the noka theatre

Storytelling as social catalyst: Revitalising the historic Breytenbach Theatre in the old Overzicht Artists Village, Sunnyside, Pretoria.

for daddy

PROJECT INFORMATION ─────────────

DISSERTATION TITLE: The Noka theatre - Storytelling as social catalyst: Revitalising the historic Breytenbach Theatre in the old Overzicht Artists Village, Sunnyside, Pretoria.

PROJECT DESCRIPTION: An investigation of design principles for the design of a theatre complex, with the objective of creating a social catalyst through storytelling within the community of Sunnyside, Pretoria.

PROGRAMME: Theatre Complex

SITE LOCATION: 137 Gerard Moerdyk Street, Sunnyside, Pretoria, South Africa

GPS COORDINATES: 25° 45' 15.084 S 28° 11' 53.412 E

RESEARCH FIELD: Heritage and Cultural Landscapes

KEYWORDS: Interior Architecture | Storytelling | Theatre Design | Social Catalyst | Black box theatre | Adaptive reuse | Heritage

CHOSEN CLIENT AND USERS: The local community and theatre visitors as well as the Handspring Puppet Company

THEORETICAL PREMISES: Heritage, narrative, place and black box theatre theory

INTERIOR ARCHITECTURAL APPROACH: Intervention as method of heritage alteration as well as applied theory of storytelling

Submitted in partial fulfilment of the requirements for the degree Master of Interior Architecture (Professional) to the faculty of Engineering, Built Environment and Information Technology.

By Amy van der Walt

Department of Architecture
University of Pretoria
2019
Study Leader: Nico Botes
Co-Study Leader: Catherine Karusseit
Course coordinator: Catherine Karusseit

DECLARATION

In accordance with Regulation 4(c) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for thedegree Master of Interior Architecture (Professional)at the University of Pretoria, is my own work and hasnot previously been submitted by me for a degree atthis or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification. I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been usedis indicated and fully acknowledged in the text andlist of references.

Amy van der Walt

thank you

...to Nico for the support and dedication throughout the year
...to Catherine for being as excited about my project as I am and for always
        supporting my passion for the arts
...to my parents, Pieter and Hilda, for being the most dedicated and supporting
        people in my life through this process
...to my sister, Klara, for putting up with me day and night and being my
        biggest cheerleader
...to Pieter Bezuidenhout for endlessly listening to my different ideas and
        pitches and inspiring me to be the best designer I can be
...to my studio ratz Nicola, Breniann, Duard, Tanner, Garick and Pieter you guys
        make the long studio days bearable

and to God for giving me the strength, passion and ability to complete this
Masters degree.

abstract

Performance art presents a unique way to transfer stories, educate the community, and function as an integral part of rituals in many cultures. The concept of theatre is much like reading a book. It provides an escape, where the audience member can become part of the story being told, or just experience a different reality through the lenses of someone else's perspective.

The Overzicht Arts Village in Sunnyside, Pretoria, provided a social hub for locals in the late 20th century. The historic Breytenbach Theatre was central to this social activity. As a result of the city centre and suburbia expanding east, the block lost its social significance as an arts precinct. The Breytenbach Theatre, underutilized and in a state of disrepair, presents an opportunity for the theatre to respond to the heritage of the block and to be re-ignited through introducing a black box theatre complex.

The Breytenbach Theatre holds the potential for stories to be interpreted differently by all people involved in the performance. This in turn can stimulate social interaction as there is a community of free-thinking minds that may all perceive the performance differently. Thus, the theatre becomes the catalyst to revitalise the precinct. A thorough study is done to document the history of the context and site, as well as assess its current state. An investigation into relevant literature, precedents and a local case study, provides principles that guide the re-design of the Breytenbach Theatre.

The design intention is to create a platform for the community to tell, experience and create stories. This is achieved through establishing a strategy of connections to expose a narrative of heritage, theatre production and theatre mechanism. The design intervention ensures that wherever the user is situated, they will encounter framed views of both the historic orthodox theatre and its stage tower. The user follows a series of choreographed journeys where they experience different types of theatre, as well as become part of the 'production' themselves.

KEY WORDS:
Interior Architecture | Storytelling | Theatre Design | Social Catalyst | Black box theatre | Adaptive reuse | Heritage

Table of Contents

Figure List

Diagram List

Tables List

Technical drawings list

* For the purposes of this dissertation, all technical drawings has been rescaled to fit the page and are therfore not to scale.

1 Prologue

INTRODUCTION

Theatre acts as an introspective mirror into the mind of society, through which society can analyse itself. It does this by creating a platform where social concerns can be brought out into the open and where social interaction can take place. Before social interaction in and around theatre can be understood, it is necessary to look at the theatre in the typology of architectural objects.

The following chapter sets the scene for the design investigation through the formulation of a problem statement and related research questions. The objectives, significance and limitations are discussed, as well as providing a description of the qualitative research methods employed.

1.1_SELECTED SITE

Following the Anglo-Boer War, Gerard Moerdyk Street (previously President Street), an urban block in Sunnyside (Pretoria), provided a social hub for the local community. The street is the site of the historic Overzicht Arts Village, as well as the Moth Club (Artefacts, 2013) and the Breytenbach Theatre (previously, Harmony Hall).

With the increase in population growth and wealth, suburbanization was inevitable. As a result of gradual migration of retail typologies to the North, the block lost incentive for social interaction. High-rise blocks of flats were added, changing the typology of the block and how the community perceived it. With the population growth in Sunnyside and surrounding areas, new roads were needed and an extensive highway scheme in 1967 reinforced the East-West movement that kept on growing throughout the city, which expanded Pretoria exponentially (Meyer, 2005:32). The main artery feeding the city from the South is Nelson Mandela Drive. Local authorities identified the opportunity to re-establish the prominence of a gateway into the city.

Ludwig Hansen Architects and Urban Designers proposed an urban framework, entitled, 'The Mandela Development Corridor' (MDC), in 2005 (Hansen, 2005). MDC aimed at restoring the North-South movement, decreasing the dependency on vehicular transport (especially private car ownership) by encouraging pedestrian movement and linking Sunnyside and Arcadia to the inner city (Meyer, 2005:32). This axis had been neglected and human needs were set aside in favour of higher economic gains.

The Breytenbach Theatre is thus identified as the site for the design investigation. It is located on the South-Eastern side of this urban block. Surrounding the site are residential houses, dating from the 1920s and 1930s with corrugated iron sheet roofs and timber framed windows. These houses are currently used for gastronomy and residential purposes (Meyer, 2005:35). The MOTH club that lies to the western side of the block, behind the Breytenbach Theatre, is an example of Modern Movement architecture with very little architectural value. Due to its age, it has respected historic value, but various alterations have left their marks

Figure 1: Macro map of Pretoria

Figure 2: Zoomed in mircro map of area surrounding site
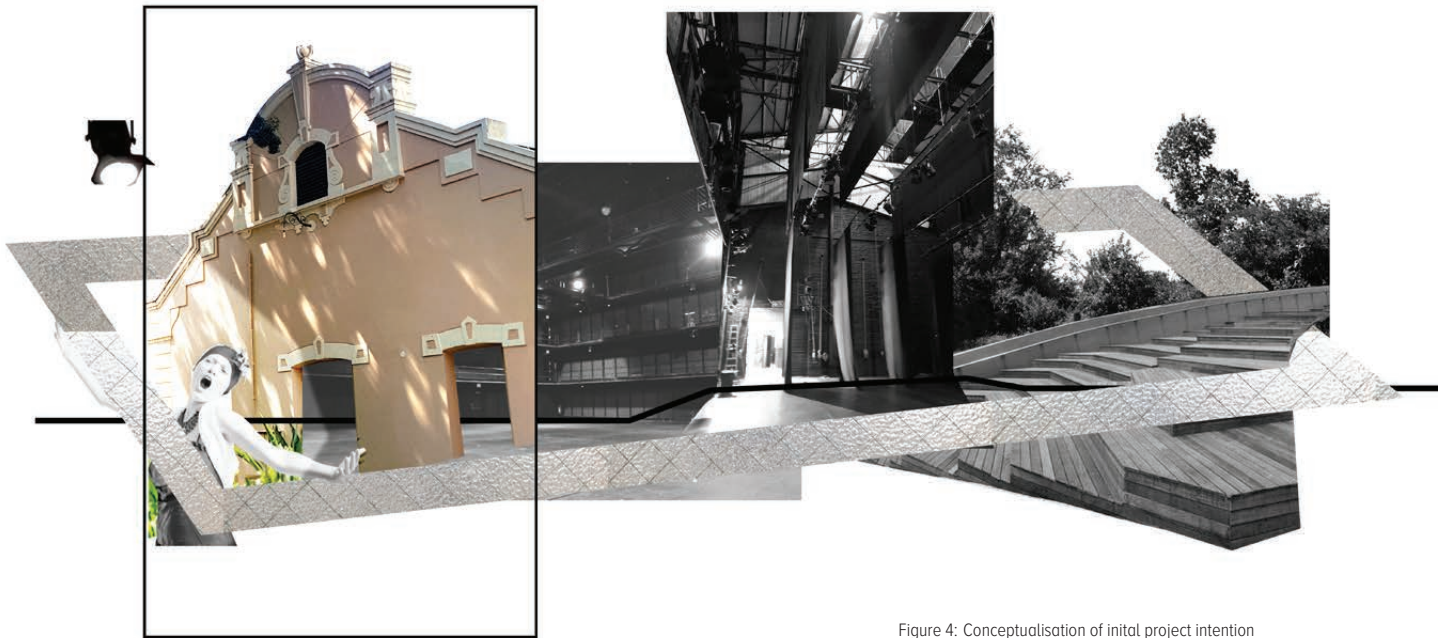
Figure 4: Conceptualisation of inital project intention

on the building. The rest of the apartment buildings surrounding the theatre are that of late modern architecture (Meyer, 2005:35).

Since the Tshwane University of Technology (TUT) bought the Breytenbach Theatre in 1983, the theatre has been used as an educational platform for performance students to learn how a theatre works inside-out (Nienaber, 1984:5). This has, however, caused the theatre to lose interaction with the public and now mainly serves the students of TUT. Therefore, the main driver for selecting The Breytenbach Theatre as site, is not only due to the theatre's significant heritage (c.f. Chapter 2), but also to illuminate the heritage of this Sunnyside block and the potential it has to bring back social activity.

1.2_THE RESEARCH PROBLEM

The Gerard Moerdyk urban block in Sunnyside, Pretoria, holds a rich heritage of social significance. Located on the block, is the historic Breytenbach Theatre. The theatre, currently underutilized and in a state of disrepair, presents an opportunity for a series of design interventions and insertions, both within and beyond the skin of the theatre building, to act as social catalyst for the local community.

Figure 3: Zoomed in urban block of selected site

17

1.2.1_GENEREAL ISSUE

Interior Architecture as discipline places emphasis on designing for the user through the interface of user to space; user to object and object to space. Traditionally, the design intervention is limited to the interior of a building's skin. However, social interaction between people is not limited to the interior of a building, but often spills out into the urban fabric (Diagram_1). Social well-being is experienced through socially connected environments that establish long term resilience when the environment resonates with its community, context and expresses its values (Buchanan, 2018). Mace (2015:56) describes urban interiors as spaces that sit on the boundaries between inside and outside. She describes the psychological position (dominated by the feeling of interiority) as the connection between people and the city (Mace, 2015:56).
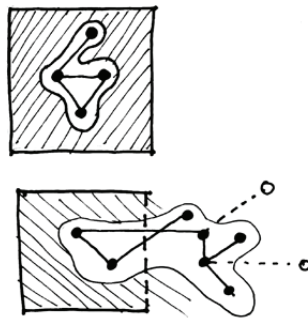
Diagram_1 General issue
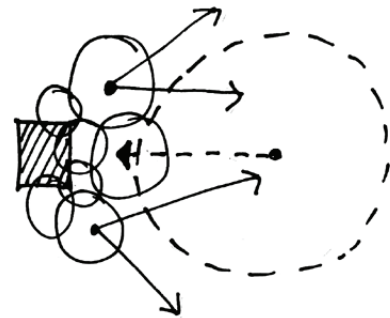
Diagram_2 Design issue

1.2.2_DESIGN ISSUE

There are various factors that influence the user's perception of a building or the building's interior. It is important that the design should not only transfer the user physically between exterior and interior, but also prepare the user for the programme of the space that he/she is being directed to. Currently, besides the design of the surrounding landscape, which directs movement towards the theatre, there are no other indications that the theatre exists. Through a series of design interventions, both within and beyond the skin of the theatre, potential is identified to transform the theatre from a mono-functional programme to a multi-functional theatre complex that offers diverse programmes that spill over into the block and the local community (Diagram_2).

1.3_RESEARCH QUESTIONS

How can the historic Breytenbach Theatre be transformed into a multi-functional theatre complex that acts as a social catalyst for the local community?

[Theory] How can the principles of adaptive reuse of heritage buildings, storytelling and place-making be applied to create the proposed environment?

[Context] How can the heritage significance of the Breytenbach Theatre serve the local community as social catalyst?

[Design] How can the design of a theatre complex with flexible programmes contribute to the experience of the user, while conserving and celebrating the heritage narrative of the Breytenbach Theatre?
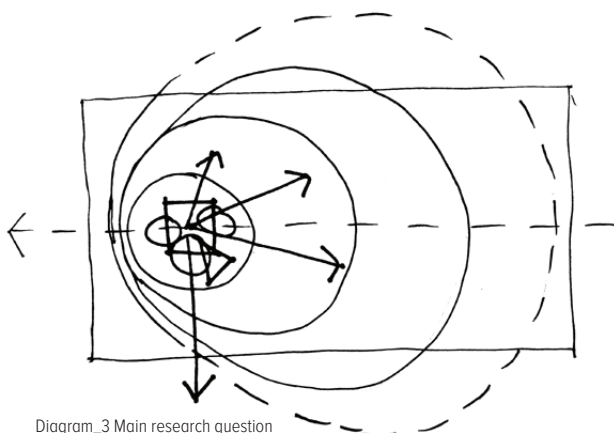
Diagram_3 Main research question

18

1.4_AIM
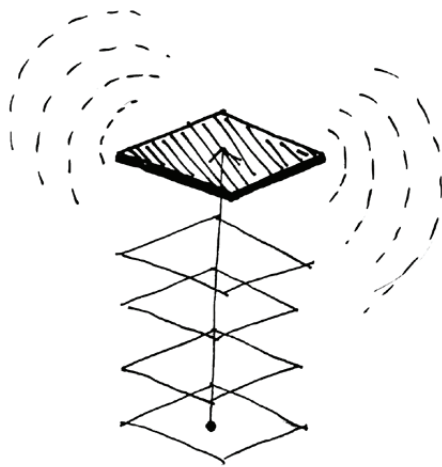
Diagram_4 Aim of project

The aim of this study is to conserve and celebrate the inherent cultural and historical value of the Gerard Moerdyk Street block. The Breytenbach Theatre is identified as site for design intervention that will act as social catalyst in the revitalisation of the urban block. The heritage significance of the Breytenbach Theatre is used as point of departure for igniting social interaction and storytelling. The overarching objective is to explore how a series of design inter- ventions and insertions, in and around the theatre, (rendering it a multi-programme theatre complex) can serve as a social catalyst for the urban block and its community.

1.5_SIGNIFICANCE FOR DISCIPLINE

The study is significant in that the strategy explored for designing a narrative both tangible and intangible can be applied to similar heritage fabrics, in particular theatres. With this, the interior architecture discipline is extended from the traditional user-interface within the interior of a building to moving beyond the architectural skin and spilling over into the urban fabric connecting the user with the city/community.

Due to the Breytenbach Theatre's vast history and the various programmes that the theatre has been occupied with, the technical documentation on the building does not exist anymore. The author's contribution to the heritage significance of this project includes measuring and documenting of the existing building and it's layout, as well as conducting an in-depth study on the theatre's interior and exterior features.
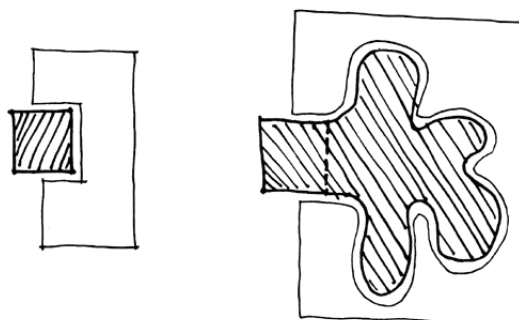
Diagram_5 Significance for interior discipline

19

1.6_RESEARCH METHOD

A multi-method, qualitative, methodological approach, with the focus on interpretation and meaning of the collected data in its context, is used (Groat and Wang 2013:219).

The research methods include:
1.6.1_Historical Overview
In order to document and assess the current state of both the Breytenbach Theatre and the surrounding area, it is critical to research the development of these spaces from historical maps and photos, which are obtained from a variety of sources: archives, books, articles and consultations with experts in the field. After an in-depth building analysis, the building is documented according to various heritage charters, which is concluded with a Statement of Significance (SoS) (ICMOS 2013:2).

1.6.2_Mapping (Site interpretation)
The site, urban block and area are documented in terms of building typologies, sound frequencies, movement (vehicular and pedestrian), as well as historical narrative. An in-depth study is conducted on the Breytenbach Theatre building itself. Materials; immediate environment; thresholds; the intangible character (essence) of the building; modifications made over time, programmatic functions and adaptations; stylistic characteristics; and the current state of the building are all mapped and documented.

1.6.3_Theoretical approach
A review of a limited number of pertinent published works on theories of heritage, adaptive reuse, narrative in architecture and storytelling, as well as place-making, is conducted to establish a clear theoretical approach toward the adaptive reuse of heritage fabric while serving as a social catalyst.

1.6.4_Case study
Groat and Wang (2013:418) defines a case study as an empirical enquiry that investigates a phenomenon or setting. A case study requires a more in-depth and critical investigation than a precedent study. To this end a SWOT (strengths, weaknesses, opportunities and threats) analysis is used, along with a series of investigative parti diagrams. A local case study in Stellenbosch, with a similar approach to heritage and theatre, is investigated in order to guide the design approach.

1.6.5_Precedents
The research, analysis and understanding of related projects and examples provide insight to underlying principles in terms of design and theory (Petzsch, 2012). It is necessary in order to understand both the tangible and the intangible of the requirements throughout the design process.

1.6.6_Design Methodology
A heuristic inquiry methodology will be explored. Heuristic inquiry is a phenomenological research methodology, whereby a question or problem is answered through qualitative data (Moustakas, 1990:9). The mentioned methodology relies considerably on personal observation, experiences and insight of the researcher (Moustakas,1990:14).

20

1.7_LIMITATIONS AND ASSUMPTIONS

Although the entire urban block is considered as a single entity, the design is concerned with the theatre itself, in order to investigate, test and establish the best response to the research problem. An exhaustive search of the literature and consultation with a number of heritage and theatre specialists revealed that the documentation (plans, sections, elevations) of the Breytenbach Theatre have been lost. As a result, the author needs to make certain assumptions about the building, based on primary and secondary research.

It is assumed that since the theatre has been occupied by Tshwane University of Technology (TUT), there has been very little interaction between the public and the theatre, because it has been used as an educational facility for TUT.

1.8_OVERVIEW OF STUDY

1	2	3	4	5	6	7	8
Prologue	**ACT i Scene 1**	**ACT i Scene 2**	**ACT ii Scene 1**	**ACT ii Scene 2**	**ACT iii Scene 1**	**ACT iii Scene 2**	**Epilogue**
Study Proposal	Context	Programme	Theory	Precedents	Concept	Design Development Technical	Conclusion
Selected Site	Historical development	Programme	Theatre	Dee and Charles Wyly	Design Informants	Floor plan development	Conclusion
Research Problem	Block Vision	User profiles	Heritage	Ulumbarra Theatre	Design Guidelines	Research Question	List of References
Research Questions	General site analysis	Production types	Storytelling	Barking Town Square	Envisioned Character	Outcomes	Appendex
Significance	Analysis of building		Place	Market Theatre		Areas of resolution	
Aim	Statement of Significance			KZNSA Gallery		Technical investigation	
Research Method				Case Study: Adam Small Theatre		A. Public Library	
Limits and Assumptions						B. Admin Building	

Technical Investigations
I. Puppet Factory
H. Black Box
G. Portal
F. Stage Tower
E. Backyard
D. Dressing Rooms
C. Heritage House

Table_1 Overview of chapters

21

AIM

Understanding the historic platform that the Breytenbach Theatre is a part of through the lens of social interaction and storytelling.

Exploring how a multi-programmatic theatre complex could become a social catalyst for its immediate surroundings and community.

RESEARCH QUESTION

How can the historic Breytenbach Theatre be transformed into a multi-functional theatre complex that acts as a social catalyst for the local community?

GENERAL ISSUE

DESIGN ISSUE

Figure 5: Summary of Prologue

1.9_CONCLUSION

The intention of the project is to transform a currently underutilized, historic theatre into a social catalyst for the urban block. Orthodox notions of theatre are challenged in an endeavour to accommodate new and multi-functional programmes, while still operating as a whole.

2 Act i Scene 1

INTRODUCTION

Specific criteria were used to identify a precise programmatic site and community in Pretoria. These included that the site should:
- have a performing theatre programme;
- be located in a diverse social community;
- have heritage significance.

The Breytenbach Theatre was immediately identified as the appropriate site through knowledge that the author personally has gained by attending and performing at the theatre. After an in-depth study about the historical development of the area surrounding the site, it is concluded that the site is appropriate for the intended project study.

The site, 137 Gerard Moerdyk Street, is situated on the South-Eastern corner of the urban block, located next to the historic Overzicht Village and the MOTH Club. The surrounding high-density areas allow for support of an interior architecture catalyst that is community-driven and adds diversity and social interaction to the street block.

23

2.1_HISTORICAL DEVELOPMENT OF THE AREA AND THEATRE

Pretoria was founded in 1855 and laid out to a man-made order, along with two main axes of cardo and decumanus that cross in the symbolically important centre, which today is known as Church Square (Petzsch, 2012:16). With the expansion of the city came the establishment of Arcadia, Sunnyside and Pretoria West.

Today the area is known as Sunnyside. Originally it consisted of various farms that later became plots and then erfs as the area expanded (see 1902 map of Pretoria). The suburb is defined by natural borders, such as the Apies River to the west and the Walker Spruit to the east. The Harmony farms (see Figure x), east of the Apies River, were occupied by German settlers and played a major role during the Anglo Boer War (Jansen, 2019). Evidence of this is found in traces of Harmony buildings still in the area such as the "Harmonie Nederduitse Gereformeerd Kerk" in Joubert Street and the "Harmoniehof Aftreeoord" in Steve Biko Street.

1903

Figure_6 Keystone of Breytenbach Theatre (Source: Author, 2019)

The keystone was laid on 6 June 1903 by the "Deutsche Turnverein" after renovations to the historic Harmony Hall were done (Nienaber, 1984:5). The German community used the "Harmoniesaal" until the outbreak of the First World War (1914-1918).

Figure_7 German Gymnastics club, 1903 (Source: Breytenbach Theatre Foyer)

1914 - 1918

Figure_8 Emily Hobhouse, 60 years old (Brits, 2016)

Post World War I, the Harmony Hall was expropriated from the German community for use as a cultural centre. During this time, Emily Hobhouse used the hall as a weaving school for underprivileged women (South Africa, 1993:20).

1918

Figure_9 Influenza Epidemic (South African History Online, 2014)

The influenza epidemic infiltrated South Africa in September 1918. It was concluded that the participation of soldiers in the war, brought the epidemic into the country (South African History Online, 2014). As a result, theatres, churches and community halls were used as temporary hospitals to treat the infected. The Harmony Hall was converted into one of these hospitals (Nienaber, 1984:5).

1943

Figure_10 Sculptors working on the full-scale clay model (subsequently destroyed) for the 'Voortrekkers leave Cape Colony', Harmoniesaal, Pretoria, 1943 (Parker, 2017)

Around 1943, the "Sentrale Volksmonumente Komitee" (SVK) rented the Harmony Hall from Gerard Moerdyk (South African architect) to provide a sculpture workshop for the creation of the "Voortrekkers leave Cape Colony" historical frieze (Parker, 2017:171). "The historical friezes are inseparably bound up with the Voortrekker Monument and depict all the important phases of the Great Trek" (Board of Control of the Voortrekker Monument, 1970:39).

BREYTENBACH *theatre*

1950

1963

Figure_13 Breytenbach Theatre in later years (Hauptfleisch and Breytenbach, 1985)

Figure_11 (above) The cast of the first NTO production, Altyd My Liefste with General Jan Smuts. From left are Esmé Celliers, André Huguenet, Enone van den Bergh, PPB Breytenbach, Genl. Jan Smuts (Prime Minister), Truida Pohl (Director), Georgie Linder, Dan Welman, Ellie Swersky, Siegfried Mynhardt and Bob Courtney (1948) (Source: State Theatre Archives)

In 1950, the first formalized theatre organisation was founded by the doyen of South African Theatre, PPB Breytenbach, called the National Theatre Organisation (NTO) (Harris, 2018:18). The Harmony Hall converted into a theatre around this time and the first production was performed in November 1958, called "Die Voorlopige Vonnis" by Josef van Hoeck (Nienaber, 1984:6).

Figure_12 National Theatre Organisation (NTO) logo (Source: State Theatre Archives)

After the disbandment of the NTO in 1962, the NTO dissolved into PACT (Performing Arts Council of Transvaal) which centralised their performances in two major venues in Pretoria (Parker, 2017:171). The opera and ballet company used the Aula at the University of Pretoria and the drama department used the Breytenbach Theatre (at this time still referred to as the Harmony Hall).

1967

Figure_14 Breytenbach during his last public appearance (Hauptfleisch and Breytenbach, 1985)

In 1958, Breytenbach donated the property next to the Harmony Hall to the NTO, in order to be used for youth groups as a school for actors. Breytenbach finally retired from PACT in 1967, but not after they made him an honorary member. Hereafter the National Theatre renamed the Harmony Hall the Breytenbach Theatre (Hauptfleisch and Breytenbach, 1985:40).

1983

Figure_15 TUT performing Elixer the Musical at the Breytenbach Theatre (DWR, 2015)

The TUT started renting the Breytenbach Theatre in 1982 as a space where the performing arts students could rehearse. Finally, in July 1983, TUT bought the Breytenbach Theatre from PACT (Nienaber, 1984:6). To this day, the theatre is being used by TUT as an educational theatre, where students perform studies on theatre and performance before they are integrated into the performance world (South Africa, 1993:20).

Pretoria Map of 1936

2.2_BLOCK VISION

(This block vision was done as group work during mapping exercises(Labuschagne et.,2019))

Through general mapping of the area and investigation into the Tshwane Vision of 2055, the following principles for communal well-being were applied to form a block vision:

· Alternative educational opportunities;
· Enhanced connected neighbourhood and community;
· Diversifying recreational activities to accommodate mixed users and
· Responding to services and amenities in the immediate proximity.
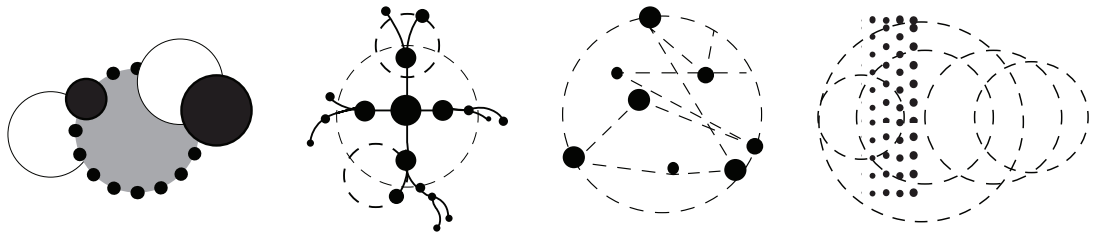
Diagram_06 Principles explaining alternative education, enhanced connected neighbourhood, diversifying recreational activities and responding to services and amenities (Labuschagne et., 2019)

It is proposed that the zoning of the block changes to accommodate a cultural hub (historically known as the Overzicht Arts Village). More green space introduced that can be utilized by the users of the hub, residents and the local community. The residential blocks are intended for travelling companies or art students will mainly be using the Breytenbach Theatre (Figure_16).

PROGRAMME TYPOLOGIES
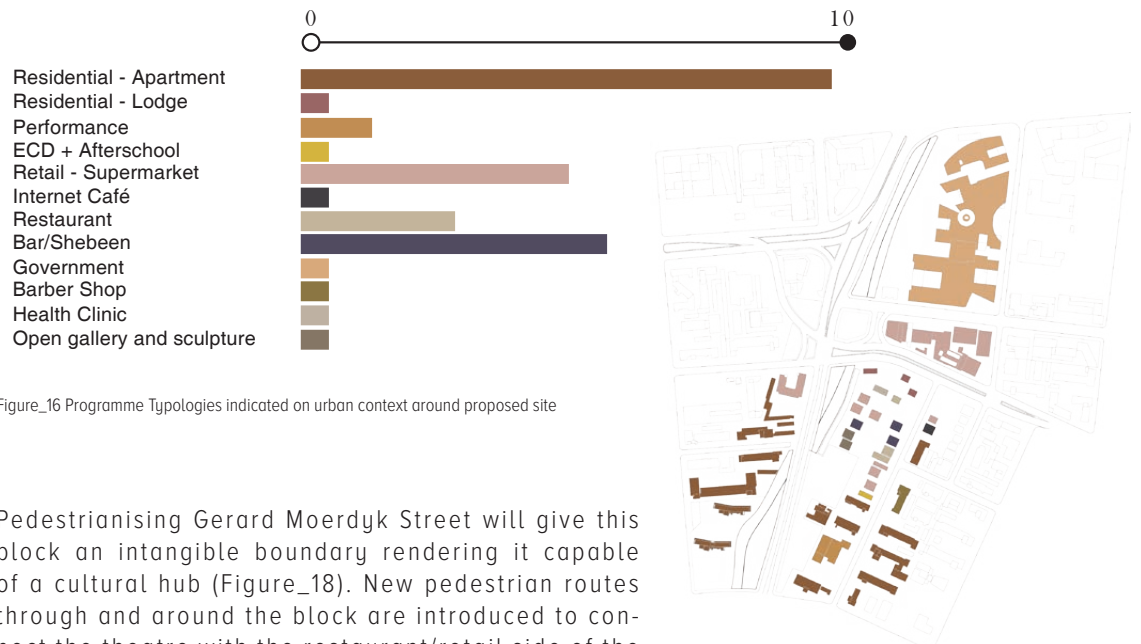
Figure_16 Programme Typologies indicated on urban context around proposed site

Pedestrianising Gerard Moerdyk Street will give this block an intangible boundary rendering it capable of a cultural hub (Figure_18). New pedestrian routes through and around the block are introduced to connect the theatre with the restaurant/retail side of the block on the northern end.

The intention for this vision is to revitalise the interactions between the various programmes of the block with the two main interactions being theatre/performance and social activity. These interactions should become the overarching programmes of the block. A third interaction that is introduced is that of education (Figure_19).
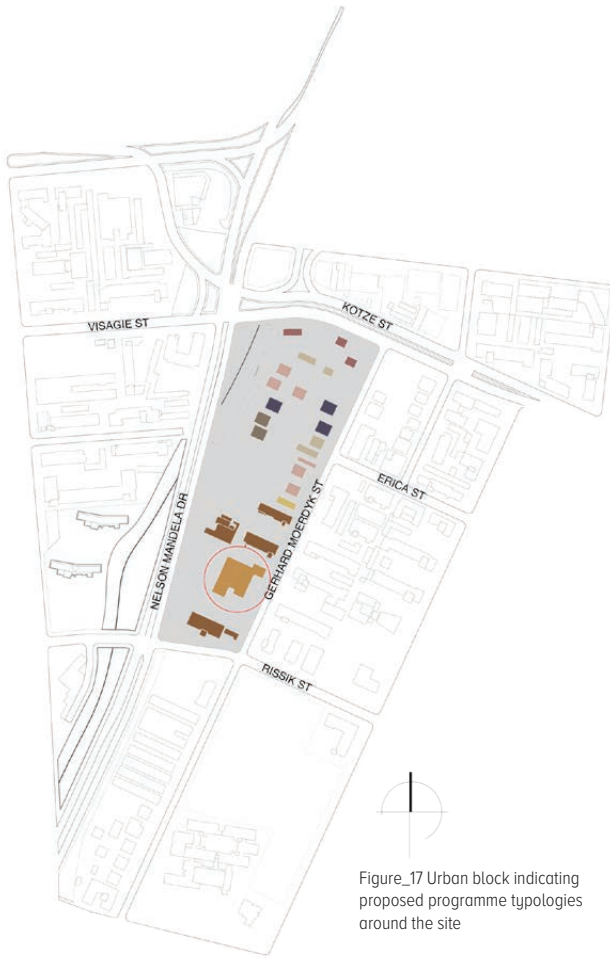
Figure_17 Urban block indicating
proposed programme typologies
around the site
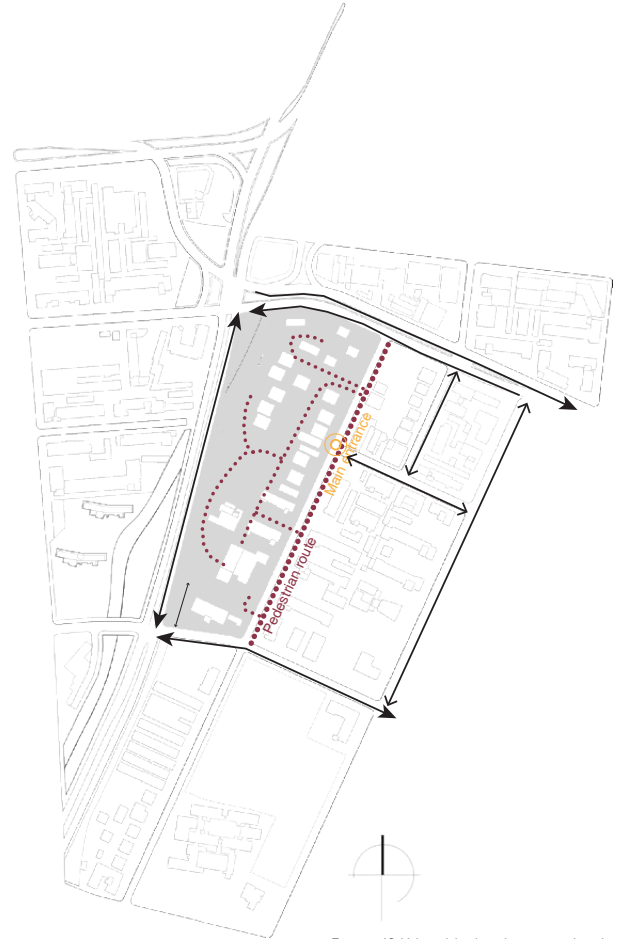
Figure_18 Urban block indicating vehicular
routes and pedestrian routes around and in
the urban block

EDUCATION

SOCIAL

THEATRE
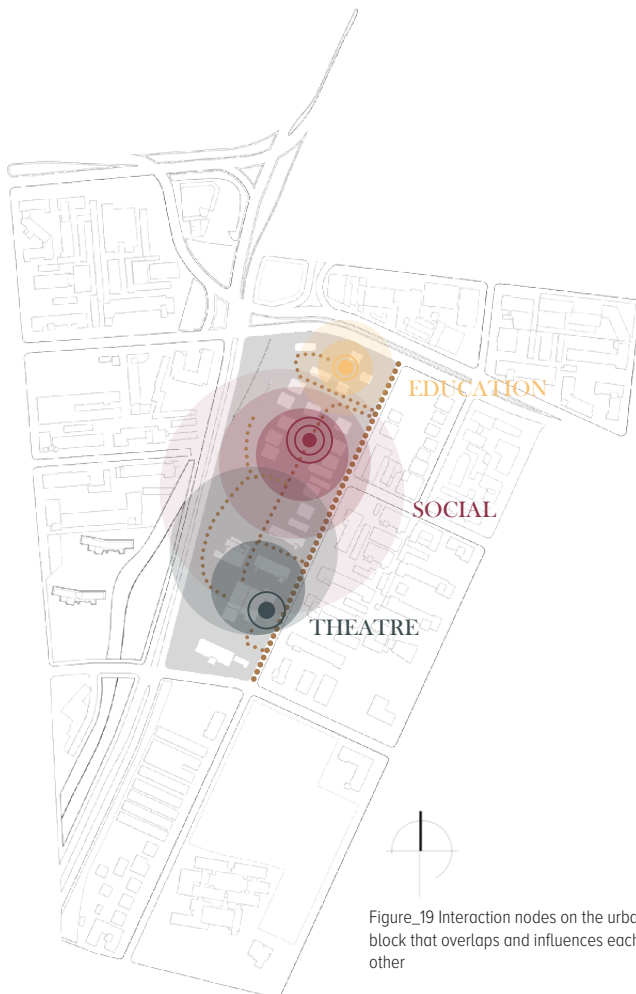
Figure_19 Interaction nodes on the urban
block that overlaps and influences each
other

2.3_GENERAL SITE ANALYSIS

2.3.1_MAPPING OF EXISTING

An understanding of the existing functions of the site has been gained through desktop studies and site visits. The area is dense in residential users, with the majority being apartment blocks. Commercial functions have been established in the Overzicht Village when opportunities have risen in the surrounding context. For example, the street has typologies like residential, retail supermarkets, restaurants/bars and even a barber shop.

The area is dense with trees and has a vibrant atmosphere. The street elevations reflect the existing conditions of Gerard Moerdyk Street (Figure_25-26).

Figure_20 Programme typologies around the urban block of site
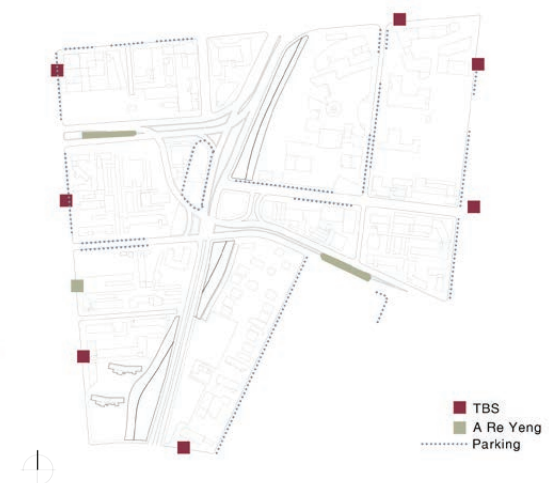
Figure_21 Transportation routes and stops

Figure_22 Sound frequencies around and in the urban block
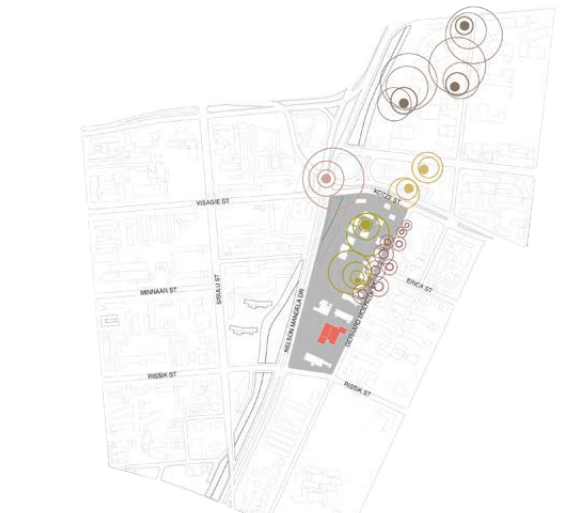
Figure_23 Social interaction nodes and frequencies

31
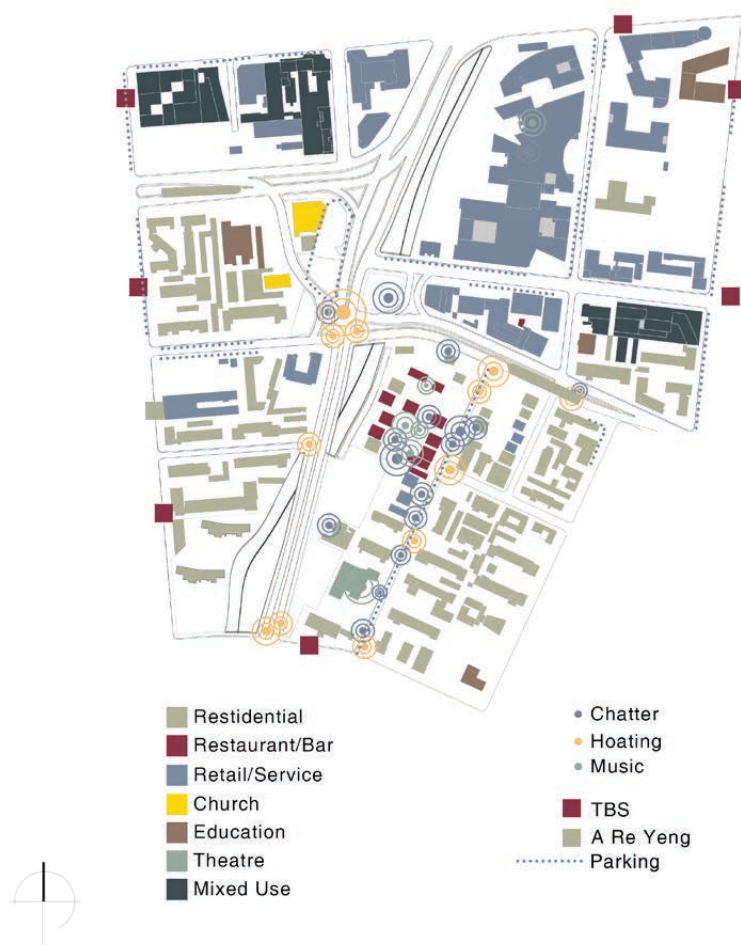
Figure_24 Combined Map with programme typologies, sound frequencies and transport stops

GERARD MOERDYK STREET ELEVATION - FACING WESTERN SIDE (LEFT TO RIGHT)

| THEATRE GARDENS | KREST | BREYTENBACH THEATRE | HUGUENOT | PREDENT | SUNNYSIDE DAY CARE | J.J. SUPERMARKET | TRADE |
| Residential | Residential | Performance | Residential | Residential | ecd | Retail | Informal Retail |

Figure_25 Photo collage of elevations of buildings in Gerard Moerdyk Street - facing the Western side

GERARD MOERDYK STREET ELEVATION - FACING EASTERN SIDE (LEFT TO RIGHT)

| DREAM FINDER | JABULANI | AWANO | BRIGHTON COURT | UNKNOWN | LIBRETTO FLATS |
| Carwash/Tuckshop/Business centre/Restaurant and Bar | Retail - Supermarket | Retail/Internet | Residential | Barber | Residential |

Figure_26 Photo collage of elevations of buildings in Gerard Moerdyk Street - facing the Eastern side

32

2.3.2_SIDEWALK ANALYSIS

During an analysis of the sidewalks along Gerard Moerdyk Street, it was found that the paved sidewalks are in an acceptable condition. The sidewalks are an appropriate width, with no distinctive obstacles that hinder the flow of pedestrian movement. It is also evident that the community takes ownership of their sidewalks, as they are clean and cared for. This is important for the project, as it is proposed that social interaction starts here, on the threshold between the urban fabric and the interior.

2.3.3_MOVEMENT AND ACTIVITY

Gerard Moerdyk Street (east) is mainly used by residents and visitors to the supermarkets or restaurants. The vehicular movement in this street consists mainly of taxis, although there is a high amount of foot traffic as well. Kotze Street (north) and Nelson Mandela Drive (west) are primarily high traffic roads with multiple lanes. The BRT station is situated in Kotze Street, creating a high pedestrian movement as well. Rissik Street (south) is a one-way street, heading to Hatfield, causing this end of the block to have less vehicular movement. Due to the nature of the programmes in Gerard Moerdyk Street, it seems most of the user activity happens in this street, causing this block to have a social activity that spills out to the east into the Sunnyside community.

Figure_27 Front boundary of Breytenbach Theatre

Figure_28 Back boundary of Breytenbach Theatre

HABARI
Shebeen/Restaurant

SATANS PLACE
Shebeen/Restaurant

MUSWENKO LIFESTYLE LOUNGE
Shebeen/Restaurant

LITHECA GUESTHOUSE AND FUNCTION VENUE
Spa/Residential/Retail/Functions

SANTA BARBARA
Residential

SANTA MARIA
Residential

THEATRE VIEW
Residential

60 TOWN VILLA
Residential

33

2.3.4_BOUNDARIES

The nature of the boundaries in Gerard Moerdyk Street indicates that security is an issue. The majority of boundaries are palisade fences, giving passers-by a glimpse into what happens beyond the boundary. In front of the Breytenbach Theatre, a distinctive boundary is created by greenery next to the palisade (Figure_27). At the back of the theatre, there is only a guard rail that distinguishes the threshold between the street and the parking lot (Figure_28).

Figure_29 Parking and side walk infront of President residential building

Figure_30 Side walk infront of retail building

Figure_31 Side walk and parking infront of old Overzicht Arts Village
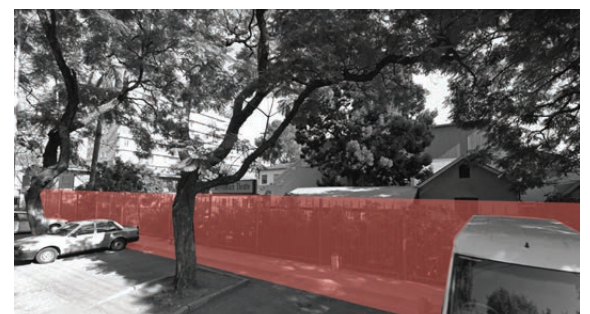
Figure_32 Side walk infront of Breytenbach Theatre

34

2.4_DOCUMENTATION AND ANAYLIS (BREYTENBACH THEATRE)

2.4.1_EVOLUTION OF BUILDING

Through an investigation of photographs found of the Breytenbach Theatre and an interview with historian Anton Jansen (2019), the following can be assumed regarding the development of Breytenbach Theatre:

· The original structure, built around 1903, was only the main hall (now auditorium) used as a gymnastics hall.

· The lobby wing was built between 1914 and 1943. It is estimated that the stage tower, office block and dressing rooms were added around 1943-1950.

· The house on the northern side of the site is not seen in any of the historic photo graphs, but according to Jansen (2019), it played a major role in the development of the site and is assumed to have been owned by N.J. Warmelo.
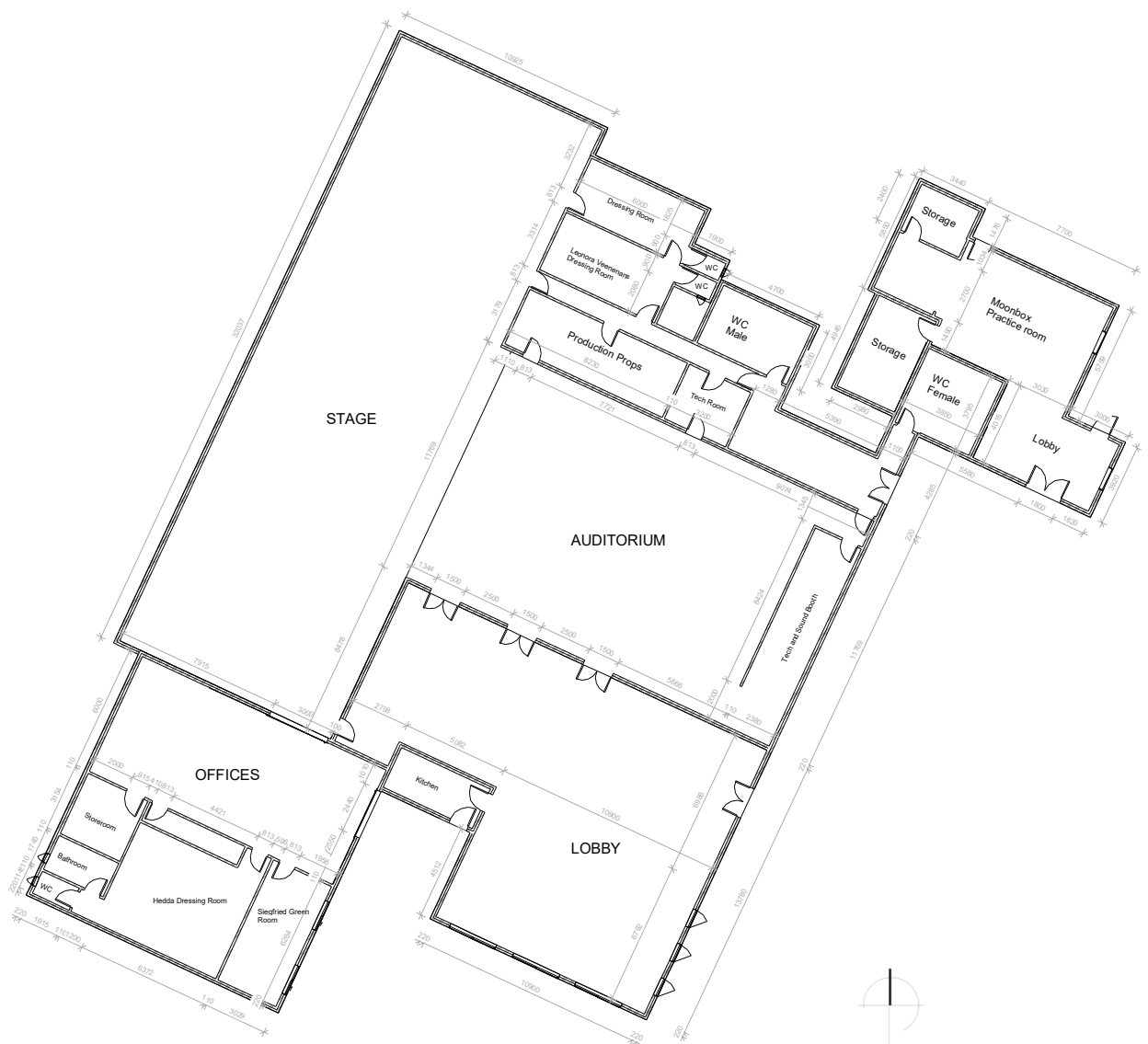
Figure_33 Original floor plan drawn up by author

35

Figure_34 German Gymnastics Club, 1903 (Source: Breytenbach Theatre Foyer)

Figure_35 Breytenbach Theatre building, assumed around 1959 (Source: Breytenbach Theatre Foyer)

Figure_36 Breytenbach Theatre building, assumed around 1959 (Source: Breytenbach Theatre Foyer)

Figure_37 Breytenbach Theatre ,1963 (Hauptfleisch and Breyten-bach, 1985)

36

2.4.2_EXTERIOR STYLE OF BUILDING

Before the Anglo Boer War, this area in Sunnyside was occupied by a large Dutch community. However, the only distinctive Cape Dutch architectural style that is present in the Breytenbach Theatre facade, is the symmetry of the central door flanked by two narrow windows on either side and the window above the door. The prevalent style of the theatre is identified as a disciplined turn of the century , with multiple influences in style.

The plastered detail is identified as the Mannerist period where architects experimented with using architectural forms to emphasize solid and spatial relationships (De Meyer, 2010: 250). This was done by deliberately playing with symmetry, order and harmony, typically found in Renaissance architecture. In Mannerist architecture, the Renaissance ideal of harmony gave way to freer and more imaginative rhythms, as seen in the decorative detail of the parapet.

In the Warmelo house located on the northern side of the Breytenbach Theatre (Figure_39-41), there is a resemblance to Folk Victorian style (1870-1910) where the floor plans are smaller in size and square (Mastroeni, 2018). However, the Victorian roots can still be found in the decorative trim work outlining the roof and porch, as well as in the bevelled corners (Mastroeni, 2018).

Figure_38 Sketches of the heritage facade of the Breytenbach Theatre

37

Figure_39 Northern balcony of Heritage house at Breytenbach Theatre

Figure_40 Entrance of Heritage house at Breytenbach Theatre

Figure_41 Porch of Heritage house at Breytenbach Theatre

2.4.3_INTERIOR PHOTO ANALYSIS

The lobby area of the theatre lacks the typical atmosphere expected of a lobby (Figure_46). It is a cold and unwelcoming space with neutral white tiles, cream painted walls and gypsum ceiling tiles that signify a corporate space and not a typical theatre environment. The entrance to the auditorium has evident features of when it used to be the exterior wall of the gymnastics hall in 1903.

Figure_42 Auditorium of Breytenbach Theatre

Figure_43 Auditorium seats of Breytenbach Theatre

Figure_44 Stage and tower of Breytenbach Theatre
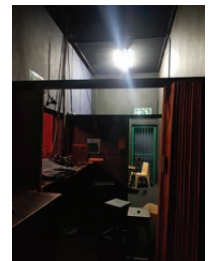
Figure_45 Controll room of Breytenbach Theatre

The auditorium is equipped to seat three hundred audience members. The floor is raked, ensuring each audience member can see over the rows in front of him (Figure_42). For acoustic reasons, a red carpet was used to cover the walls, however, no other form of acoustic treatment is installed on either the walls or the ceiling. The angles in the ceiling could help to redirect the sound, although this will need to be tested for efficiency.
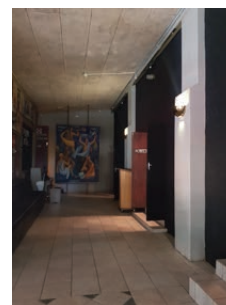
Figure_46 Photographs of Breytenbach Theatre foyer

There are various dressing rooms on both sides of the stage (Figure_47). They differ in size, but all entail the necessary furniture needed for the rooms to be functional. Most of the dressing rooms have en-suite bathrooms and doors leading to backstage. The rooms consist of white painted plastered walls and black carpets.
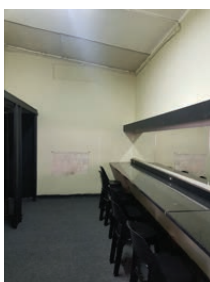
Figure_47 Photographs of Breytenbach Theatre dressing rooms

38

2.5_STATEMENT OF SIGNIFICANCE

The Burra Charter provides standards on conserving and managing places of cultural sig-nificance, states that cultural significance is determined by aesthetic, historic, social or spiritual value for past, present and future generations. The value is "embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects" (ICOMOS 2013:2).

2.5.1_UNDERSTANDING THE SITE ACCORDING TO THE BURRA CHARTER STANDARDS

- The Breytenbach Theatre possesses an aesthetic that is characteristic of more than one architectural style, indicating it was built during the turn of an architectural century. The overarching architectural style is that of Mannerism, where symmetry, order and harmony is typically found (De Meyer, 2010:250). Resemblance of the Cape Dutch style is identified in the symmetry of the main facade. In the historical house to the north of the theatre, Folk Victorian style is present in the decorative elements of the roof and the porch (Mastroeni, 2018).

- The structure is more than 100 years old, but not protected by the National Heritage Resource Act (Nr 25 of 1999). It holds historic value in that it was built on Harmony farm, hence the name Harmony Hall (now Breytenbach Theatre). Heritage features are largely found on the main facade of the building with decorative parapets and gables. This fa-cade is significant and should be preserved, because it is original to the structure and possesses a rare identity of this community.

- The theatre is scientifically informative with regard to the early 20th century building methods and materials. These materials include solid wood beams for the stage, wooden cornices, skirtings, brick walls, 3m high gypsum ceilings (except for the auditorium), steel window frames and decorative plasterwork on the facade.

- The social and spiritual significance lie in the community around the theatre/site. Since the cornerstone of the theatre was laid , the community has undergone drastic change in the urban context. There is a rich social significance in this specific area, however, the theatre has become detached from that, due to the nature of the ownership.

The heritage approach to the theatre on site will consist of a combination of approaches (ICOMOS 2013:2):

> 1. The process of conservation, which implies caring for a place to ensure that its cultural significance, is maintained;
>
> 2. The process of adaptation, such as changing the place to suit the existing use or a proposed use, is incorporated;
>
> 3. The process of maintenance, meaning the continuous protective care of a place and its setting, is undertaken.

From the Statement of Significance, the following design guidelines can be derived regarding the approach to heritage:

- The aesthetic and heritage features of the main auditorium building and facade should be conserved and maintained.
- Built fabric that does not contribute to the heritage value of the structure, such as the existing dressing rooms and lobby, can be stripped away or changed where necessary, to expose and celebrate the historic auditorium and facade.
- The social and spiritual significance around the site and its community should be acknowledged, celebrated and treasured.

Figure_48 Conceptual montage of Act I, Scene 1 (Author, 2019)

2.6_CONCLUSION

This chapter shows how the project area and site have developed over time, historically, as well as in an urban frame of reference. Also present in this chapter, is an analysis of the surrounding context of the building, as well as an in-depth study of the building and its exterior and interior features and programmes. Guidelines on how to approach the heritage fabric of the site is derived from a Statement of Significance. From this study, a clearer understanding of the story and the significance of the building and its context is derived and therefore further investigation can be done on the proposed programmes for the project.

3 Act i Scene 2

INTRODUCTION

For the Breytenbach Theatre to function as a social catalyst within this Sunnyside precinct, it needs to have a programme and activity that attracts the user throughout the week, day and night. An investigation is conducted into different types of programmes that can activate the theatre complex, but also accommodate the rest of the culture-hub. User profiles are then identified in order to investigate how this precinct will be used and experienced by different users.

3.1_PROGRAMME

Theatre and narrative as social catalyst

An approach to maintain the cultural and historical value of the area is to introduce new functions which can attract diverse visitors in a bid to revitalise the social interaction and cultural storytelling in the area. A series of design interventions and insertions are proposed in and around the Breytenbach Theatre as a catalyst to generate interest. The intention is to create a physical cultural link between theatre and the local community. This is achieved through the extension of the interior, beyond the skin of the theatre, into the immediate urban block.

The choice of the Breytenbach Theatre as social catalyst is informed by the site's prime location in relation to the existing social activities of the urban block. It is further informed by the rich palimpsest of architectural heritage and historic social narrative, both of the block and the theatre. This is achieved through the introduction of multi-functional, as well as additional programmatic spaces, to the currently mono-functional theatre, rendering it a vibrant theatre complex catering both for theatre performers, enthusiasts and the community in general.

In order to understand the precinct's programme typologies, it is necessary to see where these programmes lie and the amount of typologies present in the precinct and around the site (Figure_49). It is evident that the majority of programme typologies are residential, retail and restaurants. These typologies surround the site and therefore the proposed project should either connect with these typologies or have contrasting typologies.
This culture-hub needs to attract and sustain social interaction throughout the week. Therefore, it is important to look at times of use for the theatre complex, but also for the precinct

PROGRAMME TYPOLOGIES
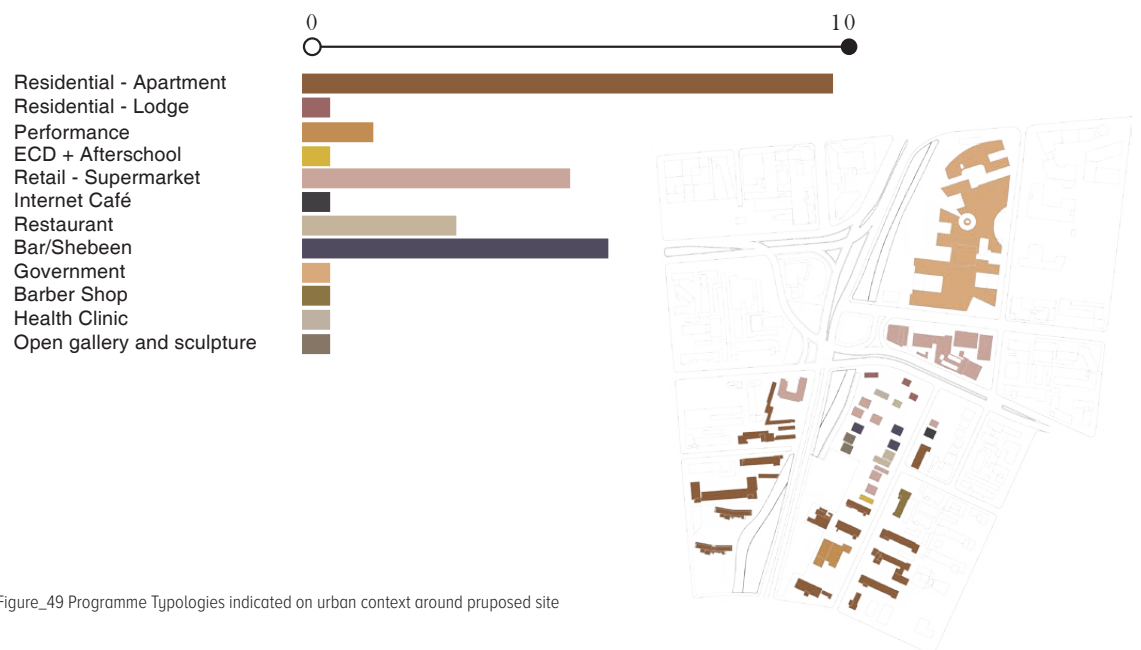
Figure_49 Programme Typologies indicated on urban context around pruposed site

as a whole. With the proposed programmes to the theatre complex, the times of use are spread out from morning to night (Table_2). This is a necessity in order for the complex to be in use for the entire time, creating an environment that is also active and lively. Looking at the precinct's programme times in use, it is evident that the theatre complex is what keeps this precinct "alive" over the weekend. The other programme typologies are mostly in use during the week, with some extending into the weekend.

42

TIMES IN USE- DAILY THEATRE COMPLEX

	Morning	Mid-Day	Evening
Theatre			
Theatre Lobby			
Studios			
Conference/class rooms			
Workshops			
Outdoor public space			
Restaurants			
Jazz/coctail bars			
Prop and puppet factory			
Public Library			
Public reading room			
Co-working space			

TIMES IN USE- WEEKLY PRECINCT

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Theatre							
Residential							
Studios							
Conference/class rooms							
Workshops							
Outdoor public space							
Restaurants							
Jazz/coctail bars							
Prop and puppet factory							
Public Library							
Public reading room							
Co-working space							
ECD + Afterschool							
Retail - Supermarket							
Internet Café							
Government							
Barber Shop							
Health Clinic							
Open gallery and sculpture							

Table_2 Times in use daily for the Theatre complex and times in use in the precinct weekly

3.2_USER PROFILES

3.2.1_PERFORMER

Figure_50 Depiction of a performer

- Uses theatre as a platform to express art/ emotion/culture/stories
- Wants a space to rehearse and perform
- Wants an area to relax and mingle in between rehearsals or shows
- Uses space to network with other professionals in the industry

3.2.2_AUDIENCE MEMBER

Figure_51 Depiction of audience members

- Comes primarily to watch a production
- Wants space to socialise and network before, during and after the production
- Comes from the outside - not necessarily from the community
- Seeks the ritual that revolves around going to theatre

3.2.3_COMMUNITY

Figure_52 Depiction of community

- Curious and wants to feel welcome
- Needs to be able to access all programmes, whether visually or physically
- Needs to leave with an experience, wanting to return again
- Has to feel accepted in a space of different forms of culture and art

3.2.4_COLABORATOR

Figure_53 Depiction of collaborators

- Needs platform to collaborate freely with different art forms and cultures
- Wants to feel welcome to express the experience through the desired medium
- Wants to network with similar professionals
- Needs different types of volumetric spaces

3.2.5_STUDENT

Figure_54 Depiction of students

- Needs a platform for educational theatre
- Wants a complex in a safe environment, where students can express/test different art forms
- Wants to network with professionals of the industry
- Needs to be able to makeshift a space into any appropriate form.

44

3.3_PRODUCTION TYPES

To identify the variety of users that will be attending, using and exploring the proposed theatre complex, it is vital to investigate the different types of productions that the theatre will inhabit (Table_3). This is done by:

• Identifying a production type;
• Type of user performing within the type;
• Type of user attending the specific type and
• Requirements needed for programmes to accommodate all these users for the specific type of production.

TYPE	USER PERFORMING	USER ATTENDING	REQUIREMENTS
spoken word	Individual performer - Emotional | Serious | Artistic | Critic | Curious Activist Artist	Friends and Family (FF) Immediate community Outsiders Like-minded performers	Platform Interaction Safety and security Trusting environment
drama production	Monologue - Theatrical | Political | Critical Production company Community / Traditional plays	Theatre goers (outsiders/community) FF Press and professionals	Waiting/rehearsal space Lighting and props Exhibition of performance
traditional	Multiple people - Ritual | Authentic | Traditional	FF of same tradition Community Different races/culture Same race/tradition	Interaction Platform Feeling of acceptance Space Open space Trusting environment
stand up comedy	Indiviual performer - Light hearted | Inviting | Interested | Involved	Outsiders and community Like-minded performers FF	Platform Interaction (before and after) Networking
touring performance	Company - Theatrical | Dedicated | Job | Reoccuring | Deliberate	Outsiders FF Press and professionals Like-minded performers	Rehearsal and dressing room space Big audience Theatre ritual/tradition
instrumental	Individual or multiple - Passionate | Emotional | Theatrical | Traditional	Outsiders and community Like-minded performers FF Curious audience	Space for expression Comfort for audience Silent audience Space to exhibit art of music

Table_3 Production types explaining the requirements needed for each production

Figure_55 Conceptual montage of Act I, Scene 2

3.4_CONCLUSION

Through exploration of different programmes and user profiles, it is evident what require-
ments this theatre complex needs in order to function as a social catalyst for the block. Pro-
grammes have been identified that will ensure the complex to be activated throughout the
week, day and night. By identifying production types and the requirements and specifications
that accompany them, the understanding of the programme and spatial requirements for the
design becomes visible. Now, with this information in mind, a deeper investigation can be
done into the relevant theory to frame the decision-making and design process.

4 Act ii Scene 1

INTRODUCTION

This chapter investigates theories on theatre, heritage, storytelling and places to establish a strategy for the intervention on the Breytenbach Theatre. Through the investigation it was found that overlaps exist between these theories and should be seen as a collective and not as separate studies. Relevant literature was sourced for the theory investigation to inform the design approach going forward.

47

DEAR BREYTIE

You have stories to tell of a
time of harmony and refuge.
A time of sparking new creativity
while securing a safe place.
A time of sculpting about an era
that left a scar on our world.
A time of new beginnings,
of expression and liberty all
under your roof.

Tell us a story now of a time
where our neighbours and visitors
will have a platform to
perform, teach, learn and interact.
Tell us of a time where your core
becomes the heart of our community
that brings people from far and close
to create and write their own

stories.

– Amy van der Walt

4.1_ THEATRE

"I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged (Brook, 1968)."

The word 'theatre' is derived from the Greek word 'theatron' which means 'a place for seeing' (Roche, 1979:11). Architect Bonita Roche (1979:11) argues that by geographical fact, the spectator and the actor exist within a common area. This serves as a platform or place where there could be interaction between performer and spectator. Theatre is not straightforward and simple. Theatre is a series of layers that convey meaning through the exploration of forms, ideals, morals, virtues, history and basic social interaction.

Roche (1979) provides an in-depth analysis of theatre design. Documenting the different relationships between street/stage, spectator/actor, spectator/set and actor/set. Roche (1979) investigates the influence these relationships have on the planning and construction of a theatre. She identifies general characteristics of the twentieth century theatre, where music halls of the 1920s are much like Baroque theatre in the scale of and technique for illusion (Roche, 1979:29), while the multi-purpose theatres of the 1950s allowed for maximum flexibility. At this point, theatre in round loses enclosed space entirely and exists without any visual limits (Roche, 1979:29). Living theatre of the 1960s until today became a place with no sets, no stage, no literal or psychological distance between spectators and performers (Roche, 1979:30).

There is something about 'looking through someone else's eyes' and having a deeper understanding of the story via a dramatized performance that is unique to theatre, but also unique to black box theatre (Lee, 2010:22). It is proposed that in the Noka Theatre, the orthodox raked seating be stripped within the auditorium and the space be turned into a black box theatre. A small intimate theatre, such as a black box theatre is chosen, because the close proximity is the start of a unique, close relationship between the performers and audience members. Performers on stage, in a small theatre, have the challenge to be precise concerning facial expression and body language.

Theatre has a distinctive architectural typology. "Or is it just our understanding - we might even say a preconception, which arises from contemplating the multifaceted spiritual and architectural programme of these edifices, their complex functional and technological structure, urban, social and even ideological function?" (Dinulovic, 2016:1). The purpose of theatre is not much different than reading a book. We read books to understand other people's lives or thoughts, to escape into a different reality, or sometimes to understand our own reality through someone else's perspective (Lee, 2010:21).

Figure_56 Photomontage of theatre experience

From here on out the new intervention for the Breytenbach Theatre will be refered to as the Noka Theatre, meaning *"river theatre"* in Southern Sotho. This was chosen to tie the intervention to the community and because the theatre is loacted next to the Aapies River.

Mi Suk Lee (2010:89) investigates the black box theatre and provides the following design principles to achieve this experimental theatre:

- **Movement:** Entrances can be in different locations, allowing the audience and actors to enter the same place, taking away the hierarchy between them (Diagram_7).
- **Engagement:** Openness and transparency are introduced to allow engagement of body and mind: to be aware of existing exterior environment, in order to separate illusion from reality (Diagram_8).
- **Boundaries:** Boundaries are to be as porous as possible, to allow engagement of the found audience, as well as the captured audience — to see the theatre — but also through the theatre (Diagram_9).
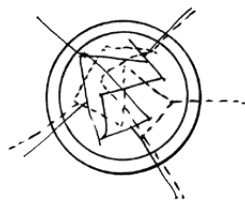
Diagram_7 Parti of movement in black box theatre

Diagram_8 Parti of engagement in black box theatre
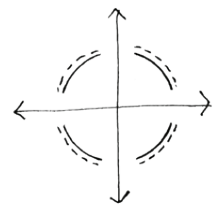
Diagram_9 Parti of boundaries in black box theatre

4.2_ HERITAGE

Discourse on altering historic fabric by Brooker and Stone (2004), as well as stipulations by the Burra Charter (ICOMOS, 2013:2) are considered in the documentation and analysis of the Breytenbach Theatre. Furthermore, the literature is used to guide the process of compiling a Statement of Significance (c.f. Act I, Scene 2.5). Finally, a heritage strategy is framed to establish a position from which to work, with the tangible and intangible heritage at the Breytenbach Theatre.

4.2.1_HERITAGE STRATEGIES

The relationship between the building in its current state, with all the layers of alteration applied over time, and the proposed adaptation is the most influential device in design. Three strategies to alteration are introduced by Brooker and Stone (2004:79): intervention, insertion and installation. Intervention (Diagram_11) refers to the condition that results when alteration is inextricably integrated into the original building. In this state, the old and new become one in an intimate relationship (Brooker and Stone 2004:9).

An insertion (Diagram_10) is an intense relationship between old and new, while still acting independently (Brooker and Stone, 2004:102). An insertion may require demolition, in order to make way for the new. However, with careful planning and design, the new has the potential to be removed and the original could be reinstated. In this case, the installation (Diagram_12) draws inspiration and its design characteristics from the existing. Installation refers to the addition of adding the new within the skin of the existing. Thus, each exists independently, simply acknowledging the concept of the other (Brooker and Stone, 2004:127). An installation is constructed and can be removed without causing any harm to existing fabric.
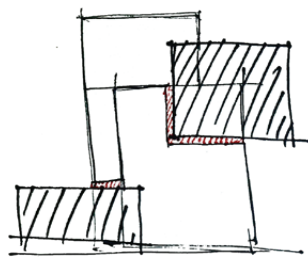
Diagram_10 Parti of insertion   Diagram_11 Parti of intervention   Diagram_12 Parti of intstallation
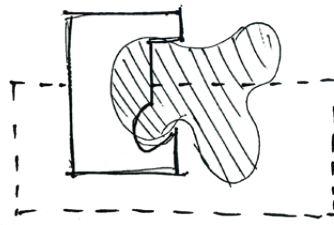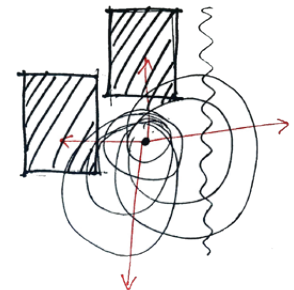
Brooker and Stone (2004:81) calls the process of intervention "the building being regarded as a narrative; a story to be discovered and retold." For this study, intervention is undertaken as an adaptive reuse strategy where the aim is for the original to accept the new, resulting in a singular design product where old and new are read as one (Brummer, 2017:52).
The Burra Charter (ICOMOS 2013:6) is looked at for the outlines of the different conservational processes. Some of these processes still acknowledge the original concept, while some reinterpret the concept and move away from the original concept. For example, "maintenance and preservation will always be aligned with the idea of the original fabric, while new work and adaptation can introduce a new concept, thereby re-invigorating the built fabric with a new and more relevant purpose" (Brummer, 2017:53).

The purpose of a Statement of Significance (SoS) is to help distinguish between the precious heritage fabric and the non-precious heritage fabric (ICOMOS 2013:4). The way that precious fabric is dealt with is by restoring, reconstructing and preserving the original fabric by stripping back past add-ons from the original. Non-precious fabric is handled differently and less sensitively, with the objective of preparing it to accommodate a new function (ICOMOS 2013:4). In this study, the aesthetic and heritage features of the theatre should be conserved and maintained like the historical facade and the original rectangular structure. Built fabric that does not contribute to the heritage value of the structure, can be stripped away or changed where necessary, to expose and celebrate the heritage features. The social and spiritual significance around the site and in its community, should be maintained and conserved through a process of participation (ICOMOS 2013:5).

The theorists Brooker and Stone (2004) provided the overall strategy for altering historic fabric and the Burra Charter (ICOMOS 2013:2) becomes the tool to identify heritage features and establishing their significance.

51

4.3_STORYTELLING

Storytelling in architecture relates to the concept of palimpsest. A palimpsest is something reused or altered, but still bearing visible traces of its earlier form (Oxford Dictionary, n.d.). The Breytenbach theatre provides a palimpsest that tells the intangible story of the building's past. It also contains the rich history of Sunnyside. When architectural practice ignores these palimpsests, it results in architecture speaking exclusively to the present. For a visual storytelling to be expressed in architecture, a layered spatial language must be developed (Wallace, 2007:23). The architecture should celebrate the history of the site. It has to respect the existing historic conditions, while relating to the present needs of the precinct. The adaptive reuse approach begins a dialogue between the existing heritage fabric and the intervention. The intervention does not compete nor overwhelm the heritage fabric, but enhances it. The existing architecture becomes the vessel that holds and preserves the story of the past.

For the application of storytelling in the identified precinct, it is imperative to understand the narrative of theatre:

4.3.1_NARRATIVE OF THEATRE

This section is purposely structured according to that of a tragedy, such as William Shakespeare's Romeo and Juliet (Shakespeare Online, 2009). Like this famous play, the Noka Theatre is not only supposed to be experienced physically, but should be left with an intangible experience that lives on long after the user has left the building.

1. The Exposition or Introduction (Tying of the Knot)
- *Prologue*: The prologue briefly gives the setting and theme of the play and prepares the audience for the storyline that is about to unfold.
- *Act I, Scenes i-iv*: Within the next few scenes characters are introduced and background is given, regarding their relevance in the storyline.

2. The Complication, Rising Action, or Growth (Tying of the Knot)
- *Act II, Scenes i-vi*: In the beginning of Act II, an event takes place that sets the stage for the rising action to start. This event leads to actions being taken, that results in consequences. The consequences would normally lead to a point of confrontation or climax.

3. Climax, Crisis, or Turning Point (The Knot tied)
- *Act III, Scene i*: This is the climax point of the play, where the confrontation happens or some major turning point event changes the course of the storyline.

4. The Resolution, Falling action, or Consequence (The untying of the Knot)
- *Act III – Act V*: These scenes encapsulate the aftermath of the turning point event. It sometimes involves moments of irony or suspense. The consequences of the confrontation or turning point event are explained and laid out. This leads to the storyline's final moments.

5. Denouement, Catastrophe, or Conclusion (The Knot untied)
- *Act V, Scene iii*: The last scene gives opportunity for the play to conclude and tie together the loose ends. Sometimes a play could have an open ending, that would then follow with an Epilogue serving as a comment or conclusion to what happened.

52

Now taking the structure of a dramatic play, as explained above, it is placed parallel to architecture and more specifically the narrative of a theatre. The following is also explained through what both performer and audience will experience :

CONCLUSION

Audience and Performer

EXIT

The conclusion to this theatre-going experience creates a full circle which ends up where the audience member or performer started. The audience meets the performers in the lobby area for social interaction after the show. The users exit the theatre and the memory and experience they are taking along with them, conclude the experience.

RESOLUTION

Audience

IN-BETWEEN SPACES

The in-between activities become the resolution for the audience. These include going to the rest rooms during a performance, having a drink at the bar during intermission, buying a program from the ushers or even taking a photo in front of the performance banners.

Performer

WINGS AND SIDE STAGE

The resolution happens for the performers when they need to run off stage for a costume change, or when the set is striked for a new scene. What happens in the wings and backstage, becomes the in-between moments for the performers.

CLIMAX

Audience

AUDITORIUM

The experience of entering the auditorium becomes the climax of this theatre-going experience.

Performer

STAGE

The performer experiences the climax once they step onto the stage. From their perspective they experience house lights, the number of audience members, type of seating (raked, or level), type of stage and everything that happens in the wings and the stage tower.

RISING ACTION

Audience

CIRCULATION

The rising action for the audience member becomes the choreographed circulation/movement towards the auditorium doors.

Performer

BACKSTAGE

The rising action for the audience member becomes the choreographed circulation/movement towards the auditorium doors.

INTRODUCTION

Audience and Performer

LOBBY

The lobby area can be seen as the introduction to the theatre. A lobby is characterized by "the ability to communicate information through multiple platforms – physical, digital and social" (Mortensen et al 2014:333).

Performer

STAGE DOOR

The introduction could also be the Stage Door, which is traditionally and for practical reasons, located at the back of the theatre with direct entrance to the backstage.

PROLOGUE

Audience and Performer

ENTRANCE

First impression, sets the scene for things to come. This threshold should already provide both audience member/visitor and performer an indication of the type of theatre they are attending. Roche (1979: 4) suggests that a theatre-going- experience "begins from its first advertisement and continues well past the time the audience has physically left the theatre."

53

4.4_PLACE

Phenomenology of place

According to Corner (1995:5), the way in which we interpret space is not only a result of culture and memory, but is largely influenced by time, never passive but changing and active, always demanding extension and re-intervention toward developing some form of contemporary culture. Therefore, culture and memory change and adapt over time, so does the landscape of our surrounding environment (Meyer, 2011:26). Thus, "our landscapes are not 'given' but made and remade - an inheritance that demand to be recovered, cultivated and projected toward new ends" (Corner, 1999:12). If this is true, the cultivation and recovering of the past means that the past is part of the future, and the future is an interpretation of the past (Meyer, 2011:26).

According to Meyer (2011:27) two questions arise due to an environment that is always changing:
·   How do we embrace change without losing the essence of a place?
·   What is the essence of a place if it's in a constant state of flux?

"Establishing the sense of place is creating meaning of a place; it is the image people take away from a site that draws people back to a space" (Norberg-Schultz in Nesbitt, 2005:414). With the proposed intervention for the Noka Theatre being a social catalyst, it is important to implement a narrative that draws people to the precinct, but also gives them reason to return. Thus, more attention needs to be placed on the phenomenology of the daily environment, and life experiences, where people can create intimate connections and meaning of their environments (Meyer, 2011:27).

In order to uncover what makes a place a place, it is necessary to distinguish between space and character. Space, for instance, may be delineated by boundaries, or it can exist as a location (a point on a map), or a 'concrete space' within the skin of a building. Place is defined as the three-dimensional totality of everyday experience, which can be referred to as 'qualitative space' (Meyer, 2011:29). In order for spaces to exist, to be identifiable, it needs to be defined (or contained) by edges. Space can extend over these edges, flowing from one to another. Heidegger (in Nesbitt, 2005:419) illustrates that space is not seen as that at which something stops, but rather that the boundary is where something begins its presencing. A performance would naturally have a physical end, or in this case an edge or boundary, but the theatre's presencing begins with the memory of what that space left you with, after the performance.

54

Place, unlike the more general concrete concept of space, has a quality we call 'character'. 'Character' is defined by its presence with clearly identifiable characteristics. Space with presence has 'personality' and has a discernible presence and so becomes place. For this reason, different actions demand places with individual character. Examples are: a dwelling: protective; an office: practical; a ballroom: festive; and a church: solemn (Meyer, 2011:29). Character of a place can be understood as a function of time, changing with the time of day, weather or season, all factors which determine the different conditions of light (Meyer, 2011:30).

Character is also dependent on formal articulation and like space, can be defined by boundaries. Therefore, it is no longer just an isolated concept between inside or outside, but should also be applied to planning and construction (Meyer, 2011:30). Therefore, how a building, or an interior, or a landscape is planned, designed and assembled, influences the character of place. Thus, place is not only influenced by concept, but also by technical resolution. "The Greek word *techne* refers to a creative 'revealing' of truth, and belongs to poiesis, that is, 'making'. Therefore, phenomenology of place is comprised of the basic modes of construction and the relationship to formal articulation (Heidegger in Nesbitt, 2005:420). Consequently, the intangible and tangible heritage – the narrative that the Breytenbach Theatre possesses – determines principles for design and technical articulation and resolution and will subsequently articulate the vibrant-, picturesque-, captivating- and magical character of the proposed intervention.

4.5_CONCLUSION

Using the concepts of space to place, as discussed above, the design intervention will articulate and celebrate the character of the site. With the intention, as articulated in the heritage strategy, the narration of the story of spaces for the proposed theatre complex, as well as the translation of these two narratives into specific 'characteristics', it is argued that space become imbued with meaning and becomes place. This is achieved through the deliberate design of an intervention that establishes a dialogue between 'old' – the existing heritage fabric – and the 'new'. In so doing, the rich narrative of the Breytenbach Theatre and Overzicht Village is celebrated. Consequently, it serves as a social catalyst for the creation of new and multiple narratives.

5 Act ii Scene 2

INTRODUCTION

The investigative process continues in this chapter with the analysis of a selection of precedents and a case study of a theatre complex in South Africa. The intention is to understand and learn from underlying practices and design influences through a critical examination of existing architectural projects.

The precedents are selected according to the following themes: theatre; adaptive reuse (intervention / insertion / installation); social catalyst; and community generation. These themes are arrived at through the context study and they will establish the theoretical framework. As analytical tools, the themes ensure a critical understanding of the project intention. On analysis, the precedents and case studies provide principles and guidelines that are applied to the design problem at hand.

5.1_DEE AND CHARLES WYLY THEATRE

Architects: OMA
Location: Dallas, USA
Date: 2001-2009
Main themes: Theatre | Social catalyst
Sub-themes: Heritage | Unconventional theatre design | Theatre complex

Figure_57 Inside of Dee and Charles Wyly Theatre (OMA, 2018)
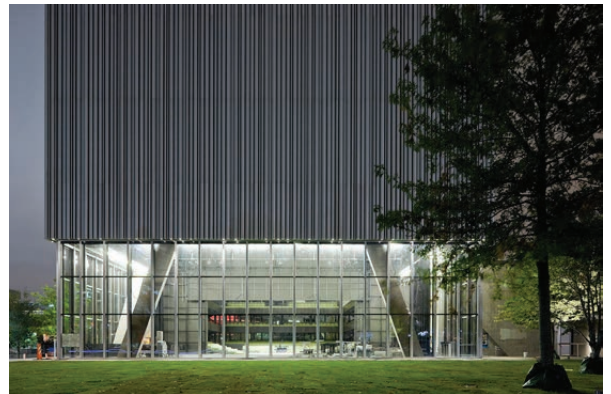
Figure_58 Facade of Dee and Charles Wyly Theatre (OMA, 2018)

The Dallas Theatre Centre (DTC), originally housed in the Arts District Theatre, was known for its remarkable flexibility in use. It was designed as a type of metal shed that rendered the theatre free from a fixed type of stage and allowed for endless configurations. This unique functionality empowered production directors to be able to challenge conventional ways of theatre and stage-use. However, there was a single drawback: the productions were very costly to produce, as the theatre configuration had to be built and rebuilt every time (OMA, 2018). Thus, the DTC required a new architectural envelope, which possessed the original chief functional requirement of flexibility and transformability. However, this time incurring minimal operational costs.
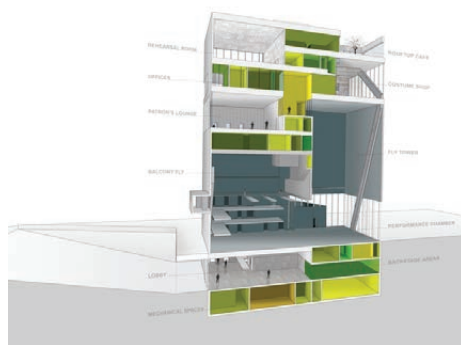
Figure_59 Sectional diagram of Dee and Charles Wyly Theatre (OMA, 2018)

Figure_60 Black Box Theatre of Dee and Charles Wyly Theatre (OMA, 2018)
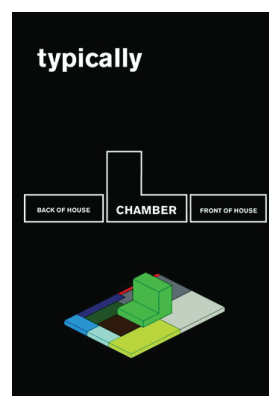
Figure_61 Conceptual diagram of Dee and Charles Wyly Theatre (OMA, 2018)

58
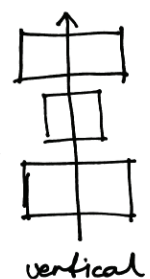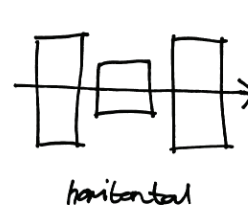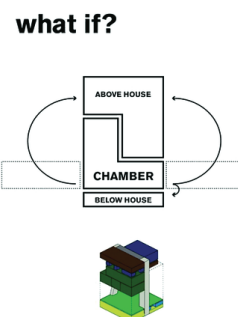
OMA architects landed the commission to design the new DTC. OMA's design succeeds in continuing the DTC tradition of challenging the conventional way of doing theatre (Figure_62). OMA designed a building that is a type of theatre machine with an array of stage configurations: proscenium, thrust and removable raked seating (OMA, 2018). The material choices for the new theatre mimic the original metal-shed of the old DTC, creating an intangible link to the theatre's history. Raw concrete and steel are used as chief materials throughout the theatre (Figure_63). The non-precious materials are employed for the performance chamber, thereby purposely encouraging repeated alterations and flexibility. One of the most remarkable features of the theatre is the main façade. By using a mechanical device, the façade is designed to open and close (Figure_59). Thus, directors even have the option to use the city of Dallas as backdrop for a performance. Alternatively, in its closed position, traditional backdrops can be used. This novel characteristic allows the theatre building itself to 'perform', by moving and breathing as a performer would.

Perforated Concrete Bulkhead

Concrete Soffit and columns

Steel beams

Glazed Concrete floor
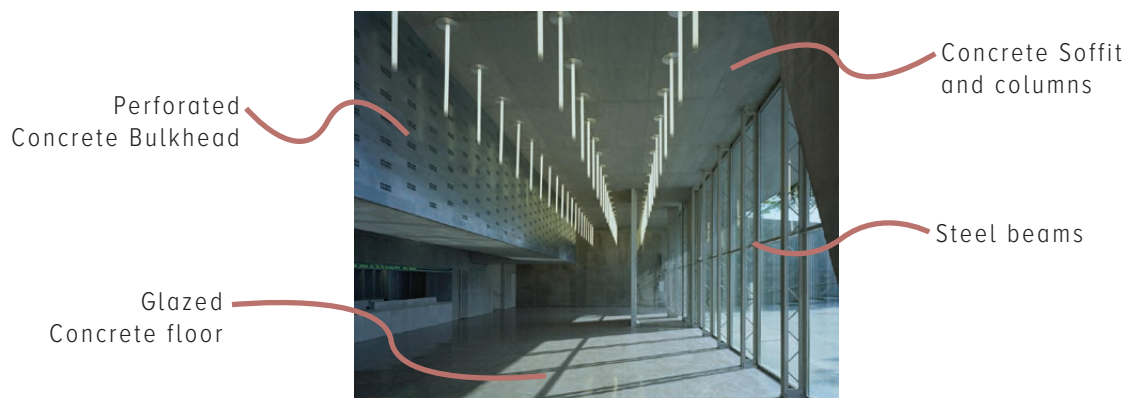
Figure_62 Foyer of Dee and Charles Wyly Theatre (OMA, 2018)

5.1.1_RELEVANCE TO PROJECT

- The DTC allows for the production directors to manipulate and use this space in various ways. Similarly, the intervention at the Breytenbach Theatre will be stripped of its conventional orthodox seating and re-designed to function as a black box theatre, giving it flexibility to become anything the production directors conceive.
- The proposed intervention at the Breytenbach Theatre project challenges the way that a user would enter in and through a theatre, just as this theatre is novel in its configuration with the lobby area being at the top of the vertical circulation.
- In OMA's design for DTC, the new materials provide a memory of the 'old' metal shed. Similarly, the intervention at the Breytenbach Theatre should have juxtaposing materials to distinguish between old and new.

59

5.2_ULUMBARRA THEATRE

Architects: Y2 Architecture
Location: Bendigo, Victoria, Australia
Date: 2016
Main theme: Adaptive reuse (intervention) | Community generation | Theatre
Sub-themes: Education | Theatre complex

Figure_63 Entrance to Ulumbarra Theatre (ArchDaily, 2016)

Figure_64 Foyer of Ulumbarra Theatre (ArchDaily, 2016)

The Sandhurst Gaol (prison), built in 1861, is redundant today and was recently identified for redevelopment as a civic centre for the local community. The project involved the adaptive reuse of the prison building. The new program centered around a campus with facilities for the performing arts, as well as a teaching program which included hospitality, music and performing arts (Y2 Architects, 2016).

Most of the original floor plan for the prison is maintained with the addition of a theatre to the rear of the site (Figure_68). The entrance is purposely in its original state (ArchDaily, 2016). This is due to the heritage value of the building and serves to capture the memory of the prison and its significance (Figure_64). At the same time, the user catches glimpses of the new intervention behind the heritage entrance. Thus, it is contrasting the sobering and imposing character of a prison with the sense of hope and possibility that the addition brings to the community.
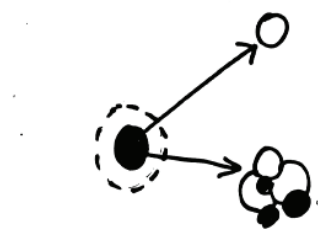
Diagram_13 Ulumbarra Theatre being the heart of the community
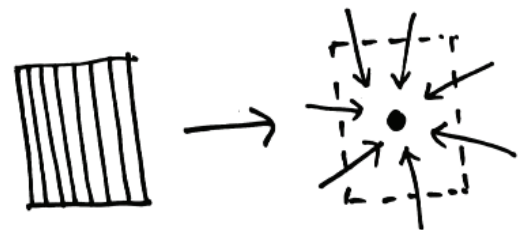
Diagram_14 Transformation of a prison to a precinct that draws people in
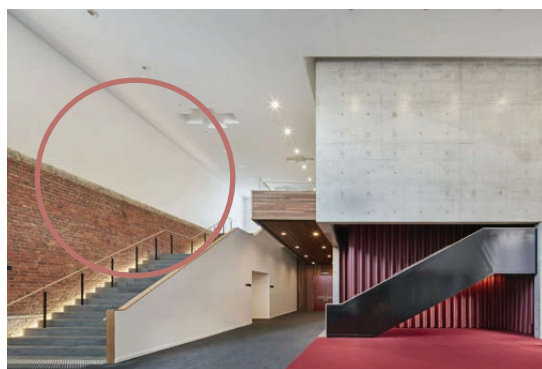
Figure_65 Main staircase to auditorium of Ulumbarra Theatre (ArchDaily, 2016)
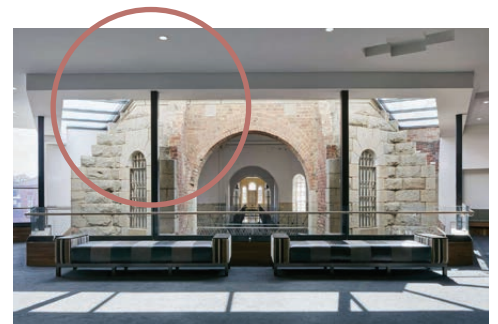
Figure_66 Passage in Ulumbarra Theatre (ArchDaily, 2016)

60
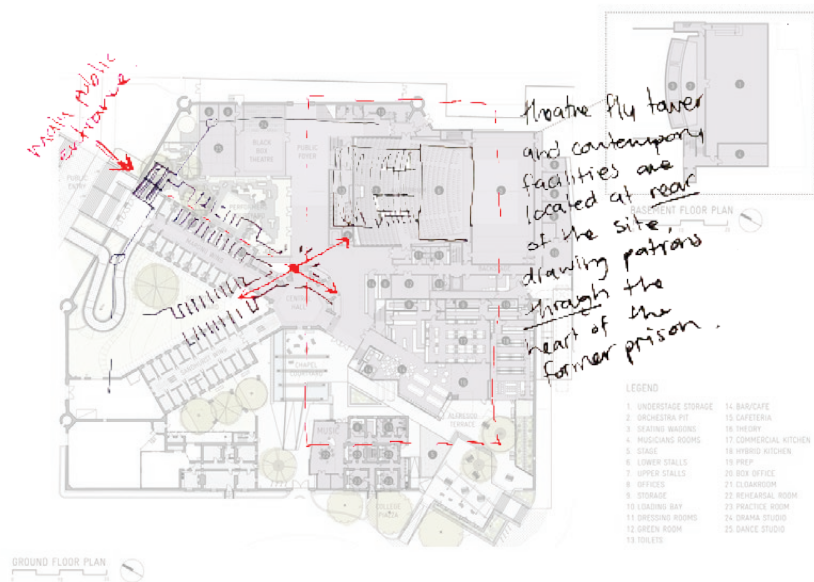
Figure_67 Floor plan of the Ulumbarra Theatre (ArchDaily, 2016)

Adaptive reuse transforms the prison from a place of foreboding and isolation to a welcoming place of celebration through gathering. There is a stark contrast between the legacy of imprisonment and the theatre space that invites community participation . The theatre is the heart of the complex (Diagram_13), serving to connect the campus and the community. The material palette is deliberately restrained in order to showcase the contrast between the heritage and the contemporary backdrop (Figure_66-67).

Diagram_15 Floor plan indicated new and old of Ulumbarra Theatre

5.2.1_RELEVANCE TO PROJECT

- The Ulumbarra Theatre becomes the social catalyst for the Bendigo community through providing programmes that activate the complex throughout the week, day and night. Similarly, the intention is for the Breytenbach Theatre to do exactly this and to revitalise the theatre and its surroundings.
- By using contrasting materials, there is a distinct difference between old and new, which is evident in this precedent, as well as in the proposed intervention of the Breytenbach Theatre.
- As with the proposed programmes for the Breytenbach Theatre, it is clear that the multiple programmes in the Ulumbarra Theatre help to activate it daily for more hours , making it a social catalyst for the community.
- Y2 Architects used design principles such as framing and layering to elevate the heritage with the new intervention, which is similarly achieved through the proposed portal that frames the heritage façade of the Breytenbach Theatre.

61

5.3_BARKING TOWN SQUARE

Architects: David Bravo Bordas
Location: London, United Kingdom
Date: 2007-2008
Main themes: Community generation | Social catalyst
Sub-themes: Public space | Heritage

Figure_68 Public Square where performances are held (Public Space, 2008)

Figure_69 Location of Barking Town Square within London (Public Space, 2008)

The suburb of Barking is one of the main concerns for regeneration in the Thames Gateway project, which is an enormous initiative toward urban transformation of the banks of the river in East London (Figure_70). Barking needed a new civic space to rescue its lost identity from the past and to project a place of vision where the new community could come together in the future (Public Space, 2008).

The eclectic coming together of all these picturesque and extravagant elements counters the banality of an urban landscape that had lost its attributes. Colouring the space with a myriad of new meanings, renders it into a distinctive and meaningful place. Surprisingly, it is this eccentricity that has brought centrality to Barking's new main square (Public Space, 2008).

Used for exhibitions, gatherings and performances, temporary structures and seating can be installed in the square (Figure_69). The Folly Wall is a 7m high façade (Figure_74) built with reclaimed bricks and architectural salvage from surrounding buildings that acts as an exhibition piece of the heritage. The wall is also acts as a backdrop to public performances in the square.
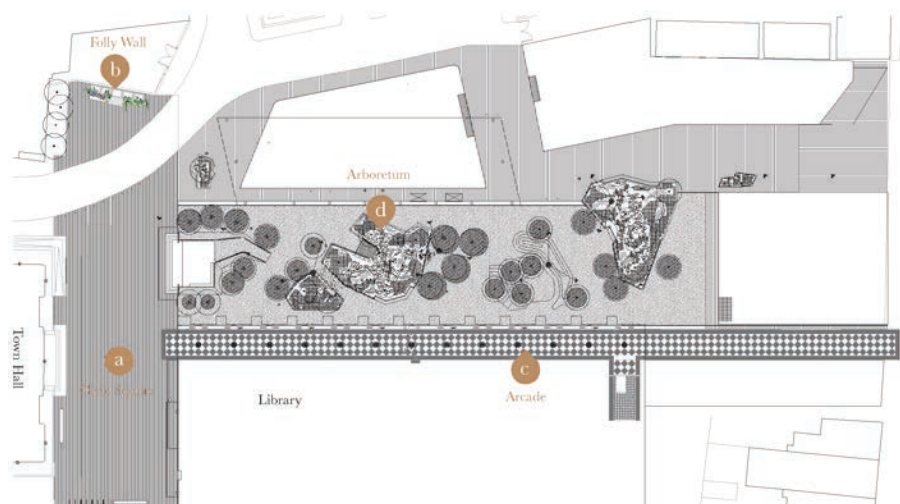
Figure_70 Barking Town Square floor plan within London (Public Space, 2008)

precedent

62

Figure_71 Interpretation of Barking Town Square

Folly wall

Figure_72 Passage in Barking Town Square showing patterned floor and gold chandeliers (Public Space, 2008)

Figure_73 Historic Folly Wall in Barking Town Square (Public Space, 2008)

5.3.1_RELEVANCE TO PROJECT

- As this Barking Town Square is a public intervention, the heritage starts translating as exhibition, put on display on a public platform. In this same way, the Breytenbach Theatre's heritage features are to be emphasized and celebrated.
- Just like Barking Town Square, the Breytenbach has lost its identity and relevance to the community and therefore needs to be revitalized.
- The revitalization of Barking Town Square, and similarly, the proposal for the Breytenbach Theatre, promotes a new future with the precinct serving as social catalyst in the community.
- With the intervention of the Barking Town Square, performances become public, just as the installation in the backyard performance area will do for the Breytenbach Theatre. This important characteristic of public performance, open to the local community, renders the precinct as a social catalyst

63

5.4_MARKET THEATRE

Architects: Manfred Hermer and Rodney Grosskopf
Location: Newtown, Johannesburg, SA
Date: 1976
Main themes: Theatre | Adaptive reuse (intervention)
Sub-themes: Heritage | Community generation

Figure_74 Historic facade of the Market Theatre (Heritage Portal, 2013)

Figure_75 Historic facade of the Market Theatre with social activity (The Market Theatre Foundation, 2018)

The Market Theatre is an adaptive reuse project located in Johannesburg's old Indian Fruit Market, originally built in 1913 (Figure_77). The theatre has since acquired the international reputation as South Africa's "Theatre of the Struggle". The octagonal shape of the original Fruit Market building limited the option of a conventional stage with proscenium arch, flies and wings. Instead, Barney Simon, Mannie Manim and architects: Manfred Hermer and Rodney Grosskopf, envisaged a deep thrust stage for a theatre in the round (Heritage Portal, 2013).

The plans envisaged that in the 475-seated main theatre, every member of the audience at any point in the auditorium could be seated no more than 13 meters away from the stage. Wherever possible, the original central hall of the Fruit Market is in its original state, with its exposed steel girders, flagstone floors and decorative ceilings. Over the past four decades, the Market Theatre has evolved into a cultural complex for theatre, music, dance and the allied arts (Heritage Portal, 2013).

The theatre celebrates the past by preserving the original market façade and the memory thereof (Figure_75). However, it looks to the future by implementing the Market's artistic policy for a post-apartheid South African theatre that encourages new dramatic writing. "These new works will offer ways to help South Africans understand, interpret and thrive in the second decade of the country's new democratic life" (The Market Theatre Foundation, 2018).

Figure_76 Historic photograph of the Market Theatre being built (The Market Theatre Foundation, 2018)

64

precedent
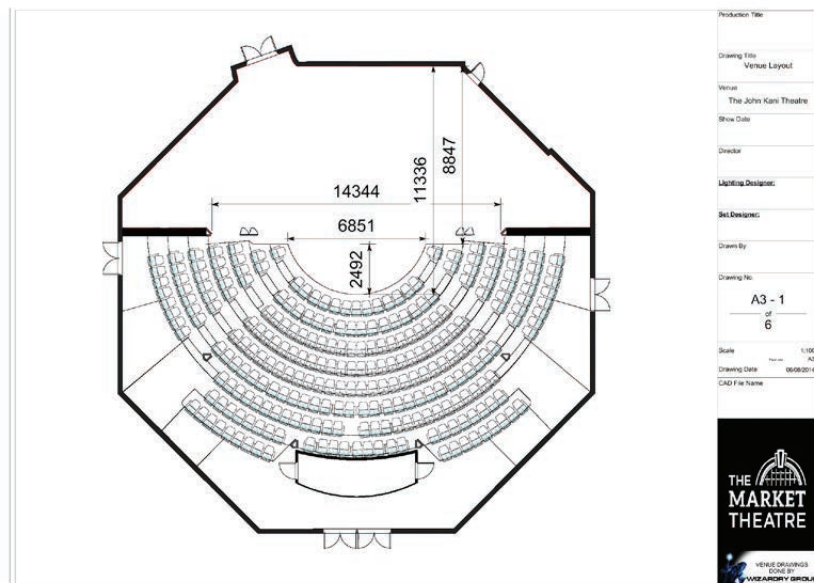
Figure_77 John Kani Theatre floor plan in the Market Theatre (The Market Theatre Foundation, 2018)
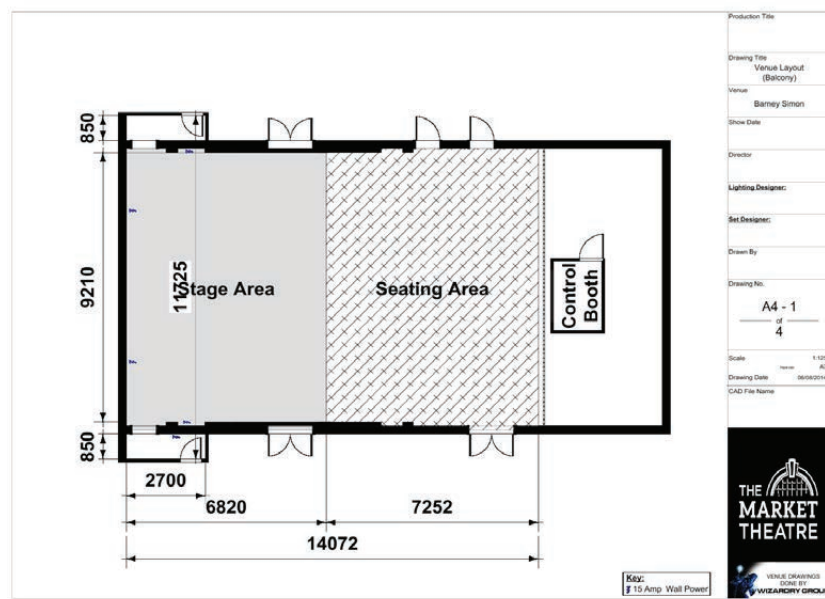
Figure_78 Barney Simon Theatre floor plan in the Market Theatre (The Market Theatre Foundation, 2018)

5.4.1_RELEVANCE TO PROJECT

- Just like the Breytenbach Theatre, this theatre holds a rich heritage in the tangible building, but also in the intangible story that comes with the building.
- By being left and preserved in its original state, The Market Theatre's façade is celebrated. The same approach to heritage is taken with the Breytenbach Theatre and its main façade.
- By adding the market, the theatre becomes activated day to night and therefore functions as a social catalyst for the community and the theatre's surroundings. This principle is applied to the proposed intervention at the Breytenbach Theatre with multiple programmes that keep the precinct activated throughout the day and night.

65

5.5_KZNSA GALLERY

Architects: Walters and Cohen Architects
Location: Durban, South Africa
Date: 1996
Main themes: Social catalyst | Community generation
Sub-themes: Public Space | Activated circulation space

Figure_79 KNSA Gallery facade (Walters and Cohen Architects, 2000)

Figure_80 Circulation route with main stair case at KNSA Gallery (Walters and Cohen Architects, 2000)

The project brief for the KZNSA Gallery required the conception of a community art gallery that would encourage and promote young artists, as well as create a vibrant and stimulating environment in which to exhibit work from around South Africa (Walters and Cohen Architects, 2000).

The result is a simple rectilinear building enclosing three interlinked volumes (Figure_83). The volumes include the gallery, workshops and curio-shop. Slatted timber screens have been placed along the vertical circulation route on the north-western side of the building. This creates a veranda, which allows vital breezes, aiding cross-ventilation to move through, while at the same time screening off harsh western sunlight. The timber addition to the building (Figure_81) acts as an activated circulation space where there is not just movement, but opportunity for social interaction (Walters and Cohen Architects, 2000).
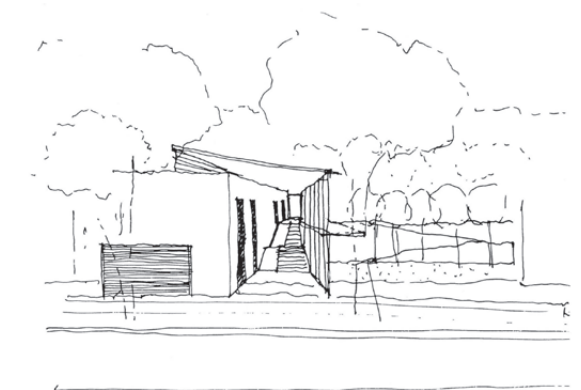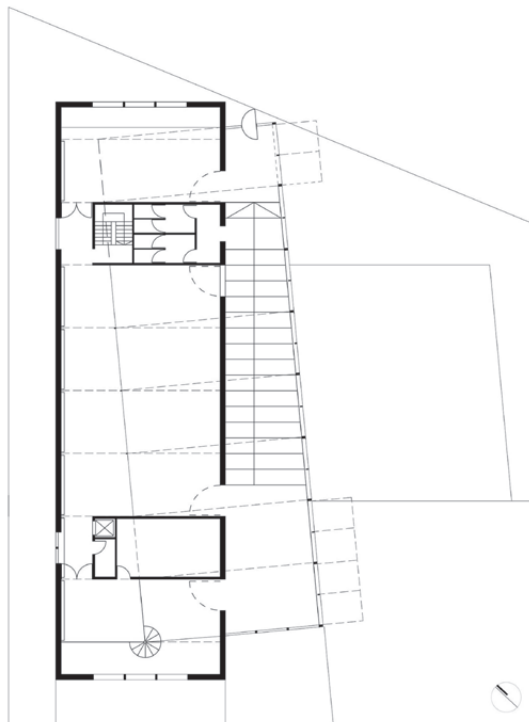
Figure_81 (above) Conceptual sketch by architects (Walters and Cohen Architects, 2000)

Figure_82 (left) Floor plan of KNSA Gallery (Walters and Cohen Architects, 2000)

precedent
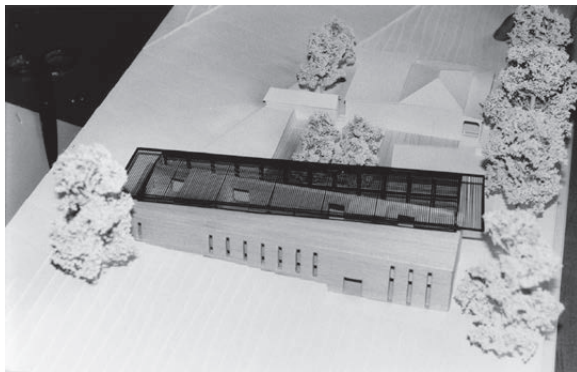
Figure_83 Model of KNSA Gallery (Walters and Cohen Architects, 2000)

Figure_84 Activated circulation space (Walters and Cohen Architects, 2000)

5.5.1_RELEVANCE TO PROJECT

- The circulation route along the side of the building becomes an activated circulation space where more than one activity/programme can take place. The portal that frames the Breytenbach Theatre is intended to achieve the same, while it simultaneously activates circulation for exhibition, performance, movement and social activity.
- In order for the Breytenbach Theatre to become a social catalyst for Sunnyside, the intervention needs to contrast with its context. The KZNSA Gallery achieved this by rendering the building a 'sculpture' within the urban fabric.

67

5.6_CASE STUDY: ADAM SMALL THEATRE

Architects: Rennie, Scurr, Adendorff Architects
Location: Stellenbosch, South Africa
Date: 2018
Main themes: Theatre | Adaptive reuse (intervention) | Community generation
Sub-themes: Theatre complex

In 1961, the Chancellor of the University of Stellenbosch Prof. H.B. Thom, took on the challenge to be the first university in South Africa to start an independent Drama Department. The 'Old Chemistry' building of Victoria College and the associated old 'Hollandse' hall were identified to house the Drama Department. This was adapted into a 110-seater test-theatre that opened in 1962 (Innovus, 2018). Thom recognized the need for a proper theatre for the university, as well as for the local community. Demolition of the College started in 1965 and plans for the new theatre and drama building were underway. On 7 October 1966, the theatre finally opened its doors and the university named it HB Thom after its founder (Pretorius, 2019).

Figure_85 "Liewe Heksie" performed in the lobby of HB Thom, directed by Juanita Swanepoel (Pretorius, 1977)

Respecting the theatre's unique importance in the community, the university's administration recently committed to upgrading the venue's infrastructure. The upgrade allows the students and staff the opportunity to gain both technical and artistic experience in a facility comparable with contemporary theatres across the world. Thus, the Adam Small Theatre Complex was conceived.

Figure_86 Construction of revolving stage in HB Thom Theatre. (Pretorius, 1977)

1	KLEEDKAMERS / DRESSING ROOMS
2	WERKSWINKEL / WORKSHOP
3	GARAGE
4	VERHOOG / STAGE
5	SIKLORAMA / CYCLORAMA
6	VOORVERHOOG OF ORKESPUT / FORESTAGE OR ORCHESTRA PIT
7	OUDITORIUM / AUDITORIUM
8	BELIGTINGSKONTROLE / LIGHTING CONTROL
9	VOORSAAL / FOYER
10	PODIUM
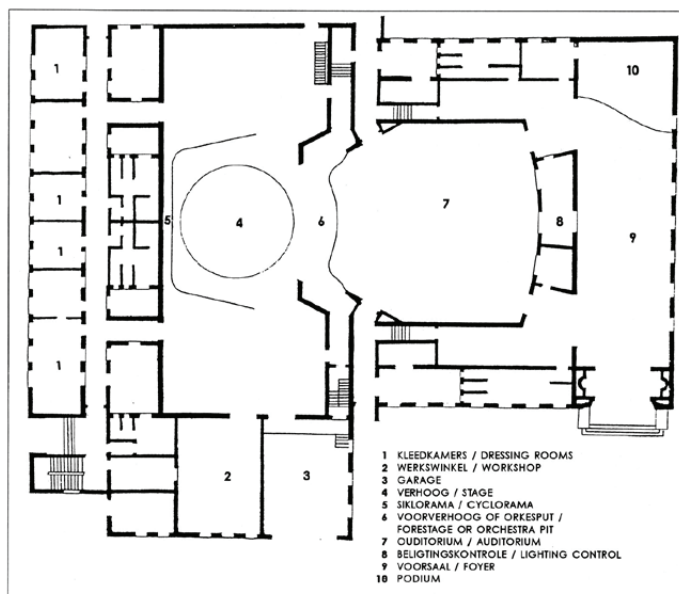
Figure_87 Orginal floor plan of HB Thom (Pretorius, 1977)

case study

The Adam Small Theatre Complex is a multifunctional facility that includes the original HB Thom Theatre. Furthermore, a seminar room and a smaller laboratory (black box) theatre have been added. Although the name HB Thom Theatre is no longer attributed to the theatre, the history of that theatre and its founding is conserved and celebrated in the refurbished building (Innovus, 2018). It is envisaged that the theatre, as well as the additions of the smaller laboratory theatre and the seminar room, be rented out for both the performing arts and other functions, such as conferences, once-off lecture series and other non-theatre related activities (Pretorius, personal communication, 2019).
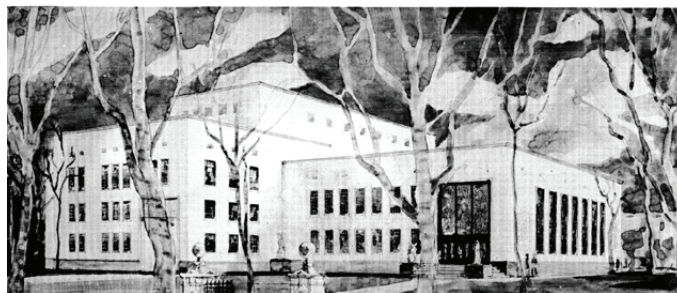
Figure_88 Waterpaint sketch of HB Thom front elevation (Pretorius, 1977)

Figure_89 Front facade of Adam Small Theatre
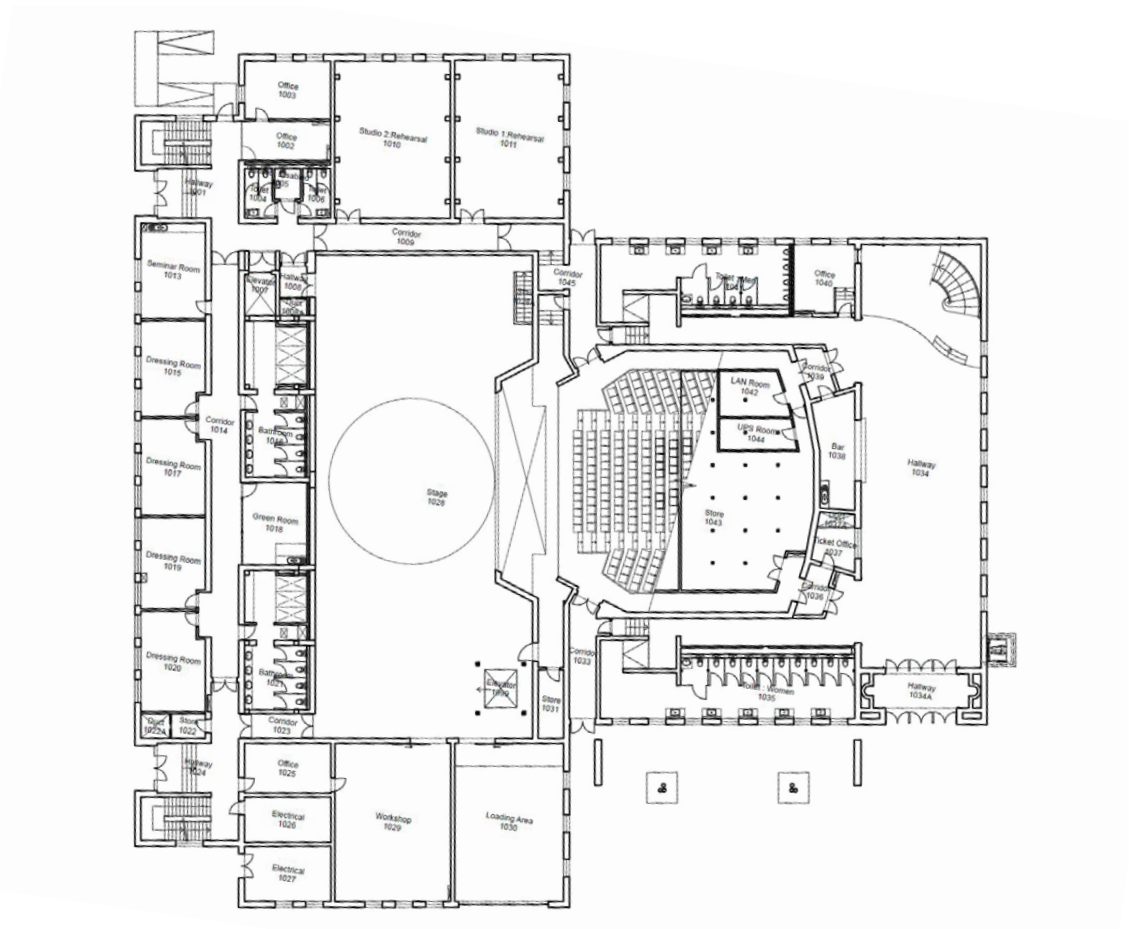
Figure_90 New floor plan of Adam Small Theatre with the addition of the drama department (Provided by Rennie, Scurr, Adendorff Architects)

5.6.1_FEATURES KEPT FROM HB THOM

- The main lobby of HB Thom used to be one of the main attractions, because of its curved staircase, vertical windows and parquet floors (Figure_92). These elements are all preserved and kept in Adam Small.
- When entering the new auditorium, the visitor is presented with the original timber cladding and brass vents (Figure_93) along the sides of the passage into the auditorium.
- Due to the featured staircase being kept as is, the original brass balustrade on the first floor is preserved, but painted black (Figure_94).
- The HB Thom auditorium had padded doors with copper handles (Figure_95) to seal in the acoustics in the auditorium. These remain in Adam Small and serves the same function.
- The signature lobby chandeliers (Figure_96) of HB Thom are preserved and moved to the entrance foyer of the newly built drama department next to Adam Small Theatre.

Figure_91 New foyer space of the Adam Small Theatre
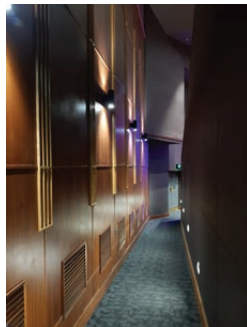
Figure_92 Existing timber in new Adam Small Theatre
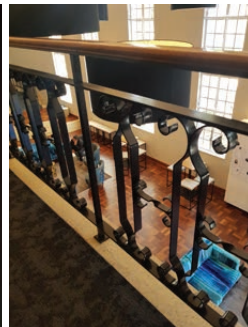
Figure_93 Orginal balustrade, painted black

Figure_94 Orginal door handles
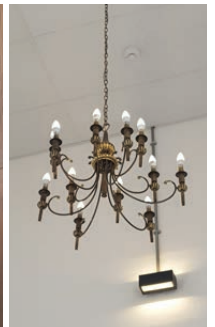
Figure_95 Original chandelier that hung in HB Thom foyer

5.6.2_NEW TO ADAM SMALL THEATRE

- The main new feature that is visible from the street is the Black Box Theatre (Lab) that has a moveable black screen in front of the window façade (Figure_97). This black box theatre can be set in various stage configurations and can be used for professional performances or as a teaching theatre for the students of Stellenbosch University.
- In HB Thom, there used to be a balcony in the auditorium, but to make space for additional seats, the new auditorium seats extend past the platform where the old balcony used to be. This meant that the architect had to design an additional raked floor to extend to the top of the auditorium (Figure_98-99).
- In order for the Adam Small to become a theatre complex, the architects added new supporting programmes, including a library and a conference room or a classroom. Additional programmes, such as studios, a dye room, a LAN room and offices, were also added as part of the complex (Figure_100-103) .
- The original Adam Small lobby is redesigned as a public space, which the local community uses as a social space. To this end, the new lobby received new lights. The old curtains in the tall, vertical windows were removed in order to allow more natural light in the space (Figure_104).
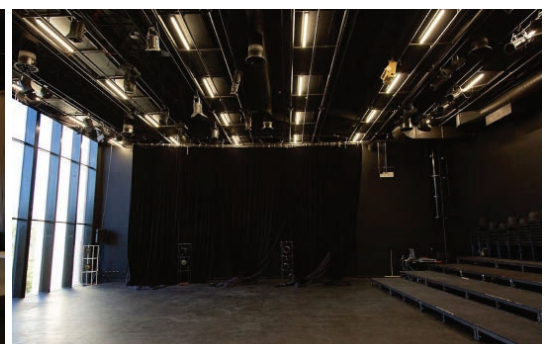
Figure_96 (both) New black box theatre (Lab) in Adam Small Theatre (Pretorius, 2019)

70
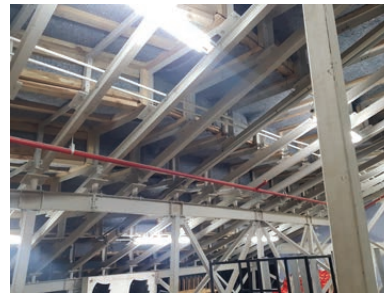
Figure_97 (left) New auditorium seats and configuration in Adam Small
Figure_98 (right) New construction of added seats to the auditorium

Figure_99 (left) New library added to Adam Small Theatre
Figure_100 (right) Conference room added to Adam Small Theatre with wall of historic photographs
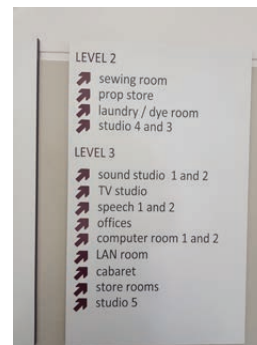
Figure_101 (bottom left) Signage board with new programmes
Figure_102 (bottom middle) Signage board with new programmes
Figure_103 New chandeliers hung in the foyer of Adam Small Theatre

5.6.3_RELEVANCE TO PROJECT

- The architects of Adam Small Theatre recognized that by adding multiple and diverse programmes to the theatre, it could be turned into a complex. The new design facilitates academic teaching and learning, involves the local community and acts as a social catalyst for Stellenbosch at large. This principle will be applied to the proposed project of the Breytenbach Theatre, currently underutilized by a dynamic community.
- Adam Small involves the community through creating a public lobby, where the people of Stellenbosch can lounge during the day and experience the magic of theatre without even watching a performance. This principle is applied to the Breytenbach Theatre, where the historic house (proposed to be the café) becomes activated throughout the day, so that the local community can become part of the theatre precinct, even whilst there are no shows running.
- The HB Thom Theatre possessed a number of significant heritage features that required a sensitive approach. As the new Adam Small was conceived, these features were either restored or preserved, and in both cases, celebrated. The most distinctive element, the stained-glass window façade, was maintained in its original state with the addition of a contrasting metal black box juxtaposed alongside it. This ensured a distinctive difference between the old HB Thom and the new additions of Adam Small. A similar approach to heritage of identifying architectural features of historic value has been identified at the Breytenbach Theatre. A Statement of Significance (SoS) provides a strategy guiding the design approach to working with these features.
- The new addition of a black box theatre (Lab) in Adam Small, created a platform where performers had the freedom to change stage configurations and approach their performances on a more flexible manner. Correspondingly, the orthodox seating arrangement in the Breytenbach Theatre has been stripped away and replaced by a black box theatre, in order to give the community the freedom to tell their stories in a space that is flexible and multifunctional.

71
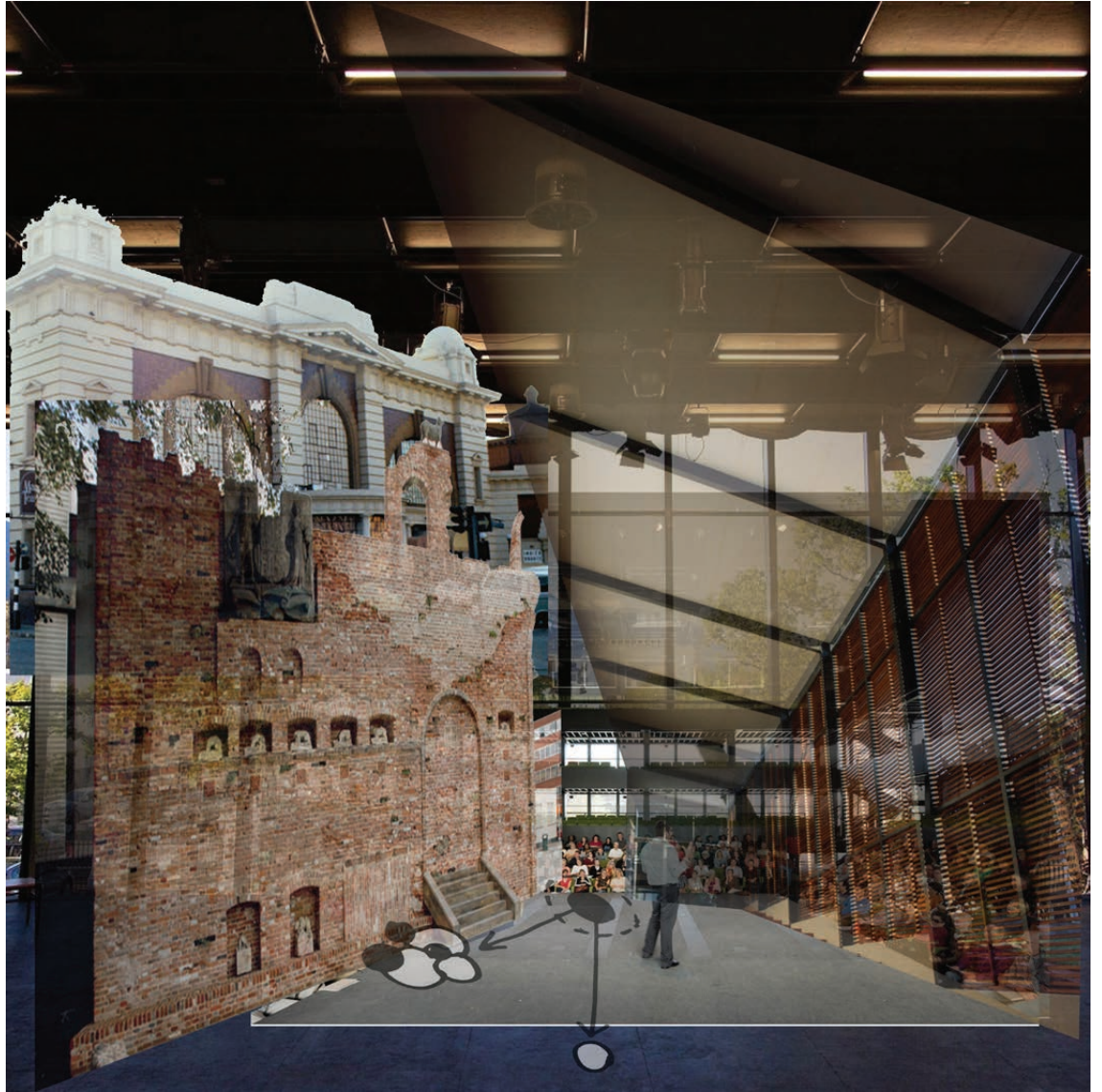
Figure_104 Conceptual montage of Act II, Scene 2

5.9_CONCLUSION

The investigation of precedents and case study presented in this chapter, assists in providing guidelines for how theatre, adaptive reuse (intervention/insertion/installation), social catalyst and community generation are dealt with in theatres and historic contexts. Through the review of the case study and precedents, it is evident that the approach towards heritage fabric is to preserve and celebrate, through a process of identification of precious and non-precious fabric. Common amongst the precedents is the adaptive reuse of elements through juxtaposition of materials, distinguishing new from old. The analysis of precedents and the case study revealed how the implementation of multiple programmes can activate a throughout the day and into the night strategy/approach, thereby acting as a social catalyst for the local community. The concept and design development phase for the redesigned Breytenbach Theatre demonstrates the application of the precedent and case study findings.

6 Act iii Scene 1

INTRODUCTION

Following the context study, the theory investigation and analysis of a case study and prec-edents, a series of guidelines are distilled and serve to inform the design development. The chapter, ACT II, Scene 1, sees the discussion of these guidelines. The chapter is divided into three parts: design informants, guidelines and envisioned character. After analysis of these three parts, an appropriate approach to the design development is taken.

6.1_ DESIGN INFORMANTS

6.1.1_HERITAGE AND CONTEXT AS INFORMANT (ACT I, SCENE 1)

Heritage fabric has been identified through documentation of the Breytenbach Theatre and its surrounding context in Sunnyside (c.f. 2.3 – 2.5). Structural heritage fabric is identified in the original rectangular hall and its façade. This is due to the evolution of the historic theatre. The prevalent style of the theatre is identified as a disciplined turn of the century, with multiple influences in style. The plastered detail on the façade is identified as the Mannerist period where the architects deliberately played with symmetry, order and harmony (c.f. 2.4.2).

Diagram_16 Sketch of orginal facade of the Brethenbach Theatre

facade

MANNERIST

Folk Victorian
- square/rectangular floor plan
- decorative trim work on roof and porch

Renaissance
- symmetry
- order
- harmony
- decorative

Cape Dutch
- symmetry of door and windows
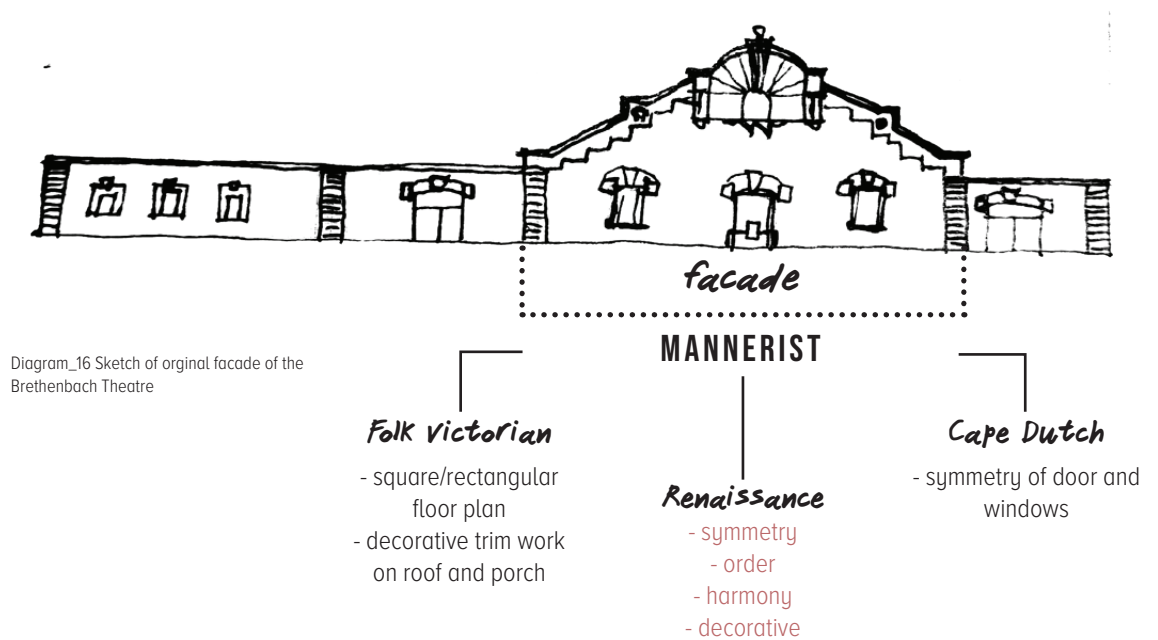
The house located on the northern side of the Breytenbach Theatre has resemblance to Folk Victorian Style with a square floor plan. Victorian roots can still be seen in the decorative trim work outlining of the roof and porch, as well as the bevelled corners (c.f. 2.4.2). (Figure_106-108)

Figure_105 Northern balcony of Heritage house at Breytenbach Theatre

Figure_106 Entrance of Heritage house at Breytenbach Theatre

Figure_107 Porch of Heritage house at Breytenbach Theatre

6.1.1.1_MAIN HERITAGE FEATURES

• The façade on the main hall is identified as Mannerist period and has elements of Renaissance (symmetry, order, harmony, decorative), Cape Dutch (symmetry of doors and windows) and Folk Victorian (rectangular floor plan, decorative trim work on roof and columns). (Diagram_16)

• Being influenced by its surroundings, the Breytenbach Theatre has pitched steel roofs that are identified as a heritage feature true to the era from which it dates (Diagram_17).

• Steel framed windows with decorative plaster pediments are identified on the heritage façade. With the evolution of the building, steel framed windows are still used throughout the building (Diagram_18).

• The social and spiritual significance lies in the community around the theatre. There is a rich social significance of the area, however, the theatre has become detached from the local community due to the nature of the ownership.
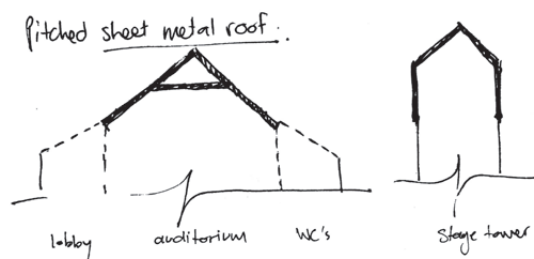
Diagram_17 Sketch of heritage feature roof
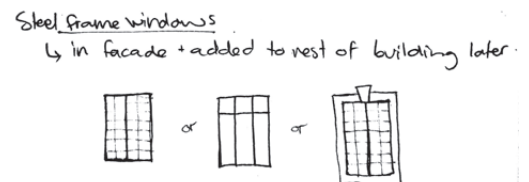
Diagram_18 Sketch of heritage feature windows

From the Statement of Significance, the following design guidelines can be derived regarding the approach to heritage:

- The aesthetic and heritage features of the main auditorium building and facade should be conserved and maintained.
- Built fabric that does not contribute to the heritage value of the structure, such as the existing dressing rooms and lobby, can be stripped away or changed where necessary, to expose and celebrate the historic auditorium and facade.
- The social and spiritual significance around the site and its community should be acknowledged, celebrated and treasured.

75

6.1.2_PROGRAMME AS INFORMANT (3. ACT I, SCENE 2)

An approach to maintain the cultural and historical value of the area is to introduce new functions, which should attract diverse visitors in a bid to revitalize the social interaction and cultural storytelling in the area.

In order to understand the precinct's programme typologies, it is necessary to see where these programmes lie and the number of typologies present in the precinct and around the site (Table_4). These typologies surround the site and therefore, the proposed project should either connect with these typologies or have contrasting typologies.

TIMES IN USE- DAILY THEATRE COMPLEX

	Morning	Mid-Day	Evening
Theatre			
Theatre Lobby			
Studios			
Conference/class rooms			
Workshops			
Outdoor public space			
Restaurants			
Jazz/coctail bars			
Prop and puppet factory			
Public Library			
Public reading room			
Co-working space			

TIMES IN USE- WEEKLY PRECINCT

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Theatre							
Residential							
Studios							
Conference/class rooms							
Workshops							
Outdoor public space							
Restaurants							
Jazz/coctail bars							
Prop and puppet factory							
Public Library							
Public reading room							
Co-working space							
ECD + Afterschool							
Retail - Supermarket							
Internet Café							
Government							
Barber Shop							
Health Clinic							
Open gallery and sculpture							

Table_4 Times in use dailiy for the Theatre complex and times in use in the precinct weekly

This culture-hub needs to attract and sustain social interaction throughout the week. Therefore, it is important to look at times of use for the theatre complex, but also for the precinct as a whole. With the proposed programmes to the theatre complex, the times of use are spread out from morning to night. This is a necessity in order for the complex to be in use for the entire time, creating an environment that is also active and lively. Looking at the precinct's programme times in use, it is evident that the theatre complex is what keeps this precinct "alive" over the weekend. The other programme typologies are mostly in use during the week, with some extending into the weekend.

These new identified programmes result in specific requirements for each space. These requirements become design guidelines when taking the project further to design development.

6.1.3_NARRATIVE AND STORYTELLING AS INFORMANT (ACT II, SCENE 1)

Storytelling in architecture naturally relates to the concept of palimpsest. A palimpsest is something reused or altered but still bearing visible traces of its earlier form (Oxford Dictionary, n.d.). The Breytenbach theatre provides a palimpsest that tells the intangible and tangible story of the building's past. The historic Breytenbach Theatre holds the story of serving as community centre to the local community. It was a place of security and shelter, a place of creation and art and finally, the home to a traditional orthodox theatre (Diagram_19). The proposed Noka Theatre will inhabit the narrative of being community centred, a place of expression and trust, a platform, flexible theatre and an activated building throughout the week (Diagram_19). These narratives pointed to design opportunities identified as follows:
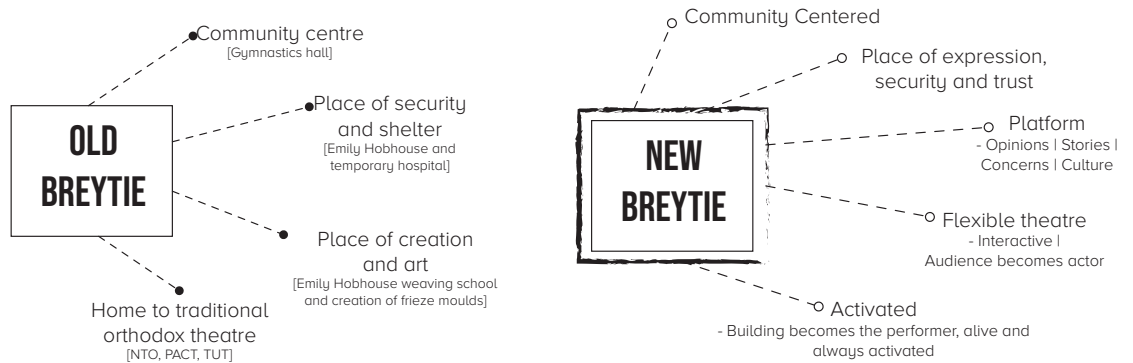
Diagram_19 Narrative of the old Breytenbach Theatre VS the new proposed Noka Theatre

When investigating the narrative of flexible theatre, it is imperative to identify the type of performances that will be performed in this space. These types of performances are investigated by looking at the users that will be performing in them, the users that will be attending the performance and then the requirements needed for these types of performances to happen (Table_5). These requirements become design guidelines for what this space would need to function as a flexible theatre.

TYPE	USER PERFORMING	USER ATTENDING	REQUIREMENTS
spoken word	Individual performer - Emotional | Serious | Artistic | Critic | Curious Activist Artist	Friends and Family (FF) Immediate community Outsiders Like-minded performers	Platform Interaction Safety and security Trusting environment
drama production	Monologue - Theatrical | Political | Critical Production company Community / Traditional plays	Theatre goers (outsiders/community) FF Press and professionals	Waiting/rehearsal space Lighting and props Exhibition of performance
traditional	Multiple people - Ritual | Authentic | Traditional	FF of same tradition Community Different races/culture Same race/tradition	Interaction Platform Feeling of acceptance Space Open space Trusting environment
stand up comedy	Indiviual performer - Light hearted | Inviting | Interested | Involved	Outsiders and community Like-minded performers FF	Platform Interaction (before and after) Networking
touring performance	Company - Theatrical | Dedicated | Job | Reoccuring | Deliberate	Outsiders FF Press and professionals Like-minded performers	Rehearsal and dressing room space Big audience Theatre ritual/tradition
instrumental	Individual or multiple - Passionate | Emotional | Theatrical | Traditional	Outsiders and community Like-minded performers FF Curious audience	Space for expression Comfort for audience Silent audience Space to exhibit art of music

Table_5 Production types explaining the requirements needed for each production

77
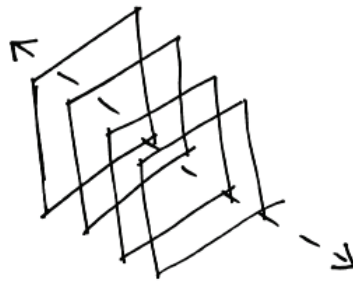
Storytelling is a multi-layered language, just as the rich palimpsest of the theatre. In order to create a multi-layered language in the design in the form of layered spaces and planes. Moreover, catching glimpses of other activities and the act of framing the heritage through the design intervention contribute to this layering of narrative and subsequent layering of experience (c.f. 4.3).

Layered

Diagram_20 Layered language of storytelling
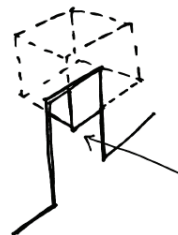
Glimpses

Diagram_21 Allowing glimpses as language of storytelling

Framing

Diagram_22 Framing as language of storytelling

78

6.1.4_BLACK BOX THEATRE AS INFORMANT (ACT II, SCENE 1)

Classification of a Black Box Theatre:

• **Versatile:** This type of theatre offers the production team and performers a plethora of options in terms of lighting, seating and stage space and form.
• **Modular:** Staging equipment is modular and offers options for innovative configurations.
• **Tailored use:** The black box theatre, and its amenities, allows for the tailoring of the theatre space, thereby accommodating a variety of configurations of stage and space.

Figure_108 Typical black box theatre layout

It is proposed that for the Noka Theatre, the orthodox raked seating in the auditorium of the Breytenbach Theatre be removed and the space be converted into a black box theatre. A small intimate theatre such as a black box theatre is chosen because the close proximity between performer and audience. This is the start of a unique and close relationship between performers and audience. Performers on stage in a small theatre have the challenge to be precise of facial expression and body language.

Intimacy is more attainable in the black box theatre due to its size and arrangement of stage to seating, as well as the removal of the proscenium. Intimacy is an emotional as well as physical involvement. Someone may understand the emotion of the performance by observing an actor's facial expression, but feeling that emotion is intensified by the close proximity of actor to audience.

The black box theatre theory adapted from Mi Suk Lee (2010) (c.f. Act II, Scene 1.1) provides design principles, namely movement, engagement and boundaries:

• **Movement:** Entrances can be in different locations, allowing audience and actors to enter the same place, taking away the hierarchy between them (Diagram_23).
• **Engagement:** Openness and transparency to allow engagement of body and mind, including an awareness of existing exterior environment in order to separate illusion from reality (Diagram_24).
• **Boundaries:** Boundaries as porous as possible to allow engagement of the found audience, as well as the captured audience – to see the theatre – but also through the theatre (Diagram_25).
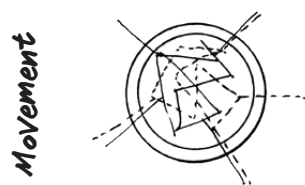
Diagram_23 Parti of movement in black box theatre

Diagram_24 Parti of engagement in black box theatre
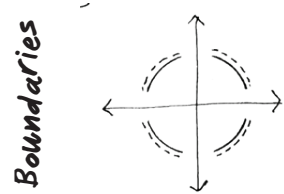
Diagram_25 Parti of boundaries in black box theatre

79

6.2_ DESIGN GUIDELINES

Due to the nature of this project being a theatre, design guidelines is consulted on the design of a building for the performing arts. Buildings for the Performing Arts: A design and development guide by Ian Appleton (2008) provides the foundation for the design guidelines. In order for the guidelines to be applicable to local standards it is evaluated in comparison to SANS 10400.

The following programmatic requirements are considered:
- Toilets
- Circulation
- Dressing rooms
- Green room
- Stage door/performers entry
- Lighting control room
- Offices and associated areas
- Fire protection

TOPIC		REQUIRMENTS	
		OCCUPANCY OR BUILDING CLASSIFICATION OF THIS BUILDING	A2
		BUILDINGS FOR THE PERFORMING ARTS	SANS 10400
Toilets	Men WCs Urinals Wash basins Women WC's Wash Basins	Min of 2 for up to 500 males, then 1 for each additional 500. Min of 2 for upto 100 males, then 1 for each additional 100. 1 for each WC plus one for each 5 urinals. Min of 2 for up to 75 females, then 1 for each additional 50. 1 for each WC.	SANS 10400-P:2010 Edition 3. - Min of 3 WC up to 500, then add 1 for each additional 500. - Min of 4 urinals for up to 250 males, then add 3 for each additional 250. - Min of 3 WHB for up to 500 males, then add 1 for each additional 500 males. Women : Min of 12 WC up to 500, then add 1 for each additional 150 persons. Min of 6 WHB for or up to 500, then add 1 for each additional 500persons
Circulation	Access to the auditorium	Main circulation routes. These routes should be free from cross-circulation. The minimum width of the circulation routes should allow for peak use.	SANS 10400 - T The min width of escape routes should be 1500mm for maximumof 160 persons.
	Access to other areas	Access to toilets, cloakrooms, foyer, places to eat and drink, sales areas and meeting rooms should all be off the main circulation routes to the auditorium	
Dressing Rooms	Single Room	Should be able to accommodate 2 performers. Recommended dimensions: - room with a bathroom: 15m²	n/a
	Shared Room	Should be more than 4 performers in a shared room. Direct access to a shower. Recommended dimensions: - room with shower: 18m²	n/a
	Communal Room	Should be more than 16 performers. Allow 3m² per occupant. Communal rooms should be planned so that they can be sub-dived into smaller spaces.	n/a
Green Room	Term for the general area for performers for social activities, rest, refreshment and entertainment.	Size is determined by the number of performers. Allow 1.4m² per occupant. Storage will be required to accommodate equipment for the additional uses.	n/a
Stage door/performance entry	External access to the performers' spaces will be required, with the following:	Entrance door should be protected by the elements and include a lobby as a sound barrier and thermal barrier. Direct access between Entrance door and platform/stage without passing through other functions. Entrance can be a control point for the security, fire alarm and smoke vent release to flytower.	n/a
Lighting controll room	Enclosed sound proof room	Should have an observation window. Room size and shape (min): 3m wide, 2.5m deep and 2.4m high with separate mechanical ventilation. Allow 1500mm turning circle.	
Offices and associated areas	Staff offices	Allow each office to be 12 - 15m² - Platform/stage manager - Secretary - Chief technician - Master carpenter - Property master - Wardrobe mistress	n/a
	Stage Hands/ Flymen	Require changing rooms. Allow 3m² per person. Showers and lockers should be provided.	n/a
Fire protection	Fire resistant	Enclosing walls, floors, doors and other openings should be fire resistant. - non-combustibility of materials including finishes and seating - detector system: smoke detectors in auditorium and associated voids - extinguishers: hose-reels, portable extinguishers - alarms: connected to automatic detector system and central indicator panel	SANS 10400 - T:2011 Edition 3 - Fire resistance of the external walls should be 30 min. - Fire stability of all structural elements will be according SANS 10400-T,clause 4.7. - Number of the porable fire extinguishers will be 1/200m² - Fire Hose Reels: 1/500m² - No fire detection and fire alarm are requiered in classification A2.

Table_6 Guidlines from Buildings for the Performing Arts and SANS 10400 (Appleton, 2008)

6.3_ ENVISIONED CHARACTER

The Breytenbach Theatre and surrounding area has a rich palimpsest of stories that sets the scene for the design intervention. The theatre-building was built on a German farm that played a major role in the Anglo Boer War (c.f. Act I, Scene 1.1). During that time, the area now known as Sunnyside, was mostly occupied by Germans until after World War I. As time went by the community and theatre evolved as politics, economics and demographics changed.

Today, the theatre, owned by Tshwane University of Technology, is located in the heart of an important social block of Sunnyside. It is surrounded by large apartment blocks, big jacaranda trees, "shebeens" and small retail spaces. Gerard Moerdyk street that runs parallel to Nelson Mandela drive is filled with the chatter of people in the streets going about their daily business, taxis hooting and passing by, small children playing at the créche and loud and jovial noise coming from the local bar. Yet, the theatre does not attract any of this social activity, and sits underutilized on the edge of the urban block.

The future of this precinct (Noka Theatre) lies in the strengthening of existing social conditions, combined with the preservation of the social heritage of the site. The palimpsest of this social block should be celebrated and at the same time give opportunity for new stories to be told. The envisioned character for the Noka Theatre is to be vibrant, picturesque, captivating, memorable and magical.

6.4_CONCLUSION

Design informants are discussed in this chapter to act as a guideline for design development. The informants include heritage, programme, narrative and the theory of black box theatre. Together with these design informants are a set of guidelines for building a space for performing arts that links parallel to SANS 10400. Finally, an envisioned character for the precinct is described through a photo montage to act as a conceptual driver for the design development that follows.

7 Act iii Scene 2

INTRODUCTION

This chapter brings together the context analysis, heritage investigation, theory and conceptual ideas into a physical design. This is shown through the iteration process of floor plans and 3D model explorations. The design development of the entire precinct is discussed up to the final iteration for the June exam. Thereafter a more thorough investigation is done into separate design elements.

Act III, Scene 2 is divided into 2 parts: A) Design Development and B) Technical Resolution. The design development and technical resolution of the precinct is discussed in the order of importance for technical resolution, starting with elements that will not be resolved on a detailed level and ending with the most detail resolved design element. This is indicated with a highlighted location model for each design element.

Order of design elements to be discussed:

A) Ablutions and Public Library building
B) Admin building
C) Heritage House
D) Dressing Rooms
E) Backyard
F) Stage Tower
G) Portal
H) Black Box Theatre
I) Puppet Factory
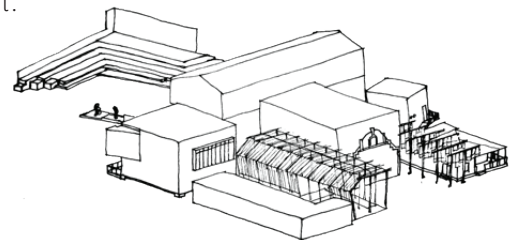
Diagram_26 Base model of loaction key model (Front and back)

2ND FLOOR

1ST FLOOR

GROUND FLOOR

BASEMENT
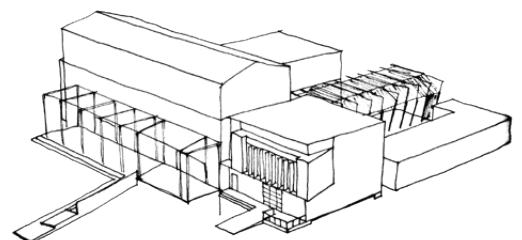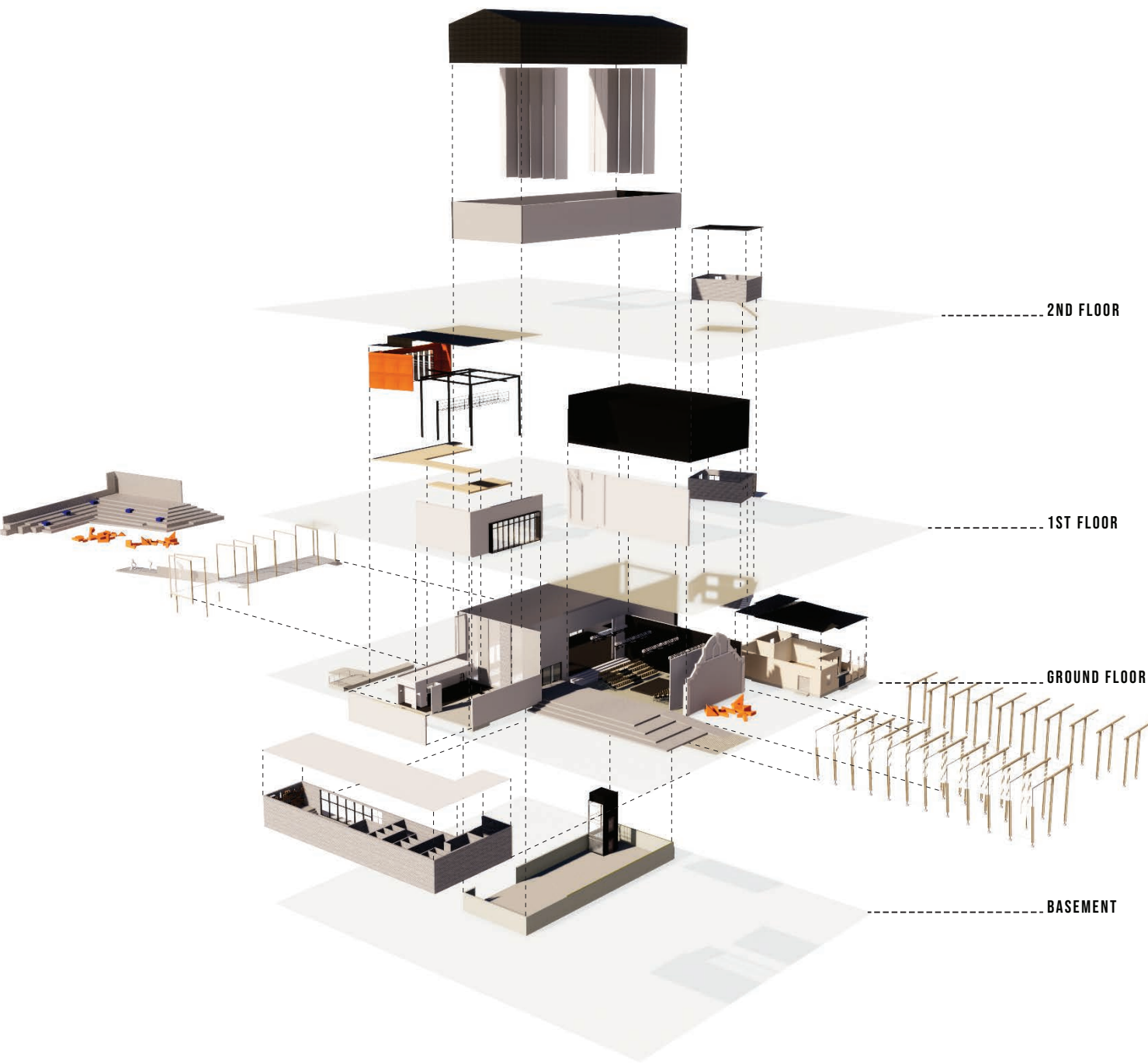
Figure_110 Exploded axonometric of precinct indicating levels

84

7.1_FLOOR PLAN DEVELOPMENT (FEB - JUNE)

Figure_111 Existing floor plan of Breytenbach Theatre drawn by author

EXISTING FLOOR PLAN

First Floor

Ground Floor
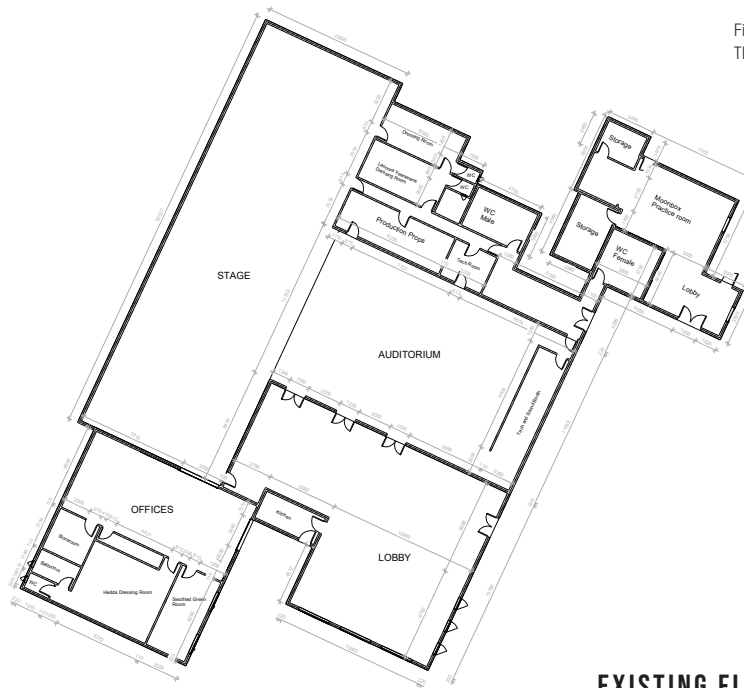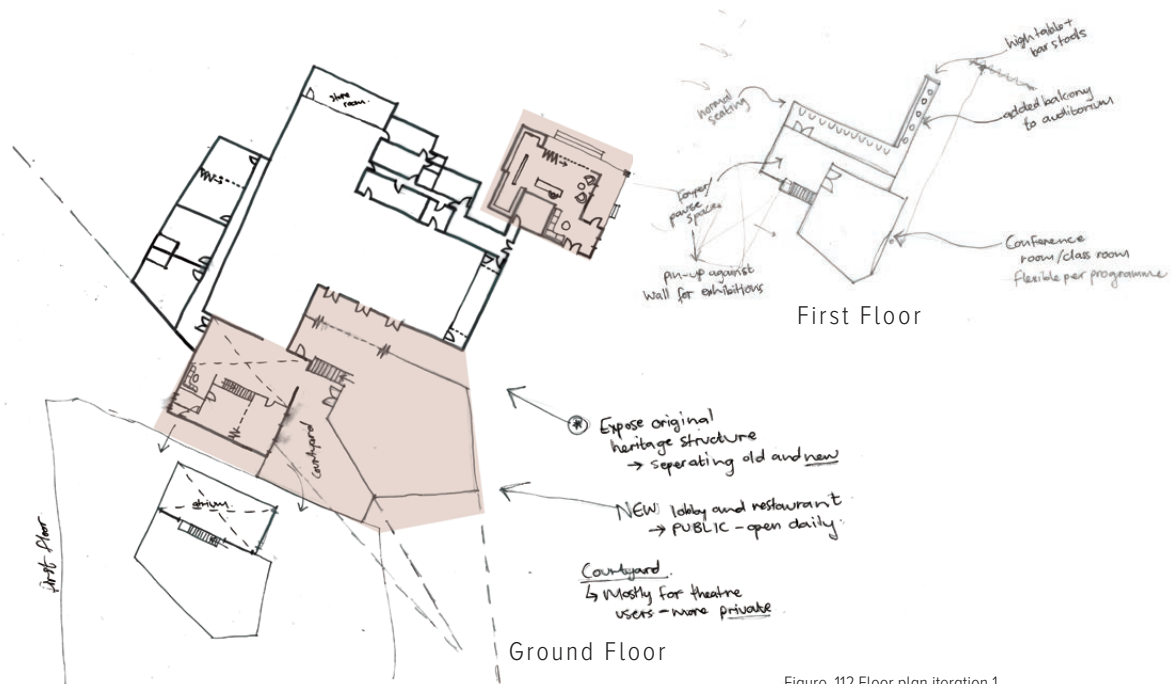
Figure_112 Floor plan iteration 1

ITERATION 1 - 13 MAY

What is added/new

- The lobby was separated from the auditorium with a new shape
- An addition to the building was added for supporting programs
- Heritage house has new entrance facing north
- Second floor above the lobby was added with balcony looking over the auditorium

What did not work

- The shape of the lobby has no justification
- The north facing entrance of the heritage house is facing a boundary wall
- The atrium in the office building does not allow the user from the outside to look in

Ground Floor
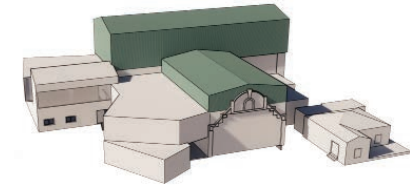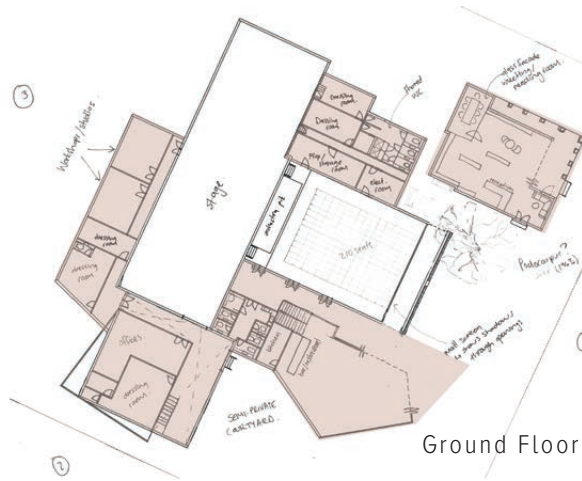
Figure_113 3D model iteration 2

First Floor
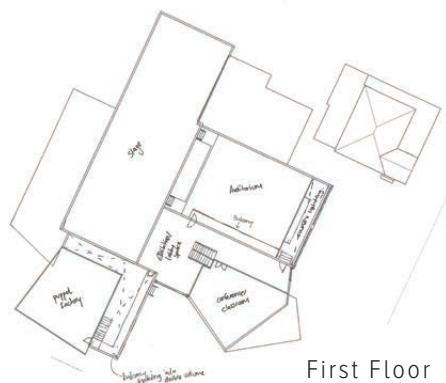
Figure_114 Floor plan iteration 2

ITERATION 2 - 16 MAY

What is added/new

- The lobby was separated from the auditorium with a new shape
- The office building/puppet factory's atrium is facing Gerard Moerdyk Street
- Heritage house has new entrance facing the Gerard Moerdyk Street
- Second floor above the lobby was added with balcony into the auditorium

What did not work

- The shape of the lobby creates unwanted nodes
- The addition does not add value to the building at the back
- Adding a balcony would mean changing the roof and the ceiling in the auditorium
- The programs' are not related and consequently, function independently

Ground Floor

Figure_116 Floor plan iteration 3
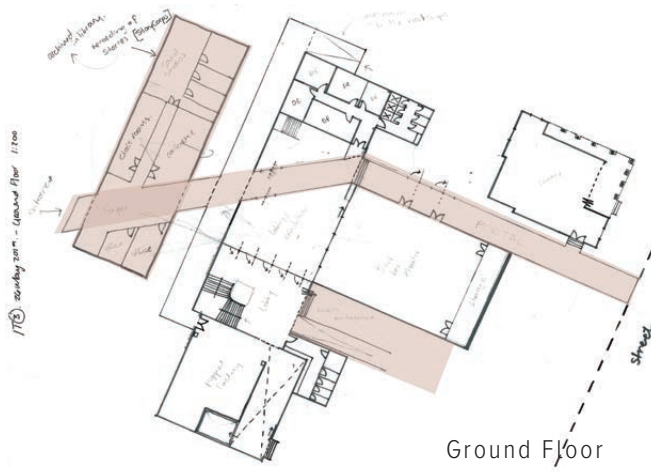
Figure_115 3D model iteration 3
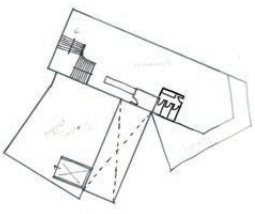
First Floor

ITERATION 3 - 26 MAY

What is added/new

- A portal/tunnel is added to connect all programs together
- A new building is added behind the theatre and to provide supporting functions
- The lobby and dressing rooms are reloacted to the theatre tower
- The auditorium is transformed from a traditional theatre to a black box theatre
- Rehearsal studio is added above the dressing rooms on second floor

What did not work

- The bend of the portal breaks the flow of the movement
- The additional building fails to contribute the design concept
- The entrance with ramp is not inviting
- The shape of the second floor restaurant competes against the heritage facade

86

First Floor
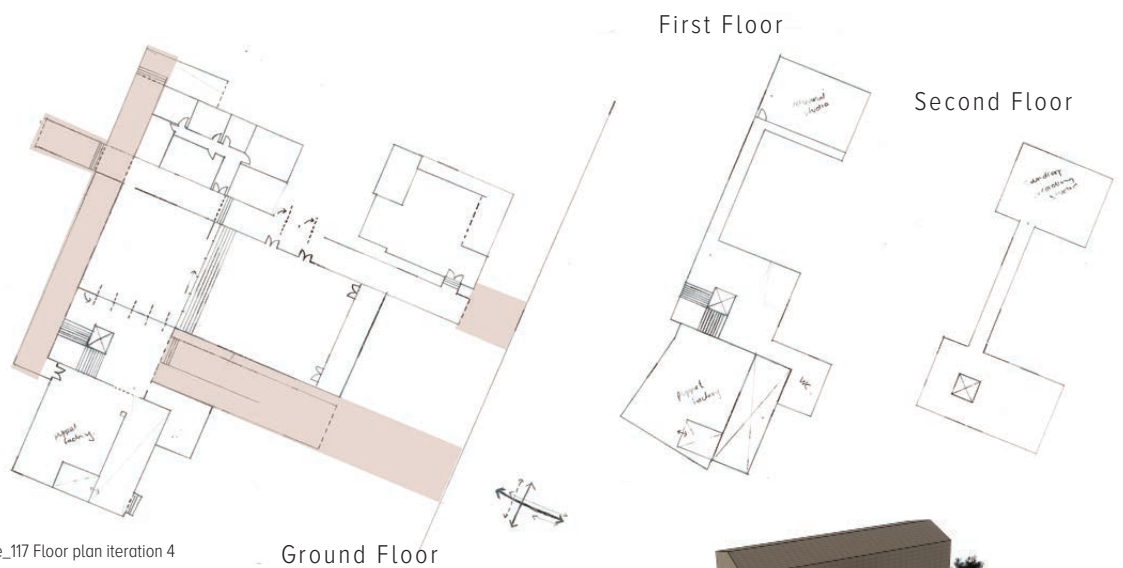
Second Floor

Figure_117 Floor plan iteration 4

Ground Floor

ITERATION 4 - 1 JUNE

What is added/new

- The portal is linear through the theatre tower
- The first floor has a rectangular shape, imitating the theatre tower
- A second floor is added for the recording studios
- Bridges are added as "cat walks" in between the different floors
- A glass elevator is added that goes up to second floor

Figure_118 3D model iteration 4

What did not work

- The portal needs to extend to the street, thereby doubling as conplex entrance
- The idea of "stage tower" is lost with the multiple levels
- There is no space for the restaurant/bar/kitchen
- Entrance of theatre looks disjointed
- The portal should lead to something at the back of the theatre

87

ITERATION 5_FLOOR PLANS - JUNE EXAM

What is added/new

- The portal took on a circular form with courtyard areas at the front and back of the building
- The supporting facilities moved outside of the stage tower into separate building
- Heritage house becomes cafe
- Additional building with Public Library/reading room is added
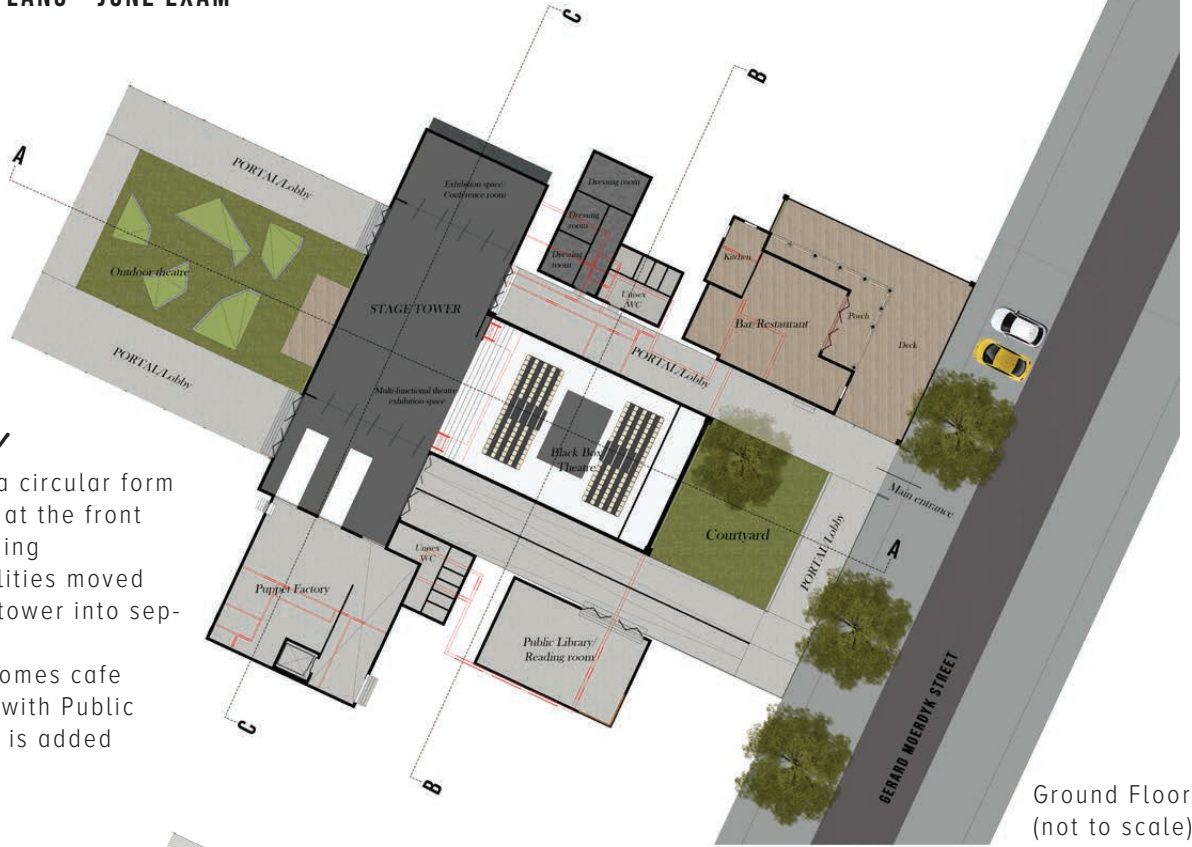
Ground Floor
(not to scale)

Figure_119 Ground floor plan iteration 5 - June exam

What did not work

- Form of portal creates boundaries and edges that does not spill into urban fabric
- Entrance is uninviting with slit ramps
- Supporting facilities are impractical with the dressing rooms so far away from the performance spaces
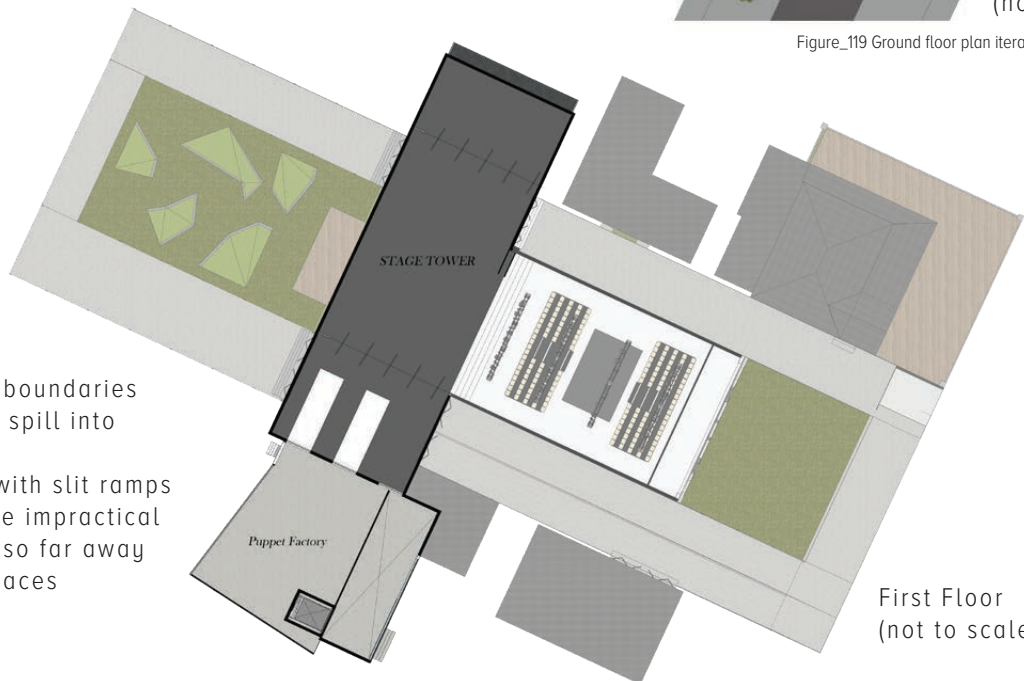
First Floor
(not to scale)

Figure_120 First floor plan iteration 5 - June exam

| APPROACH | COURTYARD | RAMP UP | CENTRE STAGE | OUTDOOR APPROACH | OVERVIEW |

Figure_121 Series of 3D rendered images - June exam

88
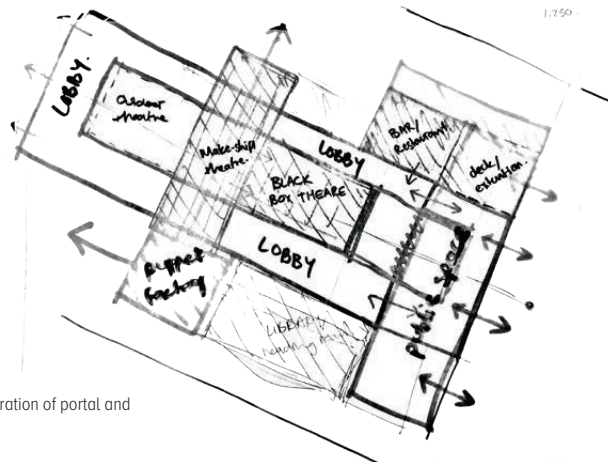
Diagram_27 Exploration of portal and support facilities
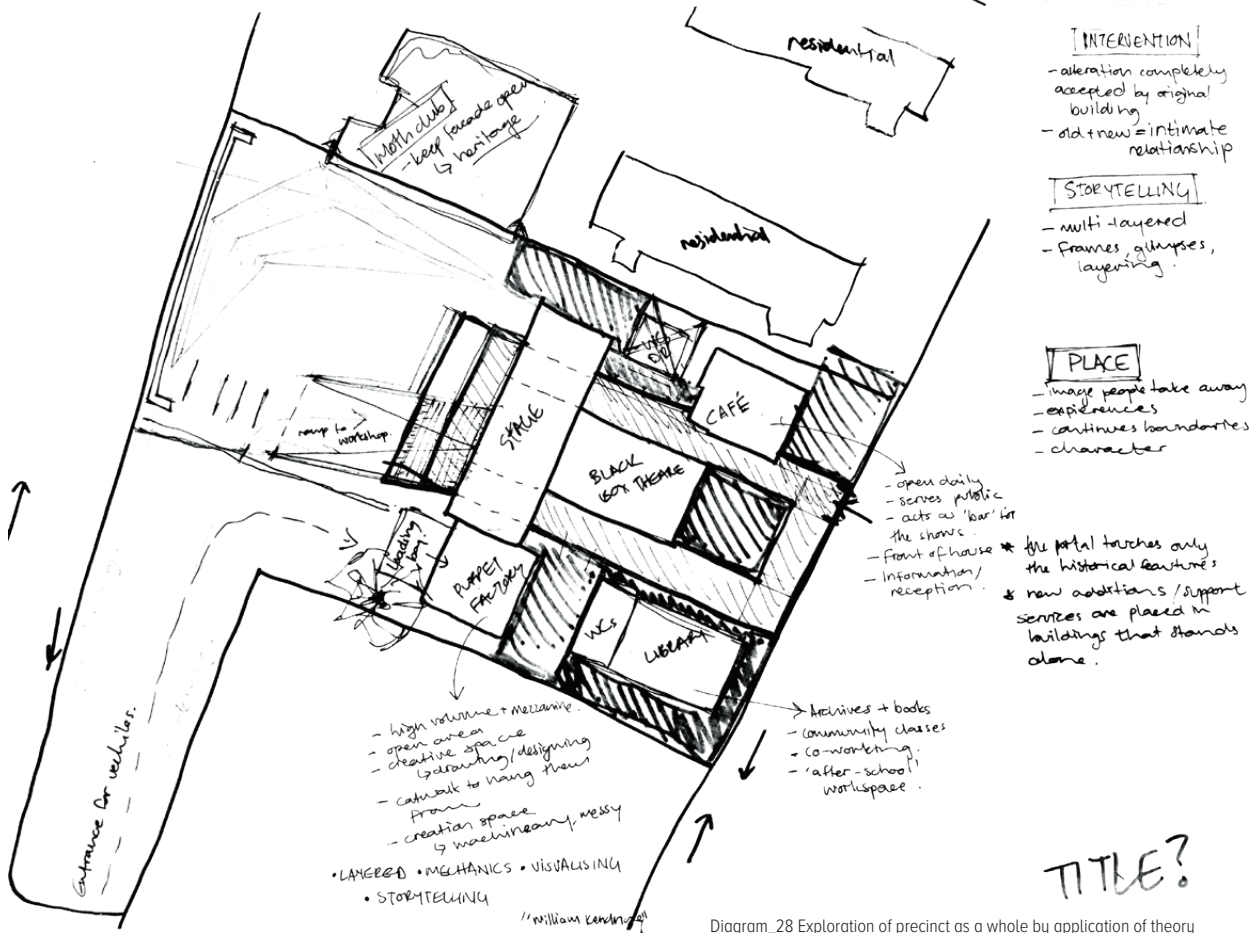
Diagram_28 Exploration of precinct as a whole by application of theory

After Iteration 5 it was important to zoom out and look at the precinct as a whole. Implementing the design informants and theoretical premises of storytelling and place-making ensures that the theatre complex function as a combined whole and not as separate programmes (Diagram_28).

In order to celebrate the heritage features of the Breytenbach Theatre, the new intervention buildings had to detach from the existing fabric, as well as from the activated circulation portal. This allows a distinct understanding of what is existing and what is new intervention and gives the portal space to spill out into the inbetween spaces.

With iteration 5 the portal made a distinctive circular motion, giving it boundaries and edges that results in a separation between the theatre and the back of the theatre yard. With further design development the portal should explore to extend within the urban space - allowing the community to become part of this "performance".

7.2_TECHNICAL RESEARCH QUESTIONS

How can the approach to certain connections establish a strategy for exposing the narrative of heritage, theatre and mechanism.

SUB-QUESTIONS

1. What approach is taken to connect the new fabric of the intervention with the existing historic fabric?

2. How are juxtaposing elements implemented into the intervention through materiality and detail?

3. How are multi-functional spaces implemented and approached through the intervention?

7.2.1_OUTCOMES

Specific interior and architectural interventions are selected as examples of connection and to showcase the sophistication of construction. This takes the form of detail resolution of the selected additions in their entirety.

The methodology consists of developing guidelines for the approach to connecting heritage fabric and new interventions. These guidelines have been established through an investigation of the Burra Charter, and its Statement of Significance (ICOMOS 2013:2); appropriate precedents; theoretical premises (as presented in Act II, Scene 1) and conceptual development (c.f. Act III, Scene 1). Additionally these guidelines and technical resolution are tested against the Sustainable Building Assessment Tool (SBAT).

7.2.2_AREAS OF RESOLUTION

Main architectural intervention for technical resolution
- Addition of the Portal structure

Main interior interventions for technical resolution
- Puppet Factory in its entirety
- Black Box Theatre
- Stage Tower

Interior intervention products/objects
- Puppet Factory balustrade
- Exhibition stands for portal
- Multi-functional outdoor seating (to be used throughout the precinct)

technical

90

J.J. SUPERMARKET
retail

SUNNYSIDE DAY CARE
ecd

PRESIDENT
residential

HUGUENOT
residential

MOTH CLUB
historic

KREST
residential

THEATRE GARDENS
residential

NELSON MANDELA STREET

GERARD MOERDYK STREET

VISAGIE STREET

Drawing_1   Site plan (n.t.s.)

91

Basement
DRESSING ROOMS
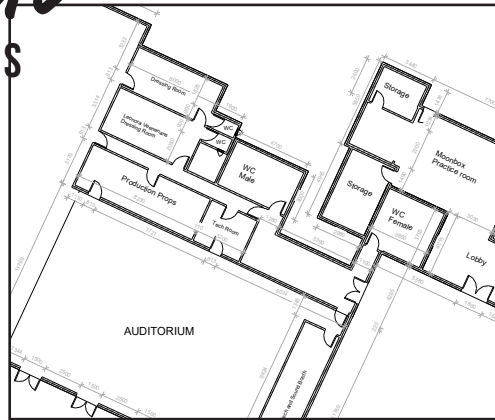
EXISTING FLOOR PLAN

The existing dressing rooms of the Breytenbach Theatre are situated on the northern side of the building. These dressing rooms have access to their own bathrooms as well as direct access to back stage.
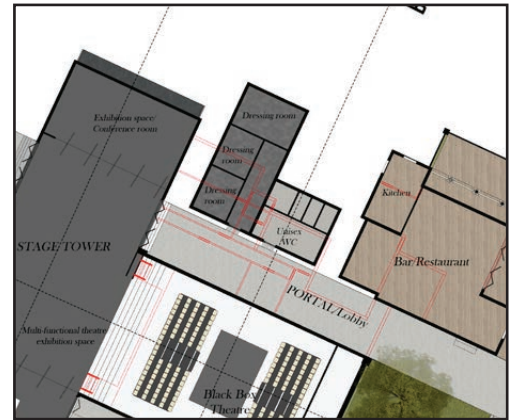
ITERATION 5

Through the floor plan iteration process it is establish that all supporting programmes should be disconnected from the heritage building. Therefore, the dressing rooms were reloacted into a seperate building on the northen side of the precinct.

| Demolition line | - - - - - |
| New Brick work | |
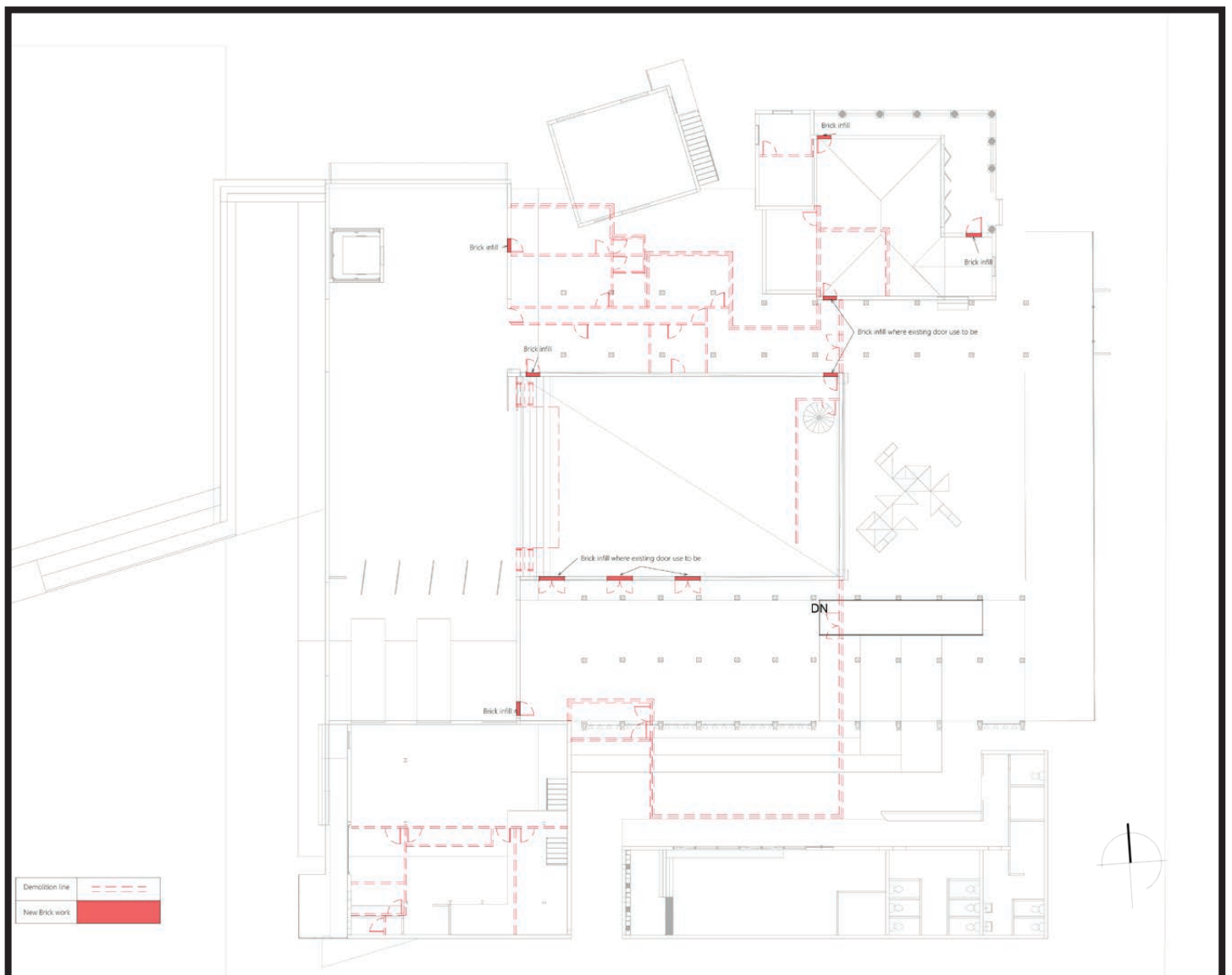
Drawing_2   Demolition plan (n.t.s.)

Kitchenette

Fridge

Dressing Room 1

Dressing Room 2

PERFORMERS GREEN ROOM

Elevator

Dressing Room 3

Lounge Area

Dressing Room 4

Dressing Room 5

PROPS/SCENOGRAPHY WORKSHOP

New 2000 x 827mm black powdercoated aluminium sliding door, with tempered glass

Existing columns and beams

New overhead cut-outs in stage floor

Existing brick work
New Brick work

Drawing_3   Basement plan (n.t.s.)

Though the **principles of a black box theatre** sttates that there should be no seperation between audience and performer, it is still imperative to have dressing rooms close to the performance spaces.

With the final iteration, the dressing rooms are placed in the basement of the stage tower. This will be accessed through a glass elevator. According to the design principles the following is required for the Noka Theatre:
- 3 x Single dressing rooms (19m^2)
- 2 x Shared dressing rooms (40m^2)
- Green room (28m^2)

LAZY STAIRS

The lazy stairs are built from retaining walls, allowing vegetation to grow in designated areas of the stairs. The stairs are wide enough for the user to be able to relax, to use it as amphi steps or even as an exhibition space

BACKSTAGE BACKYARD

STAGE TOW

"Umbrella Grid" is a grid on the floor with holes on each crossing. These holes are circled with LED lights and function as holders for umbrellas.

PUPPET FAC

Puppet factory porch

The pedestrian lane is paved with perforated paving, allowing people to go their move to grow.

PEDESTRIAN LANE

PAVING - PARKING

BLACK BOX THEATRE

The black box theatre can be used in various theatre configurations.

KITCHEN

BREYTIE CAFE

MAIN ENTRANCE

COURTYARD

Storage

Female WC

Male WC

Stage-hands locker room

Storage

LIBRARY/READING ROOM

Office

Female WC

Male WC

Urinals

Disabled WC

Change Room

Storage

Existing brick work
New Brick work

STAGE MANAGER
Office

Lounge

PROPERTY MANAGER
Office

SECRETARY
Office

STAGE TOWER

BLACK BOX.THEATRE

Sound and
Lighting
Controll
Room

PUPPET FACTORY

Drawing_5   First floor plan (n.t.s.)

CHIEF
TECNICIAN
Office

Lounge

MASTER CARPENTER
and WARDROBE
Office

STAGE TOWER

DN

Structural steel roof truss as per struc.
engineer, fitted with baseplate and bolted to
concrete beam

Structural steel roof truss as per struc.
engineer, fitted with baseplate and bolted to
concrete beam
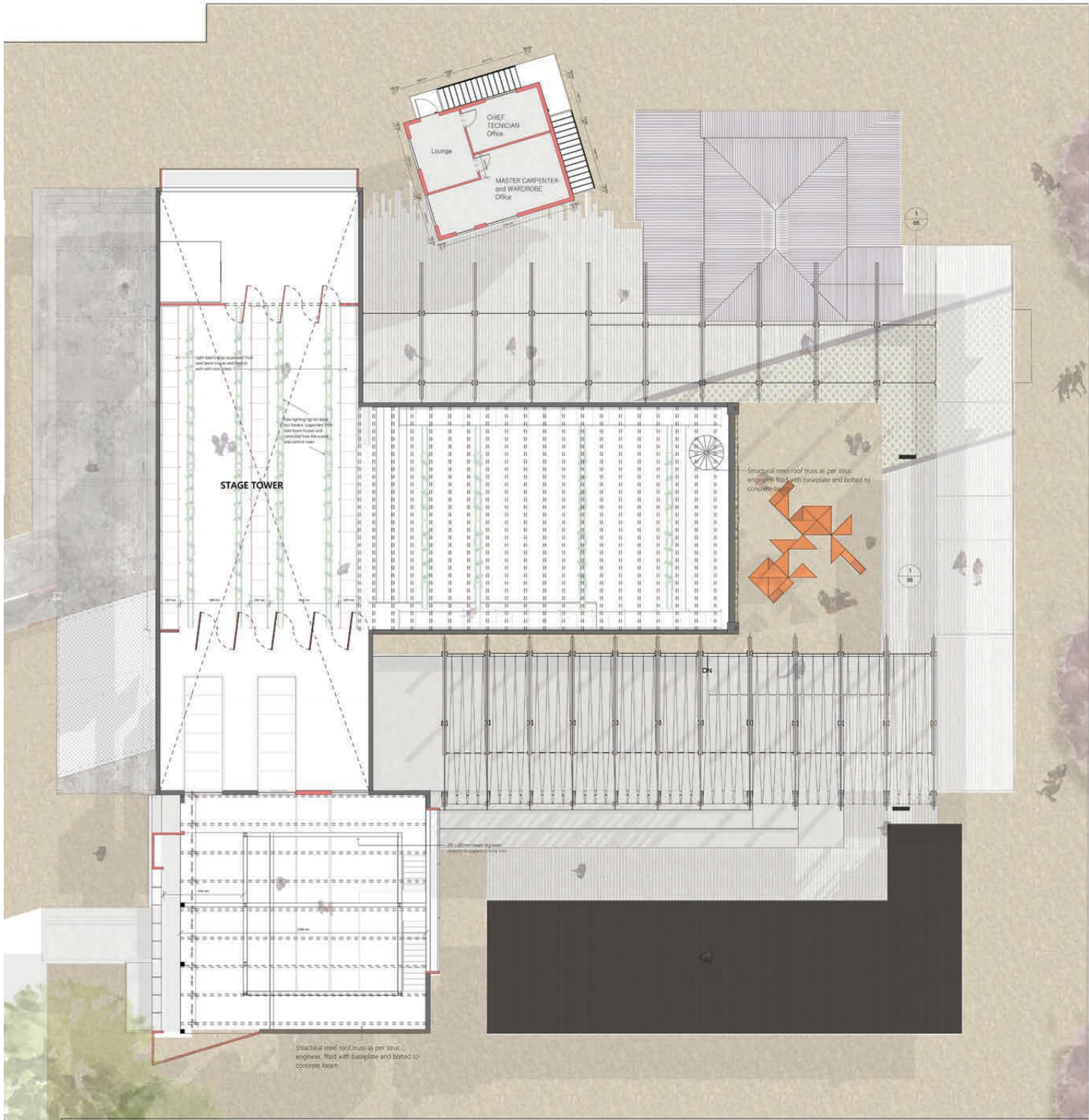
Drawing_6   Second floor plan (n.t.s.)

A. Public Library and
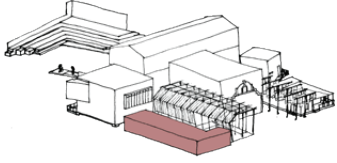
A. PUBLIC LIBRARY DEVELOPMENT

The programme of a public library was identified as missing within the context around the site (c.f. 3.1). Due to the community having multiple residential blocks as well as an ECD and afterschool, it was decicded to include a public library/reading room into the Noka Theatre complex.

The public library therefore also functions as an educational element of the theatre complex and has the potential to host public talks, lectures and learning material. Linking with the concept of storytelling, it is proposed that this public library also house the archives of the Breytenbach Theatre and its surrounding community.
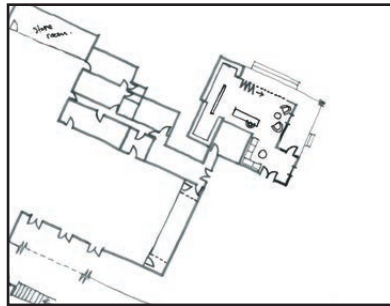
Figure_122 Iteration 1 of public library (13 May)
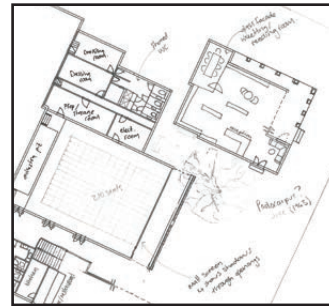
Figure_123 Iteration 2 of public library (16 May)

Figure_124 Iteration 5 of public library (1 June)
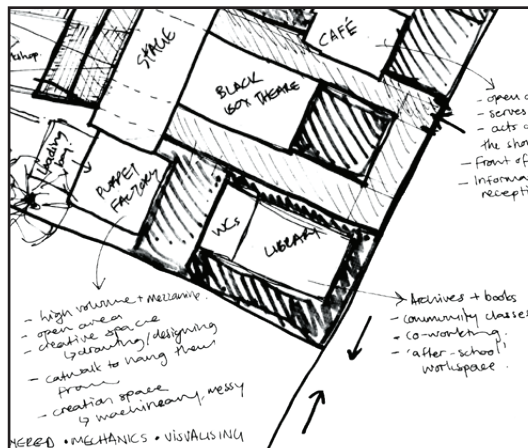
Figure_125 Final iteration sketch (Post-June exam)

With iterations 1 - 2 (Figure_123-124) the public library was placed in the heritage house of the Breytenbach Theatre. This caused the programme of the public library to become disjointed from the rest of the complex. The aim is for the public library to attract adults and children during the day and thereby activating the precinct daily. With the public library on the edge of the precinct it fails to achieve this objective.

Therefore the public library was moved to the southern side of the precinct into a new building (Figure_125). This ensures that the user enters the precinct and walks through the activated circulation space to get to the library.

98

Ablution block

With the final iteration of the public library, an opportunity is discovered for the public ablution to be in the same building. The ablution facilities are placed on the eastern-side of the building. This ensures that the ablution facilities are on the circulation route but that it does not distract from the rest of the design of the Noka Theatre.

According to the design guidelines (c.f. 6.2 Design Guidlines) the following is required for the Noka Theatre:
- Male : 3 urinals, 1 WC, 2 wash basins
- Female : 5 WCs, 5 wash basins
- Family bathroom: 1 WC, 1 wash basin, Changing table
- Wheelchair accessible bathroom :1 WC, 1 wash basin
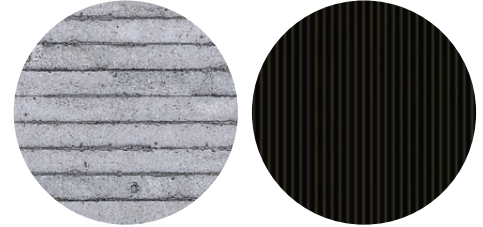
Figure_126 Materials used - Shutter concrete and black corrugated iron sheets

In order to implement juxtaposing elements between the heritage fabric and the new intervention, the new additional buildings in the Noka Theatre complex will have a shutter concrete exterior finish and black corrugated roofs (Figure_127).

Figure_127 Render of entrance to public library
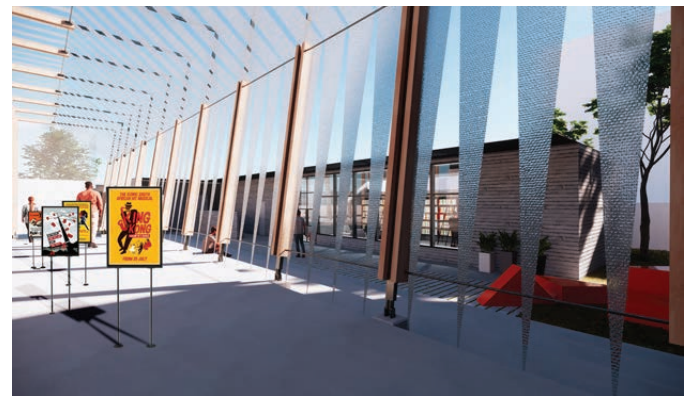
Figure_128 View of puppet factory from public library
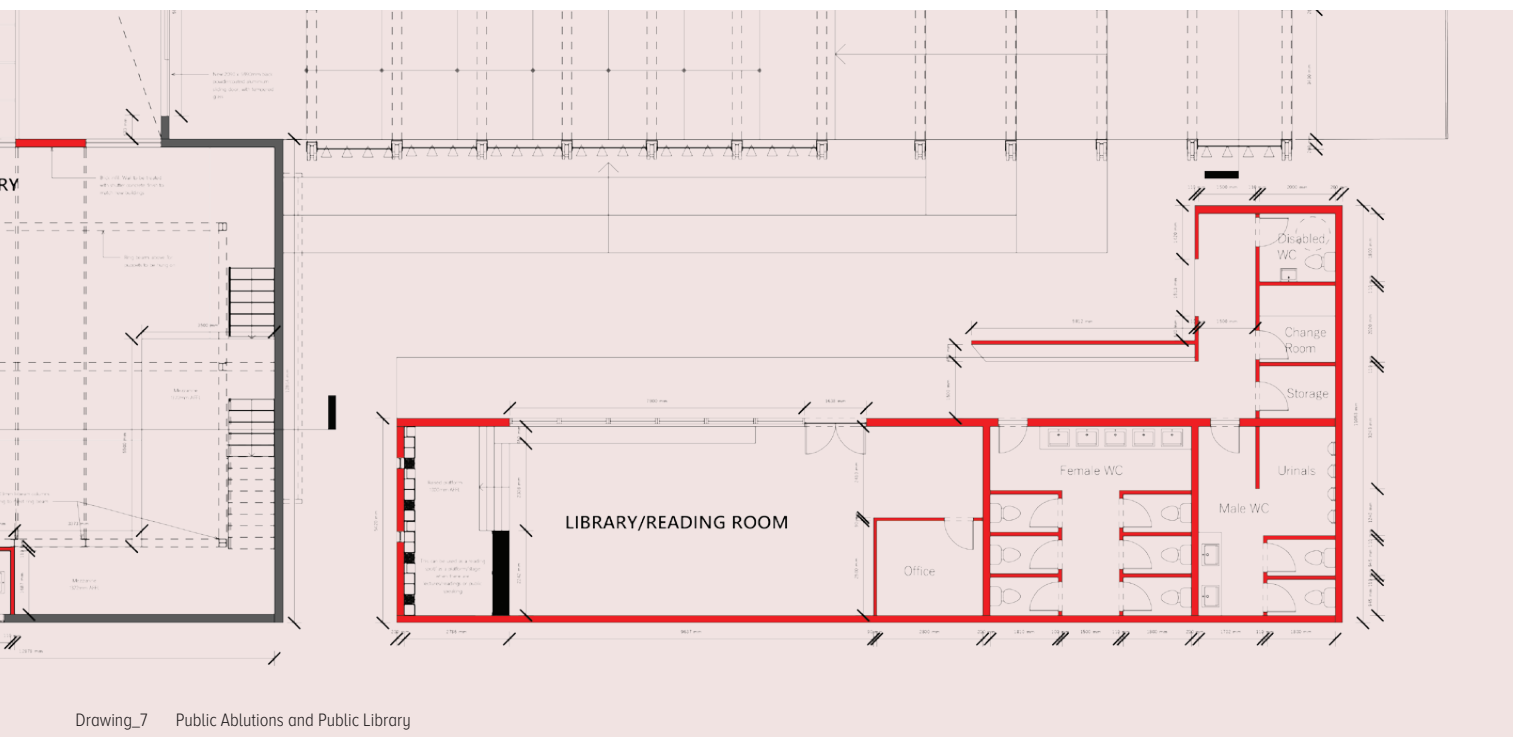
Drawing_7   Public Ablutions and Public Library
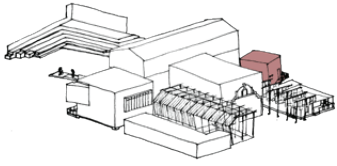
B. ADMIN BUILDING DEVELOPMENT
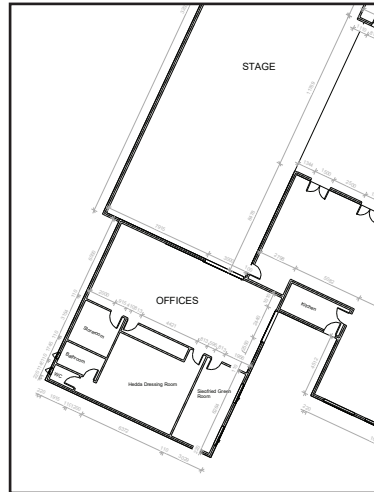
Figure_129 Existing Bretenbach Theatre floor plan

In the Breytenbach Theatre the admin offices were situated in the building on the southern-side of the stage tower (Figure_130). This double volume space housed a timber frame mezzanine with the manager offices at the top and extra dressing rooms at the bottom.

During the design development of the Noka Theatre, it is decided to use the existing admin building as the puppet factory and move the admin facilities to another building.

According to the design guidlines it is necessary to have a certain amount of staff offices of 12-15 square meter each (c.f. 6.2).

The admin facilities are moved into a new building on the northern side of the precinct. This building will house public ablutions and staff quarters on the ground floor and admin offices on the second and 3rd floor (Diagram_29).

The angle of the building's footprint is changed to match the angle of Rissik Street in relation to the urban block (Diagram_30). This angle will be used throughout the design development of the Noka Theatre.

By placing the admin building on this slanted axis, the building creates a social courtyard between the stage tower and the Breytie Cafe giving users the opportunity to interact during the day or during intervals in shows (Diagram_31).
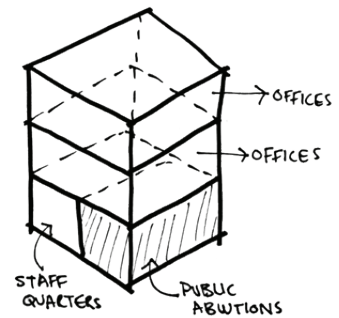
Diagram_29 Programmes in the admin building
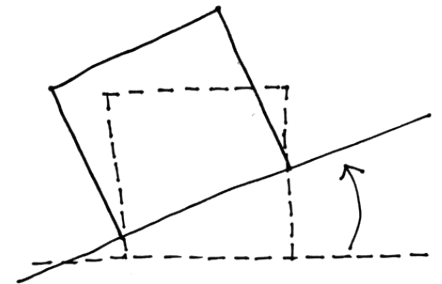
Diagram_30 Changing the angle of the admin building placement
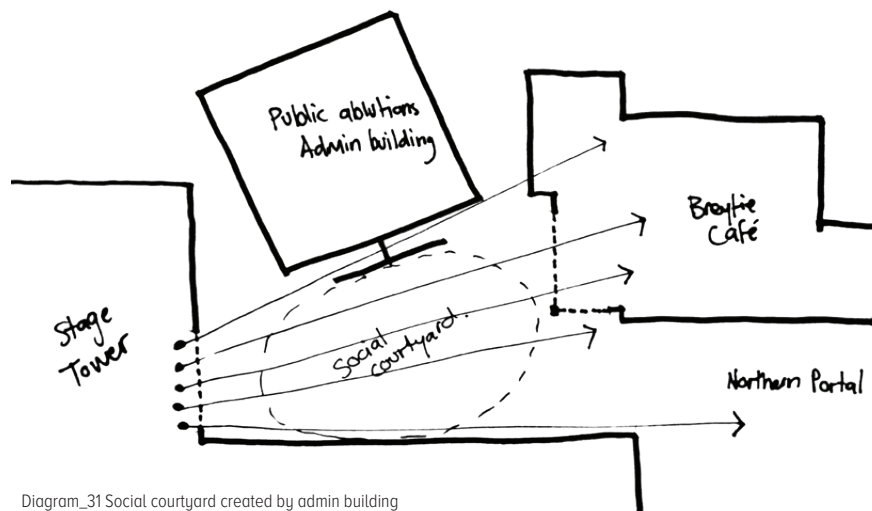
Diagram_31 Social courtyard created by admin building
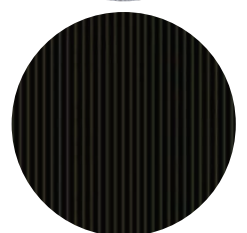
Figure_130 Materials used - Shutter concrete and black corrugated iron sheets

C. Heritage House "Breytie Cafe"
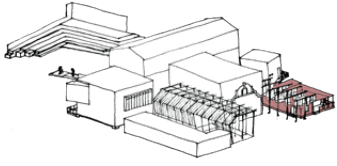
C. HERITAGE HOUSE DEVELOPMENT

Due to the heritage value of the house on the north-eastern side of the site, the physical structure of the house has not been altered (c.f. 2.4.2). The existing programme of the house is an educational black box-type theatre/practice room. It also functions as a store room for lighting and sound equipment.

With design iterations 1 and 2 it was proposed that the heritage house would take on the programme of the public library (c.f. A. Public Library). After investigation the heritage house is turned into the Cafe and given the name 'Breytie Cafe' to commemorate the Breytenbach Theatre's heritage (Figure_133). This aligns with the typology of Gerard Moerdyk street and also draws the user in from the street, activating the Breytie Cafe day and night.

Figure_131 View of Breytie Cafe and Northern portal

KITCHEN

BREYTIE CAFE

MAIN ENTRANCE

Drawing_8   Admin building and Breytie Cafe

101
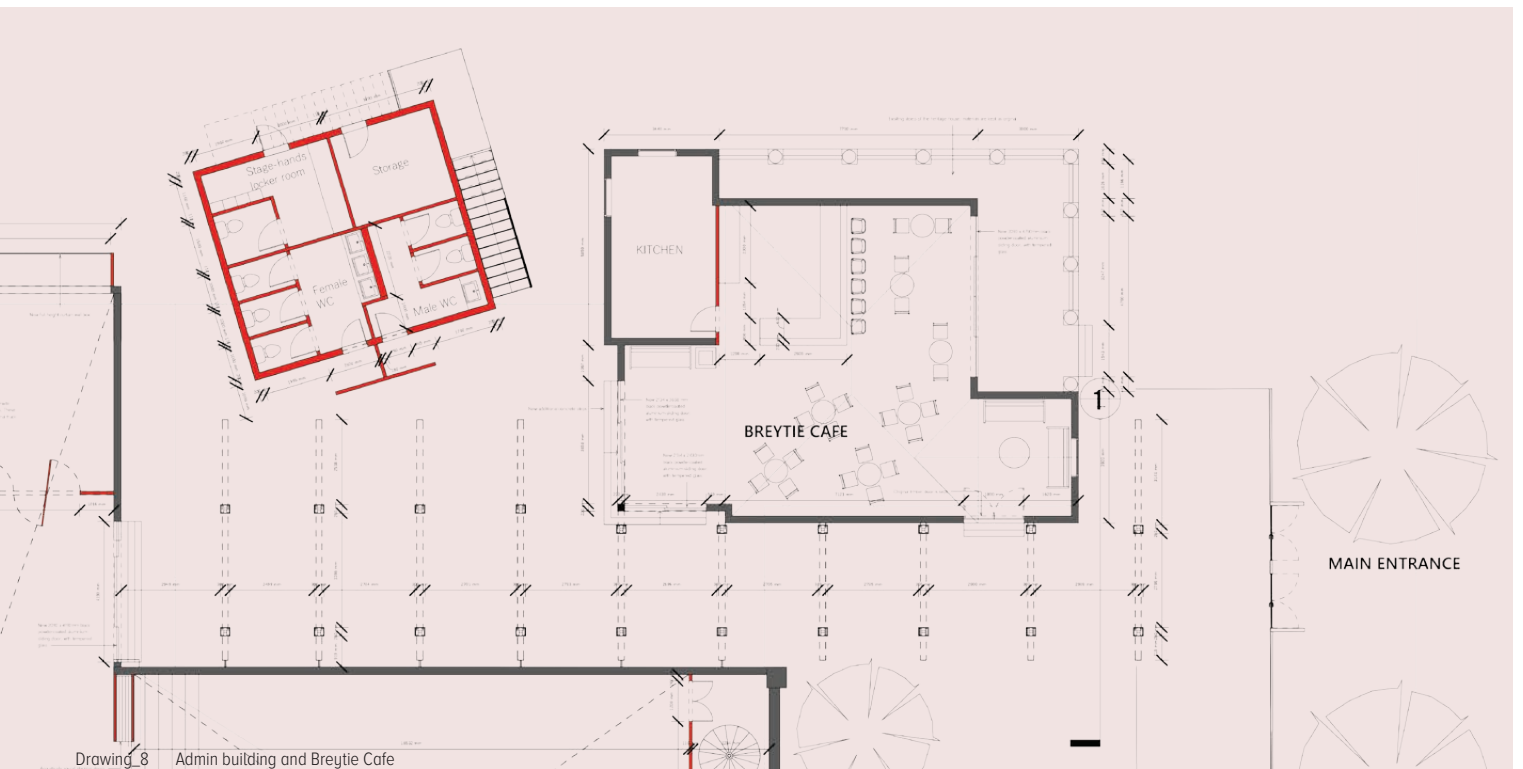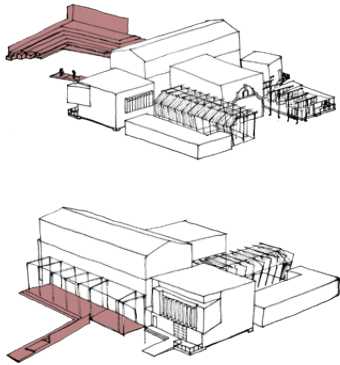
D. Backyard

E. BACKYARD DEVELOPMENT

The existing backyard of the Breytenbach Theatre is used as a parking lot for the theatre users. Throughout iterations 1-4 (Figure_136-138) the backyard of the theatre has only been explored as an extention of the theatre. With iteration 5 (Figure_139) the design investigates using the backyard of the theatre as an extention of performance space. The intention for the backyard performance space is to be informal, giving the community a platform to express their stories throughout the day without the performance being formally structured.

Figure_132 Iteration 2 of backyard (16 May)
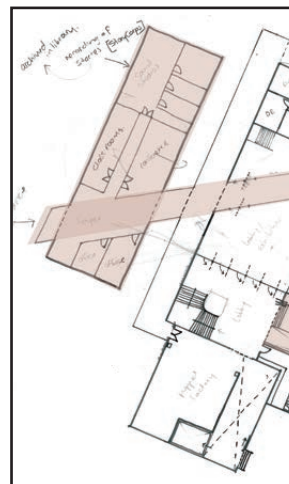
Figure_133 Iteration 3 of backyard (26 May)
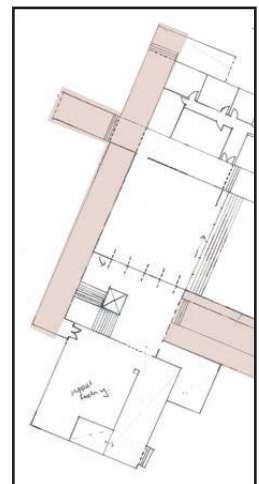
Figure_134 Iteration 4 of backyard (1 June)

Figure_135 Iteration 5 of backyard (June Exam)

Diagram_32 Exploration sketch of backyard design

In Diagram_32 an investigation is done in how the backyard space of the theatre can be utilised to its maximum capacity. Due to the block vision (c.f. 2.2) which proposes that the block to be pedestrianised, the parking is removed and a second public entrance is added in Rissik Street (South of the precinct).

On the northern side of the precinct is the MOTH club building, which is an iconic heritage building in Sunnyside. The intention is for this building's southern facade to serve as the backdrop for backyard performances. It is intended that the stairs, as part of the re-design of the backyard, are multi-functional by doubling up as seating from whence to watch a performance or a type of stage where performance could take place.

102
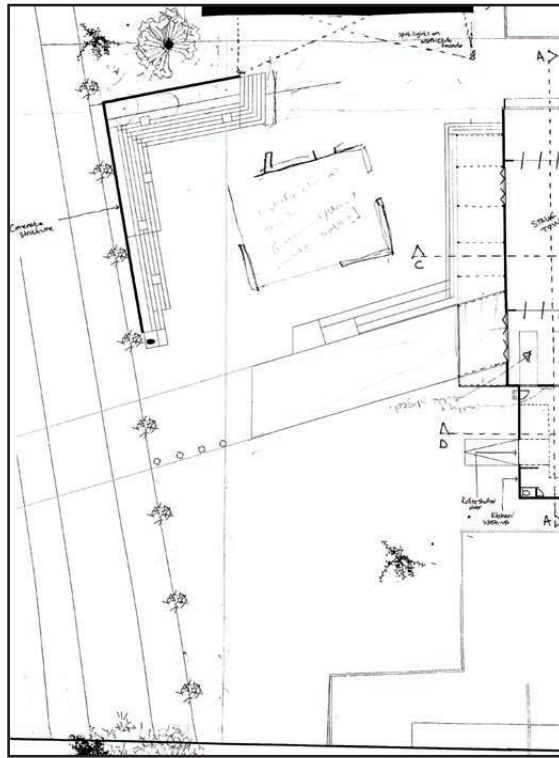
Figure_136 Backyard design (29 August)

The final iteration of the backyard provides the opportunity for the screening of films at night, informal performances and exhibitions. The "Lazy Stairs" in the north-western corner of the precinct is intended to become a platform for people to lounge and interact during the day.

A grid is formed on the ground between the 2 sets of stairs with a purpose-made hole in the ground on each crossing of the grid. A custom umbrella and exhibition stand is designed to fit in these holes in order to provide the option for multiple functions for this space.

Figure_140 Entrance to the backyard from Rissik Street

Figure_141 View of backyard from "Lazy Stairs"
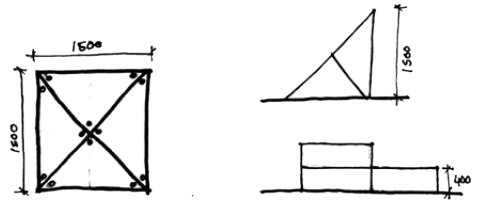
Diagram_33 Outdoor seating dimensions
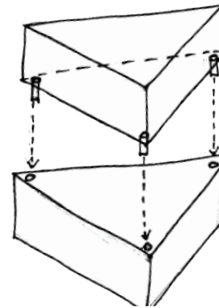
Diagram_34 Exploration of how singular units of seating would fit ons each other
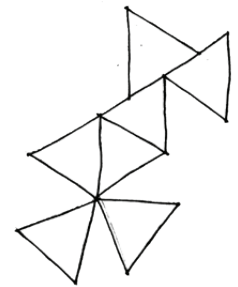
Diagram_35 Floor plan configuration of singular seats put together

A multifunctional outdoor seating is designed to be used throughout the Noka Theatre precinct. It is a simple square configuration of 1500 x 1500 x 400mm (Diagram_33). The square is divided into four triangles that can seperate from each other and then be placed into various configurations according to the user's needs (Diagram_35). These singular seats can also be placed on top of each other. On each bottom corner of the seat there is a pin which fits into the circular holes on the top corners of the seats (Diagram_34).

When choosing a material for outdoor furniture it is importantto look at aesthetics, durability, weather conditions and functionality. Recycled HDPE (High Density Polyethylene) is used for this outdoor seating. The material is made primarily from post-consumer bottle waste, such as milk jugs and is durable for weather conditions and structurally stable. A bright orange is chosen for these outdoor seats (Figure_142).

Figure_138 Orange HDPE material used for outdoor seating

Figure_137 Material used for the "Lazy Stairs" is concrete

Figure_139 Perforated concrete paving is used to define the backyard spaces

103

LAZY STAIRS

The lazy stairs are built from retaining walls, allowing vegetation to grow in designated areas of the stairs. The stairs are wide enough for the user to be able to relax, to use it as ample steps or even as an exhibition space.

BACKSTAGE BACKYARD

4

Umbrella Grid' is a grid on the floor with holes on each crossing. These holes are casted with LED lights and function as holders for umbrellas.

The pedestrian lane is paved with perforated paving, leaving gaps for grass/moss to grow.

PEDESTRIAN LANE

3

DN

Fusion factory graph

PAVING - PARKING

Drawing_9   Ground floor backyard plan

104
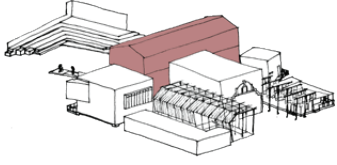
E. Stage Tower

F. STAGE TOWER DEVELOPMENT
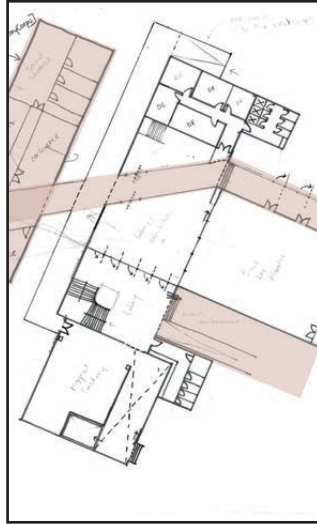
Figure_142 Iteration 3 of stage tower (26 May)
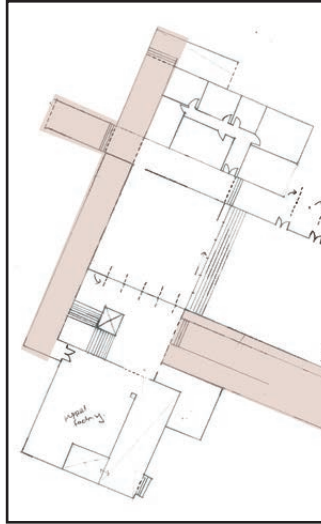
Figure_143 Iteration 4 of stage tower (1 June)
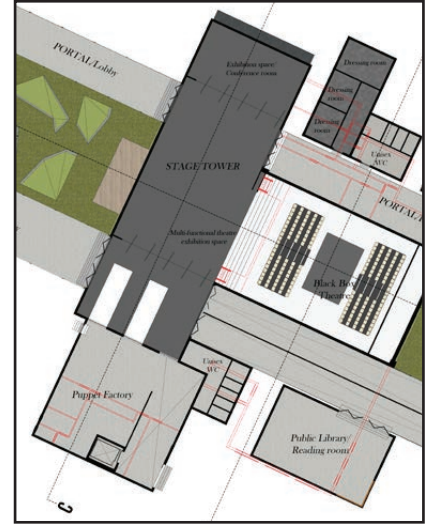
Figure_144 Iteration 5 of stage tower (June exam)

The stage tower is one of the significant additions that started defining this historic gymnastics hall as a theatre. The existing stage tower is still equipped with fly bars, catwalks, lighting rigs, curtain wings and a fire-proof curtain. The floor plan design iterations explores different uses for the stage tower. Iterations 3 and 4 (Figure_146 - 147) explores placing the dressing rooms within the stage tower and creating more levels within this volume. One principle that is applied throughout the iterations is that the western wall should break through to the backyard of the stage tower.

In iteration 5 (Figure_148) applying the theory of storytelling results in the stage tower being left as is in order to serve as a memory of the original Breytenbach Theatre, which functioned as an orthodox (traditional) theatre. Framed glimpses are greated in the southern wall of the stage tower for the user to start looking into the puppet factory. The lines of these windows are pulled down onto the stage where framed glimpses are created for the user to see the original stage floor purlins and see into the props workshop that is underneath the stage (basement).

The curtain wings are replaced with acoustically sound pivot doors. These doors are placed on the grid of where the curtain wings use to be. The intention is for these doors to close and start defining the stage tower into different spaces with various uses. The stage tower can, therefore, also function as a black box theatre, or a stage, or even an exhibition space.

105

Figure_145 Stage Tower interior
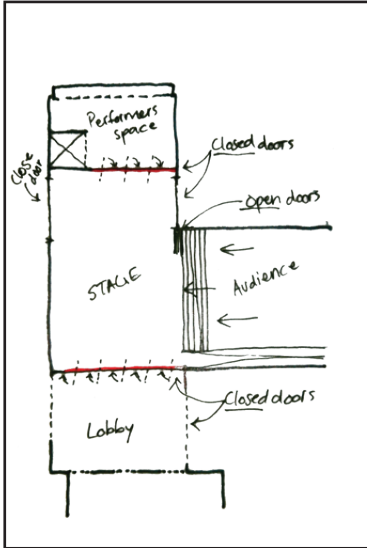
Diagram_36 Variation 1 of stage tower (Orthodox type)
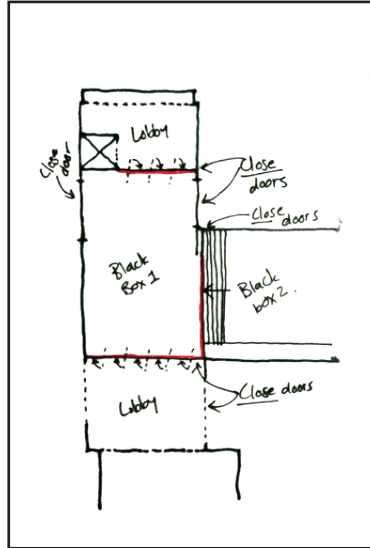
Diagram_37 Variation 2 of stage tower (2x Black Box type)
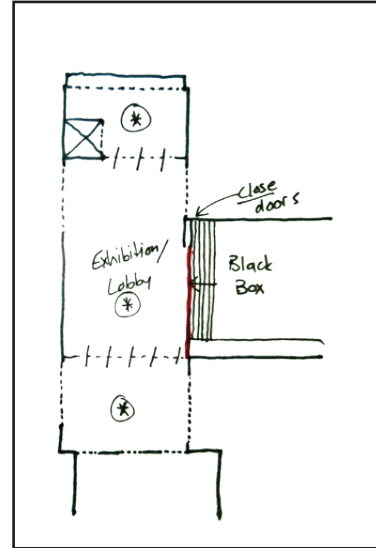
Diagram_38 Variation 3 of stage tower (Exhibition/ Black Box type)

Different configurations can be applied to the stage tower by closing/opening the wing doors or the Black box theatre's acoustically sound sliding doors (Diagram_36-38).
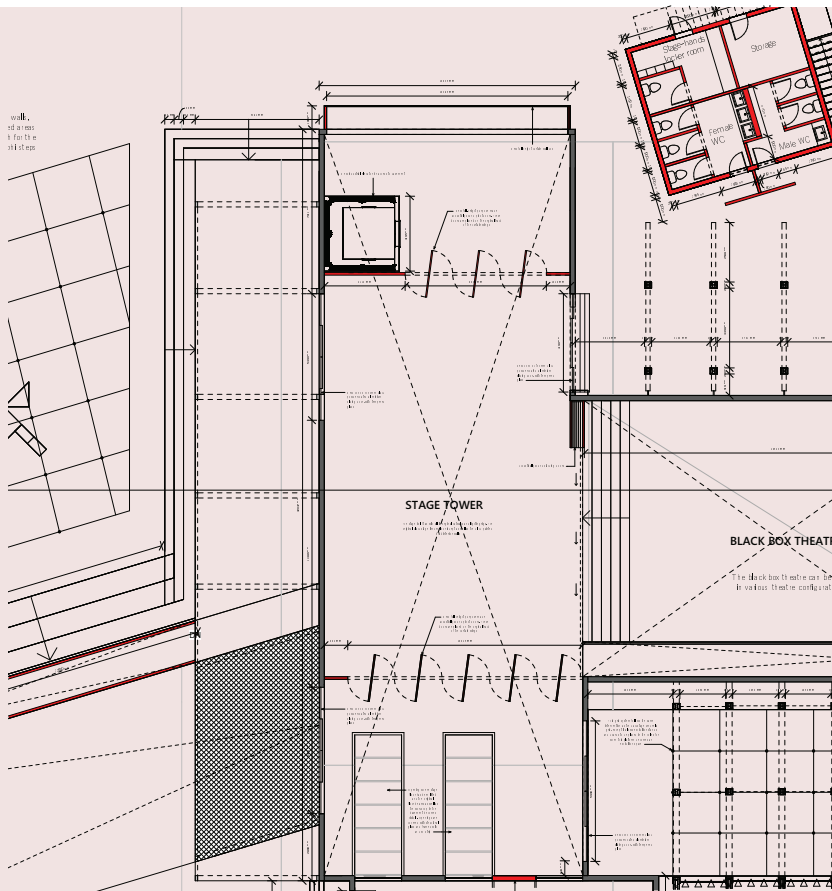
Drawing_10   Ground floor stage tower plan
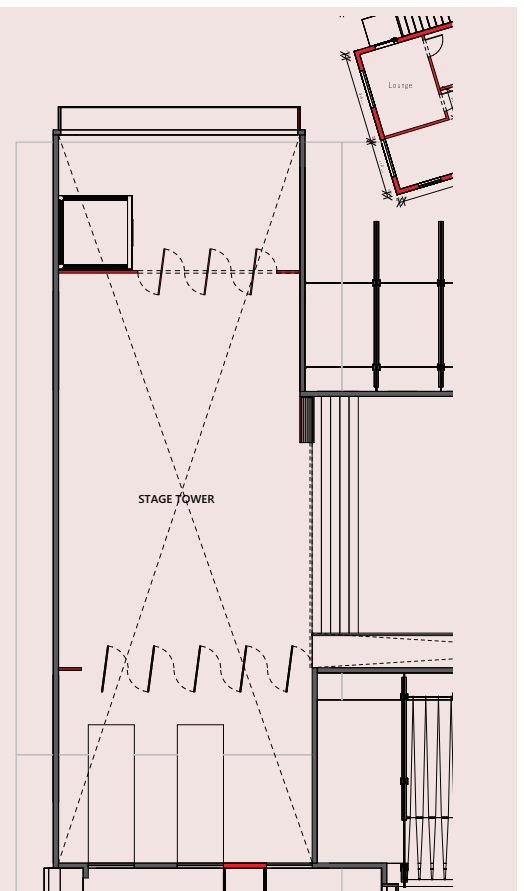
Drawing_11   2nd Floor stage tower plan

F. Portal design
activated circulation
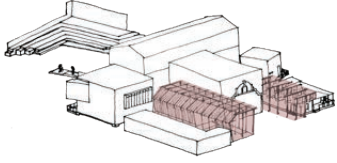
G. PORTAL DEVELOPMENT
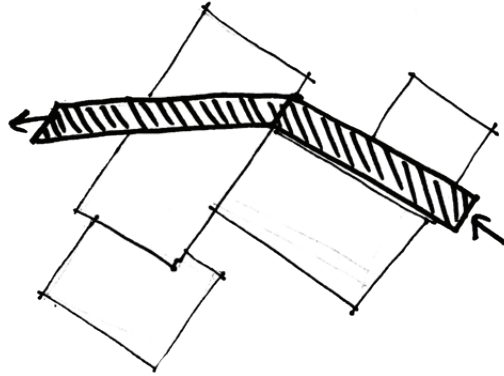
Diagram_39 Iteration 1 of portal
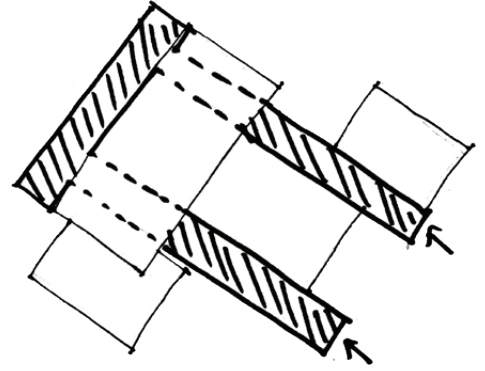
Diagram_41 Iteration 2 of portal

The purpose of the portal is to frame the identified heritage features (c.f. 2.5), thereby separating the proposed additional buildings from the heritage fabric. The design of this portal should act as an activated circulation space, as was gleened from the KZNSA Galler (c.f. 5.5). By activating this circulation, the portal acquires multiple functions, namely, a lobby, an exhibition space, a performance space, or simply place for patrons to socialize.
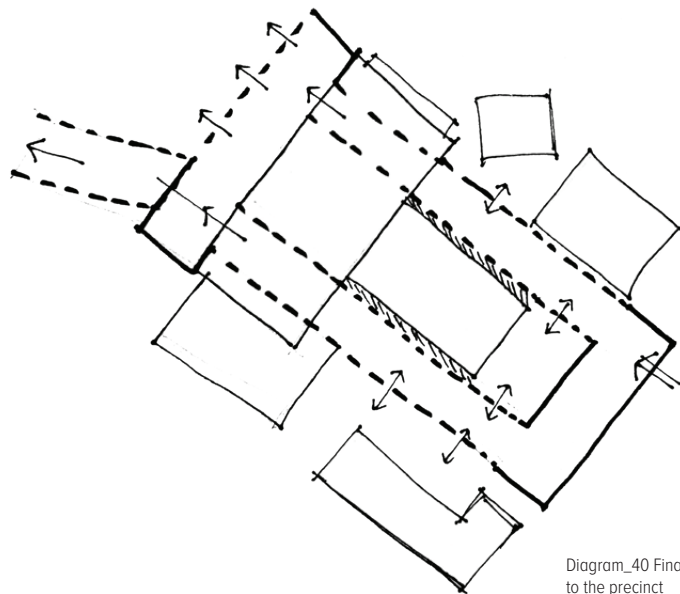
Diagram_40 Final iteration of portal where the portal becomes permeable to the precinct

Through various iterations of the portal the design explored ways to frame the heritage features of the Breytenbach Theatre by forming a circulation route around the auditorium and through the stage tower (Diagrams_39,41,48).
Applying design principles of storytelling; the portal gives the user glimpses of how different forms of theatre function and the story it tells.

The intention of the final iteration of the portal is to establish a circulation space that frames the original building. Yet, at the same time it is permeable, thereby allowing other programmes, housed in the additional buildings, to connect. Consequently, the integration of spaces and functions are facilitated.

107
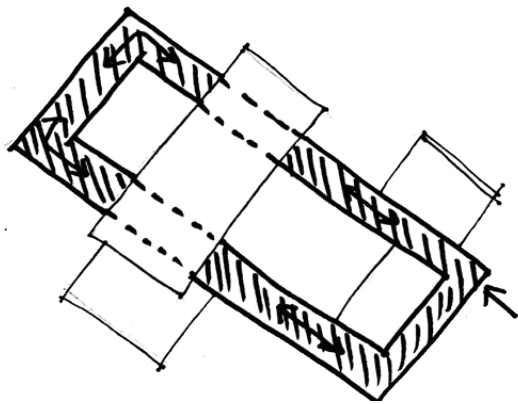
The shape of the portal started out as just being a transparent box-like shape (Diagram_42). The intention was for the portal to stand in contrast with the heritage fabric. With the facade of the Breytenbach Theatre as the main heritage feature; the portal has the opportunity to mimic the facade in its geometrical form (Diagram_43,44). With this in mind, the front of the portal took on a pitched form (based on the geometry of the existing facade) with a replication of the heritage facade sandblasted on the front of the portal. This celebrates the heritage features and also draws in the community from the street by giving them a glimpse of what will be seen on the inside of the precinct.

Diagram_48 Iteration 3 of portal

The final shape of the portal is divided into two main structures (Diagram_40). On the side of the heritage house, the portal is depicted in the shape of timber column ribs that form the illusion of a tunnel. On these ribs are translucent canvas hanging at different lengths creating a mystical atmosphere as the user passes underneath them (Diagram_45). On the opposite side, where the public library is situated, the same rib type structure is created but with a slanted angle to the left (Diagram_46). This angle is intended for the user's eye to be directed to the window where the puppets are hanging in the puppet factory (Diagram_47).
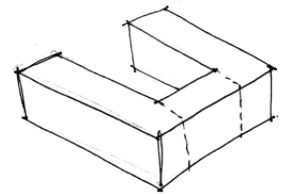
Diagram_42 Iteration 1 of portal shape
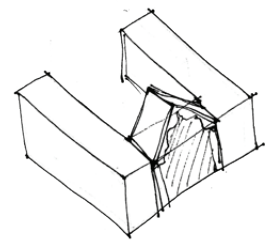
Diagram_43 Iteration 2 of portal shape

Diagram_44 Elevation of Iteration 2 of portal
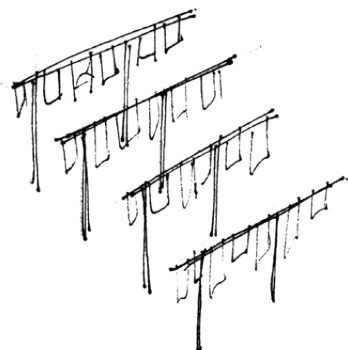
Diagram_45 Final iteration of portal with hanging canvas
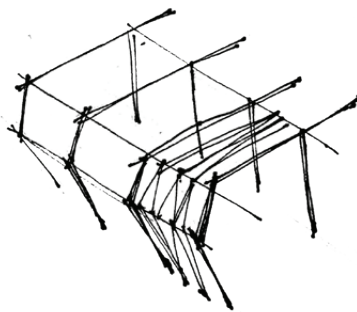
Diagram_46 Final iteration of portal with slanted edge
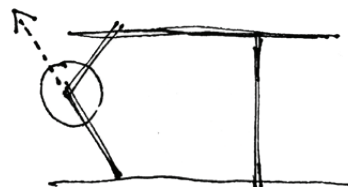
Diagram_47 The angle of the slanted edge leads the user's eye to the window of the puppet factory

Figure_146 Southern portal

Figure_147 Northern portal

Existing stage tower

Puppet Factory

Bespoke portal structure on southern side of the black box theatre. Laminated timber beams with steel rectangular tubing at the diagonal edge. Clear tarp canvas is stretched from bottom of structure to the top

2.3

2.4

B

A

Steel Rectangular tubing

Clear tarp canvas

570gsm Clear woven tarp with seam at the top (sizes vary according to design specification)

200 x 75mm vertical Glulam beam, fixed to vertical steel rectangular hollow tube with 300mm (M16) Hexagon bolts, indented 20mm into horizontal Glulam beam at the top joint

2.2

New public ablutions and public library

New concrete footings for portal columns with 340 x 75 x 340mm visible above the ground

2.1

C

Drawing_12   Section 2 (Southern portal)

Existing stage tower

Bespoke portal structure on northern side of the black box theatre.
Laminated timber beams with clear tarp canvas hanging from the
horizontal beams

200 x 75mm Glulam beam, fixed to
steel rectangular hollow tube with
200mm (M16) Hexagon bolts

A

| 200 mm | 150 mm | 200 mm | 2856 mm | 7375 mm | 100 mm | 3159 mm | 60 mm |

B

1.1

510gsm Clear woven tarp with seam at the top
(sizes vary according to design specification)

200 x 75mm vertical Glulam beam, fixed to
vertical steel rectangular hollow tube with
300mm (M16) Hexagon bolts, indented 20mm
into horizontal Glulam beam at the top joint

New concrete footings for portal
columns with 340 x 176 x 940mm visible
above the ground

"Breytie Cafe" - existing historic house

C

2717 mm

Existing brickwork

75mm (M8) Dynabolt Plus Anchor, fixing steel plate to existing brickwork

240 x 240 x 5mm purpose made steel plate, powder coated black, fixed to the existing brick wall with anchor bolts and fixed to the horizontal hollow tube with M16 bolts

58mm (M16) fiction grip bolts fixing the horizontal hollow tube and purpose made plate together

80 x 40 x 2mm Steel rectangular hollow tube, powder coated black, resting on a custom made steel plate and fixed with 58mm (M16) bolts to the hollow tube

200 x 75mm Glulam beam, fixed to steel rectangular hollow tube with 200mm (M16) Hexagon bolts

Drawing_14   General detail A (n.t.s.)

200 x 75mm Glulam beams, fixed to steel rectangular hollow tube with 200mm (M16) Hexagon bolts

80 x 40 x 2mm Steel rectangular hollow tube, powder coated black, sandwiched between Glulam beams and fixed at points with 200mm (M16) Hexagon bolts

150 x 100 x 3mm Steel rectangular hollow tube, powder coated black, fixed to vertical Glulam beams with 300mm (M16) Hexagon bolts at increments of 1085mm vertically

200 x 75mm Glulam beam, fixed to vertical steel rectangular hollow tube with 300mm (M16) Hexagon bolts, indented 20mm into horizontal Glulam beam at the top joint

5mm pupose made Steel plate channel, with 20mm diameter steel solid round welded onto plate, fixed to vertical Glulam beam with 220mm (M16) Hexagon bolts from the side of the beam

Drawing_15   General detail B (n.t.s.)

150 x 100 x 3mm Steel rectangular hollow tube, powder coated black, fixed to vertical Glulam beams with 300mm (M16) Hexagon bolts at increments of 1085mm vertically

200 x 75mm vertical Glulam beam, fixed to vertical steel rectangular hollow tube with 300mm (M16) Hexagon bolts, indented 20mm into horizontal Glulam beam at the top joint

M16 mm threaded anchor bolts casted in concrete stub column and footing.

New concrete footings for portal columns with 340 x 176 x 340mm visible above the ground

300 x 300 x 3mm purpose made steel plate, powder coated black, with vertical hollow tube welded onto it and fixed to the concrete footing with M16 bolts

Drawing_16   General detail C (n.t.s.)

200 x 75mm vertical Glulam beam, fixed to vertical steel rectangular hollow tube with 300mm (M16) Hexagon bolts, indented 20mm into horizontal Glulam beam at the top joint

150 x 100 x 3mm Steel rectangular hollow tube, powder coated black, fixed to vertical Glulam beams with 300mm (M16) Hexagon bolts at increments of 1085mm vertically

300 x 300 x 5mm purpose made steel plate, powder coated black, with vertical hollow tube welded onto it and fixed to the concrete footing with threaded anchor bolts

M16 mm threaded anchor bolts casted in concrete stub column and footing.

60mm thick inter locking concrete paving blocks on good soil compaction

New concrete footings for portal columns with 340 x 176 x 340mm visible above the ground

600 x 600 x 800mm concrete column base according to the structural engineers specifications

Drawing_17   General detail C (n.t.s.)

111

200 x 75mm horizontal Glulam beam, fixed to steel rectangular hollow tube with 200mm (M16) Hexagon bolts

80 x 40 x 2mm horizontal Steel rectangular hollow tube, powder coated black, sandwiched between Glulam beams and fixed at points with 200mm (M16) Hexagon bolts

178mm (M10) eye bolt (long shank) fixed through horizontal hollow tube

8mm Steel wire rope with 130mm Superloop steel tapered ferrule attached at eye bolt (top) and shackle (bottom)

G-4161 Shackle with steel wire rope attached to it and housing a timber dowel with tarp

20mm diameter timber dowel, treated with varnish for outside weather conditions, inserted into seam of tarp and through shackle

12 x 40 x 3mm Purpose made steel plug that inserts into the timber dowel ends

510gsm Clear woven tarp with seam at the top (sizes vary according to design specification)

Drawing_18   Detail 1.1 (n.t.s.)

510gsm Clear woven tarp that spans around solid steel rounds (sizes vary according to design specification)

200 x 75mm Glulam beam, fixed to steel rectangular hollow tube with 300mm (M16) Hexagon bolts

150 x 100 x 3mm Steel rectangular hollow tube, powder coated black, fixed to vertical Glulam beams with 300mm (M16) Hexagon bolts

5mm pupose made Steel plate channel, with 20mm diameter steel solid round welded onto plate, fixed to Glulam beam with 220mm (M16) Hexagon bolts from the side of the beam. Custom tarp pieces span around it

150 x 100 x 3mm Purpose made Steel rectangular hollow tube that has been bended according to design specification and welded onto the steel plate on concrete footing

300 x 300 x 3mm purpose made steel plate, powder coated black, with vertical hollow tube welded onto it and fixed to the concrete footing with threaded anchor bolts

M16 mm threaded anchor bolts casted in concrete stub column and footing.

New concrete footings for portal columns with 340 x 176 x 340mm visible above the ground

Drawing_19   Detail 2.1 (n.t.s.)

80 x 40 x 2mm Steel rectangular hollow tube, powder coated black, welded on a 150 x 100 x 3mm Steel plate that is welded onto the edge of the 150 x 100 x 3mm Steel rectangular hollow tube

5mm pupose made Steel plate channel, with 20mm diameter steel solid round welded onto plate, fixed to Glulam beam with 220mm (M16) Hexagon bolts from the side of the beam. Custom tarp pieces span around it

150 x 100 x 3mm Steel rectangular hollow tube, powder coated black, fixed to vertical Glulam beams with 300mm (M16) Hexagon bolts

200 x 75mm Glulam beam, fixed to steel rectangular hollow tube with 300mm (M16) Hexagon bolts

510gsm Clear woven tarp that spans around solid steel rounds (sizes vary according to design specification)

Drawing_20   Detail 2.2 (n.t.s.)

112

80 x 40 x 2mm Steel rectangular hollow tube, powder coated black, welded on a 150 x 100 x 3mm Steel plate that is welded onto the edge of the 150 x 100 x 3mm Steel rectangular hollow tube

150 x 100 x 3mm Steel rectangular hollow tube, powder coated black, fixed to vertical Glulam beams with 300mm (M16) Hexagon bolts

5mm pupose made Steel plate channel, with 20mm diameter steel solid round welded onto plate, fixed to Glulam beam with 220mm (M16) Hexagon bolts from the side of the beam. Custom tarp pieces span around it

510gsm Clear woven tarp that spans around solid steel rounds (sizes vary according to design specification)

200 x 75mm Glulam beam, fixed to steel rectangular hollow tube with 300mm (M16) Hexagon bolts

Drawing_21   Detail 2.2 (n.t.s.)

5mm Purpose made triangular plate attached to rectangular hollow tubes with 50mm (M16) bolts

80 x 40 x 2mm Steel rectangular hollow tube, powder coated black, welded onto end of 80 x 40 x 2mm horizontal Steel rectangular hollow tube

Drawing_22   Detail 2.3 (n.t.s.)

200 x 75mm horizontal Glulam beams, fixed to steel rectangular hollow tube with 200mm (M16) Hexagon bolts

80 x 40 x 2mm Steel rectangular hollow tube, powder coated black, sandwiched between Glulam beams and fixed at points with 200mm (M16) Hexagon bolts

5mm pupose made Steel plate channel, with 20mm diameter steel solid round welded onto plate, fixed to horizontal Glulam beam with 220mm (M16) Hexagon bolts from the side of the beam

510gsm Clear woven tarp that spans around solid steel rounds (sizes vary according to design specification)

Drawing_23   Detail 2.4 (n.t.s.)

113

G. Black Box
community theatre
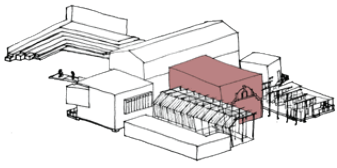
H. BLACK BOX THEATRE DEVELOPMENT
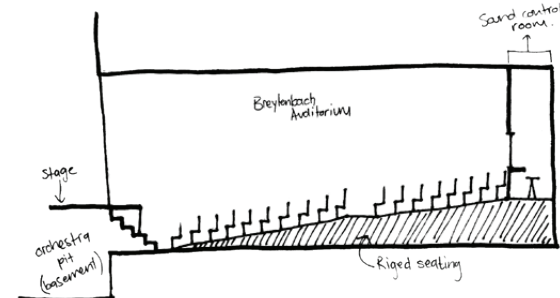
Diagram_49 Section sketch of existing auditorium in Breytenbach Theatre
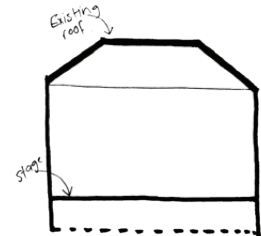
Diagram_46 Section sketch of existing auditorium roof of Breytenbach Theatre

The existing auditorium has a raised floor with row to row seating as well as an orchestra pit (c.f. 2.4.3)(Diagram_48). The entire interior of the auditorium is covered in red carpet and has an angled ceiling in the interior (Diagram_49). In the case of the design intervention, it is proposed for the Noka Theatre, that the raked floor be removed and leveled. This gives an opportunity for a black box theatre to be installed (Diagram_50). The orchestra pit is closed off and covered with wide deep stairs, running the lenght of the original stage, that becomes the new entrance to the black box theatre. These stairs can also function as seating for certain stage configurations in the black box theatre. It is proposed that a new roof is installed that is box shaped (Diagram_51). This allows more space for catwalks and lighting rigs to be installed for the black box theatre.

Various stage configurations can be installed according to the requirements needed for the specific performances. The stackable stairs are stored underneath the new control room.
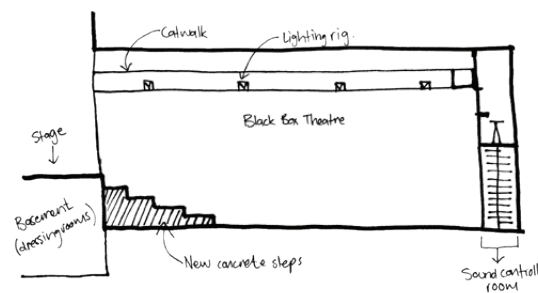
Diagram_50 Section sketch of black box in Noka Theatre
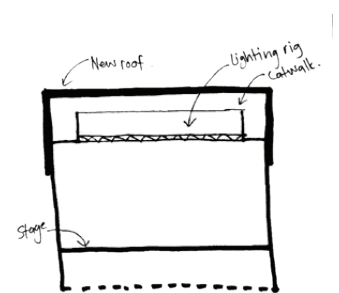
Diagram_51 Section sketch of the black box's new roof in Noka Theatre

Figure_148 View of black box theatre from stage tower

114
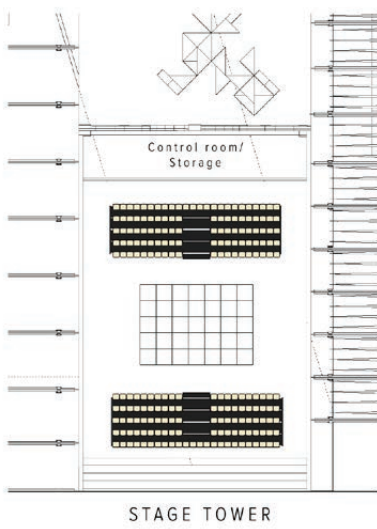
Figure_149 Black box stage configuration 1
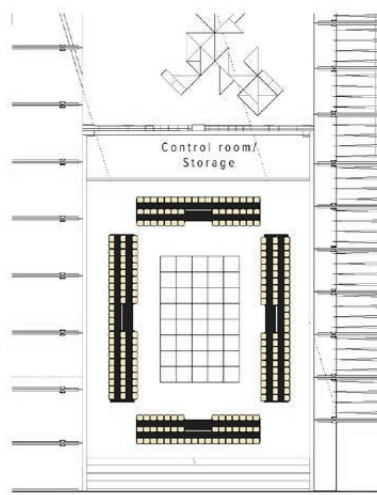
Figure_150 Black box stage configuration 2
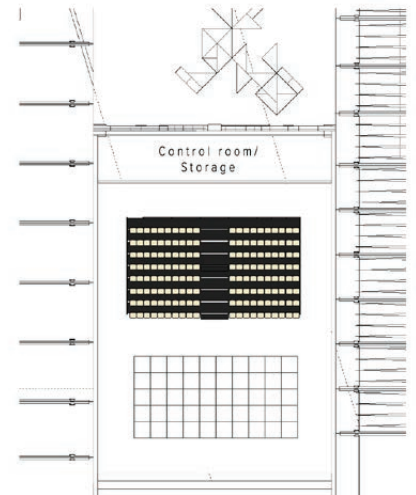
Figure_151 Black box stage configuration 3
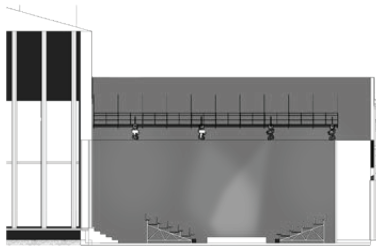
Figure_152 Black box stage configuration 1

Figure_153 Black box stage configuration 2
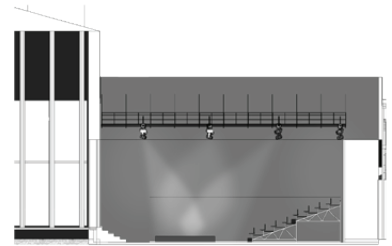
Figure_154 Black box stage configuration 3
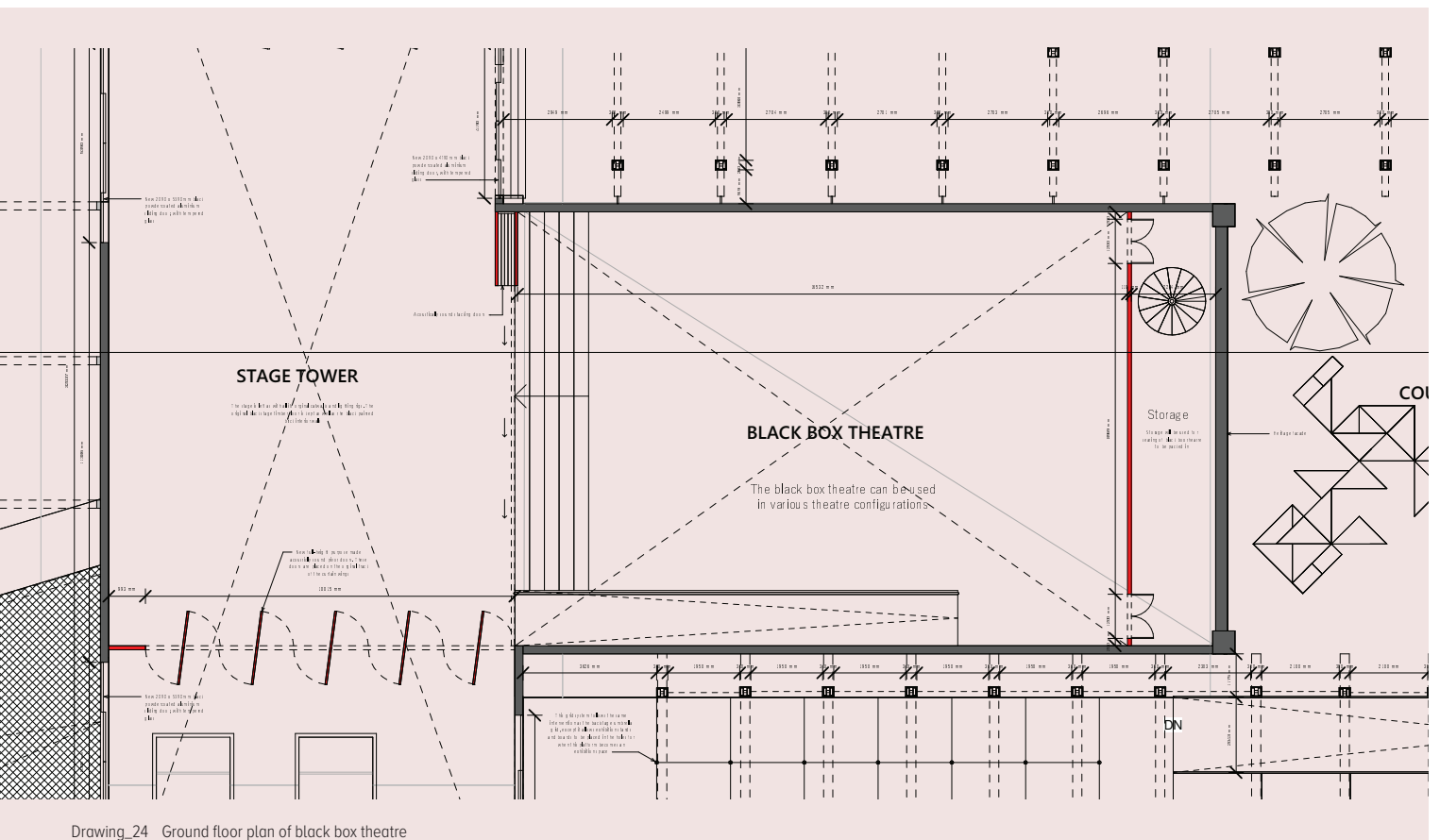
Drawing_24   Ground floor plan of black box theatre

115
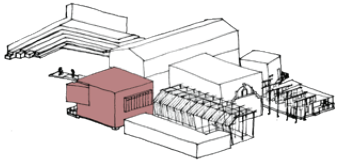
H. Puppet Factory

I. PUPPET FACTORY DEVELOPMENT

Kohler and Jones (2011), directors of the Handspring Puppet Company, explains that puppetry is a form of emotional engineering where a physical object can turn a noun into a verb. Puppetry is a performance art where the object gets manipulated in front of the audience and persaudes the audience member that this object has life. Kohler and Jones (2011) describes it as a mechanical prostheses that creates an illusion of life.

The existing office block of the Breytenbach Theatre is turned into the Puppet Factory for the Noka Theatre. This programme is chosen due to the narrative nature of puppetry. Puppetry is a form of craftmanship and sculpting and through that tells a story. This links with the concept of storytelling.

Requirments needed for a puppet factory:
(these guidelines are based on Kohler and Jones's (2011) TED talk)

- High volume space with mezzanine
- Open area
- Creative space needed for drawing and designing
- Catwalk/bridge to hang puppets from
- Production space - machinery, messy, worktables
- Storage and or hangers for puppets
- Platfroms for puppets to be placed on while working on them
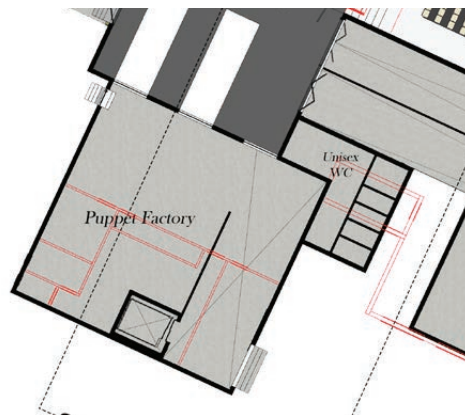
Figure_155 Ground floor plan of puppet factory (It 5 -June exam)

The puppet factory is assigned to the existing admin building of the Breytenbach Theatre due to the requirements it meets for a puppet factory. With iteration 5 the design explores using the double volume space on the eastern side and adding a floor level on the western side. This restricts the work space of the puppet maker and creates restriction for movement within the factory.

With further design exploration, a mezzanine is added to the double volume space. The mezzanine sits against the southern and western wall of the building. This allows for a double volume in the centre of the building, giving the puppet maker more space for working (Diagram_52-53).

With the final iteration a second level is introduced at 1372mm AFFL as well as a mezzanine at 3500mm AFFL. The various levels allows the puppet maker to work on the puppets from different angles. A ring-beam structure is introduced in the middle of the building. The ring-beam will support the mezzanines as well as function as a structure to hang the puppets from. A catwalk is introduced on the top mezzanine level that links the mezzanine with the northern wall. This catwalk also links up with the existing ligthing rigs in the stage tower.

Diagram_52 Exploration ground floor plan of puppet factory (August)

Diagram_53 Exploration 1st floor plan of puppet factory (August)

116

PUPPET FACTORY

Puppet factory
porch

DN

Drawing_25   Ground floor plan of puppet factory

PUPPET FACTORY

163-32°

Drawing_26   First floor plan of puppet factory

3.1b

3.2

3.1a

3.3

Mezzanine 2

Wet area

Drawing_30 Detail 3.2 (n.t.s.)

BLUE - Horizontal (E-W)
RED - Horizontal (N-S)
YELLOW - Vertical

HH Robertson KLIP-LOCK 700 bullnosed roof sheets in continous lenght on lipped channel purlins as per structural engineer

500 x 100 x 20 x 2mm lipped channel purlins 1200 centres as per structural engineer

Structural steel roof truss as per struc. engineer, fited with baseplate and bolted to concrete beam

45mm ISOBOARD insulation

Reinforced concrete beam as per struc. engineer

0.6mm Thick serrated factory painted sheet metal flashing tacked bhind cladding and fixed to the bottom steel lip channel

0.6mm Thick factory painted concealed fix profile roof sheets in continous lenght on 50 x 100 x 20 x 2mm, with steel lip channels as per struc. engineer

Roof pitch of 3 degrees

15 x 450mm fibre cement facia

DRYWALL: Moisture resistant on UltraSteel studs 63 x 35 at 600mm c/c; 1 layer Gyproc Moisture Resistant 15mm sheet to both sides

Powdercoated aluminium window frames

6mm plastered gypsum board ceiling on 38 x 50mm brandering at 450 c/c

300mm diameter duct pipe Noise level 33NC

600x600mm Swirl diffuser

Drawing_28 Detail 3.1a (n.t.s.)

Flush Double Glazing to SANS 10137, with glazing beads as part of shopfront. All installed according to manufactures specification.

Purpose made 3mm powder coated sheet metal flashing 3degree bent and installed over channel

75 x 200 x 8.5mm Steel channel bolted to I-section with 100 x 100 x 8mm angle fixing bracket

203 x 133 x 25mm steel I-beams at 1200 c/c

Finishing to all steel with primer, undercoat and 2 coats enamel paint

500 x 500 x 5.5mm Domesti Lock Rubber Floor tiles, fixed to chipboard with PEKAY A660 epoxy glue

1220 x 2440 x 22mm thick black film play wood fixed to the I-beam with counter sunk bolts

75 x 200 x 8.5 x 1200mm Steel channel to close opening between steel beams

220 x 600mm Reinforced concrete beam under steel I-beams as per structural engineer

76 x 50 x 3.5mm Rectangular steel tube spacer under the Aluminium window frame

Drawing_29 Detail 3.1b (n.t.s.)

Figure_156 Puppet factory from mezzanine 2

120

203 x 800 x 10 x 10 x 2mm heavy woven wire mesh powder coated black and welded to the custom angled rectangular tuning

Custom 60 x 40 x 3mm steel rectangular tubing, with angle of 45degrees, welded to top of balustrade

60 x 5mm Steel flat bar welded to the top of the vertical rectangular hand rail post and finished with black powder coating all around

60 x 40 x 3mm Steel Rectangular tubing hand rail post fixed to horizontal I-beam with steel plate and M6 bolts, finished with black powder coating all around

6mm diameter Steel wire cable that extend through the rectangular tubing vertical hand rail post and is fixed to I-beam flanges on both sides

800 x 317 x 3mm Thick steel kick plate bolted to the underside of the top flange of the horizontal structural I-beam and bolted to the vertical rectangular tubing hand rail post

500 x 500 x 5.5mm Domesti Lock Rubber Floor tiles, fixed to chipboard with PEKAY A660 epoxy glue

1200 x 2400 x 22mm Thick shutter boards screwed onto the I-beam frame with countersunk bolts

203 x 203mm Steel I-beam fixed to vertical and horizontal beams with custom steel angle fixing brackets

140 x 203 x 5mm Thick steel base plate welded to the under side of the vertical hand post rail and fixed to the horizontal structural I-beam with 8x M6 bolts.

150 x 75 x 3mm powder coated angle fixing bracket bolted into I-beams with M6 bolts on one side and welded to I-beam on other side

Drawing_31   Detail 3.3 (n.t.s.)

60 x 5mm Steel flat bar welded to the top of the vertical rectangular hand rail post and finished with black powder coating all around

60 x 40 x 3mm Steel Rectangular tubing hand rail post fixed to horizontal I-beam with steel plate and M6 bolts, finished with black powder coating all around

6mm diameter Steel wire cable that extend through the rectangular tubing vertical hand rail post and is fixed to I-beam flanges on both sides

800 x 317 x 3mm Thick steel kick plate bolted to the underside of the top flange of the horizontal structural I-beam and bolted to the vertical rectangular tubing hand rail post

3mm Steel wire mesh (floor of bridge) welded to structural horizontal I-beams

203 x 203mm Steel I-beam fixed to wall with custom bracket

160 x 203 x 10mm Custom steel bracket fixing the I-beam to the wall with 4x M8 expansion bolts

Drawing_32   Detail 3.4 (n.t.s.)

121

8mm thick energy saving safety glass fixed in black powder coated Aluminium window frame according to glass manufactures specification

Aluminium window frame fixed and sealed acoording to manufactures specification

Exposed concrete finishing on the concrete sill

76 x 22mm timber top rail fixed with counter sunk screws to sub-frame

38 x 38 SA Pine timber cleats fixed to the wall with screws and plugs

600 x 1200 x 18mm Thick perforated MDF acoustic wall panels fixed to the timber sub-frame

Existing face brick wall

296 x 600 x 15000mm long insitu casted reinforced concrete window sill build into wall

Provide 20mm water drip in the under side of the window sill

Drawing_33   Detail 3.6 (n.t.s.)

60 x 5mm Steel flat bar welded to the top of the vertical rectangular hand rail post and finished with black powder coating all around

60 x 40 x 3mm Steel Rectangular tubing hand rail post fixed to horizontal I-beam with steel plate and M6 bolts, finished with black powder coating all around

6mm diameter Steel wire cable that extend through the rectangular tubing vertical hand rail post and is fixed to I-beam flanges on both sides

500 x 500 x 5.5mm Domesti Lock Rubber Floor tiles, fixed to chipboard with PEKAY A660 epoxy glue

1200 x 2400 x 22mm Thick shutter boards screwed onto the I-beam frame with countersunk bolts

203 x 203mm Steel I-beam fixed to vertical and horizontal beams with custom steel angle fixing brackets

140 x 203 x 5mm Thick steel base plate welded to the under side of the vertical hand post rail and fixed to the horizontal structural I-beam with 8x M6 bolts

150 x 75 x 3mm powder coated angle fixing bracket bolted into I-beams with M6 bolts on one side and welded to I-beam on other side

New 203 x 203 x 1147mm high steel I-beam vertical column fixed to the floor with 303 x 203 x 5mm base plate

New 203 x 203mm horizontal steel I-beam with powder coating finishing

2500 x 1600 x 910mm Custom chipboard drawer with finger grip and industrial wheels

Drawing_34   Detail 3.5 (n.t.s.)

Figure_157 Puppet factory from mezzanine 1

122

Figure_158 3D renders

7.4_CONCLUSION

This chapter investigates the design development of the floor plans and main portal feature through the use of iterations and 3D model explorations. Through this process of iteration a final design is arrived at, that can be taken forward and resolved further through technical investigation and resolution.

123

8 Epilogue

8.1_CONCLUSION

8.1.1_RECAPITULATION

The starting point of this dissertation was the documentation of the historic Breytenbach Theatre (c.f. Chapter 2) and the analysis of the Sunnyside community surrounding the site. A block vision (c.f. 2.2) was proposed for the urban block west to Gerard Moerdyk Street. The block vision's strategy was to turn the block into a cultural precinct for the community wherein the proposed Noka Theatre serves as a social catalyst for the block. Through the theoretical investigation (c.f. Chapter 4) and precedent studies, as well as the case study (c.f. Chapter 5), it was concluded that the introduction of new programmes (c.f. Chapter 3) to the existing Breytenbach Theatre could be be implemented as the catalyst to regenerate the theatre and to celebrate the cultural significance of the historical community. The final design proposal, as well as the technical resolution thereof, is the result of a thorough process of design iteration (c.f. Chapter 7). Each successive iteration was evaluated critically against-, and subsequent changes to the design were guided by the theory, case study and precedents; finally, and most importantly, the conceptual framework of architecture as narrative (c.f 4.3).

8.1.2_CHAPTER SUMMARIES

1. Prologue served as an introduction to the study, outlining the problem, the research questions and the research methods.

2. Act I, Scene 1 provided documentation of the site. This included mapping, urban- and block- frameworks, a historic timeline, building analysis and finally a Statement of Significance.

3. Act I, Scene 2 described the selected programmes and the user profiles.

4. Act II, Scene 1 provided a theoretical base through a selection of appropriate theories on heritage, storytelling and place-making.

5. Act II, Scene 2 investigated a local case study, as well as local and international precedents as guidelines.

6. Act III, Scene 1 illustrated the design concept for the project, along with project intentions and ideas.

7. Act III, Scene 2 laid out the design development and technical resolution of all aspects of the design through various iterations and considerations based on appropriate design principles and guidelines.

8.1.3_CONCLUSIONS

The selected site served as chief design informant in this study. Through detailed analysis of the heritage, both tangible and intangible, of the Breytenbach Theatre it was possible for the proposed intervention to transform the site into a social catalyst. The intervention celebrates the site's historic past and present cultural diversity through the application of theory of 'theatre as storytelling' and the concept of 'architecture as narrative'.

Alteration to those parts of the heritage building, identified as not significant or sensitive, allowed for required changes and additions to programme, thereby transforming the existing orthodox Breyetenbach Theatre into the black box Noka Theatre, which provides for infinite scenarios through flexibility in use. The connection between the heritage fabric and the new interventions are key to the technical resolution of the intervention.

Through design development and technical resolution (c.f. Chapter 7) the proposed intervention achieves the design aim of social catalyst for the community. Though the intervention is site specific, the principles investigated can be applied to other interior architecture elements that relates to storytelling.

LIST OF REFERENCES

AKED, J., Thompson, S., Marks, N., & Cordon, C. (2008). Five ways to well-being: The evidence. London: New Economics Foundation.

AMBARITA, E. (2018). 'Sociolinguistic routines in social interaction in batak toba language'. INA-Rxiv Papers, p.4.

ANDERSON, J. (2014). Urban design and wellbeing. Unpublished Doctoral thesis: University of Cambridge.

ANN, P. (2014). 'Converting happiness theory into (interior) architectural design missions.' Proceedings: 6th Annual Architectural Research Symposium: Designing and Planning the Built Environment for Human Well-being, Finland, pp.6-16.

APPLETON, I. (2008). Buildings for the performing arts. 2nd ed. Oxford: Architectural Press, pp.105-205.

ARCHDAILY (2016). Ulumbarra Theatre / Y2 Architecture. [photos] Available at: https://www.archdaily.com/790925/ulumbarra-theatre-y2-architecture [Accessed 11 Apr. 2019].

ARCHITECTCAPEDUTCH (n.d.). Characteristics of the Cape Dutch architecture style. [article] Available at: http://www.architectcapedutch.com/ [Accessed 9 March 2019].

ARTEFACTS (2013). Moth Memorial Centre - Moth Club. [image] Available at: https://www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=11525 [Accessed 25 March 2019].

BROOK, P. (1968). The Empty Space. New York. Avon Books, p.9.

BRUMMER, L. (2017). The NZASM Tourist Precinct. Unpublished Masters dissertation: University of Pretoria.

BOARD OF CONTROL OF THE VOORTREKKER MONUMENT (1970). The Voortrekker Monument Pretoria. Pretoria: Board of Control of the Voortrekker Monument, pp.38-40.

BOUNDLESS.COM (n.d.). Mannerist Architecture. [article] Available at: http://oer2go.org/mods/en-boundless/www.boundless.com/art-history/textbooks/boundless-art-history-textbook/the-italian-renaissance-23/mannerism-160/mannerist-architecture-621-5761/index.html [Accessed 23 Sep. 2019].

BUCHANAN, A. (2016). 'What is well-being and can we design for it?'. [online] Medium. Available at: https://medium.com/benefit-mindset/what-is-wellbeing-and-can-we-design-for-it-4bd69cd95142 [Accessed 22 Mar. 2019].

BURRA CHARTER. 2013. The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance. Australia: ICOMOS.

CORNER, J. 1999. Recovering Landscape. New York: Princeton Architectural Press.

DE MEYER, D. (2010). 'Mannerism, modernity and the modernist architect, 1920–1950', The Journal of Architecture, 15:3, 243-265.

DINULOVIC, R. (2016). 'Space in the 20th Century Theatre: 1. Theatre and Architecture'. South East European Journal of Architecture and Design, 2015(10006), pp.1-6.

GROAT, L. N. and WANG, D. (2013). Architectural Research Methods. 2nd Edition. New Jersey: John Wiley & Sons.

HANSEN, L. (2005). Urban Design. [online] Ludwig Hansen Architects and Urban Designers. Available at: http://www.ludwighansen.co.za/urban_design/nelson.html [Accessed 25 March 2019].

HARRIS, C. (2018). Spiegel im Spiegel: Interpreting and Reflecting on the Stage Designs of Johan Engels with Special Reference to Tristan und Isolde (1985). Magister Artium: Fine Arts. University of Pretoria.

HAUPTFLEISCH, T. and BREYTENBACH, P. (1985). Die Breytie-boek. 1st Edition. Randburg: Limelight Press, pp.33-50.

HERITAGE PORTAL (2013). The Birth of the Market Theatre. [article] Available at: https://web.archive.org/web/20150324062154/http:/heritageportal.co.za/article/birth-market-theatre [Accessed 10 Apr. 2019].

JANSEN, A. 2019. Historian, Tshwane Heritage Trust. Personal interview. [Transcript]. 20 February 2019. Pretoria.

KOHLER, A. and JONES, B. (2011). The genius puppetry behind War Horse | Handspring Puppet Company. [video] Available at: https://www.youtube.com/watch?v=h7u6N-cSWtY [Accessed 11 Jul. 2019].

LABUSCHAGNE, B; SMITH, HN; VAN DER WALT, A. 2019. Unpublished Group Framework: Well-being Tri-angulation. Unpublished block vision: Sunnyside.

LEE, M. (2010). Re-inventing the black box theatre. Unpublished doctoral thesis: University of Hawaii.

MACE, V. (2014). 'Sensing the urban interior'. [in]Arch International Conference. Compiled in
        Proceedings of in[arch] Conference, Indonesia, pp.56-75.
MASTROENI, T. (2018). Defining a House Style: What Is a Victorian Home?. [article] Available at:
        https://freshome.com/house-style-victorian-home/ [Accessed 6 May 2019].
MEYER, M. (2005). Space-time movement architecture: A centre for the study of cultural economics.
        Unpublished Masters dissertation: University of Pretoria.
MEYER, T. (2011). Fusing Space and Place: A mixed use art facility for TUT postgraduate students.
        Unpublished Masters dissertation: University of Pretoria.
MONTGOMERY, C. (2013). Happy City: Transforming our lives through urban design. 1st Edition. United
        Kingdom: Political Science.
MORTENSEN, C., RUDLOFF, M. and VESTERGAARD, V. (2014). 'Communicative Functions of the Museum
        Lobby'. Curator: The Museum Journal, 57(3), pp.329-346.
MOUSTAKAS, C. (1990). Heuristic Research, Design Methodology and Application. Newburg Park: Sage.

PATEL, T. (2018). 'The Relation of Interior Spaces with Urban Context'. International Journal of Re
        search - Granthaalayah , 6(2), pp.162-165.

NESBITT, K. 2005. Theorizing a new agenda for architecture. An Anthology of Architectural Theory
        1965-1995. New York: Princeton Architectural Press.
NIENABER, D. (1984). 'Die Breytenbach: Technikon Pretoria se Kultuurtrots'. Pretoria: Govt. Printer,
        1976 - 1994, 7(3), pp.4-6.
NORBERG-SCHULTZ, C. 1988. Heidegger's Thinking on Architecture: Meaning and Place. New York:
        Rizzoli International.

OMA (2018). Dee and Charles Wyly Theater. [article] Available at: https://oma.eu/projects/dee-and-
        charles-wyly-theater [Accessed 10 Apr. 2019].
OXFORD DICTIONARY (n.d.). Definition of palimpsest in English. [article] Available at:
        https://www.lexico.com/en/definition/palimpsest [Accessed 25 Sep. 2019].

PARKER, G. (2017). South Africa, Greece, Rome. 1st Edition. United Kingdom: Cambridge Press, p.171.
PETZSCH, E. (2012). Yo Urban Living Room: Interaction and Identity in Esselen Street, Trevenna.
        Unpublished Masters dissertation: University of Pretoria.
PUBLIC SPACE (2008). Barking Town Square. [article] Available at: https://www.publicspace.org/
        works/-/project/e061-barking-town-square [Accessed 10 Apr. 2019].
PRETORIUS, MH. Drama Department Chair, SUN. 2019. Personal interview by author. [Transcript].
         10 May. Stellenbosch.
PRETORIUS, H. (1977).H.B. Thom-Teater 25 jaar . Franschhoek: CABO.

ROCHE, B. (1979). Contemporary Theatrical Space: Lobby Design. Unpublished M.Arch. Massachusetts
        Institute of Technology.

SELIGMAN, M. (2011). Flourish. North Sydney: Random House.
SHAKESPEAR ONLINE (2009). Romeo and Juliet: Analysis by Act and Scene. [article] Available at:
        http://www.shakespeare-online.com/plays/romeoandjuliet/romeohudsonaction.html [Accessed
        25 Sep. 2019].
STEEMERS, K. (2015). 'Architecture for well-being and health'. DNA: Spring, (23), p.6.
SOUTH AFRICA. (1993). 'Die Breytenbachteater'. Pretoria: Govt. Printer, 1976, 16(2), p.20.

THE MARKET THEATRE FOUNDATION (2018). History. [image] Available at:
        https://markettheatre.co.za/history/ [Accessed 14 Jul. 2019].
THE OXFORD COMPACT ENGLISH DICTIONARY. 2000. 2nd Edition. Oxford: Oxford University Press

WALLACE, C. (2007). Storytelling through Architecture. Unpublished Honours paper: University of
        Tennessee.
WALTERS and COHEN ARCHITECTS (2000). Popular community art gallery in Durban, South Africa.
        [article] Available at: https://www.waltersandcohen.com/projects/kznsa-gallery [Accessed 1
        Jun. 2019].

Y2 ARCHITECTURE(2016). Ulumbarra Theatre / Y2 Architecture. [article] Available at: https://www.arch
        daily.com/790925/ulumbarra-theatre-y2-architecture [Accessed 11 Apr. 2019].

Appendix
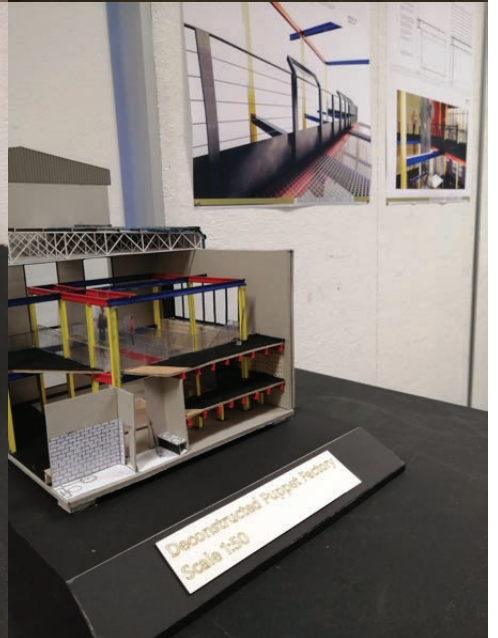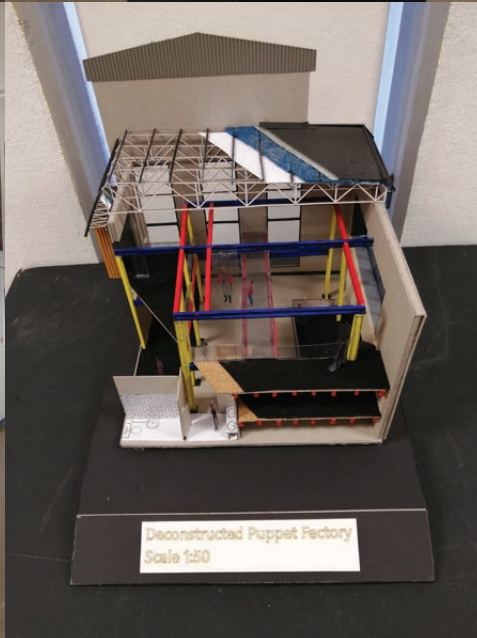
UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Engineering, Built Environment and Information Technology
Department of Architecture

Informed consent form
[Form for research participant's permission]

1. Project information

1.1 Title of Research Project:

Masters Professional Dissertation: Revitalising the Breytenbach Theatre as a social catalyst in the historic [social] block of Sunnyside.

1.2 Research Field: Heritage and Cultural Landscapes

1.3 Researchers details:

Student: Amy van der Walt, Study Leader: Nico Botes, Department of Architecture, EBIT, University of Pretoria

1.4 Research Study Description:

In the Department of Architecture, the students of the Professional Master's Program annually engage in research activities related to specific areas in Gauteng (or area outside this region that has been well motivated). The students investigate specific architectural issues related to their chosen contexts, to enable them to respond to these conditions through a design proposal. These design projects, while resulting in real life recommendations, are neither implemented nor built.

PROJECT SUMMARY:

Theatre acts as an introspective mirror into the mind of society, through which society can analyse itself. It does this by creating a platform where social concerns can be brought out into the open. Following the Anglo-Boer War, the Gerard Moerdyk Street urban block in Sunnyside, Pretoria, provided a social hub for locals. The historic Breytenbach Theatre, located on the block, was central to social activity. As a result of gradual migration of retail typologies to the South, the block lost incentive for social interaction.

The Breytenbach Theatre, underutilized and in a state of disrepair, presents an opportunity for the

theatre to respond to the heritage of the block and to be re-ignited as a social catalyst. In order for this catalyst to succeed, a theoretical lens of well-being is used. Well-being in architecture ensures adapting patterns of relationships between people and places (Buchanan, 2016). The concept of well-being includes three sub-themes: physical, psychological and social.

A thorough study is done to document the history of the context and site, as well as asses its current state. An investigation into relevant literature, precedents and a case study, provides design principles to achieve a revitalisation of the theatre and street.

Revitalising the theatre as social catalyst in the heart of Sunnyside will result in the well-being of not only the community, but also a new appreciation for theatre.

The building will be recorded through **measurements and photographs**. Some of the results will be published in the dissertation but will not be released to any other sources.

2. Informed consent

2.1 I, _Catherine Channing_ hereby voluntarily grant my permission for participation in the project as explained to me by the researcher.

2.2 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.3 I understand my right to choose whether to participate in the project and that the information furnished will be handled confidentially. I am aware that the results of the investigation may be used for the purposes of publication.

2.4 Upon signature of this form, the participant will be provided with a copy.

- I give permission for the building to be recorded: (Y) / N
- I give permission for notes to be taken: (Y) / N

Signed: _____ Date: 13/05/19

Witness: _____ Date: 13/05/19

Researcher: _____ Date: 17 April 2019

Informed consent form
[Form for research participant's permission]

1. Project information

1.1 Title of Research Project:

Masters Professional Dissertation: Revitalising the Breytenbach Theatre as a social catalyst in the historic [social] block of Sunnyside.

1.2 Research Field: Heritage and Cultural Landscapes

1.3 Researchers details:

Student: Amy van der Walt, Study Leader: Nico Botes, Department of Architecture, EBIT, University of Pretoria

1.4 Research Study Description:

In the Department of Architecture, the students of the Professional Master's Program annually engage in research activities related to specific areas in Gauteng (or area outside this region that has been well motivated). The students investigate specific architectural issues related to their chosen contexts, to enable them to respond to these conditions through a design proposal. These design projects, while resulting in real life recommendations, are neither implemented nor built.

PROJECT SUMMARY:

Theatre acts as an introspective mirror into the mind of society, through which society can analyse itself. It does this by creating a platform where social concerns can be brought out into the open. Following the Anglo-Boer War, the Gerard Moerdyk Street urban block in Sunnyside, Pretoria, provided a social hub for locals. The historic Breytenbach Theatre, located on the block, was central to social activity. As a result of gradual migration of retail typologies to the South, the block lost incentive for social interaction.

The Breytenbach Theatre, underutilized and in a state of disrepair, presents an opportunity for the

Fakulteit Ingenieurswese, Bou-omgewing en Inligtingtegnologie
Departement Argitektuur
Lefapha la Boetšenere, Tikologo ya Kago le Theknolotši ya Tshedimošo
Kgoro ya Thutaboagi

134

theatre to respond to the heritage of the block and to be re-ignited as a social catalyst. In order for this catalyst to succeed, a theoretical lens of well-being is used. Well-being in architecture ensures adapting patterns of relationships between people and places (Buchanan, 2016). The concept of well-being includes three sub-themes: physical, psychological and social.

A thorough study is done to document the history of the context and site, as well as asses its current state. An investigation into relevant literature, precedents and a case study, provides design principles to achieve a revitalisation of the theatre and street.

Revitalising the theatre as social catalyst in the heart of Sunnyside will result in the well-being of not only the community, but also a new appreciation for theatre.

The building will be recorded through **measurements and photographs**. Some of the results will be published in the dissertation but will not be released to any other sources.

2. Informed consent

2.1 I, _Mareli Pretorius_ hereby voluntarily grant my permission for participation in the project as explained to me by the researcher.

2.2 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.3 I understand my right to choose whether to participate in the project and that the information furnished will be handled confidentially. I am aware that the results of the investigation may be used for the purposes of publication.

2.4 Upon signature of this form, the participant will be provided with a copy.

- I give permission for the building to be recorded: (Y) / N
- I give permission for notes to be taken: (Y) / N

Signed: _N Pretorius_ Date: _13/05/2019_

Witness: _GR_ Date: _13/05/19_

Researcher: _[signature]_ Date: _17 April 2019_

Informed consent form
[Form for research participant's permission]

1. Project information

1.1 Title of Research Project:

Masters Professional Dissertation: Revitalising the Breytenbach Theatre as a social catalyst in the historic [social] block of Sunnyside.

1.2 Research Field: Heritage and Cultural Landscapes

1.3 Researchers details:

Student: Amy van der Walt, Study Leader: Nico Botes, Department of Architecture, EBIT, University of Pretoria

1.4 Research Study Description:

In the Department of Architecture, the students of the Professional Master's Program annually engage in research activities related to specific areas in Gauteng (or area outside this region that has been well motivated). The students investigate specific architectural issues related to their chosen contexts, to enable them to respond to these conditions through a design proposal. These design projects, while resulting in real life recommendations, are neither implemented nor built.

PROJECT SUMMARY:

Theatre acts as an introspective mirror into the mind of society, through which society can analyse itself. It does this by creating a platform where social concerns can be brought out into the open. Following the Anglo-Boer War, the Gerard Moerdyk Street urban block in Sunnyside, Pretoria, provided a social hub for locals. The historic Breytenbach Theatre, located on the block, was central to social activity. As a result of gradual migration of retail typologies to the South, the block lost incentive for social interaction.

The Breytenbach Theatre, underutilized and in a state of disrepair, presents an opportunity for the

Fakulteit Ingenieurswese, Bou-omgewing en Inligtingtegnologie
Departement Argitektuur
Lefapha la Boetšenere, Tikologo ya Kago le Theknolotši ya Tshedimošo
Kgoro ya Thutaboagi

137

theatre to respond to the heritage of the block and to be re-ignited as a social catalyst. In order for this catalyst to succeed, a theoretical lens of well-being is used. Well-being in architecture ensures adapting patterns of relationships between people and places (Buchanan, 2016). The concept of well-being includes three sub-themes: physical, psychological and social.

A thorough study is done to document the history of the context and site, as well as asses its current state. An investigation into relevant literature, precedents and a case study, provides design principles to achieve a revitalisation of the theatre and street.

Revitalising the theatre as social catalyst in the heart of Sunnyside will result in the well-being of not only the community, but also a new appreciation for theatre.

The building will be recorded through **measurements and photographs**. Some of the results will be published in the dissertation but will not be released to any other sources.

2. Informed consent

2.1 I, _KGOSI KHIBA_ hereby voluntarily grant my permission for participation in the project as explained to me by the researcher.

2.2 The nature, objective, possible safety and health implications have been explained to me and I understand them.

2.3 I understand my right to choose whether to participate in the project and that the information furnished will be handled confidentially. I am aware that the results of the investigation may be used for the purposes of publication.

2.4 Upon signature of this form, the participant will be provided with a copy.

Faculty of Engineering, Built Environment and Information Technology
Department of Architecture
Fakulteit Ingenieurswese, Bou-omgewing en Inligtingtegnologie
Departement Argitektuur
Lefapha la Boetšenere, Tikologo ya Kago le Theknolotši ya Tshedimošo
Kgoro ya Thutaboagi

Page 2 of 3

138

- I give permission for the building to be recorded: (Y) / N
- I give permission for notes to be taken: (Y) / N

Signed: _____ Date: 24/04/2019

Witness: HOHESINN Date: 24/04/19

Researcher: _____ Date: 17 April 2019