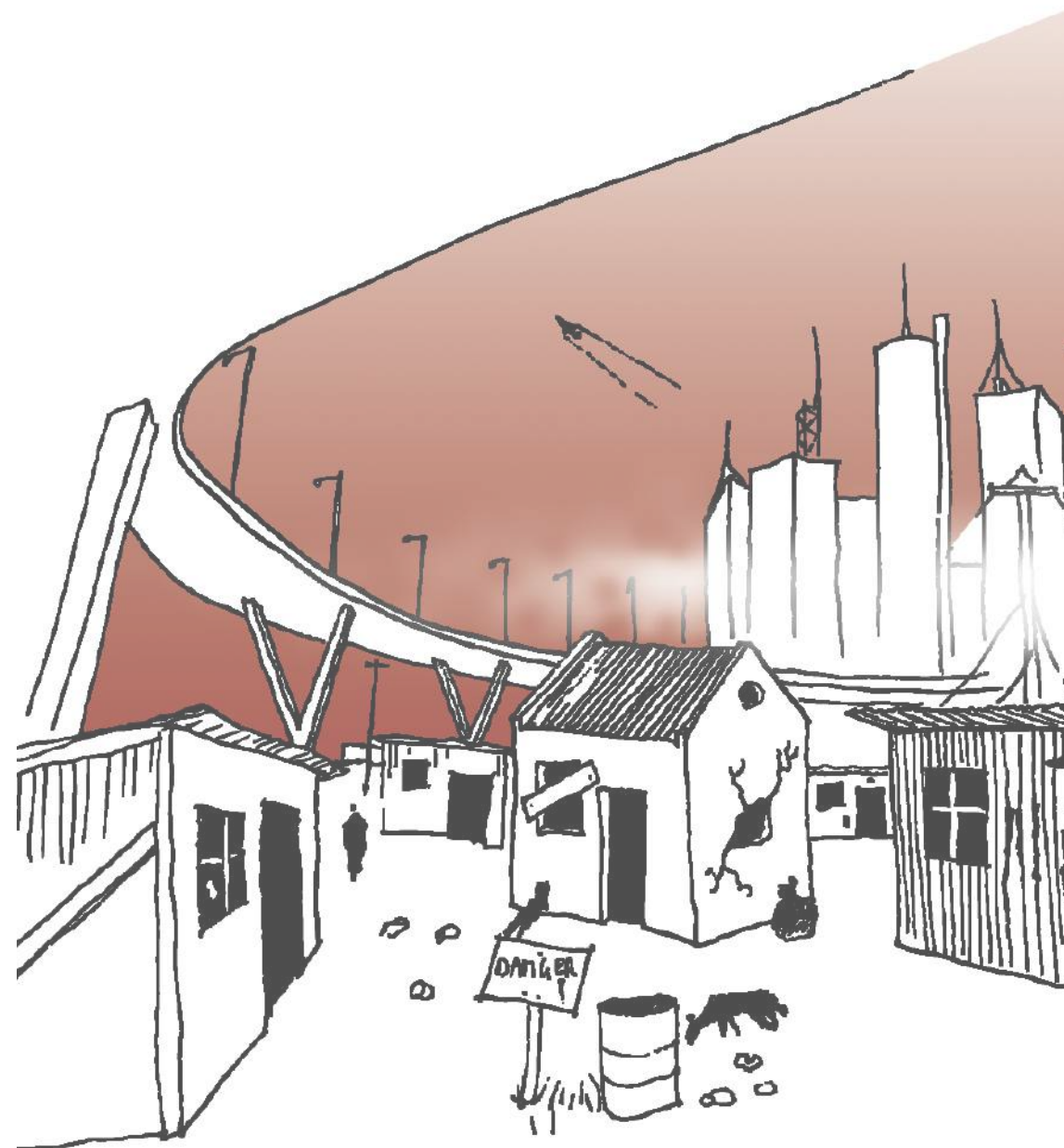


PART 2

Site and Context

2.1 INTRODUCTION	31
2.2 SITE CONTEXT	33
2.3 OVERVIEW OF ENTRY POINTS	34
2.4 CATEGORISING EXISTING SPACES	36
2.5 HISTORIC SITUATION: FACADES	44
2.6 HISTORIC SITUATION: DECAY	54
2.7 HISTORIC SITUATION: UNBUILT PROJECTS	56
2.8 ARGUMENTS FOR CONCEPTUAL APPROACH	59
2.9 PART 2 CONCLUSION	77



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 gedenkmal 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.

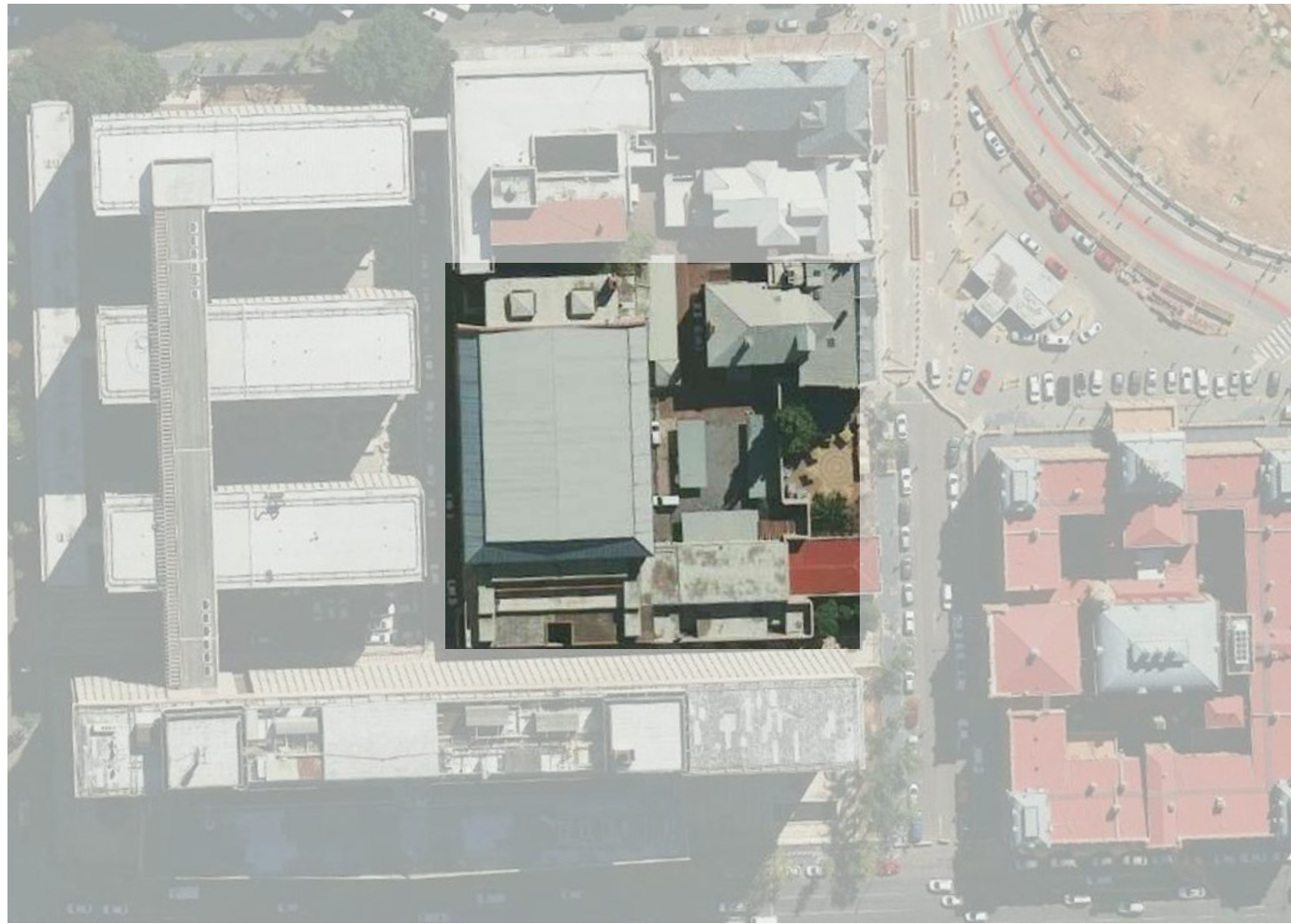


Fig.26: Site protected within the block.

2.3. Overview of Entry Points

The block at large is for the most part an impenetrable mass. The block's 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 the peripheral buildings on the block act 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 building's 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

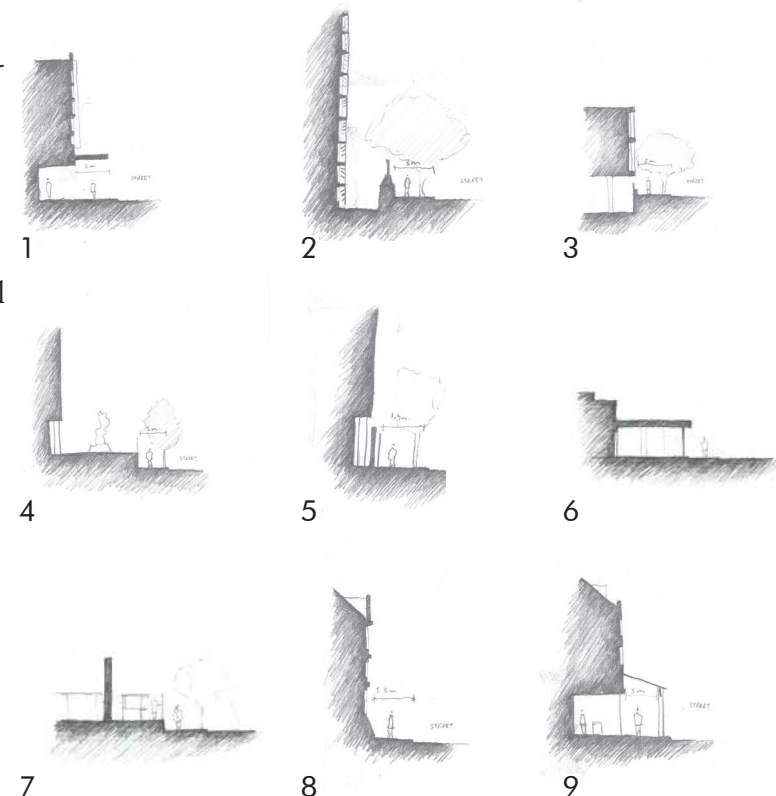


Fig.27: Edge conditions around TPA block (Author 2021).

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.

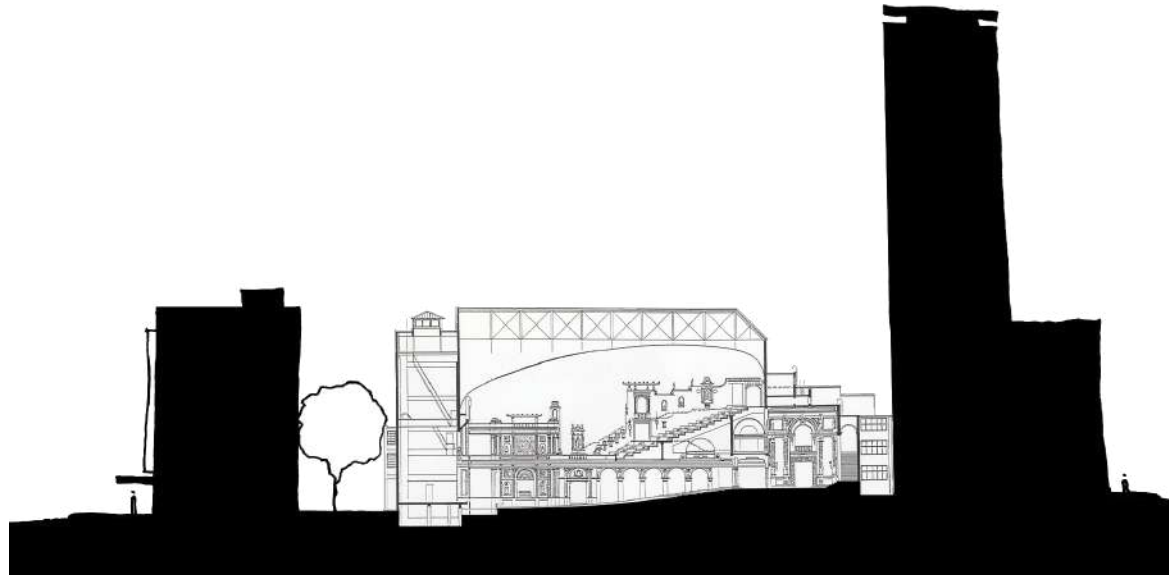


Fig.28: (Above) Theatre with the surrounding buildings forming its outer (urban scale) envelope (Author 2020).

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

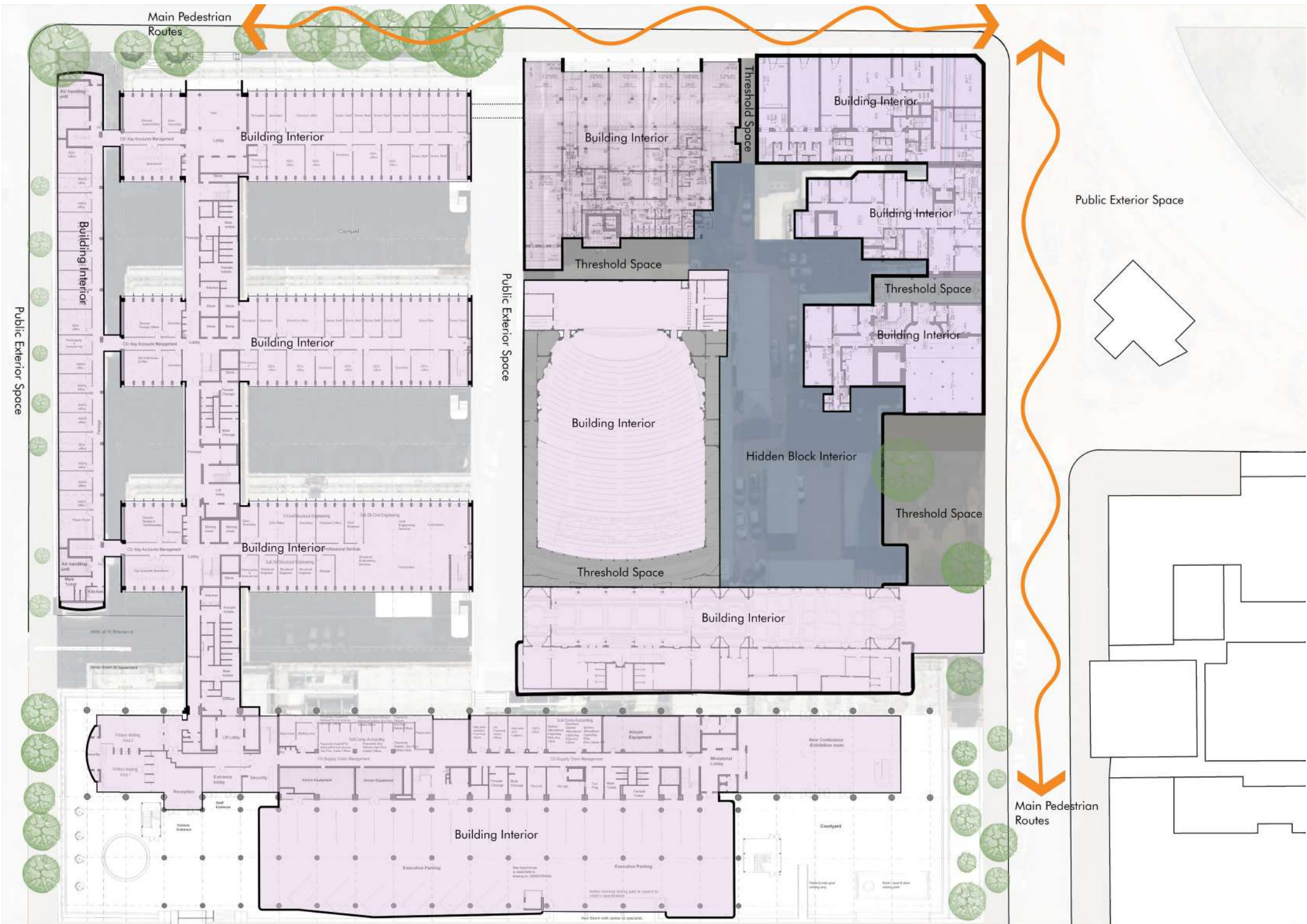
Fig.30: (Bottom right) Interior of Capitol being used as parking garage (Author 2021).

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.

Art of Ideology



- 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.

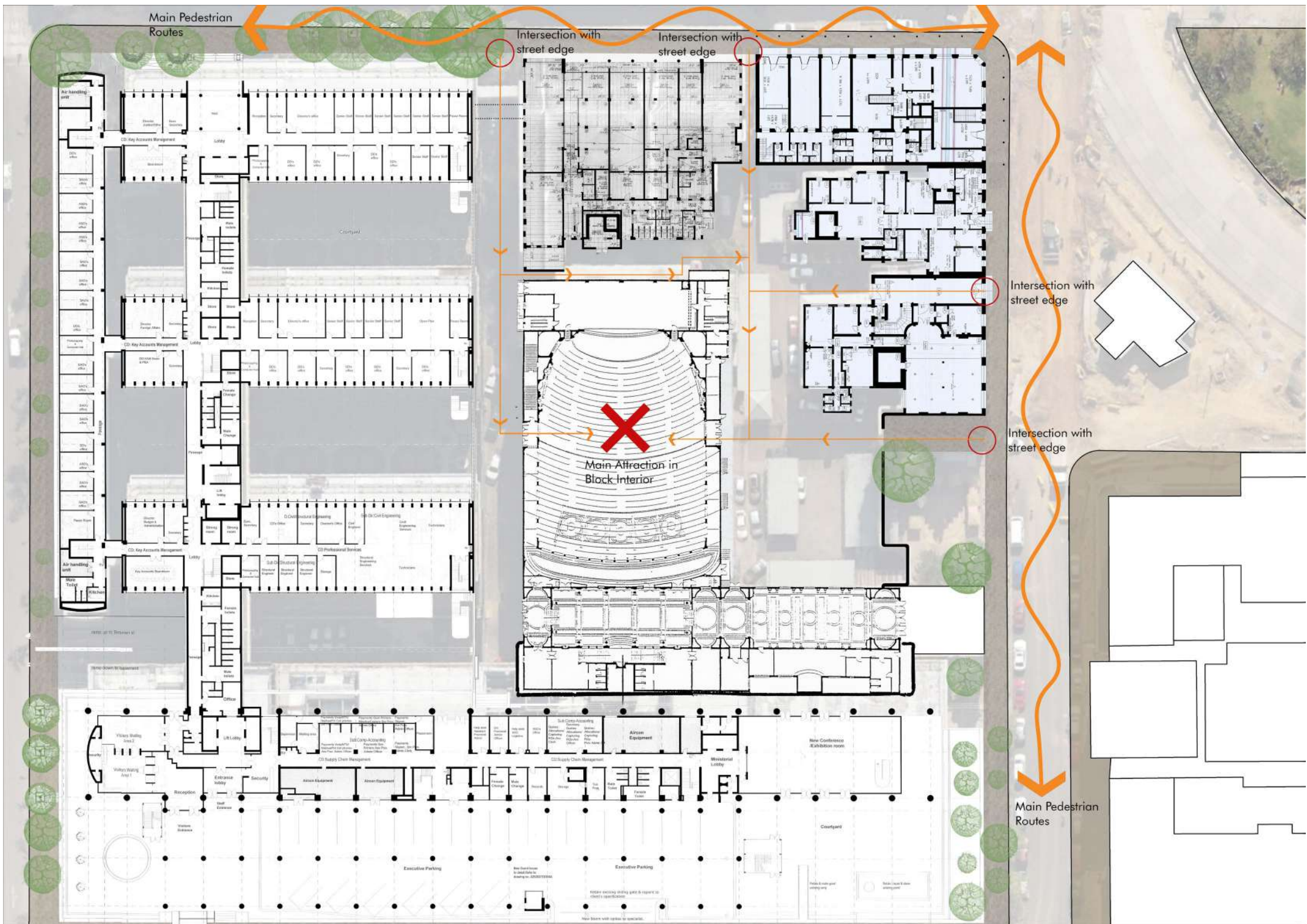
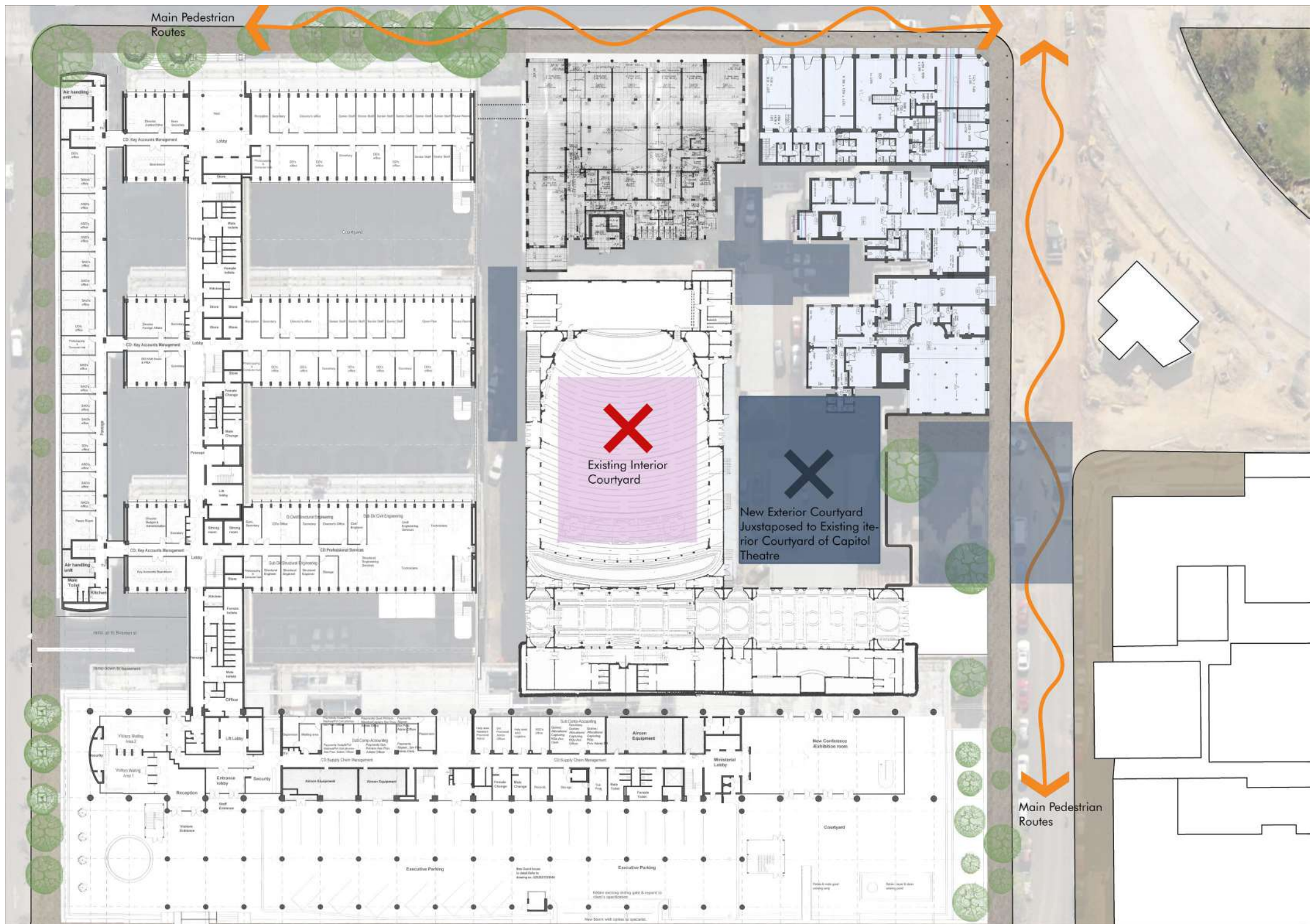


Fig.32: Potential circulation through site to the Capitol theatre interior (Author 2021).

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.



- Potential exterior courtyard spaces
- Potential interior courtyard space

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

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).

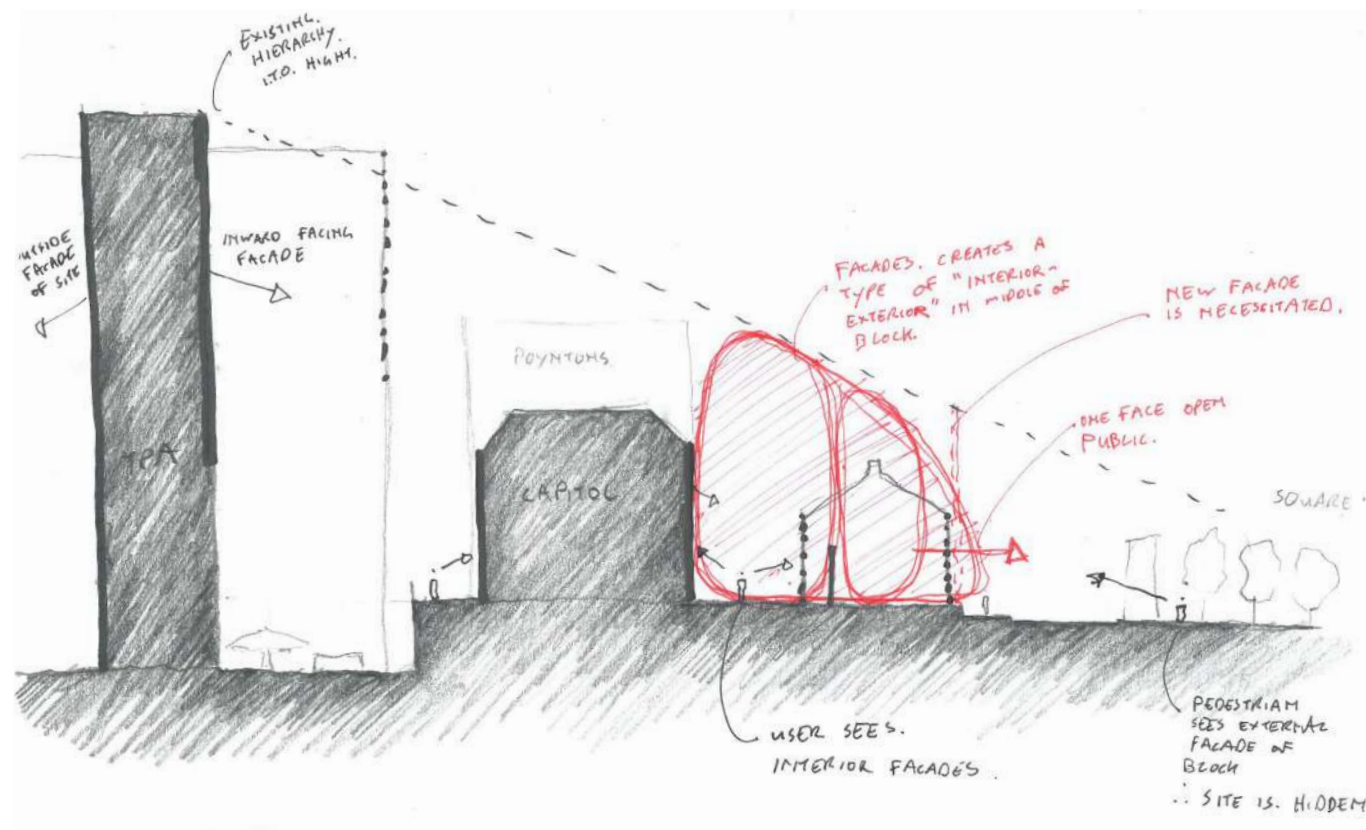


Fig.34: Hight hierarchy of the block



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

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.

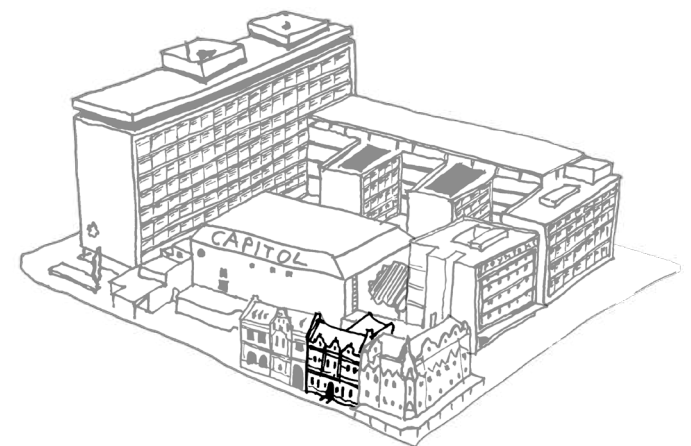
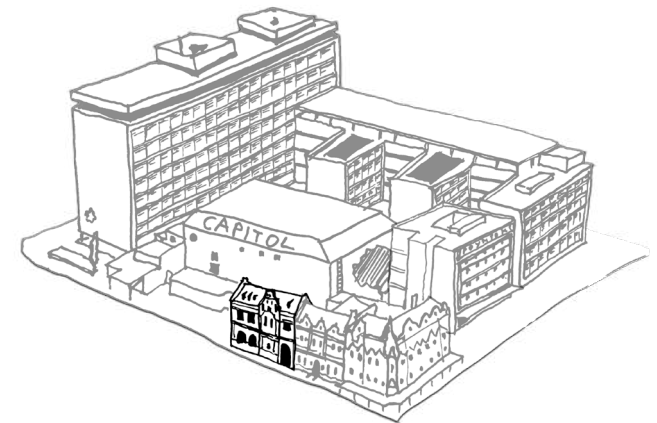


Fig.36: (Top) Old Netherlands bank positioning on the TPA block (Author 2021).

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

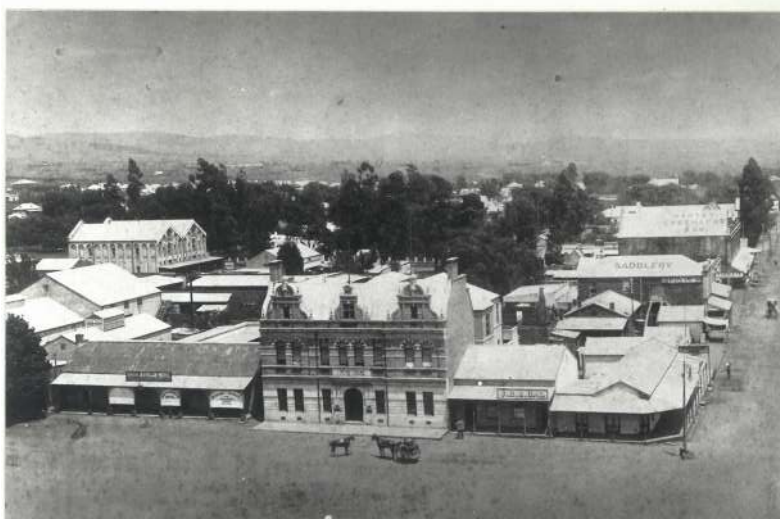


Fig.38: (Left) Law chambers (from east looking west) before the surrounding buildings still standing today were developed (AAUP n.d.).

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).

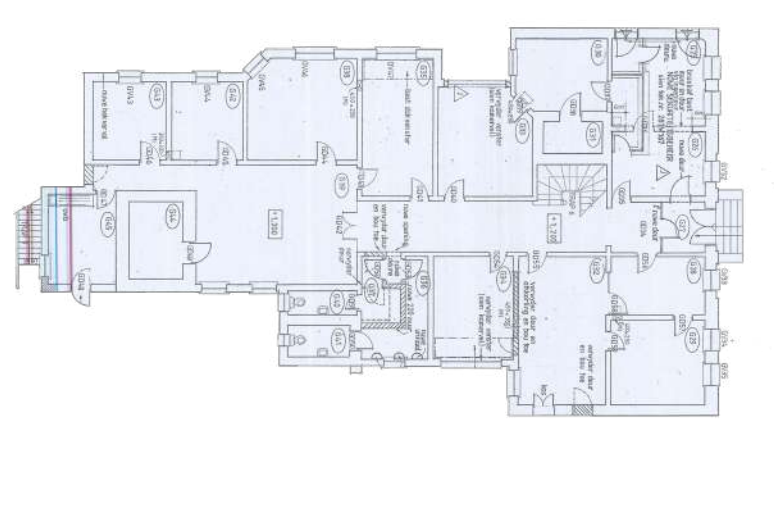


Fig.43: (Left) The TPA block (looking southwest) during the ZAR era with both the Law Chambers and the the Old netherlands bank built (AAUP n.d.).

Fig.44: (Right) The ground floor plan of the Law chambers as found today (Holm and Holm Architects 1984).

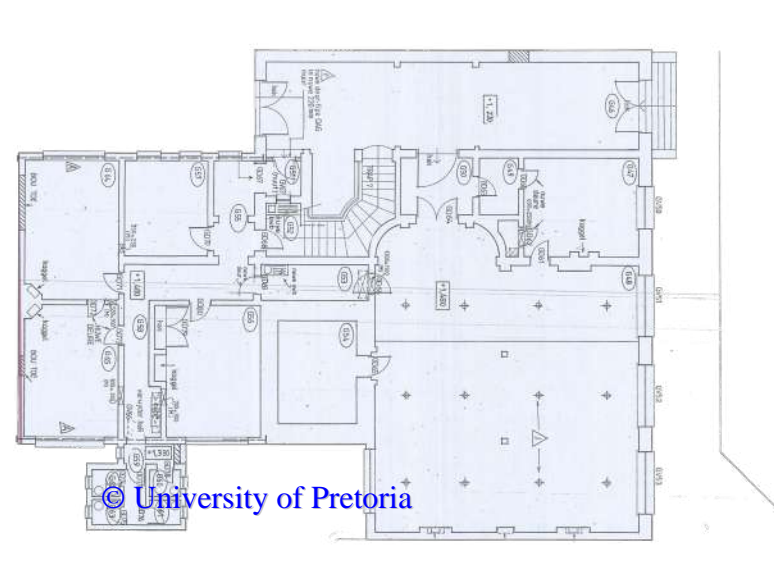


Fig.45: (Left) Law Chambers and the Old Netherlands bank during the ZAR period (AAUP n.d.).

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.

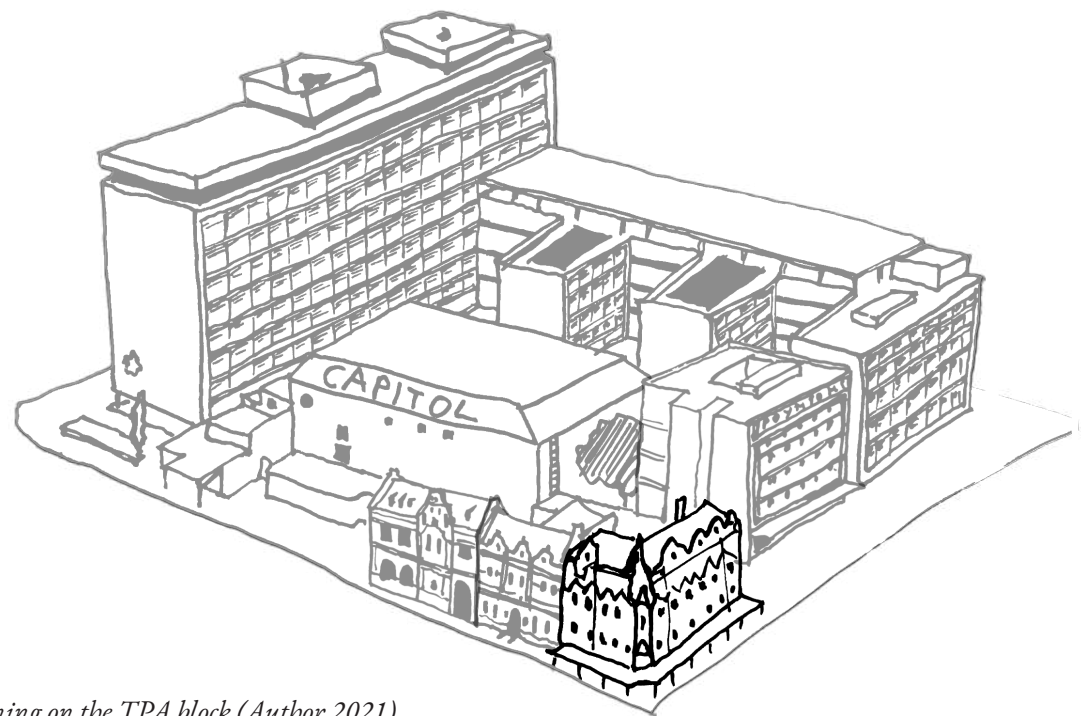


Fig.47: Reserve Investment building (Cafe Riche) positioning on the TPA block (Author 2021).



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 Riche 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 street 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).

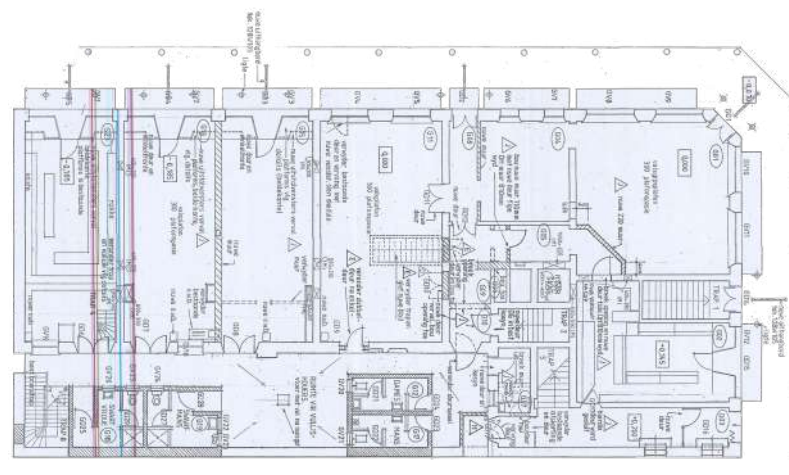


Fig.52: (Left) Cafe Riche, the Old Netherlands bank and the Law chambers in the early 20th century as seen from the north eastern corner of church square (Hilton n.d.).

Fig.53: (Right) The ground floor plan of the Reserve Investment building (Cafe Riche) as found today (Holm and Holm Architects 1984).

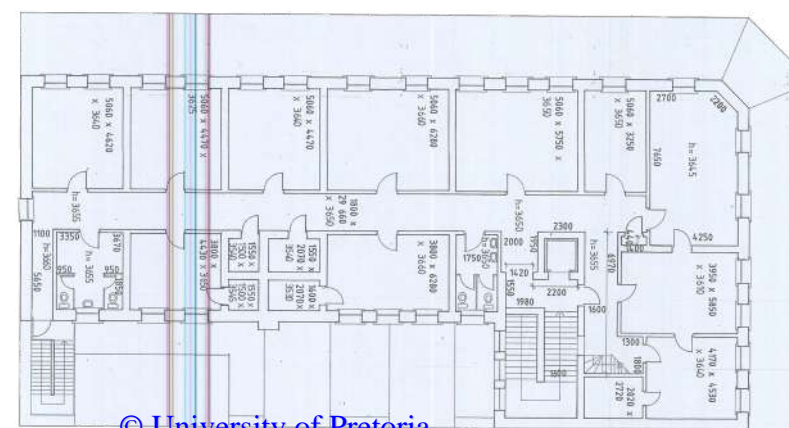


Fig.54: (Left) Cafe Riche, the Old Netherlands bank and the Law Chambers as found today (Author 2021).

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 building's 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.

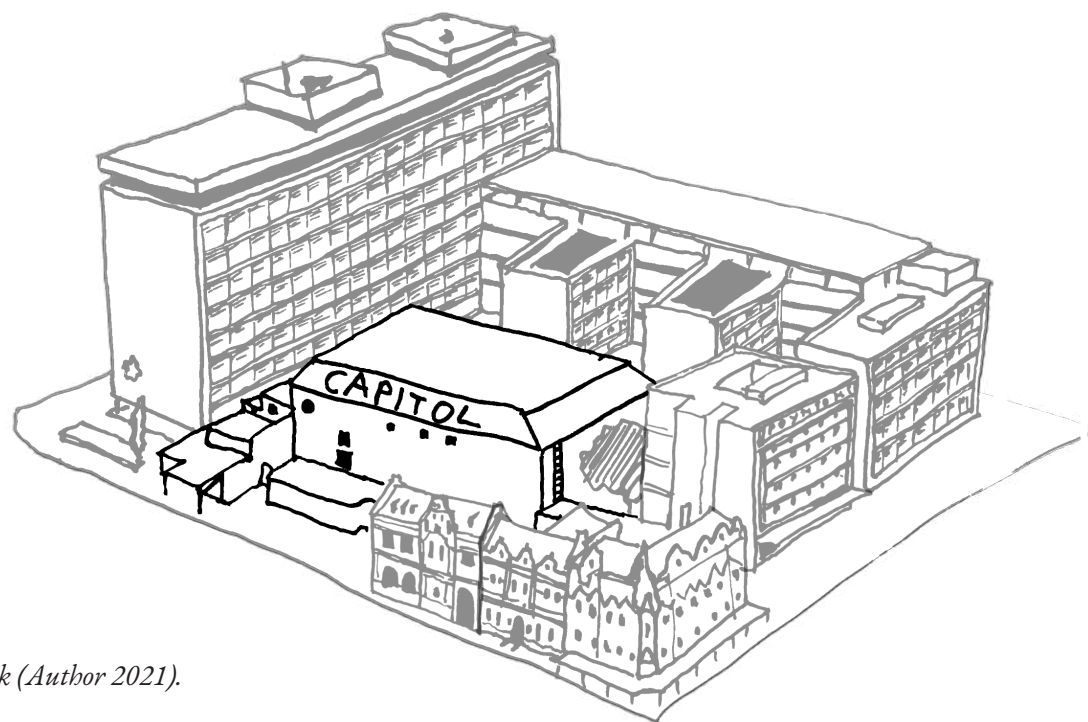


Fig.56: The Capitol Theatre's positioning on the TPA block (Author 2021).



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 within 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).

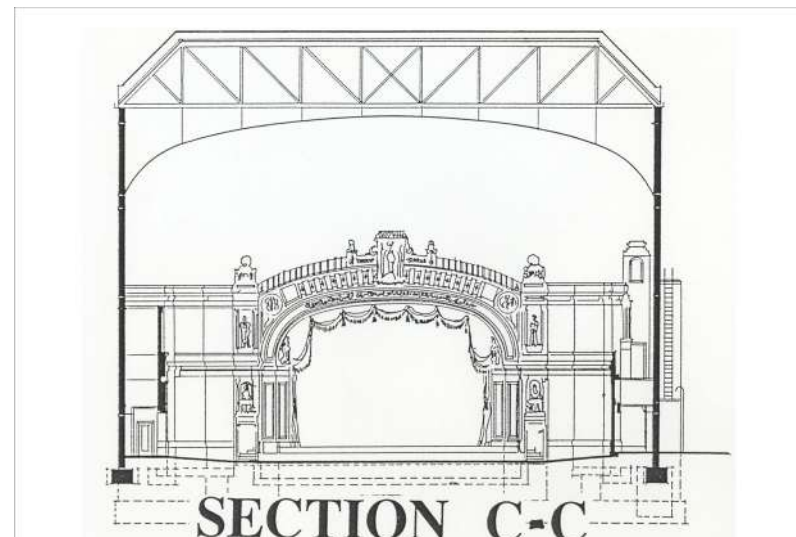


Fig.61: (Left) The Capitol Theatre entrance when it was still in use as a theatre with the TPA building in the background (RE: C@pitoli n.d.).

Fig.62: (Right) Section of the Capitol Theatre showing the ornamentation on the secondary interior skin of the building (AAUP n.d.).

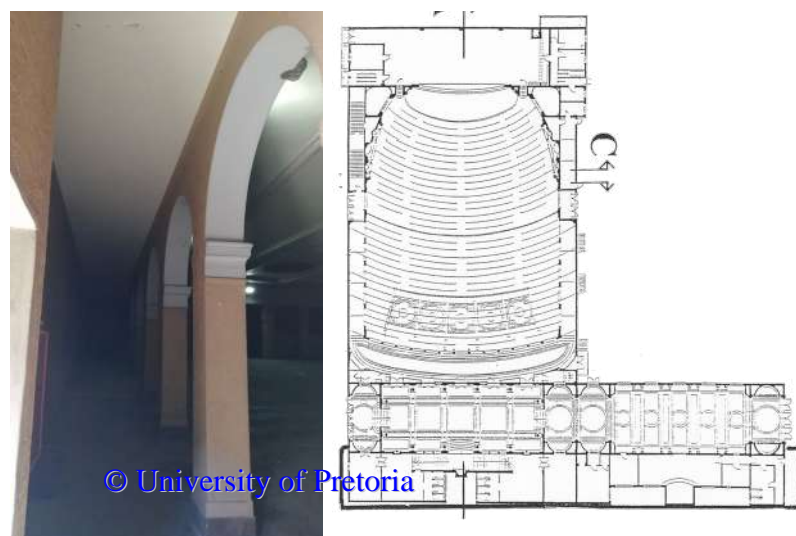


Fig.63: (Left) View of the theatre from Parliament street as seen today (Author 2021).

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 it 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 façades of the building, the south and west facing façades contain the most amount of articulation which can be described as being in the Pretoria regionalist style.

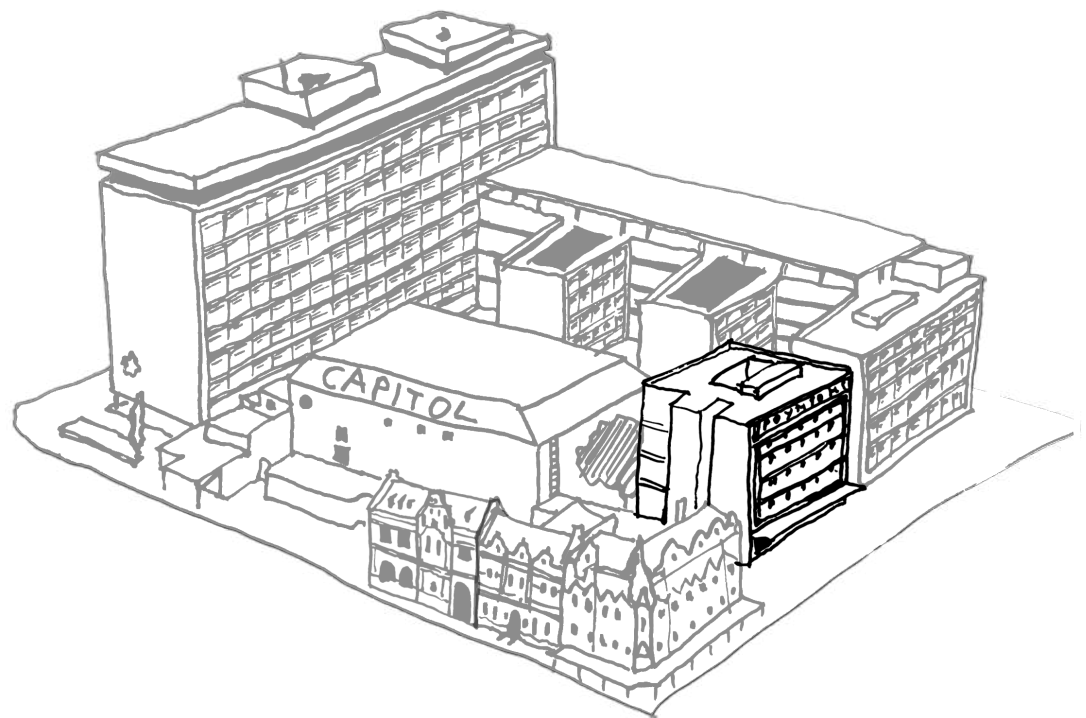


Fig.66: The Old Poyntons building's positioning on the TPA block (Author 2021).



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 the 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).

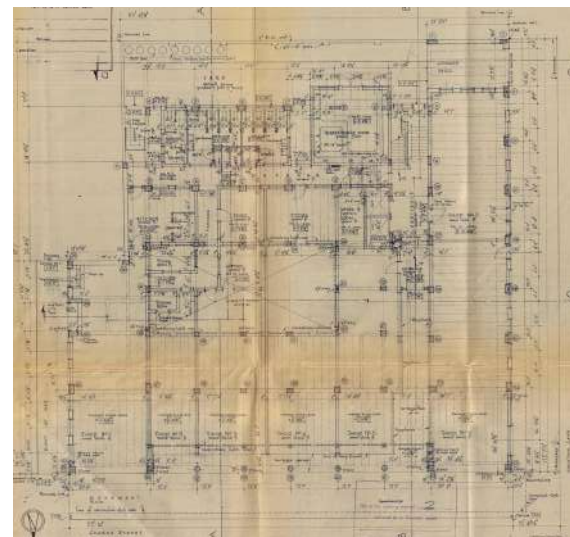


Fig.72: (Left) Northern facade of the Poyntons building. The treatment of the facade, through its regular pattern of windows and sun protection reveals the structural grid, and as such its interior organisation (Author 2021).

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 from 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.

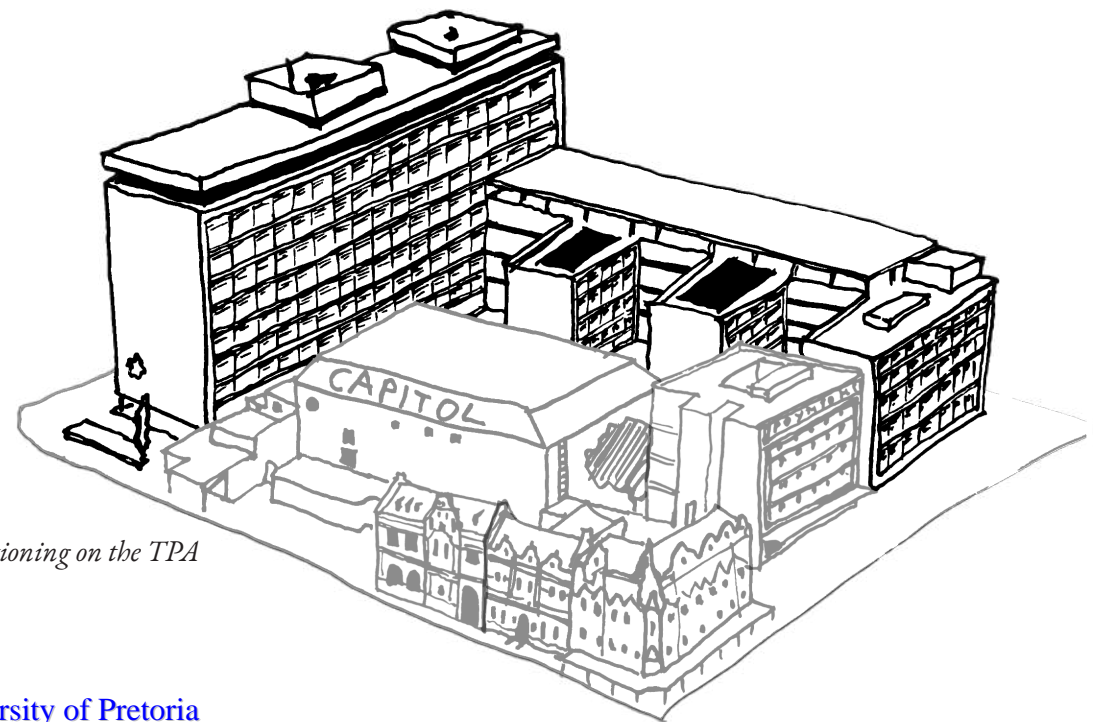


Fig.77: The Transvaal Provincial Administration (TPA) building’s positioning on the TPA block (Author 2021).



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 of 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 functional and ornamental and peculiar to Transvaal architecture (Theart 2009: 41).

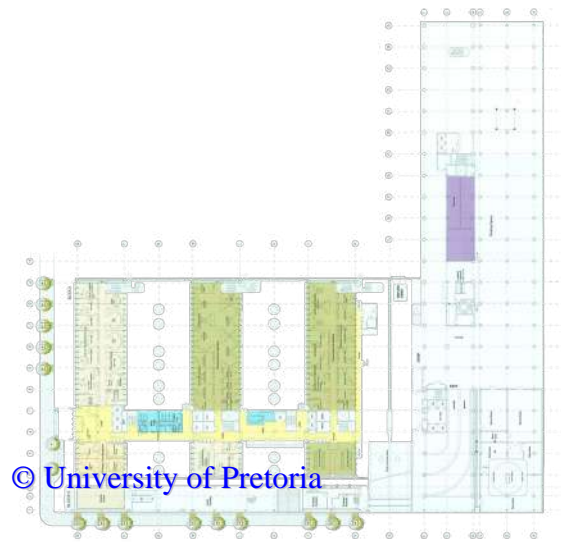


Fig.86: (Left) North western corner of the southern-most wing of the TPA building viewed from Parliament street (Author 2021).

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 Žižek (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 Žižek, is always idealised in one's imagination than that reality itself)(Ibid). This might also explain why so many tourists visit the decaying city of Pripjat 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).

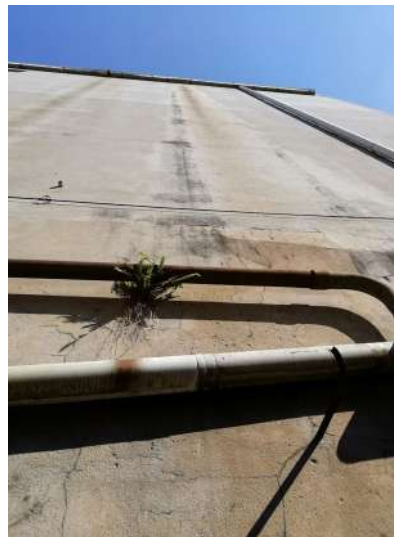


Fig.91: (Left) Surface of the exterior skin of the Capitol theatre: unarticulated and in a state of decay (Author 2021).

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

Fig.93: (Right) Paint peeling 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 peeling 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.

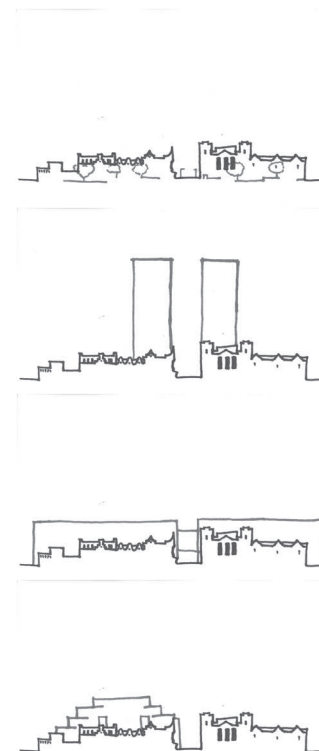
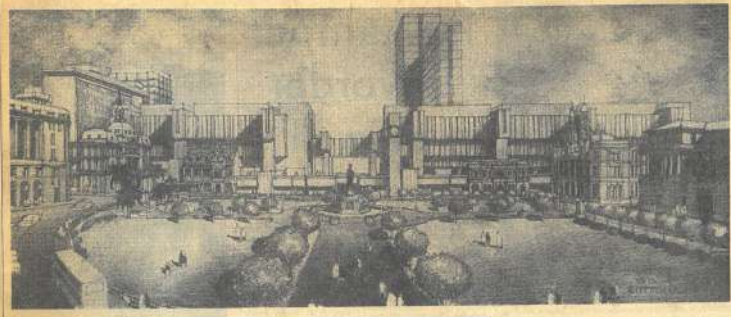


Fig.100: Sequence of parties showing the development of the proposal in the 1960s and 1970s for the demolition of the western facade of Church Square (Author 2019).



OP kykende perspektief-
tekening van die beoogde be-
planning van Kerkplein kan
duidelik gesien word hoe die
wreldlike saak van die
plein gaan verander.
Die tekening is dat die af-
werking van die nuwe ge-
boue ook as 'n saak moet
wees dat dit insake tot hier
voort met die nuwe plan
van aanbou van die Plein
'n Plan in onder die geboe
deur na Kerkplein toe be-
plan en sal word. Hier
aanwysing geboude, aan
aanwysing geboude en ander
vulgeboue, gebruik word.
Inwendige omringel geboue
sal platgeboue moet word.



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.).

Amptelike...

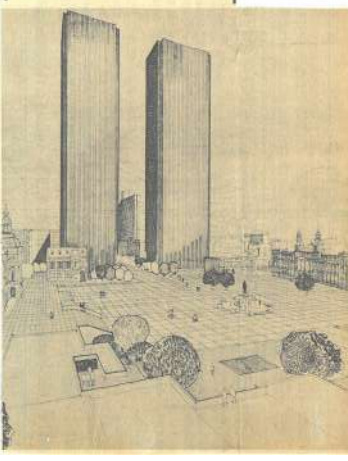


Fig.103: (Left) Two modern movement style towers proposed to replace the western facade of Church Square (1972) (AAUP n.d.).

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.).

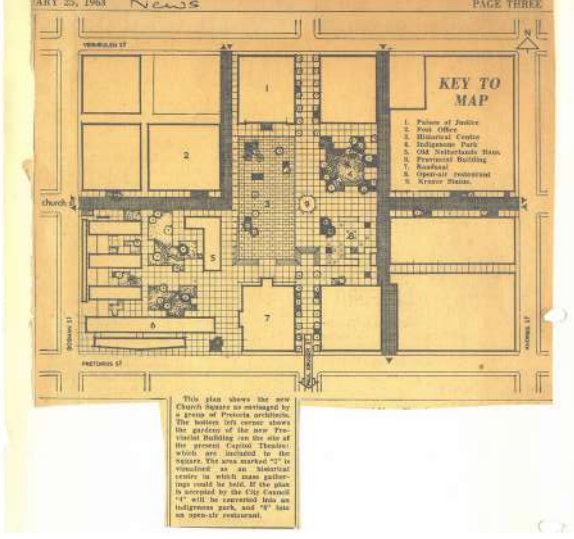


Fig.105: (Right) Plan of the proposed changes to Church Square before major changes such as the two towers were considered (AAUP n.d.).

GROOT VERANDERING OM PLEIN



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, the paradoxical 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 theoretical approach as a trichotomous relation between exterior, representational building 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 building forms as such, but in terms of their relation between representation (ideological) 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.

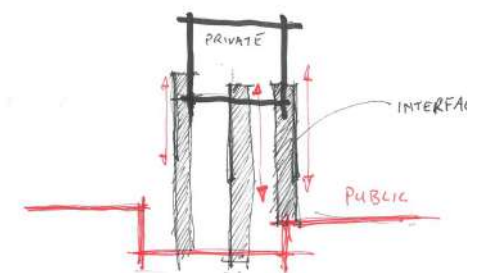
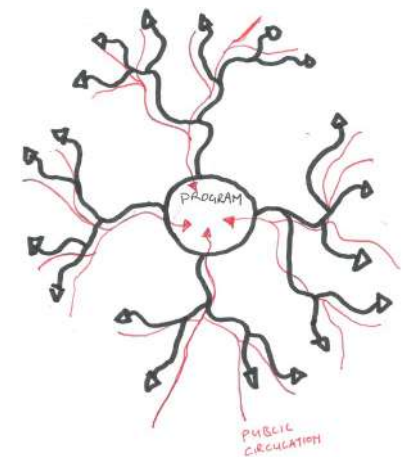
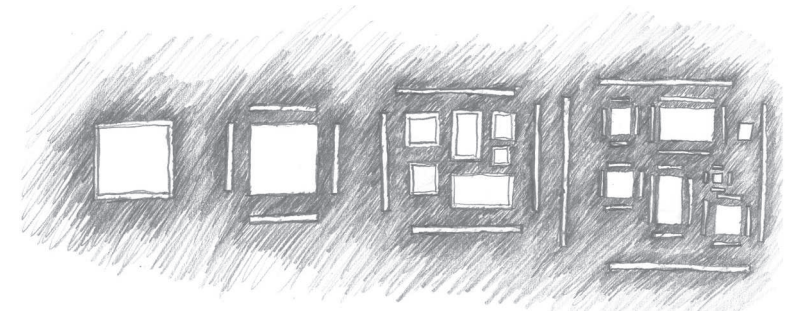


Fig.110: Sequence of parti diagrams of the three conceptual approaches: separation of skin from interior (top), discovering the sequence of the program (middle) and public-private interfaces working in section (bottom) (Author 2021).

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.

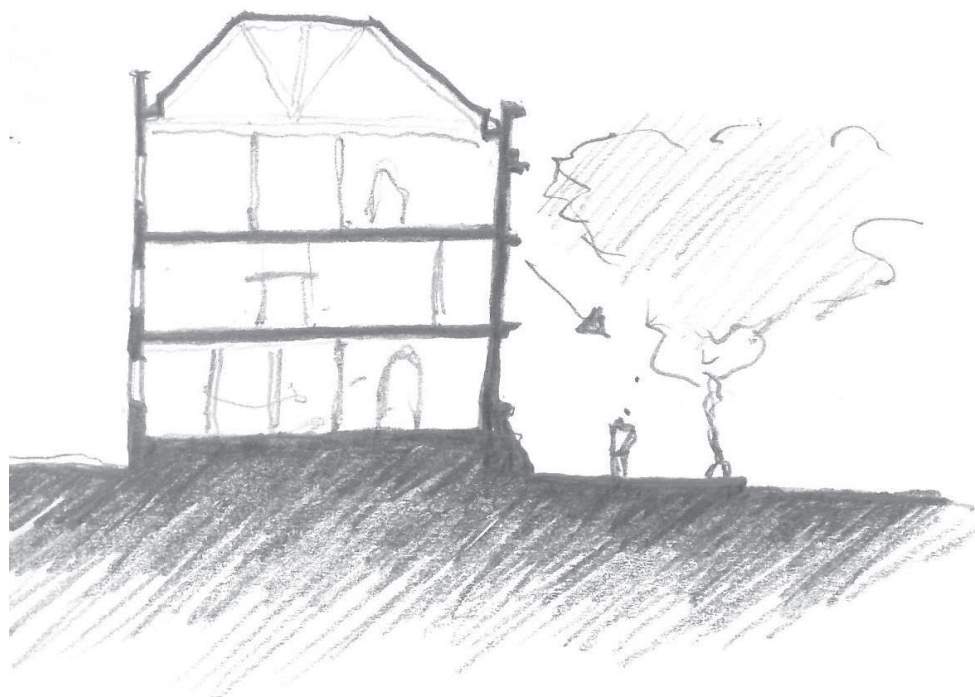


Fig.111: Building envelope as mediating interior and exterior and, through its meaning and articulation, defining and enclosing the exterior itself (Author 2021).

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.

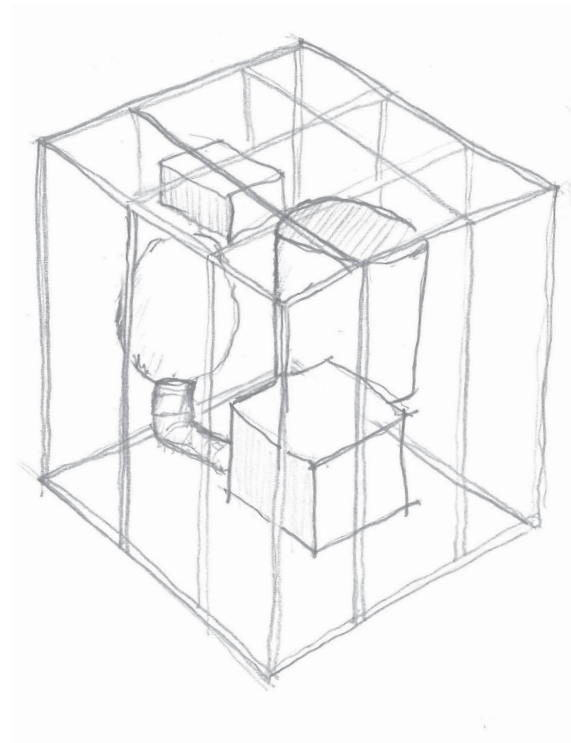
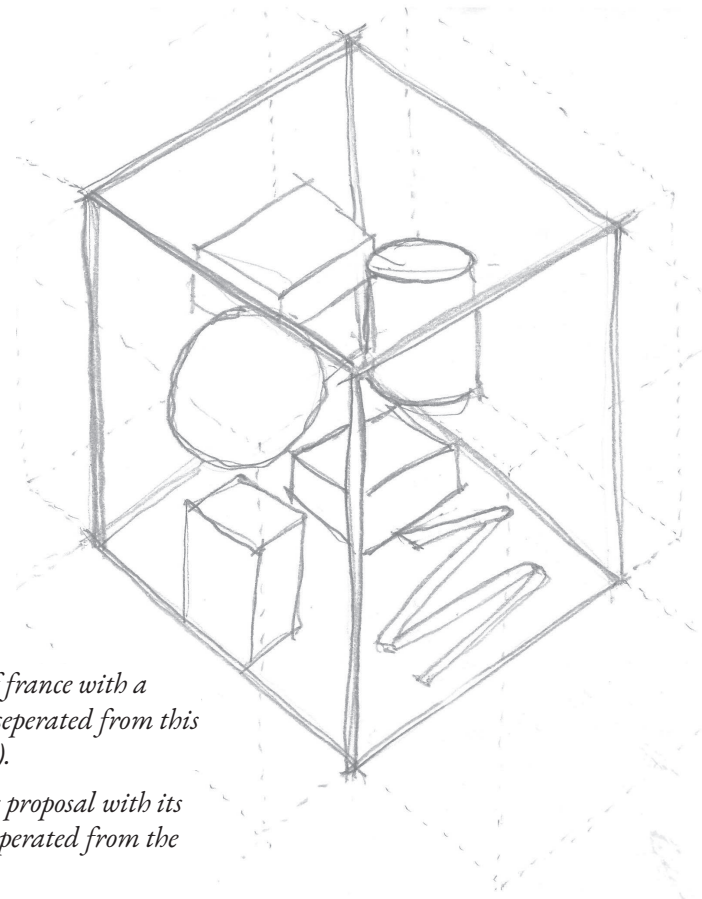


Fig.112: (Top) Rem Koolhaas's proposal for the Library of France with a thin, translucent skin hiding the interior spaces which is separated from this exterior skin (Office for Metropolitan Architecture 1989).

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

For Žižek (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 space³. 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...” (Žižek 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 politicized 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 Žižek’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 whose lights 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...” (Žižek 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 Žižek (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 Korea 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 simultaneously 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).

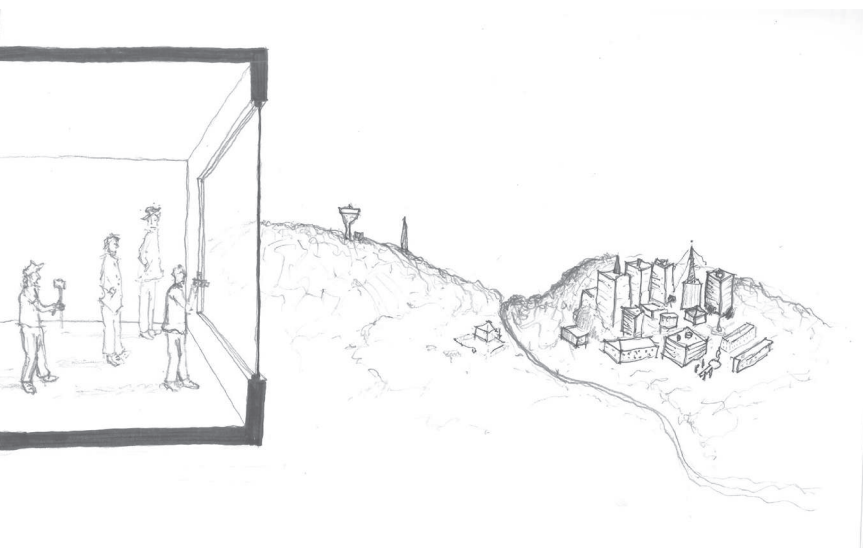


Fig.118: (Left) Diagram of how the spaces allowing visitors to view North Korea from a distance through a screen window transforms a specific reality into a form of representation of that very reality. In other words it turns a political and material reality into an unreal spectacle (Author 2021).

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).

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.

Art of Ideology

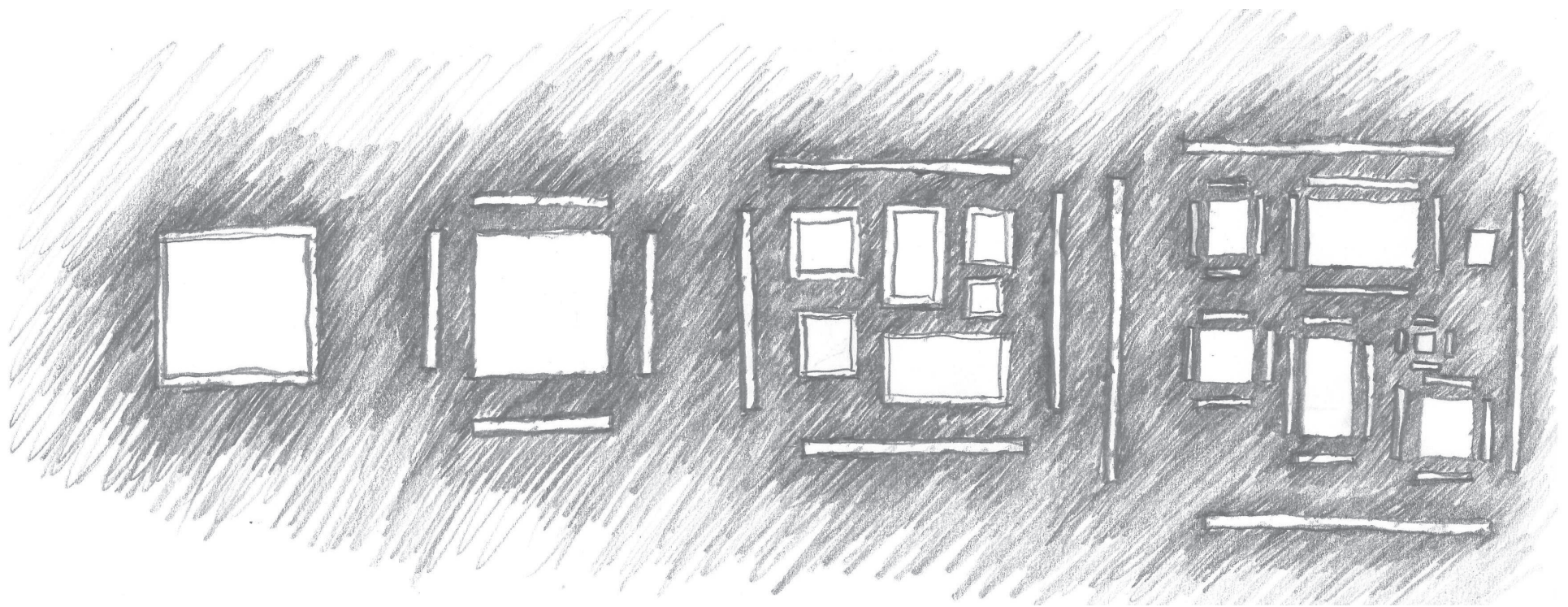
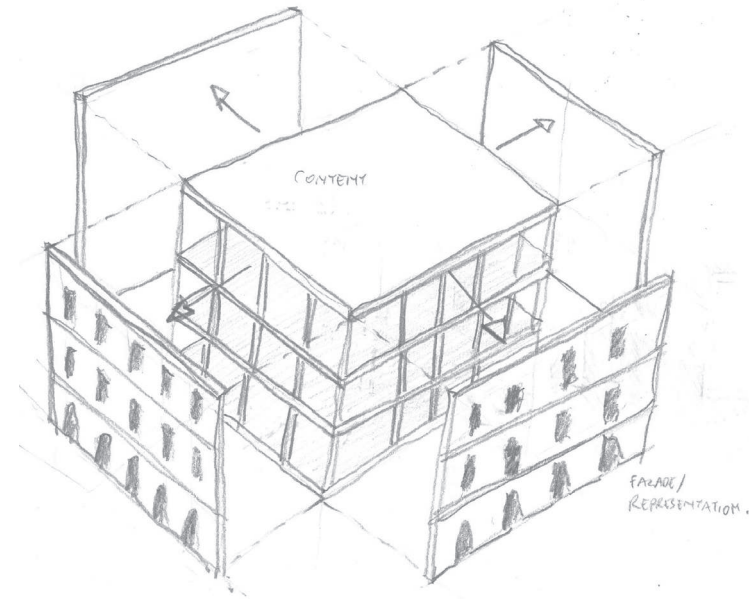
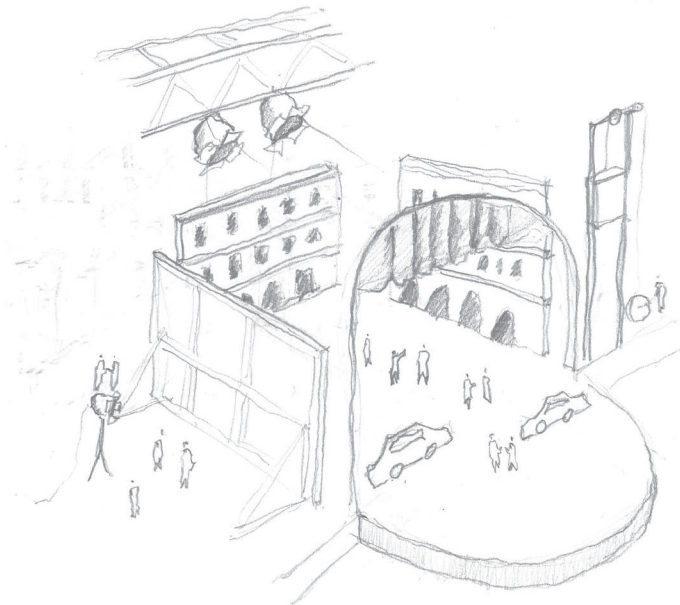
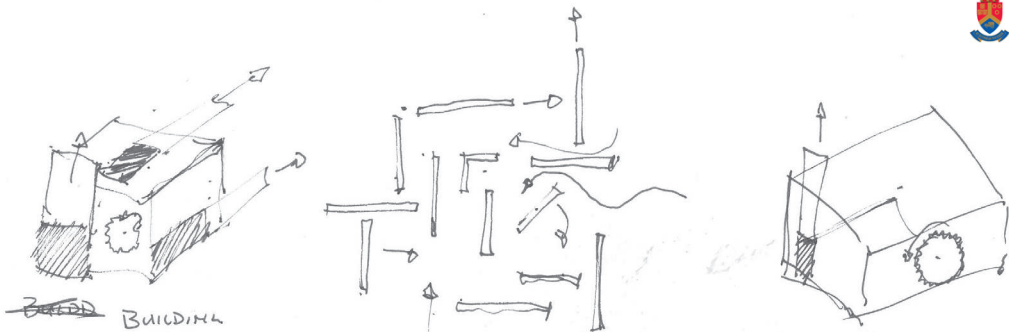


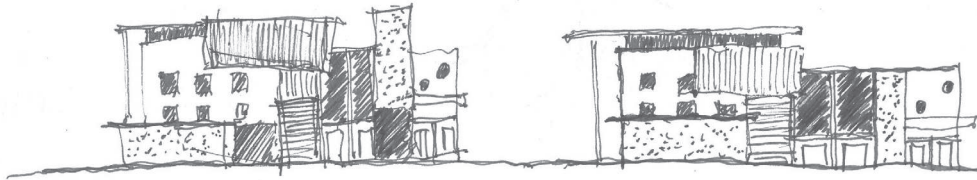
Fig.120: (Top) Concept of the notion of the envelope of the building being a veil, false stage wall or false facade (Author 2021).

Fig.121: (Bottom) Parti diagram of the separation of skin and interior (Author 2021).

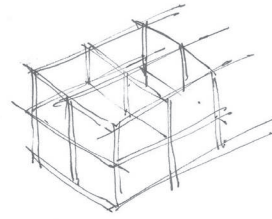


BUILDING AS A PUZZLE. BOX TO BE SOLVED BY THE USER.

REQUIRES NEGOTIATION BETWEEN USERS TO SUCCESSFULLY USE BUILDING.



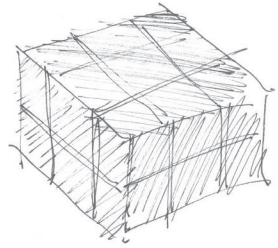
FACADE CHANGES DEPENDING ON THE COORDINATION OF USERS.



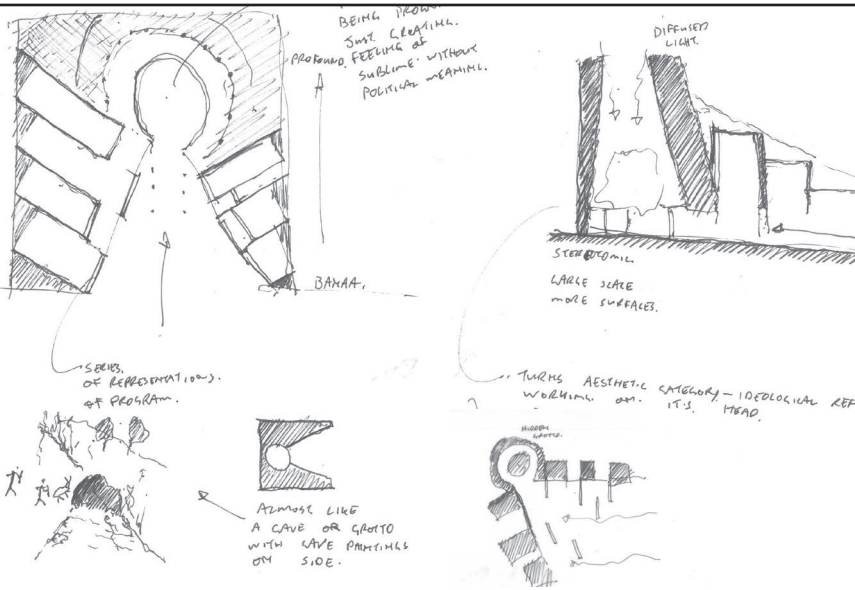
BUILDING AS EMPTY FRAME



OVER TIME BUILDING BEGINS TO TAKE ON MASS THROUGH PRODUCTION OF MEDIA.



UNTIL WHOLE BUILDING IS MADE OF MEDIA. RESEMBLING A PATCHWORK OF MASS MEDIA.



BEING PROVED JUST CLEARLY. PROFOUND FEELING OF SUBLINE WITHOUT POLITICAL MEANING.

BANANA.

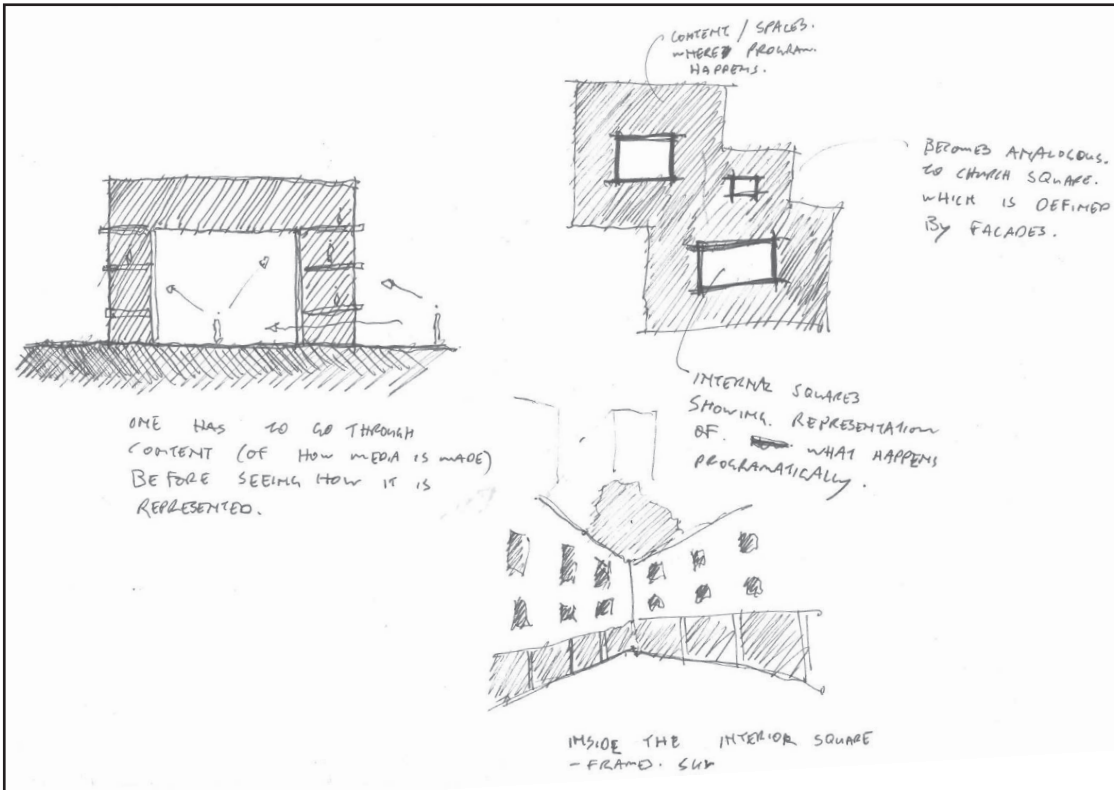
SEEMS OF REPRESENTATION OF PROGRAM.

ALMOST LIKE A CAVE OR GROTTO WITH CAVE PAINTINGS ON SIDE.

DIFFUSED LIGHT.

STEREOMETRIC. LARGE SPACE MORE SURFACES.

TURNS AESTHETIC CATEGORY - IDEOLOGICAL REF WORKING ON IT'S HEAD.



CONTENT / SPACES WHERE PROGRAM HAPPENS.

BECOMES ANALOGOUS TO CHINA SQUARE WHICH IS DEFINED BY FACADES.

ONE HAS TO GO THROUGH CONTENT (OF HOW MEDIA IS MADE) BEFORE SEEING HOW IT IS REPRESENTED.

INTERNAL SQUARE SHOWING REPRESENTATION OF WHAT HAPPENS PROGRAMMATICALLY.

INSIDE THE INTERIOR SQUARE - FRAMED SKY

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

Monolith

First Separation

Fragmentation

Orientation

Further Fragmentation

Combination

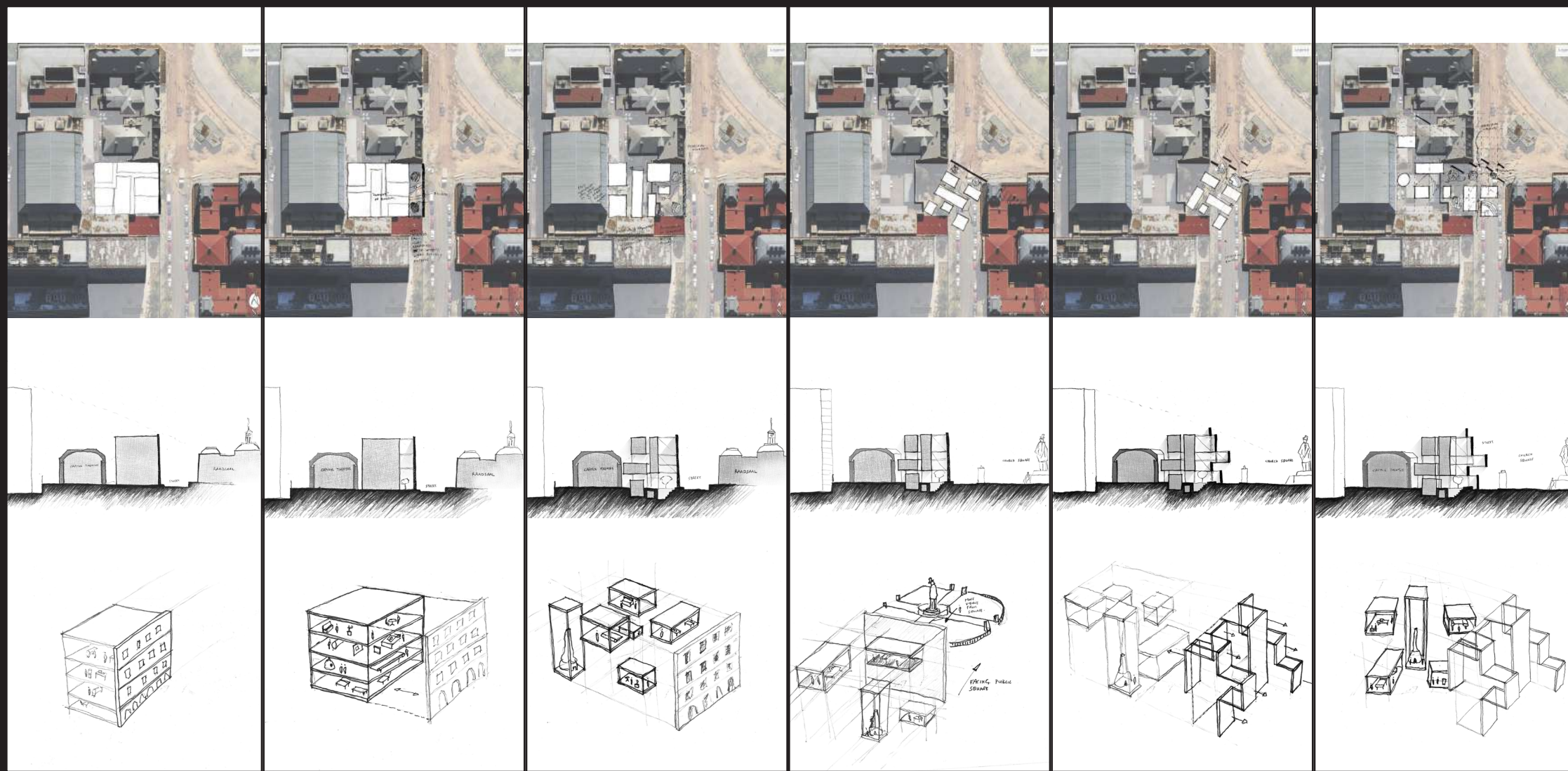


Fig.123: How the separation and envelope may be treated on site in sequence in plan (top) section (middle) and perspective (bottom) (Author 2021).

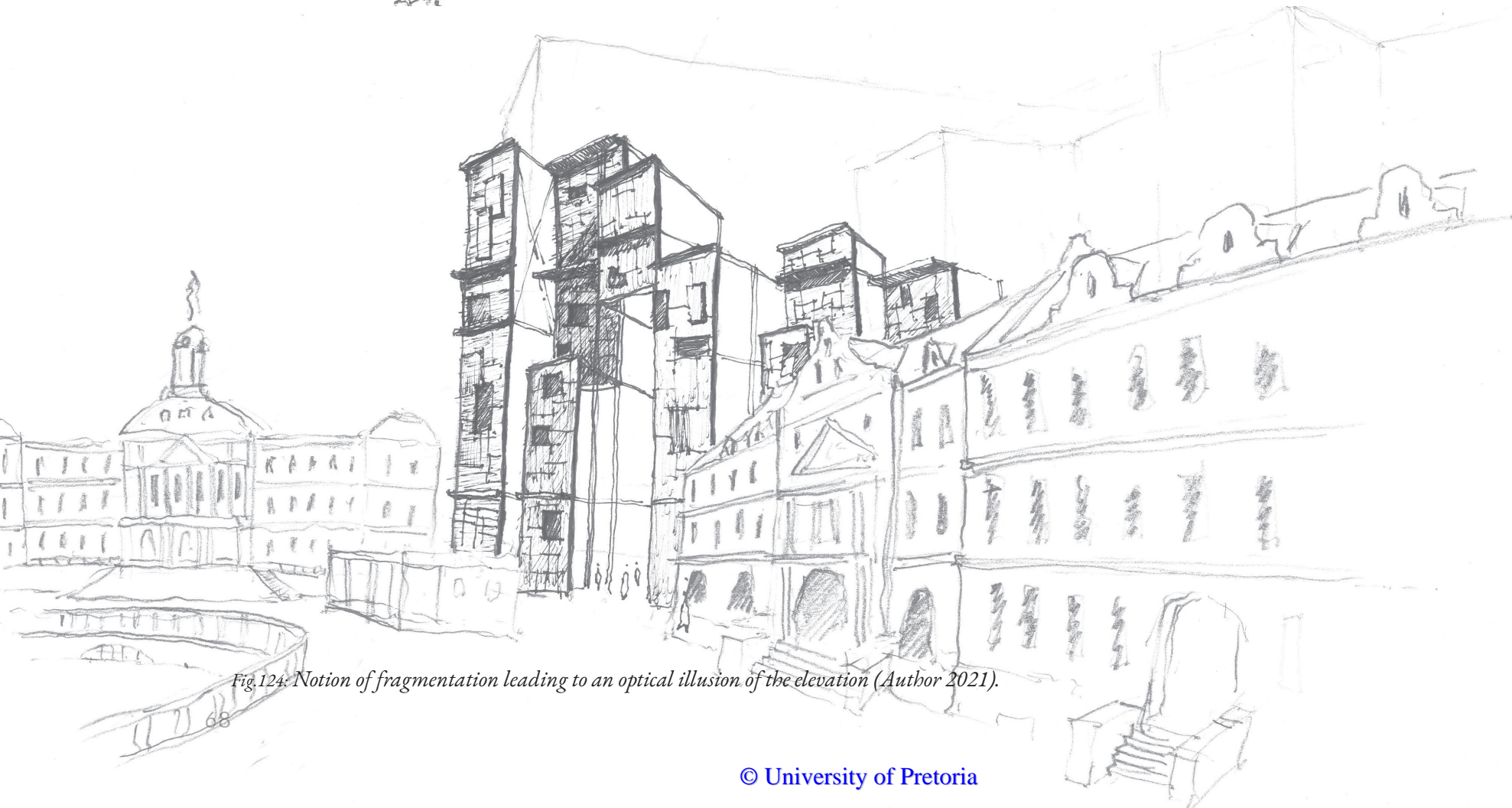
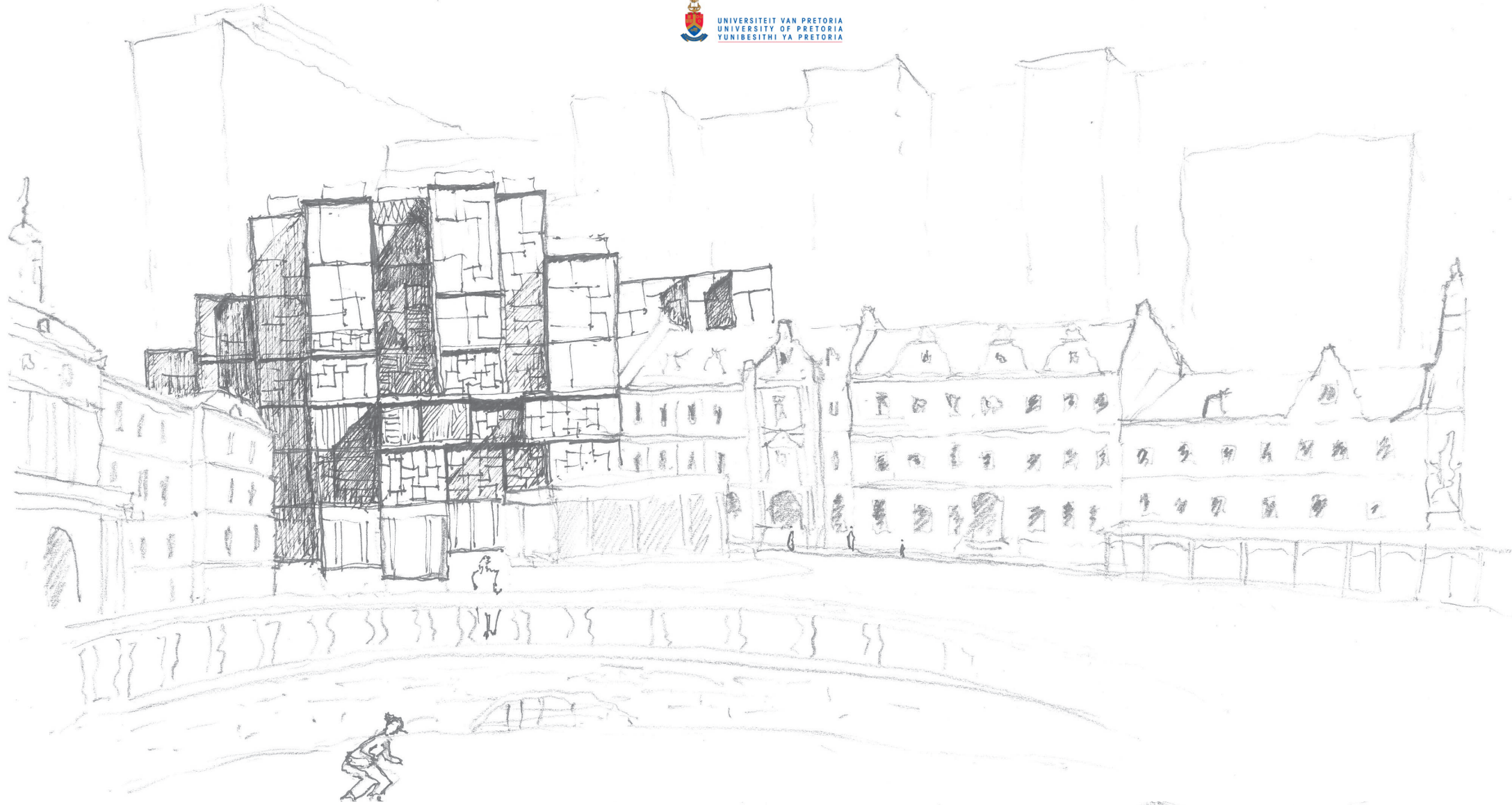


Fig.124: Notion of fragmentation leading to an optical illusion of the elevation (Author 2021).

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).

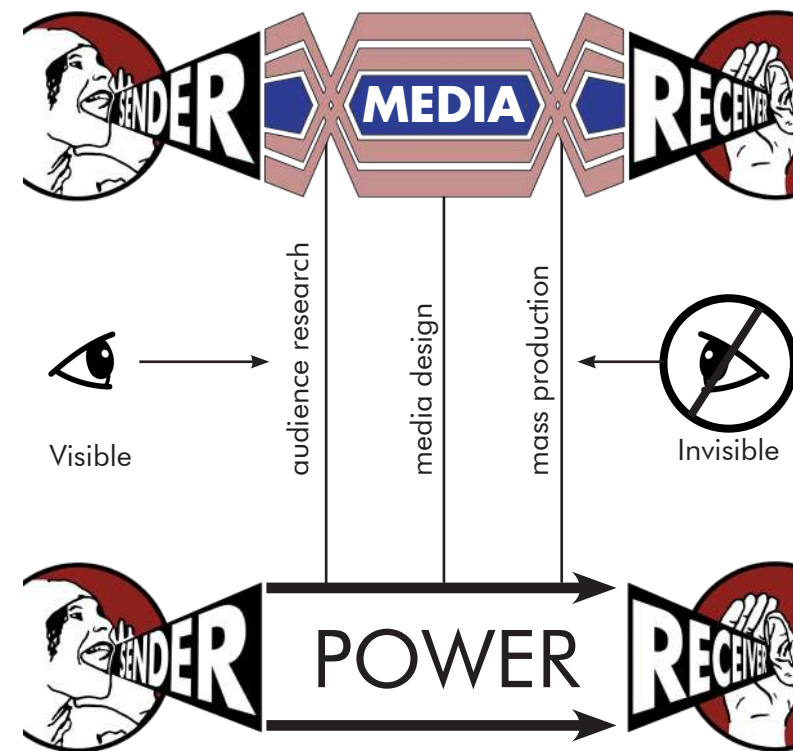
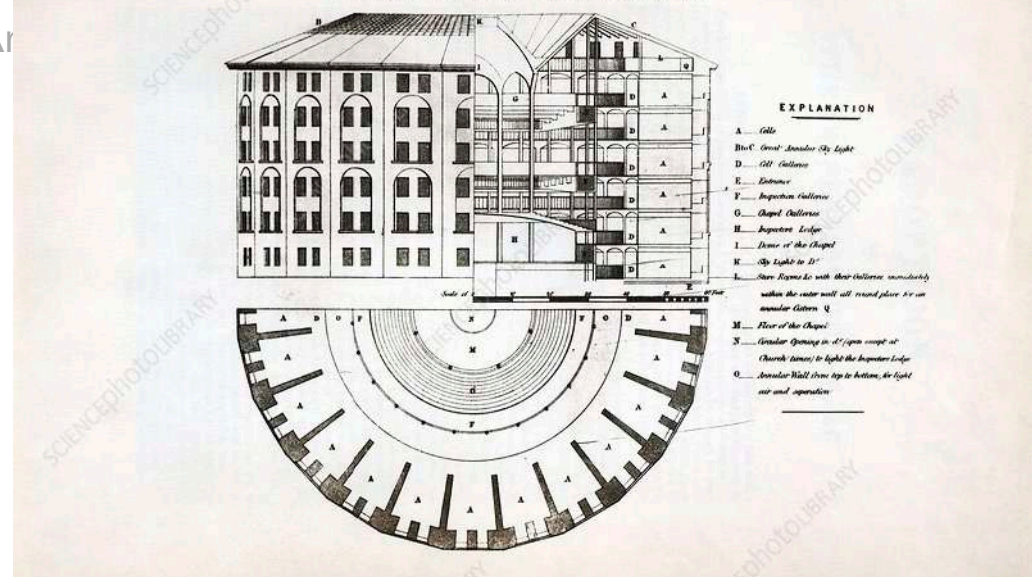


Fig.125: Power relation afforded by observation and visibility within the media context (Author 2021).

Ar



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.

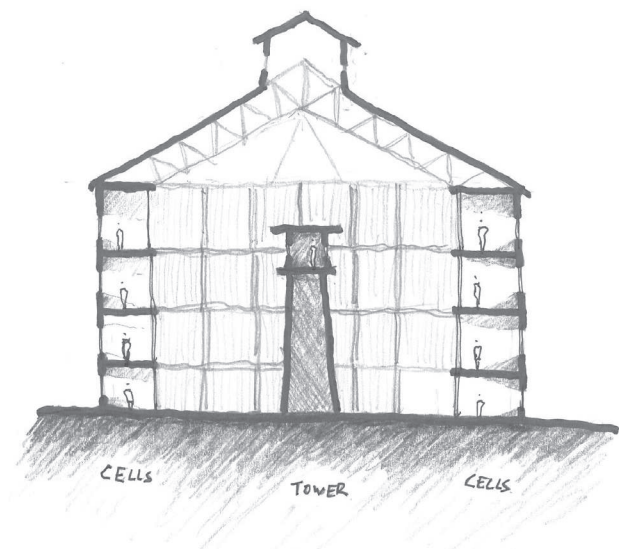
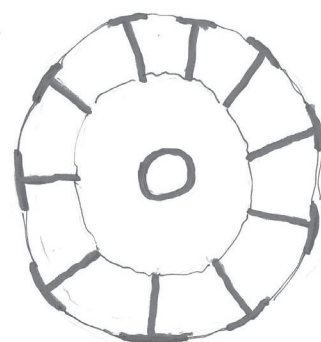
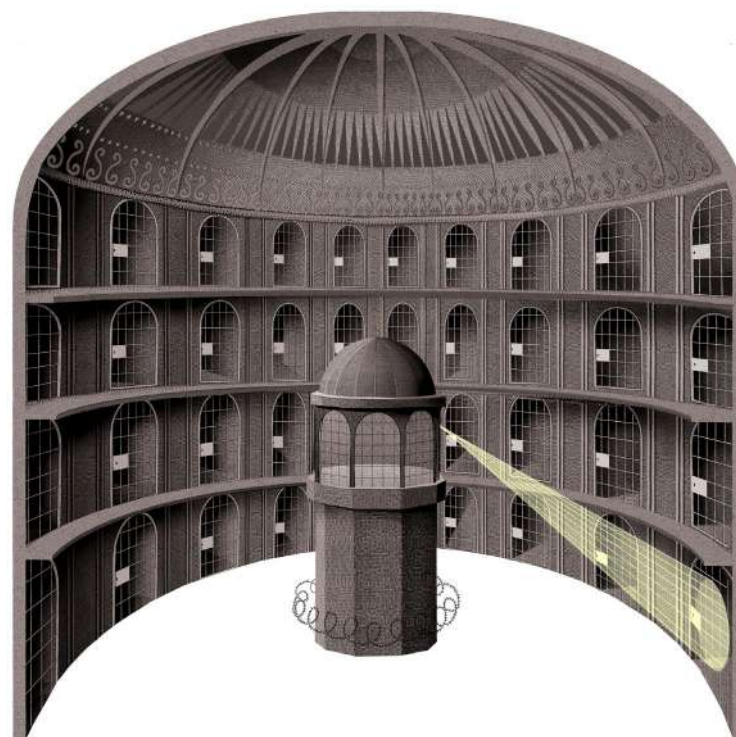


Fig.126: (Top) Plan of a panopticon prison (British Library n.d.).

Fig.127: (Middle) The notion of observation over prisoners as an exercise 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.

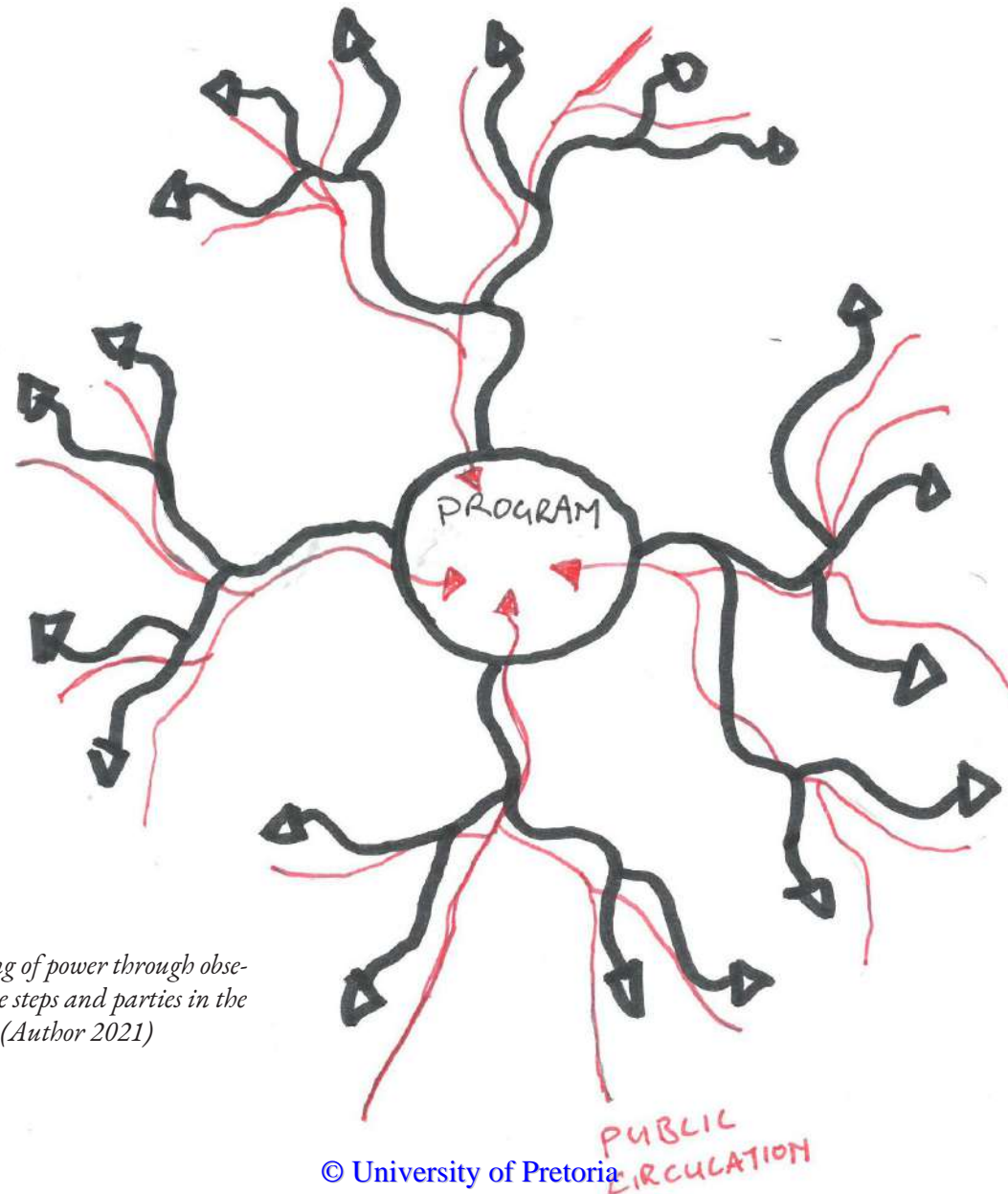
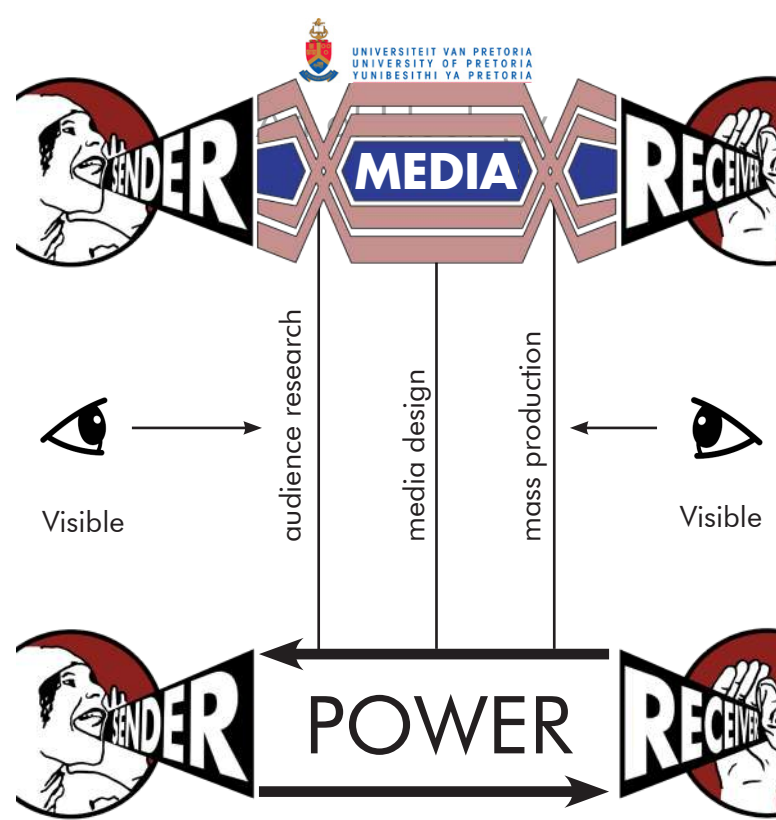


Fig.129: Reversing the exercising of power through observation in media by making the steps and parties in the process of its production visible (Author 2021)

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.

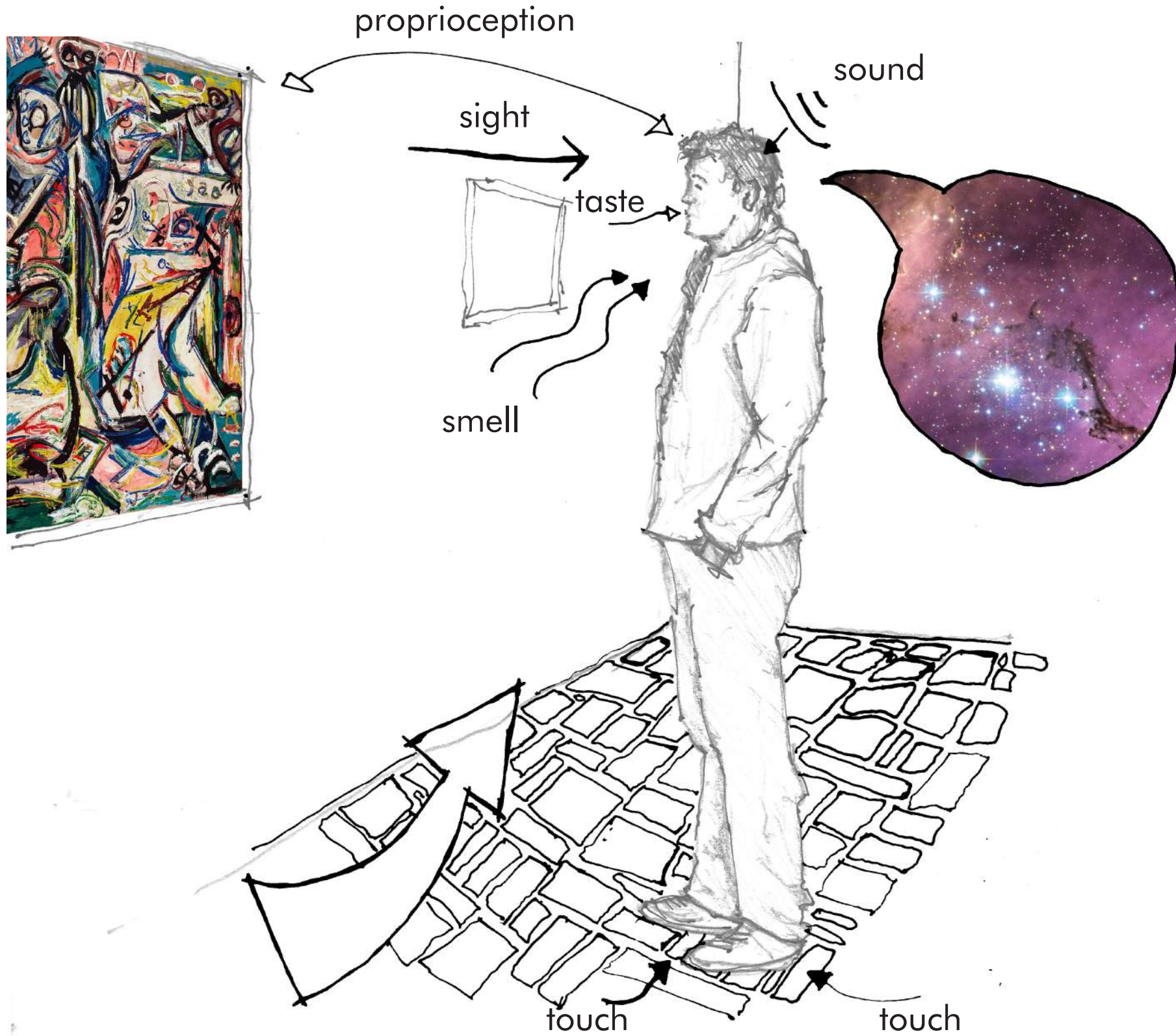


Fig.130:Physical stimuli - triggeres biological mechanisms allowing for sensations to enter the body. This stimuli exist outside the body and can be altered. These mechanisms are known as our senses. (Jay 2011). The "mind image" you see results from a synthesis of all the data coming from the senses 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 (Huysen 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-provoking space (Wang 2015).

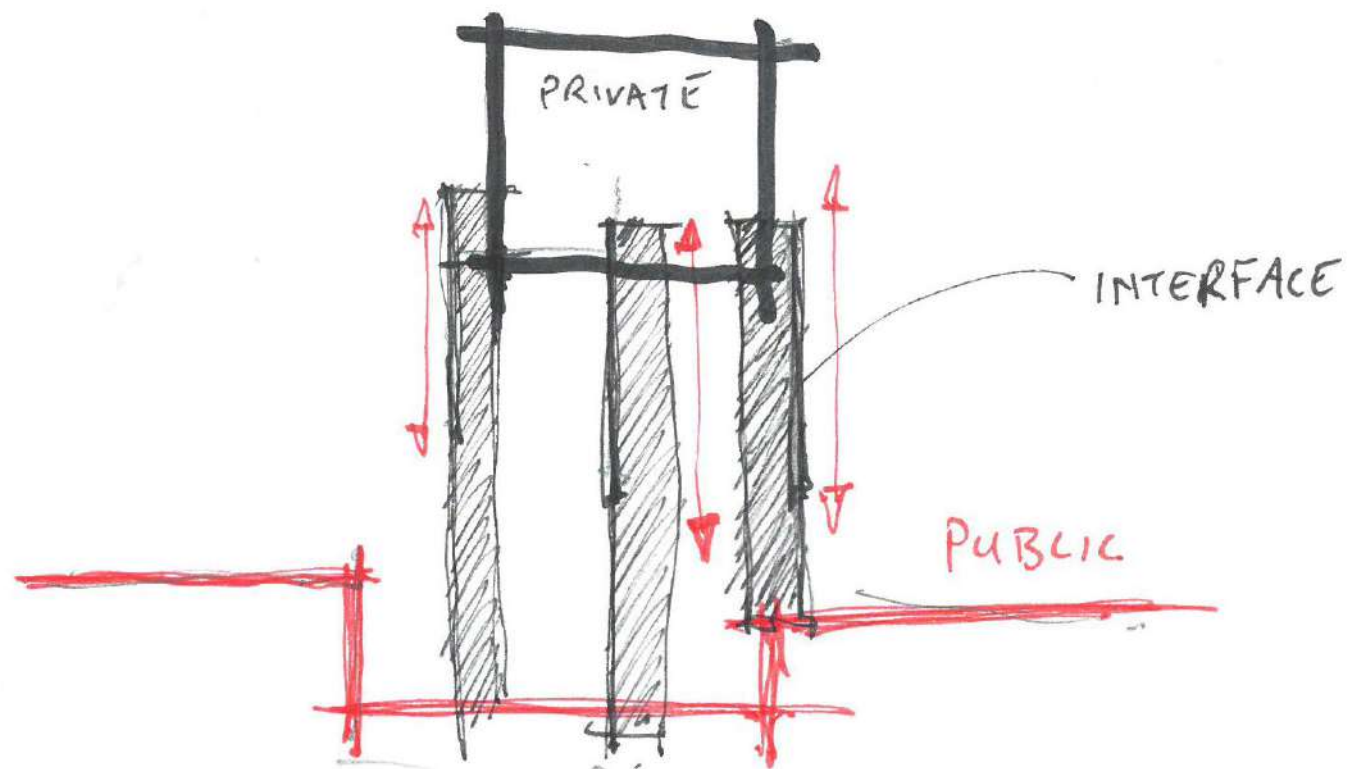


Fig.133: Concept of vertical interface between public and private to exploit the political relation between private and public (Author 2021).

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.