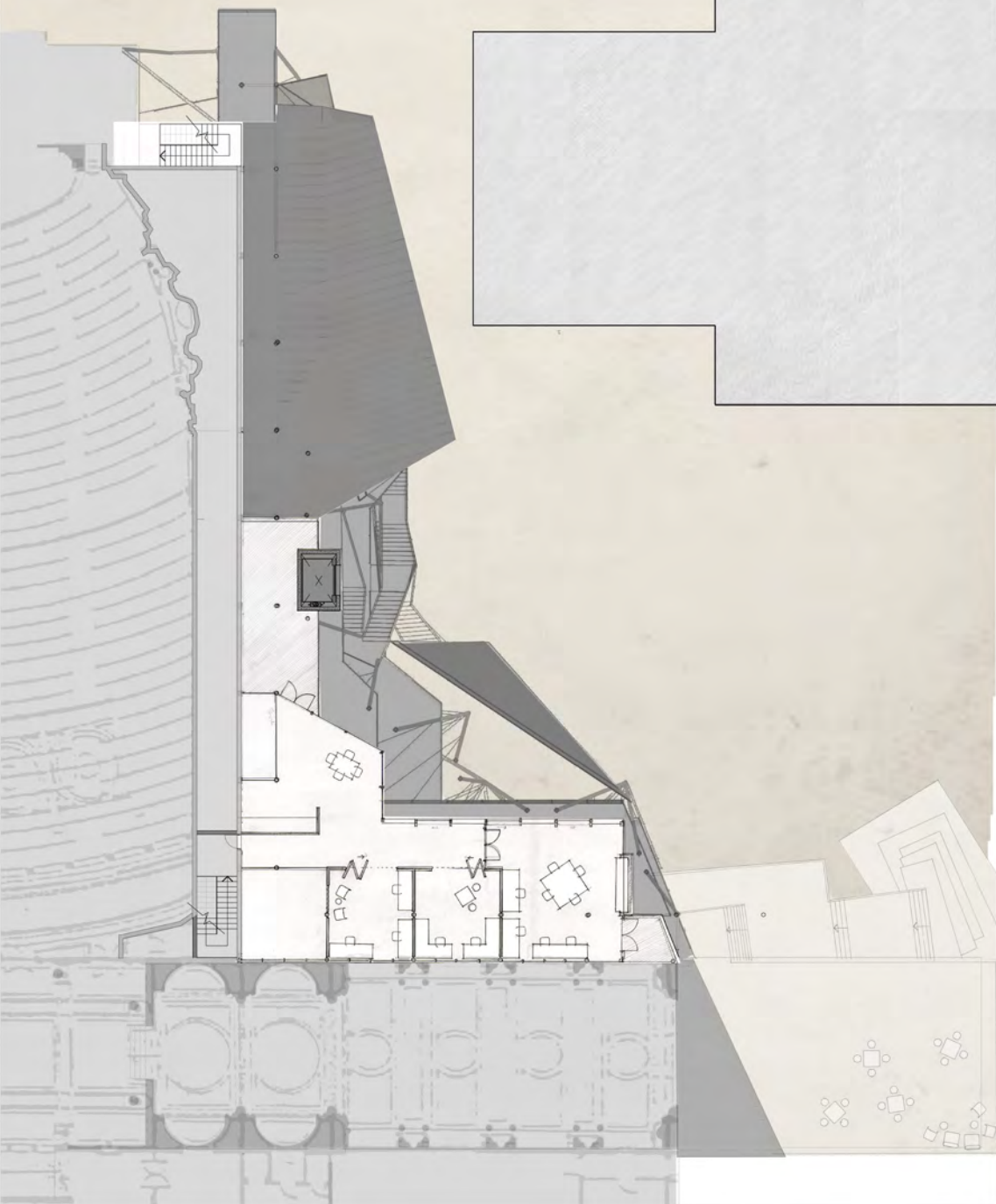UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
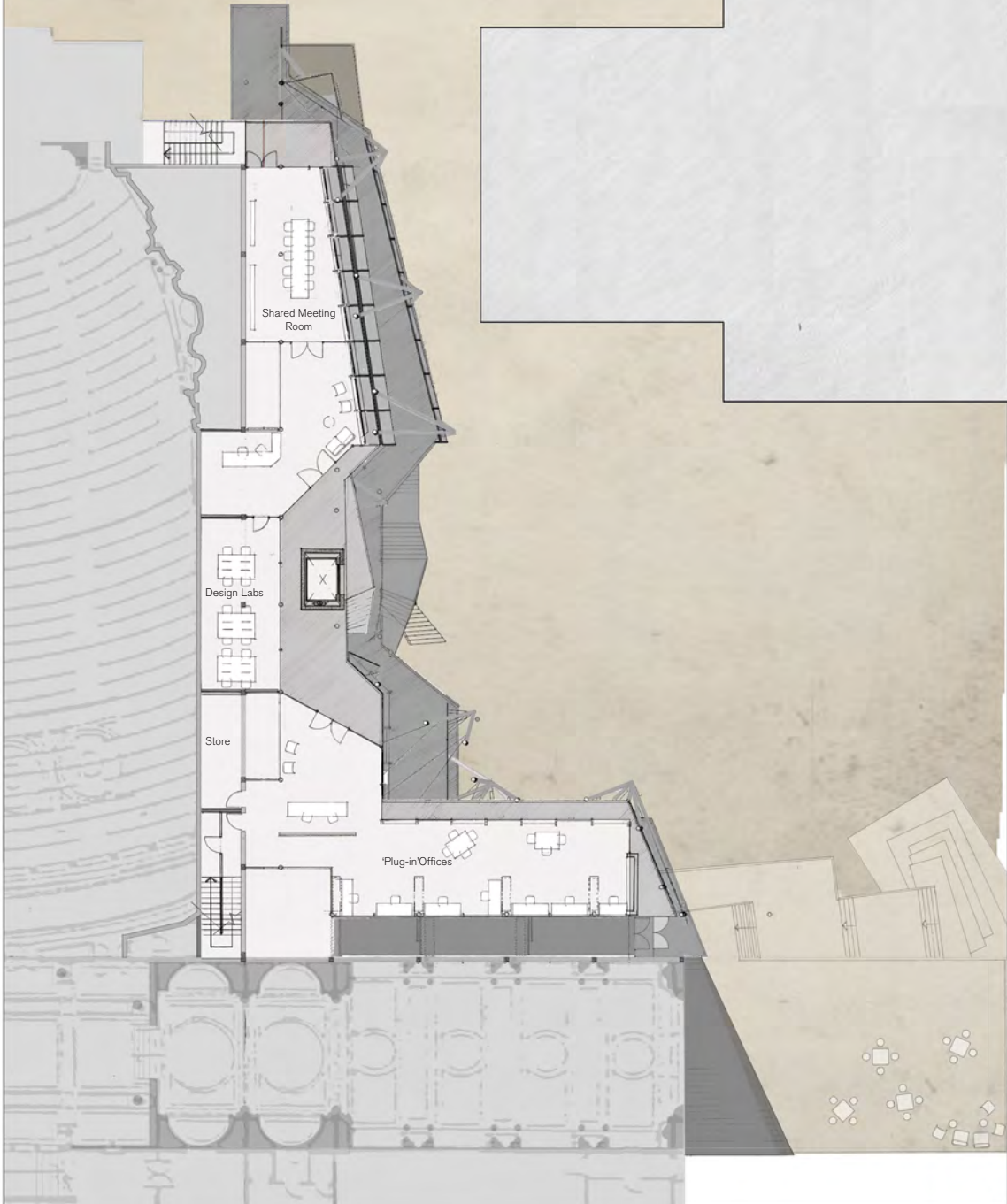
Third Floor Plan
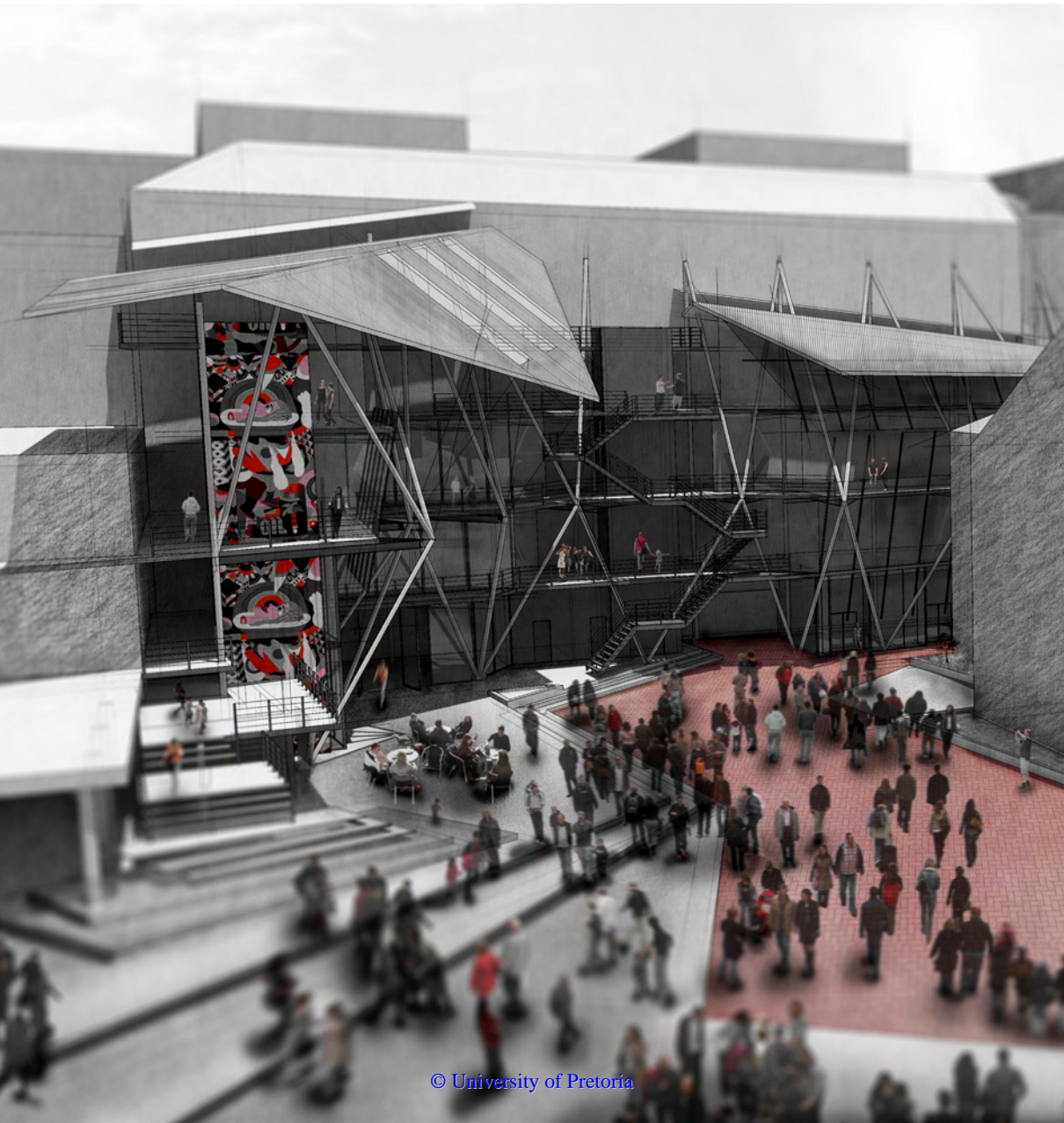Shared Meeting Room, Design Labs & 'Plug-in' Office Space

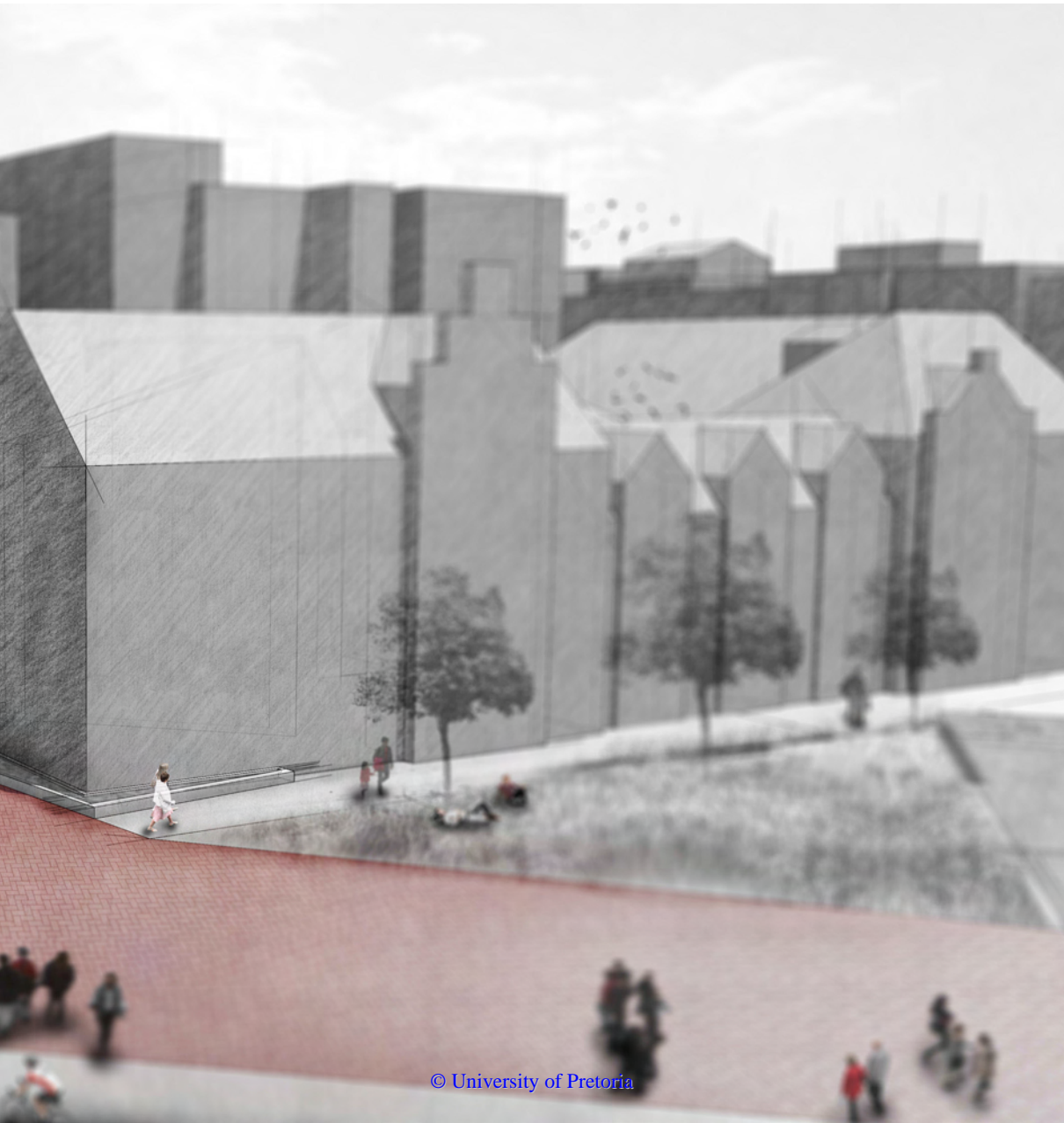scale 1:100

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N
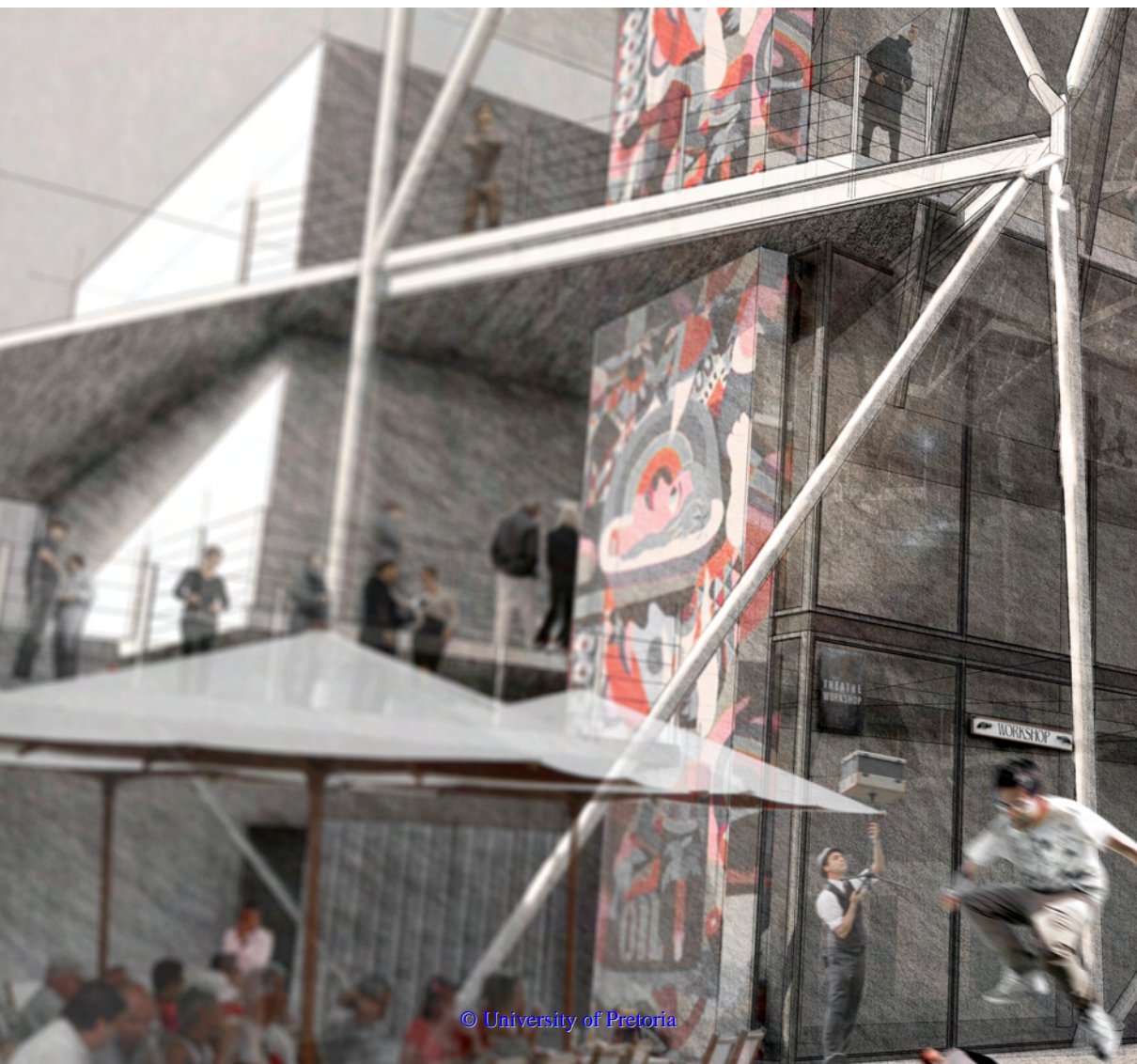
Fourth Floor Plan
Permanent Studios/Offices

scale 1:100

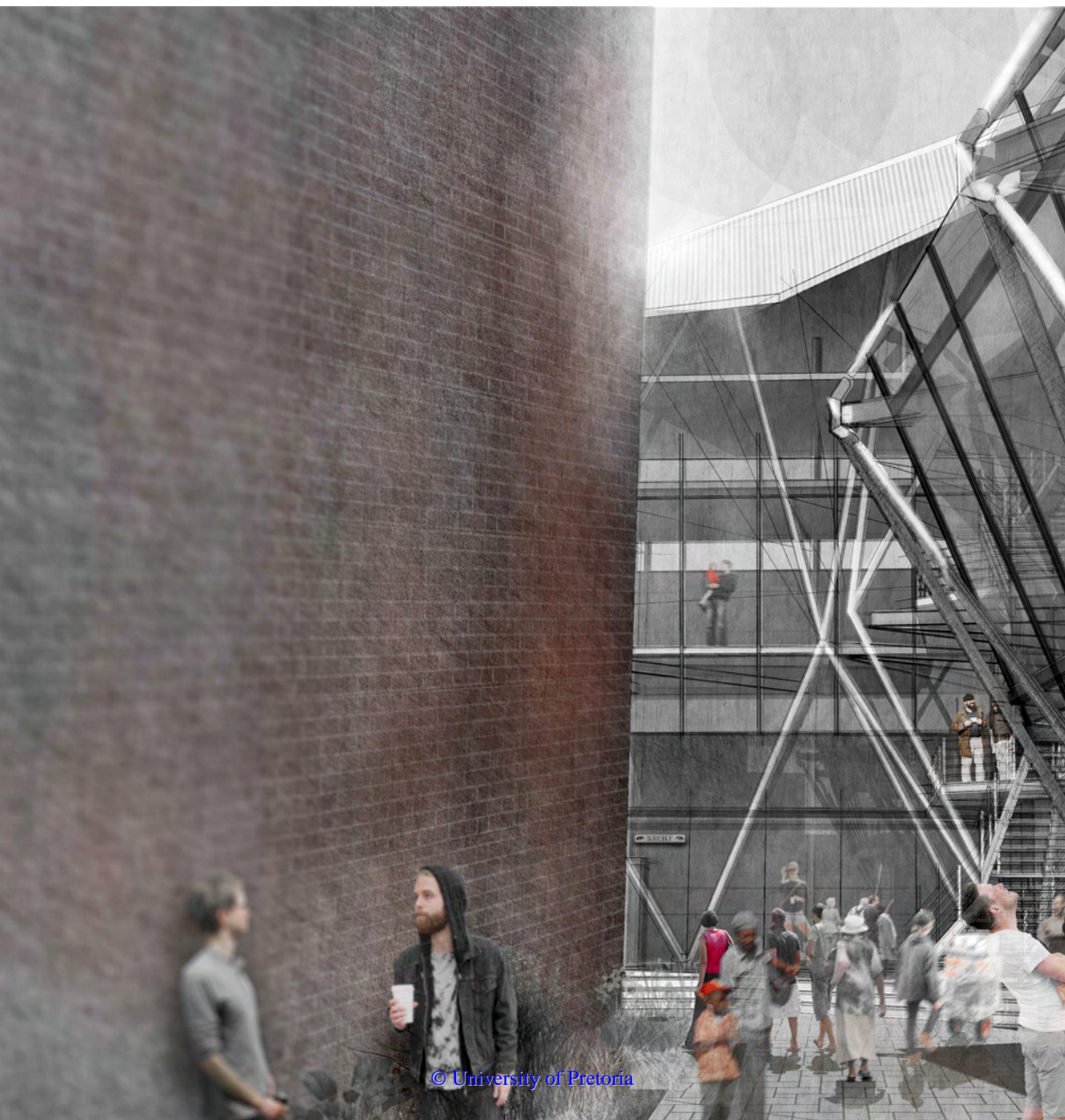N
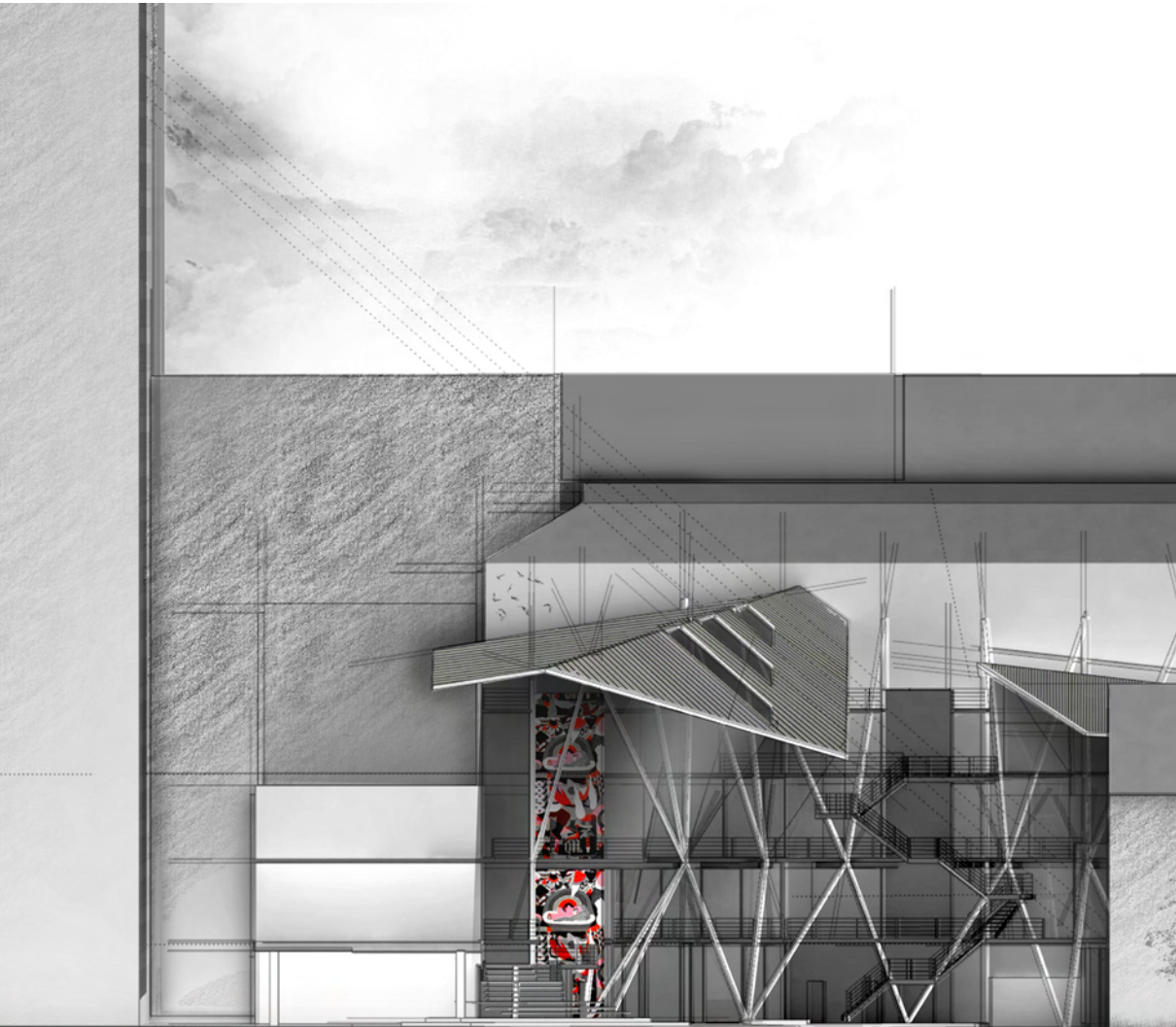
Section BB

scale 1:50

Section CC

scale 1:50

Contents

Introduction

The reciprocal relationship between human desires and human artefacts is at the core of the development of urban forms. Our programmes create unique spatial arrangements when our cities distribute and manage dynamic flows of material and inhabitants. These spatial arrangements, in turn, produce novel programmes when practices adapt to complex changes in density and distributions. In citi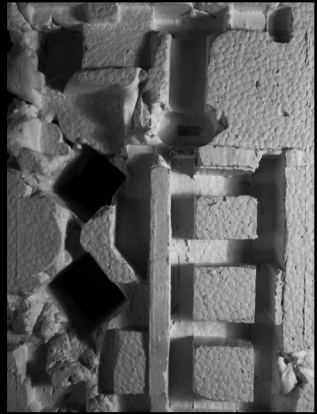es, the human scale is amplified; here the forms we inhabit are shaped not only by the needs and desires of human bodies but are also subject to the forces of mass culture. Individuals, subcultures, media, and government coagulate to form visions and zeitgeists which give additional, often radical, shape to the city. The ebbs and flows of these forces occasionally dislodge spaces from the programmes for which they were designed or necessitate the deliberate design of empty space. This disconnection has left the city punctuated with "Lost Spaces".

LOSS IS MORE: LOOSE SPACE

The programmatic vacuum that exists within these lost spaces is precisely where the productive potential for new practices is at its most concentrated. It is, however, necessary to socialise these spaces if they are to become productive (Franck. 2007). Karen Franck and Quentin Stevens calls such productive spaces "loose". The defining characteristics of loose spaces is that they share programs that do not clearly define the limits of the activities that may be carried out there. They can be squares, wide sidewalks, staircases, building thresholds and abandoned sites. It is in the interest of the profession, and no doubt society in general, for to architects make original programming part of the design process and to take advantage of the productive capacity of ambiguous urban sites. While the history of a lost space and an investigation into its former functions may be useful in directing the generation of new programmes, attempts to refill these spaces with the programs that have abandoned them would be to deny them their creative potential.

Generators of Loss

For the purposes of this investigation, the various causes of lost space are investigated only in order to classify and analyse lost spaces, and not in order to remediate the forces that have created the current urban condition.

These superhuman forces are classified under the general headings of Grand Visions, Automobiles, Suburbanity, and, ultimately, Fence Fetishism.

1.   GRAND VISIONS

The use of architecture as flags of brand identity has proliferated the occurrence of object buildings as each brand attempts to stand apart from competitors and detractors. Object buildings often necessitate the design of empty spaces devoid of any purpose other than the provision of adequate viewing distance. Grand schemes of urban planning conspire with object buildings to produce "open space" on an urban scale.
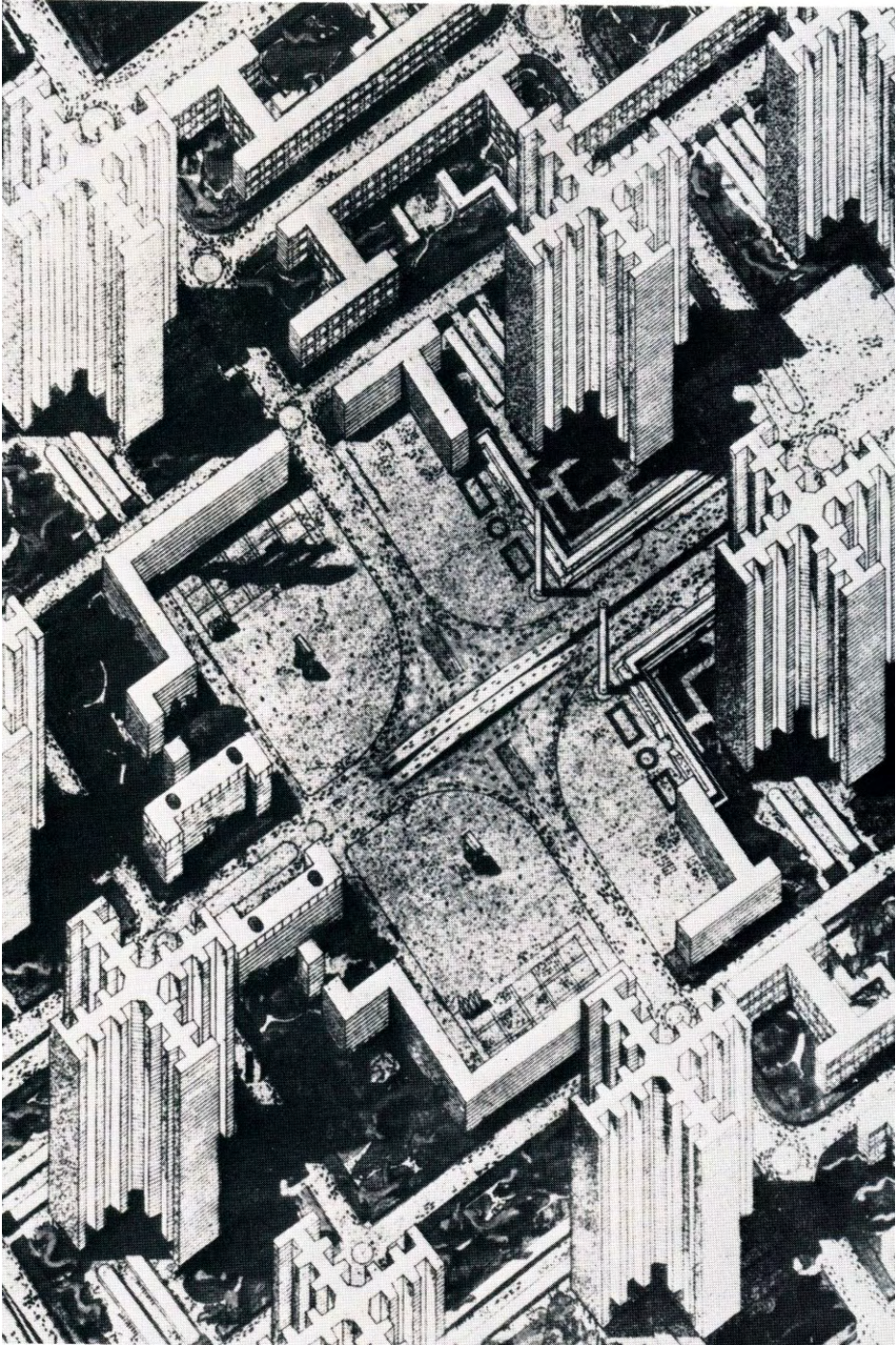
2.   THE AUTOMOBILE

The mechanical model of the city, which rose in popularity dramatically during the first half of the 20th century, (Lynch. 1984. pp360) has placed emphasis on economy and efficiency as the primary principles influencing the management of urban space. The speed at which goods and people could be distributed through the urban fabric became closely associated with progress, while density and congestion were recast as undesirable complications which smother development. The rise of the automobile has meant not only that additional space had to be made for the bulk of metal occupying the urban territory, but also that a perceptual distance between the occupants of vehicles and the spaces outside has been created.

3. SUBURBANITY

The rise of the automobile has enabled cities to grow well beyond the scale of animal and human based transport. The tendency of peripheral urban land to be more affordable than central sites has encouraged horizontal growth and a loss of density. This spread has also led to the development of many compact new centres, to which formerly urban programs flow - abandoning traditional city centres in favour of highly adaptable, and often predictable, shopping malls.

4. FENCE FETISHISM

The uncertainty engendered by loose space carries an element of danger. This is confirmed by Karen Franck when she writes that it is "[p]recisely because the activities occurring in loose space are varied and unpredictable, [that] there is always a degree of uncertainty which, in and of itself, may be seen by some as a substantial risk." The aversion to vagarious activities has led to the widespread erection of fences and the closing of auxiliary entrances (and even primary thresholds) to public buildings in the city. The logic seems to be that relatively predictable lost space is more palatable than loose space, and, since "social ills" occur only in inhabited spaces, removing people from spaces will make potential sites of danger benign. This cauterization and segmentation of urban space has become one of the most significant current engines driving the production of lost space.
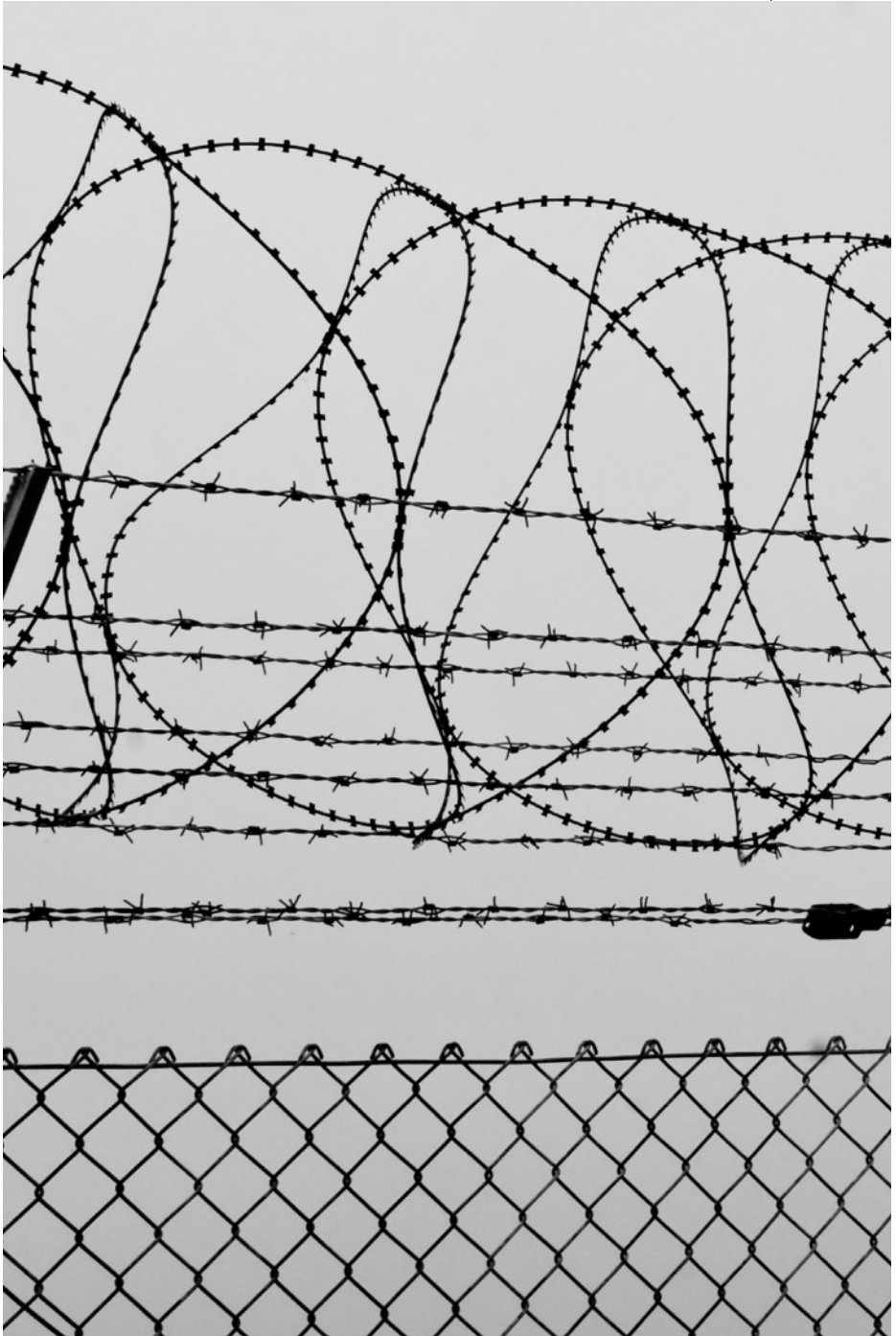
Genealogy of Fences

A brief history of the fence in South Africa will be useful in setting the context and establishing the totemic significance that have made them so commonplace. The genealogy will trace the evolution of fences in South Africa from the kraal to the city grid.

1.   THE KRAAL

In pre-colonial African settlements, the kraal was an enclosure for livestock which consisted of a circular boundary of mud wall or reed-palisade fence construction. The term originates from Dutch or Afrikaans and since early colonisation it loosely refers to the settlement as a whole, including the traditional huts that circumscribe the animal stockade (McCall: 1984: XX). The kraal offers nocturnal security for the livestock, whilst the settlement as a whole provides the infrastructure for a social unit where the chieftain is located on the end opposite to the singular entrance and is adjacent to a reception hut for visitors and meetings (Kidd; 1984: 41).

2.   THE LAAGER

In the mid 1800s 'South Africa' was mostly a territorial expression, made up of various independent political states devoid of any real unity (New History. 2010). It was within this context that the laager originated - essentially a military camp made up of a ring of 50 or more pioneer wagons (New History. 2010). The wagons were both a means of transport and shelter as well as part of a collective fortress when grouped together in a circular formation and reinforced with additions of thorn bushes and sticks. The laager was possibly adapted from the African kraal as a circular settlement with the hut and thorn bushes as the defensive barrier (Van Rensburg. 2009). Like mobile huts which formed a communal kraal for the defence of people and animals in the centre.

3. THE LANDSCAPE - PRETORIA

The Pretoria city form is a direct result of the landscape in which it is situated (Visit Pretoria. Online). The natural boundaries that defined the original city centre included the Apies river on the Eastern edge, Redoubt and Gezina Hills on the north, Magazine and Timeball Hills south and Steenhoven Spruit west. (Jordaan. 1989: 26).

4. LAND PARCELS - FARMS

The landscape over which Pretoria has been constructed, was previously the territory of Ndebele tribes who were forced to flee with the arrival of the Voortrekkers in 1836 (SAHO; online). The first permanent occupation of the area occurred with the setting out of the Elandspoort farm by the Bronkhors brothers in 1842. Over the next decade various other farms were established resulting in a division of the land as individual claims to portions were staked out by the early settlers (Honiball; 67-67). Thus the Pretoria valley was gradually divided along agrarian boundaries (Alkayyali; 16-17). These farm boundaries remain evident in the layout of the city suburbs for example Waterkloof farm and Irene farm.

5. THE CITY GRID

By 1853 a community had formed around the religious congregational needs of the many farmers in the area, and in November of that year the Elandspoort and Daspoort farms were declared a town. In 1856 the town of Pretoria was pegged out by Andries Du Toit as an imposed grid following the traditional roman Cardo- Decumanus layout (Alkayyali; 16-17). This grid divided the area into ever smaller territories now defined by a grid of roads and property boundaries. Pretoria was granted official city status in 1931. (SAHO; online).
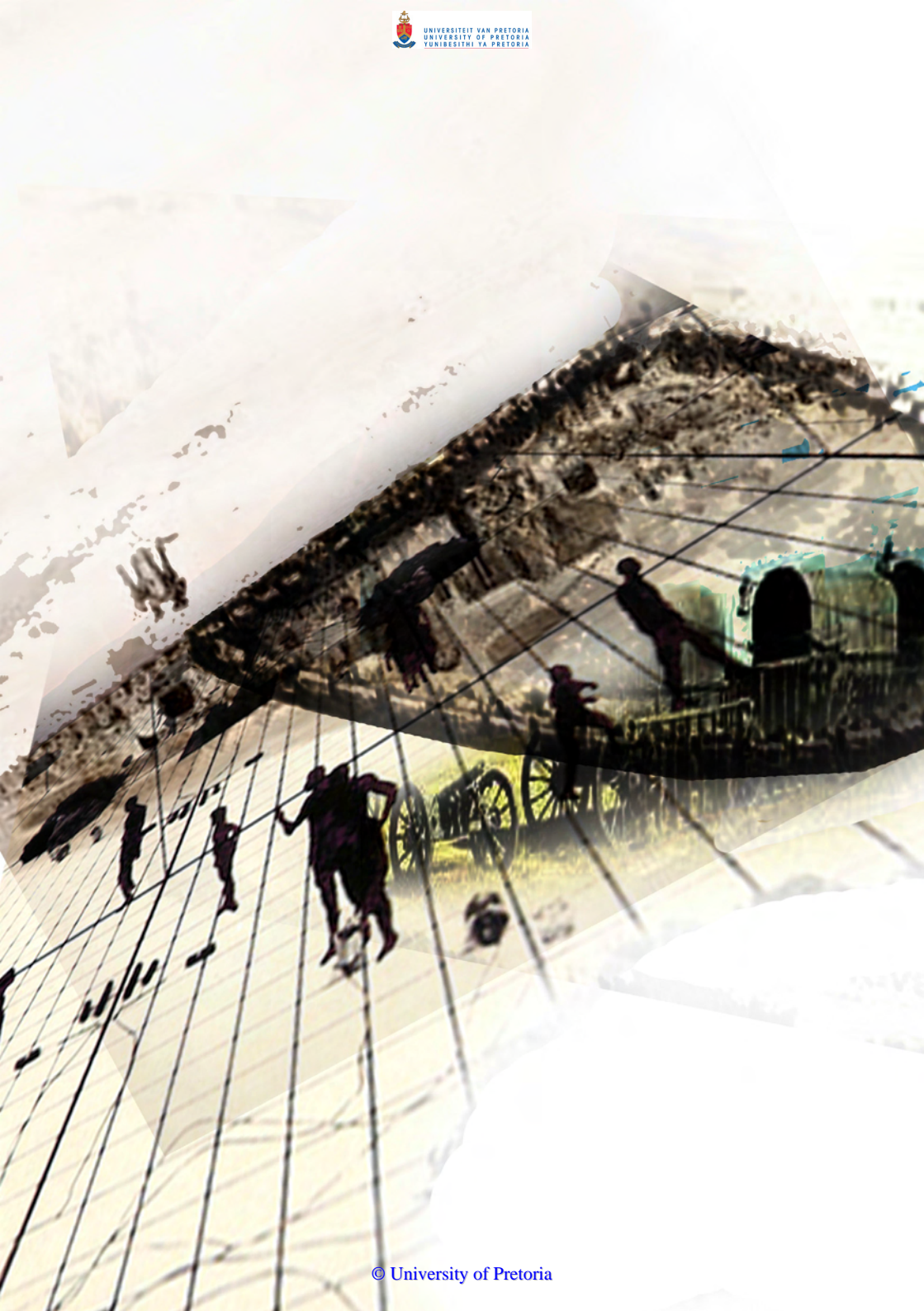
6. STRATIFIED RAINBOW

During the 1990s the perception of safety and trust in the government's ability to provide security waned. This perception, combined with the the high incidence of crime, conspired to enact the privatization of security services and the formalization of segregation in spatial rather than legislative terms. (Mellin. 2011)
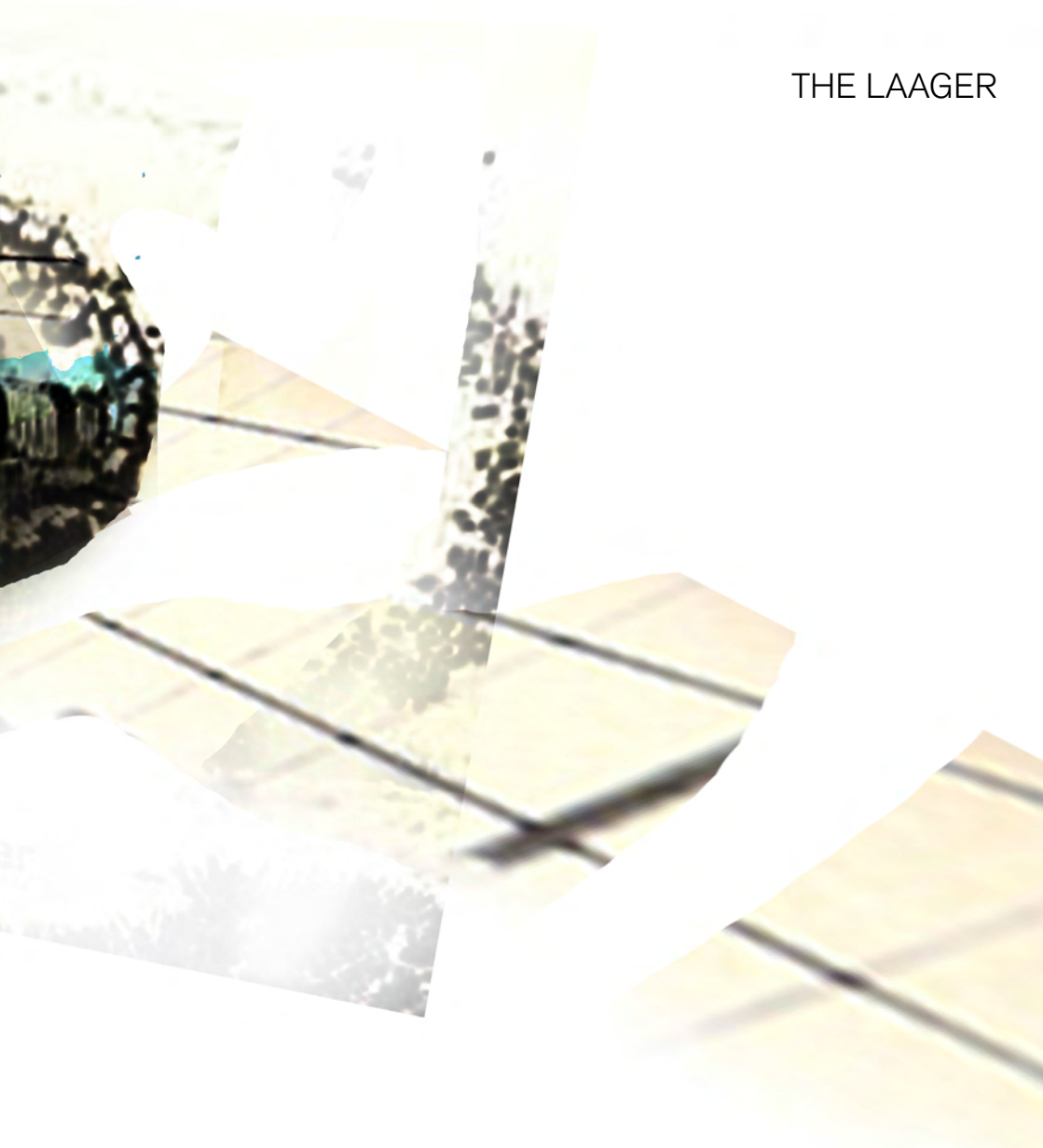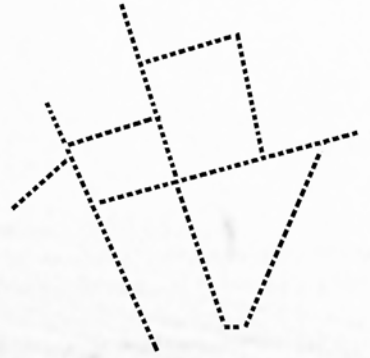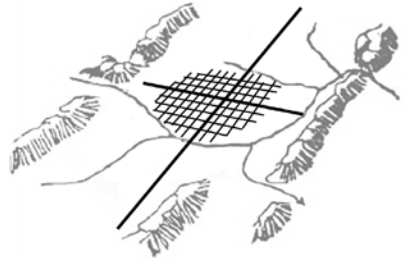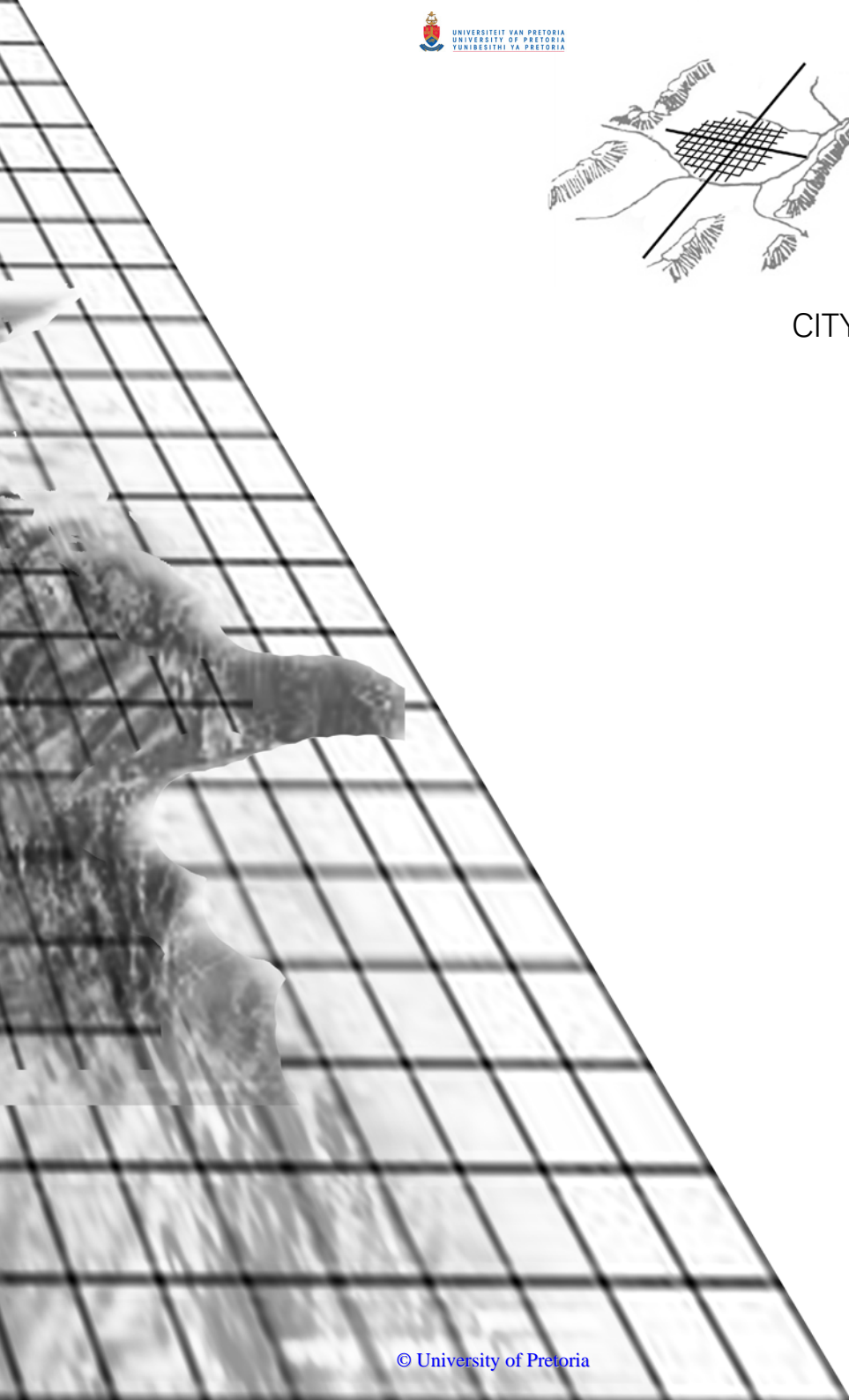
THE KRAAL

THE LAAGER

THE LANDSCAPE

LAND PARCELS

CITY GRID

STRATIFIED RAINBOW

Various Manifestations of the fence

Etymologically the concept of the fence is related to defence, fencible and fend (as in "to fend for oneself" - to be independent) and essentially represents a manner of separating and claiming space. A fetish is defined as "an inanimate object worshipped for its supposed magical powers or because it is considered to be inhabited by a spirit" (OED. 2010). With fences, these "magical powers" or "spirits" revolve around security, containment, ownership, privacy and control. There are, however, various ways in which buildings, symbols and activities claim space and control access. They vary in subtlety - from degrees of deterring occupation perceptually, to straightforward obstacles.

1.   SCALE AS FENCE

The difference between the human body and the size of a surface or volume influences the desire for proximity. The larger the deviation from the human scale, the more likely it is to appear repellent to a person on the street.
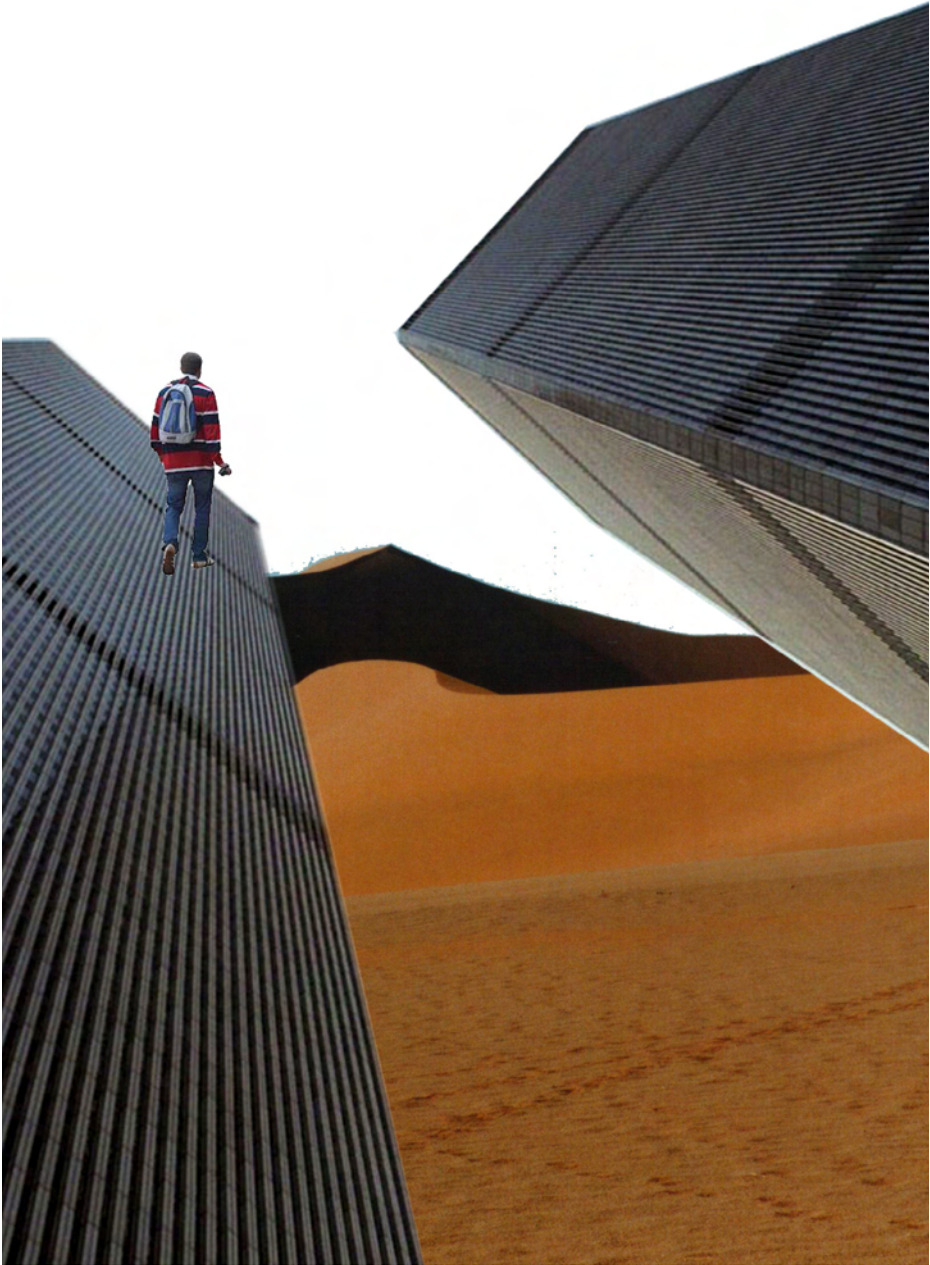
2.   HOSTILITY AS FENCE

Spaces that do not conform to conventions of comfort or that do not have attributes that are considered inviting may act as perceptual fences by discouraging occupation and movement.
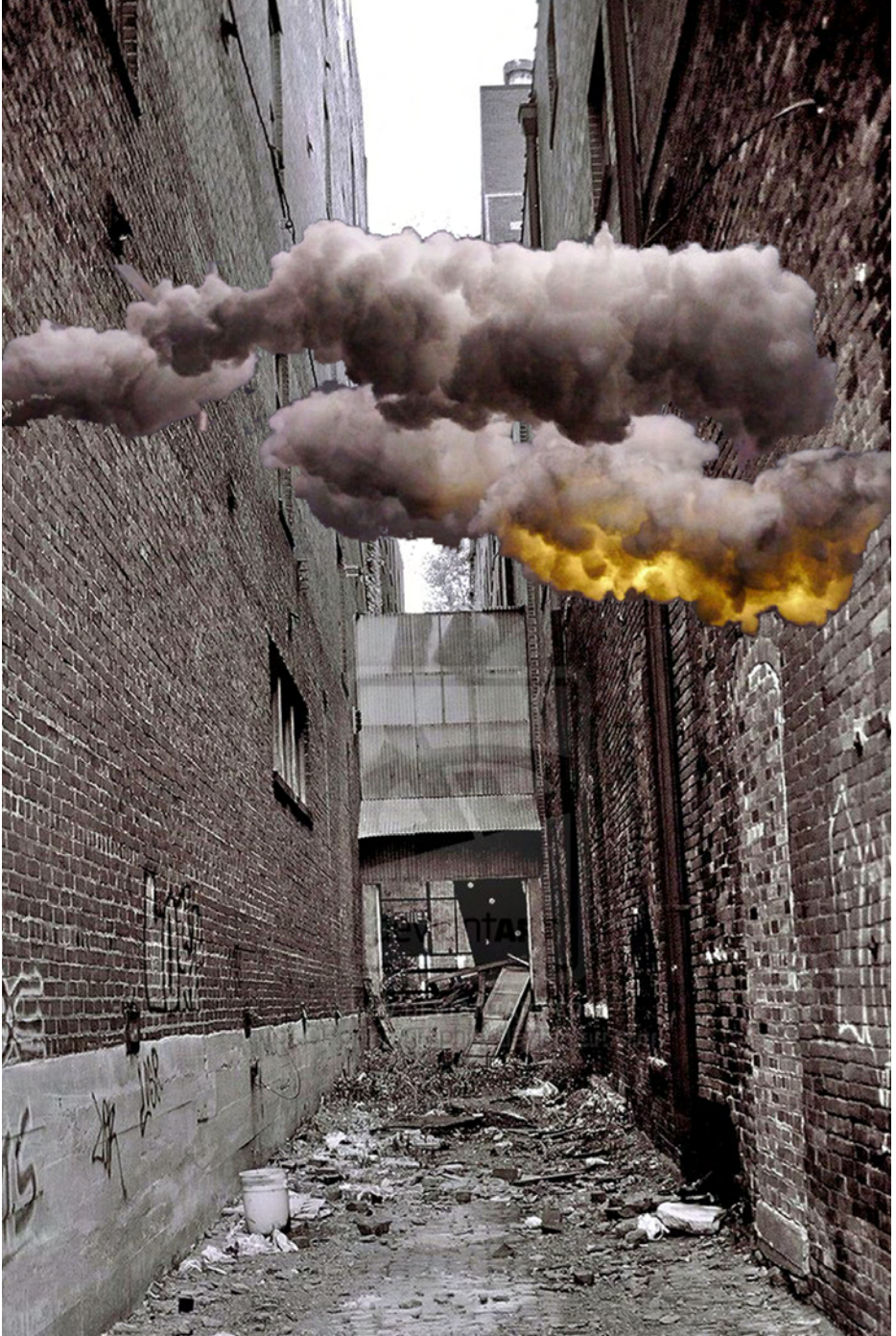
3.   USE AS FENCE

When sites are defined by particular uses, the ingress of other uses is, to some degree, restricted. The memory of former uses and events can also create impressions that continue to define territories. Abandonment and the ensuing lack of use can also discourage occupation.

4.   SIGNAGE AS FENCE

Language and imagery serve to demarcate the boundaries of a territory. They indicate permitted or forbidden practices with a limited material dimension.
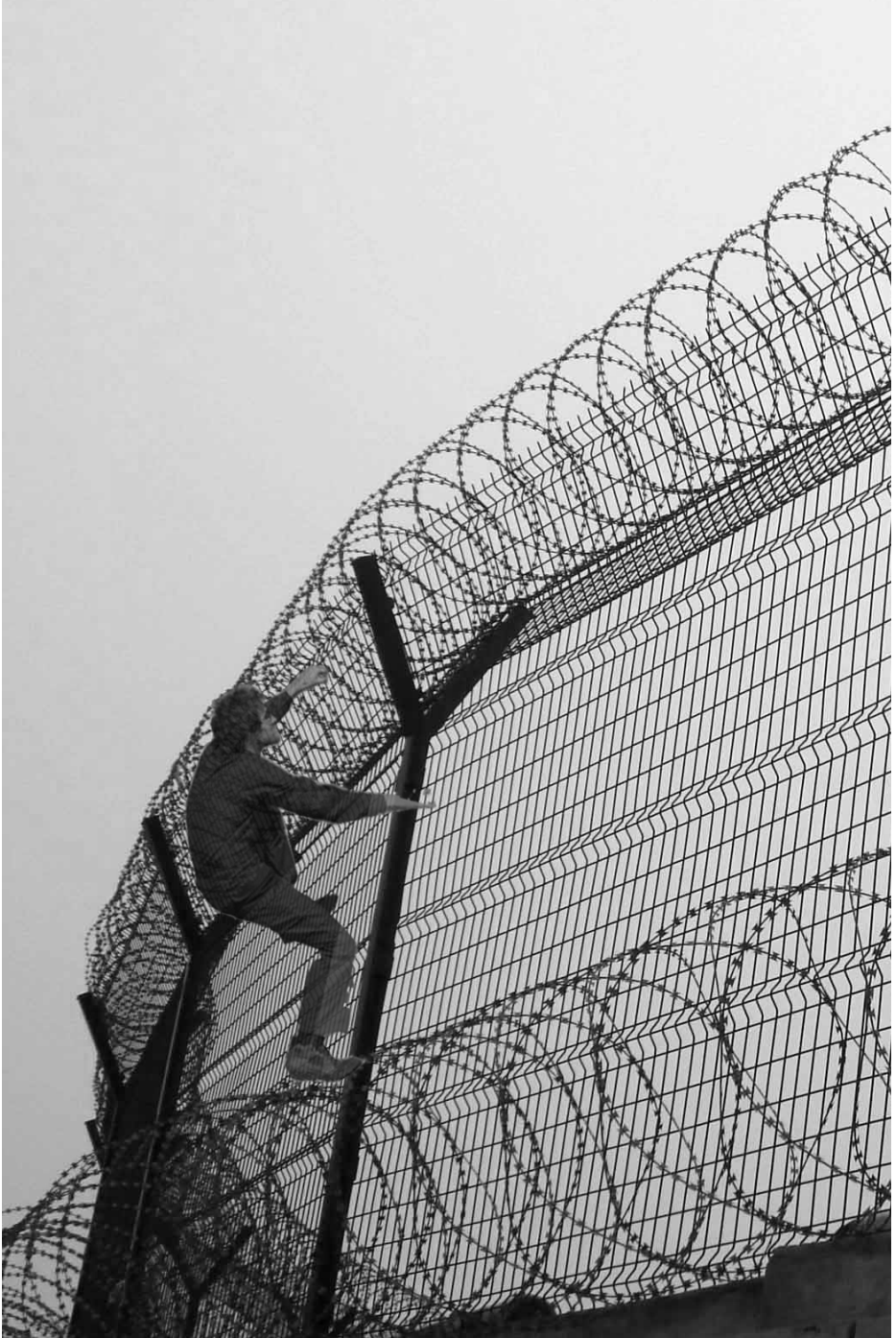
5. LEVEL AS FENCE

Raised surfaces act as fences when they make spaces physically inaccessible. Staircases, ramps, elevators or escalators act as "gates" in these "fences".

6.   FENCE AS FENCE

Material fences, which have ability to control access without obscuring vision, have become the ubiquitous manifestations of the desire for security and control.

Approaches

Selected sites are treated as laboratories for the diachronic analysis and manipulation of the existing "fence" types. In doing so, a selection of spatial forces can be used as informants for the exploration of various site-specific interventions.

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<http://www.worldpolicy.org/blog/2011/08/03/dividing-fences>   accessed 07/04/2013

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