

formulation of design



University of Pretoria, etd - Human, M (2003)

Dance and architecture

Studies on the relationship between dance and architecture are extremely rare. According to Curt Sachs, one of the world's noted authorities on ethnomusicology and the history of dance, dance gave birth to the other arts because it exists with time and space components (Antoniades, 1992; 260). It is the author's opinion that all arts consist of time and space components, with either time or space being emphasized. In dance, as in architecture, both these components are of equal importance. Another similarity is the notion of "real space", whereas in painting space is entirely illusory. Dance can be seen as a route or journey that the dancers as well as the audience follows, and this principle can also be applied to architecture. Modern choreography is a participatory affair between the choreographer, dancers and other people related to performance. The communication that needs to exist between the client and design team can be compared to this.

Music and architecture

Goethe once said: "a distinguished philosopher spoke of architecture as silent music, and his assertion caused many to shake their heads. We believe this really beautiful idea could not be better introduced than by calling architecture silent music" (Antoniades, 1992; 264).

In the 1930's, Georgiades, a Greek architect, studied the relationship between the placement of columns of ancient Greek temples and musical harmony canons. Through a visual chart known as "The Architectural Canon of Georgiades" he proved that the delight of harmony experienced by the eye when looking at Greek temples were due to the fact that columns have a relationship of column-void succession corresponding to specific musical harmonies.

Beauty through variety is the first concept to be shared by both these arts. Like in music, architecture brings together different elements, in proportion to one another to form a whole. Other similarities that are shared are those of tone, beat, proportion, scale, balance and rhythm. More dimensions in this relationship are individuality, freedom and plurality.

One of the dilemmas faced when using the analogy between music and architecture is that a person can perceive two buildings at the same time, but two pieces of music played simultaneously result in a blur. The work of two composers must be experienced separately, whilst the work of two architects can be experienced simultaneously. A way to deal with this dilemma might be that we should consider urban design as a musical symphony, with individual buildings as instruments, where all the architects should be sensitive to the harmony of the whole.

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1 dance images

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Funding:

"Without the arts we run the risk of becoming a nation of housing and taps."

President Mr. T.M. Mbeki (<http://www.basa.co.za>)

The project will be funded by one or more of the following trusts and initiatives:

- Arts and Culture Trust (ACT)
- National Department of Arts, Culture, Science and Technology (DACST)
- Business and Arts South Africa (BASA)
- National Arts and Culture Lottery Initiative (NACLI)
- National Arts Council (NAC)

The **Arts and Culture Trust** is a private sector initiative, which aims to provide much-needed financial support for the promotion and celebration of South African arts and culture. The primary aim of the Trust is to increase the amount of funding available for arts and culture through means such as corporate donations, fundraising events, international donations, capital investment and income-generating affinity projects, and to then distribute these funds in support of innovative, sustainable projects which contribute to South African arts and culture.

ACT also seeks to help build a better arts and culture dispensation through proactive initiatives such as forums, conferences and campaigns around strategic issues, such as the ACT Awards which recognize the important contributions of players like administrators, journalists and educationists, and through establishing mutually-beneficial relationships between itself and the cultural community as part of its "culture helping culture" campaign. ACT was launched in October 1994, when Sun International and Nedcor Bank as founding partners each committed themselves to initial capital sums of R1 million, to be followed by R500 000 in each of the next two years. In the absence of tax incentives an before the launch of BASA, the **Department of Arts, Science, Culture and Technology** pledged R1 million over three years, to encourage private sector support for the arts.

The Arts and Culture Trust only became fully operational in September 1996.

Vodacom and the government of the Netherlands are the most recent founding sponsors to join the Trust, and are represented on the Board of Trustees along with Nedcor Bank and Sun International.

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ACT continues to approach local and international donors to make similar capital contributions in return for the same status as founding partners, but also seeks to bring on board smaller private sector donors, to be afforded appropriate status. Founding partners reap the rewards of their investments in the Trust in association with a respected funding body. Corporate donors may also create affinity products, linked to ACT, which provide additional marketing and branding opportunities and generate business for the corporate donor and income for the Trust (<http://www.arts&culture.trust.htm>).

Nedbank's Affinity products are a good example of the partnership principle the Trust would like to encourage. In addition to the initial capital amount they further contribute to the Trust through its client's use of the ACT Affinity products, by donating a percentage of annual turnover on credit cards at no cost to the client, by charging a premium for every cheque book issued, which is paid directly to the Trust by Nedbank, and by making a donation to the Trust for every new savings account.

A supporter of the arts, Nedbank provides sponsorship for a wide range of cultural events outside of the Trust's activities. An association with ACT is often ensured at these occasions, which contributes to the positive building of the profiles of both Nedbank and ACT. The sense of the trust as a brand that is good for business is being increased all the time. This leads to profit and improved share prices (<http://www.nedbank.co.za>).

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ACT provides funding for all forms of arts and culture, including literature, music, visual arts, theatre, dance, film, festivals, community art, arts management, arts education, museums, heritage, as well as multi-disciplinary art forms. It also supports all aspects of arts and culture such as training, the creative process, the development of sustainable infrastructure and the dissemination of arts and culture. The full spectrum of arts and culture activities is covered, from professional endeavors to grassroots, community-based projects.

Annually, ACT provides bursary funds to formal and non-formal educational institutions specialising in arts and culture, and these in turn distribute such funds to individual students. ACT initiates activities that support the growth of cultural life in South Africa, and increase the possibilities for funding for the Trust. To this end, it has been involved in setting up and driving the National Arts Lottery Initiative and taking up the issue of tax incentives for arts support.

NACLI is a joint initiative involving the NAC and BASA, all independent, legitimate funding agencies that have a stake in the outcome of the National Lottery funding allocation to the arts. NACLI aims to promote the interests of the arts in all matters related to the lottery by lobbying government, political parties and all other relevant bodies to achieve the best possible deal for the arts from the lottery processes.

Furthermore, NACLI provides an important forum for co-operation around these issues, and encourages participation in the initiative from any national arts funding agency, which has the potential to be a national distributing agency of lottery funds. ACT strives to establish cooperative relationships with similar agencies, and this initiative is congruent with the policy. (<http://www.nac.org.za>)

For the first time in 1998, ACT established a series of annual awards, which seek to recognise and reward persons who, and institutions and activities which best support the development and promotion of arts and culture in the country. In the interests of developing an informed potential sponsor and support base, ACT has hosted forums in different provinces, on topics of contemporary debate, such as the lottery, tax incentives for corporate cultural donations, recent research in cultural industries, and political developments in policy and legislation.

The **National Arts and Culture Lottery Initiative**, which comprises BASA, ACT and NAC, is lobbying for a portion of lottery funding at least equal to that allocated to sport and welfare. Balancing the profitability of a lottery with the social needs of the country, the Department of Trade and Industry has capped the lottery operator's profit at 35%. At least 20% of revenues must be distributed to "good cause" funds.

Business and Arts South Africa was launched in February 1997 with President Thabo Mbeki as its patron. It is a joint initiative between government and the private sector to stimulate the development of the arts industry. BASA is established as a Section 21 company. It operates autonomously and is accountable to both government and its corporate members.

BASA aims to promote and encourage sustainable and strategic partnerships between the private sector and the arts, to their mutual benefit and to that of the community at large. With funding from the DACST, BASA has introduced the Matching Grant Scheme. Under this scheme, either a sponsoring business or an arts organization with one or more private sector sponsors in place can approach BASA for additional funding for a particular project, event or organization (<http://www.basa.co.za>).

The **National Arts Council's** priority is to fund organizations or individuals for projects that have national importance or are part of nation building. Projects must deal with the unique artistic wealth of the nation, assist in the process of fostering South African identity, promote the right of any person to freedom in the practice of the arts, seek to address national priorities and past and present imbalances, and seek to achieve artistic merit and excellence of national and international acclaim.

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Client: Doxa Deo Church

The building will be designed for two divisions of the Doxa Deo Church, who are concerning themselves with combining performing arts with Christianity. Both these divisions are non-profit companies, sharing the vision of equipping people with performing arts training that they can use in ministry or as professionals.

One of the divisions is OAC, the **Original Arts Company**. Currently it has five campuses in the Pretoria area. It offers classes in drama, dance and music. The drama classes consist of actor training without any technical subjects like set building. Modern contemporary dance as well as ballet are taught. Music training consists of music theory and practical sessions. At the moment six different instruments are taught, but arrangements are done for other instruments as well.

The classes are held twice a week, their length depending on the students' age and grade of knowledge in the particular field. Ages range from four years old to elderly. All class fees are the responsibility of the students, but OAC puts students in touch with sponsors where necessary. Students can obtain a certificate after successfully completing exams before a panel of external examiners.

Plays are staged twice a year, usually in the Aula or the Pretoria State Theatre.

The other division is SCC, the **School of Creative Communication**. Its aim is to provide holistic training in the performing arts. The training is balanced on four pillars: firstly dance, drama and music, secondly personal development, thirdly theological training and lastly adventure training.

Courses are taught over four years, with the first year as a bridging year aimed at those who might not have the necessary qualifications to study at a tertiary institution. After this year, students have the opportunity to complete their studies at SCC or move to another tertiary institution. After successfully completing the following three years, students will obtain a BA degree in performing arts, which is still in the process of being accredited.

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1 a project of the Grahamstown Foundation

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School programme

The **School of Creative Communication** will utilize the proposed building as a campus from 8:00 – 17:00 on weekdays. In the evenings it will be utilized by the **Original Arts Company**, another initiative from Doxa Deo, and for an **adult education** programme.

230 students will use the campus daily in the following denominations, 80 first year, 50 second year, 50 third year, and 50 fourth year students. The course will consist of theoretical, practical, and theological components.

Study fields: Drama
 Dance
 Music

Practical sessions: 15 hours – field of choice
 7 hours divided between the other two fields
Workshop sessions: 5 hours divided between wardrobe and set design
Theoretical sessions: 8 hours per week
Theological component: 5 hours per week (Doxa Deo Church building)

The two apartment buildings next to the **Doxa Deo Church** building will be used as a residence for the students. Thus the campus will extend from Skinner Street, through Burgers Park, and up to Jacob Mare Street. **Burgers Park** will be used for open-air performances, which will introduce people from the community, who are unable to afford theatre tickets, to the performing arts.

Over weekends the cafeteria will be utilized as a **community kitchen**, serving meals to homeless people.



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Design Challenges and Responses

- Creating a sense of place on a flat landscape
- Using the building as a space defining element
- Form thresholds between private, semi-private, and public spaces
- Creating rich and meaningful city spaces
- Being sympathetic towards the Little Theatre
- Creating balance between scale, unity, proportion and rhythm
- Achieving a contextually appropriate timeless spatial quality, characterized by serenity, resilience, robustness and ambiguity
- Re-establishing the street as a seam that supports the daily activities of neighborhood life
- Creating a pedestrian friendly edge
- Creating a humanist relationship between exterior and interior
- Achieving a building that appears accessible and inviting to the public
- Creating a highly flexible environment
- Creating a "green building"