



05

Design

5.1 Key Concepts

The study will utilise the following key concepts in creating an appropriate design solution:

5.1.1 Connectivity/Diversity

Connectivity/Diversity implies the connecting of urban programmes and creation of continuous pedestrian corridors, leading to diversity of experience, programmes and activities. In terms of the project, a public theatre relies on a constant supply of public clientèle to make it feasible.

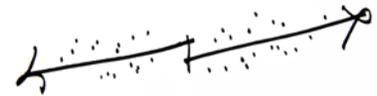


Fig. 5-81 Connectivity and diversity.

5.1.2 Informality/Formality

Informality refers to the inherent informality of spatial appropriation in the city. People tend to appropriate space that is flexible and adaptable, as opposed to restrictive, and unchanging. The project will explore the dichotomy of these two states. Stable infrastructure is necessary for informal activities and events to attach to but must provide for easy adaptability in order to suit the changing needs of the users.



Fig. 5-82 Use of theatre for staging informal events such as markets.

5.1.3 Micro-Regionalism

Regionalism implies learning from the context for developing a design approach. This includes responding to inherent urban problems as well as using the context as a palette for generating design ideas.

5.1.4 The Stage

In keeping with the theatrical theme of the project, various interpretations of “stage” can be generated to inform the design.

Stage as Separating Device

The stage serves as a separating device between actor and audience. The documentation of the **transition between the actor and spectator** thus becomes important, as this space represents the separating boundary line. This is reinterpreted in turn as an articulation of the **transition between public and private**, which will be an important consideration when articulating the in-between movement and use of individual spaces.

Stage as event or social platform.

The stage serves as a means to frame social interactions and events, implying the theatre’s use as a multi-purpose space for hosting markets, expo’s and talent events. Platforms need not be theatrical. The provision of social spaces can begin to inform how other parts of the design are used and experienced.

5.1.5 Performance

Performing parts is a conceptual exaggeration of the idea of theatre as a space of performance. If the people in the space can perform, why not allow the building to perform as well? Anthropomorphising the building in this way, lends the design to other related ideas such as multi-functionality, and ergonomic usability. The design has attempted to incorporate these where they can benefit the function and experience of the building and its surrounding programmes.



Fig. 5-83 The stage or platform that separates the actor from the spectator.

5.2 Site Redevelopment

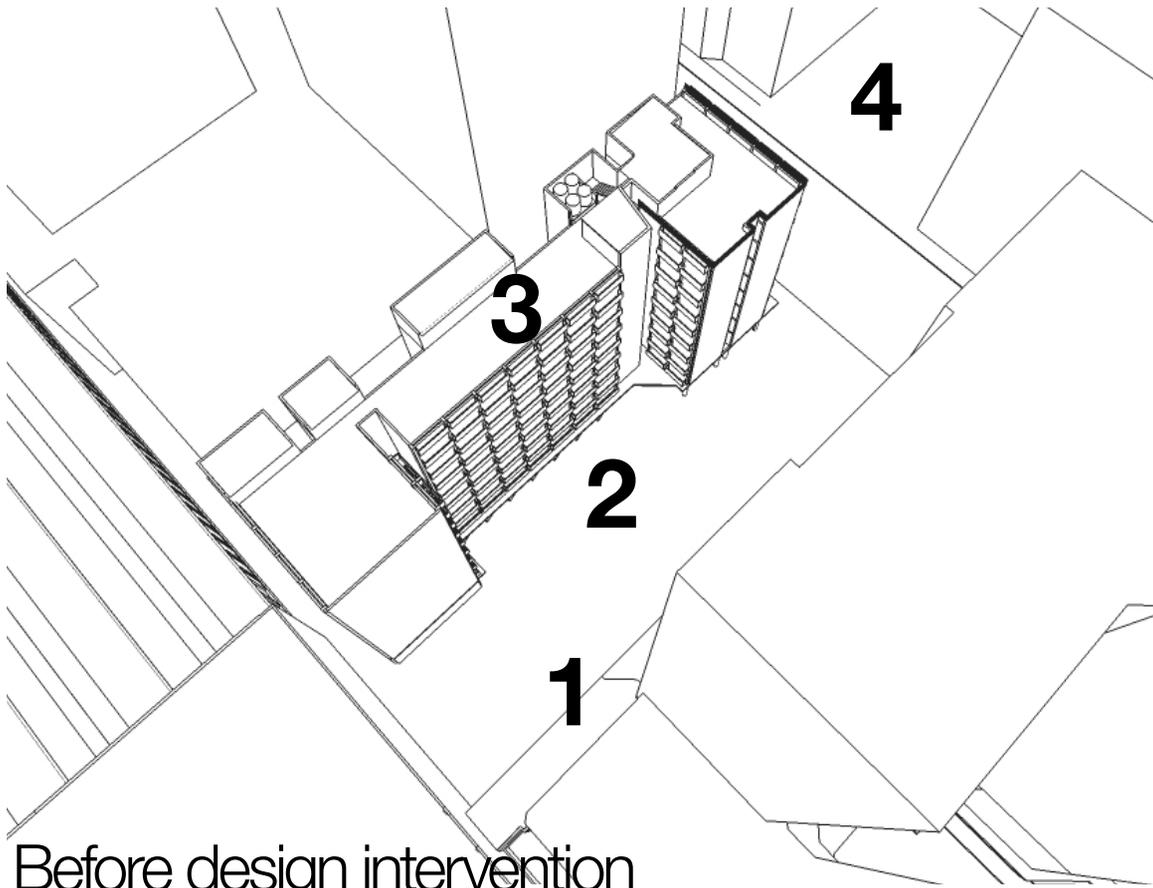
5.2.1 Phasing

The following is a list of the major redevelopment objectives for the site. The lists of programming guidelines generated in the previous chapters will be used to inform each step of the process:

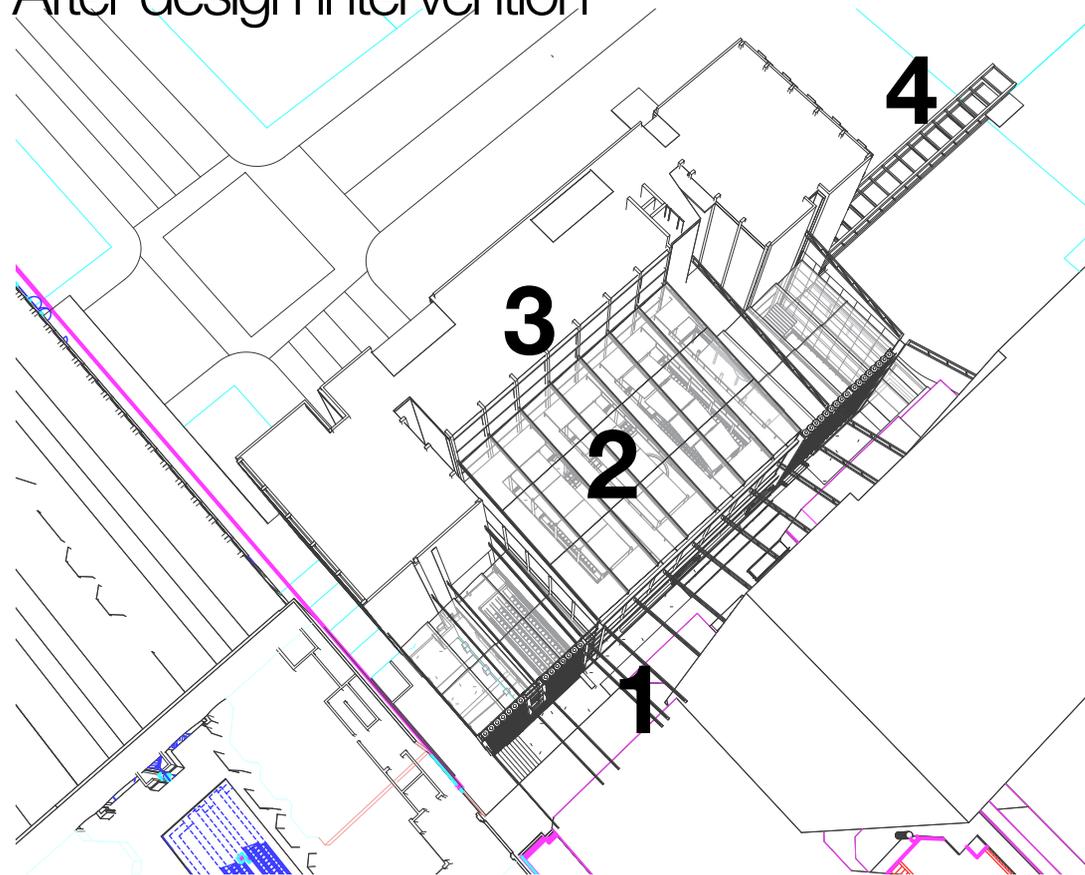
1. Develop the site as an extension of the **pedestrian arcade network**, which will include adaptations to the existing peripheries of the site.
2. Develop the **existing parking lot** as the new location for the **public forum-based theatre**. This will include a major remodelling of the current floor surfaces. This space must speak coherently with its surrounding developments: theatre school and pedestrian arcade. By developing the theatre after the arcade, pedestrians will anticipate what is to come. This adds an element of mystery to the space.
3. Redevelop the **Govpret building** as the new location for the **theatre school**. This will include adaptations to the current exterior skin of the building. The intention is to use as much available infrastructure as possible without necessary wastage of resources.
4. Insert a **linking structure** (institutional) between the new theatre and the existing State Theatre complex, to create a connection between the two State Theatre buildings. Introduce a new mid-block pedestrian crossing between the site and the State Theatre at street level, allowing for safe and unhindered movement between the framework blocks. This will form the final piece in the developmental puzzle. The site will now be connected to the other sections of the urban framework.

Fig. 5-84 (Opposite, top) Site before intervention.

Fig. 5-85 (Opposite, bottom) Site with new intervention inserted, with new pedestrian arcade and theatre separated by ordering structure.



After design intervention



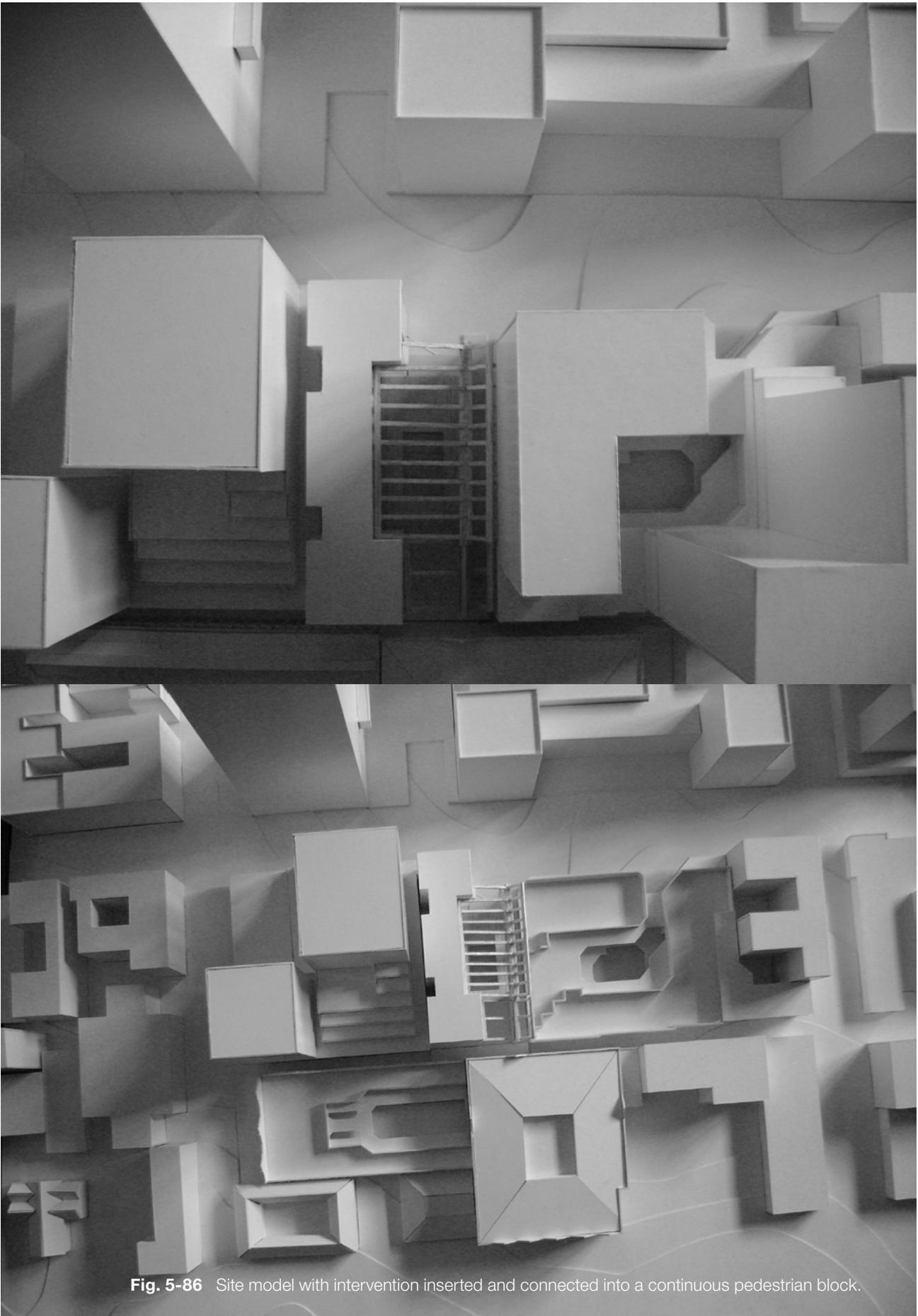


Fig. 5-86 Site model with intervention inserted and connected into a continuous pedestrian block.

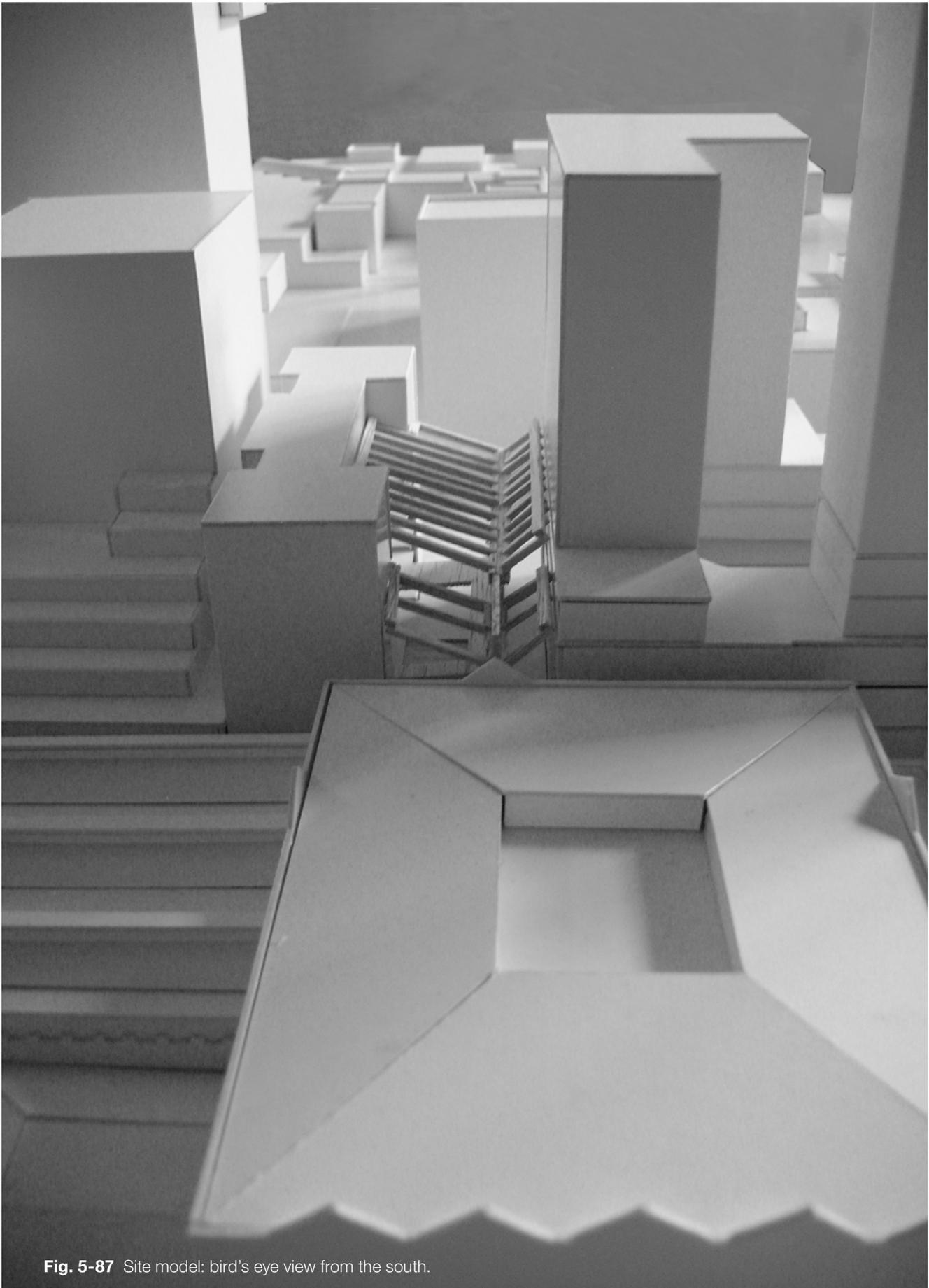


Fig. 5-87 Site model: bird's eye view from the south.

5.3 Parti Diagram

5.3.1 Description

The diagram below which represents the essential planning for the support system behind the design was generated from a number of specific site and programme interactions:

- The interplay between the need for natural lighting in a dark site, and the need for shading during periods of overhead sun
- The interplay between the programmes of the theatre school and the public
- Natural light from overhead (due to steepness of the surrounding edges, an overhead source of natural lighting was imperative. The use of vast overhead skylighting systems is a ubiquitous paradigm in the Pretoria CBD.

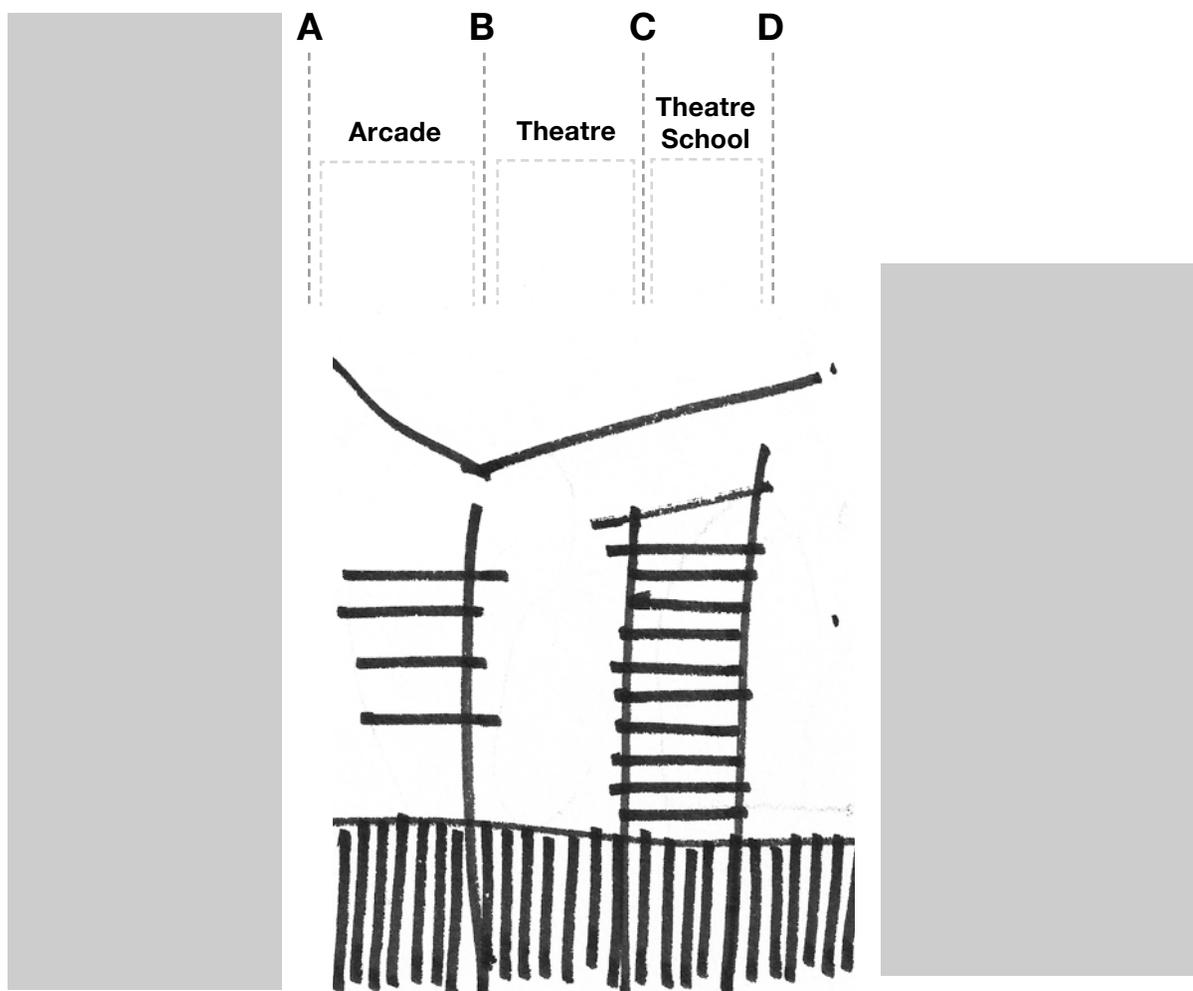


Fig. 5-88 The Parti Diagram attempts to describe the following important aspects of the design: 1. The location of interfaces or interphasing between the respective programmes (arcade, theatre and theatre school). These interfaces form the transition between areas of different use, and each area will provide a different kind of experience.



Interfaces

A Interface between Momentum Building and arcade

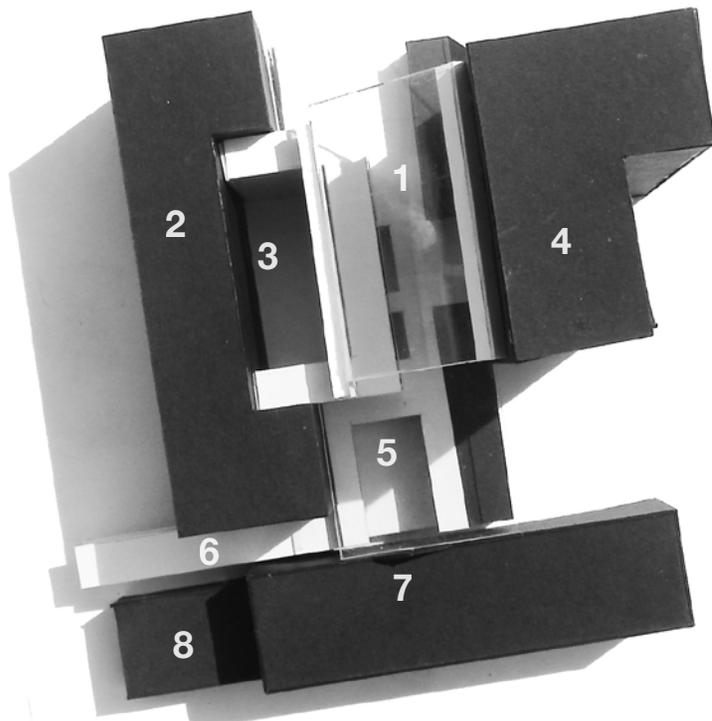
B Interface between theatre and theatre school

C Interface between arcade and theatre

D Interface between theatre school and Fedhealth Forum

5.4 Concept Model Exploration

...e in the project site. The large
...on (see investigation of large
...ere taken through into the final
...theatre spaces.



- 1** Glazed Roof
- 2** Theatre School (Govpret)
- 3** Forum-based Theatre
- 4** Momentum Building
- 5** Student Theatre
- 6** The Tramshed Gallery
- 7** The Tramshed Parkade
- 8** The Tramshed Mall



Fig. 5-87 Figure ground model with new intervention. (Photo by author).

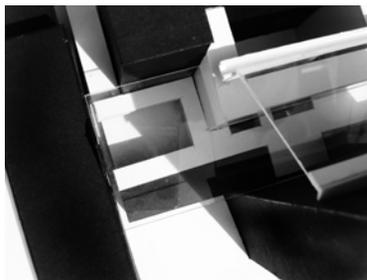


Fig. 5-89 Pedestrian arcade and The Tramshed Gallery intersect forming a social (theatre) space. (Photo by author).

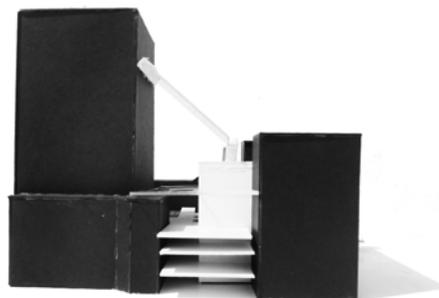


Fig. 5-90 A building that provides an interface between opposing structures. (Photo by author).

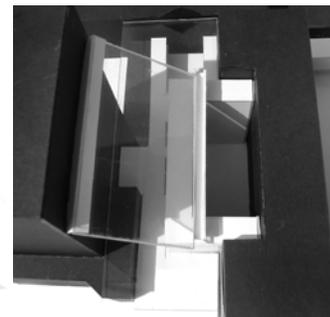


Fig. 5-91 A Glazed roof spans across the site, providing protection against the elements, while allowing natural light. (Photo by author).

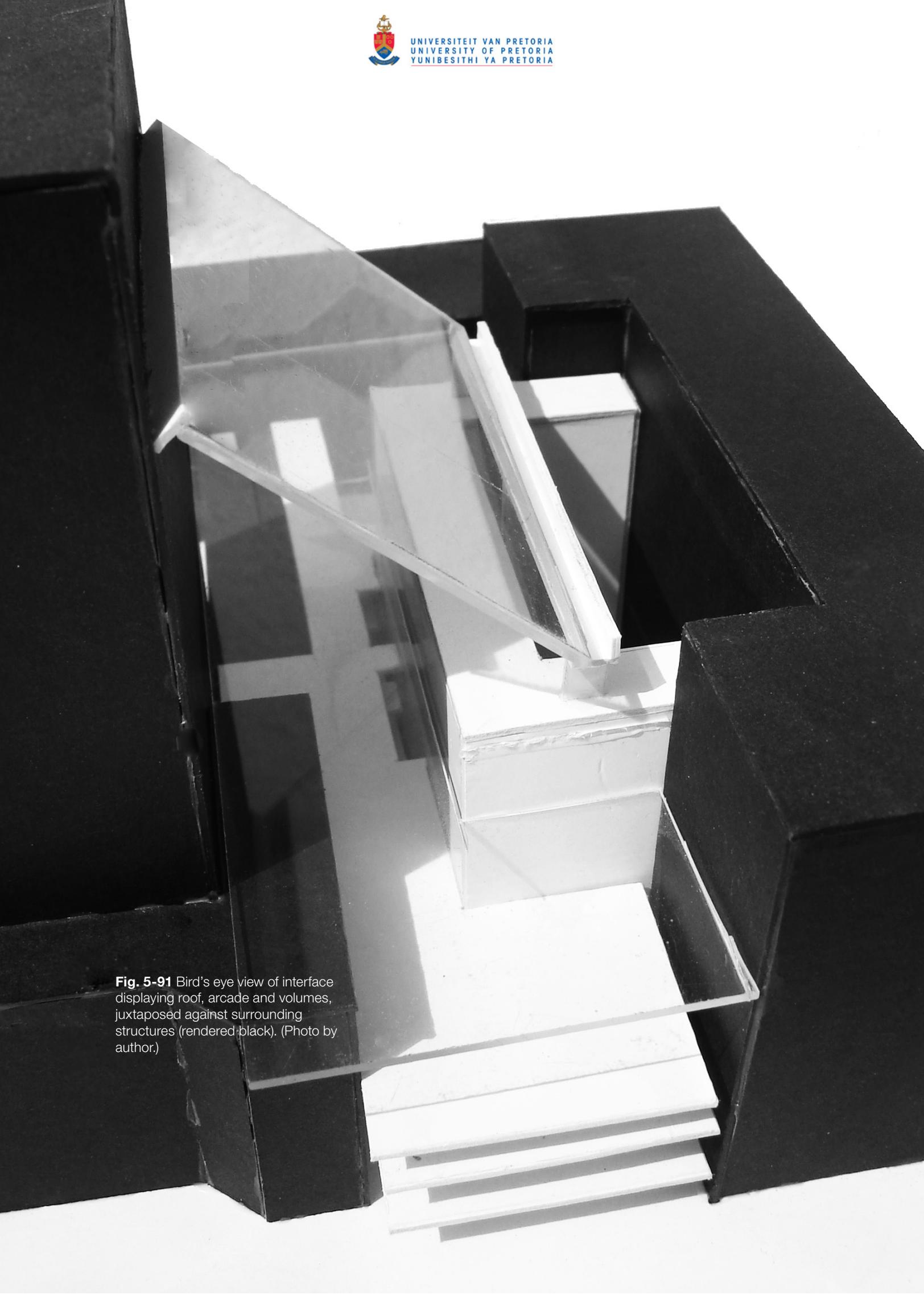


Fig. 5-91 Bird's eye view of interface displaying roof, arcade and volumes, juxtaposed against surrounding structures (rendered black). (Photo by author.)

5.5 Arcade Extension

The main aims for establishing a linking pedestrian arcade through the site are to:

1. Strengthen the connectivity between the site and the surrounding commercial arcade network, by creating permeability between programmes. The mix of cultural programmes (theatre, gallery, restaurant, cafe and school) will add a new variety of options to block users.
2. Generate the necessary clientele and audience base for the theatre.
3. Provide an economic incentive by renting out spaces for informal traders and small businesses. The magnetism generated by the theatre will feed these businesses with a regular clientele, and vice-versa.
4. In summary, the overall aims are to strengthen connectivity, encourage diversity, generate an economic incentive and develop new audience-bases.

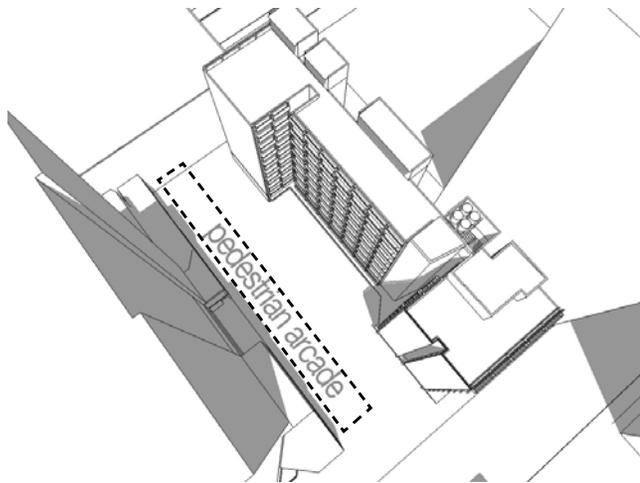


Fig. 5-92 Position of pedestrian arcade to be developed as a new retail corridor.

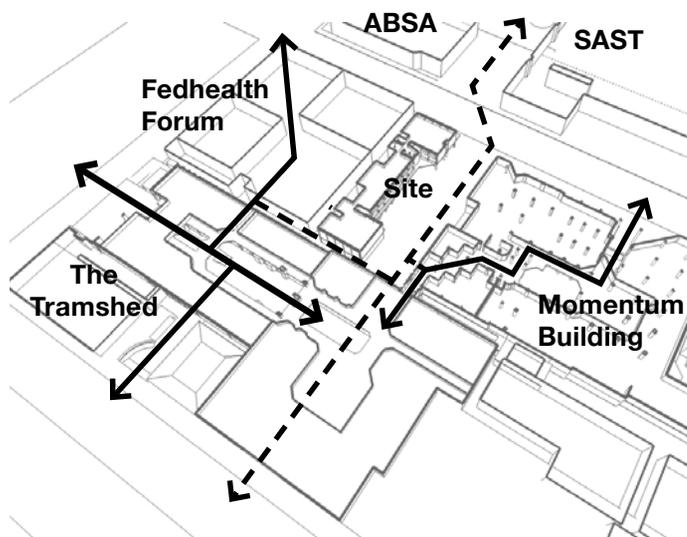


Fig. 5-93 Block connectivity diagram. New route indicated as dashed line. Existing routes indicated by solid line.

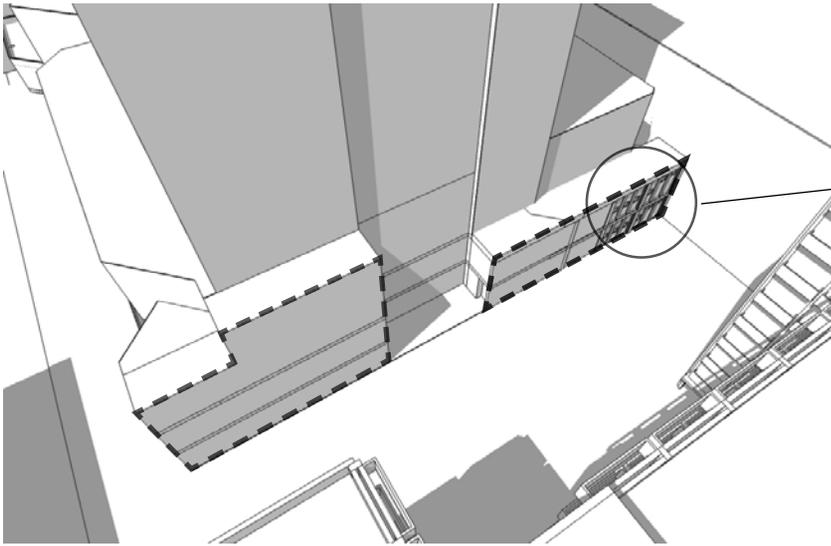


Fig. 5-99 Site in current state: Momentum Building as a barrier to movement.



Fig. 5-94 Brick in-fill blocking connectivity between site and Momentum Building/The Tramshed (Photograph by author).

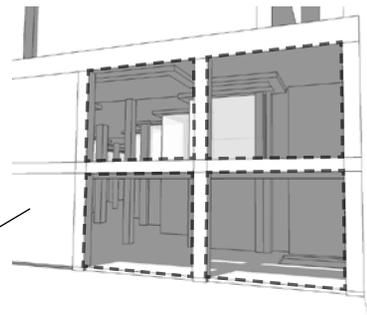


Fig. 5-95 Demolish brick in-fill. Reconnect the two spaces. Dashed line = removed material.

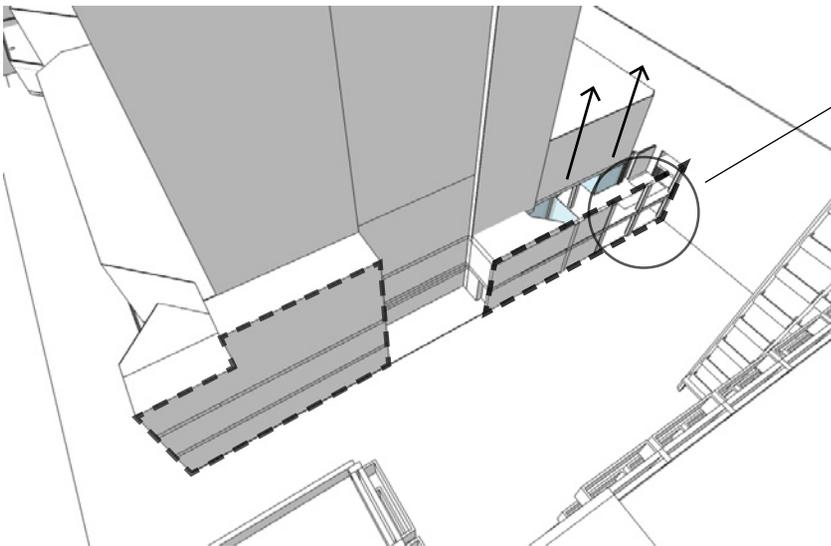


Fig. 5-98 Remove brick in-fill and existing corrugated steel roof.



Fig. 5-96 Momentum Building retail arcade, approaching the brick in-fill barrier. In future, pedestrians will be able to access the site through this space. (Photo by author.)

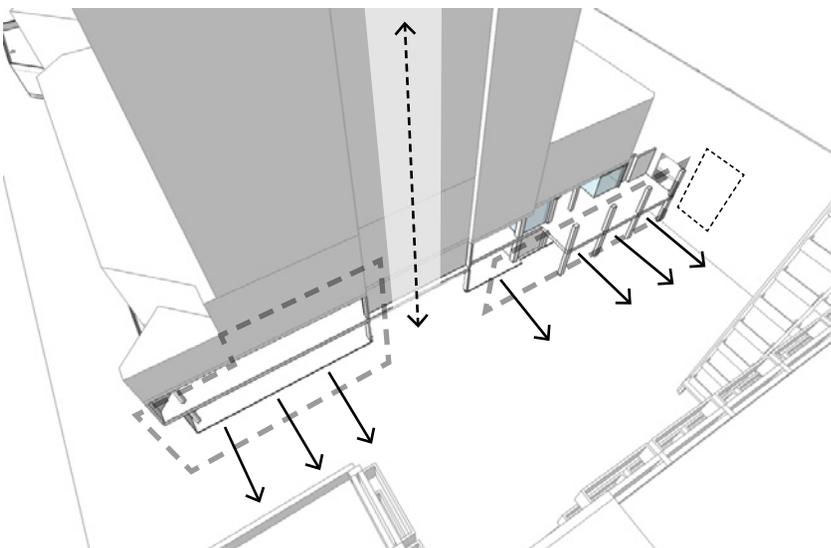


Fig. 5-97 Demolish the outer layer of Momentum facade, leaving volumes exposed. Store rubble on site. Utilise existing elevator shaft to provide future vertical circulation.

5.6 Forum Theatre

The main aims for the design considerations for the proposed forum theatre are the following:

- To renovate the existing parking lot as the new site for the theatre venue.
- The theatre will provide the formal space for theatrical events but will double up as an event space for programming cultural and non-cultural programmes such as markets, expo's and public gatherings.
- To create a smooth transition between the theatre, the arcade and the theatre school.

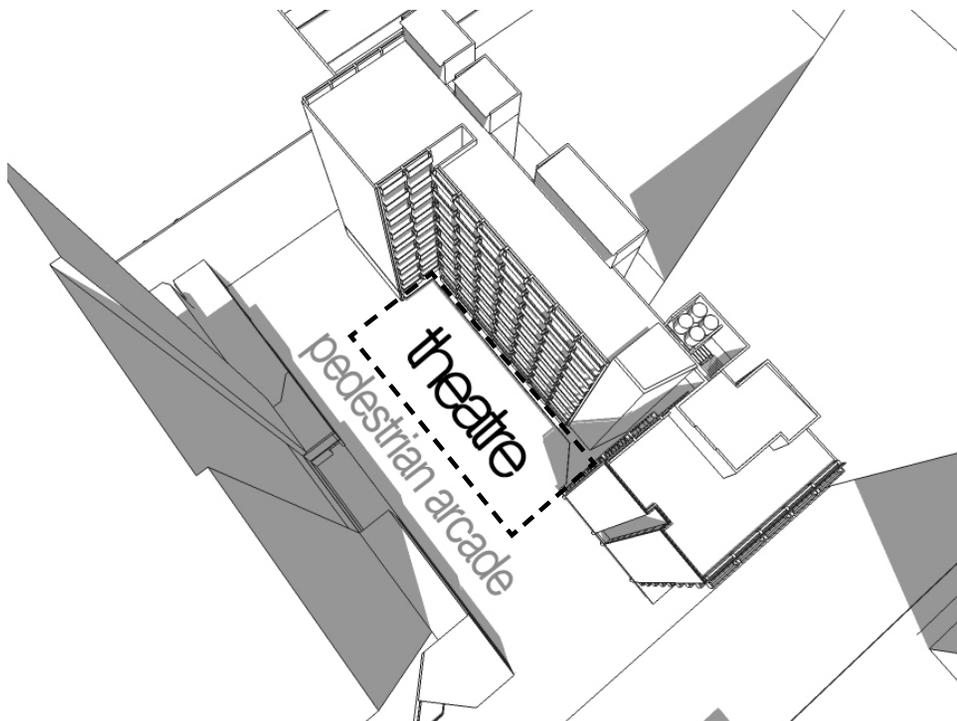


Fig. 5-100 Area designated for theatre forum separated from pedestrian arcade by dashed line. Boundaries were generated using the existing grid lines.

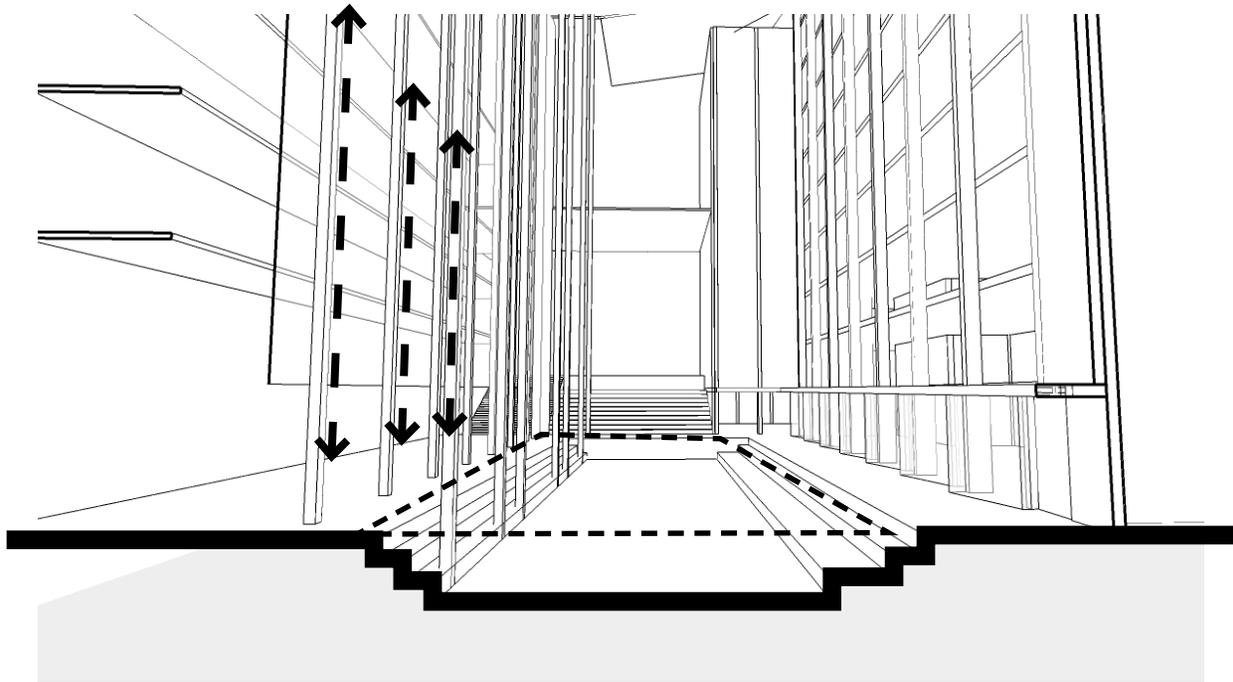


Fig. 5-101 Theatre excavation concept: the dashed line indicates the area excavated for the new theatre arena. Vertical columns accentuate the threshold between this new space and the pedestrian corridor.

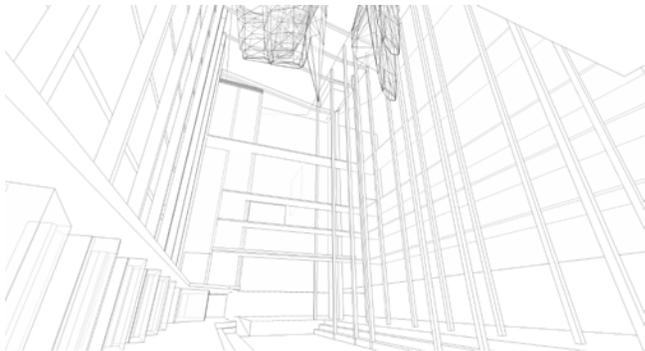


Fig. 5-102 Early spatial exploration of forum space



Fig. 5-103 Early spatial exploration of forum space.

5.7 Govpret Building/ New Theatre School

The main design considerations for the proposed theatre school include the following:

- Provide an educational facility for the training of aspiring theatre professionals that serves to facilitate the new theatre. The school will be responsible for programming the theatre with regular events.
- To locate this facility inside the existing on-site Govpret building.
- Alterations to the Govpret will be made in order to make it communicate better with the site. This includes changes to the existing facade such as new openings.

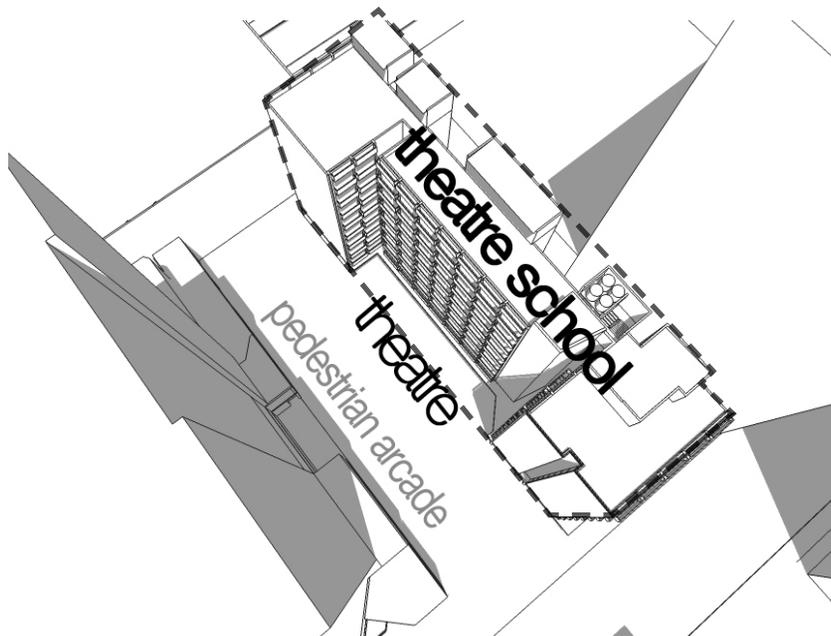


Fig. 5-104 Area designated for theatre forum separated from pedestrian arcade by dashed line. Boundaries were generated using the existing grid lines.

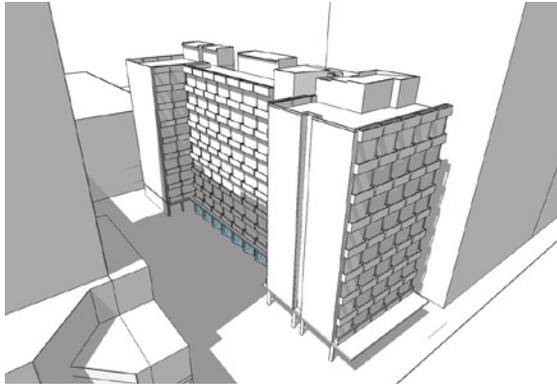


Fig. 5-105 Govpret in its current state.

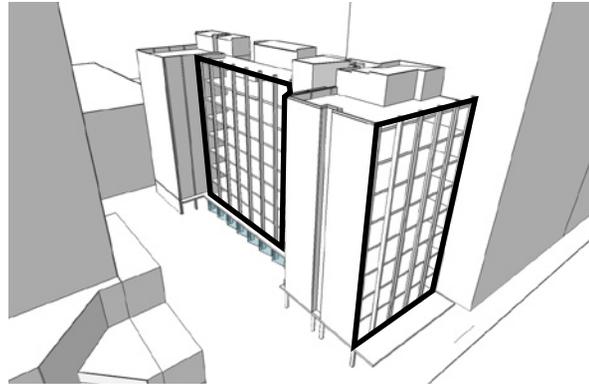


Fig. 5-106 Remove precast concrete balconies that are falling into disrepair and store on site.

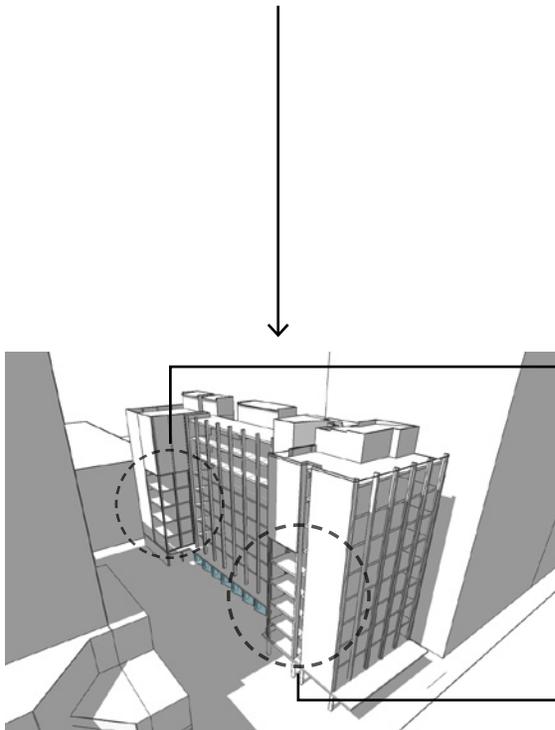


Fig. 5-107 Demolish sections of brick

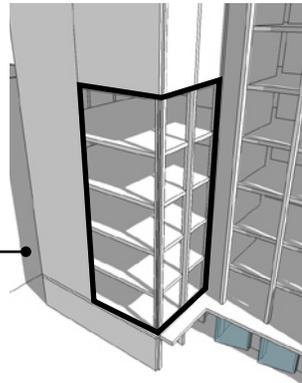


Fig. 5-108 Openings created in southern wing.



Fig. 5-110 Brick in-fill sections on southern wing of Govpret.



Fig. 5-109 Openings created in northern wing.



5.8 Initial Planning Sketches

5.8.1 Sections

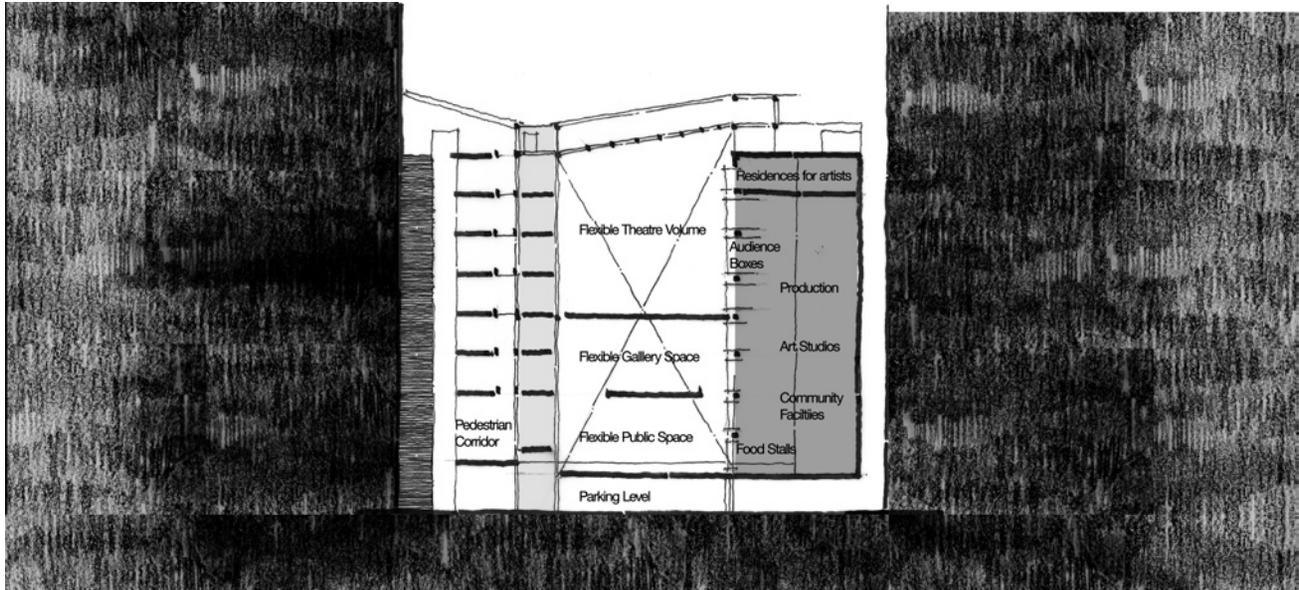


Fig. 5-111 EAST-WEST SECTION (A-A): The section illustrates the first attempts to programme the site using the parti separation sketch (butterfly roof and ordering wall). The line of separation could be thickened to accommodate additional functions and service. On the left of this a circulation core was inserted (A). On the right, the main volume for theatrical events (B). The dark grey volume indicates the theatre school with a mix of cultural facilities (C)

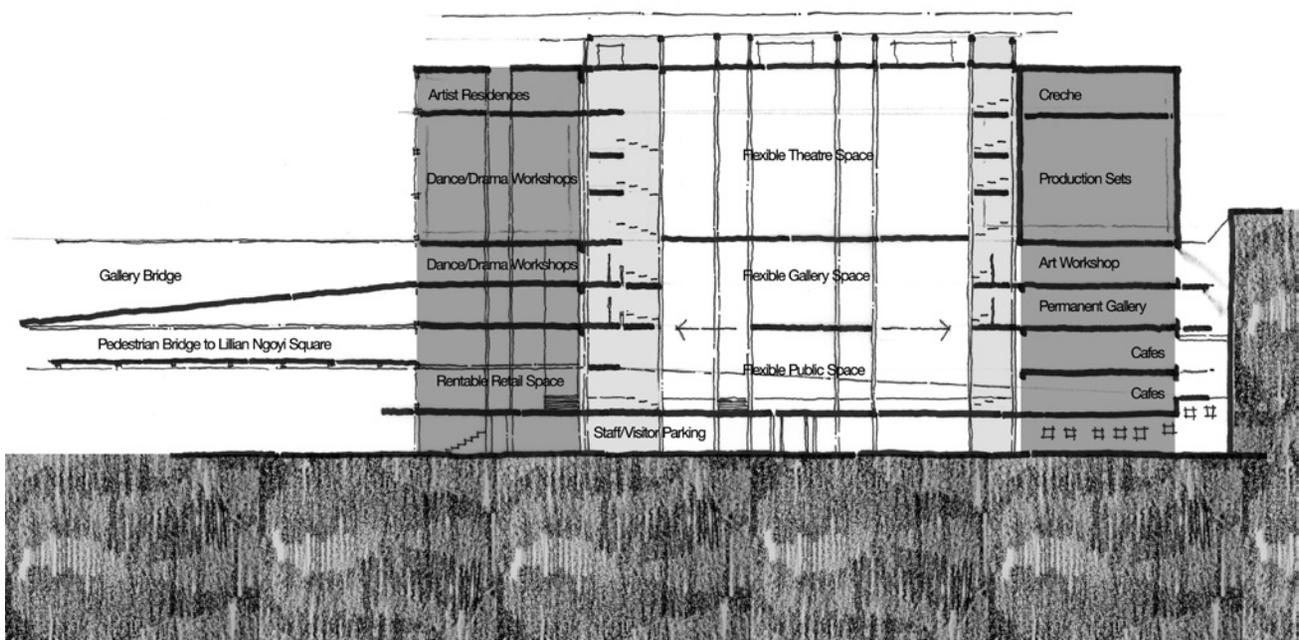


Fig. 5-112 NORTH-SOUTH SECTION (B-B): dark grey indicates the Govpret volumes, light grey indicates the circulation skin around the theatre volume, which is in the centre. At this stage, the author was still exploring possible intermediate retractable platforms. The decision was later made to eliminate these, and concentrate the theatre practices on the ground level plane.

5.8.2 Perspectives

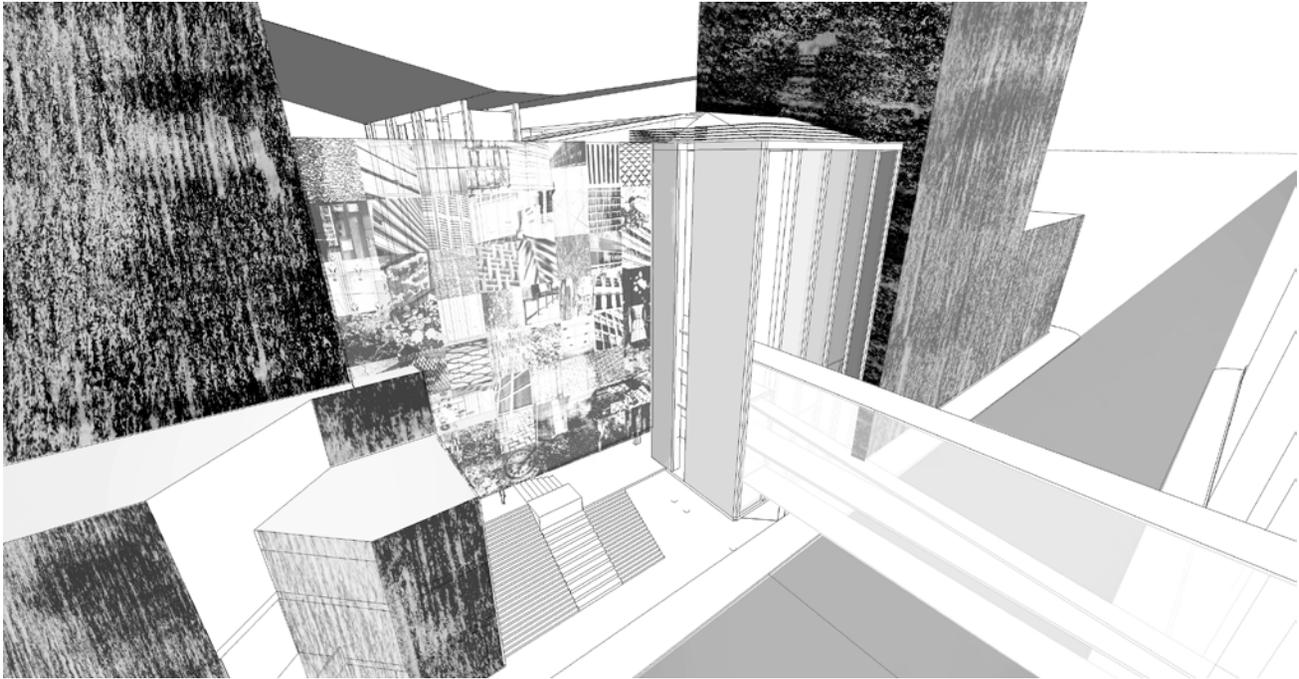


Fig. 5-113 Perspective of front facade and textured shading screen, as viewed from roof of State Theatre. The textures generated from the mapping exercise in Chapter 3 create a unique building identity. Screens may be removed and replaced according to user preference.

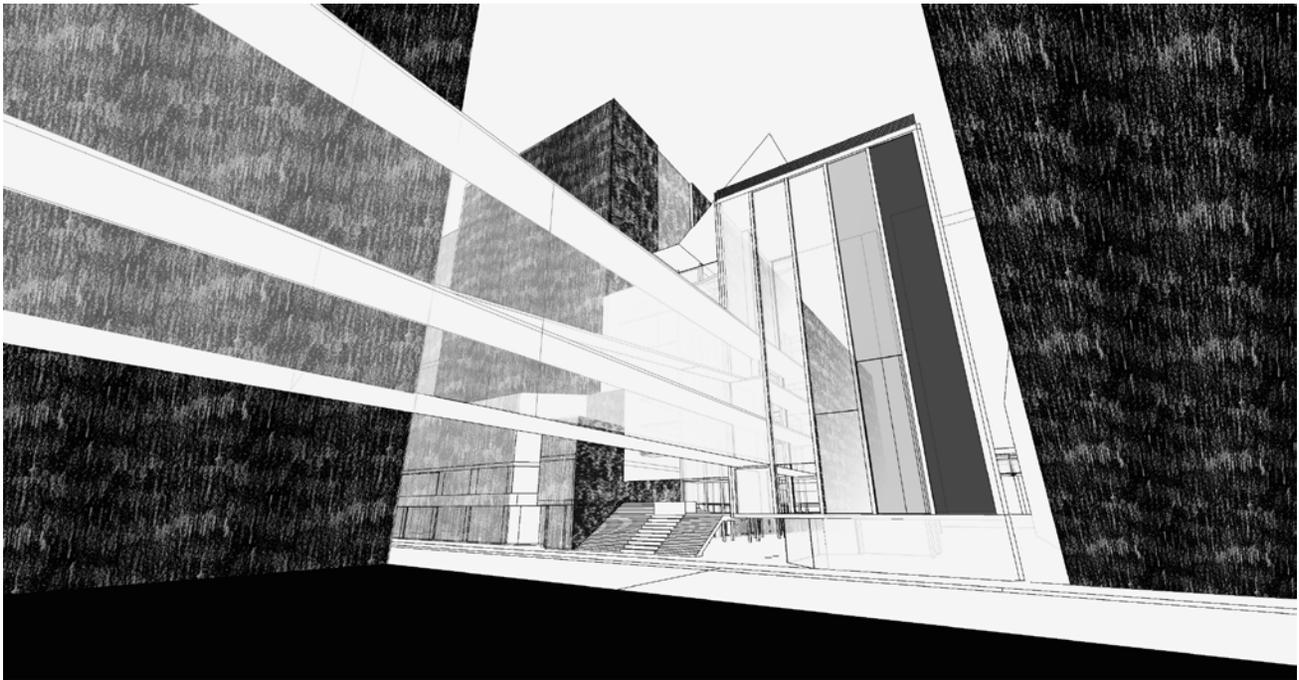


Fig. 5-114 Perspective of front facade as viewed from entrance plaza between State Theatre and ABSA building. A bridge links the theatre school to the State Theatre for institutional use.

5.8.3 Plans

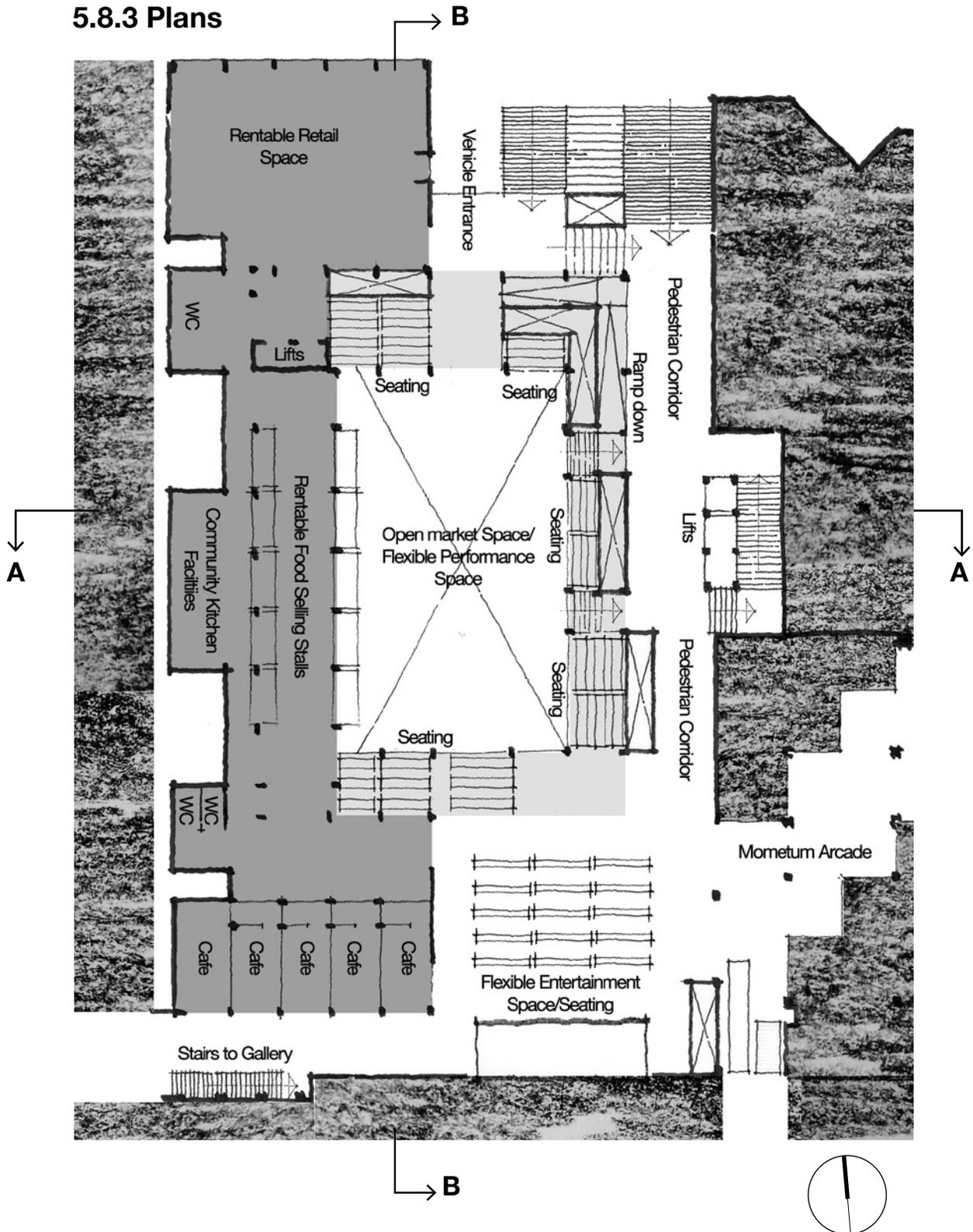


Fig. 5-115 GROUND FLOOR PLAN: attempting to generate a public theatre/building/space. The plan illustrates the articulation of the division between pedestrian arcade and performance using seating as a social device located in a surrounding skin (indicated as lighter grey). The concept is to treat the theatre as a social event space or pocket located off the pedestrian route. Users should be able to access and witness the event easily which will contribute to the public nature of the space. At ground level, the theatre school (indicated as darker grey) operates as a community space usable during public events (theatre, markets, expo's). The staircase at the top entrance to the site indicates that this level is located an entire level above ground level. This was later removed and all activity was shifted down to street level.

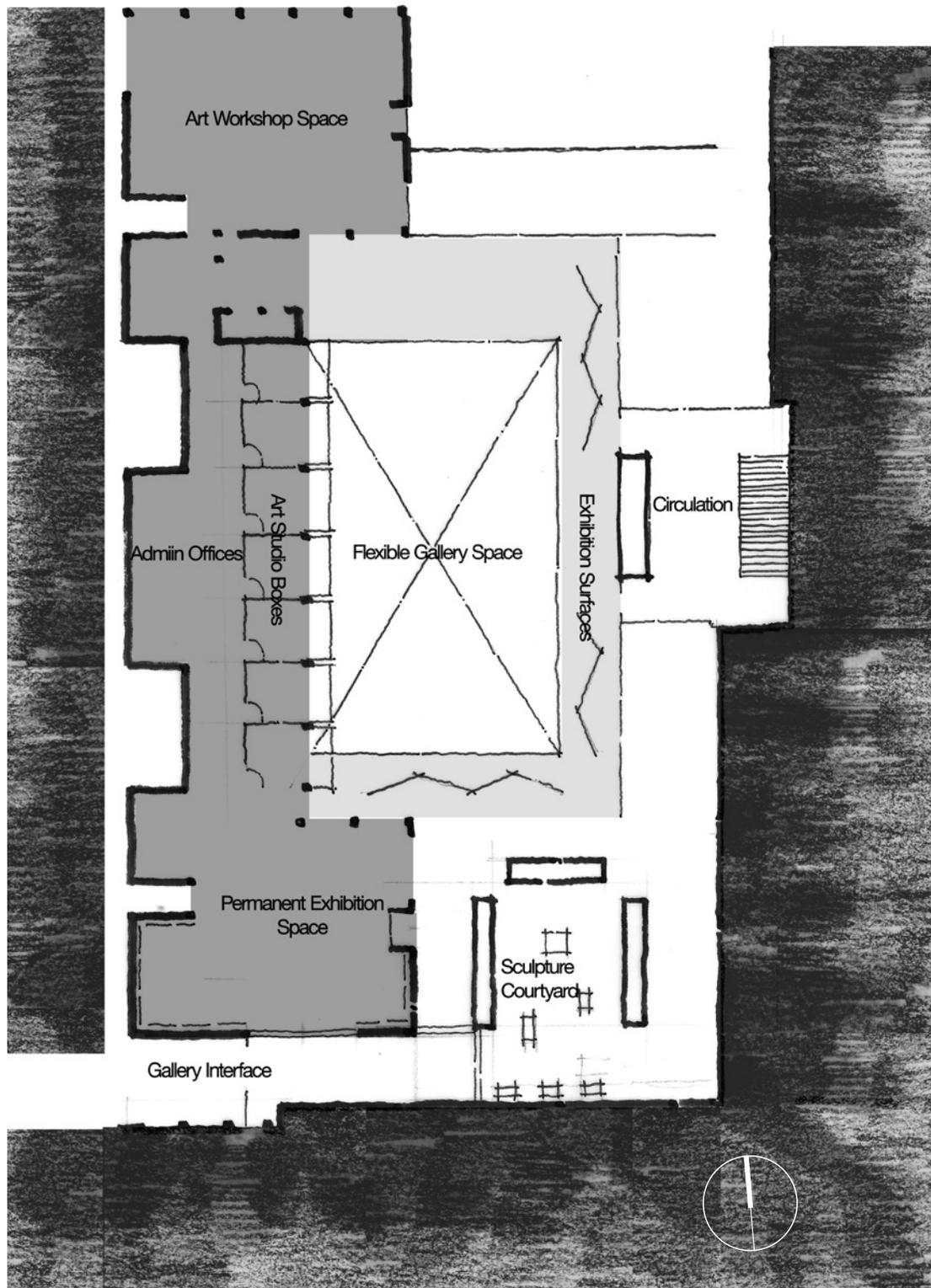


Fig. 5-116 FIRST FLOOR PLAN (GALLERY LEVEL): Initial concept for a gallery space that encircles the theatre atrium. At this level, the Govpret building is used solely for artistic works. However, the later version of this level will incorporate additional services to the theatre such as a restaurant and gallery seating. A gallery interface is inserted into the alley between The Tramshed and Govpret building. The sculpture garden would be set against the rear Tramshed parkade wall.

5.9 Facade Design

5.9.1 Forum Theatre

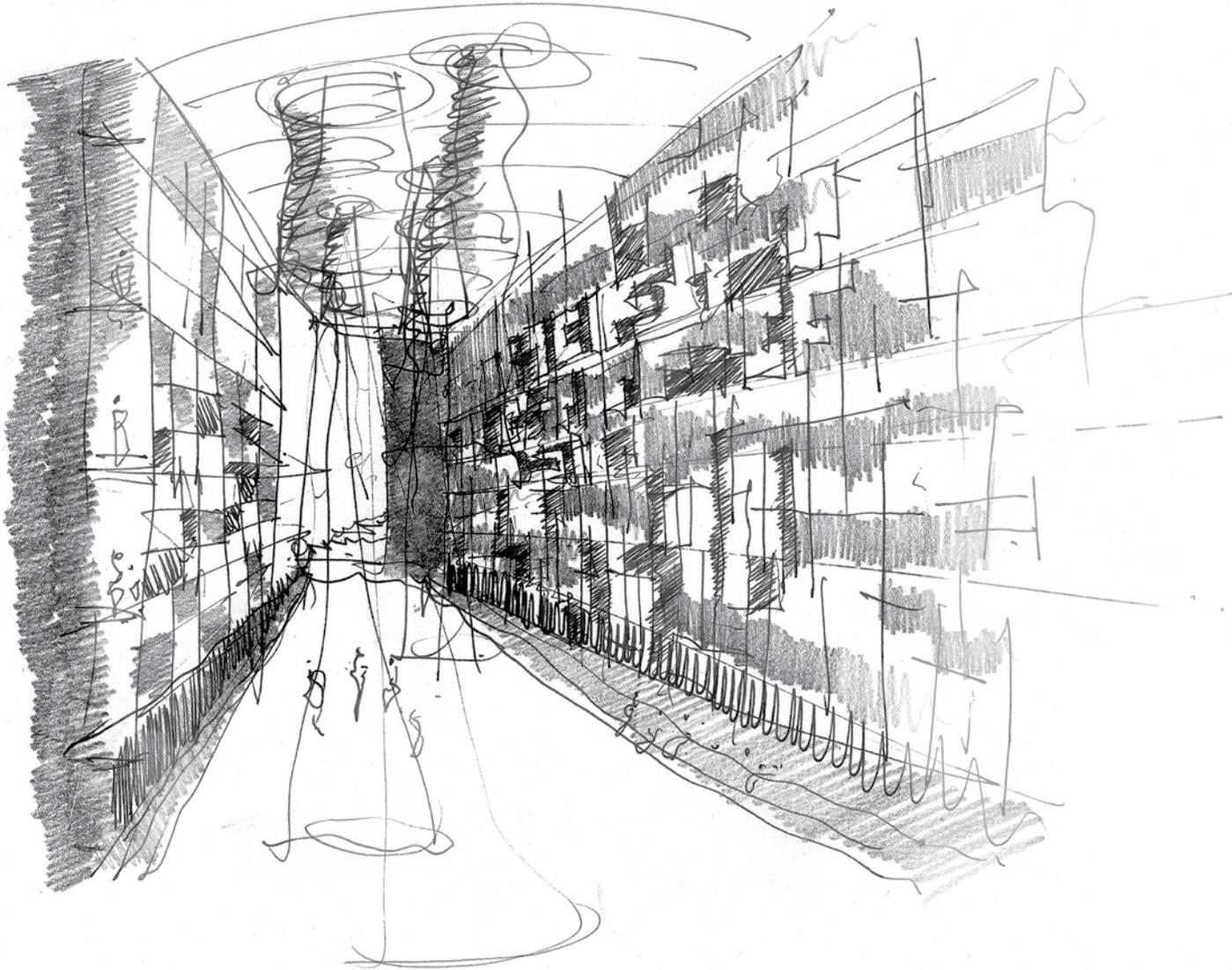


Fig. 5-117 Sketch inspired by Augusto Boal's concept of the "aesthetic space": the magical space where actors' and spectators' realities intertwine. Surrounding this is the forum which is formed by the eastern gallery structure – separating wall (left), and the Govpret building with its adapted "performing" facade (right). The latter idea relates to the concept of multi-functionality and adaptability: the performing facade can be altered according to user preferences.



Fig. 5-118 Conceptual perspective illustrating the use of texture screens to create a varied facade pattern. The screens are attached to circulation gallery structures (left). At right, movable panels articulate the western building wand, and can be manipulated by users and the performing facade effect on the Govpret facade (right).

5.9.2 Theatre School

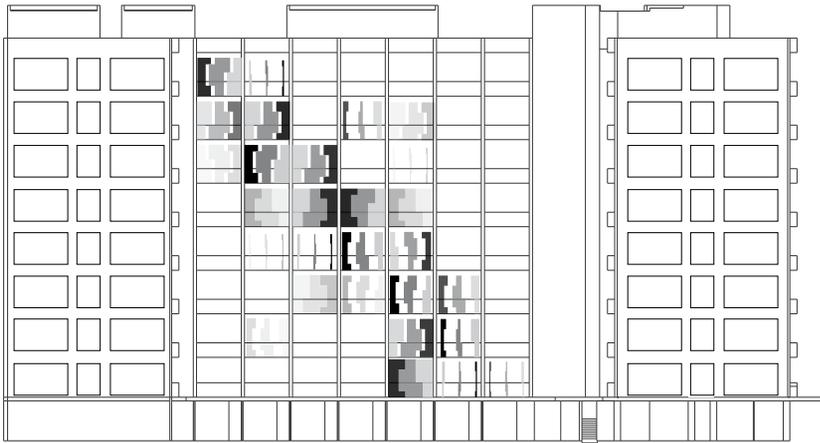


Fig. 5-116 General effect of a performing aesthetic on the facade of the Govpret building. Panels can be opened and closed depending on the situation.

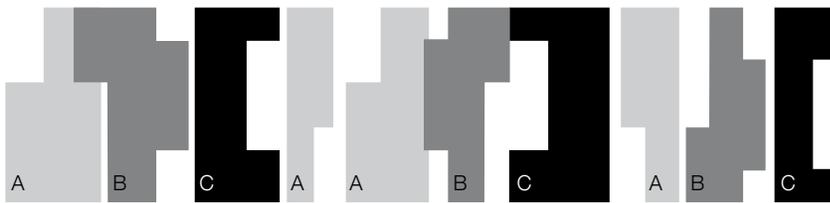


Fig. 5-117 A wide variety and diversity of patterns and forms can be generated using only 3 panel profiles in different orientations. Adaptable panels invite users to interact with the architecture.

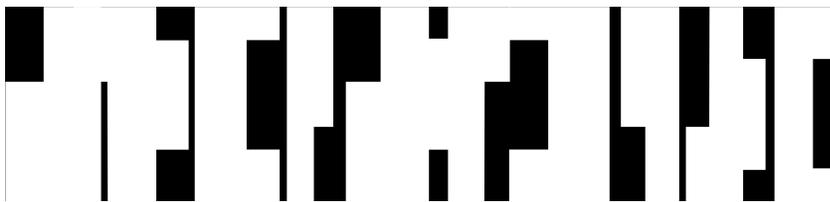


Fig. 5-118 Exploring negative-positive space with juxtapositions of light and dark.



Fig. 5-119 Stephen Holl's shop front for an architecture and arts school in New York. Panels in closed positions. (Image: internet.)

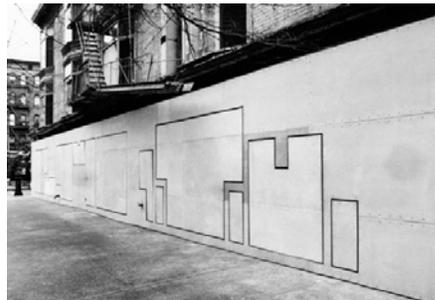


Fig. 5-119 Same project, with panels in closed position. (Image: internet.)

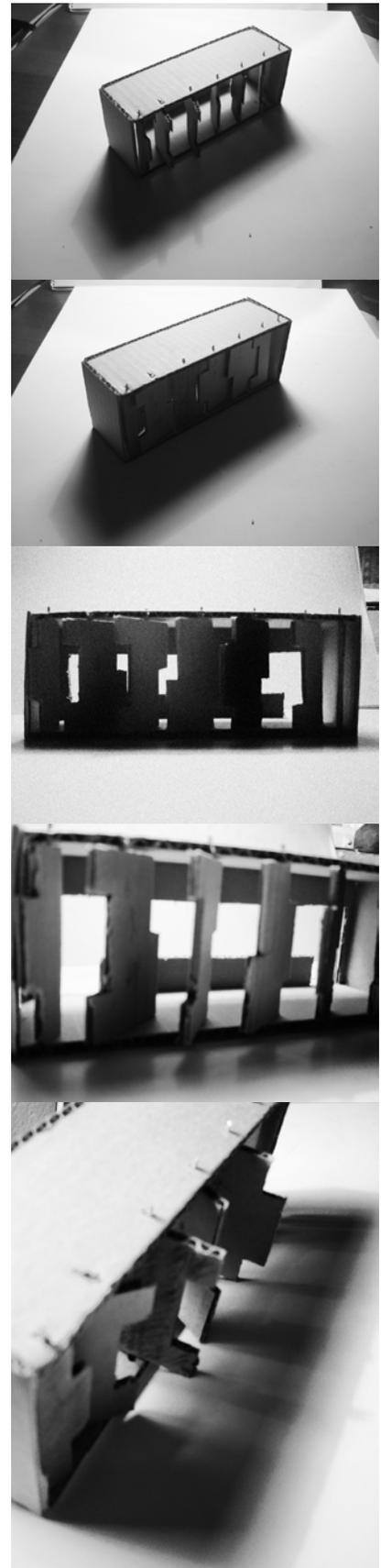


Fig. 5-119 Model explorations of moving panels and how they can be used to manipulate light, negative-positive contrasts, tone and shadow.

5.10 Sketches

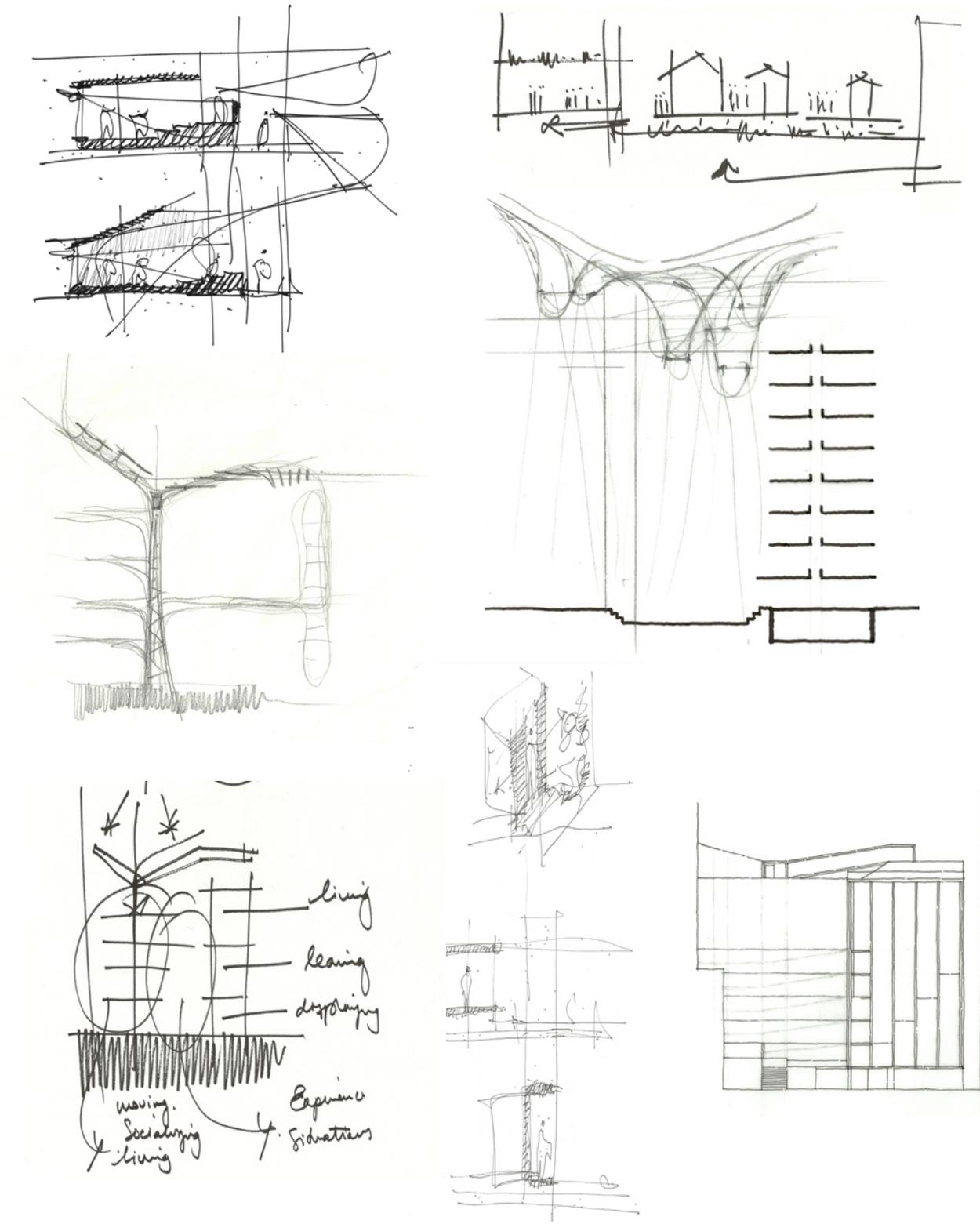
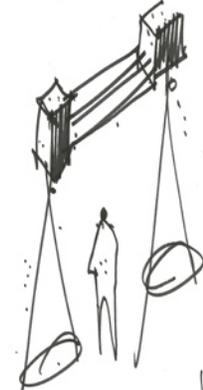
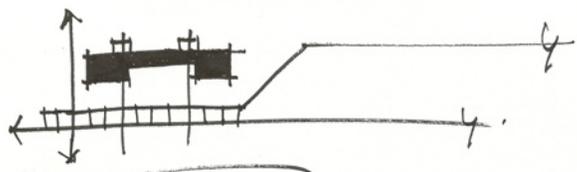
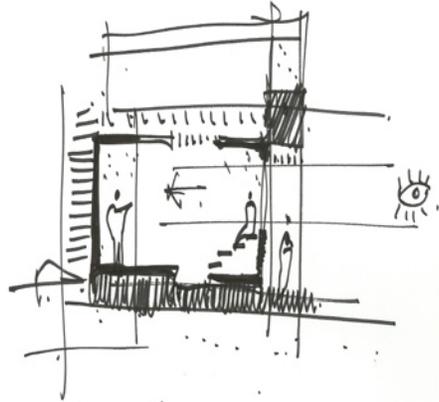
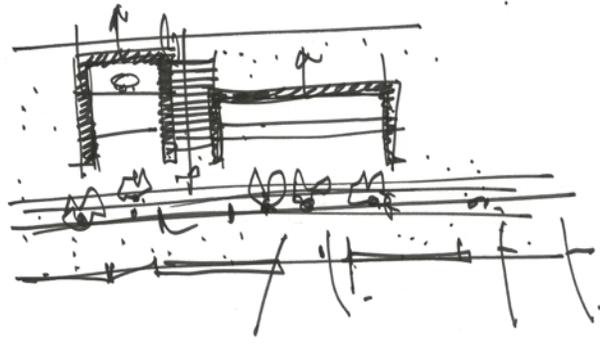
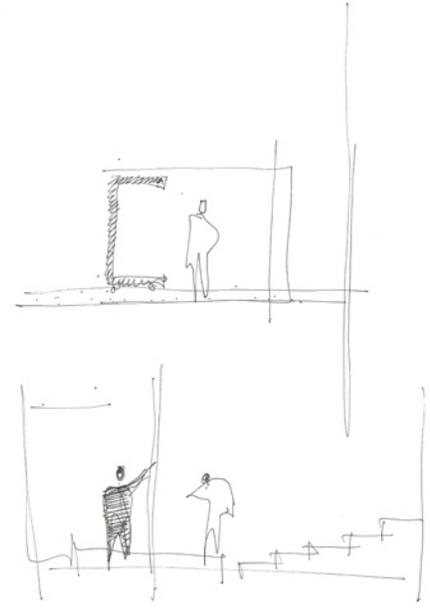
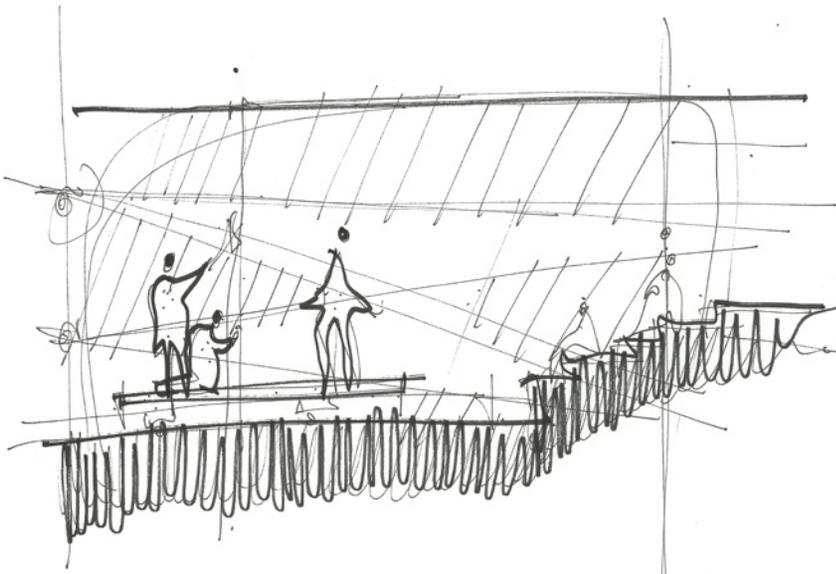
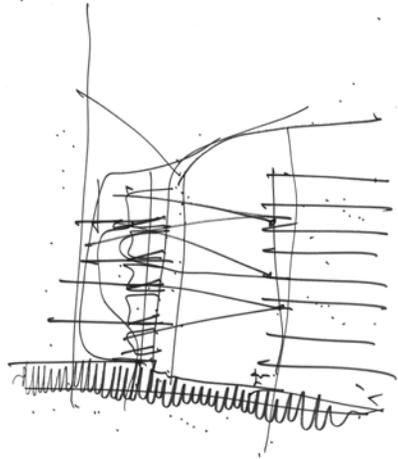
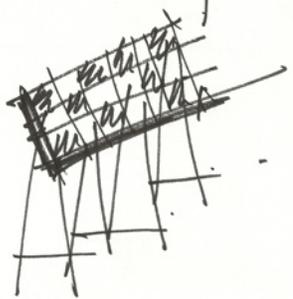


Fig. 5-119 Progress Sketches



[↔]
medial
Theatre
image theatre

maximalist
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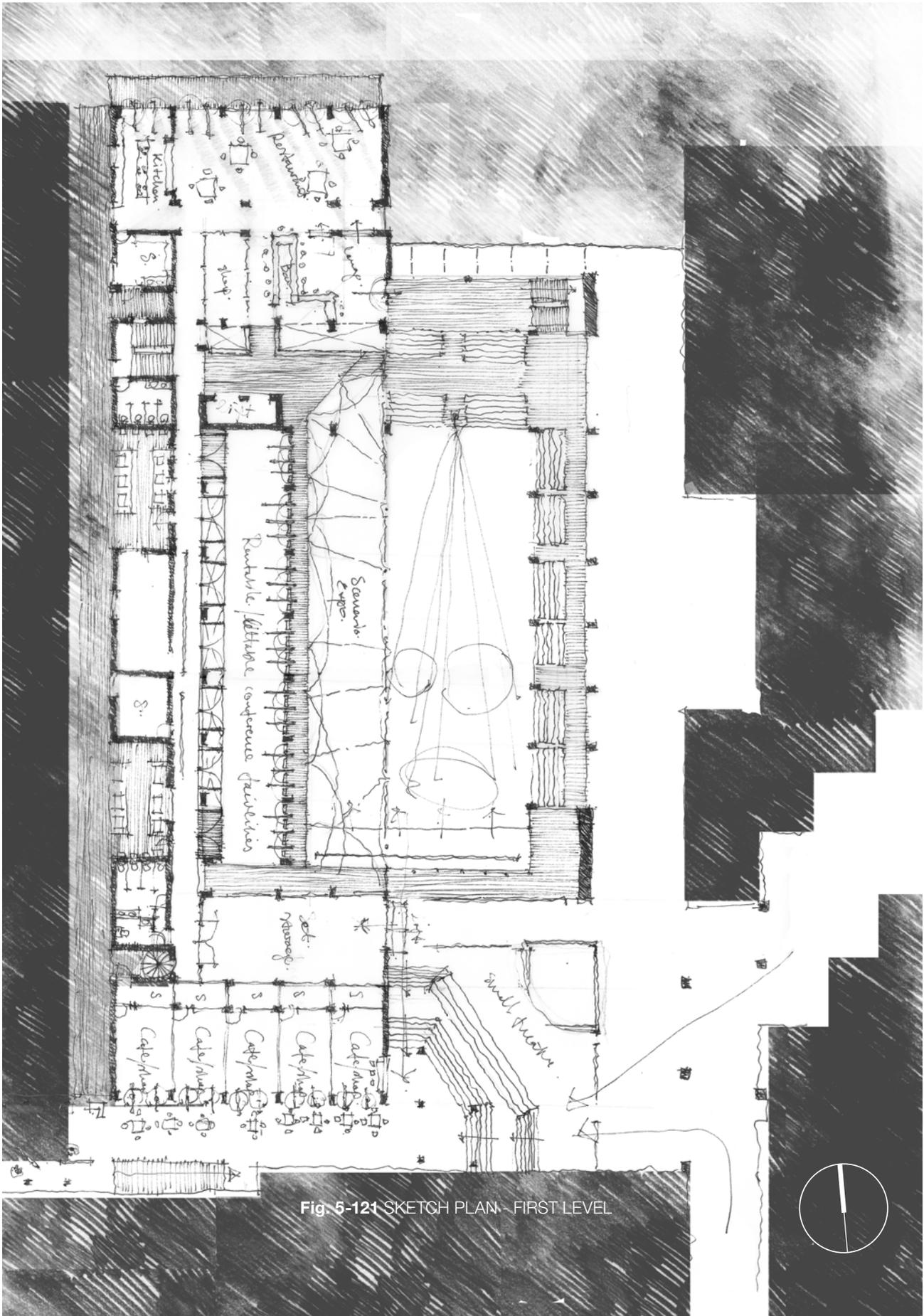


Fig. 5-121 SKETCH PLAN - FIRST LEVEL

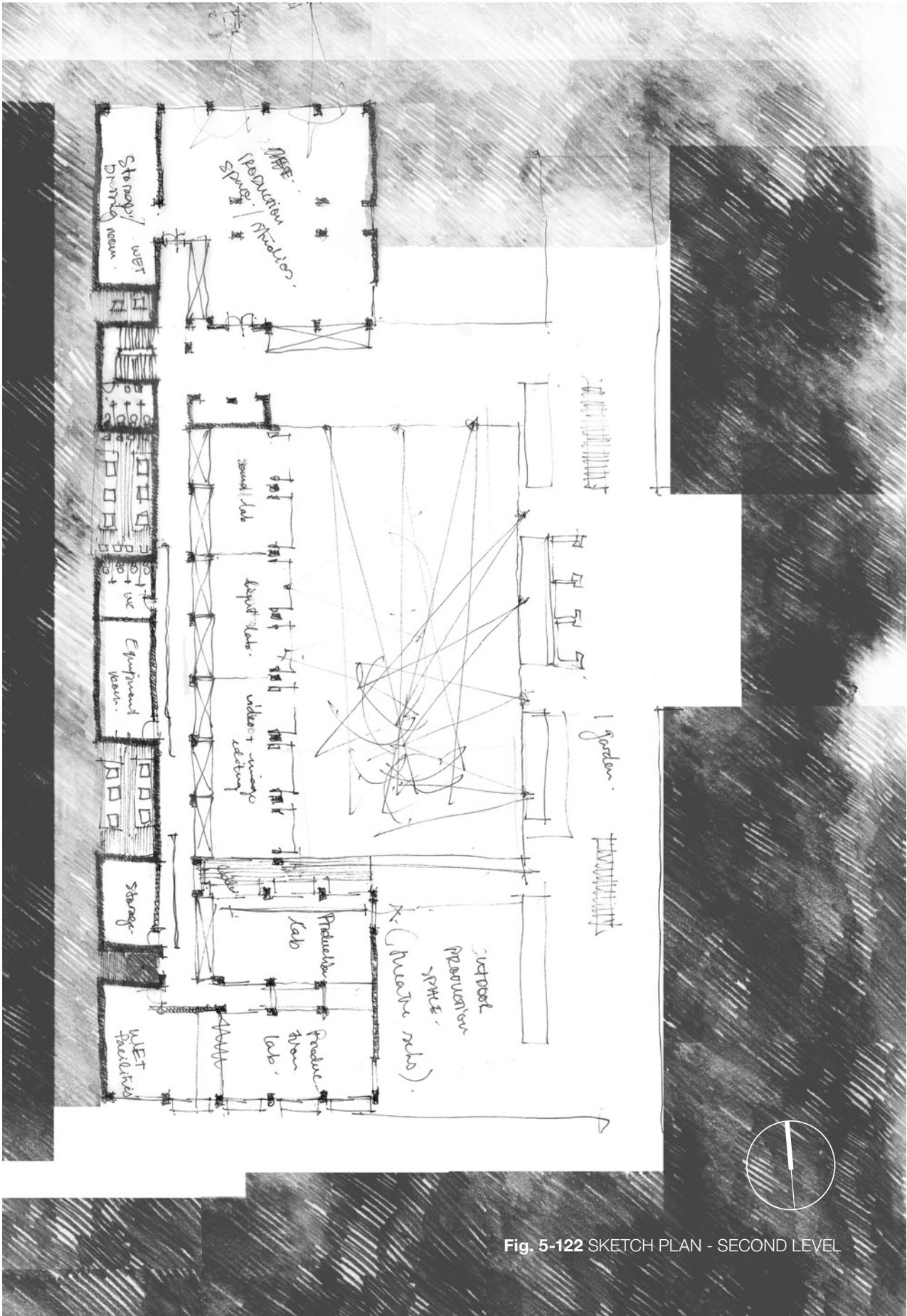


Fig. 5-122 SKETCH PLAN - SECOND LEVEL

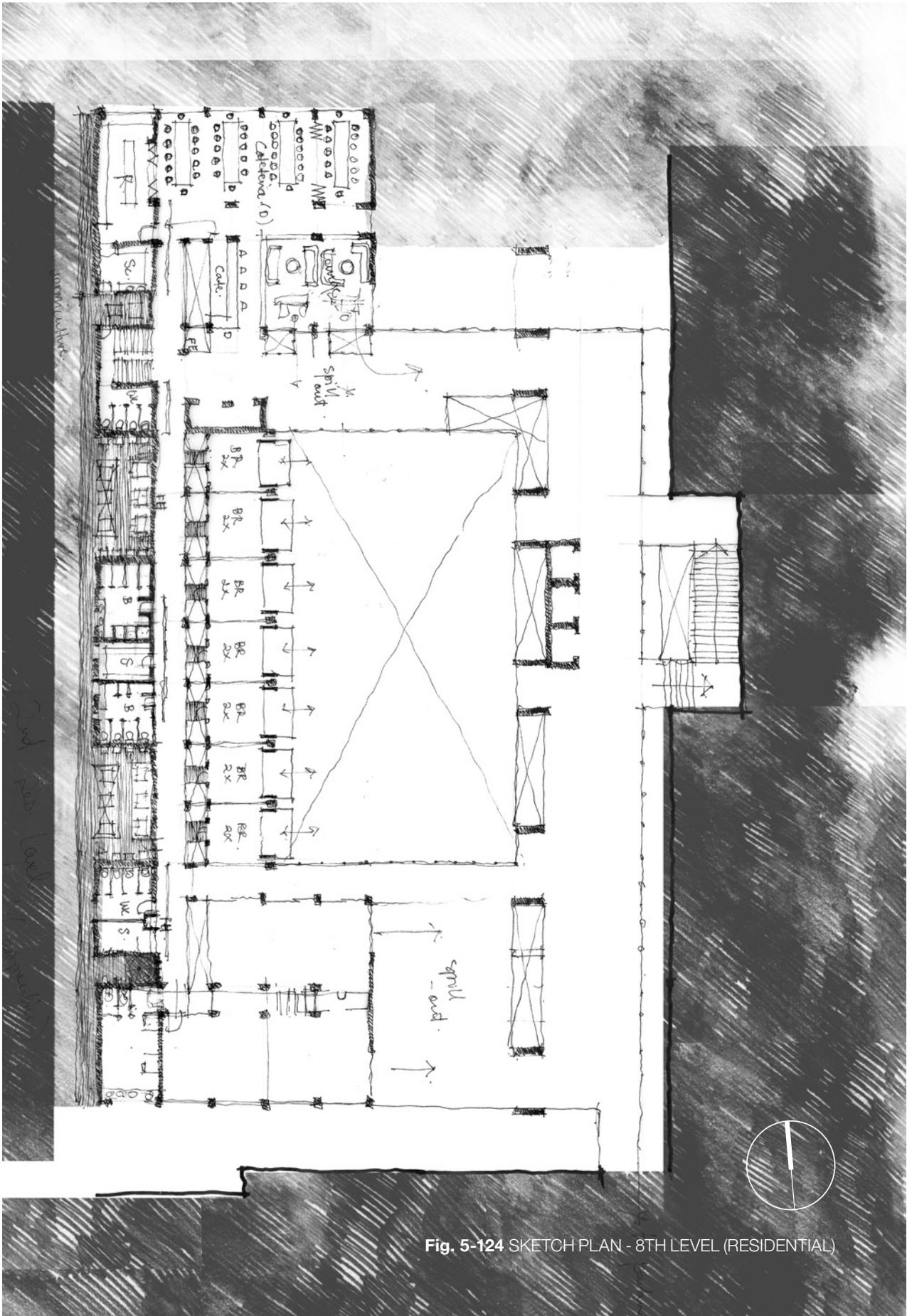


Fig. 5-124 SKETCH PLAN - 8TH LEVEL (RESIDENTIAL)

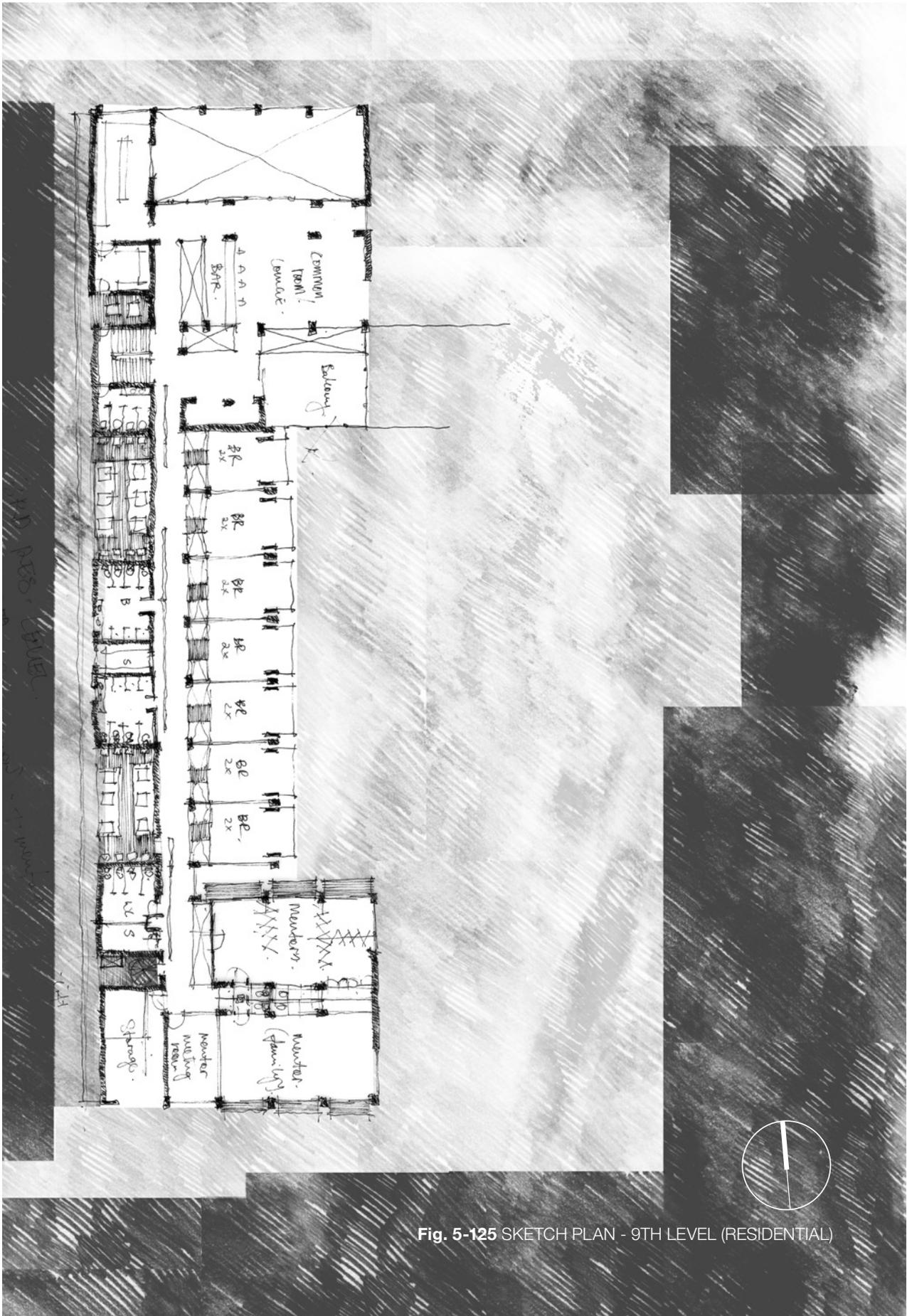


Fig. 5-125 SKETCH PLAN - 9TH LEVEL (RESIDENTIAL)

5.12 Axonometric Build-Up Sequence

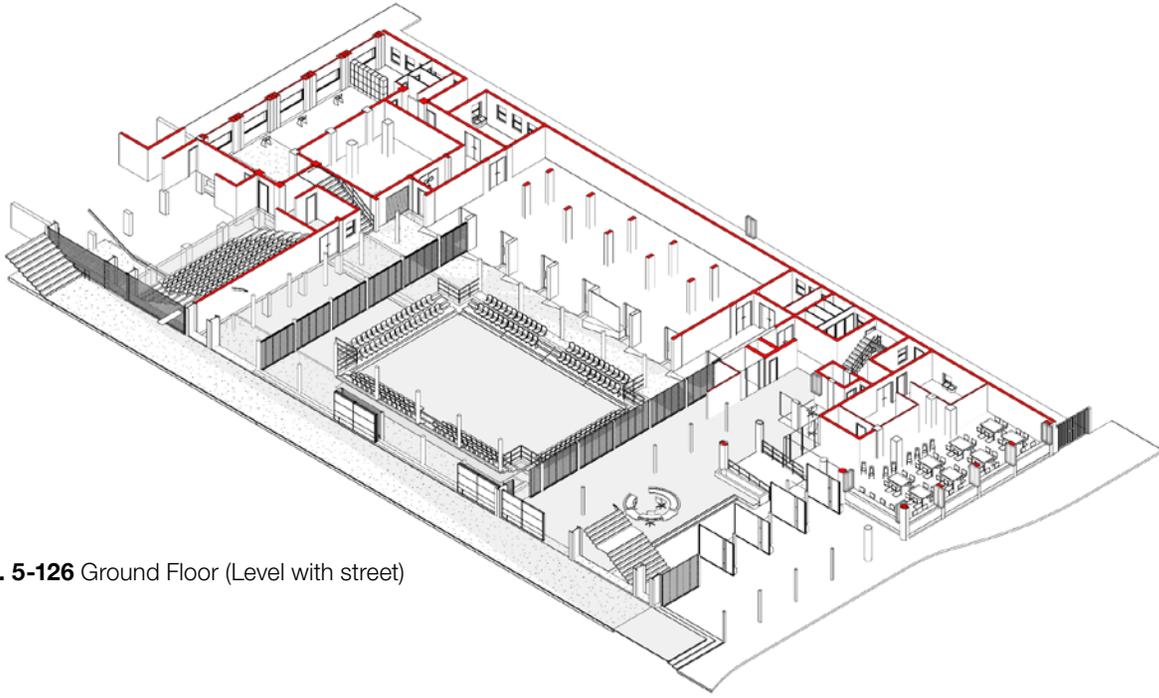


Fig. 5-126 Ground Floor (Level with street)

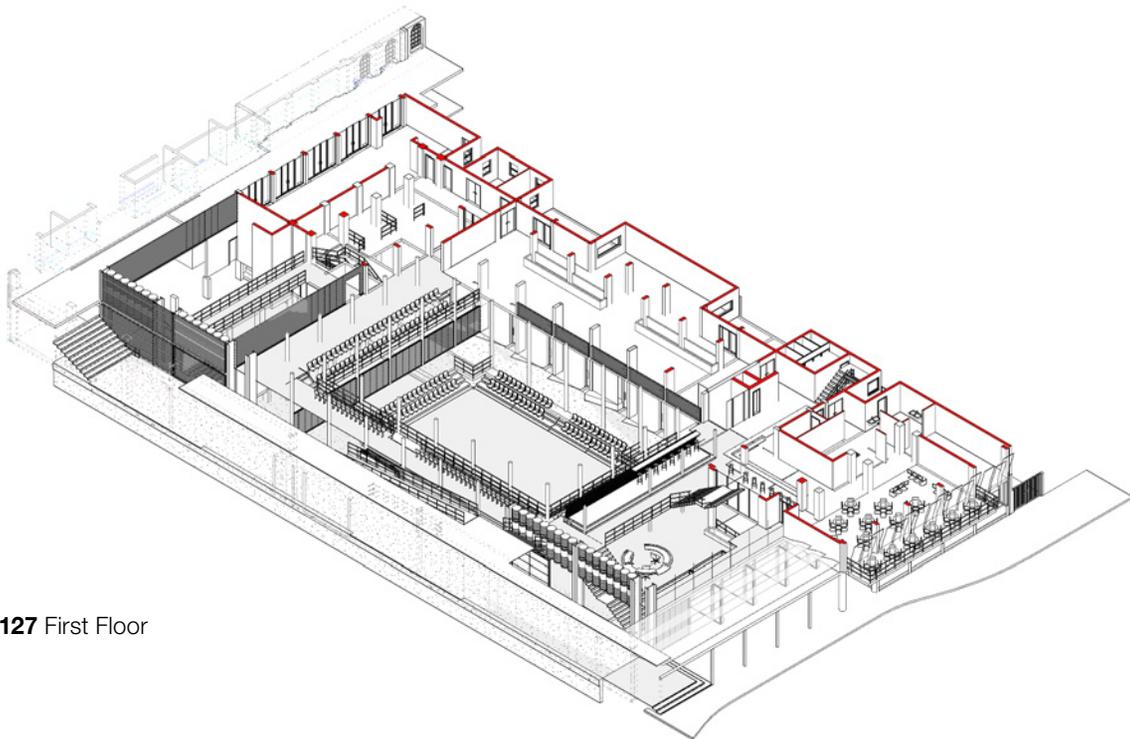


Fig. 5-127 First Floor

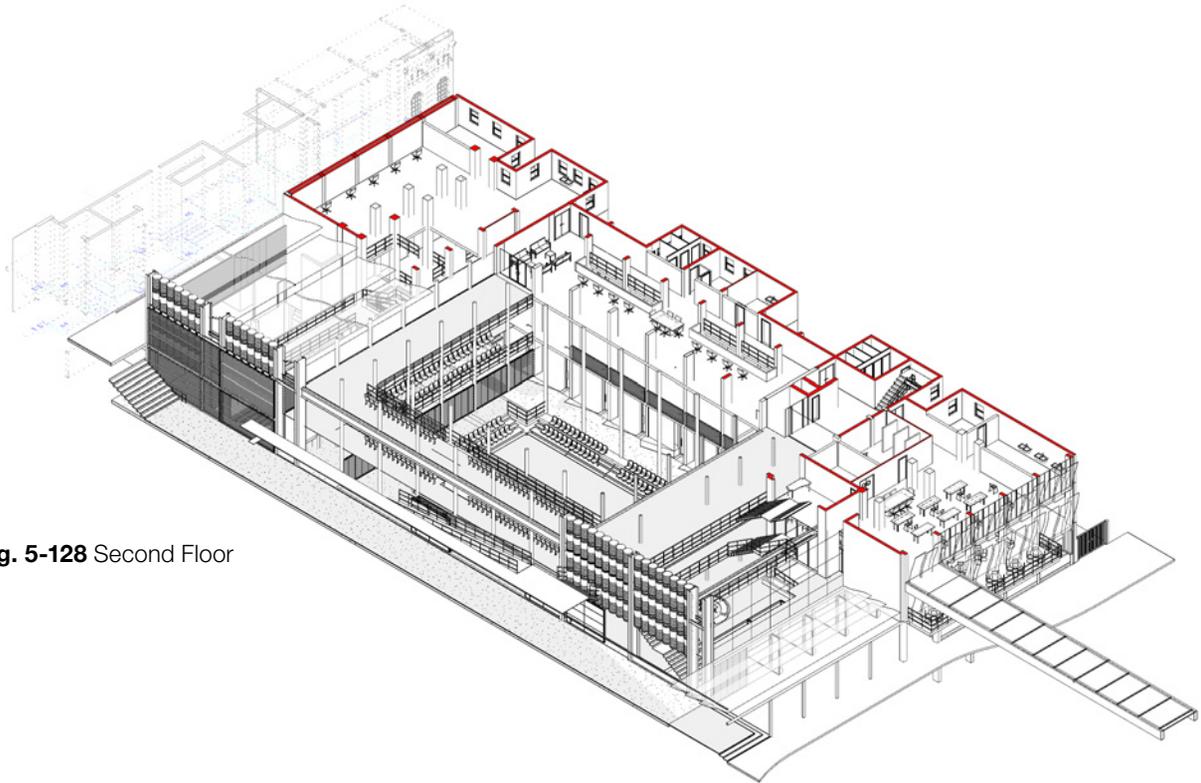


Fig. 5-128 Second Floor

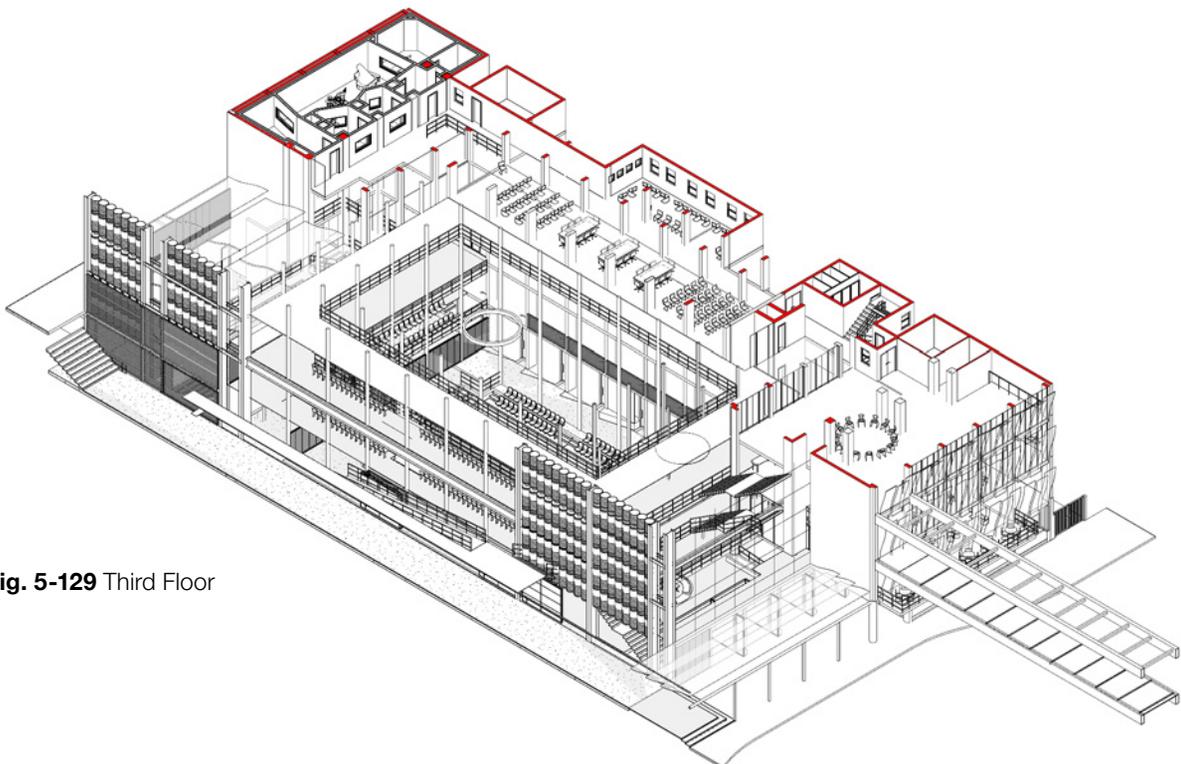


Fig. 5-129 Third Floor

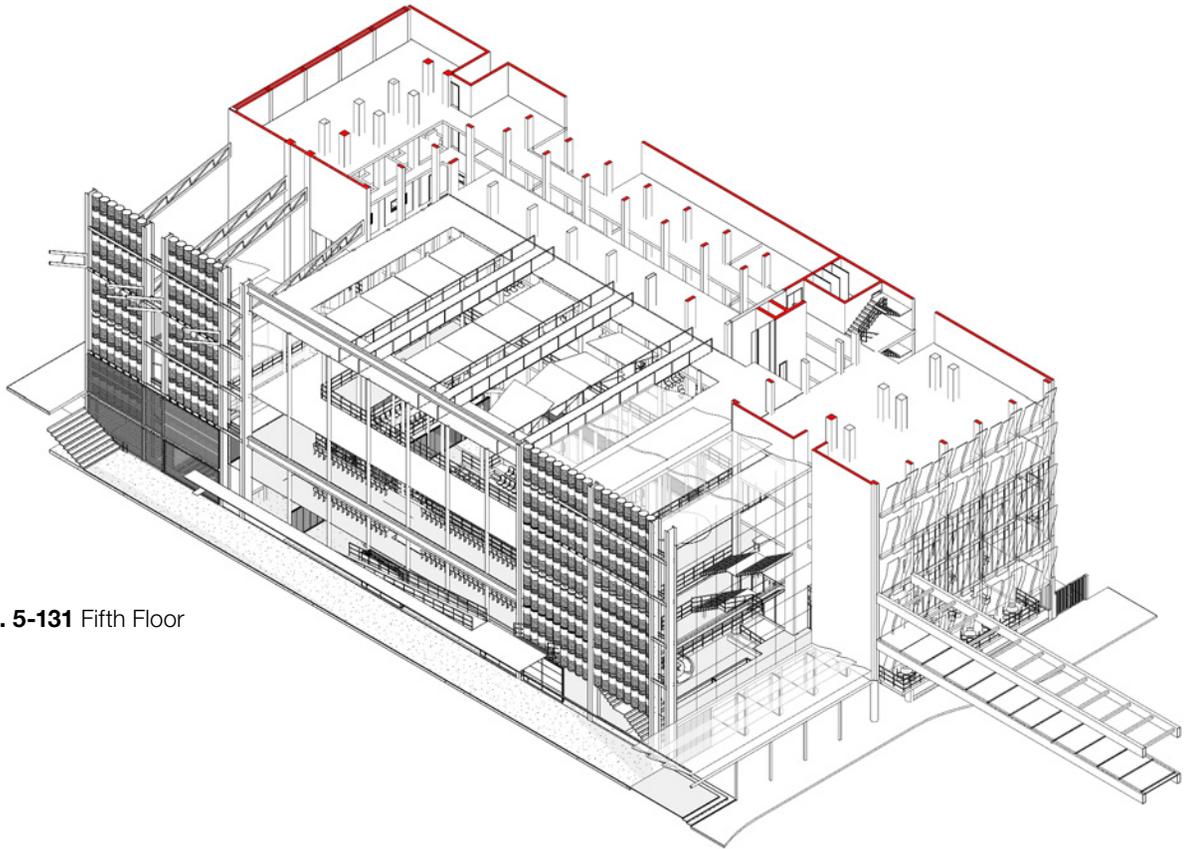


Fig. 5-131 Fifth Floor

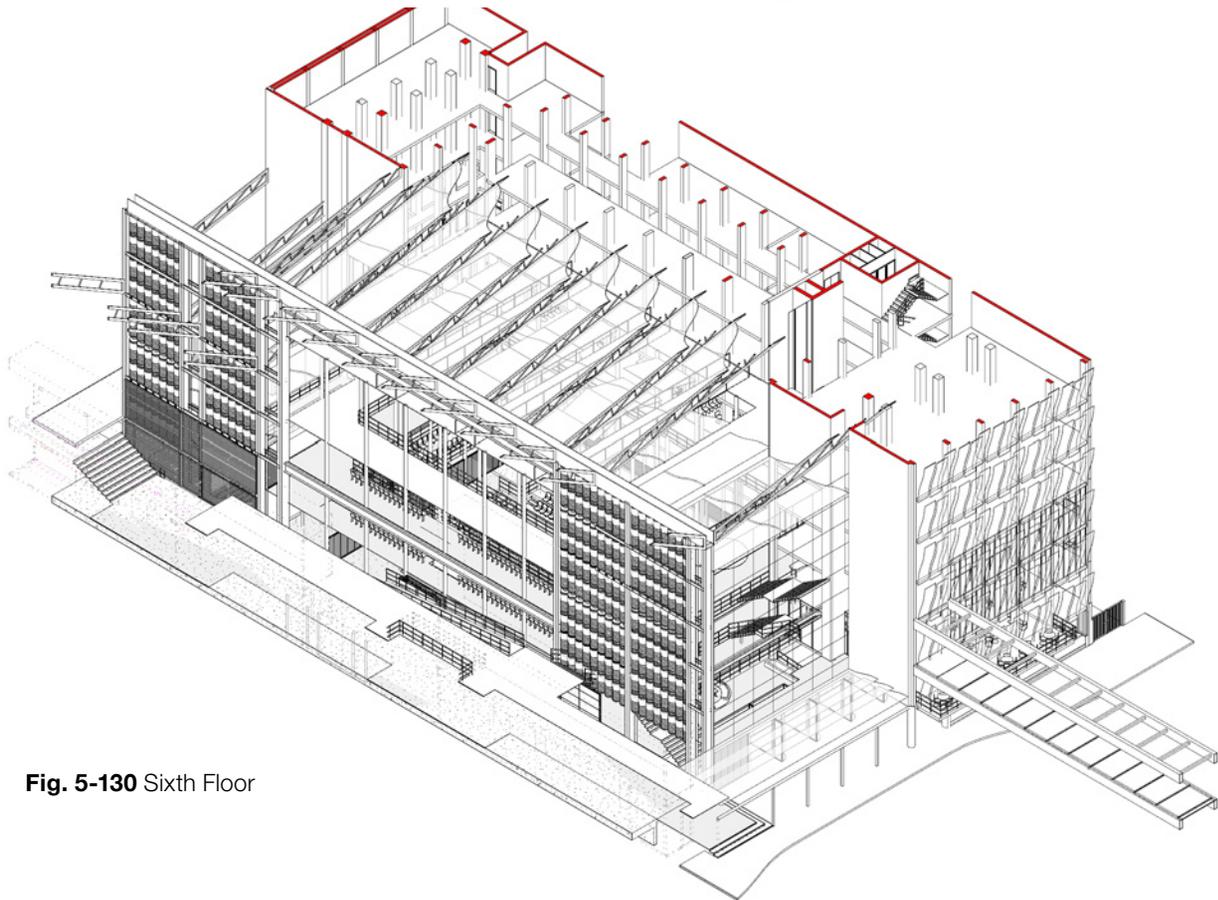


Fig. 5-130 Sixth Floor

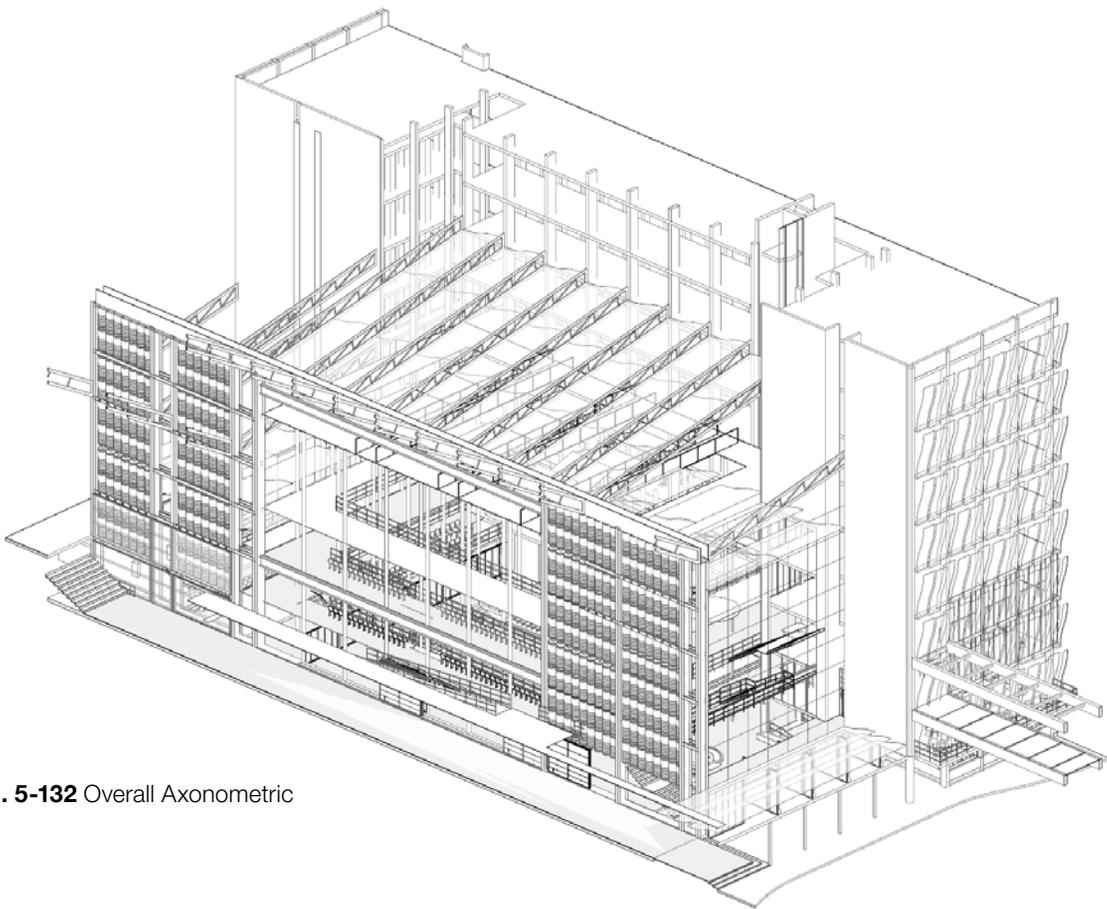
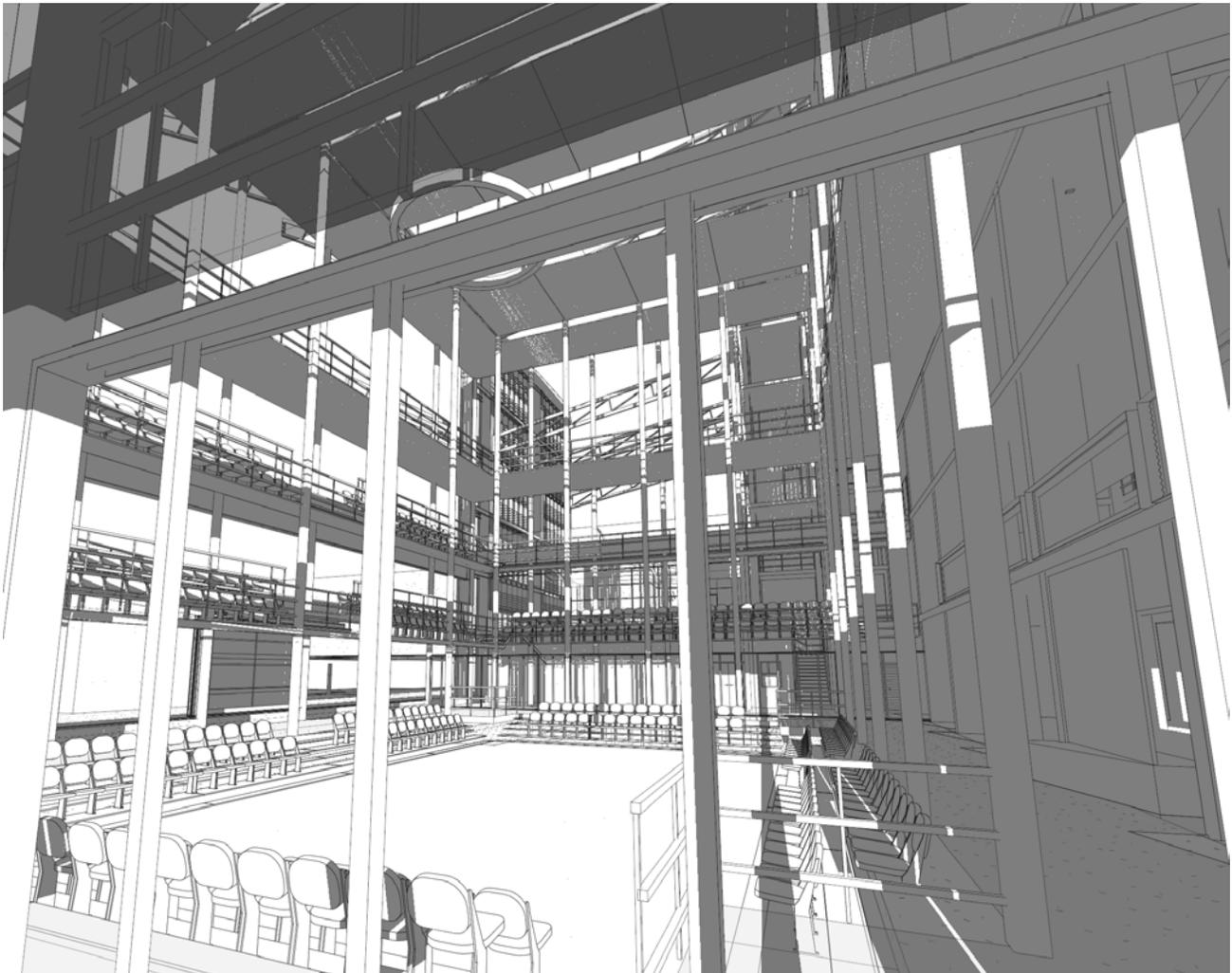
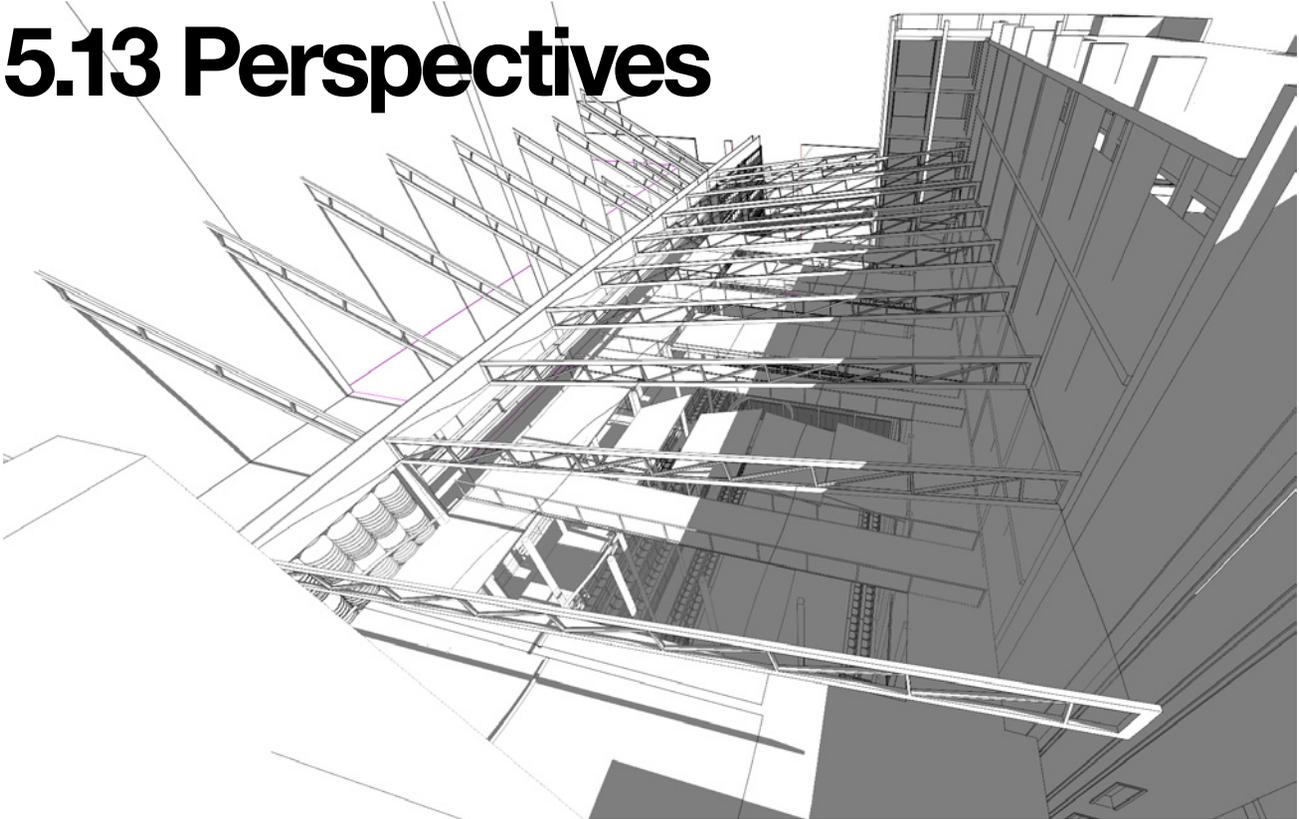


Fig. 5-132 Overall Axonometric



5.13 Perspectives



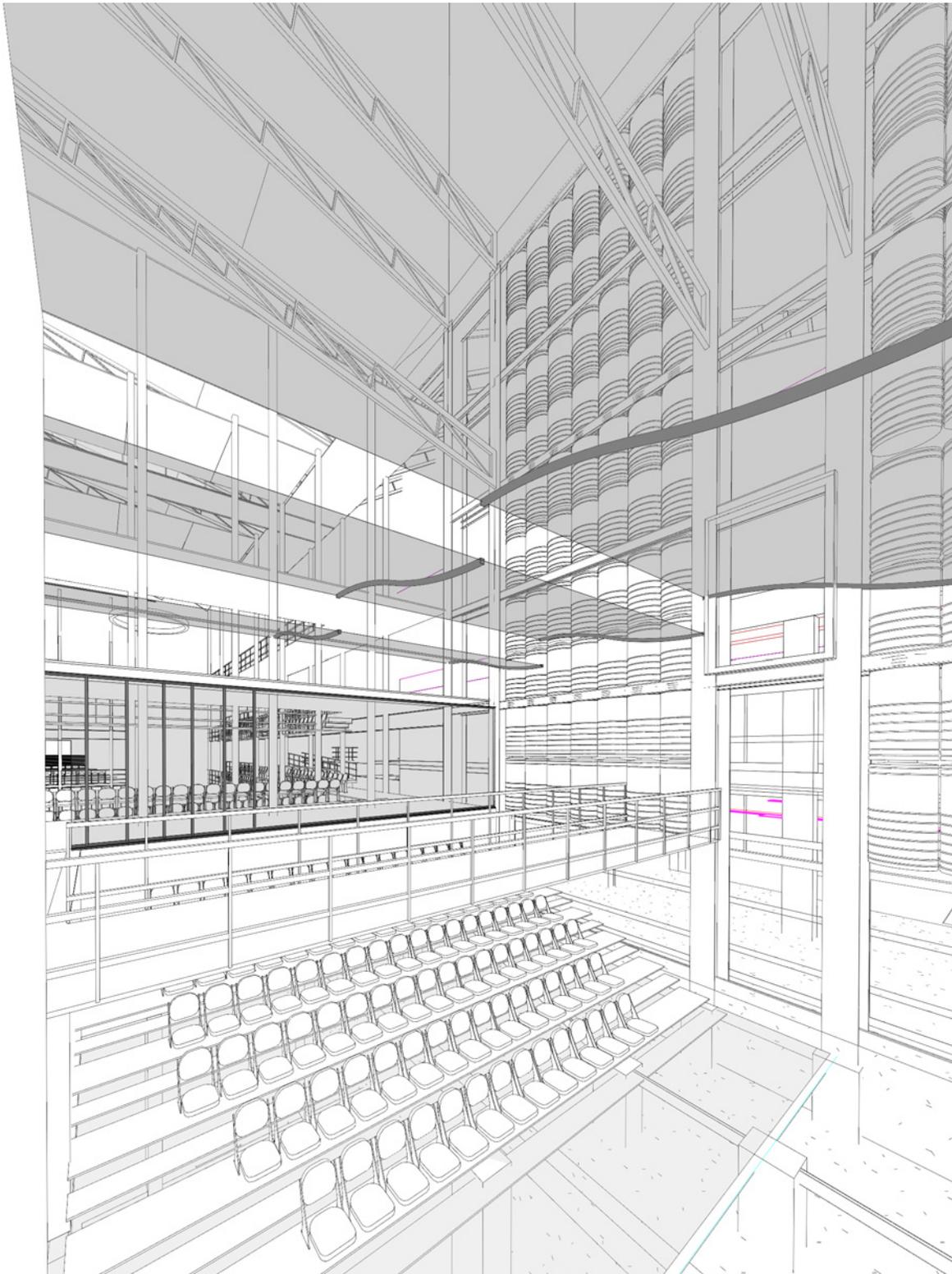


Fig. 5-133 (Opposite-top) Butterfly roof structure and shading panels, viewed from top of theatre school roof.

Fig. 5-134 (Opposite-bottom) View of theatre atrium space from entrance lobby.

Fig. 5-135 (Opposite-top) View into student theatre. This space is for more intimate productions such as shadow theatre and small plays.

5.14 Long Sections

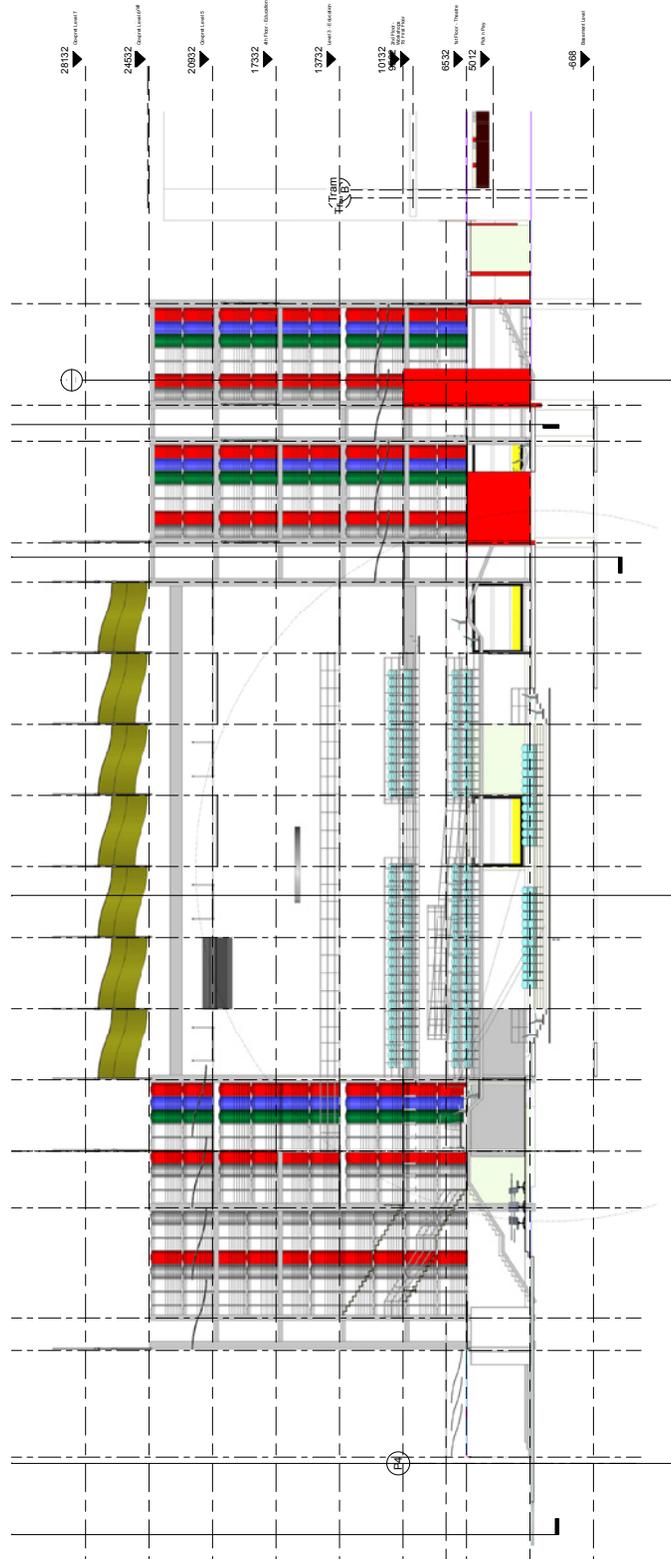


Fig. 5-136 LONG SECTION through forum theatre.

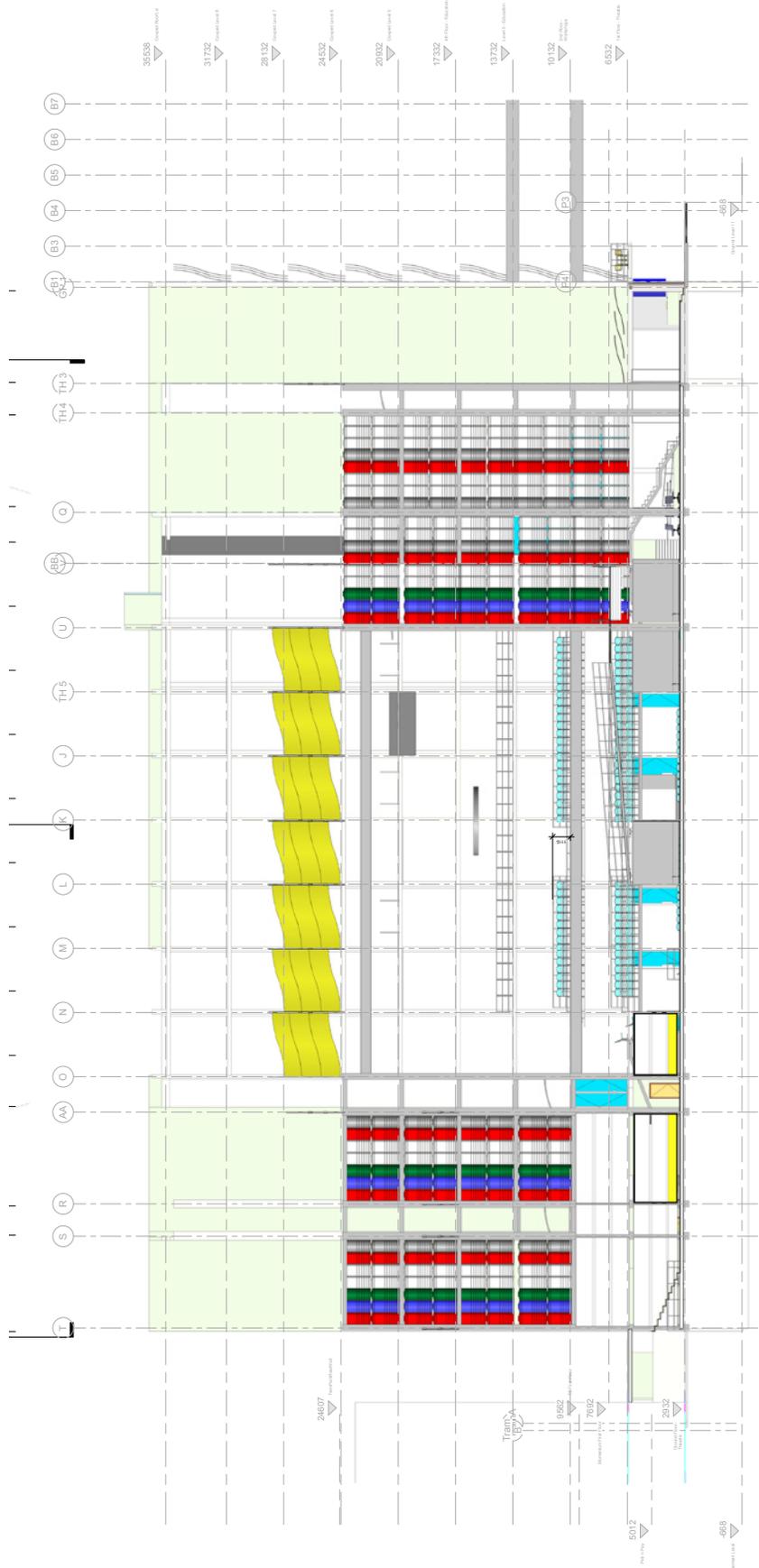


Fig. 5-137 LONG SECTION through pedestrian corridor.