



Figure 144. Cardboard sign (Camp Photoshop, 2009).

07. CONCEPT DEVELOPMENT

7.1 CONCEPT

7.1.1 Symbiosis between temporary and permanent architecture

In 1879 German botanist Heinrich Anton de Bary coined the term symbiosis as “the living together of unlike organisms.” (Hartnett, 2010).

Mutualism

Beneficial to both interacting species.

Endo-symbiosis

One partner lives inside the other

Ecto-symbiosis

One organism lives on another

Symbiosis

–Dynamic, organic, growth, change, temporality

–Coexistence & tension– man/nature, permanent/temporary

_Arbour motif (text, prominent natural feature on the site, paper, books - stories, & press)

The theatre (temporary guest) moves into the existing building (permanent host) and together they accommodate an event. In the process, both the permanent host and the temporary insertion benefits (Figure 145).

While occupied by the temporary, the existing space will be activated, gain social and cultural importance and learn from the experimental symbiotic relationship.

After the performance moves out, the permanent host will be free to accommodate other temporary (guest) programmes using this one as an example. In this way the existing space that would have stood empty will be

able to continually contribute to and interact with, its urban environment in an ever-changing way and provide meaningful spatial experiences.

In return the host will shelter and protect the temporary insertion. The existing structure will provide physical support while the existing services like water and electricity will sustain the needs and requirements of the temporary insertion.

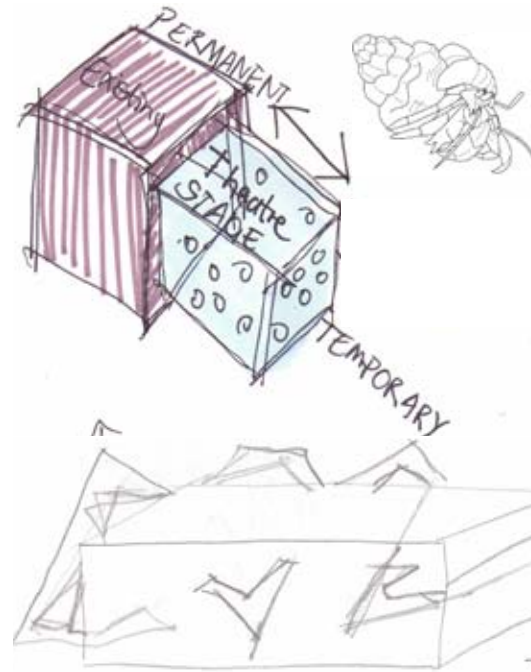


Figure 145. Diagram illustrating the symbiosis between the permanent host (existing) & the temporary guest (new) (Author, 2010).

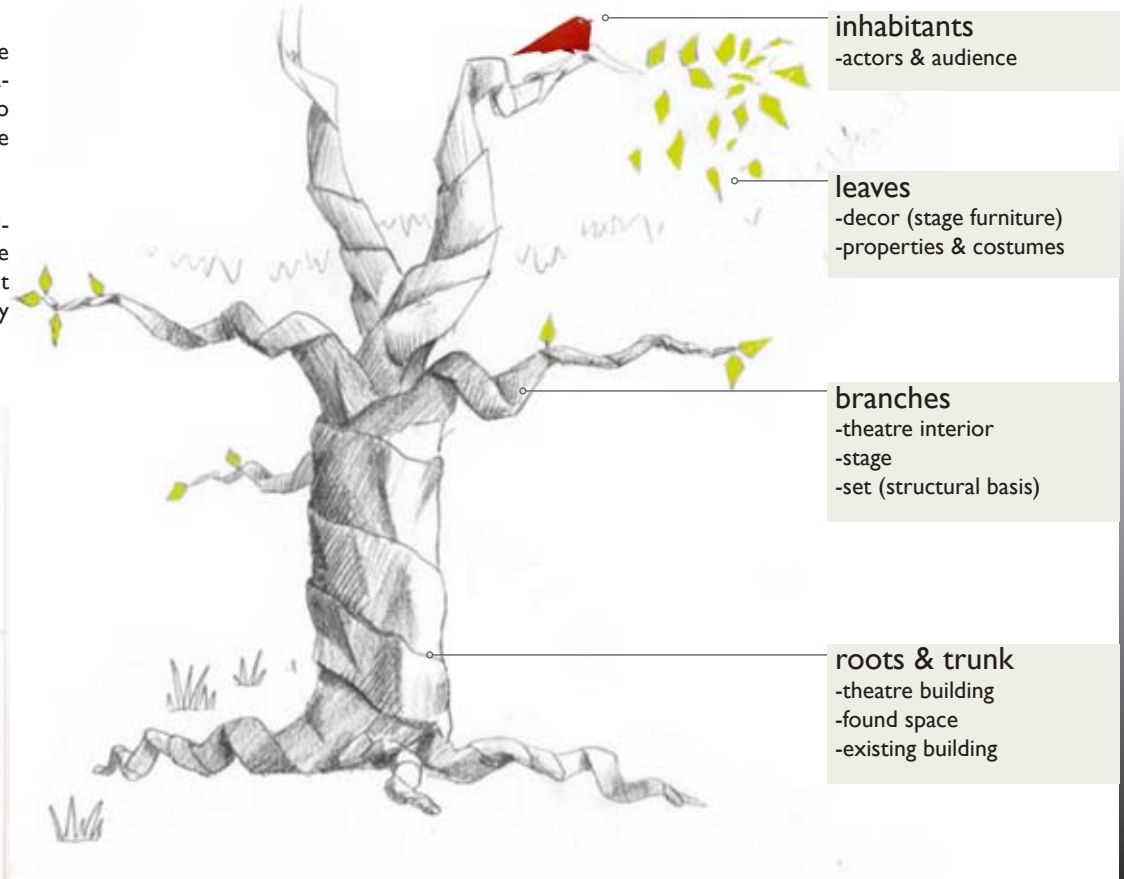
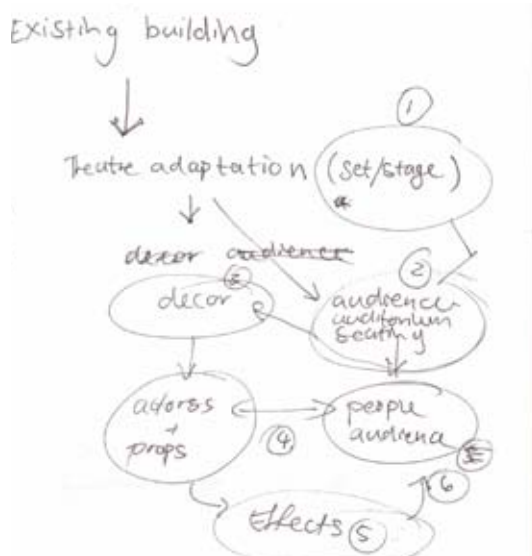
“They came to know the shrubs of the underbrush: which were medicine and which were not; which berries you could eat and which not.”

(Matthee, 1984, 18)

7.1.2 Layers of temporality

Within the spectrum between the temporary and the permanent there are layers varying from more permanent to more temporary. The same can be applied to nature in the case of symbiotic relationships and in the world of theatre.

The study applied the following layers of temporality to the design of the Temporary Theatre within the Permanent host building. Where the most permanent layer will remain the longest and the most temporary will fluctuate the most.



TREE OF TEMPORALITY

Figure 146. Diagrams illustrating layers of temporality (Moring, 2010).

7.1.3 Recycling the permanent building by temporary insertion

In dealing with existing buildings Gigli et al (2007, 35) identified three types of strategies according to the intimacy of the relationship between the existing and the new.

Intervention

When the existing is so transformed that it can no longer viably exist independently, and the nature of the re-modelling is such that the old and new are completely intertwined. **Most permanent**

Installation

The existing, and the new, exist independently. The new elements are placed within the boundaries of the building. The design or the grouping, of these elements may be influenced by the existing, but the fit is not exact and, should the elements be removed, then the building would revert to its original state.

Most temporary

Insertion

If a new autonomous element, the dimensions of which are largely dictated by those of the existing, that is, it is built to fit, is placed in the confines of the existing. **Between temporary and permanent**

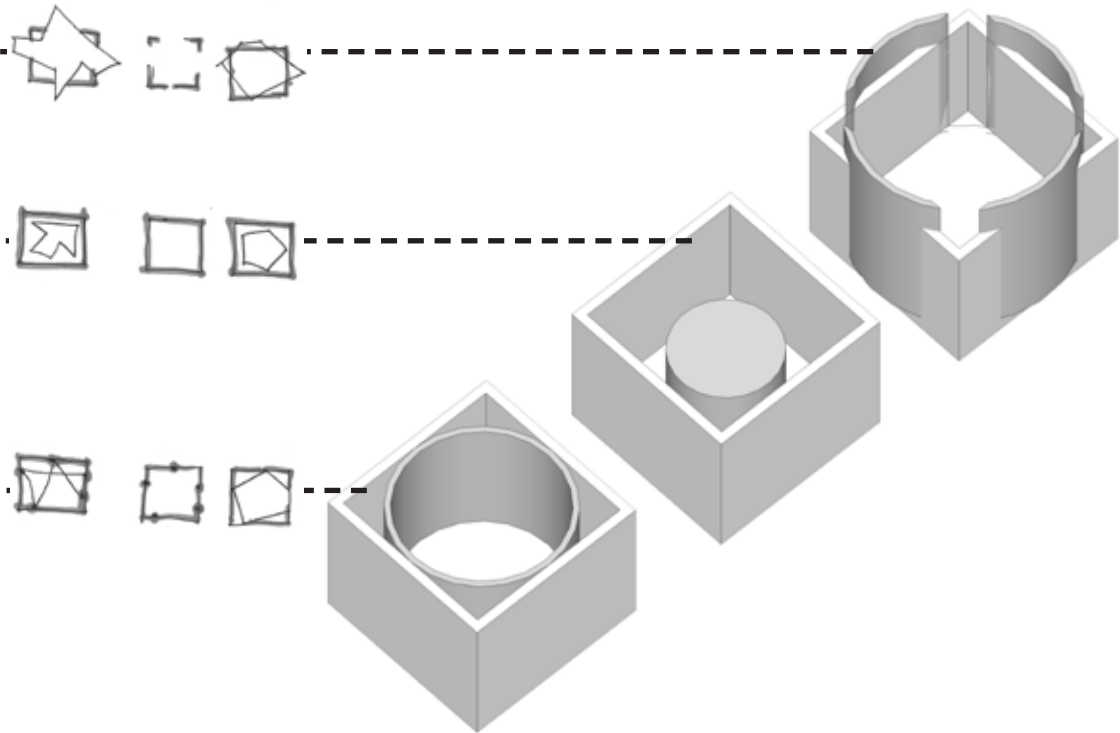
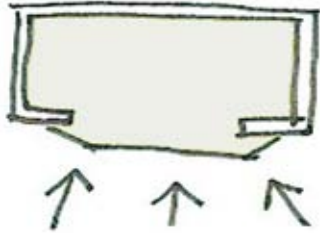


Figure 147. Diagrams illustrating strategies of reuse (Author, 2010).

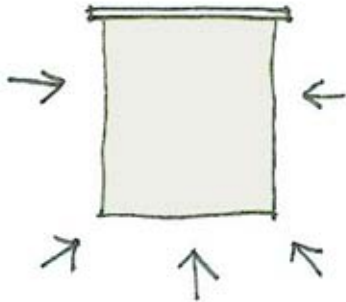
7.2 TRADITIONAL STAGE FORMS

Proscenium stages



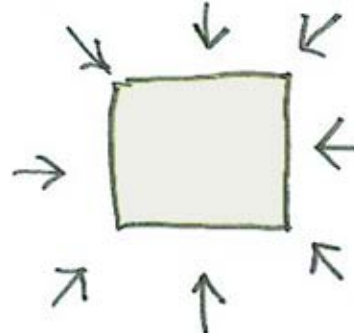
In this conventional arrangement the audience sits facing the stage on one side and views actors on stage through an opening framed by a decorative arch separating the stage from the auditorium. (Pecktal, 1975, 13)

Open stages



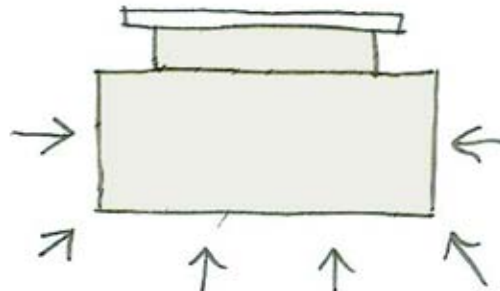
This arrangement allows half- or three-quarter round seating. The Stage may be circular, semicircular, square, rectangular or otherwise angular. An intimate relationship is created between the audience and the actors (Pecktal, 1975, 13).

Theatre in the round (arena stage)



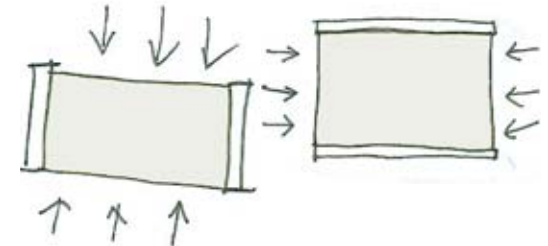
The audience, seated all round the acting area are closer to the action than in a proscenium theatre. Large scenic structures and flown scenery are limited and emphasis is placed on level differences, the floor and furniture. People must be able to see over or through the largest object and not be separated from the action behind it. The entrance gangways can also be used as part of the stage.

Thrust stages



This is a proscenium stage with an extended apron. A stage, attached to a rear acting area extends into the audience. It functions effectively as theatre in the round but is more theatrical, allows for more exaggerated design and has a scenic background. The design challenge is to disguise any division through use of colour, shape and, or texture. Actors should be given immediate forward access to the thrust as directly as possible.

Traverse stages



These stages although rarer than the others allow imaginative scenic images at either end of the acting area. Very similar to theatre in the round with the focus on the floor. The audience is placed in two blocks facing each other. The design must create a shared environment that becomes the theatrical bond between the audience and the actors.

Flexible theatres

Designed to be adaptable to several different shapes. Allow the production team to decide which is most appropriate according to the play and other practicalities.

Figure 148. Diagrams illustrating traditional stage forms (Author, 2010).

7.3 FICTIONAL SPACE IN REAL SPACE

7.3.1 Spatial programming informed by the text

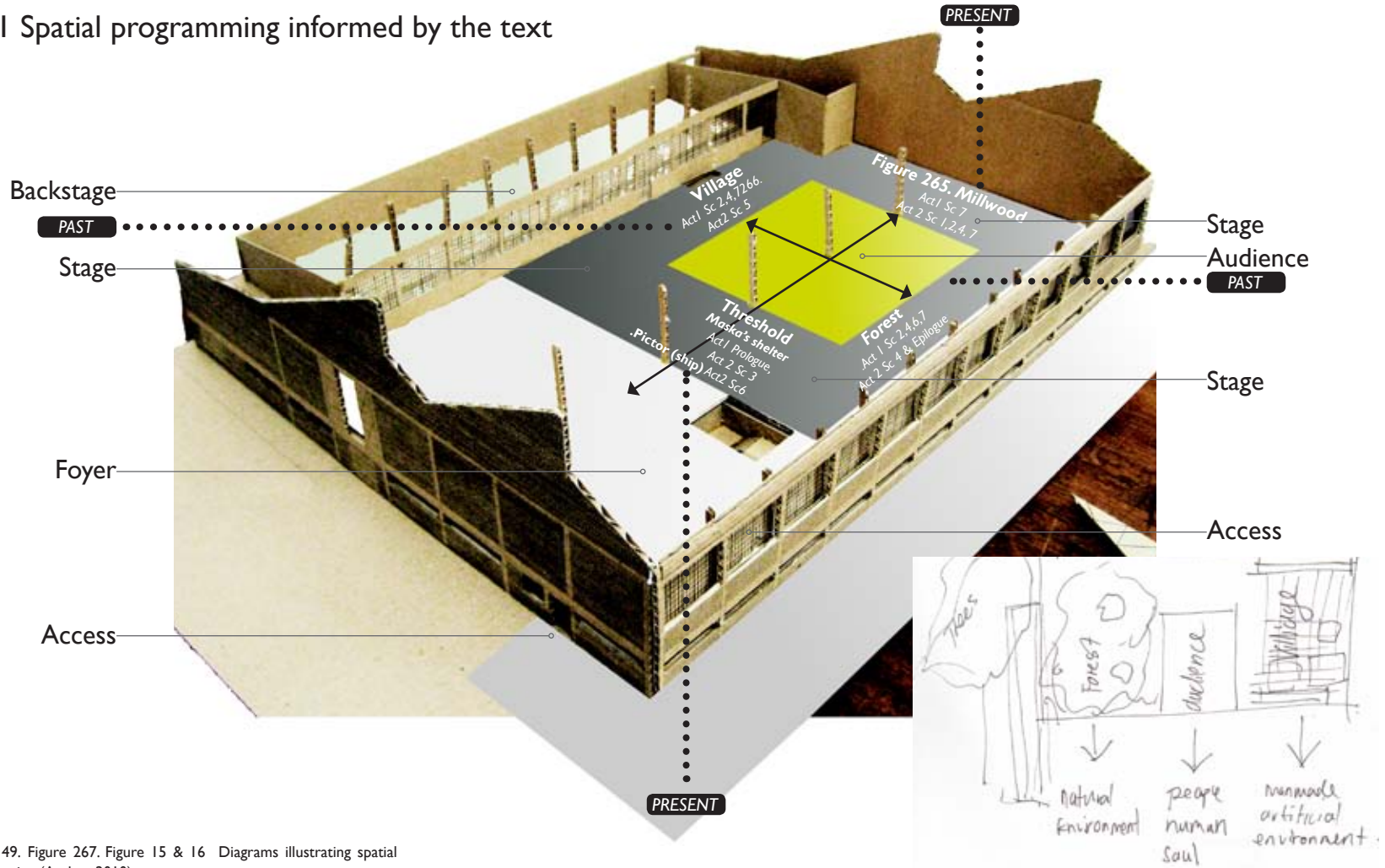


Figure 149. Figure 267. Figure 15 & 16 Diagrams illustrating spatial programming (Author, 2010).

As discussed in the analysis of 'Circles in a Forest' circles in a prominent theme in the text. The story line also jumps back and forth between the past and the present.

The audience is still in the foyer. The sounds of the foghorn and seagulls draw their attention. The light changes to that of Maska's shelter and a voice recording of important lines starts playing in Afrikaans:

Die lewe is 'n skewe kring, Saul, die lewe is 'n skewe kring!
Die bloubokkie se gal sit nie in sy kop nie.

The actors come onto the Threshold stage and the play begins. At the end of the prologue scene the narrator says: "**Saul Barnard walks into the forest and it feels like walking backwards into himself**" (Matthee, 1984, 1). With this the actors turn open the screens and walk into the forest. As the actors walk in the audience follow them and take their seats. The spotlight indicates the passages and the seating. Scene 1 begins...

As the play progresses the actors move along the passages, through the audience to the different stages for certain scenes. The audience will naturally follow their movement visually. Rotating chairs allow to the audience to also follow their movements physically. The audience becomes aware of the fact that man like the characters are caught between these two world; that of the forest (nature) and that of the village (man-made).

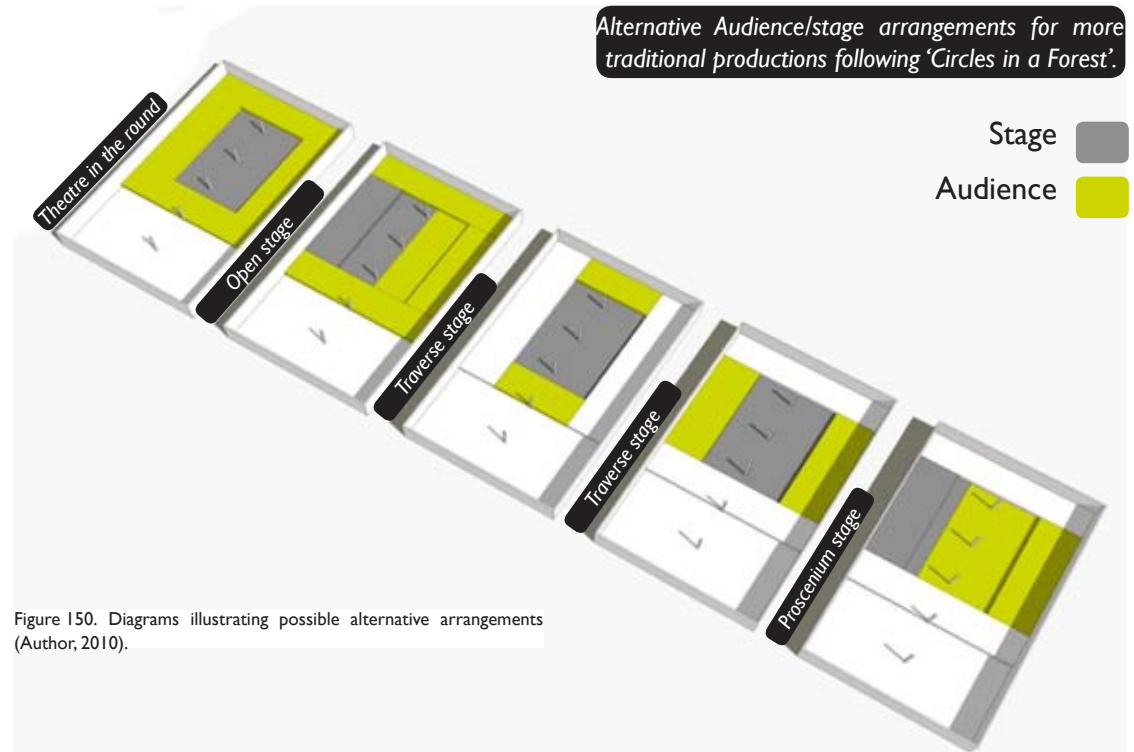


Figure 150. Diagrams illustrating possible alternative arrangements (Author, 2010).

"Round and round you walked the crooked circle year in year out." (Matthee, 1984, 108-109)

"In some places there were natural openings in the forest like Big Island and there you could find 3-4 families living in makeshift homes..." (Matthee, 1984, 26)

"They walked in circles "round and round and round. At some time the elephant must catch up from behind" (Matthee, 1984, 183)

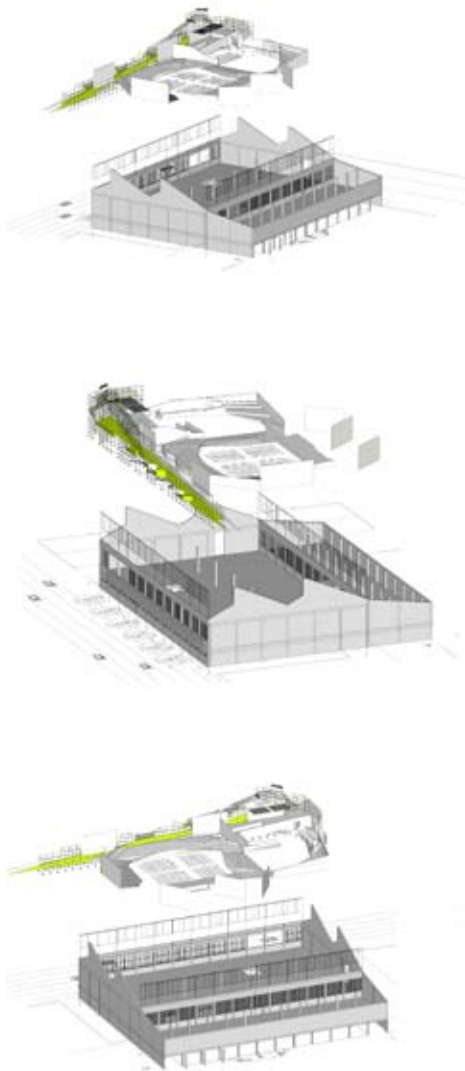


Figure 151. Diagrams illustrating permanent host and temporary insertion (Author, 2010).

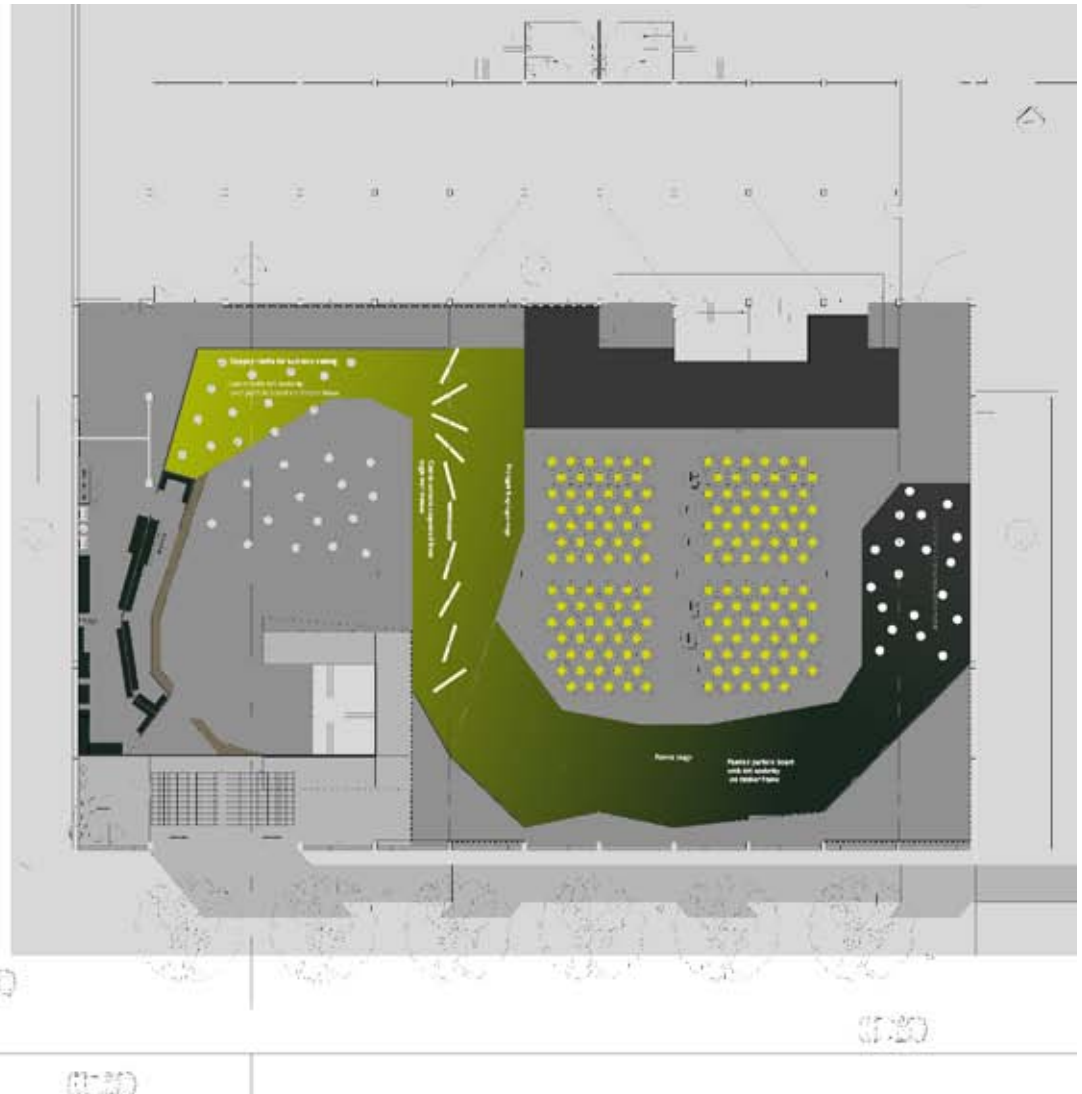


Figure 152. Floor plan of Temporary Theatre 1:500 (Author, 2010)



Figure 153. Floor plan of Temporary Theatre not to scale (Author, 2010)



7.4 PROPOSED ACCESS RAMP

The host spaced of the Temporary Theatre have no direct access to the outside. The two points of access first lead through other parts of the building. There is also no accessible access to this space. The facade with most contact to the exterior is the southern facade. This is also the facade parallel to Vermeulen Street with the most pedestrian activity. As stated previously this facade is already used as an informal advertisement board as can be seen by the palimpsest of posters.

As part of the design a new, accessible point of entry along this facade is proposed. A ramp supported by a scaffold structure and with a shade net covering and leading directly into the theatre space was chosen for this purpose. The ramp function as a strong visual element drawing attention and advertising the Temporary Theatre to passers by. Like a giant root the ramp attach the Temporary Theatre to the ground and draw people from the sidewalk directly into the theatre space, giving it life. The experience will already begin as people ascend on the ramp exporting them from the real world of the city to the fantasy world of the.

Visitors will feel the rough texture of the oriented strand board under their feet and become aware of the shade net covering with scattered openings over their heads closing around them progressively as they ascend further up the ramp creating a luminous green glow.

The scaffold structure will become a canvas to be filled in with billboards, production posters and community art works. The sheltered space underneath the ramp will become a host for informal traders, a resting place for tired pedestrians or a meeting place for friends.

Ramp inspiration

April concept sketches



Figure 154. (Domanovic et al., 2010).



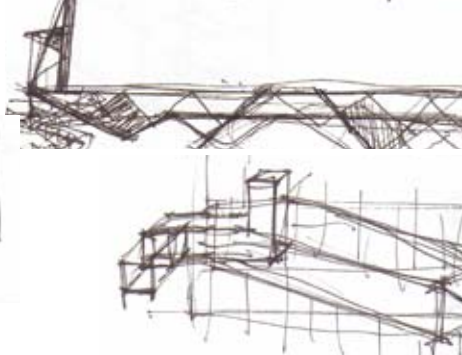
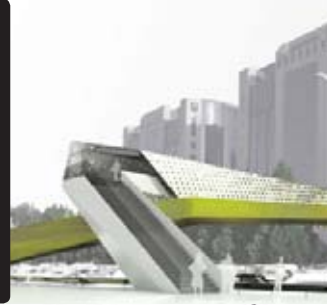
Figure 155. (Author, 2010).



Figure 156. (Omara, 2007).



Figure 157. (Beginberg, 2009).



Scaffold structures are strongly associated with temporality. They are expected to be disassembled and re-located and designed for that purpose. The framework and infill construction of the ramp will support the concept of symbiosis. Compared to the light, translucent and fluid character of the shade netting, the hard, rectilinear metal scaffolding become the permanent layer and the shade netting the temporary layer dependant on the structural support of the scaffolding. The same apply to the board infill of the sides of the ramp.

The ramp itself can also be reinterpreted and repainted according to the current production being shown, adding another layer of temporality.



Figure 158. (Barros & Pereira, 2010).



Figure 159. (Vyzoviti, 2005).

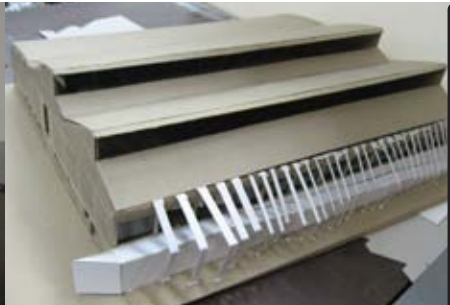
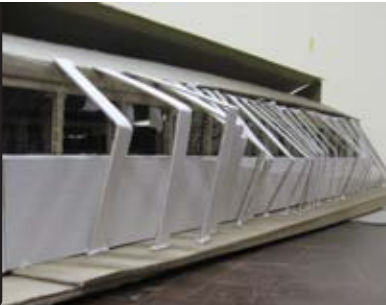
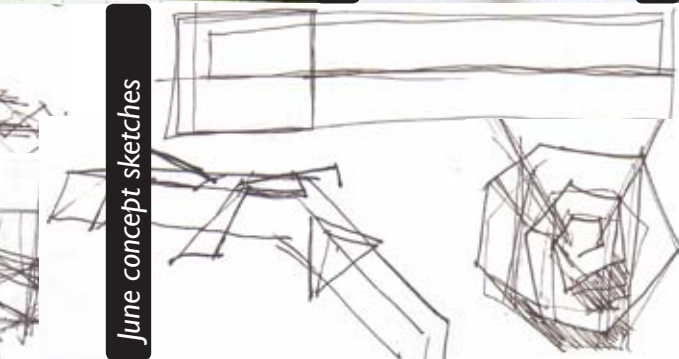


Figure 160. Concept model, June (Author, 2010).



June concept sketches

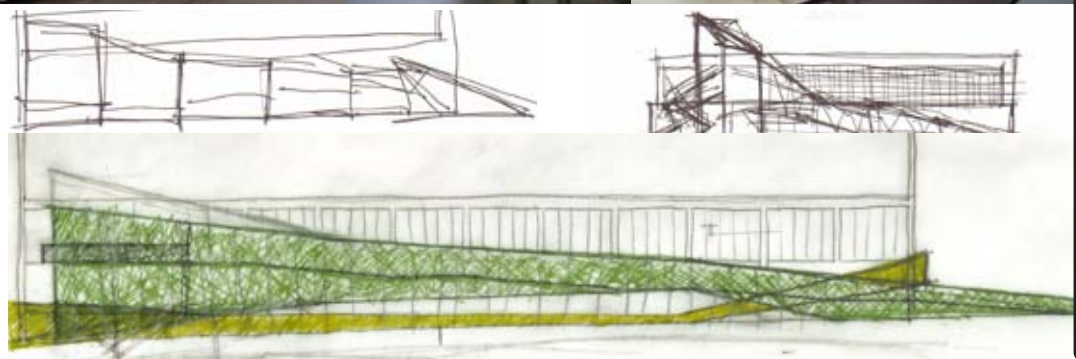


Figure 161. Concepts sketches (Author, 2010).

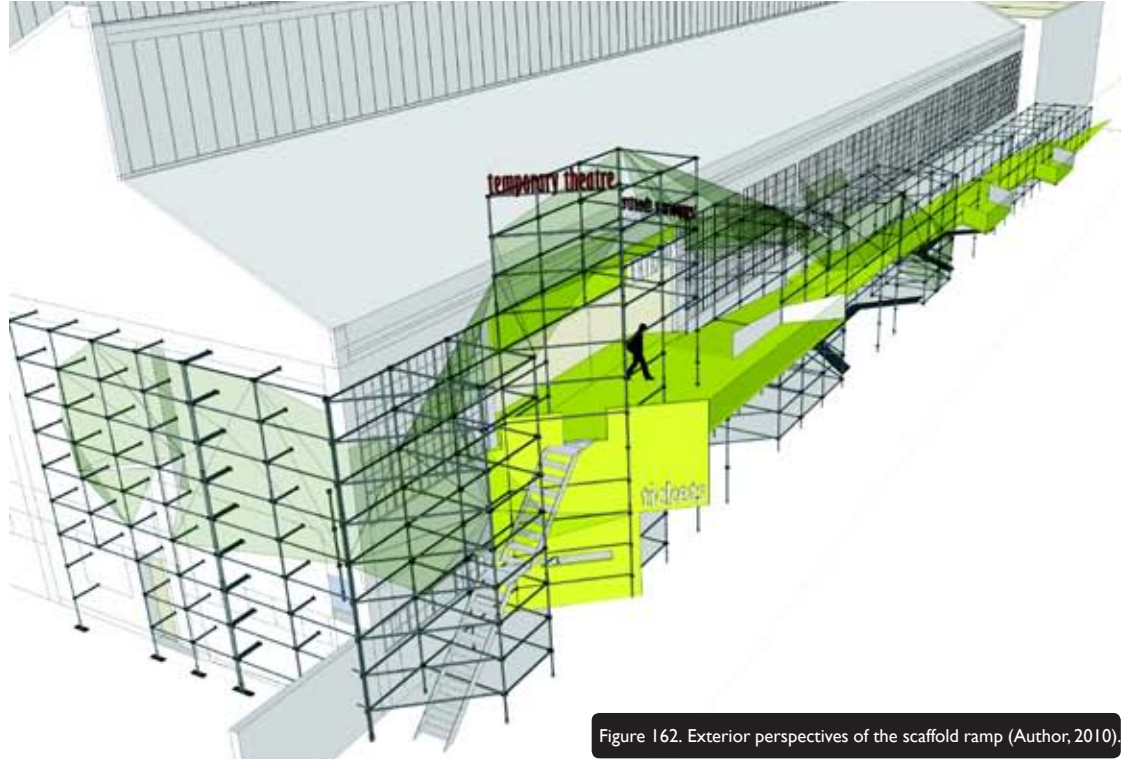
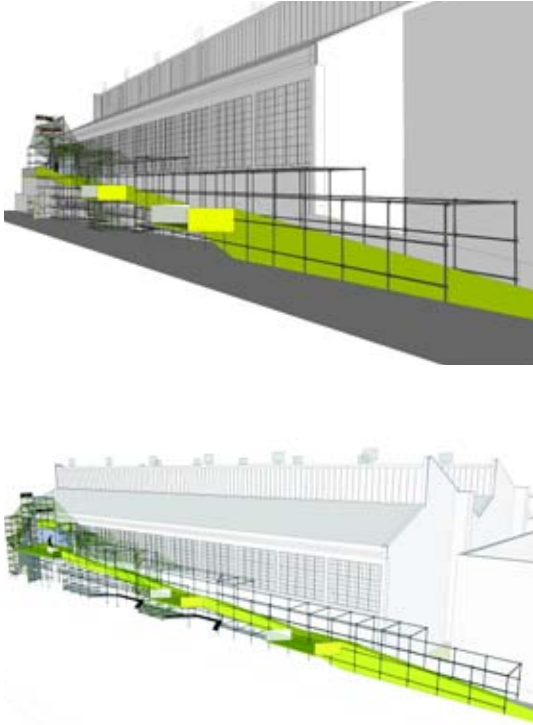


Figure 162. Exterior perspectives of the scaffold ramp (Author, 2010).

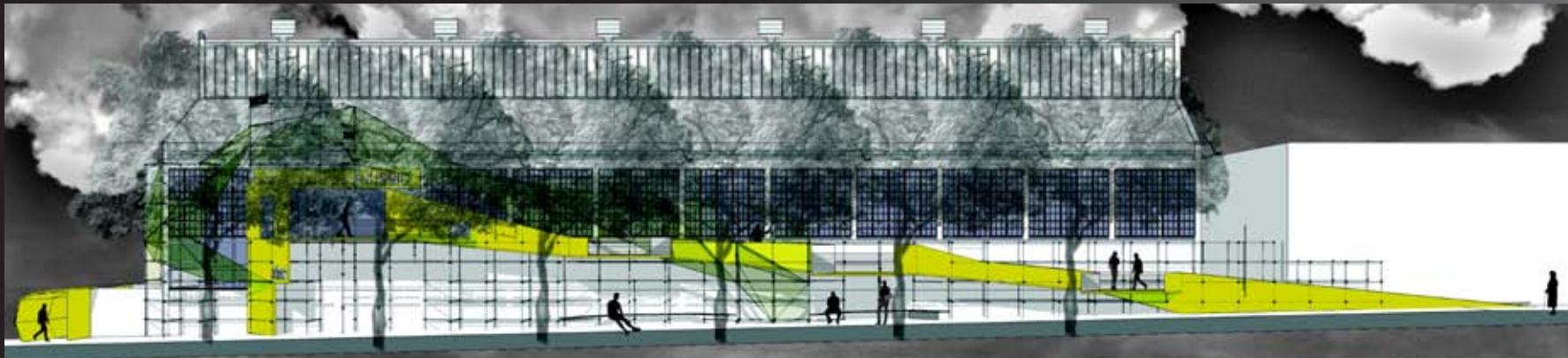


Figure 163. South facade showing scaffold ramp with trees, not to scale (Author, 2010)

7.5 THRESHOLD STAGE MOOD BOARD



“Maska, you used to tell us that the spirits live in the trees” (1986, 240)

- Mystical
- Spiritual
- Free
- Foggy
- Smoky
- Transient



(Receveur, 2010)

(Kingsley, 2009)

(Ruzza, 2006)

(Hiemstra-van der Horst, 2010)

(Ruzza, 1991)

(Deviant Art, 2009)

(Nature Maker, 1998)

Figure 164. Threshold stage mood board (Author, 2010).

7.6 FOREST STAGE MOOD BOARD

(Barros & Pereira, 2010)

(Química visual, 2010)

(Flicker, 2005)

Enclosed

Covered

Dense

Dappled

Impenetrable

(Ruzza, 1991)

(Goethe-institut, 2010)

"He would hide in the forest so that nobody would ever find him. Surely God could not have seen down into the forest from up in the sky, even the sun has to struggle to shine to the ground. Only specks of sunlight got through that roof of the tree tops"
(Matthee, 1984, 47)

(Manferdini 2008)

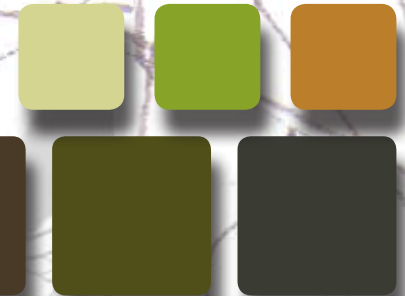
(Saraceno, 2009)

Figure 165. Forest stage mood board (Author, 2010).

(Taller, 2009)

(Rothstein, 2010)

(Knowlesystem, 2007)



7.7 MILLWOOD STAGE MOOD BOARD

Destruction

Greed

Exploitation

Death

Scarring

"...where diggers' axes had hacked out everything to make space for the tents and houses, and to provide firewood."

(Szukalski, 2008)

(Lehr, 2008)

(Turto, 2010)

(Smithee, 2009)

(Willhelm, 2007)

(Ruzza, 1991)

(Whittaker, 2008)

(Nettler, 2010)

(Electrosonic, 2010)

Figure 166. Millwood stage mood board (Author, 2010).

7.8 THE VILLAGE STAGE MOOD BOARD

Open

Exposed

Bare

Inequality

Oppression



(Lambie, 2007)



(Fopple, 2010)

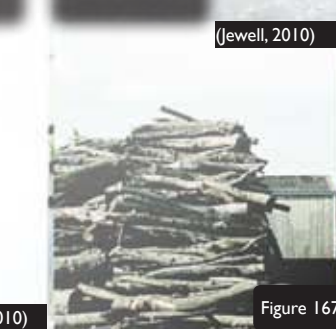
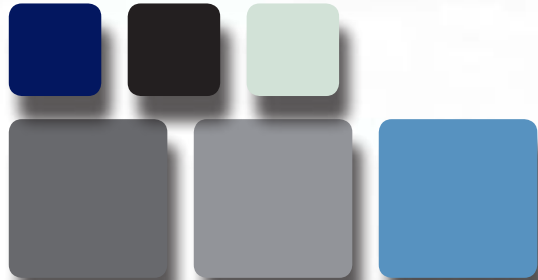


(Designboom, 2008)



They came out of the forest on the eastern side of the town. One moment the forest was still around and above them, the next moment it started thinning out, getting lighter... more sun and then suddenly the world was lying open. Naked. Like someone without a hat. Without a roof. He wanted to turn round and run back to the shady shelter of the forest. The sun was hurting his eyes.” (Matthee, 1984, 54)

“...enormous. Wood was stacked up everywhere, wood wherever you looked! Mountains of wood. Next to a large shed men were loading some of the wood on other wagons...” (Matthee, 1984, 56)



(Jewell, 2010)



(Del Signore, 2007)



(Fopple, 2010)



(LaFarge, 2008)

(Fopple, 2010)

Figure 167. Village stage mood board (Author, 2010).

7.9 THRESHOLD STAGE CONCEPT SKETCH

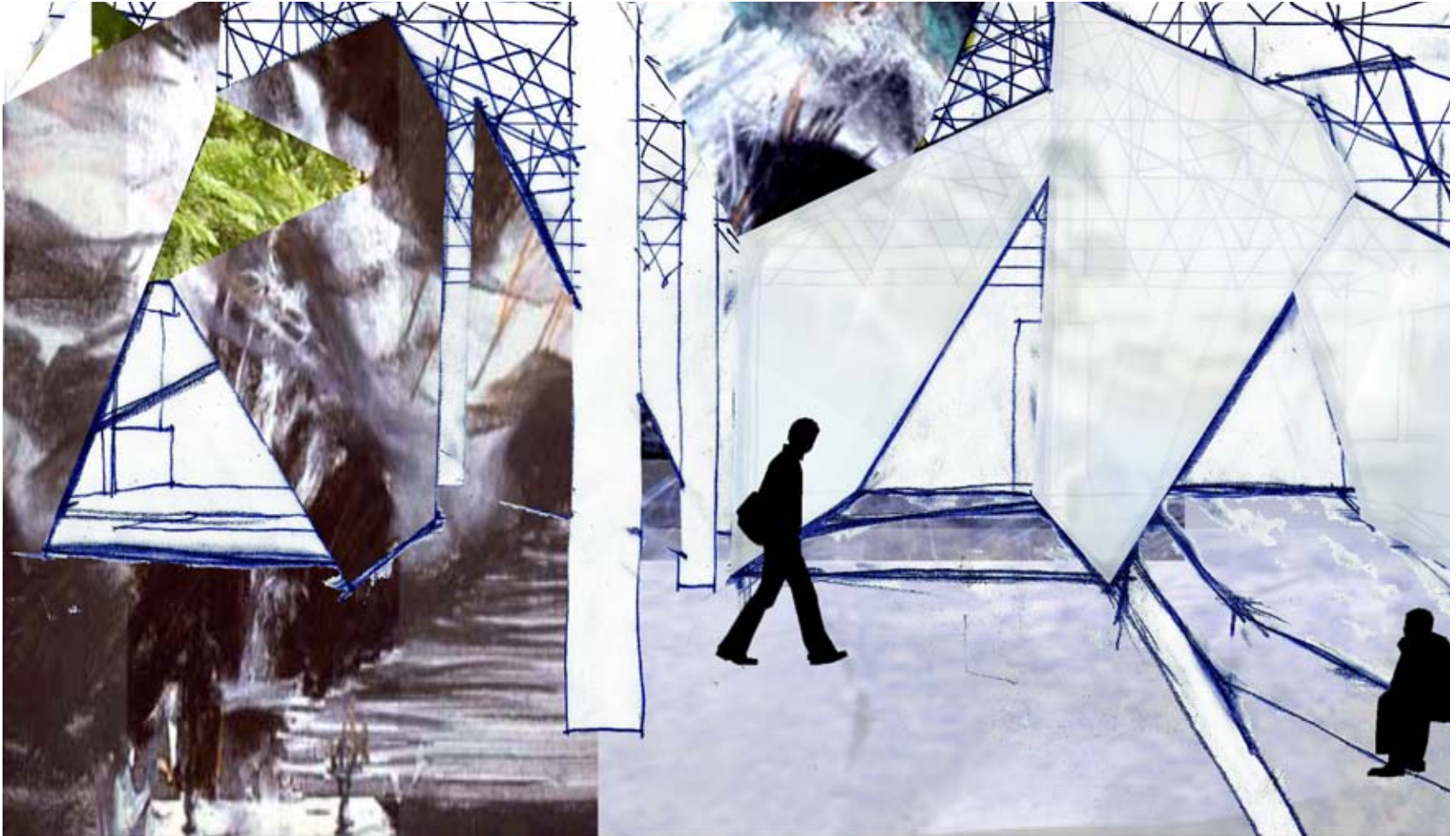


Figure 168. Interior view of the Threshold stage (Author, 2010)

7.10 FOREST STAGE CONCEPT SKETCH



Figure 169. Interior view of the Temporary Theatre showing the Forest, Millwood & Village stage (Author, 2010)

7.11 MILLWOOD STAGE CONCEPT SKETCH



Figure 170. Interior view of the Millwood stage (Author, 2010)

7.12 VILLAGE STAGE CONCEPT SKETCH

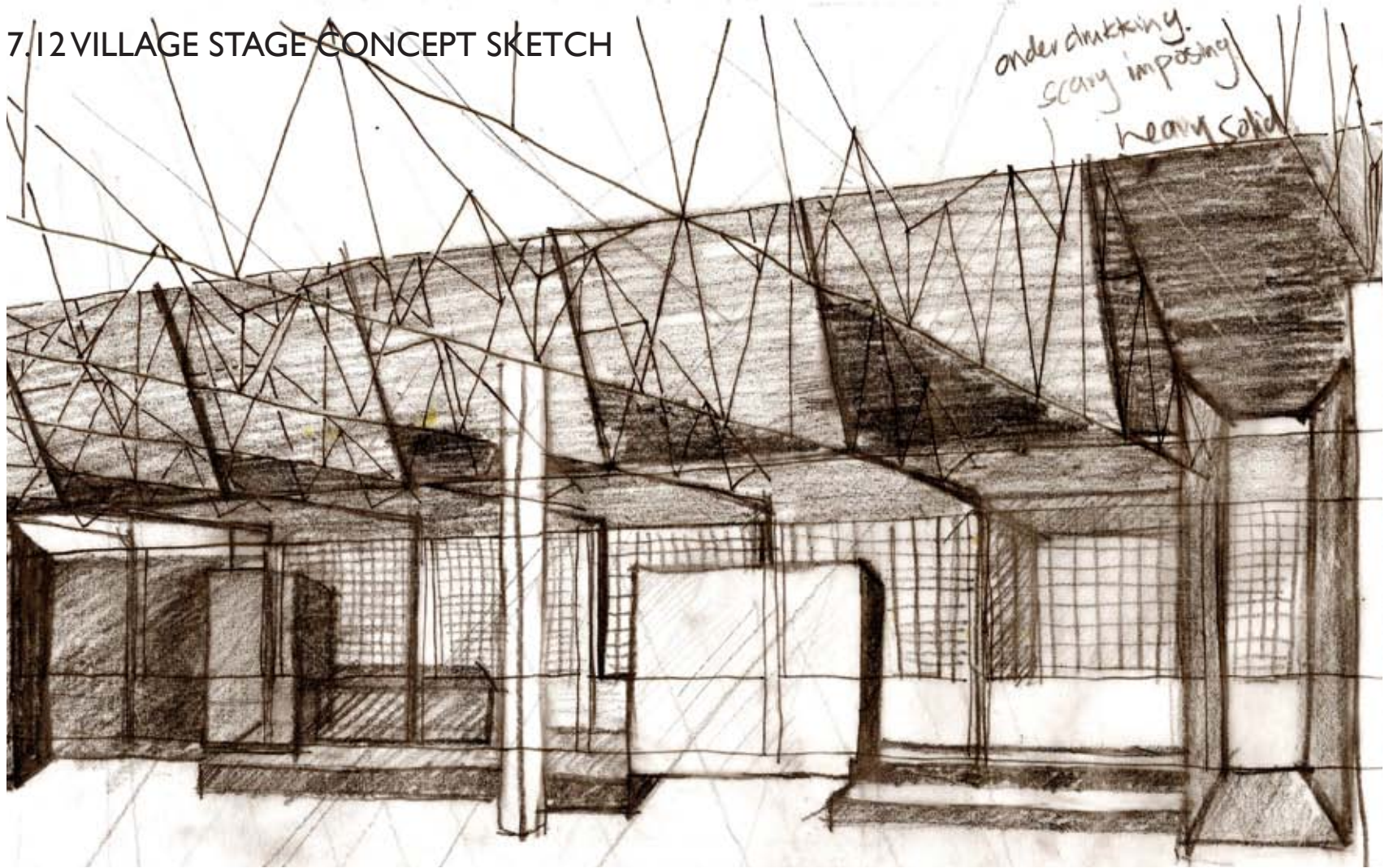


Figure 171. Interior view of the Village stage (Author, 2010)