

Design discourse

Accommodation schedule

The principle aim of the cultural centre is to create an environment where performers, artists, audiences, the general public and local community can interact and share spaces without inhibition.

The basic requirements of these spaces will be explored in order to ensure the building succeeds on its most basic level.

The cultural centre will house the following spaces and activities:

- Public activity square
- Restaurants, coffee shops and bars
- Multi-purpose exhibition gallery
- Studios and apartments for artists
- Dinner theatre
- Principal performance space
- Secondary performance space
- Studio theatre
- Dance studios
- Dressing rooms and rehearsal spaces
- Digital media library
- Facilities for informal craft traders
- Administrative offices
- Restoration and upgrade of existing Oeverzicht houses retaining their existing functions

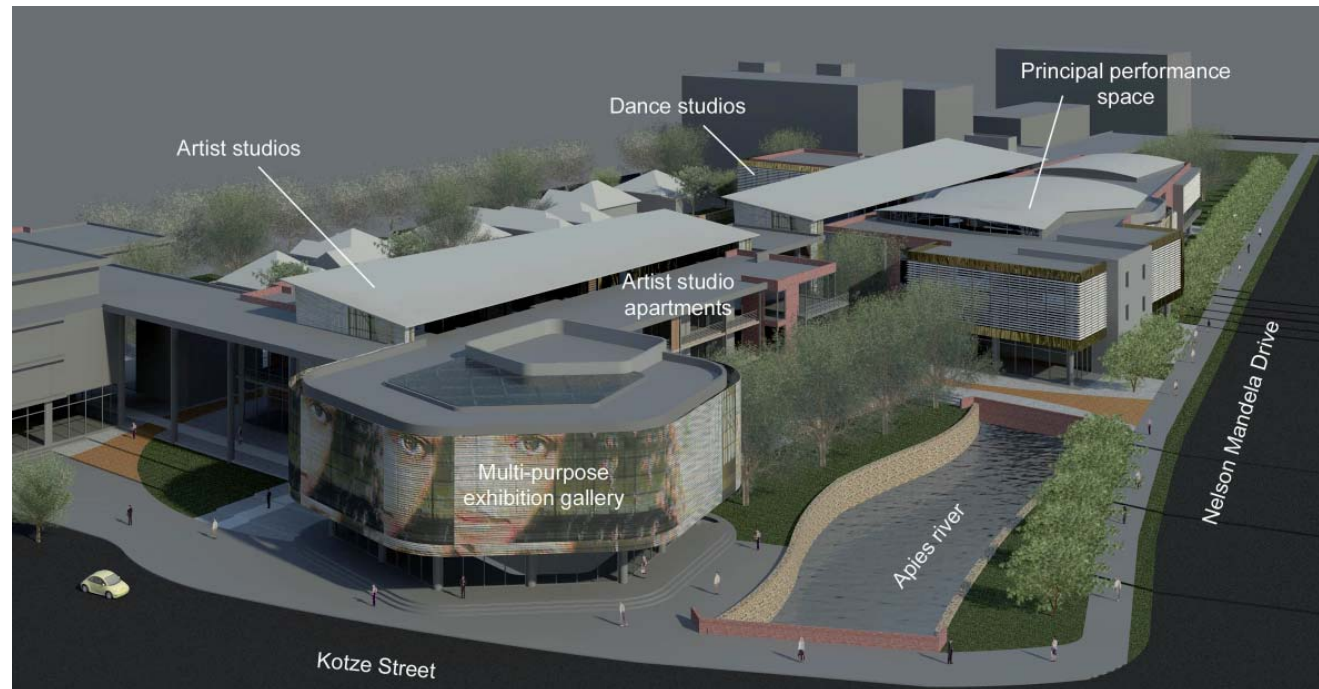


FIG 6.1_3D depicting the locations of various activities within the centre

Public activity square



FIG 6.2_3D - Public activity square

The main intention of the project is that all activities on the ground floor of the building spill out onto the square. It is commonly accepted that activities in any public square tend to naturally form along the edges (Alexander, 1977:600). The eastern edge of the square will be formed by the existing Oeverzicht Art Village houses, while the other three edges will be formed by the proposed cultural centre. Thus, the square is enclosed and punctured only by strategically placed pedestrian paths that allow users to enter the square.

The buildings that form the eastern edge of the square house existing restaurants, bars, a hair salon and a café. The northern edge will house rentable shops in order to bring retail activities into the square and the southern edge will be formed by the dinner theatre, whose activities will spill out onto the square. The western boundary will house various activities from restaurants, galleries and shops to the principal performance space and studio theatre.

The square will enable impromptu performances and activities to occur. It is designed to be activated by the movement of users through the space and by the digital media screens that form the buildings' skin. An outdoor performance stage has also been included in the design. Located on first floor level, it will penetrate the digital skin of the

public activity spine. This literally and symbolically acts as a link between the internal activities of the centre, the external activities of the square and the semi-private activities of the public activity spine.

Owing to the changes in level required by the site, numerous stairs and ramps are needed, and are designed to create a number of smaller, more intimate spaces within the square. Each of these spaces can be given its own identity, further enhancing the spatial experience of the space. The stairs and level changes are also designed to function as seating areas, where the public can sit and unwind while viewing the various planned and impromptu activities and events occurring within the centre and square. Alexander's notion that people naturally gravitate to raised and easily accessible areas within public spaces has been used in the consideration of the placement of these level changes (Alexander, 1977:600). The changes in level have also been used to carefully conceal air intakes for the basement.

Movement paths, corridors and thresholds have been marked and are identifiable by variances in materials and textures. The use of brick and natural stone in the treatment of certain areas of the square will give it a soft and inviting appearance.

Through passive surveillance the square has been designed to encourage a 24 hour safe and secure environment.

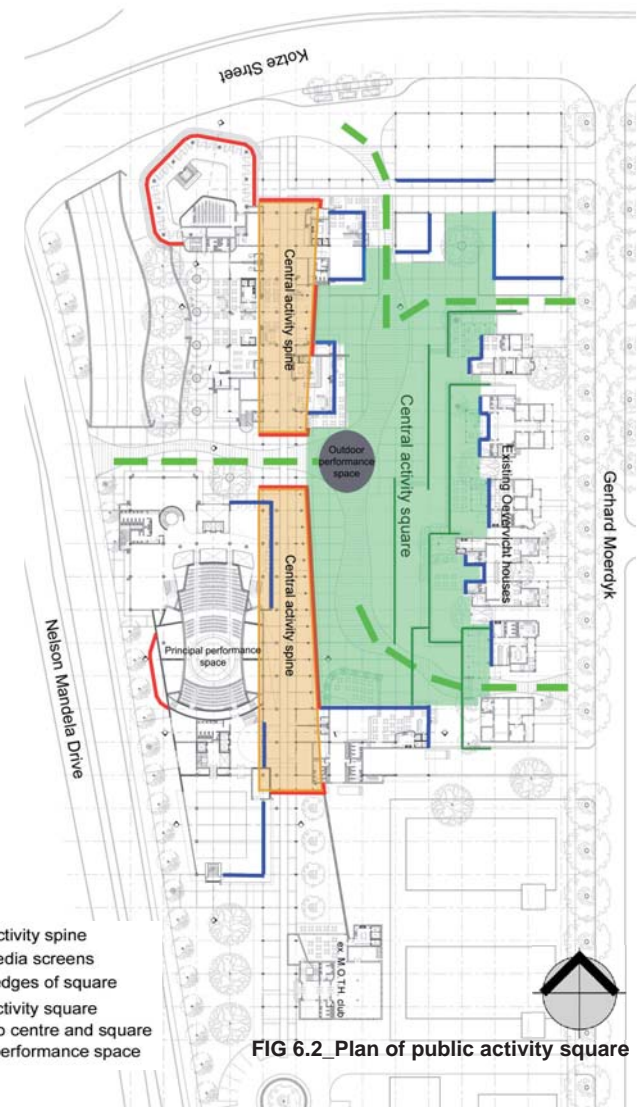


FIG 6.2_Plan of public activity square

Restaurants, coffee shops and bars

Most of the existing Oeverzicht Art Village houses are currently used as restaurants, coffee shops and bars. Their functions will be retained as it is believed that these existing facilities create an African themed atmosphere that will positively add to the character of the project.

A few additional restaurants, bars and coffee shops will be introduced in the new cultural centre, with the intention, not to take away business from the existing restaurants, but to cater for the increased numbers of people within the area as a result of the cultural centre. These new facilities also replace the two restaurants housed in buildings that will be demolished. A new bar, located on the western boundary of the square, will cater for the overflow of people during the intermissions of performances. The artist gallery to the north will house a coffee shop, which will give people a chance to admire the surrounding work of the local artists; in addition, a restaurant that serves light meals has been included in the design.

The existing restaurants can be entered from Gerhard Moerdyk Street and spill out onto the square, while the new facilities will be accessed

from the central activity spine (atrium) and from the square. The bar will spill out into the central square, and will be located in a prominent position so users can observe events in the square. The coffee shop will spill out onto the smaller public space on the northern edge of the site, while the restaurant serving light meals will spill out onto the quiet edge of the site bordered by the Apies River channel. Thus each space will have a very different and unique character.

Deliveries to the restaurants will be made through the basement and must be scheduled to occur early in the morning, so as not to disrupt the activities of the centre.

Small shops and retail spaces will also be located throughout the project, on the edges of the square, along the activity spine and along the sidewalk. These shops will cater for small traders selling everything from cold drinks and sweets to clothes, music, art and souvenirs. It is intended that these small retail spaces will provide an inexpensive space for the local informal traders to formalise their operations and also add a further level or range of activities into the project.

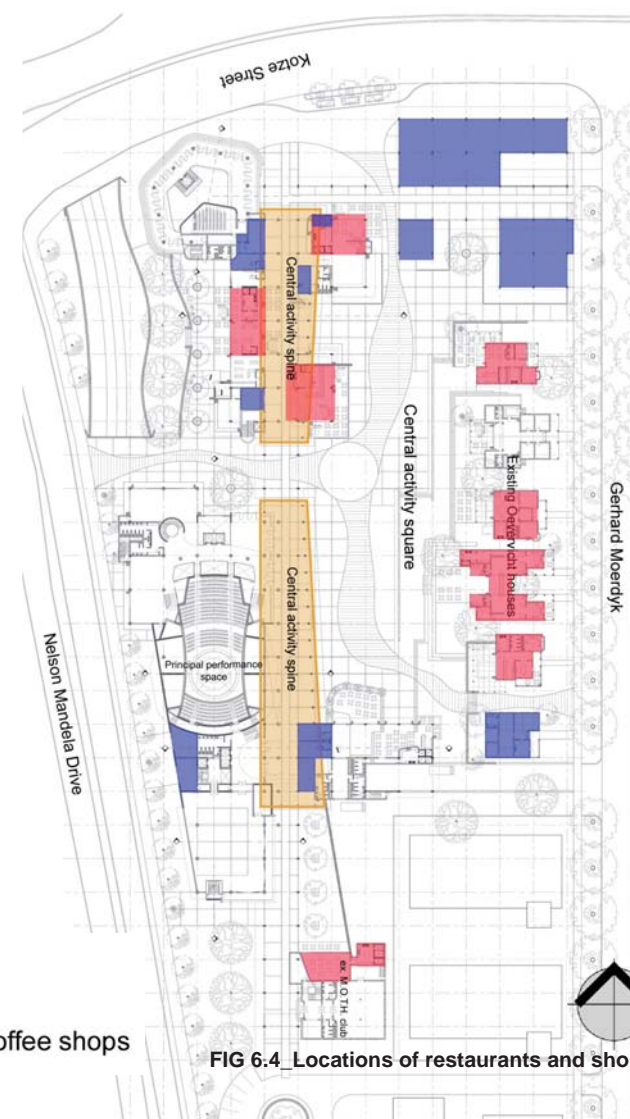
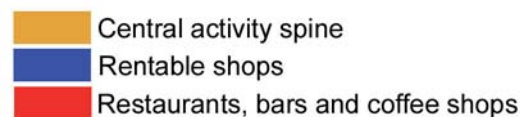


FIG 6.4 Locations of restaurants and shops

Multi-purpose exhibition gallery

The multi-purpose exhibition gallery will be placed on the most prominent location of the site to tower over the intersection of Nelson Mandela Drive and Kotze Street. The bold and visible shape is intended to draw visitors into the cultural centre.

The gallery or multi-purpose exhibition space is to be used to display the works of various local artists. The ground floor can be made accessible on all sides through tip up glazed doors that will surround the space, and that, when opened, allow the activities of the gallery can easily spill onto the street and the open green space alongside the Apies River channel. This ground floor space can be used in combination with the lower ground floor can be used as a rentable multi-purpose hall for the community.

The space has been conceived as a series of floating walkways on various levels that cantilever over a central space, in order to create a sense of fluidity and movement. It is intentioned that all activities and events housed within the structure can be viewed from these cantilevered walkways giving the space a theatrical atmosphere.

The exterior of the multi-purpose exhibition gallery will be glazed and wrapped in illumesh, which will acts as a shading screen for the glazed surface during the day and at night allows the space to become translucent, drawing visitors to the cultural centre, and acting as a beacon for the centre within the city skyline.

The hall will be accessed from the main activity spine of the centre, making it easily accessible from the main street. The gallery will contain its own dedicated toilet facilities to accommodate for large-capacity audiences during new collection openings and events. The gallery space will have its own dedicated lift and staircase, and un-exhibited collections can be housed in dedicated store-rooms in the basement.

The gallery's dedicated media theatre

In today's contemporary art world, film and electronic presentations are becoming increasingly more popular with up-and-coming artists. Thus, it has been decided to include a small screening room or media theatre within the gallery for digital media presentations by local artists. This space contains 87 seats as will be easily accessible for the disabled. It could also be used as a lecture room and may be rentable for private use.

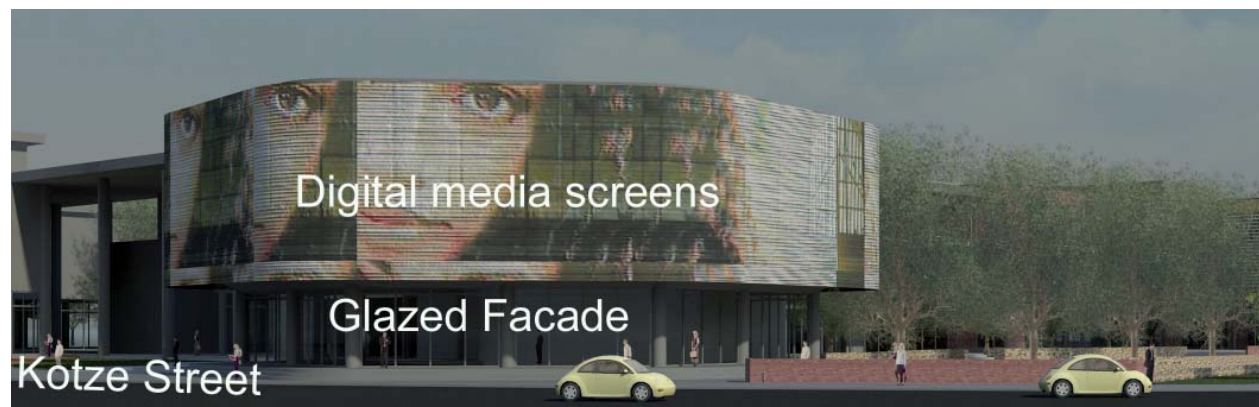


FIG 6.5_3D - External facade - multi-purpose exhibition gallery

Studios and apartments for artists

A series of artists' studios, studio apartments, and apartments for students and artists have been included in the project. The studios have been designed to create inspirational and flexible work environments, even allowing artists the option of working in collaboration with one another or in isolation. As the studios will be clustered together with movable internal and dividing partitions, the spaces can be reconfigured and combined for larger collaborations if required, or to provide additional gallery space.

Eight residential apartments to provide housing for students and artists within the area have also been included. These flats will be relatively small but will be located in close proximity to and on the same level as the artist studios, allowing for easy access and movement between the two spaces.

The inclusion of eight studio apartments will allow artists the opportunity to work from home. Most of these units will have a 2 storey layout, with a studio below and living space provided above.

The dedicated studios will have large, glazed facades which face onto the public activity square, thus allowing the public to view the creative process. The glazed facades will be treated with a mechanically retractable shading device to allow the artists within the studios to control their privacy and maintain a certain level of climatic comfort.

All of the apartments and studio apartments will face west onto the open green space along the Apies River channel, giving the residents greater privacy. The studio apartments can also be opened onto the central public activity spine if the artists wish. All apartments and studios will have an outdoor area of some sort and the dimensions and layouts of spaces allow for natural ventilation. Since the apartments and studio apartments will be facing west, they will be provided with a double skin, through the introduction of a cantilevered balcony with movable and adjustable screens. As well as providing adequate sun protection, these screens will provide additional privacy, if required, but as they are movable, they will still provide for the views over the green space alongside the Apies River channel.



FIG 6.6 3D - Studio apartments and student apartments

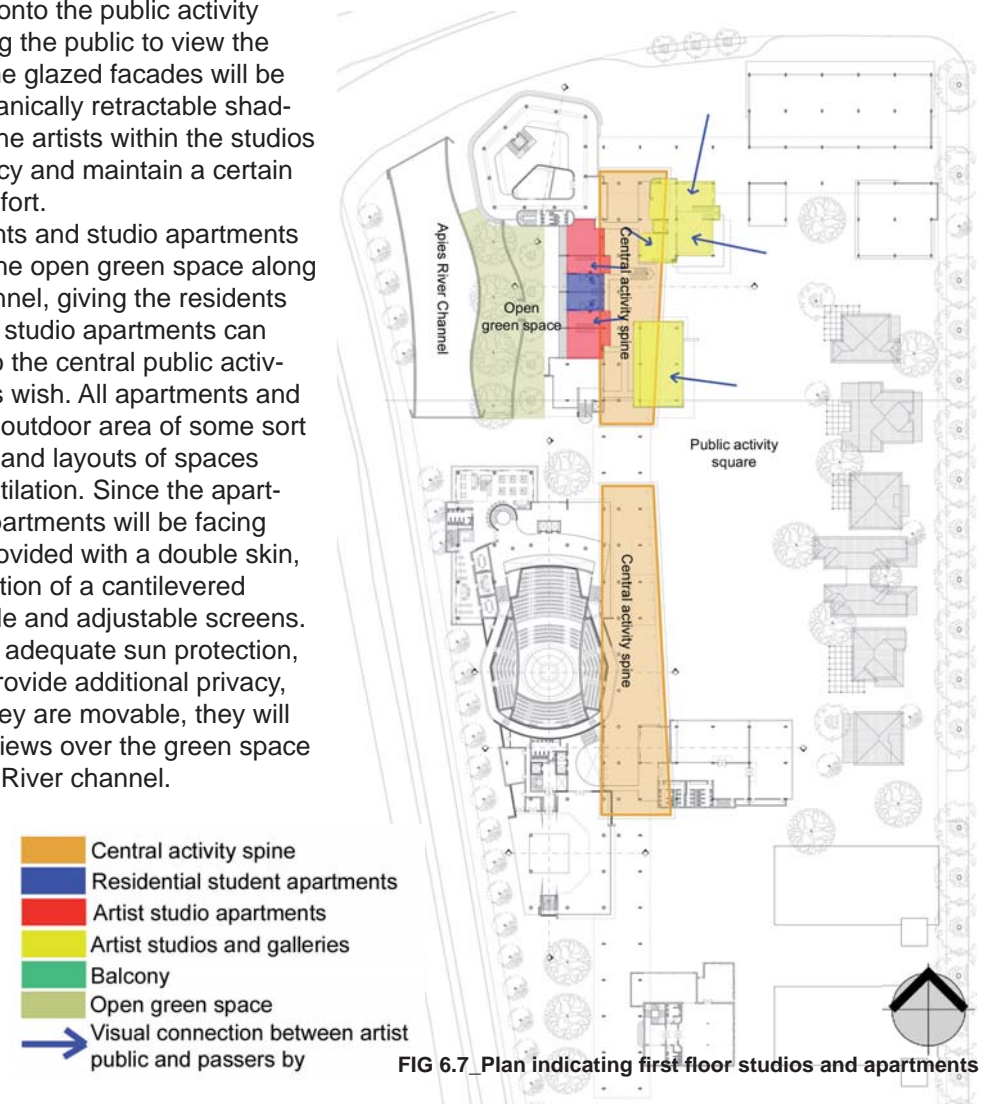


FIG 6.7 Plan indicating first floor studios and apartments

Dinner theatre

A dinner theatre has been included in the design. The dinner theatre has been designed to function as a more intimate space, to host performances such as drama and other speech related performances, as well as small music and dance performances. The dinner theatre will accommodate up to 100 seated people.

The space will be adaptable to cater for a variety of theatre performances. The main indoor stage will open up onto a smaller outdoor performance space, which can house small lunchtime performances in celebration of the Breytenbach Theatre's previous tradition of lunchtime performances. The theatre is not designed to function in isolation and silence, it has been designed to open up onto the square, allowing its activities to spill onto the public activity space. The sounds of the dinner theatre are encouraged to permeate into the public square and vice versa into the theatre.

The theatre has been designed as a set of terraces in order to ensure adequate sightlines for audience members are provided. The theatre will include a bar area located to the rear of the theatre and a standing area directly in front of the stage, to

cater for walk in members of the public who have been enticed into the theatre by the music and sound radiating from its walls. All seating arrangements will be flexible and will thus accommodate a varied range of events. The theatre will also have its own dedicated kitchen and toilet facilities

Performers will have direct access to the stage from the theatres own dedicated rehearsal and backstage areas. Scenery storage will also be provided directly adjacent to the stage.

The last row of seating within the theatre is located within 20m from the centre of the stage in order to ensure that all audience members can easily observe the facial expressions of the actors and also to limit sound attenuation over distance.

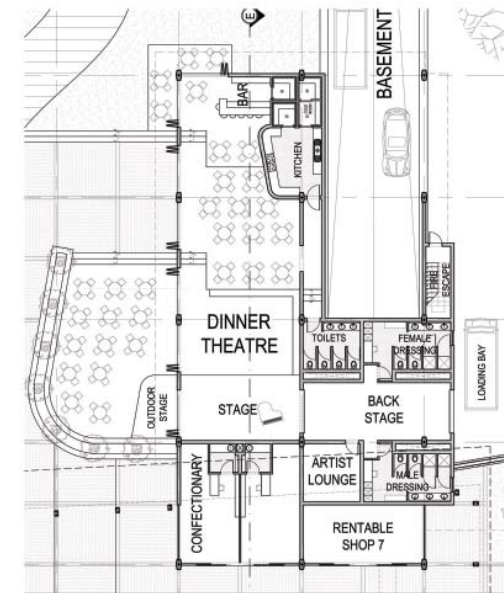


FIG 6.8_Plan of dinner theatre

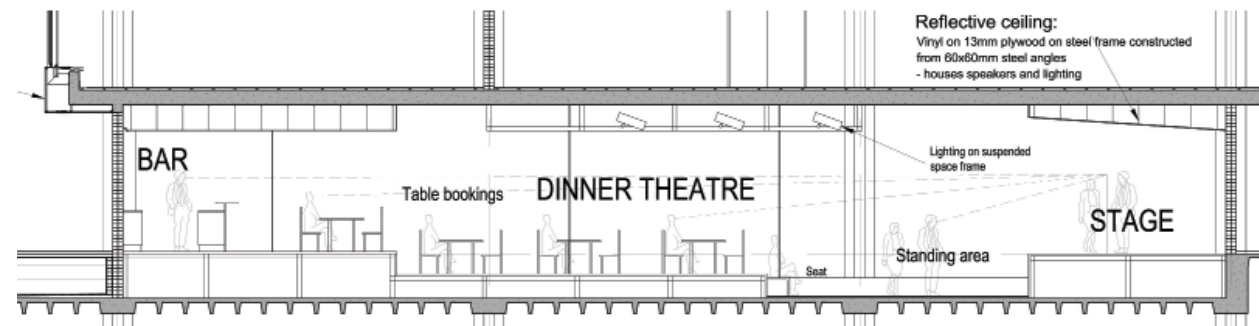


FIG 6.9_Section through dinner theatre

Principal performance space

The principal performance space will fulfil the main function of the building and is designed to house paying audiences of up to 1 350 people.

The space has been designed to cater for a number of different and varied performances such as:

- Concerts and other musical performances by choirs, orchestras and bands
- Operatic performances
- Dance performances, such as ballet and modern dance as well as cultural performances. The space has been designed to allow the dances to be accompanied by bands or orchestras

Conventional performance spaces are designed with a stage and seats for the audience facing it. This has often been said to create a division between the audience and performers. To avoid this, and to maximise the audience's experience of the performance, the stage will be positioned centrally within the space with seating surrounding it, allowing the audience to be engaged by all extents of the stage and performance. This also allows for the performance to be experienced dif-

ferently by each member of the audience depending on their seating position within the concert hall.

The space has been designed to be flexible and multi-purpose. The introduction of a movable ceiling that can be lowered over the upper gallery seating, enables the hall to cater for performances with reduced audience numbers of up to 820 people. This will reduce the psychological effect on performers on stage when confronted with a half empty auditorium, and will also alter the acoustical performance of the space.

The stage has also been designed to accommodate the various types of performances that may occur within the space. The circular shape of the stage has been inspired by the traditional African layout of performance and dance spaces, with the performers as a central feature and the audience surrounding them. The circular form of the stage also does not give any preference to any direction of view, but instead engages each equally .

The stage will be constructed as a series of vertically displaceable platforms that can be fixed at three preset heights: floor height, stage level and

twice stage height. This means that the stage can be completely removed if required, to accommodate for additional loose seating, or raised in certain sections to allow for elevated positions for certain performers, such as a choir. This will also allow for the easy inclusion or exclusion of an orchestral pit seating 40 members or a forestage.

The principal performance space will be set into the ground, ensuring that the main seating areas are accessible from the ground floor and allowing easier and direct access from the basement which is in a secondary lower ground floor foyer. The principal performance space will be accessible to the public on a number of levels from two main centralised foyers leading from the main activity spine/atrium. Performers will be provided with direct access to the stage from the lower ground floor dressing rooms and rehearsal spaces which can also directly accessed through the basement.

The last row of seats within the auditorium will be located within 30m from the centre of the stage in order to retain an adequate visual relationship between the performers and audiences members, and also to limit sound attenuation over distance.

Interior volume can be adjusted between 4m³-9m³ per person, depending on the acoustical requirements of a specific performance, allowing for optimal acoustical performance in almost any performance.

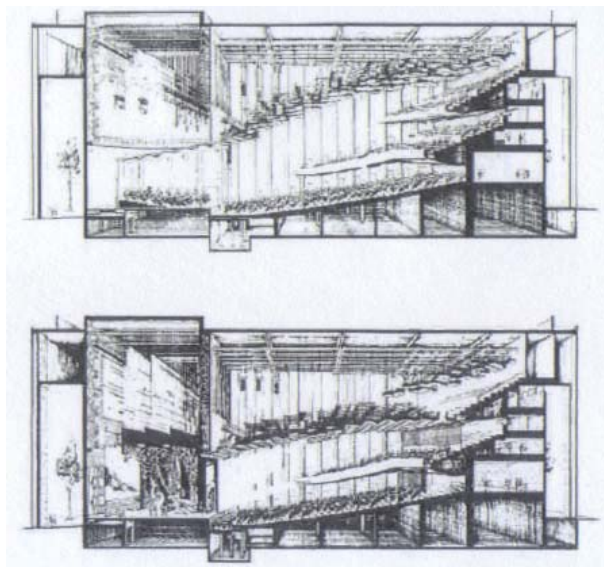


FIG 6.10_ Section through auditorium of the Jesse H. James Hall in texas.

- Inspiration drawn from descending ceiling for internal subdivision of space

Stage configurations



FIG 6.11_Sunken orchestra pit



FIG 6.12_Sunken fore stage, elevated rear to accomodate choir



FIG 6.13_Stage components positioned in uniform level



FIG 6.14_Suspended ceiling for reduced audience capacity performances

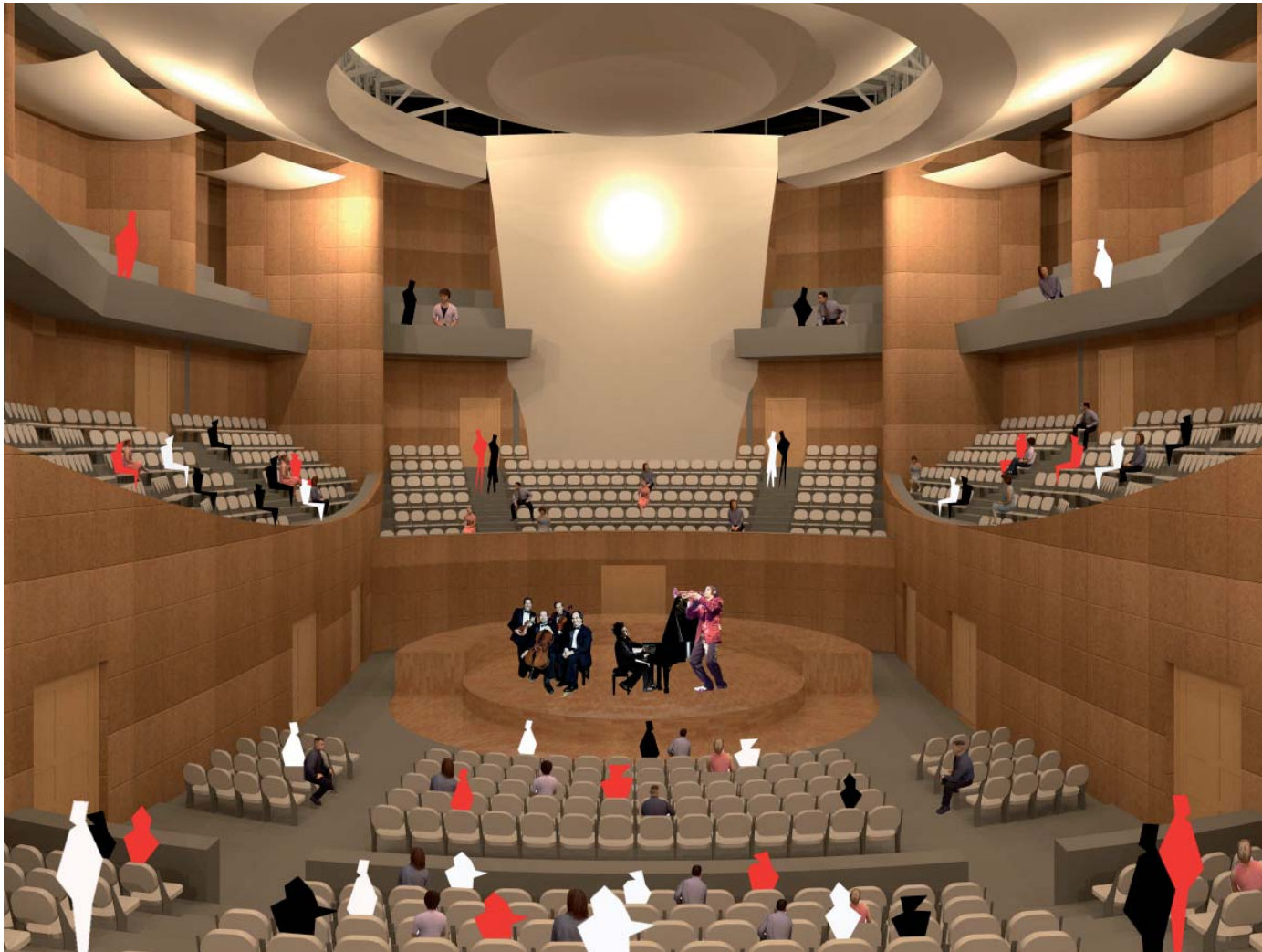


FIG 6.15_3D -Interior perspective principal performance space

Studio theatre

The studio theatre has been designed to perform a dual role. Firstly, the space will be used as a rehearsal and learning space by performers and artists, and secondly, the space will be used to accommodate small audiences for intimate and experimental performances. The theatre will be used for musical, dance and theatrical performances and will cater for up to 200 people.

The entire floor area of the space will be divided into a number of regular squares, which can be adjusted vertically as on the principal performance space stage. Thus, the entire space can be used as a stage, if required, and, by raising certain platforms and lowering others, a variety of stage configurations can be achieved, further enhancing the adaptability of the space. So for example, a stage can be created in the centre of theatre surrounded by the audience or to one side with the seating opposite it.

The theatre will be located on the ground floor and will also be glazed on three of its boundaries, once again allowing the public walking past to experience rehearsals and performances,

while allowing the space to be blocked off from public view with a retractable motorised screens if required. The theatre is directly accessible from the main public activity spine and can also be used as a rentable exhibition space.

The theatre's main entrance will be accessed on one level from a shared foyer with the principal performance space. Performer access will be separate from audience access and rehearsal and dressing rooms will be shared with the principal performance space. What seating is required will be provided by loosely packed chairs and storage for these chairs when not in use will be provided with direct access to the theatre. Scenery and prop storage has also been included adjacent to the theatre for easy access to props and scenery during performances.

The last row of seats within the theatre is located within 20m from the centre of the stage to ensure that all audience members can easily observe the facial expressions of actors and also to limit sound attenuation over distance.

The lighting design treatment for the theatre has been complicated, due to the limited head height and adaptable nature of the space. The solution is to create clusters of lights suspended above the entire floor area of the theatre. These clusters may be activated or switched off according to the desired stage configurations, so as to not cause discomfort to the audience.



FIG 6.16_3D - Studio theatre located adjacent to activity spine

Secondary performance space

The secondary performance space has also been designed as a more intimate space, to host performances such as drama and other speech related performances, as well as small music and dance performances. The theatre will accommodate up to 500 people

The space has been designed to be adaptable to cater for a variety of types of theatre performance. The stage can easily take the form of a proscenium stage, thrust stage or arena stage. For performances requiring fixed scenery and backdrops, a proscenium stage will be achieved by adding a removable false proscenium which slides into place on a suspended space frame and a series of hanging rails. An adjustable forestage has been included in the stage design, allowing for a thrust stage to be erected. Finally a central arena-type stage is possible as all partitions and backdrops can be slid into concealed cavities, thus allowing the entire space to function as one .

The form of the theatre was generated in direct response to the initial urban design layout of the site. The arrangement of seating has however,

been designed to exploit the convergent nature of the perimeter based seating, and is focused towards the centre of the space's geometry where the stage is located.

Seating on the ground/base level will be provided by loosely packed chairs to fully exploit the notion of a fully adaptable space. All chairs are to be comfortable and interlocking, and may be positioned directly in front of the stage or surrounding it on all sides, depending on the nature of the performance. Storage for these chairs when not in use will be provided with direct access to the theatre. The gallery will house fixed tiered seating, which will provide a 180 degree encirclement of the stage and will overlook the space from an elevated position. The gallery will be divided into sections, the use of which will be determined by the nature of the performance and requirements of the specific performance.

The theatre will have a large glazed façade facing onto Nelson Mandela Drive. This is intended to make the passing public aware of the activities taking place within the centre and to entice them to further explore the centre. The

glazed façade does, however, face west, requiring, fixed permanent shading devices to shield the glazed surface from the sun's radiation. Double glazing will also be used to limit the ingress of the noise created by the passing traffic.

Performers will have direct access to the stage from the rehearsal and backstage areas, which will be shared with the principal performance space and studio theatre. Scenery storage will be provided directly adjacent to the performance space and with the inclusion of a suspended space frame above the stage, props and scenery can be easily changed during performances.

Access for the audience to the theatre will be on multiple levels through a shared foyer with the principal performance space.

All seats within the theatre will be located within 20m of the centre of the stage in order to ensure that all audience members can easily observe the facial expressions of actors, and also to limit sound attenuation over distance.



FIG 6.17_3D - Glazing and shading device of secondary performance space

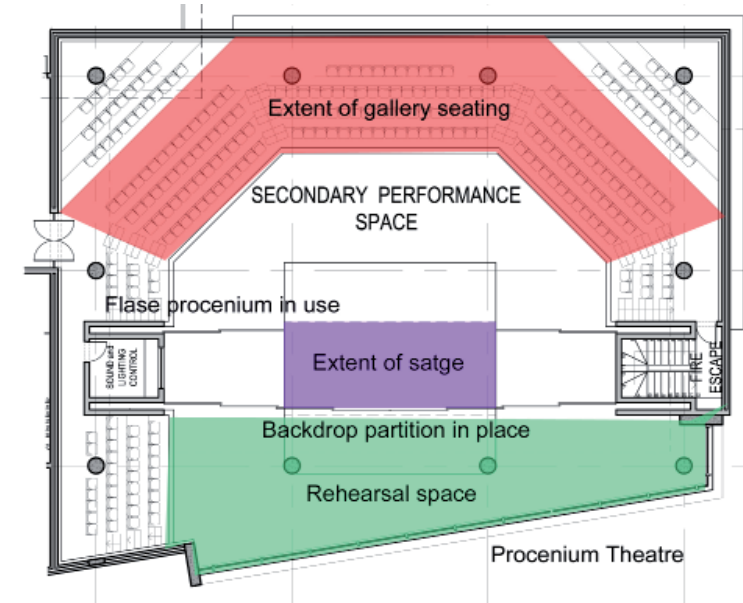


FIG 6.18_Secondary performance space arranged as Proscenium Theatre

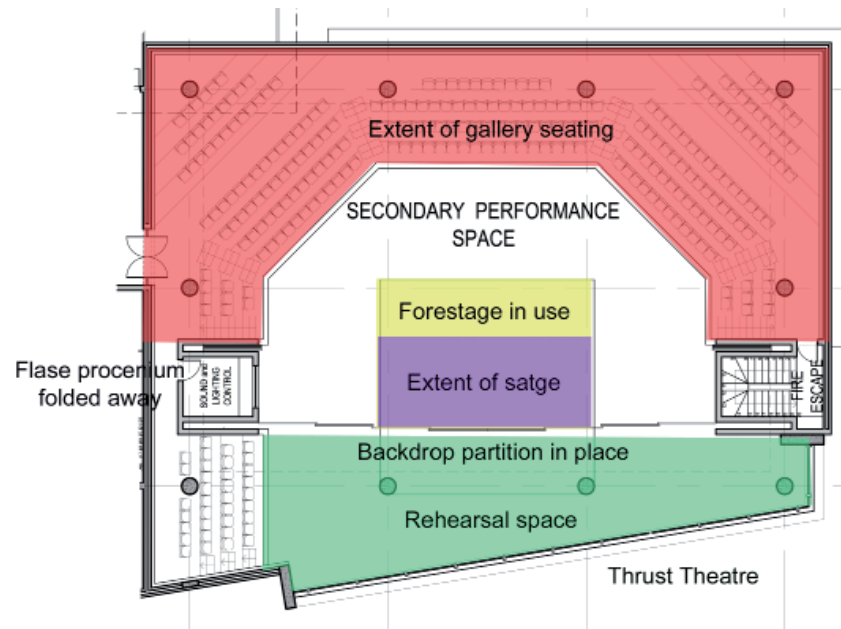


FIG 6.19_Secondary performance space arranged as Thrust Theatre

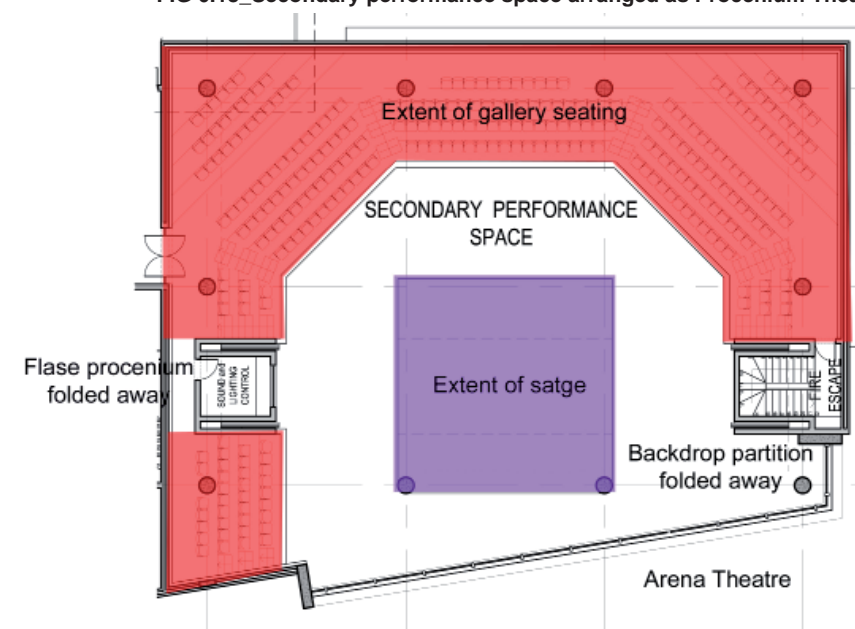


FIG 6.20_Secondary performance space arranged as Arena Theatre



FIG 6.21_3D -Interior perspective secondary performance space

Dance studios

Three large dance studios will be located on the first floor of the centre. They will be used as practice and rehearsal spaces for performing artists.

The studios will have their own dedicated change rooms and toilet facilities. Adequate storage for equipment and props will also be provided for adjacent to the studios.

The dance studios will have large glazed facades that face in a northerly direction and overlook the public activity square, so that the users of the square can experience the rehearsals and dancers practicing and honing their skills. This will provide another level of entertainment for the users of the public activity space, while giving the performers and dancers the sense that they are performing to an audience, in preparation for the actual event. Double glazing used on this façade will limit the ingress of noise from the public activity square. A mechanically operable shading device, that can be opened and shut as desired by the performers and dancers in order to maintain a comfortable environment.



FIG 6.22_3D - Visual connection between dance studios and square

Dressing rooms and rehearsal spaces

The principle performance space, the secondary performance space and studio theatre will share communal dressing rooms and rehearsal spaces. As all three venues require the same type and level of ancillary spaces, it is only logical that a central ancillary space core be created to serve all the performance venues efficiently, and to avoid the duplication of facilities within the centre. These ancillary spaces are intended to bring together and connect the three main performance spaces.

To connect these spaces and the various stages directly, the spaces will be located directly alongside the principal performance space's stage, and smaller dressing rooms and ancillary spaces will be located next to the secondary performance space and studio theatre's stages.

The dressing rooms, change rooms, store rooms and other ancillary spaces will mainly be located on the lower ground floor level of the principal performance space but will permeate the ground and first floor levels in order to meet the requirements for the studio theatre and secondary performance spaces. Direct access from

the basement will ensure privacy for the performers from the public. As these ancillary spaces are multi-levelled, a central, dedicated, vertical circulation core has been designed, containing a personal lift, a staircase, fire escape, and freight lift for the transport of scenery and props from the basement delivery area to the various scenery storage spaces on the various levels of the centre. Various private dressing rooms will be accommodated, as well as a number of group changing facilities containing lockers and ablution facilities. Make-up and green room facilities will be used as a threshold for performers into each performance space, and sufficient wardrobe, prop and scenery storage space will also be provided.

Rehearsal spaces will be located alongside the three main staging areas, and have been designed to be acoustically isolated from the main performance spaces. Additional rehearsal spaces will be provided throughout the building, including those located alongside the lower ground floor foyer, underneath the terraced seating of the principal performance space. By actively engaging the audience in the process of

the production of the performance, excitement and anticipation will build as the audience moves through the foyer.

Visual material and music resource library

The visual material and music resource library will provide a flexible space for artists, performers and the general public to work, do research and investigate the various facets of the visual and performing arts world.

As well as housing numerous books, magazines and articles related to the arts world, the centre will contain computer workrooms and a digital library area. Because the visual and performing arts industries are constantly changing, the only way the library can be up to date with the latest contemporary innovations in the art world is via the internet. This technological intervention also allows for the reduced footprint of the library spaces.

In this library, visitors will be exposed to a global network of information relating to the visual and performing arts. The facility will also allow visitors to sit and flop through magazines and books for inspiration and provide facilities for small group meetings and user interaction.

FIG 6.23_Plan of visual material and music resource library



FIG 6.24_3D - Exterior facade of visual material and music resource library

Existing Oeverzicht and M.O.T.H club buildings

The existing functions of most of the Oeverzicht houses are to be retained as far as possible, including the cafe, salon, bars and restaurants. However the doctor's rooms and a vacant building are to be converted into an art gallery.

The existing structures face Gerhard Moerdyk Street. Most of them have been poorly and unsympathetically added on to and renovated over the years. Thus, the existing buildings will be renovated and restored, and all later additions will be demolished. As the buildings at present only open up on to Gerhard Moerdyk, they would add nothing to the character of the Urban Activity Square and they would not benefit from the vibrancy bought into the precinct by the square and cultural centre. Thus, all building layouts will be slightly altered so that they open up on to the urban activity square. The buildings are not historical monuments, but are considered to be of historical importance, and so any changes and alterations be done sympathetically.

The existing old M.O.T.H. club building is also to be used as part of the cultural centre. The building was also added onto and extended on numerous occasions, with some additions being more successful than others. An addition to the northern side of the hall is relatively sympathetic to the original structure, yet the addition on the western edge, was poorly designed and ruins the entrance to the building. Thus the later northern addition will be retained, while the western addition will be demolished to restore the building to its original form. The building will be converted into a gallery space with various exhibition spaces.



FIG 6.25 Plan of changes to old M.O.T.H. club building



FIG 6.26 Badly executed extensions to be demolished

Basement

Owing to the large numbers of users who will be using the centre, a large, two storey super-basement has been designed. The new basement will provide public and private parking facilities for artists, performers and residents.

The basement will to be accessed via two entry points from Gerhard Moerdyk Street. Gerhard Moerdyk was chosen as the access point owing to the quiet nature of the street, and the fact that it is a two way street, which will ensure ease of access and exit for visitors. Nelson Mandela Drive and Kotze Street are considered to be too busy to accommodate the slow down in traffic associated with a basement access.

The basement is to contain 886 parkings and also houses three plant/machine rooms for air conditioning/handling, water storage and other related services. Basement access will be monitored and controlled via a boomed gate.

The multi-purpose exhibition gallery and principal performance spaces will have lower ground floors which form part of the basement area.

Scale

The scale of the building has been carefully considered, in order to avoid creating a building that towers over the existing Oeverzicht houses and consequently ruins the character of the space.

Cultural buildings with facilities of this nature generally require large, bulky spaces in order to fully accommodate the extensive accommodation schedule. This requirement has been overcome by sinking the building into the ground, and placing some of its functions in a lower ground floor space which forms part of the basement. The introduction of the central activity spine has also aided in reducing the bulk and scale of the building.

This particular site is, in essence, an island in the urban fabric. Thus, it was difficult to determine an appropriate scale of the surrounding context on which to formulate an appropriate design response. Instead existing elements on the site were used to determine the bulk and scale of the building. The scale, height and bulk of the building has been determined in relation to the existing old M.O.T.H. club which, as was previ-

ously mentioned, has been incorporated into the design proposal.

The building will be set back from the green space alongside the Apies River channel to maintain the lower density character of the space. The main bulk of the building will be accommodated along Nelson Mandela and Kotze Streets.

Elevations

The exterior articulation is important throughout the proposed design as it has been used as a sensory stimulant for the urban activity square..

The visual dominance of the multi-purpose exhibition space on the corner of Kotze Street and Nelson Mandela Drive will prove important in attracting passers by into the centre. An illumesh screen which displays digital art works and advertising will create an active skin for the organic concrete walkway structure of the space and further entice people into the centre. The screens will also provide the glazed western and northern façades of the gallery with the necessary sun protection, while allowing passing motorists and pedestrians to get a glimpse into the visual art world.

The north-western wing will house the artists' studios, apartments and galleries. As the apartments and some of the galleries face west, a double skin will be created by cantilevering a lightweight balcony from the main façade and providing a series of sliding timber shutters at the edge of this balcony. The articulation of this façade will thus be in a constant state of change in accordance to the artists' requirements. The inclu-

sion of these balconies and cantilevers will create a human scale throughout the building. Vertical concrete fins will also add rhythm to this façade and articulate the balcony spaces. The eastern façade of this wing will be wrapped in a mediamesh media screen, with only the glazed and copper clad facades of the artist studios penetrating this skin. This façade will activate the adjacent square and the users of the square will be able to actively change the façade using new technologies, further enhancing the user's experience of the centre. As the mediamesh is transparent, people in the square will once again catch glimpses of the artists moving through the main circulation spine.

The south-western wing will be home to the principal and secondary performance spaces. The western facade of this elevation will be penetrated by the glazed and copper clad façade of the visual material and music resource library. Copper has been used in a few instances on the façade due to the visually striking nature and weathering effects of the material. The cantilevered upper seating galleries of the principal performance space will also penetrate the western façade, again clad in a mediamesh screen that projects the inner workings of

the cultural centre to passers-by. The southern end of the western façade will house the glazed façade of the secondary performance space, providing the performers with a constant audience of passing motorists and pedestrians. This glazed façade will be protected by a fixed aluminium shading screen. The eastern façade adjacent to the square will be wrapped in a mediamesh digital screen in keeping with the treatment of the north-western wing. A performance stage will project into the square from this façade, softening the monotony of the media screen and creating an active stage of performers. Set backs and protrusions throughout the facades will break the verticality of the building.

Facades will be treated with a variety of materials such as local face-brick, stone, off shutter concrete and plastered surfaces. Different materials and colour choices will be used to articulate entrances and circulation cores, enabling users to easily navigate through the space and centre.



FIG 6.27_Eastern elevation



FIG 6.28_Northern elevation



FIG 6.29_Western elevation