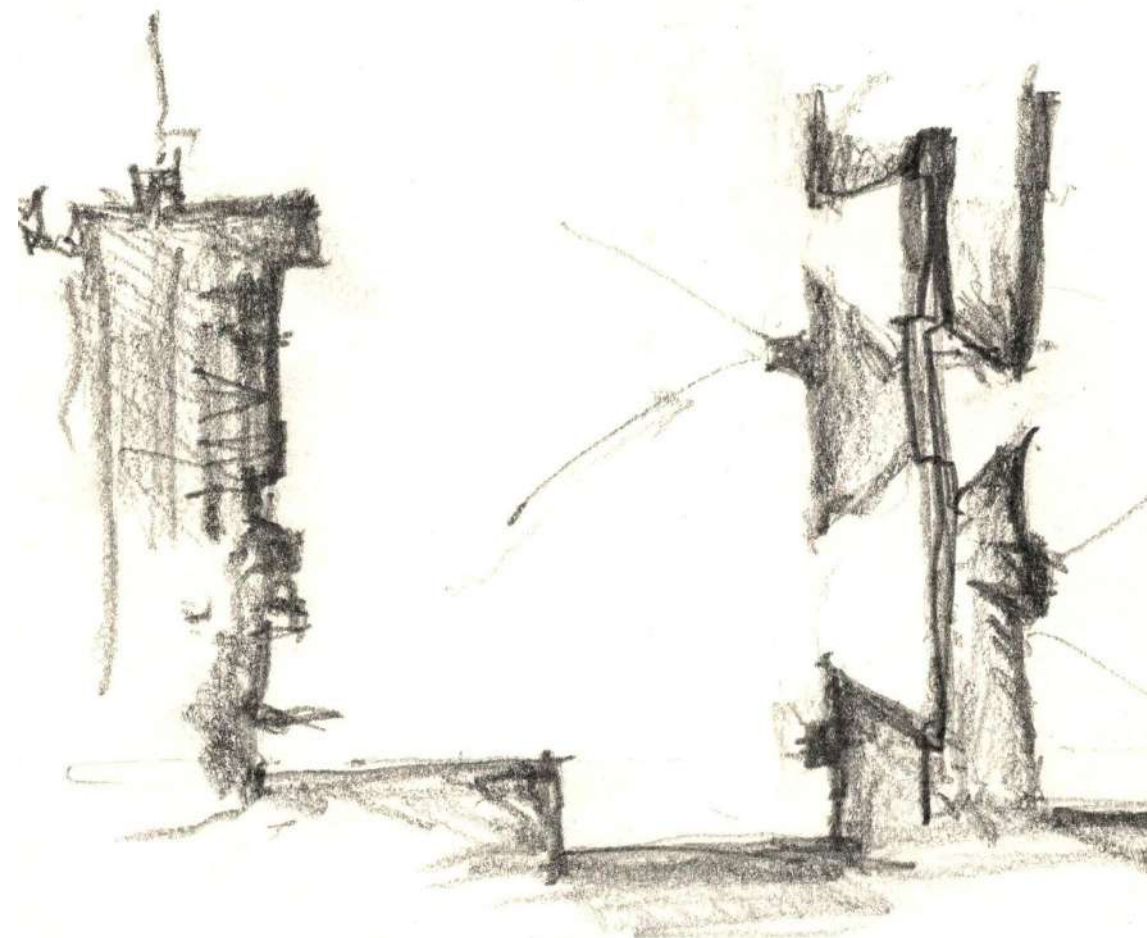


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187. Author, 2021. *Geothermal temperature control system*. [Drawing].

Part 4

Cover: Author, 2021. *Part 4: reflection*. [Digitally modified drawing].

188. Master class at department of Architecture (University of Pretoria), 2021. *Communal drawing*. [Mixed media].



Faculty of Engineering, Built Environment and Information Technology

Fakulteit Ingenieurswese, Bou-omgewing en
Inligtingtegnologie / Lefapha la Boetšenere,
Tikologo ya Kago le Theknolotši ya Tshedimošo

9 June 2021

Reference number: EBIT/79/2021

Ms A van Aswegen
Department: Architecture
University of Pretoria
Pretoria
0083

Dear Ms A van Aswegen

FACULTY COMMITTEE FOR RESEARCH ETHICS AND INTEGRITY

Your recent application to the EBIT Research Ethics Committee refers.

Conditional approval is granted.

This means that the research project entitled "Masters Professional Mini-Dissertation in Architecture, Landscape Architecture and Interior Architecture (Group / Blanket)" is approved under the strict conditions indicated below. If these conditions are not met, approval is withdrawn automatically.

Conditions for approval

This application is approved based on the summaries provided.

Applications from each student (including application forms and all necessary supporting documents such as questionnaire/interview questions, permission letters, informed consent form, etc) will need to be checked internally by the course coordinator/ supervisor. A checklist will need to be signed off after the checking.

All of the above will need to be archived in the department and at the end of the course a flash disc / CD clearly marked with the course code and the protocol number of this application will be required to be provided to EBIT REC administrator.

No data to be collected without first obtaining permission letters. The permission letter from the organisation(s) must be signed by an authorized person and the name of the organisation(s) cannot be disclosed without consent. Where students want to collect demographic the necessary motivation is in place.

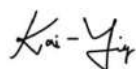
This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Code of Ethics for Scholarly Activities of the University of Pretoria, or the Policy and Procedures for Responsible Research of the University of Pretoria. These documents are available on the website of the EBIT Ethics Committee.

If action is taken beyond the approved application, approval is withdrawn automatically.

According to the regulations, any relevant problem arising from the study or research methodology as well as any amendments or changes, must be brought to the attention of the EBIT Research Ethics Office.

The Committee must be notified on completion of the project.

The Committee wishes you every success with the research project.



Prof K.-Y. Chan

Chair: Faculty Committee for Research Ethics and Integrity
FACULTY OF ENGINEERING, BUILT ENVIRONMENT AND INFORMATION TECHNOLOGY

SB SBAT REPORT

4,0

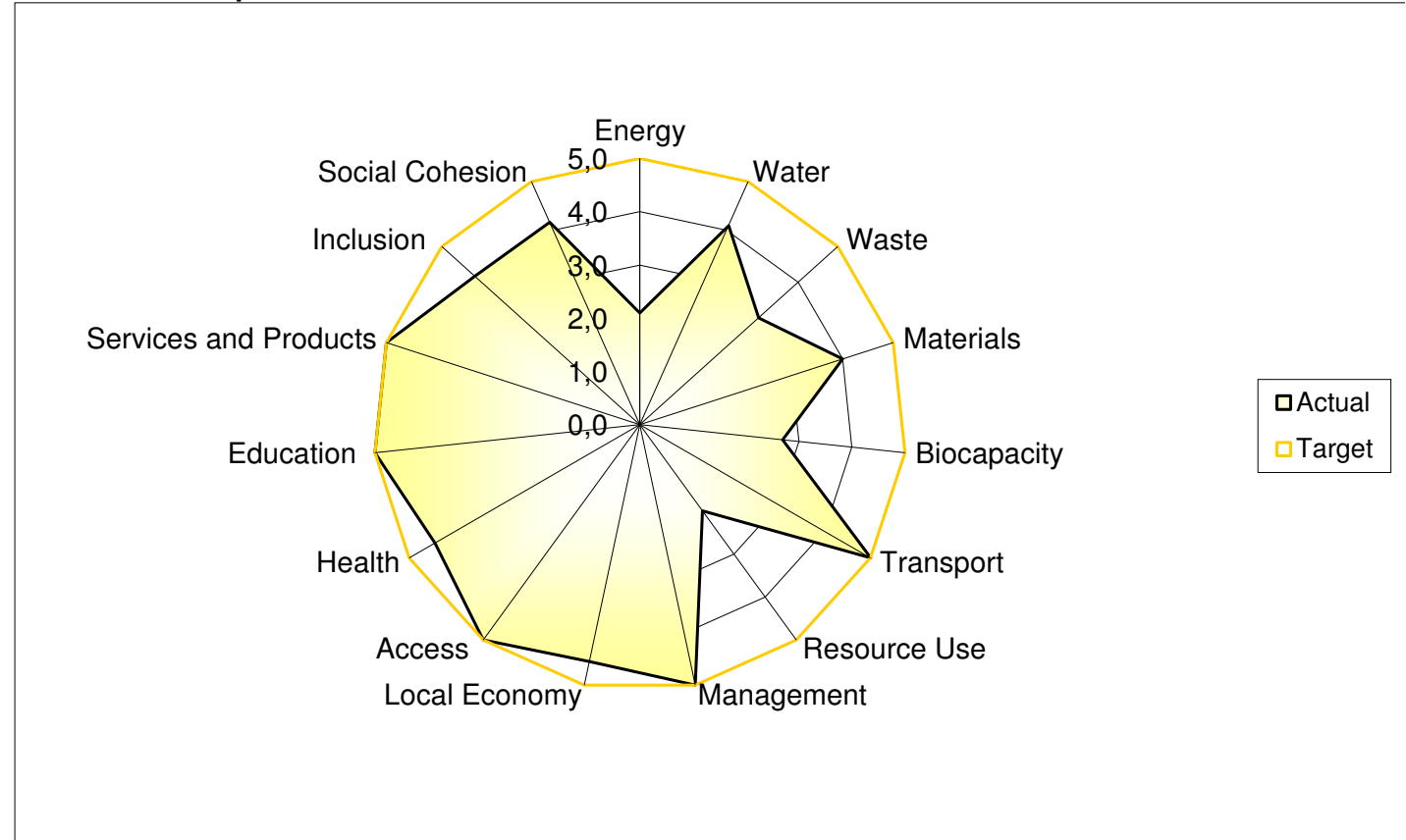
SB1 Project

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SB2 Address

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SB3 SBAT Graph



SB4 Environmental, Social and Economic Performance

Score

Environmental	3,2
Economic	4,3
Social	4,6
SBAT Rating	4,0

SB5 EF and HDI Factors

Score

EF Factor	3,4
HDI Factor	4,5

SB6 Targets

Percentage

Environmental	64
Economic	86
Social	91

SB7 Self Assessment: Information supplied and confirmed by

Name	Date
Signature	

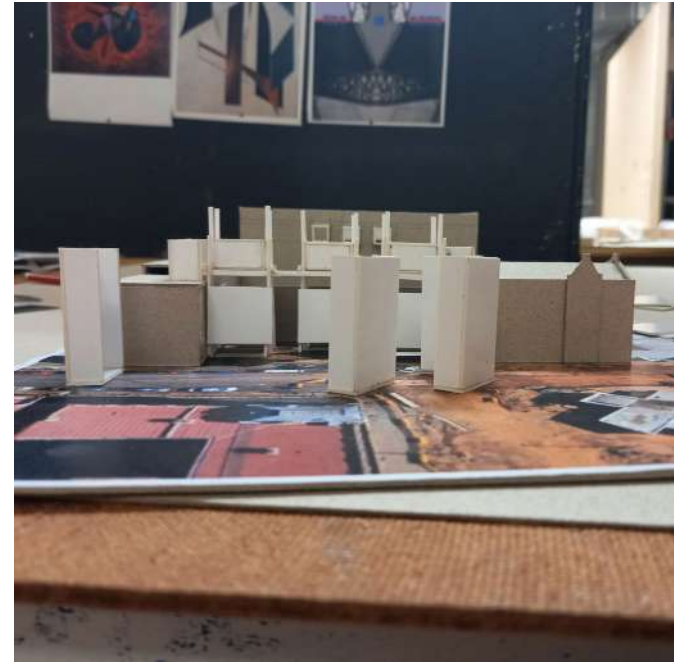
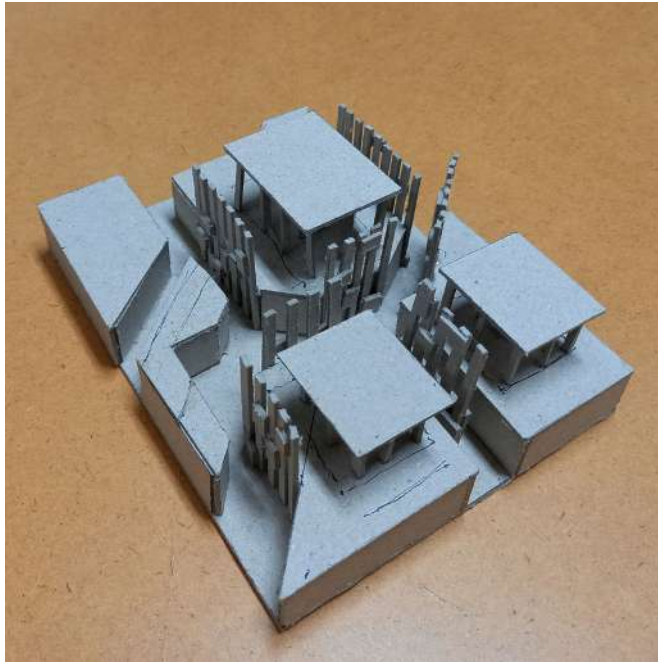
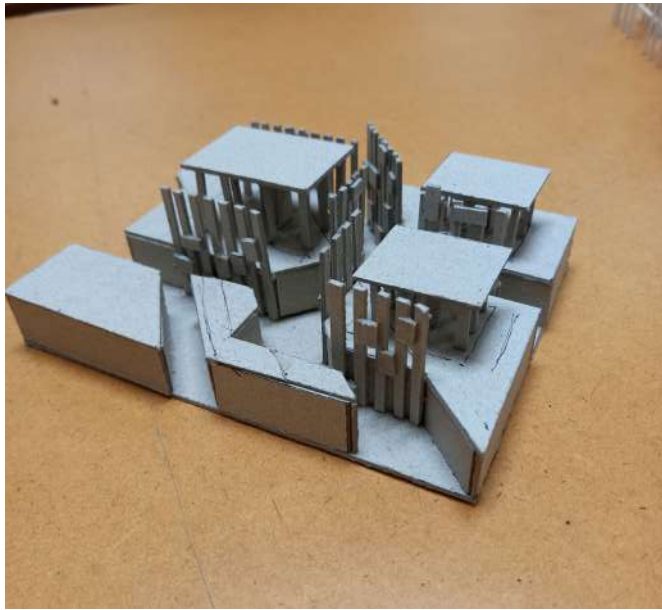
SB8 Validation: Documentation validated by

Name	Date
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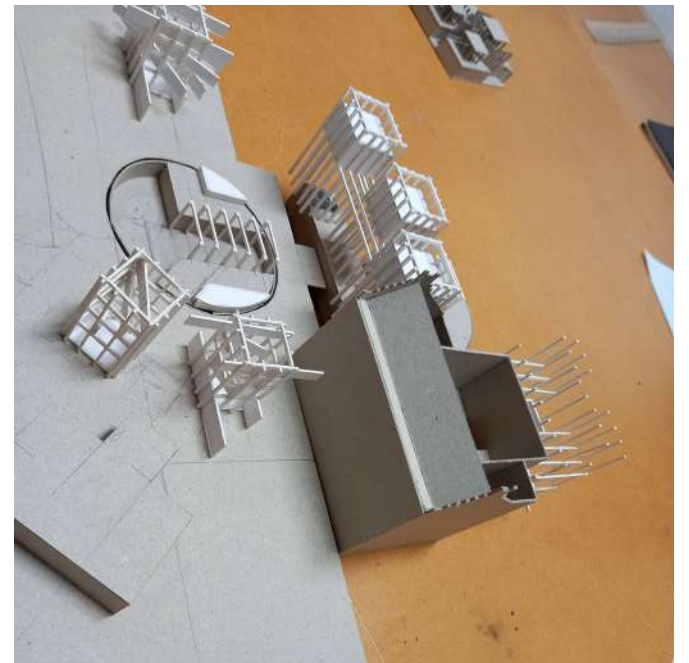
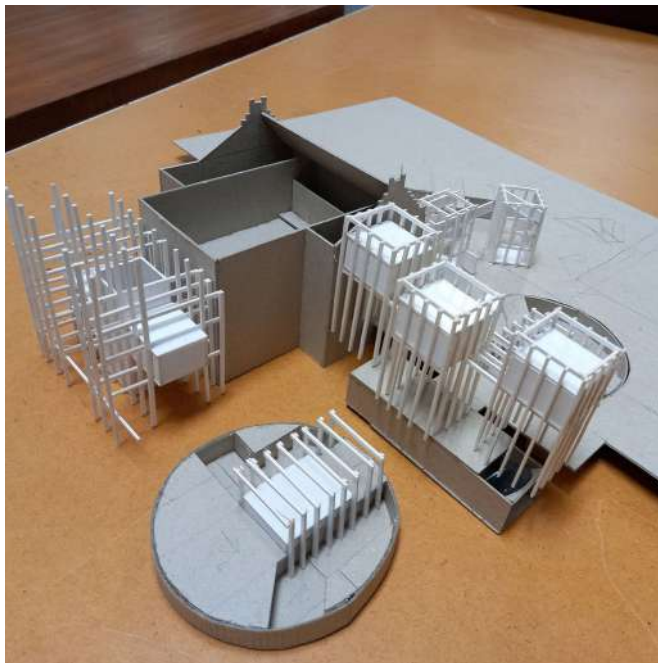
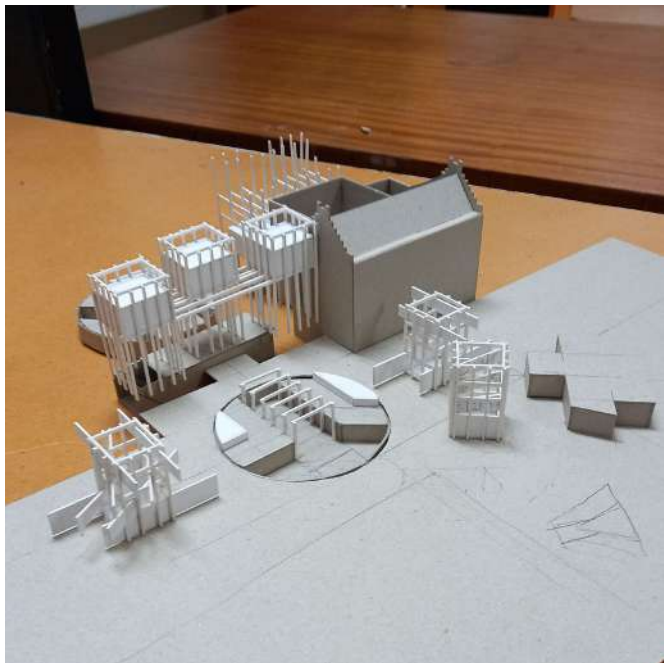
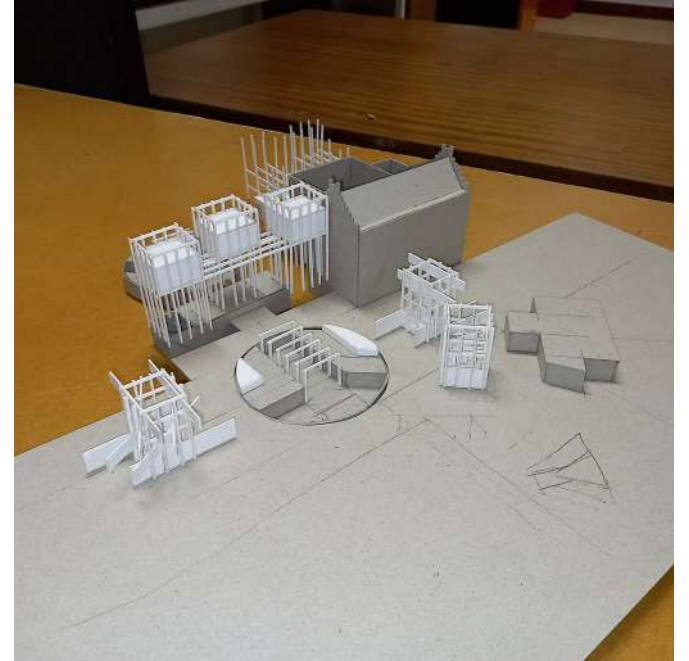
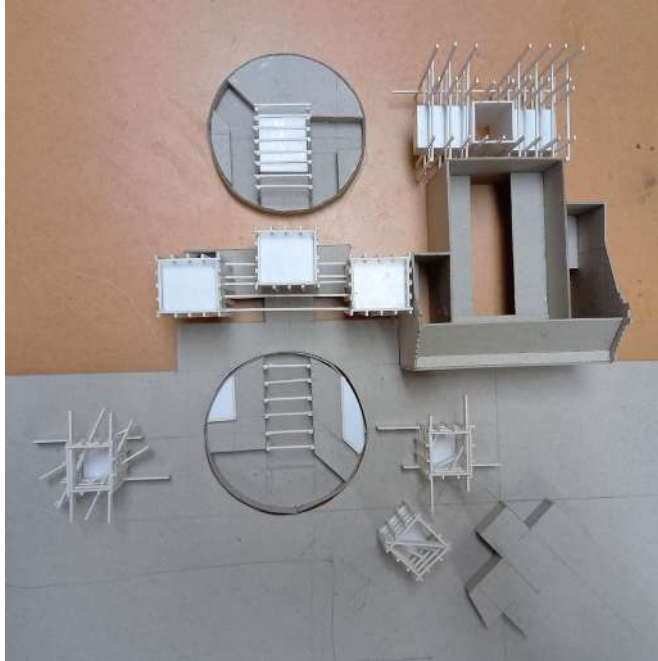
SB9 Validation Report Version © University of Pretoria

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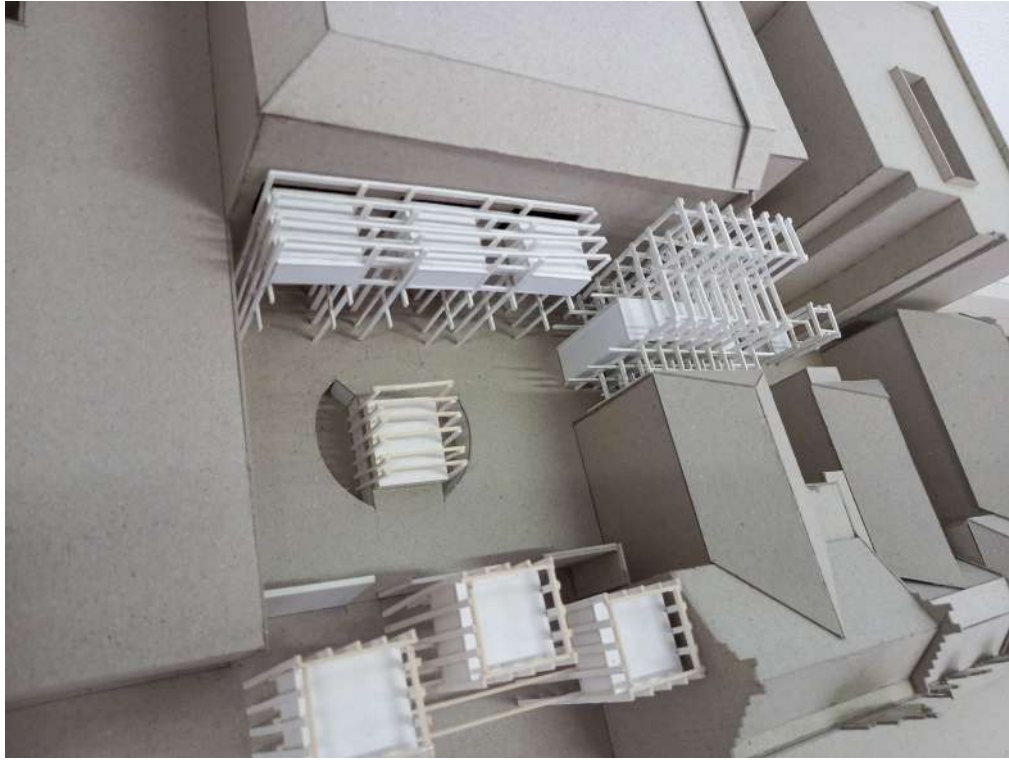
Appendix C: Model Photos



Appendix C: Model Photos



Appendix C: Model Photos



Appendix D: Description of all spaces regarding 3.6

Central Brief Courtyard

Following the concept of radiating the program from a central space where a design brief is written for the three media formats produced in the intervention, we can start to organise the courtyards and massing accordingly. The three programmatic themes radiate from the courtyard east, adjacent to the Capitol Theatre in an eastern, northern and western direction for the graphic design media, written media and video media respectively. This central courtyard's placement is due to its identification as an important intersection point on site and the existing space's noteworthiness as a type courtyard space which juxtaposes an inversion of the Capitol theatre's interior. The central courtyard is used as the destination where public users end up to discover the origin of the media production process i.e. the writing of a brief. At basement level, a conference room and radio station is im-

plemented where the brief is discussed, documented and broadcasted. The public is able to view this space when standing on the edge of the courtyard cutting into the basement (the radio station can be viewed when standing on one side of the opening and the conference space on the other). When the windows of this space are open, one can stand on its roof where the sounds from the space below you gets reflected to your point through the curved walls on basement level having the effect of the public user being able to hear the private users in the conference space debate the brief.

Graphic Design Studios

To the east of the central courtyard (just beyond the freestanding wall), towards the street is the most publicly visible part of the intervention. As such the graphic design studios are placed within the massing on this side of the central courtyard as graphic design is fundamentally

a visual medium (and thus appropriate to be seen from the street). Looking at the upper floors, the studios in this wing of the building are divided into three separate boxes separated by gaps corresponding to the main public circulation lines on the ground floor, each housing a different type of studio for graphic design. The first, most northern studio houses a slogan writing and conceptualisation studio with an open plan and shared tables. The second houses a more formalised interior spaces with partitions and desks where posters are designed in more detail and reiterated to a final presentable product. The last studio to the south would house an open plan critique space where, from the final iterations produced in the middle studio, posters and banners are critted, discussed, discarded and a final selection of posters to be used in a media campaign are decided on. On the ground floor level, all of these studios have a public element

where the public is able to participate in the conceptualisation, iteration and crit process directly below each studio through the vertically movable panels. Below the conceptualisation studio, a communal table with drawing and writing utensils and hardboard sheets are provided so the public can create their own boards for protest whilst drawing inspiration from the ideas of the private users above as well as add their own thoughts to these ideas (both on their own boards as well as onto the movable panels for the private users). Below the middle design and iteration studio, similar to the conceptualisation space, writing utensils are provided, but in this case it is only meant to be used on the vertically moveable panels where one would write over the poster iterations fixed onto the movable panels. As such the space in front of each movable panel is distinguished from each other with a static panel, onto which examples of pre-

vious poster designs are pinned to form a reference/ inspiration for the public when looking at the design iterations. Under the southernmost crit studios, the public is also provided the chance to decide which posters are to be used in a political protest. This takes the form of a type of voting station where, as one enters the space, you are provided with two chip, papers or cards, which are then used to vote for your favourite final poster. The posters with the most votes are then sent of to be mass produced in the following space.

Poster Printing Courtyard

In the next courtyard to the east of the central courtyard and the studio spaces, the poster printing rooms are placed where the final posters from the previous space are produced on mass. Similar to the central courtyard, there are also views into the interior of the printing rooms in the basement when standing

at specific spots around the edge of the void going down to the basement. These spots then also correlate with the spots from where the images etched into the façade of the studio space come into focus. At basement level two printing rooms are provided. The procedure in the printing room is organised from west to east so that, in order, you have a large printer, a gap for the technician to work in with a desk and computer, by a slight platform/ basket into which finished posters are placed followed by another opening from where a worker can load the finished poster onto a trolley to transport to the space where the posters can be distributed. In the centre of the courtyard at basement level a planter with vertical planter screens block one's view into particular parts of the basement interior. These parts being the spaces where the technicians work thereby only allowing a view of the printer and the stacked posters making

the it seem as if the process is completely automated with the technicians only momentarily coming into view.

Poster Distribution Structures

Following the printing rooms on the eastern wing you find the poster distribution spaces. These boxes (two to the north and one to the south of the printing courtyard on Parliament street) are where the posters are taken to after printing to be sold or given away to the public. Because the printed posters now need to be individually transferred from basement level to members of the public on ground floor level, a sort of inversion of the studio boxes take place. A similar counterweight pulley system is used to raise individual posters, via a vertically movable panel, up to ground floor level where a public user is able to take the poster off from the panel and then use it in protest. The structures for these spaces, due to their proximity to church

square, become subtle landmark elements for the building with its structure extending vertically past the confines of the above ground boxes, making them visible from church square and, as such, support the main signage to signify the entrance to the building.

Writing Offices and Reading Space

Moving on to the northern wing of the site (north of the central brief courtyard between the existing buildings of the Capitol Theatre and the Old Netherlands bank), you'd find the writing wing of the program. Because the interstitial spaces between the existing buildings to the north are protected from all sides by existing building mass, these spaces have the quality of being more quiet and therefore more suited for spaces where academics and journalists can write articles and pamphlets. The new proposed building mass to the north of the cen-

tral brief courtyard are populated with writing offices in the private interiors of the upper floors and small reading/library spaces on the public ground floor. The main circulation routes for the public through these spaces splits and runs alongside the existing skins of both the Capitol Theatre and the Old Netherlands bank with the interactions with the program between them. This in a sense transforms the existing envelopes of the surrounding buildings into the outer skin of the new intervention. The spaces for the public interactions with the program are still open to the public and not defined by solid walls but rather by the overhead covering provided by the above private boxes. The interactive interfaces between the public and private spaces follow a similar mechanism as the previously mentioned interfaces in the graphic design studio spaces (pulleys moving elements up and down with the use of a counterweight system), yet

its use slightly differs. Instead of having panels with poster iterations fixed on them, you would have narrow bookshelves that are moved up and down between private and public. As such the public reading spaces become a type of a book exchange where one is able to take a book from one shelf on the condition that another book is replaced on another. This public repository of books are used by the writers to research their articles and pamphlets and by the public to read about the nuances in the literature that cited by the articles they ultimately consume. On the ground floor, the southernmost reading space, because it is closer to the central courtyard and would therefore be slightly more noisy, is designed to have a more conversational atmosphere than the northern reading space by having a communal table without partitions between users. It is therefore meant to be a space where one can sit and read and then

discuss the literature with fellow users of the space (such as in the case of a reading group). The northern public reading space, with the use of partitions between users of at the table, is aimed towards providing a quieter, more private space for reading akin to traditional forms of library spaces. Between these two different reading spaces, a stairwell takes one up to the private writing offices above. The private spaces follow a similar logic to the public spaces below in that the southern office is geared towards pamphlet writing (which requires less rigorous research and a larger degree of social interaction) as it would be less disturbed by a noisy courtyard whilst the northern office, pointed towards the smaller and quieter northern court, is meant for academic and journalistic writing. Though the structure of the building will be discussed later on in the technology section, it is perhaps important to note that the supporting structures

of these boxes between the courtyards (steel framed structures) extent past the interiors of the building over the public circulation routes giving it the quality of being a type of void mass: built up with structure yet with the interiors hanging within it to formalise the concept of the interior separated from its representative envelope. In the case of this structure, the steel frame extends vertically beyond the interior spaces and steps in its elevation towards downward the Netherlands bank to conform to the existing hierarchy in terms of height on site.

Pamphlet and Journal Printing Courtyard

The courtyard to the north of the writing offices follow a the same logic as the eastern courtyard above the poster printing spaces albeit at a much smaller scale as the pamphlet printing spaces at basement level require much less space and because the existing space available

between the buildings is limited. Here on the public ground floor level one is once again able to view the printing spaces below with planter screens, in the private courtyard at basement level, blocking ones view of the technicians' working spaces and only revealing the printer producing printed pamphlets and journals and the stacks of documents once it has been put together before it is taken of to a space for distribution.

Pamphlet and Journal Distribution Structure

Similarly the space for distribution of pamphlets and journals (to the north of the courtyard housing the journal and pamphlet printing rooms) operate in the same fashion as those of the poster distribution shops, yet also at a much smaller scale. Here panels with a counterweights are used to lift individual pamphlets or journals up to ground level for the pub-

lic. This structure becomes the second entrance structure to the building form Church/ WF Nkomo street, though more hidden than the main entrance on Parliament street. It essentially becomes a 'find' for the public in the same way as the Queen street mosque in the cbd.

Video Production Planning Offices

Looking at the western wing of the intervention, we find the video media production wing. This wing is different from the other two wings in that it cuts into and utilises the interior space of the Capitol Theatre. The interior of the capitol theatre lends itself well to video format media as it is a mostly dark space with a large volume and accompanying large interior walls. The mass one encounters from the direction of the central brief courtyard going west houses the video production planning offices with the accompanying public

element on ground floor level. These consists of elevated boxes, similar to the graphic design studios (and to more or less the same height as the design studios), which are cut into the outer skin of the theatre and protrude out a few metres. The video planning boxes follow the same geometry/ lines as the graphic design studios on the opposite side of the central square, thus standing in conversation with them and creating a sense of uniformity and universal legibility throughout the structure. Though the boxes themselves only occupy a tiny part of the surface area of the existing Capitol Theatre wall as it floats separated from each other at an upper level, their outer skins (separated facades), in the form of steel louvres (also treated with an optical illusion cut into it), runs past the floors of the boxes to almost ground floor level and hang, almost like a curtain, in front of the boxes, making their massing seem larger than it actually is (unless stood at

a particular point or when moving past them).

Looking at the upper private spaces of these boxes, we see that they are connected on the interior side of the theatre to allow for circulation between them leaving the protruding elements to become office/ video studio spaces. Speaking with Wickus van Wyk (2021), who has an education and experience in screenwriting, about the processes involved in planning and executing a video/ film production, three parts can be distinguished that is necessary before a professional video shoot can happen. First the planning and formulation of a general storyline needs to be written. This involves writing out the message that the video needs to convey and constructing a narrative that would illustrate this message. Secondly a scene by scene planning takes place where each part of each scene is described and often

sketched out (including a description of the sound effects, music, duration of each scene, the dialogue/ script and the scene number). This process has a standard template which is used by most screenwriters. Finally the practical planning of the video happens where the actors, the locations and possible props are decided on for each scene.

Applying these parts of the planning process to the three boxes, we have in the northernmost box a type of conference space where the narratives of videos are written and argued. On the northern and southern walls of this space the interactive interface with the public below is formalised in the same way vertically movable panels found throughout the project where iterations of a storyline are pinned between two plexiglass sheets and mounted onto the panel before being lowered to the ground floor for the public to then read and comment

over it. At ground floor the public is therefore provided with stationary and seating with which they can draw/ write over the plexiglass panels. In the second (middle) box, the private space on the upper level is populated with small tables and chairs where screenwriters can sit and work through each scene. The furniture is placed adjacent to the public-private interface where the template for script and scene writing is etched onto a fixed plexiglass panel which is then able to be moved down to the public space below. The public below is therefore again provided with stationary and examples of previous scripts with similar storylines (pinned up on the panels running perpendicular to the movable panels on ground floor level). The final box to the south is provided with conference space furniture and cabinets containing an archive of professional actors, props and possible locations. Similar to the crit spaces in

the graphic design wing, a sort of voting system is created by the private users mounting profiles of possible actors and photos of possible locations and props onto the interface panel and moving it down to ground level where the public can then vote on their preferred selection of actors, props and locations thereby filtering the possibilities so the final practical elements can be decided on.

Video Post-Production Courtyard

After one moves through this space to the west, towards the Capitol interior, one is met with a courtyard inside the sublime volume of the Capitol Theatre's interior hall. Below this courtyard the video production spaces are housed where, after a video is shot, it is spliced together into a final product. Similar to the other courtyards this space has its own courtyard space at basement level open to the ground floor above making it possible for the public to view the interior spaces at basement level. The

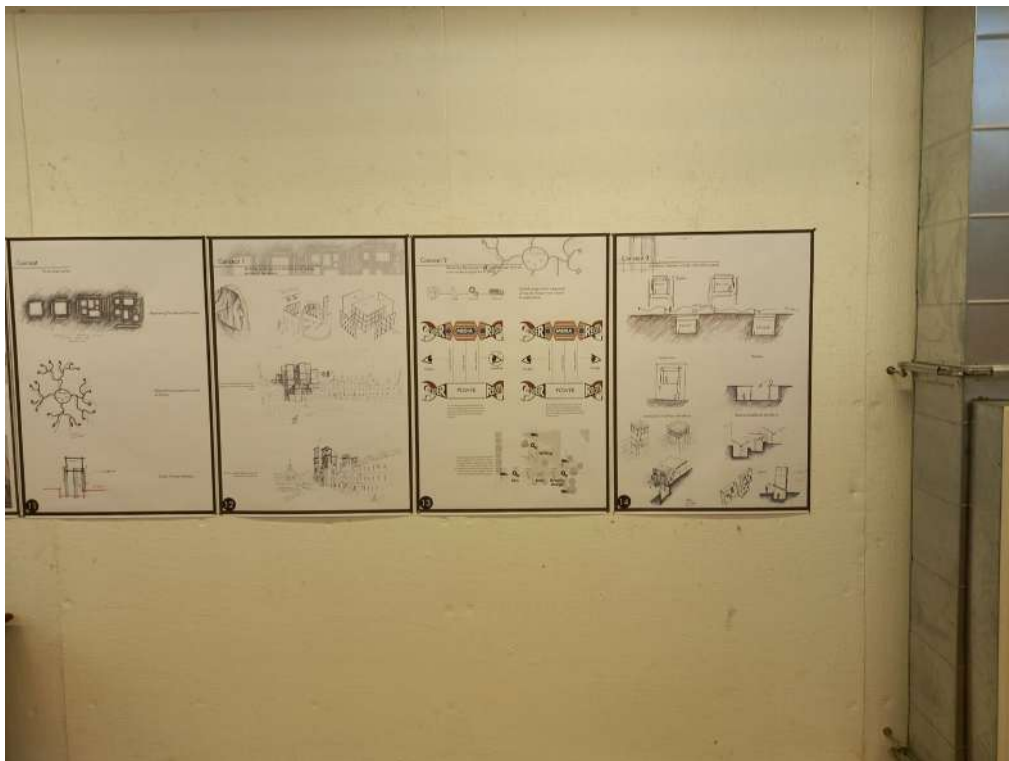
way in which this interior is viewed at ground floor (i.e. the passive interface) is by standing on the roof of the video production office and viewing the curved walls of the courtyard basement which is lined with reflective mirrors reflecting the interior of the basement to the point where one is stood on the roof.

Video Viewing and Distribution Space

The final element to follow this interior courtyard is the space where the videos are distributed. In the other two wings the distribution spaces took on the form of above ground boxes with a physical, movable connection between basement and ground floor. Because a video is not a tangible product like a poster or a book, but rather an intangible thing formed through the manipulation of light (the information of which often existing in cyberspace), the way it is distributed is through projecting the final videos onto screens and uploading it to internet platforms which the public can

then observe and download (and share). The way these projections are formalised is through a type of 'corridor of light' where, from the courtyard, one enters a space between the existing interior wall of the theatre on one side and a newly erected wall with screens suitable for projection on the other. The final video products are then projected onto the screens so the public user can view it. One is also provided with a QR (quick response) code that provides a link to download the video. The spaces in front of the screens are separated with partition walls creating niches/ recesses from where videos can be viewed without the disturbance of the next video. This corridor type space starts to frame the walls inside the existing building, both through its illumination of the through the residual light from the videos as well as through the juxtaposition of the old false skin of the Capitol's representational interior walls and the new skin of the projection screens.

Appendix E: Final Crit Photos



Appendix E: Final Crit Photos





