

The technical details are the celebration of the value of Modernist interior design – honest materiality and construction, craftsmanship in detail, and the celebration of light. The new additions are to celebrate the existing through highlighting these features while also adding necessary human-scaled adaptability (Figure 17).

## Material strategy

The material strategy (Figure 18) is not one of contrast, as is often the case in adaptive reuse projects. The original palette serves as foundation for the highlighting of natural honesty. Guidelines on Modernist Protestant church design of the time (latter half of the 20th century), such as “Protestantse Kerkbou” by Van Selms (1954), “Beginsels van Gereformeerde Kerkbou” by J.M.J Koorts (1974) and “Afrikaans Protestantse Kerkbou” by Daan Kesting (1978), informed material and construction technique choices. In these texts, slate and timber are deemed the ideal materials to represent the characteristics of these congregations. New materials are therefore introduced as modern interpretations of the originals, as in the form of solar harvesting slate roof tiles or Lunawood.

## Construction concept

The construction concept is derived from the plethora of timber slats in the existing structure. The slat typology is reintroduced as a structural feat, spilling from the inside of the church, out onto the street. The new exterior structure is lightly attached to the existing by means of a steel pergola that extends into the exterior roof structure. The pergola is softened by existing creeper plants on the balcony. The existing fixed slats are reintroduced in the form of adjustable planes and surfaces. The tectonics also investigate furniture as part of these planes. Human agency and adaptation of the structure are important, in order to move the design into contemporary interior considerations of adaptability and placemaking.

Construction techniques acknowledge that the suggested solution is not the solution till the end of time. Therefore dry construction, design for disassembly and lightweight materials ensure easy removal of the intervention to restore the original interface if need be.

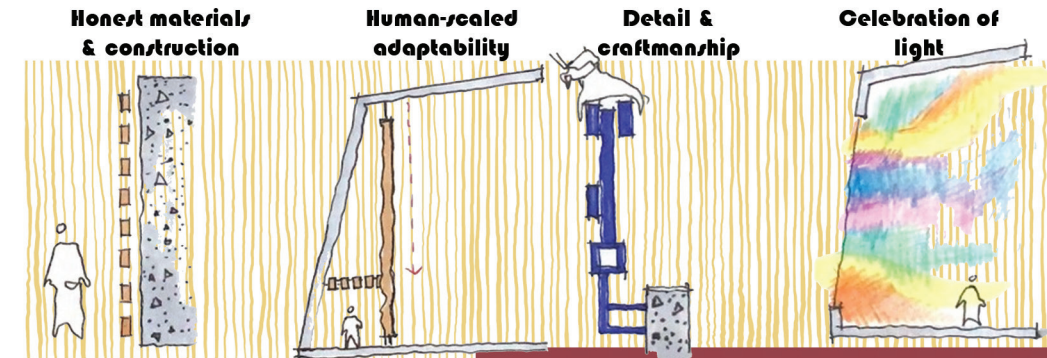


Figure 17: Modernist design principles to be celebrated (Author, 2023).



Figure 18: Proposed material palette (Author, 2023).

Figure 19: Logo cross motif as inspiration for joinery (Author, 2023).



As previously mentioned, the most valuable existing heritage and spiritual element is the south façade *dalle de verre* windows. A series of operable timber screens, suspended from the soffit, allows users to curate the lighting conditions in the church interior (Figure 20). This is integral to the mixed-use nature of the space. Light control of the massive space is simplified to an operable scale. Subsequently, the windows are celebrated when possible, and not permanently obstructed by black curtains. The screen operation and joinery diffuse into the design of the furniture. The moveable screens present in the event space, operate similarly and allow agency of the lexible event space.

The joinery language follows the cross motif (Figure 19) as seen in the structure and logo of the existing building. The joint is seen as tectonic condensation, embodying the whole in the part.

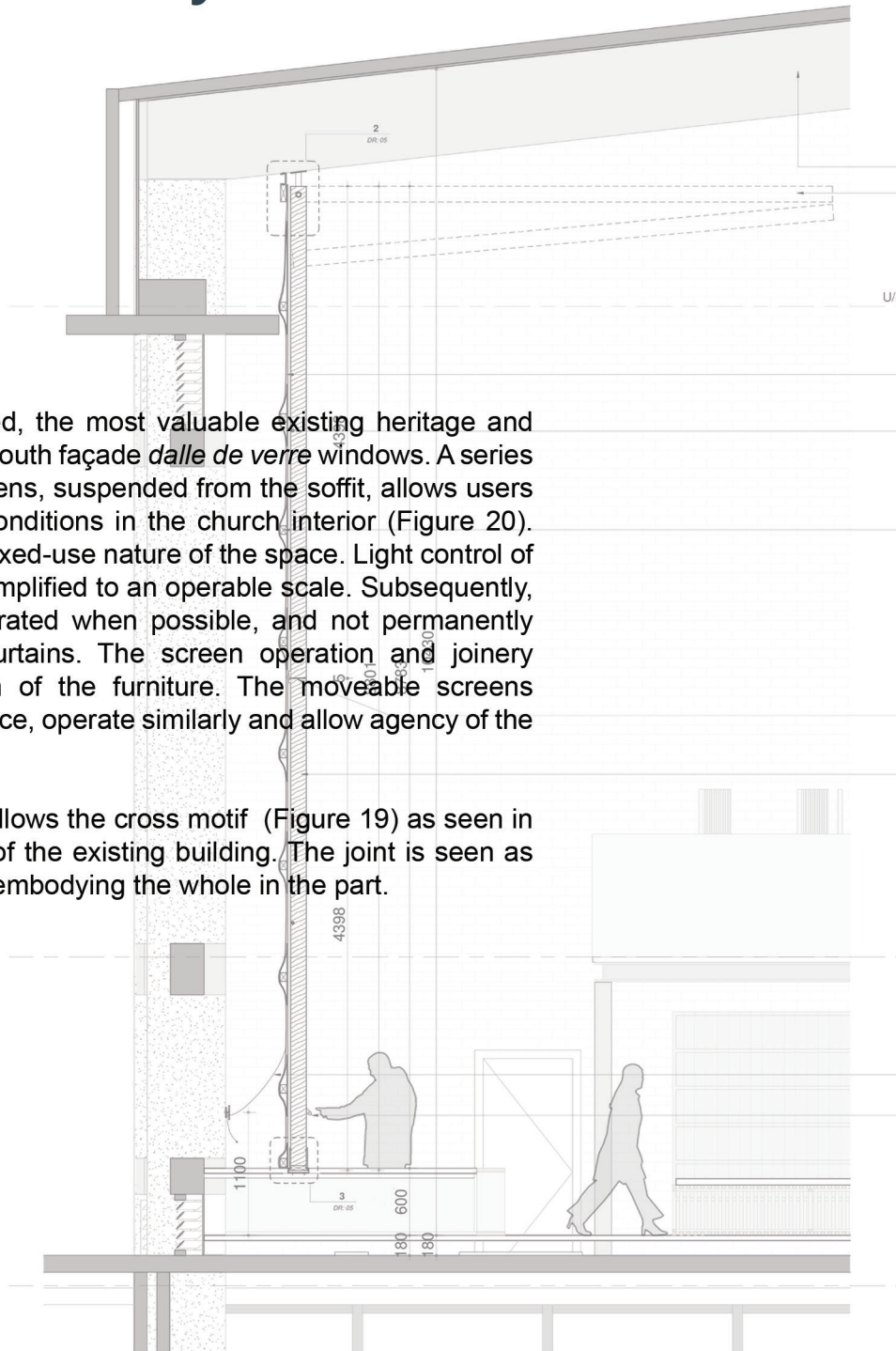
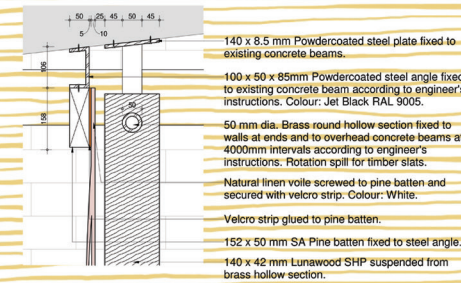
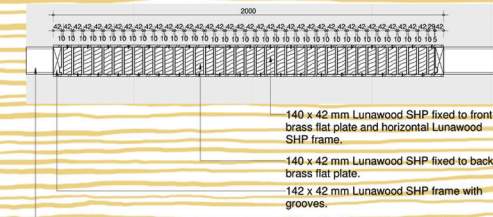


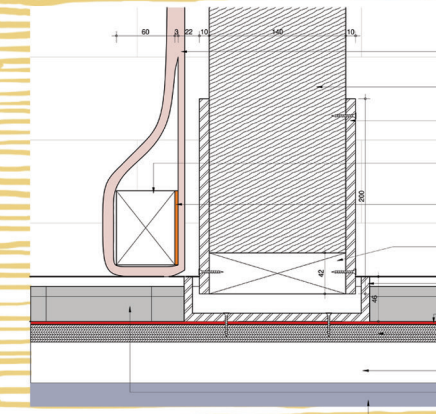
Figure 20: Design detail of the operable timber window screens (Author, 2023).



2 Detail 1  
1:5



4 Detail 3 - Plan  
1:10



3 Detail 2  
1:2

Figure 21: Design details of the operable timber window screens (Author, 2023).