

[03][01] MOTIVATION FOR DESIGN FUNCTION

[03][01][01] BACKGROUND

One of the key players in debates about restructuring our fragmented local film industry, the Film and Allied Workers' (FAWO) Distribution Committee chairman, Seipati Bulane-Hopa, describes the need for cinema in our society in these words:

"Cinema ... serves as a vehicle for people to articulate their different social affiliations and define their respective historic cultures, traditions, social and political experiences. If cinema is only used to entertain and not to educate, then the chances of transforming our society are slim" (Blignaut & Botha, 1992, p.88).

And in the words of Lawrence Dworkin, the necessity of a local cinema is described as follows:

"As we move towards a democratic dispensation we must ensure that our cinema is able to cross over all historically created divisions as a profound, entertaining and liberating medium of mass communication (Blignaut & Botha, 1992, p.90).

One can argue that film is an important part of the cultural domain in any country, but particularly so in South Africa where social change depends on the quality of communication in the society."

Initially only the design for an independent cinema complex was included into the brief. After reading the words of Seipati Bulane-Hopa and Lawrence Dworkin it became apparent that the design of an independent cinema might draw people into the precinct to entertain, but the edifice might not fully contribute in reconstructing our society, socially and culturally. Therefore the discourse contains the design of an educational film centre comprising of a cinema and museum.

"If architecture is both concept and experience, space and use, structure and superficial image (non-hierarchical) than architecture should cease to separate these categories and should merge them into unprecedented combinations of programmes and spaces. 'Cross programming', 'transprogramming,' 'disprogramming'

The prototypical programme for the film centre must reflect both the historical contexts of the site as well as the new immanence of digital and electronic imagery in daily life. The proposal is composed of 5 parts, a cinema, a museum, a mediating space serving as a café and library, administration and accommodation.

image information:
background_abstract_
www.planetdv.net

[03][01][02] CHARACTER AND RELATIONSHIP BETWEEN COMPONENTS

As a centre for entertainment and education the film center must be an expression of a new era in South-African film making. The center will promote local talent; serve as a research and interactive centre to encourage creative film making skills and market South African films so they appeal to an international audience. At the same time the centre will act as an educational and entertainment facility where locals can retreat to.

The area in which the centre is located does show degrees of soil and groundwater contamination. It is therefore a major requirement that the development is designed in such a way to eliminate the negative impacts of soil contamination.

The relationship, scale, aesthetics and architectural character of the new edifices and that of the existing industrial buildings are critical. All new buildings to be designed should regard the significance of the industrial context of the site. It is also important to regard that the complex is located in South-Africa and not in Hollywood; this will contribute to a uniquely local approach further promoting our South-African film industry.

The entertainment hub is an area that is predominantly pedestrian, only service vehicles will be allowed on portions of the site.

The materials used and the manner in which the building relate to the surrounding industrial buildings should be carefully considered in the design. There must be no confusion whatsoever about what is new and what is existing.

[03][01][03] GENERAL DESIGN ISSUES

The following general requirements must be taken into account in the design:

- All buildings and spaces are to comply with the National Building Regulations
- All buildings and spaces needs to be designed to minimize maintenance costs
- All buildings and spaces needs to be designed for disabled
- All buildings need to respond to the industrial context of the site
- The design must take climatic conditions into consideration

[03][02] DETAILED REQUIREMENTS AND SCHEDULE OF ACCOMMODATION

[03][02][01] MUSEUM

DESCRIPTION

The role and purpose of the museum is to entertain, educate and form an introduction to the cinema spaces. Attention is not focused around forming elite museum spaces that can only be observed, but the exhibit becomes an interactive tool to its users. Film makers can use it as promotion and research; the public use it as entertainment, research and education.

The museums role is to promote and present historical and future trends and executions in local film making. The museum will be people centered and visitors will make use of new technologies, interacting with the exhibits.

Operating Workshop facilities comprising of public video rooms and film studios will be contained within the exhibit to further enhance and present real world projects up front.

Temporary and permanent display spaces' boundaries will be blurred and a mechanism will be introduced to enable the user to move trough and from one exhibit to another in no time.

Since film is about the narrative it is important to express this throughout the design by engaging the user on a narrative path to discovery.

GENERAL DESIGN REQUIREMENTS

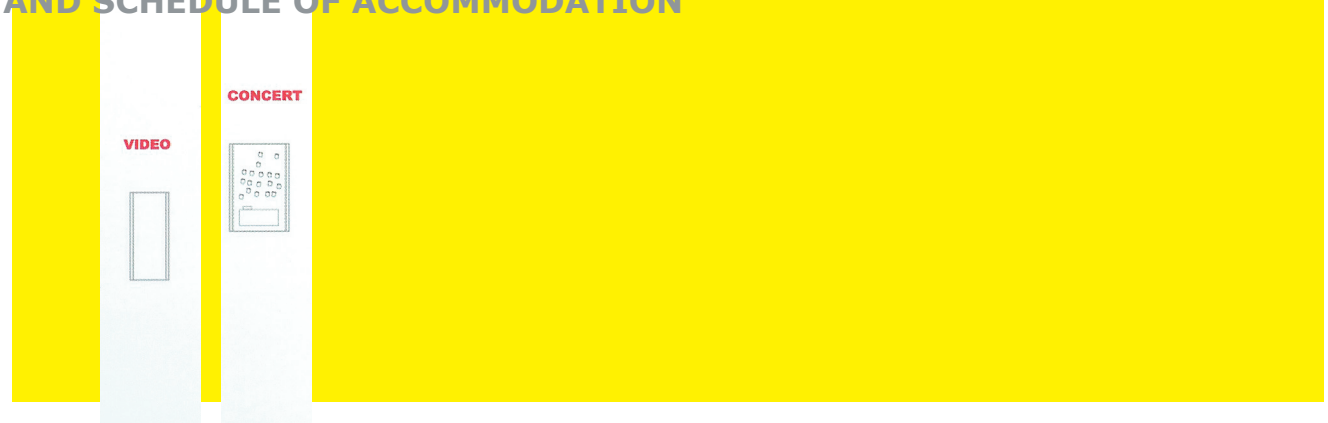
Museum fatigue should be addressed in the design:

This can be achieved in three ways:

- The appearance and feel of the different rooms should vary
- Provision of escape hatches
- Designing the museum in such a way that it is possible to only experience a part of the exhibit today and come back to do the rest the following day.

THEMES

- History of South-African and African film industry and making exhibit
- Future technologies in film and media design exhibit
- South-African and African contemporary film exhibit
- Video art and advertising exhibit



SCHEDULE OF ACCOMMODATION

Accommodation list for new film centre							
function	sub-function	dimensions		Area	number	Total net area	Notes
		x	y	xy			
museum							
visitors							
services	entrance hall	5	6	30	1	30	
	info desk	5	4	20	1	20	
	meeting rooms			50	2	100	
	cloakrooms			10	1	10	
	lavatories			25	2	50	
displays	permanent exhibit			100		100	
	temporary exhibit			400		400	
education	media resource storing			20	1	20	
	lecture facilities, Av/film theatres			50	4	200	
	workshops conservation)			50	1	50	
storage	interim secure storage			20	1	20	
	collections (public)			50	1	50	
administration	records			30	1	30	
	loading bays			100	1	100	
	security staff			20	1	20	
	offices			45	1	45	
	print/ drawing room/ editing room			15	1	15	
total area						1260	
						1512	take 20% circulation into consideration

[03][02][02] CAFÉ AND BOOKSHOP
DESCRIPTION

The café and bookshop will be regarded as one space, also housing archives and internet facilities. The role of the café/ bookshop is to form a mediating space of retreat where the exhibits can be observed and extra information gained.

GENERAL DESIGN REQUIREMENTS

- It is important to keep in mind that the café and bookshop create an important link to the outside, the exhibition and the cinemas.
- Security should be addressed
- The café and bookshop must operate separately from the museum to trade after hours.

SCHEDULE OF ACCOMMODATION

Accommodation list for new film centre							
function	sub-function	dimensions		Area xy	number	Total net area	Notes
		x	y				
restaurant and bookshop							
cafe	for 60 people	60	1.1	66		66	1.7-1.9 m ² per seat
	kitchen					33	50 % of cafe area/
	storage (food/liquor/china)					17	50% of kitchen/ 0.5 m ² per seat
	lounge & bar					27	40% of cafe area
	lavatories			10	2	10	
bookshop/library	internet facility	6	6	36	1	36	
	magazines with express coffee bar			36	1	36	
	shelving					200	
	archive/library				1	100	
total area						525	
						630	take 20% circulation into consideration





[03][02][03] CINEMAS

DESCRIPTION

The cinemas main purpose is to attract people to the precinct. The cinemas will host shows of local and African talents. The auditoriums need to be transformable in order to host larger and smaller performances.

GENERAL DESIGN REQUIREMENTS

- Attention needs to be paid to mechanical ventilation systems and acoustics within the auditoriums.
- The auditoriums must link up with restaurant or café for the hosting of local film premiers.
- Lobbies need to accommodate large crowds at premier performances.
- The cinemas must be directly linked to the outside, encouraging the concept of an urban cinema.

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**[03][02][04] RESTAURANT
GENERAL DESIGN REQUIREMENTS**

A fusion-food restaurant with a unique South-African character is introduced. The restaurant must be able to cater for cinema premier evenings, catering for large crowds.

**[03][02][05] COMMERCIAL ACTIVITIES
DESCRIPTION**

Commercial facilities will concentrate around the promotion and marketing companies of the film industry. This may include offices of IDA's media and film division. Furthermore it will include administration facilities for the museum and cinema as well as production and film set design offices.

GENERAL DESIGN REQUIREMENTS

- Adequate sun control needs to be considered to create office environments that are environmentally sustainable.
- Circulation need to be planned to promote social interaction and maximization of usable floor space.
- Volumes needs to be adequately planned to make reuse possible in future. This may include providing higher ceilings to accommodate mezzanine levels and dry-walling systems.

SCHEDULE OF ACCOMMODATION

Accommodation list for new film centre

function	sub-function	dimensions		Area xy	number	Total net area	Notes
		x	y				
restaurant							
restaurant	dining area for 60 people	60	1.7	102		102	1.7-1.9 m ² per seat
	kitchen					61,2	60 % of dining room/1 m ² per seat
	storage (food/liquor/china)					30,6	50% of kitchen/0.5 m ² per seat
	lounge & bar					66	1.1-1.4 m ² per seat
	lavatories			10	2	20	
total area						188	
						225.6	take 20% circulation into consideration

SCHEDULE OF ACCOMMODATION

Accommodation list for new film centre							
function	sub-function	dimensions		Area	number	Total net area	Notes
		x	y				
offices and shops							
IDC (Media and film division)	marketing promotion and co-ordination					200	
	management			20	4	80	
editing and set design offices						500	
						234	circulation and services=30%
Total area						4091 m2	

[03][03] SPECIFIC PROBLEMS TO BE INVESTIGATED

- Since the design deals with that of a cinema and museum, natural ventilation will not always be possible. Mechanical ventilation systems needs to be implemented and designed that is environmentally sound
- Acoustic properties within cinemas and throughout the exhibitions are of importance. Different acoustic material properties need to be investigated.
- Materials and detailing of new buildings must enhance that of the existing industrial buildings.
- Problems arise where old and new are directly connected. The way of detail articulation and material choice of new additions will have a profound effect on the preservation of the existing.
- Degrees of privacy need to be investigated since the centre will be predominantly public. It is important though to create spaces of intimacy and retreat.
- The re-use of salvage materials will contribute to the industrial context. High-Tech might be contracted against withered materials.
- Problems with museums in general are as follows:

- The user is merely an observer and usually is unable to interact with exhibits physically.
- One usually visits a museum once or twice. The question arises how to create a museum space that attracts visitors again and again?
- In conventional art museums the user is forced to walk through everything to be able to view, say one piece of significance.
- Museums do not sufficiently interact with the direct outside urban environment. Connections to the outside usually occur in courtyard spaces. Visitors are unable to retreat when they want, where they want.

All the above are problem areas identified through research investigation and personal experience.

Sub-problems that arise when questioning the following are as follows:

- Digital technology might make interaction possible, but it can be a costly medium.
- To attract visitors frequently it might be better not create a museum that feels like a museum space. The inclusion of the café within the exhibition spaces might trigger curiosity. The museum must become an interactive information and entertainment centre.
- Problems of security might arise when opening the center up into the urban-scape.

