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Programme

3.1 Brief

The proposed site is in a prime location to form a gateway that could establish development towards the south eastern quadrant of Pretoria. The intervention could be a catalyst that will spark development and stitch the adjacent isolated spaces of indeterminacy together in order to re-establish a network of arcades, with a cultural pedestrian route connecting Sunnyside with the CBD. The intervention acts as a new interface that provides access to the previously hidden spaces of the city, forming a new inclusive condition. Reconnecting these blocks as a network of spaces will result in more vibrant mixed use functions and activities that could function more interactively. An attractive environment could be established within these networks in which new economic, social and recreational activities could take place.

The intervention should provide functions for daily users of the city as well as new users coming from the periphery of Pretoria. These functions serve to introduce vibrancy and energy to

the CBD during both day and night.

The introverted square should be redesigned to provide viewing platforms and performance spaces, intertwining the everyday user with the back of house theatre programme. The outdoor theatre and performance spaces is surrounded by activities that also cater for the everyday users, like small shops and boutiques, as well as social spaces, such as restaurants, coffee shops, and bars that spill out onto the square.

The Prinschurch building is reorganised and opened up to re-establish existing commercial shopfronts, but is more permeable to allow visual connection and thoroughfare into the square. The existing narrow arcade is made more generous and the building is opened up to allow in natural light and ventilation. Dance / drama studios with seated viewing spaces are intertwined between commercial spaces to draw the public in to have a closer look and to provide a preview of what is on offer.

A new basement level underneath a portion of the Prinschurch building will provide spaces for the creators of the back of house program, such as the directors, scriptwriters, composers and choreographers, with a new link underneath Prinsloo Street towards the State Theatre to provide access between The State Theatre (Front of House) and the intervention (Back of House).

3.2

Building Accomodation

Spatial requirements needed for the various functions and how the functions are linked (as shown in Fig. 62).

a. The Creators (dramaturgy) - Requirea. The Creators (dramaturgy)

- Requirements: office space to produce work (35m²); stimulative creative spaces for ideas generation; collaborative spaces to work with others on creative projects.
- Director
- Scriptwriters, Library and Study
- Composers and Choreographers

b. The Laboratory (Experimentation of Ideas) a region resembling a laboratory inas-much as it offers opportunities for observation and practice and experimentation. This space should be intertwined between the everyday activity, to provide the public with an understand-ing of the hidden aspects of the theatre.

- Performance rehearsals (16x8m/5x9m) / Workshop Spaces (dance/ theatre/ corporate theatre/ musical performance).
- Corporate workshops / training
- Props and stage design Workshop / Cos-tume and wardrobe design workshop.

c. The Performance (The Testing Ground)

- Theatre Stage (15x15m) - adaptive to var-

ious arrangements, intimate and inclusive.

d. The Everyday (The Public Interface)

- Coffee Shop / Bars / Restaurants
- Theatre Stage
- Costume Rental Shop
- Ablutions
- Link with existing College adjacent to

site.

- Weekend Markets in "the Sheds"
- Other - Seating opportunities and Green space
- Exhibition/installation space
- Space for viewing public performance
- Public Square must be able to transform into a public outdoor theatre of film, art and perfor-mances (music, drama and dance).

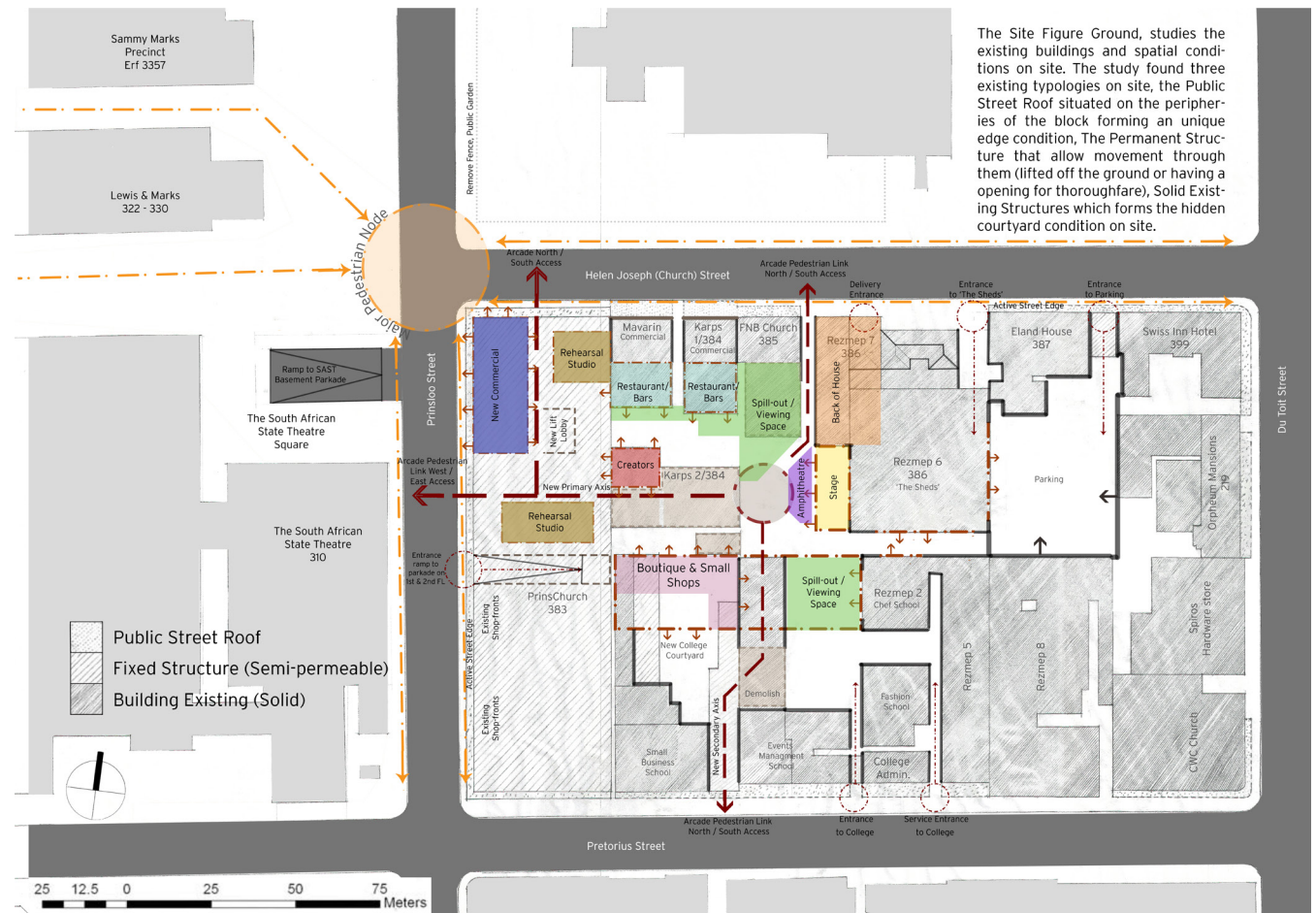


FIGURE 62 - SITE ZONING OF PROGRAMME (AUTHOR 2015)

3.3 Programme

The programme forms a “Back of House” for The State Theatre, which is an Alternative Theatre as well as a dramaturgical and production experience for the millennial generation. The back of house theatre is an investigation into developing spaces that represent a critical form of theatre, which can offer respite for the urban users and residents in Pretoria. These spaces are also intended to encourage the expressive generation to live and work within Pretoria’s CBD and contribute to a new cultural / educational precinct, by providing a platform to engage and express themselves within a wider palette of theatrical production.

The Alternative Theatre provides a break from the businessman’s theatre used by “tourists”, the masses who visit from outside the CBD for mere entertainment, but who do not interact with, nor contribute to the cities resonance. The precinct breaks the fourth wall by blurring the lines between the spectacle and reality through theatre and everyday activities intertwining with the theatre production processes taking place, allowing more insight into the back of house of a theatre. The project compares spectacle and reality through theatre and public everyday activities inside the city block. The theatre is focused on the awareness of reality through the spectacle of performance, while the public courtyard can turn the “artificiality of everyday situations into a theatrical situation”, and bring life to the streets (Brenner 1994:97). Everyday life is put on display.

The back of house precinct creates a stepping stone platform for the performers and shows produced. The shows are novel; the contents are newly devised by the city’s emerging playwrights and performers, who are working in collaboration with some of the most experienced

performers, the masters from the State Theatre. This becomes a major community and cultural / educational resource in Pretoria’s inner city, aiding the development of new creative works, as well as the cultivation of performing artists through the developmental approach, forming an environment for artists to practice and perform new theatrical productions.

The platform becomes a place where: performers can flex and hone their skills; generate and develop ideas; network and investigate different collaborations by incorporating “Spect-actor” participation; and ultimately producing new shows. The shows with the highest number of “hits” or “likes” from the spectators are then performed at the State Theatre, thus establishing the State Theatre as a valuable production house once more.

While the forum offers a venue where everyone in the performing arts can rehearse and workshop, it also offers an intimate theatre space where performers can do what they love: perform. This will ultimately raise the profile of performance and people in the industry. The intent is to develop spectators through experimental theatre content - to change people’s perception of the theatre. This is done to develop the appreciation, understanding and enjoyment of as well as participation with the performing arts. In doing so, the performances that are to be enacted at the State Theatre are promoted.

How will the scheme regenerate Pretoria’s CBD?...

A Conceptual response was to break the program up into four interfaces that could focus the public’s attention and energy on the theatre activities throughout the day.

Why is it significant in this context?

The intent is to create urban renewal and urban

life in the block of indeterminacy, forming a new cultural hub in the inner city of Pretoria, which becomes a magnet for the city’s young “artists”, bored with the stale sameness on offer at many a suburban hangout. It is meant to create a vibrant space that will entertain and educate people of all walks of life, to use the arts as an instrument to encourage social cohesion and nation building through the recognition, promotion, and preservation of local and national heritage. This programme also provides additional assistance and resources to historically disadvantaged groups to promote greater access to the arts.

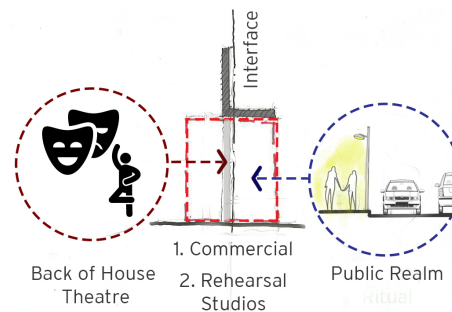
3.4 Working with Interfaces

Each interface has a specific purpose, from attracting people into the scheme, maintaining the energy of those people throughout the day, and then releasing that buildup of energy back into the CBD, to support the night life in the region.

3.4.1 First interface

Located on the ground floor level of the Prinschurch building, which faces Prinsloo Street and visually connects to the State Theatre square and Sammy Marks Precinct directly across the street. This is a commercial interface which is an adaptation to the existing Prinschurch building's commercial ground floor edge condition (seen in Fig. 63). The commercial interface is made more permeable to provide access to the western side of the site and to previously hidden arcades and the courtyard space behind the building.

This interface is intertwined with the back of house theatre's rehearsal studios, which provide visual interest, entertainment and previews of the shows to come, leading the users into the previously hidden courtyard space.

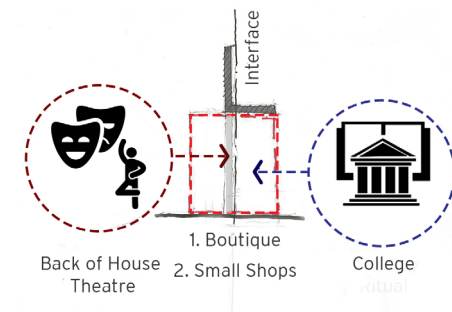


First Interface: The first interface is a permeable commercial interface intertwined with Rehearsal Studios. This interface is used to create a visual and physical connection into the back of house theatre.

FIGURE 63 - FIRST INTERFACE (AUTHOR 2015)

3.4.2 Second Interface

Established between the existing colleges which host culinary, fashion, events management, small business and entrepreneurial schools, situated on the southern side of the block facing Pretorius Street. This new interface creates small shops and boutiques on both the ground and first floor level. These shops are used by the colleges as testing grounds for the students to establish and sell their products or skills to the public. This interface allows integration between the back of house scheme and some of the existing programmes in the surrounding context of the block (as shown in Fig. 64). The small shops also serve to attract the general public into the site as well as re-establishing a historical arcade typology, which forms a connection through the block from Helen Joseph Street to Pretorius Street. These types of arcades are found throughout city blocks in Pretoria (e.g. Polley's Arcade), which allows city blocks to be broken up by safe public thoroughfares, filled with activity, connecting various parts of the city.

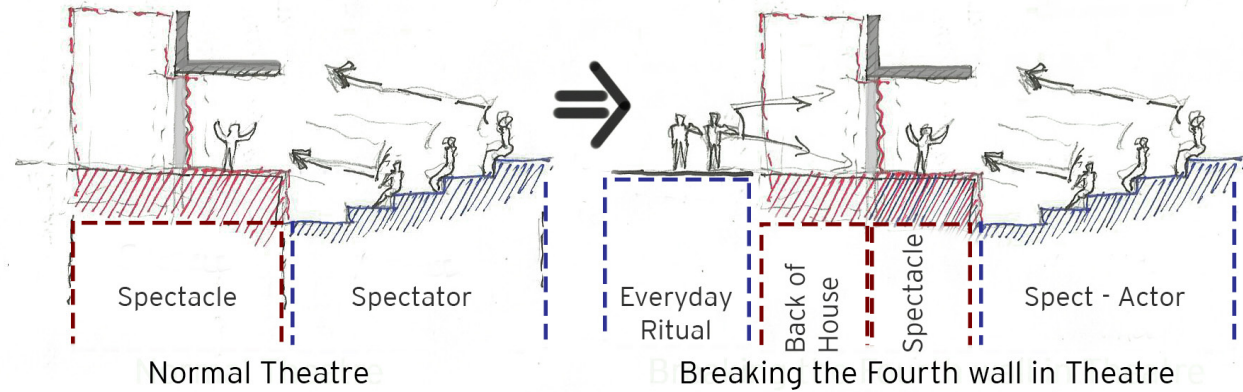


Second Interface: The Second Interface establishes a connection, between the existing colleges and the back of house theatre. This new interface creates boutiques and small shops on both the ground and the new 1st floor level, used as a testing ground by the college students, which serves to attract the public into the site.

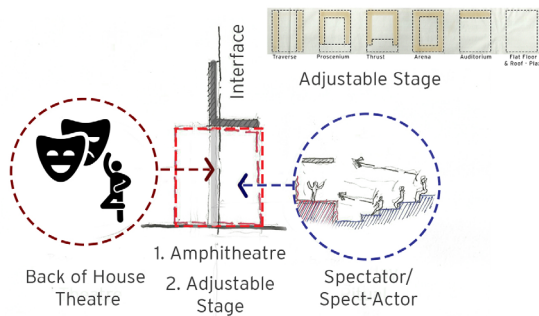
FIGURE 64 - SECOND INTERFACE (AUTHOR 2015)

3.4.3 Third Interface

The Theatre Stage at the center of the precinct and courtyard space; this forms the heart of the theatre program, and is surrounded by bars and restaurant spaces as well as "The Sheds" market and events space. The stage is adaptable with platforms being able to move into various configurations (transverse, proscenium, thrust, arena, auditorium and with the stage fully closed which turns it into a small plaza), see (Fig. 65 & 66). The stage is linked directly with the stage manager, stage design, and costume design as well as dressing rooms and green rooms, see (Fig. 67).



Programmatic Intent: 'Breaking the fourth wall' - providing public life with a visual and physical connection into the back of house programmes.



Third Interface: The Third Interface is the theatre stage and amphitheatre at the centre of the precinct which establishes a connection, between the Everyday Ritual and the Back of House.

FIGURE 65 - THIRD INTERFACE (AUTHOR 2015)

FIGURE 67 - BREAKING THE FOURTH WALL WITH ADJUSTABLE STAGE (AUTHOR 2015)

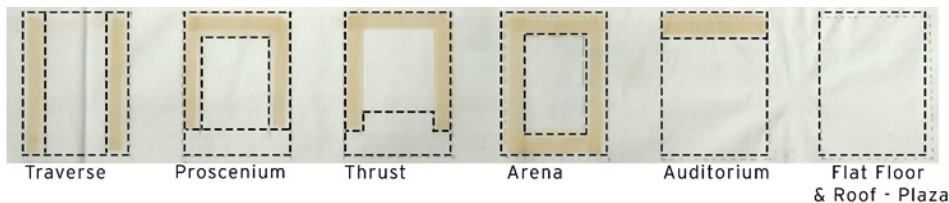
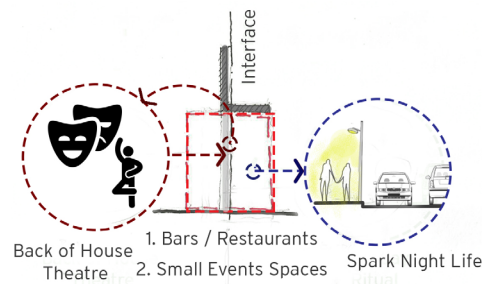


FIGURE 66 - ADJUSTABLE STAGE (AUTHOR 2015)

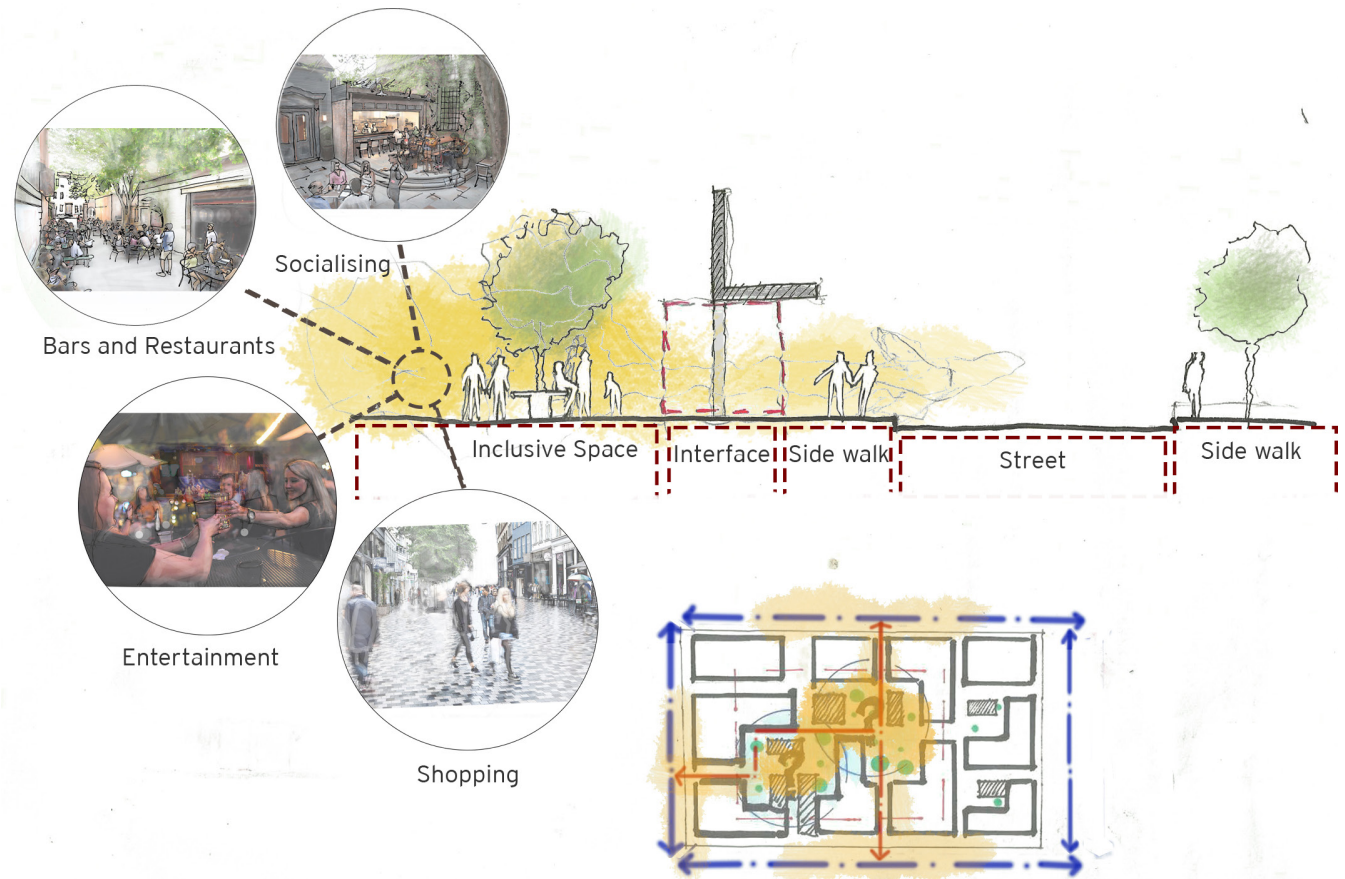
3.4.4 Fourth Interface

Located on the peripheries of Helen Joseph Street are bars, restaurants, coffee shops and smaller event spaces (rooftop spaces that are multifunctional). These functions are used as intermediate spaces forming the last of the four interfaces. This interface is used to keep the people in the scheme between shows and events. People can eat, drink and socialise between shows, keeping the energy of the people within the scheme (seen in Fig. 68). This is done for two reasons. Firstly, to create a more intimate, vibrant experience for the spectator, which forms part of the platform for the emerging artists to practice, create and network with people and performers of the industry. Secondly, it allows "Happenings" to take place after the shows so that the people spill out onto Helen Joseph Street, creating the opportunity to spark the area's night life with catalyst events (seen in Fig. 69).



Fourth Interface: The Fourth Interface is bars and restaurants on the peripheries of Helen Joseph Street. These functions are used as intermediate spaces, used to socialise in between shows, keeping the energy of the people within the scheme. After shows people can spill out onto Helen Joseph Street, creating the opportunity to spark the area's night life with catalyst events.

FIGURE 68 - FOURTH INTERFACE (AUTHOR 2015)



Sparking vibrance in the CBD: 'Happenings' can take place after the shows so that the people spill out onto Helen Joseph Street, creating the opportunity to spark the area's night life with catalyst events.

FIGURE 69 - ENERGY SPILLOUT, SPARKING NIGHT LIFE INTO HELEN JOSEPH (AUTHOR 2015)

"A scene is made up of a series of layers. All of them independent yet simultaneous. They evolve individually, but coexist on stage. Its layers: textual, visual, musical, choreographic, cardiac, the audience. Layers that are synchronized in the mind of the spectator."

(Metapolis Dictionary Of Advanced Architecture. : 538)

...the actor controls the scene

...the stage controls the scene

...the spectator controls the scene

The spectator is the actor. The architecture is an actor.

3.5 Type of Events |

- **Living Room Entertainment**
Dinner and a show, booking an afternoon show for corporate clients during the run of any piece.
- **24 Hours in the City**
An event where a group of writers, directors and actors that had never met before get together on Friday night, and had to have something to present to an audience by the Saturday evening. Six pieces from page to stage in 24 Hours!
- **Yanagi: Shadow Puppetry**
The beautiful art of shadow puppetry used to tell classic tales.

3.6 Dissecting the Theatre Language

3.6.1 The Forum Theatre:

Forum Theatre began from the theoretical framework of, and uses the techniques, tools and expressions of the theatre of the Oppressed, which was developed by the Brazilian director Augusto Boal. Forum Theatre was developed out of the notion that humans have a unique ability to take action while observing themselves in action. Boal believed that humans are self-contained theatre, actor and spectator in one. Since we can observe ourselves in action we can amend, adjust and alter our actions to have a different impact. These techniques are used to engage people in discovery, critical reflection and dialogue, and process liberation (Thompson 2005:[S.p.]).

Forming a type of theatrical participatory performance game derived from simultaneous dramaturgy, a short scene by Forum actors presents an issue of oppression and represents the world as it is: the anti-model. Audience members are encouraged to stop the play and take the stage to address the oppression, attempting to change the outcome through action (Thompson 2005:[S.p.]).

The performance's function is to transform a spectator (one who watches) to a spect-actor (one who watches and takes action). Boal embraced the spect-actor as part of his natural progression of the theatrical exploration and continued challenging of traditional theatre, catharsis and the oppressive dynamic of the stage and theatre space (Thompson 2005:[S.p.]).

Opposing the monologic approach, the spect-actor functions to democratise the stage space – not to destroy it – rendering the relationship between actor and spectator transitive, creating dialogue, activating the spectator and allowing him or her to be transformed into the (spect-ac-

tor - a spectator that engages and acts in parts of the show)" (Boal 1998:67). In reflective observation and action, the spect-actor is a role of praxis (Thompson 2005:[S.p.]). The show engages Forum actors and audience members in fun, entertaining and enlightening community dialogue.

The character of the Joker has a unique role in the theatre of the Oppressed, "...a wild card figure who could mediate between the character and audiences, comment critically on the narrative and, at certain points, intervene directly in the action" (Babbage 2004:14).

Breaking the fourth wall divide between the traditions of spectator and actor, the Joker forms a sort of master of ceremonies, facilitator, spectator and actor. Shutzman explains, "The objectives of [the Joker] aesthetic of ambiguity were to obscure easy answers, to question what passes as reality, to discourage a kind of heroism that mythifies essential facts, and, finally, to deem submissiveness and tranquillity untenable" (Shutzman 1994:147). The Joker observing the spect-actor confuses the position of who is watching who. This blurring of roles leaves space for others to step into the functions of the blurred roles. Therefore, the participation of the spect-actor in this altered space is encouraged in order to foster dialogue and generate ideas and possibilities for future action.

The scenes explore issues of oppression and, most commonly, the subjects and story lines originate from real experiences of the community members, developed during a series of workshops and rehearsals. The performance serves as rehearsal for real life, where participants can develop tactics to fight the oppression they face. From Forum branches direct actions (Thompson 2005:[S.p.]).



FIGURE 70 - AUGUSTO BOAL PRESENTING FORUM THEATRE WORKSHOP (WWW.WIKIPEDIA.ORG)

3.6.2 Epic Theatre:

Epic theatre (German: episches Theater) is form of didactic drama that suggests that the play should not cause the spectator to identify emotionally with the characters or actions before them. The drama is presented in a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation to provoke rational self-reflection and a critical view of the action on the stage. Epic theatre is now most often associated with the dramatic theory and practice evolved by the playwright-director, Bertolt Brecht, in Germany from the 1920's onward (Cash 2014 :[S.p.]).

Brecht was interested in the Socialist theories of Karl Marx, questioning who has power and money and who goes without, industrialisation and how this affects workers and the power structures of society. He wanted his audiences to adopt a critical perspective in order to recognise social injustice and exploitation and to be moved to go forth from the theatre and effect change in the world outside. His intention was to appeal to his audience's intellect by presenting moral problems and reflecting contemporary social realities on the stage. He wished to block their emotional responses and hinder their tendency to empathize with characters and become caught up in the action. To this end he used "alienation" and "distancing" effects to remind the spectator that the play is a representation of reality and not reality itself, thus causing the audience to think objectively about the play, to reflect on its argument, to understand it and to draw certain conclusions. By highlighting the constructed nature of the theatrical event, Brecht hoped to communicate that the audience's reality was equally constructed and, as such, was changeable.

Epic Theatre was a contestation on the popular

Melodrama, Realism and Naturalism forms of theatre of the time. The aim of these styles was to persuade the audience that the actions on stage were "real" by the staging methods and naturalistic acting.

Theatre became a place of escapism where the audience could forget about their lives for a while and not think. Brecht wanted people to question or challenge; he saw mindless acceptance and enjoyment as a waste of an audience. Epic Theatre was established so that an audience could question and think about what they were watching. Brecht achieved this through the "alienation effect" (German: Verfremdungseffekt), which caused the audience to step back and view the message rather than the spectacle, directing their attention to something new. He achieved this by starting a scene, and then doing something unexpected, for example: flooding the theatre with bright lights (not just the stage); having actors play multiple characters; having actors also rearrange the set in full view of the audience; and "breaking the fourth wall" by speaking to the audience. By interrupting the rhythm the audience stops getting lost in emotion, story, and characters; they are able to start to think and question. The "alienation effect" reminded the audience that they were in a theatre watching a play, breaking the illusion of drama. These constant reminders allowed people to see that these are actors communicating ideas and situations to us.

Brecht believed the actor's job was merely to play the role realistically, but without convincing either the audience or themselves that they have "become" the characters. Actors were instructed to keep a distance between themselves and the characters they portrayed, which was the opposite of traditional theatre like the Stanislavski naturalism theatre style. Actors frequently address the audience directly and out

of character ("breaking the fourth wall") and play multiple roles.

Brecht revolutionised theatre and turned it into a tool for looking at the big issues that affect us all. He made it possible for theatre to make a difference.

Dramatic vs Epic Theatre

Dramatic Theatre

- Plot
- One scene after another.
- Involve the spectator in a stage situation.

Epic Theatre

- Narrative
- Each scene for itself.
- Turn the spectator into an observer.
- Breaking the fourth wall - actors directly address the audience.
- Gesture - presentation of emotion through gesture.
- Morality Didacticism - teaching of a moral lesson.
- Narrative and song - adds commentary on/or narrates the story.
- Acting techniques - alienation - audience question character - use of light and sound.



FIGURE 71 - PENNY OPERA SET DESIGN (WWW.CURIOUSARTS.COM)