



chapter 06 design development



introduction

With the merging of the 'reality' and the 'fantasy' the scale gains more prominence. The relationship between the existing and the new, the various programs, the arrangement of these on site and their specific needs is investigated. The design process is focused on delivering a conceptual design.

the existing

Three important existing structures (on and around the site) influenced the proposed development:

- The Unisa Little Theatre.
- The St. Peters – Evangelic Lutheran Church.
- The ten storey apartment building on the South West corner.

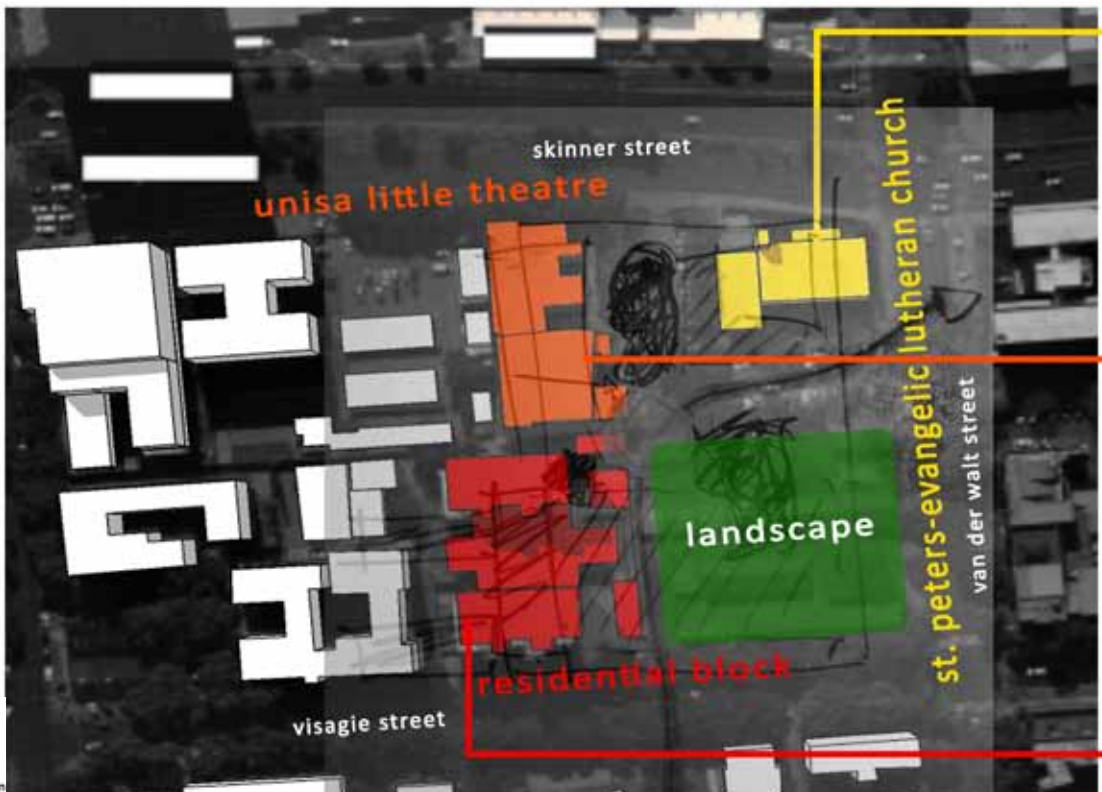


Figure 144 - diagram indicating relevant existing buildings.

courtyard

existing & new
foyer

landscape



Figure 148 - diagram of relationship between existing and proposed.



Figure 145 - image of St. Peters - Evangelic Lutheran Church.



Figure 146 - image of Unisa Little Theatre.



Figure 147 - image of residential blocks.

unisa little theatre

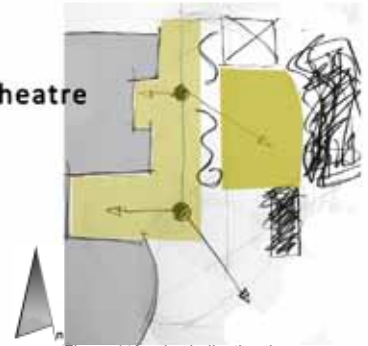


Figure 149 - plan indicating the response with the Unisa Little Theatre.

unisa little theatre



Figure 150 - section indicating the response with the Unisa Little Theatre.

apartment building

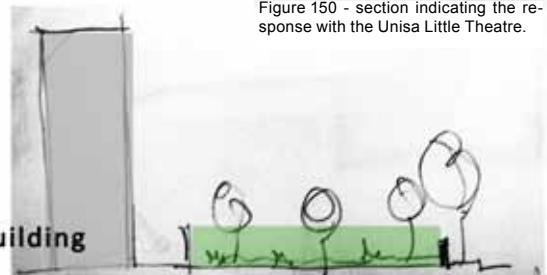


Figure 151 - section indicating the relationship between the existing apartment building and the proposed landscape.

programmes on site

The proposed project hosts a Contemporary Dance Company, an eatery, a variety of performance areas and a public square.

The proposed Contemporary Dance Company building will be situated in between the Unisa Little Theatre and the St. Peters – Evangelic Lutheran Church.

The building will form a solid edge on the North side (Skinner Street) of the site with a semi-private entrance for the users of the building as well as the Unisa Little Theatre (see figure 152). On the East side the building defines the existing court yard of the Church (see figure 152).

The Contemporary Dance Company consists of 30 to 40 dancers with 4 to 5 permanent staff members. These staff members will be accommodated in a more private area of the building complex. The building is situated on the edge of the main proposed movement and is thus defined as a semi public building (see figure 153).

On ground floor the programme accommodates the administrative component. The upper floor remains as dancer 'domain' with studio's and dressing rooms. The main studio is sunken to basement level, below public movement. This allows for observation without distracting the performers (see figure 153).

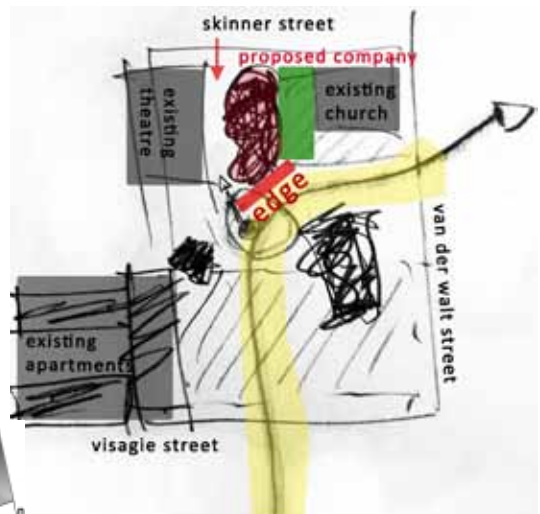


Figure 152 - diagram indicating the positioning of contemporary dance company.

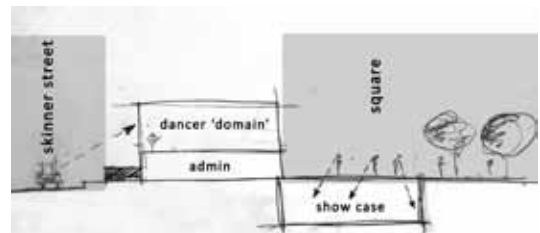


Figure 153 - sectional diagram indicating the arrangement of space within the contemporary dance company.

The performance areas provide a variety of options for the choreographer. It ranges from open air stages to the main 'Black Box' performance theatre, as seen in previous figure 138, page 70. The 'Black Box' Theatre will consist of an eatery on ground floor and performance area, front and back of house on the upper levels (see figure 154).

The performance areas were carefully designed not to compete with the existing 'Classical' Unisa Little Theatre. It attempts to add more diversity on the terrain with regard to performance spaces. The concept of the 'Black Box' represents an empty void which allows the space to be utilised in a variety of ways. Stages, seating, lighting and sound are all temporary and can be moved and changed as required.

This building defines the pedestrian movement through the site on the East side (see figure 154). It is placed in the landscape and parallel with the North South pedestrian movement.

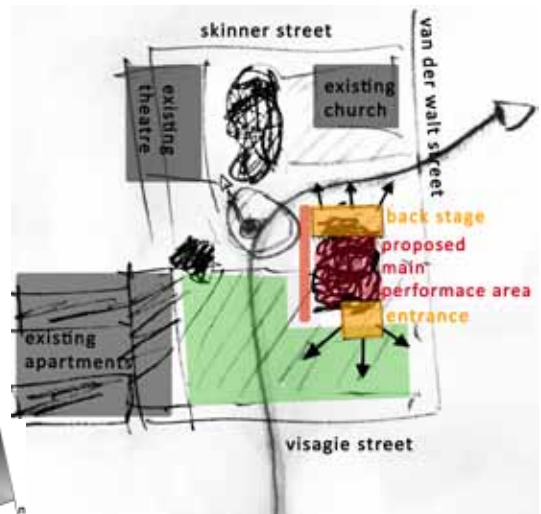


Figure 154 - diagram indicating the positioning of the proposed main performance area.

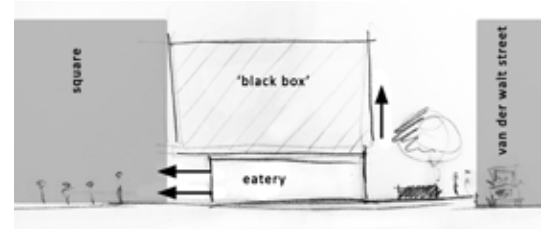


Figure 155 - sectional diagram indicating the relationship between the proposed main performance building and the site.

Back stage (back of house) and theatre administration is placed on the North side of the building with the entrance and foyer area (front of house) on the South side facing towards the landscape (see figure 155). The performance area is moved to the upper level to create space for an active edge on ground floor in the form of an eatery (see figure 156).

A similar unconventional arrangement of the three major elements for a theatre, performance area (chamber), and front and back of house is the Wyly Theatre in Dallas, USA. This theatre was designed by the architectural firm of REX/OMA and completion is expected in 2009. The typical arrangement of these elements has been reinterpreted to adapt to the site and budget (see figure 15).



Figure 156 - sectional diagram indicating the back and front of house, performance area and eatery in relation to public environment.

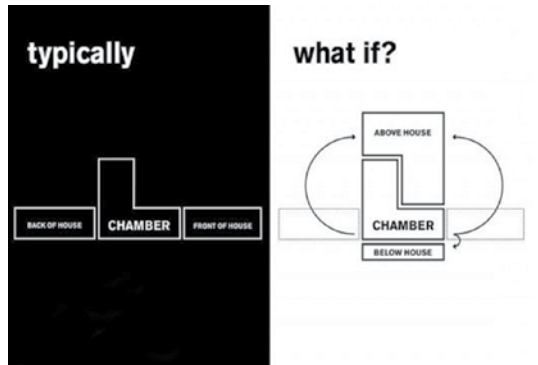


Figure 157 - sectional diagram indicating the typical arrangement and the proposed arrangement of the Wyly Theatre, Dallas.

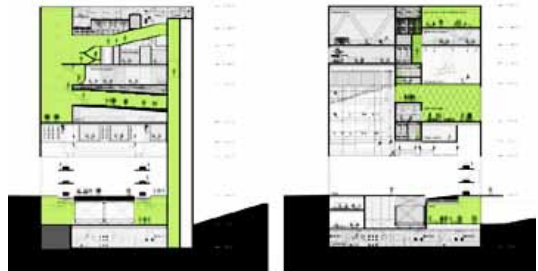


Figure 158 - sections indicating the proposed arrangement of the Wyly Theatre, Dallas.



Figure 159 - image of Wyly Theatre, Dallas.

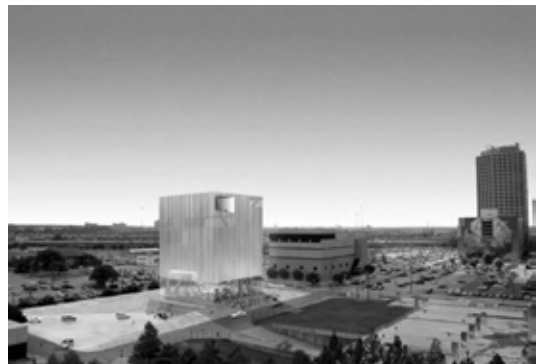


Figure 160 - image of Wyly Theatre, Dallas.

the process

The experiments described in chapter 4 generated a series of lines, forms and spaces and were interpreted into a design. This task proved arduous, because of the number and variation of options made available. Throughout the whole design process these elements were referred to and sculpted to establish the design.



Figure 161 - diagram of lines generated from sketches in chapter four placed on site.

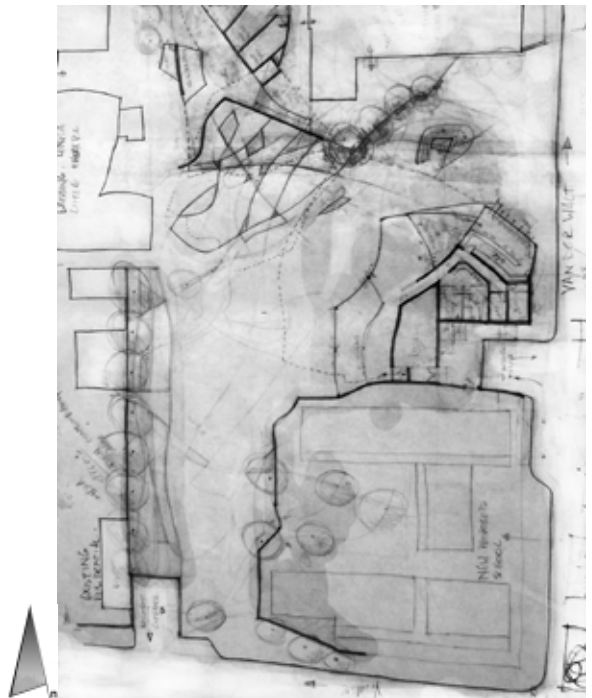


Figure 162 - concept sketch of ground floor plans

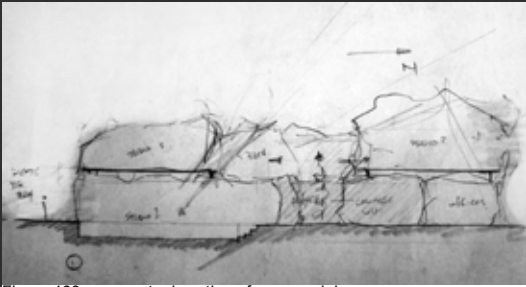


Figure 163 - conceptual section of proposed dance company.

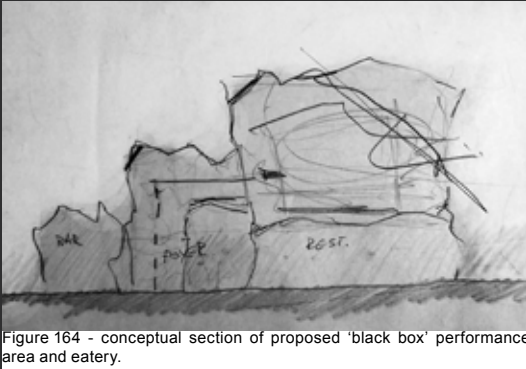


Figure 164 - conceptual section of proposed 'black box' performance area and eatery.



Figure 165 - perspective of proposed movement through site in relation to the proposed contemporary dance company.

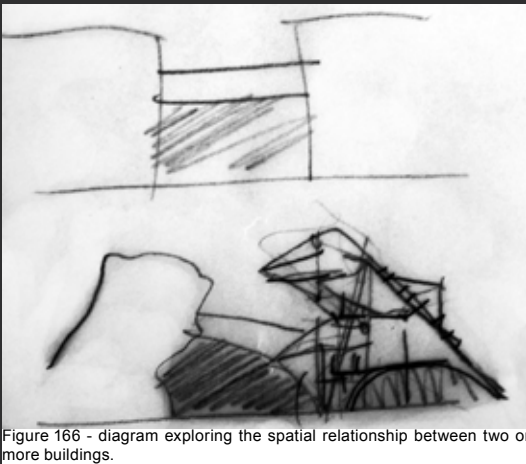


Figure 166 - diagram exploring the spatial relationship between two or more buildings.

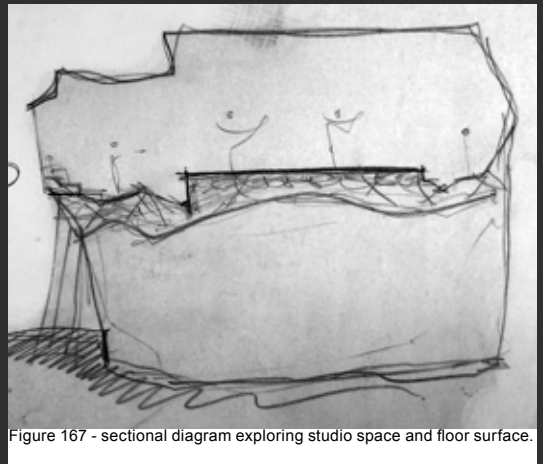


Figure 167 - sectional diagram exploring studio space and floor surface.

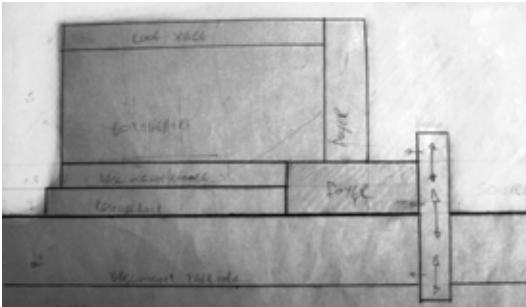


Figure 168 - sectional diagram of conceptual spatial planning for 'Black Box' theatre.

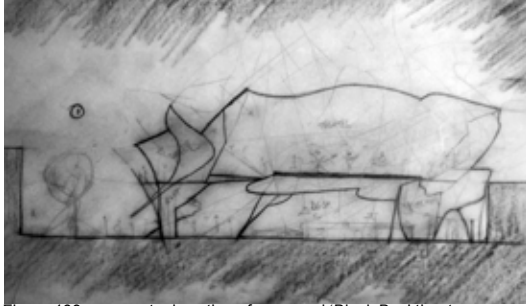


Figure 169 - conceptual section of proposed 'Black Box' theatre.

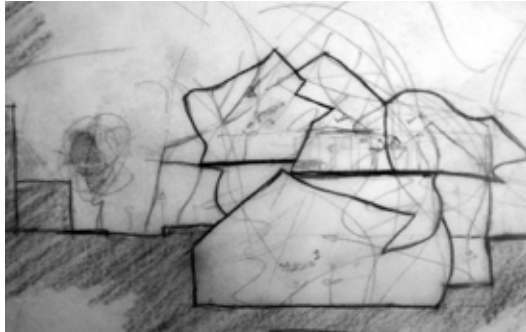


Figure 170 - conceptual section of proposed Contemporary Dance Company.

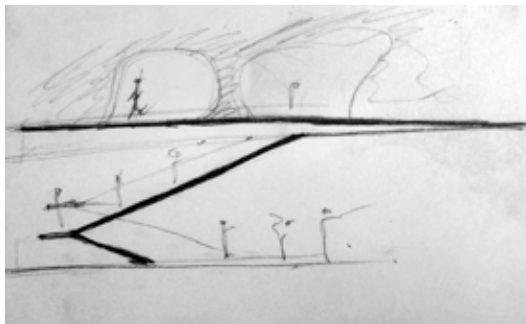


Figure 171 - sketch exploring vertical circulation as celebrated event.

Conceptual sections and plans of the two proposed buildings were generated from the experiments. This process was done with the basic requirements of site and programme in mind. Some examples are figures 169, 170 and 173.

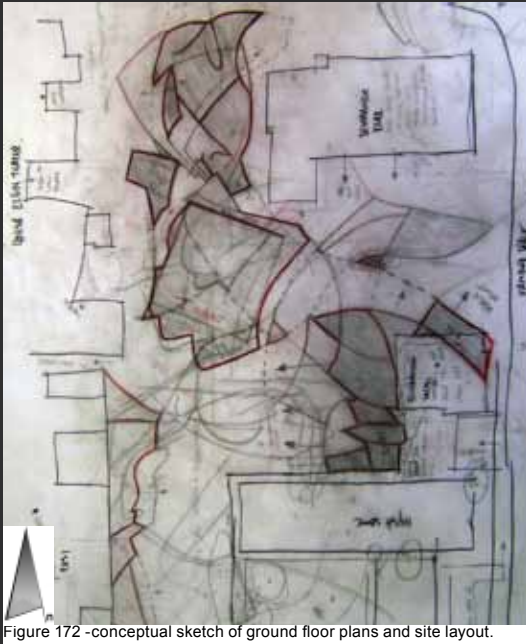


Figure 172 -conceptual sketch of ground floor plans and site layout.

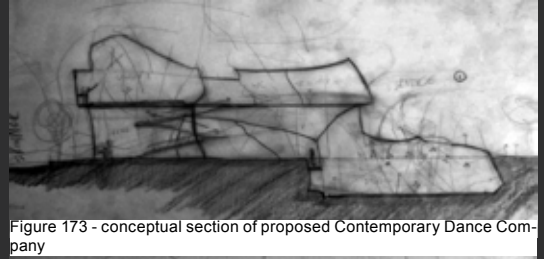


Figure 173 - conceptual section of proposed Contemporary Dance Company

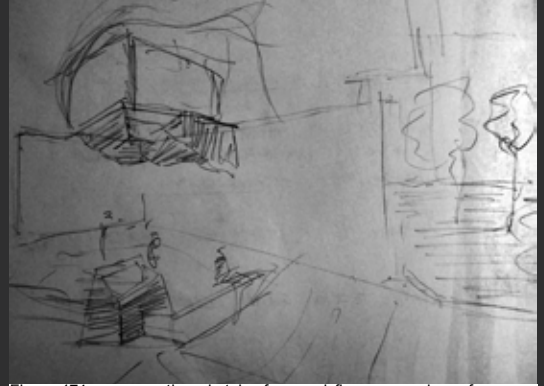


Figure 174 - perspective sketch of ground floor open-air performance stage

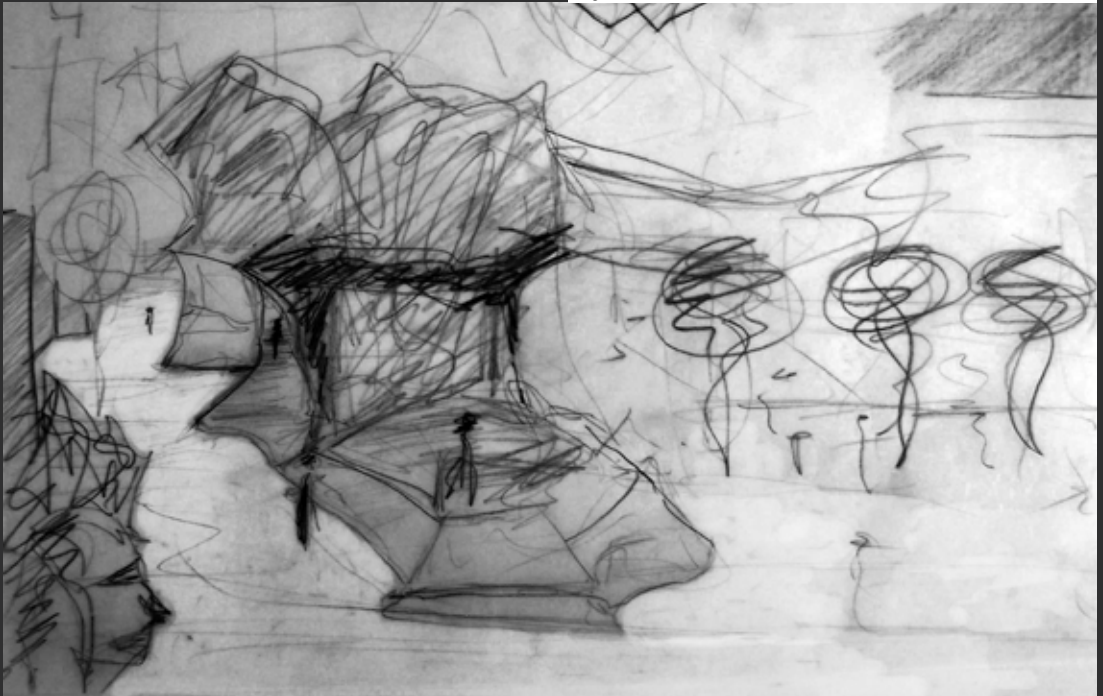


Figure 175 - perspective sketch of outside performance space and pedestrian movement in between the Unisa Little Theatre and the proposed Contemporary Dance Theatre.



Figure 176 - conceptual physical model exploring contrasting materials and tectonics.

A number of conceptual physical models were built during the design process. One of the two most prominent models was used to explore the possibilities for the use of contrasting materials and tectonics. This contrasting exploration was done for the new proposed buildings in isolation as well as within context (see figures 176 and 177).



Figure 177 - conceptual physical model exploring contrasting materials and tectonics.

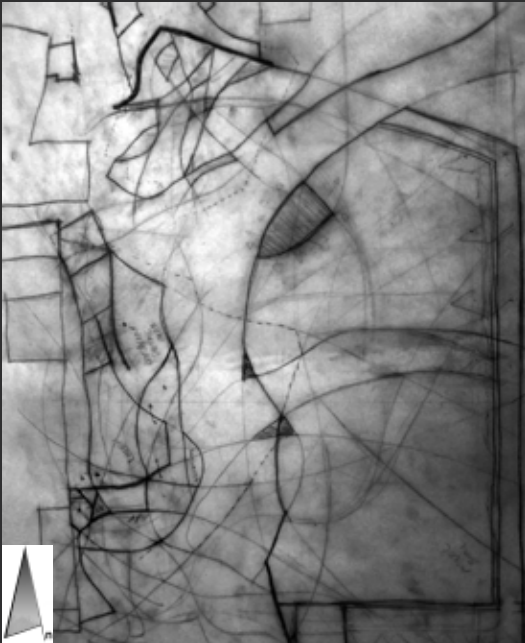


Figure 178 - sketch exploring of the positioning of the 'Black Box' performance space on the south west corner of the site.



Figure 179 - conceptual exploration of ground floor plans and site layout for both new proposed buildings.



Figure 180 - sketch exploring of the positioning of the 'Black Box' performance space on the south west corner of the site.

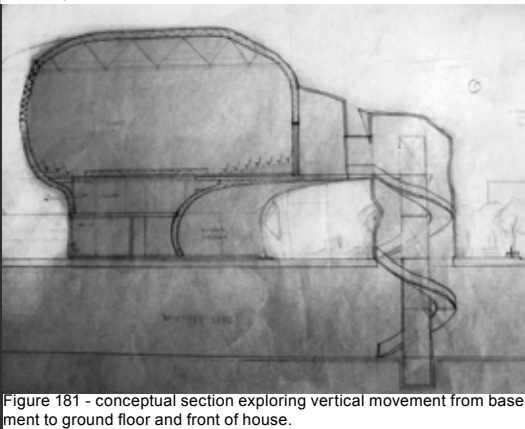


Figure 181 - conceptual section exploring vertical movement from base to ground floor and front of house.

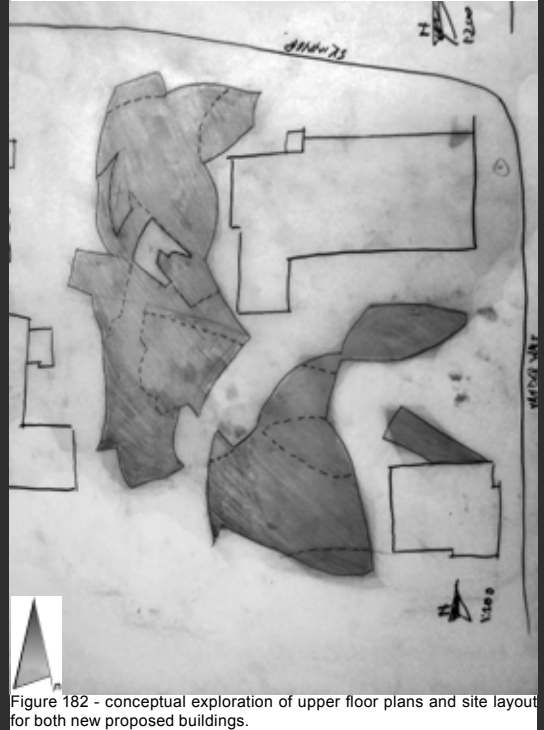


Figure 182 - conceptual exploration of upper floor plans and site layout for both new proposed buildings.

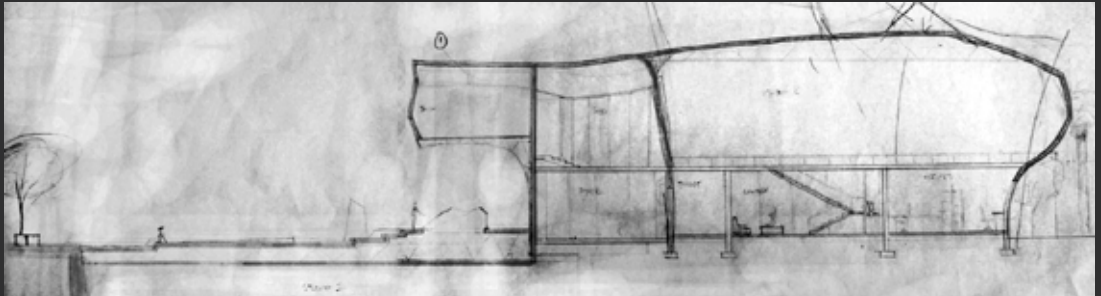


Figure 183 - sectional sketch exploring the ground floor open air stage with relation to the proposed Contemporary Dance Company and the proposed public square.



Figure 184 - section exploring the relationship between the existing Unisa Little Theatre and the proposed Contemporary Dance Company.

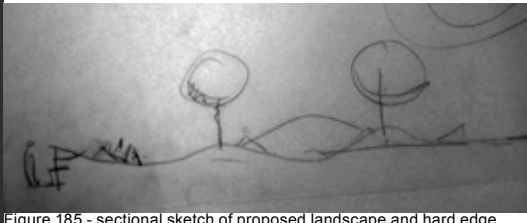


Figure 185 - sectional sketch of proposed landscape and hard edge.

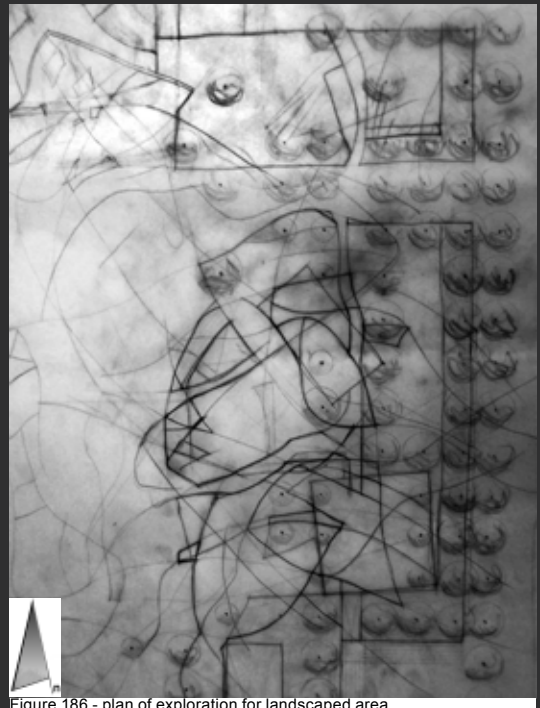


Figure 186 - plan of exploration for landscaped area.

The other prominent physical model was a reduction of contrasting materials and tectonics. The model was built from modeling clay. This material simplified the sculpting process and advanced the search for desired shapes. Scale and relationship between elements on site could also be explored with the constructing of both physical models.

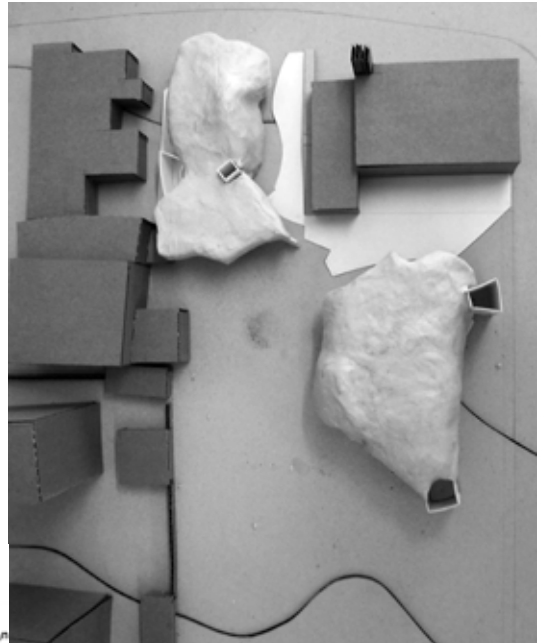


Figure 187 - conceptual physical model constructed from modeling clay.

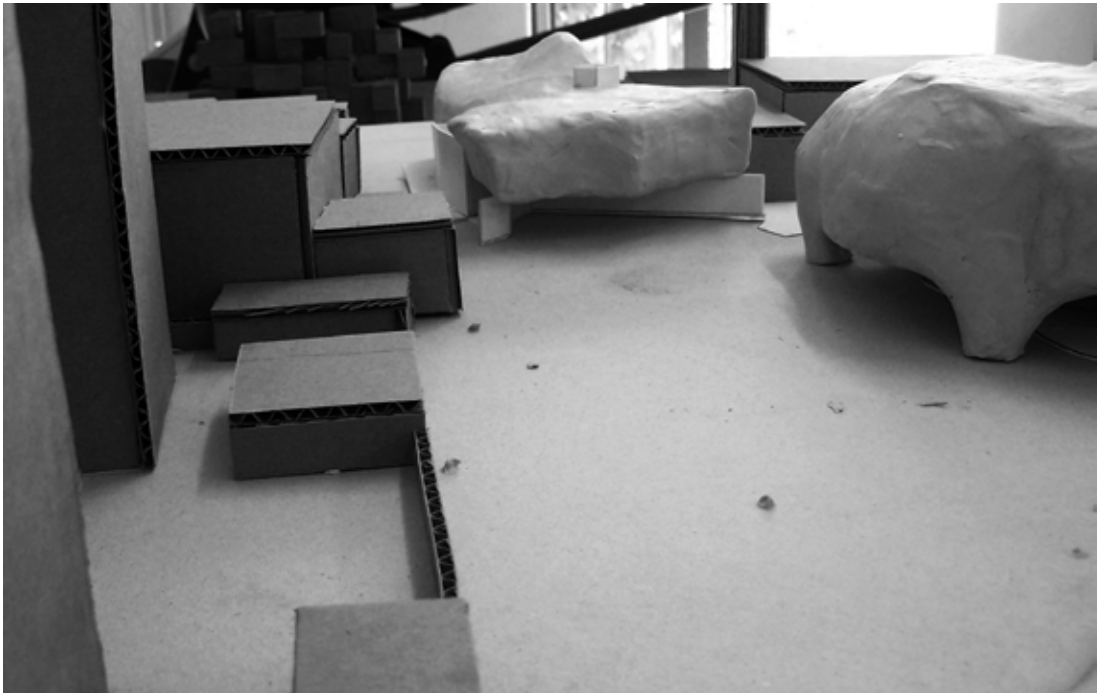


Figure 188 - conceptual physical model constructed from modeling clay.

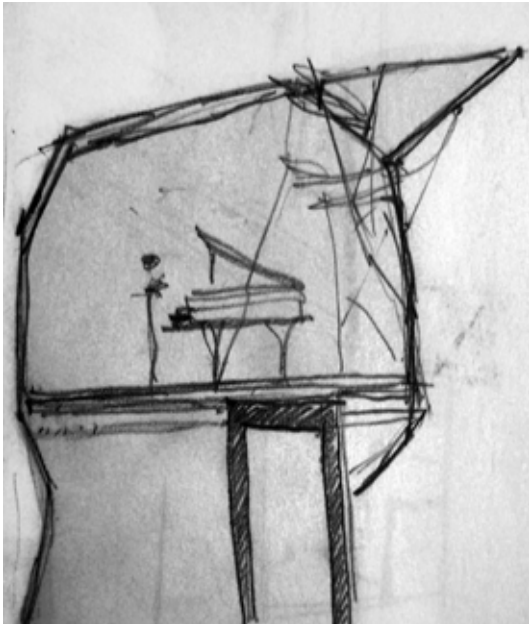


Figure 189 - sectional sketch of proposed elevated open air stage projecting onto the public square.

Vertical circulation from the proposed two level basement parking onto the public square is provided. Extending this structure defines the elevated open air stage. This stage projects onto the public square and could host a number of events such as: drama productions, poetry recitals and live music.

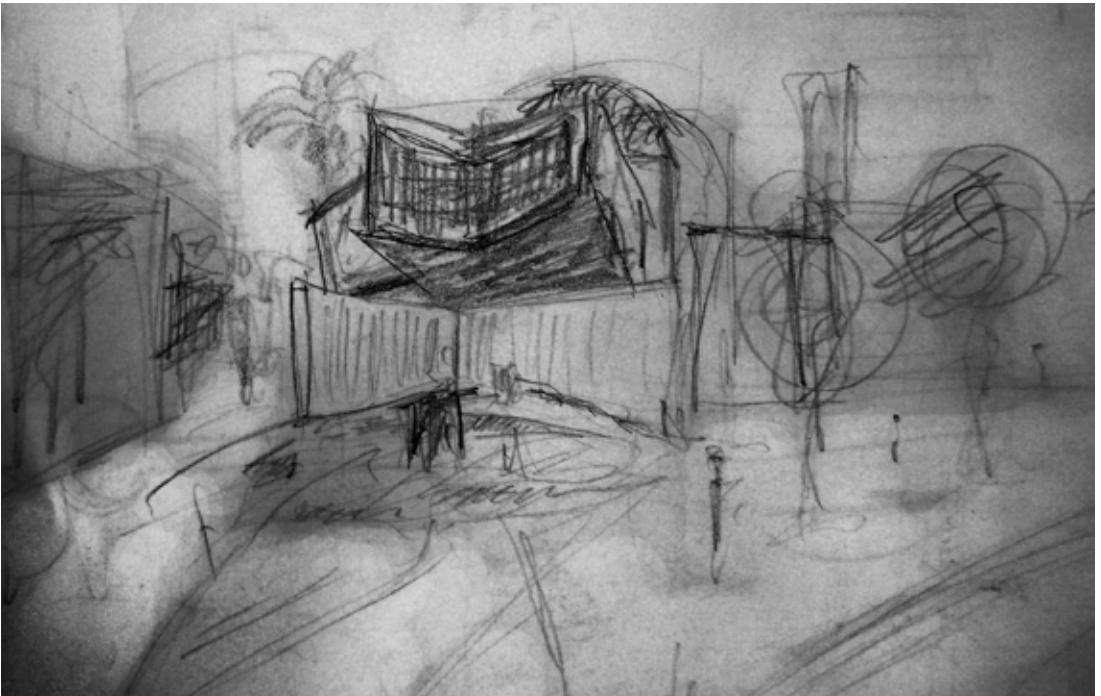


Figure 190 - perspective of proposed focal point when approaching the public square from Visagie street side.

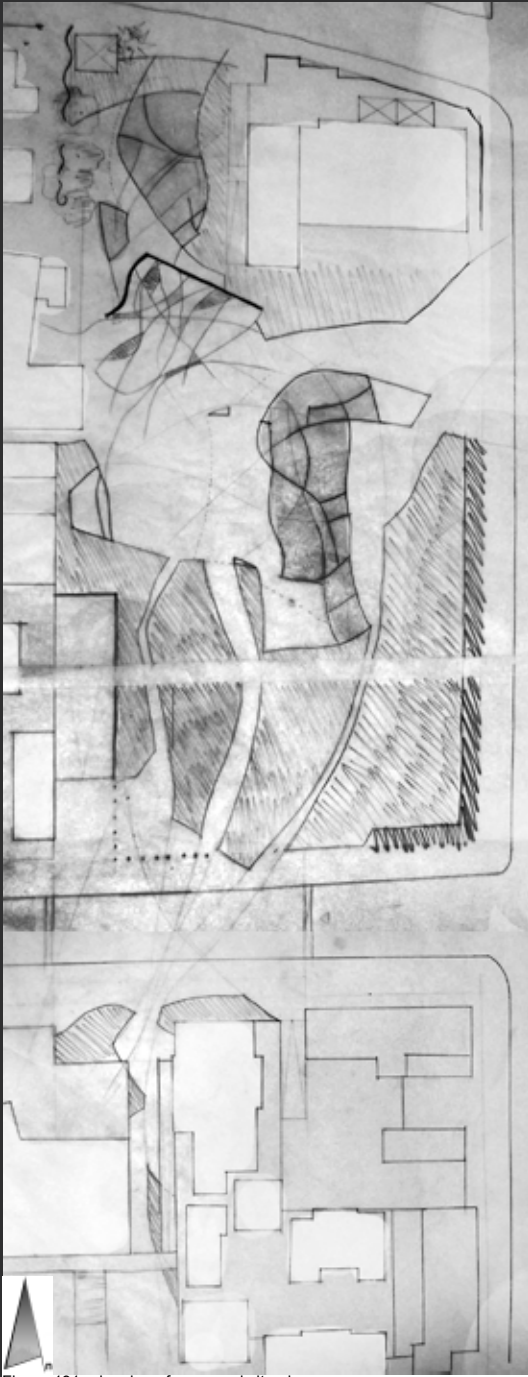


Figure 191 - drawing of proposed site plan.

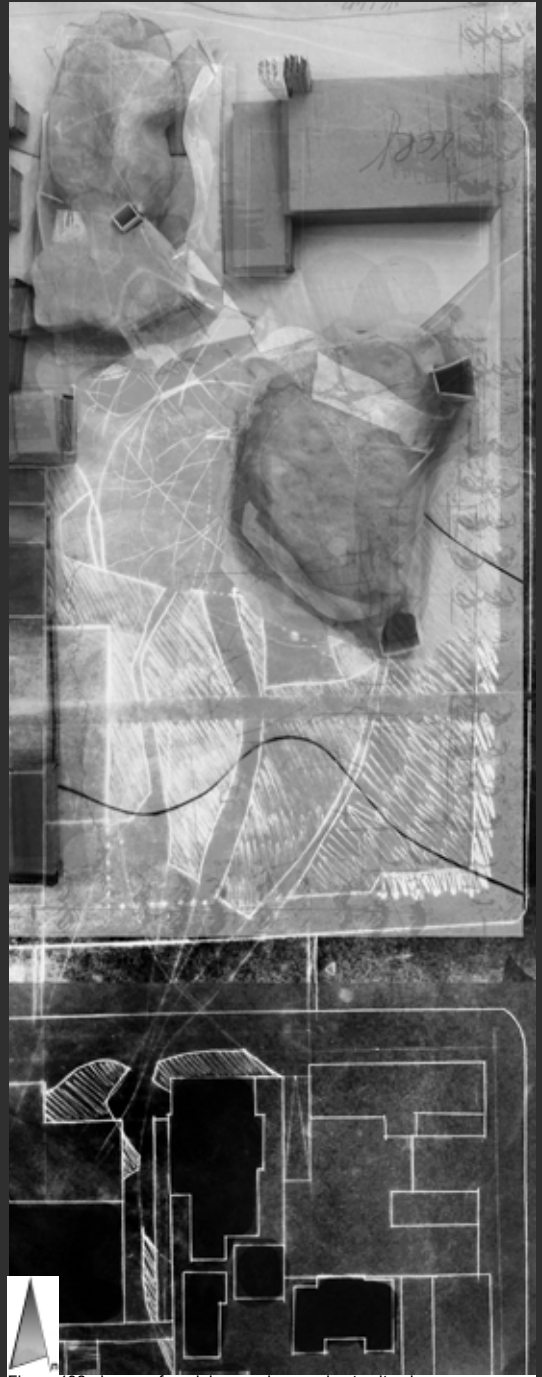


Figure 192 - image of models superimposed onto site plan.



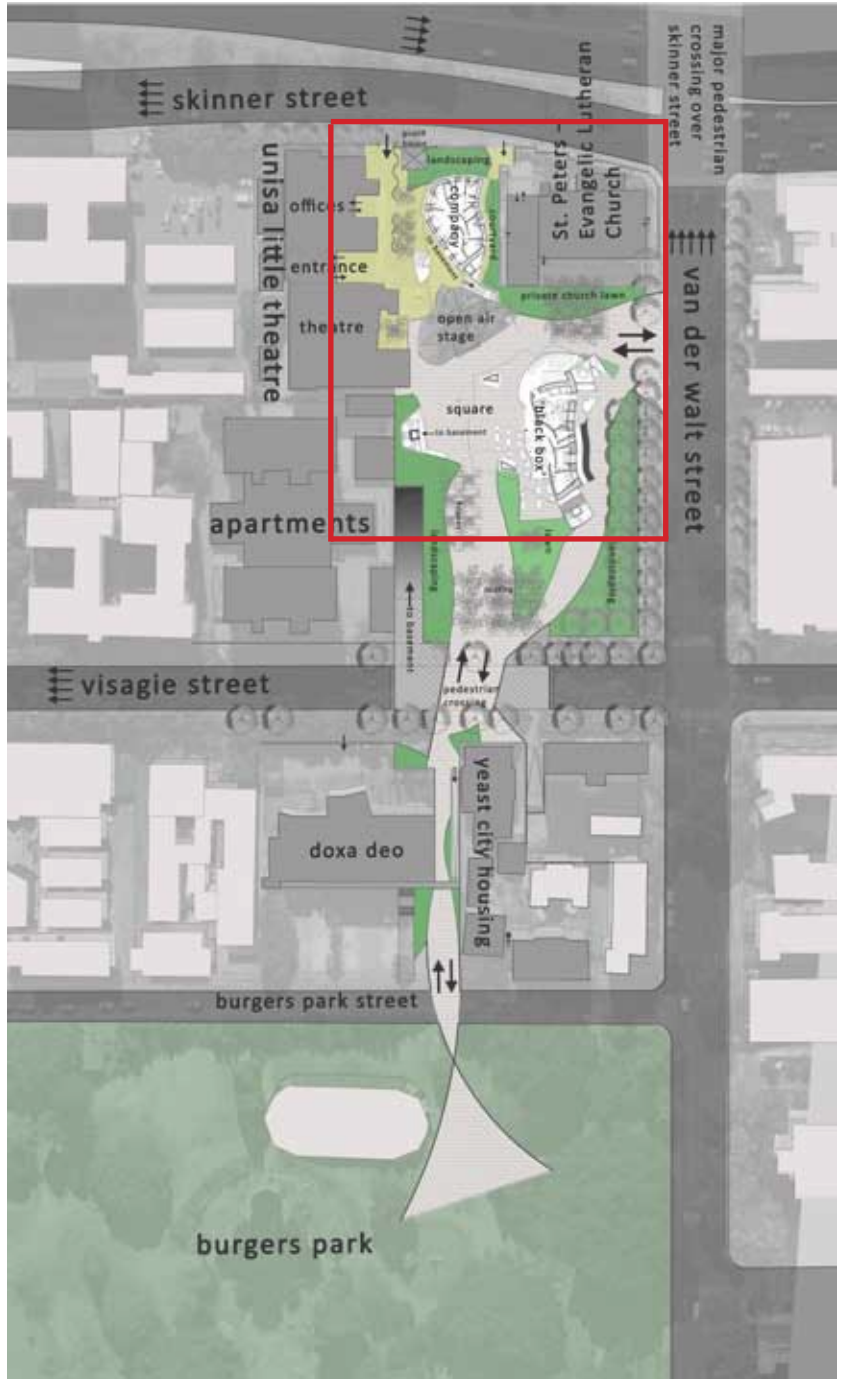
Figure 193 - perspective drawing of proposed intervention viewed from the south.

summary

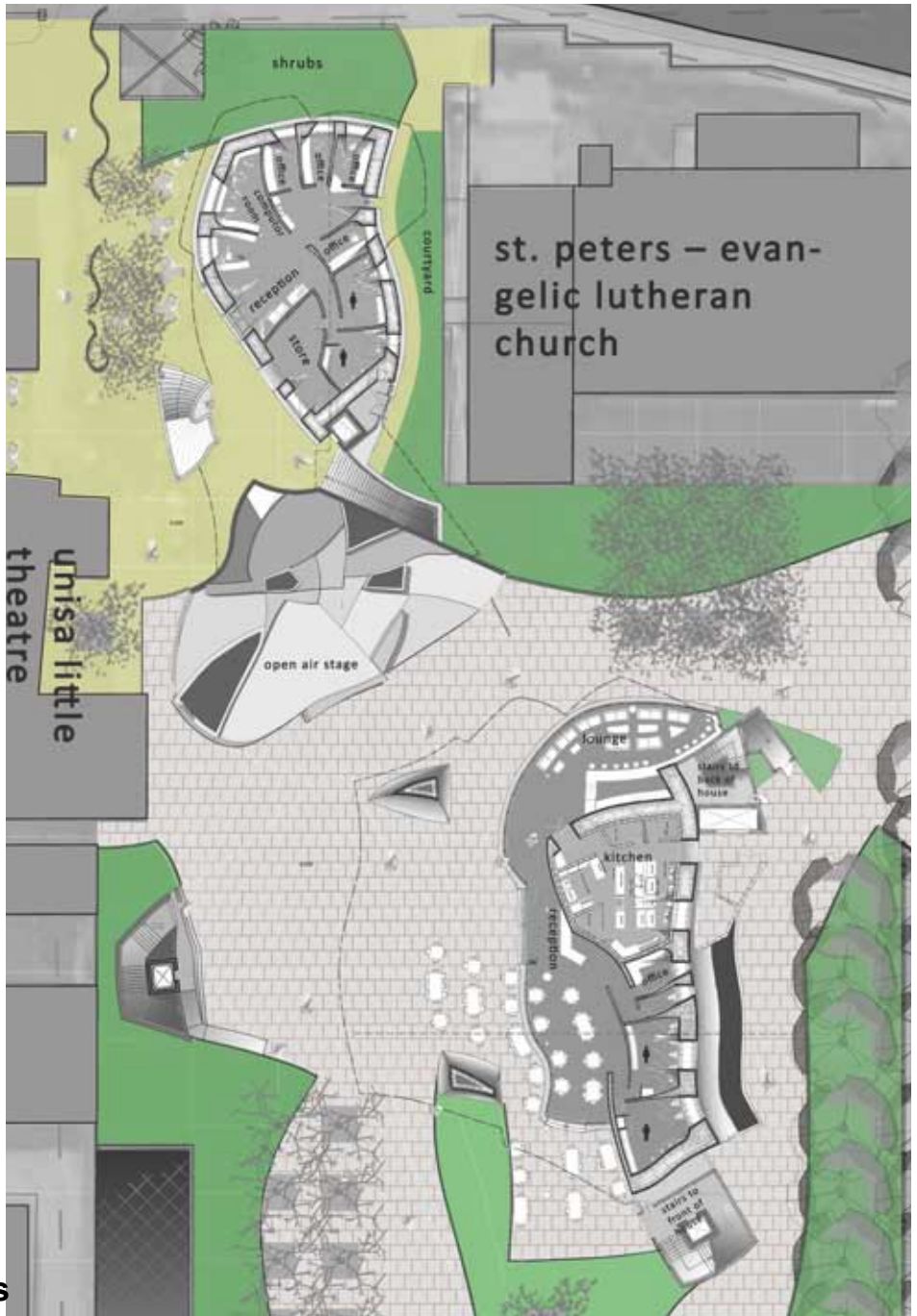
The design process proved challenging and rewarding and was stimulated by an intuitive response. A deliberate effort was made to increase intuition (the 'fantasy') as part of the process. However, the 'real' and pragmatic were ever present during the decision making process and influenced the design to various degrees.

“Our more optimistic goal was to enrich architecture by expanding and upgrading our grasp of the sources it can draw upon” (Bos & Berkel, 2006: 012).

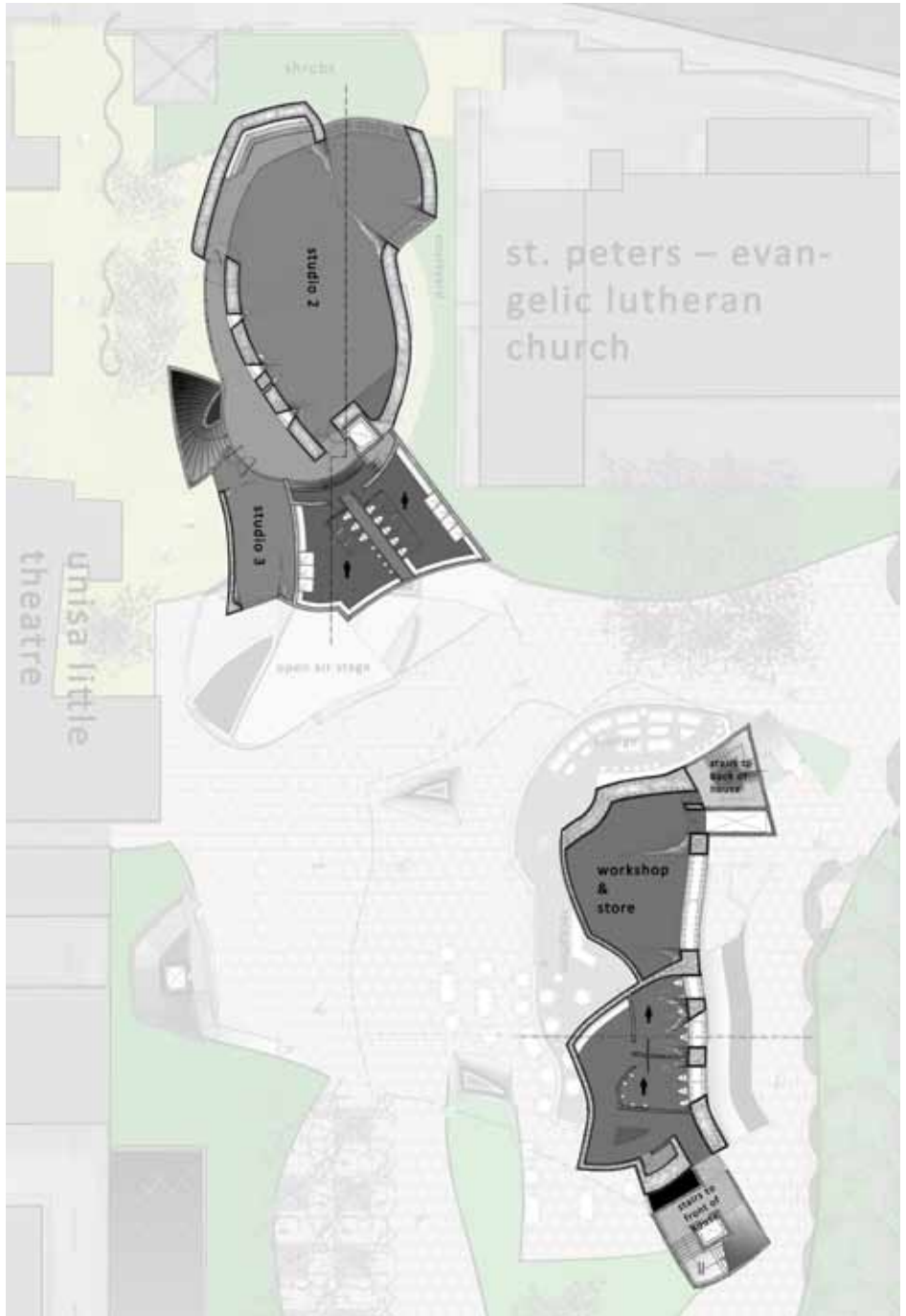
sketch
design



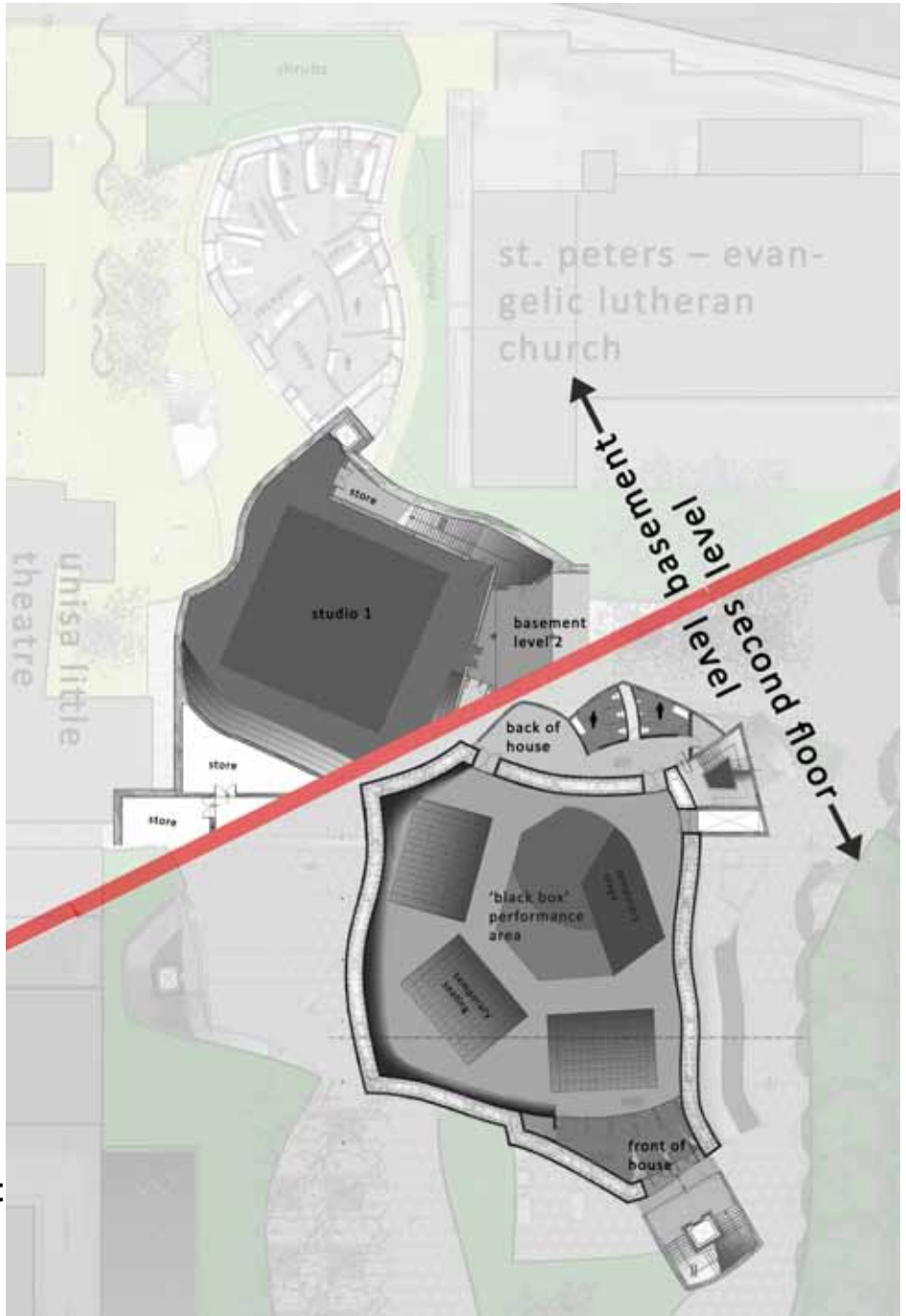
site plan



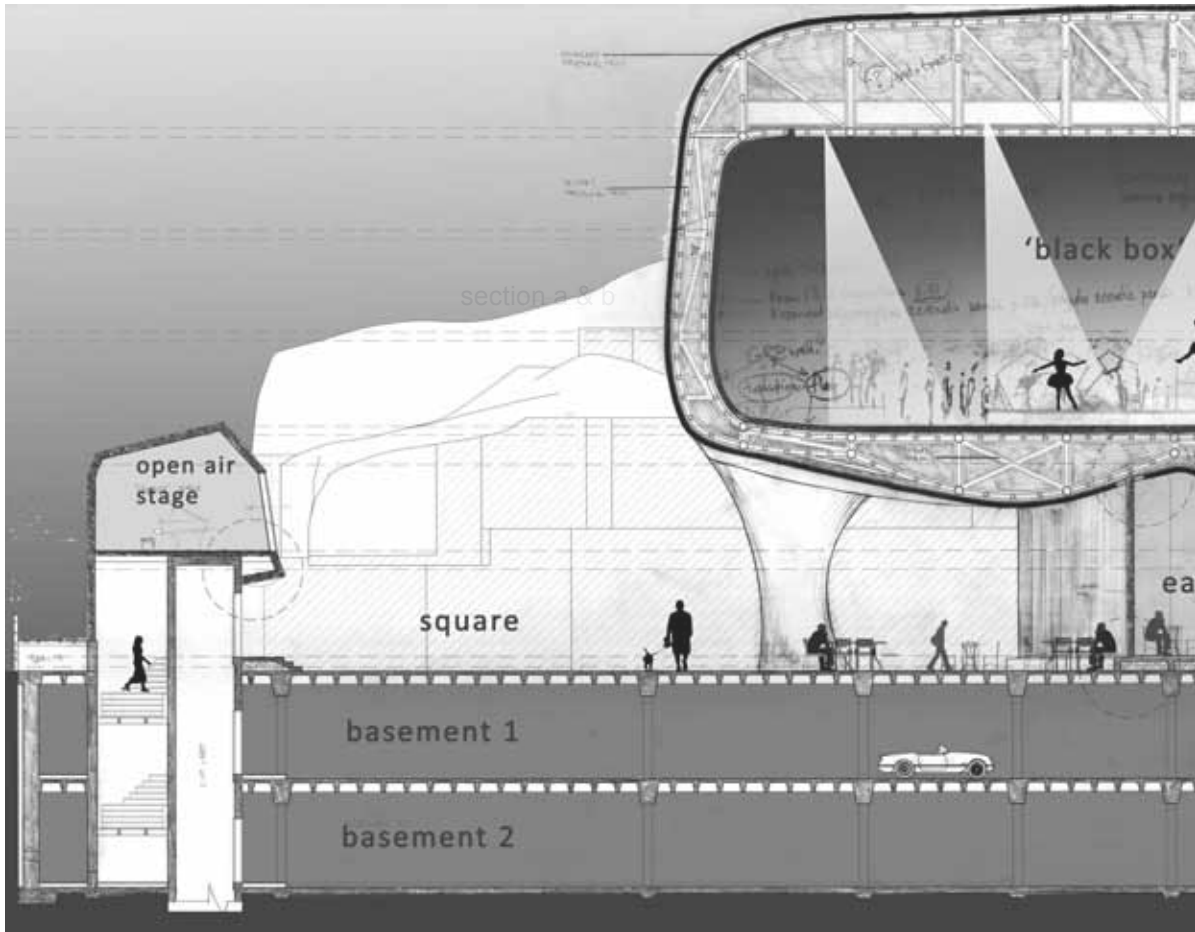
ground floor plans



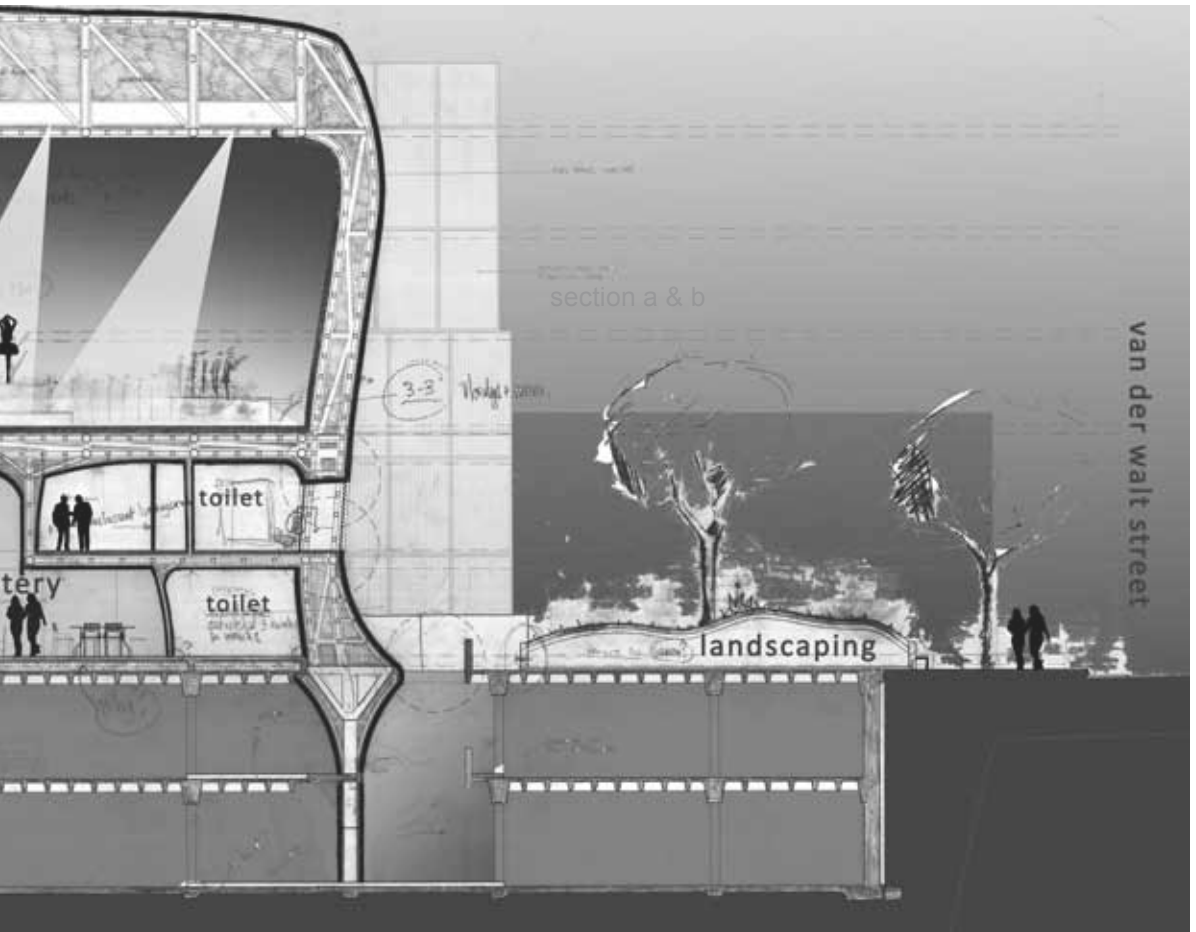
**first
floor
plans**

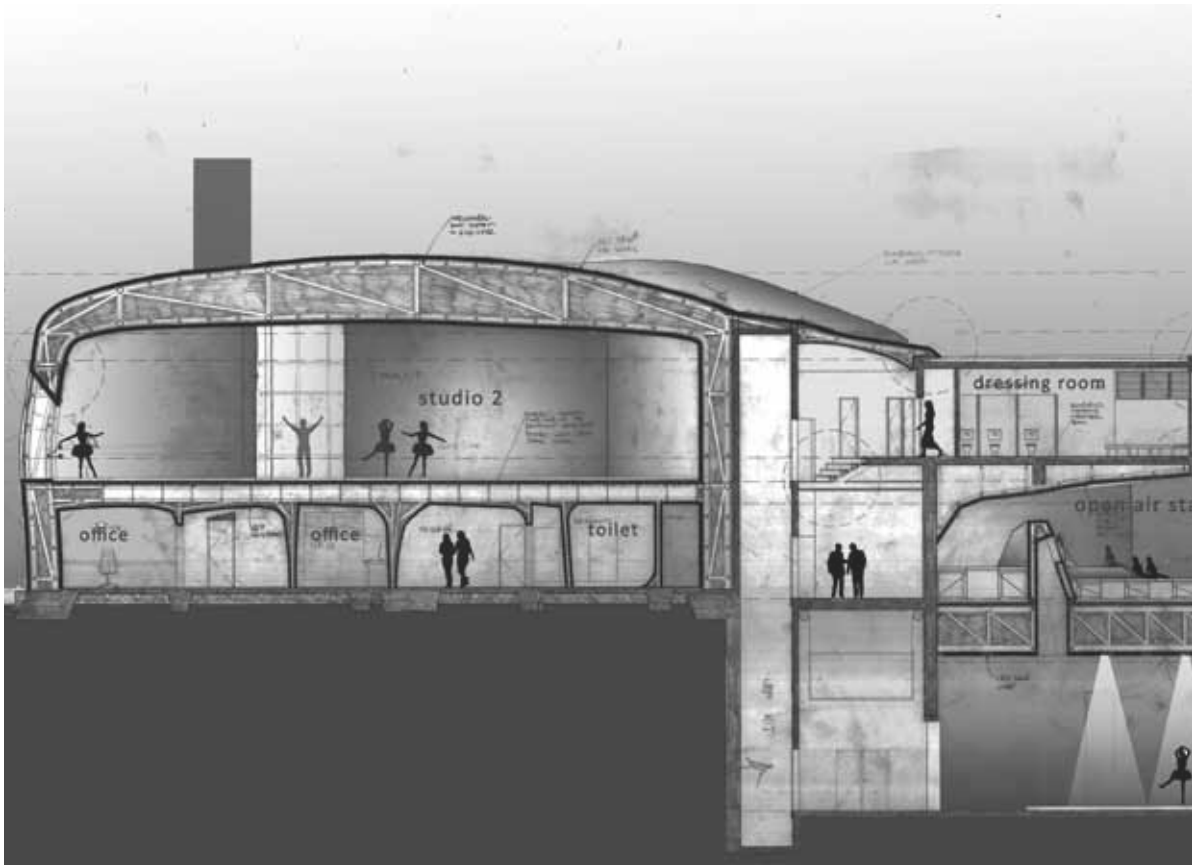


**studio at
basement
level and
second
floor plan**

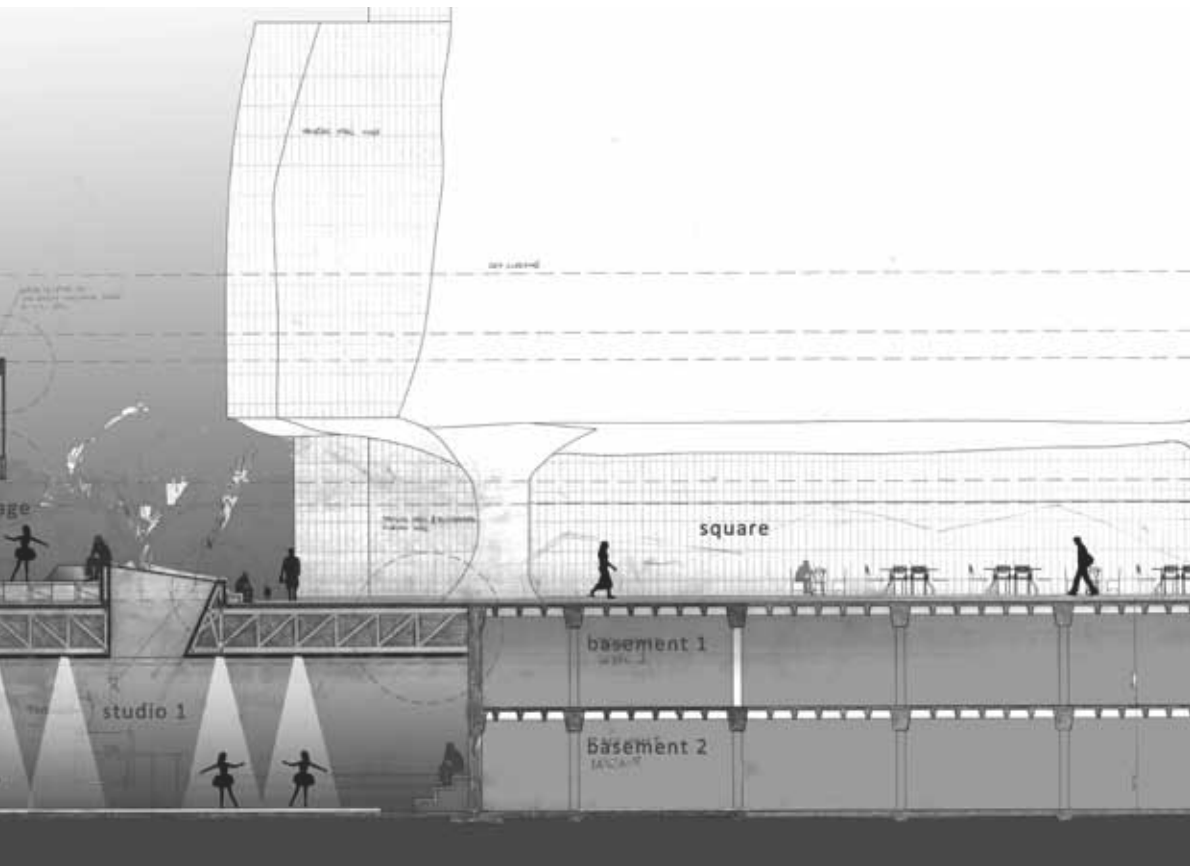


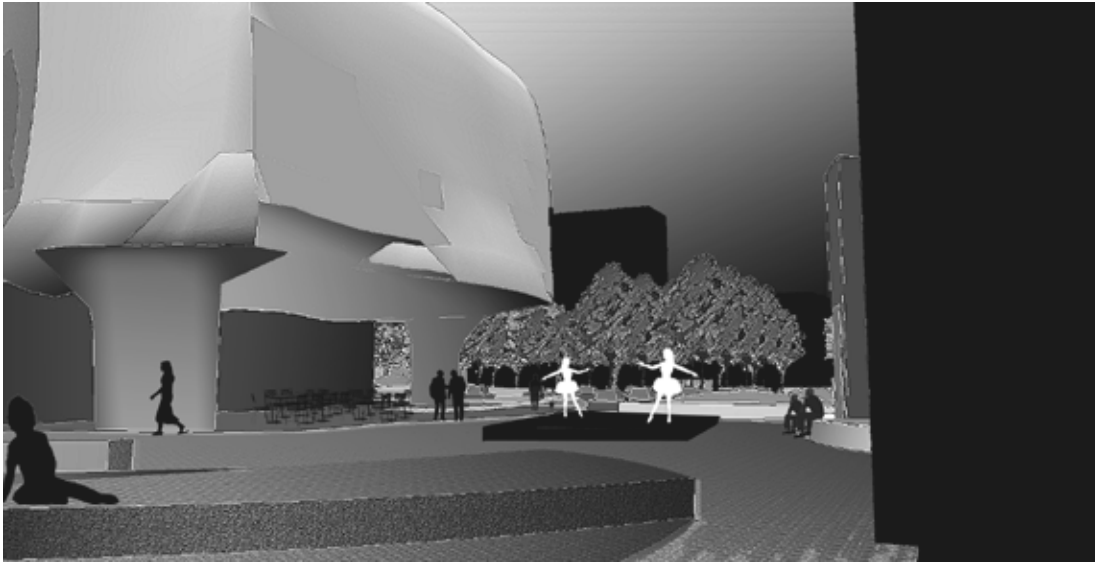
typical section



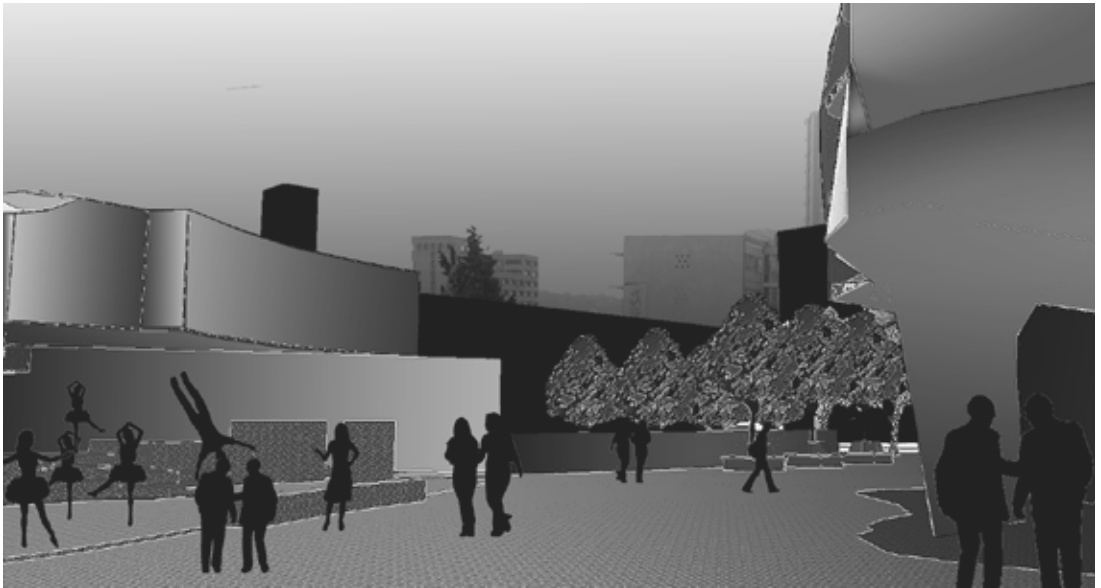


typical section

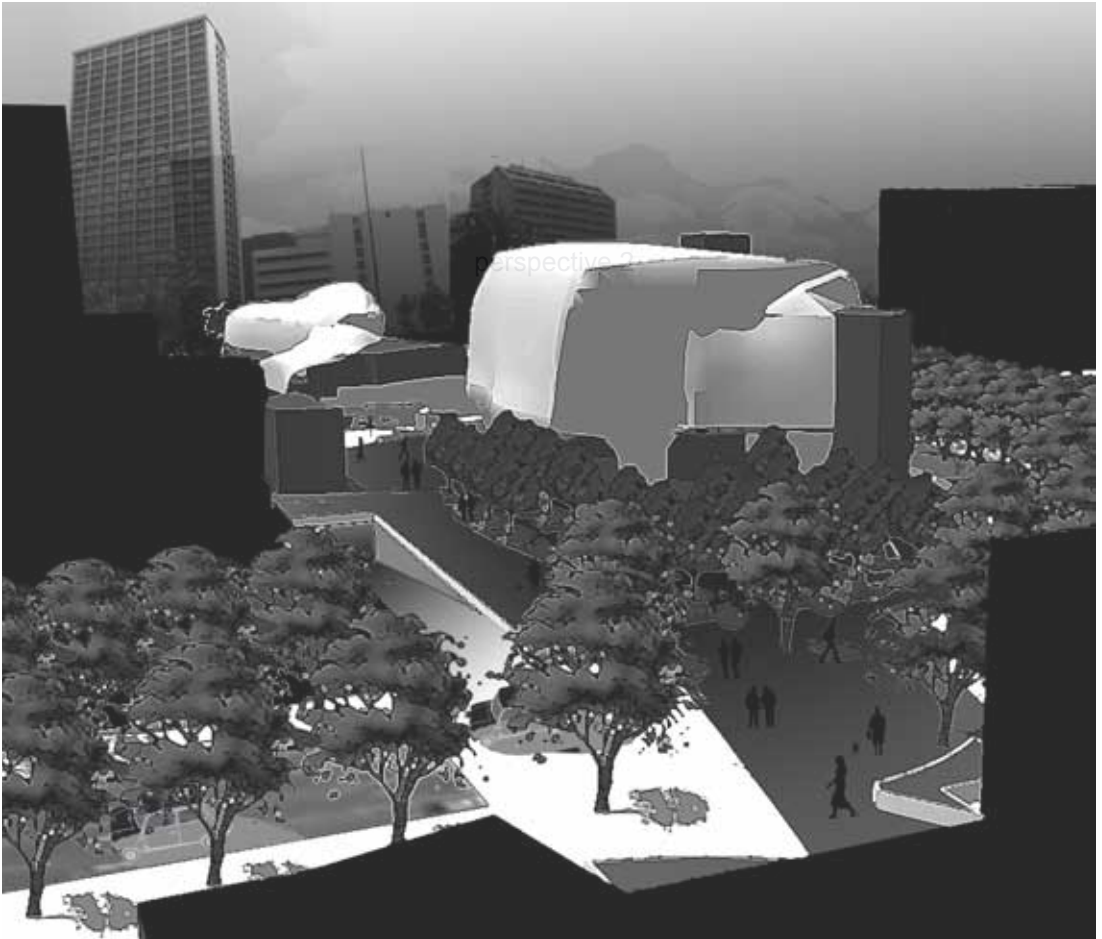




south perspective



north east perspective



perspective view from visagie street north wards