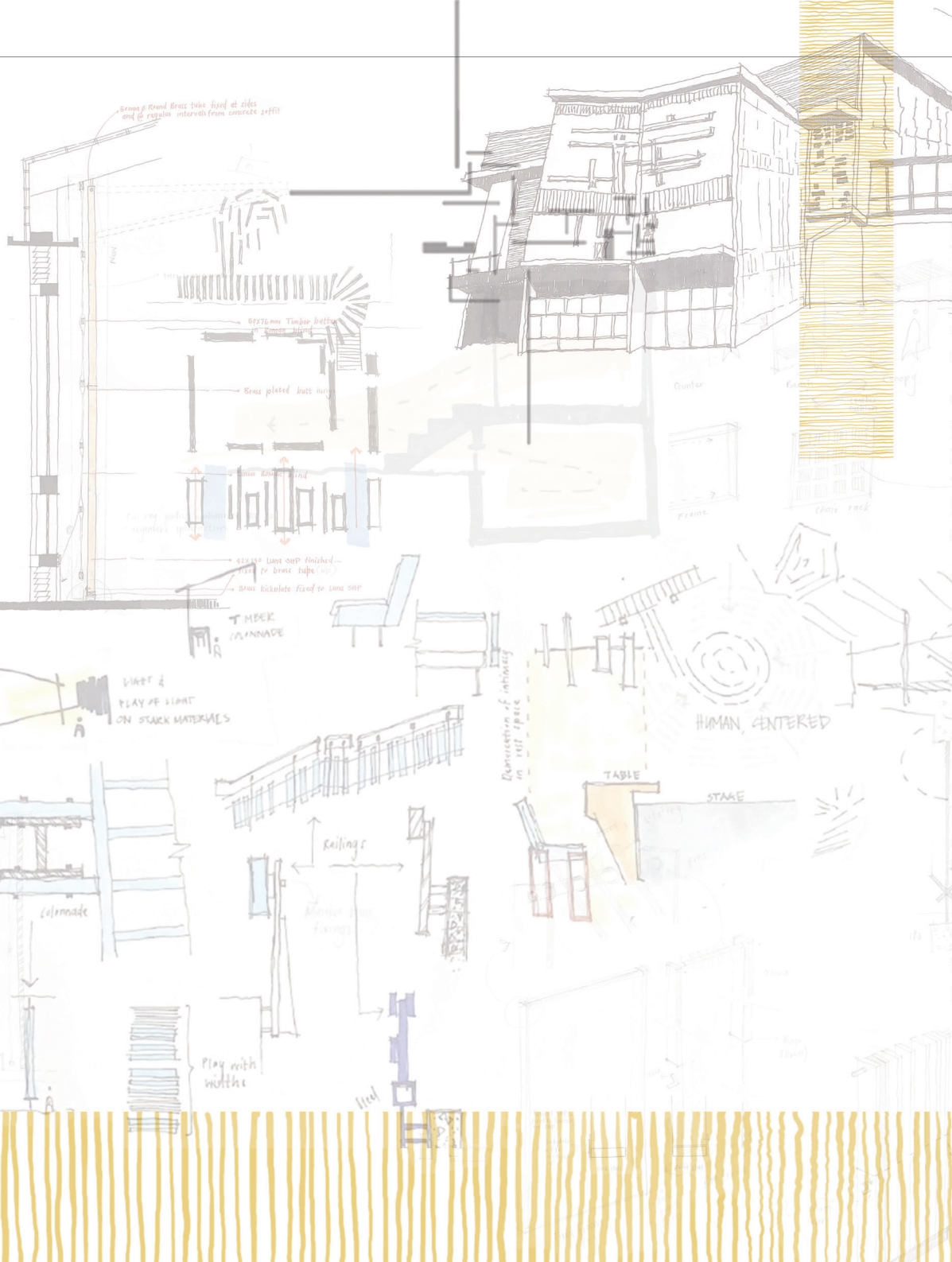




THE FUTURE OF PRETORIA'S MODERNIST PAST

reintroducing the modernist drc burgerspark as a vessel for resilient community development in the pretoria cbd

Suna Swanepoel | u18001450



The Dutch Reformed Church Burgerspark is a Modernist church constructed in 1969 to serve the Pretoria inner city. The Daan Kesting design is a significant example of Pretoria Regionalism, albeit unknown to the users and wider community. The site sits opposite the historical Burgers Park on a street lined with religious and non-profit organizations. It now functions as Doxa Deo Tshwane Central.

The site suffers under the broader issues of misunderstood Modernism, an increasingly secular society and a decaying inner city heritage fabric. The divide between expert value and user value is significant, causing users to be unaware of their space's architectural value. Therefore, most of the interiors have been insensitively altered. The precinct is underutilized and removed from its surroundings.

The design will emphasize the universal language experienced and valued by all in Modernist church designs – the spiritual experience. This will manifest as a journey through various tangible and intangible thresholds, similar to those present in church layouts. The architecture of light in churches will also be drawn from to enhance the spiritual essence of the spaces. The progression will be handled as an atrium (public), a narthex (semi-public) and the church (private) – essentially extending Burgers Park and the street into the precinct. The simple structures will accommodate various programmes, ensuring longevity and adaptability. Outside, an event space will connect the street to the building, accommodating markets, functions, live music, a public green space and an outdoor classroom/meeting area. An educational childcare centre will operate in the consistory block. The main church space, with adaptable floor plan and gallery spaces, will function as an auditorium and a library with flexible workspaces.

The design follows a heritage strategy of attachment and insertion, while implementing the existing honest materiality in a re-envisioned, contemporary manner.

Thank you

I would like to thank the following for their unending support and guidance.

Thank you, Johan, for being a bottomless pit of heritage information and always encouraging me to dig a little deeper.

Thank you, Anika, for being a soft voice in a very fast-paced environment. Your unending flow of encouragements carried me through the year. Few people are as inherently kind.

Thank you, Tana, for being my day one trauma bond. If nothing else, BSc Architecture gave me a lifelong friend, and that is more than I could have asked for.

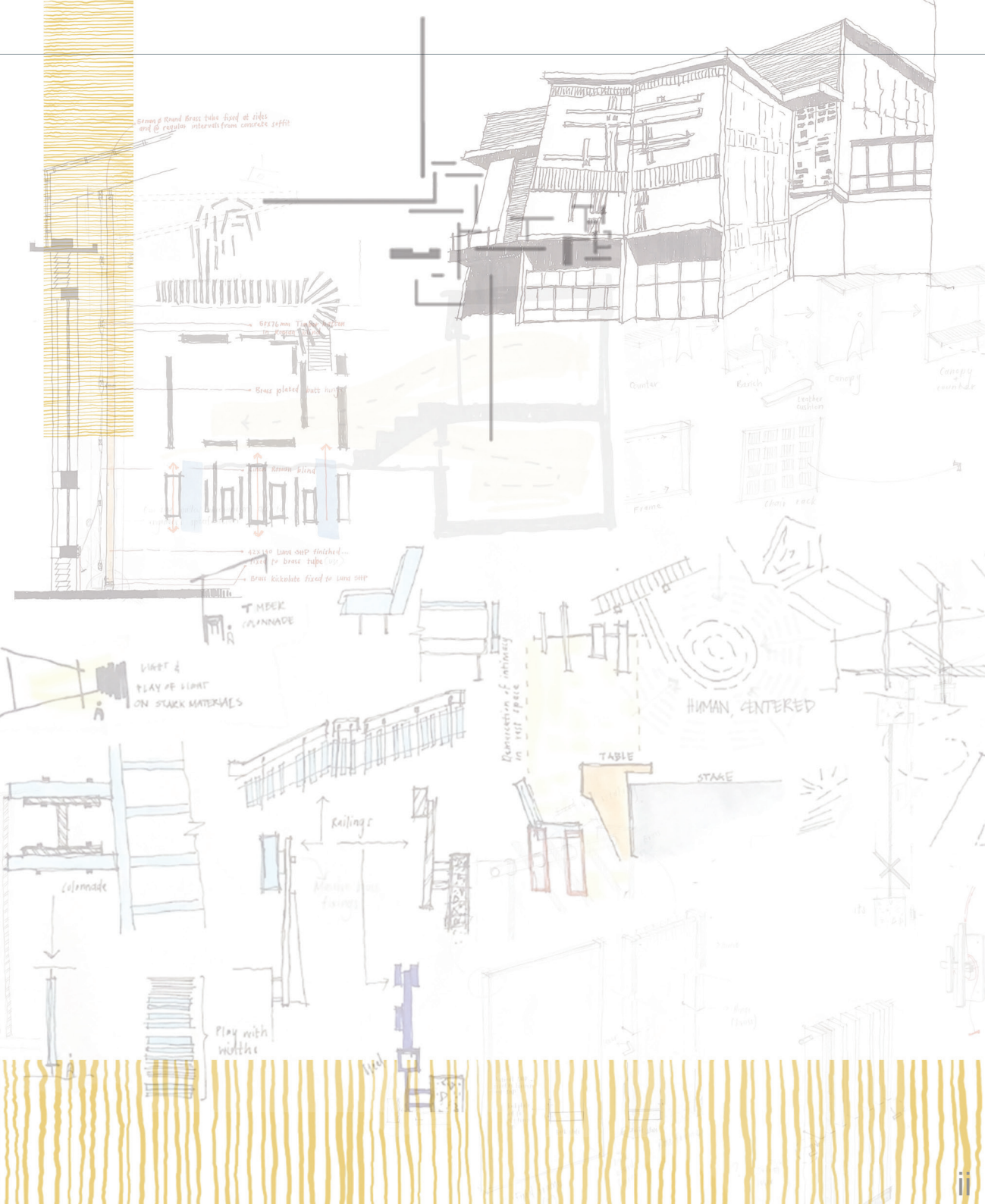
Thank you to all the Boukinders that have crossed my path. It was a soul enriching experience that I would not have survived alone. I cannot name you all here.

Thank you to my family and closest friends. My sisters. My grandparents. My cousins. My in-laws. Die Poeksies. Everyone that put up with my self pity through these years. This project is very close to both my families' hearts, and I hope it does you proud.

Thank you to my parents, for raising me to believe that I can do anything. And for guiding me towards Boukunde. And for all the cups of tea and words of encouragement. And everything else.

Thank you, Dewald, for being my very needed source of blind optimism. Thank you for happily supporting me through a very challenging first year of marriage. You continue to amaze me.

Thank you, Father, for blessing me throughout my life more than I could ever deserve. Thank you for always somehow placing me where I need to be.



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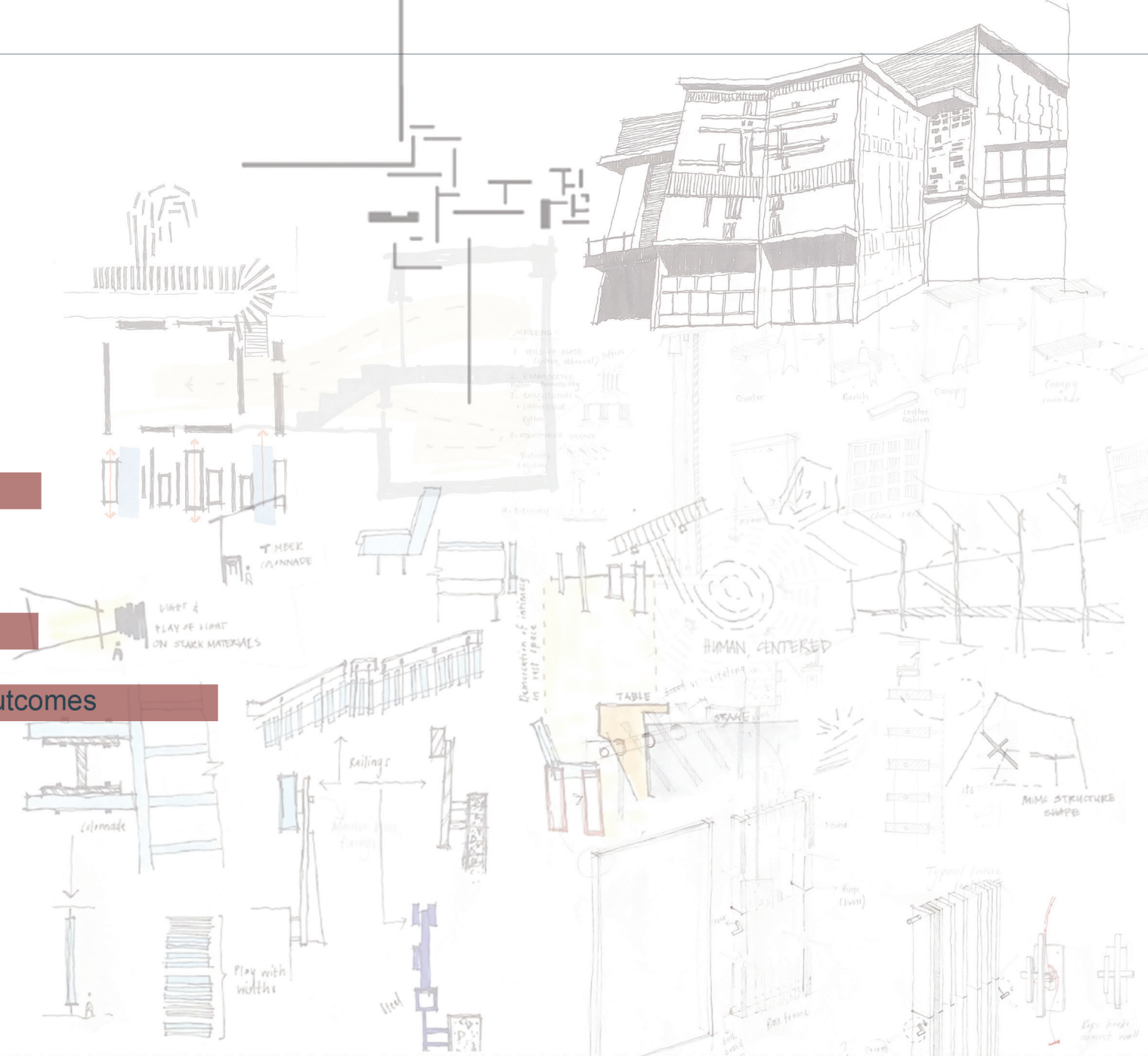
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This is a heritage project on the revitalization of the DRC Burgerspark as a vessel for community building in the Pretoria CBD.

Context

DRC Burgerspark¹ sits at 283 Visagie Street in Pretoria Central. The church evolved with the surrounding demographic context post-1994, to now serve the prevailing black community (92% (Frith, n.d)) as Doxa Deo Tshwane Central. The historic Burgers Park serves as opposite neighbour. Many other structures of note are in proximity, like the Melrose House Museum and the Ditsong Museum of Natural History (Figure 1). Burgers Park Lane, on which the church is situated, is lined with various religious institutions like the Tshwane Leadership Foundation (Figure 3).

Site analysis

The building was designed by well-known church architect Daan Kesting in 1969, as a reprieve for the searching soul in the materialistic city. The church brought about a dynamic revival in the inner-city religious context, serving as many as 3,000 members at times. The heavy concrete and brick structure is softened by intricate brickwork detailing and asymmetrical planes. The building houses the largest church work of artist Leo Theron (who completed over 210 works) in the floor-to-ceiling dalle de verre windows spanning the south wall of the church. Five tons of glass were imported from France for this work, and it depicts the theme “From darkness to light,” (Schreuder, 1982:11), bathing the interior in an ethereal play of light. However, the church space has been adapted to serve as an auditorium. All alterations focused on darkening the space – the *dalle de verre* windows are now permanently hidden behind heavy black curtains. Other crafted elements are also confounded to darkness. A stage replaced the liturgical area. Chairs replaced crafted pews. Darkness replaced the spiritual essence.

Statement of Significance

A heritage value matrix was compiled from various heritage charters (such as the Burra Charter) to assess the value of Burgerspark. This valuable instance of Pretoria Regionalism stands as testimony to the quality of construction, craftsmanship and materiality (Figure 2). Individual elements like the *dalle de verre* windows contribute to the overall design. Socially, the church managed to retain some of its contextual significance by adapting to the surrounding demographics.

1. Distinction between Burgerspark (the church and site) and Burgers Park (the public park opposite from the relevant site).

“

Conservation is, rather, a present-day interpretation of the past, and such belongs to the present, and not the past

- Welsh, 1999

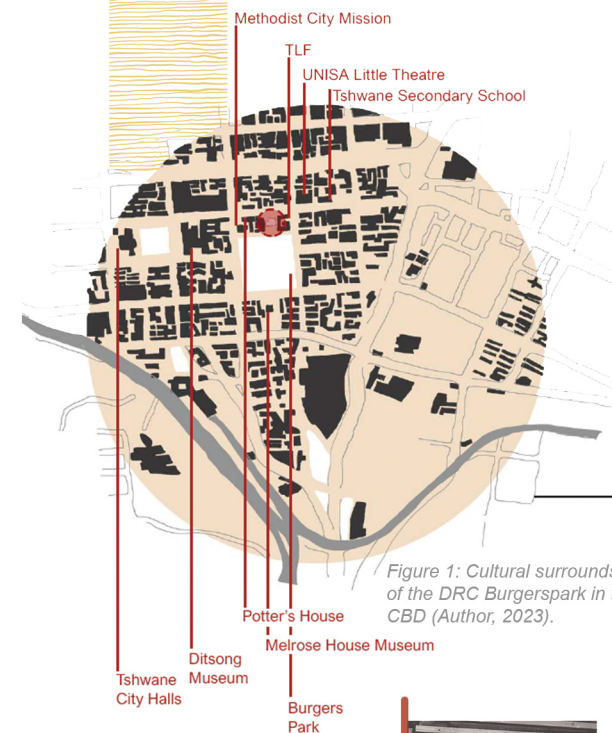


Figure 1: Cultural surrounds of the DRC Burgerspark in the CBD (Author, 2023).



Figure 2: Existing materiality and structures on the Burgerspark site (Author, 2023).

Issues/Concerns

The issues surrounding Burgerspark are more heritage-related than use-related. It falls within the general disconnect between expert and user value of modernist spaces. For the everyday user, Modernist spaces are often viewed as the “not yet loved” (Macdonald, 2013). The site also falls within the decaying Pretoria CBD heritage fabric. Finally, as a societal concern, the church typology is suffering in an increasingly secular society.

Burgerspark was selected due to a dire need for a reconciliation of architectural value and user value. Although the current Doxa Deo Church is operational, *in use* unfortunately does not equate to *conserved*. The interior is being chipped away by insensitive alterations. The greatest loss is the decrease in spiritual experience in the space. The well positioned, expansive site is also not operating optimally.

Theoretical framework

The main project question asks: “How can interior architecture be used to expand the meaning of Modernist churches by interpreting an adaptive reuse strategy to create an inclusive, community-building environment that stimulates inner city revival?” The project aims to answer this by transforming Burgerspark from a church *in* the city to a church *with* the city (Figure 4) (Swart, 2010). The vision entails community development, collective identity, longevity and resilience.

The project emphasizes the importance of understanding **conservation vs. preservation** - the theory of managing change (Figure 5) (Barker, 2020). In order to alter perceptions of Modernist churches, the value of first-order and second-order meanings also become integral – how to connect **matter and meaning** (Konigk, 2015). The intangible heritage. The **adaptive reuse** strategy - stemming from research into various heritage proximities and design principles – is to move beyond mere contrast to true mimesis between old and new. The selected adaptive reuse strategies entail restoration (in the existing interiors), insertion (in the church space), and attachment (towards the south of the building) (Figure 6).

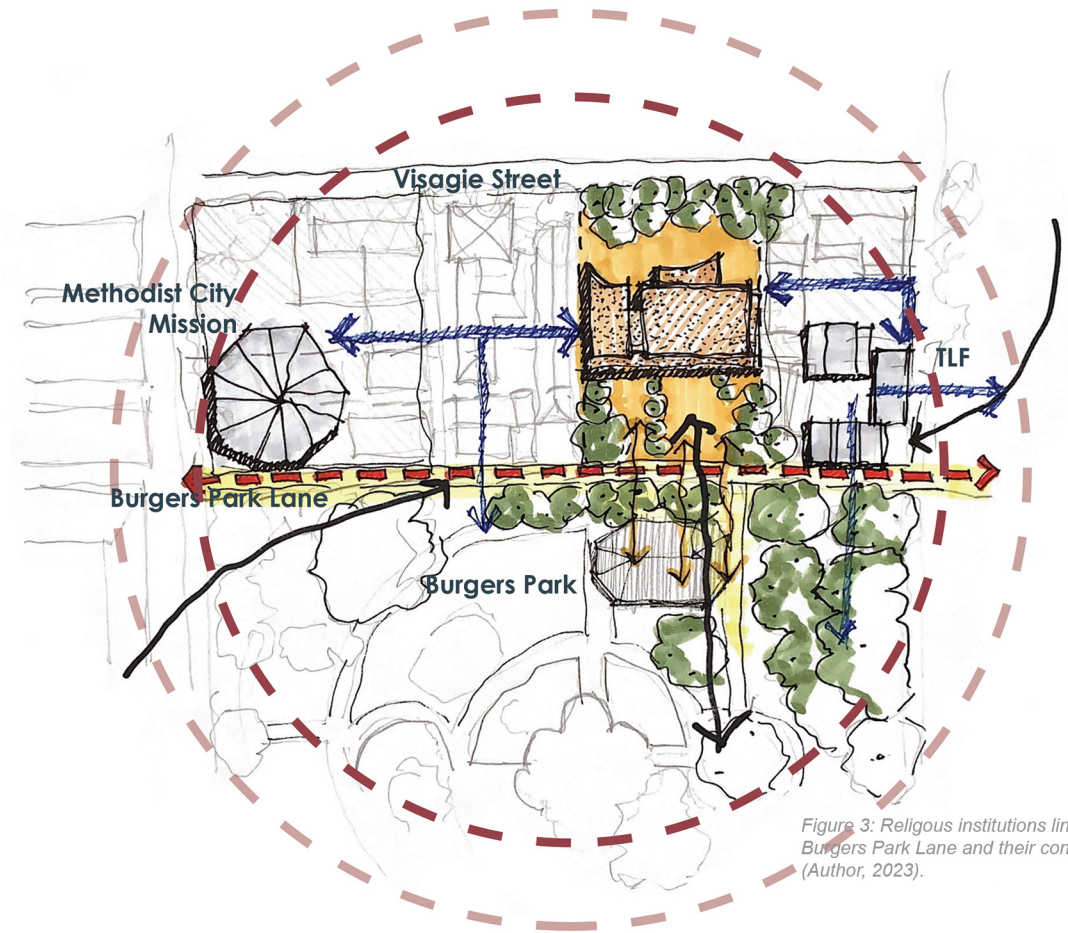


Figure 3: Religious institutions lining Burgers Park Lane and their connections (Author, 2023).

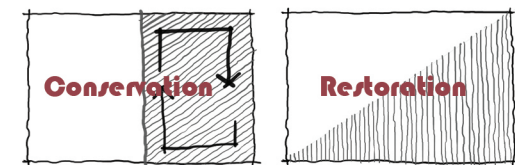


Figure 5: Principles of Restoration and Conservation (Author, 2023).

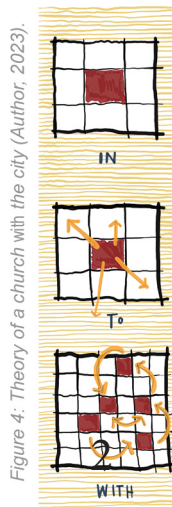


Figure 4: Theory of a church with the city (Author, 2023).

Programme & Users

The proposed programme transforms the site into a mixed-use precinct encompassing four main sub-programmes: a daytime community centre, weekend/night-time events space, a church and an educational centre (Figure 6). The community centre provides an outside communal space (a new addition) as an extension of Burgers Park, an outdoor meeting space, a kiosk, an indoor library and flexible workspaces. During an event, the interior church space reconfigures to serve as an auditorium, attracting users from afar. The education centre in the separate block serves as a daily childcare centre while providing courses in botany and hospitality, feeding into the other on-site programmes. Through these programmes, a variety of users are involved – the existing users, the surrounding residents, the neighbouring religious institutions as well as external visitors to the CBD. The site becomes an activation node, a connector between the Methodist City Mission, TLF and Burgers Park.

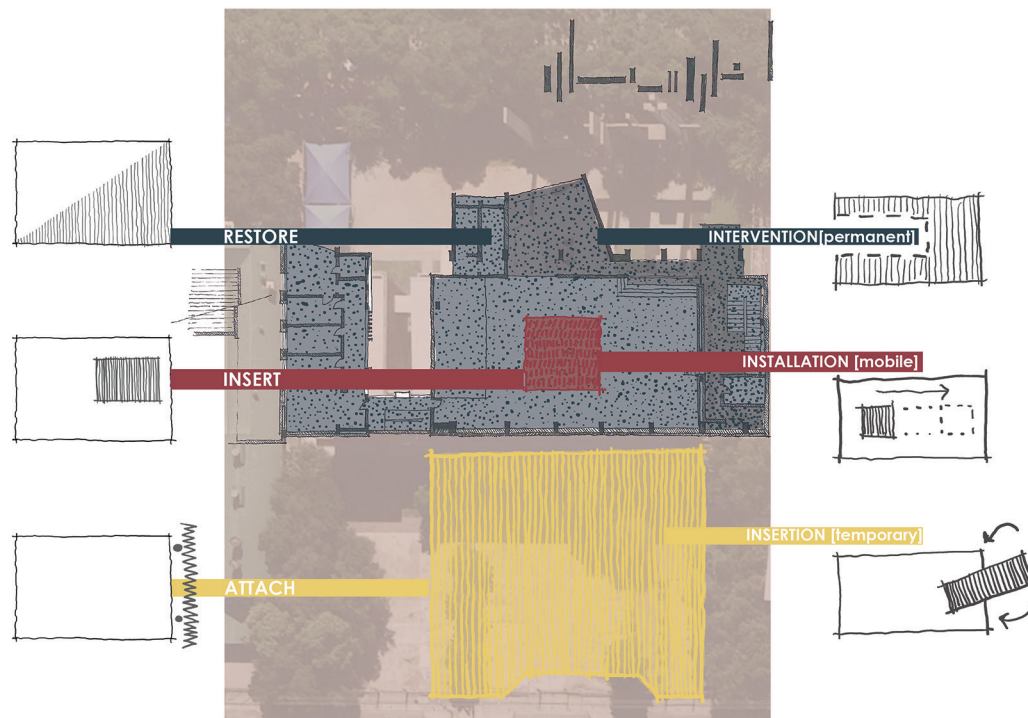


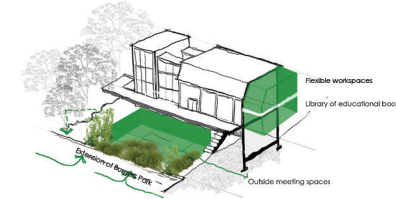
Figure 6: Adaptive reuse strategies employed on site (Author, 2023).

PROPOSED PROGRAMME

A mixed-use precinct as a vessel for community building in Pretoria Central, ensuring activation of an old Modernist building on a human scale

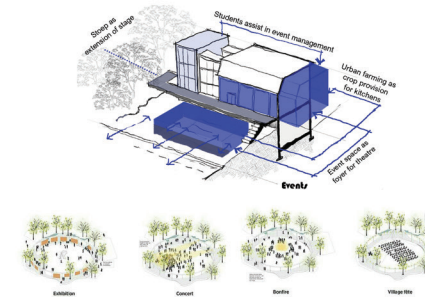
DAYTIME COMMUNITY CENTRE

- Extension of Burgers Park
- Outdoor meeting space
- Kiosk
- Library
- Flexible workspaces

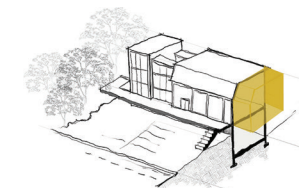


WEEKEND/NIGHTTIME EVENT SPACE

- Outdoor event space
- Theatre/Auditorium



CHURCH



EDUCATION CENTRE

- Daily childcare
- Educational courses in botany and hospitality

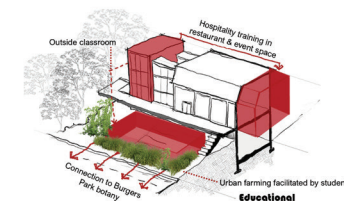


Figure 7: Mixed-use programmatic delineation (Author, 2023).

Informants

The existing site provided an array of design informants to draw from. Asymmetrical forms, sculptural openings, timber latticework and brass detailing served as inspiration. Most importantly, the deconstructivist *dalle de verre* windows were selected as the most valuable heritage and spiritual element, and thus the design departure point.

Concept

Conceptually, the design will emphasize the universal language experienced and valued by all in Modernist church designs – the spiritual journey. This manifests as a series of thresholds, similar to those found in churches layouts. The journey starts as a public atrium on the street, progresses to a semi-private narthex (the exterior space) and finally culminates in the private church space. Different scales of intimacy unfold along a promenade journey, slightly ascending to the most holy space. The spirituality is further enhanced through the architecture of light and the emotions the implementation thereof evokes.

The design brings the massive Modernist structure down to street level. Timber slat walls outside create a perforated boundary, opening the church up to the city. Figure 8 visualizes the manifestation of these influences. The materials found in the existing design diffuse outward from the interior, reintroduced in modern ways. Adaptable furniture allows agency of the spaces.

The original design is lightly touched, but reintroduced to its contemporary, fast-paced context. Conserved .

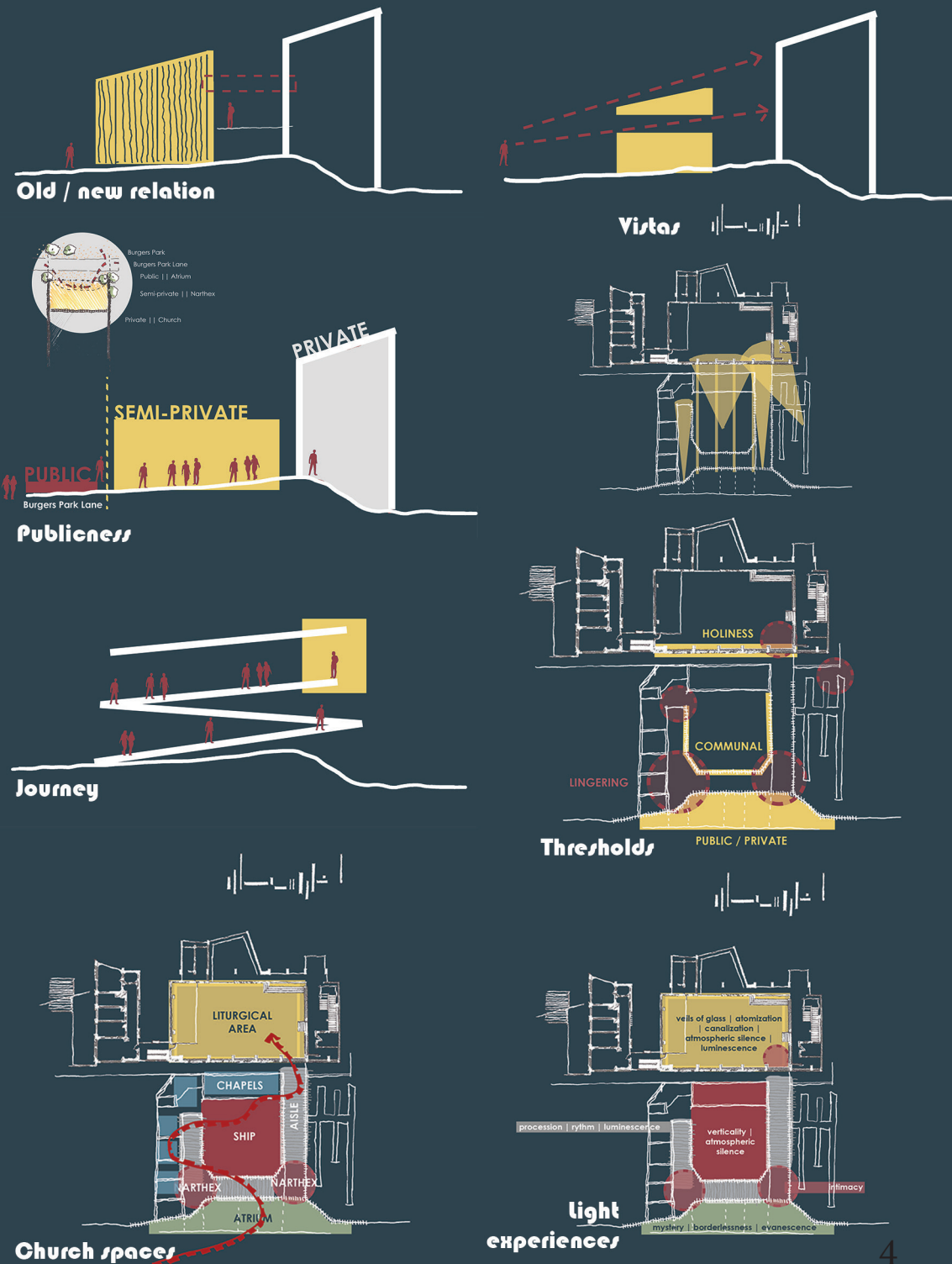
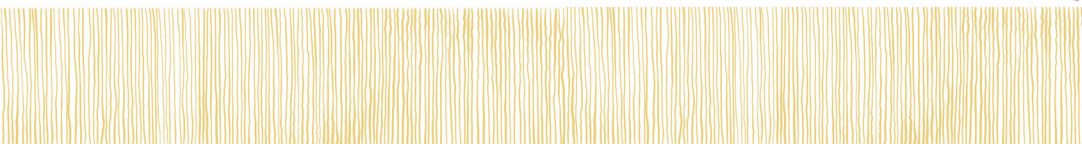


Figure 8: Parti diagrams indicating conceptual informants (Author, 2023).



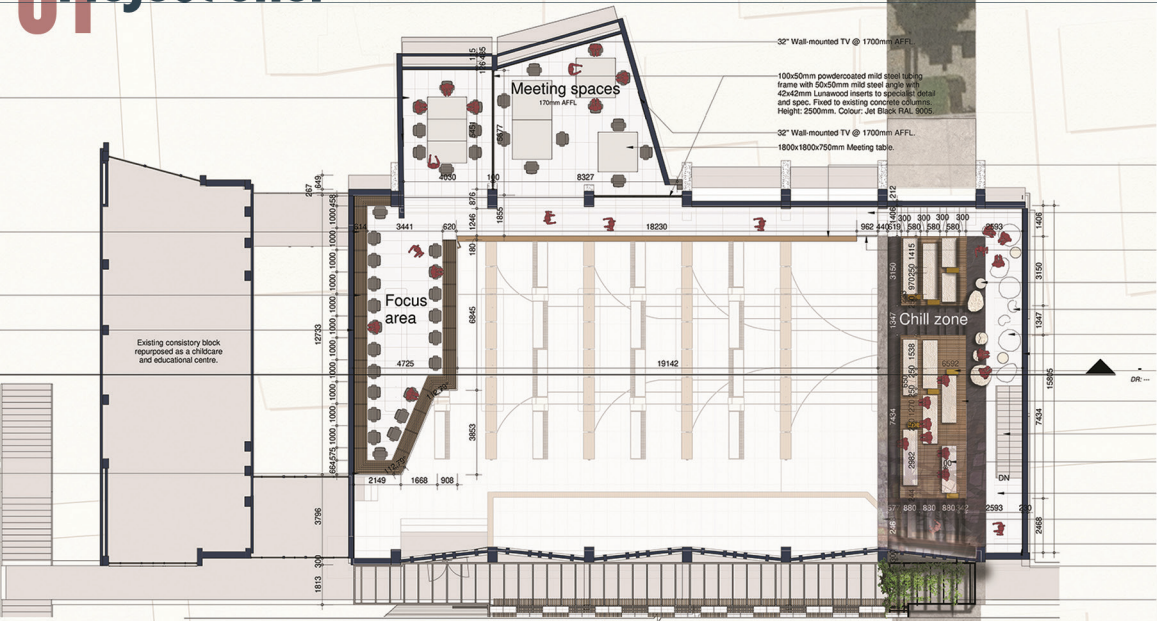


Figure 10: Artist impression of the streetside entrance (Author, 2023).

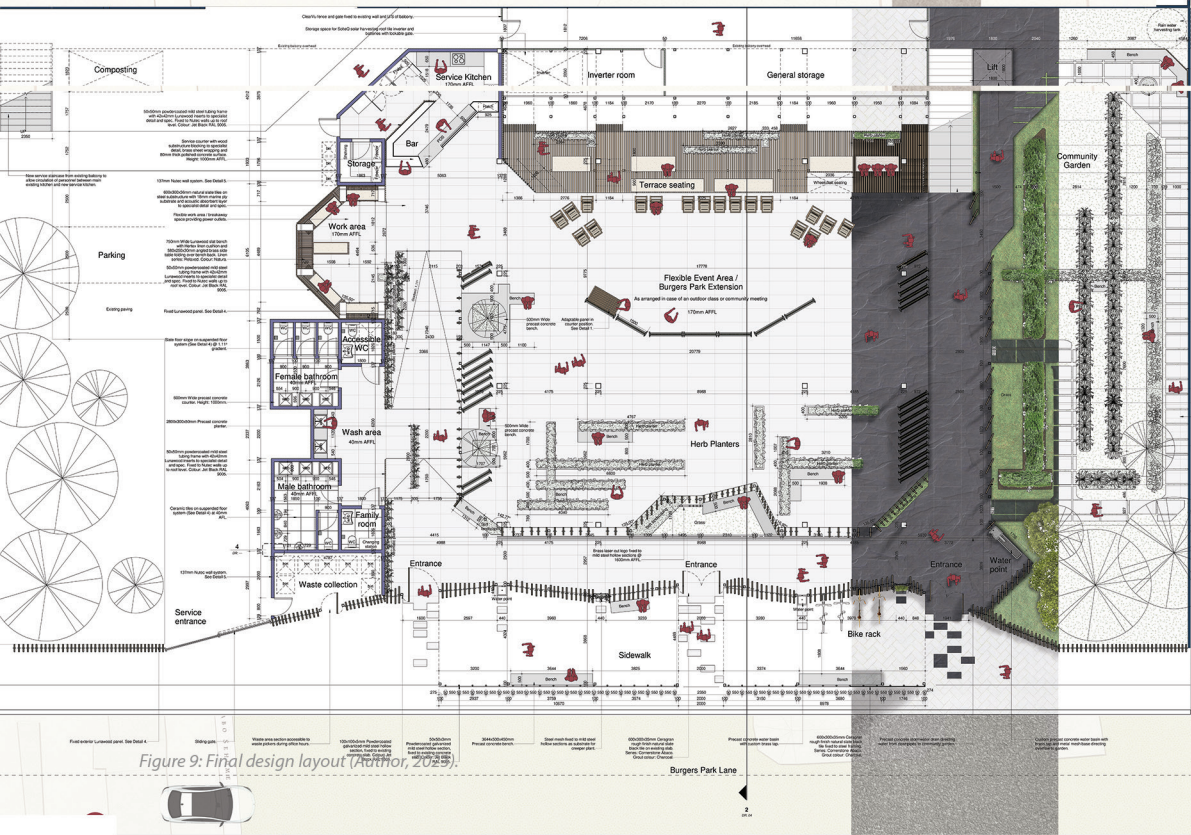


Figure 9: Final design layout (Author, 2023).



Figure 11: Artist impression of the church interior (Author, 2023).

The existing context and building provide a plethora of issues and informants as discussed in the previous section. Distilling these has been a major factor in the iterative process, to determine the main focus of the project.

Due to the many available informants, determining the “golden thread” proved challenging throughout. Finally, by referring back to the original heritage value assessments, three core design principles emerged: the spiritual experience, a series of thresholds and the architecture of light (Figure 12).

Constants throughout the project have been the aims (broad goals) and objectives (deliverables related to aims) and proposed value categories (Figure 13). The aim remains to interpret an adaptive reuse strategy to expand the meaning of modernist churches to create an inclusive community environment that stimulates inner-city revival.

To achieve these goals, however, a successful dialogue between users, programme, design language and tectonics needs to be developed. The programmatic development was an iteration process. The first proposal aimed to activate every part of the Burgerspark site, through a childcare/education centre, homeless service provision, a musical spiritual reprieve, a theatre space and an outside events area. A second proposal included a restaurant in the church space and urban farming areas. The proposal allowed for multiple programmatic overlaps. However, this provided an over-complicated operational plan. The programme was finally distilled into a daytime community centre, an events space, a church and an education centre (Figure 14). The intervention was confined to the main church space, exterior parking lot and consistory block.

The development of the tectonic approach also underwent an eliminative process. Although the intention (to enhance the existing warm and human-scaled elements) remained throughout, the method to achieve this developed. Various existing elements were drawn from to inform the new structures, such as the timber colonnade along the interior south wall of the church space. However, throughout the process, it was established that the new structure should develop around the most valuable existing heritage element: the floor-to-ceiling *dalle de verre* windows spanning the south façade of the church. This realisation allowed for a more nuanced approach, wherein the structure facilitates certain views and lighting experiences throughout the journey through the site.

Figure 13: Existing to proposed value categories (Author, 2023).

Historical value	Social value	Technical value	Spiritual value
<ul style="list-style-type: none"> - Excellent example of Pretoria Regionalism - Relation to historic Burgers Park - Brought dynamic revival in 1960's CBD - Memory of Afrikaner prosperity under Apartheid 	<ul style="list-style-type: none"> - Valuable to Doxa Deo congregation and temporary students 	<ul style="list-style-type: none"> - Quality of construction and craftsmanship - Dalle de verre windows by Leo Theron 	<ul style="list-style-type: none"> - Spiritual value to congregation - Utilized for worship nights

Urban	Typological	Aesthetic	Social	Ecological	Use
<ul style="list-style-type: none"> - Site in service of immediate context - Improving quality of life for street, neighbours, precinct 	<ul style="list-style-type: none"> - Establishment of new permeable church typology 	<ul style="list-style-type: none"> - Transition from expert value to community value - Pleasing to look at for city dweller 	<ul style="list-style-type: none"> - Increased social value: more users reached & rituals accommodated 	<ul style="list-style-type: none"> - Connection to botany of Burgers Park - Climate adaptation strategies to bring building into sustainability era 	<ul style="list-style-type: none"> - Useful in aiding in needs and economy of area

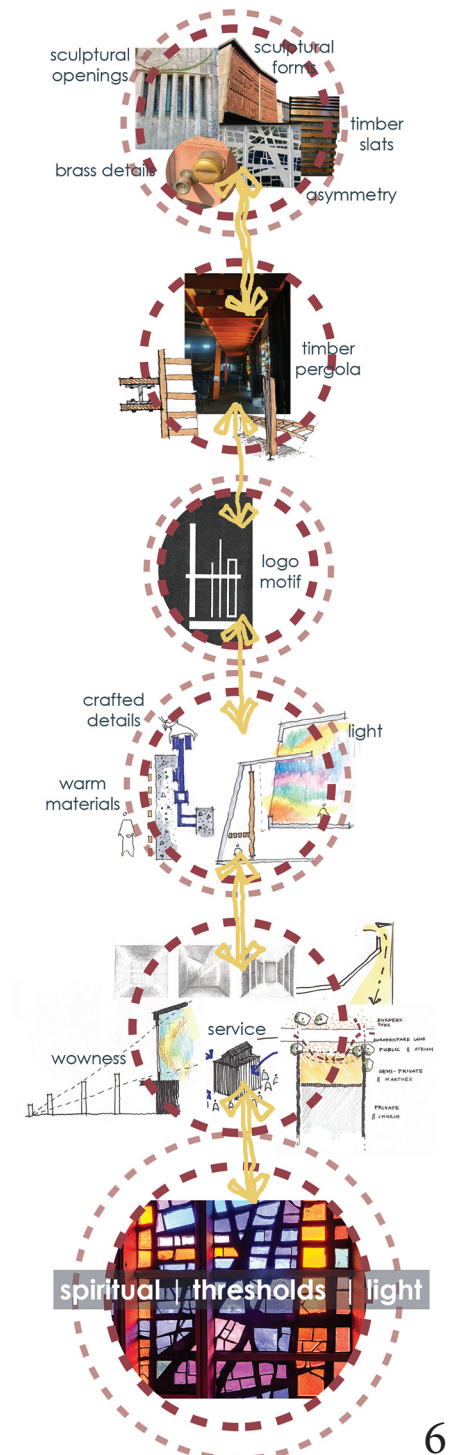


Figure 12: Iterative process to determine the main design informants (Author, 2023).

02 Design iteration

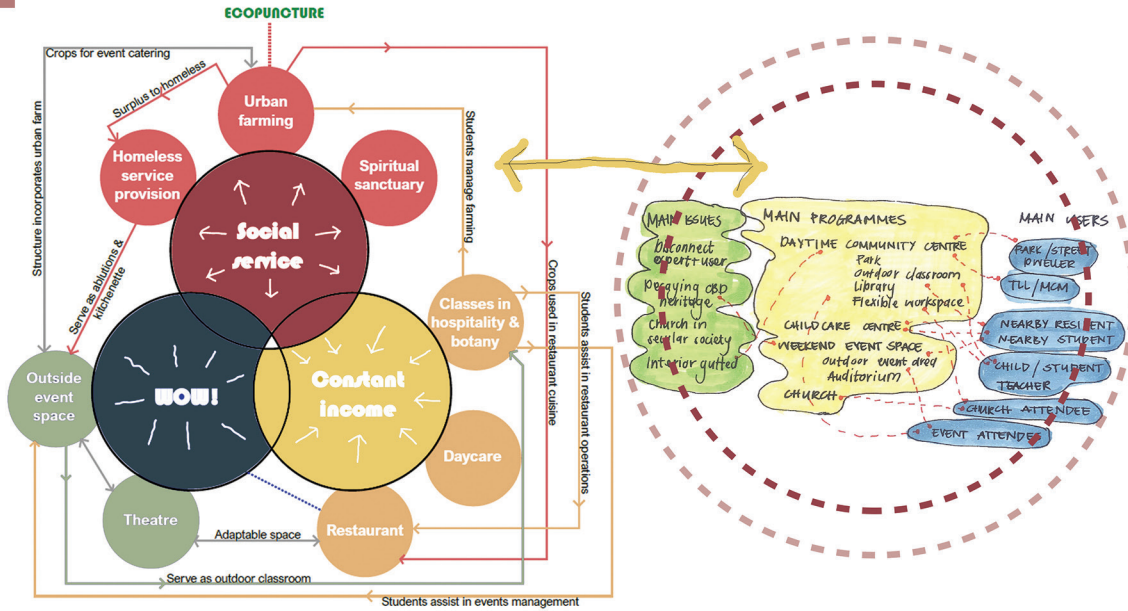


Figure 14: Programmatic iteration process (Author, 2023).



Figure 15: Design development on section (Author, 2023).

Figure 16: Final section (Author, 2023).



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.

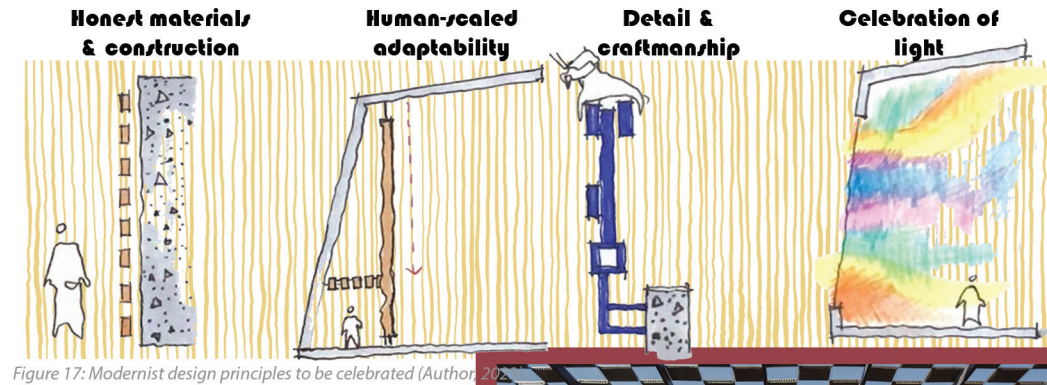


Figure 17: Modernist design principles to be celebrated (Author, 2023).



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.

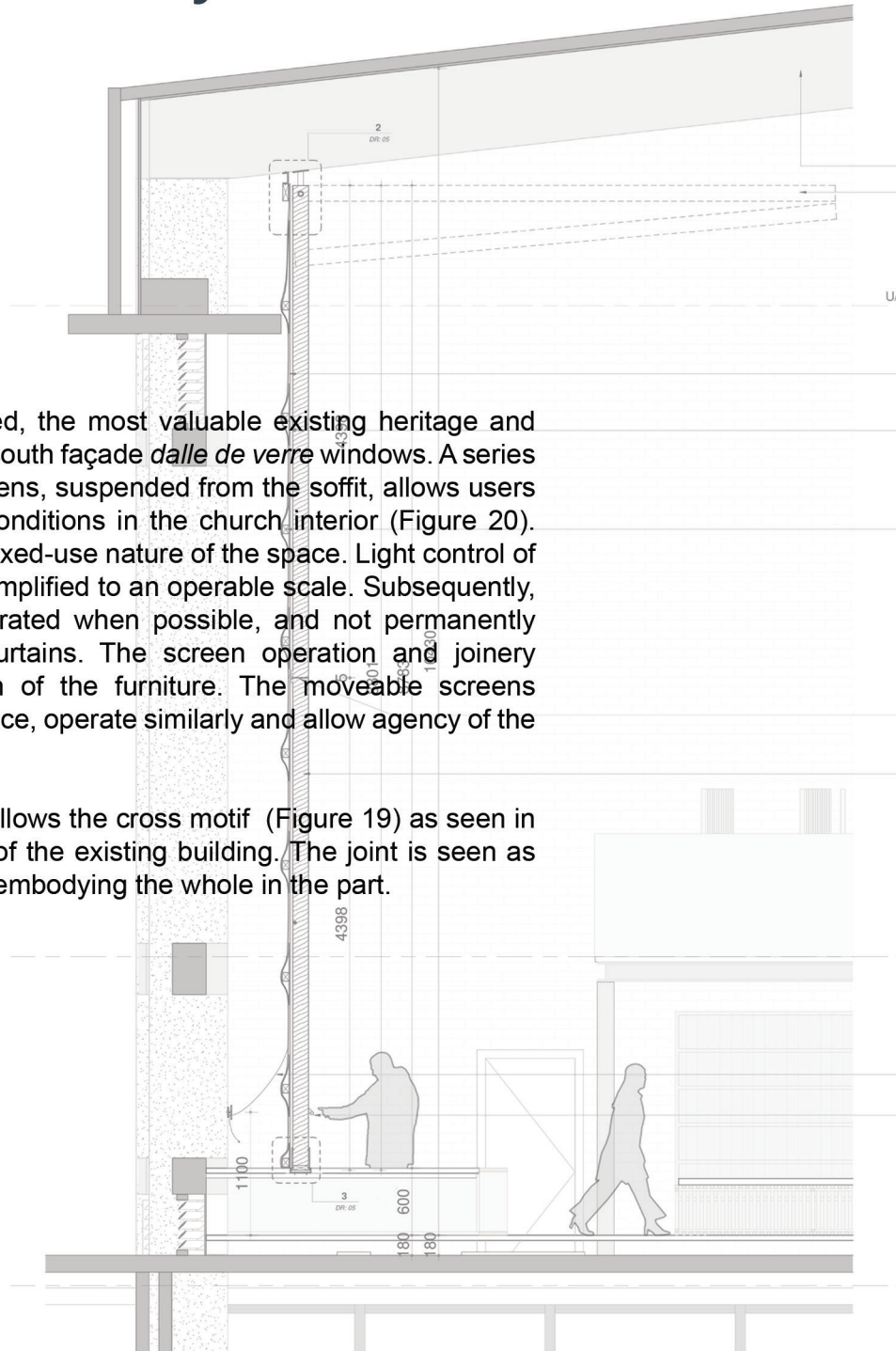


Figure 20: Design detail of the operable timber window screens (Author, 2023).

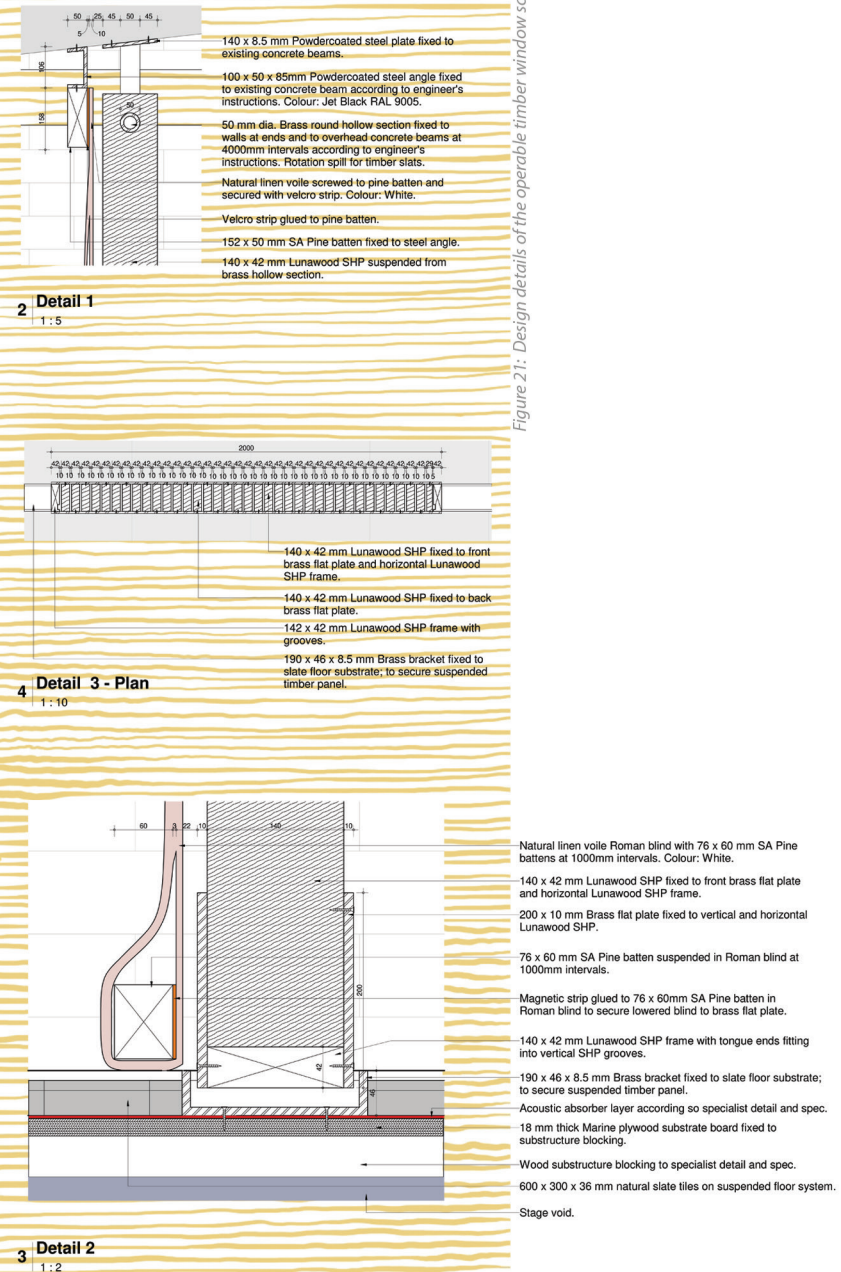


Figure 21: Design details of the operable timber window screens (Author, 2023).

The provocation exhibition asked the question: “What if history is not valuable?” Is the disregard for heritage by fault of the history? If you have never stepped into a preserved Modernist interior, does that indicate that the said typology was/is worthless?

But what if these contested heritage interiors are not being devalued because of their nature, but because of ours? We are consumers, and buildings are consumer items. We are intrigued by aesthetic packaging, but we utilise the contents. Similarly, façade architecture attracts the masses, but interiors are the wombs in which we live.

The project urged the viewer to think inside the box and allow the insides to emerge wonderfully. Unfortunately, interaction with the item was minimal. Intrigue and appreciation for the packaging (Figure 22), though, were plenty. Alas, the item was found broken and the contents spilt at the culmination of the exhibition.

This might be seen as a failed attempt. A provocation aimed at stimulating interaction and appreciation beyond face value, failed to do just that.

However, as an experiment to prove the societal issue that needs to be addressed, the project succeeded. The initial question of whether history is not valuable if not regarded by society, was answered. Heritage interiors are not being devalued because of a lack of value, but because of our own detached ignorance. The item did indeed harbour surprisingly pleasant, interactive contents, but appreciation halted at the packaging, for most. The few that did interact fully, delighted in the sense of agency and surprise.

Even though the major project diverted from the “consumerist” accusation, the proven disregard for interior contents established a strong foundation upon which to build the design response.

Figure 22: Packaging design for the mini project item (Author, 2023).



Process, exploration and findings

The site analysis commenced in the research study on Modernist Afrikaans Protestant church interiors. The textual study considered various elements of multiple churches, including Burgerspark. Considerations included, amongst others, liturgical layout, alterations, materiality, furnishings, symbolism, and lighting. These contributed to forming a comprehensive value statement for the site (Appendix A). The value statement served as an important departure point for the design exploration.

Initially, as this is a sensitive heritage project, focus was placed on tangible heritage elements and the articulation thereof with proposed structures. Considerations of broader heritage and contextual issues as well as user needs were lacking. Furthermore, initially, the wrong existing elements were selected to draw from. An overabundance of existing informants derailed focus from the inherent intention: to generate an approach that mediates between expert and user value of Modernist buildings in the CBD. This resulted in ungrounded and disjointed initial explorations.

Emphasizing the spiritual experience as communal language led to identifying the Leo Theron dalle de verre windows as most valuable physical heritage element. The resultant design stemming from that, curated a more immersive journey for the various user archetypes. The design manifests the original value statement and theoretical intentions.

The abundance of informants, spaces and proposed programmes resulted in lack of clarity through various milestone crits. Refinement and packaging of ideas throughout the process allowed for a clearer vision in design decision-making.

Contribution to the field

The author strived to narrow the knowledge gap that exists in Modernist interior heritage conservation. As a relatively young heritage class, Modernist buildings and the conservation thereof are still being explored. This project aimed to serve as a precedent in aligning expert value of Modernist architecture with the general public disregard for them by transforming the structure into a vessel for community building.

Similarly, interior architecture as a relatively young profession is still exploring its relationship to heritage practice. This project contributes to the discourse as a rare instance of the implementation of theoretical musings.

This design can serve as precedent for private sector heritage developments in the inner city that can catalyse large-scale, precinct-wide regeneration of the CBD urban landscape. Pretoria showcases that private investment often precedes (or provokes) public interventions (Clarke, 2011:881). The project realises the development potential of the historical feature.

Through all these contributions, the author acknowledges that this is not the definitive, indefinite solution. Humility in heritage practice is imperative. Although the current solution is sound and contributing presently, it may not be in a few years. The architect stands humble before the original designers and current and future users.

Conclusion and project reflection

Due to the desktop nature of the site analysis, initial design proposals were based on the tangible existing elements. A more on-site approach with interviews and user interactions would have shortened the process to get to user-focused solutions.

The result is a heritage-sensitive community hub that translates the theoretical framework into an implementable design. It achieves the initial intention of highlighting the value of the heritage asset to experts and users alike, thus ensuring its survival.

The DRC Burgerspark stands as a hidden gem in the Pretoria inner city. Due to various contextual and heritage discourse issues, the value thereof is currently gradually being carved away.

The design question was: “How can interior architecture be used to expand the meaning of Modernist churches by interpreting an adaptive reuse strategy to create an inclusive, community-building environment that stimulates inner city revival?” In answer, the design proposed a mixed-use community precinct. The site serves as a daytime community centre, an education centre, a church and an event space. It becomes a space of interactions. A space where different user typologies congregate, be it as an extension of the nearby homes, or an attraction point for exterior visitors.

Through an iterative process, the plethora of informants was condensed into one golden thread: the universal language experienced by all – the spiritual narrative. By means of a series of thresholds, light manifestations, and “service” spaces, an immersive journey into the church is curated, connecting the large church to the public street.

The design stands as a present-day interpretation of the past. A precedent for heritage developments in the inner city that can catalyse large-scale, precinct-wide regeneration of the CBD urban landscape. An interior heritage project to prompt communal acceptance of the Modernist gems that make up our Pretoria built fabric.



Figure 23: Artist impressions (Author, 2023).

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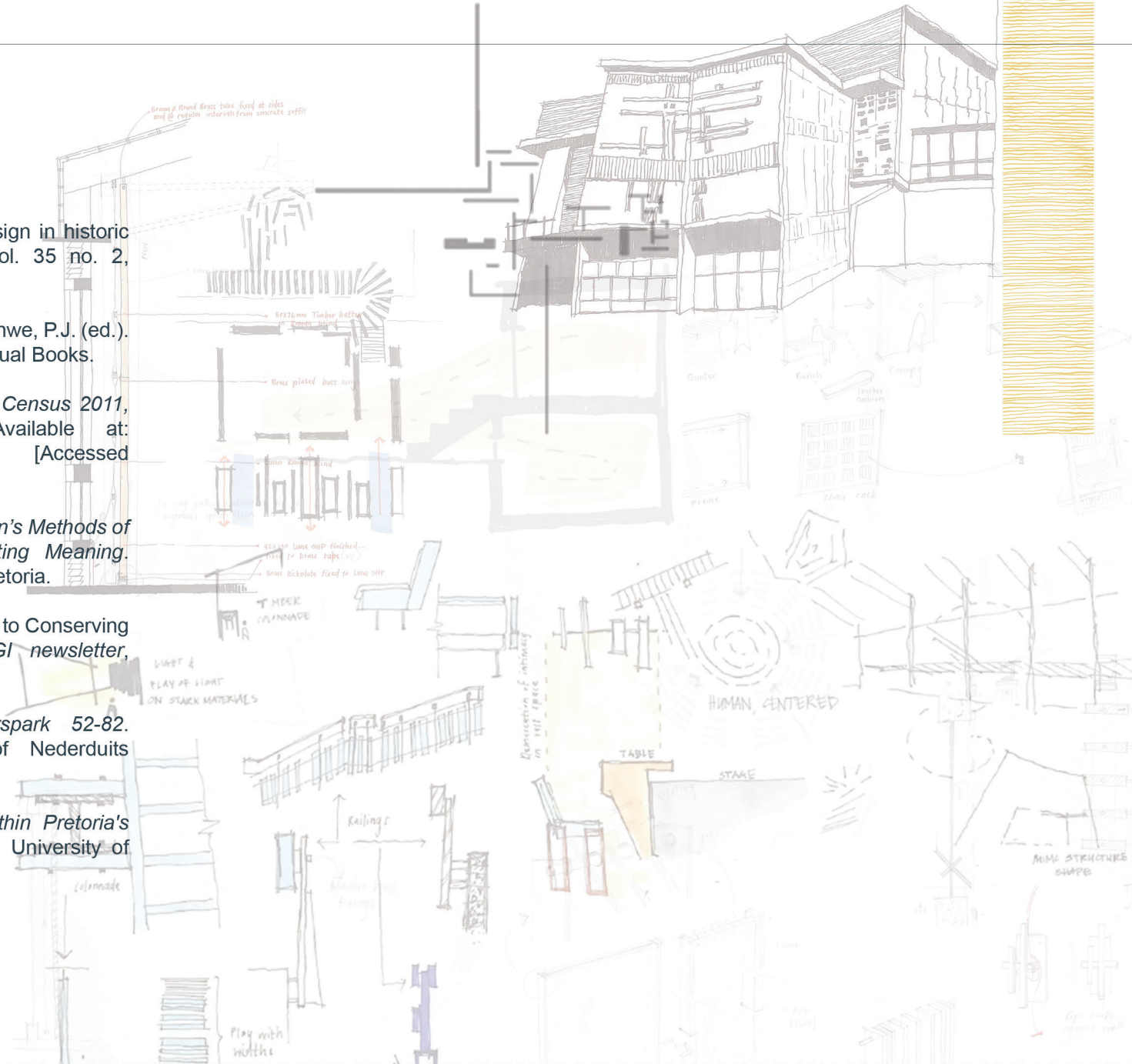
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HERITAGE VALUE MATRIX

SITE NAME: Dutch Reformed Church Burgerspark

REFERENCE NUMBER: 04/NGK

	AGE/RARITY	HISTORICAL/ ARCHITECTURAL	ARTISTIC/ AESTHETIC	COMMEMORATIVE	USE/ECONOMIC	SOCIAL	NOSTALGIC	TECHNICAL	SPIRITUAL
SURROUNDINGS	Surrounding CBD showcases signs of decay as well as new developments; layers of the ages.	Modernist character of area emphasizes importance of conservation of architectural styles.		Area stands as evidence of radical development of Pretoria under Nationalist rule in 1900's.	Area serves wide range of economic functions – institutional, educational, commercial.	Residential nature of area provides market for religious institutions and ensure constant inhabitation; street has value for homeless community as churches provide for them.	Nostalgic value for previous demographic group that resided in inner city.	Quality of construction and craftsmanship evident in condition of modernist buildings.	City block houses many churches, serving the street, area and wider Pretoria.
SITE		Relation to neighbouring Burgers Park – Pretoria's first botanical garden.			Container office on site used as lettable space for additional income; site well located within CBD; open space available for reuse.	Although no dedicated space here for, site utilized as social space for students and employees of church.			Large concrete columns in cross form serve as portal into holy site.
STRUCTURE	Design was radical for Dutch reformed Church at the time.	Initial church brought dynamic revival in inner city religion, moving from stoic religious practices to more modern.	Asymmetrical nature of building creates sense of movement in solid structure.	Separate consistory wing speaks of past use as NG church; now used as classrooms.	Hall rentable for events; all areas still in use, although programmes somewhat changed.	Visible accessibility in large ramp running outside. Building reintegrated into context to compliment current community identity.	Evokes strong memories for previous congregation (including students, ministers, residents) of previous success of church.	Building placed back from busy Visagie Street with thick concrete wall to north to block out noise.	Doxa Deo church serves as spiritual reprieve for their congregation.
SPACE PLAN	Main church space unusually placed on second level above hall. Entrances to side – usually entrance placed opposite liturgical area.	Presbytery seating was located in wing of L-shaped plan, distinctly removed from congregation as was custom in early modernist churches.		Interior space plan speaks of organization of programmes in previous church – now adapted to resemble auditorium.	Interior space adapted to form auditorium space, with stage, moveable seating and instrumental space – ensuring use value in current Doxa Deo.	Plan adapted to form less rigid organization than previous NG church, accommodating for modern congregation.	Remnants of organ, pews, liturgical area, etc. invoke memories for previous congregation of NG church.	Detail and craftsmanship of original design evident throughout, though compromised in certain areas.	Plan adapted to accommodate new form of spirituality now present in church (more praise and worship oriented).
SKIN	Rare intricate brickwork on facades; original skin elements painted over in some instances.	Thick concrete/masonry skin on northern façade for acoustic measures.	<i>Dalle de verre</i> windows spanning south wall serve as massive publicly accessible art.		Durable materiality ensures low maintenance.			Large, stereotomic skin softened by crafted brickwork and <i>dalle de verre</i> windows.	Contrast of solid/window skins create an intimate/ethereal space.
SERVICE					Ventilation and lighting through structure separated to simplify operation of each.			Timber lattice work over concrete structure intended to improve acoustics – marginally effective.	Ample diffused natural lighting through <i>dalle de verre</i> windows now obsolete due to heavy curtains and fluorescent lighting.
MATERIALITY	5 tons coloured glass imported from France Most floor finishes replaced. Wooden parquet flooring painted over; various concrete elements		Coloured windows create play of light on remaining leather pews.		Structure in concrete and masonry and timber lattice work throughout remains unchanged and in good condition.			Carefully crafted materiality now replaced with mass-produced products, increasing value of remaining materiality.	Materials adding to spirituality of space (windows & natural, honest materiality of furniture and floors) are being removed/changed.

	<p>painted over; northern <i>dalle de verre</i> window painted over; carpets over original slate tiling. Layers of renovations evident.</p>								
FURNISHING	<p>New chairs, stage and technical equipment stand in contrast to original structure.</p>							<p>Unique, crafted casework (like pulpit and pews) removed, decreasing technical quality of interior. Timber panel work behind pulpit removed, decreasing acoustics.</p>	
SYMBOLISM/ ORNAMENTATION	<p>Original symbolic elements (in brass and concrete) now in background of new Doxa Deo banners and signage.</p>		<p>Leo Theron windows depict theme "From darkness to light," through representing 5 festive events of liturgical year.</p>					<p>Cross work in masonry, concrete and brass speaks to level of craft in original design.</p>	<p>Progression in lightness of windows towards front of space emphasized liturgical area; northern window (now painted over) bathed important area in light.</p>
LIGHTING	<p>New fluorescent lighting stands in contrast to original artistic windows; original pendants removed.</p>		<p>Coloured windows serve greatest artistic value in building, both in church space and consistory wing.</p>		<p>Current artificial lighting serves function of space as auditorium.</p>			<p><i>Dalle de verre</i> windows one of Leo Theron's biggest church works, who pioneered method in South Africa.</p>	<p>Ethereal feel of <i>dalle de verre</i> windows obstructed by paint, curtains, and fluorescent lighting.</p>