ART OF IDEOLOGY

A Denkmal Against the A-political

by
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Project Details

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Declaration of Authenticity

In accordance with Regulation 4(c) of the General Regulations (G.57) for dissertation and theses, I declare that this dissertation, which I submitted in partial fulfilment of the requirements for the degree Masters of Architecture (Professional) in the faculty of Engineering, Built Environment and Information Technology, Department of Architecture, at the University of Pretoria, is my own work and had not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my dissertation has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this dissertation is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the dissertation and list of references.

November 2021

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Student Signature

University of Pretoria,
Pretoria
....
Signed at

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Abstract

Within the relation of architecture and the political, politics precede, supersede and often undermine design. When a problem, which has political causes, is addressed formally through architecture, the result often falls short in changing those conditions as the political core of the problem, i.e. the political structure in which said problem originates from, is not addressed. As such political problems necessitates political solutions. This is not to say that architecture has no influence over our political lives or that design can not in any way engage with problems of a political cause. Rather, perhaps architecture's influence over the political is more subtle and not political as such, but representational instead, i.e. ideological. This means that design presents one with the political and coerces one into the interpretation of politics i.e. either revealing or hiding it; by politicising or depoliticising spaces. This project therefore focusses on the political influence of architecture through ideology by approaching the design with the same intent as that of the German notion of the "gegendenkmal" (meaning critical public thinking opportunity). This notion provokes structures that provide the catalyst to specific conversations about ideas current existing spaces and political affairs. It is as such a powerful tool in bringing to the fore the underlying political factors which influence our everyday lives and often undermine solutions to material issues. Following this logic, this project aims to provide an opportunity for the public to critically think about the hidden political factors of which material problems are symptoms. i.e. the aim is to reveal the political and in a sense become a 'gegendenkmal' against the a-political as staying oblivious to the political causes to problems prohibits us from ever solving them. The form in which this "'gegendenkmal' against the a-political" manifests is through the program of a political media printing works on the site of the interstitial spaces of the south western block of Church Square and the interior of the capitol theatre in Pretoria CBD. This site was chosen due to Church Square being an important platform from which major political processions start or where they end (and can thus be seen as an important space of the city's political agora). The program involves the design, production and distribution of media which all political movements and processions beget. The conceptual and design approach follows the idea of the contrast between that which is represented in building envelope and that which inhabits the building interior politically. As such the building is approached as a combination of the following ideas: the broader idea of separation of interior and building skin, sequentially revealing the program over time as one moves through the building and finally as interfaces between public and private signifying a political relation between public and private user, public user and history and public user and society. By highlighting this dichotomous relation between ideology and politics, the building provides the opportunity to consider the political that is constantly submerged within the public subconscious.

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PART 1

Theory

1.1. Introduction:
Political Context

Schubart Park, a modern movement utopian residential complex commissioned by the apartheid government in Pretoria CBD in the 1970s, was both architecturally impressive for its time and received by its users in a positive light as a Human Sciences Research Council study found in 2003 (Du Toit 2009). After a series of political events concerning state administration and its state mandated housing company neglecting the complex over time due to political priorities shifting away from government-controlled social housing in the late 1990s, the complex fell into ruin (De Villiers 2017: 26-31). With this the residents of the complex were illegally evicted in 2011 which led to a constitutional court order directing the city council to refurbish the buildings (Ibid: 31). A new utopian proposal was made as part of the Capitol West Project (Ibid) meant to invigorate the

project to the former glory the original building was unable to uphold. This case provokes the question: will the new design be able to achieve the utopian intent which the old building was unable to achieve or will it suffer the same fate as the existing complex when the political climate changes against its favour?

A mainstream of opinion in the built environment attributes the failure of projects like Schubart Park to formal design principles such as verticality, rectilinearity, abstraction and lack of sympathy towards the street (Swart 2010: 84-86). However exclusively problematising design in the failure of buildings seems to provide easy solutions to complex problems as it is often the case that political factors such as unemployment, racial segregation and governmental priorities play larger contributing parts (Martin,

Moore & Schindler 2015: 60). Political processes therefore often supersede design principles. However, both design and politics are human constructions made real only by our own interventions and can therefore be changed by our interventions. Given this, what influence does design, as a form of human intervention, have over the political processes that precede, succeed and often undermine it?
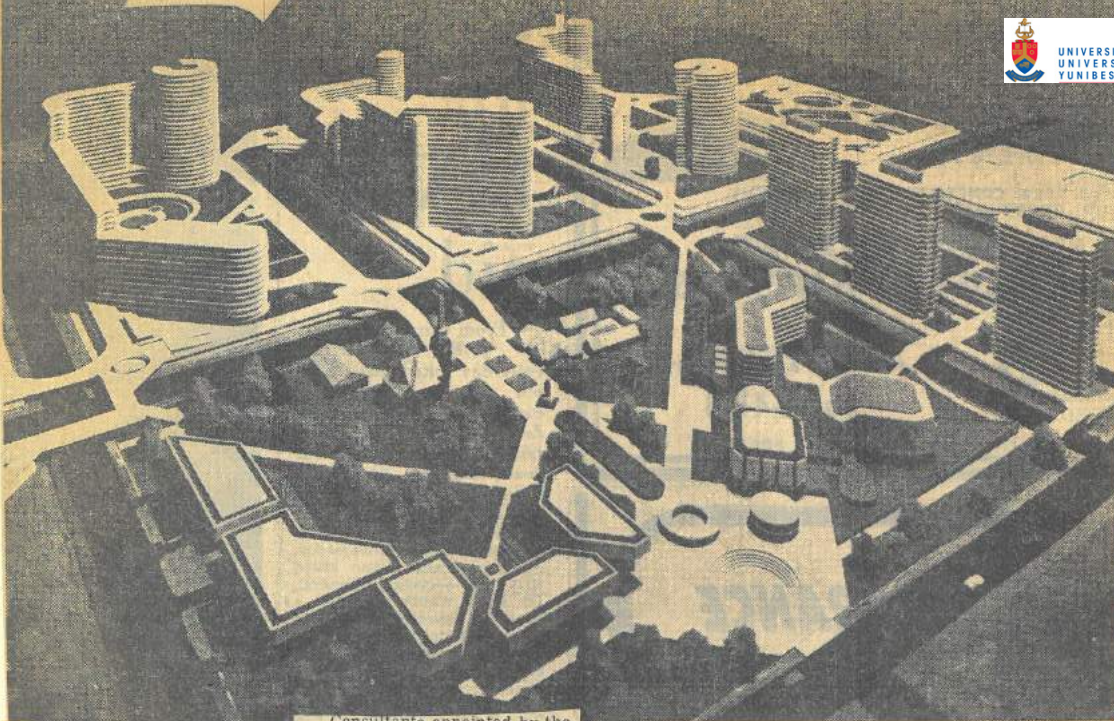
Fig.1: Utopian proposal for Kruger Square which included Schubart park (three towers to the right) as part of the housing scheme as it appeared in Pretoria News, January 1973 (AAUP n.d.).

Fig.2: Schubart Park in a state of urban decay as it is found today (Verwey 2014).

Fig.3: New proposal made for Schubart Park as part of the Capitol West Project (eNCA 2013).

Fig.4:(Top) The Pruitt-Igoe mass housing complex right before its demolition in 1972. This is an often used example of a project that failed due to formal design principles. This notion has been questioned by theorists such as Martin et al (2015: 60) suggesting the failures were more likely due to socio-political problems (GreyScape n.d.).

Fig.5: (Bottom) The Trellic Tower, constructed in 1972, serves as an example of a building sharing the same design principles as Schubart Park and the Pruitt-Igoe complex, but which has grown to become a successful housing scheme for young professionals in London's inner city (ArchDaily 2019).

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1.2. Normative Position

Looking at the new proposal made for Schubart park and asking the question: 'what does this design change in the political context that precedes it?' leads me to suggest that perhaps the influence design has on political processes is not political as such, but rather it reflects the political in a particular way by hiding or revealing it i.e. its influence is ideological[1]. Hiding the political context in which architecture comes to fruition, makes it more difficult to identify the problems in political structures. It is therefore of my opinion that the political practice of architecture should be approached as an ideological practice and that such practice should necessarily represent architecture as politically charged i.e. reveal the political. How this is to be done will form the core of my investigation and has led me to the following questions:

1. Within the context of this paragraph, the broad(er) understanding of the term as symbolic/ representational in relation to political processes (and the constituent parties involved) would suffice, though the meaning and architectural workings of the idea will be further explored later on.

1.3. Questions

General

In what ways do architecture's relation to politics as an ideological relation manifest in architectural form?

Urban

How has architecture's relation to political processes as an ideological phenomenon historically manifested in Pretoria's urban form and, consequently, how has that historic meaning changed given more recent politics in Pretoria?

Architectural

How can what we learn from the ways in which architecture formally manifests as ideological signifiers, be used to create an architecture that cultivates a politically conscious public i.e. an architecture that does not aim to solve political processes, but reveal/ signify it?

Fig.6: Church Square from east looking north-west (Author 2021).

1.4. Methodology

The theoretical research methodology for this study will consist of a comprehensive literature review which interrogates theories on architecture, politics and ideology. The literature was selected according to two approaches: how politics influence architecture, and how architecture have political implications through ideology. The literature takes empirical observations and interprets it through a lens of critical theory with Marxist undertones as theorists such as Harvey, Zizek, Althusser and Adorno become important to understand notions such as ideology. This is followed by historical case studies in which the theory is illustrated. This follows William Tellis' (1997) descriptive case study method where a descriptive frame via a literature review is applied to historical cases. The cases will be centred around the context of my site and as such will form part of my site interpretation (explored in part two). After unpacking the literature on architecture, ideology and politics, a typological analysis of counter-monuments is done to highlight how the theory can be applied and to illustrate the intent of my design intervention. Design iterations will be done to test different situations of how form can be used to signify ideological workings in politicised spaces i.e. creatively testing what is learnt in the theory (part three). As such what is tested through design will follow from the understanding of the theoretical premise.

The main focus of part one is to introduce the theoretical frame and its application in memorial typologies as that is the starting point of my design process and critical to understand the intention of my design. From this theory, the direction and intention of my architectural approach will be given as well as the particular site and program which the theory begets.

1.5. Literature Review: Theoretical Frame

Architecture and the Political

If we accept the general definition of politics as "...the sum of all pragmatic social practices and institutions whereby a social relationship or order is realised" (Šuvaković 2014: 2), it can be said that architecture is political. Both in its creation and its consequent use there will necessarily be involved a certain amount of parties with different and overlapping interests.

The general definition of politics have been expanded on by some theorists into two parts: politics and the political. The political being "...the multiplicity of all the antagonisms that constitute human society. Politics denotes... attempt[s] to resolve those social antagonisms, i.e. attempt[s] to resolve the political..." (Ibid: 2). Social antagonisms are resolved in the process of politics through the dominance of a particular party over another (Mayo & Gore 2013: 246). In the process of building design and in its use, it would follow that the dominant group(s) ultimately impact the design strategies and their implementation the most.

These political processes which are prevalent in the built environment can be organised into three levels with different scales and complexities. First on the level of global politics and national legislation which exist and influence the building processes before it has come to fruition. Cities enact zoning criteria and district design guidelines that ultimately influence the priorities and decisions of architects in the built environment (Irmie & Street 2009: 2509-2510; Mayo & Gore 2013: 256). This legislation is contingent to global political processes which is a factor of global capitalism (Charney 2007: 196; Harvey 1989: 3-16).

Secondly on the level of the client and the architect. Here due to differences in the way projects are valuated by architects and clients, political antagonisms exist between them (Boltanski & Thévenot 2006; Lepak, Smith & Taylor 2007: 180-194). Though there are overlaps in certain parts of the valuation process for each party, conflict arises mainly out of priorities of quality and profit which are paradoxically opposed, yet dependant on each other (Bos-De Vos, Volker & Wamelink 2015: 745-761). When the necessary compromises are made to achieve a balance between them, it is often at the architect's expense. As such political power remains mostly in the hands of the client.

Lastly is the politics on the level of the external stakeholders. These are those parties significantly affected by projects but who do not constitute coalition nor help to finance projects. They can be classified into three groups: the general public, affected communities and governmental authorities. These groups often have contradicting expectations of a project leading to political antagonisms which must be resolved. The expectations and possible conflicts must be foreseen by the architect as that will influence the way the structure is ultimately used. Considering that the people who make up these groups, and consequently their expectations, change over time, project success becomes even more unpredictable due to new political antagonisms (De Raedt 2012: 25; Chan & Oppong 2017: 737-751; Hershberger & Cass 1974: 117-118).

Architecture and Ideology

Because architecture, as a practice of three dimensional form making, is contingent to the above stated political processes, which exist as non-physical relations between people, architecture's influence over these relations can necessarily not be direct. Architectural form will not directly change the pre-existing interests of external groups, the client's ownership over a project or the complex systemic processes of global capitalism, but perhaps merely physically reflect it. This is not to say that there is no influence, but rather that architecture's influence on political processes is more subtle, indirect and, by the nature of politics, necessarily non-physical i.e. architecture's influence lies in its reflection of political processes. It is perhaps more productive to approach political change through architecture as a change in one's perceived relation to political processes i.e. representing political processes in

idealised ways. The political practice of architecture therefore would be an ideological practice.

What is Ideology?

Miodrag Šuvakovic (2014) summarises 12 definitions of ideology[2] as it is found in the social sciences and humanities. Out of the definitions themes of imaginary representations of individuals in relation to their external (i.e. social, economic and political) conditions can be derived. Louis Althusser, following Marx, redefined ideology as a "...representation of the imaginary relationships of individuals to their real conditions of existence" (quoted from Šuvakovic 2014: 7). Ideology exists materially as a web of signs and symbols which act as the subject's representation of social interactions (Ibid: 7). Through these collections of signs the individual is able to imagine their position in relation to their society.

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2. *Though these definitions might be beyond the scope of this essay, see Šuvakovic (2014: 5) for a full description of them as they vary in nuance and specificity.*

Architecture's Ideological Role

Miodrag Šuvakovic (2014) argues that architecture is fundamentally ideological and political. Buildings are constituted from techno-aesthetic qualities. This means that architecture 1) participates in the pragmatic organisation of human life through spatial, material and construction techniques (techno-) (Ibid: 10) and 2) represents the imaginary relations between humans and their external conditions i.e. the meaning people attach to their external environment (-aesthetic) (Ibid: 10). The aesthetic aspect of architecture falls within Althusser's conception of an ideological signifier (Ibid: 10). Techno-aesthetic forms in architecture therefore refer to an ideological signifier which is internalised by the subject moving through space (Ibid: 10).

When architecture is posited in purely pragmatic terms i.e. as a means to organise "...human life as a place of dwelling", it is presented as non-ideological, pre-political objects (though in actual fact it still is political) (Ibid: 11). The techno-aesthetic forms of architecture construct a representation of architecture as "... an autonomous form of human creation" (Ibid: 11) separated from the external politicised world. If architecture is presented in pragmatic terms, it represents the subject's relation to space as non-political i.e. the political character is hidden (Ibid: 11). This ideological practice of hiding in effect de-politicises architecture.

How Architecture Transfers Ideology

When a subject is presented with an architectural form, a psychological response is triggered (Mako 2014: 13).

Based on a pre-existing ideological framework of the subject, which gets influenced by political power in the subject's society and its state apparatuses, the subject accepts or rejects the architectural form (as a signifier) and, as such, attach a specific value to the architectural object. The term aesthetic rationalism refers to this response as a countable response in reference to a few aesthetic categories (Ibid: 13).

Albert Chandler (1921) attempted to distinguish different categories in the field of aesthetics to better reflect the continuum of feelings associated with works of art. The categories and sub-categories are identified by specific natural psychological reactions to phenomena (Chandler 1921: 409-410). He distinguished the beautiful from the pretty (Ibid: 413). Beauty is subdivided into formal beauty and objects tainted with sex. The sublime and the comic share the

characteristic of self-assertion (Ibid: 410-413). The tragic is a dramatic form of the sublime and Chandler (1921) adds the category of the interesting (Ibid: 413-417). The antithesis of beauty and the interesting being the ugly and dull respectively (Ibid: 417-418). The categories of the sublime, the comic and the tragic do not have positive identifiable antithesis, but these are rather recognised as the negation of them (Ibid: 418).

Of these categories, one of the most written about is the sublime. One definition of the sublime was published in Jacob Hildebrand's work on the sublime in 1735: "the vast, and wonderful scenes, either of delight or horror... have this effect upon the imagination..." (Quoted from Mako 2014: 14). The sublime can be understood as a feeling of awe in relation to a grandiose external world.

According to Mako (2014) one of the most comprehensive summaries of architectural categories that produce the feeling of the sublime has been captured by the work of Edmund Burke. Burke states that to achieve the effects of the sublime an architectural structure has to be extremely large, giving the sense of infinity through succession, yet uniformity in its parts. With this, other eighteen century writers have added more elements to help enhance the feelings of sublimity such as an elevated structure, the use of colonnades, and simplicity in form allowing the viewer to perceive the building as a whole at one glance (Ibid: 14).

Giving Meaning to Aesthetic Categories

Buildings that create the feeling of sublimity can embody various ideological meanings (Ibid: 15). The United States Capitol building by Thomas Washington and the Volkshalle by Albert Speer, a building for the New Berlin project under the Third Reich, might share similarities in their form to create a sublime feeling, yet they signify different ideological meanings. This suggests a secondary psychological response that supersedes the first to aesthetic categories. Here the subject identifies with/ distinguishes themselves from a specific group. In this response the subject might change their positive or negative association to an architectural form. Adorno highlights that the secondary response is achieved by taking up a definite ideological position through concrete references to the way reality is understood, i.e. referencing idealised patterns of thinking (Ibid: 16). These references therefore give meaning to feelings created in the first response to aesthetic categories (Ibid: 16).

The forms these references take vary depending on the ideological position being conveyed. In some instances it can take the form of a sculpture of a political figure placed central to the design of a sublime structure (Ibid: 18). The presence of the figure coerces the subject to associate the feelings of eternity created by the sublime structure with the political figure. The subject is provided the opportunity to identify with the figure on a personal and collective level. As such a personal political position gets elevated into a universal principle for the subject through the building's aestheticized character (Ibid: 18).

Such identification can also be achieved in a depersonalised form of architecture. Here reference is made to a more ambiguous thought structures such as the values concerning industrialisation and progress in everyday life as was seen in Italian futurism and early modernism

Fig.7: (Top)The united States Capitol building by Thomas Washington constructed in 1793 creates the feeling of sublimity through its large scale, elevation on a plinth, symmetry, large interior volumes with filtered light and repeating columns. The symbols in its surface articulations reference liberal democratic values, giving the feeling of sublimity a particular ideological meaning (WorkFlow Sudios n.d.).

Fig.8: (Bottom)The unbuilt proposal for the Volkshalle by Albert Speer designed for the New Berlin Project under the third reich uses similar formal techniques to that of the US Capitol building (large scale, repeating columns, interior volumes, etc.) to create the feeling of sublimity, yet it has a different ideological meaning signified in surface articulations referencing Nazi ideology (Speer 1937).
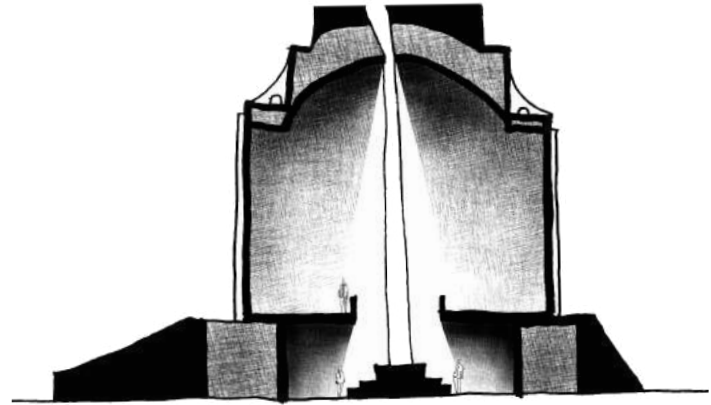
(Ibid: 19-20). When looking at these ideas closely, one finds that they serve as metaphors for idealised principles that have political implications (Ibid: 20-21). Architects from the Bauhaus approached buildings from the needs of the working class and aimed to reflect a similar machine aesthetic supposed to signify an efficient way of living. This rhetoric, however, revealed an "... idealistic approach to the solutions of social problems" (Ibid: 21) and had the practical effect "...to provide the reproduction of the working force necessary for the industrial development of Germany" (Ibid: 21). As such, the presentation of buildings as free from explicit ideological references hid its political purposes which was achieved through collective identification with highly idealised notions.
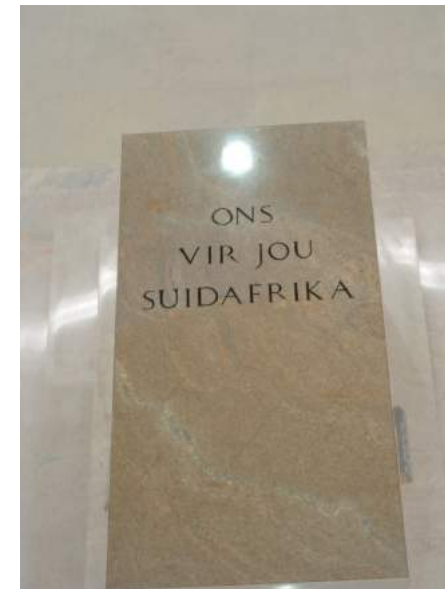
Fig 9, 10 and 11: A local example of these ideological references in sublime spaces can be seen in the Voortrekker monument by Gerhard Moerdijk (1949). A sublime interior space is created through the large volume with natural light filtering in through the ceiling and large arched windows. At the centre of the space at basement level is a sarcophagus like block inscribed with the slogan 'ons vir jou Suid-Africa' (roughly translated as 'we are for you South Africa). With this the interior walls are adorned with a bas-relief telling a narrative history of South Africa from an Afrikaner-centric perspective thereby creating an Afrikaner-Nationalist ideological signifier (Author 2020-2021).

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Fig.12: *La Città Nuova by Italian Futurist Antonio Sant'Elia, 1914. Reference is made to a depersonalised utopian future where a technologically advanced industrialised structure of society is signified through surface treatments suggesting industrial materials and hierarchies in the treatment of the façade is limited (Saint'Elia 1914).*

Fig.13: Walter Gropius' Double House for workers, Dessau. Designed in 1926, these 'Meisterhäuser' (Masters' houses) combined an idealised working class aesthetic, stripped from surface ornamentation and articulated with industrial materials on an asymmetric elevation, with middle class comforts (Breuer n.d.).

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1.6. Approach to Architecture

With this necessary ideological mechanic in relation to politics in mind, the question of how it can be used in architecture to coerce political change becomes important for the purposes of this dissertation. In the theory above the political implications of architecture's ideological mechanic remains a hidden effect on the subject viewing/ using the structures. A typological case is therefore necessary to illustrate how this ideological mechanic can be used to cultivate a consciousness with regards to the underlying political implications to a building's meaning. As such the following part will discuss a case of such architecture to highlight the intent of my intervention.

Denkmal Architecture

The notion of a Gegendenkmal (German for critical-thinking-occasion) orig-

inally referred to spaces or objects that were designed to respond to Germany's history with Nazism (Stevens 2016: 17). Such spaces put existing monuments, public spaces, institutional buildings and certain subjects in general into question with the use of symbols that encourage the public to view existing spaces (and their associated history) critically (Stevens, Franck & Fazakerley 2014: 951-952) and are, as such, necessarily ideological.

These type of structures are often classified under the category of monuments or counter-monuments (Ibid: 951-952). The terms anti-monumental and dialogic describe two themes with which the gegendenkmal is often approached (Ibid: 952). These themes are not mutually exclusive and both reflect variations of the general idea of the gegendenkmal.

The Anti-Monument

The term anti-monument is often used to refer to commemorative practices that reject the traditional forms and techniques of monuments (Ibid: 952). They reject forms that evoke connotations to "...prominence and durability, figurative representation and the glorification of past deeds" (Ibid: 952). They therefore necessarily avoid provoking sublimity prevalent in traditional monuments. This implies that other aesthetic categories are used to create the first psychological reaction to which ideological meaning is infused.

Stevens et al (2014) classifies ways in which the anti-monuments differ from traditional monumental structures: visitor experience, subject, form, meaning and site (Ibid: 955).

The subjects of counter-monuments are often of a darker, less affirmative nature than the conventional monument.

Events, people and ideologies are not glorified, but interrogated (Ibid: 955). Conventional monumental forms are inverted and contrasted in a way that is often antithetical to traditional monuments (Ibid: 956-960). The sites of anti-monuments are chosen for their banality rather than on prominent elevated sites separated from its surroundings. They are meant to be woven or dispersed into the everyday life of the public and as such do not gain symbolic meaning through external arrangements (Ibid: 960). From the visitor's experience, the counter-monument uses multi-sensory design to create a visceral reaction.

It is also often interactive for the same reason i.e. to personalise the experience. This differs from conventional monumental structures which is often only engaged with visually. As such the conventional monument demands from the public a sense of solemnity in the form of private introspection (Ibid: 960-961). The intended meaning in counter-monuments are often left ambiguous and open for interpretation. This has the effect of meaning being more effectively internalised by the visitor. Explicit narratives which may exclude others are also therefore avoided. It does however have the implication that the meaning attributed to the structure by the visitor depends on the visitor's own knowledge of the subject or supplementary information provided to the visitor in the form of brochures, signs, guides and so on (Ibid: 961).

Fig.14: (Left) Marc Quinn's Alison Lapper Pregnant (2005) in Trafalgar Square, London, is an example of how anti-monuments differ in subject from traditional monuments. Though still sharing some similarities in terms of form to traditional monuments, this anti-monument depicts a disenfranchised member of society (pregnant female artist with a disability) as opposed to an idealised depiction of a historical figure (Kennedy 2005).

Fig.15: (Below) The Monument to the Murdered Jews of Europe by Peter Eisenman (2005) shows how anti-monumental approaches differs in form from traditional monuments. Where traditional monuments are generally placed on an elevated geography or on a plinth, this memorial subtly connects with the surrounding urban fabric through its low elevation as it stretches out horizontally over a city block (Wikimedia Commons 2012).

The Dialogic Monument

The dialogic monument better reflects the meaning of the term 'gegendenkmal' as a structure juxtaposed to an existing space with the aim of questioning the meaning of those spaces. The meaning of the two structures combined is greater than each of the works individually as the gegendenkmal dramatizes the existing and the new would be meaningless if not for the presence of the existing (Ibid: 962). As such term dialogic monuments will be used to refer to such juxtaposed structures.

User experience is used to frame the existing structure in an alternative way through multisensory techniques where visitors are encouraged to engage with the structures (old and new). The new might contrast the form of the existing similar to that of the anti-monument, or copy aspects of the existing and adding

additional features (ibid: 962-963). These monuments are often more explicit in their meaning as they respond to existing spaces. Examples of contrasting and mimicking monuments are the 1982 Vietnam veterans memorial (Washington DC by Maya Lin and David Osler) and Hamburg Memorial against War and Fascism (1985-6 by Alfred Hrdlicka) respectively (Ibid: 962-967).

My project will follow the logic and intent of these gegendenkmal structures, though not necessarily the program (monument). My structure necessarily must respond to a politicised space with the intent to catalyse a public discourse on politics and space. As such the political should not be hidden but explicitly provoked, thereby acknowledging the ideological role architecture plays in politics. Like dialogic monuments from the past, using a mixture of contrasting elements such as in materials and tech-

nology and mimicry through monumental forms which provoke feelings of sublimity, dialogues on the political can be signified through multisensory interactions between user and built form. As such the intent of this project is to create a 'gegendenkmal against the a-political'.

Fig.16: (Top) The Vietnam Veterans Memorial (1982) by Maya Lin and David Osler stands in contrasting dialogue with the surrounding existing monuments of Washington DC. The monument asks the viewer to critically examine the way we remember the victims of war (Talbot n.d.).

Fig.17: (Bottom) Jochen Gerz and Esther Shalev-Gerz's Monument against Fascism (1986-1993), Hamburg. The monument systematically disappears into the ground over time after the public has inscribed something onto its soft metal surface thereby erasing any sign of the monument's existence apart from a small display room at basement level. The monument stands in dialogue with other world war two era monuments in the surrounding context. However the monument does not celebrate any figure or particular event, but rather asks to contemplate the rise and manifestation of fascism in everyday life (Shalev-Gerz n.d.).

1.6. Site

Given the telos of the gegendenkmal, a politicised context is necessary for this project to respond to. Over Church Square's history it has witnessed some of the most important political events in Pretoria's past (Vernon 2007: 160-161). Furthermore much of this politics can be seen reflected in the monumental structures that form its periphery (Van der Vyver 2018). As such the Square is defined by ideological signifiers (political, cultural and historical) which can be divided into four distinct political periods: 1855-1880, 1880-1902, 1902-1910 and 1910-1948 which signified the changing political relations between South Africa and the British empire(Ibid: 345-367). After these periods, the political events which played out in the square was mainly signified in the media (with few exceptions like the TPA building and the Paul Kruger Statue) with the square forming their backdrop (Ibid: 371-394). Therefore the square was in essence monumentalized through rhetoric of conservation and memory. This played an important ideological role for the apartheid state in galvanizing their historical legitimacy (Ibid: 371-394).

Today the square remains the same in its monumentalized form and as a backdrop to political events. Though its meaning might have changed after 1994, the rhetoric surrounding it remains a mixture of politics and conservation. As such the square forms a fitting context to which one can respond to with the intent of a gegendenkmal. Past signifiers of the political can be utilised to catalyse conversations on the political in general whilst simultaneously signifying current politics which has to date not yet found architectural expression on the square.

On the South-Western block of the square remains one of the only unbuilt plots on its façade: Capitol theatre. The selection of this particular site is threefold: it forms part of the politically charged facades of the square, therefore forming part of the backdrop of the square's political events, the theatre itself is, like most of the other buildings on the block, abandoned and is therefore in need of intervention which might help revitalise the rest of the block and finally the idea of the theatre creates a fitting conceptual parallel with the theory on ideology as both of them has to do with notions of representation and symbolism.

Fig.18: Monuments on church Square (Author 2021) (Swart 2019).

Fees must Fall - 2015-2016

Zuma must Fall - 2017

Non-payment of wage increase - 2020

Decolonisation of Public Spaces - 2015

Unite the Workers - 2020

Gender Based violence - 2020
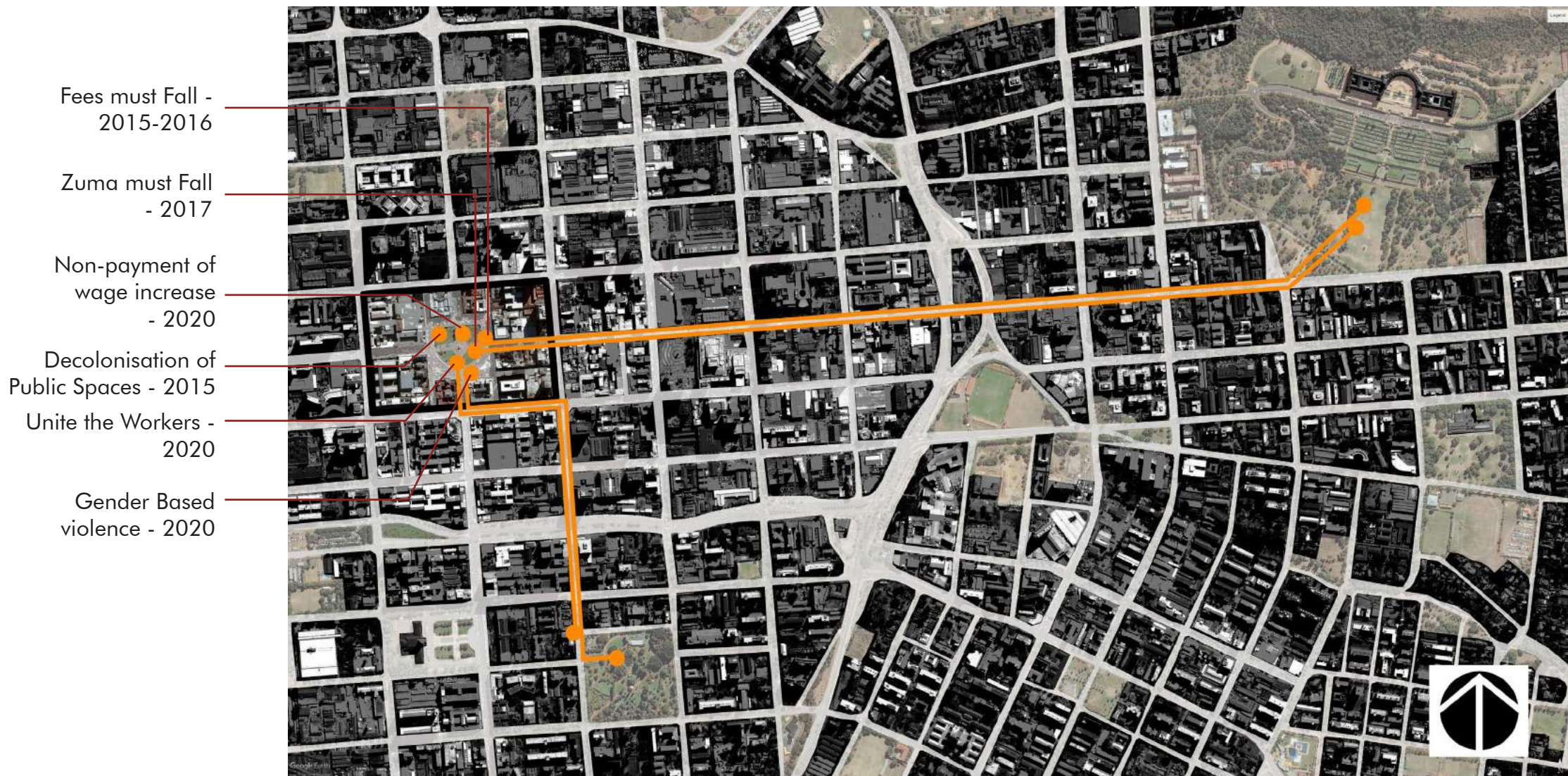
Fig.19: Major post-1994 Protests movements in Pretoria (Author 2021).

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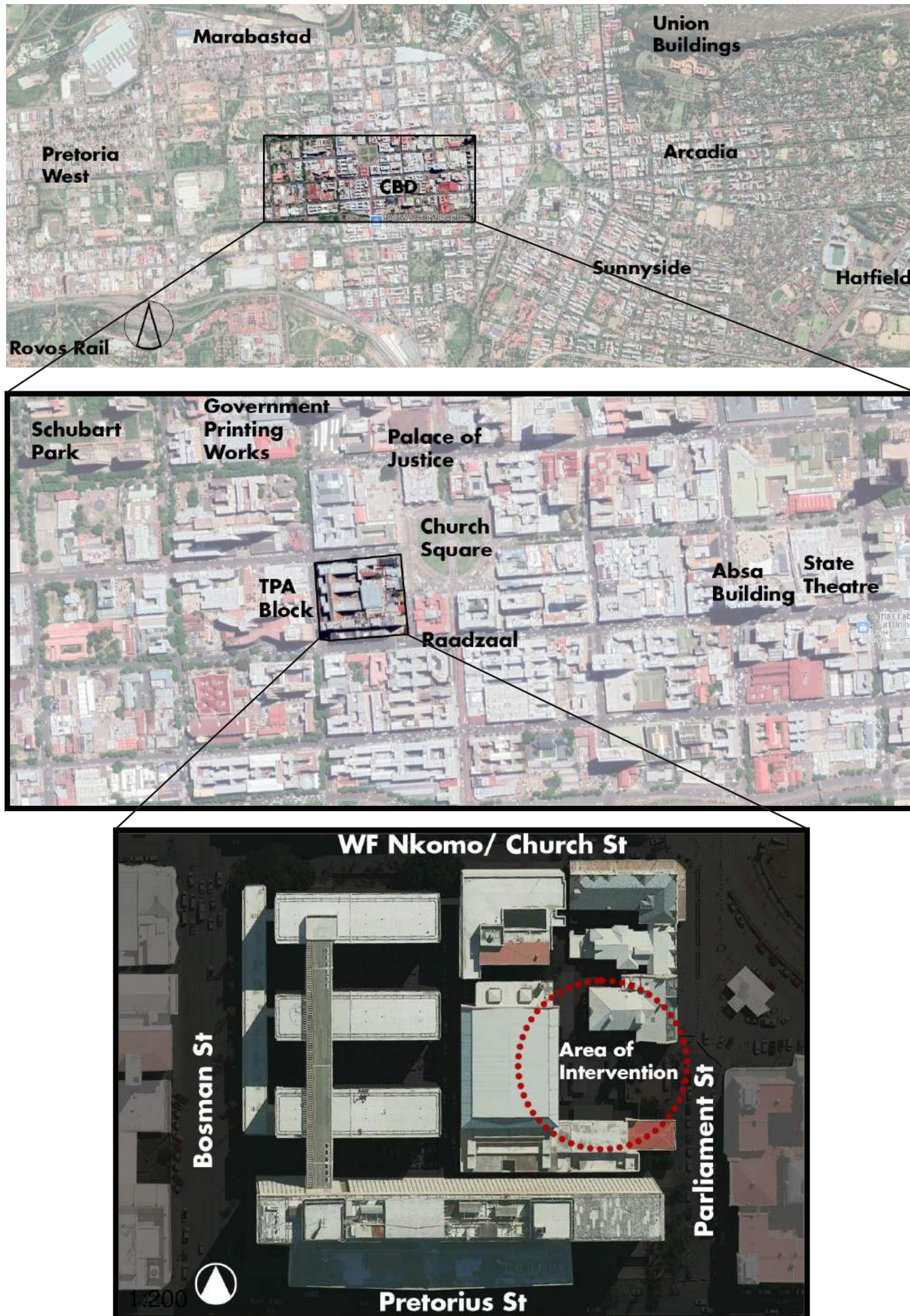
Fig.20: Situating site within the city (Author 2020).

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1.7. Program

The following step would be to ask: what program would help to define an opportunity for the public to think about and converse in the politics of space? There is a recent history of artists utilising the abandoned spaces in the capitol theatre (and adjacent buildings) for art exhibitions, workshops, performances and lectures (Hughes 2013: 88-90). Art has historically played similar ideological roles in politics as architecture. Artists often engage with and create works with highly politized themes (Rodner & Preece 2016: 128) and through art signify these themes. The existing informal art programmes on site provide an opportunity to be used as a programmatic devise to engage the public with the contemplation of the political.

The use of the square as a political stage from which protests and political action commences implies the need for some level of political media such as posters. All forms of media need some sort of creative party to design and produce it. Therefore the program would revolve around spaces where local artists can design, exhibit and mass produce political media such as posters, films and other forms of digital media which could then be used by those engaged with political action on the square. This production of political media can simultaneously create a suitable environment for the public to think and learn about the political through the inclusion of public workshops, seminars, debate stages, exhibition spaces and libraries where the public and the artists converge. As such the intent as a 'gegendenkmal against the a-political' can be achieved.

Fig.21: Protest in Church Square showing the utilisation of media (Author 2021).

Fig.22: (Above) Media as a way to change the meaning of reality and as such existing spaces (Author 2021).

Fig.23: (Right top to bottom) Members of the CAR engaging in workshops and exhibitions (Hughes 2013).
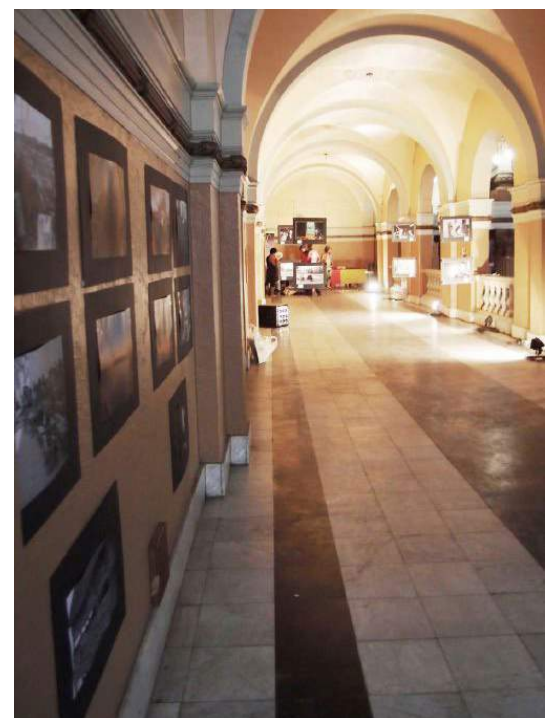
1.8. Chapter Conclusion

In the political processes that influence and often undermine the built environment, architectural design plays an ideological role. This forms the theoretical point of departure for my project. Architectural objects form ideological signifiers for users through the processes of first and secondary psychological responses which has the effect of the users (dis)identifying with the political. Embracing this effect of architecture to reveal underlying political processes, the idea of the gegendenkmal provides a useful frame to approach politics in architecture. This allows one to accept the ideological nature of architecture as it approaches architectural form in terms of monumentality which has an explicitly political intent.

A necessity for a gegendenkmal concerning the political is a site that is politically contested. The Capitol Theatre as part of the façade of Church Square on the South Western block was chosen for this reason as Church Square has historically reflected the politics of Pretoria and serves as a platform for politics after major alterations to the square has stopped.

The recent history of art programs on site in conjunction with the political activity on the square provides an opportunity for the introduction of a program that merges these two elements into a space for the production of and pedagogy in political media. This would both provide for the activities on the square and an opportunity for the public to contemplate the political with regards to the spaces they inhabit.

Political Influences on Architecturural Design

Architecture as Ideological

Global Politics

External Stakeholders

Architect - Client

conceal

reveal

Design

Aesthetic Category

Symbolic meaning

Ideological Influence
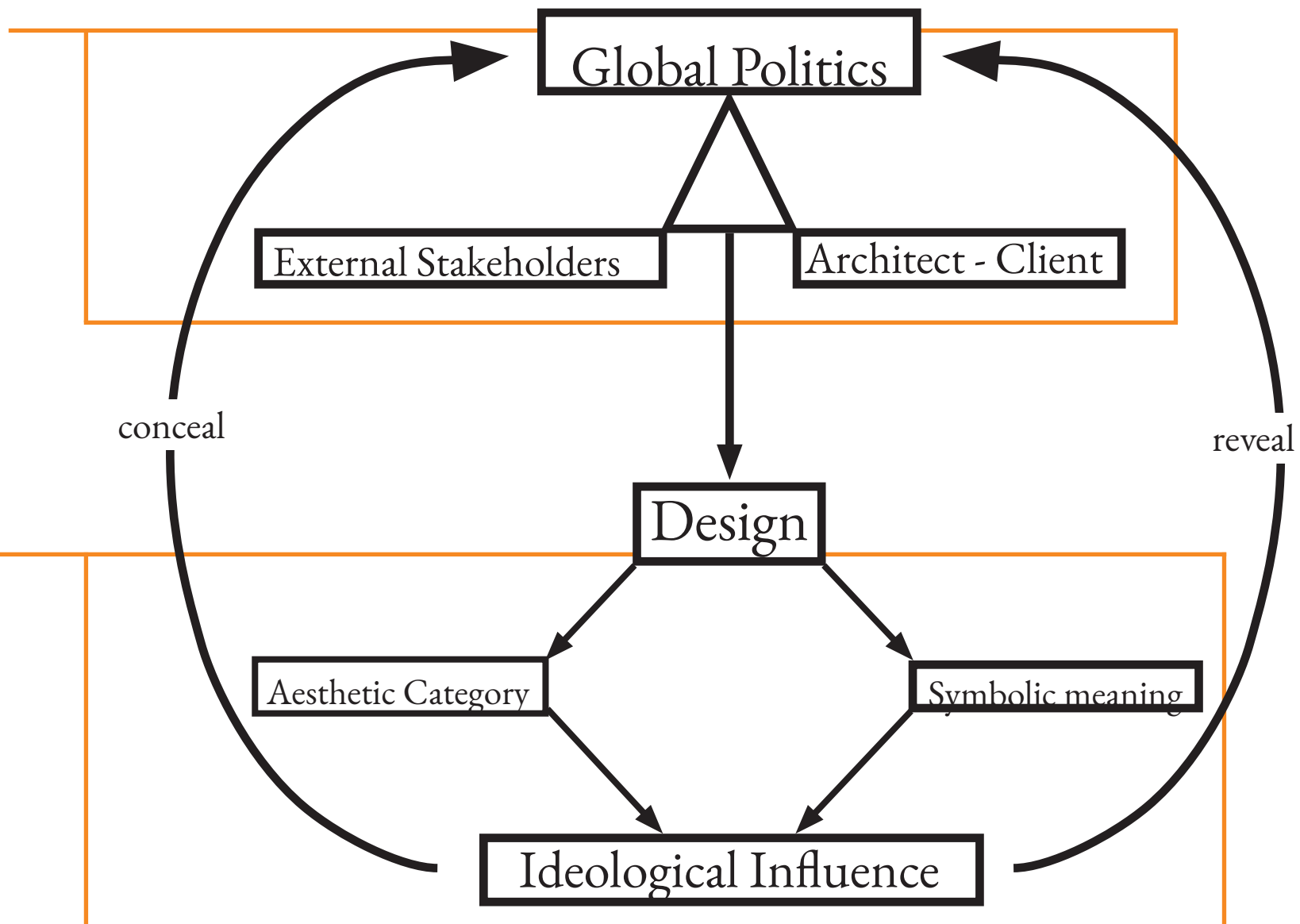
Fig.24: Dichotomous relationship between politics and ideology in architecture (Author 2021).

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PART 2
Site and Context
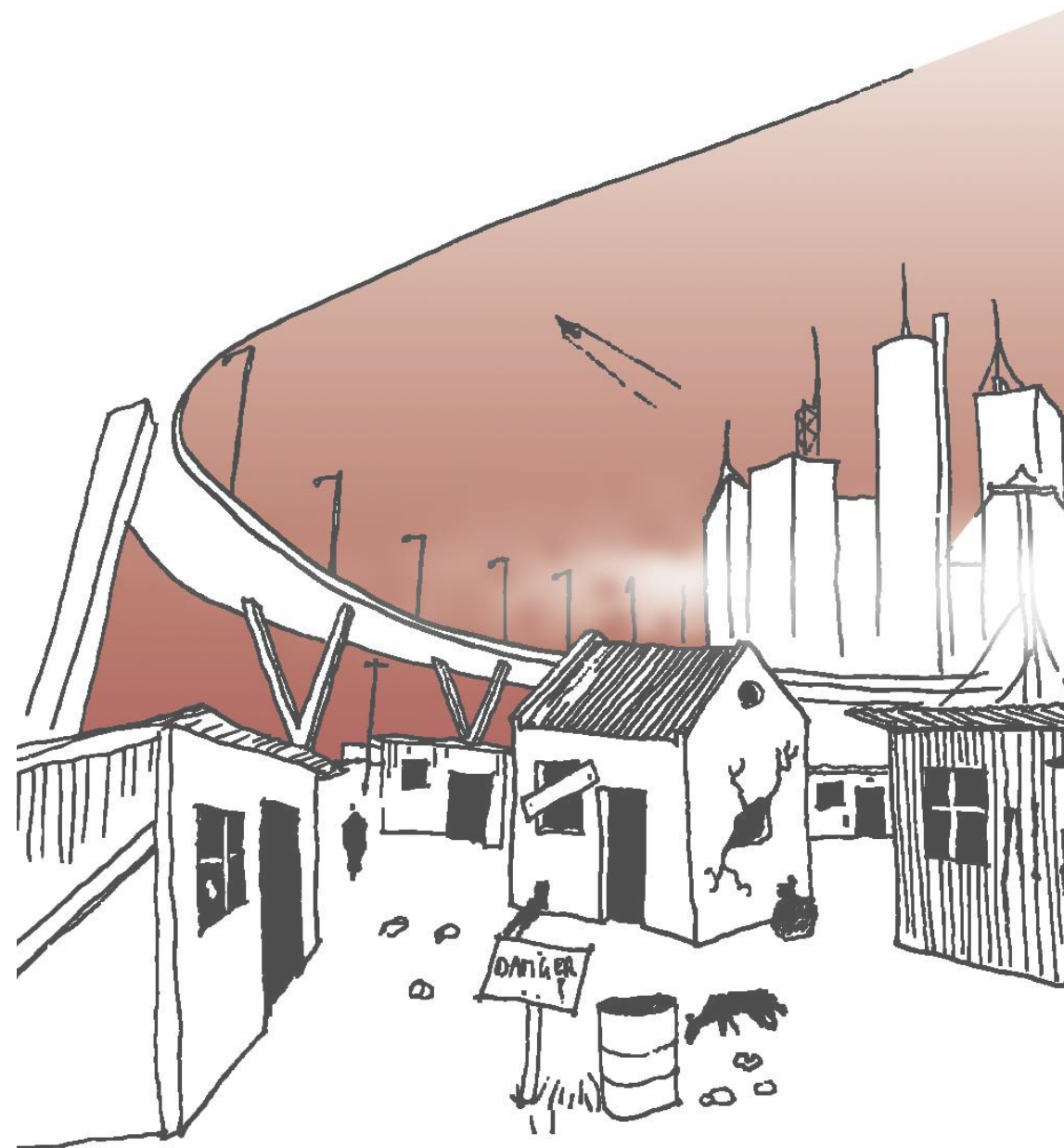
2.1. Introduction

As explored in the previous part, the theory suggests that architecture's relation to politics is an ideological one i.e. it does not change/ influence politics as such, but rather the way politics are represented to form part of a network of signs with which people understand/ think about politics. As such, building design can either hide or reveal the political through its techno-aesthetic character. The intention of this design project is to provide an opportunity for the public to critically consider the effects of politics on space and one's everyday life (in a sense a gegendenkmal against the a-political) i.e. to play the ideological role in current politics of revealing political relations and through it perhaps encourage people to become politically involved. The site proposed for this function is the interstitial space of the block interior in front of the Capitol theatre (on the South Western block of Church Square) as well as the theatre itself. With this the program of a political media printing works, where media, which is to be used for political movements (such as protests), is designed, produced and discussed, is proposed to occupy this site.

Looking at the context of this site, one is met with two aspects of the built forms' relation to politics in terms of ideology: the buildings' reflection of its relation to their historic political context (the political climate during their conception) and their representation of today's political climate. The former is signified in the treatment of surfaces with which reference is made to some ideological way of thinking (specific to its time) such as opposition to British rule, signified in the neo-renaissance style of the ZAR buildings (Van der Vyver 2018) or the relevance of the Apartheid state on the world stage, signified in the modern materials, details and monumental scale of the TPA building (Freschi 2011: 96-97). The latter is signified through the decay of these same surfaces where the buildings were abandoned or maintenance were neglected hinting at a shift in political priorities. These surfaces cover both the changing programs which inhabit (or is missing from) the interior spaces as well as the political reasons for its existence.

As such there exists a tension between what is represented in built form, and that which occupies it in a political way. This tension points towards the conceptual approach taken within the new intervention. The question concerning this essay will be how one exploits this tension, already existent on site and within the city in general, between the represented and the political content of a building which takes place behind that which is represented to offer a critical moment for the public user to consider their surroundings as political. As such the dichotomy between representation and politics becomes a fundamental way of highlighting the politics as such.

Fig.25: Facades of Church Square (Author 2021).

2.2. Site Context

Looking at the block on which the site is situated, it appears as an impenetrable mass with little or few entry points into its interior. However the site has a rich history which often gets unnoticed apart from the obvious facades facing the square. For this part of the essay I will look at how the site affords space for the implementation of the conceptual strategies listed above. First a general overview understanding of the block's edges and possible entry points into the block interior as seen when visiting the site will be done. Secondly we will look at the types of spaces which is created between the existing buildings and the zones which can be delimited as a function of these entry points, the interstitial spaces between existing building masses and scale of the surrounding buildings. And lastly a historic analysis of the buildings, their structures, facades and how its history can be appreciated today will be done.

Fig.26: Site protected within the block.

2.3. Overview of Entry Points

The block at large is for the most part an impenetrable mass. The blocks edge conditions are defined by the peripheral buildings on Parliament, Church/ WF Nkomo, Bosman and Pretorius streets (with the main theatre building hidden in the centre). All of these buildings are non-permeable with regards to the block interior and their relation to the pedestrian pavement ranges from harsh edges where a solid stone or brick wall separates outside and inside to softer (yet not completely open public) edges. One can therefore say that that the peripheral buildings on the block acts as a type of envelope to the block as a whole. These edges seem to be a function of the period of its construction (and thus its stylistic articulation) as the majority of the ZAR era buildings have harsh edges whilst the later buildings have softer edges ranging from inaccessible, yet visible, courtyards facing the street to shopfronts. Between these

building masses which armour the block interior from the public streets, narrow, gated up alleyways cutting to the block's hidden interior courts provide glimpses to these spaces and are the only connection the public has to them. These breaks in the block façade can possibly be transformed into new entrances into the block interior as part of a new intervention.

When looking at the Capitol Theatre specifically, it becomes apparent that accessing its main interior hall is rather difficult. Functioning as a large parking lot for inner city workers today, the theatre space is hidden within the block's interior and is not directly visible from any of the block's defining streets. Furthermore, though it is possible to enter the buildings main interior hall, its entrances are limited to two controlled points. The first is a vehicular entrance through a gate in the large freestanding wall
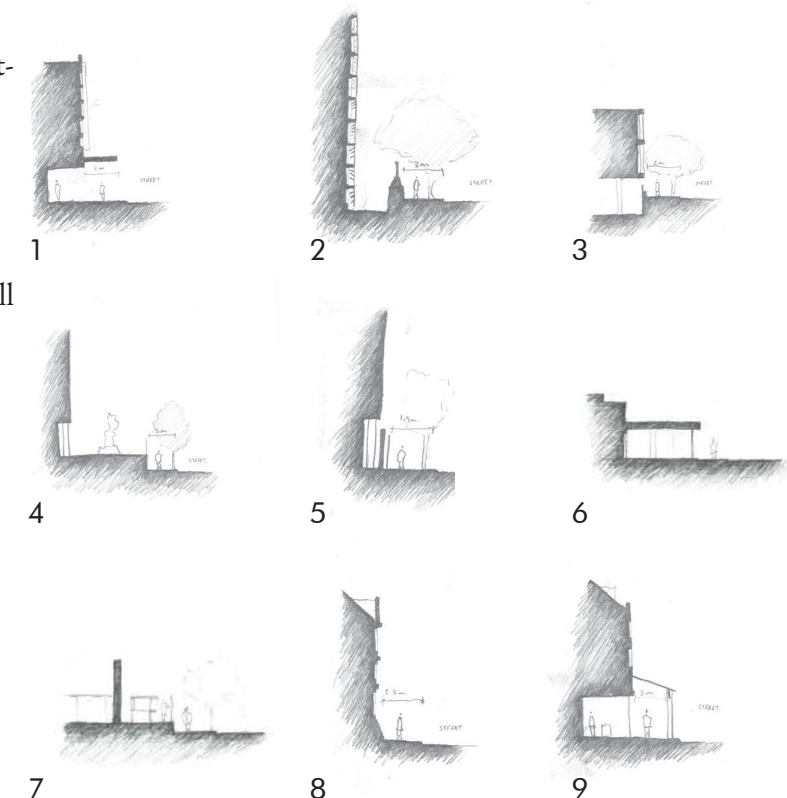
Fig.27: Edge conditions around TPA block (Author 2021).

separating Parliament street from the block interior behind which is parking. To enter through here as a pedestrian one has to wait for a car to enter/ exit so the gate can be opened or you need to be helped by one of the office workers using the site for parking. The second way to access the theatre is through the Old Netherlands bank, where you have to go to the information desk of the tourist offices currently housed in the building after which they will let you through to the block interior from where you can enter into the theatre hall.
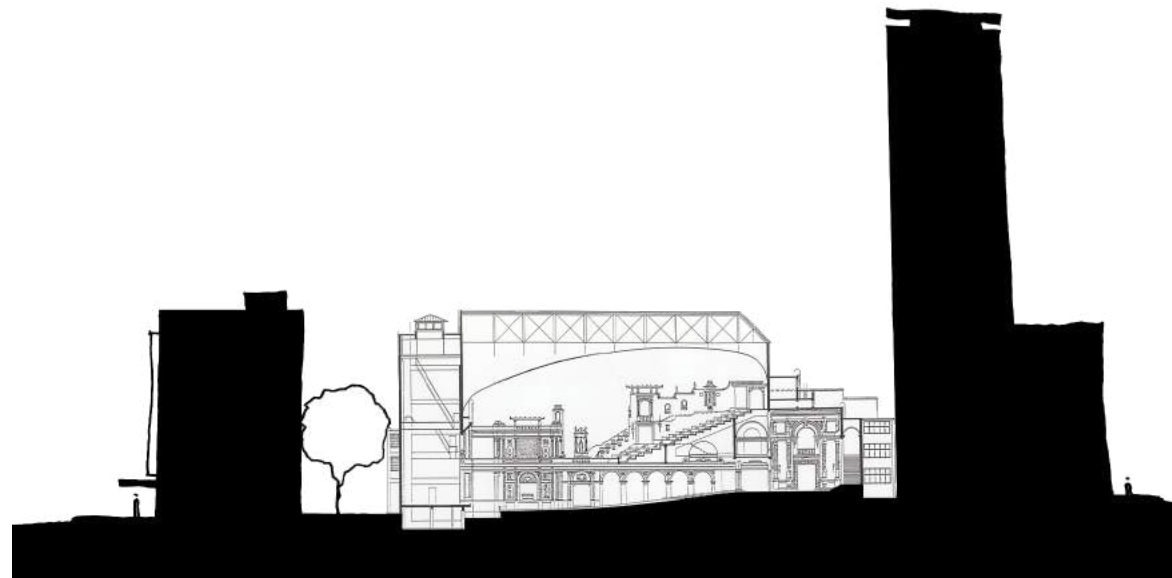
Fig.28: (Above) Theatre with the surrounding buildings forming its outer (urban scale) envelope (Author 2020).

Fig.29: (Bottom left) Interior of Capitol theatre from its stage (Author 2021).

Fig.30: (Bottom right) Interior of Capitol being used as parking garage (Author 2021).

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2.4. Categorising Existing Spaces

From the above elementary understanding of the block's massing and openings as a whole we can start to identify and categorise different types of spaces with different qualities as a function of their relation to, and their separation from the public spaces on the street. Firstly the immediate interiors of the existing buildings (specifically those on the periphery of the block) are separated from the street through their skins and as such their relation to the public street is mediated by their skins. The second type of space exists as the open, courtyard type spaces in the interior of the block which is, for the most part, hidden from public view by the peripheral buildings on the block. These spaces are mostly located adjacent to the Capitol theatre (to the east). Rather than an interior space defined by an outward facing façade, the block interior is defined by the skins of the surrounding buildings

facing inwards away from the street thereby being hidden from public sight. As such the second space becomes a type of interior-exterior space defined by a skin consisting of whole building masses separating it from the public street. The third type of spaces are the threshold spaces between the public street and the block interior spaces (second type space) which cuts between the building masses creating breaks in the block's facades.
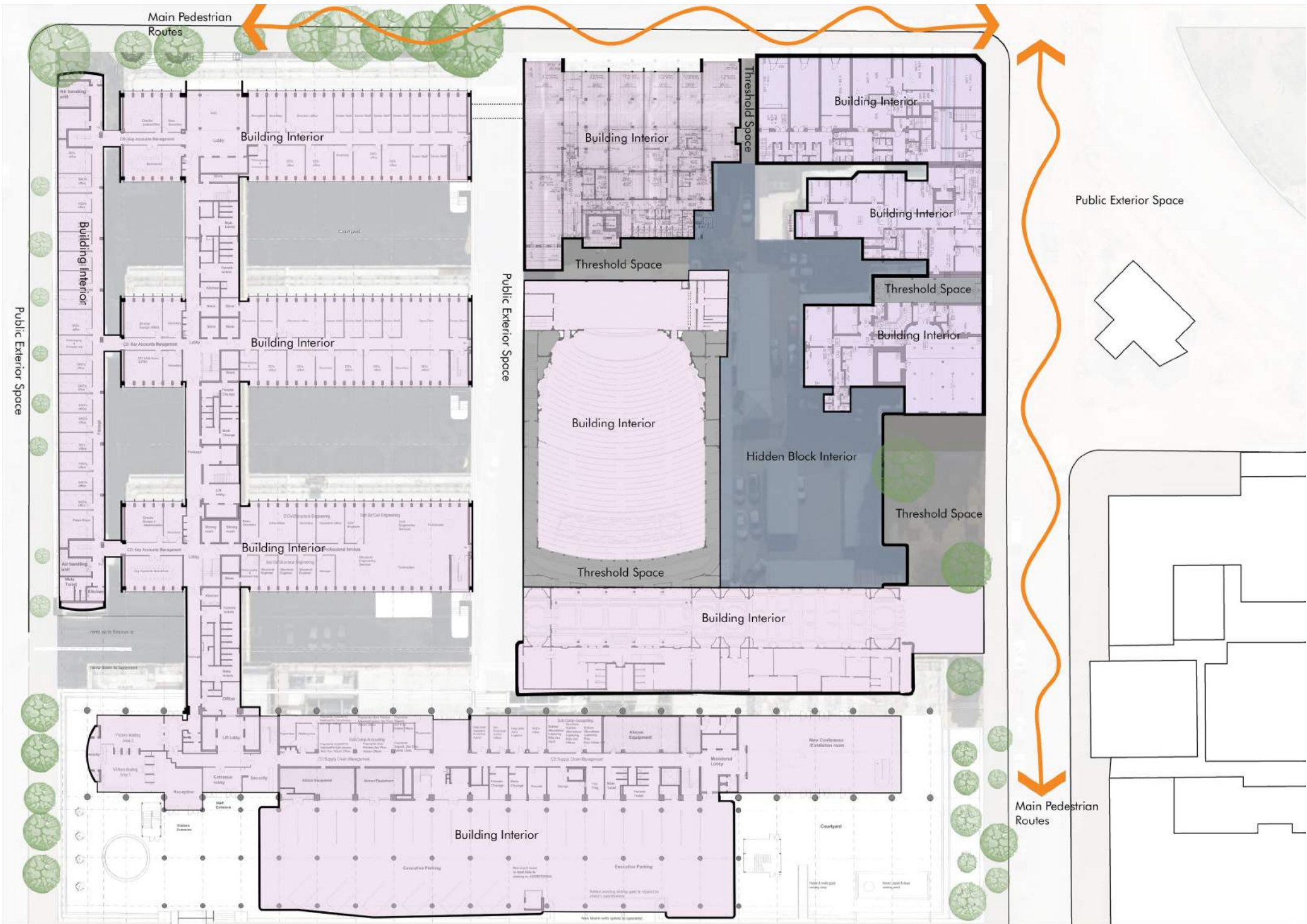
Building interior

Hidden Block Interior

Threshold Between Block Interior and Street

Fig.31: The Three types of spaces within the block with special focus on the theatre and the exterior spaces on its east (Author 2021).

When starting to link the openings in the block's peripheral massing, identified in the previous sections, with each other and the interior of the Capitol theatre, the block interior court type spaces (classified as the second type in the above section) can be further fragmented into smaller courts at the intersection points of these links. Thinking of these points, where the lines connecting openings in the block's façade with the Capitol theatre interior, as points of convergence of sightlines into the block interior or of possible public circulation routes, the spaces around it become important nodes for possible public courtyard spaces. As such we are left with three fragmented courts of the block's interior open spaces which includes the interior of the Capitol theatre as well. A fourth open space on the block can be identified that may function as another courtyard type space that is different from the other three in that it is not hidden from

public view on the street edge of Parliament street adjacent (to the east) of the free standing wall hiding the Capitol theatre hall from the street. This niche in the eastern façade becomes a court type space that also acts as a soft edge to the street. This space is therefore the ideal space where the main elevation of a new intervention can be implemented.
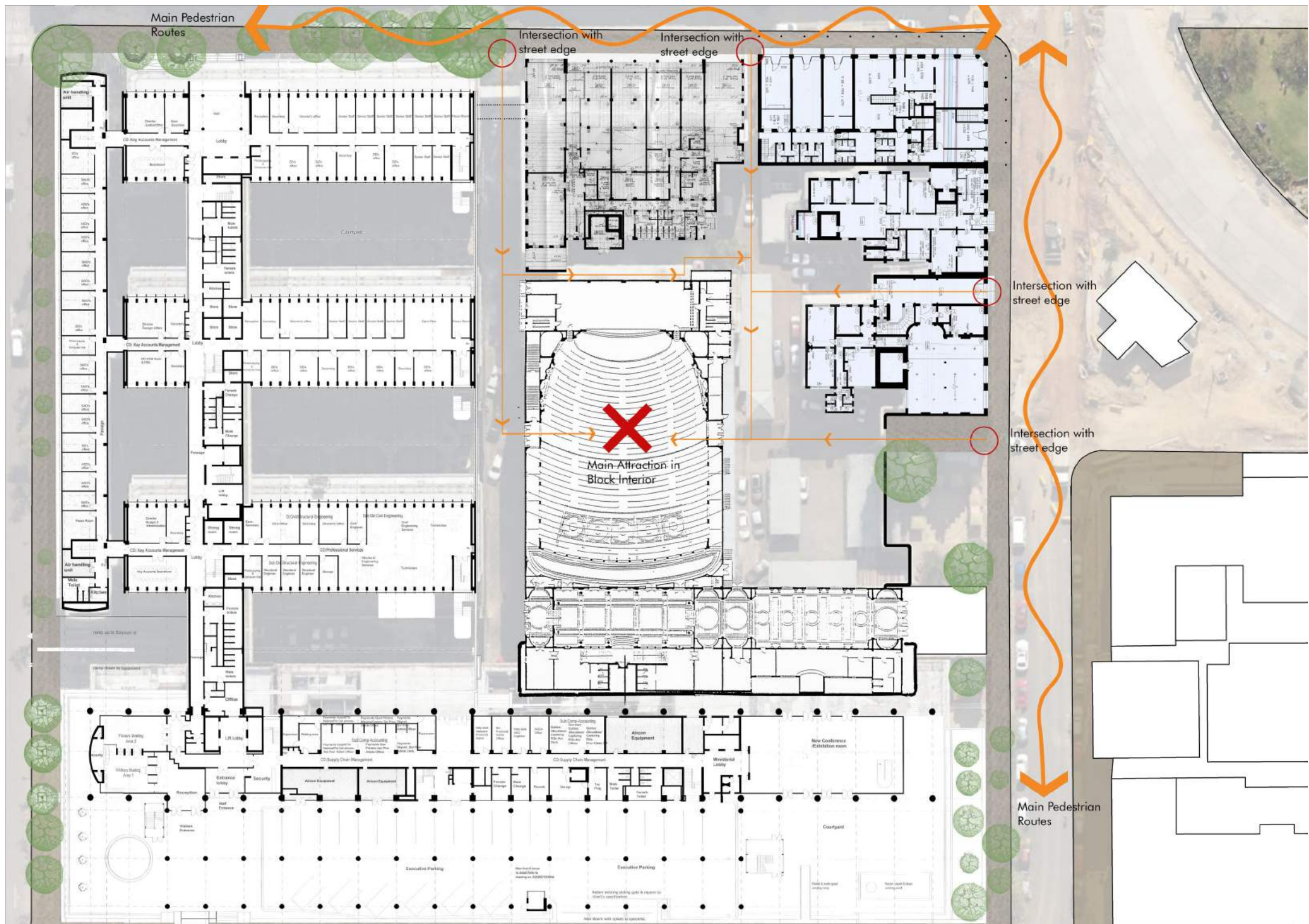
Fig.32: *Potential circulation through site to the Capitol theatre interior (Author 2021).*

Considering the hierarchy of these courtyards, it can be argued that the courtyard immediately adjacent to the theatre building is the most important courtyard to all. Apart from being the courtyard in the middle of/ central to the others and being the largest, it can also be said to most closely resemble the interior of the Capitol theatre. Where the Capitol theatre interior aims to mimic an exterior space defined by the outward facing facades of buildings, this square inverts this imitation by resembling an interior space in an exterior context with unadorned/ articulated facades defining its edges (similar to that of an interior room) to a similar scale of volume than that of the Capitol interior. The surrounding courtyards are similar in their hierarchy in relation to the central courtyard, only differing in the conditions defined by the context of the surrounding buildings: the northern court defined by fragmented building

masses in close proximity to each other, the eastern court opening up to the street edge and the western court situated inside an existing building.

Fig.33: *Potential courtyard spaces formed by the combination of circulation routes and openings afforded by the existing buildings (Author 2021).*
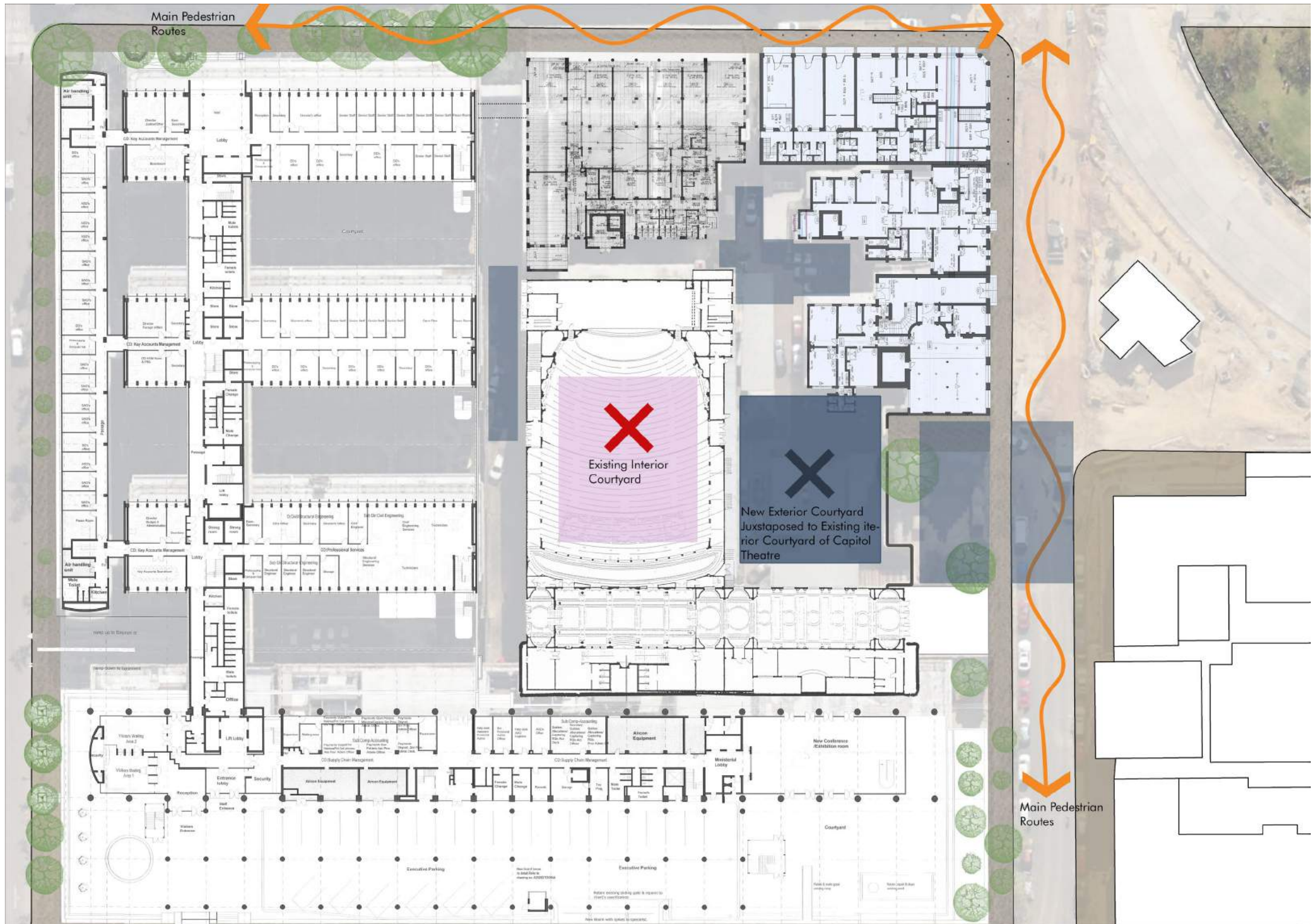
Potential exterior courtyard spaces

Potential interior courtyard space

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Looking at the existing hierarchy on site in section, there is a clear progression from west to east with the highest buildings being on the west (the TPA building) and the buildings to the east of it becoming progressively lower in scale to the monuments on the edge on Church Square (Old Netherlands bank, Law Chambers, etc.). The same is true, but to a lesser extent, from the south to the north of the block. The effect of this when looking at the elevations of the block from Church square, is a layeredness making it seem as though the buildings closest are projected onto the facades of the ones further away, in a sense framing the historic buildings closest to the square. A new intervention can therefore add to this by forming a new layer to this elevation where its height is limited to the height of the building behind it, yet taller than the building in front (with Church square as the point of reference).
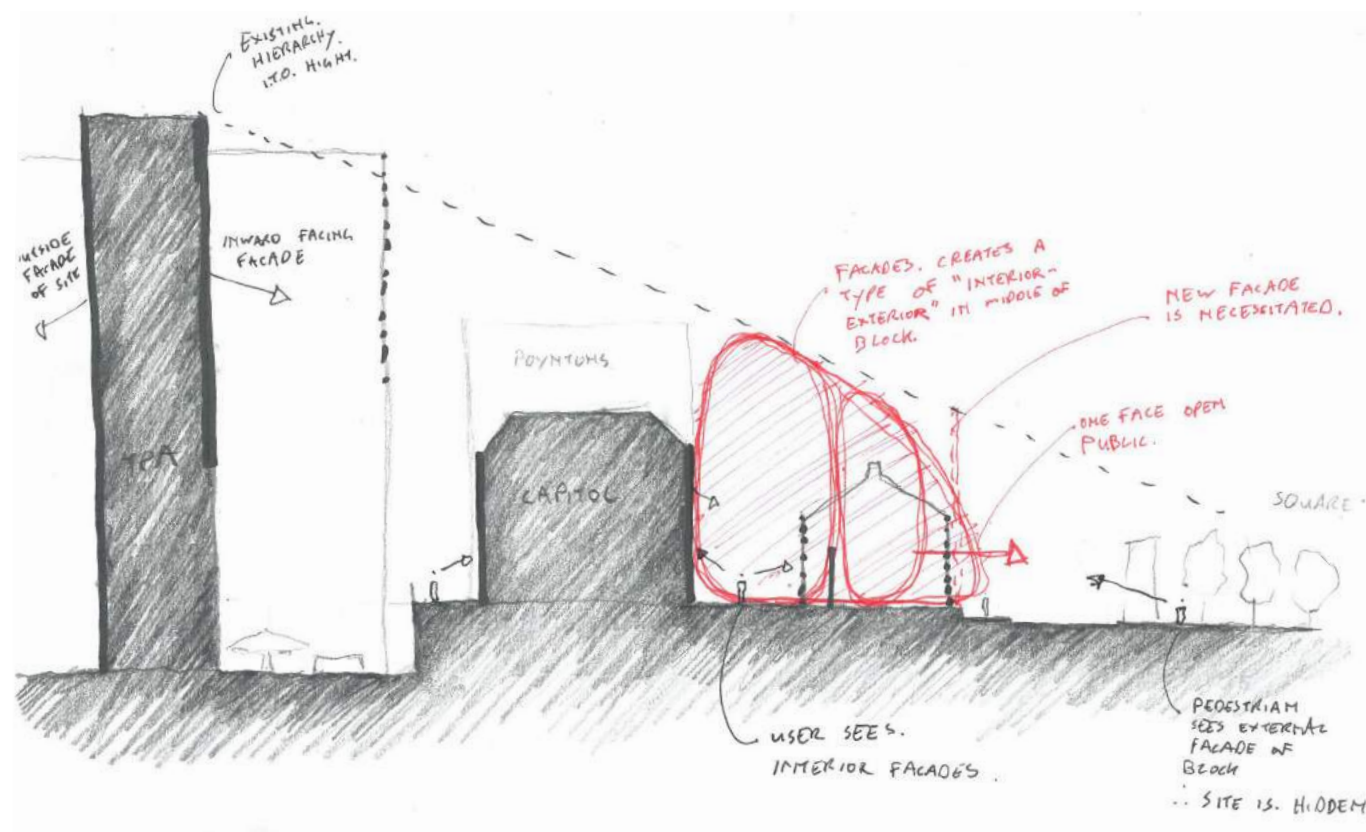
Fig.34: Hight hierarchy of the block

Fig.35: *Layeredness as a result of the height hierarchy of the block (Author 2021).*

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2.5. Historic Situation: Facades

ZAR Era Buildings

The block contains buildings from a variety of periods with different approaches to structure, façade treatment, materiality and relation to street. The oldest two buildings, the old Netherlands bank and the Law Chambers (1896 and 1893 respectively), belonged to buildings built during the ZAR period following the discovery of gold on the Witwatersrand (Van der Vyver 2018: 355-356). These buildings were designed in a style that is often referred to as the South African Republican style which was influenced by Flemish and French renaissance styles (Ibid: 355). The ornamentation and use of red brick on the façade, which facilitate this republican style, was built as symbols of prosperity and as a direct response, through its stylistic contrast, to Victorian influence from Britain in Johannesburg (Ibid: 345-367). When looking closely to the rear skin of the ZAR era buildings, one can see an element reminiscent of the structure of the buildings. Iron wall ties which hold the two facades of the building together can be seen forming an ornamental part on the skin of the building. These elements are the only identifiable structural elements, apart from the wall itself, that is visible from the exterior and the only ornamental element at the back of the buildings. The edges of these buildings in relation to the public sphere on the exterior is rather harsh. The interior and the exterior is separated by the envelope in its most elemental sense: protecting the interior from the exterior whilst not necessarily reflecting the organisational logic of the interior. With the Netherlands bank for instance, the entrance to the building is not articulated as the main element on the façade. Rather the window adjacent to the entrance is adorned with gabled extrusions and ornamentations. The tension between interior and exterior is therefore in this case not mediated by the façade, but defined by it.
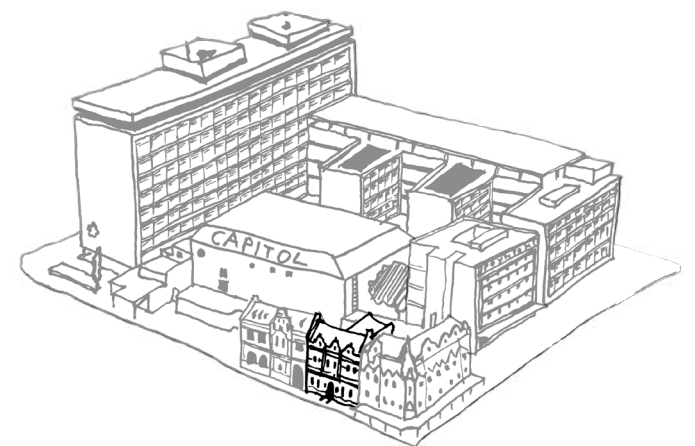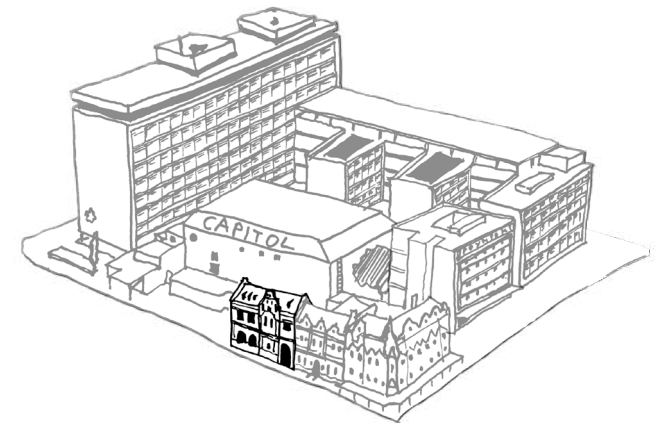
Fig.36: *(Top) Old Netherlands bank positioning on the TPA block (Author 2021).*

Fig.37: *(Bottom) Law Chambers positioning on the TPA block (Author 2021).*

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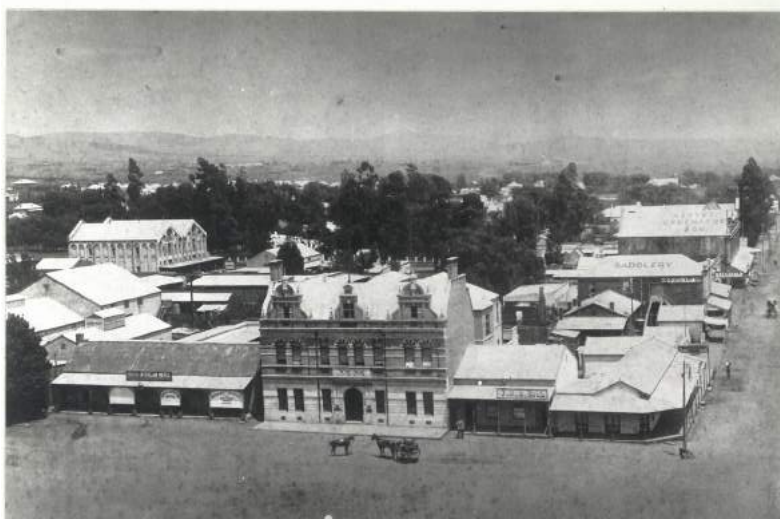
Fig.38: (Left) Law chambers (from east looking west) before the surrounding buildings still standing today were developed (AAUP n.d.).

Fig.39: (Right) Law chambers (from east looking west) as it stands today (Author 2021).

Fig.40: (Left) Law chambers, from the perspective of the Raadsaal, during the ZAR period before Church Square and the rest of the block were developed to how it is seen today (Wikimedia Commons 1899).

Fig.41: (Middle) Old Netherlands bank today (Author 2021).

Fig.42: (Right) Wall tie at the back of the Old Netherlands bank. This is the only ornamental element on the rear facade and the only visible structural element on the facade (excluding the walls themselves) (Author 2021).
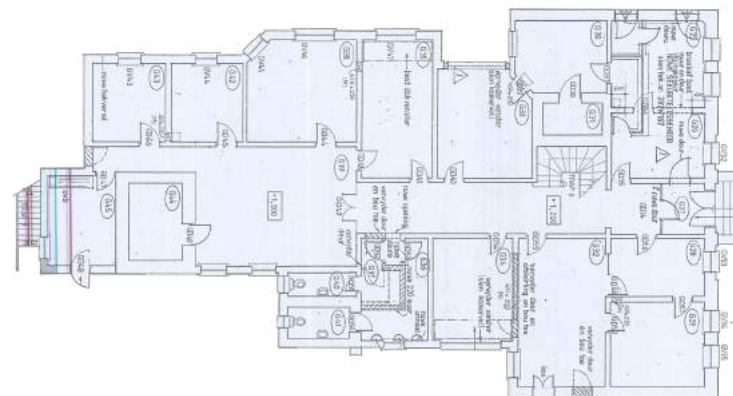
Fig.43: (Left) The TPA block (looking southwest) during the ZAR era with both the Law Chambers and the the Old netherlands bank built (AAUP n.d.).

Fig.44: (Right) The ground floor plan of the Law chambers as found today (Holm and Holm Arcitects 1984).
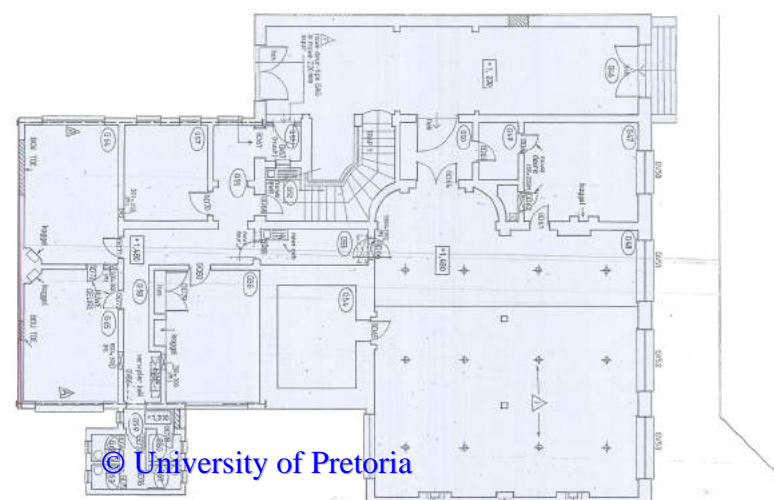
Fig.45: (Left) Law Chambers and the Old Netherlands bank durng the ZAR period (AAUP n.d.).

Fig.46: (Right) Ground floor plan of the Old Netherlands bank as found today (Holm and Holm Architects 1984).

Café Riche

The reserve investment building, popularly known as the Café Riche building was constructed in 1905, when South Africa was under British control, in the Art Nouveau style popular in Europe from 1894-1914 (Swart & Proust 2019: 56). The treatment of the façade is significant, because "...as it is very close to the Art Nouveau model, it displays many of the stylistic characteristics such as an a-symmetrical facade, symbolic decoration and ornaments as well as a basis on organic beauty rather than academic art" (Artefacts n.d.). Furthermore the relief panel (a depiction of the Roman messenger of the gods, Mercury) above the corner entrance to the building and the stone owl perched atop the gable was designed by Anton van Wouw (the same artist that made the statue of Paul Kruger in the centre of the square) (Swart

& Proust 2019: 56). Other significant elements on the façade is the door and window frames which was reused from the second and final church on Church Square (Artefacts n.d.). Differing from its older neighbours, the Café Riche building's edges are more permeable with shopfronts and columns supporting a roof flanking the sidewalk. The skin of the building above the ground floor does not reflect the interior organisation, rather it plays a representational role reflecting "...hints at the financial institution.." (swart & Proust 2019: 56) and prosperity of the building's original financial program.
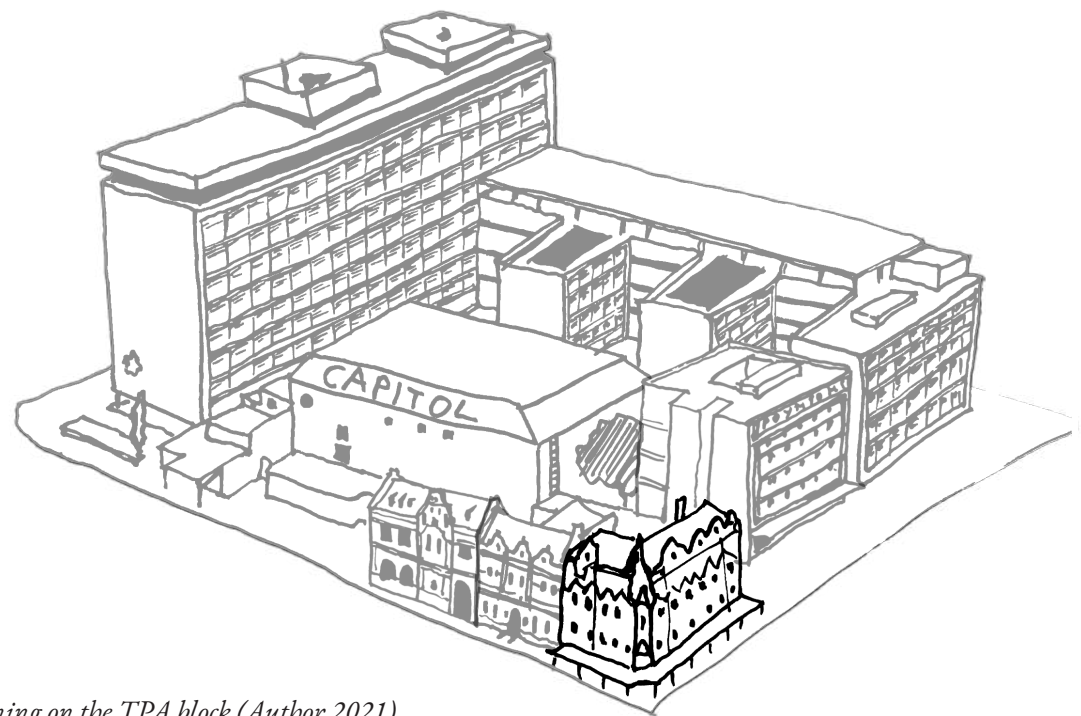
Fig.47: Reserve Investment building (Cafe Riche) positioning on the TPA block (Author 2021).

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Fig.48: (Left) Cafe Riche with the Old Netherlands bank and the Law Chambers on church square in the early 20th century (Sillifant n.d.).

Fig.49: (Right) Door details on the Cafe Rich building which was repurposed from the second church on Church Square (Author 2021).

Fig.50: (Left) Cafe Riche (Left of the photo) as looking west down Church treet with the old post office on the right (Hilton n.d.).

Fig.51: (Right) Surfaces of Cafe Riche as it is stood today in its decaying state (Author 2021).
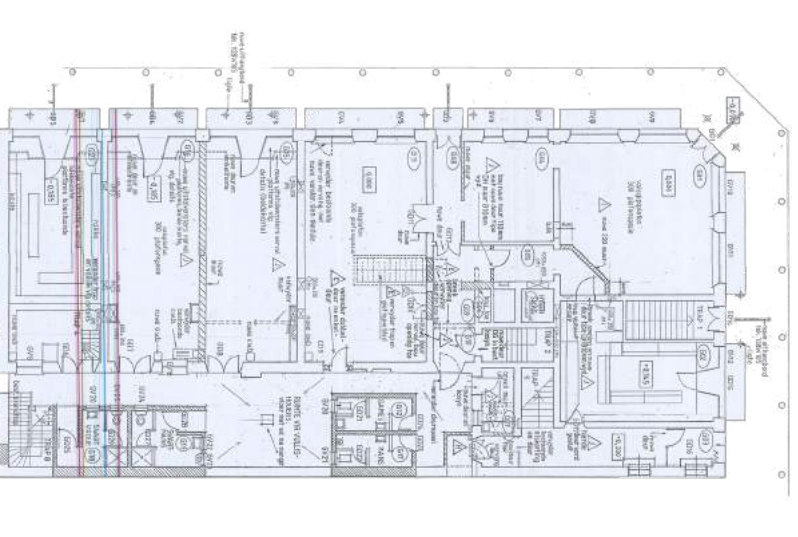
Fig.52: (Left) Cafe Riche, the Old Netherlands bank and the Law chambers in the early 20th century as seen from the norh eastern corner of church square (Hilton n.d.).

Fig.53: (Right) The ground floor plan of the Reserve Investment building (Cafe Riche) as found today (Holm and Holm Architects 1984).
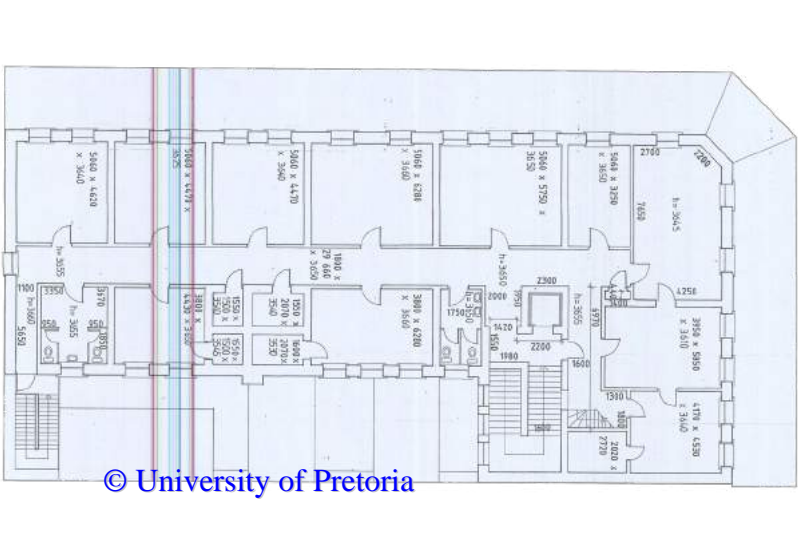
Fig.54: (Left) Cafe Riche, the Old Netherlands bank and the Law Chambers as found today (Author 2021).

Fig.55: (Right) First floor plan of Cafe Riche as found today (Holm and Holm 1984).

Capitol Theatre

The Capitol Theatre, South Africa's second atmospheric theatre, was designed by Percy Rogers Cooke and John Ralston and completed in 1931 (Ibid: 150). The building's skin lets nothing be known of the interior it houses. Yet as one enters the building the complexity of its skin becomes apparent. The building consists of a double skin construction: the structural skin on the outside and an ornamental skin facing inwards (the space between them was used for the services and equipment necessary for executions of stage productions) (Hughes 2013: 119). One can therefore say that the building's façade actually faces inward effectively inverting the building. The effect this has when one moves from outside to inside is the feeling that the inside is larger than the outside. This complicates the buildings relation to the exterior as the lines

between interior and exterior is blurred in a peculiar way. When looking at the inward facing facades, its ornamental skins were designed in an Italian renaissance style meant to create the illusion of an exterior Italian street complete with a domed sky (Artefacts n.d.). The auditorium of the building is set back into the block with a wall obscuring the view of the structure. The only point of contact with the street is at the foyer entrance where a roof structure juts out over the sidewalk with a permeable shopfront and short corridor forms a threshold before the original art deco entrance doors are met.
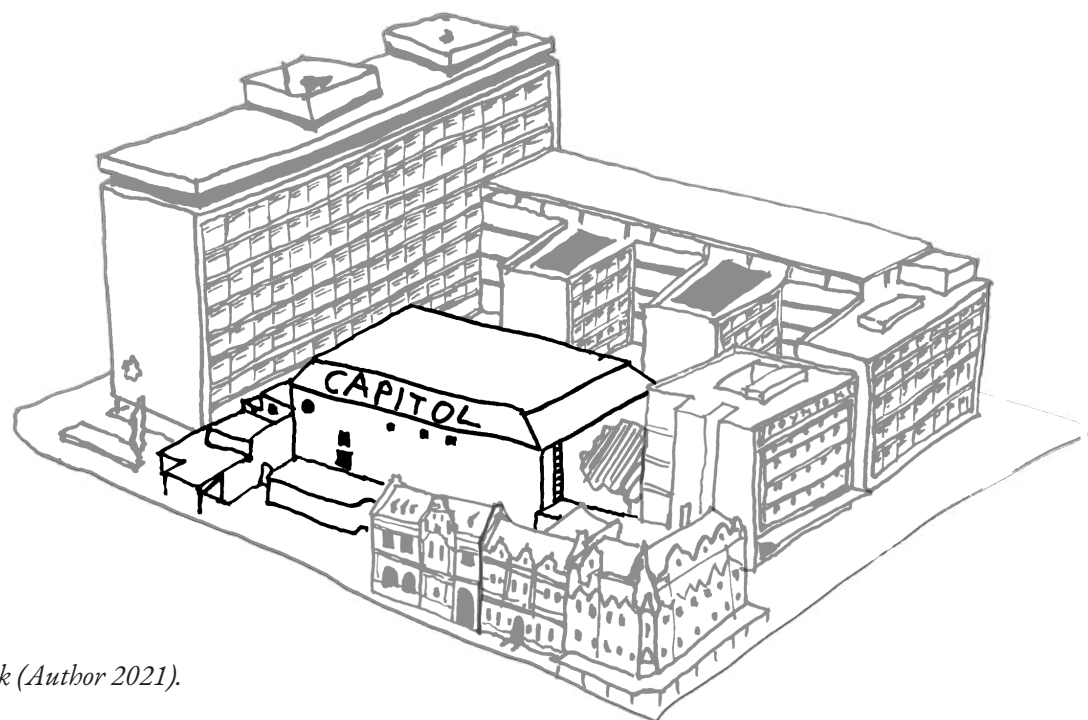
Fig.56: The Capitol Theatre's positioning on the TPA block (Author 2021).

Fig.57: (Left) Aerial view of Church Square with the south western block in the bottom left corner where the western elevations of the Capitol Theatre, Old Netherlands bank and the Law Chambers can be seen (AAUP n.d.).

Fig.58: (Right) The eastern facade of the Capitol theatre in its decayed state today looking from whitin the block's interior (Author 2021).

Fig.59: (Left) Aerial view of the south western block of Church Square from a north western perspective showing the block before the development of the Old Poyntons and the TPA building (2OceansVibe News 2017).

Fig.60: (Right) The interior of the Capitol Theatre looking west. The building skin facing inward is ornamented to create the illusion of an Italian renaissance style street/ courtyard. The extent of the building's decay is also apparent in this image (Author 2021).
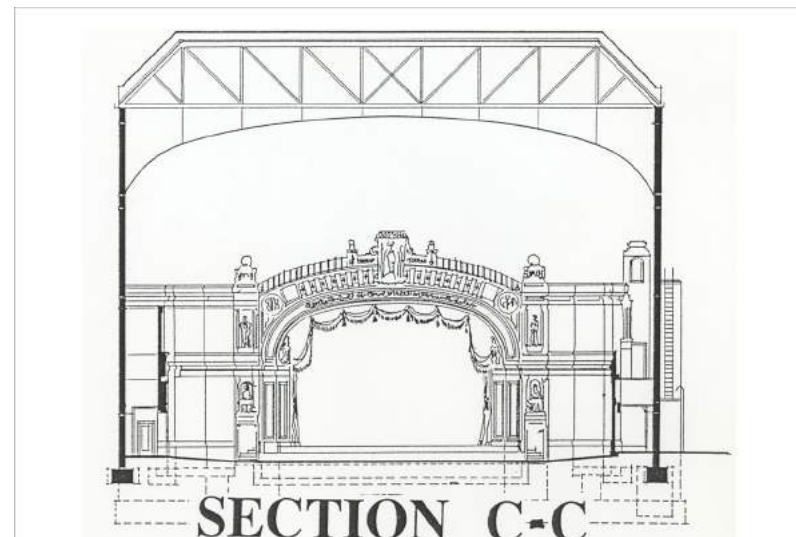
Fig.61: (Left) The Capitol Theatre entrance when it was still in use as a theatre with the TPA building in the background (RE: C@ pitoli n.d.).

Fig.62: (Right) Section of the Capitol Theatre showing the ornamentation on the secondary interior skin of the building (AAUP n.d.).
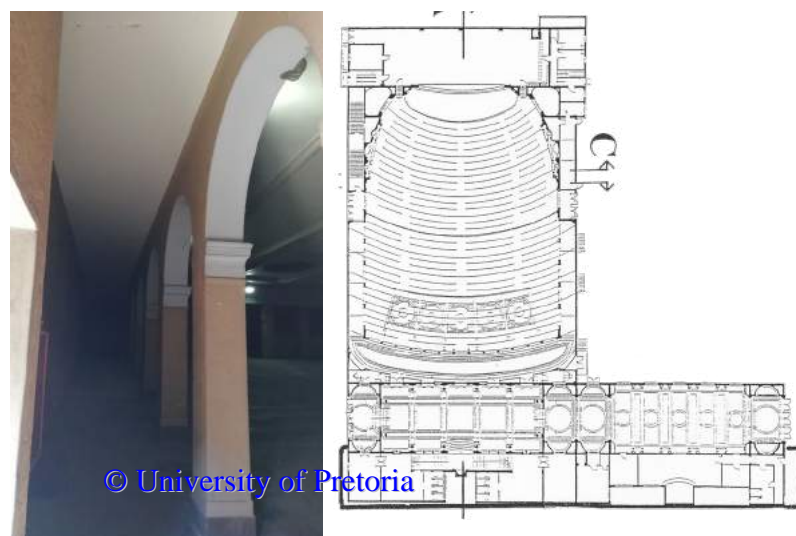
Fig.63: (Left) View of the theatre from Parliament street as seen today (Author 2021).

Fig.64: (Middle) Space between the interior (secondary/ non-structural) and exterior (primary/ structural) skins of the theatre (Author 2021).

Fig.65: (Right) Plan of the Capitol Theatre before ot was repurposed as a parking lot (AAUP n.d.).

Old Poyntons

The Old Poyntons building, designed by Gordon McIntosh in the late 1940s, is one of the earliest buildings in Pretoria designed in the modern movement style known as Pretoria Regionalism (Bitumba 2019: 25-26). The façades of the building are arranged from the strict structural grid originating from the plan. The interior logic and structure is therefore reflected in the skin which is articulated with fine unfinished brickwork and thin vertical and horizontal concrete extrusions forming shading devices for the windows (Ibid: 25-28). The skin of the building hides the structural concrete columns and beams (structural system true to the modern movement) yet reveals its ordering principle through the repetition of the windows. The relation between the outside and inside is therefore mediated through the skin

in a subtle way. The edge of the building continues the permeability of the Café Riche building with shopfronts and a concrete cantilever canopy over the sidewalk. Of the facades of the building, the south and west facing facades contain the most amount of articulation which can be described as being in the Pretoria regionalist style.
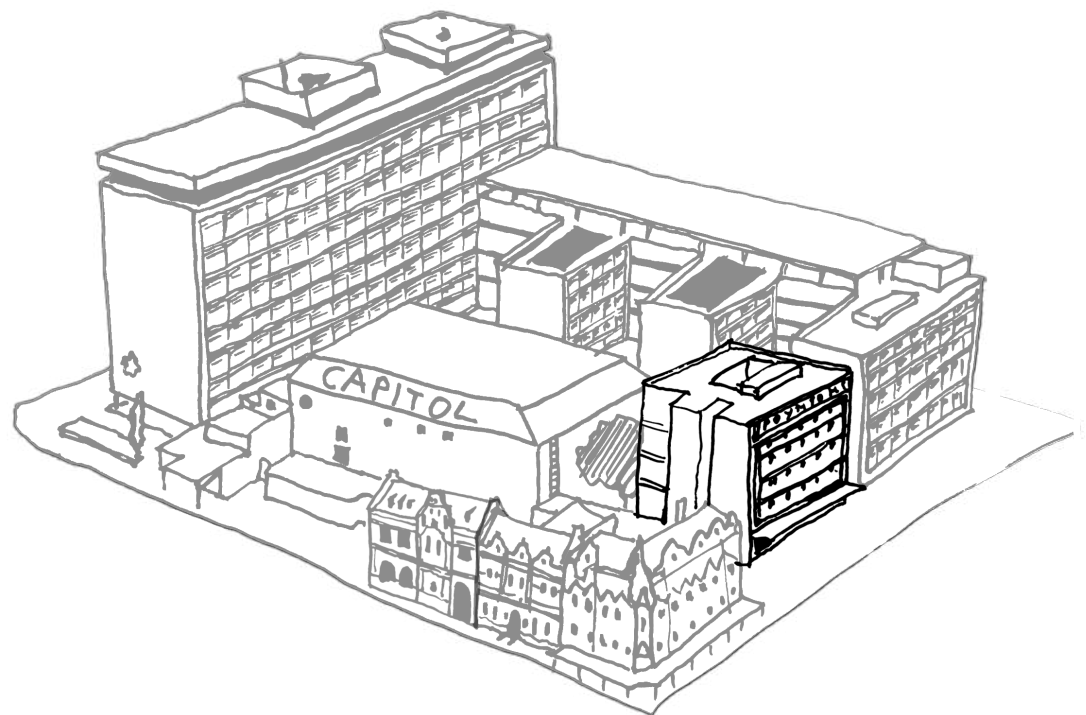
Fig.66: The Old Poyntons building's positioning on the TPA block (Author 2021).

Fig.67: (Left) Church Square during the Inauguration of the Kruger statue in 1954 with the TPA block visible in the top left, the Poyntons building being the latest addition to th block AAUP n.d.).

Fig.68: (Middle) The entrance to the Poyntons building with its foyer visible in the back (Author 2021).

Fig.69: (Right) The western facade of the Poyntons building (left) as seen from the sidewalk on Church/ WF Nkomo street (Author 2021).

Fig.70: (Left) The Poyntons building's northern facade from Church/ WF Nkomo street (Author 2021).

Fig.71: (Right) Concrete sun protection detailing on the western facade on the old Poyntons building (Author 2021).
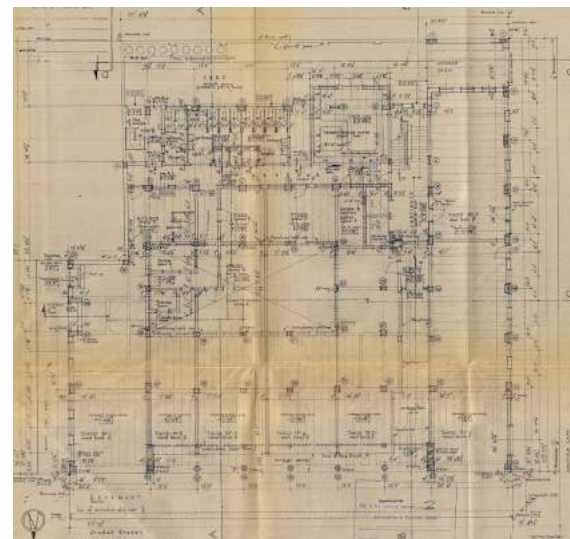
Fig.72: (Left) Northern facade of the Poyntons building. The treatment of the facade, through its regular pattern of windows and sun protection reveals the structural grid, and as such its interior organisation (Author 2021).

Fig.73: (Right) The ground floor plan of the Poyntons building showing the structural grid which the proportioning in the facade also follows (McIntosh 1950).

Fig.74: (Left) The covered sidewalk of the Poyntons building on Church/ WF Nkomo street looking east (Author 2021).

Fig.75: (Middle) Shopfront detailing on Church/ WF Nkomo street with later added securitization (Author 2021).

Fig.76: (Right) Elevation drawn by the office of W.G. McIntosh showing the northern facade's proportioning extruded from plan view.

TPA Building

Similar to the Poyntons building, the TPA building is a further explication of the Pretoria regionalist movement, only on a much larger, government sponsored scale (Swart & Proust 2019: 178). Designed by Meiring & Naude and Moerdyk & Watson, the building "...introduced an era of high-rise construction to the city" (Ibid). The building plan, taking up a the majority of the block, is divided into four office wings with courtyards separating them (Ibid). The facades of the building takes inspiration form other Pretoria modern movement buildings such as the Ministry of transport building by Norman Eaton and the Meatboard building by Helmut Stauch through its adaption of modern movement principles to Pretoria's climactic context (Ibid). This is done through fine louvres, unplastered brick and brise soleil articulations. The fine detailing

of the facades' articulation is, like the Poyntons building, ordered according to the structural grid on its plan. As such the interior of the building can be read through the articulation of the façade. The interior and exterior is therefore again mediated through the façade. Yet the façade hides a collection of valuable artworks by important South African artists including frescos by Alexis Preller and Walter Battiss and mosaics by Cecily Sash and Armando Baldinelli (Ibid). The edges of the building in relation to the street is not as permeable as the Poyntons or the Café Riche buildings. Apart from a few controlled entrance points, the majority of the building is impenetrable from the sidewalk with a few spots where one has visual connection into the building and its courtyards.
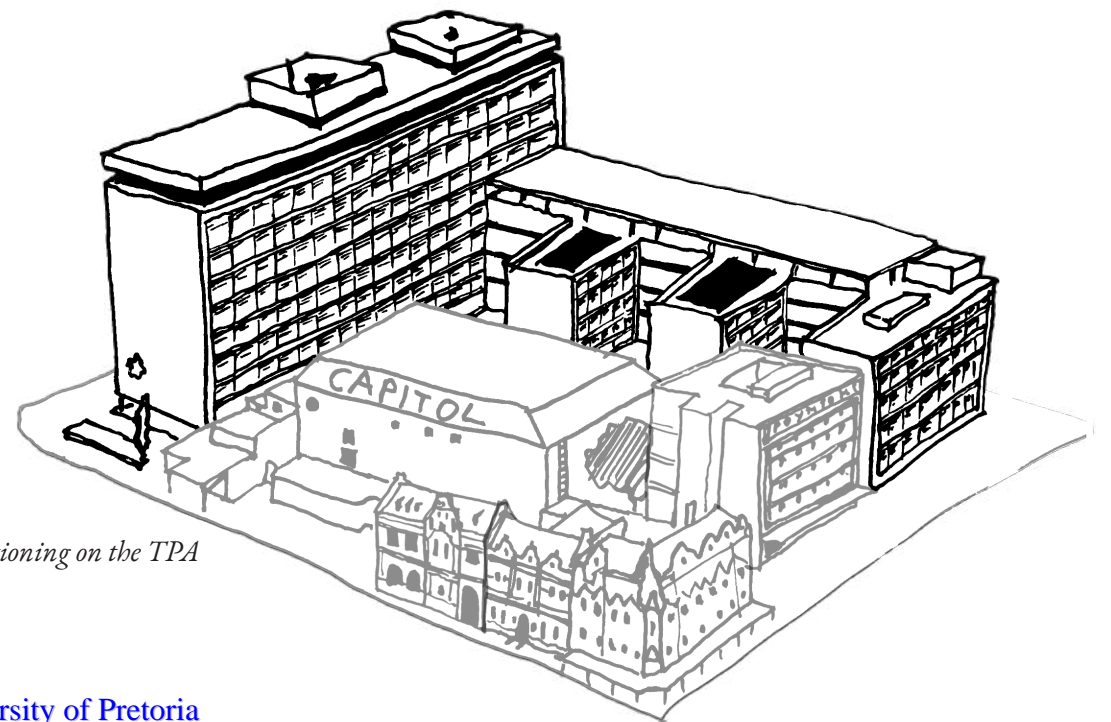
Fig.77: The Transvaal Provincial Administration (TPA) building's positioning on the TPA block (Author 2021).

Fig.78: (Left) Aerial view over Church Square in 1970 with the south western block visible in the top left developed to the point as it can still be seen today (all additions to the block incorporated) (AAUP n.d.).

Fig.79: (Right) Street view of the TPA building from Bosman street taken in 1966 (Theart 2009: 30).

Fig.80: (Left) Facades facing one of the courtyards between the wings of the TPA building on the block interior (eastern side of the building) as it is today (Author 2021).

Fig.81: (Middle) Facades facing north onto the eastern courtyards of the TPA building (Author 2021).

Fig.82: (Right) North western corner of the TPA building (corner of Church/ WF Nkomo and Bosman street) (Theart 2009: 34).

Fig.83: (Left) One fo the courtyards on the eastern side of the TPA building in the block interior (Author 2021).

Fig.84: (Middle) The north facing facade of the southern-most, and largest wing of the TPA building. The articulation and proportioning of the facade reveals the internal organisation and hints at the building's structural grid (Author 2021).

Fig.85: (Right) Detailing on the TPA's facades showing the Pretoria regionalist treatment of the skin: Both fuctional and ornamental and perculiar to Transvaal architecture (Theart 2009: 41).
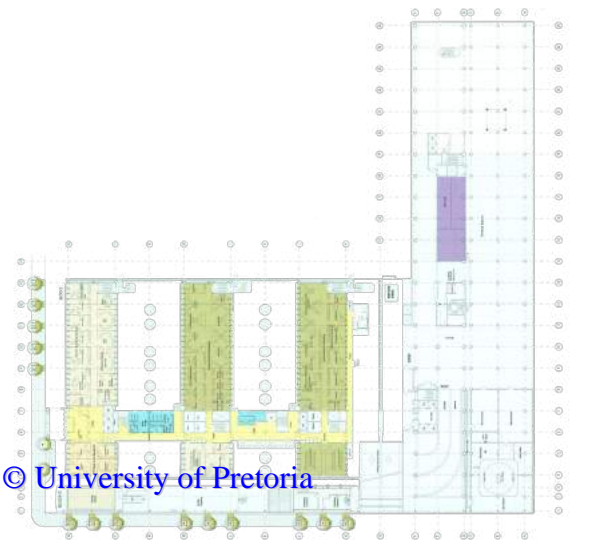
Fig.86: (Left) North western corner of the southern-most wing of the TPA building viewed from Parliament street (Author 2021).

Fig.87: (Right) Plan showing the structural grid and the interior organisation of the TPA building which gets pulled through onto the facade articulation (AAUP n.d.).

2.6. Historic Situation: Decay

An aspect present in all of these buildings regardless of their age is some level of decay. The decay is most visible on the surfaces of the envelopes of the building, most notably in the Capitol Theatre. In the case of the Café Riche building and the Capitol Theatre, the basements have flooded due to the rising water table in Pretoria's CBD. Though it is rather heart-breaking seeing these historic buildings fall into decay, it does provide an opportunity to add value to a new intervention. The fact that such decay is the result of lack of maintenance and therefore has a political cause, the decay serves as evidence of the politics behind it. It provides an opportunity for one to think about the political entities behind the facades of the buildings. Some anecdotal evidence of this is provided when speaking to pedestrians about the state of these buildings, to which they almost always give a politicised answer such as the city's mismanagement of the buildings. Furthermore, Slavoj Zizek (2010) interrogates this notion of the act of taking away/ making imperfect elevating the value of an architectural object. The paradox of less being more is illustrated in the presence of decay in building surfaces as it allows one to imagine both the situation behind the imperfections and how it might have looked had it been perfect (reality, according to Zizek, is always idealised in ones imagination than that reality itself)(Ibid). This might also explain why so many tourists visit the decaying city of Pripyat after it was abandoned due to the nuclear meltdown at Chernobyl in 1986. The decay on the block can thus provide points to be framed by an intervening building and through it enhance public appreciation of these buildings.

Fig.88: Capitol Theatre interior viewed from the mezzanine level showing both its sublimity and decay (Author 2021).

Fig.89: (Left) Eastern facade of the Capitol theatre in a state of decay (Author 2021).

Fig.90: (Right) Stair to the flooded basement of the Capitol theatre (Author 2021).

Fig.91: (Left) Surface of the exterior skin of the Capitol theatre: unarticulated and in a state of decay (Author 2021).

Fig.92: (Middle) Eastern facade of the Capitol theatre facing the open court on the block interior (Author 2021).

Fig.93: (Right) Paint pealing of the walls in the back stage spaces of the Capitol theatre interior (Author 2021).

Fig.94: (Left) The freestanding wall of the Capitol theatre on Parliament street as seen from the open space on the block interior (Author 2021).

Fig.95: (Middle) Current vehicular entrance into the Capitol theatre (Author 2021).

Fig.96: (Right) Decaying surfaces on the theatre interior (Author 2021).

Fig.97: (Left) Unarticulated and decaying eastern facade of the theatre (Author 2021).

Fig.98: (Middle) Mechanism that was once used to hoist the stage curtain of the theatre (Author 2021).

Fig.99: (Right) Surfaces in the back stage spaces of the theatre stained with bird droppings and pealing paint (Author 2021).

2.7. Historic Situation: Unbuilt Projects

The block also has a hidden history of unbuilt projects, the knowledge of which also enhances one's perception of the buildings on the block. The first being the unbuilt hotel that was meant to accompany the Capitol Theatre (Hughes 2013: 46). The only evidence of this proposal is the wall sheltering the theatre auditorium building from the street. Knowing this adds a level of meaning to the wall as well as the featureless exterior skin of the theatre. Furthermore in the early 1960s to 1970s there were plans to demolish the whole of the western façade of Church Square and replace it with modernist tower blocks as part of a city-wide project by the apartheid government to modernise the city (Van der Vyver 2018: 375-378). Evidence of this event exists only in newspaper clippings and the presence of high rise International Style buildings in the background from the block that was built during this same period. Knowledge of this also enhances one's appreciation for these buildings and their complex history.
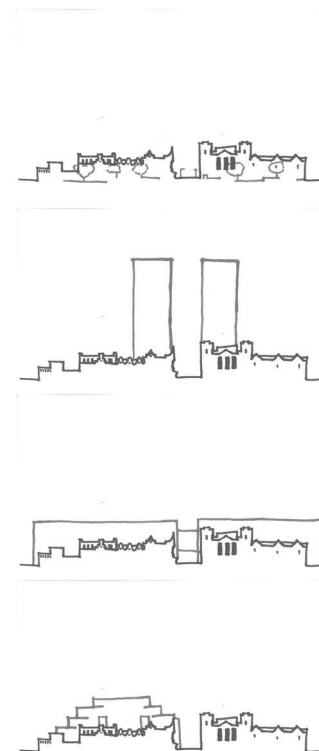
Fig.100: Sequence of parties showing the development of the proposal in the 1960s and 1970s for the demolition of the western facade of Church Square (Author 2019).

Fig.101: (Left) Rendering (1973) of one of the proposals for the redevelopment of the western facade of Church Square (AAUP n.d.).

Fig.102: (Right) An earlier proposal for the redevelopment of Church Square with the only changes being in its landscape (viewed from the south western corner of the square) (AAUP n.d.).

Fig.103: (Left) Two modern movement style towers proposed to replace the western facade of Church Square (1972) (AAUP n.d.).

Fig.104: (Middle) A different rendition of the proposed two towers to replace the western facade of Church Square in model form from the 1970s (AAUP n.d.).

Fig.105: (Right) Plan of the proposed changes to Church Square before major changes such as the two towers were considered (AAUP n.d.).

Fig.106: (Left) A later, and more finalised, rendition of the two towers proposal for the replacement of the western facade of Church Square (AAUP n.d.).

Fig.107: (Right) An opinion pole distributed to the public in the 1970s to gather information on the public's opinion on the alteration of Church Square (AAUP n.d.).

Fig.108: (Left) A later, smaller scale, proposal made for the alteration of the western facade of Church Square in the 1970s (this being only on the south western block of the square) (AAUP n.d.).

Fig.109: (Right) Previous head of department at architecture, University of Pretoria, Professor Karel Bakker in his student years protesting the proposed changes to Church Square (1975) (AAUP n.d.) .

To conclude the historical valuation of the site we can sum up three themes which gives significance to the existing buildings: the articulation of the skins of the buildings mediating the contrast between interior and exterior, th e para-doxical notion that decaying surfaces on these skins add to the meaning and value of the buildings and the knowledge of the unbuilt and unseen projects of the past through evidential objects adding to their appreciation.

Understanding the heritage value of the block within the context of the theoret-ical approach as a trichotomous relation between exterior, representational build-ing envelope and interior, the question to follow is how this influences a design response to the heritage condition on site. In order to pay heed to this tension between representation and interior political content, a conceptual approach is developed that takes this tension and

heightens it in order to highlight the political processes on the interior. As such the new intervention responds to the existing by reflecting an exaggeration of the existing, not in terms of build-ing forms as such, but in terms of their relation between representation (ideo-logical) and the politicized interior. The development and specific nuances to this conceptual approach will be discussed within the following part.

2.8. Argument for Conceptual Approach

Considering the ideological nature of architectural design and the way that nature manifests in forms as well as the approach of using this nature to create an opportunity for members of the public to contemplate the political as a fundamental aspect of life and space, three general themes, and as such concepts, can be extrapolated. These conceptual extrapolations create the frame in which the public is asked to contemplate the political mechanisms driving human (in)action and those mechanisms' relation to what is represented in the media of buildings. Firstly a general theme of a dichotomous relation between the representation of a building to the public and its content. The content being that which inhabits the interior spaces of a building behind what is represented to the public outside. Secondly the way in which the program of a building,

and accompanying antagonisms (and as such politics) between the members that participate in the program, gets progressively revealed as one moves through a building's interior. Lastly the interactions between the public users and the private users of a building at the interfaces where public and private meet. This last aspect personalises the political processes that inhabit space as the public gets the opportunity to partake in them.
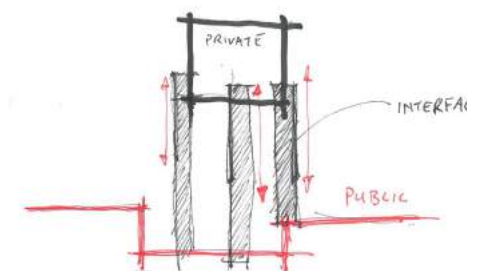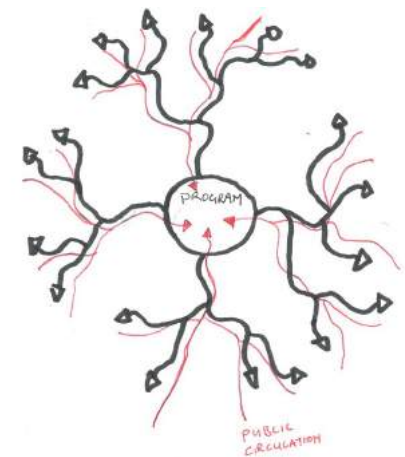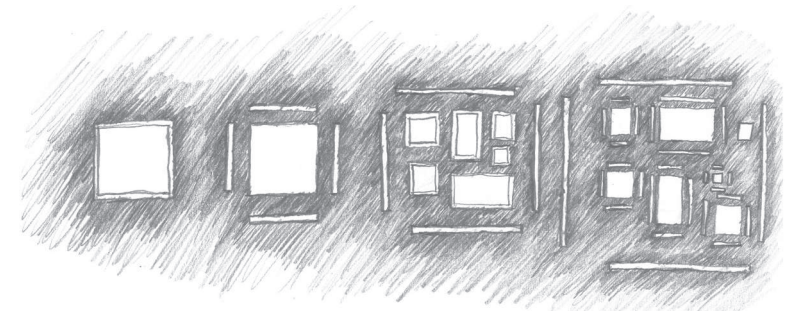
Fig.110: Sequence of parti diagrams of the three conceptual approaches: seperation of skin from interior (top), discovering the sequence of the program (middle) and public-private interfaces working in section (bottom) (Author 2021).

Concept 1: Skin and Interior

When looking at one of the most primitive elements of architecture: the envelope and its role of delimiting the interior from the exterior, Zaera Polo (2008) identifies it as an element which is necessarily politically charged, both in that it plays a representational role to the outside in relation to the inside and as a reflection of societal political development through technology. Where the interior of a building is mostly determined by demands for efficiency, functionality, etc. originating from the building program and client needs, the envelope of a building can stand as an independent element with the autonomy to purvey its own message (Zizek 2010). This autonomy affords the facialization of the envelope i.e. where the envelope acquires the element of the façade (as differentiated from the roof) (Polo 2008: 200). It is in the articulation of the facade that the ideological references to power and political structures that inhabit and determine the interior (and function of the building at large) are made. With this the façade also helps in defining, and to some extent enclose, the outside itself. Through the façade the psychological effects of the sublime (and other aesthetic categories) can be achieved through its scale, repetition of elements, articulation of entrances, etc. whilst simultaneously making reference to idealised ways of thinking. As such the outside space adjacent to the façade also gets defined and loaded with political meaning.
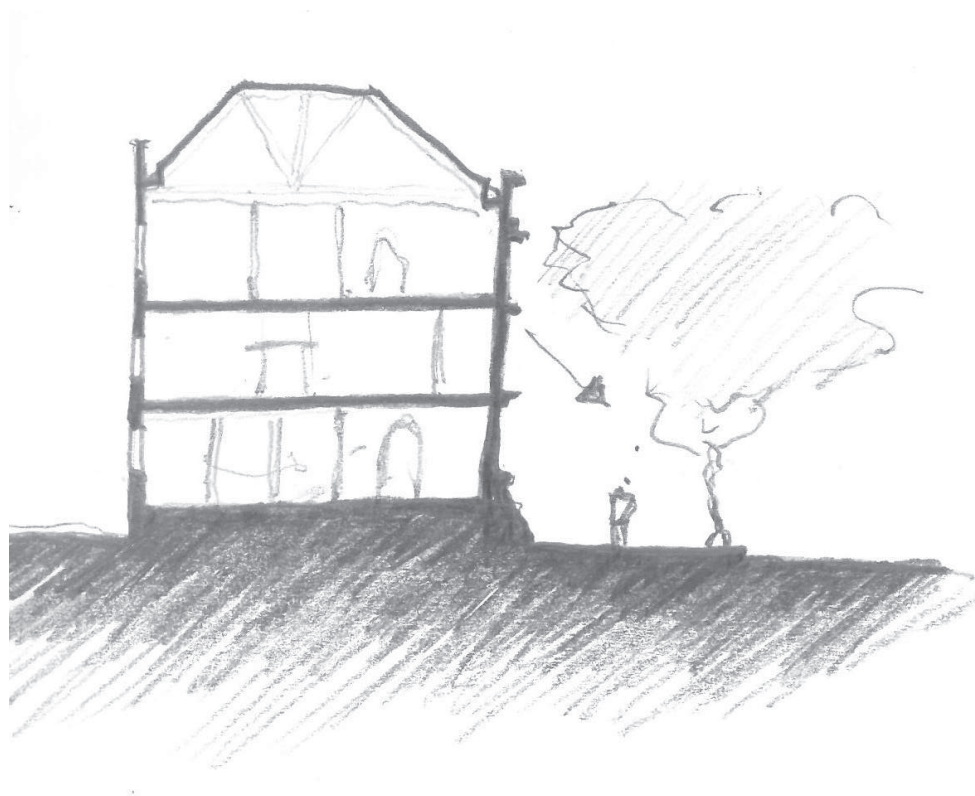
Fig.111: Building envolope as mediating interior and exterior and, through its meaning and articulation, defining and enclosing the exterior itself (Author 2021).

Zizek (2010) notes in his lecture to the Architectura y Sociedad (Foundation of Architecture and Society) that architects such as Rem Koolhaas in his proposal for the Bibliothèque de France (Library of France) have attempted to negate the expressive relation/ connection between the outside and inside materialised in façade (Ibid). Rather, in this building, a certain incommensurability exists between the private functions of the inside and the public spaces of the outside (Jameson 1994). The interior functions "...hang within their enormous container like so many floating organs" (Ibid) effectively complicating the envelope of the building into a series of envelopes between which this incommensurability between private and public space becomes apparent. In its entirety, the building in its ambiguity of envelope, the public spaces get enclosed by the relation between public and private rather than a façade defining outside and inside as such. According to Zizek (2010) this reincorporates and signifies the antinomy of public spaces controlled by private entities.
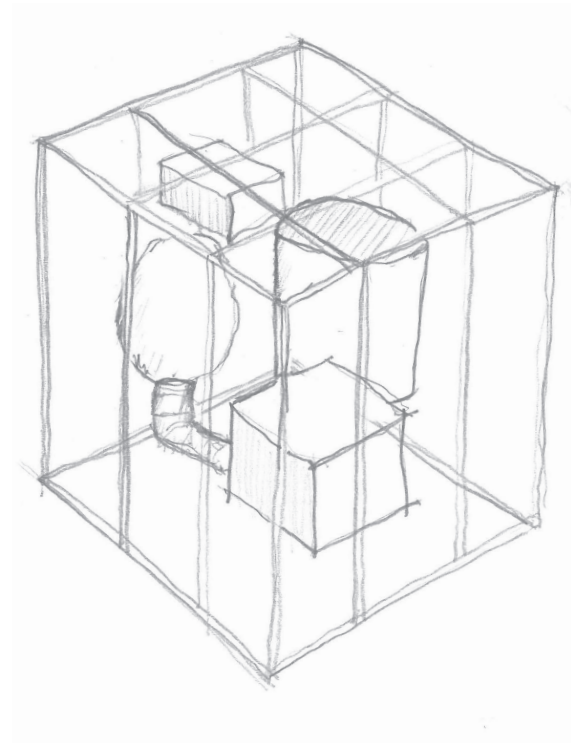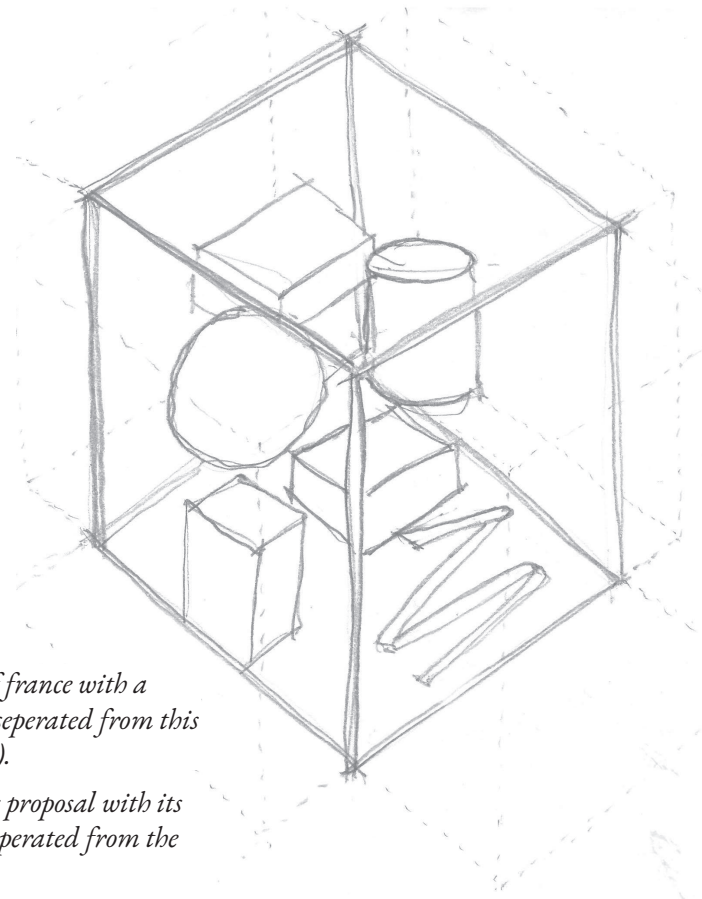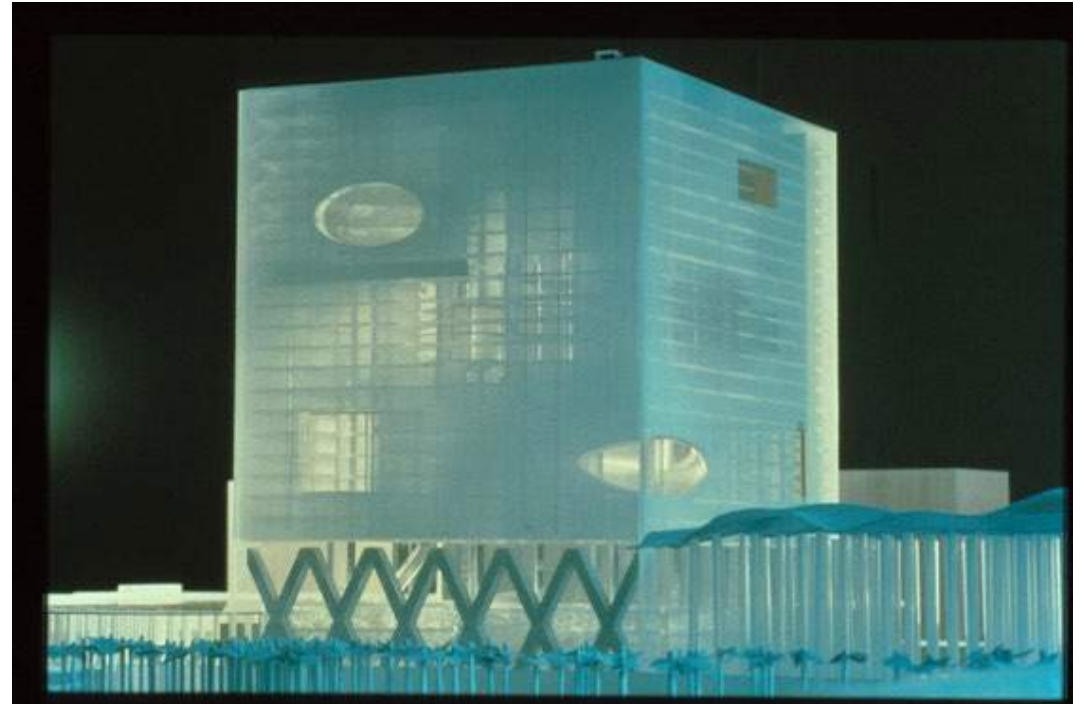
Fig.112: (Top) Rem Koolhaas's proposal for the Library of france with a thin, translucent skin hiding the interior spaces which is seperated from this exterior skin (Office for Metropolitan Architecture 1989).

Fig.113: (Bottom) Two conceptual diagrams of Koolhaas's proposal with its interior spaces hanging within the building's envelope, seperated from the building's representational skin (Author 2021).

For Zizek (2010) this phenomenon of the incommensurability between outside and inside points towards an a-priori element in architecture which does not necessarily take expression in space itself but rather our experience in it: a third space[3] . When one views the reality of the outside through a window on the inside "...the reality we see through a window is always minimally spectral..." (Zizek 2010). The space one inhabits on the inside seems to be more real and tangible than that which is seen, but separated by façade, on the outside. When the window is opened, one is almost surprised at the proximity and tangibility of the outside when its cold air is felt (Ibid). One can therefore say that somewhere in between the outside and inside in the façade there exists a moment where our understanding of reality breaks down and gets reformulated.

A politized example of this is on the Southern Side of the demilitarised zone (DMZ) between North and South Korea. In one of the rooms open to tourists visiting the DMZ is a large screen-like window overlooking North Korea from the South which has a view of a small North Korean town. Here in Zizek's words "...the spectacle people observe when they take seats and look through the gigantic screen window is reality itself" (Ibid), yet it is presented, through the medium of a façade, as a sort of unreal performance. The absurdity of this spectacle is taken further when one considers that North Korea, in compliance with this performance, built a fake model village with beautiful houses who's light are turned on in the evenings and the people who live in it are obliged to follow a routine to make it seem like the town is fully operational (Ibid). In effect North Korea becomes sublime/larger than life. A similar thing is done in

Bernard Tschumi's Acropolis Museum (2009) where the subject of the museum, the Parthenon, is framed through the windows on its façade (Biliouri 2009). This in effect elevates the subject of the Parthenon to a level of sublimity that is more than the Parthenon itself in the same way North Korea is in the tourist room of the DMZ. Only when one moves out from the museum to the Parthenon itself does this elevation become apparent as the reality of the thing being framed through the window is now tangible and as real as the interior space of the museum you just exited.

3. This term is defined as "...[the] excess... which gets lost between inside and outside..." (Zizek 2010). This refers to the representation of space which is neither exclusively inside nor outside. It therefore is the ideological function of space as it exists as a signifier of space and the political meaning associated with it. To illustrate this Zizek (2010) uses the example of a digital display of an empty toilet stall at the ZKM centre for art and media in Karlsruhe where the display is placed at the entrance to the toilets to signify the space inside.

Fig.114: (Left) A space at the DMZ between North and South Korrea where one has a view over the North from the Southern Side (Chung 2019).

Fig.115: (Right) One of the exhibition spaces in Bernard Tschumi's Acropolis Museum exhibiting relics from the Parthenon whilst simultaniously framing the Parthenon on the outside through its large windows (The Times 2021).

Fig.116: (Left) A spot on the southern side of the DMZ where one can look through binoculars at North Korea (which is itself inaccessible (Young-joon 1990).

Fig.117: (Right) A window framing the Acropolis in Tschumi's acropolis museum (Travel Greece Travel Europe 2019).
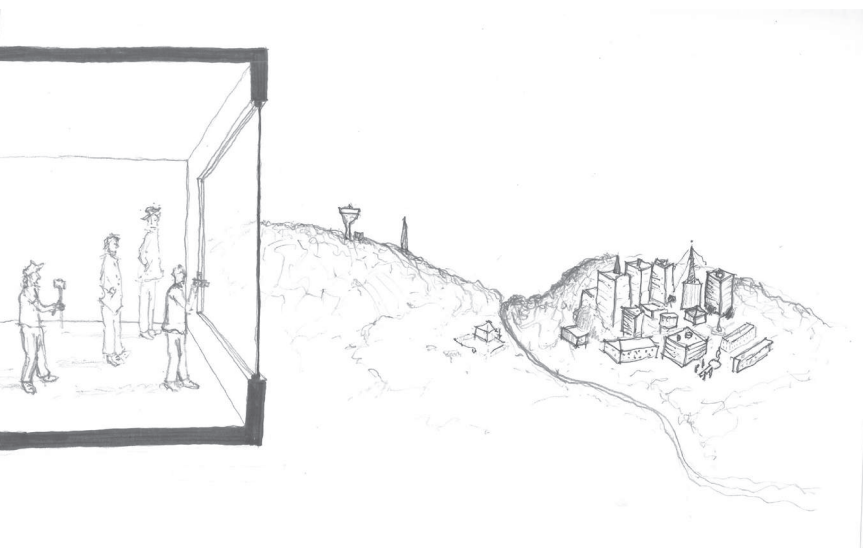
Fig.118: (Left) Diagram of how the spaces allowing visitors to view North Korea from a distance through a screen window transforms a specific reality into a form of representation of that very reality. In other words it turns a political and material reality into an unreal spectacle (Author 2021).

Fig.119: (Right) An excavation of artifacts within Tschumi's acropolis museum which is inaccessible to the public, yet is framed and in a sense turned into a representation of what it is (Konstantinidis 2019).

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The same can be said when viewing from the other way round: form outside to inside. Zizek (2010) notes that when one moves from outside to inside, the inside often feels as if it is larger than what it looked like from the outside. Here the meaning imposed by the façade on outside spaces seem real and tangible in relation to what is seen on the inside through a window. What is represented on the façade through its treatment in articulation and use of materials, which signify its relation to societal political processes as well as to the interior of the building, disappears and in a sense become less real when transitioning through the façade. As such it is through the transitioning between outside and inside that this third space of representation is accessed momentarily and when what is real and what is represented breaks down and its difference becomes apparent.

As such the first conceptual theme to guide my intervention at the Capitol theatre is the exploration of this third space of representation through the separation of the façade and its interior content. A form of a false façade analogous to a veil or a stage wall is therefore created that separates the building from its public exterior. The gap between what is represented in the façade and the building interior allows the user to have a more prolonged experience of dissociation with the represented inside and the inside as such when moving through it i.e. in essence experience the third space. As one stands on the square looking at the building, it seems as though it is a solid mass with interior content behind its envelope, yet as soon as one starts approaching it and move from the open public space of the square through the façade, it becomes apparent that the façade was exactly just that: a façade. The experience of moving through the false

façade can be likened to the experience one would have when finding out you have been lied to: an almost cathartic experience where the represented and the truth about the represented comes together. Furthermore this dissociation between the façade and its interior can happen at multiple levels between each component of the interior (which is programmatically defined), because each time the interior is separated from its representational envelope, a new envelope with a new interior is created. In theory this process of separating interior from its skin and each fragmented interior component from its own skin can continue indefinitely. This complicates the relation between outside and inside and allows the user to question the relationship between the represented and the real/ political.
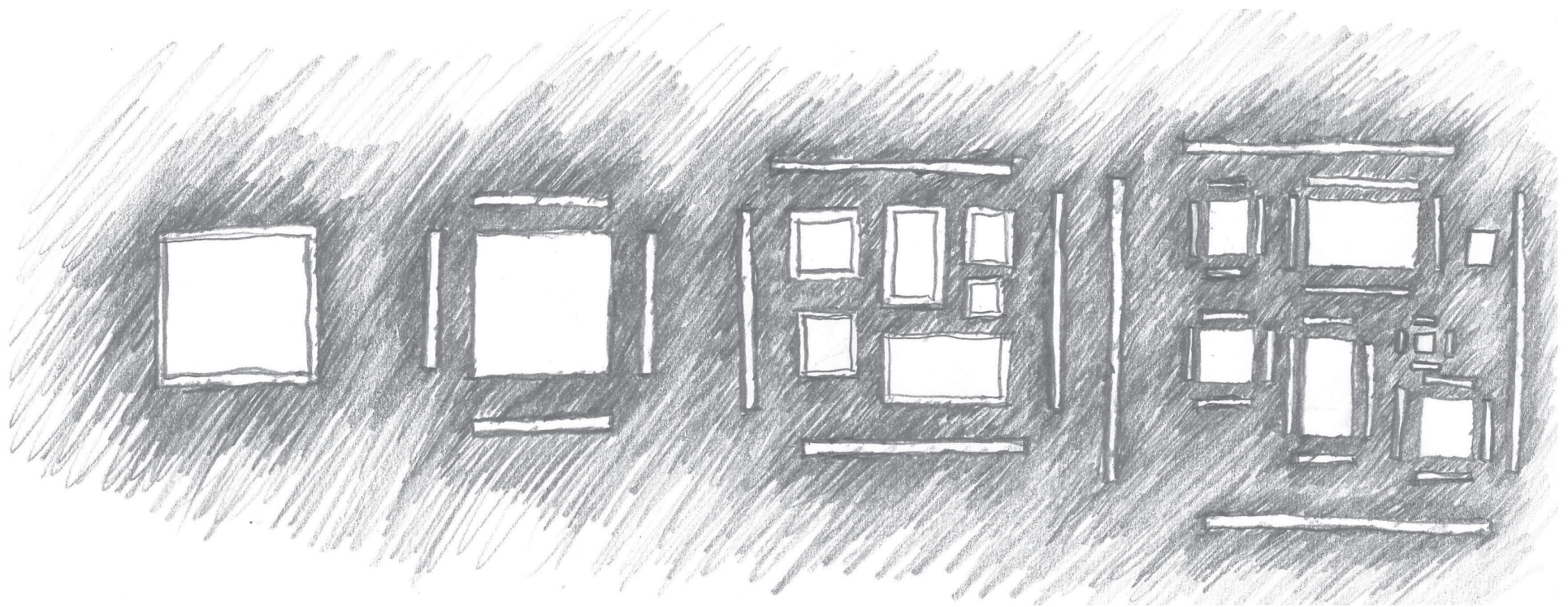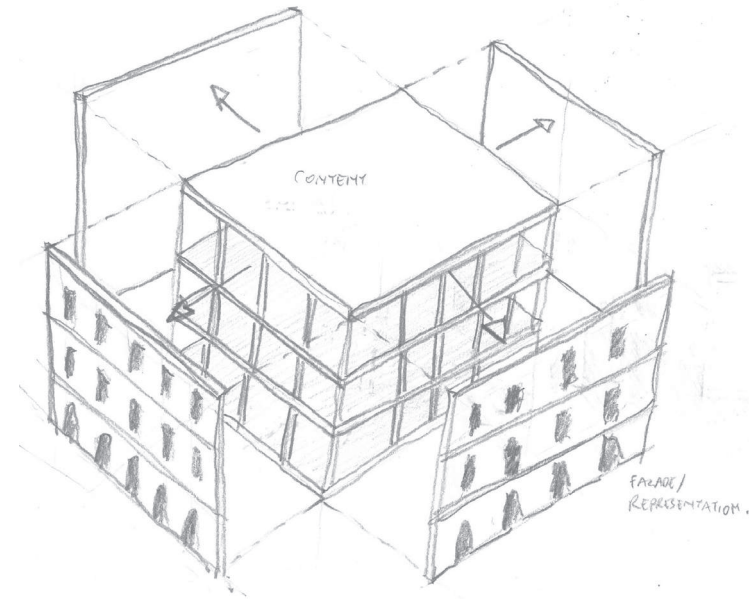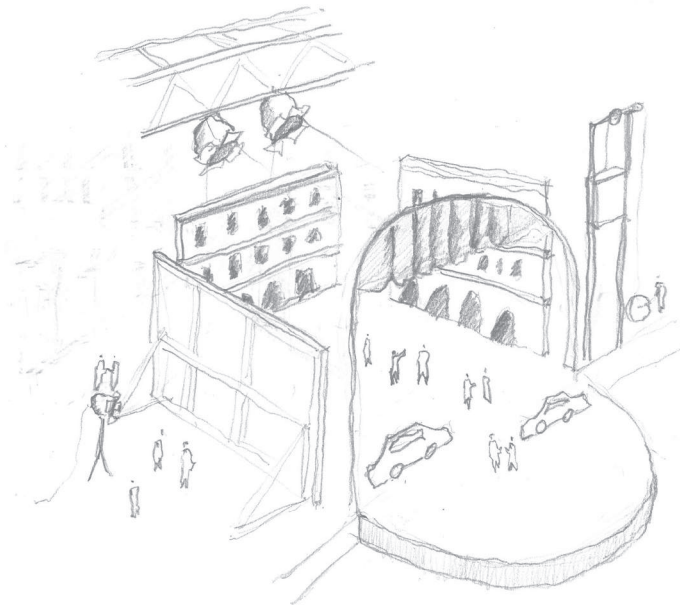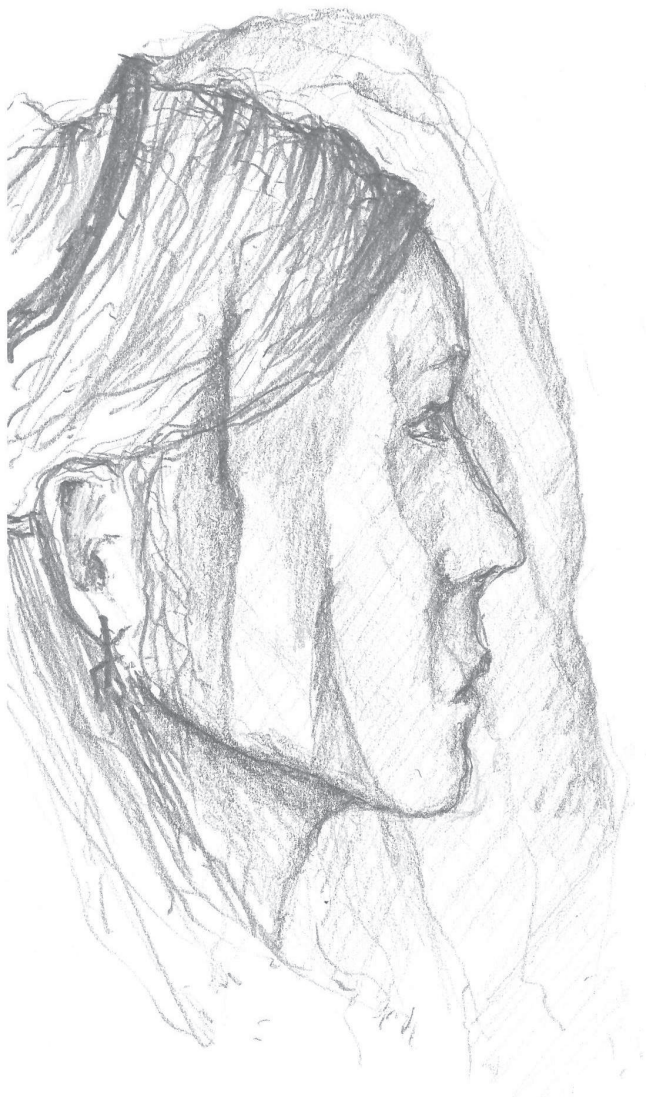
Fig.120: (Top) Concept of the notion of the envelope of the building being a veil, false stage wall or false facade (Author 2021).
Fig.121: (Bottom) Parti diagram of the seperation of skin and interior (Author 2021).

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Fig.122: *Iterations of the development of the first, general concept of how facade and interior can be seperated (Author 2021).*

Monolith	First Seperation	Fragmentation	Orientation	Further Fragmentation	Combination
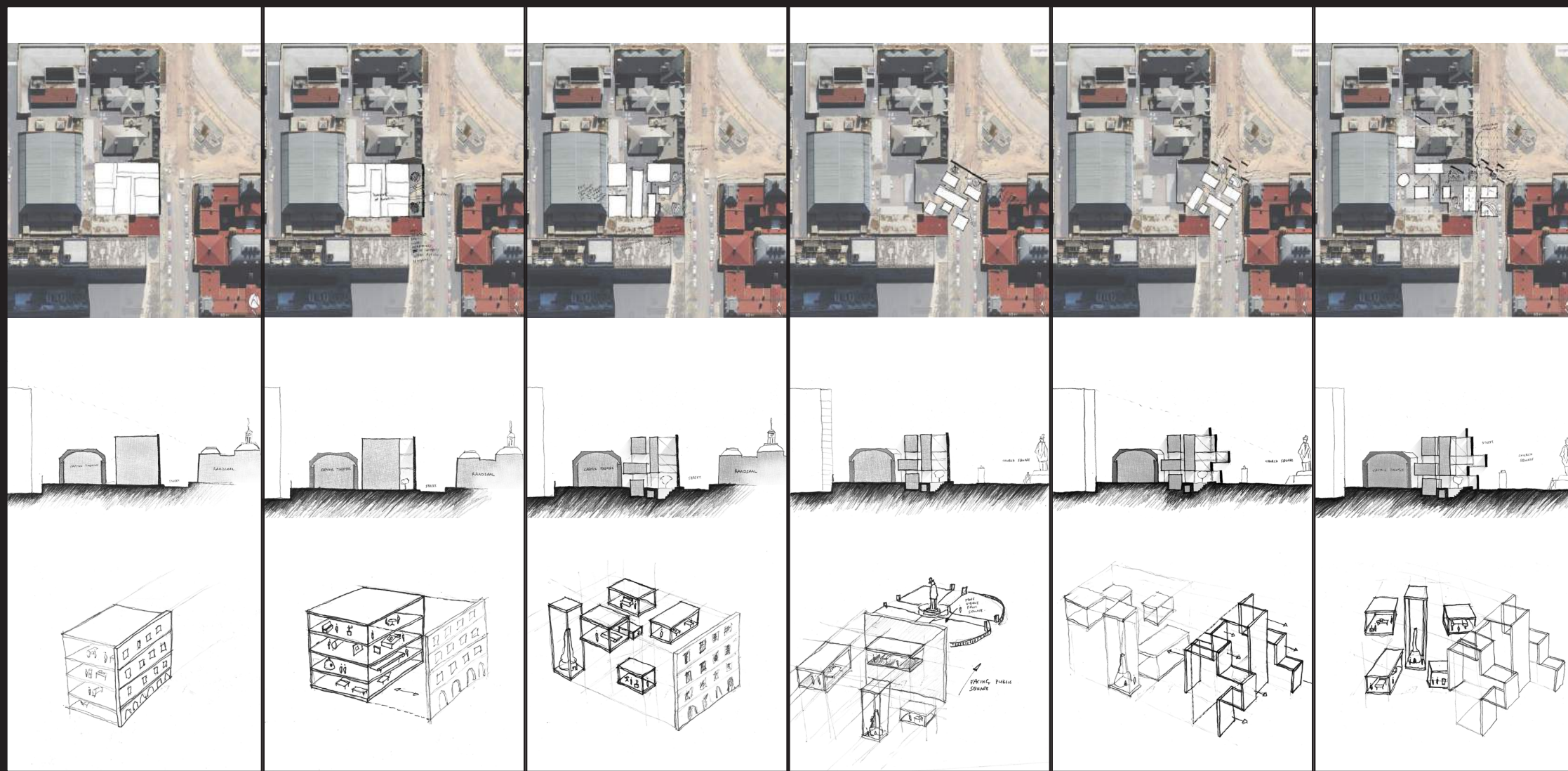
Fig.123: How the seperation and envelope may be treated on site in sequence in plan (top) section (middle) and perspective (bottom) (Author 2021).
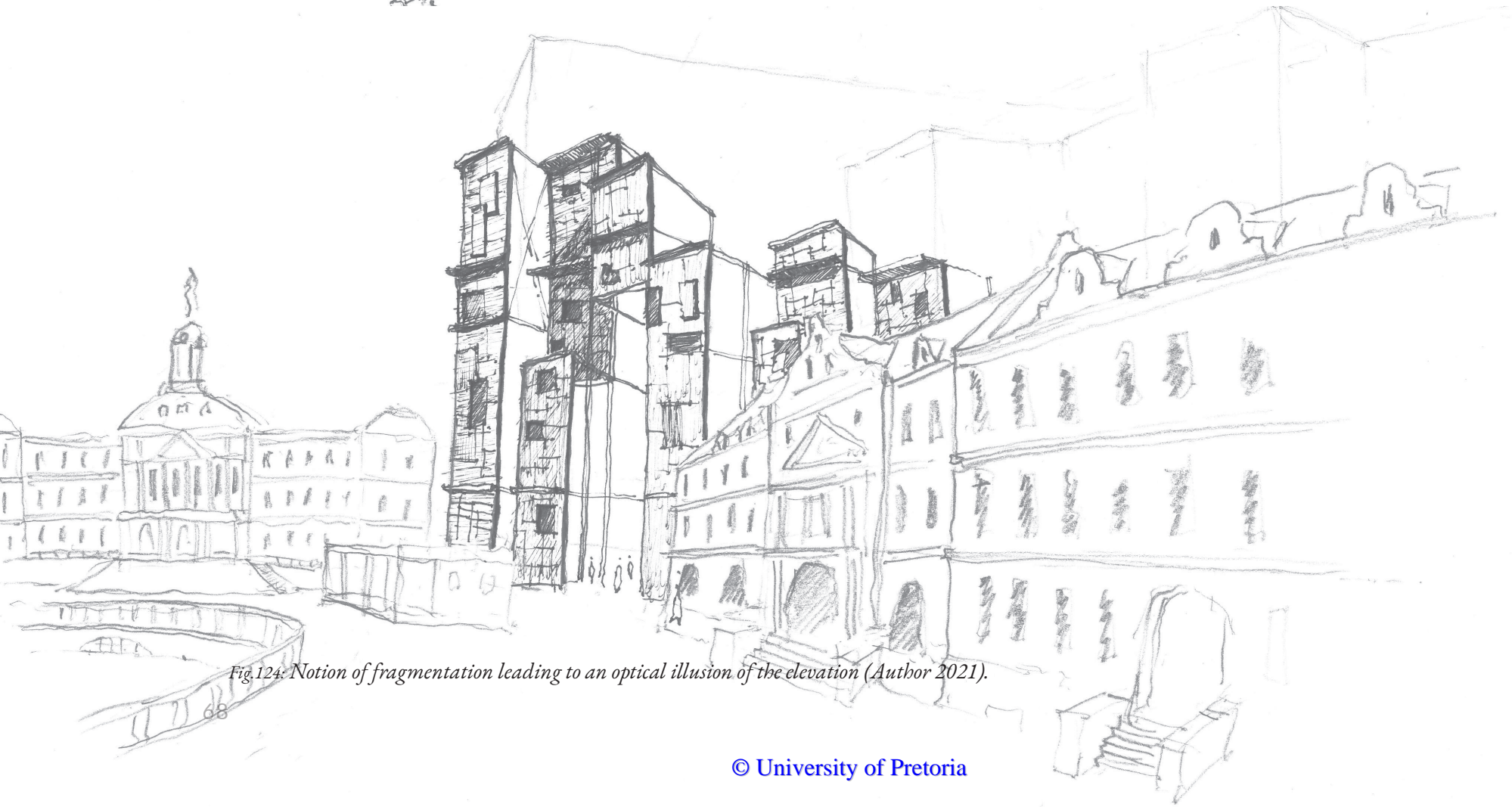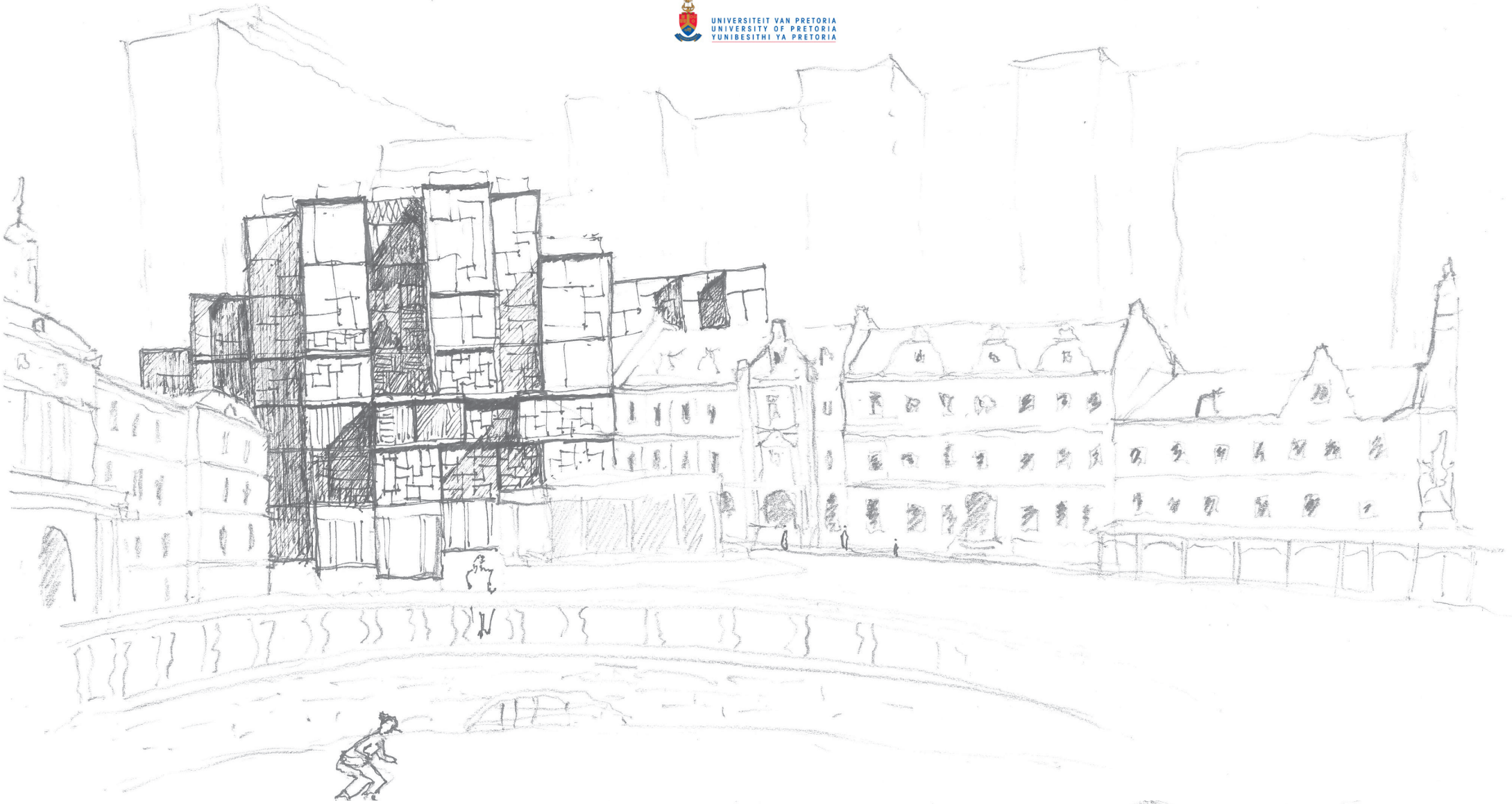
Fig.124: Notion of fragmentation leading to an optical illusion of the elevation (Author 2021).

Concept 2: Archaeology of the Program

The etymology of the term Media points towards media as "...middle-objects, conditions or technologies that facilitate human communication, between one and one, one and many, or many [and] many" (Kalantziz & Cope 2015). There is always a sender and a receiver which is mediated by some media product such as a newspaper, radio broadcast, poster, etc. Like in the process of designing architecture, between the sender and the final product which the receiver consumes, there exists a host of steps of production with different parties that is a necessity for a piece of media to materialise and which influence the final media product. This in-between process is not always known/ visible to the receiver of media and in some cases, the sender of media might not be known either. Michel Foucault (1977: 27-28) notes in a passage

from Discipline and Punish the intrinsic relation between power and knowledge: "...power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations" (Ibid: 27). For the designers and propagators of media to effectively carry a message to its consumers, a knowledge of these consumers must be had. This knowledge over the consumer of media gives the designers and propagators of media the freedom to exercise power over the consumer and in this way media consumers become susceptible to the effects of media. Understanding truth in media as a function of power relations between the sender and receiver (and the in-between involved parties) "...shifts the focus upon truth from a quality held by things to an effect of complex relationships" (Hewett 2004: 22).
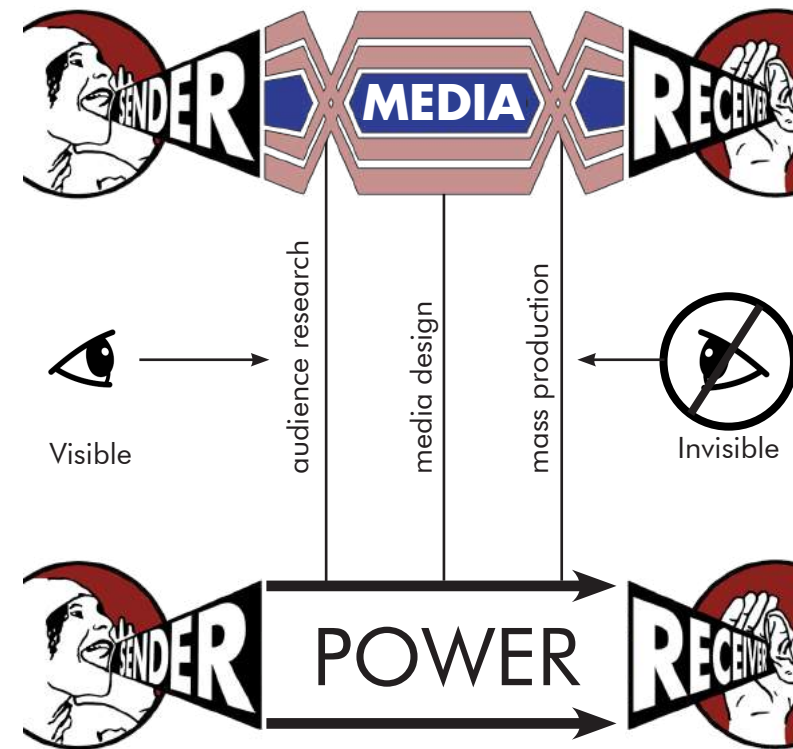
Fig.125: Power relation afforded by observation and visibility within the media context (Author 2021).
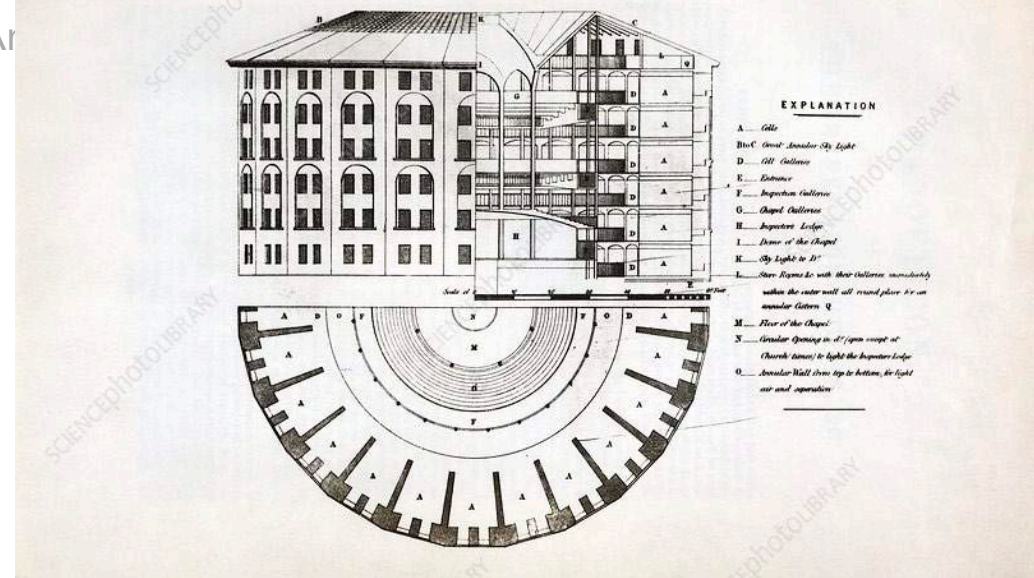
This knowledge of (and consequent power relation over) the media consumer originates from the observation of the group the media is targeted to through the use of target audience analyses, surveys, market research, etc. The power associated with observation is illustrated by Foucault (1977: 195-228) in his writing on Jeremy Bentham's notion of the panopticon prison where a central guard tower, with limited visibility into it, is surrounded by a single row of cells. These cells are open to the guard tower and as such the guard tower has full visibility into each cell at any time. The effect is that a minimal amount of guards are necessary to observe the prisoners as it is unknown to the prisoner when they are being observed and as such they discipline themselves (Ibid). The knowledge of (and power over) a particular group therefore requires a form of observation of that group in order to exercise power over them and in media this functions in the way of the media outlet observing its target audience.
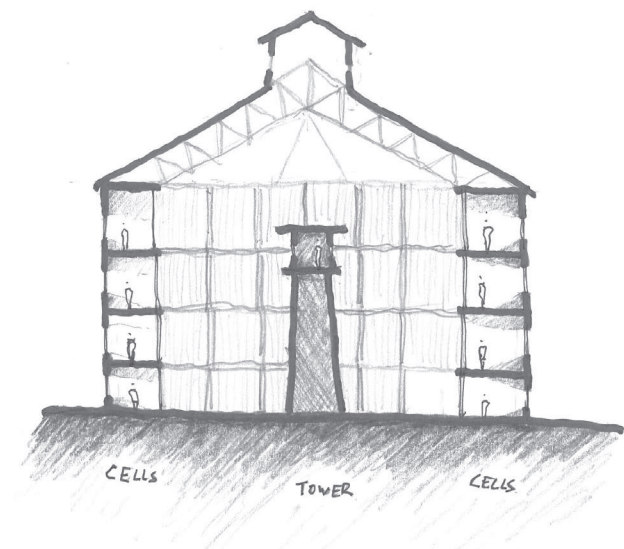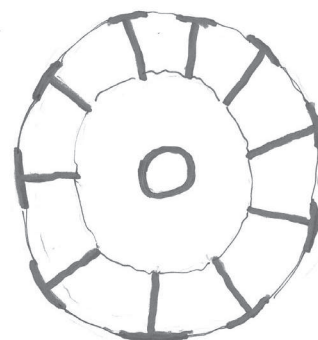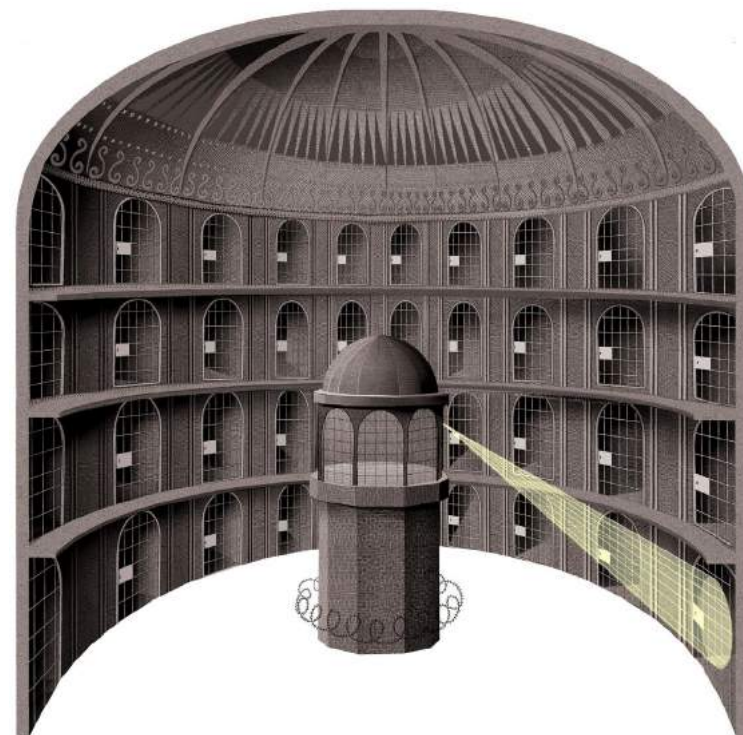
Fig.126: (Top) Plan of a panopticon prison (British Library n.d.).
Fig.127: (Middle) The notion of observation over prisoners as an excercise of power (Coffey 2021).
Fig.128: (Bottom) How Panopticon prisons were organised in plan and section (Author 2021).

Conversely this opens up the opportunity for a conceptual approach that works the other way round: the receiver observing the sender and its constituent parts. As Foucault (1976: 93) notes in his History of Sexuality volume 1 part 4, power can not be produced or destroyed, but only change in its form. When the program of a media printing works is organised in a way which allows the public user, and ultimate consumer of media, to discover and observe the parties and processes that is involved in the production of the media they consume, their ability to influence power over the media product, which influence their perception of truth, is heightened and as such the form of power of the media outlet over the target audience is reversed. The conceptual approach I am therefore taking in organising the program inhabiting the interior of my intervention can be described as a type of archaeology of the program where as one moves through the building, one systematically discovers the different steps and influences on the final media product.

Looking at the program of a political media printing works, we can divide and organise it according to three themes/ wings: printed graphic media (that is posters, t-shirts, flags, etc.) which entails graphic design as the main field in its production, written media (journalistic and academic articles and pamphlets), and moving pictures media (videos, advertisements and live performances). Within these themes there are steps in its production which differ in their spatial needs and overlap in them. The central overlap which all these types of media require is a brief/ a space where the clients of a media campaign and the various designers and writers come together to debate and discuss the requirements, nature, target group, etc necessary for the formulation of a coherent brief for a political media campaign. This space will therefore form the central space for my intervention from where the other steps in the production process radiate. From this central space in the direction of the graphic printed media, one would chronologically have design studios, printing spaces and media distribution spaces. In the direction of the written media one would chronologically have research/ library spaces, writing studios, printing spaces and media distribution spaces. Lastly in the direction of the moving pictures wing, one would have production planning offices, video production and performance space and distribution space. From the point of view of the public user, they would be able to access the different wings starting from the final media product distribution spaces and make their way to the final point of the brief space where the veil drops and the origin of the media they saw at the entrance to the building is revealed. As such the program is systematically discovered by moving in the opposite direction from where the program radiates (the program radiates from the centre out while the public unveils the program from the outside in). The effect of this organisation of program allows the public to observe the actors in the media production process through a process of discovery into the building interior and as such gain an amount of power over media through their knowledge of it. The building, in its organisation, creates the opportunity for the public to consider the processes that influence their understanding of the world through media.
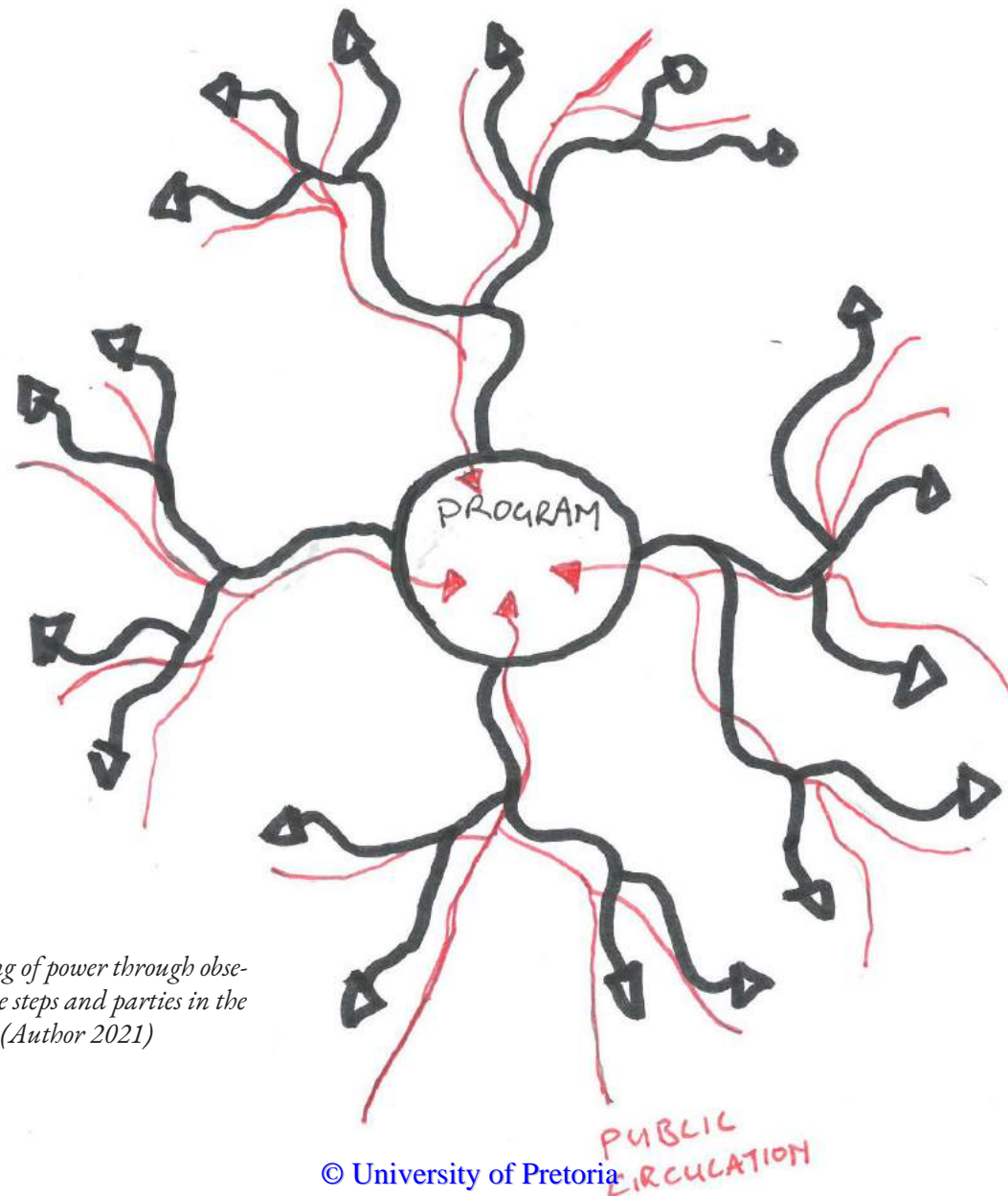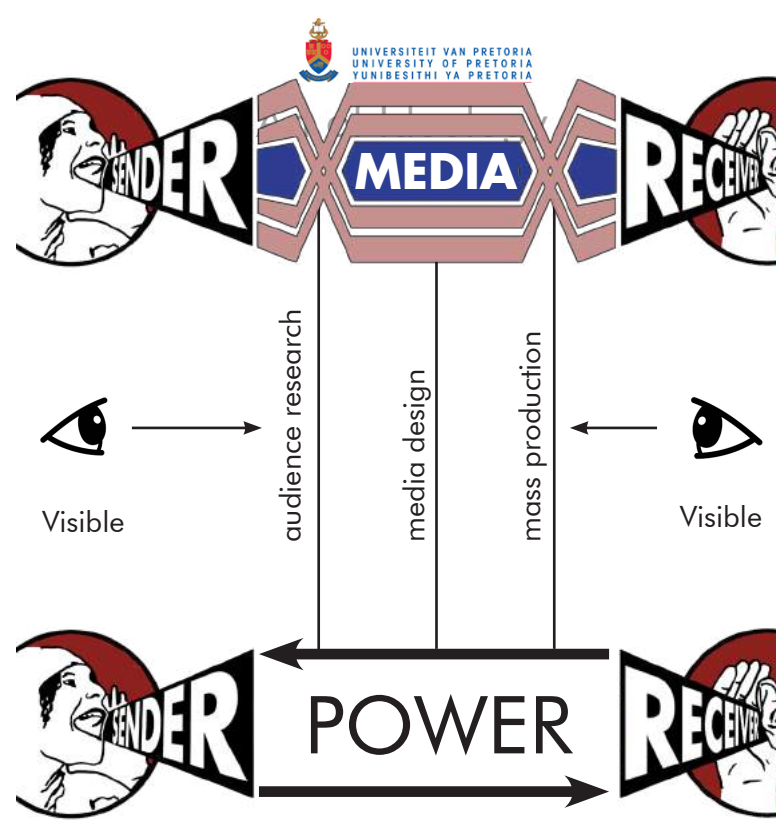
Fig.129: Reversing the excercising of power through obsevation in media by making the steps and parties in the process of its production visible (Author 2021)

PUBLIC
CIRCULATION

Concept 3: Interfaces between public and private

Considering the opposing flows of the program and public circulation, there will be points where these two aspects intersect. At these intersections the question of how the public will be able to observe and influence the program must be asked. The question tends towards a form of public-private interface where some form of interaction between the two is necessary. Urban scholars have noted that the types of interfaces between public and private can range on a spectrum from active to passive interactions (McAlliste 2019: 1). Active here referring to the extent to which the interface between the public and private responds to the agency of either the public or private user in order to achieve a level of interaction (Krakowsky 2008). Depending on the needs and nature of the different levels of the program a combination of the types of interfaces

can be used in the building. In the case of a printing space for instance, a more passive interface such as a screen wall with visual connections between private and public would be required as apposed to a design studio allowing for a larger level of interaction between designer and the public in the form of movable walls or sound manipulation.

To guide the specific mechanics of the interfaces a multisensory approach can be taken in order to enhance the interactions between the private and public user and as a result influence the way in which media develops into a final product. Finnish architect, Juhani Pallasmaa (2011: 595) stated that "Spaces, places, and buildings are undoubtedly encountered as multisensory lived experiences. Instead of registering architecture merely as visual images, we scan our settings by the ears, skin, nose, and tongue". Furthermore Martin Jay (2011) describes the use of the

multiplicity of senses as a necessity in attributing meaning to historical objects as that meaning is both a function of one's place in society (in terms of class, political leanings, geographic location, culture etc.) and the stimuli one receives mechanically through the senses (sight, sound, proprioception, taste, smell, etc.). Though it is not possible for an architect to manipulate one's position in society, it is possible to influence the meaning of an object through the manipulation of what is experienced through the senses (Jay 2011). As such the meaning, and consequent treatment, of the media objects being produced can be influenced by the manipulation of the private user's sensory experience through their interaction with the public. The conceptual route taken in the interactions between the public and private user is therefore one where the public user is able to manipulate the sensory experience of the designers of political media.
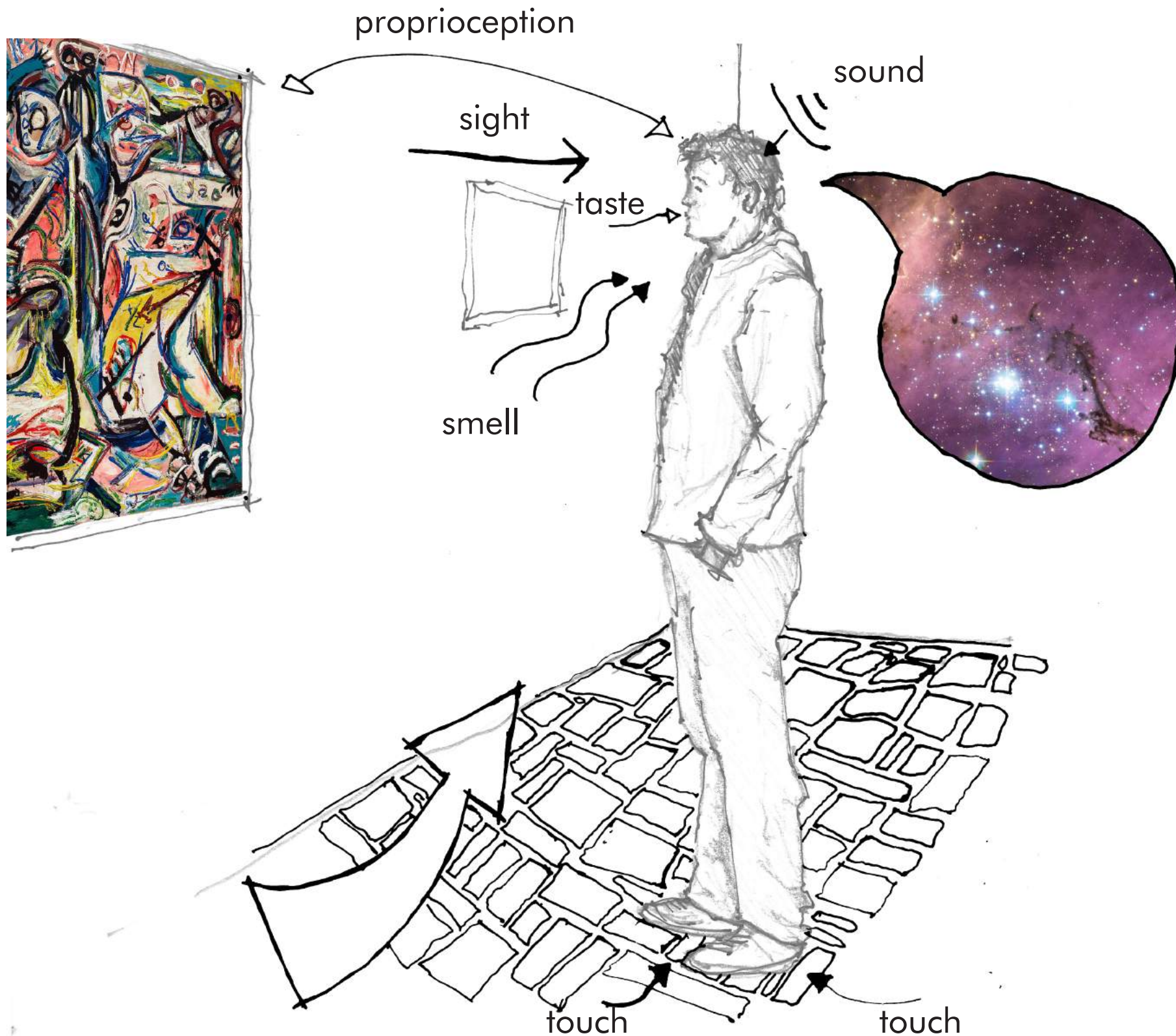
Fig.130:Physical stimuli - triggeres biological mechanisms alowing for sensations to enter the body. This stimuli exist outside the body and can be altered. These mechanisms are known as our senses. (Jay 2011). The "mind image" you see results from a synthesis of all the data coming from the senses and gets influenced by prior personal experiences. This image is imposible to predict. (Jay 2011) (image: Author 2019)

An example of where a similar manipulation of sensory experience is used to change the meaning of objects can be seen in Daniel Liebeskind's Jewish Memorial in Berlin (2001). In the Space known as the void, which exist at one of the intersections of straight and zig-zag lines on plan, a sublime vertical volume is created with bare concrete walls. The room is cold and scarcely illuminated by residual sunlight entering through the clerestories at the roof. The floor of this room is covered with the Shalechet (fallen leaves), an installation art piece by Menashe Kadishman (Bianchini 2019). This installation consists of hundreds of round steel faces which has the effect of sounding like chains when walking over it which reverberates throughout the massive volume against the hard concrete walls. Considering the fact that the intent of this building is to signify that

which was lost during the holocaust (Huyssen 1997: 78-79), the sound of the steel plates can be said to add meaning to the void (the absence of an object) through its multisensory technique.

Fig.131: (Left) Space called 'the void' in Liebeskind's Jewish memorial (Seidel n.d.).
Fig.132: (Right) 'The Void's' manipulation of light to produce a sublime, thought-provocing space (Wang 2015).
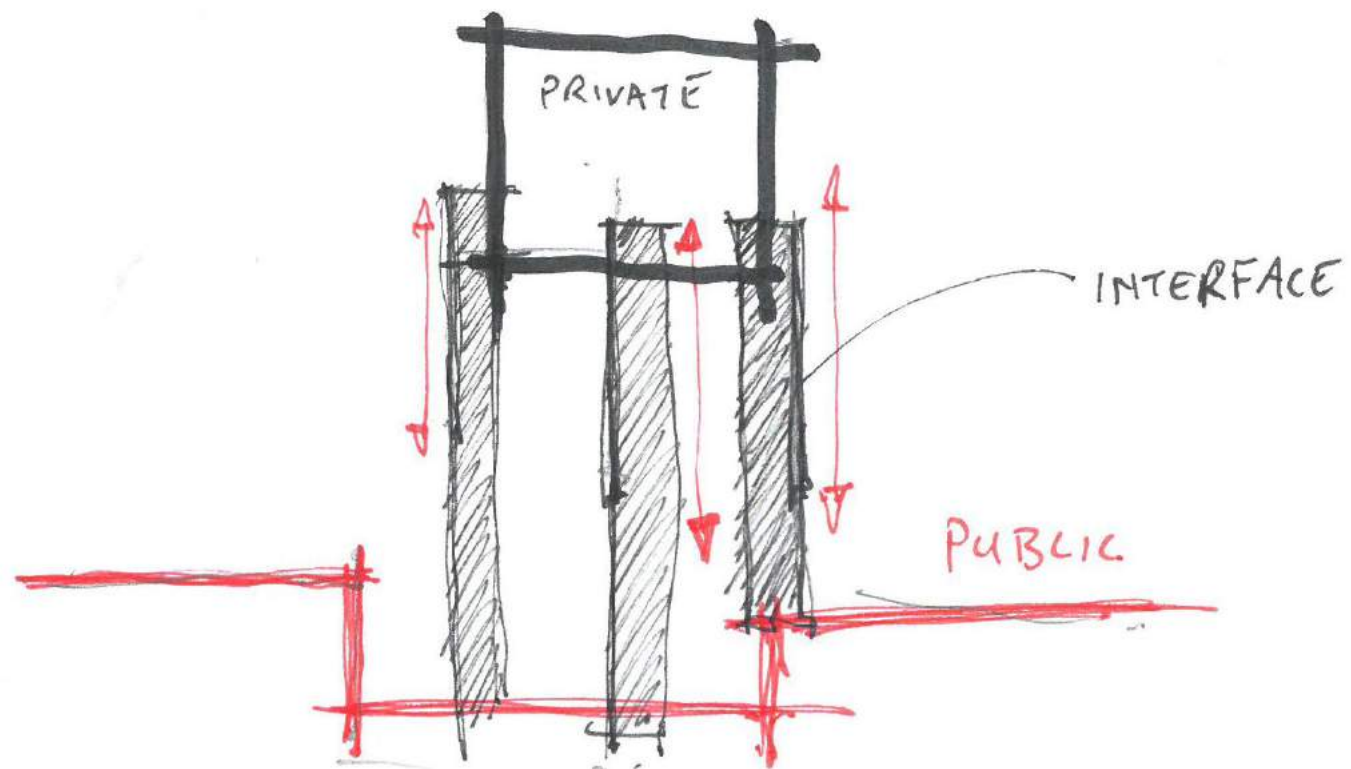
Fig.133: *Concept of vertical interface between public and private to exploit the political relation between private and public (Author 2021).*

2.9. Part Two
Conclusion

In this part an overview of the site's physical characteristics was explored in terms of building skins, the spaces these skins and building masses hide, the openings in these skins and the courtyard spaces they beget. The historical context gives an understanding of how the relation between inside and out, reflected on the building envelopes, has changed over time as a function of societal political relations. The heritage value of the existing therefore lie, not merely in the physical details of the buildings themselves, but in their signification of the political relations between private and public of its time through the treatment of envelope and their reflection of current politics in their decay. As such the response to the heritage also lie in the relation between inside and outside where a new layer to this private-public dynamic on site is added reflecting alter-natives for the present and the future. The theme of a dichotomous relation between representation in envelope and politics of the interior is derived from this understanding of site from which three conceptual approaches were extrapolated for the new intervention which work on three different scales. These conceptual approaches reflect different ways of interrogating and revealing the political-ideological dichotomy existent in buildings in general, and the south-western block of church square in specific.

PART 3
Design and Technology

3.1. Introduction

The previous two essays explored the theoretical basis, intentions, conceptual approaches and situation on site as to form the foundation for the project's design and technological implementation which will be explored in this essay. The structure of this essay will be divided into two main parts: the design implementation and the technological application of the design. With the design implementation section, the design will be explained in two parts. First a general overview of how the three conceptual approaches were combined and implemented on site according to the spaces identified in the site analysis. Secondly an illustration of how one, as a public user, would move through and experience the spaces created as well as engage with the private programs on the interior of the building through the use of a storyboard.

For the technological section of the essay, three themes would be looked at. We will look at a structural concept to facilitate and further exemplify the conceptual design approach discussed in essay two. With this, primary, secondary and tertiary structural elements are identified which would be applied as principles across the design. Secondly how materiality is used to signify specific uses and/or actions throughout the building and finally what systems are used to control the thermal comfort of users in private interior spaces.

3.2. Design Implementation Overview

Looking at the three conceptual approaches of separating skin from interior, discovering the program as one moves through site and the notion of passive and interactive interfaces between private and public we can start to draw a parti diagram of how the building develops from a simple block distinguished from its skin, to a fragmented ensemble of massing and voids connected through horizontal circulation and engagement between private and public. We can start to treat the interior massing in different ways by leaving some of them void, creating open courtyard spaces flanked by the separated skins of the surrounding building masses. Adding more complexity to this diagrammatic combination of concepts is its placement on site where the differences in the site conditions lead to different treatments of simalar elements, depentding on the

spaces afforded by the existing buildings as discussed in essay two.

In the following parts (3.3 - 3.5) a more indepth discussion will be had on how these particular elements of the courtyards, the seperating elements between courtyards and these elemnts' implications on the treatment of the interactions between public and private spaces have been implemented as a factor of the theoretical understanding developed in essay one and the conceptual approaches extrapolated from this theory in essay two.

Part 3.6, will look at how the program is superimposed onto this larger schematic, and the specific treatment of each individual element/ space as well as their relation to the ideas discussed in the previous essays.

Public circulation

Public circulation (red)
Programatic Sequence (blue)
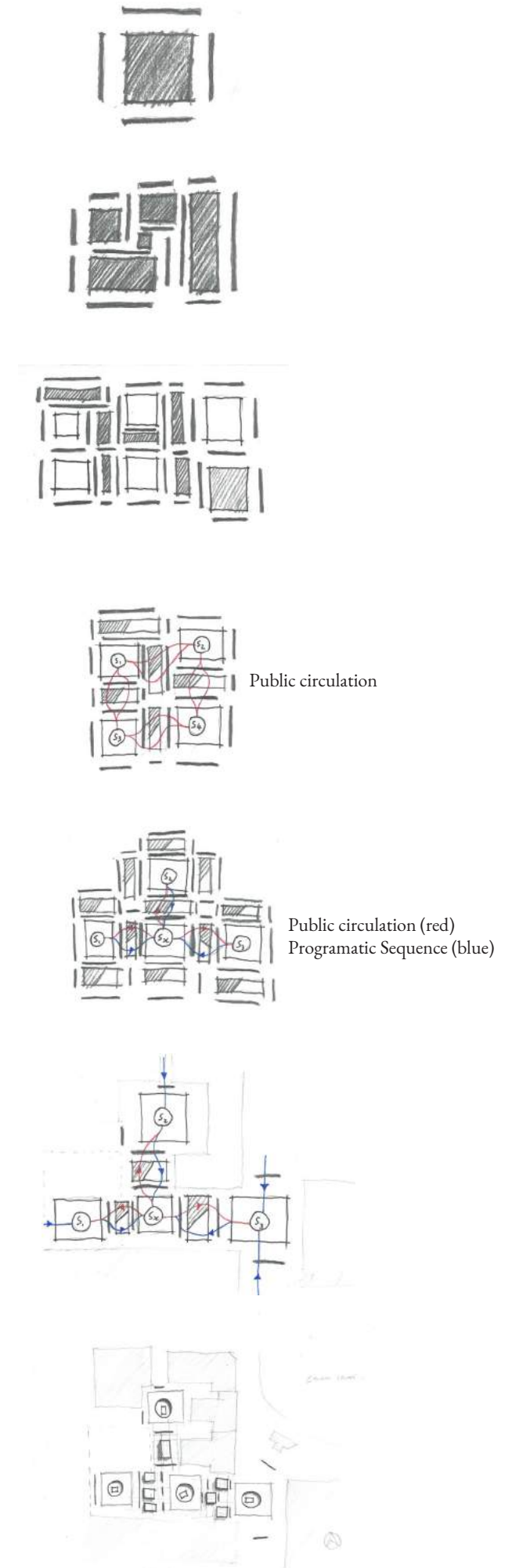
Fig.134: A combination of the three programatic approaches in plan starting from the general seperation of skin and interior and progressing to programatic sequence and public circulation, interfaces at the intersection points of program and circulation and the application of said concepts on site (Author 2020).

Key

New Iteration

Public Circultion

Flow of Program Sequence

Fig.135: 3 dimentional combination of the three conceptual approches and application on site (Author 2021).
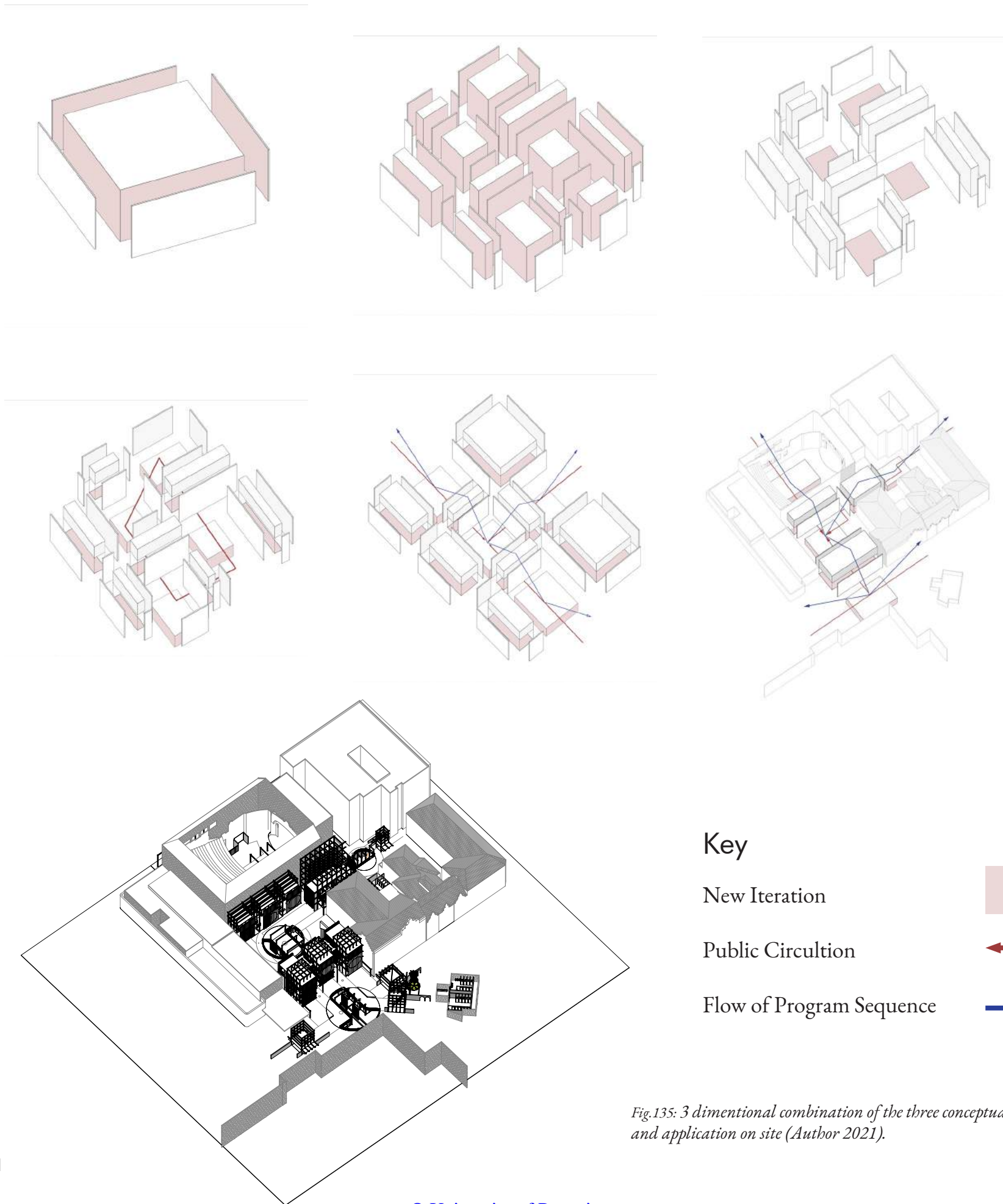
3.3. Courtyards: Gardens for the Sublime

Courtyards become a central organisational tool for the massing over the entirety of the intervention by functioning as anchors/ breaks to the public circulation through the site. Courtyards, historically and etymologically, has an ambiguous meaning and function (Nelson 2014: 8-16). In the lexicon of European languages, almost all share the term's construction from the notions 'court' and 'yard'. The latter having the same derivation as the term 'garden' (the Germanic term 'garten') and the former having mostly interior connotations referring to "...a kind of tribunal chamber where weighty matters of state or rights are determined." (Ibid: 10-11). As such the merging of these terms "...magically reconciles indoors and outdoors..." (Ibid: 11), allowing the building to "... start again, as if the façade that fronts onto the street yields to another façade..." on its interior (Ibid: 9). A sense of infinity is created through the framing of the sky by its encapsulating facades. The vertical framing of the sky, rather than a horizontal framing of the surrounding landscape, creates a sense of awe as one's relation to a grandiose world is created by one's only reference to the world beyond the building being the infinite sky. This sense of infinity is furthermore complimented with the sense of uniformity provided by the courtyard's facades. As such the courtyard can be afforded the quality of the sublime, similar to the way in which the aesthetic category is described by Edmund Burke[4] (2015: 66-79), to which ideological meaning can be attributed. These courtyards therefore lend themselves well to spaces where passive interfaces between the public and private program can exist, where the act of observing (through sight and sound), as opposed to directly interacting with, the program signifies the politics that accompany it.

4. See Burke's (2015: 53-79) "Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful" which delves into great depths to explore the full extent of the effects and forms (architecturally as well as in the other arts) the category of the sublime can have and take. Though it is beyond the scope of this dissertation, further reading on the topic by Burke may lend nuance to the argument.

Fig.136: Courtyard as a sublime space (Top) and as a platform for passive interface (Author 2021).

3.4. Seperating Courtyards:
Giving and Hiding
Meaning

Looking at the separating elements between the courtyards i.e. the above ground massing of the project, we can start to ascribe three different functions to their implementation: first they serve the courtyards through their skins defining the courts onto which particular signifiers can be inscribed to support the passive interfaces, secondly because the massing is above the ground, they serve as the platform on which interactive interfaces between public and private can be based, and thirdly they serve as the threshold spaces between the courtyards where the representations/ symbolic element of the skin of the building breaks down and political engagement with program happens.

In its relation to the courtyard the envelope of the building mass is the mediating element between inside and outside, both in terms of its representation of the political and in terms of the interior which it envelops (Zizek 2010). As such the skin of the building mass can be a deceiving element, making the interior seem larger than it actually is by exceeding the interior spaces behind it. When transitioning through the skin, its representational role to a building therefore becomes more apparent to the user. This correlates with the broad concept of the project being a perpetual separation of interior and envelope discussed in the previous essay. The question of representation of symbols on the building facades facing the courtyards can be answered in tandem with the passive interfaces in the courtyards. The vertical skins of the building, through the use of louvres, function as a type of optical illusion, similar to artworks of Marco Cianfanelli (the installation artist who designed the installation at the Nelson Mandela Capture Site) where, when stood at a particular spot in a courtyard and looking at the facade, the user is prompted, through a symbol cut/ etched into the louvres, to look at a particular part of the building where you can see the private spaces of the program (such as a stack of posters in a printing room). As such a type of triangulation happens in the mind of the public user. As one approaches a point in the courtyard, the image on the facade comes into focus. This image draws the attention of the user, through the use of some sign or symbol, to the interior of another part of the building where the user is unable to interact with the private space, but only observe it; in essence pointing the user where to look and shifting the focus of the skin as representation of interior to a representation of the external courtyard.

Behind the skin, the above ground massing allows for public-private interfaces to be more interactive, where, instead of observing/ looking into private spaces, the user is able to participate in the program through a physical medium provided by the building structure. These interfaces, to be interactive, need to be able to take information from the public user, by them performing an action, to the private user before the private user then responds to and changes this information. The altered information is then returned to the public user through the same mechanism. As such the interactive interfaces within the building mass become a type of media in itself by functioning as an information medium between private and public. The exact form of these interfaces will be discussed later on.

Finally the masing between the courtyards would necessarily serve as threshold spaces between the courtyards. Catherine Smith (2001: 2) in her article 'Looking for Liminality in Architectural Space', characterises liminal spaces as transitional and ephemeral passages between different states. These type of spaces are generally defined as in-between spaces. As such the public spaces within the massing of the building can be characterised as types of liminal spaces between the idealised spaces of courtyards where the idealisation of the courtyard breaks down and where one can ready oneself for the next, idealised courtyard.
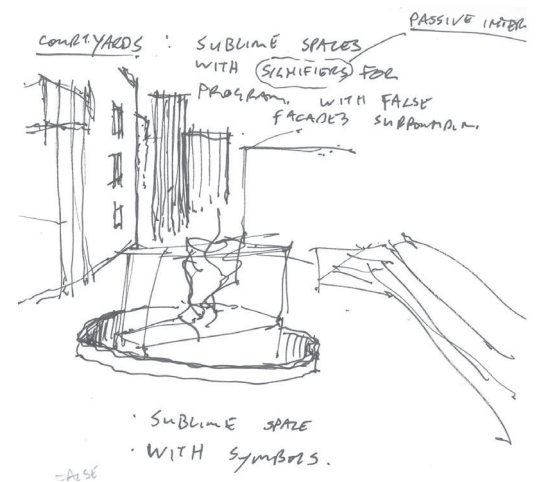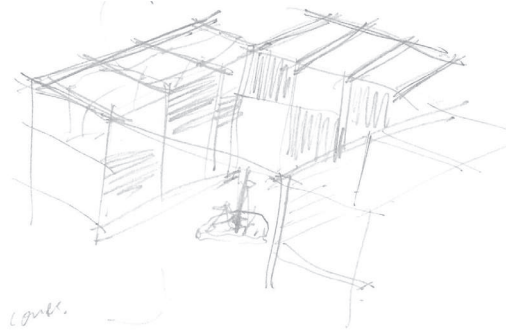
Fig.137: Idea of facades serving and representing the courtyard (Author 2021).
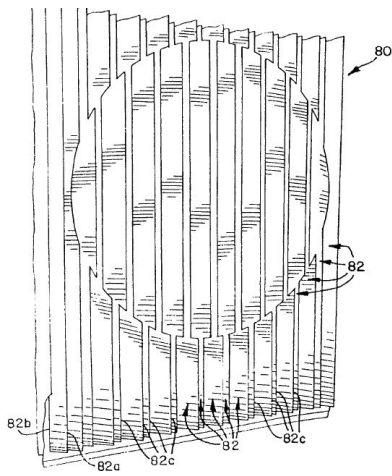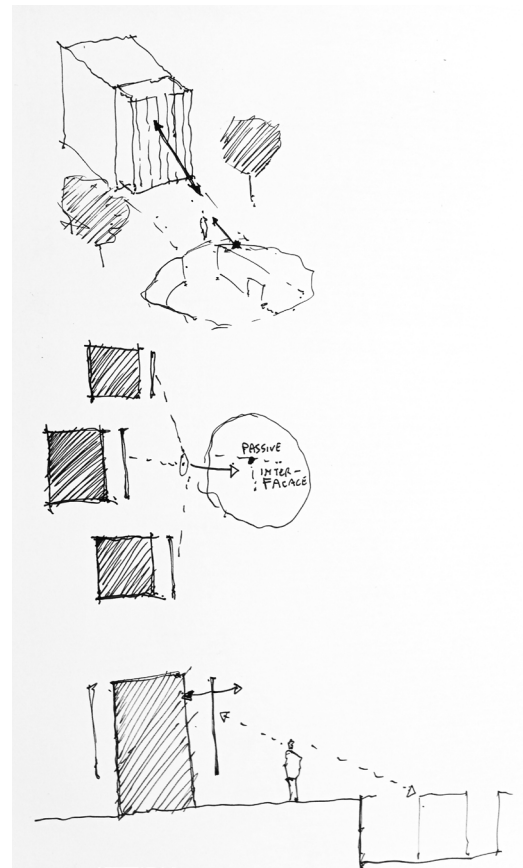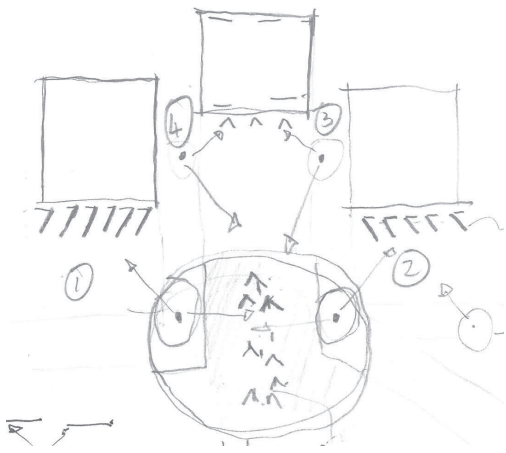
Fig.138: Mechanic for how a parti of the court-yards can be cut into louvres (Ruggles 1990).
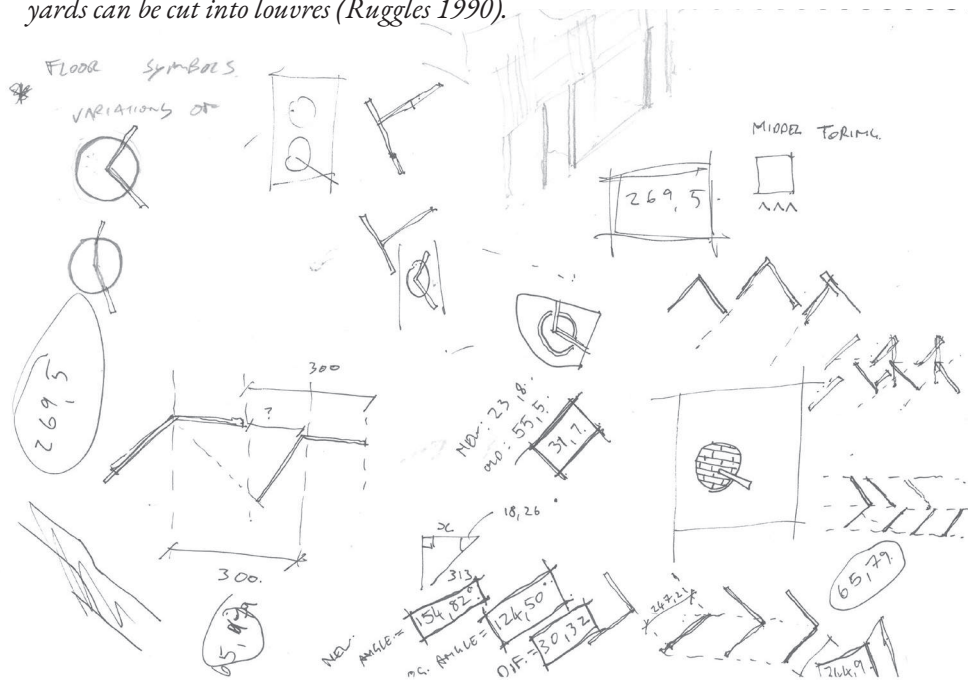
Fig.139: (Above sequence of diagrams) development of facade as louvres to create a perspective dependant optical illusion (Author 2021).
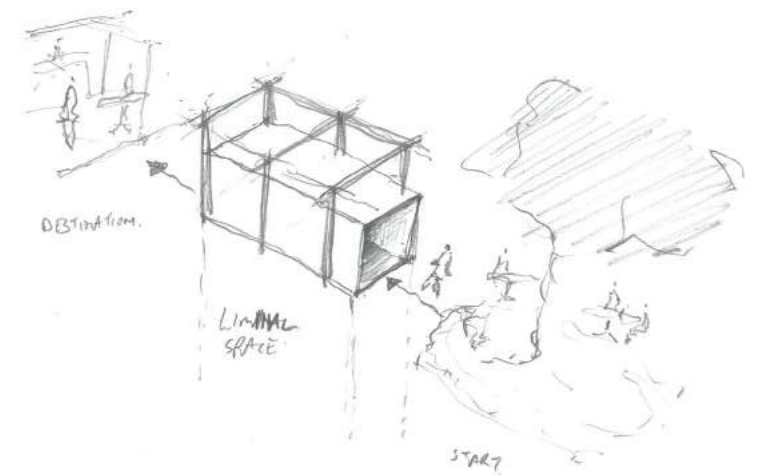
Fig.140: (Top) Cianfanelli's Mandela sculpture before it comes into focus (Cianfanelli 2012).
Fig.141: (Middle) Cianfanelli's Mandela sculpture after it comes into focus (Cianfanelli 2012).
Fig.142:(Bottom) The notion of liminal space (Author 2021).

3.5. Circulation: Private-Public Separation

Looking at how the public user would move through the building, the main focus is on how the pubic would seamlessly move from one courtyard to next i.e. the circulation connections between courtyards. The issue here comes into view when combining the necessary private spaces of the program to this public circulation. When private program is superimposed over the courtyards with massing separating them, the courtyards become populated to the extent that it no longer functions as an open public space and the massing between the courtyards become impenetrable. We must therefore ask how the public and the private can be separated without losing the qualities of the massing between the courtyards whilst simultaneously allowing the public and the private to interact.

During my exploration, I tested some ways in trying to answer this question including fragmenting the massing, to make it permeable for the public, organising all parts of the program into the massing of the building, spreading the program over a larger area on site thus retaining the open courtyards and bleeding elements of the program into the square both on ground level as well as on basement level. The solution I ended up using proved to be simpler than the previous iterations and provided for a way to implement both interactive and passive interfaces between private and public. By separating private and public spaces vertically, either suspending private spaces above ground or below ground level, public spaces effectively become completely liberated. What one ends up having is a ground floor level completely open for public use with

suspended boxes over it and basements bellow. Within the courtyard spaces, the private functions would be cut into basement level, allowing the public to walk over the private spaces below with openings into the basement allowing the public to passively observe the functions on the interior of the basement level. This allows the courtyards to retain the volumetric (and sublime) qualities of an interior landscape.

The ways in which the vistas into the basement are formally manifested are through the use of courtyard spaces at basement level which are open to sky above; essentially becoming courtyards within courtyards. As such the public is able to look down into the basement viewing particular parts of the production processes of media objects (the parts of the program which are less suited

to be interacted with such as printing rooms) without being able to access it. On the basement plan these spaces would then be connected with tunnels so each basement court is easily accessible to the private users. Where the interiors are elevated above the public ground floor at the massing zones, another type of interior-exterior space is created. Where with a courtyard, you have an enclosed space open to the sky, under the elevated boxes you have an open space around you, yet you are enclosed from above. The elevation of these boxes can then be organised to follow the existing hight hierarchy on site thereby varying the volumes of the spaces underneath the elevated boxes. The interactive interfaces between the public ground floor and the private upper floors once again become a type of vertical interface, similar to the passive interfaces in the courtyards. Yet with these interfaces public and private users can perform acts onto

the interface which then transfers information between public and private. For these interfaces vertically movable panels were used onto which private users can post iterations of their design product (each specific to the medium and process) to the public, before the public can write and draw over these iterations and vote for final products to be used as media in political protests. The way these panels would be moved up and down between public and private is through a type of counterweight crane system with pullies at the top of the structure where if one panel is lowered, the other is lifted, meaning that there is always one panel on the public ground floor level and one panel in the above private spaces to be used as a type of working board/ for designers to iterate ideas on or the public to comment on.
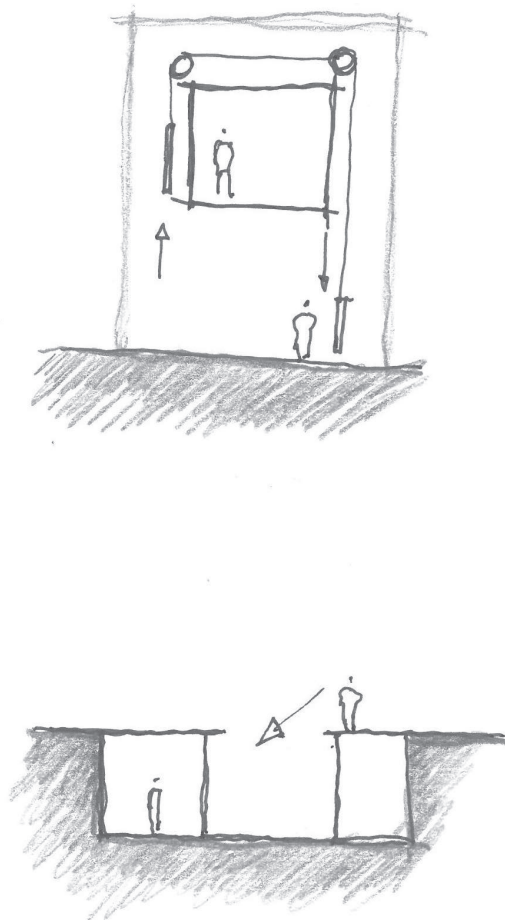
Fig.143: Interactive (top) and passive (bottom) interfaces (Author 2021).
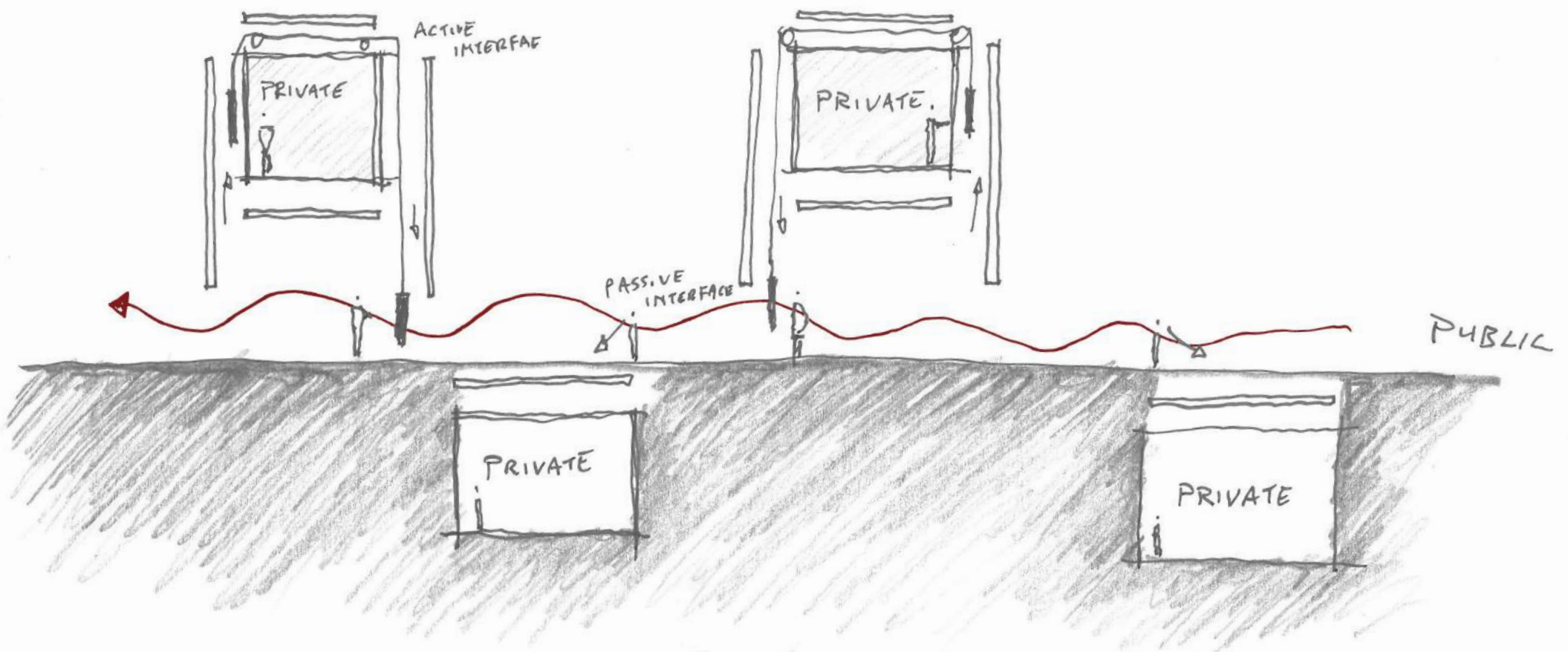
Fig.144: Seperating private and public vertically with passive interfaces below and interactive interfaces above private spaces (Author 2021).

3.6. Program and Layout of Spaces

As discussed in essay two (and to a limited extent in essay one), the program of a political media printing works can be divided into three themes: graphic printed media, written media and video/ moving pictures media. Each of these themes share similarities in their steps from conception to final product. All start with the conception of a brief which dictates the parameters of the information to be contained in the final media product. This is followed by a creative, design orientated process where media products are planned both through individual ingenuity as well as political interactions with others. The next step in the process is production where the final media product template gets reproduced. Finally is the distribution step where the product is disseminated amongst the public. Each of these steps beget different types of interfaces with the public depending on the amount of involvement with people. The brief is often written by a small group of individuals out of the public sight and is therefore suited for passive interfaces; the design step, where design iterations and planning is benefitted the more people provide a creative input, for interactive interfaces; the production process, being more mechanical, for passive interfaces and the distribution of the product for interactive due to the necessary public element to it. Applying this logic to the programmatic themes, we can create a sequence of spaces for each (alternating between passive and interactive public-private interfaces). For the printed graphic media in order: brief writing space, graphic design studio, printing rooms and poster distribution space/ shop. For the written media: brief writing space, research and writing offices, printing rooms and journal and pamphlet distribution space/ shop. For moving pictures media: brief writing space, video planning and script writing offices, video (post) production offices and film screening/ distribution space.

When considering the courtyard spaces identified in essay two, we can now start to apply these sequences to particular zones on site. Each of the courtyard spaces identified on site begets the appropriate programmatic theme and organises the program into a northern, eastern and western wing. The northern wing, with its courtyard tightly embraced by the existing surrounding buildings and consequently protecting it from the majority of the sound pollution of the street, lends itself to the written media sequence. The eastern wing, being the most visible, is appropriate for the
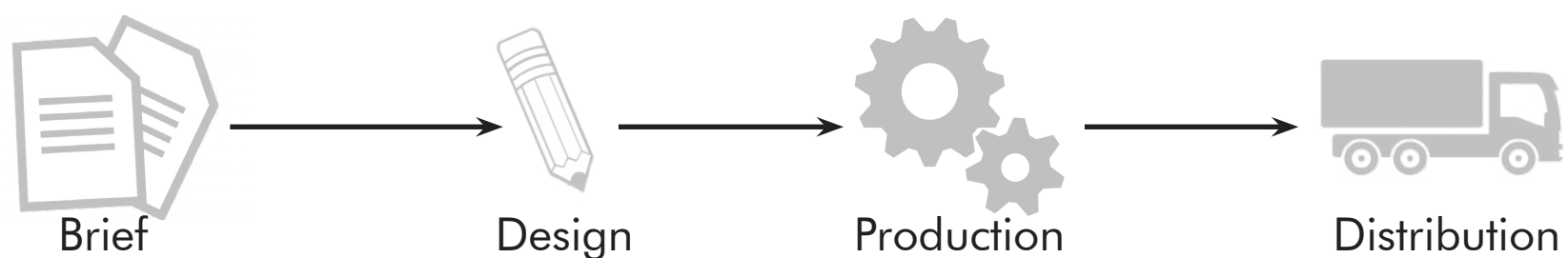
Fig.145: General sequence of media product production (author 2021).

graphic design media sequence. With the dark interior court of the capitol theatre, the western wing fits the telos of moving pictures media, as it is suited for light projection. At the centre, connecting these wings, the shared brief writing space populates the final square. The resultant product of this application is a central courtyard from which the different themes of the program radiates into different directions and finding architectural form in alternations of building mass and courtyards; interactive and passive interfaces; elevated and sunken spaces; politicised and idealised, sublime spaces. In the following part we will run through each of these sequential spaces of the program and briefly discuss how they are used as well as their relation to the three conceptual approaches discussed in essay two starting with the brief writing space, followed by the eastern wing, the northern wing and the western wing in sequence from the planning spaces to the distribution spaces[5].
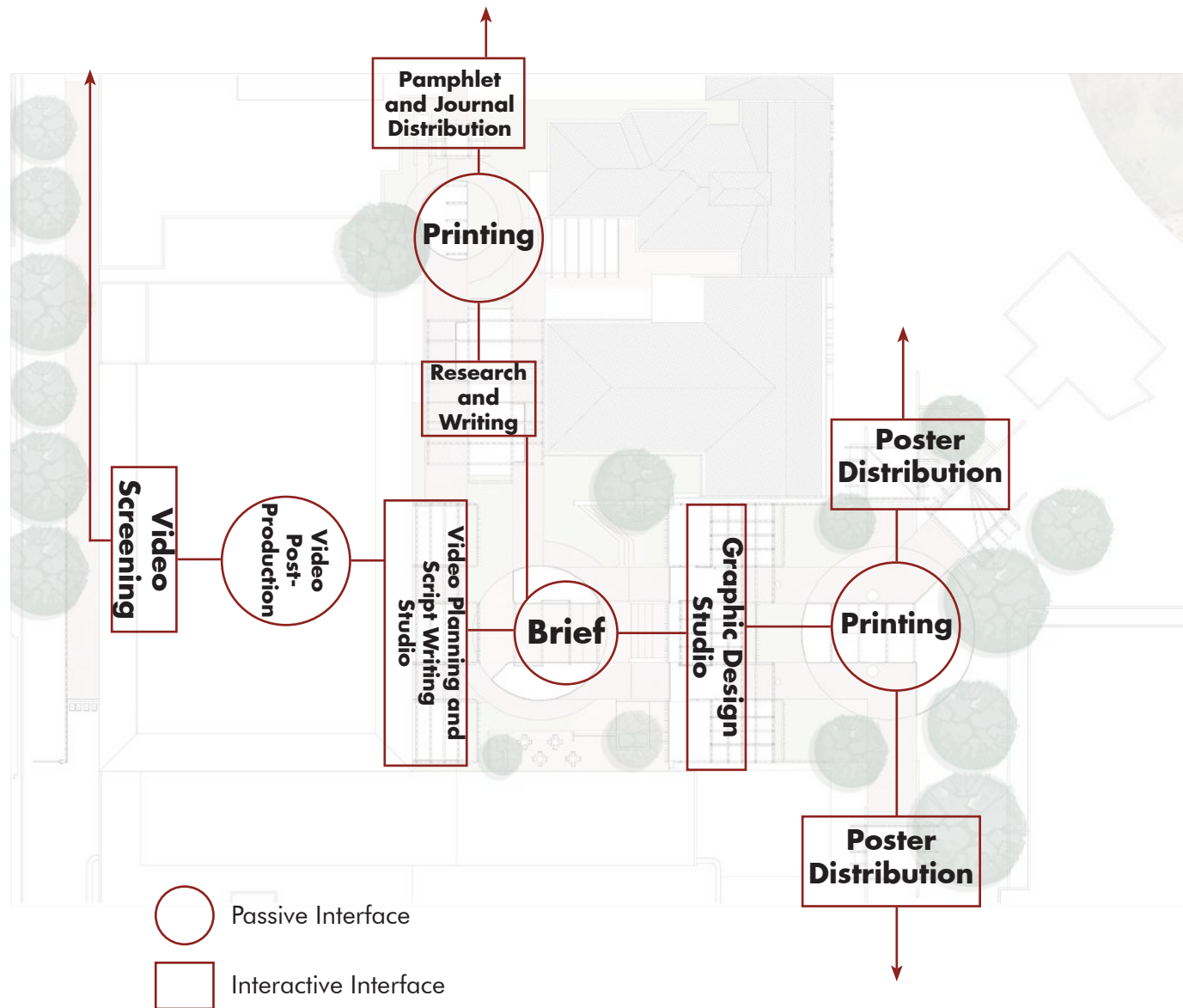
5. For a more in-depth description of the layout and precise usage of each space discussed, see appendix.

Fig.146: Specific programatic sequencing applied to site (Author 2021).

Brief Writing Courtyard

The central courtyard is characterised as the destination where public users end up to discover the origin of the media production sequences (the writing of a brief) i.e. the final reveal of the media production process. At basement level, a conference room and radio station is implemented where the brief is discussed and documented and where these proceedings are broadcasted. In terms of the passive interfaces (that characterises the public courtyards), the program is revealed to the public not through sight (though there is some visibility into the private space at basement level, this visibility is limited) but rather through sound. When standing on the roof of this basement space, sound (of the proceedings) from the private space below is reflected to this public spot on ground floor via sound amplifiers (broadcasting the radio) and the curved walls of the

basement. This gives the impression of the clients of political campaigns, i.e. those with political and economic power being faceless entities whose voices, interests and influence can be felt echoing in everyday realities. Furthermore, the optical illusion of the surrounding screens forming the separated envelopes of the surrounding buildings come into focus on this point, showing the user how the interface works, whilst simultaneously idealising this meaning through the sublime feeling created through their scale and verticality.
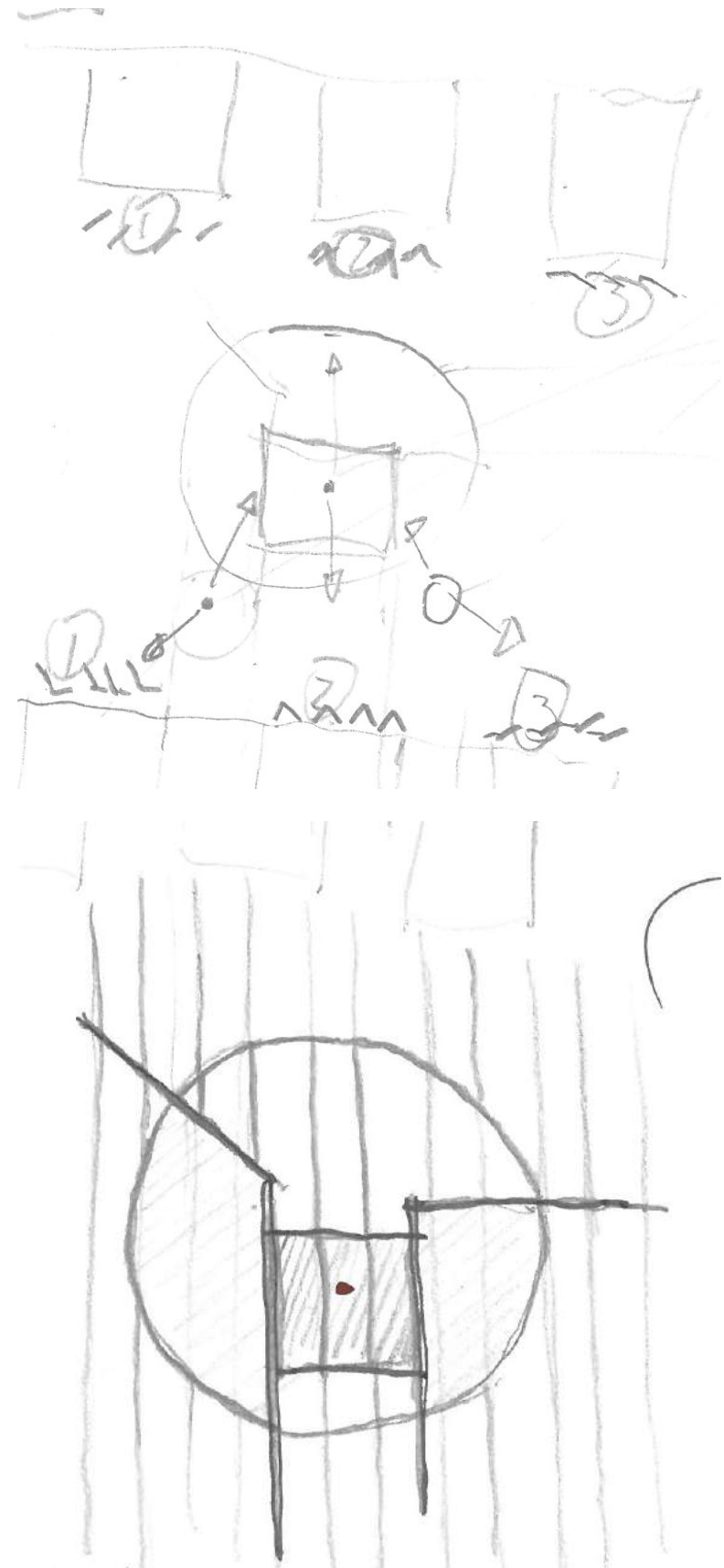
Fig.147: Development of points where the facades' optical illusions come into focus for the brief courtyard (Top) and the diagram of the parti to be etched into the louvers of the facade (the image that comes into focus) (bottom) (Author 2021).

Church Square

Book exchange
interface - open
discussion reading space

Void below

Workshop stage

Void below

Groundfloor

Breakroom

Radio
Station

Brief writing
conference
Space

wall as

Basement

92

Fig.148: Focussed plans of Brief court (Author 2021).
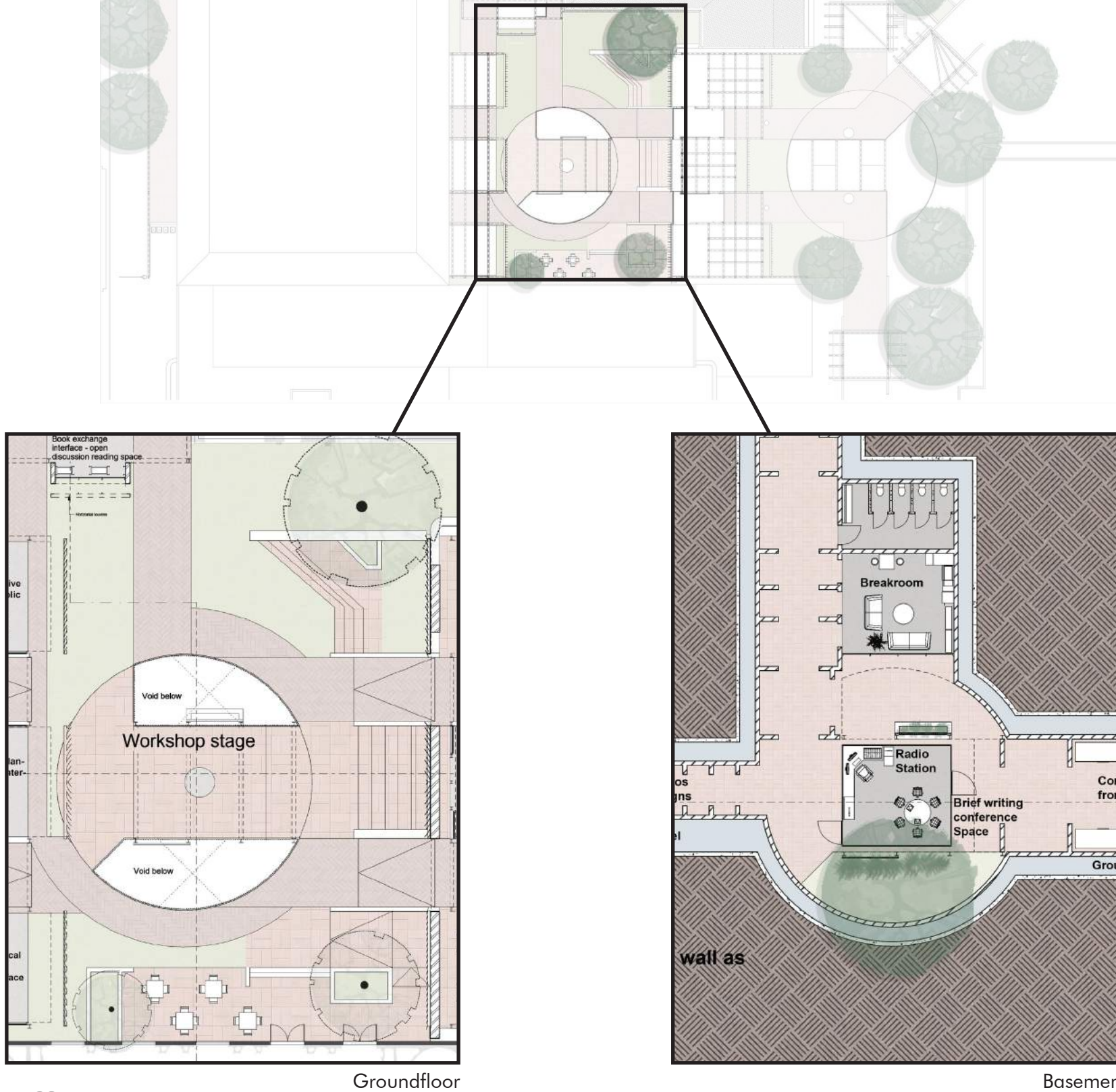
Graphic design Studios

Looking at the three private boxes of the upper floors, the northern box facilitates a slogan writing and conceptualisation studio, the middle box, a more formalised interior space where posters are designed in more detail and reiterated to a final presentable product and the southern box a crit space where final poster and banner iterations are critted, discussed, discarded and a final selection for use is made. Below each of these boxes on public ground floor level, the public is able to interact with each of these studios via an interactive interface taking form in vertically movable panels oscillating between private and public[6]. What is revealed to the public is an aspect of the political nature of the design process where inputs and inspiration is necessary from many individuals in order for design projects to be iterated and finalised, i.e. signifying the design process as a social practice. As such ones socio-political influence can tangibly be felt through participation and seen the iterative development and final media product. These spaces are in stark contrast to the sublime idealisation of the adjacent courtyard with the effect being a breakdown of the representational nature of the passive interfaces when moving through the false building skin (louvres) and when met with this new political reality behind the envelope.

PEOPLE INTERACTING WITH ITTERATIONS FOR POSTER DESIGNS.

6. Here the public is able to draw over/ add to information contained on the panels originating from the private users in the studio above. The precise usage of each interface of each studio can be found in the appendix, though the broad notion of using the panels to transfer information remains the same, and only differs in slight particularities in the public's interaction with them.

Fig.149: Development of the design studio structures (Author 2021).

93

Groundfloor

Upper Levels

Fig.150: Focussed plans of design studios (Author 2021).
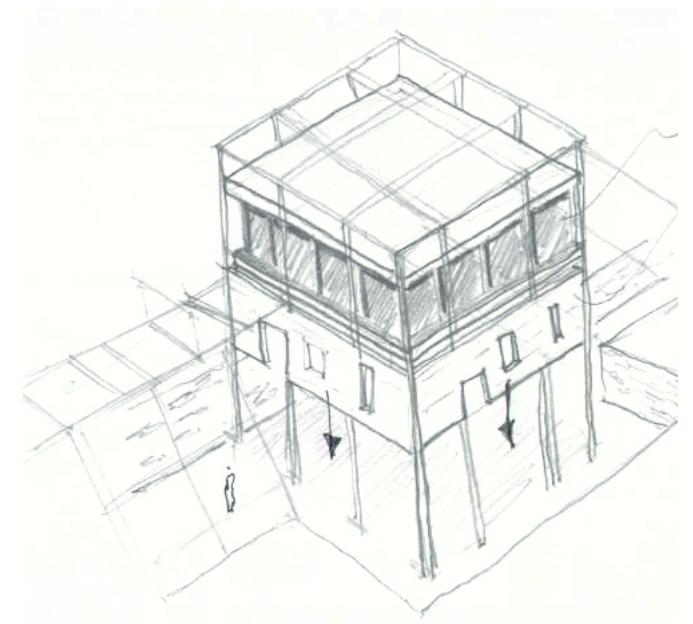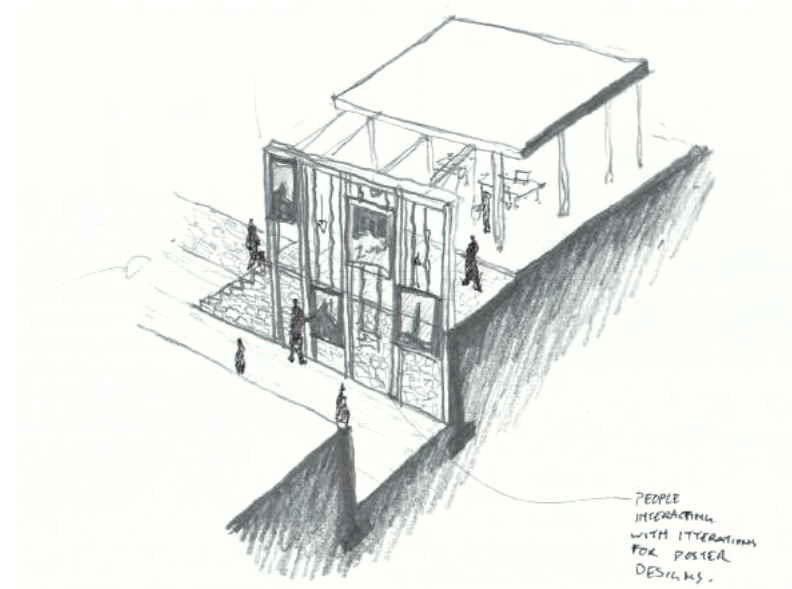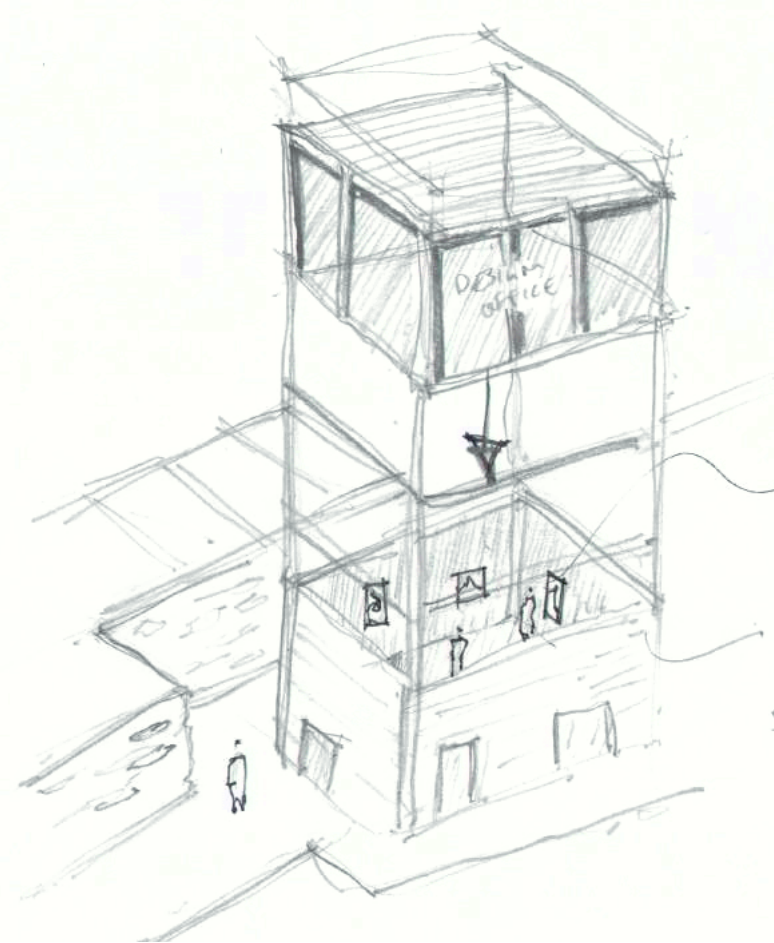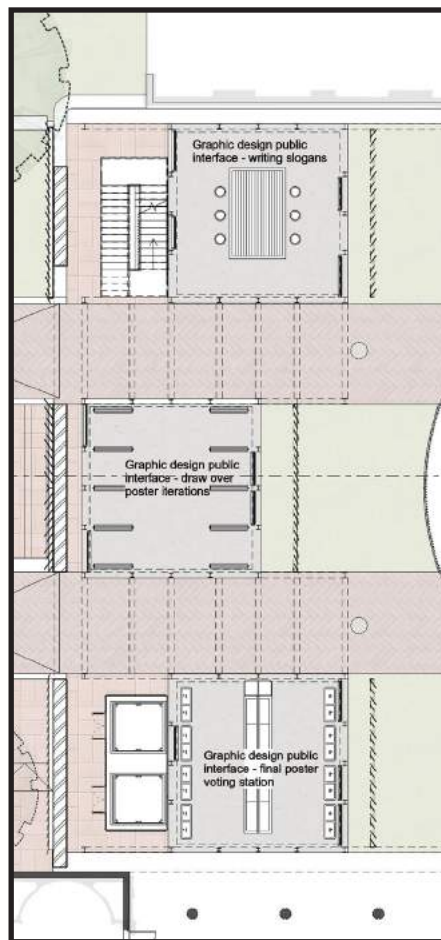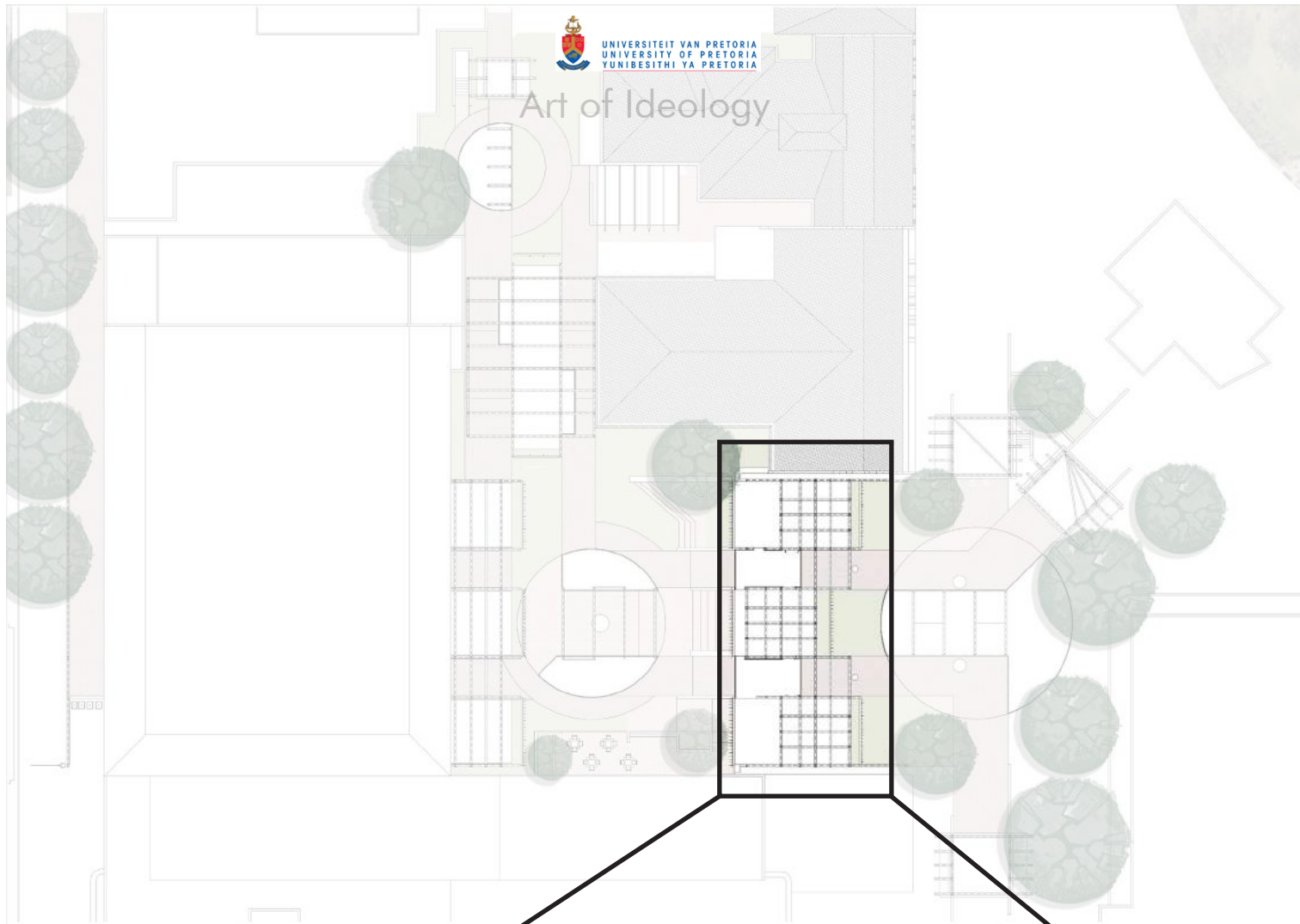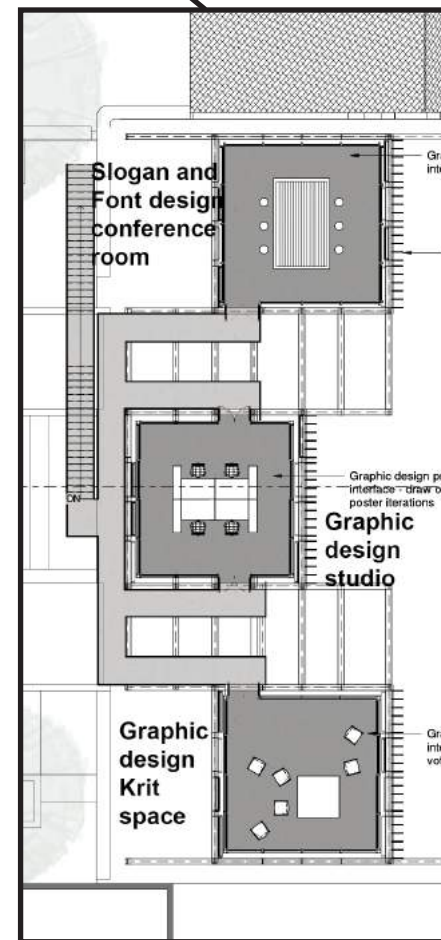
Poster printing courtyard

In the eastern courtyard poster printing rooms are submerged below the open public space. Here final posters/ banners are produced on mass. For its passive interface the process of poster production is revealed visually at particular spots where one has vistas into the rooms below and where the illusions carved into the louvred skins of the buildings come into focus (again indicating to the user where to look). At the spots where one is able to look into the space below, screening elements block one's view of the technicians themselves, only revealing the printing machines, making the process seem almost fully automated with the printers spitting out posters on one side and stacked on the other, the technician merely becoming a cog in the machine. As with the other courtyards, this message of the politics of impersonality in production gets aestheticized

and elevated through the feeling of the sublime created by the vertical louvres of the surrounding buildings as well as the imposing façade of the Raadsaal fronting the court on the east.
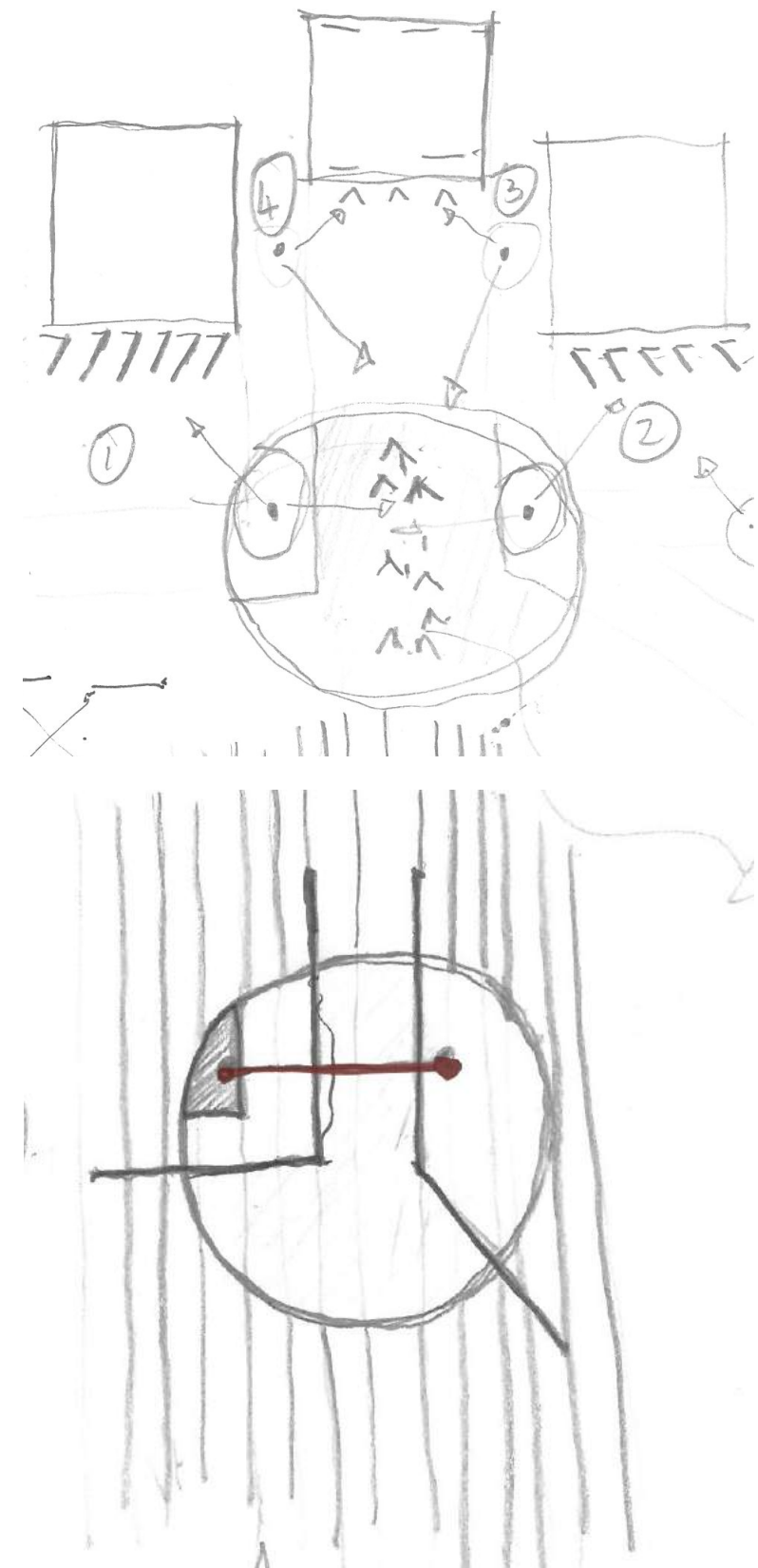
Fig.151: Development of points where the facades' optical illusions come into focus for the poster printing courtyard (Top) and the diagram of the parti to be etched into the louvers of the facade (the image that comes into focus) (bottom) (Author 2021).

Groundfloor

Basement

96

Fig.152: Focussed plans of poster printing courtyard (Author 2021).
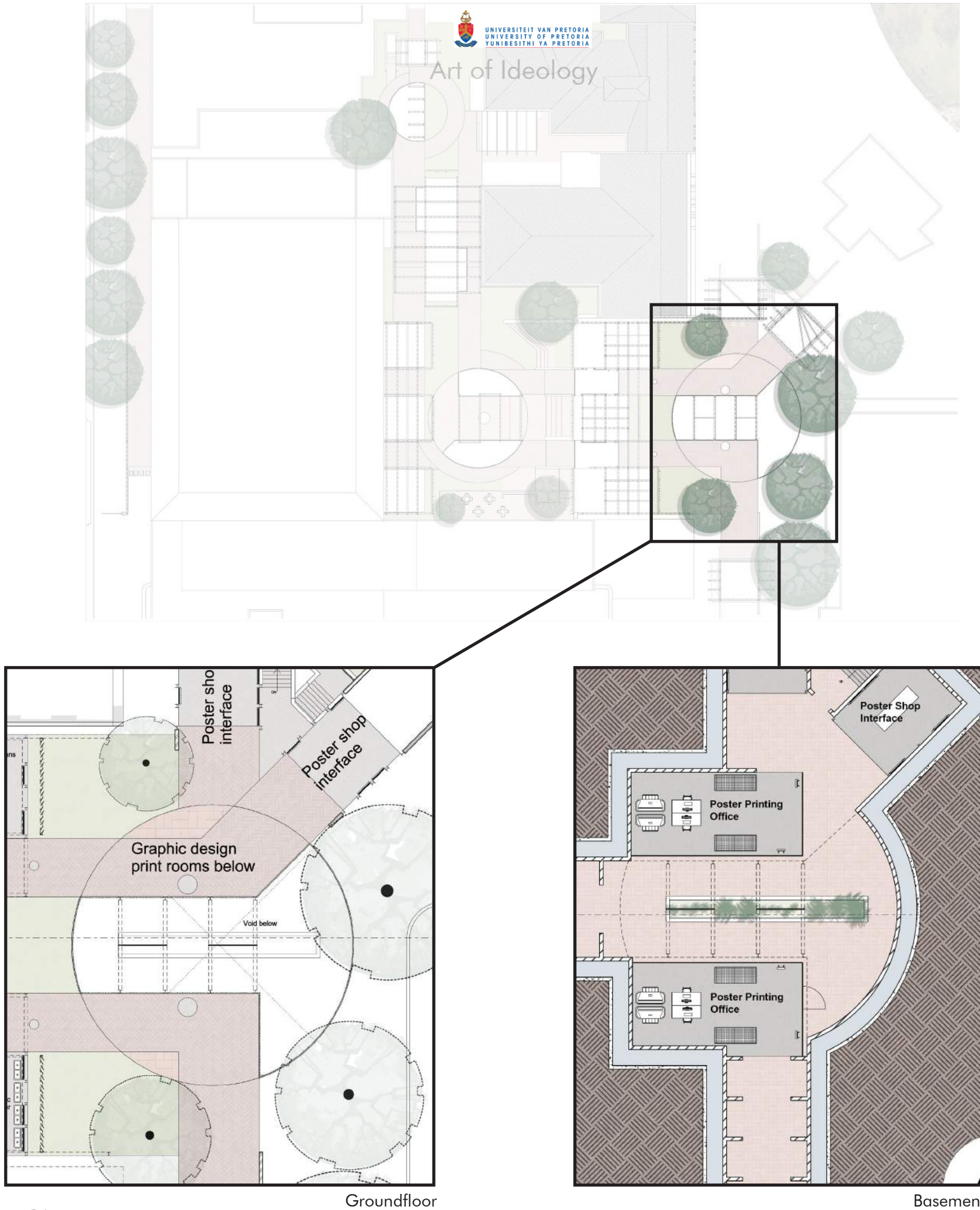
Poster Distribution Structures

These framed boxes are where the posters are taken to after printing to be sold or distributed to the public. This is the first point of contact between the public and the program where they encounter the final product before unveiling the rest of the process as they move deeper into the building. Similar to the design studios, the interactive interface between public and private is mediated with a vertically movable panel between the two, transferring posters from basement to ground level. The difference being that the private space is submerged below the ground level (both give the intervention a softer edge as well as to ease the flow of products from production to distribution). Distributing the posters in this fashion reveals the political relation between buyer and seller, distributer and distributee where one has to perform an action for the other to benefit and

vice versa. Due to the parties not being in direct contact, one's decision to buy/take a poster is not influenced by the rhetoric of a salesperson, but by your own interests and duties toward the political procession of which you form part. As such the private-public relation is distilled to its purest political form.
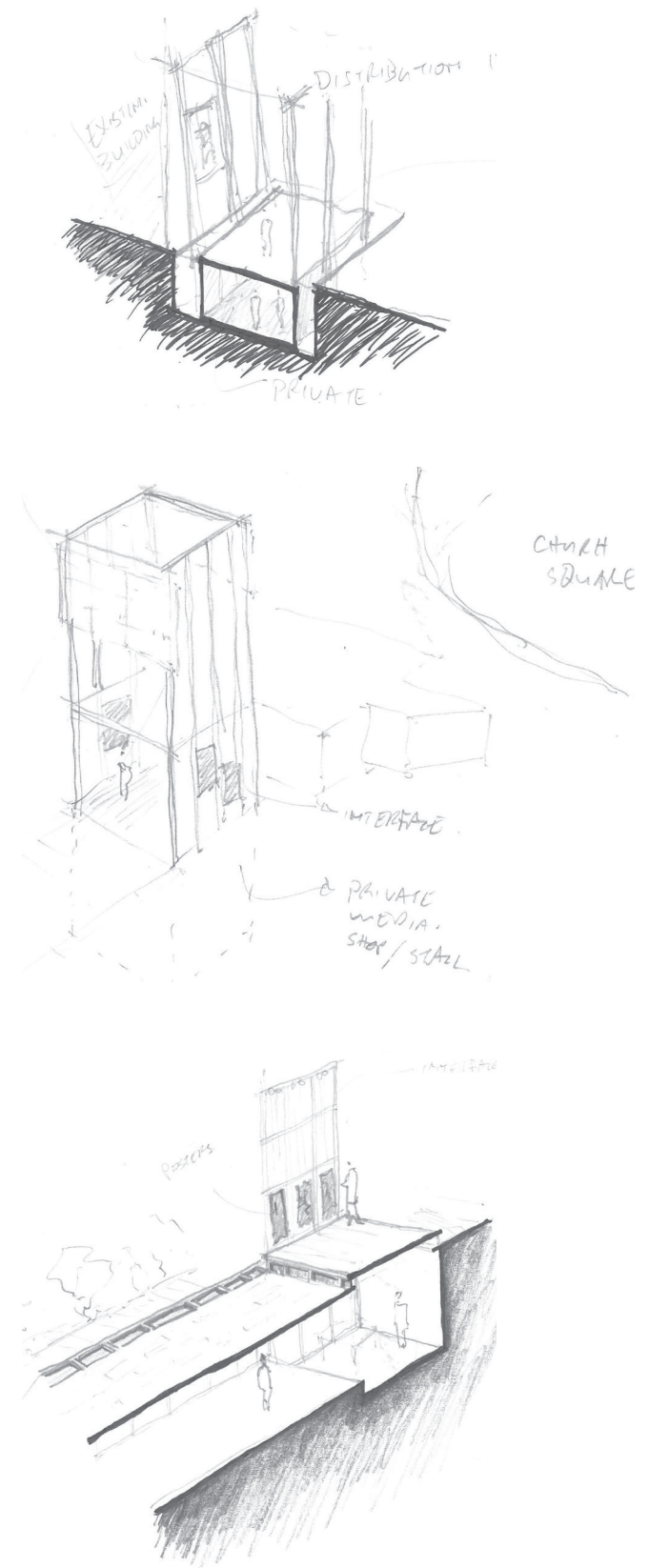
Fig.153: Development of the poster distribution structures (Author 2021).

97
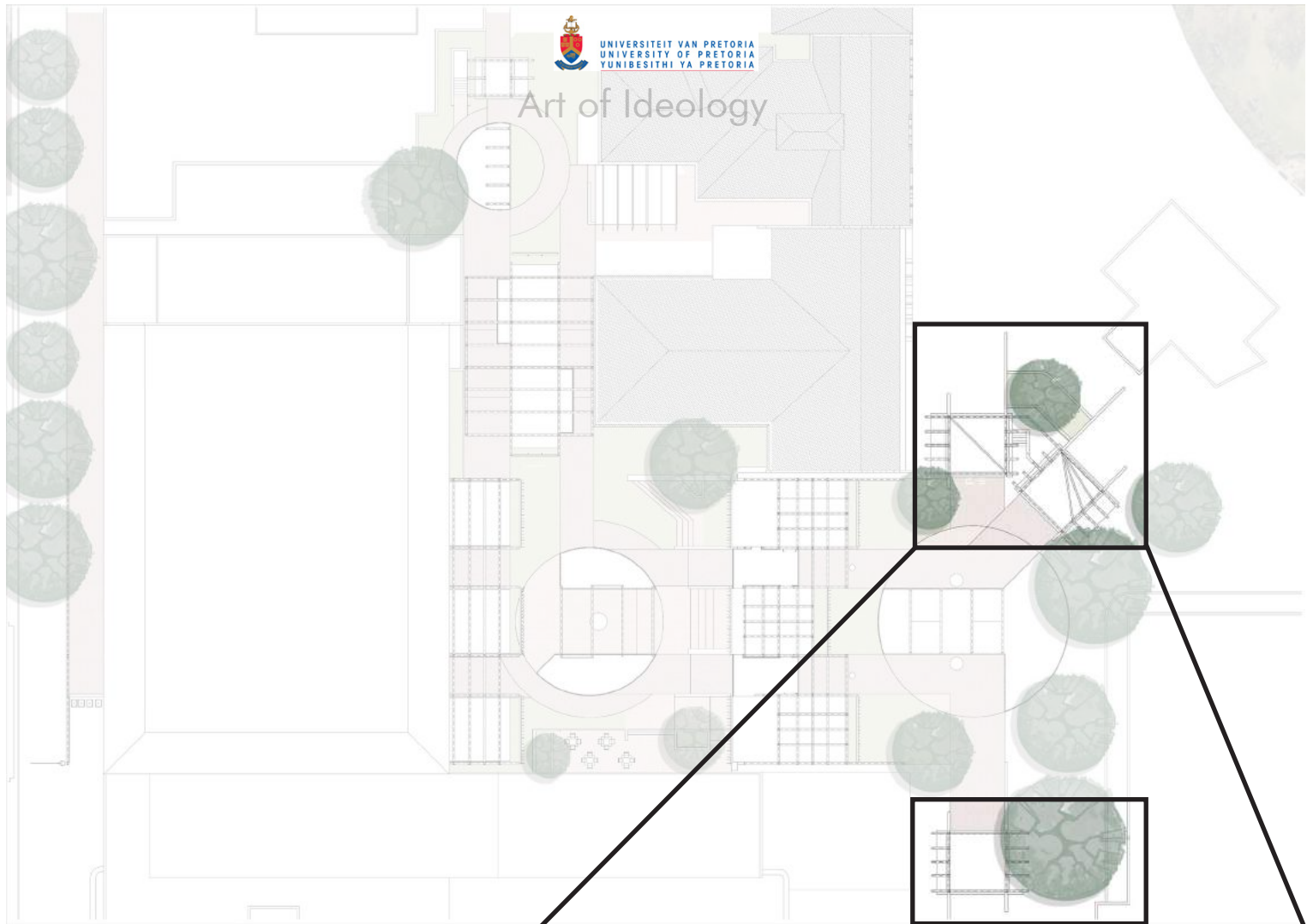
Fig.154: Focussed plans of poster distribution structures (Author 2021).

Poster shop interface

Poster shop interface

Poster shop interface

Poster shop interface

Poster Shop Interface

Poster Shop Interface

Ground and ra

Poster Shop Interface

Groundfloor

Basement
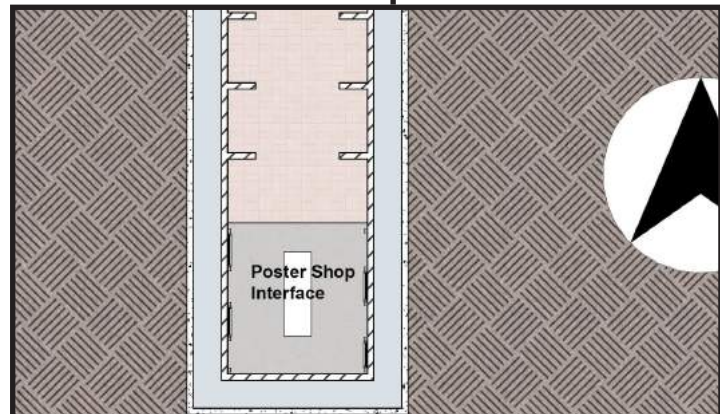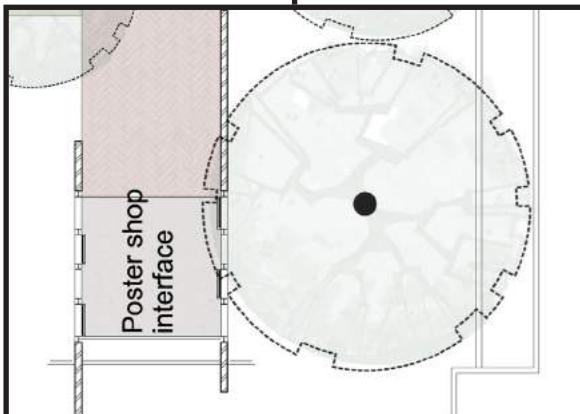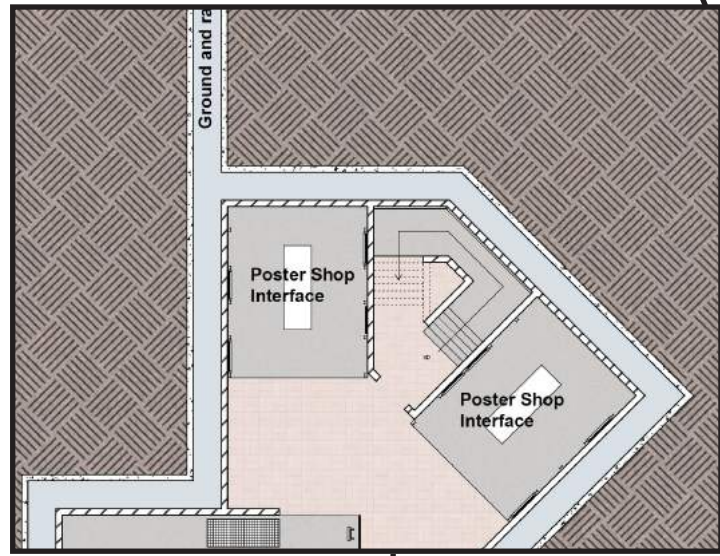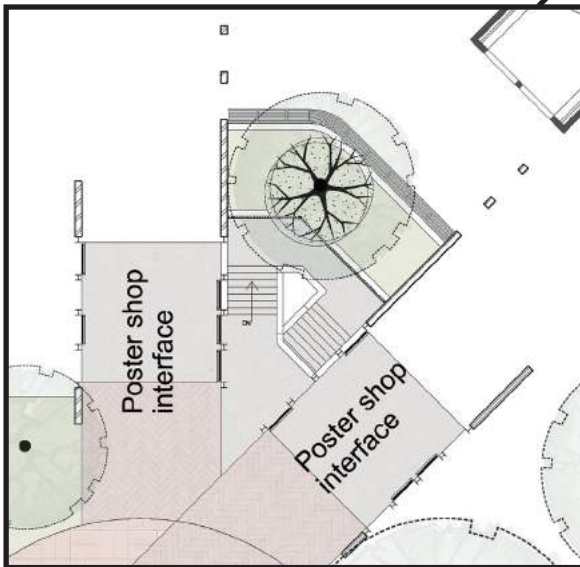
Writing Offices and Reading Space

Moving towards the northern wing of the site, we find the research and writing spaces with office type spaces at the upper floors and a public library type space at ground floor. The public discovers this step in the programmatic sequence with an interface similar to the vertically movable panels previously discussed, except instead of movable panels, one has movable bookshelves. The movable shelves are open for the public to take and donate books (akin to a free book exchange). These books will ultimately be used and referenced by academics and writers in the final media product. In that way the public is able to influence the writers and their publications which the public themselves read. As such a political relation between writer and reader is revealed. Through this exchange, literature is posited as a social production between these groups with our knowledge of the world being dependant on, and often constructed by, the knowledge, views and material conditions of others – in a sense it posits the literature we write as a construction of our own zeitgeist. Looking at the envelope of these spaces, the interior structures hang within a large steel lattice extending beyond the interior spaces and stepping in accordance with the height hierarchy on site. This structure is open to the envelopes of the existing surrounding buildings (the theatre and the old Netherlands bank) making it seem as though they become the envelope of the new structure whilst simultaneously being dived and framed into the new building's grid. The new (second) skin of the building work in the same way as the others in the form of louvres separated from the internal spaces, albeit horizontal.
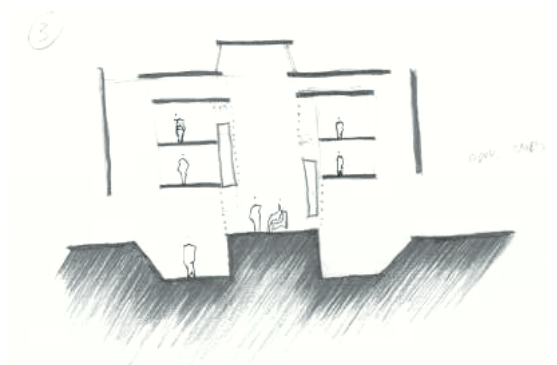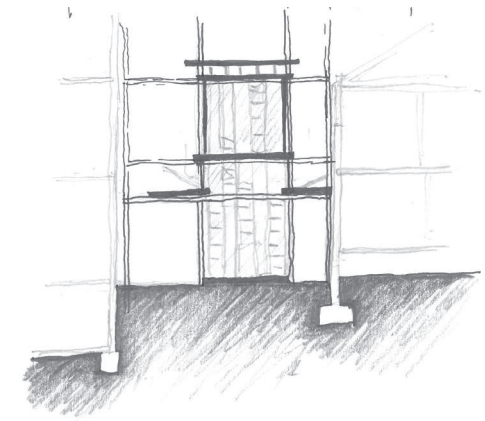
Fig.155: Development of the writing offices and reading space (Author 2021).

99
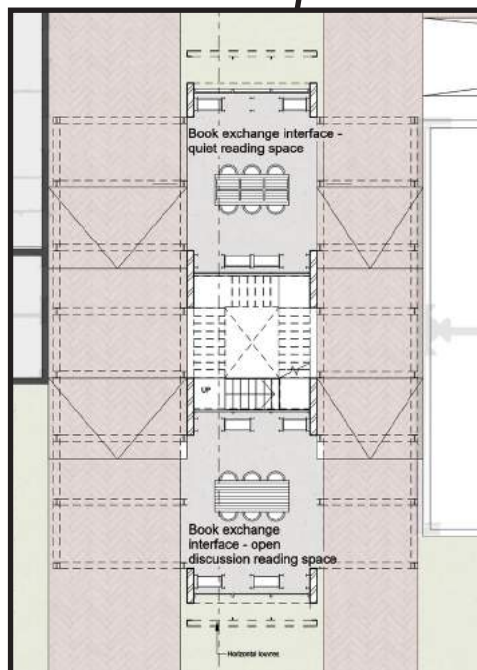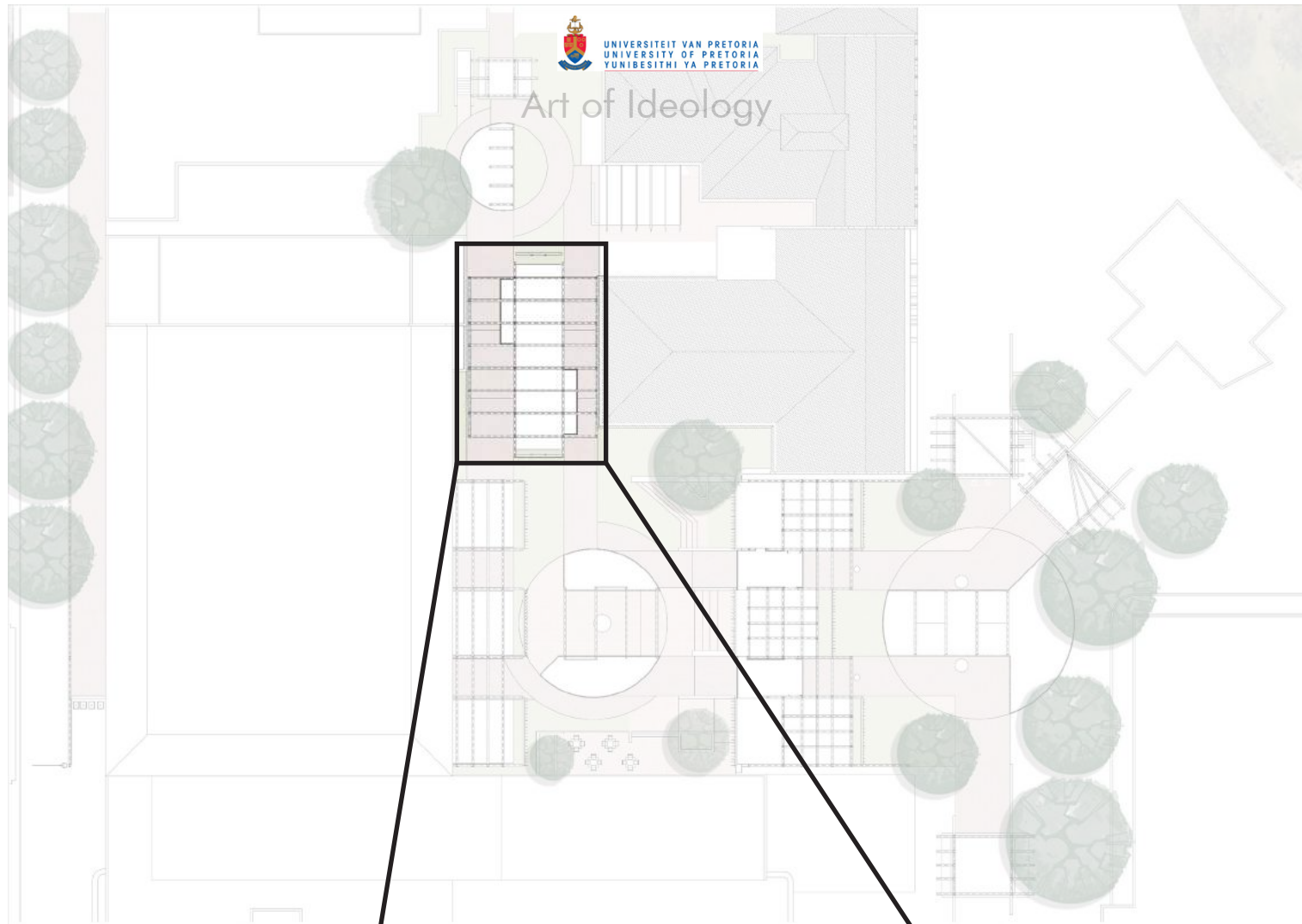
Groundfloor
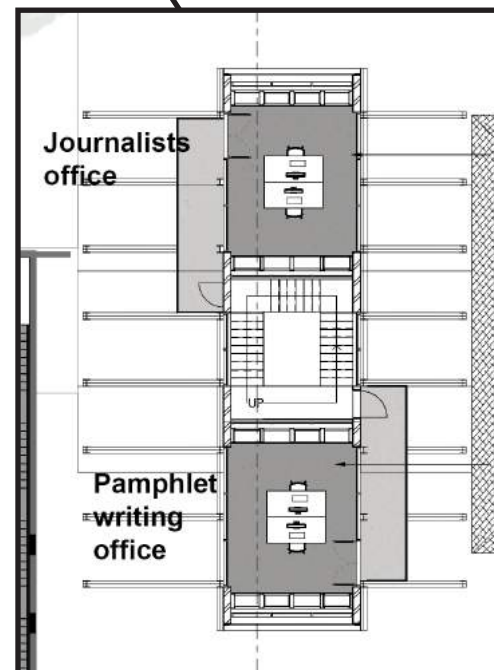
Upper Levels

Fig.156: Focussed plans of writing offices and reading space (Author 2021).

Pamphlet and Journal Printing Courtyard and Distribution Space

The northern courtyard and its accompanying distribution space follow the same logic as the eastern courtyard above the poster printing spaces albeit at a much smaller scale (and the panels adapted to facilitate journal type documents) due to the limited space afforded by the surrounding buildings. The courtyard allows visitors to see the printing process at basement level in a fashion that hides the technician and makes it seem automated whilst the distribution space allows the user to buy/ take posters in an impersonal manner from the private space below. As such it suggests the same meaning and interpretation of the spaces as the poster sequence. The only fundamental difference to the printing sequence is that the distribution space (as another entrance to the inter-

vention), is hidden from the street and can be discovered by the public when looking down the alleyway that precedes it (similar to the Queen street mosque in Pretoria CBD), perhaps poetically in the same way a rare book is discovered when browsing a second-hand bookstore.
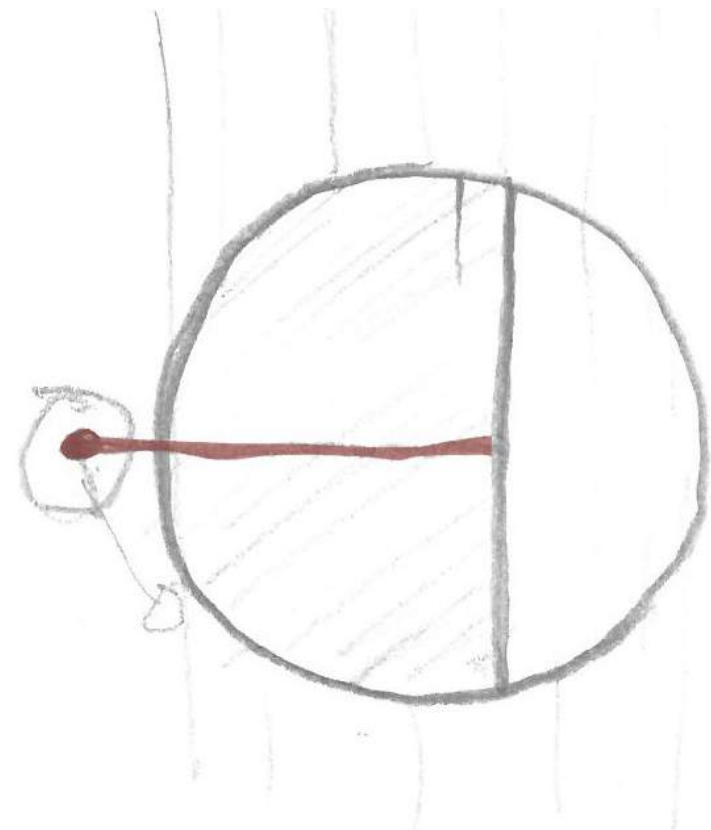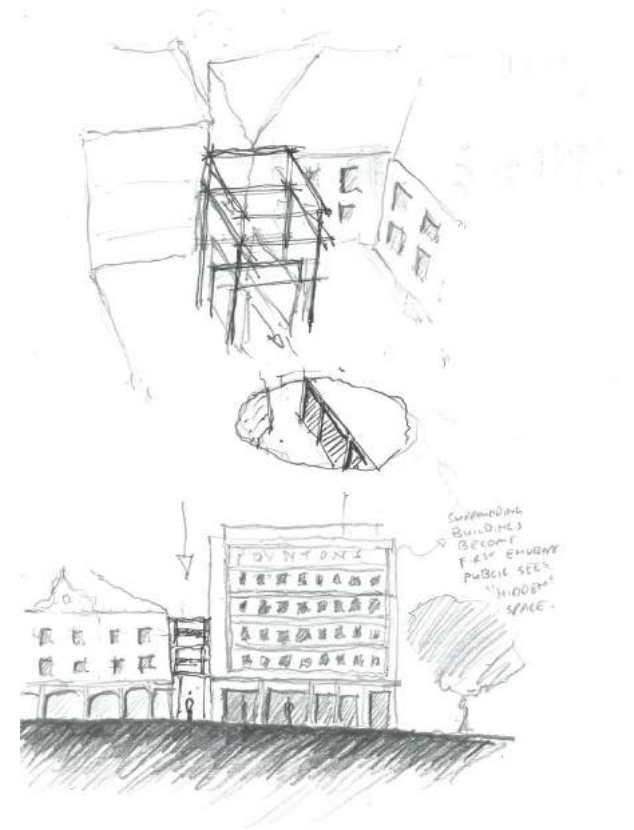
Fig.157: Development of Pamphlet and journl distribution spcae (Top) and the diagram of the parti to be etched into the louvers of the facade (the image that comes into focus) of the pamphlet and journal printing courtyard (bottom) (Author 2021).

Groundfloor

Basement

Fig.158: Focussed plans of the pamphlet and journal printing court and distribution space (Author 2021).
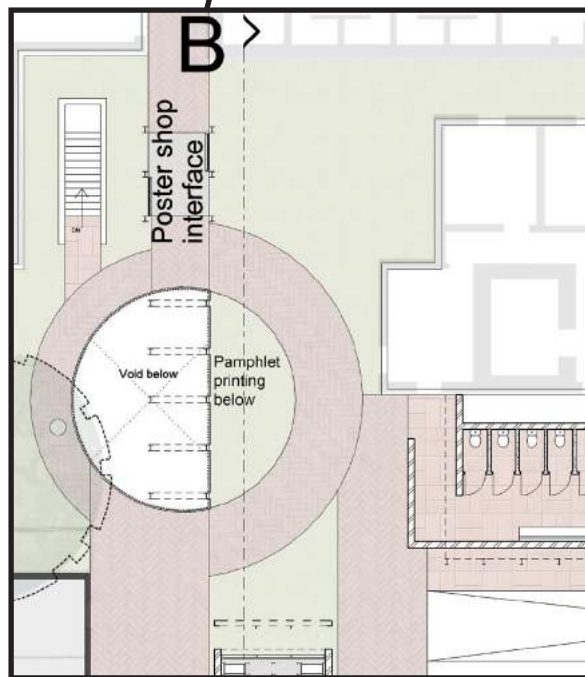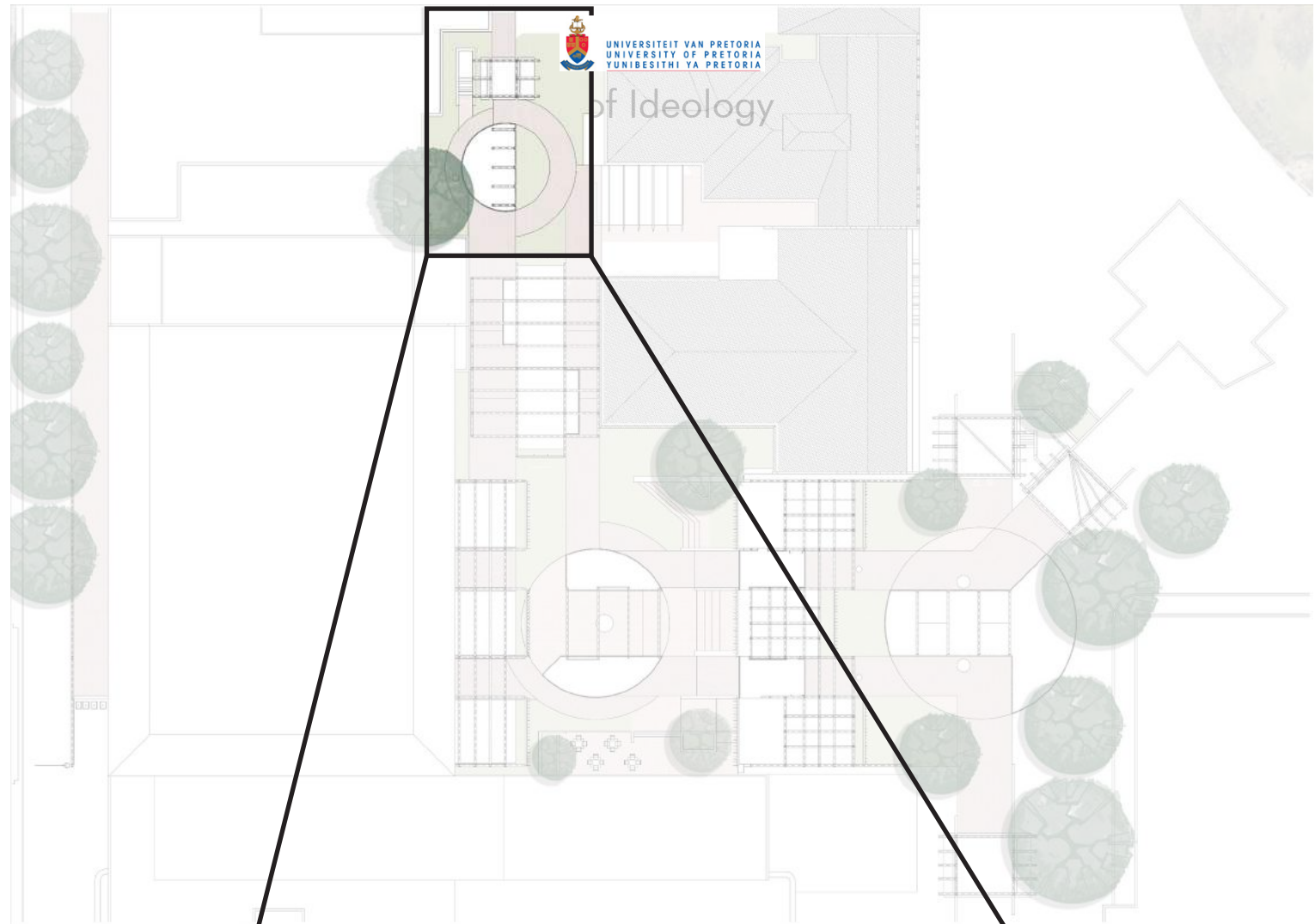
Video Production Planning Offices

At the western wing we find the video media production sequence cutting into and occupying the interior of the capitol theatre. The elevated boxes create private spaces for planning and script writing for videos and films and cut into the outer skin of the theatre, protruding out a few metres. Speaking with Wickus van Wyk (2021) (educated and experienced in screenwriting for the SAPS) 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: the formulation of a storyline, scene by scene storyboarding (including sound effects, music and script) and the practical planning of the video. Each of these parts are ascribed to each of the boxes. Similar to the design studios, one discovers these parts of the

creative production process as a social production between various individuals and groups, particularly between film producers, directors, scriptwriters, play-writers, etc. (authorities on film production) and the public layman. Between these two parties (layman and professional) the same movable panel system is used as elsewhere in the project, though with differing treatment of the panel surfaces to accommodate the particular uses relevant to each space. This allows the pubic to actively participate in and influence the creative film design process. As opposed to the idealised spaces of the courtyards, where one simply absorbs the information presented to you at the passive interfaces, here you engage in a political interaction with the private. As such the political is presented as a real personalised experience influencing a tangible visual medium. In a sense everyone becomes an actor in the film design process where the collection of

scenes in the final film product become a tapestry of public diversity which map their frustrations, thoughts, ideological leanings and so on. The louvred screens, that formalise the separated skin of these structures, veil these private and public spaces from the courtyard. With this the second skin on the western side of these structures takes form in the existing interior decoration walls of the theatre (which coincidentally was meant to be the second, representational skin for the theatre's interior). As such a dialogue between the old and new false/ separated envelopes are created, hinting at a political tension between existing heritage and new development.
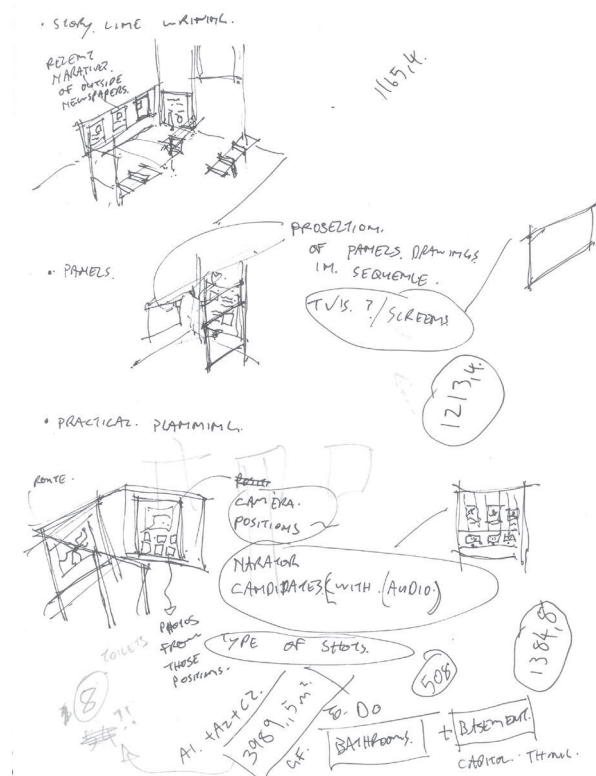
Fig.159: Development of the video production planning offices (Author 2021).

Groundfloor

Upper Levels

Fig.160: Focussed plans of the video production planning offices (Author 2021).
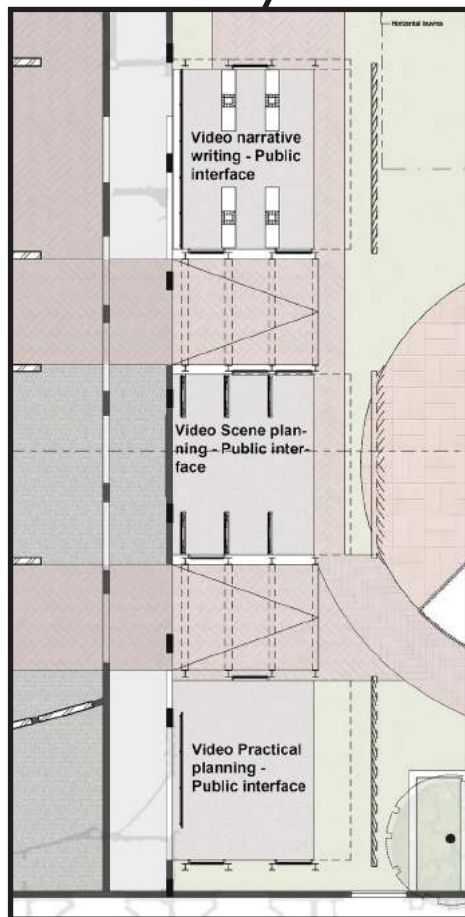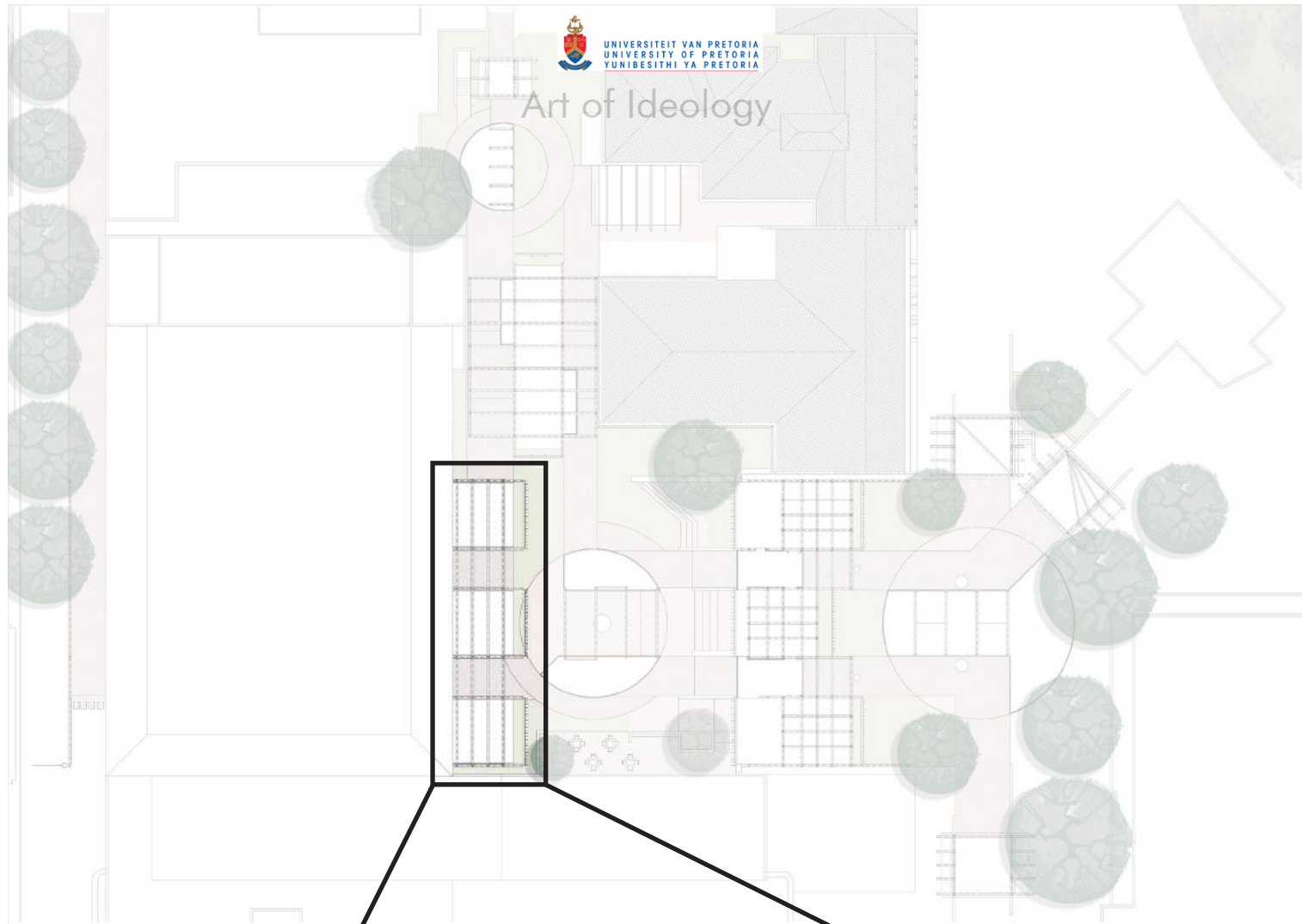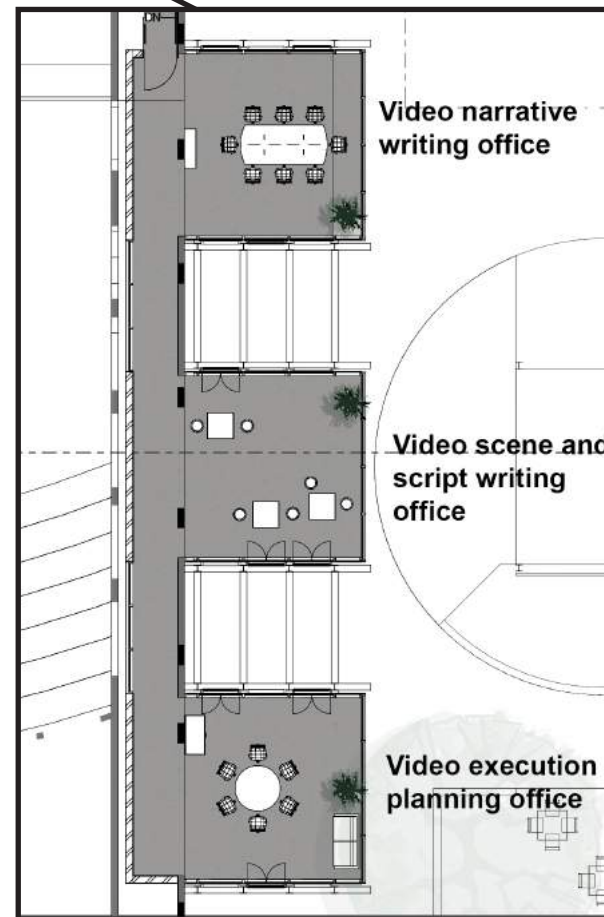
Video Post-Production Courtyard

In the western courtyard inside the Capitol theatre, the video production space where videos, after being filmed, are spliced together into a final product is accommodated for at basement level. Due to the media being produced in and the dark context of this space, this courtyard in particular and the space of the theatre in general, plays with the notion of projection. The passive interface reveals to the public user the interior of the post-production office with the use of mirrors on the curved wall of the basement courtyard when stood on the roof of said private space. As such the private user is projected towards the public and vice versa. This prompts the question: who is projected to whom, and, following Foucault's (1976: 93) power-knowledge relation, who has power over whom? As such one is confronted with the politicised idea of observation over another affording one power over said other in the same way video editors, in observing video footage of others, endow them with power to change the meaning of the footage and consequently exercise power over the subjects of the film[7]. The sublime quality afforded to this space by the massive volume of the theatre interior and its inward facing false envelope, elevates this meaning to a universal, idealised level, and as such transferring ideological meaning to the subject in the techno-aesthetic manner described by Mako (2014) and Šuvaković (2014).

7. This is antithetical to the meaning of the printing spaces where the absence of observation over a subject makes one feel powerless over the mechanical process of production in the same way a technician might feel powerless against the threat of unemployment through automation.

Fig.161: Development of the video post-production court (Author 2021).

Video and movie
screening space

Video production space
at basement

Groundfloor

Video
Production
Office

water Channel

Ground an

Permea
per eng

Basement

Fig.162: Focussed plans of the video post-production court (Author 2021).
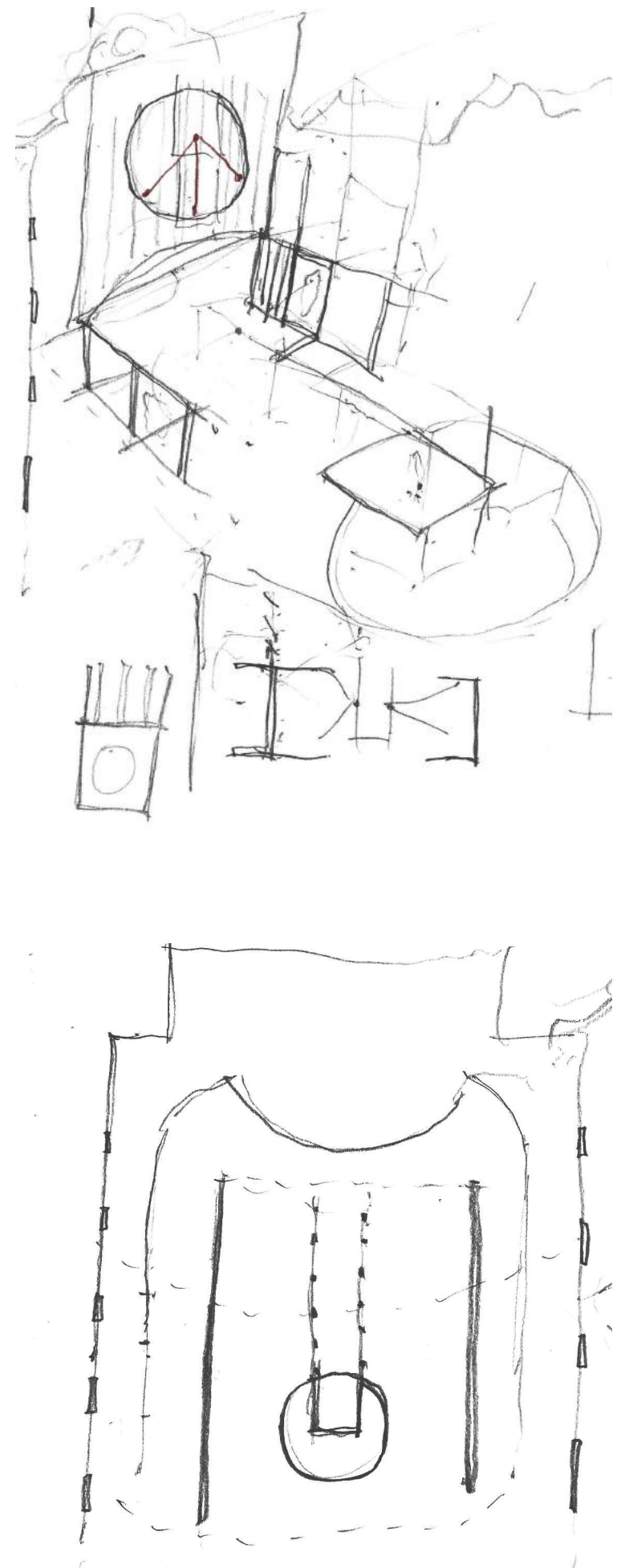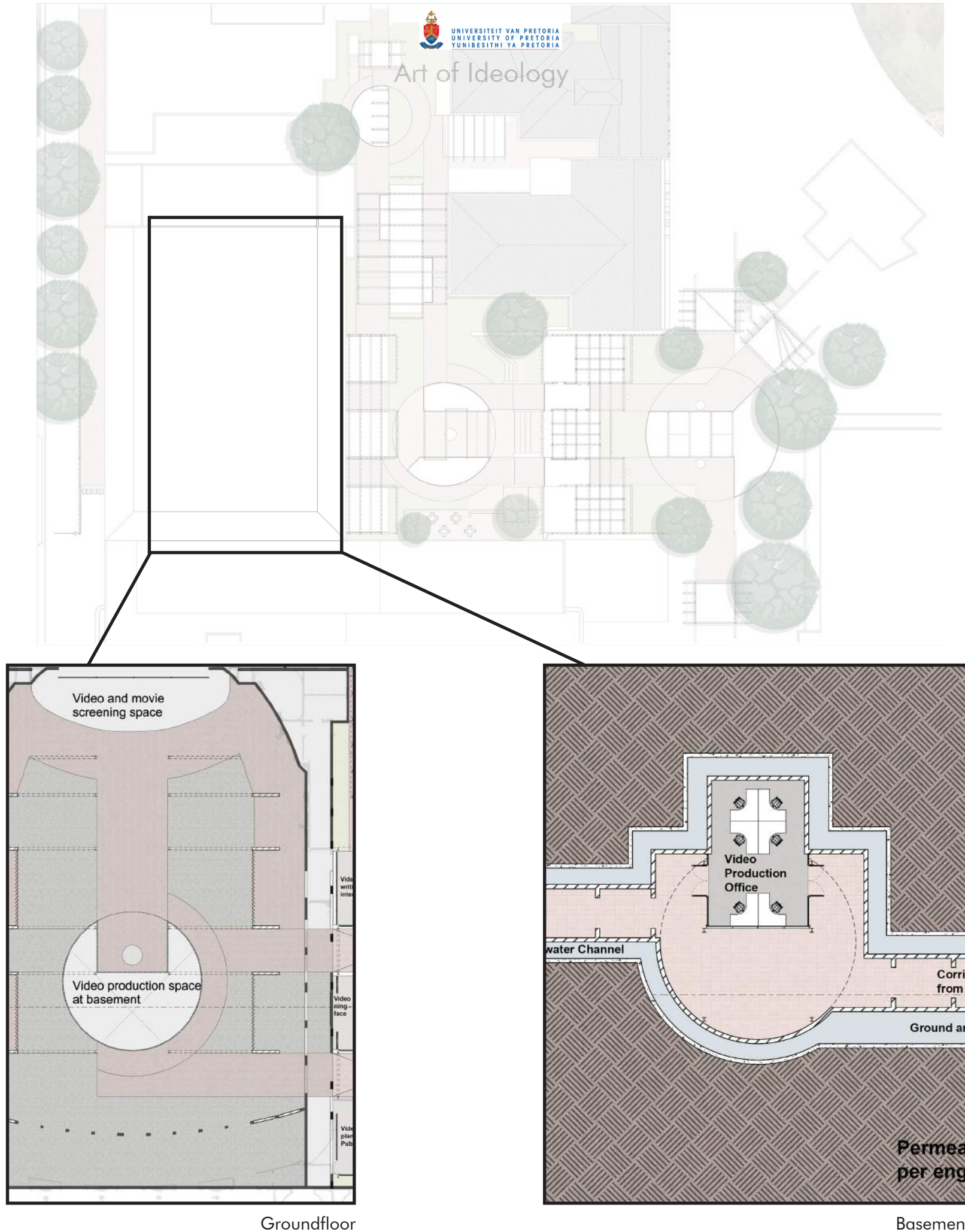
Video Viewing and Distribution Space

The first contact the public has with the video format media when entering the intervention from the western side is video distribution space. Due to the incorporeal nature of videos (especially in the digital age), the form in which these products are distributed differs from the other distribution spaces, both spatially and in its political meaning. Rather than an interface pointing towards a political relation between two individuals/ groups, the political relation between history and the present is brought to the fore. A passage is created with new projection screen walls, onto which the final video products are back-projected, adjacent to the existing ornamental interior skin of the theatre, thus acting as a threshold into the theatre interior. The juxtaposition of these screens contrasts the past with the present both

formally and in terms of the evolution of entertainment and representation. Between the 1930's and the 1980s, the historic ornamental wall was used as the mechanism for creating the context and illusions for performative media. Today all of that can be achieved on one single panel (more absurdly on a device small enough to fit in one's pocket); a form of media which is slowly negating the grandiose way of telling stories in the past, as is evident in the dilapidated condition of the existing wall. By placing the user in the middle of this antagonism, they are presented with a politicised narrative of history. The notion is driven home by making the videos downloadable via a QR code mounted to the existing wall, forcing the user to actively look at the past whilst simultaneously engaging with an interface from the present. As such the depersonalisation and desocialisation of entertainment is inscribed in the meaning of this space.
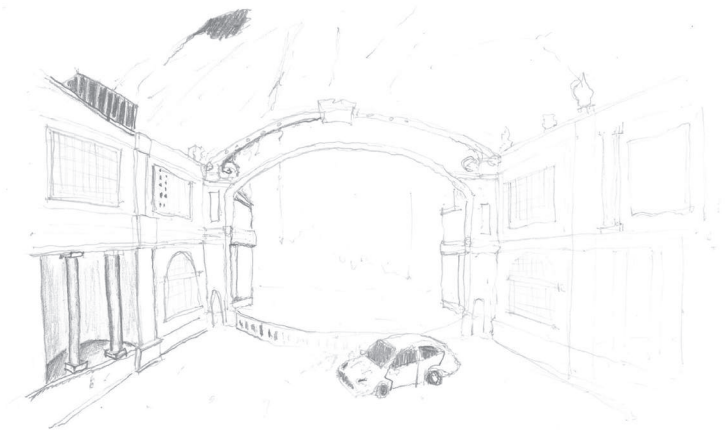
Fig.163: Development of the video screening/ distribution space as a dichotomy between old and new; decay and development (Author 2021).

Video ar
screenin

Video pr
at basen

A
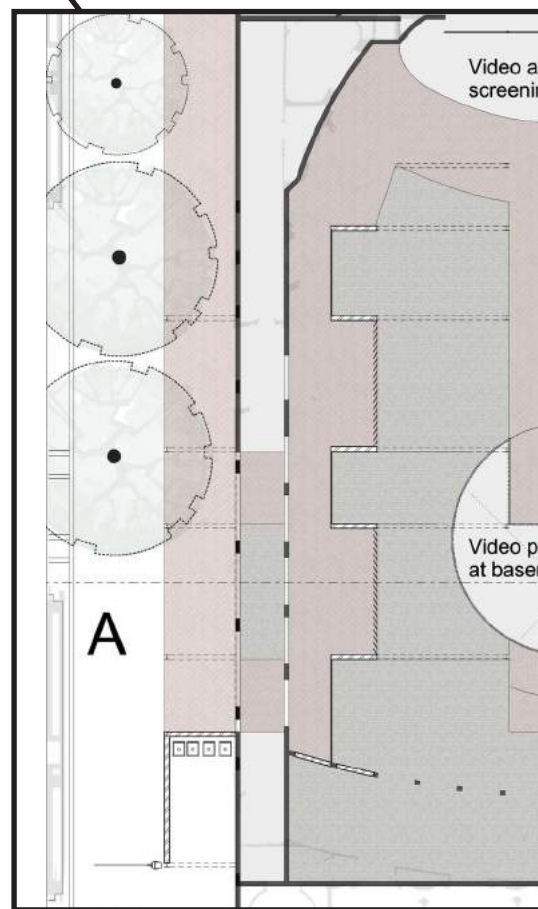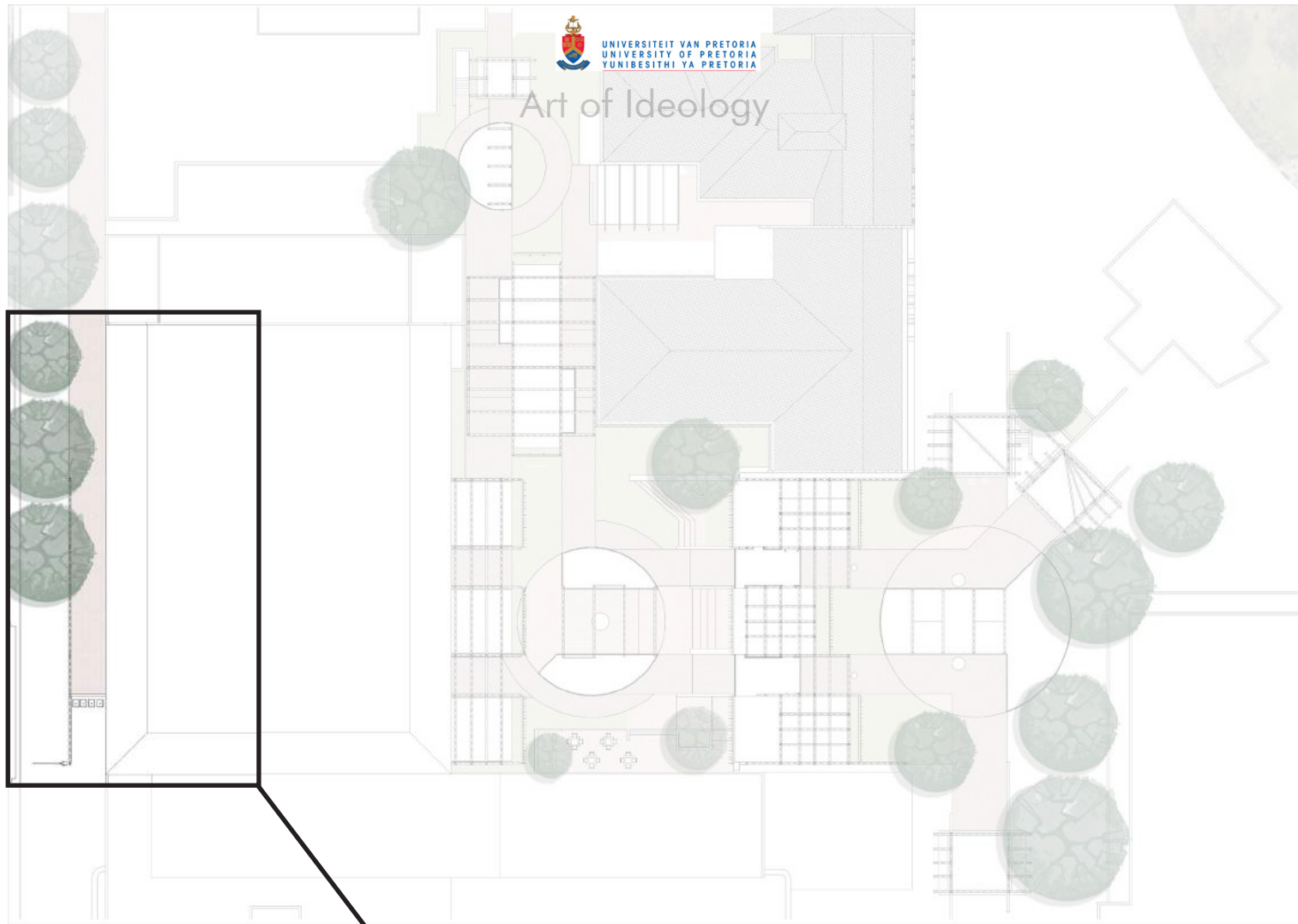
Groundfloor

Fig.164: Focussed plans of the video screening space (Author 2021).

Basement Court Connections

As a final note to how the design is laid out on site, it is important to note the private spaces on basement level, which exist below/ in conjunction with the public courtyard spaces, are al connected on basement level with underground vaulted corridors (vaulted to efficiently transfer loads from above to the foundation) to make all the underground spaces accessible to the private users. These vaulted corridors also has the secondary function of being an archive for previous political movements' media which can then be used/ referenced for future campaigns.

Basement

Fig.165: Focussed plan of the connections between the spaces at basement level doubling as archival spaces (Author 2021).

3.7. Plans and Sections

Old Poyntons

Cafe Riche

Law Chambers

Church Square

Old Netherlands Bank

Capitol Theatre

Fig.166: Site Plan (Author 2021).

Poyntons Building

Cafe Riche

Church Square

Pamphlet shop interface

Law Chambers

Void below

Pamphlet printing below

unisex bathroom

Male Bathroom

Capitol Theatre

Public reading space

Old Netherlands bank

Parliament street

Video and movie screening space

Female Bathroom

Public reading space

Poster shop interface

Horizontal louvres

Poster shop interface

Film narrative interface

Slogan writing interface

Vertical louvres

Vertical louvres

Graphic design print rooms below

Video production space at basement

Void below

Void below

Film script writing interface

Poster exhibit panels

voting

Poster design interface

Vertical louvres

Public workshop stage and brief writing passive interface

A

A

Raadsaal

Void below

Practical film planning interface

Voting louvres

Bench

Poster voting interface

Vertical louvres

Restaurant (existing)

Existing resaurant - new yard and deliveries

B

Existing Restaurant to spill out onto central courtyard

F G H J K L M N O P Q R T U W X Y Z AA BB

Poster shop interface

Groundfloor
1 : 100

Fig.167: Ground floor plan (Author 2021).

111
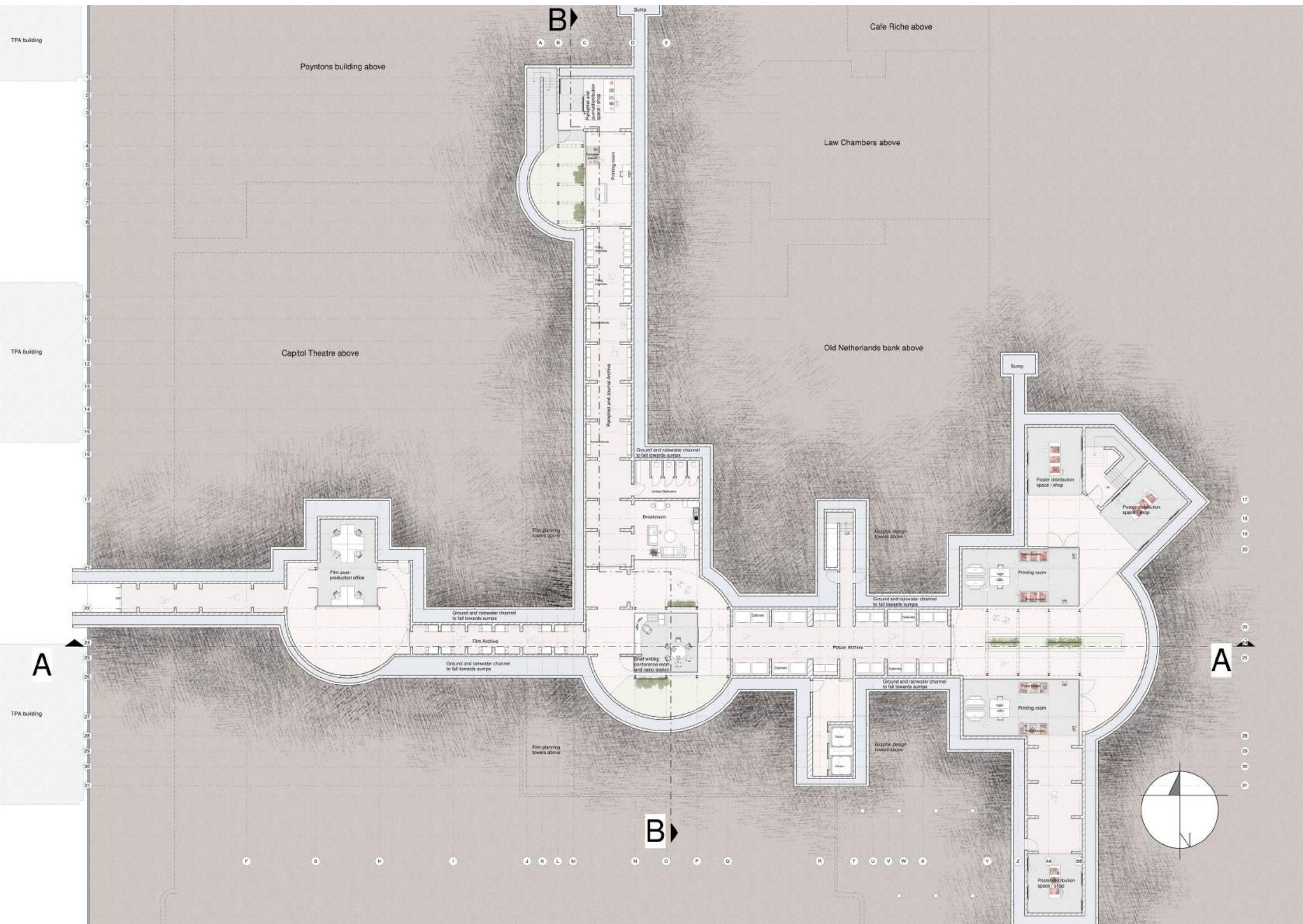
Fig.168: Basement Plan (Author 2021).
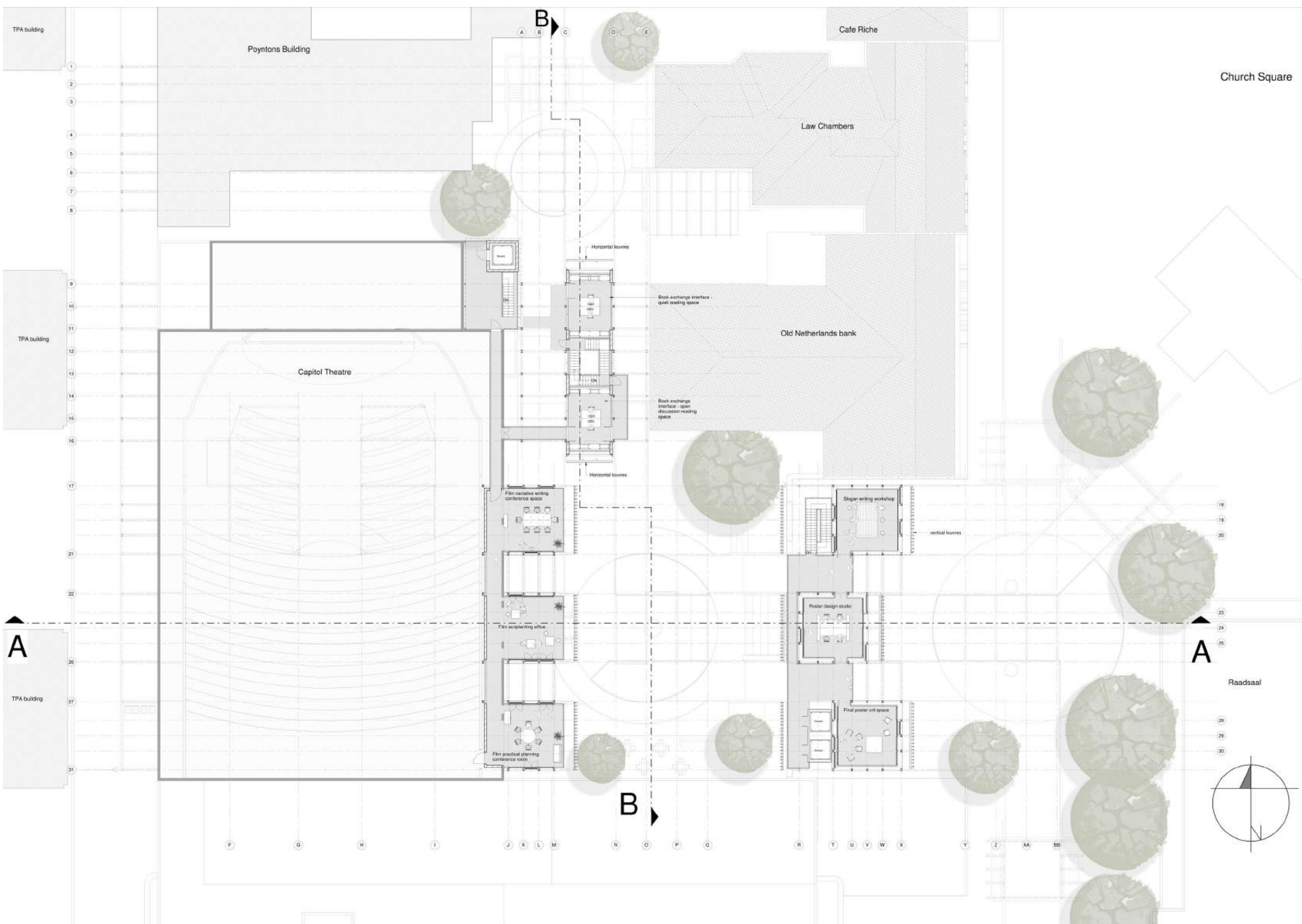
Fig.169: Upper levels (Author 2021).
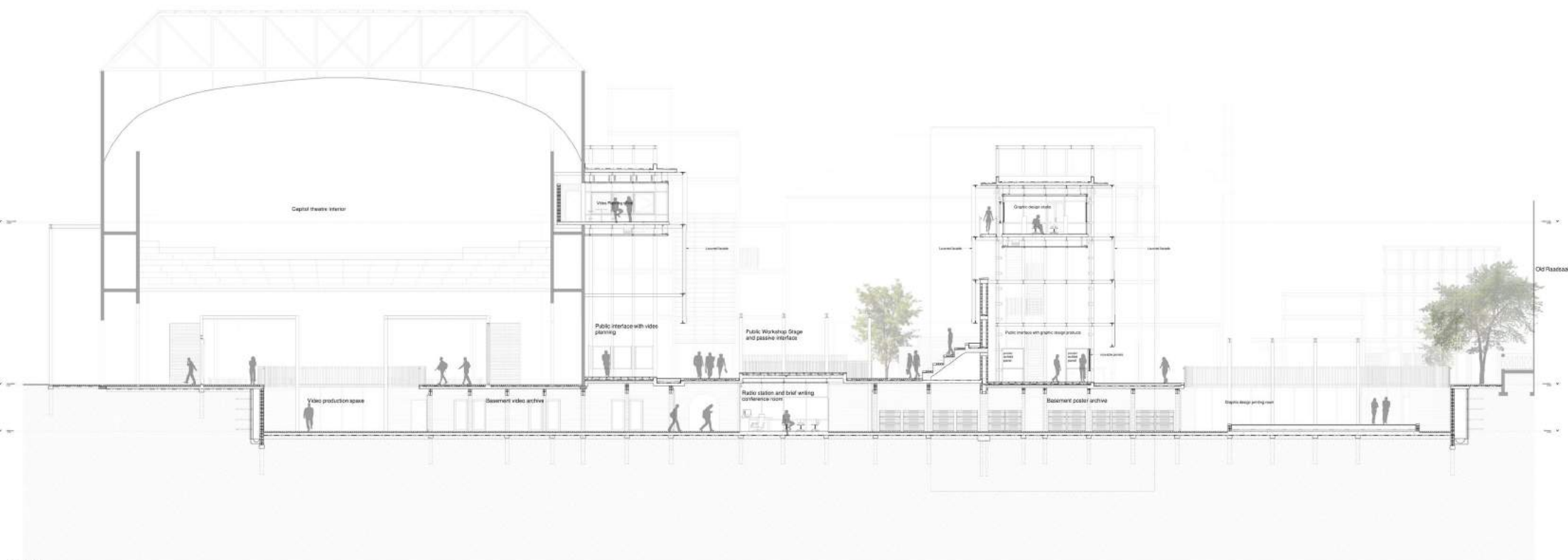
Fig.170: Section AA (Author 2021).

Section B-B

Fig.171: Section BB (Author 2021).

203x203mm painted steel H-beam
203x203mm painted steel H-column
152x152mm painted steel H-column

Aluminium coping
Cast in situ concrete roofslab
Powder coated aluminium louvres
Steel pulley mechanism supporting movable poster panels
Suspended polycrete ceiling panels
Aluminium ventilation panel
Stainless steel cable supporting movable panels

Graphic design studio

painted steel channel section guides for movable poster panels

Painted steel balustrade with sealed timber handrail

Cast in situ concrete walkway

Geothermal compressor

Powdercoated aluminium louvres

Suspended polycrete panels

painted steel channel section guides for movable poster panels

Galvanised steel wall ties
Vertical painted steel louvres
Internal concrete butress
Concrete beam

Wall to be rebuilt as per existing
planter

Cast in situ concrete seating with basketweave claybrick paving finish

Vertical painted steel louvres

Public interface with graphic design products

Movable poster panel

Poster exhibition panel
Poster exhibition panel

Raised concrete floor tiles
Self-leveling plastic floor spacers
Geopipe
Soil
Geotextile
Gravel
Waterproofing

Broom closet

Concrete beam

Arched facebrick wall

Basement archive

Poster cabinet   Poster cabinet   Poster cabinet   Poster cabinet   Poster cabinet   Poster cabinet   Poster cabinet   Poster cabinet   Poster cabinet

Herringbone clabric paving finish

170mm concrete floorslab

250 microns dpm
Gravel layer
Geopipe as per eng
Compacted fill
Concrete groundbeam as per eng

concrete pile foundation as per eng

Section A-A Graphic Design Studio Tower
1 : 20

Fig.172: Section AA: Graphic Design Studio Tower (Author 2021)

Fig.173: Sectional Perspective (Author 2021).

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Storyboard

Eastern entrance: poster design

Fig.174: Storyboard entering from the eastern wing (Author 2021).

Storyboard

Northern entrance: Writing

Fig.175: *Storyboard entering from the northern wing (Author 2021).*

Storyboard

Western entrance: film production
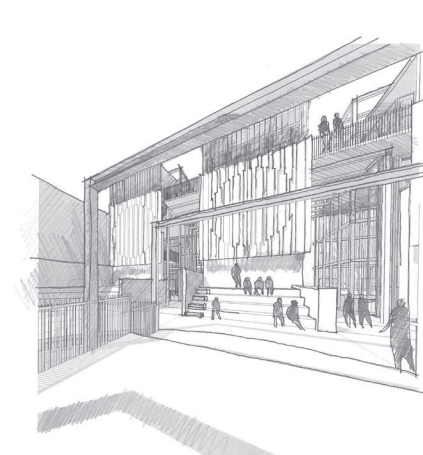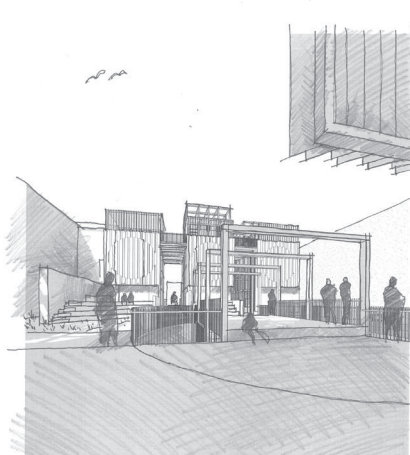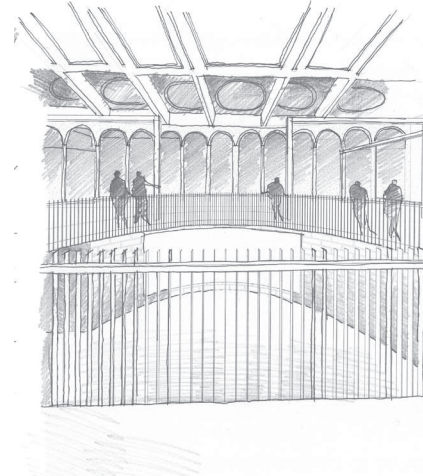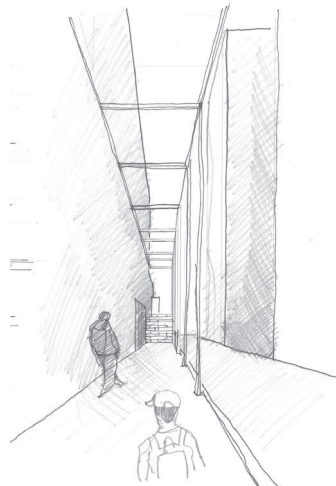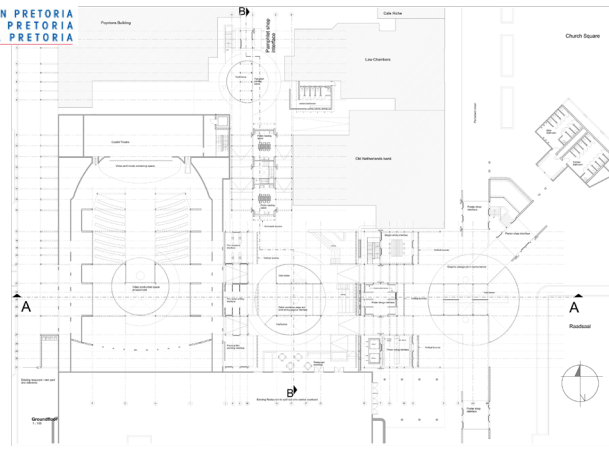
Fig.176: *Storyboard entering from the western wing (Author 2021).*

3.9. Technology: Concept

Following from the overarching design concept of separating the building interior from its envelope and consequently having interior boxes floating within their skins, the technical question becomes how these different elements (skin and interior) are supported (structurally) and kept in relation to each other without losing/ subtracting from their quality of being separated elements floating in space. How does one mediate the envelope and the interior? This must furthermore be done whilst simultaneously facilitating the interfaces between public and private (both interactive and passive).

The notion of the armature as "[i]ron bars used in tracery, to support canopies, bosses etc., or to otherwise strengthen parts of a building" (Curl 2006: 24) can be a useful idea in the context of the technical question. The term seem to have its origins in military history, being derived from the Latin 'armatura' meaning 'armour' (or to armour up)

(Cresswell 2010: 23) and is often used in the context of providing a frame over which some sort of covering (such as armour plating) is placed. As such the notion refers to some hidden structure which supports a main, protective skin/ layer. This notion points towards a type of tectonic steel frame structure that acts as a fine binding between the skin and the enclosed boxes. The framed structure allows the ground floor to remain permeable to the public and support the boxes on its interior and the envelope on the exterior. What one ends up having is a double skinned building with a frame in between (private boxes hanging inside the frame and representational skin suspended around its outside). The interior envelope of the boxes provide thermal protection from the outside elements whilst the outer skin becomes a representational element which hides/ blurs the tectonic quality of the structure (that is until one moves through it). The outer skin has the secondary benefit of protecting the inside boxes from immediate

climatic conditions such as providing shading (particularly from the eastern sun seeing that a large portion of the building's elevation fronts east) and protection from the rain. The second, interior skin can thus be dedicated to controlling the micro climate of the interior. A final benefit a steel armature structure offers is the enhancement of the feeling of the sublime. As noted in the theory section, eighteenth century writers have afforded the use certain architectural elements with the quality of enhancing the feeling of the sublime. These elements, being elevated structures, simplicity/ legibility of form and colonnades (Mako 2014: 14), are all present in an armature structure: the main structure consisting of beams and columns (and as such colonnades), how the structure works is easily understandable and reads the same at any point when viewed and it is used to elevate structures above the ground, together enhancing the building's sense of sublimity.
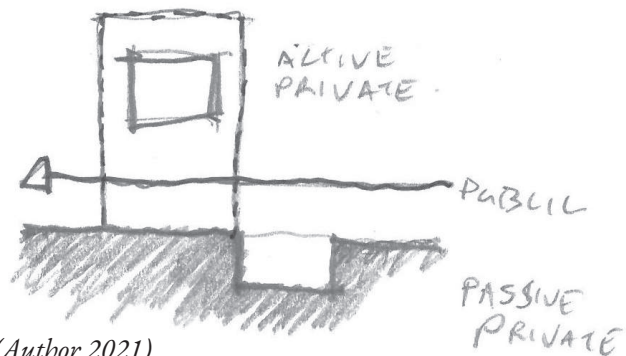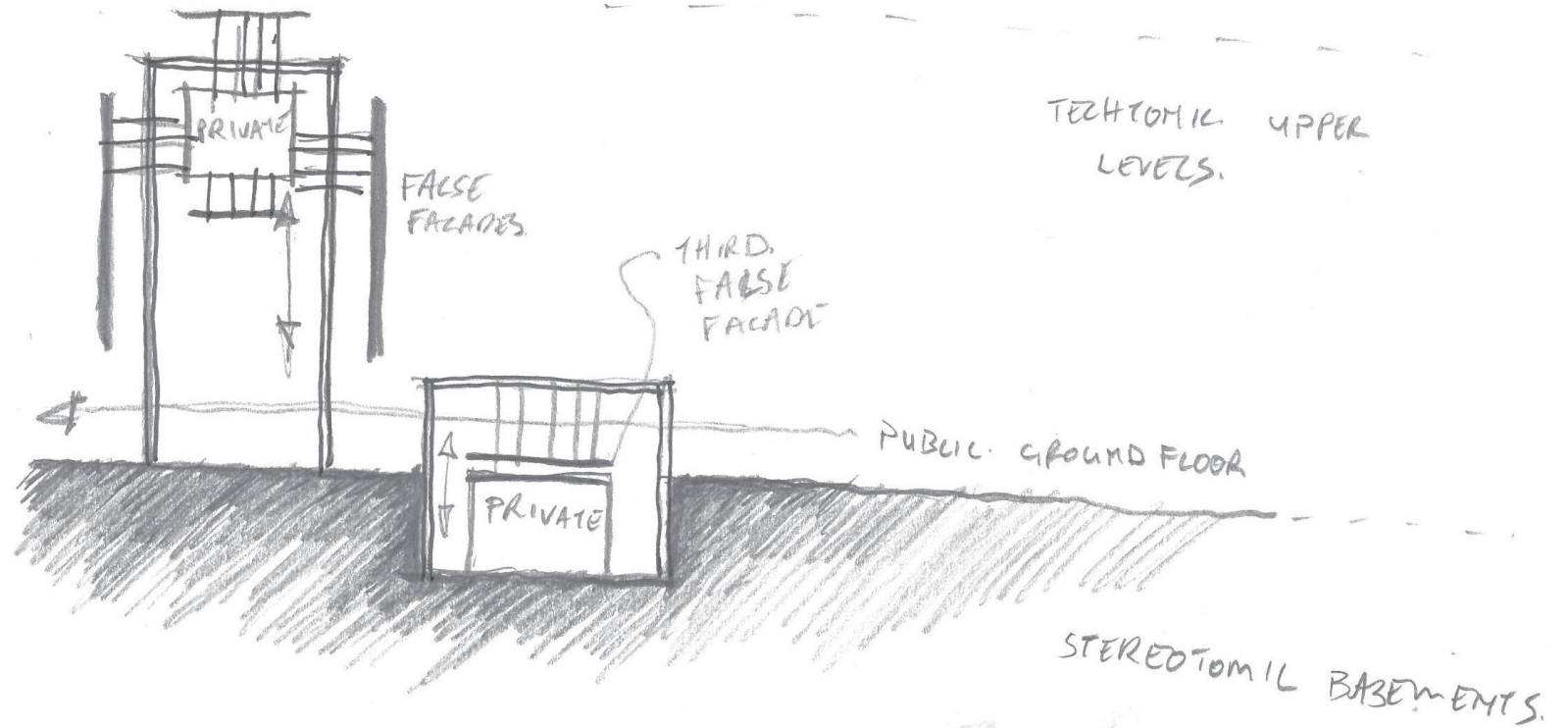
Fig.177: Technology concept (Author 2021).

The following text labels appear within the figure:

- PRIVATE
- FALSE FACADES.
- TECHTOMIL UPPER LEVELS.
- THIRD. FALSE FACADE
- PUBLIC. GROUND FLOOR
- PRIVATE
- STEREOTOMIL BASEMENTS.
- ACTIVE PRIVATE.
- PUBLIC
- PASSIVE PRIVATE

3.10. Primary Structure

Consequently, the primary structure of the building would naturally follow to be this armature steel frame that supports all of the elements suspended within and without. The Steel frame supports the interior boxes through beams on which the secondary and tertiary structures rest. Where the columns meet the ground two conditions exist: where the columns intersect the basement walls and where there are no basements the columns can be directly supported by foundations. The Pretoria CBD region is underlaid with andesite and shale geologies of the Pretoria group which is sloped 30° towards the north. This means that the soil conditions in the CBD is clay-based soils which usually requires raft foundations (Verster 2009: 19). However, considering the scale of my intervention, such monolithic solutions as raft foundations become impractical. As such the issue of clay-based soils can be circumvented by the use of pile foundations (McCarthy 2014: 384) which support concrete ground beams on which the main steel structure of the building is bolted. For the parts of the building not intersected by/ above a basement level, these piles would be standardly implemented. At the points where the above steel structures are intersected by the basements, the columns are bolted to the brick walls of the basement. At basement level the roof of the basement (and as such the floor structure of the ground level) is supported by vaulted brick walls which run perpendicular to the basement corridors. These ribs line up with the structural grids of the structures above to form niches in which archive material is stored. As such the columns of the above structures rest on the structural walls of the basement which is then supported by their own, slightly deeper pile foundations.

FRAME
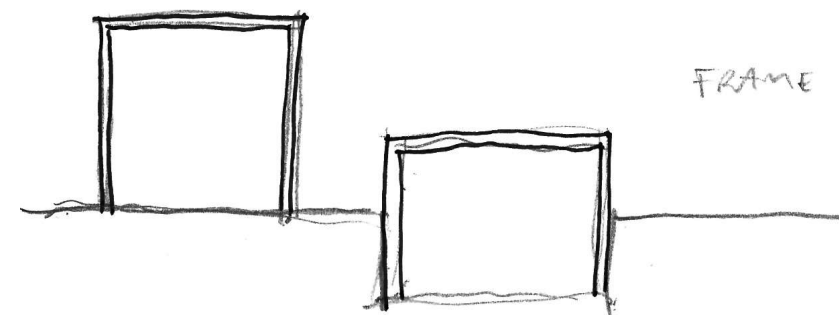
Fig.178: Primary Structure (Author 2021).

3.11. Secondary Structure

The secondary structures to the building are the boxes supported inside the steel armature i.e. the second envelope of the interior spaces. These structures consist of concrete floor slabs which rest on steel beams running below them, double glassed shopfront walls with openable windows and suspended, insulated ceilings boards enclosing the private spaces of the upper floors. The individual elements of these boxes are supported by the beams of the steel frame with the exception of the curtain walls which are supported by their concrete floors. At basement level a similar principle applies though to a lesser extent as the only envelope (that is seen by the public and not including their courtyards into which the public can look) is its roof i.e. its fifth elevation. Though it is harder to articulate the secondary structures at basement level in the same way as the

elevated boxes of the upper floors, this is still done in a slightly more nuanced way. The open courtyards of the basement are used to articulate the steel frame supporting the basement roofs of its private spaces where the steel frame is placed over the courtyards thereby framing the voids beneath i.e. a type of inversion of the elevated boxes where, instead of having a box suspended inside the frame with another envelope on the outside of the frame, you have the box outside the frame with another envelope on the inside of the armature.
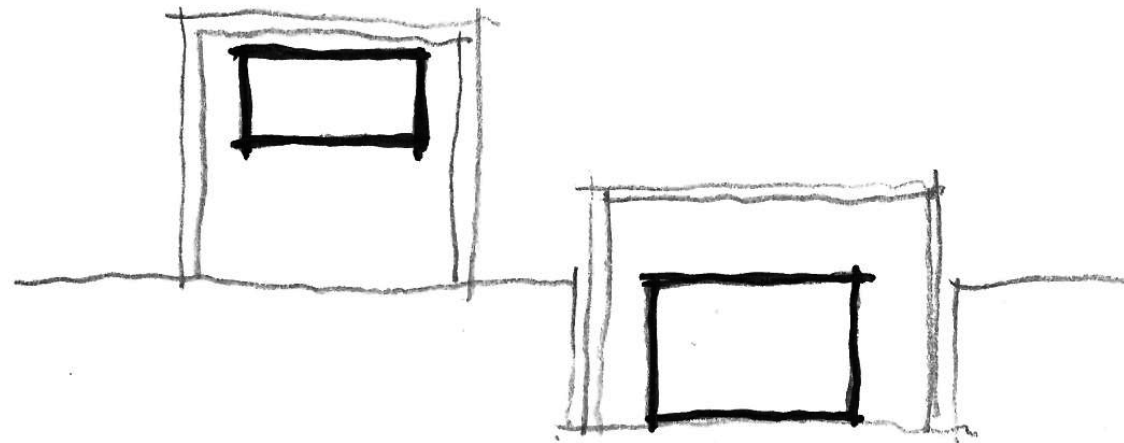
Fig.179: Secondary structure (Author 2021).

3.12. Tertiary Structure

On the exterior of the steel armature structures one finds the tertiary structures: the first skin/ the false façade of the building. These come in form of steel louvres which have a double purpose: (1) to create an optical illusion through cut-outs in the steel that work in tandem with the passive interfaces in the public courtyards and (2) to act as shading devices for the interiors of the private boxes on the upper floors. In accordance to the general design and technical concepts, these skins are offset from the main steel structure via smaller steel members. The louvres are implemented to each structure on the facades, facing the respective courtyards, in the orientation appropriate for the solar conditions of each structure. This means structures fronting north-south having horizontal louvres and those fronting east-west having vertical louvres.
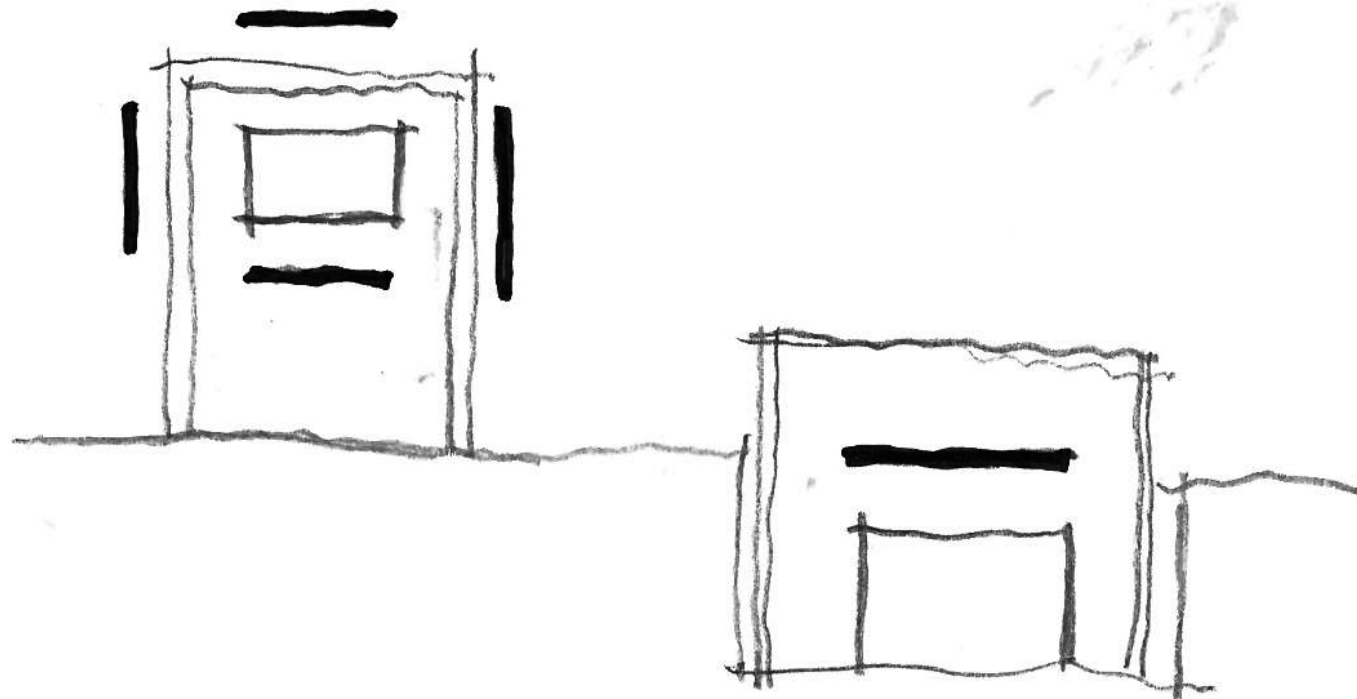
Fig.180: Tertiary structure (Author 2021).

3.13. Interactive Interface Structures

In the gap between the inner and outer skin of the elevated boxes, the primary steel frame supports the fourth element to the building i.e. the vertically movable panels/ interactive interfaces between private and public. The panels move through a counterweight system where you have two panels on either side of a box or a panel on one side and a simple counterweight on the other which are connected via a cable going over the secondary structure through a pully system which is bolted to the beams of the primary steel frame.

A project that illustrates a similar mechanism to this interface is the firm Olsen Kundig's 242 Street Gallery renovation (2013) which utilises a perhaps slightly overdesigned pully and counterweight system to lift up a large curtain wall to open up the gallery space to the street. The mechanisms and large steel frame is the main change and attribution to this building and its effects allows the spaces to be flexible (Frearson 2014). As such a similar mechanism, with large steel pulleys suspended between two envelopes are used to lift and lower the panels between upper and ground floor.

203x203mm painted steel column @ 6000mm cc supported by concrete groundbeam and pile foundation system to eng spec.

152x152mm painted steel column @ 1400mm cc supported by concrete groundbeam and pile foundation system to eng spec.

Powder coated aluminium sloped aluminium coping clipped onto aluminium bracket

Aluminium coping bracket screwed to timber sheathing board @ 600mm cc.

38x150mm timber sheathing board fixed to concrete parapet with fischer plugs

340x152mm cast in situ concrete parapet

Derbigum torch-on waterproofing tucked under aluminium parapet coping

Min. 25mm screed layer to fall

25x25mm painted steel angle section fixed to concrete roof slab with Fischer plugs

203x203mm painted steel beam welded to steel columns @ 1400mm cc

150x150mm painted steel angle bolted to steel H-beam @1440mm cc

150x150mm painted steel angle welded to steel back angle

70x70mm painted steel angle bolted to 150x150mm steel angle @300mm cc

4x300mm painted steel louvres bolted to steel angles

Dripline

203x203mm Painted steel H-beam welded to steel columns @1400mm cc

Painted steel pulley mechanism welded to steal H-beam

Painted steel pulley mechanism welded to steal column

Stainless steel cable suspending movable poster panel

100x100mm painted steel angle frame suspended by steel cable

90x90mm painted steel angle frame welded to steel angle frame

Aluminium window frame screwed to steel angle frame

Painted steel flatplate welded to steel angle frame

Removable aluminium poster clamp bolted to steel frame

10mm safetyglass panel in aluminium window frame

2x 6mm plexiglass panels clamped together with poster between by aluminium clamps

Fullbore outlet

Derbigum Torch-on waterproofing tucked under aluminium coping

25mm min screed to fall

170mm cast in situ roofslab

Stainless steel guide pulley bolted to concrete roofspab

Powdercoated aluminium louvre frame screwed to steel angle

50x50mm Painted steel angle bolted to concrete roofslab

Powdercoated aluminium louvres as per manufacturer spec

50x50mm Painted steel flatplate bolted to concrete roofslab @1400mm cc

20x20mm Painted steel angle welded to steel flatplate

Powder coated aluminium flashing cliped onto aluminium louvres and aluminium bracket

Aluminium bracket screwed to timber sheathing board @700mm cc

102x38mm timber sheathing board fixed to polycrete ceiling with fischer plugs

75mm precast polycrete ceiling panels resting on suspended precast concrete beams

Precast concrete beam bolted to steel flatplate welded to steel angle.

Powdercoated aluminium angle bolted to concrete beam

Powdercoated aluminium window frame screwed to aluminium angle

Double glazing window panel as per manufacturer spec

Side hung double glazed window panel in aluminium frame as per manufacturer spec

Fig.181: Studio box roof detail (Author 2021).

203x203mm painted steel column @ 6000mm cc supported by concrete groundbeam and pile foundation system to eng spec.

152x152mm painted steel column @ 1400mm cc supported by concrete groundbeam and pile foundation system to eng spec.

Side hung double glazed window panel in aluminium frame as per manufacturer spec

2x 6mm plexiglass panels clamped together with poster between by aluminium clamps

40x4mm Painted steel flatplate balusters welded to steel rods @ 100mm cc

10mm dia. bent painted steel rod welded to steel balusters @1000mm cc

50x5mm painted steel flatplate welded to steel rod

70x50mm sealed timber handrail screwed to steel flatplate

10mm safetyglass panel in aluminium window frame

Removable aluminium poster clamp bolted to steel frame

Painted steel flatplate welded to steel angle frame

Aluminium window frame screwed to steel angle frame

280x130mm painted steel flatplate bolted to steel column @1000mm cc

200x50x20mm Painted steel lipped channel guide rail for movable pannels welded to steel flatplate @ 1000mm cc

90x90mm painted steel angle frame welded to steel angle frame

100x100mm painted steel angle frame suspended by steel cable

Double glazing window panel as per manufacturer spec

Powdercoated aluminium window frame screwed to aluminium angle as per manufacturer spec

Powdercoated aluminium flashing clipped into window frame

25x25mm painted steel angle fixed to concrete slab with fischer plugs

25mm min screed to fall

170mm cast in situ walkway slab

5x170mm painted steel flatplate bolted to concrete slab

10mm dia. painted steel rods welded to steel flatplate

203x203mm painted steel H-beam welded to steel columns

Dripline

25x25mm painted steel angle welded to 50x50mm painted teel flatplate bolted to concrete floorslab @1400mm cc

50x50mm Painted steel angle bolted to concrete roofslab

Powdercoated aluminium louvre frame screwed to steel angle

Powdercoated aluminium louvres as per manufacturer spec

Powder coated aluminium flashing cliped onto aluminium louvres and aluminium bracket

Aluminium bracket screwed to timber sheathing board @700mm cc

102x38mm timber sheathing board fixed to polycrete ceiling with fischer plugs

Precast concrete beam bolted to steel flatplate welded to steel angle.

Geothermal heating/cooling outlet as per manufacturer spec

40mm min screed

170mm cast in situ concrete floorslab

Geothermal heating/ cooling duct as per manufacturer spec

203x203mm painted steel H-beam welded to steel columns

25x25mm painted steel angle welded to steel flatplate bolted to steel beams @1400mm cc

Geothermal compressor unit as per manufacturer spec

Precast concrete beam bolted to steel flatplate

75x1400mm precast polycrete panels resting on suspended precast concrete beams

Fig.182: Studio box Floor detail (Author 2021).

Typical Louvre Cutout

4mm Painted steel flatplate louvre bolted to steel angle frame @ 300mm cc and angled at 28 degrees clockwise on its vertical axis

Cutout in steel louvre to create optical illusion

203x203 painted steel H-column @6000mm cc on pile foundation and concrete groundbeam system

152x152mm painted steel column @1400mm cc on pile foundation and concrete groundbeam system

150x150mm welded back to back angles bolted to steel H-beams @ 1400mm cc

70x70mm painted steel angle bolted to steel angle @ 300mm to line up with louvre spacing

203x203mm painted steel H-beams welded to steel H-columns

280x130mm painted steel flatplate bolted to steel column @1000mm cc

200x50x20mm Painted steel lipped channel guide rail for movable pannels welded to steel flatplate @ 1000mm cc

Fig.183: Facade Louvre Detail (Author 2021).

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Main painted steel H-section frame onto which louvre frame is to be bolted

Steel cross bracing bolted to steel angle frame

Steel angle louvre frame bolted to main steel frame of building

Steel angle louvre brackets bolted to steel louvre frame

Painted steel louvres with circle illusion cutout to form base for parti of courtyard to be painted onto louvres to be bolted to steel angle brackets

Fig.184: Passive interface: louvred screen construction (Author 2021).

Main pinted steel H-structure

Stainless steel cable

painted steel channel section guides
for movable poster panel

safetyglass panel in aluminium window frame
screwed to steel angle frame

Painted steel angles for movable poster panel
welded back-to-back

removable aluminium clamps for plexiglass
panels bolted to steel angle frame

Plexiglass panel clamped in removable
aluminium frame

poster

Plexiglass panel
clamped in removable
aluminium frame

Fig.185: Interactive interface: Movable poster panels construction (Author 2021).

3.14. Materiality

The material pallet used in the building ranges from industrial materials (such as steel in the armature structure) to more human scaled materials (such as brick) depending on the programmatic usage of the spaces. The use of industrial versus non industrial materials are used as a signification technique to indicate where and how spaces must be used and consequently where one interfaces with the program (on the private levels) when on the public level. As such when a material finish is encountered on the ground floor which is different/ stands out from the rest, it is an indication of either an active or passive interface with the private spaces above or below you.

For the ground floor, since it is essentially a large open space occupied by the public, non-industrial materials such as clay brick pavers and grass blocks are used for their human scale and for the quality of being able to arrange them in different patterns to signify different uses in spaces. For the main horizontal circulation lines/ routes through site a slim herringbone pattern are used to signify the movement through site whilst grass blocks and double or boxed basket weaved patterns are used to indicate breaks in the circulation. Concrete finishing is used on this level to indicate where one interacts with the program, either passively or actively. In the public courtyards the spots at which one needs to stand to observe the passive interfaces in the building façade and the courtyards below are marked by an elevated concrete element in the paving on which one can sit (or climb onto) to observe the program. This is also the case for the spaces supporting the interactive interfaces underneath the upper levels though without the elevated step. The idea of these concrete elements functioning as programmatic signifiers can be taken further by inscribing onto the concrete some form of symbol, repeated throughout the project, that further informs the user of where to look/ how to use the space. From this the private spaces of the upper and basement levels, where the different elements of the program are housed, are also finished in industrial materials such as concrete and glass curtain walls.
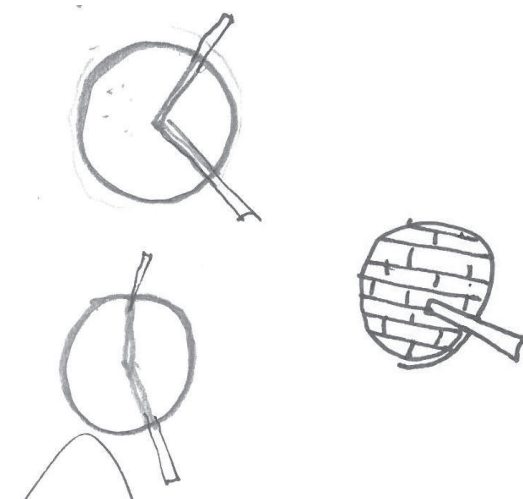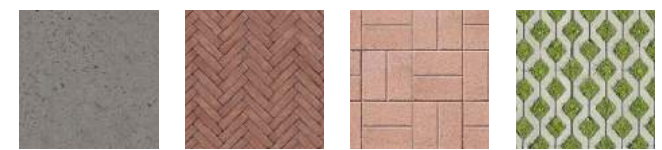
Fig.186: Material palette and insignia on floors (Author 2021).

3.15. Systems

The groundwater in the Pretoria CBD is generally relatively shallow, though it fluctuates depending on the rainfall, ranging between 3m on average during the rainy season and 6m during the dry season and moves in a general direction of south-east to north-west (Verster 2009: 21). Because the water table is so high, waterproofing at the basements can pose a serious problem to the functionality and safety of the building. As such a system must be conceived to keep the groundwater, and by extension rainwater, out of the basements. The groundwater threat, however also provides an opportunity for a sustainable way to harvest groundwater for irrigation and cooling throughout the building.

According to David Kingsnorth (2013) when considering basement structures two main things should be taken into account when deciding on design strategies for waterproofing basements: the usage of the basement spaces, which fall into three grades of habitability (grade three referring to completely habitable spaces and grade one not being inhabited for long periods of time), and the water table conditions of the soil, ranging from low permeability to a high water table. This intervention falls within grade three usage, as they house office spaces and within a high water table. Kingsnorth (2013: 21-22) goes on to explain the three approaches to waterproof basement structures: Type A (tanking), Type B (integral/ shell protection) and type C (drained protection). For a grade three basements with high a water table context, type C/ a drainage solution is the most appropriate solution (Kingsnorth 2013: 22). As such all along the basement structure a more

or less 1m concrete channel is installed with the basement skin on one side and a permeable Gunite wall with soil nailing retention structures on the other. This allows groundwater (as well as rainwater from above) to be drained and collected whilst simultaneously being accessible for maintenance as well as acting as a corridor for the building's other services.

These channels lead the water north (as it is the natural fall of the site) toward a collection sump in the basement of Café Riche where the water then gets pumped into water tanks (with overflows leading to the city's rainwater runoff system). This water gets used in three ways: irrigation for the landscaping in the new intervention as well as on Church Square, non-potable water for flushing toilets and for cooling the interior spaces of the building. For controlling

the micro climates on the interiors of the building, advantage is taken from the relative consistent temperature of groundwater. From the storage tanks, water is pumped through a filtration system in the basement of Café Riche, to remove the large particles, to a compact heat pump mounted between the two horizontal skins of the upper levels (between the floor and/ or roof and the suspended ceiling below it). These pumps can be used to either extract heat latent in the water to heat the rooms during the winter or to absorb heat from the rooms during the summer before the water is pumped back into the ground to restart the process (Ampofo, et al 2006: 337 and Gjengedal, et al 2019: 36-37).
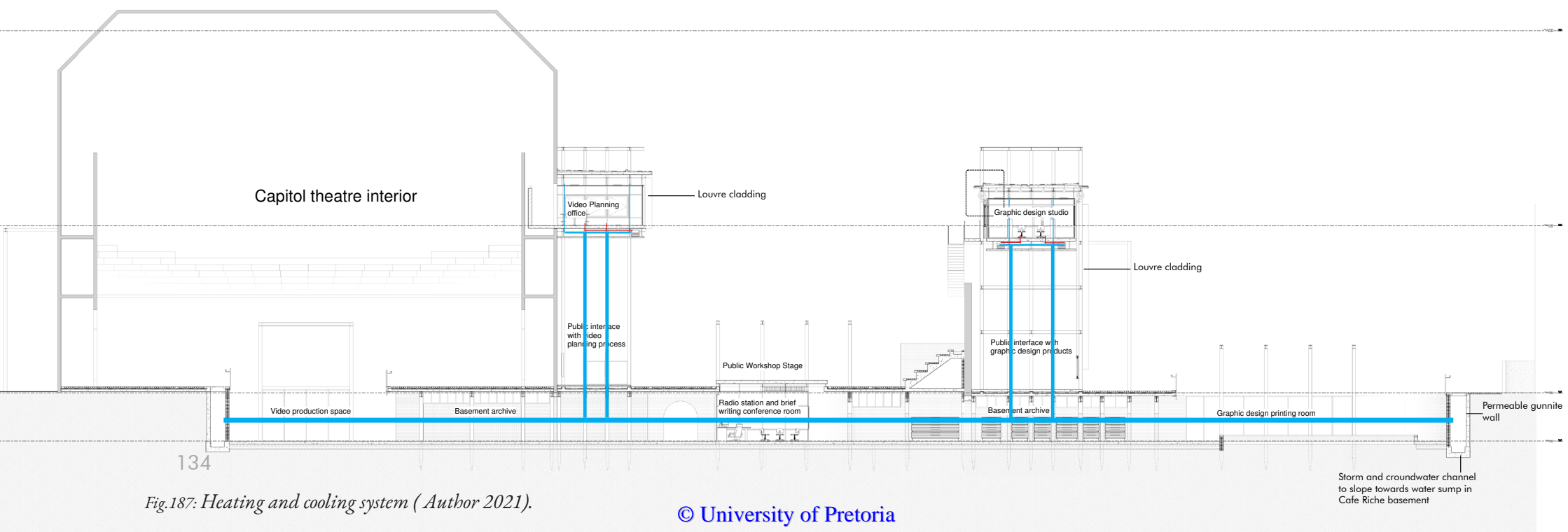
Fig.187: Heating and cooling system (Author 2021).

PART 4

Reflection
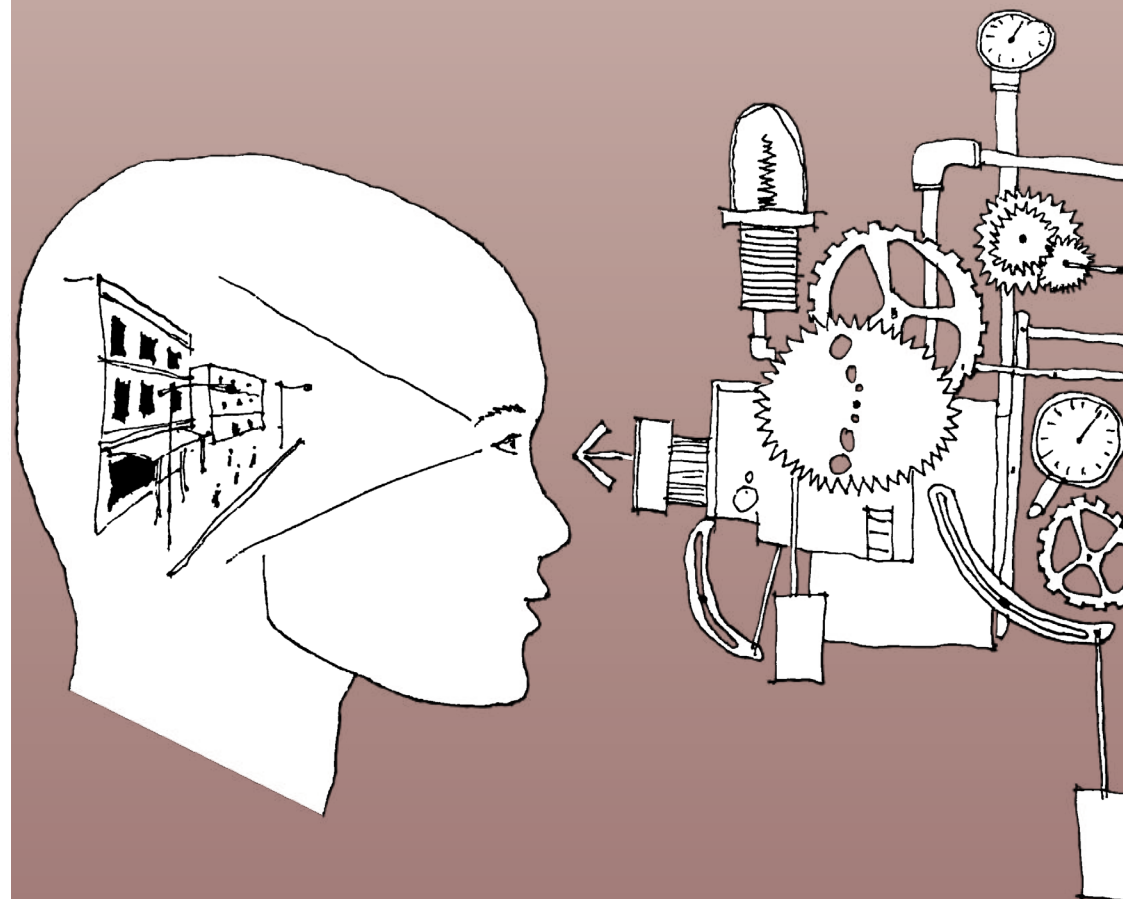
4.1. Introduction

Starting this dissertation, the question of the real impact of architecture on political and systemic issues was raised. When engaging with socio-economic problems architecturally, are we not approaching design from a problematic angle by assuming architectural form can impact the politics that precede (and often undermine) the context in which design takes place as such? That is not to say that design is completely incapable of having a political effect, but rather that this effect is not as obviously on political processes themselves.

4.2. Argument

Perhaps it is more productive, from an architect's point of view, to approach the political through design not as a political practice as such but rather an ideological practice. It has been written that architecture has a fundamental ideological component to it which has political implications by the political meaning it can coerce through tech-no-aesthetic means (Mako 2014 and Šuvaković 2014). Approaching politics in architecture as an ideological exercise means framing the political in particular ways and thus through the question of what political meanings are hidden and revealed through form i.e. the question of what signifier a building becomes to assist in our understanding of the politics of the external world. Therefore to address political issues through design means to reveal political processes and relations between the people inhabiting and commissioning the spaces we ultimately design.

4.3. Intent

The notion of the gegendenkmal (public critical thinking opportunity) provides a useful frame in which political issues can be revealed through the techno-aesthetic (and thus ideological) form of built structures (Stevens et al 2014). The intent of this intervention follows a similar logic: to provide an opportunity for the public to consider the political that influence their lives on a daily bases. Furthermore to consider the difference between this political influence on public life and the way the political is represented, i.e. the difference between the political (control and habitation of space) and the representational.

4.4. Site

The site chosen for this intervention is the interstitial spaces in front of and in the interior of the Capitol theatre on the city block flanked by Parliament, Church/ WF Nkomo, Bosman and Pretorius street in Pretoria CBD. The site is situated in close proximity to church square which has been historically used as a spring board for political events and processions (Vernon 2007: 160-161) and the history of its politics can be seen signified in its defining monumental structures (Van der Vyver 2018) and furthermore in the decay of these structures. The hidden sublime quality of the interstitial spaces on the block and the interior of the theatre works in favour of the intent of the project as it leaves something, a form of political meaning, to be revealed and discovered by the public.

4.5. Program

The site of the Capitol Theatre and its abandoned neighbours have been used in the recent past by local artists for exhibition, workshop and work spaces. This combined with the political function of church square in the larger city points towards a creatively driven program that serves the political interactions on church square. Due to the necessary media element that accompanies political processions, a political media printing works is proposed. This involves local artists, designers, writers and film producers, designing and producing the media that is used in political movements playing out on church square such as pamphlets, posters, journals and videos. During periods of political stasis, the intervention gets used as a public educational amenity where the same artists, designers, etc. use the spaces to host workshops on design, art, media and political studies and writing.

4.6. Design

The design follows from three conceptual approaches dealing with the organisation of the building on different scales. On the general scale, the notion of the separation of building envelope from its interior components (separation of representation from interior use/program). On the intermediate scale, the organisation of the program from a central, shared brief space from which other elements of the program radiate outwards (according to three themes of graphic media, written media and video media) allowing the public to discover the process of media production as they move deeper into the building. Finally on the personal scale having interfaces between public and private spaces in which the public engages with the political through their interactions with the program.

These conceptual approaches were formalised in tectonic steel armature structures organised around public courtyards where private functions are either elevated above the public ground floor or recessed into the basement below the public courtyards depending on the type of interaction (interactive or passive) the public has with the programmatic elements. The exterior skins of the structures are separated from the interiors behind them leaving a type of double skinned structure which exaggerates the sizes of the structures housing the program creating a moment where representation breaks down and reality is revealed when moving through the facades of the building.

4.7. Contribution and Future Opportunities

What this project means to the architectural profession is a different way of approaching/ engaging with the political that will inevitably influence the success of a building i.e. through the lens of ideology theory. It may therefore be seen that the largest contribution of this project is theoretical. This approach is perhaps, in our current zeitgeist, a difficult and at times painful way to think about the world in general and architecture specifically as it requires one to ask difficult questions about the political impact and awareness of ones project such as: what does this building do politically? Who really benefits from an intervention? What political disfunction will this project reveal or obscure from public view and as such what important conversations does a building inhibit through the meaning it projects? This frame of thinking about design ideologically puts forward to not only consider what is done/ seen, but also to consider exactly that which is negated in the meaning of a building and, more specifically politically negated through the ideological mechanisms of architecture. Perhaps in the future this project too will fail/ be undermined by the very political processes it tries to highlight, engage with and bring into the public consciousness. If that be the case, it will, however, still serve as a precedent/ and illustration of the political processes that underpin our material conditions and as such still serve the ideological purpose of revealing the political by virtue of it having functioned as a thinking opportunity; not only for the public but also for future academics. Because of the limited scope of this dissertation, there are opportunities for further exploration into this field of study in design. Deeper academic research can be done into more complex systems of political influence and ideological subversion through design as this field is highly unsaturated. This project provides but one way in which a formal interpretation of 'ideologically conscious' design can be done and as such the horizon of possibilities in terms of form, program and context is endless.

4.8. Conclusion

Looking at the abundance of failed building projects, throughout this city and the world, whose failures can be attributed to shifts in the political landscape over which the designer has little to no direct power, it is easy to fall into a state of nihilism regarding the building industry's susceptibility towards political processes. The urban sociologist Robert Park provides us with an enduring definition of the city which aids in addressing these concerns:

> "…man's most successful attempt to remake the world he lives in more after his heart's desire. But, if the city is the world which man created, it is the world in which he is henceforth condemned to live. Thus, indirectly, and without any clear sense of the nature of his task, in making the city man has remade himself." (quoted in Harvey 2008: 23)

Fig.188: Communal drawing by the students of the master class 2021 (Master class 2021).

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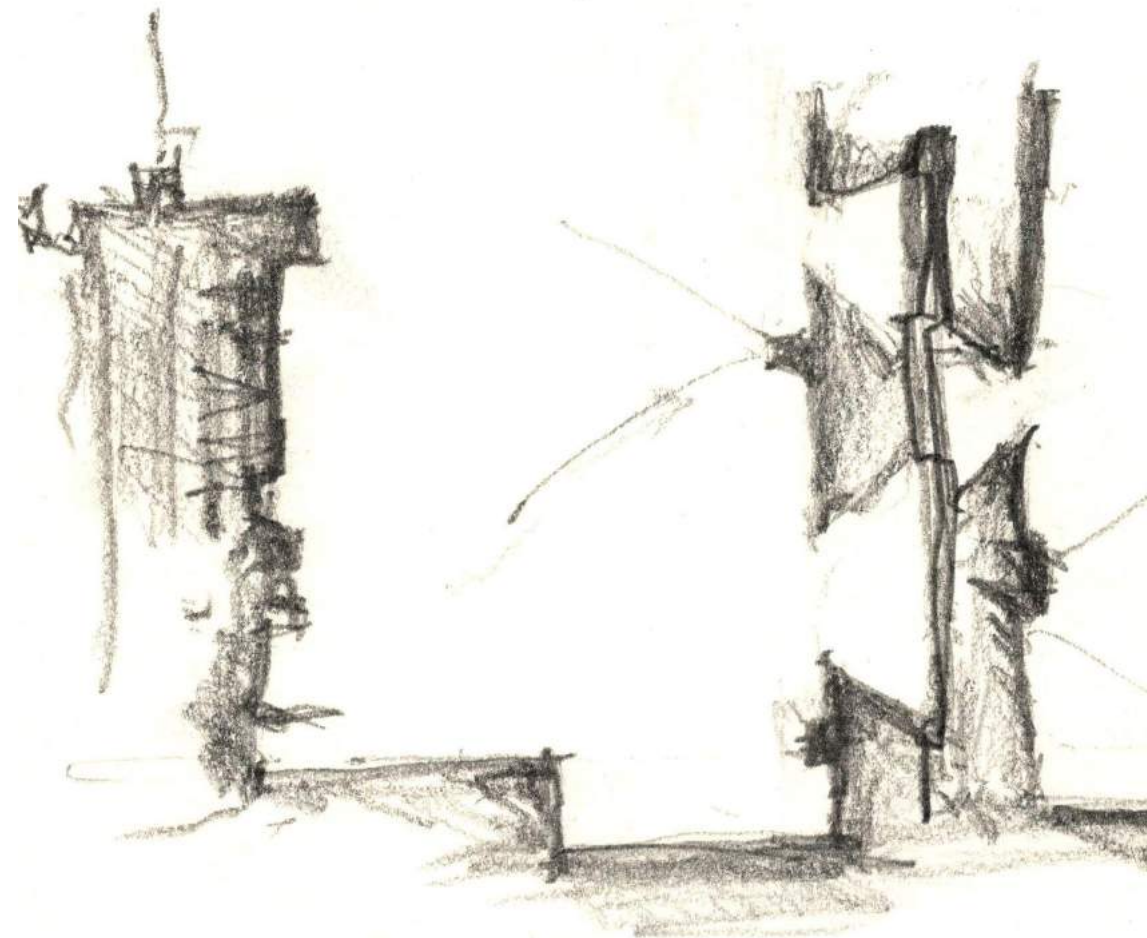
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Fig. 10: A local example of these ideological references in sublime spaces can be seen in the Voortrekker monument by Gerhard Moerdijk (1949). A sublime interior space is created through the large volume with natural light filtering in through the ceiling and large arched windows. At the centre of the space at basement level is a sarcophagus like block inscribed with the slogan 'ons vir jou Suid-Africa' (roughly translated as 'we are for you South Africa). With this the interior walls are adorned with a bas-relief telling a narrative history of South Africa from an Afrikaner-centric perspective thereby creating an Afrikaner-Nationalist ideological signifier (Author 2020-2021).   13

Fig. 11: A local example of these ideological references in sublime spaces can be seen in the Voortrekker monument by Gerhard Moerdijk (1949). A sublime interior space is created through the large volume with natural light filtering in through the ceiling and large arched windows. At the centre of the space at basement level is a sarcophagus like block inscribed with the slogan 'ons vir jou Suid-Africa' (roughly translated as 'we are for you South Africa). With this the interior walls are adorned with a bas-relief telling a narrative history of South Africa from an Afrikaner-centric perspective thereby creating an Afrikaner-Nationalist ideological signifier (Author 2020-2021).   13

Fig. 12: La Città Nuova by Italian Futurist Antonio Sant'Elia, 1914. Reference is made to a depersonalised utopian future where a technologically advanced industrialised structure of society is signified through surface treatments suggesting industrial materials and hierarchies in the treatment of the façade is limited (Saint'Elia 1914).   14

Fig.13: Walter Gropius' Double House for workers, Dessau. Designed in 1926, these 'Meisterhäuser' (Masters' houses) combined an idealised working class aesthetic, stripped from surface ornamentation and articulated with industrial materials on an asymmetric elevation, with middle class comforts (Breuer n.d.).   15

Fig.14: (Left) Marc Quinn's Alison Lapper Pregnant (2005) in Trafalgar Square, London, is an example of how anti-monuments differ in subject from traditional monuments. Though still sharing some similarities in terms of form to traditional monuments, this anti-monument depicts a disenfranchised member of society (pregnant female artist with a disability) as opposed to an idealised depiction of a historical figure (Kennedy 2005).   18

Fig.15: (Below) The Monument to the Murdered Jews of Europe by Peter Eisenman (2005) shows how anti-monumental approaches differs in form from traditional monuments. Where traditional monuments are generally placed on an elevated geography or on a

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183. Author, 2021. *Façade louvre detail*. [Drawing].
184. Author, 2021. *Passive interface: louvred screen construction*. [Drawing].
185. Author, 2021. *Interactive interface: movable poster panels construction*. [Drawing].
186. Author, 2021. *Material palette and insignia on floors*. [Digitally modified drawings].
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].

Art of Ideology

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.

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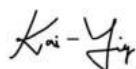
This approval does not imply that the researcher, student or lecturer is relieved of any accountability in terms of the Code of Ethics for Scholarly Activities of the University of Pretoria, or the Policy and Procedures for Responsible Research of the University of Pretoria. These documents are available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

SUSTAINABLE BUILDING ASSESSMENT TOOL RESIDENTIAL

1,04

Art of Ideology

Achieved

SB	**SBAT REPORT**	**4,0**

SB1   Project

0

SB2   Address

0

SB3   SBAT Graph
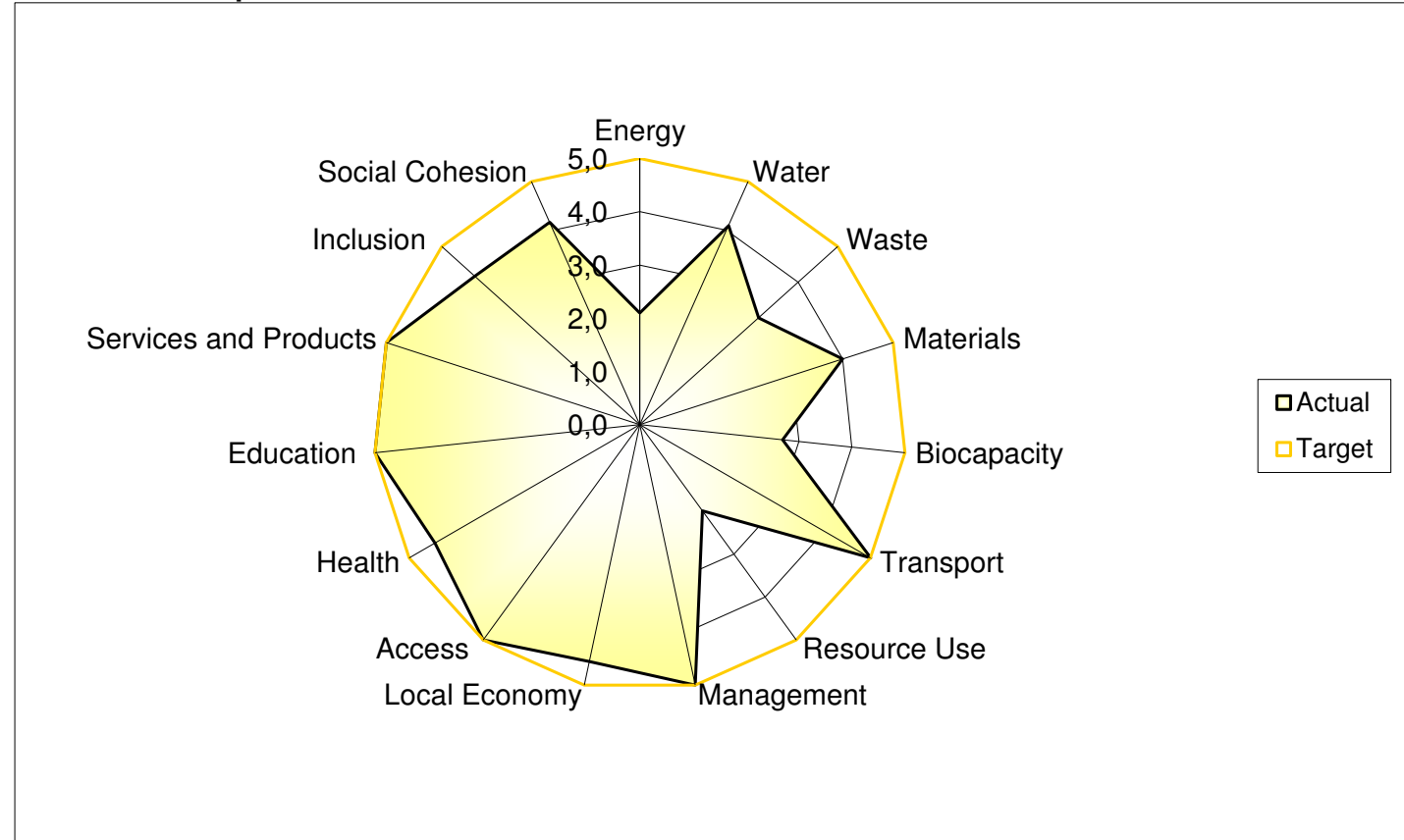
SB4   Environmental, Social and Economic Performance

	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 and confirmed by

Name	Date
Signature	

SB8   Validation: Documentation validated by

Name	Date
Signature	

SB9   Validation Report Version

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	IVR

Appendix C: Model Photos
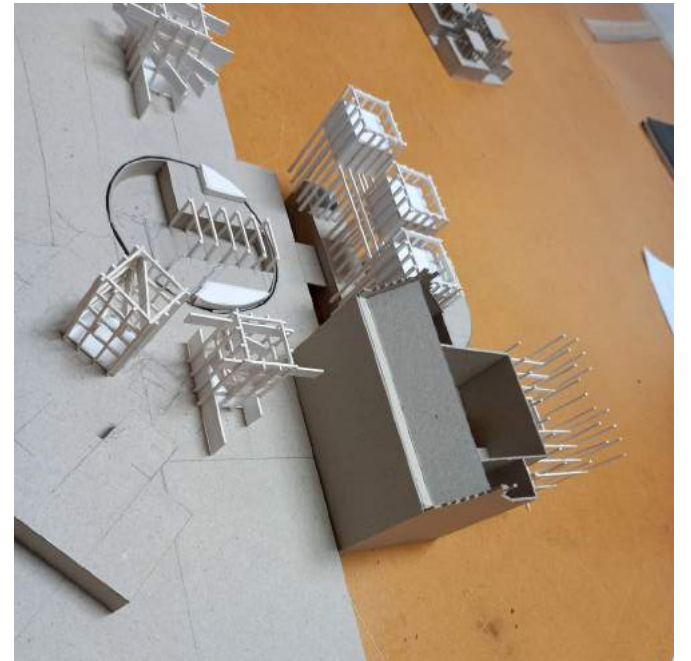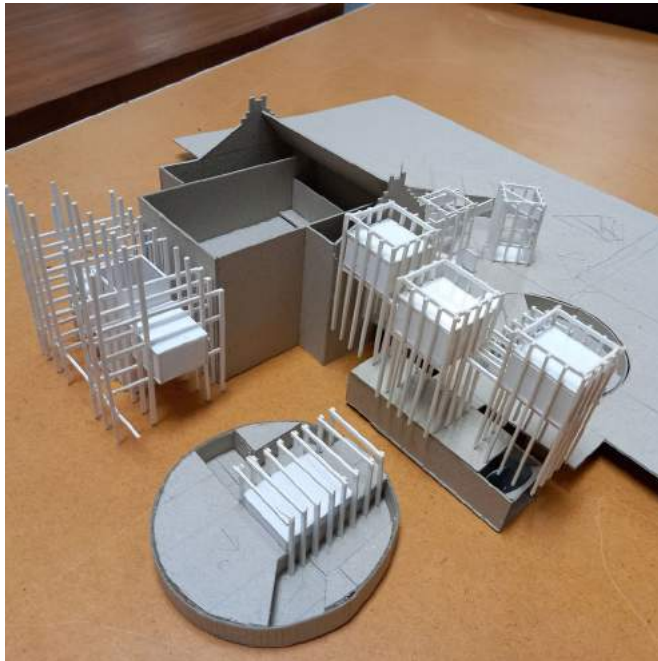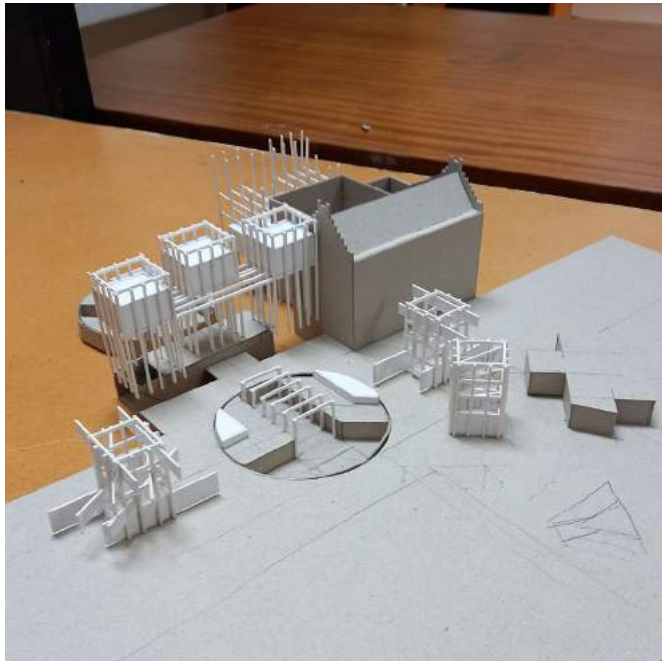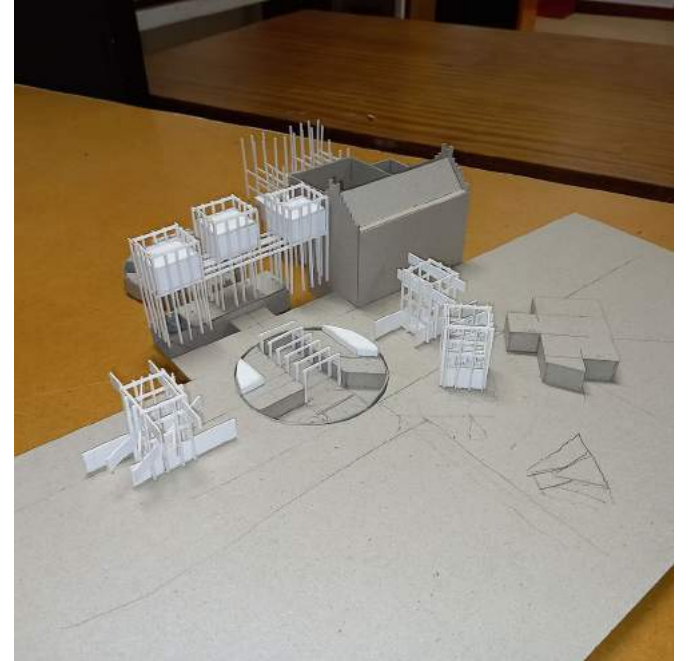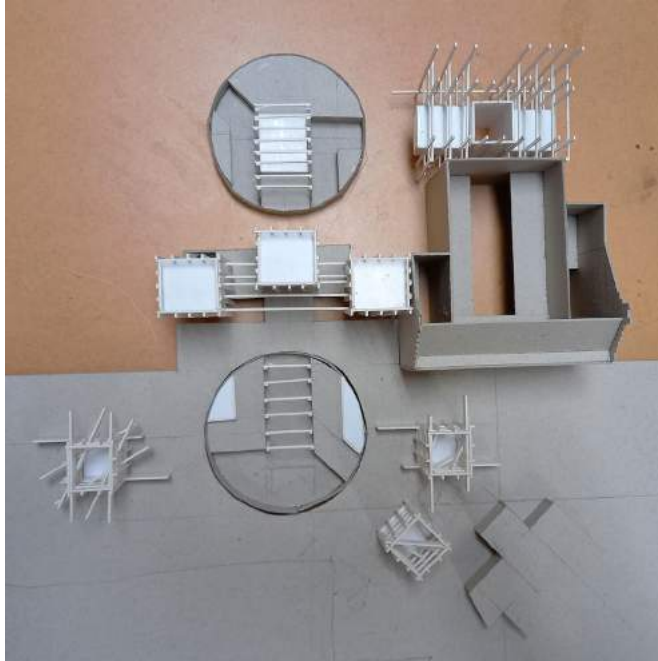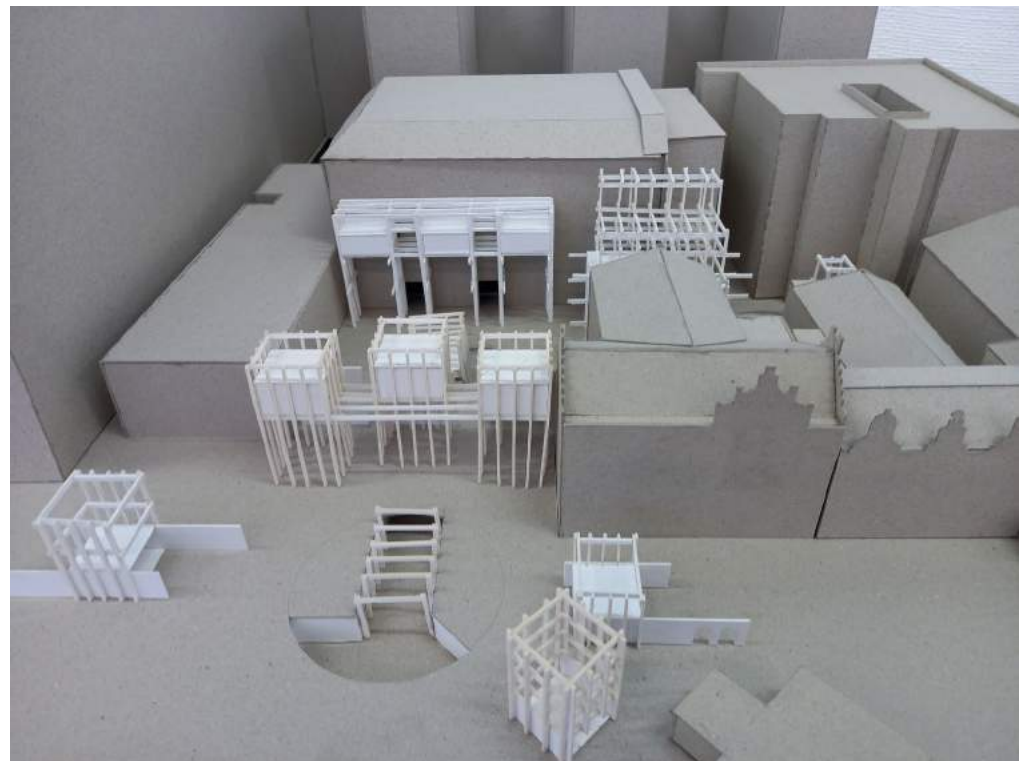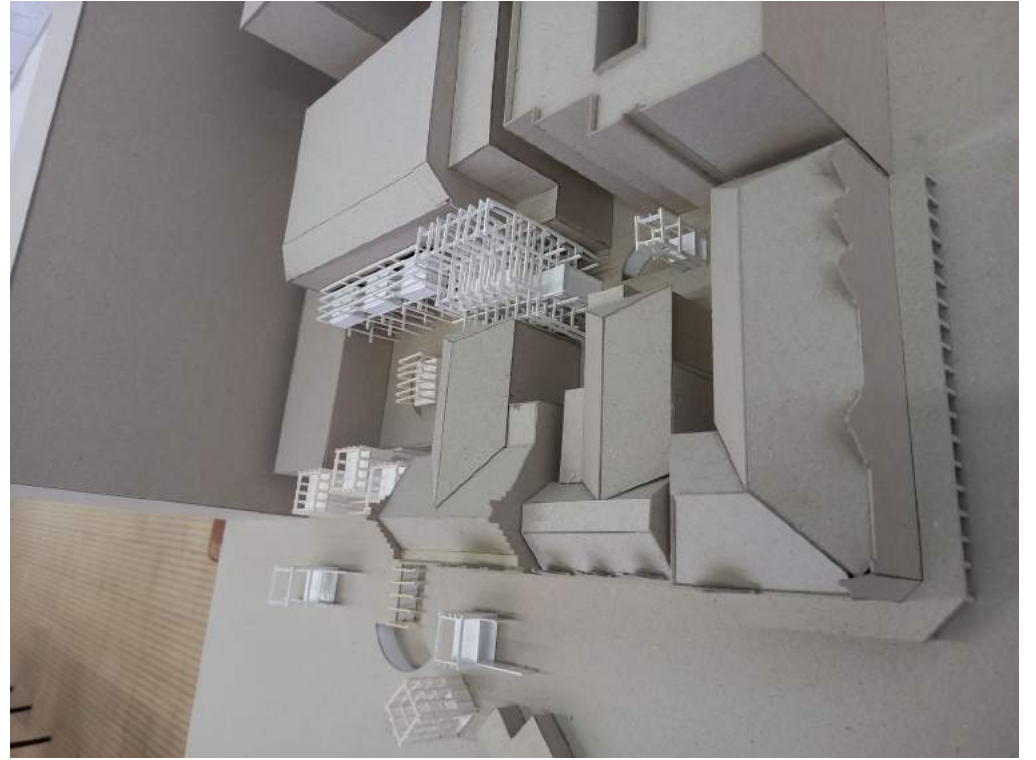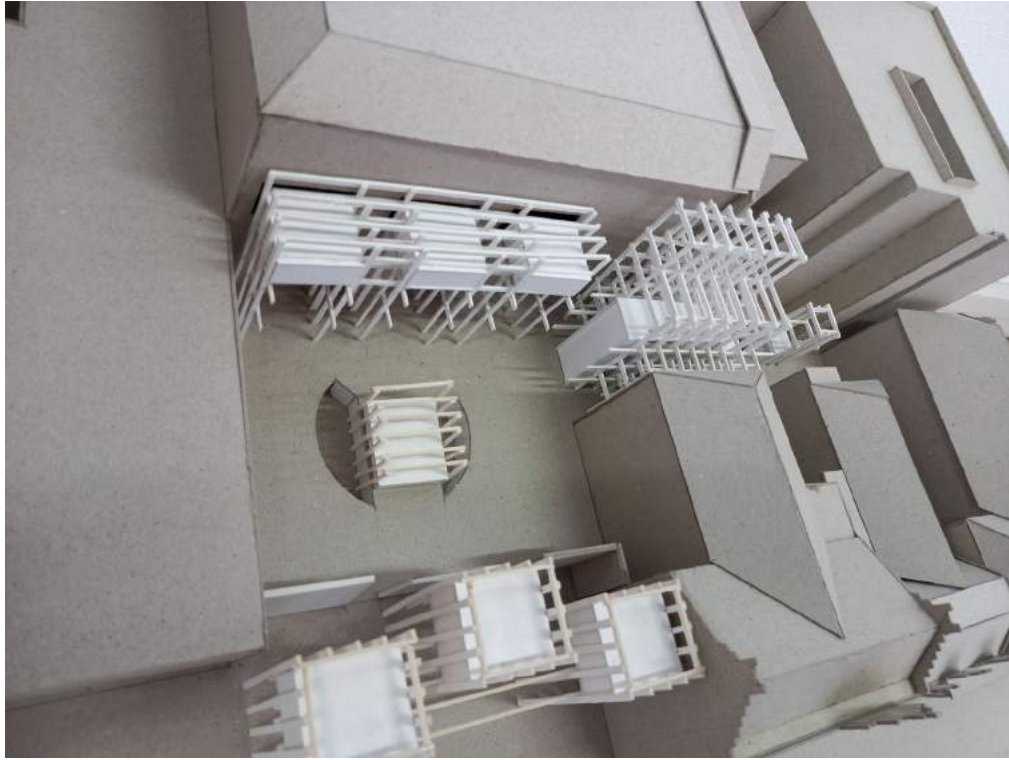
Central Brief Courtyard

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 implemented 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 crit 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 pined 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 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 pubic 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 (pullies 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 book-shelves 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 court-yard and would therefore be slightly more noisy, is designed to have a more conversational atmosphere than the northern reading space by having a com-munal 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 differ-ent 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 pam-phlet writing (which requires less rigor-ous research and a larger degree of social interaction) as it would be less disturbed by a noisy courtyard whilst the north-ern 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 tech-nology 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 extents vertically beyond the interior spaces and steps in its eleva-tion towards downward the Netherlands bank to conform to the existing hierar-chy in terms of height on site.

Pamphlet and Journal Print-ing 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 formu¬lation 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 in¬teractive 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 (mid¬dle) 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 sto¬rylines (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 pri¬vate 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 pre¬ferred selection of actors, props and locations thereby filtering the possibili¬ties 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
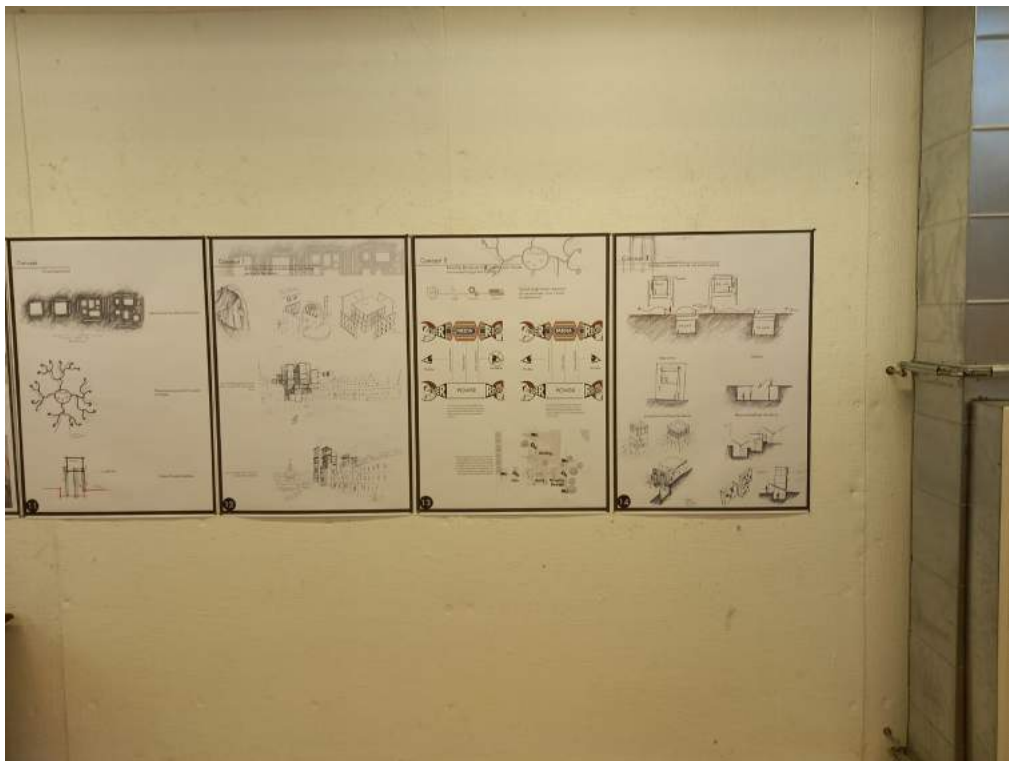
way in which this interior is viewed at ground floor (i.e. the passive interface) is by standing on the roof of the video production office and viewing the curved walls of the courtyard basement which is lined with reflective mirrors reflecting the interior of the basement to the point where one is stood 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