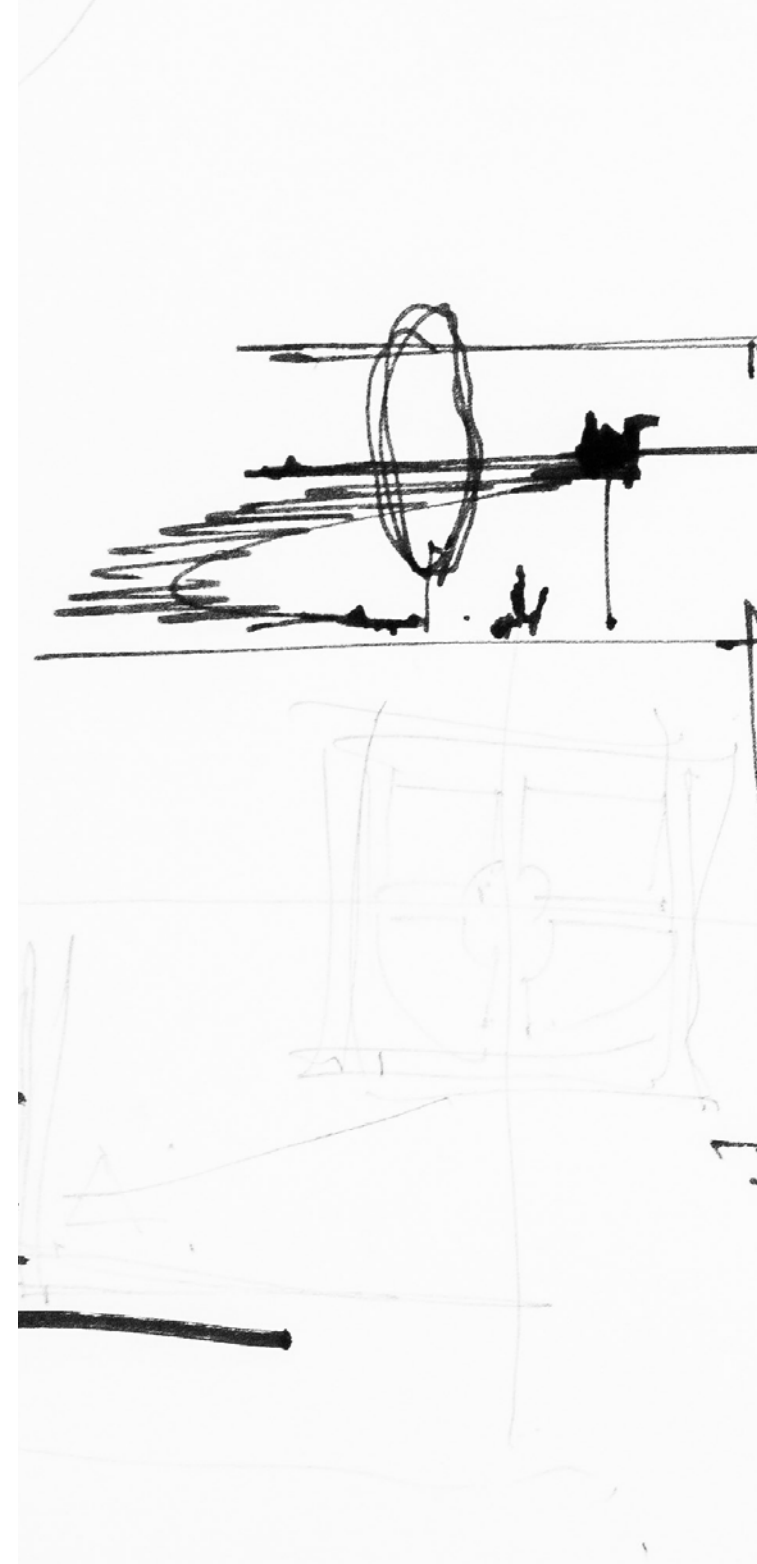
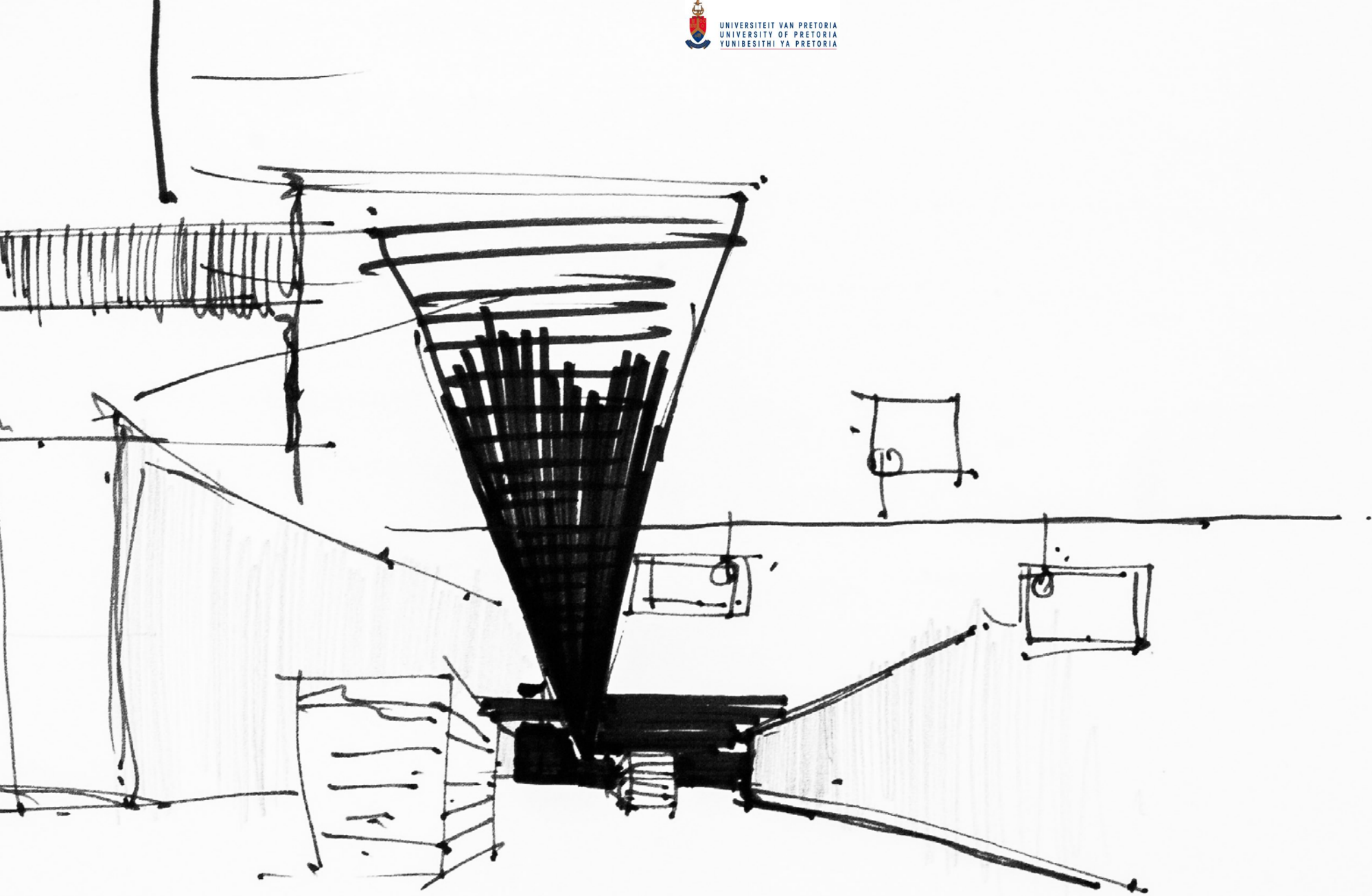


CONCEPT





Project intentions:

The insertion of a new identity will facilitate function that will enable the existing to contribute to the urban fabric. The new identity should raise the occupant's awareness of how the identity of the old has been reconciled and engage with the advancement of society through discussion and protest. The new layer of architecture has to embody the history and memories of the old and provide the opportunity for further adaptation to occur in order for the site to maintain a positive contribution to the urban fabric.

Concept:

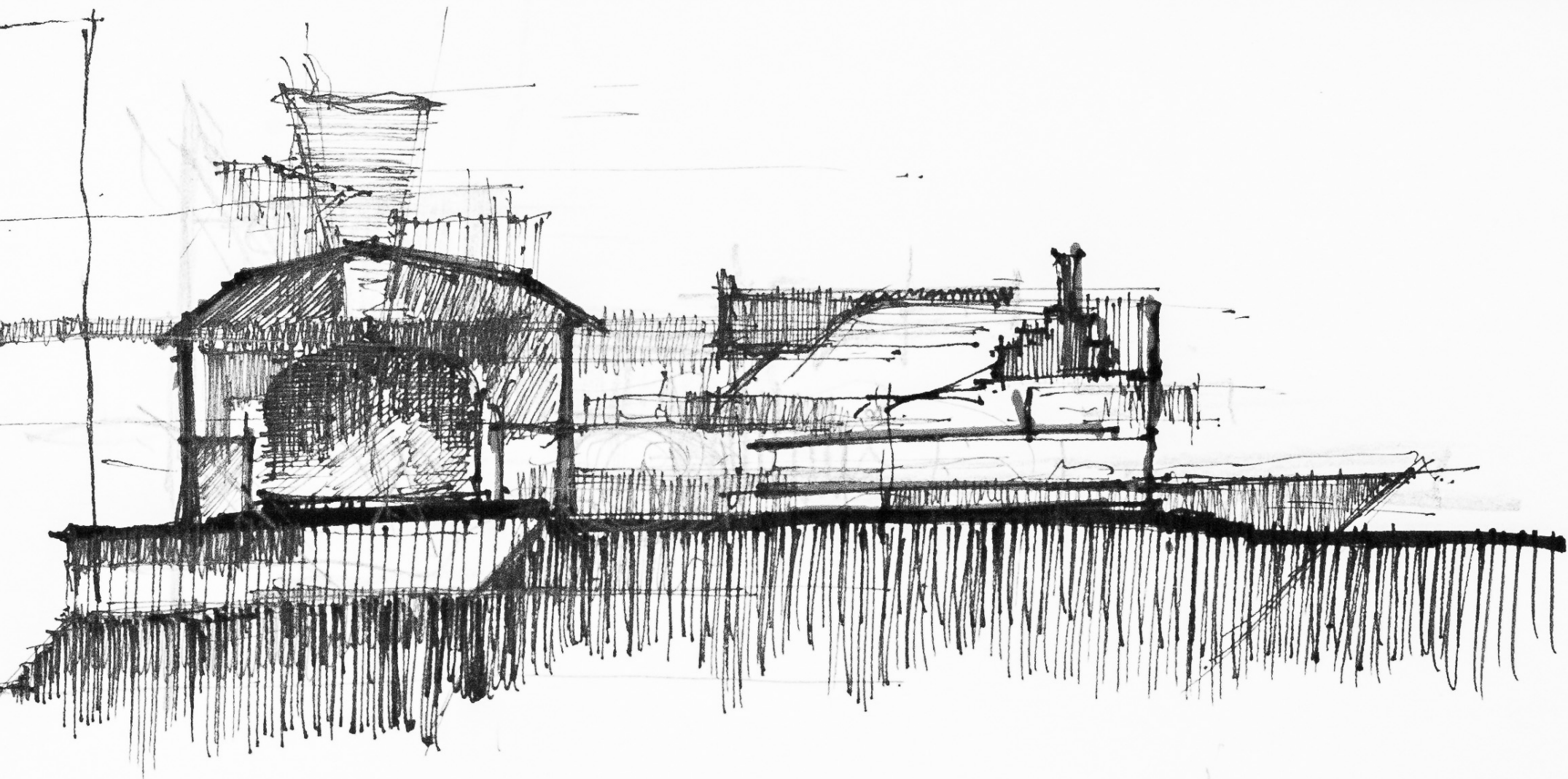
The mix of programs each has separate identities, however, each of these identities is in various states of flux and reliant on the public. This ensures that the identities of the programs are representative of the needs and requirements of the urban condition, the public and the political spheres.

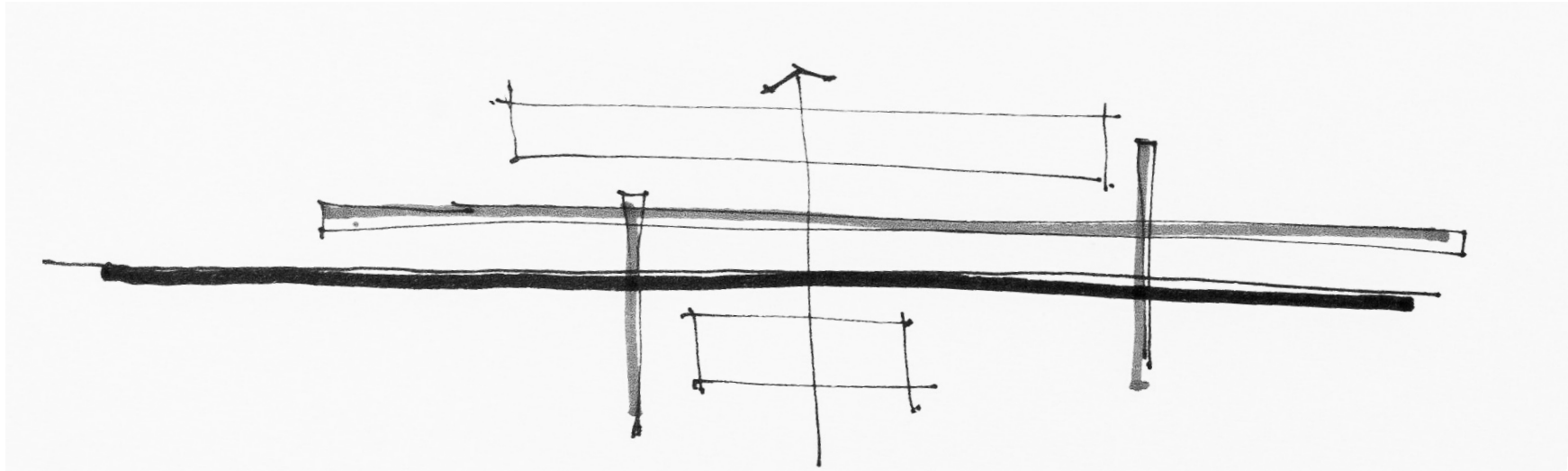
The primary goal of this project is to create a public platform that promotes the continual advancement and amendment of the South African

Fig. 112: (Previous page) *Extending the heritage and function into the public realm (Author, March 2016).*

Fig. 113: (Right) *A sketch showing the intersections with heritage and the new layer of architecture extending into Church Square (Author, May 2016)*







Constitution. This platform is a place in which constitutional matters that affects the public, their rights and privileges that the Constitution affords them are discussed and explored. More so when actions taken by members of the public or factions of institutions begin to infringe on the vision that is laid out by the Constitution. In the quest to broaden the knowledge of the citizens regarding the Constitution, the discussions that take place on this platform are to be projected in the public realm. The projection distributes the ideas and opinions under discussion to members of the public that may not be part of the of the audience but provides the opportunity for contemplation and an entry point into the discussion regardless of personal positions on the matter. Through the engagement of the public with the members and resources of CASAC, more effective protest strategies can be planned or incited. The vetting of potential protest can also be conducted on this platform, a process that starts to allude to greater accountability in case of unlawful protest.

The Constitution is the embodiment of a South African identity and this concept of a South African identity or the public identity should extent to the urban fabric. Protests can be viewed as a change public identity, an indication that the current conditions are no longer allow for the advancement of this identity. The spaces that protests occur in have to be adaptable to meet the requirements of the changing identity of the public. Heritage can be lost through its eventual incongruence with the surround context and it is only through use that is can remain part of the current identity of the city. This implies that the program of the building will have to change with the need and requirements of the public realm. Adaptations have to maintain or reconcile the aspects of the original identity and heritage depending on the significance of the space in relation to past identities of governance, public or of the city.

Fig. 114: *A parti diagram of the connections between the various levels (Author, June 2016).*

Conceptual Program and consequent levels:

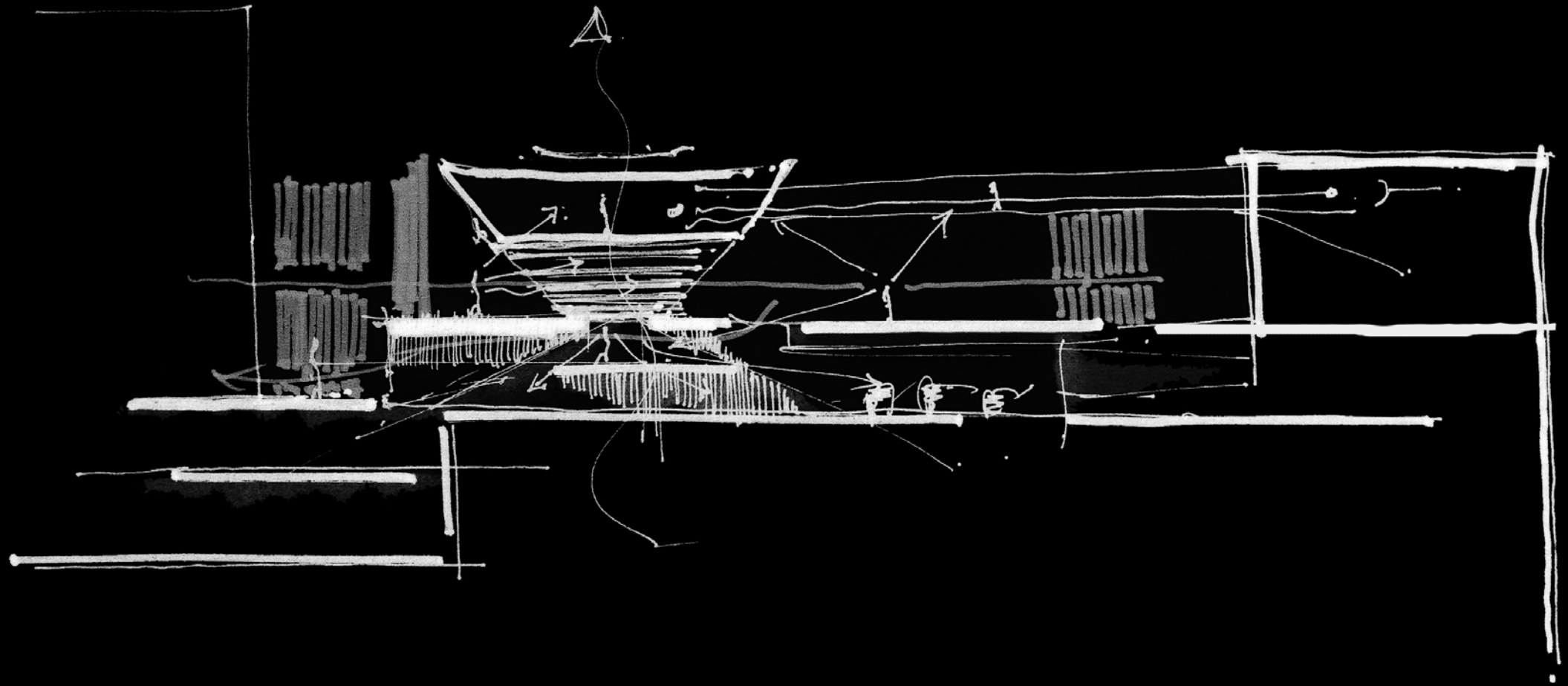
The Constitutional level is conceptually situated above the public and clandestine levels. The role of the Constitutional level is that of the impartial passing of judgement and fomenting action that may be required in order to support and uphold the ideals, rights and values of the South African Constitution. This level not only ensures that the Constitution is being upheld but through public engagement make sure that the Constitution is still representative of the people all South Africa, and evolves with the people, their needs and aspirations.

The public realm at the conceptual level is linked to the ground plane but with the ingress into the theatre precinct and in the auditorium, the function of the ground plane takes on a more subversive nature towards the clandestine level. The purpose of the subversion is so that both the clandestine level and the constitutional level can hear opinions.

The clandestine level is located below the ground plane remaining hidden with the exception of certain intersections where its presence is made known to the public realm. Despite the link between the two no interaction is allowed to take place apart from the ability of the occupants in the clandestine realm to observe the subversive nature of the proceedings that take place in the public realm.

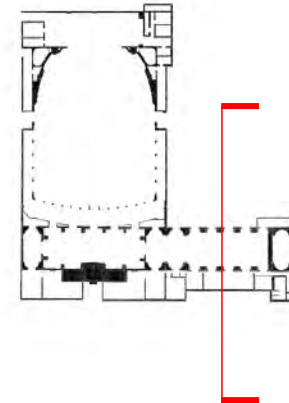
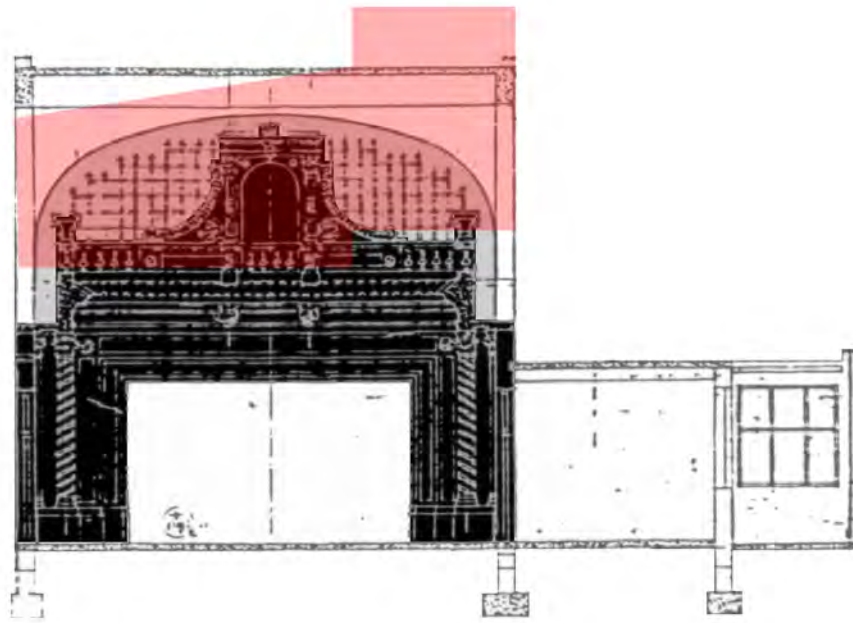
Fig. 115: *An exploration sketch that depicts possible links between the various conceptual levels and programs (Author, April 2016).*

The links between the levels are explored through the visual connections and physical junctions within the Capitol Theatre as well as the surrounding buildings.



C O N C E P T U A L D R A W I N G S

Fig. 116: *Section through the CASAC
offices looking east (Author, 2016).*



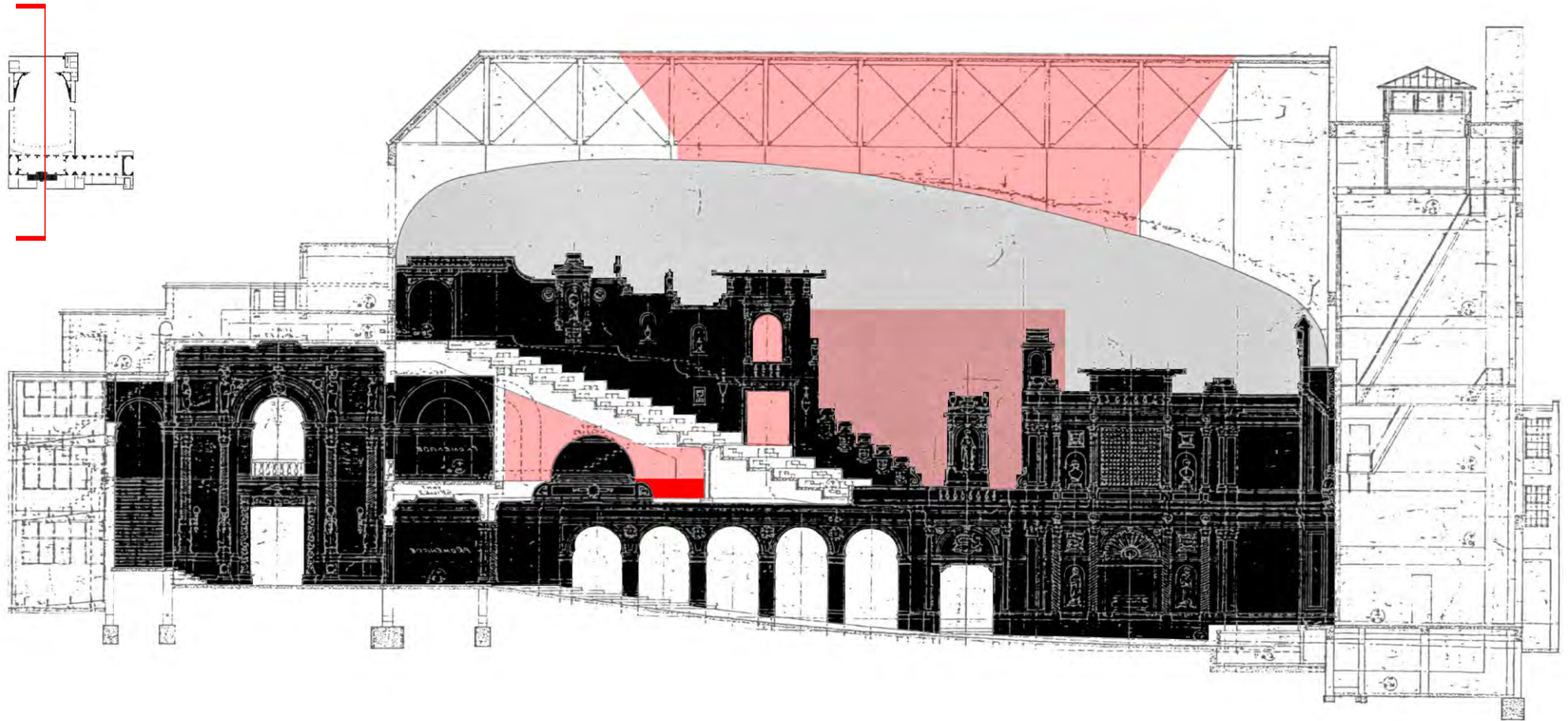


Fig. 117: Section looking west towards the archived collection (Author, 2016).

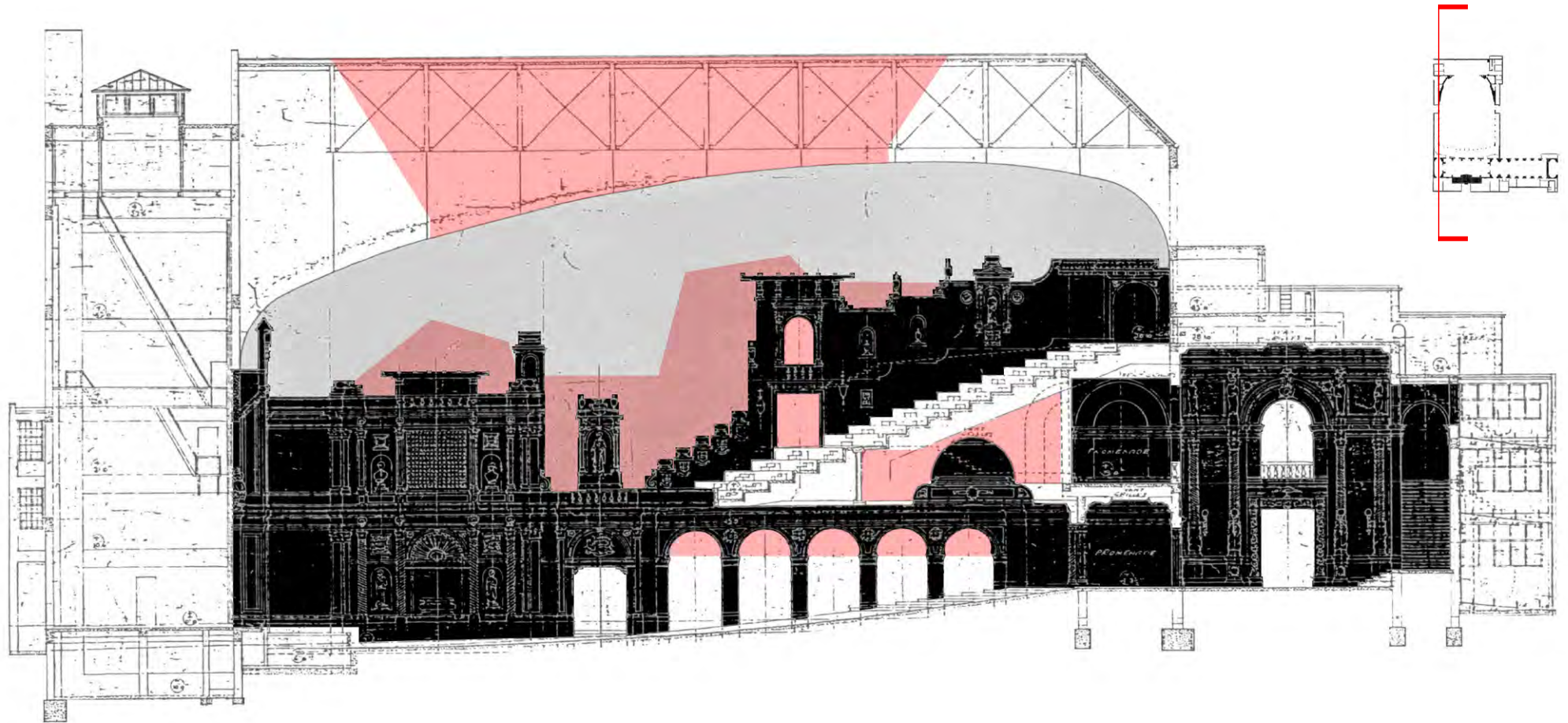


Fig. 118: Section looking east towards the current collection (Author, 2016).

PLAN OF ORCHESTRA

GROUND-FLOOR PLAN OF RESTAURANT

GROUND-FLOOR PLAN OF OFFICE-BLOCK

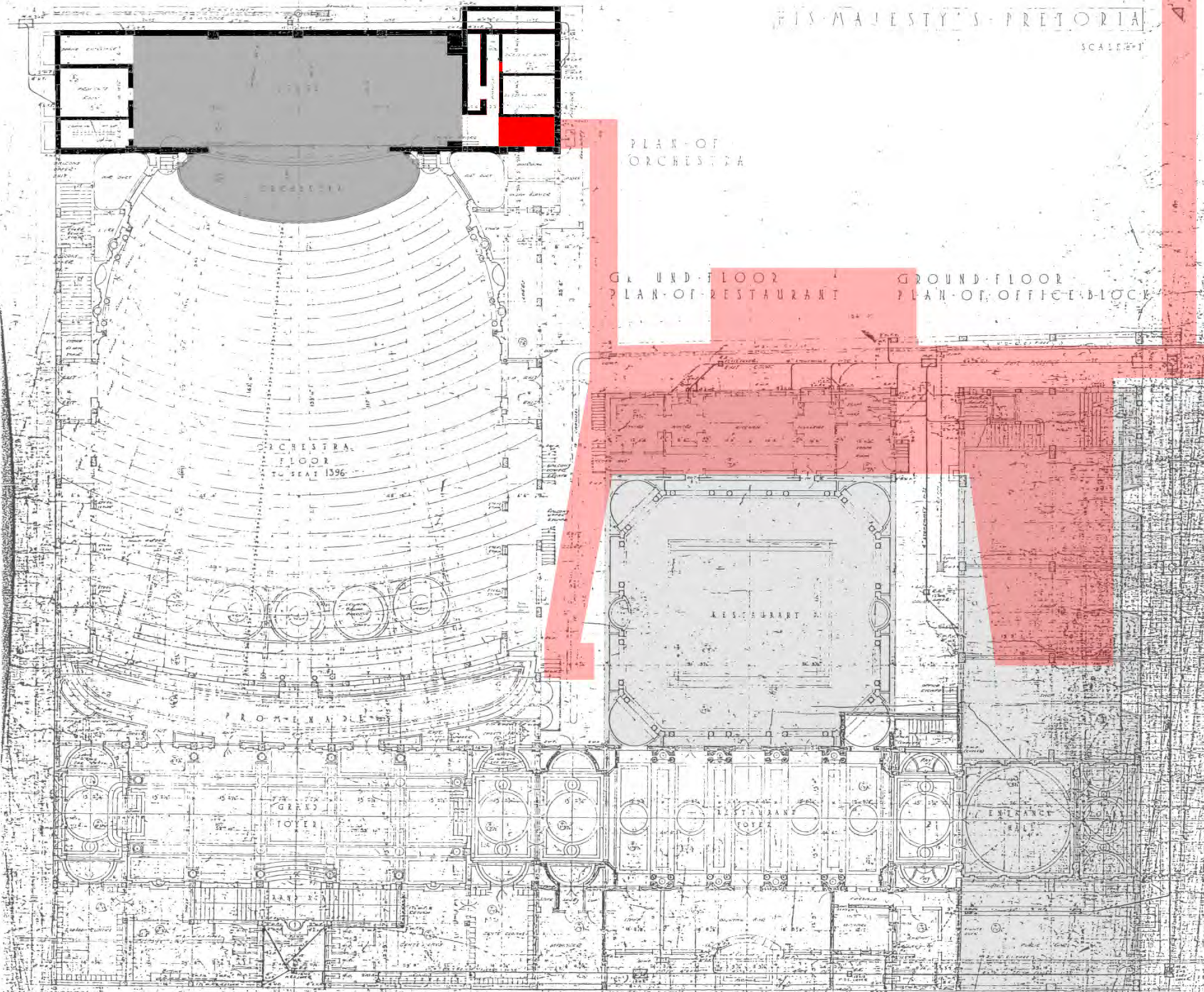


Fig. 119: Basement plan, Clandestine level (Author, 2016).

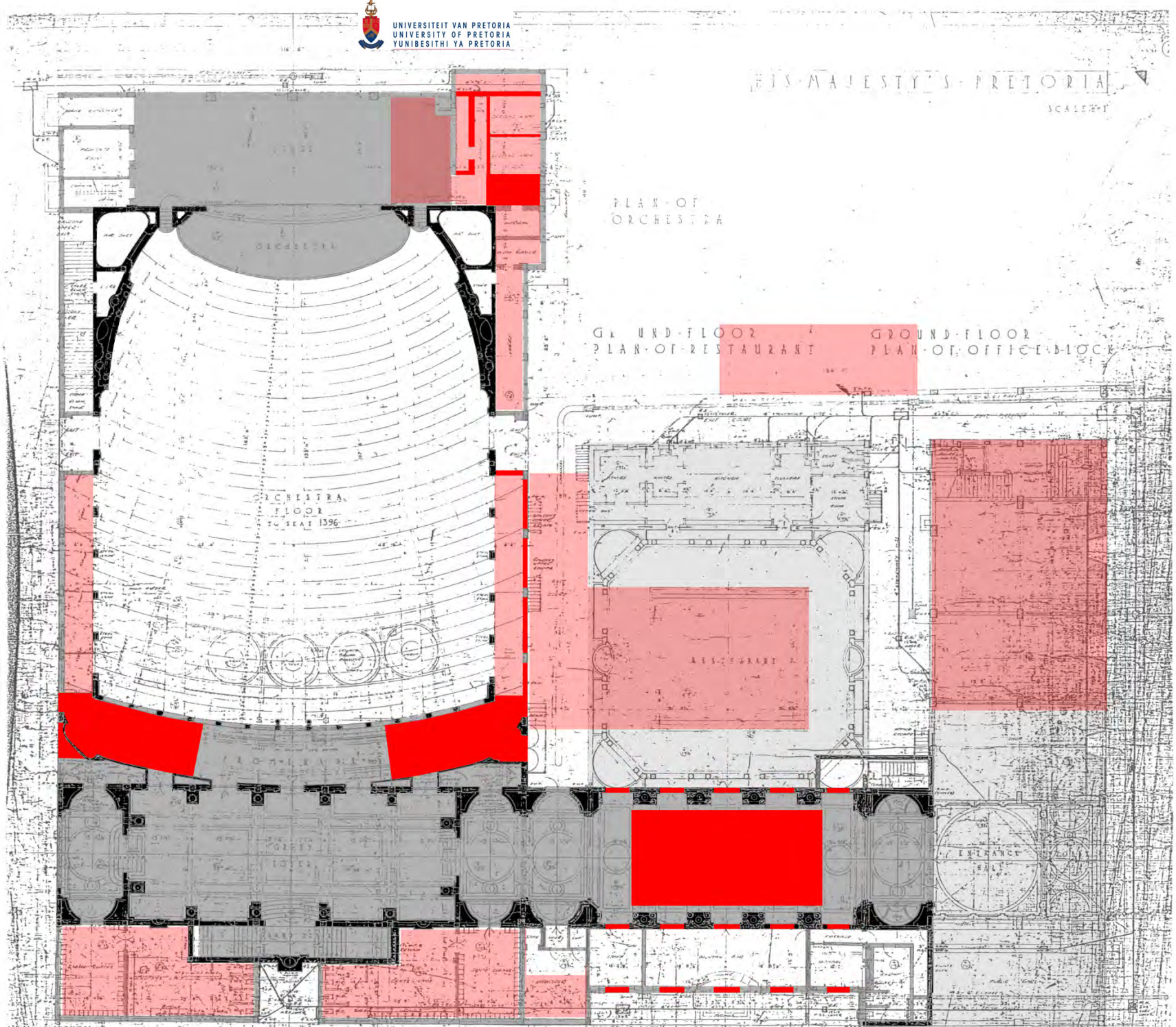


Fig. 120: Ground floor plan, Public level (Author, 2016).

HIS MAJESTY'S PRETORIA
SCALE 1/4"

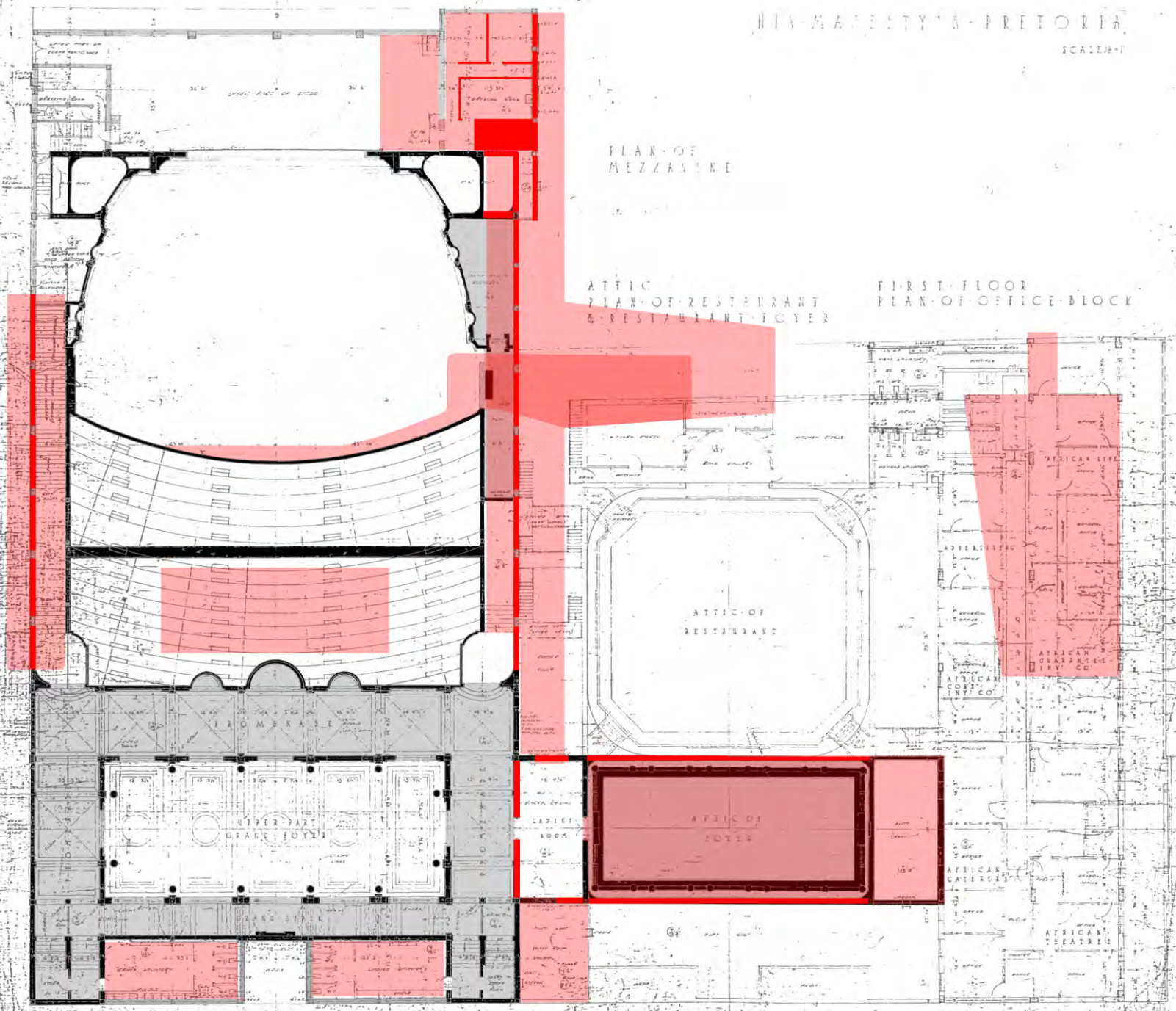


Fig. 121: First floor plan, Constitutional level (Author, 2016).

HIS MAJESTY'S - PRETORIA

SCALE 8"1"

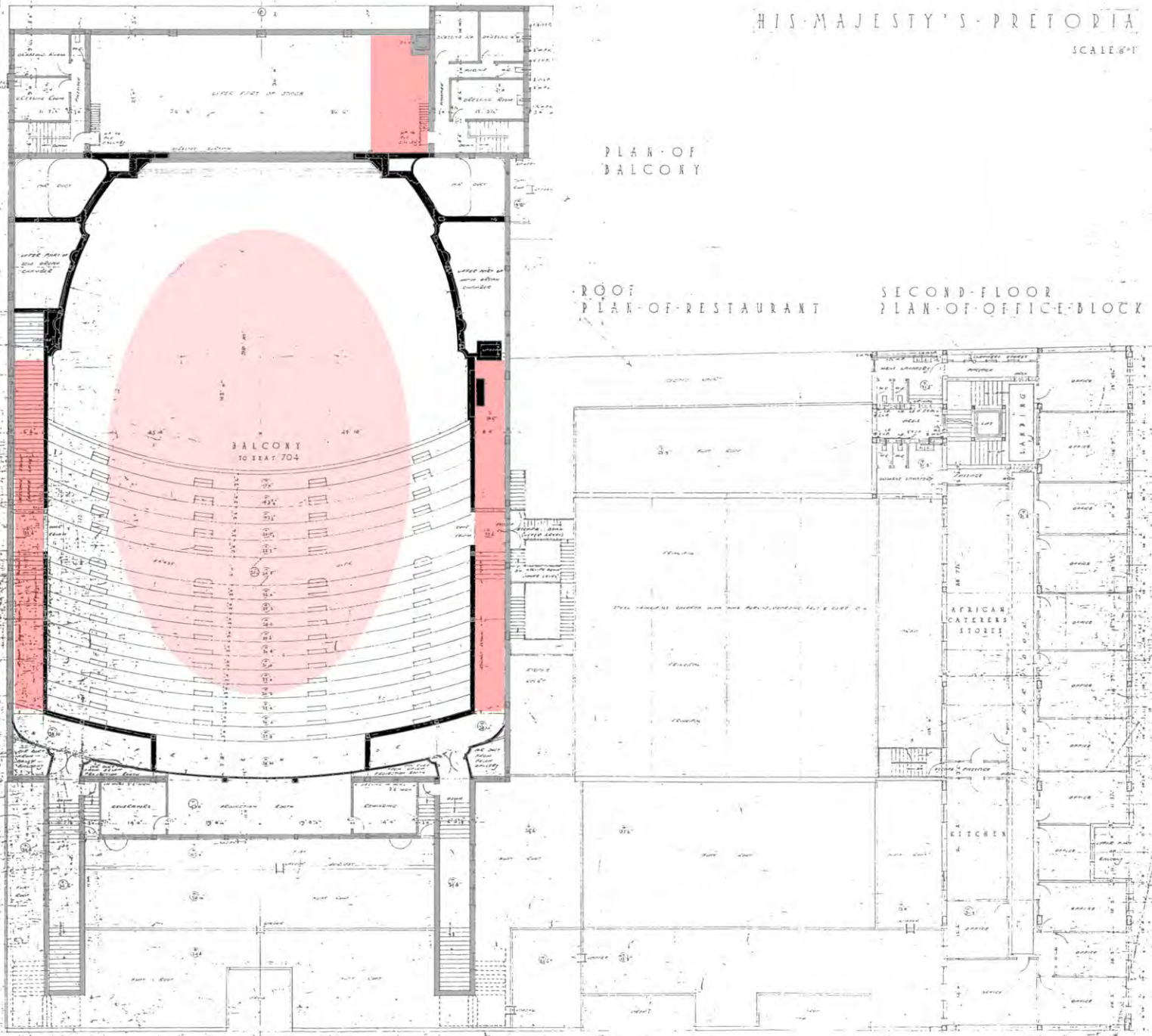


Fig. 122: Balcony plan, Constitutional level (Author, 2016).

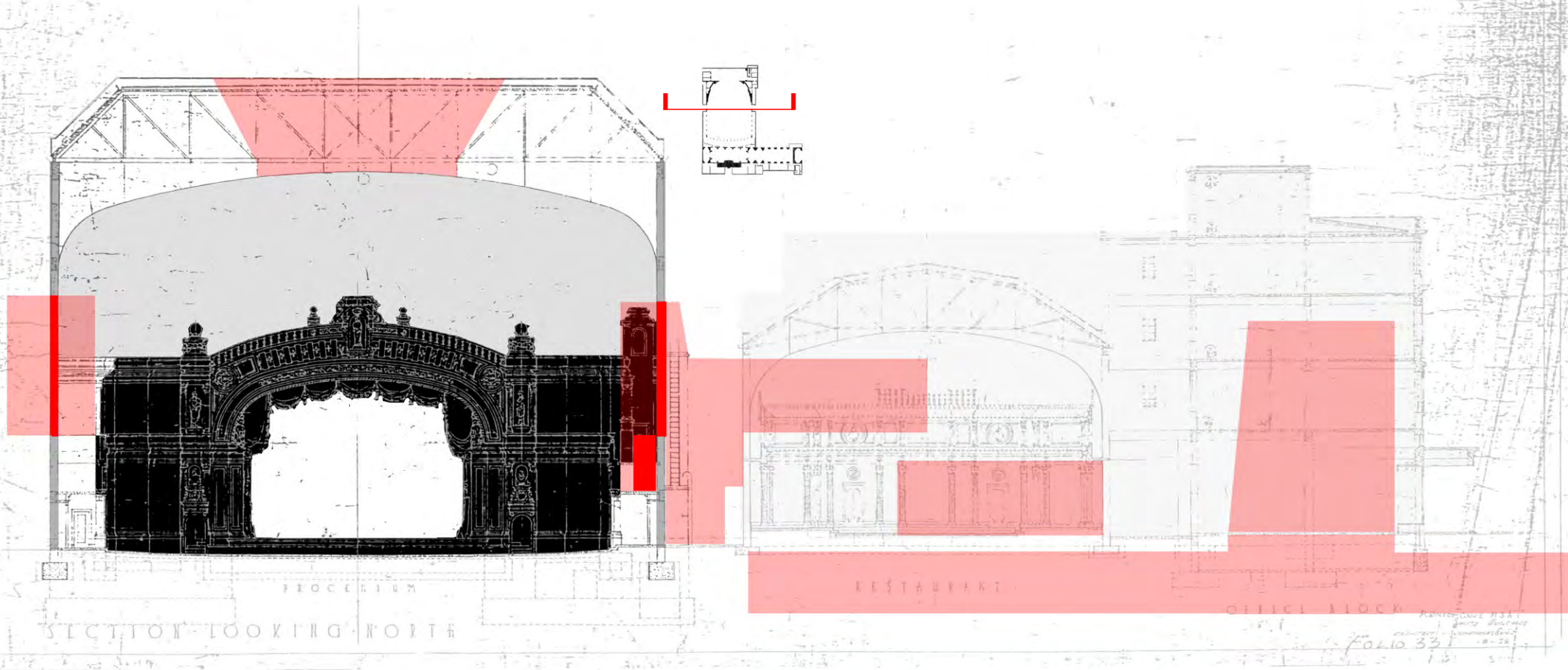
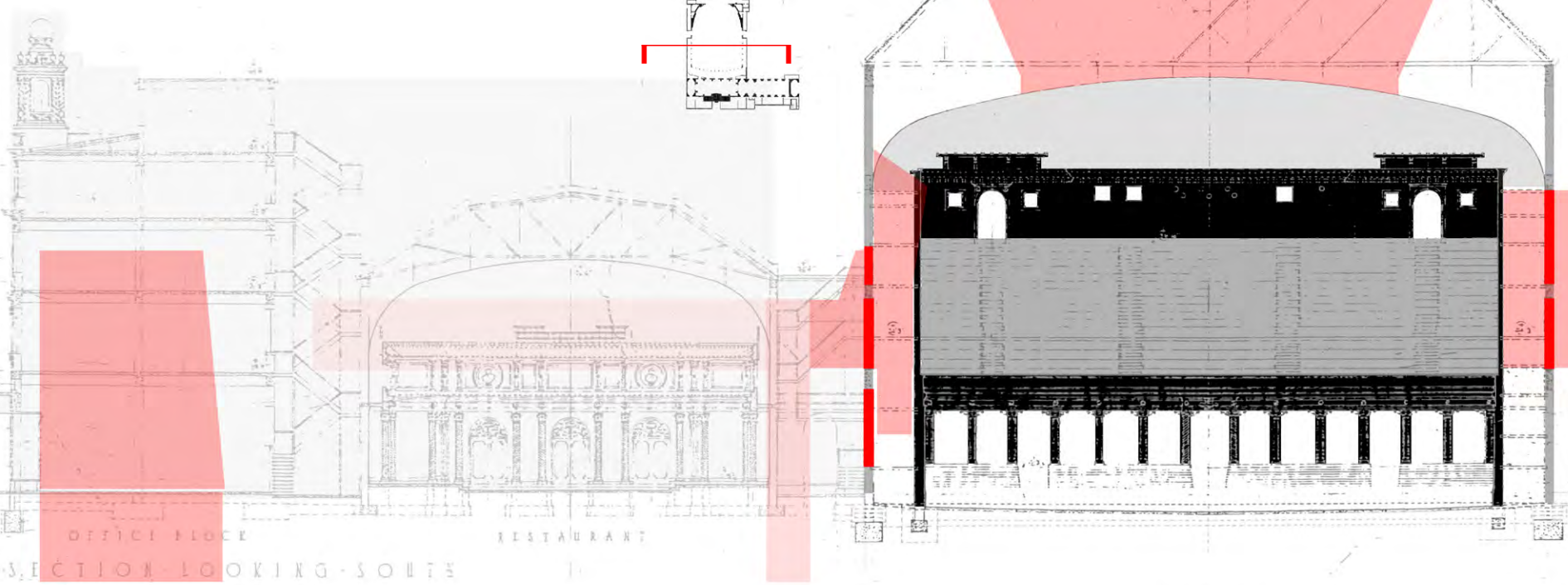


Fig. 123: Section looking north (Author, 2016).

ALFONSO M. J. S. DE ALMEIDA

SCALE 1/4



SECTION LOOKING SOUTH

THEATRE

Fig. 124: Section looking south (Author, 2016).

IL FONDACO DEI TEDESCHI

Memories and past identities of the Fondaco dei Tedeschi are represented in the new architectural insertions. The building is adapted to accommodate current identities and programs that are representative of the current local users and by accommodating the tourist, exposing them to the deep heritage of the site.

The Fondaco dei Tedeschi, located in Venice, was originally constructed in 1228 but has undergone much iteration in the preceding centuries. The current form of the structure stems back to 1506 after which only minor alterations have been made since (OMA.eu, 2016). The building comprises of many layers of history and countless identities that have been built up over several hundred years. OMA's intervention is inserted between these layers respecting the original progression through the spaces and a new public route is facilitated through

Fig. 125: *Floor Levels over looking the atrium space*
(Photographer: Legani, Cappelletti, 2016).



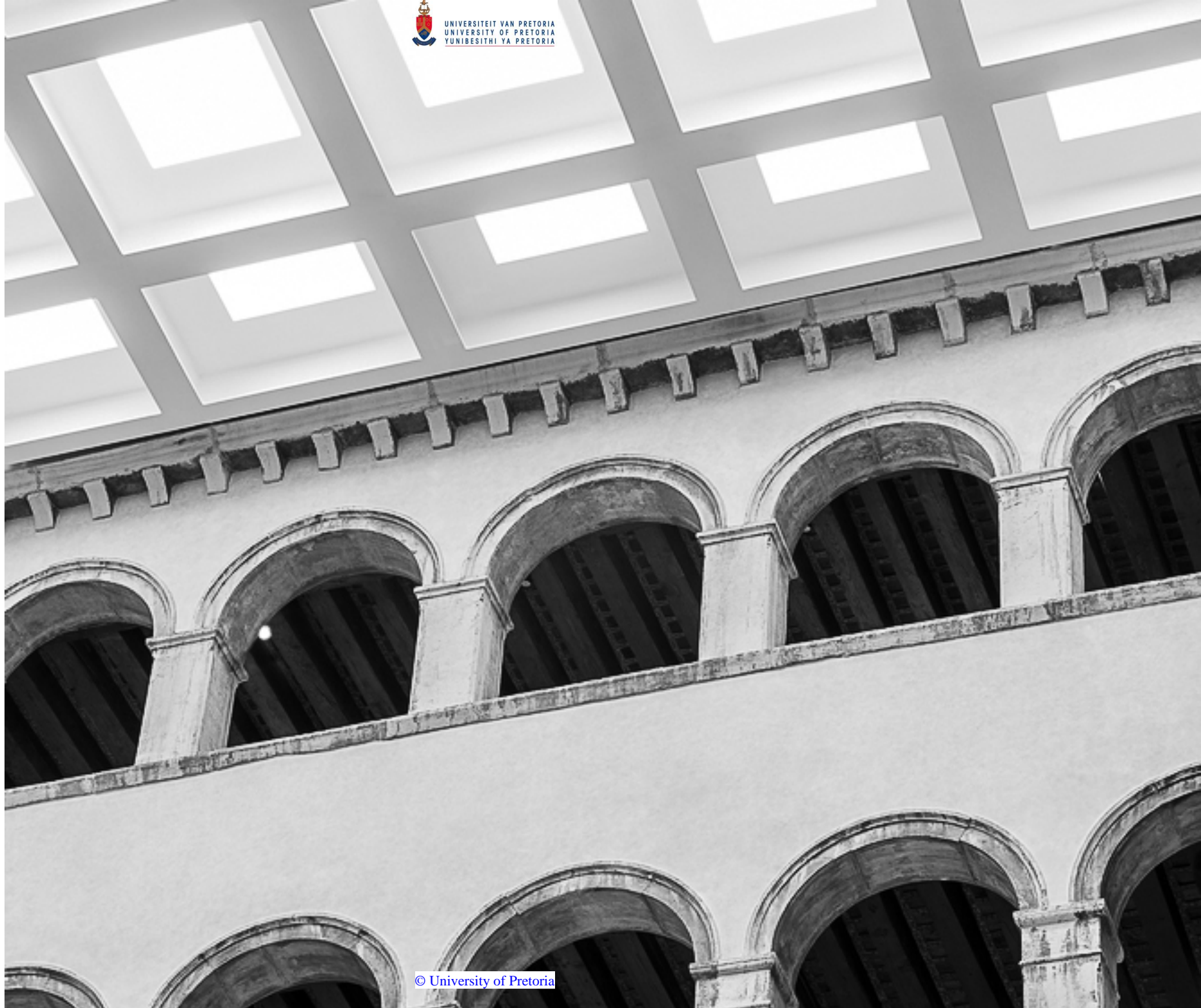


PRINCIPATVS LEONARDI
LAUREDANI INCLVITI
DVCIS ANNO SEXTO





Fig. 126: *The new modern roof hidden above the frosted glass panels of the ceiling (Photographer: Legani, Cappelletti, 2016).*



each insertion. The new route serves the various new programs that are to be accommodated by the building without hindering the established circulation that currently exists.

Each insertion is carefully considered in its relation to the surrounding spaces and a multitude of materials respond to the layer of heritage present in the immediate context of the insertion. The response results in an architectural language that is a contemporary composition of the historical languages. The way in which each insertion is placed between the various spaces of the building and their impact on the experience of heritage is very successful. The new architecture is hidden behind historical layers coming into and out of view as one moves through the space but not intrusive the overall experience of newcomers whilst providing a way finding reference. The inserted architecture provides new perspectives of existing as well as to the surrounding city on the new route. The route is broken by important heritage elements that are exposed to the occupant without

the influence of the new architectural languages.

The insertions and new architectural languages appear to strongly contrast the existing but this contrast is only experienced in its entirety when occupying the insertion. Beyond this, the insertions are always partially hidden except in the case of the roof. Due to its direct impact on the courtyard space, the new roof is of a contemporary language with direct links to the heritage of the space. The subtlety of this insertion allows fading into and adding to the experience of the heritage without distracting the occupant. The control over the inserted architecture impacts on the existing and the experience thereof is read as part of the building, in some cases an obvious adaptation but no less a part of the building.

Fig. 127: *The new frosted glazed ceiling*
(Photographer: Legani, Cappelletti, 2016)



Fig. 128: (Top) Sectional model cutting through the atrium space
(Photographer: Legani, Cappelletti, 2016).

Fig. 129: (Middle) Mediation space between the existing and the new layers
(Photographer: Legani, Cappelletti, 2016).

Fig. 130: (Left) a view of the new layers through an existing arch
(Photographer: Legani, Cappelletti, 2016).

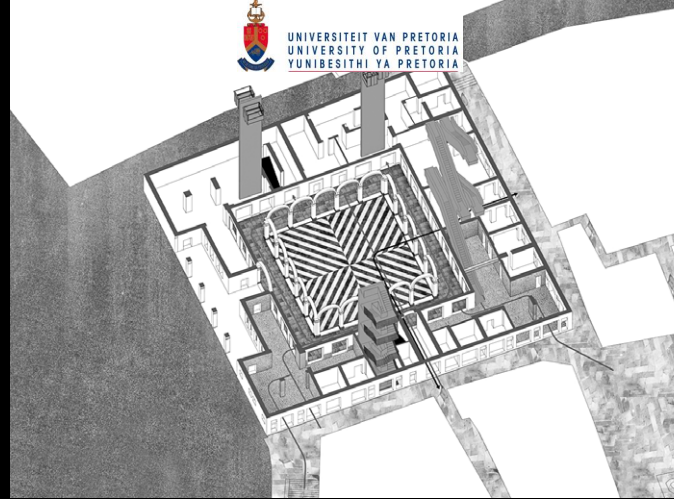


Fig. 131: (Top) An axonometric drawing of the adaptations made to the existing (Photographer: Legani, Cappelletti, 2016).

Fig. 132: (Left) The stair case, an obviously new adaptation (Photographer: Legani, Cappelletti, 2016).