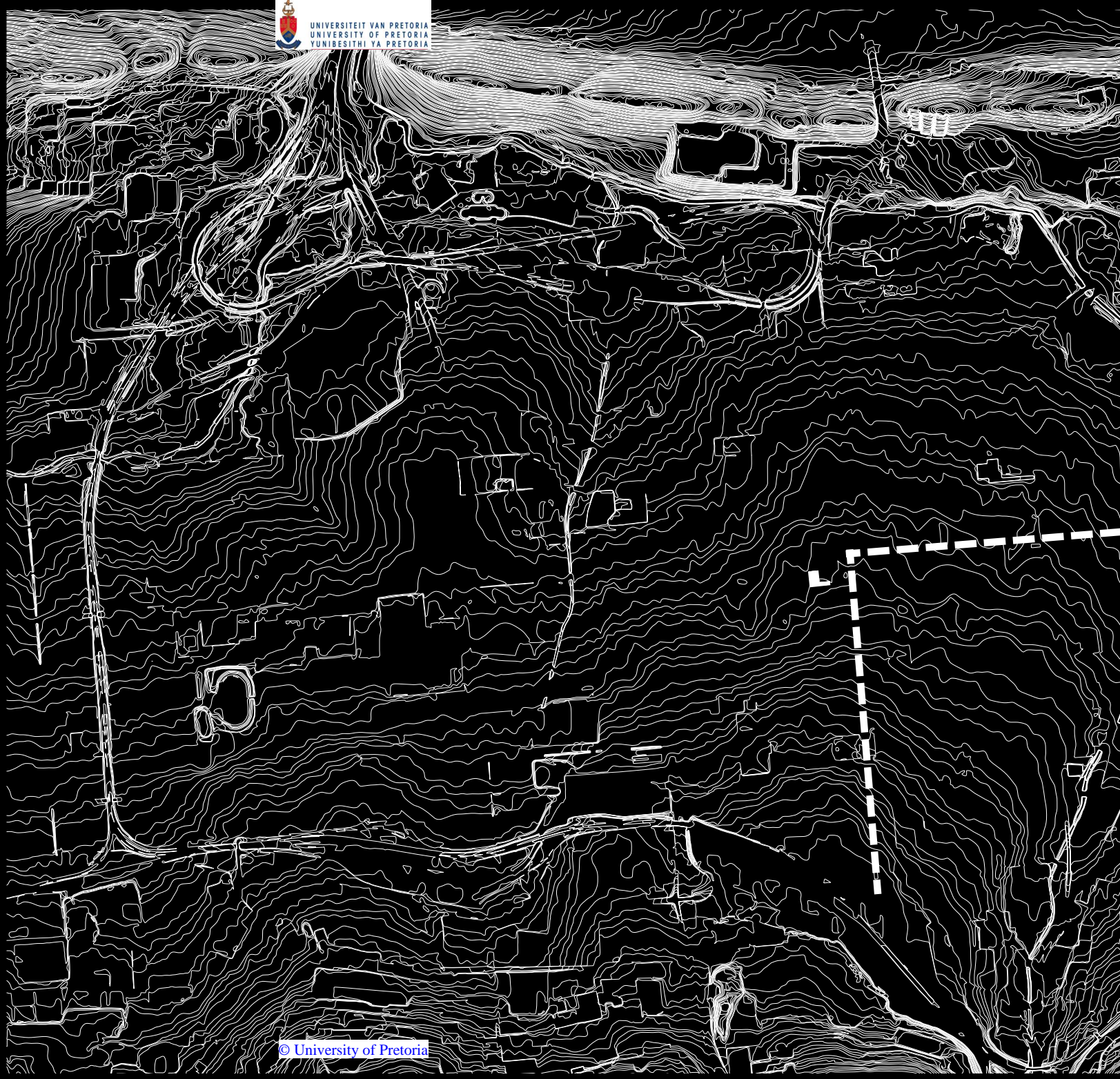


# C O N T E X T

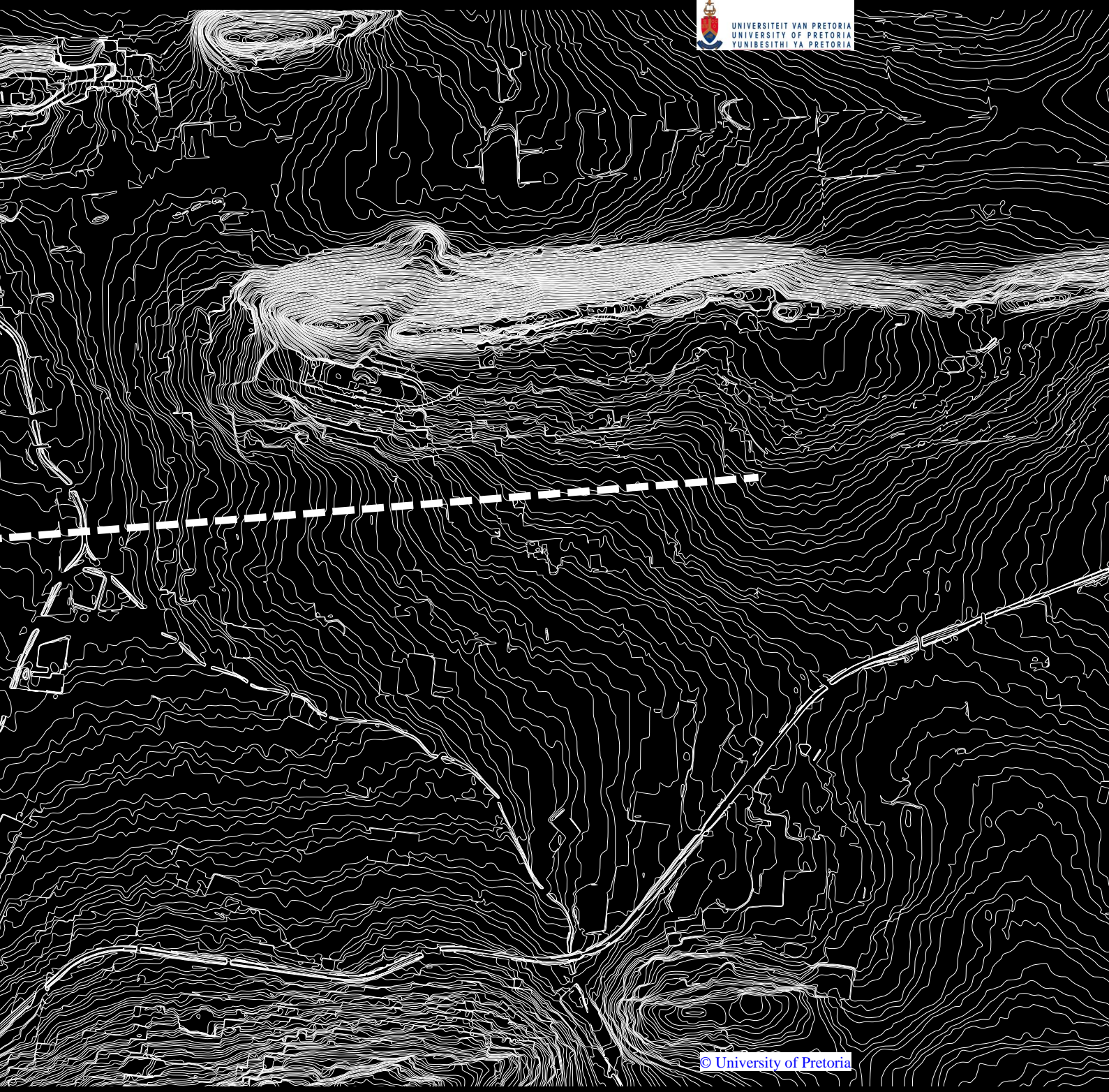












# C A P I T O L C I T Y

## **Capitol City, A New Identity of Pretoria:**

The Capitol City Group consists of a few students in the master's studio who focused their contextual study on the central business district of Pretoria. The framework put forward that Pretoria is to become the only capital city (Fig. 9). Currently, the capital cities of South Africa are:

Pretoria - Administration capital,  
Bloemfontein - Judicial capital, and  
Cape Town - Legislative capital.

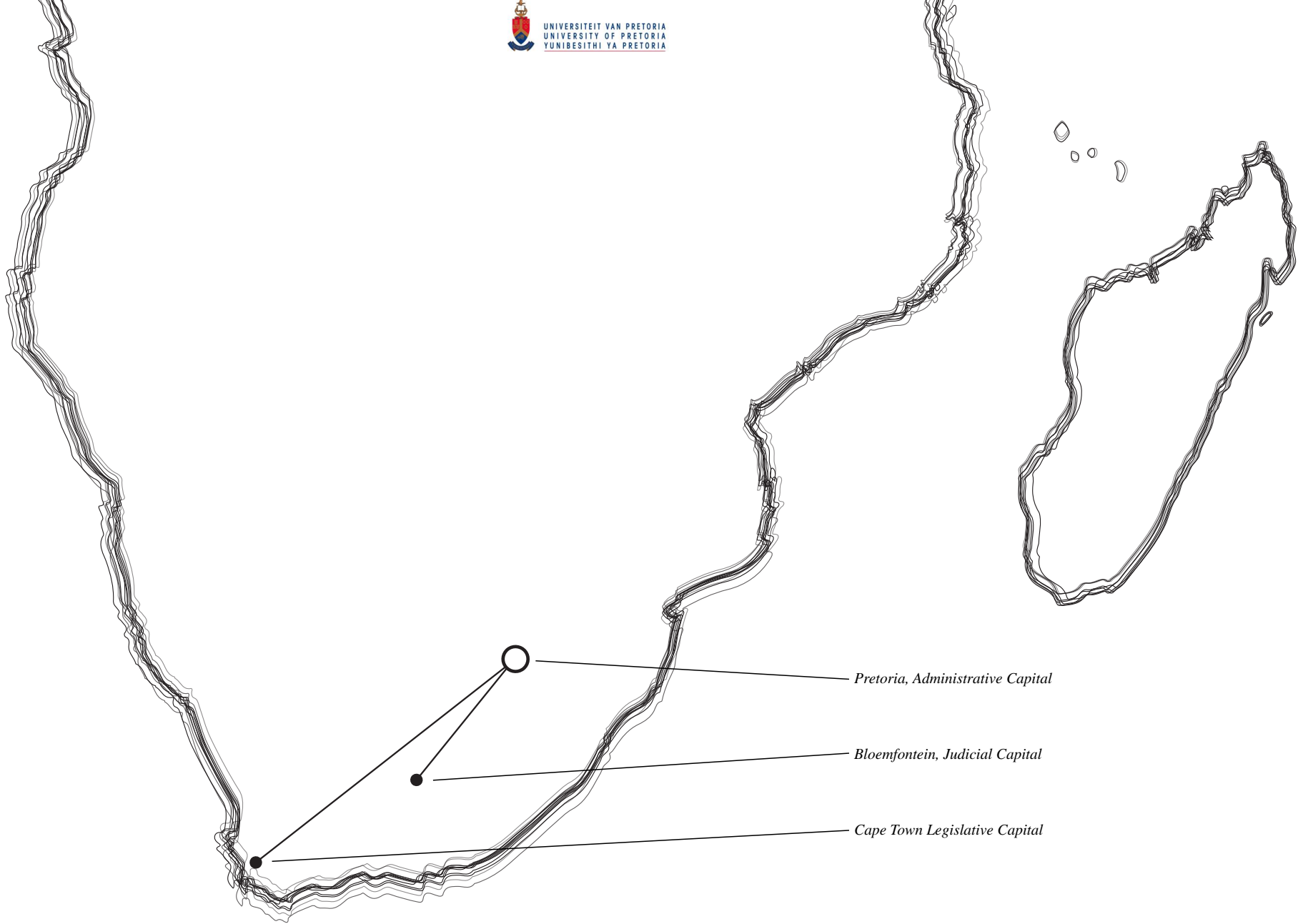
Condensing South Africa's capital cities in to one capital city is a matter that has been considered for many years. A study by Vantonder, PAPP, and Venter (1994) for the Pretoria Capital Initiative found several advantages for Pretoria as the only capital city. These included more effective governance through reduced travel, better communication between departments and that provincial

capitals are situated significantly closer to Pretoria than Cape Town. At the time of the study, Gauteng was seen as the gateway into South Africa and the economic centre of the country whilst Pretoria is where the majority of diplomatic missions based themselves (De Klerk 1995: 56). It may be argued that the latter points still hold true whereas the former could be negated with technological advancements ensuring effective communication regardless of distance. The critical point of the study was cost saving benefits of having one capital found that the greatest saving would be to have Pretoria as the Capital (De Klerk 1995: 56). The financial incentive of a single capital is still the primary motivation and was raised by President Zuma (2016) at the State of the Nation Address, asking for Parliament's consideration on the matter in the immediate future.

**Fig. 7:** (Chapter page) Looking up at a portion of the western facade of the Ou Raadsaal building opposite from the Capitol Theatre (Author, 2016).

**Fig. 8:** (Previous page) Topographical drawing of Pretoria highlighting the *Cardo* and *Decumanus* and the Capitol Theatre (Author, 2016).  
Adapted from GWA (2013) *City of Tshwane Inner City Precinct* drawing.

**Fig. 9:** (Right) The proposed movement of the Capitol Cities from Bloemfontein (Judicial Capital) and Cape Town (Legislative Capital) to Pretoria (Author, 2016).



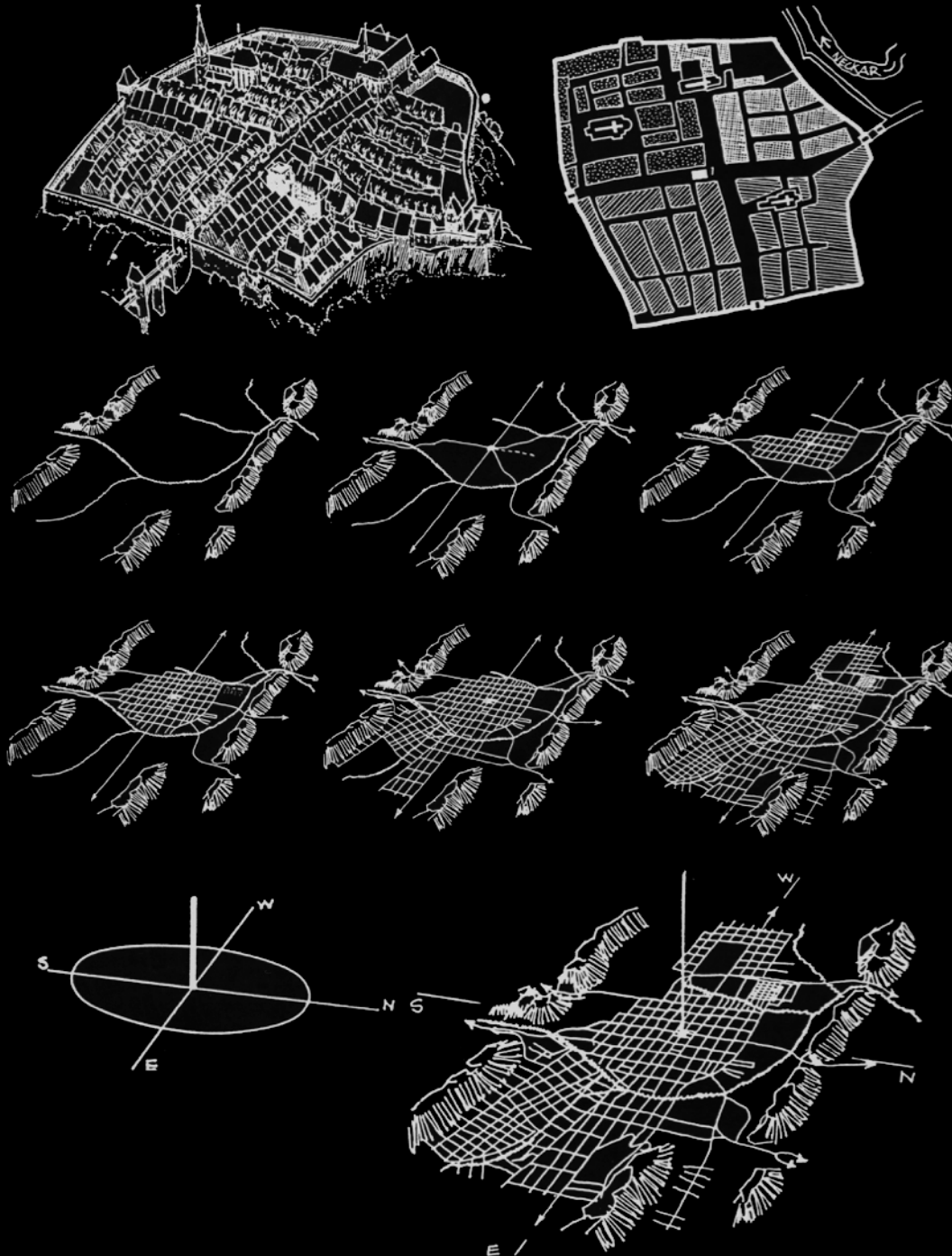
# CAPITAL CITY DISTRICTS

## **Capitol City Districts, Re-establishing the Heritage of Pretoria:**

The city layout of Pretoria was based on the cardo, the north-south orientated street that is currently Paul Kruger Street, and the decumanus, the primary street orientated east-west, currently WF Nkomo Street/ Church street/ Helen Joseph street/Stanza Bopape Street. It was suggested that the cardo is aligned to the openings in the ridges that form the northern and southern boundaries of the city (Jordaan 1989: 26) (Fig. 10). The decumanus runs parallel to the ridges that in turn, are responsible for the direction of urban sprawl by constricting the city's growth to the north and south. The urban centre has migrated eastwards and much of the urban fabric has been adapted to a new condition. The vision is to reinstate the cardo and

**Fig. 10:** (Right) Sketches of Jordaan (1989) depicting the principal of the Cardo and Decomanus in a city layout as well as the development of Pretoria from 1850 through to 1950.





decumanus as the main arteries of the city, providing anchor points to which imported functions of the capitals are to be placed.

The placement of the capital functions responds to the origins and heritage of the city. The imported functions add a new layer of hierarchy to the organisation that may enable the city function more effectively as a capital city for the government and the public within the city but also for those travelling to Pretoria.

As Pretoria is the administrative capital these some functions will be moved and accommodated along Paul Kruger street south of Church Square. Administrative district of the capital will be concentrated nearest to the transport hub on the southern end of Paul Kruger Street closest to those entering the city via public transport.

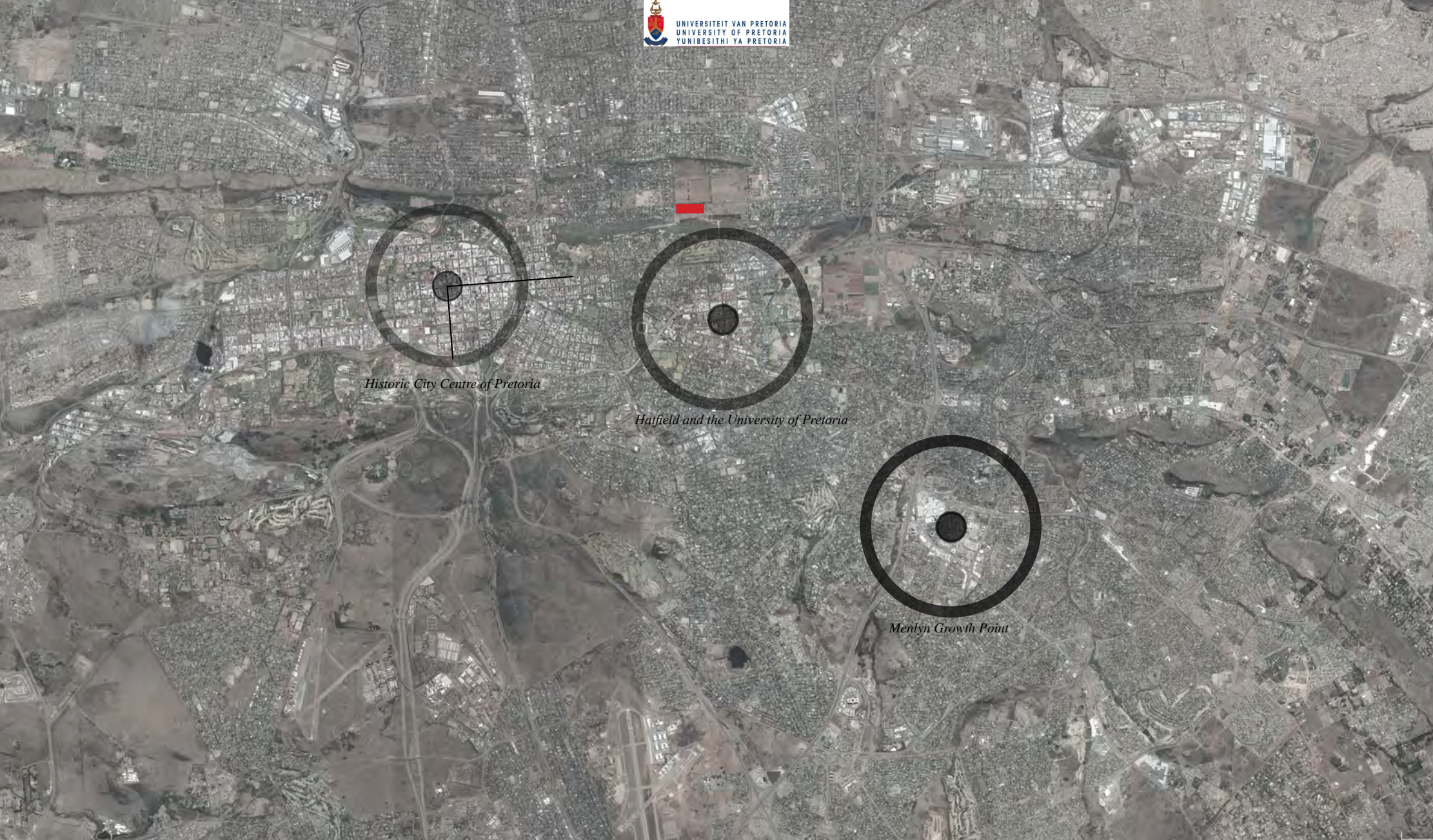
Judicial Functions that are the Supreme Court of Appeal and library (Justice.gov.za, 2015) and International Electoral Court (Government Gazette, 1998) will be placed into the existing judicial

precinct that surrounds Church Square, strengthening the nature and identity of the precinct. The Legislative capital is to be accommodated in the Union Building precinct with reference to it being envisioned as the seat of country's legislation (Fig. 12 & Fig. 13).

**Fig. 11:** (Right) A map showing the eastwards movement of development occurring in Pretoria (Author, 2016). Drawing adapted from Google Earth Imagery (2016)

*The most easterly centre is the historic city centre of Pretoria. In recent years there has been an increase in development in close proximity to the University of Pretoria in the Hatfield area. This is due to the growing residential demands required expansion of sport facilities in the area. Depicted by the central ring. The Most easterly growth point is that of Menlyn that is retail and business orientated with some residential projects.*





*Historic City Centre of Pretoria*

*Hatfield and the University of Pretoria*

*Menlyn Growth Point*



**Fig. 12:** (Right) *The current functions of Pretoria city centre (Author, 2016).*

*The extents of the focus area depicted extends from Pretoria Train station, Church Square and the Union Buildings.*



**Fig. 13:** (Right) The three Capital Districts, Administrative, Judicial and Legislative with the imported functions of the Parliament Supreme Court of Appeal shown (Author, 2016).  
Drawing adapted from GWA Studios (2013)





Judicial District  
Supreme Court of Appeal

Administrative District

Legislative District  
New Parliament Buildings





# C A P I T O L P R O T E S T

The Capital City implies that there is decisions made that affect the country and its citizens. The effects of these decisions should benefit and improve the state of the country and ultimately its citizens.

**de·moc·ra·cy**  
**/də'məkrəsē/**  
**[mass noun] A system of government by the whole population or all the eligible members of a state, typically through elected representatives. 'a system of parliamentary democracy'**

(Oxford Dictionaries | English, 2016)

However certain decisions or lack thereof cease to be representative when the outcomes negatively impact the country, the public or a proportion of the public. Public disapproval comes in the form

of protest, a collective that make it known that their needs have not been represented or met. Effective protest brings attention to specific issues and repercussions that may have been previously overlooked that are to be addressed. These actions and reactions ultimately advance the society so long as there is a well founded motivation behind protest.

Recognising that protest is a part of the advancement of a society and a democracy, Pretoria, the new capital city will have to accommodate more effective protest. Protests are spatial. They occupy and move through space and in some cases adapting it to strengthen the impact of the protest. The idea of "spatial choreography" analyses the relationship between the protest, the space that it occupies and the "spatial order" that arises. Physical protests take place in public spaces that have a particular

**Fig. 14:** (Left) Nompendulo Mkatshwa Wits SRC President-Elect (at the time of the protest) leading the Fees Must Fall protest on the 23 October 2015. (Photographer: Longari, 2015)

identity that is acquired through its function, the symbolism that the space may hold and the physical attributes of the space like scale, barriers and situation. All these aspects influence the "spatial order" of protests (Designprotest.tau.ac.il, 2016). Most often protests are held in the public spaces that are closely associated to the identity of the governance.

The "spatial choreography" of a protest is broken down into three elements:

The "voice" of the protest is the primary means of expression of objection and refers to both audio and visual elements that promote a common view regarding the matter behind the protest (Designprotest.tau.ac.il, 2016).

The "appropriation" of an identity and symbol through the occupation of space is the secondary means of expression. The social conventions of the occupied space are questioned and a new perception of the identity is imposed on the public space (Designprotest.tau.ac.il, 2016).

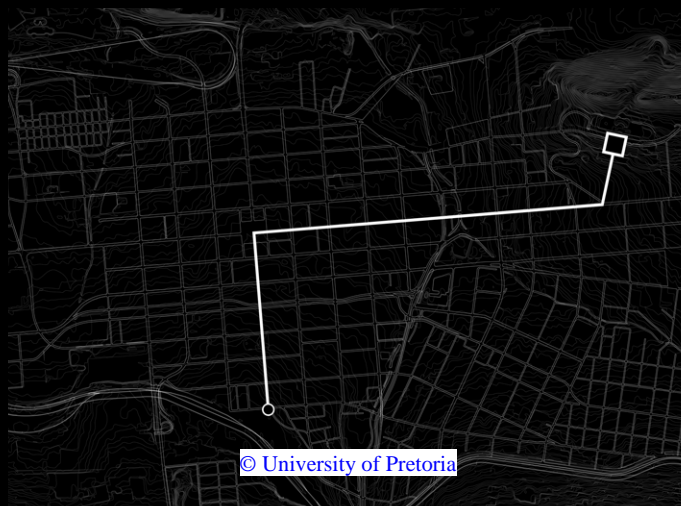
The "boundaries" from which "spatial, social and conceptual" boundaries can be derived is the final aspect of the "spatial choreography". The physical confines of the space provide the arena for the protest and views of the "voice" and "appropriation" of the space (Designprotest.tau.ac.il, 2016).

The ordering of the capital functions and their placement in relation to the cardo and decumanus of Pretoria will restructure the approach to protest. With these functions occupying the boundaries of Paul Kruger and Church/Helen Joseph Streets the arena for protest is defined where the audience are the various functions of government.

*To occupy urban space, public or private became the most radical acts of political rebellion, as there is nothing more political than a scarce resource. After the loss of these squares it will be the virtual space controlled by companies and regulated by the political power that will be in dispute. The geography of protest is the best barometer of our democracy. Who conquers our squares not just a day but permanently can finally say they have achieved freedom.*

(Gomes, 2014)

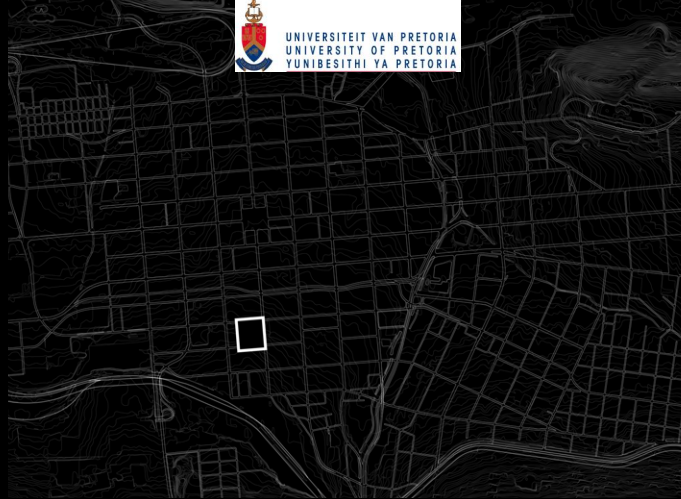




**Fig. 15:** (Top) Route taken by the 1913 march against military conscription. Originating in Church Square and moving eastwards to the Union Buildings (Author, 2016).  
Drawing adapted from GWA Studios (2013)

**Fig. 16:** (Middle) 1920 Railway protest against racial exclusion from first class coaches that took place at Pretoria Train Station (Author, 2016).  
Drawing adapted from GWA Studios (2013)

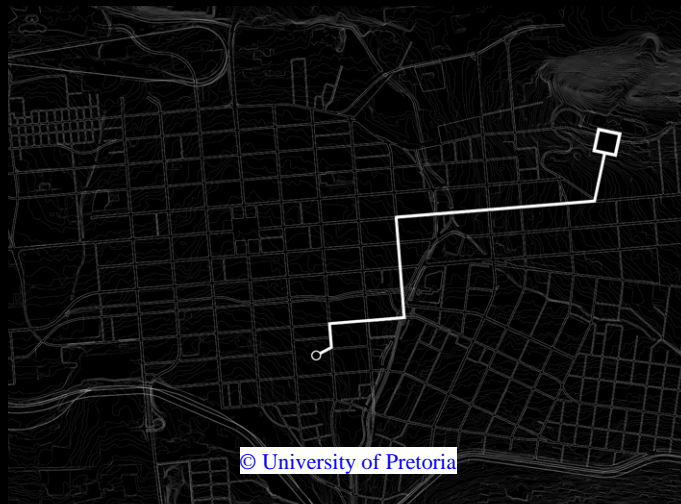
**Fig. 17:** (Left) 1956 Women's march against pass laws. Participants gathered at the Pretoria Train Station and marches moved north up toward Church Square and the eastwards to the Union Buildings (Author, 2016).  
Drawing adapted from GWA Studios (2013)



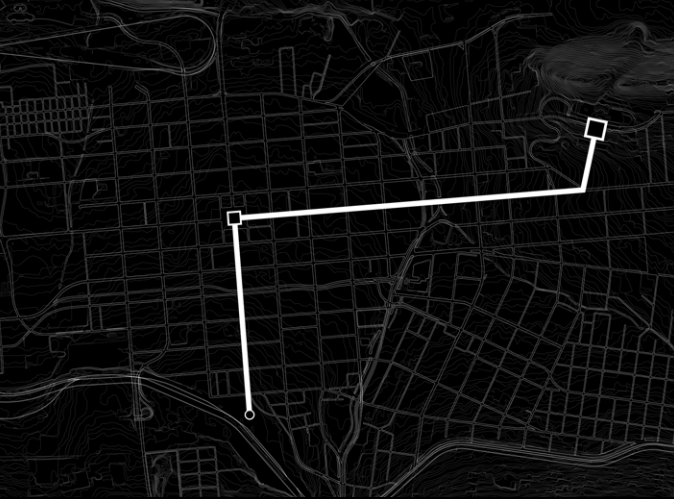
**Fig. 18:** (Top) 3 April 2014 Protest at the State of the Capital Address at Pretoria City Hall (Author, 2016). Drawing adapted from GWA Studios (2013)



**Fig. 19:** (Middle) 23 October 2015 The Fees Must Fall protest, originating at Burger's Park and Hatfield converging at the Union Buildings (Author, 2016). Drawing adapted from GWA Studios (2013)



**Fig. 20:** (Left) 16 December 2015 The Zuma Must Fall protest, originating at Burger's Park and Hatfield converging at the Union Buildings (Author, 2016). Drawing adapted from GWA Studios (2013)



**Fig. 21:** (Above) *The future protest route of the Capital City (Author, 2016).*  
*Drawing adapted from GWA Studios (2013)*

**Fig. 22:** (Right) *Enlarged map of the future protest route (Author, 2016).*  
*Drawing adapted from GWA Studios (2013)*

(Fig. 21) The future protest route of the Capital City is to mirror the route of the 1956 Women's march. The locations of the Capital Districts are focused along the cardo and decumanus forming the arena for protest. The gateway to the city, Pretoria Train Station is within walking distance from the Administrative District, comprising of functions that are commonly required by the public. This proximity ensures accessibility from public transport into the city. In terms of protest, issues with the administrative functions can easily be raised with the appropriate departments. If the issue persists and the intensity and support of the protest increases, it will progress up Paul Kruger Street. Moving north brings awareness to their cause from further up the hierarchy of the Administration District and eventually, if no appropriate response is made the protest moves towards the Union Buildings and Legislative District. The placement of government entities along the protest route creates this arena in which the cause behind the protest can be heard.

(Fig. 22) Enlarged map of the future protest route that show various public spaces that can be adapted for the protest which are located along the route. These areas either occupied by government entities outside which protest can occur, or by spaces that facilitate some aspect of protest. The hierarchy of the protest route is also highlighted, the Union Buildings and the Legislative District being at the top of the hierarchy. Protest that are of Legislative and Constitutional importance are heard in the Legislative district however protest pertaining to administrative issue cannot be dealt with unless the protest has not been acknowledged further down the hierarchy.



*Church Square: Protest Regrouping and support (water, food and ablutions) The Protest can be addressed at this Point as well.*

*Capitol Theatre: Protest planning, distribution of Constitutional information and ideas facilitated by the CASAC Offices. The observation and vetting of protest gatherings in Church Square.  
(S. van Rooyen)*

*Architecture Agon: Facilitation of public space and protest on the intersection of Nana Sita and Paul Kruger Streets.  
(W. Vlantis)*

*City Hall and Oppositional Party Headquarters: Debate between parties. Protest space just off Paul Kruger Street in the public space in front of the City Hall.  
(T. McDonald)*

*Administrative District: Support of smaller protest in front of the various departments facing on to Paul Kruger Street.*

*Pretoria Bus and Train Station: The Gateway into the city and the initial gathering point of future protests.*



*Helen Joseph Street: Adding public momentum to protests moving along the pedestrian Street*

*Sammy Marks Square and Lilian Ngoyi Square: providing pause spaces for protests allowing them to regroup before moving forward.*

*Parliament and Union Buildings: Final destination of larger protests that are driven by Legislative issue.  
(S. van der Walt)*

# CHURCH SQUARE

Church Square acquired the name in 1856 after the first church was built in the centre of what is now the square and a mere 26 years later, the original church had been destroyed by fire (De Klerk 1995: 61) and a second church was built (Fig. 25). Due to safety concerns regarding the integrity of the structure, the church was demolished in 1902 (De Klerk 1995: 61). Despite this, the Church Square remained the heart of the city surrounded by small buildings and market places with a multitude of activities that took place in the square.

In 1889 construction began on the current Raadsaal building on the southwestern edge of Church Square (Fig. 26). The new Raadsaal building, design by Wierda and constructed by Kirkness (Bakker et al 2014: 80) was a symbol of the wealth that the country had acquired after the discovery of gold, replacing the thatched structure that was

the first Raadsaal dating back to 1864 (Vljoen 1990: 8). The Ou Raadsaal was built in a style that incorporated a mix of Europe accents on a Neo-Classical style that was an attempt at a new identity for the ZAR (Bakker et al 2014: 81). Despite the attempt to break away from the Dutch styling, the decorative use of brick vaulting was borrowed for the interior of the Ou Raadsaal, but perhaps of greater Dutch significance is the implementation of vaulted concrete. Vaulted concrete, a new technology at the time was applied to the Ou Raadsaal that required the floor to span larger areas ZAR ZAR (Bakker et al 2014: 81)

In the year following the construction of the Old Raadsaal, work began on the Palace of Justice and the style implemented would be a continuation of the new ZAR style that was explored in the Ou Raadsaal building (Bakker et al 2014: 81) (Fig. 30 & Fig. 31).

In 1888, west of the Ou Raadsaal

**Fig. 23:** (Right) Church Square, an image taken from the roof top of the Barclays Bank building looking towards the western facade of the Church Square. (Photograph: S.A. Panorama XII, 1971)

*The Square has remained largely unchanged since. However, the Capitol Theatre, seen in the top left (south west) corner, was still operational at this time albeit three years prior to its sale and subsequent abandonment.*





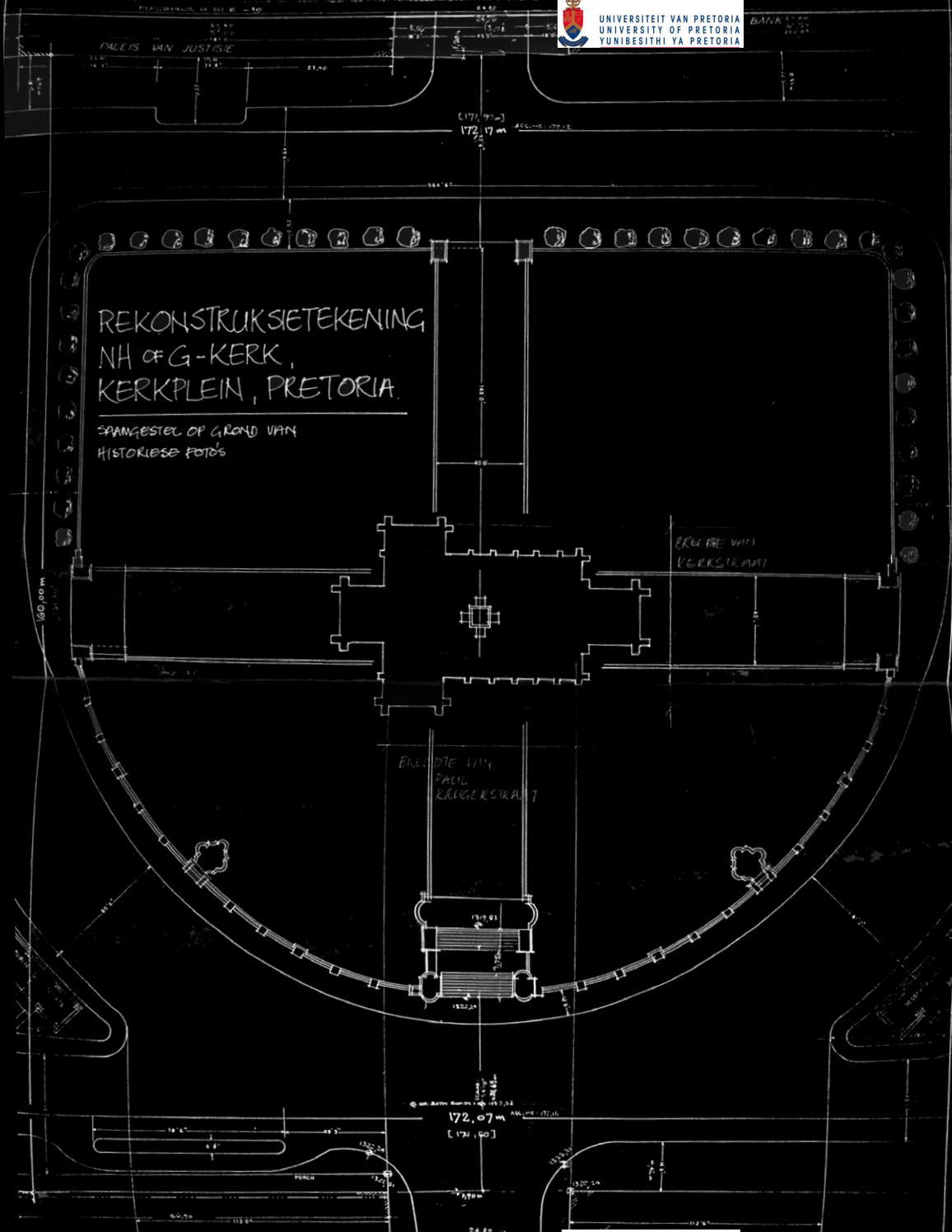
building, construction began on the Presidents Theatre that later became known as His Majesty's Theatre. This western portion of Church Square has been synonymous with entertainment and social gathering since the early history of the Square. This portion of the square and the shade that was provided by the trees was known as the "The Oaks" (Fig. 27). The construction of the Law chambers began in the mid-1890s and was the first building constructed on the western edge of the square that makes up the current facade (Viljoen 1990: 9). The design of the western facade of the Law Chambers shows a strong Dutch origin (Le Roux 1990: 75) (Fig. 27 & Fig. 35). The onset of the 1900s saw the development of the square increase significantly with the erection of the Netherlands' Bank building in 1900. The design of the building is that of the ZAR style (Le Roux 1990: 76), the European and Dutch origins of which can be seen on the layout and detailing of the facade. In the same year, a plinth was laid down in the square that was intended for the statue of Paul Kruger (Fig. 26), however,

it was replaced by the Sammy Marks fountain before the statue had been placed in the square (Dunston 1975: 28) (Fig. 28). In 1912 the Fountain was moved to the Pretoria zoo. In 1904 work began on the building that currently houses Cafe Riche and was known as the Reserve Investment Building (Fig. 29). Construction of the Capitol Theatre commenced in 1930 on the same grounds as the President's Theatre that came before it. The President's Theatre was replaced the larger Capitol Theatre in response to a rise in popularity of dramatic performances and the introduction of early cinema. Anton van Wouw's "The Kruger" statue (De Klerk 1995: 62) was eventually placed in the centre of the square in 1954 (Fig. 38, Fig. 39, Fig. 42 & Fig. 43).

The Theatre continued to add to the cultural and social legacy of the south-western corner of the square. The building of the Transvaal Provincial Headquarters began in 1966, which forced the theatre to close and in this time adaptations were made to the facade of the Capitol Theatre so as to

**Fig. 24:** (Right) "Reconstruction Drawing NH of G-Church, Church Square, Pretoria" (Translated Afrikaans description of drawing) (Van Der Waal Collection, University of Pretoria. 1986)

*The plan of the church is overlaid on to the plan of the contemporary Church Square*



# REKONSTRUKSIETEKENING NH OF G-KERK, KERKPLEIN, PRETORIA.

SPANGESTEL OP GROND VAN  
HISTORIESE FOTO'S

ERLEDE VAN  
KERKSTRAAT

ERLEDE VAN  
PACIL  
KALIGERSTRAAT

172,07 m  
[ 172,100 ]

RAADSAAL





**Fig. 25:** (Top) The NH of G- Church from Van Der Waal's (1986 ) reconstruction drawing.  
(Van Der Waal Collection, University of Pretoria. 1900-1902)



**Fig. 26:** (Middle) The south west corner of the Church Square.  
(Van Der Waal Collection, University of Pretoria. 1900-1902), showing the plinth that was intended for the Paul Kruger Statue. On the left of the frame, the western corner of the church can be made out.



**Fig. 27:** (Left) A view of the south west corner of Church Square know as "The Oaks"  
(Van Der Waal Collection, University of Pretoria. 1897)  
Beyond the oak tree was the location of the Presidents Theatre and later on the Capitol Theatre.



**Fig. 28:** (Top) The Sammy Marks Fountain that replaces the plinth intended for the statue of Paul Kruger. (Van Der Waal Collection, University of Pretoria. 1906-1911)

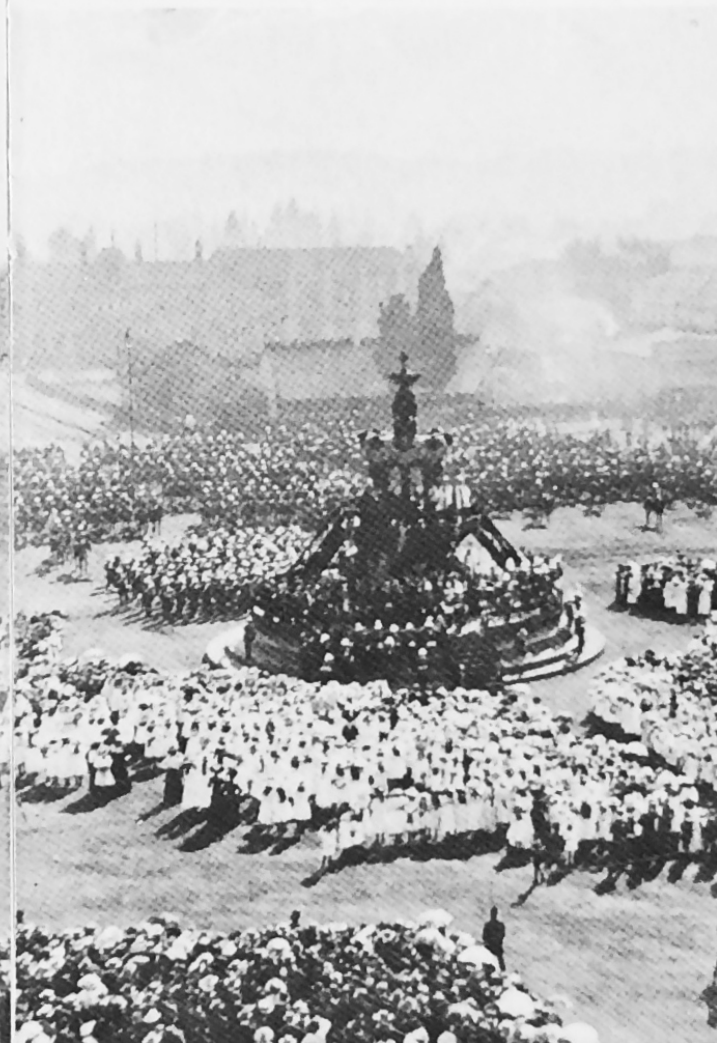


**Fig. 29:** (Middle) The Reserve Investment Building is completed (right of frame) (Van Der Waal Collection, University of Pretoria. 1906-1911)



**Fig. 30:** (Left) A western view of Church Square, 20 May 1910. (Van Der Waal Collection, University of Pretoria. 1910) South Africa is granted the status of the independant dominion under Britain. The shape of the crowd in similar to that of current design of Church Square.







**Fig. 31:** *Panorama taken from the Ou Raadsaal building on 20 May 1910 (Van Der Waal Collection, University of Pretoria. 1910)*

*South Africa is granted the status of the independent dominion under Britain. The shape of the crowd is similar to that of current design of Church Square (Fig. 32).*

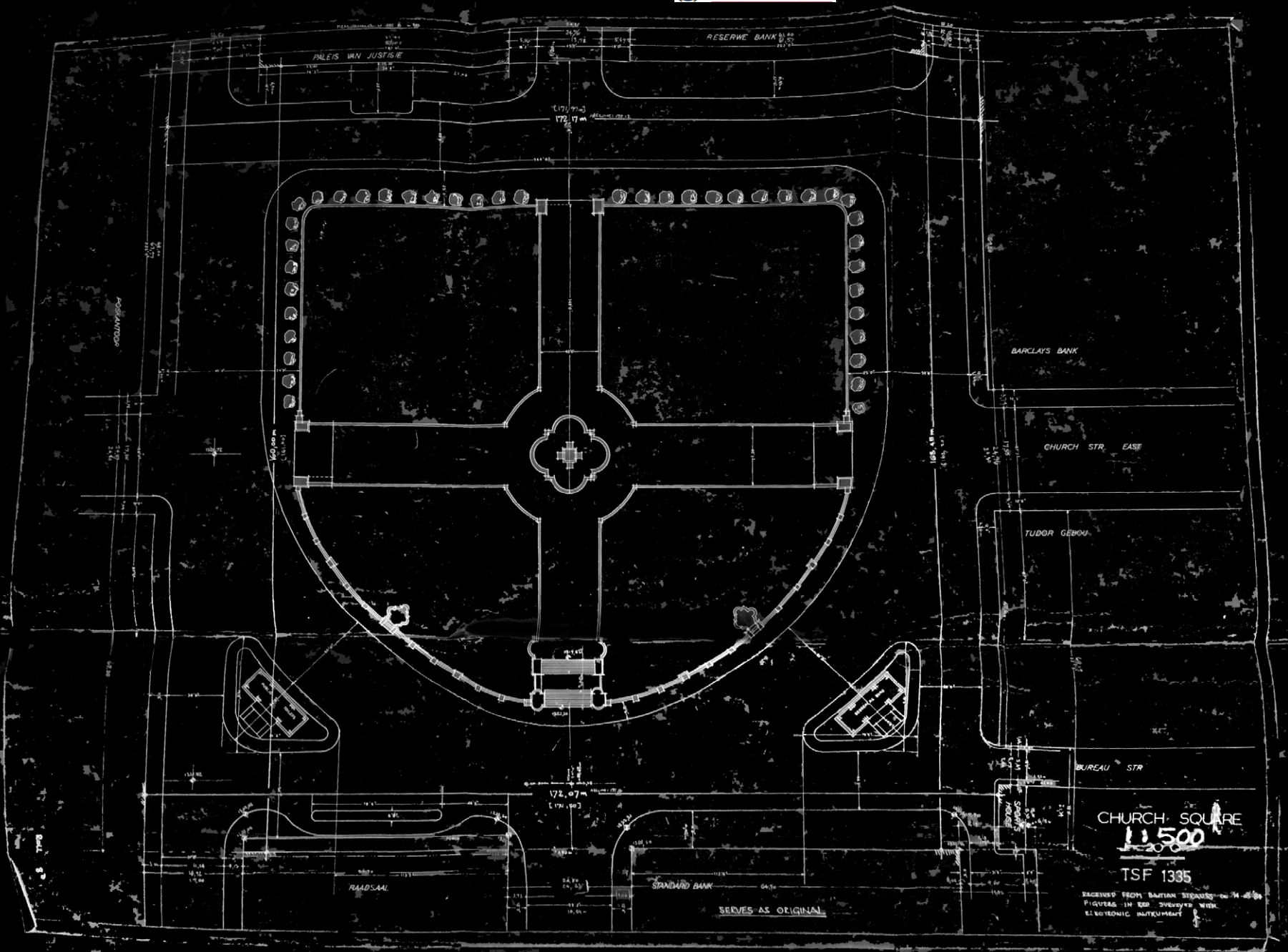
better relate to the style of the TPA (De Klerk 1995: 62) (Fig. 38 & Fig. 39). The Theatre was eventually closed in 1975 and remains as South Africa's last Atmospheric theatre (Le Roux 1990: 76). In the time of the construction of the Capitol Theatre, the north-eastern, eastern and south-eastern edges of the square were occupied by banks that negatively impacted the square as a public space (De Klerk 1995: 62). This was due to the harsh and secure façades required by the banks leaving little to support the public.

There have been various proposals for a new design for Church Square over the years, most notably the 1970s proposal to construct two towers. The new Provincial Tower would occupy the site of the Capitol Theatre and the buildings making up the south western corner. The new Post Office building was to replace the existing Post office on the north-western edge of the Square (Fig. 50 & Fig. 51). These towers, both more double the height of the 54m tall TPA building, dwarfing the Square and the surrounding buildings (Hefer,

1971: 156). The project was eventually cancelled (refer to *Capitol Theatre*). The addition of these two towers would have most likely exasperated the private edge conditions that exists in the present Square.

**Fig. 32:** A survey drawing of Church Square. (Author: Strauss, 1984)





CHURCH SQUARE  
1:500  
TSF 1335

RECEIVED FROM BANTIAN STEADMAN  
FIGURES IN RED OVERLAYED WITH  
ELECTRONIC INSTRUMENT



**Fig. 33:** (Top) A view towards Standard Bank and Tudor Chambers (Van Der Waal Collection, University of Pretoria. Date unknown)



**Fig. 34:** (Middle) A view eastward down Church Street, Tudor Chamber form the part of the threshold into Church Square. (Van Der Waal Collection, University of Pretoria. Date unknown)

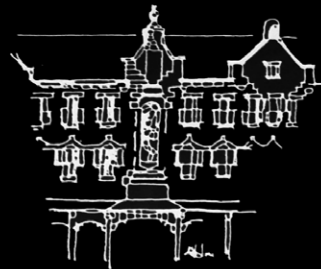


**Fig. 35:** (Left) The south western facade of Church Square, the infrastructure for the electric trams can be seen in this image. (Van Der Waal Collection, University of Pretoria. Date unknown)

**Fig. 36:** (Right) Albrecht Holm sketches of some of the building facade that make up the edges of Church Square. (Author:Holm, 1989)



Palace of Justice



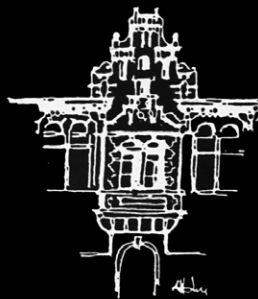
Cafe Riche



Law Chambers



Ou Raadsaal



Ou Nederlandse Bank



Ou Munt

4. Sketse van die fasades van verskeie geboue  
op Kerkplein deur Albrecht Holm.

(Uit: Building 22, October 1989, p.26).





**Fig. 37:** (Top) The Palace of Justice and Church Square during Republic day. (Photographer: Unknown, 1961)

**Fig. 38:** (Middle) Taken from the Barclays Bank building. The Capitol Theatre can be seen on the left of the image. (Van Der Waal Collection, University of Pretoria. Date Unknown)

**Fig. 39:** (Left) The south western facade of Church Square, the infrastructure for the electric trams can be seen in this image. (Van Der Waal Collection, University of Pretoria. Date unknown)



**Fig. 40:** (Top) An ANC Youth League Poster calling for the removal of the Paul Kruger Statue.  
(Author: ANCYL Tshwane Region, 2015)



**Fig. 41:** (Middle) Green Paint covering the north western Burghers on the plinth of the Paul Kruger Statue.  
(Photographer: Makgatho, 2015)

**Fig. 42:** (Left) Looking toward the Paul Kruger statue from the southern facade of the Square. A security fence that was erected after the Kruger Must Fall protests of 2015. (Author, 2016)

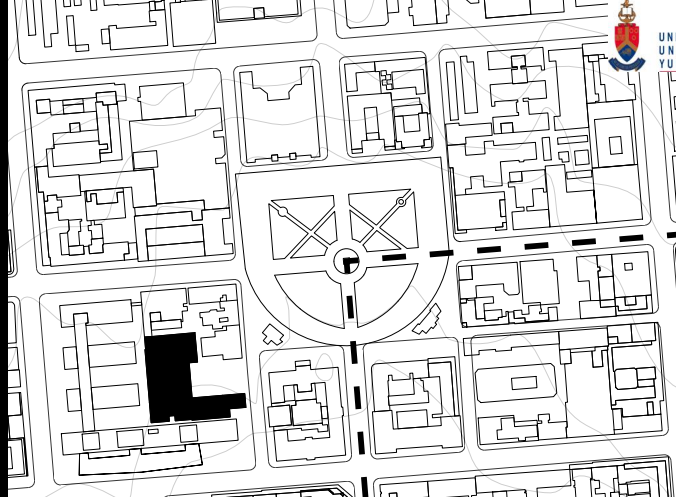
**Fig. 43:** *The new erected security fence reinforced by a significant amount of razor wire. In the background the Standard bank, Ou Raadsaal, and Transvaal Provincial Administration (TPA) buildings can be clearly seen.*  
(Photographer: McDonald, 2015)





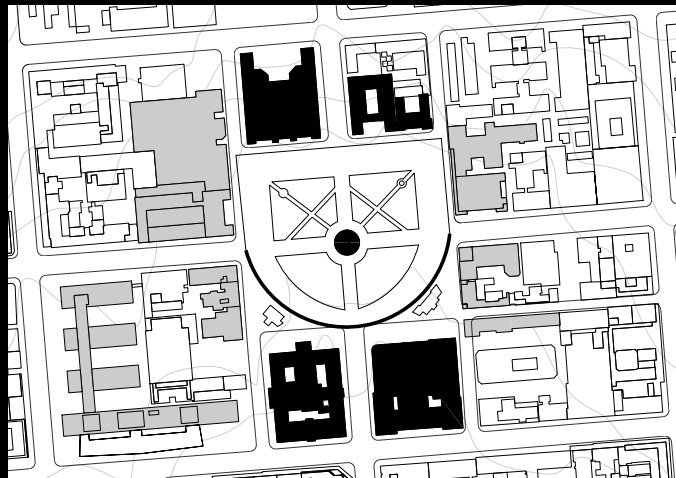






(Fig. 44) Location of the Capitol Theatre in relation to Church Square and the cardo and decumanus that is to be re-established.

(Fig. 45) The northern and south façades of the Square hold the formal, institutional identity of Church Square (indicated in black). The thick black represents the retaining wall that as important to the heritage, space and the identity of the Square as the buildings. The building on the western and eastern façades (indicated in grey) are the supportive edges of the square.

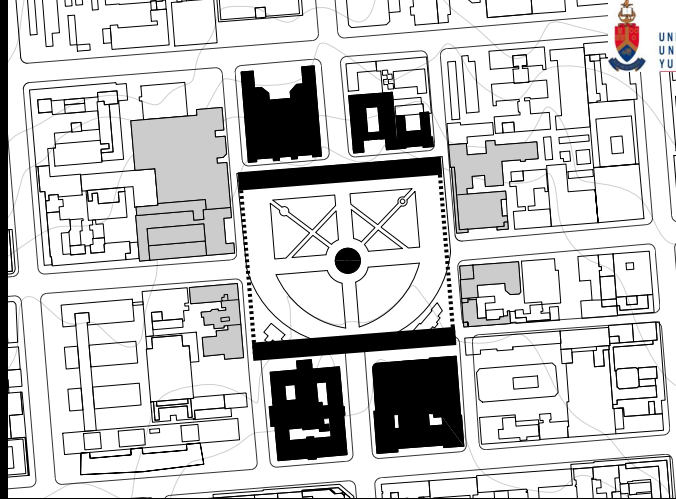


(Fig. 46) The buildings (indicated in grey) are the public building surrounding Church Square. The Capitol Theatre is shown as public due the current functions of a restaurant and parking garage. The current road network is also mapped (depicted in a lighter grey). The road surrounding the Square isolate its edges, separating the Square from any activity that may occur on the edges.

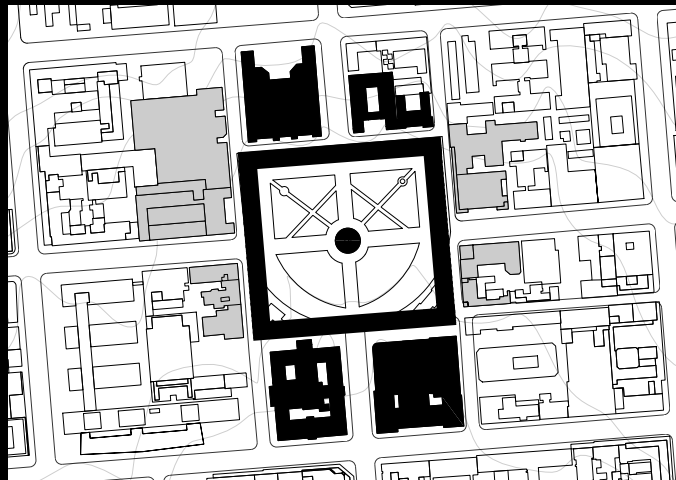
**Fig. 44:** (Top) Location of the Capitol Theatre in relation to Church Square (Author, 2016).  
Drawing adapted from GWA Studios (2013)

**Fig. 45:** (Middle) The current identity of Church Square (Author, 2016).  
Drawing adapted from GWA Studios (2013)

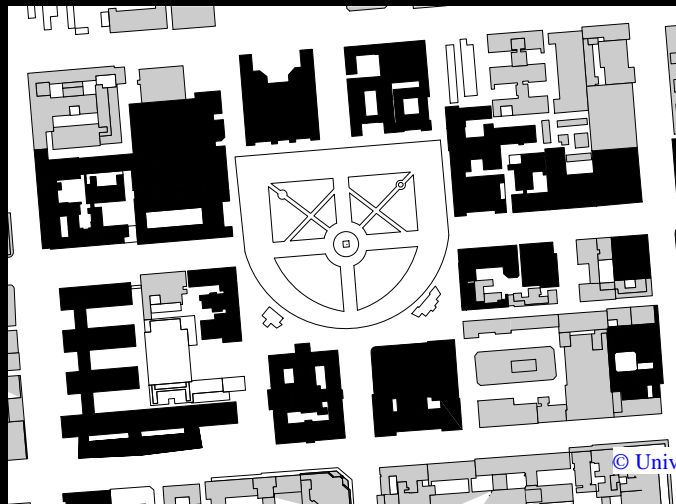
**Fig. 46:** (Left) Vehicular access (Author, 2016).  
Drawing adapted from GWA Studios (2013)



(Fig. 47) The intended edge conditions of Church Square. The dotted lines indicating the supportive edges, these edges support the public realm. Activity from these supportive edges should permeate into the Square. The solid lines represent the identity of the Square and are mostly solid and impermeable façades. These edges hold the identity of the Square.



(Fig. 48) Through the occupation of most of the buildings on the supportive edges by private programs, like banks, the supportive nature of the edges has been eroded. The hard edges surrounding the Square and the road have completely isolated the space, losing its identity as a public space in the city.



(Fig. 49) "Breaks" (indicated by white and in grey for those affected to a lesser extent) that have occurred in the urban fabric are difficult to adapt to a new function as the surrounding context is not supportive enough and the ability to attract the public to the adapted building becomes increasingly harder.

**Fig. 47:** (Top) *The intended edge conditions of Church Square (Author, 2016).*  
*Drawing adapted from GWA Studios (2013)*

**Fig. 48:** (Middle) *Occupation of the supportive edges by private programs (Author, 2016).*  
*Drawing adapted from GWA Studios (2013)*

**Fig. 49:** (Left) *"Breaks" in the urban fabric (Author, 2016).*  
*Drawing adapted from GWA Studios (2013)*



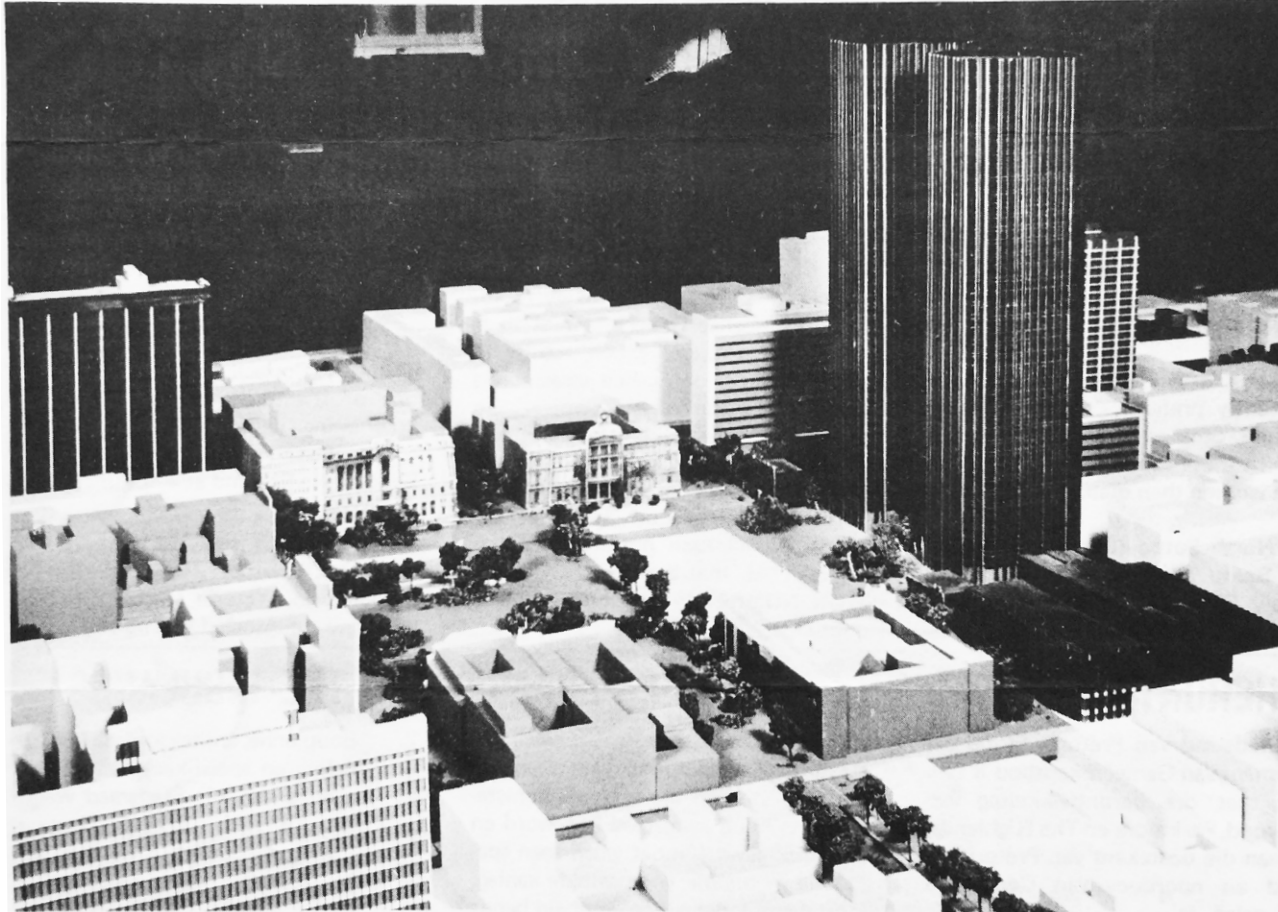


RAARGANG 9

NOMMER 21

OKTOBER 197

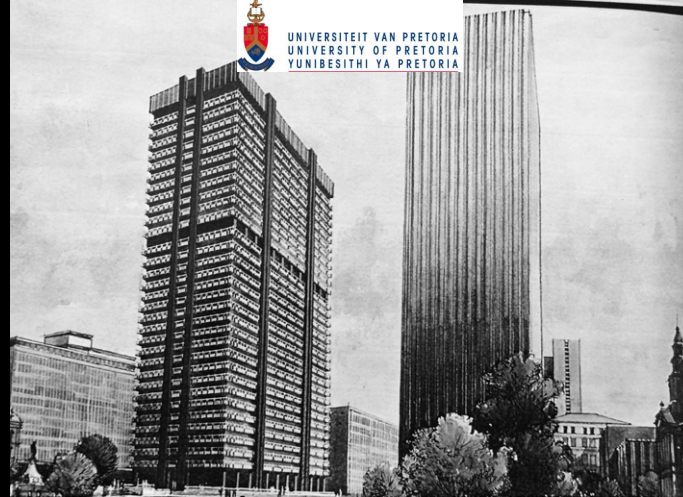
## CHURCH SQUARE OF THE FUTURE



*The Government recently decided to accept in principle the recommendations of a committee appointed earlier this year to report on the future of Church Square. In this architect's impression of Church Square of the future, as embodied in the committee's report, the tower blocks in the centre will be the highest buildings in central Pretoria. The Kruger Statue will not be removed from its present site.*

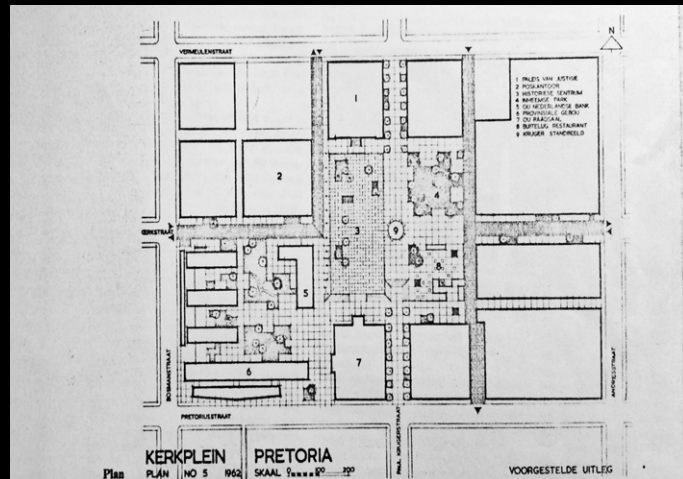
*It was also recommended that all traffic be banned from Church and Paul Kruger Streets between the Square and the intersections at Andries, Bosman, Pretorius and Vermeulen Streets and that they be converted into boulevards.*

*The Old Netherlands Bank, the Old Nation <sup>© University of Pretoria</sup> Justice and the Raadsaal will be retained and restored. All the other buildings on the western side will be demolished.*



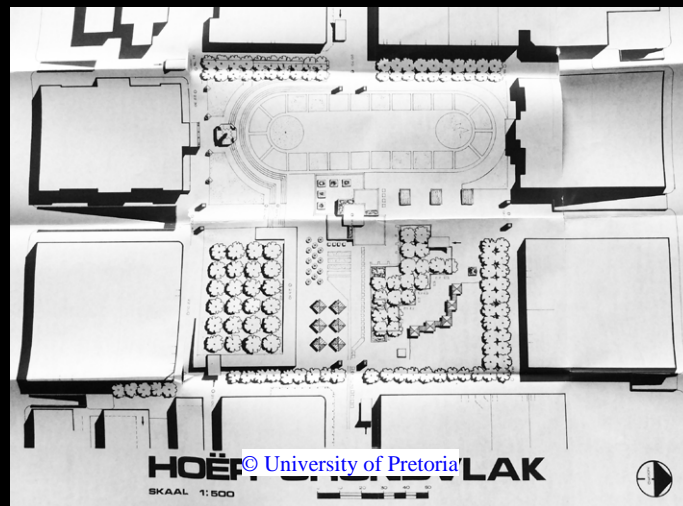
**Fig. 50:** (Left) A newspaper clipping showing the vision for the new Church Square. (Van der Waal Collection, University of Pretoria, 1971)

**Fig. 51:** (Top) An Architects impression of the 1970's Church Square vision. (Hefer, 1971: 156)



**Fig. 52:** (Middle) Church Square proposal drawing No. 6, S.A. Architectural Record , 1962 (Van der Waal Collection, University of Pretoria, 1962)

**Fig. 53:** (Right) Alternative Church Square proposal by Stadskern Herontwikkeling (Van der Waal Collection, University of Pretoria, 1960's)









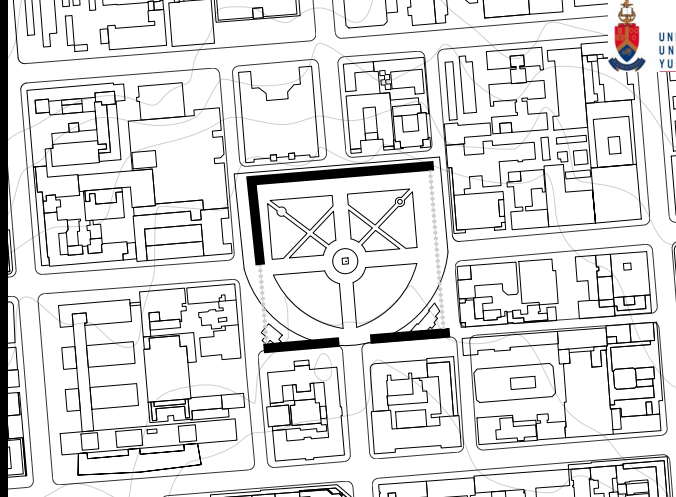
### **The New Identity Church Square:**

A plinth, on the northern edge of the Square, is introduced into the urban framework to emphasise the judicial identity of the Square. The plinth can be used during protests as an elevated point from which the crowd can be addressed while the increased separation of the public from the facade elevates their importance and strengthens their identity.

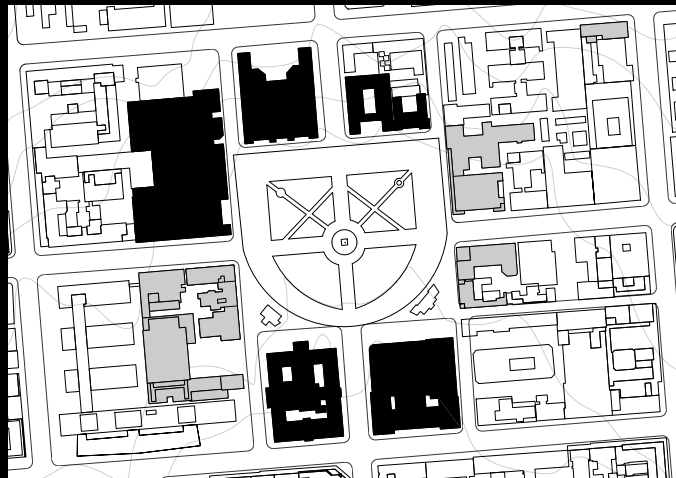
A new plinth also surrounds the judicial buildings on the southern edge although this is merely an exaggerated pavement condition. The retaining wall on the western side separating the inner square from the outer square is retained whereas the eastern side of the retaining wall is replaced by a series of steps that lead down into the inner part of Church Square. The western retaining wall also is used as a device to aid the change in direction of a protest by encouraging the eastwards movement of protesters down Church Street. The buildings along the western edge of Church Square are retained with their ground levels accommodating cafés and retail stores

whilst the upper floors will be supportive judicial functions. The buildings on the eastern edge that have harsh secure façades at the ground level have their programs removed from the ground floor and replaced with retail space of a less formal nature if not already occupied by that function. This edge was also deepened so as to blur the line between the square and market/retail condition, gradually channelling the square into Church/ Helen Joseph Street.

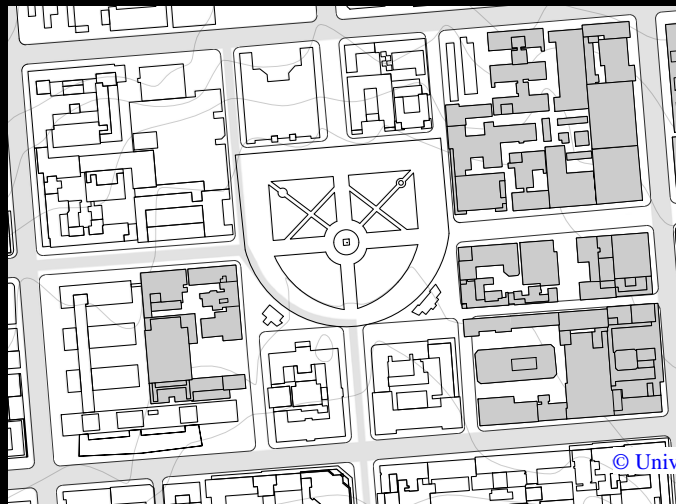
**Fig. 54:** (Left) *Perspective of the Church Square Proposal Plan No 6 (S.A. Architectural Record , 1962)*



(Fig. 55) In the new Church Square, the identity, indicated in black, will be held by the north west, north and southern façades of the Square. These buildings will house the primary judicial functions of the Judicial District. The supportive nature of the western and eastern façades, indicated in the grey dotted line, will be reprogrammed to support public activity on the ground level, the upper levels programmed to support judicial functions.



(Fig. 56) The buildings indicated in black are programmed with the judicial functions: Supreme Court of appeal, High Court, National Prosecuting Authority, Master of the High Court and the various law chambers the related new programs. The buildings indicated in grey house the public supportive functions on the ground level: Cafés, formal and informal retail. The upper levels will support both the public and judicial natures of the Square: Legal clinics and legal consultation that improves the public's access to law.



(Fig. 57) Vehicular access has been restricted completely on the eastern edge of the Square but with provision made for, an d restricted to BRT bus line and emergency vehicles. The emphasises the public nature of the space, and reconnects the edges of the Square to the public centre.

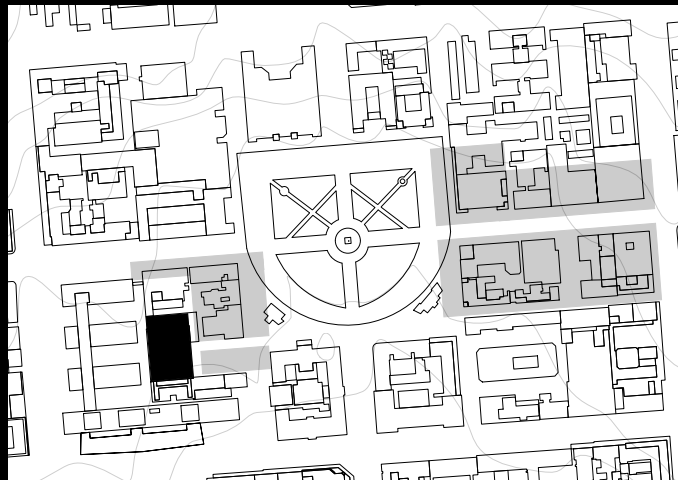
**Fig. 55:** (Top) The new edge conditions of Church Square (Author, 2016). Drawing adapted from GWA Studios (2013)

**Fig. 56:** (Middle) Judicial and public functions of the edges (Author, 2016). Drawing adapted from GWA Studios (2013)

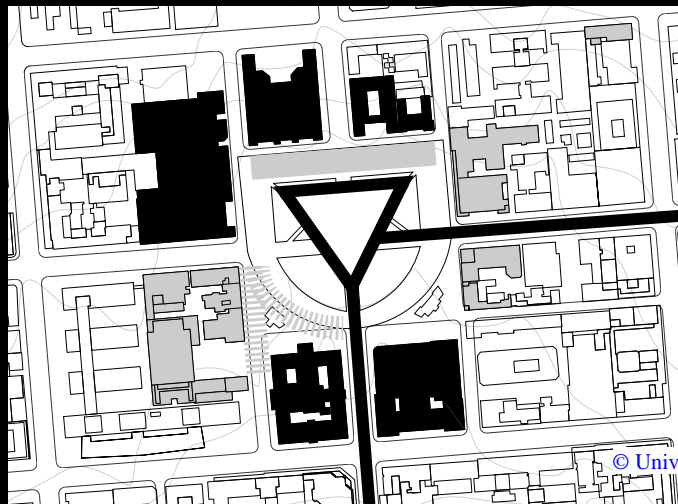
**Fig. 57:** (Left) Proposed vehicular access (Author, 2016). Drawing adapted from GWA Studios (2013)



(see Fig. 58) The most public space of the square is indicated in black, These spaces in the case of the everyday range from unprogrammed park at the centre of the Square, to more informally programmed retail and cafe spaces as the public space is projected eastwards. The grey areas are more formal public and semi-public spaces with specific functions: Restaurants, formal retail, legal consultation, tourist information and plinths of the judicial buildings.



(see Fig. 59) The ground level program indicated in black deals with support of the public nature and the judicial function of the Square. The functions in grey, at ground level support the public nature of the Square.



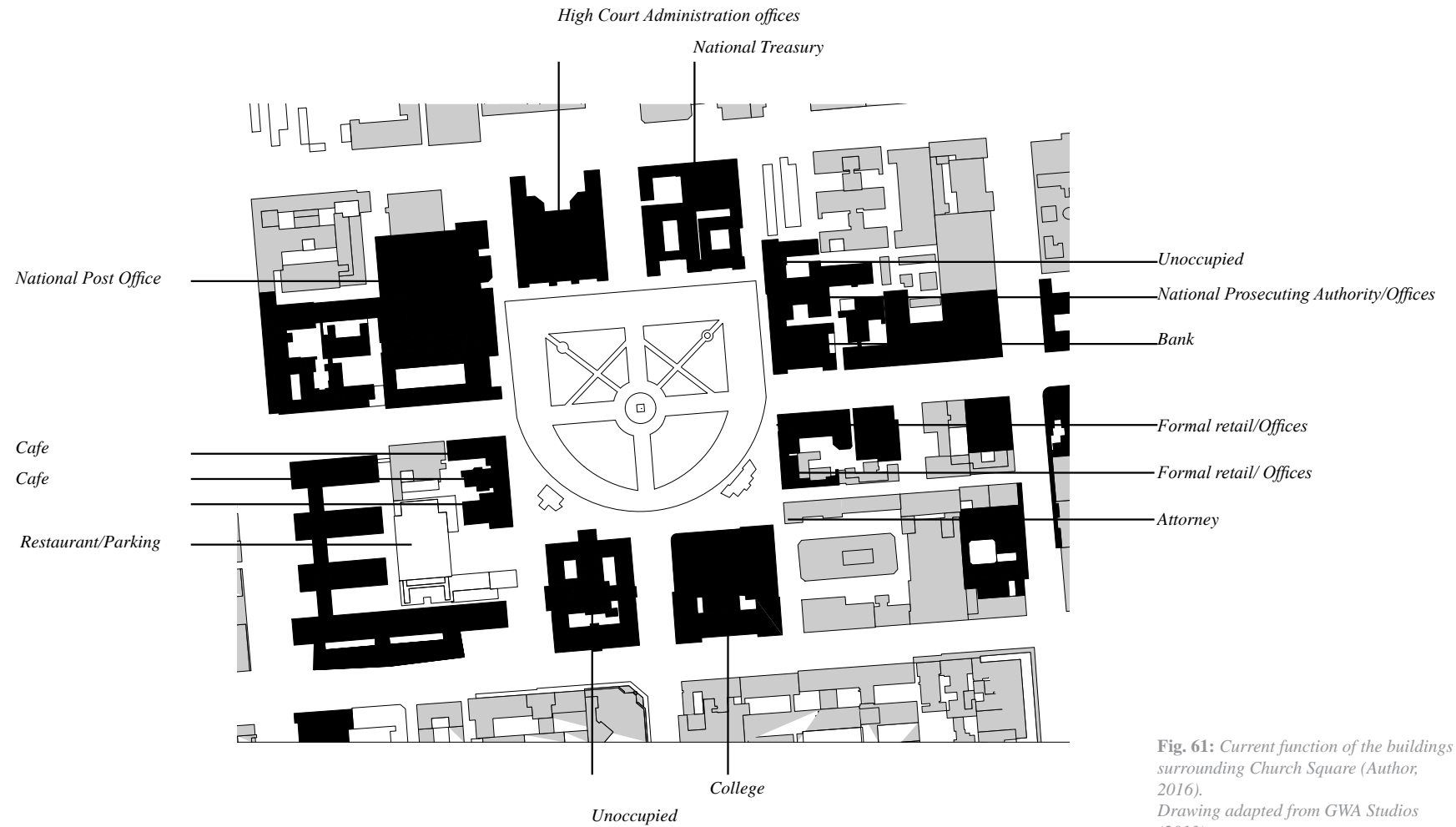
(see Fig. 60) The protest: the protest route this depicted by the black line, entering the Square from the south along Paul Kruger Street, the plinth (in grey) emphasises the identity of the Square whilst providing a point from which to address the crowd that will naturally gather in front of the plinth. The edge conditions created by the impermeable edges of north-western and northern façades encourage movement of the protest east along Church/Helen Joseph Street. The south eastern balustrade separates the unprogrammed and programmed portions of the Square and provides a space from which the protest can be observed (indicated in the broken grey region).

**Fig. 58:** (Top) The new public identity of Church Square (Author, 2016).  
Drawing adapted from GWA Studios (2013)

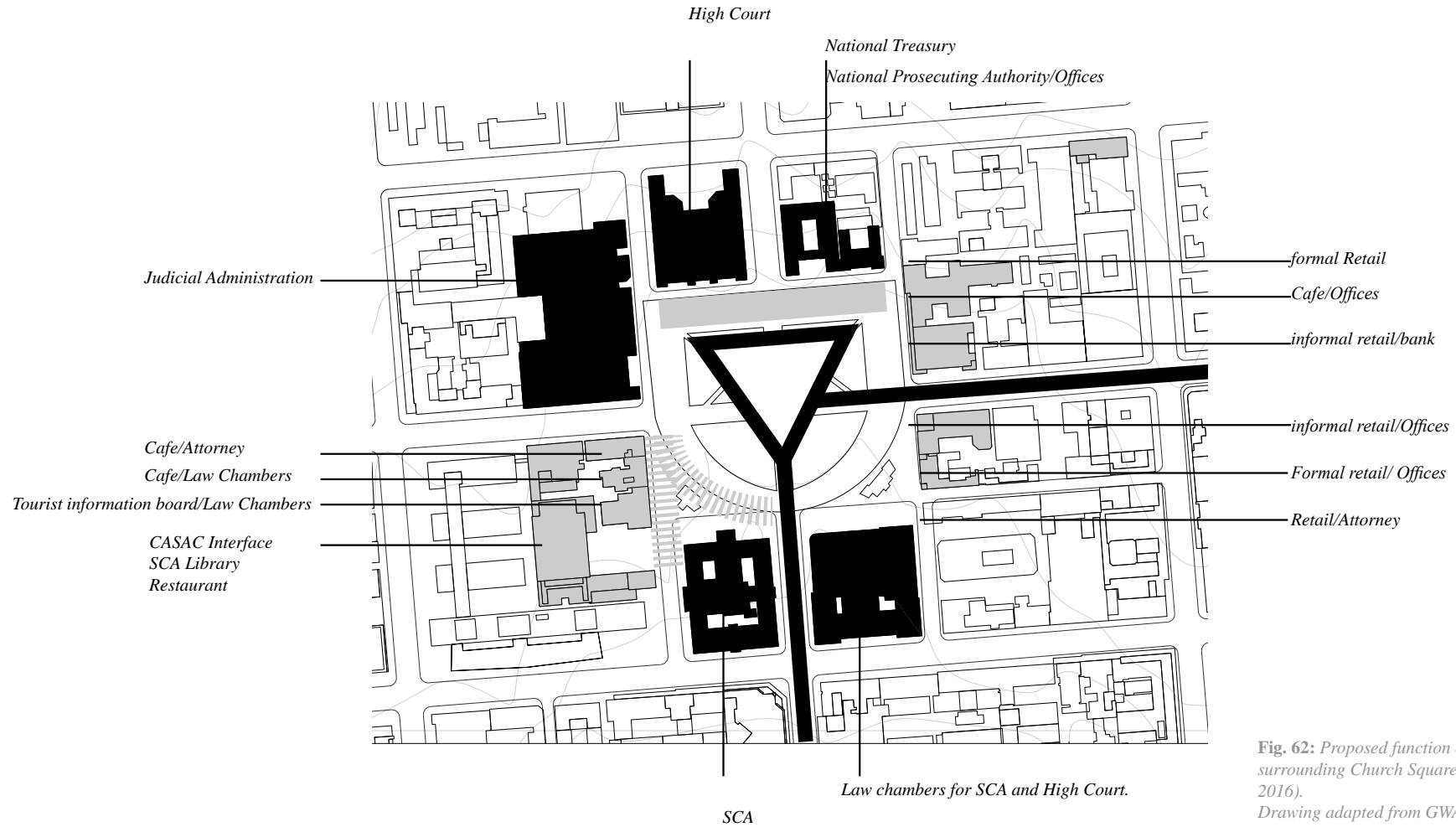
**Fig. 59:** (Middle) Proposed public ground floor programs (Author, 2016).  
Drawing adapted from GWA Studios (2013)

**Fig. 60:** (Left) Church Square, the turn point of the protest (Author, 2016).  
Drawing adapted from GWA Studios (2013)

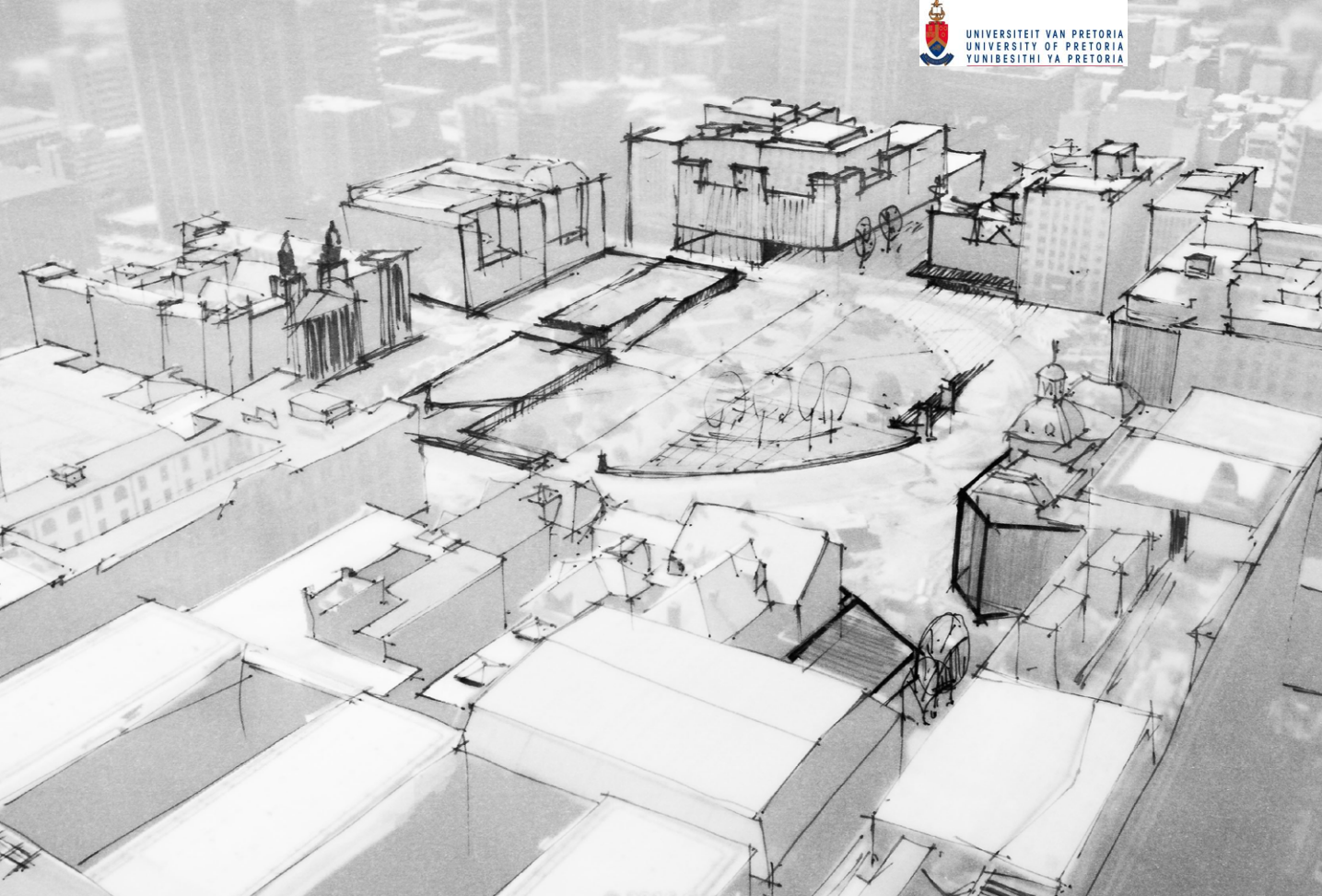




**Fig. 61:** Current function of the buildings surrounding Church Square (Author, 2016). Drawing adapted from GWA Studios (2013)



**Fig. 62:** Proposed function of the buildings surrounding Church Square (Author, 2016). Drawing adapted from GWA Studios (2013)



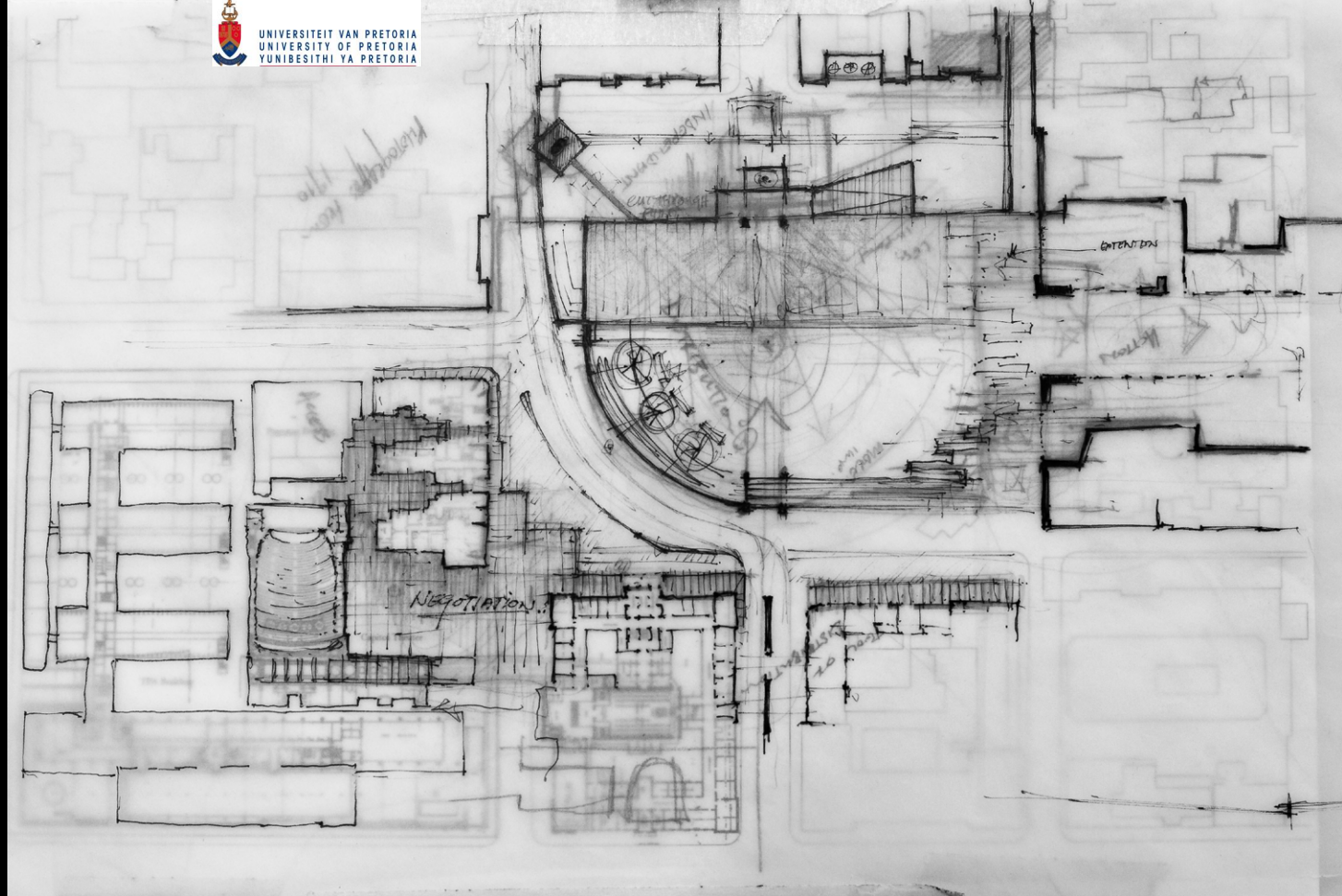
(Fig. 63) The permeability of the eastern façades must be noted. The boundary of the eastern edge of the Square is blurred suggesting that the Square and Church/ Helen Joseph Street is one continuous public realm. This edge condition contrasts greatly with the condition that

is created by the plinth, seen on the northern facade of the Square. The plinth creates the formal condition that is extended around the western edge that forms physical separation between the unprogrammed inner square and the formally programmed western edge.





**Fig. 63:** (Left) Perspective of the new Church Square looking from the TPA building, over the Capitol Theatre towards the northern corner. (Author, 2016)



**Fig. 64:** (Middle) Perspective of the south western corner of the new Church Square looking towards the Capitol Theatre depicting the historical retaining wall and steps leading into the inner square. (Author, 2016)

**Fig. 65:** (Right) Sketch plan of the new Church Square (Author, 2016).

The steps to the south of the square are retained for their historical value, provide the entrance to the inner square.

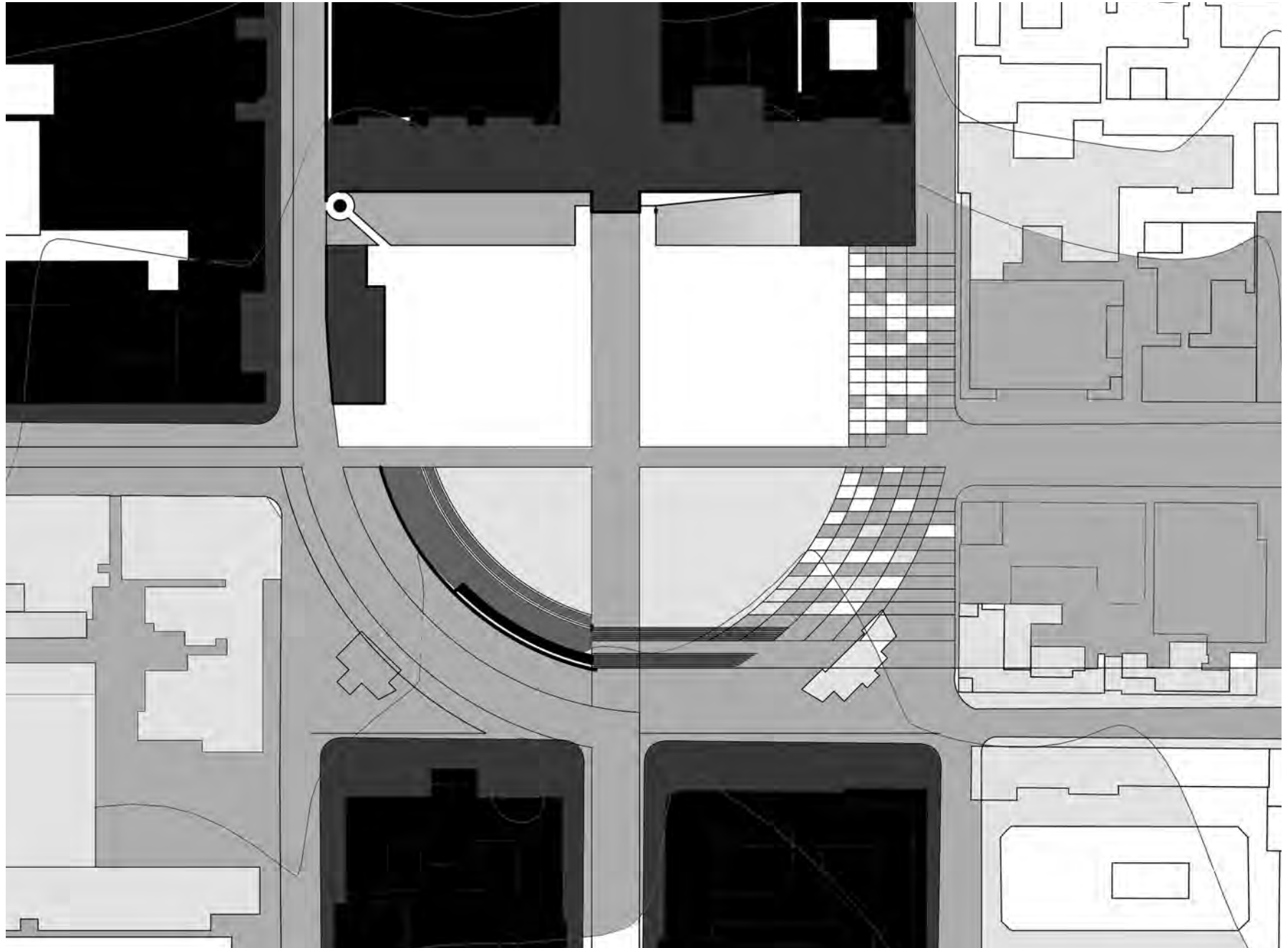
(Fig. 64) In order for the Square to facilitate public activity and protest, the ablution facilities that were house in the west island pavilion have been moved and partially sunken to form the edge between the inner and outer portions of the square. The historic balustrade is replaced in its original position form the historic quadrant on the south-western portion of Church Square. The Steps leading down into the Square have been extended eastwards to accommodate the movement of larger groups into the space.

(Fig. 65) The formal identity of the western half of the square is clearly defined, the plinth and historic balustrade separating the programmed space on the western facade from the centre of the Square. This area is separated from the gathering of protests yet provide a vantage point to view the protest. The eastern half of the Square is less defined so that the functions of the edge spill

out into the Square and become part of the protest as well as support it. The identity of the Square is emphasised by the plinth and orders the gathering of people in time of protest as it provides a platform from which to address the gathering. The Paul Kruger Statue is now accommodated in the depressed section of the plinth along the bisecting axis of the north west quadrant of the Square. The depressed plane allows the statue to be viewed from the ground as intended but also from a new perspective from a top the plinth that places the viewer at eye level with the statue. This shifts the identity to the judicial buildings and those on the plinth are elevated to the same hierarchy as the statue of Paul Kruger.

- *Judicial Identity*
- *Judicial Plinth*
- *Supportive programs*
- *The Kruger Statue*
- *Programmed/semi programmed public space*
- *Unprogrammed public space*

**Fig. 66:** (Right) Plan of the new Church Square (Author, 2016).





# CAPITOL THEATRE

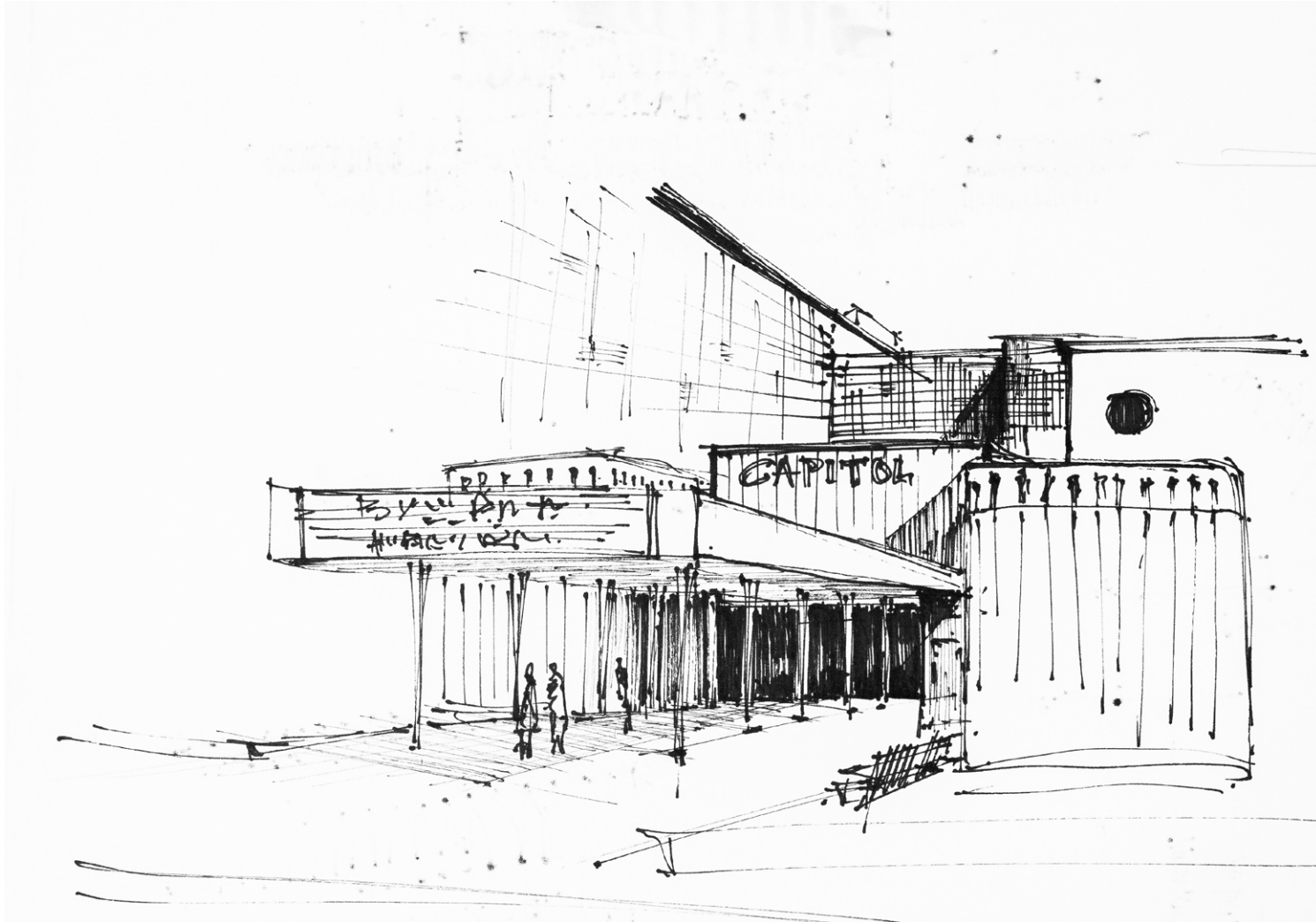
The African Theatres Trust sent their architect P. Rogers Cooke, to the United State of America, to specialise in theatre design. On his return Cooke was tasked to design the Capitol Theatre that was opened in September 1931 and portrayed an "Italian renaissance style" (Le Roux 1990: 76). However, part of the theatre's precinct was never realised; this included additional buildings that were to accommodate a restaurant and a hotel that would create the street facade.

Unlike many buildings whose façades contribute greatly to their heritage and identity, the heritage fabric of the Capitol Theatre is hidden within the interior. The intended experience of escapism (Naylor 1981: 11) through the Capitol Theatre is wrapped in a skin that is considered to have lesser historical value, as it does not contribute to an external aesthetic style. This experience consists of

three aspects that first contextualise the patron, preparing them and finally projecting them into a new realm where the performance would be viewed. The Theatre transported the patron from Church Square and into an imagined Italian streetscape, flanked by columns either side the space of the streetscape was encapsulated by a ceiling that imposed the experience of a sky upon the patron. The idea of escapism was emphasised through the lavish decoration of the theatre's interior. At the end of the imagined streetscape is the entrance to the grand foyer it through which the patrons were ushered into the atmospheric auditorium. The auditorium alludes to the experience of an open-air theatre by way of the sky styled ceiling dropping down to meet the internal façades that are representative of building façades. The projection of star scenes and cloudscapes were often projected onto the ceiling to

*Sketch of the entrance portico of the Capitol Theatre (Author, 2016).*

*The portico, in its current state, is glazed and is treated as an extension to the internal condition and is occupied by the restaurant.*



enhance the dramatic nature of the event. The notion of escapism that the theatre provided proved a welcome respite to the patrons facing the onset of economic depression. The depression along with the introduction of cinema with sound signalled that decline of the theatre as well as local drama production companies. During this time the African Theatre Company operated at a loss that was increased with the import of international acts in order to draw audiences to the theatre (Viljoen 1990: 29).

The theatre was eventually abandoned and sold to the Transvaal Provincial administration in 1974 in for ZAR600 000 after which most of the ornamentation and auditorium seating was sold (Viljoen 1990: 31). Prior to the sale of the theatre, the building along with the Poynton building, north of the Theatre, were due for demolition. Towards the end of 1981 minor alteration were made to ground floor of the auditorium so that the space may be used as a parking garage until the building was to be demolished. In

place of the Theatre, a high-rise building was proposed, a project of the TPA that was eventually cancelled in 1981. (Punt 1989:14) The Capitol Theatre has been used continually as a parking garage which adds another layer of identity to the place all be it a less than positive appropriation of the original identity. The restaurant that has survived the decline of the theatre often hosts events that extend in the space and for brief moments in the lifespan of the Theatre allow for it to be experienced as intended.







**Fig. 67:** *A view from the stage looking up at the fly tower (Author, 2016).*

*Streaks of daylight filter through the timber slatted mezzanine level just below the sky lights. This ingress of daylight at this point is the only aspect of the external context in the auditorium space. An alternative context and condition is created by the interior of the auditorium.*