

THE THEATRICALS OF NEGOTIATING IDENTITY.

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The Theatrics of Negotiating Identity.

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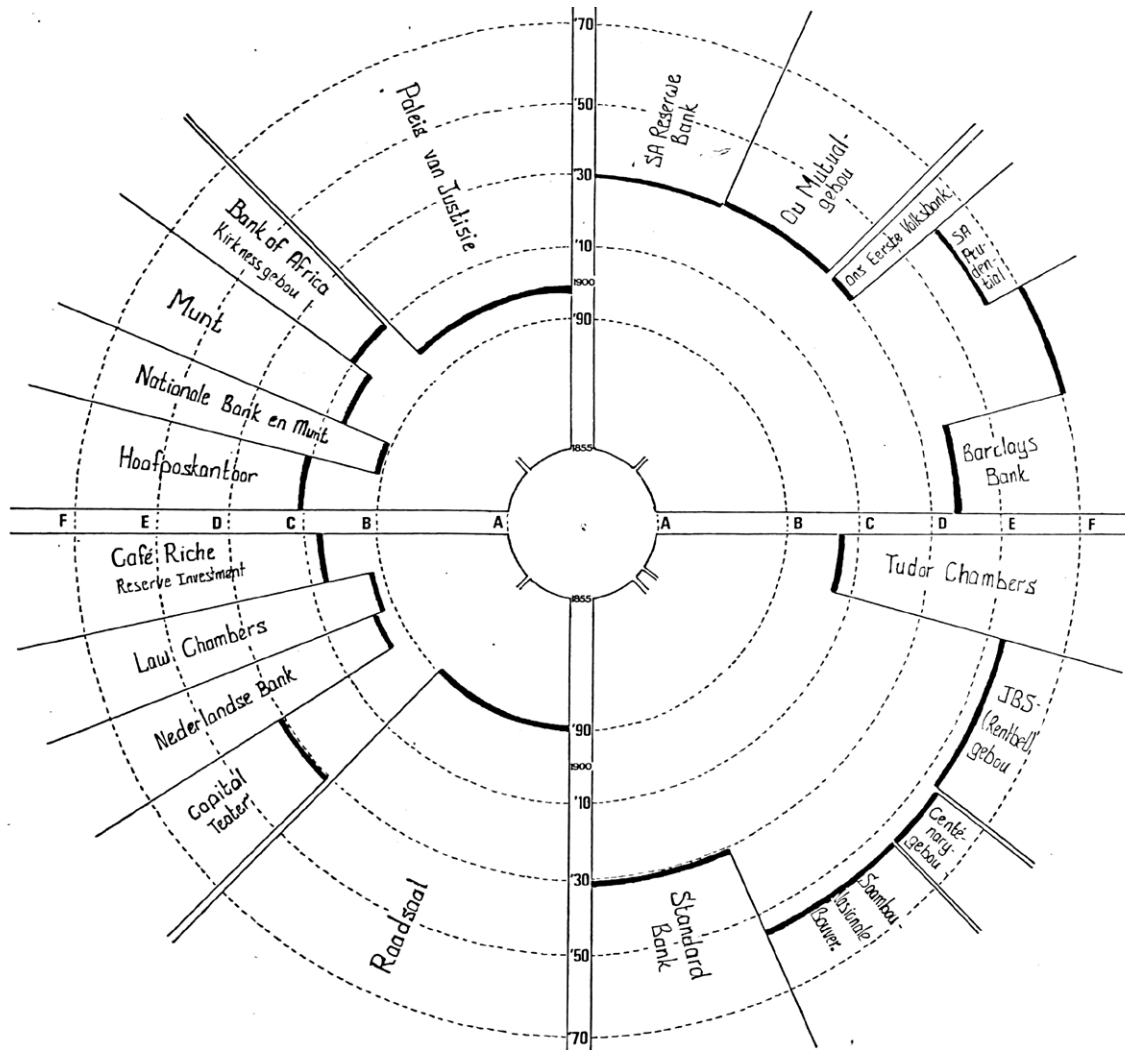
Heritage and Cultural Landscapes

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Fig. 1: A spatial time line depicting the development of Church Square from 1855 to 1970. The square as remained spatial unchanged since this time.
(Van der Waal Collection, University of Pretoria, 1970-)

PRETORIA
Kerkplein







In accordance with regulation 4[e] of the General Regulations [G.57] for Dissertations and theses, I Declare that this Dissertation which I hereby submit for the Degree Magister of Architecture [professional] at the University of Pretoria is my own work and has not previously been by me for a degree at this or any other tertiary institution. I further state that no part of my Dissertation has already been, or is currently being, submitted for any such degree, diploma or other qualification.

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

Fig. 2: (Previous spread) A panorama of the south western facade of Church Square taken in front the Old Raadsaal. The lower recessed facade, towards the left of the image, was added to the Capitol Theatre precinct, refer to Context chapter. (Author, 2016)

To all those that helped mould me into
the person I am today.

A B S T R A C T

Some former public spaces and buildings of the historical city no longer contribute to the urban fabric and no longer support the city's energy. With this, the historical importance of the fabric is being lost, leaving a trail of skeletons from the past while the city scatters in search of its new identity.

The main focus of this dissertation is to understand the various historic and current identities that exist within the city of Pretoria. Through this understanding of identities, negotiations between the old and new can begin to be explored so as reconcile the identity of the neglected and abandoned relics in the urban fabric. To achieve this, the idea of "remodeling" as a palimpsestic layer, as put forward by Machado (1976: 46), will be applied to the Capitol Theatre to reflect its multiple layers of heritage and identity. This reflection of both the existing and the unbuilt are addressed in the

adaptation of the Capitol Theatre so that it may become a relevant contributor the urban fabric and to the identity of Pretoria as the new capital city.

On an urban level the program is aimed at informing the public with regards to unconstitutional actions that may negatively impact the public sector and the public themselves. This information is used to incite more effective protest where the role of the new layer of architecture is the interface for the procurement and distribution of information regarding actions that directly affect the Constitution's value to the public. In essence an urban "megaphone".

Fig. 3: A dressing room located backstage (Author, 2016). Located in the western side of the fly tower showing the current condition of the majority of the spaces in this section of the Theatre.





E K S E R P

Sekere voormalige publieke areas en geboue dra nie meer tot die historiese stad se wese, karakter en energie by nie. In die proses verloor die stad sy unieke historiese karakter, en in sy soeke na 'n nuwe identiteit, laat die stad 'n reeks murasies en geraamtes van die verlede agter.

Die tesis ondersoek die huidige en historiese identiteite van die stad. Deur die wisselwerking tussen die oue en die nuwe te verstaan, kan 'n nuwe konsep gevorm word om die verwaarloosde en vewerpte murasies van die verlede met die huidige te versoen. Om dit te bewerkstellig word die konsep van hermodulering as 'n palimpsestiese laag, soos deur Machado (1976: 46) voorgestel, toegepas om die verskillende dimensies van herkoms en identiteit van die Hoof Teater te reflekteer. Die verwerk-

ing van beide die bestaande en die ongekonstrueerde spreek die karakter van die Capitol Theatre aan, sodat dit weereens tot die hart en wese van Pretoria as die hoofstad, 'n bydrae kan maak.

Op 'n stedelike vlak is die werk daarop gemik om die publiek in te lig ten opsigte van moontlik onkonstitusionele aksies wat dalk negatiewe impakte op die privaat sektor en op die publiek self mag hê. Die inligting word gebruik om meer effektiewe protes aan te spoor, waar die rol van die nuwe argitektoniese verwerking gegrond is op die interaksies tussen die insameling en verwerking van inligting van aksies wat moontlik die konstitusie se waarde vir die publiek mag aantast. In wese, die stad se luidspreker.

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INTRODUCTION





Problem statement:

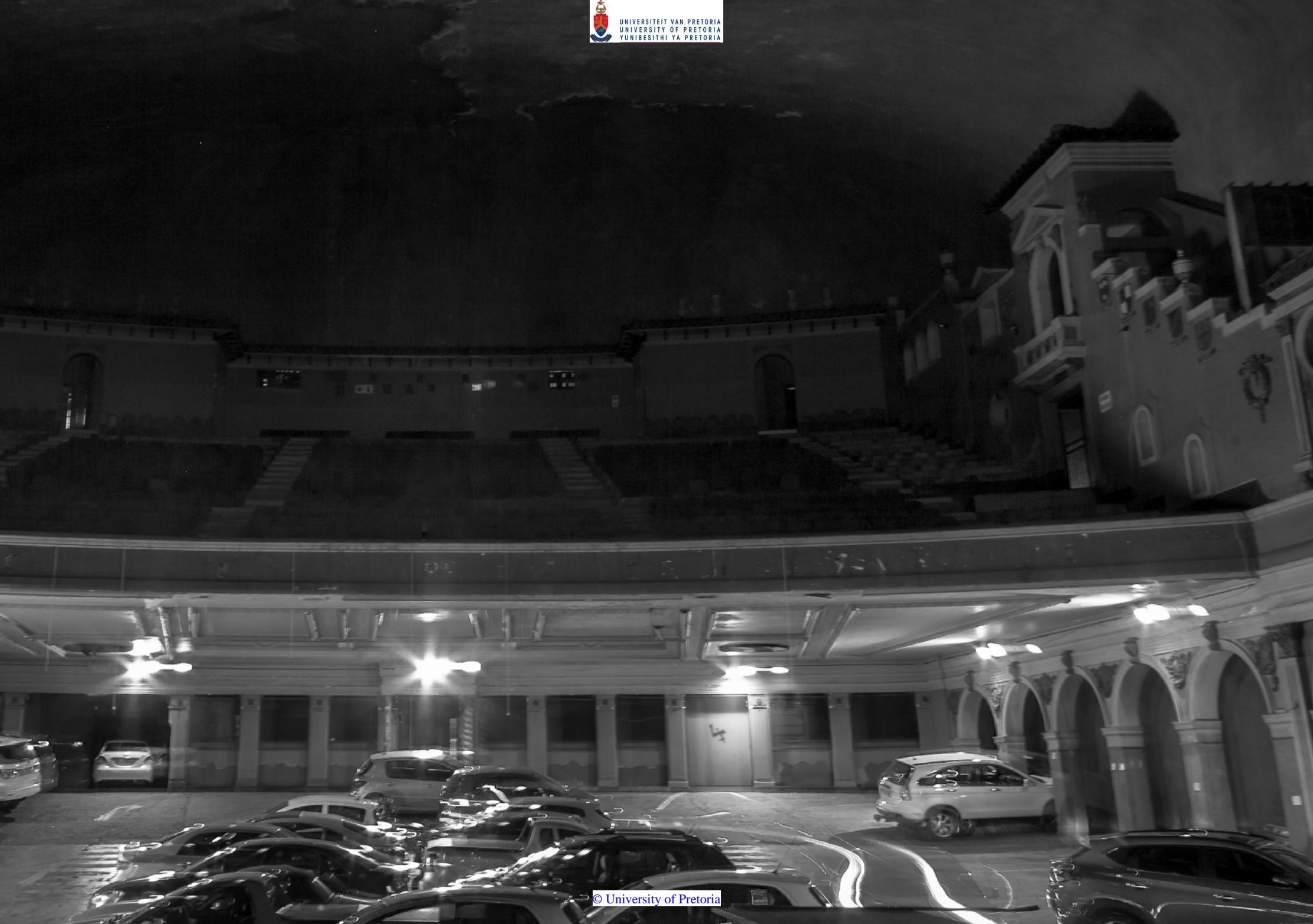
How do we deal with the changing identity of a post-Apartheid city? South Africa is still a country in transition where the current democracy can be jeopardised by factors such as "race", "class, and access to resources" (CASAC, 2015). At the time of writing, student protests regarding the cost of tertiary education, essentially resource accessibility matter, have been marred by the issues of a race and class.

In Pretoria, the search for a new identity that is representative of the new South Africa has led to new government buildings built on open sites often outside of the city centre. One such building is the OR Tambo building of the Department of International Relations and Cooperation, situated in Rietondale, a suburb over the ridge that defines the northern boundary of Pretoria's city centre (Dirco.gov.za, 2016). The red block (Fig. 11) highlights the location of the building in relation to the historic centre of the city. New areas of the city do not necessarily imply a new South African identity. The

Fig. 4: (Previous page) *The Grand Foyer, as referred to by the proposal drawings, in its current condition (Author, 2016). This area as well as the adjacent spaces are relatively well maintained when compared to the auditorium space. (Pictured right) Events, private and restaurant hosted extent from the Entrance Foyer into the Grand Foyer and the adjacent spaces.*

Fig. 5: (Right) *The auditorium space is currently being used as parking garage since 1981 (Author, 2016). Refer to Context chapter.*







city continues to sprawl eastwards in search of this new identity or a new ideal, leaving in its wake the empty shells of old buildings (see Fig. 11). In most cases, the new occupants adapt these buildings as best they can to serve a new purpose with minimal physical alteration. The buildings with the strongest identities often cannot be adapted without costly infrastructural changes and have simply been abandoned. How do we deal with the changing identity of a post-Apartheid city in a more effective manner than simply ignoring the scars of the past and trying to suggest a new identity without contextual response?

General issue:

Present day Pretoria, like most of the country, is in a state of protest. The demands of the protest seem to be constantly evolving and some protests have progressively become more violent as the state of protest continues. The subsequent responses to demands have become equally divided and brings into question as to whether the protests are directed at the appropriate institutions

for the most effective response. Furthermore, would the realisation of these demands lead to a more equitable nation for all or are there more appropriate demands that would lead to better outcomes.

During an event commemorating 20 years of the South African Constitution at Freedom Park in Pretoria, former President Mbeki (2016) stated:

A lot of our people are not familiar with what this Constitution says. The consequence is that we sit in government and do something that is wrong and even unconstitutional. Mmusi [Maimane, party leader of the Democratic Alliance political party] will say it is incorrect and so will the judges [of the Constitutional Court]. But where is the rest of society?

Fig. 6: (Left) A view from the Promenade into the Grand Foyer looking (east) towards the Entrance Foyer (Author, 2016).

The Grand Stair can be seen to on the right (south) of the image. The doors on the left (north) of the lower level of the Grand Foyer, now barricaded, lead into the Auditorium on the Orchestra Floor. The Balcony is accessed from the north of the Promenade level. An understanding of the intricacies of the details and ornamentation that once adorned the Theatre can began to be appreciated in this image.

The unfamiliarity with the Constitution would suggest that it is no longer protected and advanced by the public. Unconstitutional acts that are not subject to the public's objection imply that the value assigned to the Constitution has diminished. The exposure of public objections in the form of protests can be more effective. Improving the exposure to physical protests in the city could improve their effectiveness as well as increase the public awareness of the matters subject to protests. Can an increased following of, and improved effectiveness of physical protest bring value back to the Constitution? This value is that of a South African identity, its formation is representative of South Africa's heritage and it serves to protect the South African people.

Urban issue:

There is a loss of heritage that occurs as Pretoria's urban centre migrates eastwards (Fig. 11), "breaks" in the fabric become more apparent. The "breaks" in question are relics, the left over identities of past regimes and requirements of a previous urban

condition. In order to advance the transformation of the city to that of a truly post-Apartheid city, the identities of its relics need to be addressed and possibly altered to be in line with present and future requirements of the urban condition. Contemporary identities are not founded in tabula rasa, instead, they are each the product of its past. The experience of space is governed by a personal perspective formed by previous experience (Connerton 1989: 61). Like the experience of space, the adaptation of space and its identity is influenced by its heritage.

Architectural issue:

The identity of relics found in the city need to be addressed so that they may once again contribute to the urban fabric and condition in a positive manner. There needs to be a negotiation between the old and new identities of the city that validates the memory and function of place. Adaptations have to be made to accommodate new required functions to ensure their contribution to the urban condition. The occupant must have a certain awareness of how the

new identity is a product of the past. Beyond the negotiation of identity, the relationships between the various scales of the city fabric and the links between the public and political realms have to be addressed in order to create a platform for more effective democracy.

The platform should allow for both the individual and the group to voice an opinion removed from the influences of the public, political and constitutional powers that the matters brought to light concern. This provides an opportunity for an independent party to suggest an order and direction of public action in the form of protest that stands the greatest chance of being heard by the relevant parties. The spatial requirements of the platform are not dissimilar from those of the historical theatrical function of the auditorium space that would allow for the revival of the function of the space on occasion, reinstating the intended identity of the Capitol Theatre for the duration of the event.

Research Questions:

Is a new layer of identity able to provide a new occupant with an understanding and appreciation the old and often times lost identity of relics within the city fabric? Furthermore, can these various layers of identities coexist in a manner that does not negate the core principals on which each identity is founded?

Hypothesis:

The strategic insertion of a new programme can allow for a space that has lost its identity to once again contribute to the urban fabric. Provided the new program is required by the current society, the space can assume a new identity. However, a layer of inserted architecture is essential to altering the perception of how the existing is experienced and provide a new layer to which the new identity can be assigned.

Delimitations:

The dissertation is focused on the new layer of architecture and the points of physical intersection with the existing. Areas of the existing that do not have a direct contact with the new layer will not

be focused on and can be assume the finishes will be restored, and services upgraded. An effort has been made in the case of fire regulations and ablutions to bring the existing as close as possible to SANS 10400 code.

The public spaces beyond the new layer of architecture into which the programs will extend have been considered. In this case, design suggestions for Church Square have been made as part of the urban framework in which this dissertation is positioned. The design suggestion is based on the principles proposed in the urban framework and through exploration of the heritage and current conditions of the site. Further development of these suggestions will not be undertaken.

Limitations:

Documentation of the existing. The final proposed documentation for the Capitol Theatre (Rogers Cooke, 1928) is to be utilised for this dissertation as they are the most detailed and complete documentation available for the Theatre and is sourced from De Klerk (1995:

68-72). There are minor differences between the proposal drawings and built form, although the structural system of the building is consistent with the drawings. These are accurate and sufficient to be utilised for the purposes of this dissertation.

Links to the surrounding existing buildings.

Information regarding the subterranean links between buildings of Church Square such as the Ou Raadsaal, Palace of Justice and Café Riche is thin but enough to suggest their existence. Documentation of these links do not appear to be publicly available and assumptions are made as to the locations of the tunnels connecting the basements of the buildings.

Research Methodologies:

Before a negotiation between old and new identities can be made an understating of the heritage must be gained. The heritage and identity is held by an architecture of a specific time and place that has a current value that is to be taken into account and done through

the consultation of the South African heritage legislation and appropriate heritage charters. Regardless of the nature of the old identity and how closely the architecture is related to a zeitgeist, it cannot be view as an isolated object when attempting to assign it a new identity. Rather, it is to be viewed as part of a continuum so as to gain a better understanding of the influences impacting both the identity and heritage of the architecture over time.

The primary research will be conducted through the experiences had and observations made on site and the surrounding spaces. This extends to the access to the site through the public transport systems in place as well as walking the historical and current protest routes.

The secondary research is undertaken through an assimilation of prior research that has been done in Pretoria, Church Square and the Capitol Theatre. Comparisons to these findings and observations made in the primary research will be drawn to establish

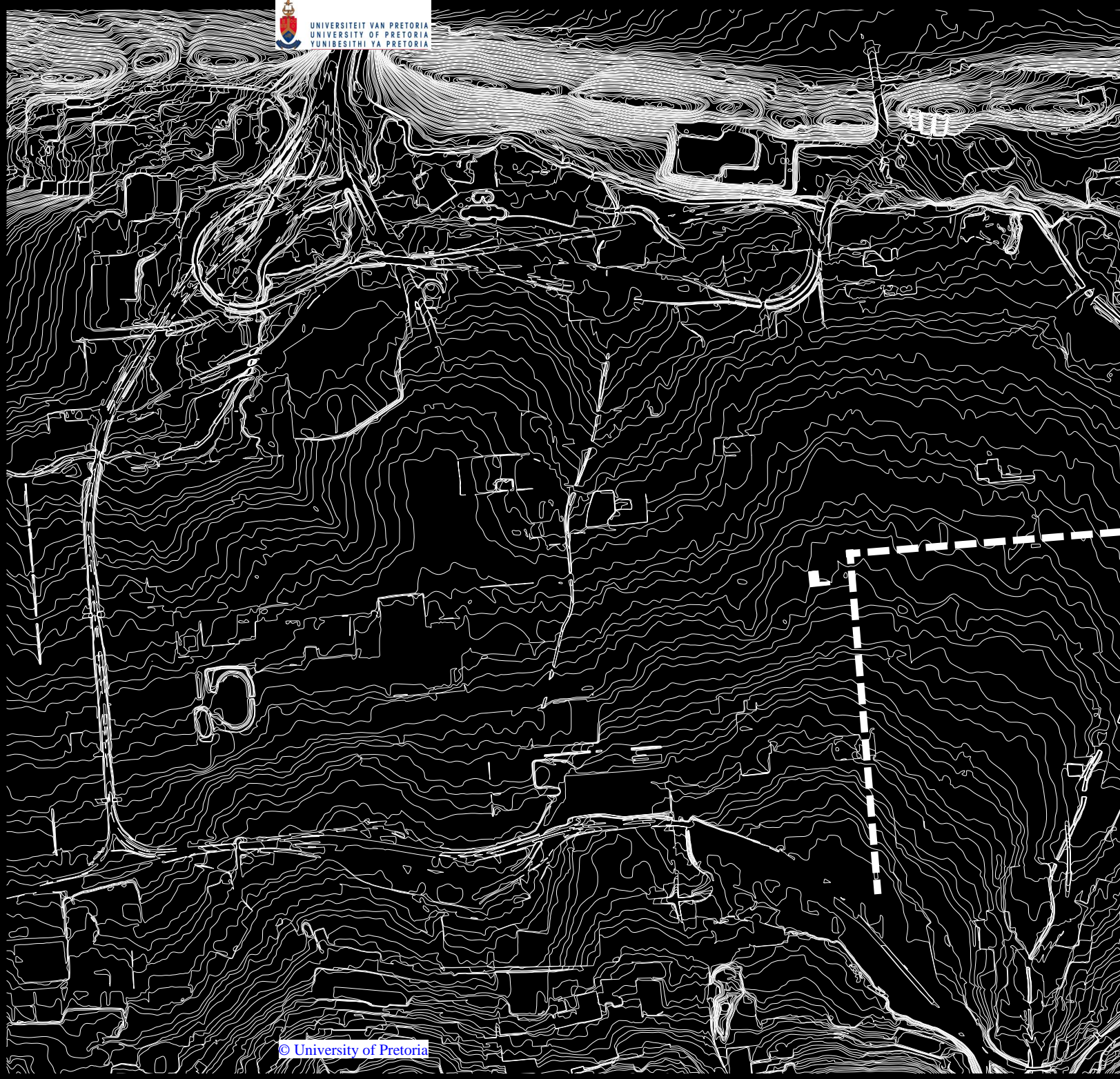
changes in conditions.

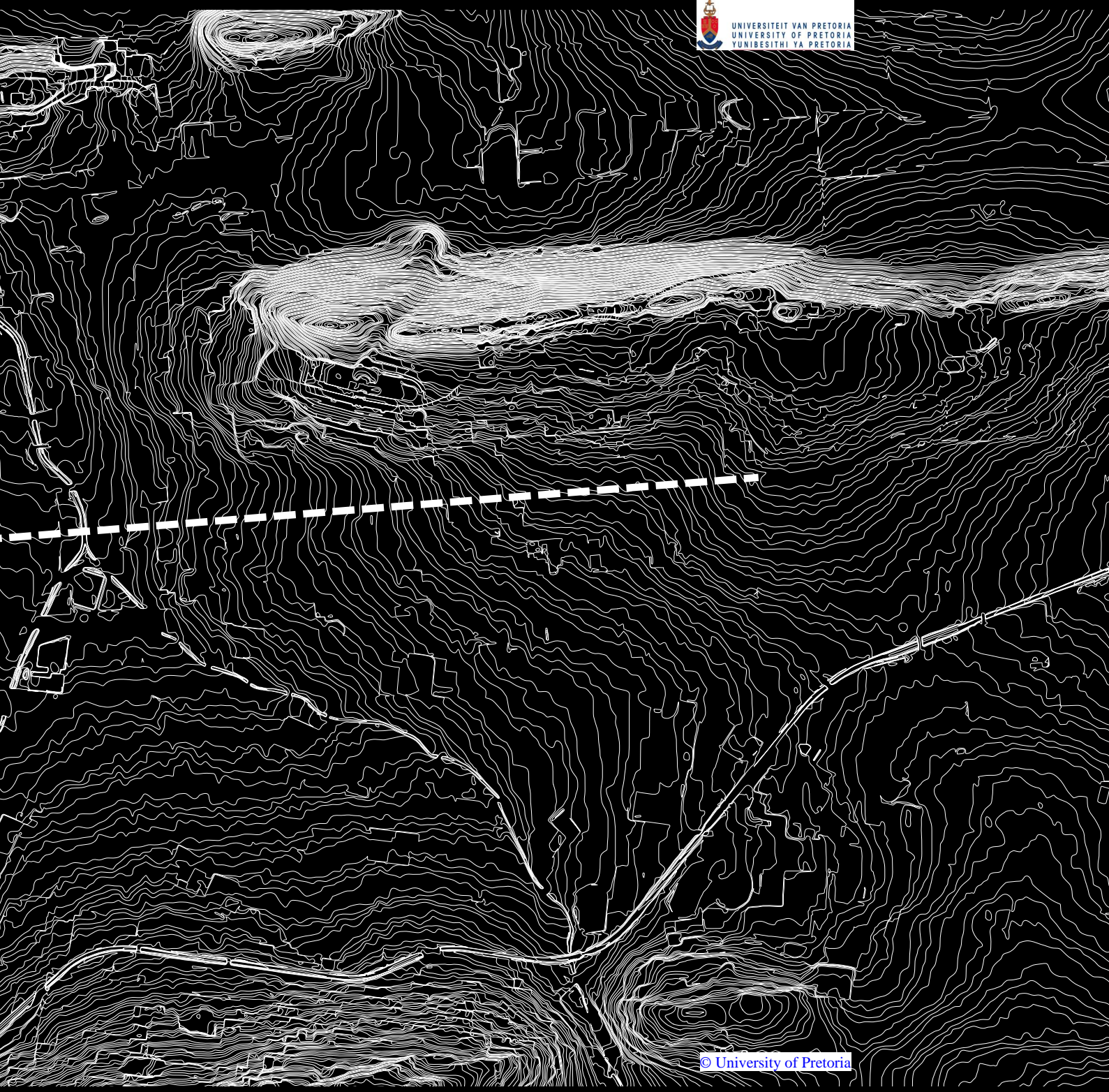
There theoretical research is approached firstly through an understanding of South African heritage legislation: the National Heritage Resources Act, No.25 (1999). This understanding allow for a statement of heritage to be proposed that is prepared in conjunction with the ICOMOS Burra Charter (1999) and on sight observations made as part of fieldwork. Theories regarding adaptive reuse and palimpsest architecture are then applied using precedent studies relating types of adaptations to existing, conceptual approaches to inform adaptations of the existing, retention and change of programs.

The fieldwork conducted relates mainly how the existing heritage is experienced and documenting existing site. This documentation is made to capture the current condition of the existing and highlight the impact of previous adaptations on the heritage of the site. Insights into the possible points of adaptation are gained during the conduction of this fieldwork.

C O N T E X T







CAPITOL CITY

Capitol City, A New Identity of Pretoria:

The Capitol City Group consists of a few students in the master's studio who focused their contextual study on the central business district of Pretoria. The framework put forward that Pretoria is to become the only capital city (Fig. 9). Currently, the capital cities of South Africa are:

Pretoria - Administration capital,
Bloemfontein - Judicial capital, and
Cape Town - Legislative capital.

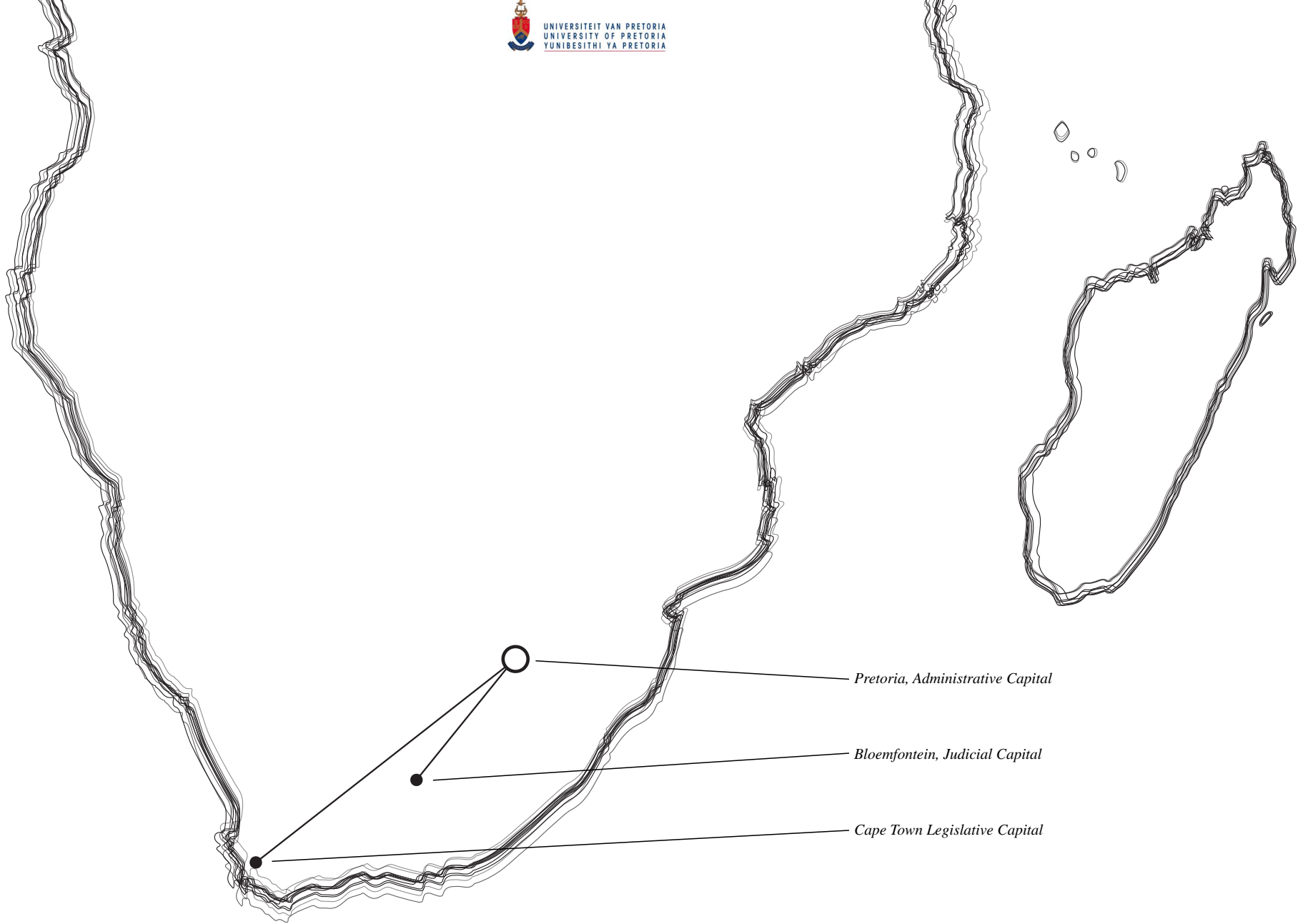
Condensing South Africa's capital cities in to one capital city is a matter that has been considered for many years. A study by Vantonder, PAPP, and Venter (1994) for the Pretoria Capital Initiative found several advantages for Pretoria as the only capital city. These included more effective governance through reduced travel, better communication between departments and that provincial

capitals are situated significantly closer to Pretoria than Cape Town. At the time of the study, Gauteng was seen as the gateway into South Africa and the economic centre of the country whilst Pretoria is where the majority of diplomatic missions based themselves (De Klerk 1995: 56). It may be argued that the latter points still hold true whereas the former could be negated with technological advancements ensuring effective communication regardless of distance. The critical point of the study was cost saving benefits of having one capital found that the greatest saving would be to have Pretoria as the Capital (De Klerk 1995: 56). The financial incentive of a single capital is still the primary motivation and was raised by President Zuma (2016) at the State of the Nation Address, asking for Parliament's consideration on the matter in the immediate future.

Fig. 7: (Chapter page) Looking up at a portion of the western facade of the Ou Raadsaal building opposite from the Capitol Theatre (Author, 2016).

Fig. 8: (Previous page) Topographical drawing of Pretoria highlighting the *Cardo* and *Decumanus* and the Capitol Theatre (Author, 2016).
Adapted from GWA (2013) *City of Tshwane Inner City Precinct* drawing.

Fig. 9: (Right) The proposed movement of the Capitol Cities from Bloemfontein (Judicial Capital) and Cape Town (Legislative Capital) to Pretoria (Author, 2016).

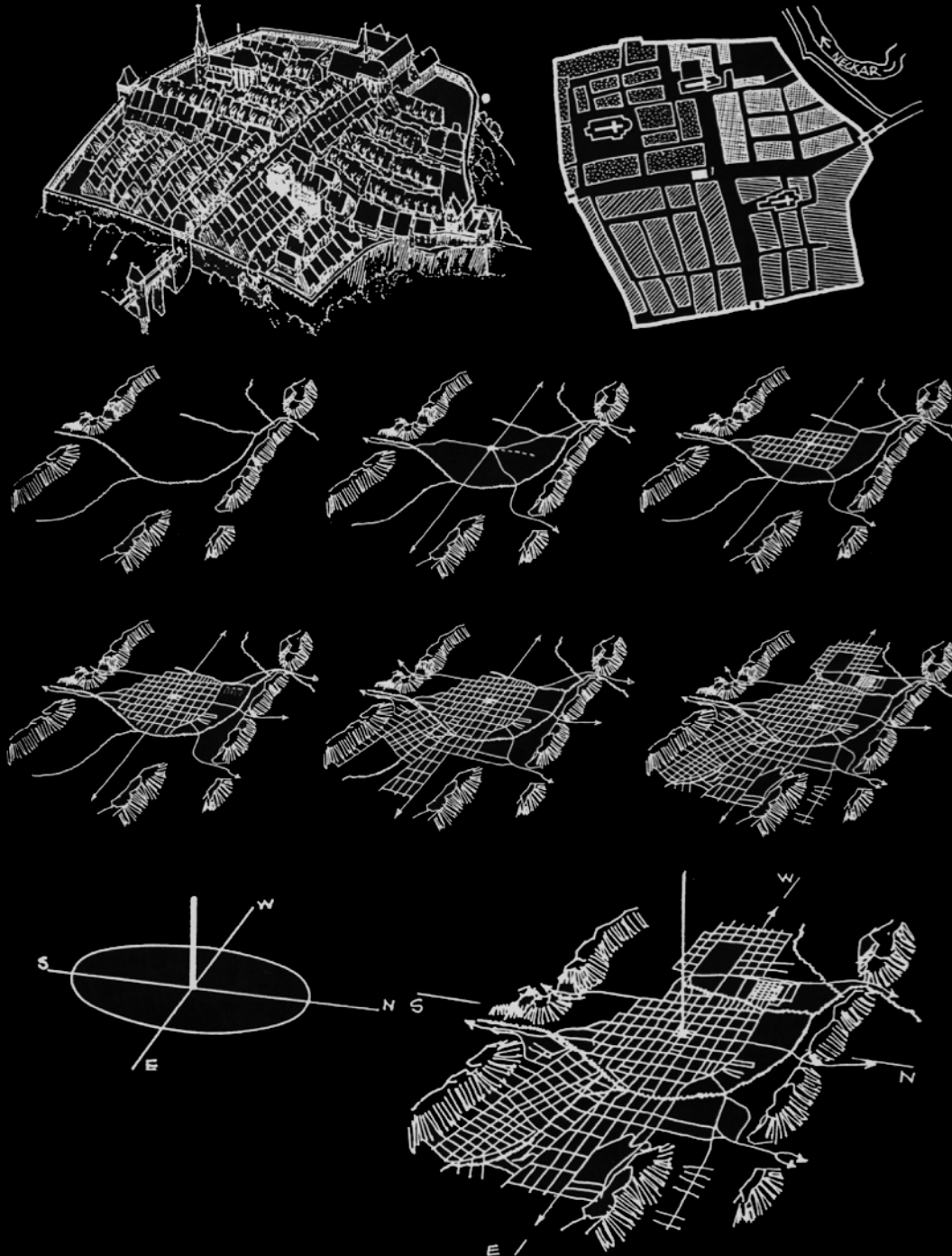


CAPITAL CITY DISTRICTS

Capitol City Districts, Re-establishing the Heritage of Pretoria:

The city layout of Pretoria was based on the *cardo*, the north-south orientated street that is currently Paul Kruger Street, and the *decumanus*, the primary street orientated east-west, currently WF Nkomo Street/ Church street/ Helen Joseph street/Stanza Bopape Street. It was suggested that the *cardo* is aligned to the openings in the ridges that form the northern and southern boundaries of the city (Jordaan 1989: 26) (Fig. 10). The *decumanus* runs parallel to the ridges that in turn, are responsible for the direction of urban sprawl by constricting the city's growth to the north and south. The urban centre has migrated eastwards and much of the urban fabric has been adapted to a new condition. The vision is to reinstate the *cardo* and

Fig. 10: (Right) Sketches of Jordaan (1989) depicting the principal of the *Cardo* and *Decomanus* in a city layout as well as the development of Pretoria from 1850 through to 1950.



decumanus as the main arteries of the city, providing anchor points to which imported functions of the capitals are to be placed.

The placement of the capital functions responds to the origins and heritage of the city. The imported functions add a new layer of hierarchy to the organisation that may enable the city function more effectively as a capital city for the government and the public within the city but also for those travelling to Pretoria.

As Pretoria is the administrative capital these some functions will be moved and accommodated along Paul Kruger street south of Church Square. Administrative district of the capital will be concentrated nearest to the transport hub on the southern end of Paul Kruger Street closest to those entering the city via public transport.

Judicial Functions that are the Supreme Court of Appeal and library (Justice.gov.za, 2015) and International Electoral Court (Government Gazette, 1998) will be placed into the existing judicial

precinct that surrounds Church Square, strengthening the nature and identity of the precinct. The Legislative capital is to be accommodated in the Union Building precinct with reference to it being envisioned as the seat of country's legislation (Fig. 12 & Fig. 13).

Fig. 11: (Right) A map showing the eastwards movement of development occurring in Pretoria (Author, 2016). Drawing adapted from Google Earth Imagery (2016)

The most easterly centre is the historic city centre of Pretoria. In recent years there has been an increase in development in close proximity to the University of Pretoria in the Hatfield area. This is due to the growing residential demands required expansion of sport facilities in the area. Depicted by the central ring. The Most easterly growth point is that of Menlyn that is retail and business orientated with some residential projects.



Historic City Centre of Pretoria



Hatfield and the University of Pretoria



Menlyn Growth Point

Fig. 12: (Right) *The current functions of Pretoria city centre (Author, 2016).*

The extents of the focus area depicted extends from Pretoria Train station, Church Square and the Union Buildings.

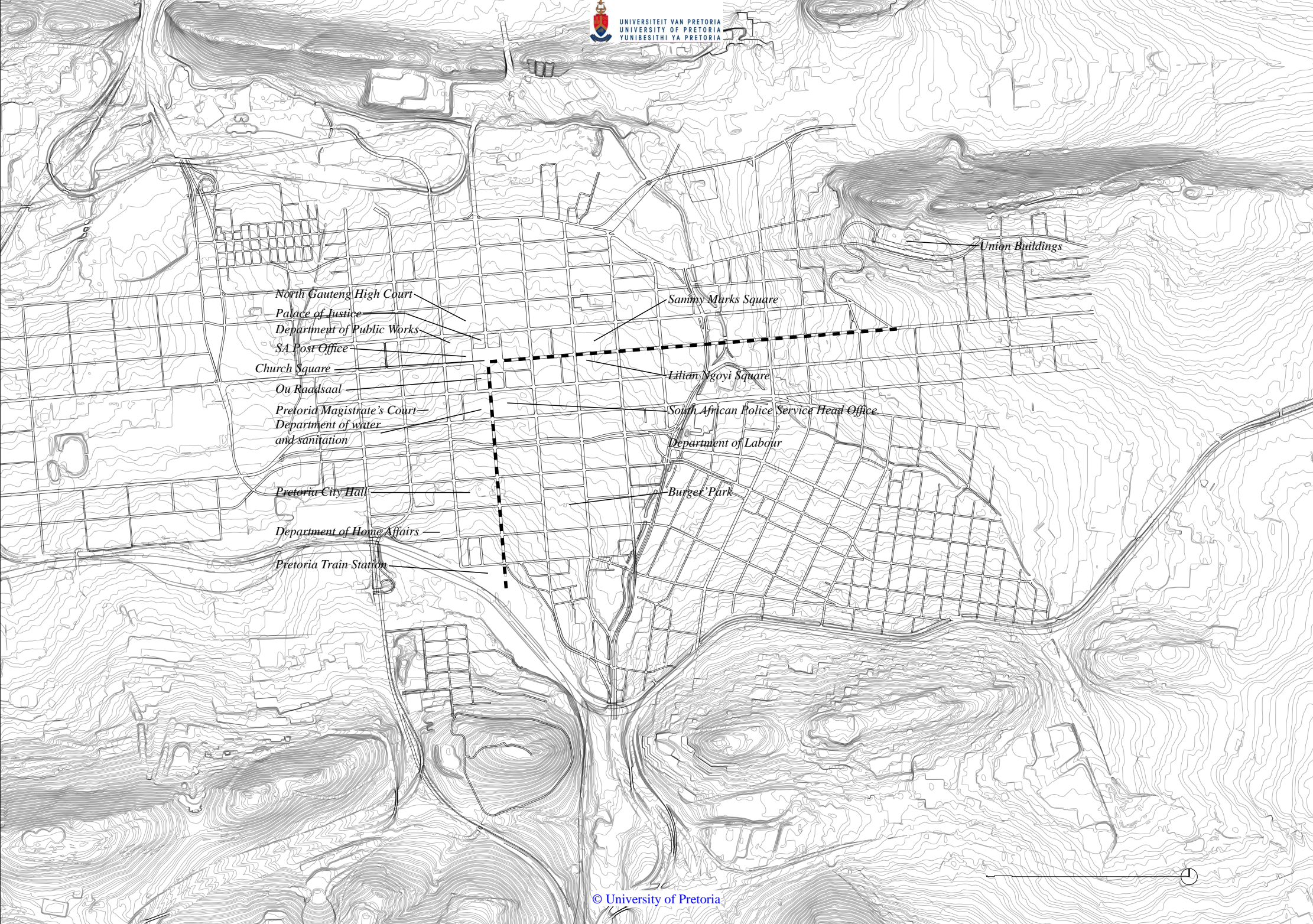


Fig. 13: (Right) *The three Capital Districts, Administrative, Judicial and Legislative with the imported functions of the Parliament Supreme Court of Appeal shown (Author, 2016). Drawing adapted from GWA Studios (2013)*



Judicial District
Supreme Court of Appeal

Administrative District

Legislative District
New Parliament Buildings



C A P I T O L P R O T E S T

The Capital City implies that there is decisions made that affect the country and its citizens. The effects of these decisions should benefit and improve the state of the country and ultimately its citizens.

de·moc·ra·cy
/dəˈmɑkrəsē/
[mass noun] A system of government by the whole population or all the eligible members of a state, typically through elected representatives. ‘a system of parliamentary democracy’

(Oxford Dictionaries | English, 2016)

However certain decisions or lack thereof cease to be representative when the outcomes negatively impact the country, the public or a proportion of the public. Public disapproval comes in the form

of protest, a collective that make it known that their needs have not been represented or met. Effective protest brings attention to specific issues and repercussions that may have been previously overlooked that are to be addressed. These actions and reactions ultimately advance the society so long as there is a well founded motivation behind protest.

Recognising that protest is a part of the advancement of a society and a democracy, Pretoria, the new capital city will have to accommodate more effective protest. Protests are spatial. They occupy and move through space and in some cases adapting it to strengthen the impact of the protest. The idea of "spatial choreography" analyses the relationship between the protest, the space that it occupies and the "spatial order" that arises. Physical protests take place in public spaces that have a particular

Fig. 14: (Left) Nompandolo Mkatshwa Wits SRC President-Elect (at the time of the protest) leading the Fees Must Fall protest on the 23 October 2015. (Photographer: Longari, 2015)

identity that is acquired through its function, the symbolism that the space may hold and the physical attributes of the space like scale, barriers and situation. All these aspects influence the "spatial order" of protests (Designprotest.tau.ac.il, 2016). Most often protests are held in the public spaces that are closely associated to the identity of the governance.

The "spatial choreography" of a protest is broken down into three elements:

The "voice" of the protest is the primary means of expression of objection and refers to both audio and visual elements that promote a common view regarding the matter behind the protest (Designprotest.tau.ac.il, 2016).

The "appropriation" of an identity and symbol through the occupation of space is the secondary means of expression. The social conventions of the occupied space are questioned and a new perception of the identity is imposed on the public space (Designprotest.tau.ac.il, 2016).

The "boundaries" from which "spatial, social and conceptual" boundaries can be derived is the final aspect of the "spatial choreography". The physical confines of the space provide the arena for the protest and views of the "voice" and "appropriation" of the space (Designprotest.tau.ac.il, 2016).

The ordering of the capital functions and their placement in relation to the cardo and decumanus of Pretoria will restructure the approach to protest. With these functions occupying the boundaries of Paul Kruger and Church/Helen Joseph Streets the arena for protest is defined where the audience are the various functions of government.

To occupy urban space, public or private became the most radical acts of political rebellion, as there is nothing more political than a scarce resource. After the loss of these squares it will be the virtual space controlled by companies and regulated by the political power that will be in dispute. The geography of protest is the best barometer of our democracy. Who conquers our squares not just a day but permanently can finally say they have achieved freedom.

(Gomes, 2014)



Fig. 15: (Top) Route taken by the 1913 march against military conscription. Originating in Church Square and moving eastwards to the Union Buildings (Author, 2016).
Drawing adapted from GWA Studios (2013)



Fig. 16: (Middle) 1920 Railway protest against racial exclusion from first class coaches that took place at Pretoria Train Station (Author, 2016).
Drawing adapted from GWA Studios (2013)



Fig. 17: (Left) 1956 Womens march against pass laws. Participants gathered at the Pretoria Train Station and marches moved north up toward Church Square and the eastwards to the Union Buildings (Author, 2016).
Drawing adapted from GWA Studios (2013)

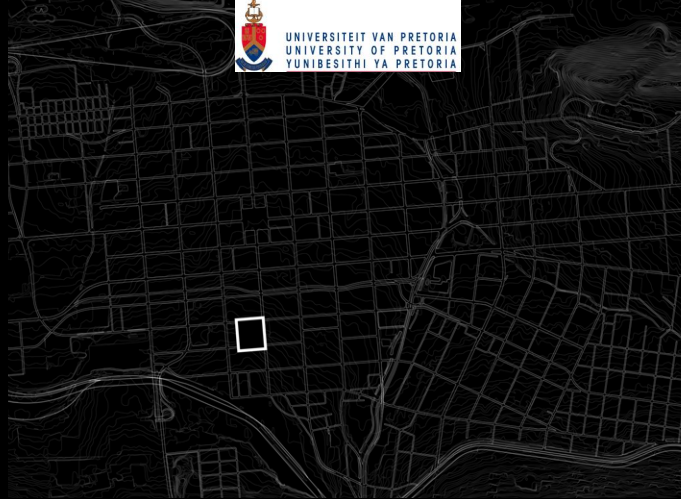


Fig. 18: (Top) 3 April 2014 Protest at the State of the Capital Address at Pretoria City Hall (Author, 2016). Drawing adapted from GWA Studios (2013)



Fig. 19: (Middle) 23 October 2015 The Fees Must Fall protest, originating at Burger's Park and Hatfield converging at the Union Buildings (Author, 2016). Drawing adapted from GWA Studios (2013)

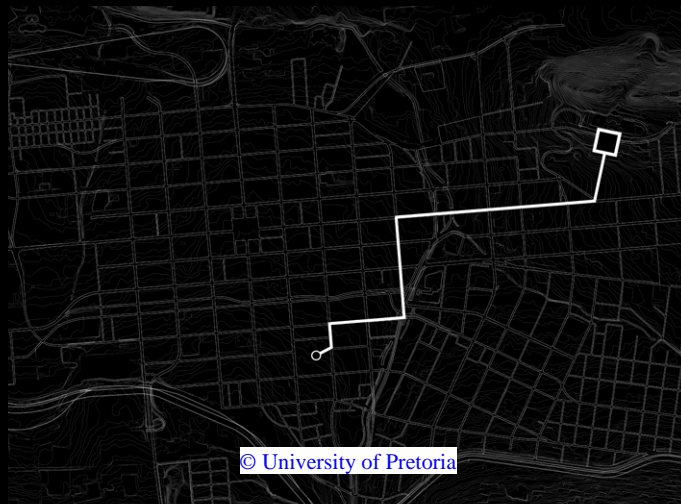


Fig. 20: (Left) 16 December 2015 The Zuma Must Fall protest, originating at Burger's Park and Hatfield converging at the Union Buildings (Author, 2016). Drawing adapted from GWA Studios (2013)

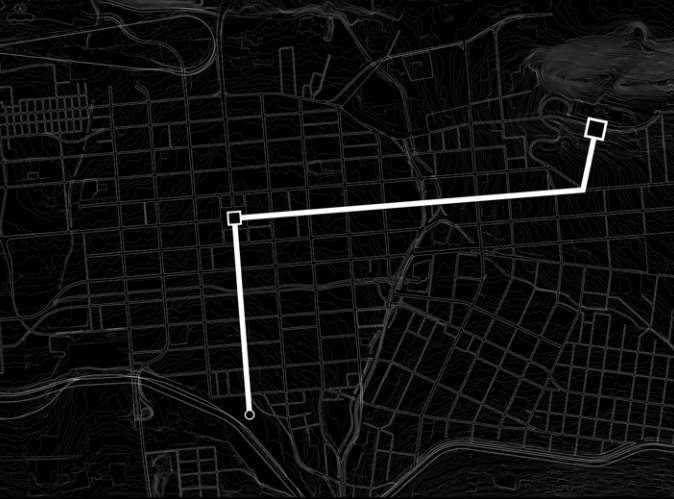


Fig. 21: (Above) *The future protest route of the Capital City (Author, 2016).*
Drawing adapted from GWA Studios (2013)

Fig. 22: (Right) *Enlarged map of the future protest route (Author, 2016).*
Drawing adapted from GWA Studios (2013)

(Fig. 21) The future protest route of the Capital City is to mirror the route of the 1956 Women's march. The locations of the Capital Districts are focused along the cardo and decumanus forming the arena for protest. The gateway to the city, Pretoria Train Station is within walking distance from the Administrative District, comprising of functions that are commonly required by the public. This proximity ensures accessibility from public transport into the city. In terms of protest, issues with the administrative functions can easily be raised with the appropriate departments. If the issue persists and the intensity and support of the protest increases, it will progress up Paul Kruger Street. Moving north brings awareness to their cause from further up the hierarchy of the Administration District and eventually, if no appropriate response is made the protest moves towards the Union Buildings and Legislative District. The placement of government entities along the protest route creates this arena in which the cause behind the protest can be heard.

(Fig. 22) Enlarged map of the future protest route that show various public spaces that can be adapted for the protest which are located along the route. These areas either occupied by government entities outside which protest can occur, or by spaces that facilitate some aspect of protest. The hierarchy of the protest route is also highlighted, the Union Buildings and the Legislative District being at the top of the hierarchy. Protest that are of Legislative and Constitutional importance are heard in the Legislative district however protest pertaining to administrative issue cannot be dealt with unless the protest has not been acknowledged further down the hierarchy.

Church Square: Protest Regrouping and support (water, food and ablutions) The Protest can be addressed at this Point as well.

*Capitol Theatre: Protest planning, distribution of Constitutional information and ideas facilitated by the CASAC Offices. The observation and vetting of protest gatherings in Church Square.
(S. van Rooyen)*

*Architecture Agon: Facilitation of public space and protest on the intersection of Nana Sita and Paul Kruger Streets.
(W. Vlantis)*

*City Hall and Oppositional Party Headquarters: Debate between parties. Protest space just of Paul Kruger Street in the public space in front of the City Hall.
(T. McDonald)*

Administrative District: Support of smaller protest in front of the various departments facing on to Paul Kruger Street.

Pretoria Bus and Train Station: The Gateway into the city and the initial gathering point of future protests.



Helen Joseph Street: Adding public momentum to protests moving along the pedestrian Street

Sammy Marks Square and Lilian Ngoyi Square: providing pause spaces for protests allowing them to regroup before moving forward.

*Parliament and Union Buildings: Final destination of larger protests that are driven by Legislative issue.
(S. van der Walt)*

CHURCH SQUARE

Church Square acquired the name in 1856 after the first church was built in the centre of what is now the square and a mere 26 years later, the original church had been destroyed by fire (De Klerk 1995: 61) and a second church was built (Fig. 25). Due to safety concerns regarding the integrity of the structure, the church was demolished in 1902 (De Klerk 1995: 61). Despite this, the Church Square remained the heart of the city surrounded by small buildings and market places with a multitude of activities that took place in the square.

In 1889 construction began on the current Raadsaal building on the southwestern edge of Church Square (Fig. 26). The new Raadsaal building, design by Wierda and constructed by Kirkness (Bakker et al 2014: 80) was a symbol of the wealth that the country had acquired after the discovery of gold, replacing the thatched structure that was

the first Raadsaal dating back to 1864 (Vljoen 1990: 8). The Ou Raadsaal was built in a style that incorporated a mix of Europe accents on a Neo-Classical style that was an attempt at a new identity for the ZAR (Bakker et al 2014: 81). Despite the attempt to break away from the Dutch styling, the decorative use of brick vaulting was borrowed for the interior of the Ou Raadsaal, but perhaps of greater Dutch significance is the implementation of vaulted concrete. Vaulted concrete, a new technology at the time was applied to the Ou Raadsaal that required the floor to span larger areas ZAR ZAR (Bakker et al 2014: 81)

In the year following the construction of the Old Raadsaal, work began on the Palace of Justice and the style implemented would be a continuation of the new ZAR style that was explored in the Ou Raadsaal building (Bakker et al 2014: 81) (Fig. 30 & Fig. 31).

In 1888, west of the Ou Raadsaal

Fig. 23: (Right) Church Square, an image taken from the roof top of the Barclays Bank building looking towards the western facade of the Church Square. (Photograph: S.A. Panorama XII, 1971)

The Square has remained largely unchanged since. However, the Capitol Theatre, seen in the top left (south west) corner, was still operational at this time albeit three years prior to its sale and subsequent abandonment.



building, construction began on the Presidents Theatre that later became known as His Majesty's Theatre. This western portion of Church Square has been synonymous with entertainment and social gathering since the early history of the Square. This portion of the square and the shade that was provided by the trees was known as the "The Oaks" (Fig. 27). The construction of the Law chambers began in the mid-1890s and was the first building constructed on the western edge of the square that makes up the current facade (Viljoen 1990: 9). The design of the western facade of the Law Chambers shows a strong Dutch origin (Le Roux 1990: 75) (Fig. 27 & Fig. 35). The onset of the 1900s saw the development of the square increase significantly with the erection of the Netherlands' Bank building in 1900. The design of the building is that of the ZAR style (Le Roux 1990: 76), the European and Dutch origins of which can be seen on the layout and detailing of the facade. In the same year, a plinth was laid down in the square that was intended for the statue of Paul Kruger (Fig. 26), however,

it was replaced by the Sammy Marks fountain before the statue had been placed in the square (Dunston 1975: 28) (Fig. 28). In 1912 the Fountain was moved to the Pretoria zoo. In 1904 work began on the building that currently houses Cafe Riche and was known as the Reserve Investment Building (Fig. 29). Construction of the Capitol Theatre commenced in 1930 on the same grounds as the President's Theatre that came before it. The President's Theatre was replaced the larger Capitol Theatre in response to a rise in popularity of dramatic performances and the introduction of early cinema. Anton van Wouw's "The Kruger" statue (De Klerk 1995: 62) was eventually placed in the centre of the square in 1954 (Fig. 38, Fig. 39, Fig. 42 & Fig. 43).

The Theatre continued to add to the cultural and social legacy of the south-western corner of the square. The building of the Transvaal Provincial Headquarters began in 1966, which forced the theatre to close and in this time adaptations were made to the facade of the Capitol Theatre so as to

Fig. 24: (Right) "Reconstruction Drawing NH of G-Church, Church Square, Pretoria" (Translated Afrikaans description of drawing) (Van Der Waal Collection, University of Pretoria. 1986)

The plan of the church is overlaid on to the plan of the contemporary Church Square



Fig. 25: (Top) The NH of G- Church from Van Der Waal's (1986) reconstruction drawing.
(Van Der Waal Collection, University of Pretoria. 1900-1902)



Fig. 26: (Middle) The south west corner of the Church Square.
(Van Der Waal Collection, University of Pretoria. 1900-1902), showing the plinth that was intended for the Paul Kruger Statue. On the left of the frame, the western corner of the church can be made out.



Fig. 27: (Left) A view of the south west corner of Church Square know as "The Oaks"
(Van Der Waal Collection, University of Pretoria. 1897)
Beyond the oak tree was the location of the Presidents Theatre and later on the Capitol Theatre.



Fig. 28: (Top) The Sammy Marks Fountain that replaces the plinth intended for the statue of Paul Kruger. (Van Der Waal Collection, University of Pretoria. 1906-1911)

Fig. 29: (Middle) The Reserve Investment Building is completed (right of frame) (Van Der Waal Collection, University of Pretoria. 1906-1911)

Fig. 30: (Left) A western view of Church Square, 20 May 1910. (Van Der Waal Collection, University of Pretoria. 1910) South Africa is granted the status of the independant dominion under Britain. The shape of the crowd in similar to that of current design of Church Square.

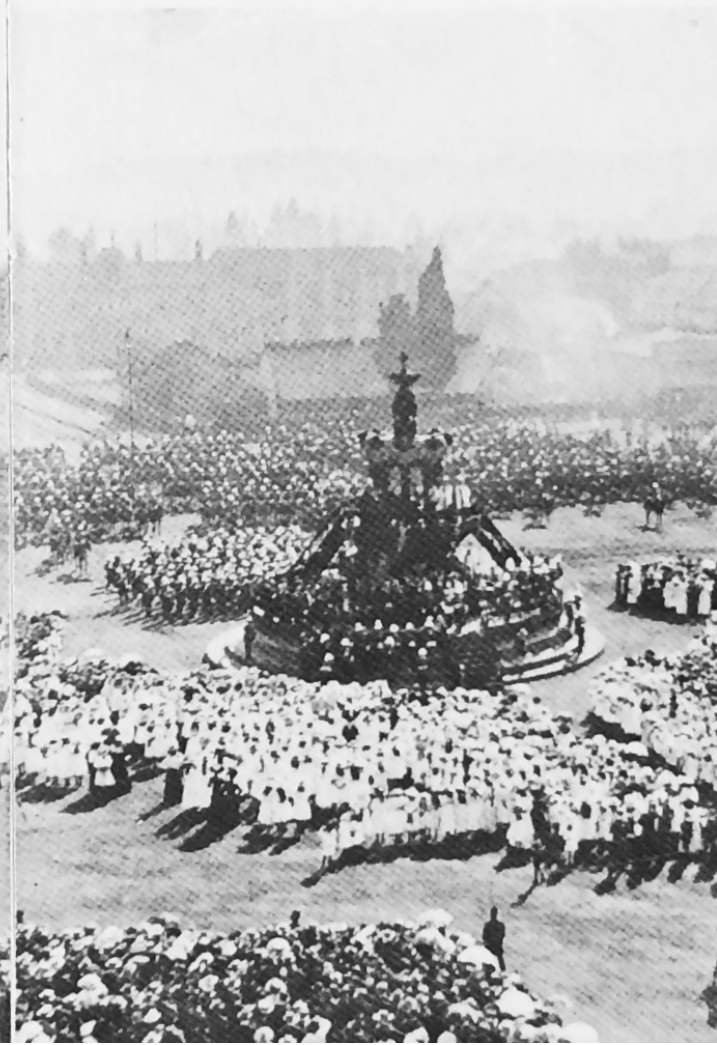




Fig. 31: *Panorama taken from the Ou Raadsaal building on 20 May 1910 (Van Der Waal Collection, University of Pretoria. 1910)*

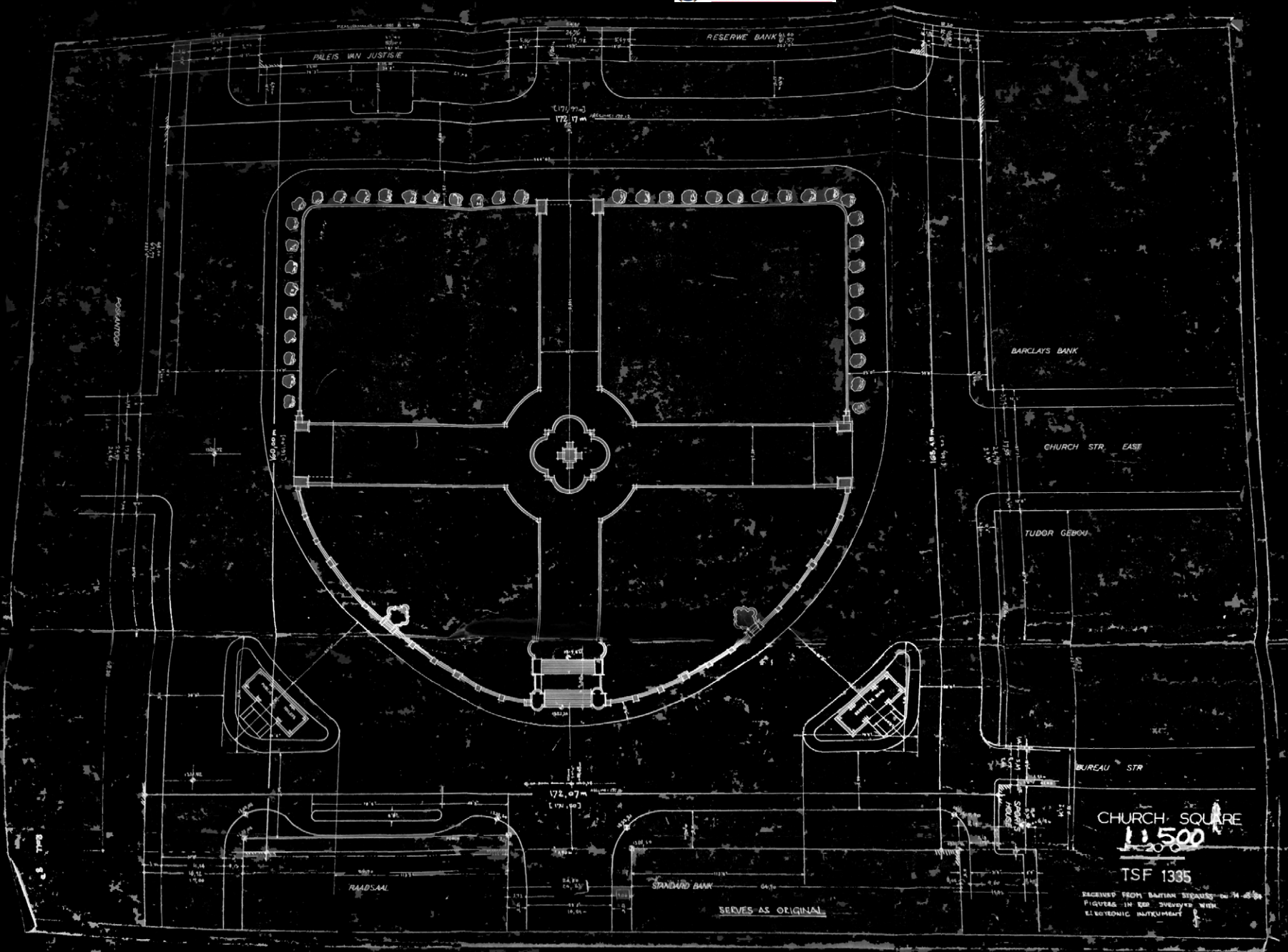
South Africa is granted the status of the independent dominion under Britain. The shape of the crowd in similar to that of current design of Church Square (Fig. 32).

better relate to the style of the TPA (De Klerk 1995: 62) (Fig. 38 & Fig. 39). The Theatre was eventually closed in 1975 and remains as South Africa's last Atmospheric theatre (Le Roux 1990: 76). In the time of the construction of the Capitol Theatre, the north-eastern, eastern and south-eastern edges of the square were occupied by banks that negatively impacted the square as a public space (De Klerk 1995: 62). This was due to the harsh and secure façades required by the banks leaving little to support the public.

There have been various proposals for a new design for Church Square over the years, most notably the 1970s proposal to construct two towers. The new Provincial Tower would occupy the site of the Capitol Theatre and the buildings making up the south western corner. The new Post Office building was to replace the existing Post office on the north-western edge of the Square (Fig. 50 & Fig. 51). These towers, both more double the height of the 54m tall TPA building, dwarfing the Square and the surrounding buildings (Hefer,

1971: 156). The project was eventually cancelled (refer to *Capitol Theatre*). The addition of these two towers would have most likely exasperated the private edge conditions that exists in the present Square.

Fig. 32: A survey drawing of Church Square. (Author: Strauss, 1984)



CHURCH SQUARE
1:500
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RECEIVED FROM BANTIAN STEADMAN
FIGURES IN RED OVERLAYED WITH
ELECTRONIC INSTRUMENT



Fig. 33: (Top) A view towards Standard Bank and Tudor Chambers (Van Der Waal Collection, University of Pretoria. Date unknown)



Fig. 34: (Middle) A view eastward down Church Street, Tudor Chamber form the part of the threshold into Church Square. (Van Der Waal Collection, University of Pretoria. Date unknown)

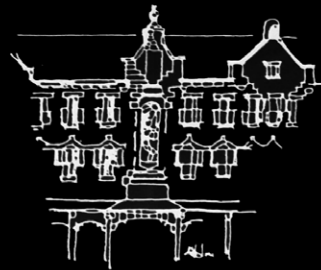


Fig. 35: (Left) The south western facade of Church Square, the infrastructure for the electric trams can be seen in this image. (Van Der Waal Collection, University of Pretoria. Date unknown)

Fig. 36: (Right) Albrecht Holm sketches of some of the building facade that make up the edges of Church Square. (Author:Holm, 1989)



Palace of Justice



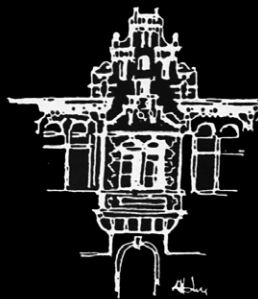
Cafe Riche



Law Chambers



Ou Raadsaal



Ou Nederlandse Bank



Ou Munt

4. Sketse van die fasades van verskeie geboue
op Kerkplein deur Albrecht Holm.

(Uit: Building 22, October 1989, p.26).



Fig. 37: (Top) The Palace of Justice and Church Square during Republic day. (Photographer: Unknown, 1961)

Fig. 38: (Middle) Taken from the Barclays Bank building. The Capitol Theatre can be seen on the left of the image. (Van Der Waal Collection, University of Pretoria. Date Unknown)

Fig. 39: (Left) The south western facade of Church Square, the infrastructure for the electric trams can be seen in this image. (Van Der Waal Collection, University of Pretoria. Date unknown)



Fig. 40: (Top) An ANC Youth League Poster calling for the removal of the Paul Kruger Statue.
(Author: ANCYL Tshwane Region, 2015)

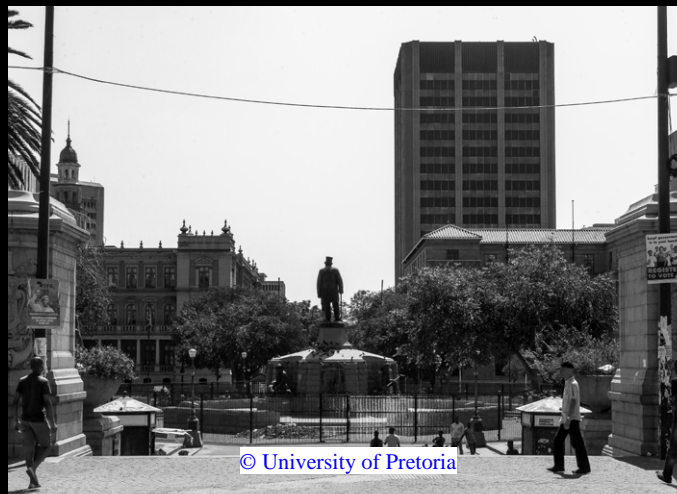


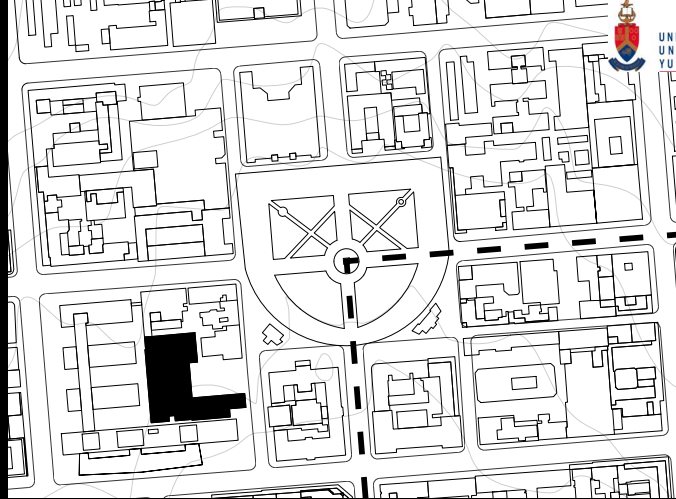
Fig. 41: (Middle) Green Paint covering the north western Burghers on the plinth of the Paul Kruger Statue.
(Photographer: Makgatho, 2015)

Fig. 42: (Left) Looking toward the Paul Kruger statue from the southern facade of the Square. A security fence that was erected after the Kruger Must Fall protests of 2015. (Author, 2016)

Fig. 43: *The new erected security fence reinforced by a significant amount of razor wire. In the background the Standard bank, Ou Raadsaal, and Transvaal Provincial Administration (TPA) buildings can be clearly seen.*
(Photographer: McDonald, 2015)

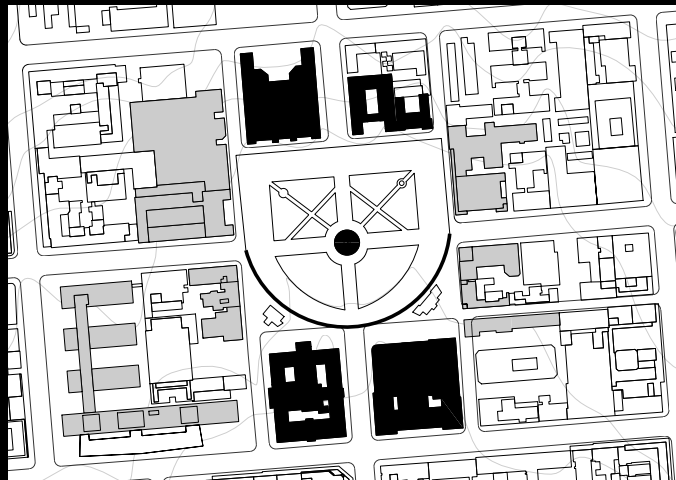






(Fig. 44) Location of the Capitol Theatre in relation to Church Square and the cardo and decumanus that is to be re-established.

(Fig. 45) The northern and south façades of the Square hold the formal, institutional identity of Church Square (indicated in black). The thick black represents the retaining wall that as important to the heritage, space and the identity of the Square as the buildings. The building on the western and eastern façades (indicated in grey) are the supportive edges of the square.

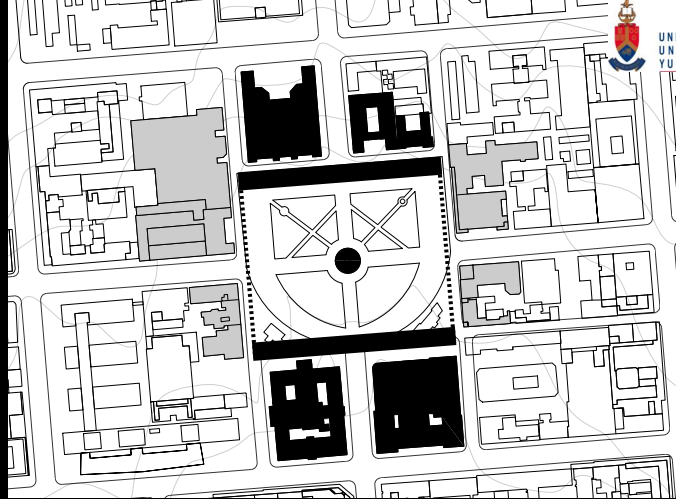


(Fig. 46) The buildings (indicated in grey) are the public building surrounding Church Square. The Capitol Theatre is shown as public due the current functions of a restaurant and parking garage. The current road network is also mapped (depicted in a lighter grey). The road surrounding the Square isolate its edges, separating the Square from any activity that may occur on the edges.

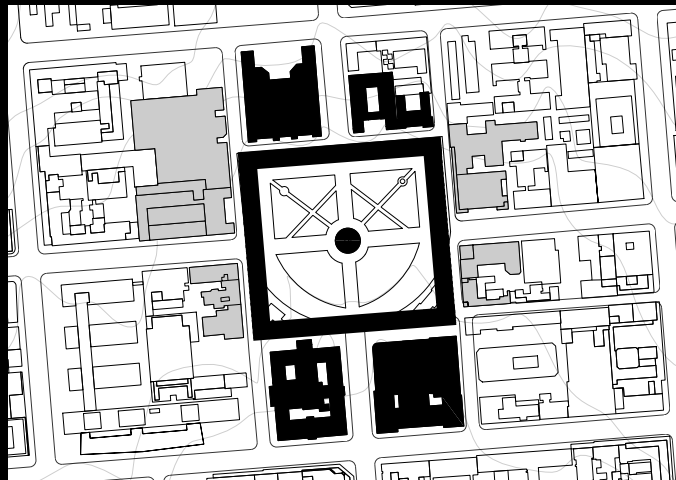
Fig. 44: (Top) Location of the Capitol Theatre in relation to Church Square (Author, 2016).
Drawing adapted from GWA Studios (2013)

Fig. 45: (Middle) The current identity of Church Square (Author, 2016).
Drawing adapted from GWA Studios (2013)

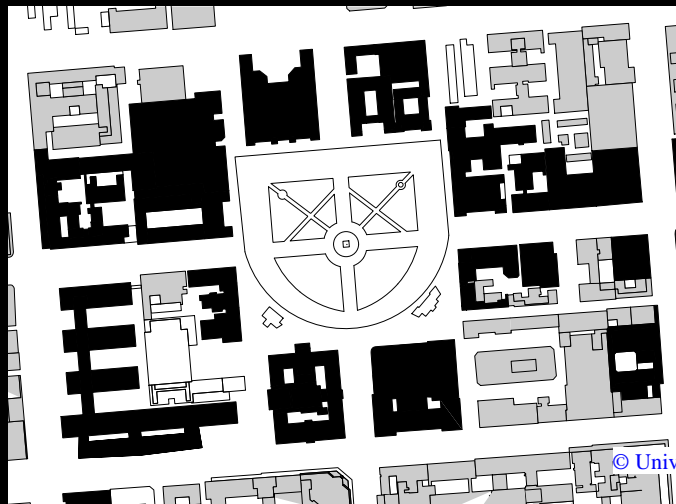
Fig. 46: (Left) Vehicular access (Author, 2016).
Drawing adapted from GWA Studios (2013)



(Fig. 47) The intended edge conditions of Church Square. The dotted lines indicating the supportive edges, these edges support the public realm. Activity from these supportive edges should permeate into the Square. The solid lines represent the identity of the Square and are mostly solid and impermeable façades. These edges hold the identity of the Square.



(Fig. 48) Through the occupation of most of the buildings on the supportive edges by private programs, like banks, the supportive nature of the edges has been eroded. The hard edges surrounding the Square and the road have completely isolated the space, losing its identity as a public space in the city.



(Fig. 49) "Breaks" (indicated by white and in grey for those affected to a lesser extent) that have occurred in the urban fabric are difficult to adapt to a new function as the surrounding context is not supportive enough and the ability to attract the public to the adapted building becomes increasingly harder.

Fig. 47: (Top) *The intended edge conditions of Church Square (Author, 2016). Drawing adapted from GWA Studios (2013)*

Fig. 48: (Middle) *Occupation of the supportive edges by private programs (Author, 2016). Drawing adapted from GWA Studios (2013)*

Fig. 49: (Left) *"Breaks" in the urban fabric (Author, 2016). Drawing adapted from GWA Studios (2013)*

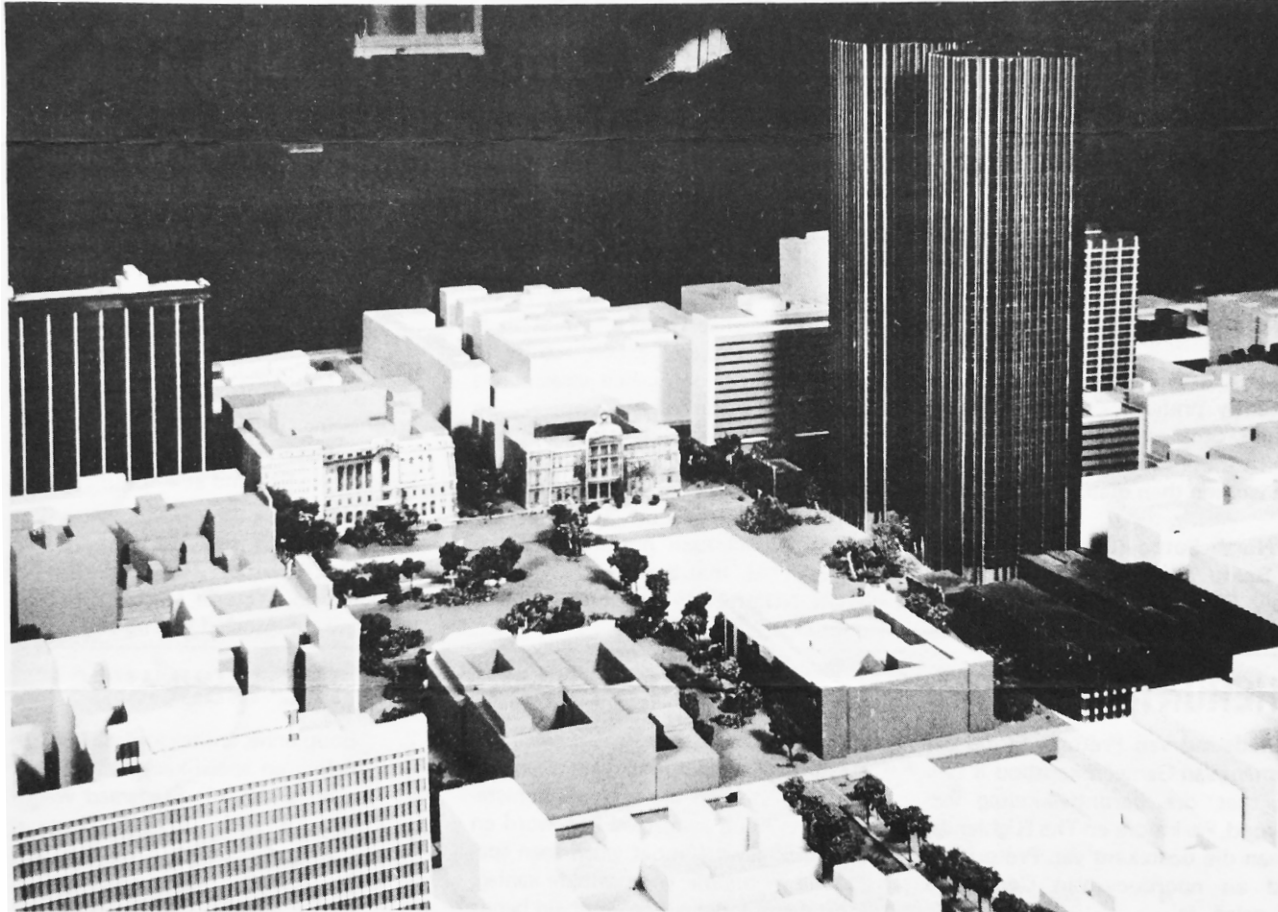


RAARGANG 9

NOMMER 21

OKTOBER 197

CHURCH SQUARE OF THE FUTURE



The Government recently decided to accept in principle the recommendations of a committee appointed earlier this year to report on the future of Church Square. In this architect's impression of Church Square of the future, as embodied in the committee's report, the tower blocks in the centre will be the highest buildings in central Pretoria. The Kruger Statue will not be removed from its present site.

It was also recommended that all traffic be banned from Church and Paul Kruger Streets between the Square and the intersections at Andries, Bosman, Pretorius and Vermeulen Streets and that they be converted into boulevards.

The Old Netherlands Bank, the Old Nation [© University of Pretoria](#) Justice and the Raadsaal will be retained and restored. All the other buildings on the western side will be demolished.

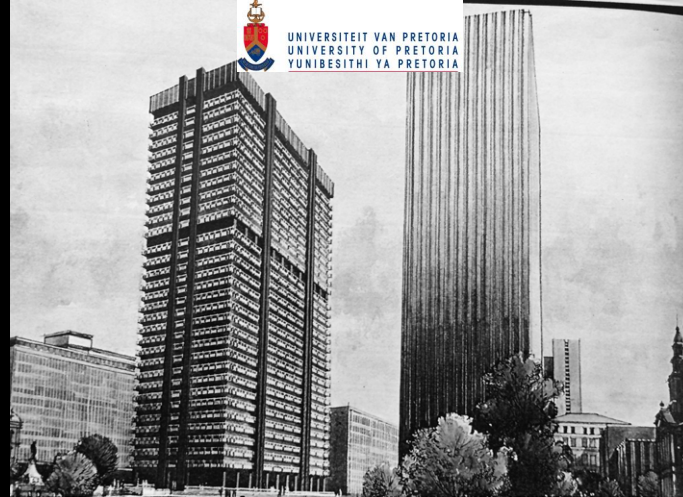


Fig. 50: (Left) A newspaper clipping showing the vision for the new Church Square. (Van der Waal Collection, University of Pretoria, 1971)

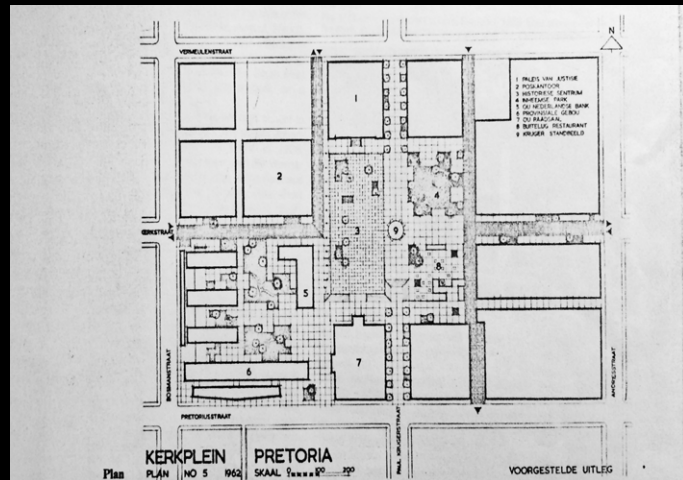


Fig. 51: (Top) An Architects impression of the 1970's Church Square vision. (Hefer, 1971: 156)

Fig. 52: (Middle) Church Square proposal drawing No. 6, S.A. Architectural Record, 1962 (Van der Waal Collection, University of Pretoria, 1962)

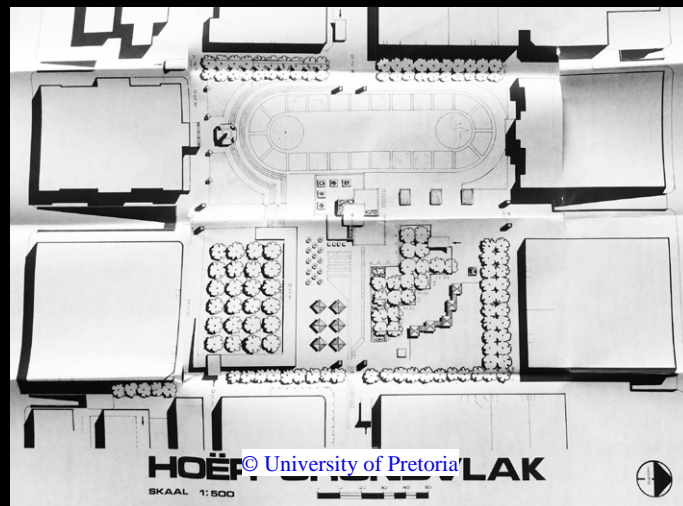


Fig. 53: (Right) Alternative Church Square proposal by Stadskern Herontwikkeling (Van der Waal Collection, University of Pretoria, 1960's)



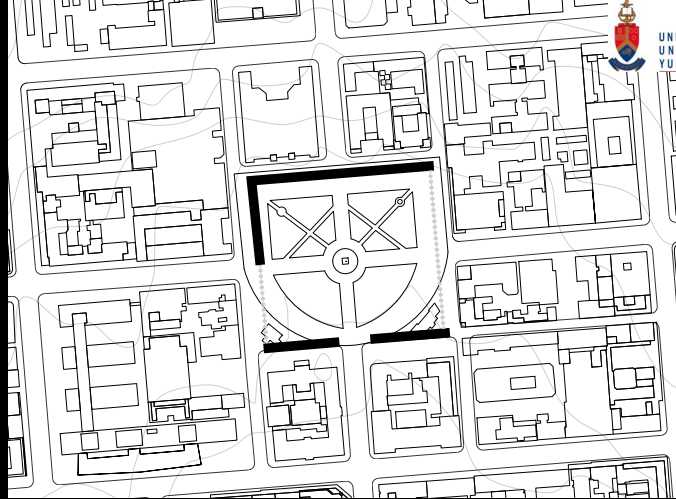
The New Identity Church Square:

A plinth, on the northern edge of the Square, is introduced into the urban framework to emphasise the judicial identity of the Square. The plinth can be used during protests as an elevated point from which the crowd can be addressed while the increased separation of the public from the facade elevates their importance and strengthens their identity.

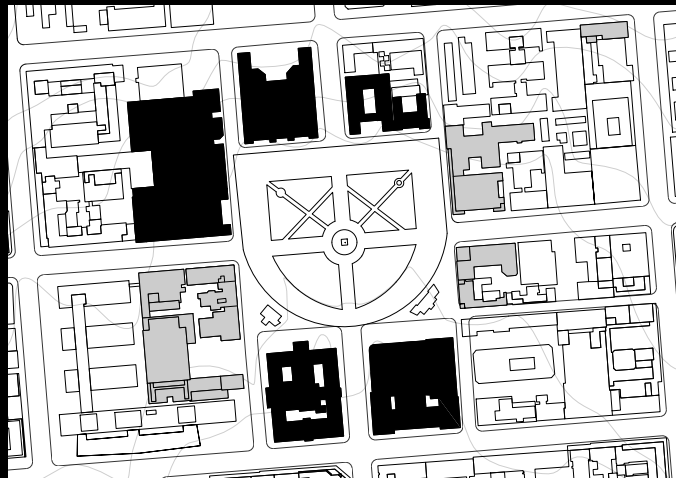
A new plinth also surrounds the judicial buildings on the southern edge although this is merely an exaggerated pavement condition. The retaining wall on the western side separating the inner square from the outer square is retained whereas the eastern side of the retaining wall is replaced by a series of steps that lead down into the inner part of Church Square. The western retaining wall also is used as a device to aid the change in direction of a protest by encouraging the eastwards movement of protesters down Church Street. The buildings along the western edge of Church Square are retained with their ground levels accommodating cafés and retail stores

whilst the upper floors will be supportive judicial functions. The buildings on the eastern edge that have harsh secure façades at the ground level have their programs removed from the ground floor and replaced with retail space of a less formal nature if not already occupied by that function. This edge was also deepened so as to blur the line between the square and market/retail condition, gradually channelling the square into Church/ Helen Joseph Street.

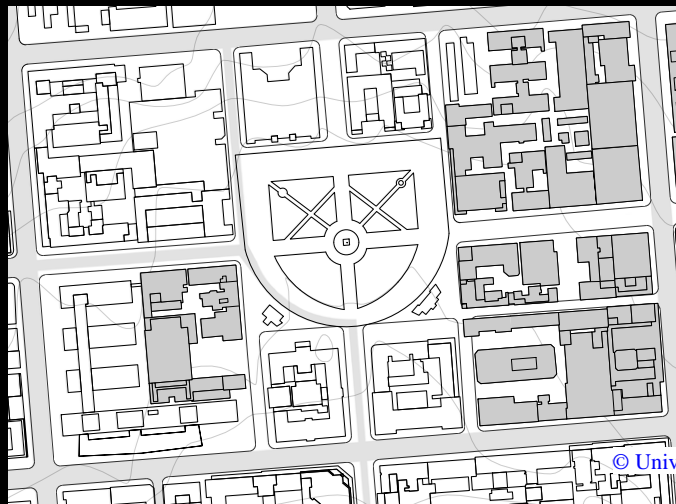
Fig. 54: (Left) *Perspective of the Church Square Proposal Plan No 6 (S.A. Architectural Record , 1962)*



(Fig. 55) In the new Church Square, the identity, indicated in black, will be held by the north west, north and southern façades of the Square. These buildings will house the primary judicial functions of the Judicial District. The supportive nature of the western and eastern façades, indicated in the grey dotted line, will be reprogrammed to support public activity on the ground level, the upper levels programmed to support judicial functions.



(Fig. 56) The buildings indicated in black are programmed with the judicial functions: Supreme Court of appeal, High Court, National Prosecuting Authority, Master of the High Court and the various law chambers the related new programs. The buildings indicated in grey house the public supportive functions on the ground level: Cafés, formal and informal retail. The upper levels will support both the public and judicial natures of the Square: Legal clinics and legal consultation that improves the public's access to law.



(Fig. 57) Vehicular access has been restricted completely on the eastern edge of the Square but with provision made for, an d restricted to BRT bus line and emergency vehicles. The emphasises the public nature of the space, and reconnects the edges of the Square to the public centre.

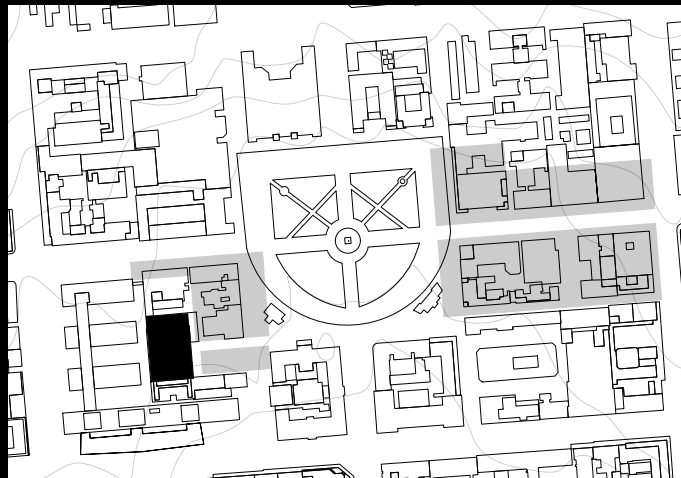
Fig. 55: (Top) The new edge conditions of Church Square (Author, 2016).
 Drawing adapted from GWA Studios (2013)

Fig. 56: (Middle) Judicial and public functions of the edges (Author, 2016).
 Drawing adapted from GWA Studios (2013)

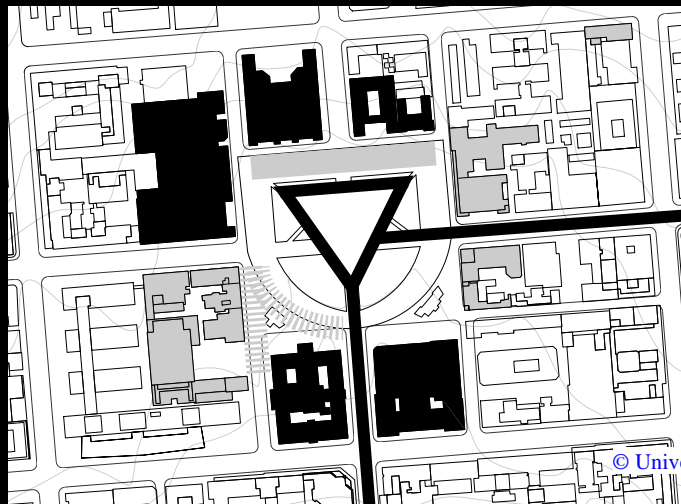
Fig. 57: (Left) Proposed vehicular access (Author, 2016).
 Drawing adapted from GWA Studios (2013)



(see Fig. 58) The most public space of the square is indicated in black, These spaces in the case of the everyday range from unprogrammed park at the centre of the Square, to more informally programmed retail and cafe spaces as the public space is projected eastwards. The grey areas are more formal public and semi-public spaces with specific functions: Restaurants, formal retail, legal consultation, tourist information and plinths of the judicial buildings.



(see Fig. 59) The ground level program indicated in black deals with support of the public nature and the judicial function of the Square. The functions in grey, at ground level support the public nature of the Square.



(see Fig. 60) The protest: the protest route this depicted by the black line, entering the Square from the south along Paul Kruger Street, the plinth (in grey) emphasises the identity of the Square whilst providing a point from which to address the crowd that will naturally gather in front of the plinth. The edge conditions created by the impermeable edges of north-western and northern façades encourage movement of the protest east along Church/Helen Joseph Street. The south eastern balustrade separates the unprogrammed and programmed portions of the Square and provides a space from which the protest can be observed (indicated in the broken grey region).

Fig. 58: (Top) The new public identity of Church Square (Author, 2016).
Drawing adapted from GWA Studios (2013)

Fig. 59: (Middle) Proposed public ground floor programs (Author, 2016).
Drawing adapted from GWA Studios (2013)

Fig. 60: (Left) Church Square, the turn point of the protest (Author, 2016).
Drawing adapted from GWA Studios (2013)

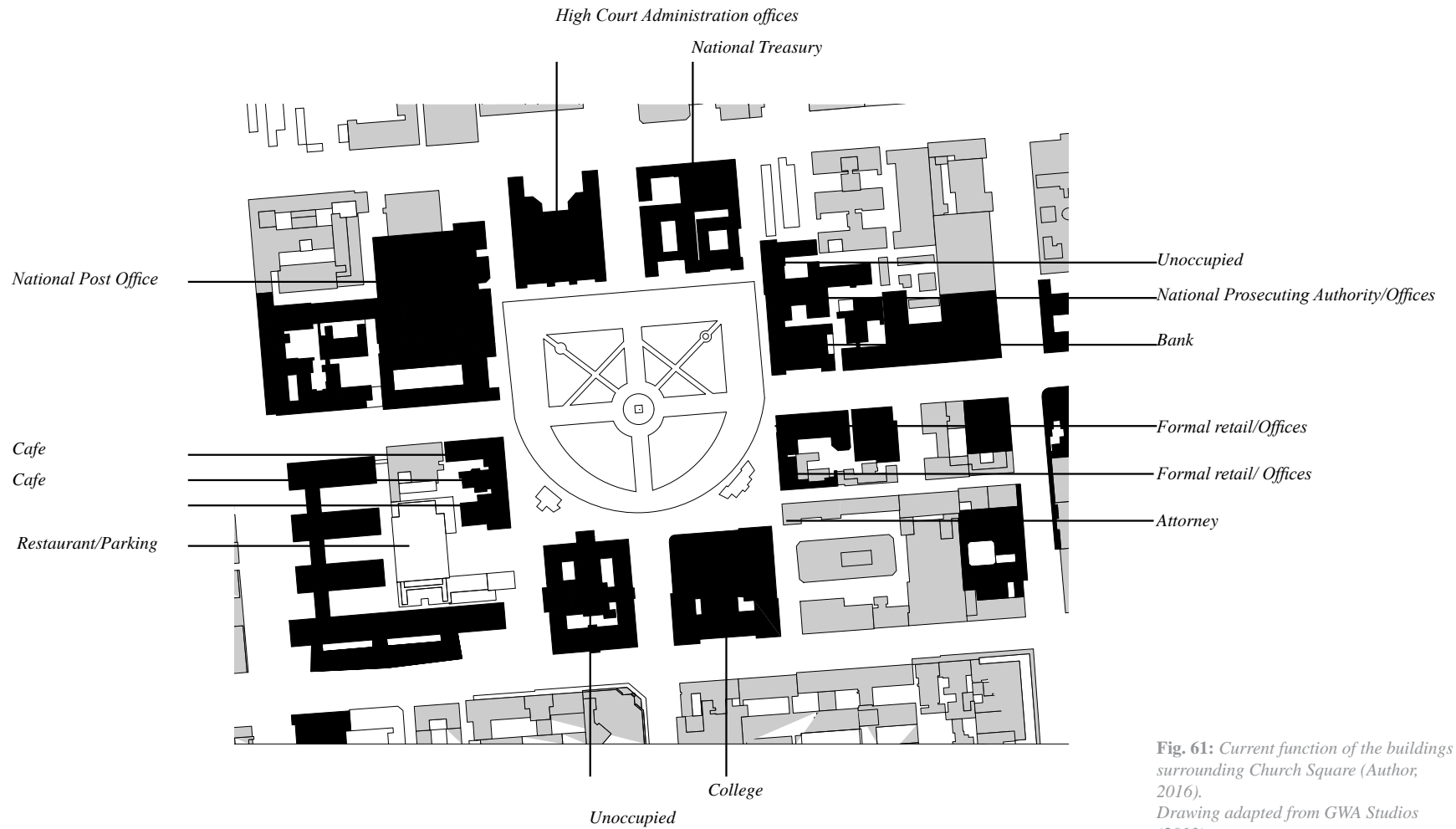


Fig. 61: Current function of the buildings surrounding Church Square (Author, 2016). Drawing adapted from GWA Studios (2013)

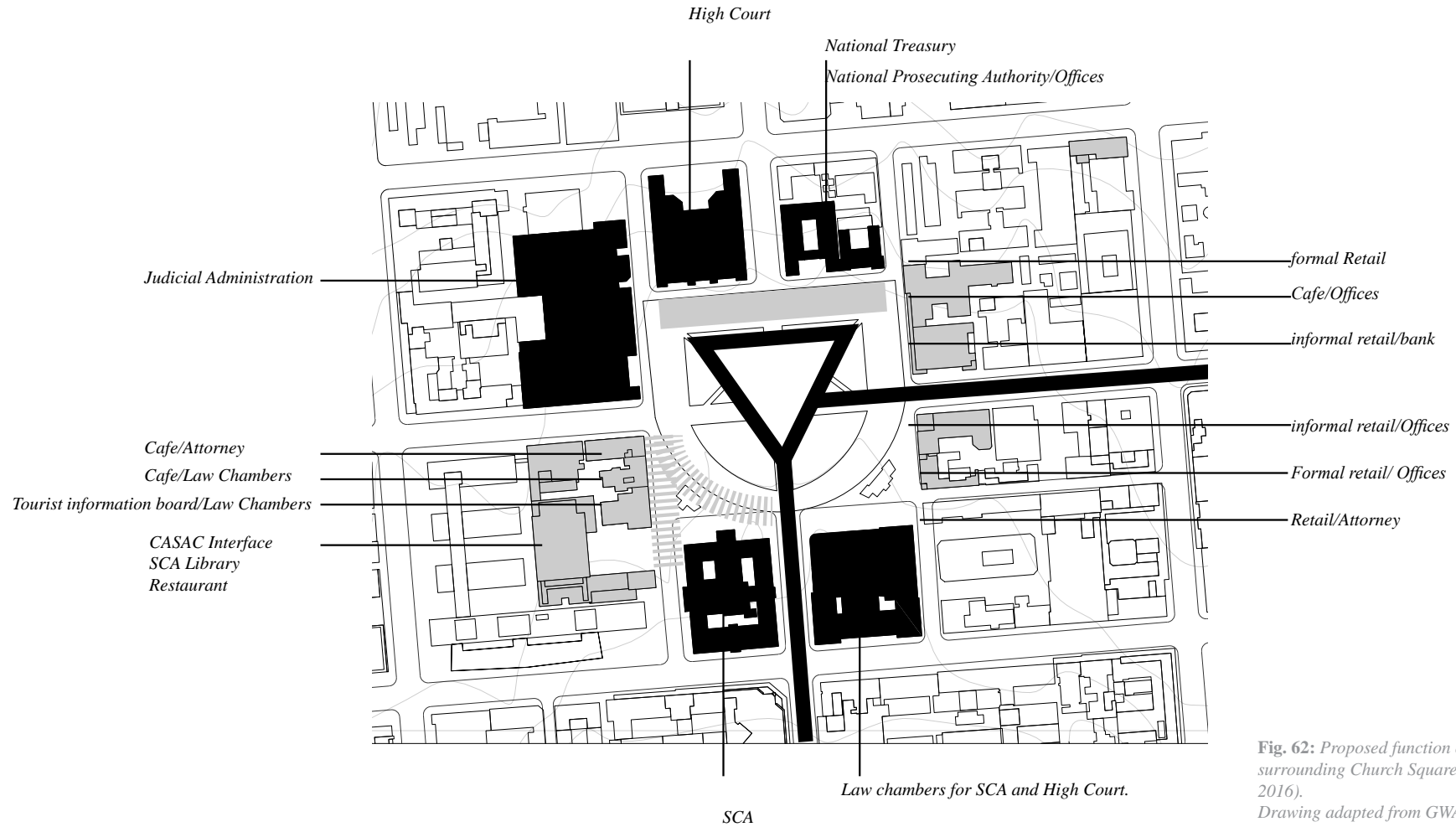
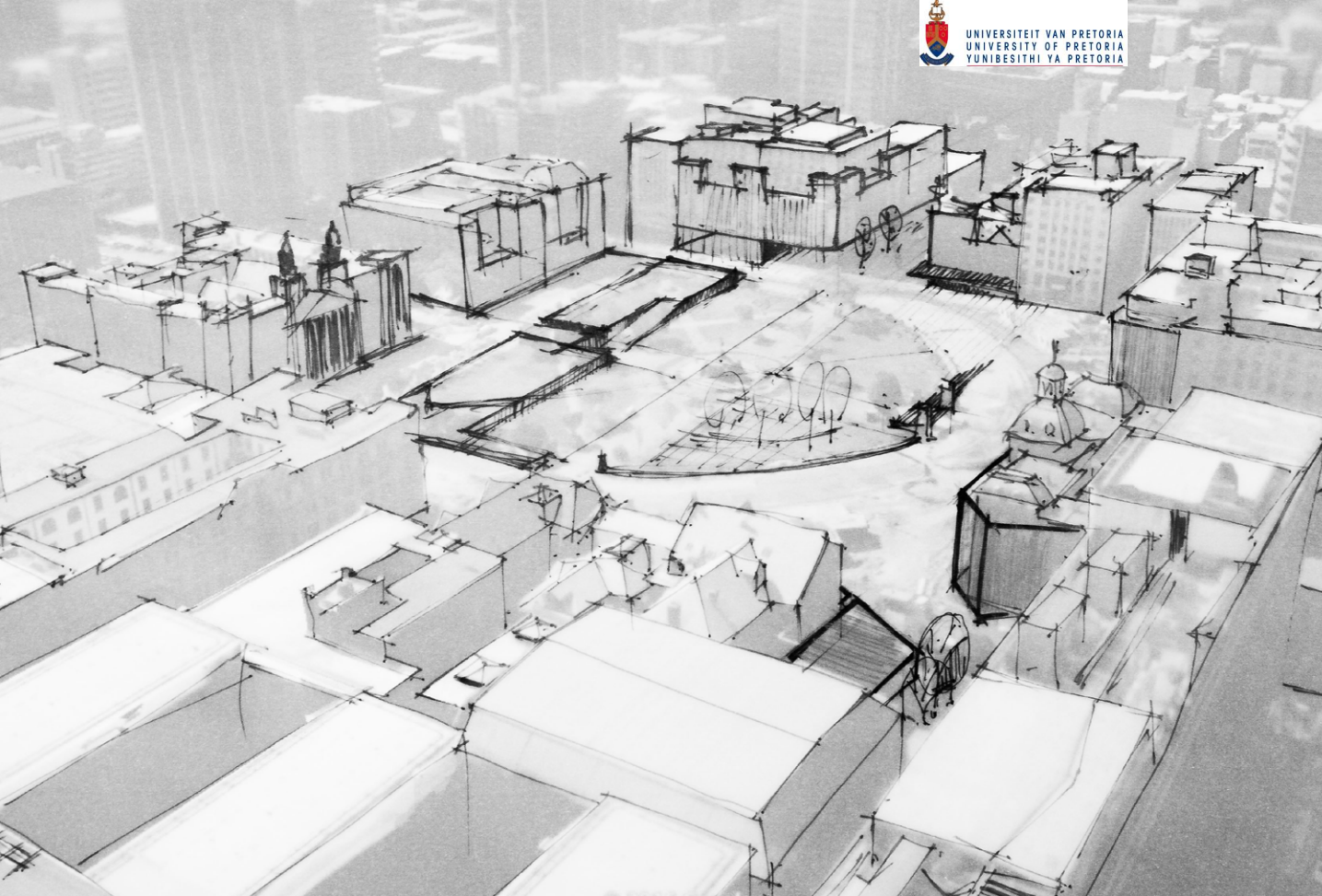


Fig. 62: Proposed function of the buildings surrounding Church Square (Author, 2016). Drawing adapted from GWA Studios (2013)



(Fig. 63) The permeability of the eastern façades must be noted. The boundary of the eastern edge of the Square is blurred suggesting that the Square and Church/ Helen Joseph Street is one continuous public realm. This edge condition contrasts greatly with the condition that

is created by the plinth, seen on the northern facade of the Square. The plinth creates the formal condition that is extended around the western edge that forms physical separation between the unprogrammed inner square and the formally programmed western edge.



Fig. 63: (Left) Perspective of the new Church Square looking from the TPA building, over the Capitol Theatre towards the northern corner. (Author, 2016)

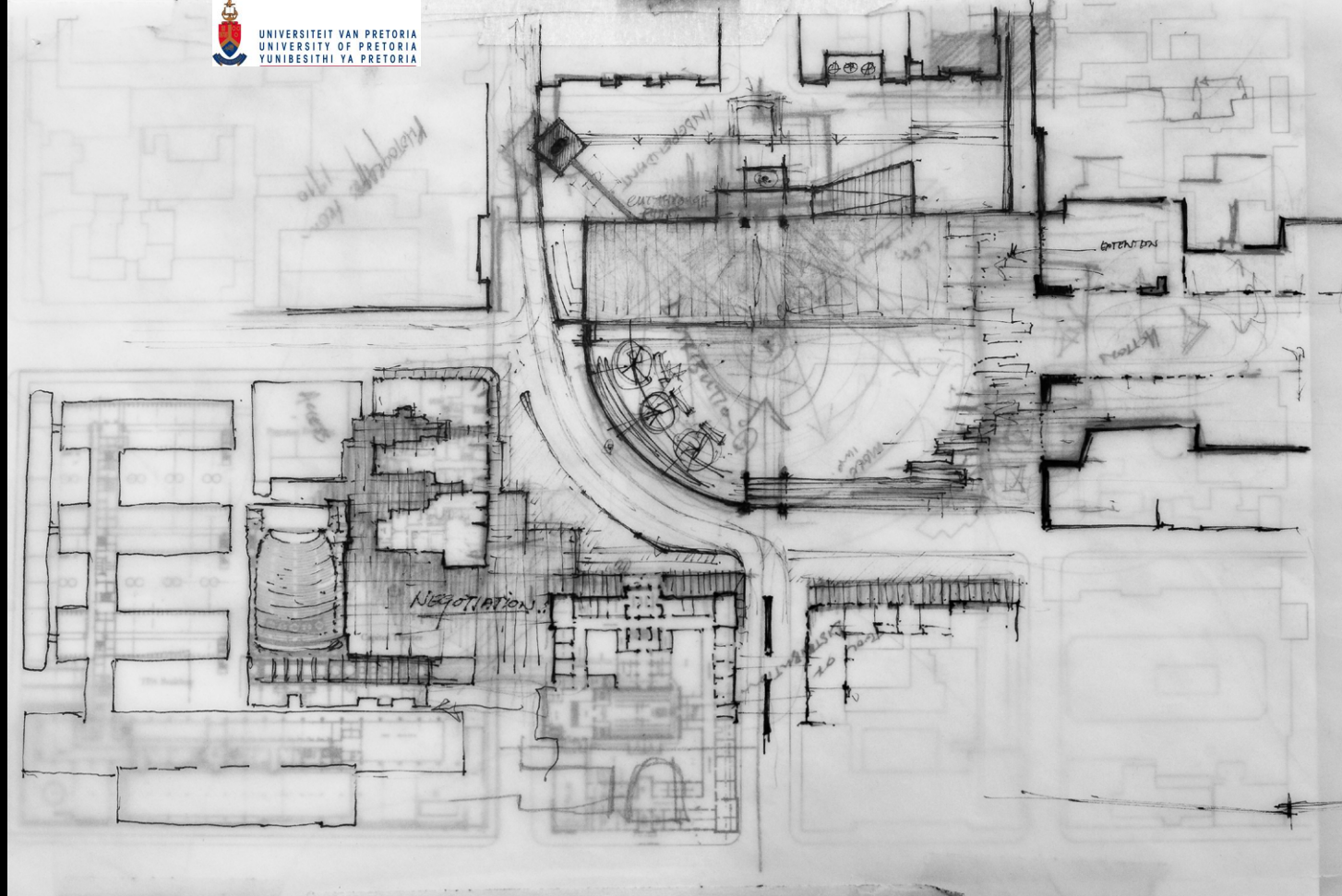


Fig. 64: (Middle) Perspective of the south western corner of the new Church Square looking towards the Capitol Theatre depicting the historical retaining wall and steps leading into the inner square. (Author, 2016)

Fig. 65: (Right) Sketch plan of the new Church Square (Author, 2016).

The steps to the south of the square are retained for their historical value, provide the entrance to the inner square.

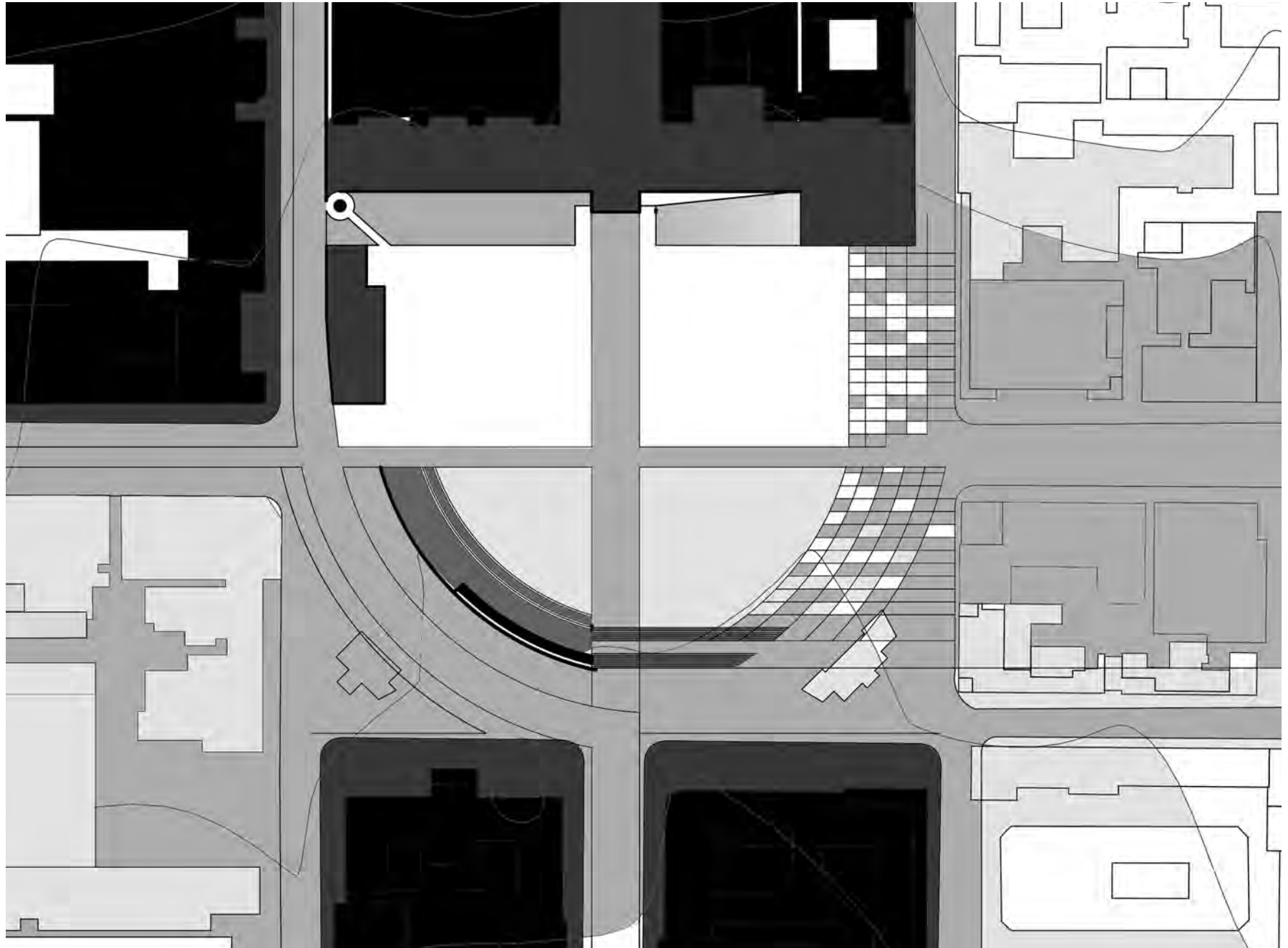
(Fig. 64) In order for the Square to facilitate public activity and protest, the ablution facilities that were house in the west island pavilion have been moved and partially sunken to form the edge between the inner and outer portions of the square. The historic balustrade is replaced in its original position form the historic quadrant on the south-western portion of Church Square. The Steps leading down into the Square have been extended eastwards to accommodate the movement of larger groups into the space.

(Fig. 65) The formal identity of the western half of the square is clearly defined, the plinth and historic balustrade separating the programmed space on the western facade from the centre of the Square. This area is separated from the gathering of protests yet provide a vantage point to view the protest. The eastern half of the Square is less defined so that the functions of the edge spill

out into the Square and become part of the protest as well as support it. The identity of the Square is emphasised by the plinth and orders the gathering of people in time of protest as it provides a platform from which to address the gathering. The Paul Kruger Statue is now accommodated in the depressed section of the plinth along the bisecting axis of the north west quadrant of the Square. The depressed plane allows the statue to be viewed from the ground as intended but also from a new perspective from a top the plinth that places the viewer at eye level with the statue. This shifts the identity to the judicial buildings and those on the plinth are elevated to the same hierarchy as the statue of Paul Kruger.

- *Judicial Identity*
- *Judicial Plinth*
- *Supportive programs*
- *The Kruger Statue*
- *Programmed/semi programmed public space*
- *Unprogrammed public space*

Fig. 66: (Right) Plan of the new Church Square (Author, 2016).



CAPITOL THEATRE

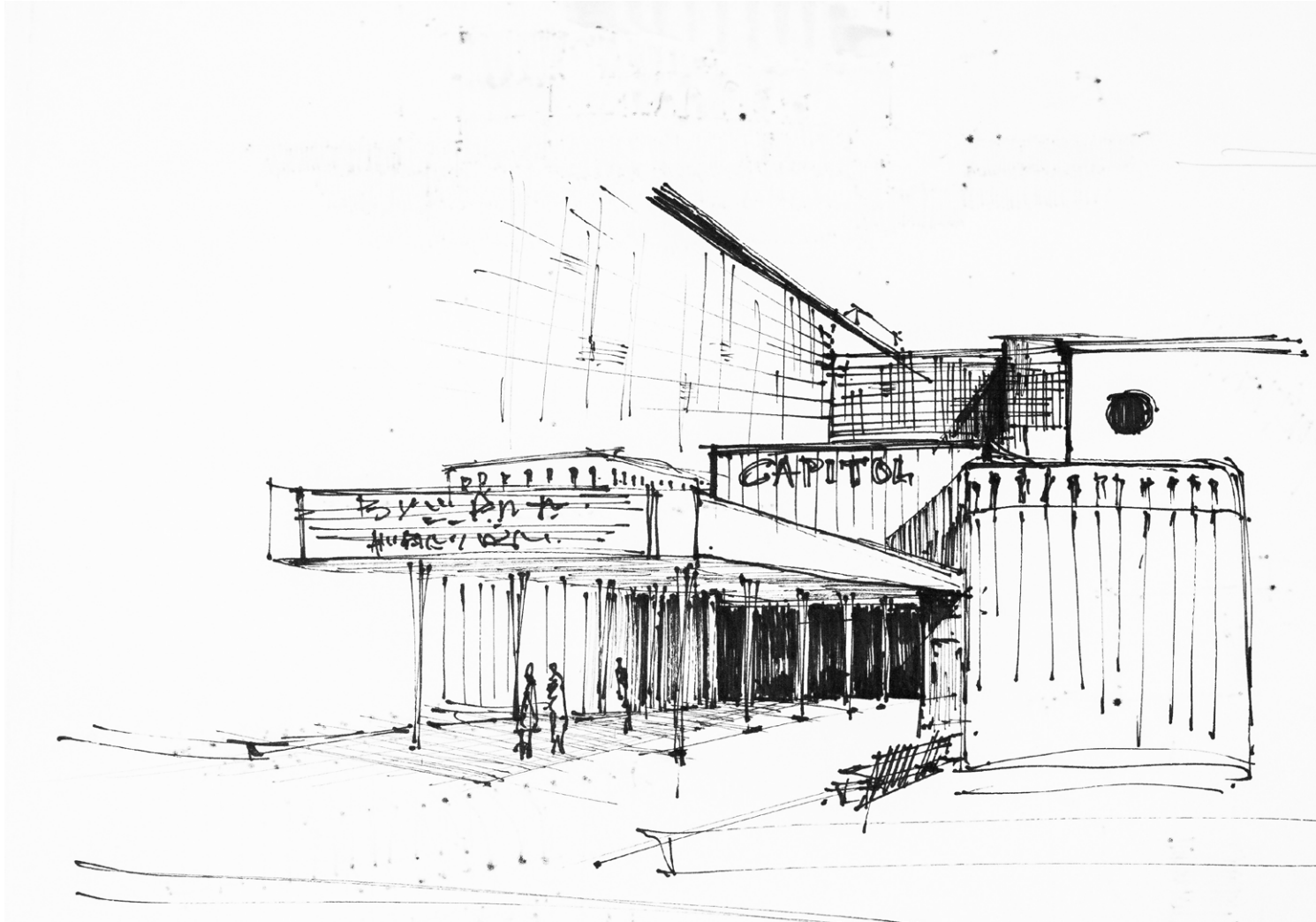
The African Theatres Trust sent their architect P. Rogers Cooke, to the United State of America, to specialise in theatre design. On his return Cooke was tasked to design the Capitol Theatre that was opened in September 1931 and portrayed an "Italian renaissance style" (Le Roux 1990: 76). However, part of the theatre's precinct was never realised; this included additional buildings that were to accommodate a restaurant and a hotel that would create the street facade.

Unlike many buildings whose façades contribute greatly to their heritage and identity, the heritage fabric of the Capitol Theatre is hidden within the interior. The intended experience of escapism (Naylor 1981: 11) through the Capitol Theatre is wrapped in a skin that is considered to have lesser historical value, as it does not contribute to an external aesthetic style. This experience consists of

three aspects that first contextualise the patron, preparing them and finally projecting them into a new realm where the performance would be viewed. The Theatre transported the patron from Church Square and into an imagined Italian streetscape, flanked by columns either side the space of the streetscape was encapsulated by a ceiling that imposed the experience of a sky upon the patron. The idea of escapism was emphasised through the lavish decoration of the theatre's interior. At the end of the imagined streetscape is the entrance to the grand foyer it through which the patrons were ushered into the atmospheric auditorium. The auditorium alludes to the experience of an open-air theatre by way of the sky styled ceiling dropping down to meet the internal façades that are representative of building façades. The projection of star scenes and cloudscapes were often projected onto the ceiling to

Sketch of the entrance portico of the Capitol Theatre (Author, 2016).

The portico, in its current state, is glazed and is treated as an extension to the internal condition and is occupied by the restaurant.



enhance the dramatic nature of the event. The notion of escapism that the theatre provided proved a welcome respite to the patrons facing the onset of economic depression. The depression along with the introduction of cinema with sound signalled that decline of the theatre as well as local drama production companies. During this time the African Theatre Company operated at a loss that was increased with the import of international acts in order to draw audiences to the theatre (Viljoen 1990: 29).

The theatre was eventually abandoned and sold to the Transvaal Provincial administration in 1974 in for ZAR600 000 after which most of the ornamentation and auditorium seating was sold (Viljoen 1990: 31). Prior to the sale of the theatre, the building along with the Poynton building, north of the Theatre, were due for demolition. Towards the end of 1981 minor alteration were made to ground floor of the auditorium so that the space may be used as a parking garage until the building was to be demolished. In

place of the Theatre, a high-rise building was proposed, a project of the TPA that was eventually cancelled in 1981. (Punt 1989:14) The Capitol Theatre has been used continually as a parking garage which adds another layer of identity to the place all be it a less than positive appropriation of the original identity. The restaurant that has survived the decline of the theatre often hosts events that extend in the space and for brief moments in the lifespan of the Theatre allow for it to be experienced as intended.



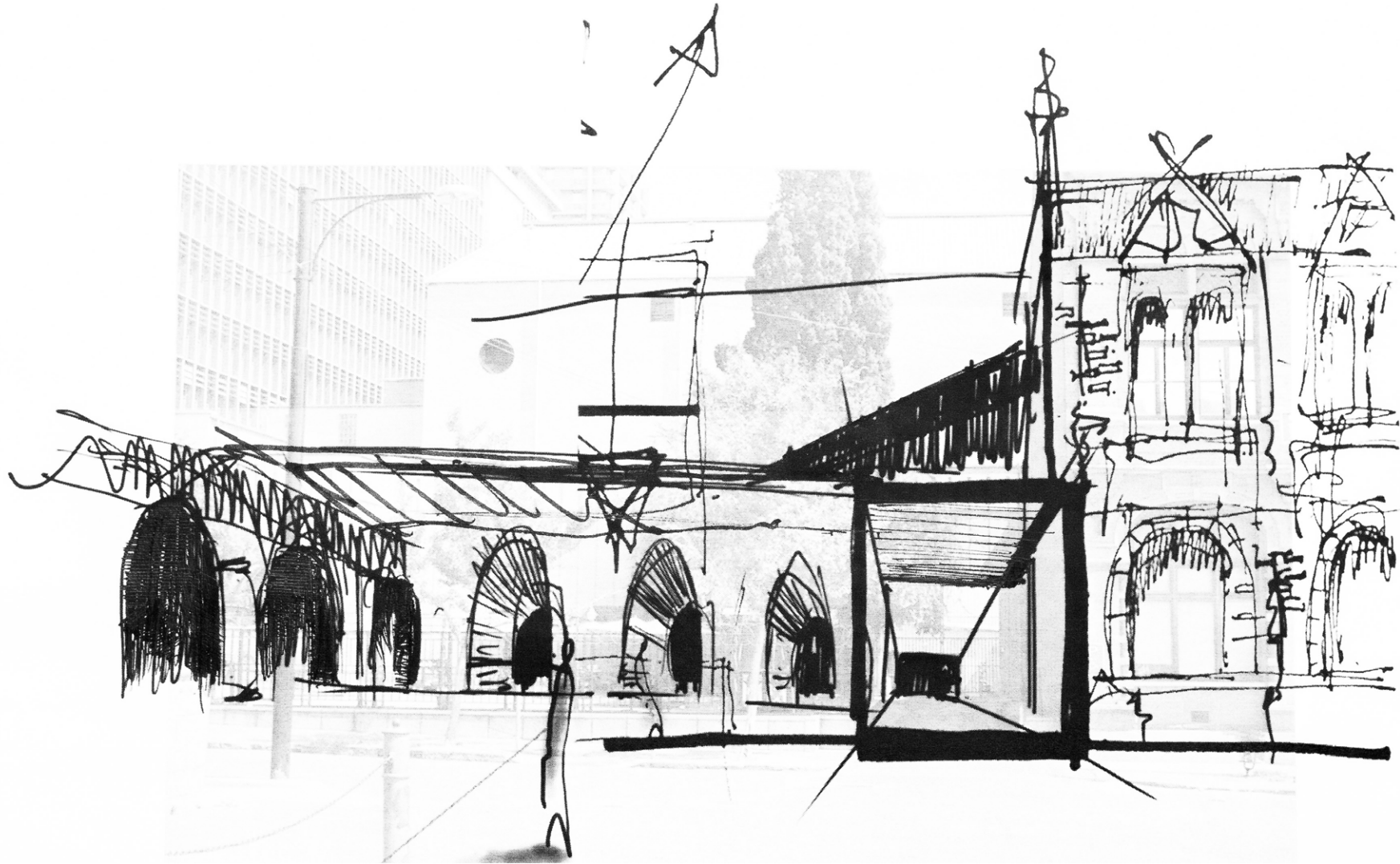


Fig. 67: *A view from the stage looking up at the fly tower (Author, 2016).*

Streaks of daylight filter through the timber slatted mezzanine level just below the sky lights. This ingress of daylight at this point is the only aspect of the external context in the auditorium space. An alternative context and condition is created by the interior of the auditorium.

THEORY





Introduction:

New functions and use can be applied to adapt and accommodate abandoned relics in the city. The pragmatic advantages to adaptations of existing structures are numerous including the significantly reduced environmental impact when compared to new developments. Beyond this, the usefulness of these relics extends to the identity these buildings and their contribution to the history of their context. The identities of these relics become acontextual in a dynamic context. This is due to the inability to easily adapt the building to suit the new requirements of the context. Adaptations provide the opportunity to infuse new identities into old structures in such a way that the new tangible and intangible elements highlight the core of the old identity.

Approaches to Adapting Heritage:

The adaptation structures in order to meet new requirements has occurred since the use and occupation of the first structures, however, according to Plevoet and Cleempoel (2011: 2) the methods of adaptive reuse were first

described by Cantacuzino (1975) in "New uses for Old Buildings". The identity that is assigned to the existing architecture is comprised of many influences such as the history of the site, the architect's predisposition and history and the public's frame of reference from which they experience the architecture. Understanding the various layers and the way in which the composition has affected the architecture is essential to the process of adaptations made to any existing structure. Plevoet and Cleempoel (2011: 3) identified three specific approaches to the process of adaptation that are: "typological", "technical" and "architectural strategy".

The typological approach takes into account previous programs of the space that are to be adapted any potential opportunities for new programs based on an overlap of spatial and infrastructural requirements. The technical approach to adaptation is governed predominantly by the improvement of existing performance through design intervention. The third approach, "architectural

Fig. 68: *(Chapter page) Reflections cast through a window on to marble floor of the Grand Foyer. (Author, 2016)*

Fig. 69: *(Left) An exploration sketch depicting the extension of the internal heritage in to the public realm in order to bring and awareness to the historical value of the internal condition of the auditorium. (Author, April 2016)*

strategy" (Plevoet & Cleempoel 2011: 6) makes use of the existing to provide a framework in which specific ways of adapting the existing can be explored. This approach will govern the adaptation made to the Capitol Theatre in this dissertation.

The "architectural strategy" (Plevoet & Cleempoel 2011: 6) frameworks for the adaptation of the Capitol Theatre is governed by the National Heritage Resources Act (25 of 1999) and "The Burra Charter" (2000) and more specifically, an understanding of the "cultural significance" and from this establishing a statement of significant heritage. The appropriate primary concepts put forward by the Charter that will govern adaptation frameworks of the Capital Theatre are as follows:

The amount of physical change to the existing needs to be reduced to what is only necessary and no more. Any physical changes should not alter the cultural significance existing (The Burra Charter 2000: 3).

The impact of the intervention on

the existing as well as the level of conservation required depending on the degree of cultural significance. The retention of a significant use or intended function of space contributes to the cultural significance and is an important consideration in the adaptation of the existing (The Burra Charter 2000: 4).

The adaptation is made to the existing must ensure that a multitude of cultural values and identities are able to coexist in the adapted building (The Burra Charter 2000: 5).

The original intended experiences and meaning of spaces within the existing that are core to the cultural significance I retained (The Burra Charter 2000: 6).

Adaptations must provide some contrast to the existing so as to provide a legibility between all the new while still maintaining minimal impact on the significance of the existing (The Burra Charter 2000: 7).

Statement of Historical Significance:

The site on which the Capitol Theatre was built has a long history as a place of social gathering. Though the site has undergone many permutations in its history it has always been maintained as a public space until the adaptations to a parking garage was made and the public identity of the Theatre was lost. This heritage not only pertains to the site but is also an important aspect in the history of Church Square. It is imperative that the surviving public function of site be retained and lost reinstated, as is the case of the auditorium that currently used as a parking garage.

The Capitol Theatre is one of two atmospheric theatres constructed in South Africa and is the only remaining example.

The experience of escapism and being removed from the city context is the most significant aspect of the heritage of the Theatre.

The internal facades and ceilings are

largely responsible for this experience and should be retained. These aspects are the most significant elements of Capitol Theatre's heritage.

As the experience is focused on the internal spaces of the Theatre, the Theatre skin is of less historical importance as it does not contribute to the internal experience. Nor does it add to the aesthetic value of the external condition as it was to be hidden behind the buildings that were never realised.

The additional buildings in original vision of the Theatre precinct that were never built have value in their potential contribution to the precinct and to Church Square. These contributions to the nature of the space and the continuation of the western facade of Church Square are to be recognised.

The Theatre is regarded as a heritage fabric and is subject to the National Heritage Resources Act (25 of 1999) as it more than 60 years old.

ARCHITECTURE OF PALIMPSEST

The notion of creating something completely new is mis-founded. Years of experiences and knowledge that have been gained and passed down prevent one from creating something truly new. Every personal habit, product and action is influenced by previous experiences that in turn were influenced by prior experiences and context (Connerton 1989: 61). A new space that could provide a new experience in this sense is impossible and with this, the space to retreat from the city cannot be seen as a truly new space with a completely new experience. Even if this was possible such a space could prove to alienate the occupant and potentially become just another space as opposed to one of escapism. The formation of spaces is not an isolated event but rather formed

through a palimpsest of "traces", a term used by Anderson, "made by the intersections of culture and context" (Anderson 2010: 5). These traces, tangible and intangible are formed through actions, in support or opposition, both deliberate and accidental that root the space in context and culture preserving that which those whom created the traces hold most dear. The impact of counter traces made by ordinary individuals on imposed or out-dated traces that do not hold the values of the greater society are only really felt once a tipping point has been reached and society becomes the 'trace-maker' but not without detriment (Anderson 2010: 6).

With this, each building that makes up the fabric of a place has a par-

ticular identity. This identity is very specific to an era and function or requirement. In some way, each of these buildings contributes an identity or memory of a point in time to the fabric of the city. The occupants, some nostalgic while others conjure up pain, experience the memory and the identity found within the fabric differently. However, regardless of how it may be experienced, there are buildings that served a very specific function at a specific time, the identities of which have become lost amidst the developing fabric. The strong identity and function hinder the adaptation of these building without serious architectural intervention.

The new identity.

The city user has changed over time not only in identity but so have their requirements and demands of architecture. The heritage and memory of space, once again regardless of nature become the guides onto which a new layer is imposed, one

that is of our time and contributes to developing identity of the current city in dialogue with the past.

Accommodation of the present.

The current city occupants hold the identity of the new layer. This would suggest that the imposed layer enables the existing space to accommodate the requirements of the current city. The new layer allowing the building to contribute to the urban fabric reconciles the past.

The theoretical ideas to be explored are that of palimpsest in architecture as put forward by Machado in the publication titled: "Towards a theory of remodeling. Old buildings as palimpsest" (1976).

In order to explore the ideas of palimpsest in the architectural sense, Machado (1976: 46) employs the metaphor of written text and the palimpsest of layers that make up the text at its current state. It is suggested that existing architecture can be

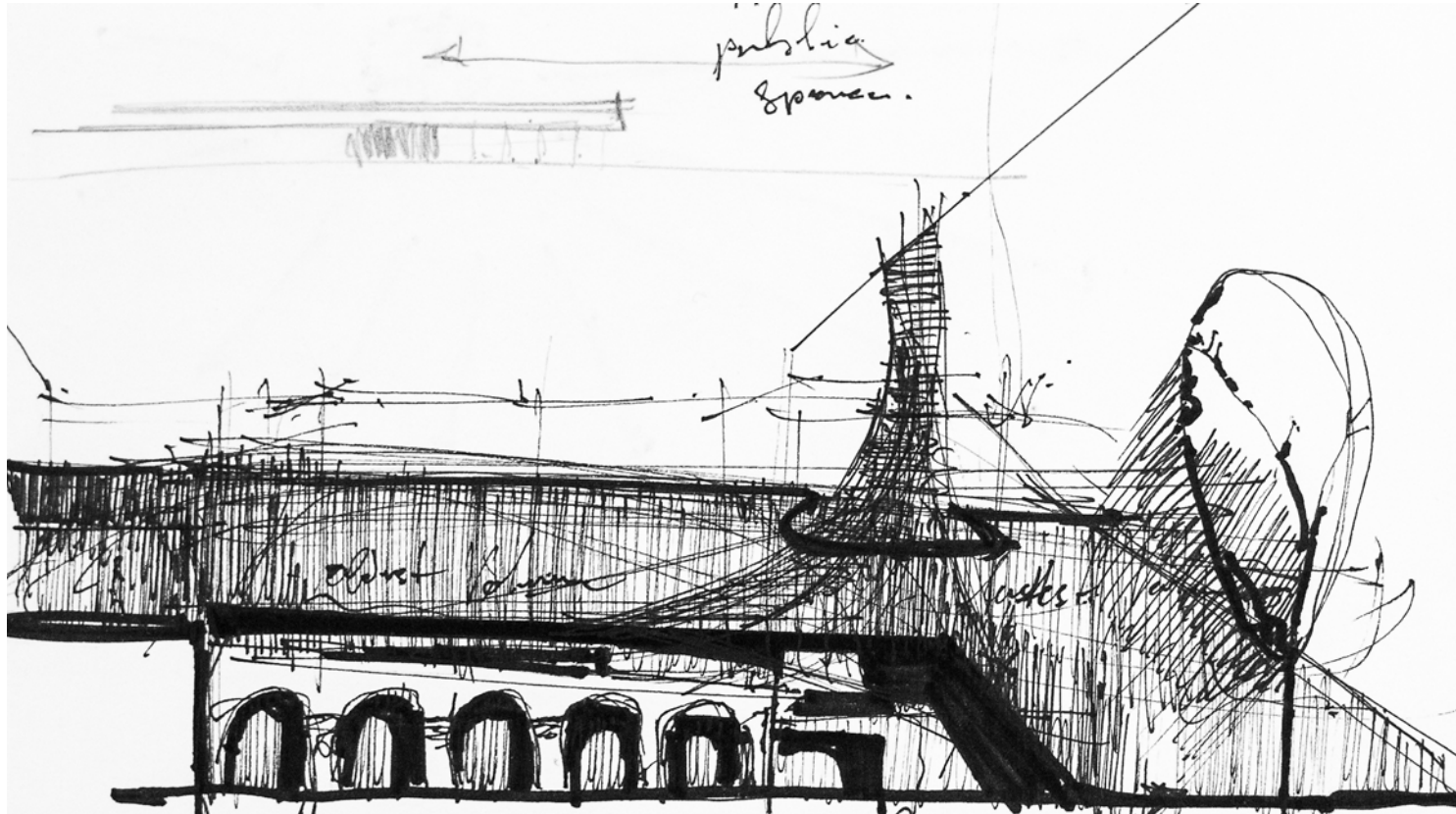
understood to be a composition of layers. The act of remodelling this existing architecture is the introduction of a new layer that is influenced by the composition below. The new layer exists on a scale that can highlight the aspects of the existing while hiding or negating others. The way in which the new layers respond to the existing is subject to the designer and their own understandings and experiences. Regardless of the designer's response to the existing architecture, the new layer will always be "a product of the past" (Machado 1976: 48). The existing building is likened to a repository of a composition of layers that are in turn made up of compositions that reflect an influence or response to a particular moment in time. The historical context of the layers that make up the repository and its relation to the current surrounding context becomes the context to which the new layer responds (Machado 1976: 49). In the act of remodeling the most important context is new

condition created by the relationship between the existing and new layer in the ever-changing context of the urban fabric.

The "form/form relationship" between the existing and the new overlaid architecture is deemed as the predominant concern of remodeling. In the insertion of a new form suggests the insertion of an architectural language that is of the current time and place. This leads to a "formal opacity" between the various layers that exposes the different architectural languages as a composition of "cultural conventions" (Machado 1976: 49).

Continuing the notions of palimpsest Robert (1989: 6) refers to the action of adding a new layer of architecture to the existing as the process of conversion. The attitude towards the architectural heritage is addressed by the process of conversion as a means to extend the lifespan of the building and heritage in terms of its

Fig. 70: (Right) An sketch the explores the idea of a new skin that exposes the layer of heritage inside. The inserted architecture occupies the internal volume of the auditorium with its roof extending over the layer of heritage that is accommodates the circulation, placing the occupant in close proximity with the heritage before entering the new architecture that allows views of the heritage from within the space. (Author, April, 2016)



contribution to the urban fabric.

Places we remember and places we anticipate are mingled in the present time.

Memory and anticipation, in fact, constitute the real perspective of space, giving it depth.

Aldo Van Eyck.

(Robert 1989: 6)

This quote by Van Eck describes the production of architecture through the relationship between space and time. The new architectural layer that is superimposed on to the heritage adds to the continuum of this space-time relationship. The heritage is the result of this continuum and the adaptations, functional to physical, can be read as the responses to the changing context and requirements.

Seven types of strategic conversion are:

The "building within."

Refers to new layers of architecture constructed in the interior of the existing.

The "building over."

An architecture that is constructed on top of the existing building.

The "building around."

A new element or building that defines the space between the new and existing.

The "building alongside."

This is often the extension of the existing through the addition of a new architecture.

"Recycling materials and vestiges."

This is the reuse of the existing materials in the new architecture or the appropriation of existing space found within the existing.

"Adapting to a new function."

The existing is altered to accommodate a new program.

The "building in the style of"

Where the style of the existing is replicated in the style of the new.

(Robert 1989: 6-8).

These areas of conversion have very physical and spatial connotations as to how and where the interaction between the new architecture and the heritage occurs. In addition to this, the type of architectural languages employed in the new architecture and its relationship to the heritage dictates the experience of the space that occupant has.

The building through:

This type of conversion is one that is to be explored along with Robert's seven types. The idea of the "building through" promotes the extension of function or architectural language

beyond the confines of the heritage fabric into the context. Inversely aspects of the context can be drawn into the internal conditions of the heritage where the new architectural language may be used to condition or introduce the occupant to site.

CONVENT DE SANT FRANCESC

The precedent establishes a new identity and reinstates heritage value of the building and community.

After one and a half centuries in a state of ruin the convent of Franciscan order was adapted into an auditorium for the cultural use of the town of Santpedor, Catalonia by David Closes.

The approach to the adaptation of the 18th-century building and the additions made are incredibly sensitive to the heritage of the existing. The geometry of the new forms is governed by that of the existing lines and proportions encountered at various points of intervention. The additions highlight heritage and in terms of scale is often dominated by the existing, however, a balance between the old and the new is maintained through the contrast of materiality and form.

The additions are characterised by comprising of only what is necessary so as to allow the existing to accommodate the new programs. The new programs in question are not too far removed from the original uses of the space.

The entrance "building" announces the new layer of architecture that has been overlaid to the existing and also reinstates the historic entrance. The form of the entrance "building", that falls within Robert's (1989, 7) notion of the "building alongside", can be seen as an extrusion on the facade, scaled to place emphasis on the entrance by way of mimicking the geometry of the roof line. The need for this entrance building is then justified by the accommodation and vertical circulation, a new element that can be clearly read as an adaptation that starts to take over, breaking down the form into an interpretation of geometry

Fig. 71: Sketch of the main facade of the Covent de Sant Francesc, the intervention by David Closes redefining the entrance to the existing space. (Author, 2016)



and the proportions of the existing. The lightness of the structure in conjunction with the existing windows in the facade and contrast and balance to the weight on the facade.

The structure in the interior that accommodates some of the requirements of the auditorium compliments the heavy nature of the existing structure through its use of materiality. The materiality also provides contrast yet stays true to the intended experience of the original space by achieving similar tactile qualities with a new material palette, for example, the timber slats used as an interpretation of the texture of the stone structure. Deeper into the space the adaptations become more subtle so as not to take away from the original hierarchy of the internal condition. The adaptations at this point are governed by the existing heritage as a ruin. The adaptations are used as devices to show recognition to this and formalise the aspects of decay that complement the experience and performance of the building. Daylight entering in through a collapsed section of

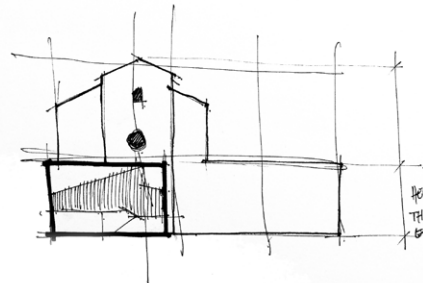
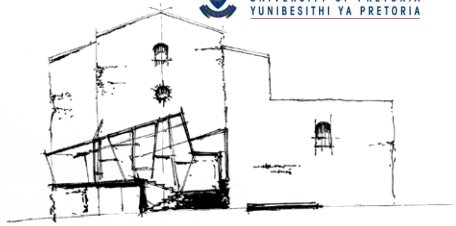
the roof is retained through the addition of a skylight. The skylight when viewed from outside the building is a strong enough gesture that can be likened to the "building over" (Robert 1989, 6).

New services for the building are housed in separate structure and materials that contrast greatly with the existing. This form is subservient to the existing in the way that is supported by the existing walls and yet portions of the existing wall are supported by the new structure. Again the form is a response to the, now, collapsed volume and occupies the void that remained. The careful negotiation between the existing and the adaptations allow the project to be experienced through a palimpsest of architectural languages that compose a unified building.

Fig. 72: (Top) The two upper sketch deal the "weight" of the intervention in relation to the facade of the existing and the balance and scale of the resultant composition. (Author, 2016)

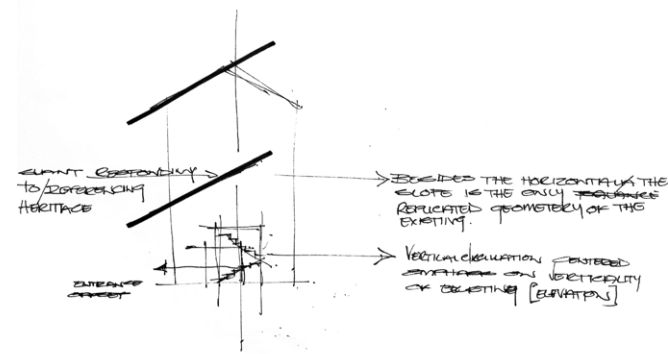
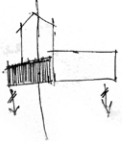
Fig. 73: (Middle) The ordering of the new form is initially link to the existing by replicating the roof angle after which the form respond to the new stairs and introduces a new form. (Author, 2016)

Fig. 74: (Right) The proportions of the new respect that of the existing, scaled down so as not to shift the hierarchy away from the heritage. (Author, 2016)



HEIGHT OF INTERVENTION RESPECTING THE HEIGHT OF THE MOUNDING? → THE BREADCRUMBS.

WEIGHT OF THE INTERVENTION CUES CHANGE TO THE ELEVATION.

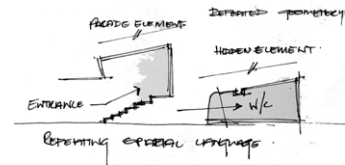
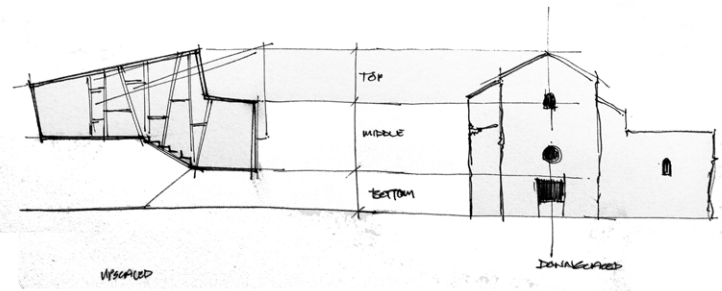


SLANT CORRELATION TO / REPRESENTING HERITAGE

→ DECIDED THE HORIZONTALLY THE CLOTE IS THE ONLY FORMANCE REPLICATED GEOMETRY OF THE EXISTING.

→ VERTICAL ELEVATION FOSTERED SIMILARITY ON VERTICALITY OF EXISTING [ELEVATIONS]

SIMILAR PROPORTIONS ARE KEPT.



REPRESENTING SPECIAL LANGUAGE.

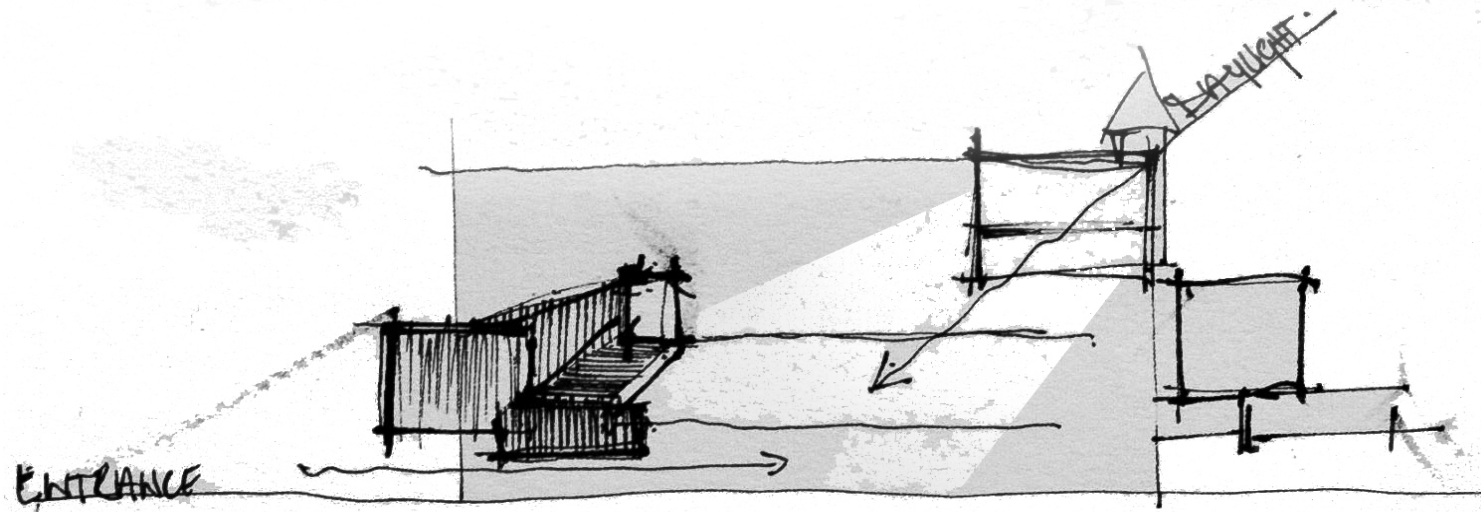


Fig. 75: The insertions of new forms on the left are balances through the formalised aspect of decay that bring natural light into the space. (Author, 2016)

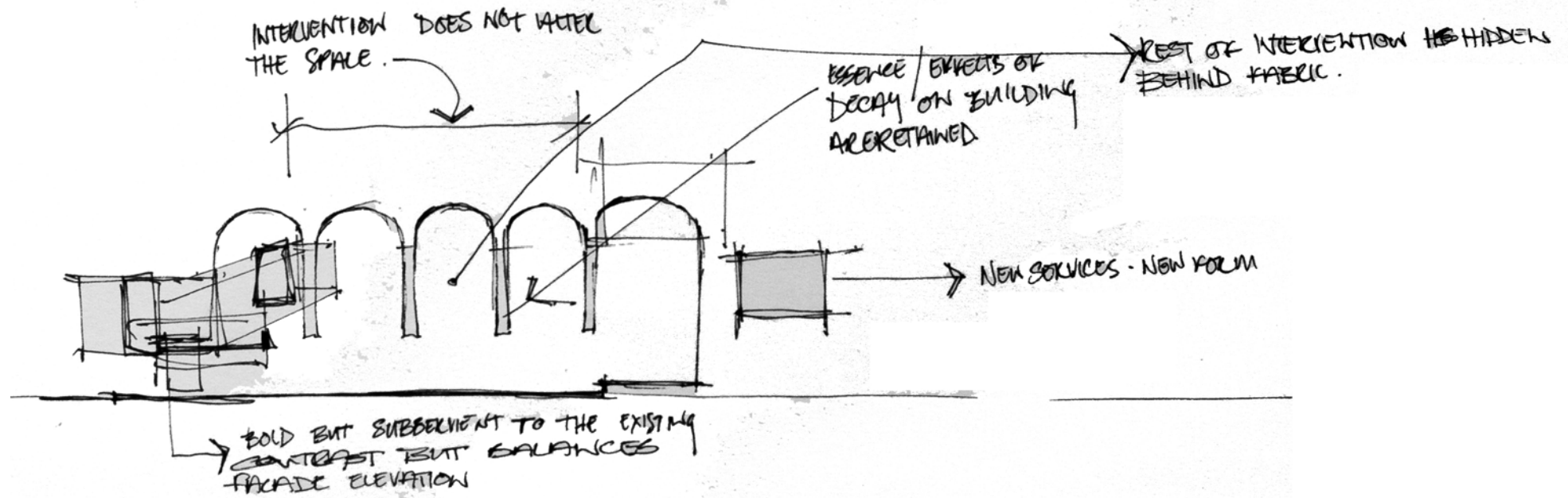


Fig. 76: Sketch illustrating the various intentions of the alterations ranging from the new structure (right) the hidden (middle), and the subservient insertion (left). (Author, 2016)

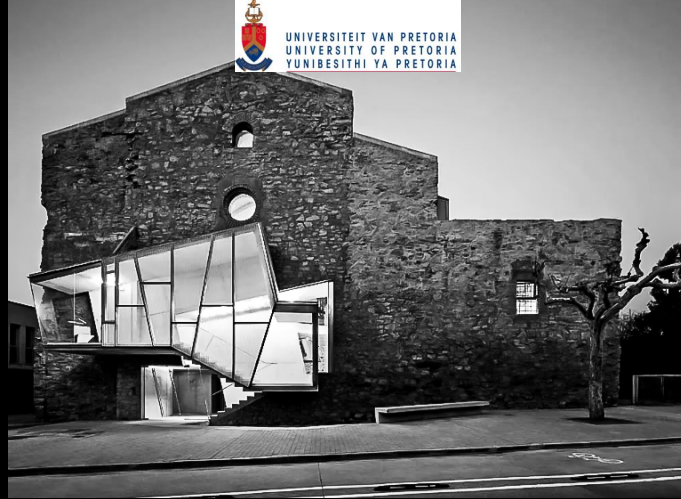


Fig. 77: (Top) The main facade with the subservient insertion that defined the entrance.
(Photographer: Surroca, 2011)

Fig. 78: (Middle) The skylight that formalises aspects of the decay of the building.
(Photographer: Surroca, 2011)

Fig. 79: (Left) The new structure containing modern services for the building.
(Photographer: Surroca, 2011)



Fig. 80: (Top) Interior perspective of the new insertions. The texture of the new concrete and timber slats mimicking that of the existing interior.
(Photographer: Surroca, 2011)



Fig. 81: (Middle) An interior view looking toward the new insertion.
(Photographer: Surroca, 2011)

Fig. 82: (Left) The new structure contrasts the existing in terms of its materiality and form yet is completely dependent on the existing for support.
(Photographer: Surroca, 2011)

P R O G R A M





PRODUCTION OF LAW

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

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

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

Inherent Power:

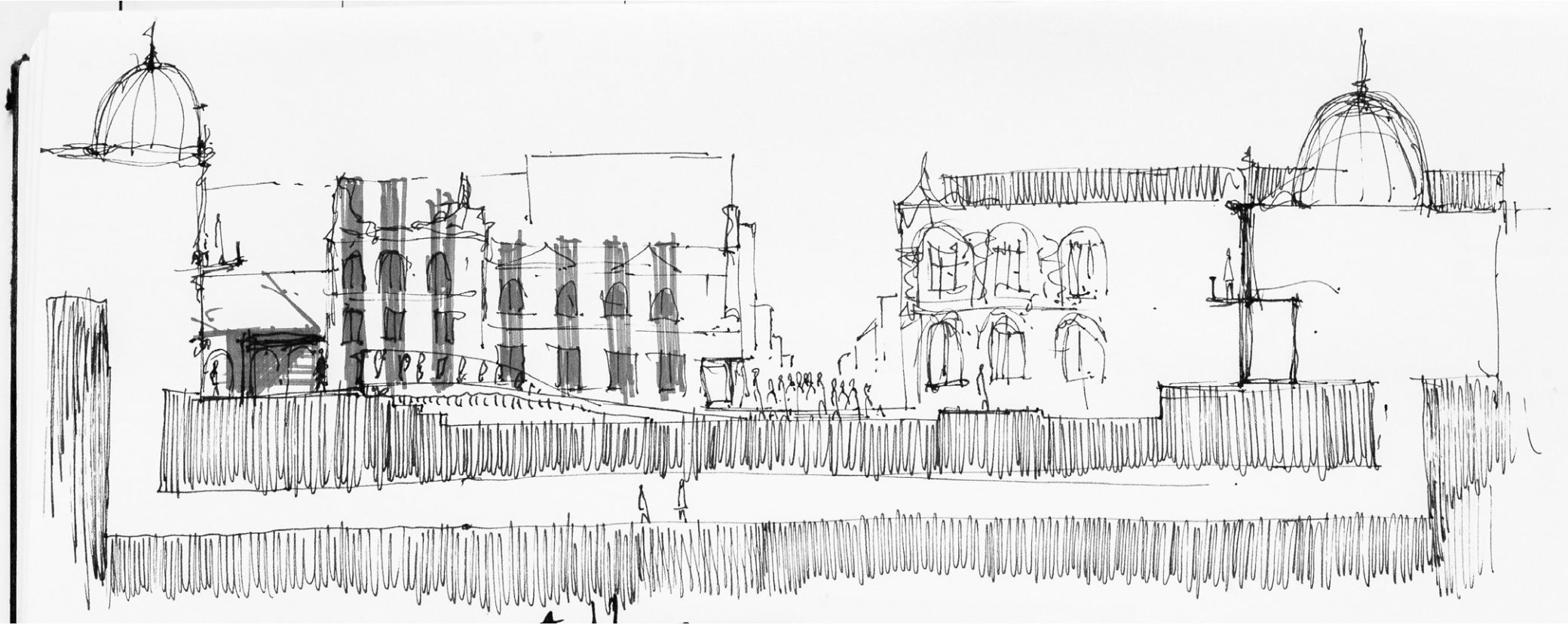
The Constitutional Court, the Supreme Court of Appeal and the High Court of South Africa each has the inherent power to protect and regulate their own process, and to develop the common law, taking into account the interests of justice.

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

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

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

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



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

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

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

Spatial Programming:

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

- Retained Primary Heritage
- Secondary Heritage
- Demolished Fabric

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

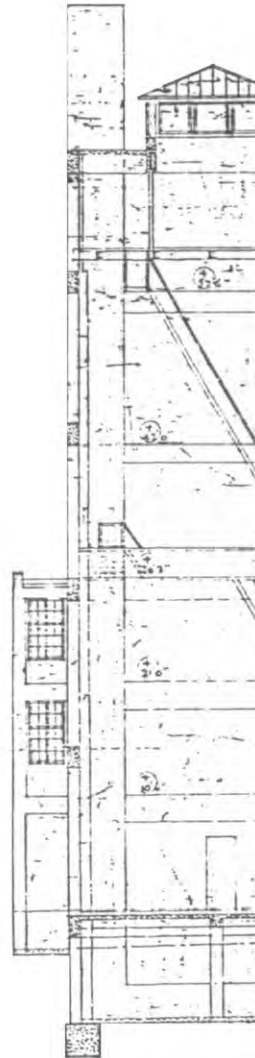
These doors separate the current function of the Auditorium as a parking garage from the Grand Foyer and rest of the southern portion of that is used as event spaces by the current restaurant.

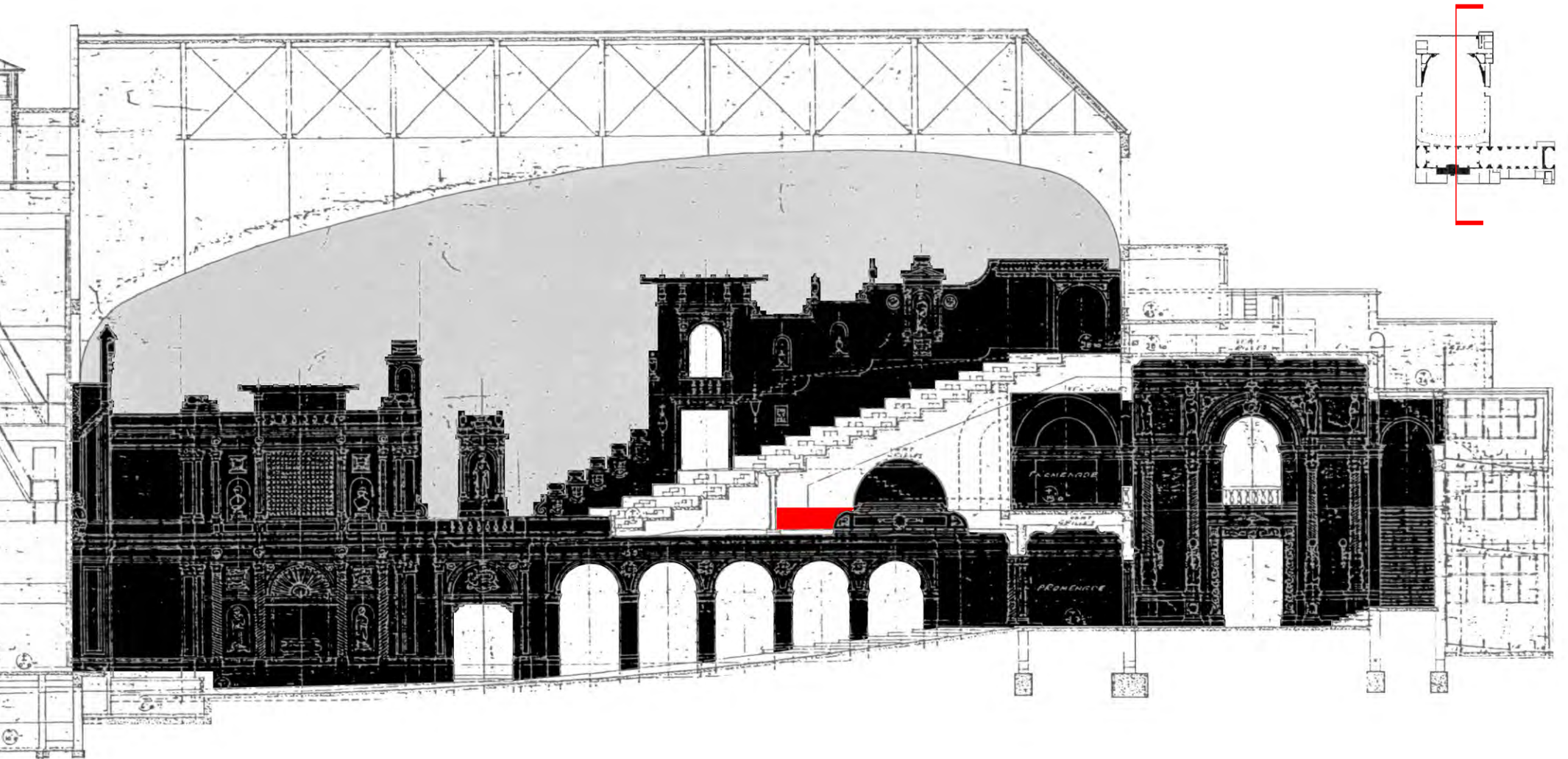
Fig. 86: (Right) Section through the stage, auditorium and grand foyer looking east (Author, 2016). Drawing adapted from Rogers Cooke.(1928)

The black indicates the primary heritage to be retained. These are the internal façades of the auditorium that are main contributors to the “external” condition of the created context and for the most part will remain unaltered.

The sky like ceiling shown in grey also contributes to the experience of the created context but can be altered so long as the essence of the ceiling is retained.

The red indicates that which is to be demolished, in this case, a portion of suspended timber flooring under the balcony seating to accommodate an insertion.





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

The Existing Conditions:

The portico:

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

The entrance transition:

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

The restaurant foyer:

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

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

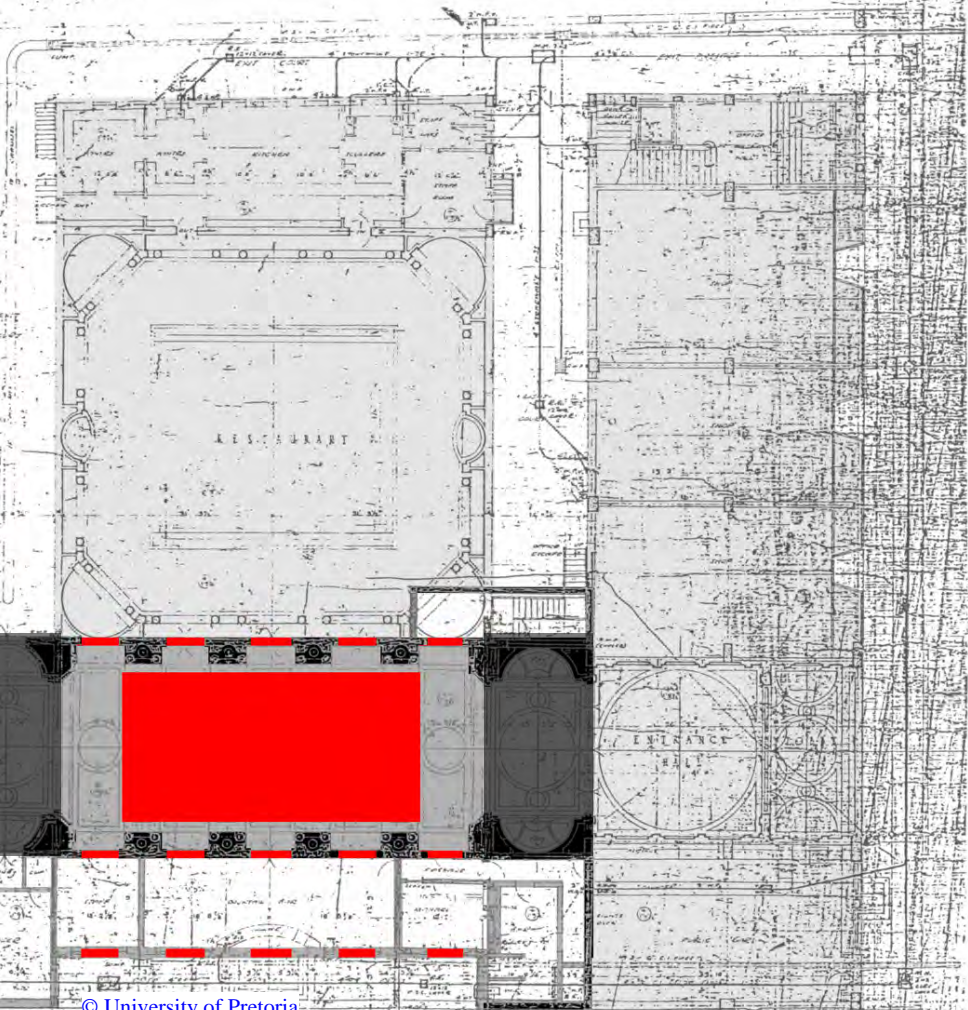
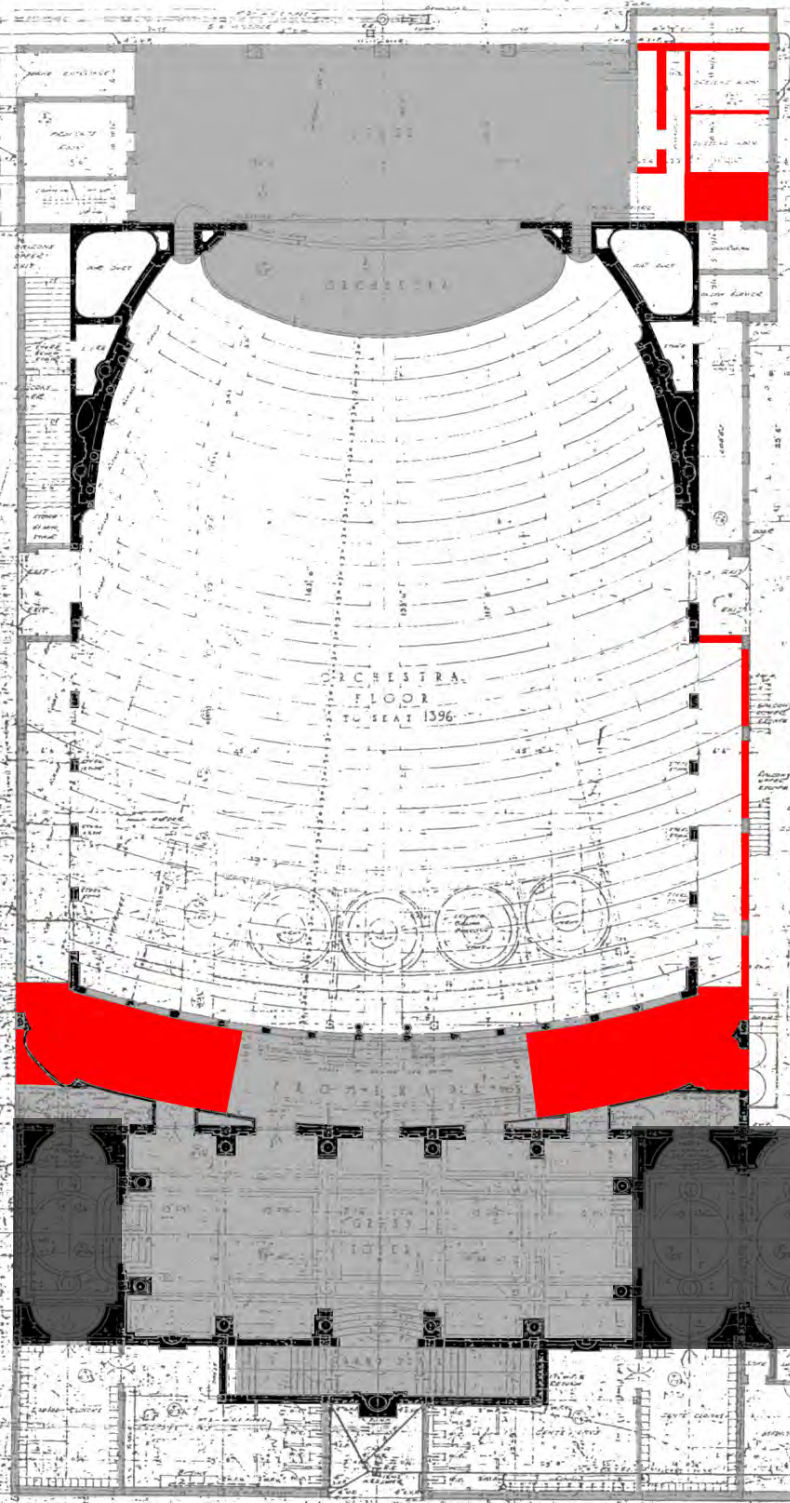
The extent of the proposed precinct can be seen by the buildings that were never realised (light grey) that would have completed the street façade. The entrance to the Theatre is through the portico, a later addition. The route into the Theatre can be noted the first transition space that places the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

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

PLAN OF ORCHESTRA

GROUND FLOOR PLAN OF RESTAURANT

GROUND FLOOR PLAN OF OFFICE BLOCK



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

The Grand Foyer transition:

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

The Grand Foyer:

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

The auditorium:

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

■ Retained Primary Heritage

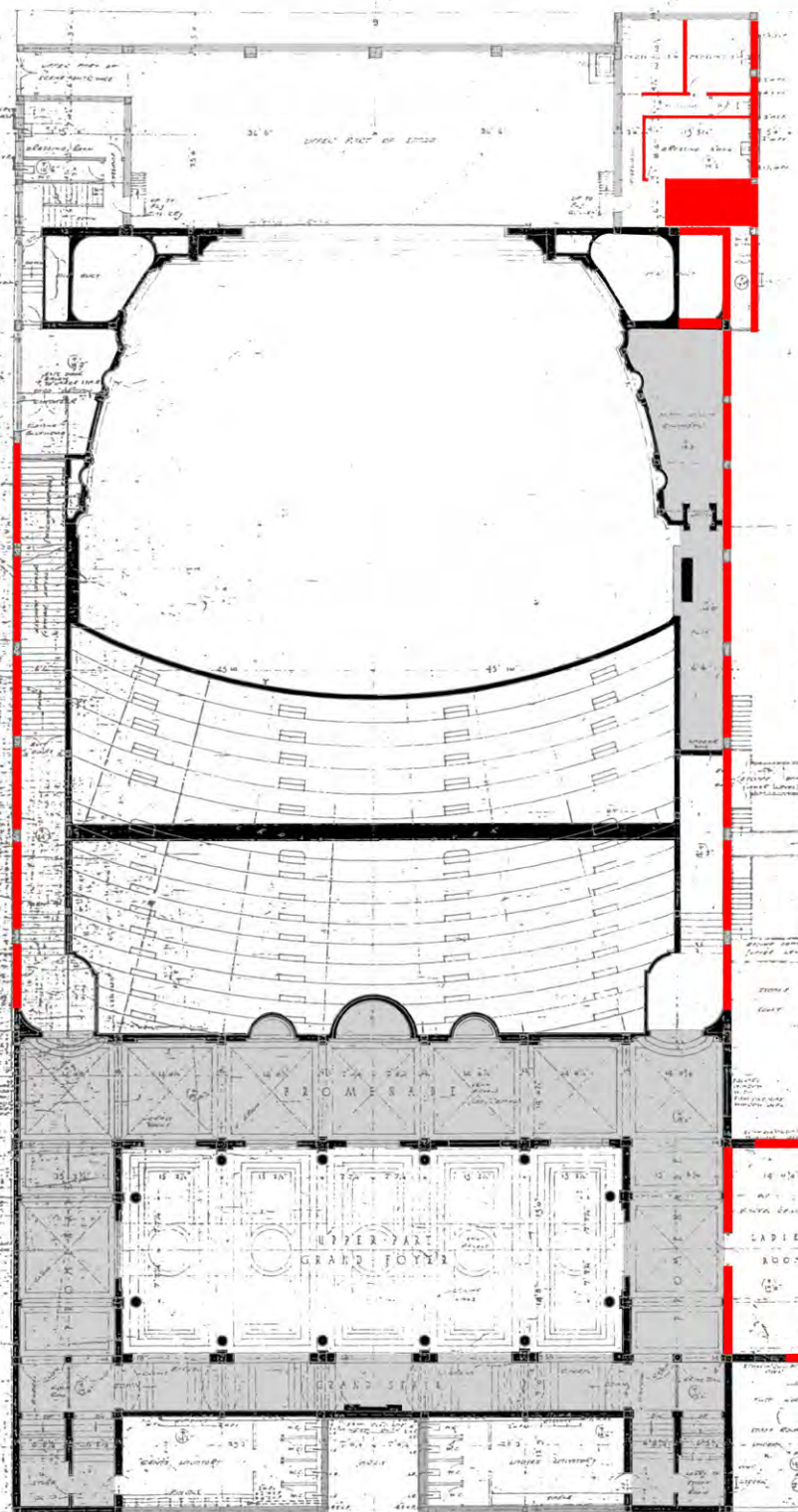
■ Secondary Heritage

■ Demolished Fabric

■ Unbuilt Fabric

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

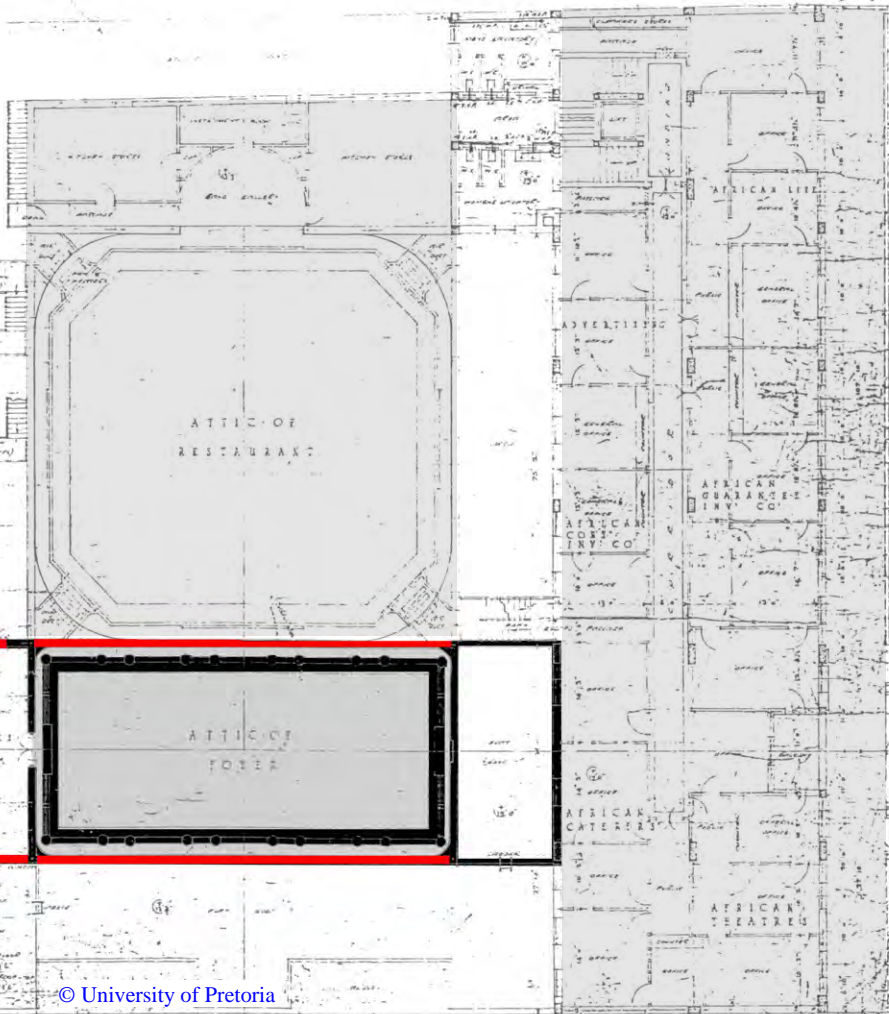
With the exception of the ring beam of the restaurant foyer above the "imagined" street-scape and the steel girder that supports the balcony, the primary heritage fabric is finer than on the ground floor. At the level the heritage fabric in the auditorium is treated like a veneer that draws the eye to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



PLAN OF MEZZANINE

ATTIC PLAN OF RESTAURANT & RESTAURANT FOYER

FIRST FLOOR PLAN OF OFFICE BLOCK



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

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

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

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

Drawing adapted from Rogers Cooke. (1928)

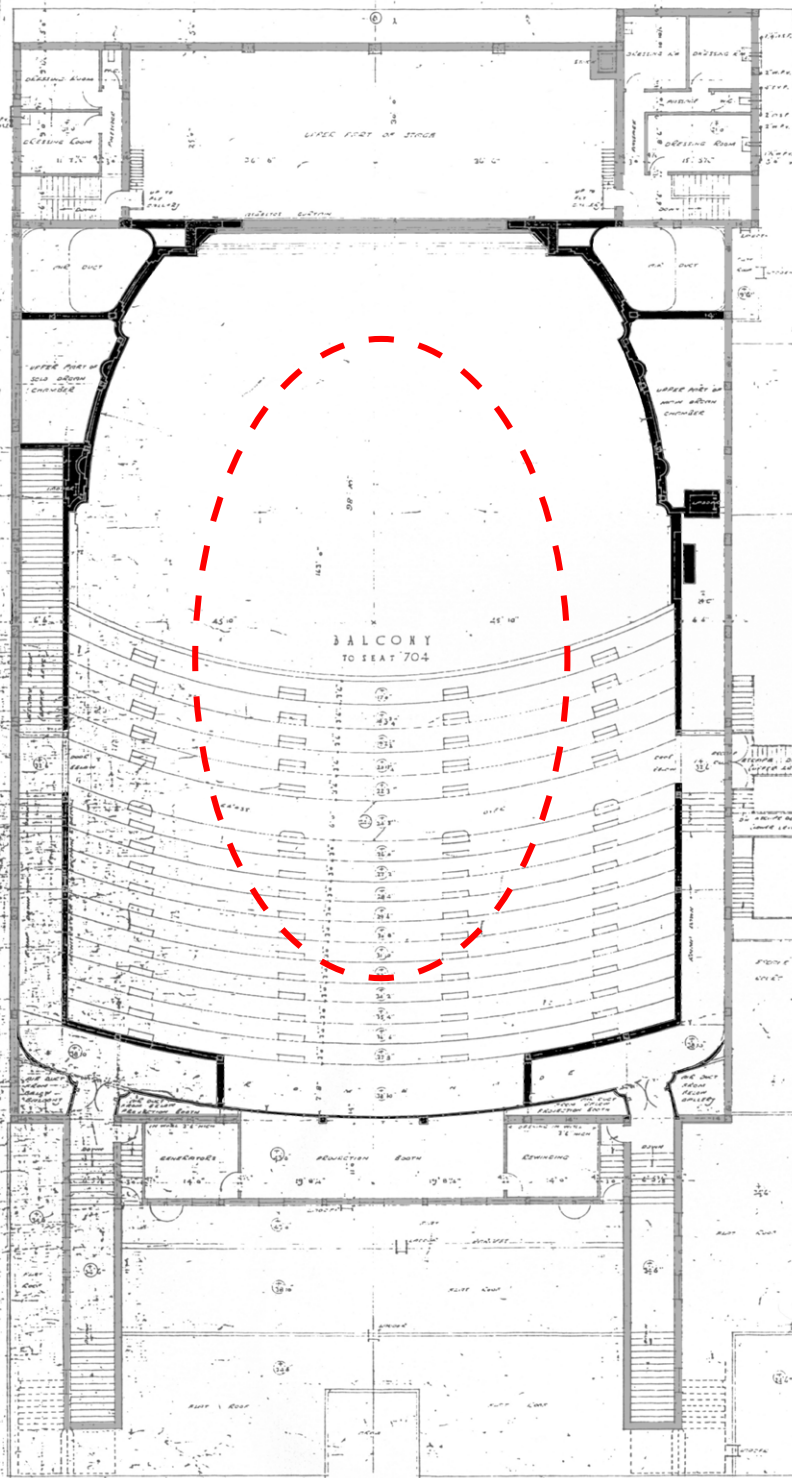
The primary heritage maintains the same fineness as on the floor below but is contained to the auditorium. Again this heritage layer hides circulation and service spaces such as the projection rooms located at the back of the auditorium. The primary heritage at this level replicates a roof condition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



PLAN OF BALCONY

ROOF PLAN OF RESTAURANT

SECOND FLOOR PLAN OF OFFICE BLOCK



The New Condition:

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

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

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

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

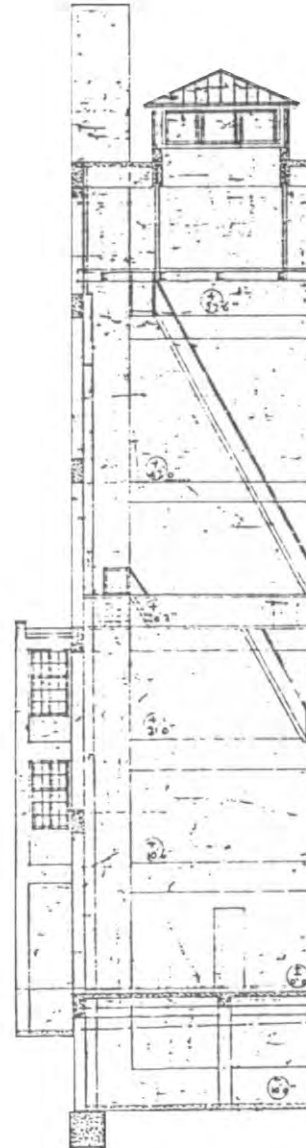
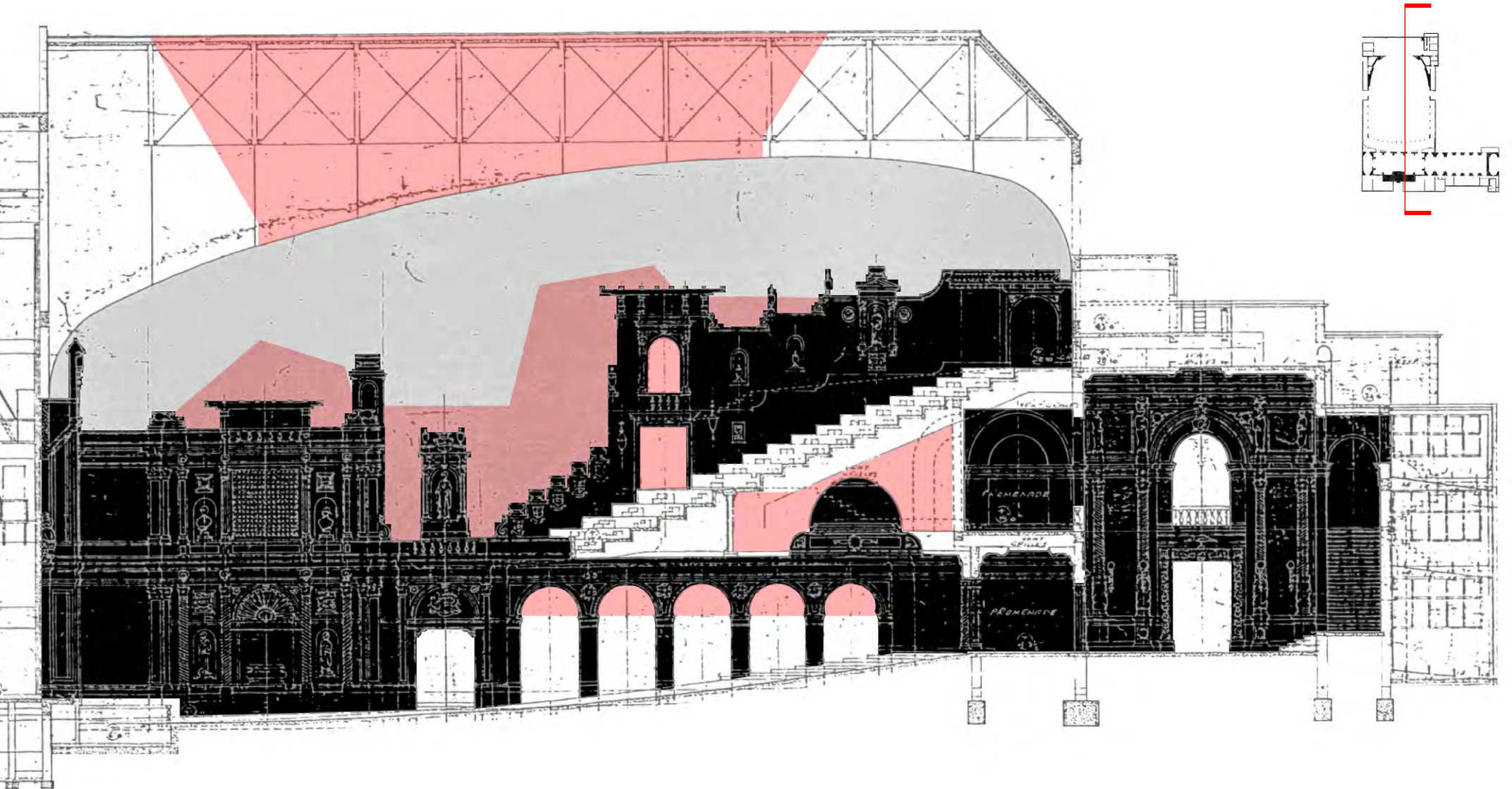


Fig. 90: (Right) Section through the stage, auditorium and grand foyer looking east (Author, 2016).
Drawing adapted from Rogers Cooke. (1928).

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



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

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

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

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

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

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

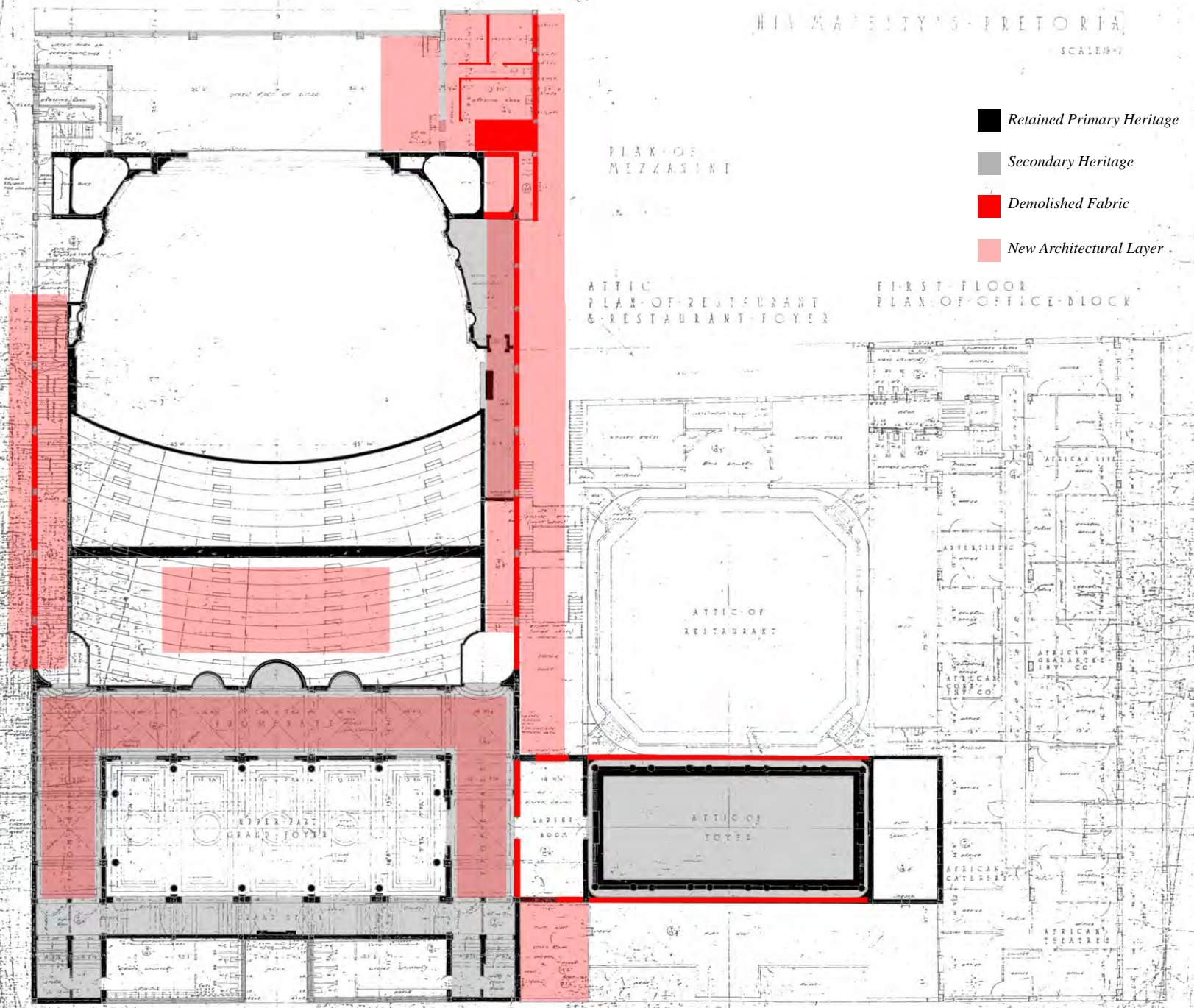
HERI MAJESTY'S PRETORIA
SCALE 1:100

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

PLAN OF MEZZANINE

ATTIC PLAN OF RESTAURANT & RESTAURANT FOYER

FIRST-FLOOR PLAN OF OFFICE BLOCK



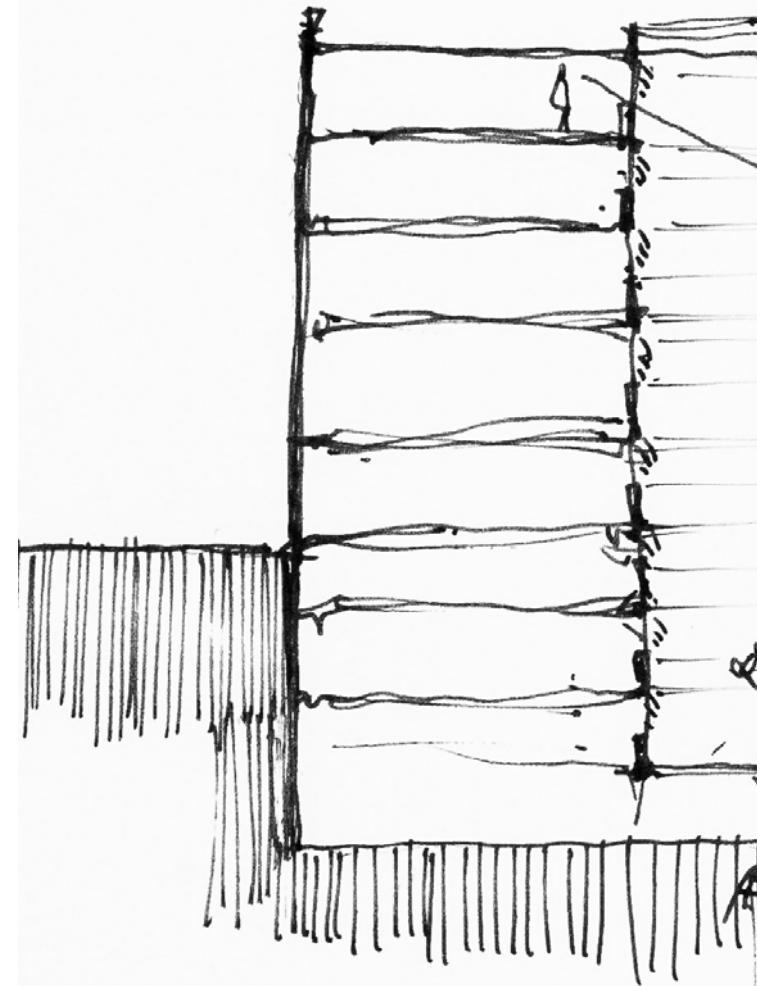
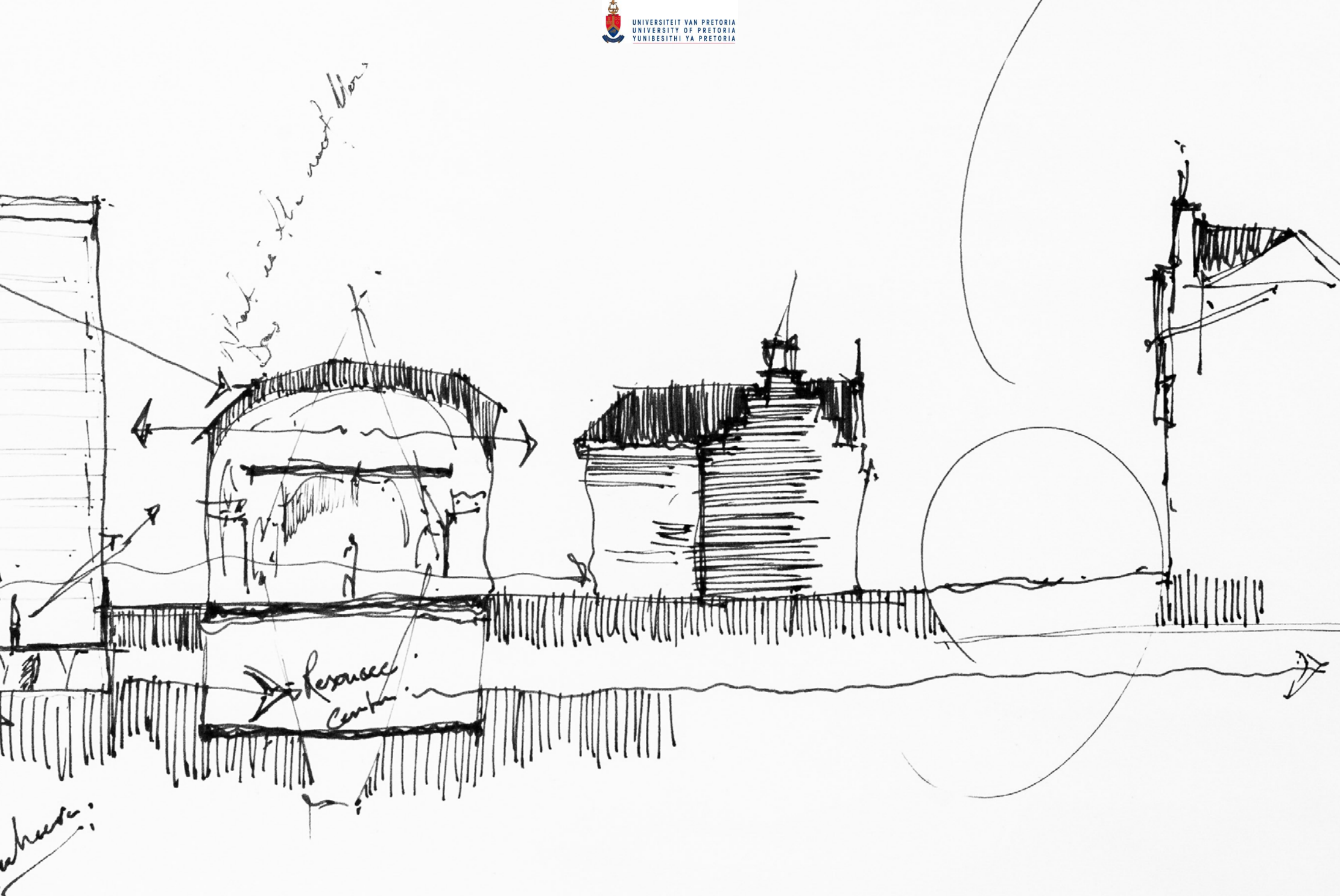
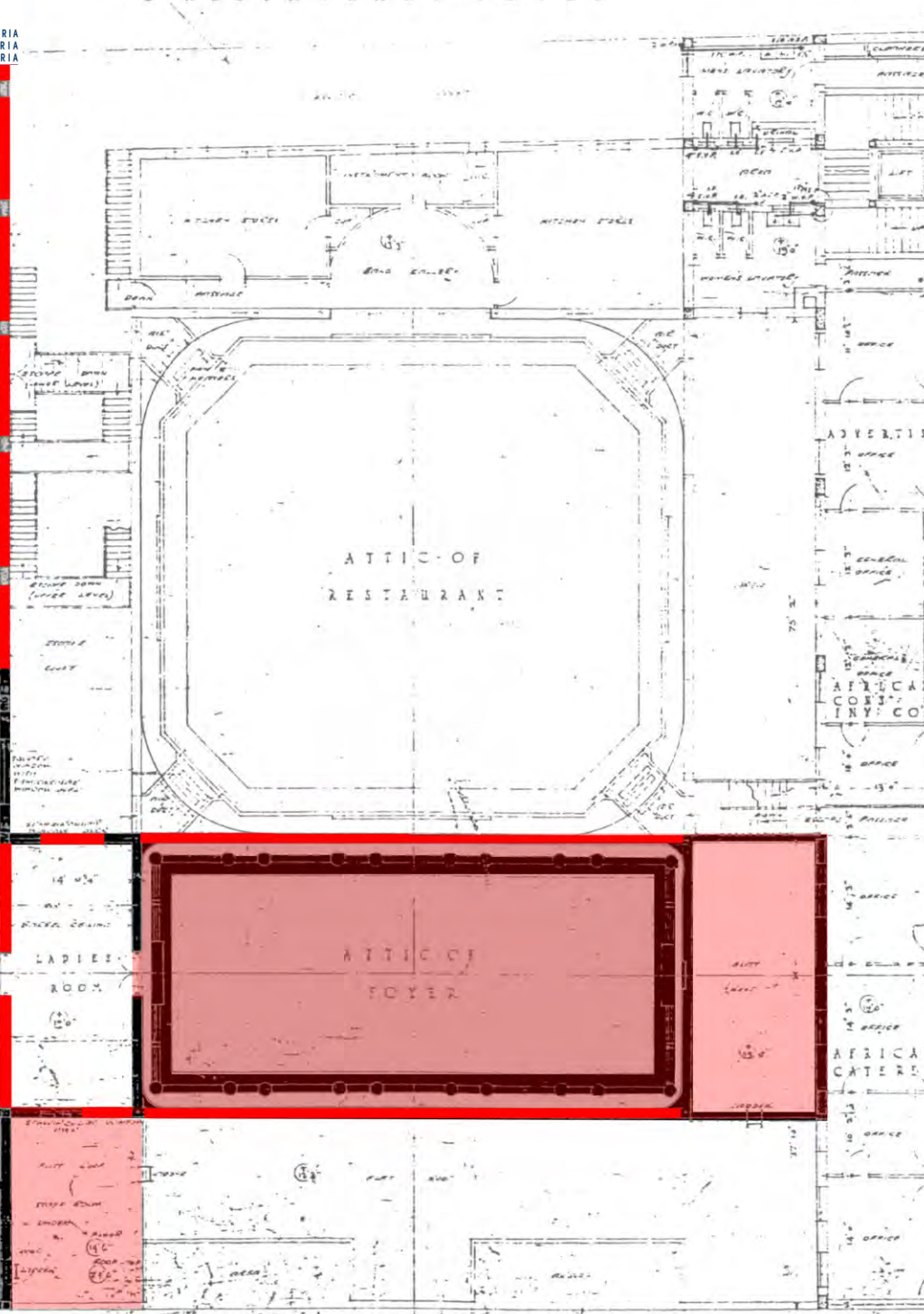
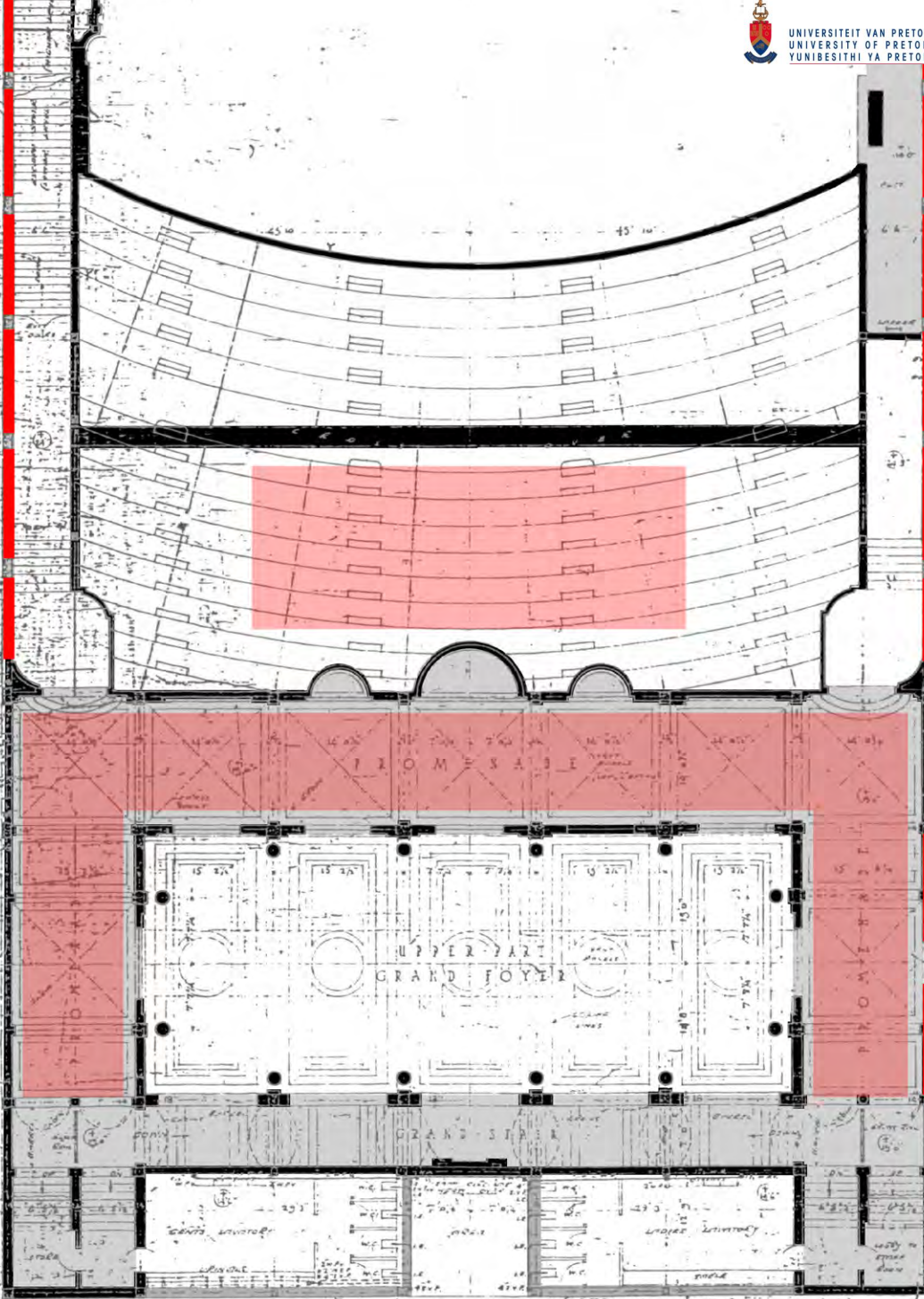


Fig. 92: (Right) An early conceptual sketch of the links required between the Library and SCA (Author, 2016).





CASAC OFFICES

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

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

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

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

(CASAC, 2015)

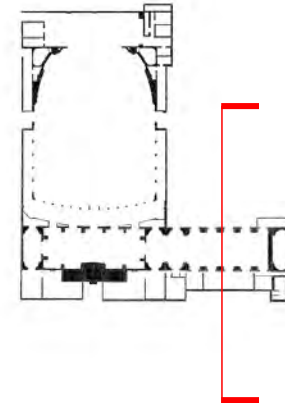
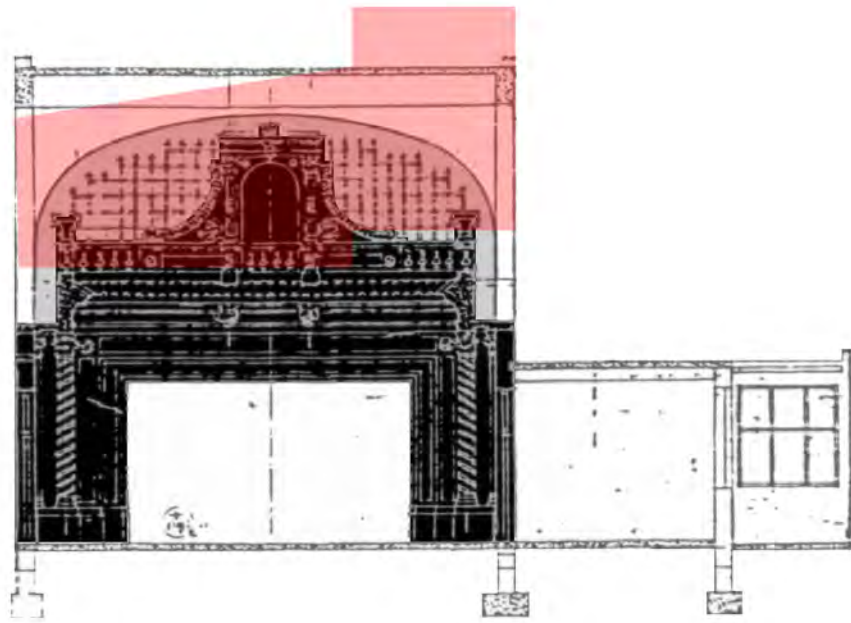
-  *Retained Primary Heritage*
-  *Secondary Heritage*
-  *Demolished Fabric*
-  *New Architectural Layer*

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

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



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



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



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

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

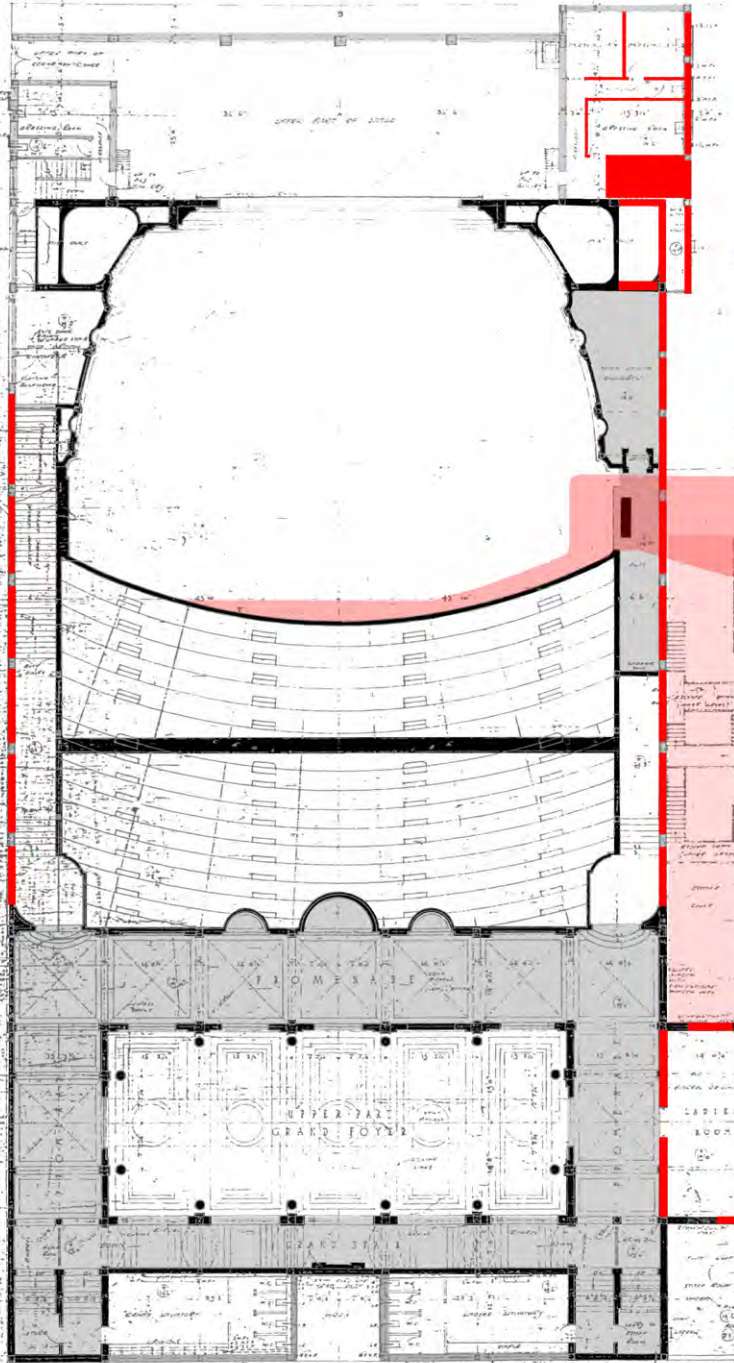
the "megaphone" to hear the discussion and formulate a standpoint prompting a curiosity. Theses members of the public are then allowed to either join the preceding in support or subvert if they so wish. Alternatively, the preceding can be ignored all together but the members of public will be imparted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

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

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

HIS MAJESTY'S - PRETORIA

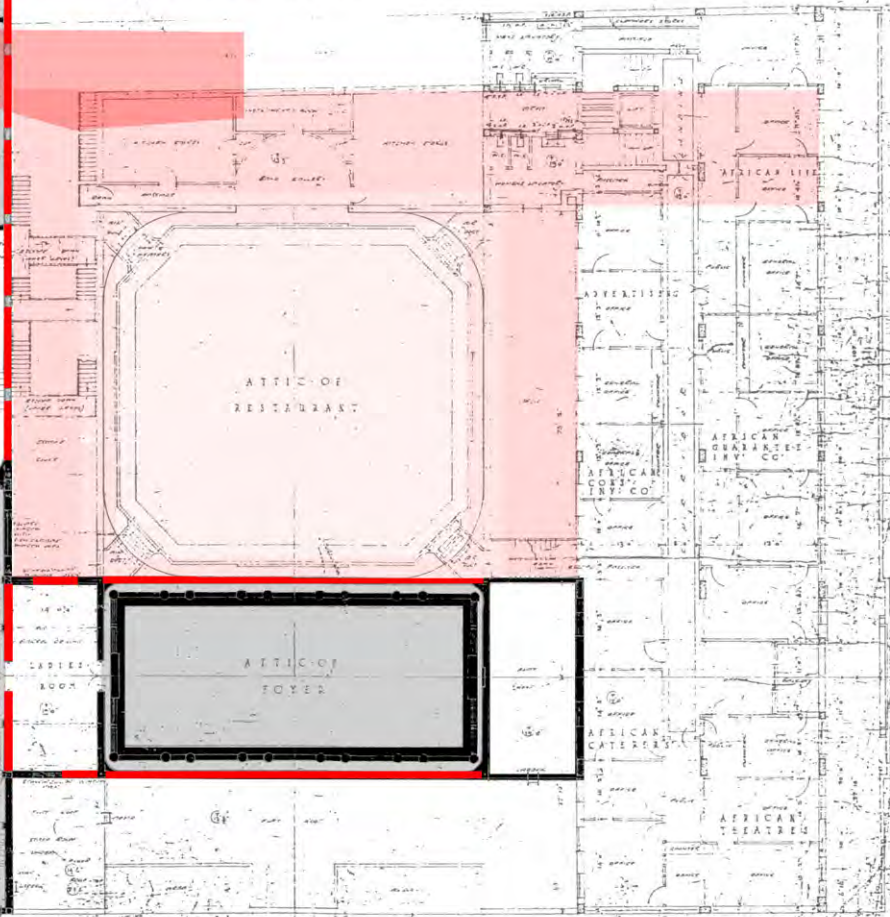
SCALE 1/4"



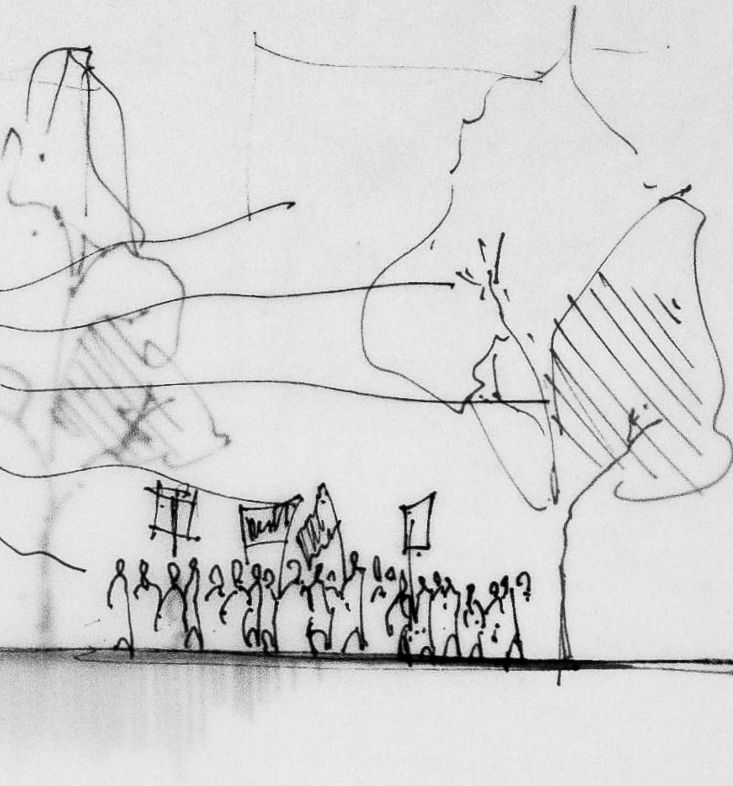
PLAN OF MEZZANINE

ATTIC
PLAN OF RESTAURANT
& RESTAURANT FOYER

FIRST FLOOR
PLAN OF OFFICE BLOCK







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

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

THE WITNESS STAND

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

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

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



FIRST FLOOR
PLAN OF OFFICE BLOCK

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

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

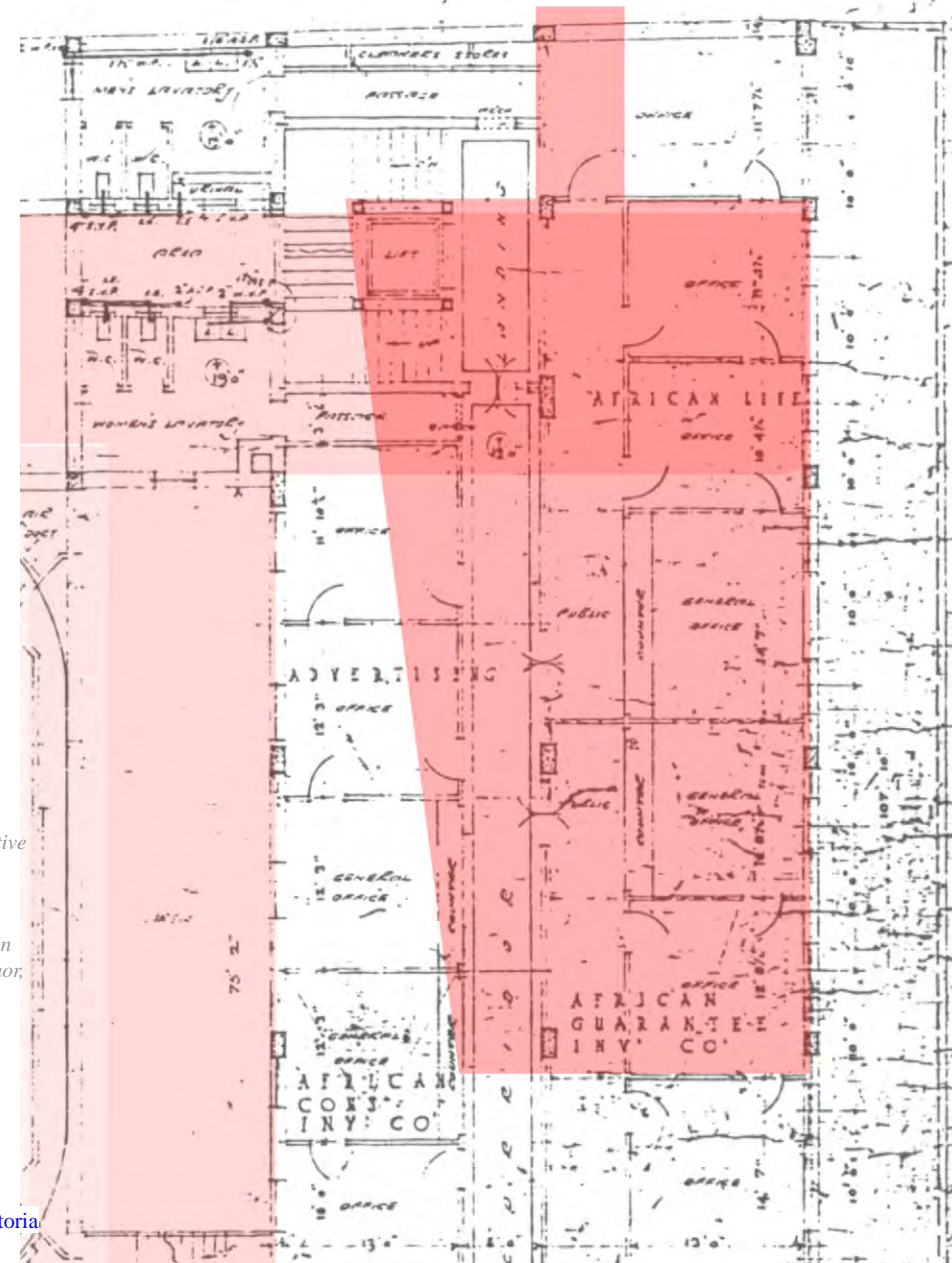
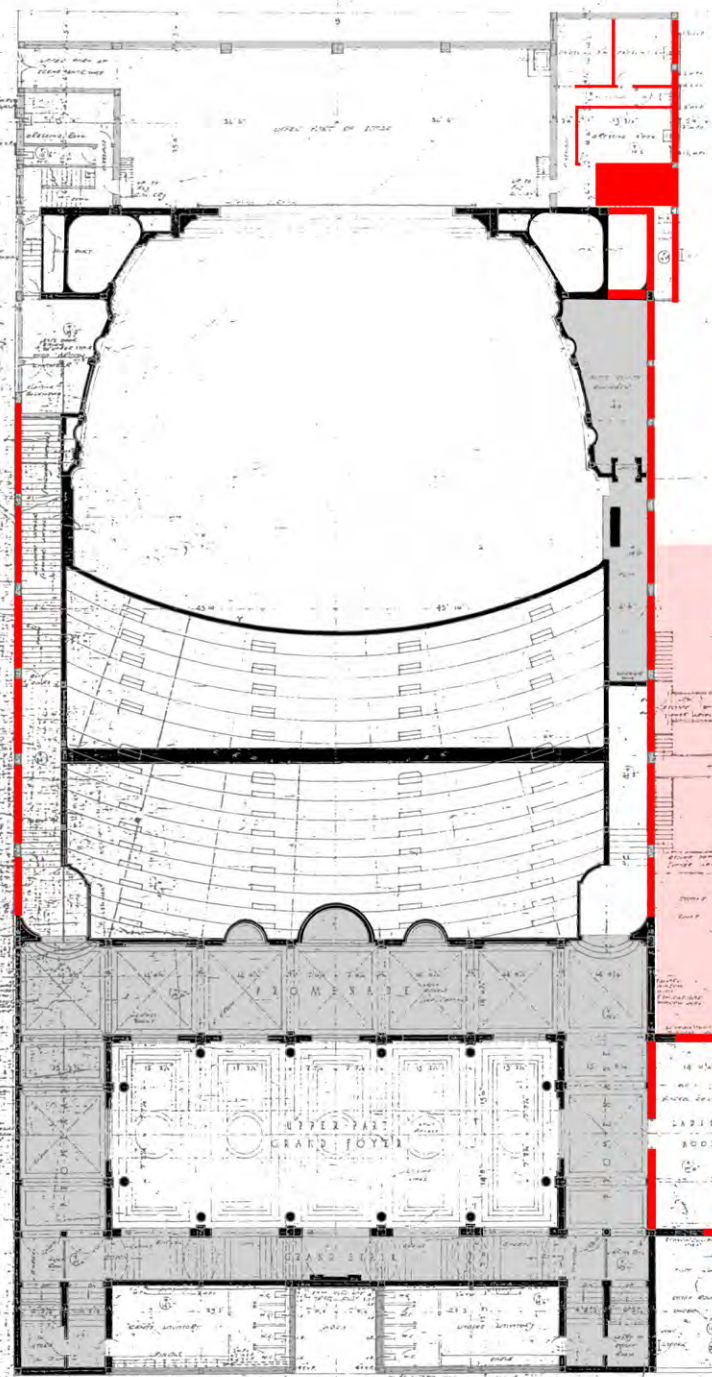


Fig. 98: (Right) The witness stand relative to the plane of the unbuilt buildings (Author, 2016).

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

HIS MAJESTY'S - PRETORIA

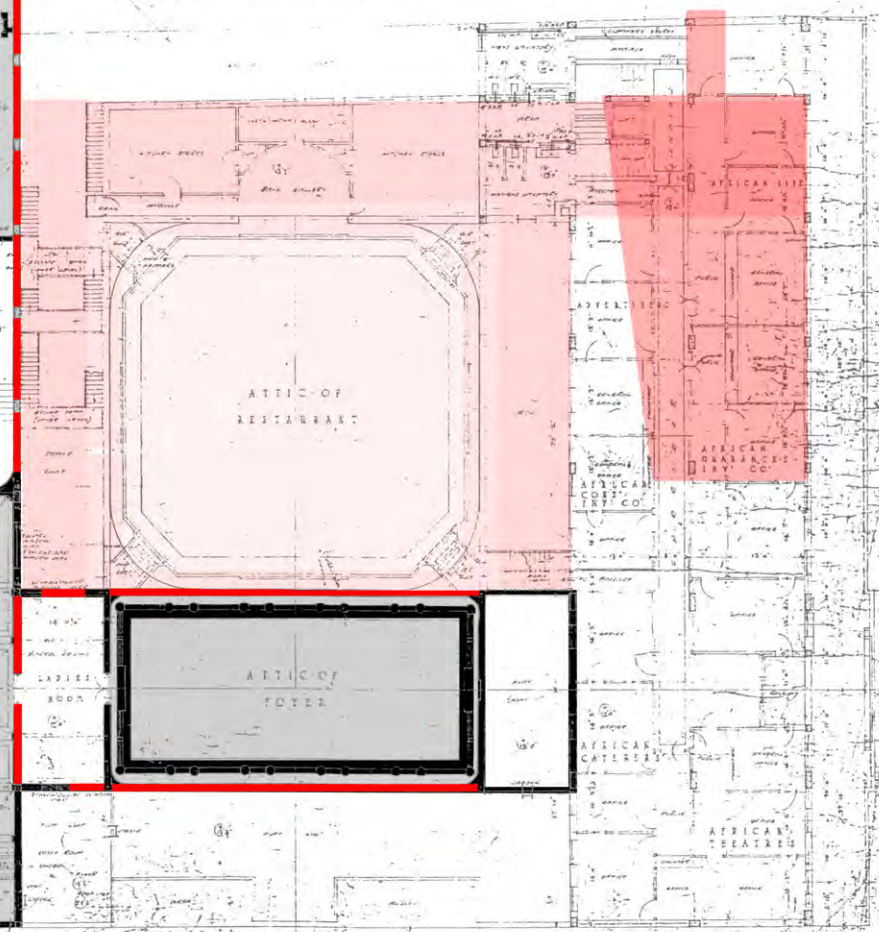
SCALE 1/4"



PLAN OF MEZZANINE

ATTIC OF RESTAURANT & RESTAURANT FOYER

FIRST FLOOR PLAN OF OFFICE BLOCK



THE CLANDESTINE

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



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

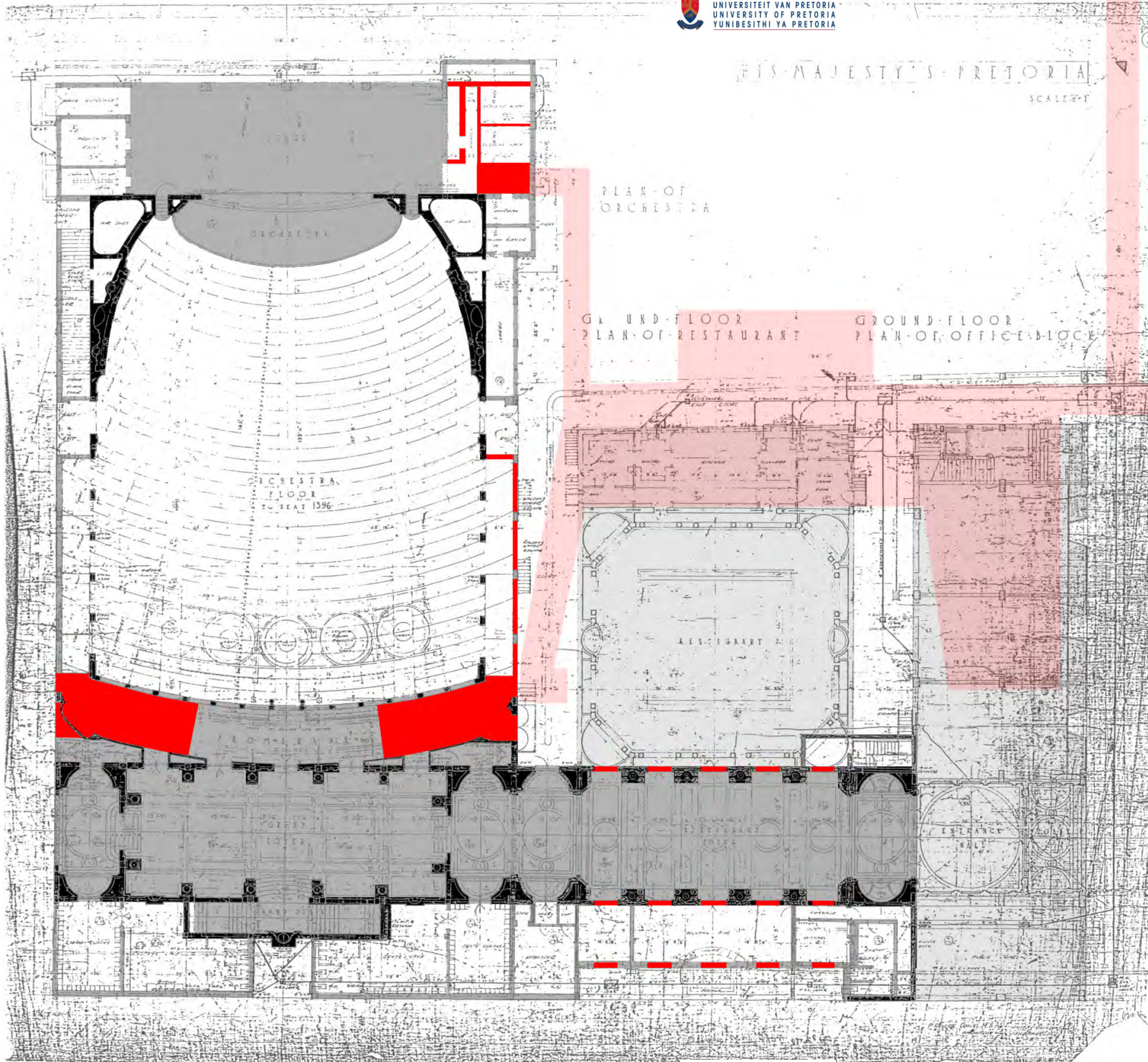
HIS MAJESTY'S PRETORIA

SCALE 1:100

PLAN OF ORCHESTRA

GROUND-FLOOR PLAN OF RESTAURANT

GROUND-FLOOR PLAN OF OFFICE BLOCK



C I R C U L A T I O N

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

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

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

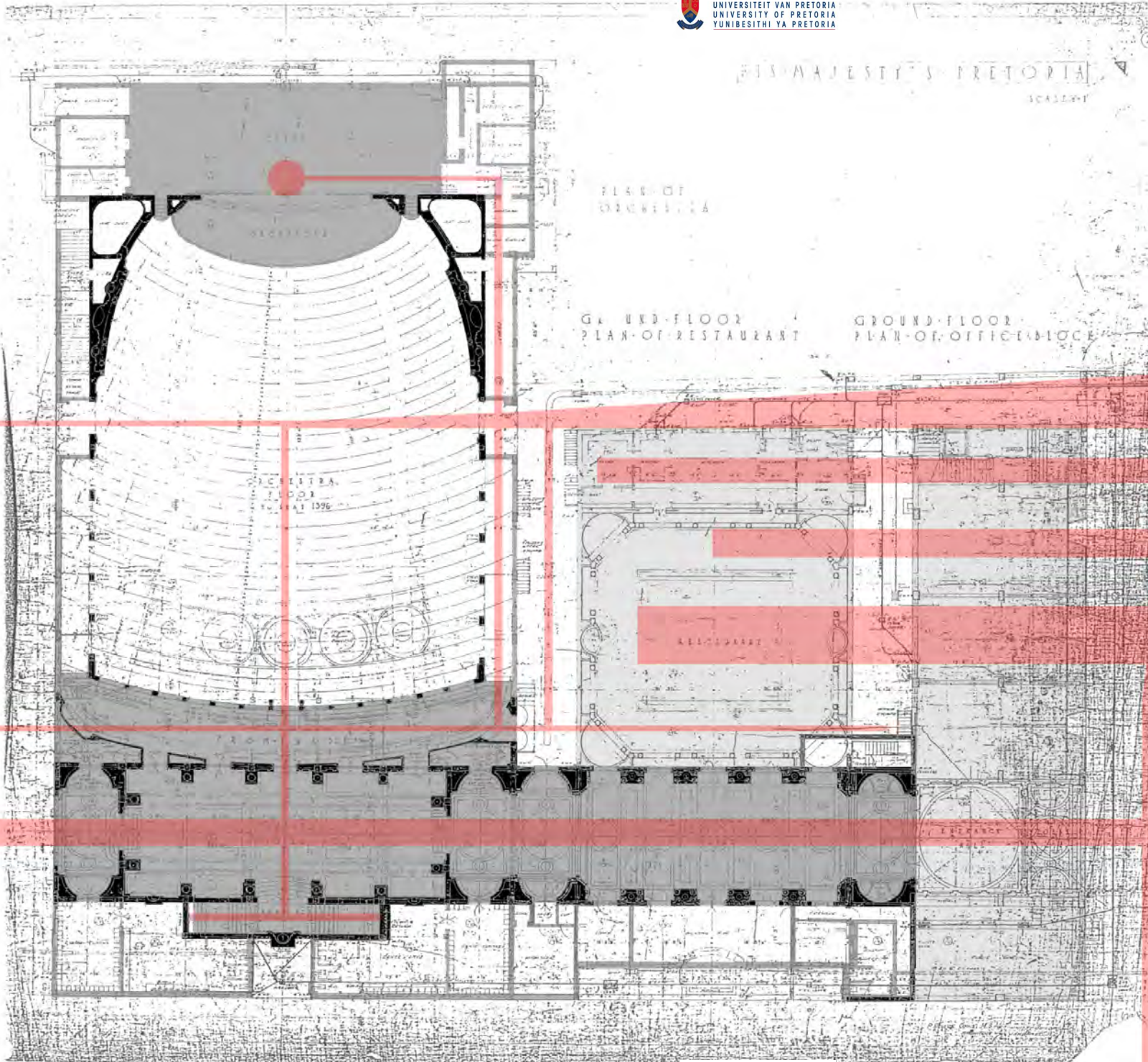
HER MAJESTY'S PRETORIA

SCALED

FLOOR OF
ORCHESTRA

GROUND-FLOOR
PLAN OF RESTAURANT

GROUND-FLOOR
PLAN OF OFFICE BLOCK



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



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

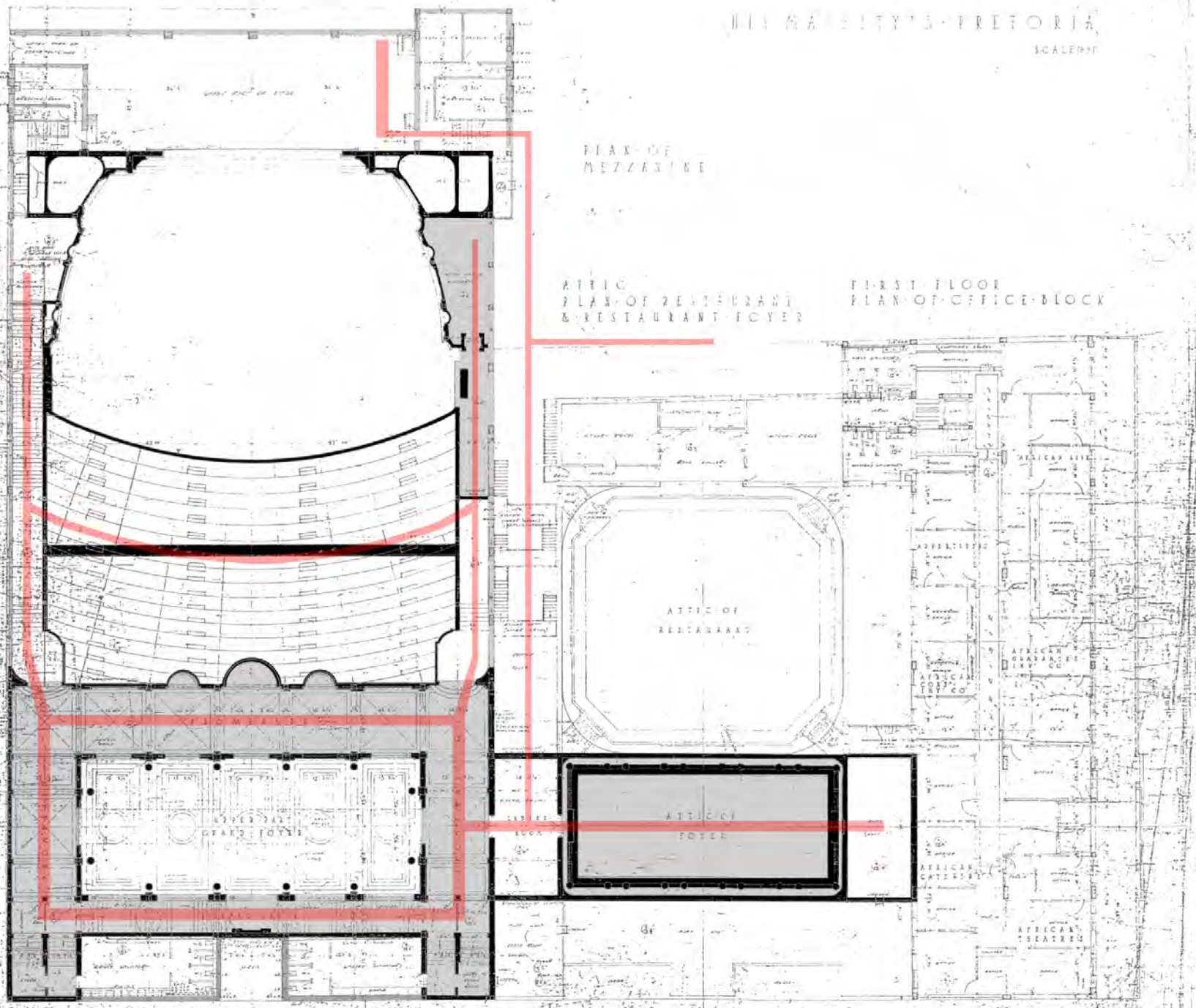
UNIVERSITY OF PRETORIA

SCALE 1/4"

PLAN OF
MEZZAINE

ATTIC
PLAN OF RESTAURANT
& RESTAURANT FOYER

FIRST FLOOR
PLAN OF OFFICE BLOCK





THE ROCKS POLICE STATION

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

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

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

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

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

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

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

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







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

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

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

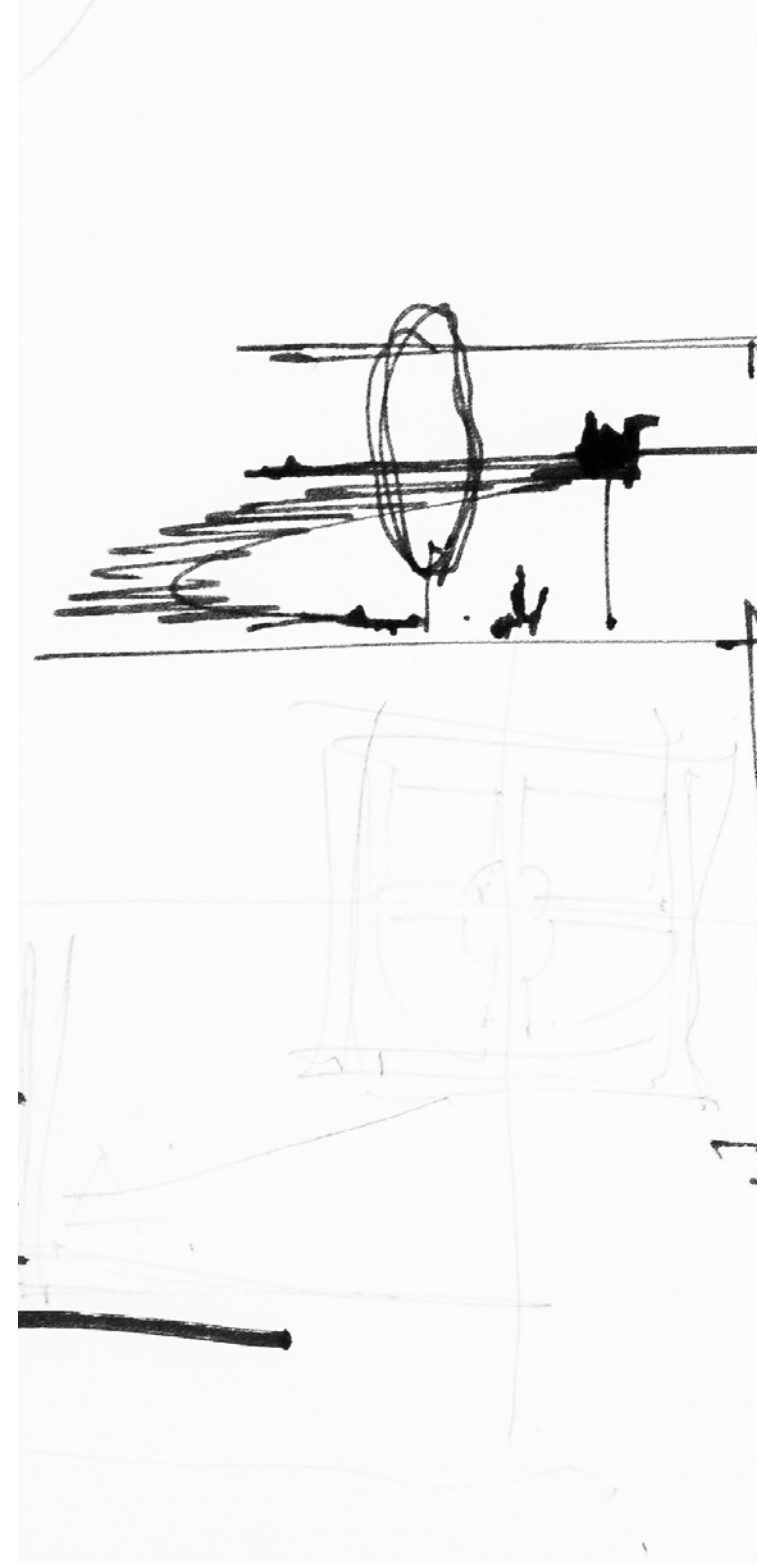


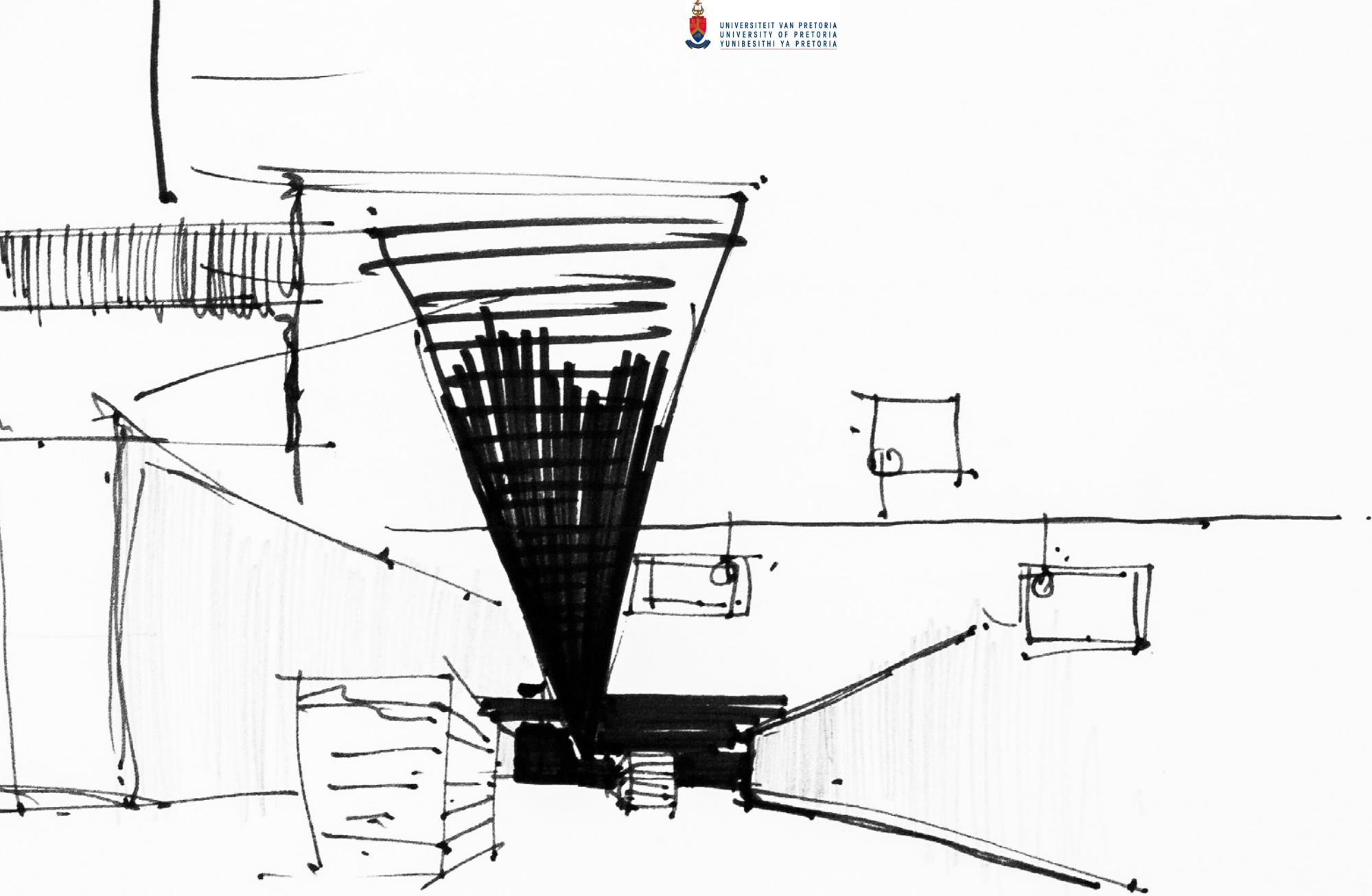
Fig. 110: (top) A clear separation between the existing condition and the new façade is made, distinguishing the two identities (Photographer: Lu, 2014).



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

CONCEPT





Project intentions:

The insertion of a new identity will facilitate function that will enable the existing to contribute to the urban fabric. The new identity should raise the occupant's awareness of how the identity of the old has been reconciled and engage with the advancement of society through discussion and protest. The new layer of architecture has to embody the history and memories of the old and provide the opportunity for further adaptation to occur in order for the site to maintain a positive contribution to the urban fabric.

Concept:

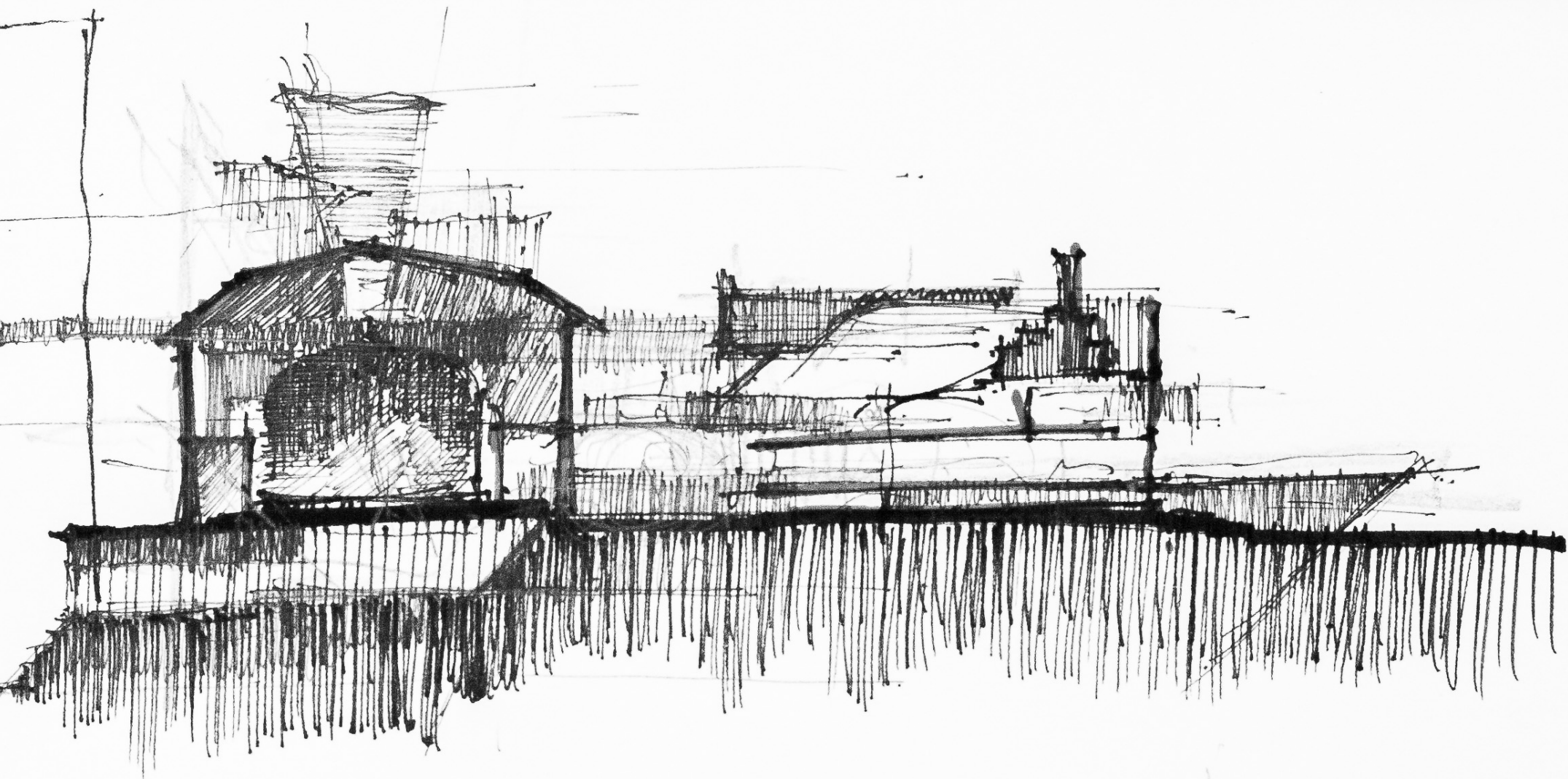
The mix of programs each has separate identities, however, each of these identities is in various states of flux and reliant on the public. This ensures that the identities of the programs are representative of the needs and requirements of the urban condition, the public and the political spheres.

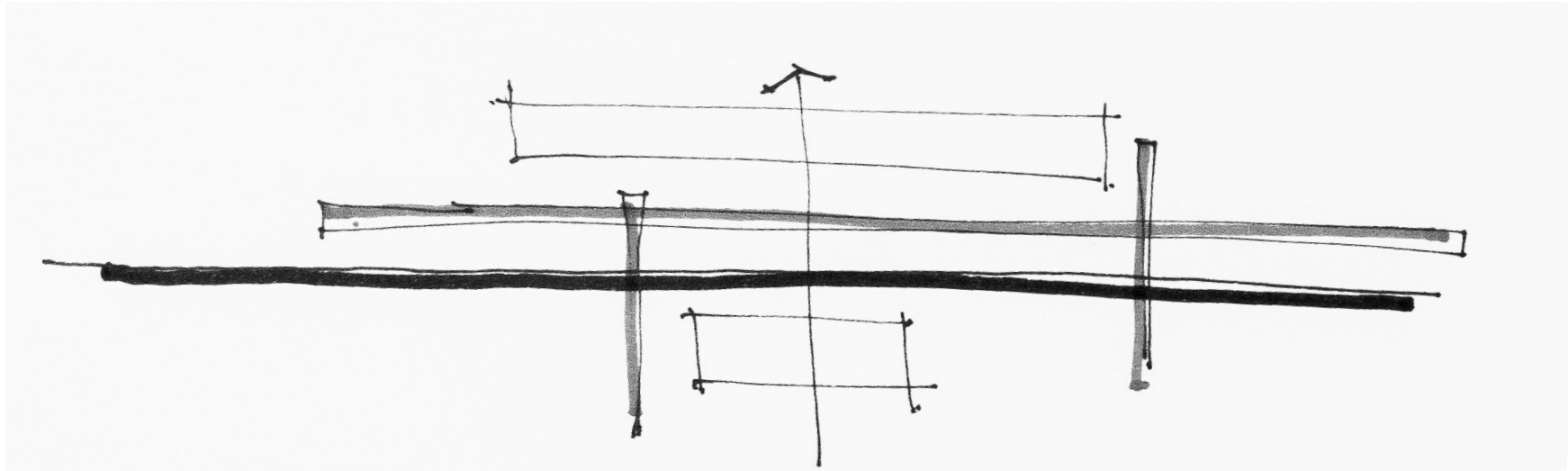
The primary goal of this project is to create a public platform that promotes the continual advancement and amendment of the South African

Fig. 112: (Previous page) *Extending the heritage and function into the public realm (Author, March 2016).*

Fig. 113: (Right) *A sketch showing the intersections with heritage and the new layer of architecture extending into Church Square (Author, May 2016)*







Constitution. This platform is a place in which constitutional matters that affects the public, their rights and privileges that the Constitution affords them are discussed and explored. More so when actions taken by members of the public or factions of institutions begin to infringe on the vision that is laid out by the Constitution. In the quest to broaden the knowledge of the citizens regarding the Constitution, the discussions that take place on this platform are to be projected in the public realm. The projection distributes the ideas and opinions under discussion to members of the public that may not be part of the of the audience but provides the opportunity for contemplation and an entry point into the discussion regardless of personal positions on the matter. Through the engagement of the public with the members and resources of CASAC, more effective protest strategies can be planned or incited. The vetting of potential protest can also be conducted on this platform, a process that starts to allude to greater accountability in case of unlawful protest.

The Constitution is the embodiment of a South African identity and this concept of a South African identity or the public identity should extent to the urban fabric. Protests can be viewed as a change public identity, an indication that the current conditions are no longer allow for the advancement of this identity. The spaces that protests occur in have to be adaptable to meet the requirements of the changing identity of the public. Heritage can be lost through its eventual incongruence with the surround context and it is only through use that is can remain part of the current identity of the city. This implies that the program of the building will have to change with the need and requirements of the public realm. Adaptations have to maintain or reconcile the aspects of the original identity and heritage depending on the significance of the space in relation to past identities of governance, public or of the city.

Fig. 114: *A parti diagram of the connections between the various levels (Author, June 2016).*

Conceptual Program and consequent levels:

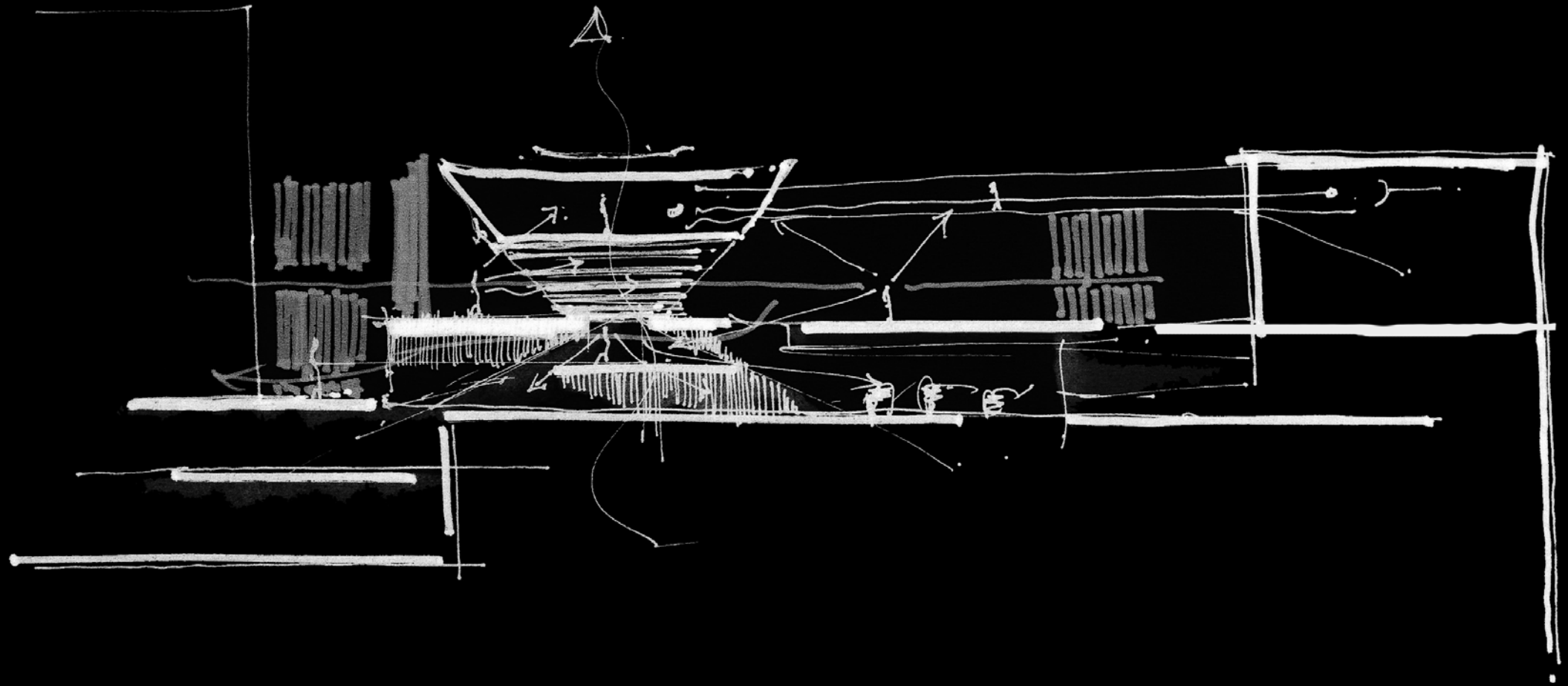
The Constitutional level is conceptually situated above the public and clandestine levels. The role of the Constitutional level is that of the impartial passing of judgement and fomenting action that may be required in order to support and uphold the ideals, rights and values of the South African Constitution. This level not only ensures that the Constitution is being upheld but through public engagement make sure that the Constitution is still representative of the people all South Africa, and evolves with the people, their needs and aspirations.

The public realm at the conceptual level is linked to the ground plane but with the ingress into the theatre precinct and in the auditorium, the function of the ground plane takes on a more subversive nature towards the clandestine level. The purpose of the subversion is so that both the clandestine level and the constitutional level can hear opinions.

The clandestine level is located below the ground plane remaining hidden with the exception of certain intersections where its presence is made known to the public realm. Despite the link between the two no interaction is allowed to take place apart from the ability of the occupants in the clandestine realm to observe the subversive nature of the proceedings that take place in the public realm.

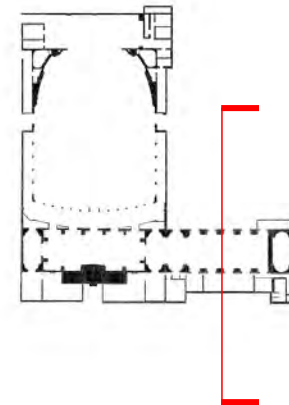
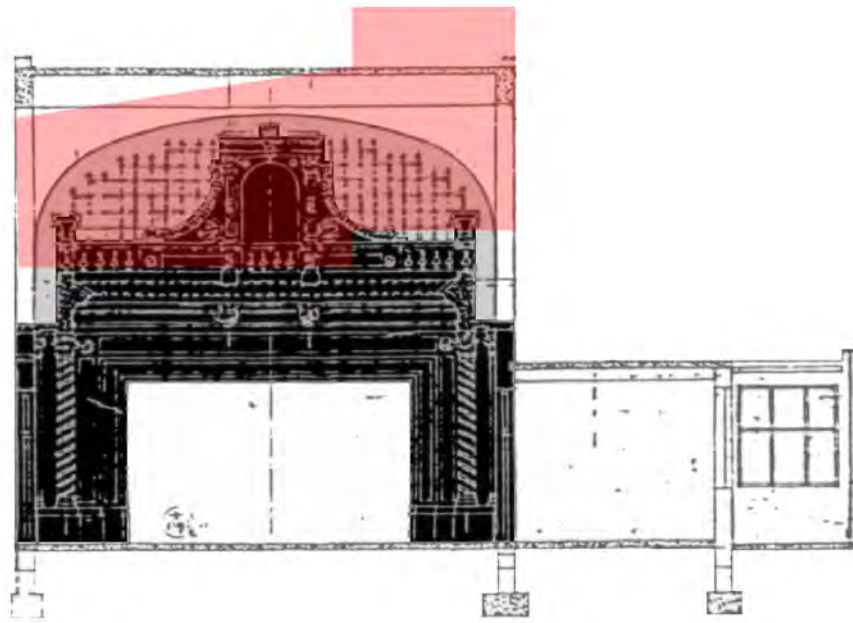
Fig. 115: *An exploration sketch that depicts possible links between the various conceptual levels and programs (Author, April 2016).*

The links between the levels are explored through the visual connections and physical junctions within the Capitol Theatre as well as the surrounding buildings.



C O N C E P T U A L D R A W I N G S

Fig. 116: *Section through the CASAC
offices looking east (Author, 2016).*



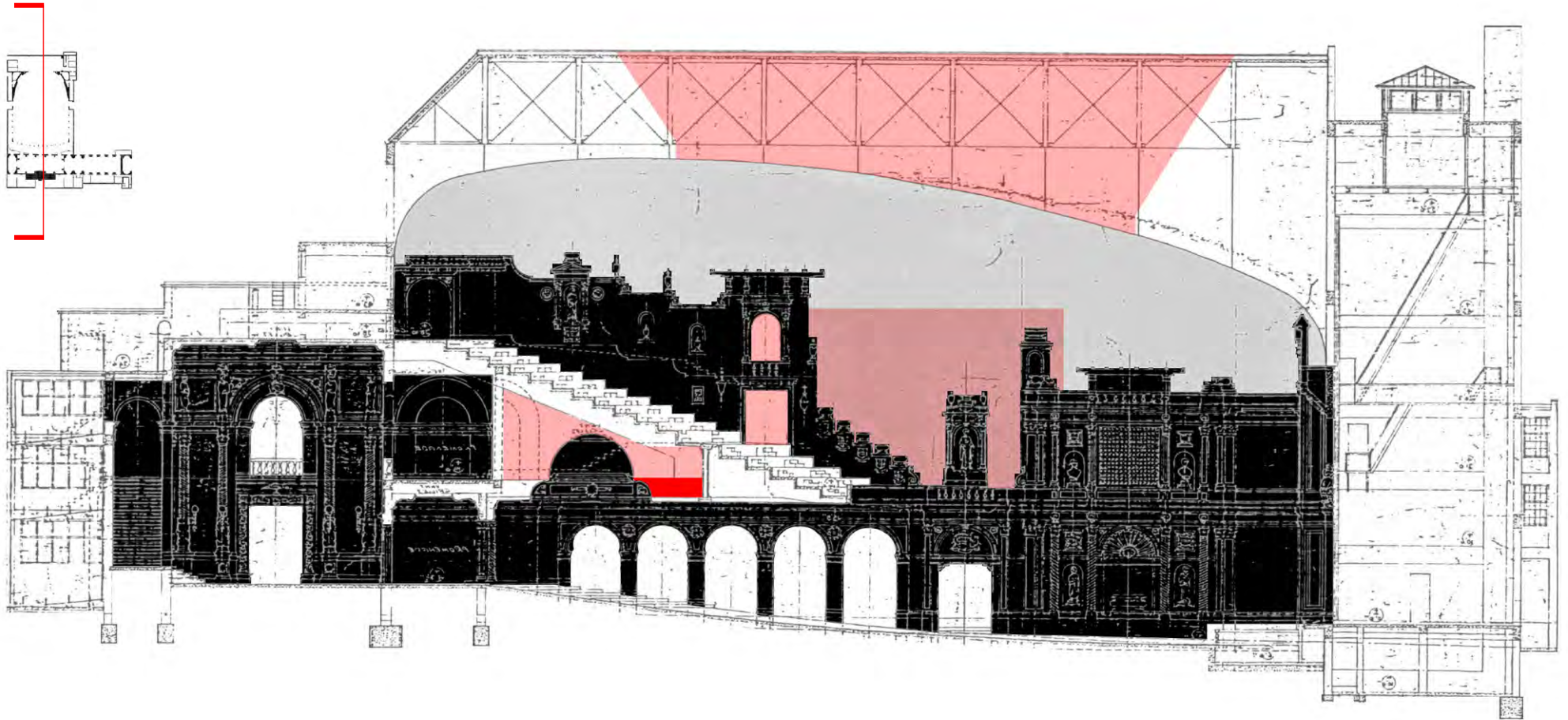


Fig. 117: Section looking west towards the archived collection (Author, 2016).



Fig. 118: Section looking east towards the current collection (Author, 2016).

PLAN OF ORCHESTRA

GROUND-FLOOR PLAN OF RESTAURANT

GROUND-FLOOR PLAN OF OFFICE-BLOCK

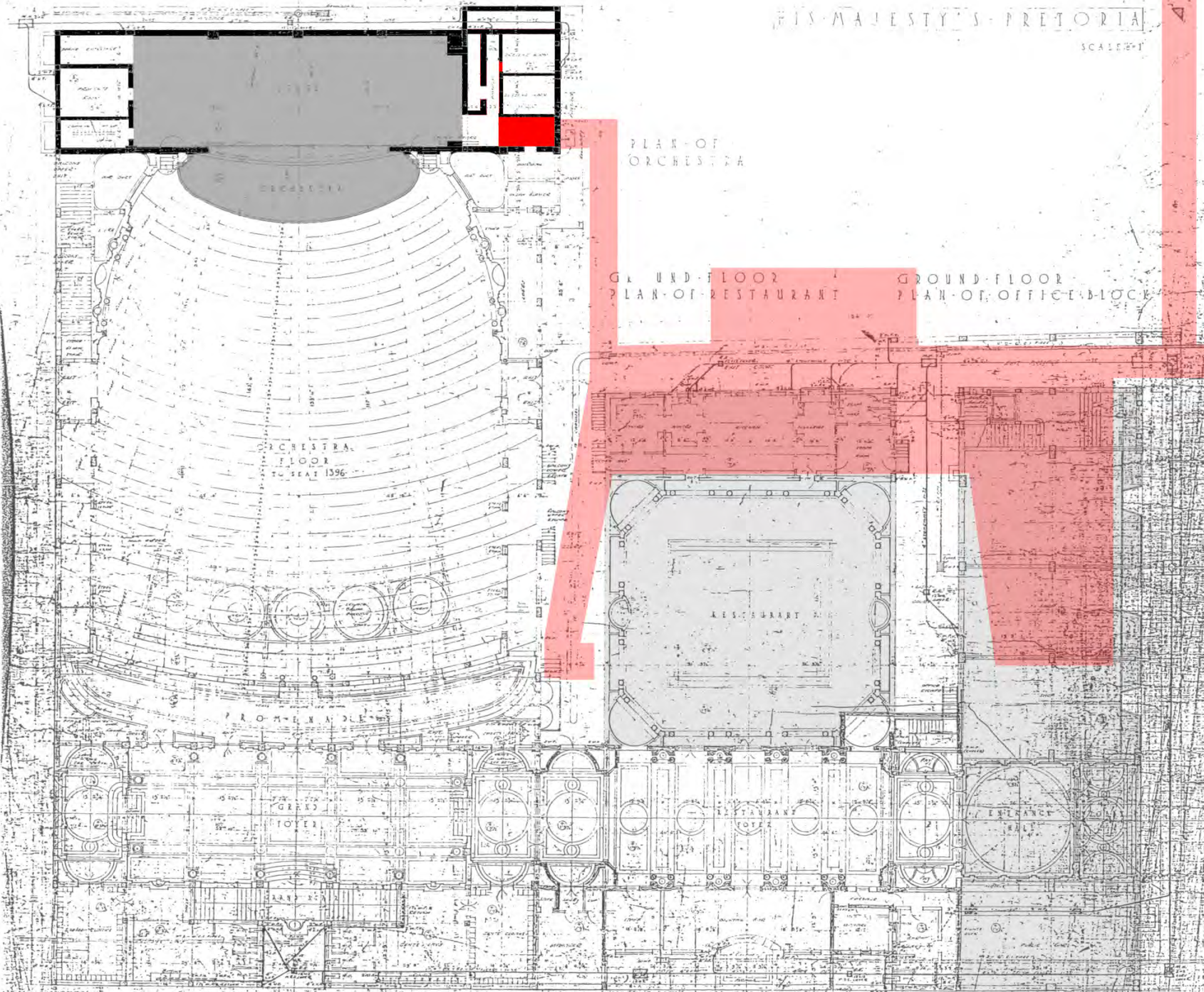


Fig. 119: Basement plan, Clandestine level (Author, 2016).

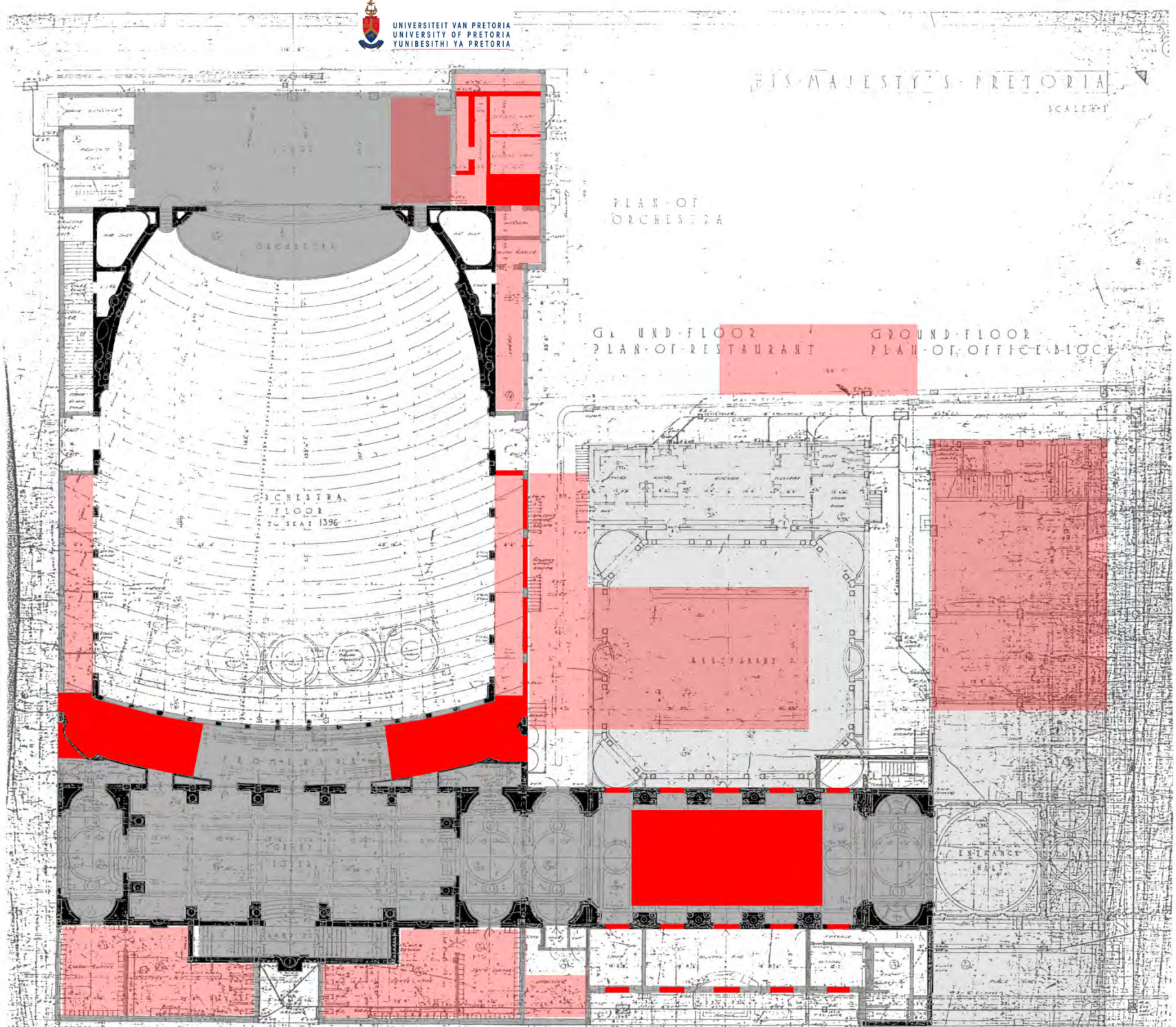


Fig. 120: Ground floor plan, Public level (Author, 2016).

HIS MAJESTY'S PRETORIA
SCALE 1/4"

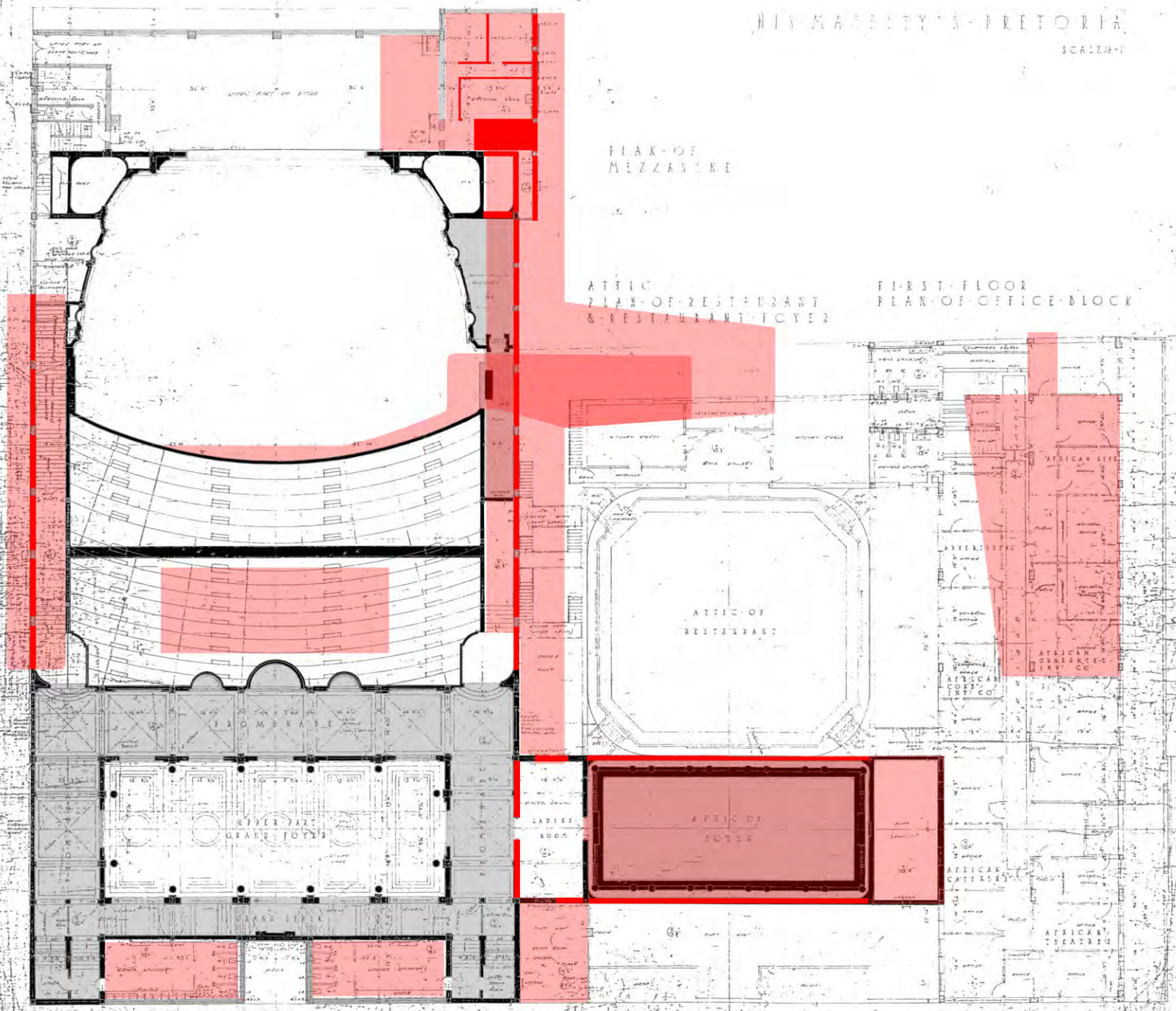


Fig. 121: First floor plan, Constitutional level (Author, 2016).

HIS MAJESTY'S - PRETORIA

SCALE 8"1"

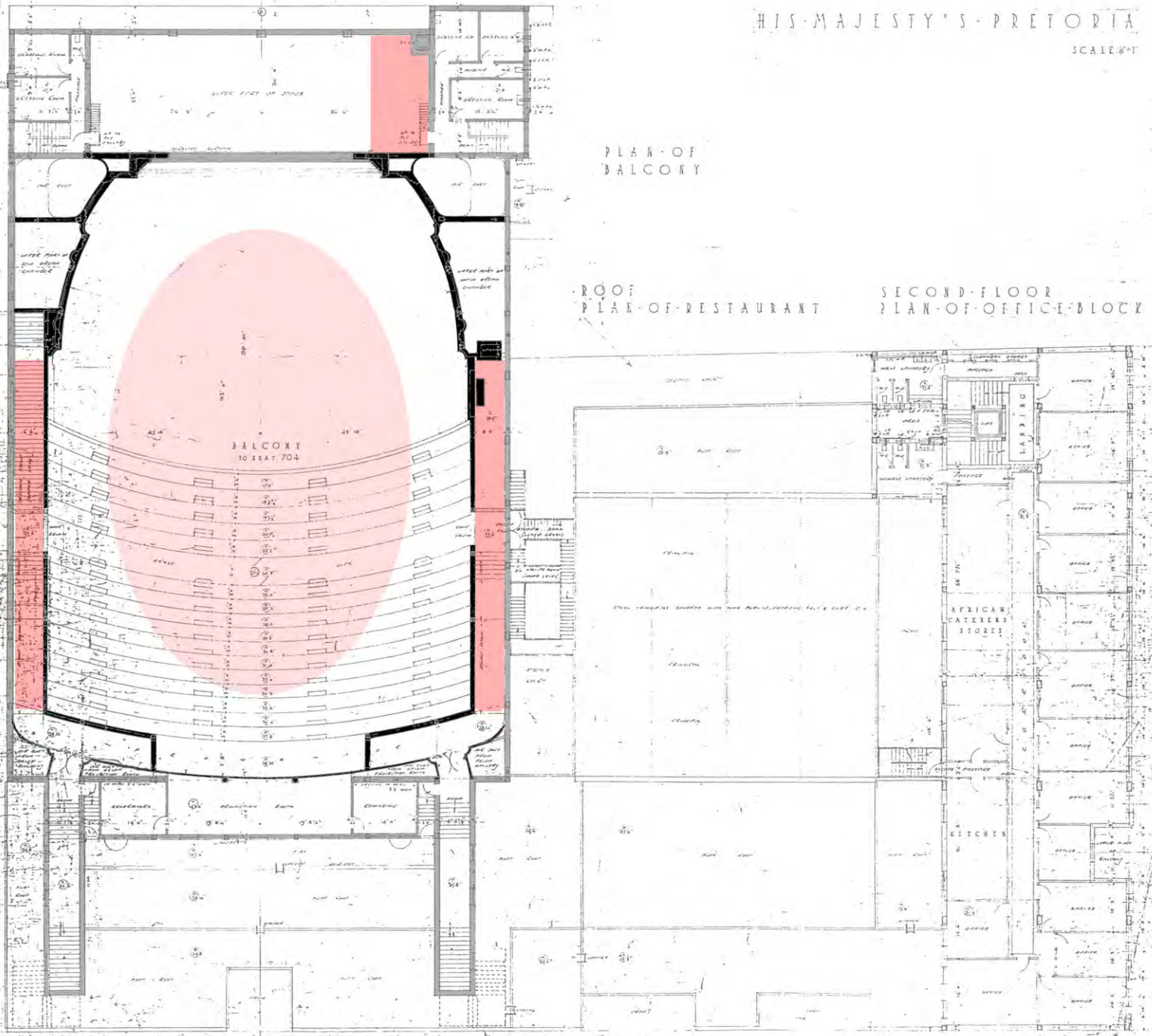


Fig. 122: Balcony plan, Constitutional level (Author, 2016).

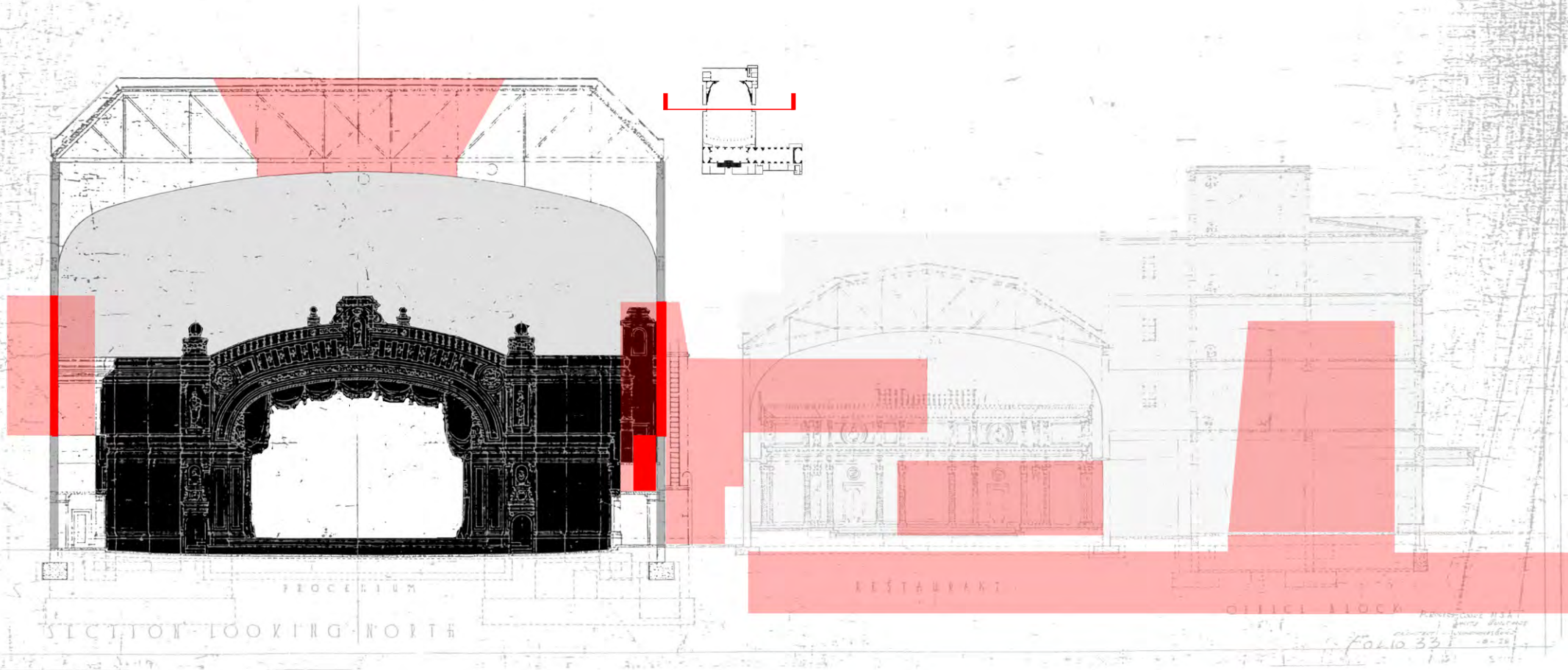


Fig. 123: Section looking north (Author, 2016).

ALFRED DUTY'S THEATRE

SCALE 1/4

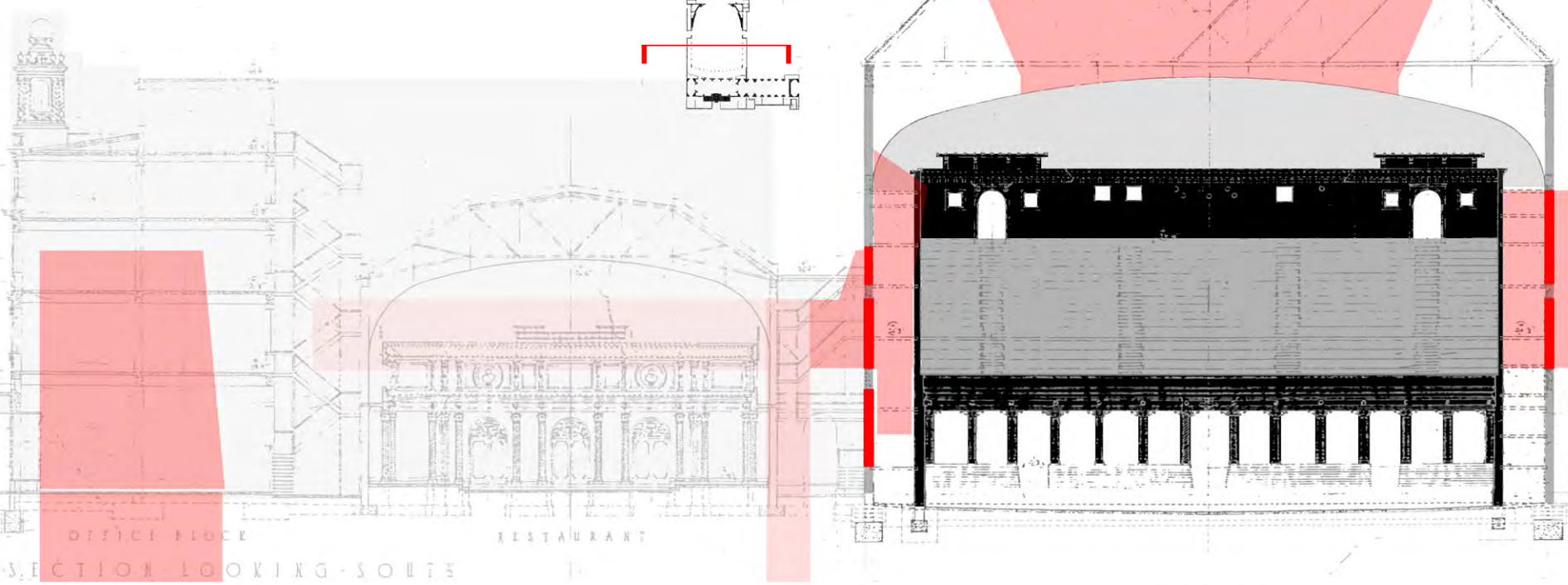


Fig. 124: Section looking south (Author, 2016).

IL FONDACO DEI TEDESCHI

Memories and past identities of the Fondaco dei Tedeschi are represented in the new architectural insertions. The building is adapted to accommodate current identities and programs that are representative of the current local users and by accommodating the tourist, exposing them to the deep heritage of the site.

The Fondaco dei Tedeschi, located in Venice, was originally constructed in 1228 but has undergone much iteration in the preceding centuries. The current form of the structure stems back to 1506 after which only minor alterations have been made since (OMA.eu, 2016). The building comprises of many layers of history and countless identities that have been built up over several hundred years. OMA's intervention is inserted between these layers respecting the original progression through the spaces and a new public route is facilitated through

Fig. 125: *Floor Levels over looking the atrium space*
(Photographer: Legani, Cappelletti, 2016).



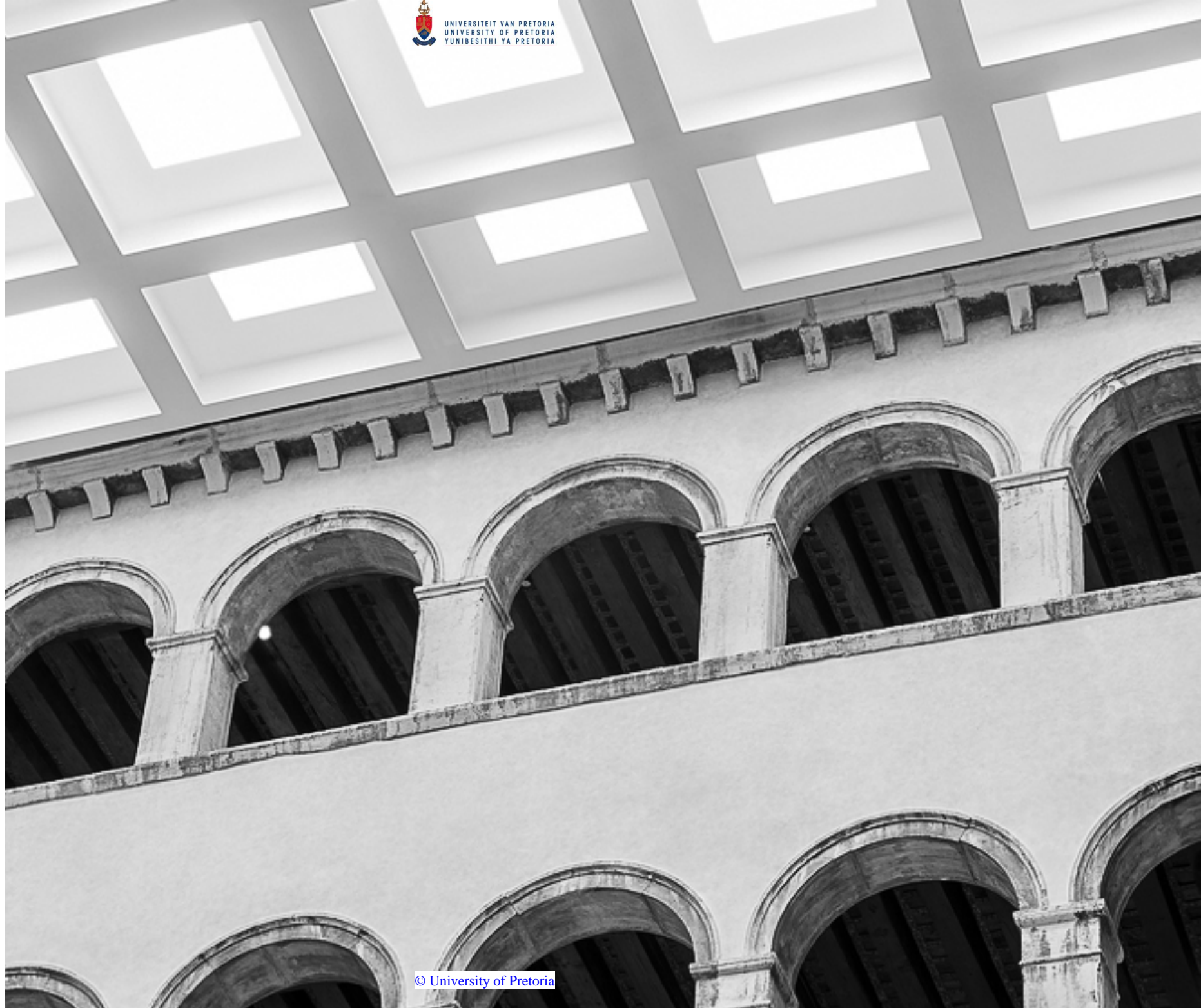


PRINCIPATVS LEONARDI
LAUREDANI INCLVITI
DVCIS ANNO SEXTO





Fig. 126: *The new modern roof hidden above the frosted glass panels of the ceiling (Photographer: Legani, Cappelletti, 2016).*



each insertion. The new route serves the various new programs that are to be accommodated by the building without hindering the established circulation that currently exists.

Each insertion is carefully considered in its relation to the surrounding spaces and a multitude of materials respond to the layer of heritage present in the immediate context of the insertion. The response results in an architectural language that is a contemporary composition of the historical languages. The way in which each insertion is placed between the various spaces of the building and their impact on the experience of heritage is very successful. The new architecture is hidden behind historical layers coming into and out of view as one moves through the space but not intrusive the overall experience of newcomers whilst providing a way finding reference. The inserted architecture provides new perspectives of existing as well as to the surrounding city on the new route. The route is broken by important heritage elements that are exposed to the occupant without

the influence of the new architectural languages.

The insertions and new architectural languages appear to strongly contrast the existing but this contrast is only experienced in its entirety when occupying the insertion. Beyond this, the insertions are always partially hidden except in the case of the roof. Due to its direct impact on the courtyard space, the new roof is of a contemporary language with direct links to the heritage of the space. The subtlety of this insertion allows fading into and adding to the experience of the heritage without distracting the occupant. The control over the inserted architecture impacts on the existing and the experience thereof is read as part of the building, in some cases an obvious adaptation but no less a part of the building.

Fig. 127: *The new frosted glazed ceiling*
(Photographer: Legani, Cappelletti, 2016)



Fig. 128: (Top) Sectional model cutting through the atrium space
(Photographer: Legani, Cappelletti, 2016).

Fig. 129: (Middle) Mediation space between the existing and the new layers
(Photographer: Legani, Cappelletti, 2016).

Fig. 130: (Left) a view of the new layers through an existing arch
(Photographer: Legani, Cappelletti, 2016).

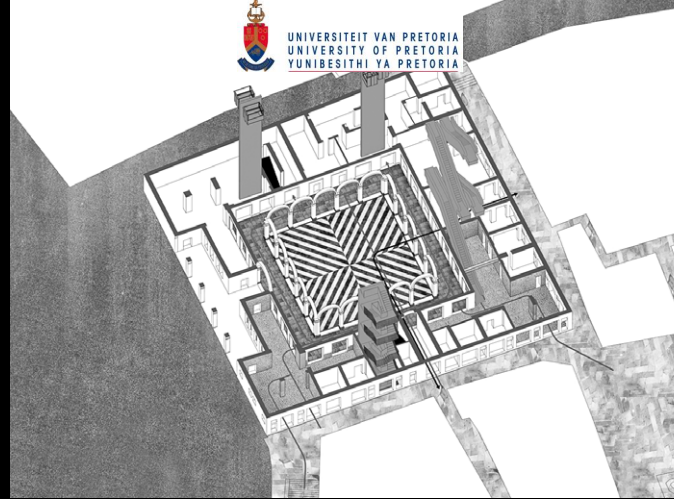
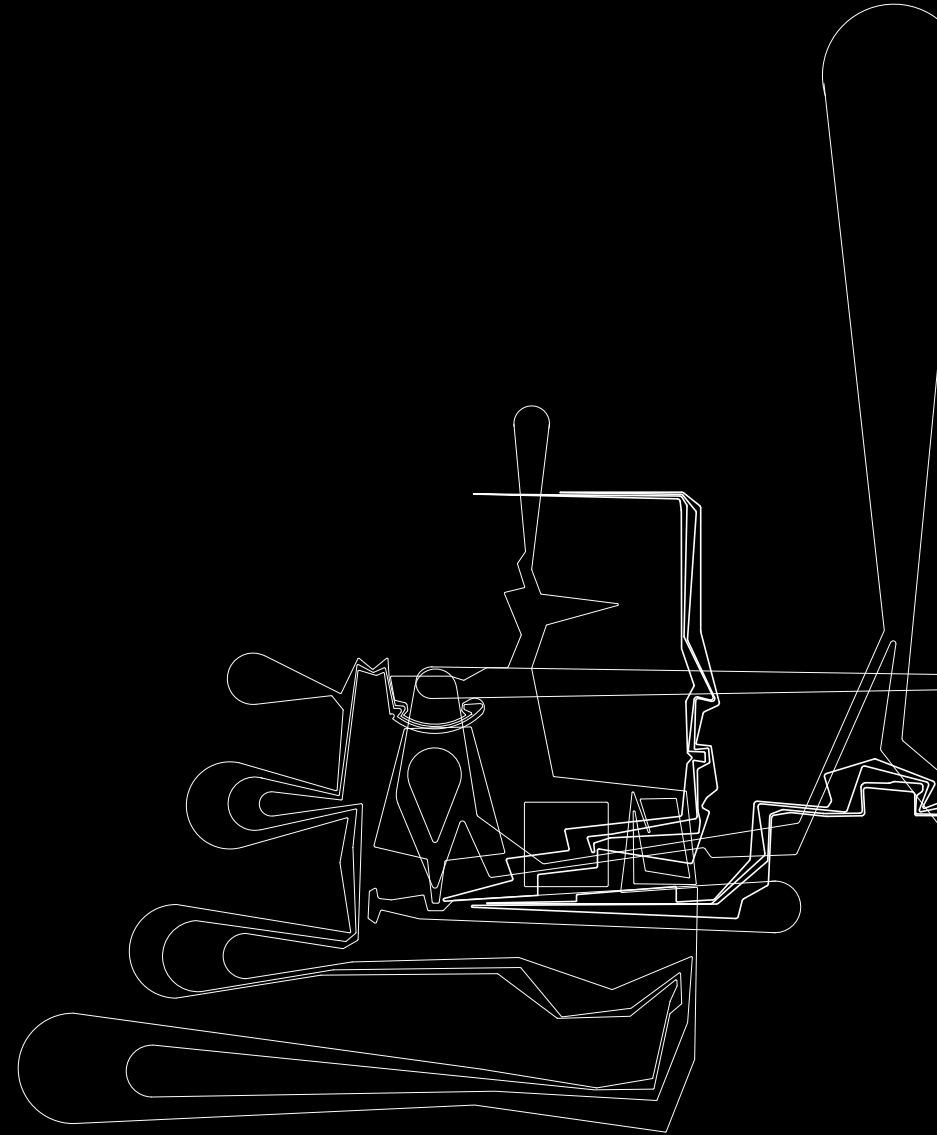


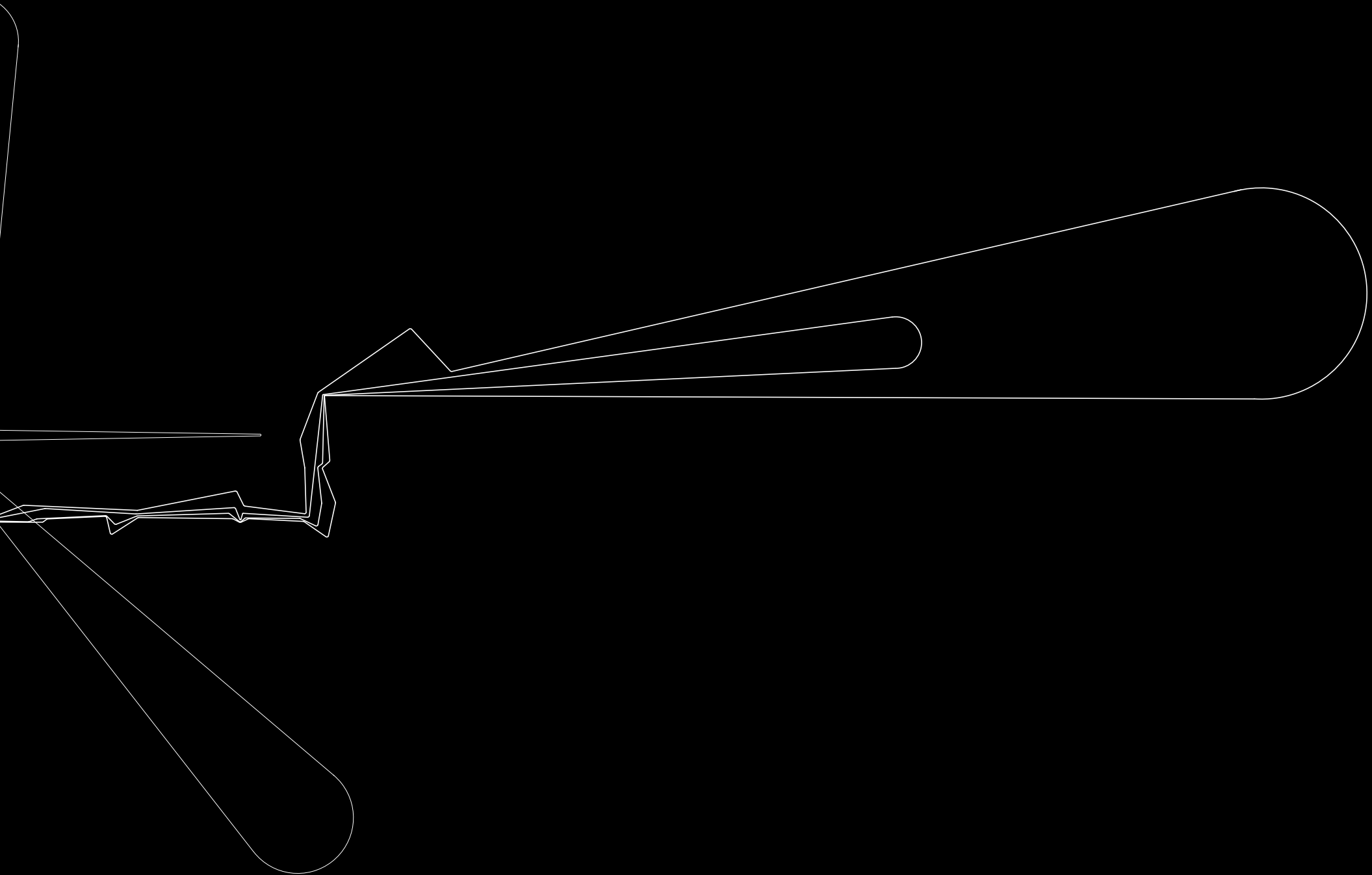
Fig. 131: (Top) An axonometric drawing of the adaptations made to the existing (Photographer: Legani, Cappelletti, 2016).



Fig. 132: (Left) The stair case, an obviously new adaptation (Photographer: Legani, Cappelletti, 2016).

DESIGN DEVELOPMENT





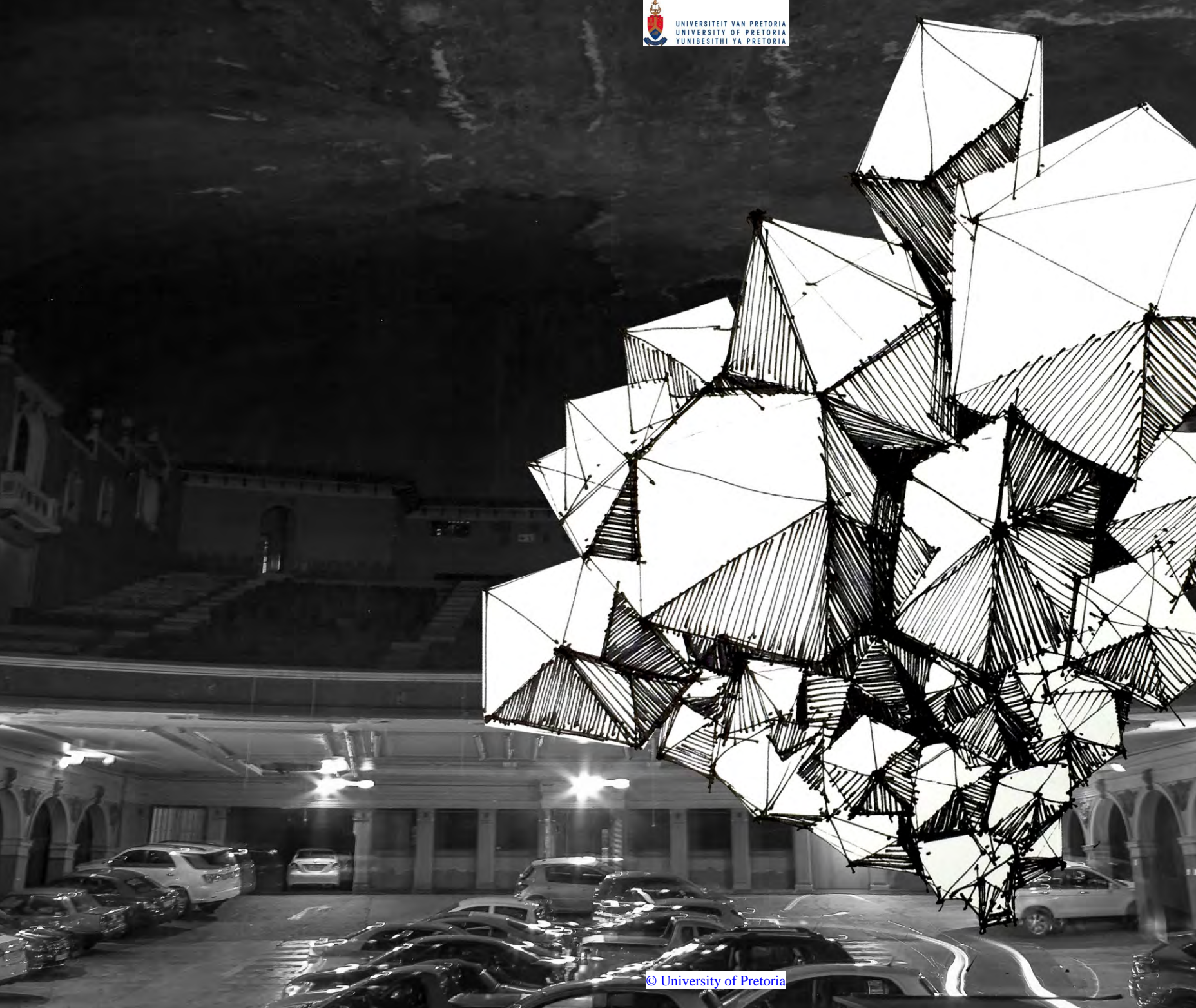
Initial design Ideas:

The initial design of the scheme started by occupying the void within the space. This occupation was programmed as the library. The thought that the space has not been used for theatre since the 70s prompted the architectural gesture of the occupying the void in such a way that the public could witness the production of law. The idea of the public being able to see the inner workings of law references played into the ideas of theatre that took place in the space before. The stage was to remain the focal point of the building off of which the major programs of the building were hinged. The opportunity to transform the stage into a mediation point between the private functioning of the law profession and the civilian meandering through the site. The potential for integration in the form of a pro bono legal consultation was an interesting prospect however the program of a law clinic would require greater spatial requirements than what the stage could provide for the law clinic to operate effectively and the space would have to be controlled and regulated, in so doing removing the

spontaneity of the space. Without the spontaneity, the program and therefore the space that contains the program may be perceived as intimidating. The existing restaurant would be moved from its current position, in the restaurant foyer, north, in an addition that added a new layer on top of the proposed and never realised restaurant as seen in the proposal drawings. In this configuration, the ground plane belonged to the public, with a visual link to more private spaces of the SCA library. This view into the private spaces that public is afforded is to some extent a continuation of the function of theatre.

Fig. 133: *(Previous spread) Conceptual line drawing on the design importance of the various accommodated programs (Author, 2016).*

Fig. 134: *(Right) Occupying the void (Author, 2016). An inquiry as to the spacial impact on the experience of heritage through subtraction of the internal volume.*



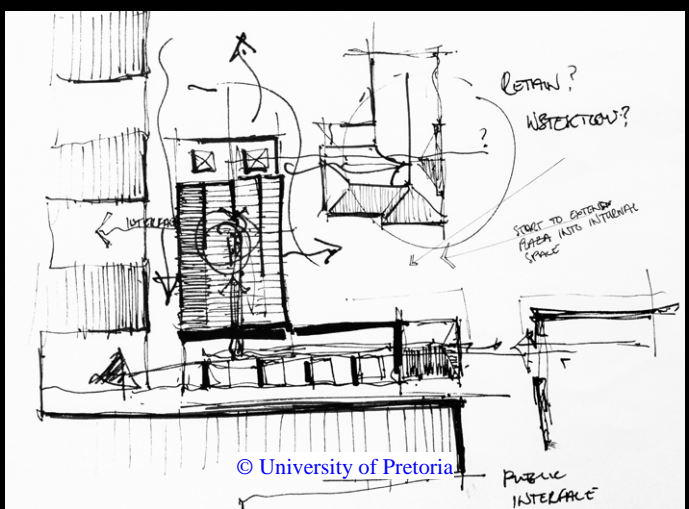
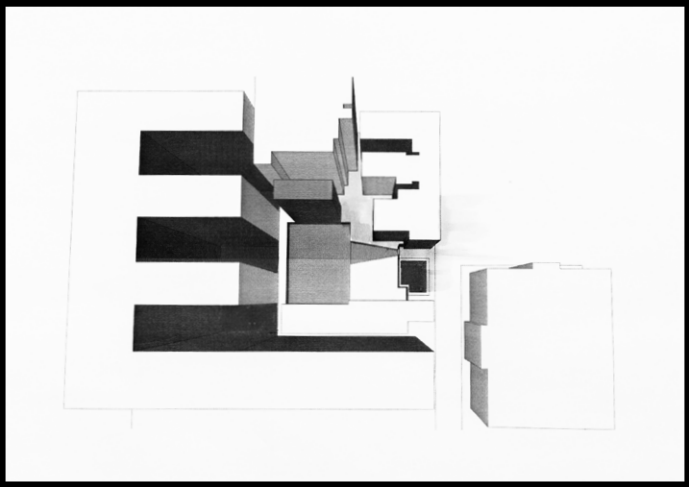
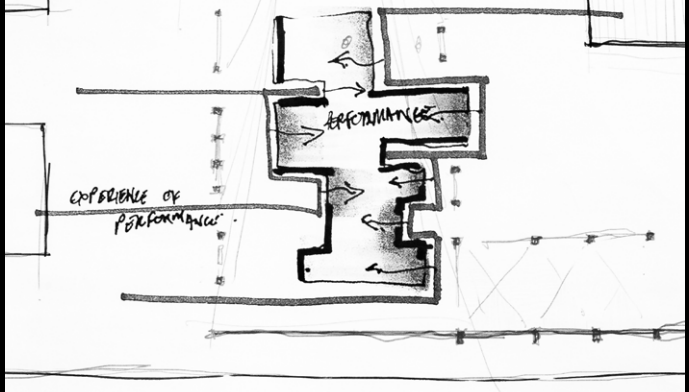


Fig. 136: (Top) Initial conceptual intended of occupying the auditorium (Author, 2016).

Fig. 137: (Middle) Analysis of the voids on site (Author, 2016).

Fig. 138: (Left) Massing of the site (Author, 2016).

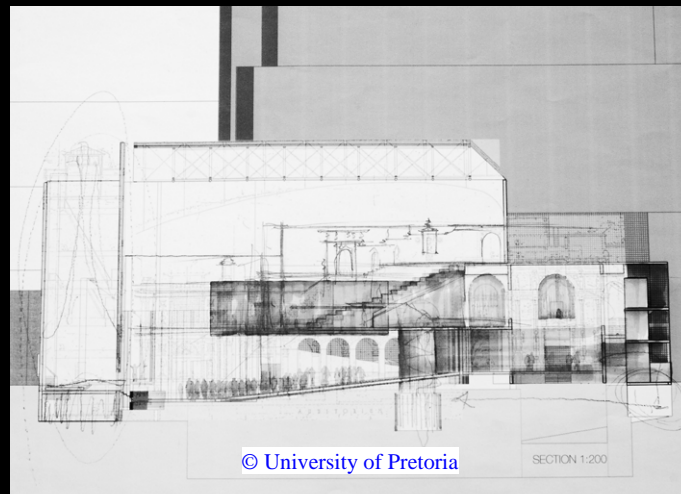
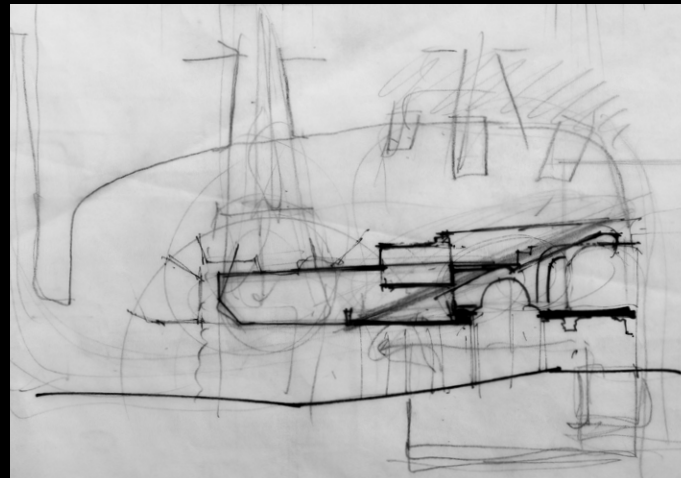
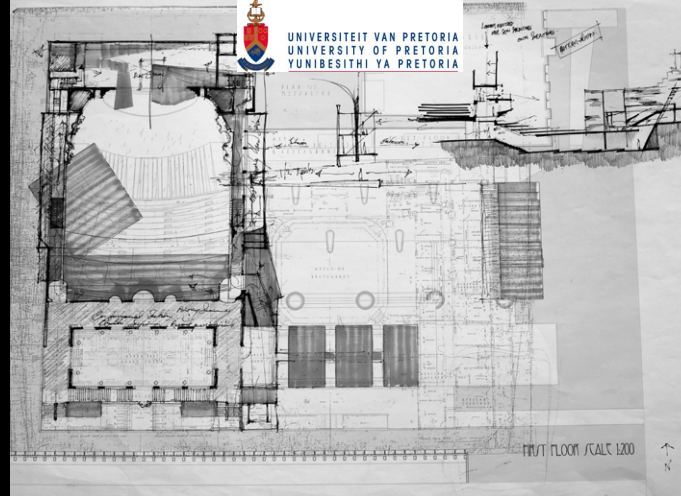


Fig. 139: (Top) Massing plan (Author, June 2016).

Fig. 140: (Middle) Section exploring the idea of puncturing the roof and extending in the void (Author, 2016).

Fig. 141: (Left) Section through the auditorium (Author, June 2016).

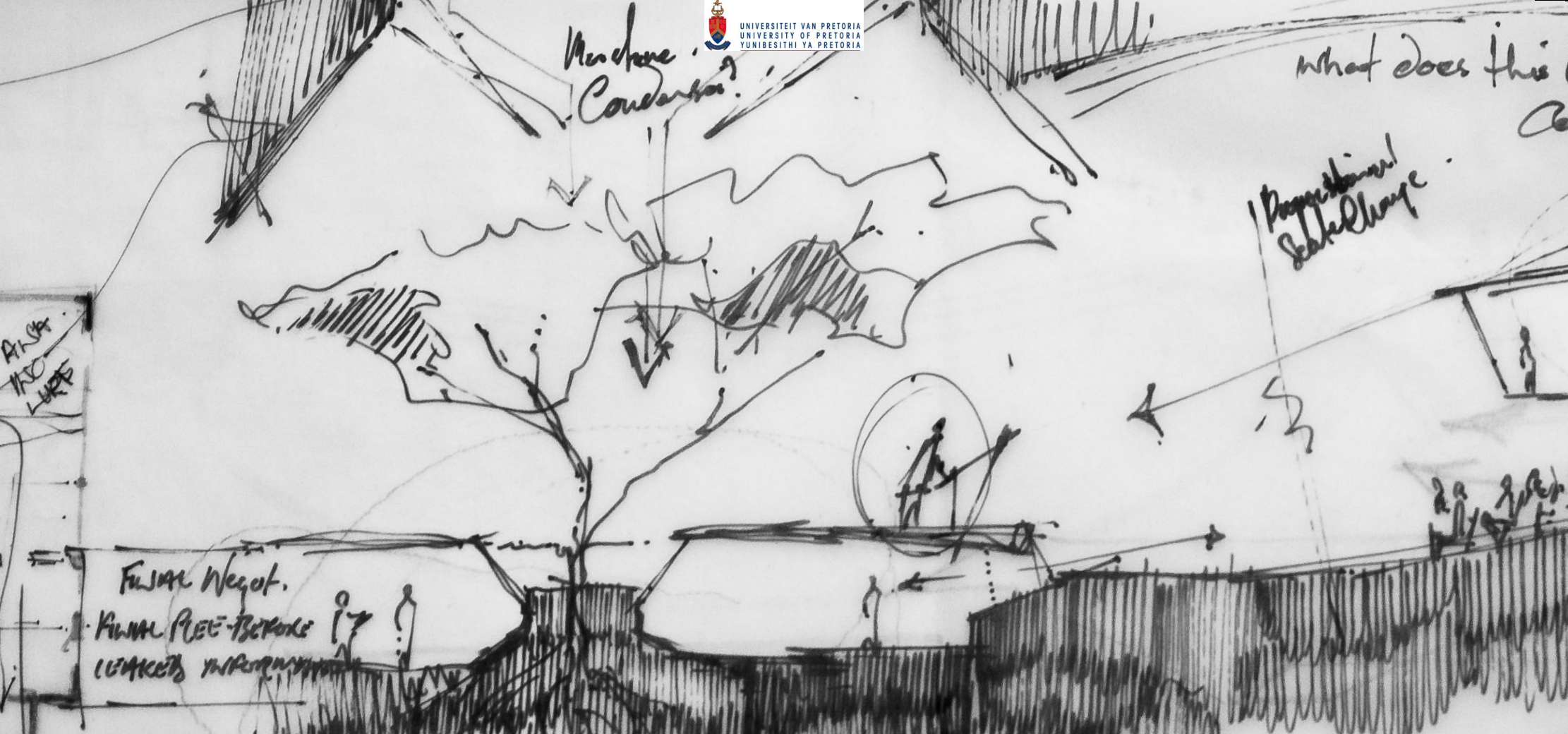
Architecture
Concepts

What does this
do

Propositional
Sketch Change

Area
NO
LINES

Final Negot.
Final Pre-Design
Landscape Intervention



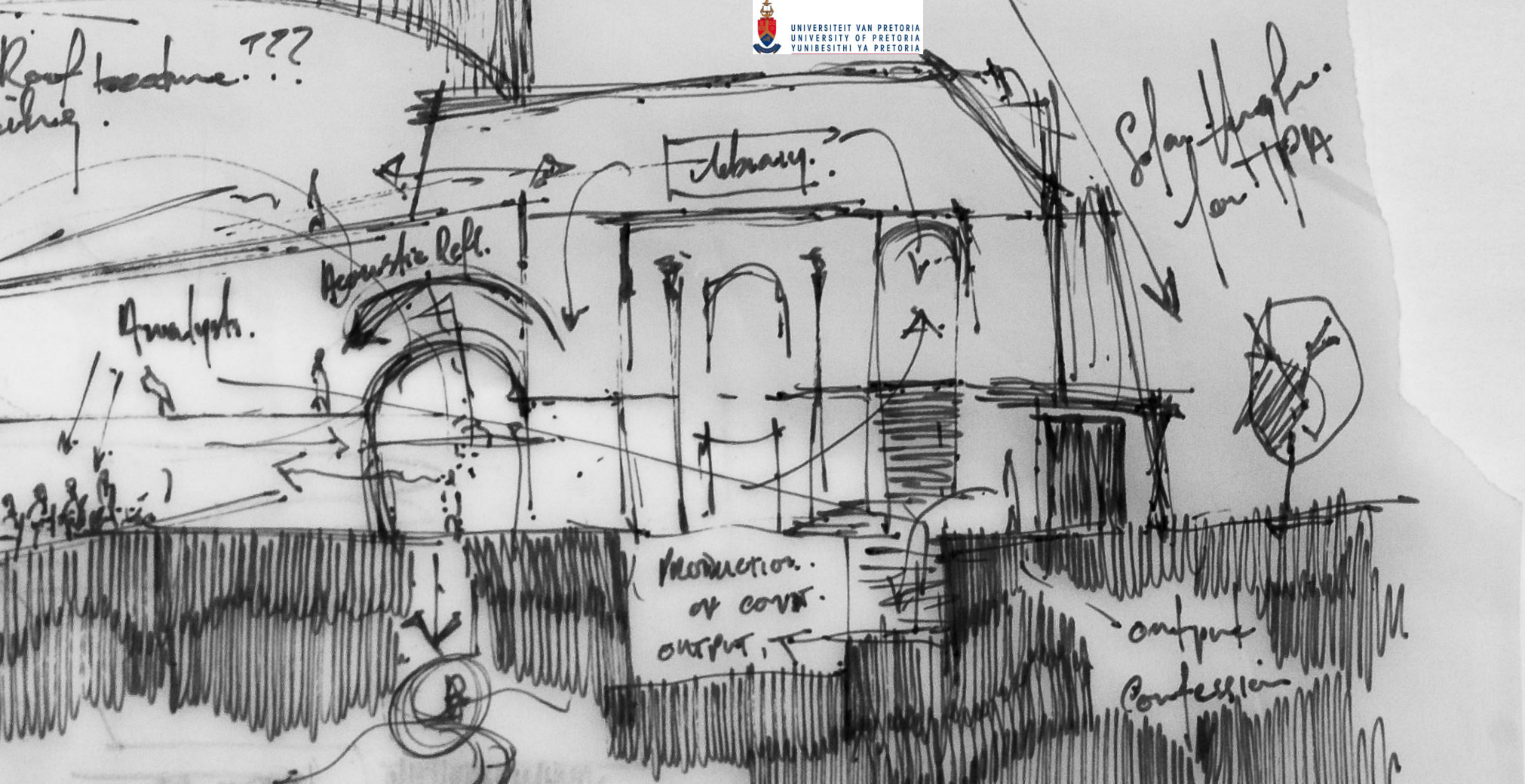


Fig. 142: (Top) Section through the auditorium depicting the occupation of the various levels (Author, 2016).

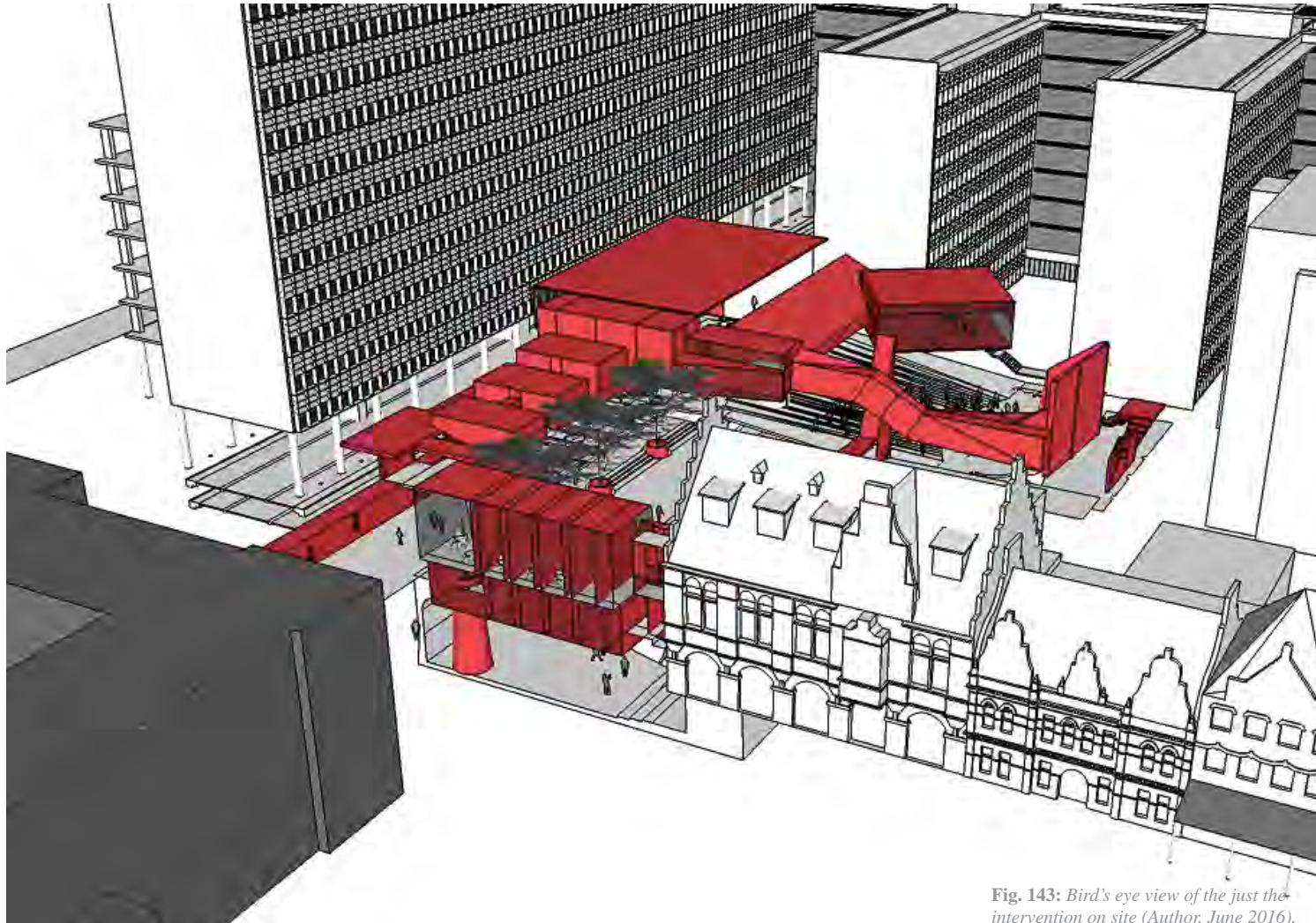


Fig. 143: Bird's eye view of the just the intervention on site (Author, June 2016).

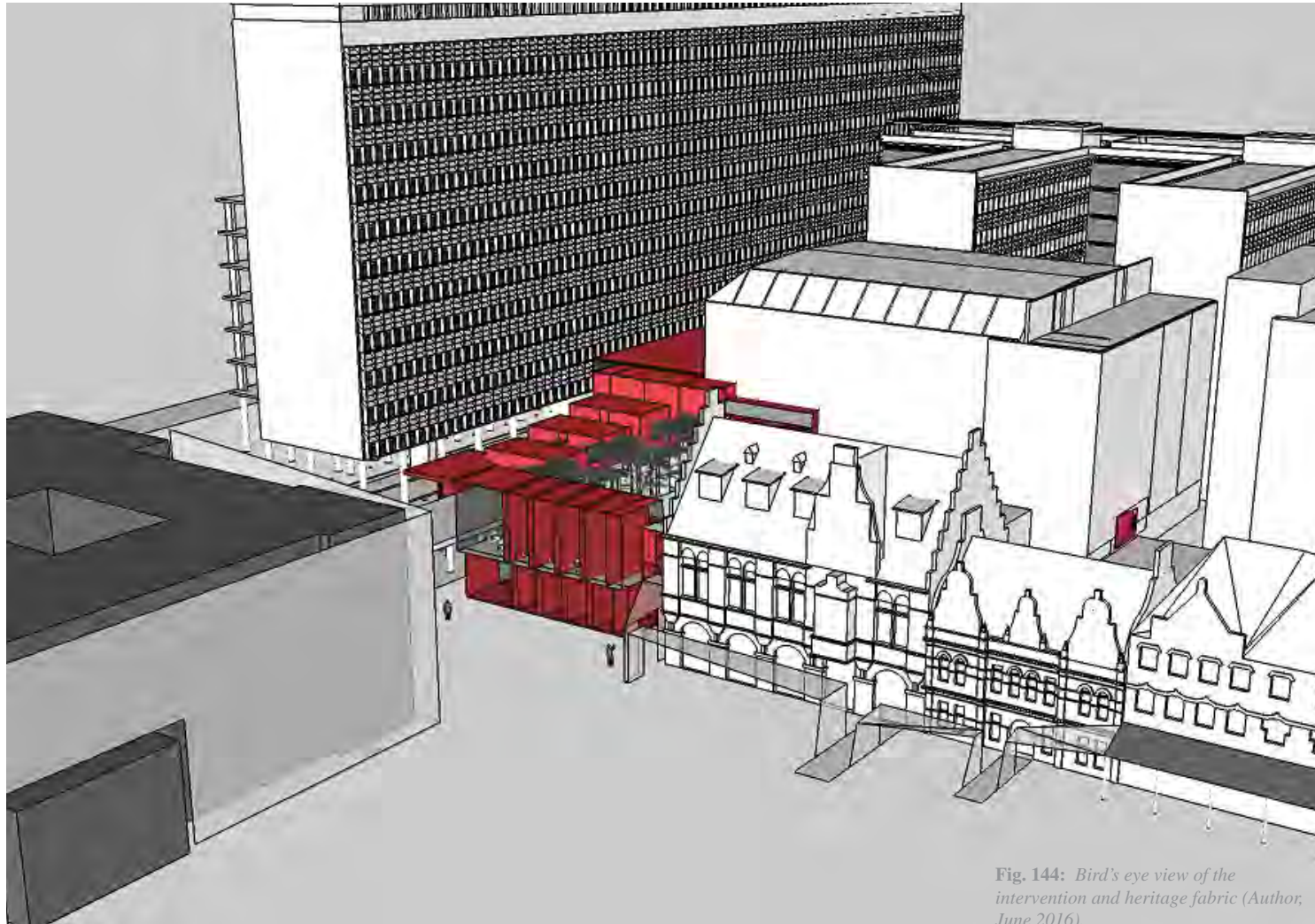
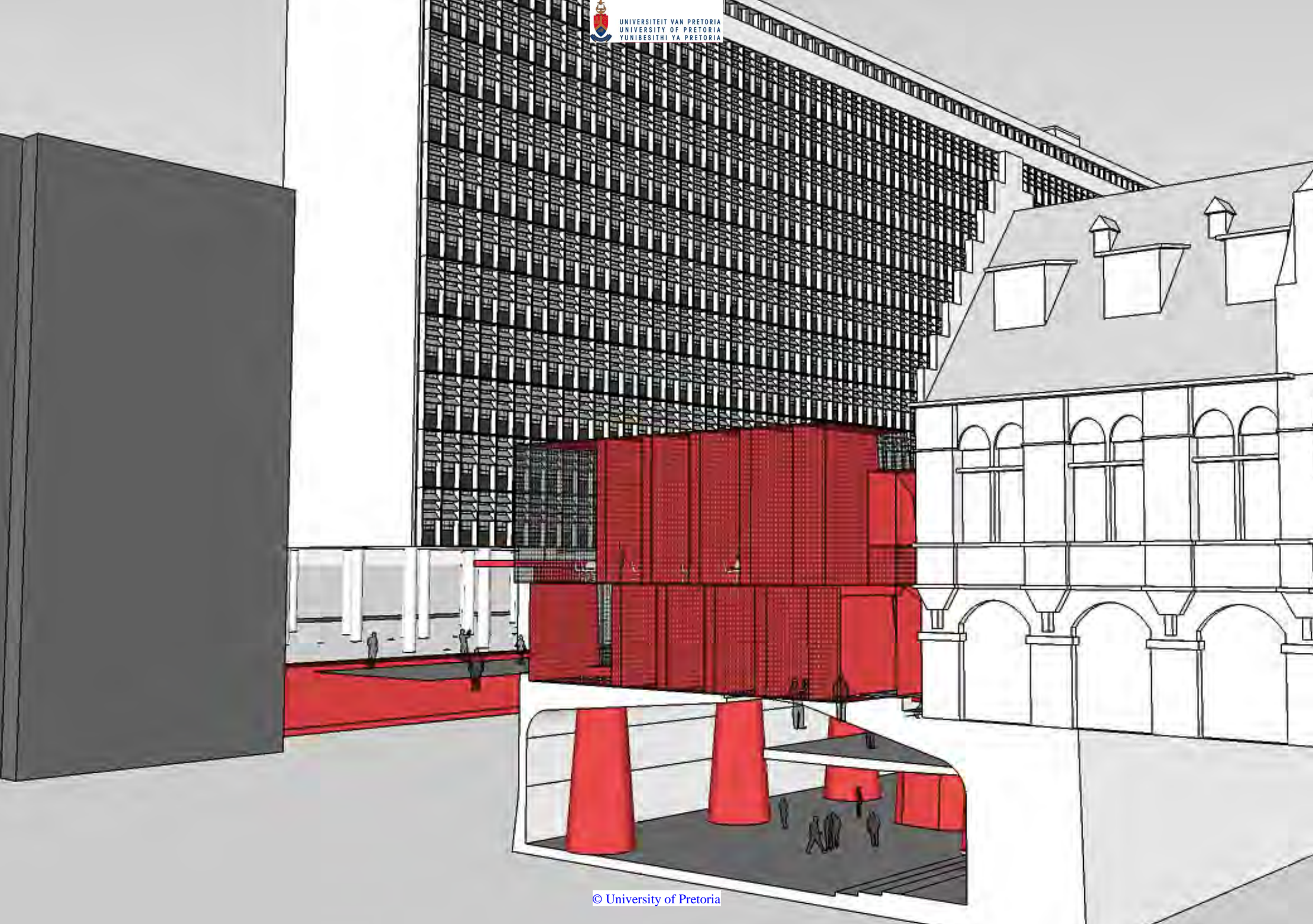
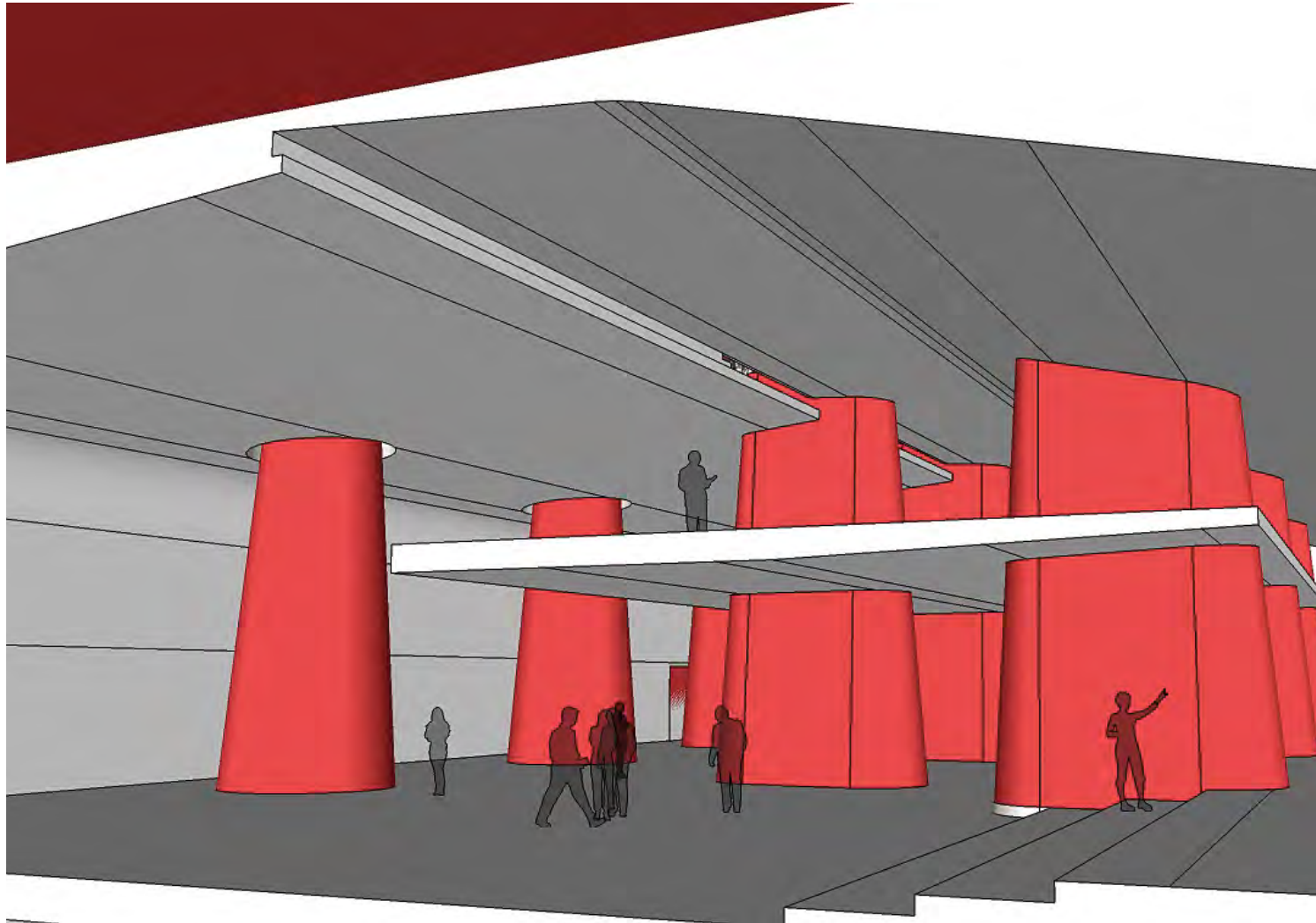


Fig. 144: Bird's eye view of the intervention and heritage fabric (Author, June 2016).

Fig. 145: *The extension of the street façade with the library underneath courtyard (Author, June 2016).*





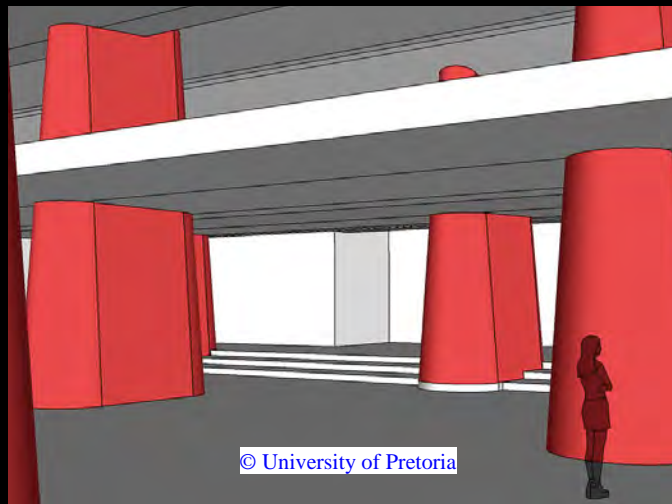
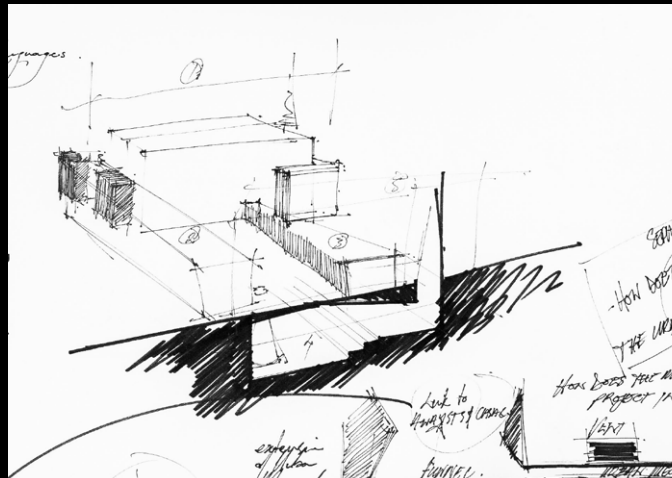
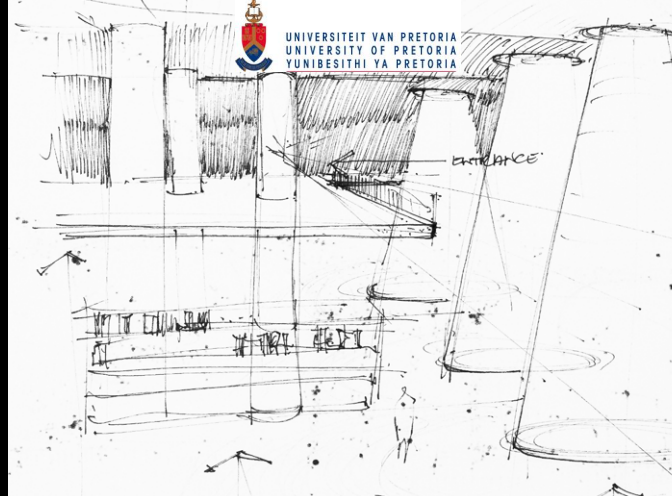


Fig. 146: (Previous page) Perspective from within the library space (Author, June 2016).

Fig. 147: (Top) Initial sketch of the library space with planter and skylights on the right (Author, June 2016).

Fig. 148: (Middle) Sketch showing the spatial layout of the programs (Author, June 2016).

Fig. 149: (Left) Perspective inside double volume space in the library (Author, June 2016).

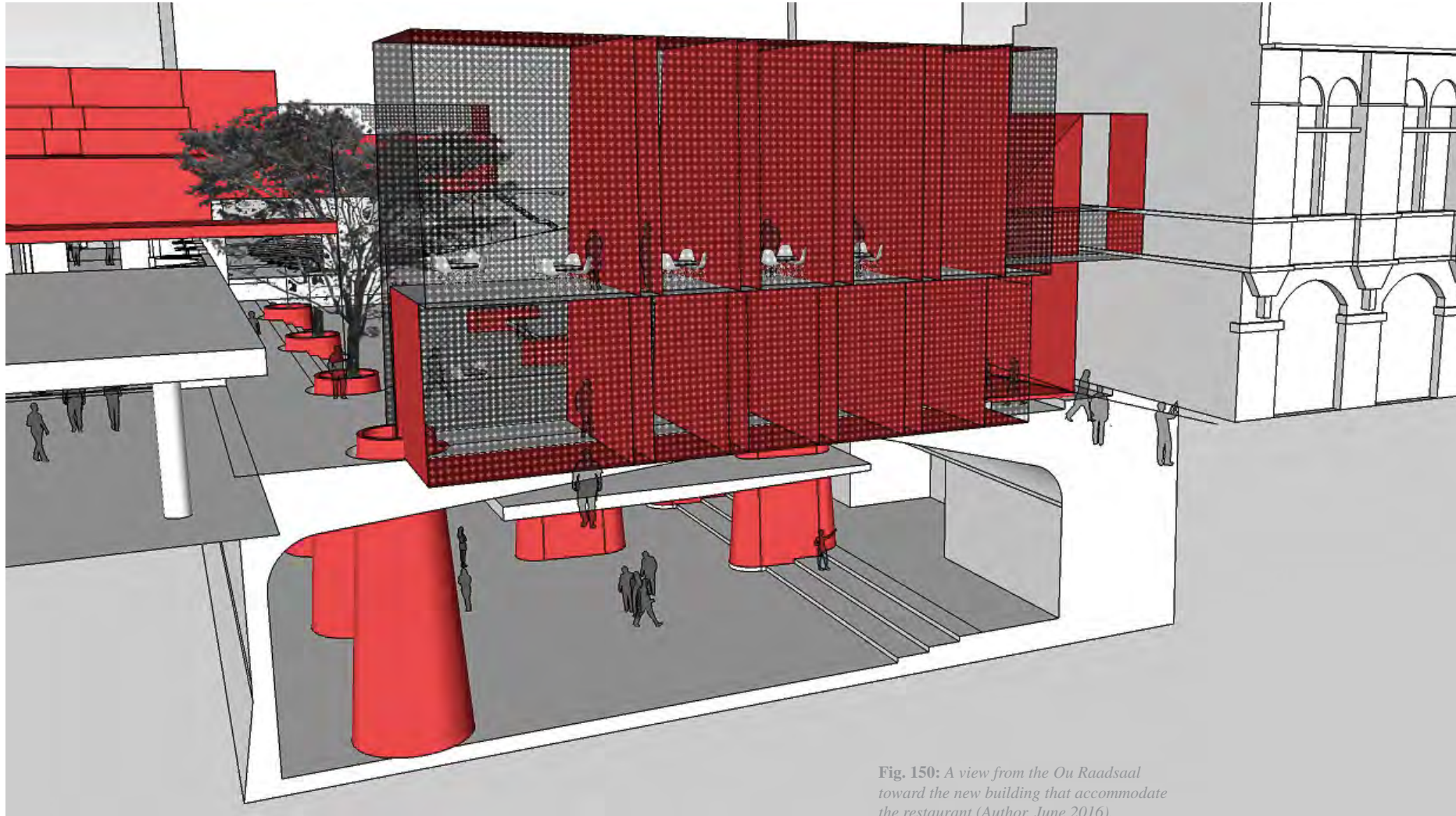


Fig. 150: A view from the Ou Raadsaal toward the new building that accommodate the restaurant (Author, June 2016).



Fig. 151: Looking toward the Grand foyer through the street scape with the CASAC offices above (Author: June 2016)

Fig. 152: *One of the design iterations of the analyst's chambers that extends in to the auditorium's volume (Author, June 2016).*



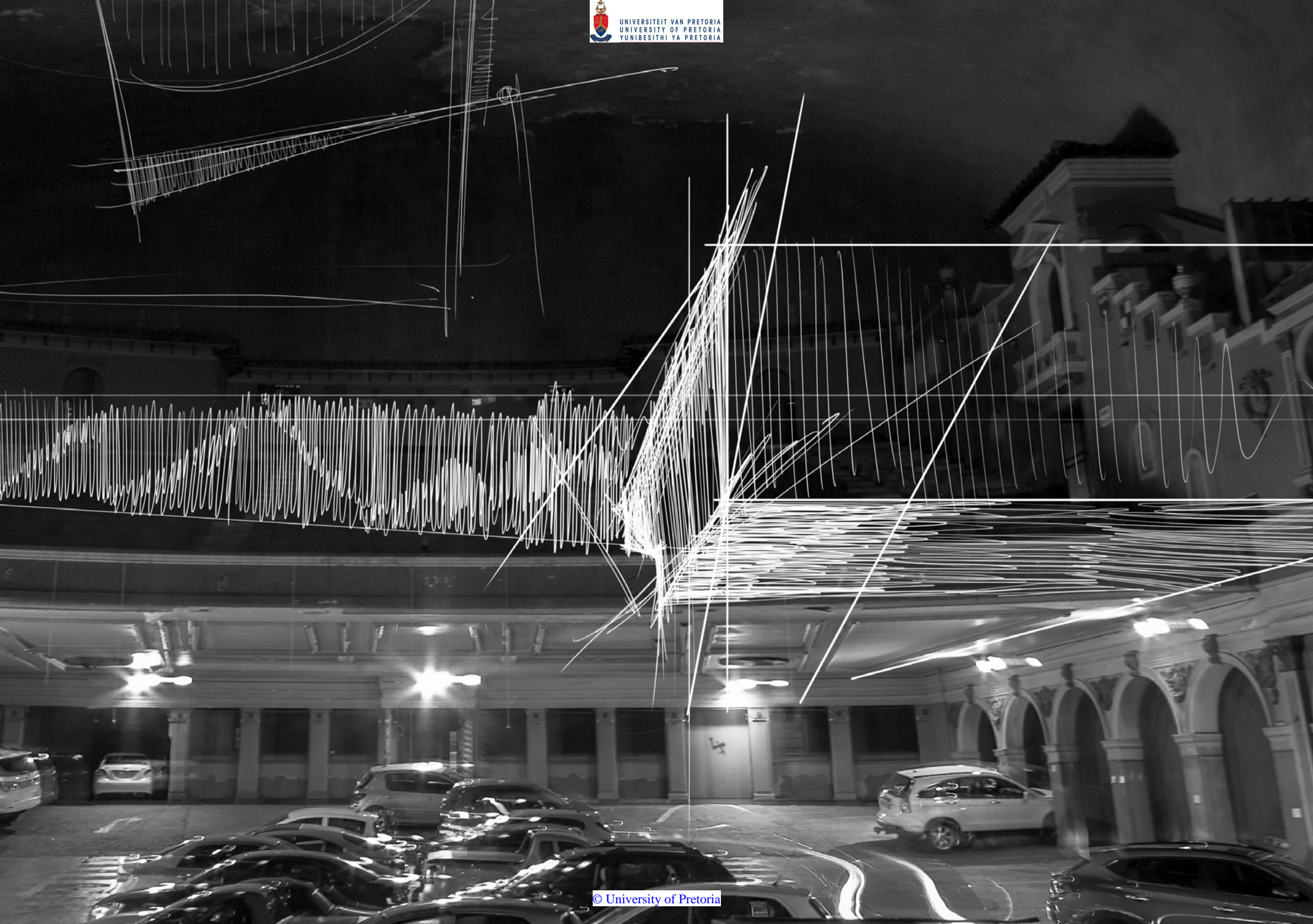
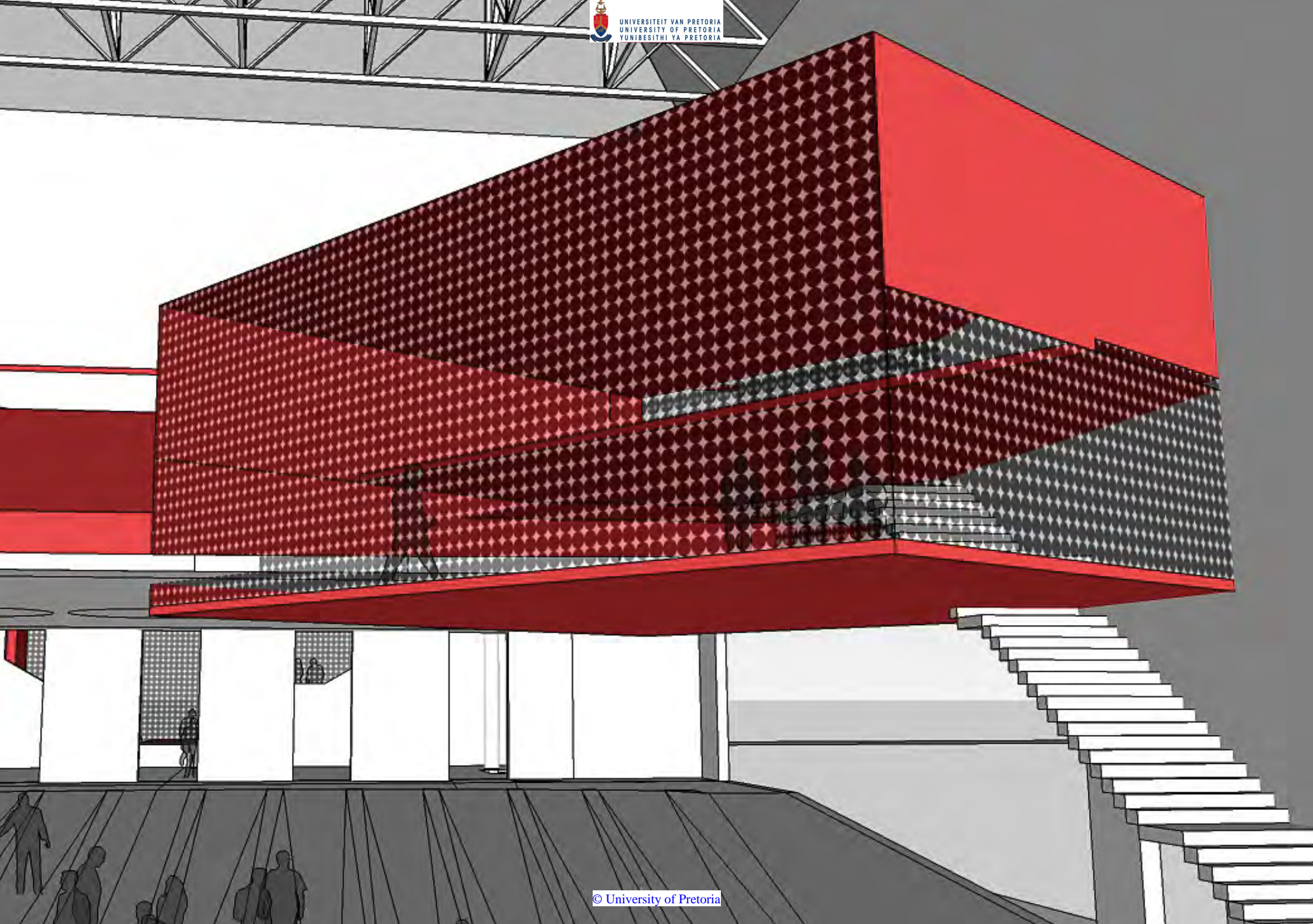


Fig. 153: *The analyst's chambers that extends in to the auditorium's volume (Author, June 2016).*





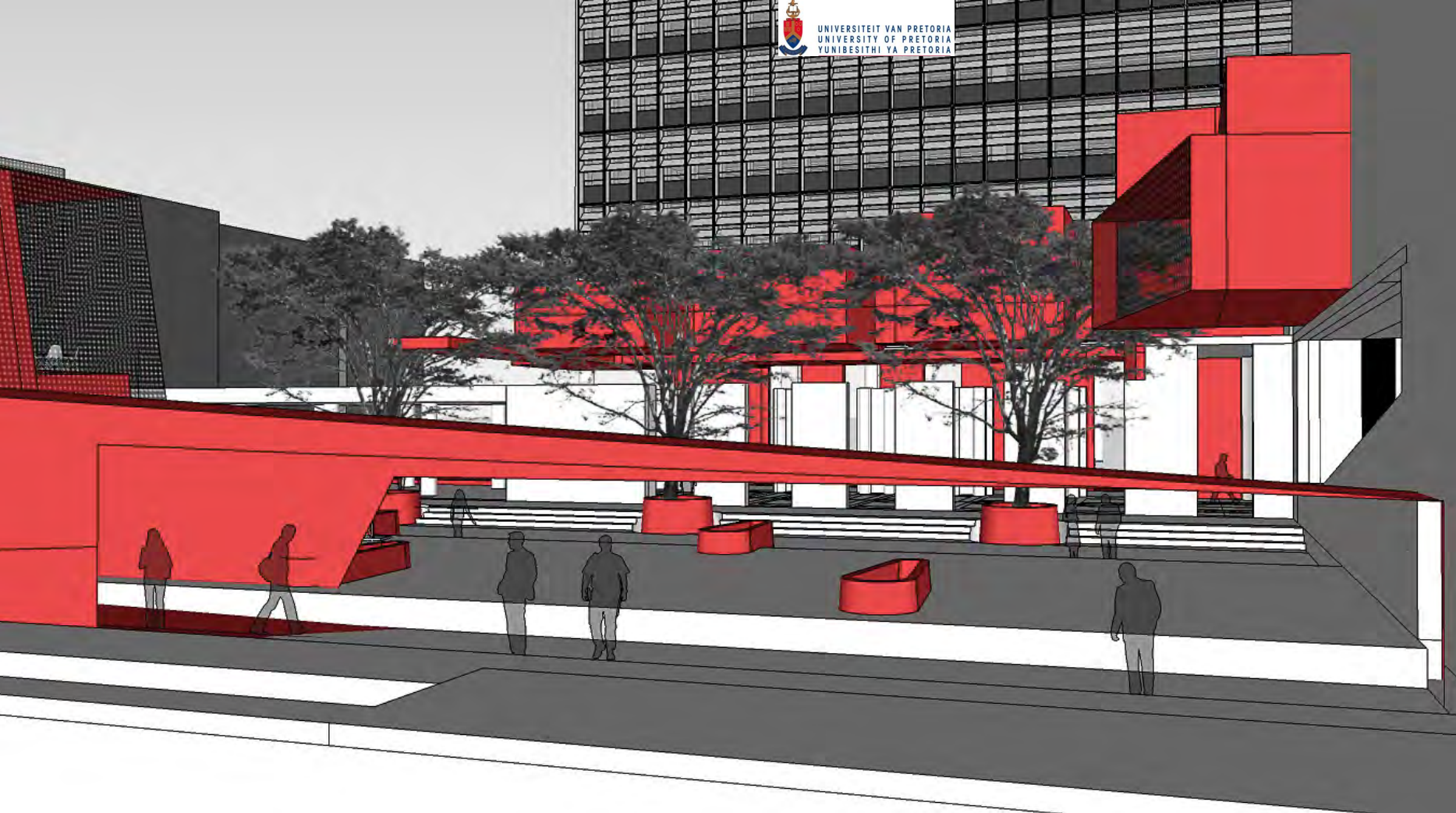


Fig. 154: A perspective of the courtyard urban "megaphone" and CASAC offices (Author, June 2016).

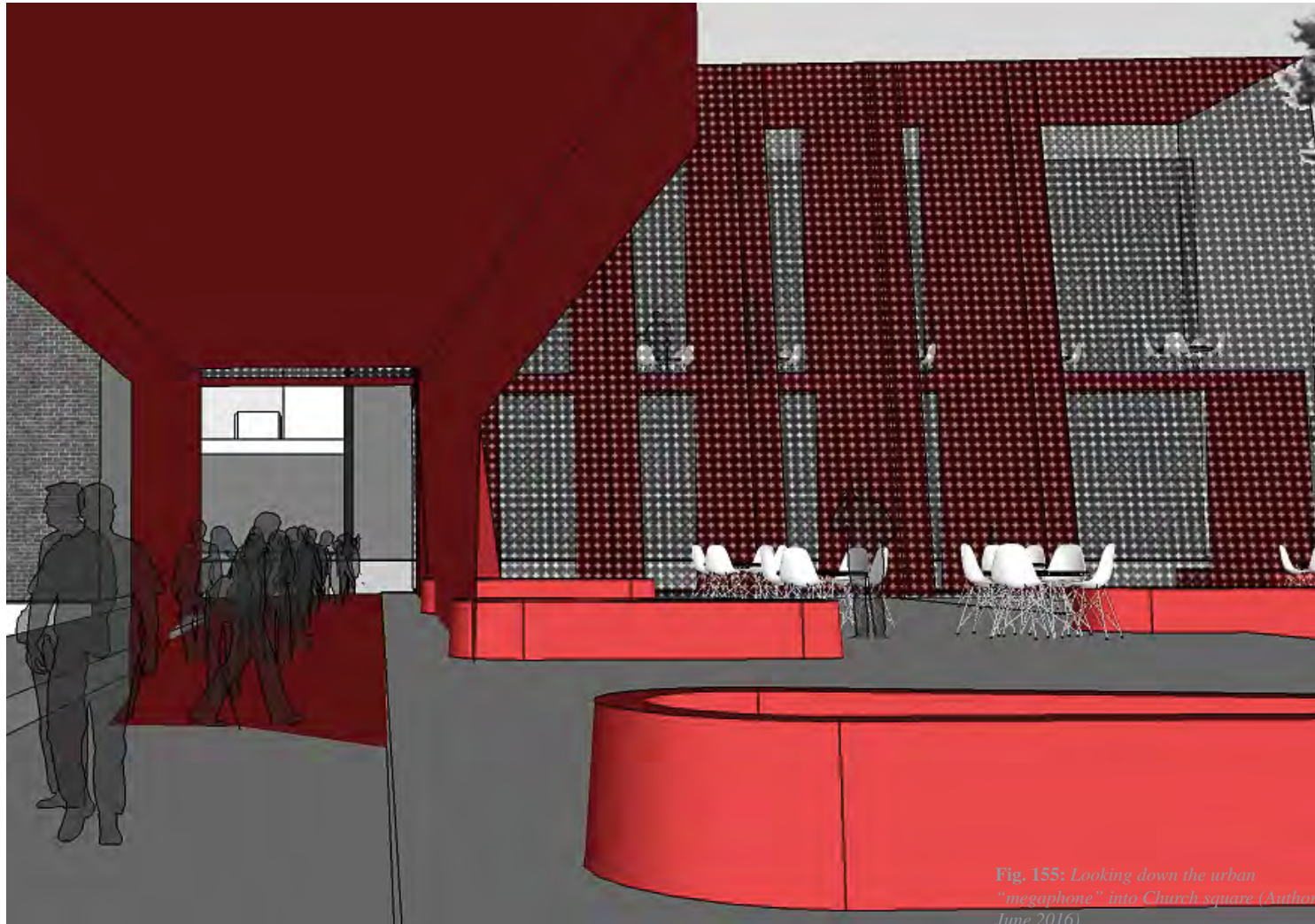
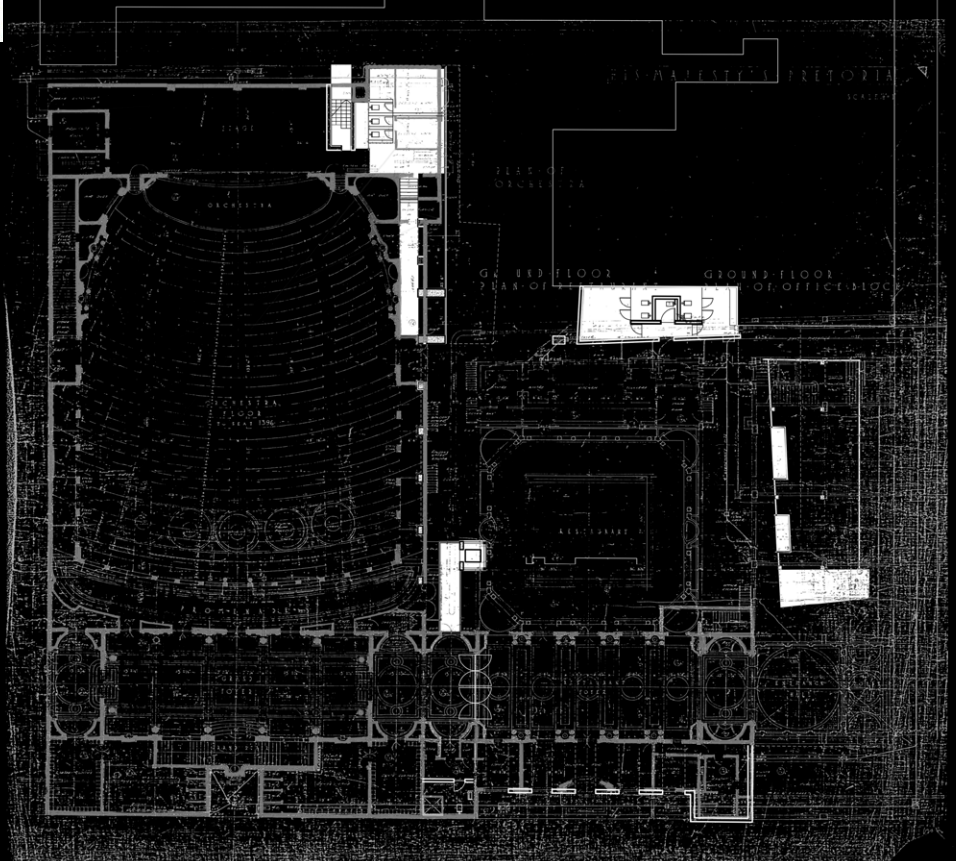
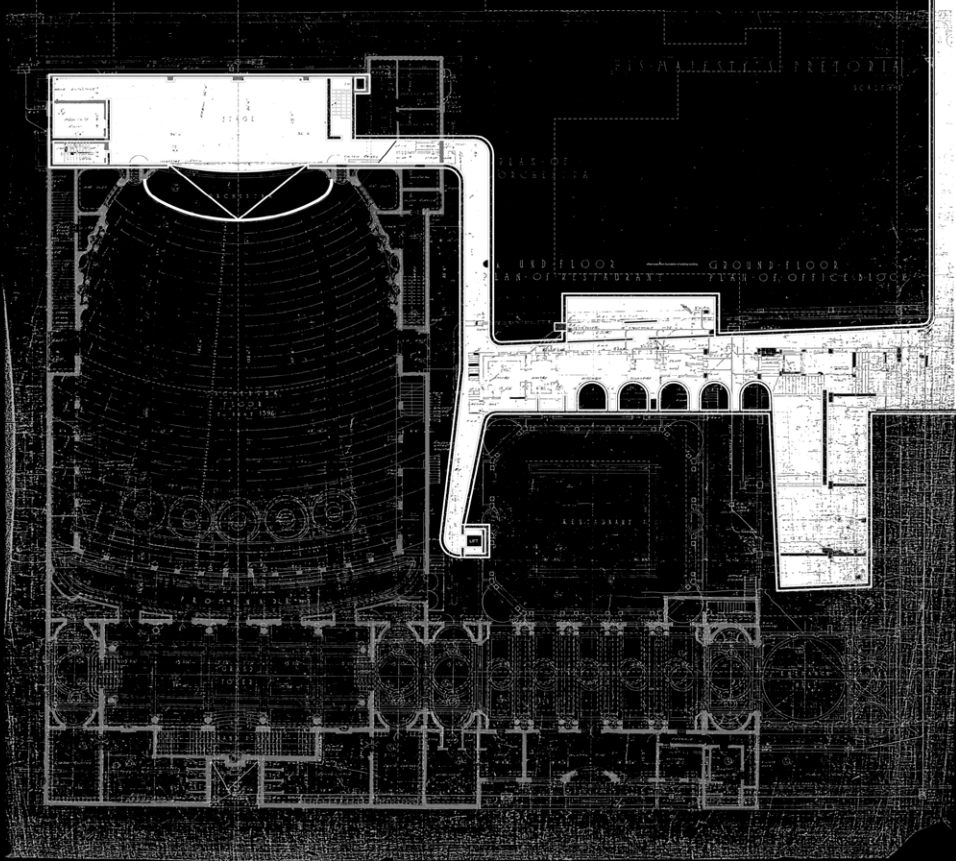


Fig. 155: Looking down the urban
"megaphone" into Church square (Author,
June 2016).



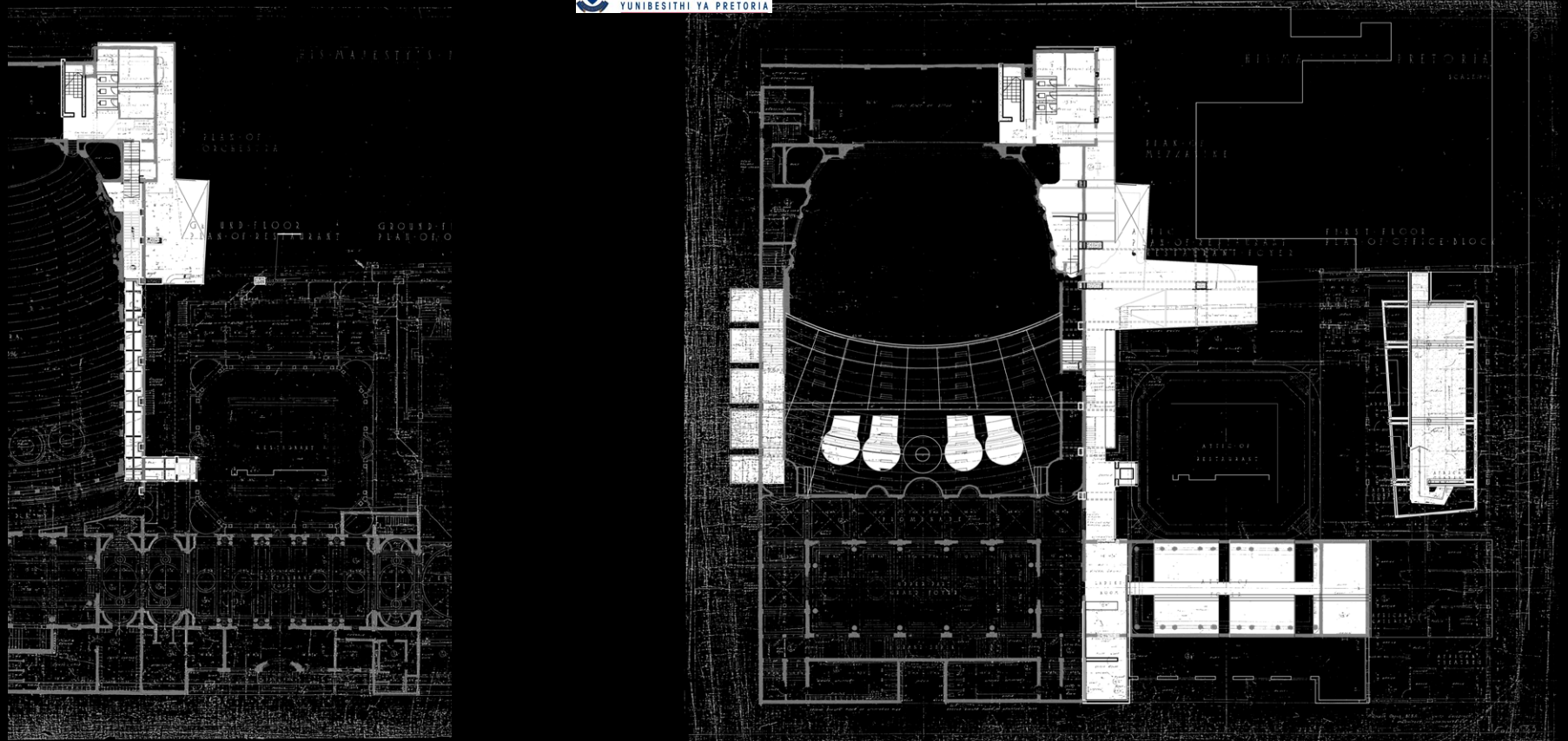
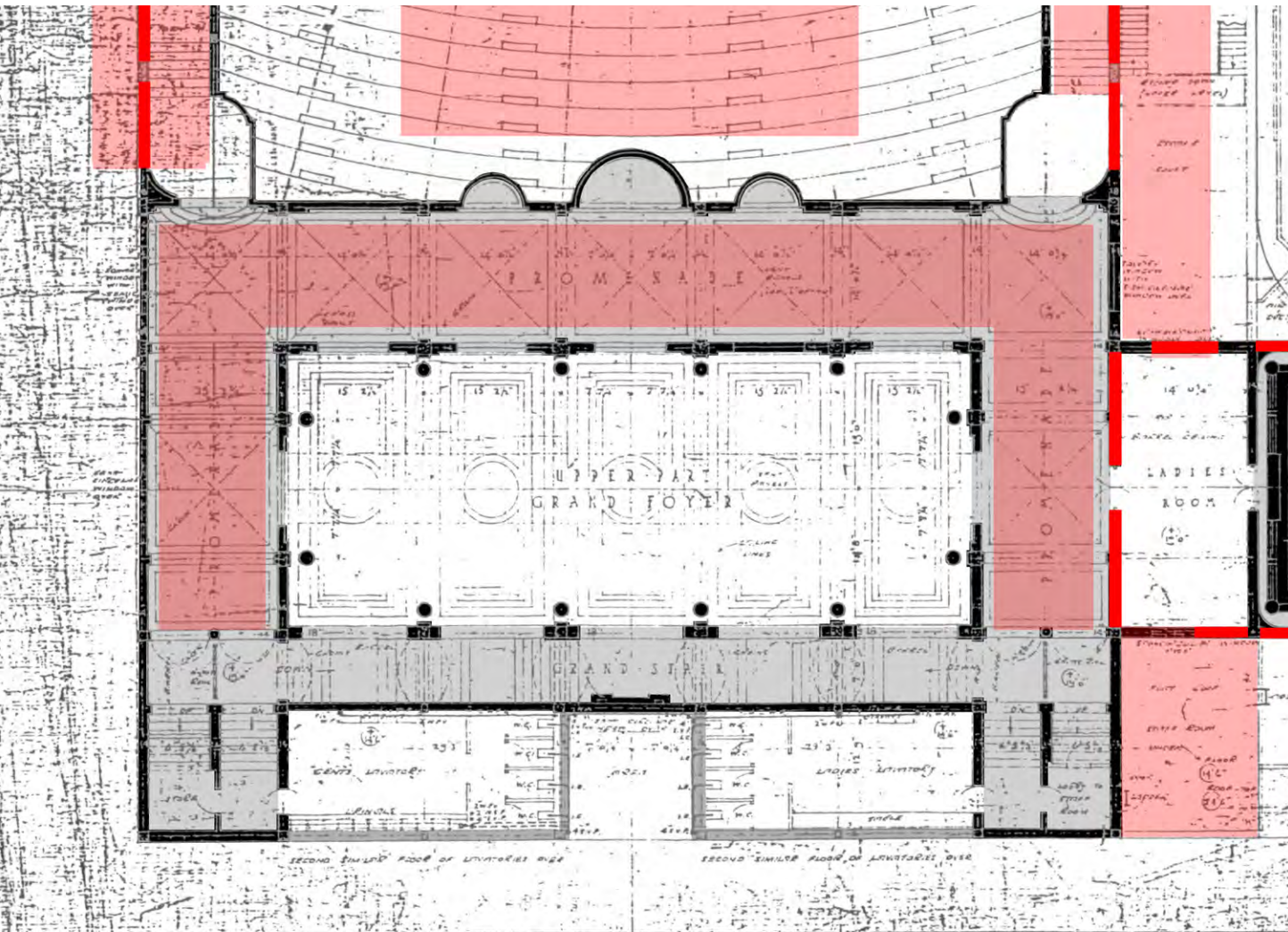


Fig. 156: *The plans of the new (white) in relation to the existing (Author, August 2016).*



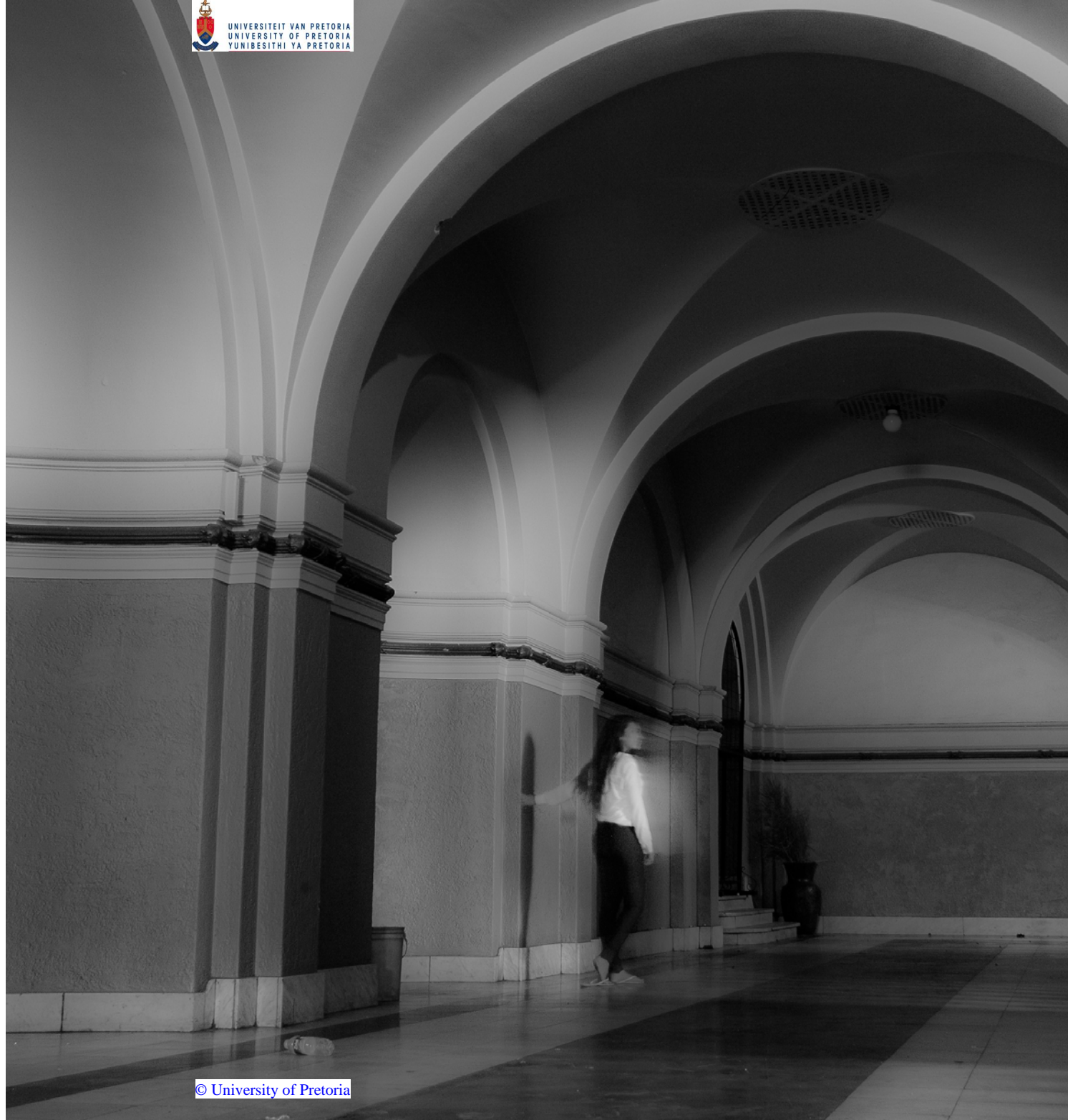
**A Shift in design approach:
Renewed focus on the ideas
of levels from the conceptual
intentions:
Constitutional level
Public level
Clandestine level**

Design of the Constitutional level

Housing the Constitution.
The promenade that the grand staircase leads onto and is the most public area of the upper floor will house the physical Constitution as well as constitutionally related material. The reason for the placement of the Constitution is that it belongs to the people and therefore should be the most easily accessed works of the judicial archive. The Promenade will remain largely unchanged apart from the installation of bookshelves that will eventually hold the constitutional works.

Fig. 157: *(Left) Constitutional Section of the SCA Library (Author, 2016).*

Fig. 158: *(Right) The promenade that will house the Constitutional section (Author, 2016).*



The Archived Collection

The archived collection will hold the oldest volumes in the collection and will be located on the western facade on the auditorium between the internal heritage skin and the external skin of the theatre. The placement of this part of the collection is furthest from the areas where the majority of the activity will take place and where access can be controlled. This is required due to the sensitive nature of the volumes being stored in this area and does not need to be accessed on a regular basis. This area can be seen as a repository for the record of South African law and the origins of the judicial system. The space required is a single level double volume space that is encased in shelves that will accommodate these volumes. The low frequency of access to the space negates the need for the second level as well as reducing the weight that is to be supported on the combination of the heritage fabric and newly inserted structure.

As a direct response to the functions and program of this space, the

architectural language employed retains the heritage fabric. However, when a greater area is required to fulfil the function on the space the heritage fabric, in this case, the Kirkness brickwork is shifted. The original position of this brickwork is between the columns and beams of the external theatre skin. The new layer of architecture will support in its new position. The new layer is designed to place the emphasis on the heritage while remaining as discrete as possible. The new structures essentially are hidden behind the shifted heritage and this is most noted on the external facade although the internal condition the new structures is exposed at certain points. There is no way to hide the new architecture in the case of these exposed portions and are then treated in the same manner as that of the space for the current collection.



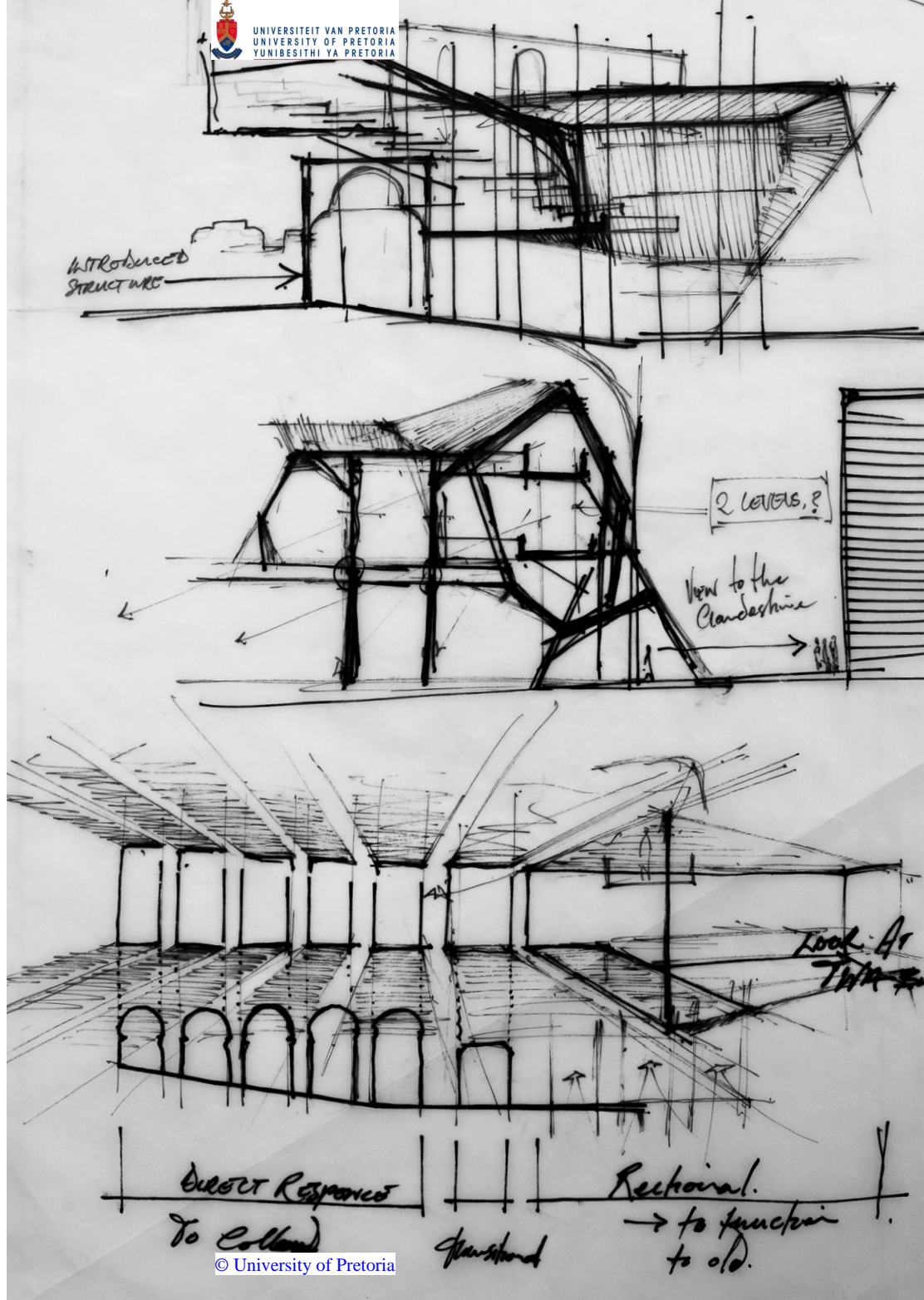
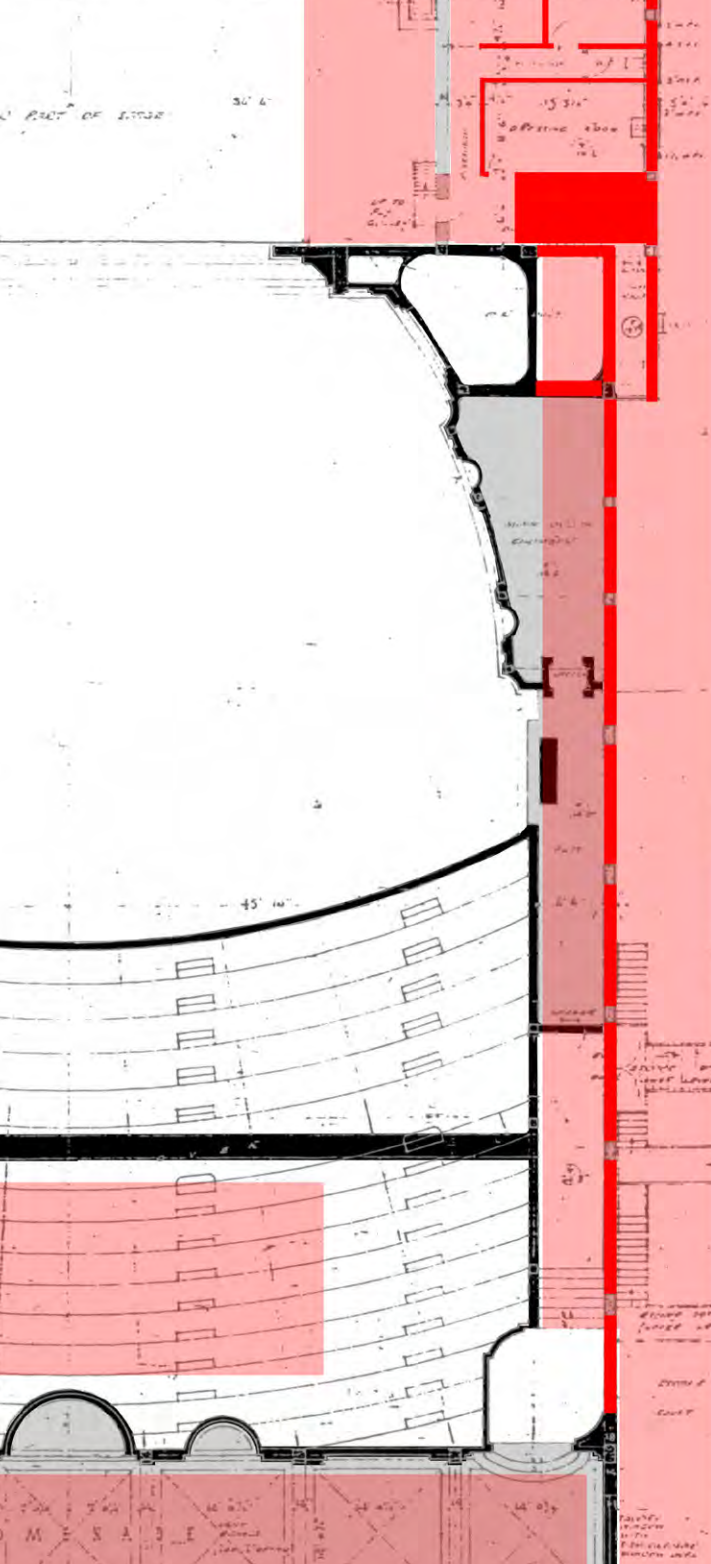


Fig. 159: (Left) *The Archived Collection* (Author, 2016).

Fig. 160: (Right) *The Archived Collection*, early explorations (Author, June 2016).



PLAN OF
MEZZANINE

ATTIC
PLAN OF RESTAURANT
& RESTAURANT FOYER

FIRST FLOOR
PLAN OF OFFICE BLOCK

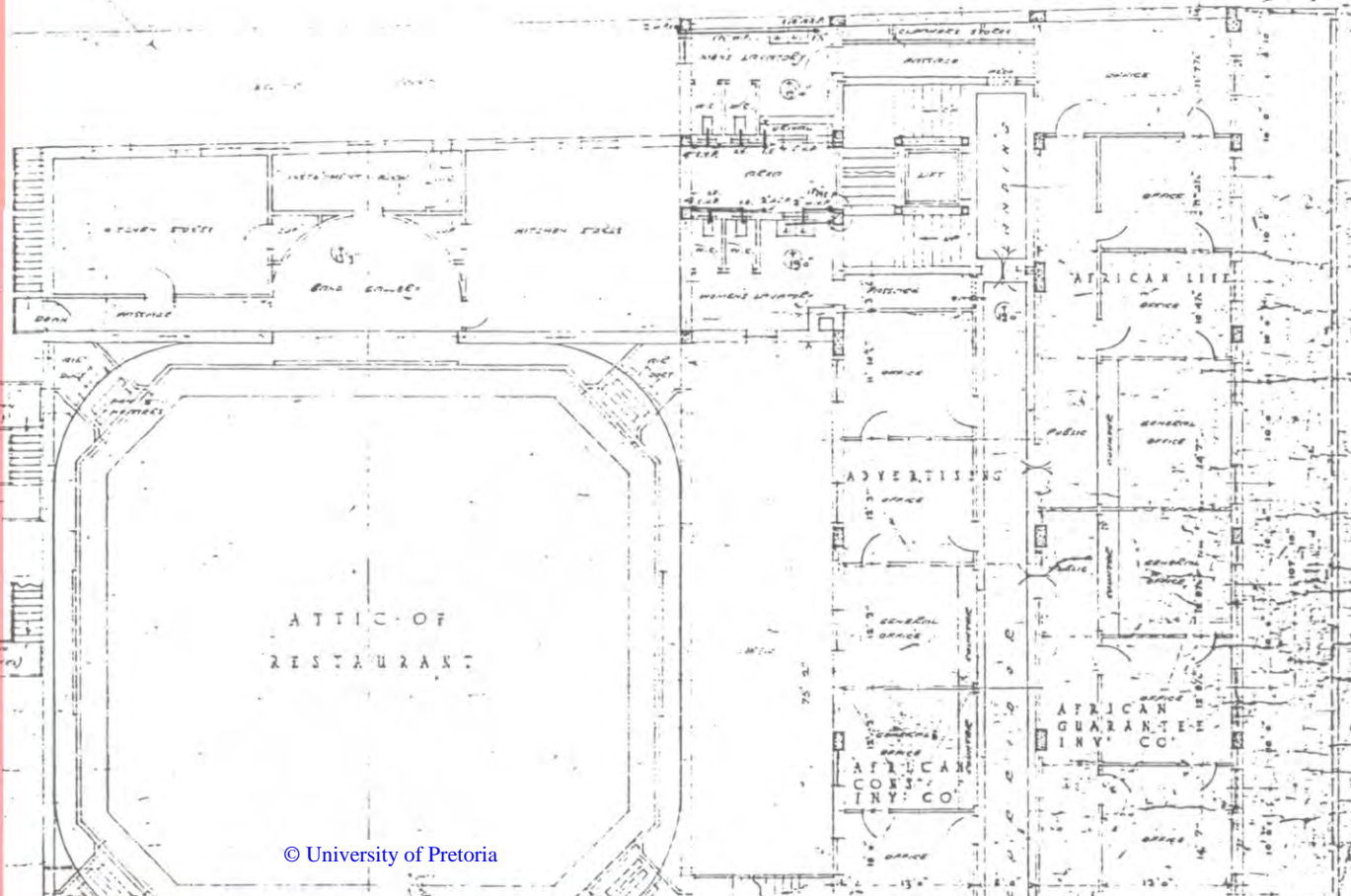
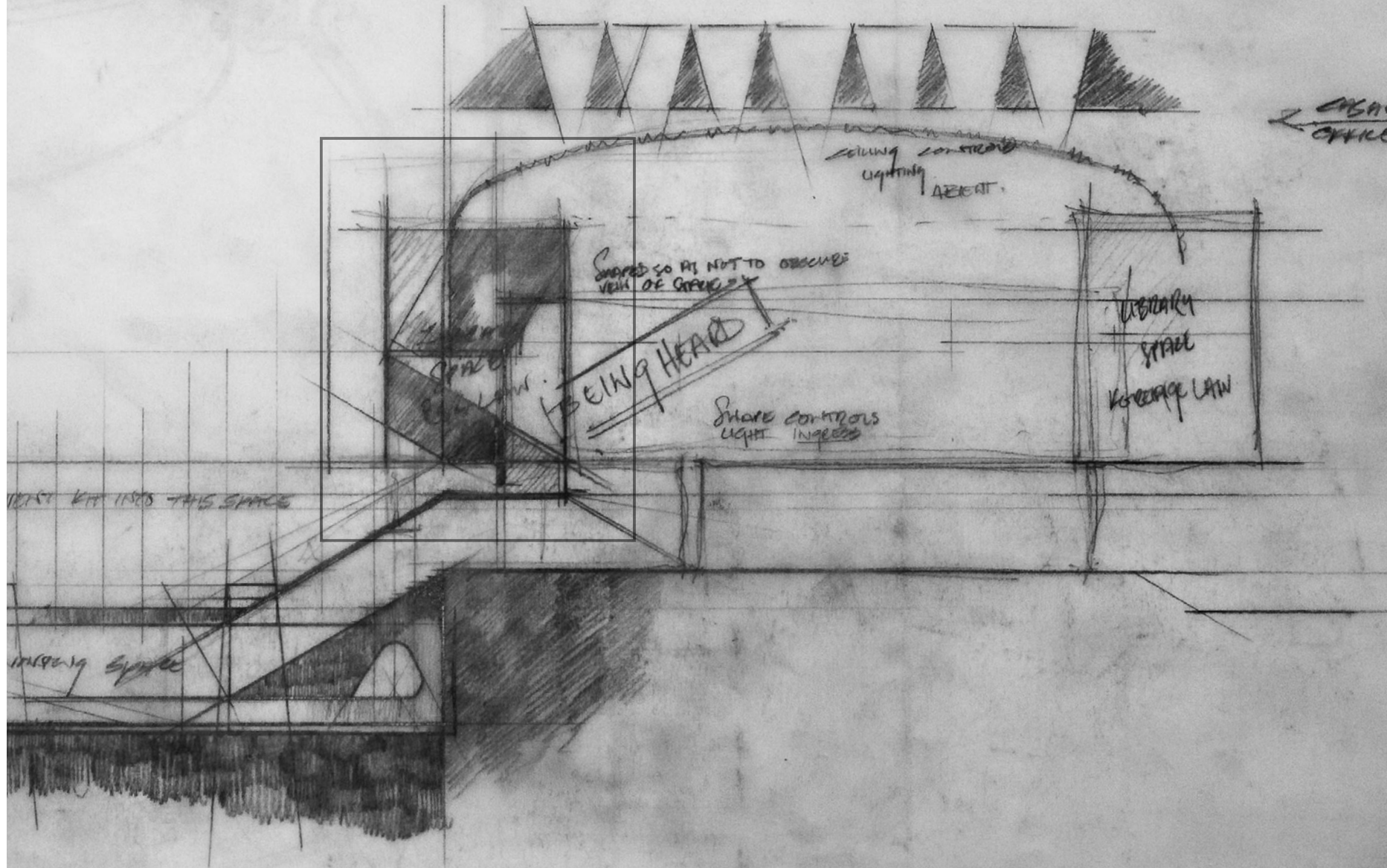


Fig. 161: *The Current Collection* (Author, 2016).



The Current Collection:

The current collection is located on the eastern facade of the auditorium and like the archived collection, occupies the space between the internal heritage skin and the external skin of the theatre. Unlike the archived collection, there is greater emphasis placed on the new architecture that extended beyond the external skin of the theatre. Instead of the shift of heritage fabric like the archived collection, the displaced brickwork is repurposed in other areas of the greater intervention. The primary level of the current collection is the first floor level of the existing theatre and it is where the majority of the current collection will be held in place of the displaced brickwork. In order to accommodate the collection in the skin of the theatre, a double volume space was necessary. This also ensured that the weight of the collection is directly above the structure supporting it that in turn allows for a greater area to be dedicated to circulation and study spaces.

The primary access to the current collection is from the existing promenade

and as the space extends further north towards the stage of the theatre the primary level projects outwards (eastwards) framing the main exit of the auditorium below it. In conjunction with emphasising the exit, the main function of this projection is that of the urban megaphone. Furthermore, this space also accommodates the access to the digital archive and balcony overlooking the courtyard. Below the projection is a secondary floor when study commons, meeting space and current periodicals and reference works will be housed. This lower level is accessed by the stairs located between the heritage skin and external theatre skin mirroring the fire staircase in the same position on the western side of the auditorium. The stairs continue below the secondary level providing access to the theatre's existing stage area. In order to allow for inclusive access to the secondary level a mezzanine at the same level is extended to the lift shaft that connects each level.

The architectural language employed provides contrast to the existing by the lightness and transparency of the

Fig. 162: (Left) Section through The Current Collection (Author, July 2016)

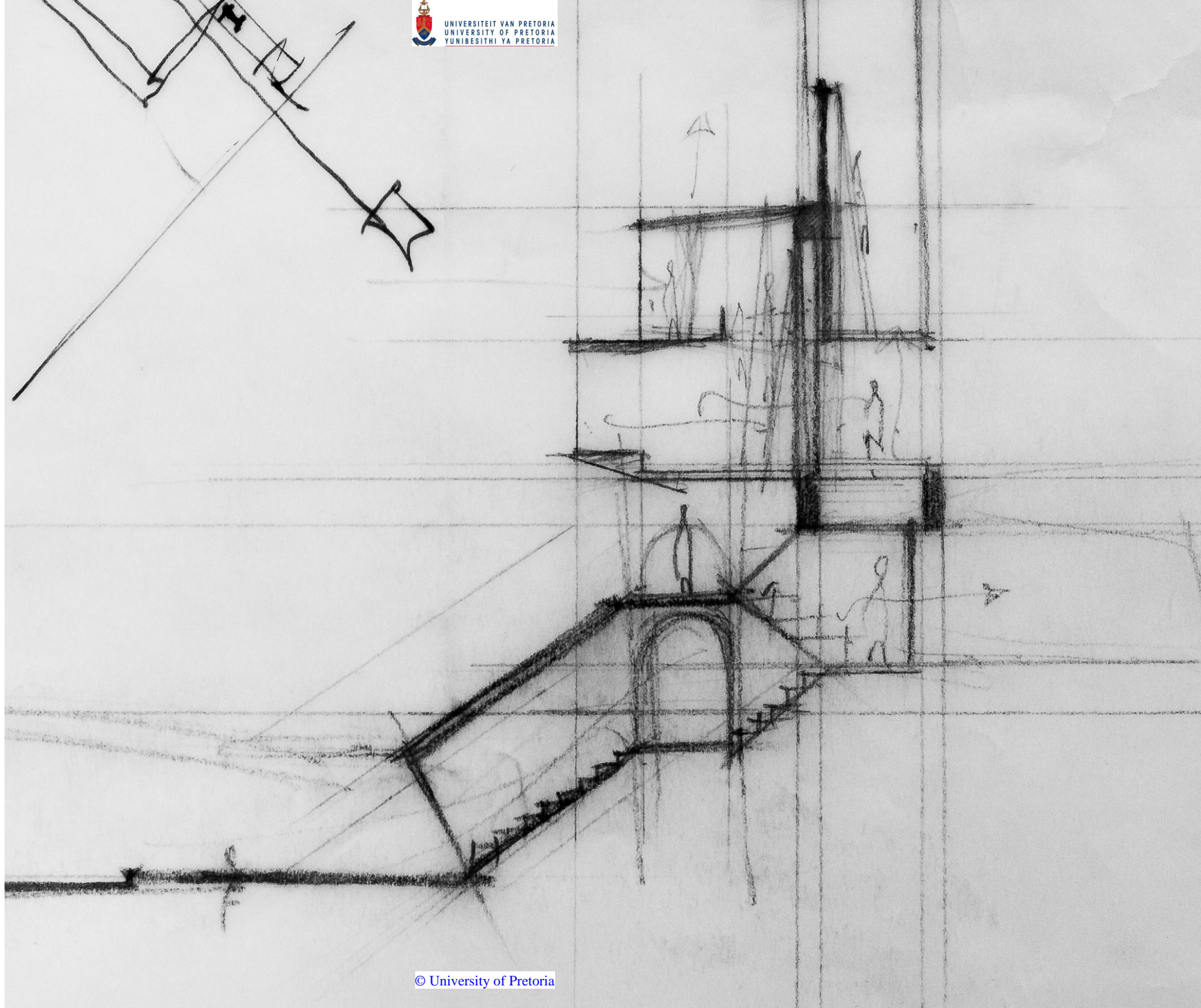
material. The simplicity of the new layer of architecture is paramount in order to stay true to the starkness of the existing skin of the theatre. The contrast of the new architecture in relation to the heritage of the theatre skin is extended to the internal treatment and its relation to the internal heritage skin in the auditorium. The original intent for the internal skin of the auditorium was to mimic a cityscape from the ground level, expressed by the arches and openings being representative of colonnades and building entrances. At higher levels, this internal skin expresses the idea of roofscapes. The new architectural language mimics that of an external condition, the contemporary roof so as to extend. At the lower levels, the mezzanine is the only portion of the new layer that is experienced from inside the auditorium. Its position between the internal heritage skin and the external theatre skin and seen through the east arches, this provides the opportunity to give a perceived depth to the space between skins as well as introduce the contrast to the heritage fabric at ground level.

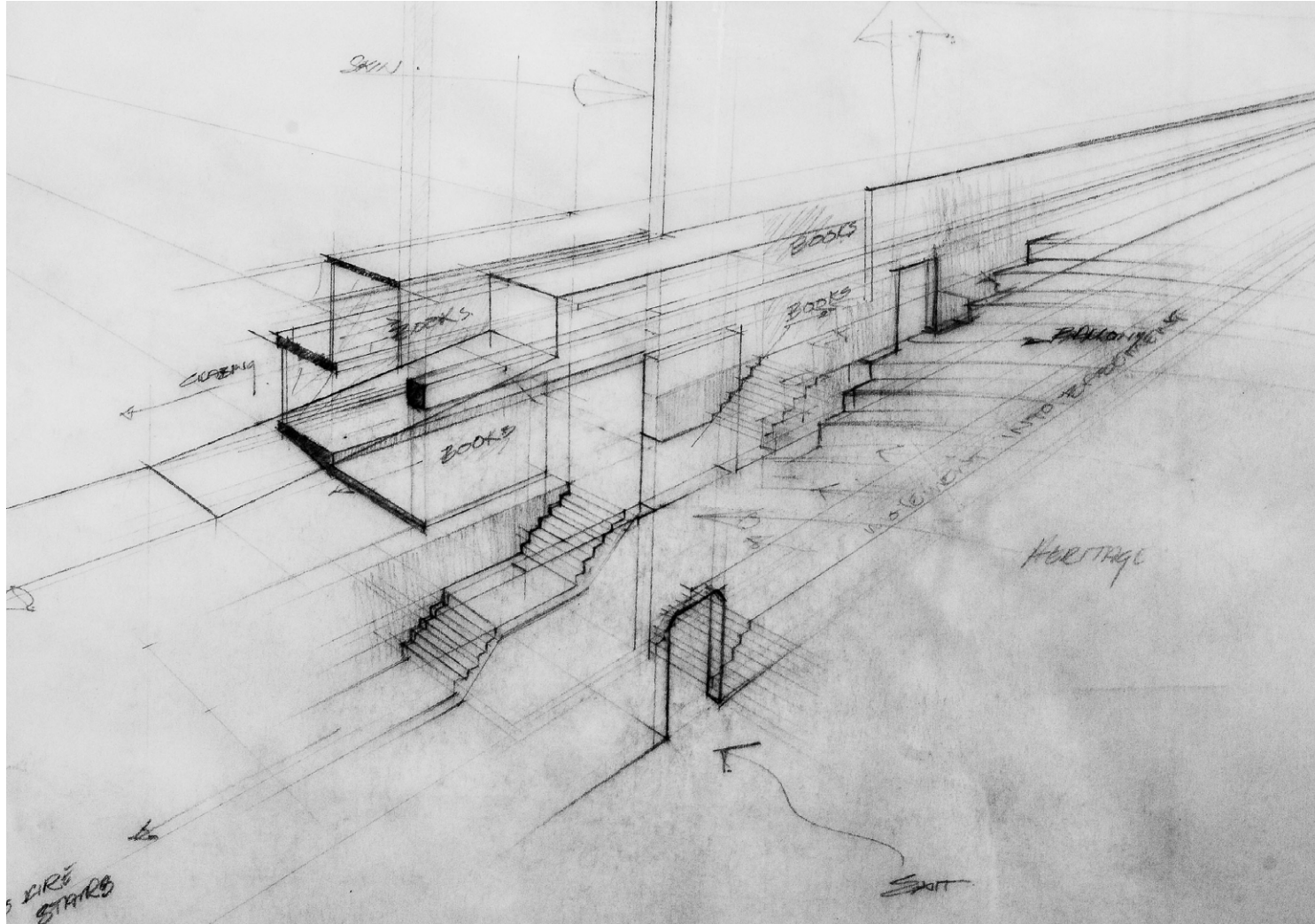
Fig. 163: *(Right) The composition and form governed by the skylights of internal roof of the Current Collection (Author, August 2016).*

Fig. 164: *(Page 172) Extending the Current Collection beyond the Theatre skin (Author, July 2016).*

Fig. 165: *(Page 173) An axonometric drawing of change in levels of the circulation routes linking the old and new programs (Author, August 2016).*







The Council for the Advancement of the South African Constitution (CASAC) Office.

The program that takes place within these offices has an impact on the public in a more direct manner and potentially greater capacity than any other program within this scheme. The CASAC offices are situated directly over the imagined streetscape that is the entrance promenade and the spatial articulation of the new layer architecture impact the experience of the space below directly. The original function of the promenade was an entrance foyer and link to the restaurant that was never realized. However, the space was imagined as a streetscape, conditioning the patrons before entering the, imagined open air, auditorium space. A sky-like ceiling tops the entrance foyer, like the auditorium. The CASAC offices occupy the same volume that supports this ceiling and its supporting structure but opening the space, at

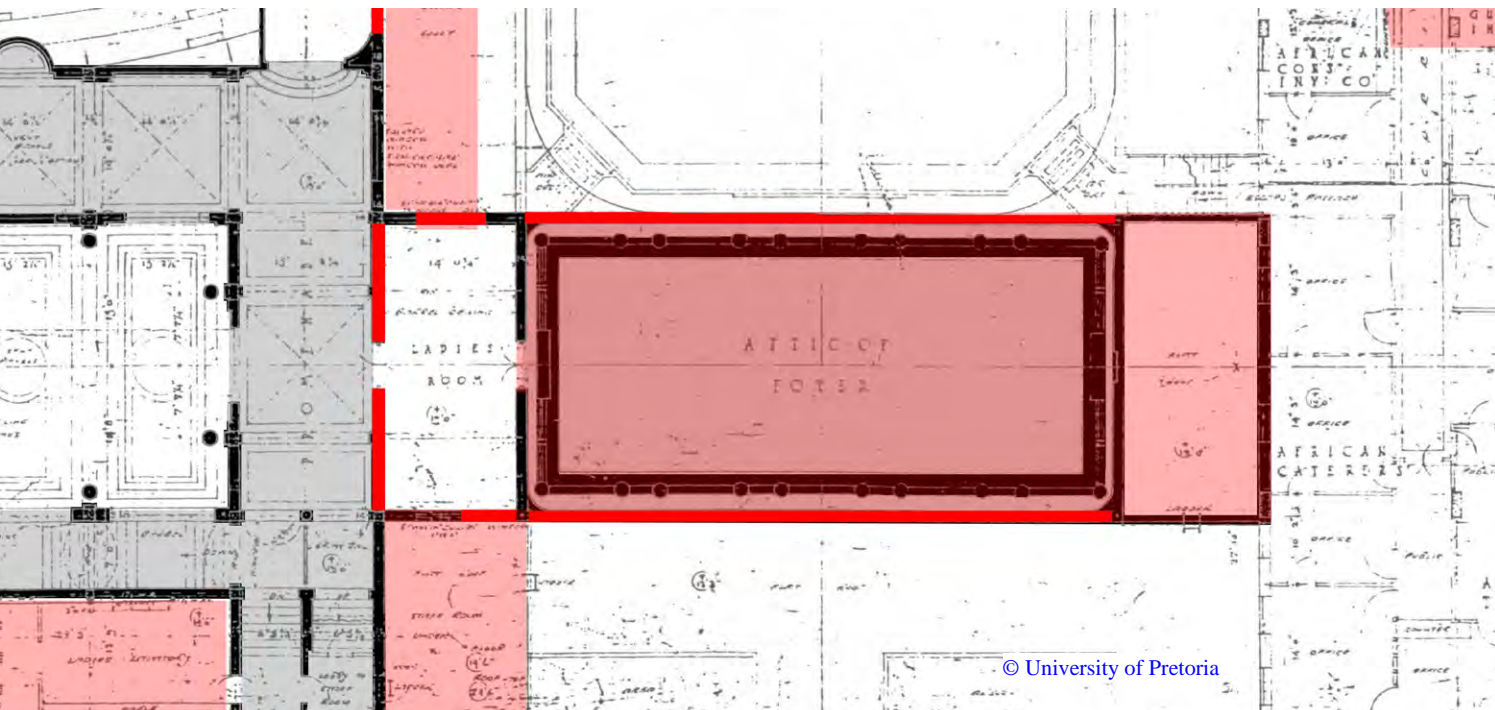
certain points, to the sky, enhances the experience of the sky. The new ceiling that the offices provide over the space below defines the circulation into the building. To emphasize the idea of the imagined streetscape the existing skin between the columns is removed transforming space into an outdoor colonnade.

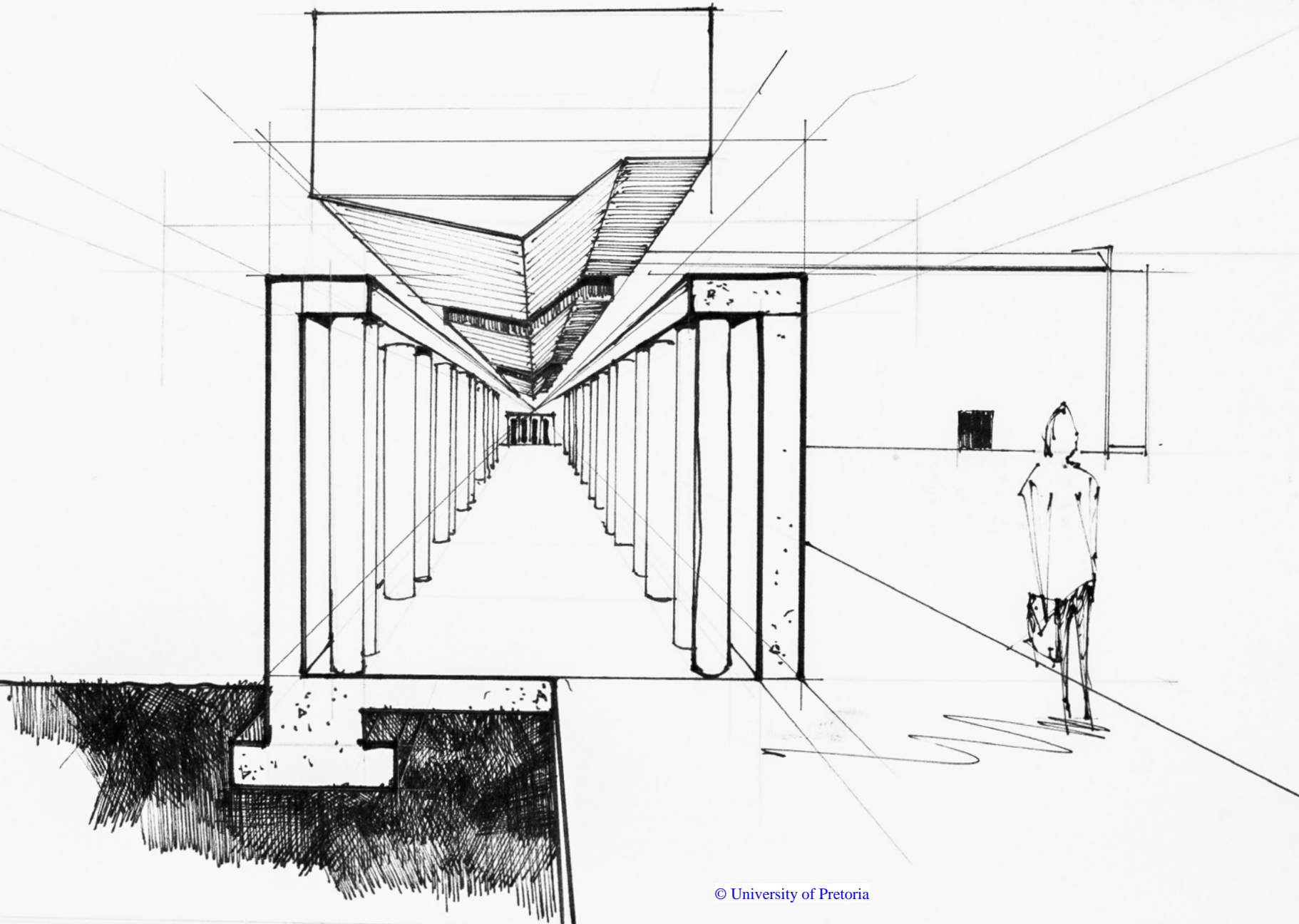
The offices are divided into three masses, to accommodate individual rooms and a boardroom. Two office spaces are further divided to accommodate smaller discussion spaces, circulation and desk space. The discussion spaces are defined as more private spaces and located on the southern portion of the offices. A large clerestory window introduces soft light into the discussion space that is raised above the circulation and the rest of the office space. Circulation space is defined by a light shelf separated from the wall by a slight gap that allows in direct sunlight through the skylight above.

Fig. 166: (Right) *The CASAC offices occupying the void of the demolished “attic of foyer” (Author, 2016).*

The light shelf bounces light into the desk space section of the office that overlooks the courtyard.

The contrast of the CASAC offices to the heritage fabric is greater than the contrast required by the architecture for the current collection. This increased contrast is extended to the structural approach by separating the structure from the existing however like the offices the structure and enhances the original intended experience by adding a contemporary layer to the colonnade.





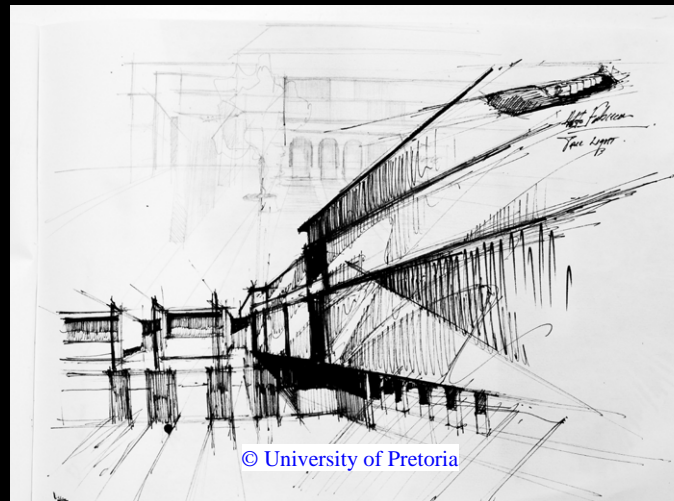
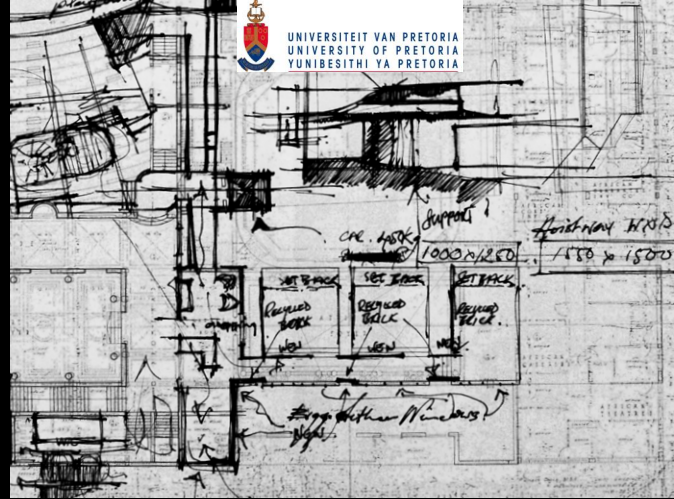


Fig. 167: (Left) Initial perspective sketch of the CASAC offices over the new streetscape (Author, June 2016)

Fig. 168: (Top) Development sketches of the office layout (Author, 2016).

Fig. 169: (Middle) The heritage response of the offices in relation to the demolished (Author, 2016).

Fig. 170: (Right) Perspective from urban "megaphone" looking towards the CASAC offices (Author, 2016).

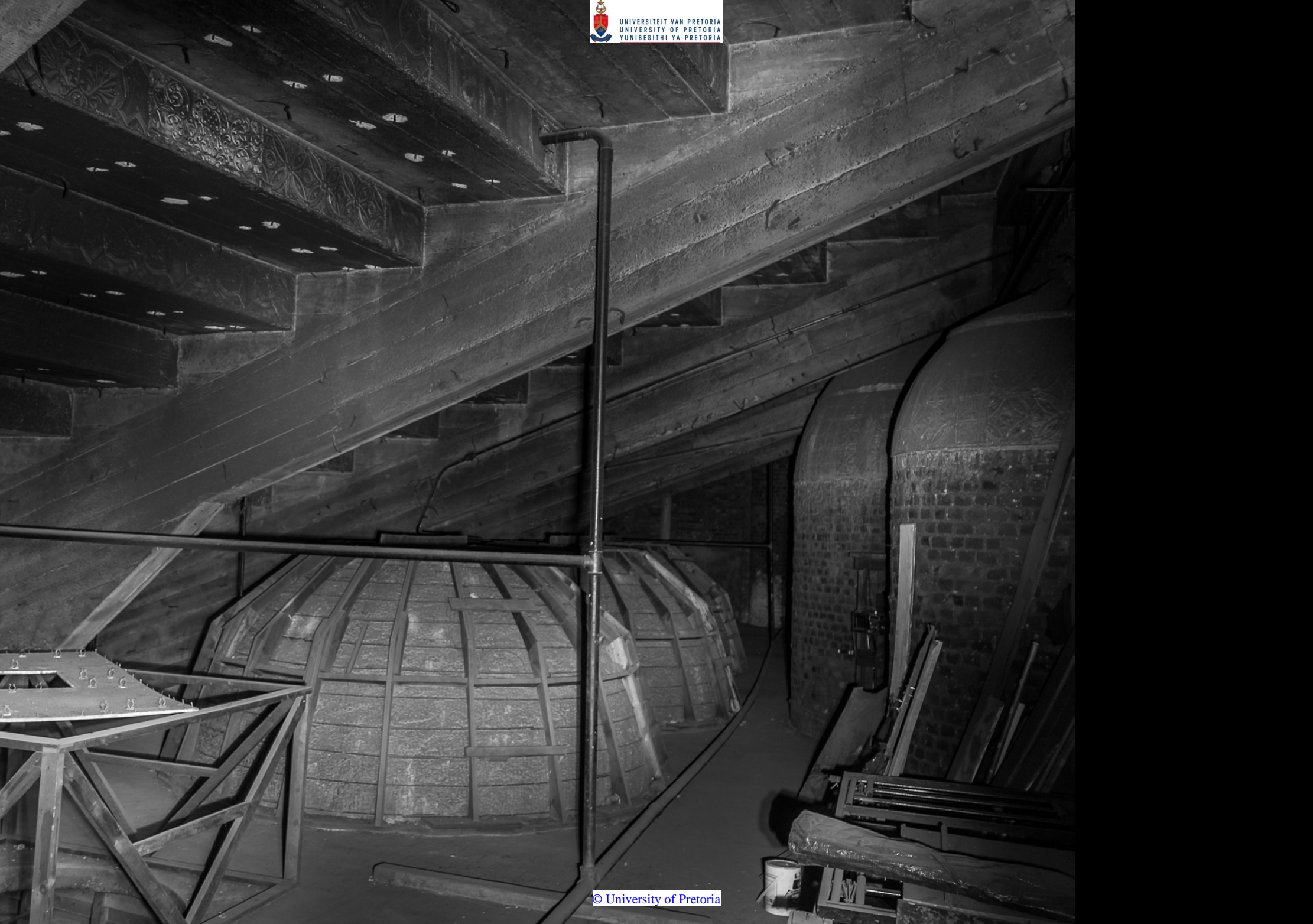
Shared Spaces

Research/Analysis Commons

This area is located underneath the balcony seating of the auditorium space and in terms of the new layer of architecture links the archived collection to the current collection. The space currently accommodates the domed ceilings on the southern portion of the auditorium's ground floor. The upper portion of four of the five domes is removed and replaced with steps down to a desk seating area from which research can be conducted. The fifth central dome is retained but is adapted by lifting the uppermost portion in order to provide a gap so that sound from the auditorium space carries into the research commons. This is a response, or rather, reaction to proceedings taking place in the auditorium.

Fig. 171: (Right) The space beneath the balcony seating that will adapted to the Research commons (Author, 2016).





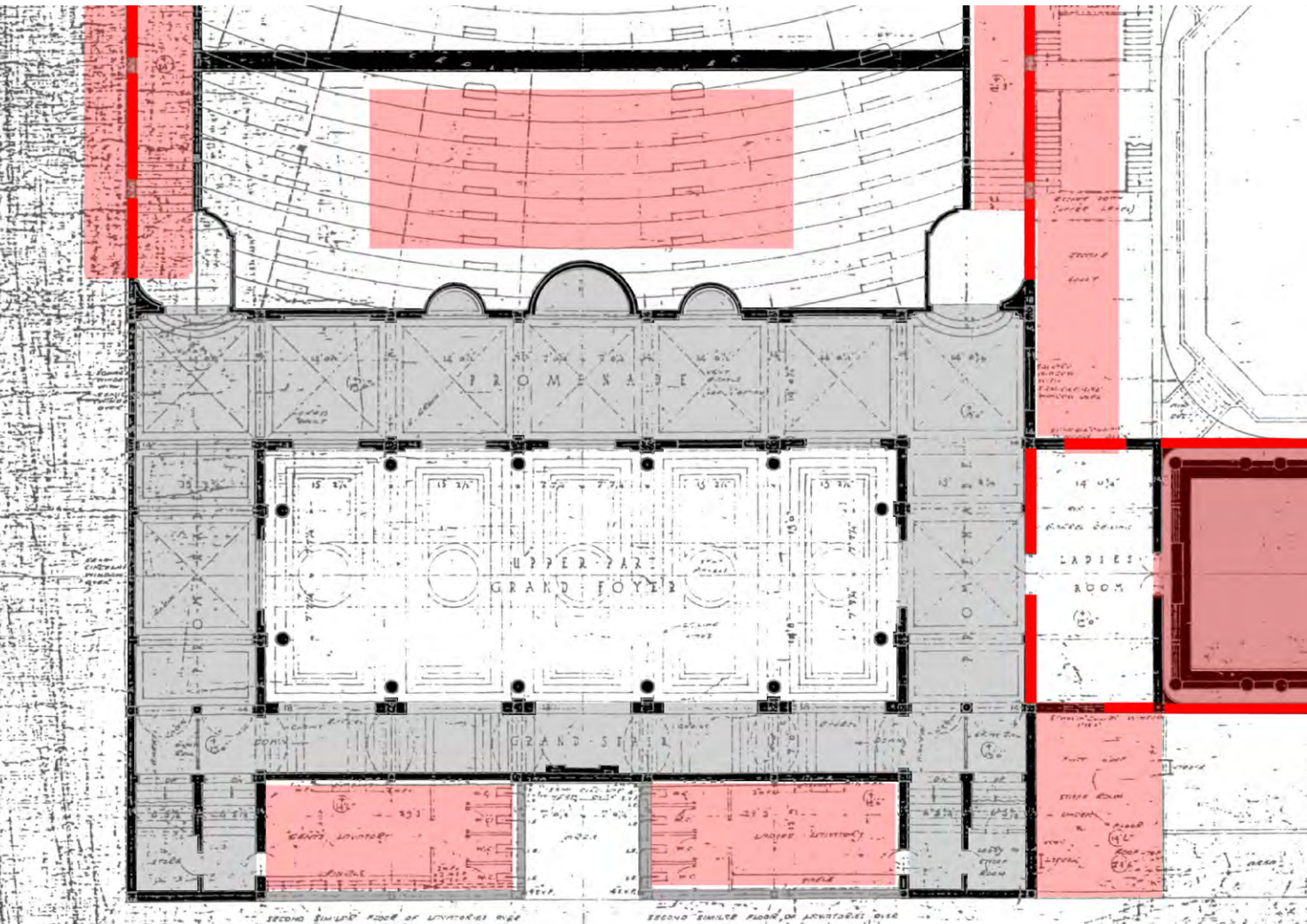
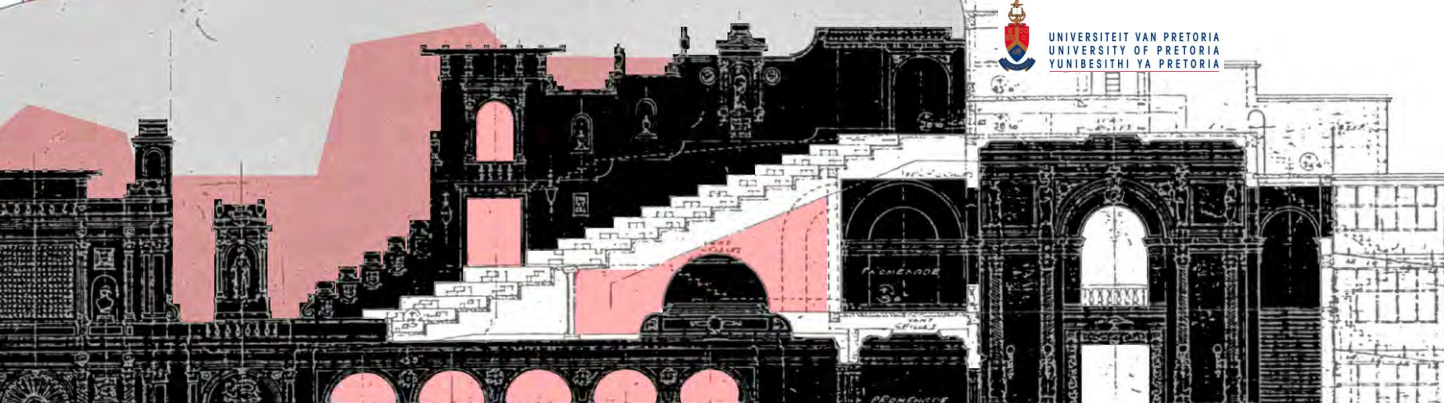
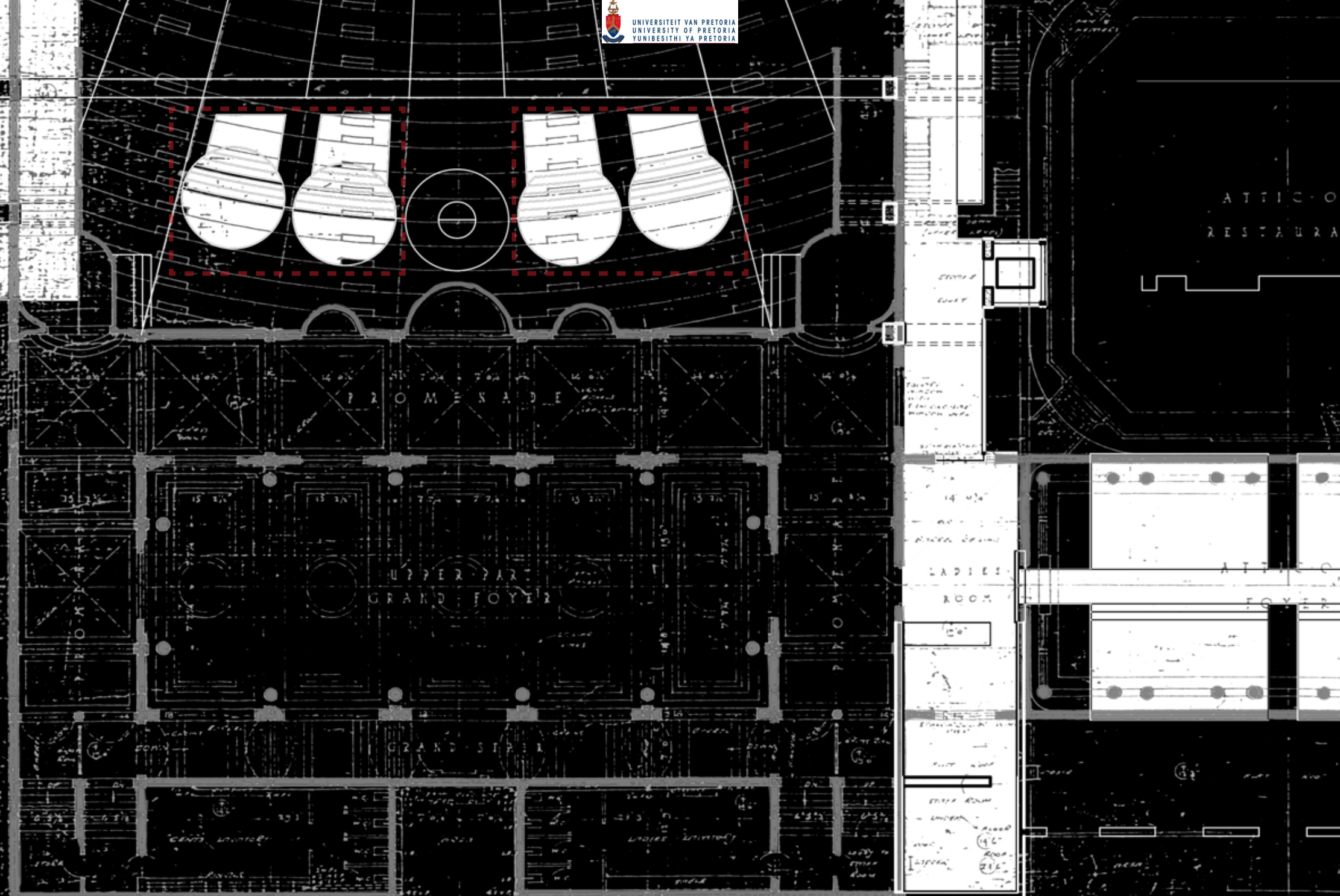


Fig. 172: (Top left) Section looking east through the Research commons (Author, 2016).

Fig. 173: (Left) The Research commons is located north of the promenade beneath the balcony seating (Author, 2016). The library office and CASAC reception occupies the (uncoloured) room that is to the east of the promenade.

Fig. 174: (Right) the extent of the adaptations made to the space shown in red (Author, 2016).





Reception and Librarians office
Linking the CASAC offices and the Current Collection to the existing is the librarian's office that also serves as the reception for CASAC. This will be accommodating in the existing "Ladies room of linking to the eastern side of the Promenade. However, the internal walls are removed to provide the occupants with views into the promenade. The northern wall underneath the half moon window is punctured by the structure other current collection and in so doing forming the lift lobby. The eastern wall is punching by the circulation corridor of the CASAC offices in the position of the ceiling access above the entrance foyer. The tearoom occupies the southern portion of the office followed by filing and copying room.

Fig. 175: *(Left) The "Ladies room" just east of the promenade that will house the reception and librarians office (Author, 2016)*

Public Level. The Auditorium

There is very little design intent focused on the auditorium space of as the special requirements of CASAC and other auxiliary programmes of the SCA such as the IEC court which only in session at certain times of the year have very similar requirements to that which the theatre already provides. The experience of the theatre as an open air space is to be enhanced by opening the ceiling to the sky. This provides the experience of the real sky with the added advantage of illuminating space with natural daylight that is currently one of the biggest issues with the existing space. A multi-layered membrane ETFE cushion that will allow daylight to be controlled will cover the opening in the ceiling. The roof sheeting above will be removed and replaced with dual soul polycarbonate sheeting to deal with rainwater at the roof level only.

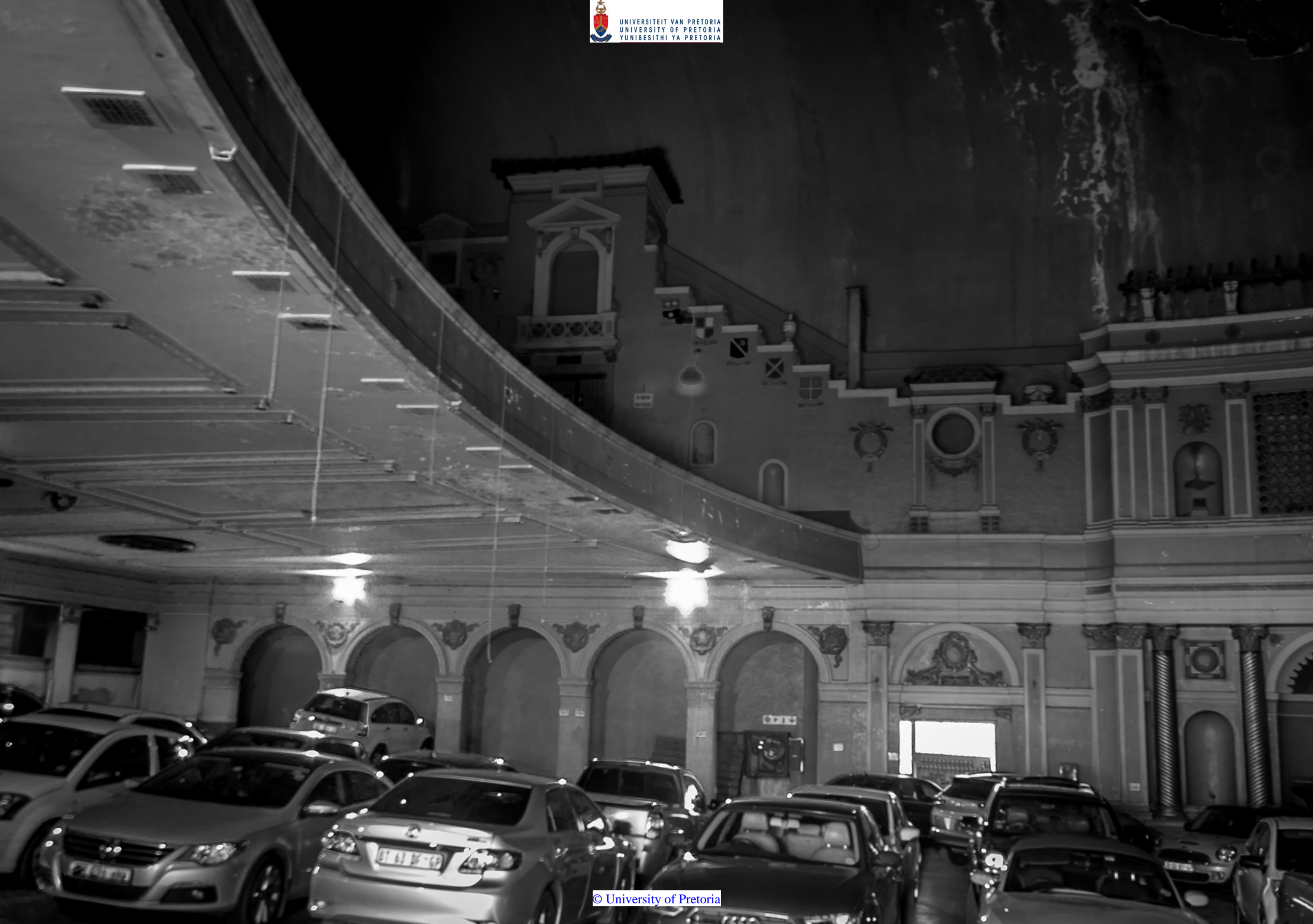
The ground floor of the auditorium space in its current state provides parking for cars as the seating was removed. In order to keep the ground floor of the

theatre as adaptable as possible in terms of the potential functions and programs that can accommodate for all non removable seating will not be replaced in the space to maintain its adaptability as much as the fall in the floor will allow. The balcony floor along with seating will be refurbished and retained in order to allow the space to function as a separate auditorium when required.

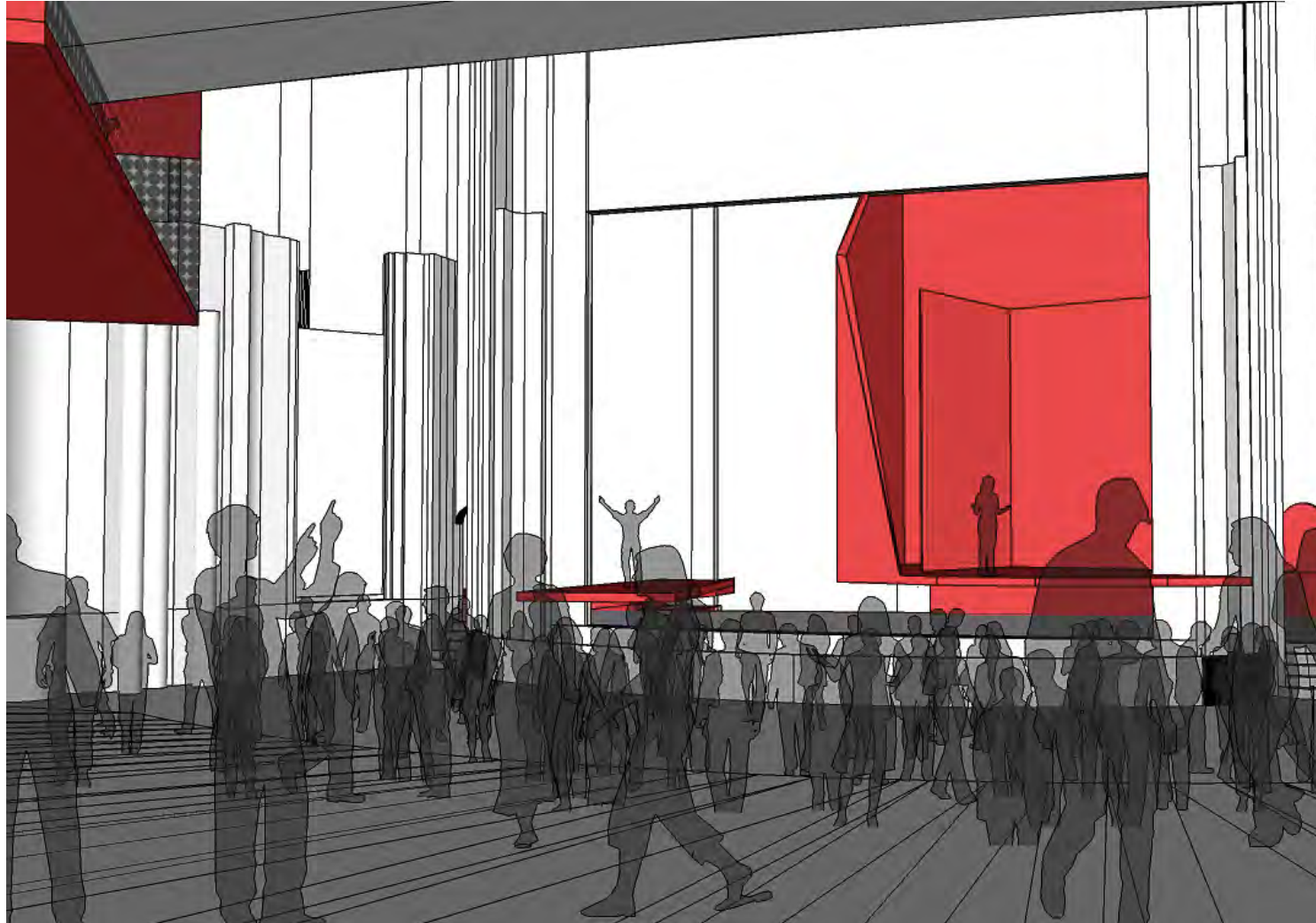
Fig. 176: *(Right) The Auditorium in its current condition (Author, 2016).*

Fig. 177: *(Overleaf Left) Light study of the existing auditorium (Author, 2016)*

Fig. 178: *(Overleaf Right) The reprogram auditorium as the CASAC platform (Author, June 2016).*







The Urban “Megaphone”

Projection through both the heritage and the new layer of architecture out into the courtyard. The “megaphone” essentially projects the acoustic aspect of the events through the building and into the public realm. The projection of sound alert people in the public spaces such as the courtyard beyond of an event and its tone. In line with the projection of sound through the building, the “megaphone” slices through both the heritage fabric and begins to inform the new architecture. The architecture of the current collection as the megaphone terminates above the courtyard space.

The Courtyard

The courtyard is a liminal space partially hidden from Church Square by the observation platform on the west, the auditorium on the east and at the streetscape on the south. The space serves as a place of contemplation, respite from and reflection of current protest and the everyday. It serves as a repository of memories of the built and unbuilt whilst displaced portions of the existing heritage fabric are reconstituted

along with new materials on the surfaces of the courtyard. The design of the courtyard is ordered and structured by a response to the unbuilt and the interaction between the existing and new architectures.

The brickwork displaced from the external skin of the theatre by the structure of the current collection is recycled for paving. Various levels of contrast is provided by a combination of contemporary clay and cement based paving in conjunction with the recycled bricks that begins to inform and in some cases blur the line between the internal and external conditions, Spaces of movement and spaces of pause in both existing and new layers of architecture.

The indentations in the courtyard are interpretation of the depressed plane of the unbuilt restaurant in the original proposal drawings. The indentation slopes towards a small garden containing a few trees that reference the historic Oak trees that existed on the site that promoted the social nature of the space.

Fig. 179: (Right) *The current entrance to auditorium and future exit through the urban “megaphone” (Author, 2016).*



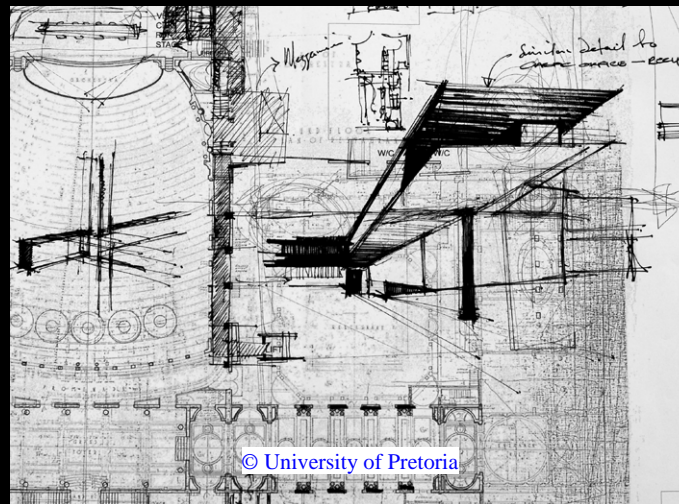
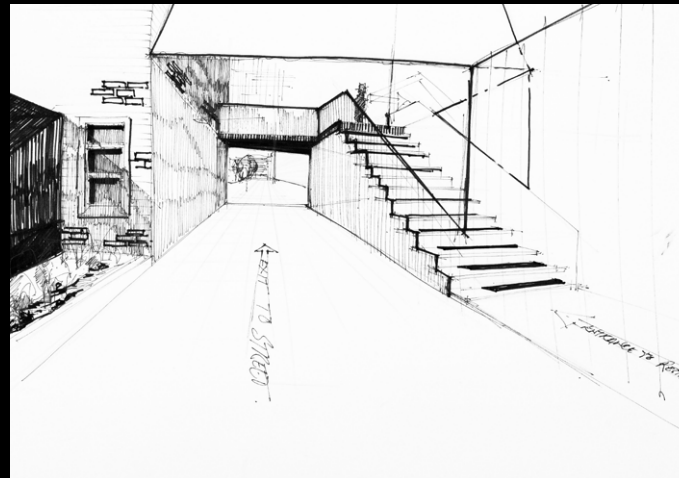
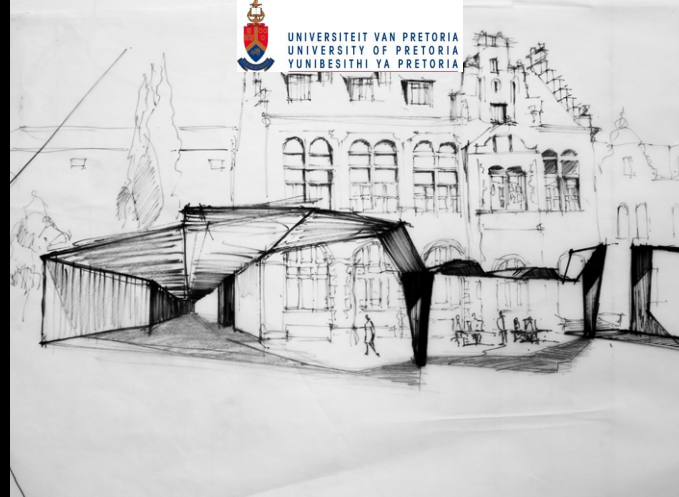


Fig. 180: (Top) Initial idea of interaction between the “megaphone” and the surrounding heritage fabric (Author, 2016).

Fig. 181: (Middle) Exiting the “megaphone into the Square (Author, 2016).

Fig. 182: (Left) Further development of the “megaphone” (Author, 2016)

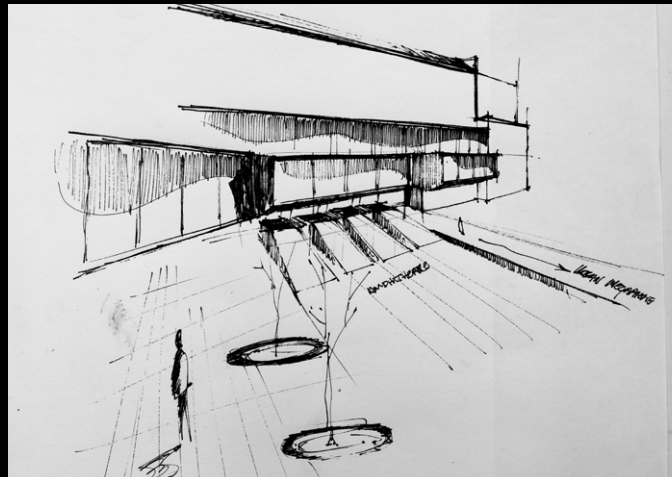
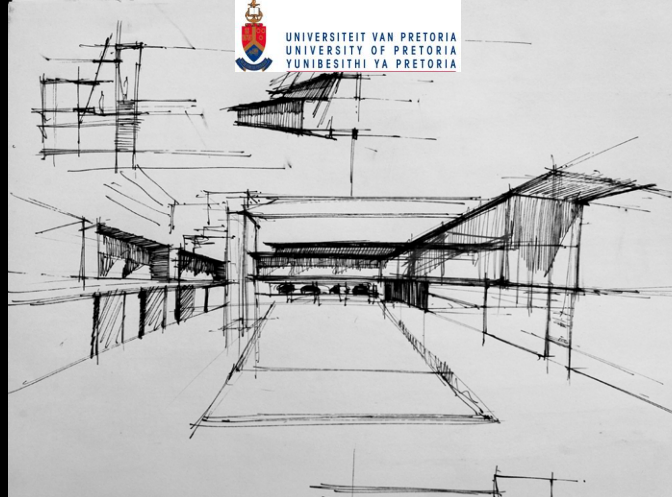


Fig. 183: (Top) The courtyard as viewed from the witness stand (Author, 2016).

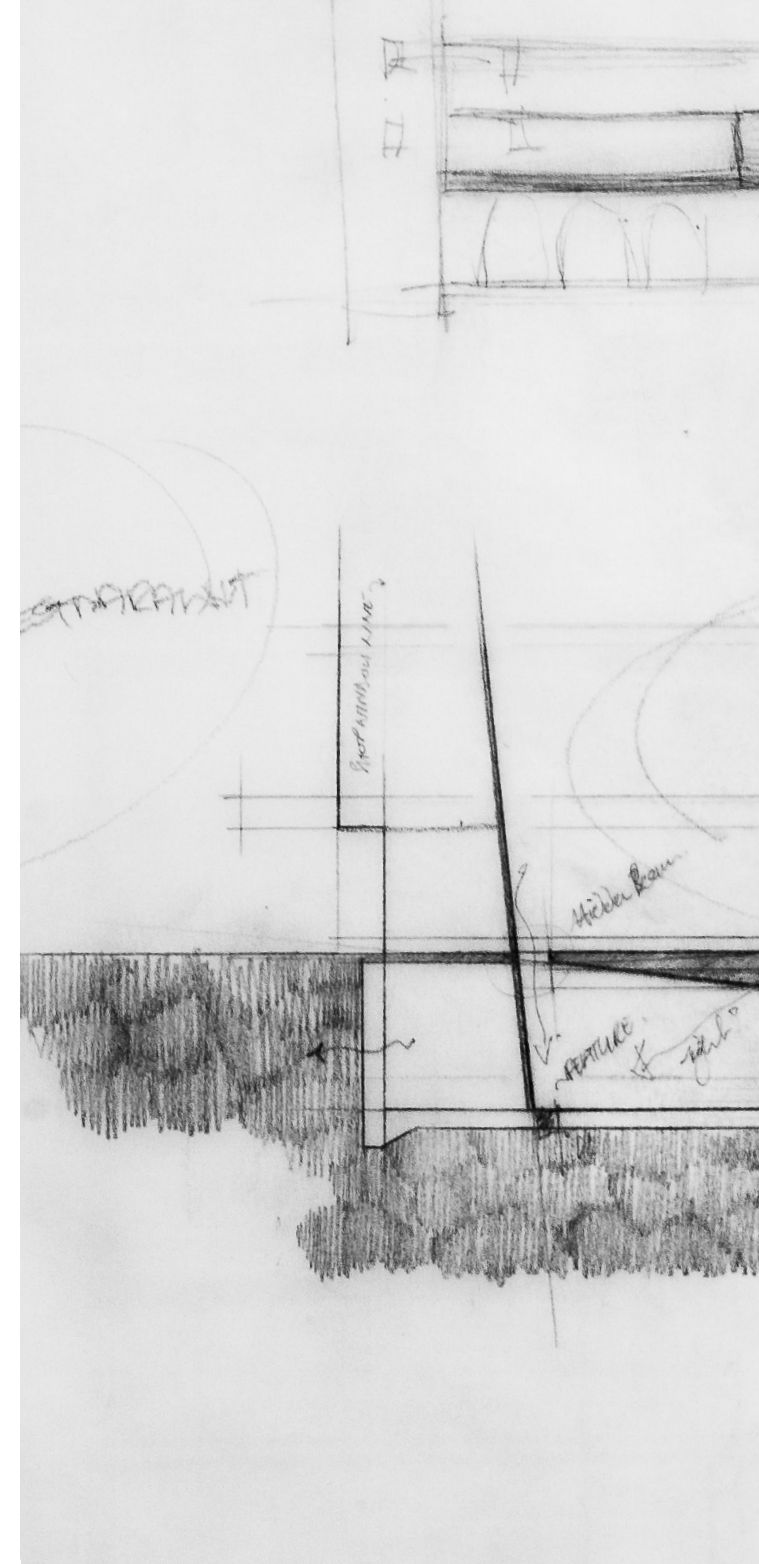
Fig. 184: (Middle) Perspective of the courtyard from the CASAC offices (Author, 2016).

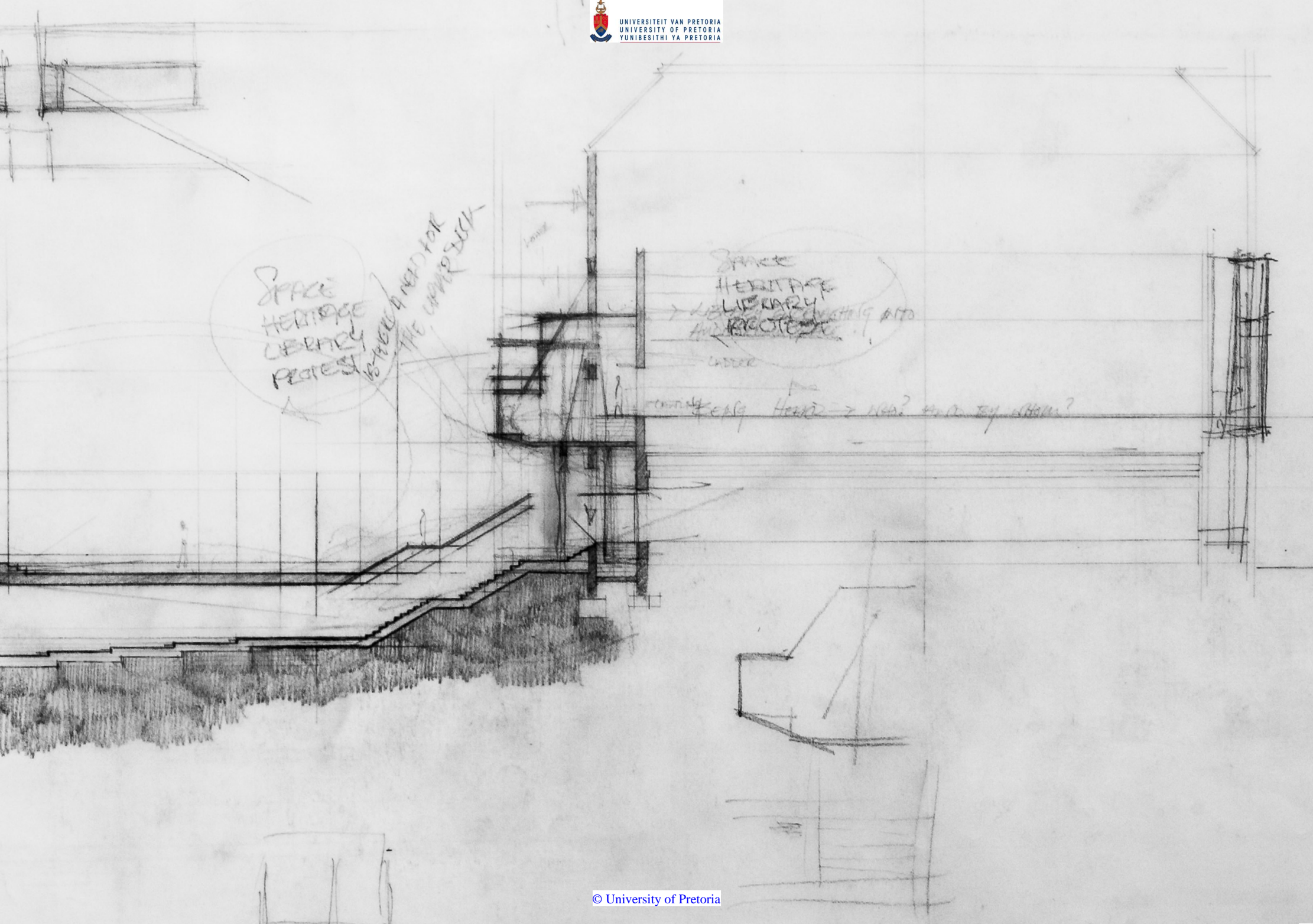
Fig. 185: (Left) Development drawing, the “megaphone” viewed from under the portico (Author, 2016).

The Witness Stand

Being completely separate from the physical heritage of the Capitol Theatre, the observation platform is experienced as a separate building however the architectural language is a progression from both architectures of the current collection and CASAC offices. Beyond this progression of language and materiality utilised for the platform, the structure references the structure of the unbuilt building that would make up the street facade of the Capitol Theatre precinct. The experience of the street facade from Church Square is more of the upper levels rather than the ground floor and this idea suggests that the ground floor can remain permeable as the levels above it hold the identity of the street facade. The ground services in place of the negotiation between church Square and the courtyard where is the platform above is a place of witness from which Church Square and visible surrounding areas can be observed whilst being apart from the space activities and ideas below. The platform physically extends into the heritage building to the north, the Old

Fig. 186: (Right) Development Section looking south through the site, a basement linking the kitchen to the auditorium (Author, August 2016).





Netherlands Bank. This direct link to heritage provides the opportunity to contextually tie part of the observation platform, the platform itself, through its materiality. The link is made by continuing the historic materiality into the platform by using recycled bricks from the external skin of the theatre supplemented by new clay bricks. This platform is an enclosed glass envelope supported by a steel structure. The ground floor as mentioned earlier is permeable allowing access into the courtyard, however, it is a space of negotiation between the observation platform above and the kitchen below and conceptionally the space of negotiation between being part of the protest or apart from the protest.

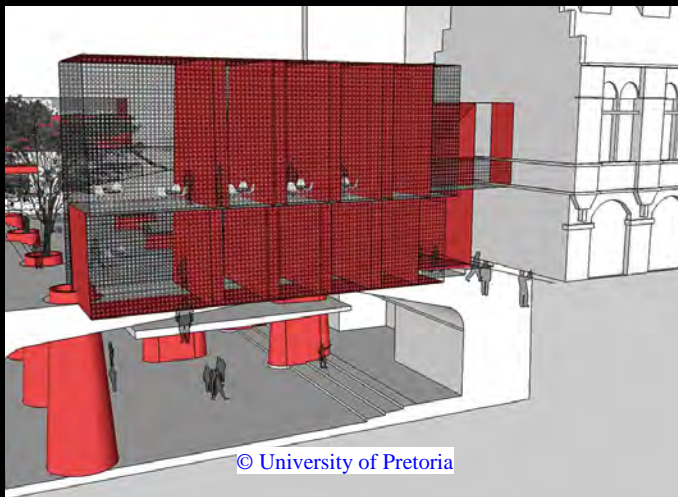
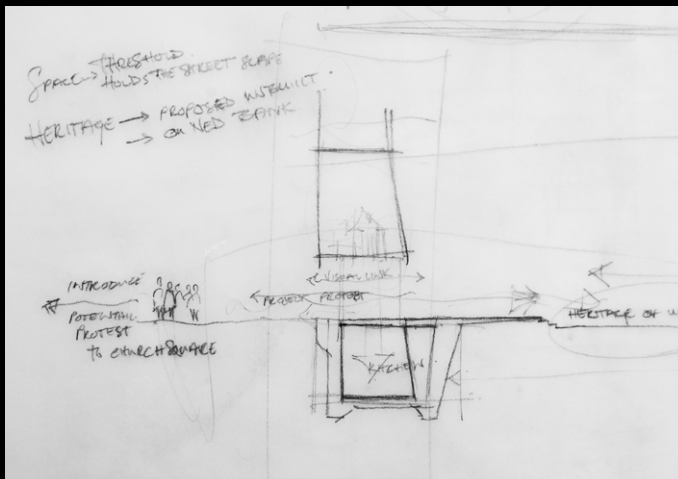
The observation platform houses the restaurant however the kitchen is hidden from the public realm as it occupies the stereotomic basement and is linked to a public realm and the platform through the staircase that mediates between the language of the new structure and the heritage response of the platform. The hidden nature of the kitchen ties it into the clandestine realm.

Fig. 187: *(Top) The “megaphone” framed by the heritage on the right and witness stand on the left (Author, 2016).*

Fig. 188: *(Middle) The negotiations of the witness stand (Author, 2016).*

Fig. 189: *(Right) Perspective of the witness stand (Author, June 2016).*

Fig. 190: *(Next page) Section perspective through vertical circulation of the witness stand, courtyard, clandestine tunnel, library and auditorium (Author, 2016).*





The Clandestine

The nature of this realm is circulation, linking to the existing tunnels running under the square that Connect the Ou Raadsaal, now the Supreme Court of Appeal and the Palace of Justice. The tunnels connect to the kitchen access providing another fire escape but also access to the constitutional level via the lift shaft.

However, the primary reason for the tunnel is the connection to the basement below the stage of the theatre. This area below the stage provides a point of observation for members of government that may have an interest in the event or proceedings taking place in the auditorium without being seen. This one-way observation provides the opportunity for the members of government in question to hear public opinion and position on matters relevant to the members of government institutions. The response to these opinions can then be made public on a national platform. Regardless of whether or not in observation is taking place and a response made, the matters and potential actions discussed in the

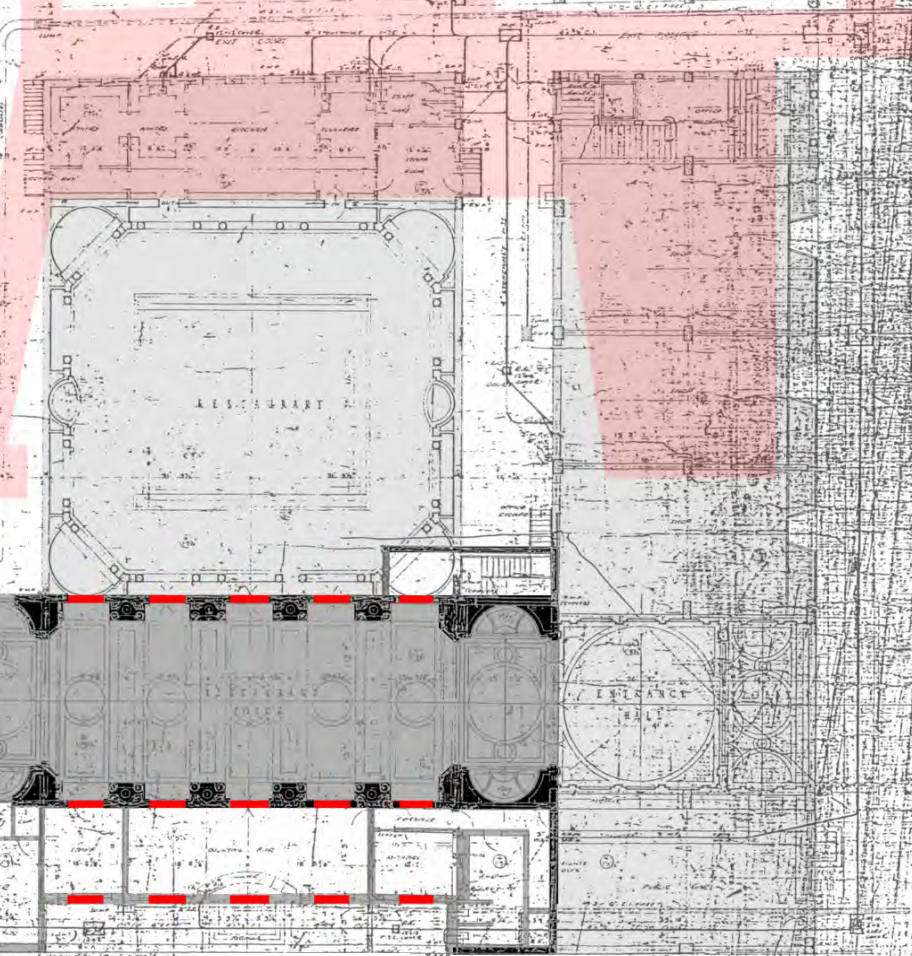
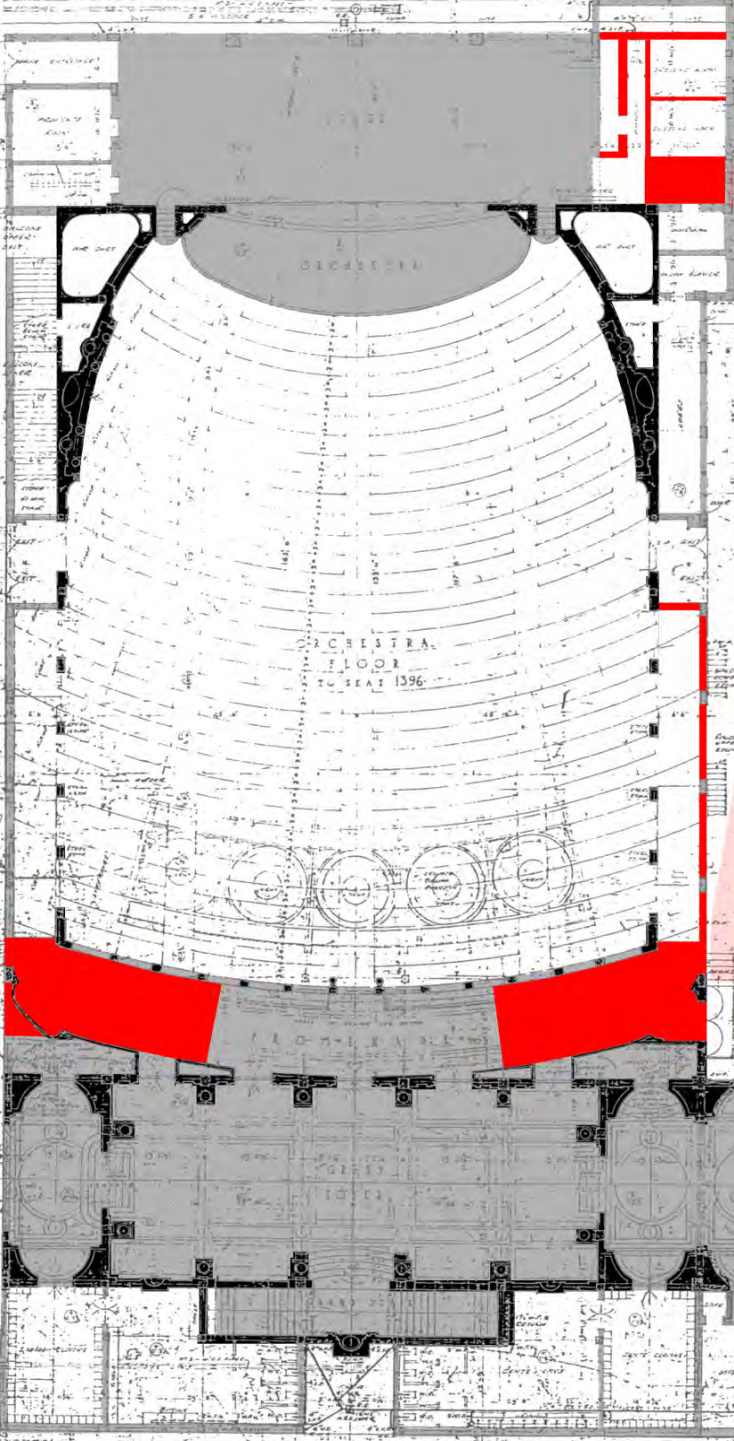
auditorium are completely unaffected.

Fig. 191: *The Clandestine level situated at basement level (Author, 2016).*

PLAN OF
ORCHESTRA

GROUND-FLOOR
PLAN OF RESTAURANT

GROUND-FLOOR
PLAN OF OFFICE BLOCK



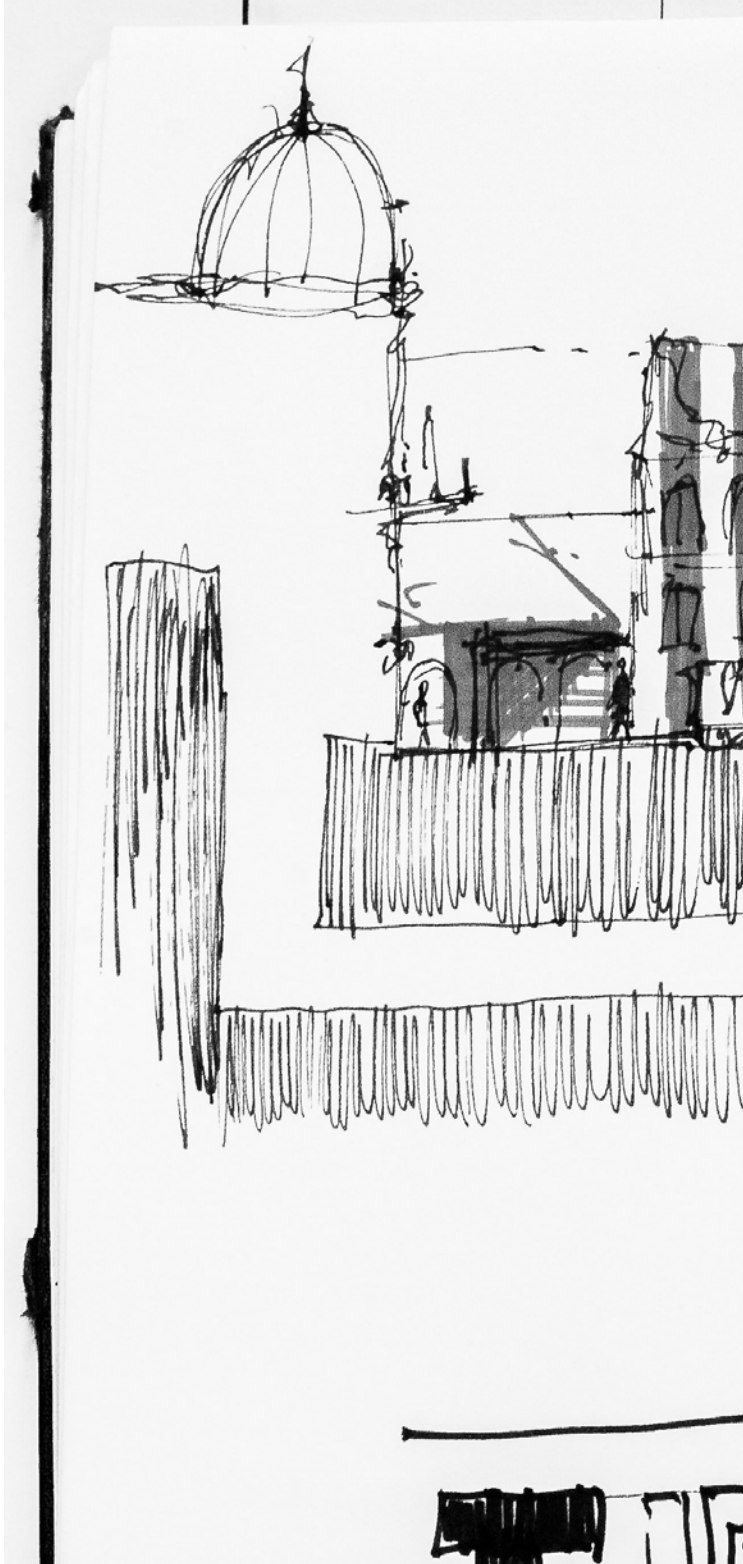


Fig. 192: Sketch of the tunnel that links the Ou Raadsaal and Palace of Justice, into which the Clandestine tunnel links (Author, 2016).



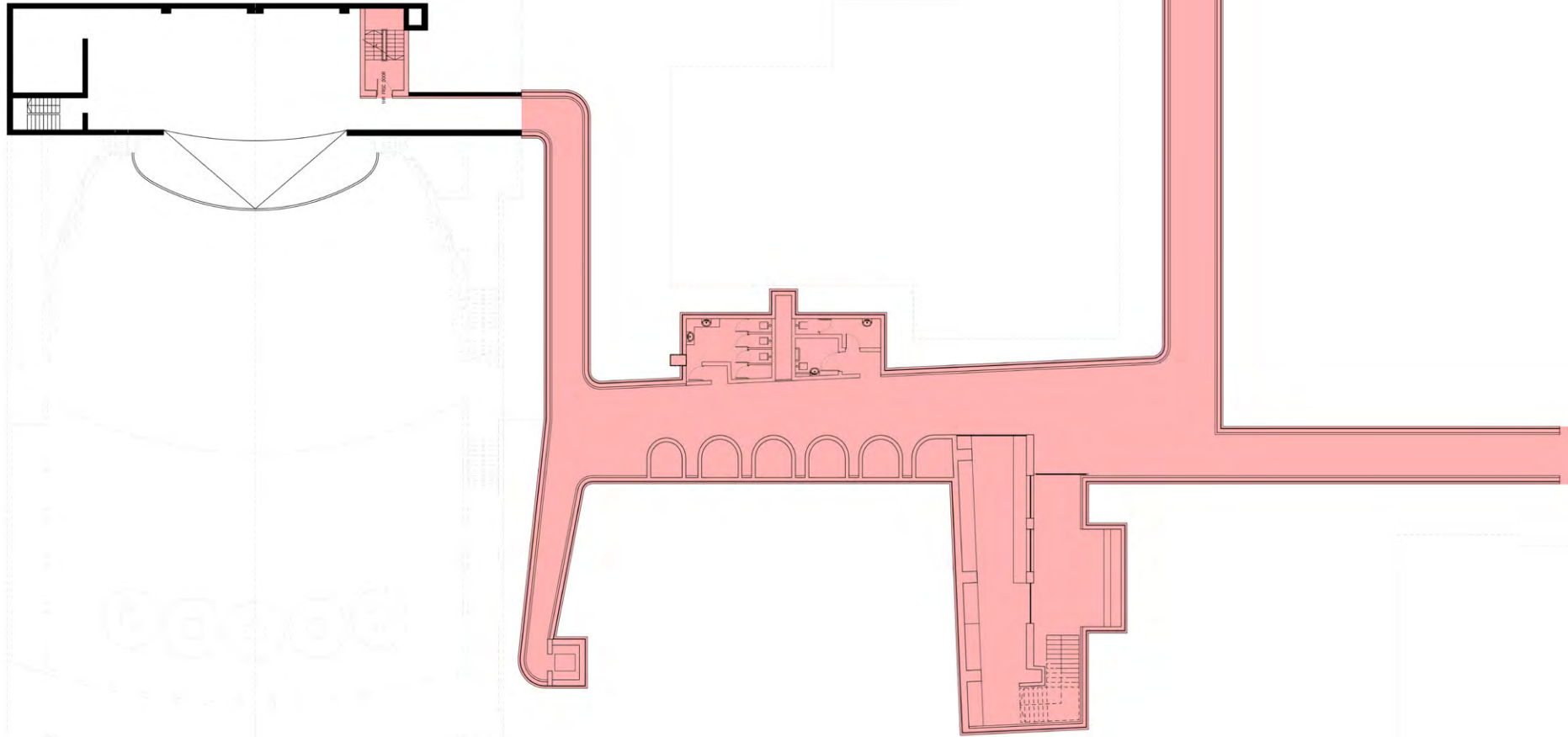


Fig. 193: Basement plan, Clandestine level
(Author, 2016).

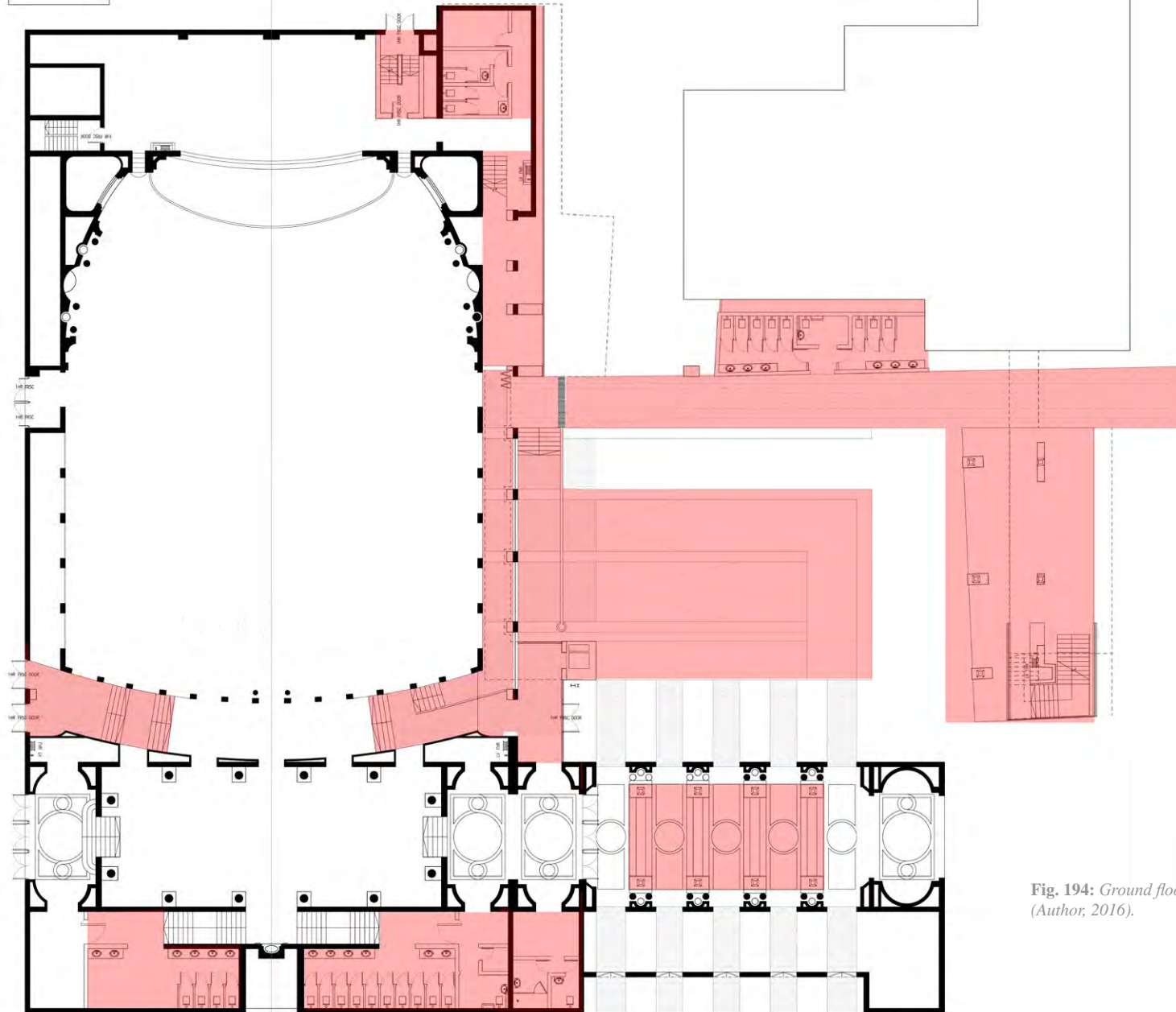


Fig. 194: Ground floor plan, Public level
(Author, 2016).

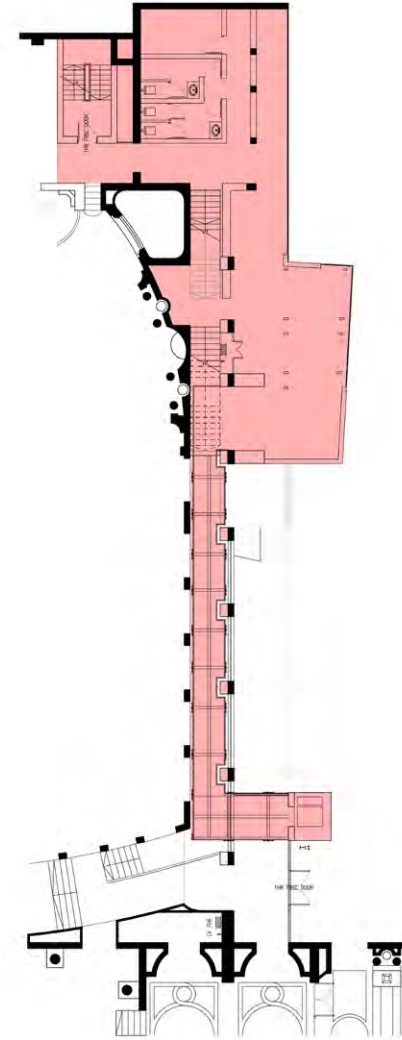


Fig. 195: *Mezzanine plan, Constitutional level (Author, 2016).*

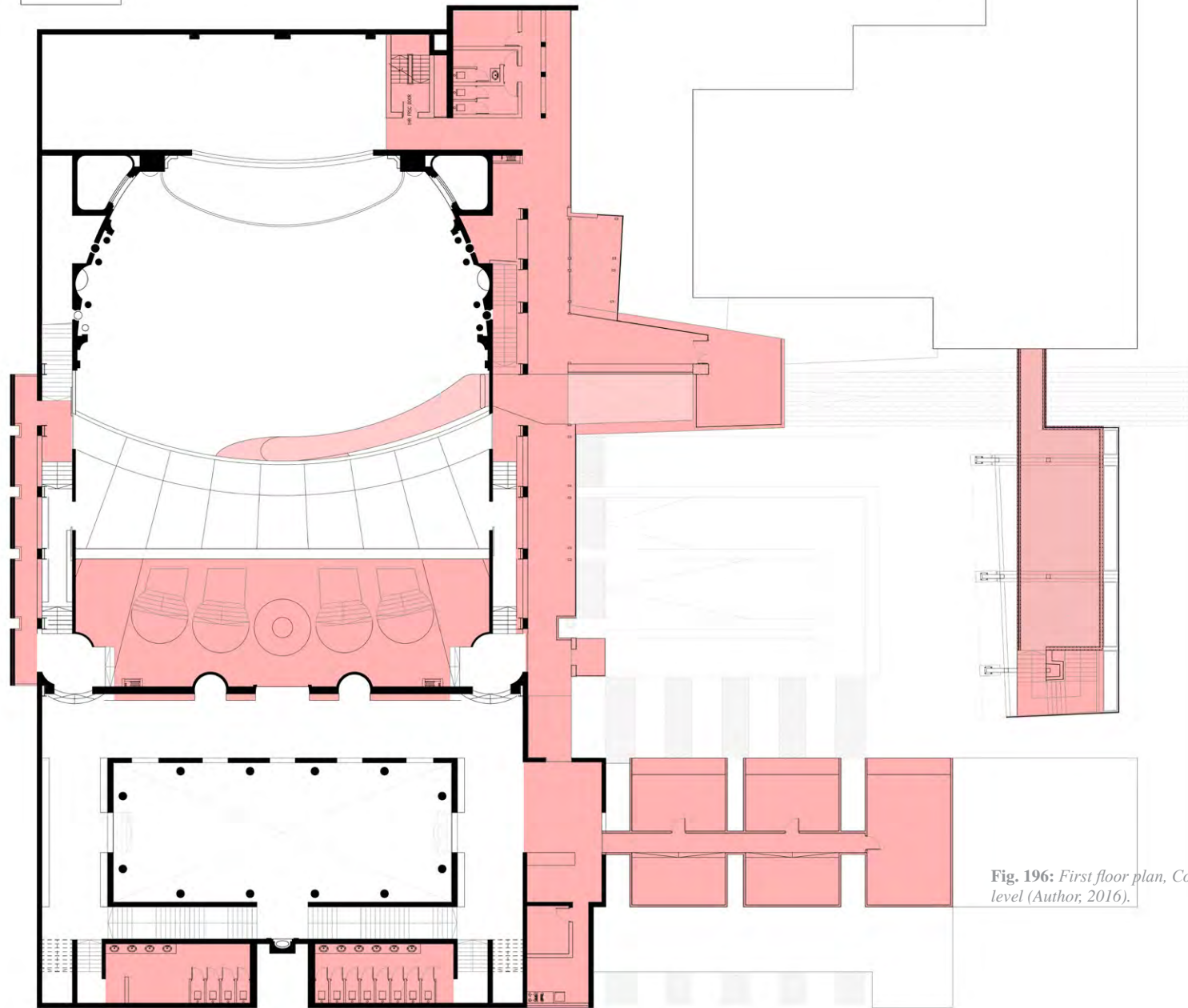
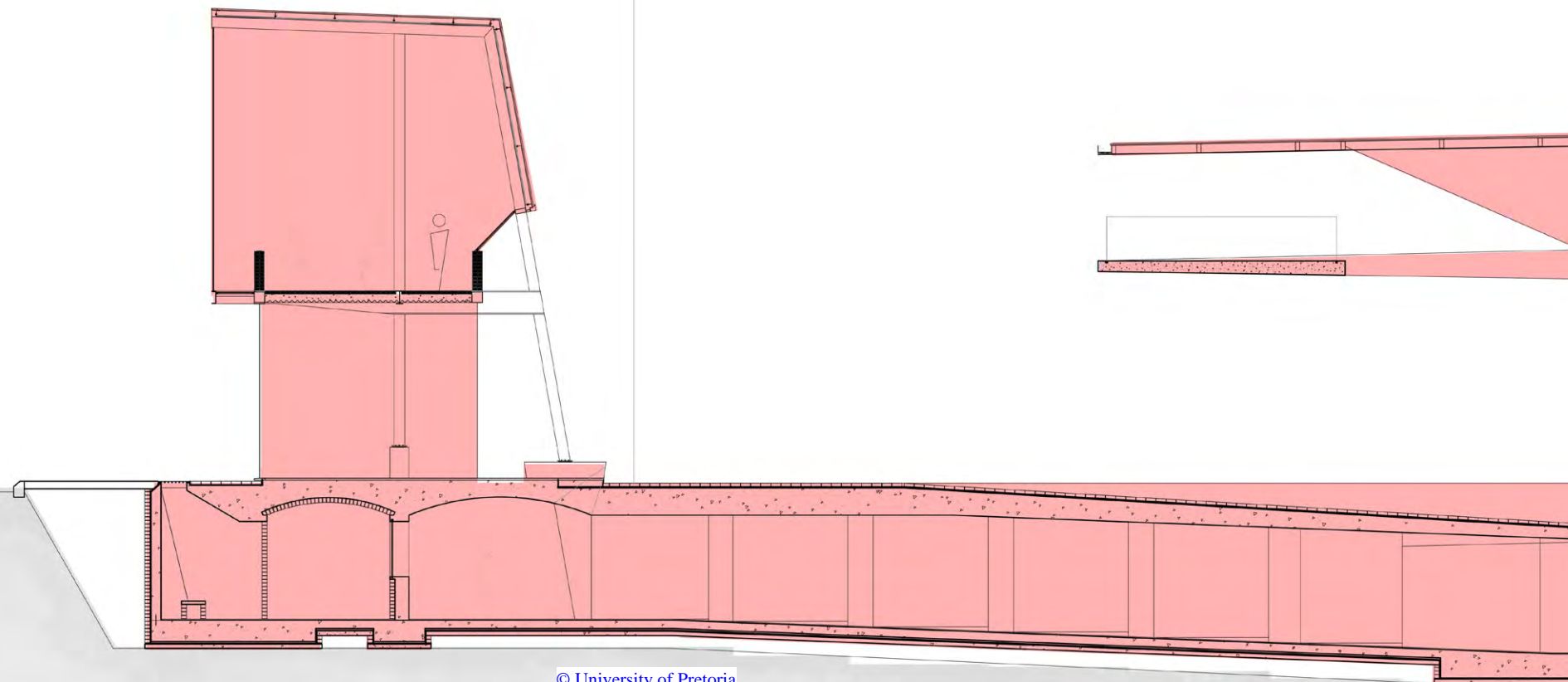


Fig. 196: *First floor plan, Constitutional level (Author, 2016).*

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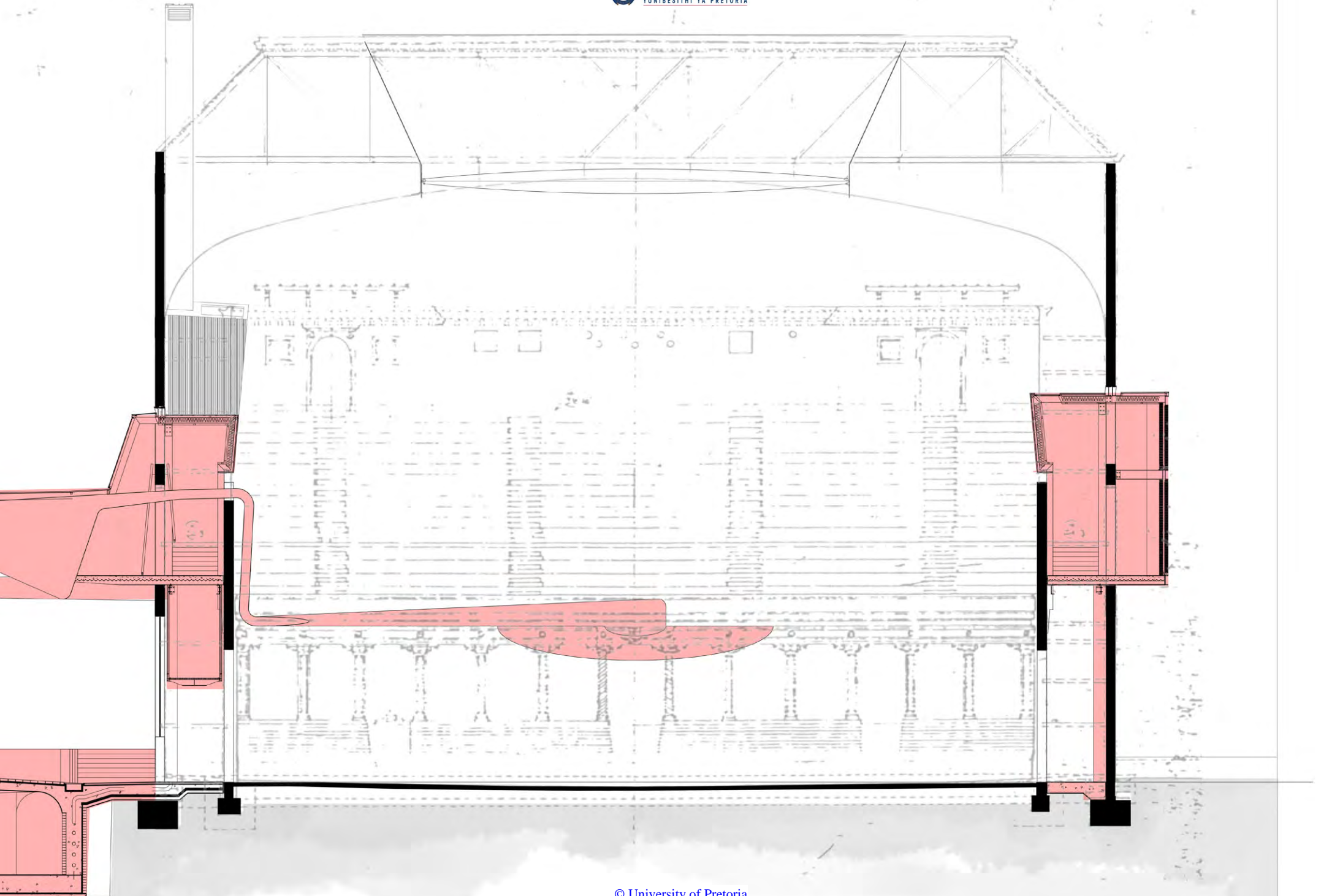
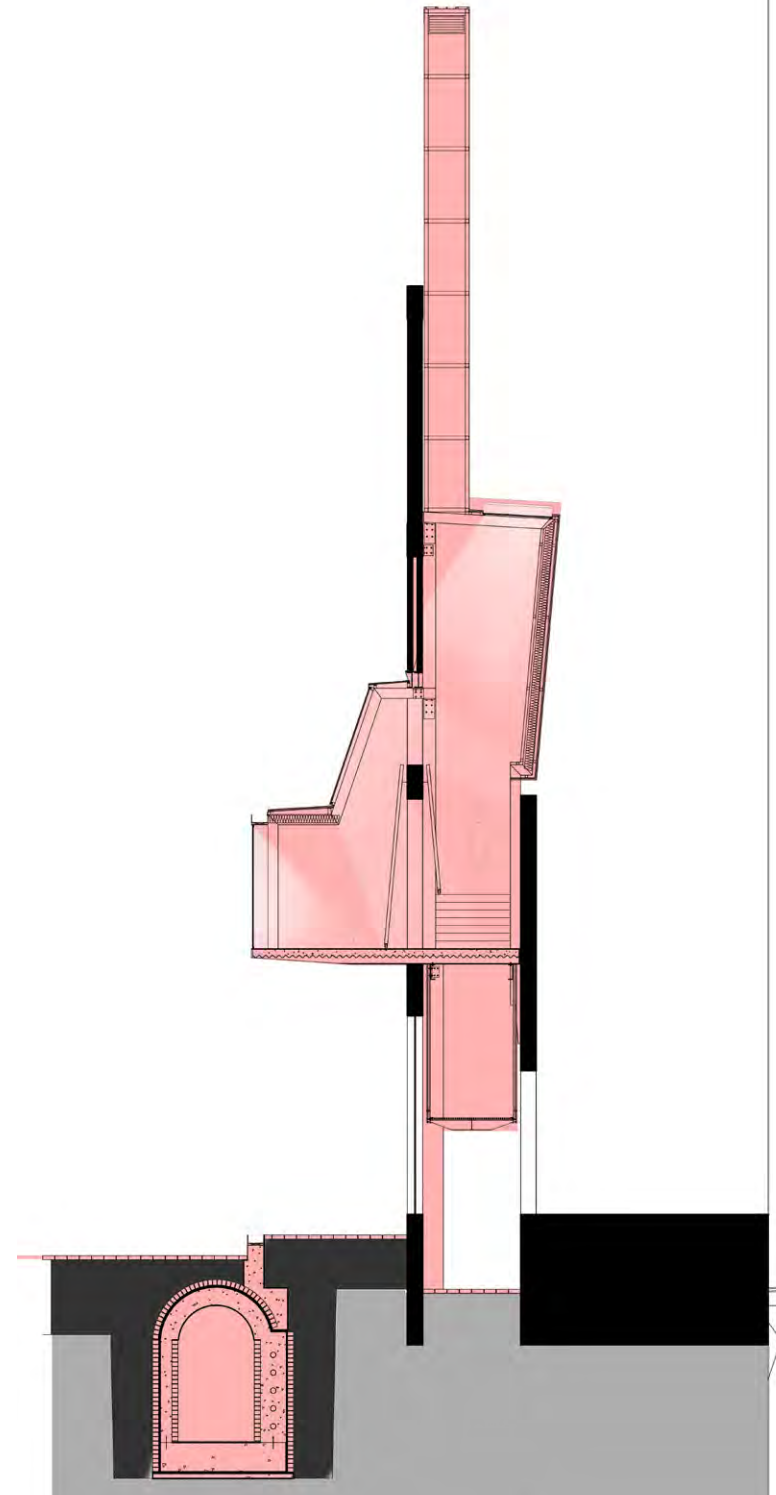
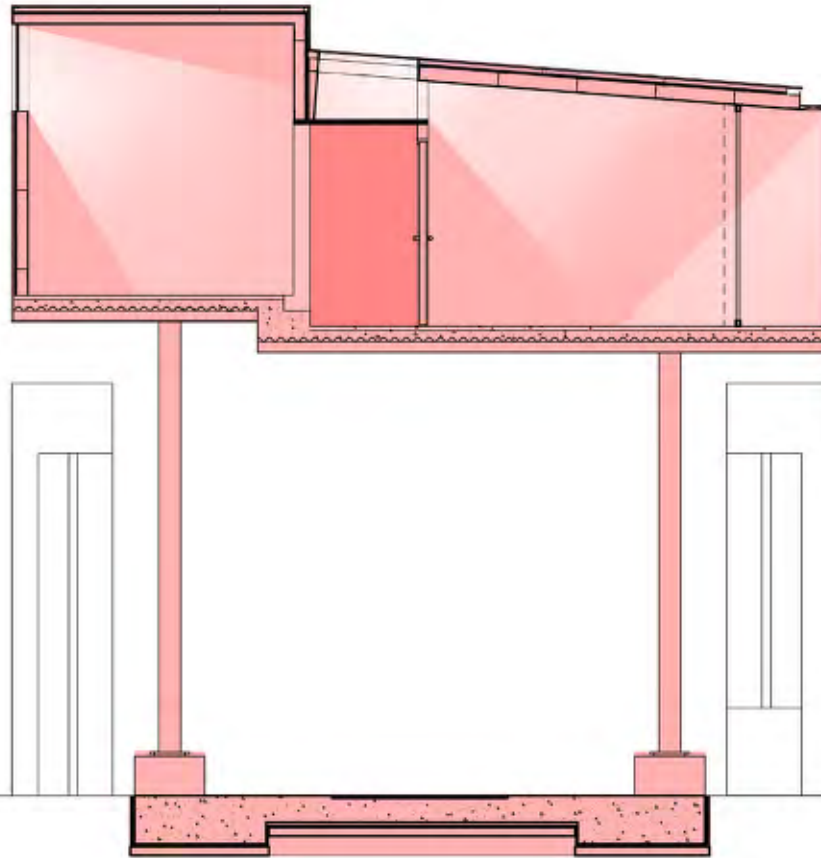


Fig. 197: (Previous Page) Section looking south through the Auditorium, SCA Library, urban “megaphone” and Witness stand (Author, 2016).

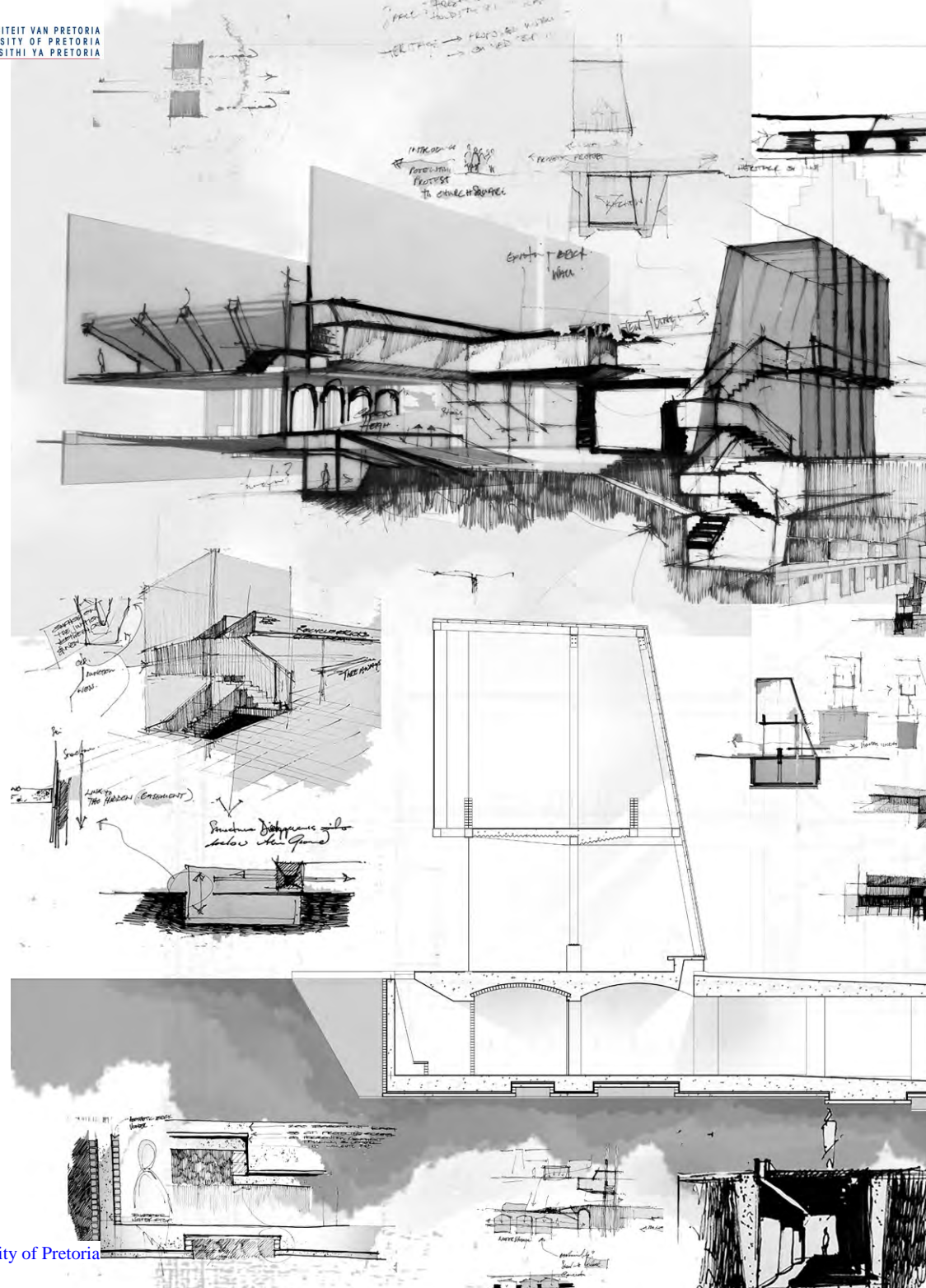
Fig. 198: (Right) Section looking south through the SCA Library Current Collection (Author, 2016).

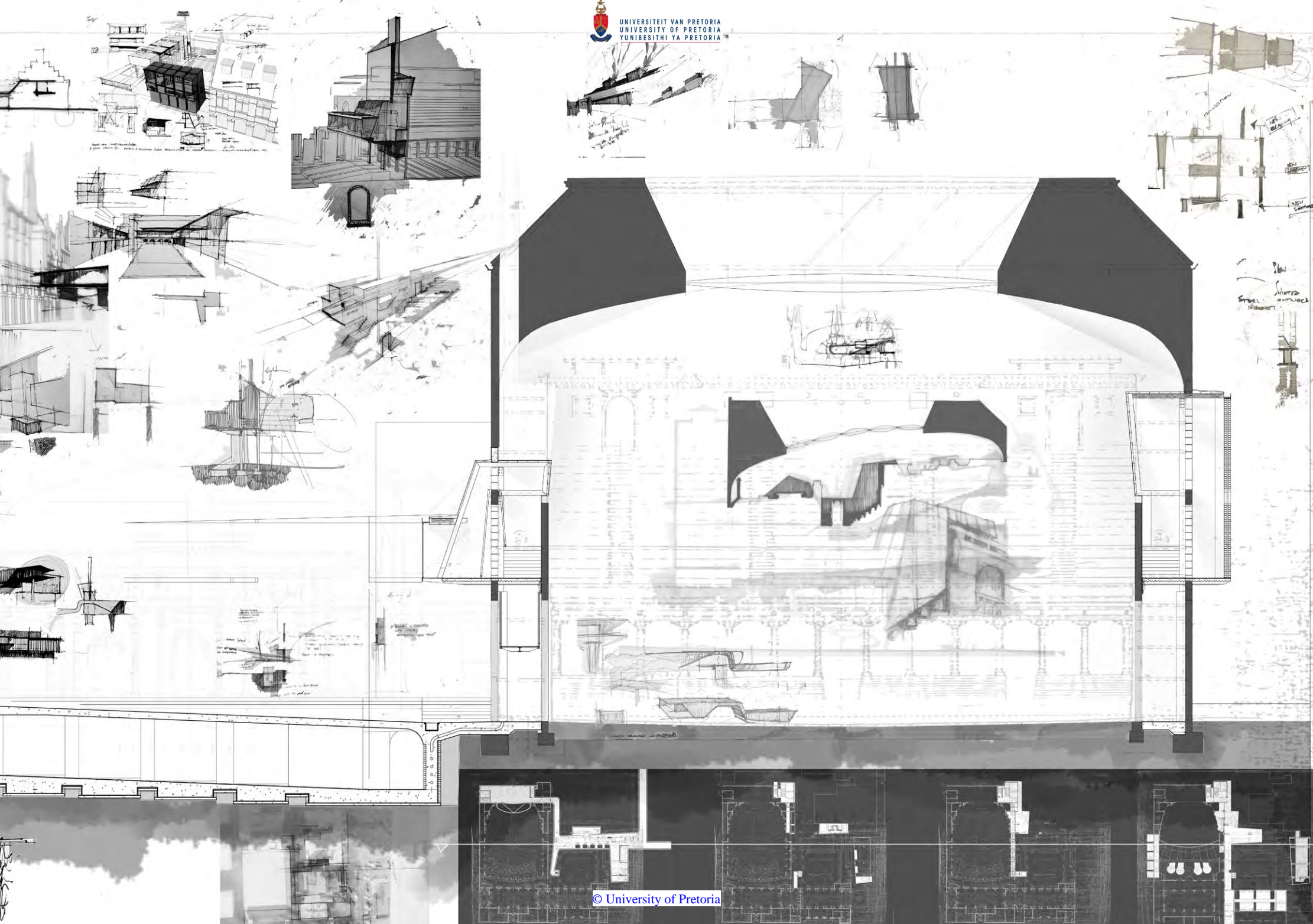
Fig. 199: (Far right) Section looking east the CASAC Offices (Author, 2016).





TECHNE





The technical concept is derived from the ideas for adaptation put forward by Robert (1989: 6). These ideas aside from dealing with the memory of a place, suggest the spatial implication of the new architecture and relation to the old. The seven ideas as already mentioned deal with:

The "building within"

The "building over"

The "building around"

The "building alongside"

"Recycling materials or vestiges"

"Adapting to a new function"

"Building in the style of"

(Robert 1989: 6)

The new layer is added to the palimpsest of that constitutes the Capitol Theatre to define the way in which the structure, materiality and services relate to the previous layers. The new layer subscribes to Robert's (1989: 6) ideas and in conjunction with the prior and new functions of spaces and their conceptual position in the scheme defines the technical approach taken in the new layer and its relation to the existing. Its relation to the existing but also the

future layer that will be added in the years to come cannot only define the technical approach to the new layer. Being a less tangible concept due to not being able to account for possible future additions and change of program that the spaces will have to undergo in order to maintain a positive contribution to the city fabric.

Structural approach

Depending on the tectonic concept at the various points of the new layer the approach to the structure varies on the scale of being subservient to the existing structure to the where the structure of the new is separated from the existing structure. The separation extends to the point that the new layer at this specific point forms a new architecture. This new architecture is still derived from the response to the memory of the built and unbuilt, however, the structure employed is separate to that of the existing.

Materiality

For the most part, the existing materials will be retained on site and celebrated as part of the memory and heritage of the site. Each aspect of the materiality

of the existing can be viewed as traces (reference Anderson) with the insertion of the new layer of architecture is old traces removed and reconstituted a new manner that helps to define and direct the negotiation between the old and the new. The aim with the new material to provide sufficient contrast to the old that affords the use of the space an understanding and an appreciation for the old and the impact of the new architecture on the experience of space.

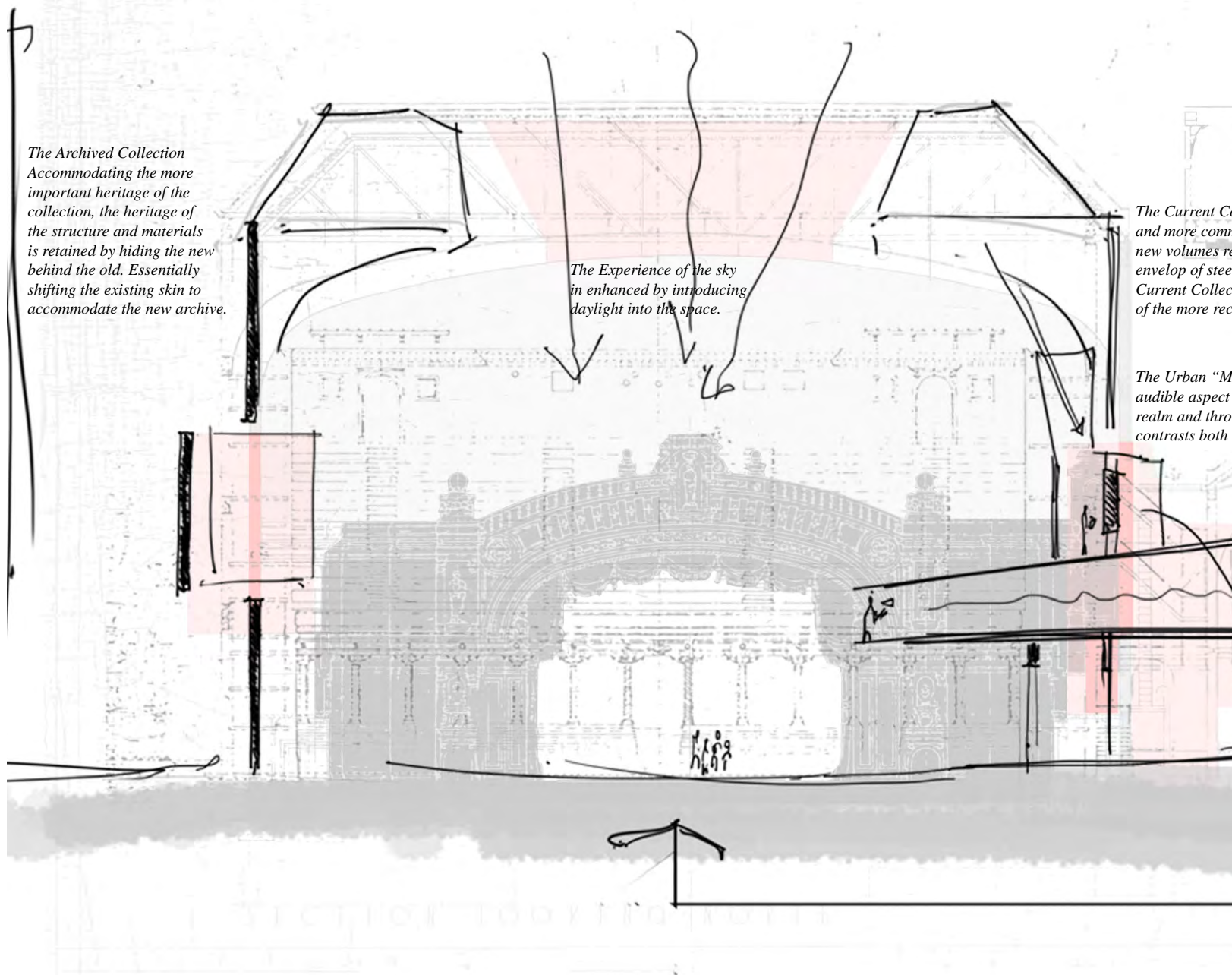
Services

The existing Theatre has services that are going to be retained and where necessary upgraded to ensure that the existing building meets the SANS 10400 requirements as best as possible. These services include the existing ventilation system, fire escapes and control systems, and ablution facilities. Alterations to the existing structure and services are to improve the performance of both the existing and the aid the performance of the new architecture. The new layer of architecture in terms of services is in most cases separated from the existing and this is where the primary

focus on services will lie.

Fig. 200: *(Previous Page) Technical exploration poster (Author, September 2016).*

Fig. 201: *(Next page) Tectonic concept drawing (Author, 2016).*



*The Archived Collection
Accommodating the more
important heritage of the
collection, the heritage of
the structure and materials
is retained by hiding the new
behind the old. Essentially
shifting the existing skin to
accommodate the new archive.*

*The Experience of the sky
in enhanced by introducing
daylight into the space.*

*The Current Collection
and more comfortable
new volumes re-envelop
of steel Current Collection
of the more recent*

*The Urban "M...
audible aspect
realm and thro...
contrasts both*

M-ZI
SCALE

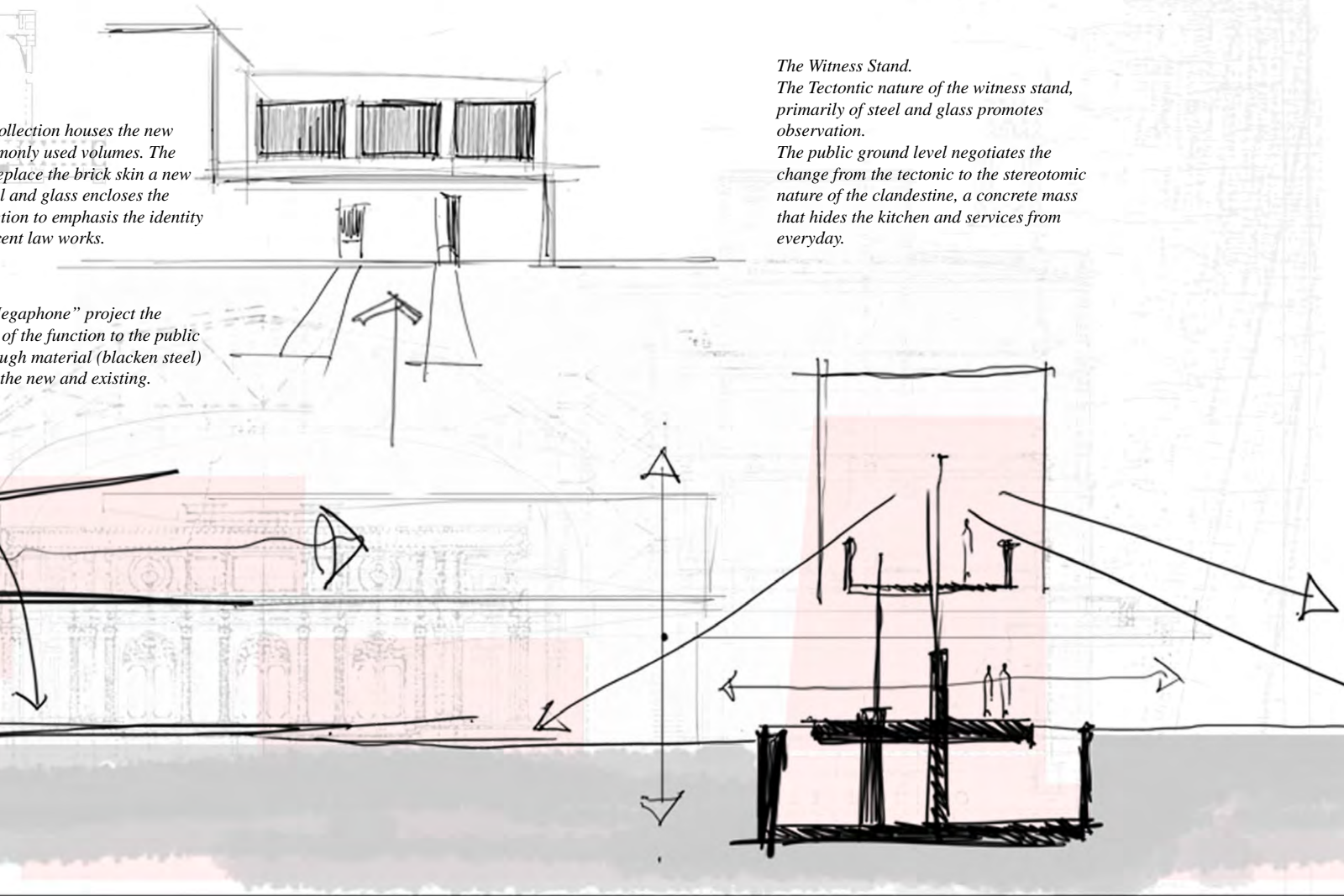
collection houses the new
commonly used volumes. The
replace the brick skin a new
and glass encloses the
to emphasis the identity
rent law works.

"megaphone" project the
of the function to the public
ough material (blacken steel)
the new and existing.

The Witness Stand.

*The Tectonic nature of the witness stand,
primarily of steel and glass promotes
observation.*

*The public ground level negotiates the
change from the tectonic to the stereotomic
nature of the clandestine, a concrete mass
that hides the kitchen and services from
everyday.*



Technification of the Constitutional Level

The Archived Collection

The new structure that supports the shifted heritage brickwork and the archived collection has to effectively remain hidden behind the heritage. In order to achieve this the heritage brickwork is removed from the concrete and beam external theatre skin and placed in a steel frame. The frame is made up of hot rolled steel angles in order to maintain a low profile when viewed in elevation. The angles then wrap around to what is the back of the brickwork to where they are then attached to the new steel structure that projects through the newly made openings in the external skin of the theatre. The floor of the new structure is a permanent shutter concrete floor that is suspended between the beams and columns of the existing structure of the theatre skin. The new structure is supported in the same way as the Current Collection Space.

The idea of hiding structure suggests the materiality be focused on the recycling

of heritage materials however where this focus cannot be achieved the steel and glass of the new structure as well as the roof and gutter details have to be discreetly articulated so as not to divert the focus from the heritage fabric. This discretion applies mainly to the external condition. Internally where the new structure cannot be hidden behind the heritage fabric, it is treated as external roofing condition with black standing seam metal roofs to emphasise the idea of the extension of the roofscapes.

The internal environmental conditions of the internal space need to be well regulated to ensure the preservation of the volumes being housed in this collection. In order to maintain this environment, this volume's climatic conditions are to be aided by the upgraded HVAC system that will service the auditorium space and the rest of the theatre. Direct sunlight to be avoided in this area as much as possible and thus the inclusion of skylights into the internal roof that allows the ambient light from the auditorium space to filter into the archived collection space.

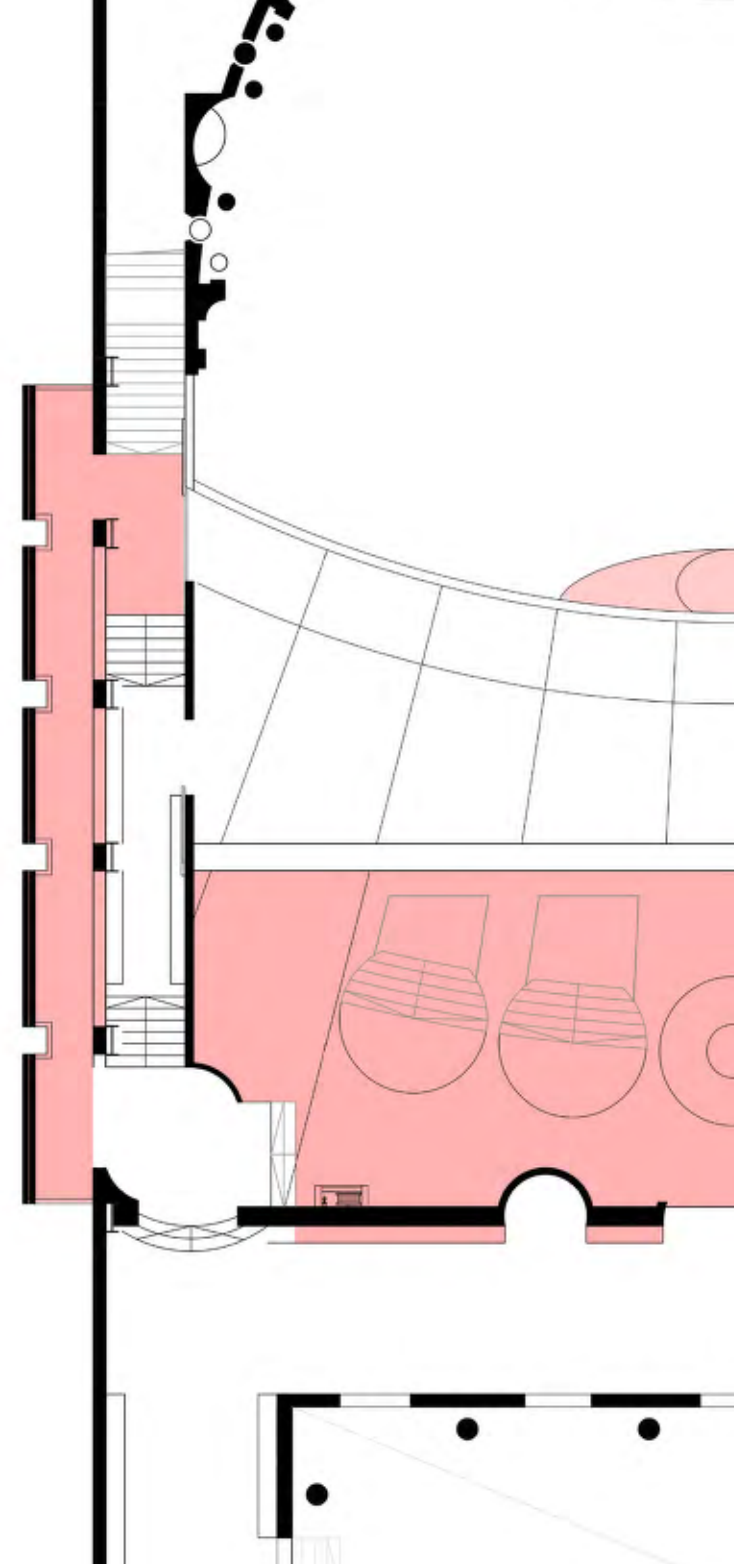


Fig. 202: *The Archived Collection plan*
(Author, September 2016).

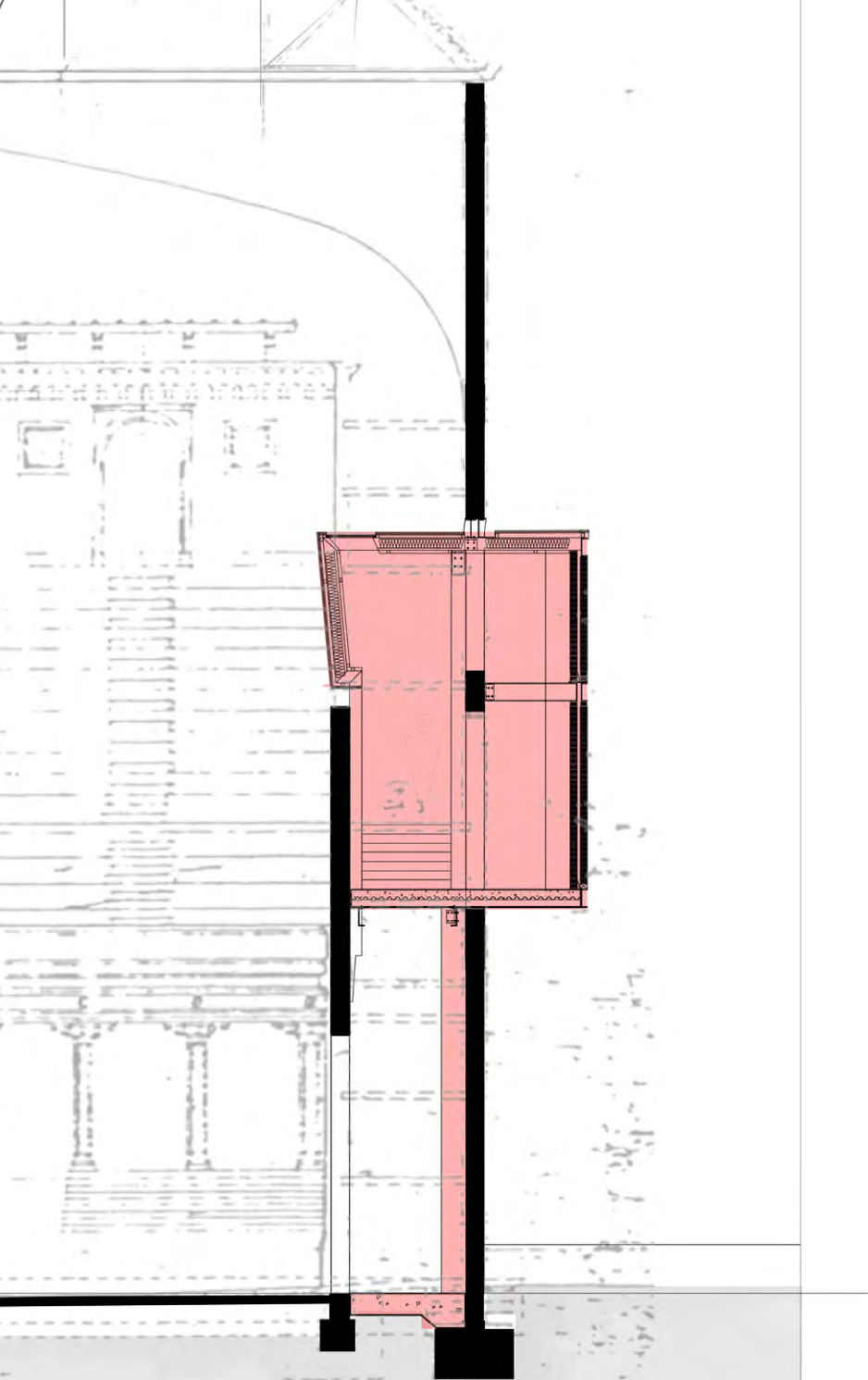


Fig. 203: *The Archived Collection section looking south (Author, September 2016).*

Fig. 204: *(Above) Foundation detail (Author, 2016).*

Fig. 205: *(Right) The Current Collection, section looking south (Author, 2016).*

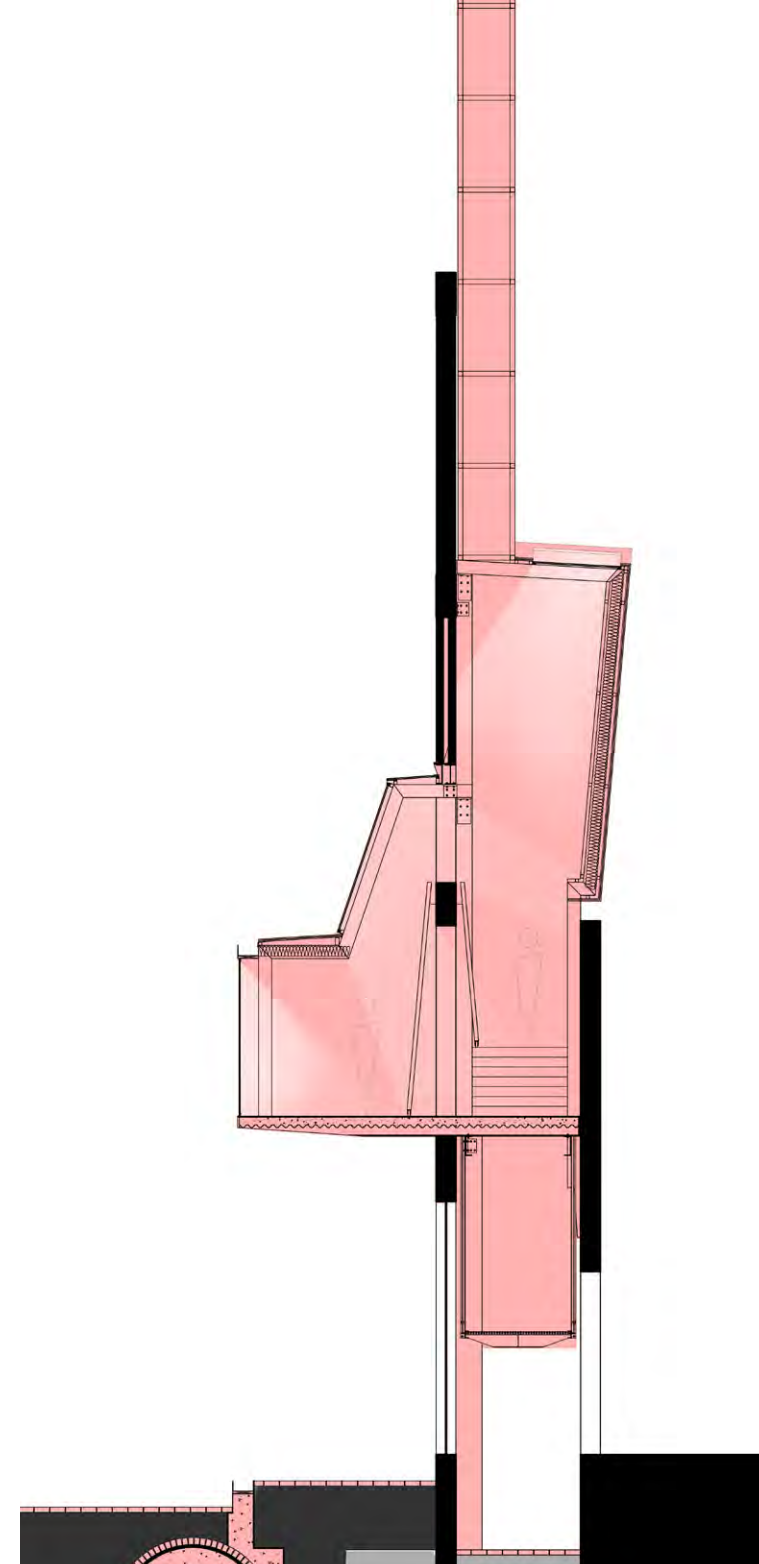
The Current Collection

The internal condition of the architecture for the current collection mirrors that of the archived collection space. The external portion of the architecture for the current collection that replaces the heritage fabric of the theatre skin brings contrast between the old and the new. The simplicity of the form and the structure of the new layer of architecture reduce the visual noise so as not to distract from the relationship between the new and existing.

The structure itself is made up largely of repeating hot-rolled steel rectangular hollow section frames that are supported by a steel beam and also tied to the existing at various points depending on the position of the portal frame in relation to the existing. The beam that supports these frames is connected to columns that are positioned immediately behind the existing columns of the external

skin of the theatre. The column is supported by a raft foundation that is poured on top of the existing foundations of the auditorium.

The majority of the floors consist of permanent shuttered concrete floors except for the projection that accommodates the urban megaphone and balcony. This is an in situ cast concrete floor that is supported by three concrete beams resting on four columns, three cast against the existing columns of the external skin and the other column that is situated next to the public ablutions for the courtyard space. The spaces are enclosed by ceramic fit patterned glazing that treats and controls solar ingress without the need for shading devices that begin to add to the visual clutter of the new architecture.



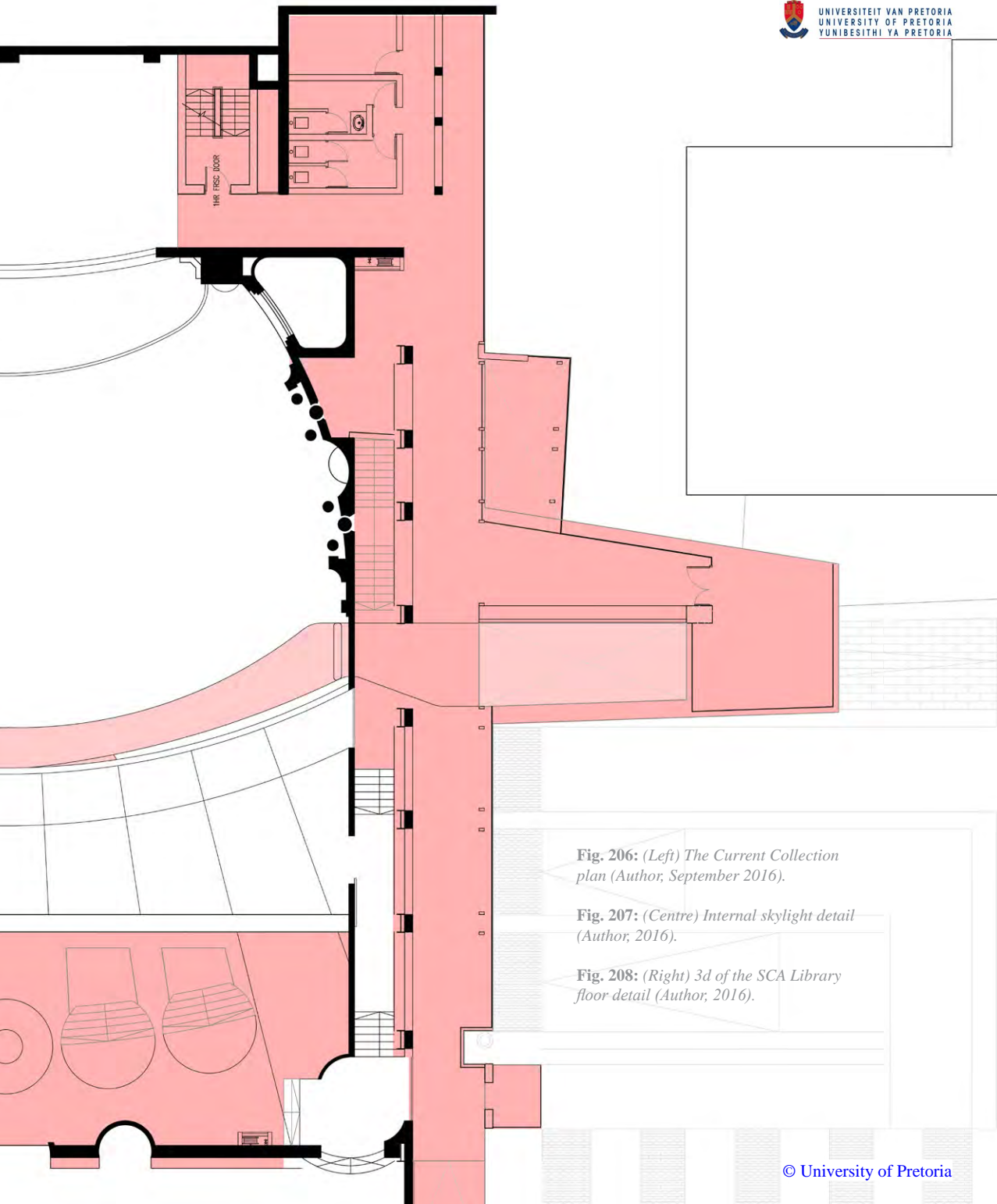
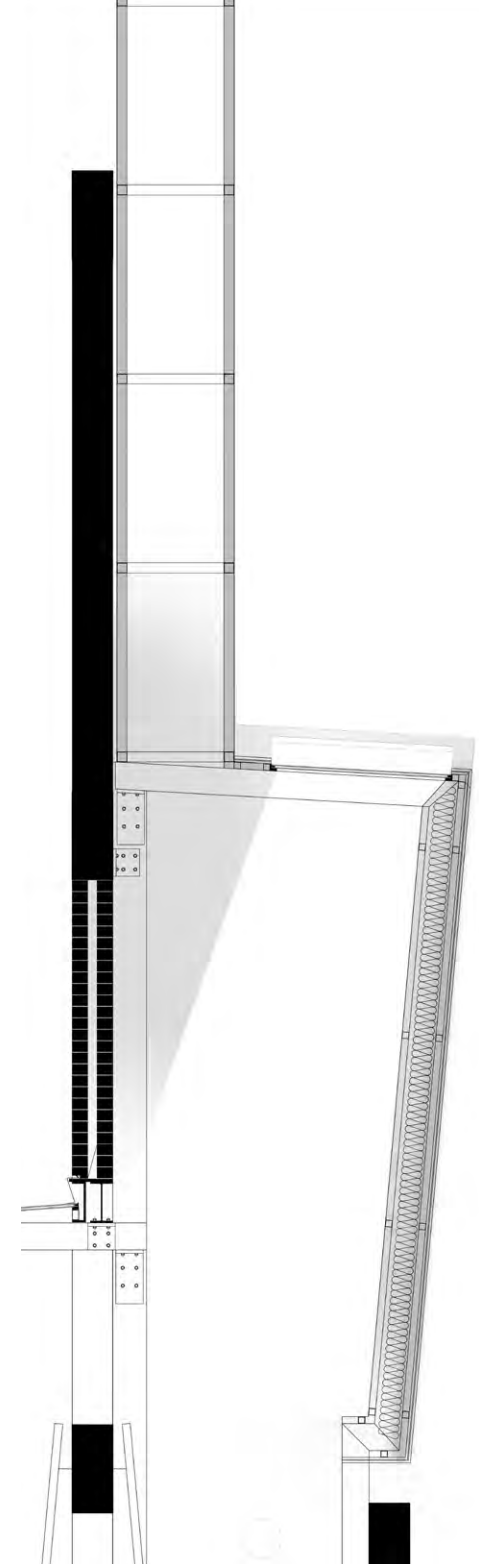
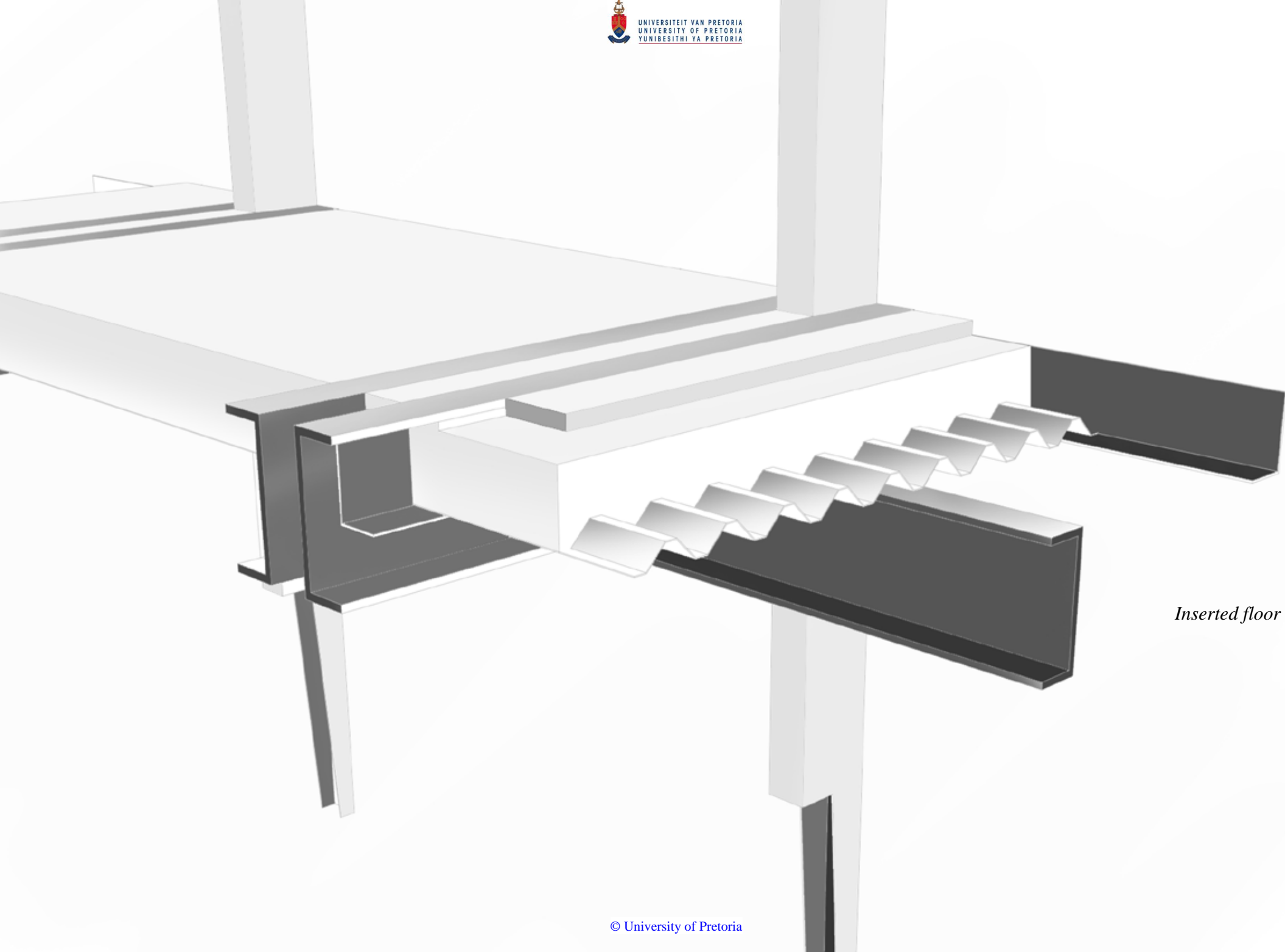


Fig. 206: (Left) *The Current Collection plan (Author, September 2016).*

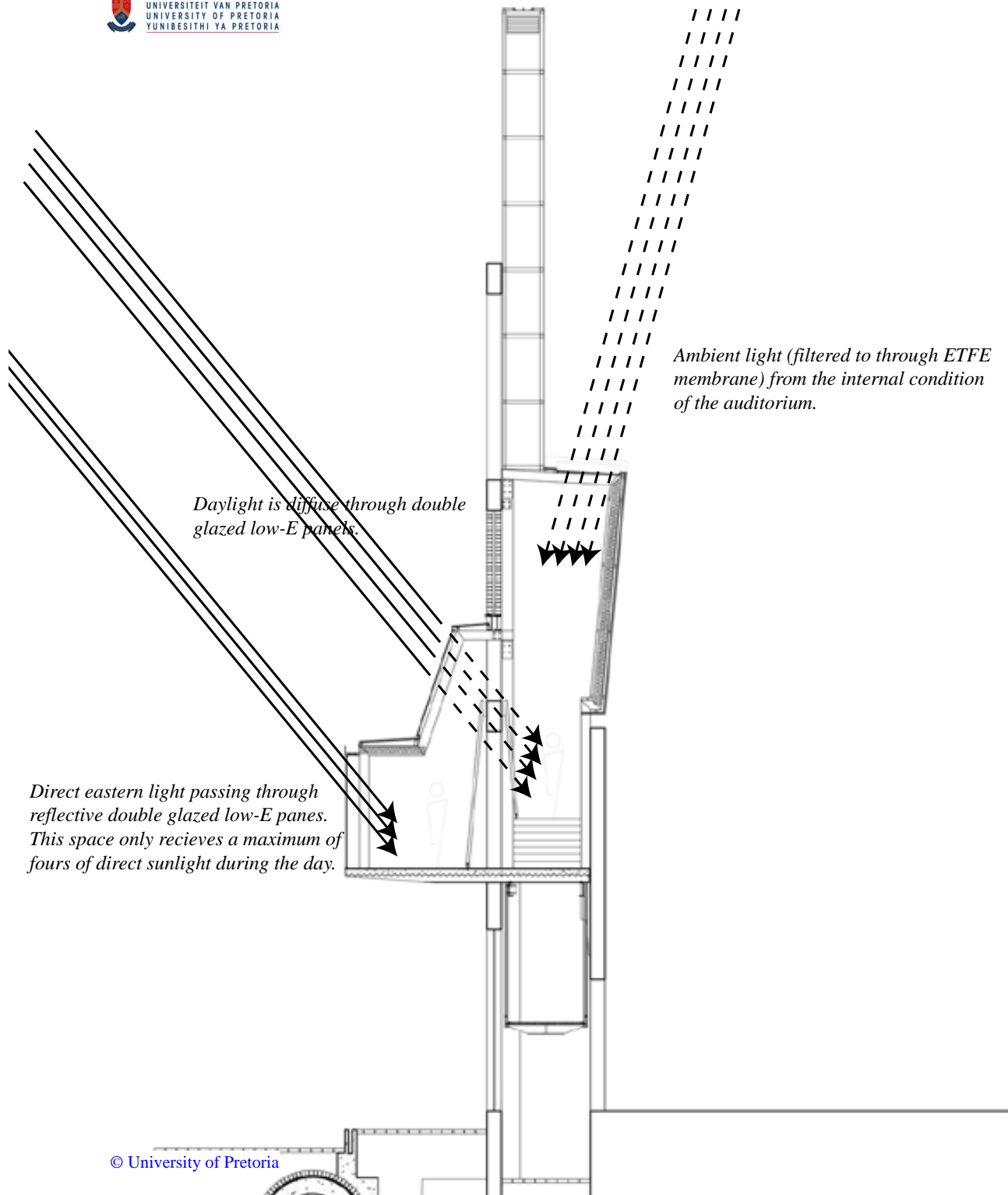
Fig. 207: (Centre) *Internal skylight detail (Author, 2016).*

Fig. 208: (Right) *3d of the SCA Library floor detail (Author, 2016).*





Inserted floor detail



Daylight is diffuse through double glazed low-E panels.

Direct eastern light passing through reflective double glazed low-E panes. This space only receives a maximum of four of direct sunlight during the day.

Ambient light (filtered through ETFE membrane) from the internal condition of the auditorium.

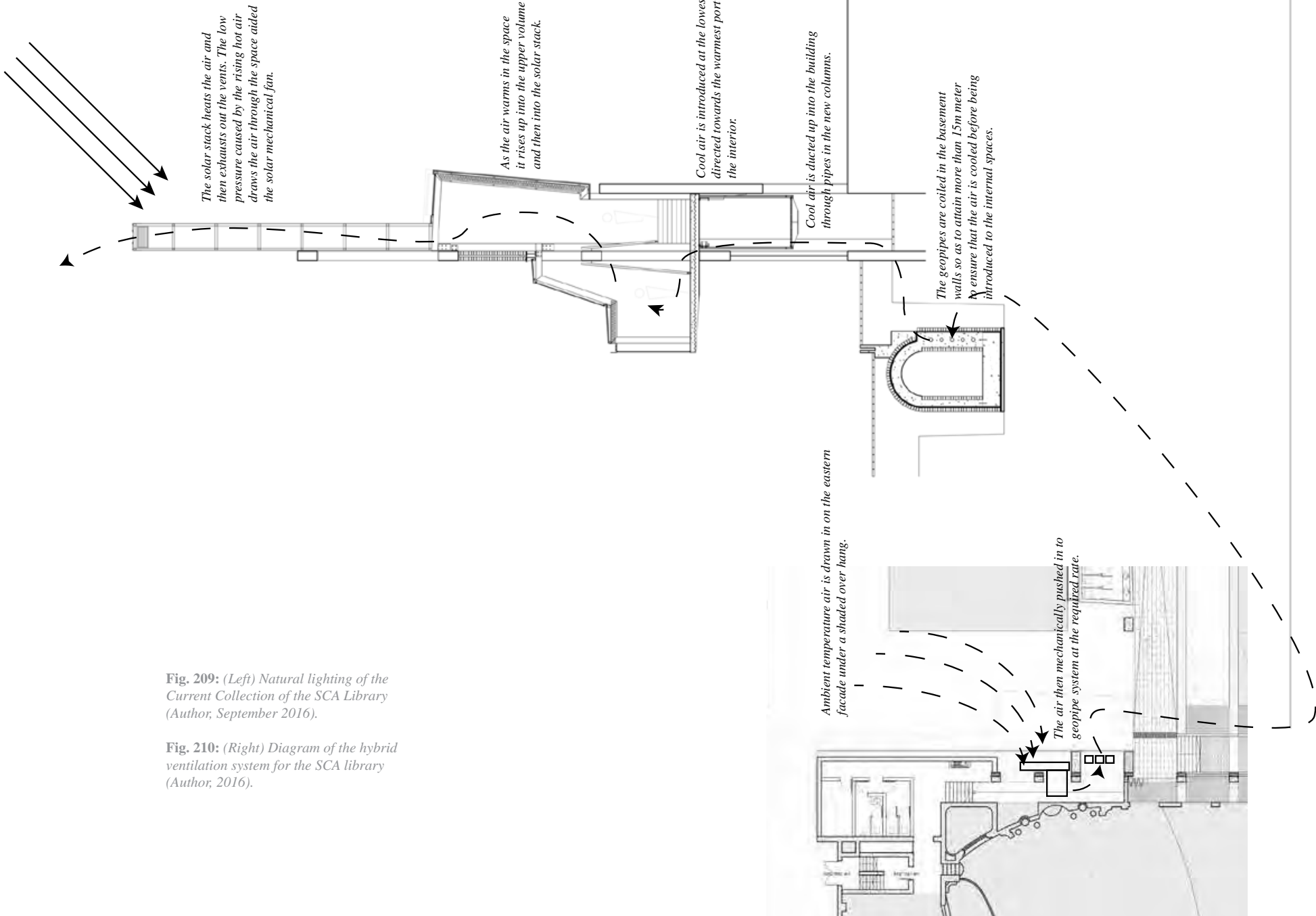


Fig. 209: (Left) Natural lighting of the Current Collection of the SCA Library (Author, September 2016).

Fig. 210: (Right) Diagram of the hybrid ventilation system for the SCA library (Author, 2016).

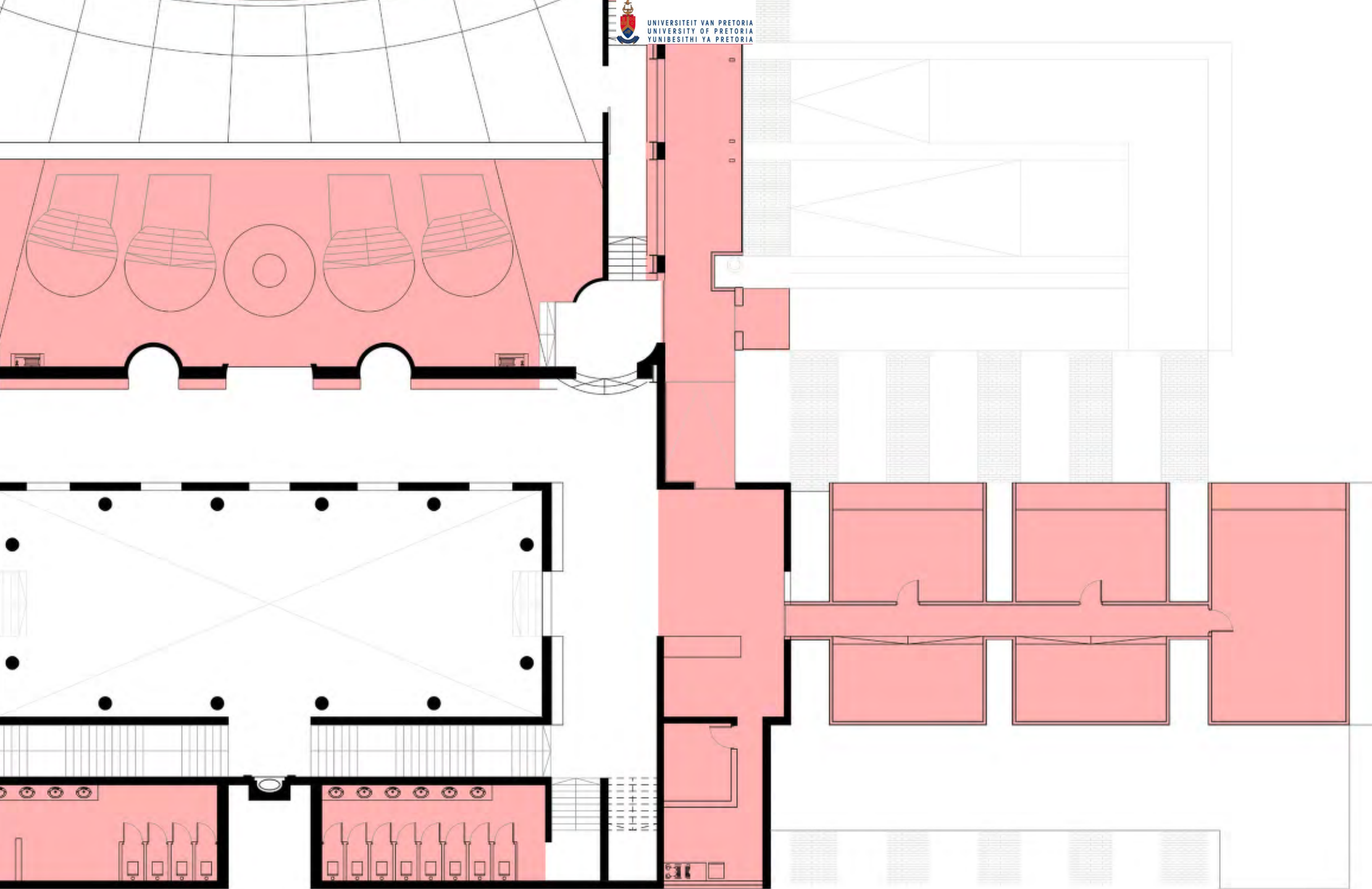
The Council for the Advancement of the South African Constitution (CASAC) Office.

The offices are situated above the streetscape formed by the heritage fabric. To support the structure in a manner that emphasises the colonnade of the "imagined" streetscape below. The columns are aligned to the existing columns extending above them to the bottom of the offices. The foundations of the new column are constructed in a similar manner to those of the archived and the collection spaces.

Spanning the columns is steel beams the support the permanent shuttered concrete floor above which the space is enclosed by lightweight steel stud construction. Like the internal 'external' roof condition of the archived and current collection spaces, the external condition of the CASAC offices is treated in the same fashion apart from the glazed portions of the facade. The glazing makes use of a variation between ceramic fit patterned glazing and clear glazing depending on the position of the glazed portion in question.

Climate control of the current collection operates on a hybrid system whereby relatively cool air is drawn in on the eastern facade of the theatre aided by a solar fan. The air is then pushed into eco pipes coiled within the concrete that constitute the basement structure. Once the air has passed through a sufficient length of pipe, approximately 15m, the air is then piped up through the new columns and introduced to the current collection space at low-level. As air heats up it rises into the raised volumes of the internal roof condition where it is drawn up the solar stack, accelerating with the increase of the temperature of the stack. The heated air is expelled through the vents at the top of the stack. The hybrid systems employed, as the performance of the stacks may not be so effective as to draw the air through the ecotypes to achieve the required airflow of the internal spaces.

Fig. 211: (Right) Plan of the CASAC Offices and connection to the promenade (Author, 2016).



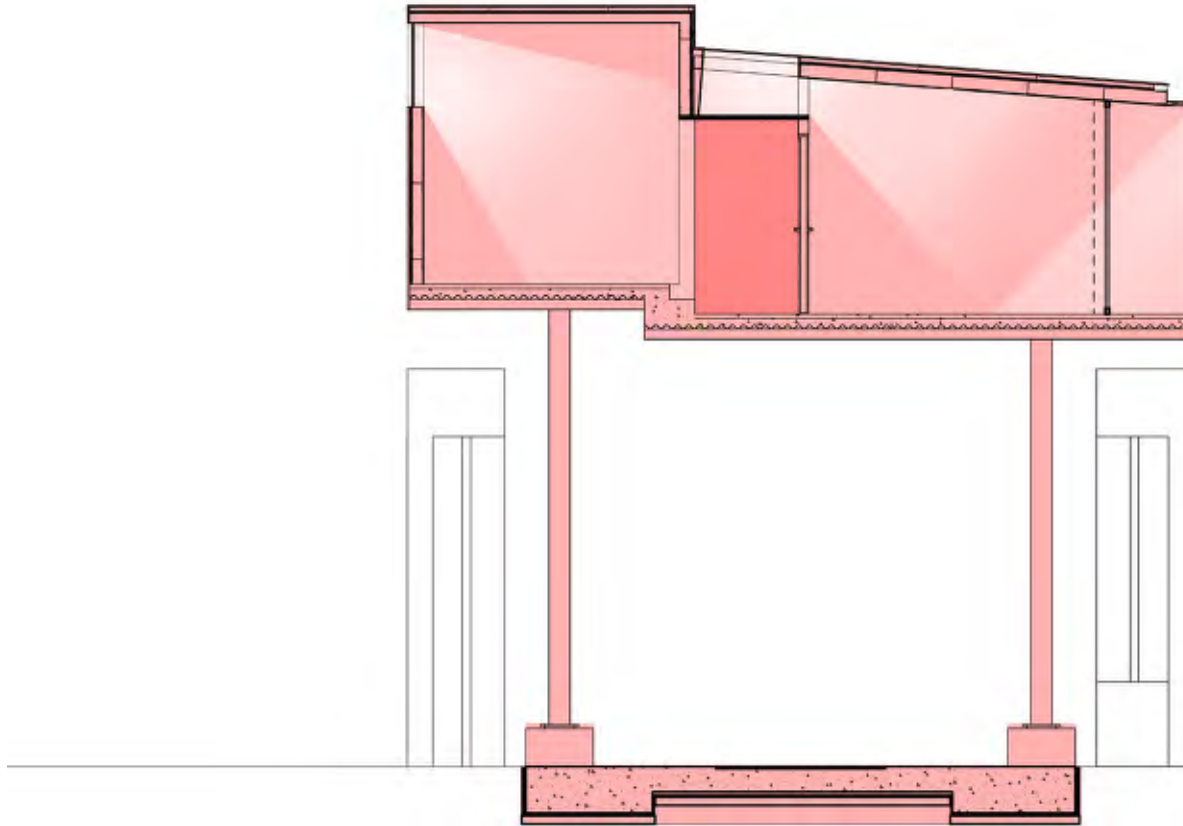
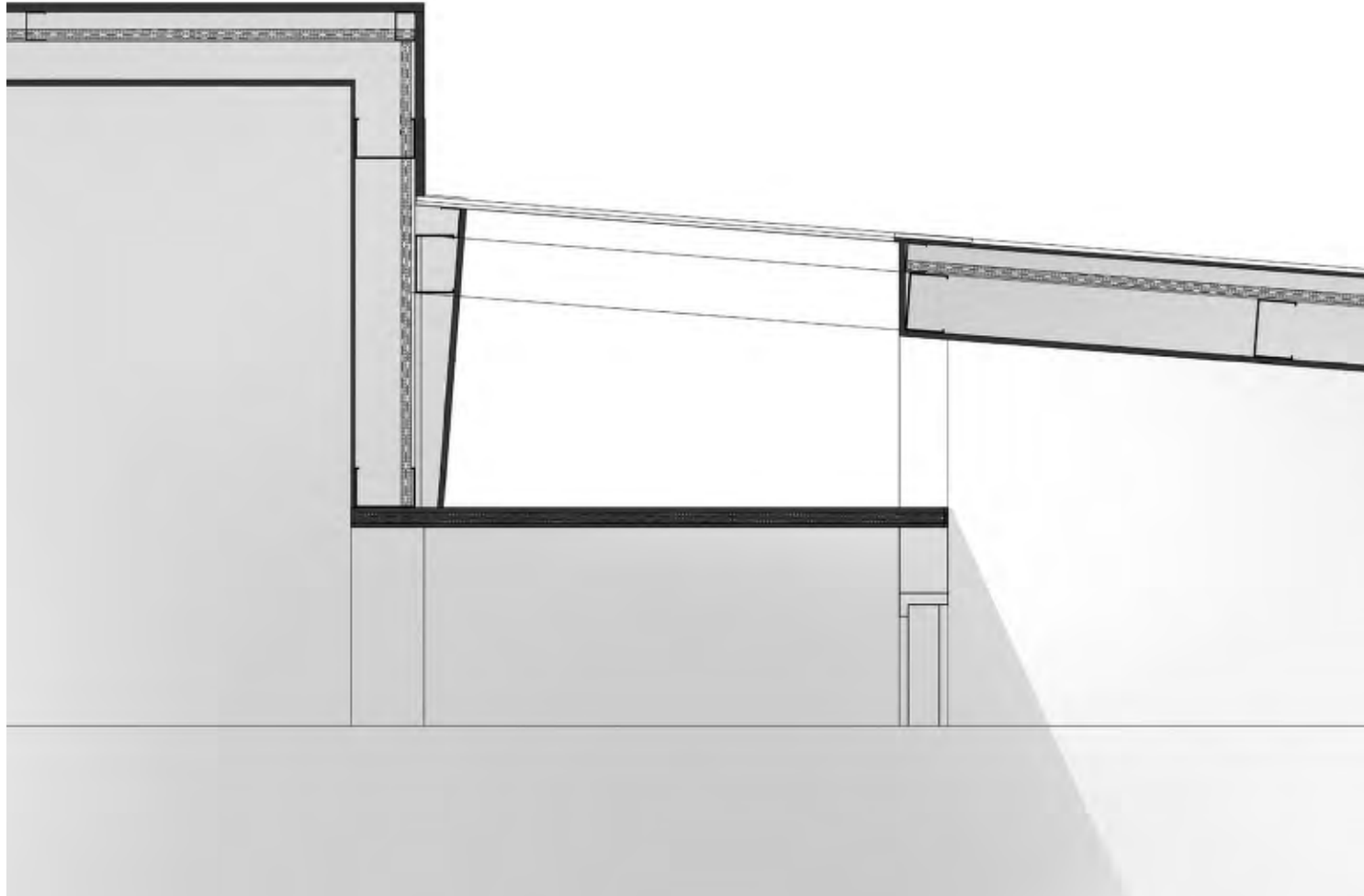


Fig. 212: (Left) Section of the CASAC Offices above the streetscape (Author, 2016).

Fig. 213: (Right) The light shelf detail (Author, 2016).



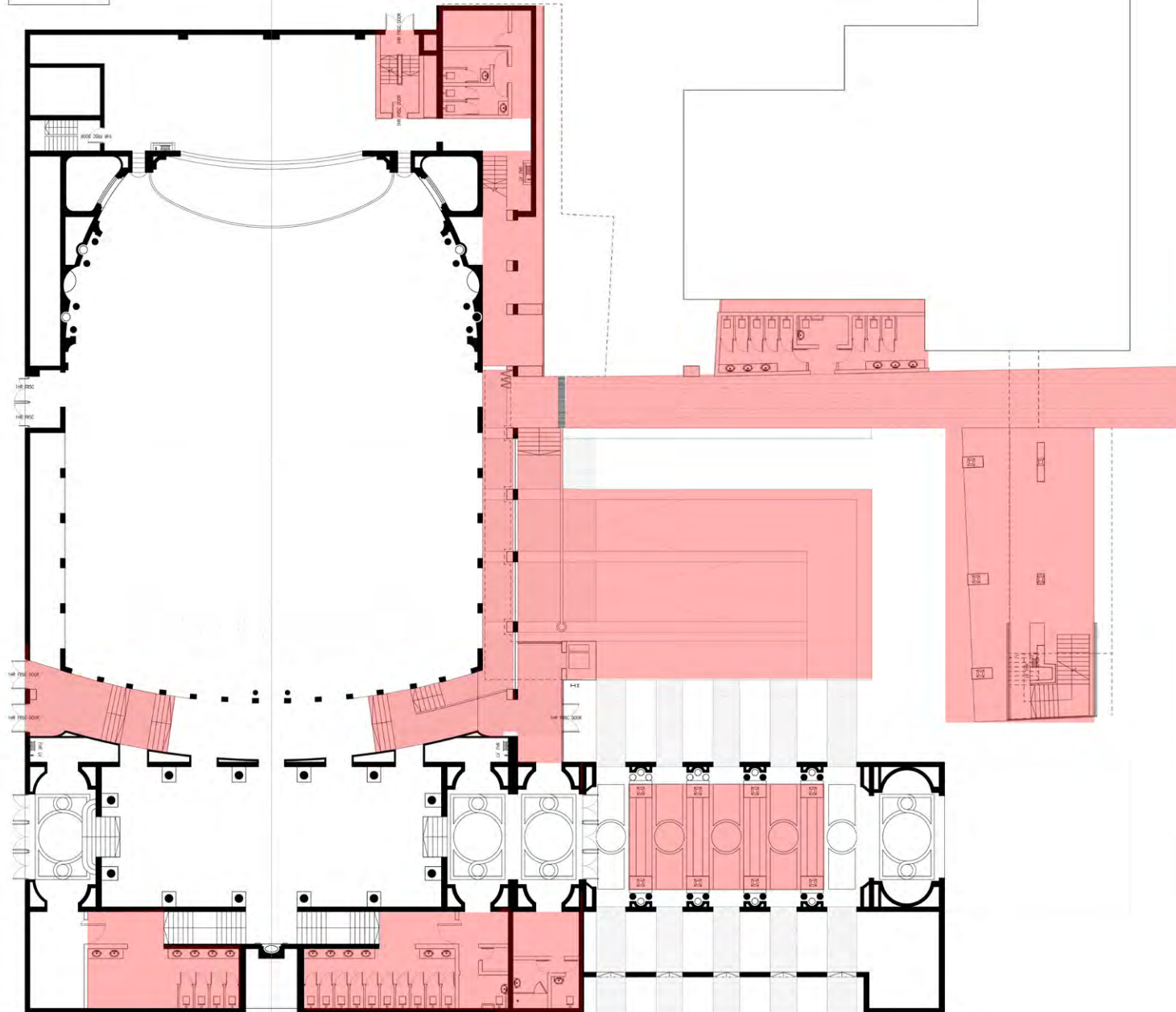
Public Level. The Auditorium

The auditorium as part of the remaining unchanged except for the addition of an ETFE membrane in a cutaway portion of the ceiling. The role of the membrane is to allow daylight into the auditorium space, however, to exert greater control over the internal lighting condition a multi-membrane ETFE cushion system is to be used. Each of these membranes have been printed with the specific pattern and by controlling the position of one membrane to another within the ETFE system the intensity of the daylight entering into the interior can be controlled. This allows for the varied use of the space especially in instances where specific light quality is needed. Being able to control the lighting of the auditorium space reduces the energy load required by functions taking place in the building.

The existing HVAC system of the Capitol Theatre is to be upgraded in order to meet the current requirements auditorium spaces. The ablutions are also upgraded so as to meet the requirements for

the building to accommodate 670 people and an additional 430 people if the ablutions in the courtyard are considered. The addition of two fire exits in conjunction with the existing fire exit allow for both ground floor of the auditorium and a balcony to be safely evacuated in case of emergency.

Fig. 214: *Ground floor plan of the public level (Author, 2016).*



The Witness Stand.

The basement structure forms part of the clandestine realm of the scheme and structurally the constructed from concrete. The mass is pushed up into the public level on the ground floor to meet and support the structure of the space above. The ground level is conceptually the space of negotiation between the stereotomic structure of the clandestine realm and the tectonic structure of the observation platform. The physical negotiation between these two structures is dealt with at a human scale in such a way that the point of negotiation can be adapted to the requirements of the space. As well as providing for the ground level above the projection of the basement mass into the public realm allow for the inclusion of skylight for the spaces below.

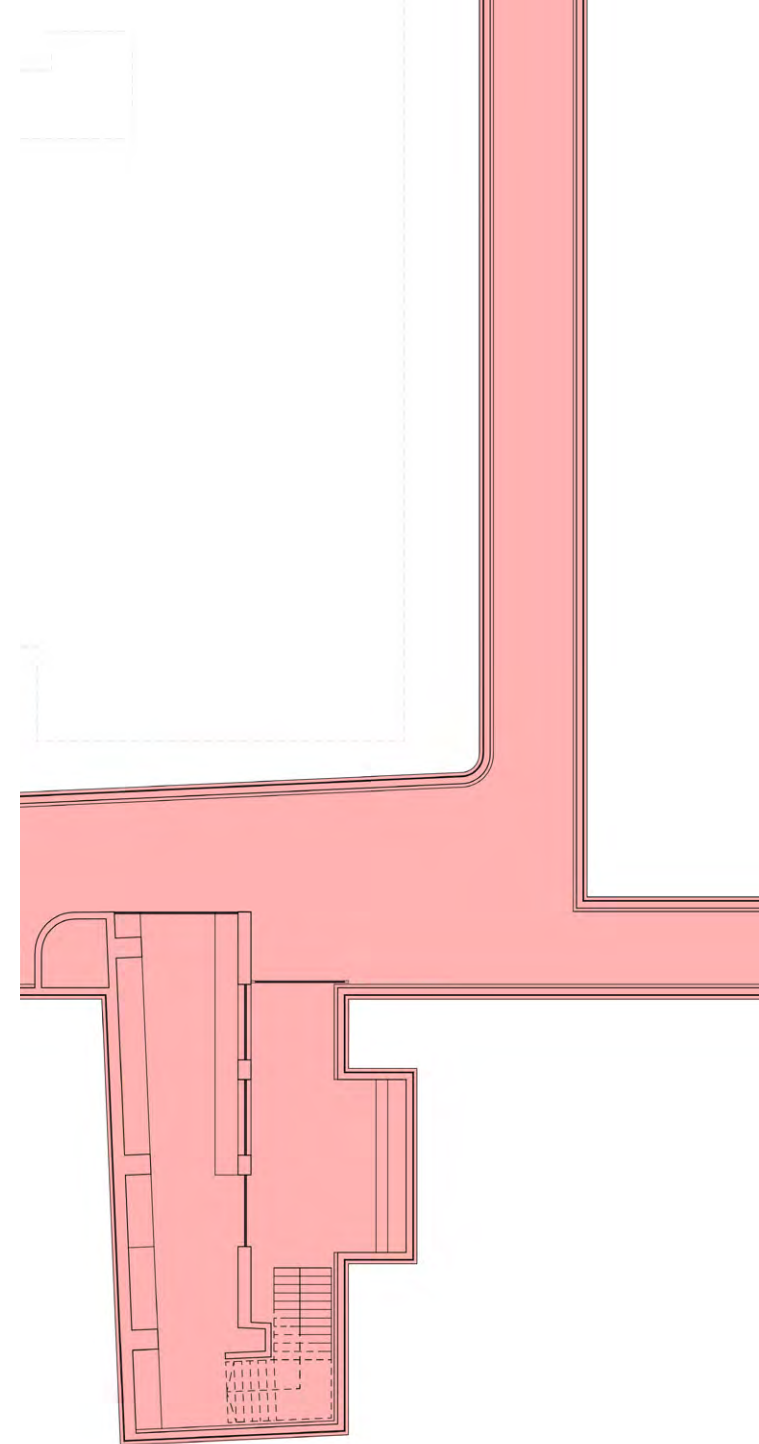
The ground floor is essentially an open space that can be sealed when required and is platform consists of elements, the physical platform the enclosing envelope. The platform is accessed from the southern staircase that forms the link between the kitchen below

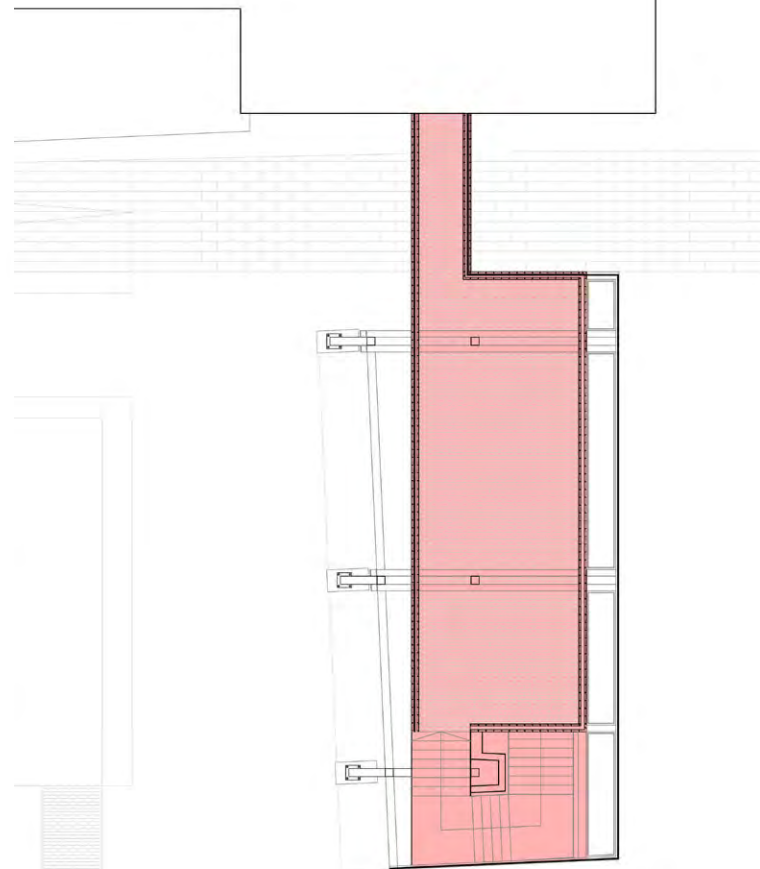
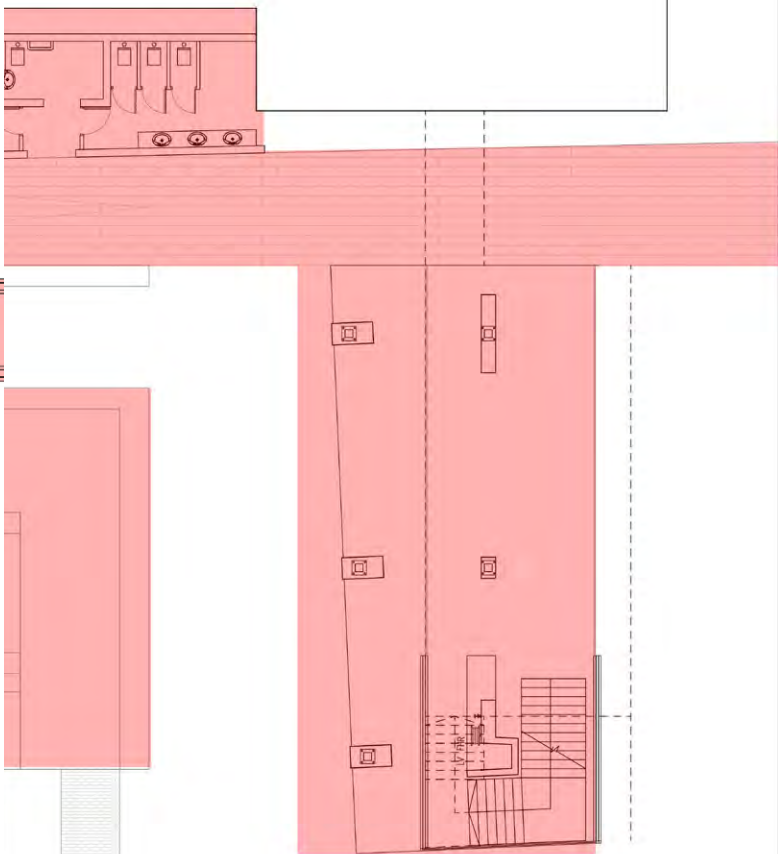
and the platform above. The northern edge of the platform punctures the old Netherlands bank and this is a physical connection with the heritage directs the materiality of the platform to respond to this heritage and is expressed through the combination of recycled Kirkness bricks in conjunction with contemporary clay bricks. The platform is enveloped by steel and glass skin and supporting structure of some of the language to that of the CASAC office and the architecture of the current collection

Fig. 215: (Left) Kitchen Plan at Basement, Clandestine level (Author, 2016).

Fig. 216: (Centre) Ground floor reception and waiting area, Public level (Author, 2016).

Fig. 217: (Right) Upper level Plan, the witness level (Author, 2016).





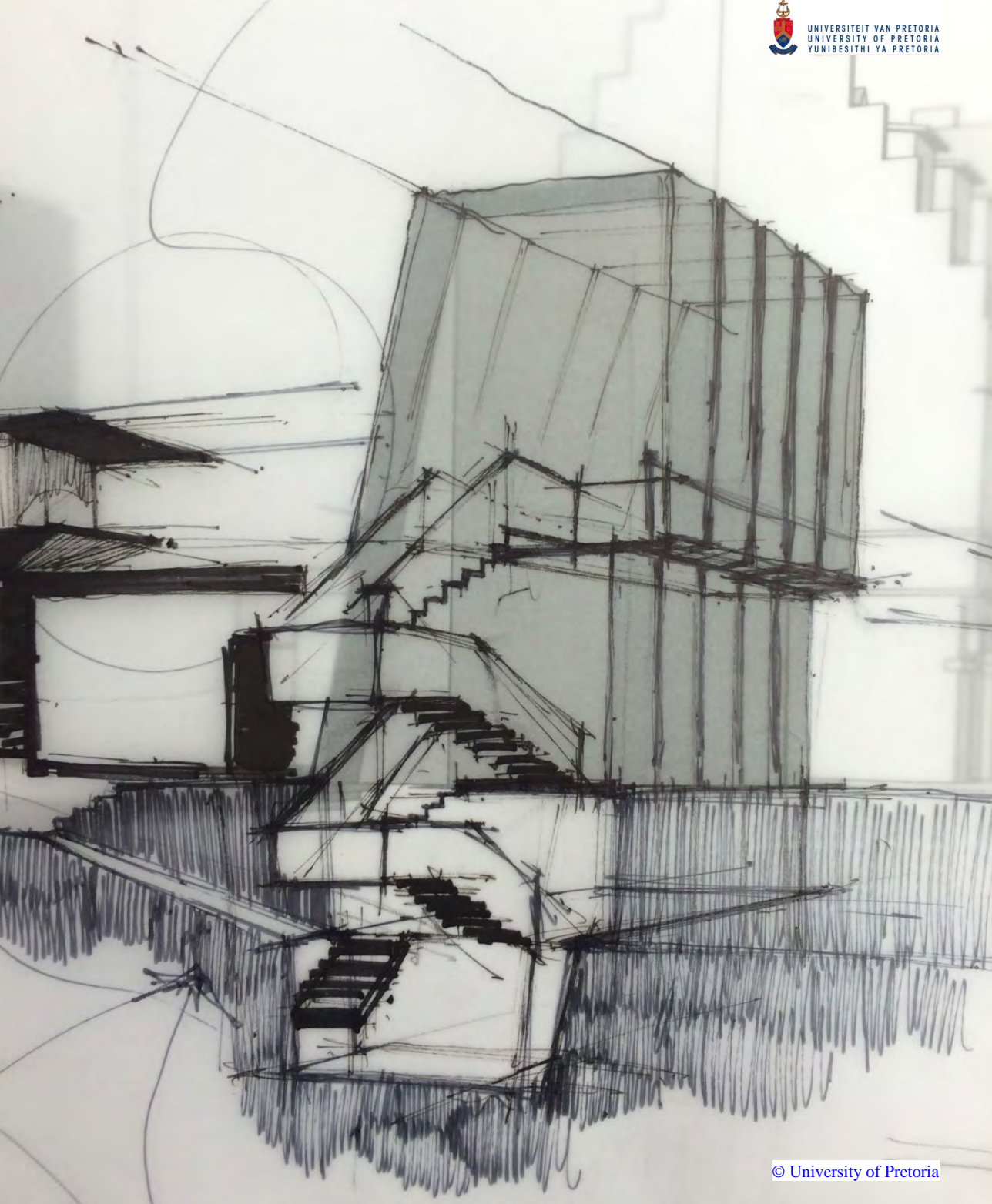
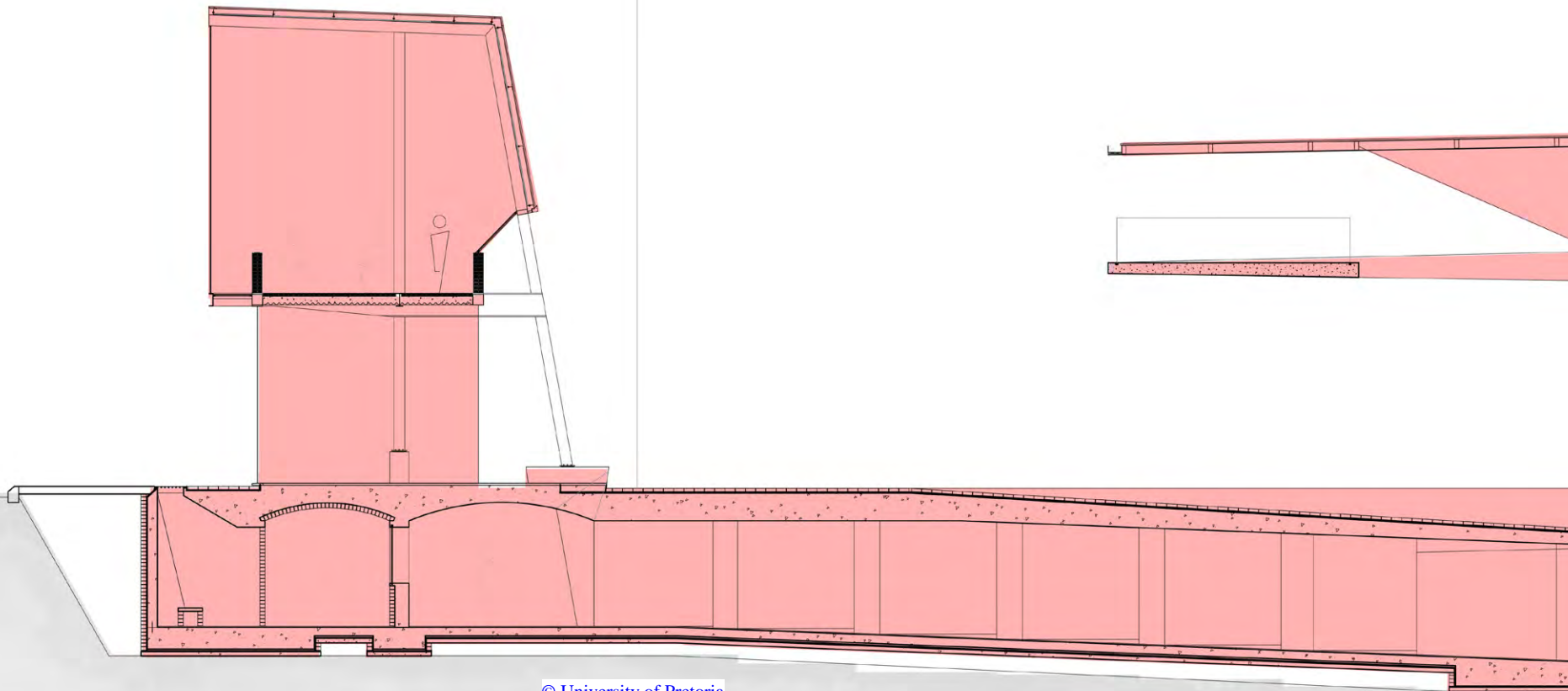
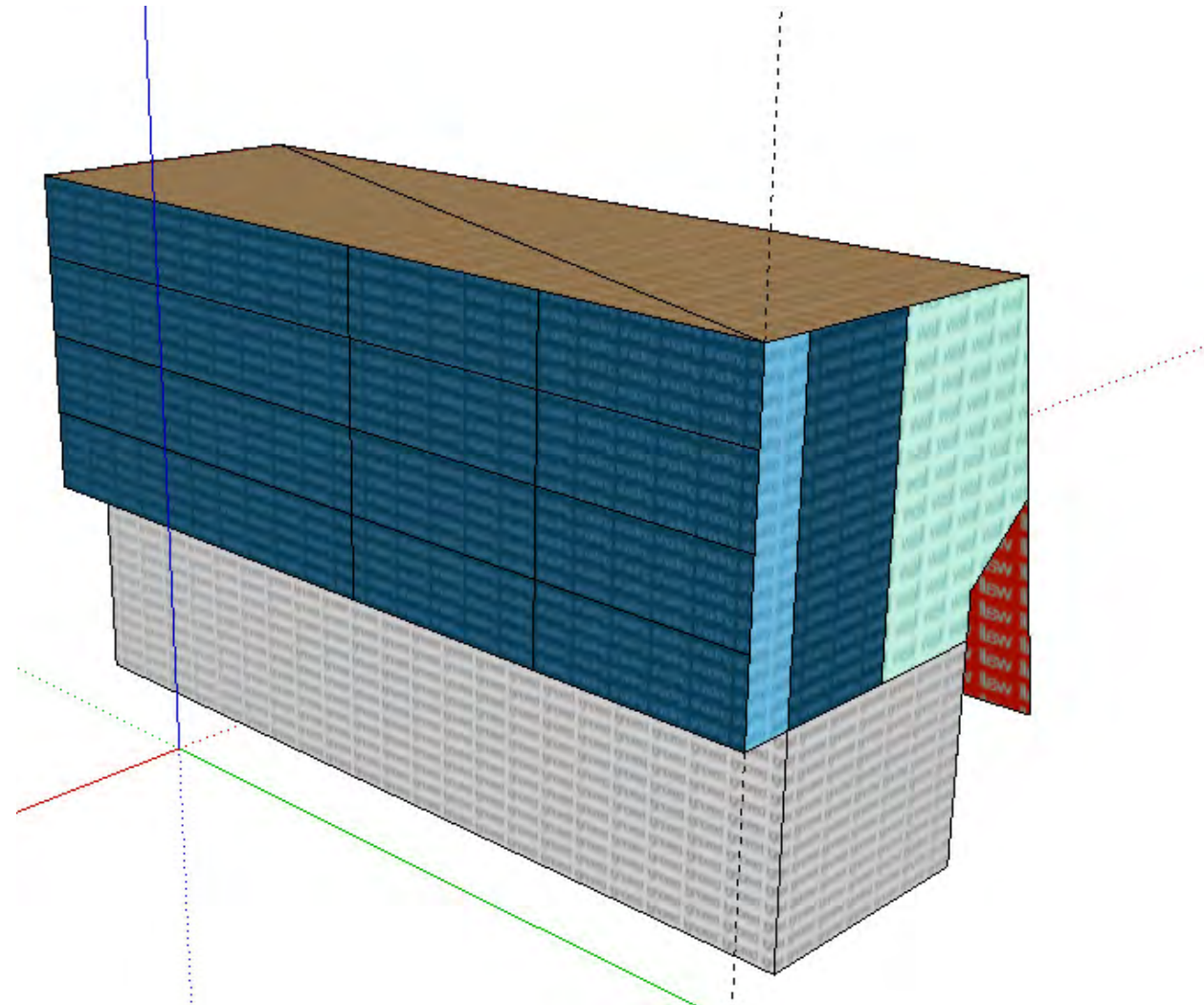
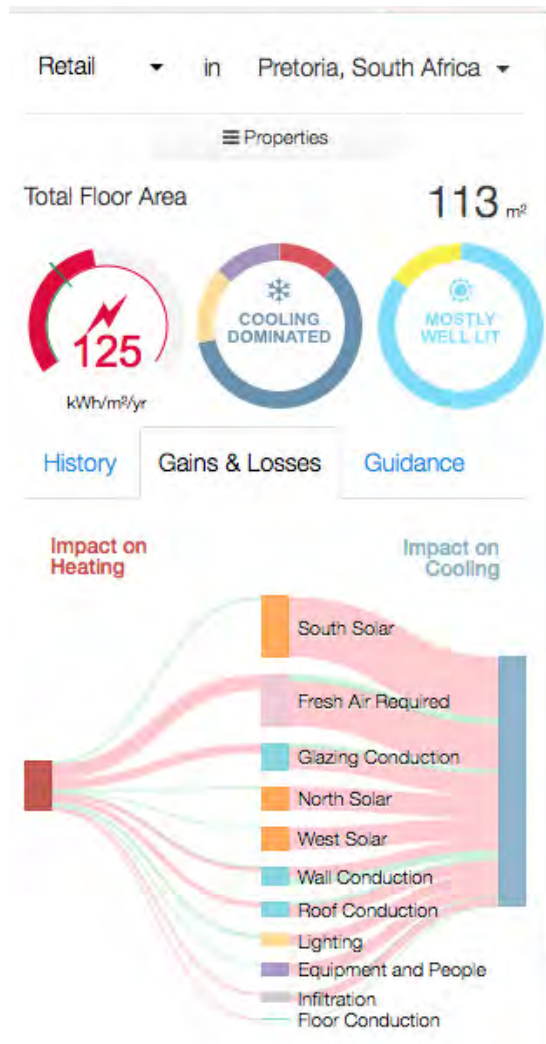


Fig. 218: (Left) Section perspective through the vertical circulation of the witness stand (Author, 2016).

Fig. 219: (Right) Section looking south (Author, 2016).

SCALE 1/8"=1'





Sefaira Iterations on the Witness Stand:

Due the transparent nature of architecture that makes up the Witness Stand that promotes views out into the public space, the control of solar ingress, internal light levels and heat gain are major issues in this space. The well insulated roof covers the western façade but the rest have to be as transparent as possible. The combinations of louvres proved only effective at a size that would cause obstruction the outward views. The most appropriate solution would be a transparent screen that covers most of the façade. The most effective positioning of the screen is right against the glazing. The screen implemented is pattern ceramic frits that printed on the glazing panel. A number of iterations were run to establish the coverage required and it was found that consistent would be the efficient layout. With the use of low-E double glazing, and marginally increased thermal mass of the floor as well as effective ventilation strategies a relatively sustainable space is ascertained.

Fig. 220: *Final Sefaira Iteration (11)*
(Author, 2016)

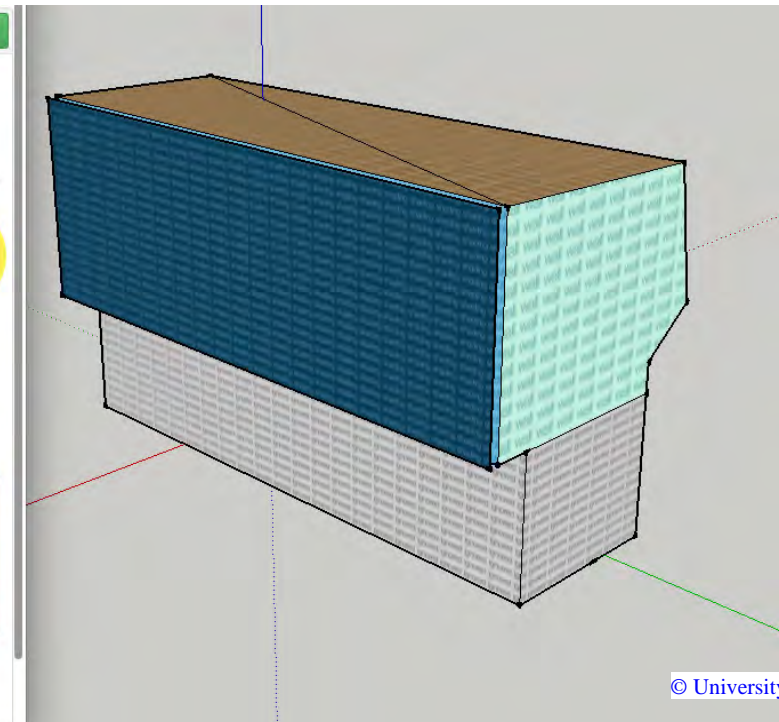
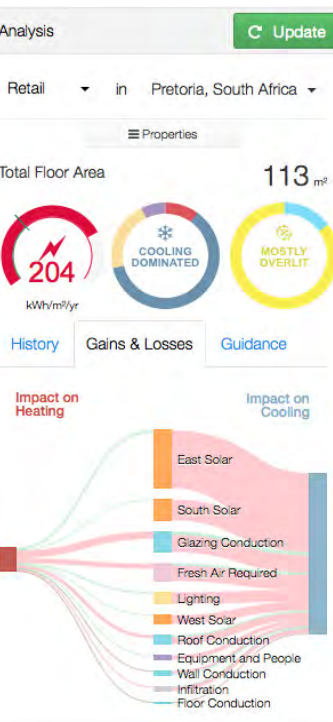
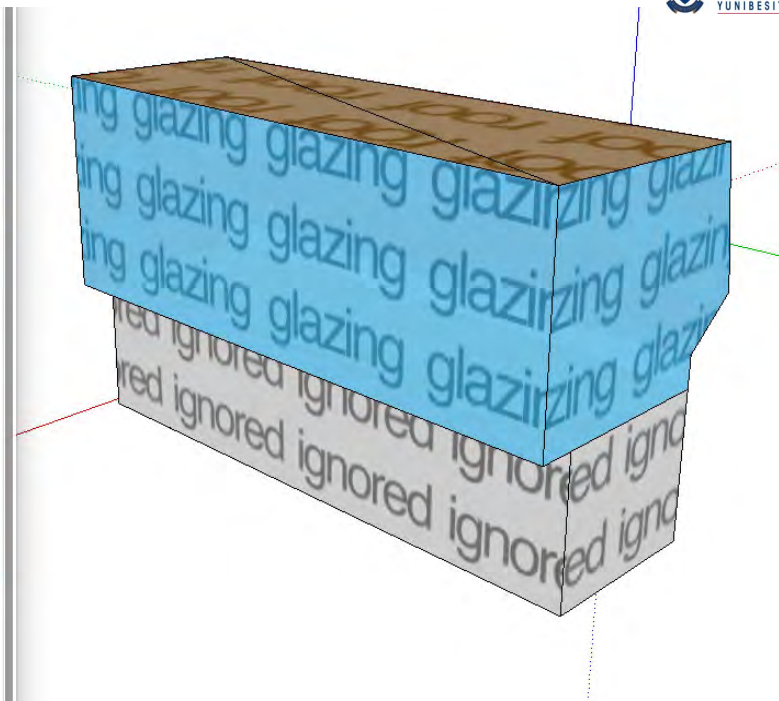
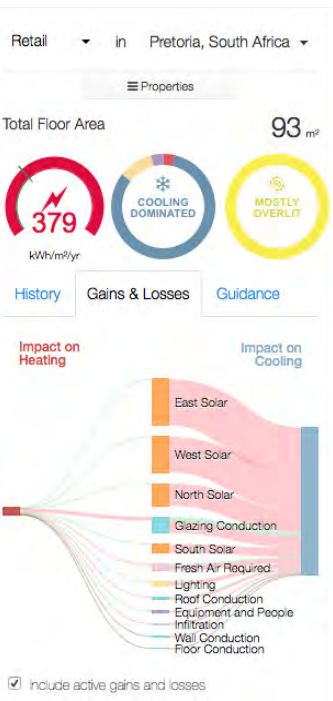


Fig. 221: (Top) Sefaira Iteration 1 (Author, 2016).

Fig. 222: (Left) Sefaira Iteration 3 (Author, 2016).

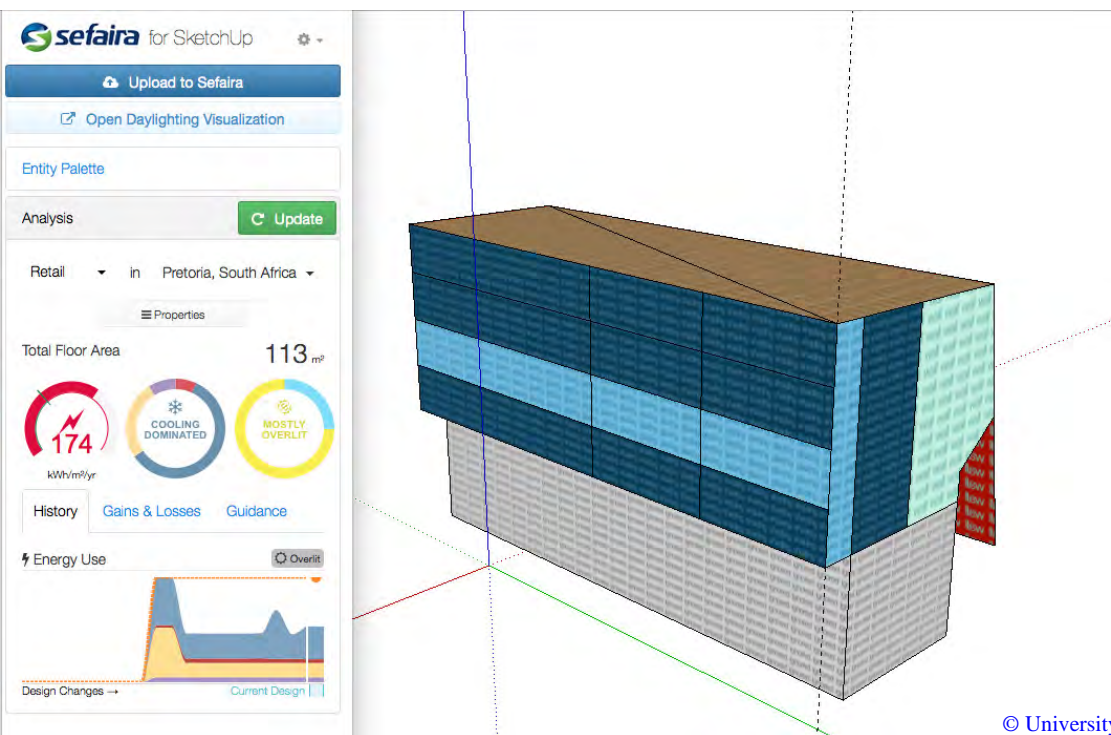
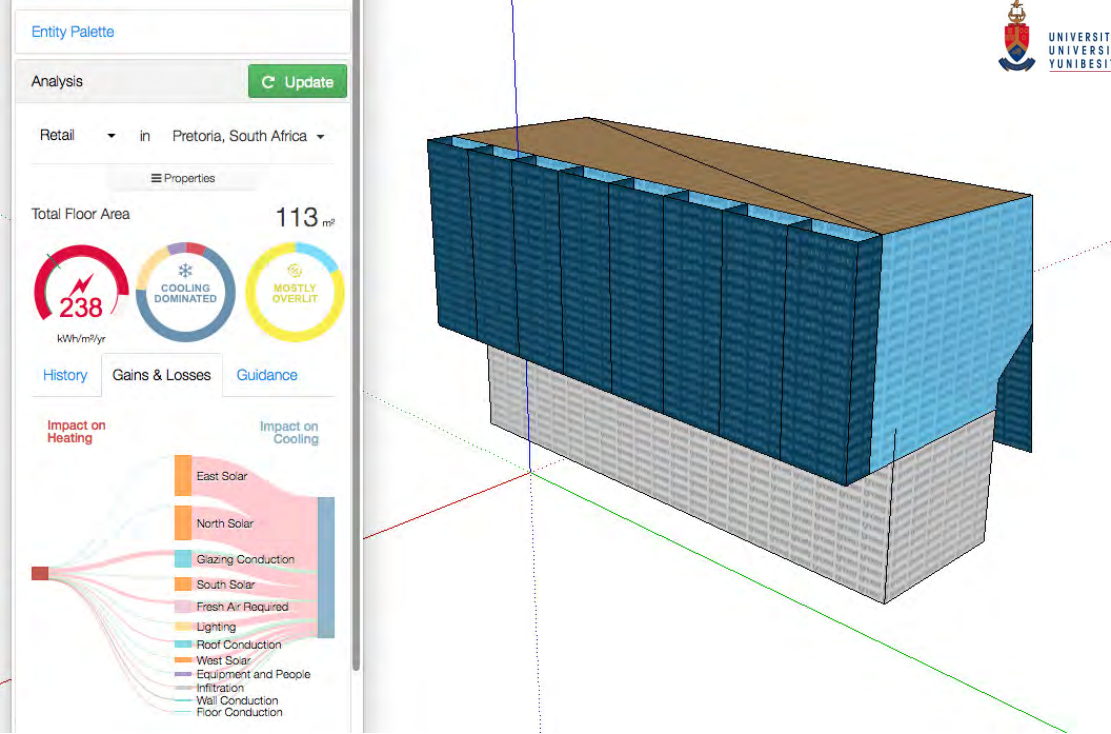


Fig. 223: (Top) Sefaira Iteration 6 (Author, 2016).

Fig. 224: (Left) Sefaira Iteration 8 (Author, 2016).

The Clandestine

The basement construction consists of a clay brick skin that protects the bituminous layer of waterproofing that surrounds the concrete basement and, in some sections of the tunnel. When required by the internal space a brick veneer is applied for aesthetic reasons. The space relies on artificial light for the minimum illumination levels required however the highlighting of specific features is done with daylight through skylights opening onto the courtyard. The spaces ventilated through several of the eco pipes that are directed into the basement relying solely on the mechanical aspect of the hybrid system to ventilate the basement space. Rainwater storage tanks including the various filters and booster pump to then redistribute the water to the building are also located in the basement. The water tanks form part of the supporting structure as well as provide some spatial articulation of the basement walls.

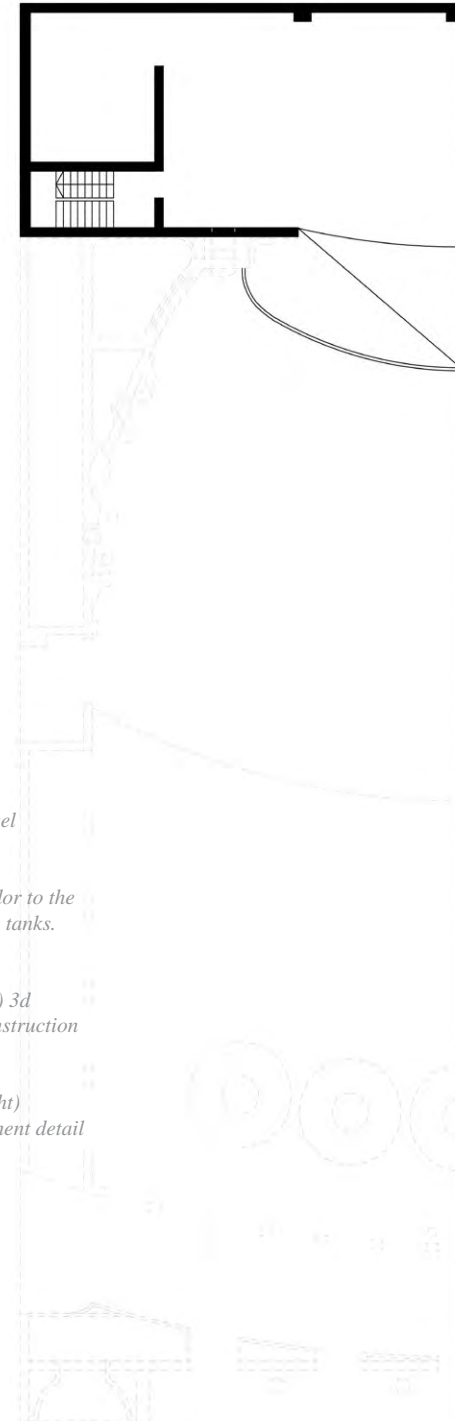
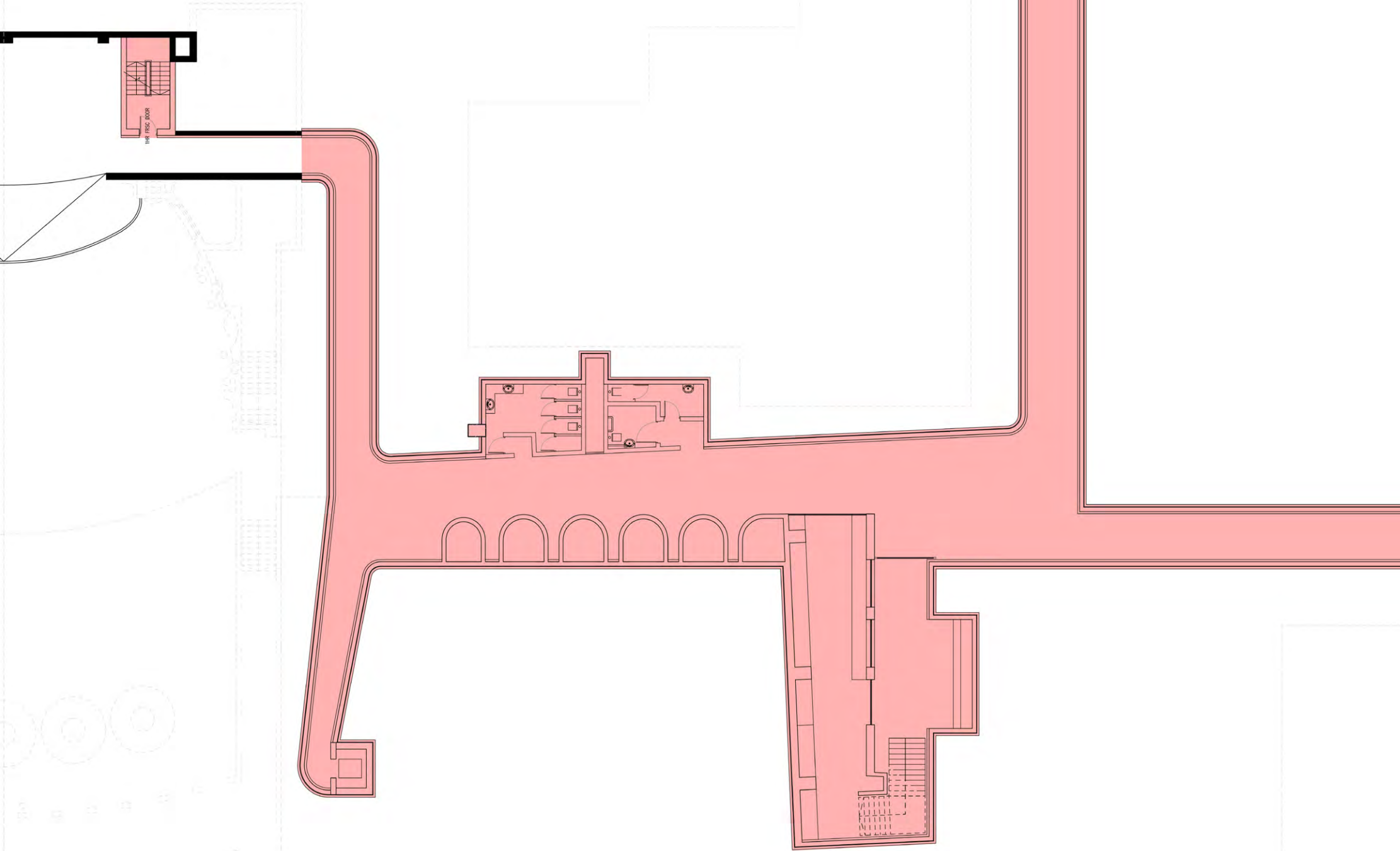


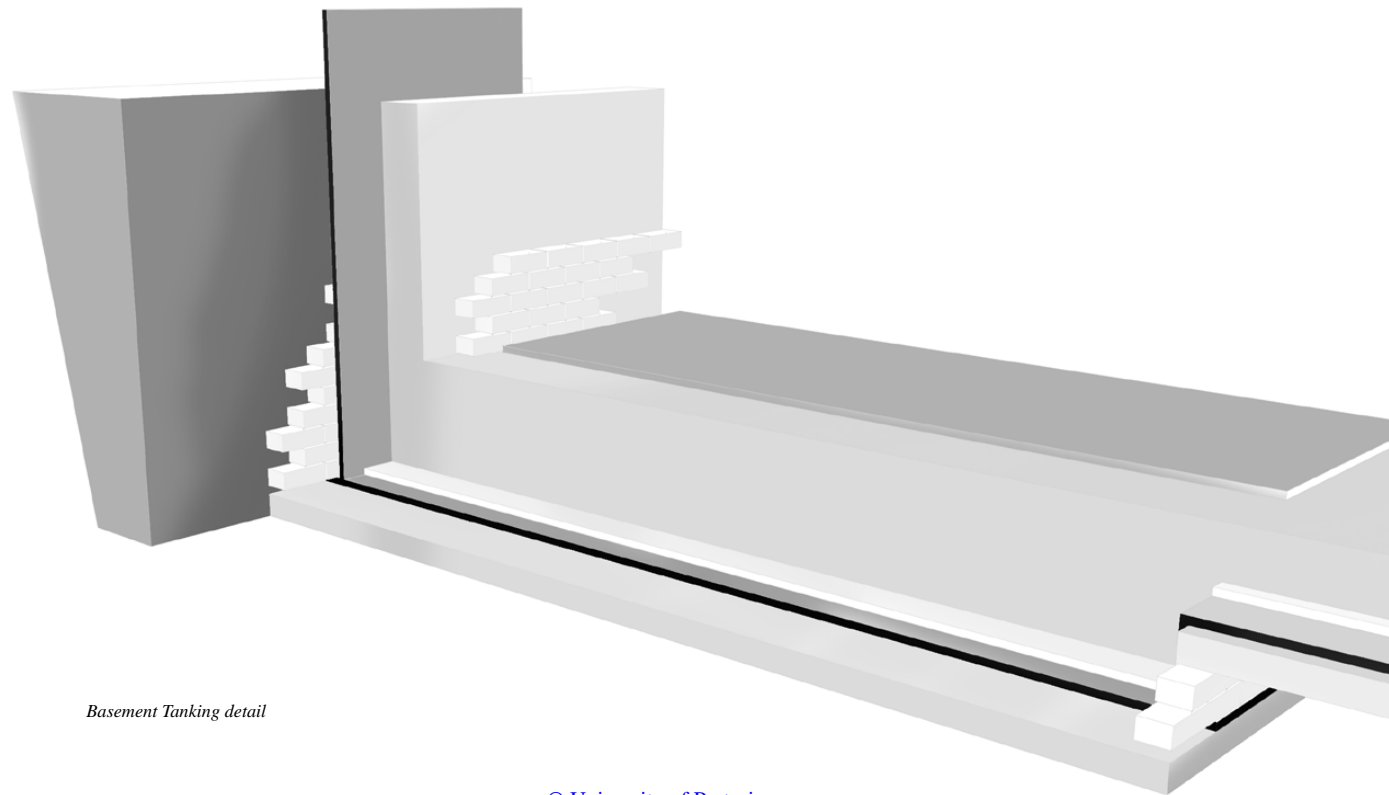
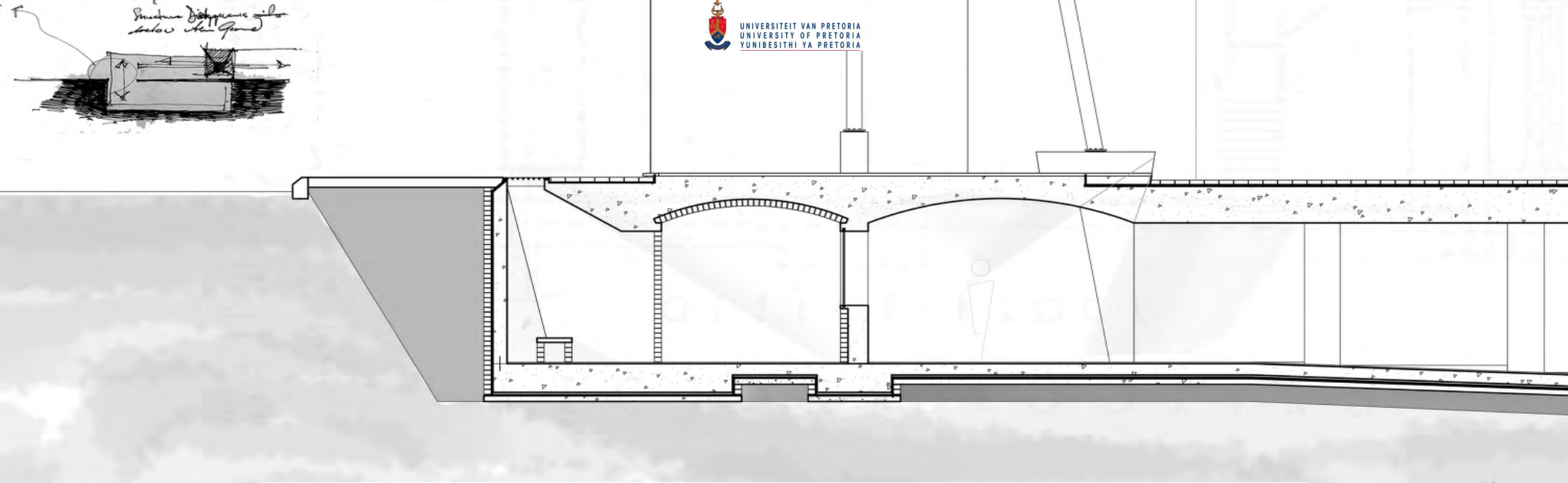
Fig. 225: Plan of Clandestine level
(Author, 2016)

Fig. 226: (Next page, top) Corridor to the stage area past the water storage tanks.
(Author, 2016).

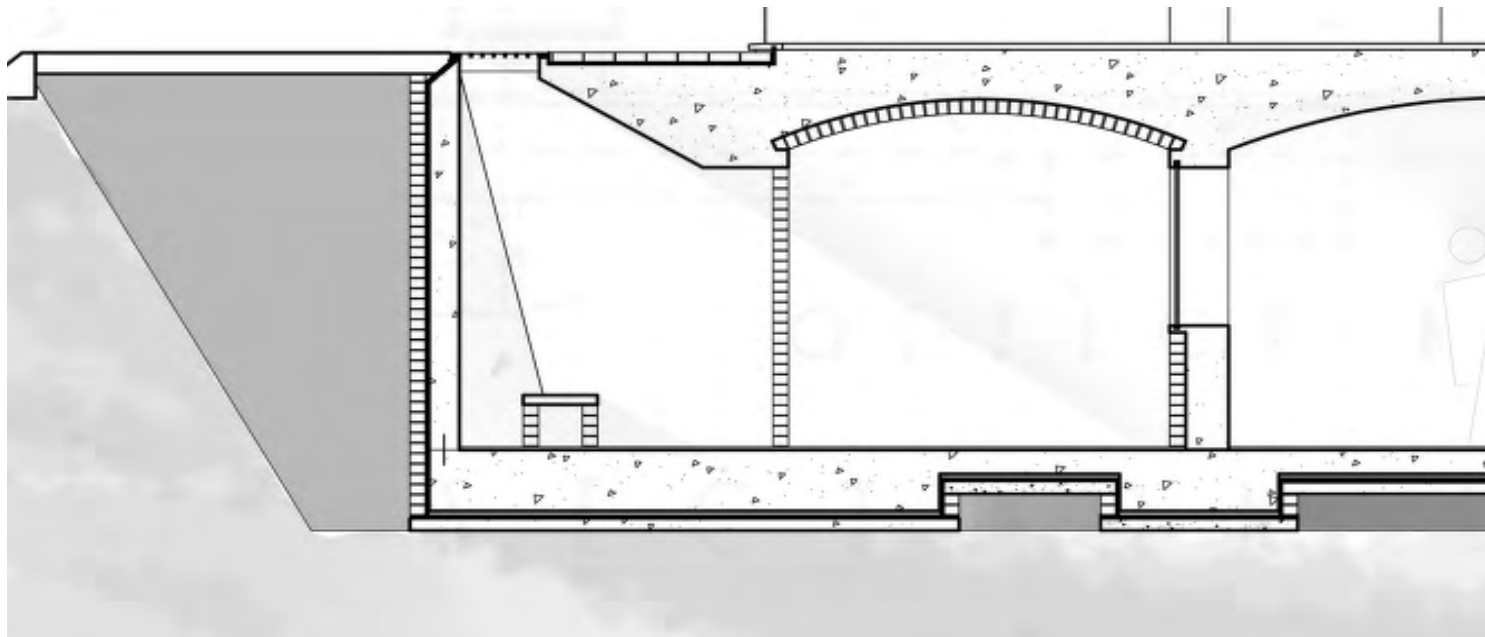
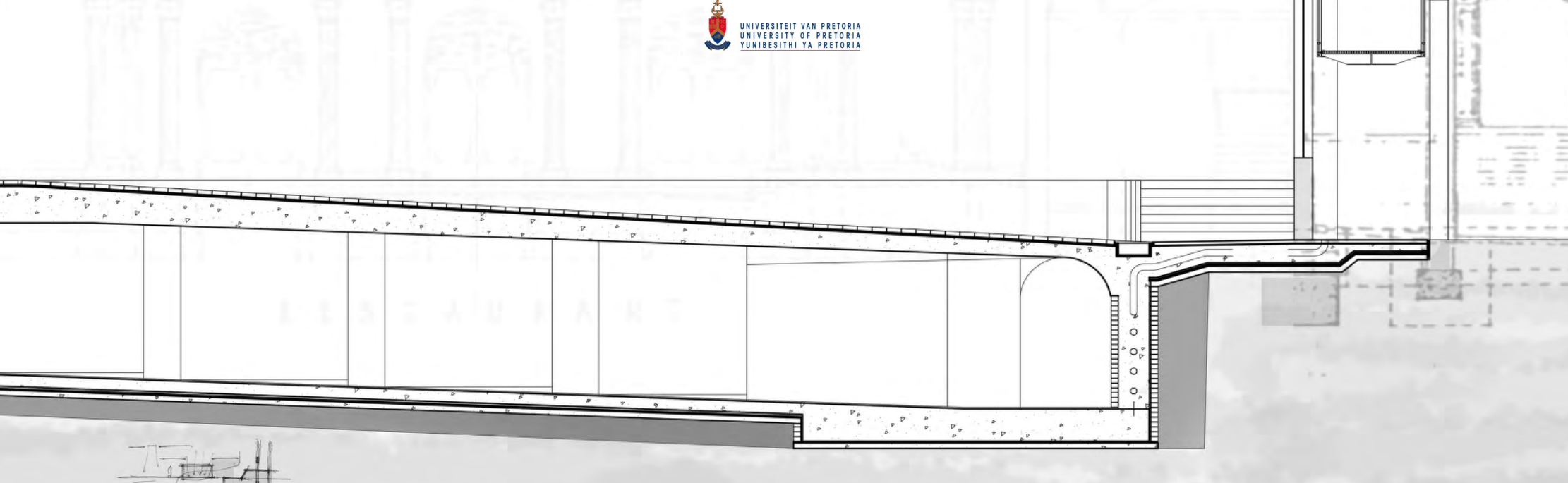
Fig. 227: (Next page, bottom left) 3d detail of the tanked basement construction
(Author, 2016).

Fig. 228: (Next page, Bottom right) Pavement light and tanked basement detail
(Author, 2016).





Basement Tanking detail



S E R V I C E S

The services of the existing are to be upgraded to bring them up to what is required. This pertains to the existing HVAC systems, fire suppression and escapes. The ablutions of the existing, by current standards, is only fit to accommodate 170 people. The layout of the existing w/c's was redesigned to be able to handle 720 people but when including the ablution facilities in the courtyard the precinct is able to accommodate a crowd of up to 1000 people.

In order to maintain the intern environment require for the library collections a hybrid HVAC system is to be implemented. Cool air is drawn from the shaded eastern façade the pumped into ecopipes that are coiled in the basement walls in the basement walls to achieved the annual average temperature before being piped into collection spaces. The air as it warms in ventilated by means of a solar stack that protrudes beyond the existing roof of the

Capitol Theatre. Air to the Witness stand and its kitchen as well as basement operates on the same principal.

Rainwater is harvested off the roofs of the Capitol Theatre as well as off the additional buildings. The water is the filtered and stored in concrete tanks in the basement where it is then pumped smaller tanks located above the ablutions as required. The water is also utilises for the garden.

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

Fig. 229: (Right) Placement of new services (Author, 2016).

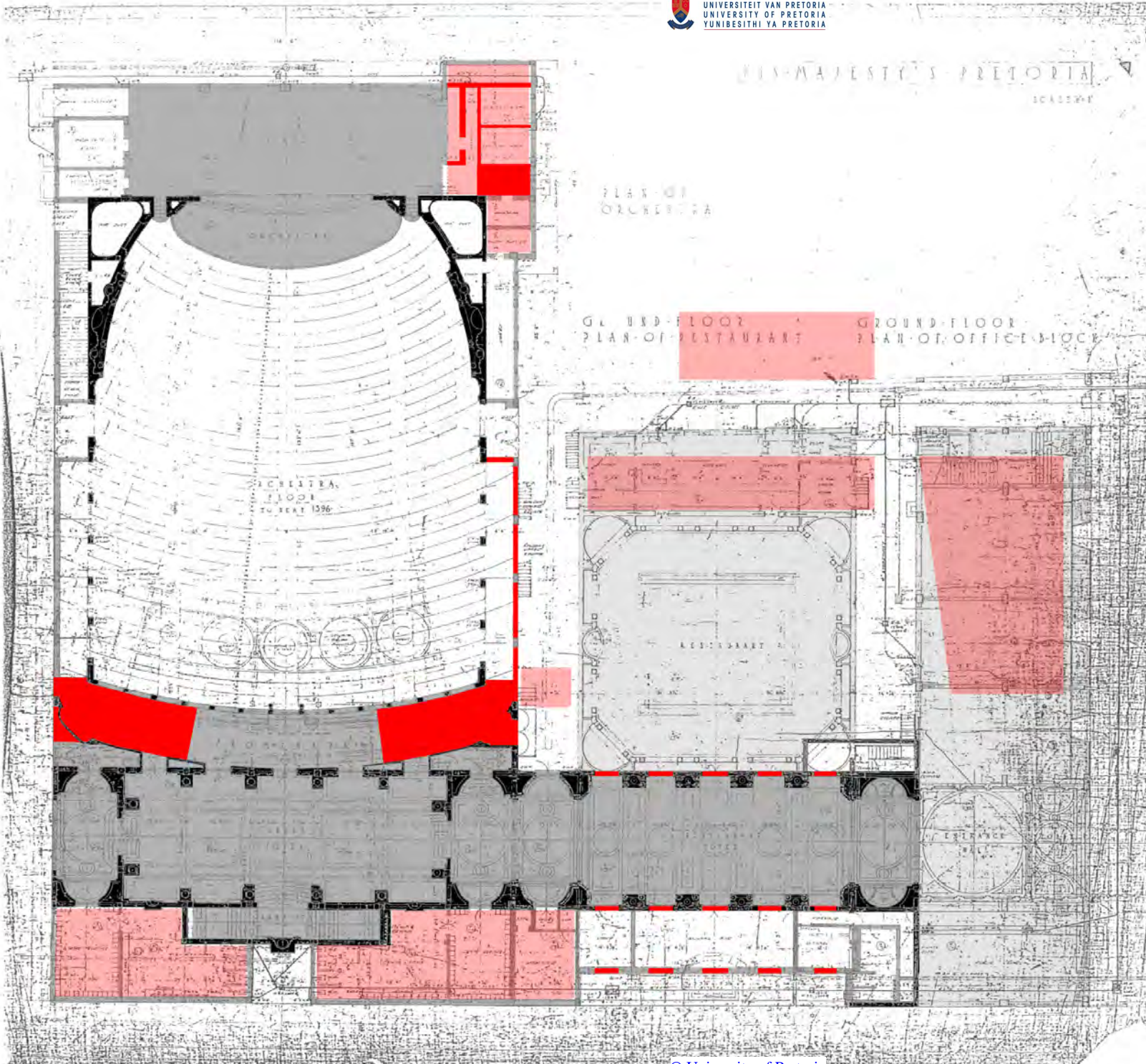
HIS MAJESTY'S PRETORIA

SCALE 1:100

PLAN OF
ORCHESTRA

GROUND-FLOOR
PLAN OF RESTAURANT

GROUND-FLOOR
PLAN OF OFFICE-BLOCK



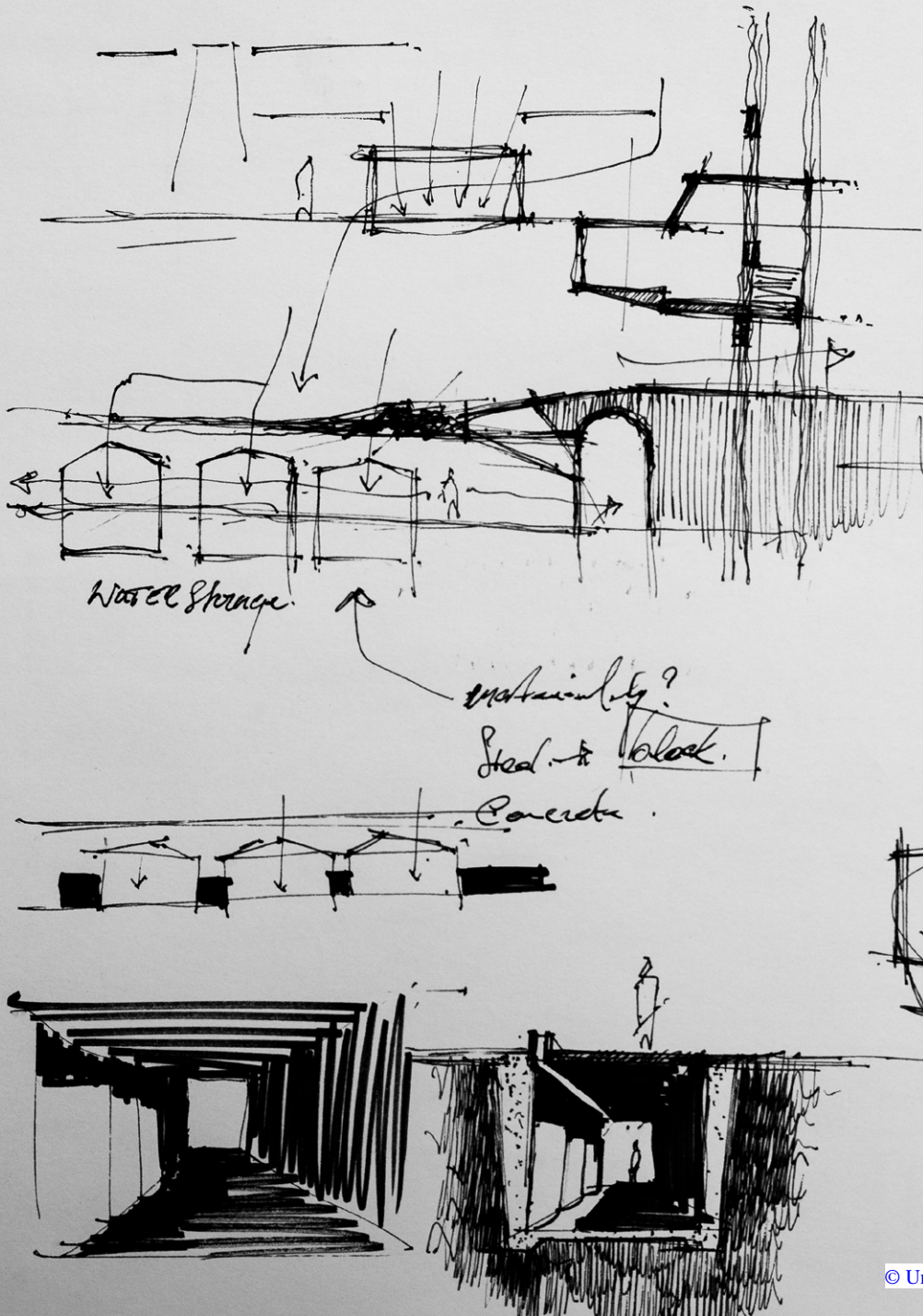


Fig. 230: (Left) Water Storage (Author, 2016)

Fig. 231: (Right) SBAT Report (Author, 2016)

SUSTAINABLE BUILDING ASSESSMENT TOOL RESIDENTIAL

1.04

Achieved
4.0

SB SBAT REPORT

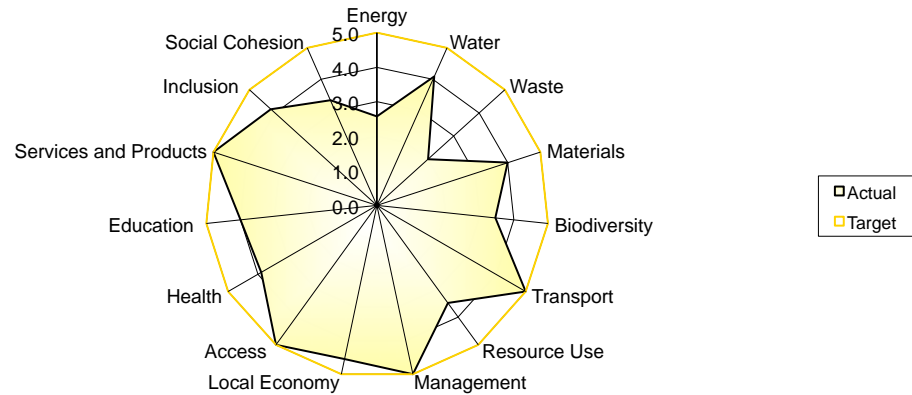
SB1 Project

0

SB2 Address

0

SB3 SBAT Graph



SB4 Environmental, Social and Economic Performance

	Score
Environmental	3.2
Economic	4.6
Social	4.1
SBAT Rating	4.0

SB5 EF and HDI Factors

	Score
EF Factor	3.6
HDI Factor	4.2

SB6 Targets

	Percentage
Environmental	65
Economic	92
Social	82

SB7 Self Assessment: Information supplied and confirmed by

Name _____ Date _____
Signature _____

SB8 Validation: Documentation validated by

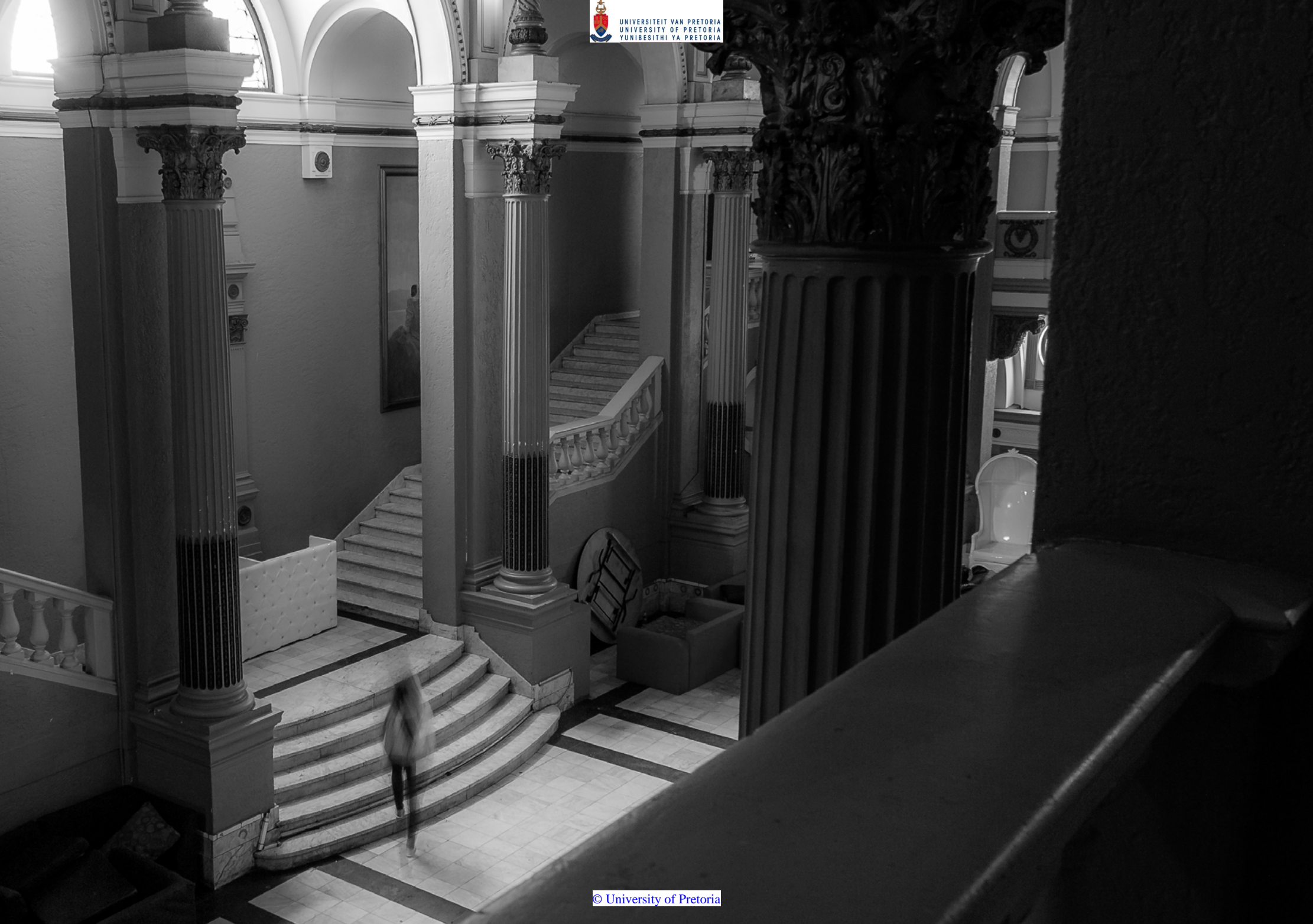
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SB9 Validation Report Version

IVR

C O N C L U S I O N





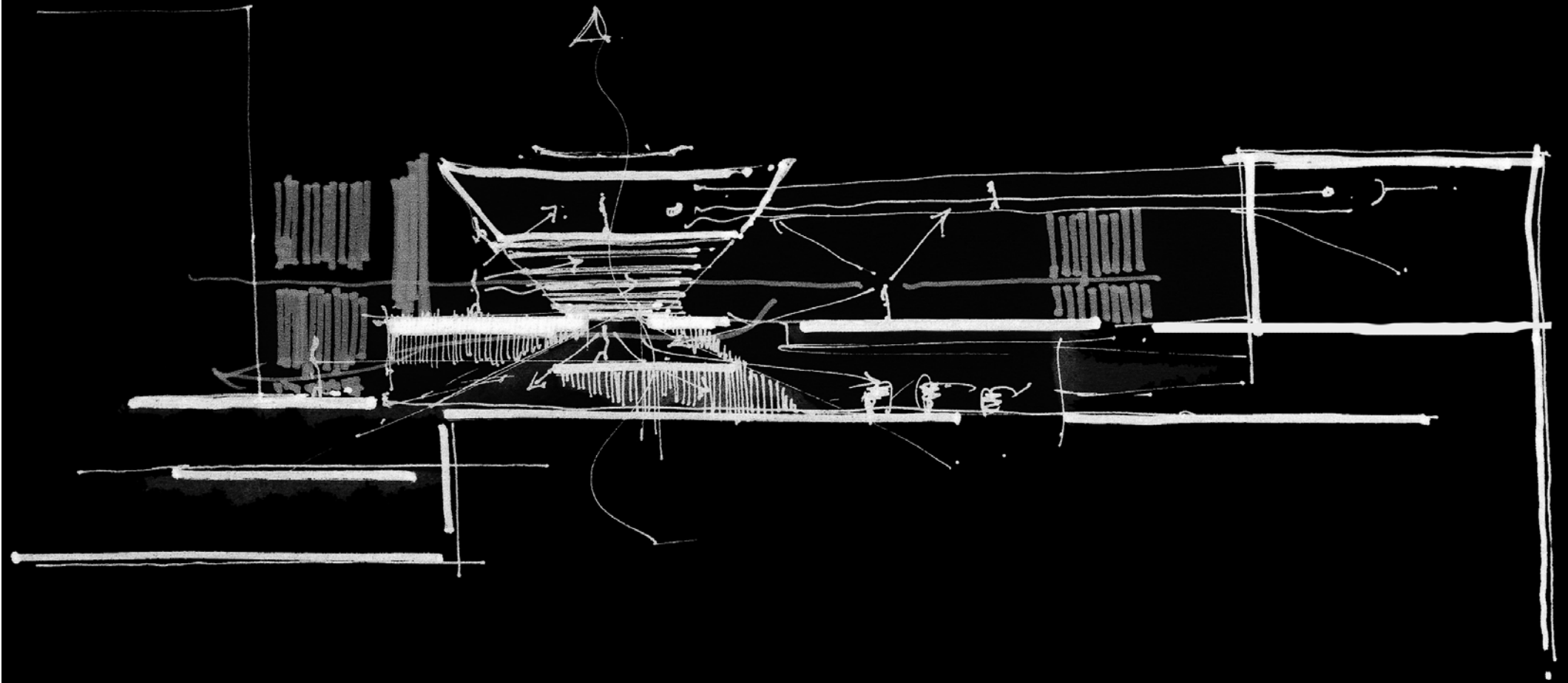
“It takes an understanding of how architecture can contribute to the design, new forms of access to politics and new spaces for the common. To design new walls, even if this means destroying others, capable of defining other forms of partaking and redistributing places and spaces for fomenting access for communities and peoples to their political destiny that is the government of themselves.”

(Gomes, 2014)

Addressing identity of Capitol Theatre, a relic within Pretoria, cannot be done without the addressing the identity of context. The public identity ultimately shapes the urban condition, however this condition is shaped by a lack of public identity as much as it shaped by an active public identity. The architecture of this dissertation is designed to contribute to the urban fabric and maintain relevance within it context. This achieved through facilitating the advancement of the public identity. The South African Constitution is unifying symbol of identity for all South Africans

and the effective occupation and advancement of this symbol empowers the people. This need not be restricted to protest but by how spaces in the city are appropriated for the everyday by the public.

As long as an architecture remains relevant, its heritage remains valuable. The appropriation of heritage fabric must highlight the existing heritage, and the way in which previous and current identities have impacted or responded to this heritage. The way in which physical and programmatic adaptation are conducted have to guided by an understanding the historical importance and current value. The current program of the Capitol Theatre is that of a parking garage, which implies that it has lost its value and identity. Reinstating this value can only be done through a change of program and insertion of a new identity as the urban condition nor the public's current identity have a need for a theatre of this size. The Theatre's value lies in the experience of the escapism and can be used to enhance the new program by creating a new context, removed



from external pressures and influence, in which to discuss the advancement of the Constitution and the public's identity.

With retaining the experience of the heritage, the issue of the internal scale of the auditorium provides the biggest challenge and one that has not been completely resolved. Occupying the auditorium to its full capacities on a regular basis is unforeseeable although it may only be partially occupied the intended experience of the heritage is maintained and imparted upon its occupant. Perhaps the void of the auditorium provides the space for a future investigation, a new layer of identity or program to be applied.

A P P E N D I C E S

A P P E N D I X :
I N T R O D U C T I O N
P O S T E R S







Loss

The identity of the Capitol Theatre as a place of social gathering has been lost. With this, the significance of its cultural heritage has eroded to mere childhood memories held by some.

Adapta- tion

Accommodating new
identity through the
adaption of the heritage
fabric.

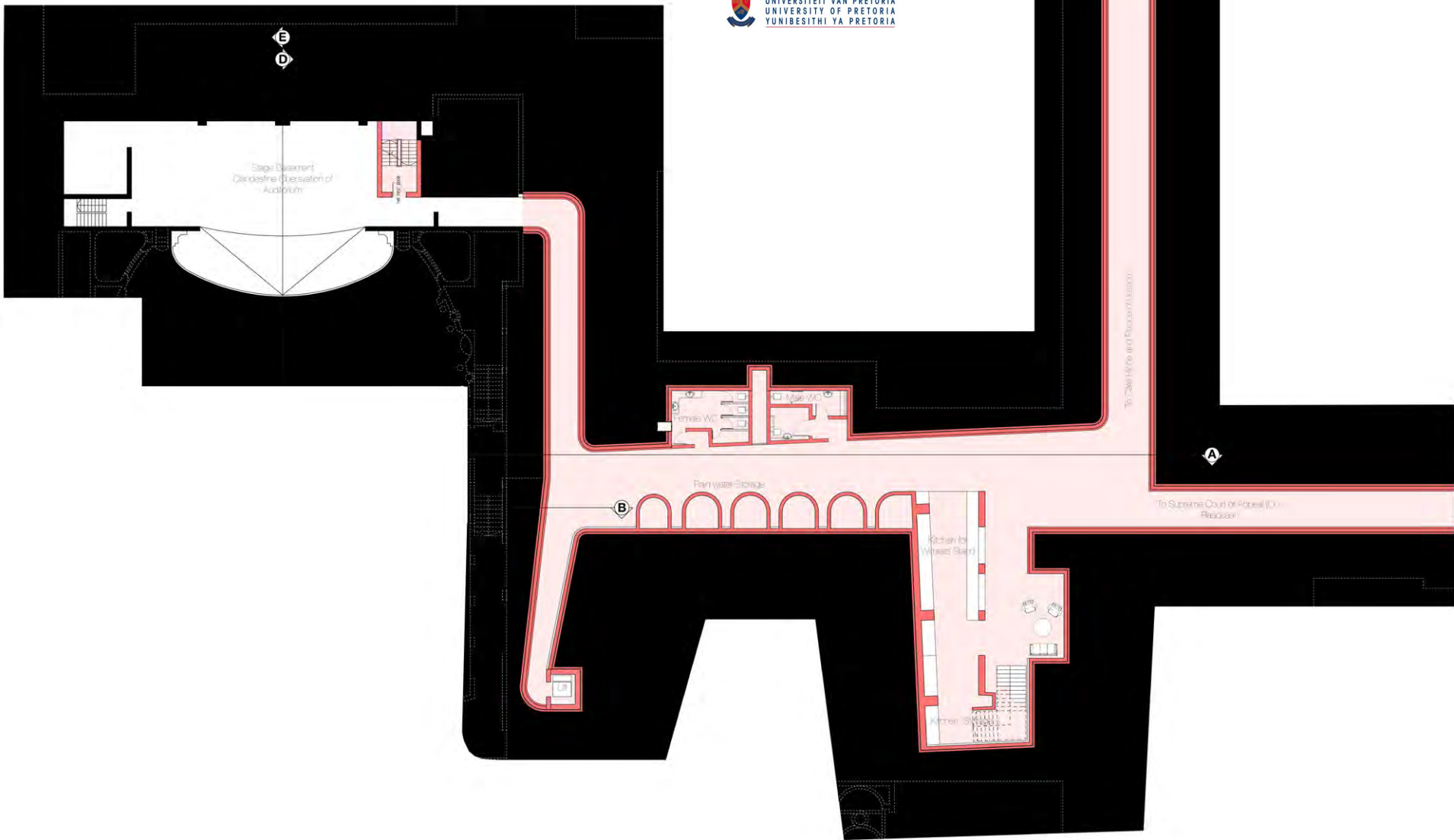


Protest & Public Identity

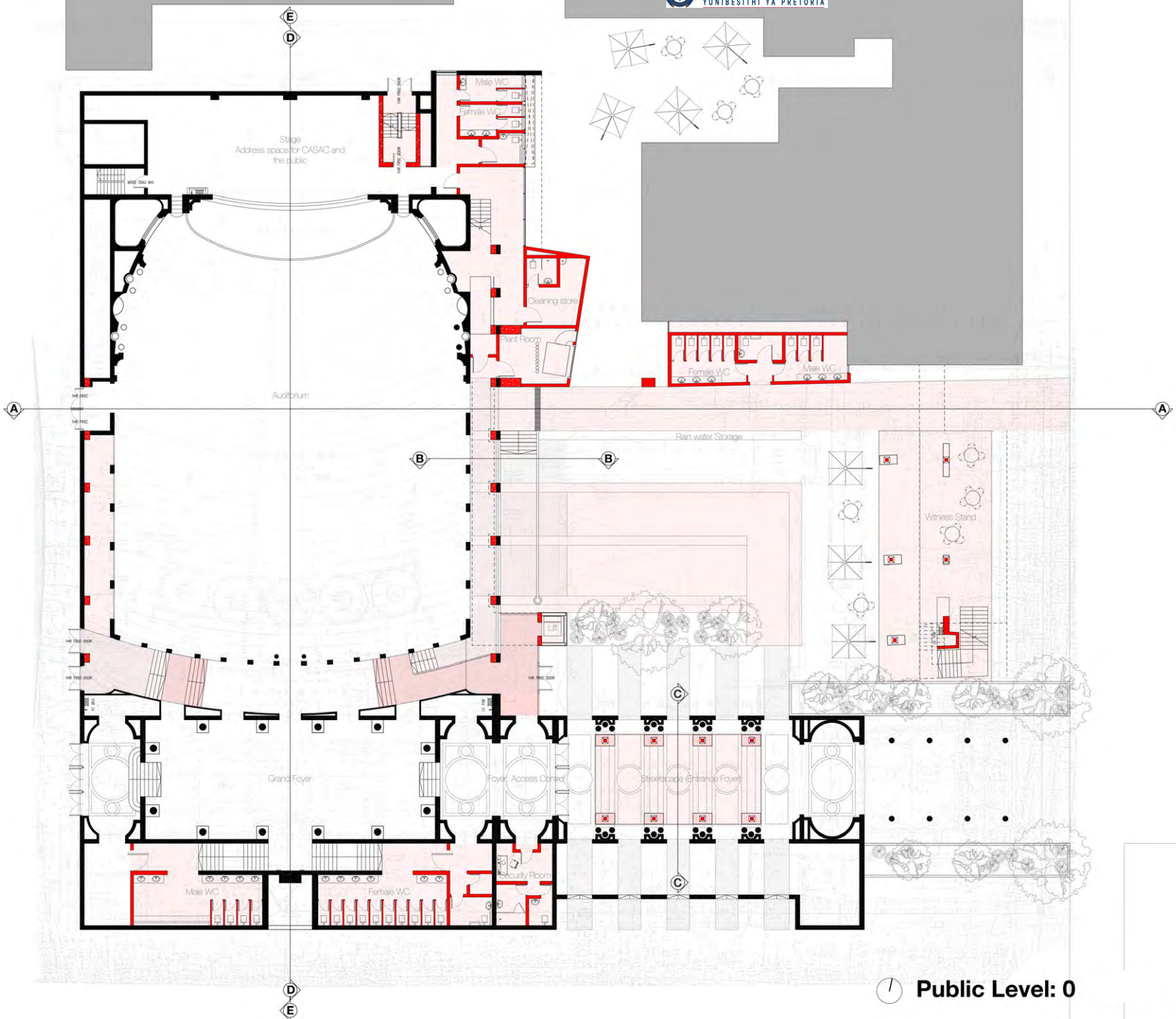
The public identity ultimately shapes the urban condition. The adaptations provide the platform that facilitates the advancement of this identity through the discussion regarding the condition of the Constitution in the current South Africa. Advancement is actioned through protest as well as the everyday occupation and adaptation of public space.



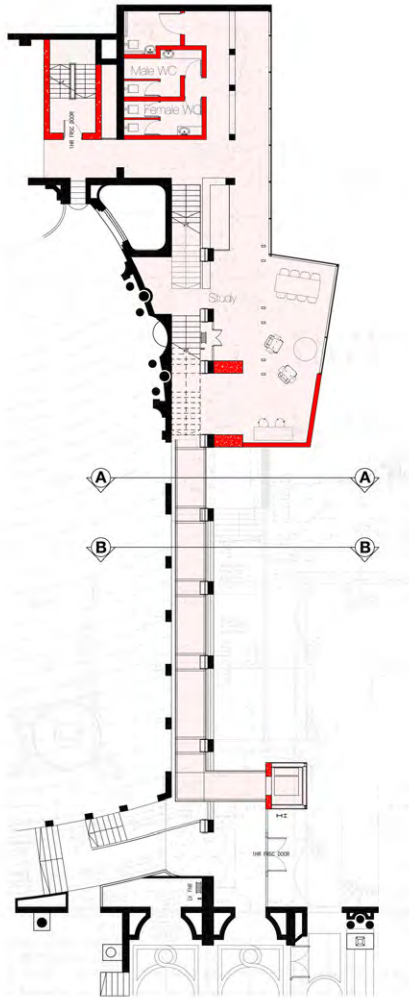
A P P E N D I X :
F I N A L
D R A W I N G S



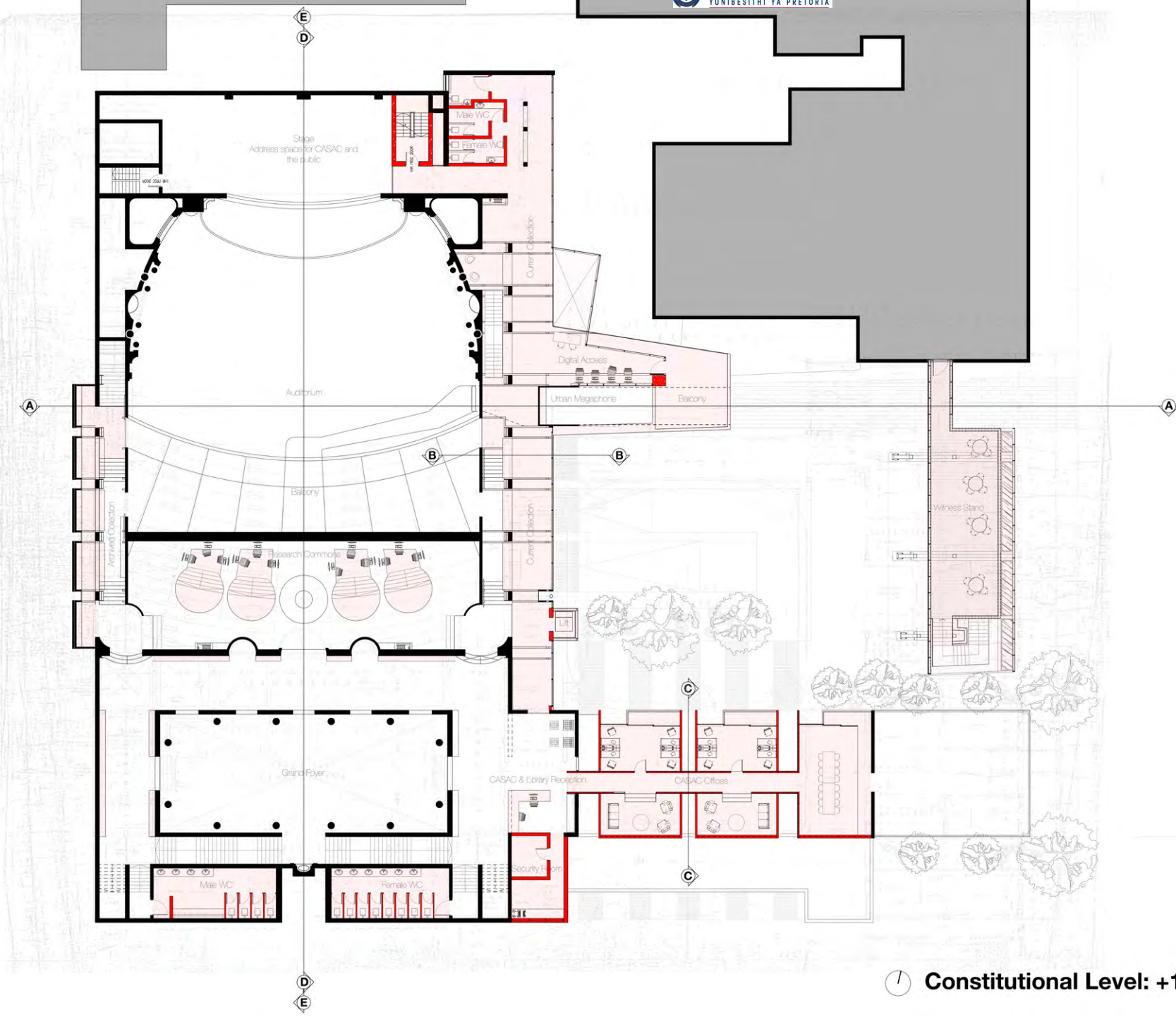
🕒 **Clandestine level: -1**



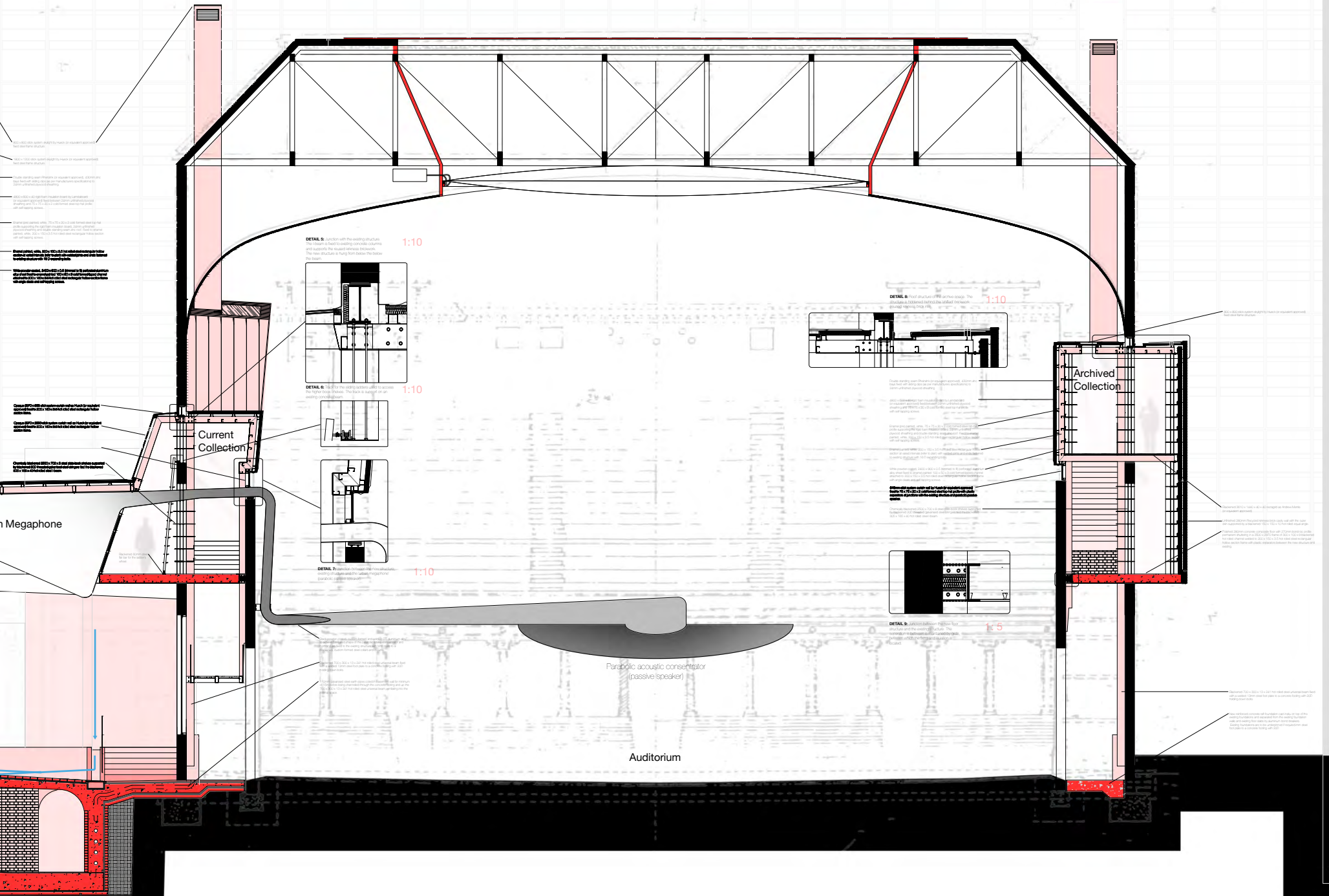
Public Level: 0



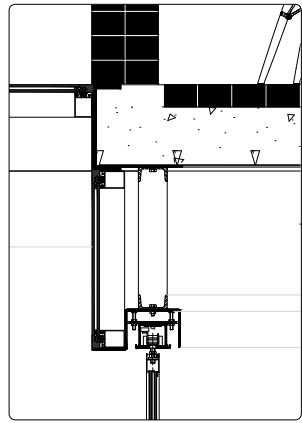
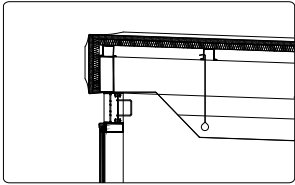
🕒 **Mezzanine Level:**
+0.5



⌚ **Constitutional Level: +1**



DETAIL 1: Manual ventilation for the 'Witness Stand' structure. Sliding panels are opened and closed depending of climatic requirements of the internal space. 1:5



DETAIL 2: Top hung, 3500 stacking door suspended from the slab above. To maintain the transparency of this lower space a glazed panel is used above the door track. 1:5

Double standing seam (Phorank or equivalent approved), 450mm and base fixed with sliding steel as per manufacturers specifications to 24mm unfinished plywood sheathing.

450x100x40 light beam insulation board by Cambisolatt (or equivalent approved) fixed below 24mm unfinished plywood sheathing and 75 x 75 x 20 x 2 cold formed steel top hat profile with self tapping screws.

Internal steel panel, white, 75 x 75 x 20 x 2 cold formed steel top hat profile supporting the light beam insulation board, 24mm unfinished plywood sheathing and double standing seam are also fixed to internal panel, white, 200 x 150 x 3.5 hot rolled steel rectangular hollow section with self tapping screws.

Clear 16 patterned clear 3500 x 3000 slat system curtain wall or Phorank (or equivalent approved) fixed to ventilator/clean frame and 300 x 150 x 4.5 hot rolled steel rectangular hollow section.

1000mm Recycled kiln-dried brick (autoclaved) with blackened steel coating.

280mm concrete composite floor with 270mm bond loc profile permanent structure. Finished with recycled glass steel under slab epoxy coating in a horizontal slab to slat of 300 x 100 x 9 blackened hot rolled channel walling 100 x 50 x 5 hot rolled steel rectangular hollow section frame.

Clear 3500 x 1500 x 44 aluminium hot rolled stacking doors as Phorank (or equivalent approved) hung from the track fixed to ceiling by blackened 100 x 50 x 5 hot rolled steel channel frame.

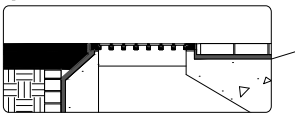
Polished concrete finish.

Witness Stand

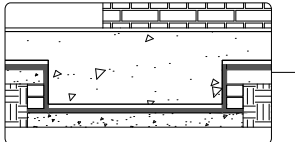
CASAC Offices

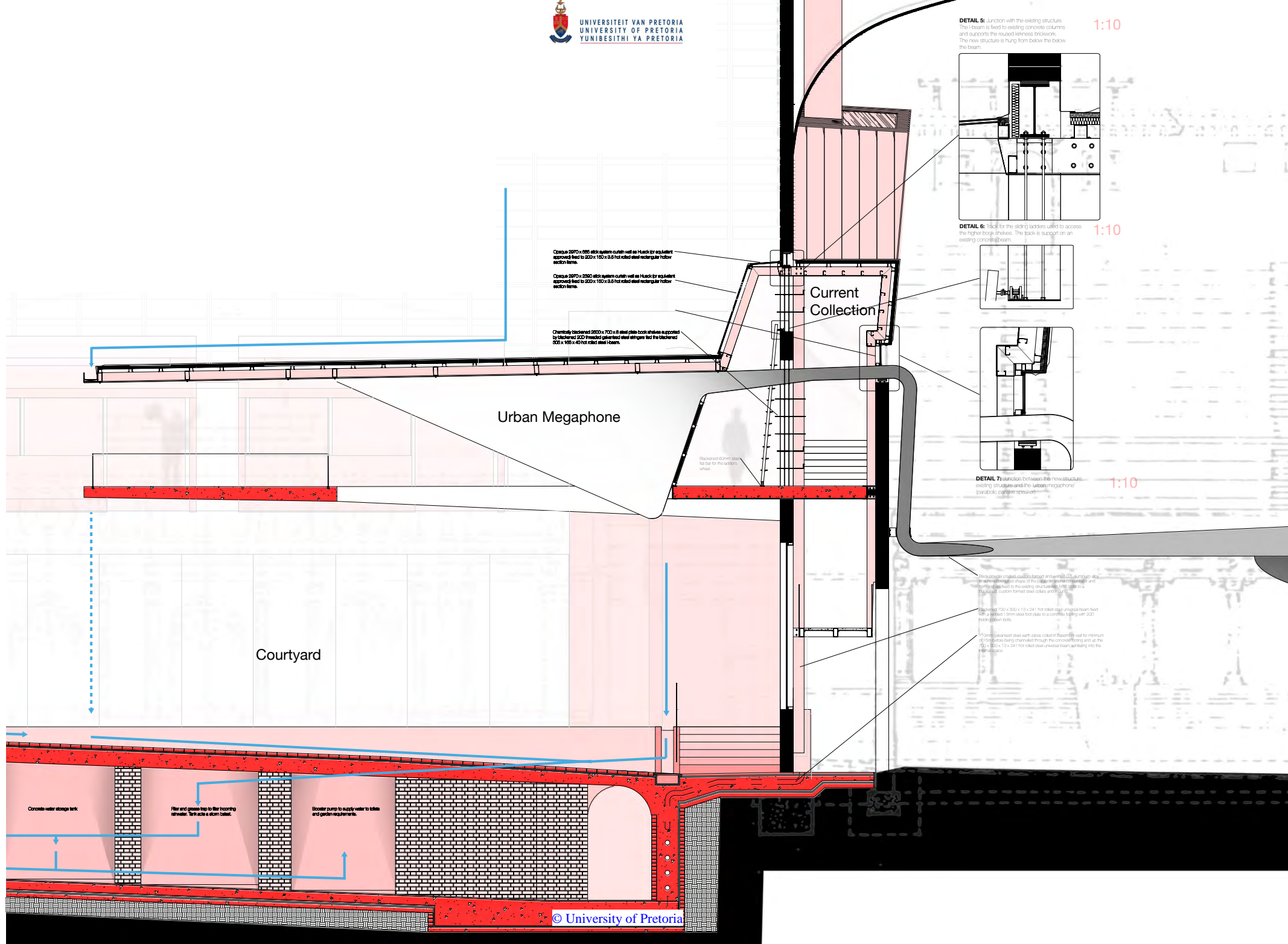
Grey water glass to gardens.

Ingress into the basement. 1:10



DETAIL 4: Tanked basement footing. 1:10





Opaque 2070 x 695 aluminium curtain wall as H-beam for equivalent approach fixed to 200 x 150 x 6.6 hot rolled steel rectangular hollow section beam.

Opaque 2070 x 2500 aluminium curtain wall as H-beam for equivalent approach fixed to 200 x 150 x 6.6 hot rolled steel rectangular hollow section beam.

Chemically blackened 2000 x 700 x 8 steel plate book shelves supported by blackened 200 structural galvanized steel struts fixed to blackened 200 x 100 x 40 hot rolled steel I-beam.

Blackened 60mm steel flat bar for the lockers wheel.

Current Collection

Courtyard

Concrete water storage tank

Filter and grease trap to filter incoming rainwater. Tank acts as storm tank.

Booster pump to supply water to toilets and garden requirements.

DETAIL 5: Junction with the existing structure. The beam is fixed to existing concrete columns and supports the reused kilnless brickwork. The new structure is hung from below the beam. 1:10

DETAIL 6: Track for the sliding lockers used to access the higher book shelves. The track is support on an existing concrete beam. 1:10

DETAIL 7: Junction between the new structure, existing structure and the Urban megaphone (parabolic positive specimen). 1:10

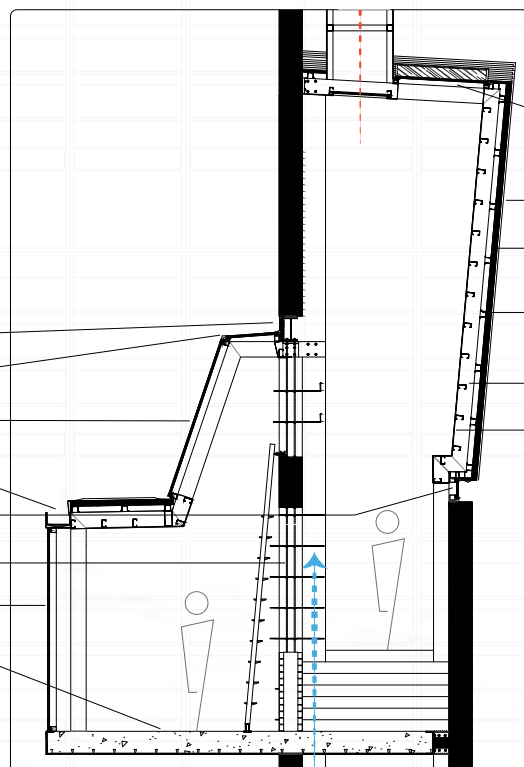
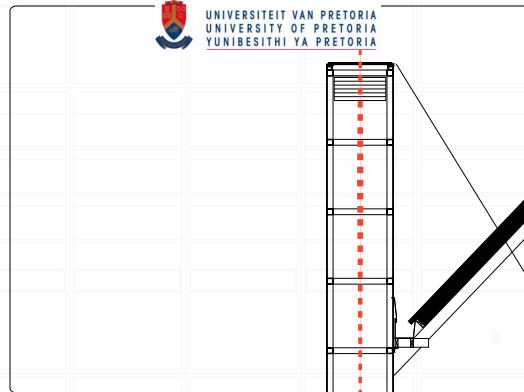
New powder coated curtain beam and welded 60 aluminium in an arching shape of the parabolic formwork and formed fixed to the existing structure. The beam is a blackened, custom formed steel collar and profile.

Blackened 100 x 300 x 13 x 241 hot rolled steel universal beam fixed with a spaced 10mm steel hot plate to a concrete ceiling with 200 bolt-down bolts.

10mm galvanized steel with zinc coating base metal for minimum of 100 bolts being channelled through the concrete floor and up the 100 x 300 x 13 x 241 hot rolled steel universal beam hanging into the courtyard.

SECTION B - B 1:20

The section is taken through the raised portion of the new structure and the ventilation stack.



400 x 800 stick system slight by Husck (or equivalent approved) best steel frame structure.

1800 x 1200 stick system slight by Husck (or equivalent approved) best steel frame structure.

Double standing seam Rheotank (or equivalent approved), 400mm zinc base lead with self-tapping screws (per manufacturers specifications) to 24mm unfinished plywood sheathing.

4800 x 600 x 40 rigid foam insulation board by Landoboard (or equivalent approved) fixed between 24mm unfinished plywood sheathing and 75 x 75 x 2 cold formed steel top hat profile with self-tapping screws.

Trammel (rod painted, white, 75 x 75 x 2 cold formed steel top hat profile supporting the rigid foam insulation board, 24mm unfinished plywood sheathing and double standing seam zinc roof. Fixed to enamel painted, white, 200 x 150 x 3.5 hot rolled steel rectangular hollow section with self-tapping screws.

Enamel painted, white, 200 x 150 x 3.5 hot rolled steel rectangular hollow section at varied intervals (refer to plan) with welded joints and ends fastened to existing structure with 16 D expanding bolts.

White powder-coated, 2400 x 200 x 0.6 (formed to fit) perforated aluminium alloy sheet fixed to enamel painted 100 x 50 x 3 cold formed lipped channel attached to 200 x 150 x 3.5 hot rolled steel rectangular hollow section frame with angle cleats and self-tapping screws.

Post formed zinc lining

Opaque 2070 x 695 stick system curtain wall as Husck (or equivalent approved) fixed to 200 x 150 x 3.5 hot rolled steel rectangular hollow section frame.

Opaque 2070 x 2820 stick system curtain wall as Husck (or equivalent approved) fixed to 200 x 150 x 3.5 hot rolled steel rectangular hollow section frame.

Enamel painted, 3000 x 200 x 4.5 pre-formed steel gutter welded to 200 x 150 x 3.5 hot rolled steel rectangular hollow section frame. Fall achieved with 24° tension flats covered by 405C Chugrum.

300mm stick system curtain wall by Husck (or equivalent approved) fixed to 75 x 75 x 2 cold formed steel top hat profile with plastic separators at junctions with the existing structure and painted passive cover.

Chromally blackened 2000 x 700 x 6 steel plate book shelves supported by blackened 32D treated galvanneal steel struts fixed to blackened 305 x 105 x 40 hot rolled steel I-beam.

Clear 1900 x 2000 stick system curtain wall as Husck (or equivalent approved) fixed to gutter and steel channel of floor frame.

Painted 240mm concrete composite floor with 270mm bond for profile supported strutting in a 5000 x 2070 frame of 500 x 100 x 6 blackened hot rolled steel channel welded to 200 x 150 x 3.5 hot rolled steel rectangular hollow section frame with plastic separators between the new structure and existing.

Opaque 2070 x 695 stick system curtain wall as Husck (or equivalent approved) fixed to 200 x 150 x 3.5 hot rolled steel rectangular hollow section frame.

Opaque 2070 x 2820 stick system curtain wall as Husck (or equivalent approved) fixed to 200 x 150 x 3.5 hot rolled steel rectangular hollow section frame.

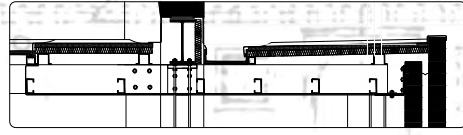
Chromally blackened 2000 x 700 x 6 steel plate book shelves supported by blackened 32D treated galvanneal steel struts fixed to blackened 305 x 105 x 40 hot rolled steel I-beam.

Current Collection

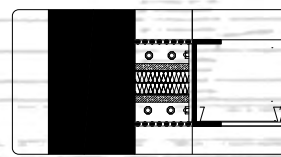
CASAC Offices

Urban Megaphone

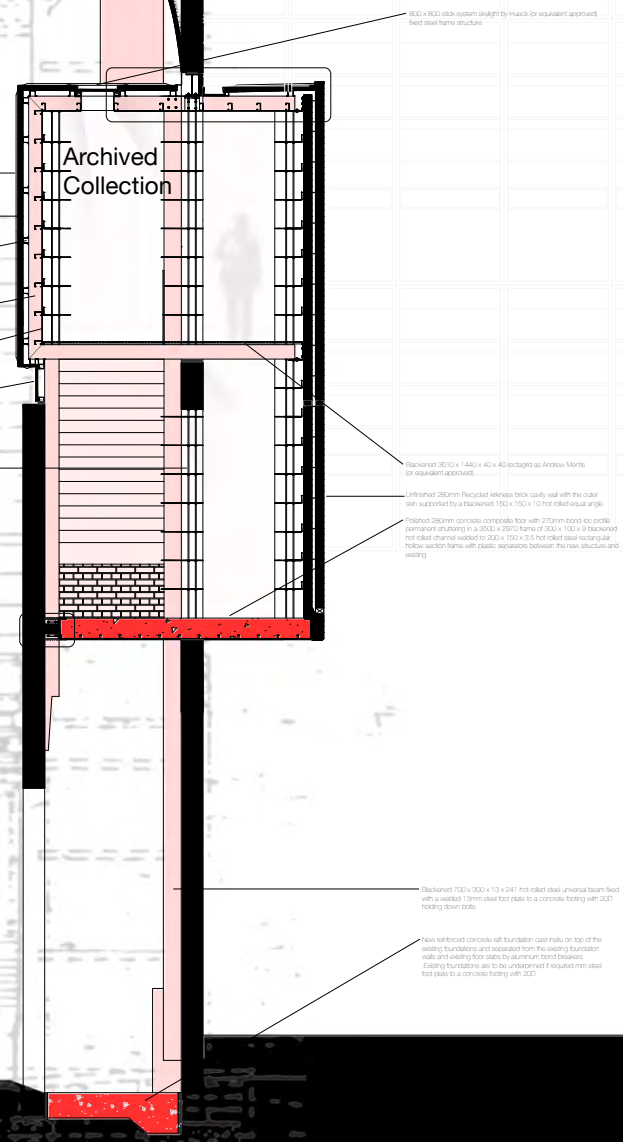
DETAIL 8: Roof structure of the archive space. The structure is finished behind the finished brickwork (shown in grey brick fill). **1:10**



- Double standing seam Rhinark (or equivalent approved), 410mm zinc base lead with setting clips set per manufacturer's specifications to 20mm unfinshed cleaved sheathing.
- 4500 x 600 x 40 light beam insulation (e.g. by Lamoboard) (or equivalent approved) fixed to 20mm unfinshed cleaved sheathing with 195 x 75 x 30 x 2 cold formed steel top hat bolts with self tapping screws.
- Branded fire rated walls, 75 x 75 x 20 x 2 cold formed steel top hat profile supporting the light beam insulation below, 250mm unfinshed plaster sheathing and double standing seam steel. Fixed to unfinshed plaster with 200 x 100 x 3.5 hot rolled steel rectangular hollow section with self tapping screws.
- Branded fire rated walls, 200 x 100 x 3.5 hot rolled steel setting up 750mm section of double channel steel to rest on existing concrete and ends fixed to existing structure with 16 D supporting bolts.
- White powder coating, 2400 x 300 x 0.5 (treated to fit purpose) stainless steel sheet lead to unfinshed plaster, 100 x 100 x 2 cold formed top channel attached to 200 x 100 x 3.5 hot rolled steel setting up profile section frame with unfinshed cleaved sheathing below.
- 610mm wide section finished with brick or equivalent approved lead to 75 x 75 x 30 x 2 cold formed steel top hat profile with plastic separation at junction with the existing structure and plastic passive fire barrier.**
- Channel, blackened 200 x 100 x 8 steel (R60) 1000 x 1000 section fixed to blackened 200 finished galvanneal steel frame with 200 x 100 x 4 hot rolled steel beam.



DETAIL 9: Junction between the new floor structure and the existing structure. The separation is between the floor raised by grid, plastic which the floor and existing is located. **1:5**



600 x 800 steel system weight by track or equivalent approved steel steel frame structure

Blackened 300 x 140 x 40 (or equivalent approved)

Unfinshed 250mm recycled red brick cavity wall with the outer skin supported by a blackened 100 x 100 x 10 hot rolled equal angle

Finished 250mm concrete composite floor with 200mm board top profile supported on a 2000 x 200 x 100 x 8 blackened hot rolled channel welded to 200 x 100 x 3.5 hot rolled steel rectangular hollow section frame with plastic separation between the new structure and existing.

Blackened 700 x 300 x 13 x 241 hot rolled steel universal beam fixed with a welded 10mm steel flat plate to a concrete footing with 20D holding down bolts.

New reinforced concrete slab foundation cast in situ on top of the existing foundation and separated from the existing foundation walls and existing floor slabs by aluminium bond breakers. Existing foundations are to be underpinning if required mm steel foot plate to a concrete footing with 20D.

Auditorium

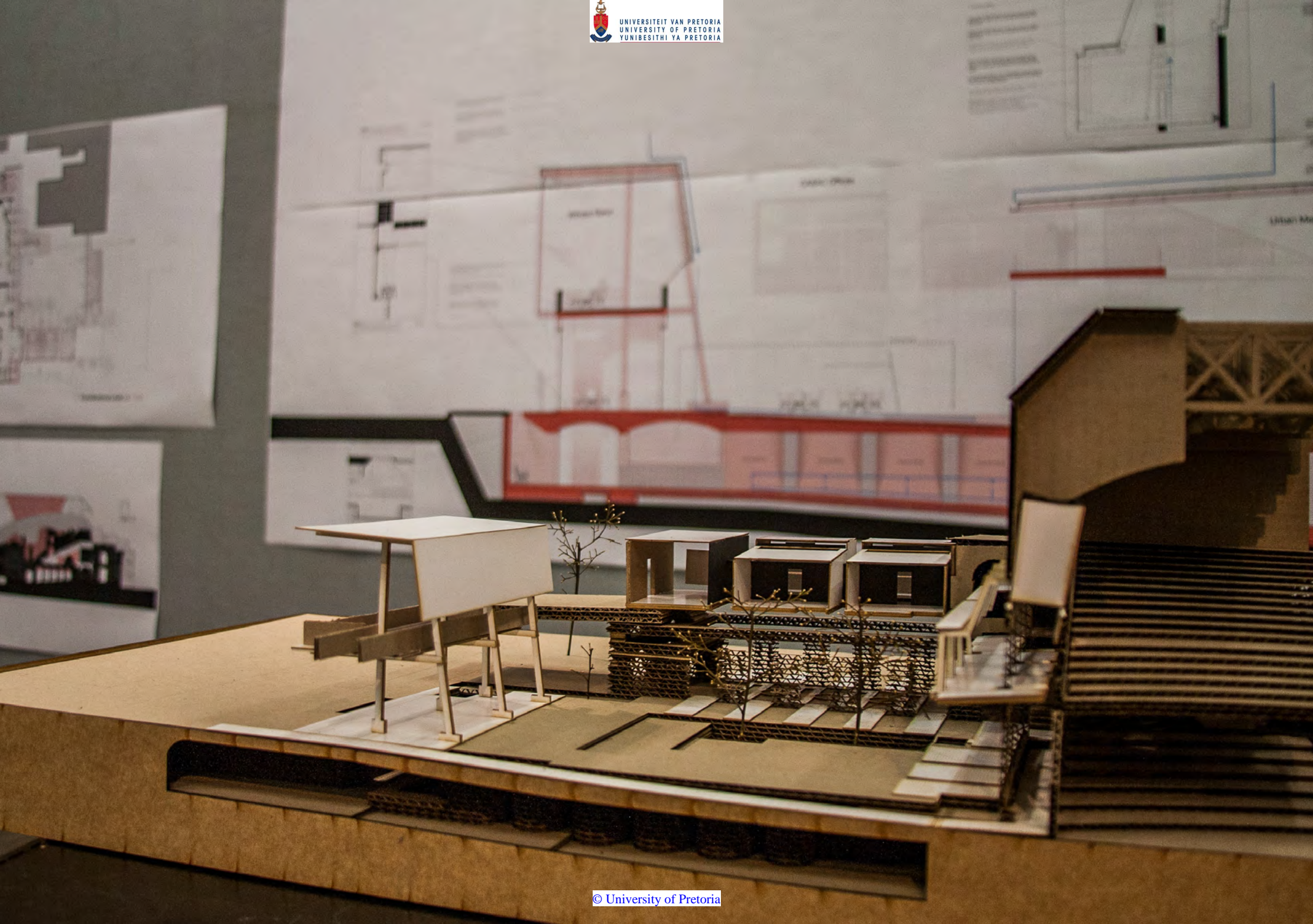


SECTION D - D

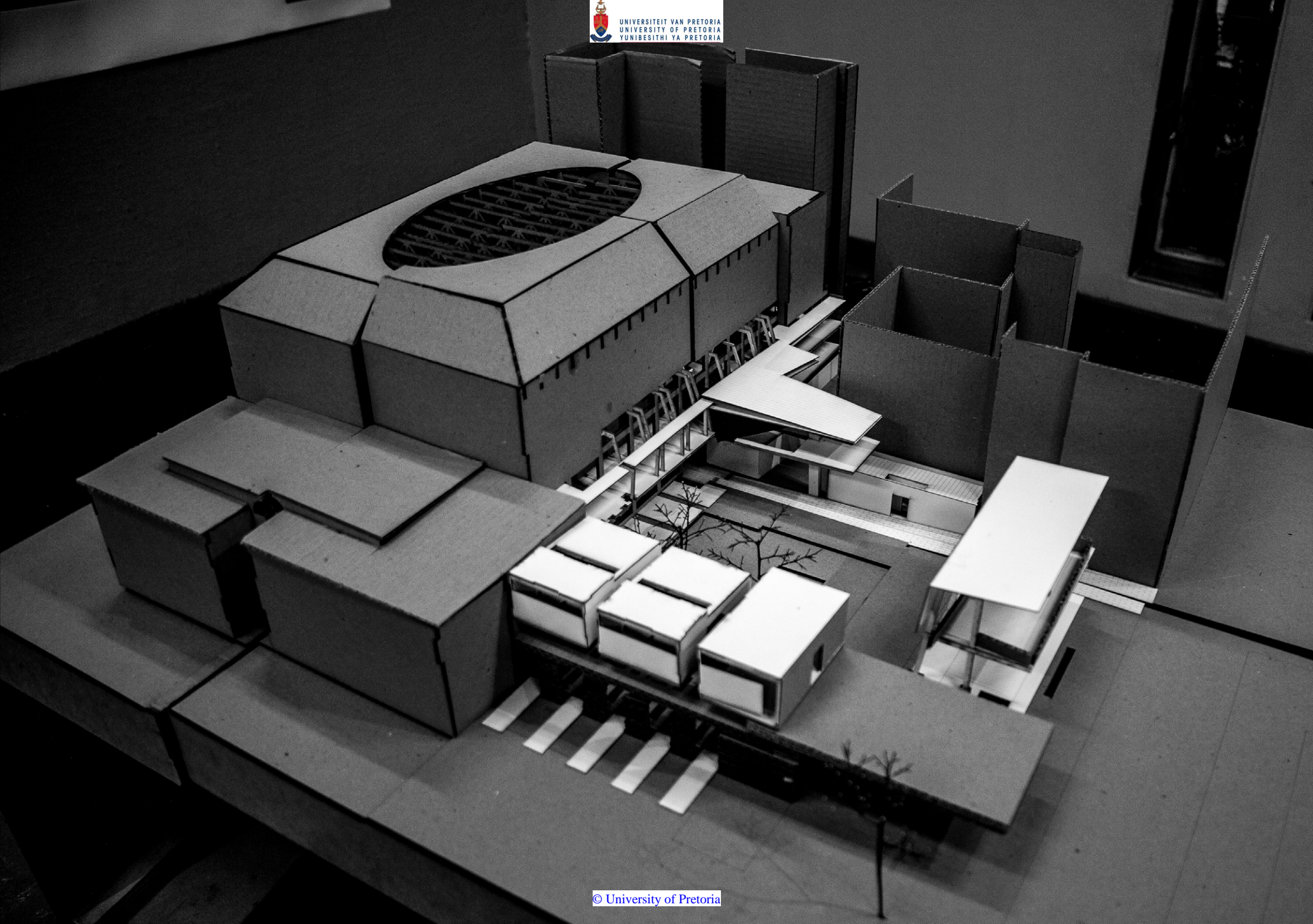


SECTION E - E

APPENDIX: FINAL MODEL









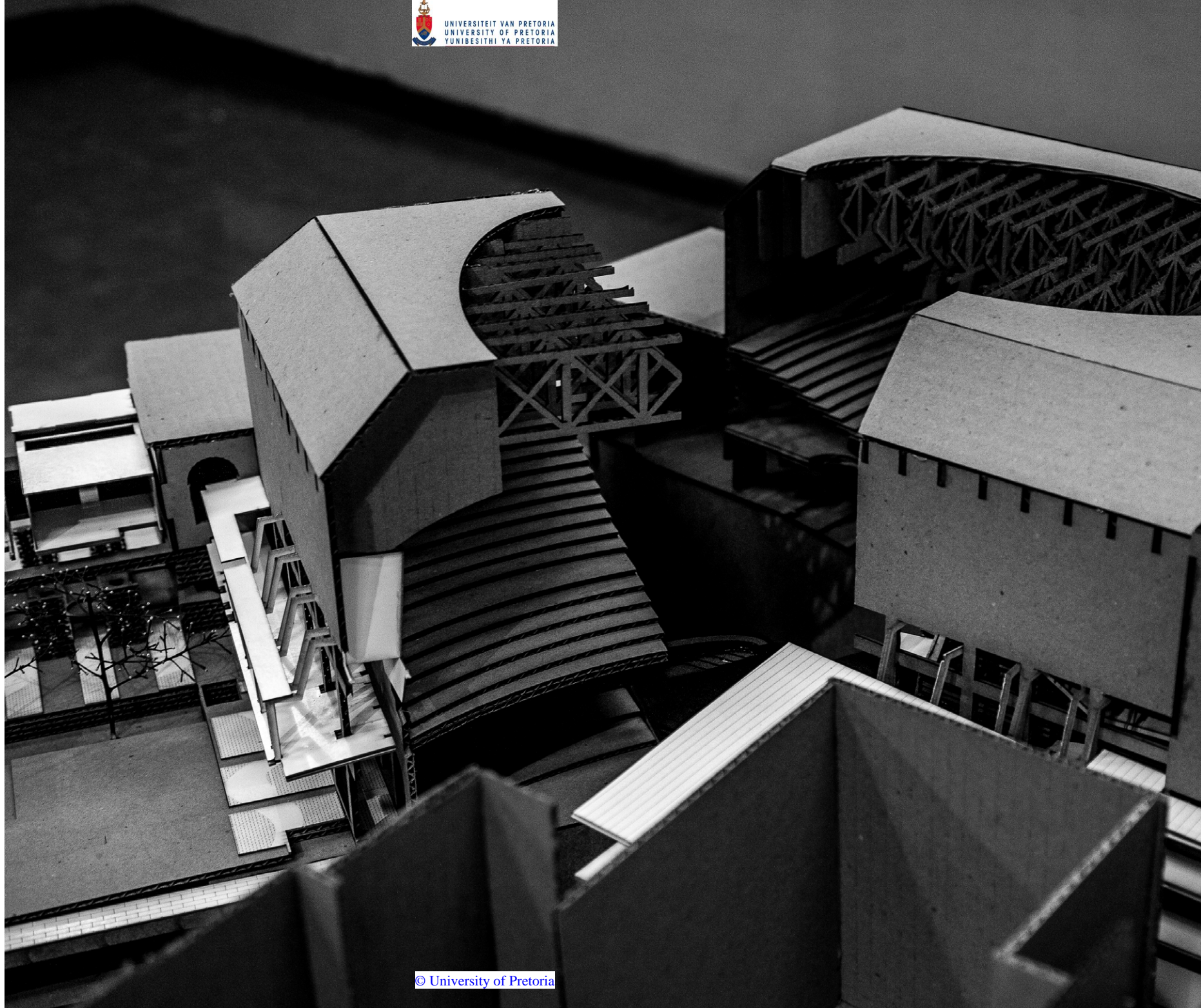








Auditorium



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