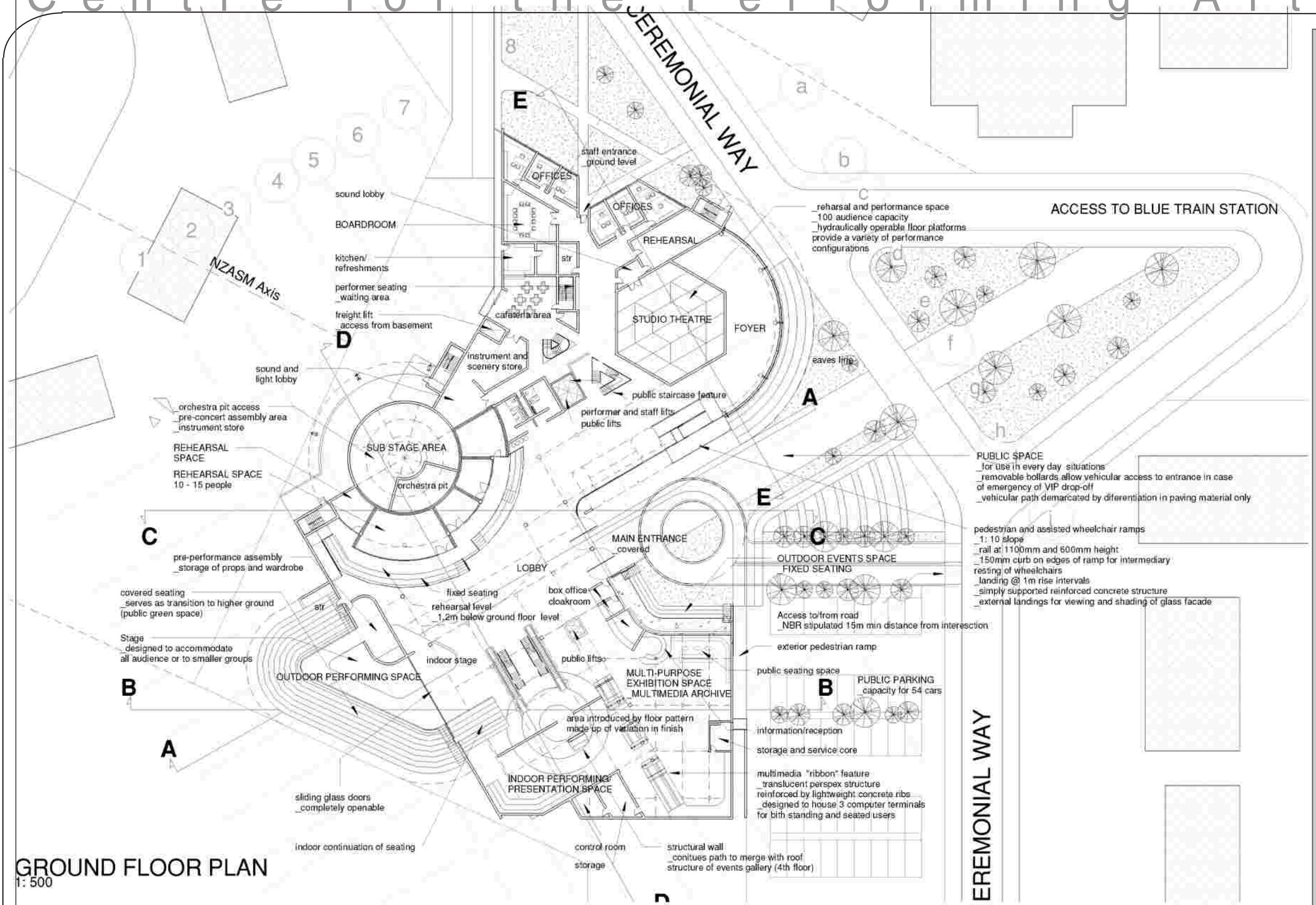


DRAWINGS AND ARCHITECTURAL FORM

07



Centre for the Performing Arts

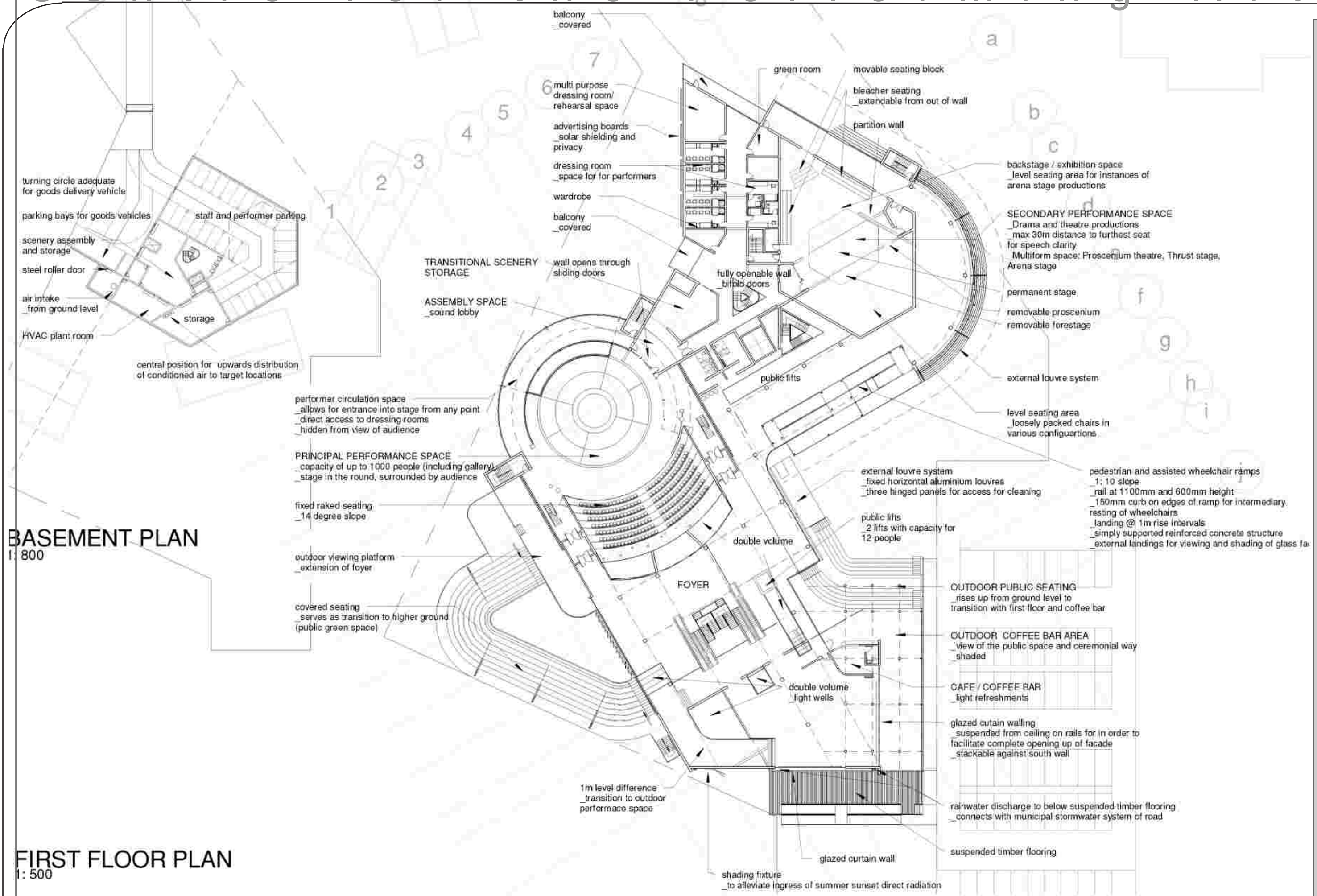


GROUND FLOOR PLAN
1: 500

Ground Floor Plan

Drawings

Centre for the Performing Arts



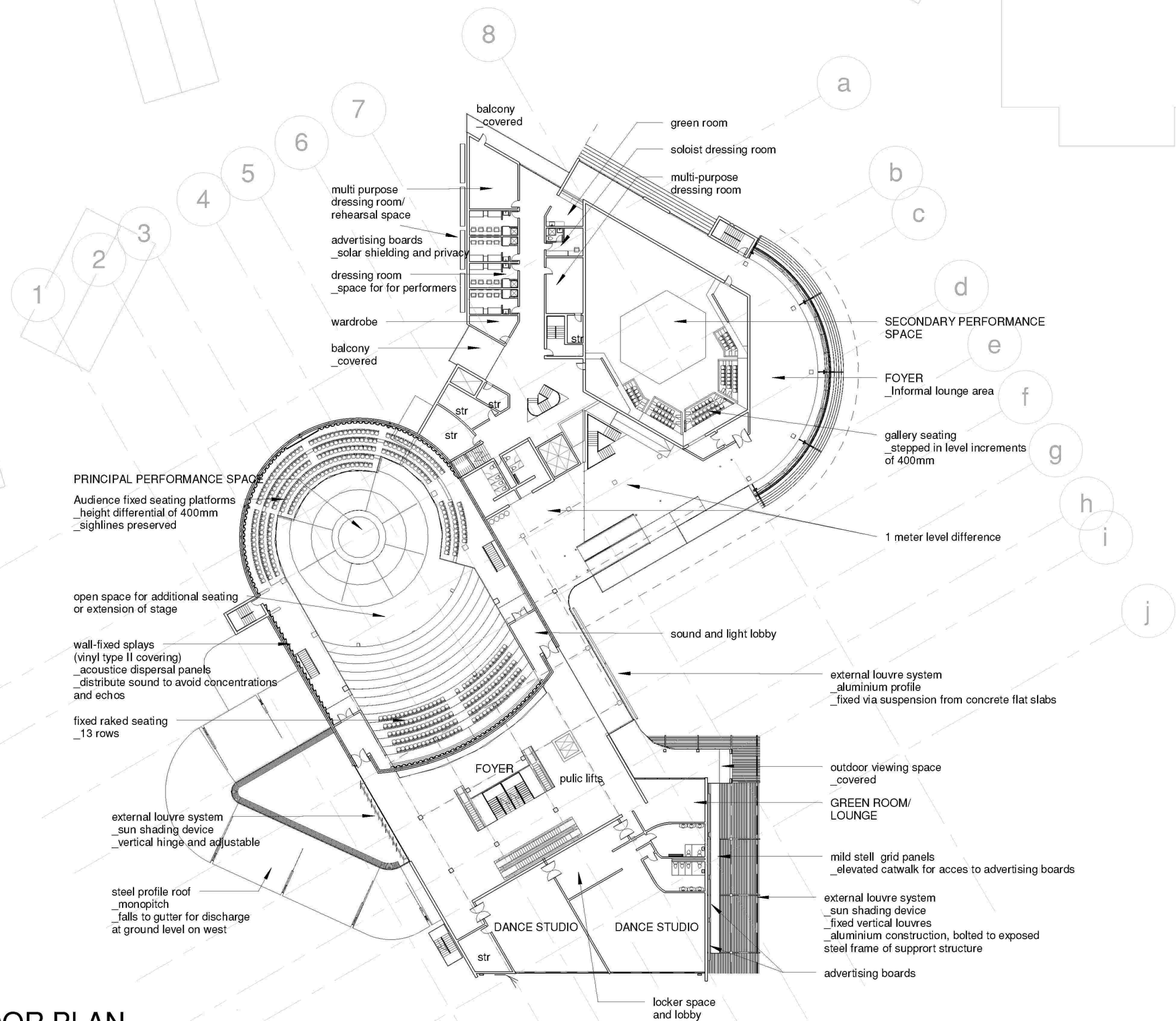
BASEMENT PLAN
1: 800

FIRST FLOOR PLAN
1: 500

First Floor Plan

Drawings

Centre for the Performing Arts

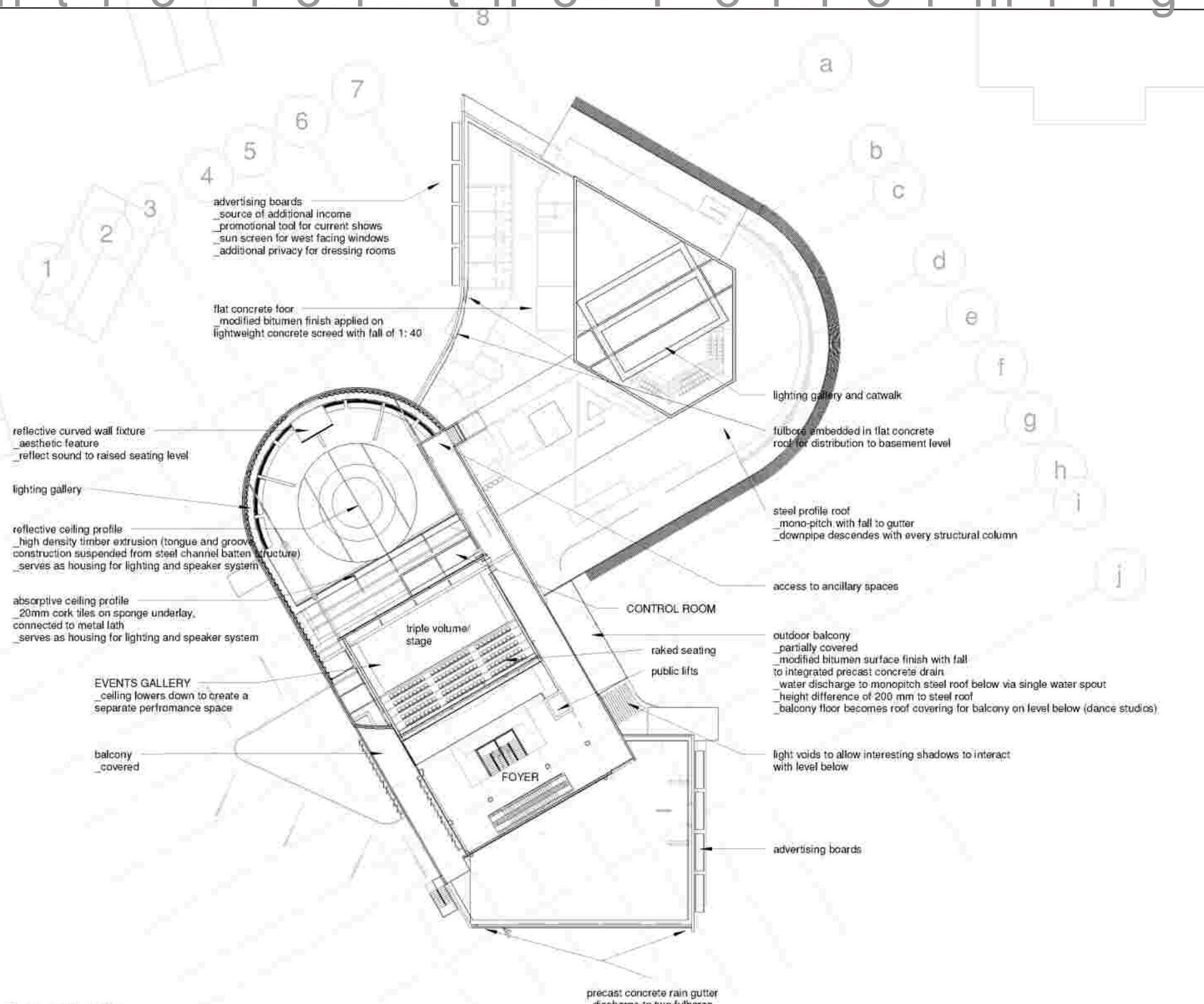


SECOND FLOOR PLAN
1: 500

Second Floor Plan

Drawings

Centre for the Performing Arts



advertising boards
 _source of additional income
 _promotional tool for current shows
 _sun screen for west facing windows
 _additional privacy for dressing rooms

flat concrete floor
 _modified bitumen finish applied on
 _lightweight concrete screed with fall of 1:40

reflective curved wall fixture
 _aesthetic feature
 _reflect sound to raised seating level

lighting gallery

reflective ceiling profile
 _high density timber extrusion (tongue and groove
 _construction suspended from steel channel batten structure)
 _serves as housing for lighting and speaker system

absorptive ceiling profile
 _20mm cork tiles on sponge underlay,
 _connected to metal lath
 _serves as housing for lighting and speaker system

EVENTS GALLERY
 _ceiling lowers down to create a
 _separate performance space

balcony
 _covered

lighting gallery and catwalk

fulbore embedded in flat concrete
 _roof for distribution to basement level

steel profile roof
 _mono-pitch with fall to gutter
 _downpipe descends with every structural column

access to ancillary spaces

CONTROL ROOM

raked seating
 public lifts

outdoor balcony
 _partially covered
 _modified bitumen surface finish with fall
 _to integrated precast concrete drain
 _water discharge to monopitch steel roof below via single water spout
 _height difference of 200 mm to steel roof
 _balcony floor becomes roof covering for balcony on level below (dance studios)

light voids to allow interesting shadows to interact
 _with level below

advertising boards

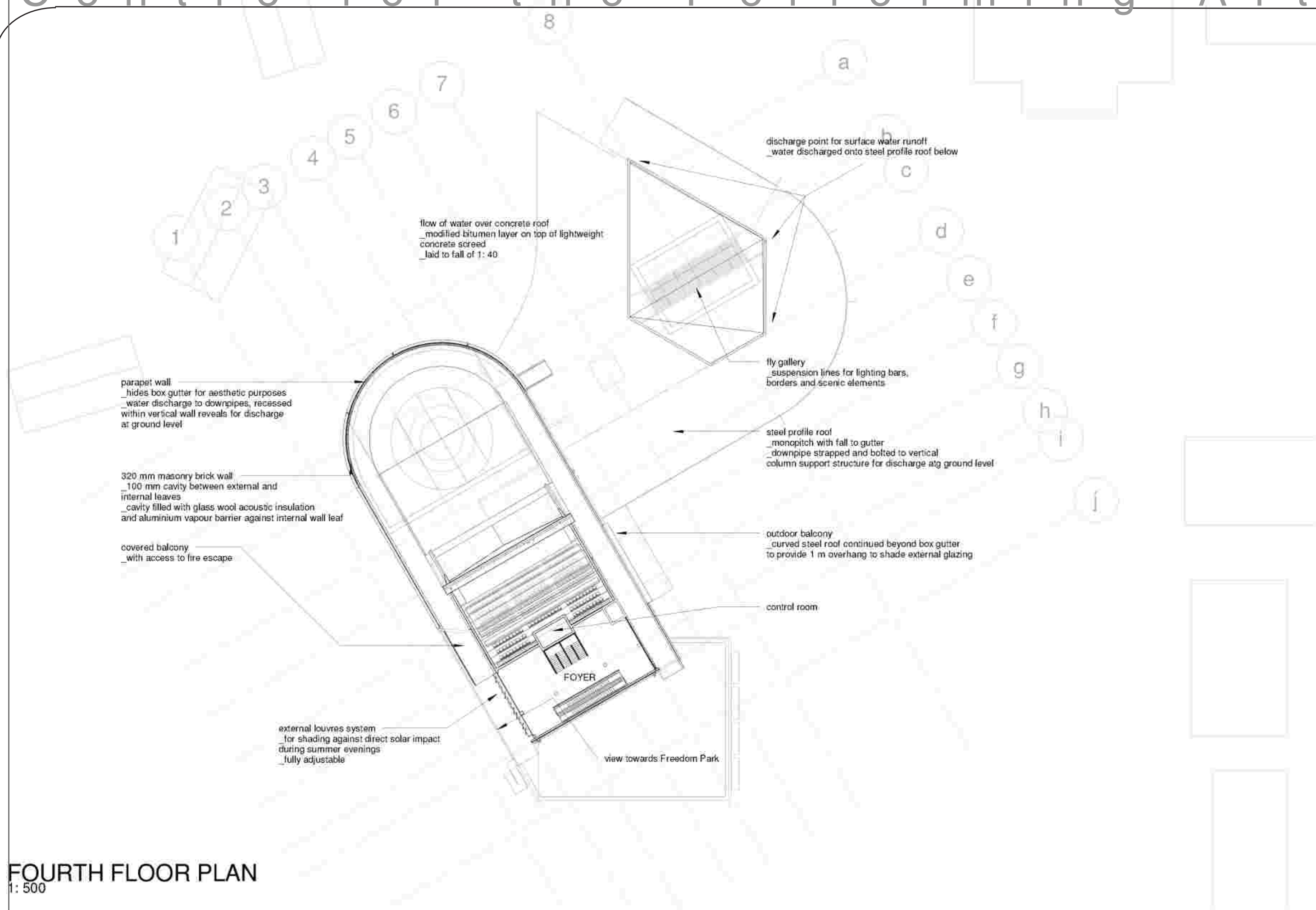
precast concrete rain gutter
 _discharge to two fulbores

THIRD FLOOR PLAN
 1: 500

Third Floor Plan

Drawings

Centre for the Performing Arts

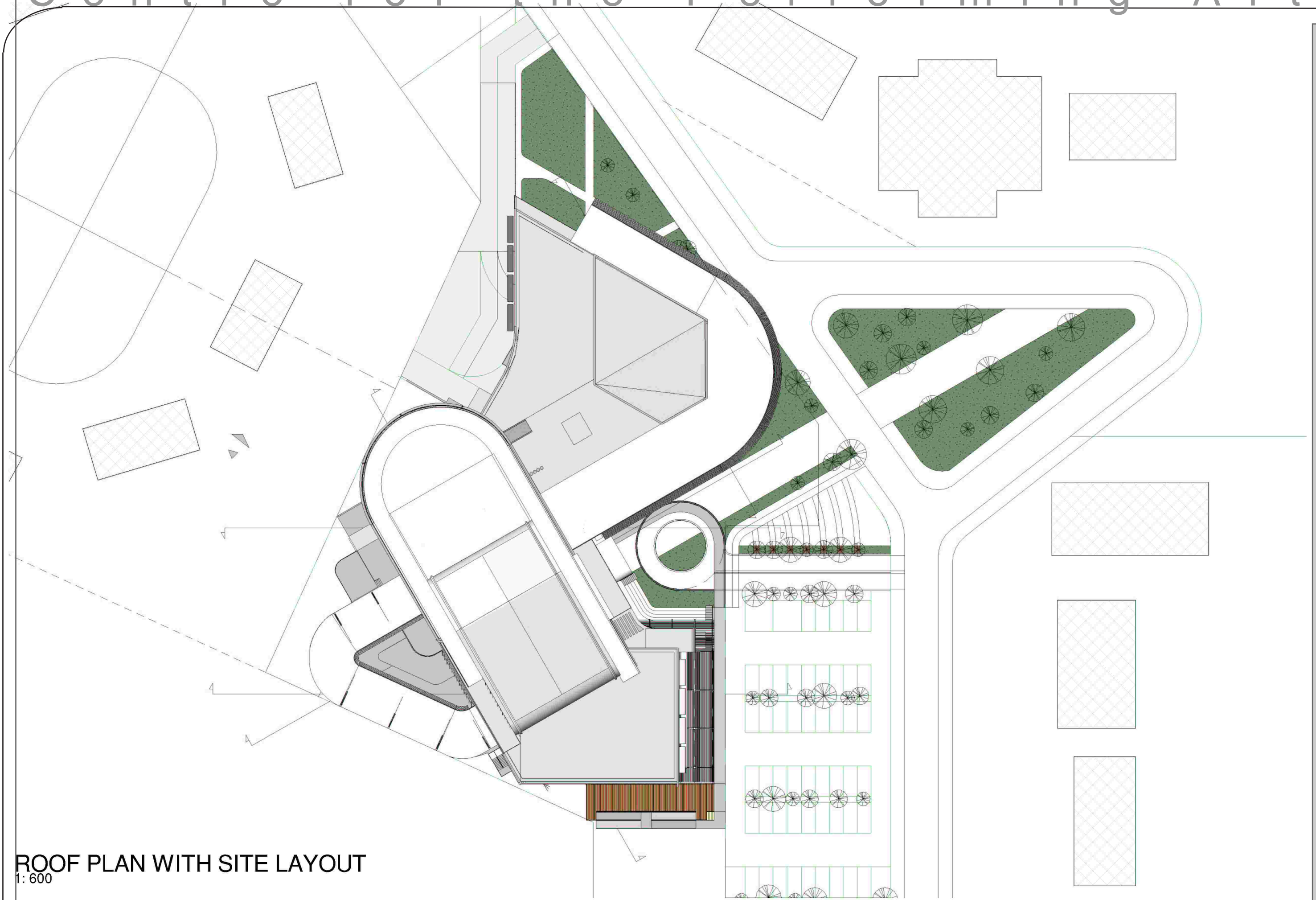


Fourth Floor Plan

D r a w i n g s

FOURTH FLOOR PLAN
1: 500

C e n t r e f o r t h e P e r f o r m i n g A r t s



ROOF PLAN WITH SITE LAYOUT

1: 600

Site Layout

C e n t r e f o r t h e P e r f o r m i n g A r t s

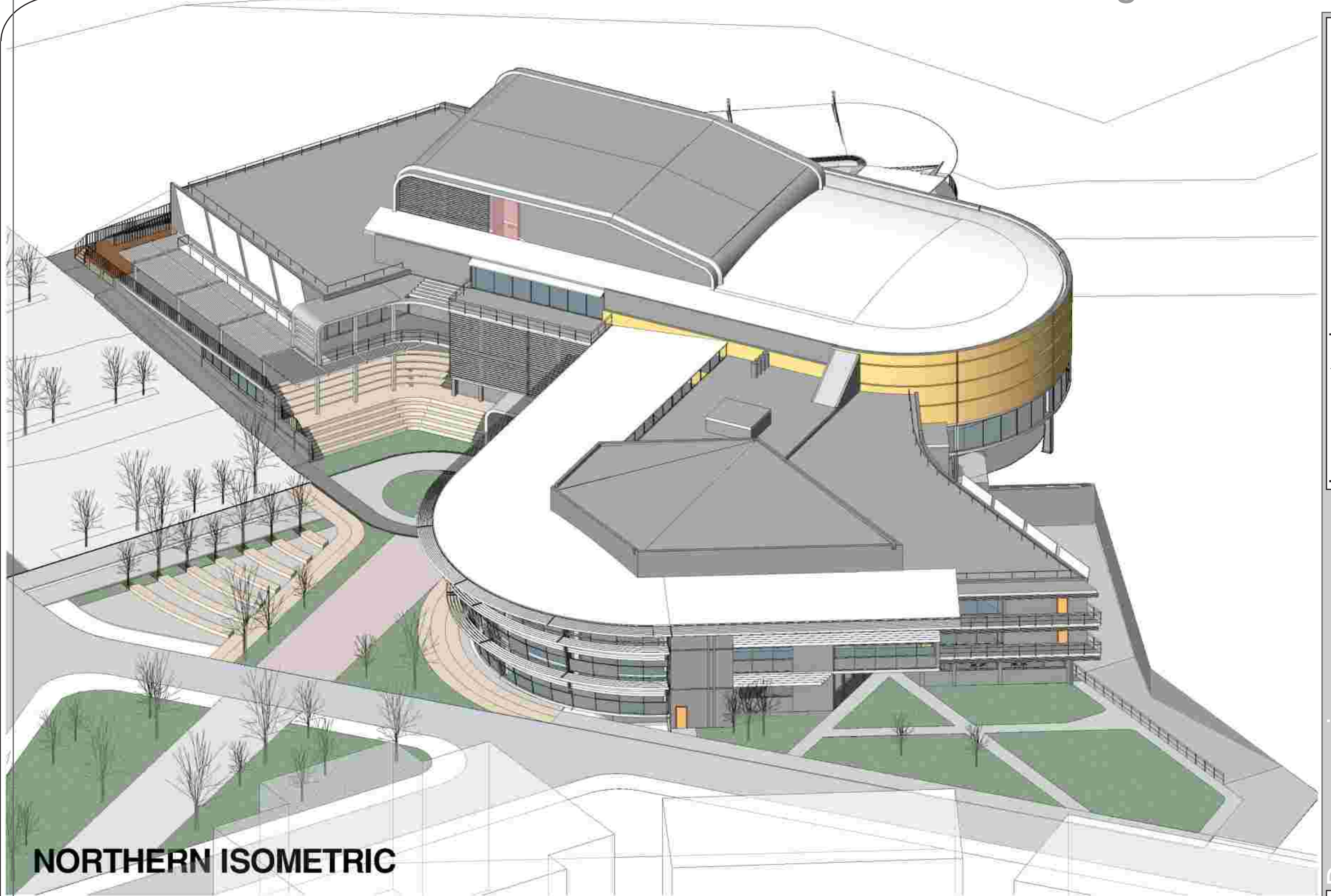


SOUTH EASTERN ISOMETRIC

I s o m e t r i c

D r a w i n g s

C e n t r e f o r t h e P e r f o r m i n g A r t s



NORTHERN ISOMETRIC

I s o m e t r i c

D r a w i n g s

Centre for the Performing Arts

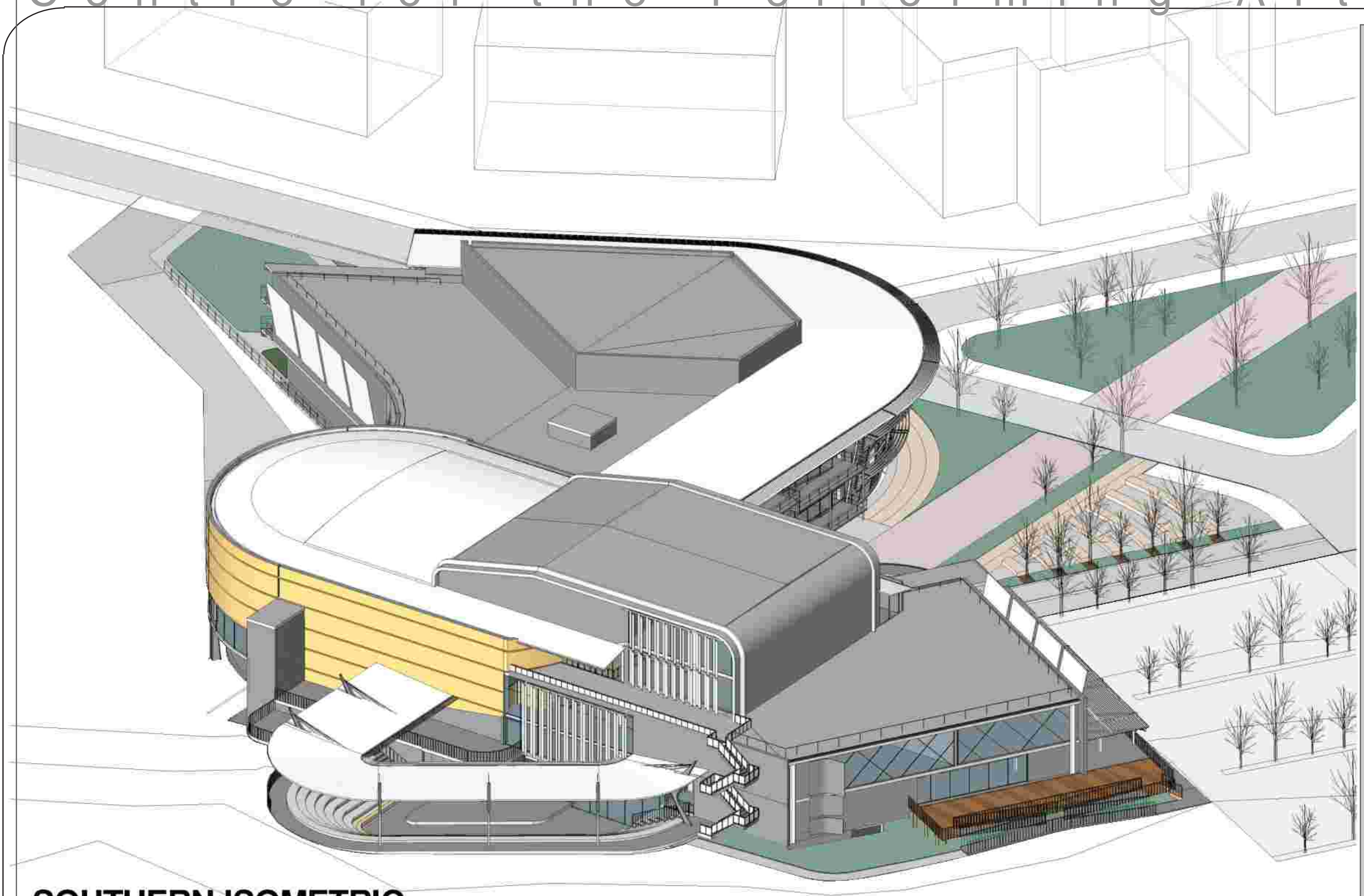


WESTERN ISOMETRIC

Isometric

Drawings

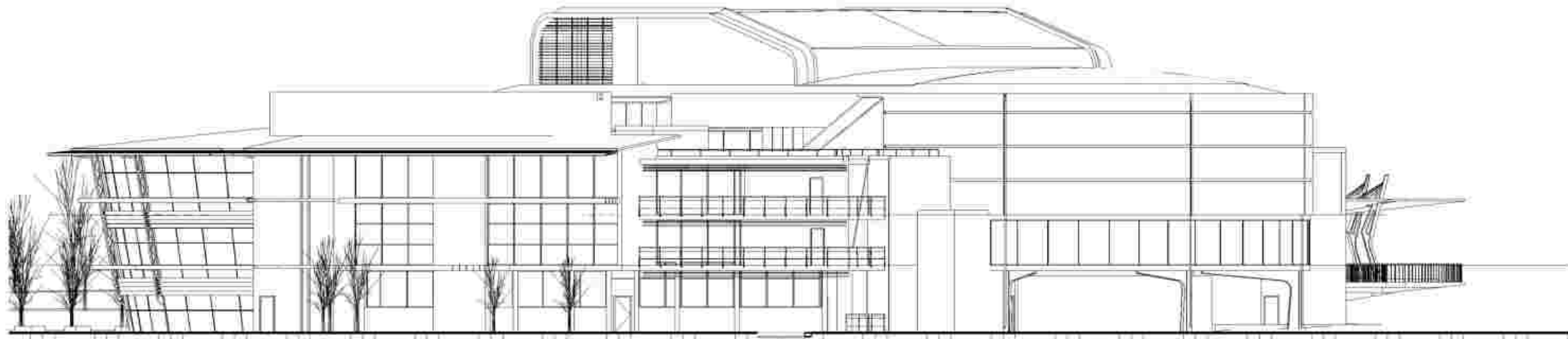
C e n t r e f o r t h e P e r f o r m i n g A r t s



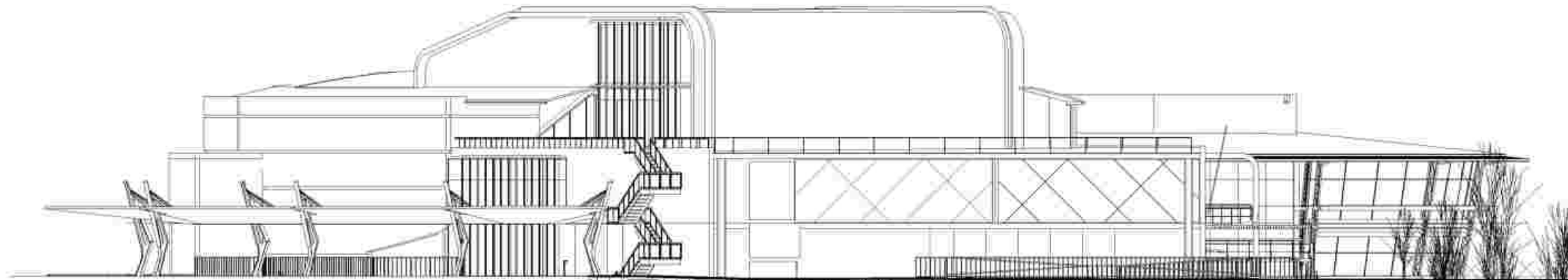
SOUTHERN ISOMETRIC

I s o m e t r i c

D r a w i n g s

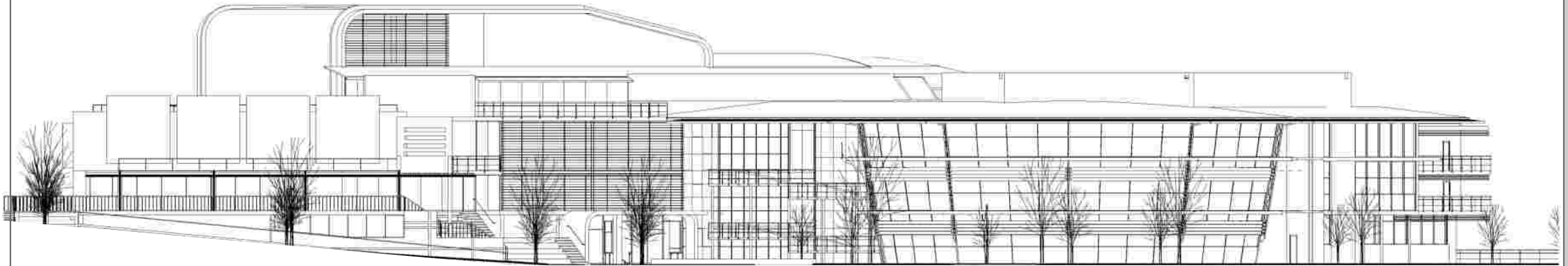


NORTH ELEVATION
1: 300

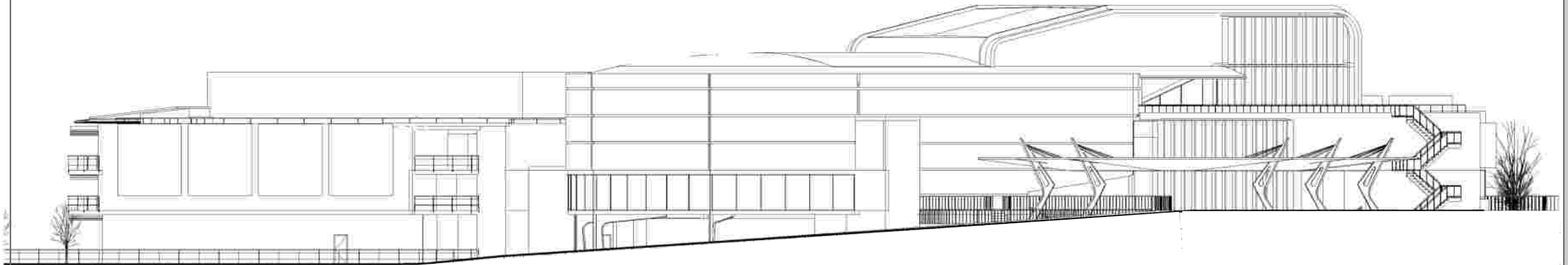


SOUTH ELEVATION
1: 300

Centre for the Performing Arts



EAST ELEVATION
1:300

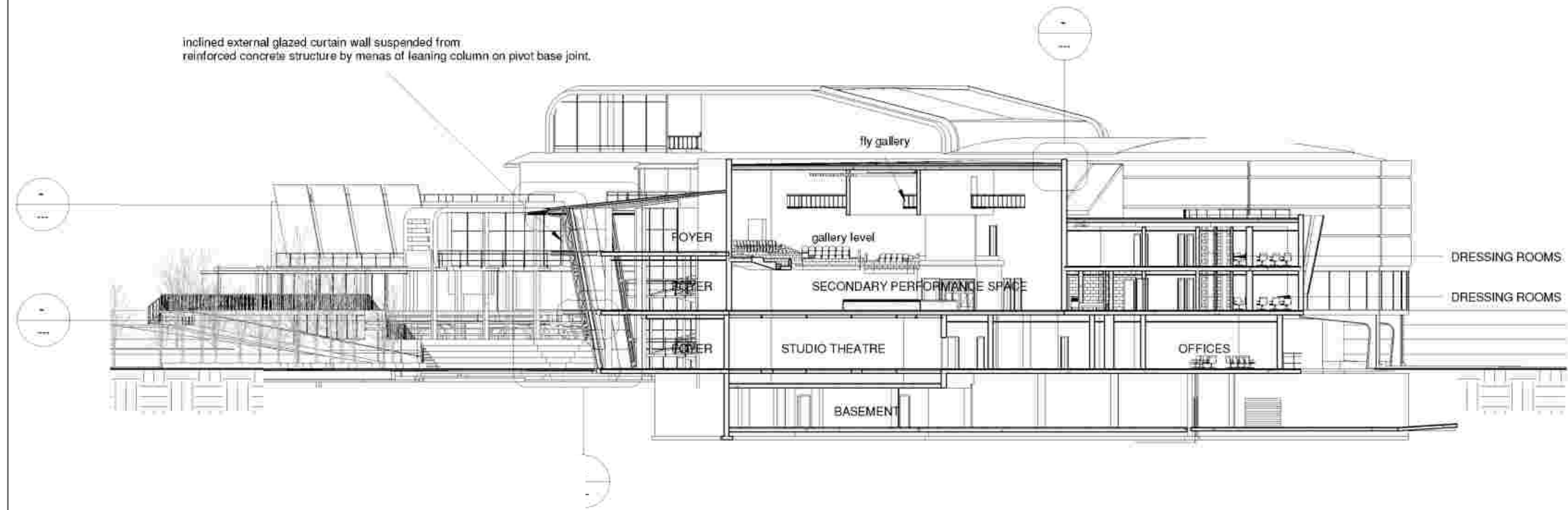
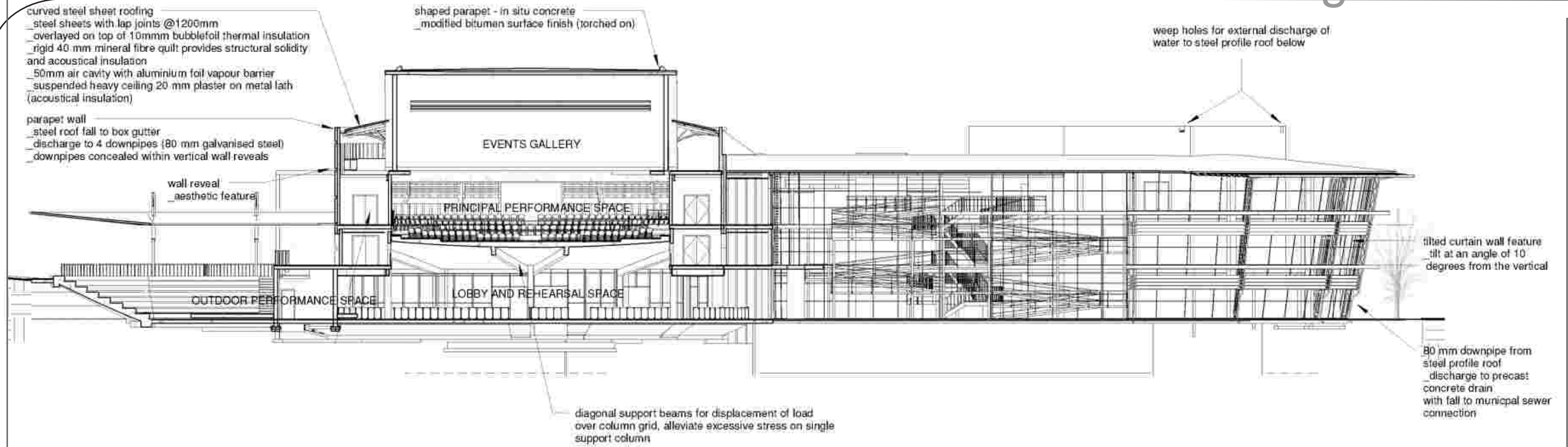


WEST ELEVATION
1:300

Elevations

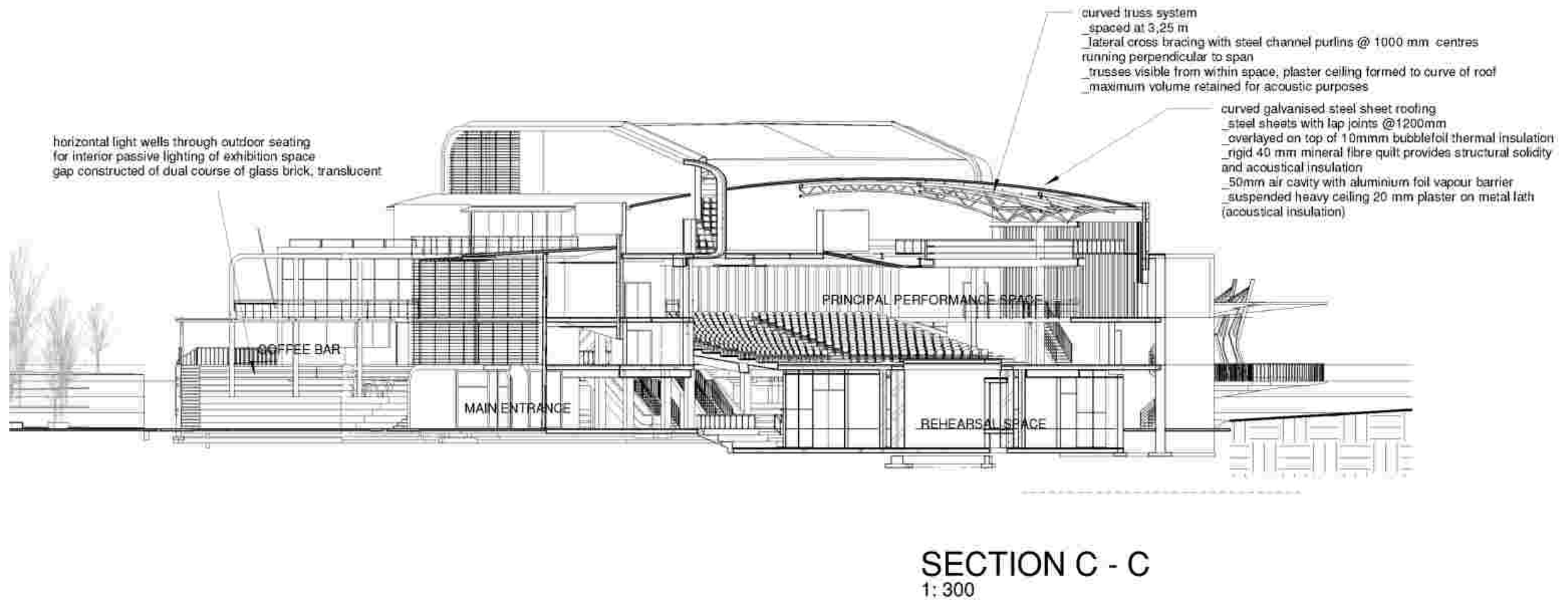
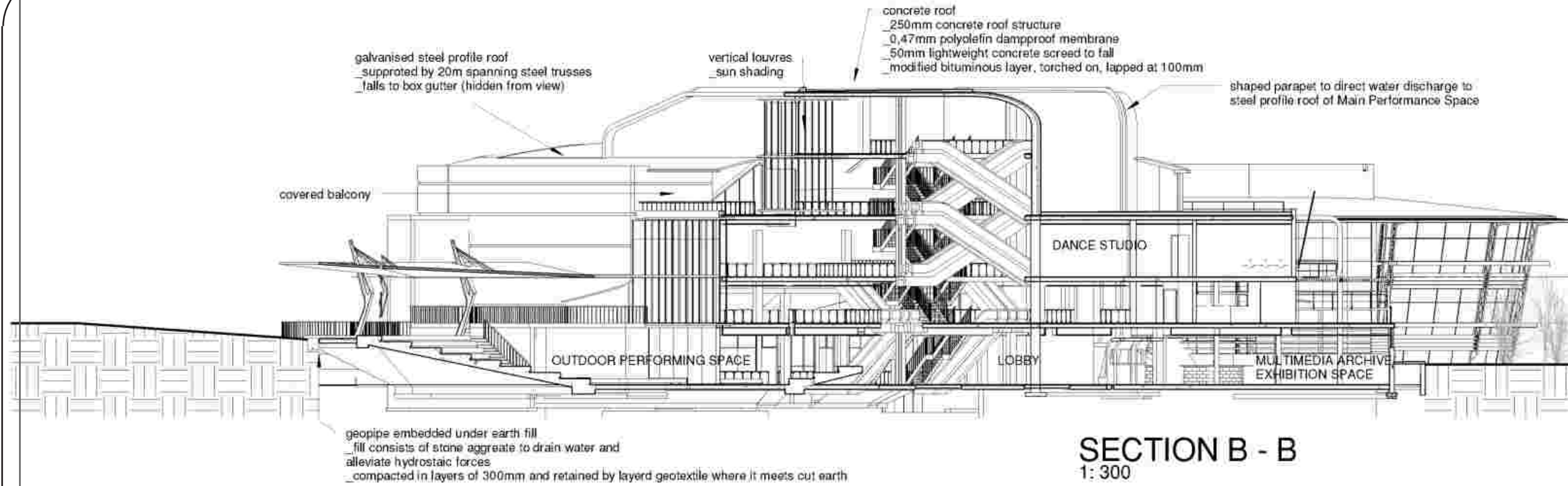
Drawings

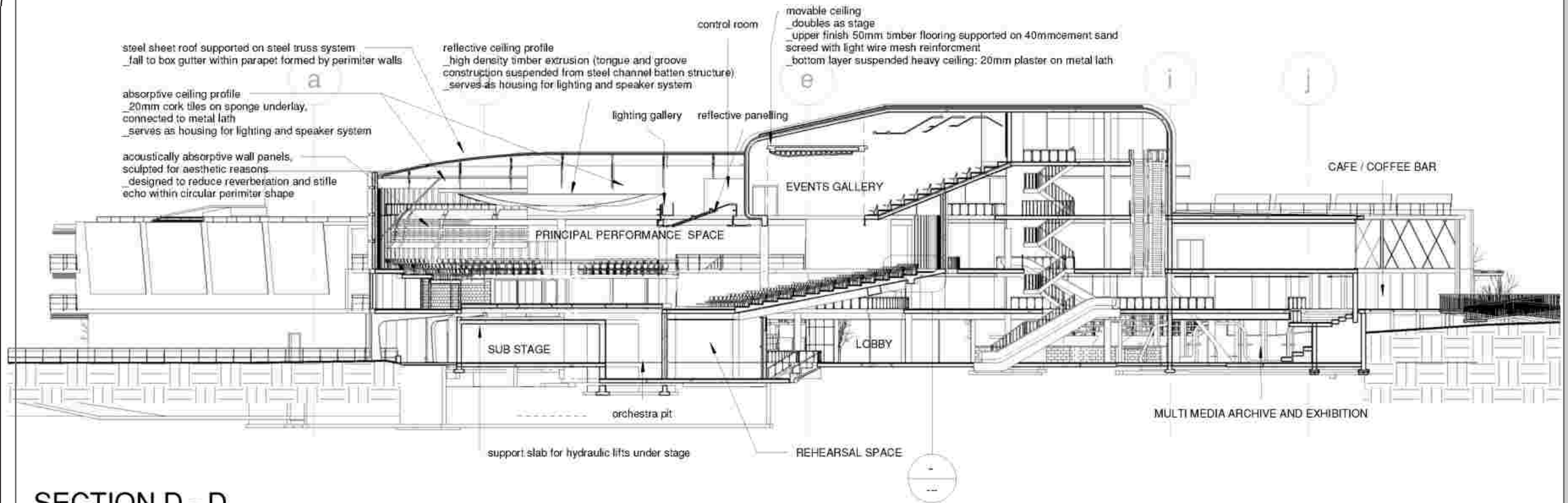
Centre for the Performing Arts



Sections

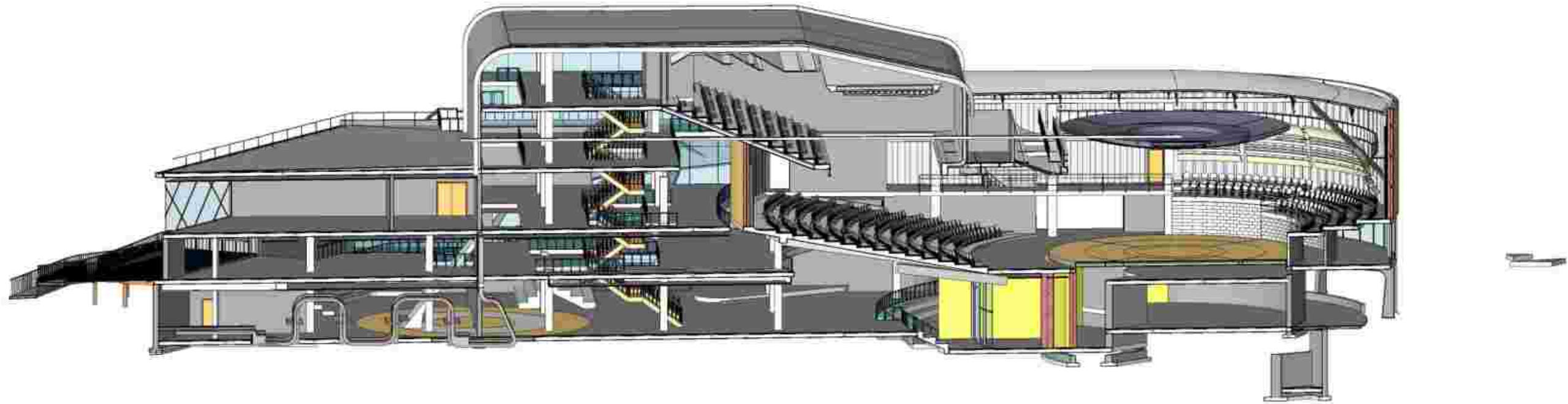
Drawings

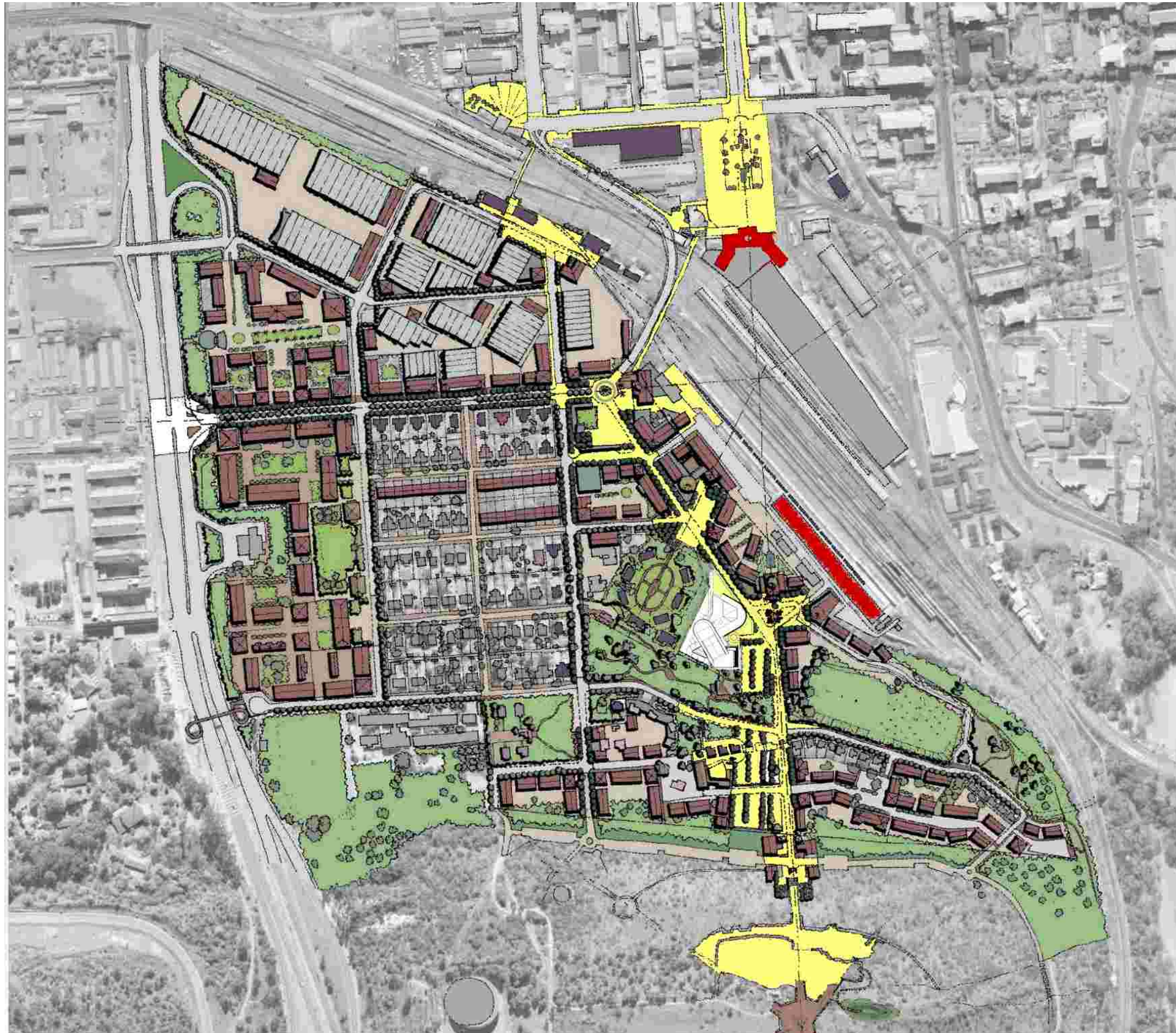




SECTION D - D
1:300

3D SECTION THROUGH PRINCIPAL PERFORMANCE SPACE
1:300





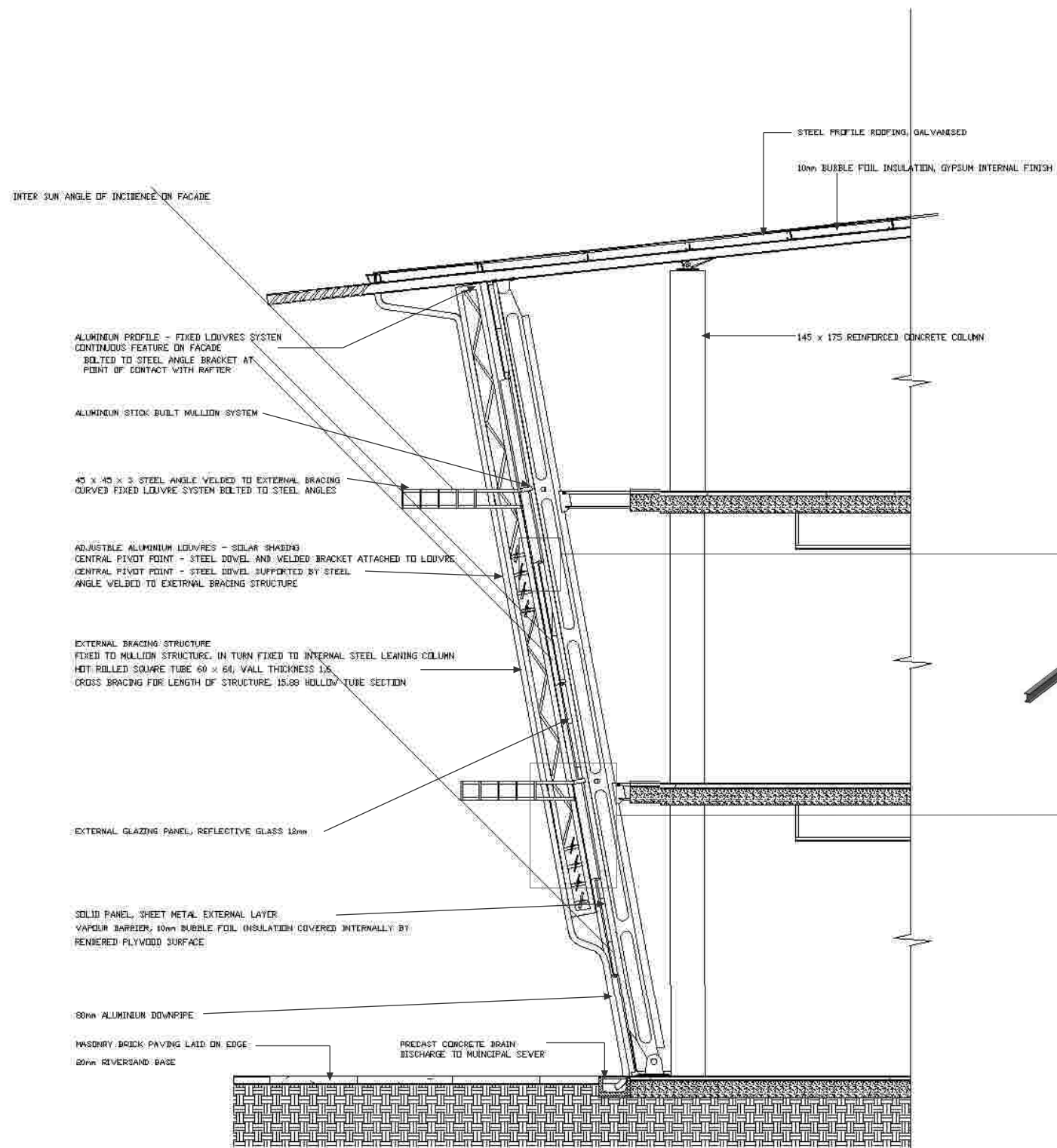
REVISED FORM RESPONSE DRAWING

This drawing seeks to provide the reader with an understanding with regards to the eventual layout of the Salvokop Precinct, including the Centre for the Performing Arts as proposed by this dissertation.

In yellow are demarcated the routes of greater public travel and influence, these spaces are primarily concerned with the route of the Ceremonial Way. These spaces include: vehicular roadways, pedestrian footpaths, and outdoor public open spaces.

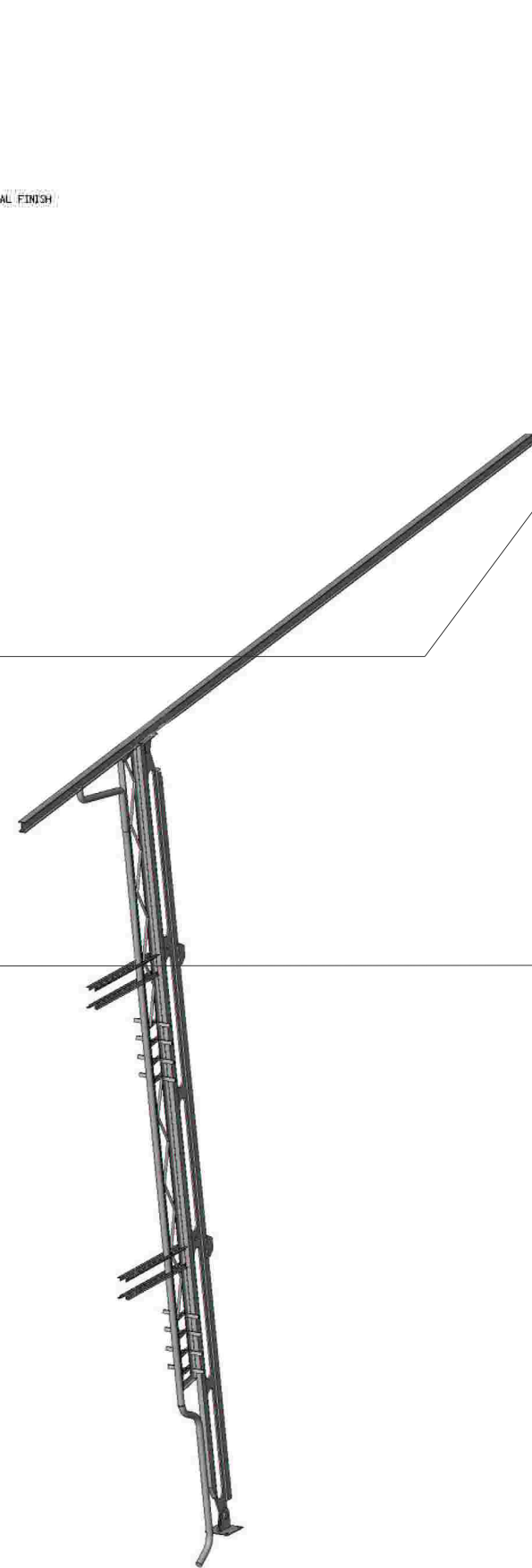
It can be seen that the system of public open spaces that is common to the rest of the precinct is effectively incorporated into the layout of the Centre as part of a regular public activity nodal pattern for the area.

Demarcated in red are the train stations for the area. This illustrates the close proximity relationship of the Centre for the Performing Arts to the various areas of mass public congregation and deposition within the Salvokop Precinct (demarcated in yellow).

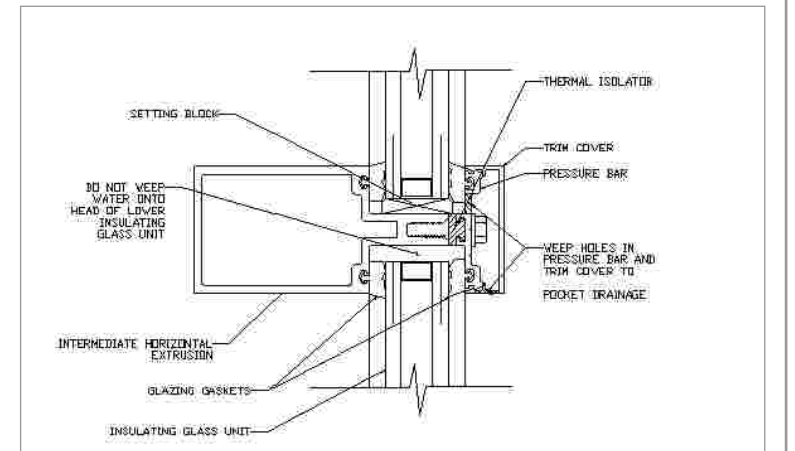


SECTION THROUGH CURTAIN WALL
_TAKEN FROM SECTION E - E

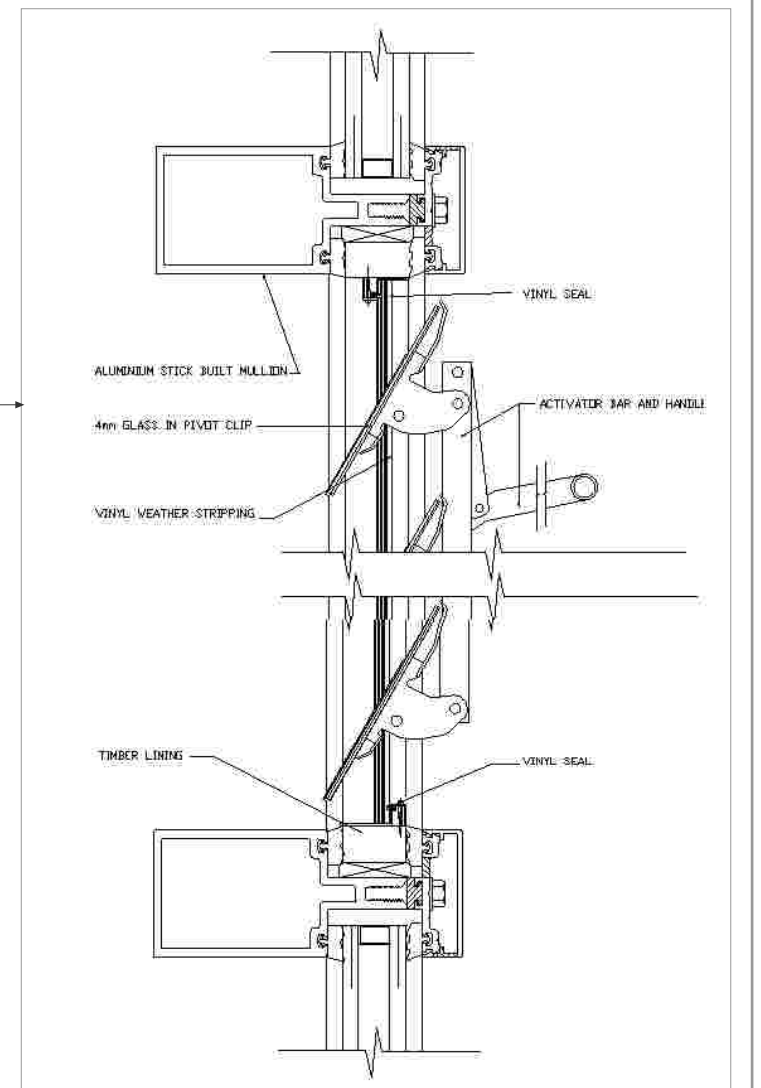
CURTAIN WALL FACADE DETAILING



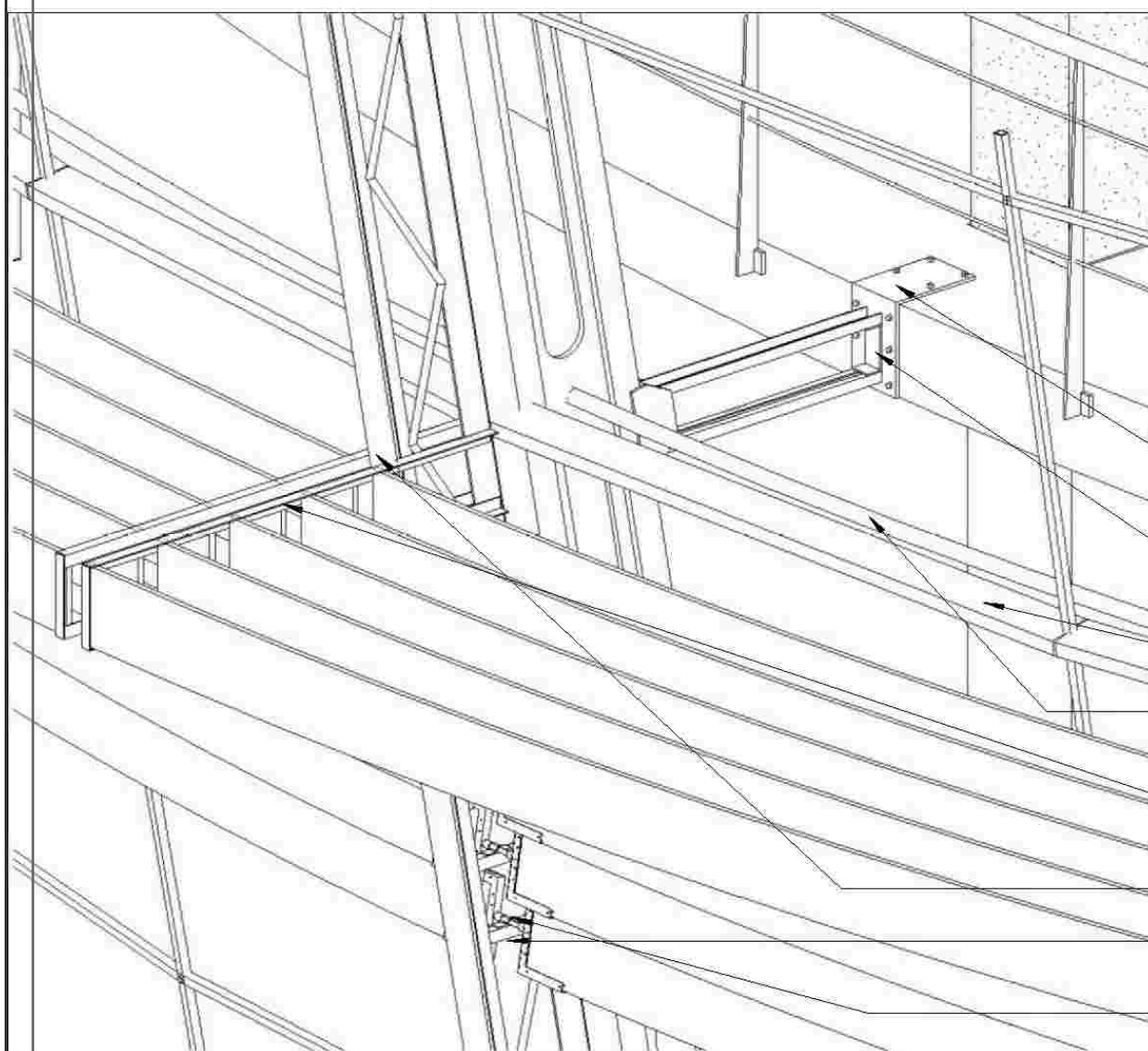
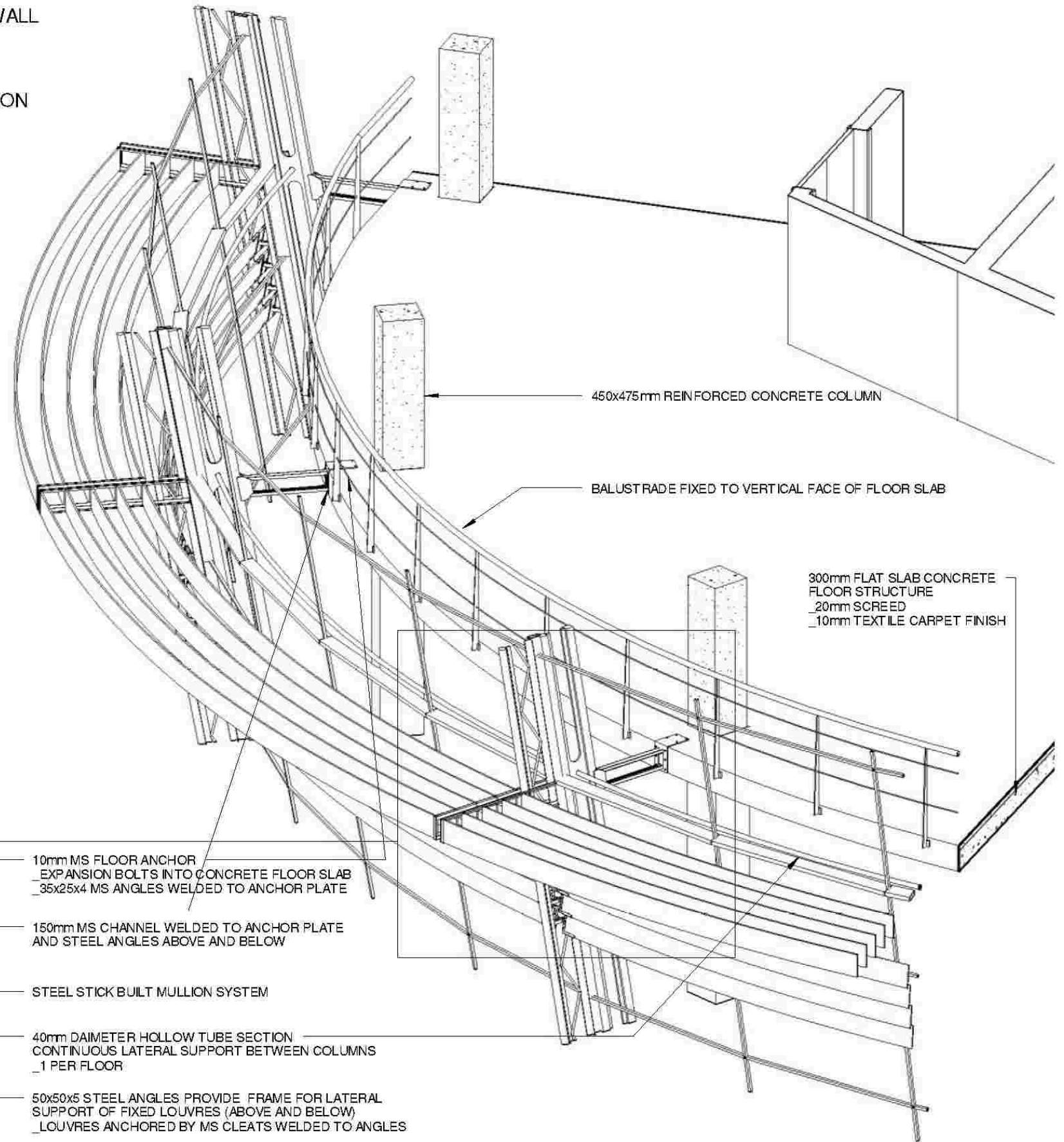
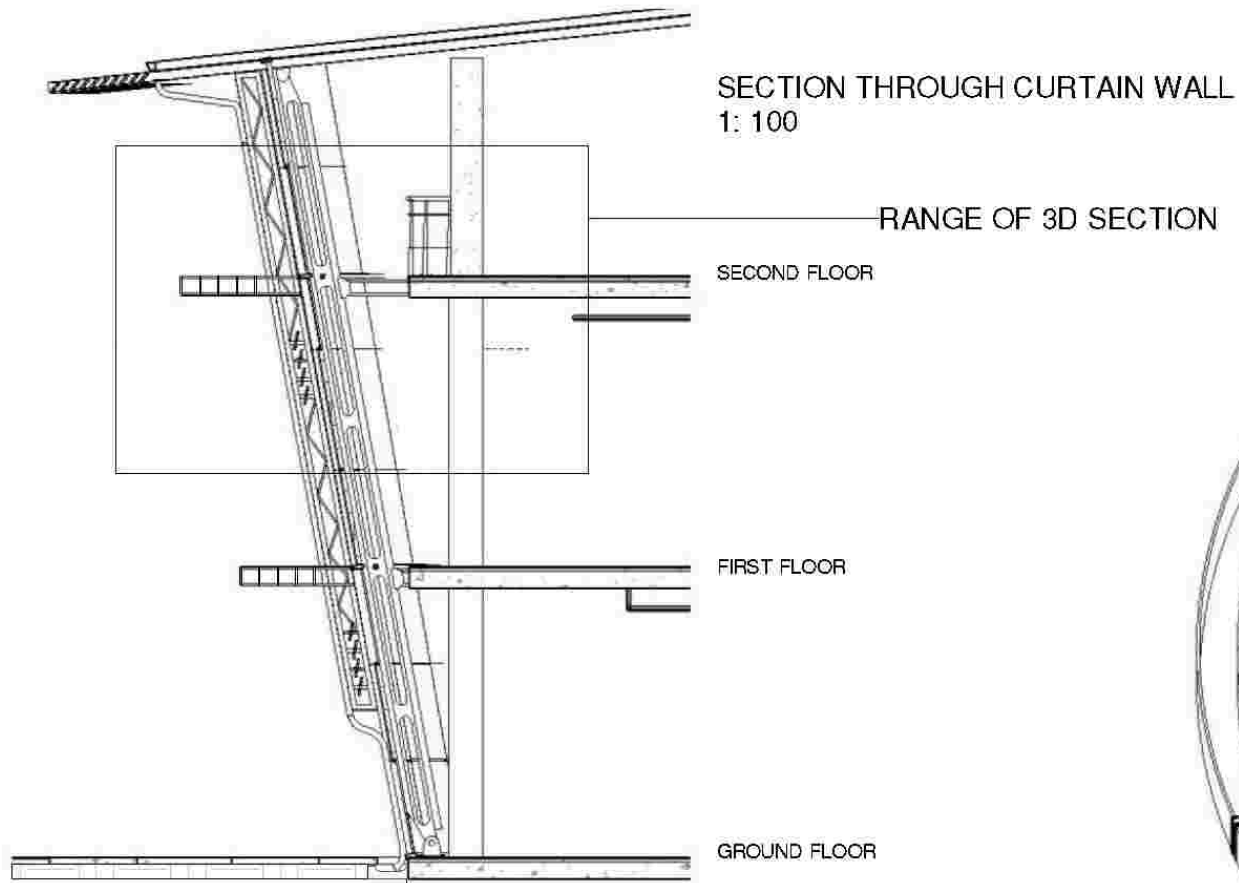
3D VIEW OF SUPPORT STRUCTURE



SECTION THROUGH TYPICAL
STICK-BUILT MULLION WITHIN CURTAIN WALL



SECTION: EXTERNAL GLAZING LOUVRES



- 10mm MS FLOOR ANCHOR
EXPANSION BOLTS INTO CONCRETE FLOOR SLAB
35x25x4 MS ANGLES WELDED TO ANCHOR PLATE
- 150mm MS CHANNEL WELDED TO ANCHOR PLATE
AND STEEL ANGLES ABOVE AND BELOW
- STEEL STICK BUILT MULLION SYSTEM
- 40mm DIAMETER HOLLOW TUBE SECTION
CONTINUOUS LATERAL SUPPORT BETWEEN COLUMNS
1 PER FLOOR
- 50x50x5 STEEL ANGLES PROVIDE FRAME FOR LATERAL
SUPPORT OF FIXED LOUVRES (ABOVE AND BELOW)
LOUVRES ANCHORED BY MS CLEATS WELDED TO ANGLES
- SPACE BETWEEN LOUVRE SUPPORT ANGLES USED TO ACCOMMODATE
80mm DOWNPIPE WHICH RUNS TO GROUND
- 20x20x4 MS CHANNEL BRACING
FIXED WITH 8mm DIAMETER RIVETS TO ADJUSTABLE LOUVRES
- 18mm DIAMETER MS DOWEL SUPPORTED ON 45x45x4 ANGLES
WELDED TO EXTERNAL STEEL LATTICE SUPPORT STRUCTURE

3D SECTION OF CURTAIN WALL -
SECOND FLOOR 1: 50
ILLUSTRATES:
CONNECTION TO REINFORCED CONCRETE STRUCTURE
CURTAIN WALL SUPPORT SYSTEM

water discharge to parapet gutter
_downpipe run through wall to exterior surface
_descends within wall reveal for aesthetic purposes for eventual discharge at ground level

1 2

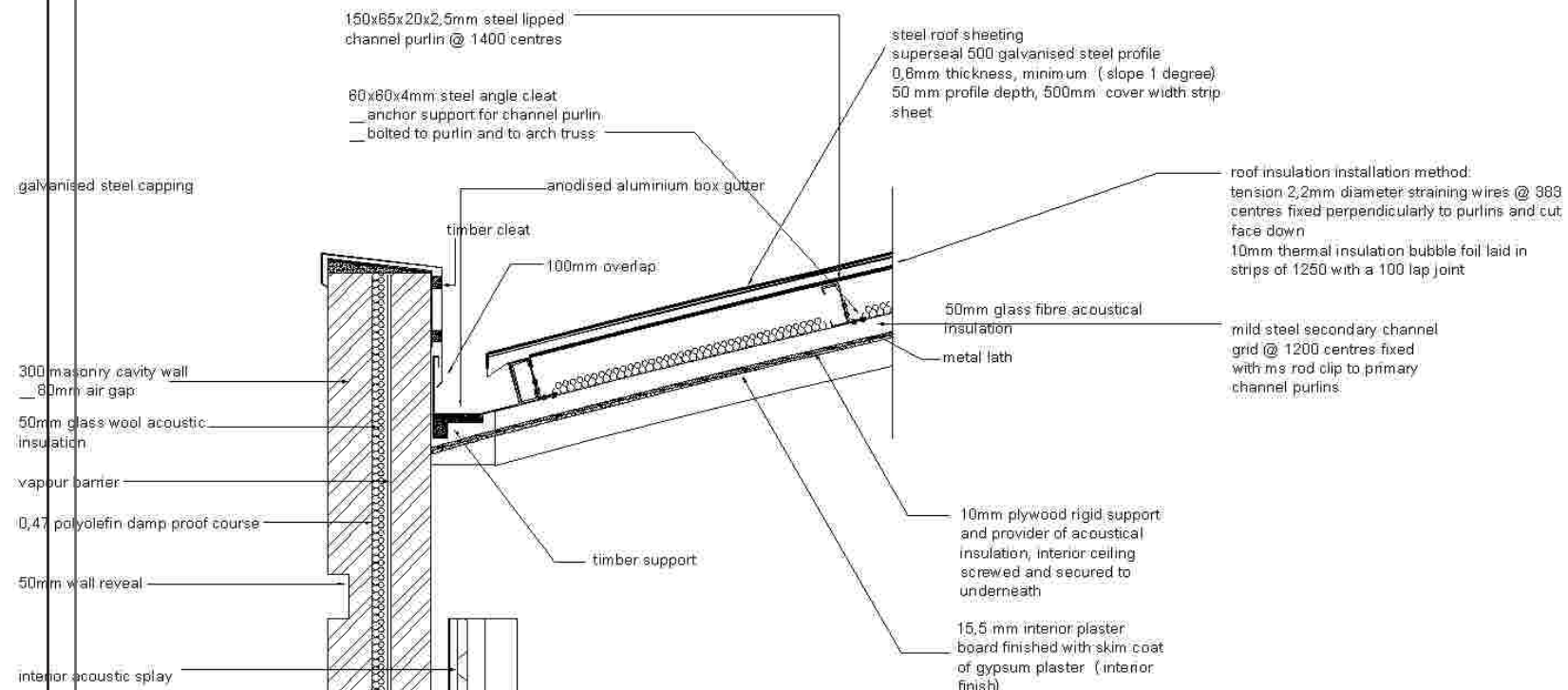
framed arch truss @ 3,25 m centres

lighting gallery

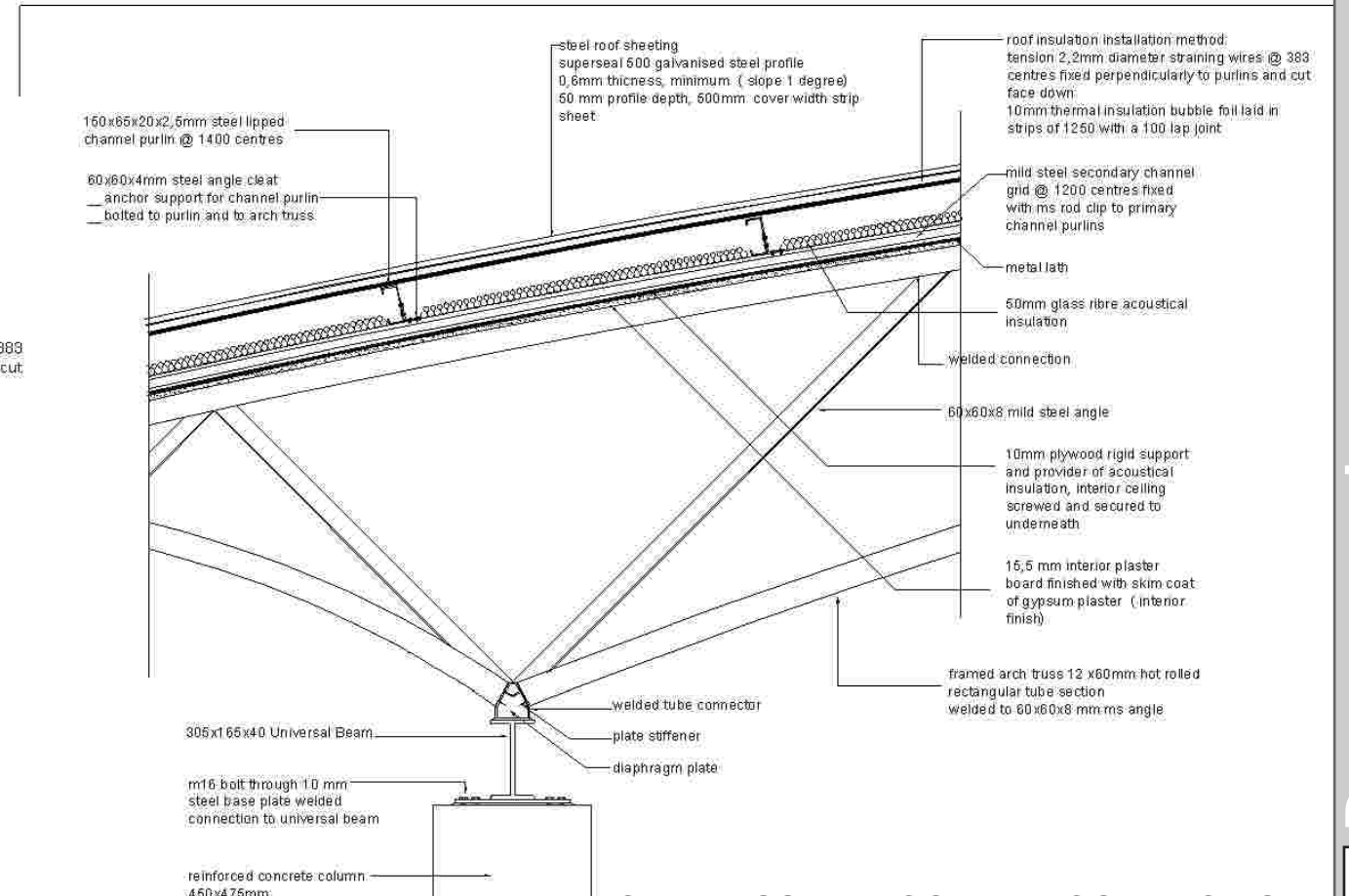
dual points of support for framed arch truss, clear span of 18m over audience seating area

PRINCIPAL PERFORMANCE SPACE

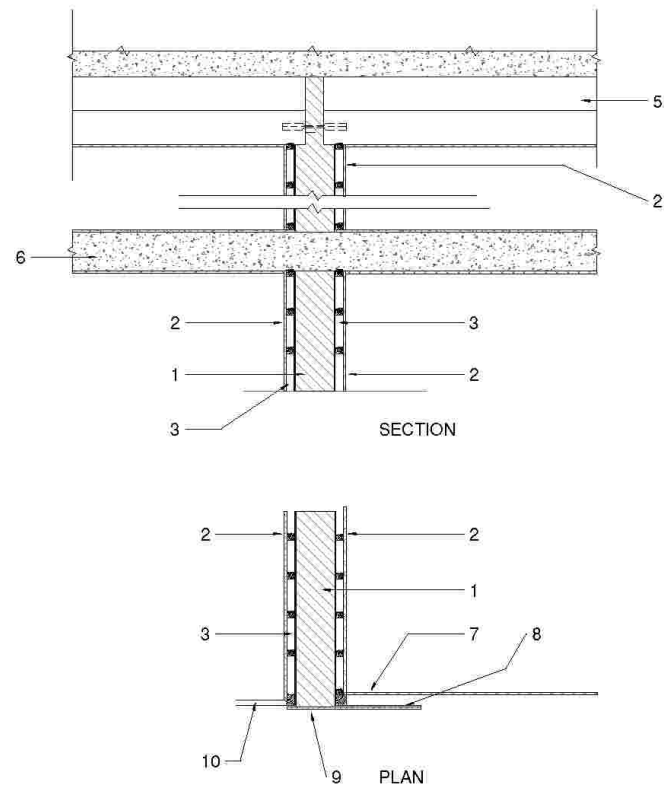
SECTION THROUGH CONCERT HALL ROOF (SECTION LINE RUNS NORTH-SOUTH)



DETAIL 1 - PARAPET GUTTER

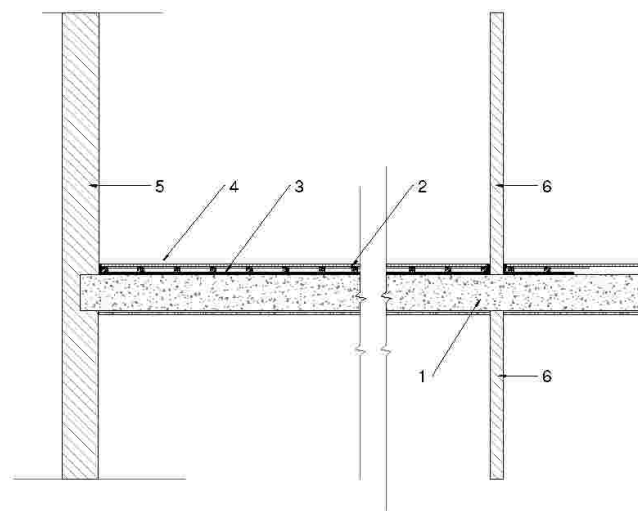


DETAIL 02 - ARCH TRUSS AND COLUMN CONNECTION



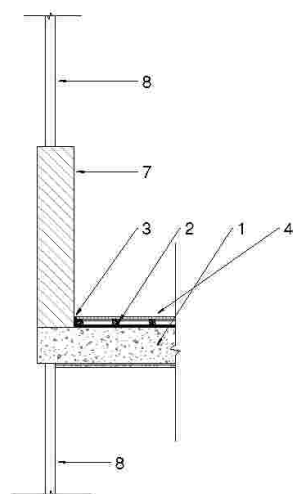
- 1 Brick wall 300 mm nominal thickness, weight not less than 415 kg/m²
 - 2 Plaster board 12,7 mm joint filled and lined
 - 3 Self supporting stud or framework
 - 4 Carpet finish
 - 5 Ceiling and/or roof joists
 - 6 Concrete flat slab 300 mm, weight not less than 220 kg/m²
 - 7 Plaster board sheet lining
 - 8 Plywood sheeting
 - 9 External rendering (plaster finish)
 - 10 Lightweight and non-loadbearing panel infill curtain wall
- Average sound insulation not less than 43 dB (airborne)

Type 03 - plan and section
_rehearsal spaces



- 1 Concrete floor, weight not less than 220 kg/m²
300mm thick flat slab reinforced concrete
 - 2 40 mm sand and cement screed with light wire mesh reinforcement
 - 3 Resilient layer
_mineral fibre quilt
 - 4 Carpet finish
 - 5 Structural load-bearing wall
 - 6 Partition, bearing or non-load bearing
 - 7 External walling not less than 110 kg/m²
 - 8 Lightweight and non-loadbearing panel infill
_curtain wall
- Average sound insulation not less than 48 dB (airborne) Grade I (impact)

Type 01 - sections
primary floor treatment for general public
spaces and related foyers

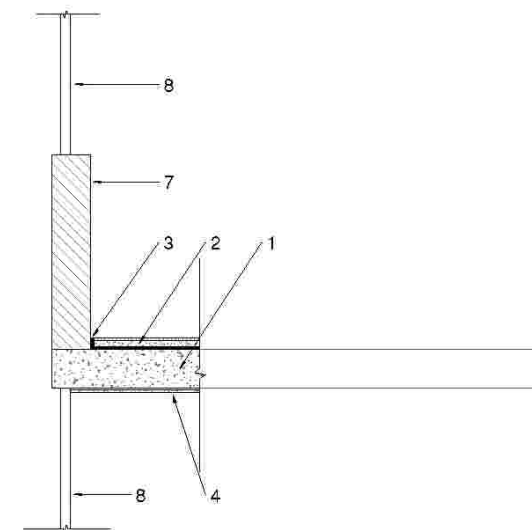
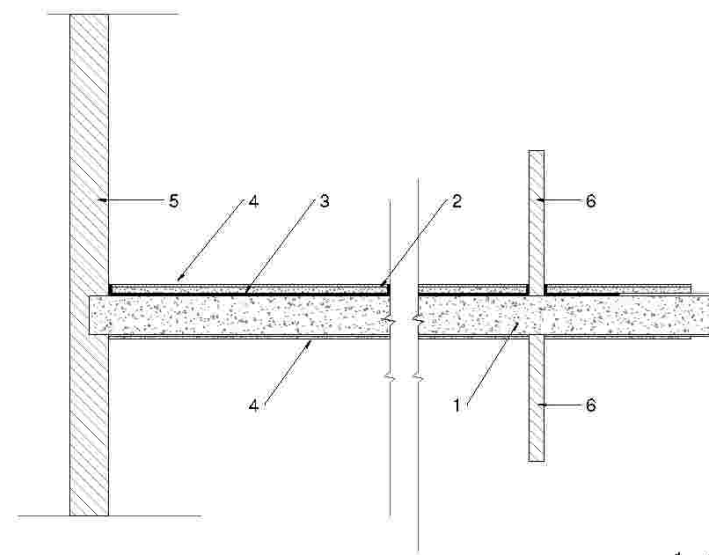


- 1 Concrete floor, weight not less than 220 kg/m²
300mm thick flat slab reinforced concrete
 - 2 Raft floor of 21 mm tongued and grooved boards nailed to 50 x 35 mm battens @ 350 centres
 - 3 Resilient layer
_12 mm precompressed mineral fibre quilt with bituminous paper on one side
 - 4 Carpet finish
 - 5 Structural load-bearing wall
 - 6 Partition, bearing or non-load bearing
 - 7 External walling not less than 110 kg/m²
 - 8 Lightweight and non-loadbearing panel infill
_curtain wall
- Average sound insulation not less than 48 dB (airborne) Grade I (impact)

Type 02 - sections
_Floor treatment for secondary performance
space and related foyer

Floor and Wall Treatments:

some of the methods of noise control, both internal and external, through implementation of certain acoustical noise preventative treatments. These details provide a general and simplified indication of some of the various methods used around the building. Since not all areas operate the same, a singular strategy is not sufficient, thus providing a series of types for implementation around the building where appropriate deems to satisfy all criteria.



C e n t r e f o r t h e P e r f o r m i n g A r t s

Exploded View

D r a w i n g s

MAIN APPROACH FROM PUBLIC OPEN SPACE OF CEREMONIAL WAY

The building is arranged around the public open space. This public open space has been designed to accommodate events and performances itself. Public seating is in abundance allowing a multitude of places to observe and enjoy outdoor events, or simply adequate place to relax or wait for the train.

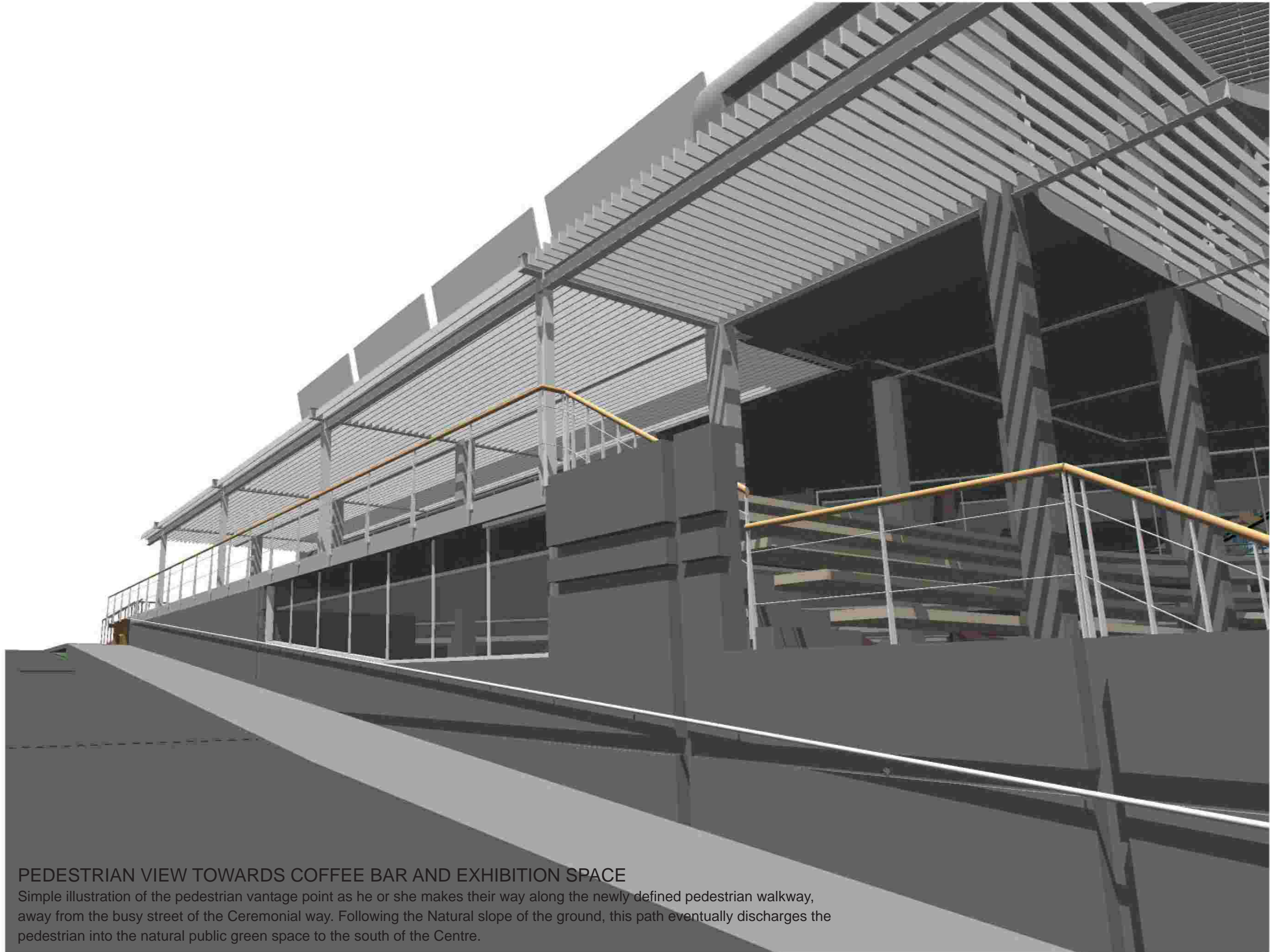
While the building has been designed to allow for external views to the interior, the building itself is geared to accommodate external viewing from the interior through its multi-level observation platforms and balconies.



OUTDOOR PUBLIC OPEN SPACE

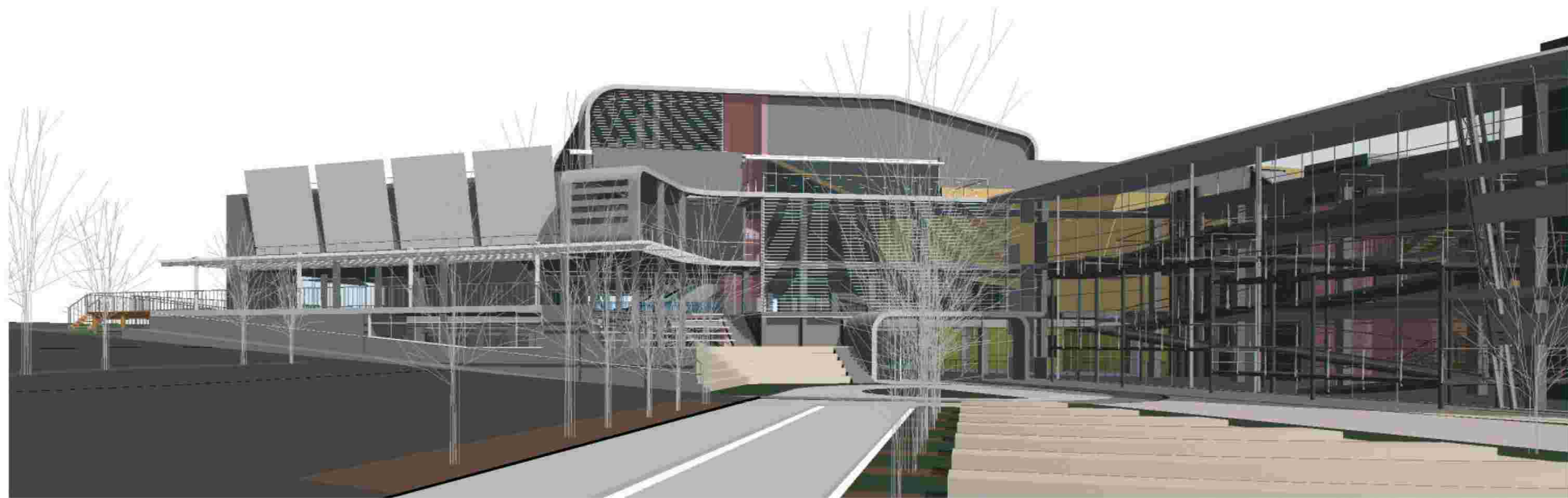
A view from a standing position within the events space / outdoor public open space around which the building surrounds itself. Through a difference in paving treatments and surface coverings, clearly defined routes and uses for the space are observable. Due to the fact that their presence is marked subtly in this way, the space may be used for a variety of purposes, e.g. recreation by the masses, without hindrance on any casual day. A porte-cochere is provided if need be through the integration of paved turning circle. This turning circle has been designed to adequately cope with the turning needs of emergency vehicles.

Fixed public seating offers transition to the first floor level where a coffee bar is situated for those interested in watching life at this busy intersection unfold. Glass openings allow for light penetration into the interior.



PEDESTRIAN VIEW TOWARDS COFFEE BAR AND EXHIBITION SPACE

Simple illustration of the pedestrian vantage point as he or she makes their way along the newly defined pedestrian walkway, away from the busy street of the Ceremonial way. Following the Natural slope of the ground, this path eventually discharges the pedestrian into the natural public green space to the south of the Centre.



VIEW FROM CEREMONIAL WAY INTERSECTION

Vehicular access to within the site is not encouraged, the public open space would prosper far greater if cars were not a fixture within the space. Provision has been made for vehicular access never-the-less. This is necessary for close proximity drop-off during periods of inclement weather as well as functional disability. Visiting dignitaries are therefore also afforded the opportunity to stroll directly into cover from within their driven cars. This integrated turning circle is also important from the perspective of emergency vehicle access, since access otherwise for such vehicles is limited.