"The city of Sophronia is made up of two half-cities. In one there is the great roller coaster with its steep humps, the carousel with its chain spokes, the Ferris wheel of spinning cages, the death-ride with crouching motorcyclists, the big top with the clump of trapezes hanging in the middle. The other half-city is of stone and marble and cement, with the bank, the factories, the palaces, the slaughterhouse, the school, and all the rest. One of the half-cities is permanent, the other is temporary, and when the period of its sojourn is over, they uproot it, dismantle it, and take it off, transplanting it to the vacant lots of another half-city."

"And so every year the day comes when the workmen remove the marble pediments, lower the stone walls, the cement pylons, take down the Ministry, the monument, the docks, the petroleum refinery, the hospital, load them on trailers, to follow from stand to stand their annual itinerary. Here remains the half-Sophronia of the shooting-galleries and the carousels, the shout suspended from the cart of the headlong roller coaster, and it begins to count the months, the days it must wait before the caravan returns and a complete life can begin again."

From 'Invisible Cities' by Italo Calvino in (Groak, 1992, 59)

Figure 01. Artist impression of Calvino's Sophronia (Jong, 2007)

Figure 02. Digital collage depicting architectural issue (Flicker, 2009).

01. INTRODUCTION

1.1 OUTLINE

The dissertation suggests a mutually beneficial relationship between what is considered as temporary and permanent architecture. To illustrate this mutualism the study focus on the temporary use of vacant, permanent space and the inter-dependance of layers that vary between permanent and temporary. The role of small scale temporary architecture and the temporary use of vacant space in an urban context are explored (Figure 1).

Temporary design practices exist on the fringe of architecture and are therefore ideally positioned to offer an "outsider's perspective" and explore current practices and theory. It contests the preoccupation of architecture as being permanent in order to reaffirm architecture as not just form and function but as experience.

The vacated, binding workshop of The Government Printing Works in the Pretoria CBD, is temporarily adapted into a theatre for the estimated time of three to five years. The temporary theatre is designed to host the performance of *'Circles in a Forest'* by Dalene Matthee. The theatre itself becomes the set and experience of the text. The design allows the theatre to be reinterpreted and altered to the needs of other production via lighting, projections, props, and detail elements.

1.2 ARCHITECTURAL ISSUE

In a time where the socio-cultural, economic and ethical impact of thoughtless large scale permanent developments are frequently under question while existing structures stand empty, could small scale temporary architecture contribute towards change and meaningful experiences?

Delight
*   Architecture neglects delight, experience, imagination, fantasy, tension, temporality and experimentation
*   The inner city of Pretoria lacks recreational facilities and activities

Tension
*   In the urban context of Pretoria there is tension between permanence and impermanence not being addressed by design practices (Figure 02)

Use
*   Vacant, abandoned and forgotten inner city space becomes dangerous, derelict and is eventually lost to the public due to disuse or illegal use

Research questions
*   What is permanent and temporary architecture?
*   What is the relationship between temporary and permanent design?
*   What is the role and importance of temporary design?
*   What is the importance of spatial experience, memory and recreational spaces?
*   Can vacant space be used and programmed temporarily?

1.3 DESIGN INTENSION

The architectural intention is to investigate temporary design as a catalyst in an urban context to activate under utilized or vacant space and to experiment with programming, spatial experience, and technology.

The Temporary Theatre endeavours to explore the possibilities of programming and occupying a vacant space temporarily. For the purpose of this thesis scenographic design was chosen as medium, as set construction is generally accepted as a temporary form of space creation and has the design of an emotively communicating space at its core.

The Temporary Theatre addresses the inaccessibility and separation of art from the public realm, as well as the tension between opposites. Ultimately a recreational attraction will be created, providing opportunity for social and cultural interaction in the city of Pretoria.

*   **Symbiosis** (mutualism): Interdependent layers of temporary and permanent architecture
*   **Catalyst:** temporary insertion towards positive change
*   Temporary architecture facilitating *experiment and experience*

"Architecture is about space and about the events that take place in that space" (Tschumi, 2000,12).

1.4 INTERIOR ARCHITECTURE 1.5 METHODOLOGY

Interior design encompasses more temporary forms of architecture. It is the author's belief that interior architecture can play a vital role in rediscovering the opportunities of temporary construction and permanent infrastructure. These forms of design generally have a shorter life-span, are more mutable and have greater potential for change; therefore it is ideally positioned to explore the unpredictable, experimental and experiential opportunities of temporary construction.

"By their nature, temporary constructions dispute the dominant role of Architecture as lasting and providing permanent solutions" says Lévesque (2007,1). Temporary architecture allows for the testing of new possibilities in construction and spatial experience because of its smaller scale, shorter time frame and freedom to exist on sites inaccessible to permanent architecture. The interior architect could play the role of the "practitioner researcher" (Groak,1992, 180-183).

We are surrounded by three skins that vary in terms of permanence - our own, the clothes we layer ourselves with, and the skin of the building (Ferreira, 2004, 46). This thesis suggests that interior architecture should boldly claim an intermediate, softer place between our bodies and the skin of a building and celebrate its function as a user-interface, creating the experience between individual and environment.

Grounded theory

The research approach for this dissertation borrows aspects of "grounded theory". This method recognises and combines the use of various sources for generating research material and data and, as explained by Knight and Ruddock (2008, 87), it relates to the design process. Grounded theory includes the following:

Case studies

Case studies provide different perspectives and link closely with reality. A cross-sectional case study approach was used. This approach captures a situation at a moment in time and supports the use of multiple case studies. This method is less time consuming than a longitudinal case study, which follows a specific case over a period of time (Knight & Ruddock, 2008, 93).

Formal theory

According to Knight & Ruddock (2008, 87) it is unlikely for a new theory to be built from first base and that new theory should be built on an existing theory in order to make improvements. Theory is generated from a combination of literature, observations, common sense and experience. The use of literature is important as it allows researchers to build their case through supporting evidence.