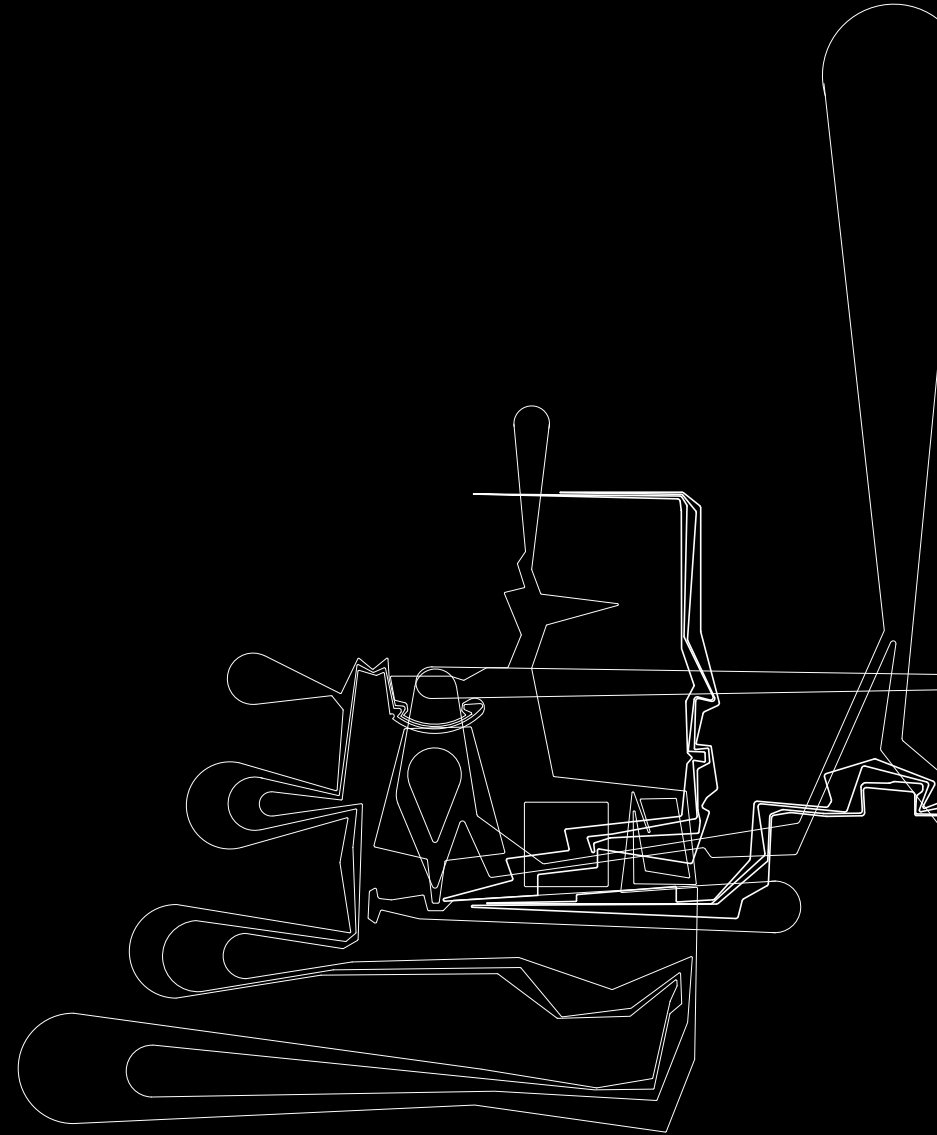
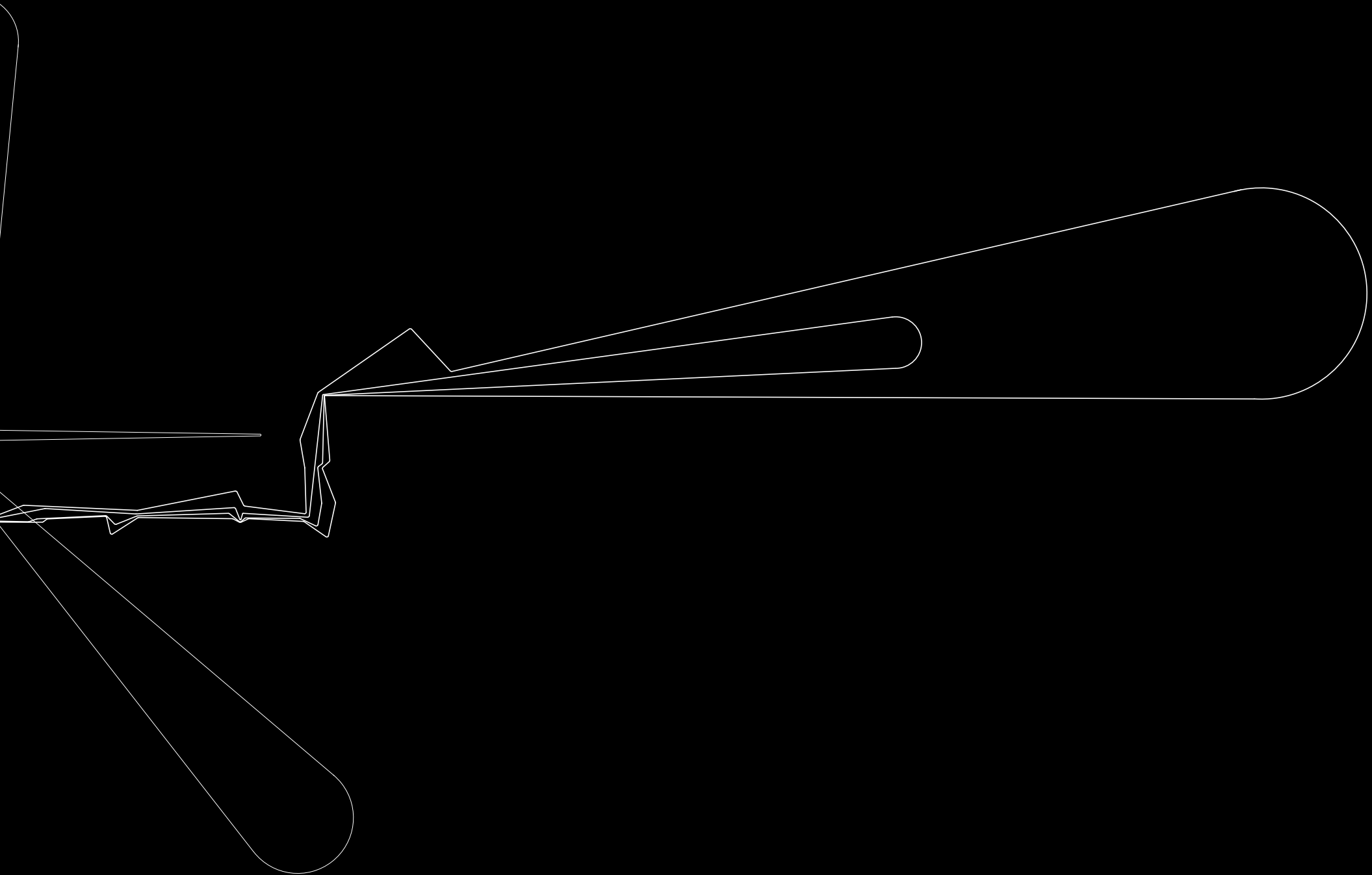


DESIGN DEVELOPMENT





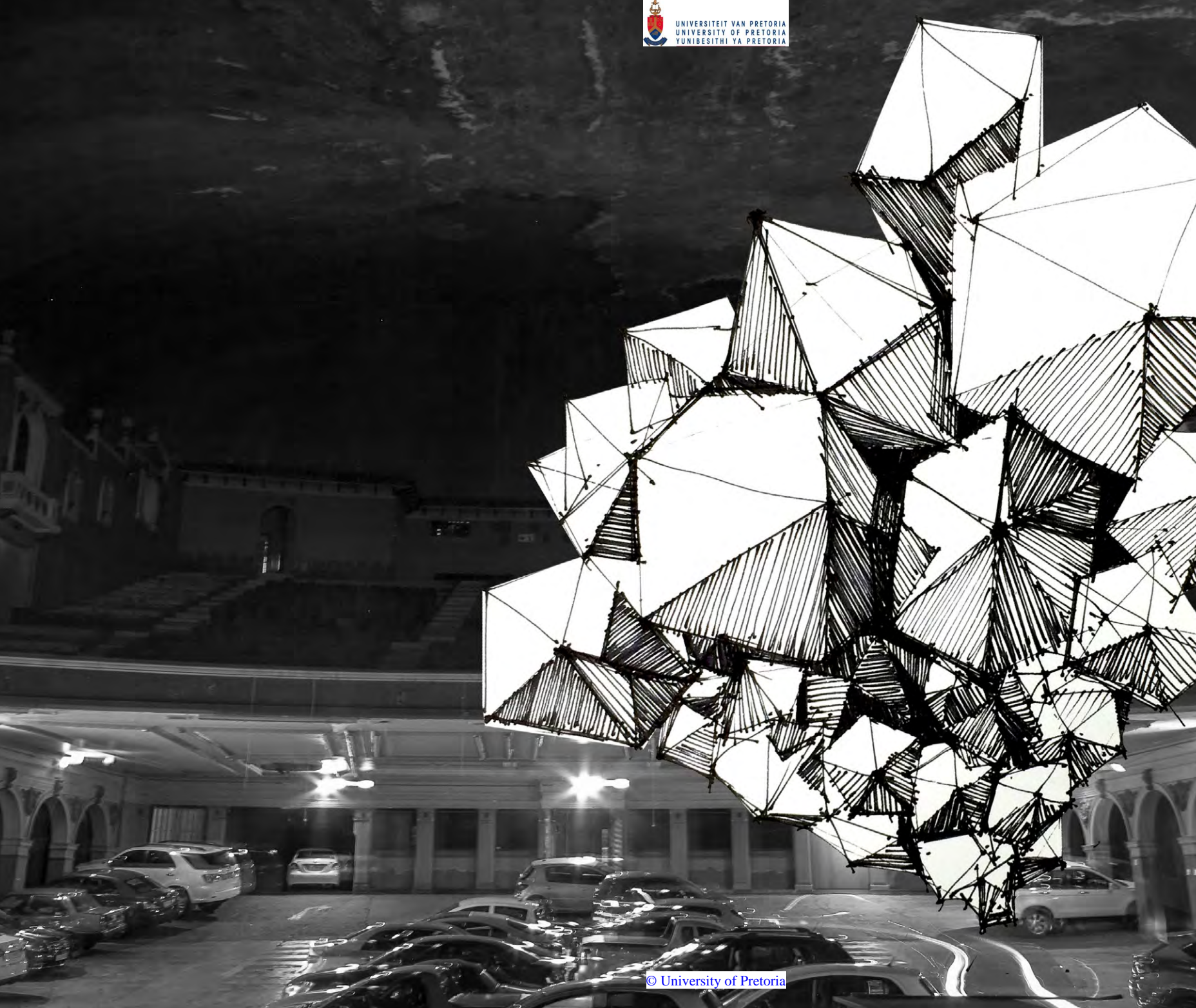
Initial design Ideas:

The initial design of the scheme started by occupying the void within the space. This occupation was programmed as the library. The thought that the space has not been used for theatre since the 70s prompted the architectural gesture of the occupying the void in such a way that the public could witness the production of law. The idea of the public being able to see the inner workings of law references played into the ideas of theatre that took place in the space before. The stage was to remain the focal point of the building off of which the major programs of the building were hinged. The opportunity to transform the stage into a mediation point between the private functioning of the law profession and the civilian meandering through the site. The potential for integration in the form of a pro bono legal consultation was an interesting prospect however the program of a law clinic would require greater spatial requirements than what the stage could provide for the law clinic to operate effectively and the space would have to be controlled and regulated, in so doing removing the

spontaneity of the space. Without the spontaneity, the program and therefore the space that contains the program may be perceived as intimidating. The existing restaurant would be moved from its current position, in the restaurant foyer, north, in an addition that added a new layer on top of the proposed and never realised restaurant as seen in the proposal drawings. In this configuration, the ground plane belonged to the public, with a visual link to more private spaces of the SCA library. This view into the private spaces that public is afforded is to some extent a continuation of the function of theatre.

Fig. 133: *(Previous spread) Conceptual line drawing on the design importance of the various accommodated programs (Author, 2016).*

Fig. 134: *(Right) Occupying the void (Author, 2016). An inquiry as to the spacial impact on the experience of heritage through subtraction of the internal volume.*



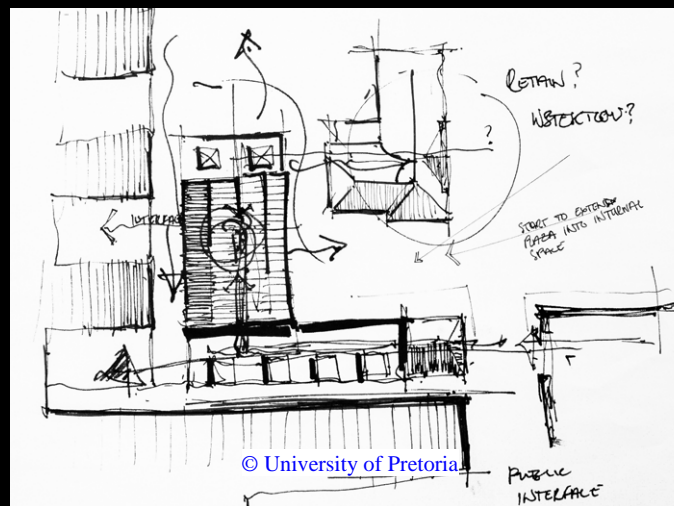
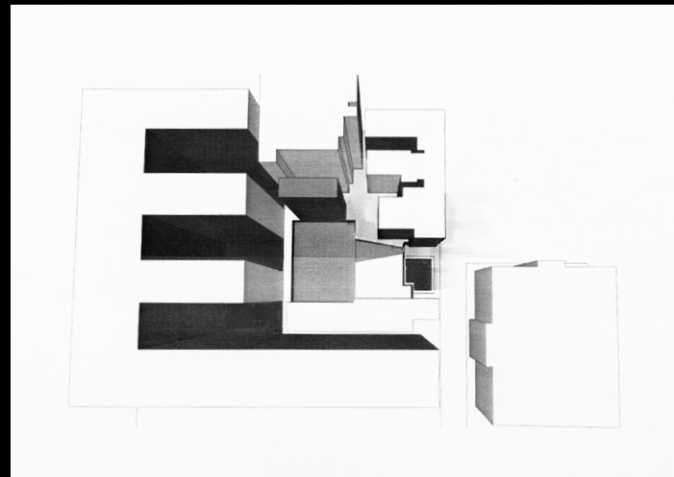
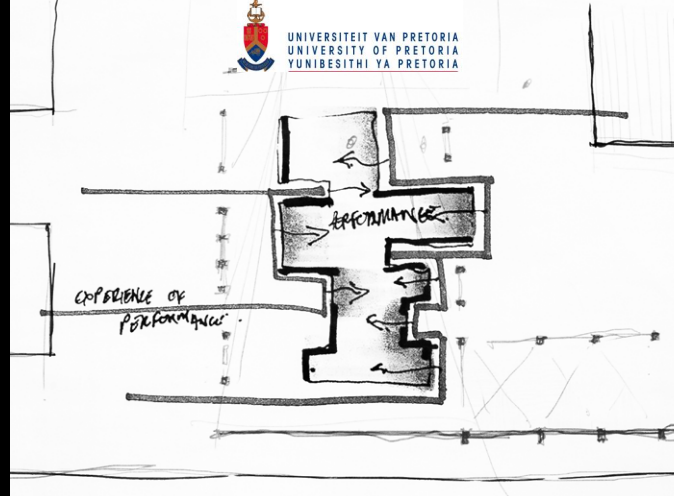


Fig. 136: (Top) Initial conceptual intended of occupying the auditorium (Author, 2016).

Fig. 137: (Middle) Analysis of the voids on site (Author, 2016).

Fig. 138: (Left) Massing of the site (Author, 2016).

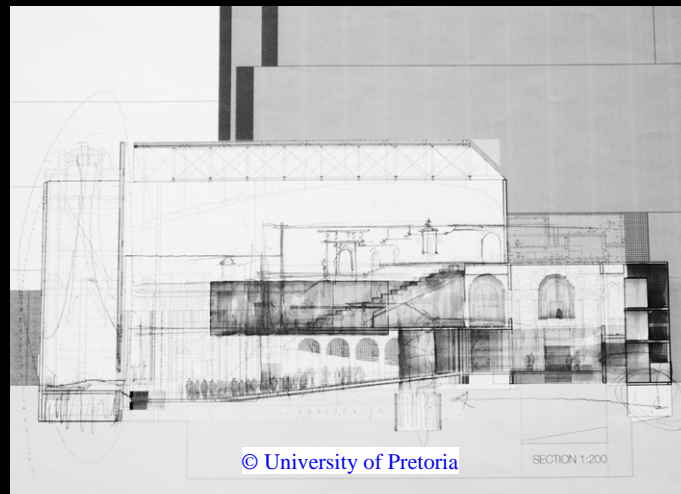
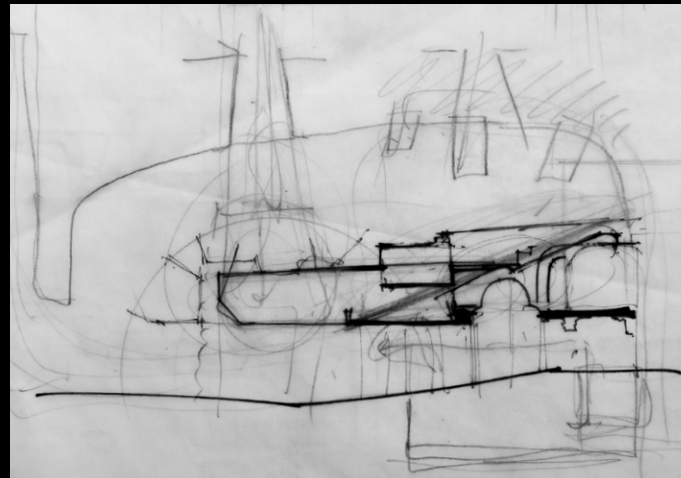
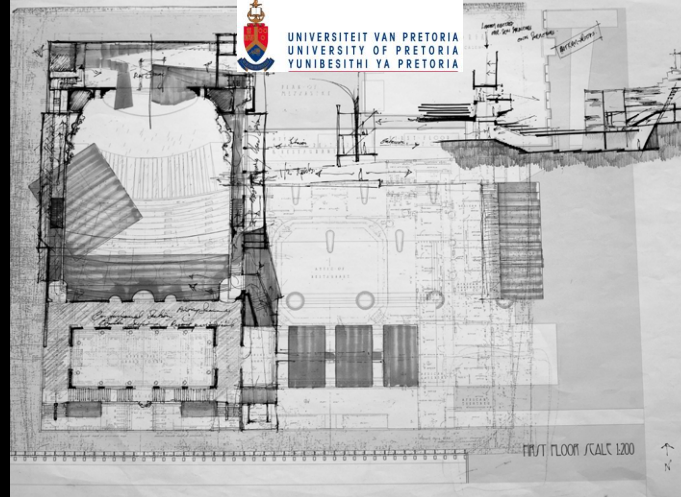


Fig. 139: (Top) Massing plan (Author, June 2016).

Fig. 140: (Middle) Section exploring the idea of puncturing the roof and extending in the void (Author, 2016).

Fig. 141: (Left) Section through the auditorium (Author, June 2016).

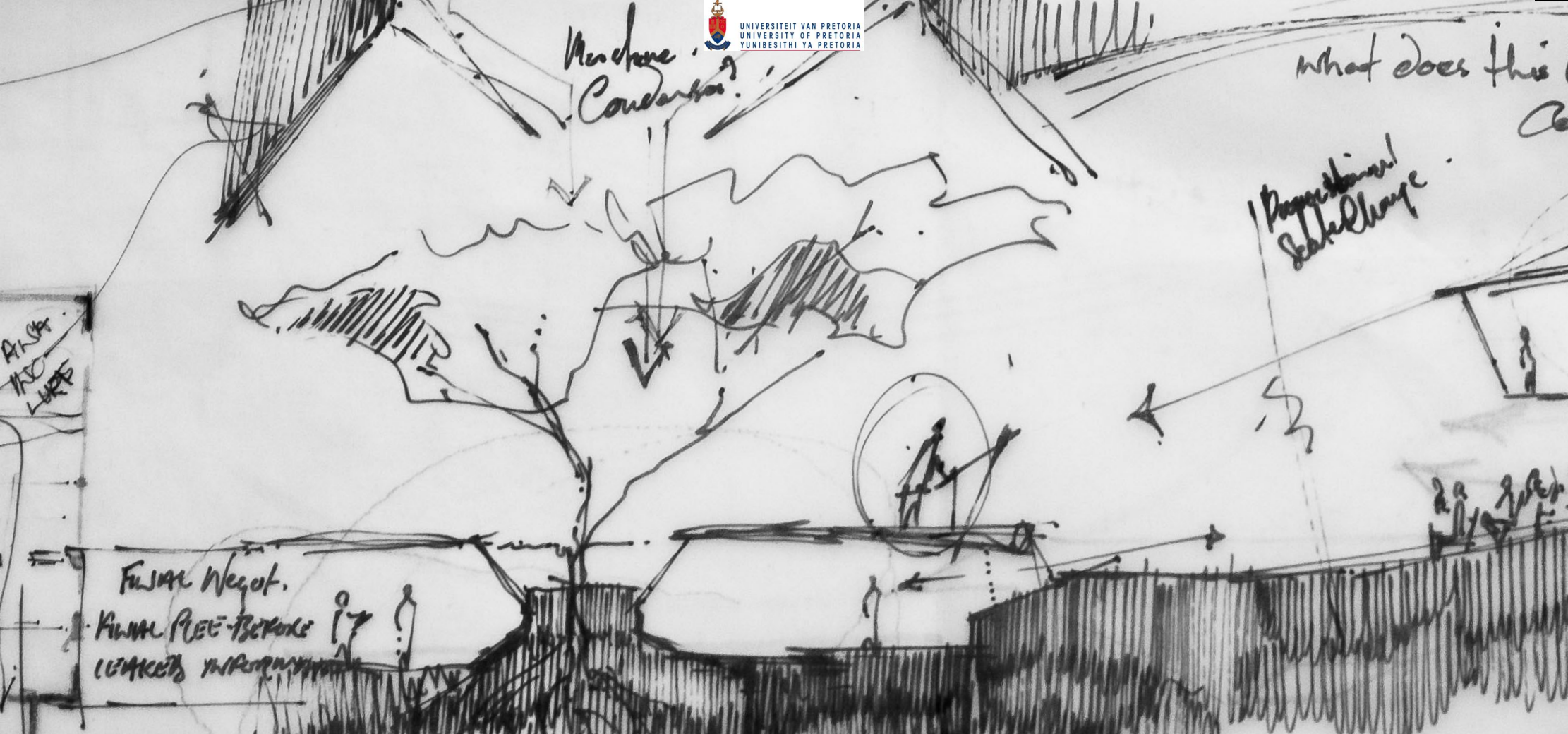
Architecture
Concepts

What does this
do

Propositional
Sketch Change

Area
NO
LINES

Final Negot.
Final Pre-Budget
Market Intervention



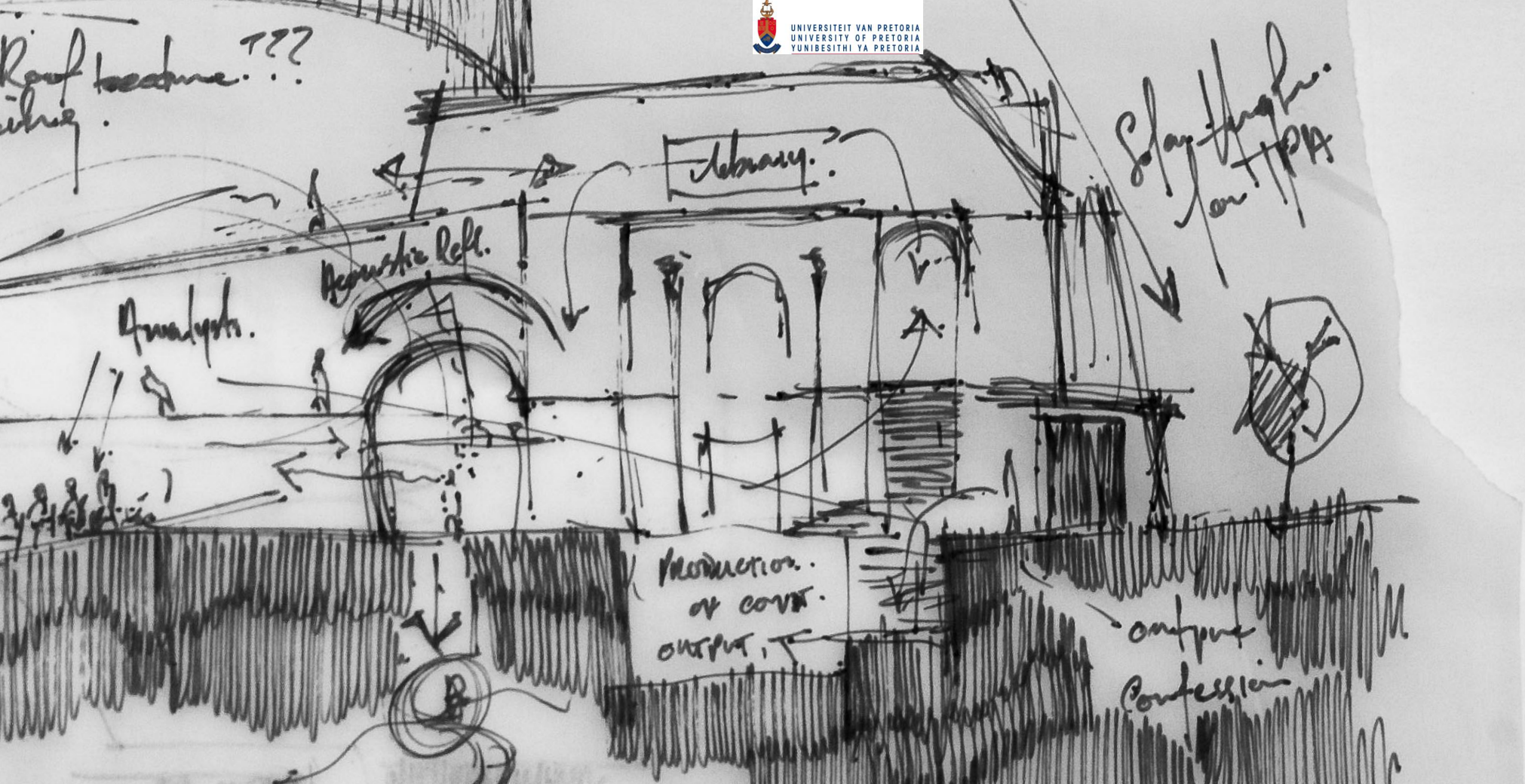


Fig. 142: (Top) Section through the auditorium depicting the occupation of the various levels (Author, 2016).

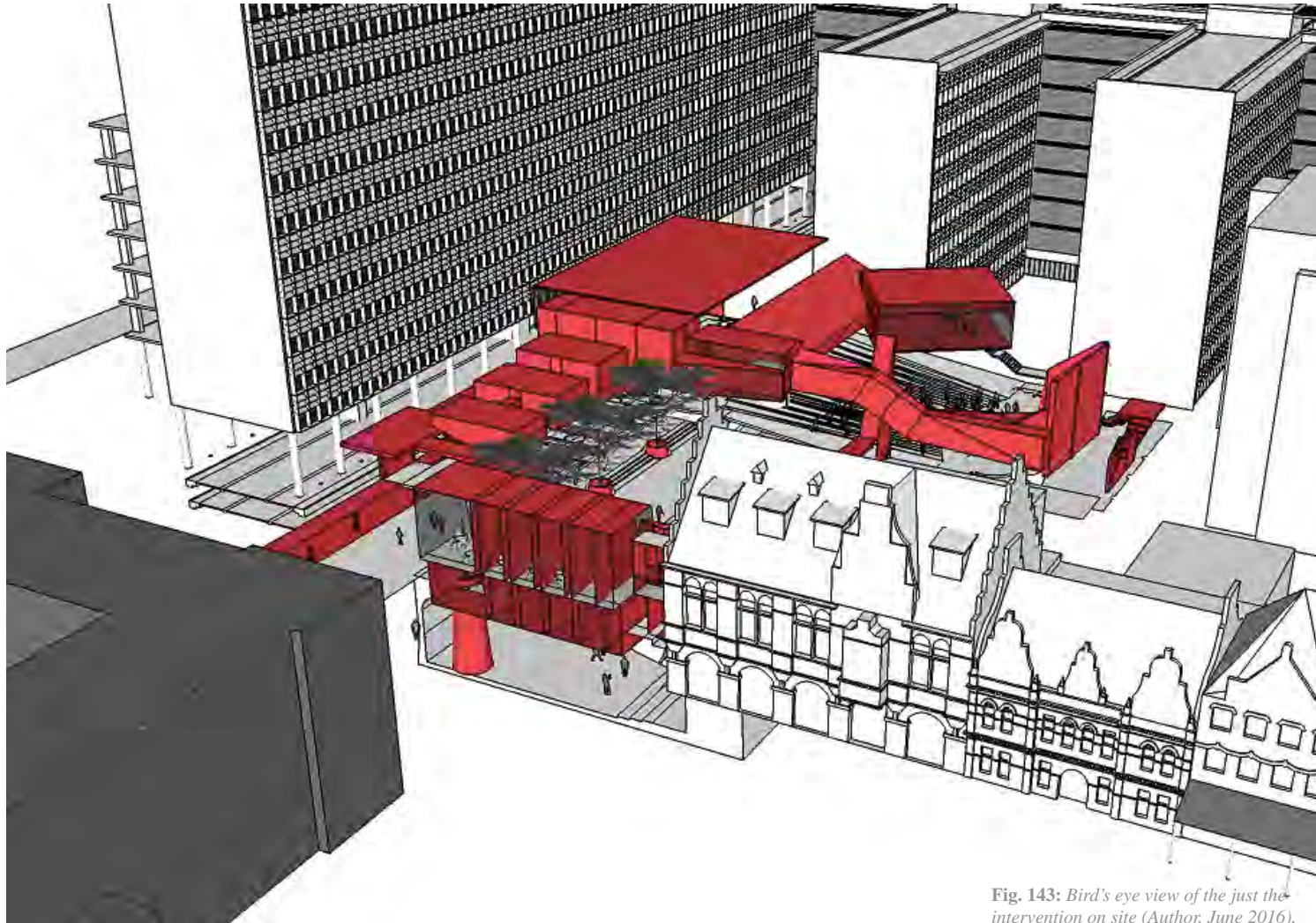


Fig. 143: Bird's eye view of the just the intervention on site (Author, June 2016).

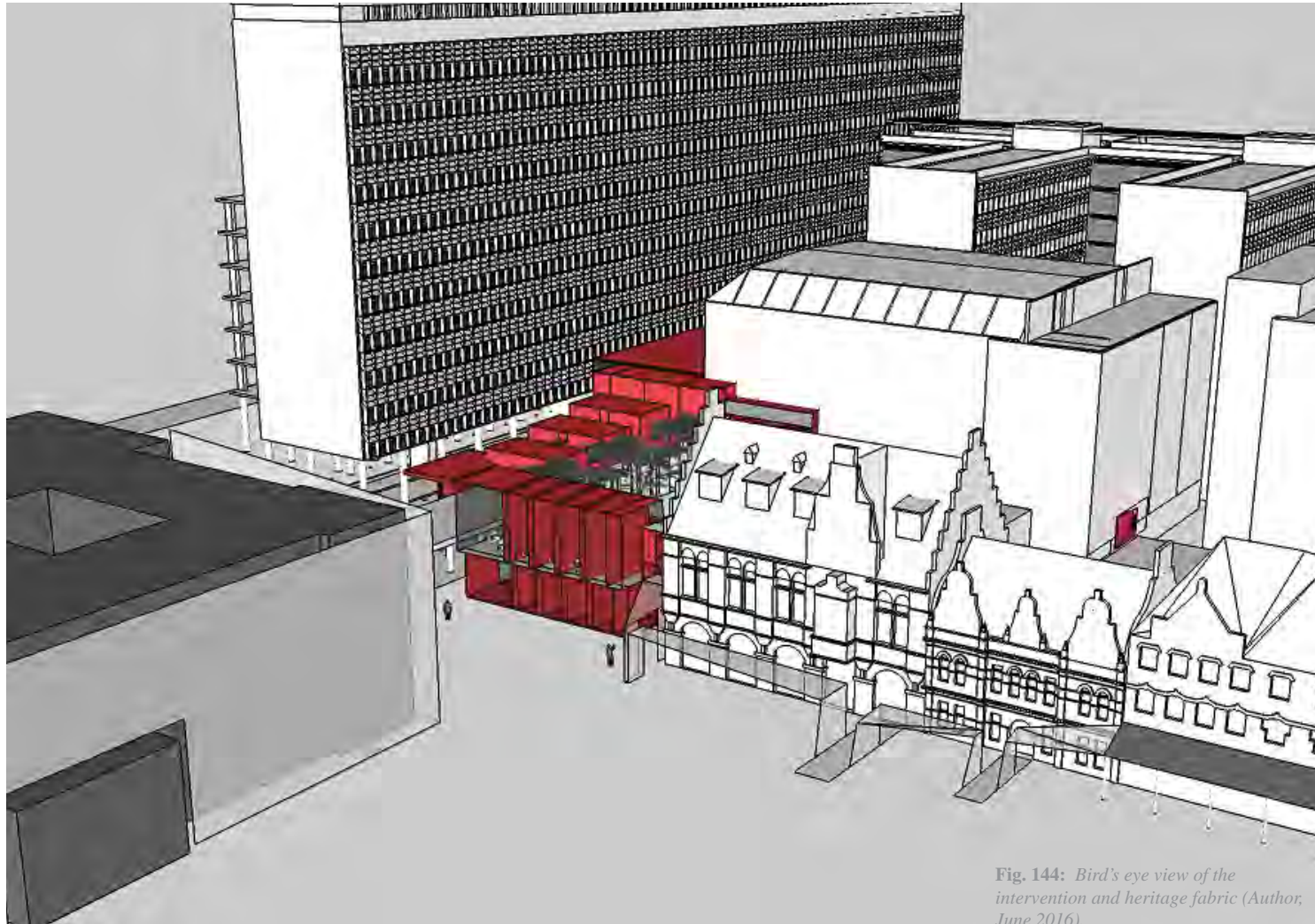
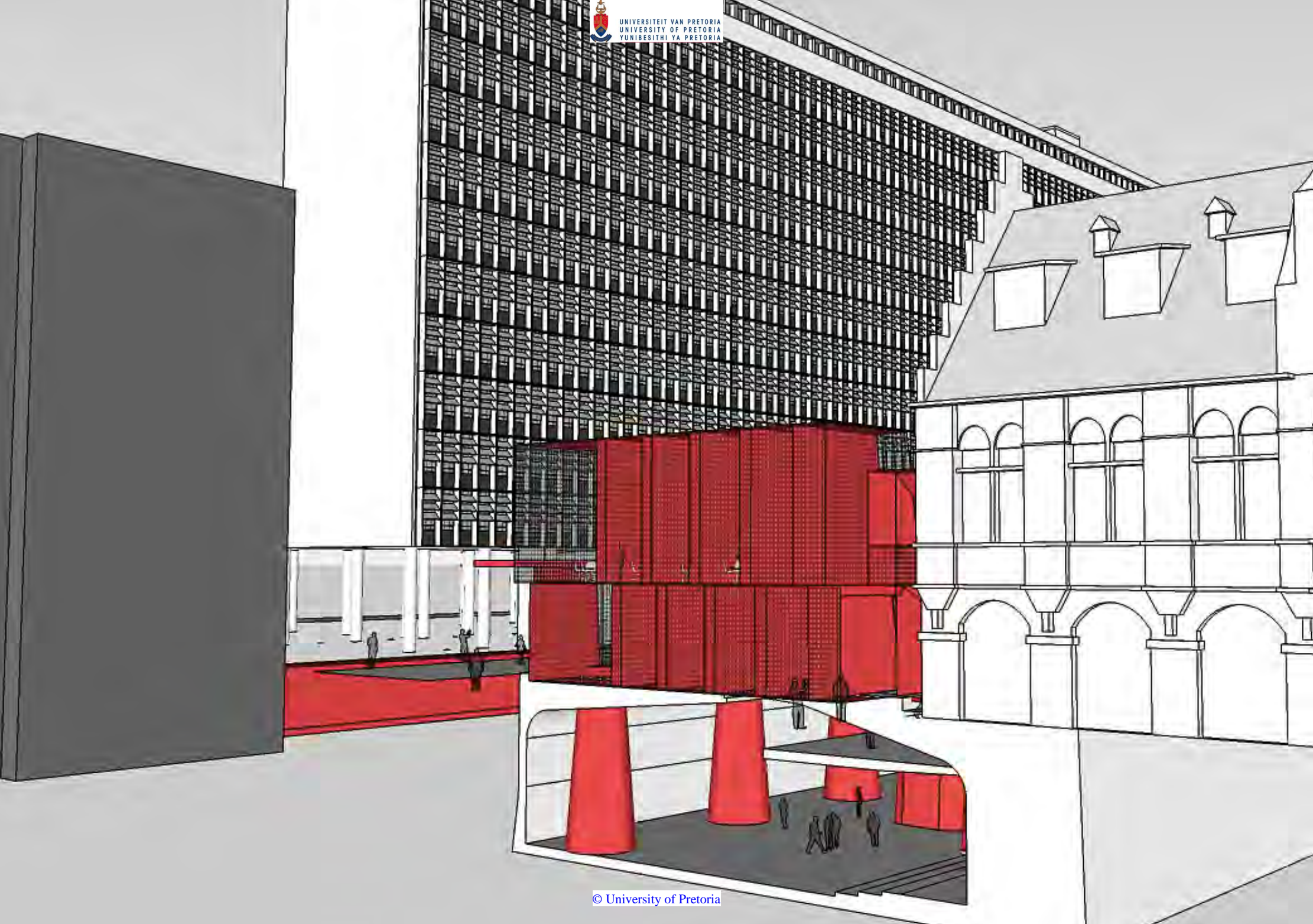
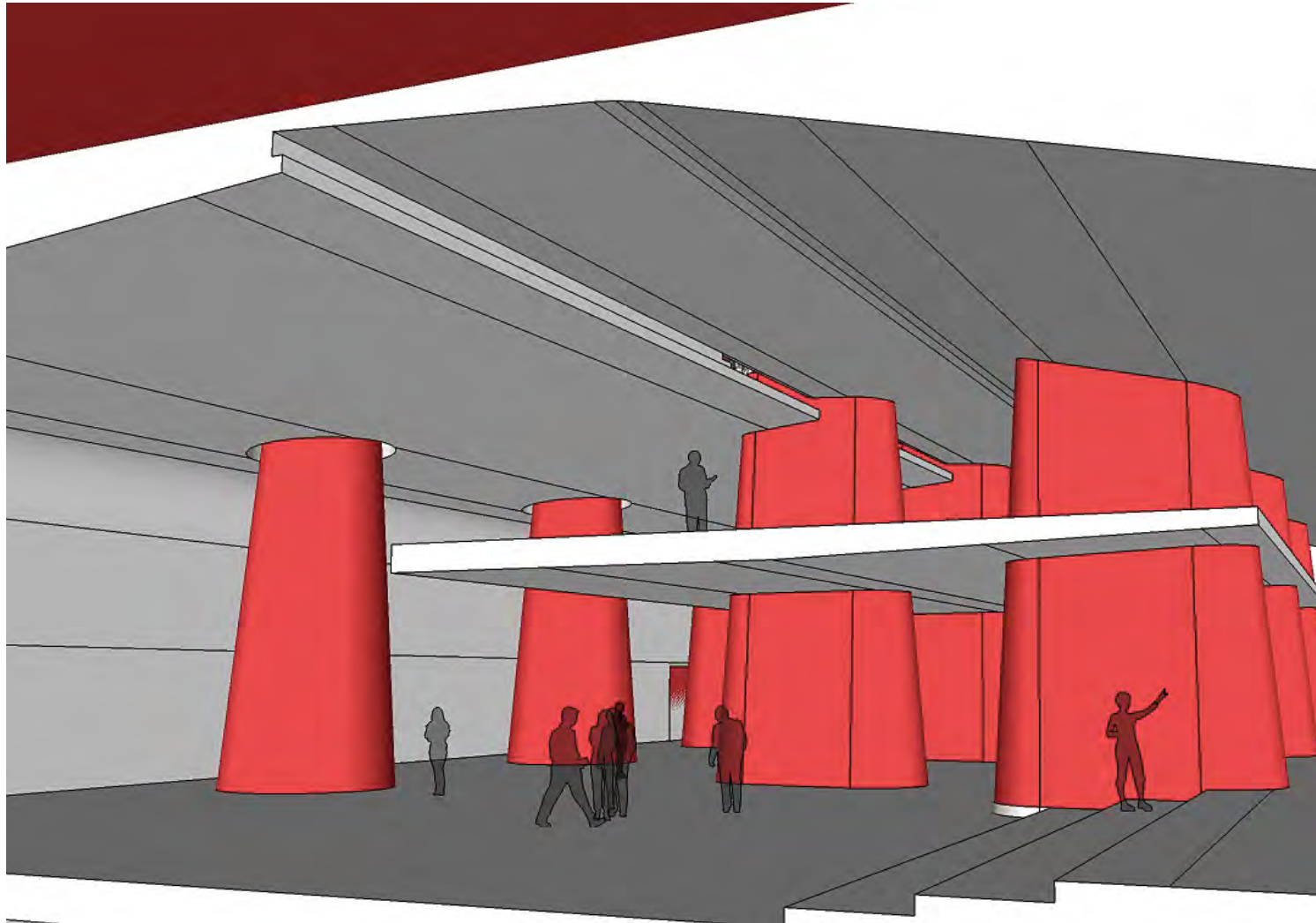


Fig. 144: Bird's eye view of the intervention and heritage fabric (Author, June 2016).

Fig. 145: *The extension of the street façade with the library underneath courtyard (Author, June 2016).*





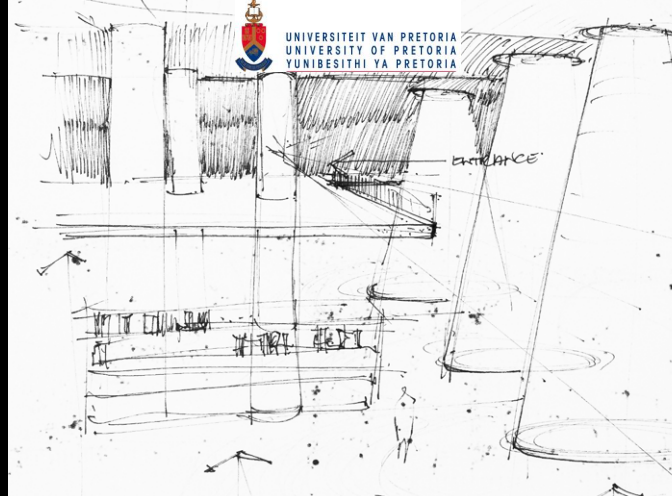


Fig. 146: (Previous page) Perspective from within the library space (Author, June 2016).

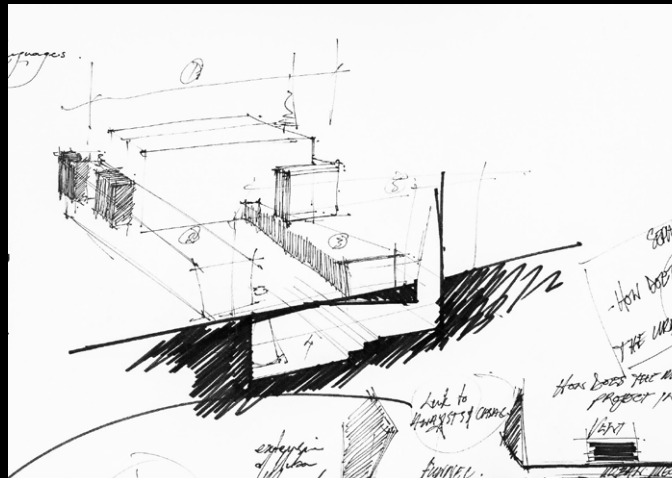


Fig. 147: (Top) Initial sketch of the library space with planter and skylights on the right (Author, June 2016).

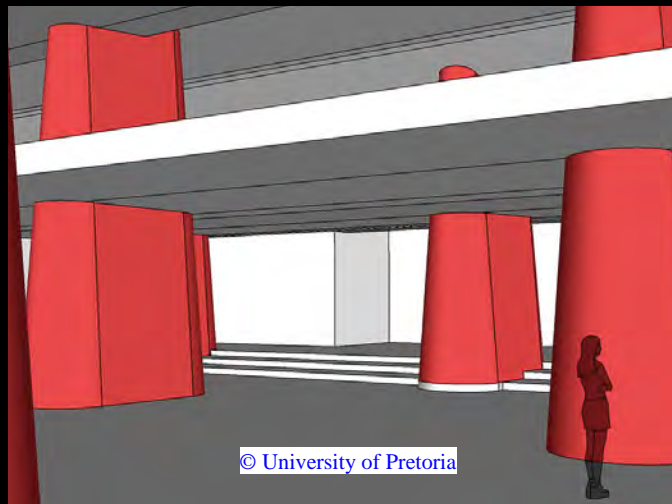


Fig. 148: (Middle) Sketch showing the spatial layout of the programs (Author, June 2016).

Fig. 149: (Left) Perspective inside double volume space in the library (Author, June 2016).

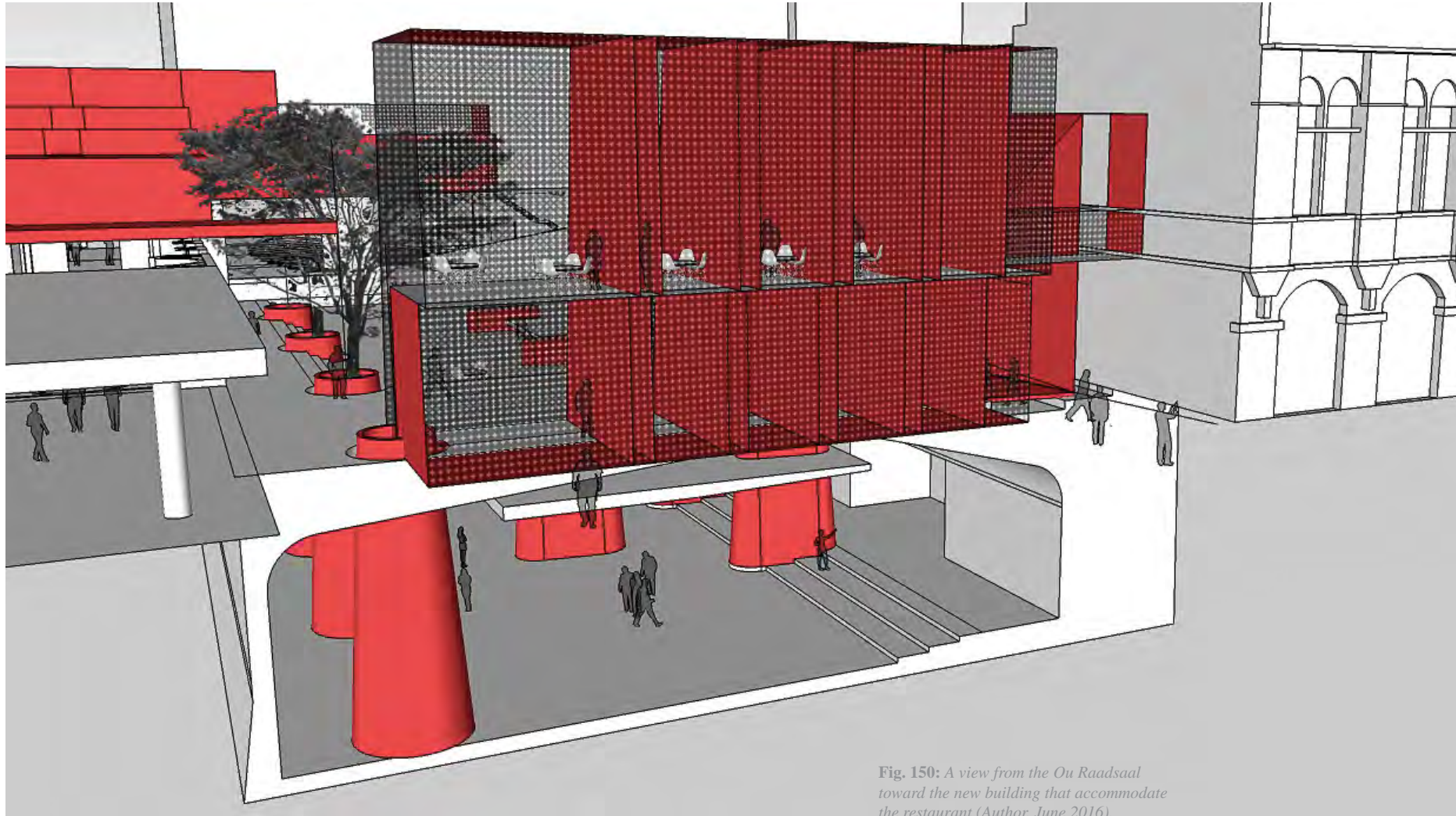


Fig. 150: A view from the Ou Raadsaal toward the new building that accommodate the restaurant (Author, June 2016).



Fig. 151: Looking toward the Grand foyer through the street scape with the CASAC offices above (Author, June 2016)

Fig. 152: *One of the design iterations of the analyst's chambers that extends in to the auditorium's volume (Author, June 2016).*



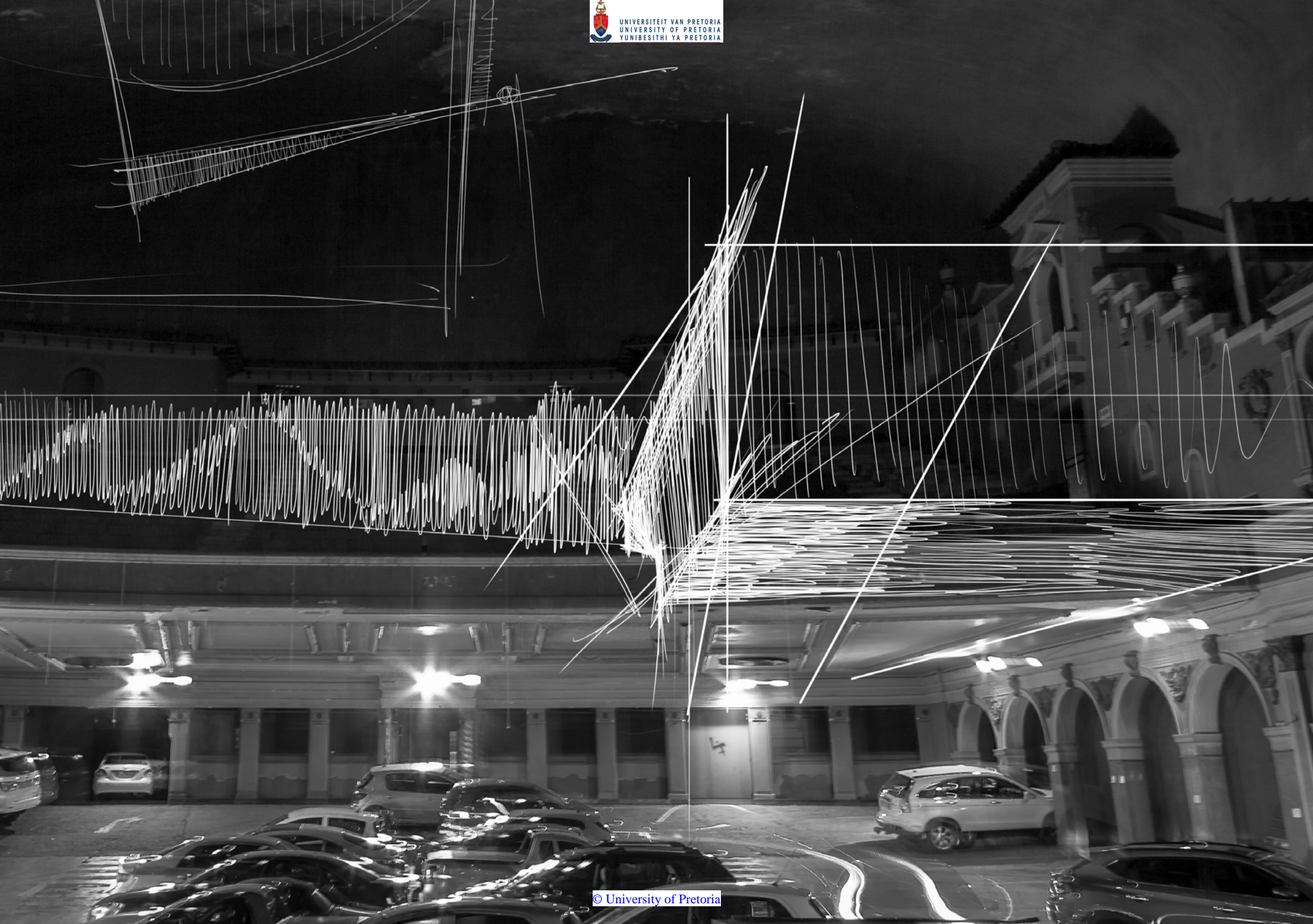
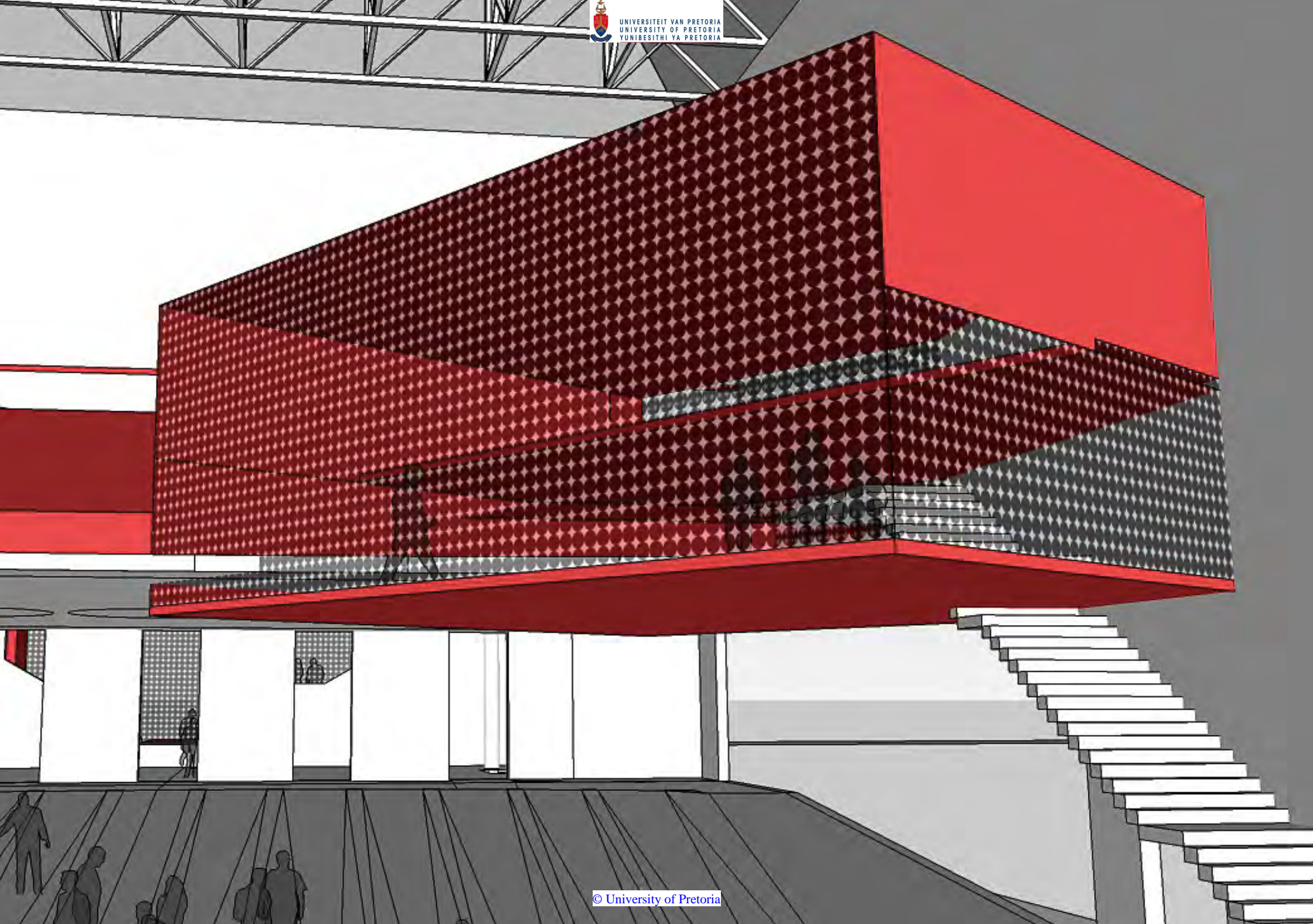


Fig. 153: *The analyst's chambers that extends in to the auditorium's volume (Author, June 2016).*





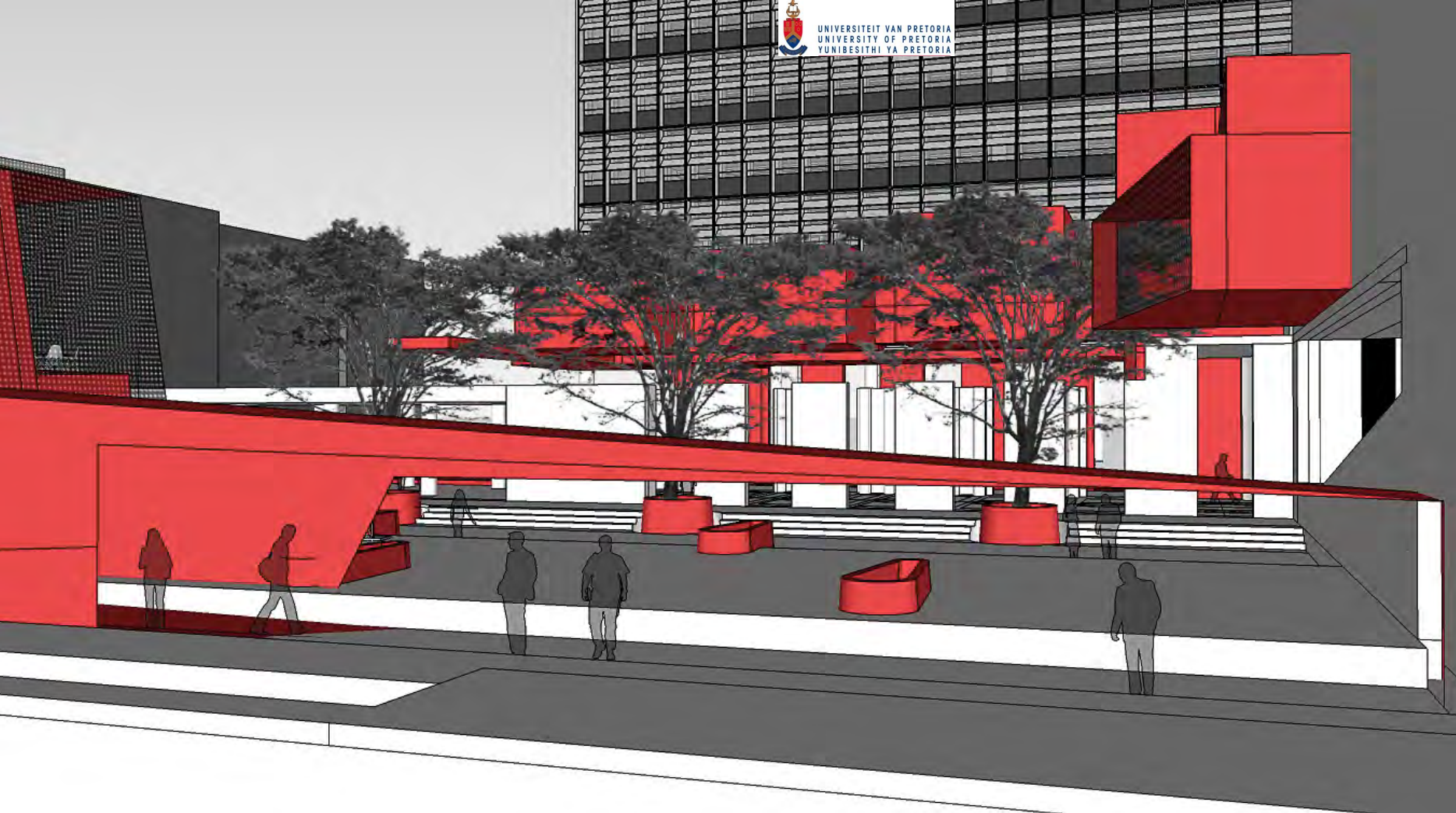


Fig. 154: A perspective of the courtyard urban "megaphone" and CASAC offices (Author, June 2016).

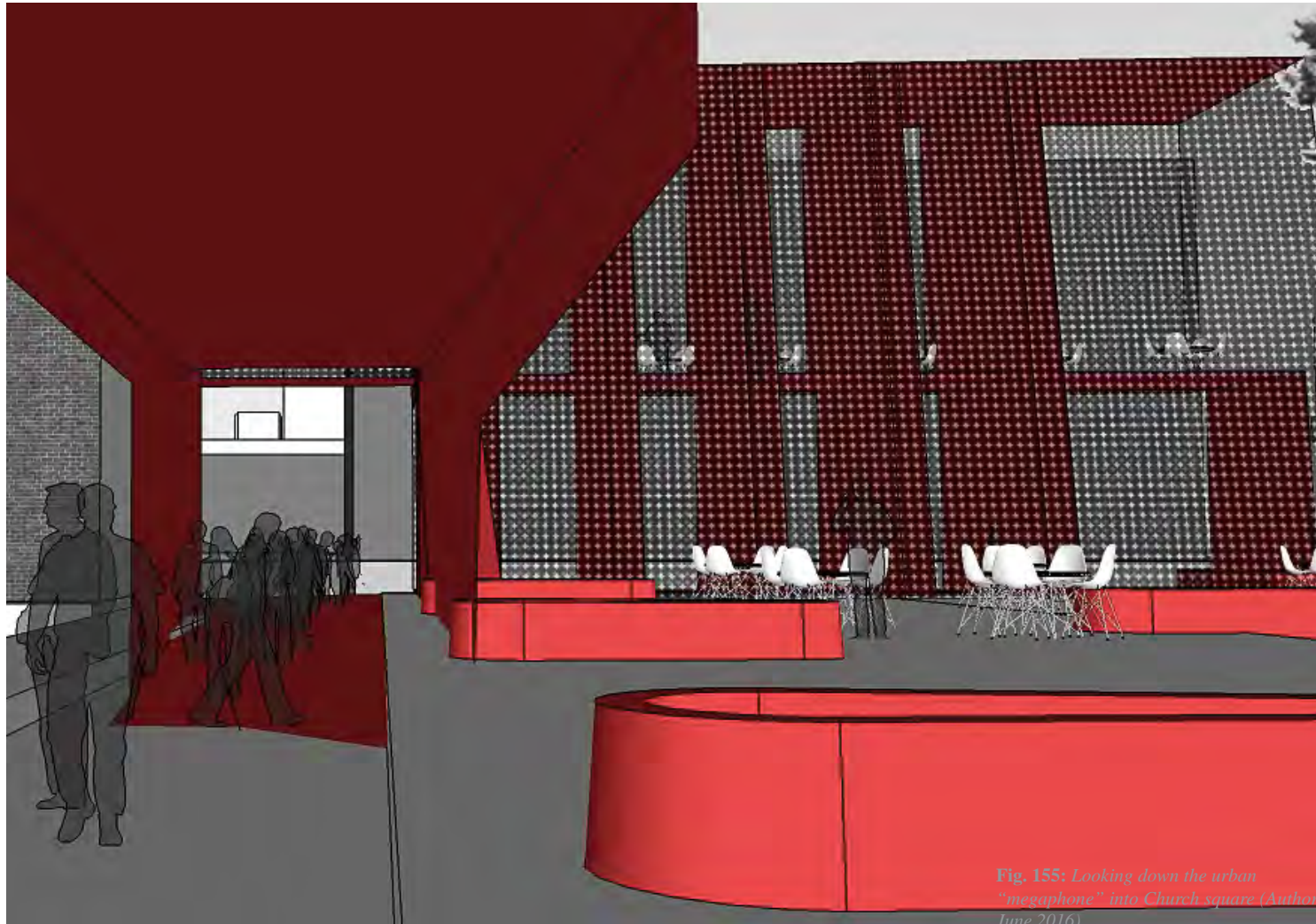


Fig. 155: Looking down the urban
"megaphone" into Church square (Author,
June 2016).

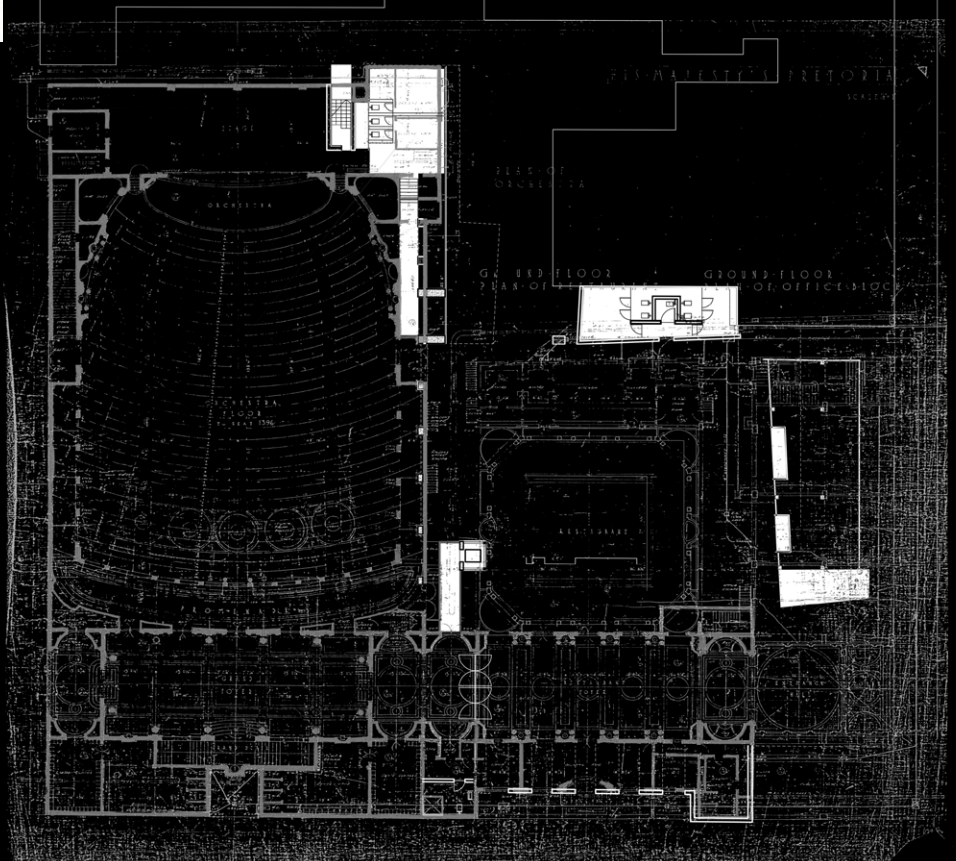
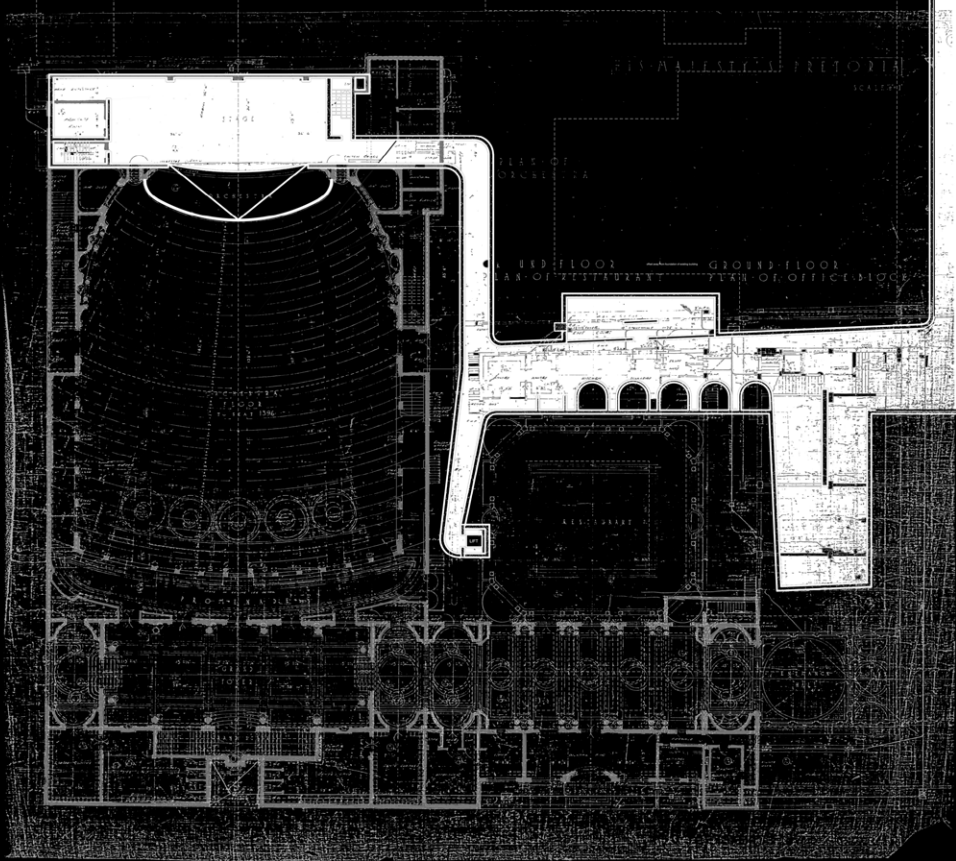
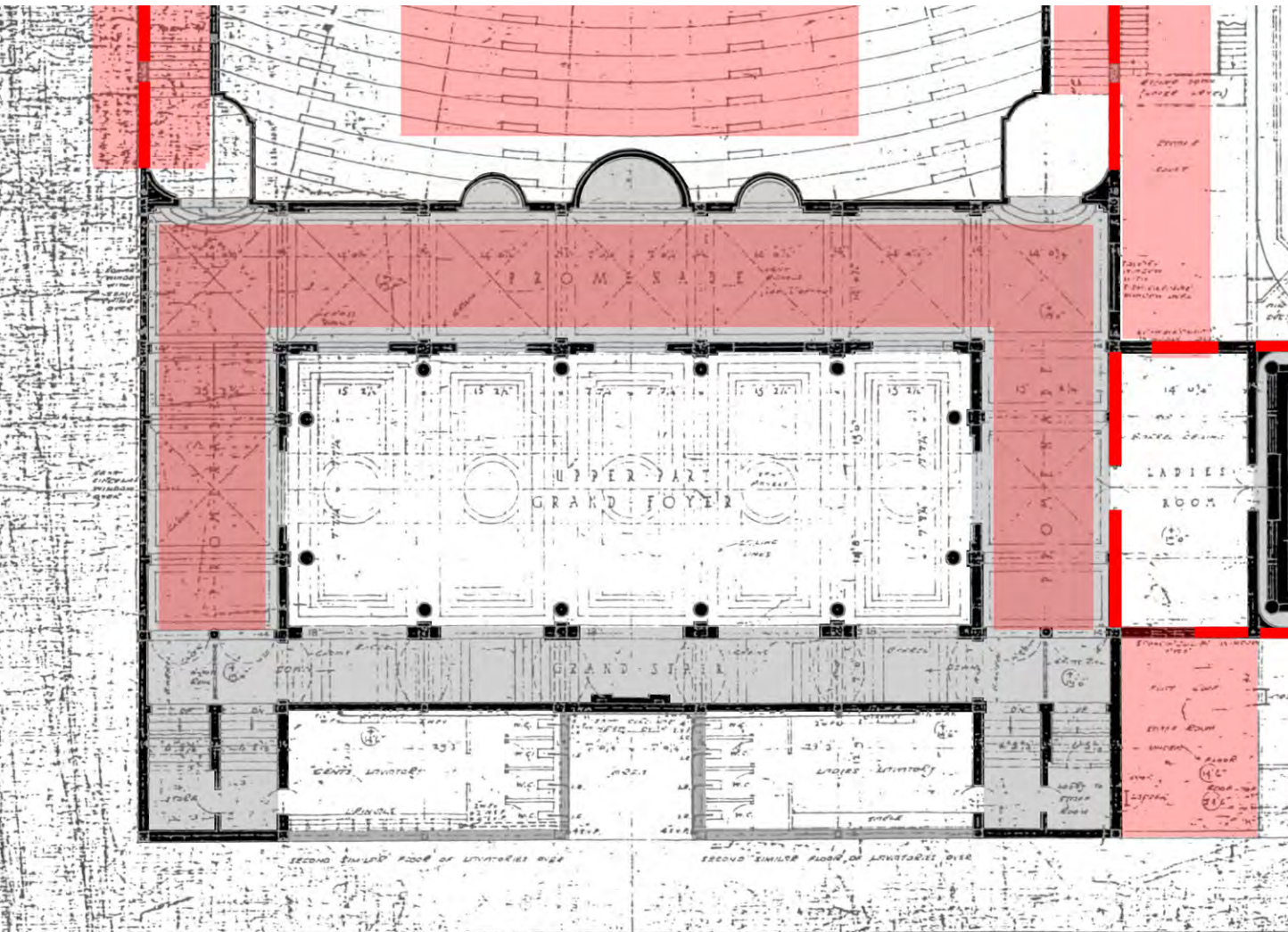




Fig. 156: *The plans of the new (white) in relation to the existing (Author, August 2016).*



**A Shift in design approach:
Renewed focus on the ideas
of levels from the conceptual
intentions:
Constitutional level
Public level
Clandestine level**

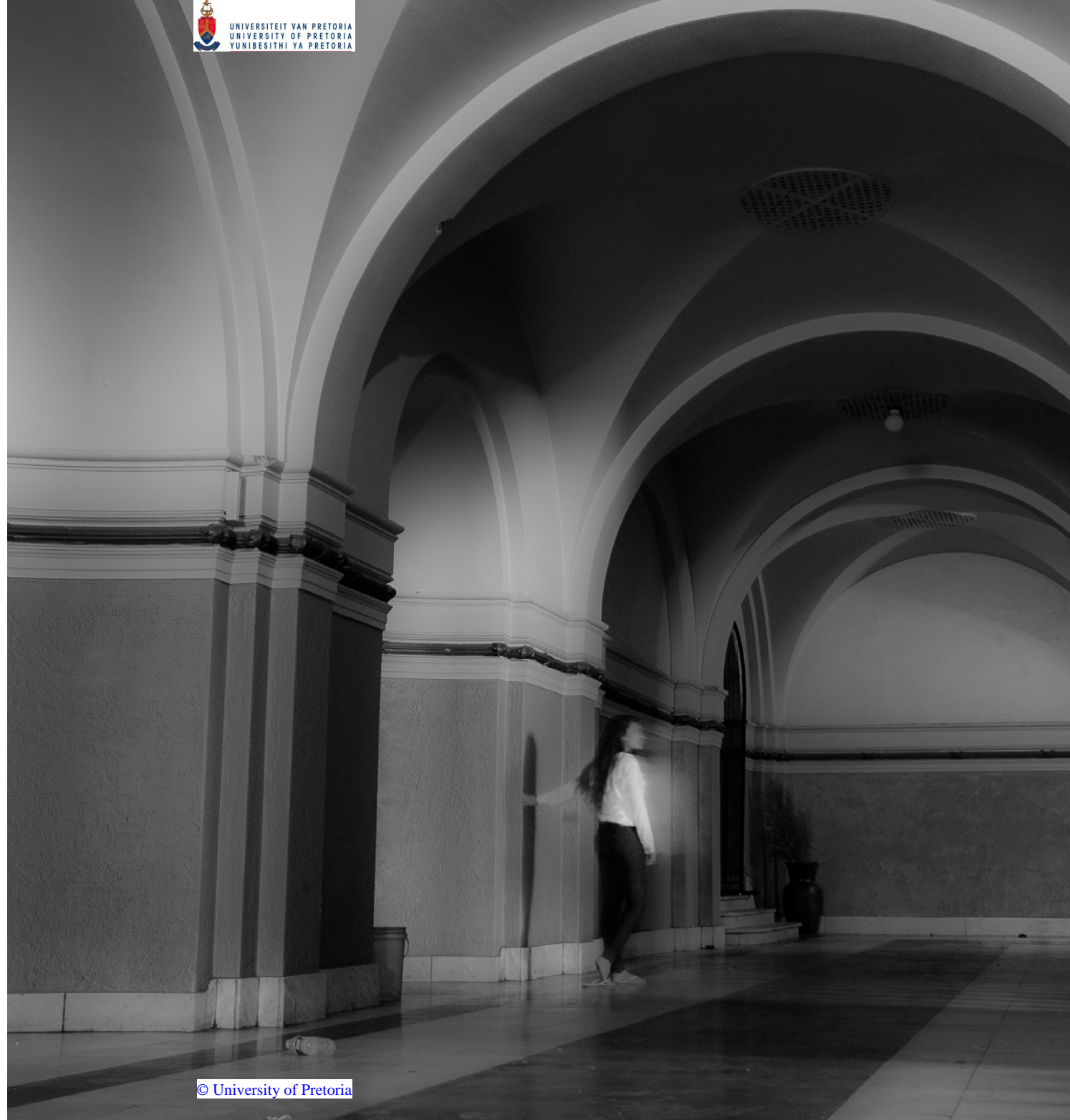
Design of the Constitutional level

Housing the Constitution.

The promenade that the grand staircase leads onto and is the most public area of the upper floor will house the physical Constitution as well as constitutionally related material. The reason for the placement of the Constitution is that it belongs to the people and therefore should be the most easily accessed works of the judicial archive. The Promenade will remain largely unchanged apart from the installation of bookshelves that will eventually hold the constitutional works.

Fig. 157: *(Left) Constitutional Section of the SCA Library (Author, 2016).*

Fig. 158: *(Right) The promenade that will house the Constitutional section (Author, 2016).*



The Archived Collection

The archived collection will hold the oldest volumes in the collection and will be located on the western facade on the auditorium between the internal heritage skin and the external skin of the theatre. The placement of this part of the collection is furthest from the areas where the majority of the activity will take place and where access can be controlled. This is required due to the sensitive nature of the volumes being stored in this area and does not need to be accessed on a regular basis. This area can be seen as a repository for the record of South African law and the origins of the judicial system. The space required is a single level double volume space that is encased in shelves that will accommodate these volumes. The low frequency of access to the space negates the need for the second level as well as reducing the weight that is to be supported on the combination of the heritage fabric and newly inserted structure.

As a direct response to the functions and program of this space, the

architectural language employed retains the heritage fabric. However, when a greater area is required to fulfil the function on the space the heritage fabric, in this case, the Kirkness brickwork is shifted. The original position of this brickwork is between the columns and beams of the external theatre skin. The new layer of architecture will support in its new position. The new layer is designed to place the emphasis on the heritage while remaining as discrete as possible. The new structures essentially are hidden behind the shifted heritage and this is most noted on the external facade although the internal condition the new structures is exposed at certain points. There is no way to hide the new architecture in the case of these exposed portions and are then treated in the same manner as that of the space for the current collection.



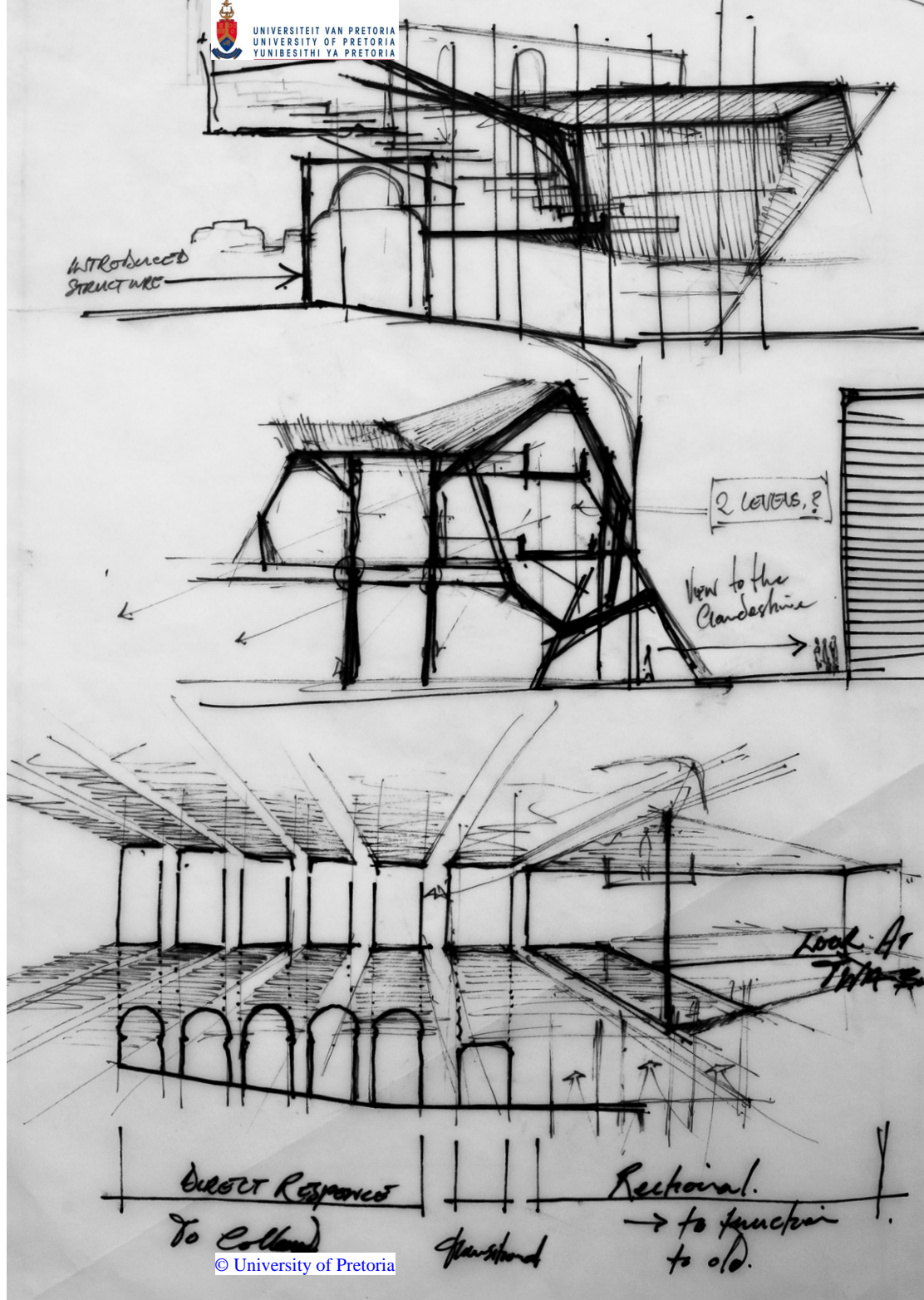
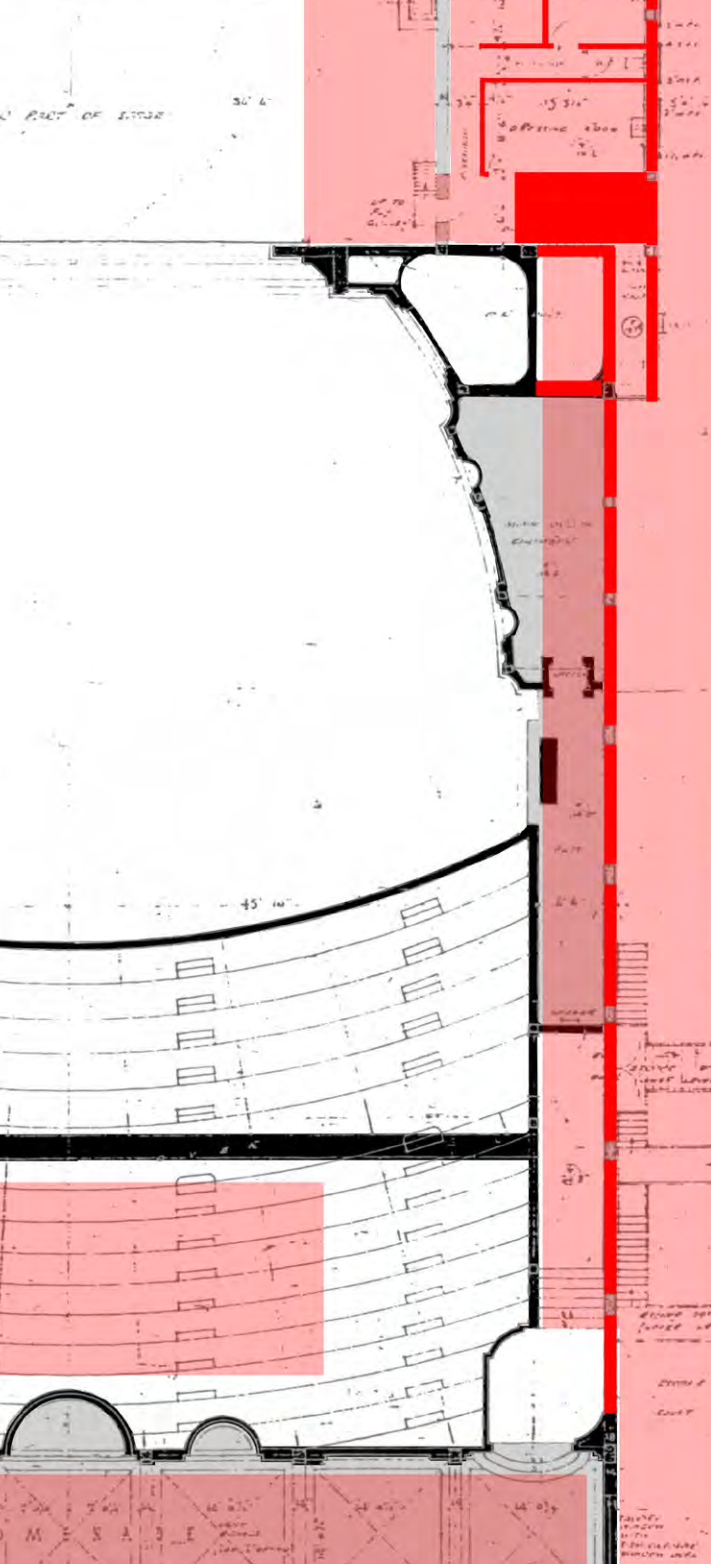


Fig. 159: (Left) *The Archived Collection* (Author, 2016).

Fig. 160: (Right) *The Archived Collection*, early explorations (Author, June 2016).



PLAN OF
MEZZANINE

ATTIC
PLAN OF RESTAURANT
& RESTAURANT FOYER

FIRST FLOOR
PLAN OF OFFICE BLOCK

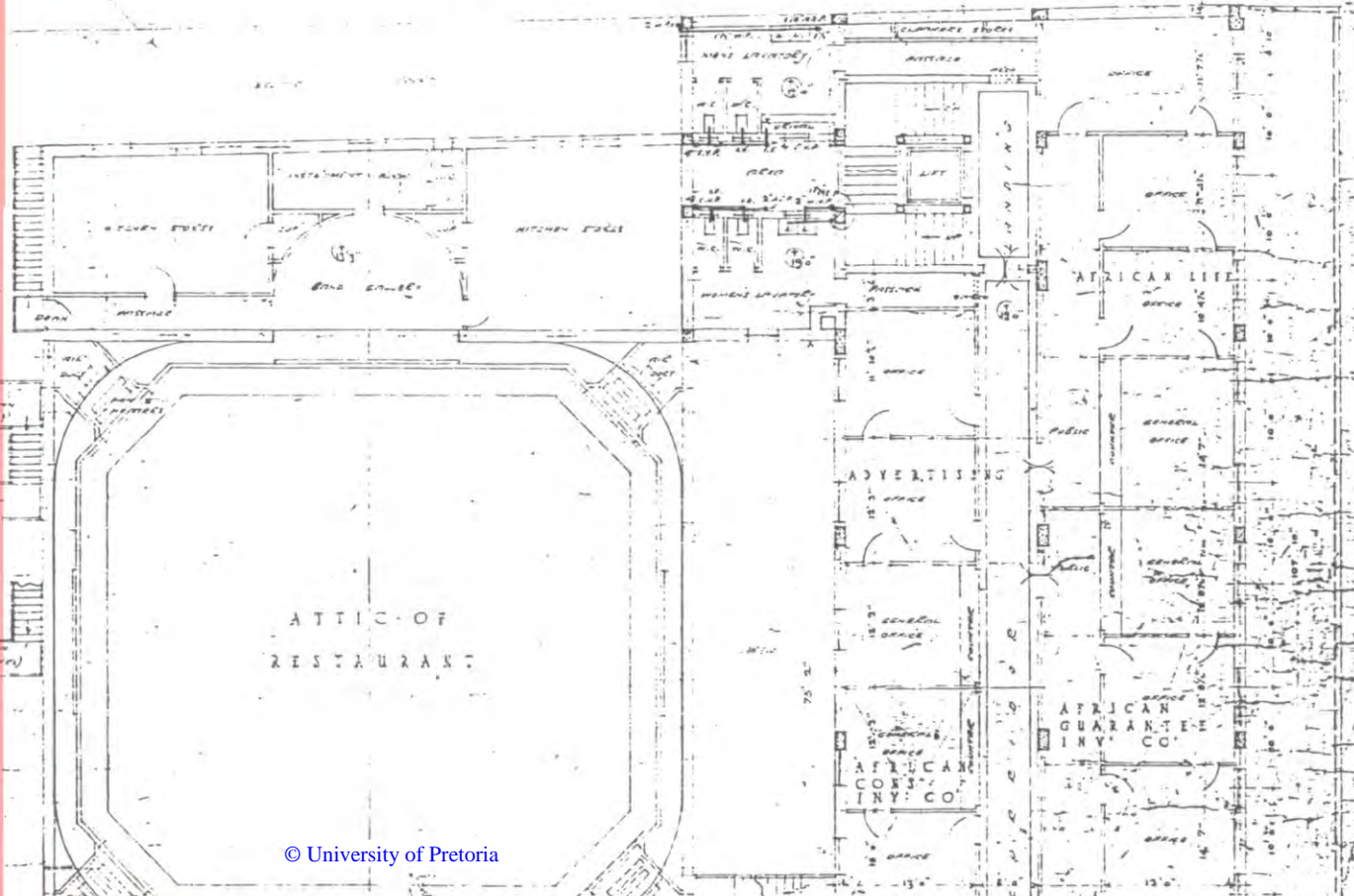
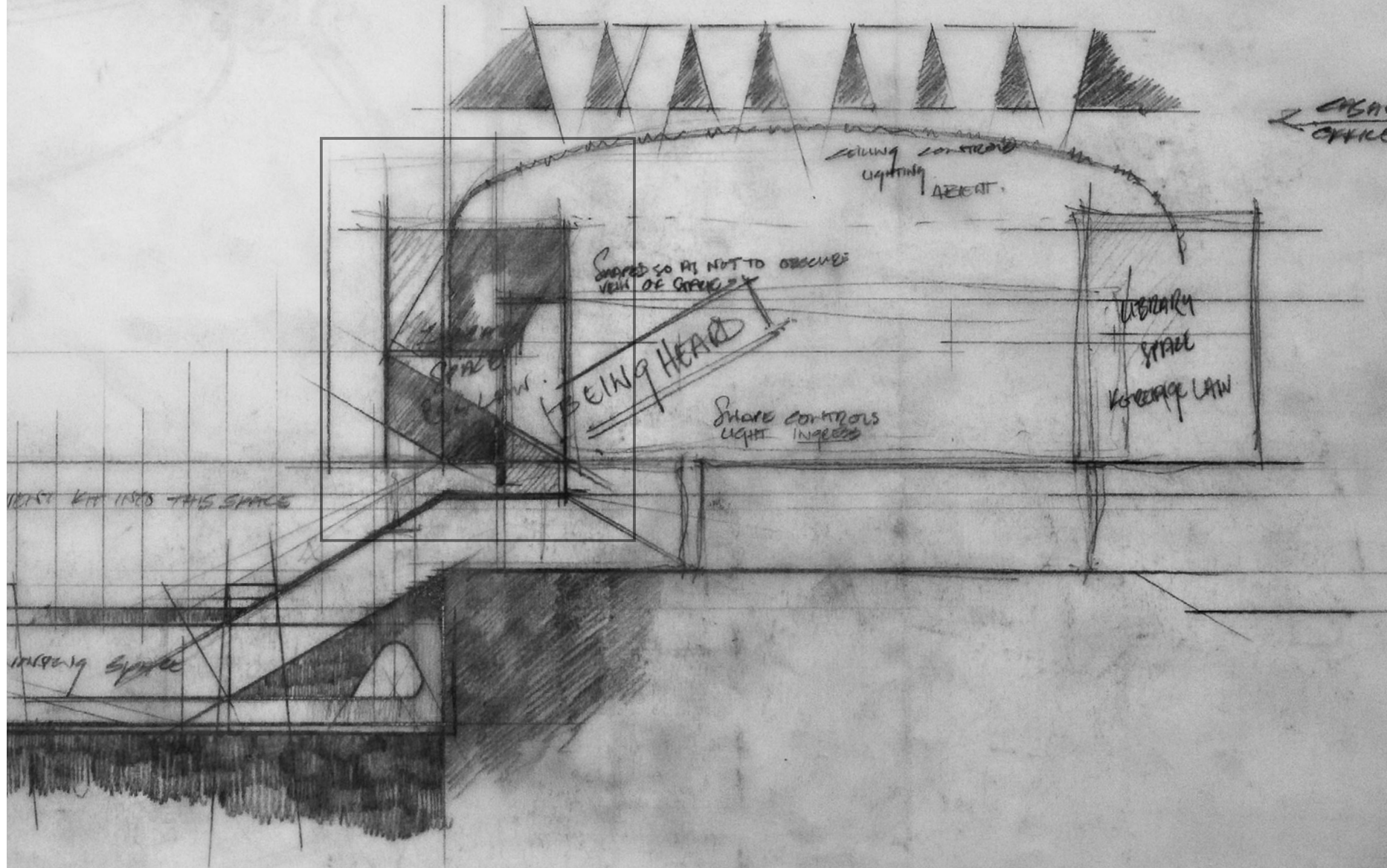


Fig. 161: *The Current Collection (Author, 2016).*



The Current Collection:

The current collection is located on the eastern facade of the auditorium and like the archived collection, occupies the space between the internal heritage skin and the external skin of the theatre. Unlike the archived collection, there is greater emphasis placed on the new architecture that extended beyond the external skin of the theatre. Instead of the shift of heritage fabric like the archived collection, the displaced brickwork is repurposed in other areas of the greater intervention. The primary level of the current collection is the first floor level of the existing theatre and it is where the majority of the current collection will be held in place of the displaced brickwork. In order to accommodate the collection in the skin of the theatre, a double volume space was necessary. This also ensured that the weight of the collection is directly above the structure supporting it that in turn allows for a greater area to be dedicated to circulation and study spaces.

The primary access to the current collection is from the existing promenade

and as the space extends further north towards the stage of the theatre the primary level projects outwards (eastwards) framing the main exit of the auditorium below it. In conjunction with emphasising the exit, the main function of this projection is that of the urban megaphone. Furthermore, this space also accommodates the access to the digital archive and balcony overlooking the courtyard. Below the projection is a secondary floor when study commons, meeting space and current periodicals and reference works will be housed. This lower level is accessed by the stairs located between the heritage skin and external theatre skin mirroring the fire staircase in the same position on the western side of the auditorium. The stairs continue below the secondary level providing access to the theatre's existing stage area. In order to allow for inclusive access to the secondary level a mezzanine at the same level is extended to the lift shaft that connects each level.

The architectural language employed provides contrast to the existing by the lightness and transparency of the

Fig. 162: (Left) Section through The Current Collection (Author, July 2016)

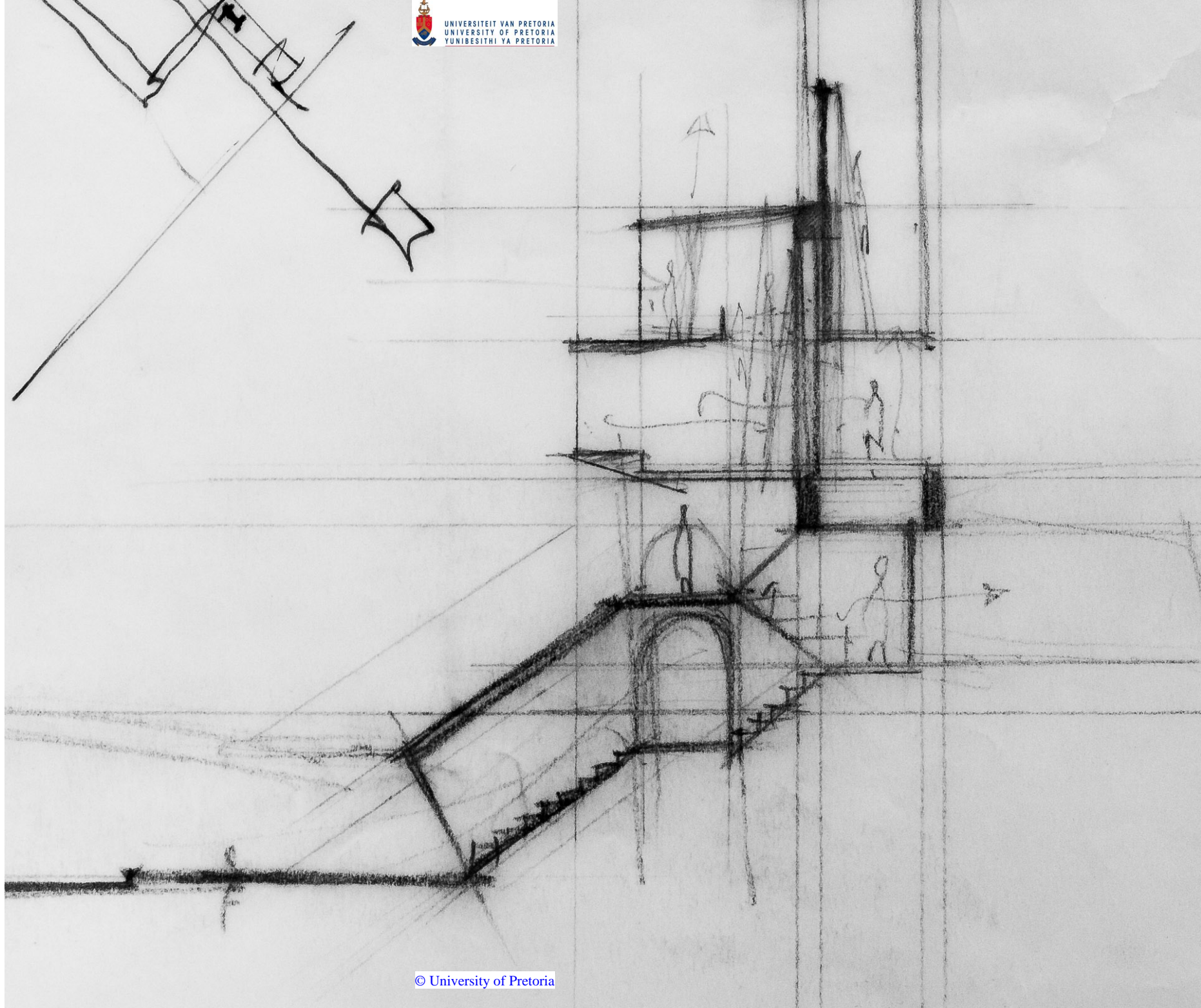
material. The simplicity of the new layer of architecture is paramount in order to stay true to the starkness of the existing skin of the theatre. The contrast of the new architecture in relation to the heritage of the theatre skin is extended to the internal treatment and its relation to the internal heritage skin in the auditorium. The original intent for the internal skin of the auditorium was to mimic a cityscape from the ground level, expressed by the arches and openings being representative of colonnades and building entrances. At higher levels, this internal skin expresses the idea of roofscapes. The new architectural language mimics that of an external condition, the contemporary roof so as to extend. At the lower levels, the mezzanine is the only portion of the new layer that is experienced from inside the auditorium. Its position between the internal heritage skin and the external theatre skin and seen through the east arches, this provides the opportunity to give a perceived depth to the space between skins as well as introduce the contrast to the heritage fabric at ground level.

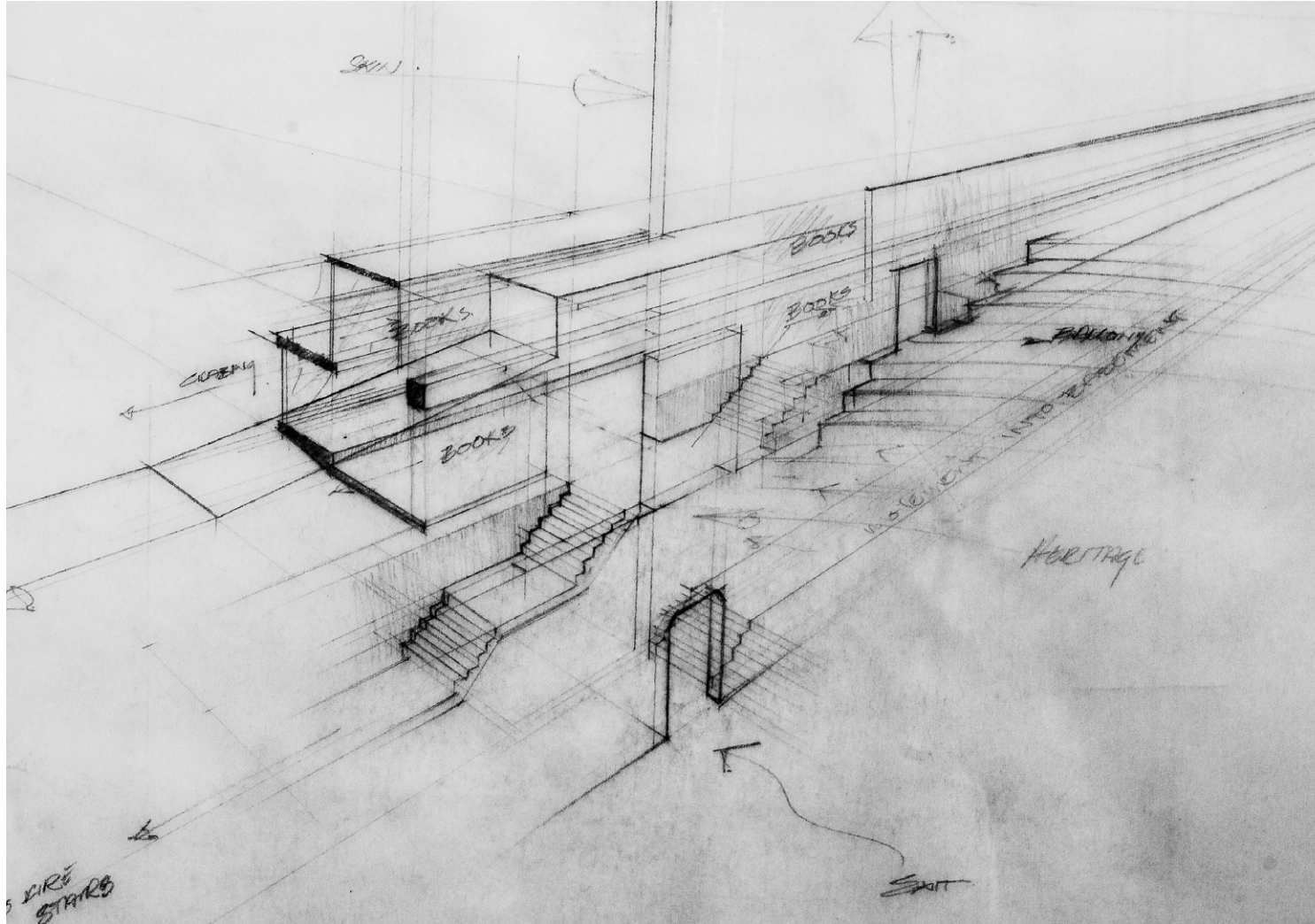
Fig. 163: *(Right) The composition and form governed by the skylights of internal roof of the Current Collection (Author, August 2016).*

Fig. 164: *(Page 172) Extending the Current Collection beyond the Theatre skin (Author, July 2016).*

Fig. 165: *(Page 173) An axonometric drawing of change in levels of the circulation routes linking the old and new programs (Author, August 2016).*







The Council for the Advancement of the South African Constitution (CASAC) Office.

The program that takes place within these offices has an impact on the public in a more direct manner and potentially greater capacity than any other program within this scheme. The CASAC offices are situated directly over the imagined streetscape that is the entrance promenade and the spatial articulation of the new layer architecture impact the experience of the space below directly. The original function of the promenade was an entrance foyer and link to the restaurant that was never realized. However, the space was imagined as a streetscape, conditioning the patrons before entering the, imagined open air, auditorium space. A sky-like ceiling tops the entrance foyer, like the auditorium. The CASAC offices occupy the same volume that supports this ceiling and its supporting structure but opening the space, at

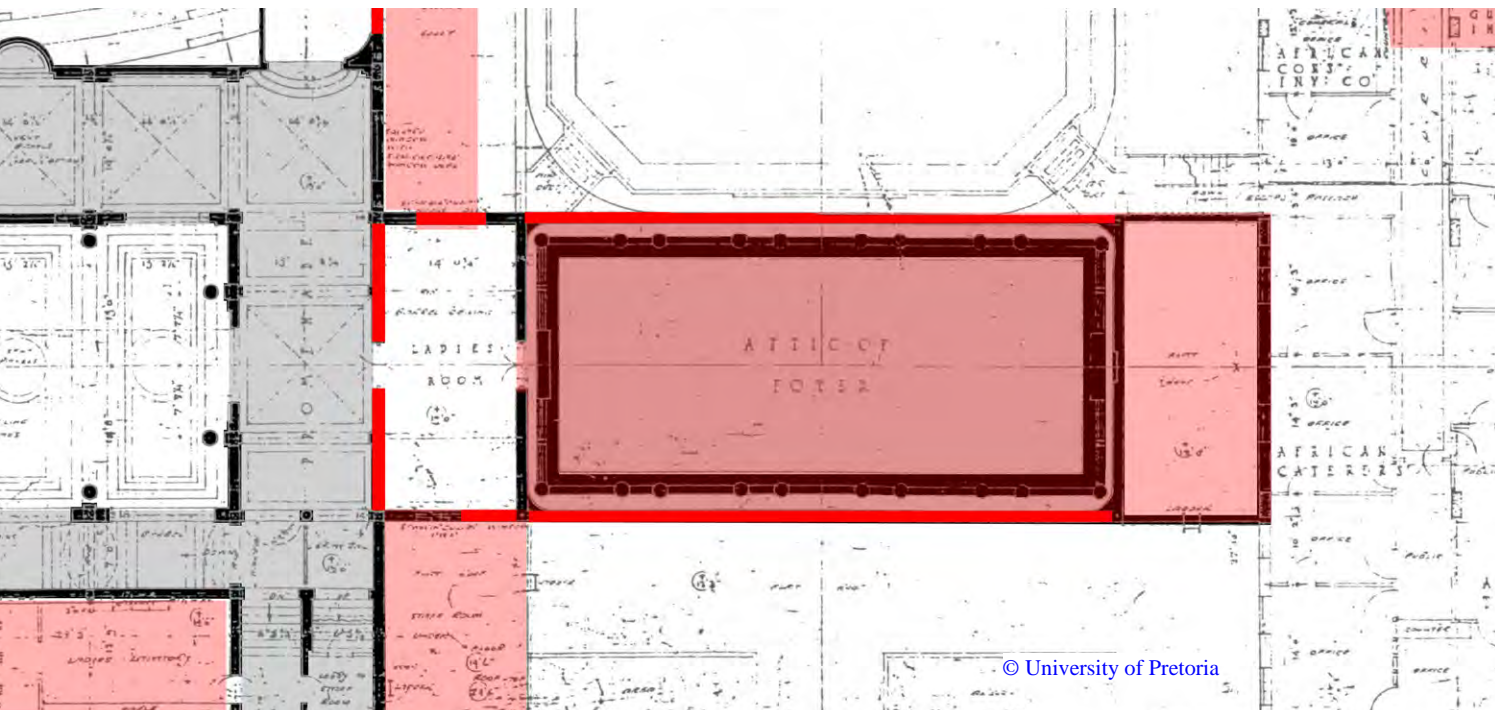
certain points, to the sky, enhances the experience of the sky. The new ceiling that the offices provide over the space below defines the circulation into the building. To emphasize the idea of the imagined streetscape the existing skin between the columns is removed transforming space into an outdoor colonnade.

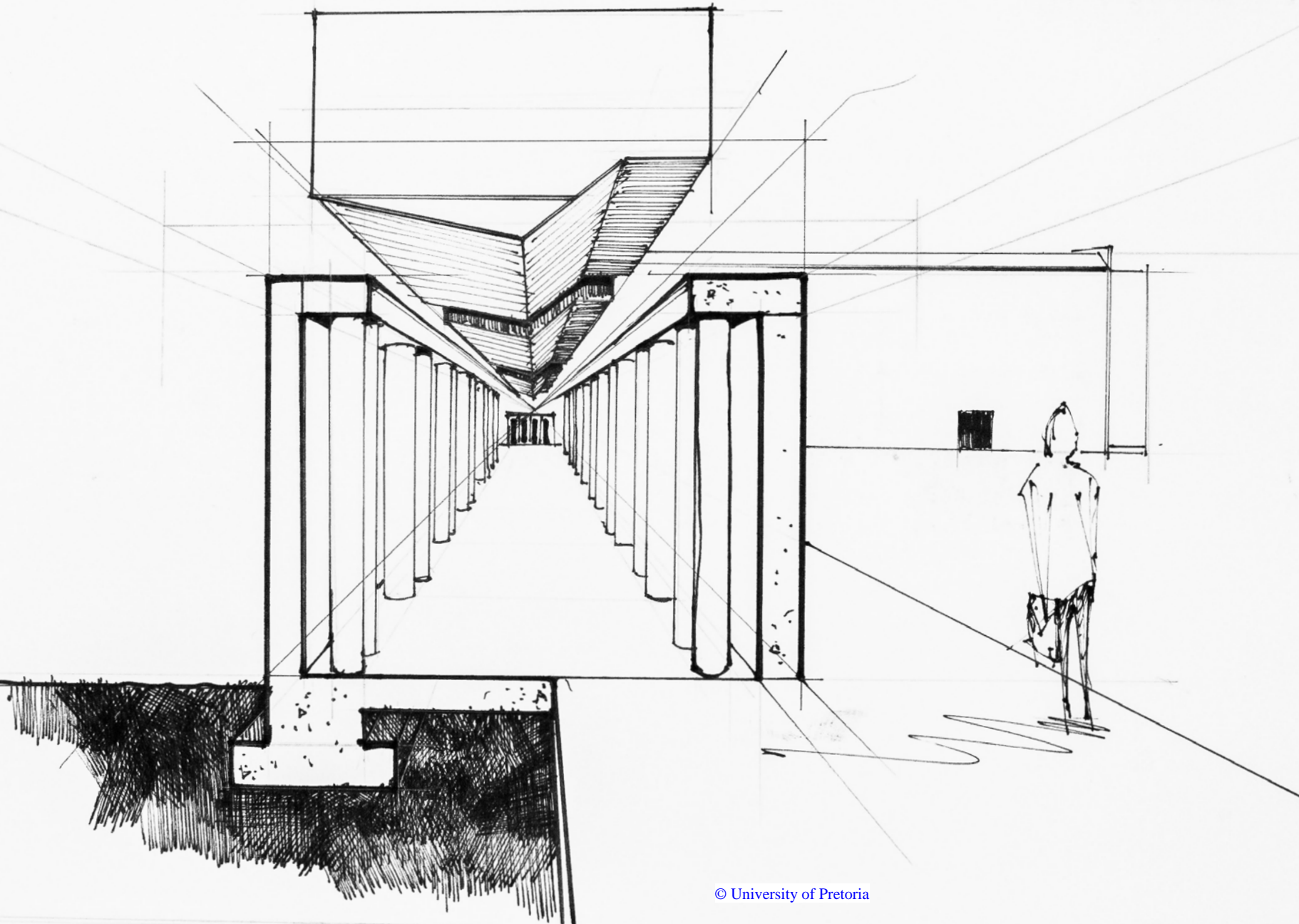
The offices are divided into three masses, to accommodate individual rooms and a boardroom. Two office spaces are further divided to accommodate smaller discussion spaces, circulation and desk space. The discussion spaces are defined as more private spaces and located on the southern portion of the offices. A large clerestory window introduces soft light into the discussion space that is raised above the circulation and the rest of the office space. Circulation space is defined by a light shelf separated from the wall by a slight gap that allows in direct sunlight through the skylight above.

Fig. 166: (Right) *The CASAC offices occupying the void of the demolished “attic of foyer” (Author, 2016).*

The light shelf bounces light into the desk space section of the office that overlooks the courtyard.

The contrast of the CASAC offices to the heritage fabric is greater than the contrast required by the architecture for the current collection. This increased contrast is extended to the structural approach by separating the structure from the existing however like the offices the structure and enhances the original intended experience by adding a contemporary layer to the colonnade.





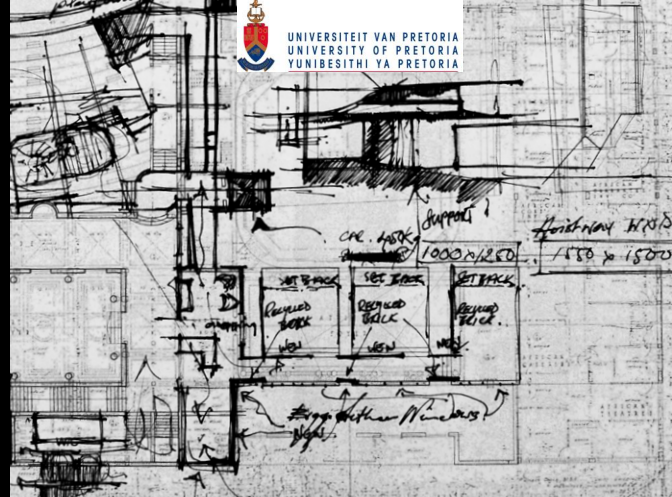


Fig. 167: (Left) Initial perspective sketch of the CASAC offices over the new streetscape (Author, June 2016)



Fig. 168: (Top) Development sketches of the office layout (Author, 2016).

Fig. 169: (Middle) The heritage response of the offices in relation to the demolished (Author, 2016).

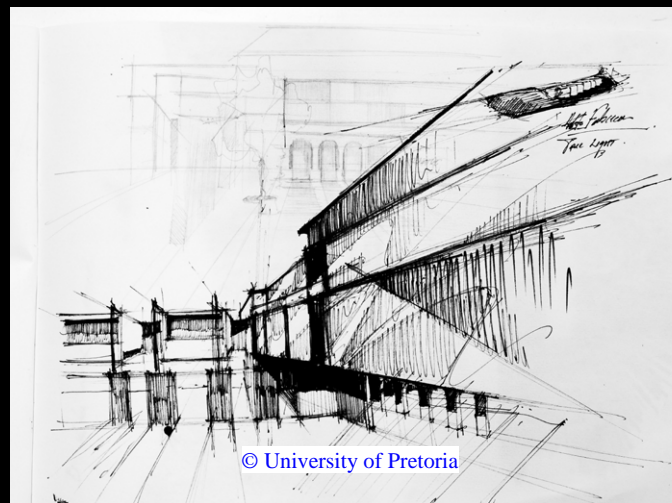


Fig. 170: (Right) Perspective from urban "megaphone" looking towards the CASAC offices (Author, 2016).

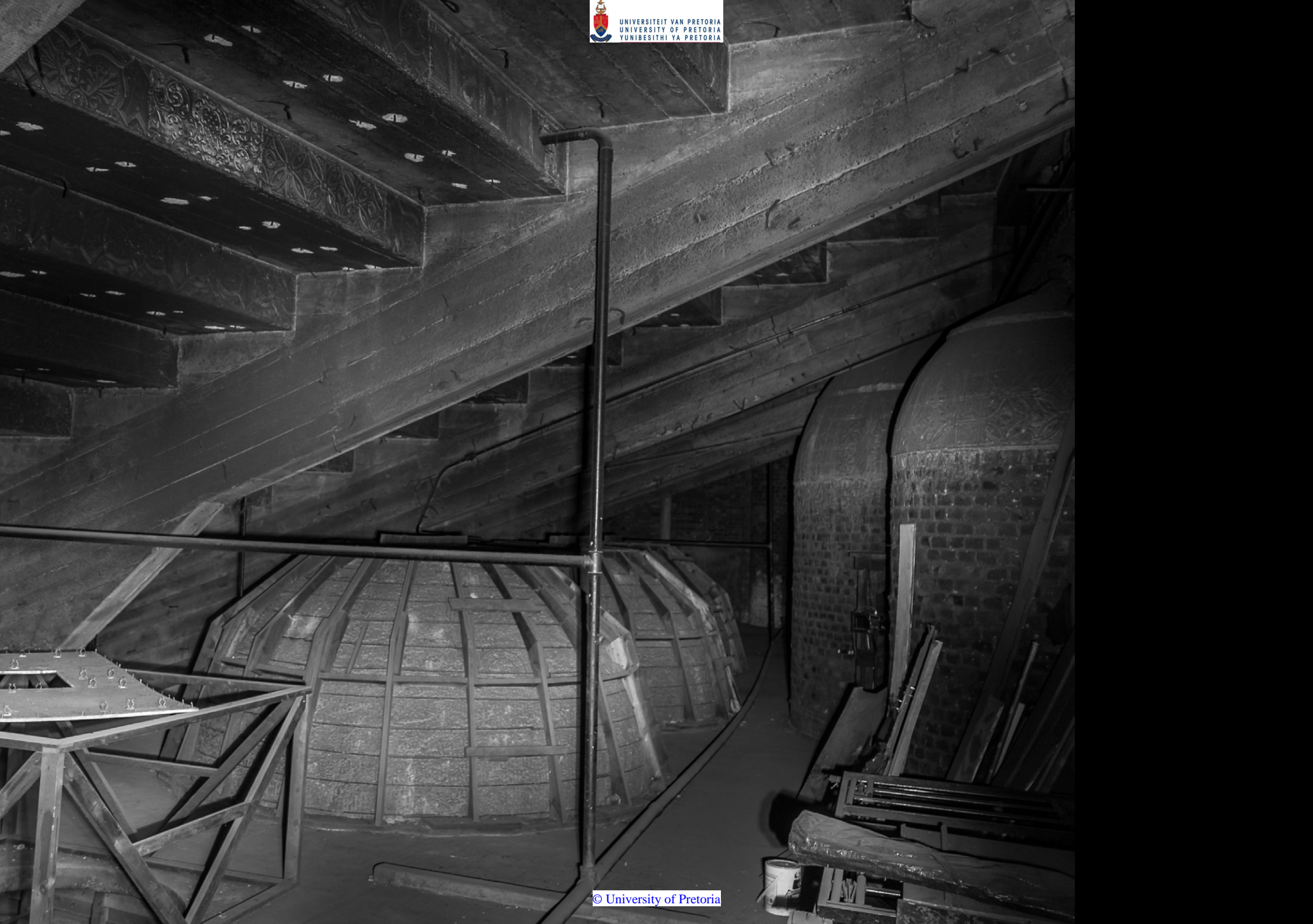
Shared Spaces

Research/Analysis Commons

This area is located underneath the balcony seating of the auditorium space and in terms of the new layer of architecture links the archived collection to the current collection. The space currently accommodates the domed ceilings on the southern portion of the auditorium's ground floor. The upper portion of four of the five domes is removed and replaced with steps down to a desk seating area from which research can be conducted. The fifth central dome is retained but is adapted by lifting the uppermost portion in order to provide a gap so that sound from the auditorium space carries into the research commons. This is a response, or rather, reaction to proceedings taking place in the auditorium.

Fig. 171: (Right) The space beneath the balcony seating that will adapted to the Research commons (Author, 2016).





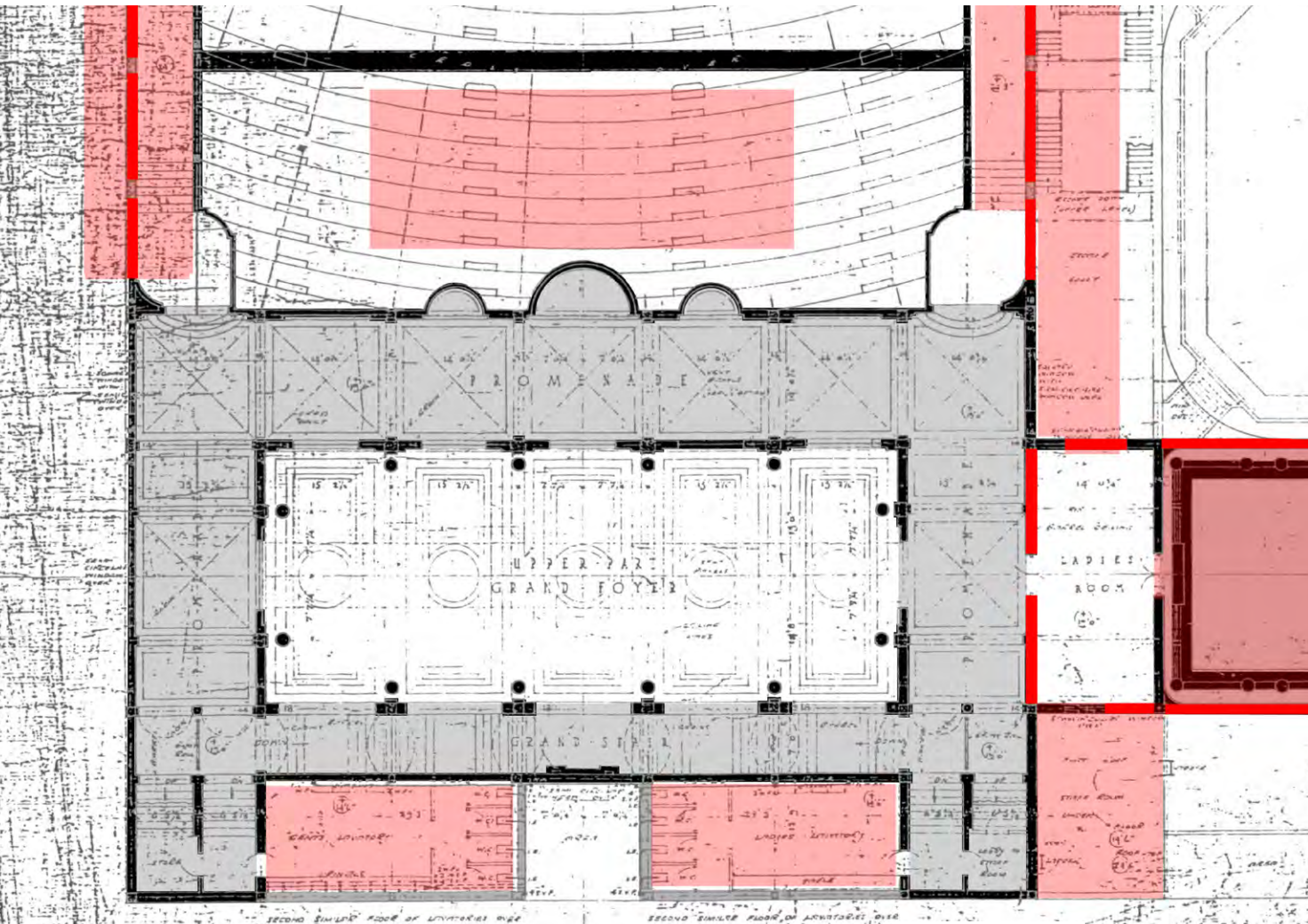
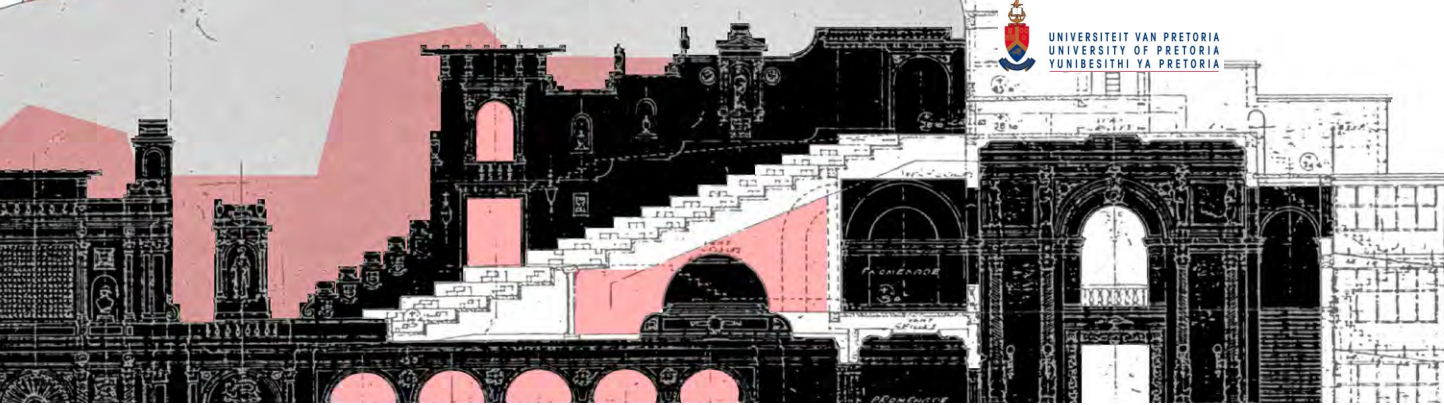
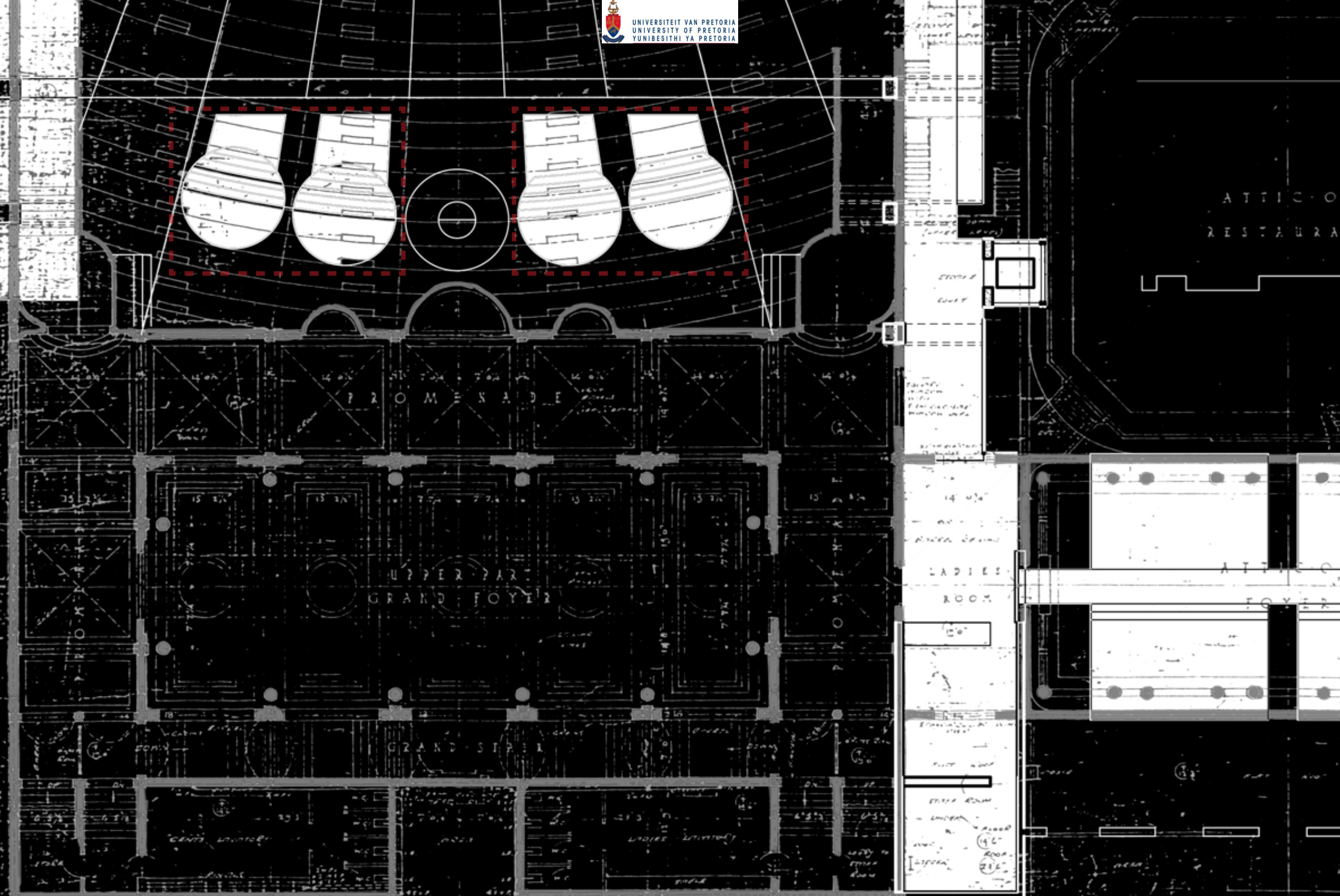


Fig. 172: (Top left) Section looking east through the Research commons (Author, 2016).

Fig. 173: (Left) The Research commons is located north of the promenade beneath the balcony seating (Author, 2016). The library office and CASAC reception occupies the (uncoloured) room that is to the east of the promenade.

Fig. 174: (Right) the extent of the adaptations made to the space shown in red (Author, 2016).



SECOND FLOOR PLAN OF UNIVERSITY OF PRETORIA

SECOND FLOOR PLAN OF UNIVERSITY OF PRETORIA



Reception and Librarians office
Linking the CASAC offices and the Current Collection to the existing is the librarian's office that also serves as the reception for CASAC. This will be accommodating in the existing "Ladies room of linking to the eastern side of the Promenade. However, the internal walls are removed to provide the occupants with views into the promenade. The northern wall underneath the half moon window is punctured by the structure other current collection and in so doing forming the lift lobby. The eastern wall is punching by the circulation corridor of the CASAC offices in the position of the ceiling access above the entrance foyer. The tearoom occupies the southern portion of the office followed by filing and copying room.

Fig. 175: (Left) The "Ladies room" just east of the promenade that will house the reception and librarians office (Author, 2016)

Public Level. The Auditorium

There is very little design intent focused on the auditorium space of as the special requirements of CASAC and other auxiliary programmes of the SCA such as the IEC court which only in session at certain times of the year have very similar requirements to that which the theatre already provides. The experience of the theatre as an open air space is to be enhanced by opening the ceiling to the sky. This provides the experience of the real sky with the added advantage of illuminating space with natural daylight that is currently one of the biggest issues with the existing space. A multi-layered membrane ETFE cushion that will allow daylight to be controlled will cover the opening in the ceiling. The roof sheeting above will be removed and replaced with dual soul polycarbonate sheeting to deal with rainwater at the roof level only.

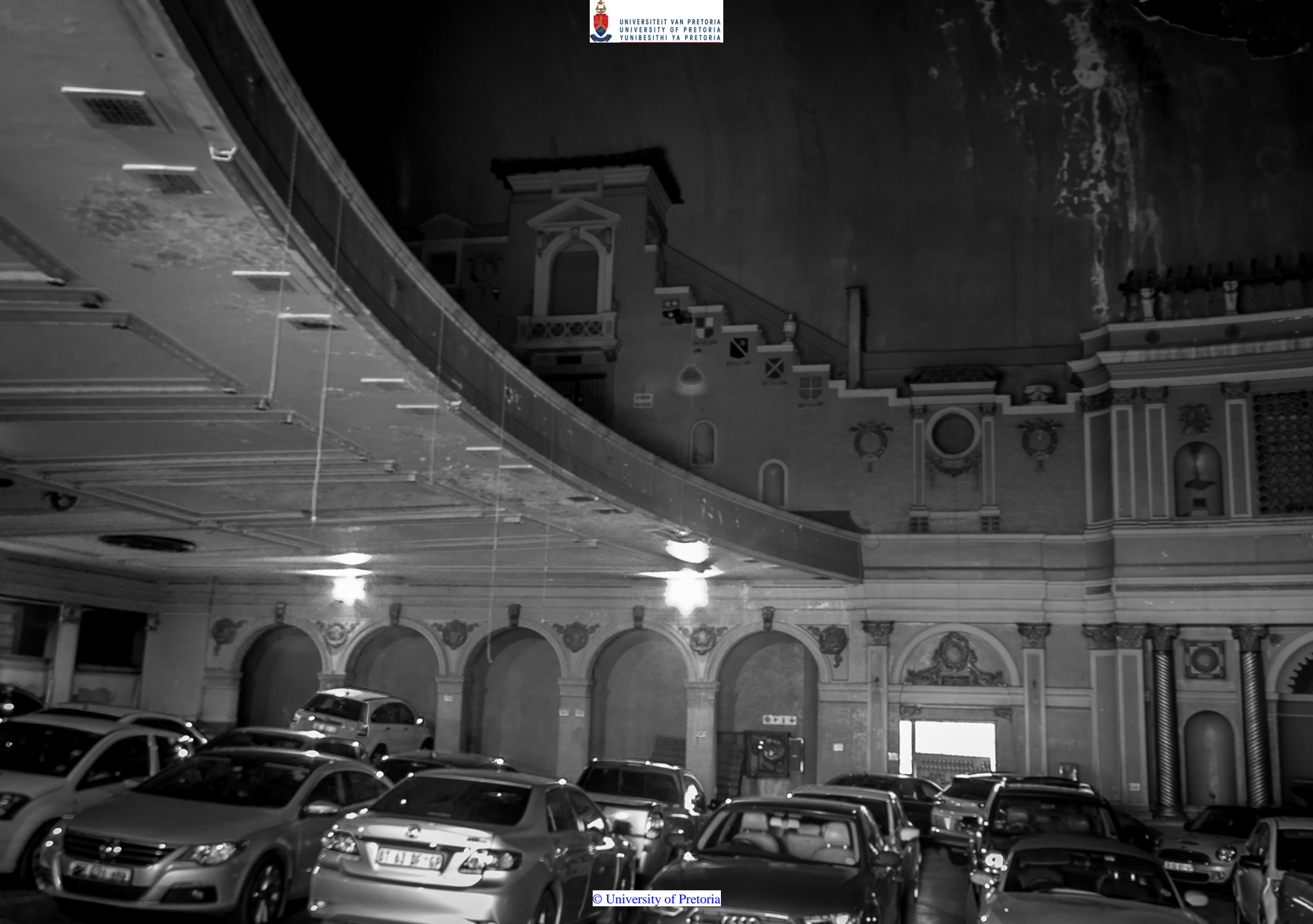
The ground floor of the auditorium space in its current state provides parking for cars as the seating was removed. In order to keep the ground floor of the

theatre as adaptable as possible in terms of the potential functions and programs that can accommodate for all non removable seating will not be replaced in the space to maintain its adaptability as much as the fall in the floor will allow. The balcony floor along with seating will be refurbished and retained in order to allow the space to function as a separate auditorium when required.

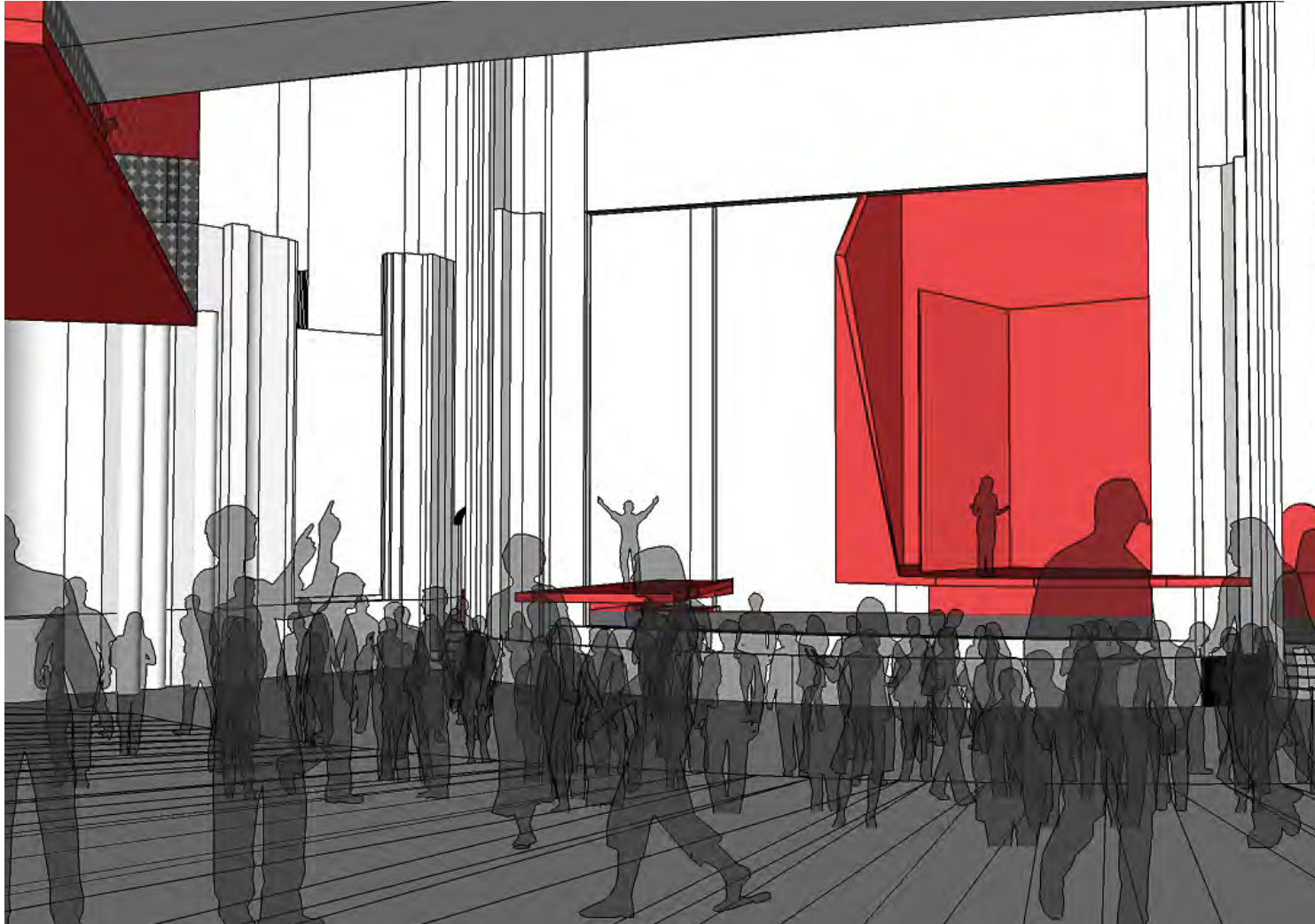
Fig. 176: *(Right) The Auditorium in its current condition (Author, 2016).*

Fig. 177: *(Overleaf Left) Light study of the existing auditorium (Author, 2016)*

Fig. 178: *(Overleaf Right) The reprogram auditorium as the CASAC platform (Author, June 2016).*







The Urban “Megaphone”

Projection through both the heritage and the new layer of architecture out into the courtyard. The “megaphone” essentially projects the acoustic aspect of the events through the building and into the public realm. The projection of sound alert people in the public spaces such as the courtyard beyond of an event and its tone. In line with the projection of sound through the building, the “megaphone” slices through both the heritage fabric and begins to inform the new architecture. The architecture of the current collection as the megaphone terminates above the courtyard space.

The Courtyard

The courtyard is a liminal space partially hidden from Church Square by the observation platform on the west, the auditorium on the east and at the streetscape on the south. The space serves as a place of contemplation, respite from and reflection of current protest and the everyday. It serves as a repository of memories of the built and unbuilt whilst displaced portions of the existing heritage fabric are reconstituted

along with new materials on the surfaces of the courtyard. The design of the courtyard is ordered and structured by a response to the unbuilt and the interaction between the existing and new architectures.

The brickwork displaced from the external skin of the theatre by the structure of the current collection is recycled for paving. Various levels of contrast is provided by a combination of contemporary clay and cement based paving in conjunction with the recycled bricks that begins to inform and in some cases blur the line between the internal and external conditions, Spaces of movement and spaces of pause in both existing and new layers of architecture.

The indentations in the courtyard are interpretation of the depressed plane of the unbuilt restaurant in the original proposal drawings. The indentation slopes towards a small garden containing a few trees that reference the historic Oak trees that existed on the site that promoted the social nature of the space.

Fig. 179: (Right) *The current entrance to auditorium and future exit through the urban “megaphone” (Author, 2016).*



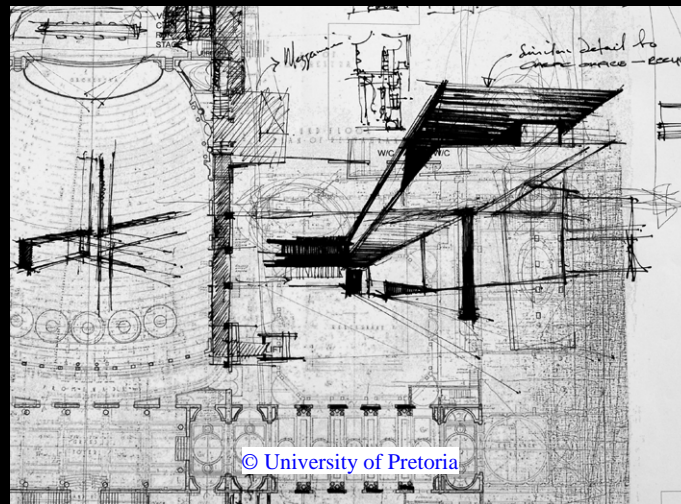
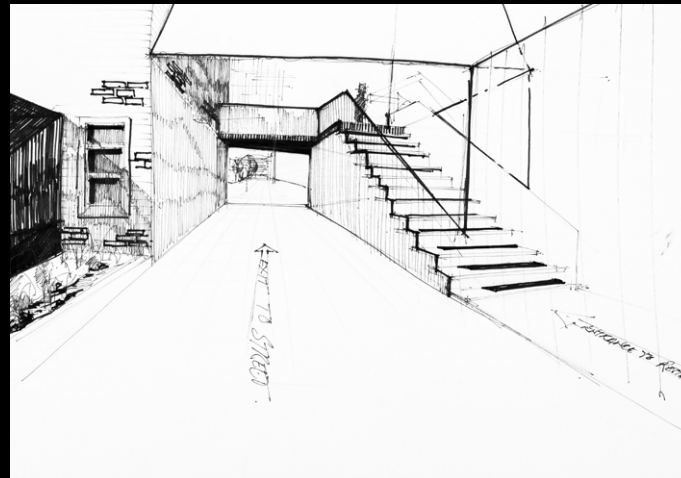
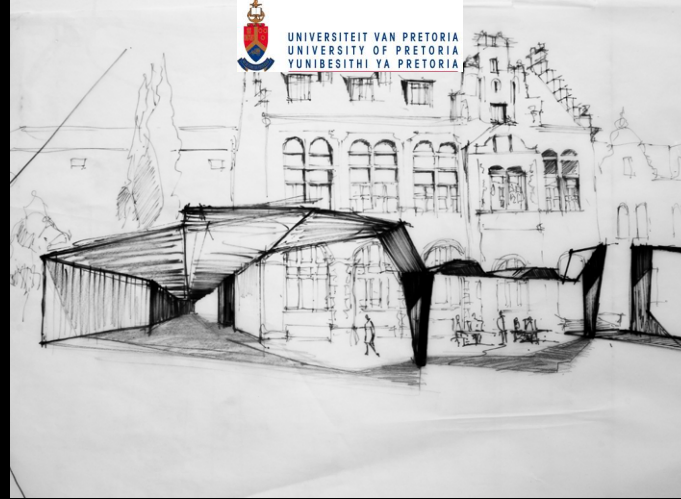


Fig. 180: (Top) Initial idea of interaction between the “megaphone” and the surrounding heritage fabric (Author, 2016).

Fig. 181: (Middle) Exiting the “megaphone into the Square (Author, 2016).

Fig. 182: (Left) Further development of the “megaphone” (Author, 2016)

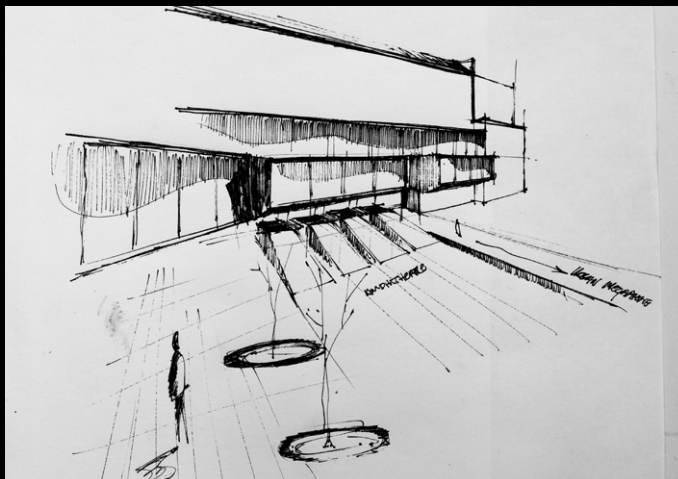
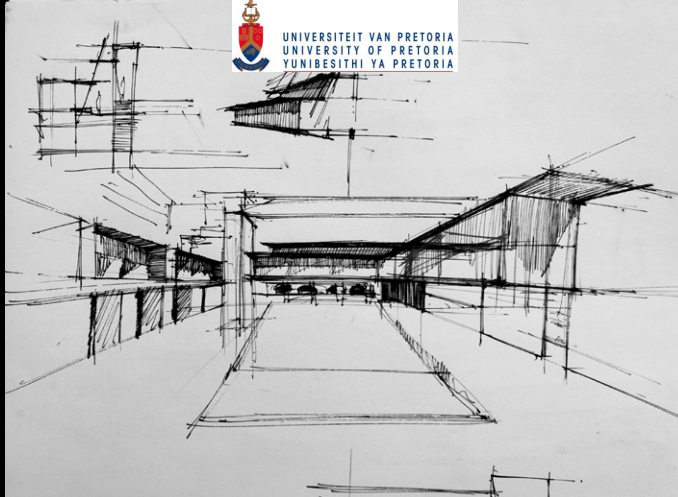


Fig. 183: (Top) The courtyard as viewed from the witness stand (Author, 2016).

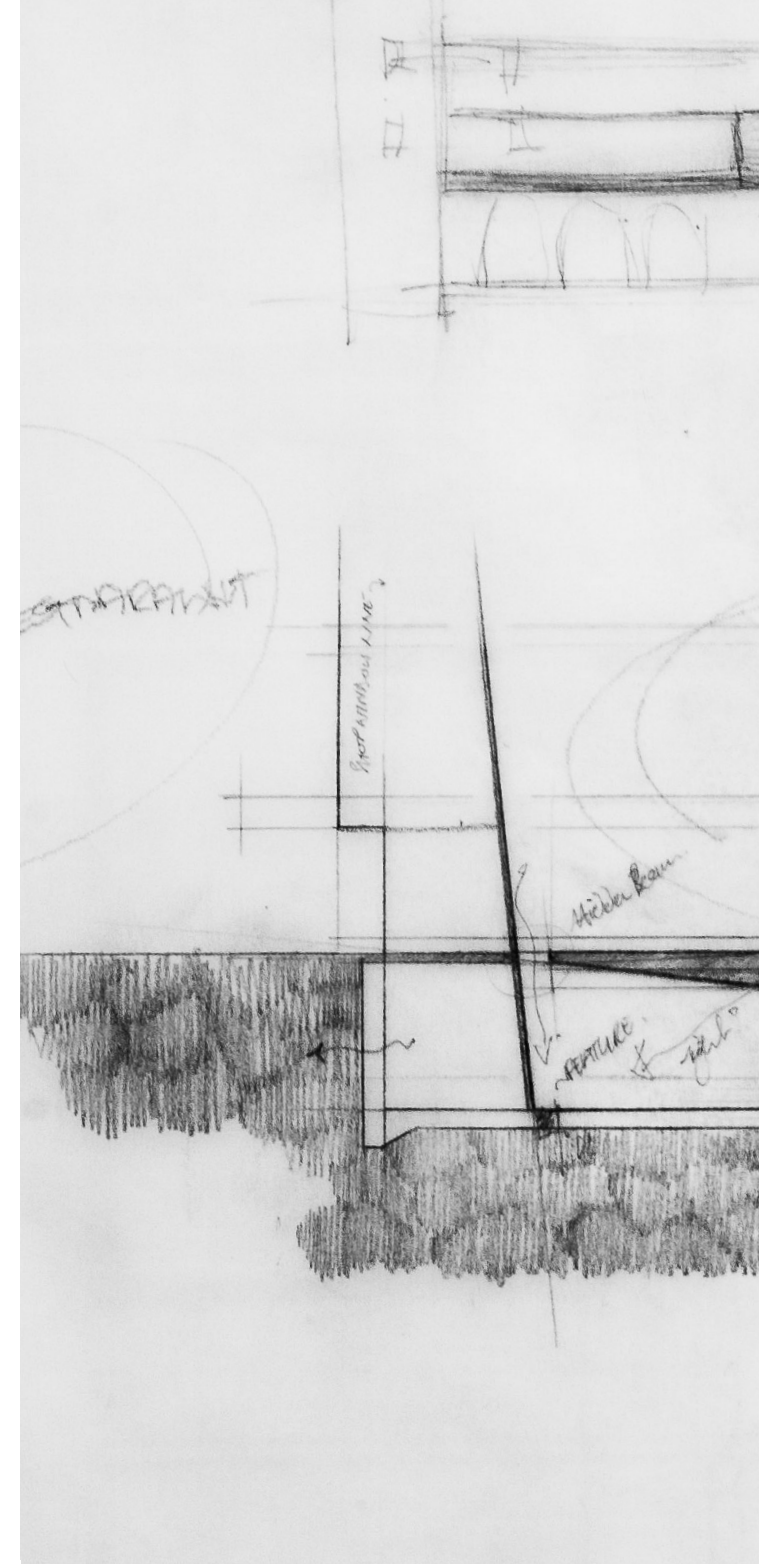
Fig. 184: (Middle) Perspective of the courtyard from the CASAC offices (Author, 2016).

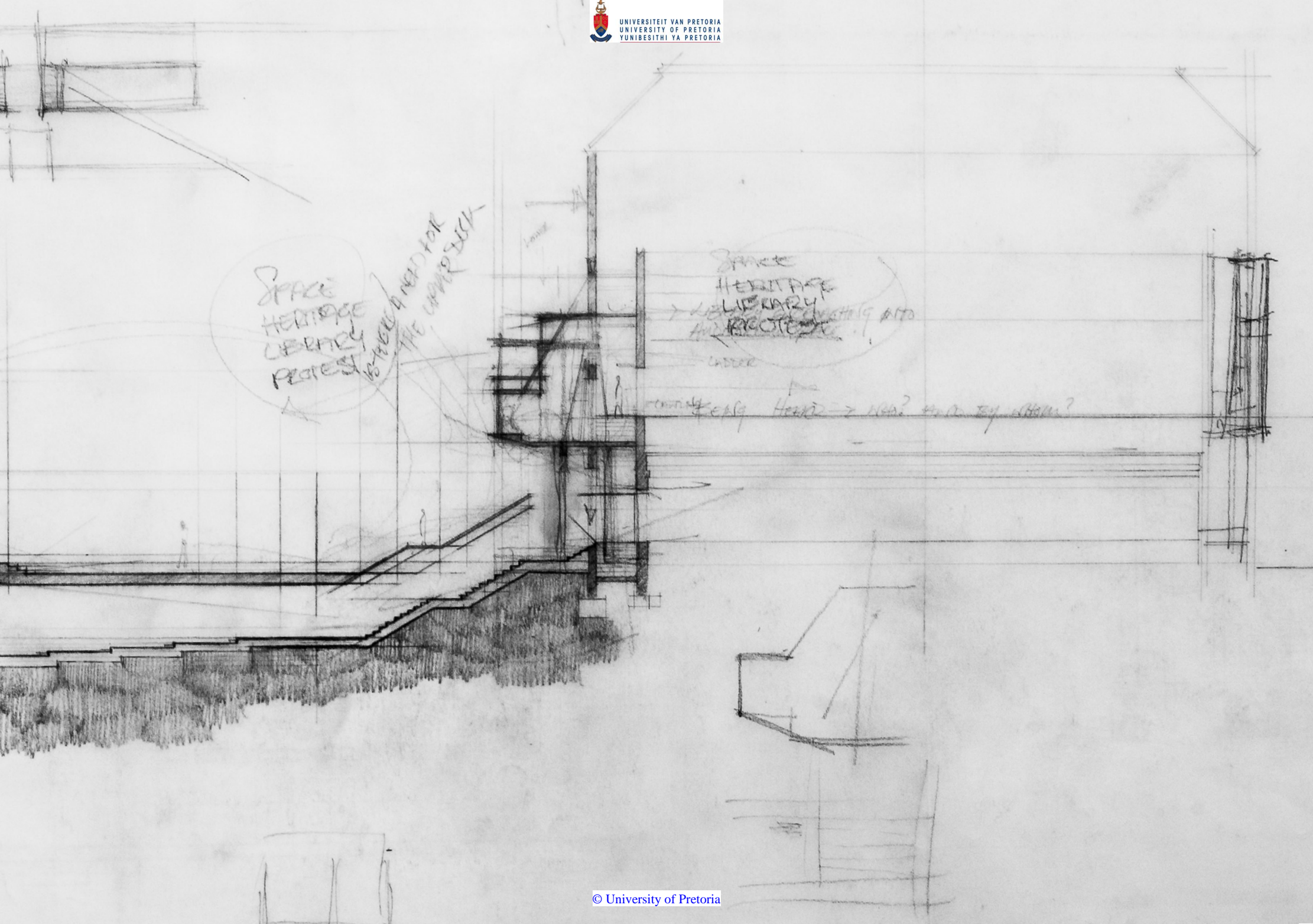
Fig. 185: (Left) Development drawing, the “megaphone” viewed from under the portico (Author, 2016).

The Witness Stand

Being completely separate from the physical heritage of the Capitol Theatre, the observation platform is experienced as a separate building however the architectural language is a progression from both architectures of the current collection and CASAC offices. Beyond this progression of language and materiality utilised for the platform, the structure references the structure of the unbuilt building that would make up the street facade of the Capitol Theatre precinct. The experience of the street facade from Church Square is more of the upper levels rather than the ground floor and this idea suggests that the ground floor can remain permeable as the levels above it hold the identity of the street facade. The ground services in place of the negotiation between church Square and the courtyard where is the platform above is a place of witness from which Church Square and visible surrounding areas can be observed whilst being apart from the space activities and ideas below. The platform physically extends into the heritage building to the north, the Old

Fig. 186: (Right) Development Section looking south through the site, a basement linking the kitchen to the auditorium (Author, August 2016).





Netherlands Bank. This direct link to heritage provides the opportunity to contextually tie part of the observation platform, the platform itself, through its materiality. The link is made by continuing the historic materiality into the platform by using recycled bricks from the external skin of the theatre supplemented by new clay bricks. This platform is an enclosed glass envelope supported by a steel structure. The ground floor as mentioned earlier is permeable allowing access into the courtyard, however, it is a space of negotiation between the observation platform above and the kitchen below and conceptionally the space of negotiation between being part of the protest or apart from the protest.

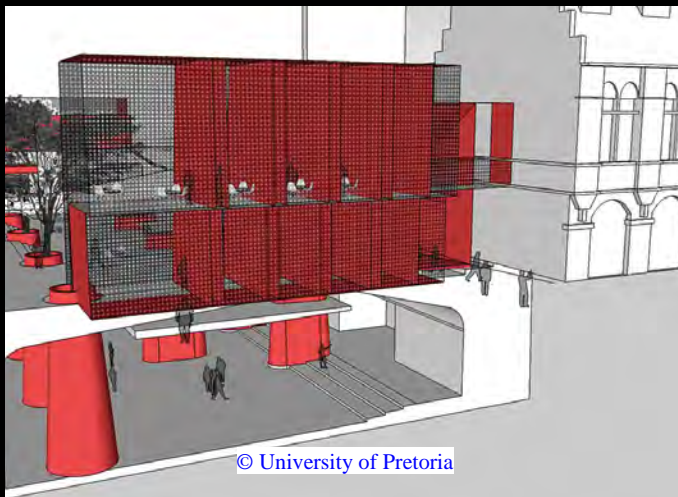
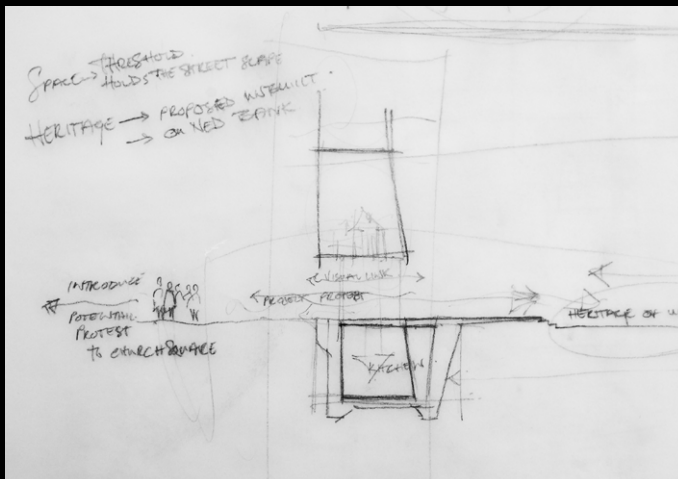
The observation platform houses the restaurant however the kitchen is hidden from the public realm as it occupies the stereotomic basement and is linked to a public realm and the platform through the staircase that mediates between the language of the new structure and the heritage response of the platform. The hidden nature of the kitchen ties it into the clandestine realm.

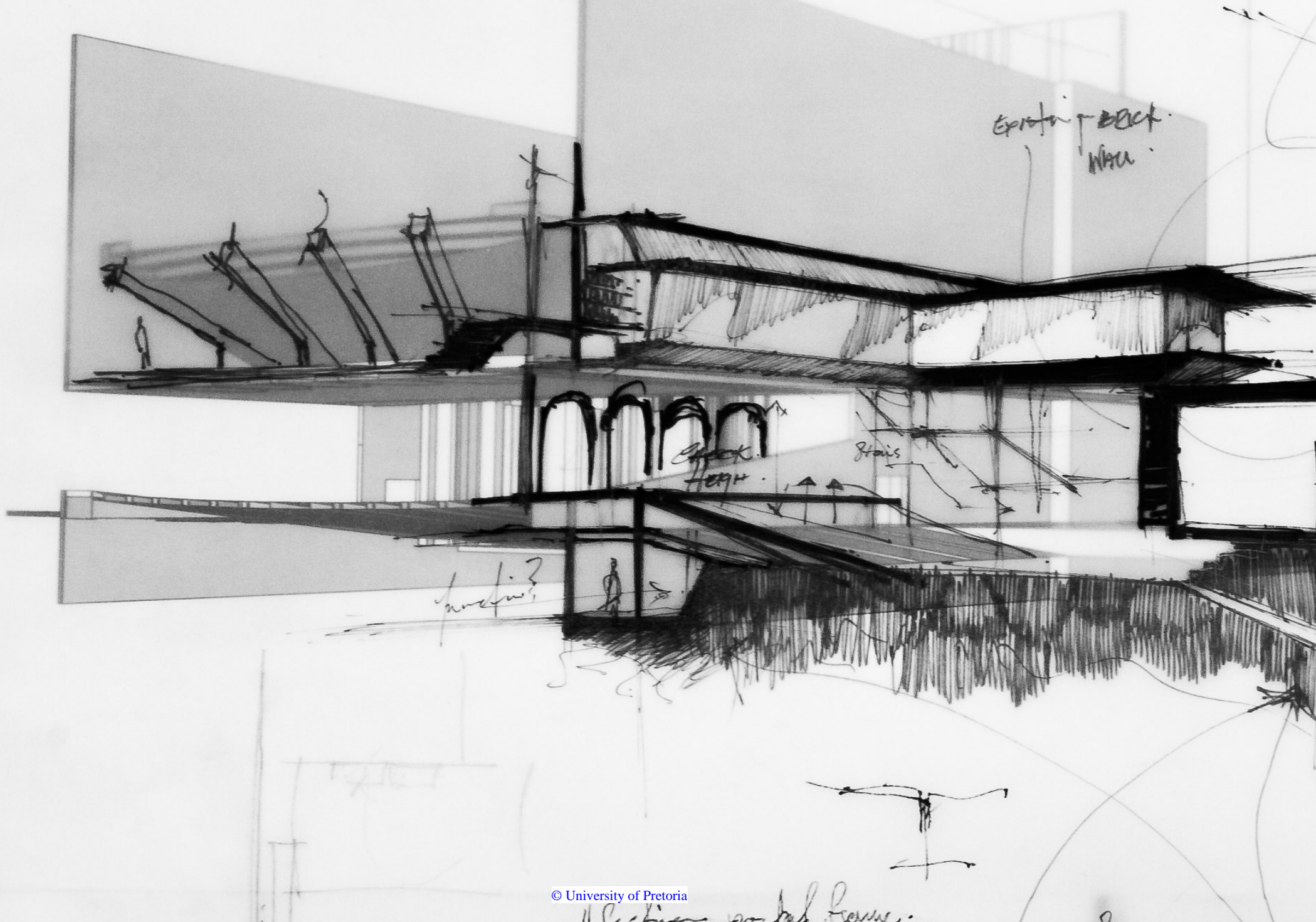
Fig. 187: *(Top) The “megaphone” framed by the heritage on the right and witness stand on the left (Author, 2016).*

Fig. 188: *(Middle) The negotiations of the witness stand (Author, 2016).*

Fig. 189: *(Right) Perspective of the witness stand (Author, June 2016).*

Fig. 190: *(Next page) Section perspective through vertical circulation of the witness stand, courtyard, clandestine tunnel, library and auditorium (Author, 2016).*





11 Section van die Leme...



The Clandestine

The nature of this realm is circulation, linking to the existing tunnels running under the square that Connect the Ou Raadsaal, now the Supreme Court of Appeal and the Palace of Justice. The tunnels connect to the kitchen access providing another fire escape but also access to the constitutional level via the lift shaft.

However, the primary reason for the tunnel is the connection to the basement below the stage of the theatre. This area below the stage provides a point of observation for members of government that may have an interest in the event or proceedings taking place in the auditorium without being seen. This one-way observation provides the opportunity for the members of government in question to hear public opinion and position on matters relevant to the members of government institutions. The response to these opinions can then be made public on a national platform. Regardless of whether or not in observation is taking place and a response made, the matters and potential actions discussed in the

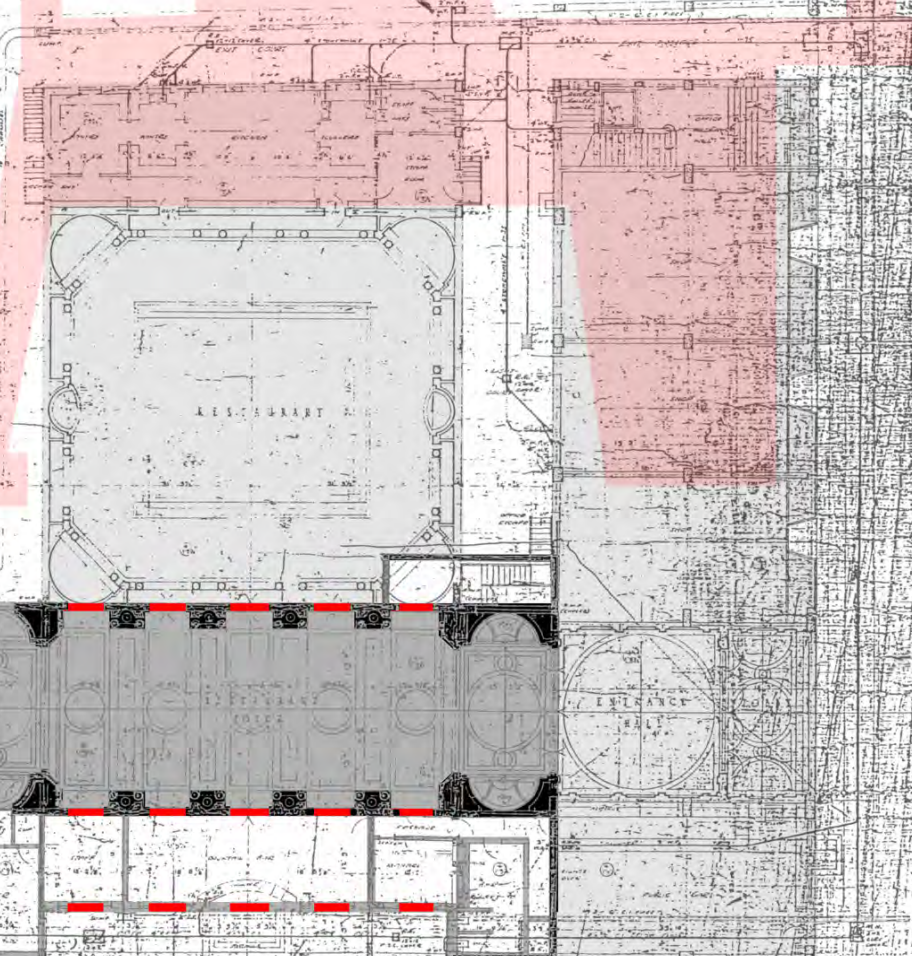
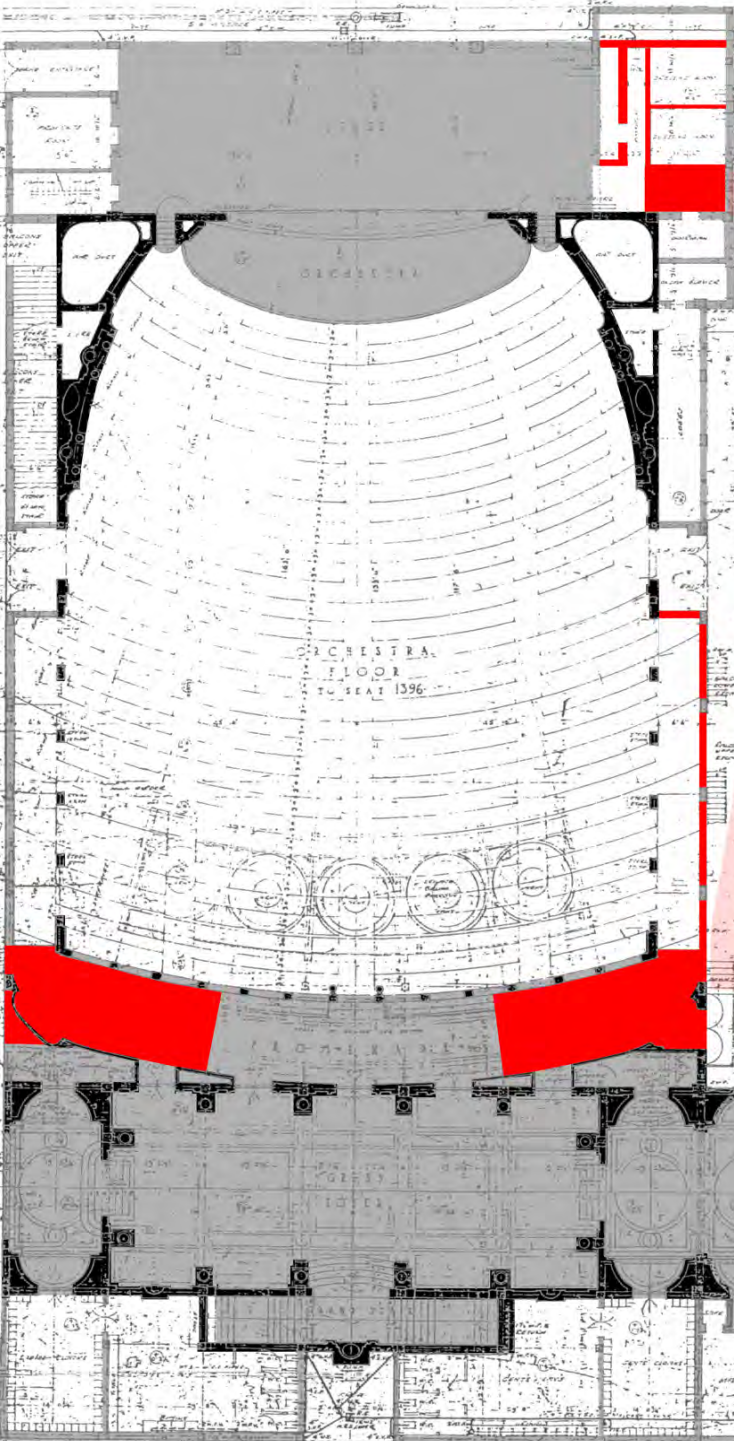
auditorium are completely unaffected.

Fig. 191: *The Clandestine level situated at basement level (Author, 2016).*

PLAN OF
ORCHESTRA

GROUND FLOOR
PLAN OF RESTAURANT

GROUND FLOOR
PLAN OF OFFICE BLOCK



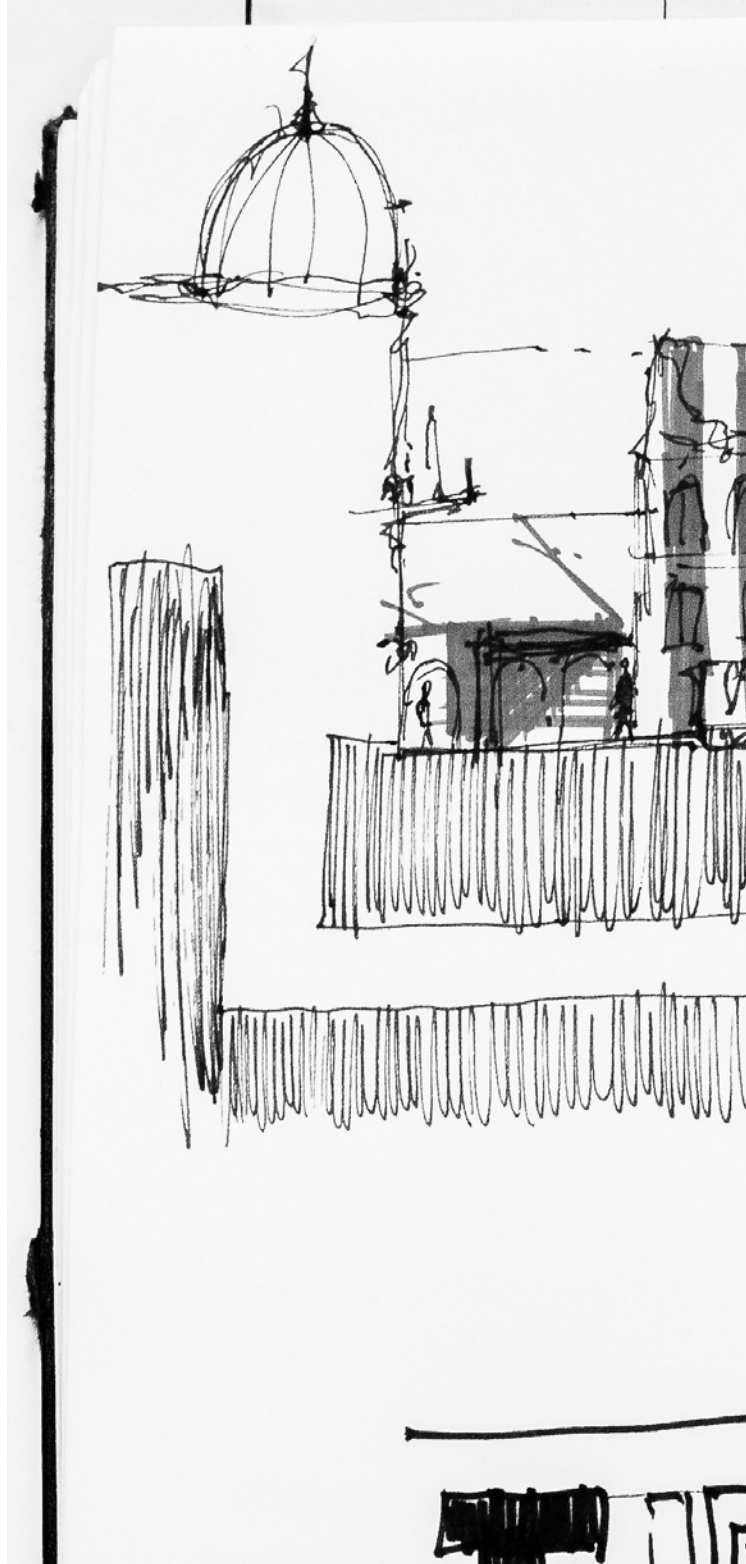


Fig. 192: Sketch of the tunnel that links the Ou Raadsaal and Palace of Justice, into which the Clandestine tunnel links (Author, 2016).



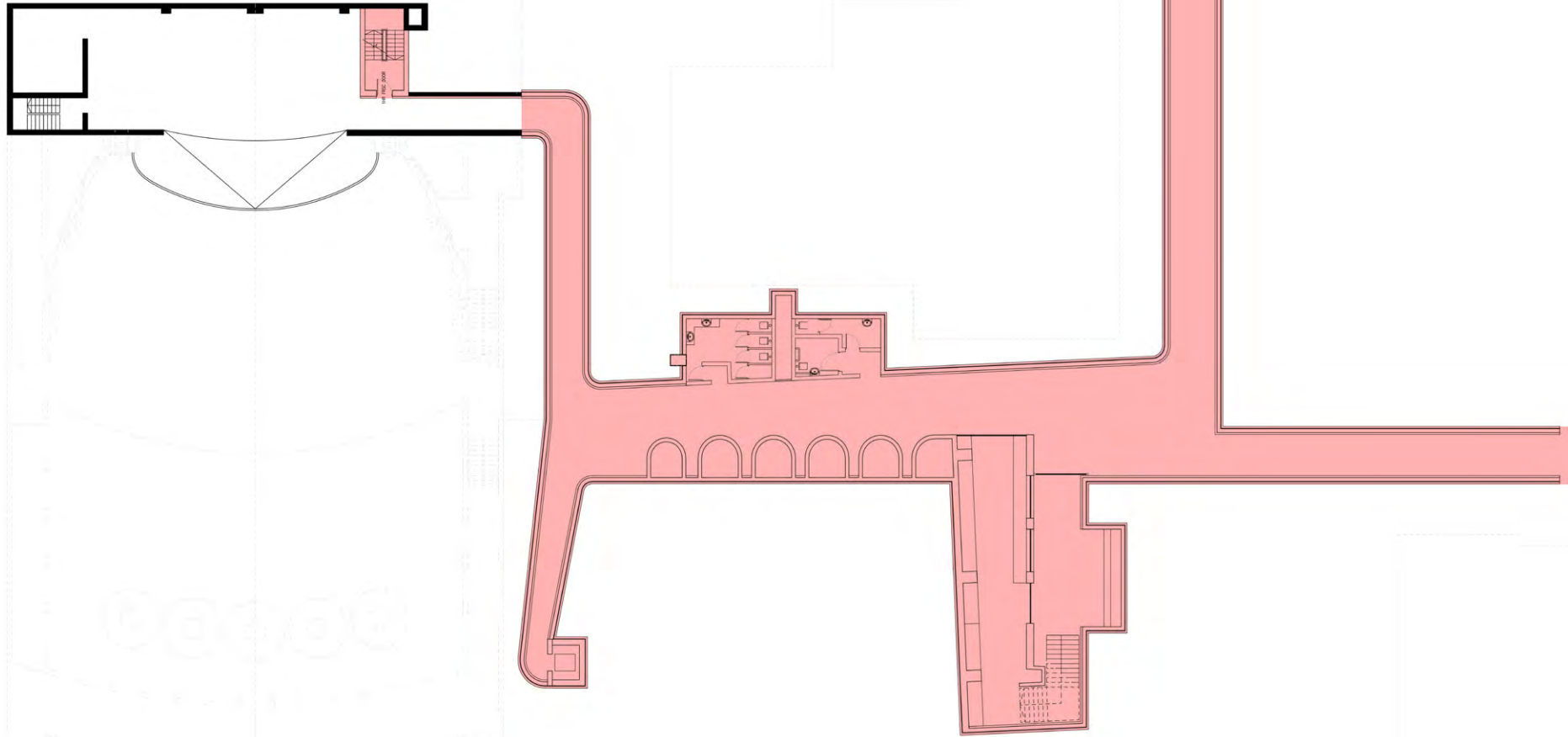


Fig. 193: Basement plan, Clandestine level
(Author, 2016).

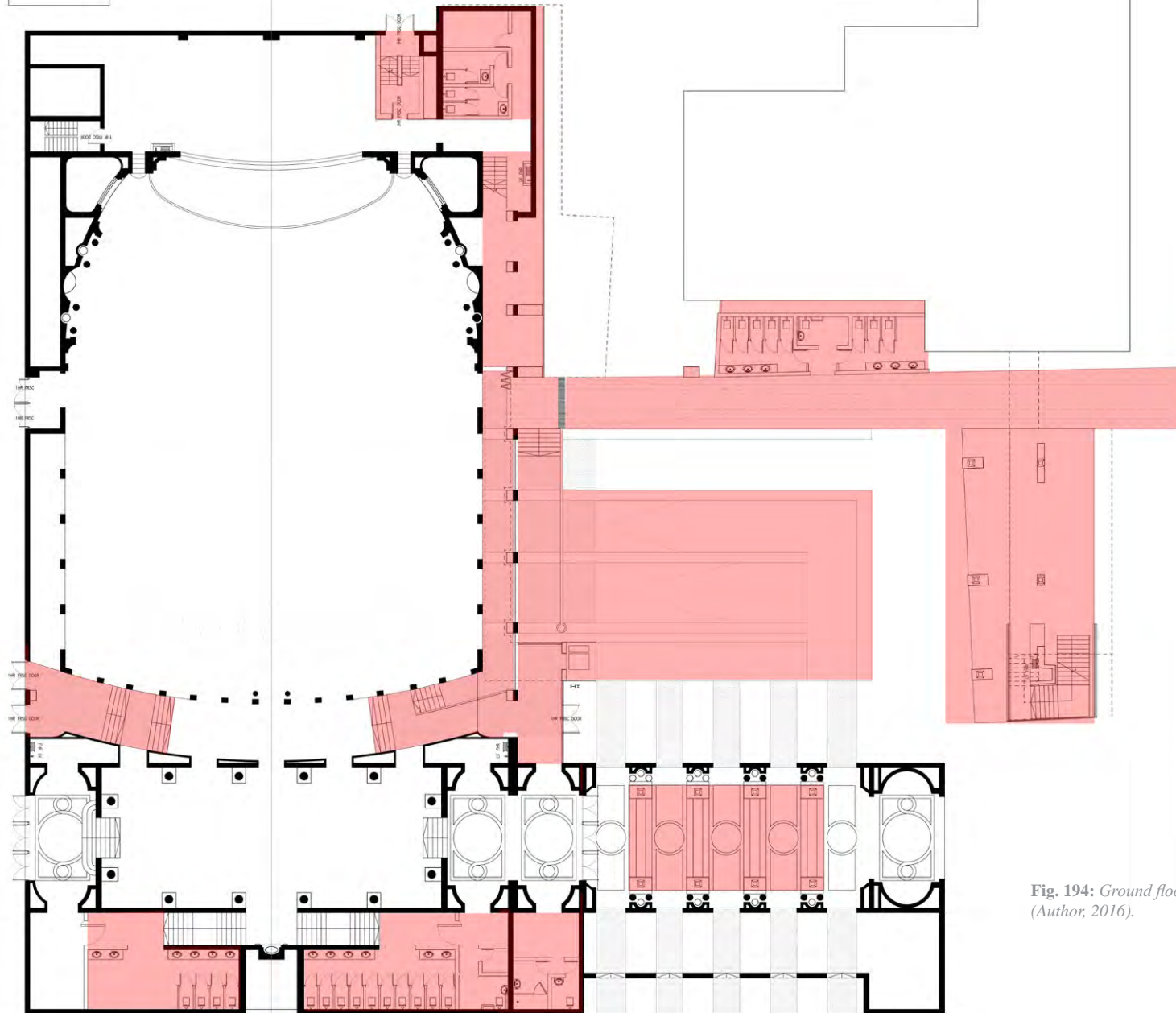


Fig. 194: Ground floor plan, Public level
(Author, 2016).

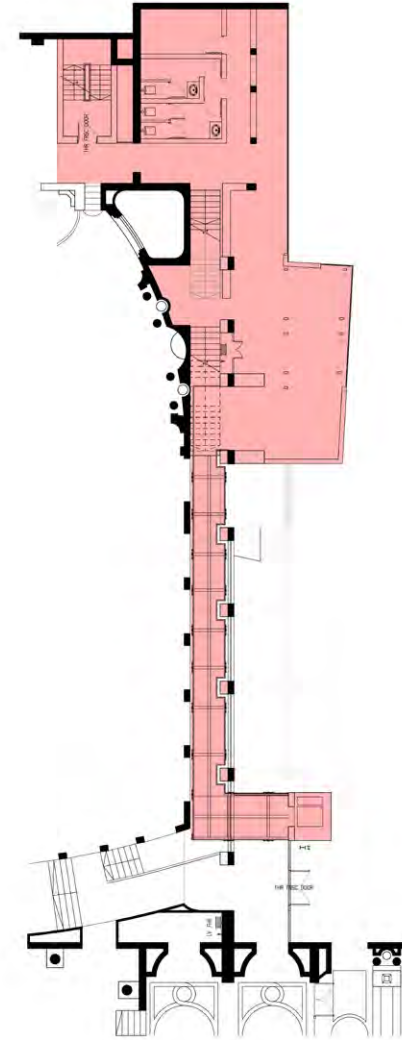


Fig. 195: Mezzanine plan, *Constitutional level* (Author, 2016).

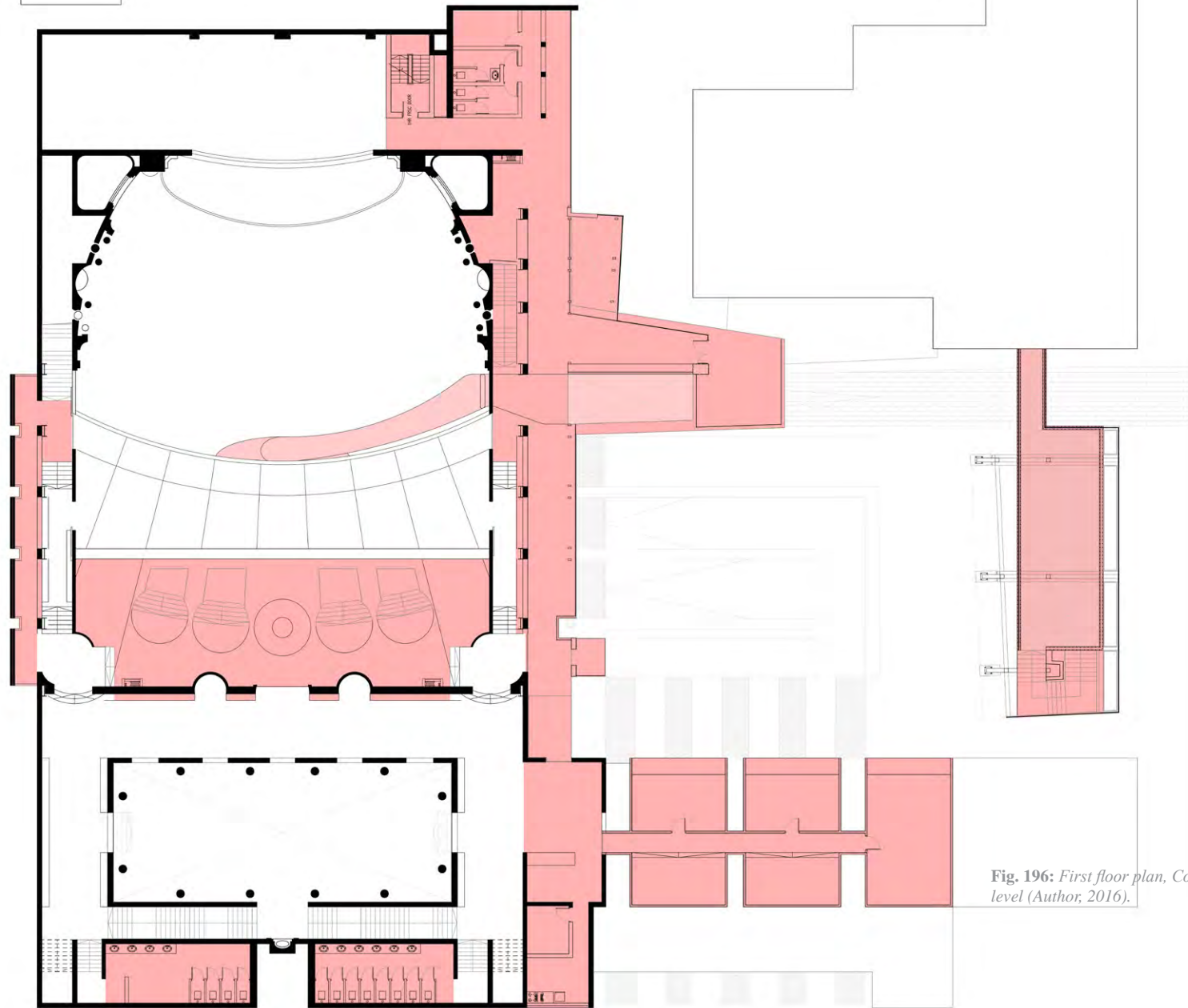
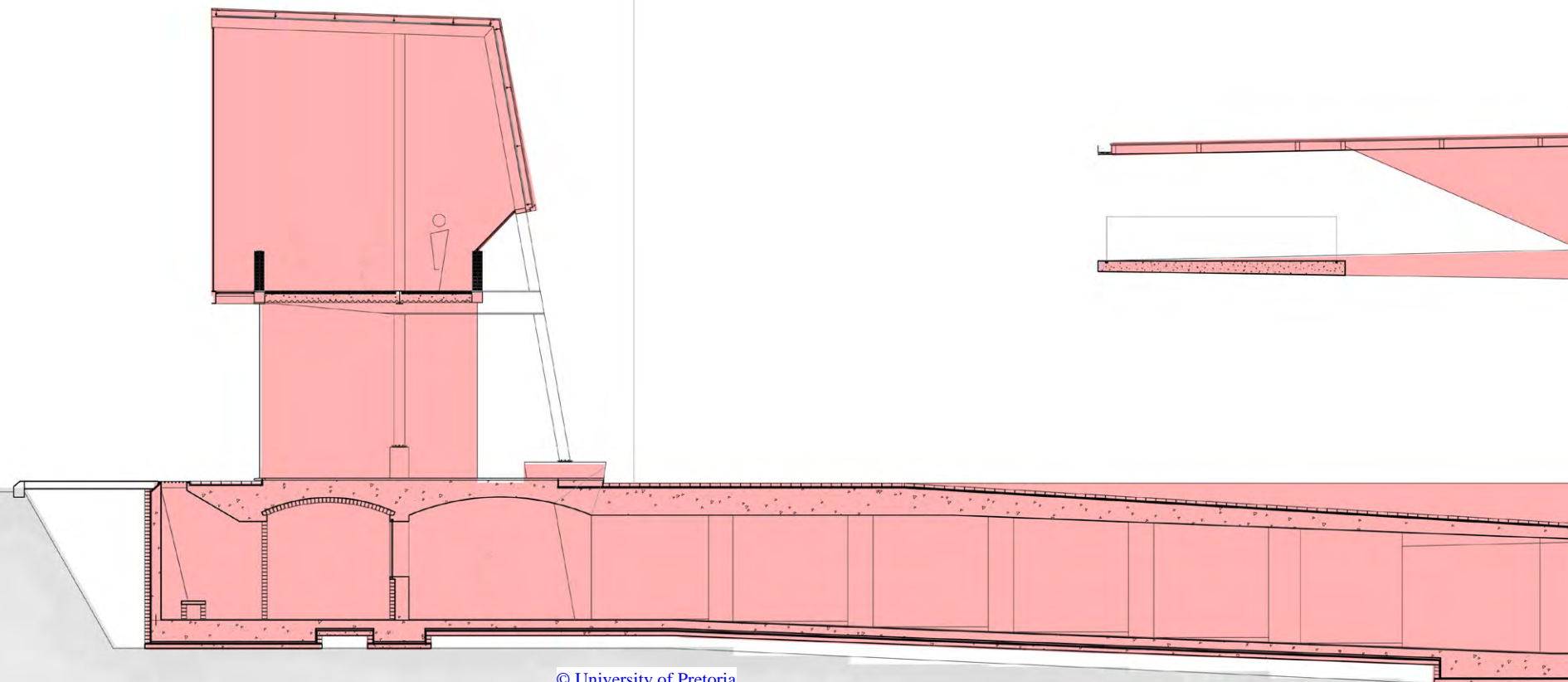


Fig. 196: *First floor plan, Constitutional level (Author, 2016).*

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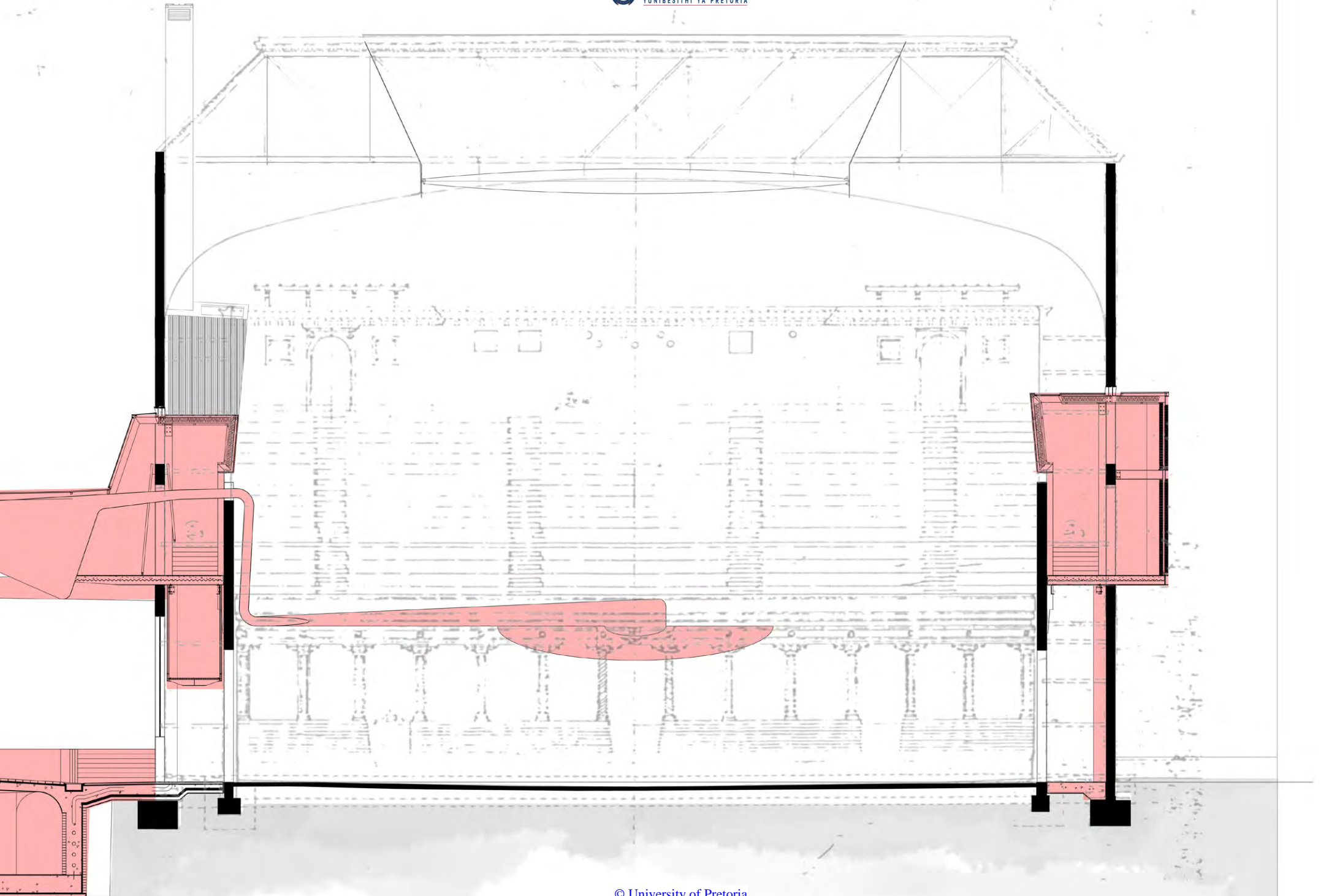


Fig. 197: (Previous Page) Section looking south through the Auditorium, SCA Library, urban “megaphone” and Witness stand (Author, 2016).

Fig. 198: (Right) Section looking south through the SCA Library Current Collection (Author, 2016).

Fig. 199: (Far right) Section looking east the CASAC Offices (Author, 2016).

