

THE THEATRICALS OF NEGOTIATING IDENTITY.

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Main function of intervention:

Library for the Supreme Court of appeal.
&
Head quarters for CASAC (council for the advancement of the South African Constitution)

Research Field:

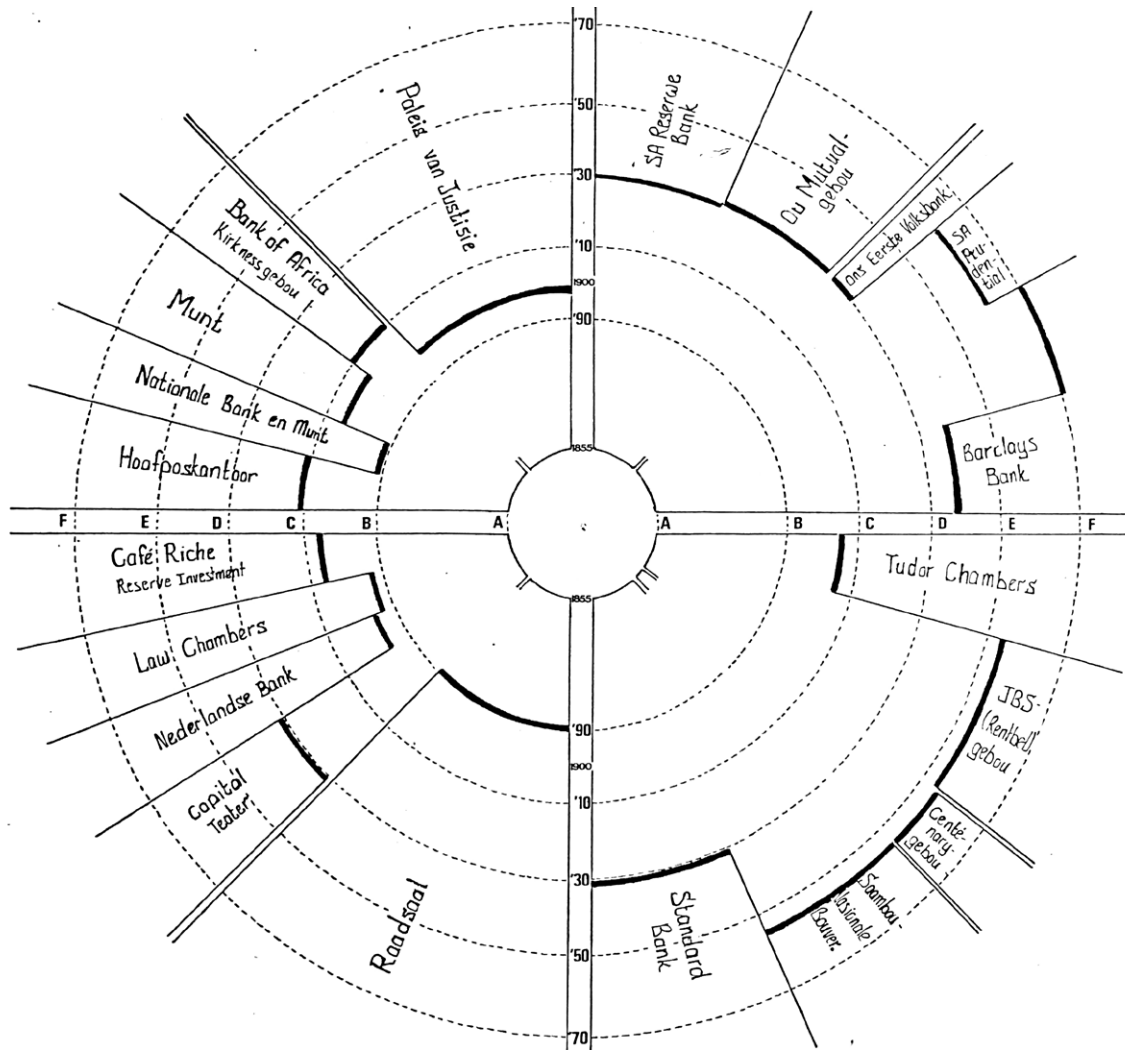
Heritage and Cultural Landscapes

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Fig. 1: A spatial time line depicting the development of Church Square from 1855 to 1970. The square as remained spatial unchanged since this time.
(Van der Waal Collection, University of Pretoria, 1970-)

PRETORIA
 Kerkplein







In accordance with regulation 4[e] of the General Regulations [G.57] for Dissertations and theses, I Declare that this Dissertation which I hereby submit for the Degree Magister of Architecture [professional] at the University of Pretoria is my own work and has not previously been by me for a degree at this or any other tertiary institution. I further state that no part of my Dissertation has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this dissertation is substantially my own work. Where reference is made to the works of others, the extent to which the work has been used is indicated and fully acknowledged in the text and list of references.

Fig. 2: (Previous spread) A panorama of the south western facade of Church Square taken in front the Old Raadsaal. The lower recessed facade, towards the left of the image, was added to the Capitol Theatre precinct, refer to Context chapter. (Author, 2016)

To all those that helped mould me into
the person I am today.

A B S T R A C T

Some former public spaces and buildings of the historical city no longer contribute to the urban fabric and no longer support the city's energy. With this, the historical importance of the fabric is being lost, leaving a trail of skeletons from the past while the city scatters in search of its new identity.

The main focus of this dissertation is to understand the various historic and current identities that exist within the city of Pretoria. Through this understanding of identities, negotiations between the old and new can begin to be explored so as reconcile the identity of the neglected and abandoned relics in the urban fabric. To achieve this, the idea of "remodeling" as a palimpsestic layer, as put forward by Machado (1976: 46), will be applied to the Capitol Theatre to reflect its multiple layers of heritage and identity. This reflection of both the existing and the unbuilt are addressed in the

adaptation of the Capitol Theatre so that it may become a relevant contributor the urban fabric and to the identity of Pretoria as the new capital city.

On an urban level the program is aimed at informing the public with regards to unconstitutional actions that may negatively impact the public sector and the public themselves. This information is used to incite more effective protest where the role of the new layer of architecture is the interface for the procurement and distribution of information regarding actions that directly affect the Constitution's value to the public. In essence an urban "megaphone".

Fig. 3: A dressing room located backstage (Author, 2016). Located in the western side of the fly tower showing the current condition of the majority of the spaces in this section of the Theatre.





E K S E R P

Sekere voormalige publieke areas en geboue dra nie meer tot die historiese stad se wese, karakter en energie by nie. In die proses verloor die stad sy unieke historiese karakter, en in sy soeke na 'n nuwe identiteit, laat die stad 'n reeks murasies en geraamtes van die verlede agter.

Die tesis ondersoek die huidige en historiese identiteite van die stad. Deur die wisselwerking tussen die oue en die nuwe te verstaan, kan 'n nuwe konsep gevorm word om die verwaarloosde en vewerpte murasies van die verlede met die huidige te versoen. Om dit te bewerkstellig word die konsep van hermodulering as 'n palimpsestiese laag, soos deur Machado (1976: 46) voorgestel, toegepas om die verskillende dimensies van herkoms en identiteit van die Hoof Teater te reflekteer. Die verwerk-

ing van beide die bestaande en die ongekonstrueerde spreek die karakter van die Capitol Theatre aan, sodat dit weereens tot die hart en wese van Pretoria as die hoofstad, 'n bydrae kan maak.

Op 'n stedelike vlak is die werk daarop gemik om die publiek in te lig ten opsigte van moontlik onkonstitusionele aksies wat dalk negatiewe impakte op die privaat sektor en op die publiek self mag hê. Die inligting word gebruik om meer effektiewe protes aan te spoor, waar die rol van die nuwe argitektoniese verwerking gegrond is op die interaksies tussen die insameling en verwerking van inligting van aksies wat moontlik die konstitusie se waarde vir die publiek mag aantast. In wese, die stad se luidspreker.

C O N T E N T S

Introduction		86	Architecture of Palimpsest
16	Problem Statement	92	Theoretical Precedent: Convent de Sant Francesc by David Closes
19	General Issue		
20	Urban Issue	Program	
20	Architectural Issue	104	Production of Law
21	Research Questions	106	Introduction
21	Hypothesis	106	Existing Programs
21	Delimitations and Limitations	114	Introduction of the New Programs
22	Research Methodologies	116	Supreme Court of Appeal law library
		121	CASAC Offices
Context		124	Urban Megaphone
28	Capitol City	128	Witness Stand
30	Capitol City Districts	132	The Clandestine
38	Capitol Protest	134	Circulation
46	Church Square	139	Programmatic Precedent: The Rocks Police Station by Welsh + Major
66	Church square of the Future		
76	Capitol Theatre	Concept	
		146	Project Intentions
Theory		146	Concept
83	Introduction	150	Conceptual Program and consequent levels
83	Approaches to Adaptations to Heritage	152	Conceptual Drawings
85	Significance and Protection of the Capitol Theatre	162	Conceptual Precedent: Il Fondaco dei

	Tedeschi by OMA	245	Services
		246	Technical Concept
Design Development		248	The Archived Collection
172	Initial Design Ideas	251	The Current Collection
194	A shift in Design Approach	256	The CASAC Offices
	Design of the Constitutional level		Technical Resolution of the Public Level
194	Housing the Constitution		
196	The Archived Collection	260	The Auditorium
198	The Current Collection		The Urban "Megaphone"
206	The CASAC Offices		The Courtyard
210	Shared Spaces	262	Witness Stand
		266	Seferia Iterations
	Design of the Public Level		
		270	Technical Resolution of the Clandestine Level
216	The Auditorium		
220	The Urban "Megaphone"		
	The Courtyard		
226	Witness Stand	274	Services
		277	SBAT REPORT
230	Design of the Clandestine Level		
234	Design drawings	278	Conclusion
		Appendices	
		284	
Techno			
244	Introduction		
244	The new layer	Reference	
244	Structural Approach	316	References
245	Materiality	322	List of Figures

