

P R O G R A M





PRODUCTION OF LAW

The capital function of the judicial system is the Supreme Court of Appeal (SCA) that is being moved from Bloemfontein to into the Ou Raadsaal building. The position of the Raadsaal and the role of the SCA in the judicial systems strengthen the judicial identity of Church Square and the district. In order to strengthen the supportive nature the western and eastern edges of the Square the supportive programs of the SCA are to be accommodated in these edges. Due the proximity of the Capitol Theatre to the Ou Raadsaal building that will house the SCA, the law library, which is the main supporting program of the SCA, is one of the programs that will be housed in the Capitol Theatre.

Fig. 83: (Left) The Ou Raadsaal Building. The Supreme Court of Appeal, moved from Bloemfontein, will be accommodated in this building. (Van der Waal Collection, University of Pretoria, 1910-)

The site also requires the support of the public realm. The production/maintenance/development/evolution of law and amendments to existing laws can only be facilitated through the courts. The Constitution of the Republic of South Africa (1996: 86) states:

Inherent Power:

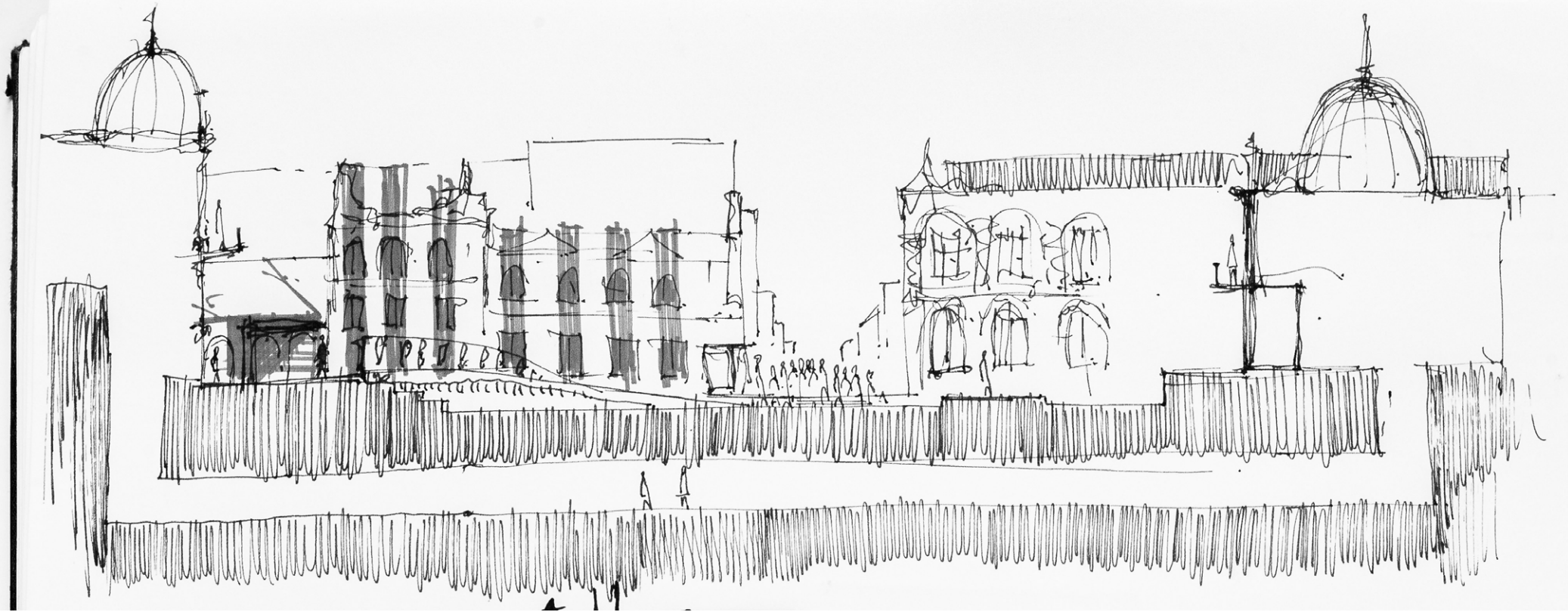
The Constitutional Court, the Supreme Court of Appeal and the High Court of South Africa each has the inherent power to protect and regulate their own process, and to develop the common law, taking into account the interests of justice.

[S. 173 substituted by s. 8 of the Constitution Seventeenth Amendment Act of 2012.]

The Pretoria High Court, housed in the Palace of Justice on the northern edge of Church Square, and the SCA on the southern edge, represent two of the three courts that are responsible for the "development of common law" (The

Constitution of the Republic of South Africa 1996, 83) and the third being the Constitutional Court that is located in Johannesburg. To fully represent this idea of the production of law in the centre of the Judicial District, all three courts would have to be located in Church Square, however, to move the Constitutional Court would however it would not be feasible. The Constitutional representation required by the Judicial District is established by supporting the public realm with matters regarding the constitution and the public's role in the production of law. This informs the site program pertaining the support of the public realm.

Fig. 84: (Right) A sketch depicting the subterranean links between the government buildings surrounding Church Square (Author, 2016).



Assigning new identity to the Capitol Theatre and highlighting the significance of the heritage through the insertion of new programs and the reinstating historical programs. The Capitol Theatre forms part of the supportive edge of Church Square and suggests that the programs of the new architecture are to strengthen this nature of the edge. The new programs have to accommodate, firstly, the public realm, as this has been the most neglected aspect in the development of the Square and the historical public centre of Pretoria. Secondly, the judicial nature of the Square needs to be supported by the new program. This strengthens the overall identity of the Judicial District in the capital. In conjunction with the support of the public and judicial realms and identities, the historic and current functions that are core to the identity of the Capitol Theatre are to be reinstated in the case of lost identity, and bolstered in the case of the surviving identities and programs.

The original theatre was the primary venue for cinema, stage productions

and other theatrical performances. Though the Capitol Theatre was designed to accommodate the new (at the time) media format of cinema, it was eventually the main reason that the theatre lost popularity and was eventually abandoned. The current function of the auditorium space is a parking garage (see), whilst the various foyer spaces accommodate the restaurant. The restaurant program is to be removed from the existing and supported by a new architecture, as the layout and spatial programs of the Capitol Theatre are crucial to the intended experience of the original theatre.

Spatial Programming:

Part of the appeal of the Capitol Theatre is the escapism that it was designed to achieve. Even in an abandoned state, this experience of escapism is still as profound as was originally intended. This may be due to the fascination of a relic and near ruin that is seemingly incongruous in its context. This fascination aside, the progression through spaces that are programmed to create and enhance this escapist

- Retained Primary Heritage
- Secondary Heritage
- Demolished Fabric

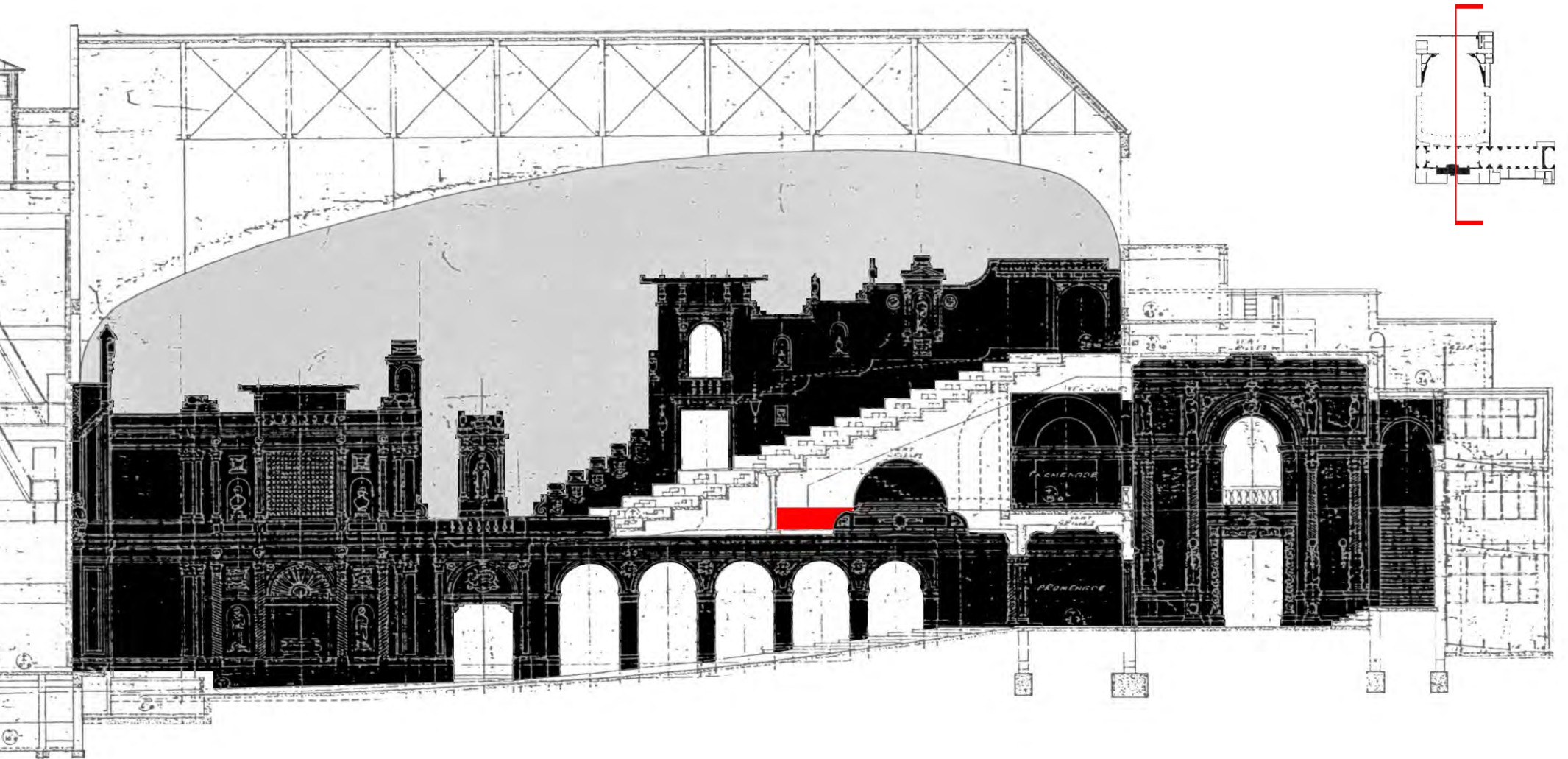
Fig. 85: (Previous page) The now barricaded doors leading into the Auditorium from the Grand Foyer (Author, 2016).

These doors separate the current function of the Auditorium as a parking garage from the Grand Foyer and rest of the southern portion of that is used as event spaces by the current restaurant.

Fig. 86: (Right) Section through the stage, auditorium and grand foyer looking east (Author, 2016). Drawing adapted from Rogers Cooke.(1928)

The black indicates the primary heritage to be retained. These are the internal façades of the auditorium that are main contributors to the “external” condition of the created context and for the most part will remain unaltered. The sky like ceiling shown in grey also contributes to the experience of the created context but can be altered so long as the essence of the ceiling is retained. The red indicates that which is to be demolished, in this case, a portion of suspended timber flooring under the balcony seating to accommodate an insertion.





identity. The identity and heritage of each space plays a specific role in the conditioning of the patron for the eventual performance in a new context that is removed from Church Square and Pretoria.

The Existing Conditions:

The portico:

This element extends into the streetscape and the canopy introduces a new scale to the public realm. The canopy and its supporting columns begin to separate the occupant from the city.

The entrance transition:

Through the doors at the end of the portico the complete separation from the city is made. This is the transition space that separates the real and imagined contexts.

The restaurant foyer:

With the existing city context of Pretoria removed prior to the transition, a new context is introduced, an "imagined" streetscape that is experienced in a colonnade. The experience of this

Fig. 87: *The Ground floor of the Capitol Theatre (Author, 2016). Drawing adapted from Rogers Cooke. (1928)*

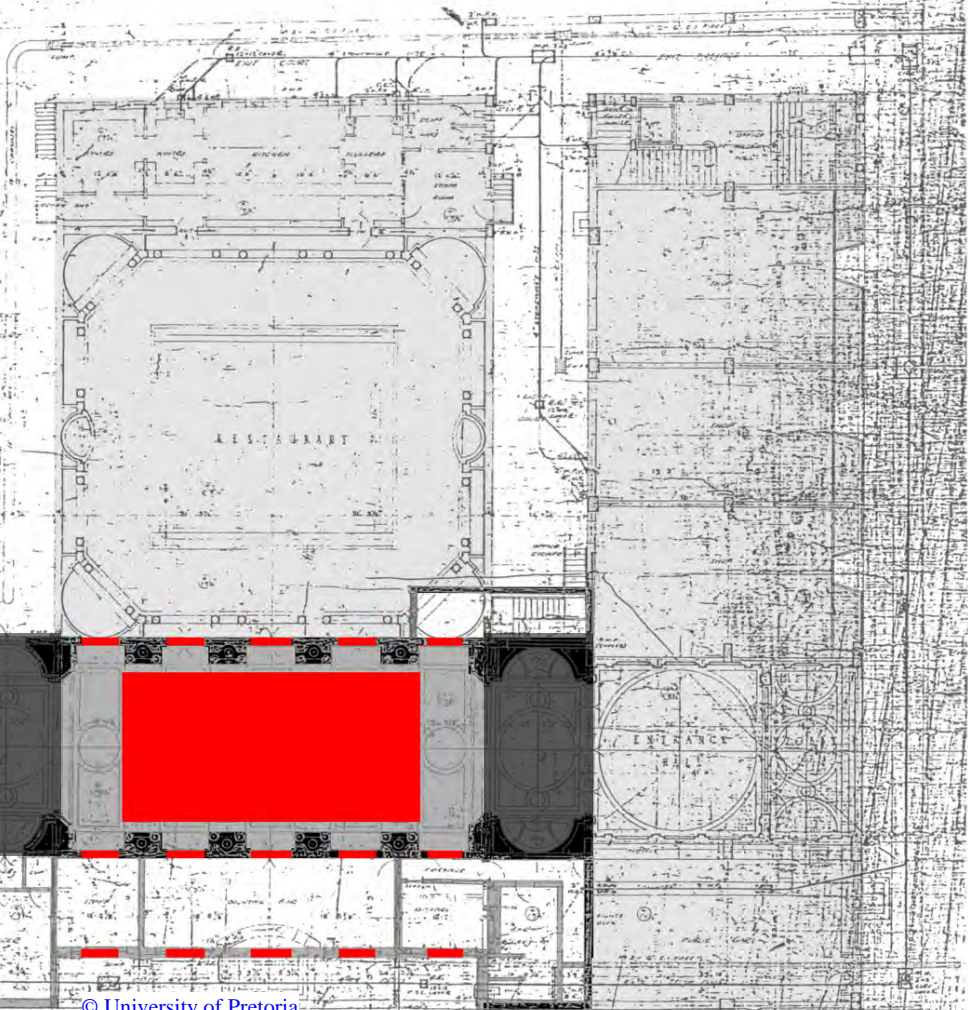
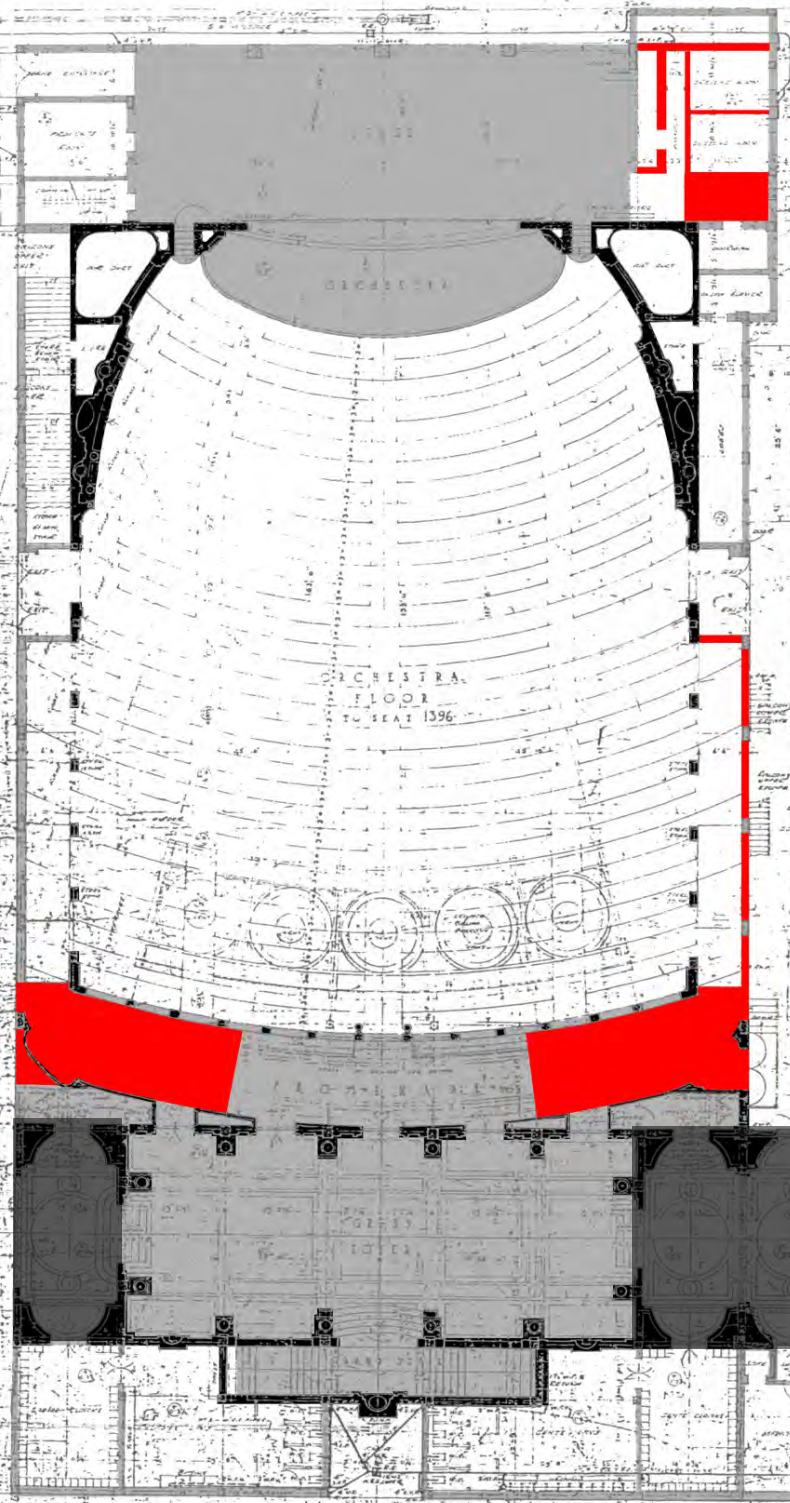
The extent of the proposed precinct can be seen by the buildings that were never realised (light grey) that would have completed the street façade. The entrance to the Theatre is through the portico, a later addition. The route into the Theatre can be noted the first transition space that places the occupant into the context of the "imagined street-scape. The walls to be demolished (red) between the columns (black) open the internal space in order to enhance the experience of a street-scape. The fabric beyond the following transition spaces is the all recognised as primary heritage and will be retained. The fabric in the auditorium to be demolished will accommodate new fire exits and circulation routes.

The primary heritage of the auditorium is separated from the skin of the Theatre and provides the opportunity to insert a new architectural layer behind the heritage layer.

PLAN OF ORCHESTRA

GROUND FLOOR PLAN OF RESTAURANT

GROUND FLOOR PLAN OF OFFICE BLOCK



new context emphasised by a different sky that "encloses" the "imaginary" streetscape.

The Grand Foyer transition:

The "imaginary" streetscape of the restaurant foyer ends in a threshold into a building that exists within the new imposed condition. The two transitional spaces provide the threshold between the "external" streetscape scene of restaurant foyer and the "internal" condition of the Grand Foyer.

The Grand Foyer:

The design, scale and proportions suggest that it is the first actual foyer of the Capitol Theatre. Emphasis is placed on the movement into the auditorium on the ground level and all the movement is directed upwards entering the auditorium at balcony level via the grand stairs.

The auditorium:

The façades of the streetscape flanked the auditorium (Fig. 86); on ground level arches in doorways and at the higher, balcony level, rooftops and balconies reinforce the scene. Again

■ Retained Primary Heritage

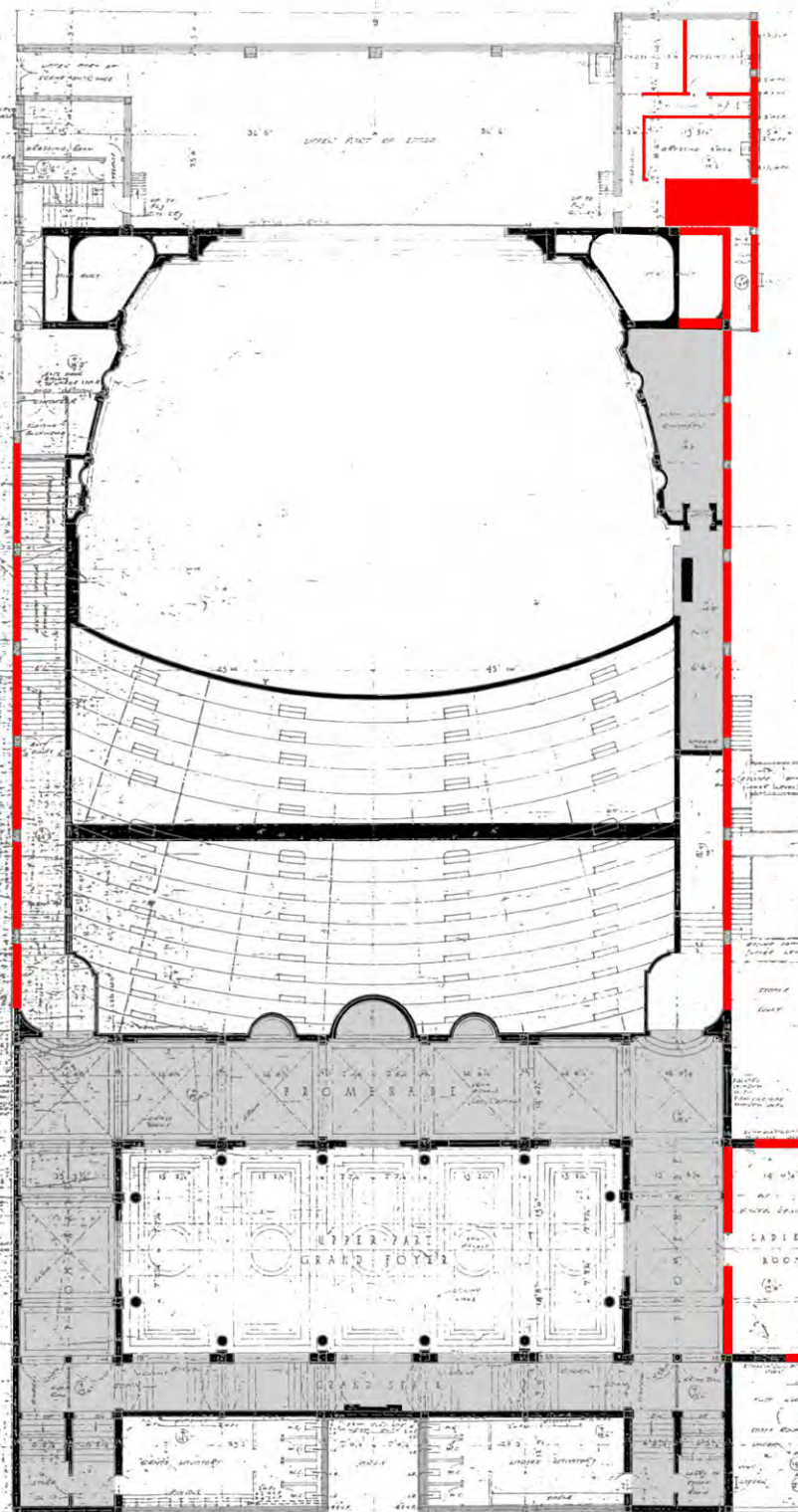
■ Secondary Heritage

■ Demolished Fabric

■ Unbuilt Fabric

Fig. 88: *The First floor of the Capitol Theatre (Author, 2016). Drawing adapted from Rogers Cooke. (1928)*

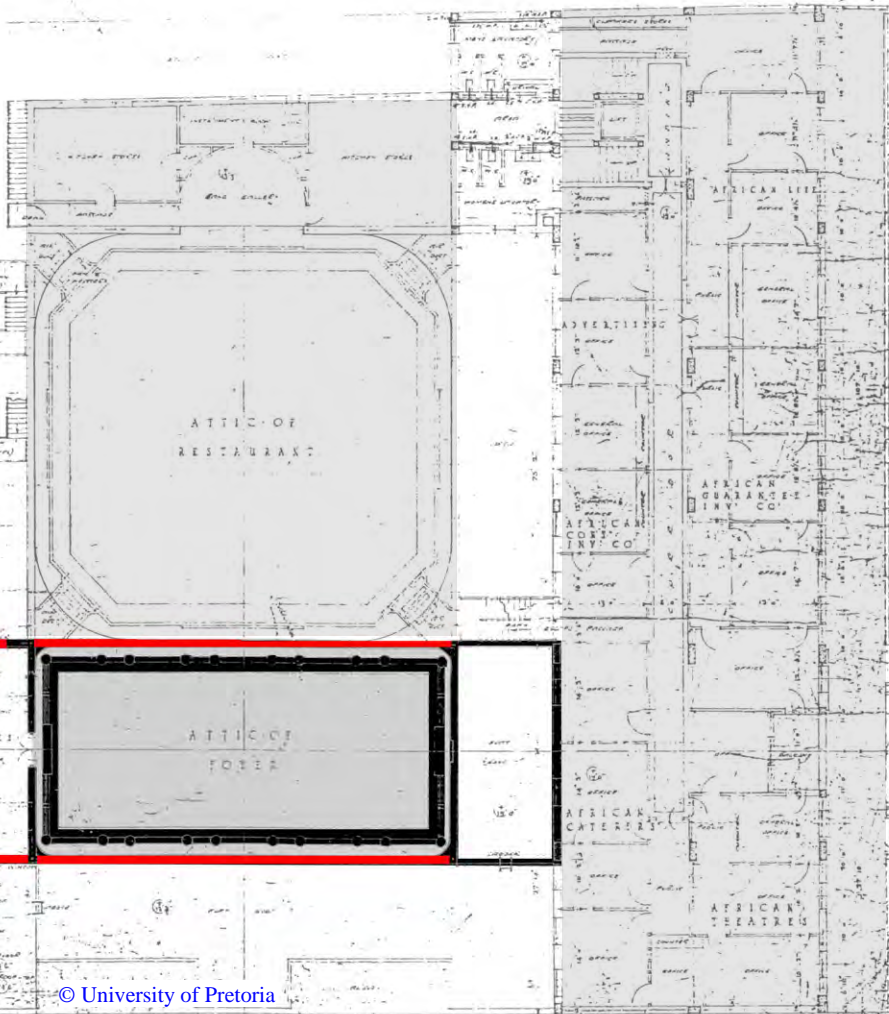
With the exception of the ring beam of the restaurant foyer above the "imagined" street-scape and the steel girder that supports the balcony, the primary heritage fabric is finer than on the ground floor. At the level the heritage fabric in the auditorium is treated like a veneer that draws the eye to the stage and the performance all whilst hiding the circulation to the balcony. The balcony is accessed from the corridors extending toward the stage from the north portion of the promenade either side of the primary heritage of the auditorium. The primary heritage in the Grand foyer and promenade still carry out a structural role. The Kirkness brick of the auditorium skin are to be removed to make way for the new architectural layer that will be inserted behind the heritage layer.



PLAN OF
MEZZANINE

ATTIC
PLAN OF RESTAURANT
& RESTAURANT FOYER

FIRST FLOOR
PLAN OF OFFICE BLOCK



this "external" condition is emphasised by the replication of the sky over the "imaginary" streetscape that encloses the space. The auditorium space essentially creates a new external context within the condition imposed by the Restaurant and Grand foyers.

The performance:
The flanking façades draw the eye towards the stage where the performances were experienced in a setting that is removed from the concerns and distractions of the city and the everyday.

- *Retained Primary Heritage*
- *Secondary Heritage*
- *Demolished Fabric*
- *Unbuilt Fabric*

Fig. 89: *The Second floor of the Capitol Theatre (Author, 2016).*

Drawing adapted from Rogers Cooke. (1928)

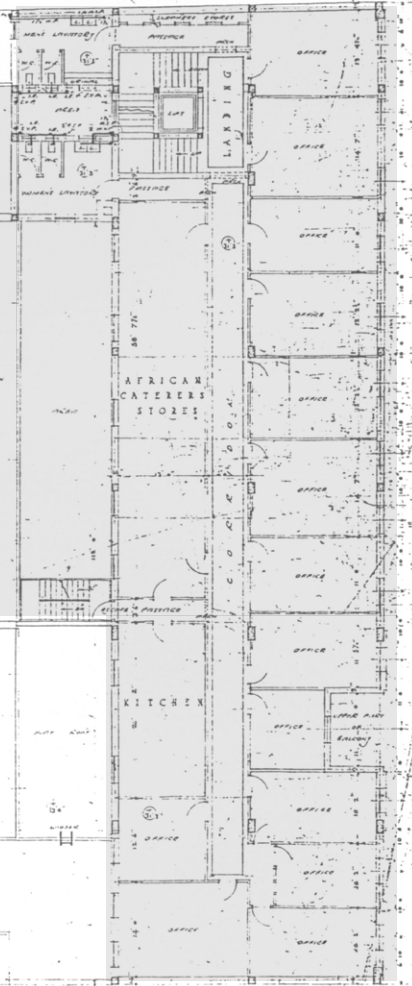
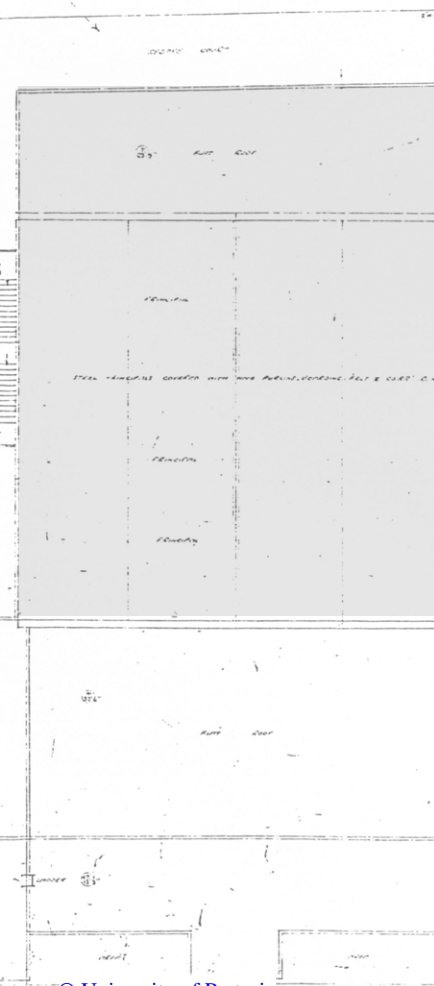
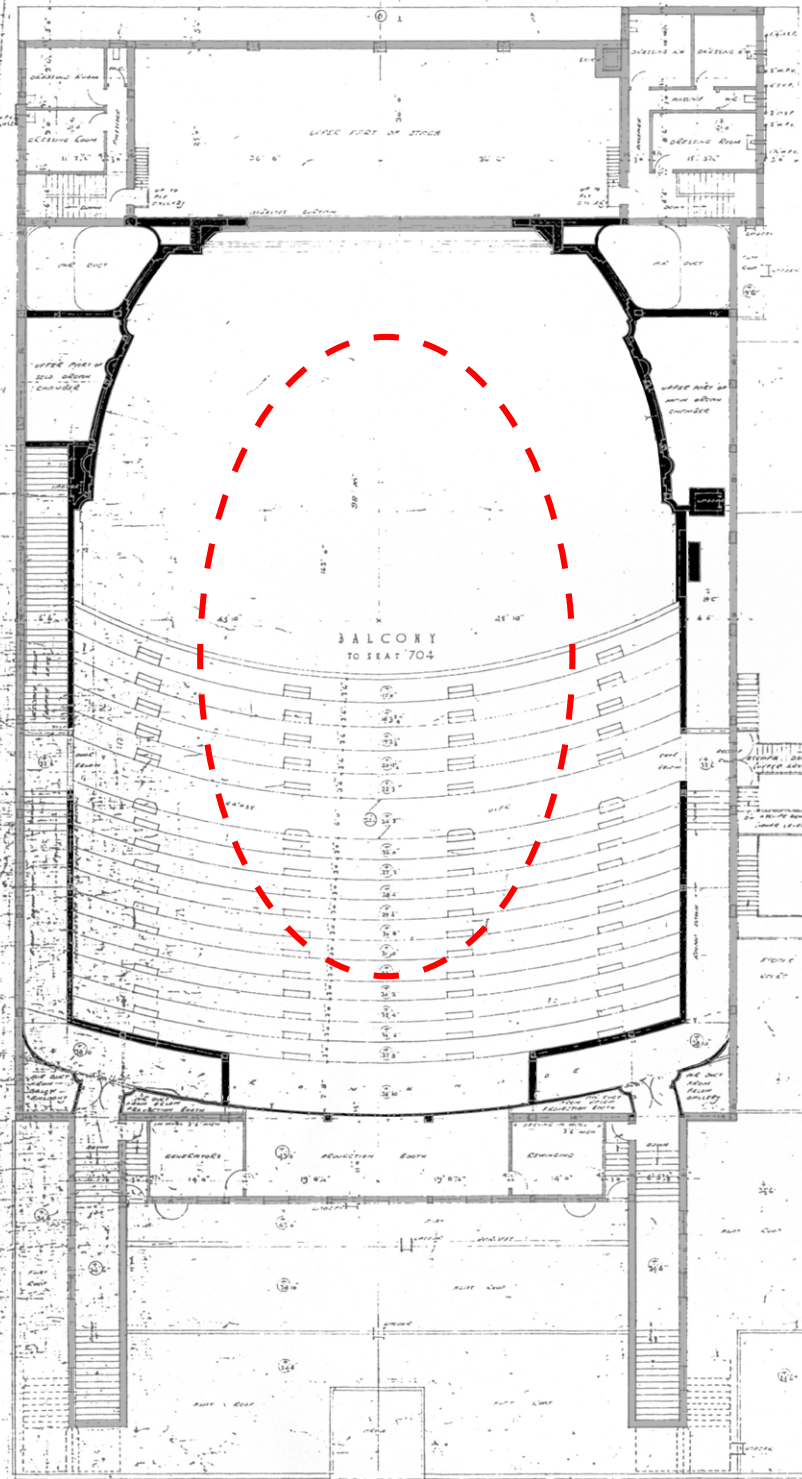
The primary heritage maintains the same fineness as on the floor below but is contained to the auditorium. Again this heritage layer hides circulation and service spaces such as the projection rooms located at the back of the auditorium. The primary heritage at this level replicates a roof condition behind which the sky-like ceiling drops behind, fixing to the Theatre skin and creates the perception of an infinite sky.



PLAN OF BALCONY

ROOF PLAN OF RESTAURANT

SECOND FLOOR PLAN OF OFFICE BLOCK



The New Condition:

The new function of the building and the new architecture is four fold. Firstly the CASAC offices and their public interface will facilitate a forum that informs public protest. As the program is orientated towards the planning of protest, the space will not be in use in times of protest. During future protests, the south-western quadrant of Church Square serves as a deliberation point where one can choose the degree of involvement with the current protest as it reaches its turning point in the Square. The historical balustrade that is to be retained provides the barrier closest to the protest gathering point allowing groups and individuals close proximity to the protest without being in protest.

On the other end of the spectrum the new building that completes the western facade of Church Square becomes a vantage point from which the protest can be witnessed whilst being isolated from practice. The new building provides a threshold behind which the courtyard becomes a public space separate from the protest. The Capitol Theatre

with its new function and layers of architecture assume an analytical role as the protests, consequences and resulting circumstances are monitored by CASAC.

- Retained Primary Heritage
- Secondary Heritage
- Demolished Fabric
- New Architectural Layer

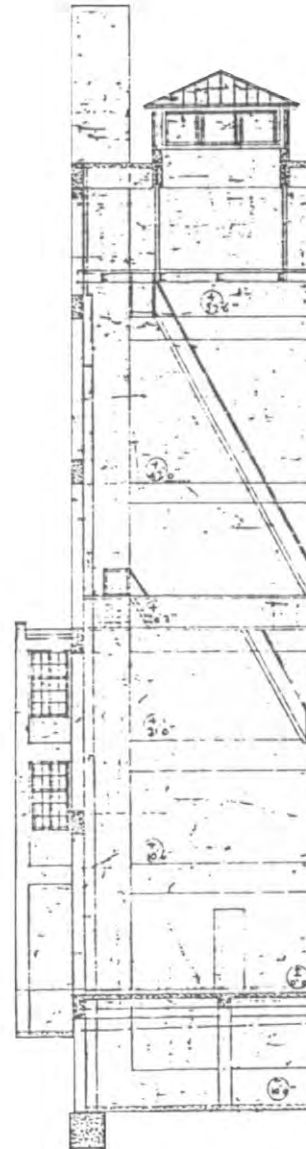
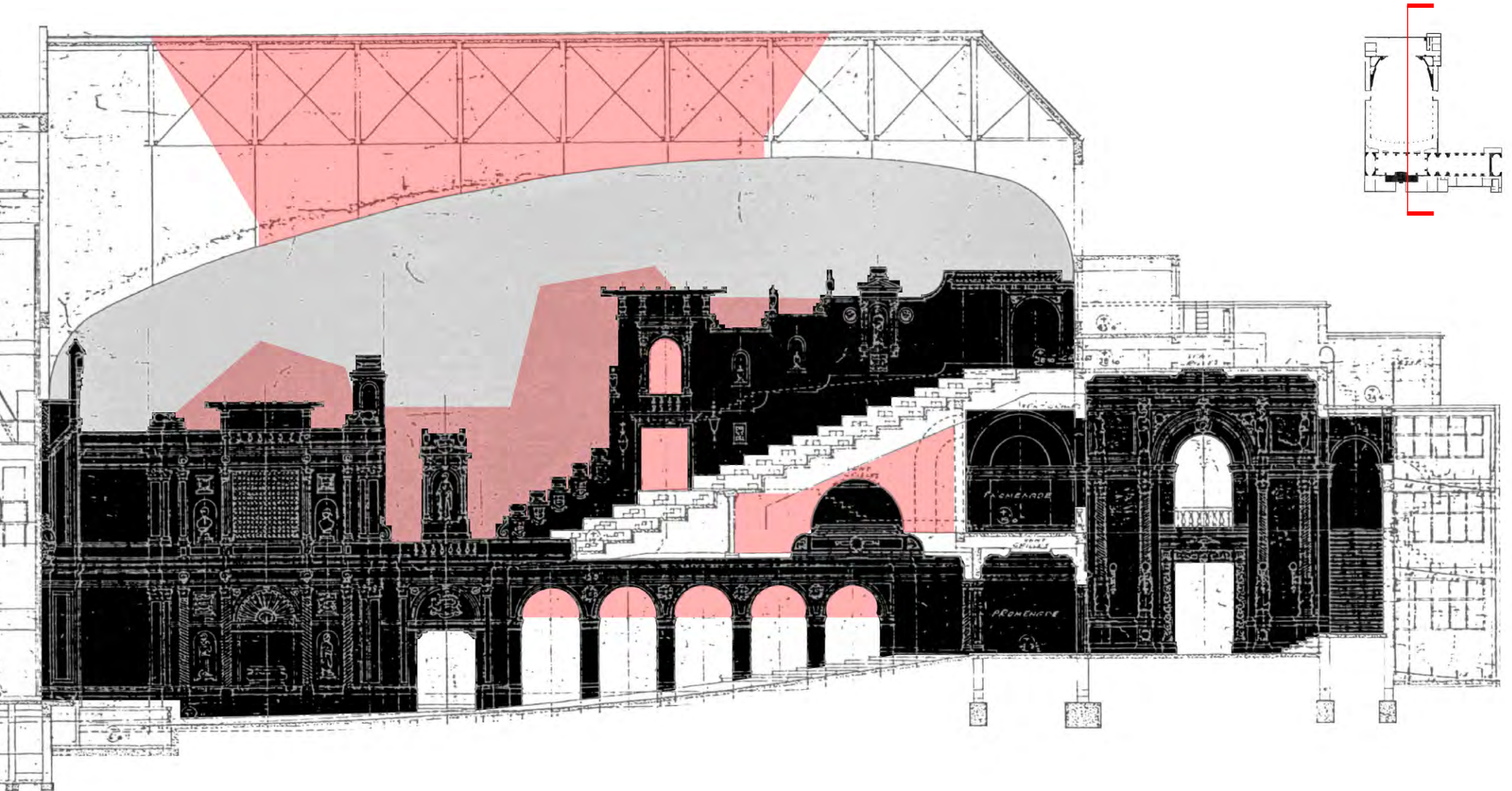


Fig. 90: (Right) Section through the stage, auditorium and grand foyer looking east (Author, 2016).
Drawing adapted from Rogers Cooke. (1928).

The new architectural layer is governed by the nature of the existing. The new layer is separated from the primary heritage fabric, occupying the space behind it giving it more depth. Where as with the secondary heritage adaptations can be made that must ensure the retention of the essence or function.



S U P R E M E C O U R T O F A P P E A L L I B R A R Y

The site dictates the support of the public realm but also the need to support the judicial system. This is done through the accommodation of the auxiliary functions related to the buildings and programs that hold the judicial identity of the square. The closest of these buildings to the Capitol Theatre is the Ou Raadsaal building into which SCA is to be moved.

The primary auxiliary program attached to the SCA is the law library that is currently housed in the same building as the SCA in Bloemfontein. The library currently houses 72 000 volumes of historical to present day works that include both local and international (Justice.gov 2015). Some of the historical works, dating back to 1544, are regarded as the precursor to South African law and are still utilised in judgements passed in hearings. The library is continually expanding its collection of South African

academic works, as there is a long-standing tradition of academic legal work being donated. In conjunction with this the procurement of international law and constitutional works both local and international add to a growing collection.

The use of the library is limited to members of the legal profession but currently; the most frequent users are the staff of the SCA. Public access to the library is, for the most part restricted, however there is the opportunity for connections to be made between the judicial and public realms through the physical representation of the constitution (Justice.gov 2015).

Fig. 91: (Right) The main level and extent intervention of the SCA Library (Author, 2016).

HERI MAJESTY'S PRETORIA

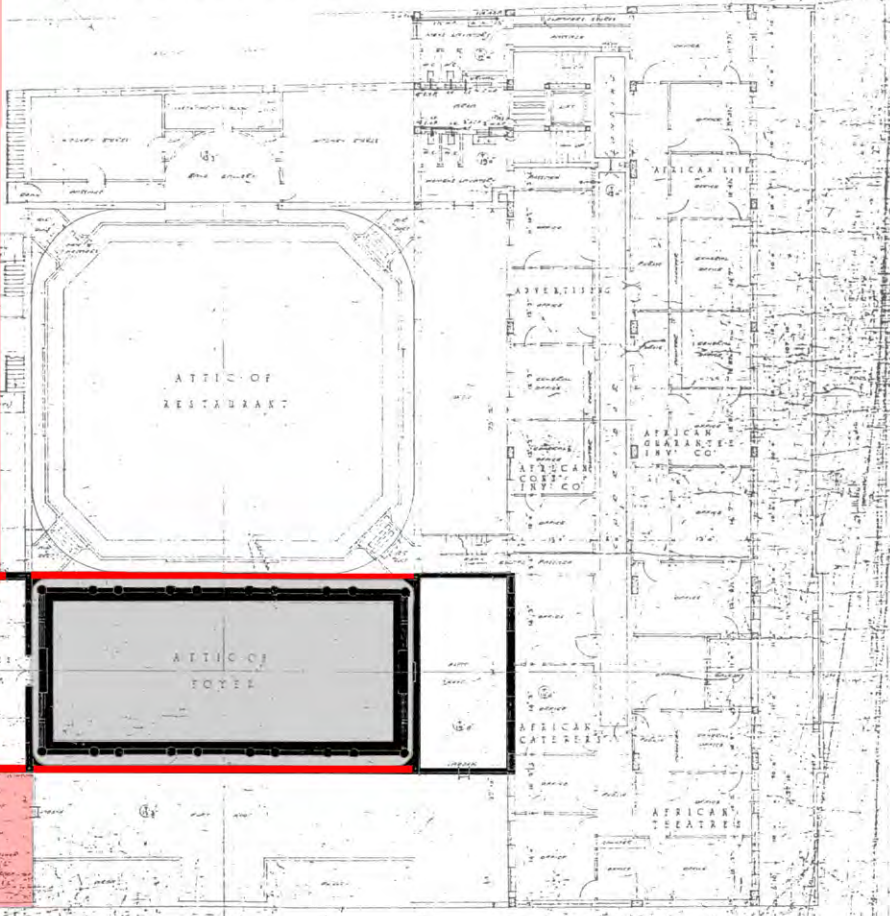
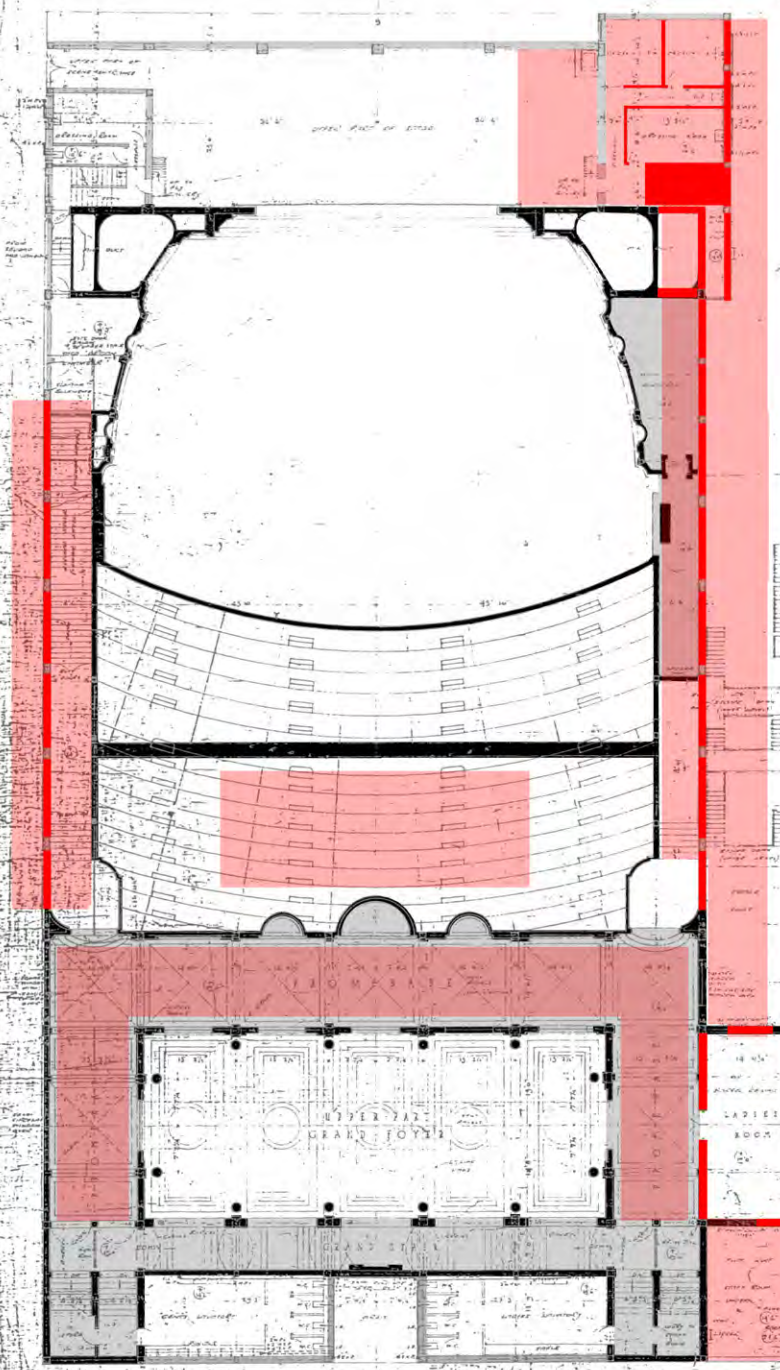
SCALE 1:100

- Retained Primary Heritage
- Secondary Heritage
- Demolished Fabric
- New Architectural Layer

PLAN OF MEZZANINE

ATTIC PLAN OF RESTAURANT & RESTAURANT FOYER

FIRST-FLOOR PLAN OF OFFICE BLOCK



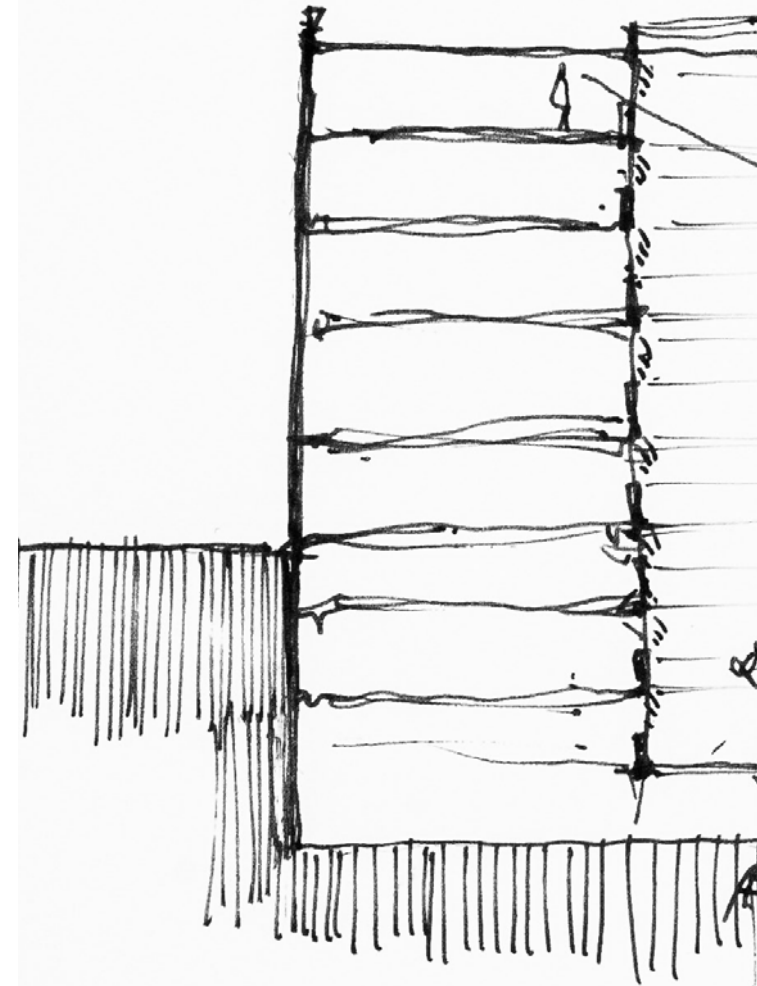
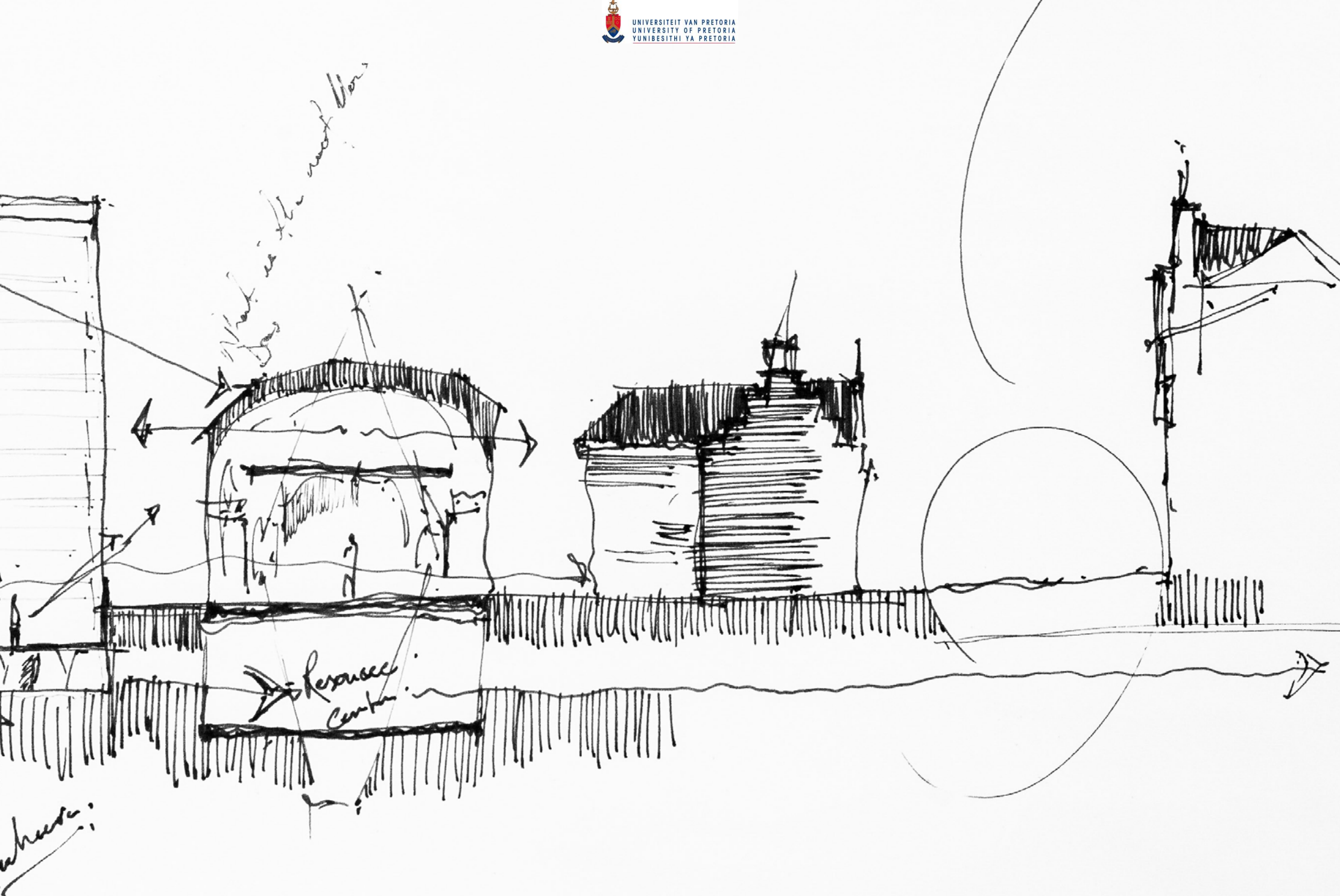


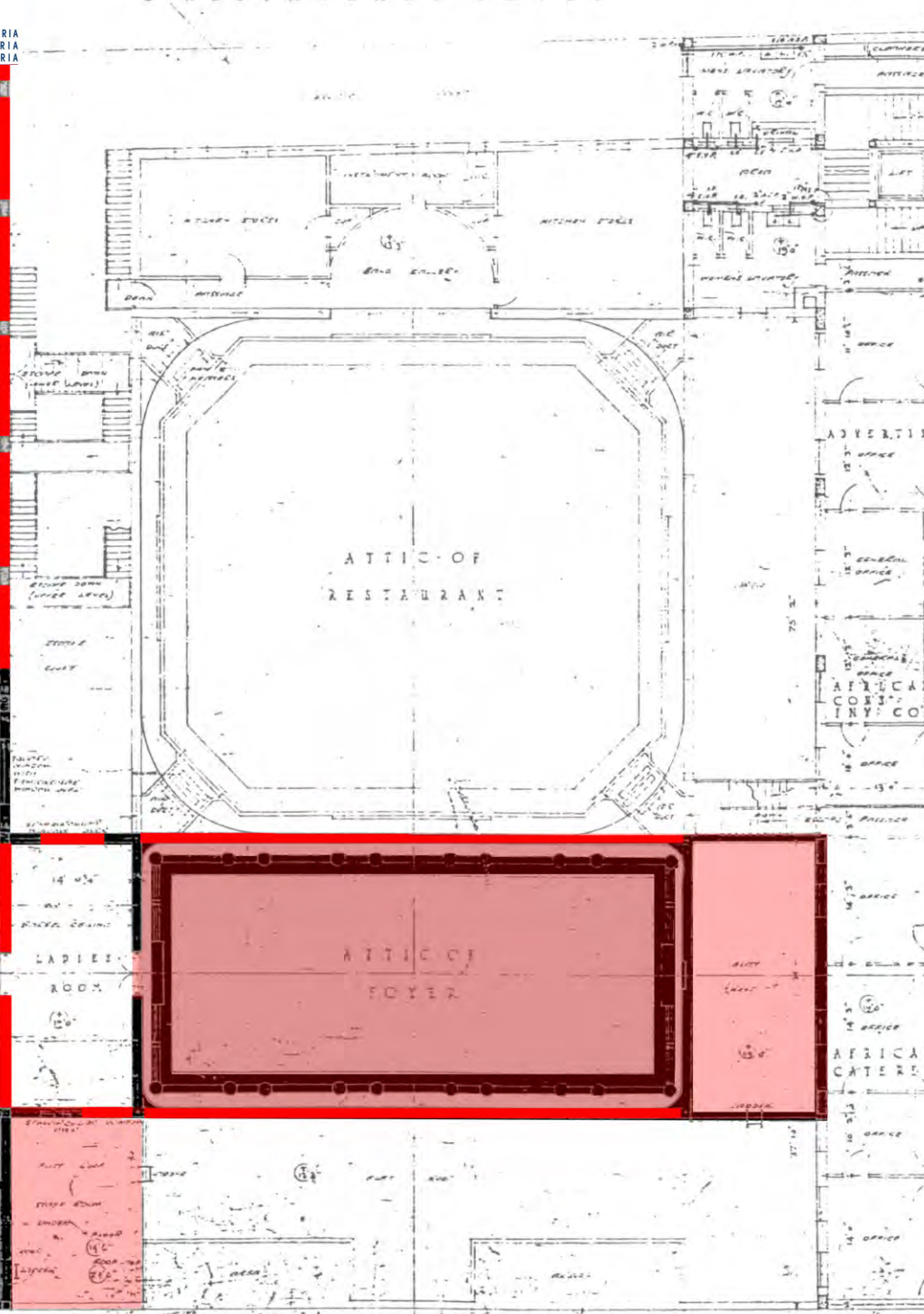
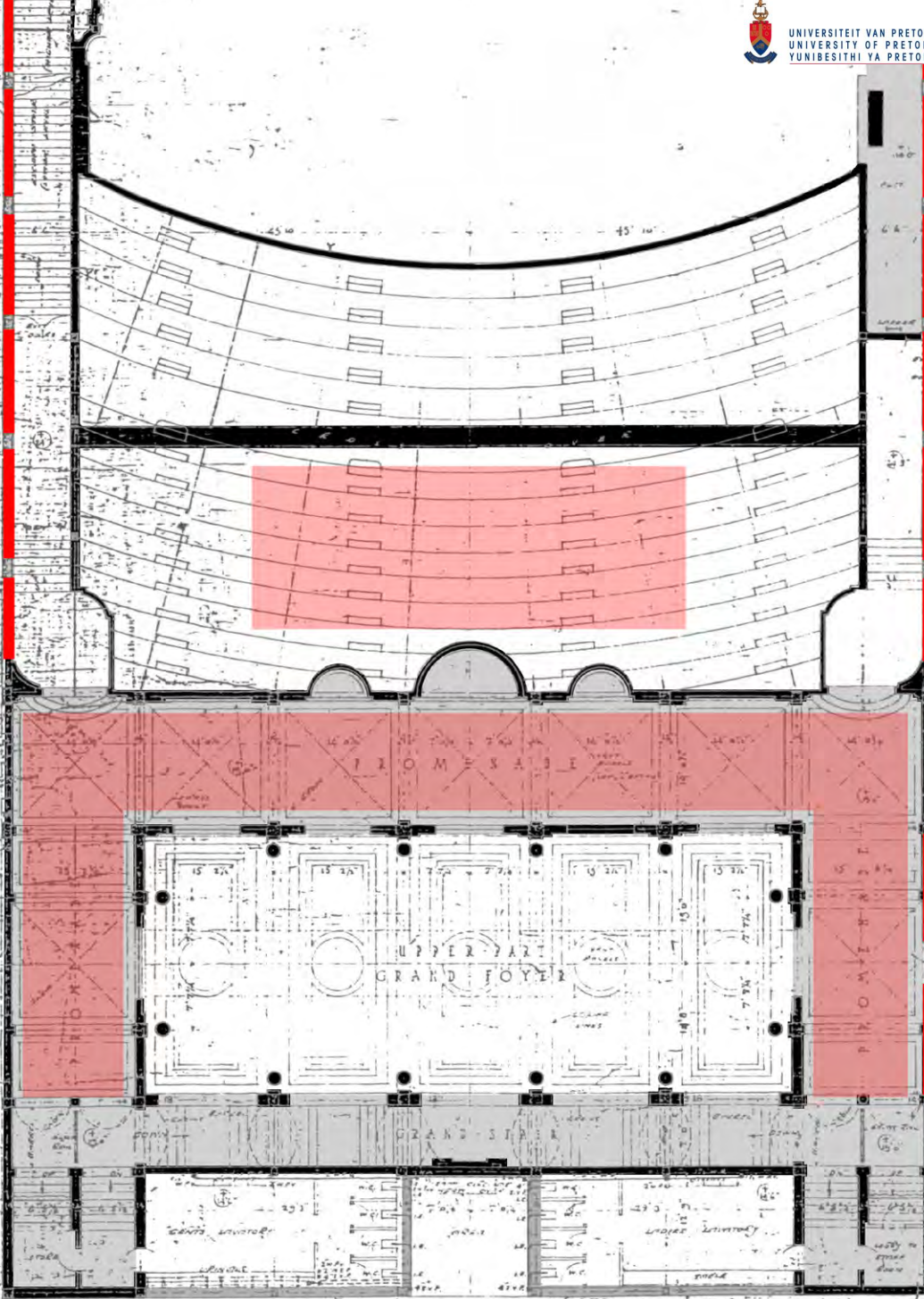
Fig. 92: (Right) An early conceptual sketch of the links required between the Library and SCA (Author, 2016).



where:

Resource Center

What is the next door?



SECOND SIMILAR FLOOR OF UNIVERSITY BLDG

SECOND SIMILAR FLOOR OF UNIVERSITY BLDG

CASAC OFFICES

The Constitution is a key part of the judicial system as well as in the production of law; therefore some representation of it is needed in the judicial precinct and more specifically in Church Square. The idea that the Constitutional representation is aimed towards the public realm instead of the institutional realm is due to the situation of the site being of supportive nature. The site primarily supports the public in Pretoria with regards to their access to law as well as safeguarding the interests of all South African citizens.

The Council for the Advancement of the South African Constitution, abbreviated to CASAC promote the idea that the people of South Africa should be the guardians of the Constitution, responsible for its value to themselves and maintaining its relevance in the present day South Africa. In order to promote the whole adoption of the

Constitution by the people as a "living document" (interview: Fester 2014), the non-governmental organisation CASAC, will be the primary program accommodated in the new architecture. The organisation in conjunction with several partners aim to make the Constitution more accessible to the public through four directives:

1. *“Encourage a multi-sector campaign to drive social activism so people can claim and defend their rights.”*
2. *“Develop a strategy for public engagement.”*
3. *“Conduct research as a means to inform constructive debate on constitutional issues.”*
4. *“Support public interest litigation.”*

(CASAC, 2015)

- Retained Primary Heritage*
- Secondary Heritage*
- Demolished Fabric*
- New Architectural Layer*

Fig. 93: (Left) *The Space for the CASAC Offices extending over the entrance foyer* (Author, 2016).

Through an accessible platform, constitutional matters can be publicly discussed highlighting its values to the people and the ideals that it was initially intended to enable the country to achieve. The shortcomings can be debated and through interaction, amendments can be devised and proposed. This platform can be scaled appropriately from small discussion spaces and meeting rooms for individuals and small groups to the Auditorium space for groups of up to 1000 people.

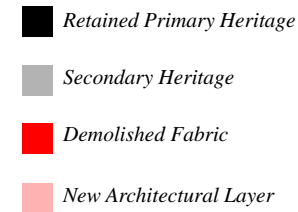
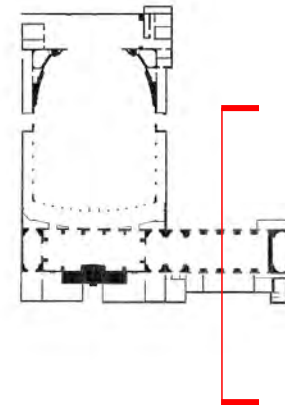
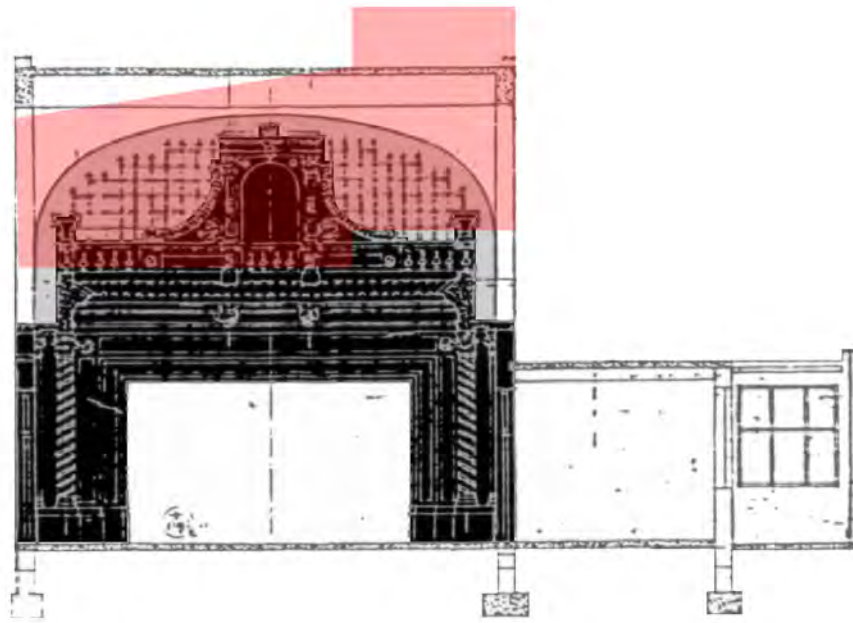


Fig. 94: (Right) A section showing the CASAC Offices in relation to the streetscape below (Author, 2016).



U R B A N M E G A P H O N E



The roles that architecture can play in the context of protest are two-fold; the first is the hindrance of protest through barriers, however once the barrier has been broken the symbolic nature of the act only reinforces the protest as well as the belief in the cause. The second is the way in which the architecture is designed or manipulated in order to support or accommodate protest through the subversion of the institution that may occupy the architecture or the spaces around it.

Due to the supportive nature of the public realm that the building has, the general function of the planning and control of protest provides an opportunity for the architecture to further support the function by projecting and distributing the ideas discussed in the platform beyond the confines of the building. At a conceptual level, this would allow member of the public within earshot of

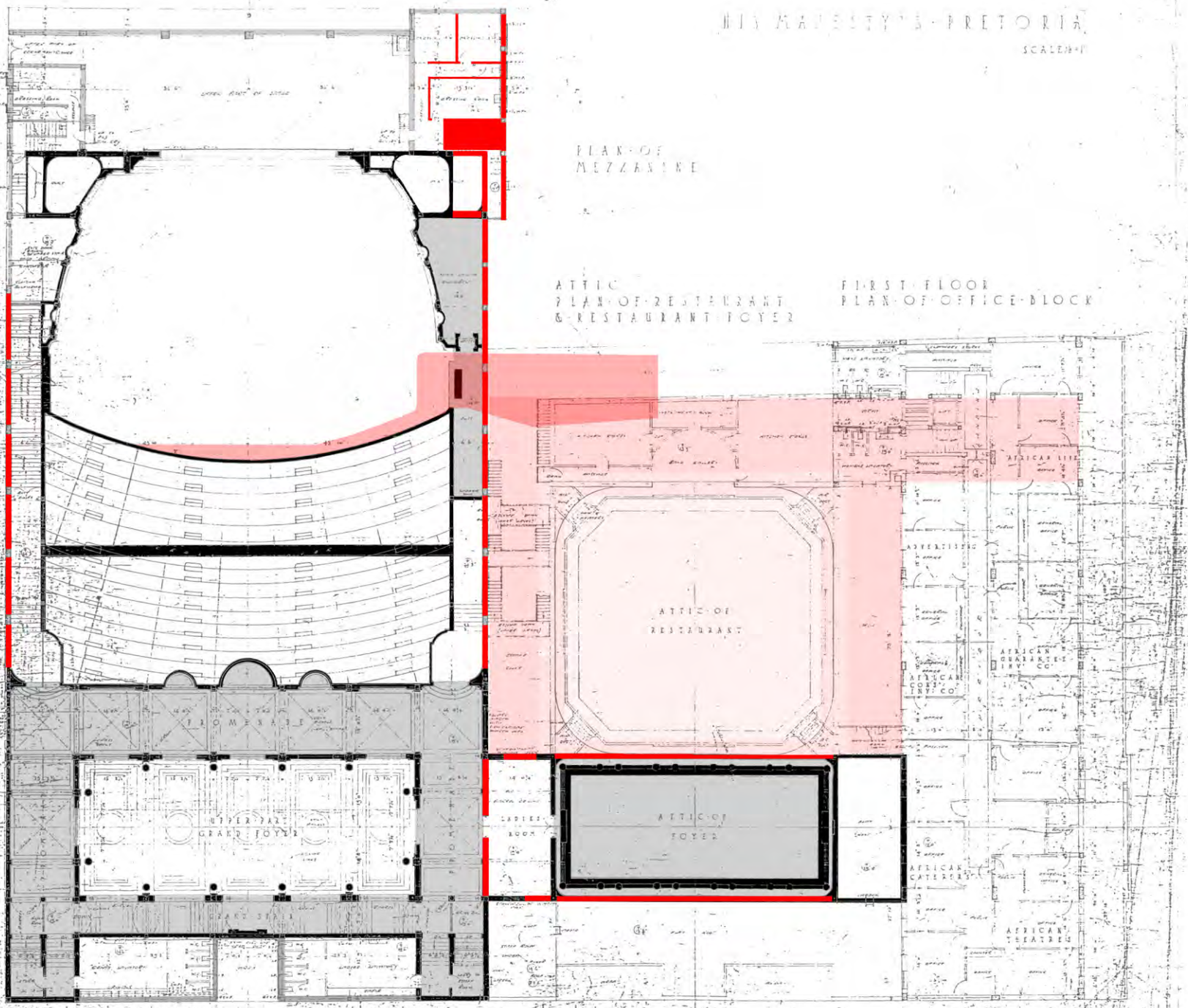
the "megaphone" to hear the discussion and formulate a standpoint prompting a curiosity. Theses members of the public are then allowed to either join the preceding in support or subvert if they so wish. Alternatively, the preceding can be ignored all together but the members of public will be imparted with the knowledge of the nature of the event taking place inside. The "megaphone" essentially signals the event and expands the audience making process more inclusive.

The courtyard
The function of the imagined streetscape as a tool for conditioning the occupant and their removal from the city context are extended into the courtyard. It serves as a transitional space between the auditorium where ideas and information are exchanged and the public realm of Church Square and protest. It provides a space that is neither part of, nor apart

Fig. 95: *The urban "megaphone" projecting through the existing in the courtyard (Author, 2016).*

HIS MAJESTY'S - PRETORIA

SCALE 1/4"



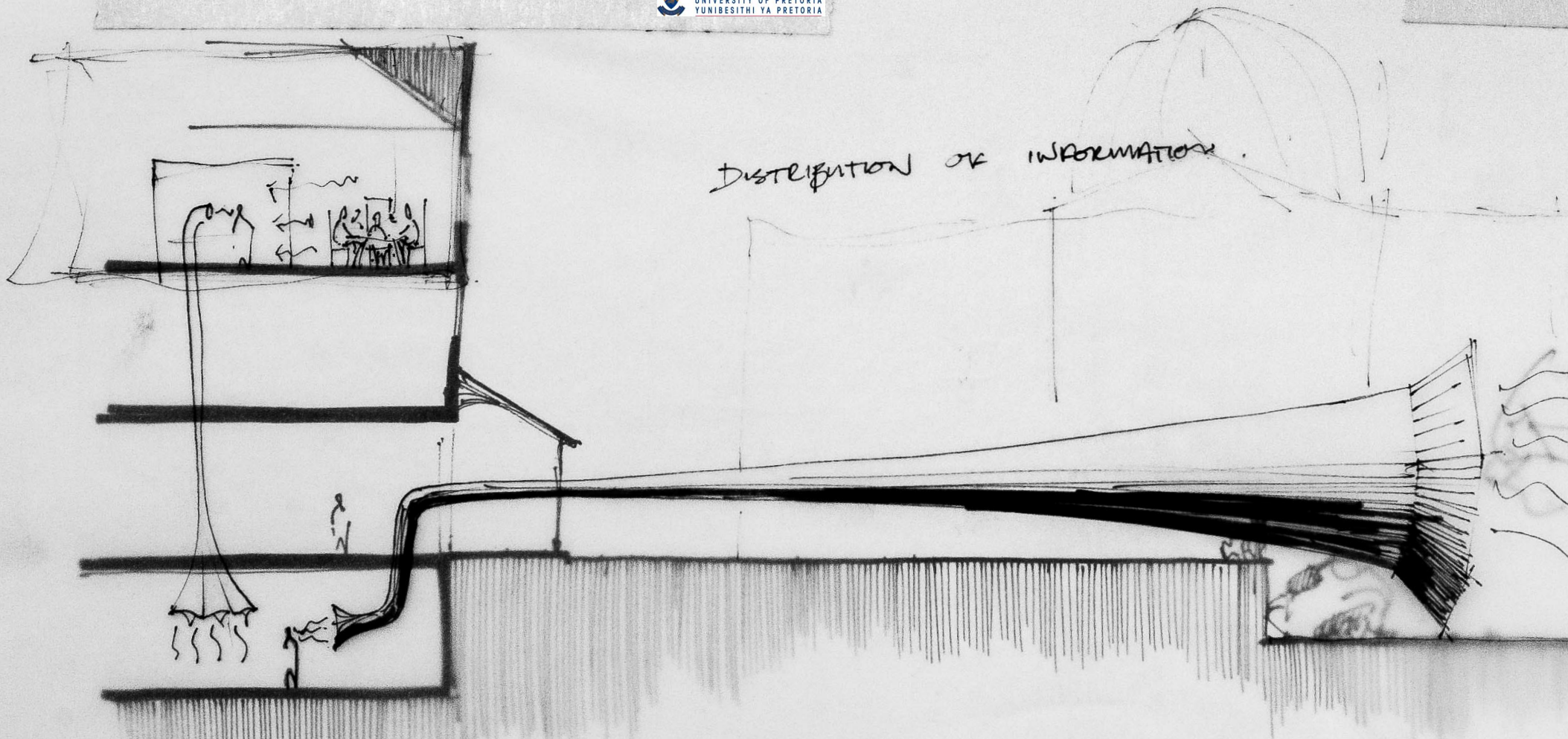
PLAN OF MEZZANINE

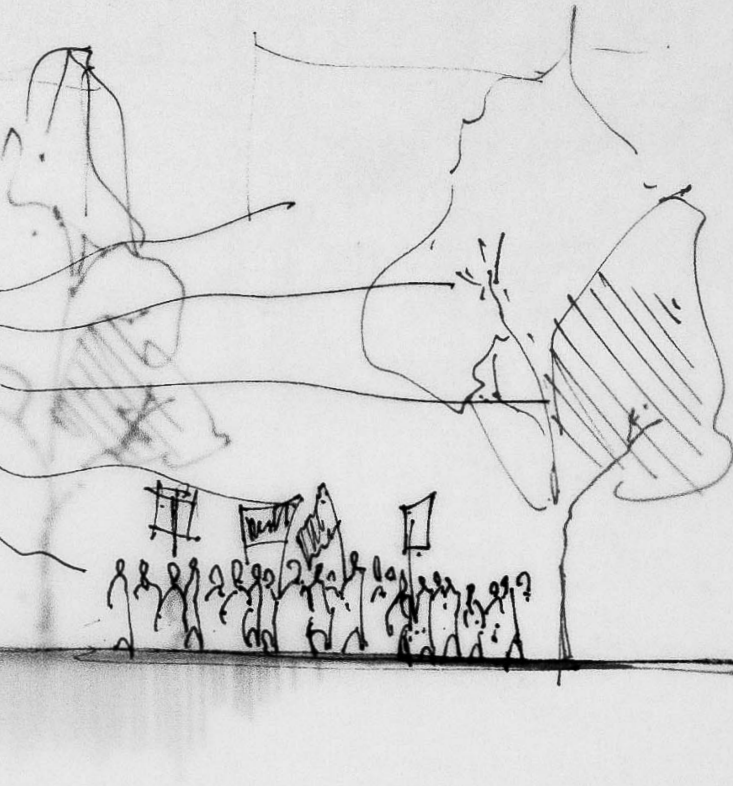
ATTIC PLAN OF RESTAURANT & RESTAURANT FOYER

FIRST FLOOR PLAN OF OFFICE BLOCK

ATTIC OF RESTAURANT

ATTIC OF FOYER





from a public realm and the proceedings held in the auditorium. The courtyard itself is somewhat separated by permeable structures allowing for either visual or acoustic links to adjacent spaces. In addition the courtyard provides a space that can be adapted to take on various temporal identities in the case of functions and events that may take place in the precinct.

Fig. 96: A conceptual sketch of the urban "megaphone" (Author, 2016).

THE WITNESS STAND

The restaurant is the only remaining program of the theatre that has managed to survive. One of the additional buildings, as seen in the proposal drawings, was meant to house the restaurant but was never realised. The restaurant has subsequently been situated in the entrance foyer. This space would have led into the proposed restaurant building. The fact that the restaurant has survived is most likely due to the ease of which its identity can be manipulated to suit the need of the public's requirements. This adaptable identity of the program is, on occasion, extended into the physical spaces of the Capitol Theatre and for the duration of the event reinstates an identity to the Theatre. This is not dissimilar from the historic contribution that the theatre once made to the urban fabric by providing a realm for escapism and grandeur experienced by the user. For this reason, the restaurant will be maintained on site

but housed in a new building borne out of the memory of the unbuilt. The vision is that the restaurant's identity is to continue to adapt to the urban condition and on occasion extend its occupation and identity into the spaces of the Capitol Theatre. The new building will extend the south-western façade of the square and will provide a vantage point from which to view the everyday public activities taking place in Church Square. This vantage point adds to the idea of protest arena by allowing an audience to witness protests in Church Square.

Fig. 97: *Extending the street façade of south west corner of Church Square (Author, 2016).*



FIRST FLOOR
PLAN OF OFFICE BLOCK

- Retained Primary Heritage
- Secondary Heritage
- Demolished Fabric
- New Architectural Layer

During the performance of protest, the witness stand becomes a vantage point from which the protest can be observed from the time it enters Church Square to point that it is projected eastwards towards legislative district. The site becomes a place of negotiation between being part of the protest or apart from the protest.

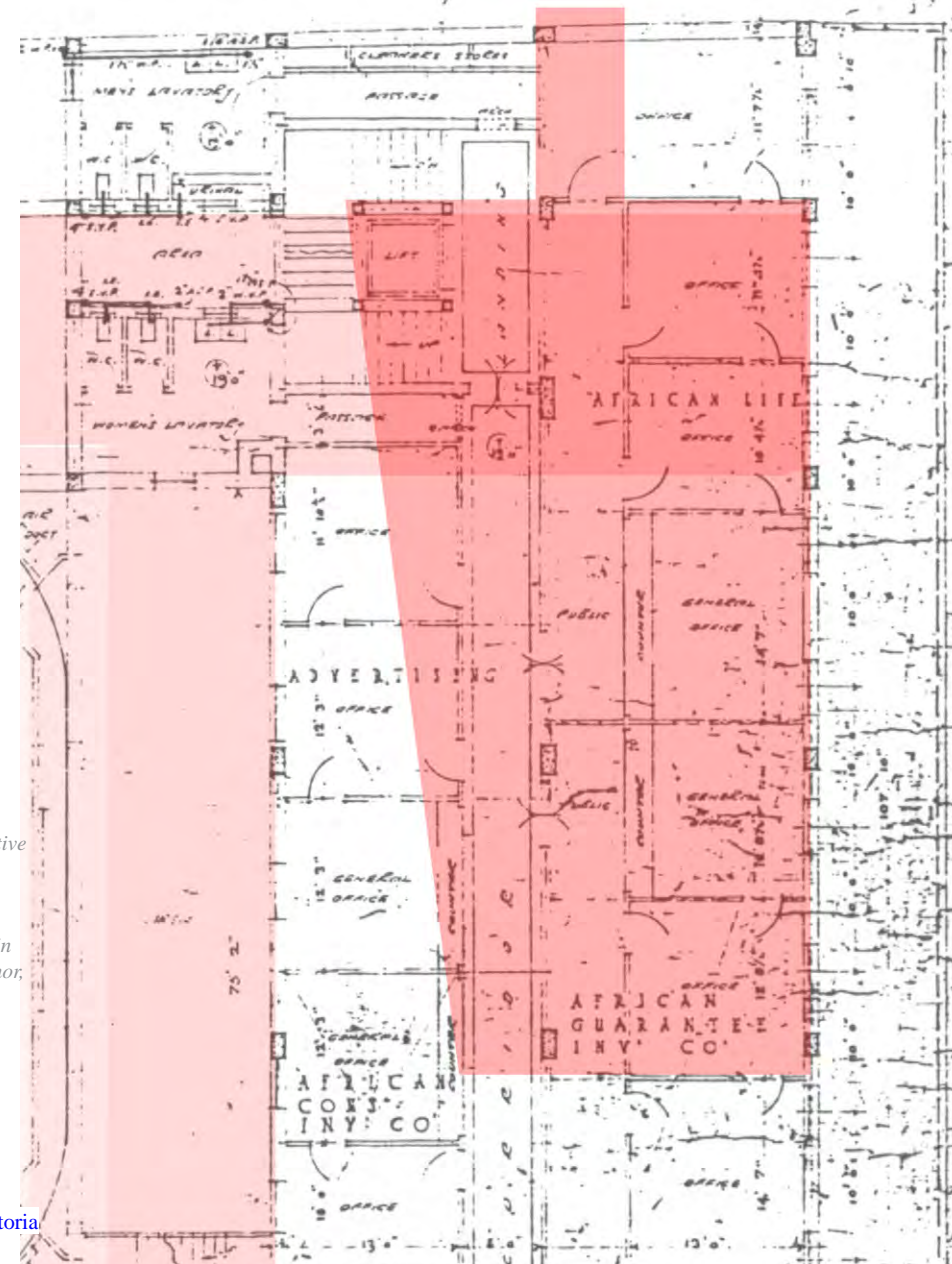
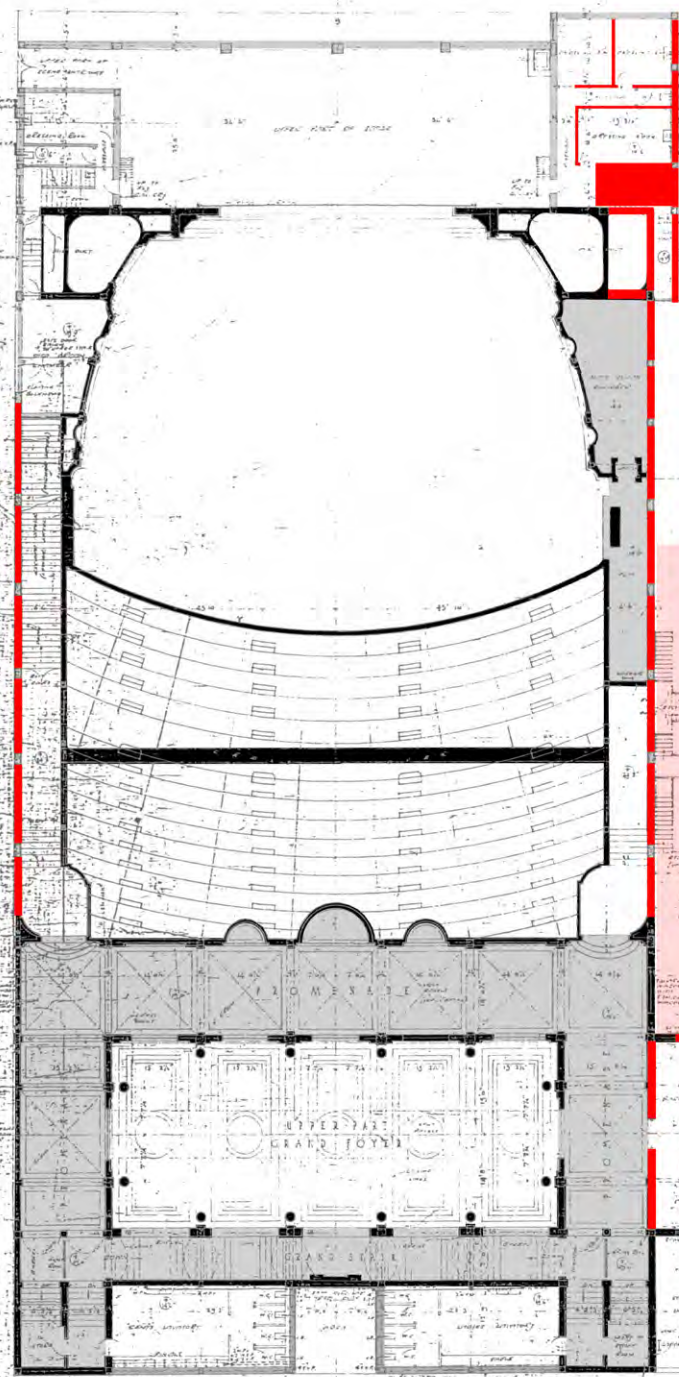


Fig. 98: (Right) The witness stand relative to the plane of the unbuilt buildings (Author, 2016).

Fig. 99: (Far right) The witness stand in relation to the rest of the precinct (Author, 2016).

HIS MAJESTY'S - PRETORIA

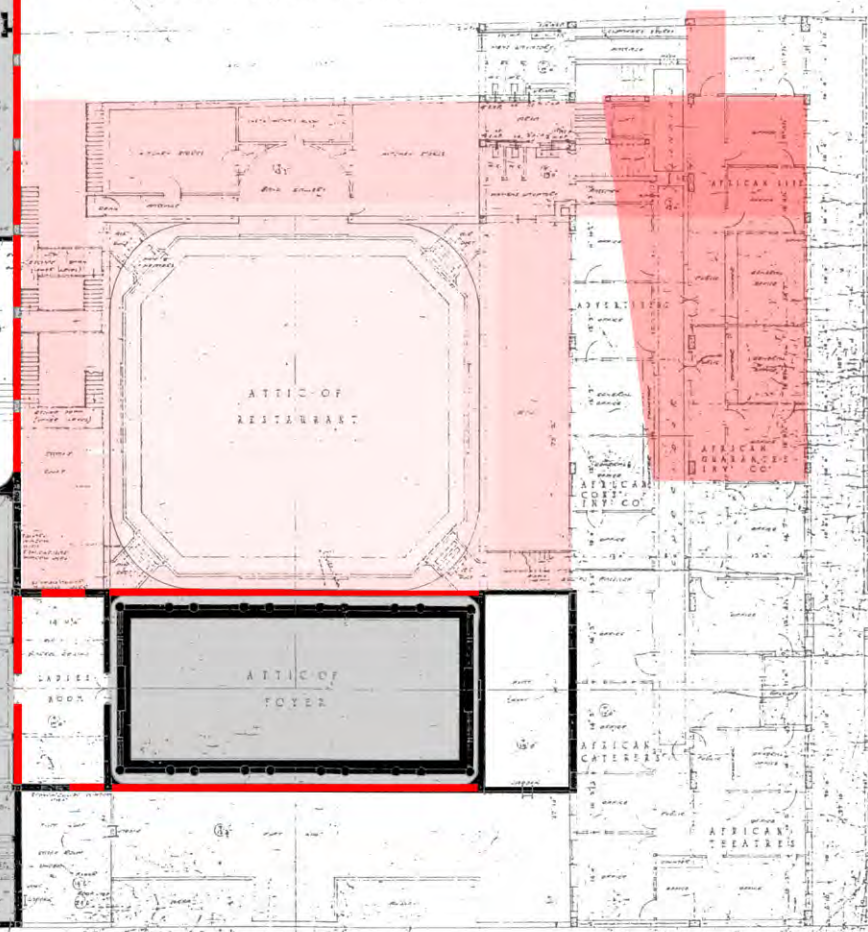
SCALE 1/4"



PLAN OF MEZZANINE

ATTIC PLAN OF RESTAURANT & RESTAURANT FOYER

FIRST FLOOR PLAN OF OFFICE BLOCK

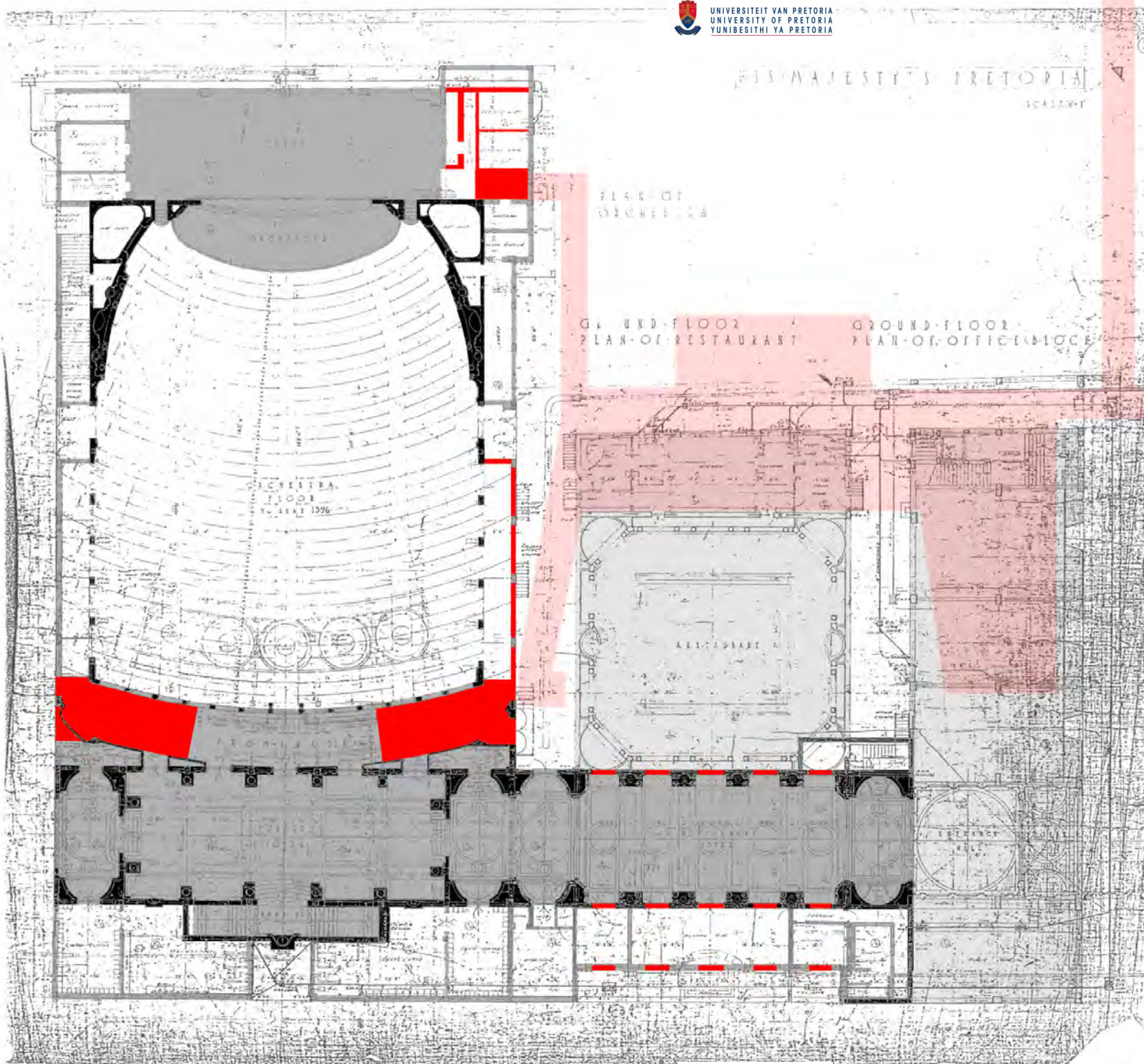


THE CLANDESTINE

The clandestine nature of the tunnels running under Church Square is to be retained linking to the tunnels that connect the buildings surrounding Church Square. Their nature is extended to the platform allowing the relevant members of the institution to witness discussions that may regard them or the institution they belong to without their presence being known. The ability to only witness the discussions ensure that the issues being raised are heard and taken into account by denying them the opportunity to defend actions. The response from the institutional level to these discussions have to be made publicly and not to those present at the discussion. The response that is made publicly further projects the issues that were raised at the platform.



Fig. 100: (Right) *The subterranean clandestine level (Author, 2016).*



C I R C U L A T I O N

Circulation into the Capitol Theatre will remain unchanged, entering through the portico and a streetscape. Access control will be conducted at the first transition space to the grand foyer. This ensures the security of the SCA Library above that is accessed by the lift and grand staircase. The Auditorium is accessed through the grand foyer in which the consultation, address or discussion take place. The auditorium is accessed through the eastern exit underneath the urban "megaphone" toward Church Square passing the Witness stand. The courtyard functions as an extension of both real and "imaginary" streetscapes but can be isolated by closing the ground level of the witness stand.

- *Retained Primary Heritage*
- *Secondary Heritage*
- *Demolished Fabric*
- *New Architectural Layer*

Fig. 101: (Right) *The new circulation of the ground floor of the precinct (Author, 2016).*

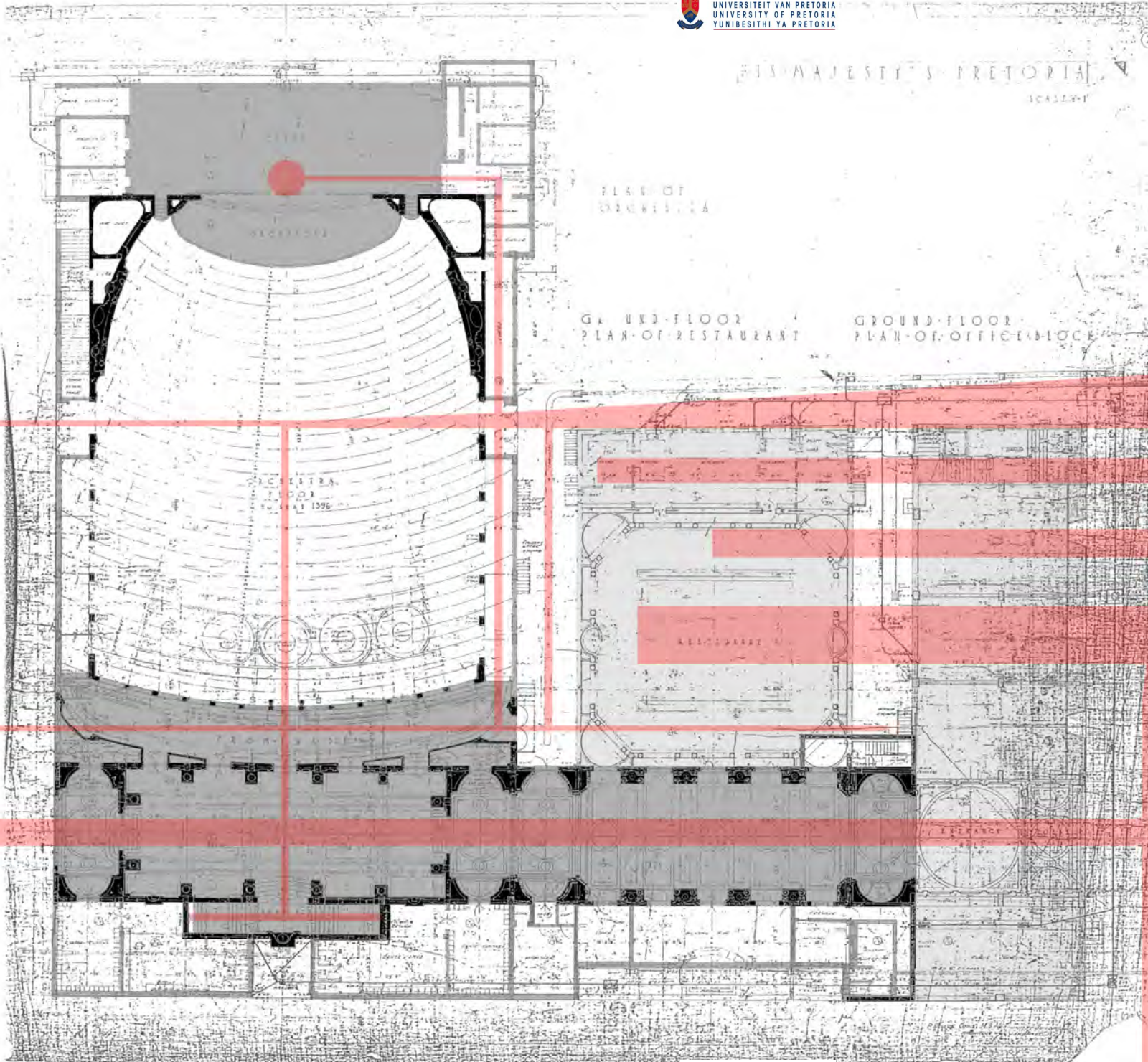
HER MAJESTY'S PRETORIA

SCALED

FLOOR OF
ORCHESTRA

GROUND-FLOOR
PLAN OF RESTAURANT

GROUND-FLOOR
PLAN OF OFFICE BLOCK



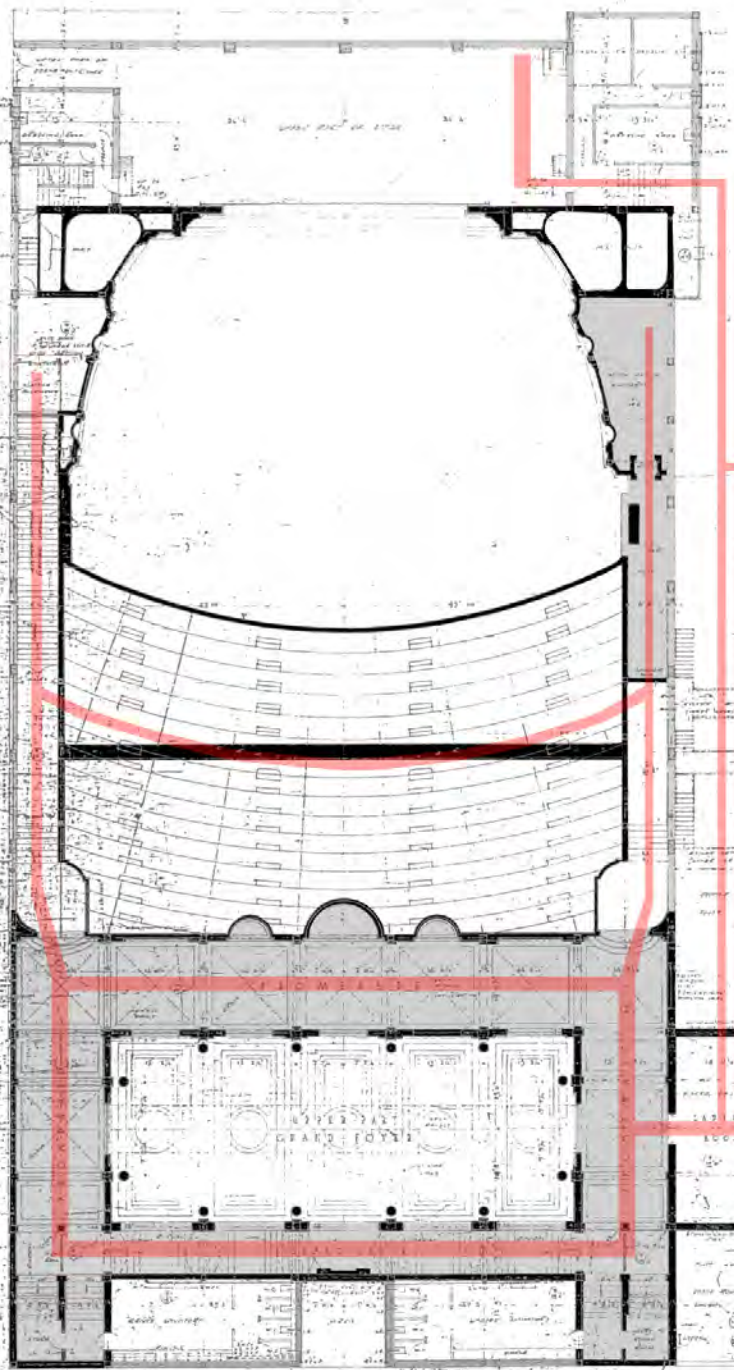
The SCA library and CASAC offices are accessed via the grand staircase or the lift. The existing circulation has been maintained. The primary circulation of the promenade will provide access to the Archived Collection and Current collection that occupy the existing circulation routes located between the theatre skin and the heritage fabric. The routes have been extended to accommodate for the length of intervention, fire escapes and access to the stage. The CASAC Offices are accessed from the east of the promenade where the librarian's office and the CASAC reception will be located. Existing this level uses the same circulation routes as the entering.



Fig. 104: (Right) Circulation of the upper level (Author, 2016).

UNIVERSITY OF PRETORIA

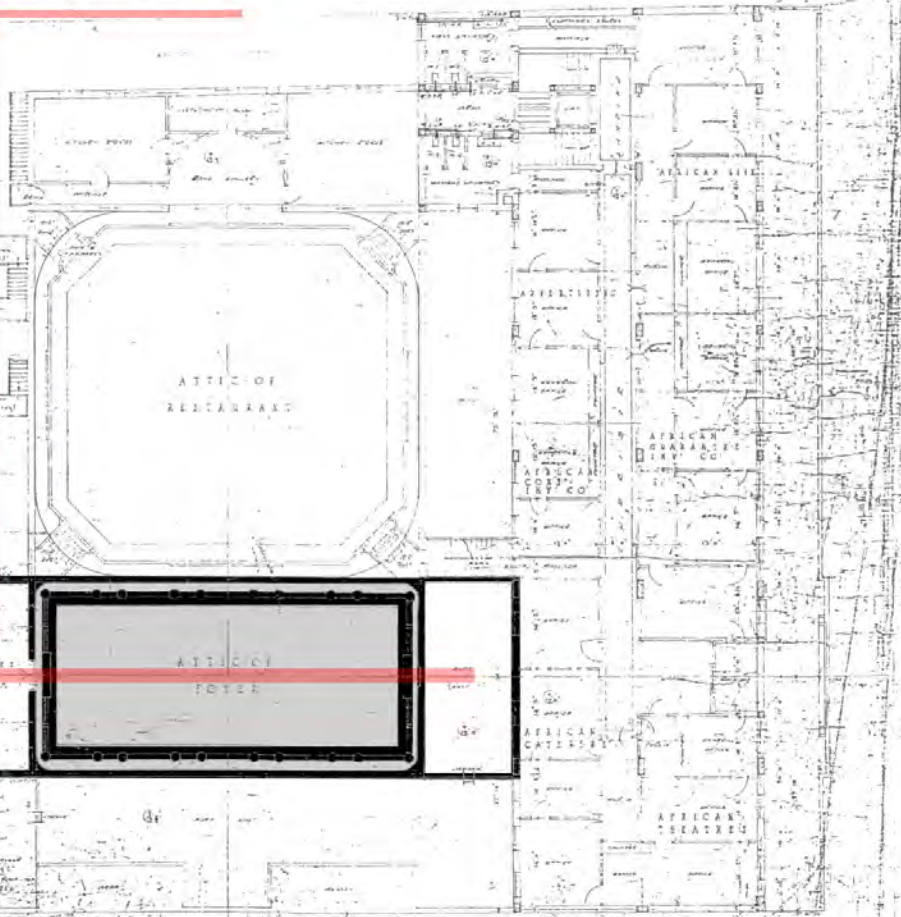
SCALE 1/4"



PLAN OF MEZZANINE

ATTIC PLAN OF RESTAURANT & RESTAURANT FOYER

FIRST FLOOR PLAN OF OFFICE BLOCK



ATTIC OF RESTAURANT

ATTIC FOYER



POLICE STATION

127

Carpeted Hallway
Museum Hall
1008

THE
SITE OF THE
FIRST GENERAL MEETING
OF THE
SOUTH AFRICAN
NATIVE NATIONAL CONGRESS

THE ROCKS POLICE STATION

The Welsh and Major's adaptation to a former police station in central Sydney accommodates a restaurant as a new program and public identity.

Built towards the end of the 1800's, the Neo-Classical front facade provides the historical datum, the level of intervention increases toward the back of the building where a new facade projects out of rear facade. The new facade creates a new edge condition and identity on the pedestrian walkway that runs behind the buildings. (WelshMajor.com, 2015)

The Neo-Classical facade holds the historical identity and contextual significance of the building. The decision not to alter this facade ensures that the identity of the building as well as the street facade remains intact. This facade is arguably in the most identifiable aspect of the building and thus the most historically sensitive. The spaces immediately behind the facade have undergone very little physical alteration

other than reprogramming the space from their original function as offices into dining rooms. These spaces would have been the most public spaces of the building and therefore would also have added to the identity of the building. As the spaces further in the building become more private the less of an impact they would have had on the identity of the building. The holding cells and jail section of the station, for example, have more generic identities in the public eye and in conjunction with specific infrastructure such as the steel cell, greater alterations can be made without contesting the original identity of the space.

The majority of the adaptations between the façades deal contribute to the protection of historic features of the building as well as ensuring that the building meets contemporary building codes and regulations. The materiality of these adaptations is similar to that which

Fig. 105: *The street facing, Neo-Classical façade of The rocks Police Station. (Photographer: Lu, 2014)*

is found in the existing; the steel tread and handrails that prevent further wear on the steps and walls blend into the heritage of the space. These materials age and do not provide any contrast with the existing unlike the materials of the new facade at the back of the building. A service lane running between the existing buildings was regenerated into a public space that cafe and retail programs of the adjacent building spill out into. In terms of the heritage of the police stations, the back of the building holds very little identity and provides the opportunity for the new program of the restaurant to generate the new identity and street condition. The new facade is completely transparent with large opening windows that releases the space and allows the program to spill into the public realm. The facade consists of three frames that are governed by the main axis the existing where as the materiality; black painted steel members and glazing offset intricate textures of the brickwork. The new architecture of the facade is separated from the existing except for a few connections that reinforce the idea of the new program and identity.

Fig. 106: *The contemporary addition by Welsh + Major that gives a edge to The Rocks Police Station and to the pedestrian walkway that runs behind the building. (Photographer: Lu, 2014)*







Fig. 107: (Top) The contrast of the new steel and glass façade and the old masonry walls of the old station (Photographer: Lu, 2014).

Fig. 108: (Middle) The roof of the new structure facilitating gutter drainage off the existing roof structure (Photographer: Lu, 2014).

Fig. 109: (Left) The new façade in context (Photographer: Lu, 2014).



Fig. 110: (top) A clear separation between the existing condition and the new façade is made, distinguishing the two identities (Photographer: Lu, 2014).



Fig. 111: (left) A closer view of the junction where the cladding is separated from the existing and joined only by the structure (Photographer: Lu, 2014).