

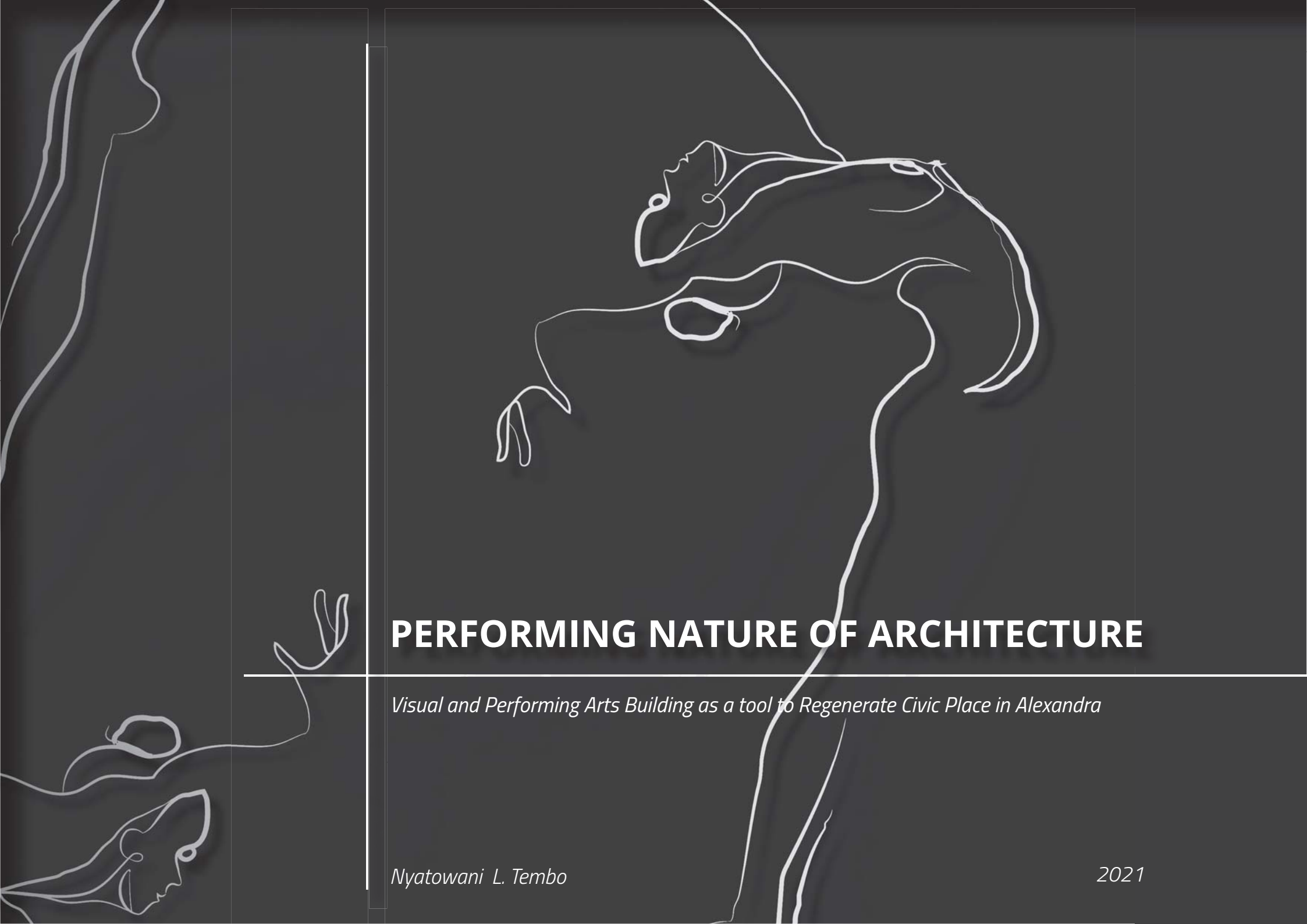
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Performing nature of architecture: visual and performing arts building as a tool to regenerate civic place in Alexandra

Tembo, Nyatowani L

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PERFORMING NATURE OF ARCHITECTURE

Visual and Performing Arts Building as a tool to Regenerate Civic Place in Alexandra

Nyatowani L. Tembo

2021

PERFORMING NATURE OF ARCHITECTURE

Visual and performing arts building as a tool to regenerate civic place in Alexandra, Johannesburg

A research report submitted to the :

Faculty of Engineering and the Built Environment, University of the Witwatersrand,
in fulfillment of the requirements for the degree of

Master of Architecture (Professional)

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UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

SCHOOL OF ARCHITECTURE & PLANNING

Master of Architecture (Professional)

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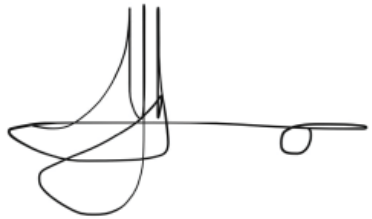
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signed by **Nyatowani L. Tembo**
5 February 2021

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I'm thankful to Jehovah God and my mother Ms Charity Mumba. Thank you for giving me the opportunity to study in South Africa. Thank You for your complete support and understanding.

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To my friends. I am thankful to you for helping me keep my sanity throughout the duration of my studies at Wits. Your friendship, presence and motivation has helped me endure many difficulties.

Master of Architecture (Professional)

ABSTRACT

The social culture of a place helps to define and form its character, image and identity (Landry,2010). The motive to build rich sensory experiences and environments in conjunction with the built form, offers a possible solution for the township of Alexandra to establish a space that fosters common value through cultural awareness and civic identity.

Communities in South Africa are expanding and experiencing urban sprawl and population pressure. The need for coordinated growth of cultural and public spaces in townships such as Alexandra is often ignored. In such developments, residential, commercial and other types of work are placed at the forefront. Little attention is given to the cultural and public realm.

The Alexandra township is still one of the most underprivileged and neglected settlements with very few public facilities, amenities and public space. The quality of its infrastructure is poorly maintained and does not meet the requirements of a society that is modernising. There are very few gathering places for the community to share their creations and display their identity. The schools in Alexandra also do not provide quality visual and performing arts education, primarily due to lack of funding.

The research will investigate the role of a visual and performing arts building in Alexandra and how it can be used in urban regeneration, spatial activation, improving cultural capacity, and enhancing the civic engagement of the community. This research study has identified the Rotary square and the adjacent site across 6th Avenue within the Alexandra precinct, as a case study. This precinct is in dire need of an architectural response that can effectively contribute to the spatial character of this urban precinct and act as a catalyst for sustainable urban regeneration, and cultural and civic engagement in the community.



Figure ii.01 : (Stigler, 2015) Image Description: Alvin Ailey American Dance Theatre Performance

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Figure iii.01 :(Russell, 2017) Image Description: Dancers at the Thusong Youth Centre in Alexandra



Figure iii.02 : (Kenton, 2020) Image Description: The Prince Of Egypt imaginative storytelling

"The theatre is so endlessly fascinating because it's so accidental.
It's so much like life"

Arthur Miller

Master of Architecture (Professional)



01 INTRODUCTION

1.1 INITIAL STUDY

"EVERY ROOM IS A STAGE, EVERY PUBLIC SPACE IS A THEATRE AND EVERY FAÇADE IS A BACKDROP."

GRAY READ,1937.

The initial concept of this research topic was influenced by a collaborative project called Theatre of Space by actress Louise Lara and architect Edouard Autant. They used the notion of theatre to explore architecture as an art of continuous interactions and circumstances, where people are put in meaningful spatial relationships with each other.

This collaboration sparked my imagination as it highlighted how performances juxtaposed fictional narratives, cultural creativeness and real-life situations to propose a model for public space in a collective and modern society. They investigated architecture as an action and performance rather than a form.

The research report focuses on performances that occur in public spaces in society and investigates the enhancement of cultural experiences and civic engagement through the introduction of theatrical architecture and how this type of architecture can be enhanced using urban design aspects.

Theatrical architecture is characterised as an architectural or spatial arrangement in addition to an arts and performance-based programme which includes music, dance, drama and visual art elements.This programme stimulates impulses and an exchange of information, ideas and experience between groups, collectives and individuals. It may happen within the configurations of architecture and in a public open space.



Figure 1.1.01 : (Shakespeare in the Park, 2020)



Figure 1.1.02 : (Kenton, 2020) Image Description: The Prince Of Egypt imaginative storytelling

1.2 PROBLEM STATEMENT

CHALLENGES FACED IN THE VISUAL AND PERFORMING ARTS SECTOR IN SOUTH AFRICA

We live in an era in which the role of an arts, culture and heritage sector is highly regarded (Florida, 2007). The visual and performing arts are increasingly used as a tool for strategic urban growth (Witt, 1987: 16) in urban planning and the enhancement of social performance in communities (Cohen, 2007). However, maintaining a large public funded visual and performing art sector in the city comes with a price. In both international and local cases, performing arts organisations rely heavily if not primarily on government subsidies and private investments (Harvie 2009). Art and culture organisations can indirectly create financial benefits for a city, but as sole organisations, they are usually unprofitable.

The Department of Arts and Culture in South Africa have conducted a series of meetings addressing the repositioning of the arts, culture and heritage sector as an economic growth sector. This has led to introduction of programmes that would contribute to employment, in response to Government's new economic growth initiatives and the call for creation of jobs. However, there are numerous challenges that prevent Government from reaching its intended objectives. Firstly, the sectors level of priority for career choices is low, as it is perceived that it lacks good salary returns or stability as other traditional professions. Secondly, many youth groups have not had the opportunity to have their talent identified and developed during primary and secondary schooling years. Thirdly when the financial balances of the governments are under pressure, the need for funding is evaluated more critically. This leads to the decreased funding of the arts sector and abrupt cuts of art organisations.

Arts, culture and heritage are all vital elements in social cohesion as countries with social cohesion tend to come across higher rates of economic growth (Harvie 2009). The Department has now created new intervention models that are more holistic with a better strategy of systematic planning that protect the arts, culture and heritage sector production process.

In the case of the Alexandra township, the bulk of art and culture activities occurs in facilities that are limited to small rooms in community centres, libraries and resource centres that are not constructed to support the performing arts. The educational facilities present in Alexandra do not have the size and features to adequately support most performance events. This therefore leads to the design proposal of a visual and performing arts building in Alexandra, Johannesburg.



Figure 1.2. 01 : (Baan, n.d.) Image Description: Alexandra interpretation Centre



Figure 1.2. 02 : (Baan, n.d.) Image Description: Street leading to Alexandra interpretation Centre

1.3 SOLUTION CONCEPT

PRINCIPLES THAT WILL BE ADOPTED TO ENHANCE TO CIVIC NATURE OF THE ALEXANDRA URBAN PRECINCT

The Alexandra township is defined by overcrowding and informal growth. This places further demand on an aged infrastructure network. The town provides substantial potential for social, urban and economic growth. A well-considered cultural-led urban regeneration system that denotes the opportunities for the tranformastion and regeneration of places through cultural activity, will assist in further urban development and regeneration initiatives (Paddison and Miles, 2007).

The Rotary Square, an integral component in the urban public space of the Alexandra Precinct, offers a unique opportunity that assists in formulating the necessary infrastructural and public open space required to guide and support further infrastructure investment, cultural and urban regeneration of the Alexandra precinct. This offers sustainable opportunities to residents of Alexandra and the city .

The proposed visual and performing arts building aims to provide a venue for various community uses, including cultural performances, educational programs, civic events, and private rentals. In addition, the proposed visual and performing arts building could enhance social performance and cultural expression through theatrical productions in Alexandra.

The design development will primarily exist within the context of the following key considerations:

- Civic and Cultural Typology
- Educational facility
- Public Amenities
- Quality public space
- Accessibility
- Safe pedestrian environment
- Economic opportunities



Figure 1.3. 01 : (Love Pilipinas, 2020) Street Festival



Figure 1.3. 02 : (Love Pilipinas, 2020) Street Festival



Figure 1.3. 03 : (Mccrea-Grifoll, 2018) General Gordon Square



Figure 1.3. 04 : (Two Trees Management, 2018) The Plaza At 300 Ashland



Figure 1.3. 05 : (Neely, n.d) Streets of London



Figure 1.3. 06 : (*Acessiblity*, n.d.)

1.4 RESEARCH QUESTIONS

HOW CAN THEATRICAL ARCHITECTURE ENHANCE THE CIVIC ENGAGEMENT WITHIN A COMMUNITY, AND ACT AS A CATALYST FOR SUSTAINABLE URBAN REGENERATION ?

The research question will present theories that will be used to expand this research's theoretical foundation towards preparing a suitable argument on the development of a Visual and Performing Arts Building in Alexandra, Johannesburg.

The main question is divided in sub research questions presented below:

- **What is Theatrical Architecture and how can it enhance civic engagment?**

  The research is done in a historical context, discussing the types of theatres throughout each period. It highlights the result of the literature research about historic theatrical architecture and contemporary theatrical architecture.

- **What constitutes of Good Civic Space and how can it strategically enhance Theatrical Architecture, to increase civic engagement in urban communities?**

  This research defines civic spaces and highlights the spatial configurations of this type of space in relation to theatrical architecture.

- **How can Urban Design Principles enhance Theatrical Architecture in an urban precinct?**

  The possible criteria will be researched in detail, focusing on the design aspects that enhance theatrical architecture. This discussion will address the spatial and physical conditions that stimulate this.



Figure 1.4 .01 : (Ahrendts, 2017) Apple town square concept



Figure 1.4. 02 : (Squares and Perfomance, n.d)



Figure 1.4. 03 : (Verwey, 2019) Image Description: Dance Africa Festival

1.5 THEORITICAL FRAMEWORK

FORMULATION THROUGH PERSONAL INTERESTS, ACADEMIC RESEARCH AND READINGS

The research component consists of a multi-disciplinary approach. Literature from two main fields have been combined to answer the sub questions formulated in chapter 1.4. In the framework diagram shown, the theory is mainly guided by 'theatre and performance studies' and 'placemaking theory'. These points of research are central to the works of William H. Whyte, Jan Gehl and Jane Jacobs in relation to 'placemaking theory', and Erika Fischer-Lichte, Alice Gray Read and Paul Makeham in relation to 'theatre and performance studies'.

The concept of 'placemaking' leans towards setting a criteria and guidelines that aim to provide a strategy in creating place and urban space , showing that the quality of the physical space between buildings is a necessary component required towards practicality and satisfaction in our everyday activities (Gehl,1986). In relation to this is the theatre and performance study theorists whose work present the "linking together of performance and space" which means that these authors are exploring theatre and performance within "the framework of cultural geography and its subfield of topology—the association among objects and their environment" (Misemer, n.d).

The 4 key components that will support this research are as follows:

- Cross Pollination of the City and Theatre
- Uses & activity
- Culture-led Regeneration
- Urban Design for Theatrical Architecture

These components will be interrogated through a sequence of key academic readings that will aim to refine a set of design principles and guide the design development of the visual and performing arts building in Alexandra.
The following core academic readings form the bulk of the theoretical framework:

- 'Life between buildings'
- New Urbanism
- Lost Space
- Civic space
- 'Performing the city'
- 'The Routledge Introduction to Theatre and Performance Studies'
- 'The Transformative Power of Performance: A New Aesthetic'

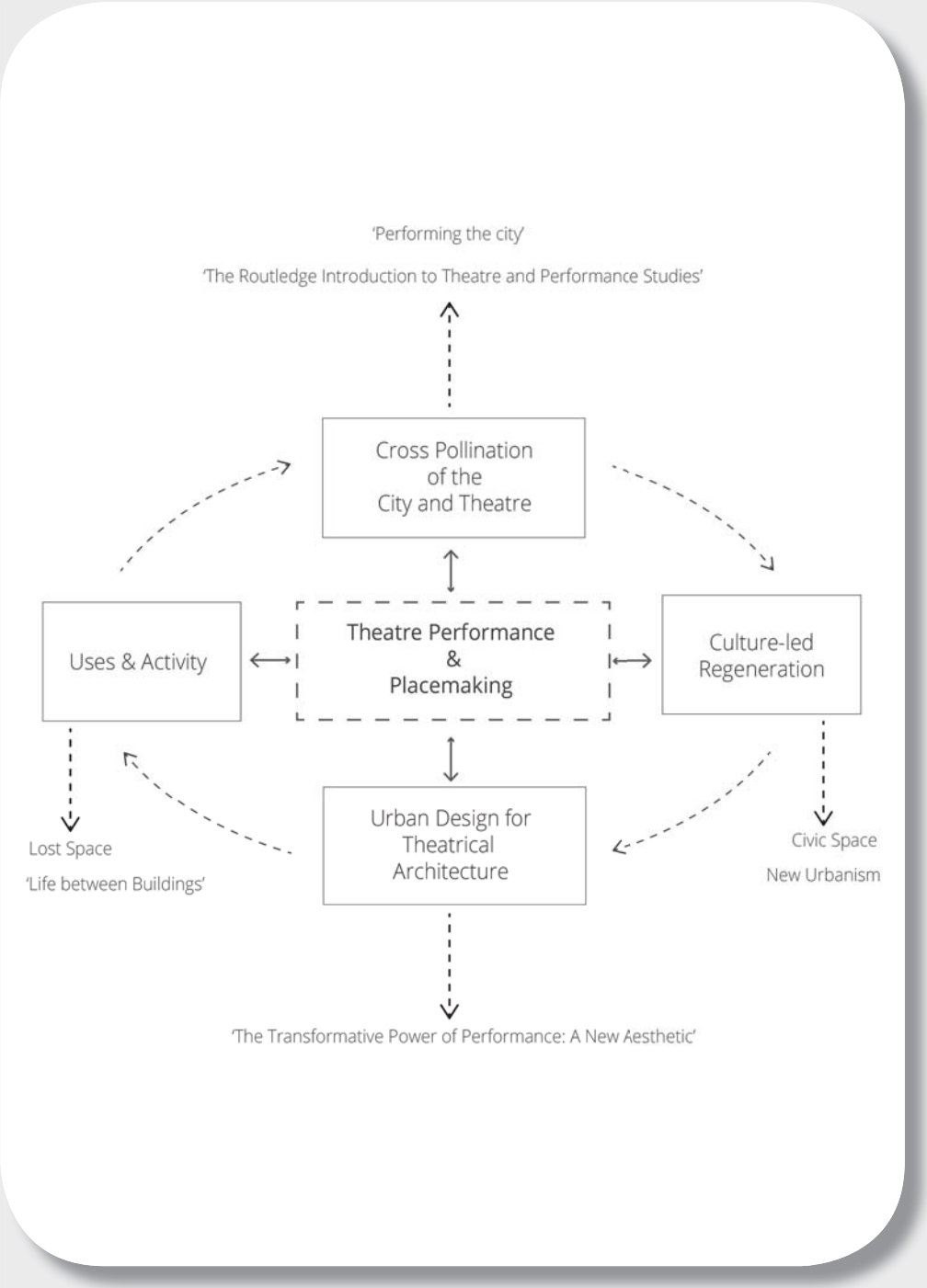


Figure 1.5. 01 Theoretical Framework Diagram



02
APPROACH AND METHODOLOGY

2.1 APPROACH

APPROACH SEQUENCE TO SUPPORT RESEARCH AND DESIGN INVESTIGATION

The research approach is supported by a drive to increase civic engagement and culture-led urban regeneration opportunities, that actively consider the sensitivity of place and space in a community and its culture.

The approach instinctively aims to create a visual and performing arts building that translates the characteristics of theatrical architecture and the arts onto the context of Alexandra. This provides an opportunity to expand Alexandra's cultural industry, enhancing the cultural and civic engagement in this area. The research further aims to reach an understanding of the unique opportunities offered by this precinct in order to produce a creative urban realm that celebrates cultural identity.

The research and design approach are closely aligned with the principles inherent to New Urbanism and Performance studies. The current academic literature forming a bridge between the knowledge of performance studies and urban design studies are scarce, therefore this research report aims to investigate and experiment with a set of key criteria and principles that respect and enhance theatrical architecture in a unique urban setting guided by 'placemaking' theory to facilitate social and cultural activities.

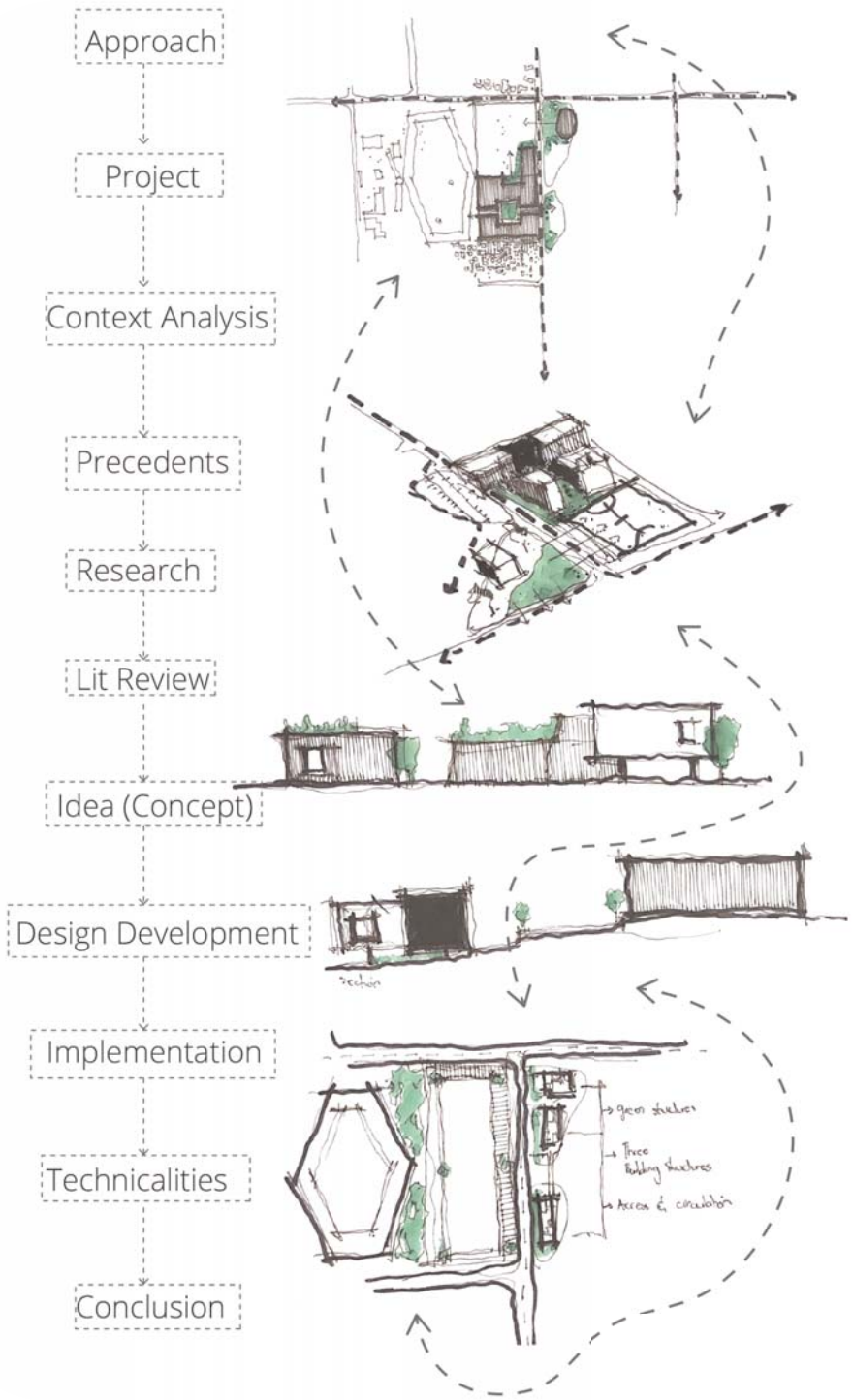


Figure 2.1. 01 : Approach Sequence

2.2 RESEARCH METHODOLOGY

METHODOLOGY APPROACH USED IN THE RESEARCH DOCUMENTATION

The topic of this research proposal is situated within the context of qualitative research methods and due to this research report being formed during the Covid-19 pandemic, I have selected 'case study' approaches as the main research methodology.

The 'case study' method will be used to investigate the Alexandra area with regards to typology analysis, urban aspects, movement and other contextual parameters. The case study data will be collected from online historical data, guideline documents, analytical maps, site observations done before the Covid-19 lockdown, SWOT (Strength, Weakness, Opportunities and Threats) analysis and photography.

This base data will partially be supported by a few informal interviews that were conducted in order to obtain information from local community representatives relating to the challenges and opportunities inherent to Alexandra. This data will be recorded and represented in a series of graphics that include diagrams and maps that will set the context for my conceptual design proposal.

The application of the research strategies will require the collection of data listed below:

- Historical data
- Guideline documents
- GIS data
- Strategic mapping (desktop and on site)
- Site sketches, notes and photographs
- informal interviews

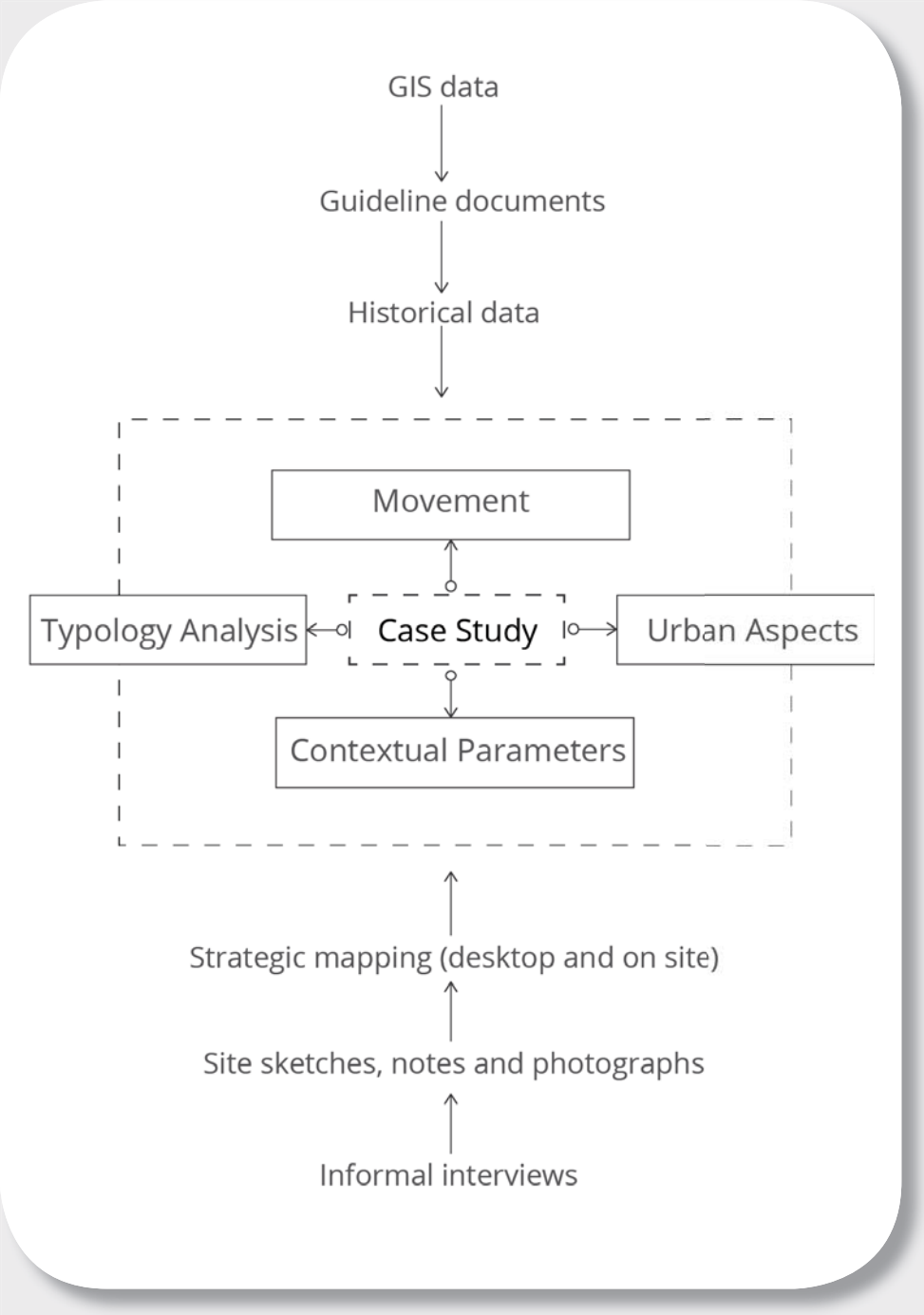


Figure 2.2 .01 : Research Method Map

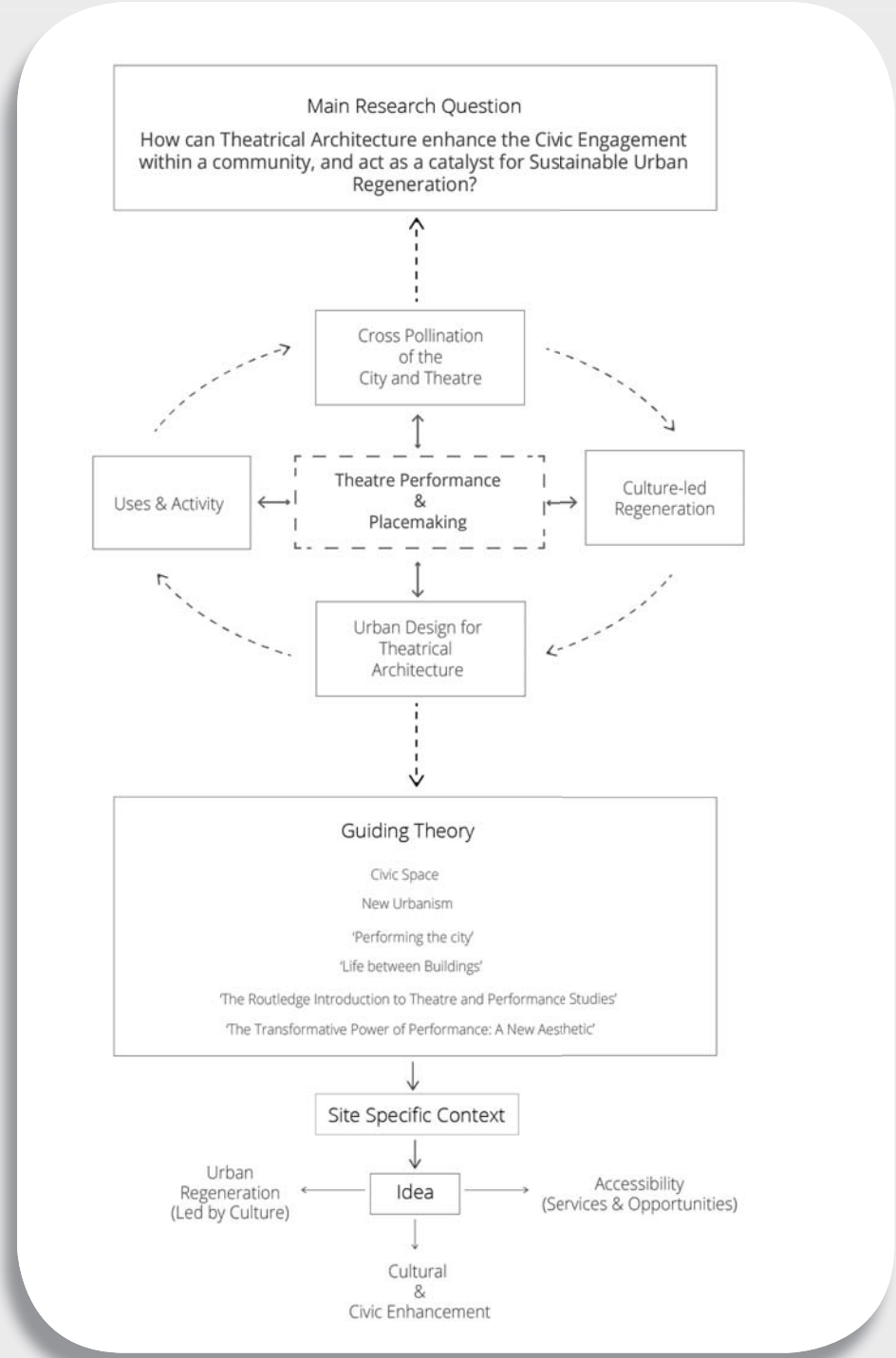


Figure 2.3. 01 : Conceptual Framework Map

2.3 CONCEPTUAL FRAMEWORK

THE CONCEPTUAL FRAMEWORK IS DIRECTED BY THE PROBLEM STATEMENT (1.2) AND SOLUTIONS CONCEPT (1.3)

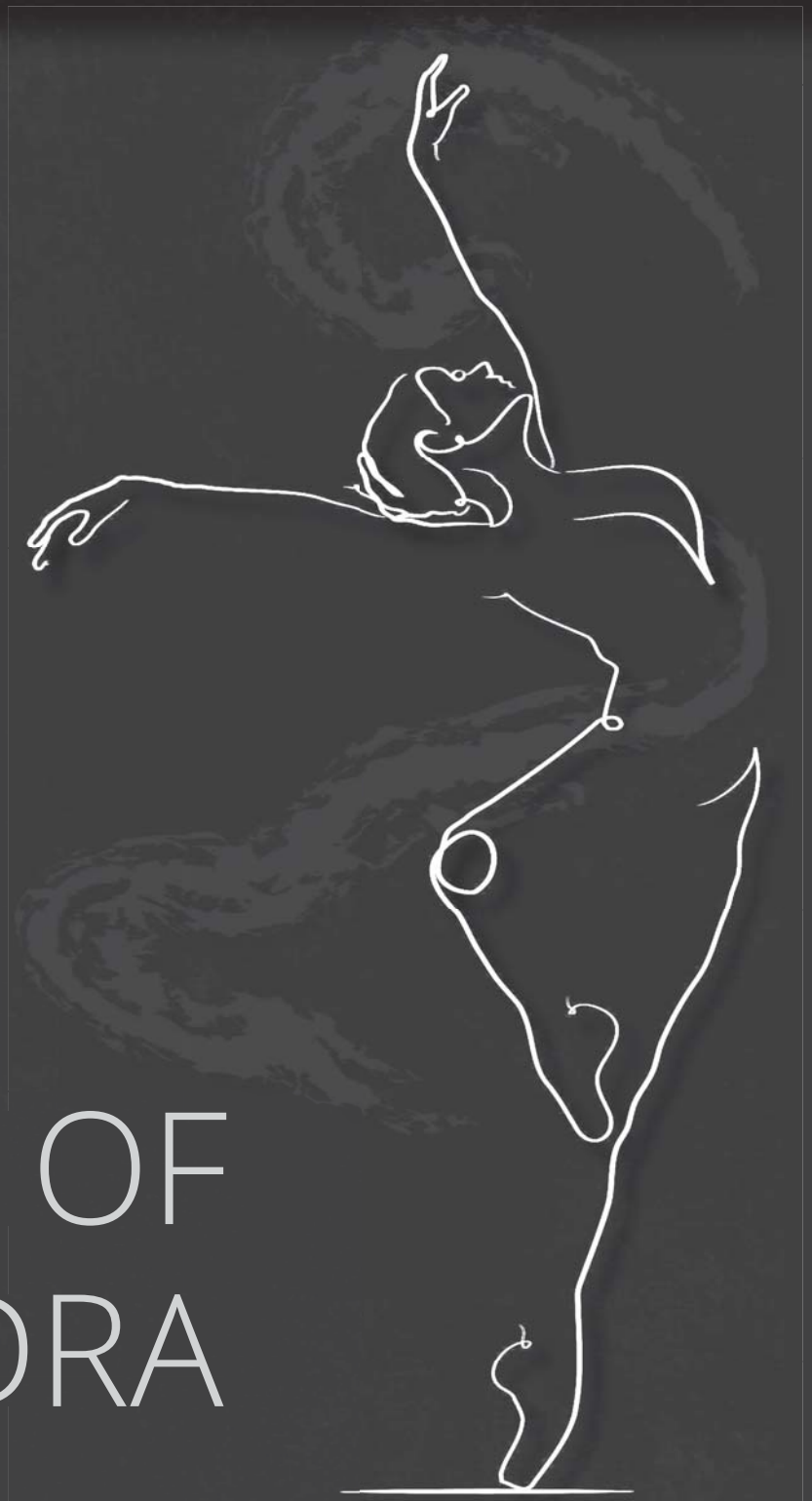
The conceptual framework is directed towards achieving this set of design development goals:

- Performing and Visual Arts Education Facility
- Quality Public Open space
- Civic Space
- Increase cultural Identity
- Economic opportunities
- Landscaping



Figure 2.3. 02 : (Sasaki Associates, 2013) Techtown District

03
HISTORY OF ALEXANDRA



3.1 HISTORICAL CONTEXT

HISTORY OF ALEXANDRA TOWNSHIP AND ITS HISTORICAL CONTEXT

Merridy Wilson reflects in her study on Alexandra's historical sense, which was declared a 'Local Township' in 1912. Alexandra was originally part of a farm owned by a certain Mr Papenfus (Bonner and Nieftagodien, 2008). According to historical records, Papenfus, in 1904, tried to establish a white suburb, named after his wife Alexandra. Ironically, the site 's position, with respect to the Johannesburg CBD, was deemed quite remote and the resulting demand for the land was very poor. This led to the unique situation whereby Alexandra became one of the few areas where black people were able to buy and own land under freehold titles. This development was offered as a freehold to Black residents just one year before the Native Land Act of 1913, which prohibited Black people from owning land in the industrial regions of South Africa (Bonner and Nieftagodien, 2008). Alexandra had offered black people a unique ability to live and own property as permanent residents within the town.

After 1913, black people could not claim any other land and the increasing migration in search of work to Johannesburg led to overcrowding of black areas and townships. A health committee managed Alexandra until 1958, which was mainly unsuccessful owing to a shortage of funds. The Johannesburg City Council declined to engage with the Alexandra township during the apartheid period, since Alexandra was a declared black neighbourhood. This led to years of neglect and a gradual worsening of investments and living conditions. Wilson also states that many relocation attempts were carried out against the Alexandra inhabitants. From 1958 to 1973, around 56 000 people were relocated to Soweto and about 15 000 to Tembisa in the northeast Rand (Bonner and Nieftagodien, 2008).

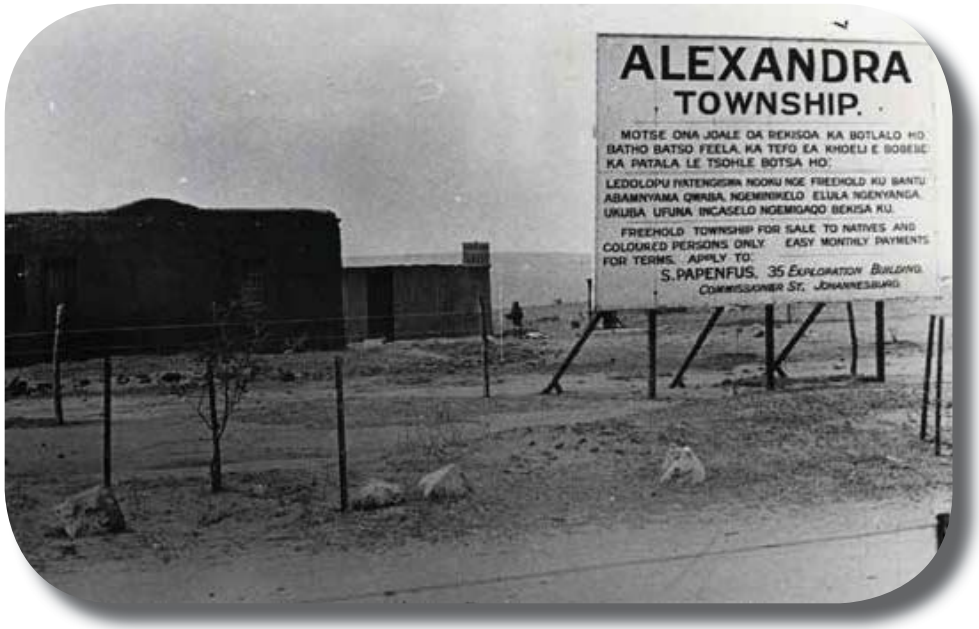


Figure 3.1. 01 : (Original freehold plots for sale to non-whites, 2008) Alexandra History



Figure 3.1.02 : (Alexandra streetscenes, 2008.) Alexandra streets 1950's.

Wilson noted that people who could prove they had work in central Johannesburg could stay because it provided a major source of employment for Johannesburg, and therefore not all residents had to move. Alexandra was further subject to a number of difficult urban planning strategies during the 1960s and 1970s. Initially, the intention was to rebuild the area as a hostel district, with 25 hostels of 2500 inhabitants each and another proposal to build blocks of flats in an attempt to overcome housing difficulties (Bonner and Nieftagodien, 2008). Rapid urbanisation and consequent overcrowding of Alexandra continued during this period, as the township became sanctuary for many migrants in Johannesburg, often illegally. In 1986, the influx Control Act (which prohibited blacks from occupying urban areas unless work related) was repealed and residents moved more freely. This raised the number of migrants moving into Alexandra and Johannesburg in search of employment. The number of shacks rose from 7 352 to 20 000 between July 1987 and October 1991 (Bonner and Nieftagodien, 2008).

The need for land and employment opportunities was a driving factor in rapid urbanisation to the point where shacks were often built overnight on road reserves. Decades of political instability have also affected Alexandra. Alexandra became recognised in the years of apartheid as the location of popular resistance against apartheid and the focus of the growth of anti-apartheid youth movements. In 1943, the nonviolent Alexandra Bus Boycott demonstration had an impact on Mandela due to the success of the strike action. The movements of the political Protests have not always been non-violent, particularly from the mid-1960s to 1980s, when force continued to manifest in political violence, resulting in clashes with the oppression of apartheid forces. Wilson states that the people of Alexandra have always been familiar with the history of poverty, poor conditions of life and violence, and states that we need to understand today's Alexandra in this context (Bonner and Nieftagodien, 2008).



Figure 3.1.03 : (Alexandra communal activity 1980's, n.d.)



Figure 3.1.04 : (Alexandra as rural settlement, n.d.)

3.2 ALEXANDRA STUDY AREA

ALEXANDRA'S PUBLIC AND PERFORMANCE SPACE

Alexandra has undergone unprecedented urban growth over the past decades that has resulted in the township being a popular destination for international and local migrants, in search of employment and opportunities within Gauteng. This has resulted into an influx of squatter settlements onto open spaces in and near big neighbourhoods.

In Alexandra the available open spaces were building blocks in the experiment to build participatory democratic spaces in the area; they also formed spaces where networks of solidarity were established as a result of a long tradition of self-help, which gave Alexandra such a greater sense of community" (Bonner and Nieftagodien, 2008).

Open spaces were also used as communication and conflict spaces. The main strife was between residents and property owners. The increasing influx of immigrants and landowners had also led to the last remaining open spaces becoming squatter camps. These open spaces became highly congested spaces resulting in a growing friction between initial inhabitants and new inhabitants. (Bonner and Nieftagodien, 2008).

Music

Music, too, was described as Alexandra 's essence (Bonner and Nieftagodien, 2008). Some performed for their own enjoyment, while some performed for the public. There were various genres of music, including traditional choral, contemporary, church hymns, pop songs, drumming, jazz and what they called "night music" as the name suggests, was performing during the night time (Bonner and Nieftagodien, 2008).



Figure 3.1.05 : (Rich cultural heritage, n.d.)

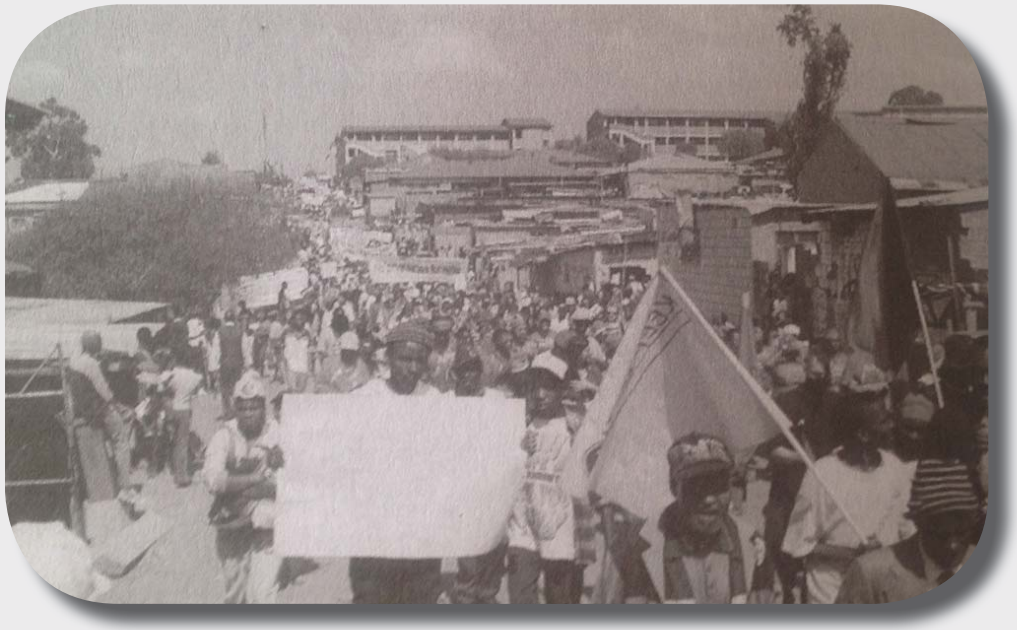


Figure 3.1.06 : Group consciousness, n.d.)

In the first half of the 20th century, Alexandra led a black music experiment which is described as music that pushes existing musical boundaries and genre definition, and questions institutionalised compositions, performances and aesthetic conventions in music (Sun, 2013) . At that point the penny whistle was discovered in Alexandra and began to receive global population, and the first film to be made in the township of Alexandra was called 'The Magic Garden' featuring an Alexandra musician (Bonner and Nieftagodien, 2008).

Musical talent in Alexandra blossomed and resulted in churches becoming nodes for showcase and scouting talent. Despite the constant pressures faced by Alexandra, a wide range of leisure activities such as sport, music and dance had thrived. It became the cultural node of townships and became a community known for its vibrant cultural and social life (Bonner and Nieftagodien, 2008).

Alexandra 's cultural creativity sat in conjunction with the creativity of its political culture (Bonner and Nieftagodien, 2008). Records from singer-songwriters, Brenda Fassie and Yvonne Chaka Chaka could be heard from homes within and around the township. However, several of the songs were not only for the sake of entertainment but they also expressed political messages that allowed them to flourish. As a result, other collaborative hits with international singers such as Quincy Jones and Michael Jackson inspired Black people to come together (Bonner and Nieftagodien, 2008).

Throughout the mid-eighties, interest in different dance styles emerged, particularly break dancing. Crowds of people would gather to witness the latest performances. The performances produced by locals kept young people off the streets in Alexandra. This granted them the chance to focus and dramatize on their existence in a township such as Alexandra. Community facilities in Alex, such as Thusong Youth Centre and Thabi-song, hosted various musical, drama and dance festivals and drew crowds of people who found an interest in these performances (Bonner and Nieftagodien, 2008).



Figure 3.1.07 : (Penny whistlers, n.d.)

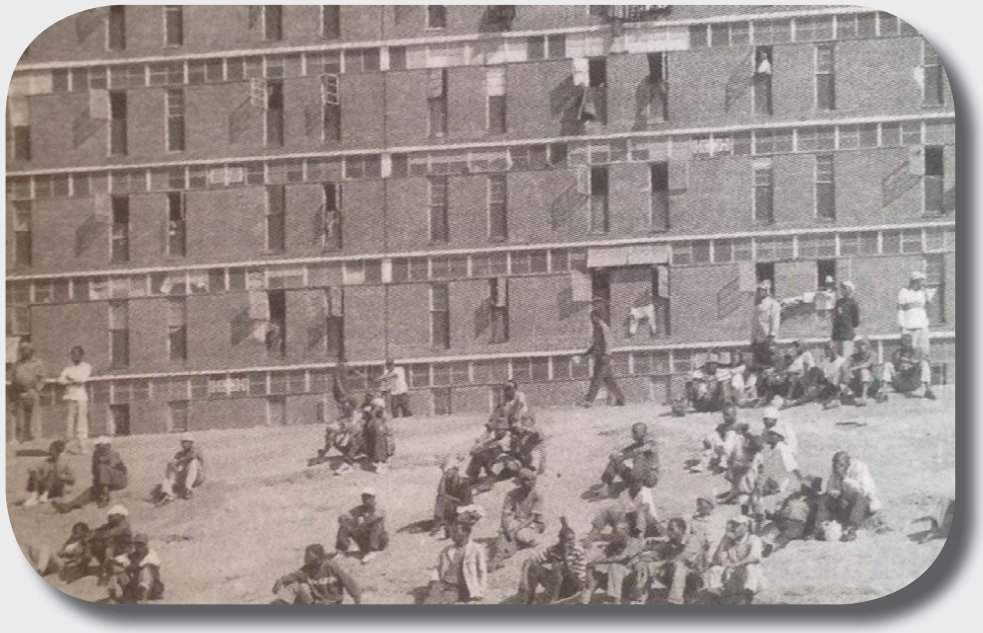


Figure 3.1.08 :(Men's Hostel Grounds, n.d.)

These venues were also a source of recruitment of young people for political organisations. The youth saw no conflict between politics and fun. However, as the government intensified its violence and oppression, gathering become more difficult for the youth (Bonner and Nieftagodien, 2008).

In relation to this project, it is evident that the performing arts can be recognised as a device for presenting national issues in a township with socio-economic, political and cultural aspects. Spaces of global culture and national identities in a community offer opportunities to create cultural experiences and civic engagement though the conversations delivered by the performing arts and interactions between the performers to the observers. This urban context also proposes spatial configurations and methodologies on how to produce a creative urban realm that celebrates cultural identity.



Figure 3.1.10 : (Shebeen scenes, n.d.)

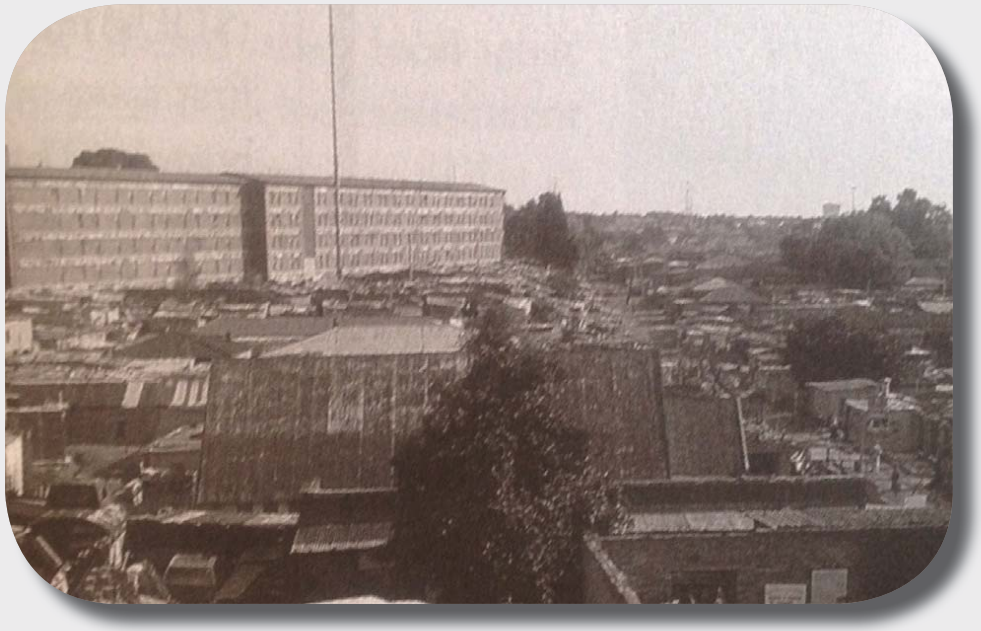


Figure 3.1.09 : (The women's hostel as an urban backdrop, n.d.)



Figure 3.1.11 : (Miriam Makheba walks towards the stage, n.d.)



04
ANALYSIS

4.1 UNDERSTANDING ALEXANDRA

ALEXANDRA'S URBAN CHARACTER

The urban character of Alexandra has been influenced by layers of historic South African events and occurrences, that resulted in tension, contestation, rapid migration and the resilience of people.

Below are initial impressions that describe the urban place, activities and people of the Alexandra township:

- Unique character and place
- Richness & vibrancy
- Strategic positioning
- A dense valley settlement
- Overcrowding and undignified living
- Pressure on resources, land & infrastructure



Figure 4.1.01 : (Miller, n.d.) Urban inequality: Alexandra, Johannesburg



Figure 4.1.02 : The Jukskei river corridor



Figure 4.1.02.1 : Unique character & place



Figure 4.1.03 A dense valley settlement



Figure 4.1.04 :Overcrowding/undignified living



Figure 4.1.05 : (Miller, n.d.) Urban inequality: Alexandra, Johannesburg

4.2 SITE CONTEXT

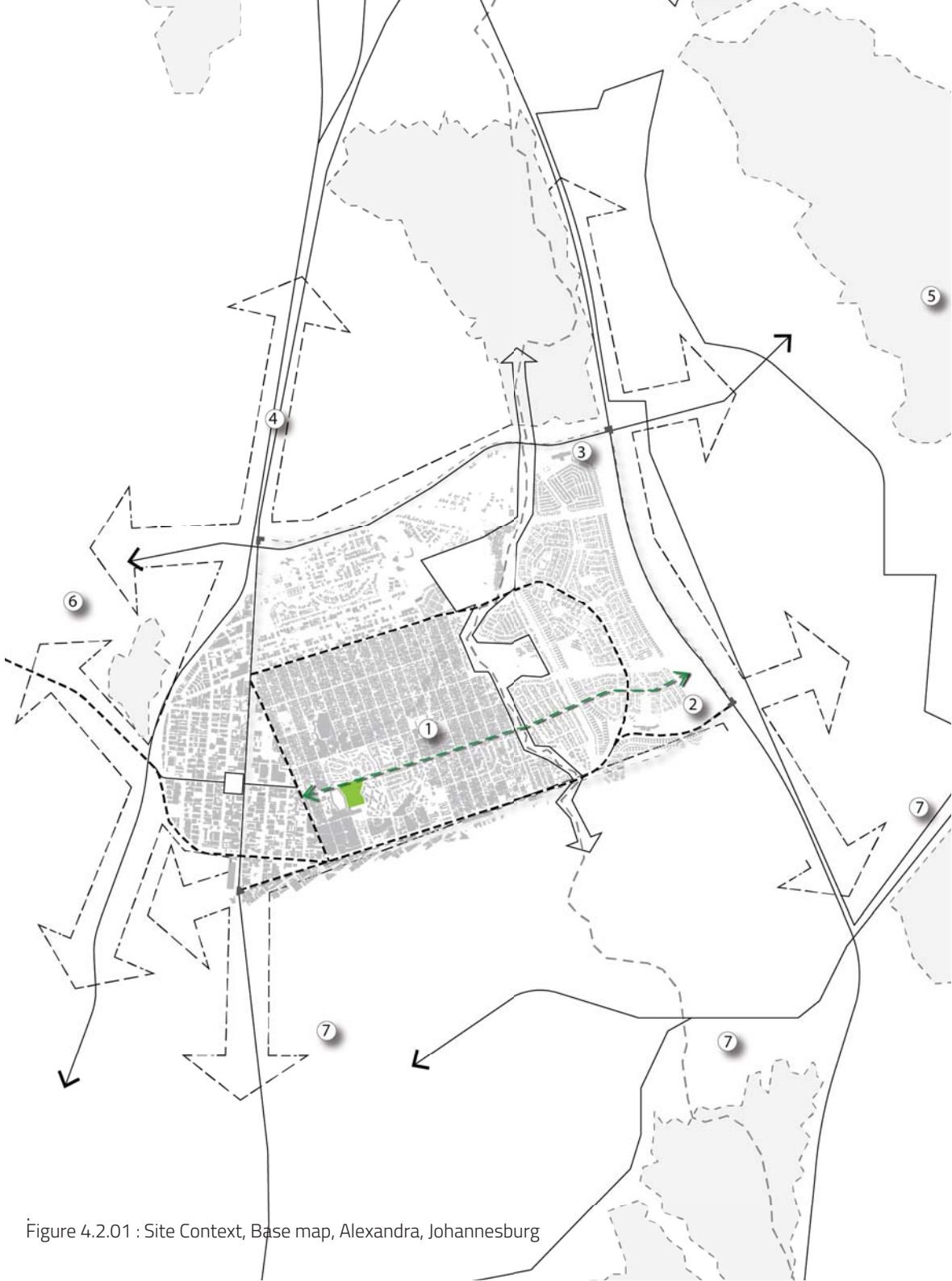
OBSERSEVATIONS AND CHARACTERISTICS OF THE ALEXANDRA TOWNSHIP

Alexandra's location is well positioned and is within proximity of employment opportunities, transport , movement routes and corridors, and the area is relatively inexpensive. However the area is often inadequate and dangerous and consists of an informal housing market. Majority of the housing typology found within Alexandra are in the form of backyard shack structures. These houses occur within highly contested open space situated along the Rotary square, sidewalks and other parcels of public space.

The rapid urbanisation in Alexandra township has far exceeded its infrastructural capacity additionally the inadequate provision of infrastructure ultimately makes it very difficult for this valuable urban precinct to reach its full development potential and become part an integrated urban system.

Main concerns within the Alexandra urban context:

- **Inadequate Infrastructure Services**
- Health Risks
- **Poor Permeability and Access**
- **Contested Open space and Development Pressure**
- Environmental Concerns
- **Lack of Quality Public Space**
- **Inadequate Public and Social Service Amenities**



①- Alexandra Township
②- N3 Highway
③- Marlboro Gautrain
④- M1 Highway
⑤- Major Residential Suburbs
⑥- Sandton CBD
⑦- Major Residential Suburbs

Figure 4.2.01 : Site Context, Base map, Alexandra, Johannesburg

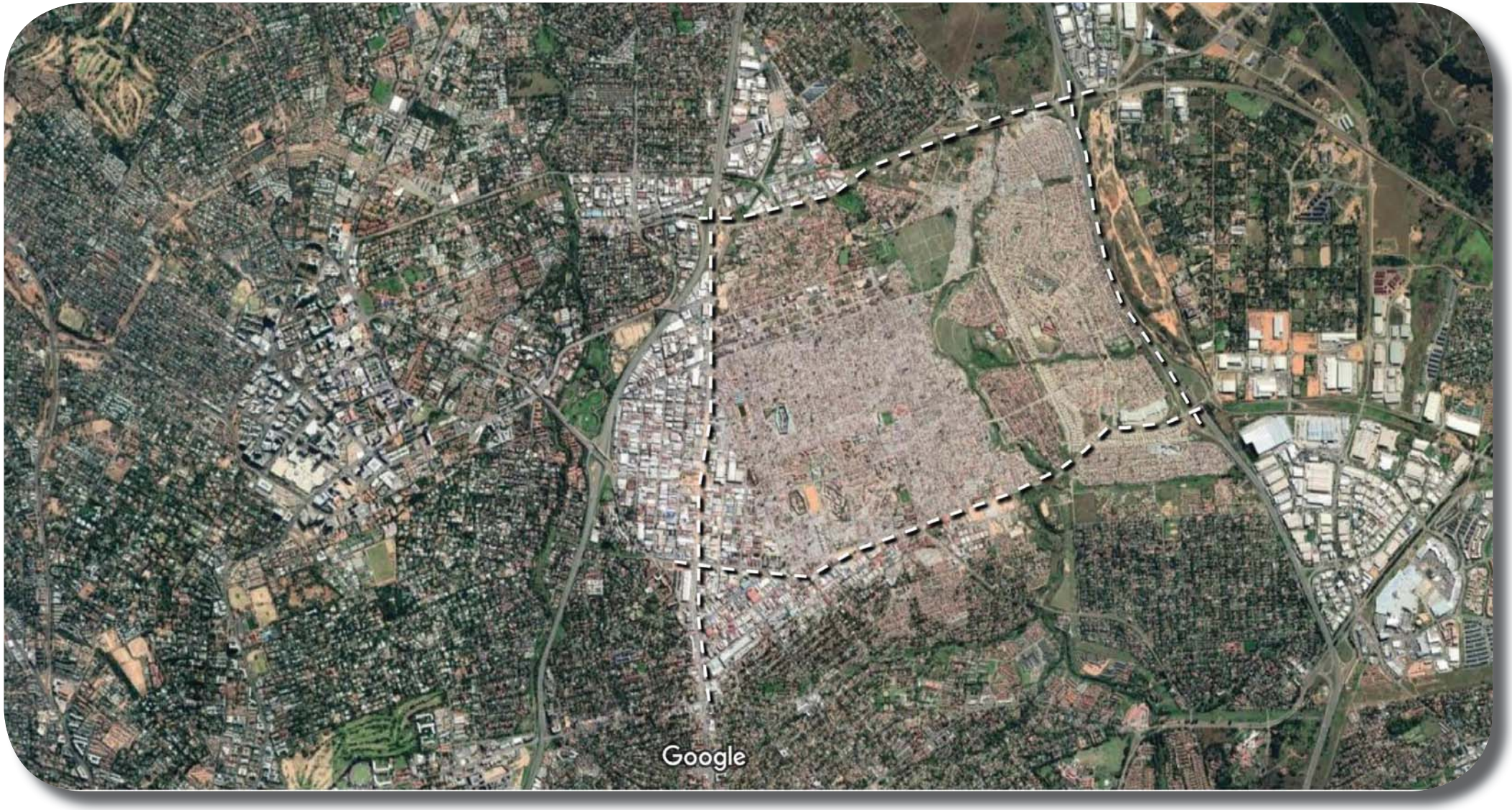


Figure 4.2.02 : Site Context, Aerial View, Alexandra, Johannesburg

4.2.1 AMENITIES

ALEXANDRA'S USEFUL FACILTIES AND FEATURES

1. Alex Plaza
2. Pan Africa Mall & Taxi rank
3. Alexandra Magistrates Court
4. SAPS Barracks
5. Winners Chapel International
6. Madala Men's Hostel
7. Alexandra Women's Hostel
8. Fourth Ave Clinic
9. Carter Primary School
10. Alexandra Secondary School
11. Ekukhanyisweni Primary School
12. **Alexandra Post Office & TB Clinic**
13. Inkanyezi Waldorf centre
14. Dr Knak Primary School
15. Alexandra Presbyterian Church
16. Minerva Secondary School
17. Thusong Youth Centre/3 Square Sport grounds
18. Alexsan Kopano EduTrust/Meshack Kunene Stadium
19. Alexandra SAPS/Taxi Rank
20. Pholosho Primary School
21. Iphutheng Primary School
22. Zenzeleni Primary School
23. Alexandra Mall
24. Skeen Primary School
25. Kwabhekilanga Secondary School
26. Altrec Stadium
27. Alexandra Cricket Club
28. Community cemetery
29. East Bank High School/MC Weiler Primary School
30. Nokutula Special School
31. Alexandra Transit Camp
32. Marlboro Gardens Secondary School
33. Marlboro Community Centre
34. Marlboro Sports Grounds
35. Setswetla Informal Settlement
36. Marlboro Gautrain Station/Taxi rank

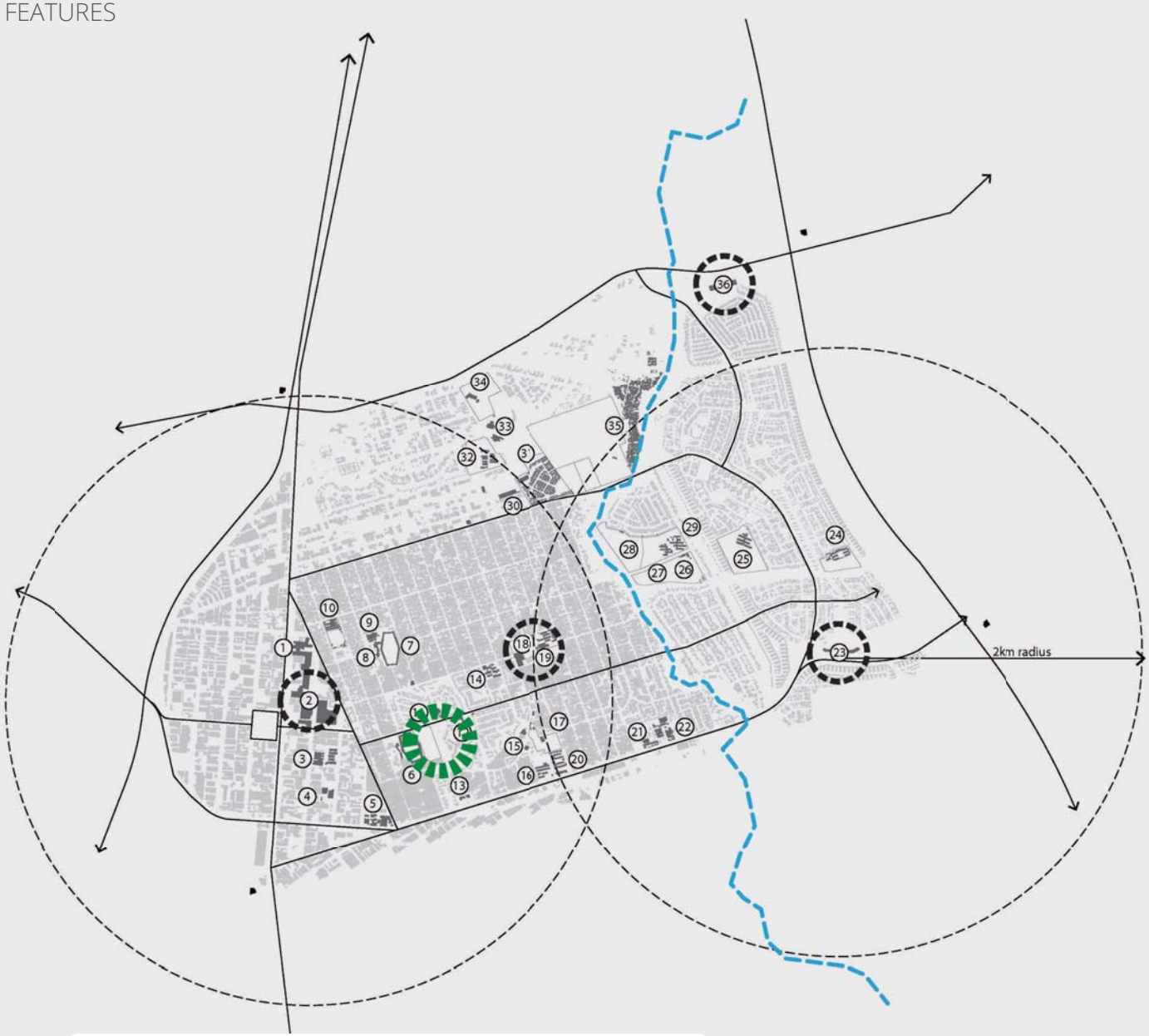


Figure 4.2.03 : Amenities, Base Map, Alexandra, Johannesburg

4.2.2 TYPOLOGY

THE FUNCTION AND FORMS OF BUILDINGS IN THE ALEXANDRA PRECINCT

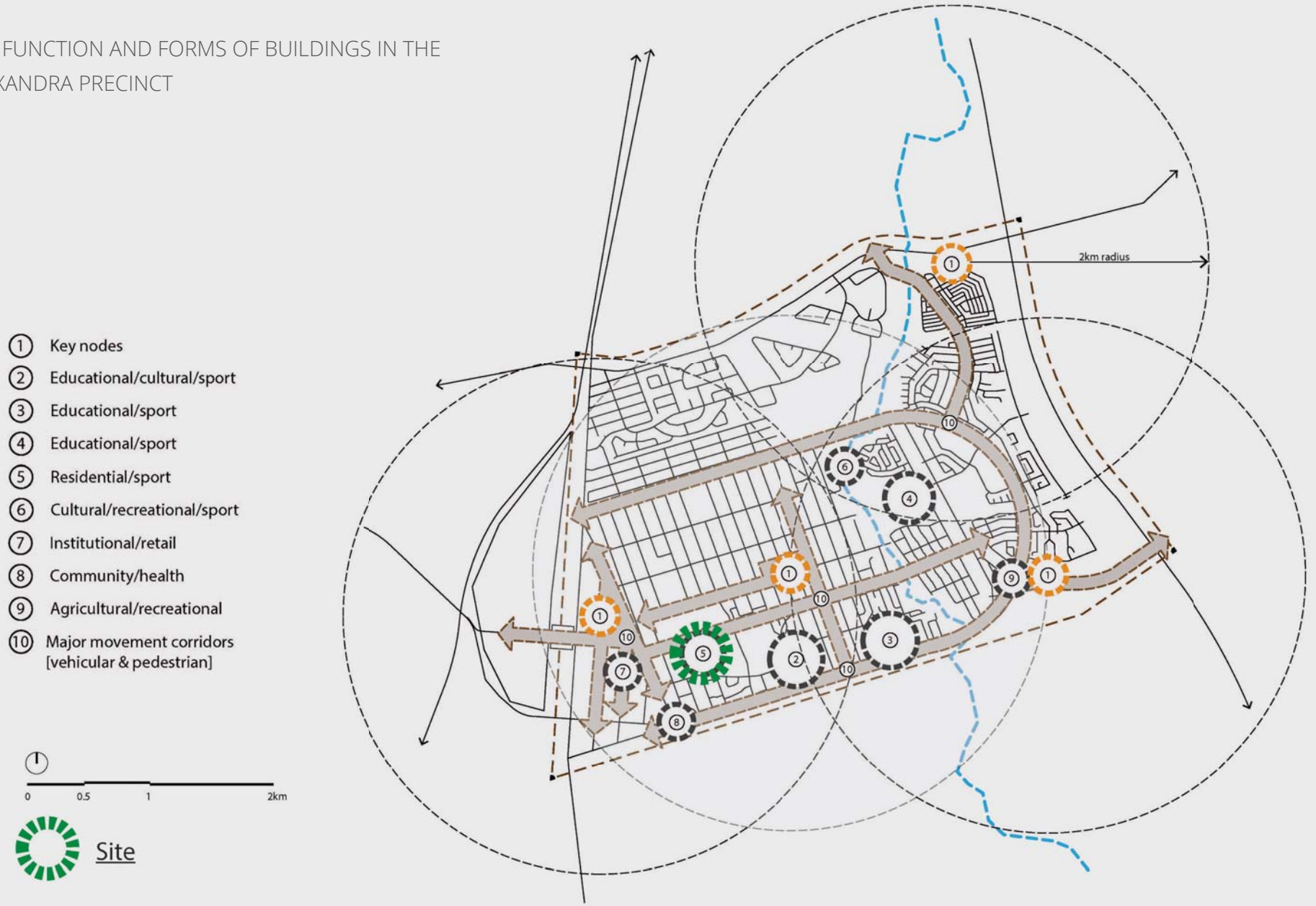


Figure 4.2.04 : Typology, Base Map, Alexandra, Johannesburg

4.2.3 TRANSPORT NETWORKS

TRANSPORT ROUTES AND ACCESS NODES IN ALEXANDRA

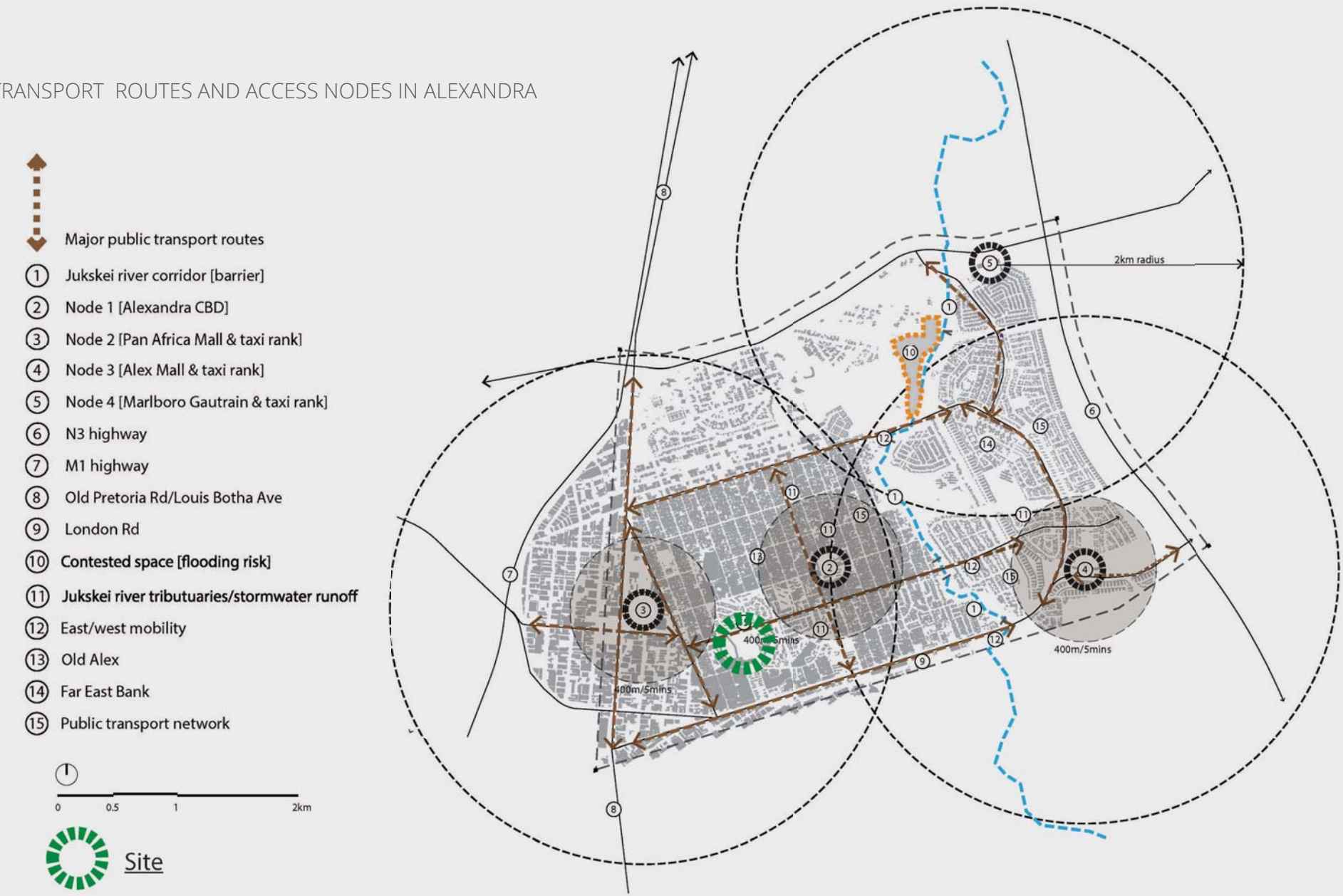


Figure 4.2. 05 :Transport Network, Base Map, Alexandra, Johannesburg

4.2.4 CONNECTIVITY

PERMEABILITY WITHIN THE ALEXANDRA PRECINCT



Figure 4.2. 06 : Connectivity, Base Map Alexandra, Johannesburg

4.2.5 COMPOSITE MAP

MAJOR PEDESTRIAN AND VEHICULAR ROUTES, AND THE RELATION BETWEEN FACILTIES AND TRANSPORT NODES

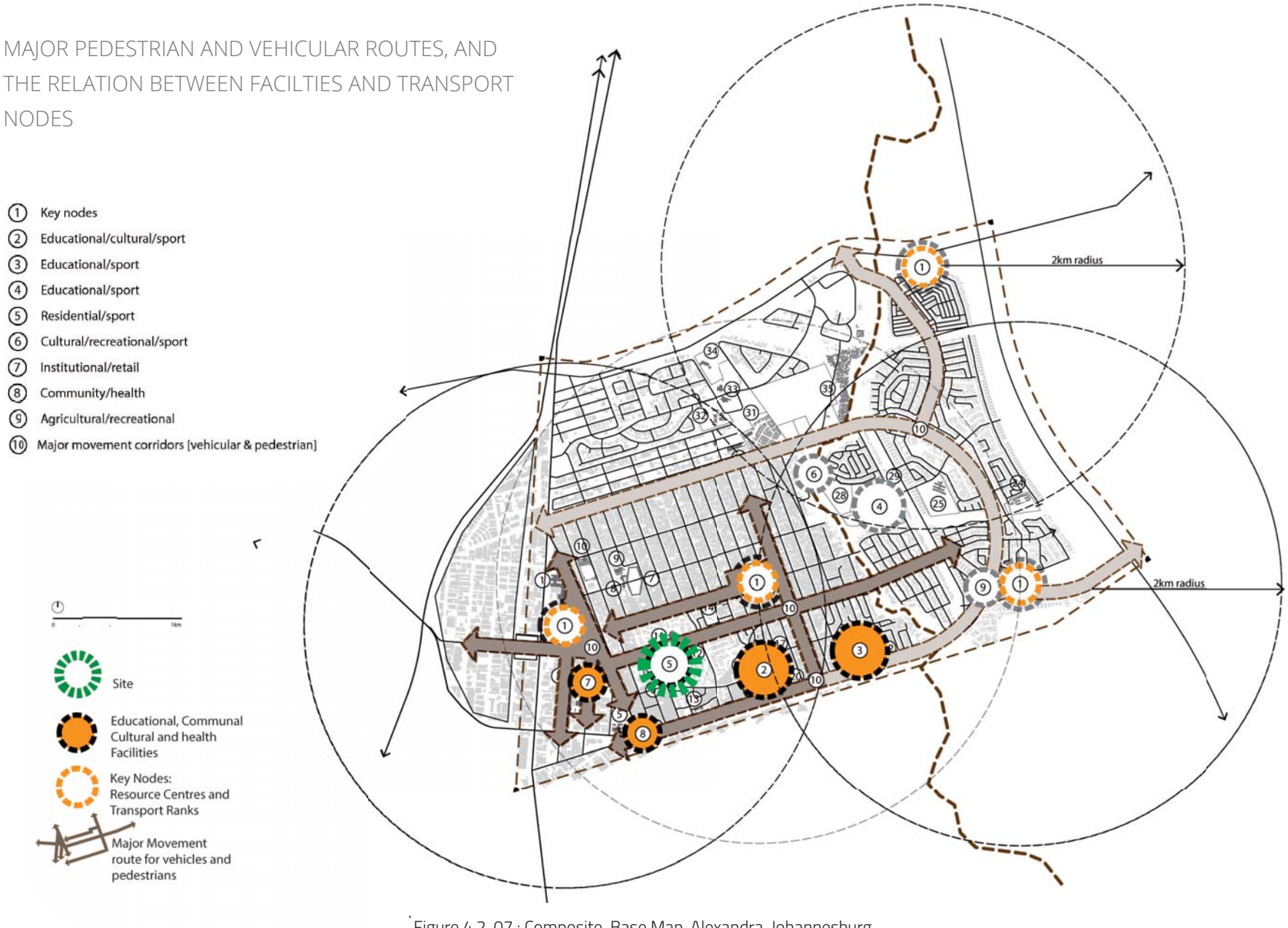


Figure 4.2. 07 : Composite, Base Map, Alexandra, Johannesburg



Figure 4.2. 08 : Insufficient bulk services. Alexandra, Johannesburg.



Figure 4.2. 09 : The street as a performance space, Alexandra, Johannesburg

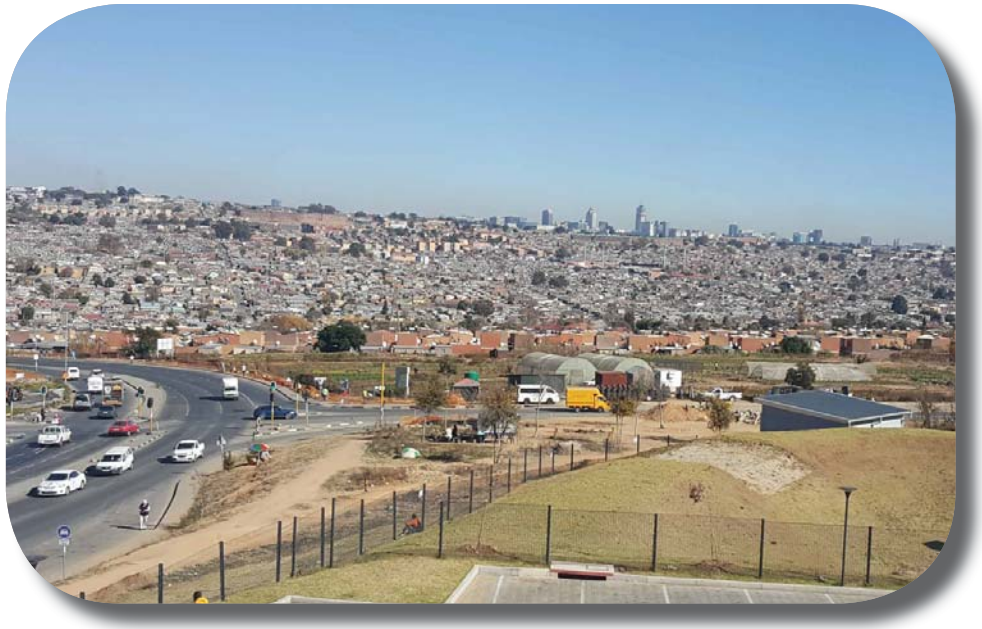


Figure 4.2 .10 : View from Alex Mall looking westward towards Sandton



Figure 4.2.11 : Shared spaces, Alexandra, Johannesburg

4.3 SWOT ANAYSIS

STRENGTHS, WEAKNESSES, OPPORTUNITIES AND THREATS OF ALEXANDRA WHICH WILL GUIDE THE DESIGN CONCEPT DEVELOPMENT.

STRENGTHS

- Strategic Position
- Rich cultural heritage
- Diverse demographics
- High density environment
- Human spirit & entrepreneurial skills

WEAKNESS

- Poor internal connectivity
- Negative public image (crime and grime)
- Insufficient public amenities
- Poor levels of accessibility
- Bulk infrastructure under pressure

OPPORTUNITIES

- Development and growth opportunity
- Diverse cultural environment
- Potential economic progression
- Significant mixed use precinct
- Tourism hub of Gauteng

THREATS

- High unemployment levels
- Severe overcrowding
- Cycle of poverty
- High crime statistics
- Socio-economic challenges



Figure 4.3. 01 : Performance arts at a youth centre, Alexandra, Johannesburg



Figure 4.3. 02 : Arts in action, Alexandra, Johannesburg



Figure 4.2. 03 : (Russell, 2017) Image Description: Dancers at the Thusong Youth Centre in Alexandra



Figure 4.3. 04 :Significant mixed use precinct, Alexandra, Johannesburg



Figure 4.3. 05 : Entrepreneurial skills, Alexandra, Johannesburg



Figure 4.3. 06 : Severe overcrowding ,environmental challenges, Alexandra, Johannesburg



05
PRECEDENTS

5.1 PRECEDENTS

SET OF PRECEDENTS THAT CONSIST OF THEATRE PROJECTS AND PUBLIC SQUARES THAT AIM TO INCREASE CIVIC CAPACITY IN A COMMUNITY

This chapter aims to present a list of suitable precedents that will influence and justify the proposed research topic of ; ***How can Theatrical Architecture enhance the Civic Engagement within a community, and act as a catalyst for Sustainable Urban Regeneration?***

The precedents will be used as an inspiration and lend authority to the design development and design intervention. They will be used as ideas and guides to employ in the design scheme. This chapter aims to communicate a meaning to the design as a form of dialogue to the public.

The following architectural precedent studies will be used to help solve problems in my design process because the issues being explored in my research have been investiagted and solved.



Figure 5.1. 01 : (Competition For University Campus In Denmark, n.d.)

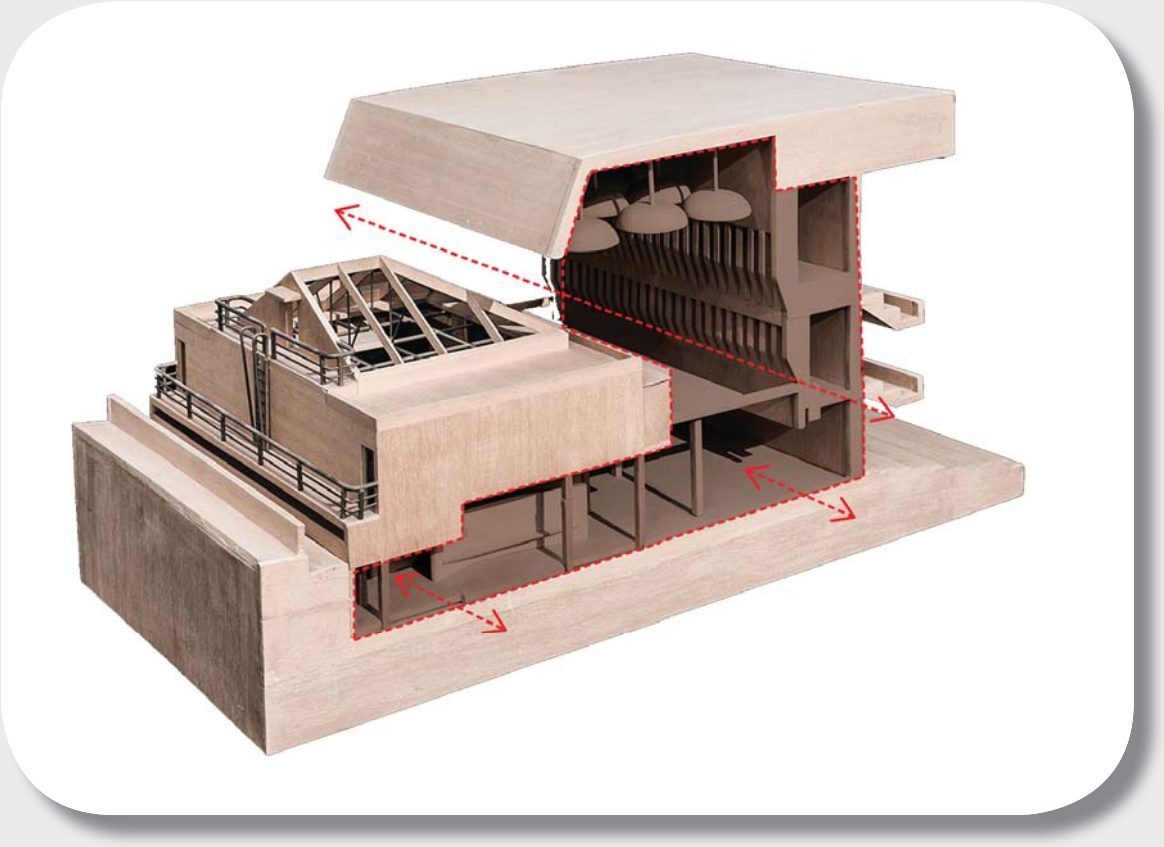




Figure 5.1. 02 : The Baxter Theatre, Ground Floor Plan



Figure 5.1. 03 : The Baxter Theatre, Exterior Courtyard

THE BAXTER THEATRE CENTRE

RONDEBOSCH, CAPE TOWN, SOUTH AFRICA.

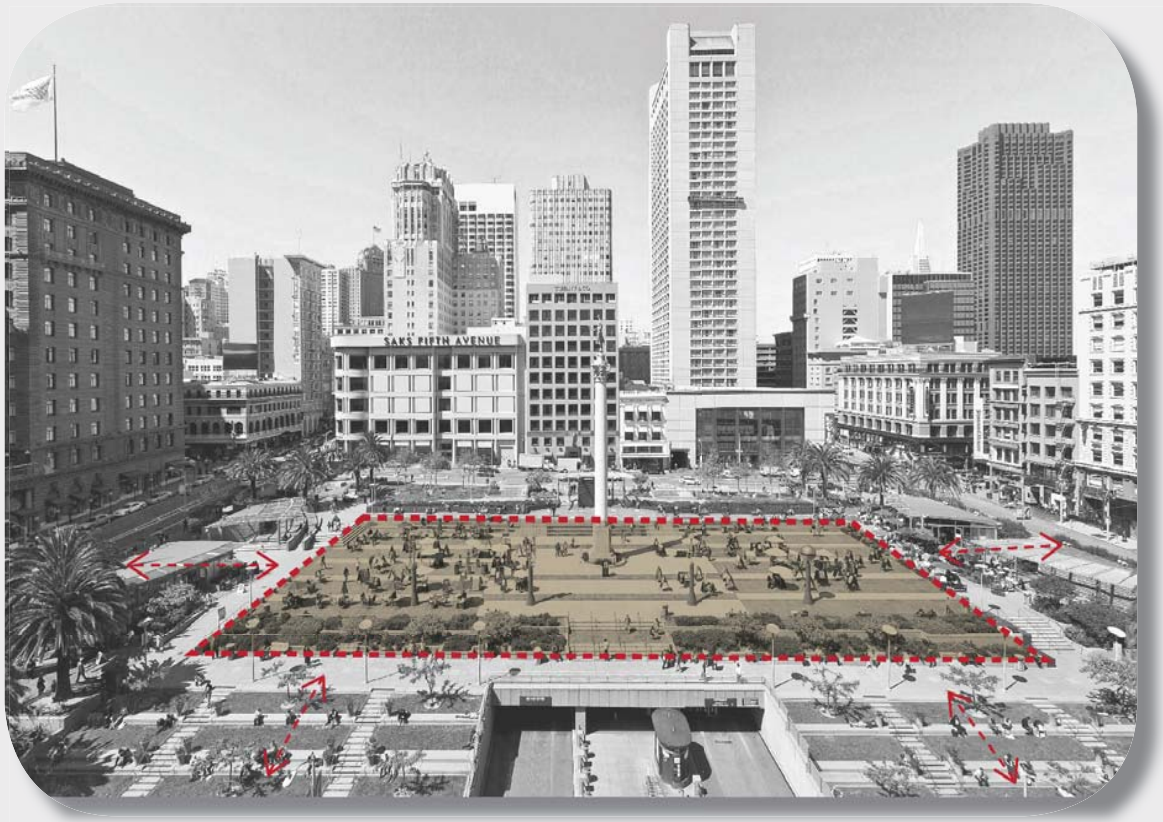
ARCHITECT : JACK BARNETT
DATE OF COMPLETION : 1977

Design Objective:

The objective of the Baxter Theatre is to host South African performing arts and present the culture of South African people on its stages. Its foyers and galleries play a major role in achieving this. The theatre aimed to create a vibrant cultural centre and develop an interactive relationship with local and university communities.

Relevance:

The Baxter provides a theatre and concert hall for the performing arts, as well as a studio stage, rehearsal rooms, office space, restaurant and a bar area and a spacious foyer. This programme is similar to the proposal of the visual and performing arts building in Alexandra. The Baxter also presented a form of support and hope during the apartheid era, and with the language Alexandra strongly shaped by apartheid spatial planning, this design proposal can possibly achieve what the Baxter theatre has. With its strong relationship with the University of Cape Town, the Baxter theatre was able to present multiracial, progressive work at a time when non-racial interactivity was banned and censored.



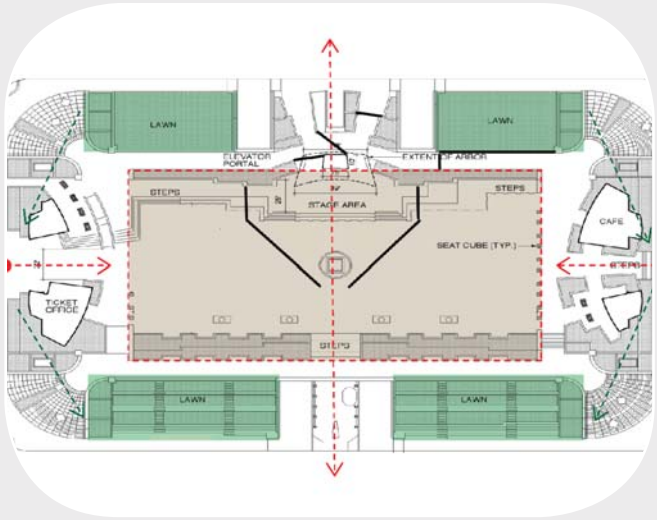


Figure 5.1. 05 : Union Square Plan Diagram



Figure 5.1. 06 : Union Square Aerial View

UNION SQUARE

SAN FRANCISCO, CALIFORNIA, UNITED STATES

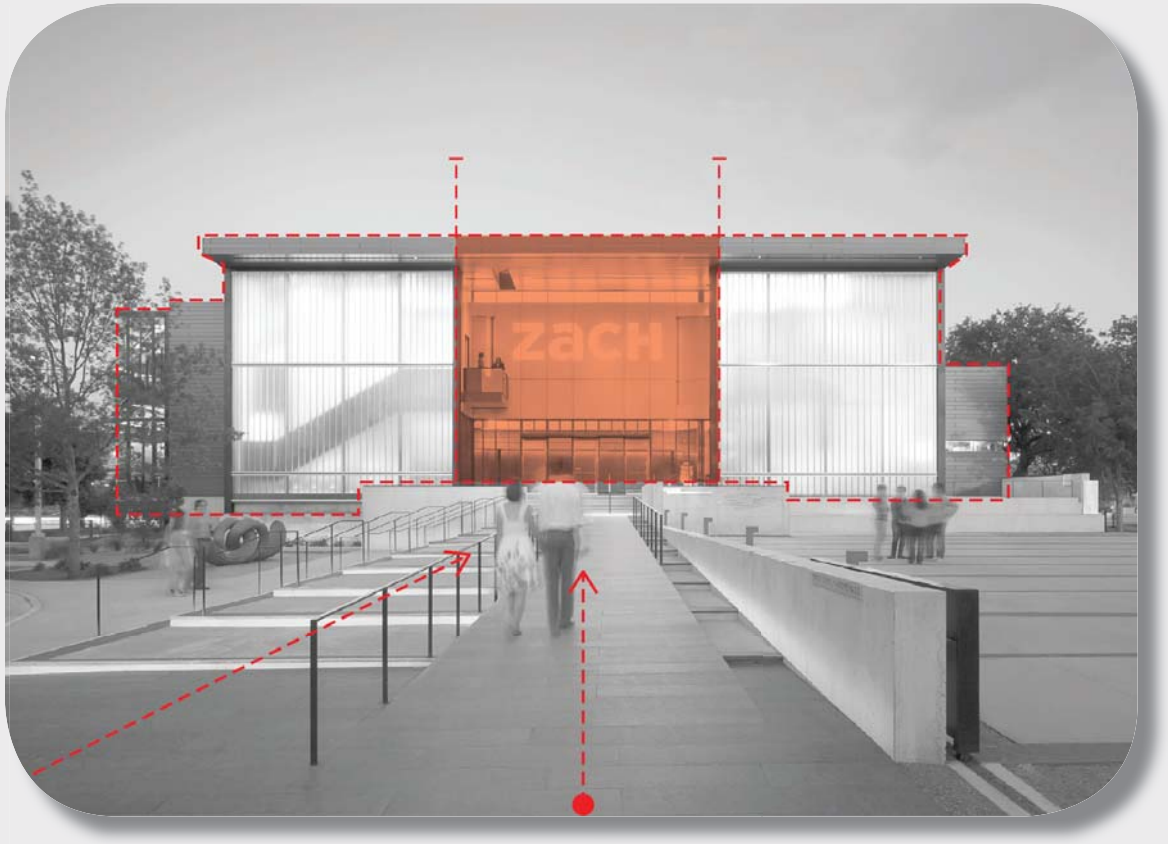
DATE OF CREATION : 1850

Design Objective:

Union Square was originally a park where many historical political demonstrations occurred. The Square was later named 'Union' Square due to its location at the union of Broadway road which was known as Bloomingdale Road and Eastern Post Road which no longer exists. The park held labor union rallies and a large 1861 gathering in support of Union troops.

Relevance:

The neighborhood that surrounds Union Square is anchored by the Square's pedestrian plaza and active park. The Square attracts a diverse range of professionals, street artists, students and protesters. The streets are lined with residential buildings, store fronts, restaurants, and cafes. The mobile stalls of the Union Square Greenmarket enhance the square as they draw crowds for local produce and food. The Rotary Square in Alexandra aims to achieve a similar vibrant environment, where creatives, locals and traders can exists and interact.



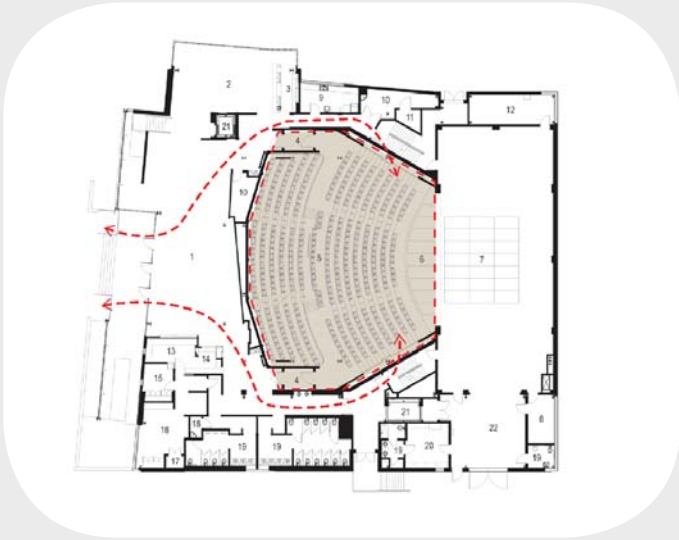


Figure 5.1. 08 : Topfer Theatre, Ground Floor Floor

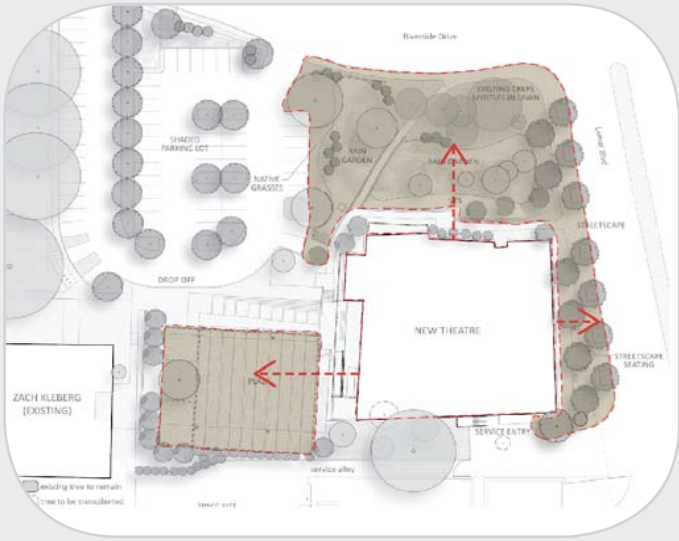


Figure 5.1. 09 : Topfer Theatre, Site Plan

TOPFER THEATRE AT ZACH

AUSTIN, UNITED STATES

ARCHITECT : ANDERSSON WISE ARCHITECTS
DATE OF COMPLETION : 2012

Design Objective:

In the Topfer Theatre there is one auditorium which sits in the centre of the building. The public amenities within the build¬ing are formed using double and triple volume spaces. Theatre support facili¬ties are placed the basement of the building, where the auditorium is serviced.

Relevance:

The Topfer Theatre consists of a gathering space set within in the landscape, this space enhances the public interface and adds to the ZACH campus environment, experience and image. The placement of supporting facilities are strategic as they compliment the public spaces and are easily accessible to its users.



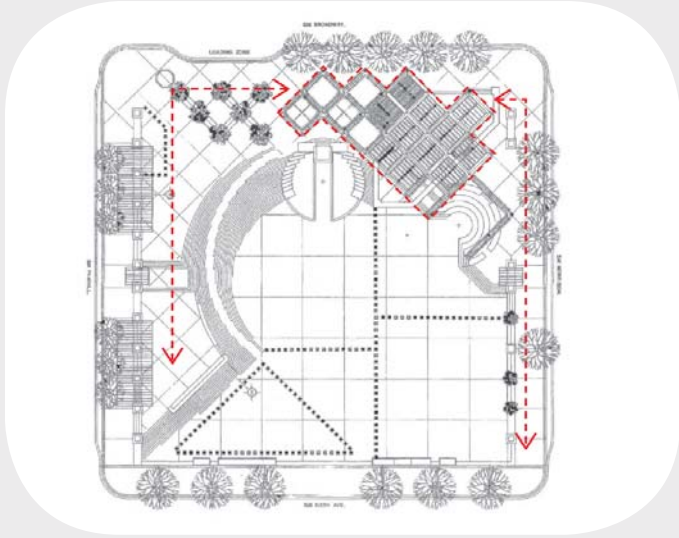


Figure 5.1. 11 : Pioneer Courthouse Square Plan

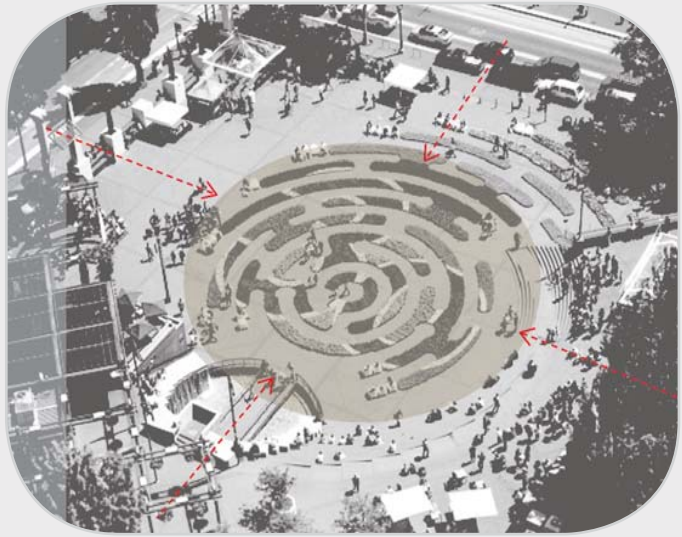


Figure 5.1. 12 : Pioneer Courthouse Square Image Diagram

PIONEER COURTHOUSE SQUARE

PORTLAND, OREGON, UNITED STATES

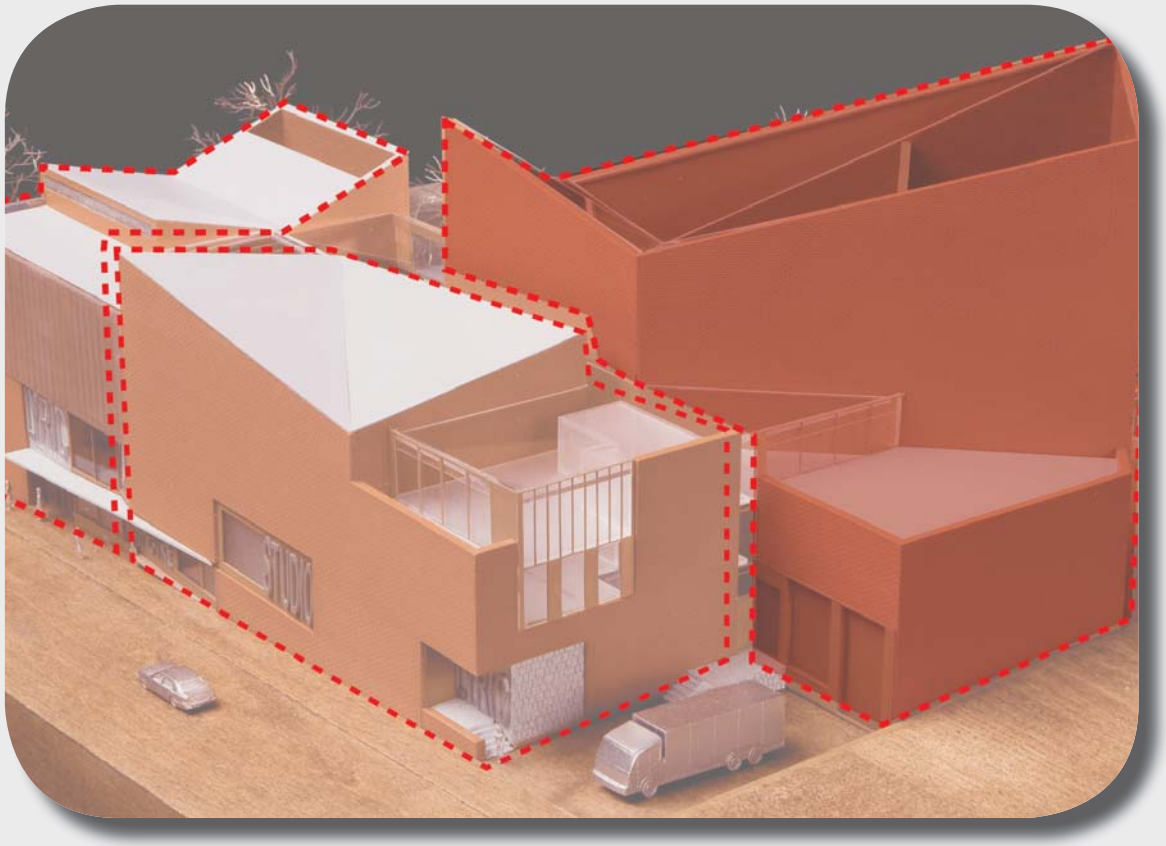
DATE OF OPENING : 1984

Design Objective:

Pioneer Courthouse Square is an open public space occupying 3,700 m2 of a city block in the centre of downtown Portland. Before the square was designed into a public space, an 800-car park was proposed to the Portland Planning Commission in January 1969, fortunately the commission rejected the idea and called for a public plaza to be built in the early 1970. An inclusive downtown plan proposed that the site be dedicated public space.

Relevance:

The centre of the square is arranged in the form of an amphitheatre where musical performances and community events occur. The seating is formed by approximately two dozen steps shaped in a semicircle. Part of the square is an area dedicated to an artistic feature framed by towering classical columns. People gather on this public square to play chess, eat, observe performances, and interact. The characteristic of this square is relevant to influence the success of the Rotary Square in Alexandra in transforming it into a vibrant open public space.



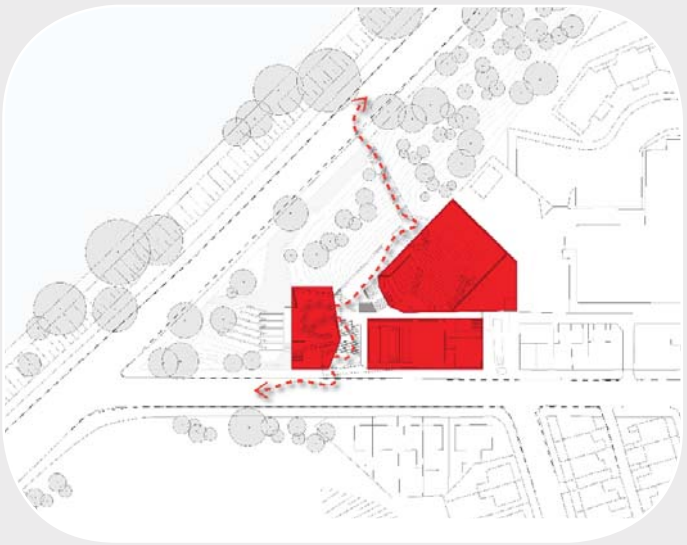


Figure 5.1. 14 : Site Plan Diagram, Lyric Theatre Belfast

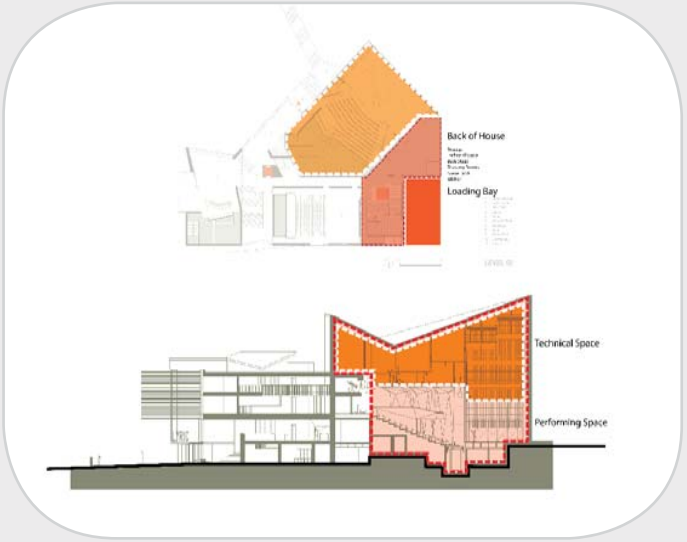


Figure 5.1. 15 : Plan and section diagram, Lyric Theatre, Belfast

LYRIC THEATRE

BELFAST, UNITED KINGDOM

ARCHITECT : O'DONNELL + TUOMEY ARCHITECTS
DATE OF COMPLETION : 1951

Design Objective:

The Lyric theatre is comprised of three different buildings which work together to create one whole theatre. The circulation is located around the main auditorium. There is a certain hierarchy to these three buildings namely, the main auditorium, a secondary auditorium and exhibition space. The theatre boasts double and triple volume space in the public areas. It dealt with the slope of the site very successfully.

Relevance:

In relation to the site in Alexandra, the Lyric theatre shares a few similar characteristics in response to its site slope and an irregular site shape. The Lyric Theatre sits on a sloped site at a triangular junction within the grid pattern of Belfast's brick street scape. The architectural design was built in response to the urban conditions of the site and restricted in size due to the size and irregularity of the site. The Theatre consists of solid volume spaces and transparent social and public spaces that wrap around the Auditorium, Studio and Rehearsal space.

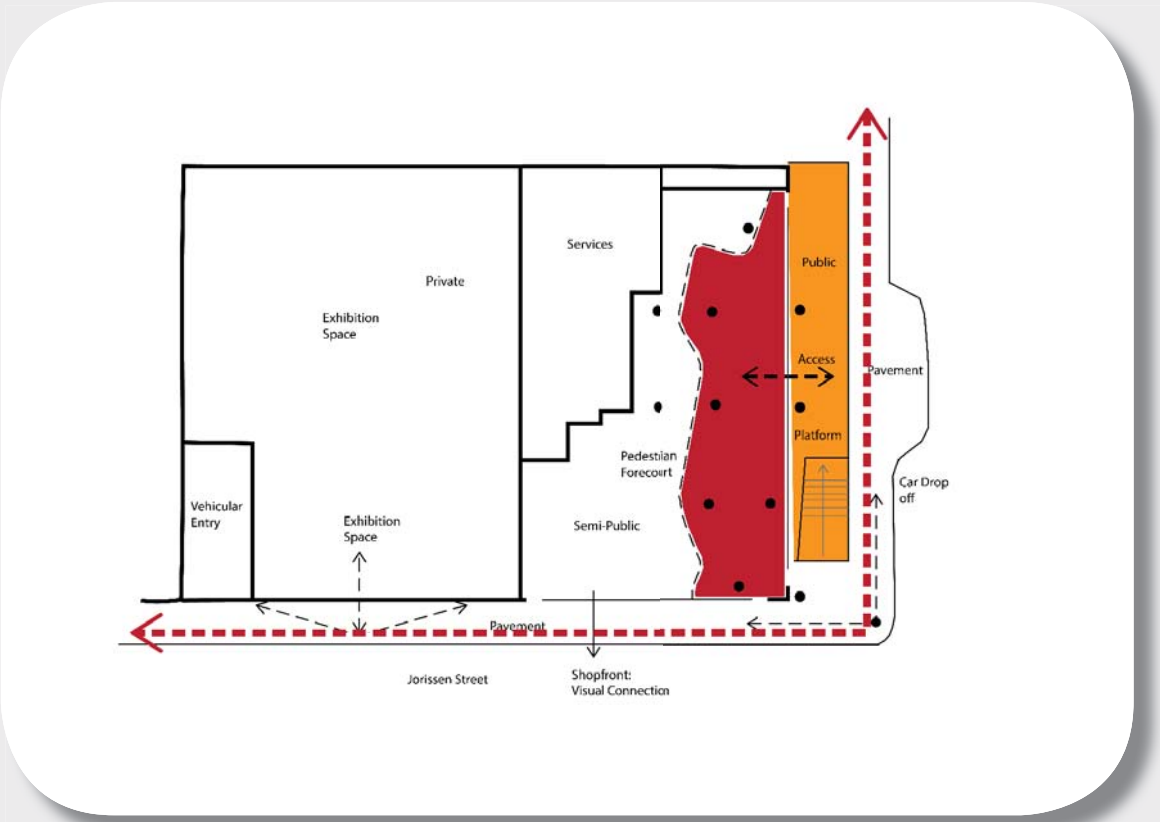


Figure 5.1. 16 : Ground Floor plan Diagram,WAM, Johannesburg



Figure 5.1. 17 : Ground Floor 3D Diagram, WAM

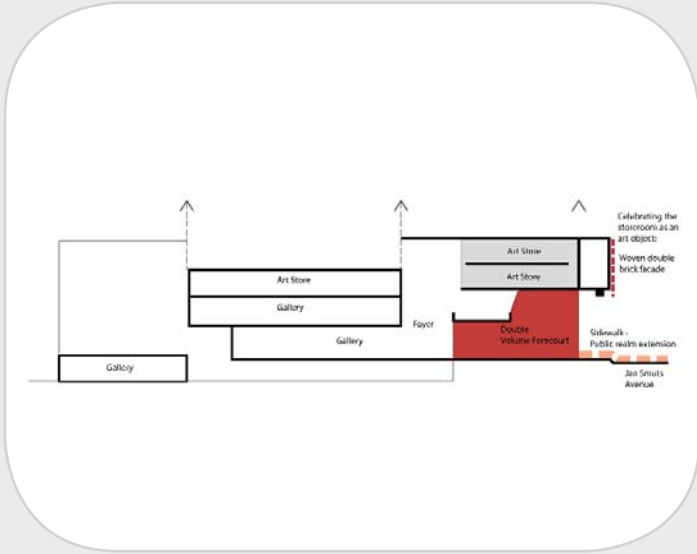


Figure 5.1. 18 : Section Diagram, WAM

WITS ART MUSEUM (WAM)

BRAAMFONTEIN, JOHANNESBURG, SOUTH AFRICA

ARCHITECT : WILLIAM MARTINSON WITH FIONA GARSON AND NINA COHEN

DATE OF COMPLETION : 2012

Design Objective:

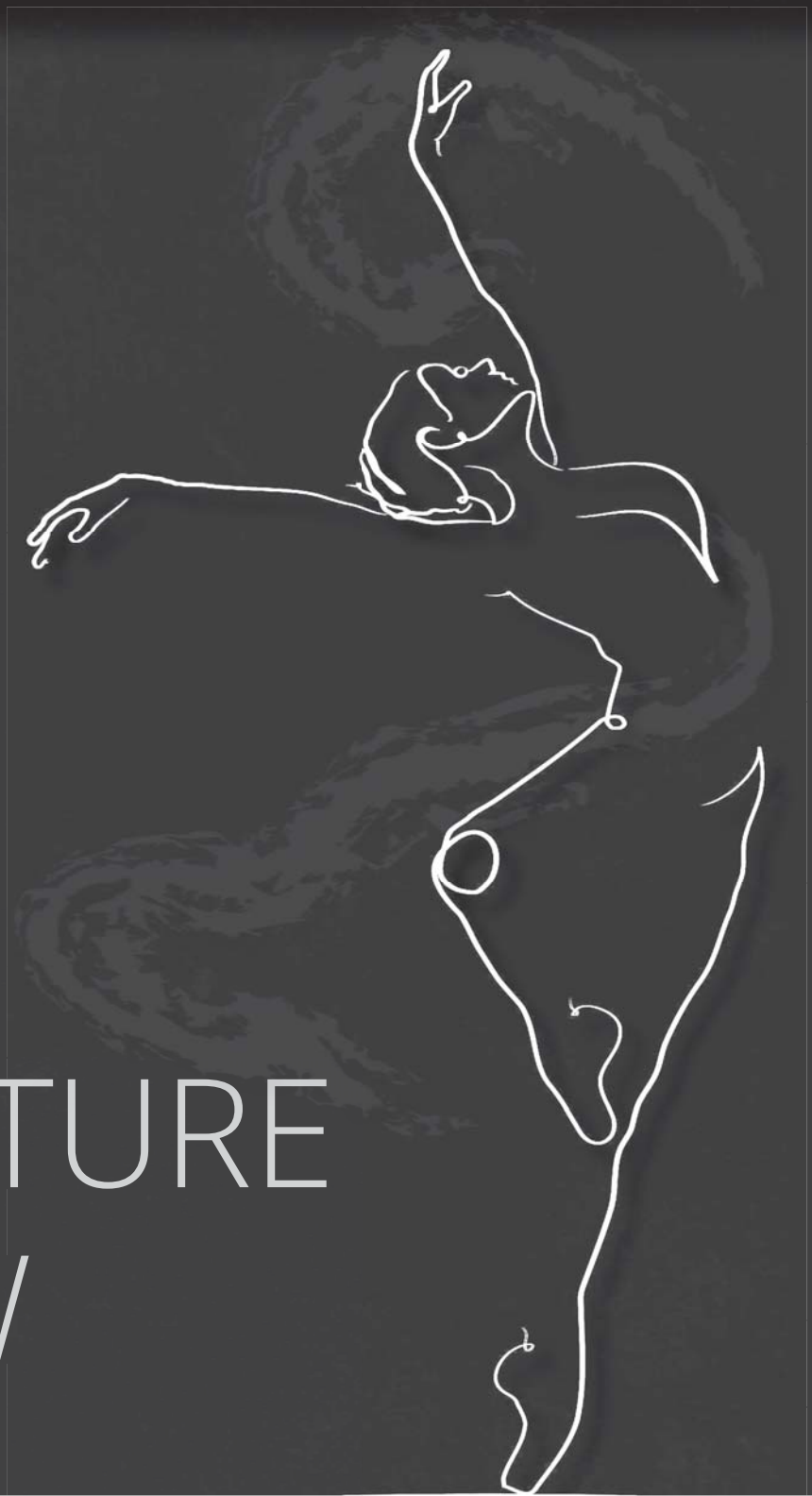
The Wits Arts Museum is home to many significant holdings of African arts in southern Africa. The current collection cover areas of historical, classical, and contemporary artworks displaying unique scope, geographical range and local specialisation with works dating from the 20th and 21st centuries. The contemporary South African art collections include photography, sculpture, media, paintings, watercolours and drawings.

Relevance:

- Active edges of the site are the corner and the sidewalk. Both fall into the public realm

- External and internal relationship is important for the public forecourt to work successfully

- Visual access and physical connections are important



06
LITERATURE REVIEW

6.0 ACADEMIC RESEARCH

THE RESEARCH WILL PRESENT THEORIES THAT WILL BE USED TO EXPAND THIS THEORETICAL FOUNDATION TOWARDS PREPARING A SUITABLE ARGUMENT ON THE DEVELOPMENT OF A VISUAL AND PERFORMING ARTS BUILDING IN ALEXANDRA, JOHANNESBURG.

The main question is divided in sub research questions presented below:

- **What is Theatrical Architecture?**

The research is done in a historical context, discussing the types of theatres throughout each period. It highlights the result of the literature research about historic theatrical architecture and contemporary theatrical architecture.

- **What constitutes of Good Civic Space and how can it strategically enhance Theatrical Architecture, to increase civic engagement in urban communities?**

This research defines civic spaces and highlights the spatial configurations of this type of space in relation to theatrical architecture.

- **How Urban Design Principles enhance Theatrical Architecture in an urban precinct?**

The possible criteria will be researched in detail, focusing on the design aspects that enhance theatrical architecture. This discussion will address the spatial and physical conditions that stimulate this.

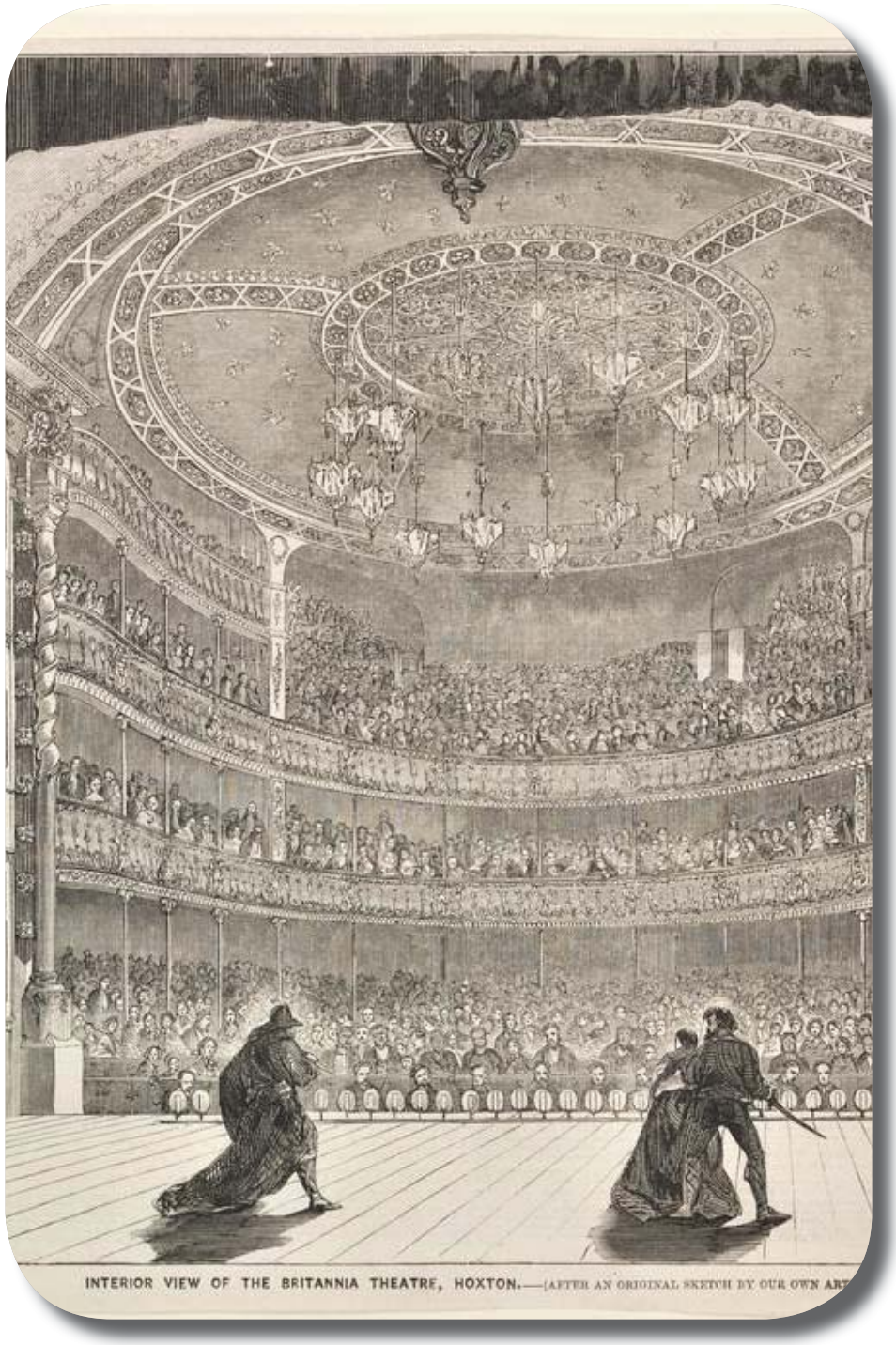


Figure 6.0. 01 : Interior Viw of the Britannia Theatre, Noxton

6.1 WHAT IS THEATRICAL ARCHITECTURE AND HOW CAN IT ENHANCE CIVIC ENGAGEMENT ?

HISTORICAL CONTEXT AND EVOLUTION OF THEATRE THROUGHOUT EACH PERIOD

Theatrical architecture is characterised as an architectural or spatial arrangement in addition to a performance-based programme, that is specifically designed for the performance of drama and the arts (music,dance and visual arts) by performers in front of an audience. This interaction stimulates impulses and a rapid exchange of information and ideas between groups, collectives, and individuals. It may happen within the configurations of architecture and in a public open space.

Owing to changes presented through social conditions and context, the nature of architecture and performance-spectator relations has evolved. In this research, the discussion is focused on the spatial configuration that relates to theatrical architecture. The discussion is based on the western hemisphere concepts in which the evolution and development of theatrical architecture is associated with influential movements, social conditions, and global events.



Figure 6.1.01 : Piazza Del Campo, Siena, Italy

Street Theatre

Street theatre was the initial concept that held performances before the art of performance became architecturally regulated. In the 14th century, the theatre concept appeared in the western hemisphere, in both natural and artificial open spaces. It proposed forms of theatre where communities viewed performances and other shows (Fischer-Lichte, Arjomand and Mosse, 2014). These performances involved celebrations, practices (healings, burial, and execution), court hearings, legislative gatherings (inaugurations, crowning, general meetings, democratic discussions, and group meetings) as well as weddings and artistic performances.

The Piazza del Campo in Siena in Italy is a primary illustration of this concept. As one of the most important medieval squares founded before the 13th century, this is a space outside a townhall surrounded by residential settlements, an open market and restaurants on the ground floor. The centre offers an open public space and environment for its community and neighbouring communities for gatherings, performances and even horse racing. This square can accommodate social rituals of diverse scales and purposes, and temporary and periodic spatial arrangements relating to social-cultural aspect presented within the context.

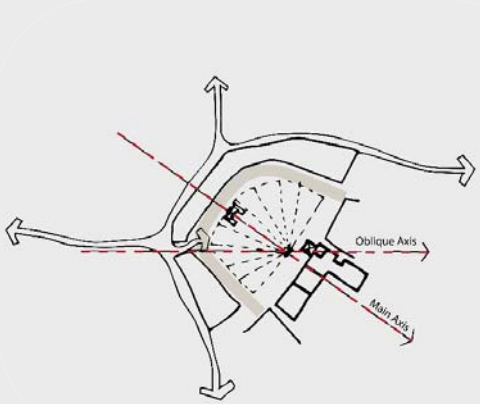


Figure 6.1.02 : Sidiary entrances from the streets

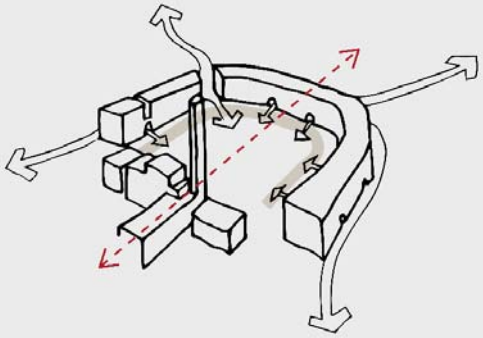


Figure 6.1.03 : Sidiary entrances from the streets

The Piazza del Campo, is situated within the valley created by two ridges of land, and the Cathedral (II Duomo) that sits at the top of the western ridge. The roads follow the topography, thereby defining the setting and position of the town square.

The Main enclosure formed by the surrounding buildings create a curve around the town square. This curvature follows the language of the streets and contours of the site. A common axis is presented where the typography and the buildings operate. The curves created by the buildings form a focal point along this axis as shown in figure 6.1.04. A break occurs in the enclosure where the main access for pedestrians sits and leads up to the cathedral, and this point of access creates an oblique axis that cuts through the main focal point of the town square (Walters,1989).

A thematic language and structure are created due to the relationship formed amongst the enclosure, axis and focal points as shown in figure 6.1.05. A backdrop is provided by the curve of the building for the Palazzo Publico, Campanilem and the Terro del Mangia (Walters, 1989). The location and placement of these buildings correlates the main and oblique axis, strengthening each axis.

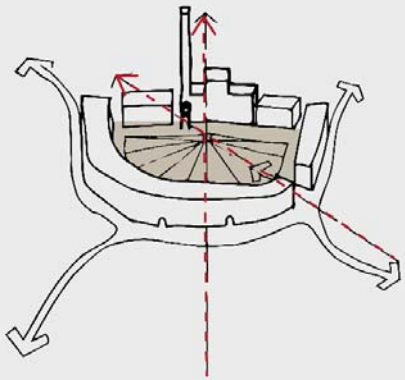


Figure 6.1.04 :Relationships between enclosure, axes and focus

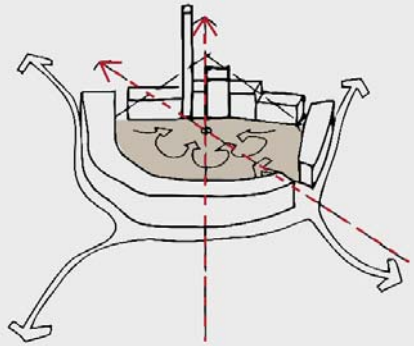


Figure 6.1.05 : Relationships between enclosure, axes and focus

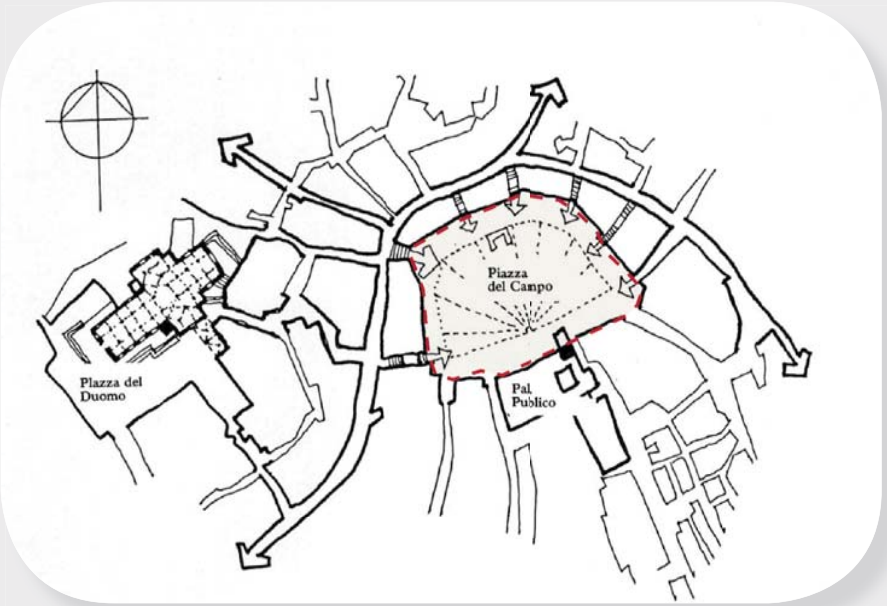


Figure 6.1.06 : geography and urban relationships of the central area of Siena

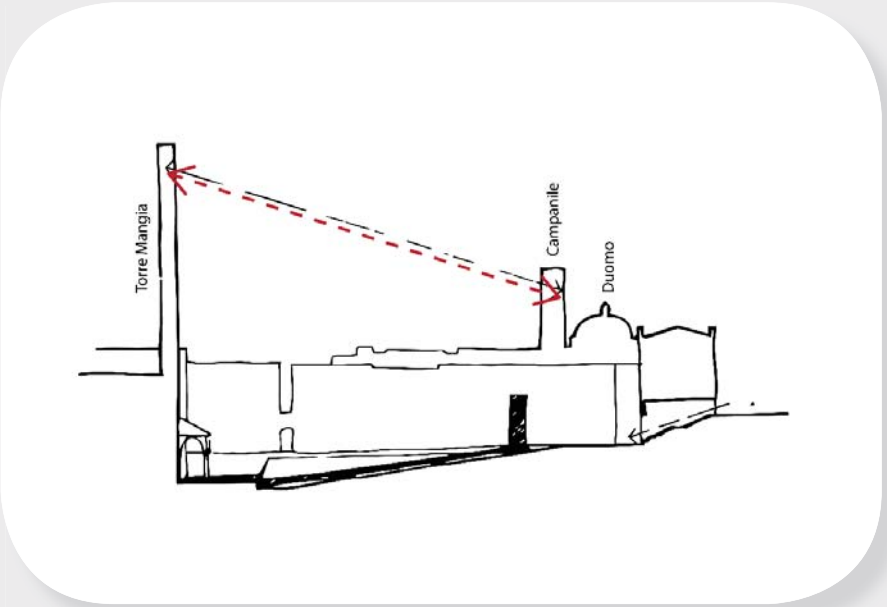


Figure 6.1.07 : Exaggerated height of the Torre del Mangia enables the Palazzo Publico

Theatre in Hierarchy

From the beginning of the 16th century, the notion of theatre referred to buildings that were placed in enclosed environments. This definition of theatre prevailed since its introduction in the western hemisphere and is still prevalent today, globally. During the 18th century, the range of theatre was tapered down to institutional art theatre which primarily occurred in Germany. This theatre entitled only opera, drama, and ballet to perform and performances such as circus acts and colonial exhibitions that were designed to showcase the achievements of nations were excluded (Fischer-Lichte, Arjomand and Mosse, 2014).

Since performances were set in the configuration of architecture, the social political hierarchy influenced the receptive roles of the audience because of the controlled spatial setting. The perspective shifted from dynamic street scenes to scheduled staged performances placed in a permanent setting. During these performances, performers would deliver messages and stories while audiences of high status took this opportunity to demonstrate their wealth and social status (Fischer-Lichte, Arjomand and Mosse, 2014).

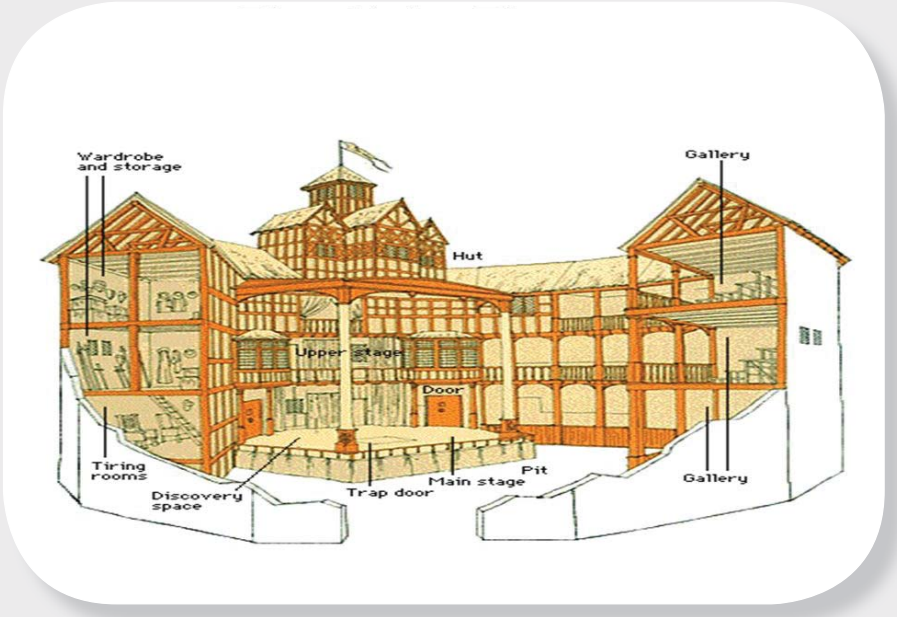


Figure 6.1.08 : TheGobe Theatre Diagram

One example of a theatre in hierarchy is the Elizabethan Globe Theatre in England. This theatre has an audience capacity of 1500. The hierarchy in this theatre is evident in the planning of this space as it has an open circular ground floor with three storeys of seating. The seating arrangement is lined with the spectator's social situation; an audience of noble status and wealth sat next to the stage in order to be seen by other people, the common audience of lesser status sat up at each storey, while poor peasants stood on ground floor in front of the stage. This theatre is said to be a product of social distinctions created during this period, which as a result has influenced the separation of the various audience groups and the separation between the audience from the performers as well (McKinney, and Butterworth, 2009).

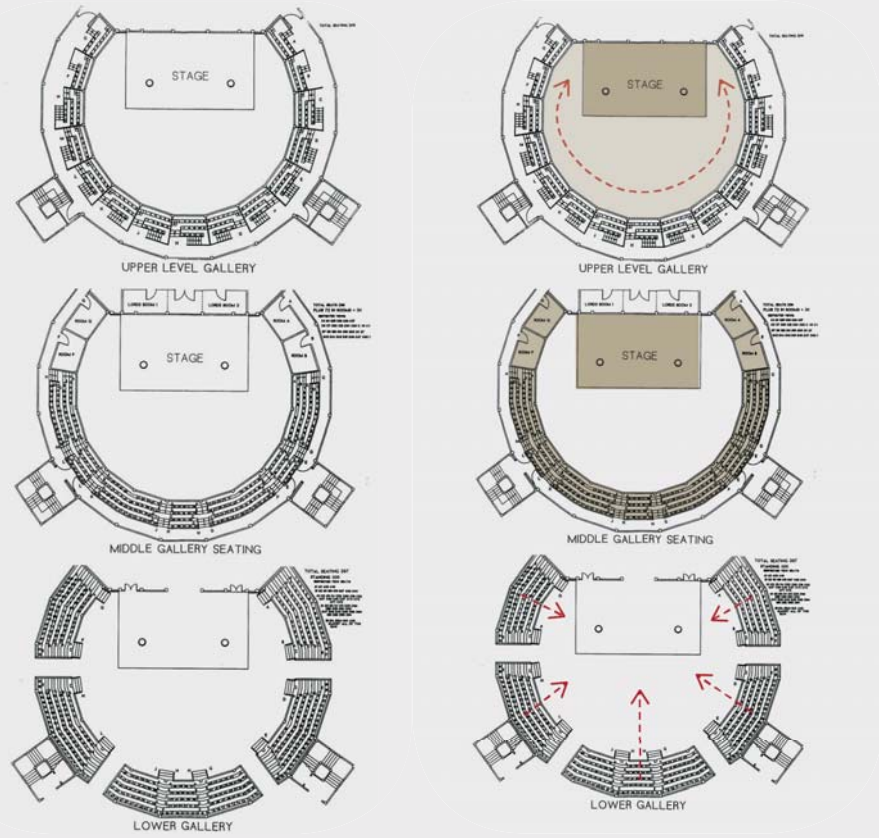


Figure 6.1.09 : Shakespeare Globe Floor Plans and spatial diagrams

Dialectical Theatre

Dialectical Theatre also known as Epic Theatre was a concept proposed by Bertolt Brecht. He suggested that a theatre performance "should not cause the audience to identify emotionally with the characters or action before them, but should instead provoke rational self-reflection and a critical view of the action on the stage" (Fischer-Lichte, Arjomand and Mosse, 2014). Brecht felt that the audience was left complacent when they experienced a climatic catharsis of emotion with the performer. Rather, he wanted theatre to encourage the audience to engage in a way that doesn't cause them to suspend their beliefs but adopt a critical perspective, that helps them recognise exploitation and social injustices that occur in the world. He wanted the audience to leave the theatre with the notion to effect change (Fischer-Lichte, Arjomand and Mosse, 2014).

Brecht thereby engaged the use of practices that reminded the audience that the performance was a depiction of reality and not reality itself. Brecht wished to communicate that the same way theatre had a constructed nature and could be changed so could the audience's reality (Fischer-Lichte, Arjomand and Mosse, 2014).

Proscenium-arch theatres were still popular well before late 18th century. While the fan shaped, thrust auditorium and the sunken shaped, arena orchestra made the vision of the stage a priority, the photo framework, proscenium-arch stage suggested a potentially passive spectator role for the audience. The development of arena and thrust theatre, promoted the 'reciprocal exchange of energy between performer and audience', instead of focusing on internal communication of the characters on the stage (McKinney and Butterworth, 2009). In the late 19th century, debates on revaluating the concept of theatre and the connections between the performer and the audience were conducted in both scenography (the design and painting of theatrical scenery) and architectural fields were challenged (Fischer-Lichte, Arjomand and Mosse, 2014).

For example, the theatre was understood by avant-garde movements as an independent art instead of as a means of raising publicity for literary art (Fischer-Lichte and Riley, 1997). The Dadaists and surrealists tried to make theatre a reality, whereas the Bauhaus Movement abstracted scenes and stages without actors and brought visual art to life with the aim to enhance the audience's creative potential and transform theatre into a new language (Fischer-Lichte and Riley, 1997).
The changing role from a passive audience to an engaged audience resulted in the development of theatrical architectural from a dialectic theatrical forum to active theatre.

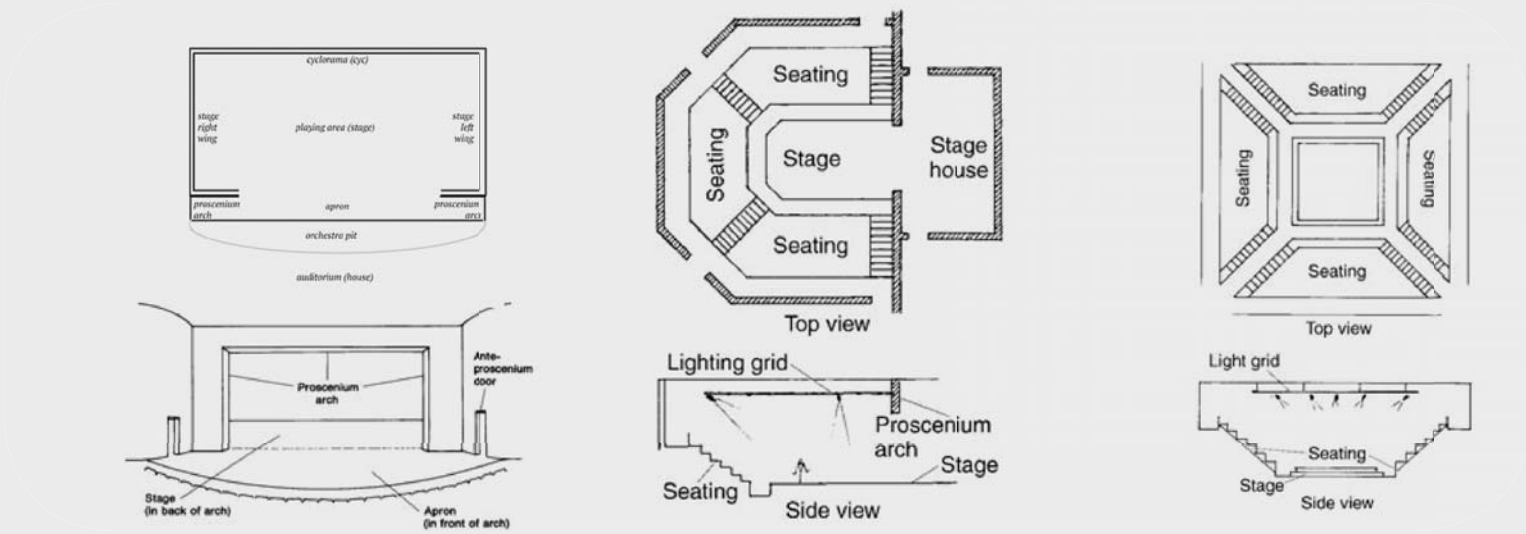


Figure 6.1.10 : Three primary stage configurations. Proscenium-Arch, Thrust Stage and Arena Respectively

Active Theatre

WW II marked the beginning of cultural exchange among numerous countries, including the Chinese Opera and Japanese Kabuki Theatre in Europe. The concept of Hanamichi active theatre extends the performance into the audience, triggering different focus points within the performance. Walter Gropius also proposed a mechanised concept in 1927, in which the Total theatre would rotate and serve as interactive piece with the audience (Fischer-Lichte and Riley, 1997). The notion of active theatre created a new mode of perception and relation between the performer and observer.

In the 1960s, the Fluxus movement was established. It was an avant-garde art movement that surfaced with a group of artists who had become dissatisfied with the elitist attitudes they saw in the art world during that time. This group of artists gained inspiration from Dadaists and Futurists but focused primarily on performance aspects on the movement. Fluxus consisted of a range of international artists, musicians, and creatives. They were known for combining performance, music, visual arts, urban design, architecture, and literature. During this period emphasis was on the method and process rather than the final product. This became a new phenomenon in cultural performance and production.

During this period, a Polish founder of innovative theatre, Jerzy Grotowski, suggested the migration of performance beyond theatre facilities, even though he claimed that theatre exists between the spectator and the performer, he stressed how performance itself produces spatial concepts and spatial configurations (Fischer-Lichte, Arjomand and Mosse, 2014). Grotowski purposely used the term spectator instead of audience because to him, theatre was about an individual encounter. “It is never homogenous; it’s never the audience as a total body of people. It’s always about that one-to-one relationship” (Allain, n.d.). His work was accused of being elitist, because he wanted to keep the audience at a small intimate scale.

He claims that the concept was not elitist, rather it is about having a clear understanding of what the limits of theatre are. During that period, the intimacy and that proximity was possible with only a few people, but today there is a growth in the popularity of one-to-one theatre experiences, where immersion and participation occur with the audience. Grotowski created an immersive environment but within a much more theatrical set up, because it was still within a single unitary space of a building: a room, studio or gallery. Jerzy Grotowski worked with Jerzy Gurawski who was an architect and not a stage designer. During their works together they thought about the whole room as an architectural space rather than as a space of viewing such as an proscenium arch. The acoustic dimensions were also important mostly when working on the performer’s tone and the musicality of the performance as a whole (Allain, n.d.).



Figure 6.1.11 : Kabuki play in 1800s

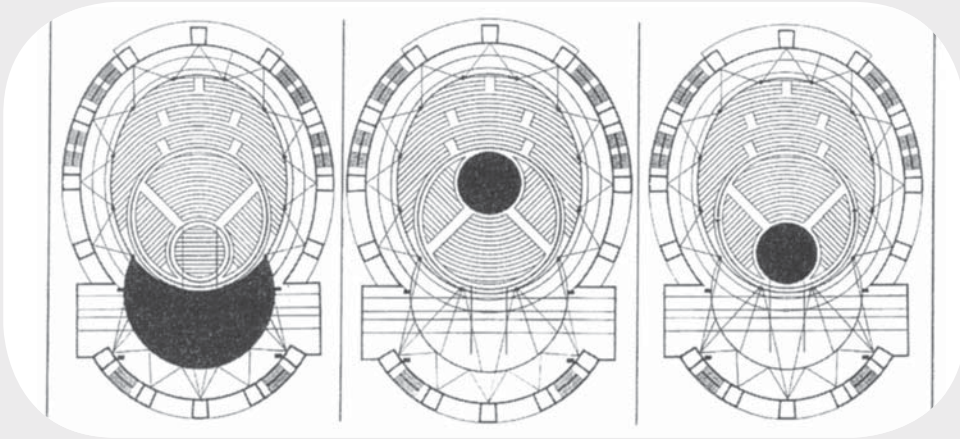


Figure 6.1.12 : (Gropius, n.d.) Total theatre Floor Plan perfoamnce Nodes

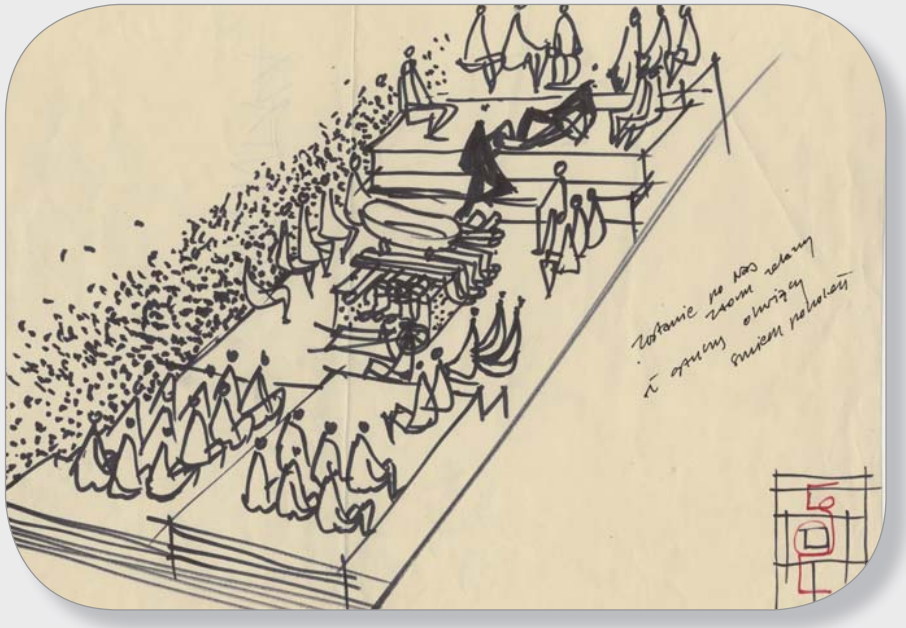


Figure 6.1.13 : (Grotowski, 1962) Space Layout for Akropolis



Figure 6.1.14 : Black Box Theatre At Detroit Opera

Transpose Theatre

Transpose theatre refers to the development of theatre technology that enables the audience to take a more involved position with performances. Contemporary theatrical architecture and performance evolved into a combination of entertainment and living experiences in the shape of transpose theatre, that range from black box theatres to exterior performance stages.

Black Box Theatre was invented during the 1960s. It takes on an exposed stage system in which every production result in different spatial configurations assigned for performance and the audience (McQuire, 2008), enabling flexible role interchanges and viewing experiences among performers and the audience.

In 2009, REX and OMA built the Dee and Charles Wyly Theatre in Dallas (USA), realising the cultural shift of urban theatre through transformability. The ground floor of the theatre can transform from a proscenium environment to a directional layout that opens onto an open public space in front of the architecture, when the front and backstage programmes are repositioned.This example demonstrates a significant shift in theatrical architecture as the architecture opens and expands into the public sphere, which acts as “an intermediary between classes and groups” and contributes to cultural and social heterogeneity (McQuire, 2008).



Figure 6.1.15 : (Baan, 2009). Dee And Charles Wyly Theatre

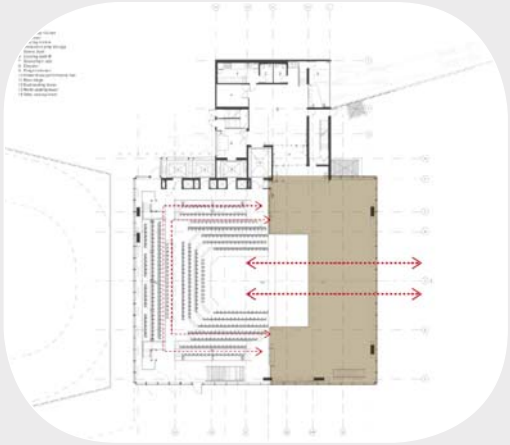


Figure 6.1.16 : Dee And Charles Wyly Theatre

Mobile Theatre

An ambiguous relationship between performers and the audience was established in the 21st century with the rise of performances in the public realm (Tschumi, 1996). The theatre is yet again active upon streets and on most common spaces present in our daily lives, and it continues to breathe new meanings for cultural production in abandoned buildings and factories and other infrastructures.

Performance spaces are now created from spaces found in urban contexts such as terraces, squares, spaces for circulation, shopping centres or even walkways (Tompkins and Birch, 2012). Vehicles are also becoming temporary and mobile stage instruments.

In relation to the evolution of theatrical architecture, transformability, street theatre and mobility will be the subject of the potential architectural design project and applied in a way that corresponds to the context and events of Alexandra. The social condition and cultural patterns in Alexandra, demands a new kind of theatrical architecture, that combines and experiments with the different notions of historic and contemporary theatrical architecture forms that have been discussed. This will result in the performer and spectator or the public becoming builders themselves and contributing to the spatial construct of the Alexandra precinct (Tschumi, 1996).



Figure 6.1.17 : (Bild,2011.) BMW Guggenheim Lab



Figure 6.1.18 : The Playing Field- A Temporary Setting for Performance in the Centre of Southampton



Figure 6.1.19 : The Straw Theatre, Tallinn, Estonia

1650 1700 1750 1800 1850 1900 1950 2000 2050

1 STREET THEATRE

2 THEATRE IN HIERARCHY

3 DIALECTIC THEATRE

4 ACTIVE THEATRE

5 TRANSPOSE THEATRE

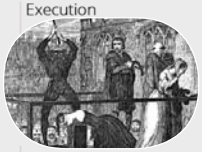
6 MOBILE THEATRE

WHAT
Capacity Typology

Social Entertainment



Execution



Greek Theatre



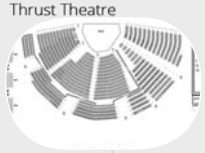
Elizabethan Theatre



Arena Theatre



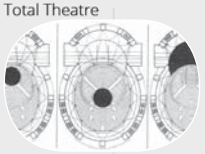
Thrust Theatre



Kabuki Theatre



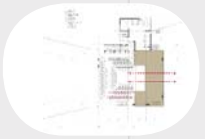
Total Theatre



Urban Theatre



Black Box Theatre



Promenade Theatre



Mobile Theatre



WHERE
Characteristic Context

Organic Public Realm

Controlled and Contained

Controlled and Contained

Controlled and Contained

Controlled Private / Public

Organic Public Domain

WHO
Performer- Spectator Relationship



Active audience



Passive audience



Engage audience



Engage audience



Engage audience



Active audience

WHEN
Degree of Frequency

Temporary Periodic

Permanent Schedule

Permanent Scheduled

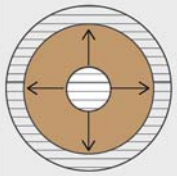
Permanent/Transformable Scheduled

Transformable Scheduled

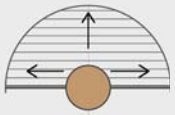
Transformable Improvisational

HOW
Architectural Configuration

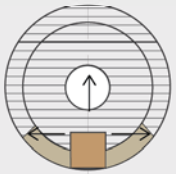




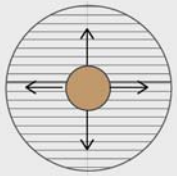
Piazza del Campo Diameter
130m Audience filled to Capacity
Open air, public space



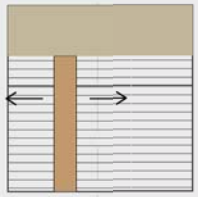
Epidaurus
Diameter 145m Height 30m
14000 Audience Capacity ,open-air theatre



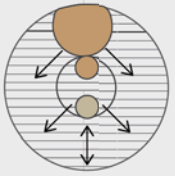
Globe Theatre
Diametre 30m Height 11m
1500 Audience capacity
Open air Theatre



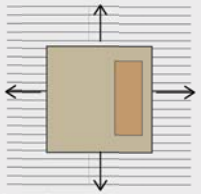
Arena Houston
Stage Diameter 9m
2732 Audience Capacity Indoor Theatre



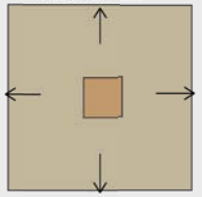
Ichimura-za Theatre
Width 20m
1808 Audience Capacity Indoor Theatre



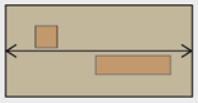
Total Theatre
Indoor Theatre



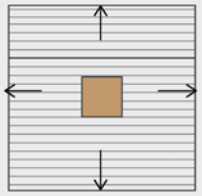
Dee and Charles Wyly Theatre 7700m2
600 Audience Capacity
Ground Floor Theatre



Black Box Theatre



BMW Guggenheim lab 100m2
Audience filled to Capacity
Back Alley Theatre



Tiny Traveling theatre 3m2
5 Audience capacity Mobile Theatre

Figure 6.1.20 : Summary of Evolution of Theatrical architecture

6.2 WHAT CONSTITUTES OF GOOD CIVIC SPACE?

HOW CAN CIVIC SPACE STRATEGICALLY ENHANCE THEATRICAL ARCHITECTURE, TO INCREASE CIVIC ENGAGEMENT IN URBAN COMMUNITIES?

Artists and cultural organisations are intentionally extending theatrical architecture into new civic environments, such as community and urban planning initiatives, and community development projects, as well as establishing their own cultural and civic spaces (Redford and Lynch, 2008). While doing so, they contribute essential material, creativity, integrity, and innovation to civic engagement and promote the achievement of a range of civic and social impacts (Redford and Lynch, 2008).

Theatrical architecture serves as a physical and experiential environment where people learn to coexist and connect. A Neighbourhood that incorporates theatre and the arts allows for the creation of a cultural environment and a community-based arts project that involve residents, allowing them to engage in creative and innovative activities that incorporate social and civic engagement (Redford and Lynch, 2008).

Civic Space

Civic spaces are an extension of communities and they operate as a stage for the public. The role of civic space is to create a setting where socio-economic exchange can occur, and where festivals and celebrations can be held. They create an environment for cultural diversity. They are the 'front porches' of civic institutions like courthouses, federal office buildings or theatres, because they provide a space where the public can communicate with one another as well as with the government.

Good civic spaces consist of good open public space. Such a space must be successful enough to constitute a strong sense of community, communication, and connection. Much like the history of theatrical architecture the relationship amongst people through each period was an important aspect for its success. The notion of civic space should be able enhance the community's value, sense of pride and belonging (*What is a great civic space, 2009)*.

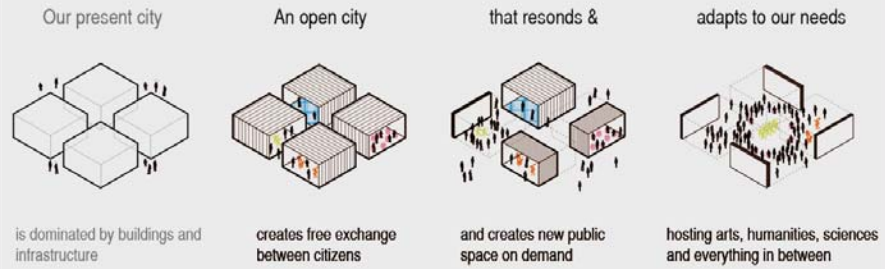


Figure 6.2.01 : (Zhang, 2013) flexible assembly for serendipity and public events

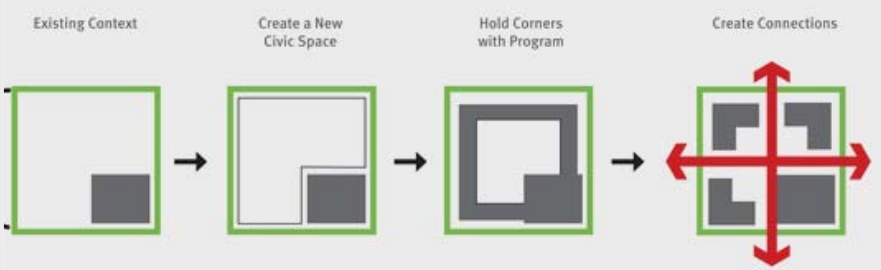


Figure 6.2.02 : Wrapping new civic space with a mixture of uses

Theatrical architecture can therefore be enhanced with the addition of a successful civic space, as it allows continuous interaction among the public and acts as an extension of the interaction that takes places between the performer and the audience, within an architectural configuration. This communication is transferred into the urban realm and begins to create a dynamic and cultural environmental where ideas are exchanged.

Benefits of Civic Space

Civic space enriches the experience of people and enhances the surrounding buildings of communities, but the advantages of transforming it into a good public place go well beyond just space. Good public spaces contribute to community growth that include economic, social, environmental, and cultural growth. It can enhance the civic realm visually, while providing the community with a sense of character and a range of public activities. It can act as a spatial focal point that defines and creates a foundation for urban growth (*What is a great civic space, 2009)*.

Spatial activation is important in providing key elements to public spaces. A central plaza in Charlotte, North Carolina provides a good example of a civic space that demonstrated the importance of integrating a well-designed programme with spatial design. The plaza was initially a deserted space.



Figure 6.2.03 : Charlotte, North Carolina, Plaza transformation

The vastness between the surrounding offices and buildings were uncannily underutilised, and the seating was unreceptive, and the space lacked public activities. The transformation of the plaza began with the realisation of what people needed. The spatial activation approach featured public art, deck chairs and bean bag seating installations. These installations helped attract pedestrians into the space, allowing them to reap the benefits of the public space's transformation. In addition, the space was further activated with live music and food trucks every Friday. The results of this transformation indicate that design installations have a significant and positive impact on the civic capacity of a local community (Sadin, 2018).

The above example is relevant to the research site in Alexandra, Johannesburg, as it constitutes of a deserted rotary square that could benefit from a spatial activation initiative. The 3 main principles obtained from the example included visibility, approachability, and Flexibility. Visibility was possible because the spatial activation helped the renovated space be seen by people. The approach of the redesigned space had to be considered as a redesigned space can be intimidating, causing community members to wonder if the space is made for them to use. While certain fitting of design was permanent, the programme was not. The programme allowed for the space to be flexible and adaptable, serving multiple functions (Sadin,2018).



Figure 6.2.04 : Charlotte, North Carolina, Plaza programme

Sometimes, public places offer free, open platforms for people to experience art, attend performances and take part in cultural activities. From the “Shakespeare in the Park” events to the string quartets in Downtown Plaza, good civic spaces support and improve the cultural life of the community. Rhode Island ‘s Water Fire, an award-winning fire and music installation, had a significant cultural and economic effect, drawing hundreds of thousands of tourists to downtown Riverfront on summer and fall nights. An emblem of the city’s rebirth, Water Fire attracts crowds and activities to a core urban area that was traditionally abandoned after dark.

Another form of civic space includes spaces that are regarded as sites for disseminating common values and knowledge. These include community centers, public libraries, schools, and institutions. The Lincoln Memorial in Washington, DC is an example of this. The manner in which this civic site is planned and constructed is influenced by the architecture of the surrounding buildings and the display of prominent figures, war memorials and other civic tributes. This are all part of the long tradition in the United States of designing such environments to inculcate democratic values. These events also put together a diverse range of people and set the stage for meaningful civic engagement.



Figure 6.2.06 : Washington Monument And Reflecting Pool, Washington, DC



Figure 6.2.05 : Sundance Summer Theatre, Utah



Figure 6.2.07 :Waterplace Square End Of Waterfire

Civic Engagement

Civic engagement is an expansive and controversial term. Michael Delli Carpini defines it as the actions of individuals and collectives to identify and address concerns of the public (American Psychological Association, 2008) Firstly, the term suggests civic engagement as behavioural. Although attitudes and beliefs are potential motives and implications of civic engagement, the engagement itself is related to action. Secondly, civic engagement is intentional and conscious, therefore civic engagement is not accidental. Lastly, civic engagement is public. It can exist in either individual or collective contexts, but it is aimed at concerns of the public, not private.

Civic engagement is profoundly rooted in the history and living experience of a person. Early socialisation and education are part of the most influential factors that influence civic engagement. This study demonstrates that while someone's immediate context, such as exposure to new ideologies through art, may influence civic engagement, this impact is likely to be rather modest (Stern and Seifert, 2009). Another challenge posed by the nature of civic engagement is presented. If someone's probability of being civically active are the outcome of one's early social experiences, then any connection between an individual's cultural involvement and civic advocacy should not be assumed (Stern and Seifert, 2009).

Indeed, the developmental approach to civic engagement leads to a wider inquiry, namely, what is the connection between the arts and civic engagement over the life cycle? To what extent is cultural engagement a variable in the early primary socialisation and education of engaged citizens? How will the arts integrate into the process of civic and community engagement?

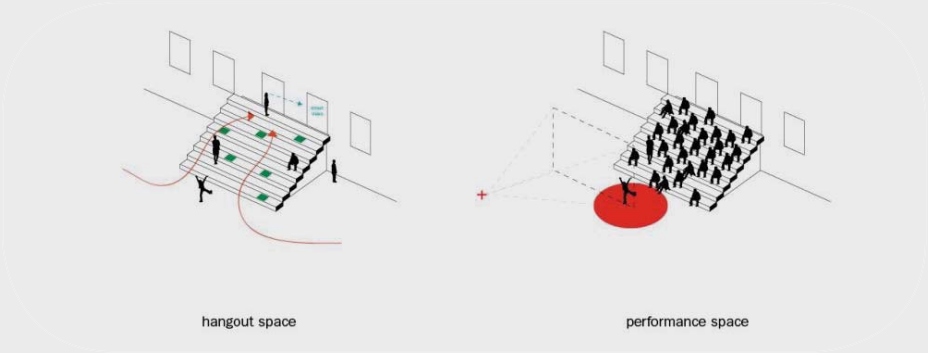


Figure 6.2.08 : Hamilton Grange Teen Center - Flexible Performance Space Diagram

Public Sphere

The notion of the public sphere is another theme of importance to this discussion. Several social theorists, including Hannah Arendt and Jurgen Habermas, have stressed the significance of a space of liberty and debate as crucial to the introduction of social-political ideas. However, as with social capital, conflicts over the concept, cloud its application to civic engagement based on the arts (Canovan, 1985).

Arendt positions the arts at the centre of her categorization of the public sphere, while Habermas suspects that the arts can undermine the public sphere as a setting for unobscured, rational engagements. Arendt claimed that the public sphere has to provide a spatial language in which participants can engage. "For real democracy to take shape, it is not enough to have divided people to vote individually and secretly through their own light. People should be engaging with one another and speaking to each other in public: talk in a public place such that civic issues are clear to them "(Canovan, 1985). For Arendt, the arts and, particularly, the performing arts offer an appropriate analogy for civic engagement (Canovan, 1985). When referring to her focuses on political activity in the public sphere. Arendt relies heavily on the ideologies of performing arts: music, dance and drama.

The dramatic analogy becomes quite clear in her emphasis on public appearance, on entering the light of the public stage, on the self-revealing character of action, as well as on the need for an audience to witness and remember what is being done (Canovan, 1985). This integration of politics and performance is by no means her only cultural argument, although her conceptualization of the public sphere is greatly influenced by the architectural notations concerned with staging public space in which people can move and explore worldly democratic constructions (Stern and Seifert, 2009).

There are conflicts of the public sphere being used as a fully rational realm, opposed to it being used as a platform of contentions and debate where performance is the core of the concept of the public sphere, which further influences the role of the arts in civic engagement. In Arendt 's view, the arts enter the public sphere as a "persuader" who takes what could be a flat and quickly overlooked fact and renders it vibrant and diligent (Canovan, 1985).

6.3 URBAN DESIGN ASPECTS THAT ENHANCE THEATRICAL ARCHITECTURE

HOW CAN URBAN DESIGN PRINCIPLES ENHANCE THEATRICAL ARCHITECTURE IN AN URBAN PRECINCT?

" The city fosters art and is art; the city creates the theatre and is the theatre. It is in the city, that man is more purposive and activities are focused . . . The physical organisation of the city may . . . through the deliberate efforts of art, politics, and education, make the drama more richly significant, as a stage-set, well-designed, intensifies and underlines the gestures of the actors and the action of the play" (Mumford, 1937).

The City was understood as a 'theatre of social activity and action' by American historian, Lewis Mumford. Through his studies of cities and urban architecture, Mumford maintained the idea that theatricality (qualities that relate to the theatre or to the performance and writing of plays) and performativity (effective change of the world through language) were, and still are important key concepts for the 'experience economies' (Mumford, 1937). 'Experience economies' refer to an economy were goods and services are marketed by emphasising the effects they have on the lives of people (Localist, 2010).

Theatrical and performative elements in cities are easily recognisable through plays and art performance events that include street theatre, were festivals, installations, protests, multimedia events and site-specific works occur (Schechner, 2002). Resultantly, city planners continually recognise the significance and desire of such overt theatrical practices and activities. In several accounts, however, the theatre is abstracted, so that the city alone is metaphorically conceived by terms such as 'scene', 'stage' and 'set' (Landry, 2001).

Drawing from the influence of researchers such as Lewis Mumford and Jane Jacobs, city planners understand and recognise that social engagement structures are important aspects for urban development. For example, Mumford has often identified the social significance in urban planning. He saw the city as the 'prime location of human activity, and its location, program, architecture, and institution organisation were the foundation of civilisation' (Mumford, n.d.). Mumford emphasised on the value of not only buildings, but also of spaces between buildings, which hold their own roles and functions, both aesthetically and socially. In the same context, Jane Jacobs highlights the social process of urban design. Deploring the 'great burden of dullness' currently affecting American cities, she argues social engagement is important and that it is the social processes of interaction that city or urban planners need to concentrate on.

Ray Conlogue, a former arts writer for The Globe and Mail theatre, emphasises that: "Scenes are important for establishing the identity of a city. It is the alchemy of people and the not architecture, that maintains the liveliness of a scene. Scenes ought to be transgressive"(Conlogue, n.d). The point made by Conlogue on the utilisation of resistance is useful, however, his argument that it is 'the alchemy of people rather than the architecture, that keeps the scenes alive' is questioned by Jonathan Raban, a British travel writer, who points out that it is 'the unique relationship between an individual and the architecture that resides in the continuous creative activity of urban living' (Raban, 1974).

Contemporary urban development involves not merely physical design, but also 'cultural energy,' and one approach for urban planners to accomplish this is with reference to performativity and social performance (Calson, 2001). The form of observations provided by Performance Studies affirm, as Marvin Carlson suggests, that 'human culture is essentially performative, that is, deliberately carried out and communicated to others in attempt to have some influence on them' (Carlson, 2001).



Figure 6.3.01 : Covent Garden, London. The Busking Project, street performance

At the same time, cities experience new forms of challenges and opportunities, and many city administrators have incorporated spatial, dynamic, and innovative solutions to contemporary urban challenges (Castells, 1996). Population density in cities is expanding, and even though we are digitally connected, there is a social and economic need for individuals to physically interact, build and occupy 'scenes' (Castells, 1996). In other words, people are making substantially different requests upon the city, several of which transpire as embodied cultural practices and activities, taking place in real time and space. Central to this physical exchange are concepts of theatre, drama and performance (Carlson, 2001).

The city, therefore, demands an ethics of performance, and measurement that encourages and values the relationships between itself and its people. The people become spectators and co-performers in the urban scene. For the performative to be incorporated and activated beyond the traditional theatre building, people need access to shared civic space. The city becomes an affirmation of the democratic principles of accessibility, engagement and cultural democracy (Rowe and Koetter, 1978).

Urban 'Stage'

Apart from the interaction between the performer and the spectator, there is another element that affects the success of theatre and performance. As stated earlier in this research, it is apparent that the 'stage' plays a crucial role in performance ,as it refers to the space where people perform socially in an urban setting and were traditional theatre performers perform for an audience . If the position of this 'stage' is in the public spaces of the city, how then should these public spaces function in order to create an effective and efficient platform for social performance in a civil society and theatrical architecture?

If the city's public spaces are to be used as a stage for performance, then these spaces need to offer a spatial quality that optimally define this. For the purposes of the research, the principles of urban design will serve as guidelines for the design of civic spaces, which will primarily correspond to public squares. An essential starting point for the design of these spaces is that performance and theatrical architecture will have to be implemented in these public spaces at the same time. In addition, the design research needs to stimulate participation and engagement between the people's social performance and the architecture.

In urban studies, very little is written about theatrical architecture and the relation it has to urban design, let alone physical criteria. Therefore, the approach of this section is to define public space in addition to public streets, and how this space is important for city performance. It will provide examples of theatrical events that have occurred on public streets and public spaces in cities.

Secondly this section will define lost space, with focus on urban squares, and what urban design principles can result in successful squares. The Project for Public Spaces (PPS) which was established in 1975 and developed using the works of William H. Whyte, defines the ten principles for successful squares. Although it does focus on performance and theatrical architecture alone, but on the broader topic of city life, it will be useful to explore which principles can be applied to enhance public performance and theatre.



Figure 6.3.02 : Prague By Night - (Old Town Square, Czech Republic)

Public Space

Carr, Francis, Rivlin, and Stone speak of public space as 'the stage on which the culture of a community unfolds.' They propose that the role of streets, squares and parks in our city is to act as nodes for trading and exchanges. This space forms important counterparts that house private places, which include our work and personal activities, which then form the basis for movement, exchange and leisure. (Carr et al.,2012)
Such public spaces are an important part of social existence forming a 'dynamic balance' (Carr et al., 1992) across public and private events, providing an atmosphere to cultivate and display human needs and cultural significance.

They explore an urban environment where architectural structures enclose streets and public areas in a way that is' spatially cohesive and accessible for humans. They suggest that the front of buildings are the key elements for enclosure. (Steuteville, 2009)



Figure 6.3.03 : Car Free NYC: Earth Day - Herald Square

- Public street for Public Uses

Mark Francis argues that, in order to avoid a 'decrease in most public spaces,' we ought to establish a wider and more inclusive definition of what constitutes 'healthy' and good streets. He offers the alternate viewpoint of 'good streets' as the convergence of walkable and active streets that are 'grounded in the principle of public usage' (Francis, 1987). Francis states that this pragmatic approach acknowledges the greater civic, economic and cultural position performed by the streets throughout many urban centres. Democratic streets embody the past and the socio-cultural diversity of an urban society, it is pedestrian friendly, liveable and comfortable enough, reflecting the physical and environmentally sustainable life of a community (Francis, 1987).

He concludes that street democracy "grows from the concept of publicity,' a new concept which recognises the right of citizens to access public spaces in a free and unlimited manner (Francis, 1987). He shows publicity or publicness as the base of street democracy, a device that implements a strategy that fosters and develops a genuine public culture.

- Great Streets

Alan Jacobs discusses the criteria for the construction of great streets with effective physical characteristics. Jacobs claims that these physical characteristics are directly linked to the economic and social requirements when making good communities and cities (Jacobs, 1995). The following are listed as socio-economic aspects of making a good place: accessibility, making connections, publicness, quality of living, security, comfort, engagement and activity. Jacobs claims that all great streets are well defined physically. Jacobs suggests that these distinctly defined boundaries, allow for "setting apart the street " (Jacobs, 1995) and eventually serve as the street becoming space in its own right. The key elements of streets are further discussed as an important distance ratio across horizontal and vertical elements.

He concludes that the meaning of the street, and essentially its spatial nature, is best determined by the magnitude of the edges, the spatial dimensions and the degree of consistency of its edges. Jacobs argues that smaller well defined and proportioned space results in great street character and definition.



Figure 6.3.04 : State Street, Madison, USA

STATE STREET

MADISON, WI, USA

Access and Linkages
This street is accessible for all forms of transportation: heavy use of pedestrians and cyclists, trolleys, public buses, and vehicles. Quite accommodating to the pedestrians.

Comfort and Image
Because this is a street , the seats are limited. The place feels secure, but it has a feeling of multicultural atmosphere.

Uses and Activites
There is a lot of pedestrian traffic in this street. it closes down for street fairs , local festivals and street art performances.

Sociability
This street is the gathering place and social hub of the university. It includes all age levels and ethnic groups.



Figure 6.3.05 : Loiza Street, Puerto Rico

LOIZA STREET

CITY OF SAN JUAN, PUERTO RICO

Access and Linkages
Located between wealthier and working-class neighbourhoods, Loiza Street is the optimal middle ground for locals of nearby communities to interact and socialise

Comfort and Image
The street houses a wide range of cultures. Tourist often join in the festivities of the street

Uses and Activites
The diverse variety of facilities and shops on Loiza Street, including pawn shops , bars and lounges, often serve a wide range of residents living in the community, resulting in an active street life throughout the year.

Sociability
The Loiza Street Festival, with its cultural events and performaces, exhibitions and local food, has proved to be an important solution to getting together adults and children into the streets.

Lost Space

Roger Trancik identifies lost spaces as 'undesirable urban environments that need to be rebuilt,' basically defining the concept as 'anti-spaces that do not offer meaningful value to the environment or the public' (Trancik, 1986). Trancik proceeds to characterise such neglected spaces as unstructured, undefined residues visible in our communities owing to the fusion of vehicle-dominant transportation systems, modernist urban design philosophies and irrational zoning regulations that divide our urban environment.
Trancik is optimistic that lost spaces can provide us great opportunities for urban regeneration, creative redevelopment and the rediscovery of many resources in our cities.

In addition to the above causes, Trancik continues to argue that another contributing factor that he calls the 'dilemma of modern urban space' is the inability for government officials to' control the physical structure of cities' (Trancik, 1986). Trancik claims that the government institutions need to enforce strong urban strategies, and that the public needs to be accountable for creating their communities, and that urban planners and designers need to consider the fundamental values that shape effective urban spaces.

The two sides of architecture are its history and environment. Buildings do not exist in isolation, rather the large urban fabric forms and informs it (Trancik, 1986). Trancik suggests that the 'most important task of urban landscaping' is the creation, before the design of individual buildings. A spatial framework that provides specific guidelines for the squares, streets and open spaces, in an effort to reposition public spaces, streets and squares as a 'social discourse, presiding over the movement and storage of vehicles' needs to be considered (Trancik, 1986).





Figure 6.3.06 and 6.3.07 : Lost Spavce - Unused space below Bridges

- Urban Public Squares

Much like the definition of civic space in chapter 6.2, urban public squares are open spaces enclosed by buildings and other infrastructure in the city. They thus play an important role in shaping the mass and void structure of the city. Many masses (e.g. buildings and structures) without a reference to any void (e.g. streets, parks, squares) could result in a city that is inaccessible, illegible, and disorganised. Urban public squares therefore create a balance, particularly in contemporary urban environments (Meydan, 2012).

Public squares provide people with spaces for a range of recreational and outdoor activities. People in the city can rest, lounge, read books, play games, and interact with friends in these public spaces. Activities in urban squares are not predefined or constrained. Public squares can also be used for celebrations, gatherings, civic gatherings, musical performances, marketplaces and even theatre (Kostof, 1992).

The position and scale of the public square may also influence the forms of activity associated with the square. For example, larger squares near government facilities may be identified for the use of protest demonstrations or national gatherings as shown in the Old Town Square, and squares near commercial centres may be used mostly as gathering areas, marketplaces or performing arts venues as shown in the Market Square of Knoxville.

Urban public square design requires two dimensions, functionality and visual presentation. Functionality refers to the activity and the degree of activity that matches the place, while visual presentation is about form, image and aesthetic design. Although some researchers are focused on the physical and spatial arrangement of public spaces, others argue that functionality comes first in urban space development. Regardless, neither of them should be ignored in the design process, as the relationship between these two dimensions determines the character and performance of urban space.

"Successful urban squares are designed for people to walk in, stand in, sit in, dance in and to perform in, and to look at other people participating in these activities" (Urban Squares, 2009).



Figure 6.3.08 : Public Stage in the Heart of Market Square

MARKET SQUARE - KNOXVILLE

KNOXVILLE, TN, USA

Access and Linkages
The square is well connected to the rest of south Knoxville. Th space is not only available by public transport, it is also conveniently accessed by private vehicles and pedestrians. Although the Square is situated one block away from the main street, it is well known enough locally to make up for the isolation.

Comfort and Image
The Square gives a good first impression, but the space does need to be improved. The seating situation is also uncertain: some are pressing for seating and tables in the central part of the square to be used by local restaurants and mobile theatre and performance events.

Uses and Activites
The Square is used for numerous events during the year, most notably the Sundown in the City Concert Series, Saturday Markets and Arts Festivals.

Sociability
The space is currently underused as a gathering place, although this is expected to change as more people migrate into downtown Knoxville.



Figure 6.3.09 : Old town square, christmas Festival

OLD TOWN SQUARE

PRAQUE, CZECH REPUBLIC

Access and Linkages
The square is a crossroad of the city, with pedestrian access to the nearby Charles Bridge and the popular Jewish quarter of Charles University.

Comfort and Image
A comfortable and enjoyable day can be spent in the heart of Prague as people sit, witnessing the arrival and departure of joyful visitors and locals.

Uses and Activites
Numerous young people tend to gravitate to Prague and sit on the edge of the iconic Art Nouveau fountain, while visitors go to the small souvenir market stalls and relax in the outdoor restaurants in front of the historic Catholic Church.

Sociability
The square caters to a variety of distinct communities in one setting. People interact and exchange ideas

Urban Square Principles

Project for Public Spaces (PPS) is a non-profit organisation that was founded in 1975. The organizational information is developed from the work of William H. Whyte which constitutes of information pertaining to the design of optimal public spaces. The PPS has publicised a document stating the "10 principles for Successful Squares" (PPS, 2005). The 10 Principles are discussed below.

1. Image and Identity

This is a non-physical principle that involves the perception and use of a square by people in the city.



Figure 6.3.10 A popular square in Copenhagen, Denmark.

2. Attractions and Destinations

A great square is distinguished in a variety of spaces to appeal various people. However, the success of a square does not necessarily depend on its size, rather the programme attached to it. The space needs to have differentiation and multi-functionality (Project for Public Spaces, 2005).



Figure 6.3.11 Ghirardelli Square, San Francisco.

3. Amenities

A square must include amenities that make it comfortable for people. Physical aspects such as street furniture, lighting and public art are good installations that enhance the function of squares. With relation to public theatricality, both amenities for social and theatre performance can be defined.



Figure 6.3.12 Circular benches provide a comfortable place to sit in Rockefeller Center, New York City.

4. Flexible Design

Uses that occur in a square change daily, weekly and yearly. To act in response means incorpating flexibility in the design of the space. Examples may include temporary structures, or on-site storage, to adjust to changes.



Figure 6.3.13 Tennis on the square, Copenhagen.

5. Seasonal Strategy

Squares need to be multi-functional under seasonal and weather condition changes. Great squares are able to offer activities all year round regardless of the weather.



Figure 6.3.14 The holiday market in New York's Union Square.

6. Access

A square has to be easy to move into and around of. Most important pedestrian accessibility needs to be designed. Streets are essential, they need to safe and well-marked.



Figure 6.3.15 A short pedestrian crossing at Plaza Santa Ana in Madrid, Spain.

7. The Inner Square & the Outer Square
This concept is derived from urban park planner Frederick Law Olmsted: An active, welcoming outer square is vital for the success of the inner square. Streets, sidewalks, and buildings around it greatly affect inner square.



Figure 6.3.16 Ground floor retail rings the edge of this square in Verona, Italy.

8. Reaching Out
Project for Public Spaces states that, the edges of a square are just as important as the street edges, sidewalks and ground floors of adjacent buildings that lead into it.



Figure 6.3.17 A great square reaches out into the surrounding neighborhood, like Piazza Maggiore in Bologna, Italy.

9. The Central Role of Management
According to Project for Public Spaces a management plan that comprehends and encourages the ways of keeping the square safe and lively is very important.



Figure 6.3.18 Attentive maintenance is an essential part of good management in St. Stephen's Green, Dublin.

10. Diverse Funding Sources
Managing and maintaining a square on high quality is expensive, it is usually beyond the scope of municipalities. Partnerships with other funding sources allow squares to prevail. Such sources of income include rents from cafés, markets or other site uses, taxes on adjacent properties or fundraises.



Figure 6.3.19 Sponsorships can help fund events like Festa Italiana in Portland's Pioneer Courthouse Square.



Figure 6.3.20 Sponsorship

Principle number 1,9 and 10 are non-physical aspects and thus less useful in this analysis. However, PPS analysis indicates that, to build effective squares over a longer period, these non-physical elements are also very essential, especially when analysing the viability and feasibility of the project. However, for the purpose of this research they will not be utilised when formulating the physical requirements of public performance and theatre.

Integrating the research obtained from performance studies and the literature of urban studies, it is possible to identify eight broader concepts of urban design that can enhance public performance and theatrical architecture. The description of the conditions in these eight concepts will be provided and thereafter serve as a starting point for the development of the design proposal of a visual and Performing Arts building in Alexandra.

1. Position

This category mainly deals with the position of the public space in the city.

- Publicity
  The amount of publicity, easy access of the urban space
  Conditions: open to everyone
  Related to PPS.org 'Access'
- Centrality
  The centrality of the position in the city:
  Conditions: central
  Related to PPS.org 'Reaching Out'
- Connectivity
  The connectivity with other public places in the city and art performance institutes
  Conditions: fully connected
  Related to PPS.org 'Inner/Outer Square



2. Dimensions

What are the physical and programmatic proportions of this public space?

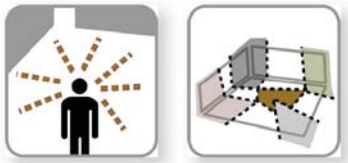
- Size
  The physical proportions of the place
  Conditions: large scale – small scale
  Related to Pavis 'Space, time, action'
- Programmatic Scale
  The programmatic proportions: the amount of different activities provided, and the
  capacity of users involved.
  Conditions: large scale – small scale
  Related to Pavis 'PPS.org 'Attractions & Destinations'
- Elevation
  The amount of height difference of ground surface
  Conditions: elevated - flat
  Related to Bim Mason 'Elevation and proximity'



3. Structure

Every public space has a different structure, but this category deals with the configuration and physical organisation of multiple elements.

- Surveyability
  The ability to overview the urban space. Surveying is strongly related to the visual characteristics of a place.
  Conditions: complete view
  Related to Bim Mason 'Back wall'
- Differentiation
  The level of heterogeneity of the public space
  Conditions: differentiated - homogeneous
  Related to PPS.org 'Attractions & Destinations'



4. Use

When the public space is operating, how will it be functioning? Is it able to adapt to changes? Is it
multifunctional?

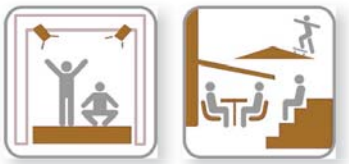
- Multi-functionality
  The ability to use the place for more than one purpose
  Conditions: versatile
  Related to Pavis 'Objects' &
  PPS.org 'Flexible Design'
- Transformability
  The ability to transform the place to another use
  Conditions: adjustable – rigid
  Related to PPS.org 'Flexible Design'
- Adaptability to weather
  The ability to adapt to changing weather conditions
  Conditions: flexible - inflexible
  Related to PPS.org 'Seasonal Strategy' & Mason 'Weather conditions'



5. Amenity

This category concerns the facilitation of performance: the type and number of amenities that are provided.

- Artistic amenities
  - The amount of facilities for theatre performance
  - Conditions: fully facilitated
  - Related to PPS.org 'Amenities'
- Social amenities
  - The amount of facilities for social performance
  - Conditions: fully facilitated
  - Related to PPS.org 'Amenities'



6. Acoustics

This category has a great sense of subtlety (Pavis, 2003), dealing with sound amplification of wanted sounds and reduction of unwanted sounds .

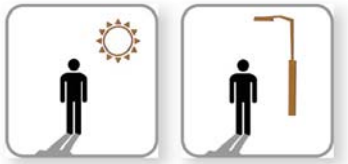
- Noise reduction
  - The amount reduction of external noise
  - Conditions: full reduction – full amplification
  - Related to Pavis 'Voice, music, rhythm' & Mason 'Sound'
- Sound amplification
  - The amount of increase of sounds coming from space
  - Conditions: full amplification – full reduction
  - Related to Pavis 'Voice, music, rhythm' & Mason 'Sound'



7. Illumination

This category deals with two ways of illumination: natural illumination, and artificial.

- Natural illumination
  - The amount of use of natural lighting
  - Conditions: fully illuminated
  - Related to Pavis 'Lighting' & Mason 'Lightning'
- Artificial illumination
  - The amount of use of artificial lighting
  - Conditions: fully illuminated
  - Related to Pavis 'Lighting' & Mason 'Lightning'



8. Attendance

Mainly concentrates on the engagement of the spectator, while 'amenity' mainly concentrates on the performer. How many people can be present, how do they attend, and what is the condition of their visit?

- Standing capacity
  - The amount of attendance while standing, in relation to size
  - Conditions: largely
  - Related to Mason 'Performing space'
- Sitting capacity
  - W.H. Whyte demonstrates that people do not require a chair or bench to be able to sit. Well-designed stairs, sidewalks or other street furniture can offer great places to sit. Sitting provides a way of pausing, and experiencing the charm of a place
  - Conditions: largely – scarcely
  - Related to Bim Mason 'Performing space'



Figure 6.3.21-6.3.37 : The nineteen aspects of public theatricality and performace

07
CONCEPTUAL RATIONALE



7.1 DESIGN CONCEPT STRATEGY

01 Reconnect the Urban Fabric

The undefined Rotary Square in Alexandra disconnects with the urban fabric. Relating to 'Lost space' in chapter 6.3, the square is currently inactive but with transformative spatial design, the 'lost space can provide great opportunities for urban regeneration, creative redevelopment, and the rediscovery of many resources'(Trancik, 1986) in Alexandra, Johannesburg. The Rotary Square creates a possibility of enhancing the civic capacity in Alexandra, and connecting the theatre building to an active public space where performances occur can allow this civic engagement to continue.

The Rotary Square acts as an exterior stage for the Alexandra Precinct, and is situated along an important daily commuting route within the precinct. With spatial design principles derived from William H. Whtye, the design of the Rotary square in Alexandra can become a platform that displays Alexandra's living culture and allow commuting people to exchange ideas, advertise and part take in artistic shows and community festivals. The relation between this public space and the proposed visual and performing arts theatre building opens up a more dialectic relationship between performers and audience and allows pedestrians passing by to take a more active role in the immersive experiences.

02 Visual and Performing Arts building - A theatrical architecture language

The methodologies in developing a new theatrical architecture language are formed from extracting from traditional theatrical elements. The purpose of this is to re-invent the theatre process to identify target users' behaviour on site, project on theatrical elements in an urban context, and test a spatial prototype on site that projects the building programme of the visual and performing building proposal in Alexandra.

This chapter will begin with the current characteristics of Alexandra through mapping. Then after, the chapter will identify spatial theatrical elements and spatial public place design principles that will result in the design development of a visual and performing arts project, that will enhance the Civic Engagement, and act as a catalyst for Sustainable Urban Regeneration within the Alexandra precinct.

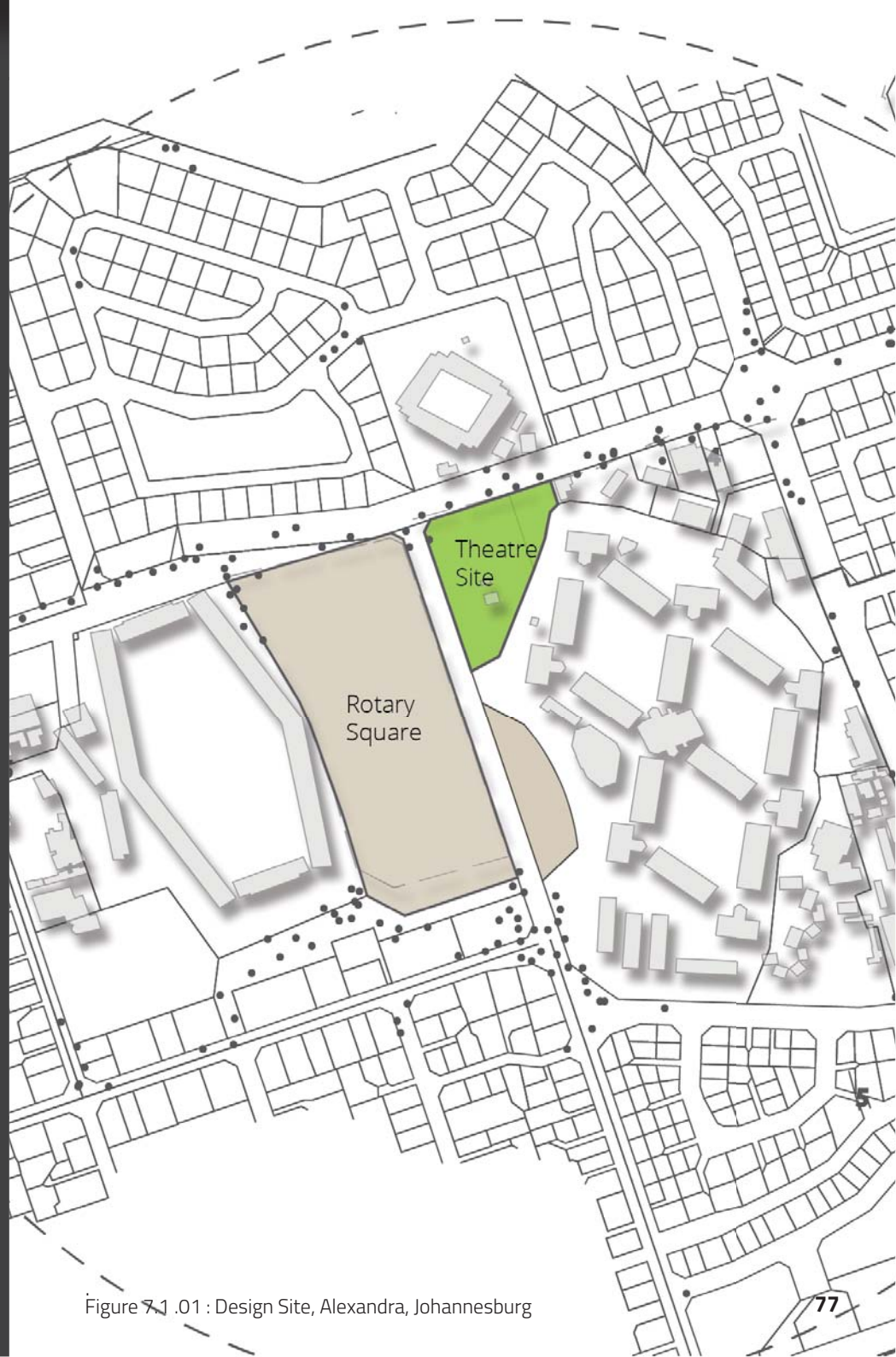


Figure 7.1 .01 : Design Site, Alexandra, Johannesburg

7.2.1 AMENITIES

THIS MAP SHOWS THE AVAILABILY OF EXISTING AMENTIES IN PROXIMITY TO THE DESIGN SITE, HIGHLIGHTING THE HIGH DENSITY SPACES IN RELATION TO THE SITE

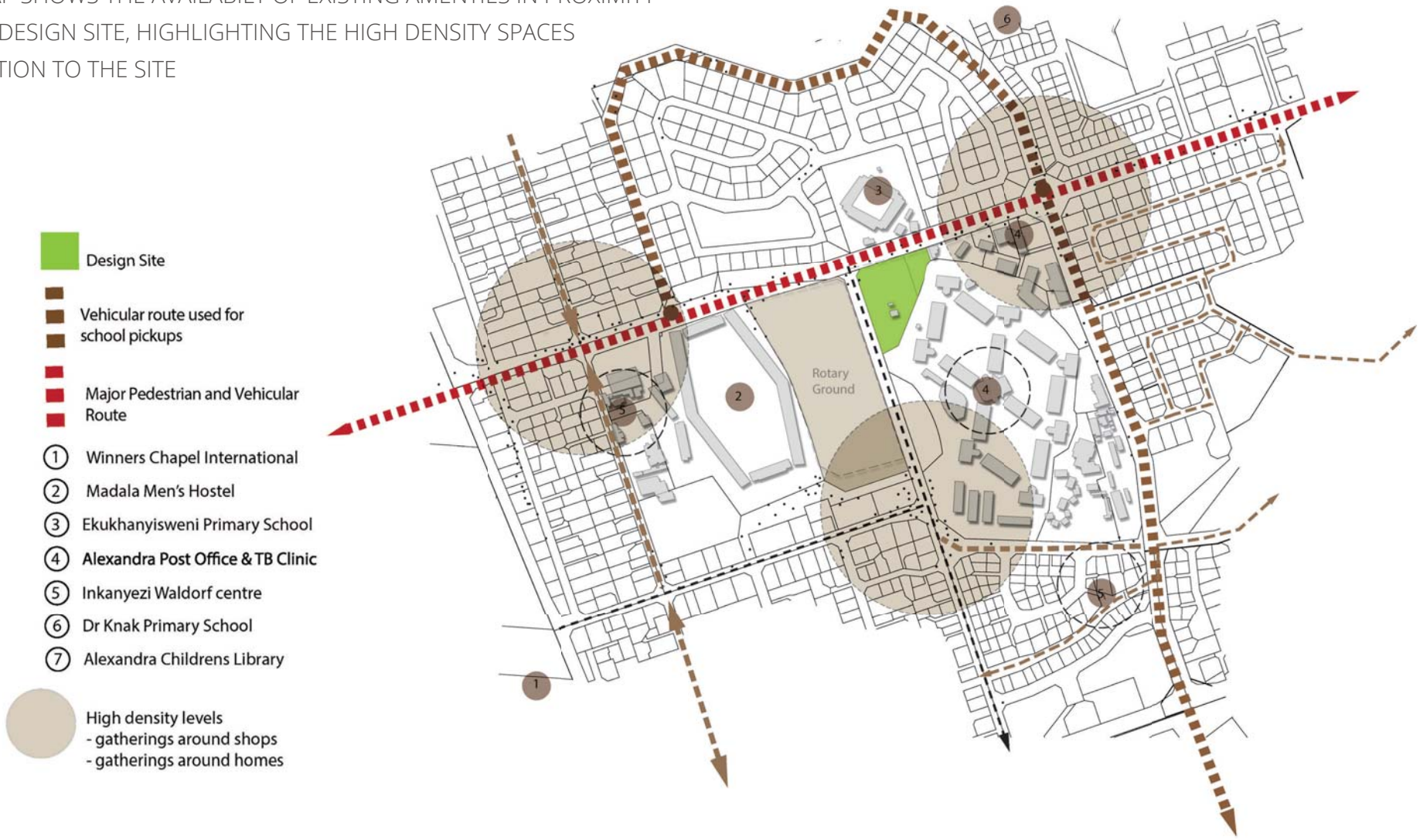


Figure 7.2.1.01 : Amenities Map, Alexandra, Johannesburg

7.2.2 TYPOLOGY

THIS MAP SHOWS THE EXISTING BUILT TYPOLOGY
IN PROXIMITY TO THE DESIGN SITE

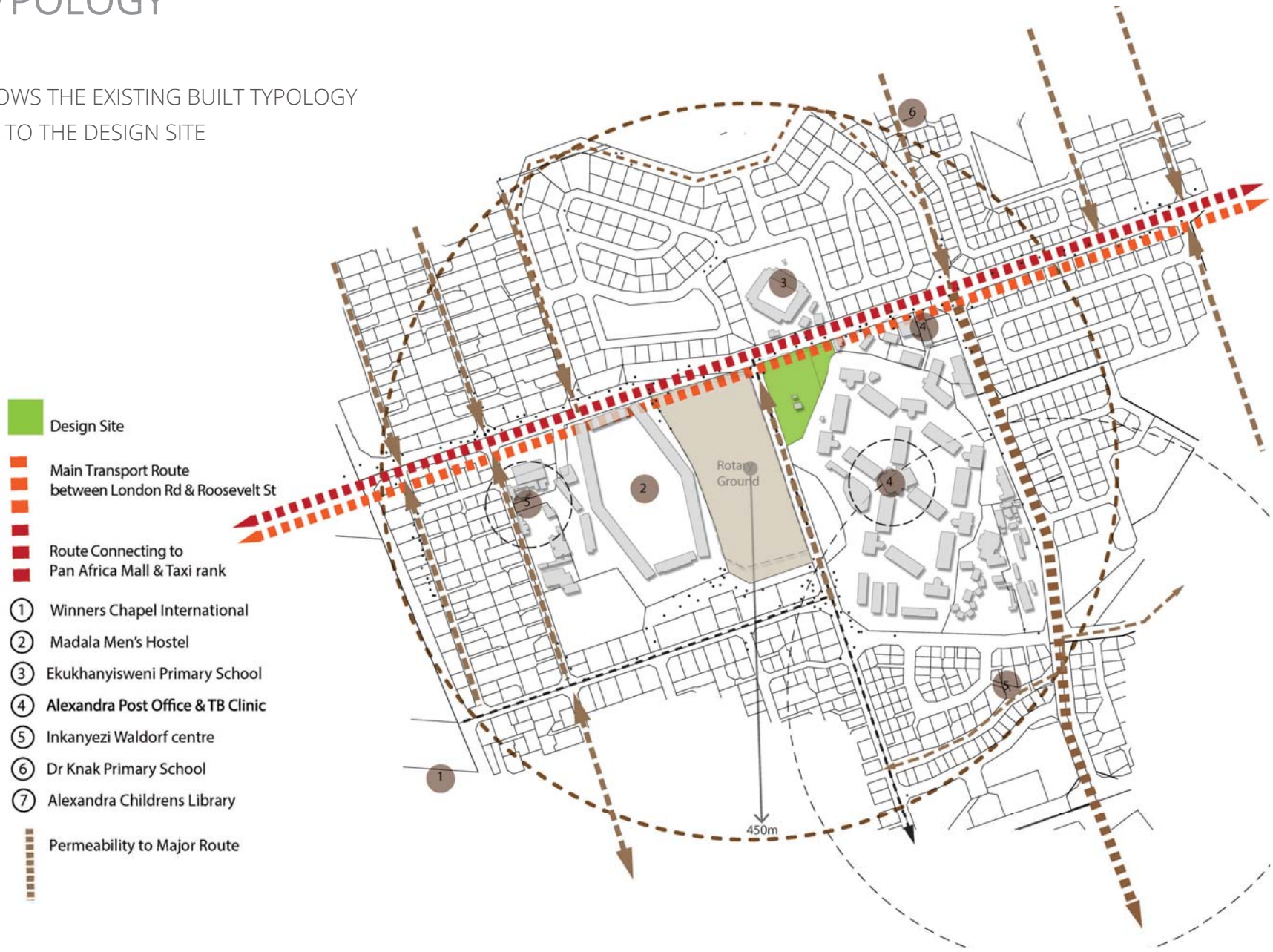
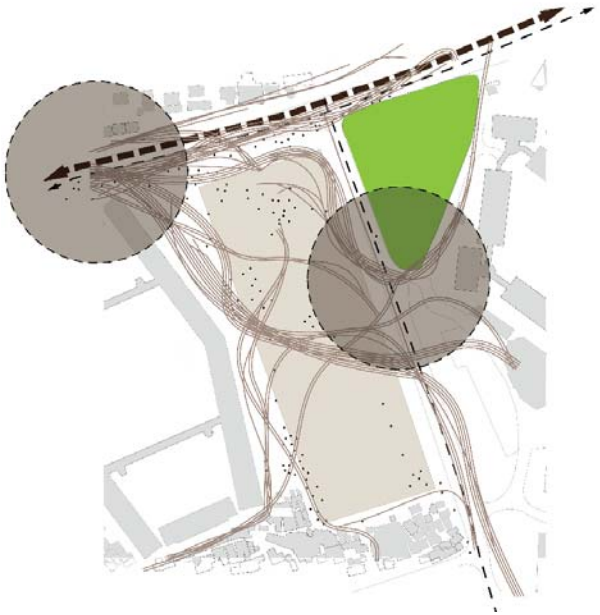


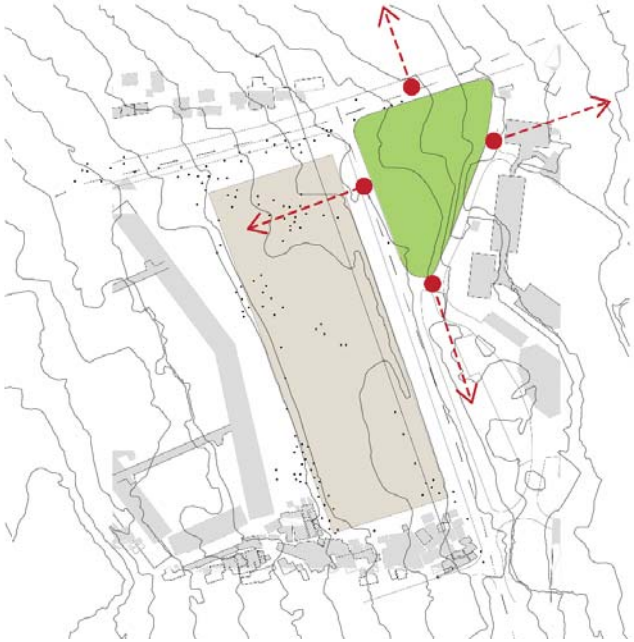
Figure 7.2.2.01 : Typology Map, Alexandra, Johannesburg

7.2.3 DESIGN CONTEXT INFORMANT DIAGRAMS

SITE ANALYSIS OF ALEXANDRA DESIGN SITE



Transportation



Comnnection to Context



Pedestrian Movement and
Pedestrian Stops

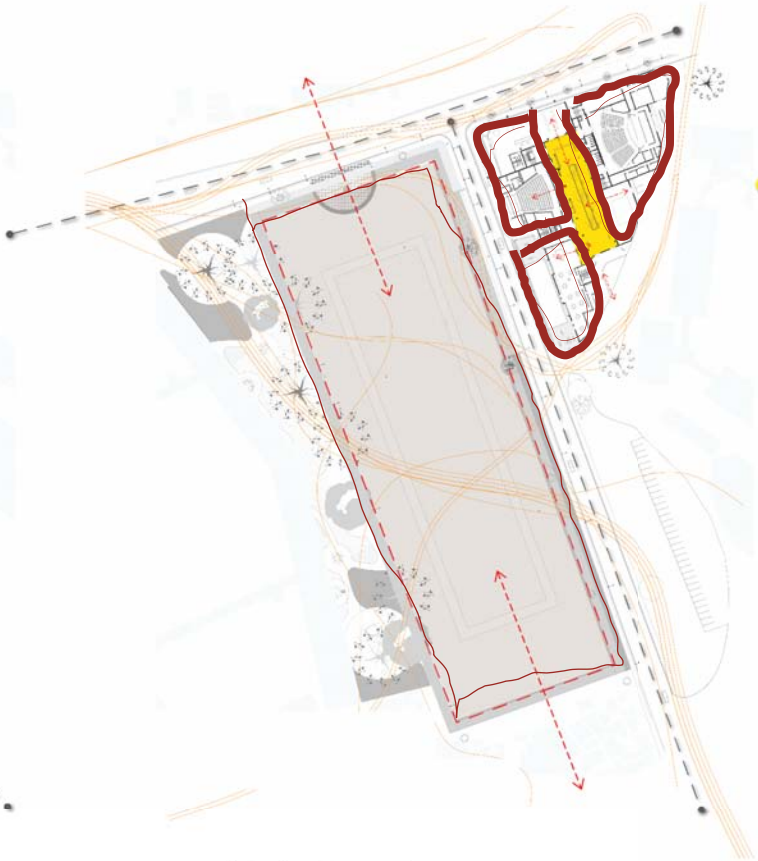
Figure 7.2.3.01-03 : Site and design informants, Alexandra



Figure 7.2.3.04 : Design Concept Diagram



Exterior Connections
Public Square and Physical Thresholds , Public Space and Visual Thresholds



Interior Connections
Interior language mimics public square , Public Space and Thresholds



Immediate outdoor Public Space
Exterior/interior stage, Entrance hall/ Exhibition, Courtyard all connect to the street on the periphery

Figure 7.2.3.05 : Design Concept plan structuring, Alexandra (Based on Informants)

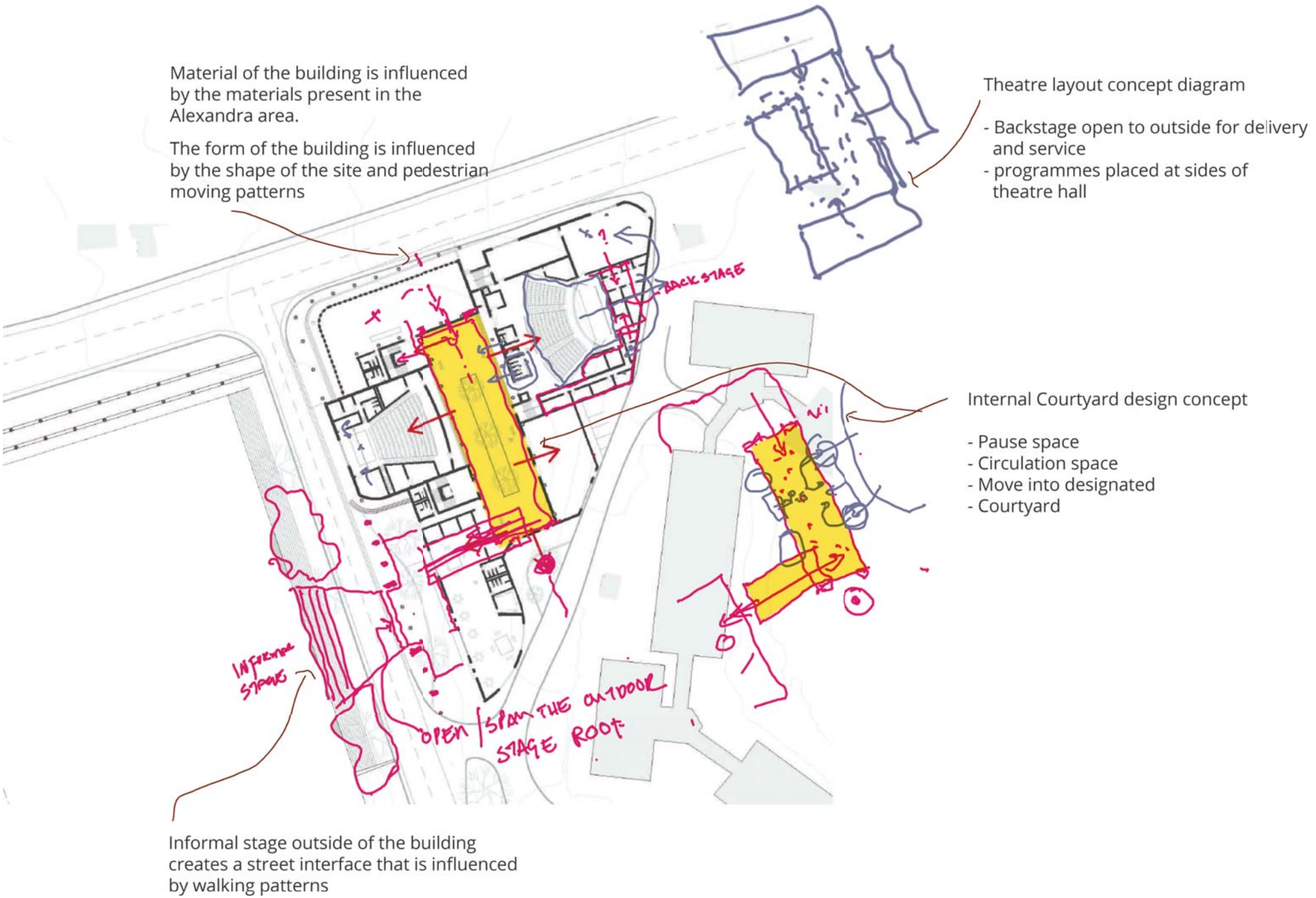
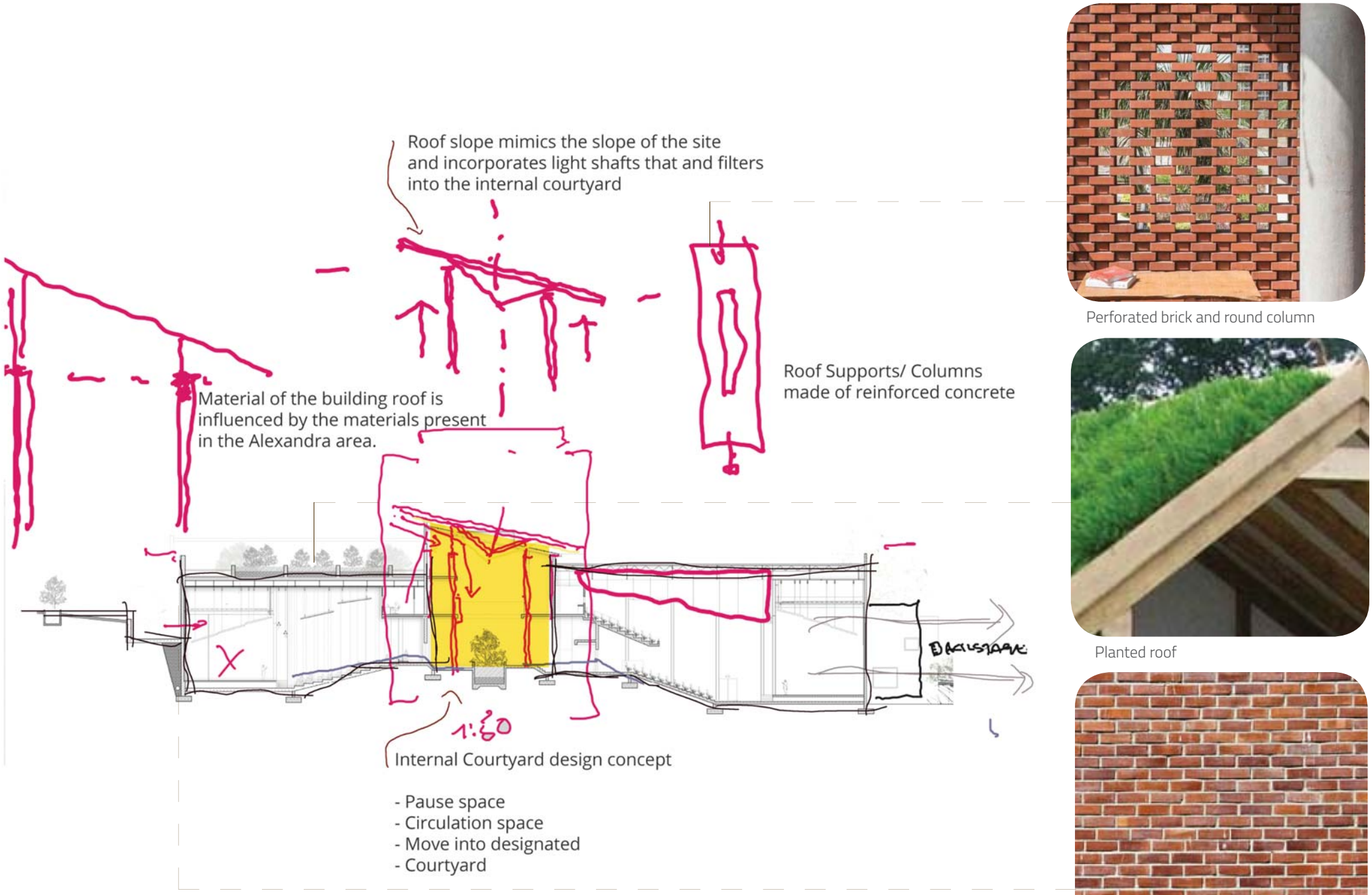


Figure 7.2.3.06 : Design Concept plan Diagram



Perforated brick and round column

Planted roof

Face brick

Figure 7.2.3.07 : Design Concept Section and material





Figure 7.2.3. 08 : 6th Avenue Road, Alexandra, Johannesburg - Looking onto visual and performing arts site proposal



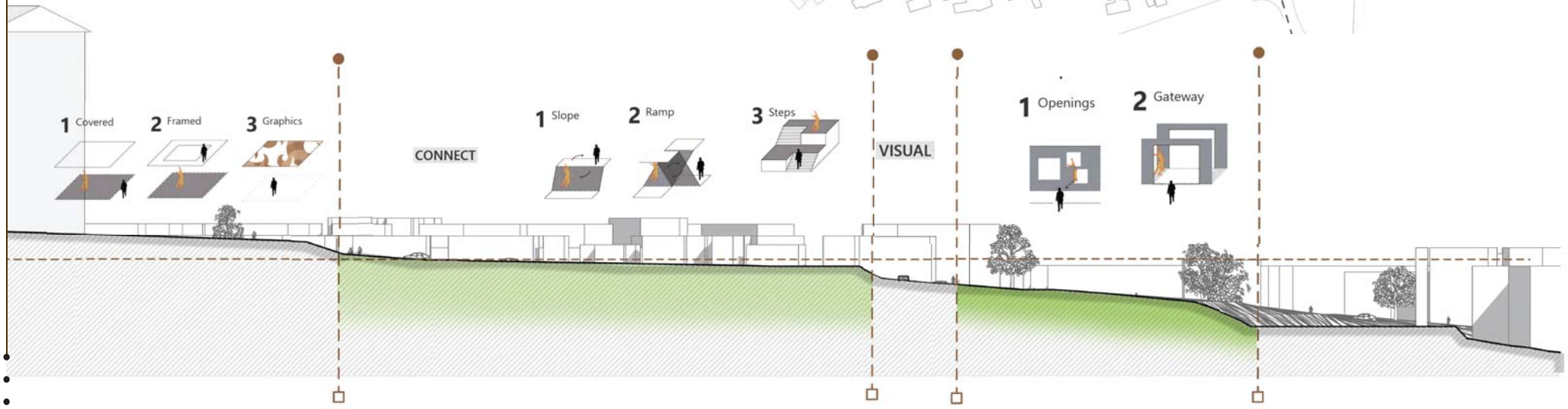
Figure 7.2.3. 09 : 6th Avenue Road, Alexandra, Johannesburg - Looking onto Rotary square, adjacent visual and performing arts site

7.3.1 THEATRICAL ELEMENTS WITH URBAN DESIGN PRINCIPLES DIAGRAM

Integrating the research obtained from performance studies and the literature of urban studies. The eight concepts of urban design that can enhance public performance and theatrical architecture are shown on the drawings below.

The description of the conditions of these eight concepts are provided in chapter 6.3. These conditions are incorparated to serve as criteria that will be useful for the development of the design proposal of a visual and Performing Arts building in Alexandra.





7.3.2 IDENTIFYING THEATRICAL ELEMENTS

Based on a theatre setting, 4 theatrical elements with spatial quality are extracted for the design proposal in Alexandra. They include A) Horizontality, B) Verticality1 C) Circulatory, D) Scale

Horizontality

Horizontality is defined as people's perception of space by horizontal planes below or above eye level. It alludes to the separation of stage and auditorium which confines people's role and activities. The below planes are sunken space, change of material on ground and elevated space, while above planes are covered area, framed gallery space and roof with graphics for zoning.

Verticality

Verticality originates from the proscenium and side curtains of a stage, which implies actions, and triggers curiosity. In urban situations, it is defined as physical and visual connections which are found in sliding or rotating vertical walls, gateways, and openings on facade.

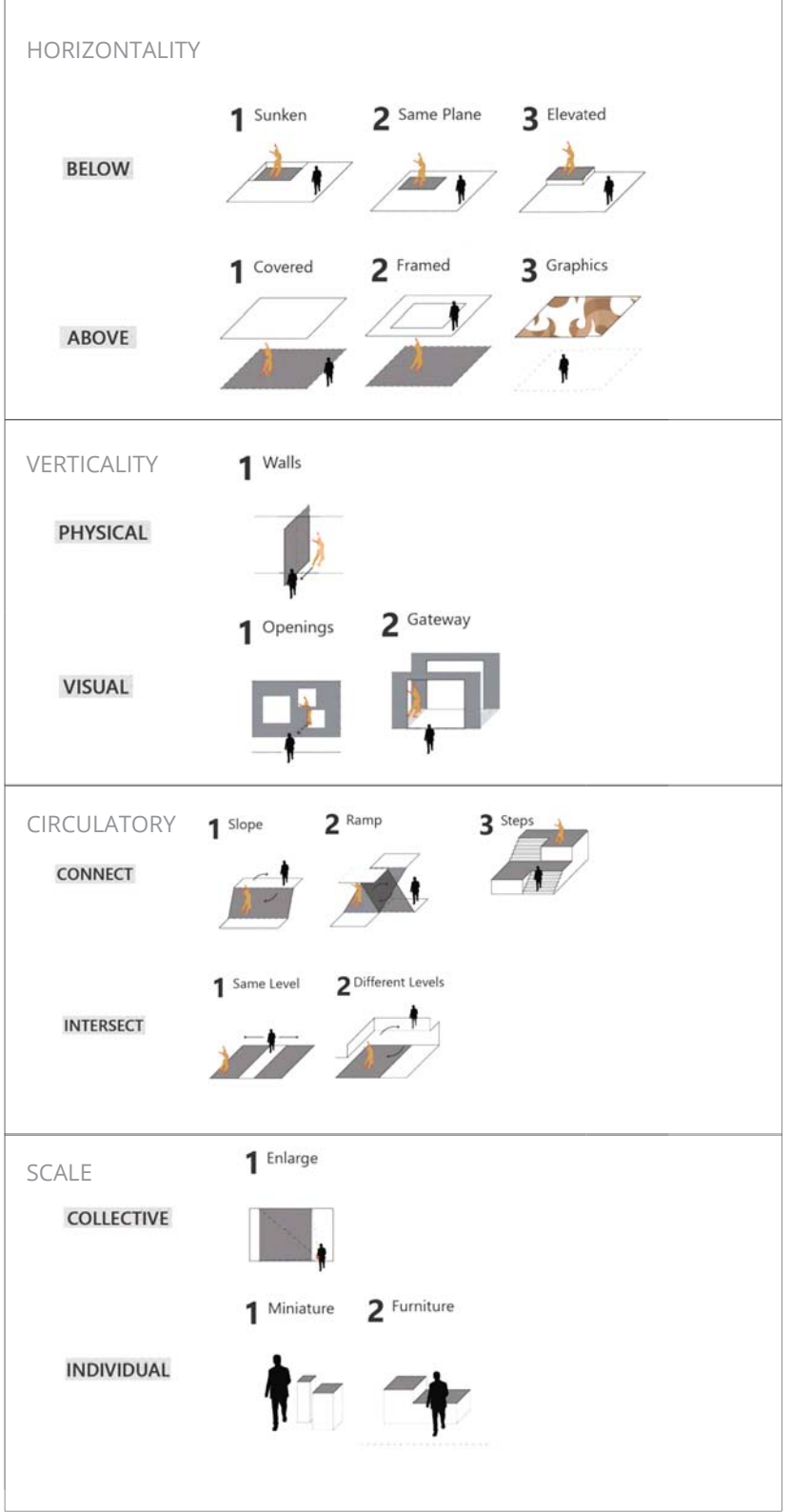
Circulatory

Circulatory space denotes the spatial, ambiguity of performance space, and is exemplified by the orchestra pit and Hanamichi in Japanese Kabuki Theatre which blends the act of performance into the spectator space. It works between levels and programmes by connecting with slopes, ramps, steps, or intersections on the same or different levels to create movements.

Scale

Scale is derived from the props and backdrop on a stage, where the distortion of scale by objects and enlarged projection trigger sense of collective groups and individuals. In an urban context, enlarged graphics or objects appeal to a collective group, while miniature objects and urban furniture create sense of intimacy to a place.

The above categories of theatricality are analytical and design elements for urban streetscape in creating a spatial journey to that ties into the theatrical architectural. These architectural elements will be transformable to cater various activities in different time of a day.



08
DESIGN DEVELOPMENT



8.1 DESIGN DEVELOPMENT

ARCHITECTURAL DOCUMENTATION

Kids

Adults/Parents

Performers

Staff

Buskers

Youth

Traders

Religious Groups

Broadcast Crew

Facilities

Outdoor Facilities
- Public Plaza
- Market
- Outdoor Performance
- Terrace/Seating
- Amphitheatre
- Yard

Information Facilities
- Reception/Tickets
- Lobby
- Security
- Cloakroom
- Entrance Lounge/Bar
- Scullery
- Café/Kiosk
- Restaurant
- Kitchen
- Storage

Exhibition Facilities
- AV Room
- Exhibition Space

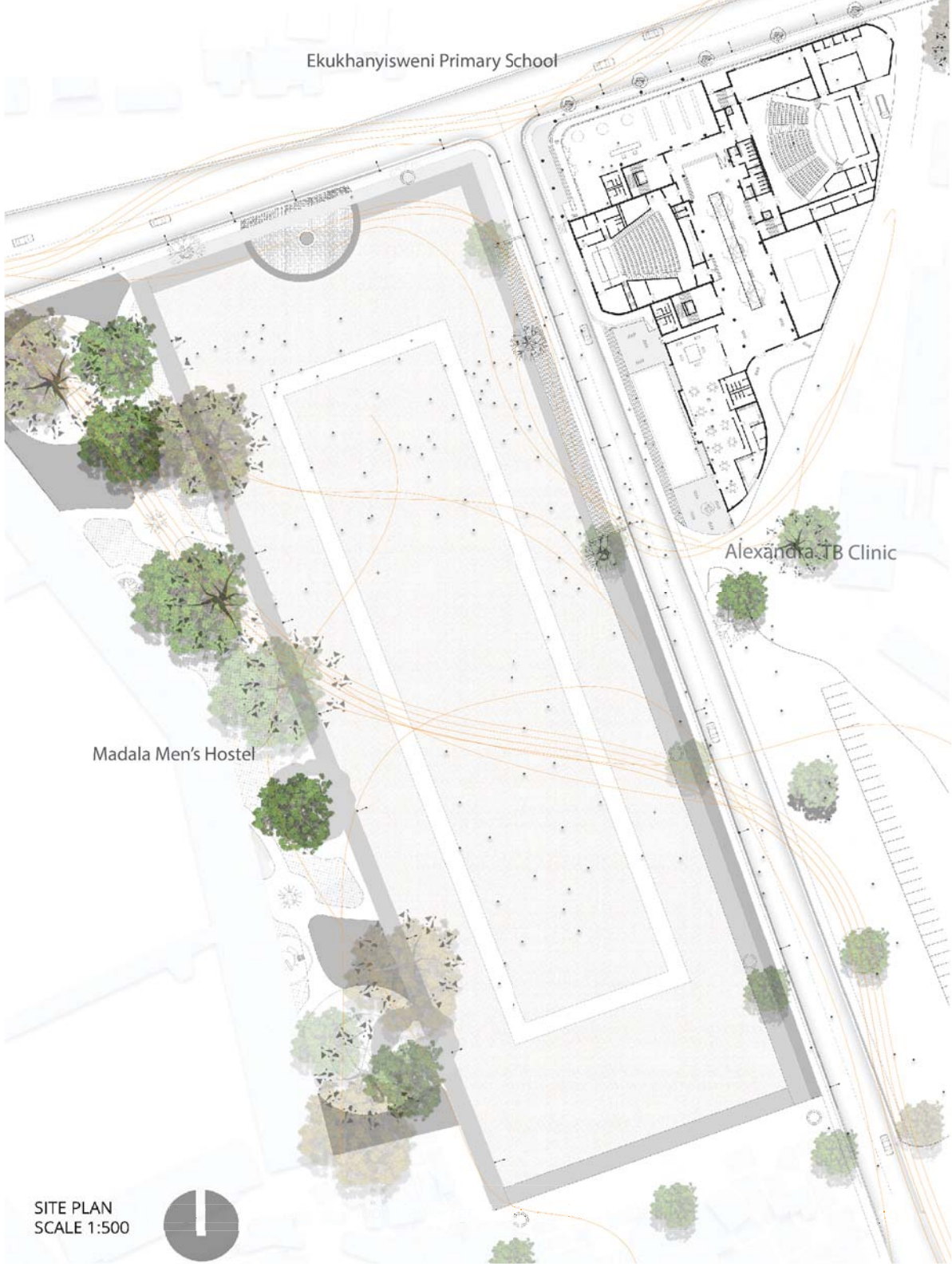
Education Facilities
- Dance Studio
- Creche
- Tutorial Rooms
- Media Centre
- Storage
- Library

Administration Facilities
- Offices
- Meeting Room
- Kitchenette
- Storage

Theatre Facilities
- Auditorium
- Auditorium Forecourt/Lobby
- Dressing Room
- Storage
- Laundry
- Repair and Mainteneance
- Kitchenette and Lounge
- Rehearsal Room
- Sound Control Room
- Tech Room

Service Facilities
- Plant Room

Parking Facilities
- Parking



8.2.1 GROUND FLOOR PLAN

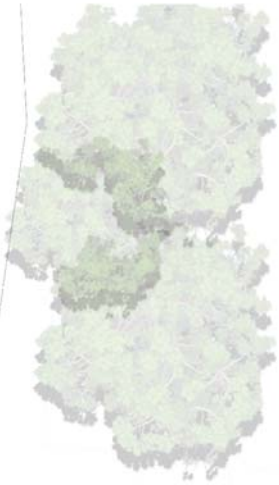
1. Entrance / Exhibtion Space
2. Atrium / Circulation Core
3. Main Theatre Hall
4. Back of House
5. Service Space (Cleaners lounge, Storage)
6. Auditorium
7. Exterior Patio/Balcony
8. Small Studio Auditorium
9. Restaurant
10. Exterior Performing Stage



GROUND FLOOR PLAN
SCALE 1:100

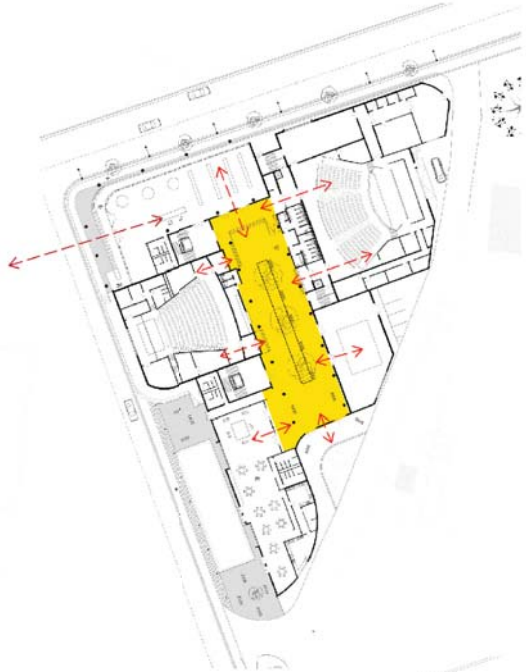
8.2.2 FIRST FLOOR PLAN





FIRST FLOOR PROGRAMME

1. Dance and Rehearsal Hall
2. Atrium / Circulation Core
3. Auditorium
4. Main Theatre Mezzanine
5. Library
6. Computer Labs
7. Service Space - back of House
8. Plant Space, Extends to Roof



GROUND FLOOR PLAN- DIAGRAM
Internal Circulation

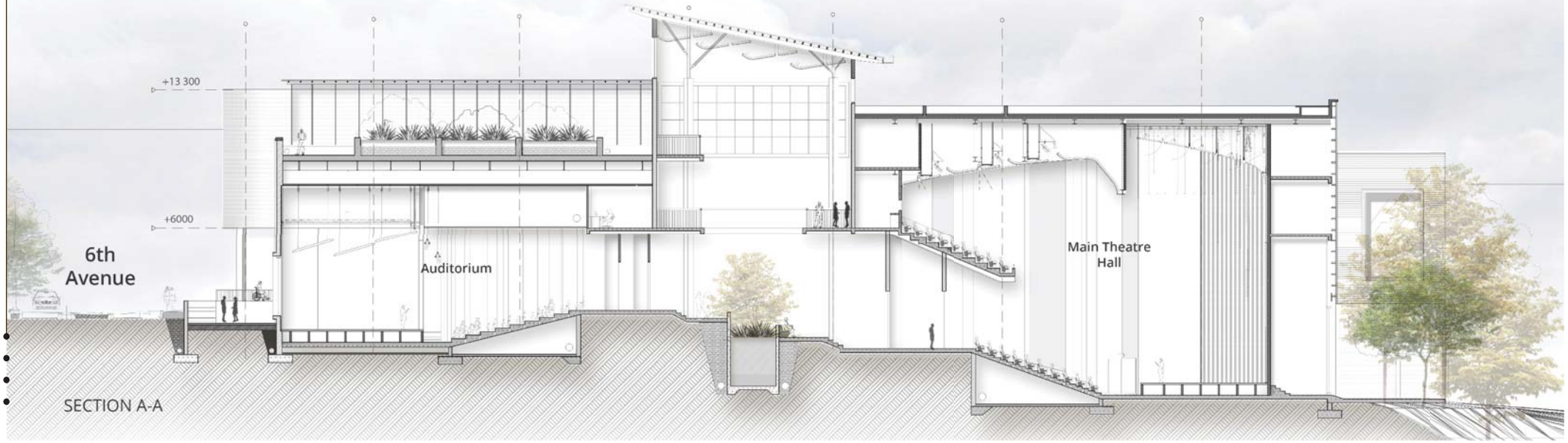


FIRST FLOOR PLAN - DIAGRAM
Internal Circulation

8.2.3 ELEVATION AND SECTION

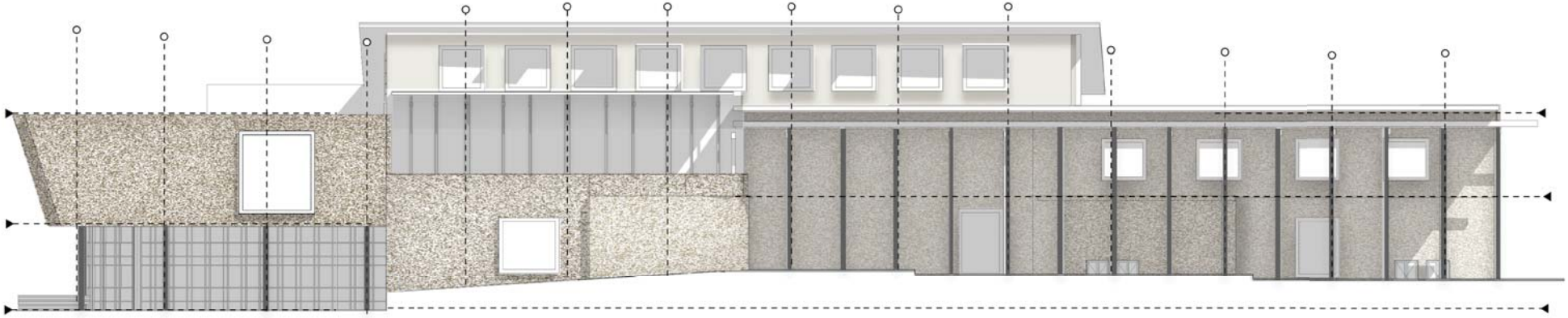


SOUTH - WEST ELEVATION

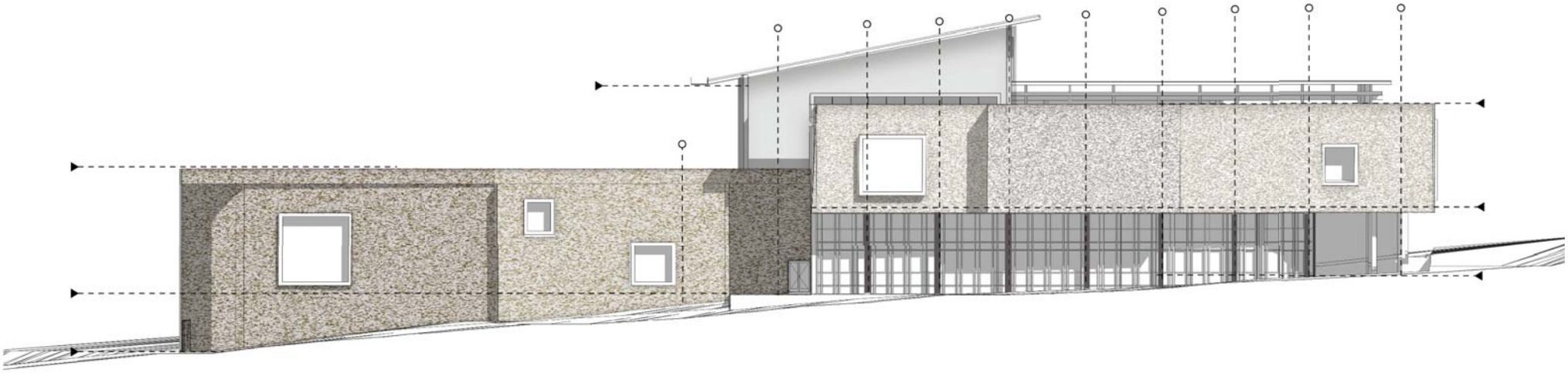


SECTION A-A

8.2.4 ELEVATIONS



SOUTH - WEST ELEVATION



NORTH - WEST ELEVATION

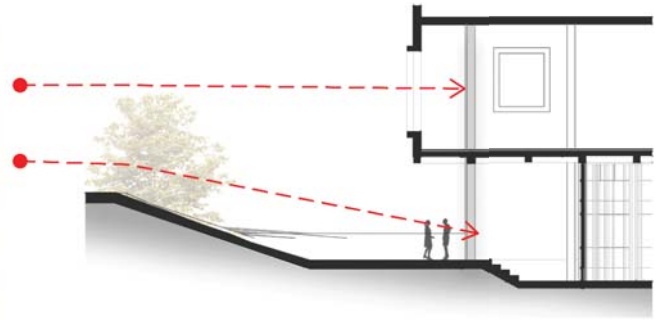
8.2.5 FACADE RENDER



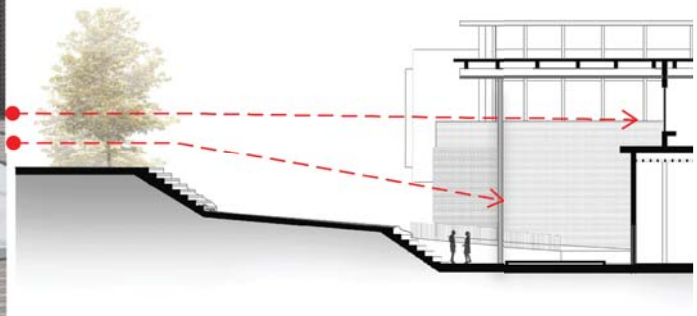
Figure 8.2.5: 6th Avenue Facade Render opposite Rotary Square

8.2.6 6TH AVENUE RENDER





ENTRANCE SECTION



OUTDOOR STAGE SECTION

Figure 8.2.6: 6th Avenue opposite Rotary Square and arts building

8.2.7 3D ATRIUM SECTION





Outdoor Stage



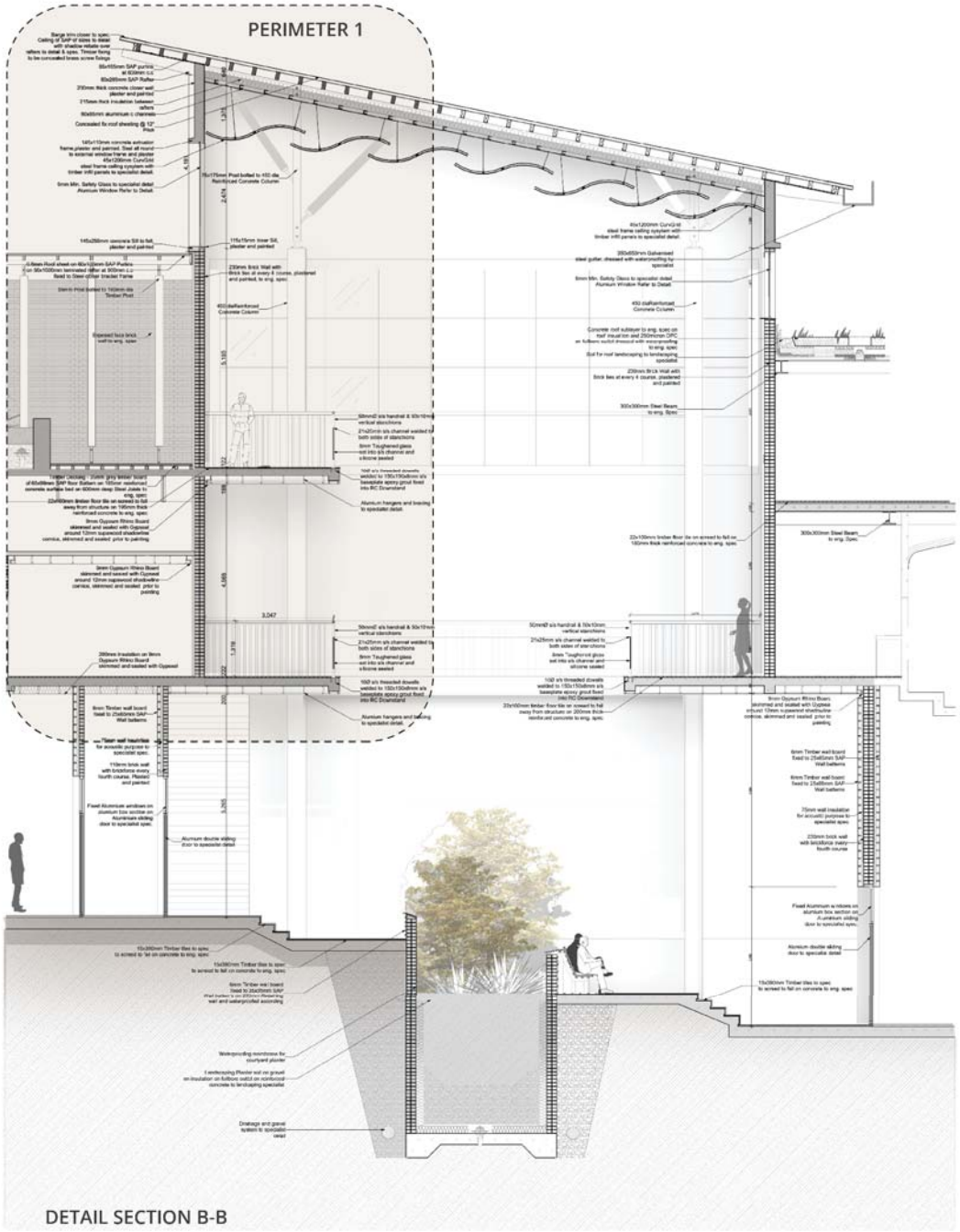
Outdoor Roof Courtyard

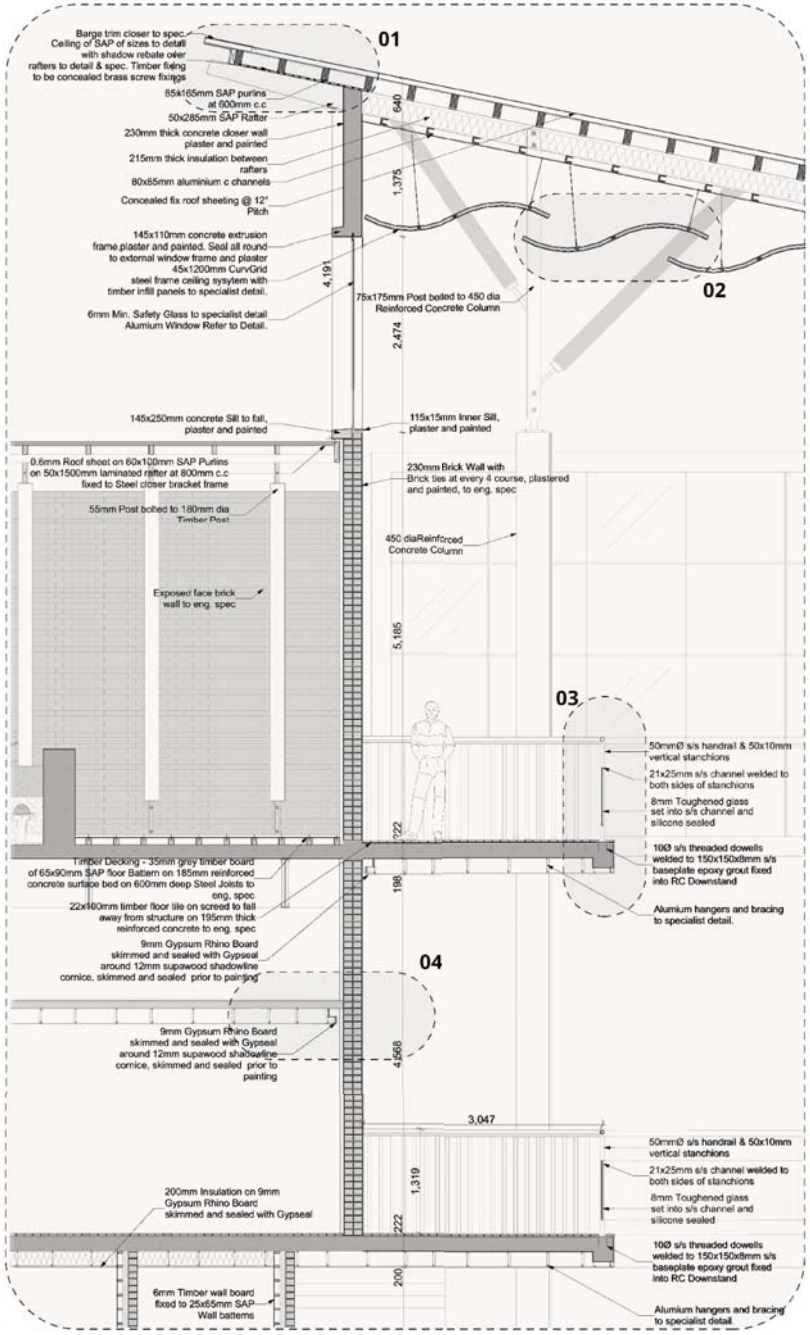
8.2.8 ATRIUM RENDER



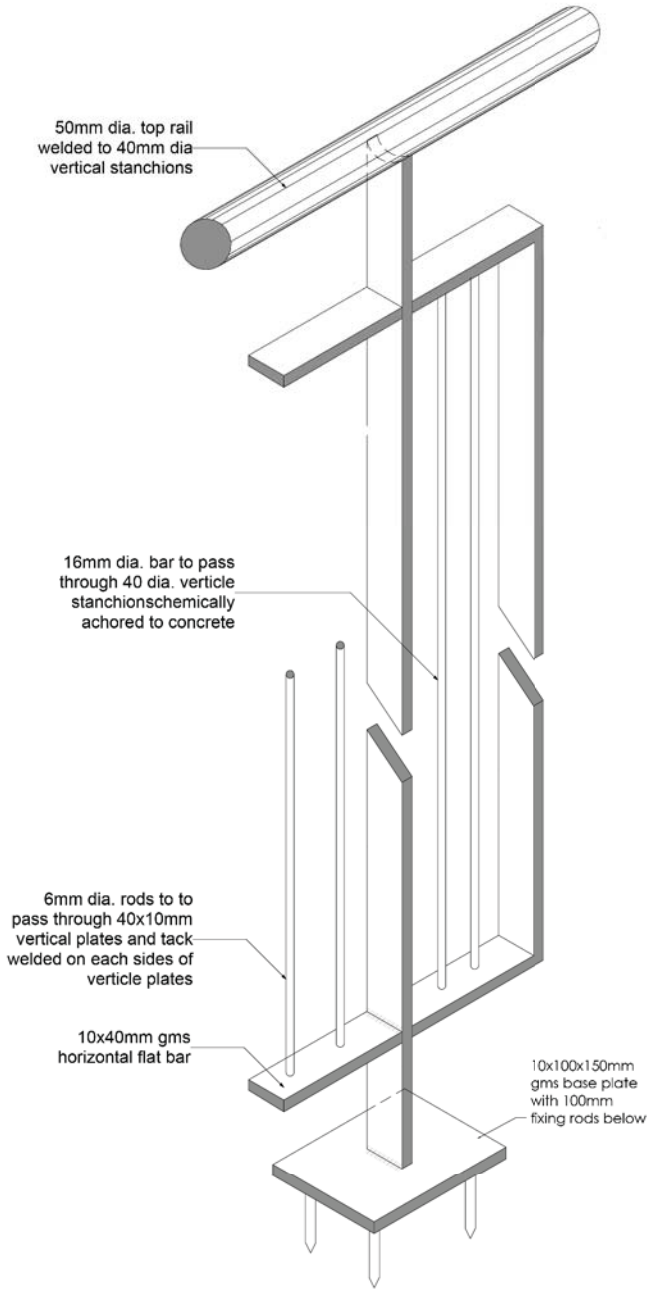
Figure 8.2.8: Atrium (Main Circulation core and interior courtyard)

8.2.9 DETAIL SECTION (TECHNICAL SECTION)

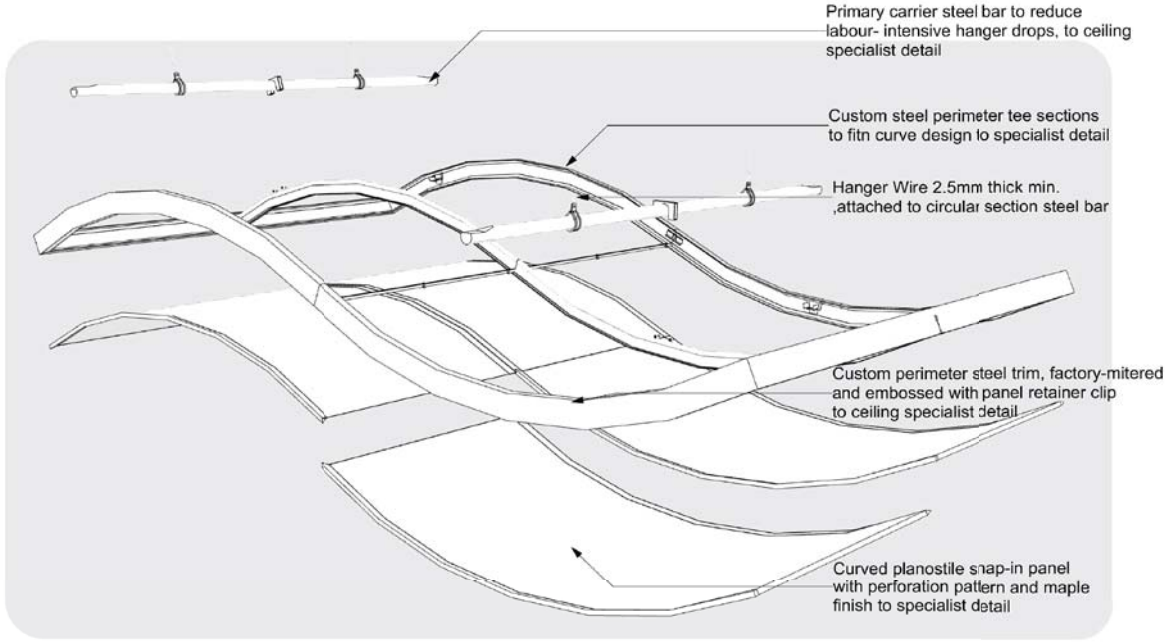




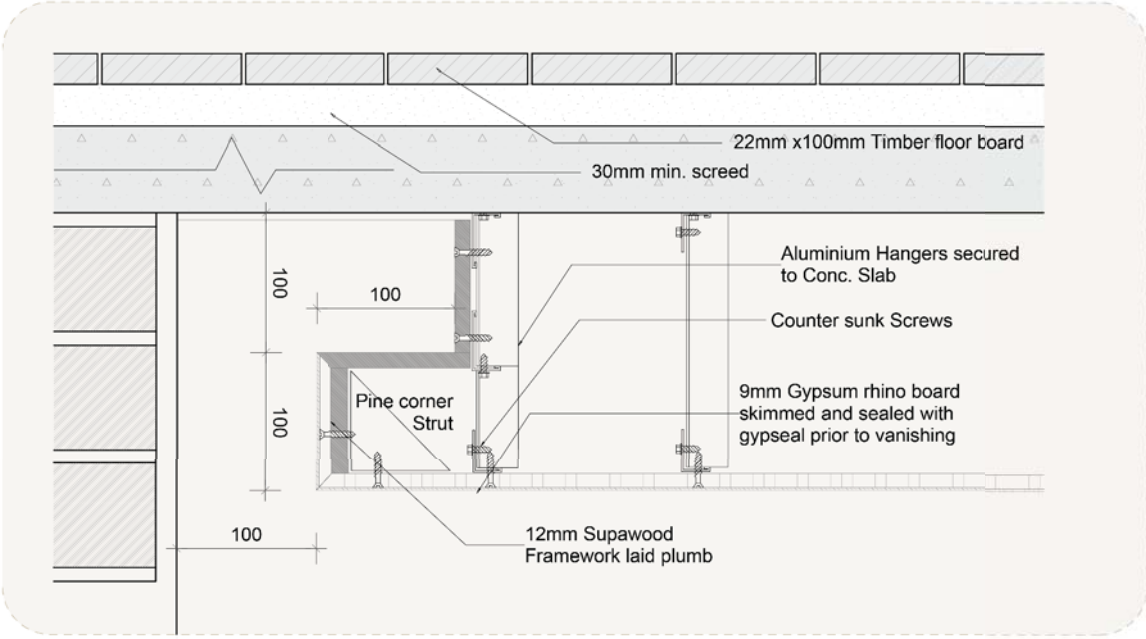
PERIMETER 1



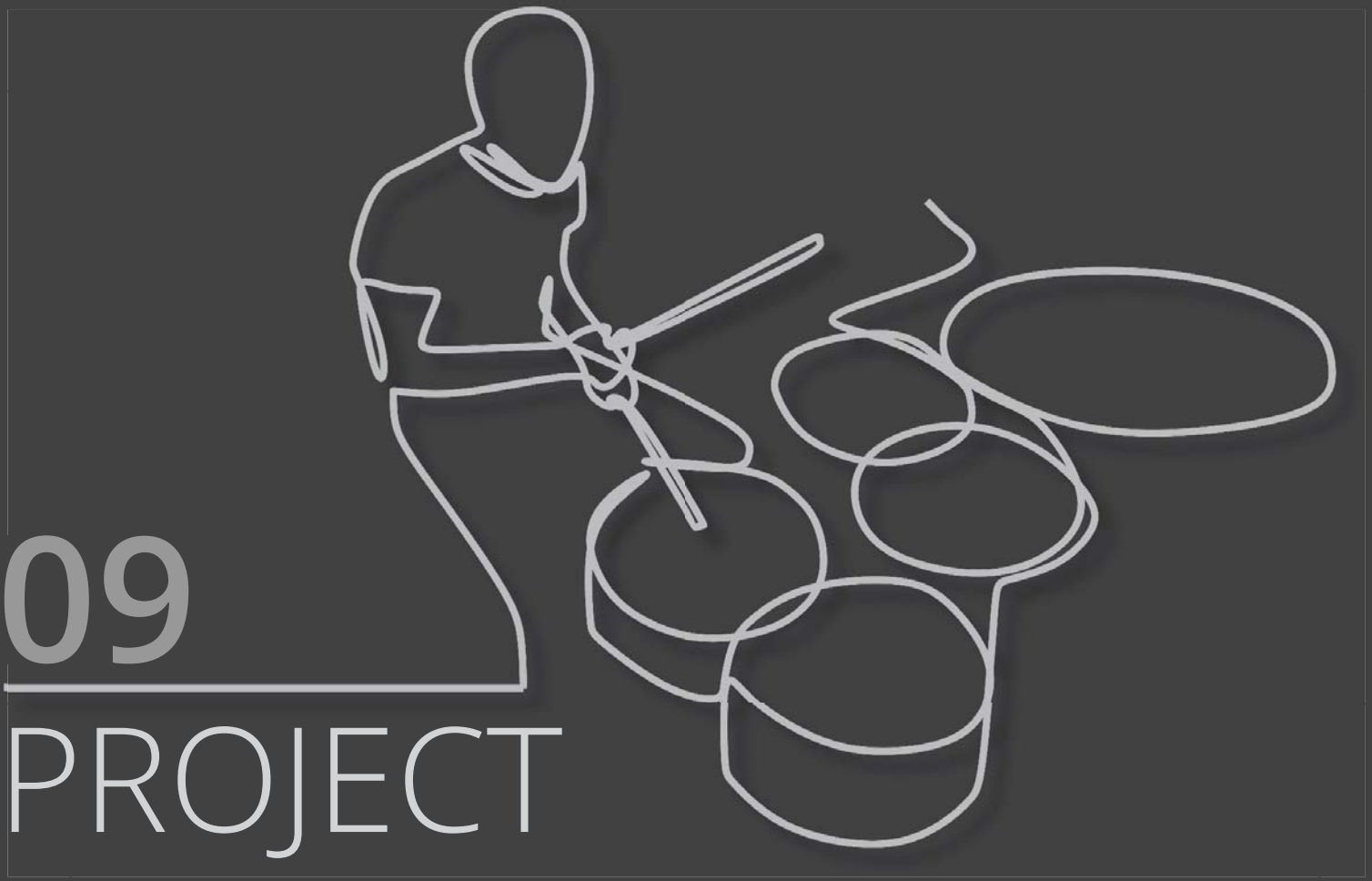
DETAIL 01 -BALUSTRADE



DETAIL 02 - ROOF CEILING



DETAIL 03 - FLOOR CEILING



09

PROJECT IMPLEMENTATION

9.1 CLIENT

THE DEPARTMENT OF ARTS AND CULTURE (CLIENT)

The Department of Arts and Culture is one of the departments of the South African government. It promotes, supports, develops and protects the arts, culture and heritage of Africa.

The design aims to develop a visual and performing arts building in Alexandra, Johannesburg. The development of this architectural proposal involves the Department of Arts and Culture, as part of a community engagement responsibility enforced by government regulations. The users of this building include the drama, music and dance departments that will occupy the building.

The Department of Arts and Culture has set up the Arts and Culture Trust, which funds projects across the spectrum in arts, culture and heritage. The trust focuses on areas of development including job creation, creative skills, management skills, cultural diversity and cultural tourism marketing.

Projects currently funded are in the fields of theatre, music, dance, literature, heritage, arts administration, community arts, visual arts, arts education and multi-disciplinary projects. With its funding of these activities, the trust would be interested in funding a high-profile development of this nature in the township of Alexandra, that contributes to public wellbeing and improves the public image of the department and the design area. The department's mission statement involves improving the economic opportunities for South African arts and culture nationally and globally through mutually beneficial partnerships.

arts & culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

Figure 9.1.01 : Arts and Culture Logo

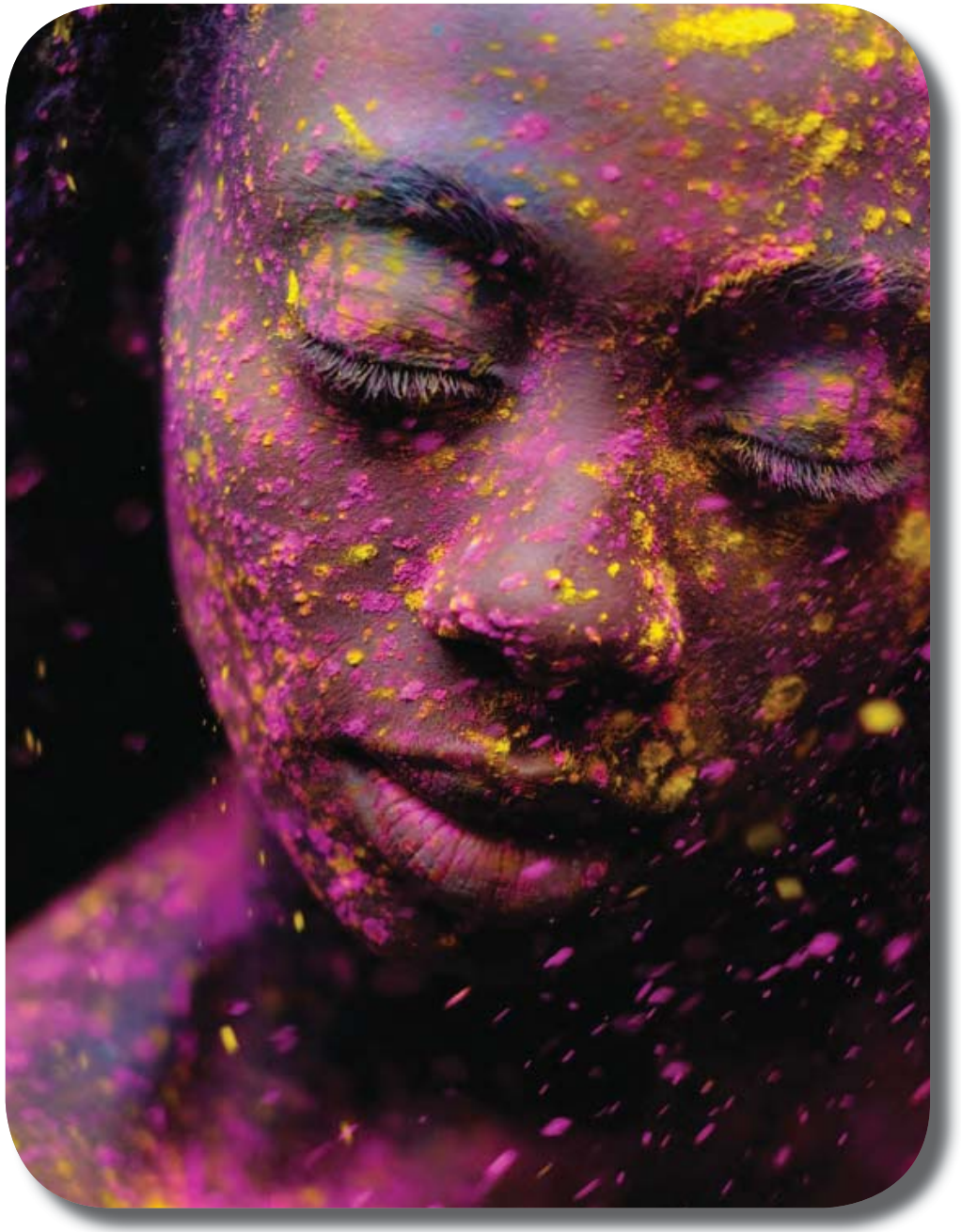


Figure 9.1.02 : Paint Festival, Department of Arts and Culture

9.2 PROJECT TEAM

THE FOLLOWING MIND MAP OUTLINES THE PROJECT TEAM MEMBERS RELEVANT FOR THE IMPLEMENTATION OF THE VISUAL AND PERFORMING ARTS BUILDING.

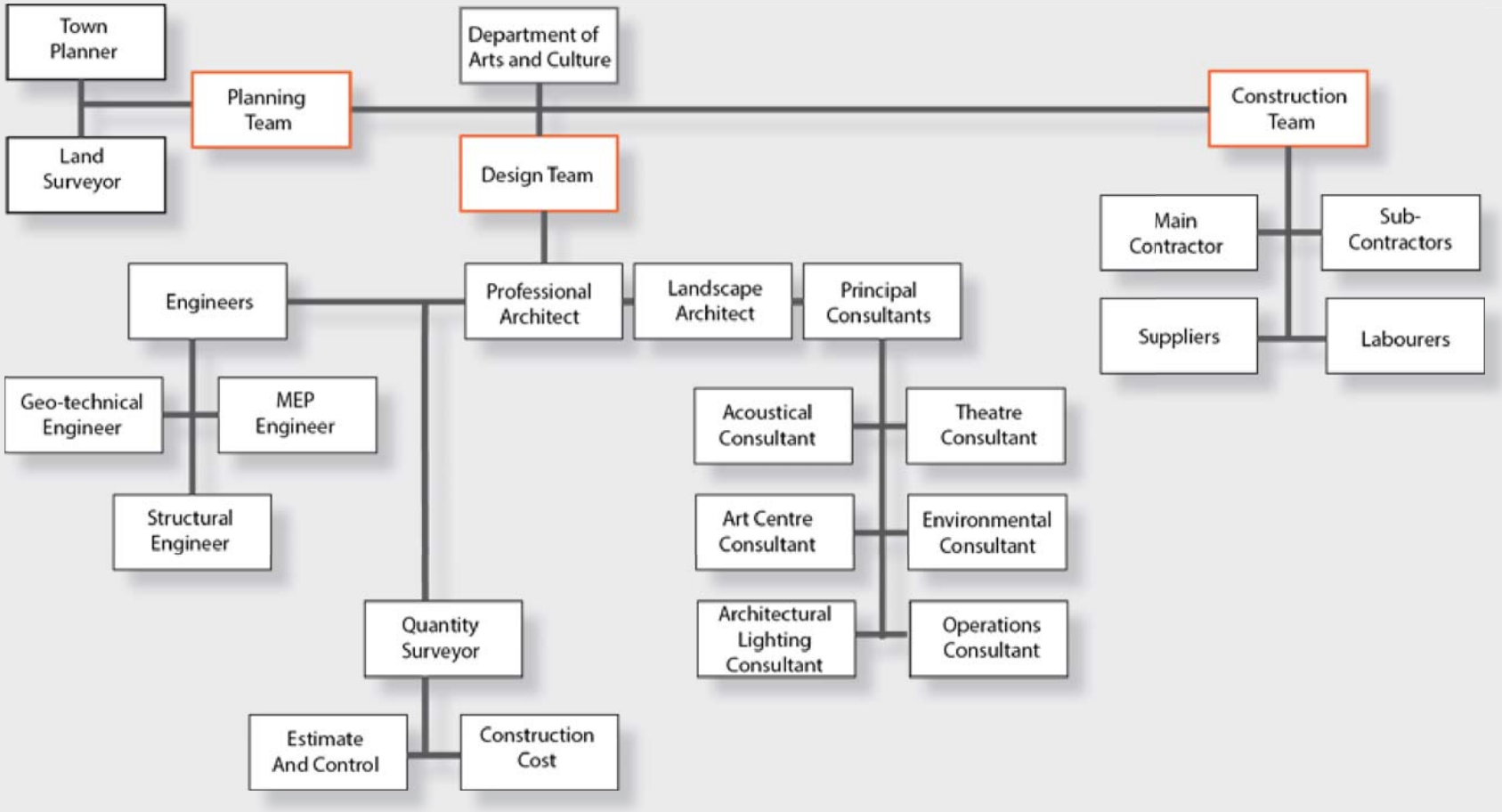


Figure 9.2.03 : Project Team Mind Map

9.3 FINANCIAL ASPECT

PRACTICAL AND SUSTAINABLE OWNERSHIP AND MANAGEMENT STRUCTURE.

Visual and performing arts buildings operate under a variety of ownership and management structures, ranging from public municipal ownership to ownership by a non-profit organisation. Venues can be stand-alone performance centres or part of a larger cultural and entertainment complex which may include museums, movie theatres, and convention centres.

For the purpose of this report, the project will reflect city ownership or public municipal ownership, practically the Department of Arts and Culture, for the proposed visual and performing arts building. Under this ownership scenario, I recommend the establishment of a new non-profit dedicated solely to developing and operating the proposed building. For this analysis, I further state that the visual and performing arts building will operate as a stand-alone venue, independent of tenant activities and other town functions.

The establishment of an independent non-profit operator would provide equal availability to the various user groups. An independent Board of Directors should be established to oversee the non-profit's management and operations of the visual and performing arts building and offer assistance when required.

The non-profit organisation would initially engage in a fundraising program, pursue available grants, and initiate design efforts in conjunction with funds awarded by the Department of Arts and Culture. Once sufficient funds are secured, the non-profit would be responsible for the successful development and construction of the venue. During the operating phase, the non-profit would be responsible for all aspects of management and operations of the visual and performing arts building and continue fundraising efforts to support financial operations.

The following figure provides a summary of the management structure for this proposed for city-owned visual and performance arts building with the proposal of a new non-profit dedicated solely to developing and operating the proposed building.

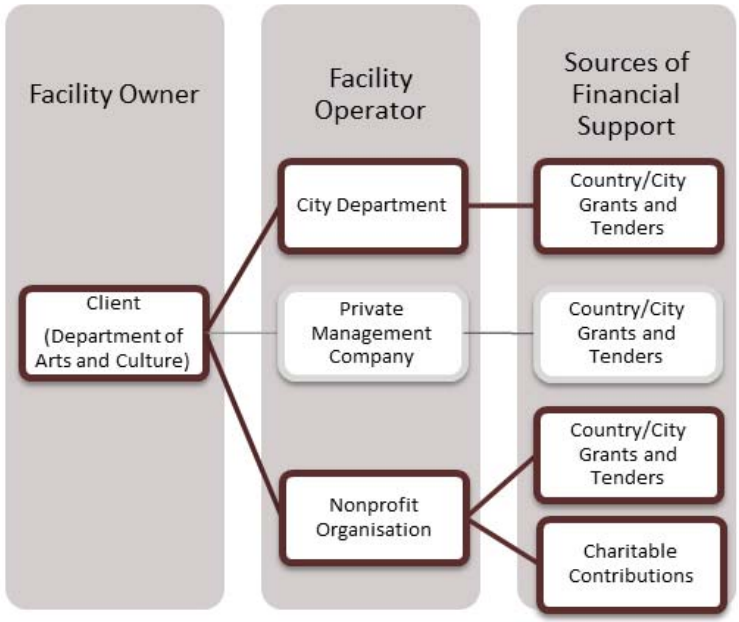


Figure 9.3.01 : Map of Ownership and Sponsorship

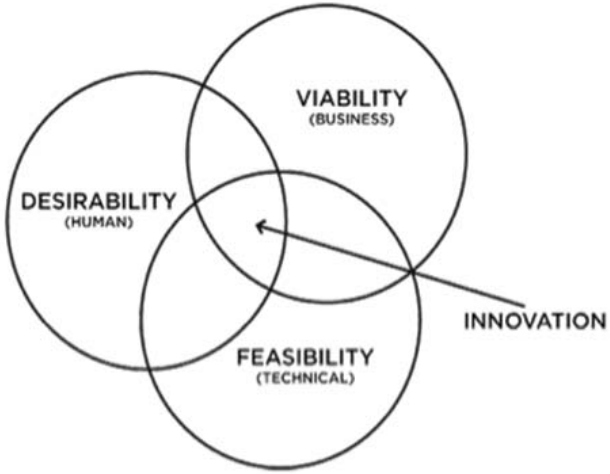


Figure 9.3.02 : Viability, Desirability and Feasibility Diagram

9.4 PROJECT COST CONSIDERATIONS

CONSTRUCTION COSTS OF A MULTI-PURPOSE VISUAL AND PERFORMING ARTS BUILDING IN ALEXANDRA, JOHANNESBURG

As a rule of thumb, the construction costs of a multi-purpose visual and performing arts building represent around 50-60% of the total project value. The remaining 40-50% usually includes:

- Design team fees.
- Surveys and investigations.
- Inflation.
- Retail and catering fit out costs.
- Loose furniture, fittings and equipment (FF&E).
- Specific site-related costs (utility diversions, demolition costs etc).
- Internal client costs (business plan, brief writing, fundraising and internal project management).
- Public art works.
- Finance costs.
- Client contingency.

The only significant exclusions from the project budget would typically be non-recoverable VAT and site purchase costs.

The visual and performing arts cost model is based on a new built structure consisting of a 350-750 seat multipurpose performing arts hall and community auditorium, built on a brownfield site in Alexandra, with a gross floor area of about 2,500m². There are not any costs of demolishing existing structures and foundations because the site is currently vacant. The building cost rates refer to AECOMs 2019 guide. The model assumes procurement by the Construction Management.



Figure 9.4.01 : Arts School Studio Class

Substructure
Rate/m2: 8786.63

Piled foundations; RC ground bearing slab; lift pits and sumps

Internal finishes
Rate/m2: 9825.12

Wall, floor and ceiling finishes throughout. Specialist panelling in auditorium and enhanced finishes in public foyer areas; provision for acoustic treatment.

Frame and upper floors
Rate/m2: 14079.93

Concrete frame and composite upper floors; large span steel trusses over auditorium, rehearsal room and to create balconies in auditorium.

Internal doors
Rate/m2: 1549.59

Internal doors, frames and ironmongery including glazed screens and doors; large format acoustic doors to auditorium.

Roof
Rate/m2: 3099.37

Composite roof with inverted roof finish; extra over for roof lights and terraces including associated balustrading. Acoustic louvres to hide plant and smoke extract hatches.

Fixed furniture and equipment
Rate/m2: 5990.93

Includes main auditorium seating (300-600) fixed fittings in box office, dressing rooms; cloakroom; workshops; front and back bars; servery counters; lockers and main information point.

Stairs
Rate/m2: 2066.25

Precast concrete escape stairs; feature foyer stairs; including balustrading and handrails.

Specialist installations
Rate/m2: 9308.65

Stage engineering incl orchestra pit lift, choir wagon, adjustable acoustic reflectors over the orchestra platform, lighting bridges, equipment bars and variable acoustics systems in audience areas; sound & communications incl AV installation; specialist lighting.

External walls, windows and external doors
Rate/m2: 14569.94

Clay brick and glazing; entrance doors; terrace doors; plantroom and substation doors and fire escape doors; canopy over entrance.

Mechanical services
Rate/m2: 13956.46

Sanitary ware
Rainwater installation
Soil, waste and vent installation
Hot and cold-water services
HVAC
Toilet ventilation
Smoke extract
over stage areas and in basement
Gas installations
Sprinklers to all areas excl. auditorium
Gas suppression to IT rooms
BMS/control systems
Sub-contractor's preliminaries and testing and commissioning

Electrical services
Rate/m2: 11652.69

Utilities connections
Rate/m2: 516.47

Allowance for utilities connections including electric, gas, telecoms and drainage

Landscaping
Rate/m2: 1549.59

Allowance for landscaping to 2m perimeter strip around building.

BWIC
Rate/m2: 1347.34

Allowance for builder's work in connection with services.

Lift installation
Rate/m2: 2066.25

Passenger and goods lifts including one number heavy duty scenery lift and disabled platform lifts.

External drainage
Rate/m2: 318.43

Allowance for below ground drainage

Preliminaries (20%)
Rate/m2: 20683.37

Allowance for main contractors site staff and organisation costs associated with the works

Main contractor's overheads and Profits (5%)
Rate/m2: 8686.56

Design reserve (5%)
Rate/m2: 6639.48

Construction contingency (10%)
Rate/m2: 13942.66

Figure 9.4.02 : Detailed cost projection for Visual and Performing arts Building

POSSIBLE FACILITY REVENUE FACTORS – ALEXANDRA VISUAL AND PERFORMING ARTS BUILDING

Event attendees and promoters would create additional spending impacts through performance ticket sales, food and beverage purchases, facility rentals, event services, and other spending at the venue.

- **Box Office**

Box office ticket sales assuming average ticket prices with different prices for touring entertainment, for community groups, and for local entertainment.

- **Facility Fee**

Teachers and students of the facility will not be charged, but external users will be charged a facility fee.

- **Function Space/Studio Rental**

Function space rental revenue includes the revenue the visual and performing arts building would receive from clients that reserve the studio theatre or lobbies for their non-performance events. These events may include weddings, parties, receptions, and corporate meetings. In addition, that the facility would charge entertainment promoters and local performing arts organizations a fee for use of these spaces before, during, or after their events. This line item also includes rental of the studio theatre for rehearsals.

- **Food and Beverage**

Food and beverage sales include event concessions for performances and catering for banquets, meetings, and other social events. Estimated gross food and beverage revenues on a per attendee basis depending on the type of event. I further assume that alcohol sales would be permitted at most performance events.

- **Event Services**

Event Services include the fees charged to tenants for services that could include technical assistance, stage and pit set-up, and the setup and take down of function spaces.

- **Novelty**

Novelty sales include merchandise purchases at national touring events and local concerts.

- **Advertising**

This revenue category could include proceeds from advertising on fixed signage within the venue and other event sponsorships. I assume that any major naming rights or sponsorship agreement would be tied to project financing and has not included the potential revenues in operating revenues.

- **Other**

Other revenue may include damages billed to tenants, interest income, special fees, and other non-recurring ancillary income.



Figure 9.4 .03-05 : Theatre Icons, Google Images

9.5 IMPLEMENTATION

CONSTRUCTION COSTS OF A MULTI-PURPOSE VISUAL AND PERFORMING ARTS BUILDING IN ALEXANDRA, JOHANNESBURG

Contract Type

Managed Contracts are the most relevant contractual agreement for this project

- With the client (Dept. of Arts and Culture) appointing an independent manager to co-ordinate the project and professional team, allows for the smooth running of the project without the client being too hands on.
- Works well for complex projects
- Better management of; cost, risk, quality assurance, time, work force efficiency, consultants, disputes etc.
- Construction and design can work simultaneously, which saves on time and money.
- Consultants focus on their own field; work is then distributed according amongst the professional team.

Site Management

Site Arrangements

- The site must be clearly demarcated and closed off to the general public.
- All entering the site must have the correct PPE upon entrance for their own safety on an active site.
- A register of those entering and leaving the site must be recorded.
- An Occupational and Health Safety Officer must be appointment (OHS) to guarantee that site rules are as followed.
- OHS is to report any site incidences.
- Site is to be kept in good condition, with the correct discarding of rubble on-site.
- The main labourers will be supplied by the contractor, therefore transportation will be the responsibility of the contractor
- Student-labourers (EPWP) will come from the community of Alexandra, appointed directly by the client, but will work under the main contractor.

Impact

The Expanded Public Works Programme (EPWP) is a nationwide government programme covering all spheres of government aimed at drawing a significant number of unemployed South African into productive work in the manner that will enable them to gain skills and increase their capacity to earn income and develop their community. This initiative is also aimed at empowering the community, with the prospect of being absorbed into the contractors labour force.
With the implementation of the EWPW in the construction of the visual and performing arts building, the project economically impacts the community. Training individuals of Alexandra on masonry construction can allow them to acquired skills that they can use in other masonry construction works.

9.6 CONSTRUCTION TEAM

THE FOLLOWING MIND MAP OUTLINES THE CONSTRUCTION TEAM MEMBERS RELEVANT FOR THE IMPLEMENTATION OF THE VISUAL AND PERFORMING ARTS BUILDING.

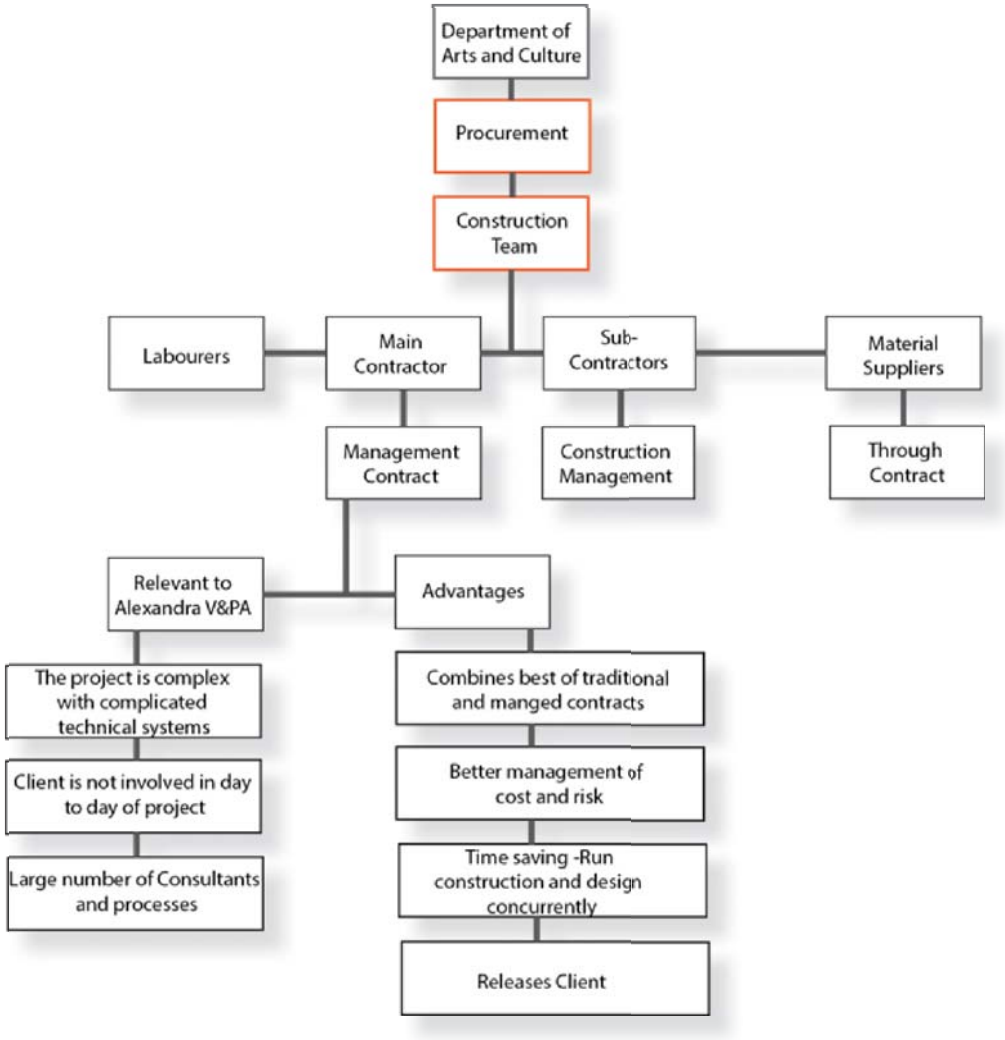


Figure 9.6.01 : Construction Team Mindmap



Figure 9.6.02 : Engineering Guildhall School of Music & Drama

10 CONCLUSION



CONCLUSION

The research report set out to investigate the notion of enhancing the capacity of the Alexandra Precinct. The research focused on social and theatre performances that occur in public spaces in civil society, and investigated the enhancement of cultural experiences and civic engagement through the introduction of theatrical architecture and how this type of architecture can be enhanced using urban design aspects.

This concluding chapter will be in the structured as a discussion highlighting the spatial informants that guide the design and spatial strategies in developing a Theatre in Alexandra, Johannesburg. The discussion is based around the original research questions formulated in the introduction
of this research report.

HOW CAN THEATRICAL ARCHITECTURE ENHANCE THE CIVIC ENGAGEMENT WITHIN A COMMUNITY, AND ACT AS A CATALYST FOR SUSTAINABLE URBAN REGENERATION ?

The main question is divided in sub research questions presented below:

- **What is Theatrical Architecture?**

- **What constitutes of Good Civic Space and how can it strategically enhance Theatrical Architecture, to increase civic engagement in urban communities?**

- **How can Urban Design Principles enhance Theatrical Architecture in an urban precinct?**

WHAT IS THEATRICAL ARCHITECTURE AND HOW CAN IT ENHANCE CIVIC ENGAGEMENT ?

Theatrical architecture is characterised as an architectural or spatial arrangement in addition to a performance-based programme, that is specifically designed for the performance of drama and the arts (music,dance and visual arts) by performers in front of an audience. This interaction stimulates impulses and a rapid exchange of information and ideas between groups, collectives, and individuals. It may happen within the configurations of architecture and in a public open space.

Theatre and performance can happen with the configurations of architecture or an open public square as demonstrated within chapter 6.1 of the research report.

A common factor present through each period of theatre highlights the importance of engagement with an audience. For theatre to be successful, people have to be involved. (Fischer-Lichte, Arjomand and Mosse, 2014).The notion of theatre and performance offers an open public space or an environment for local communities and neighbouring communities to gather and witness performances, which results in a continuous dialogue between the performance and the audience.

Performance spaces are now created from spaces found in urban contexts such as terraces, squares, spaces for circulation, shopping centres or even walkways (Tompkins and Birch, 2012). These spaces expand performance and communicate that theatre can occur in both architectural spatial configuration and the urban realm.

An example that demonstrates this notion is the performing arts theatre building by Dee and Charles Wyly. This theatre realises the cultural shift of urban theatre through transformability. The ground floor of the theatre transforms from a proscenium environment to a directional layout that opens onto an open public space in front of the architecture. This spatial layout allows for engagement of people outside and within the architetcure.

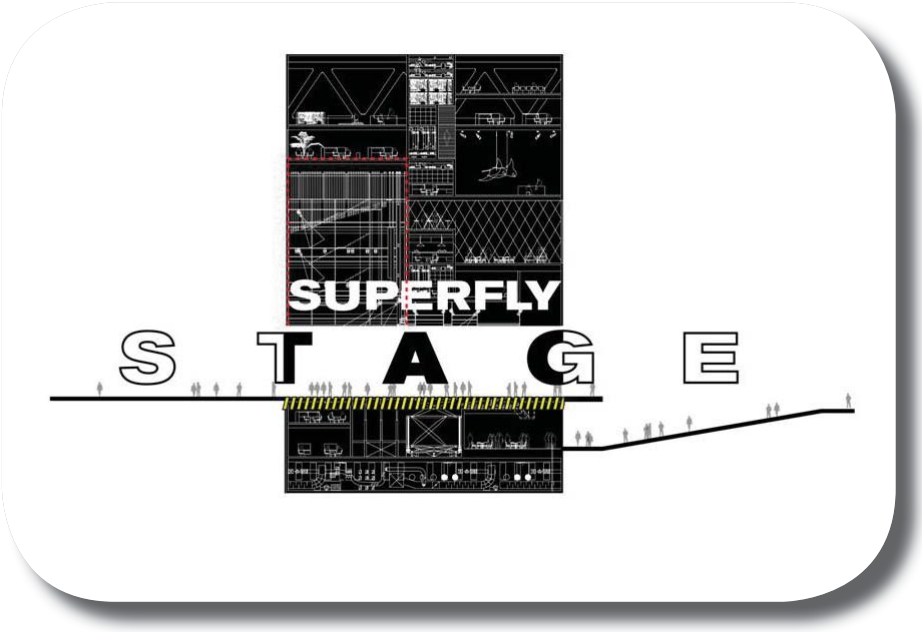


Figure 11.01 : Dee And Charles Wyly Theatre stage diagram

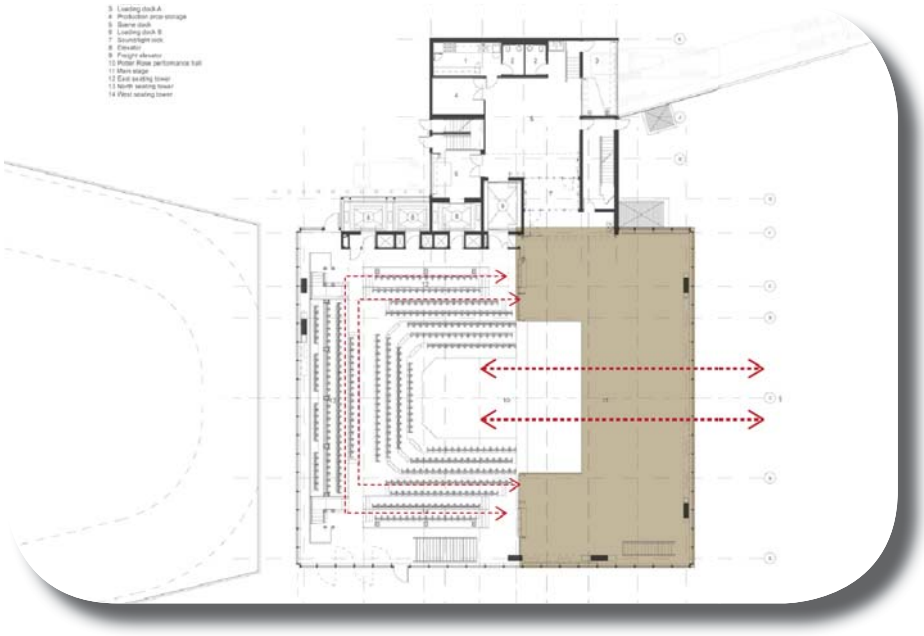


Figure 11.02 : Dee And Charles Wyly Theatre Plan

WHAT CONSTITUTES OF GOOD CIVIC SPACE AND HOW CAN IT STRATEGICALLY ENHANCE THEATRICAL ARCHITECTURE, TO INCREASE CIVIC ENGAGEMENT IN URBAN COMMUNITIES?

Theatrical architecture serves as a physical and experiential environment where people learn to coexist and connect. A Neighbourhood that incorporates theatre and the arts allows for the creation of a cultural and civic environment involve residents, allowing them to engage in creative and innovative activities that result social and civic engagement (Redford and Lynch, 2008).

Civic space enriches the experience of people and enhances the surrounding buildings of communities, but the advantages of transforming it into a good public place go well beyond just space. It can enhance the civic realm visually, while providing the community with a sense of character and a range of public activities. It can act as a spatial focal point that defines and creates a foundation for urban growth (What is a great civic space, 2009). Spatial activation is important in providing key elements to public spaces.

Using the example of central plaza in Charlotte, North Carolina, it demonstrated the importance of integrating a well-designed programme with spatial design that was initially deserted. The spatial activation approach featured public art, deck chairs and bean bag seating installations. These installations helped attract pedestrians into the space, allowing them to reap the benefits of the public space's transformation. In addition, the space was further activated with live music, artistic performances and food trucks. The results of this transformation indicated that spatial programme has a significant and positive impact on the civic capacity of a local community (Sadin, 2018).

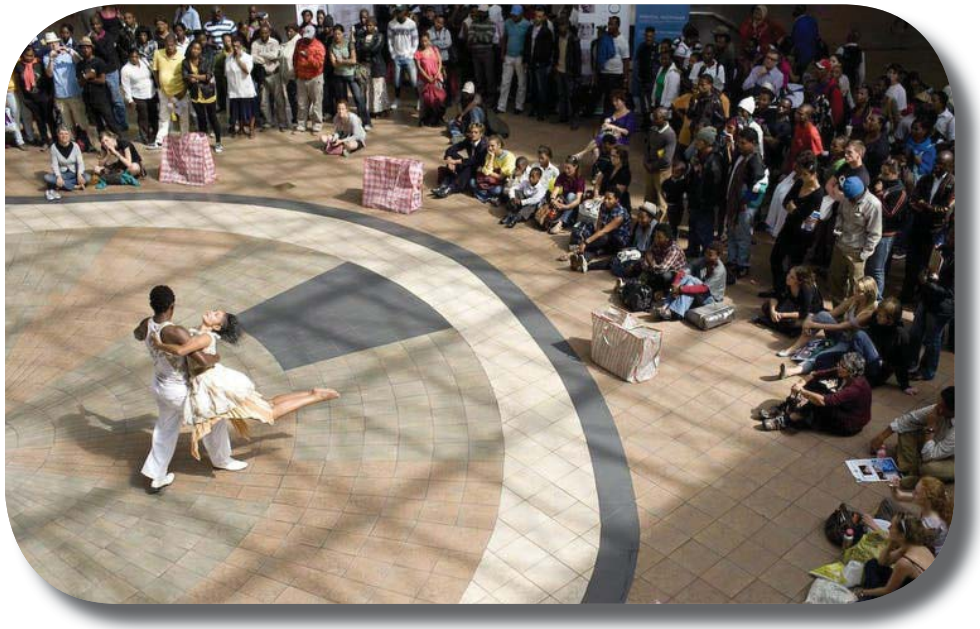


Figure 11.03 : Public Civic square, Cape Town



Figure 11.04 : Sundance Summer Theatre, Utah

HOW CAN URBAN DESIGN PRINCIPLES ENHANCE THEATRICAL ARCHITECTURE IN AN URBAN PRECINCT?

Theatrical and performative elements in cities are easily recognisable through plays and art performances ,that take place in theatre buildings and street theatre, were festivals, installations, protests, multimedia events and site-specific works occur (Schechner, 2002). Resultantly, city planners continually recognise the significance and desire of such overt theatrical practices and activities onto urban environments.

There is an understanding and recognition that social engagement structures are important aspects for urban development. The city is a 'prime location of human activity, and its location, program and architecture are the foundation of civilisation' (Mumford, n.d.). Mumford emphasised on the value of not only buildings, but also of spaces between buildings, which hold their own roles and functions, both aesthetically and socially.

Taking from the works of William H. Whyte, these public spaces between buildings need to be designed and defined into order to provide an atmosphere that cultivates and displays human needs and cultural significance. The following urban design principles were investigated to help spatially define public spaces, primarily public squares which incorporates a theatre building:

Attractions and Destinations
A great square is distinguished in a variety of spaces to appeal various people. However, the success of a square does not necessarily depend on its size, rather the programme attached to it. The space needs to have differentiation and multi-functionality (Project for Public Spaces, 2005).

Amenities
A square must include amenities that make it comfortable for people. Physical aspects such as street furniture, lighting and public art are good installations that enhance the function of squares. With relation to public theatricality, both amenities for social and theatre performance can be defined.

Flexible Design
Uses that occur in a square change daily, weekly and yearly. To act in response means incorporating flexibility in the design of the space. Examples may include temporary structures, or on-site storage, to adjust to changes.

Seasonal Strategy
Squares need to be multi-functional under seasonal and weather condition changes. Public shelter devices can be used for different weather conditions

Access
A square must be easy to move into and around of. Most important pedestrian accessibility needs to be designed. Streets are essential, they need to safe and well-marked.

The Inner Square & the Outer Square
This concept is derived from urban park planner Frederick Law Olmsted: An active, welcoming outer square is vital for the success of the inner square. Streets, sidewalks, and buildings around it greatly affect inner square.

Reaching Out
Project for Public Spaces states that, the edges of a square are just as important as the street edges, sidewalks and ground floors of adjacent buildings that lead into it. The street needs to be accessible, public and secure (Jacobs, 1995)



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