FINAL DESIGN PRESENTATION
Urban Proscenium

A Cultural Precinct in Pretoria’s Central Business District.

A vision for urban rejuvenation of Pretoria’s CBD

Urban Findings:
The CBD has become inactive because of urban sprawl.
Exothermic Nature of the South African State Theatre Building.
Site has the potential to form a Cultural gateway.
SITE SELECTIONS
Urban Justifications For Site Selections

Mark
- Continuation of pedestrian arcade
- Situated in Cultural Precinct:
  shelter and repose with public interface
- Homogenise context by melting it together

Marlette
- Continuation of pedestrian arcades
- Situated on the threshold of the Cultural, Civic and Didactic Precincts
- Mediates surrounding programmes
- Negotiates contesting architecture

SITE SELECTIONS
Urban Justifications For Site Selections

Kira
- Continuation of pedestrian arcade
- Link to Cultural Precinct
- Cross programme between culture, didactic and civic
- Knits surrounding programmes and buildings into cohesive whole

Tian
- Programmatically the "Backstage" of State Theatre
- Connects the Cultural and Didactic Precinct
- Continuation of pedestrian arcade
- Mediates two extremely different urban scales
Application of Arcades

Prinschurch Entrances to Arcade

FIGURE 153 - APPLICATION OF ARCADES - PRINSCHURCH BUILDING - FINAL PRESENTATION (AUTHOR 2015)
Prinschurch Entrances to Arcade on Helen Joseph Street

FIGURE 154 - APPLICATION OF ARCADES - PRINSCHURCH BUILDING HELEN JOSEPH STREET - FINAL PRESENTATION (AUTHOR 2015)
Design of spaces that provide for “Heterogeneous Society”

The level of exposure should be controlled to keep its unique quality and “hidden” characteristics. The plaza forms part of the idea of “breaking the fourth wall”, that the process and performance is seen as a journey through the spaces rather than merely an activity taking place in a designated theatre space. The plaza is used to showcase the theatrical process, from “Back of House” to performance, providing the public with a practical demonstration and, ideally, a greater appreciation of theatre. This plaza is intended to become the unprogrammed and fluid event-driven space, where users can simply “be”, proposed as part of event-driven space theory.

The courtyard space is designed for the collective: individuals should be free to create their own place and in the same time are encouraged to socialise in the open spaces. The space requires smaller pockets of open-ended activity for multi-cultural use, as seen in Fig. 155.
Programmatic Concept: “Breaking the Fourth Wall”

The inclusive condition is further achieved, through the programmatic concept of “breaking the fourth wall” - providing public life with a visual and physical connection into the “Back of House” theatre programmes. The process is made public from “Back of House” to performance, providing the public with a deeper understanding of theatre. The idea of “breaking the fourth wall” is that the process and performance is seen as a journey through the “Back of House” theatre process and spaces, rather than merely an activity taking place in a designated theatre space. A stage can be a separating device, or the function could be blurred so that the audience can participate with the performers - this can be interpreted as the interface between public and private, the event space and transitions into the social or public interface. Thus, the stage serves as a means to frame social or public interaction, see (Fig. 156).
FIGURE 157 - KARPS 2 DESIGN DEVELOPMENT - FINAL PRESENTATION (AUTHOR 2015)

1.1 Walls

2.1 Demolished Part of Walls

2.2 Demolished Part of Roofs

2.3 Demolished Part of Floors

2.4 Demolished Parts of Structure

1.2 Roof

2.5 Demolished Parts

1.3 Floors

3.1 New Curtain walls

3.2 New Roof & Box Gutter

3.3 New Ground & Basement Floor Level

3.4 New ‘Underpinned’ Column Structure

3.5 New Parts Added

1 Existing Karps 2 Building

2 Removed parts Karps 2 Building

3 New Insertions Karps 2 Building

Some existing columns are removed.

The remaining columns accentuates movement axis through scheme.

New Box Gutter captures water from both roofs to storage tanks and articulates circulation space below.

The new roof inserted over new library spans. Supported on existing column structure.

New Curtain walls are used to provide visual connection to stage and movement axis through scheme.
PERPSECTIVE VIEW OF BOUTIQUE SHOPS & KARPS 2 BUILDING
Section BB - New Condition in Karps 2 & ‘The Sheds’
FIGURE 159 - SECTION BB - NEW CONDITION IN KARPS 2 & "THE SHEDS" - FINAL PRESENTATION (AUTHOR 2015)
FIGURE 160 - CREATOR'S LIBRARY SECTIONAL PERSPECTIVE IN KARPS 2 - FINAL PRESENTATION (AUTHOR 2015)
FIGURE 161 - SECTIONAL PERSPECTIVE SHOWING TROMBE ASSISTED STACK - FINAL PRESENTATION (AUTHOR 2015)
Design Development - “The Sheds” Building

FIGURE 163 - DESIGN DEVELOPMENT OF “THE SHEDS” - FINAL PRESENTATION (AUTHOR 2015)
Section BB - Existing Condition in ‘The Sheds’

Section BB - New Condition in ‘The Sheds’
Section CC - New Condition in 'The Sheds'

**FIGURE 165 - THEATRE STAGE ADAPTATION & SECTION CC - FINAL PRESENTATION (AUTHOR 2015)**
PERSPECTIVE VIEW OF AMPHITHEATRE FROM CULINARY SCHOOL

FIGURE 167 - PERSPECTIVE VIEW OF AMPHITHEATRE FROM CULINARY SCHOOL - FINAL PRESENTATION (AUTHOR 2015)