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Generate: city stimulation through cultural intervention

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GENERATE

CITY STIMULATION THROUGH CULTURAL INTERVENTION

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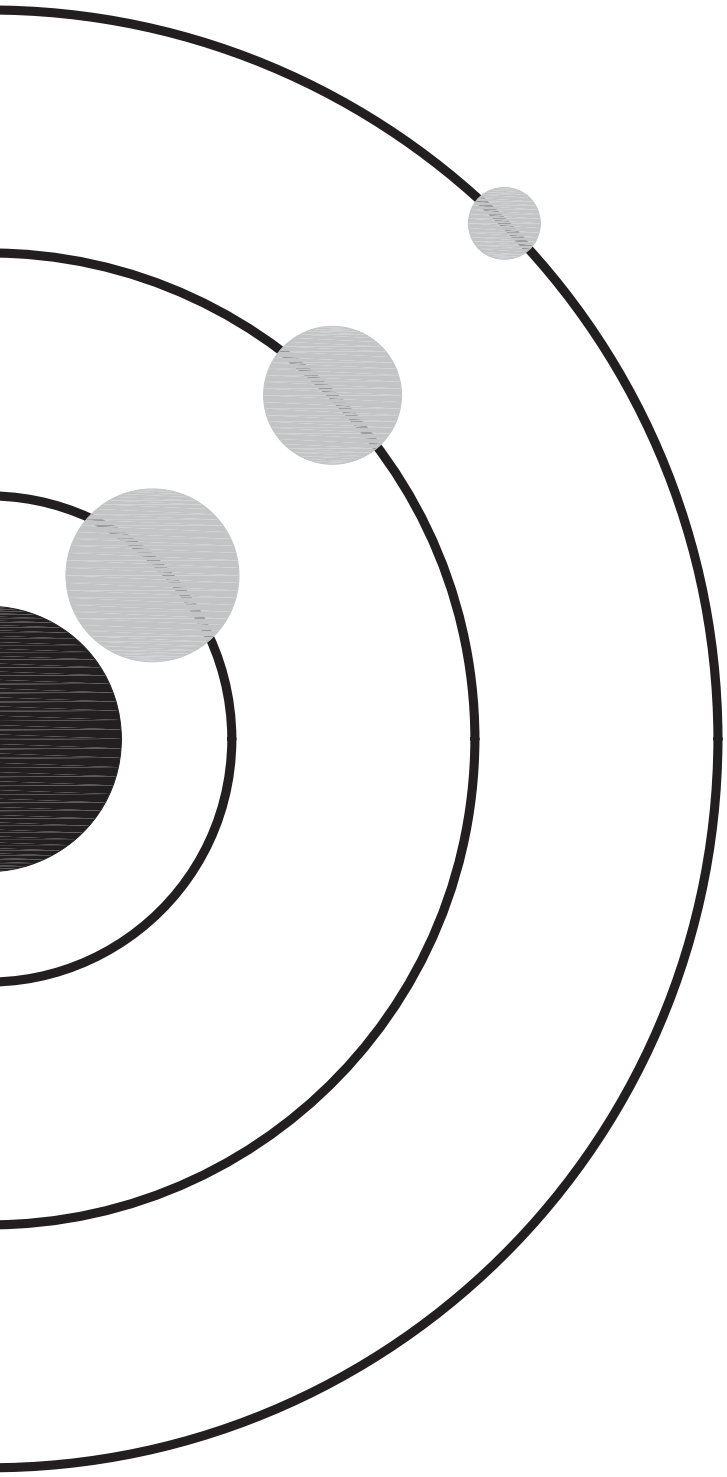
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Janet Alexandra Lauder

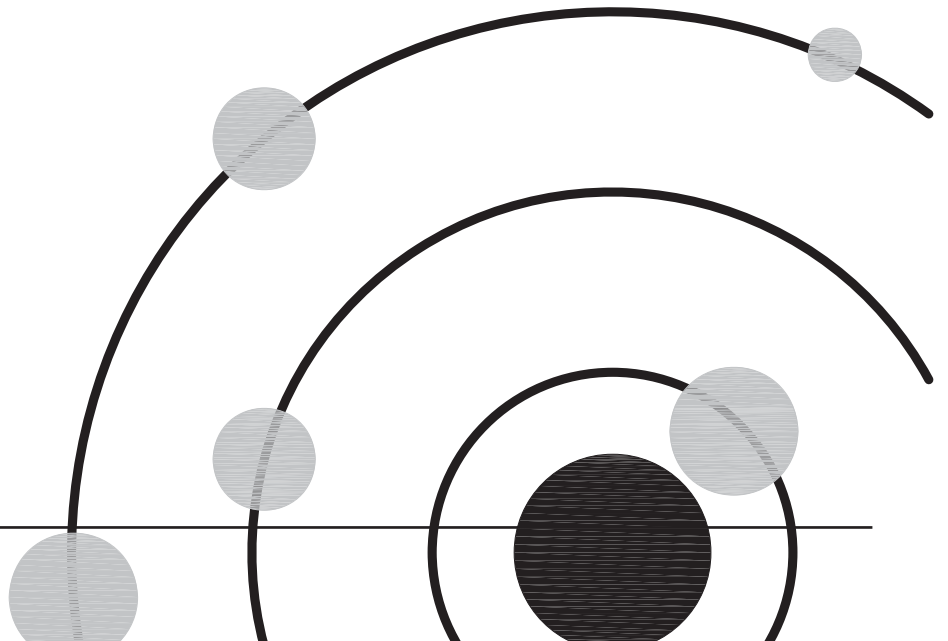
This document is submitted in partial fulfilment for the degree: Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, in the year 2011.

ABSTRACT

The idea of employing culture as a driver in the process of urban generation has become a well used tool in promoting diversity and vibrancy within urban fabrics. In a South African context, Johannesburg's recent past has displayed disinvestment in the city core in favour of commercial growth within suburbia. A leading example being the commercially driven node of Sandton which lacks adequate public investment, resulting in a tedious and repetitive context it is here that this thesis is located. In response to this condition, the proposed scheme aims to improve the quality of Sandton's public realm by accommodating a dance company and performance spaces within Mushroom Farm Park, In doing so, the underutilised park site is invigorated and Sandton's wider context is provided with a much needed public amenity that increases awareness of the performing arts and enriches the surrounding environment.

This document begins with a theoretical enquiry into city development and urban sprawl advancement, concluding with the advantages of using culturally driven activities as a means for diversifying the urban fabric of edge cities. Following this enquiry is an analysis of Mushroom Farm Park and its surroundings, the results of which have formulated a set of design informants. An explanation of the program's conception ensues and extends to the introduction of the sites intended, primary user Mzansi Productions. Having established the program, there is an exploration into the foremost design drivers in creating this architecture followed, finally, by an explanation of the building's rationale.





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INTRODUCTION

Sited within Sandton's CBD and based on the premise of diversifying edge cities, the project being proposed is the introduction of a dance institute and performance spaces to Mushroom Farm Park. The design looks to reactivating a currently underutilised site by permanently housing the dance company, Mzansi Productions, within the park. In doing so, the profile of the park and thus, the dance company, is raised: encouraging greater use of the site whilst adding value to the urban fabric. This particular design demonstrates an approach to addressing the wider question of developing commercially driven edge cities that lack public amenities.

The theoretical discussion explores the transformation of the city shape in our current age of urbanisation and globalisation. It focuses initially on the perceived decline of the traditional city core in favour of a rapidly expanding suburbia. A brief investigation into the reasons for a mass exodus from the city as well as an analysis of society's responses to this will ensue. This thesis argues for a stronger investment in suburbia as a city component and explores how the recognition and promotion of edge cities (also referred to as peripheral nodes) can in fact enrich both the historical core and the node. The analysis of the generic development of edge cities provides an explanation as to their pattern of growth and reveals a distinct lack of the variety and vitality that the city core has offered. In understanding the basic composition of traditional city elements, diversity can be brought to the peripheral node through the implementation of projects that are programmed to provide these omitted functions. The importance of an active public realm is highlighted in this regard and, coupled with the establishment of a cultural activity[1] such as dance, becomes integral in an attempt to enhance diversity. While urbanists have demonstrated numerous methods of city development, this chapter explores the merits and synergy experienced when combining park space with dance and performance space.

1. Throughout this document, the reference to cultural activity and program refers particularly to that of the performing and visual arts.

THEORETICAL ESSAY

THE EVOLUTION OF THE CITY

75% OF GLOBAL POPULATION WILL BE URBANISED BY 2050

THE SPEED OF URBAN CHANGE CAN BE MEASURED BY HOW MANY PEOPLE A CITY ADDS TO ITS POPULATION EVERY HOUR:

+12 IN NEW YORK

+6 IN LONDON

+4 IN JOHANNESBURG

Understanding the formation and growth of world cities allows one to view the evolution of Johannesburg's historic core with a knowledge base that can positively contribute to its future formation. With the exception of local particularities, the growth of Johannesburg mirrors that of major global cities because of a single, common thread; the rapid, global increase in urbanisation. On these grounds, an investigation of the city will expose society's response to accommodating increased urbanisation and the resulting change in the shape of the city. Borrowing from the work set out by Deyan Sudjic[2] in his publication "The 100 Mile City", the growth of Johannesburg's traditional city core can be better understood.

The historic city core came into being as a result of mankind's clustering and the need to provide a public realm that offered various functions to the surrounding community. Cities, essentially, are the evolution of the village with the Industrial Revolution being the primary impetus for its creation. Warehouses and machine-filled factories put immense pressure on cities to rapidly provide adequate services to the many hands needed to support this era of mass production. Seen in this first wave of urbanisation was a transformation of traditional public elements into the building blocks of a city. The market was supplemented with a High Street for retail; the church aided by universities and a legal precinct to provide teaching and moral guidance to the masses; the public square multiplied into parks to create open space now lacking due to residential densification and a financial centre was created to manage the economic effects of the Industrial Revolution. Having endured the dramatic societal changes resulting from not only the Industrial Revolution but two World Wars, certain cities emerged with significant global status. They had finally shaken off all traces of their industrial roots and were launched into a technologically-led age during which they set the precedent for other first world cities to follow. Although having undergone such considerable change the traditional, radial city pattern was retained. Originally shaped by their pedestrian inhabitants, these cities continued to radiate from a central core with mass transport systems (predominantly railways) aiding this growth (Sudjic, 1992:6). While a concentric pattern that focused on re-enforcing a solid core was established, so too were destination nodes that supported this model.. Small communities were established along the city periphery to support the functions that now occurred there. Although not considered as part of the historic city core, easy access provided through transport infrastructure created a physical link to the city that enabled a relationship to be sustained between the core and periphery. However, in only a few short decades, waning inner city maintenance lead to a steady decline in public services such as transport and waste removal which only served to encourage city dwellers to seek residency in more accommodating environments the obvious choice for many being the nodes on the city periphery. By the 1980s (Sudjic, 1992:6) these cities began to face decline when not only were their inhabitants seeking better living conditions outside the core but improved working opportunities too. The exit of major corporate head offices from the city centre to the periphery was a clear indication of the city's failure to maintain the interests of their most valuable residents. No longer were people willing to put up with the filth, crime and high cost of city living and opted for a safer albeit much less diverse suburban lifestyle.

In a local context, Johannesburg's inner city decline can be attributed to similar reasons. While it should be noted that South Africa was dealing with the Apartheid regime and the significant role it played in the shaping of cities such as Johannesburg, the inner city's decline was not a direct result of the 1994 change in government. The beginnings of Johannesburg's breakdown can be traced as far back as the 1950s (Fraser, 2007). During this time, the Johannesburg City Council was in fact the instigator in proposing a move away from the city centre to the nearby region of Braamfontein. Although this relocation was only realised twenty-two years later in 1972, the private sector interpreted this decision as a great lack of confidence in the city's CBD and pre-empted the City Council's move with many companies relocating to Braamfontein during the 1950s (Fraser, 2007). Major corporates such as Eskom, South African Breweries, Shell, and Imperial Chemical Industries had all left the CBD by 1960 (Fraser, 2007). The consequent boom of office space in Braamfontein was at the city's expense and signified the first rumblings of

2. Deyan Sudjic is an architectural critic, author and current director of the Design Museum, London, England

poor planning regulations implemented during the 1960s (Fraser, 2007) only served to further the damage which had begun the decade before. Increasing office space in the city centre by almost a third established a false illusion of an inner city 'boom' during this period. However, a severely lacking public transport system and insufficient parking allowances caused great frustration for those working in the city and it wasn't long before developers began looking for sites with more considered planning policies in order to meet tenant demands. The 1970s finally saw the relocation of not only the City Council but also the South African Broadcasting Corporation this move alone resulted in the loss of approximately 5 000 people from the CBD (Fraser, 2007). Even though major corporates were not moving a great distance away from the centre, their dispersal to the 'four corners of the CBD' (Fraser, 2007) had a negative impact on retail. The city centre was no longer operating cohesively; the lack of public transport hindered movement within the city and the perceived 'boom' of the 1960s (Fraser, 2007) only resulted in increased rentals with little return. Subsequently, department stores made the decision to relocate to the suburbs as their customers found it more convenient to shop near their place of residence rather than struggle across the city at the end of the work day. Swiftly following the exit of retailers were both the medical and legal sectors who sought residence in the north. During the 1990s, politics became the culprit for the inner city's melt down (Fraser, 2007). For fear of upsetting the 'new electorate', government chose to take no action regarding city issues rather than risk the perception of having taken the wrong action. This disregard for urban management turned the city of Johannesburg into an uncontrollable beast: a flood of immigrants and the unemployed ensued and it was not long before the city streets were teeming with informal traders. The latter part of this decade saw a continued lack of action from the newly elected democratic government as, quite justifiably, their focus was on correcting the national structures set in place by the Apartheid regime. Unfortunately this meant that Johannesburg continued to go unmanaged which resulted in hi-jacked buildings, militant tenants, unpaid landlords and limited building upkeep. The CBD was now defined by increasing crime rates and fleeing tenants. Conversely, the start of the twenty-first century saw a greatly vested interest by The Joburg City Council to implement various inner city projects in the hope of regeneration. Such investment has already created vibrant commercial and cultural nodes within the city, providing much promise and positivity for the decades to follow. A basic understanding of Johannesburg's development provides both an explanation for the existence of peripheral nodes as well as an example of the success gained from cultural investment.

IN **1950:**

BRAAMFONTEIN OFFICE SPACE OCCUPIED

4 923m²

IN **1965:**

BRAAMFONTEIN OFFICE SPACE OCCUPIED

163 113m²

Globally, city issues are identical even if felt at varying times with their 'bust-boom' cycle proving to be inevitable and predictable. However, while the city centre has continued to re-imagine itself over the past century, the resulting effects from its process of decline has spurred on the growth of peripheral nodes that now too need to be acknowledged as a fragment of the city. Historical city cores and peripheral nodes co-exist choosing to stimulate one should not mitigate the other.
In understanding their formation and their attributes the inhabitants of both these regions can be catered for while simultaneously contributing to the production of a more cohesive metropolis. In learning from the historic core, successful strategies can be applied to the periphery.

AN ADDITIONAL URBAN CORE

Sandton is viewed as one of the most significant peripheral nodes. Described as, 'a vast residential and business town' (City of Joburg Draft Sandton UDF, 2008) Sandton has grown, since its establishment in 1969, into, 'the most important business and financial district in South Africa." (City of Joburg Draft Sandton UDF, 2008). Initially suburban Sandton was the popular choice for those wealthier members of society seeking a 'country lifestyle' in close proximity to the city centre. However, during the 1970s (Fraser, 2007), the great exodus of corporates from Johannesburg's city centre to the suburbs began to add vital city components to the peripheral node which

BETWEEN

1981-1984:

431 000m²

OF OFFICE SPACE WAS UNDER CONSTRUCTION IN THE SUBURBS

205 000m²

OF OFFICE SPACE WAS UNDER CONSTRUCTION IN THE CBD AND BRAAMFONTEIN

supplemented the already established residential element. Thus, the area was transformed by the relocation of many important corporate headquarters and retailers. No longer having to face the ills of the city, suburbanites eagerly offered themselves up as members of this workforce and so the suburban lifestyle was augmented. The relocation of the Johannesburg Stock Exchange (JSE) in 2000 (Fraser, 2007) officially marked Sandton as the preferred alternative to Johannesburg's CBD resulting in further investment in the area and exponential growth in construction spurred on by ever opportunistic developers. Sudjic keenly acknowledges that the, '...actual pattern of city development in the twentieth century, (is)...in particular the de-densification of the inner city core and its absorption into a network of satellites...' (1992:14). Taking advantage of this rapid growth in peripheral nodes was the developer. With purely financial aims, the developer quickly enabled the creation of secure and walled-in shopping centres, office complexes and gated communities. In so doing, he addressed the needs of a demographic that were so easily drawn in by what seemed to be not only an alternative but an improvement on the city core. Interested only in responding to immediate business opportunities, the developer continues to show no concern for the long-term shape of the city as only residential and commercial developments are perpetuated for financial gain at the expense of creating quality public environments. With peripheral nodes amplifying only these city elements, and government paying little attention to the creation of a diverse urban fabric, the developer is given free reign to continue creating a mono-dimensional and socially exclusive urbanity, "...mono-functional low-density suburbs are a total negation of urbanity' (Raman, 2009:18). Thus, developers have emerged as our unlikely city planners. Although Sandton is just one of many peripheral nodes surrounding Johannesburg's city core, it is singled out as the most advanced example of a node transforming its rural roots into an urban environment (Fraser, 2007). As the economic hub of South Africa, Sandton continues to mushroom into the generic residential-commercial-retail mix of an 'Edge City' 2. In understanding the drawbacks of this peripheral node, supplementary aspects can be introduced in order to add value through the creation of a vibrant, and consequently more varied, urban fabric.

THE PRIVATISED PUBLIC REALM

In the same way that we are able to track the growth of historic city cores, so too can we find patterns in the development of peripheral nodes. Peripheral nodes grow in a number of different ways; Joel Garreau describes one such growth pattern as a 'boomer' (1991:114). In this pattern, urban development is centred on major retail interventions which are swiftly followed by surrounding corporate expansion. To the developer retail is an especially profitable avenue to pursue and is often used as the catalyst for growth in suburban areas Sandton epitomises this particular model. Today, it is easy to see that the heart of Sandton is in fact Sandton City the shopping mall around which Sandton's CBD has flourished. Opened in 1974, Sandton City was the largest mall in Africa at the time and amongst the first decentralised shopping malls to be constructed. Its success was so great that it resulted in the construction of three more malls in the area (Brodie, 2008:235). Clearly noticeable during this period was the allure of suburbia's cheaper rentals in comparison to the traditional CBD as well as a cleaner and safer environment in which to work and live; coupled with this was the rapid development of retail, residential and commercial functions which all worked together to increase the strength of this node. However, in spite of this growth, a greatly lacking interest in providing quality public environments is evident. By the mid-1990s, Sandton's population had grown to over 150 000 almost four times its population in 1969 (Brodie, 2008:235). While the majority of Johannesburg city's inhabitants were moving out of the core to the periphery, a new population filled the city. Even in its deteriorated state the traditional city core was not empty; it was simply filled with a different group of inhabitants. Johannesburg as well as its peripheral nodes was undergoing the steady process of urbanisation which has only intensified over time.

IN **1969:**

SANDTON HAD A POPULATION OF

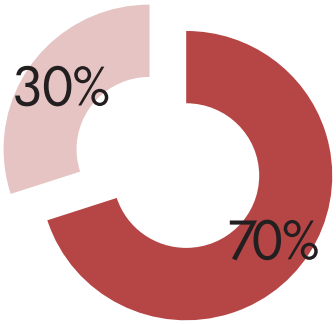
40 000

BY THE MID **1990s:**

SANDTON HAD A POPULATION EXCEEDING

150000

Whilst undergoing this process of urbanisation, Sandton's advancement displays a great deal of attention being paid to the development of a commercial hub while little attention is being paid to the enhancement of the urban fabric that has resulted from such growth. As such, inhabitants of the area have grown to either live without the lacking city elements or to improvise and substitute them with the facilities on hand. Nowhere is this more noticeable than in the exchange of public space for the shopping mall while this can clearly be seen in a node such as Sandton, this is a common phenomenon experienced globally. Shopping malls have replaced a true public realm: they masquerade as the village square by allowing shoppers to feel safe amongst strangers. However, this is a privatised domain that excludes unwanted members of society from its fabricated environment (Garreau, 1991:48). The problem is not in the fact that shopping malls exist or even that their 'public spaces' are private and fictitious; the problem is that no active public realm exists in the peripheral node outside of these conditions. This speaks to a culture of exclusivity and segregation as Sandton is experienced not through its streets but (for those who can afford it) through the interiority of its stores. Minimal interaction with the character of this node is felt outside of office parks or shopping malls as the public are more often than not met with the aesthetic of a vast parking lot marking an entrance and exhibiting our car-dominant culture. Despite the fact that millions of South African Rands are generated within these commerce and retail centres, the defensive, walled-in facade of this node does little to add social value by promoting accessibility and a public lifestyle. As a result, consumerism has become the node's primary activity, further excluding a section of the population that make up a significant segment of the node's workforce, “...this is a reduction in the diversity that is supposedly the strongest counter the city centre has to the shopping centre.” (Sudjic, 1992:229).



70% OF SOUTH AFRICA’S POPULATION IS EXPECTED TO BE URBANISED BY THE YEAR

2030

As much as the development of malls is economically driven, so too is the node as a whole: construction of and investment in commercial and retail space dominates the node with little provision for less commercially driven enterprises such as those concentrated around cultural activity. The lack of diversity seen in the peripheral node is where it falls short in comparison to city standards. What has resulted is a city that has been diluted with specific features, such as commerce, being transferred to the periphery which confirms the need for interaction on the larger metropolitan scale. In order to sustain the long term feasibility of a node such as Sandton, lacking city elements need to be integrated into the urban fabric in order to balance the numerous isolated commerce, retail and residential components. “Office parks, no matter how big, do not a city make.” (Whyte, 1993:144). A step towards achieving this goal of diversity is to move away from the creation of privatised, internal public spaces towards the production of usable and active public realms that are accessible to all. In an age of rapid urbanisation, cities have come under immense pressure to meet public demands for increased housing, services, employment and infrastructure (Strategic Environmental Focus, 2002); as such the value of investing in components such as public open space and cultural facilities has often been disregarded.

From the viewpoint of encouraging diversity within an urban environment, public open space must be acknowledged as an enhancer of the quality of life in urban areas. Through the establishment of such spaces, all members of the public are provided with outdoor recreation; an inexpensive form of relaxation and a contribution to the aesthetics of the surroundings. Having attempted to restructure the spatial legacy of Apartheid, the City of Joburg is left with a disjointed open space system that fails to benefit the communities it serves. Apart from economic and aesthetic benefits, prioritising the role of public space re-enforces the idea of social cohesion through the creation of a safe, accessible, communal space. The detached nodes surrounding Johannesburg's city core give the impression of a city that is both physically and socially incoherent. Acknowledging the need to create valuable public open space in a rapidly urbanising world, the City of Joburg has adopted a, 'process towards the formulation of a Metropolitan Open Space System (...) plan for the city.' (Strategic Environmental Focus, 2002) which is a concept described as, '...an inter-connected and managed network of open space, which supports interactions between social, economic and ecological activities...' (Strategic Environmental Focus, 2002).

Looking at the existing urban fabric of the Sandton CBD, there has not been much allowance for public open space. However, with the benefits to society more clearly defined, policy makers have shown a positive attitude towards improving these spaces. Introducing cultural activity as a catalytic intervention will allow Sandton's open space to function as a key component in contributing to the creation of a successful public realm.

AN UNCONVENTIONAL URBAN CORE

Johannesburg is a metropolitan region that deals with two models of city development: a traditional core weakened by the growth of an outer, surrounding ring as well as a resulting system of isolated nodes. In observing Johannesburg's current urban patterns, Professor Pattabi Raman, formerly of the University of the Witwatersrand, notes that edge cities are not specific to South Africa, however, the way in which they are conceptualised can be. The periphery must be conceptualised as a 'city fragment' rather than campus and in this way a synthesis of the traditional, tight, industrial city and the open, dispersed, modern city may be achieved (2009:18). Johannesburg is multi-nodal with transport links but no cohesion. An attempt to counter this has been seen on an administrative level when, in 2001 (http://users.iafrica.com/an/andgar/text.htm), the first steps towards cohesion resulted in the creation of the official 'mega-city' known as the City of Johannesburg. This marked the end of a transitional phase during which the individual municipalities of Johannesburg, Randburg, Roodepoort and Sandton were amalgamated into a centrally administered municipal area (http://users.iafrica.com/an/andgar/text.htm). The next step is for the city to act as a whole on more than just an administrative level by backing interventions that produce tangible results in our built environment.

4/7

VISITORS ARRIVING AT O.R TAMBO INTERNATIONAL AIRPORT FIND ACCOMMODATION IN SANDTON

Public transport is a vital component that contributes to this idea of social cohesion on a macro scale. Easily available, safe and affordable public transport between nodes greatly increases economic opportunities for those that are now able to reach nodes, such as Sandton, which are strong commercial hubs. Johannesburg has recently begun this process through the construction of the Gautrain, its associated buses and the BRT systems. This action is seen in the light of providing social justice in that it promotes easy access to both jobs and amenities. The character of a city can be largely determined by the costs and routes of mass transit: for even if the affluent have the freedom to choose their particular destinations and to be mobile at all times, their daily 'business' is worthless if not supported by the, 'waiters, stagehands and firemen (who) all need to be able to get home at a price they can afford.' (Sudjic, 1992:255). The acknowledgment of Sandton's significance is seen once again with the construction of this new public transport system. The Sandton Gautrain station has been positioned centrally within the CBD and, with a direct link to the O.R. Tambo International Airport, plays a vital role in acting as a gateway to South Africa for many tourists and visiting businessmen. The BRT system on the other hand is aimed at creating connections on a smaller scale, at a reduced cost. As this system develops within Johannesburg, so the shape of the city will be transformed as not only the possibility of economic progress is advanced but an atmosphere of social solidity is generated, '...the nature of a civic transport system is the starting point for building a sense of civic cohesion.' (Sudjic, 1992:261). In Sandton, improvements in public transport and the availability of open space should be partnered with new cultural functions in order to allow them to act as a catalyst for activity in these open spaces; so creating a destination that encourages economic development as well as enriches communities by increasing availability to varied amenities.

CULTURE AS AN URBAN GENERATOR

Whether its form is, '...compact, high-rise, low-rise, hyper-dense, sprawling, dispersed, polycentric, geometric, organic or informal...' (Burdett and Rode, 2007:10) an investigation into the city is vital. The well being of cities depends on a deeper understanding of the relationship between urban form and urban society.

In so doing, changes can be initiated that counter the actions contributing to the, '...propagation of dysfunctional urban areas across the globe.' (Burdett and Rode, 2007:10). A study of the city and urban form can be all-encompassing and so it is vital that a focused framework is applied to a method of thinking. With the subject of utilising public space to diversify city fabric serving as a backdrop, the recent 'trend' of culture-led urban regeneration can be addressed. Cities have always represented opportunity; they lure the talented, skilled and creative with the promise of maximising their potential. For this reason, declining city centres have inevitably become the recipients of government funding in the hope of renewal. Since renewed investment into regenerating Johannesburg's inner city began in early 2000, the role of reviving a cultural element became a prominent one. The city core's cultural context was assessed by Professor Peter Stark[3], '...in terms of physical facilities, location and connection and then in terms of cultural sub-sectors and the cultural projects themselves." (Fraser, 2001). Following this, it was recognised that the traditional city core held much potential in both its existing and proposed facilities but lacked the institutions upon which to increase its strength. Based on this report, Professor Caroline Hamilton[4] developed the concept of the 'Cultural Arc' which has successfully begun to be implemented. Aimed at creating a cultural link through Hillbrow, Braamfontein and Newtown, the positive effects of the 'Cultural Arc' are evident in the realisation of projects such as the new Constitutional Court. A city the size of Johannesburg has the capability to produce a diverse range of cultural centres: clustering these activities is a strong starting point in the manifestation of a vision for cultural and economic synergy across the metropolitan. With the perception of peripheral nodes shifting from utilitarian and inferior city appendages to valid and vital components of the urban fabric, original city qualities may be allowed to reassert themselves in an innovative way. However, there are still many traditionalists that de-value investment in peripheral nodes and support the romantic idea of restoring the historic core to its former glory. I am not advocating that the historic core be left to perish; I am encouraging a more inclusive view of the City of Johannesburg Metropolitan that acknowledges peripheral nodes as contributing factors to the city's overall success. However, for the more 'traditional' audience, the question of whether peripheral nodes will even benefit from cultural interventions is a common albeit ignorant one and therefore warrants a response. According to John Holden (2005), value is the interaction and combination of instrumental, intrinsic and institutional values. In terms of creating physical, cultural interventions, their value can be quantified through economic and educational benefits; the intellectual, emotional and spiritual affects on the public and the manner of building operation and management that provides a satisfactory public realm. Having established a constructive connection between culture and urban enrichment, Sandton's monotonous fabric can be invigorated by the effects of cultural impacts that increase the use of public space, create local distinctiveness, attract tourism and provide employment (Evans and Shaw, 2004) an approach I propose to demonstrate by advocating the design of a cultural facility located in public open space. 'The idea that culture can be employed as a driver for urban economic growth has become part of the new orthodoxy by which cities seek to enhance their competitive position. Such developments reflect not only the rise to prominence of the cultural sphere in the contemporary (urban) economy, but how the meaning of culture has been redefined to include new uses in order to meet social, economic and political objectives.' (Miles and Paddison, 2007).

3. Professor Peter Stark is an internationally recognised expert and leader in the cultural sector. He advises on cultural policy development and deals with the associated issues of economic and social regeneration in the context of urban renewal.
4. Professor Carolyn Hamilton is an historical anthropologist currently based at the University of Cape Town.

CONCLUSION

What this theoretical research has revealed is a fundamental change in the urban pattern. The idea of a multi-nodal city must be embraced along with the recognition that both the diversification of edge cities and the rejuvenation of historic cores is required in order for this new urban model to thrive. The generic pattern of edge city growth is one that sees the initial establishment of a residential zone followed by the introduction of commercial and retail elements at the expense of the historic core. Edge cities have therefore typically gained in strength as economic hubs but remain limited in terms of developing a varied urban fabric. Just as the historic core is subject to rejuvenation, so too can the peripheral nodes benefit from similar interventions. Even though traditional cores are being revitalised, the suburban population will not flood back to fill the once decaying city, leaving suburbia to face a similar fate. Increased urbanisation has meant that while suburbia flourished, cities were inhabited by a new population. For this reason, the periphery must be acknowledged as a city fragment that works together with the core to create a cohesive metropolis. My argument to enhance Sandton's CBD is supported by the fact that minimal effort in terms of infrastructure is needed in order to achieve diversification.

This purposefully 'macro' analysis of a single architectural intervention is intended to highlight the underpinning theory presented in this research: it expresses the need for professionals working within the built environment to acknowledge the changing shape of our cities and so enable individual projects to contribute to this new urban model. 'It is true that in its new incarnation the diffuse, sprawling, and endlessly mobile world metropolis is fundamentally different from the city as we have known it. But for the architect and urbanist to turn their backs on this new form, which is the backdrop to everyday life for the vast majority of people, is both condescending and self-defeating.' (Sudjic, 1992:297).

In light of this research, the importance of generating a purposeful public realm has been established along with the voids in Sandton's predominantly commercial-residential-retail fabric. Therefore, there is great promise in this design's aim to exploit the potential of Mushroom Farm Park through the introduction of a dance institute. Such an intervention not only incorporates the idea of creating a building with a public profile but, in both program and typology, adds diversity to the urban fabric. This project, therefore, offers an example that begins to address the broader theoretical question: it serves its own purpose of contributing to urban enrichment with no detriment to its original function of providing public open space.

SITE ANALYSIS

In proposing a building with a cultural program, the site needs to form part of a public realm that is easily and freely accessible. The site that has been selected is Mushroom Farm Park a public open space located within the Sandton central business district. An analysis of the site's broader context as well as a detailed understanding of the site itself will direct both the placement and the program of the intended intervention.


HYUNDAI


HYUNDAI


HYUNDAI

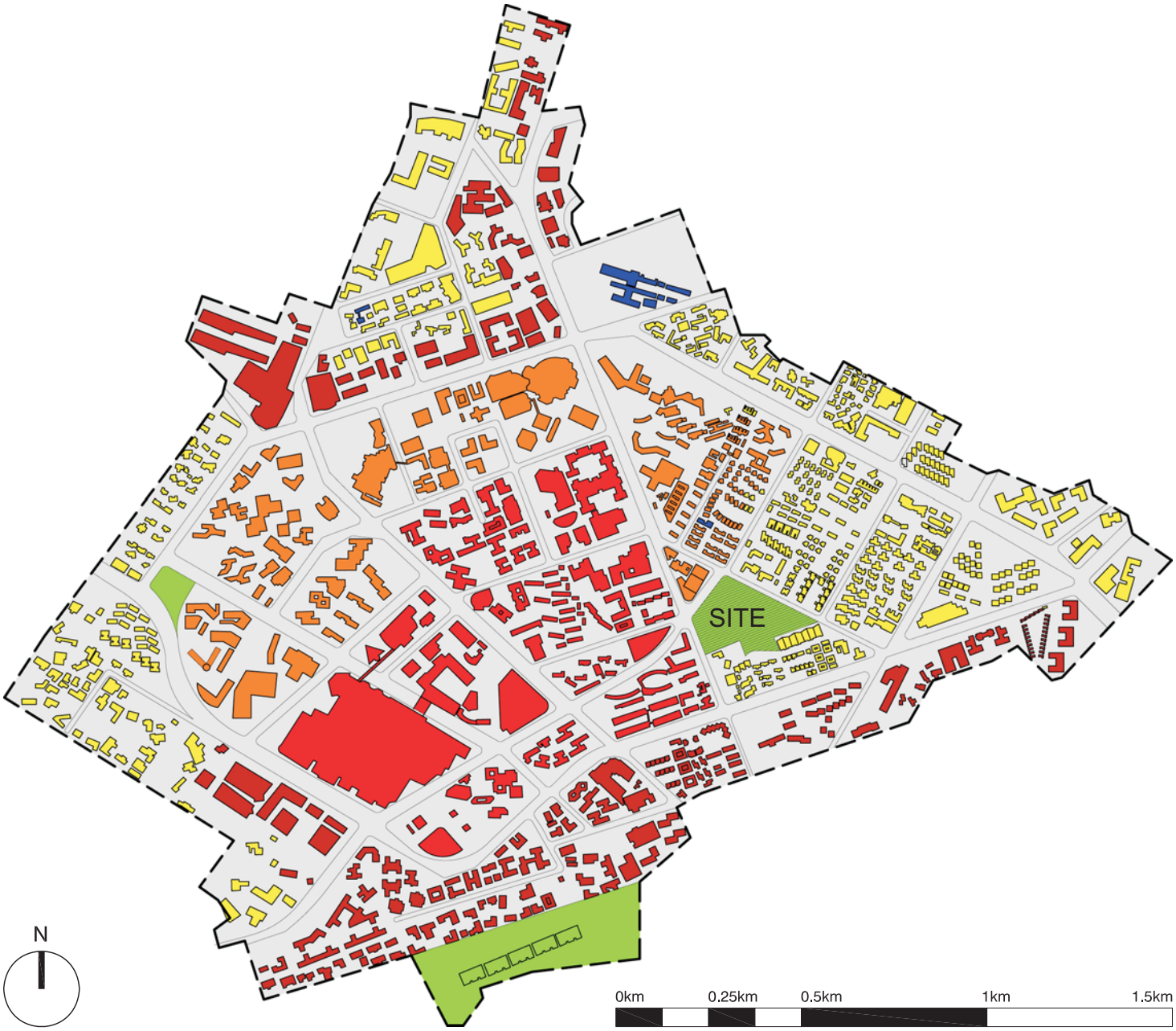

HYUNDAI

BROADER CONTEXT

Over the past few decades Sandton has grown as a peripheral node and currently stands as a thriving, commercial and economic hub. The area outlined for analysis is limited to Sandton's central business district (CBD) as this is the core of the node and represents the greatest opportunity for enriching its urban identity. Currently, the CBD is characterised by retail, commercial and hospitality land uses with residential areas taking the form of low rise apartments in gated complexes. Another significant aspect noted in the area is the lack of permeability of ground floor frontages which challenges the city's aim to encourage and increase pedestrianisation. Understanding the basic elements of the site's broader context contributes to design decisions that will positively influence not only the site itself, but also its surrounding context.



LAND USE: GENERAL



HIGH DENSITY MIXED USE

PREDOMINANTLY OFFICES

PUBLIC OPEN SPACE

LOW-MED DENSITY MIXED USE

HIGH DENSITY RESIDENTIAL

EDUCATIONAL

As the economic hub of South Africa, Sandton has developed into a banal residential-commercial mix that lacks the diversity once offered by the city core. Unless participating as a consumer in a shopping centre's privatised 'public realm', there is little provision within the CBD for usable public open space. The land use analysis shows that Mushroom Farm Park is one of only two public open spaces within the area and highlights its potential to contribute to a meaningful public realm.

LAND USE: PROGRAM RELATED



CULTURAL ACTIVITY

HOTEL

In proposing a culturally programmed building it is important to note the existence of similar activities within the area. It is clear that the CBD is not saturated with culturally driven programs and would benefit from an intervention that exposes culture and encourages the use of open space. Establishing the program, raises the question of users; at this point acknowledging the high number of tourists in the vicinity highlights the need to locate sites with hospitality land uses. Currently Sandton's cultural activities are listed as the Liberty Life Theatre on the Square, the Sandton Library, two art shops on the Square that act as galleries and an open air craft market. Proposing a cultural intervention would be well received by the hospitality industry in that it encourages cultural tourism as well as provides a sense of local distinctiveness without negating its contribution to the community in which it is based

MOVEMENT: VEHICULAR



GAUTRAIN STATION

GAUTRAIN BUS STOP

BRT STATION

METRO BUS STOP

TAXI RANK

MINI-BUS TAXI DROP OFF

MAIN PUBLIC T RANSPORT ROUTE

Mushroom Farm Park is well connected: it is accessible to those with privately owned vehicles and also incorporates main public transport routes. In addition, the new Sandton Gautrain Station is located only 600m away and provides easy access to the site especially for those travelling from outside of the Metropolitan. Gautrain Buses also provide connections between short distances within the Sandton CBD as well as the option for longer commutes to surrounding areas.



From the Gautrain station, the walking distance to the edges of the Sandton CBD rarely exceeds 2,4km (30 minutes walking time). This is one of many reasons that the city uses to encourage pedestrianisation within the CBD. Currently there is notable pedestrian movement around the park which will only be strengthened by turning Mushroom Farm Park into an easily accessible destination.

STREET FRONT ACCESSIBILITY



ACTIVE FRONTAGE

HIGH OPAQUE FENCE

WINDOWS

LOW FENCE

HIGH SEE-THROUGH FENCE

UPPER FLOOR VISIBILITY

BLANK WALL

The proposal of an intervention at Mushroom Farm Park will make a welcomed change to the walled-in facades that characterise the majority of this node by providing an inviting and accessible design that interacts at street level with passersby. An analysis of street front accessibility shows a limited amount of active and transparent frontages which negatively impacts on public space. Facades or site boundaries that have entrances or edges that open directly onto the public realm encourage pedestrian activity and contribute positively to the built environment in that they create inviting public space rather than promote a sense of elitism.

SITE SPECIFIC

Mushroom Farm Park - bordered by Pretoria Avenue, Daisy and Linden Streets - provides one of two usable open spaces in the CBD. Between 2007 and 2009 the park was used as a temporary shaft for the construction of the Gautrain and has since been rehabilitated in order to restore the community's open space. The rehabilitation process included landscaping, the creation of a play area and the setting out of new pathways. Local poets Alan Kolski Horwitz and Ike Mboneni Muila as well as landscape artist Strydom van der Merwe were also part of the process and contributed through the creation of both functional objects and spatial elements. The much contested Hyundai aerial balloon offers rides at a cost of R75. The balloon's presence is the result of a contract between Aerial Displays and City Parks as part of the 2010 city beautification program. In accordance with the contract, Aerial Displays are committed to improve, monitor and maintain the park with 24-hour security, litter management and waterway cleaning. This initiative shows the value of a public-private partnership: a lesson used to validate the decision to accommodate a dance company within the park.

The following sections explores the site's edge conditions, its current surrounding movement patterns and levels of activity will all act as informants in the design process.



EDGE CONDITIONS: MOVEMENT AND ACCESS



50-100 ppl/hr

0-50 ppl/hr

GAUTRAIN BUS STOP

METRO BUS STOP

MINI-BUS TAXI DROP OFF

CURRENT PARKING

ENTRY

The site's most traversed edge is along Pretoria Avenue. Currently, pedestrians access the site from the northern-western side which is an existing condition that shows great promise: Maude Street (documented as having the highest levels of pedestrian traffic in the area) is just over a block away from the site. By turning the site into an everyday destination, the link between Maude Street and the site's northern boundary will be greatly strengthened, so supporting pedestrianisation and drawing more users to the site. In addition, there is great exposure to the site at the junction with Rivonia Road. This fast-paced edge manages to accommodate pedestrian activity and access to the site. In formalising entry at this point, a second pedestrian link is encouraged.



ACTIVE FRONTAGE

HIGH OPAQUE FENCE

WINDOWS

LOW FENCE

HIGH SEE-THROUGH FENCE

UPPER FLOOR VISIBILITY

BLANK WALL

From the Gautrain station, the walking distance to the edges of the Sandton CBD rarely exceeds 2,4km (30 minutes walking time). This is one of many reasons that the city uses to encourage pedestrianisation within the CBD. Currently there is notable pedestrian movement around the park which will only be strengthened by turning Mushroom Farm Park into an easily accessible destination.

EDGE CONDITIONS: SURROUNDING HEIGHTS



PROPOSED HEIGHTS

- 5-10 STOREYS
- 40+ STOREYS
- 3-5 STOREYS
- 10-15 STOREYS
- 1-2 STOREYS
- 5-25 STOREYS

The site is bordered along Daisy Street by the twenty three storey Radison Blue Hotel, by medium density residential complexes along its predominantly pedestrian edge and finally, by the Don Suite Hotel and commercial buildings on its fast-paced vehicular edge. Heights of the surrounding buildings highlight that the park is viewed from an aerial perspective on two sides which should be considered in design. Furthermore, the future heights proposal indicates an increase in residential density and further enhances the need to provided engaging public open spaces.



CURRENT HEIGHTS

ACTIVITY



SUMMER WEEKEND



SUMMER WEEKDAY



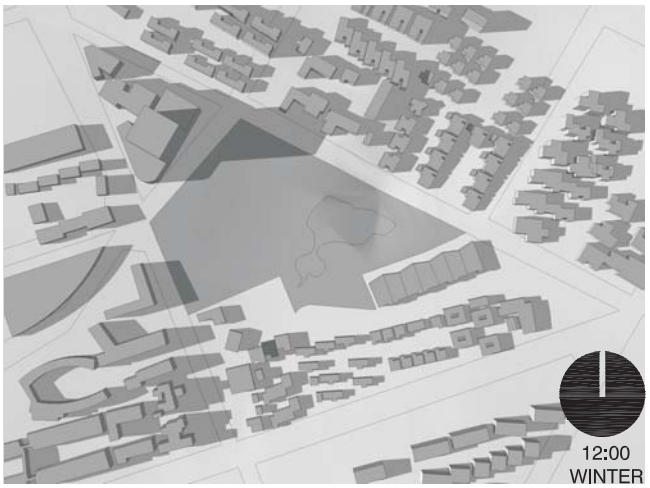
WINTER WEEKEND

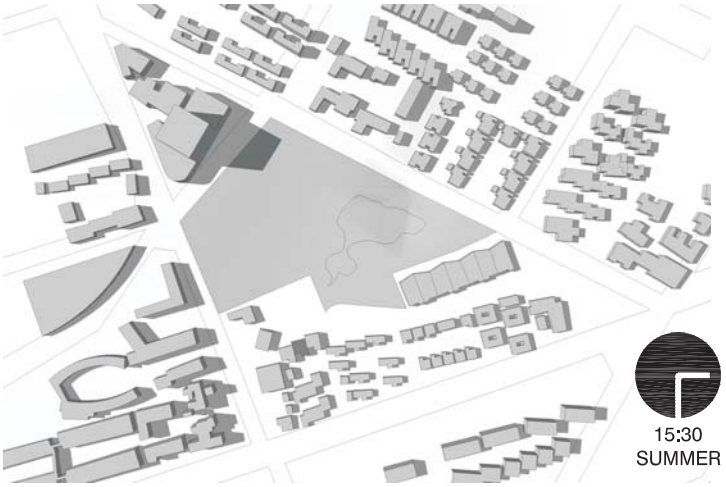


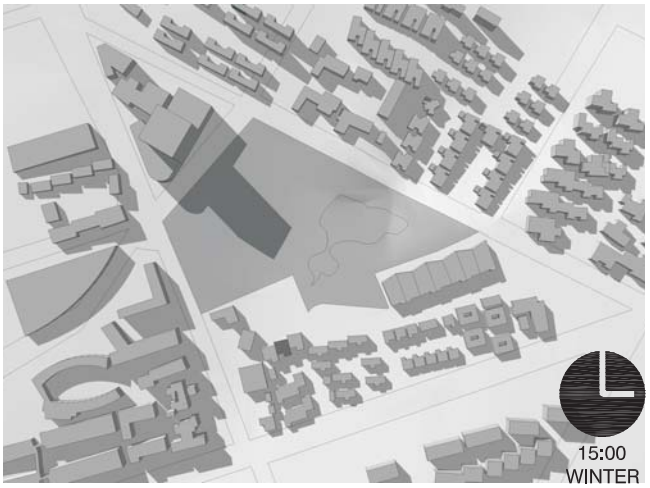
WINTER WEEKDAY

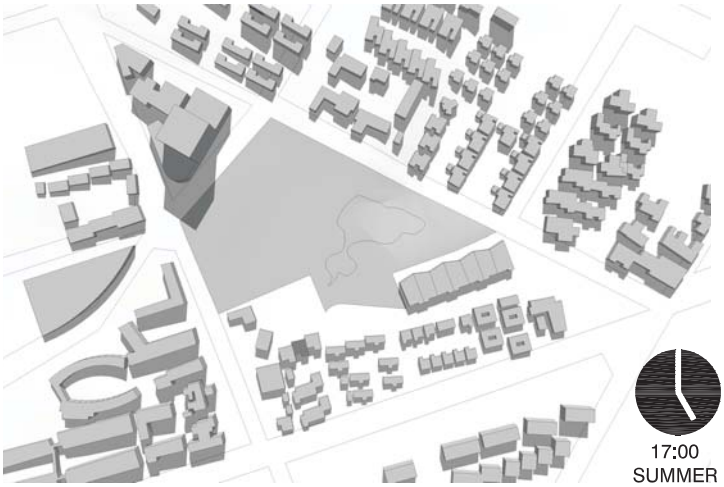
Activity in the park reaches its peak over summer weekends. However, it is used as a playground throughout the year by mothers and children. Some residents of the area use the park for running and walking while the area's construction workers and various other employees frequent the site during lunch hour. In addition, the Hyundai balloon attracts tourist activity and is used, on average, 5 times a day. The above mapping exercise uses gradients to show the various placement and intensities of activity in the park over different periods of time. This exercise aids in validating the addition of a fixed and more diverse program to the park as it will attract a wider range of users and guarantee an increase of activity on a daily basis.

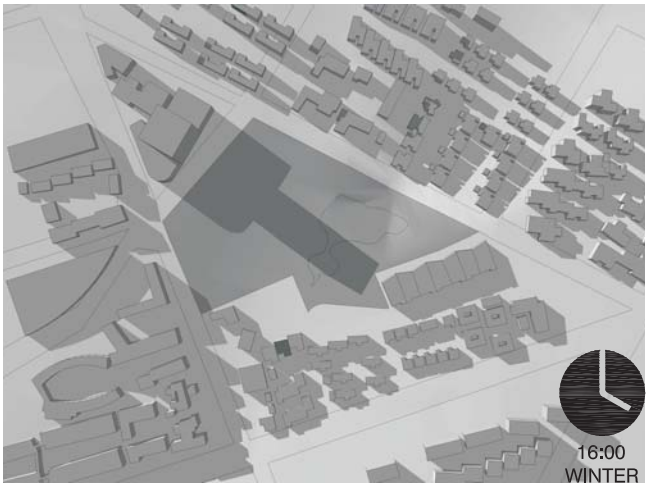












In designing public open space, consideration of the elements is critical in that shaded and sheltered areas need to be provided in order to encourage continuous activity in a climatically comfortable environment. The largest influence on the site is the imposing Radison Blue Hotel as it casts a shadow across the site. By tracking the shadow, it can be concluded that the greatest impact is felt during winter in the late afternoon.

ANALYTICAL CONCLUSIONS

BROADER CONTEXT

- minimal and underused public open space in the urban fabric
- inaccessible ground level street frontages, particularly for pedestrians
- lack of cultural activity in the area
- high levels of tourist activity
- well catered for private and public vehicular accessibility
- desire for increased pedestrianisation



SITE SPECIFIC

- possibility to create and enhance pedestrian routes
- site boundaries need to be more permeable and appealing to the public
- a future expectation of increased density as well as height in the built fabric further emphasis the need and importance of providing public open space
- the park would benefit from diverse activities resulting in increased use














DERIVING A PROGRAM

It is the aim of this thesis to situate a culturally programmed building within public open space with the expectation that it will act as a catalyst for increased activity that transforms the park into a well used destination with the added benefit of exposing its users to the beauty of dance. Value is derived from the overlap of park space, dance space and performance space, thus ensuring that both the public and private components of the scheme benefit from the intervention. The proposed building is multi-use, providing for three key functions: dance facilities for the professional company Mzansi Productions; various performance spaces that cater to a wide range of performing arts and a re-configured park space that enhances the immediate context. This scheme is intended to form part of a wider strategy for the invigoration of the public realm and the increased exposure of the performing arts.

SITE OCCUPANTS



For those currently using the site, the park is a place for relaxation and recreational activities such as walking and jogging along the pathways. With the intention of introducing a cultural program focussed on dance, a search eligible occupants followed. Mzansi Productions is the ideal example of a professional dance company that would both benefit from and add value to the scheme. The company's director, Dirk Badenhorst, is a prominent figure both nationally and internationally within the dance industry. Dirk's passion to keep dance alive in South Africa was seen particularly in 2001 (http://www.mzansiproductions.com) when he became a founding member and the CEO of the South African Ballet Theatre the first truly independent ballet company in South Africa. He has also served as a member of the National Arts Council (2003 2005) and continues to hold many influential posts. Dirk's vision for the performing arts is being realised in the aims of his company, Mzansi Productions, and it is the correspondence between these aims and the goals of this scheme that justify the company becoming the site's primary user.

MZANSI PRODUCTIONS OVERVIEW

Founded in 2008 (http://www.mzansiproductions.com), the company initially operated out of studios in Irene, Pretoria and are currently using the Dance Factory in Newtown, Johannesburg as their base. The company's unique dance style ranges from classical to contemporary and features the work of many South African choreographers providing both established professionals and up-coming talent with a platform to display original works. Mzansi Productions describes itself as “a vibrant multi-faceted ballet and dance company to preserve the legacy and tradition of ballet and dance while pursuing the vast untapped riches of our rainbow nation's diverse dance styles and imagery.” Apart from developing the company, Dirk also involves its members in various outreach programs, school training initiatives and international skills exchange programs. All of his actions are aimed at fulfilling the company's mission to maintain high standards of dance in South Africa and create opportunities for dancers to pursue a sustainable career in the field. By allowing the company greater exposure and opportunity to engage with the public realm, they will be successful in cultivating, “... an appreciative audience for dance and expand this to embrace those who have not yet been exposed to the wonderful art form of dance.” (Badenhorst, 2008).



THE BRIEF

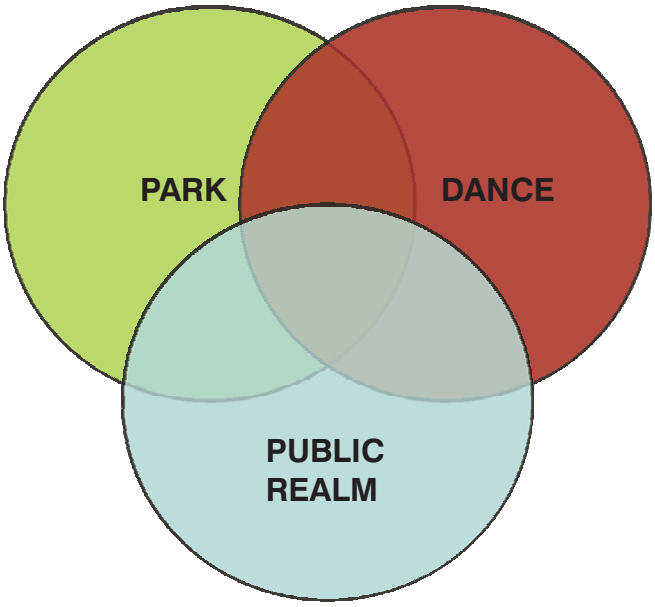
Primarily, the building is to accommodate dance studios and the associated facilities of change-rooms and warm-up areas. If let out by the company, these studios provide teaching and rehearsal space for a wide range of activities which may include other spheres of the performing arts. Both indoor and outdoor performance spaces will not only allow Mzansi Productions to showcase their work but also permit the park to transform into a venue hosting large scale events such as annual art and dance festivals. The built-form created in housing this accommodation will retain a maximum area of open space within the park, thereby not compromising the access and availability of open space to all sections of the public.

BENEFITS TO PARK:

- provides a guaranteed daily use, thereby increasing activity in the park overall
- exposes current park users and surrounding inhabitants to the art of dance
- lettable studios allow for diverse programs of activity to be hosted in the park
- park transformed into desirable venue capable of hosting large scale events
- attracts associated cultural activities to use the park as a venue for workshops, rehearsals and performances

BENEFITS TO MZANSI PRODUCTIONS:

- provided with a stable and fully equipped home for the company
- the company is “marketed” through increased interaction and visibility of their work
- company benefits financially from the opportunity to let out studio space
- company is able to showcase their work through performances
- benefits from exchanges with other art forms that make use of park facilities



SCHEDULE OF ACCOMMODATION

ADMINISTRATION
x1 Reception
x4 Executive office
x1 Open plan workspace
x1 Boardroom
x2 Training room
x1 Kitchenette
x2 Storage room
x1 Bathroom facility (3 male, 3 female)

AMENITIES
x1 Bathroom facility (6 male, 6 female,1 disabled)
x1 Refuse store
x1 Service corridor

RESTAURANT
x1 Indoor seating area
x1 Covered and outdoor seating area
x1 Kitchen
x1 Dry store
x1 Cold store

AUXILIARY FUNCTIONS
x3 Small scale speciality store
x1 Sculpture courtyard with entry point

STUDIOS
x3 Studio
x3 Courtyard
x2 Warm-up space
x1 Change room facility (male, female)
x1 Costume store
x1 Props store
x4 Principal dressing room

PERFORMANCE SPACE
x1 Indoor theatre
x1 Foyer
x1 Sound and lighting room
x1 Outdoor performance platform
x1 Amphitheatre seating

PARKING
x1 Public parkade
x1 Private parkade to service dance company

PUBLIC PARK
Grassed parkland
Seating areas
Calming pond



DESIGN DRIVERS

Design drivers are the ideas and concepts that inform the final architectural product. As established in the theoretical component of this document, Sandton's CBD is sorely lacking in a well used public realm and the exposure to cultural programs and performances. As such, an investigation into both choreography (viewed as the guiding structure in dance composition) and the principals of creating public open space has resulted in an accumulation of design tools that have been applied to the final scheme.

CHOREOGRAPHING ARCHITECTURE

UNDERSTANDING THE APPROACH TO CHOREOGRAPHY AS A STRATEGY FOR THE CREATION OF 3-DIMENSIONAL FORM:



PLACEMENT



PLACEMENT + DIRECTION



PLACEMENT + DIRECTION +LENGTH



PLACEMENT + DIRECTION +LENGTH + ALIGNMNENT

There are numerous guiding principles applied in architectural design. I have chosen to parallel an architectural approach with the concepts of choreography, in so doing, similar elements and parameters in both disciplines will be accentuated and applied as primary principles of design. In understanding the basic elements of choreography , the first question I asked was centred around how the intangible and ephemeral art of dance is recorded i.e. is there a system that graphically notates dance? Furthermore, would it be possible to marry this choreographic system with architectural goals? Simply put, the answer to both these questions is yes. Many informal systems of tracking dance patterns have existed for decades but the two most prominent, formal systems for recording a dancer's individual movements are Labanotation and the Benesh Movement notation. These systems deconstruct the structure of a dance and, much like reading a musical score, produce a series of segmented elements that make up the end product. It is exciting to note that the ephemeral beauty of dance transcends this formal method of documentation and only reveals its true essence when physically performed and viewed as a whole. In comparing and combining both methods of documenting choreography, a clear set of principles can be derived for structuring a dance. Below is a table demonstrating the unifying concepts across both disciplines and their resulting interpretations:

CHOREOGRAPHIC PRINCIPLES	UNIFYING CONCEPTS	ARCHITECTURAL TRANSLATION
SHAPE	A reaction to style Used to convey a message Used to express emotion	FORM
PLACEMENT	The importance of position Creating a sequence Expressing hierarchy or uniformity	PROGRAMATIC PLANNING
DIRECTIONAL MOVEMENT	Creating a path for movement Connecting two points of significance The connector itself as an element of expression	CIRCULATION
LENGTH OF MOVEMENT	A sense of timing Creating moments of pause and rest Channelling movements at various speeds	USER INTERACTION
ACCENTS	Creating a visible rhythm Highlighting significant elements	POINTS OF INTEREST

CREATING AN URBAN LANDSCAPE

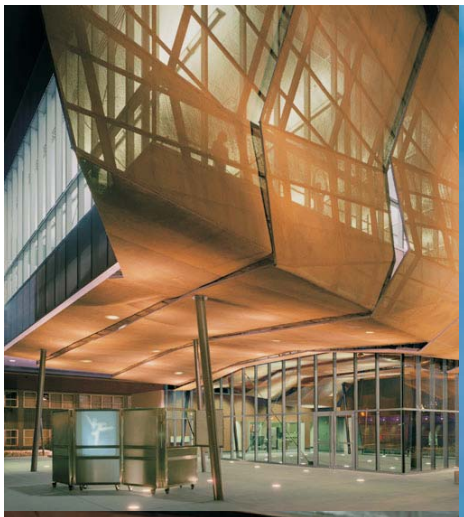
It has been established that public open spaces are key elements in the social network: they bring about growth of culture, trade and the exchange of ideas. In learning from successful public open space designs, I have determined the variables to be addressed in the creation of this type of urban landscape. Listed below are the key design principles used in my approach to the scheme:

- provide various minor destinations within the park that allow for clusters of varied activities, thereby creating an overall vibrancy
- optimise pedestrian and vehicular access to create a site that is perceived as welcoming and permeable
- allow for a flexible design capable of catering for various sized / types of events
- allow the site to connect to its surroundings: create a visual experience of the site from a distance through either grand or subtle gestures
- use an “outer and inner” park approach: provide multiple access points along the edges that lead the user to safer more sheltered park areas
- create an identity and image for the park that markets it as a destination

TECHNOLOGY EXPLORATION

In numerous and varying ways, architects have drawn parallels between their design approach and the principles used in composing dance and music. I include the aspect of music in this analysis as it is intrinsically connected to dance through the principle of rhythm which serves to produce movement. In this technological exploration a series of precedent studies are used to demonstrate various approaches in producing architecture that is inspired by elements of either music or choreography. Some translations are extremely literal while others draw inspiration on a more conceptual level all with varying degrees of success. The tangible results of representing movement can be seen in the use of materials, the layering of planning and the arranging of structure.

STEVIE ELLER DANCE THEATRE: GOULD EVANS ASSOCIATES







The Stevie Eller Dance Theatre, designed by Gould Evans Associates for the University of Arizona in Tuscon, is the result of close collaboration between the architects and dancers. Having learnt about movement and Labanotation (a system of documenting dance), the architects overlaid Labanotation notes from Balanchine's first score for the American Ballet Company and used the starting points of each movement to generate a grid of angled columns around which to design. In this case, the building's aesthetic was generated as a result of working with the image of choreographic notation. The design of a dynamically angled, continuous, mesh shell follows this approach in creating a sense of motion. In selecting a translucent material for the building's shell, passersby are allowed glimpses of the dance activity inside. The combination of material choice and structural arrangements has resulted in a literal translation of the architectural concept of movement.

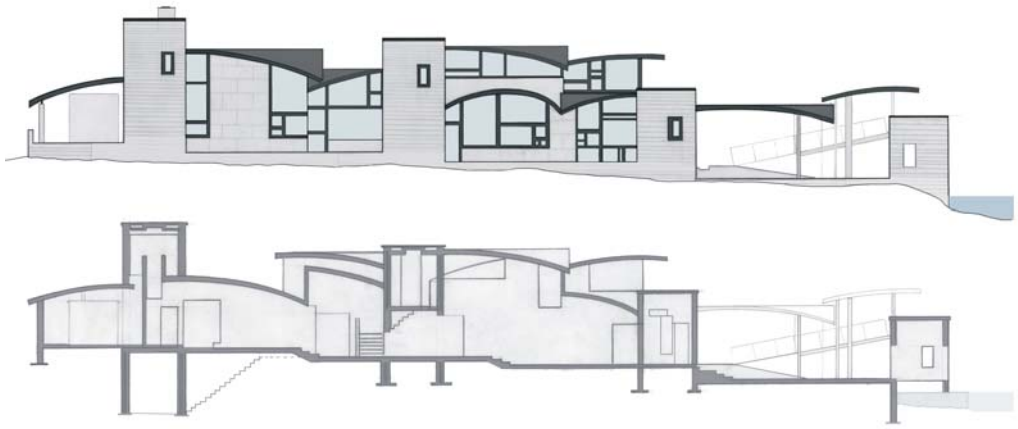
STRETTO HOUSE : STEVEN HOLL

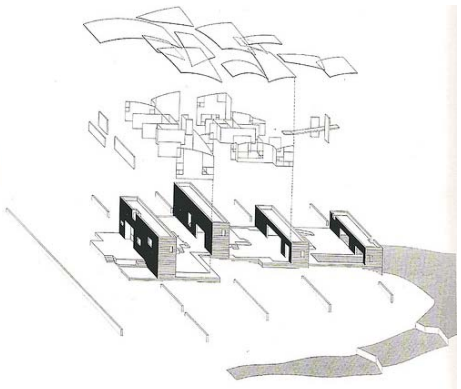




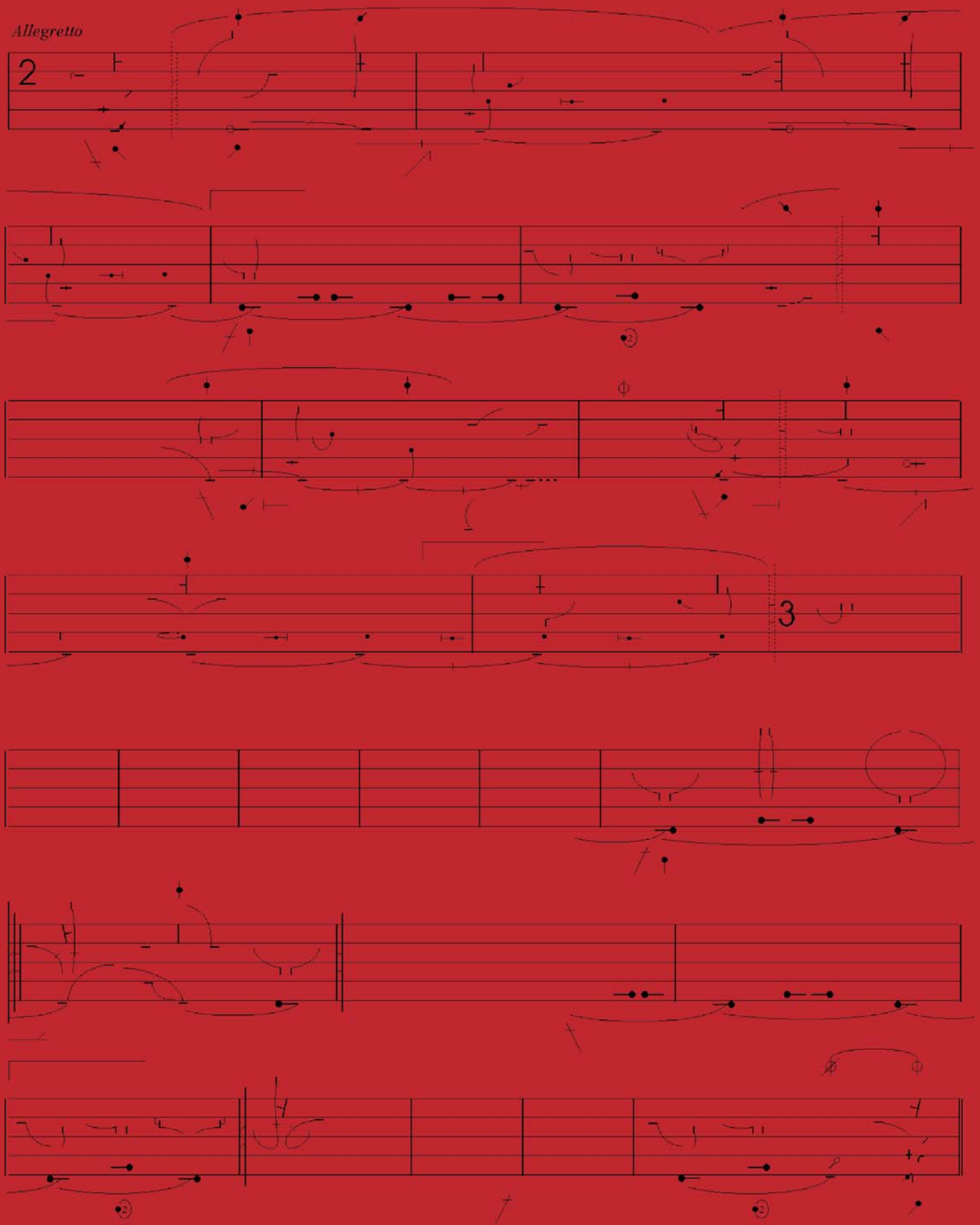


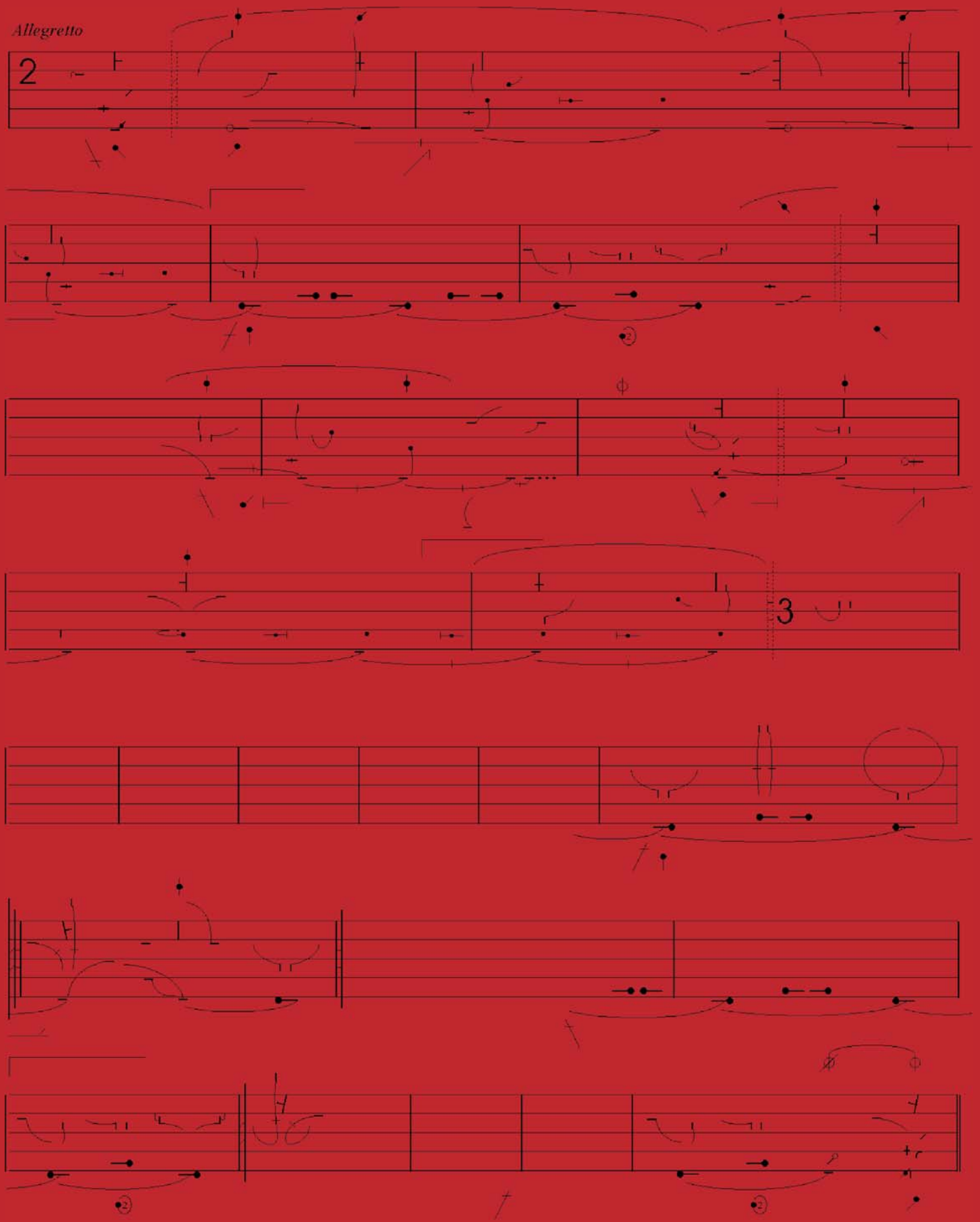






Architect Steven Holl designed this home in 1993 in Rockbrook, Texas. Initially inspired by the site (three dams with water over-flowing from one to the next) the idea of over-flowing was compared with the musical term 'stretto' which speaks of over-lapping. This was used as a concept for design as the spaces created where pushed and pulled to flow into each other on the ground plane as well as over each other via the curved roof structures. Again, inspired by a piece of music that uses the 'stretto' extensively, Holl translated the idea of light and weight created by various instruments through the use of various materials. Hard, orthogonal, concrete blocks are 'lightened' by great expanses of curved glass and fluid shapes. In this case, the building's program was not the over-riding factor in the design's conception; however, the musical concept of fluidity clearly guides the direction of space planning and has resulted in a complex design with balanced and soothing undertones.

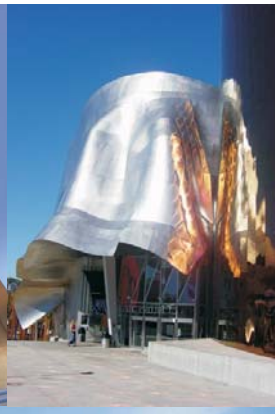

Allegretto
2
3


Allegretto
2
3

EXPERIENCE MUSIC PROJECT : FRANK GEHRY









Frank Gehry's Experience Music Project in Seattle is a museum of American pop music and science fiction. The building's form was inspired by the visual of a smashed electric guitars. These instruments were photographed and used as the basis for developing ideas for the design of the building's form. This interpretation is clearly literal; it is an aesthetic translation of an element (a guitar) that is related to the functions housed. In Gehry's signature style, free-flowing sheet-metal construction was used and, to an extent, represents the free-spirited and rebellious soul of American rock. The exterior of the building furthers this idea through a mixture of textures and shimmering colours. In spite of the designer's attempts, this project has received much criticism, primarily marking it as a 'blob'.





Juha Leiviska, a Finish architect, is an example of someone who conveys broader music-related ideas to works of architecture that do not necessarily house dance/music functions. He recognises similar conceptual ideas in both disciplines and uses the one (music) to enrich the other (architecture). Leiviska applies ideas of light, weight, contrast, and rhythm to all of his designs. Glass is a favoured choice of material and is used extensively in creating drama through the play of light and shadow. Another well-used tactic is that of folding and over-lapping: Leiviska varies ceiling heights across his spaces and staggers walls in his planning all in effort to translate the ephemeral qualities of a musical score.

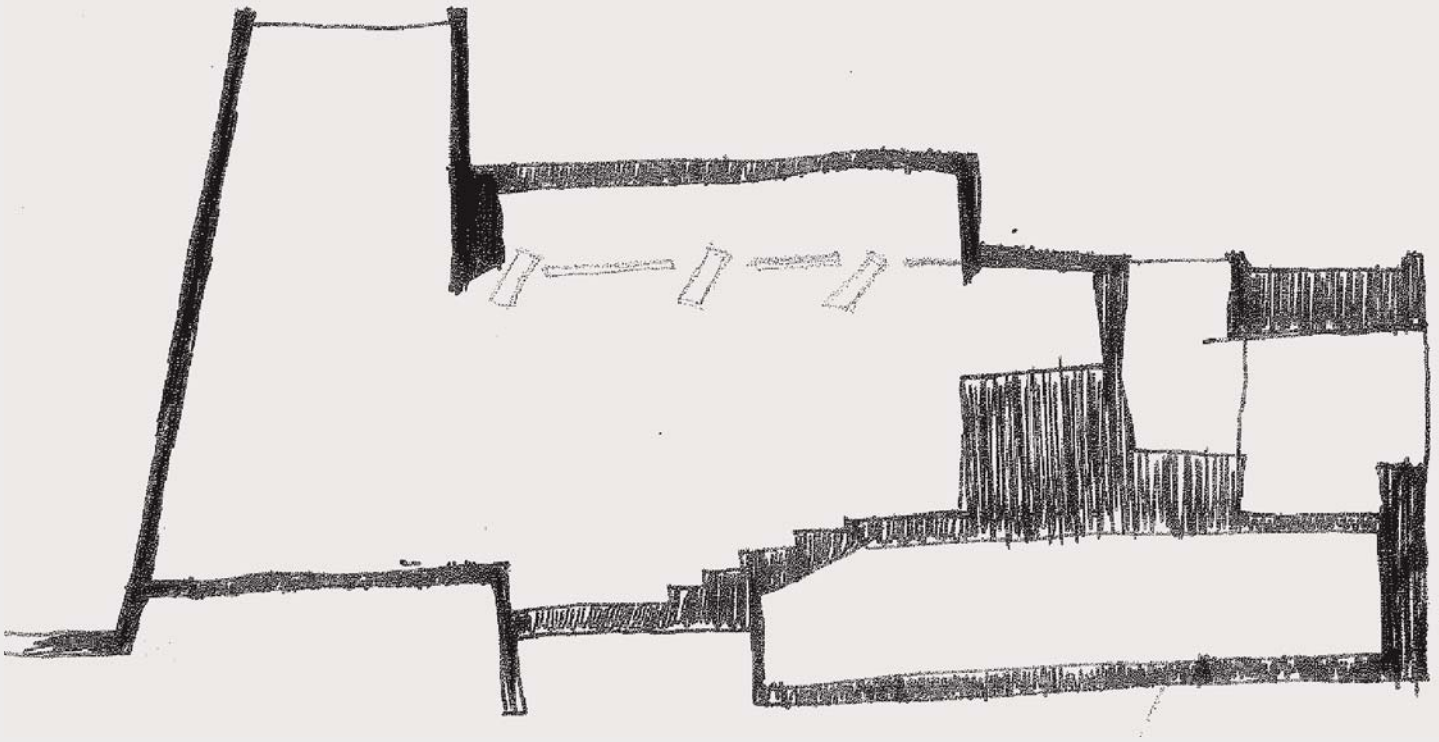
"Architecture is closer to music than to the visual arts. To qualify as architecture, buildings, together with their internal spaces and their details, must be an organic part of the environment, of its grand drama, of its movement and of its spatial sequences. To me,

ANALYTICAL CONCLUSIONS

In considering various examples of the architectural translation of musical movement, a common set of approaches is evident:

- Techniques of folding, stepping and staggering are used in both plan and section to enhance spatial qualities.
- The alignment and arrangement of structure juxtaposes orthogonal and curvilinear lines which serve to highlight the presence of movement in the architecture.
- Material choice is a key element in articulating one's design concept. The previous examples have shown success in the combination of varying textures and translucency which allows the designer to express ideas of light, shadow and solidity.

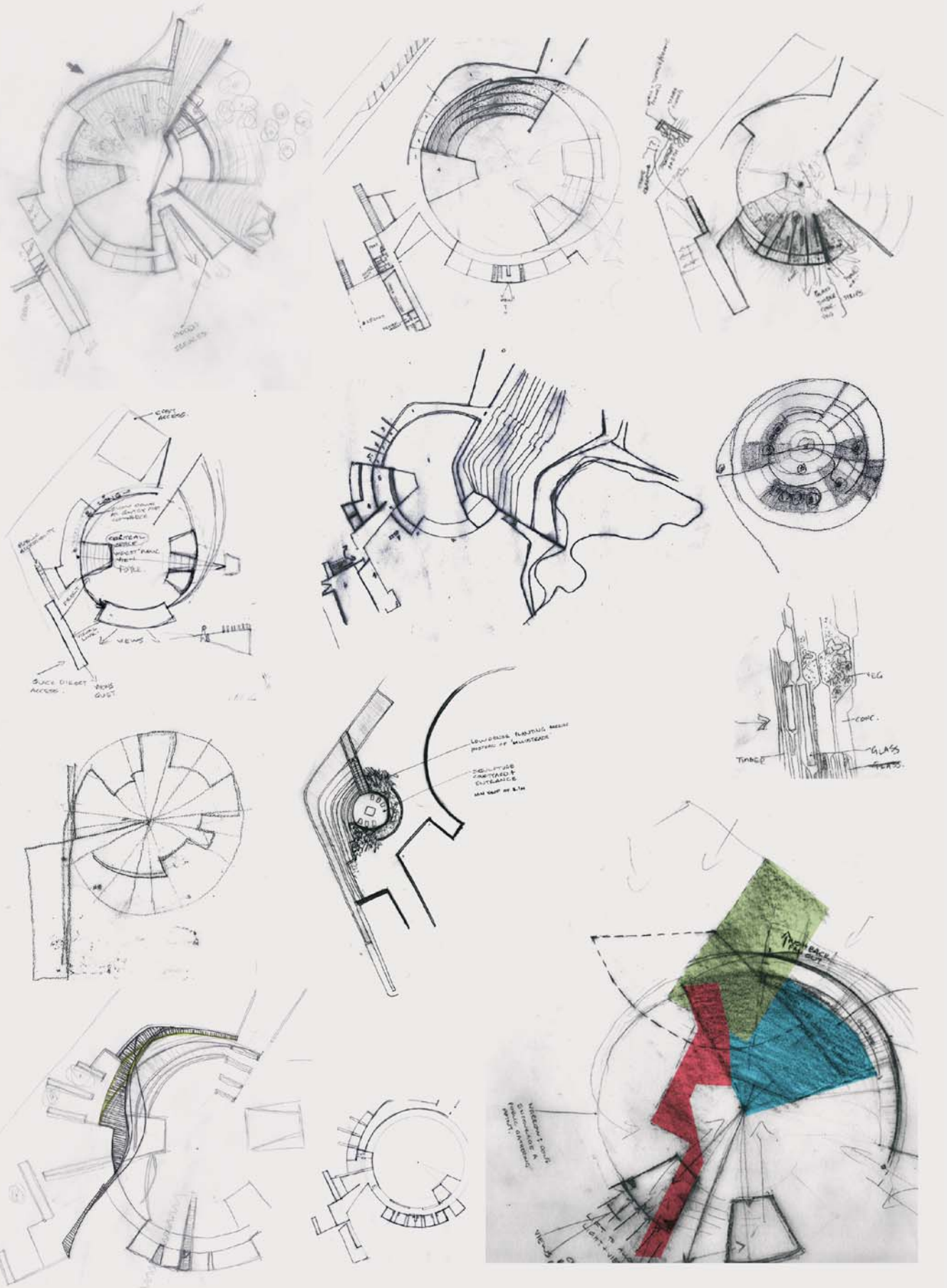
In the study of movement, its relation to music and dance and its application to design, architecture is given meaning. I intend to emulate a dynamic sense of motion through the design and detailing of the scheme's theatre. The theatre emerges as a sculptural form from the park's landscape, its copper-cladding tarnishing over time to mimic the surrounding vegetation. Contrasted with the solid theatre form is a playful, multi-level foyer space that using ideas of translucency and permeability to provide a gentle transition from park space to theatre space.

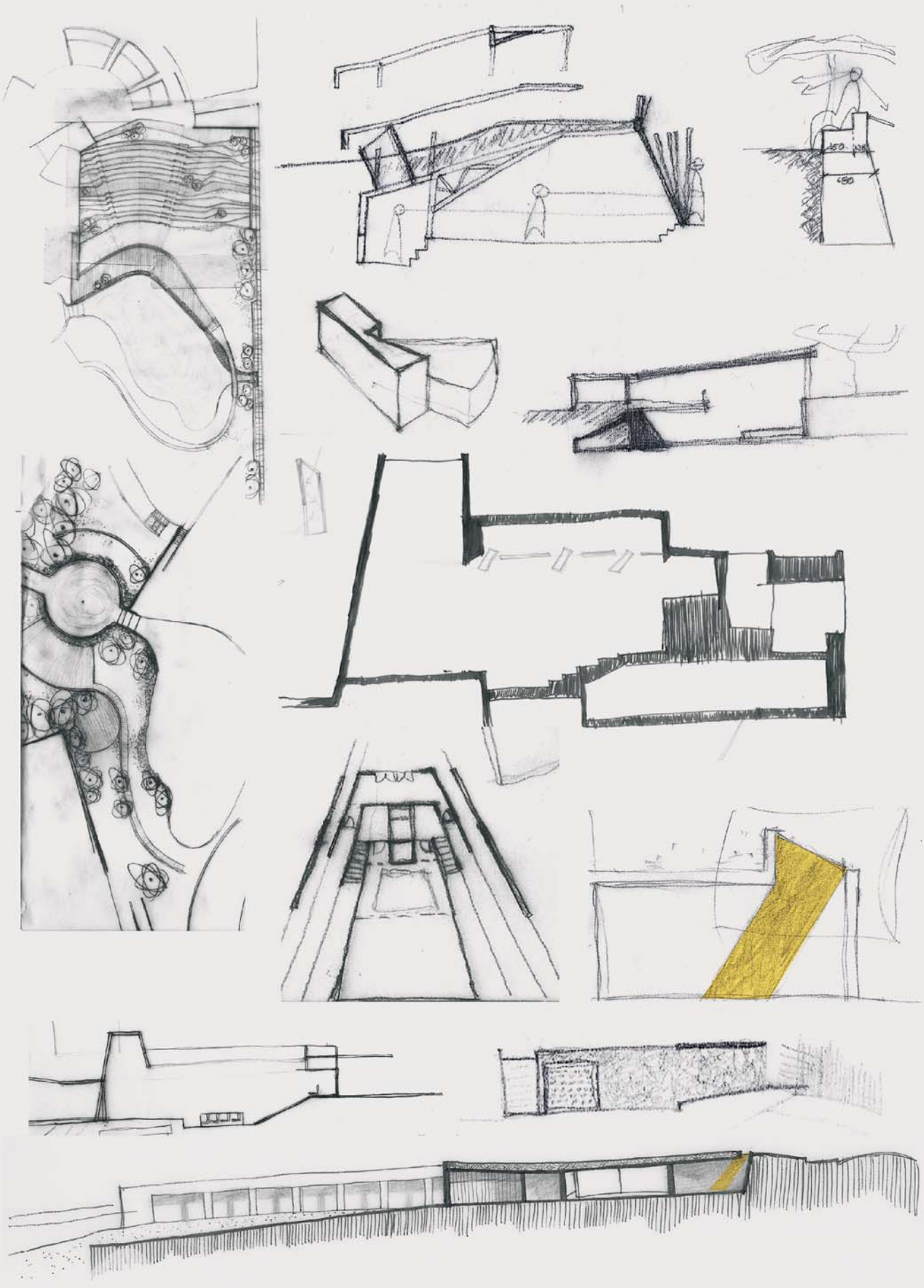


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DESIGN DEVELOPMENT

A set of design principals has been established based on the outcomes of site analysis, design drivers and precedent explorations. These principals have been combined and applied to the scheme's design with the aim of producing a project that refines the key aspects present in a choreographic (movement based) approach to both building design and public space creation.


COURT ACCESS
VIEWS
SLOPE DIRECT ACCESS
TIMBER
GLASS



LAYOUT PLANS

1. SUNKEN SCULPTURE COURTYARD

2. SEATING AREAS

3. VEHICULAR ENTRANCE RAMP

4. WALKWAY TO THEATRE

5. GRASSED TERRACE

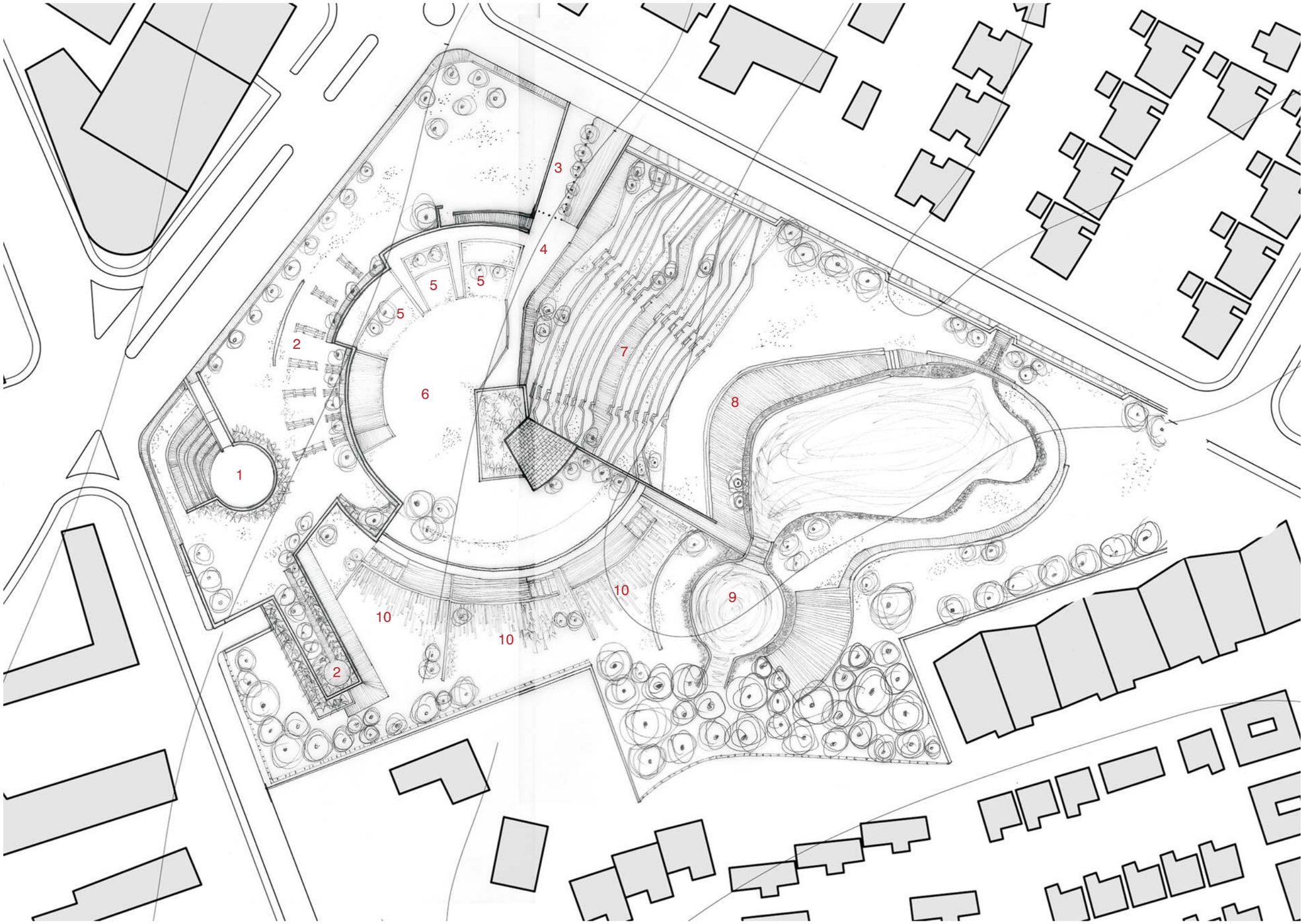
6. OPEN GRASSED PARK SPACE

7. AMPHITHEATRE SEATING

8. OUTDOOR PERFORMANCE PLATFORM

9. POND

10. PRIVATE PARK SPACE ACCESSED BY DANCE COMPANY



N

LEVEL +1

1. SUNKEN SCULPTURE COURTYARD

2. MZANSI PRODUCTIONS RECEPTION

3. STORAGE

4.TRAINING ROOM

5. BATHROOMS

6.BOARD ROOM

7. EXECUTIVE OFFICES

8. OPEN PLAN WORKSPACE

9. COMPANY PARKING

10. PRIVATE PARK SPACE ACCESSED BY DANCE COMPANY

11.RESTAURANT

12. KITCHEN

13. BATHROOMS

14. OUTDOOR SEATING

15. SPECIALITY STORE

16. PUBLIC BATHROOMS

17. SERVICE CORRIDOR

18. REFUSE

19. PUBLIC PARKADE

20. GRASSED TERRACE

21. OPEN GRASSED PARK SPACE

22. THEATRE FOYER

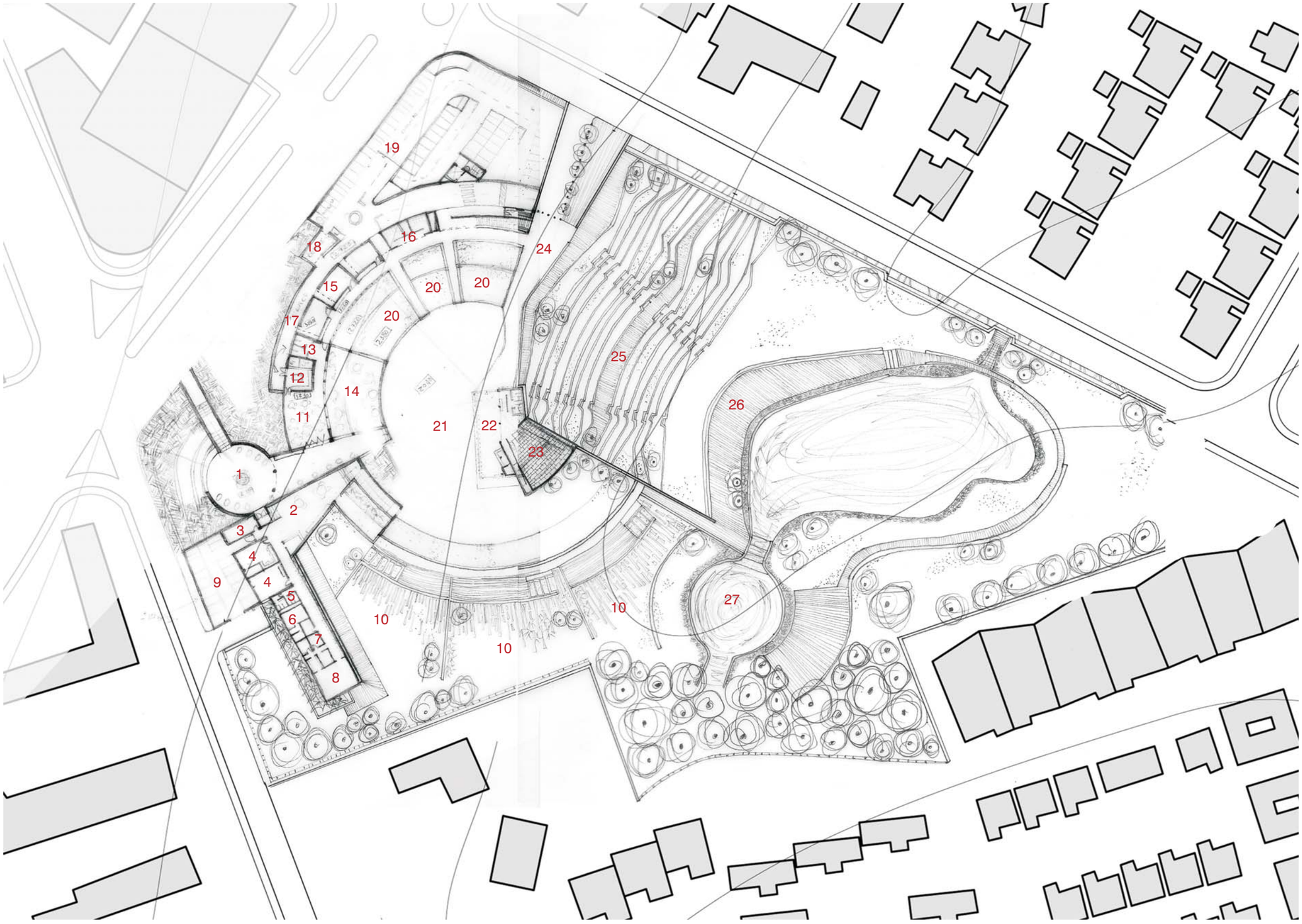
23. THEATRE

24. WALKWAY TO THEATRE

25. AMPHITHEATRE SEATING

26 OUTDOOR PERFORMANCE PLATFORM

27. POND



N

LEVEL 0

1. ACCESS FROM RECEPTION AREA ABOVE

2 .PROP STORE

3. COSTUME STORE

4. CHANGEROOMS

5. PRINCIPAL DRESSING ROOMS

6. DANCE STUDIO THAT EXTENDS TO OUTDOOR COURTYARD

7. WARM-UP SPACE WITH ACCESS TO COURTYARD

8 .THEATRE STAGE

9 .THEATRE SEATING

10. CIRCULATION CORRIDOR AND BACKSTAGE ACCESS

11. PERFORMERS ACCESS TO OUTDOOR PLATFORM

12. AMPHITHEATRE SEATING

13 OUTDOOR PERFORMANCE PLATFORM

14. POND

15. PRIVATE PARK SPACE ACCESSED BY DANCE COMPANY

16. COURTYARD

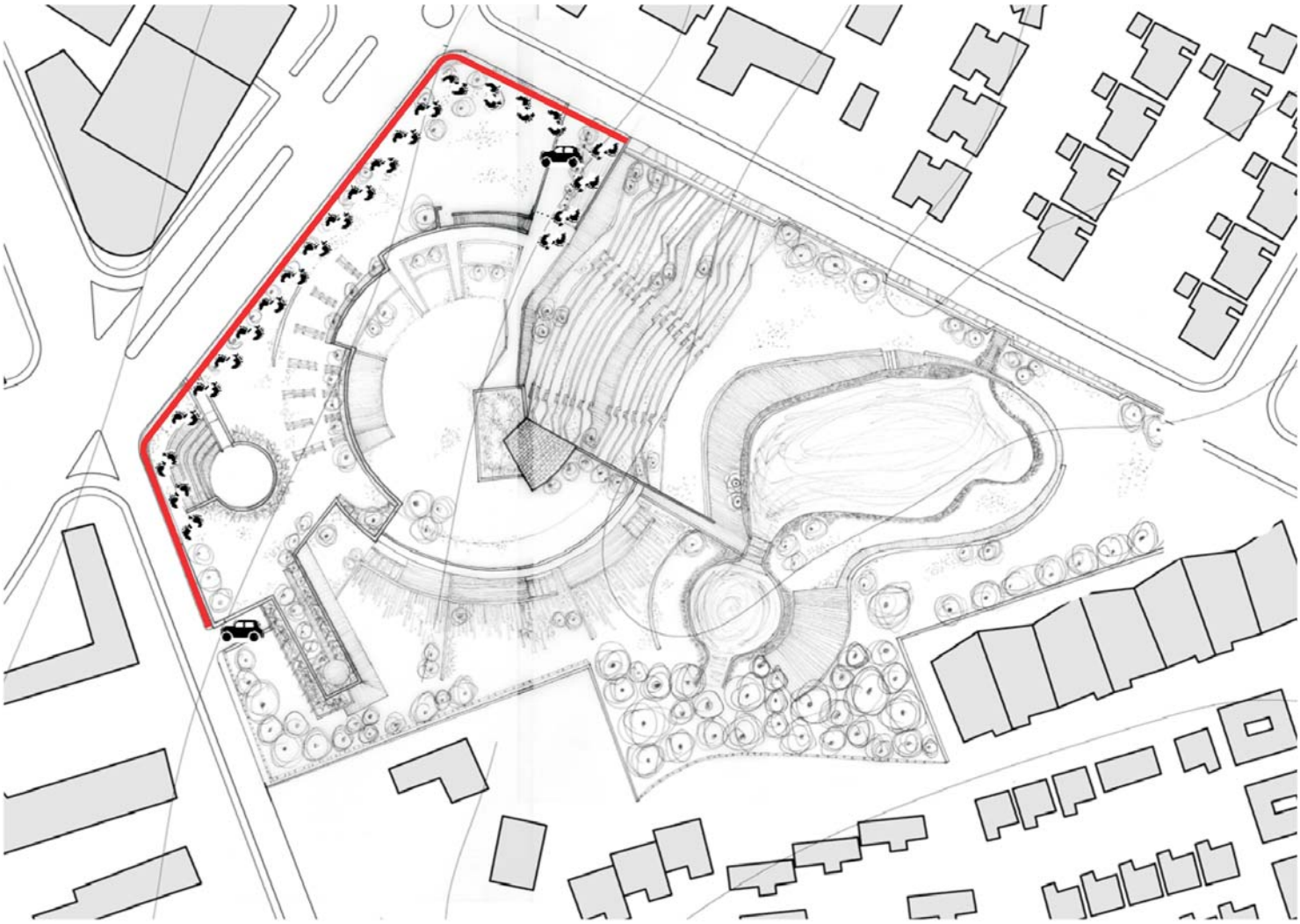


N

LEVEL -1

UNPACKING THE DESIGN

An analysis of the developing scheme indicating the application of key principles during the design process



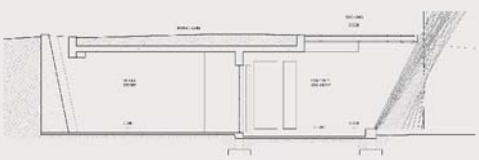
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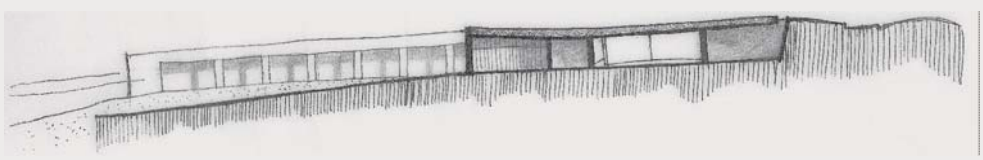
PERMEABLE, ACTIVE EDGE

PEDESTRIAN ENTRY POINTS

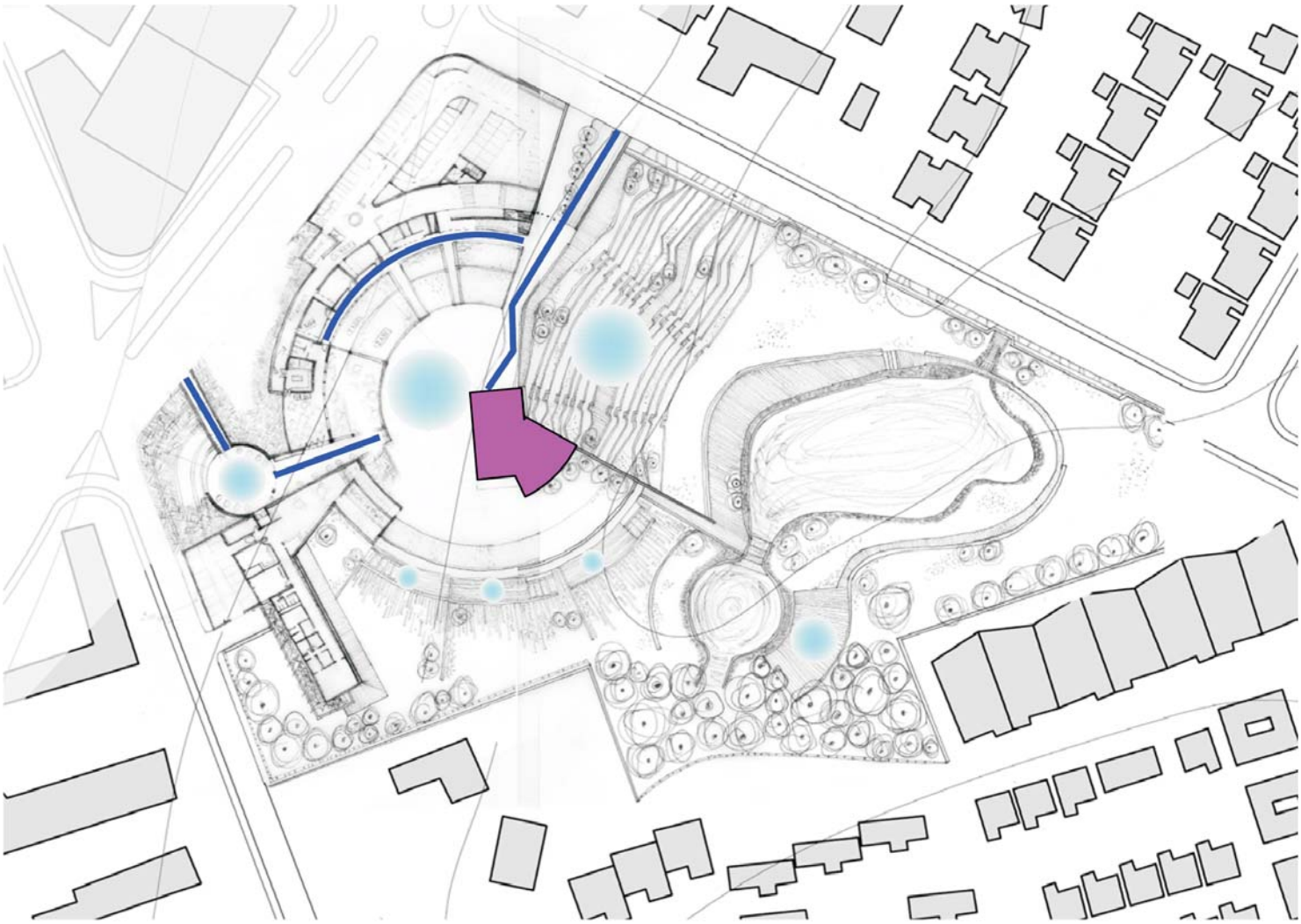
VEHICULAR ENTRY POINTS

BASIC SECTIONS DEMONSTRATING A SUBMERGED BUILDING TYPOLOGY THAT PROMOTES FLUIDITY WITH STREET EDGES AND ALLOWS THE SITE TO REMAIN BEING PERCEIVED AS A 'FLAT OPEN SPACE' IN A DENSIFYING ENVIRONMENT





PAUSE + PATH + ACCENT



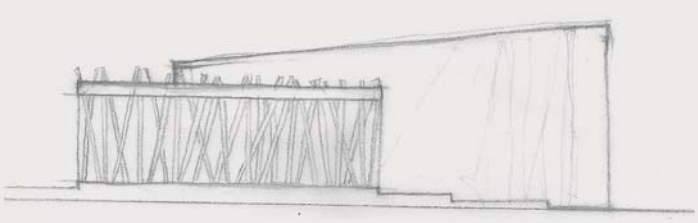
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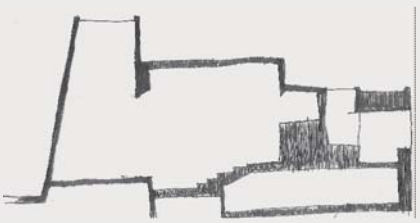
DIRECT PATHS OF MOVEMENT

AREAS OF PAUSE AND GATHERING

ACCENT

THE THEATRE RISES AS A SCULPTURAL ELEMENT, ANNOUNCING THE SITE'S NEW PROGRAM DOMINATED BY DANCE. THE SKETCHES BELOW BEGIN TO SHOW HOW THE TREATMENT OF THE THEATRE FOYER'S FACADE CAN USE STRUCTURE TO EXPRESS MOVEMENT





PUBLIC TO PRIVATE GRADIENT WITHIN THE BUILT FORM + PARK DESTINANTIONS



N

PUBLIC

SEMI-PRIVATE

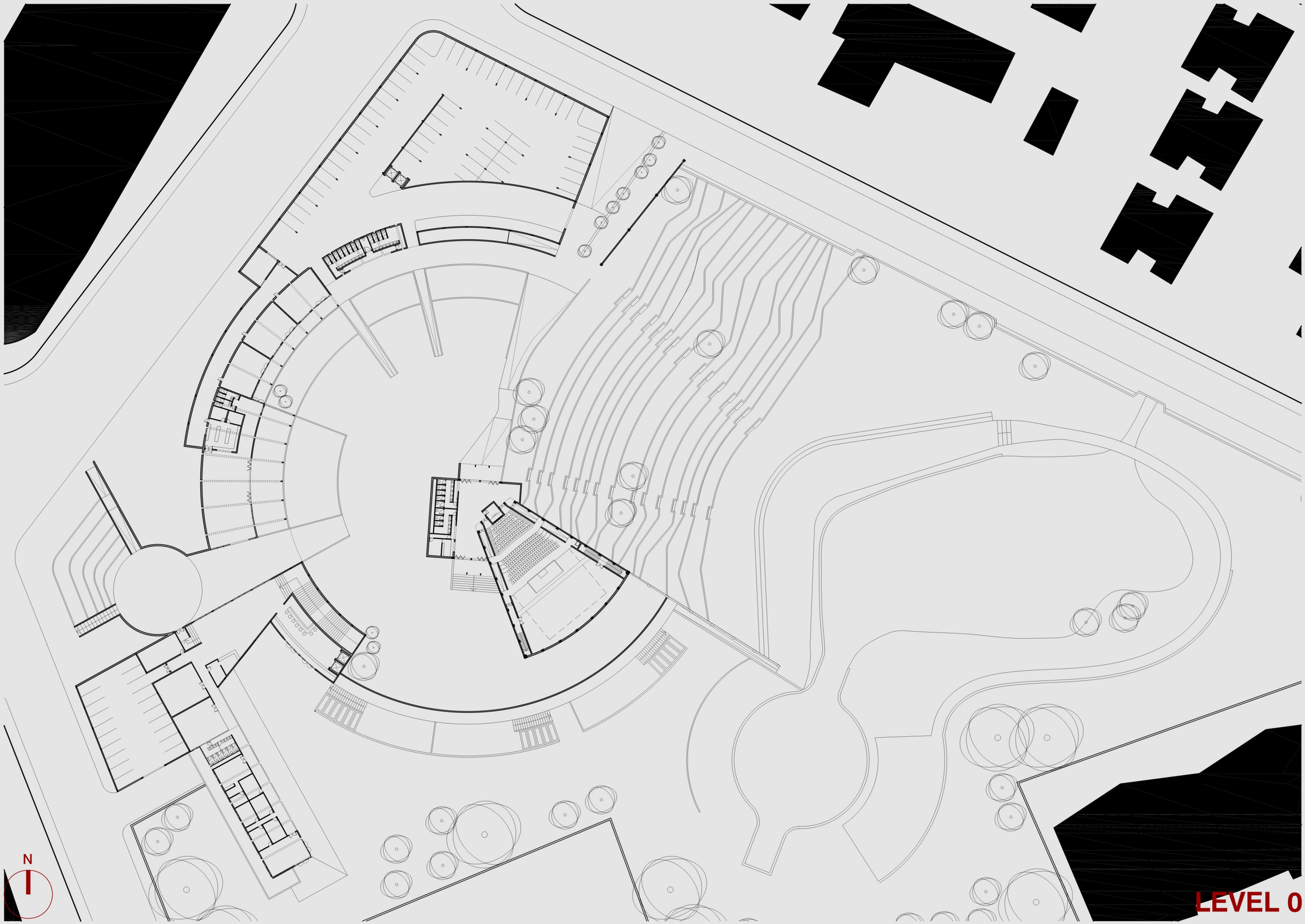
PRIVATE

PARK
DESTINATIONS

FINAL DESIGN

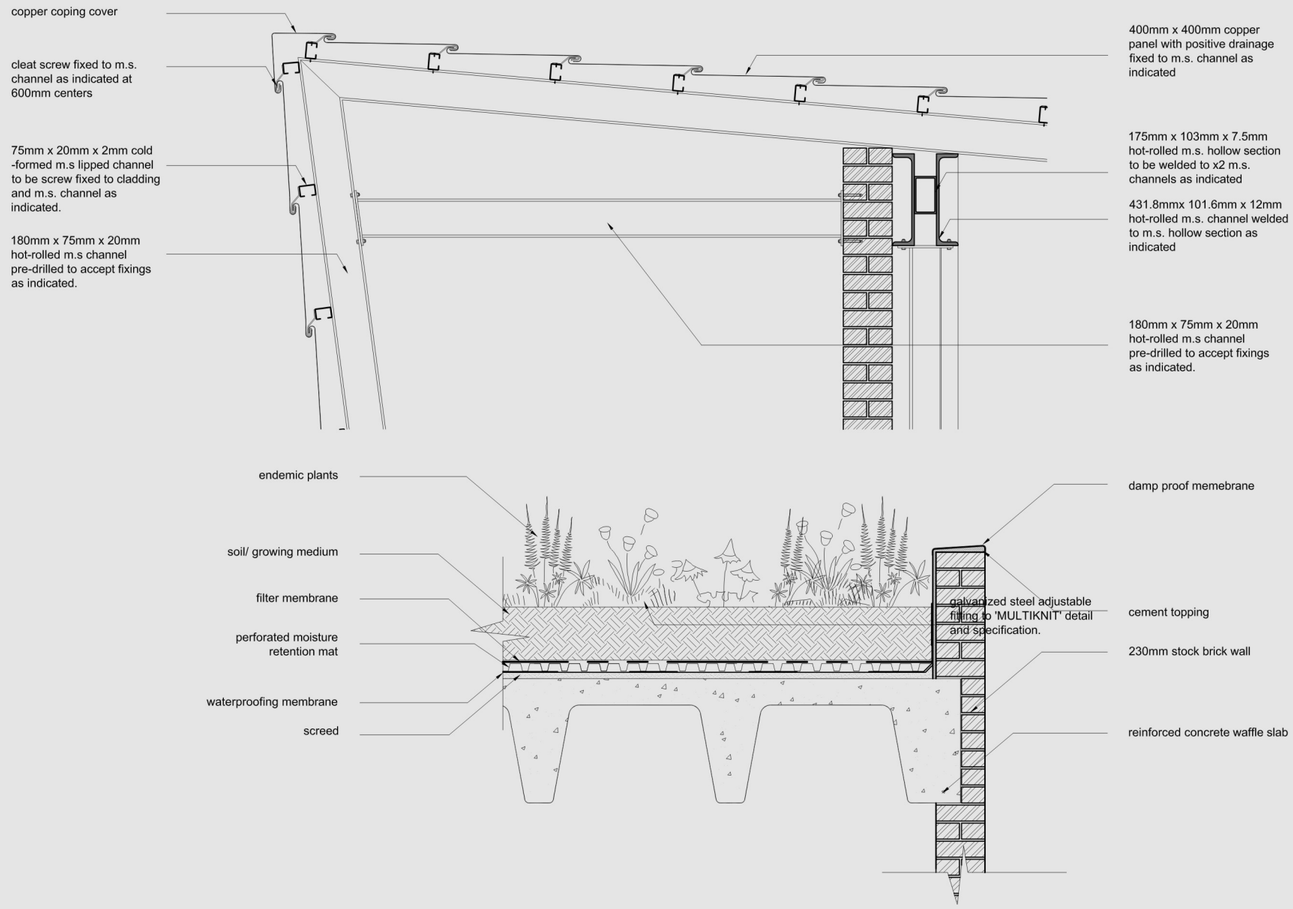
PLANS + SECTIONS


N
LEVEL +1

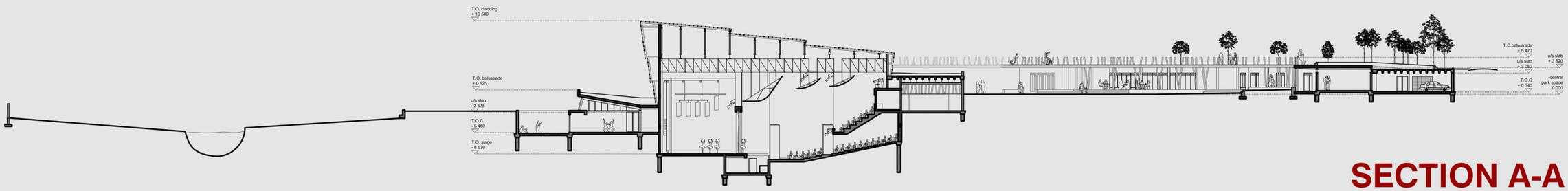


LEVEL 0

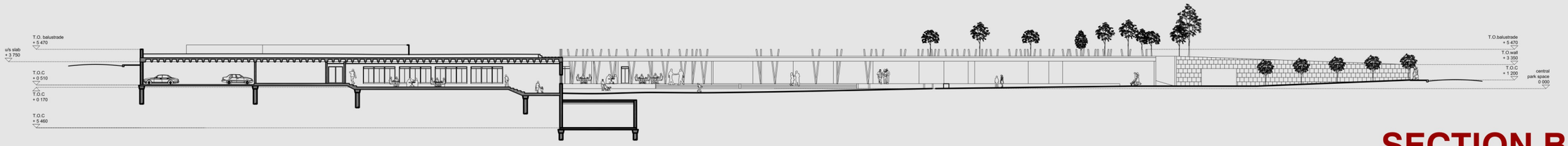

N
LEVEL -1



DETAILS



SECTION A-A



SECTION B-B

1. VERTICAL SIGHTLINES

2. RAKED SEATING

3. STAGE

4. SUB-STAGE

5. ORCHESTRA PIT

6. PROSCENIUM WITH HOUSE CURTAIN,
SOUND CURTAIN AND SAFETY CURTAIN

7. STAGE LIGHTING GALLERY

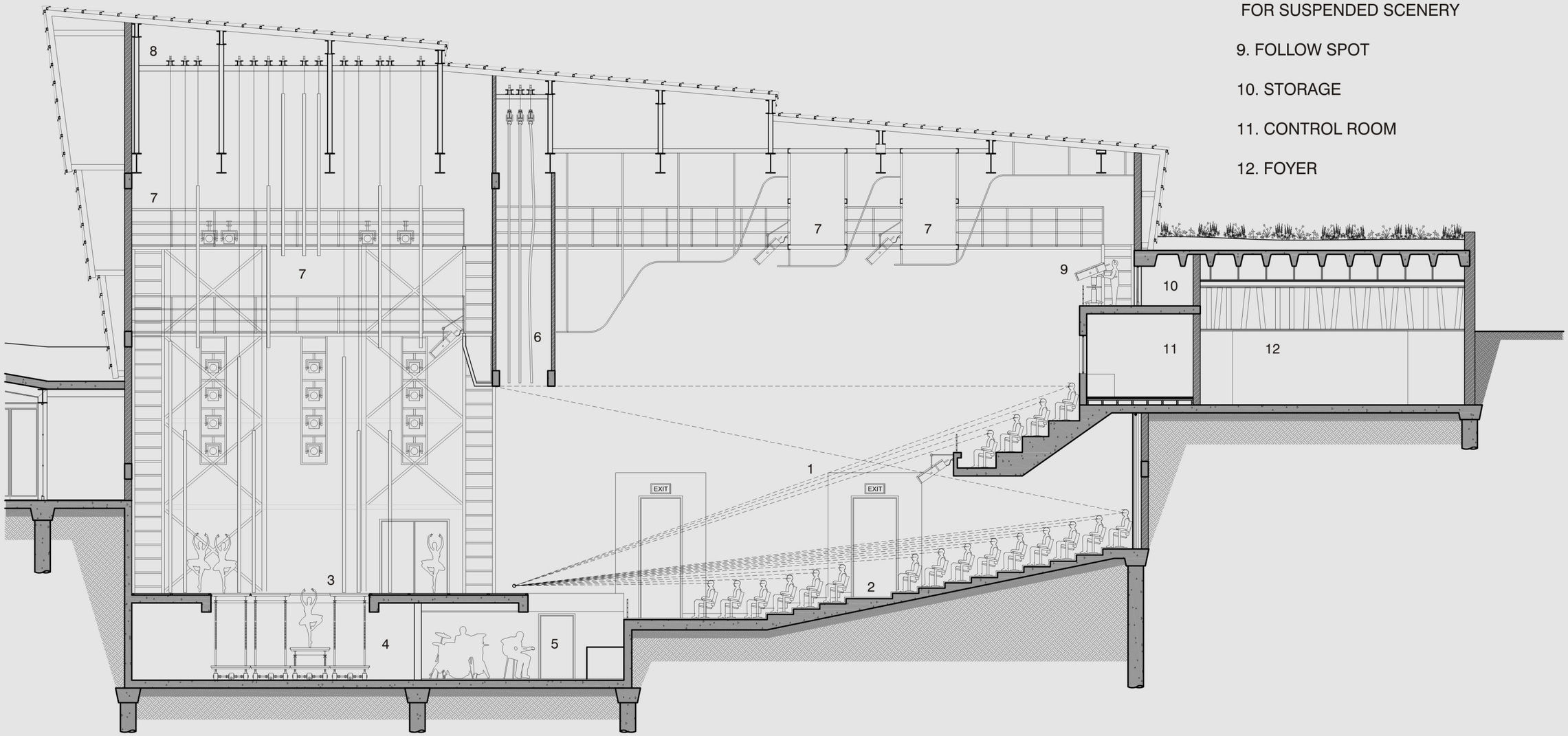
8. MECHANIC COUNTER-WEIGHTS
FOR SUSPENDED SCENERY

9. FOLLOW SPOT

10. STORAGE

11. CONTROL ROOM

12. FOYER



DETAIL SECTION THROUGH AUDITORIUM

1



2



3



4



5



6



7



8

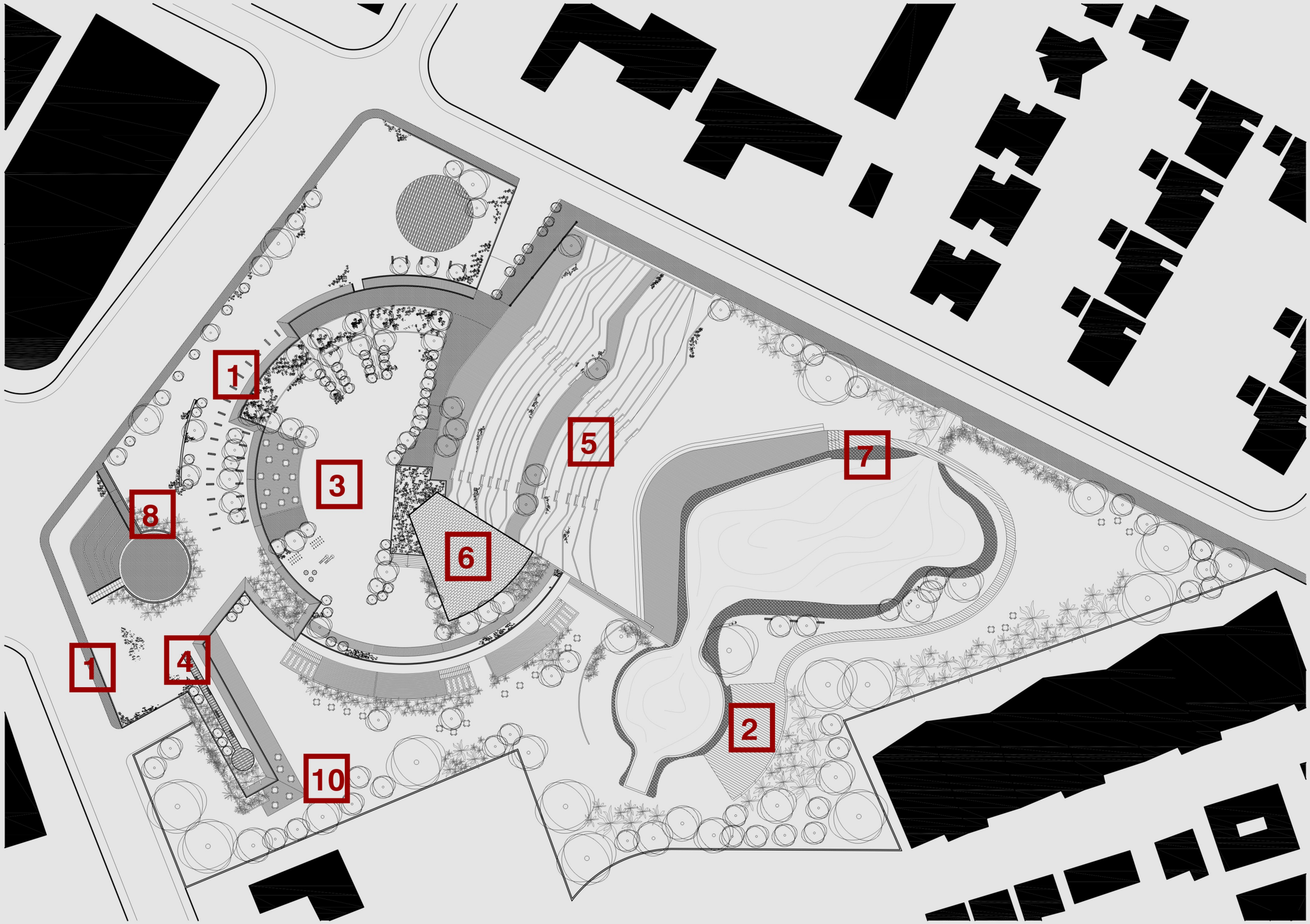


9



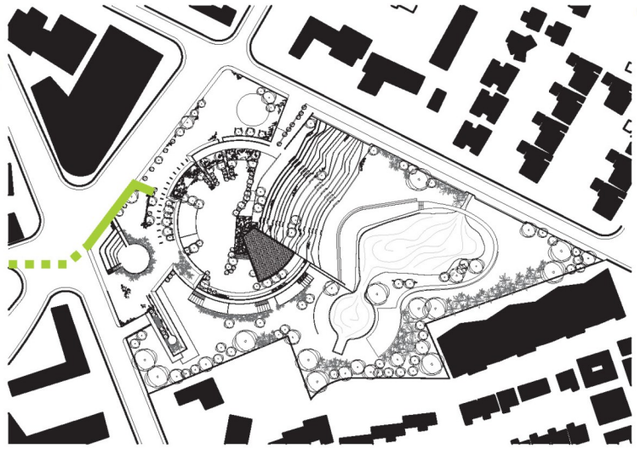
10





SURFACE TEXTURES





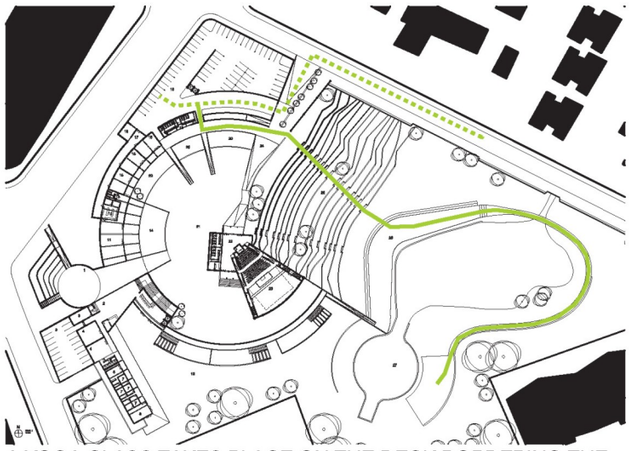
LOCAL LABOURER ON LUNCH





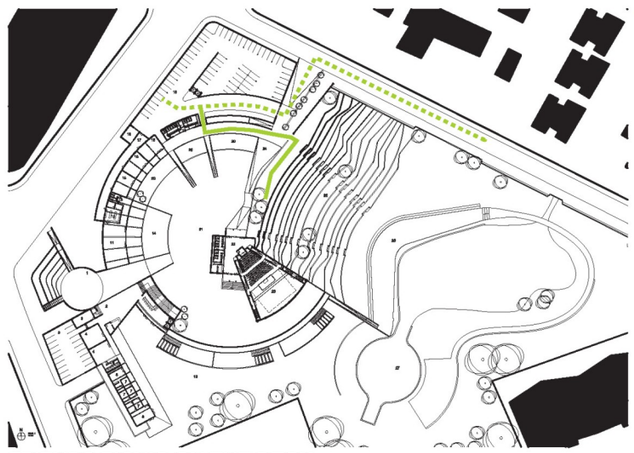
ELDERLY RESIDENTS ON A NEIGHBOURHOOD STROLL





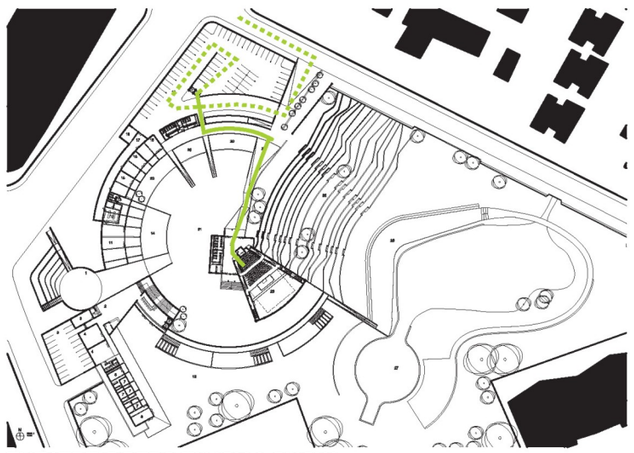
A YOGA CLASS TAKES PLACE ON THE DECK BORDERING THE POND





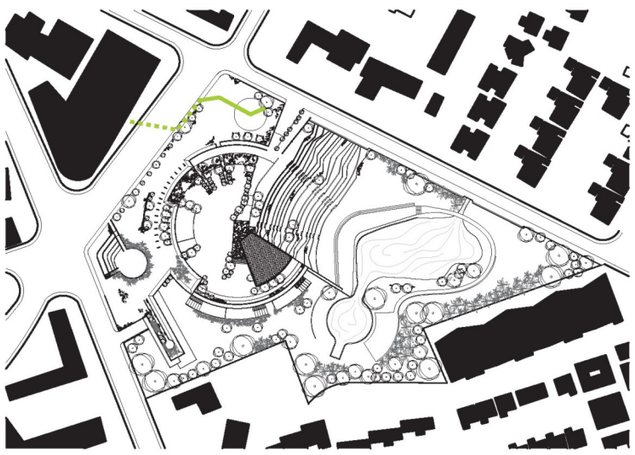
FRIENDS PICNIC ON THE DECK





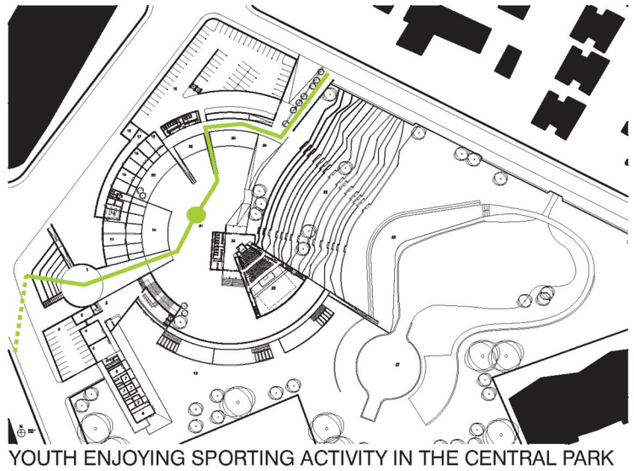
THEATRE GOERS ENJOY A SHOW





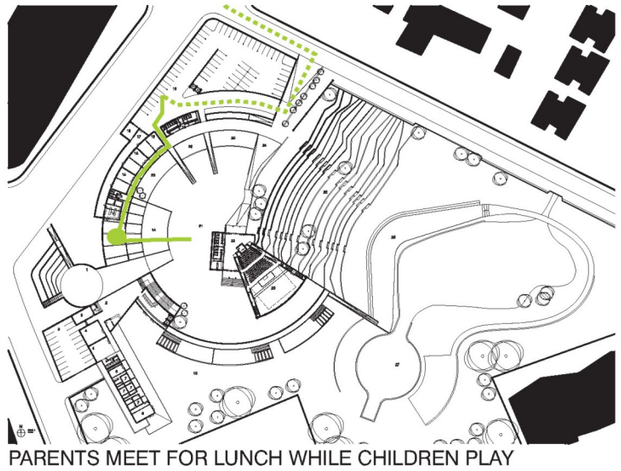
A TOURIST WAITS TO BE COLLECTED





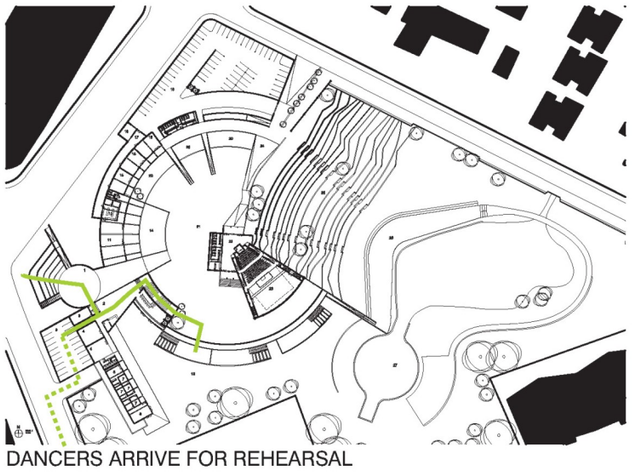
YOUTH ENJOYING SPORTING ACTIVITY IN THE CENTRAL PARK





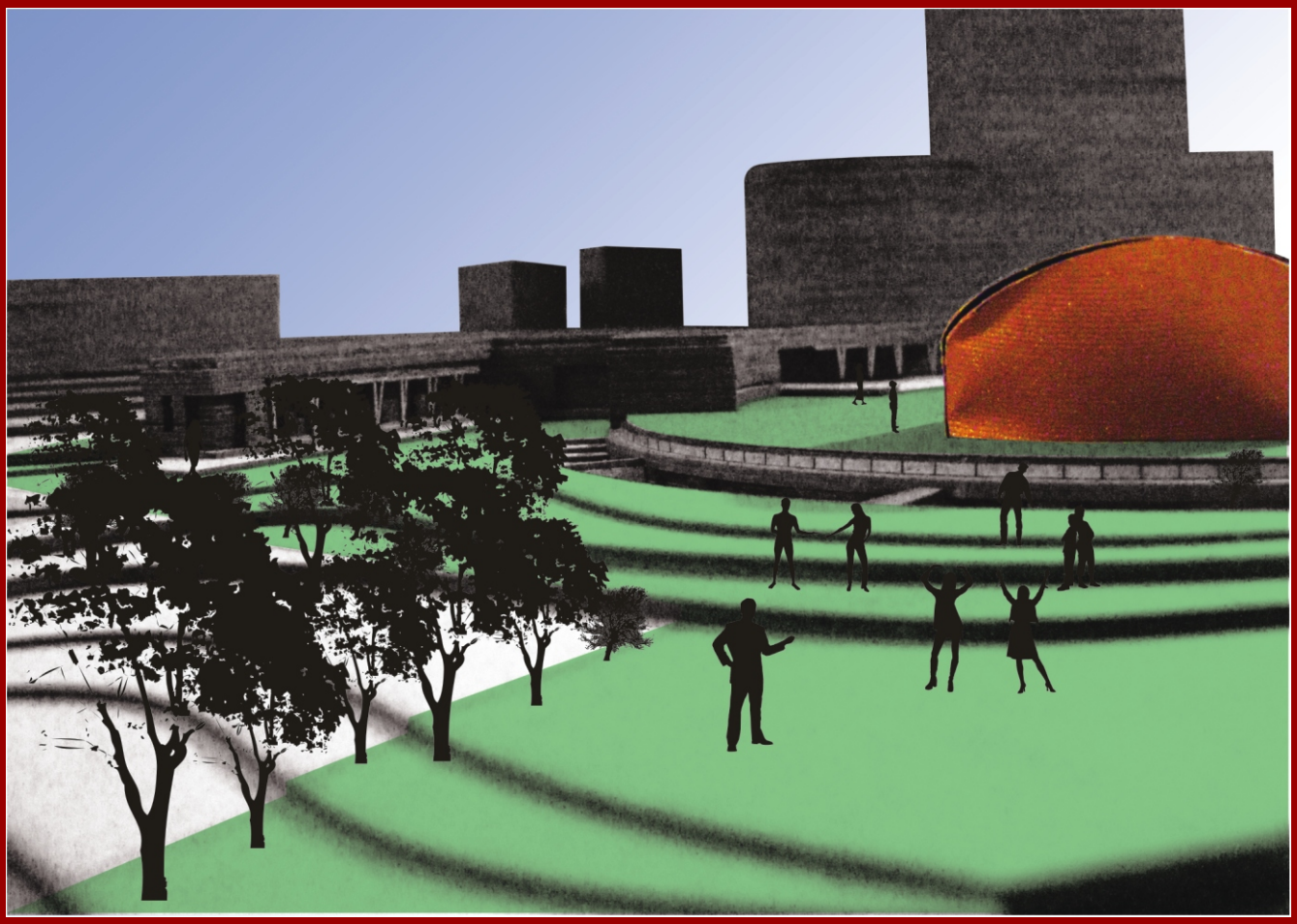
PARENTS MEET FOR LUNCH WHILE CHILDREN PLAY

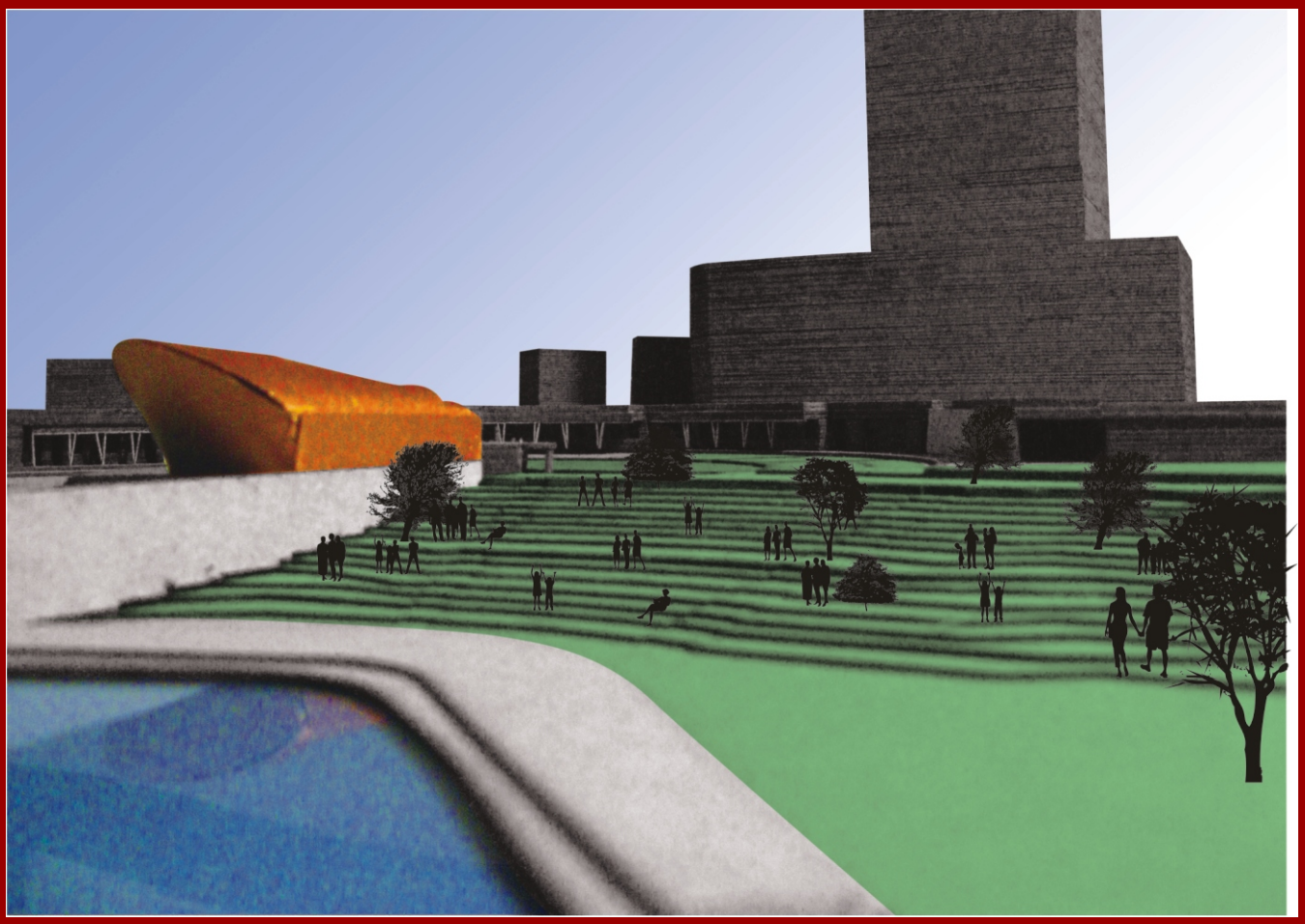


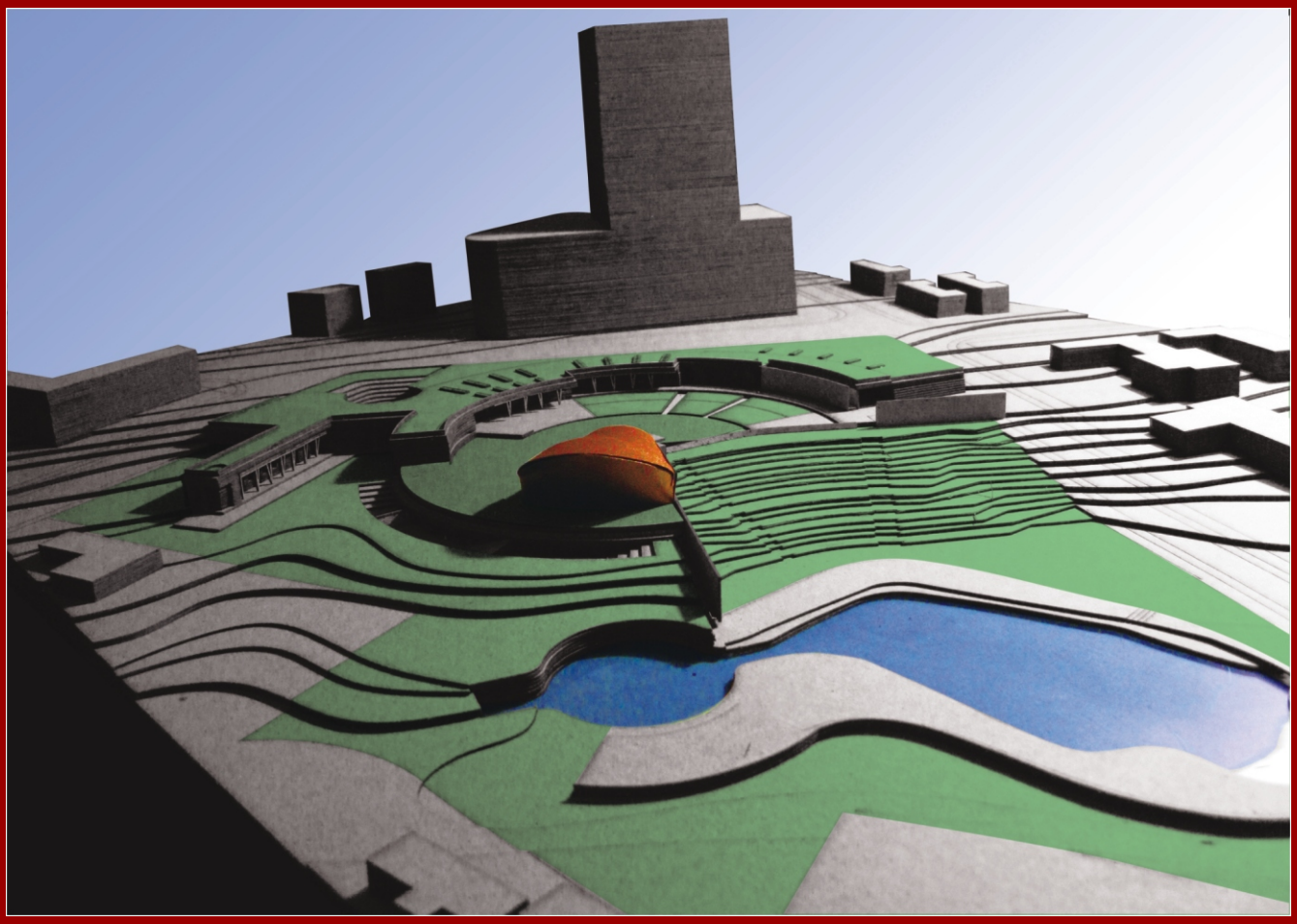


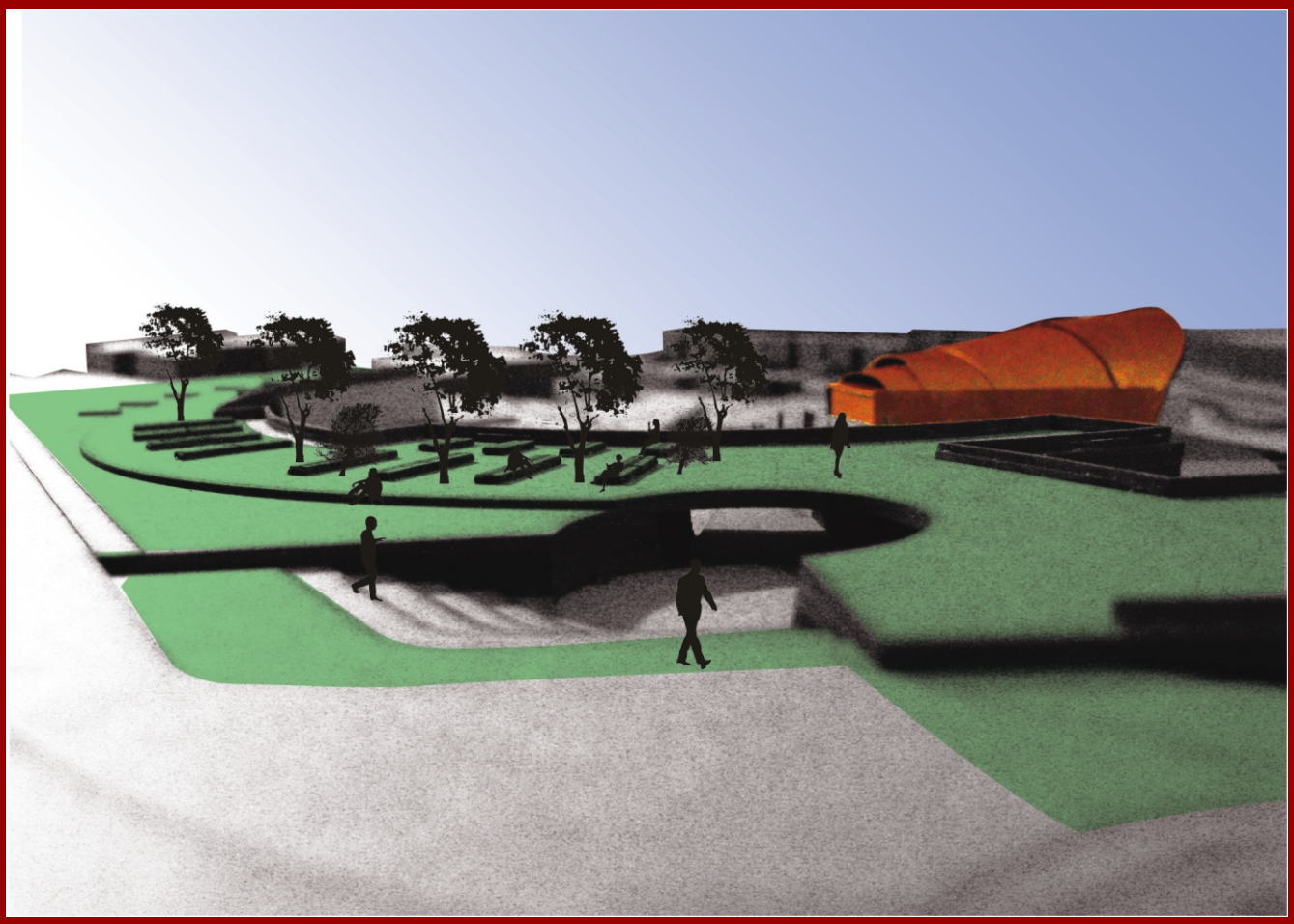
DANCERS ARRIVE FOR REHEARSAL

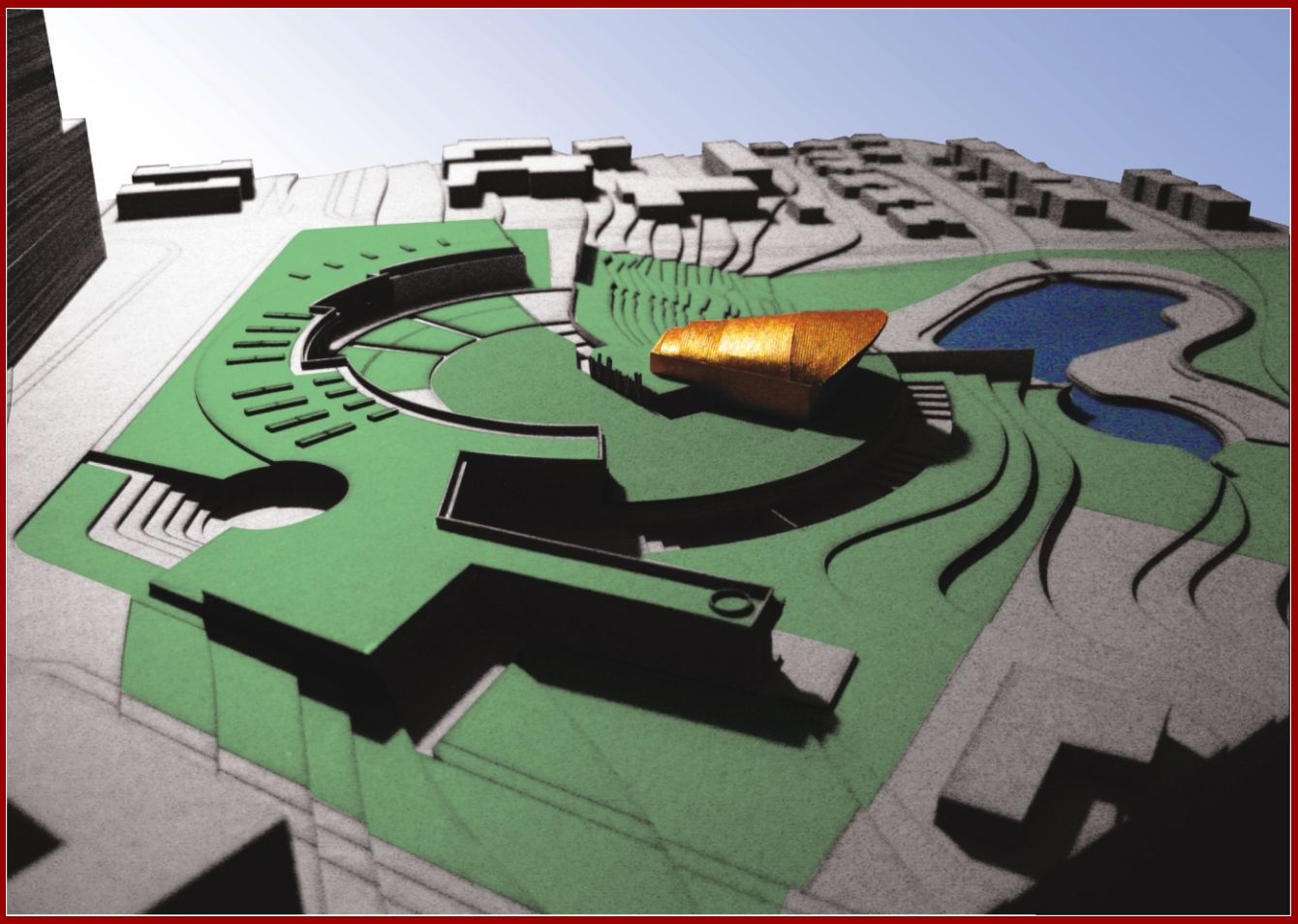
USERS AND MOVEMENT PATTERNS

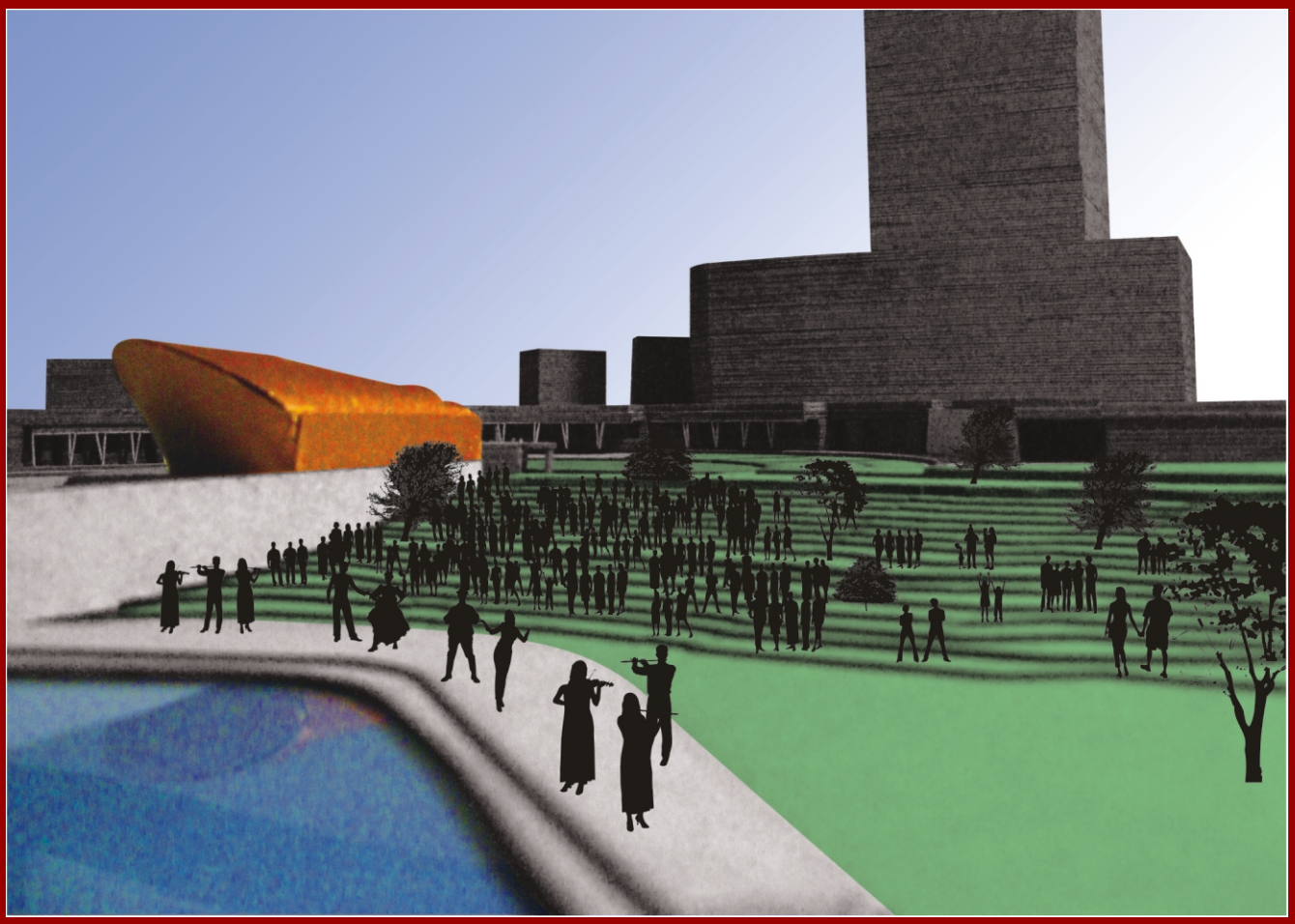












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