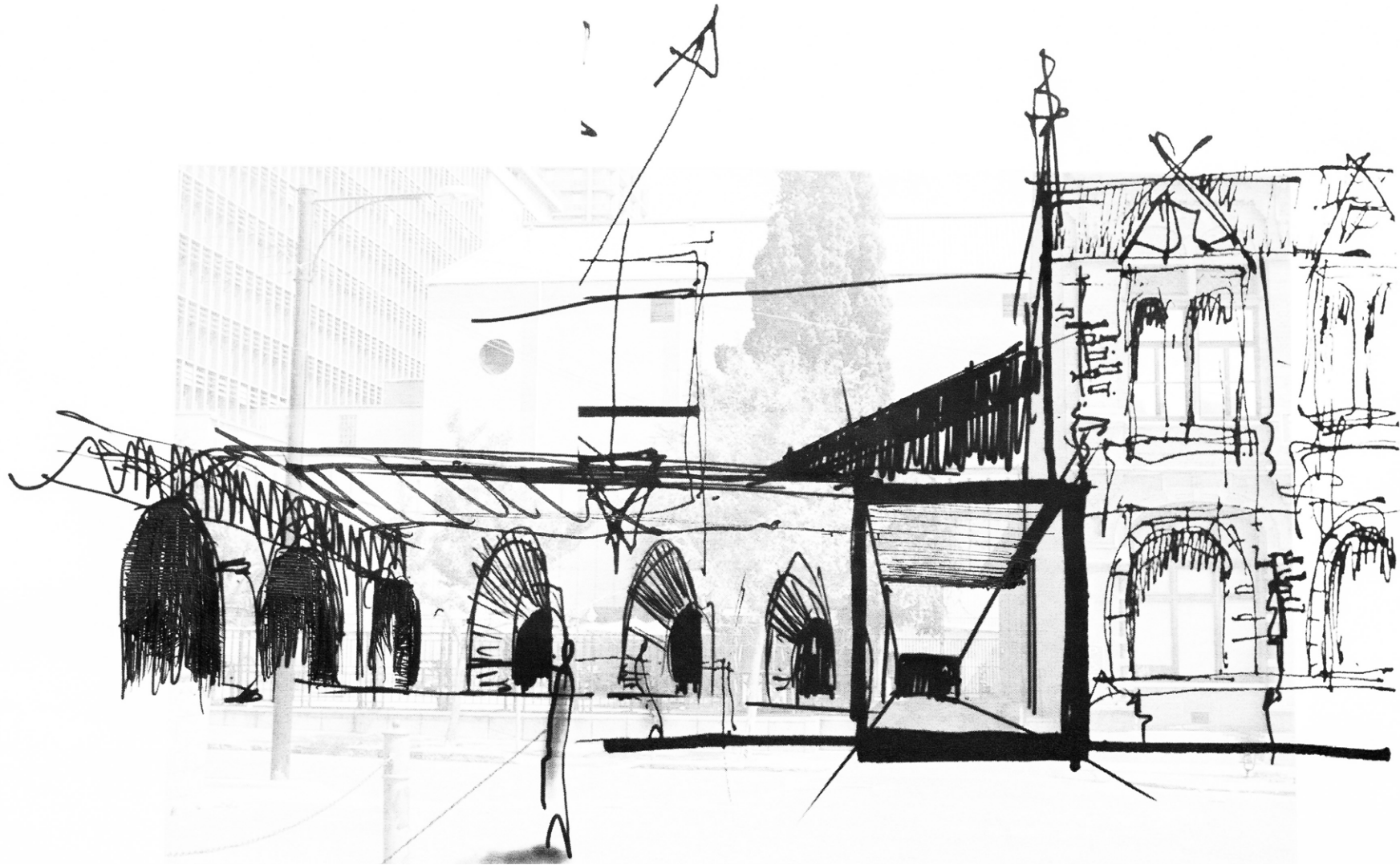# THEORY

Introduction:

New functions and use can be applied to adapt and accommodate abandoned relics in the city. The pragmatic advantages to adaptations of existing structures are numerous including the significantly reduced environmental impact when compared to new developments. Beyond this, the usefulness of these relics extends to the identity these buildings and their contribution to the history of their context. The identities of these relics become acontextual in a dynamic context. This is due to the inability to easily adapt the building to suit the new requirements of the context. Adaptations provide the opportunity to infuse new identities into old structures in such a way that the new tangible and intangible elements highlight the core of the old identity.

Approaches to Adapting Heritage:

The adaptation structures in order to meet new requirements has occurred since the use and occupation of the first structures, however, according to Plevoet and Cleempoel (2011: 2) the methods of adaptive reuse were first described by Cantacuzino (1975) in "New uses for Old Buildings".

The identity that is assigned to the existing architecture is comprised of many influences such as the history of the site, the architect's predisposition and history and the public's frame of reference from which they experience the architecture. Understanding the various layers and the way in which the composition has affected the architecture is essential to the process of adaptations made to any existing structure. Plevoet and Cleempoel (2011: 3) identified three specific approaches to the process of adaptation that are: "typological", "technical" and "architectural strategy".

The typological approach takes into account previous programs of the space that are to be adapted any potential opportunities for new programs based on an overlap of spatial and infrastructural requirements. The technical approach to adaptation is governed predominantly by the improvement of existing performance through design intervention. The third approach, "architectural

Fig. 68: *(Chapter page) Reflections cast through a window on to marble floor of the Grand Foyer. (Author, 2016)*

Fig. 69: *(Left) An exploration sketch depicting the extension of the internal heritage in to the public realm in order to bring and awareness to the historical value of the internal condition of the auditorium. (Author, April 2016)*

strategy" (Plevoet & Cleempoel 2011: 6) makes use of the existing to provide a framework in which specific ways of adapting the existing can be explored. This approach will govern the adaptation made to the Capitol Theatre in this dissertation.

The "architectural strategy" (Plevoet & Cleempoel 2011: 6) frameworks for the adaptation of the Capitol Theatre is governed by the National Heritage Resources Act (25 of 1999) and "The Burra Charter" (2000) and more specifically, an understanding of the "cultural significance" and from this establishing a statement of significant heritage. The appropriate primary concepts put forward by the Charter that will govern adaptation frameworks of the Capital Theatre are as follows:

The amount of physical change to the existing needs to be reduced to what is only necessary and no more. Any physical changes should not alter the cultural significance existing (The Burra Charter 2000: 3).
The impact of the intervention on

the existing as well as the level of conservation required depending on the degree of cultural significance. The retention of a significant use or intended function of space contributes to the cultural significance and is an important consideration in the adaptation of the existing (The Burra Charter 2000: 4).

The adaptation is made to the existing must ensure that a multitude of cultural values and identities are able to coexist in the adapted building (The Burra Charter 2000: 5).

The original intended experiences and meaning of spaces within the existing that are core to the cultural significance I retained (The Burra Charter 2000: 6).

Adaptations must provide some contrast to the existing so as to provide a legibility between all the new while still maintaining minimal impact on the significance of the existing (The Burra Charter 2000: 7).

Statement of Historical Significance:

The site on which the Capitol Theatre was built has a long history as a place of social gathering. Though the site has undergone many permutations in its history it has always been maintained as a public space until the adaptations to a parking garage was made and the public identity of the Theatre was lost. This heritage not only pertains to the site but is also an important aspect in the history of Church Square. It is imperative that the surviving public function of site be retained and lost reinstated, as is the case of the auditorium that currently used as a parking garage.

The Capitol Theatre is one of two atmospheric theatres constructed in South Africa and is the only remaining example.

The experience of escapism and being removed from the city context is the most significant aspect of the heritage of the Theatre.

The internal facades and ceilings are largely responsible for this experience and should be retained. These aspects are the most significant elements of Capitol Theatre's heritage.

As the experience is focused on the internal spaces of the Theatre, the Theatre skin is of less historical importance as it does not contribute to the internal experience. Nor does it add to the aesthetic value of the external condition as it was to be hidden behind the buildings that were never realised.

The additional buildings in original vision of the Theatre precinct that were never built have value in their potential contribution to the precinct and to Church Square. These contributions to the nature of the space and the continuation of the western facade of Church Square are to be recognised.

The Theatre is regarded as a heritage fabric and is subject to the National Heritage Resources Act (25 of 1999) as it more than 60 years old.

ARCHITECTURE OF PALIMPSEST

The notion of creating something completely new is mis-founded. Years of experiences and knowledge that have been gained and passed down prevent one from creating something truly new. Every personal habit, product and action is influenced by previous experiences that in turn were influenced by prior experiences and context (Connerton 1989: 61). A new space that could provide a new experience in this sense is impossible and with this, the space to retreat from the city cannot be seen as a truly new space with a completely new experience. Even if this was possible such a space could prove to alienate the occupant and potentially become just another space as opposed to one of escapism. The formation of spaces is not an isolated event but rather formed through a palimpsest of "traces", a term used by Anderson, "made by the intersections of culture and context" (Anderson 2010: 5). These traces, tangible and intangible are formed through actions, in support or opposition, both deliberate and accidental that root the space in context and culture preserving that which those whom created the traces hold most dear. The impact of counter traces made by ordinary individuals on imposed or out-dated traces that do not hold the values of the greater society are only really felt once a tipping point has been reached and society becomes the 'trace-maker' but not without detriment (Anderson 2010: 6).

With this, each building that makes up the fabric of a place has a par-

ticular identity. This identity is very specific to an era and function or requirement. In some way, each of these buildings contributes an identity or memory of a point in time to the fabric of the city. The occupants, some nostalgic while others conjure up pain, experience the memory and the identity found within the fabric differently. However, regardless of how it may be experienced, there are buildings that served a very specific function at a specific time, the identities of which have become lost amidst the developing fabric. The strong identity and function hinder the adaptation of these building without serious architectural intervention.

The new identity.
The city user has changed over time not only in identity but so have their requirements and demands of architecture. The heritage and memory of space, once again regardless of nature become the guides onto which a new layer is imposed, one

that is of our time and contributes to developing identity of the current city in dialogue with the past.

Accommodation of the present.
The current city occupants hold the identity of the new layer. This would suggest that the imposed layer enables the existing space to accommodate the requirements of the current city. The new layer allowing the building to contribute to the urban fabric reconciles the past.

The theoretical ideas to be explored are that of palimpsest in architecture as put forward by Machado in the publication titled: "Towards a theory of remodeling. Old buildings as palimpsest" (1976).
In order to explore the ideas of palimpsest in the architectural sense, Machado (1976: 46) employs the metaphor of written text and the palimpsest of layers that make up the text at its current state. It is suggested that existing architecture can be

understood to be a composition of layers. The act of remodelling this existing architecture is the introduction of a new layer that is influenced by the composition below. The new layer exists on a scale that can highlight the aspects of the existing while hiding or negating others. The way in which the new layers respond to the existing is subject to the designer and their own understandings and experiences. Regardless of the designer's response to the existing architecture, the new layer will always be "a product of the past" (Machado 1976: 48). The existing building is likened to a repository of a composition of layers that are in turn made up of compositions that reflect an influence or response to a particular moment in time. The historical context of the layers that make up the repository and its relation to the current surrounding context becomes the context to which the new layer responds (Machado 1976: 49). In the act of remodeling the most important context is new

condition created by the relationship between the existing and new layer in the ever-changing context of the urban fabric.

The "form/form relationship" between the existing and the new overlaid architecture is deemed as the predominant concern of remodeling. In the insertion of a new form suggests the insertion of an architectural language that is of the current time and place. The leads to a "formal opacity" between the various layers that exposes the different architectural languages as a composition of "cultural conventions" (Machado 1976: 49).

Continuing the notions of palimpsest Robert (1989: 6) refers to the action of adding a new layer of architecture to the existing as the process of conversion. The attitude towards the architectural heritage is addressed by the process of conversion as a means to extend the lifespan of the building and heritage in terms of its

Fig. 70: *(Right) An sketch the explores the idea of a new skin that exposes the layer of heritage inside. The inserted architecture occupies the internal volume of the auditorium with its roof extending over the layer of heritage that is accommodates the circulation, placing the occupant in close proximity with the heritage before entering the new architecture that allows views of the heritage from within the space. (Author, April, 2016)*
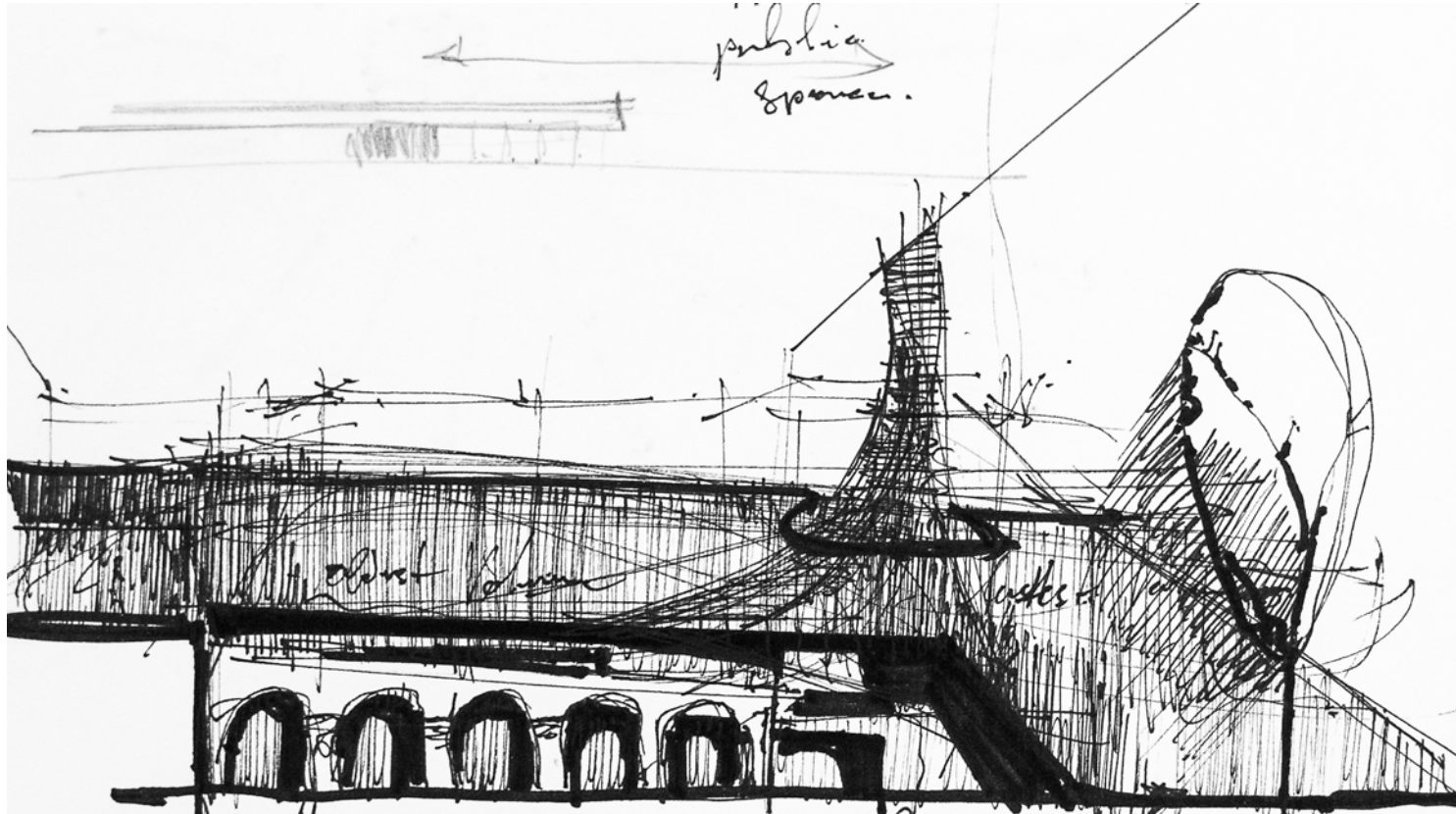
contribution to the urban fabric.

Places we remember and places we anticipate are mingled in the present time. Memory and anticipation, in fact, constitute the real perspective of space, giving it depth.

Aldo Van Eyck.

(Robert 1989: 6)

This quote by Van Eck describes the production of architecture through the relationship between space and time. The new architectural layer that is superimposed on to the heritage adds to the continuum of this space-time relationship. The heritage is the result of this continuum and the adaptations, functional to physical, can be read as the responses to the changing context and requirements.

Seven types of strategic conversion are:

The "building within."
    Refers to new layers of architecture constructed in the interior of the existing.

The "building over."
    An architecture that is constructed on top of the existing building.

The "building around."
    A new element or building that defines the space between the new and existing.

The "building alongside."
    This is often the extension of the existing through the addition of a new architecture.

"Recycling materials and vestiges."
    This is the reuse of the existing materials in the new architecture or the appropriation of existing space found within the existing.

"Adapting to a new function."
        The existing is altered to accom-
        modate a new program.

The "building in the style of"
        Where the style of the existing is
        replicated in the style of the new.

        (Robert 1989: 6-8).

These areas of conversion have very physical and spatial connotations as to how and where the interaction be-tween the new architecture and the heritage occurs. In addition to this, the type of architectural languages employed in the new architecture and its relationship to the heritage dictates the experience of the space that occupant has.

The building through:

This type of conversion is one that is to be explored along with Robert's seven types. The idea of the "build-ing through" promotes the extension of function or architectural language beyond the confines of the heritage fabric into the context. Inversely aspects of the context can be drawn into the internal conditions of the heritage where the new architectural language may be used to condition or introduce the occupant to site.

CONVENT DE SANT FRANCESC

The precedent establishes a new identity and reinstates heritage value of the building and community.

After one and a half centuries in a state of ruin the convent of Franciscan order was adapted into an auditorium for the cultural use of the town of Santpedor, Catalonia by David Closes.

The approach to the adaptation of the 18th-century building and the additions made are incredibly sensitive to the heritage of the existing. The geometry of the new forms is governed by that the existing lines and proportions encountered at various points of intervention. The additions highlight heritage and in terms of scale is often dominated by the existing, however, a balance between the old and the new is maintained through the contrast of materiality and form.

The additions are characterised by comprising of only what is necessary so as to allow the existing to accommodate the new programs. The new programs in question are not too far removed from the original uses of the space. The entrance "building" announces the new layer of architecture that has been overlaid to the existing and also reinstates the historic entrance. The form of the entrance "building", that falls within Robert's (1989, 7) notion of the "building alongside", can be seen as an extrusion on the facade, scaled to place emphasis on the entrance by way of mimicking the geometry of the roof line. The need for this entrance building is then justified by the accommodation and vertical circulation, a new element that can be clearly read as an adaptation that starts to take over, breaking down the form into an interpretation of geometry

Fig. 71: *Sketch of the main facade of the Covent de Sant Francesc, the intervention by David Closes redefining the entrance to the existing space. (Author, 2016)*

and the proportions of the existing. The lightness of the structure in conjunction with the existing windows in the facade and contrast and balance to the weight on the facade.

The structure in the interior that accommodates some of the requirements of the auditorium compliments the heavy nature of the existing structure through its use of materiality. The materiality also provides contrast yet stays true to the intended experience of the original space by achieving similar tactile qualities with a new material palette, for example, the timber slats used as an interpretation of the texture of the stone structure. Deeper into the space the adaptations become more subtle so as not to take away from the original hierarchy of the internal condition. The adaptations at this point are governed by the existing heritage as a ruin. The adaptations are used as devices to show recognition to this and formalise the aspects of decay that complement the experience and performance of the building. Daylight entering in through a collapsed section of
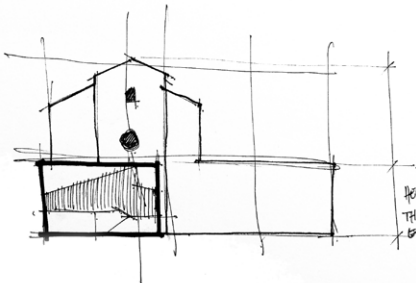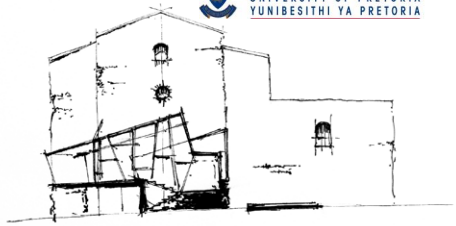
the roof is retained through the addition of a skylight. The skylight when viewed from outside the building is a strong enough gesture that can be likened to the "building over" (Robert 1989, 6).

New services for the building are housed in separate structure and materials that contrast greatly with the existing. This form is subservient to the existing in the way that is supported by the existing walls and yet portions of the existing wall are supported by the new structure. Again the form is a response to the, now, collapsed volume and occupies the void that remained. The careful negotiation between the existing and the adaptations allow the project to be experienced through a palimpsest of architectural languages that compose a unified building.

Fig. 72: *(Top) The two upper sketch deal the "weight" of the intervention in relation to the facade of the existing and the balance and scale of the resultant composition. (Author, 2016)*
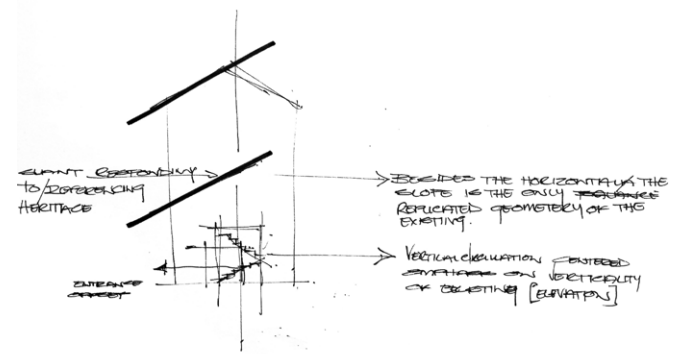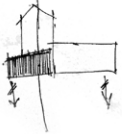
Fig. 73: *(Middle) The ordering of the new form is initially link to the existing by replicating the roof angle after which the form respond to the new stairs and introduces a new form. (Author, 2016)*

Fig. 74: *(Right) The proportions of the new respect that of the existing, scaled down so as not to shift the hierarchy away from the heritage. (Author, 2016)*

HEIGHT OF INTERVENTION REFLECTING THE HEIGHT OF THE MOUNTAIN? → THE EVERYDAY.

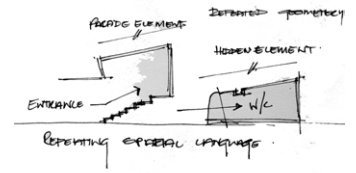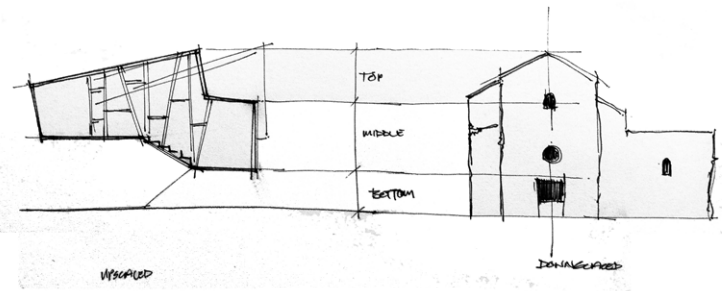WEIGHT OF THE INTERVENTION GIVES BALANCE TO THE ELEVATION.

SLANT RESPONDING TO/REFERENCING HERITAGE

BESIDES THE HORIZONTALS THE SLOPE IS THE ONLY REPLICATED GEOMETRY OF THE EXISTING.

VERTICAL ELEVATION CENTERED EMPHASIS ON VERTICALITY OF EXISTING [ELEVATION]

ENTRANCE OFFSET

SIMILAR PROPORTIONS ARE KEPT

TOP

MIDDLE

BOTTOM

UPSCALED

DOWNSCALED

FACADE ELEMENT   DEFEATED GEOMETRY

HIDDEN ELEMENT

ENTRANCE   W/C
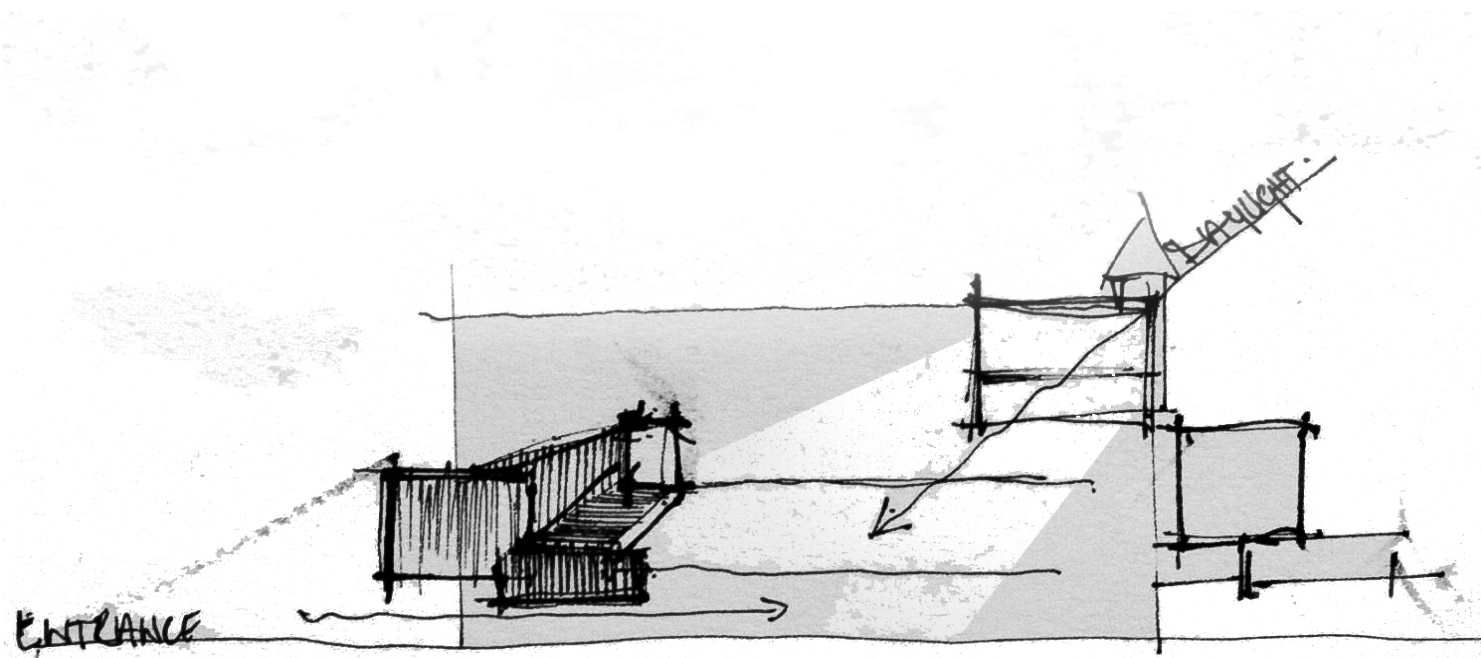
REPEATING SPATIAL LANGUAGE.

Fig. 75: *The insertions of new forms on the left are balances through the formalised aspect of decay that bring natural light into the space. (Author, 2016)*
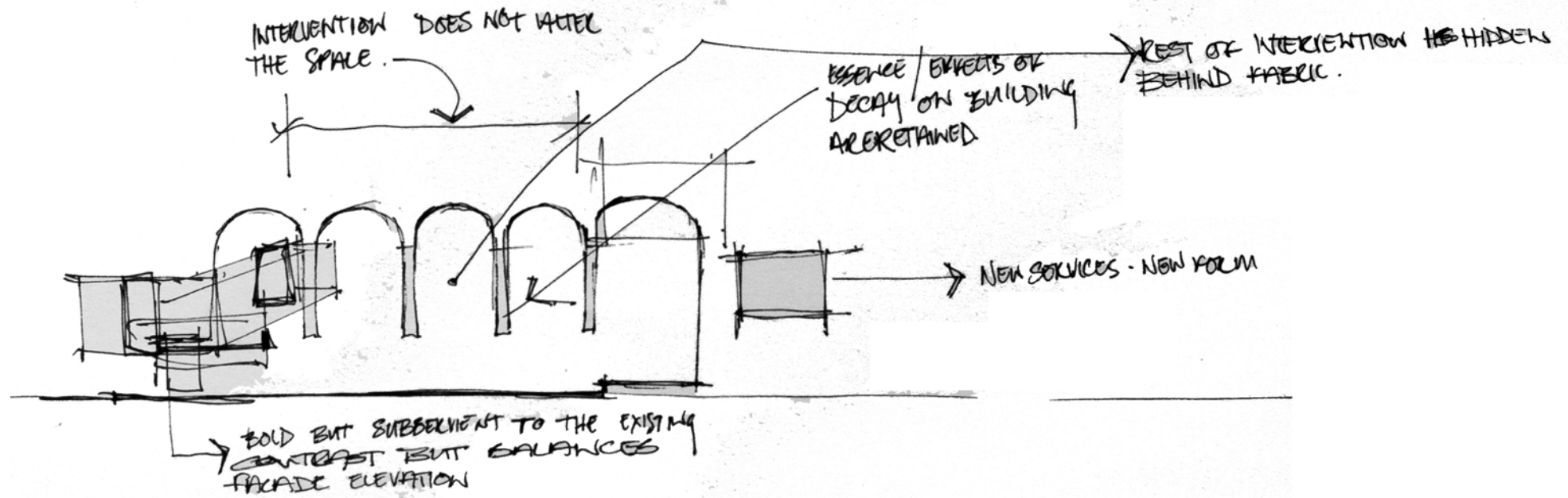
INTERVENTION DOES NOT ALTER THE SPACE.

ESSENCE / EFFECTS OF DECAY ON BUILDING ARE RETAINED

REST OF INTERVENTION IS HIDDEN BEHIND FABRIC.

NEW SERVICES · NEW FORM

BOLD BUT SUBSERVIENT TO THE EXISTING
CONTRAST BUT BALANCES
FACADE ELEVATION

Fig. 76: *Sketch illustrating the various intentions of the alterations ranging from the new structure (right) the hidden (middle), and the subservient insertion (left). (Author, 2016)*
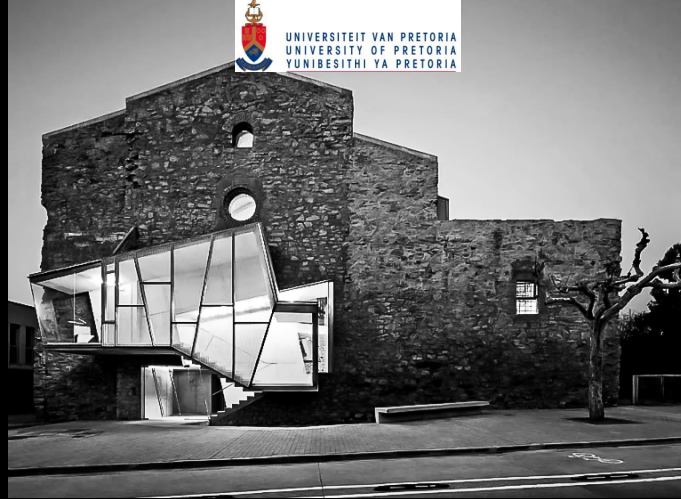
Fig. 77: *(Top) The main facade with the subservient insertion that defined the entrance.*
(Photographer: Surroca, 2011)

Fig. 78: *(Middle) The skylight that formalises aspects of the decay of the building.*
(Photographer: Surroca, 2011)

Fig. 79: *(Left) The new structure containing modern services for the building.*
(Photographer: Surroca, 2011)

Fig. 80: *(Top) Interior perspective of the new insertions. The texture of the new concrete and timber slats mimicking that of the existing interior.*
(Photographer: Surroca, 2011)

Fig. 81: *(Middle) An interior view looking toward the new insertion.*
(Photographer: Surroca, 2011)

Fig. 82: *(Left) The new structure contrasts the existing in terms of its materiality and form yet is completely dependent on the existing for support.*
(Photographer: Surroca, 2011)