

UNIVERSITY OF THE
WITWATERSRAND
SCHOOL OF ARCHITECTURE AND PLANNING

Surreal City Escape

Discovering escapism within the
unaccommodating Johannesburg city fabric

a timeless moment



Carina Ghisleni
313741
12/12/2014

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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 2014.
Supervised by Professor Jonathan Noble.

Declaration

I, Carina T. Ghisleni 313741, am a student registered for the course ARPL7003 in the year 2014. I hereby declare the following:

I am aware that plagiarism (i.e. the use of someone else's work without permission and/or without acknowledging the original sources) is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

Carina Theodora Ghisleni

12 December 2014

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 2014. Supervised by Professor Jonathan Noble.

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Abstract

This thesis explores theories of escapism and applies them to the Johannesburg precinct in the form of a socially interactive public space. Our day to day banal realities do not satisfy our innermost desires, as a result; we choose to disconnect from our realities. We often become passive consumers in a world dominated by production, fuelled by retail advertising and marketing media, and in turn we frequently overlook the shaping of our own social existence and choosing healthy forms of flight. I feel that our city does not provide opportunities for escape in the form of urban rituals and therefore a sense of belonging is inadequately specified.

I aim to provide a positive form of escape which supports urban rituals, and thereby define a place within Johannesburg. A public space enables social interaction and individual exploration and is therefore a temporary form of escape. Our city is often perceived as dangerous and unaccommodating, but there is vast opportunity within the precinct due to the many existing connections and vibrant pedestrian life. My chosen site is an existing heritage building and the active node, Gandhi Square, currently existing divided by a sprawl of busses through which

pedestrians are forced to navigate through. Through the redesign of this space I intend to encourage a pedestrian dominant city, and a civic space that enhances public life and further facilitates urban renewal.

My intervention involves 3 elements; an outdoor theatre, the redesign of the Metro Bus facility and a public space to promote a harmonious transition zone between the two. The contemporary theatre I am proposing forms space without physical walls, as light and sound evolve to stage events. The theatre functions within the reshaping of an existing heritage building located on site. It is a flexible space where intense sensory events can occur and carve the avenues into a socially interactive city.

This engaging atmosphere caters for the collective as well as the everyday encounter, transforming to the needs of Johannesburg. My intervention will define a place where the celebration of community is lacking and in turn seek to change the perceptions of our city. Through the experience of the whole, my design facilitates chance interactions in which mystical moments can be manifested within a public space devoted to civic escape.

Preface

Walking through the city of Johannesburg, I often find myself admiring the many heritage buildings with ornate details which enlighten us of our unique past. The people and spaces, especially the flowing semi-pedestrianised streets of Main Street Mall, have offered a lively pulse within the city centre. The lush green trees that line the path offer cool shading, the dark timber bollards and various other street furniture provide an awareness of human scale, and the textured paving, appealing to our sense of touch, slows the pace of pedestrians as well as vehicular traffic. Yet Johannesburg still holds perceptions of “the dangerous city” or “unsafe” where one we should not dare venture. Due to these impressions, many outsiders, even my family and friends, will unfortunately not experience our enchanting city. I don’t intend to deny the already existing life within Johannesburg, one which I consider to be vibrant. I also realise there are many locations within Johannesburg that are perilous, where people should not wander, but this is comparable to all cities.

It is widely known that Johannesburg was a gold sprung town, a mining camp which transformed into a world known city. From the 1970’s a shift occurred, not only due to a country which fought to ‘shake itself free from the shackles of a repressive regime’, but urban decay was accelerated as greed ensued (Garner, 2011, p. 181). Historical buildings adding a chapter to our colonial past were demolished to make way for high-density structures, certain modern building represent an individual architect’s ego - not

complimenting the memory of our city. Heritage buildings need to be maintained and repaired as it defines a sense of place, community and identity.

Arguably, the history of Johannesburg has earned its perception of, unaccommodating, possibly due to our past of political unrest. Yes, many have fled from the city but there is still a vibrant life which inhabits the damaged social fabric of the precinct. I feel that our city does not provide opportunities for urban rituals and therefore the sense of belonging is inadequately specified. There are a wider set of urban needs that should cater for the community on the streets, one which welcomes urban rituals. We need to design a pedestrian dominate city instead of vehicular, and develop civic spaces that enhances public life and further facilitate urban renewal. In my opinion, the greatest cities are the unique cities, and Johannesburg is distinctive in its own way. Instead of demolishing buildings which provide a cultural distinctive identity, we should refine them, with community being at the core of our design decisions instead of density and height. By doing so, I trust we can define a place where the celebration of community is clearly lacking, and change the perceptions of our city.

Structure of my Thesis:

My thesis begins with a research essay in chapter 1, ‘Escape and the City’. My main theme of escapism is complimented by the theory of moments described by the philosopher, Lefebvre. Moments are timeless and individual experiences that make up our lives. These personal experiences are thought to counteract the spectacle that is evident in our consumerist society. We live in a world dominated by production, fuelled by retail advertising and marketing media, and in turn we often overlook the shaping of our own social existence. Our escapist nature, which we all engage in, further alienates us from others and ourselves when we become passive consumers of the spectacle instead of participating in healthy forms of escape. Escapism is present everywhere but I feel a healthy form of diversion, such as social interaction, is lacking within the Johannesburg context. A design intervention relating to healthy escape within our city, could possibly provide a platform for social interaction which facilitates urban renewal and thereby defining a place.

Chapter 2 examines the criteria for potential site selection as well as the mapping of my particular site, Gandhi Square. These criteria were structured according to the theory of festivals. Festivals are understood as the contrast to the mundane everyday and are expressed as a temporary form of escape, as it is an intense sensory event. Gandhi Square as well as the ABSA building facing outwards, was selected as it fulfilled the

requirements I was searching for. Further research lays out the historical significance of the Square as well as outlining the current spatial and social problems that are evident. The contextual mapping of the city influencing my site, as well as Gandhi Square provides a broad as well as intimate understanding of the context which will inform my design decisions. Finally, I have provided a selection of the existing plans pertaining to the ABSA building. I have outlined a few key design characteristics which I intend to utilise and the changes that will take place.

Chapter 3 deals with my programme exploration and development. Mapping forms of escapism within the Johannesburg precinct and graphically displaying my findings, has helped me to uncover which mode of escape would be most appropriate in Gandhi Square, this being healthy enjoyment. Henaff & Strong (2001) guide me in selecting a program which would be most suitable for a public space, such as Gandhi Square. Theatre has always existed as a quality in public space, but it is currently not evident in the Square. This is the motive behind my decision to include an outdoor theatre as a pertinent element of my programming. My main programming involves 3 elements, the outdoor theatre, the public space as well as dealing with the existing Metro Bus transport terminal.

In chapter 4, my technology study, I gain an understanding of design requirements through precedents, not only relating

to public space but also stage design. Precedents which influenced the design of my public space are Plaça dels Països Catalans in Barcelona, Plaza de los Fueros in Estella and finally looking at urban staircases as a form of interactive vertical public space. My stage structure and design were formed due to the study of Mark Fisher's Division Bell stage for Pink Floyd. This staged architecture revolves around the use of light and sound as his primary materials.

Chapter 5 begins with main design concepts which have shaped the architectural composition of my building and public space. Further diagrams explain ideas relating to public and private, vertical circulation, accommodation schedule and structure. Finally my design drawings are present; plans, sections, elevations as well as technical details which are significant to my design are illustrated. Renders of my intervention are presented to portray the character, identity and environment I desire to capture in my proposal.

It is evident that every decision that I have arrived at, has been shaped and influenced by a theory. My investigation of escapism led me to the theory of moments, an exceptional personal experience which is contrary to the experiences the spectacle of control lays out. The criteria I based my site selection on was founded on the theory of festivals, where spontaneity and chance interactions are present, a mode of escapism I aspired to explore. My program stemmed from

the theoretical understanding of theatre always being an element of a truly well and functional public space. My design is therefore slowly revealed, hidden beneath all these vital layers of theory which have been concluded in the final chapter of my design intervention.

Chapter

1

Research Essay:
Discovering
escapism through
the everyday
and collective
social interactive
experience within
Johannesburg.

Escape and the City

How do you escape? Do you stare at an illuminated television screen so you don't have to think? Is your mind plagued by vivid images of a fantasy novel you cannot put down? Do you type an encrypted password to log onto your *facebook* page to edit your digital persona? Maybe you go for a run, discover your inner thoughts alone on the long twisting black tarmac? Or is it a club, to soak in a sea of strangers all moving to the same rhythmic beat?

We all escape, in different forms and levels from one day to the next. I intend to decipher what this fleeing nature is to the individual and why we have this need to be elsewhere, other than engaging with our realities. Escapism has many negative connotations which need to be explored to understand the positives.

This form of flight is often associated with the undesirable lifestyle we intend to disengage from. The unpleasantness stems from the banal and everyday. The philosopher, Lefebvre, describes exceptional moments in time that we often take for granted that are part of the everyday. What is a moment and is it a fundamental part of an authentic experience?

The spectacle present within our consumerist society is portrayed as a sphere of control that we cannot break. It is due to the spectacle that we are alienated from each other and ourselves. I will clarify the meaning behind this notion and describe how it functions within our modern society in order to grasp an understanding as of how to combat it.

To link escapism to the city of Johannesburg we need to understand the problems surrounding our city, and if there is a need for escapism to be located within it. In my experience, I feel many people have lost all sense of place within our city, we don't have a connection on the ground floor plane as it is a city admired from a distance. I do not propose to ignore the "new" vibrant and existing life within the city, but there is no sense of belonging, for the inhabitants and outsiders alike. There are wider public needs that ought to be welcomed in urban rituals if only a space existed to cater for it. Our chance encounters are manufactured in the roman styled streets of Monte Casino or Melrose Arch, or the bustling circulation paths of a mall. Would a place of healthy escape be suitable within the city of Johannesburg?

Timeless Moments

A moment can be defined as a breath, that phenomenal pause that we each personally experience, a small crack within our everyday banal life that allows us to see past our insipid routine. We may take these moments for granted, but these very instances are what define and makes up our lives. Lefebvre did not see time as a linear passage, that being a sequence of instances stitched together with no regard for acumen or emotion. A moment is rather the averse to this linear duration, time continuously fluctuates, as one does not sense it - time has not stopped or have we stepped out of time - the moment is therefore timeless. Shields (1999) states that we need to 'think of lived time qualitatively.' If these extraordinary moments signify the encompassment of the entire human life, this creates a rebellion against the monotonous everyday life and in turn assaults alienation due to these dull workings. (Shields, 1999)

Instead of examining institutions and classes, structures of economic production and social control one had to think about 'moments' - moments of love, hate, poetry, frustration, action, surrender, delight, humiliation, justice, cruelty, resignation, surprise, disgust,

resentment, self-loathing, pity fury, peace of mind - those tiny epiphanies, Lefebvre said, in which absolute possibilities and temporal limits of anyone's existence were revealed. The richness or poverty of any social formulation could be judged only on the terms of these evanescence's; they passed out of consciousness as if they had never been, but in their instants, they contained the whole of life. (Marcus, 1989 cited by Shields 1999, p.61)

Alienation is an important theme to Lefebvre, not only referring to distance but also displacement. To be alienated is to feel like a foreigner to yourself, to be estranged and excluded from others. Capitalism is an example often used to describe this phenomenon, as labour is reduced to a pure exchange value and thereby we are alienated from our true nature and ourselves. It must be noted that Lefebvre does not only propose two sets of alienation, one bad and one good. The first experienced within the routine of everyday life, being the alienated and the second being the significant, unalienated moment. These two sets project into each other, thereby the everyday may provide an authentic experience just as the

moment may be one of alienation such as a daydream. (Shields, 1999)

Lefebvre identifies 4 forms of alienation:

1. *the alienation of the worker who is treated like an object;*
2. *the alienation and annihilation of the creative and self-fulfilling aspect of labour itself, which is divided into repetitive and meaningless assembly-line tasks;*
3. *the alienation of people from their own 'human needs' for self-actualisation through creative work; and*
4. *the alienation of people from their bodies and 'natural needs'. (Shields, 1999, p. 42)*

Moments have been understood as separate occurrences to the everyday arrangement of time making up totality. Totality are these experiences which reflect our entire being as is, as well as future experiences that may occur all within this realm Lefebvre refers to as 'presence'. The equation below illustrates Lefebvre's disapproving view on the mundane everyday life. He has hope that

IMAGE RIGHT

Capture a Moment. (Farr, A. 2012)

IMAGE FAR RIGHT

Stuck in a Moment (APN, 2011)



we may overcome this obstacle, due to the moments of presence we all experience.

Everyday life = Banality ÷ moments of presence

They puncture the 'everydayness' or banality of repetitive tasks like a ray of sunshine through clouds. (Sheilds, 1999, p. 61)

Who can gauge the striking power of an impassioned daydream, the pleasure in love, of a nascent desire, of a rush of sympathy? Everyone seeks spontaneously to extend such brief moments of real life; everyone wants basically to make something out of their everyday life. (Vaneigem, 1979 cited by Sheilds 1999, p.75)

opens up the idea of the Spectacle, alienation at its finest. Not only are our material goods being commodified and sold to us, but also our personal goals, dreams, aspirations and identity. (Sheilds, 1999)

These moments therefore hold an immense amount of importance; they are in essence, our reason for living. The everydayness oozes control lead by our capitalistic culture. A culture of dull, immaterial, and chronic quality of life. Lefebvre is set on combating everyday life through reconstructing our individual consciousness by altering not only our habitual nature but also our material aspects of daily existence. How often do we find ourselves drifting off into a daydream due to our monotonous lifestyle? Our imagination takes flight and we are pulled from the confining boundaries of our body when we 'zone out'. Alienation exists as we have not only implicated this upon ourselves but there is a distance between mind and body which was once in union. (Sheilds, 1999)

Moments indeed bring meaning to the banal, ensuring a personal connection to social totality. Our modern world does not appreciate these moments as these connections are often blurred. Capitalism is forcing us to experience moments individually instead of together, all participating. The very element that makes us truly human and links us in harmony is being experienced and appreciated individually, as our culture of consumption has scattered us. Technology and modernisation has informed changes in our daily lives and we no longer have personal control or a genuine understanding of community, as many are preoccupied with their material lifestyle. If a moment can be pushed aside within our culture, not appreciated - is it therefore being commodified and sold back to us? This

The Spectacle to Control

But certainly for the present age, which prefers the sign to the signified, the copy to the original, representation to reality, the appearance to the essence... illusion only is sacred, truth profane. Nay, sacredness is held to be enhanced in proportion as truth decreases and illusion increases, so that the highest degree of illusion comes to be the highest degree of sacredness.
- Feuerbach, Preface to the second edition of *The Essence of Christianity* (Debord, 1994, p. 11)

In our modern world dominated by production, our direct authentic experiences have morphed into representations. 'All that was directly lived has become mere representations' (Debord, 1994, 1). He has similar ideas to that of Lefebvre; due to our capitalistic culture, alienation and separation have soared to new heights resulting in blurred boundaries between life, media and consumerism (Aska, 2011). Debord (1994) explains that, 'The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images' (4). Our real life and represented life are seamlessly interlaced with such intensity that we cannot tear one from the

other, this being as Debord (1994) states, 'truth is a moment of falsehood' (Cultural Studies, 2011). Debord (1994) understands that due to capitalism a shift has occurred with regard to our deteriorating social life, which first resulted from 'being into having' and presently, from 'having to appearing (17)'. Our modern world has transformed appearance into a commodity and further alienating us. The spectacle functions only to exhibit life, in doing so it diminishes truly lived experiences into an appearance, the spectacle's purpose is nothing other than in service of itself (Cultural Studies, 2011). We can understand the spectacle as a new reality which has materialised, as life echoes it - the spectacle becomes real (Aska, 2011).

Anyone who thinks themselves 'in control' need only reflect on their dependence on technology, on machines, on electricity for example, to conclude the frailty and utter vulnerability of the human being. (Sheilds, 1999, p. 44)

The spectacle is in control and through our unquestioned obedience it imposes its rules through the commodity. The commodity has become our world and our unthinking production and consumption of

these “products” have enforced our further alienation. Debord (1994) explains, ‘The spectacle corresponds to the historical moment at which the commodity completes its colonization of social life’ (42). During the first industrial revolution people were physically separated from the fruits of their labour, but with capitalism this alienation has peaked to the immaterial products, the imitation of their lives (Cultural Studies, 2011). Debord (1994) expresses, ‘The real consumer thus becomes a consumer of illusion. The commodity is this illusion, which is in fact real, and the spectacle is its most general form’ (47). He explains that we no longer respond to our basic needs (shelter, food), survival value but rather false riches, we buy into and place a higher value on ‘false-privatisation’ (Cultural Studies, 2011). All sectors from work, entertainment, leisure and desire are now controlled by the spectacle, the dominant model in our life. Options are laid out in front of us as if we have the power to choose, the ruling system only confirms a choice whereby our needs are superficially met (Aska, 2011).

The spectacle functions to manipulate individuals’ desires to experience “pleasure” through an illusionary unity, its very principle

is one of separation. Debord (1994) states, ‘Spectators are linked only by a one-way relationship to the very centre that maintains their isolation from one another. The spectacle thus unites what is separate, but unites us only in its separateness’ (29). Debord (1994) understands the world as being divided into two sets, one being the superior representation, the other the spectators which are linked by a one-way bridge. The spectacle therefore connects the two only to further fragment their existence. This fragmentation is what remains to replace our once, unified, and direct relations we experience (Cultural Studies, 2011). The more people try to identify themselves with the images the spectacle produces, the chance of realising their true desires and unity in life diminishes (Debord, 1994). Facebook is an excellent example upon which to base Debord’s theory. The very nature of the “facebook friend” is an inauthentic, fake virtual experience that causes clear separation. The relationship which exists is not an authentic friendship, but what the spectacle has represented as friendship and this in turn is what more people believe to be friendship. It is apparent that by dividing the very people within this system is what guarantees that the

IMAGE BELOW

Poster: I shop therefore I am
(Kruger, 1987 cited by Ford, 2005)



spectacular system works (Aska, 2011).

The spectacle is a drug, the retail advertising and marketing and media, its dealer. Our environments are saturated with the spectacle, to a degree where it is unnoticeable to the masses. Our roads are filled with giant rolling billboards as busses transport the public or trucks journey to their destination. Our city is illuminated at night with ads spread across towering skyscrapers seen from afar. Satellite television has brought the spectacle within our homes, so accessible and omnipresent that we need not even leave our living room to purchase the promises revealed on our beaming

WILDCAT COMICS



screens with a phone in hand. Newspapers and magazines contain packaged stories on interests and news, and are flooded with representations of the desired lifestyle. Entertainment is by far the most dominant method in which the spectacle is immersed; theme parks, cinemas, television, playstation games and casino's all contribute to an economy obsessed with self pleasure. Oscar Pistorius's trial is just one example of a megaspectacle that has captured our nation, distracting our society from their true lives. When a virtual world is literally a click away on the world wide web, the terrain of the spectacle controls all platforms. Social-media outlets like facebook and twitter encourage people to display their lives and make "friends", but most don't realise the complete hyperreality they have immersed themselves within. Users hide behind a mask, displaying only representations of their life and honing virtual relationships instead of real life friendships. The spectacle in essence is an international phenomena, which has produced, as Best and Keller (n.d.) describe as, a 'globalised mass culture.' (Best & Kellner, n.d)

Our culture serves the spectacle further due to the rise of the celebrity, Debord

IN THE SOCIETY OF THE SPECTACLE A BUREAUCRATIC CLASS ACQUIRES POWER IN THE NAME OF RATIONALITY, WHILE THE BOURGEOISIE, CONFIDENT THAT ITS PROJECT, THE DEVELOPMENT OF THE COMMODITY ECONOMY, IS BEING MAINTAINED, RETIRES TO THE WINGS. THE UNIONS BECOME INSTRUMENTS OF THE RULING CLASS, PART OF THE BUREAUCRATIC MACHINE.

WHEN WILDCATS AND SABOTAGE REVEAL THE IRRATIONALITY OF THE BUREAUCRACY IN RELA-

TION TO HUMAN DESIRES, ANTI-BUREAUCRATS, POLITICIANS OF PARTICIPATION, ARRIVE TO JUSTIFY THE MAINTENANCE OF HIERARCHICAL POWER BY REDISCOVERING THE PROBLEM OF SURVIVAL. IN THE FACE OF FANTASTIC ACCUMULATION OF MATERIAL POSSIBILITIES, THEY ENCOURAGE THE PROLETARIAT TO BARGAIN FOR THE PIECEMEAL MANAGEMENT OF ITS SURVIVAL, SO THAT IT WON'T CONSTRUCT FOR ITSELF THE RICH LIFE NOW POSSIBLE.

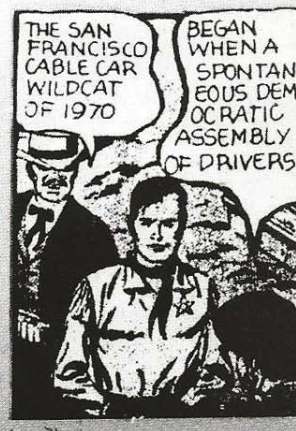


IMAGE ABOVE
Comic strip depicting the Society of the Spectacle
(Situationist comic, 1971 cited by Ford, 2005)

(1994) states, 'Media stars are spectacular representations of living human beings' (60). Hollywood controls our culture with celebrities representing an envied lifestyle. Debord (2009) describes the celebrity as an 'enemy of the individual' as he/she has denied their independence in order to identify himself with the system (61). 'The admirable people who personify the system are indeed well known for not being what they seem to be; they have achieved greatness by embracing a level of reality lower than that of the most insignificant individual life' (Debord, 1994, 61). Individuals are fascinated by the worlds those in spectacle fabricate instead of constructing their own (Best & Kellner, n.d). Reality shows, such as *Keeping up with the Kardashians*, is an interactive spectacle and the audience develops a need to engage more personally with the characters, whereas *YouTube* has allowed the average person to make their life a spectacle by posting online (Best & Kellner, n.d). The spectacle thereby represents an inaccessible reality; it assures a life of luxury is attainable to all by the consumption of various objects and entertainment, only to discover that in reality the wealthy can only reap the benefits. Debord's (2009) notion

of brands reveals that people are no longer satisfied with the use of said commodity but with the spectacular value that appears from having the commodity. Commodities labelled such as *BMW, Gucci, Prada, Apple* are not valued according to their use, but rather by the status that presents itself when you own this product - thereby separating our culture into classes. Our individual and genuine desires are therefore rerouted to commodified experiences and this results in the 'falsification of social life' (Debord, 1994, 68).

Debord's theory is highly apposite. If ever there was a time when society lived within a self-manipulated illusion it is now. Modern society, in its commodified, hellish uselessness, argues with itself, kicks itself in the head and justifies its own thoughts, words and deeds through images of the concepts it sells to itself. It manufactures a life of commodity in never-ending cellular forms. We are no longer obtaining what we need in order to live, but participating in a life where living to maintain need is all-embracing. (Sutherland, 2012)

The spectacle is a phenomena in modern

life, in Debord's view, he writes as if one needs to escape from this realm, as all that the spectacle produces is awful. His view includes that authentic experiences can never be experienced in the spectacular domain as our experiences are commodified. I have rather accepted the spectacle as part of modern society, and have taken the stance to not argue against this entity. It must be noted that I am not against all entertainment offered by the spectacle, but rather I am criticising the organisation where individuals become 'passive consumers' and are detached from not only direct, authentic social relationships but also from their creation of their individual life in pursuit of their unique desires and happiness (Best & Kellner, n.d). We need to think critically about the spectacles that shape our current lives or we will 'find ourselves extras in whatever scene they establish' (Sutherland, 2012). Given the domain of the spectacular, we need more embodied experiences that allow us to participate in everyday life and interact with each other. I am therefore not proposing to eradicate the spectacle from society, as I think there are forms of ritual that allow for embodied experiences within the city.

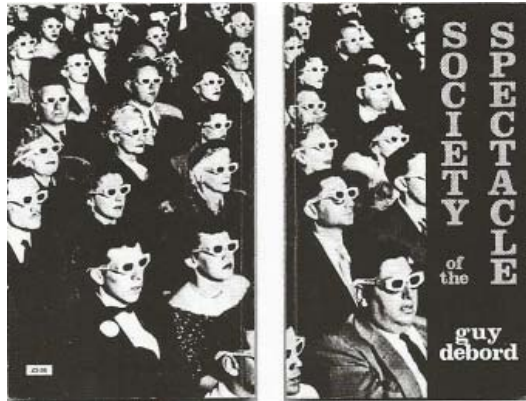


IMAGE ABOVE
Book Cover of Society of the Spectacle
depicting an audience entranced by the
screen.
(Debord, 1987 cited by Ford, 2005)

In my opinion, our modern culture is preoccupied with consumption due to the technology present. The spectacle will always be a part of lives, it is how our society functions, it is not something to escape as Debord suggests. Rather, I seek to counteract a quality the spectacle possesses through the form of authentic interaction. By authentic I mean social interaction where one is fully engaged. We should not be hiding behind the screens of our computer requesting to be friends on *facebook*, or displaying our lives through the 140 characters permitted on *twitter*. Instead of being another mindless consumer of these social media outlets, I urge the need and importance to interact directly with someone. Urban rituals within a city provide a platform for social interaction and grant a sense of belonging. By providing a public space for these forms of collective social interaction, or even individual contemplation, we are no longer just consumers but rather healthy participants within a community.

Escapism

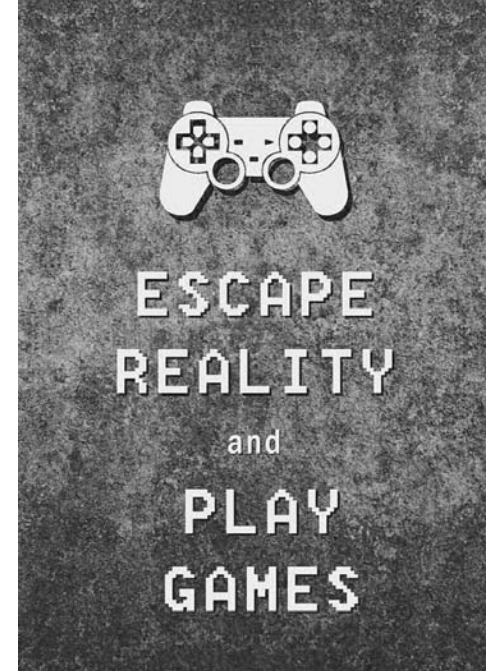
To live on a day-to-day basis is insufficient for human beings; we need to transcend, transport, escape; we need meaning, understanding, and explanation; we need to see over-all patterns in our lives. We need hope, the sense of a future. And we need freedom (or, at least, the illusion of freedom) to get beyond ourselves, whether with telescopes and microscopes and our ever-burgeoning technology, or in states of mind that allow us to travel to other worlds, to rise above our immediate surroundings.

We may seek, too, a relaxing of inhibitions that makes it easier to bond with each other, or transports that make our consciousness of time and mortality easier to bear. We seek a holiday from our inner and outer restrictions, a more intense sense of the here and now, the beauty and value of the world we live in. (Sacks, 2012)

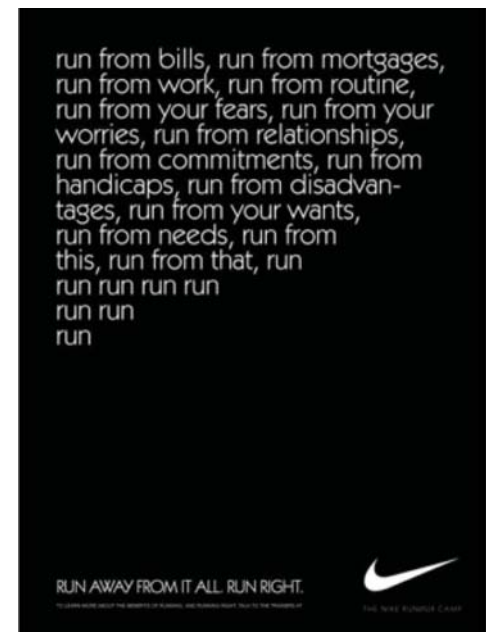
In our modern world, our day to day banal realities do not satisfy our inner most desires, as a result; we choose to disconnect from our realities, for a brief moment, a few hours or even days. The

ever present spectacle within our modern society provides many forms of escapism but only by further alienating us from others and ourselves. It must be understood that due to the spectacle, the perpetual cycle of production and consumption we are faced with, has driven us to a constant search (if not need) for escape. The above quote by Oliver Sacks (2012) in his article, *Altered States*, refers to his experimentation with narcotics to fuel his need for 'transcendence on demand', facilitating his escapist behaviour, one of many methods. This inclination to retreat from an undesirable situation through fantasy, divergence, or narcotics is not innate to our modern world, but has been present throughout history. Escapism is an inescapable human trait experienced on many different levels.

Escapism has many negative connotations as there is a fine line between escapism enhancing a person's quality of life and an overindulgence resulting in addictive behaviour (Berry, 2011). It is unfairly criticised as it is associated with depressive behaviour with a failure or reluctance to connect consciously with our world. Escapism can also be a healthy and necessary enjoyment in our everyday lives.



(Rifai, 2013)



(Catie S, 2011)



(Anime Escapism Art, n.d.)

but the more frequently and compulsively we indulge, enjoyment modifies into avoidance, neglect, and finally obsession. Not only can an overindulgence in substances to escape from a prosaic and banal existence be considered obsessive, but an unengaged person gazing at an illuminated television screen for hours is just as detrimental (Berry, 2011). Three needs for escapism arise, namely; sociological escapism, referring to disengagement from the mundane everyday routines we experience evoking feelings of alienation, social-psychological escapism, involving disconnection due to shortfalls caused by social interactions and finally, individual-psychological escapism, concerning escape not due to social outcomes and therefore more personally and emotionally based, this could be resulting from boredom (Henning & Vorderer, 2001).

Disneyland, an escapist's Eden, has also received a vast amount of criticism for, as Taun (1998, p. 27) describes, 'encouraging a childish and irresponsible frame of mind'. Disneyland is driven by fantasy and thereby creates a hyperreality by ensuring that this fantasy is absolutely reproduced (Eco, 1986). Disneyland is of course a real existing place but it is a fictional, unreal

world. It offers an escape from reality, it provides a play ground, museum, fair and a mingling international community, all created within the magic and fantasy it promises to possess (Sorkin 1992). The very culture of Disneyland confesses and acknowledges the illusions it portrays, and only exhilarates the user's desire for more (Eco 1986). People flock to Disneyland from all around the world to enter this escapist fantasy, but how different is a theme park to the fabricated streets of Monte Casino, or the bustling corridors of a shopping mall for the consumers the spectacle has created? There are so many environments in which we lose ourselves, disengage with our reality, and changing our physical location is just one of many alternatives.

For one reason or another, they are not content with being where they are. They move, or if they stay in place, they seek to rearrange that place...desire to escape. (Taun, 1998, p. 8)

Taun (1998) describes human beings as naturally unwilling to accept their reality as we 'have and continue to be profoundly restless.' Humans alter their landscape in order to adapt to their surroundings, but this

transformation only occurs due to an idea or strategy producing an image. Taun (1998) expresses this process for achieving an idea as remarkable, as humans have the ability to 'see what is not there.' Our species boasts an imagination, an undeniably individual form of escape. In children, imagination is an important component that facilitates development. Children play by morphing their immediate environment and thereby explore and understand it (Taun, 1998).

Towering lego blocks become a mighty castle, dolls have in depth conversations and polite tea parties, a bath towel serves as a cape for a fearless hero, an old broom stick his noble steed. Taun (1998) understands that delving into the fantasy is not an escape for children, but rather has a necessary practical and educational value. Adults differ in this respect, a simple flight of the imagination due to boredom, a vivid image that manifests in the mind due to expressive words in a fantasy novel or rich strokes of paint across a blank canvas envisioned within the mind all offer a temporary escape. Imagination activates our inward looking consciousness, we reflect on thoughts and emotions and process our day. Daydreaming, which is often

considered an unproductive distraction, can 'help generate our sense of self' (Glausiusz, 2009). Daydreams can serve as a mental rehearsal, altering our state of mind to understand how to respond to a future event. Glausiusz (2009) explains that we rehearse social situations, disputes and outcomes are assessed, thereby refining our social skills. When we retreat from our everyday we realise our unique desires and ambitions within in this creative space, allowing an intuitively individual thought pattern (Glausiusz, 2009).

What is most truly human about man, what is perhaps his greatest gift derived from evolution and perhaps his greatest resource in his mastery of the environment and of himself, is his capacity for fantasy. (Singer, n.d cited by Glausiusz, 2009)

Our modern world has provided many forms of escape. The television is probably the most common, its bright screen and shifting images draw in the viewers' focus and releases them from the burden of thinking independently (Henning & Vorderer, 2001). Henning (2001) points out, that unlike a gripping book, television has no "thinking-



pause" button, and viewers with a 'lower need for cognition' do not yearn for this absent button. The very reason that it is not present is the very reason they watch, the viewers do not want to think autonomously. This is of course not true for viewers who watch television less regularly, people with a 'high need for cognition' seize their free time and appreciate it as an opportunity rather than a burden (Henning & Vorderer, 2001). Our lifestyles have become driven by electronics which can be seen as the real form of escapism presently. Our smart phones allow us to disengage from our surroundings for a moment while reading a text, maybe minutes while tweeting your thoughts or replying to an email, or hours while scrolling through the numerous *facebook* updates. We have a device within the palm of our hand which allows us to distance ourselves for any given time, but

in so doing we are disengaged from all external experiences. Video games transport the gamer to a virtual terrain, it can be argued that online gaming connects the gamer with people from around the world, but he is truly shut off to authentic social experiences. Are we in essence distancing ourselves from direct social interaction when we choose these forms of escape?

Human company is a form of escape I believe is overlooked. There is an emptiness present within all of us, which can only be filled by human interaction (Taun, 1998). This need for other people can be in the form of simple mumblings of small talk to distract us from the hollowness inside. A much more substantial escape is the loss of self in a larger whole (Taun, 1998). Taun (1998, p. 178) describes this loss as, 'the small vulnerable body with its ineffectual voice



IMAGE ABOVE

Hallucinations
(Kurniawan, 2012 cited by Sacks, 2012)

absorbed into a great body that hums and surges power.' Our youth often seek escape amongst thousands of strangers, immersing themselves within the bodies all pulsing to the same beat. Music has been known to shift a person's mind to an alternative reality, it can engulf us with emotion, heal us, haunt us and move us (Sacks, 2007). Even though this form of escape, being part of a larger whole, often involves spectatorship and thereby being separated from the "superior" on stage, (as the spectacle might suggest) there is still direct social interaction occurring amongst the sea of people. The spectator is still deeply engaged with his/her surroundings, if not more so.

Escapism is present everywhere; the illuminated strip of Las Vegas, the flashing screen that holds our gaze as we sit in a comfortable cinema chair, a fantasy novel to transport us to another world, the rush felt when jumping to the same beat at a concert, or simply a long run to feel the tarmac at our feet and concentrate on our internal thoughts. Escapism has many forms and levels we enter, and how we choose to escape is what defines us. Escapism can be described as necessary and good as well as harmful and bad. Overindulgence in

anything can cause negative effects. Certain forms of escapism alienate us even further while others bring us together. I realise that some seek alienation in escapism, we all need a moment to be alone whether we use it to think, or to stare at a screen with a playstation control in our hands. Sinking into your mind is a far more healthy choice and allows the person to discover their individual self and personal desires (Collier, 2013). We need to be less reliant on technological forms of escape and encourage the individual thought but also allow for authentic social experiences to occur which counteract alienation.

Alienation is shown as a damaging affect in our society and I desire to explore the potential for unique experience. To be less reliant on technological forms of escape, we are able to engage with others personally, on a social level. Collective as well as individual escape is a healthy choice of fleeing, and one I desire to explore in the formation of a publicly interactive space.



IMAGE ABOVE

Music is my escape.
(Music is my escape n.d.)

A craving for social interaction in Johannesburg

A city offers many pleasures; mobility, education, healthcare, progress, chance encounters and individualism (Gelderblom & Kok, 1994). Johannesburg had offered these comforts in the past but post-apartheid, not only did the city grow and expanded but simultaneously polarization and decay occurred. This city exists with two social polar opposites, the one being the affluent and the other the poor. The rich retreated from the city centres due to increased crime rates and secured themselves within privatised urban fortresses. A disfigured city began to emerge, encouraged by separation and fragmentation. The affluent minority become obsessed with privatisation and high-class suburbs developed, detached from the squalor and decay they hide from. This detachment was further reinforced by gated residential communities, private schools and shopping arcades. Suburbs existed completely unaware of the peripheral grime. (Murray, 2008)

People unknowingly yearn for a sense of city life when located in the suburbs and this is described by a variety of factors. Density allows for engagement and interaction due to the immediacy of residential, retail and commercial areas. Proximity is therefore

essential to maintain interaction and distance of these locations make it very difficult. Propinquity is no longer seen as important in the modern world, yet people commute vast distances to recreational shopping centres, theme parks and movie theatres in order to suffice their yearning for social interaction and escape. These locations are simulations of what exists in the city they fled from. People enjoy the immediacy of experience and in a suburb where only destinations are present due to the automobile; we lose the experience of the journey. 'But it is the seductions along an interesting path that make walking - and cities - enjoyable' (Krieger, 2008). The development of Sandton is yet another example, this new and modern business district, which is mostly a collection of corporate office towers, can be seen as Krieger describes, human nature that seeks comfort in centering. All these motives point towards a society which wants to be engaged with each other and a city provides these pleasures that we seek and need. (Krieger, 2008)

Streets should be for staying in, not just for moving through. Many old cities like Rome have developed urban plans with public

space forming an integral component of a larger whole. Traditions and festivals build a public culture and carve the avenues for greater social interaction. Johannesburg does not cater for this social interaction we all yearn for, and our city is often used as a thoroughway and never a destination. Lefebvre understood festivals as the contrast to everyday life. The programme is a combination of forces, moments which are fiercely experienced within our everyday to allow for more intense social interaction (Elden, 2004).



IMAGE ABOVE

European cities have streets and public squares carved from an original block of solid material. (Jacobs, 1995)



IMAGE LEFT

Grain of Johannesburg CBD (Segal, A. n.d)

Festivals contrast violently with everyday life, but they were not separate from it. They were like everyday life but more intense; and moments of that life - in the practical community, food, the relation with nature - in other words, work - were reunited, amplified, magnified in the festival. (Lefebvre, 1947 cited by Elden, 2004)

Conclusion

Moments are those alluring points, a glimmer of something extraordinary, an understanding of a much more extensive existence. It's trudging along an endless rough concrete path when suddenly your gaze is directed at an insignificant green plant pushing itself earnestly through a slight crack in the paving. It's knowing that against all odds, against our capitalistic culture which constantly tries to define our everyday lives by alienating us, that there is a much wider, important scope. Everything is measured in our consumer orientated world, kilometres, grams, minutes but, moments cannot be, they are timeless. The spectacle has enforced this alienation, where everything is commodified and sold back to us. Moments allow us to escape the grid of control to fulfil our true potential, individually and as a community.

Life was an adventure, Lefebvre had said early on. It had to be lived to the fullest, rejecting all the compromises, refusing boredom and taking full responsibility for the outcome. (Sheilds, 1999, p. 71)

We are currently just spectators in an inauthentic theatre and need to create our own theatre of everyday life (Best & Kellner,

n.d). Aska (2011) states that modern culture 'relies on our mindless consumption. If people choose to remain to be a part of the spectacle, they do not question the cycle they are born into and will find themselves increasingly separated from the world they produce.' The spectacle cannot simply be abolished; it is a part of our everyday life and will continue to be in the future. The spectacle has played a large part in creating the socially disengaged culture we know today, we are currently observing social life instead of immersing ourselves within it. I intend to develop a space architecturally to cater for urban rituals. A space which embraces the characteristics of direct socially interactive experiences and the creation of individual life in the pursuit of personal desires and aspirations.

My thesis seeks to look at urban rituals that permit authentic social interaction, and therefore create new stages for urban rituals. I am appealing to a longer standing of opportunity for interaction that a city, our city, could offer, but currently we do not have the public space available for these urban rituals to occur. Escape in the city can be more or less staged and authentic. Great cities have always comprised of rituals as people feel

a sense of belonging, as they are part of a performative practice. I believe a can design a more relevant stage in Johannesburg for less cynical experiences.

Humans often escape from their everyday dull reality, due to the spectacle, to seek either diversion or a more pleasant circumstance. Escapism has been present for centuries; this need to escape can be seen in the ruins of the Colosseum where spectators once cheered their fierce gladiators to the death. Escapism is a necessary occurrence and an intrinsically human quality, where we can discover our true individual desires and creativity through imagination. But with the advance in technology we are increasingly separated further from each other. We are lacking communication on a personally level as it is replaced by a simple text or *facebook* 'like'. I believe our city is in need of an escapism which reinforces our social need and allows participation.

Alienation is therefore a common theme running through the entire essay and we can combat this separation. Instead of passively consuming, we need to engage with each other through active public participation. I am

proposing a social interaction in the form of escape within the context of Johannesburg. I believe many have lost their sense of city life and are forced to interact and escape in fabricated or virtual worlds leaving our city with a dysfunctional social fabric. We are in need of a public space and a socially interactive escape within the city. I'm not proposing that my intervention within the city will be an extraordinary 'moment' for every person as people are unique, and their everyday life and what they consider moments will each be different. I am proposing that my project will function as a place where these 'moments' may more readily appear. Many people perceive their everyday life as a drudgery, working towards their next great escape. I intend to create a public space, an escape which is part of the everyday life where people can enjoy their moments and interact with each other, and festivals can provide this much needed heightened experience.

Many people believe happiness is around the corner, and they never turn that corner.
(Berry, 2011)

Chapter

2

Site:

A set of criteria to
locate a site within
Johannesburg.
Contextual mapping
of Gandhi Square.



IMAGE ABOVE

Holi One Colour Festival (Jay, 2013)

2.1 The Festival

The Festival

The festival is understood as the contrast to the mundane everyday, where our timeless moments can emerge to promote social interaction and thus provide meaning within a life of the spectacle. Specific spatial arrangements that enable the festival shapes a space social interaction. Festivals provide space for creativity, spontaneity, interaction and escape, and in doing so, 'everyday life experiences can be enhanced' (Stevens & Shin, 2012).

Through specific appropriations of public and semi-public spaces, festivals support the redefinition, rediscovery and expansion of local social life and the meaning of places. (Harcup, 2000 cited by Stevens & Shin, 2012 p. 2)

Festivals can further be expressed as a temporary form of escape as it is an intense sensory event. In large cities, the presence of festivals relocates many people into a condensed area. Here, emotions and, interaction and memories are enhanced as all participants are bound by one activity in a specific place and time. Steven & Shin (2012) quote Jamieson (2004) who clearly outlines the importance of festivals as a 'place' within the city;

These luminal zones provide spaces 'appropriate to being the company of strangers' and offer the opportunity for new, safe and 'exciting forms of sociability'. Within the company of leisurely visitors and re-articulated spaces, an exhilarating pace produces sociable urban conditions where those accustomed to the rules and pleasures of an exhibitory public life can meet and play.

(Jamieson 2004, quoting Lash & Urry 1994 and Sennett 2002 cited by Steven & Shin, 2012 p. 3)

This quote is true of most festivals here present in Johannesburg. The *Holi One* festival at Emmerentia Dam was a burst of bright colour as a multitude of strangers flung vivid powdered paint into the air every hour. It was a confined moment where all partakers and the event site itself were drenched in multicoloured shades. A social experience intensified by the play of blue, green, yellow and pink powdered paint. The *I Heart Jozi* festival held at Ellis Park in September this year provided a social experience by providing the invisible boundaries of light and sound. Jessie J

IMAGE RIGHT

Holi-One Colour Festival (Splash, 2013)

IMAGE MIDDLE

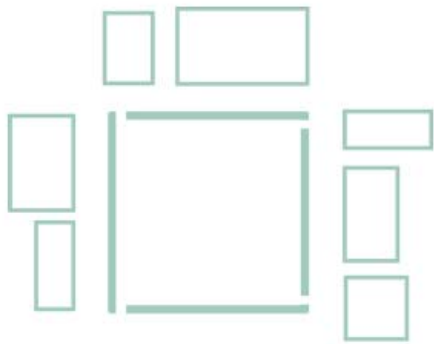
Stage of I Heart Jozi Concert in Ellis Park

commanded a sea of people to jump to the rhythm as she enchants the crowd with her lyrics. All obey, all strangers, but all move as one as the lights beam from the stage. *Arts on Main* located on Main Street is a weekly festival every Sunday which brings people together with local flavourful food and drink surrounded by art. People flock to this place and to *Neighbourgoods*, not just for the food but for the social interaction centred around food. The main attraction is the public life and social interaction, spontaneity and chance interaction whilst meeting new people. All are different forms of sociability but all are intensified as a group of strangers as all participate in the event and thereby create public life.

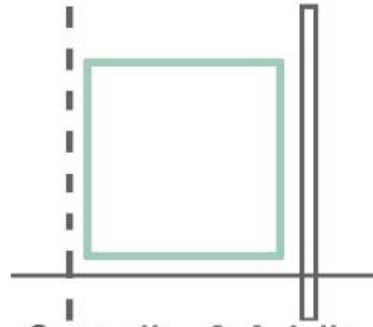


IMAGE RIGHT

Arts on Main Market



Enclosure



Centrality & Axiality

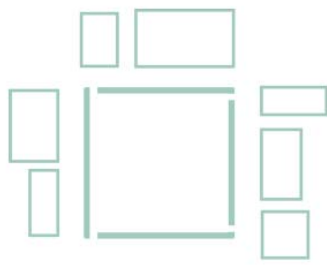


Permeability

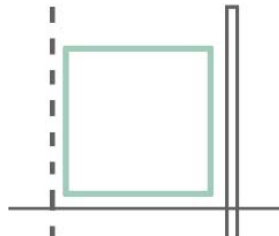


Visibility

2.2 Criteria for Site Selection



Enclosure



Centrality & Axiality



Permeability



Visibility

Criteria for Site Selection

A successful festival that has an engaging and socially interactive atmosphere is comprised of a particular set of spatial conditions, namely; enclosure, centrality, axiality, permeability and visibility. These are the four criteria on which I based my investigation for a site. A few of the sites I

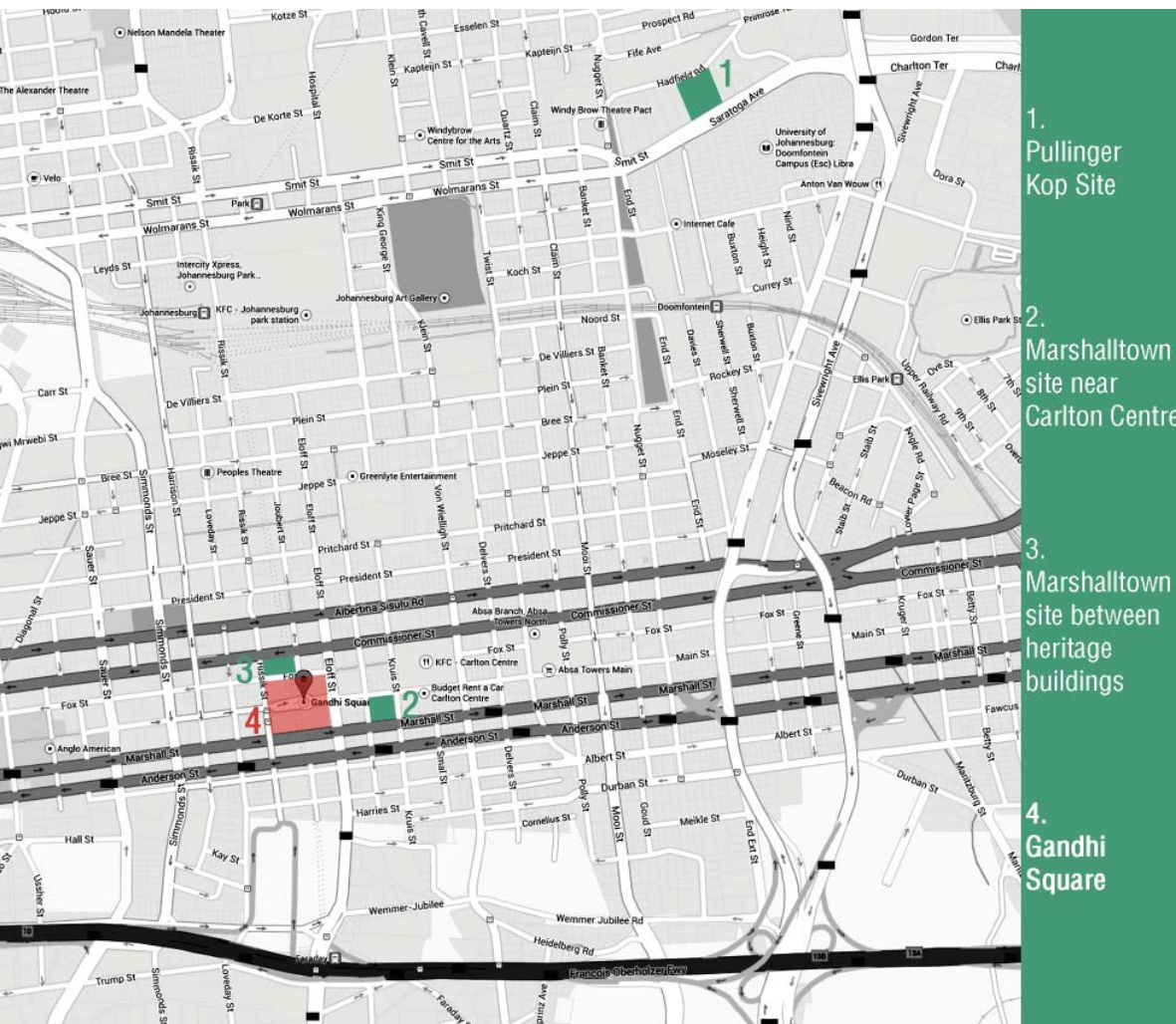
located around Johannesburg were;

Pullinger Kop, to the left of Ponte' located in Doornfontein was one of the sites I considered (image 1). The site has many valuable characteristics; it is not far from public night life within the city, the

transportation links, being; the BRT Stations, Doornfontein Train Station and arterial links, provide good accessibility all within walking distance to the site. Accessibility is key to a well functioning public space. But it did not hold the characteristics of enclosure and centrality, and the pedestrian movement was low in comparison to other sites I was considering. I felt there were not many attractions around the site for it to function as a public space.

As one of my main project objectives was defining a place within our city, in order to connect with the ground floor plan, I located sites within Marshalltown where there are currently people, living, working and existing forms of entertainment. Due to the development along Main Street, defining a semi-pedestrian zone, pedestrian movement has increased as there are more restaurants and other business relating to the public.

The first site I considered in Marshalltown was in close proximity to Carlton Centre, on Main Street between Von Brandis and Kruis Street. This block, containing Carlton gym was renovated by OPC last year with apartments to the east and a college to the west with retail on the ground floor. At



1.
Pullinger
Kop Site

2.
Marshalltown
site near
Carlton Centre

3.
Marshalltown
site between
heritage
buildings

4.
Gandhi
Square



the centre of these buildings was a large parking lot that I considered to use for the development of my design and possibly demolishing part of the buildings (image 2). Gandhi Square and Carlton Centre ensured continuous pedestrian movement along this route as one was a transport node and the other a retail destination.

The second site in Marshalltown was located North of Gandhi Square between Fox and Commissioner Street. Between 3 Heritage Buildings, CNA, Shakespeare Place and New Kempsey Building existed a narrow 16 meter x 46 meter open space (image 3). All the buildings designed in the Art Deco style surround a slither of open space, therefore providing enclosure. There is some pedestrian movement due to the pedestrianised Fox street to the East which welcomes the passersbys to Carlton Centre. The site was accessible due to the Metro Bus Terminal in Gandhi square but it is too small for it to be considered as a visible public space.

All these sites which I had analysed all held some significance but not one could meet the criteria I had set out. Marshalltown was the region my design intervention could

function most appropriately as there was urban renewal already taking place. My design could feed off the already existing development and respond to the context. The site I therefore decided on, included the redevelopment of Gandhi Square and the building in the north east corner facing out towards the square currently occupied by ABSA. (images below) To understand why this was the ideal site, I analysed it with the criteria I had set out.

IMAGE 1

Pullinger Kop Site (Theron, 2012)

IMAGE 2

Marshalltown site with close proximity to Carlton Centre.

IMAGE 3

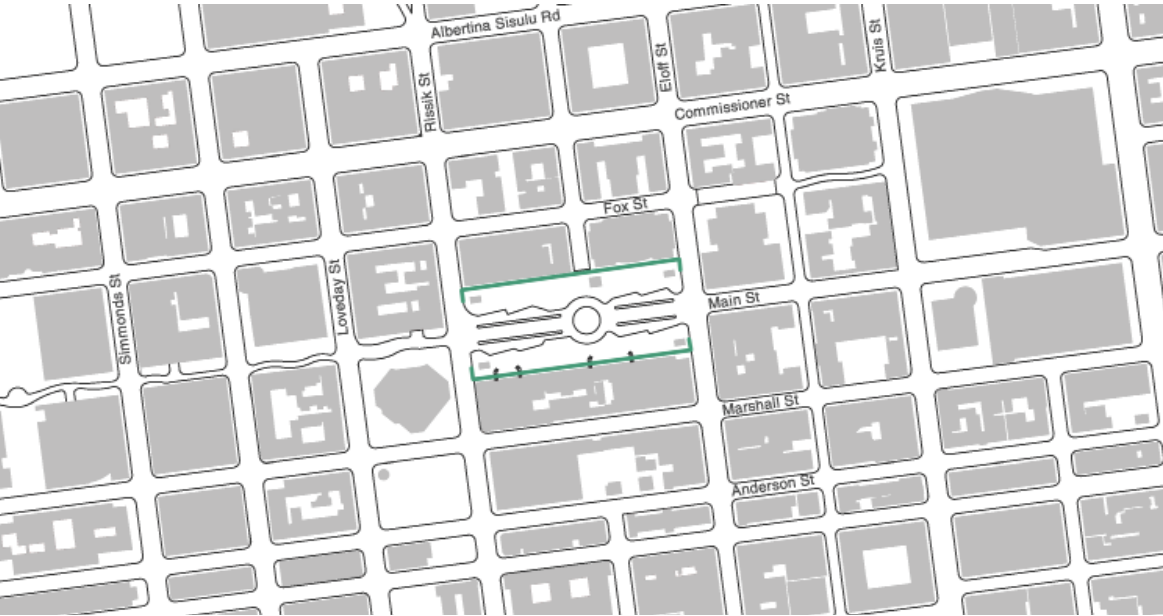
Narrow Marshalltown site between heritage buildings; CNA, Shakespeare Place and New Kempsey Building.



IMAGES RIGHT

Chosen Site, Gandhi Square and the ABSA building facing towards the Square.

Enclosure:



Grain of Marshalltown illustrating
Enclosure of Gandhi Square.

The criteria of enclosure relates to creating a defined area in which promotes urban social life. Gandhi Square exists between the buildings to the north and south, thereby outlining a larger space where pedestrians can, 'safely spend time outdoors' (Stevens & Shin, 2012 p. 8). Stevens & Shin (2012 p. 8) continue to describe the importance of enclosure for a functional festival public space by stating, 'The increased volume of pedestrians, and their slower, more relaxed walking, increases face-to-face encounters and heightens opportunities for informal social interaction. This protected space apart

provides local people with the opportunity to use street space' for public activities such as resting, talking, eating at surrounding restaurants and retail activities. Many of the buildings at ground floor plan create a publicly interactive street edge and therefore guarantees increased social density. (Stevens & Shin, 2012)

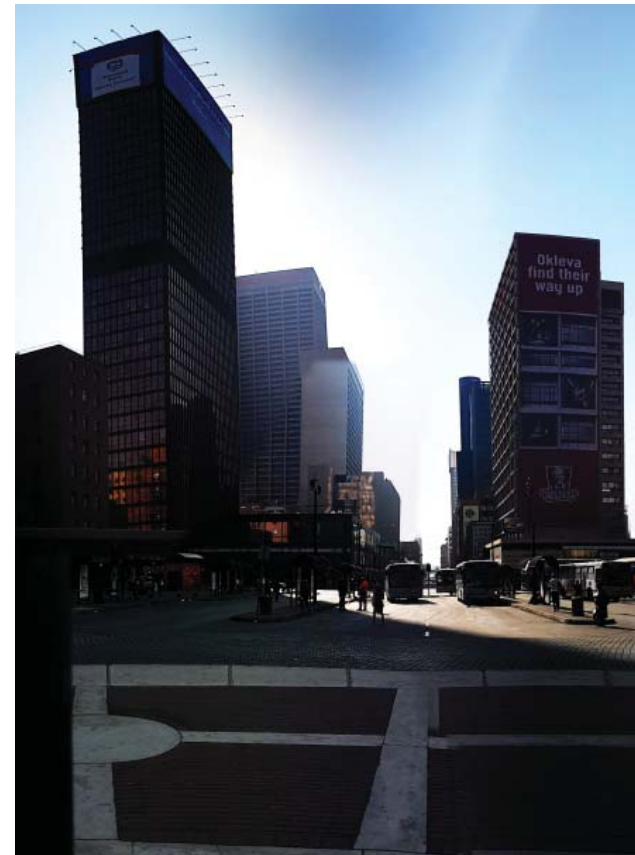




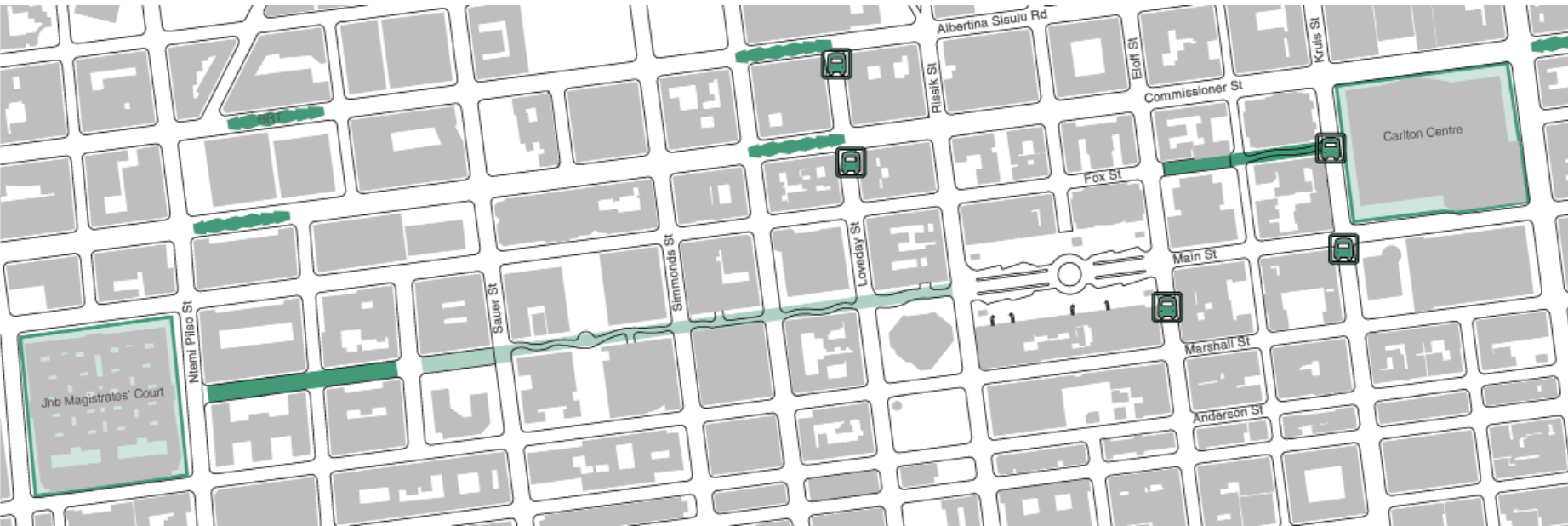
IMAGE ABOVE

Panorama of buildings to the North form an enclosure for Gandhi Square.

IMAGE BELOW

Panorama of buildings to the South with a more populated retail edge form an enclosure for Gandhi Square.

Centrality:



Grain of Marshalltown illustrating Centrality surrounding Gandhi Square.

On either side of Gandhi square, exists the Johannesburg Magistrates Court (image 1) to the west and Carlton Centre to the east. Pedestrian and semi-pedestrian routes along Main (image 2) and Fox Street (image 3) connect these two anchors which converge at Gandhi Square. Continuous public activity is ensured along the length of Main Street which draws crowds in to these 'safe zones' with mining art installations, vegetation, street furniture and paving along its length. People therefore feel welcomed on arrival to Gandhi square as they have participated in the journey. This is a highly concentrated

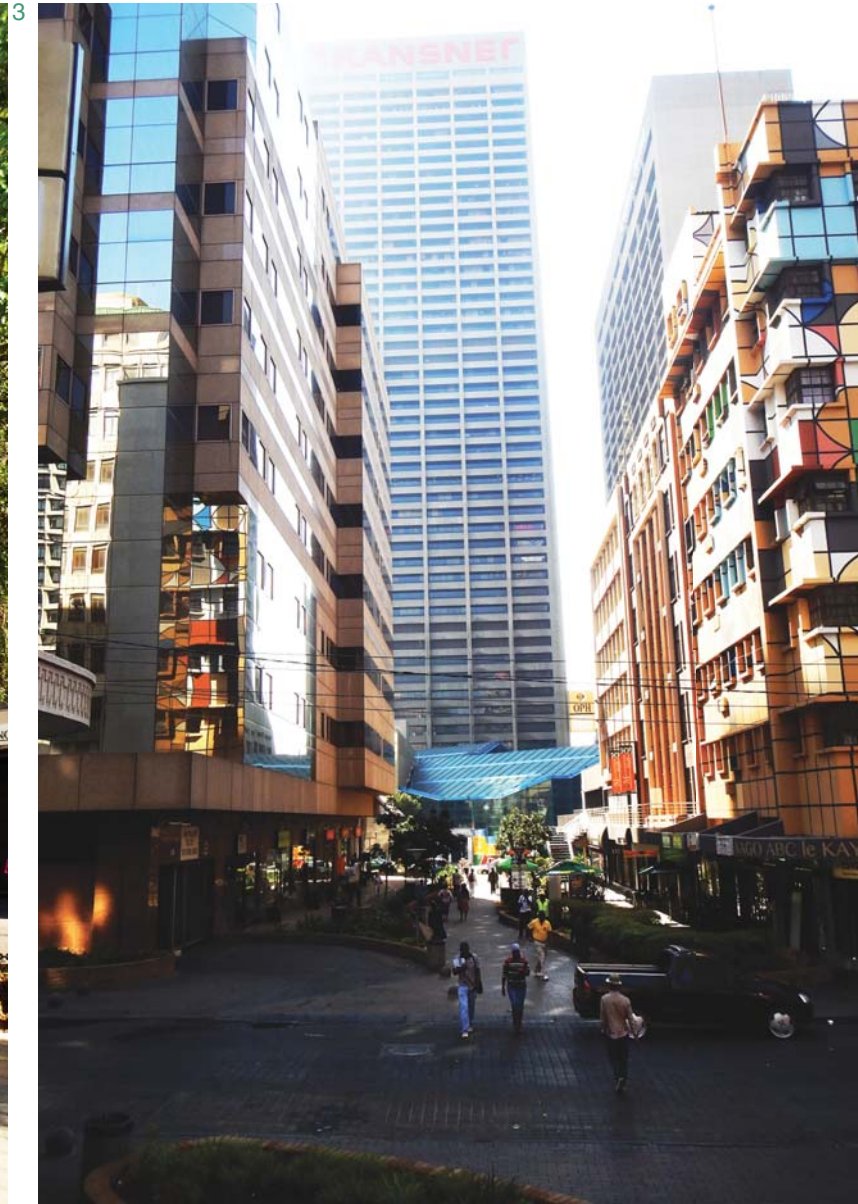
pedestrian area but it also easily accessible due to the Square being a Metro Bus terminal and many BRT stations running along Commissioner Street to the North. On a larger scale other main transportation routes such as the M1 highway and park station surround the site. Gandhi square therefore has an ease of access due to its connects and spatial organisations (Stevens & Shin, 2012).



1



2



3

IMAGE 1

Johannesburg Magistrates Court is an anchor to the West.

IMAGE 2

The semi-pedestrian zone along Main Street.

IMAGE 3

The pedestrian zone along Fox Street terminating at Carlton Centre, the anchor to the East.

Axiality:



 Grain of Marshalltown illustrating Axiality surrounding Gandhi Square.



IMAGE ABOVE
Restaurants and cafe's lining Main Street

Gandhi square is positioned on Main Street, as I have stated before, a pedestrian and semi pedestrian zone. This is the main thoroughfare for pedestrians and therefore acts as the axis on which my site exits. The soft curving streets on Main Street Mall facilitate a vibrant street life where pedestrians can stop and linger, interact or look out at passerbys while seated at a restaurant. This route is also part of the Johannesburg Red Bus Tour and therefore provides a route for tourists to directly access the Square and continue through to Carlton Centre, a second tourist attraction,

along Fox Street. 'This public circulation enhances interactions, as people encounter those walking in the opposite direction' (Stevens & Shin, 2012 p. 11).



IMAGE

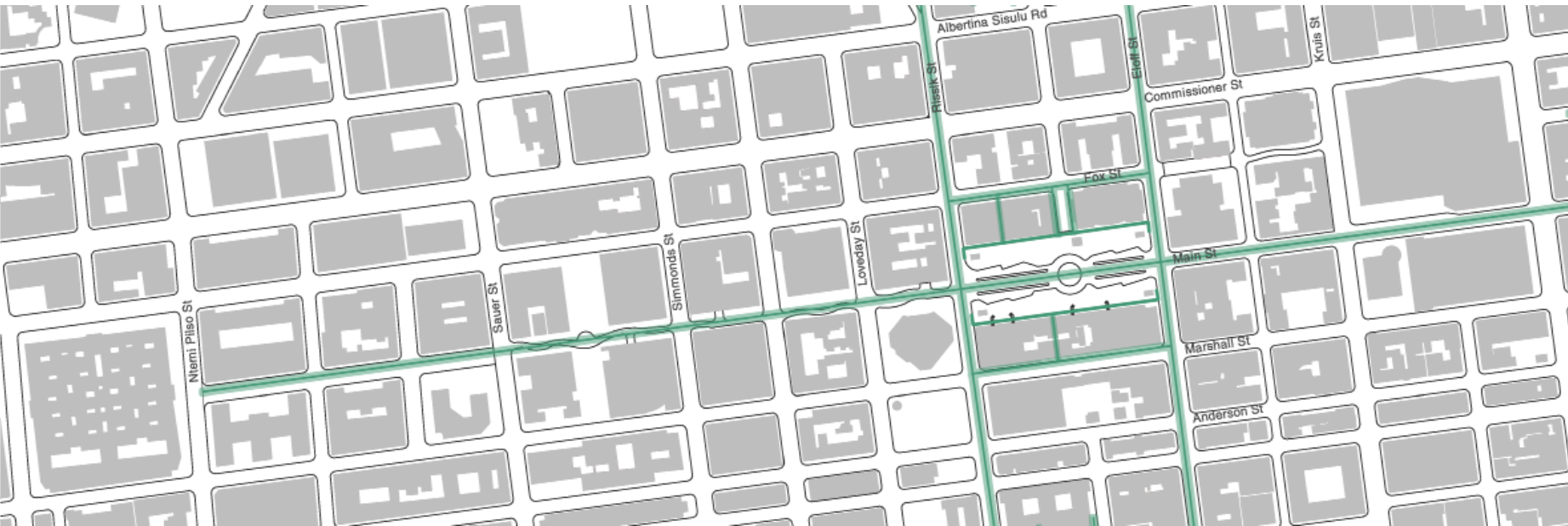
The soft curving Main street leading towards Gandhi Square.



IMAGE

Pedestrianised Main Street with Johannesburg Magistrate Court in the distance.

Permeability:



Grain of Marshalltown illustrating Permeability surrounding Gandhi Square.

The social ambience permeates past the boundaries of Gandhi Square. This spill over is not only due to the pedestrian routes along Fox and Main Street but also the two arcades linking to Fox and Marshall Street to the north and south of the square. The pedestrian space is therefore extended through Marshalltown with various activities

catering for public interaction. 'The festival thus permeates the neighbourhood, encouraging more intensive and more varied uses of places that already carry memories and meanings for local residents, opening up community spaces so that new meanings can be brought to them' (Stevens & Shin, 2012 p. 12).

Permeability therefore relates to a well framed space, not an area of tight control but rather an unrestricted flow of people to occur.



IMAGE LEFT

Pedestrian movement within and permeating the boundaries of Gandhi Square.

Visibility:

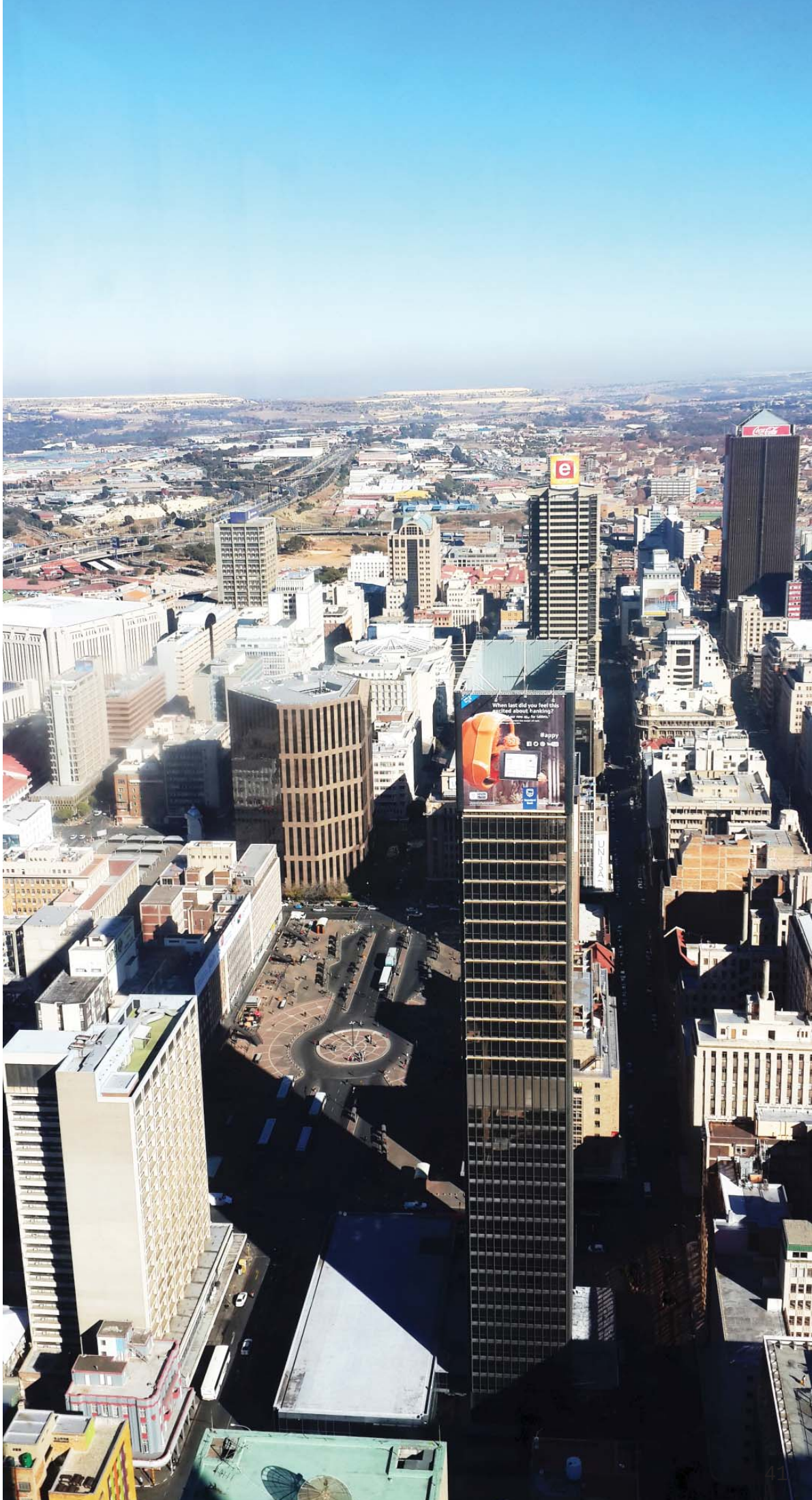


Grain of Marshalltown illustrating Visibility surrounding Gandhi Square.

The criteria of visibility is relevant as to create a sense of place and a meaningful public space in the centre of Johannesburg, the space would need to be apparent. The vast open space that Gandhi Square provides is open to the east and west as is clearly noticeable. The converging pedestrian routes along Main and Fox Street also provide increased visibility for pedestrians down this access. This is important as it is a public zone.

IMAGE RIGHT

Aerial view from the top of Carlton Centre displaying the open public space below.



Criteria defining Gandhi Square



Grain of Marshalltown illustrating all criteria defining Gandhi Square.



LEGEND

- Enclosure
- Centrality
- Axiality
- Permeability
- Visibility

With all these criteria in mind it is possible to create a festival space that is used as a catalyst, 'for enhancing social engagement and the discovery of place, making strong connections to local identity and everyday life' (Stevens & Shin, 2012 p. 13). This criteria puts a structure in place which allows opportunities for unplanned and unprogrammed activities which in turn allows for various social groups to interact and experience on their own terms (Stevens & Shin, 2012). It is important to understand that although festivals are at times focused around a spectacle, it is the lived moment, the immediate experience where all our senses are activated. We crave this experience. These spectacles facilitate the sense of place which could exist within the context of Johannesburg due to the identity and meaning it possesses as a social platform.

IMAGE RIGHT

Silhouette of Gandhi statue at night.

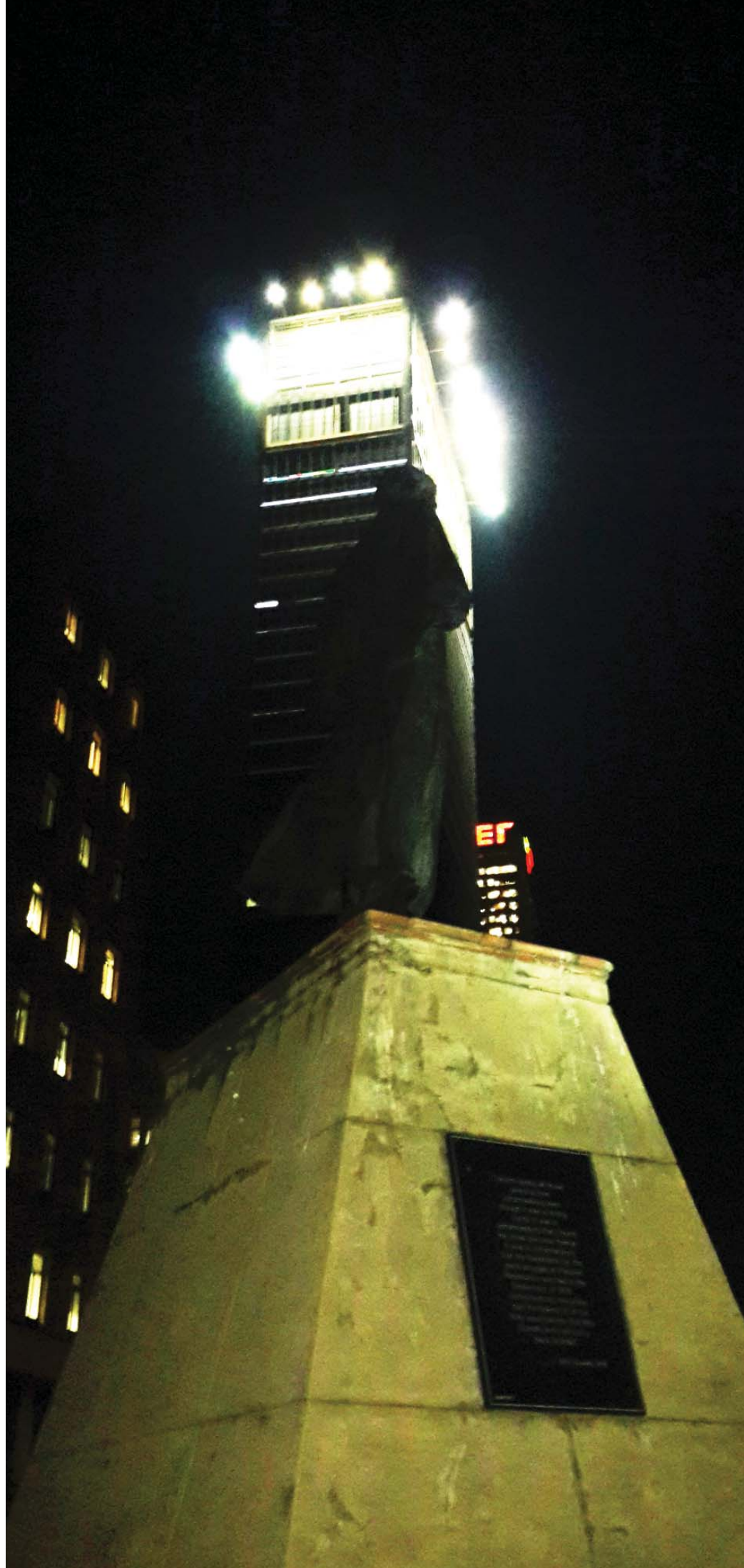




IMAGE ABOVE

The dilapidated New Kempsey Building situated to the North of Gandhi Square. One of many heritage buildings defining the rich character of the city.

2.3 History to Present

An investigation of the history and development of Gandhi Square and its influence on surrounding growth and urban renewal.

The Streets Once Paved with Gold

Johannesburg is a city with rich history, a city built on the discovery of a single mineral, gold. Gold enabled an outburst of economic activity in 1886 which in turn facilitated a rapid social and political vicissitude. During the surveying of Johannesburg, Marshalltown was laid out, a slender section of land between a government farm Randjeslaagte and the mine workings at the time (Duigan, 1967). Marshalltown included 2 town squares; to the west existed Marshall's Market Square and to the east, Church Square was located, presently known as Gandhi Square.

HB Marshall had set land aside for Church Square for the intention of religious structures (figure 1) but, due to its proximity to the mining these plans were never realised (Duigan, 1967). Instead, the Gold Fields Club was located on Church Square, but this building was never completed due to the economic decline in 1889-1890 when the miners were hindered by the hard mineral, pyrite. Gold extraction was therefore laborious and problematic and the Club went bankrupt (Van der Waal, 1987).

By 1896 the government purchased the Square and renamed it, Government

Square. The square was initially consumed due to the subdivisions as seen in figure 2. It is clear that open public space was not important and social life was overlooked. In 1903, the uncompleted Gold Fields Club building was transformed into the old Magistrates Court seen in figure 3 and the image of the court to the right (Van der Waal, 1987). The Court was located at the centre surrounded by blue gum trees but was later demolished, in 1942, due to the construction of the now existing and larger Magistrates' Court situated to the west at the end of Main Street (Duigan, 1967).

To this day Johannesburg had no such "heart". All open spaces were claimed by the government and commerce and there simply is no room for relaxed social intercourse. (Van der Waal, 1987, p. 107)

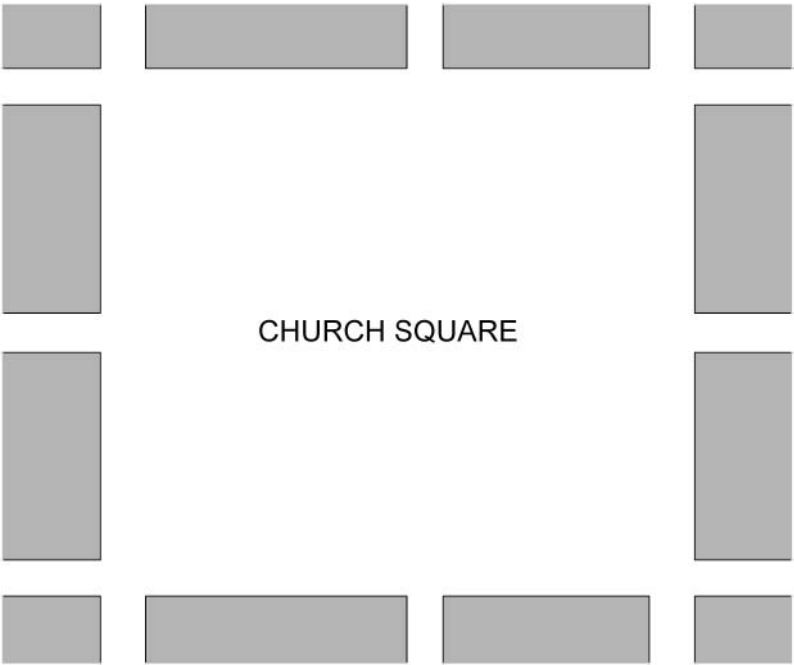
The Square was again renamed, Van der Bijl Square and functioned as the city's main Bus Terminal with an underground parkade being developed in 1958 (figure 4). During the 1990s, this public space, as with many other spaces within the city began to decay due to the political turmoil (Garner, 2011). Polarisation within Johannesburg occurred which resulted in many derelict structures

due to the incompetent and mismanagement of the city (Garner, 2011).. A disfigured city began to emerge, encouraged by separation and fragmentation (Murray, 2008). Van der Bijl Square remained dilapidated, property values plummeted and vacancy in many corporate and retail spaces increased (Rasmuss, 1999).

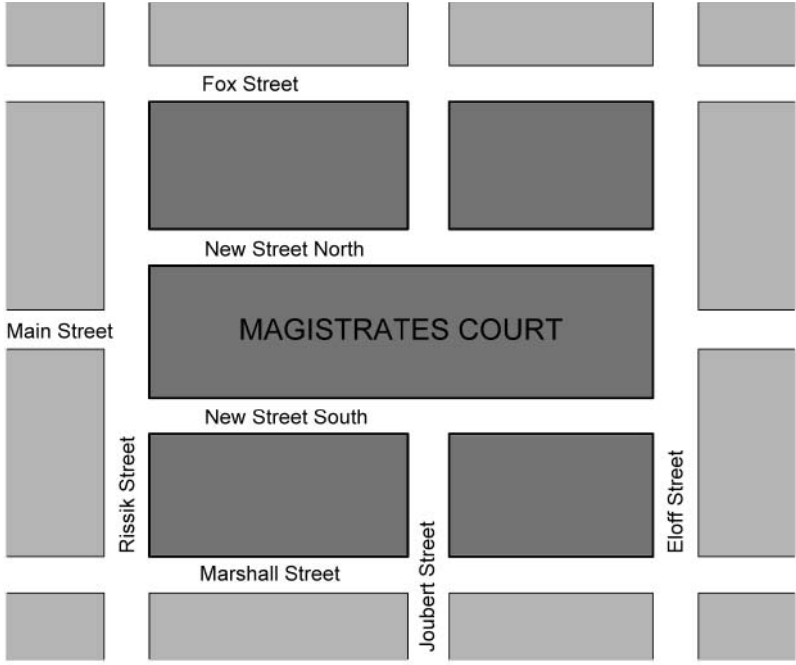
By the 1990's the streets that were once "paved with gold" had developed a reputation as dangerous and grimy thoroughfares. In fact, city spaces became best avoided in the minds of many. (Garner, 2011, p. 44)

FIGURES 1-4
The evolution of Gandhi Square

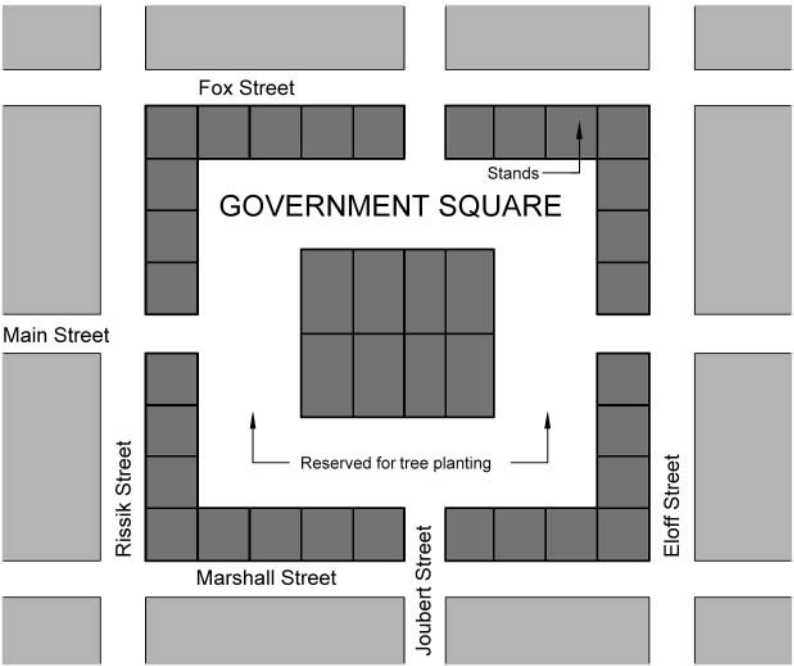
IMAGE RIGHT
Magistrates' Court building in Government Square (Van der Waal, 1987)



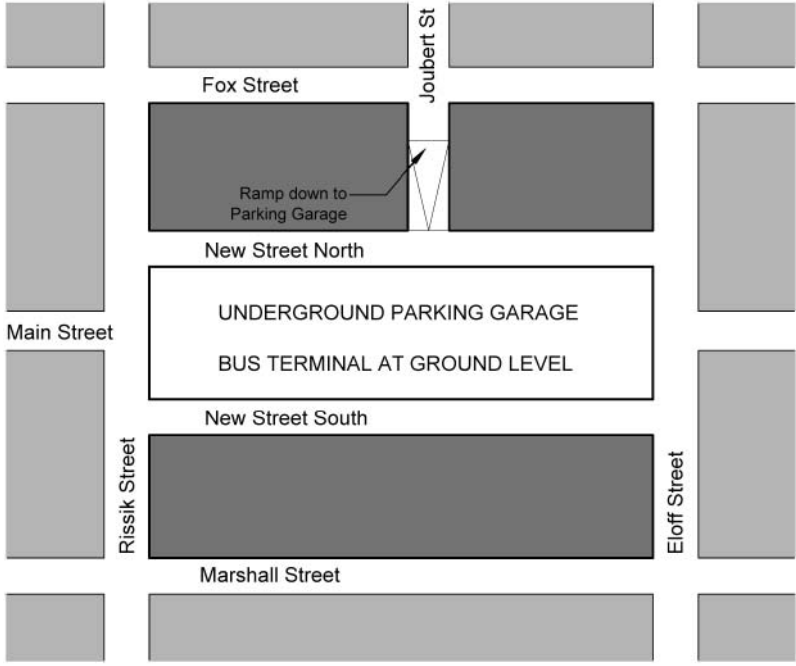
1 CHURCH SQUARE 1889



3 GOVERNMENT SQUARE 1903



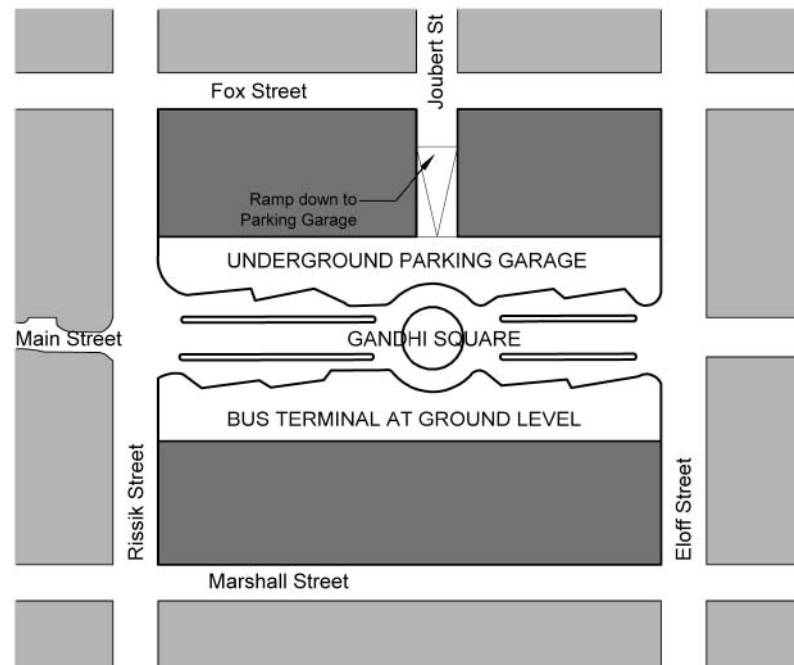
2 GOVERNMENT SQUARE 1896



4 VAN DER BIJL SQUARE 1958

FIGURES 5

The existing Gandhi Square



5 GANDHI SQUARE 2003 - 2014

Gerald Olitzki understood a desperate need for transformation within the city in order for urban regeneration to occur. Olitzki purchased a building fronting the square but it was only after a further six years that he convinced the city council and property owners to revamp the area into a pedestrian friendly district (Garner, 2011). He formed the Van der Bijl Consortium, consisting of the landlords surrounding the square, and continued to reconstruct the square into the existing Gandhi Square we know today, seen in figure 5 (Garner, 2011). Gandhi's law office was once located on Rissik and Anderson Street, near the old Magistrates' Court, this is the consequence of the naming of the square. The intervention was completed in 2003 and consisted of Metro Bus Shelters surrounded by public space (image left), which further facilitated the improvement of Main Street Mall. The ongoing maintenance and operations of the square was secured due to the 45 year long private lease Olitzki agreed too (Garner, 2011). 'In the case of Main Street Mall, a section 21 company has been established to represent property owners in order to manage the upgrade project and to ensure its ongoing maintenance. The property

IMAGE LEFT

Gandhi Square with multiple Metro Bus stops.



IMAGE 1-2

Main Street Mall with many restaurants and coffee shops and street furniture lining the flowing street.

IMAGE 3

Old mining equipment as art installations.

owners have collectively contributed capital funds to finance the project and made a commitment to paying a monthly levy to finance maintenance costs' (Garner, 2011, p. 46).

Due to the urban renewal along Main Street, public life has improved. Many restaurants, coffee shops and retail stores line the semi- pedestrianised streets. Due to the presence of the bollards, seating, vegetation and art work installations, this street has been transformed into an enjoyable and tranquil space promoting social interaction (image 1-3). The restored bronze leaping Impala sculpture is positioned along Main Street with the Anglo American buildings facing towards just one example of the art installations. Jozi Red Bus Tours now off-load tourists to walk along Main Street and admire the retired mining equipment lining this semi-pedestrian zone.



1



2

3





IMAGE

The restored bronze leaping impala sculpture on
Main Street

IMAGE 4

Inadequate shading structure and glare of paving.

IMAGE 5

The Square has no civic scale.

IMAGE 6

During the night the Square is not well lit, which causes commuters to feel uncomfortable and unsafe in the evenings.

Although the redevelopment of the square considerably improved city life, it still does not function effectively. The square holds no civic scale (image 5) and the limited shading structures are inadequate to deal with the elements we are exposed to in Johannesburg; this being rain storms and extreme levels of heat in the summer months, as seen in image 4 (Rasmuss, 1999). Rasmuss (1999) clearly describes his dissatisfaction with Gandhi Square when writing, 'The Square is not a place anymore. Just a wasteland of scattered inadequate booths, hardly responsive to the basic needs of commuters.' The hard paving has resulted in a heat island effect and excessive glare. The busses dominate a square supposedly designed for the public, and break the flowing pedestrianised streets of Main Street Mall. During the night the Square is not well lit, which causes commuters to feel uncomfortable and unsafe in the evenings (image 6).

I do think that interventions and city improvement initiatives are needed to spark urban renewal in Johannesburg, but Gandhi Square has not been designed adequately and effectively. The square is safer and many retail and offices have returned





IMAGE ABOVE

Pedestrianised zone OPH has redeveloped including many of the buildings

to this space, but it neither provides the civic scale that is needed in our city nor caters for the pedestrians or commuters. Perceptions of the city will only begin to change due to urban renewal initiatives... but the implementation and design of these initiatives need to be improved.

Beside Gandhi Square, OPH has been involved with the renovation of many heritage buildings within the city, including the pedestrian zone by Fox Street as seen in the image to the left. I feel this is vital, not only for the urban renewal purposes, but also for the city character to be maintained. Buildings such as the Rand Club, Shakespeare Place, CNA and New Kempsey hold historical significance that needs to be preserved. These buildings are moments into the past that I have no intention of destroying with my design intervention.



IMAGES

Heritage buildings hold historical character and should be preserved.

The Rand Club is seen above and the Standard Bank to the right.

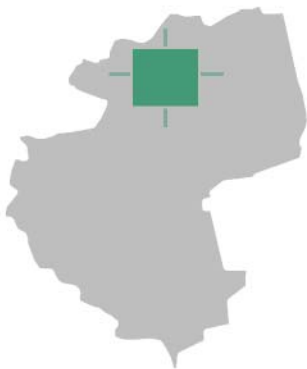




Gauteng



Region F



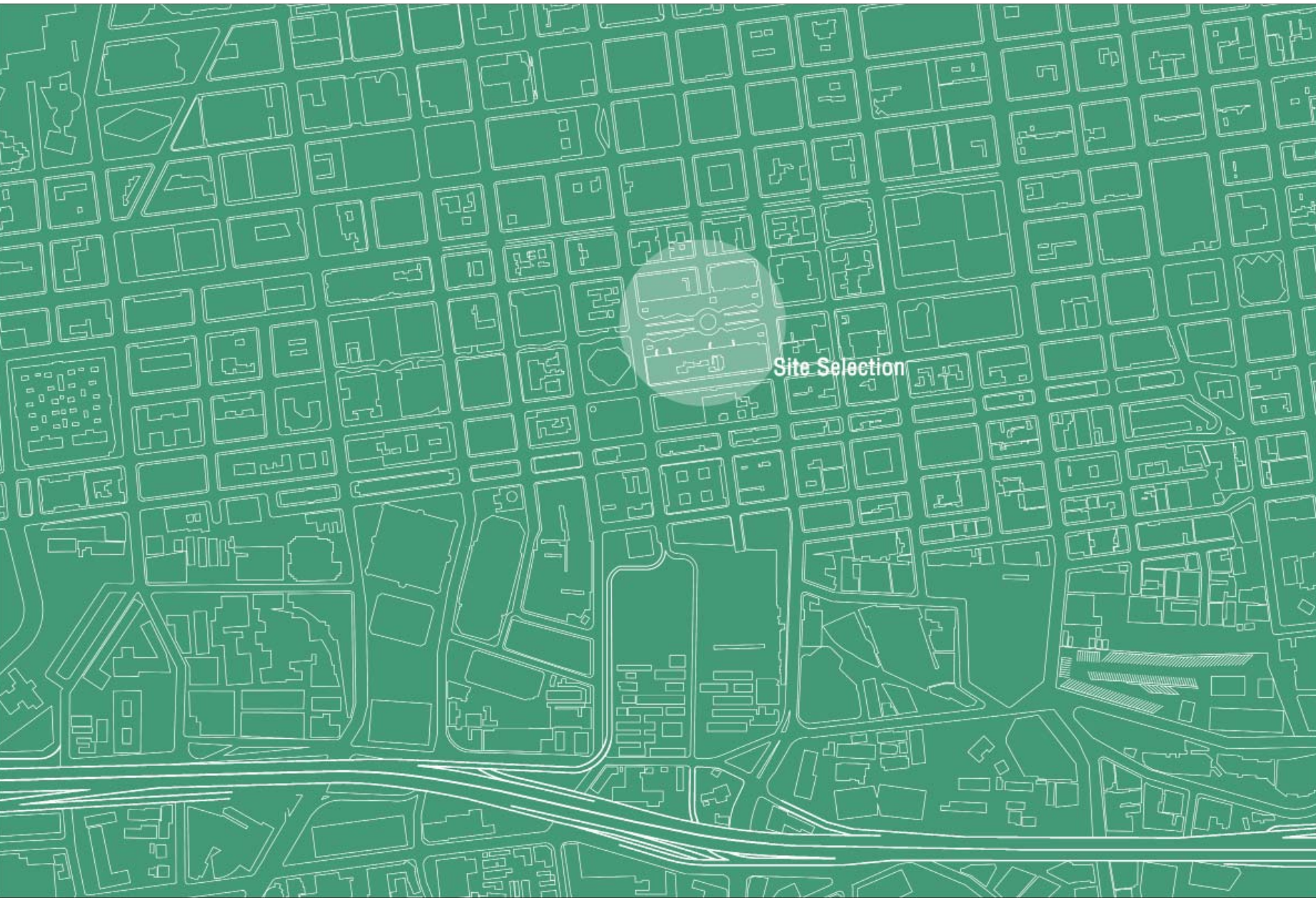
Marshalltown

2.4 Contextual Mapping



IMAGE
Aerial Photograph
of Marshalltown
(City of
Johannesburg,
2012)

Cities are highly complex environments and form intricate networks of social relationships.
(Rasmuss, 1999)



My site, the existing building and the redevelopment of Gandhi Square is situated in Marshalltown. This is predominantly a very dense region with towering buildings surrounding the site. The Square is situated on Main Street between Rissik and Eloff Street. People

and businesses alike had abandoned the city during the 70's and due to this flight and decline, many continue to fear the Johannesburg today. The JDA has set multiple infrastructure improvements in motion to facilitate urban regeneration in the area. Business and the vibrant city life



Map locating the selected site; Gandhi Square, in Marshalltown.

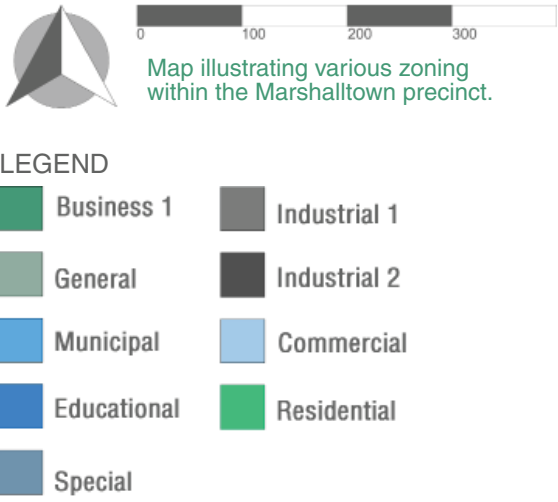
has started to return, but many still have the perception of a dangerous city.

Zoning

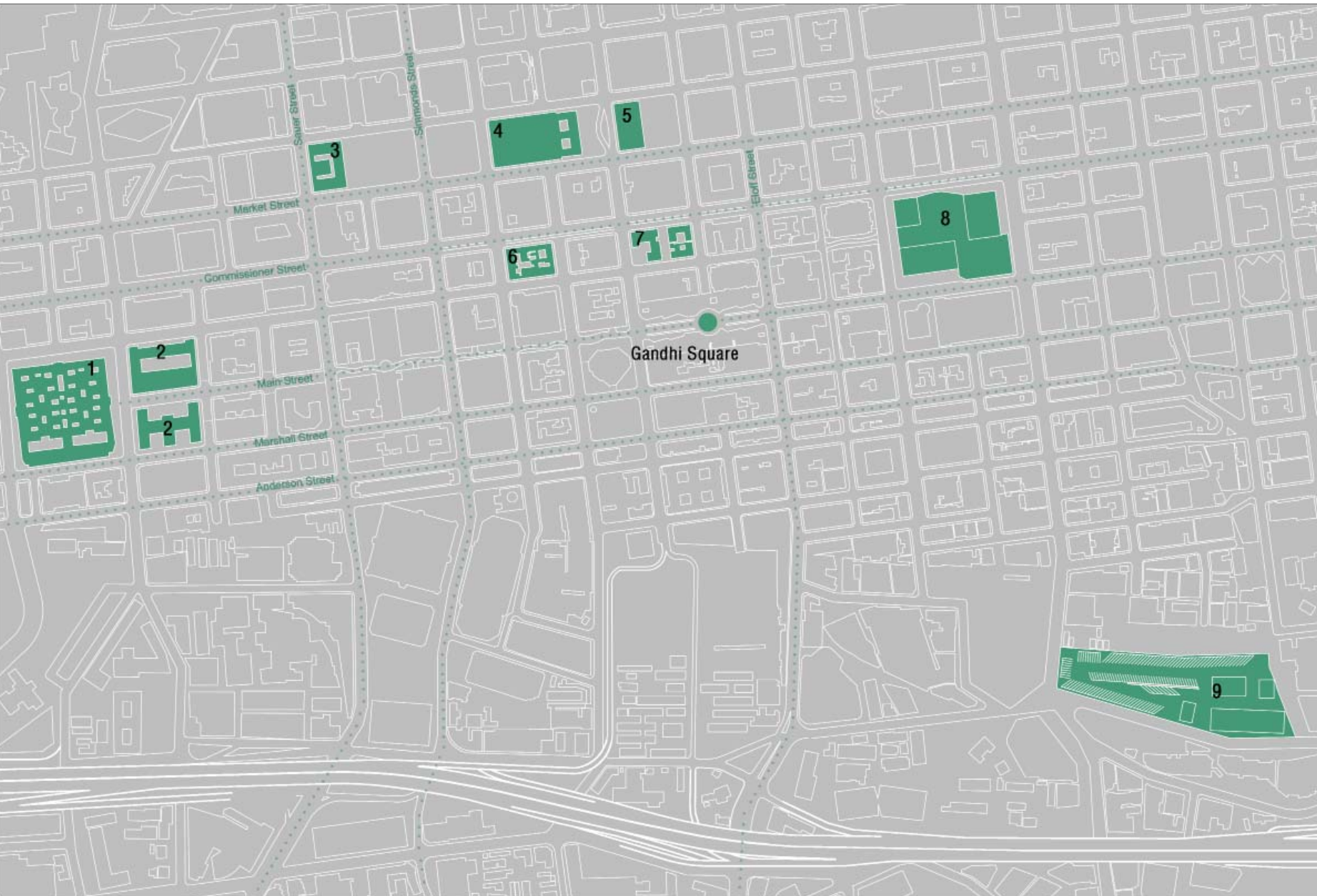


The zoned area surrounding Gandhi Square has a varied land use, which ensures a socially integrated society. To the North exists Business and General (any other use other than Industry). Due to the high demand on the land, the business and apartment structures can rise to extreme heights. The South is dominated by Industrial, which are mainly low rise buildings. Due to the mining belt, the land has been weakened and high rise structures

would not be suitable in this area. The municipal buildings in the North reflect a portion of our history, the Johannesburg Library, The City Hall and the Rissik Street Post Office.



Points of Interest



The above diagram illustrates significant points surrounding my site. The Jhb Magistrate Court (1) and Carlton Centre (8) illustrate the 2 anchors holding Gandhi Square. The municipal (3, 4, 5) and heritage (2, 6, 7) buildings all hold historical importance to the city of Johannesburg. An intervention within Gandhi Square would therefore be ideal due to its position amongst these public buildings. The Metro Bus Depot (9) is in close proximity to the

Gandhi Square terminal and therefore there is no need for busses to remain stationary at the square when not in use. Lastly the dotted lines reveal the main roads and important routes (Main St) surrounding my site, illustrating the emphasis of accessibility for a public space.



Map illustrating points of interest surrounding Gandhi Square.

KEY

1. Johannesburg Magistrate Court
2. Angola America Buildings
3. Johannesburg City Library
4. Johannesburg City Hall
5. Rissik Street Post Office
6. The Rand Club
7. CNA, Shakespeare Place, New Kempsey Building
8. Carlton Centre
9. Metro Bus Depot

Grain



The grain represents the pattern of the building footprint on the ground floor plane. Johannesburg reflects a high density grain ranging from business, commercial to industrial centres. To the North of the M2, the high density, very rigid grid like pattern develops due to scarcity of land. This therefore results in high rise buildings. This zone is boarded by major routes on either side (M2 Highway and Park Station) which increases the value of this land. Towards the

M2 and further South, exists a more organic, free flow arrangement of the built form. The density is visibly lower and sprawled with low rise buildings due to the availability of less expensive land depicting an industrial zone. The owners are therefore not forced to extend vertically. This land is seen as less valuable as it has been weakened due to mining which had taken place and therefore high rise buildings would not be feasible.



Map depicting the grain within the Marshalltown precinct.

Negative Space



From the above diagram it is clear that there is very little empty space within the city. By inspecting the space between the buildings, it is apparent that public space is often overlooked. The only city blocks revealing open space is the Johannesburg Library Lawns and Gandhi Square. This rigid structure and high demand for land have resulted in a city with poor street life. There are greater open spaces to the south, but as this is an Industrial zone

and beneath the highway, it leaves few opportunities for public space.



Map depicting the negative space within the Marshalltown precinct.

Green Open Spaces



Map locating green open spaces within the Marshalltown precinct.

From this diagram it is evident that there is limited green open space. Public space has been overlooked within the city of Johannesburg when there is high demand on the land.

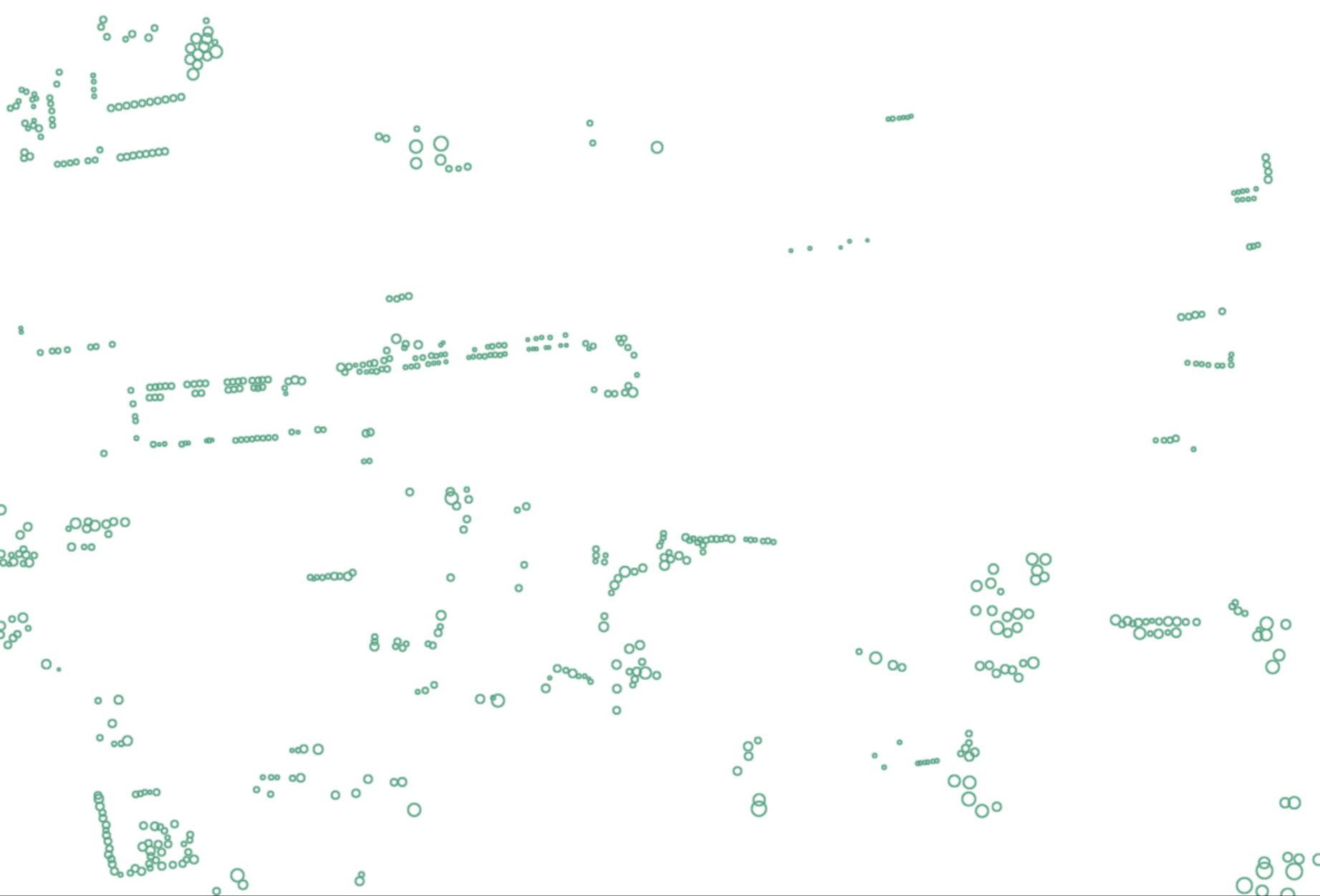
‘Squares were consumed, spaces were perceived in terms of potential from construction of isolated buildings’ (Van der Waal, 1987). The Square to the North was originally named Market Square, once operating as the towns square where trading took place in 1890. In 1915 the city hall was constructed to the east and the library was opened in 1935 to the west of the square. The square at times is referred to as the Library Gardens but was renamed Beyers Naude Square. There were recent plans to transform this area into a government precinct but due to the surround heritage buildings many could not be demolished. (City of Johannesburg, 2014)

The Library Gardens still remains the largest open green space within this rigid and unaccommodating city. Further south is Main Street Mall which was newly renovated in 2003, this was sparked from the redevelopment of Gandhi Square. ‘Working alongside the City of Johannesburg and

Anglo American among others, Main street Mall celebrated the city’s early-day mining town identity while providing a cobblestoned, street café experience’ (Garner, 2011). A similar language was replicated by OPH in Fox street to the east.

These remain the only pedestrian friendly and green spaces within the city. Gandhi Square, a public open space divided by a sprawl of busses with a glare of hard paving beneath your feet is not a good community space. An intervention is therefore needed as our city has very little sense of place were people can enjoy interaction in a safe, open, pedestrian friendly atmosphere.

Vegetation



Johannesburg is often described as the largest man-made forest in the world. Trees are mostly concentrated around new developments in the north west corner by Diagonal Street and along Main Street Mall. These trees have been positioned in an ordered pattern usually framing a pedestrian or public space. To the south trees are scattered around the industrial area where open space exists with little care for framing a space or lining a street.

Gandhi Square has no trees which adds to this harsh environment. Our hot South African climate demands shade, specially in a hard paved area which absorbs heat. This has resulted in many small out of scale shading structures positioned throughout the square. ‘Trees don’t just make the city look pretty, they have a real environmental function, says Buff. They control the greenhouse



effect: when heat rises from the tar, trees act as a natural coolant. Carbon dioxide emitted from cars is taken in by trees and converted into oxygen. Trees also reduce noise levels’ (City of Johannesburg, 2014).

Landforms



The diagram above displays contours at 2 meter intervals. The majority of the terrain is visibly flat as it gently slopes down to the east and west.

To the south, the terrain has been modified due to the construction of the M2 highway. The contours rise and fall with the level of this transport structure and branch out where on ramps and off ramps are connected to the main route, most notably

Rissik Street at the centre.

The natural slopes indicate runoff would occur be to either side of Gandhi Square as it is positioned in a predominately level area.



Map depicting the landforms present across the site and surrounding area.

Movement



The above diagram illustrates the transport infrastructure surrounding my chosen site. The two main transport infrastructure lines is the Metro Rail to the north and the M2 highway to the south. The M2 is a major route which connects to the N3 in the east and intersects with the M1 seen in the N-S direction. An important link is Park Station which is the central connection point located between Braamfontein and the CBD. It connects many daily commuters

to the city from far reaching areas such Soweto, Springs, Pretoria, Vereeniging, etc. Gandhi Square is connected to these main transportation links by the grid shaped network of major and minor roads. The major roads running E-W are Market, Commissioner, Marshall and Anderson Street. The 3 major roads in close proximity to the Square running N-S listed from left to right are Sauer, Simmonds and Eloff Street. These major roads facilitate access from

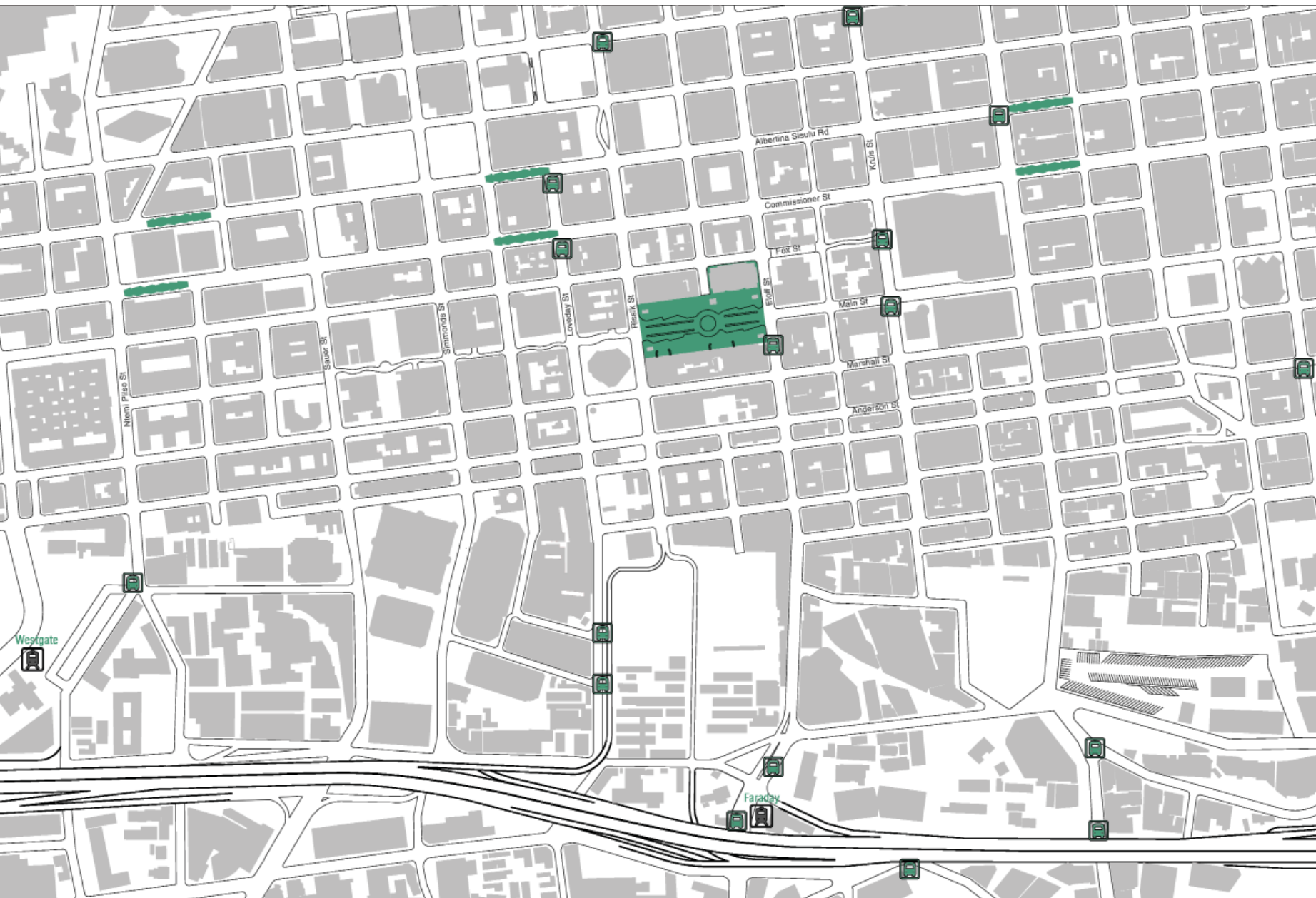


Map depicting major transportation infrastructure in relation to Gandhi Square.

surrounding suburbs.

Having a network of well connected roads and a variety of accessible transport methods is important for a well functioning public space.

Movement around Gandhi Square



This diagram displays Infrastructure in close proximity to the Site.

The BRT stations running along Market Street and Commissioner Street to the north of the site, is a new transport intervention that provides quick and accessible links to the city.

There are a variety of Metro Bus stops scattered surround the city but all routes

converge at the main terminal, Gandhi Square. This means there is a constant flow of people passing through this area whether they are waiting for a bus, departing or arriving.

The Metro Rail stations connect far reaching suburbs, but both Westgate and Faraday Station are near to taxi ranks or Metro bus connected routes.



Map depicting transport infrastructure in close proximity to Gandhi Square.

Public Transport Infrastructure Map

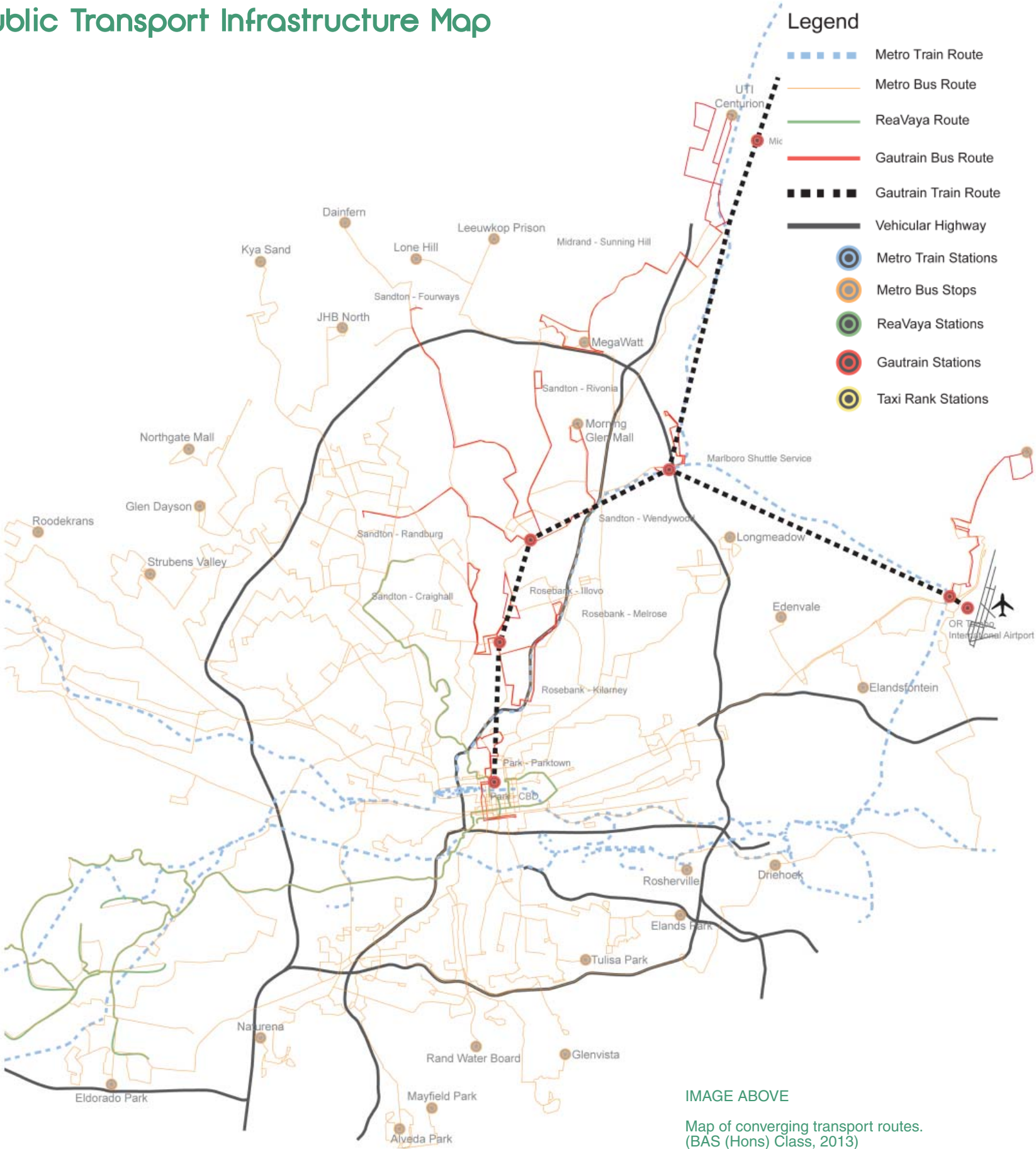
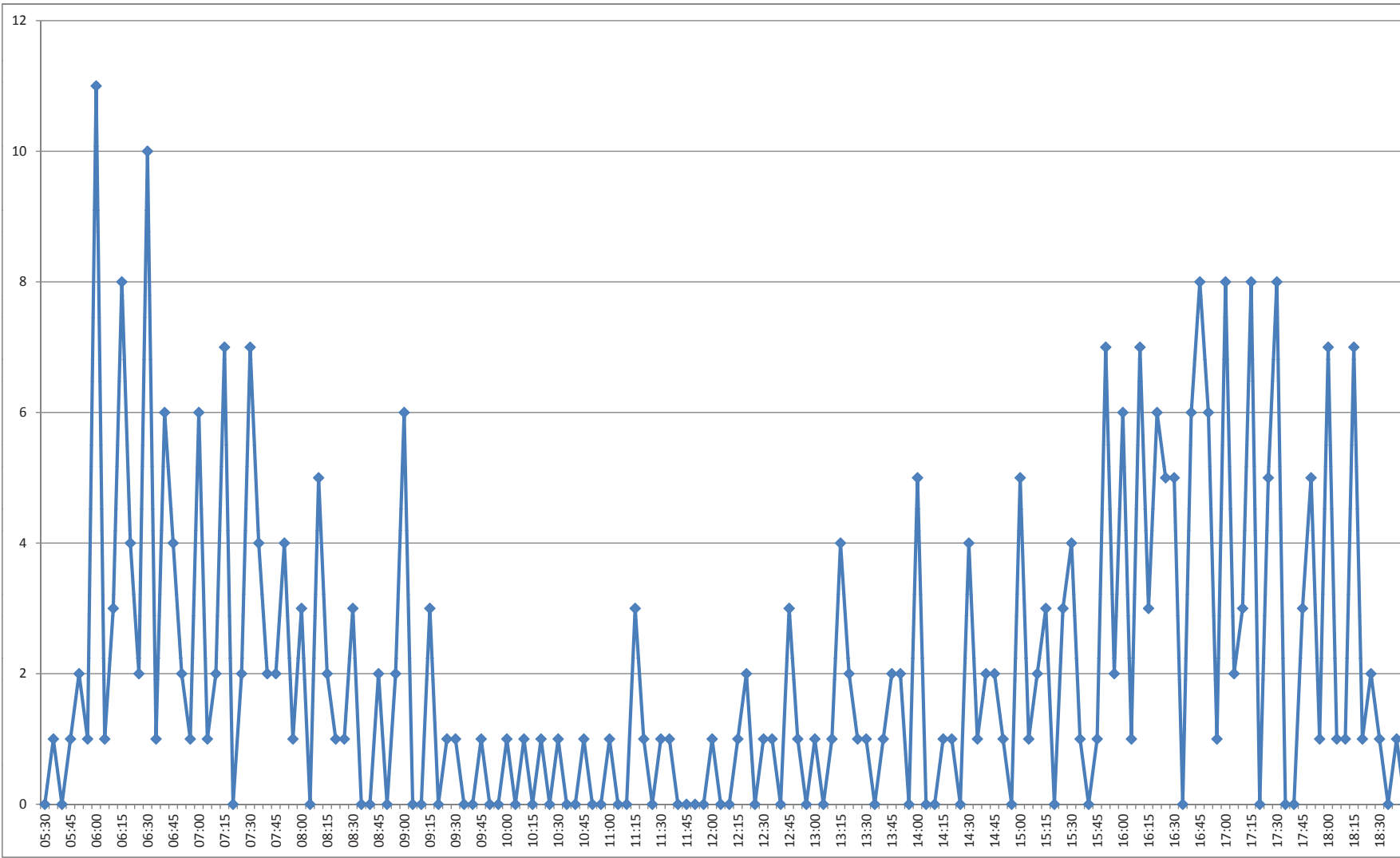


IMAGE ABOVE
Map of converging transport routes.
(BAS (Hons) Class, 2013)

Arrival and departure of Busses at Gandhi Square



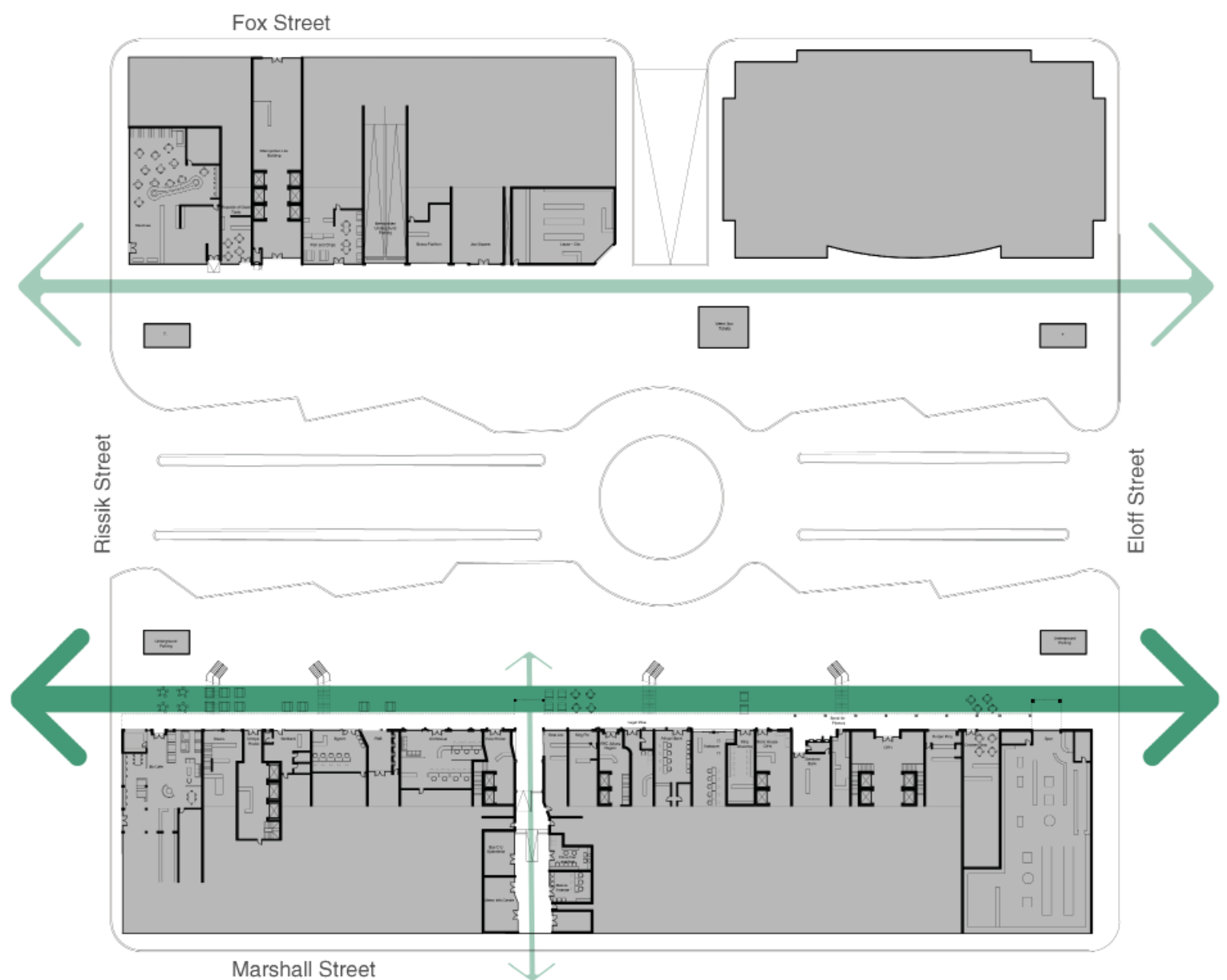
The diagram to the left displays the multiple transportation links all converging at Gandhi Square. Commuters can use a variety of transportation methods to link to the Square. Accessibility is efficient and readily available.

The graph above is a mapping of the number of Metro Busses arriving and departing at Gandhi Square. It is a graphic representation of the bus timetable from multiple areas, all which connect to the Terminal.

The maximum amount of busses in Gandhi Square at any point is 11 busses, yet the current terminal has allocated 20 spaces for busses. I am therefore stating that the current design for the busses is

GRAPH ABOVE
Number of busses arriving and departing during the week at Gandhi Square.
sprawling across the square and taking up unnecessary space which could be given back to the people.

Pedestrian movement across Site



Movement across the site occurs most dominantly from east to west due to buses dividing the site. This directional movement is also due to the surrounding routes which link points of interest; Main Street Mall and Carlton Centre.

The pedestrian movement to the south is higher as it is a more active retail edge, thereby attracting more consumers. There exists 2 arcades: One to the

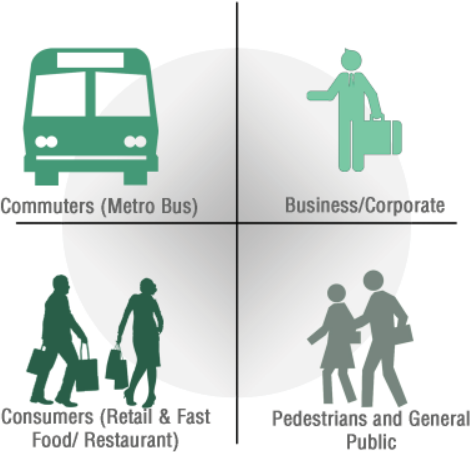
north which is used as the lobby for the Metropolitan life building and does not function as a thoroughway. The second to the south is Gandhi Mall and connects to Marshall Street with retail on either side.

The movent route to the south should be preserved in my new design intervention as it is an important thoroughfare.



Diagram illustrating pedestrian movement across the site.

Existing User Groups

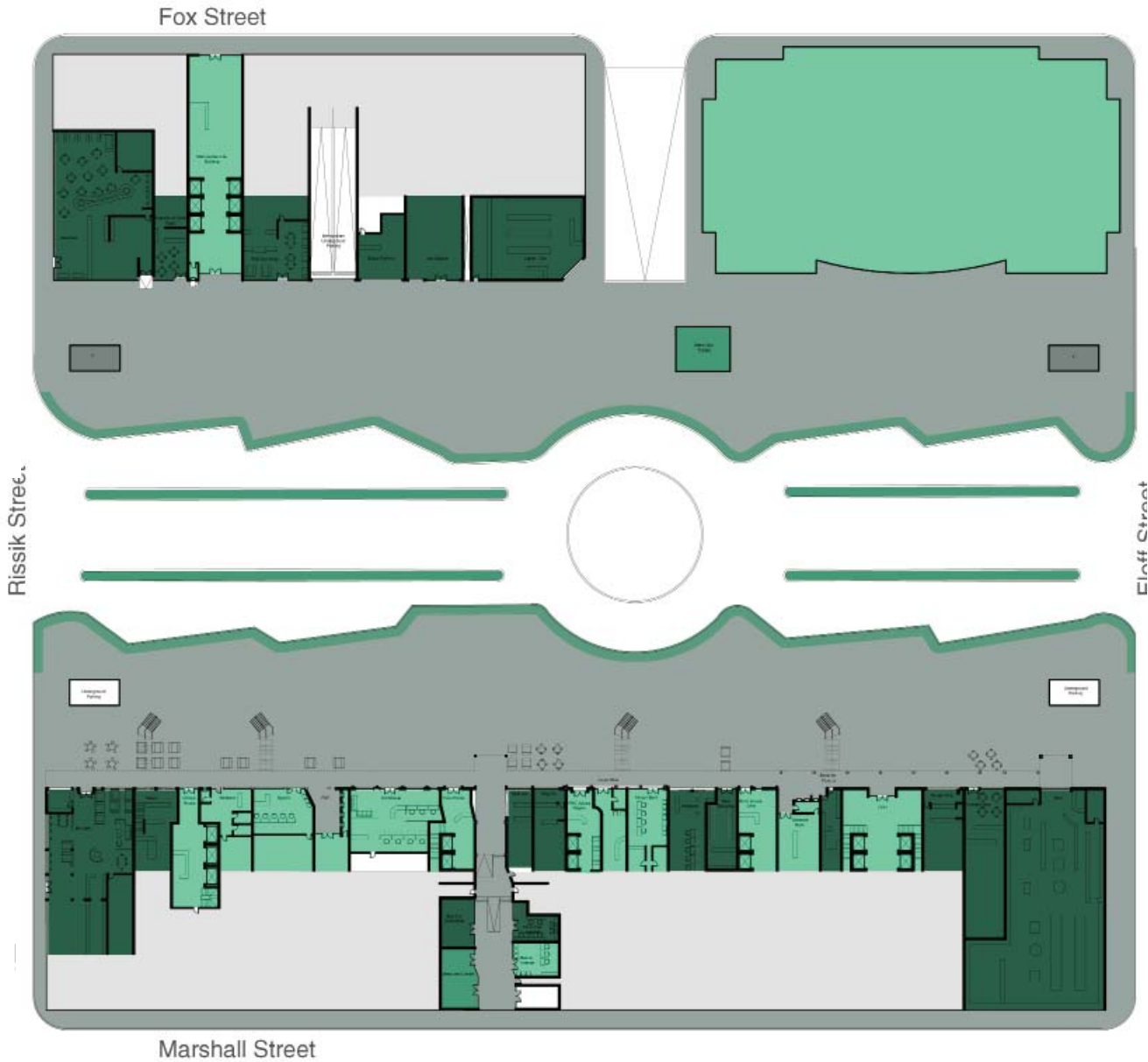
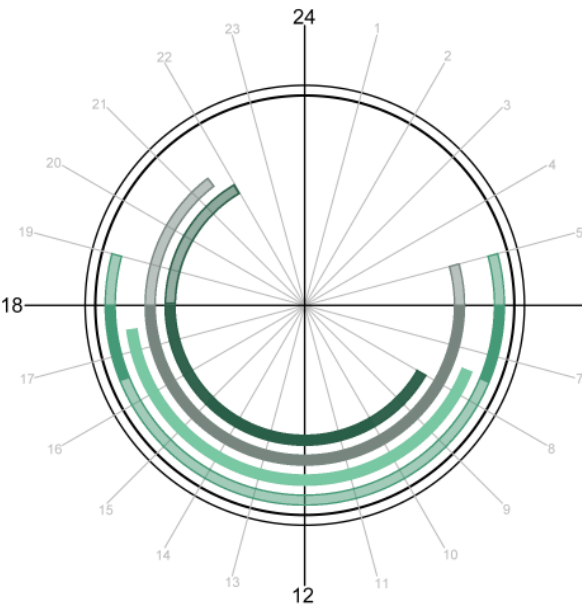


LEGEND

- Commuters (Metro Bus)
- Business/Corporate
- Pedestrians and General Public
- Consumers (Retail & Fast Food/ Restaurant)

Diagram illustrating existing user groups in Gandhi Square.

24 Hour clock below



There are 4 existing user groups across the site. Firstly, the commuters use the Metro Bus facilities, it will be most active during peak hours in the afternoon and evening when people are travelling to and from work during the week as seen in the 24 hour diagram to the left. Secondly, due to the amount of corporate facilities and offices, business men and women surround the square. This however does not amount to a large group due to these people mostly being indoors working, but there still exists the opportunity to create a

public space where a healthy interruption to their daily activity would be welcomed. Thirdly, pedestrians and the general public cross through the site in use of public facilities or nearby attractions, this occurs mainly during the day, but there was minimal activity in the evenings due to the presence of restaurants and clubs in the area. Lastly, many consumers ensure the site is active throughout the day, due to the many retail and fast food opportunities concentrated to the south. Due to the presence of restaurants and clubs, as mentioned earlier, there is also moderate life in the evenings.

Contextual Mapping

The diagram to the left displays the existing layout of Gandhi Square and program on the north and south edge.

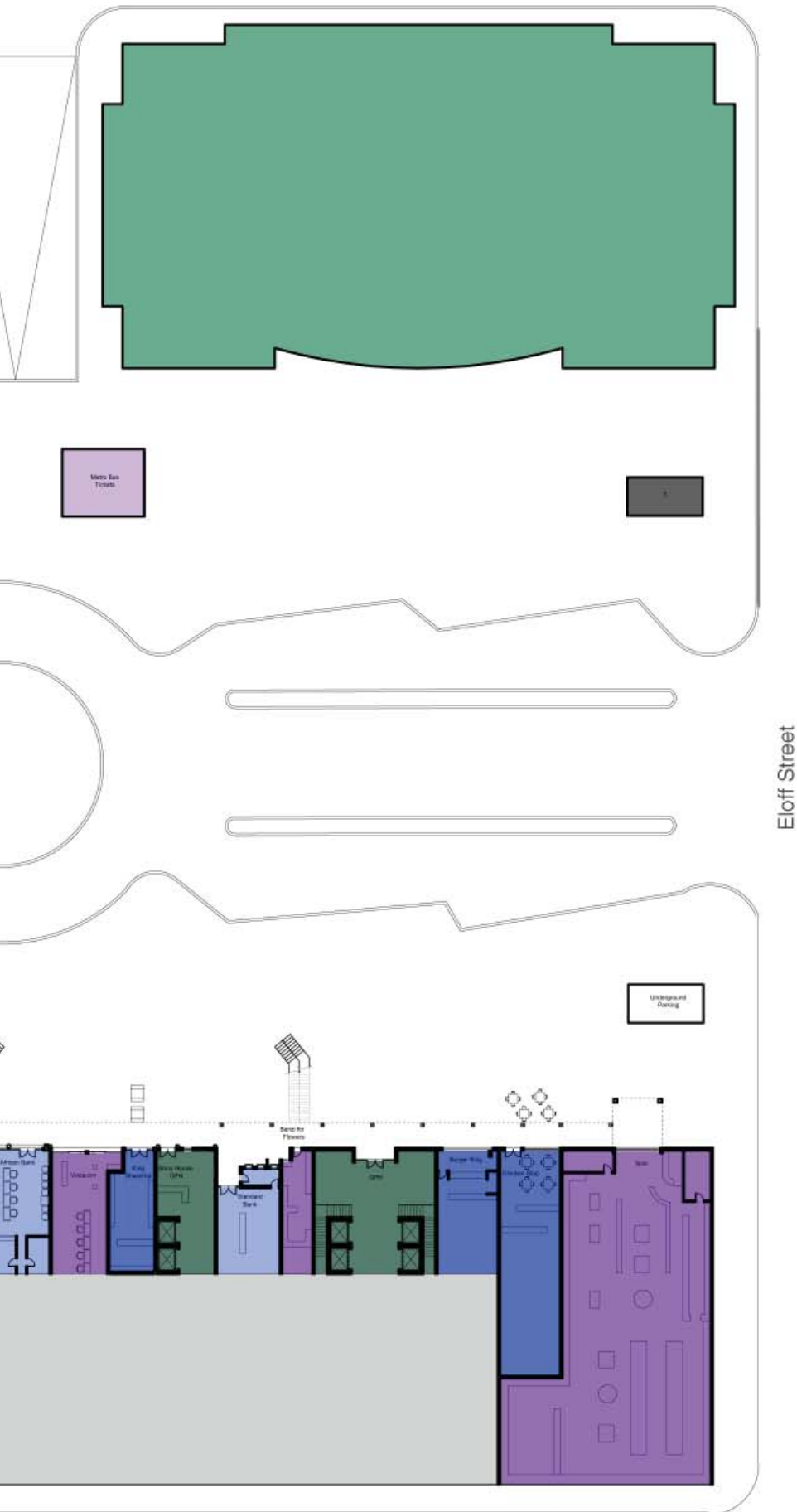
It is clear from this drawing that the dominant retail edge is to the south. Here exits varied public facilities ranging from; fast food outlets, financial institutions, lobbies to above office space, administration. and the arcade connecting to Marshall Street. To the north west there is a similar language but the bulk of the retail is concentrated to the south.

The ticketing office at the centre of the square is currently rather limited due to it's size and commuters queue behind one window to receive a bus pass. No self service facilities exist which therefore results in a lengthy process to acquire a ticket.

Located on the four corners of the square are small bricked cubes. To the north are the female and male public toilets. One needs to walk down a dark and unsafe staircase to enter the basement. This is not ideal in a city like Johannesburg when many are threatened by the everyday dangers. To the south are staircases linking to the underground basement parking and are also poorly lit.

There is a lot of room for improvement within the public space of Gandhi Square.





LEGEND

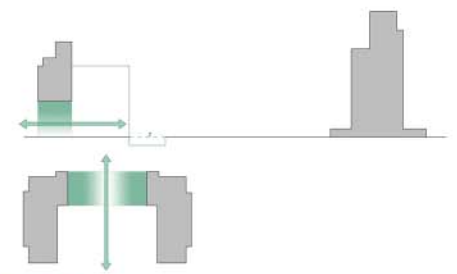
- ABSA office building
- Retail
- Fast Food Outlet and Restaurant
- Financial & Legal Facilities
- Lobby for above Offices
- Health and Beauty
- Metro Facilities
- Administration
- Public Toilets



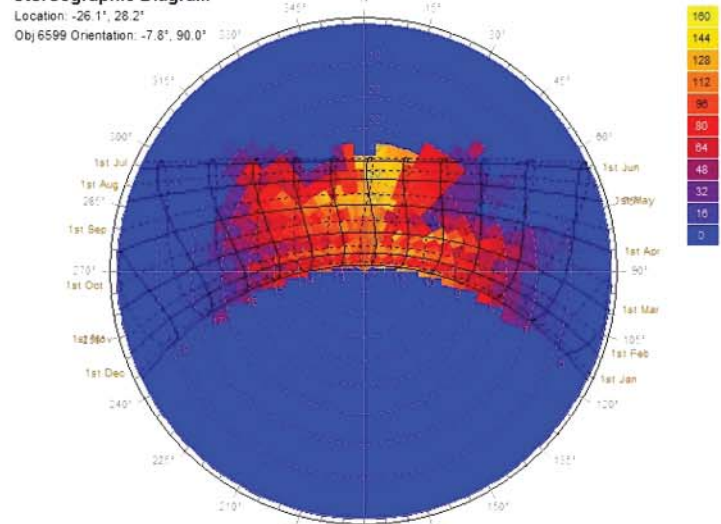
Diagram illustrating contextual programmatic mapping bordering Gandhi Square.

Solar Stress

NOTE: Due to design development, the courtyard as well as 4 levels on the northern structure were removed. This will be discussed in greater depth in Chapter 5. Due to this decision I have used these changes for further analysis of the building for more accurate results pertaining to my design.



Stereographic Diagram

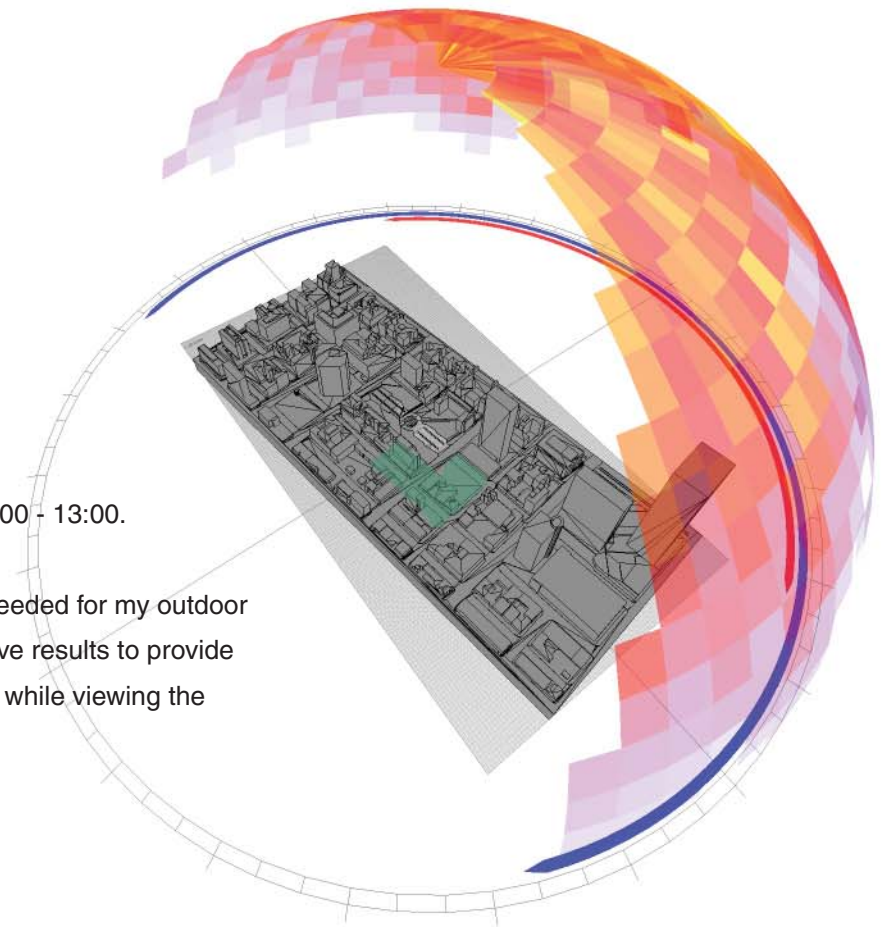


Solar Stress was calculated on the green plane - my site. These diagrams allow me to understand how much radiation the site will receive and when it is most exposed.

The blue in the Stereographic Diagram represents when the site will be in shade and progresses to yellow, when it is receiving the most radiation. My site is most exposed when the sun is the highest in the

sky, therefore from 11:00 - 13:00.

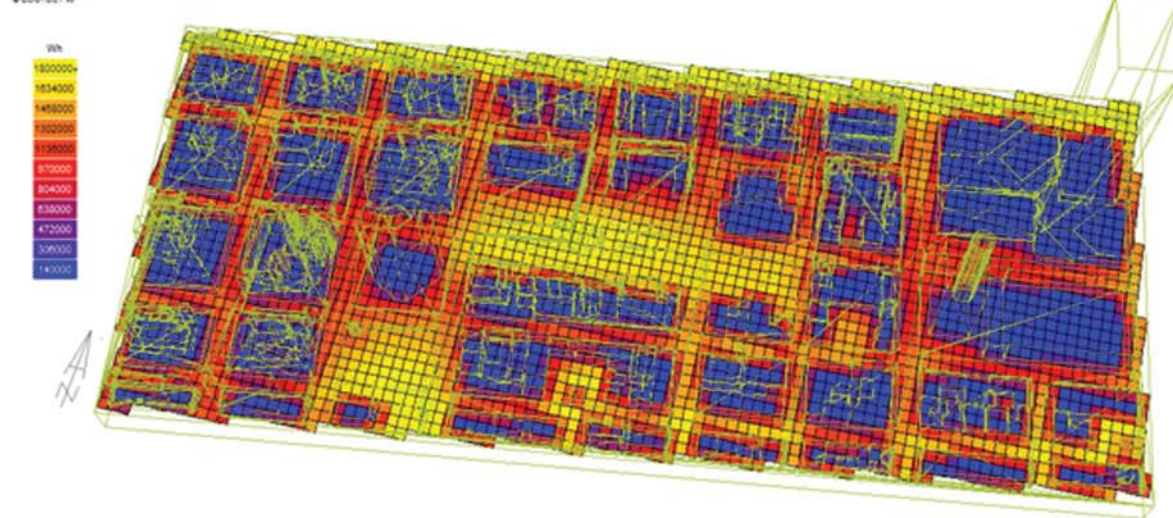
Shading is definitely needed for my outdoor theatre due to the above results to provide the users with comfort while viewing the performance.



Solar Access Analysis

Insolation Analysis

Total Radiation
Value Range: 140000 - 1800000 Wh



A solar access analysis conducted over the city scape reveals that increased radiation levels are experienced in the large open areas like Gandhi Square and the parking south of Nedbank.

Shadow Analysis

Using Ecotect I have generated results based on a shadow range from 8:00 - 18:00.

During the Summer Solstice it is seen that in the morning to early afternoon Gandhi Square has direct sunlight until late afternoon when the Square is shaded due to the neighbouring Nedbank Building.

In summer shading would have to exist within the Square to create a comfortable atmosphere for the users of my Outdoor Theatre and Public Space.

The Inner courtyard I have created within the ABSA building by proposed demolition has access to some direct sunlight.

This would therefore mean I could consider a fairly transparent shading structure as the courtyard is not in direct sunlight for the duration of the day.

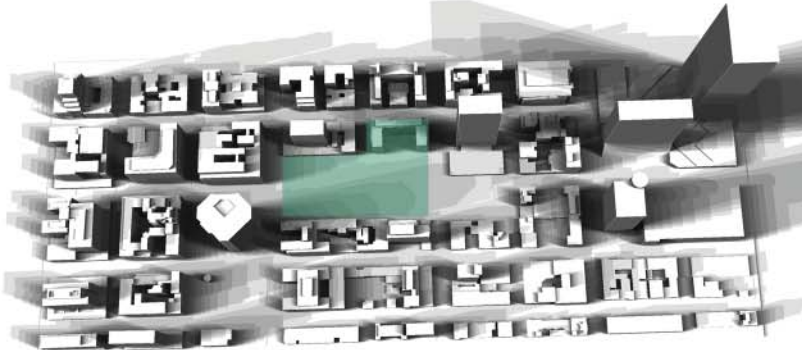
In Autumn similar results appear to the summer months, although Gandhi Square and the proposed inner courtyard are in more shade due to the surrounding buildings.

Shading is therefore still needed within the main Square to create a comfortable space for the users.

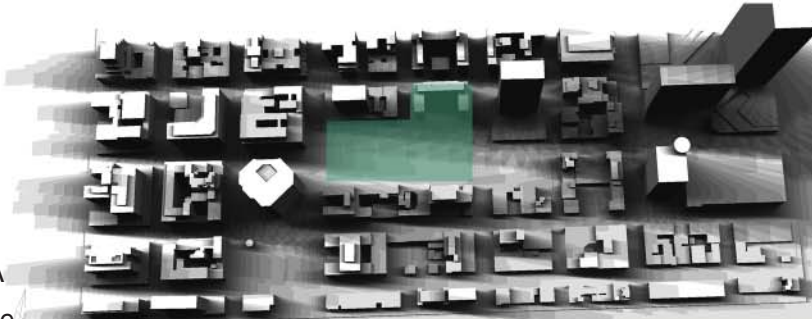
During the Winter Solstice, the Square and the inner courtyard are shaded for a large period of the day. Around midday both sites receive more direct sunlight which is in need due to the cold temperatures experienced in winter.

The courtyard only receives a about 4 hours of direct sunlight from the North due to my design intervention of removing 4 floors on the North side of the building. * see chapter 5 for for clarification.

During the Spring Equinox, the Square begins to receive increased direct sunlight around midday. I believe this will be most welcome as temperatures can still be cold but shading is still available due to the surrounding buildings.



Summer Solstice



Autumn Equinox



Winter Solstice

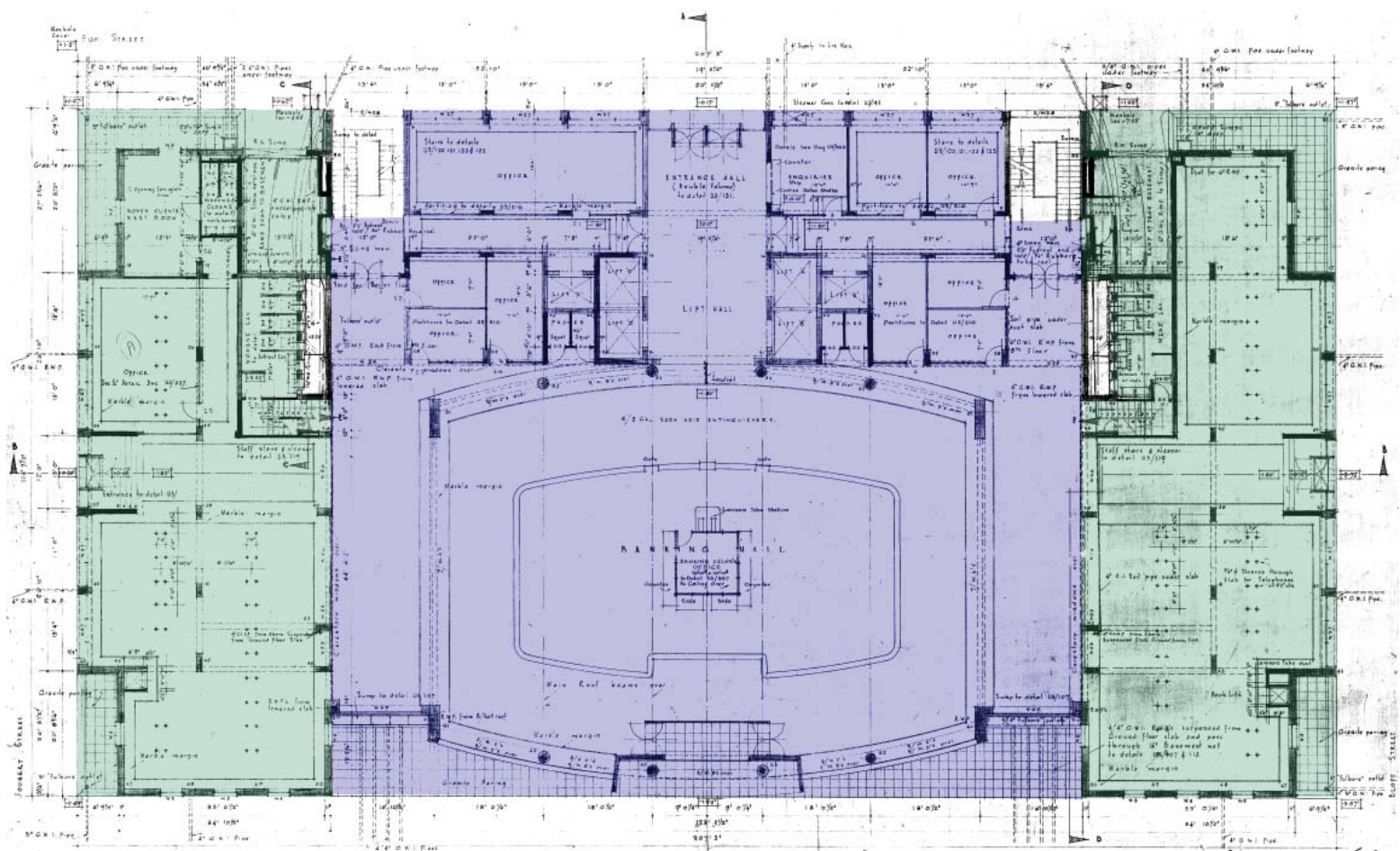
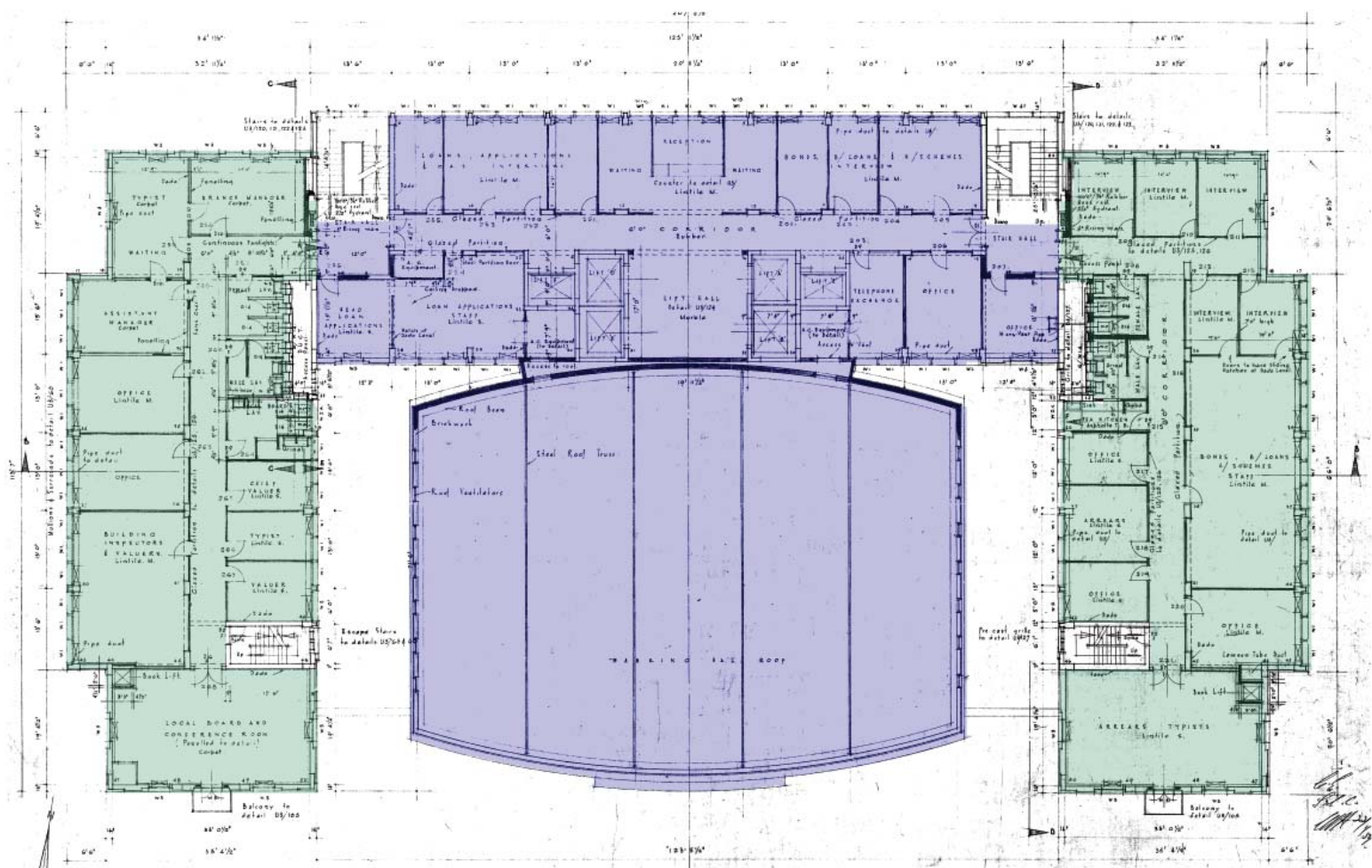


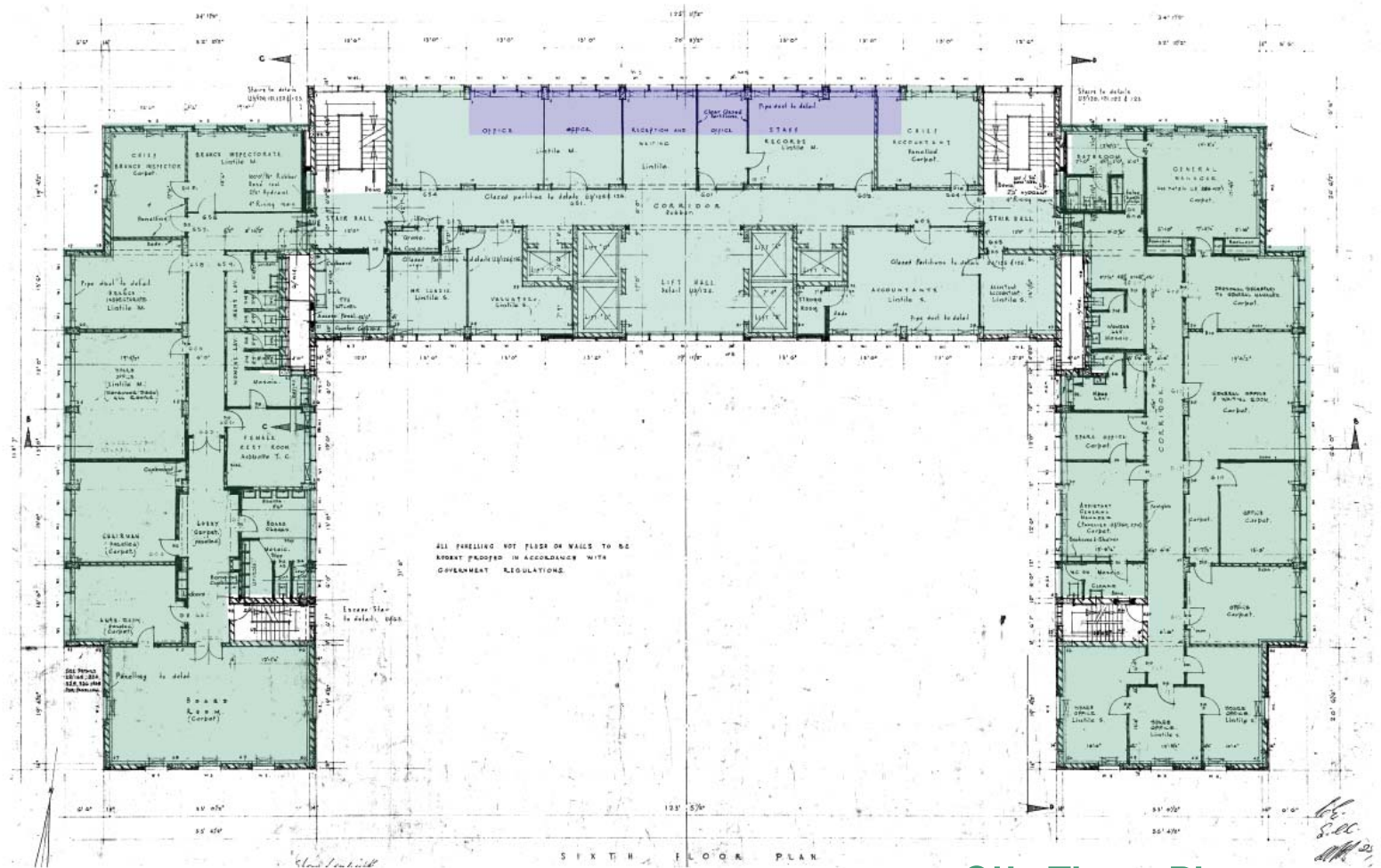
Spring Equinox



2.4

Existing Plans of The ABSA Building





6th Floor Plan

These drawings were obtained from Johannesburg council. The drawings are by *Hardon and Allen Architects and Quantity Surveyors* completed in 1955.

I have highlighted the building in 2 shades. One being a dark blue; which I intend to demolish, and the second a green; which I intend to renovate but leave the facade attached so as to not ruin the building character.

My decision to remove the courtyard and the 4 levels of the northern structure enables the public to move through the building creating an active plane. This is explained in greater detail in chapter 5, my design development section.

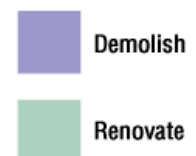
As this is an existing building, I intend for some of the existing circulation (the main

staircases and fire escapes) and the main service ducts to remain intact.

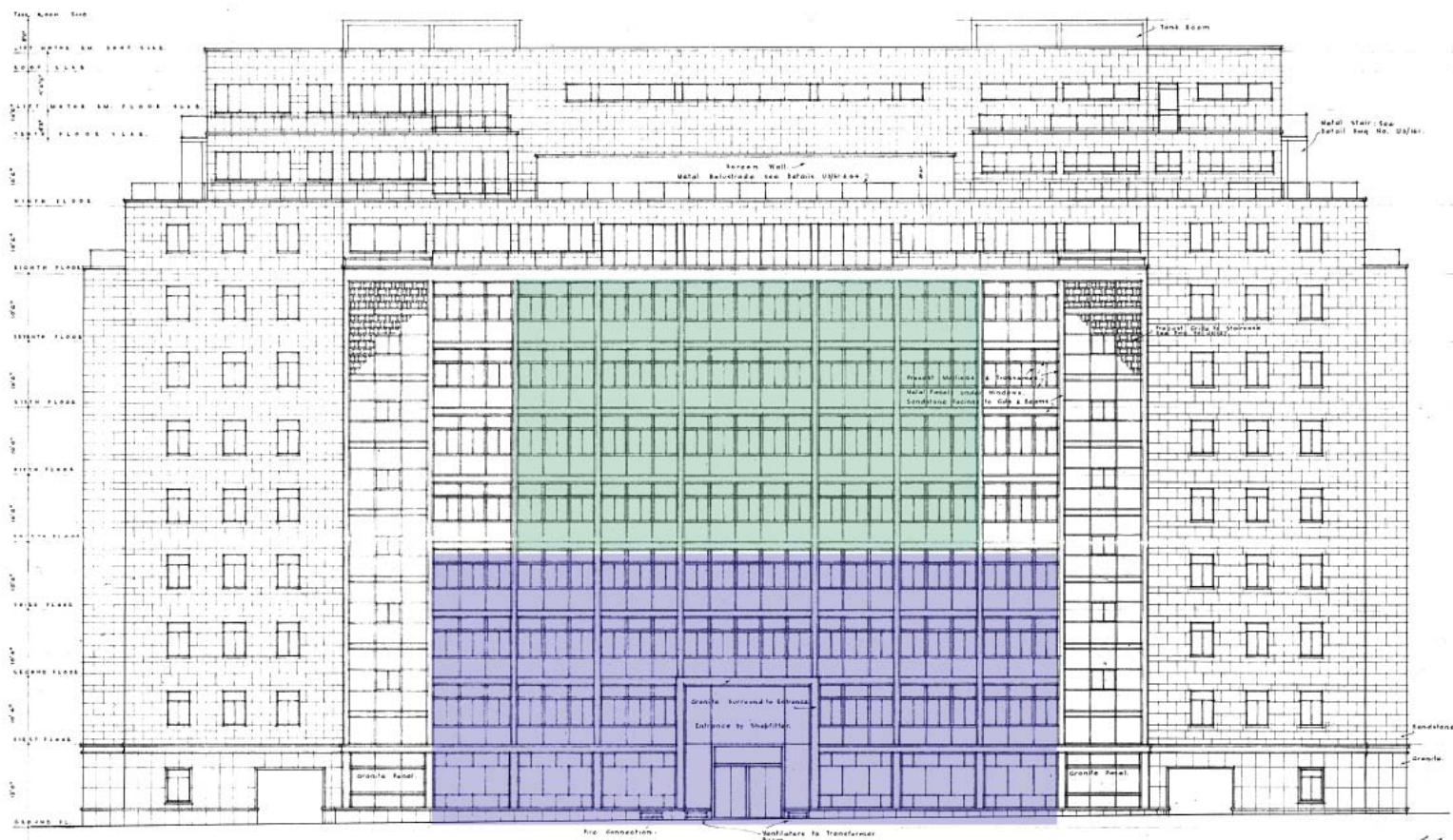
The purpose is to understand the existing structure and the redesign I will be completing on a multiple levels. The shell of the building will remain 75% intact, but the interior will be completely redesigned.

'The cultural assets of a city - dance, theatre, music, visual arts, crafts and others - are inherently influenced and enhanced by the physical context within which they were created and evolved over the centuries. If cultural resources are to become and remain an economic asset for a city, then the physical context that has always influenced their creation needs to be

LEGEND



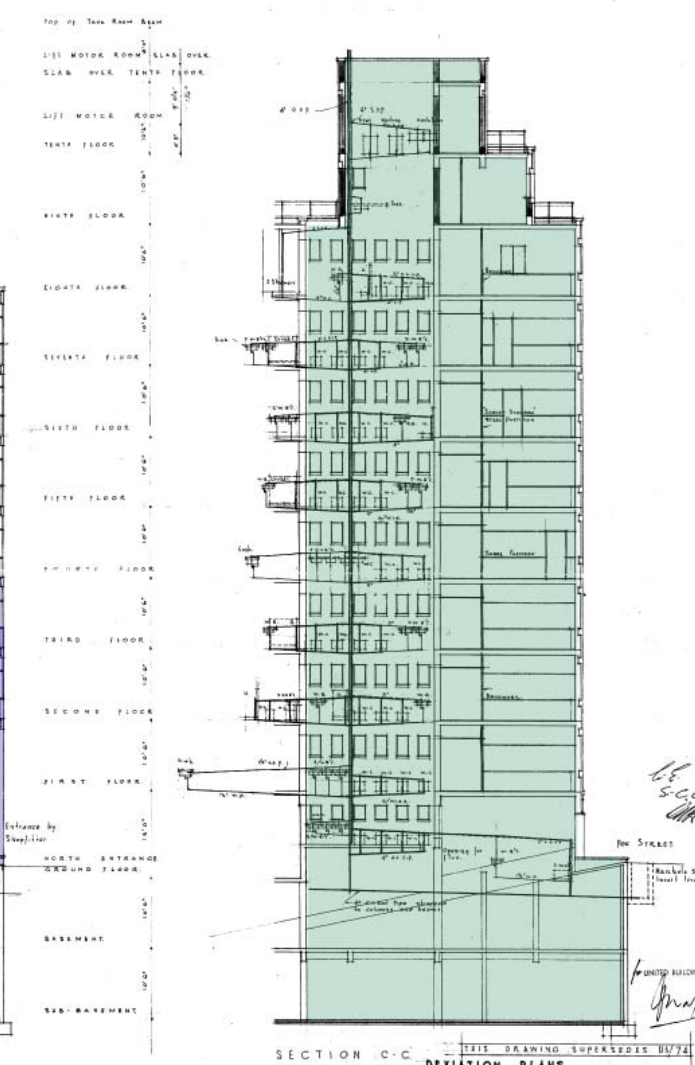
maintained. Otherwise more than just the physical buildings are at risk; the quality, character, differentiation and sustainability of the other assets are in jeopardy as well. The wise city will effectively utilise its historical built environment to meet the economic, social and cultural needs of its citizens well into the future.' (Garner, 2011, p. 182)



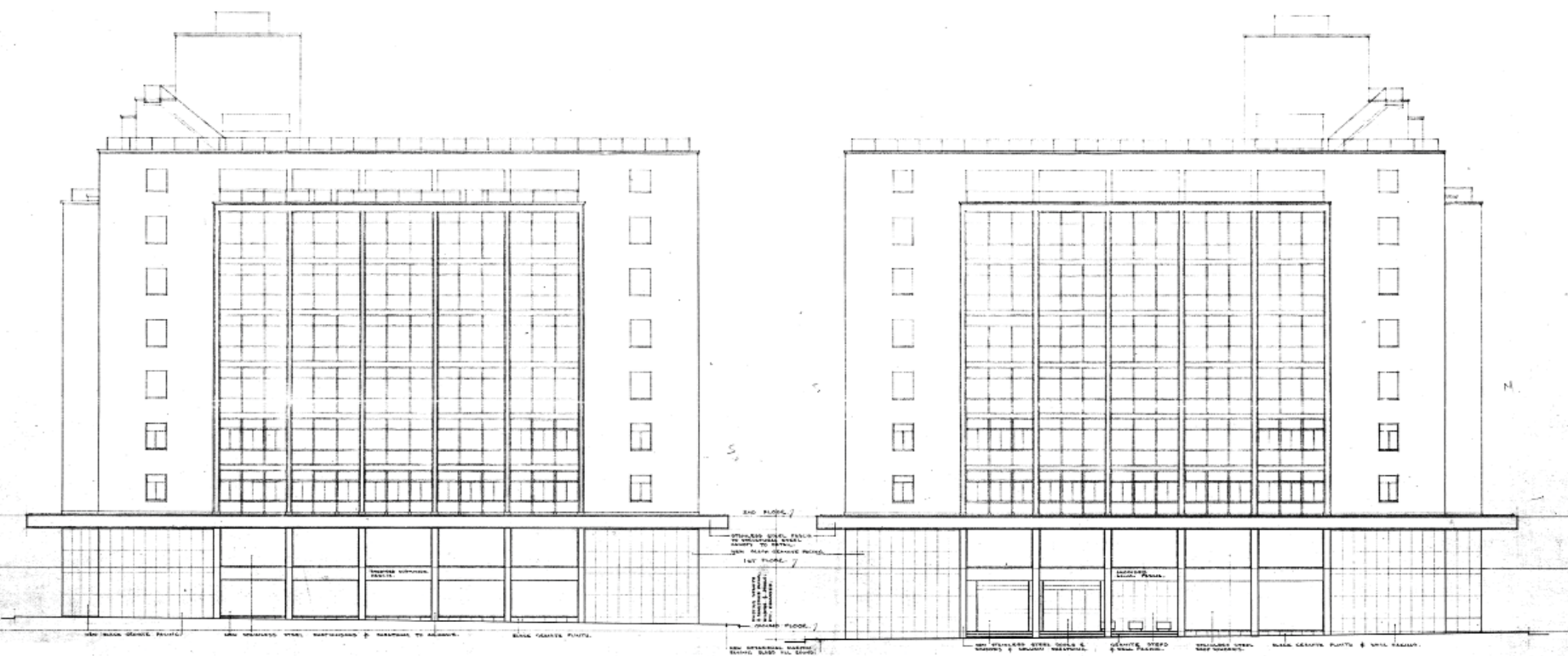
North Elevation



Section AA

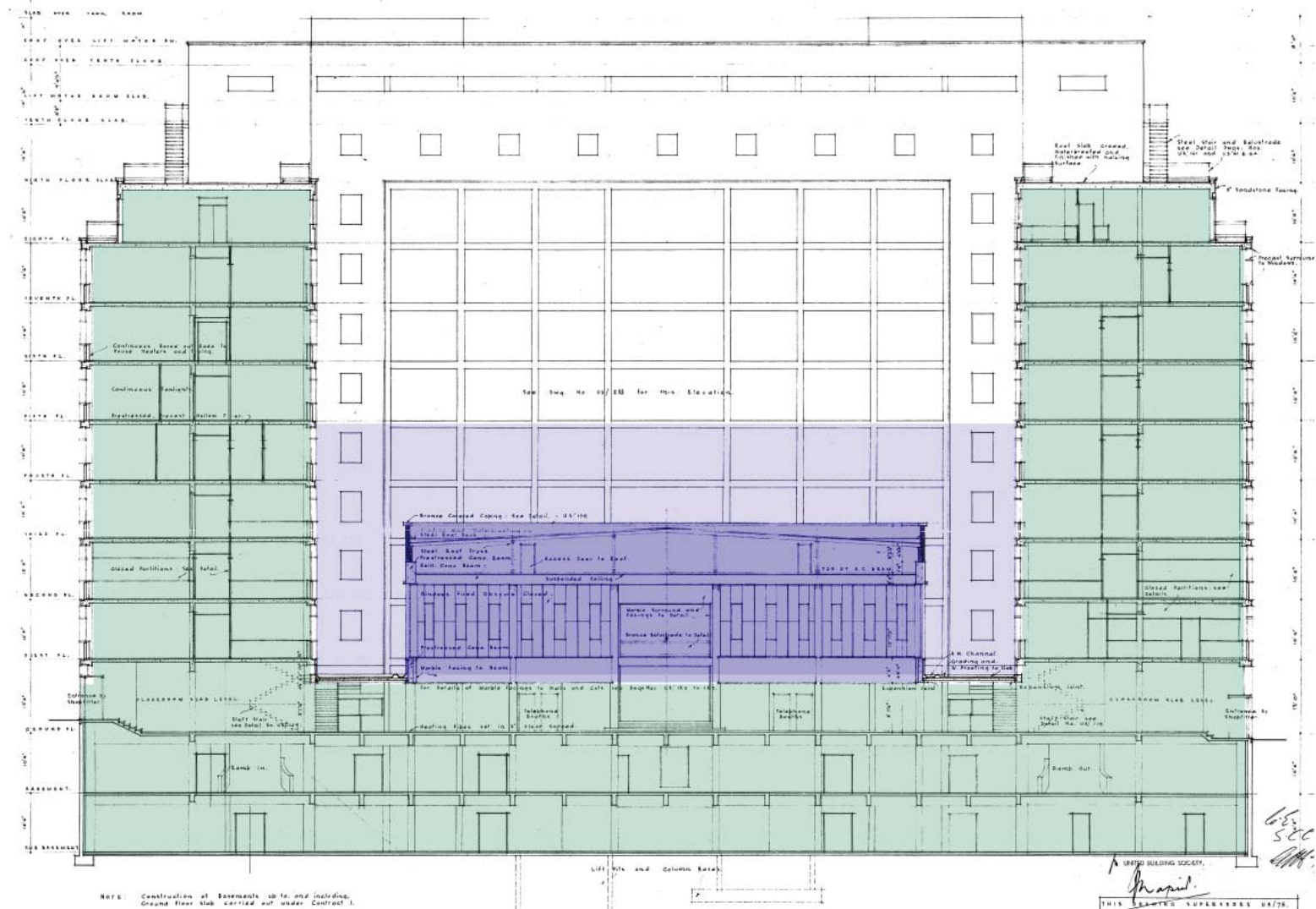


Section CC



West Elevation

East Elevation



Section BB

Chapter

3

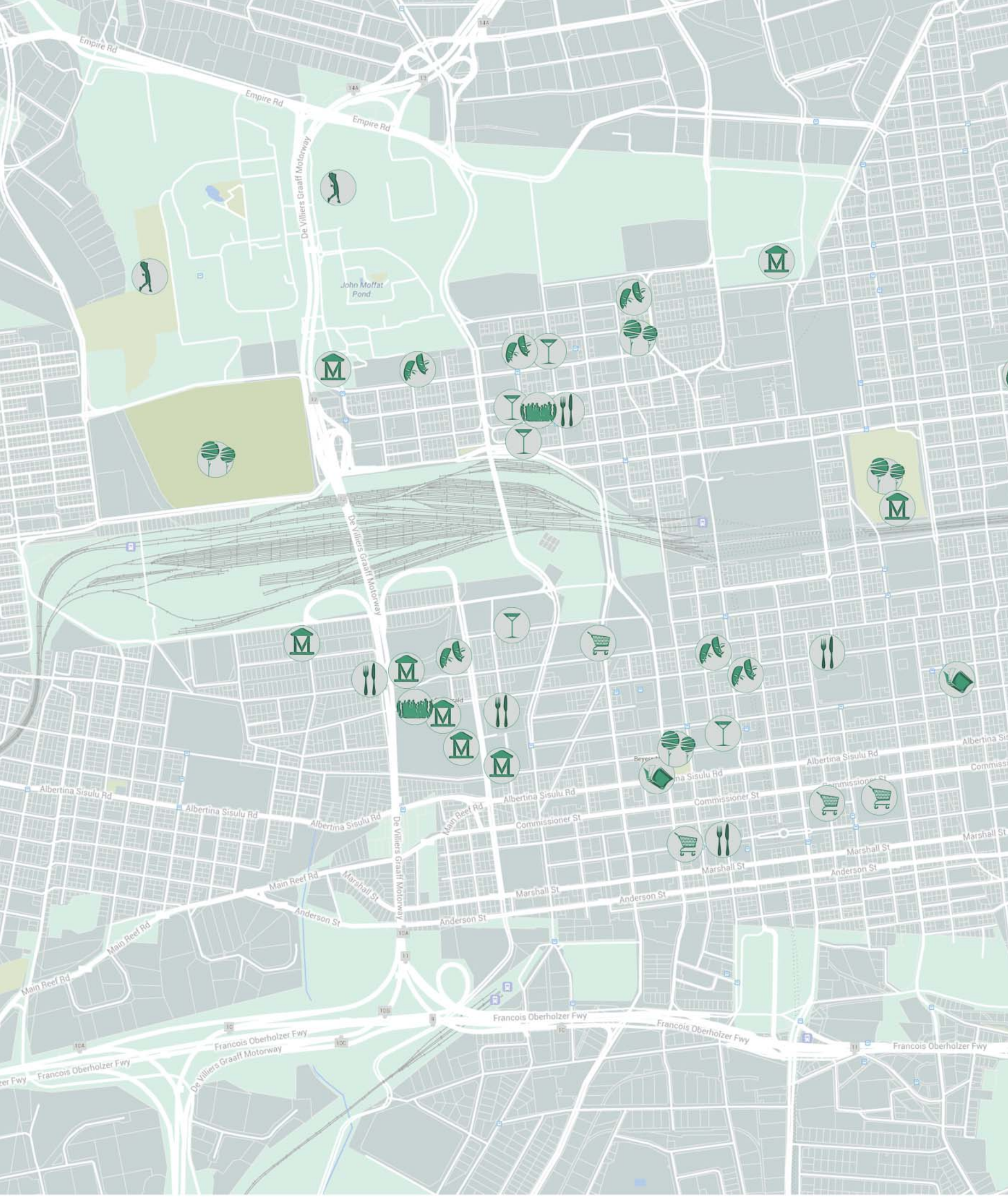
Programme

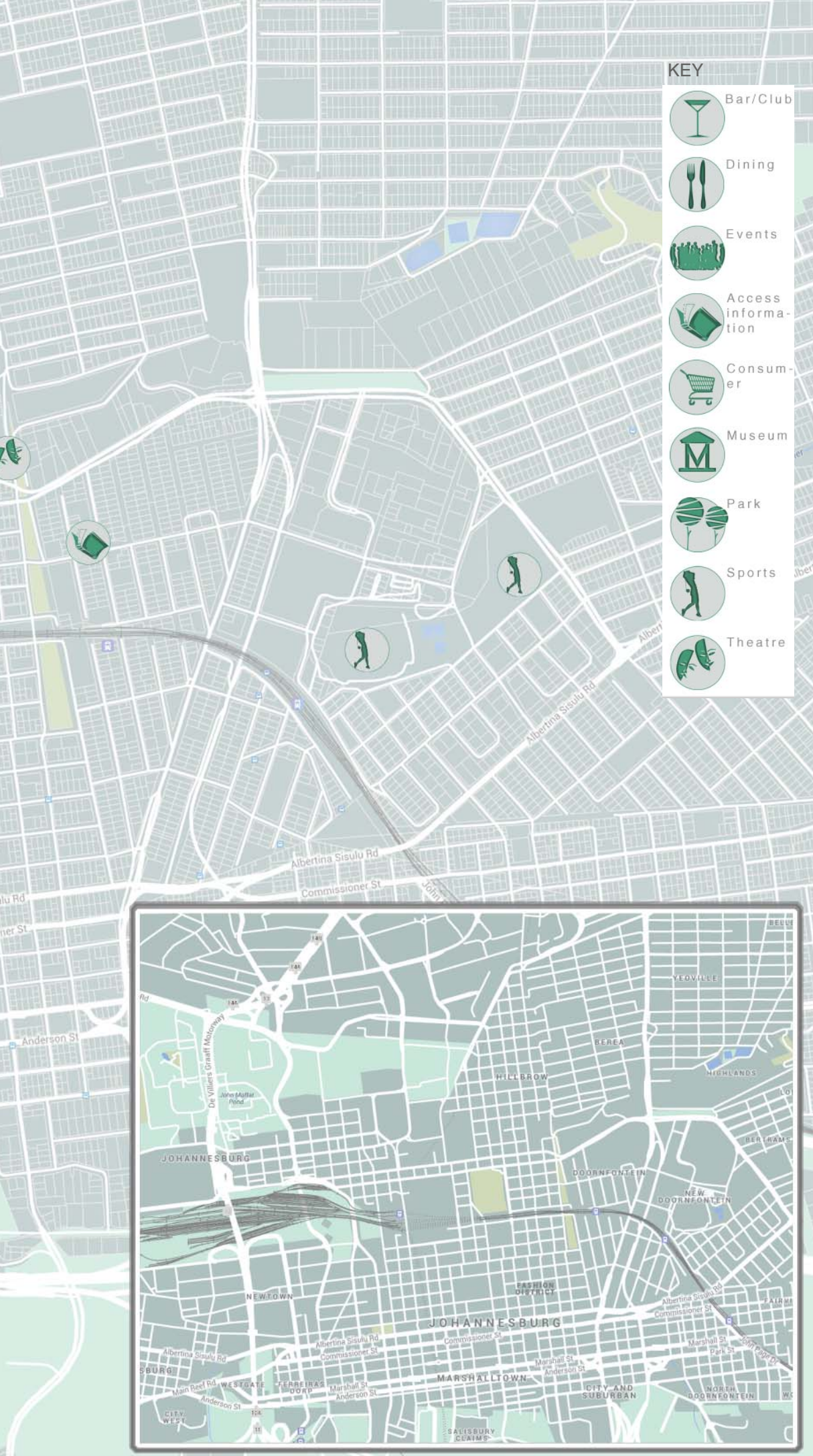
Mapping Escapism
in Johannesburg.

Theory of theatre
always being a part
of public space.

Programme
development

3.1 Escapism within the Johannesburg precinct





This Graphic Analysis of the Johannesburg precinct supplements my main theme in my essay; Escapism. I have mapped major forms of escapism present within the areas, Newtown, Johannesburg, Doornfontein and Hillbrow. Escapism exists in many forms and is experienced in different modes and levels. I have shown this graphically in order to attain a greater understanding for the area in which my site is located.

This analysis will enable me to understand where existing forms of escapism are located within Johannesburg. By being aware of existing escapism and how it operates within the area, I can therefore make an informed decision, about my programme. I am proposing to create a “place” in Johannesburg, where my intervention will be a catalyst for urban regeneration.

Through this analysis I have discovered where and what forms of escapism are present within the context of my located site. There are many forms of escapism existing in the Newtown area where much urban regeneration is currently occurring. Johannesburg CBD has slightly less forms and this therefore identifies with the lack of social interaction and public culture.

By further understanding each category of escapism in detail, I believe people desire to be elsewhere, to change their surroundings. This is the most dominate form of escape coupled with social interaction. Human company is a form of escapism we all seek, a void that can only be filled by interaction with other people.

The levels I have investigated; healthy enjoyment, avoidance, neglect and

obsession display that all forms of escapism can be a necessary and a healthy enjoyment, but when practiced in excess a obsession my occur. We all tend to be running from something, our banal everyday life, or toward something, and escapism is what removes us from this unpleasant reality.

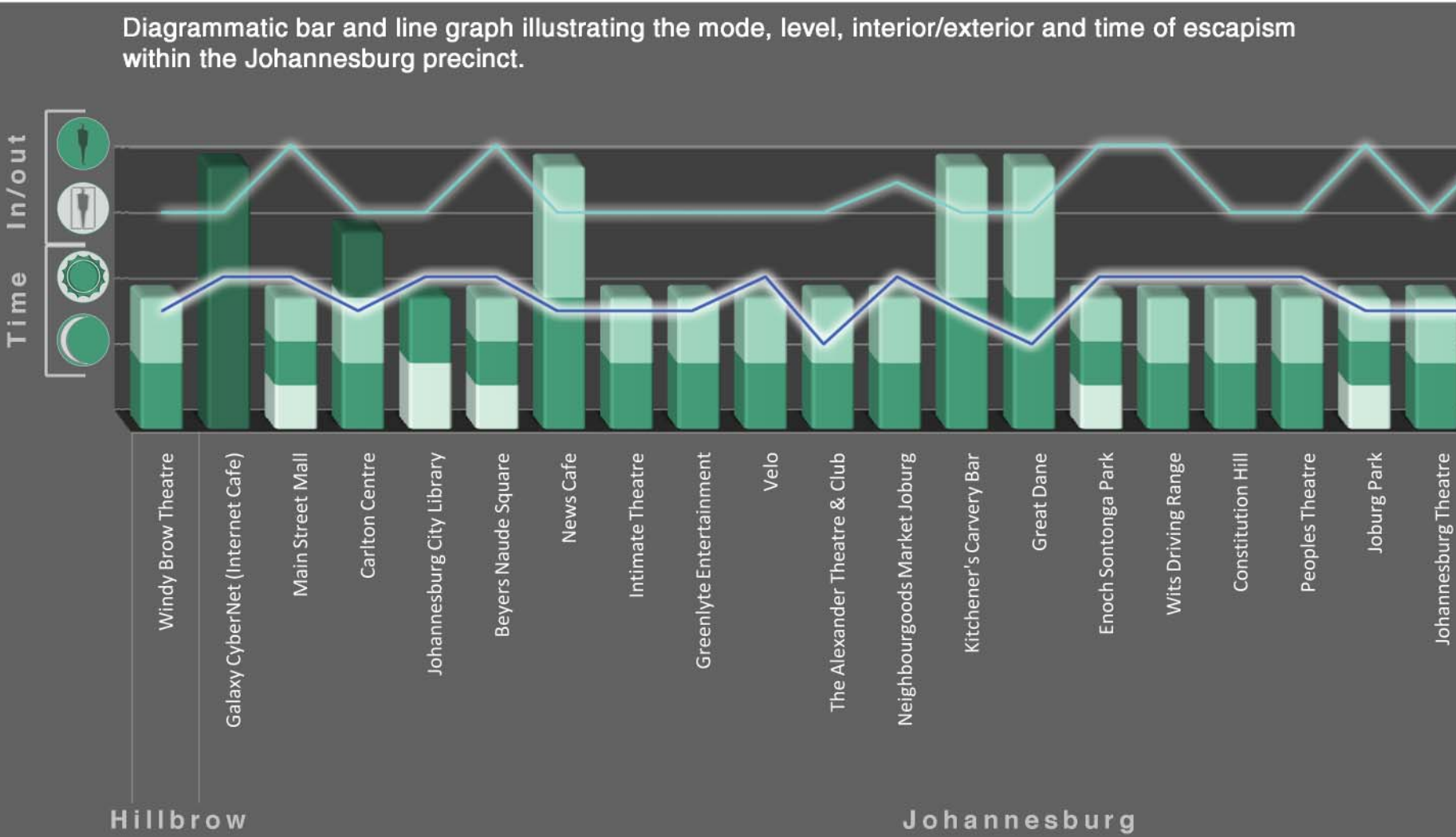
Public spaces allow for outdoor escapism which I believe enables a greater connection with our city. People often admire our city from a distance terrified of the dangers lurking within. By opening up to a diverse community, we are able to allow chance encounters across all platforms.

Finally, I discovered that people want to be entertained. When they escape, they

want their attention to be drawn in by an illuminated movie screen, talented actors on a stage or a festival which allows for music, food, and spectacle all within the realm of social interaction. I therefore hope to provide a program which enables chance interaction for a diverse public. A space which functions permanently as a public space and enables events or festivals to occur, indoor and outdoor and through all times of the day. This is a healthy enjoyment, one our city needs, one that opens up and embraces Johannesburg and acts as a catalyst for urban renewal.

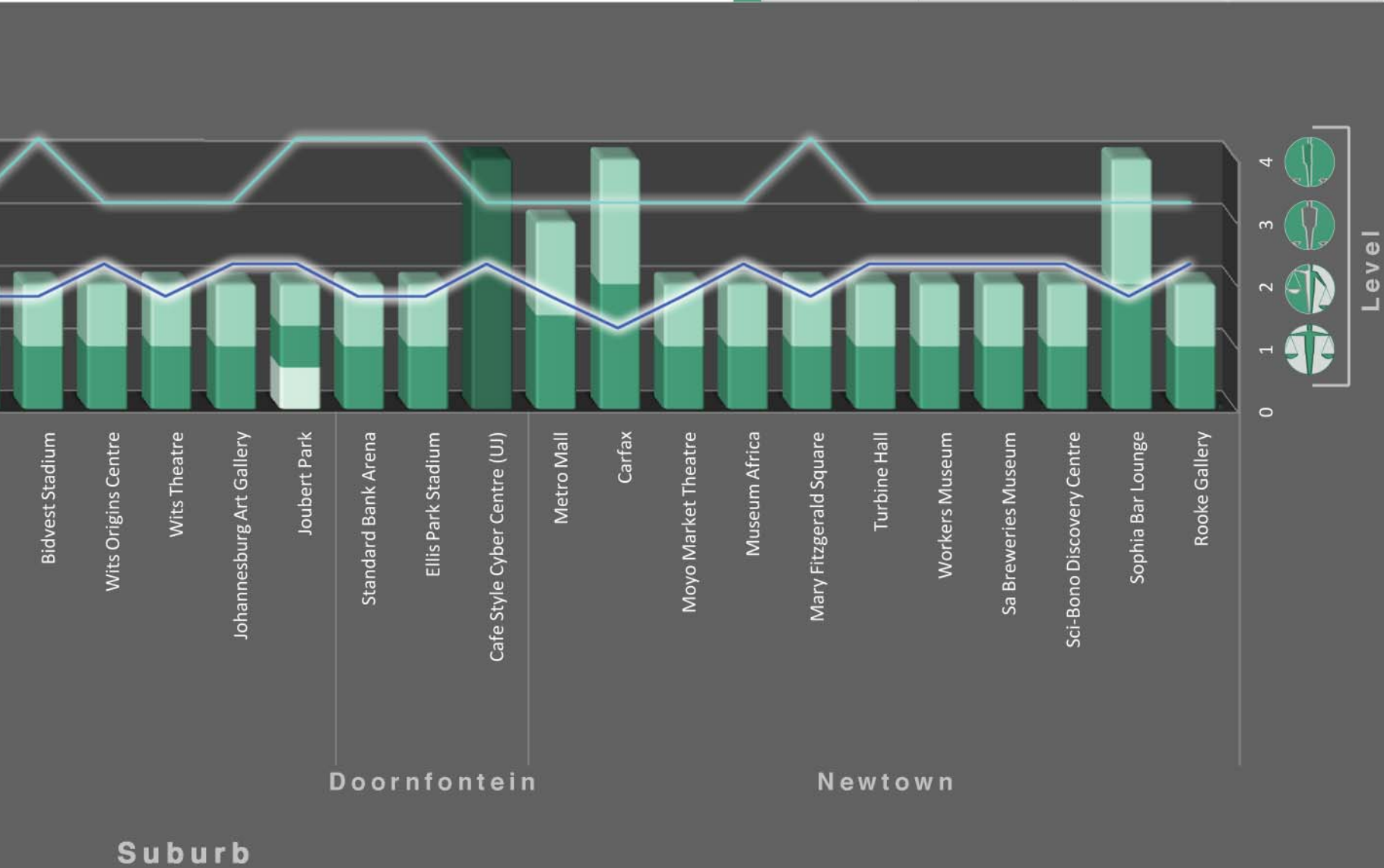
Reading the diagrammatic graph:
The graphic analysis below is divided into the suburbs as seen below and further labelled according to the place of activity. The height of the bar graph depicts the level of escapism the activity could amount to as seen to the right; (1) healthy enjoyment, (2) avoidance, (3) neglect and (4) obsession. Each bar is divided into colours according to the mode of escapism, either imaginative, changed surroundings, social interaction or technological society as seen in the key to the right.

The 2 line graphs relate to each activity below. The dark blue line relates to the time the activity takes (during the day or evening). The light blue line above, relates to whether



the activity takes place indoors or outdoor.
If the point of the line appears in between
either of these 2 categories, it appeals to
both. That is, the activity takes place during
the day and evening or it can be experienced
both indoors and outdoors.

Key	Mode	Level	In/Outdoor	Day/Night
	 Imagination (Individual)	 Healthy Enjoyment	 Indoor	 Day
	 Change Surroundings	 Avoidance	 Outdoor	 Night
	 Social Interaction (Collective)	 Neglect		
	 Technological Society (Alienation)	 Obsession		



3.2 The Theatre in Public Space

Program based on the chapter
of the conditions of Public
Space: Vision, Speech, and
Theatricality
(Henaff & Strong, 2001)

The Theatre in Public Space

Theatre has always been a part of public space, due to the qualities which make up the staging of events. Through my site investigation of Gandhi Square I seek to further understand the elements which make a good public space, which in turn will dictate my program. The examination of the essay; *The Conditions of Public Space: Vision, Speech, and Theatricality*, by Hénaff and Strong (2001) delve into the necessary requirements of a public space that needs to exist, as well as aspects of vision and perceptive. These aspects are used to stage political events, and have been used for centuries but are theatricality concepts in

public space.

A public space in the essay by Hénaff and Strong (2001) is described as a space which is developed for people, and is considered to be in constant tension. There are criteria set in place which administer access to such places but it remains uncertain as to whether to implement these criteria. 'It is open to those who meet the criteria, but is not owned in the sense of being controlled' (Hénaff & Strong, 2001, p. 4).

In order for a space to be considered public, it must possess certain qualities. Firstly it must be open, therefore understanding clearly where one is located. This is further elaborated with an example of Hippodamus's design principles for city planning; 'he designed the town of Piraeus (as illustrated below), replacing the narrow, haphazard alleys with broad straight streets that intersected at right angles, radiating out from a central agora' (Hénaff & Strong, 2001, p. 5). A place which is therefore highly accessible and easily recognisable. Hippodamus's designs express an understanding for the type of human interaction which is linked to organisation of space in which these people occupy. This

IMAGE BELOW

Plan of Piraeus (Haverfield, 2004)



In Strabo's Geography, we find that the Piraeus has "broad straight streets, the houses of which rose one above the other like seats of a theatre." (Hénaff & Strong, 2001, p. 5)



AN ALEX JONES FILM
THE OBAMA
 DECEPTION



is the second quality, public space as an artefact. (Hénaff & Strong, 2001)

Public space is a human construct, an artefact, the result of the attempt by human beings to shape the place and thus the nature of their interactions. (Hénaff & Strong, 2001, p. 5)

The third quality of public space involves theatricality, as people enter the space to participate in a particular form of interaction. Hénaff & Strong (2001, p.5) state that theatre has always been identified with public space and therefore it is a space 'which is seen and shows oneself to others.' Sight is therefore one of the most important qualities directly related to theatricality (Hénaff & Strong, 2001). St Augustin wrote;

We make and retain the past; in the will, we construct and bring about the future; and in vision or sight we establish the present. (Hénaff & Strong, 2001, p. 6)

From this quote, it is apparent that the presentness is related to vision, and the ability to view a person or an object in space. These 3 qualities; open, artefact and theatrical are all connected by the sense

of sight. Sight is therefore important for political affairs in view of the public. Due to this statement, theatre possesses 2 types of conditions, the first being fabrication, altering the appearance in order to facilitate deception (depicted by the above images). With politics in mind, politicians attempt to 'replace vision with knowledge' (Hénaff & Strong, 2001, p. 6). The second condition is dramatisation, which is equally experienced between the audience and the performer on stage. Politically, sharing or making information available to the public. (Hénaff & Strong, 2001)

Seeing and being seen is the fundamental root of a public space in the present. It therefore acquires a theatrical sense as, 'human actions are preformed in the sense of others, without the other being present to the actors' (Hénaff & Strong, 2001, p. 7) . Within a theatre, there exists an audience, spectators which observe the performance on a stage but have no control over the proceedings. The performers which play characters, 'are in presence of the audience, but the audience is not in the actor's presence' (Hénaff & Strong, 2001, p. 7) due to this phenomena. The quote below describes the nature of this relationship within Greek theatre (image following pg);

IMAGES ABOVE

Altering the appearance to portray a falsehood

(Cunningham, 2011) Left
 (Jones, 2011.) Right

A public of spectators as we know it was unknown to the Greeks: in their theatres, the terraced structure of the concentric arcs of the place of spectatorship made it possible for everyone actually to overlook the whole world of culture around him and imagine in sated contemplation that he was chorist. (Hénaff & Strong, 2001, p. 7)

This 'non-reciprocal relationship', relationship between the audience and the performers, is undoubtedly evident in traditional theatre, but it also an expression

of the political realm with regard to 'ritual, the symbol and the ceremony' (Hénaff & Strong, 2001, p. 8). Political space therefore functions due to elements which are all visual and similar to that of a theatrical performance. Politics in public space is the staging of the event for all to see.

Elizabeth I acknowledged her visibility in the public sphere by saying, "We Princes, are set on stages, in the sight and view of all the world duly observed" (Hénaff & Strong, 2001, p. 9). The public therefore perceives those with power due to their 'field of visibility' (Hénaff & Strong, 2001, p. 9). Power is therefore demonstrated by visibility.

Visibility:

Democracy originated due to publicising, rituals and ceremonies. Public debate ensured truth and therefore shared knowledge within a democratic society. Religion, a ritual also taking place in a public space, transformed to make objects and images available for public viewing. In Greece, holy idols were once jealously hidden within the royal palaces, but were later moved to the temples, visible for the public to see. Visibility in essence is therefore a quality required for democracy to function, as it ensures publicity and has formed part of public spaces for centuries. Religious, and political life have structured spaces which enable both the public and visible aspects necessary to operate within a city. These spaces within the city are located at the centre where people may gather within the agora (Athenian Agora illustrated above right), squares or temples. This central space allows for equality as it ensures access to all and proceedings occur within this shared and open space. (Hénaff & Strong, 2001)

The words public space are understood literally. Democracy manifests itself within



IMAGE ABOVE

The Epidaure Theatre. (Anitei, 2004)

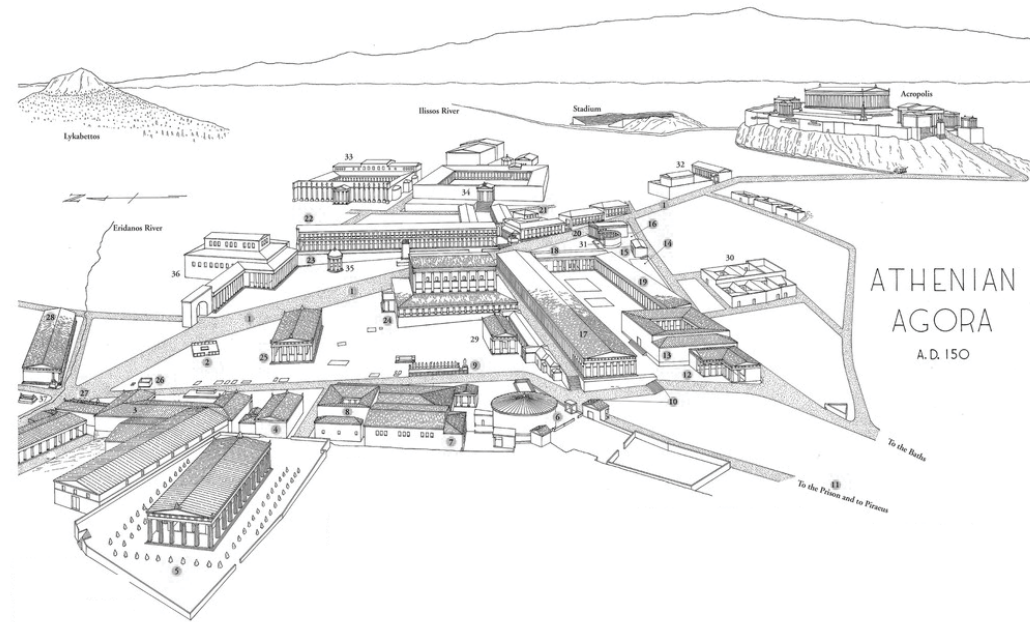
IMAGE RIGHT

The centre of town, the Athenian agora functioned as a market surrounded by public buildings (AgoraPicBk, 2003.)

that space; the public expression of its being resides in its very being. In the political arena, democracy is the sensate life of the community, which shapes the institutional forms and the symbolic figures of sovereignty. (Hénaff & Strong, 2001, p. 12)

Perspective:

Political action as described above is an illusion, the 'staging of power,' but like theatre there are specific techniques used in order to display this absolute authority (Hénaff & Strong, 2001, p. 16). Perspective is understood as the structuring of a painting, for example, in relation to the point at which it is being viewed. It is a favoured point for viewing and there is only a singular point which offers this most advantageous view. 'The Prince is he who knows how to place himself in the locus from which a picture made up by the whole of political interplay can best be viewed' (Hénaff & Strong, 2001, p. 19). (Displayed above) There is a theatricality about the power the Prince possesses due to the ability to locate oneself within the perfect position. Hénaff & Strong (2001) state that the use of the archetype of perspective reaches as far back as the fifteenth and sixteenth centuries in Italy and



surrounding Europe. It is this 'mastery of viewing' which creates the illusion of control. (Hénaff & Strong, 2001)

IMAGE ABOVE

President address crowd after an election locating himself within the locus. (DP, 2012)

Perspective further influenced the representation of objects from their true and accurate form to their seen form. For example perspective transforms squares into trapezoids and circles into ellipses through the summation of projected angles and lines (Hénaff & Strong, 2001). In theatre,

Power, which is to say the mastery of forces, belonged to he who knew how and was able to act so as to take up a single and specified position: precisely that of the point of distance or point of origin. (Hénaff & Strong, 2001, p. 20)

perspective is often considered, not only as a controlling view point from stage demanding attention, but also through the sets and props created when the audience perceive the stage. This underling theatrical quality is present in many public places.

Contemporary public space:

Due to the introduction of modern technology, this self-staging in the political world has been dismantled. Media has revolutionized the way in which politicians interact with the public through newspapers, radio, and television. These theatrical qualities are therefore not as visible in the modern political and democratic space. Presently there exist other forms of public displays for national holidays, or election celebrations and presidential inauguration ceremonies (Hénaff & Strong, 2001). These stagings exist to capture the public through illusion, to intensify their enthusiasm and support. Just like theatre which involves props and symbols, so to do these public rituals.

Yet it may well be that these forms of expression lie at the core, as constitute elements, of the social bond, as the genesis of symbolic order by which any

community comes into being: that “us” whose identity is tied to a territory, a memory, a language, customs, symbolic figures. (Hénaff & Strong, 2001, p. 25)

Hénaff & Strong (2001) further mention that the public space of our time is one of consumption due to the constant marketing ploys we are faced with from day to day. It is the staging of advertising. The media has therefore been transformed into the contemporary stage, and the political and the images the media produces have been fused. ‘Debates are turned into games. The show never stops. All games become interchangeable; the political stage tends to be more than one among others’ (Hénaff & Strong, 2001, p. 27).

Throughout this essay there is one broad theme, that being public space and the existence of theatricality as a quality which has always been present within these spaces. There are essential criteria which need to present in order for a public space to exist. These criteria are, open, artefact and theatricality. Public spaces as seen in the above essay, is developed for humans, by humans, who are seeking a specific form of interaction. It the staging not only

of oneself, but the viewing of others and objects in space. Sight, the most important requirement in order for a theatre to operate, allows people to view and participate within a public space. The political realm often use theatrical qualities such as fabrication and dramatisation to entice and share “knowledge” with the people. This staging of power is further enhanced with the concepts of visibility and perceptive, both theatrical conditions. In our contemporary world this staging has transformed, not diminished as such, but rather loosened the grips of time and space which previously served as the confines of public space.

My program stems from this need and occurrence of theatre in public space throughout history. My project Surreal City Escape involves the design of an outdoor theatre which is raised on a platform to stage events within the city centre. My point is theatre is a quality which makes up public spaces but is currently not evident within Gandhi Square, and is the reason I chose to explore this program for my design. A flexible public space which also serves as an outdoor theatre and transport terminal, open to all, creates a much needed ‘place’ within Johannesburg. The nature

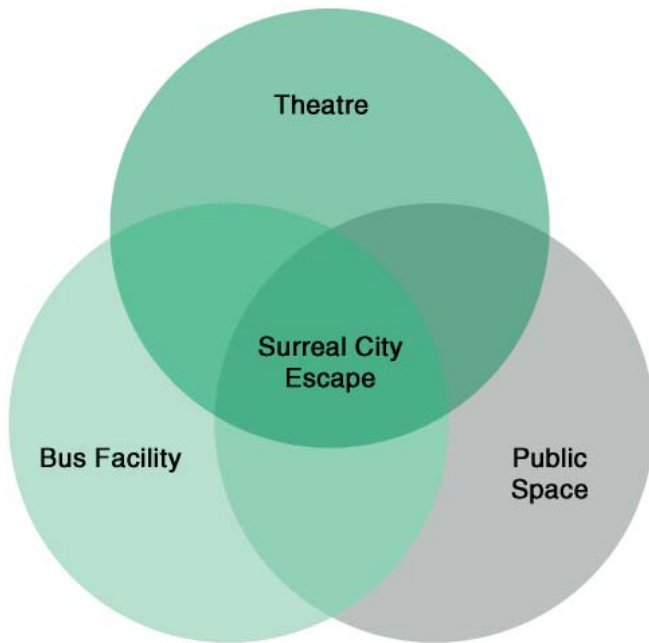
of theatricality has existed for centuries in public space and is a quality which defines a superb civic location.

‘One of the magical things about theatre is that it gathers a crowd of people in a quiet space, and each member of the audience gets to see how people respond differently to the different things being said on stage. The person next to you will laugh at something that you’d never think of laughing at, and you’ll get a glimpse into all the different ways of viewing the world.’ (HONY, 2014)

3.3

Defning the program

Elements of Program



My design is comprised of 3 main elements;

1. The Theatre
2. Bus Facility
3. Public space

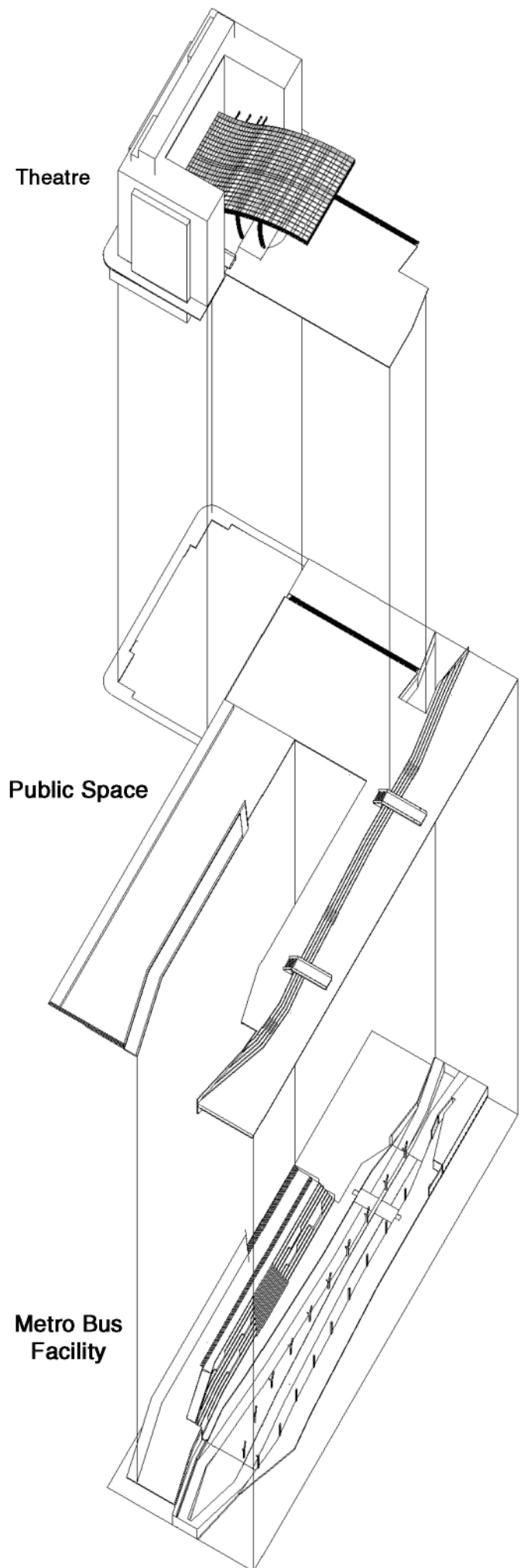
Each element is vital to the functioning of the whole, being the Surreal City Escape Project.

The Theatre and the required support programs will be designed within the confines of the existing building I have located on site.

The Metro Bus facility currently divides the public space and it is therefore necessary

that a new intervention should be proposed to create union between all the elements.

A pedestrian friendly public space starts to take shape which caters for users of the theatre, commuters, and the general public.



Theatre

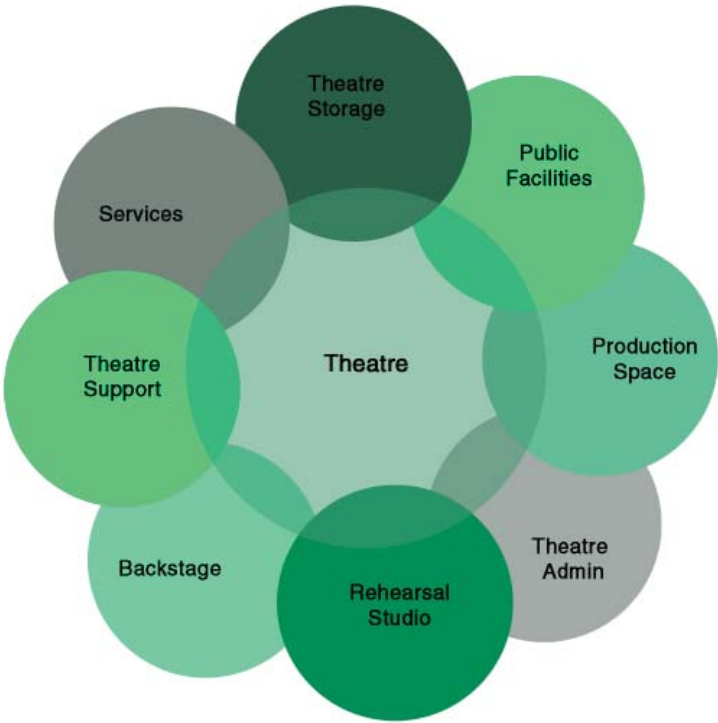
I have decided to redesign the existing ABSA offices building instead of removing the structure. Not only is this an obvious environmental decision, but the existing architecture surrounding the Square and within Johannesburg hold historical significance. I have let the site dictate my design and in turn I have responded by redeveloping this building into a functional cultural hub and public space while operating as an outdoor theatre.

My design is not about the envelope which has remained 75% untouched, but rather the inner mechanics of a building program which has been transformed and completely redesigned to generate an applicable program which enhances the public square.

From the diagram on the left it is clear there are a number of elements that will need to be incorporated within the program for the building to function effectively.

Each element is described in detail on the following page illustrated by the bar graph and the axonometric provides an accommodation schedule.

As the bar graph depicts (see following page) the redesign of the existing building to transform it into a functional theatre involves 8 main categories. The height of the bars depicts the area in meters squared in which each element it is further divided

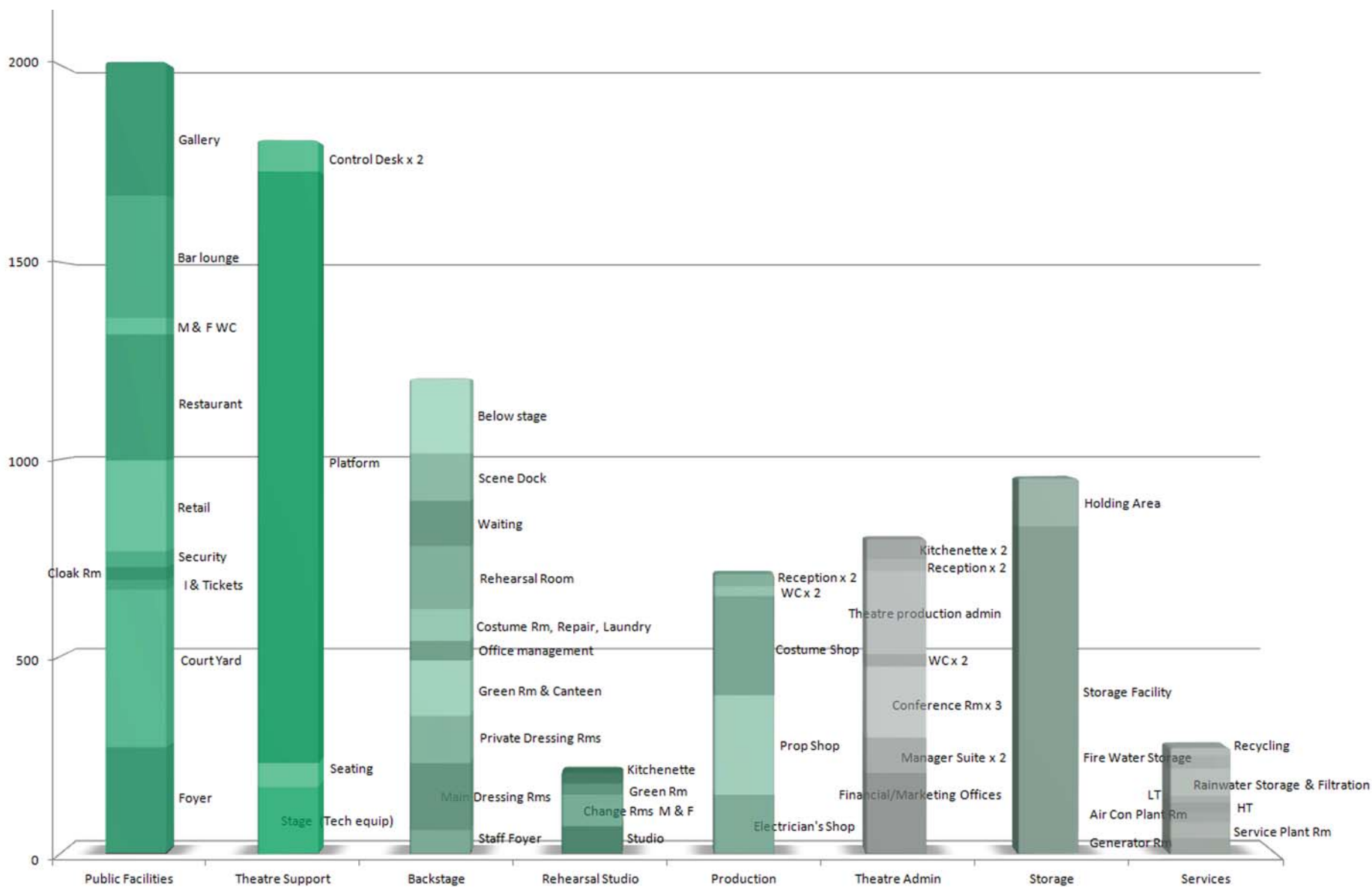


to represent each program making up a percentage of the bar. The performances would range from, live music shows, fashion shows, film evenings and possibly contemporary theatre performances and is therefore not a traditional theatre.

The public facilities are the largest section, as this building must be remodelled to provide a cultural, public precinct. The program ranges from gallery, bar lounge, restaurant, and retail which are further attractions for the public and will activate the currently dead edge of the building. Program relating to the smooth operation of the theatre, such as a large foyer and gathering space (courtyard), info and ticket purchase, cloakroom, public toilets as well

as security presence is a necessity. As these are all activated by the public, this element of the program will be located on the public ground level for ease of access as seen in the axonometric drawing.

Theatre support is the needs relating to performances. The structure of the stage needs to be designed in order to provide a framework where technical equipment (sound and lighting) can be attached, rigged up and down and moved according to the sound engineers and lighting technicians preferences. This is the spectacle in the Square where people would gather and view, either on the available seating or platform. As I am designing a stage which opens in both directions, I would need 2



Theatre Program

control desks (lighting and sound) to be positioned on either side to cater for large and small performances. As these are also activities relating to a mass of gathering public, this would be located on the ground floor level.

Backstage holds a number of technical functions which need to be present to facilitate the show. Firstly, the performers are in need of communal dressing rooms (male and female), as well as a number of private dressing rooms. The Green room is a large lounge where performers would wait before,

after, and during the show when they are not occupied by the proceedings. A smaller waiting area would be available, closer to the stage which would act like the wings by controlling the noise and light from the green room, but also facilitate direct movement onto the stage. A rehearsal room should be present, which is the same area as the stage, in order for performers to practice their act before proceedings. A costume room is located within the backstage area along with an adjoining laundry and repair room. Office space for the stage manager and a room for stage machine control need

to be located near the stage to manage the operations. Finally, I also need to make provisions for below stage equipment, as panels would be moving across different levels to the scene docks and holding areas in storage levels. The backstage is private, and would therefore have its own circulation relating to staff and performers. This element in the programming would be located in the basement, as seen on the axonometric with direct access to the stage.

As this is not a traditional theatre, the production space would differ. Instead of

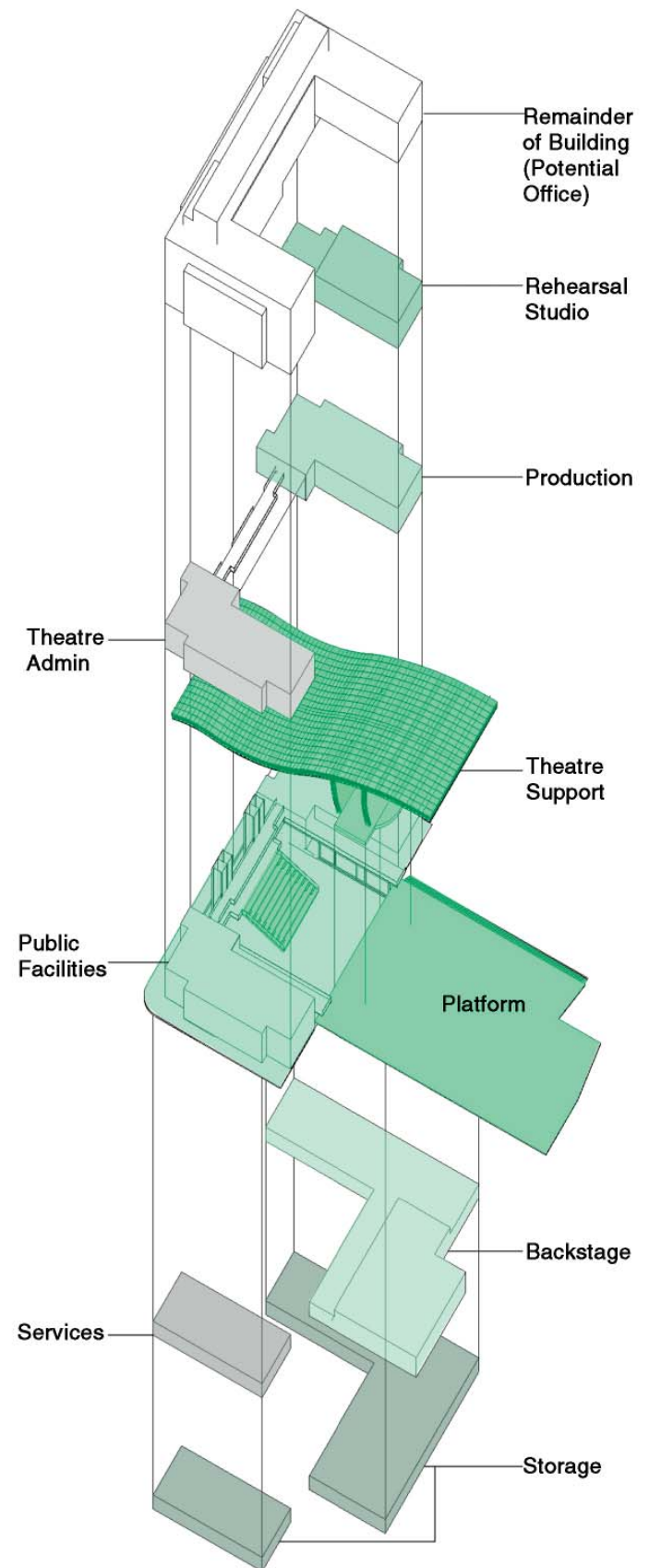
a large area for scene production to create an environment, surroundings are rather created with the use of sound and light. It is therefore important to locate an electrician's workshop in close proximity to the stage with available storage. A costume shop would still be in use depending on the nature of the performance and would include admin, design, material store, dye room and fitting room. A prop shop would also be necessary and include a workshop, admin and design. These areas should be linked by a vertical service lift where materials, costumes and props and can be moved efficiently between levels from the basement storage areas and backstage to the production space above as seen on the axonometric.

A rehearsal studio contains a large studio with sprung floors which can be divisible into smaller areas by sliding panels. These studios should lead off from change rooms which would be in use depending on the nature of performance the artist would be practicing for. The green room and kitchenette are available as communal areas where performers can interact and relax. This rehearsal studio should also be linked by a large service lift to allow movement of equipment that might be needed for practice. This is the reason for locating this program above the production spaces as seen in the axonometric to the right.

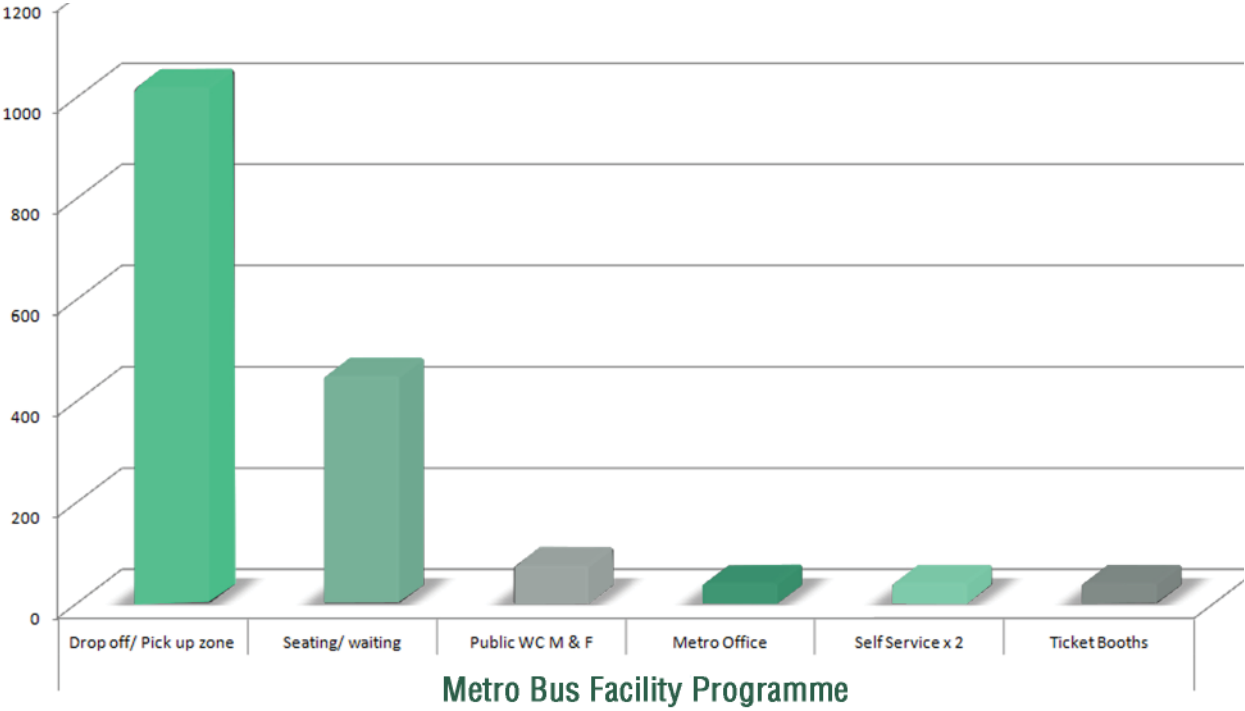
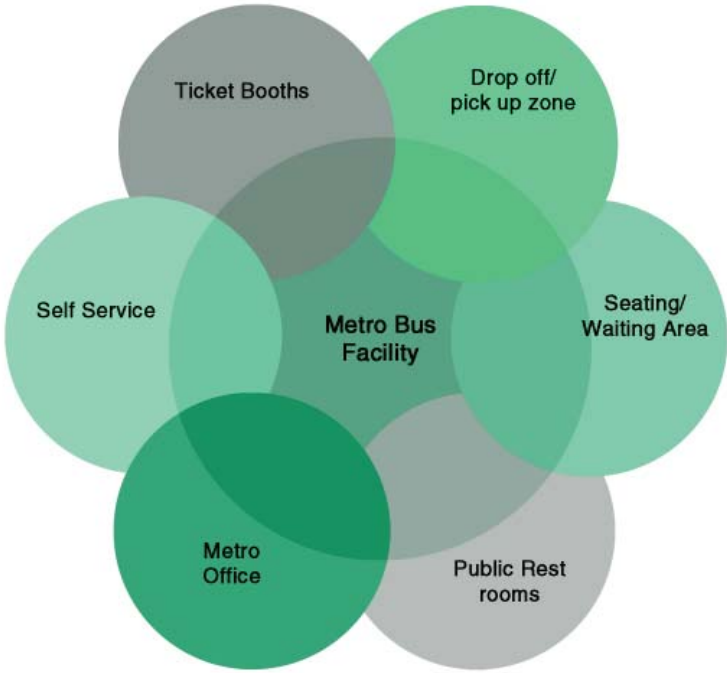
Theatre admin contains the office space necessary for the functioning of the theatre. This would include the financial and marketing offices, management suites for the general manager and director, theatre manager, technical director, artistic director and production manager. Conference rooms are available for meetings and a reception to welcome visitors. A kitchenette and WC also need to be available for use of the staff. As seen in the axonometric, the administration is placed on the same level as production but on the west wing of the building. This allows all staff to congregate for business or social purposes when using the communal staff facilities.

Large storage facilities are needed in a theatre to house equipment, materials or props when not in use. A holding area is needed when deliveries occur and must be located centrally to the storage areas. I am proposing to use the stage as the main vertical movement from delivery to the holding area as it is a large flat space which could allow movement of bulky items. This must also be linked by the service lift to the production levels above. This is a private facility not in need of daylight and is therefore located in the basement as seen in the axonometric.

Finally, the services relating to the building will also be located in the basement. This contains a generator room, service plant room, air conditioning plant, HT and LT rooms, fire water storage and recycling area. I have made provisions for rain water storage and filtration as I propose to collect water from the large expanse of Gandhi Square but further area should be provided in the main underground parking lot at a central location to house larger volumes of water.

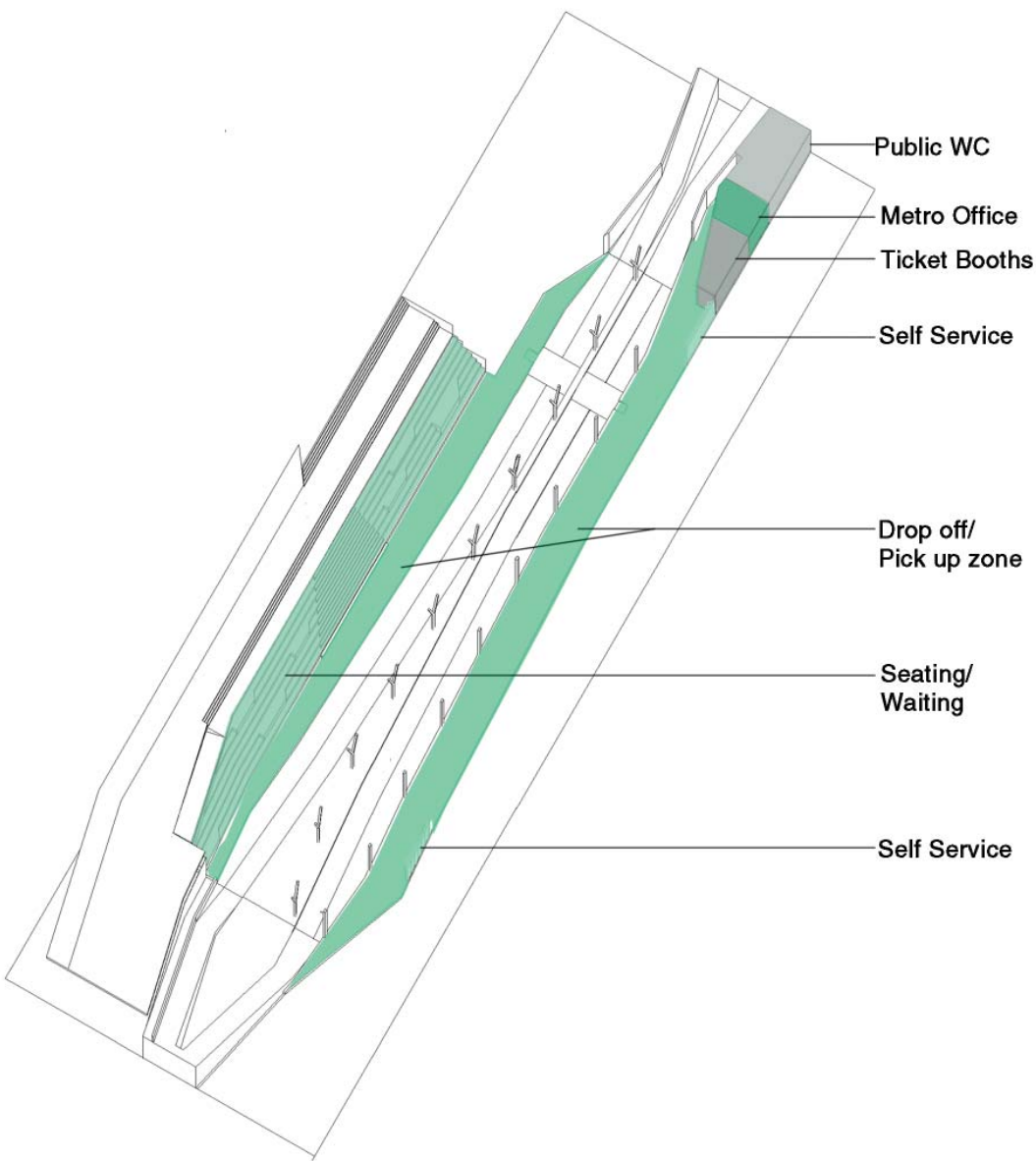


Metro Bus Facility

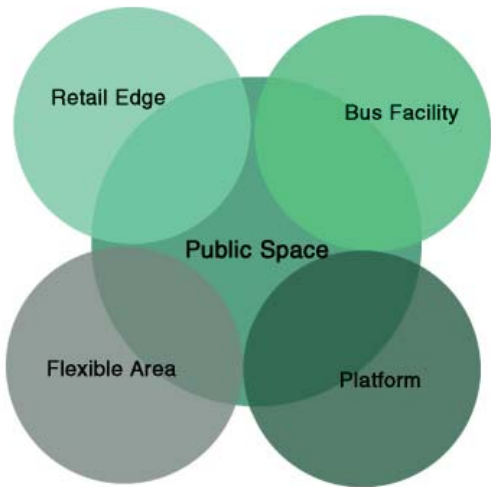


Gandhi Square contains a Metro Bus Terminal and it is therefore important that I incorporate the redesign of this terminal in my intervention. I have divided the terminal into 6 elements as seen in the bubble diagram.

The bar graph to the left depicts that the drop off/ pick up zone requires the most area, as there are people constantly arriving and departing throughout the day. Seating areas where people can wait for their bus and view the activity should be neighbouring this zone, but also welcome the public space above. The axonometric to the right reveals this seated area by the multiple steps which descend to the main Bus facility. Due to the multitude of commuters it is important to consider public facilities such as restrooms, ticket booths (to replace the existing booth that was not adequate for the site) and self service machines which are more efficient. Finally, I have made provisions for a Metro office near the ticket booths in case any problems arise as seen in the top corner of the axonometric. The current metro office is located in the arcade to the south, which in my opinion, is not near enough or visible to even the existing metro facility.

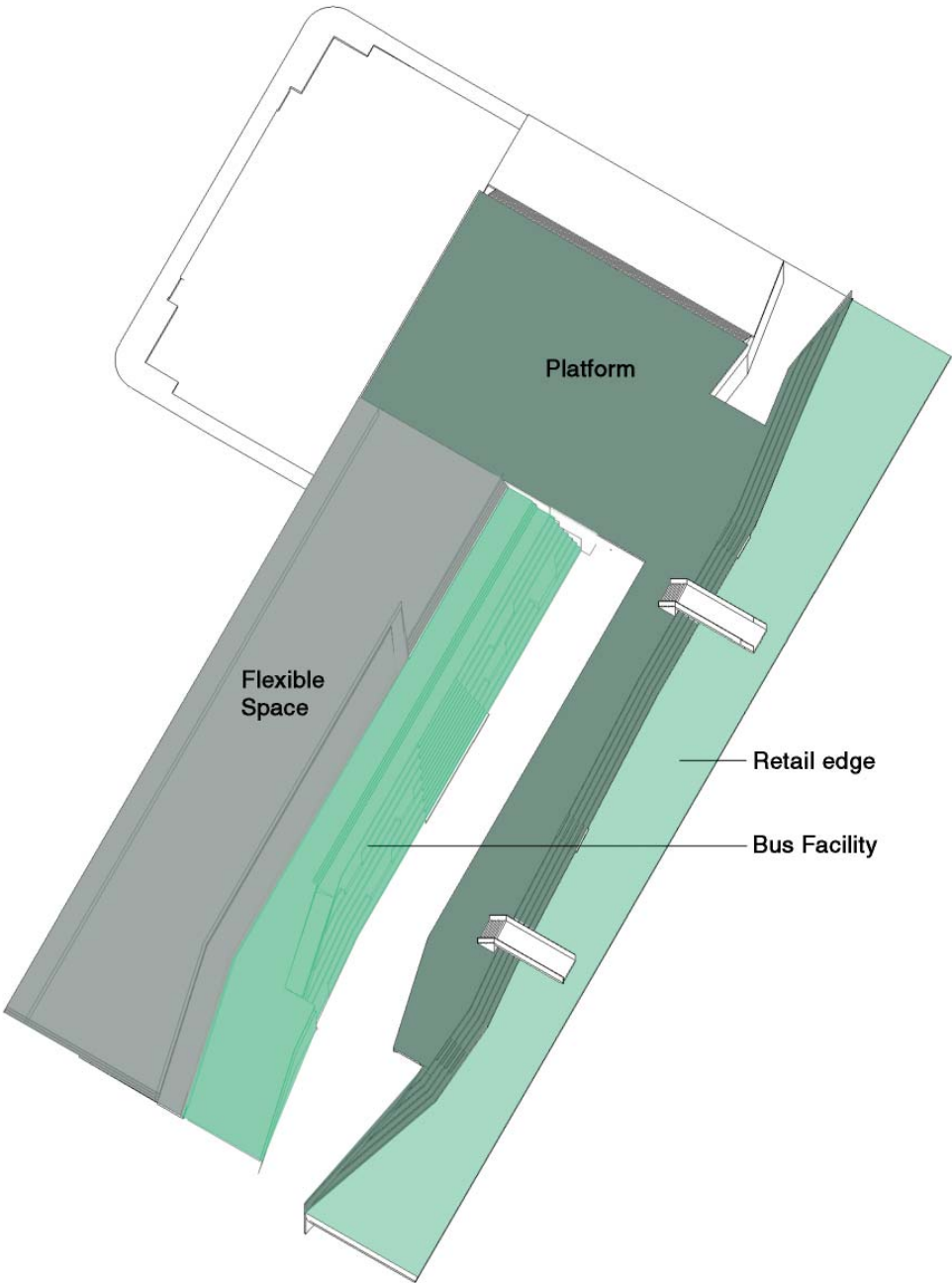
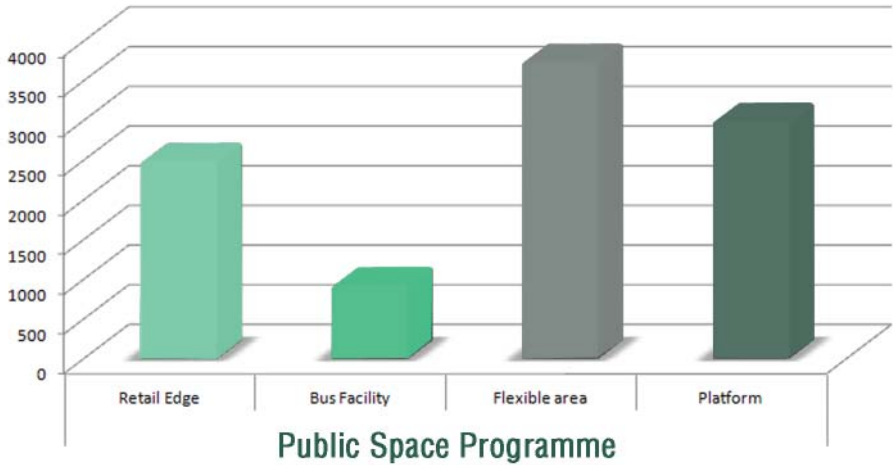


Public Space



The public space involves 4 main areas; the retail edge, the bus facility, the flexible area and the platform by the theatre. This space therefore incorporates both the bus and the theatre, and therefore needs to work as the harmonious transition zone between the two as well as providing adequate space for the general public.

The retail edge exists to the south, which is the most active edge, as previously discussed in the mapping chapter. The raised platform encourages people to gather during a performance, or it can be used as a flexible public space when not in use. The flexible area will be designed as a softer and more leisurely space with urban furniture promoting a tranquil environment. This area will also function as a spill over space for the theatre, and is adjacent to the stepped seating leading to the bus facility.



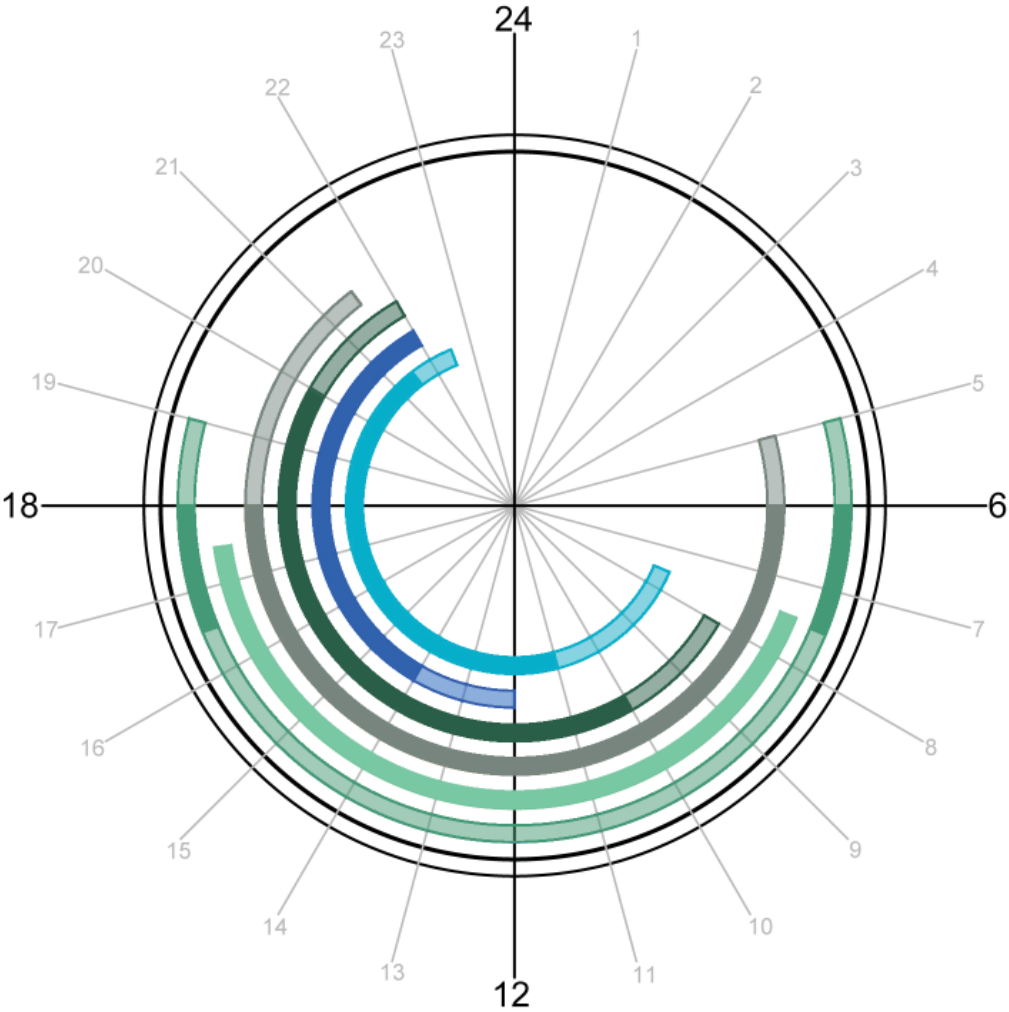
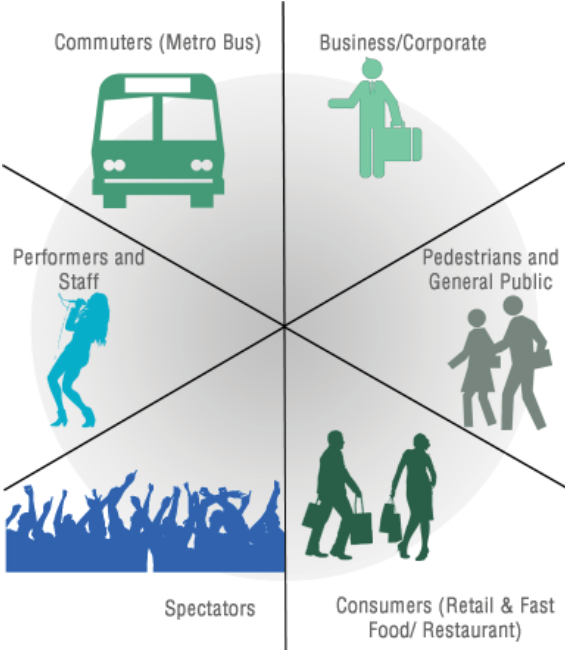
User Groups

Due to the addition of the theatre, the user groups comprise of an additional 2 groups (spectators and performers/staff), therefore 6 in total as seen in the diagram. The 24 hour clock diagram reveals the length of time each user will be present on the site and when it will be most active, illustrated by the solid fill.

The commuters will remain the same with their peak hours in the afternoon and the morning. Due to my intervention, I believe the volume of commuters arriving at Gandhi Square would increase due to more attractions being present. Business will continue as normal from 7.30 to 5.30 but due to the proximity of the offices, there would be more people present in the square who welcome a healthy form of interaction during their break. I would still expect pedestrians moving across the site to be concentrated during the day and move into the evenings due to the presence of restaurants and bars in the area. I propose that more retail, restaurants, bar lounges and cultural spaces would move into the square (as my program depicts) along the ground floor plane due to the development of the theatre. This being a more active space would attract a greater number of consumers in the day into the evening. This of course would be more lively during the weekends.

The new user groups which would emerge due to my intervention are firstly the

spectators. Most shows would take place in the afternoon and evening due to lighting effects which would alter the environment. Secondly, the performers and the staff facilitating this production would be present throughout the day to set up and later clear the square.



Chapter

4

Understanding
technology of my
design through
precedent studies
relating to Public
Space and Stage
Construction.



IMAGE ABOVE

Plaça dels Països Catalans (Pauné, 2014)

4.1 Public Space

Precedent study of varying public spaces to identifying elements and design initiatives which would be suitable for my design.

La Plaça Dels Paisos Catalans
Urban Staircases
Plaza de los Fueros, Estella

The Design of Public Space

I believe that a sense of community is often overlooked in today's societies. A city is a place where strangers can experience and share a space, thereby facilitating chance interaction. A city enables a vibrant blend of cultures and identities which are all weaved together to form 'a common denominator among the strangers who compromise it' (Carrera, et al., 2010, p. 18).

*It is in cities where changes take place.
It is in cities where it is still possible
for public space to work as a place of
meeting and contact, indispensable for
mutual recognition, which is the basis for
any form of truly possible coexistence.
(Carrera, et al., 2010, p. 18)*

The arrangement of a public space involves the combination of 'mobility, leisure, and representation' in order to create nodes of activity (De Solà-Morales, 2010, p. 27). By the fusion of a variety of physical materials and urban furniture, a distinct urban space begins to emerge. Materials such as 'ground and mud, cobblestones and slabs, asphalt and concrete, wood and leaves on the trees' are all unique components which transform urban conditions into a interactive space (De Solà-Morales, 2010, p. 30). Furniture

includes seating, lighting, signage, shelter and walls which enable people to relate to each other and generate a specific urban quality.

*The city made of conflict and solidarity,
stability and dynamism, connection
and distance, appears in the material
condition of public space. Over and above
sociological, political and functional
considerations, public space imposes
itself as a material fact, a substratum
joining matter and idea, trying to ensure
that it turns out to be beautiful (De Solà-
Morales, 2010, p. 32).*

Materiality in terms of the sense of touch is more significant than sight. Feeling enables textures to define our comfort, our journey, and even individual experiences. Walking along a hard concrete surface or soft landscaped pathway, on a rough cobbled uneven area or a smooth slippery polished tile, all involve a different experience, as each requires a distinct transmission from the brain to the body. Handrails, position of benches and available shelter provide the space with a sense of character, as it allows for human scale, comfort, and leisurely activity. It is thereby due to the

sensation of materiality and urban furniture that a phenomenal public space comes into existence. (De Solà-Morales, 2010)

"Cities are open identities as opposed to nations, which are closed identities"
(Carrera, et al., 2010, p. 17)

Plaça dels Països Catalans

This public space, designed by architects Viaplana and Piñon, is a square located in front of Sants railway station in Barcelona, described as an entrance to the city. This once chaotic landscape dominated by vehicles served as a car park (Illas, 2012).

IMAGE BELOW

The hard square with little vegetation
(artonfile, 2014)



There was the urge to spread out in all directions, and find balance that way, like water poured over the floor; but there was also the knowledge that stillness, like the silence before it, makes what was then far now near, what was the closed now open, and makes the inanimate start to move. Things situated themselves in front, behind, above, below, inside or out; the silence becomes as audible as a scream and noises fall to a murmur, because for one instant, you are the centre of everything. (Bohigas, et al., 1991, p. 175)

This quote from above describes the process of the design which resulted in clean abstract forms connecting the site along a horizontal surface (Bohigas, et al., 1991). This hard square, compromising of virtually no vegetation, organised the public space with the use of a collection of architectural elements. By placing these

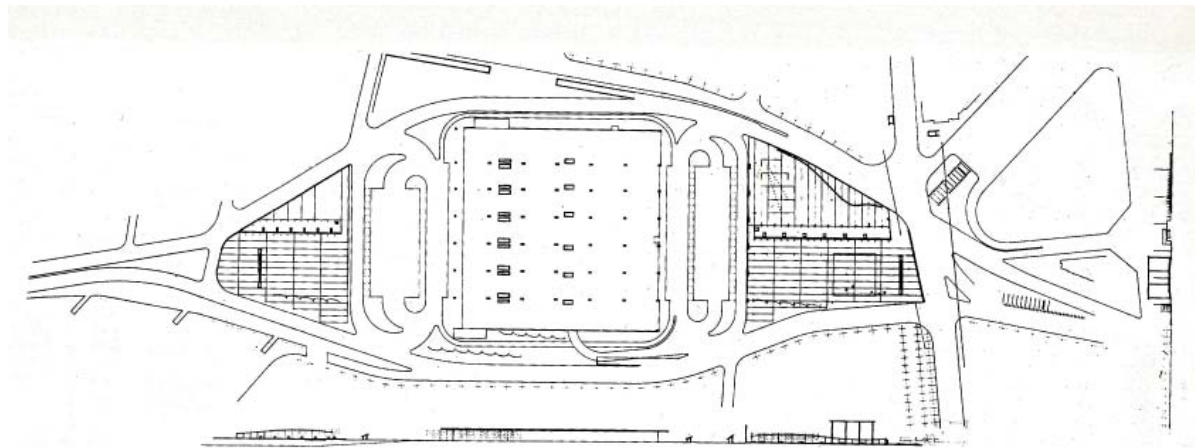
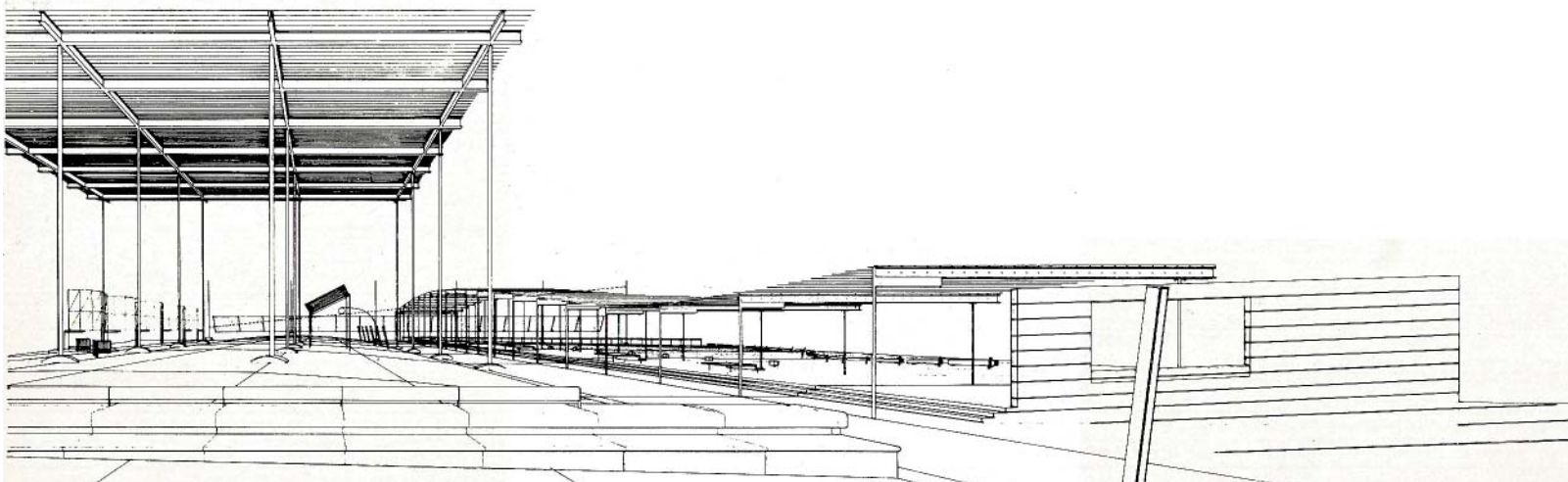


IMAGE ABOVE

Plan of Plaça dels Països Catalans (Solà-Morales
Rubió, I., 1986)



1



2



3

elements within the undefined space, the square was converted into a landmark. This was the main architectural concept, one of marking, designing a space which would be instantly recognizable. (Solà-Morales Rubió, 1986)

From the plan and surrounding images it is clear that the dominate artefact occupying the space is the canopies. These flat-roofed canopies are constructed of mesh and the curving metal screens provide shelter and interesting shadow patterns along a path. These canopies range in scale from civic and place making (image 3) to small and intimate thus providing human scale (image 2). These screens are supported by circular metal sections rising to meet I-Beams. This minimalist architectural style is present throughout the square.

The surface treatment is made up of a singular material, a rough granite rectangular paver laid in a stagger bond pattern separated into larger rectangular grids seen in the plan and image 5. This pattern and size of paver is altered when applied the tread of the stairs, announcing the level change, as well as surrounding the fountains (image 6), differentiating between

dry and wet surfaces.

Lighting towers are placed beneath the large canopy in order to illuminate the whole area. Light is reflected off the metal screen onto the paving below ensuring, comfort, and safety (image 7). This is a location which would be used throughout the day into the evenings due to the proximity of the rail station. Therefore, visibility is important aspect of the design.

Large empty metal frames, benches curving along clean lines and bollards all define the pedestrian area surrounded by bustling vehicular roads (image left). This simple urban furniture provides

IMAGE 1 & 4

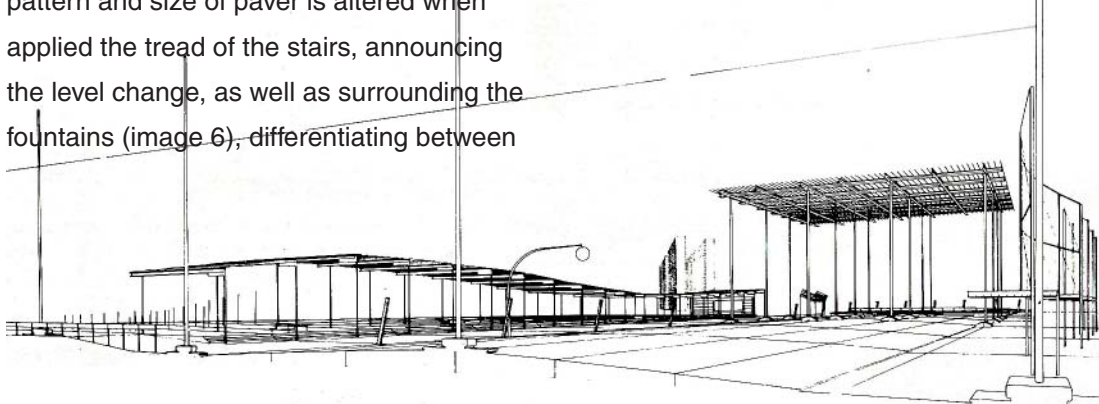
3D of the flat roofed canopies (Solà-Morales Rubió, I., 1986)

IIIMAGE 2

Interesting Shadow Pattern due to the overhead canopy constructed from metal sections. (artonfile, 2014)

IMAGE 3

Large flat roofed canopy constructed of mesh. (Dewald, 2006)



4

IMAGE 5

Rough Granite paver laid in stagger bond pattern. Pattern altered to announce level change. (artonfile, 2014)



5

IMAGE 6

Pattern altered to differentiate between dry and wet surfaces. (Bohigas, 1991)



6

IMAGE 7

Lighting towers are placed beneath the large canopy (Solà-Morales Rubió, I., 1986)



7

IMAGE BELOW

Large empty metal frames, benches curving along clean lines and bollards all define the pedestrian area surrounded by bustling vehicular roads(Bohigas, 1991)



space with character and a human scale. Further custom designed benches/tables constructed from stone are placed beneath the canopies providing sheltered seating, giving passerby's an opportunity to rest and observe (image 8).

There are certain similarities that I can pull from this precedent that will influence my design. Gandhi Square is currently dominated by busses and there is little or no pedestrian space. It is a transport terminal just as this square is, located in front of Sants Station. The user groups would therefore be very much alike in terms of the time and duration the site is occupied. My intervention would not only function during the day, but also in the early morning and evening when people would be commuting to and from work. I would need to design a well lit area which would provide safety within the city as well as urban furniture relating to the transport terminal, such as waiting and seating spaces. Johannesburg's climate can be harsh, the heat could be unbearable at times, and thundershowers occur in the summer period. Adequate shelter is there important, not only for shading, but also to provide users with shelter from the rain. Throughout the design

of Sants Square, small gestures relating to human scale make this a great public space. The public have a defined space which is separate from the traffic and adequate shading and seating provides comfort, and whilst also guiding its users with the positioning of architectural elements. The paving patterns and materials are altered at times to announce certain moments, whether this be a level change, a pathway, or water from a fountain. The concept of marking captures a recognizable space and appeals to the civic scale and nature of the space which is currently needed in the existing Gandhi Square. Although it is a hard space, the artificial nature of the square provides a robust character, a character which would be needed within the unaccommodating Johannesburg city.

IMAGE 9

Shadow form the canopy structure above
(artonfile, 2014)

IMAGE 8

Custom designed benches/tables constructed from stone are placed beneath the canopies
(Viaplana, n.d)



8



9

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IMAGE 1

Two-towered church at the top and the fountain at the base. (Gatje, R. F., 2010)



IMAGE 2

The Baraccaccia Fountain marks the central crossing of the square (Gatje, R. F., 2010)

The Urban Staircase

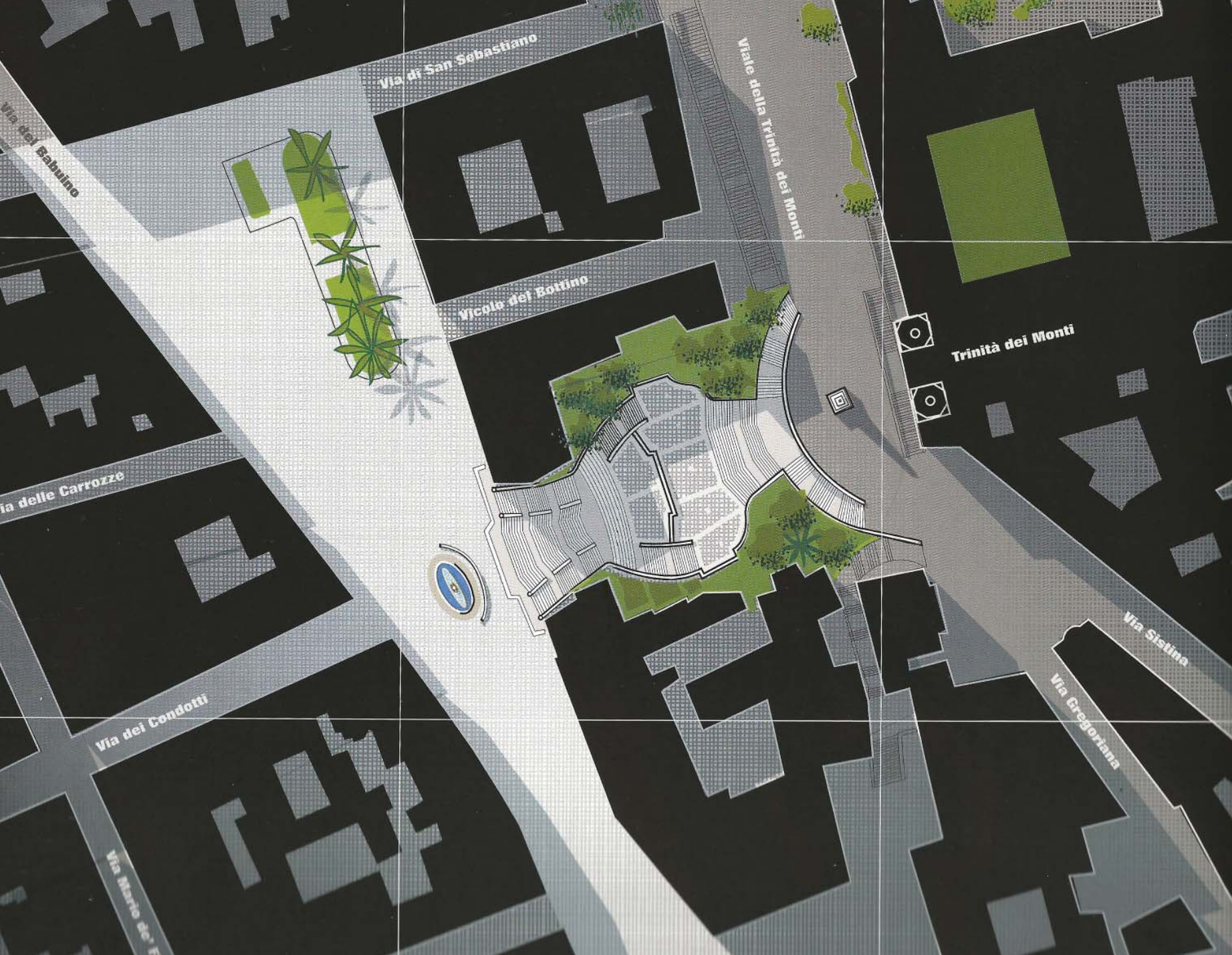
Some of the most popular and successful public spaces are staircases. My design involves varying levels of interaction separated by stairs which function as seating and gathering spaces. This section demonstrates why these vertical public spaces are successful.

The Piazza Di Spagna in Rome is dominated by Spanish Steps (refer to image 4). It is described by Gatje (2010 p.98) as 'what may be the most dramatic flight of stairs in the world' leading to the Trinità dei Monti (two-towered church) and an ancient obelisk at the top as seen in image 1. At the base exists the Spanish Embassy and Via del Condotti Street, the shopping street which provides vast activity due to the consumers below. A crowd often encircles the Barcaccia, a half sunken boat fountain also located at the base (image 2), yet

another attraction holding the crowd. (Gatje, 2010)

The one hundred and thirty-seven steps are designed in a symmetrical shape with 12 landings occurring at intervals between the steps (Gatje, 2010). This space is so successful as it functions not only as a level change and link to the church, but also a space to enjoy the spectacle of the street. Locals and tourists alike rest in the sun whilst conversing amongst themselves, or gaze west at the commercial activity and the bustle around the fountain. Steps provide a platform to observe others and the attractions below, and I believe this the reason the Spanish Steps are incredibly popular (image 3 & 5).





5

4

IMAGE 3

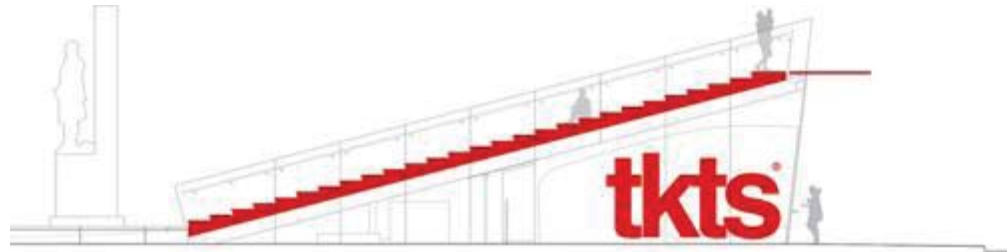
Users gazing west at the commercial activity and bustle below (Heritier, 2010)

IMAGE 4

Plan of Piazza Di Spagna (Gatje, R. F., 2010)

IMAGE 5

View of the spectators from the base of the stairs (Tomaz, 2010)



6

It is not much of a stretch to draw parallels of an increasing desire to sit back and watch the spectacle of the street to the increasingly consumerist society in which we live. (Cormier, 2012)

where people enjoy to observe the activity of others (image 8).

This study is relevant as my design involves many steps which separate the activity of the Metro bus terminal, the elevated stage and gathering area, and the resting, waiting public space. With an active retail edge to the south and the scurry from commuters beneath, a similar concept would enable the public with areas to sit and examine the activity from an elevated view point.

It is no surprise that the glowing red glass steps in Time Square, the height of the spectacle due to neon signs illuminating the square is so successful (image right). This staircases houses a theatre ticket booth beneath (image 7), but the stairs are devoted completely to the spectacle of the street as it does not lead or function to link anything. People sit, relax, enjoy the activity below form a 'glorified traffic island' (Cormier, 2012). We live in a consumerist society,

IMAGE 6

East elevation of the Times Square staircase (Eastman, 2009)

IMAGE 7

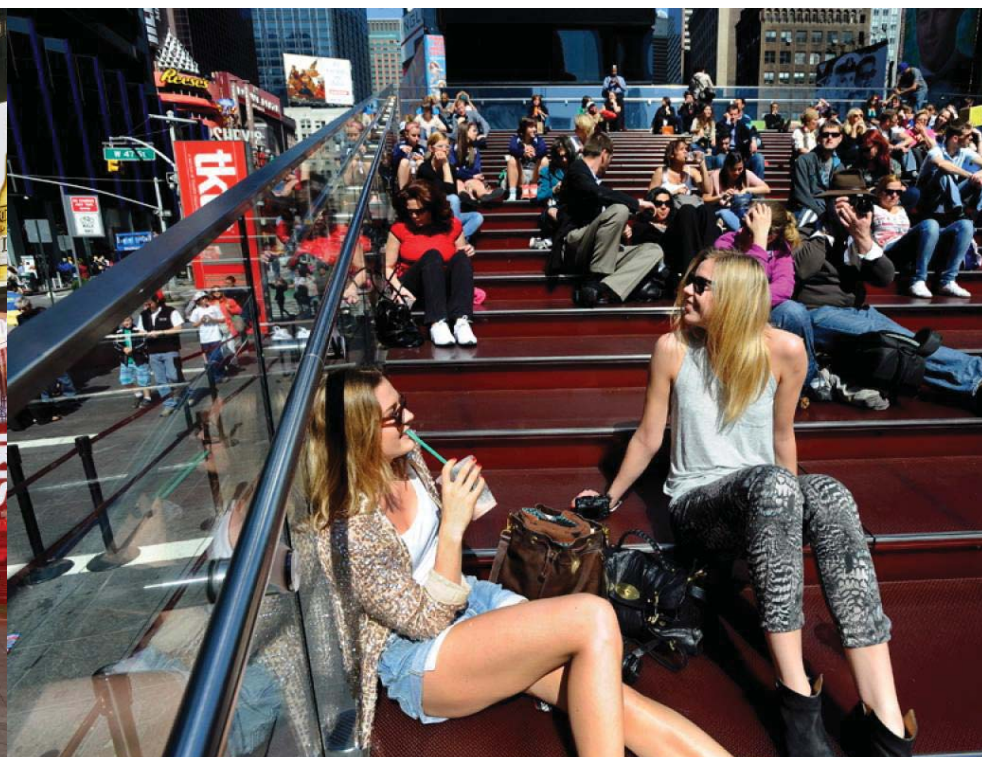
Tkt booth beneath the staircase (Eastman, 2014)

IMAGE 8

People sit and enjoy the spectacle of the street (NYdailynews, 2014)



7



8



IMAGE

The ruby red stairs located in a 'glorified traffic island' at the height of the spectacle in Times Square. (Eastman, 2014)

Plaza de los Fueros, Estella

The Plaza de los Fueros is the predominant public space in the town of Estella designed by architect Francisco Mangado. A large kiosk in the centre and vehicular movement along the periphery once occupied the space. Today it has been transformed into a pedestrian area, as seen in the plan and the images 1 & 2. The church of San Juan faces towards the square and further historical buildings create a sense of enclosure. (Galiano, 1994)

Texture as well as street furniture has been

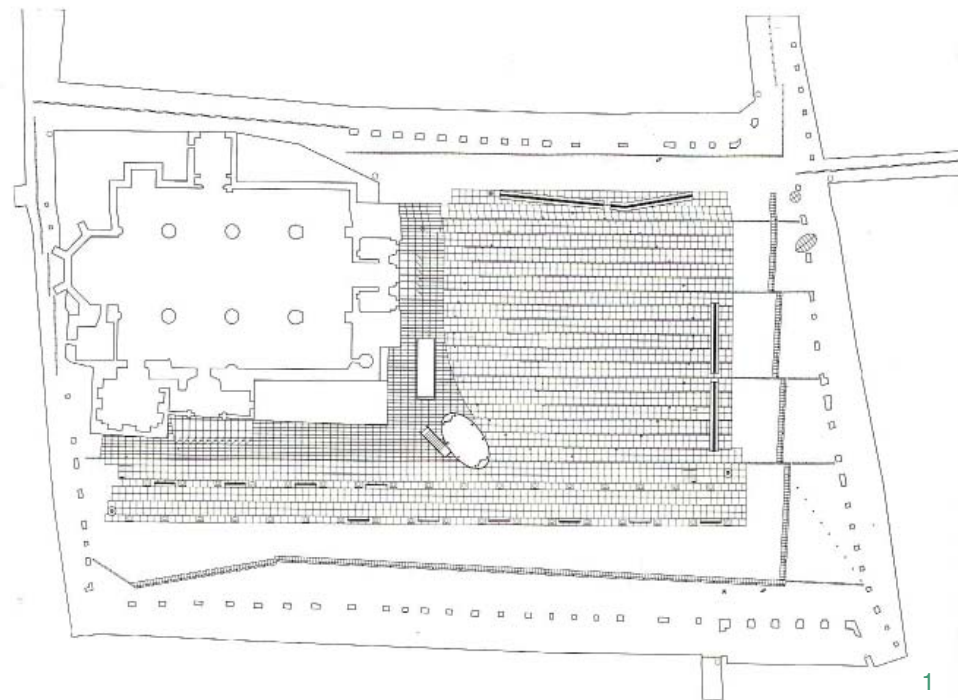
incorporated to order the square. Cobble stones surround the perimeter of the square creating a sense of unity and granite slabs are laid within this boundary (Galiano, 1994). These two textures provide a subtle differentiation of activity, one being the main movement route marked by the cobble stones, the second being the public area where people can gather, apparent due to the granite slabs. The granite pavers are suited for hosting a variety of events and functions, therefore permitting flexibility.

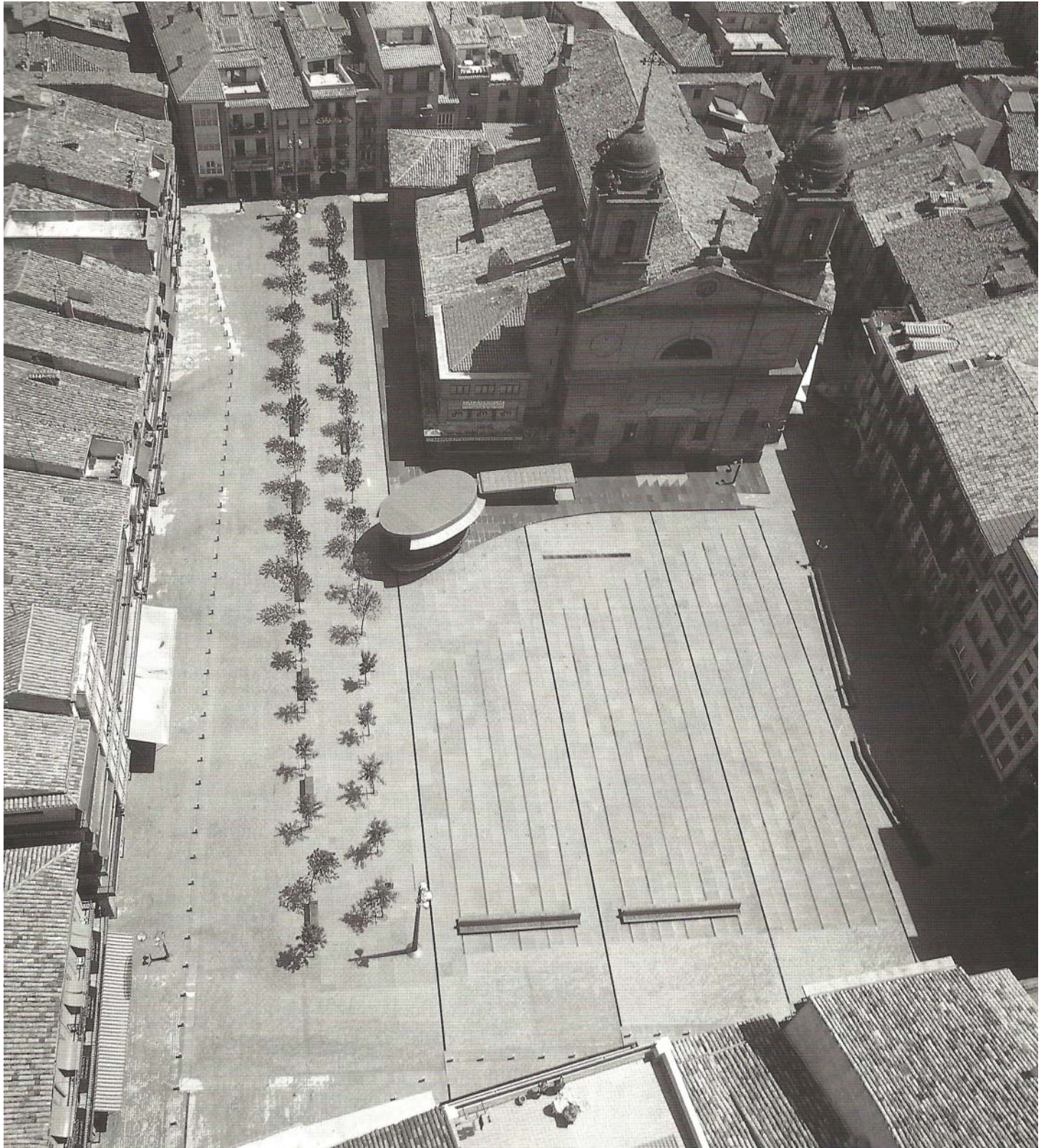
The darker stone surrounding the church as well as the permeating lines across the vast paving area, 'mark out the scale and, by contrast, express principles of signification' (Galiano, 1994, p. 64).

The trees, benches and kiosk are located to one side of the square, with the vegetation and street furniture arrayed across a straight line. This order clearly demarcates a large open flexible space which the church opens out towards (Galiano, 1994). Subtle shifts within this rigid grid of horizontal lines create moments which encourage movement into the space. These shifts are seen by the benches to the north and the bollards to the south which slightly deviate into a diagonal direction (image 3). Lastly, not only are there

IMAGE 1

Plan of Plaza de los Fueros
(Galiano, 1994)





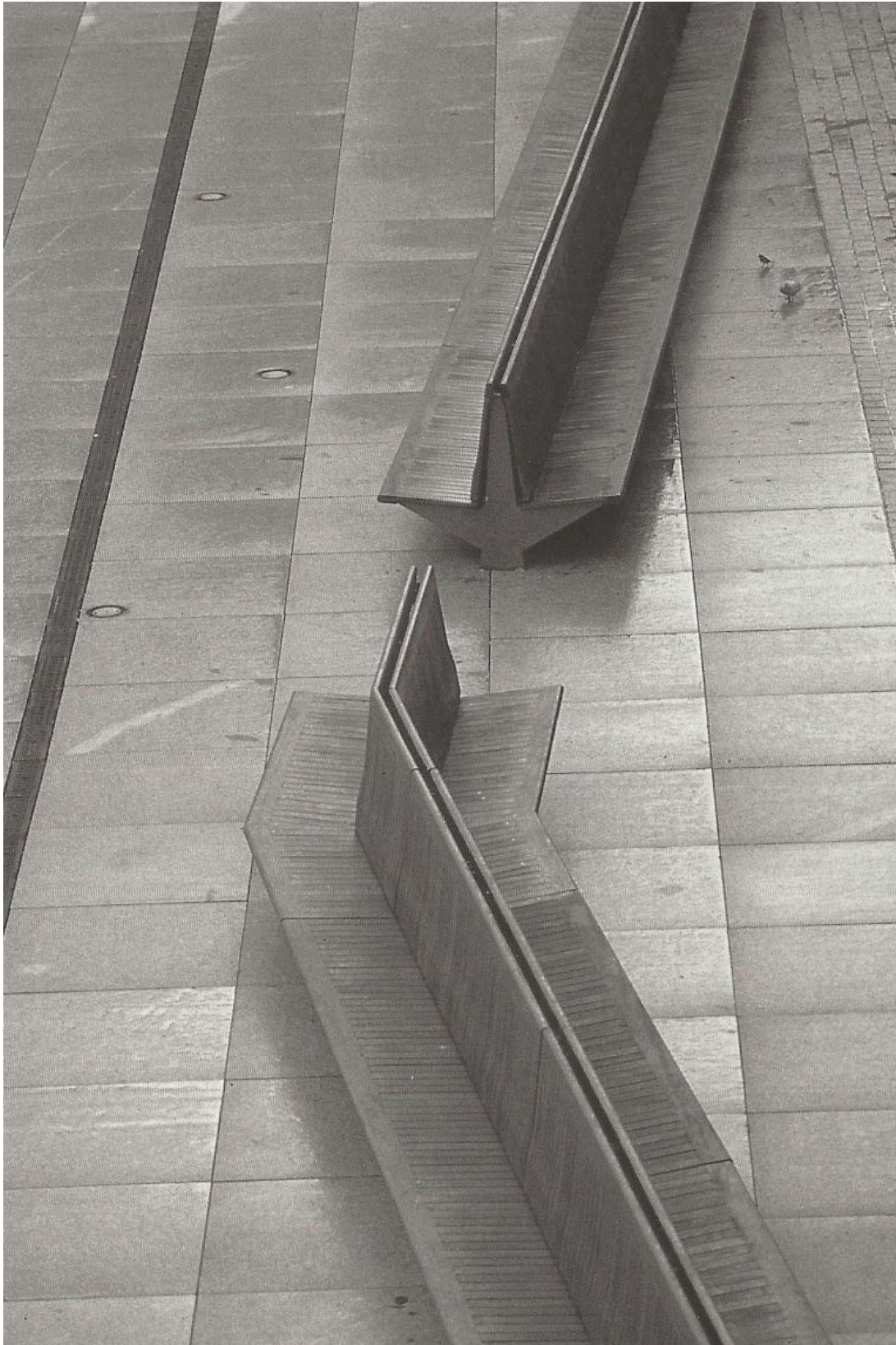
2

IMAGE 2

Aerial view of the square (Galiano, 1994)

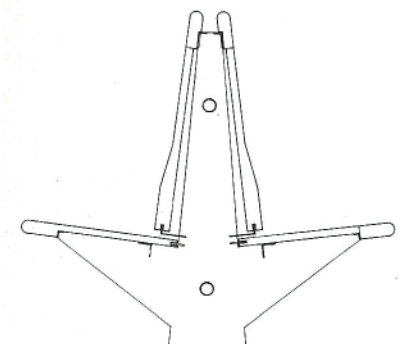
IMAGE 3 & 4

View and detail of the street furniture (Galiano, 1994)



spotlights illuminating the main space, but there also exists a circular pattern of lights beaming from the ground floor plane as seen in image 6 .

This precedent has influenced my design as texture has communicated movement routes, areas of significance as well as scale. The positioning of urban furniture and trees has also provided a method for framing a space. The subtle moments which break from the solid geometric horizontal lines encourage entry into the square whilst still protecting the space. I believe that providing light on a variety of levels, the floor level and raised above, creates interesting experiences and views of the space.





5



6

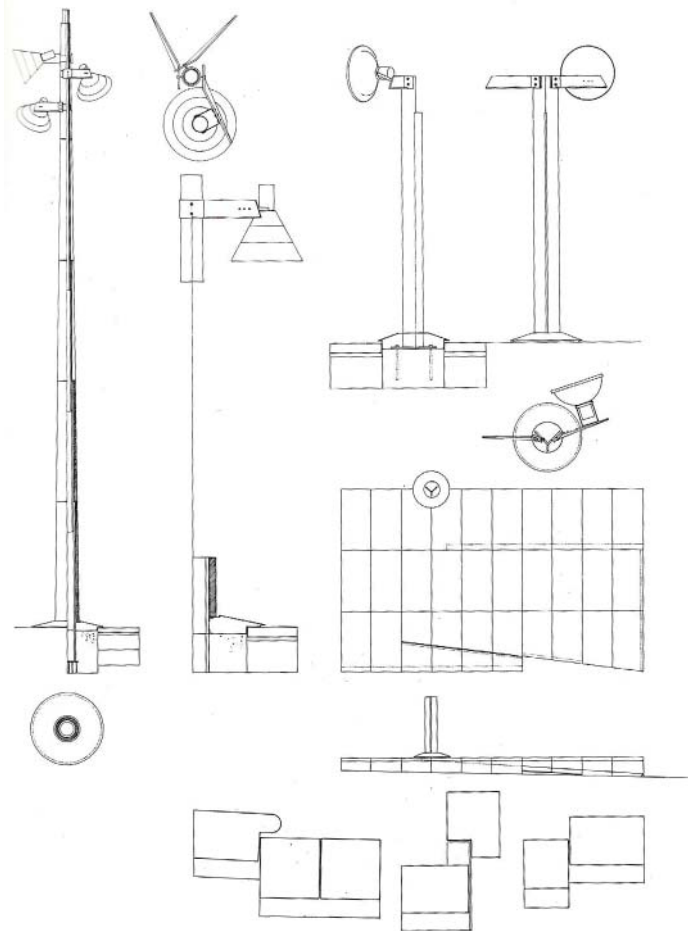


IMAGE 5

Aerial view of the square
(Galiano, 1994)

IMAGE 6 & 7

View and detail of the
street furniture, seating and
lighting (Galiano, 1994)

7



IMAGE ABOVE

Division Bell, Pink Floyd
performance (Lester, n.d.)

4.2 The Stage

Detailed investigation of Mark Fishers temporary stage construction and his use of light and sound as material of architecture.

“Staged Architecture”

Staged Architecture

The conventional materials in architectural design that are structured to define space are often constrained to the physical realm. We build masonry walls, enclose ourselves in glass transparent boxes framed by mild steel, or cold concrete columns support the structure overhead. Materials of light and sound are often overlooked to define a space. Mark Fisher has designed stages for many popular rock concerts with the use of electric light and explosive sound as his main design components.

Signature architects stylise their designs, brand them like a perfectly tailored *Ralph Lauren* suit. Fisher on the contrary, creates an architecture which is malleable, changing to suit the desire of the band. Each performance is made up of a stage, lighting, and sets. The identity of each band is therefore distinguished by magnifying design elements which express their work (Holding, 2000). Fisher's designs are temporary and placeless, moving from city to city to each performance. The space he creates with the elements of light, sound and image, is one which is momentary. The temporary nature of his creations therefore addresses time as well as space, as opposed to 'built architecture remaining fixed' in time (Greene,

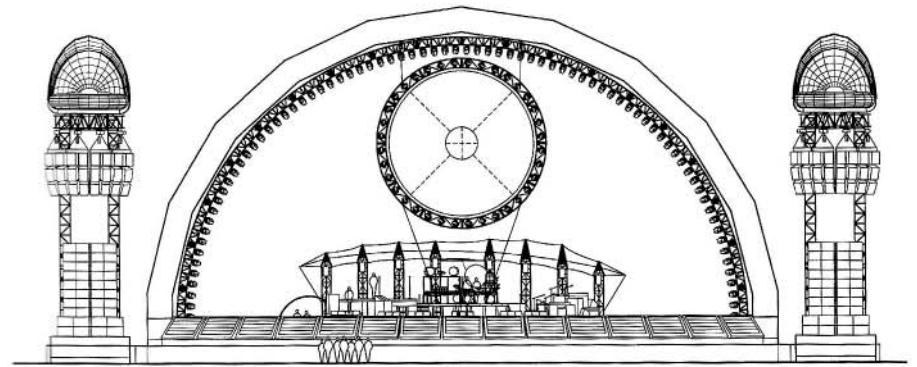
2000, p. 9). A rock concert is therefore a spectacle, only a temporary moment to be experienced by the masses. (Greene, 2000)

Rock concert audiences are presented with quasi-rituals, oven-ready lifestyles; like shopping malls the stadia become post-modern sites of happy consumption. Media recycling makes experiences a saleable commodity and allows the machinery of consumer rock 'n' roll to make a living, but more importantly it gives it a grand, lyrical, spectacular, poetic (but momentary) physical presences in an ephemeral post-modern culture. (Greene, 2000, p. 9)

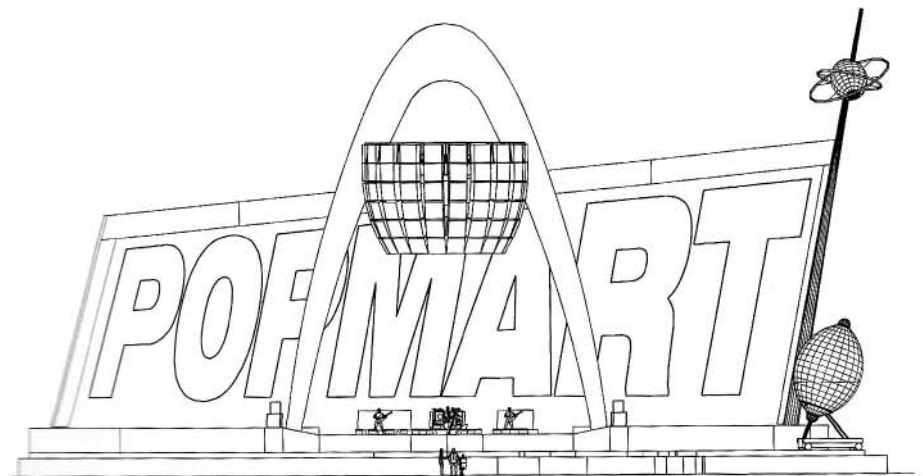
Fisher designs entertainment architecture, which enables social interaction not only between the audience and the performers, but also amongst the audience members. This interaction is facilitated by manipulating the surroundings of the space in which the crowd inhabits. The audience therefore participates by 'becoming emotionally and physically involved' in the performance (Holding, 2000, p. 10).

The task of the designer in this scenario is to fashion an environment in which

this dynamic relationship can be played out, creating a performance space that reinforces the message of the band and their music, and intensifies the experience of the crowd . (Holding, 2000, p. 10)



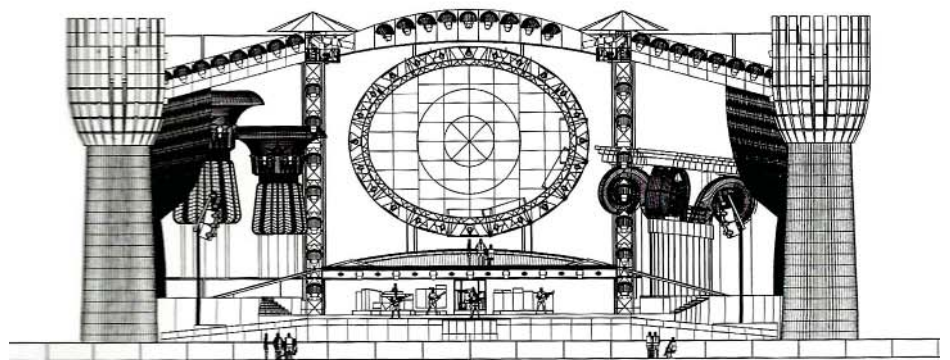
Pink Floyd Division Bell 1994



U2 POPMART 1997

IMAGE RIGHT

The various brand identities that Fisher creates for the band (Holding, 2000)



Rolling Stones Bridges to Babylon 1997

Division Bell

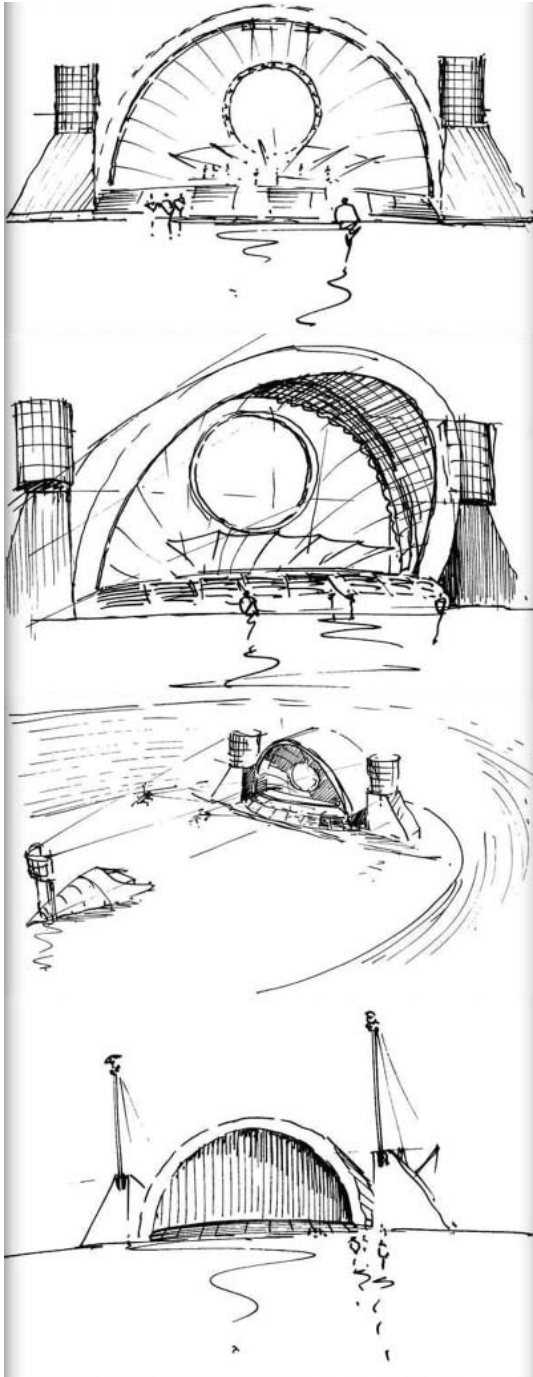


IMAGE ABOVE

Conceptual drawings of the Division Bell
(StuFish, 2008)

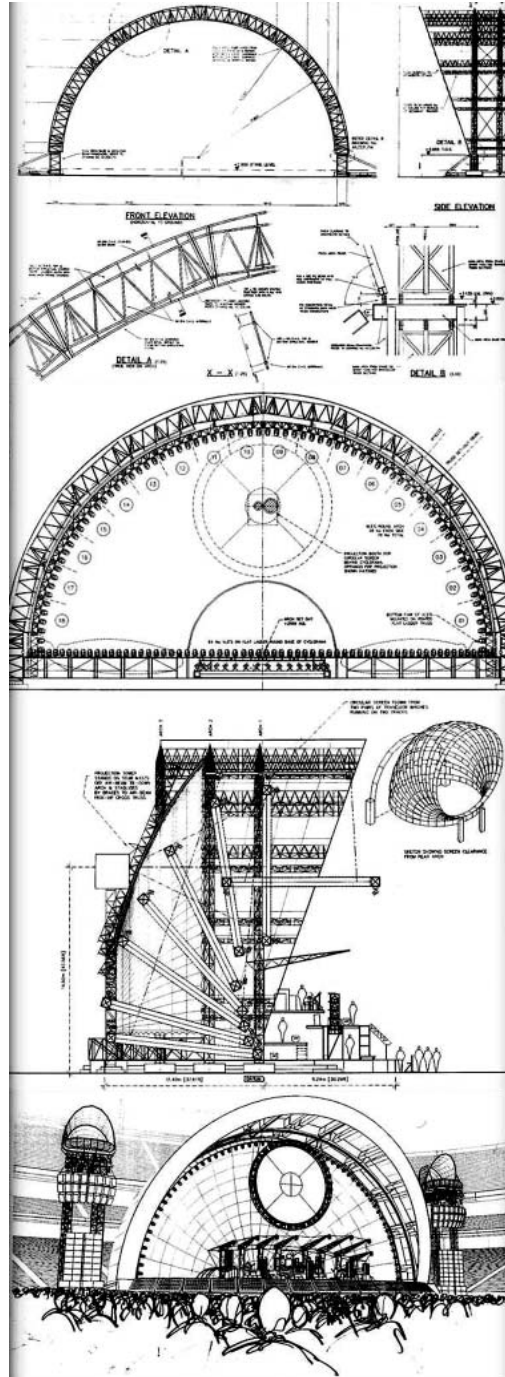


IMAGE ABOVE

Technical drawings of the Division Bell
(StuFish, 2008)

In 1994, Fisher worked on the Division Bell stage for the performance of Pink Floyd. The origins of Fisher's concept involved immersing the audience into an adventure of sound and light. The performers were not the solitary focal point but rather an element in the whole. The use of soundscapes and visual effects enhance their work with the fusion of spectacular lights, projections of film and oil wheels. (Holding, 2000)

Mark Brickman assisted with the design and conceptualised an enormous semi-circle arched structure. 'The arched structure in the Division Bell show had the effect of creating a tunnel or gateway into another world, in which event related to music could be enacted' (Holding, 2000, p. 38). Fisher devised a practical solution to the structure of this arch, as it would need to be portable and low cost. The arch was constructed from generic rectangular trusses custom fitted with spacers to enable the curved shape necessary for the performance (seen in construction drawing images to the left). He in essence reconstructed a standard system of components into a new arrangement. As these shows are constantly moving to a different performance space, ease and efficiency of construction was important.



IMAGE ABOVE

The main arch constructed from generic rectangular trusses
(Holding, E., 2000)



IMAGE LEFT

A secondary triangular truss system, with lighting and visual effects equipment attached. (Holding, E., 2000)

Once the main arch was completed in seven hours, a secondary triangular truss system, with lighting and visual effects equipment attached, was completed and hinged to the main structure (image left). A reinforced PVC membrane was clipped into place to clad the framework. The curved wall behind the stage supported by high pressure radial tubes created the illusion of infinite distance as well as intensifying lighting effects (image below). Due to the immense size of the structure, wind loads were counteracted by with the use of a water-filled base which secured the structure to the ground. The two towers positioned to either side of the stage, provided further support for the arch. These PA towers accommodated the sound system to which the main speakers were attached. Further design involved the development of a lower transparent canopy to shelter the performers and equipment from the rain. The transparency ensured that this shelter did not obstruct the lighting effects on the rear curved wall. (Holding, 2000)

Fisher provided multiple structures for the lighting and image projection equipment to be fixed. The devices which generated the lucid lighting effects were positioned above to either side of the stage, along the

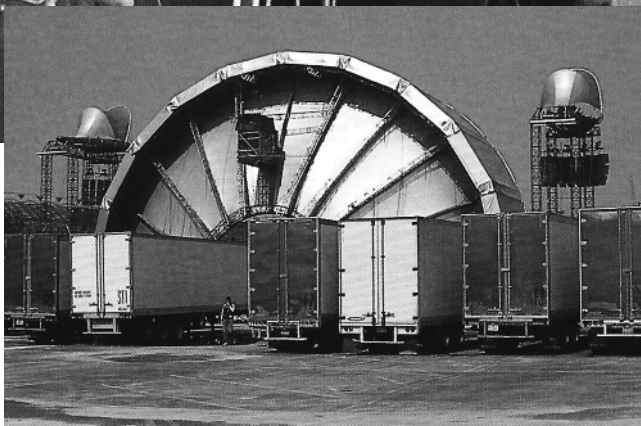


IMAGE LEFT

The curved wall behind the stage supported by high pressure radial tubes. (Holding, E., 2000)

structural arched rim and underneath the stage. This is possible due to the transparent modular decking installed which also functioned to shelter the technical equipment and lighting beneath. Lighting is further enhanced due to the angled periactoi units installed at the base of the stage along the apron. These lighting units, as seen in many images of the stage, consist of an array of revolving prisms, each with a different surface. These surfaces are either, matt black, multiple bright lights or a reflective finish. The lighting design, designed by Marc Brickman, used Varilight technology which enabled units to, 'be computer controlled to change not only the colour of a beam, but also its intensity, direction and the pattern it threw on a surface' (Holding, 2000, p. 38). The equipment used to create the psychedelic lighting effects were; the bright lighting beams, liquid light projections which illuminated images of water patterns and flowing oil. Lingerig above the stage was a giant circular screen which was back projected. Images came to life during specific points in the performance and then the screen disappeared, winched below stage. (Holding, 2000)

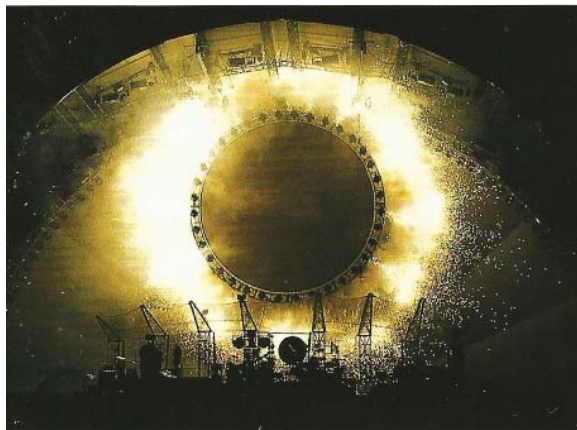


IMAGE ABOVE

The psychedelic lighting effects.
(Holding, E., 2000)

IMAGE BELOW

Bright laser beams are arrayed across the stage.
(Holding, E., 2000)



IMAGE ABOVE

FlexCurve LED panel.
(PixelFlex, 2014., 2000)

A secondary structure is positioned at the centre of the stadium to house the control desk and projection platform. From this point, the light and sound is controlled and programmed to intensify the performance of the show. (Holding, 2000)

Through this investigation I have uncovered that Fisher's stage design comprised of generic simple elements that were modified to create unusual structures. Fisher had to consider cost and portability, this is the main reason for using these generic truss forms that clip together. I on the contrary, am designing a permanent structure in Gandhi Square. My structure can be tailored and custom produced due to this permanency. I do believe that a generic type of steel truss would be beneficial with regard to the connections of equipment needed in the show. Each event is performed in the same location, but it will differ due to the various arrangement of equipment that could be winched up and positioned on the truss structure. I am therefore providing a framework, not a complete lighting or sound design, but rather a structure that caters for these different connections.

In our modern world there is a variety of

technology that is now employed in stage design. Not only are lights and projection used for special effects, but LED screens are becoming increasingly popular. Enormous LED screens made up of multiple lightweight panels are now available to rig up and click together for a seamless connection, even along a curved structure. These screens, I believe, facilitate the viewing of high quality images which could even further complement a concert performance.

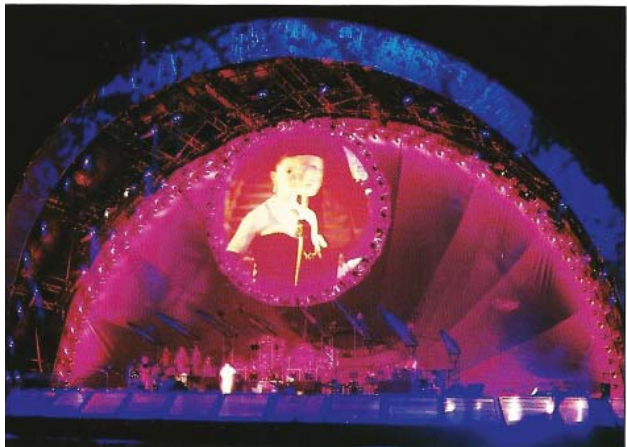
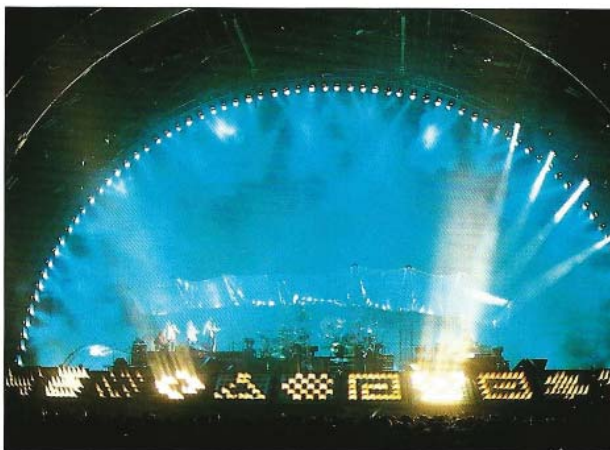
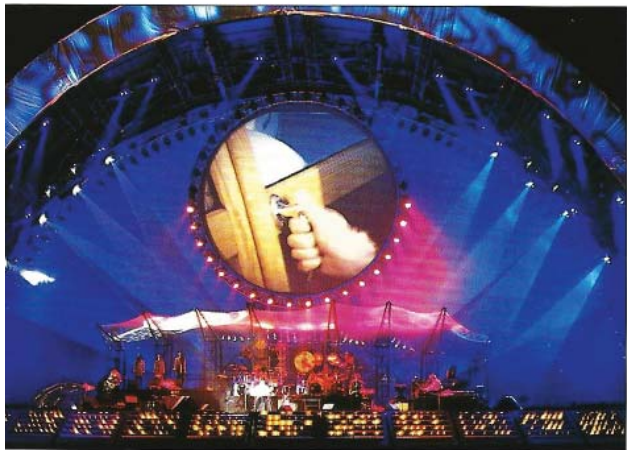
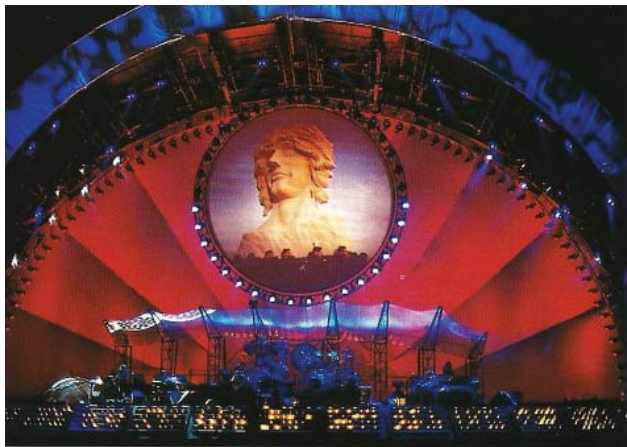
IMAGE RIGHT

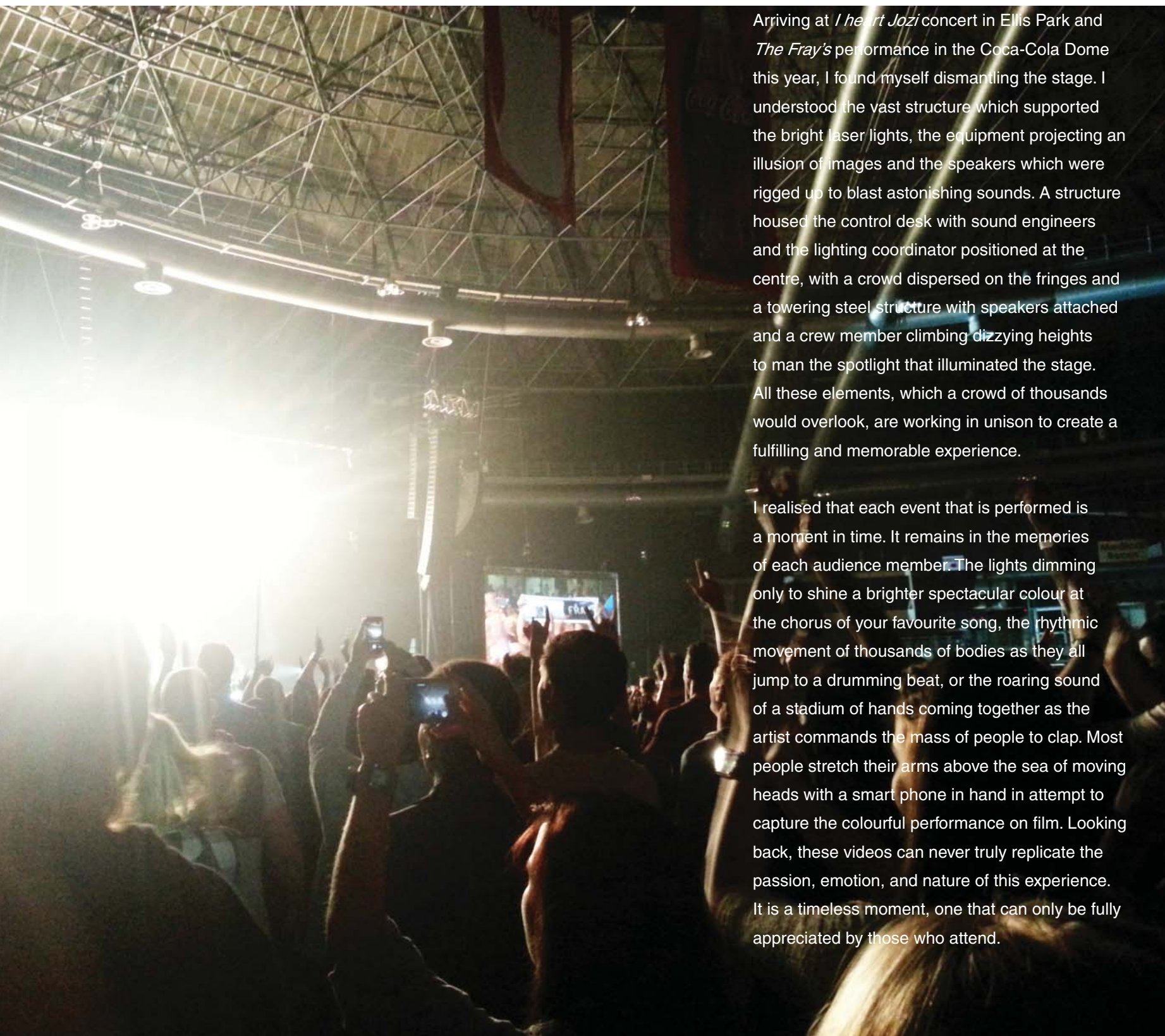
Pink Floyd performing on the stage of the Division Bell (Joburg, 2011)



IMAGE RIGHT

The psychedelic lighting effects. (Holding, E., 2000)





Arriving at *I heart Jozi* concert in Ellis Park and *The Fray*'s performance in the Coca-Cola Dome this year, I found myself dismantling the stage. I understood the vast structure which supported the bright laser lights, the equipment projecting an illusion of images and the speakers which were rigged up to blast astonishing sounds. A structure housed the control desk with sound engineers and the lighting coordinator positioned at the centre, with a crowd dispersed on the fringes and a towering steel structure with speakers attached and a crew member climbing dizzying heights to man the spotlight that illuminated the stage. All these elements, which a crowd of thousands would overlook, are working in unison to create a fulfilling and memorable experience.

I realised that each event that is performed is a moment in time. It remains in the memories of each audience member. The lights dimming only to shine a brighter spectacular colour at the chorus of your favourite song, the rhythmic movement of thousands of bodies as they all jump to a drumming beat, or the roaring sound of a stadium of hands coming together as the artist commands the mass of people to clap. Most people stretch their arms above the sea of moving heads with a smart phone in hand in attempt to capture the colourful performance on film. Looking back, these videos can never truly replicate the passion, emotion, and nature of this experience. It is a timeless moment, one that can only be fully appreciated by those who attend.



IMAGES

The stage of *I heart Jozi* and *The Fray* during the live performances.

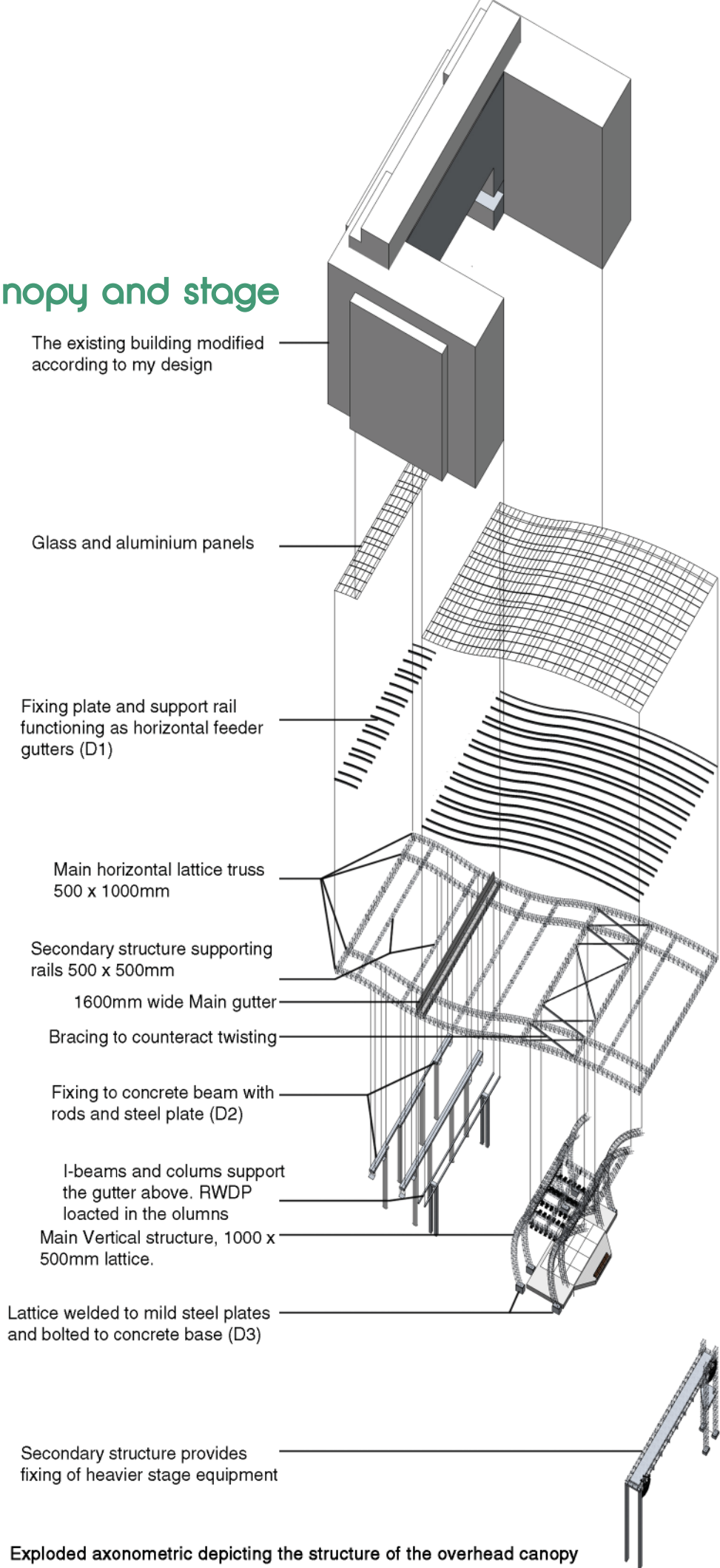
Structure of overhead canopy and stage

I have decided to take my overhead canopy and stage further to design a functional structure. I have consulted with 2 engineers from Group 5 to size the members, provide bracing and fixing points and understand the forces the structure is subjected to.

My design involves an overhead steel canopy which flows through the building from the north to the south. I have removed 4 levels on the northern structure as well as removing the internal structure to create a courtyard to make this possible. Please refer to Chapter 5, for my design concepts, for a more informative explanation of design decisions. I will be diagramming the technical aspects of the structure in this chapter.

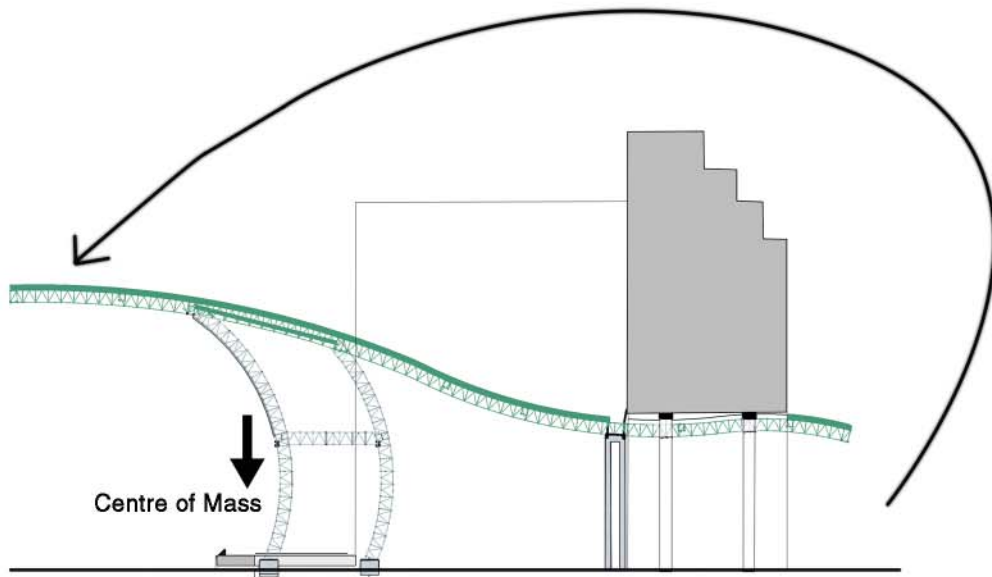
I have specified lattice beams, sized 1000 x 500mm, which will be welded together at the points of connection. The outer supports are 60mm diameter and the internal bracing is 50mm in diameter. Due to the use of hollow sections, it resists the twisting/torsion force which would occur.

The curved canopy's load is dispersed at two points; firstly by the arced columns, forming the stage, and secondly by the existing

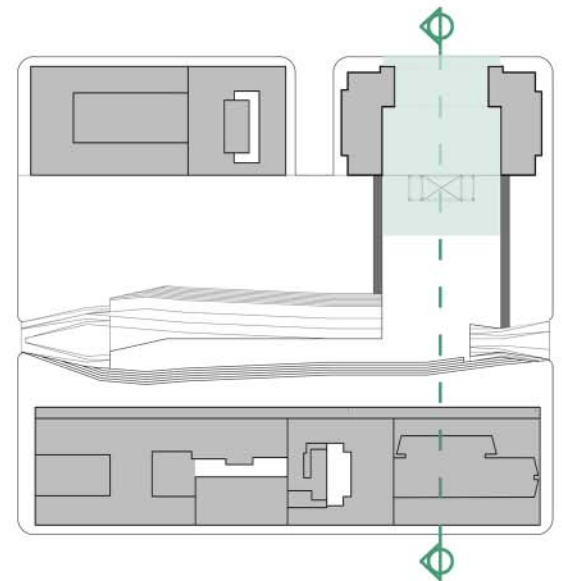


Exploded axonometric depicting the structure of the overhead canopy

Turning Moment of Canopy



Diagrammatic Section illustrating the forces the canopy is subjected to



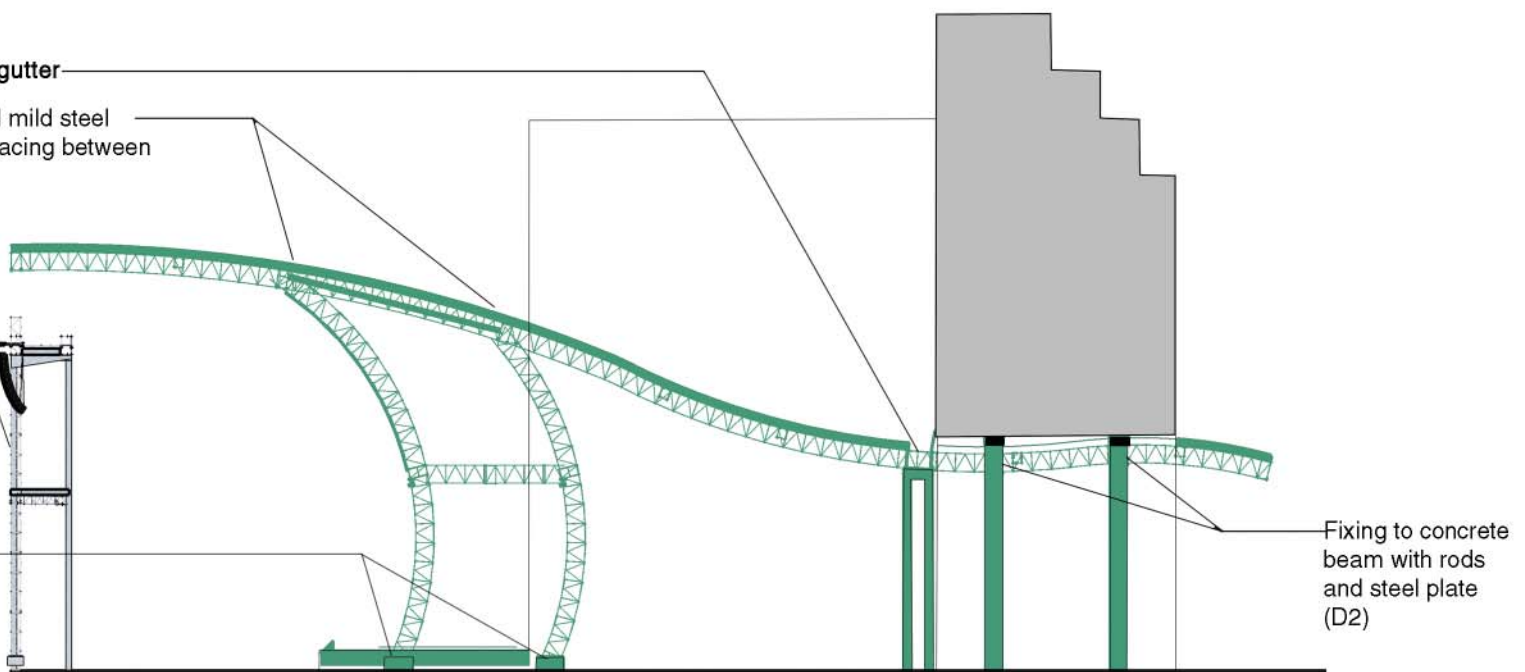
Diagrammatic location Section

1600mm wide Main gutter

Fixing points of arced mild steel
lattice column with bracing between

Secondary
structure provides
fixing of heavier
stage equipment

Lattice welded to
mild steel plates
and bolted to
concrete base (D3)



Diagrammatic Section illustrating the key components of the structural canopy

building in which it is fixed to. Due to the curved shaped of the overhead structure, its centre of mass falls past the pivoting point, being the arced columns. The canopy will therefore overturn, away from the building, anti-clockwise as seen in the diagram. To counteract this turning effect, I am fixing the structure to the building. The cantilever canopy, due to the force of gravity, will move downwards and by fixing the structure to the building, it is therefore anchored.

To counteract the twisting of the structure I have specified bracing at the point of the arced columns. This bracing is 200 x 200mm steel L-sections, illustrated in the axonometric.

The structure is fixed to the concrete beams of the building via a steel plate welded to steel lattice and threaded rods are drilled through and chemically anchored into the

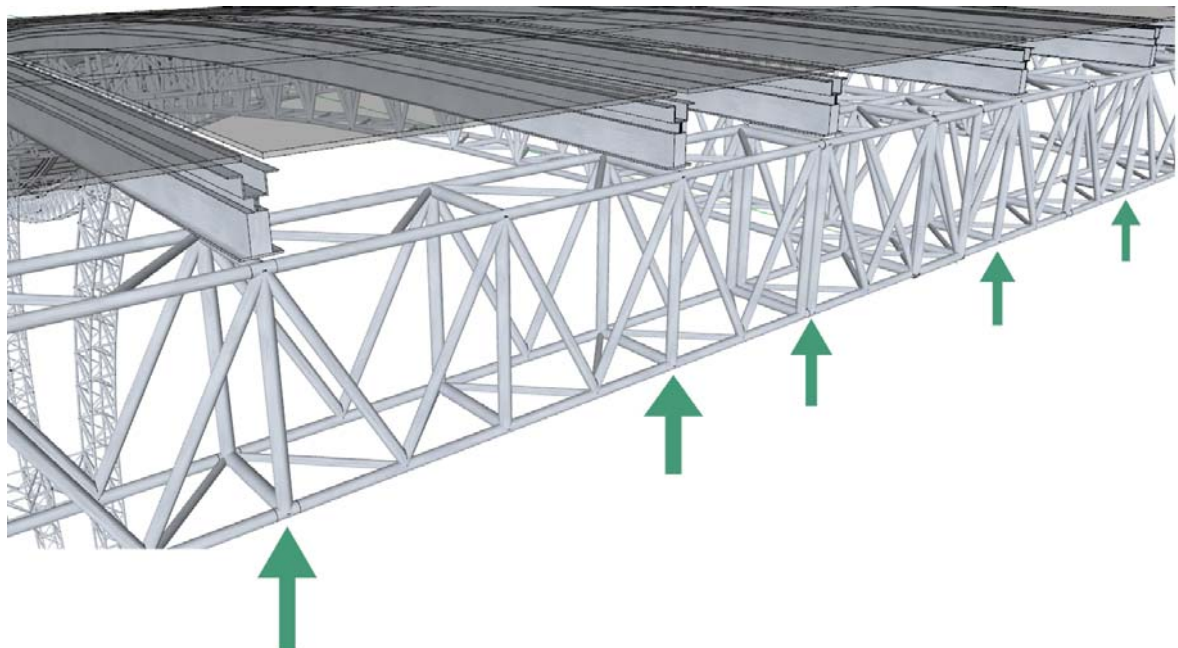
concrete beam (Detail 2).

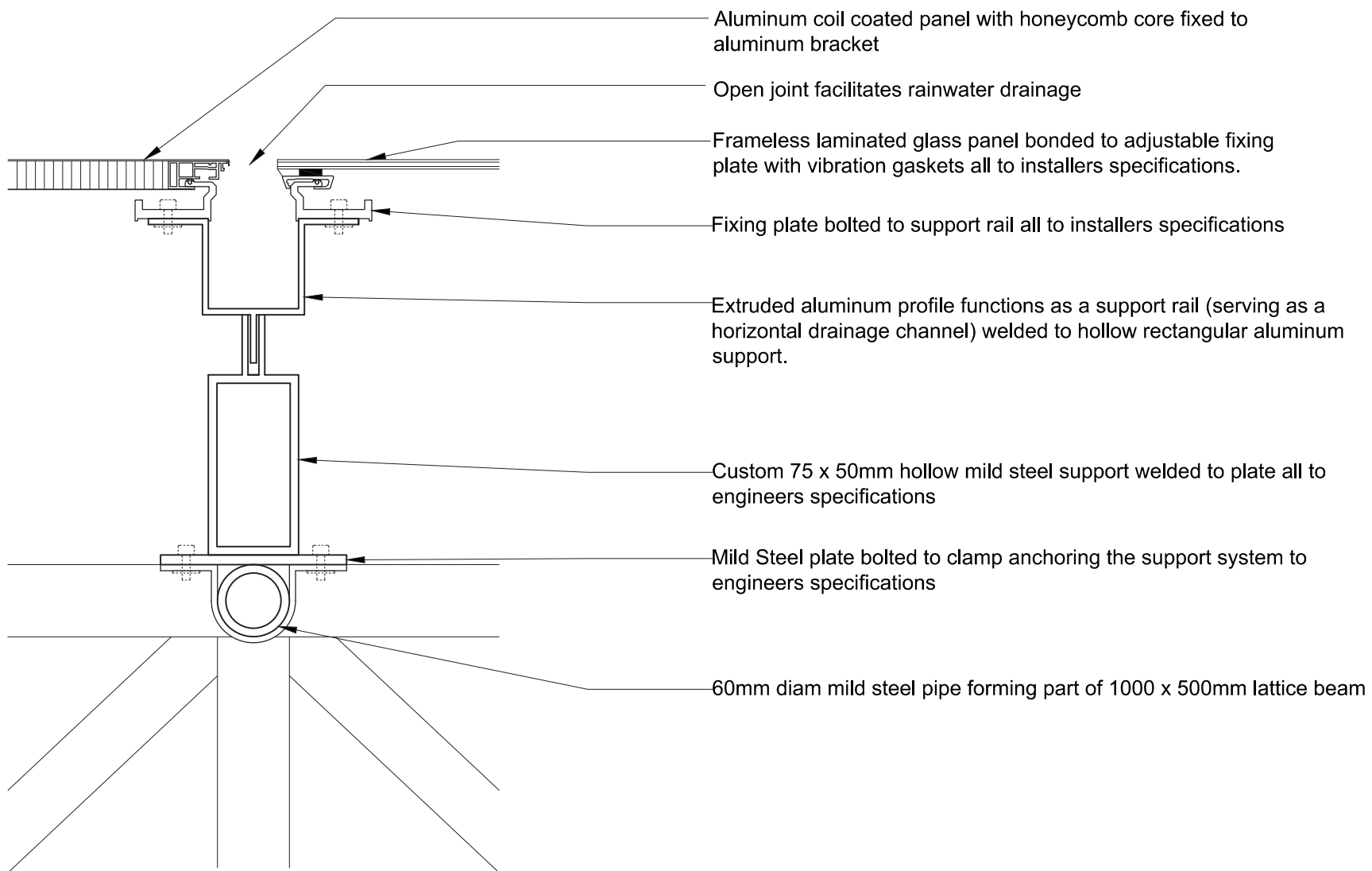
The arced columns are fixed to the ground by welding a steel plate to the lattice beam and fixing it to a concrete base (Detail 3).

The structure above is made up of alternating laminated glass and aluminium panels. A hollow section welded to a plate is clamped at each vertical main support within the lattice as seen in the diagram below. A secondary section functioning as a gutter along the length is welded to this structure.

The panels are then fixed as seen in the detail 1 to horizontal supporting rails. These rails are designed in such a way that allows installation of both the laminated glass and the aluminium panels on the same structure and therefore a combination can be used.

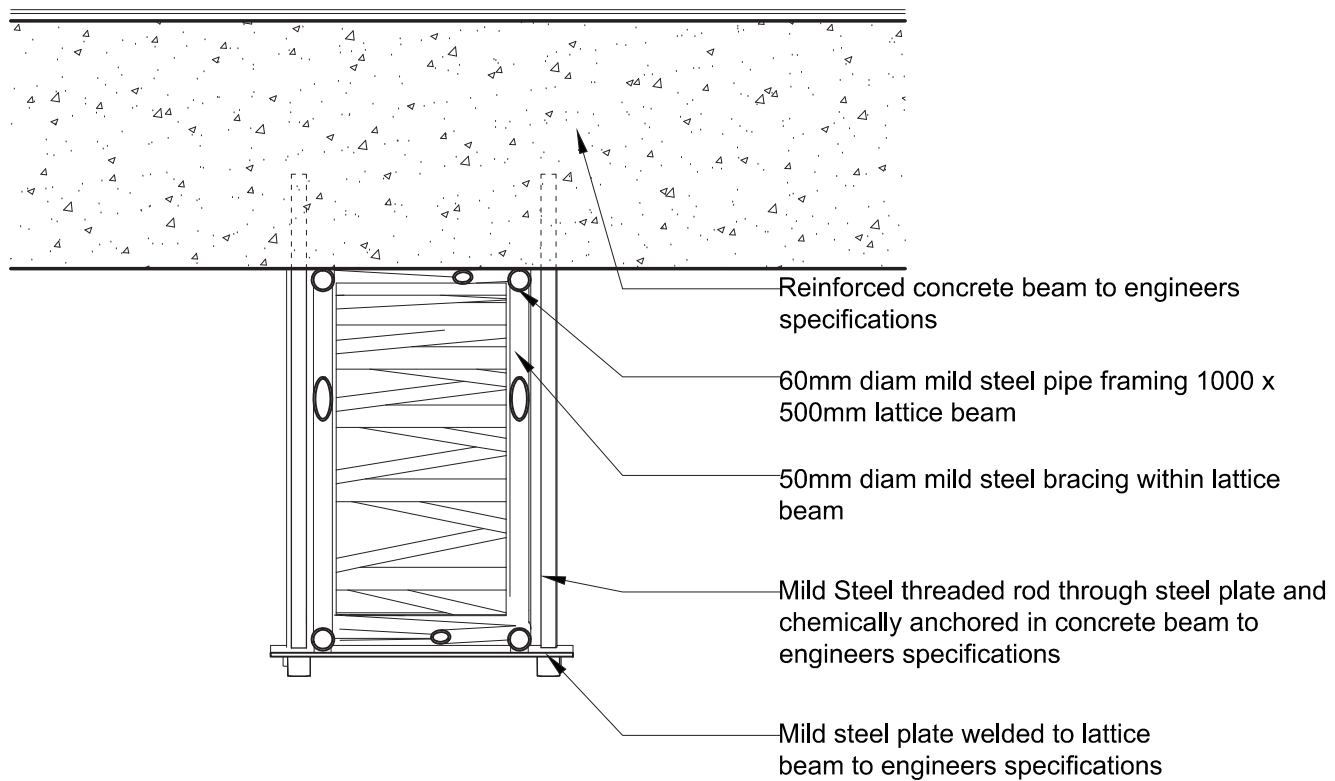
The gutters all flow towards a 1600mm wide gutter at the base of the curve where the water is transferred via downpipes to water storage and filtration in the basement.





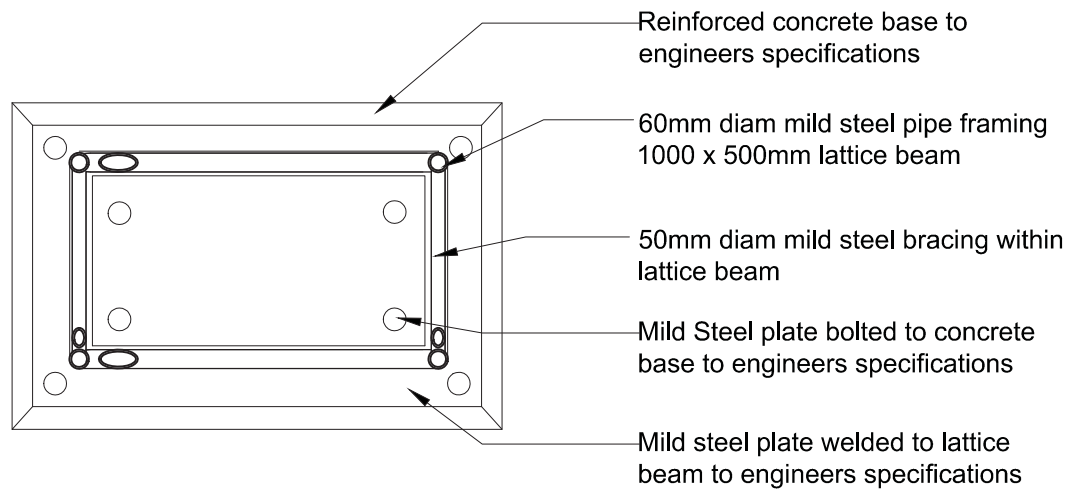
Detailed Section Illustrating Aluminum and Glass Panel fixing system on lattice beams
Scale 1:5

DETAIL 1



Detailed Section Illustrating fixing of lattice beam to concrete beam in the building
Scale 1:20

DETAIL 2



Detailed Plan Illustrating fixing of lattice to concrete base on ground level
Scale 1:20

DETAIL 3

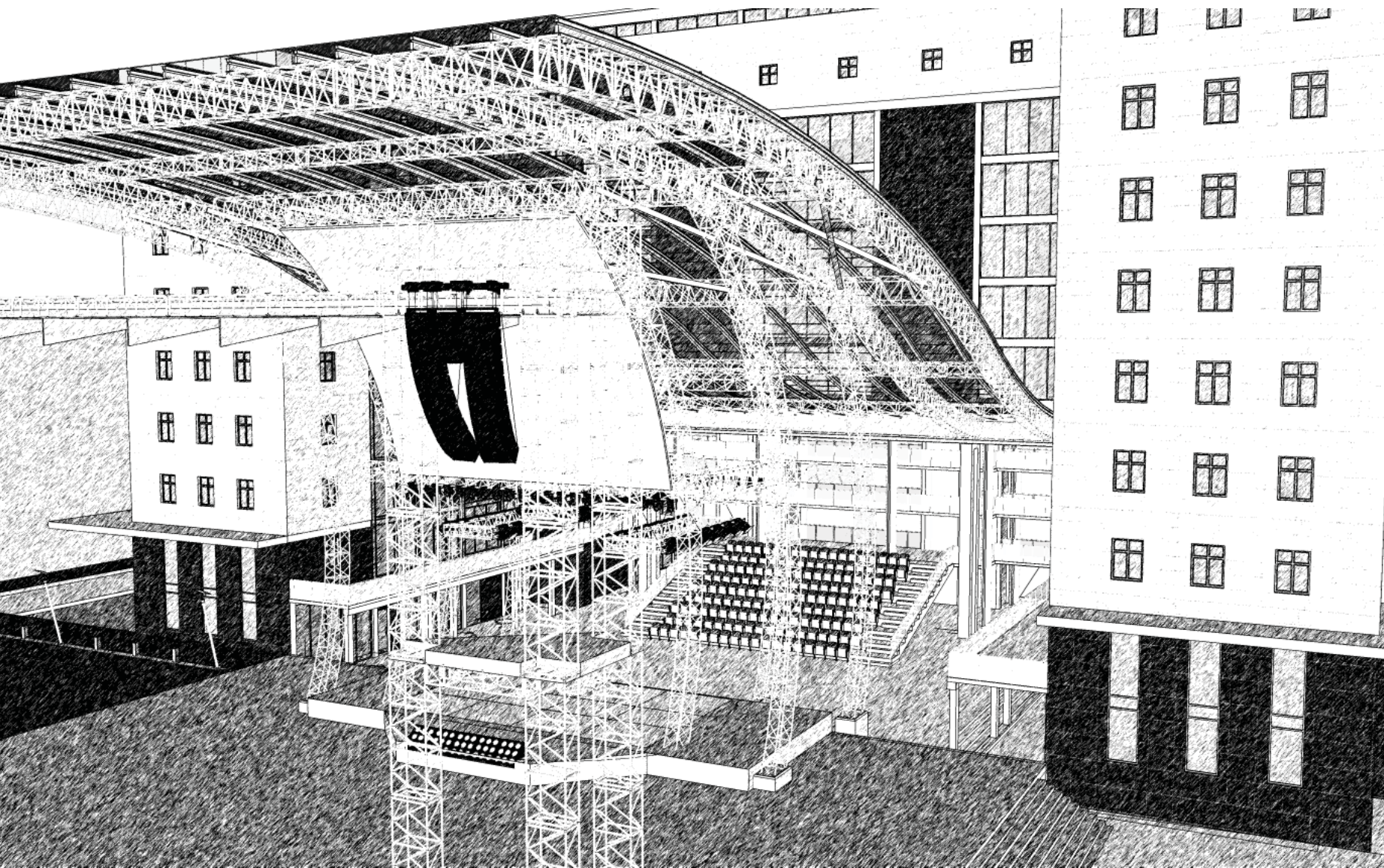


IMAGE ABOVE

Perspective of canopy structure

Chapter

5

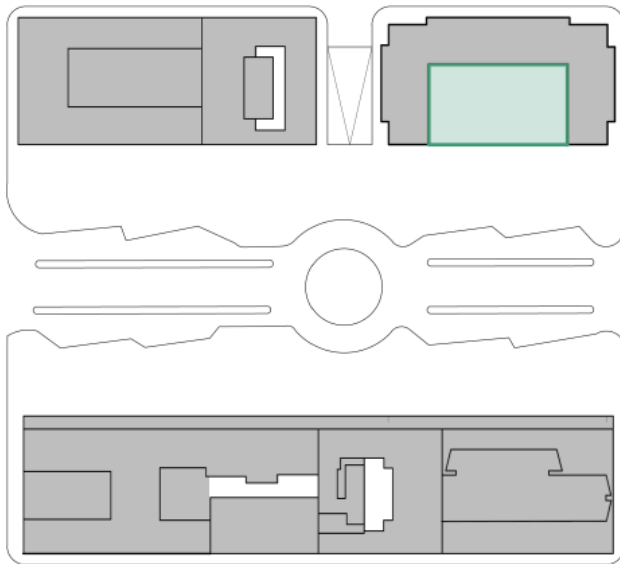
Design
Development:

Concepts, drawings
and Models

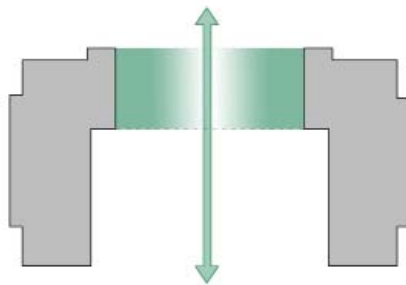
5.1 Design Concepts

Extend Public Space

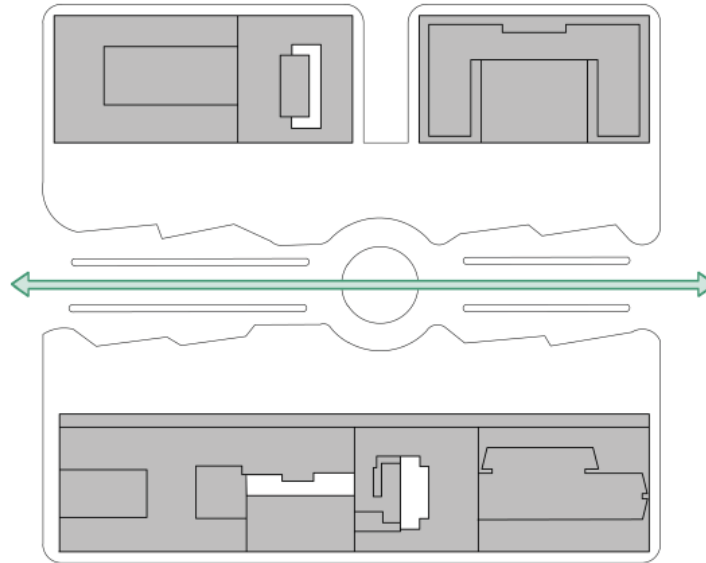
Pull the public through the building



My initial concept began with extending the public space by modifying the form. I achieved this by removing a portion of the existing building and creating an exterior courtyard as seen in the first diagram. By doing so I ensure the ground floor functions are public and easily accessible. In the second diagram I have removed 3 levels of the northern structure to ensure a continuation of the public space on the ground floor plane.



Existing design divides the public space



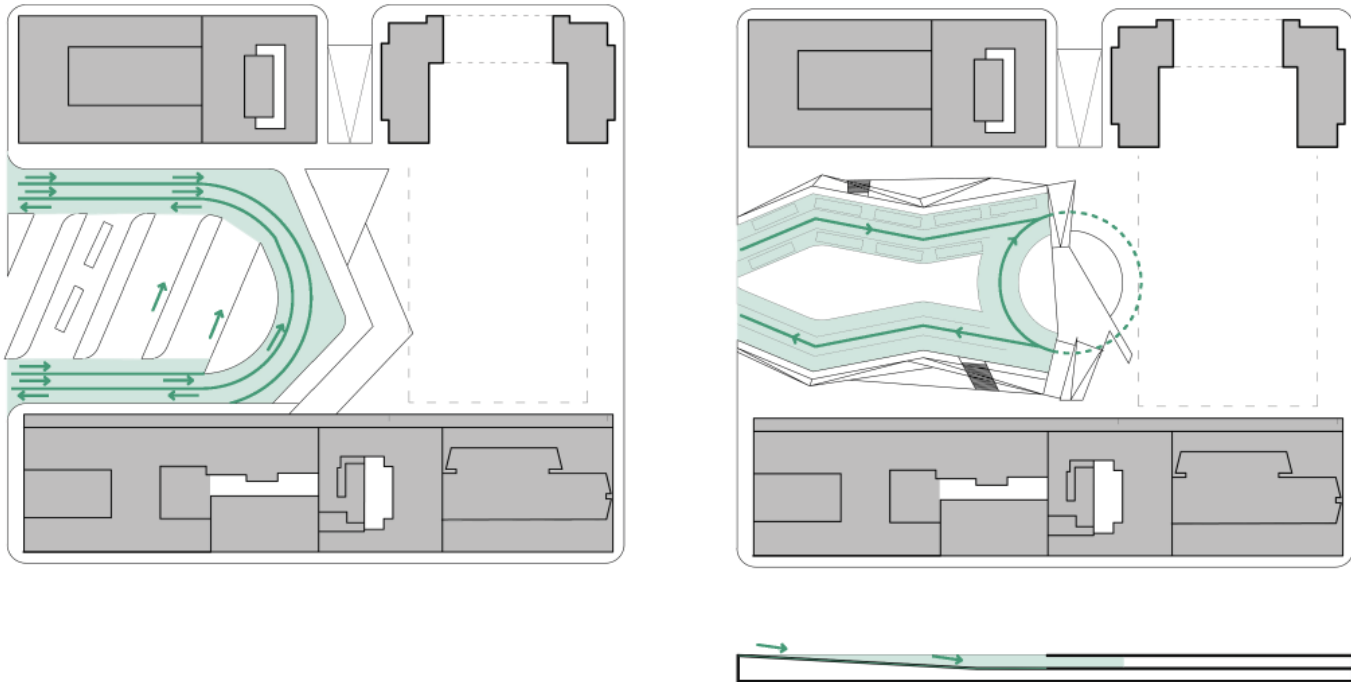
The public space is currently divided by the thoroughfare of busses. Gandhi Square is predominately designed for the movement of busses and does not cater for the public on a pedestrian level.

I sought to create a space where pedestrians could feel safe and in essence give the space back to the public as there is limited community space within Johannesburg.

I went through a number of processes to try achieve this:

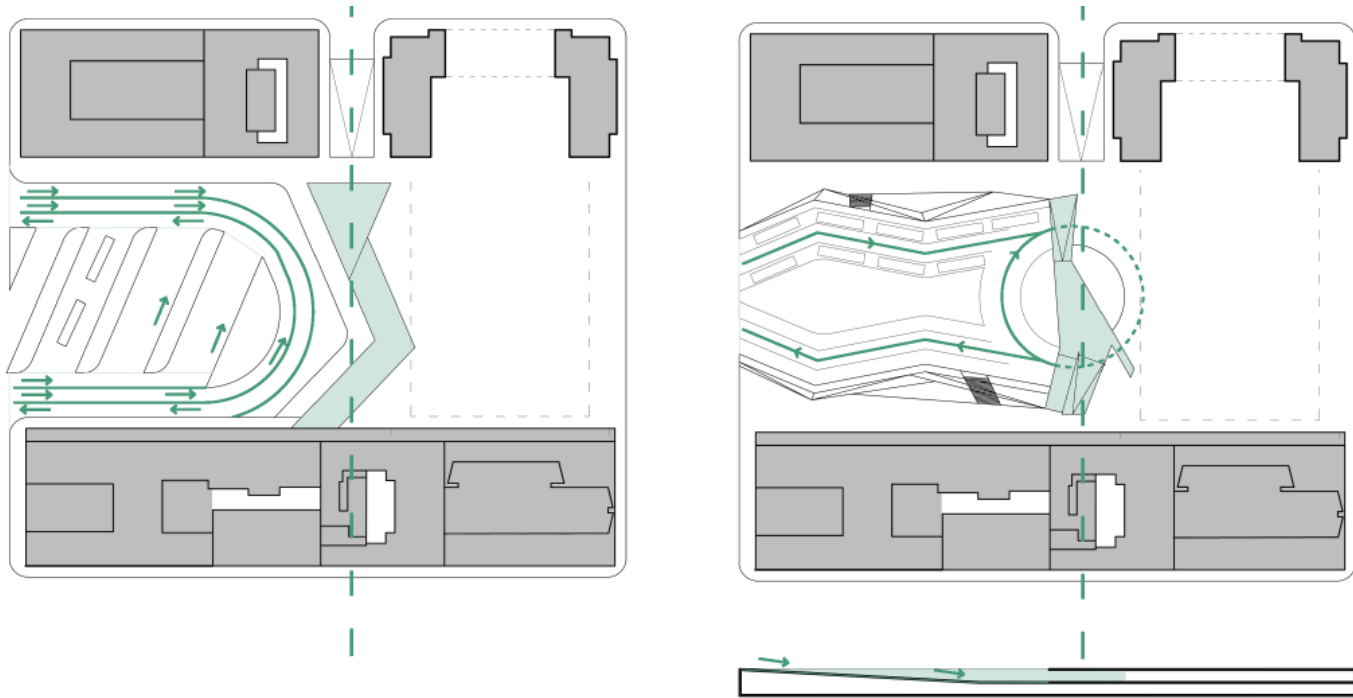
Initial Process

Movement:



My initial attempts evolved by separating the busses from the pedestrian life. The first diagram involves the busses movement looping around on the ground floor plane. The second diagram was a similar concept but differentiated by gently ramping down into the basement. I therefore removed the busses from the ground floor plane and included public and bus related facilities in the basement.

Buffer:

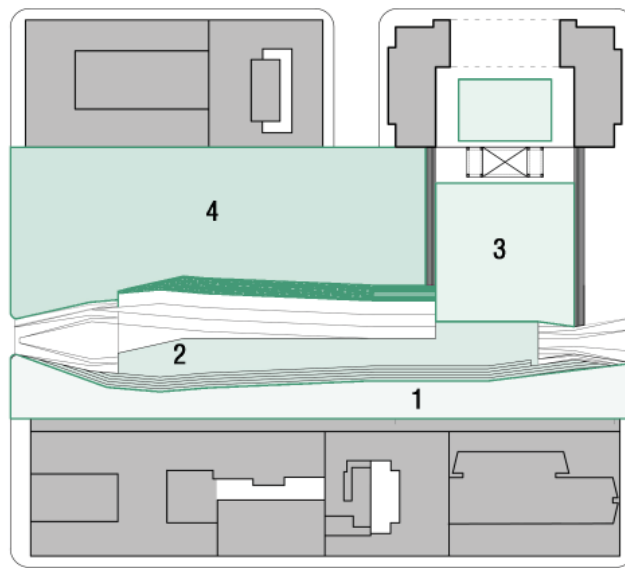
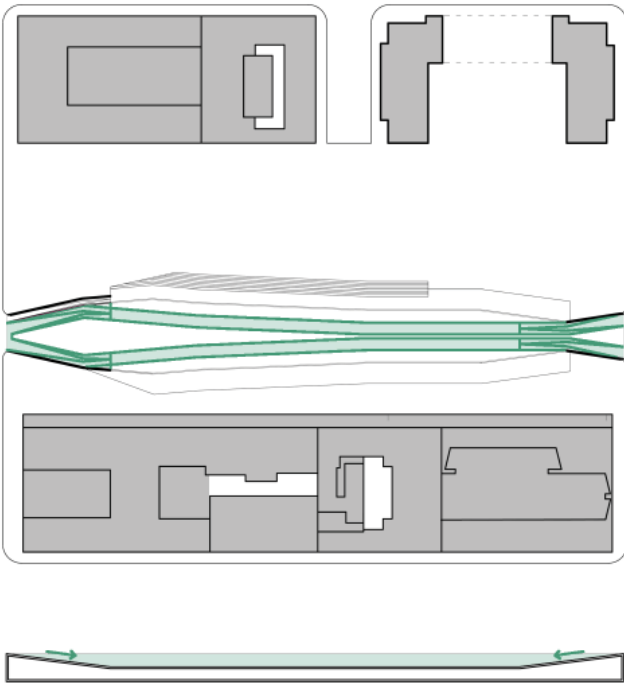


These two interventions created a buffer between the Metro Bus facility and the public life. A large pedestrian friendly area emerges to the east defined by an edge.

These two concepts revealed no unity within the site and I therefore continued with a different approach.

New Design Intervention

Move the busses across the site on a lower level



- KEY
- 1- E - W Movement Route
 - 2- Extension of the retail edge
 - 3- Platform
 - 4- A waiting rest area

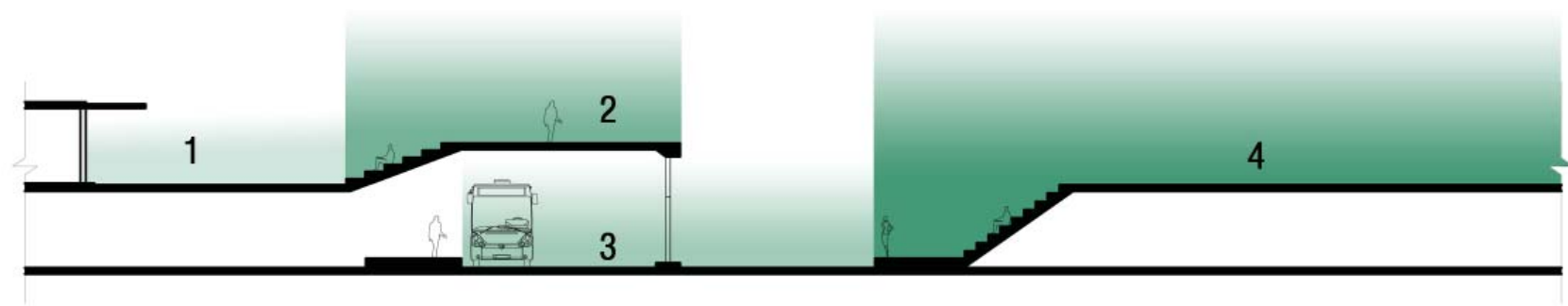
My new design intervention involves ramping down and moving the busses across the site on a lower level. The first diagram reveals the basement plan where I have condensed the facility as it only needs to cater for a maximum of 11 busses at any given point. This design functions with two inner lanes where the buses can move across the site in a E-W direction and pull off into pick-up/ drop off lane at the required point. With this intervention I am still preserving the movement of the busses and not causing any restrictions by forcing the vehicles to “U-turn”. By removing the bus facility from the ground floor plane I have also ensured

that public life is not interrupted.

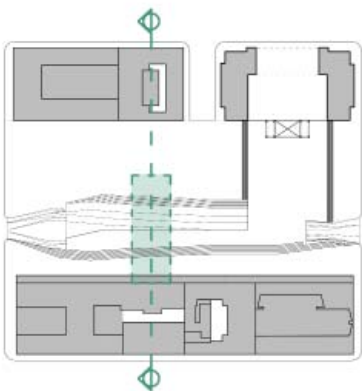
The diagram to the left reveals 4 distinct zones that begin to emerge. “1” is the E-W movement I have preserved across the active retail edge. Instead of removing the public space, as the current design of Gandhi Square functions, I am increasing the space on a different level as seen by “2”. This slightly raised edge also functions as a resting/ seated area adjacent to the bustling retail edge. “3” is the platform for events which acts as a gathering point for the audience but remains flexible. The platform allows for people to observe and participate

in the celebration of performance. Interaction therefore occurs on multiple levels, not just street level. “4” displays the waiting and a softer public space which introduces the bus facility. The general public or commuters can use this area to interact, wait, sit or relax until their bus arrives.

Diagrammatic section revealing the varying public levels



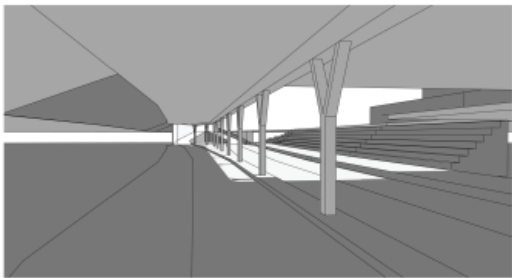
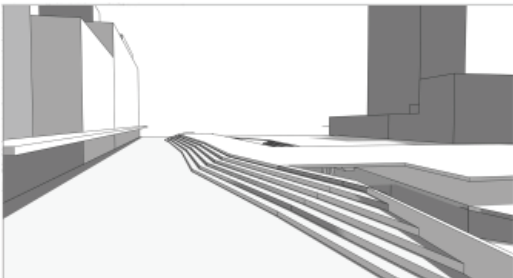
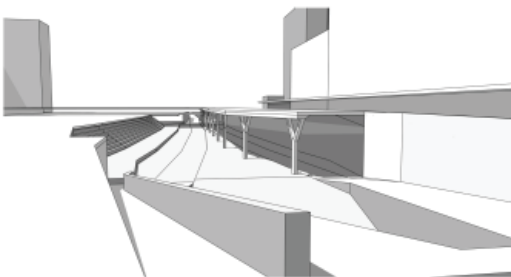
- KEY
- 1- E - W Movement Route
 - 2- Extension of the retail edge
 - 3- Metro Bus Facility
 - 4- A waiting rest Area



This diagrammatic section further explains my concept of interaction and public facilities on multiple levels.

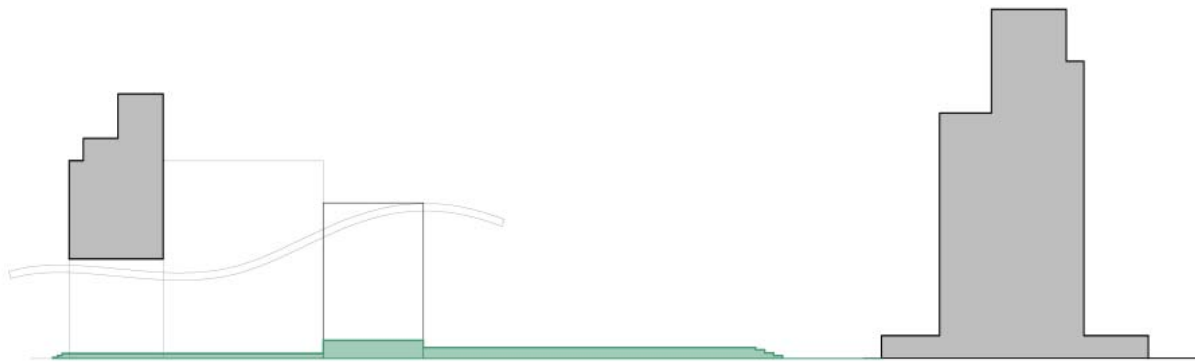
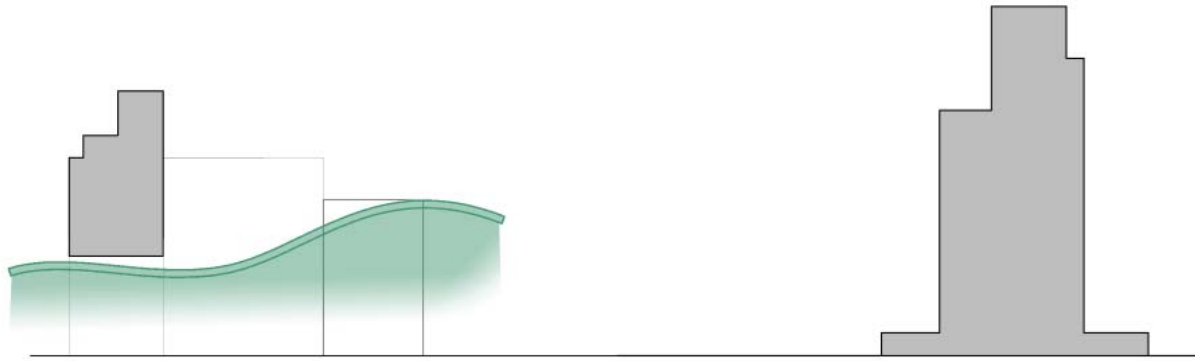
A Union between the busses and the public space has therefore materialized.

“3” exposes the Metro Bus facility in the basement. The platform above has been raised to allow for the movement of busses below. By terminating this platform at the centre of this facility, I have ensured that natural light from the north will penetrate through to the basement level. “4”, the waiting area is displayed in section and illustrates the ease of accessibility as well as seating space as it is informed by the adjacent bus facility.



Alter the Environment

Creating a shelter and informing a folding landscape

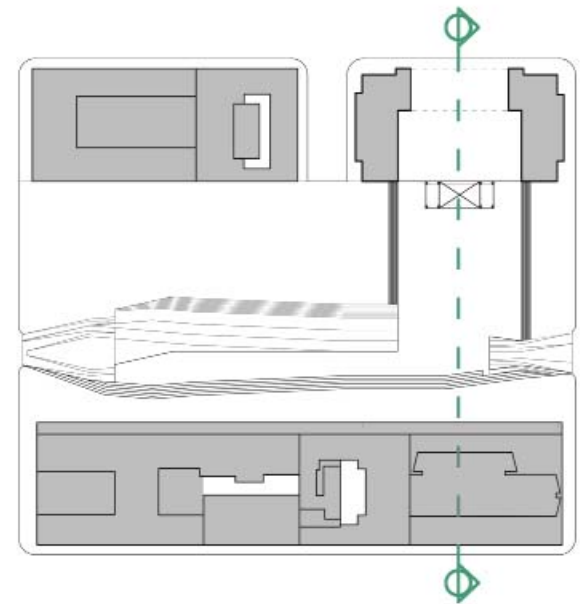


My concept involves the users to recognise that they are in a different environment due to the shelter overhead and folding landscape below. This contributes to the passerby slowing down, experiencing the space and appreciating the public area. This therefore creates opportunity for interaction on multiple levels.

The shading structure above invites users within without disrupting the space below. It is also functional as it is designed for performances. Therefore equipment, camera, lights and speakers can be rigged

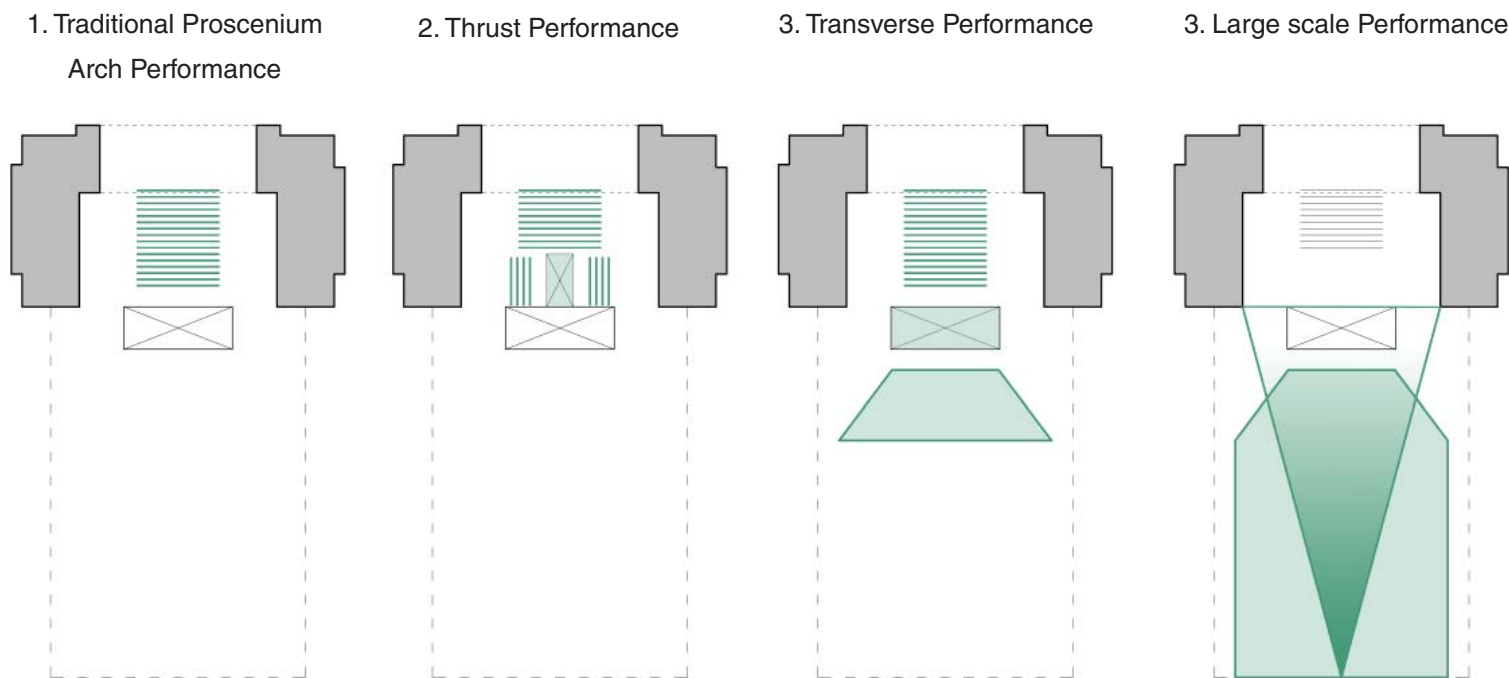
above depending on the performance taking place.

The folding landscape steps upwards and downwards depending on the required function. At times the landscape is a thoroughfare, other points a platform for performance, a gathering point or a resting, seating space.



Variety of Performances

Designed to cater for diverse performances



The outdoor theatre will be designed to cater for a variety of performances, and scale of performances. There is a different relationship to the performer and the audience depending on the placement of the stage.

Within the courtyard exists stepped seating facing the traditional proscenium arch performance stage which separates the audience from the play.

As seen in the second diagram; flexible seating is designed to allow for a thrust

performance which is a more intimate, dramatic experience. Actors can proceed over the threshold and engage with the audience.

The third diagram displays a transverse performance where that stage can open to both sides and the performance is revealed from both view points.

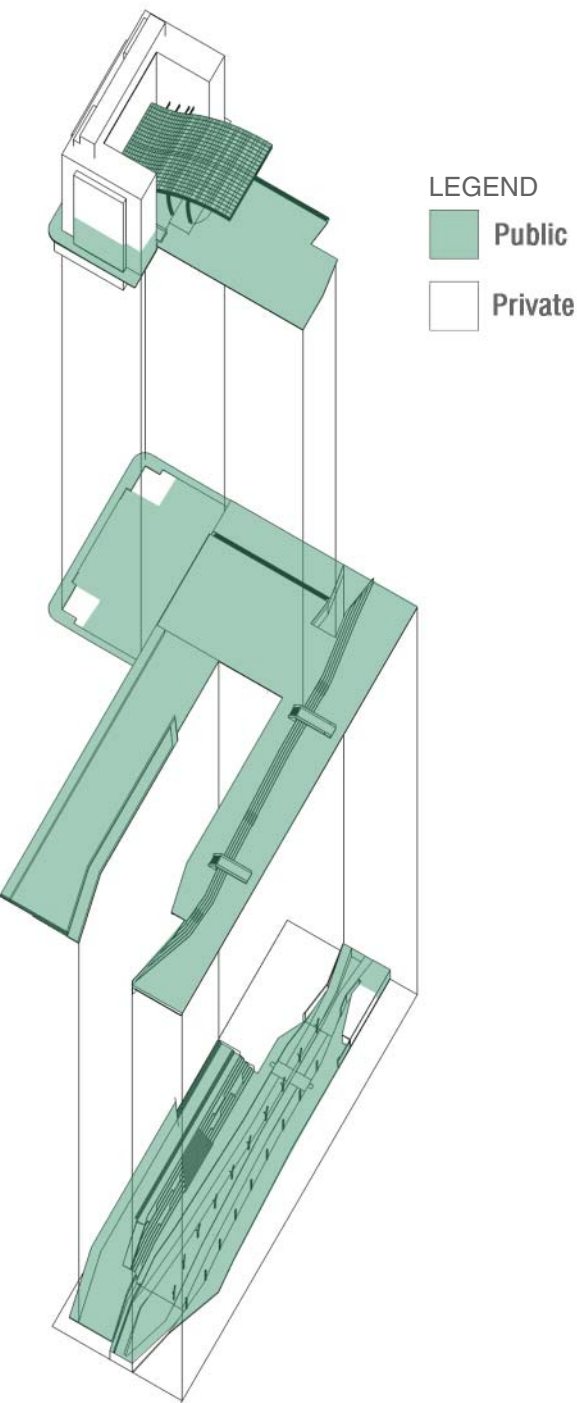
Lastly, the fourth diagram illustrates a large scale performance where the platform will be in full use. This platform remains flexible in order for it to also be used for weekly

festivals.

My design will cater for performances such as projection, live music and fashion shows.



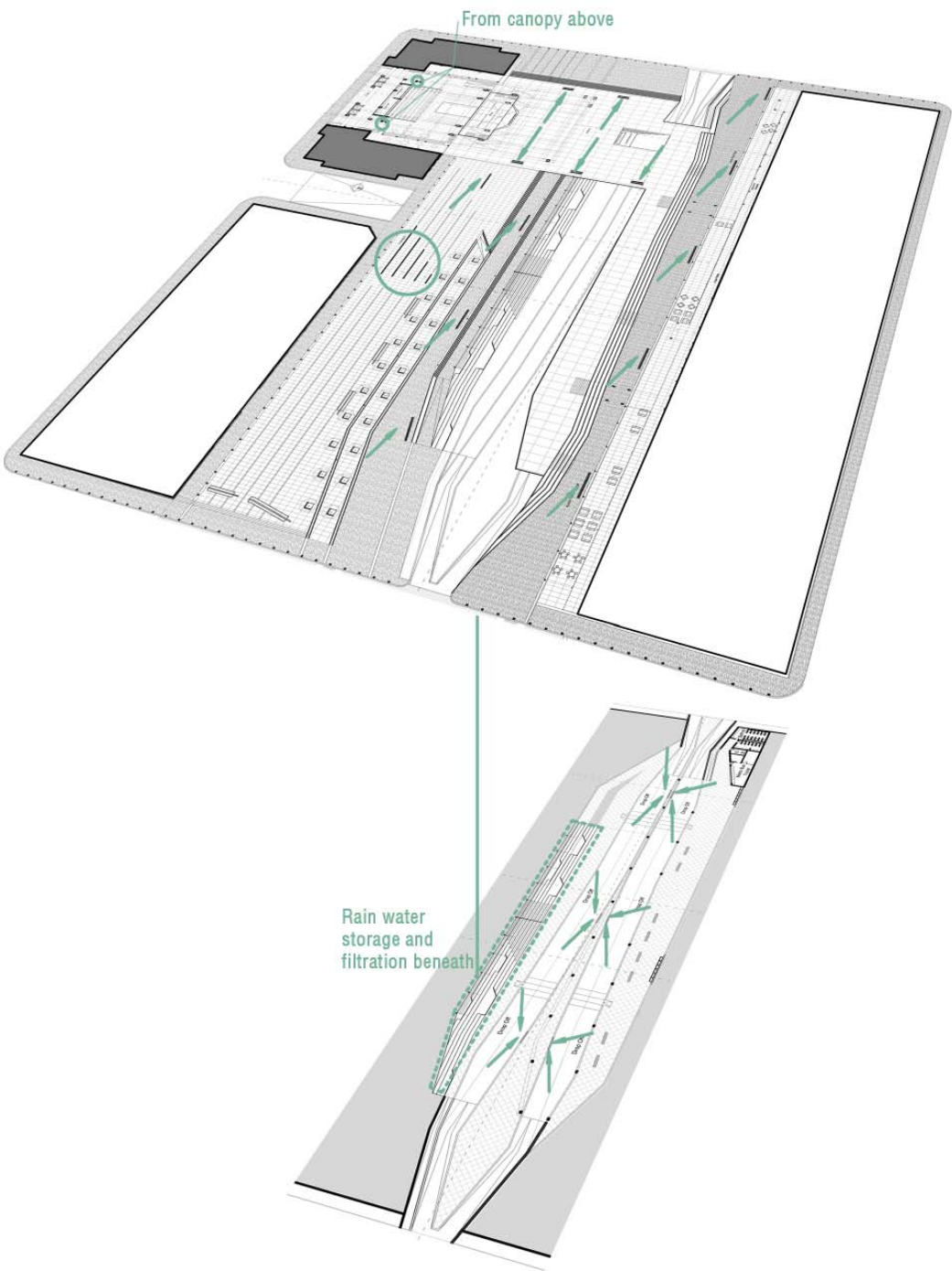
Public Private



Public space surrounds the building and pulls the public within due to the movement routes through the building.

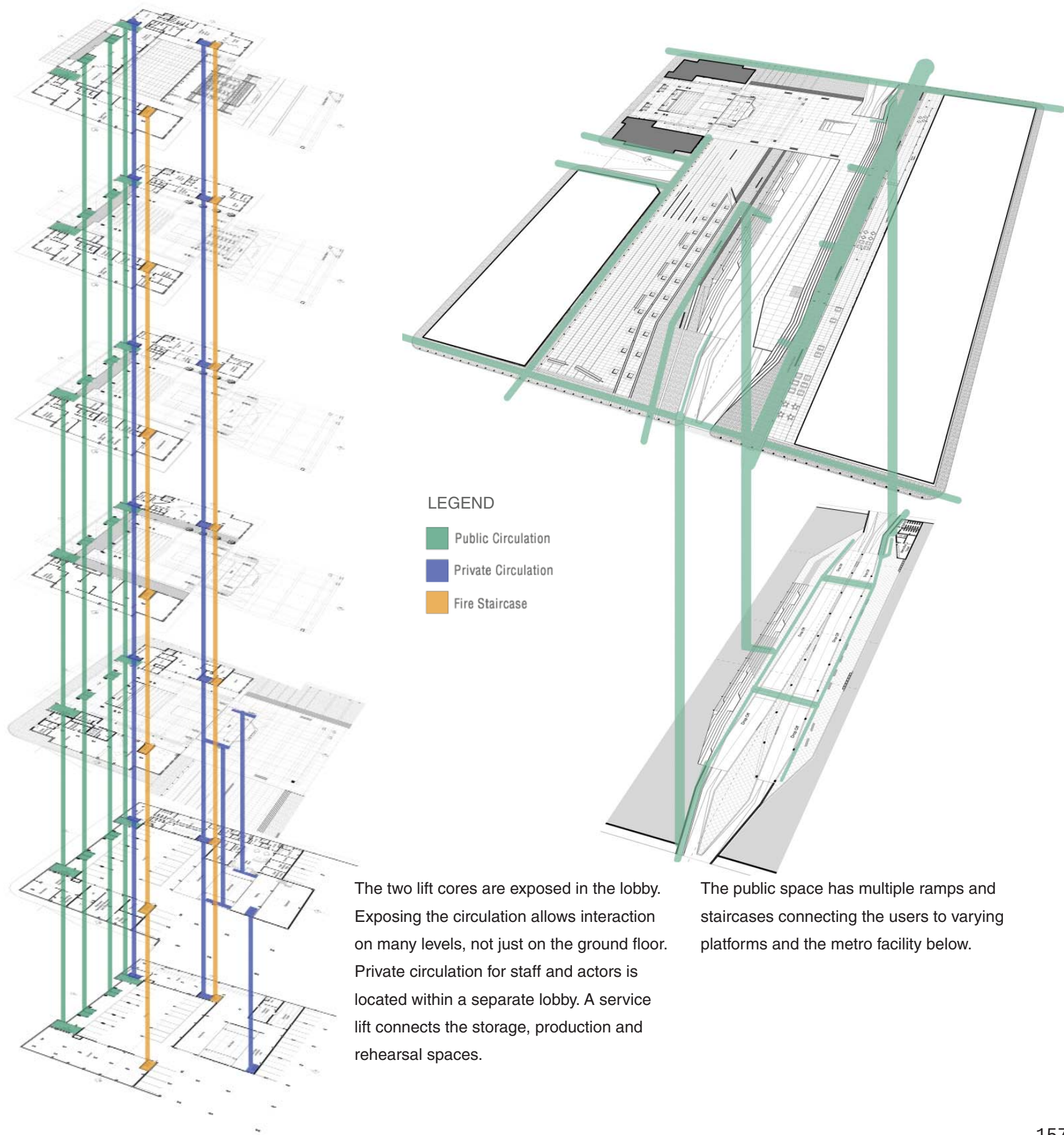
An outdoor theatre, interactive public space and transport terminal exist within the same area of escape.

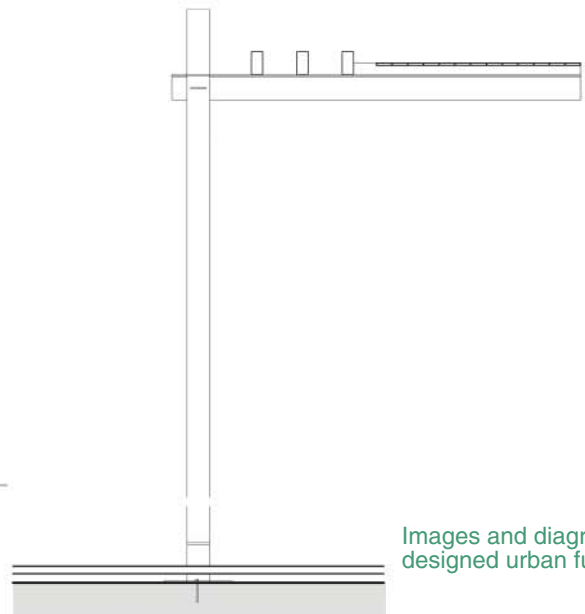
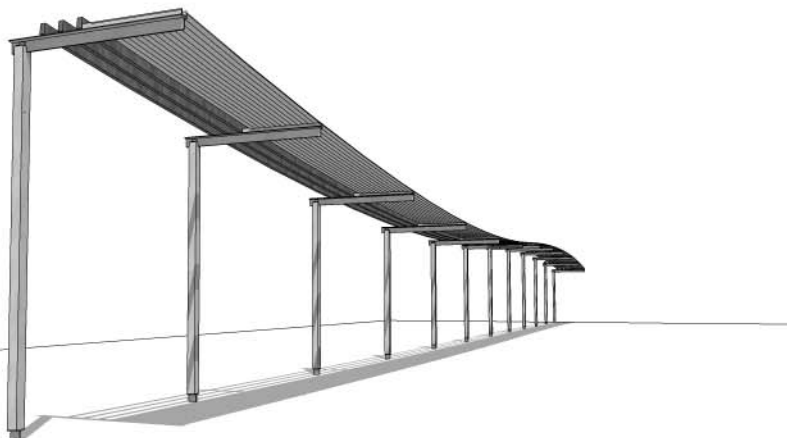
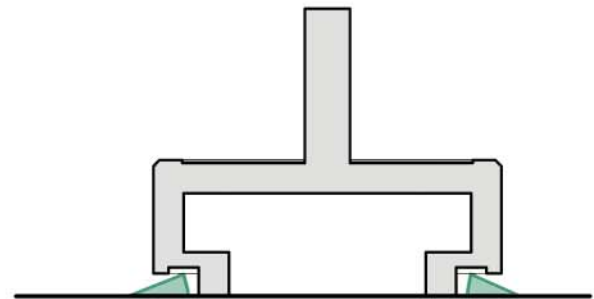
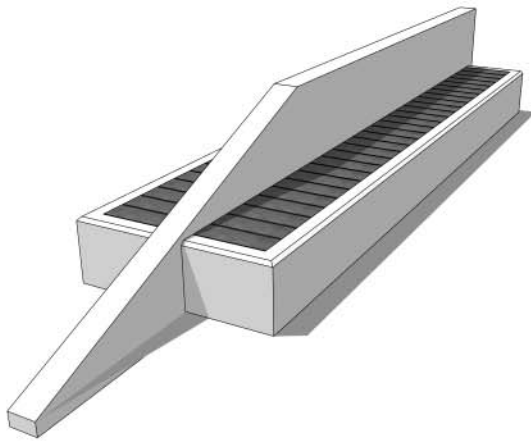
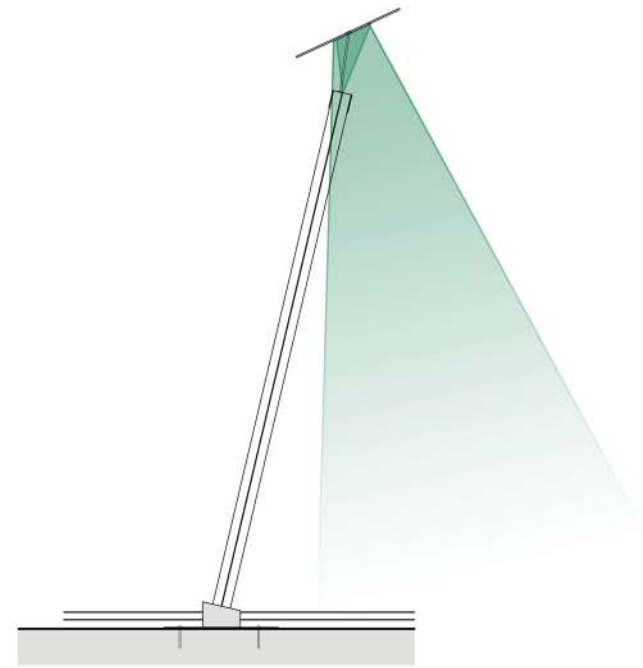
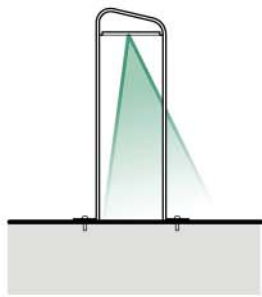
Rainwater



Rainwater is collected from the roof canopy and the vast hard surface area of the square and transported via downpipes to the storage and filtration systems in basement level 1, below the stepped concrete seating.

Circulation





Images and diagrams of designed urban furniture.

5.2 Design Drawings

A timeless moment

My design revolves around much more than just a theatre. I designed a theatre as a form of escape, but it is merely an element within the whole; the Public Space. I began with researching the theory of escape and I uncovered something much more personal and I believe important, namely moments. Only once I had written about Lefebvre's theory of moments did my site emerge through criteria laid out by the festival and my program due to theatre always being part of a public space. My thesis unravels from one theory to the next as I discover my design buried beneath these layers.

I wanted to engage with our city and pull people towards the city life they deeply yearn for. Why else do we flock to the fabricated worlds of malls or developments like Melrose Arch, if not for chance interaction of escape? Melrose Arch is based on the principles of live, work, play to create a European city and boasts social interaction along its pedestrian friendly streets, yet we all rise from lifts in the maze like parkade below. Not all can participate in this fabricated world as they are shunned from the high walls surrounding the development due to a lower income. Can we consider this public life if it only caters for one class? This fabrication

has turned its back on the surrounding neighbourhood.

I emphasise the need for chance encounters only a city can provide, if only there were a space to permit it. Gandhi square provides ample space, but is designed for busses and dismisses the very pedestrians it professes to cater for. It is a space where people are constantly converging due to existing surrounding elements. The Square does not segregate or turns its back, it might be in the unaccommodating Johannesburg city, but it welcomes people of all classes, races and cultures.

I explored the theory of moments in the beginning of my thesis and Lefebvre's writings have taken hold of me since. It became a personal element I wished to display in my design. A moment can be the first time you see your daughter smile, or witness your favourite song performed live with lights dancing in the sky and thousands of arms pulsing in the air, or personally for me; gazing at the night sky in the Moroccan desert wondering if I've ever seen stars shine brighter. It is personal, and timeless... no one can take it from you.

My project therefore reveals something much deeper. It is about these collective and individual experiences, and providing a space where it can occur. All the elements from the stage to platform to the retail edge and busses and the production spaces, administration, workshops, etc.. all these elements work together to create this unique space which has transcended the one theory of escapism where I began. It is about the experience of the whole and each element is vital in its own way. I hope by designing a space which facilitates chance interactions to occur within the realm of escape in Johannesburg, that our individual, personal moments can be manifested. I am therefore promoting the collective encounter, as I truly believe that it is not about where you may go, but who you decide to take those mystical steps with... a moment shared.

*Surreal City Escape,
A timeless moment.*

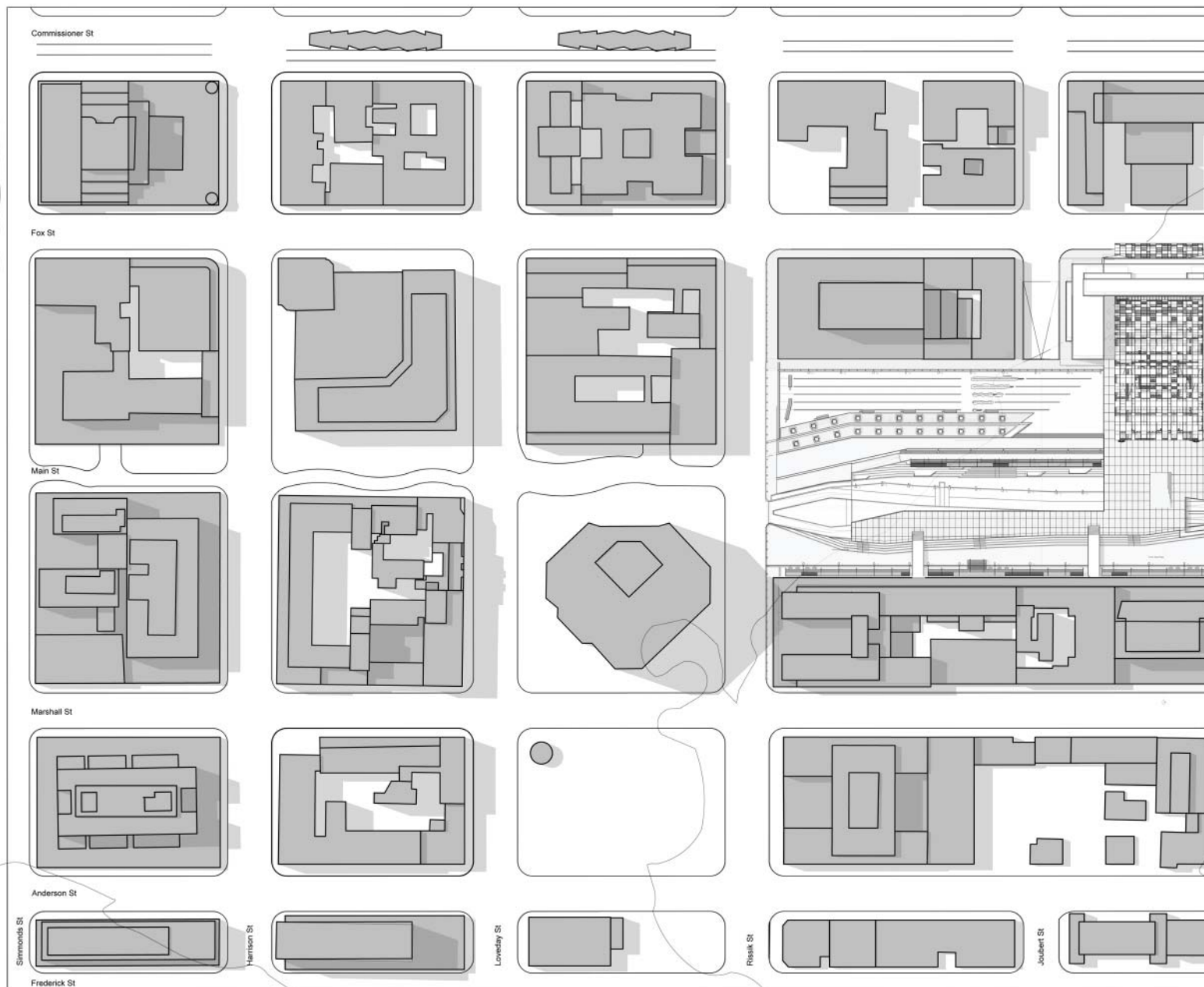
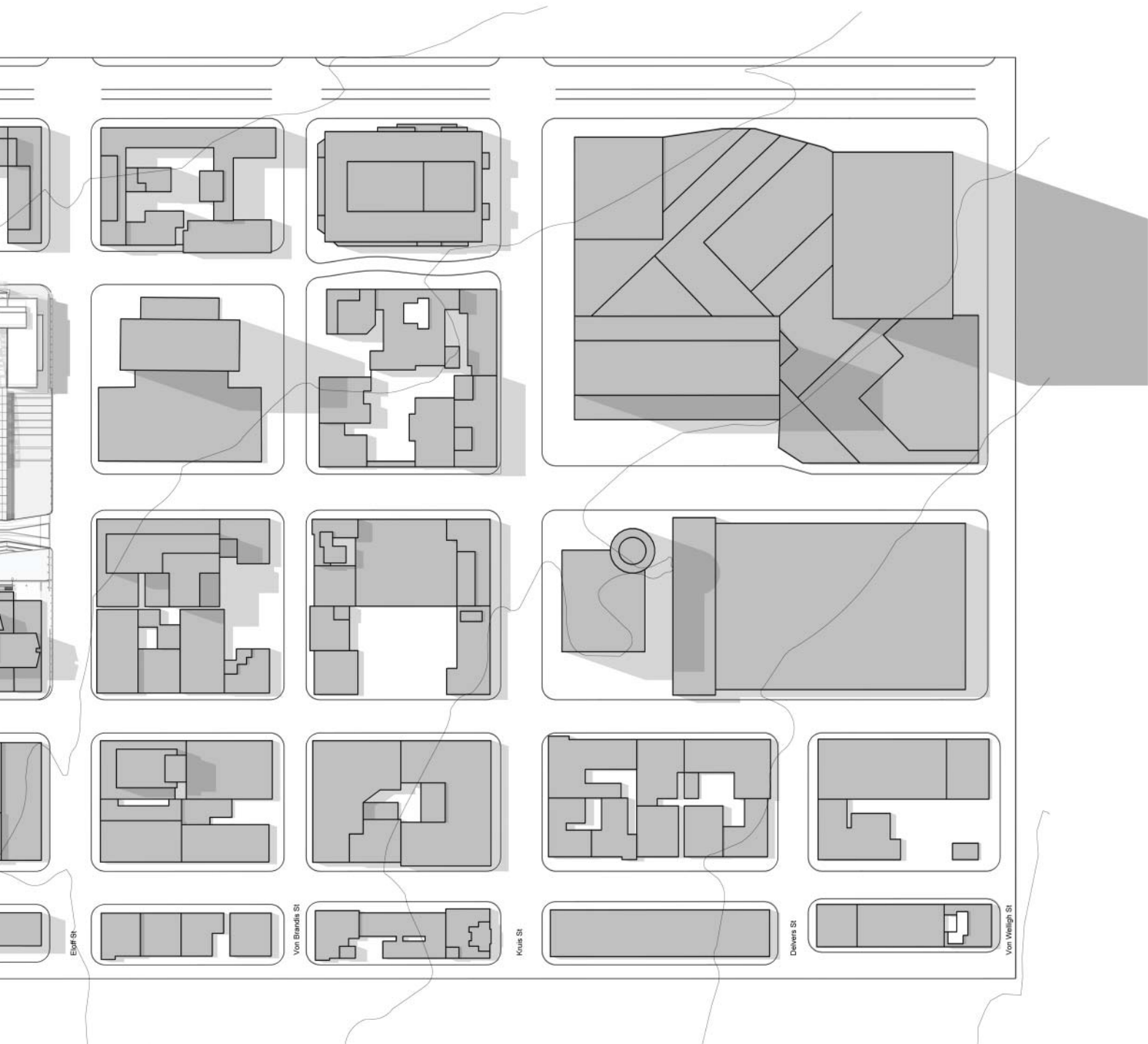




IMAGE BELOW

Site Plan
1:2000



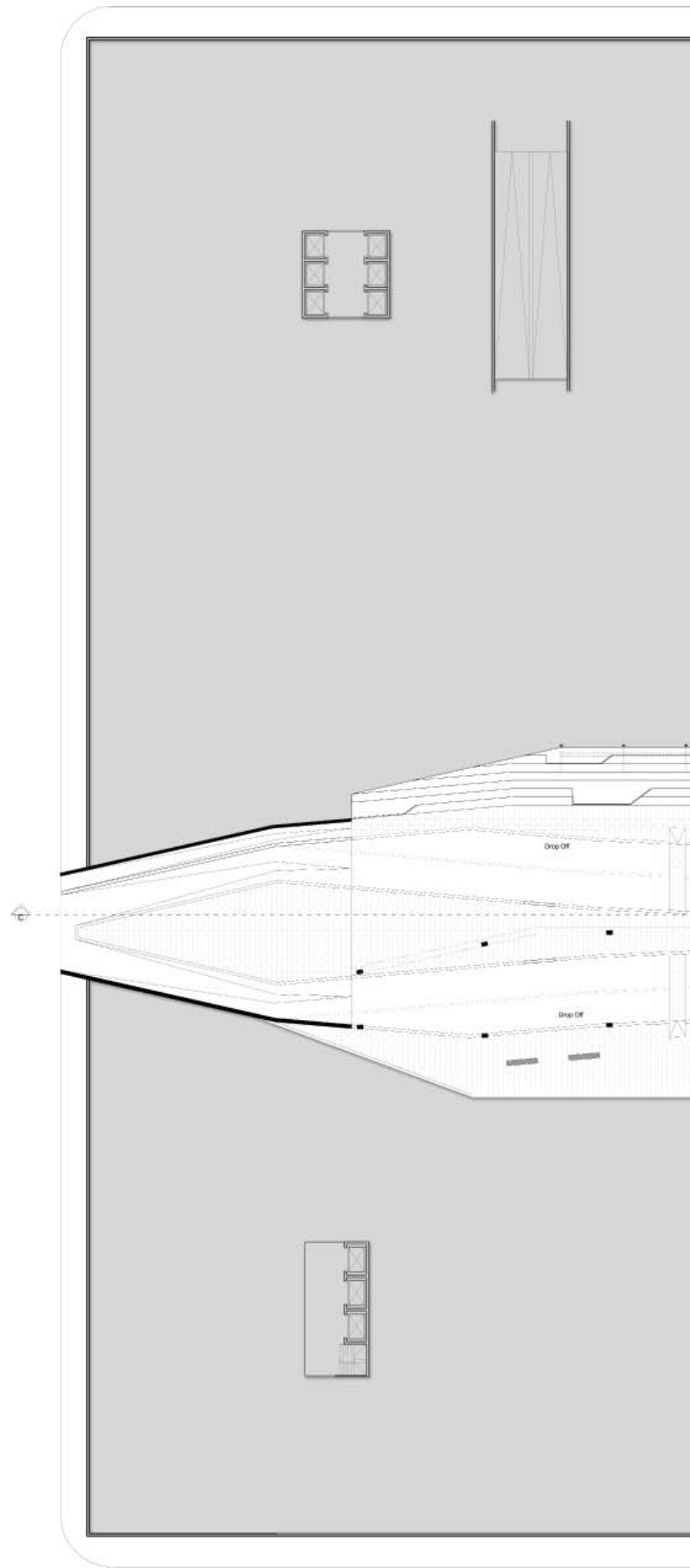
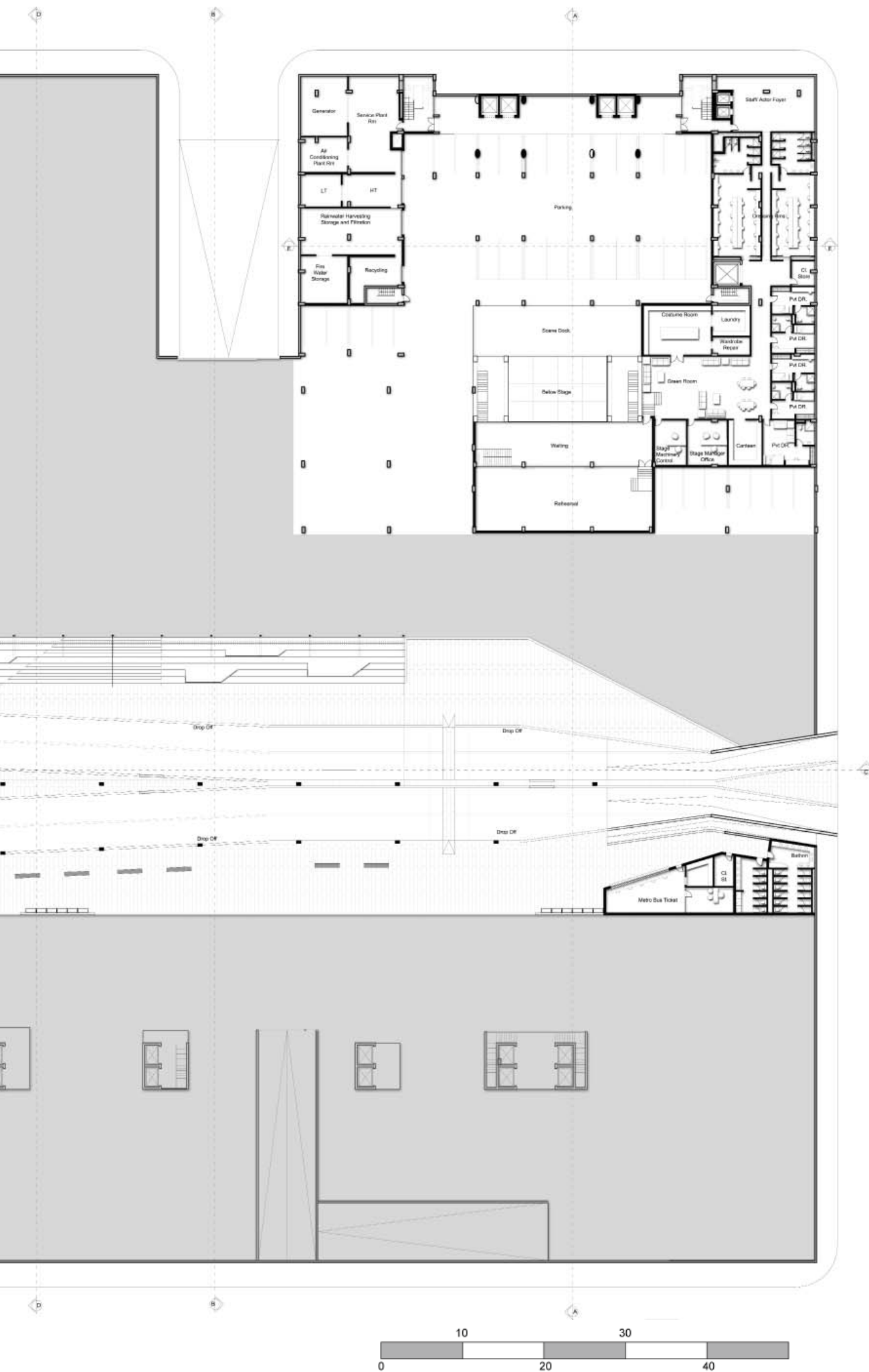


IMAGE ABOVE

Basement Level 1 of Redesigned
Metro Bus Facility
scaled proportionately



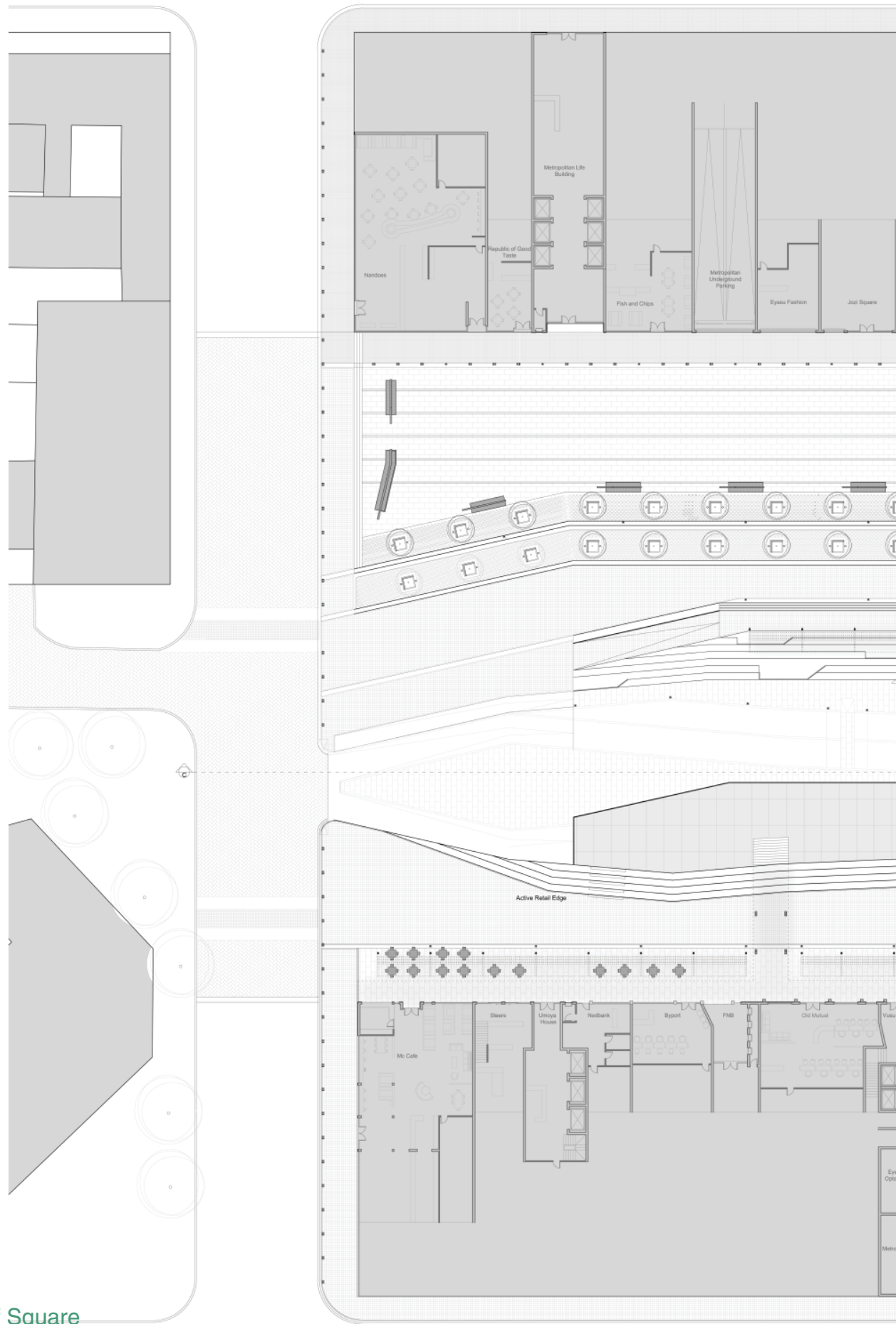


IMAGE ABOVE

Ground Floor Plan of Square
Redevelopment
scaled proportionately



IMAGE BELOW

Basement Level 2 Plan
1:300

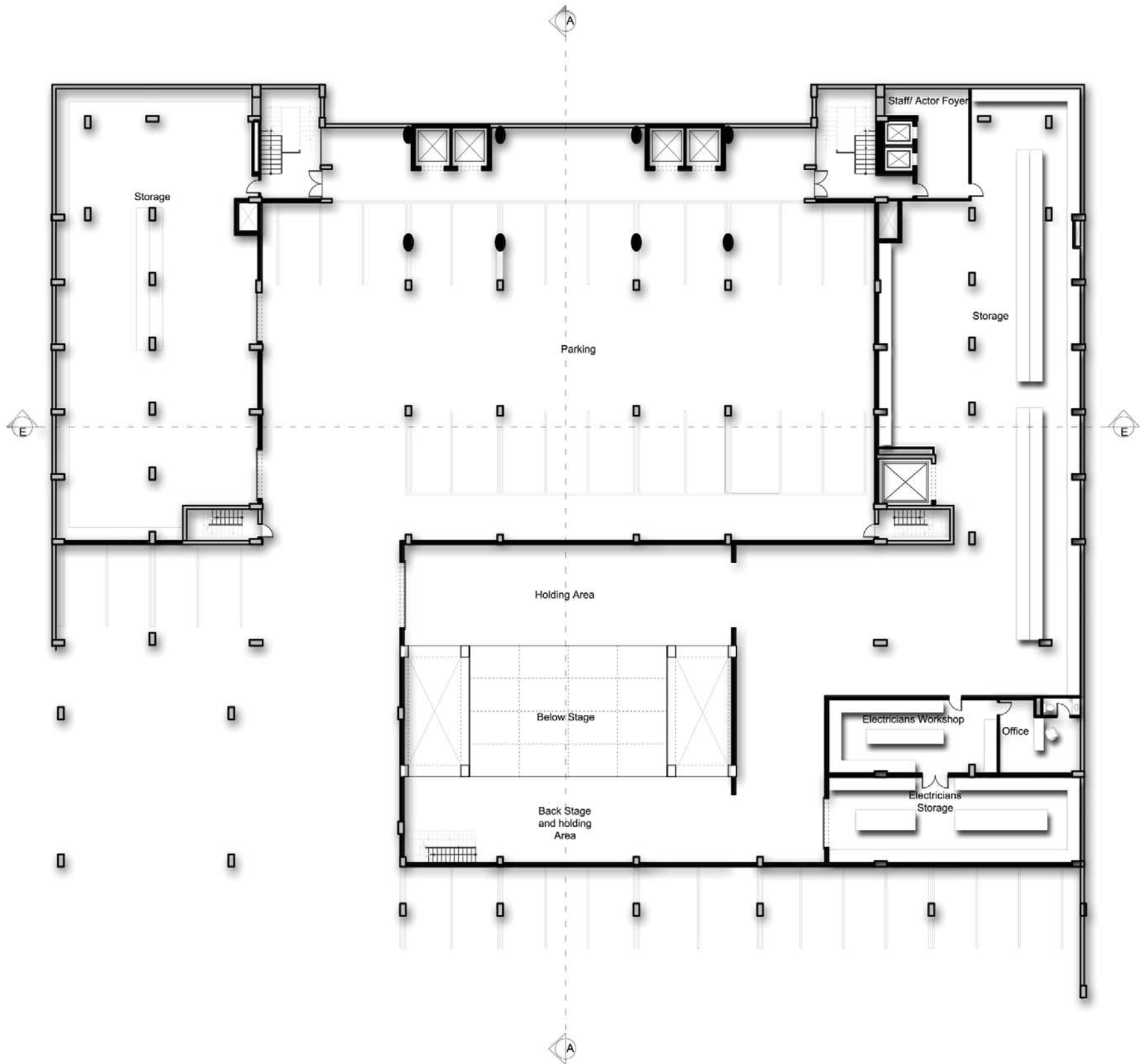




IMAGE BELOW

Basement Level 1 Plan
1:300

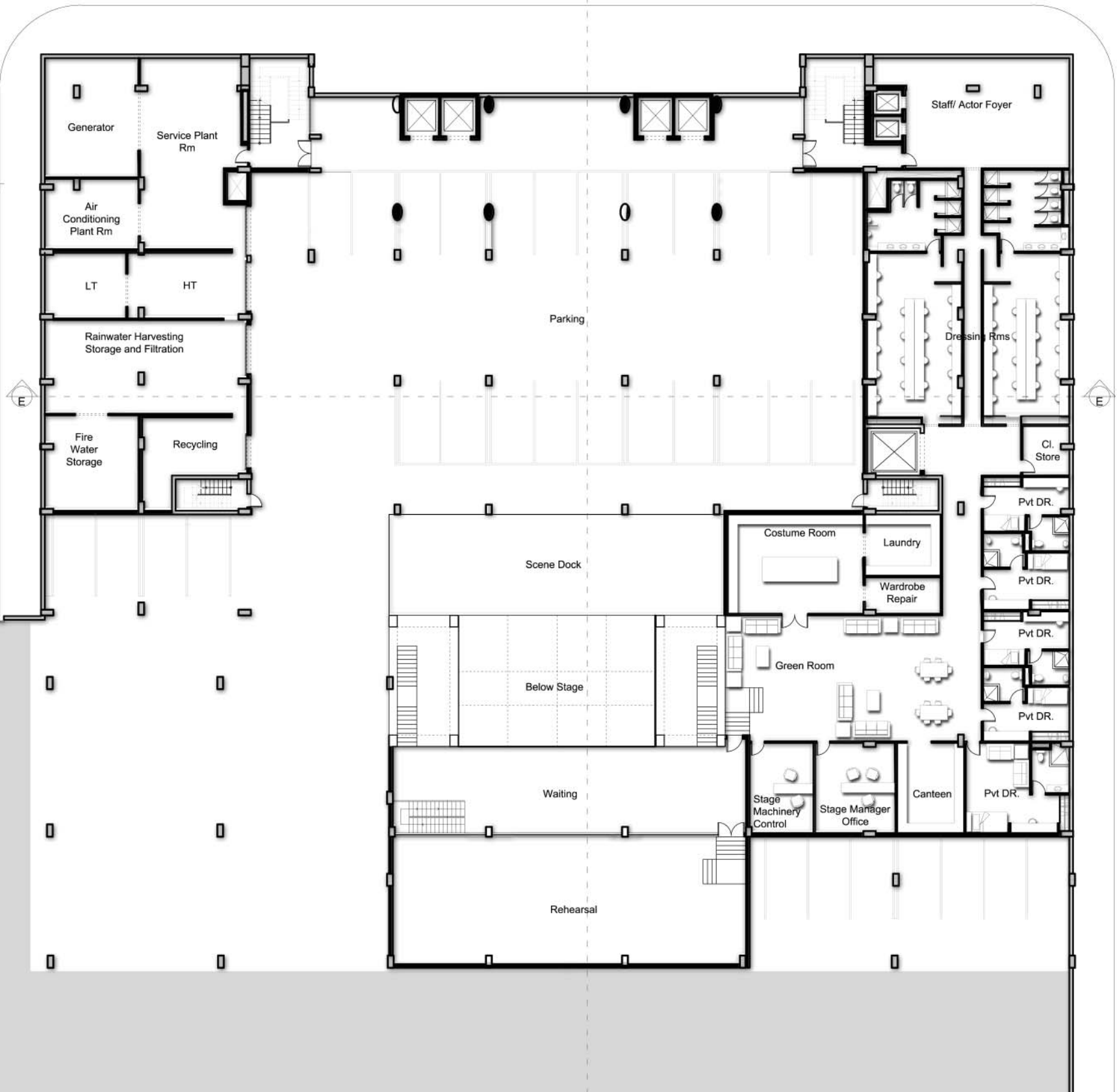




IMAGE BELOW

Ground Floor Plan
1:300

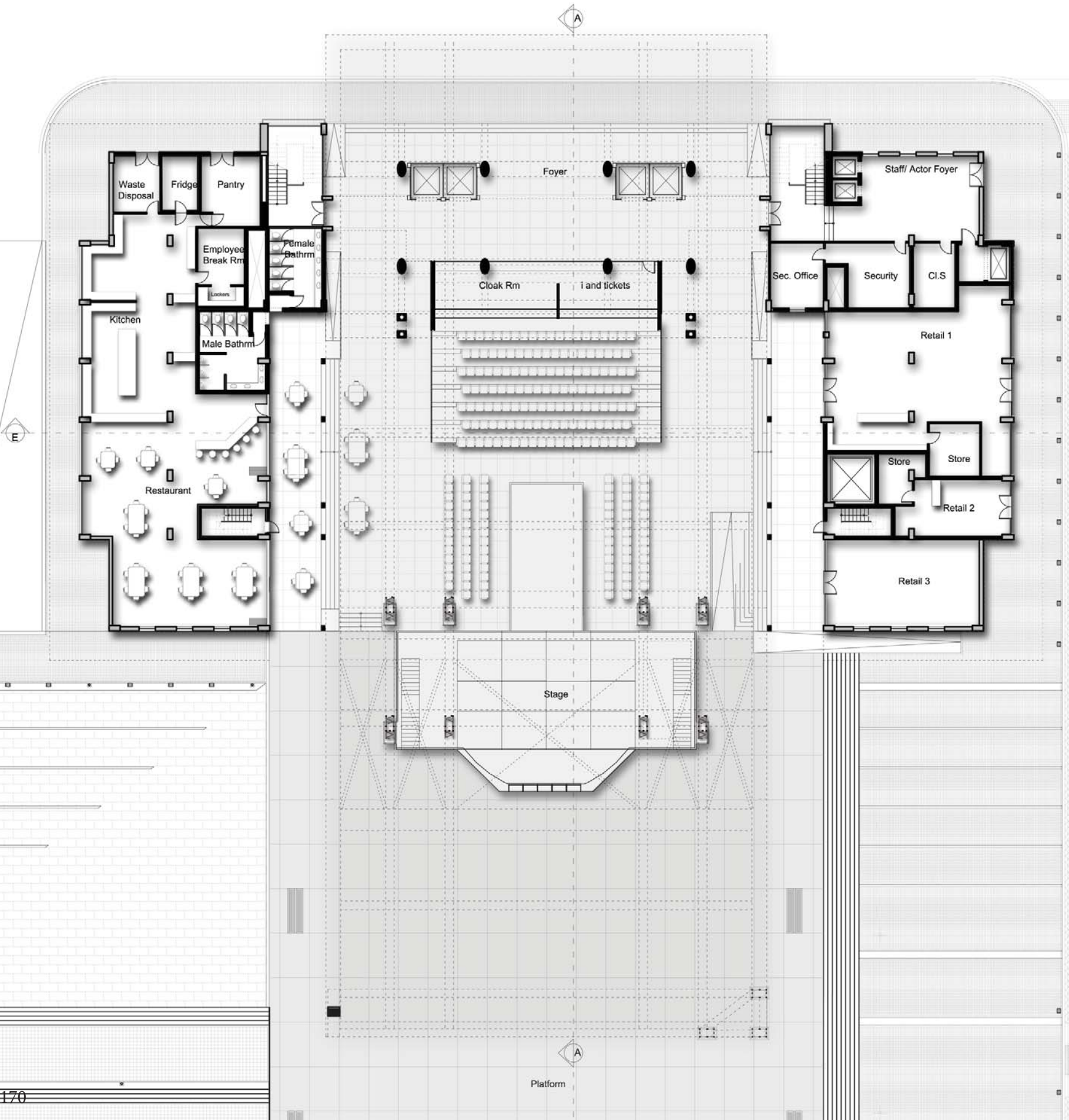




IMAGE BELOW

1st Floor Plan

1:300

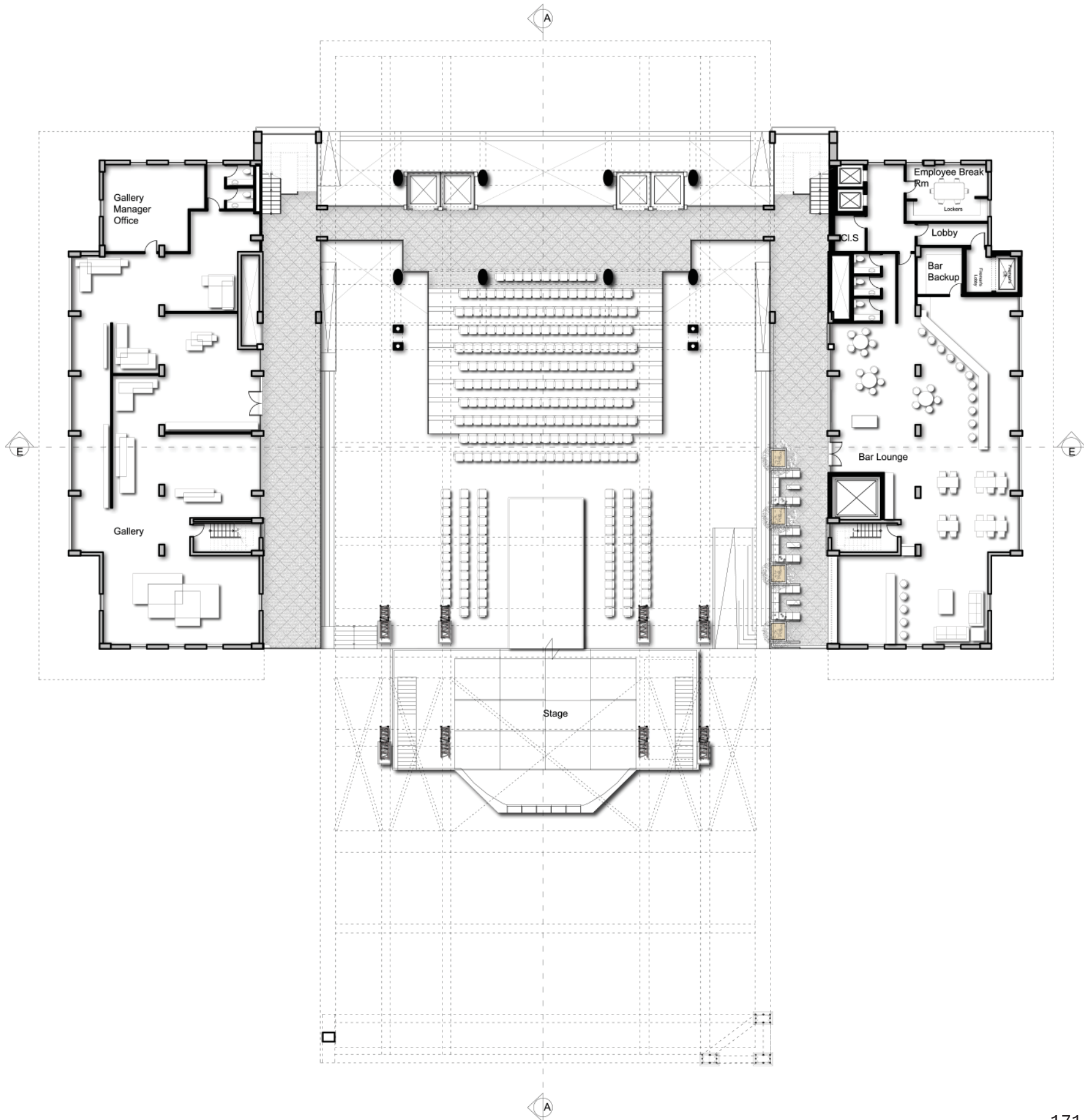




IMAGE BELOW

2nd Floor Plan

1:300

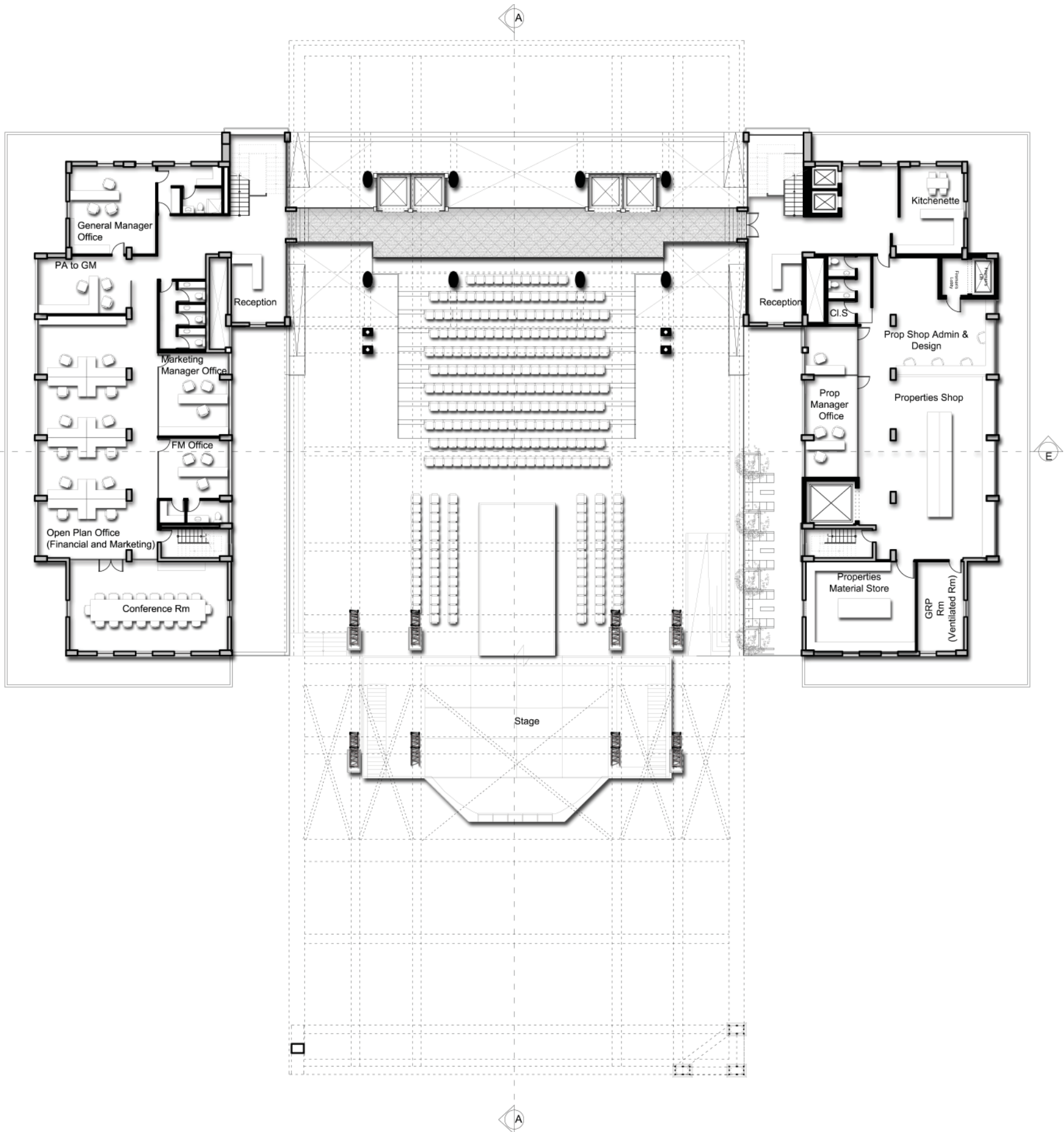




IMAGE BELOW

3rd Floor Plan

1:300

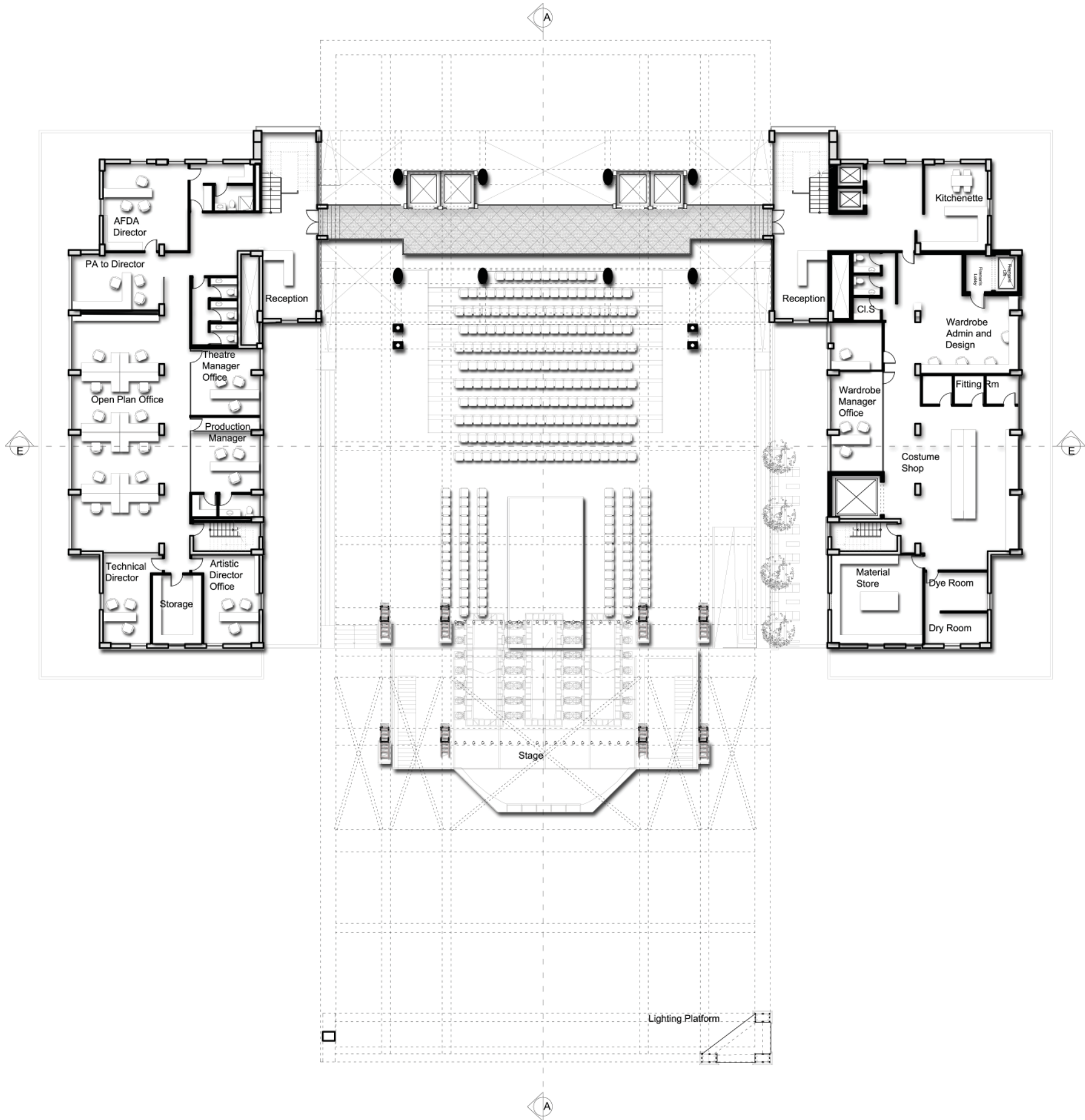




IMAGE BELOW

4th Floor Plan

1:300

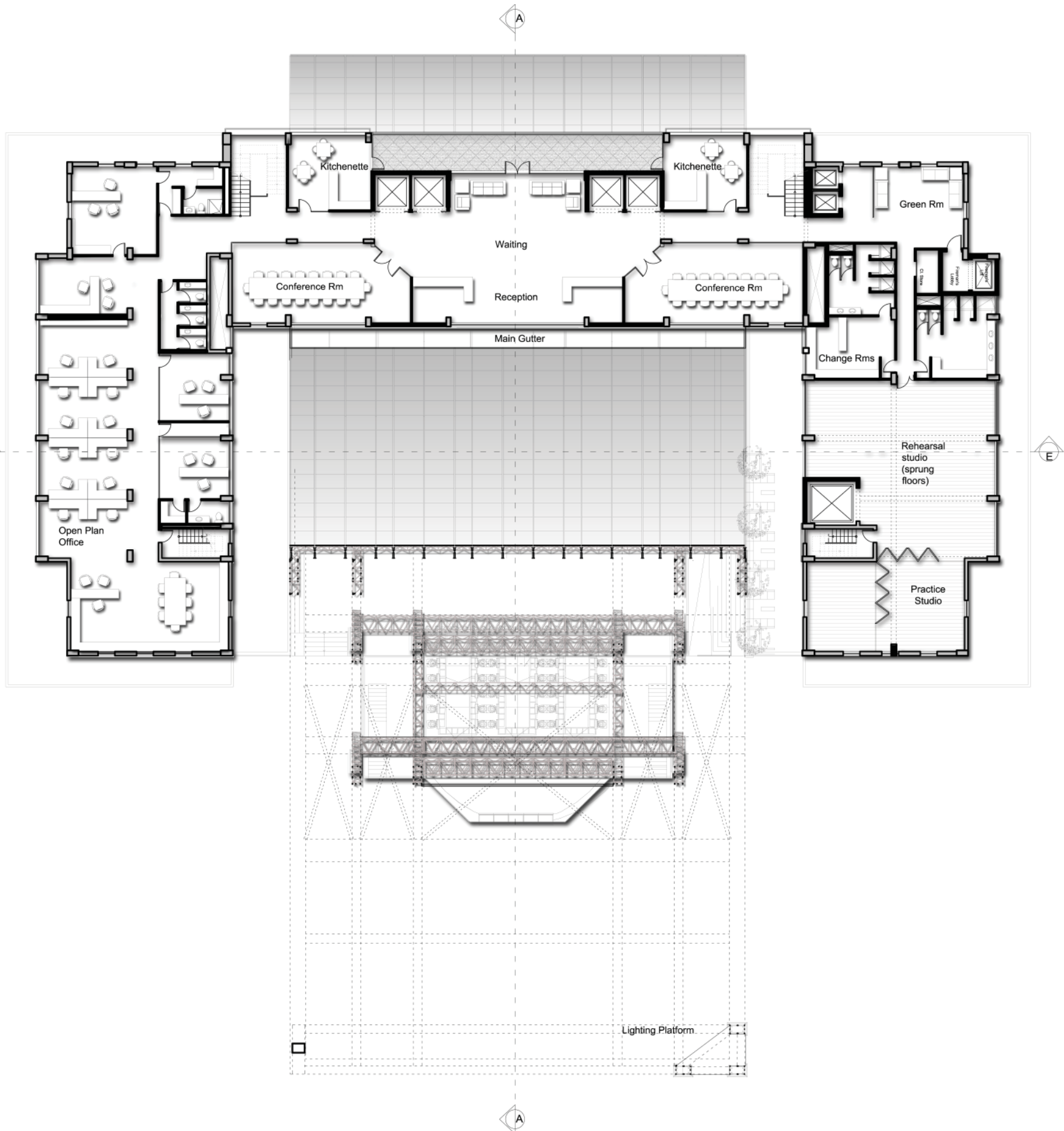
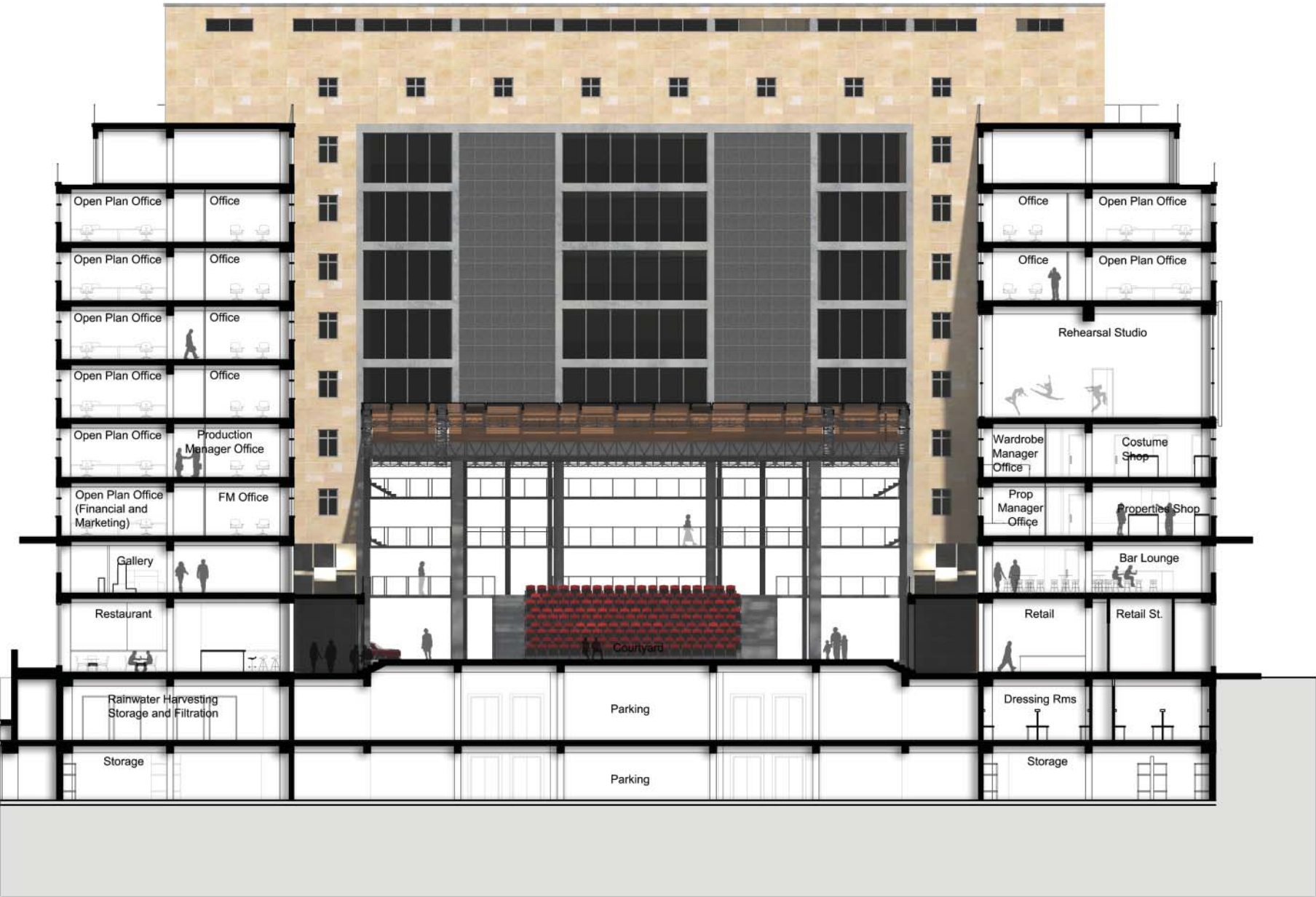


IMAGE BELOW

Section EE
1:300



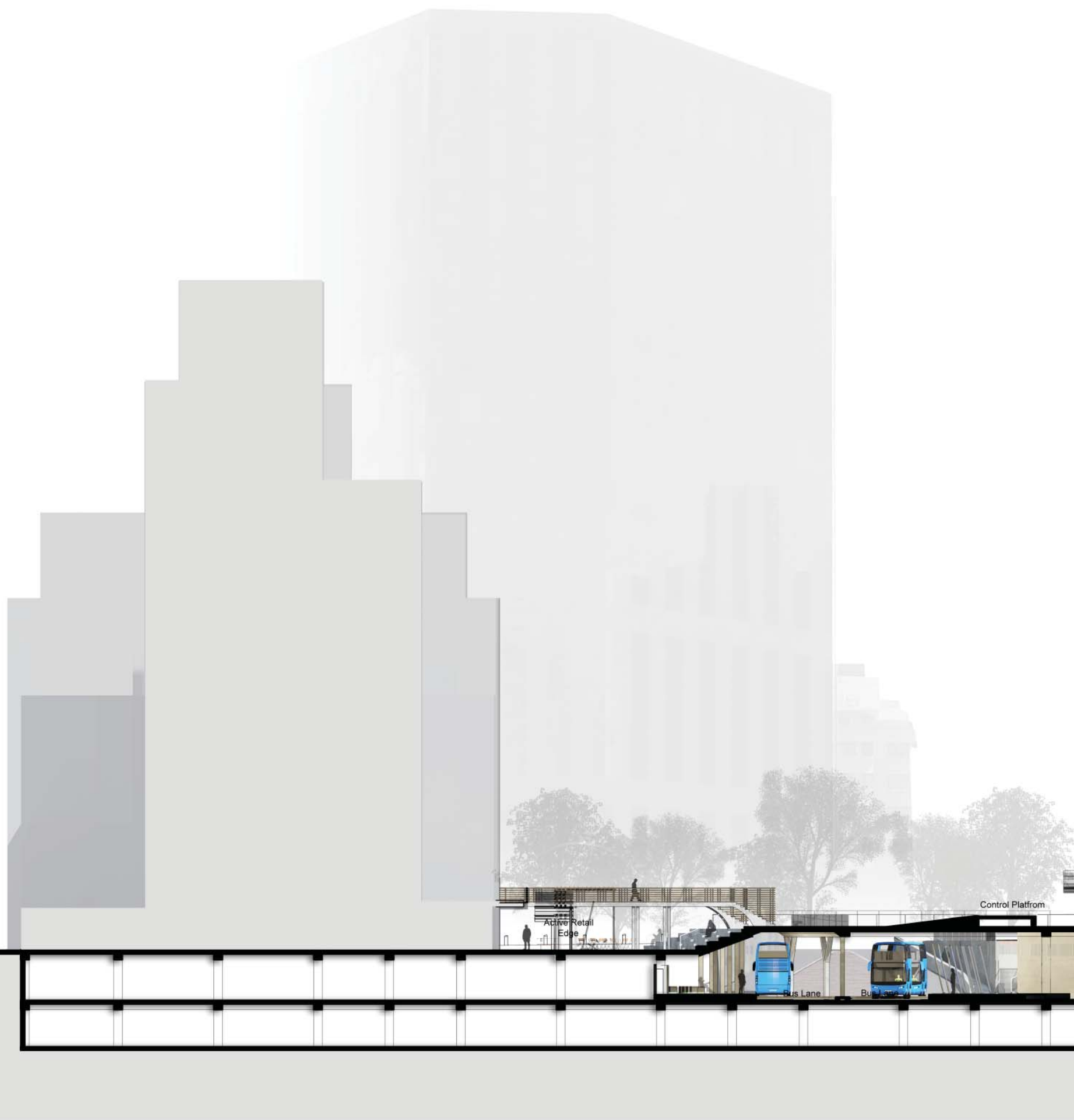
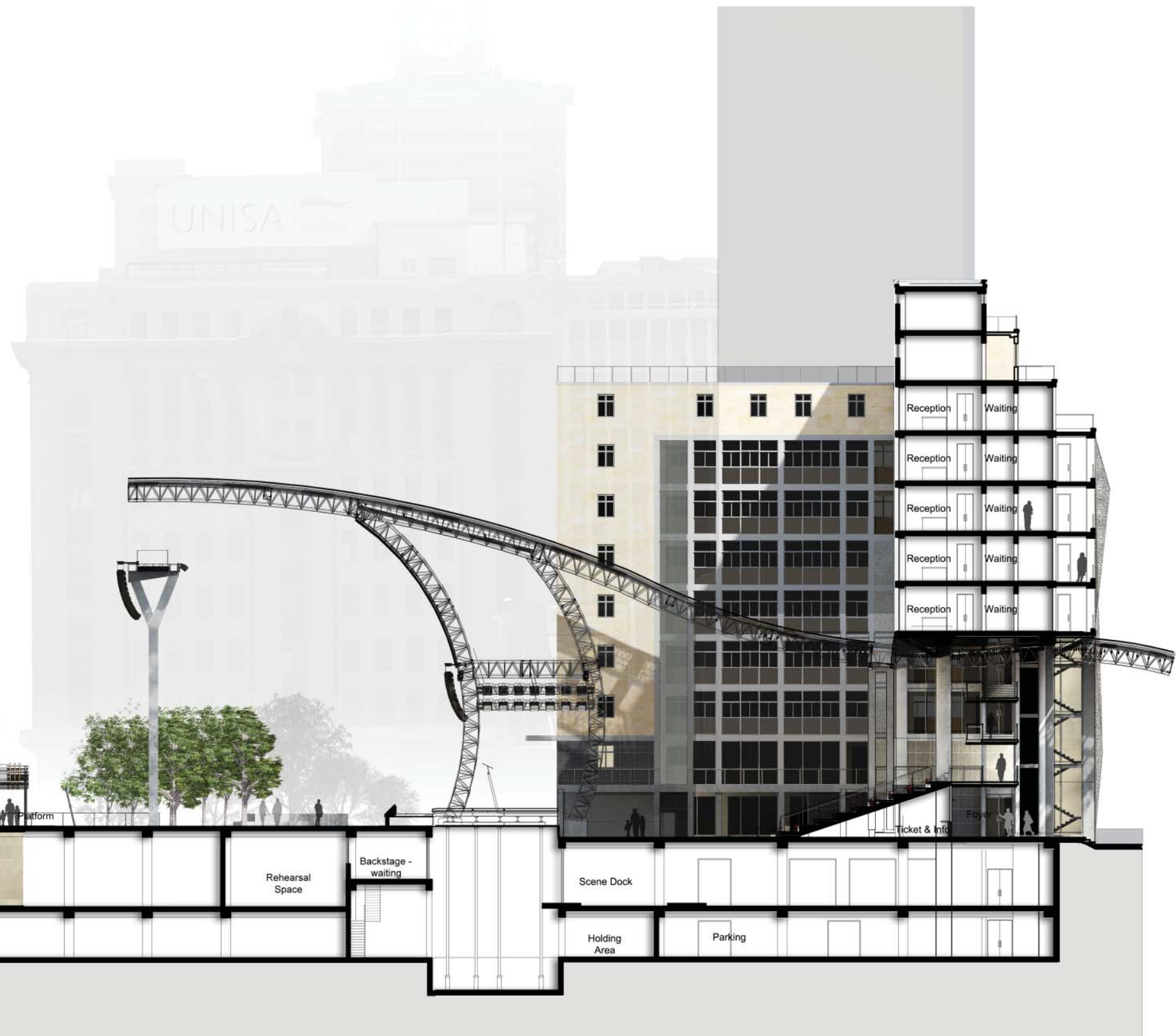


IMAGE BELOW

Section AA
1:300



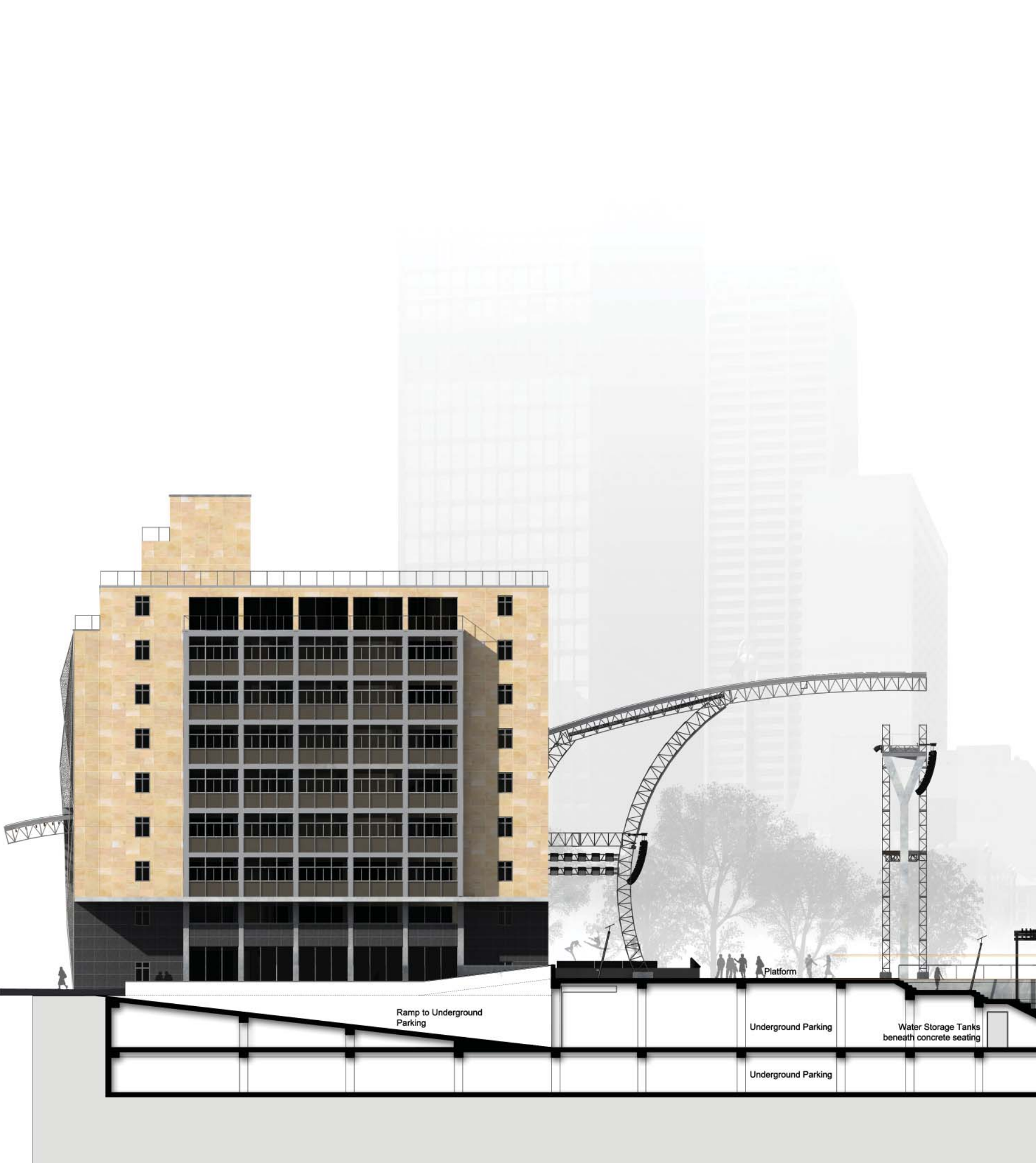


IMAGE BELOW

Section BB (West Elevation)
1:300

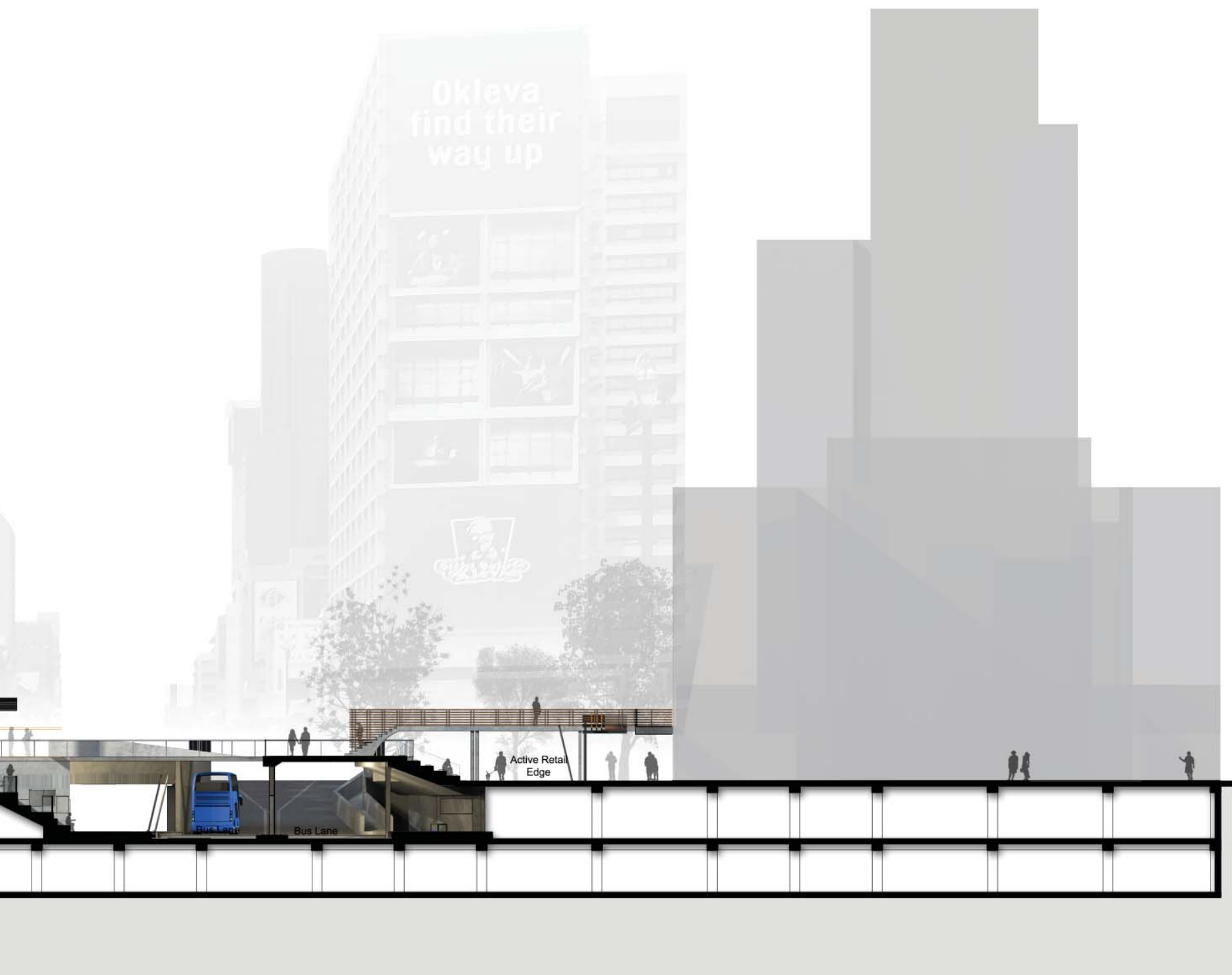
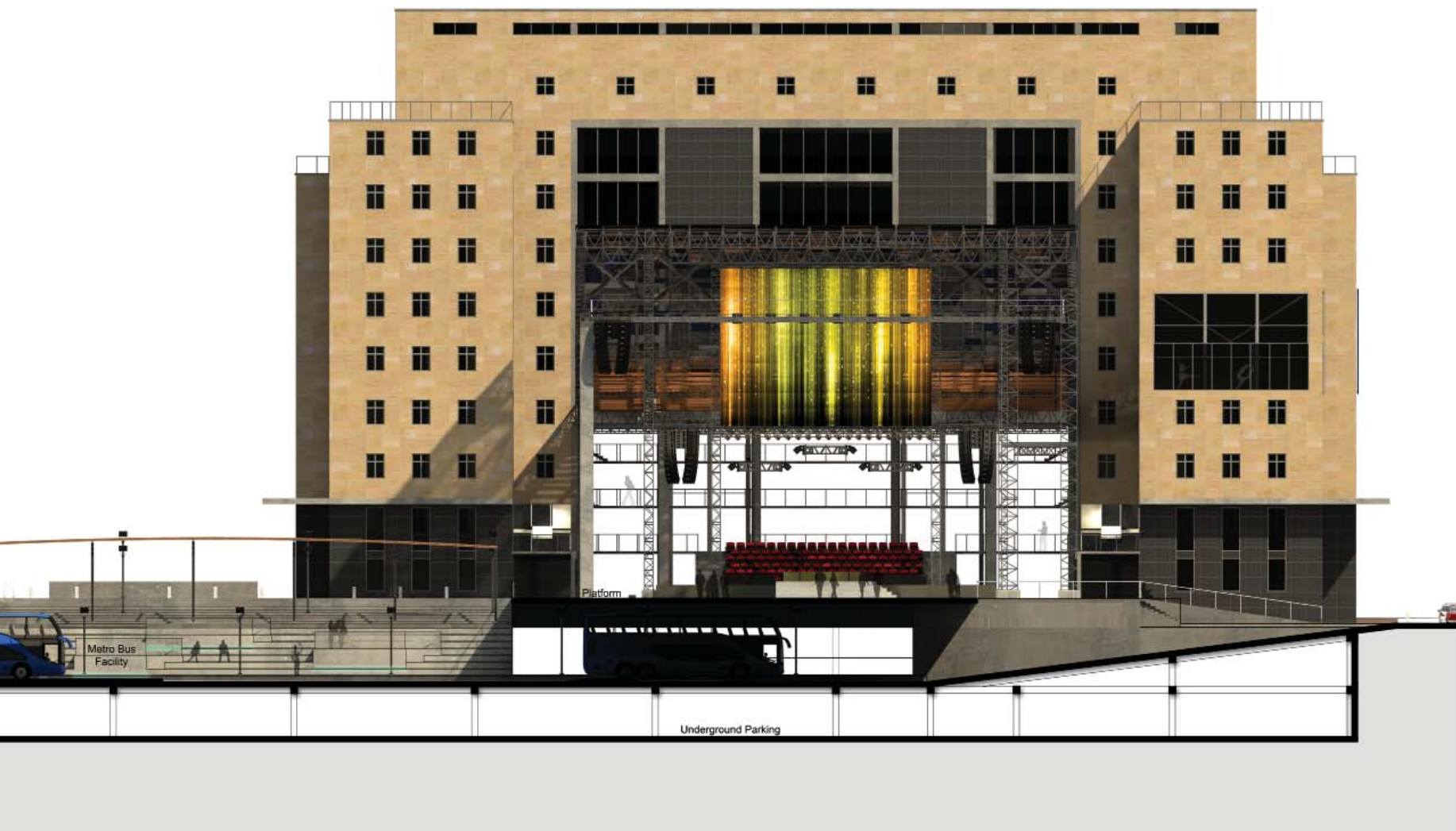




IMAGE BELOW

Section CC (South Elevation)
scaled proportionately



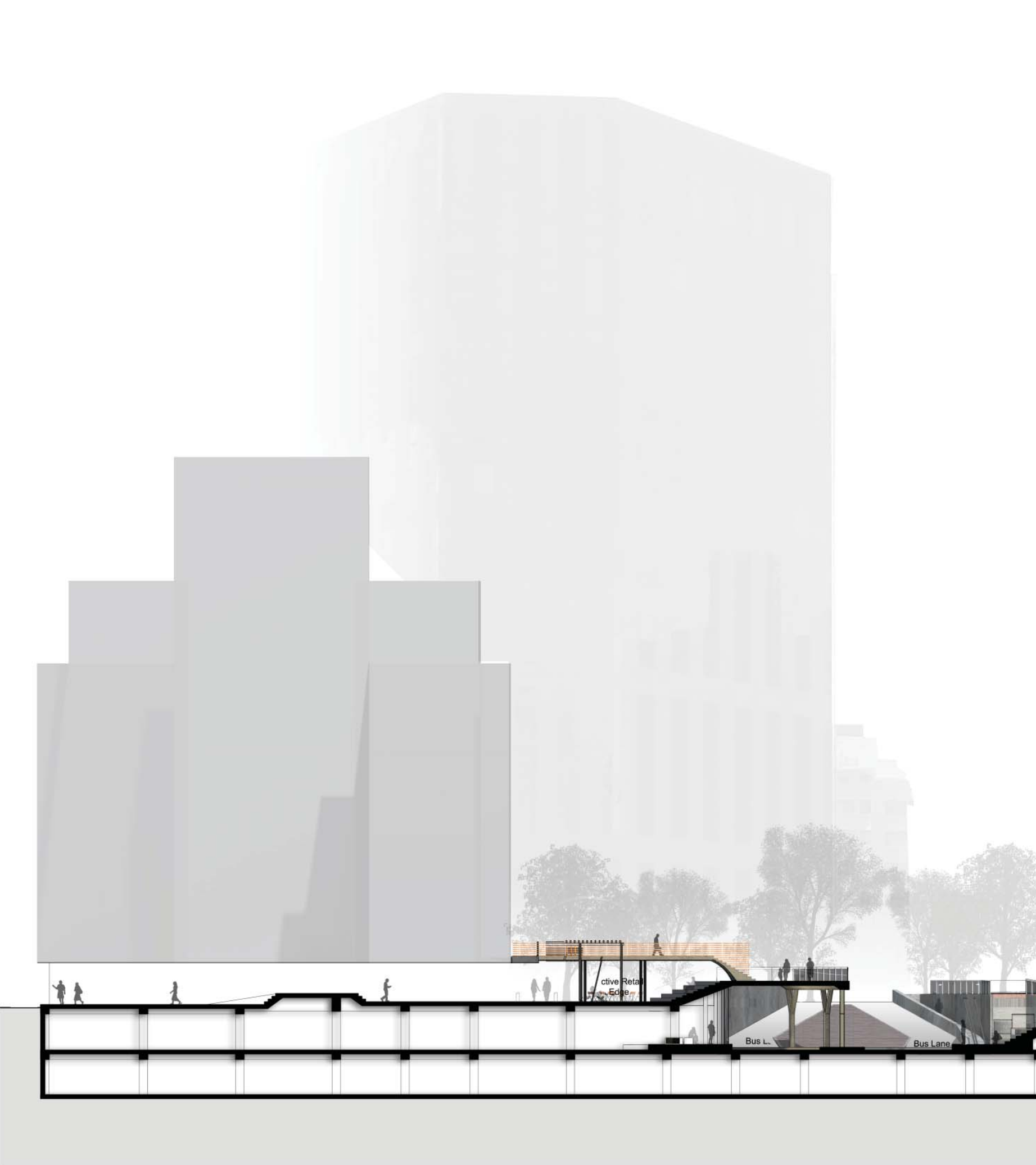


IMAGE BELOW

Section DD
1:300

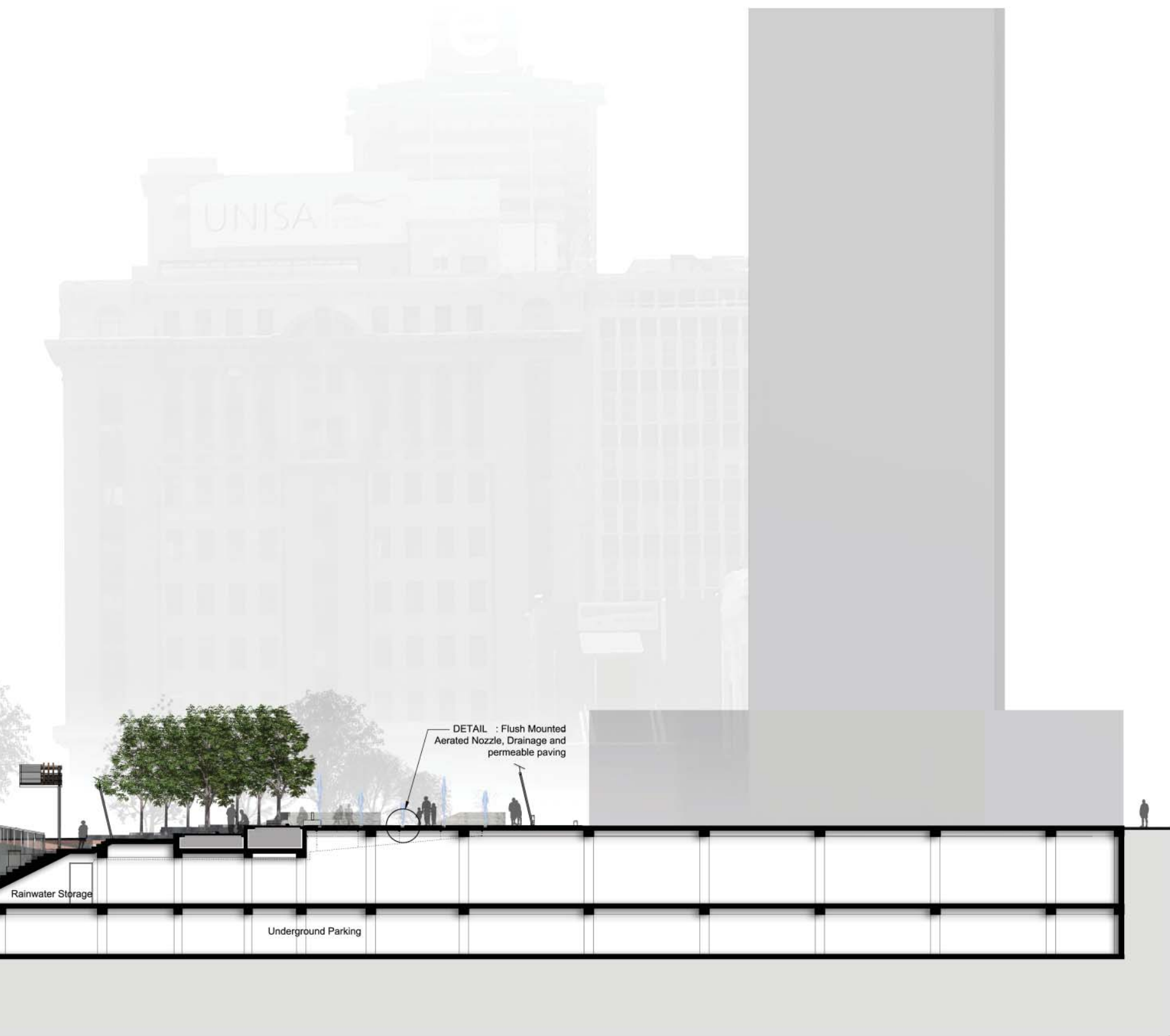




IMAGE BELOW

East Elevation
1:300



Details

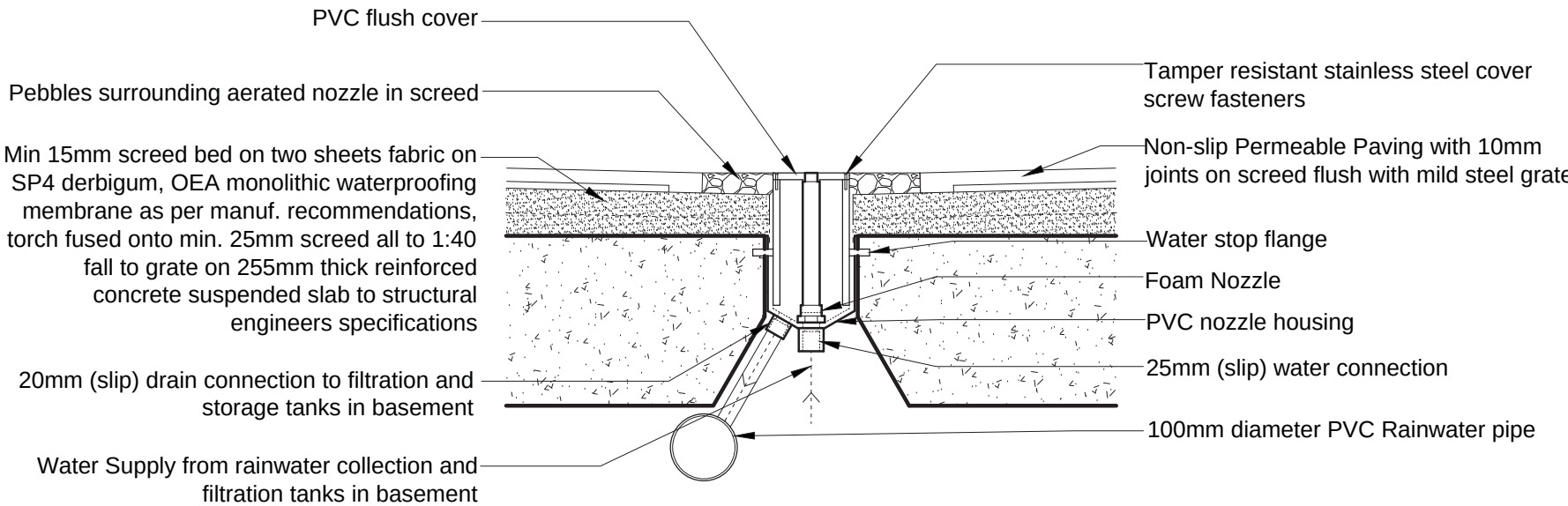


IMAGE ABOVE

Detailed Section illustrating Flush Mounted Aerated Nozzle in Public Square
1:10

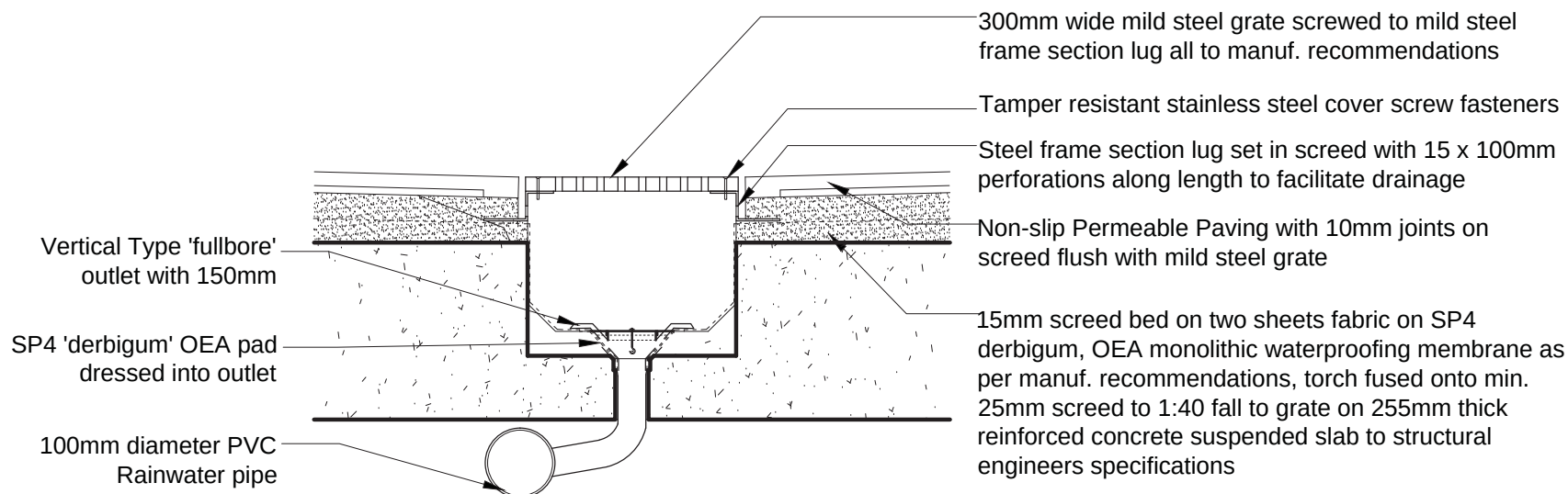


IMAGE ABOVE

Detailed Section illustrating Drainage and Permeable Paving in Public Square
1:10

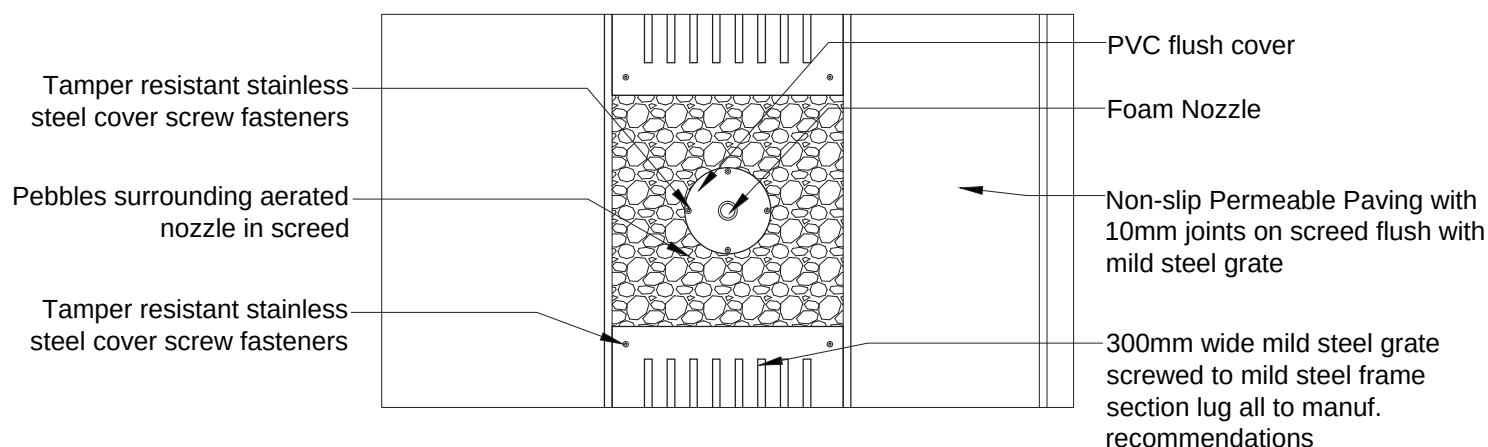


IMAGE ABOVE

Detailed Plan illustrating Flush Mounted Aerated Nozzle in Public Square
1:10

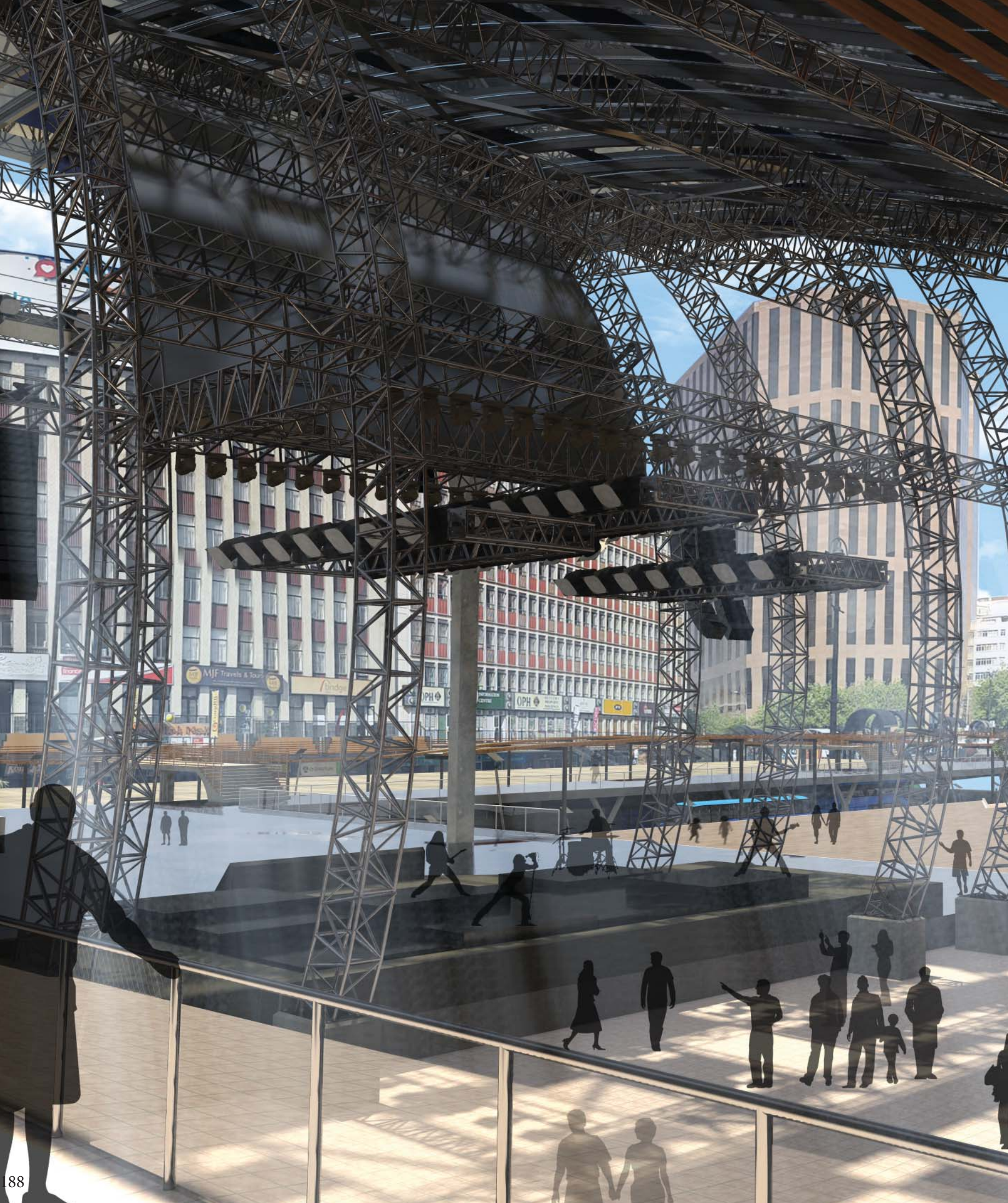
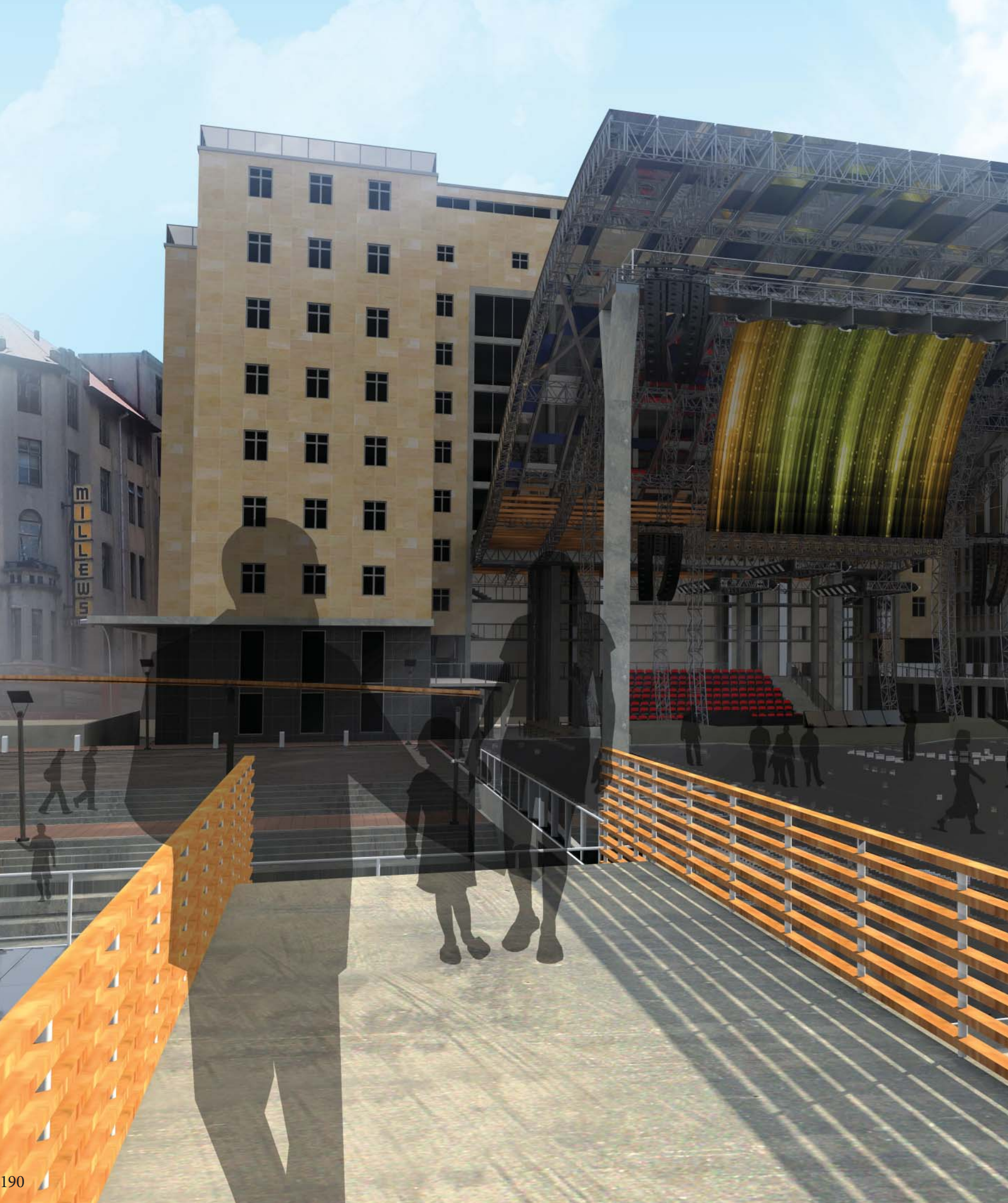




IMAGE LEFT

Perspective beneath the canopy structure facing the stage. This partly covered courtyard provides shading as well as a shared environment for the public, whether being used for performances or as a zone of relaxed social intercourse as the restaurants spills out.



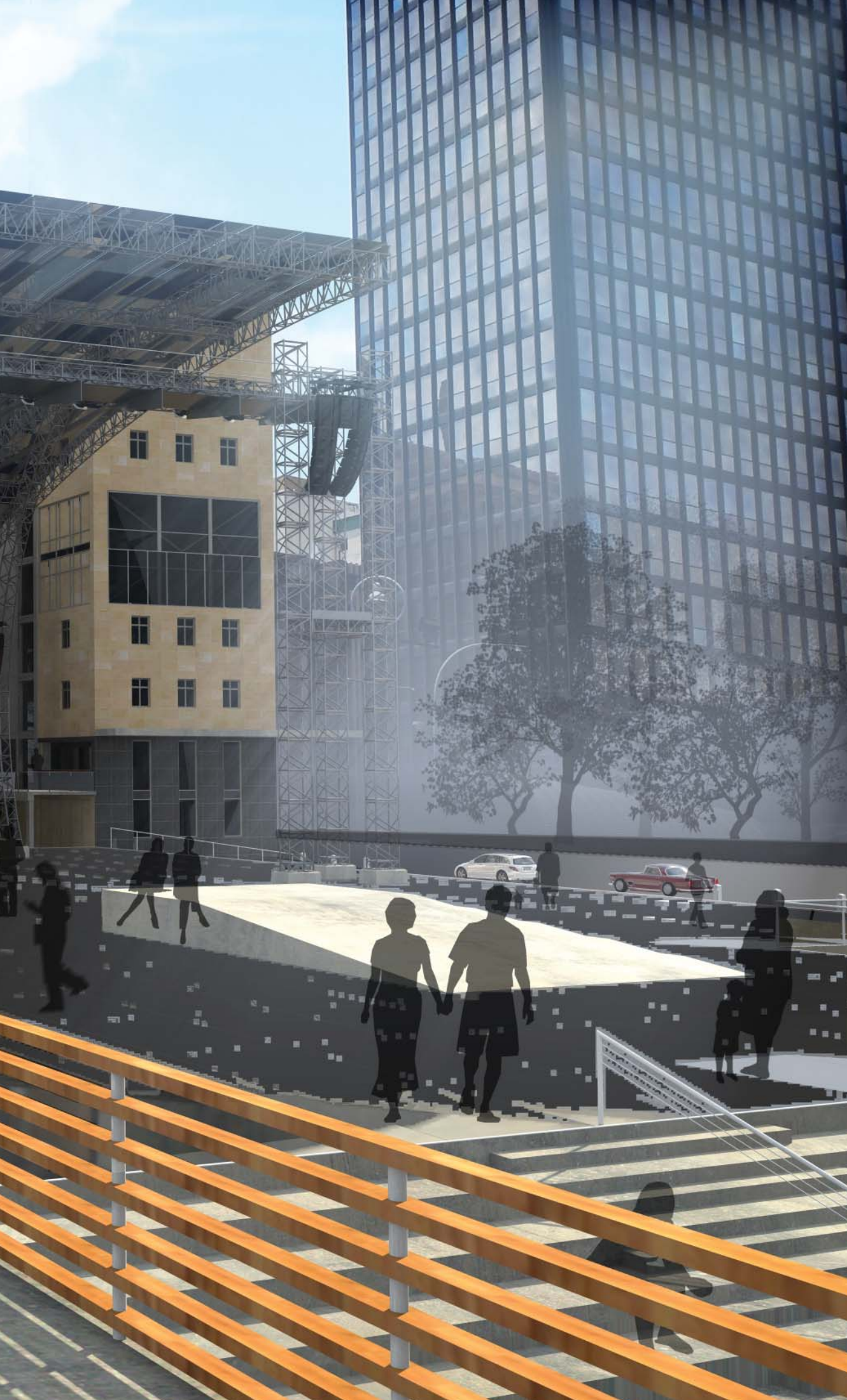


IMAGE LEFT

Perspective from the connecting bridge along the retail edge.

When the raised platform is not needed for performances or festivals, the space is given back to the public.

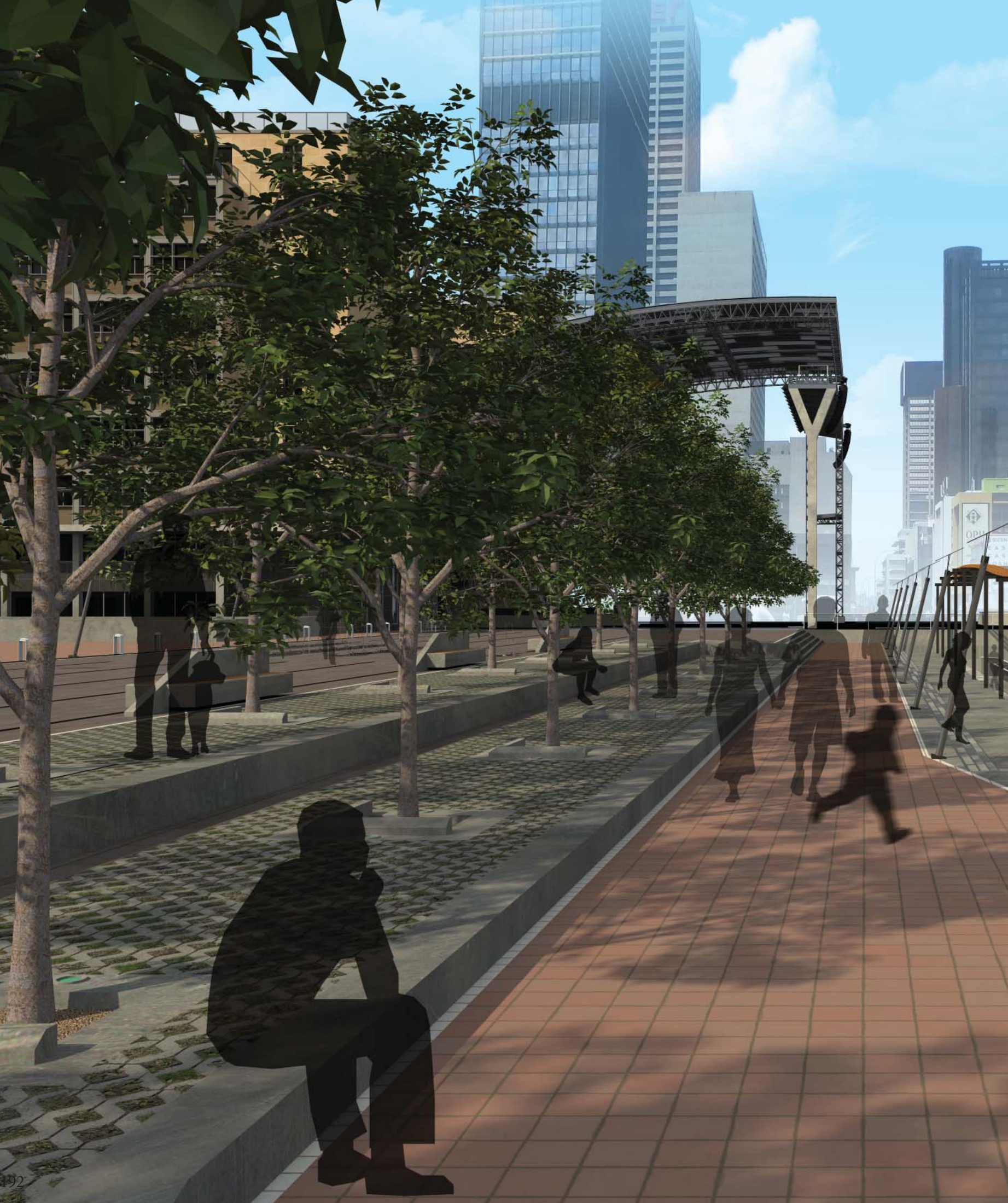
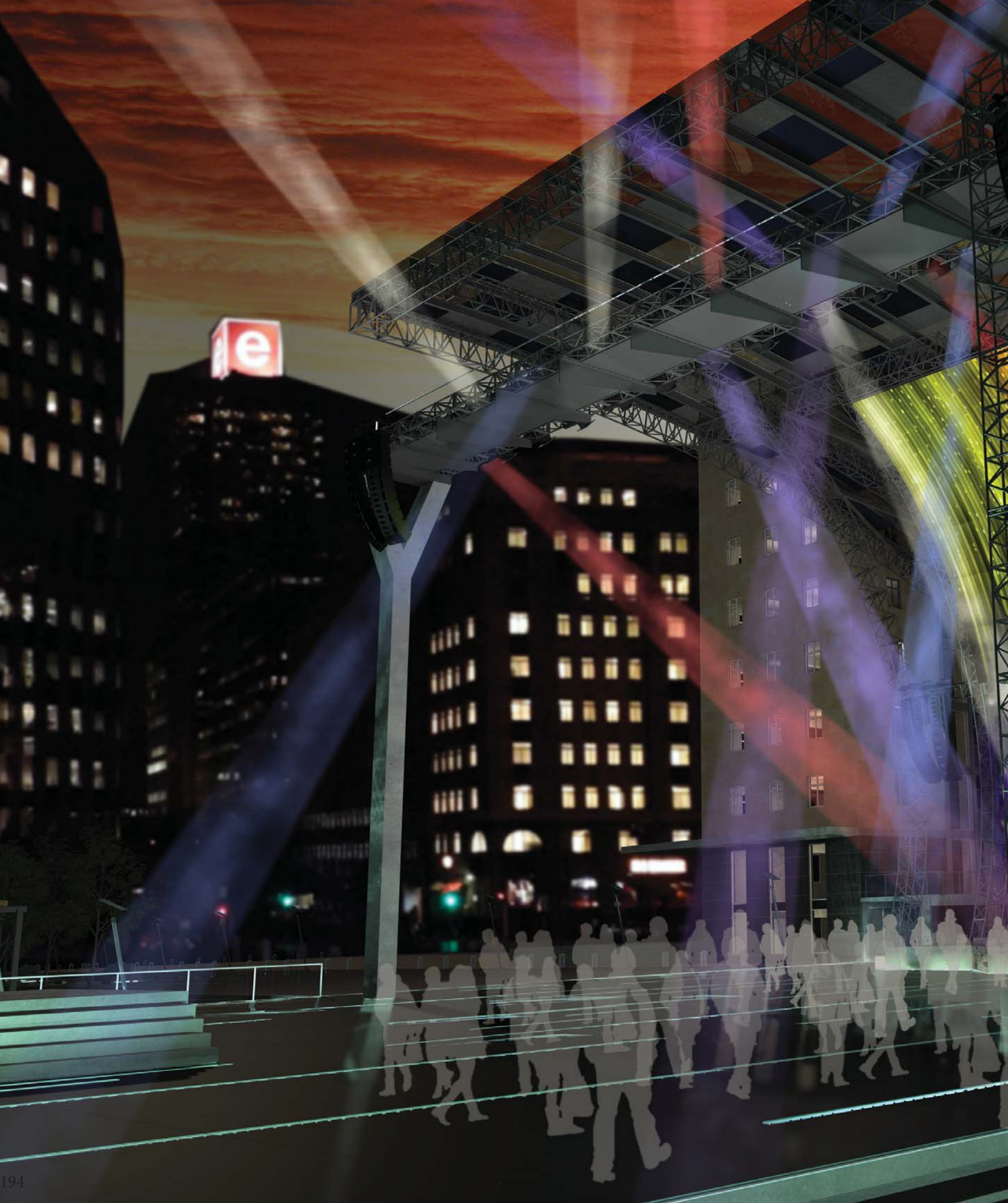




IMAGE LEFT

Perspective along a movement route in the public square with the bus terminal to the right and the performance space ahead.

Different textures announce level changes, communicate movement paths, gathering spaces and flexible space.



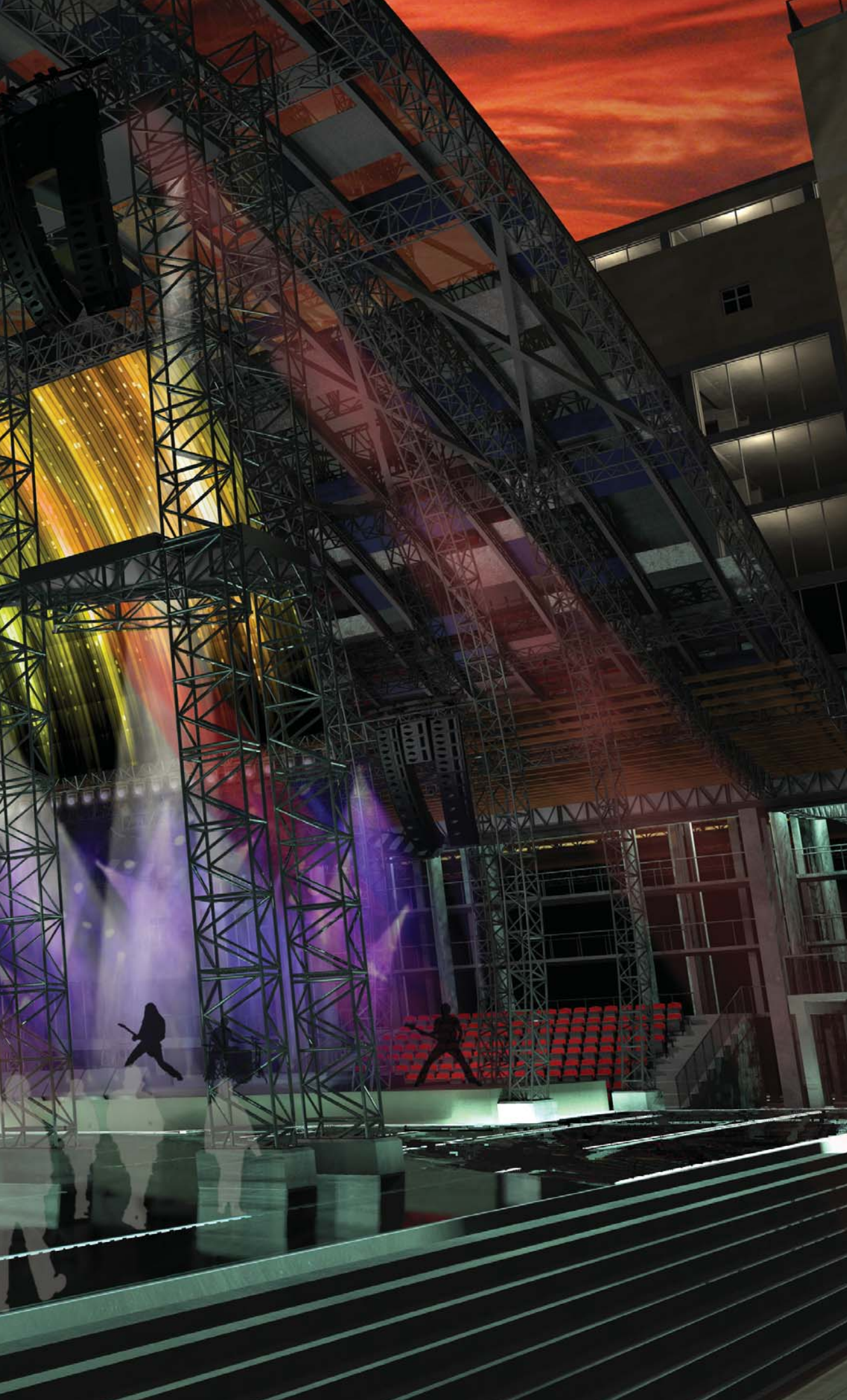


IMAGE LEFT

Perspective of the stage during a performance.

Materials of light and sound define space and create an engaging atmosphere instead of the use of physical walls. This is seen by the multiple lighting and sound equipment, as well as the colourful LED strips beneath the floor where the audience gathers.





IMAGE LEFT

View of fountains in public square creating an engaging atmosphere.

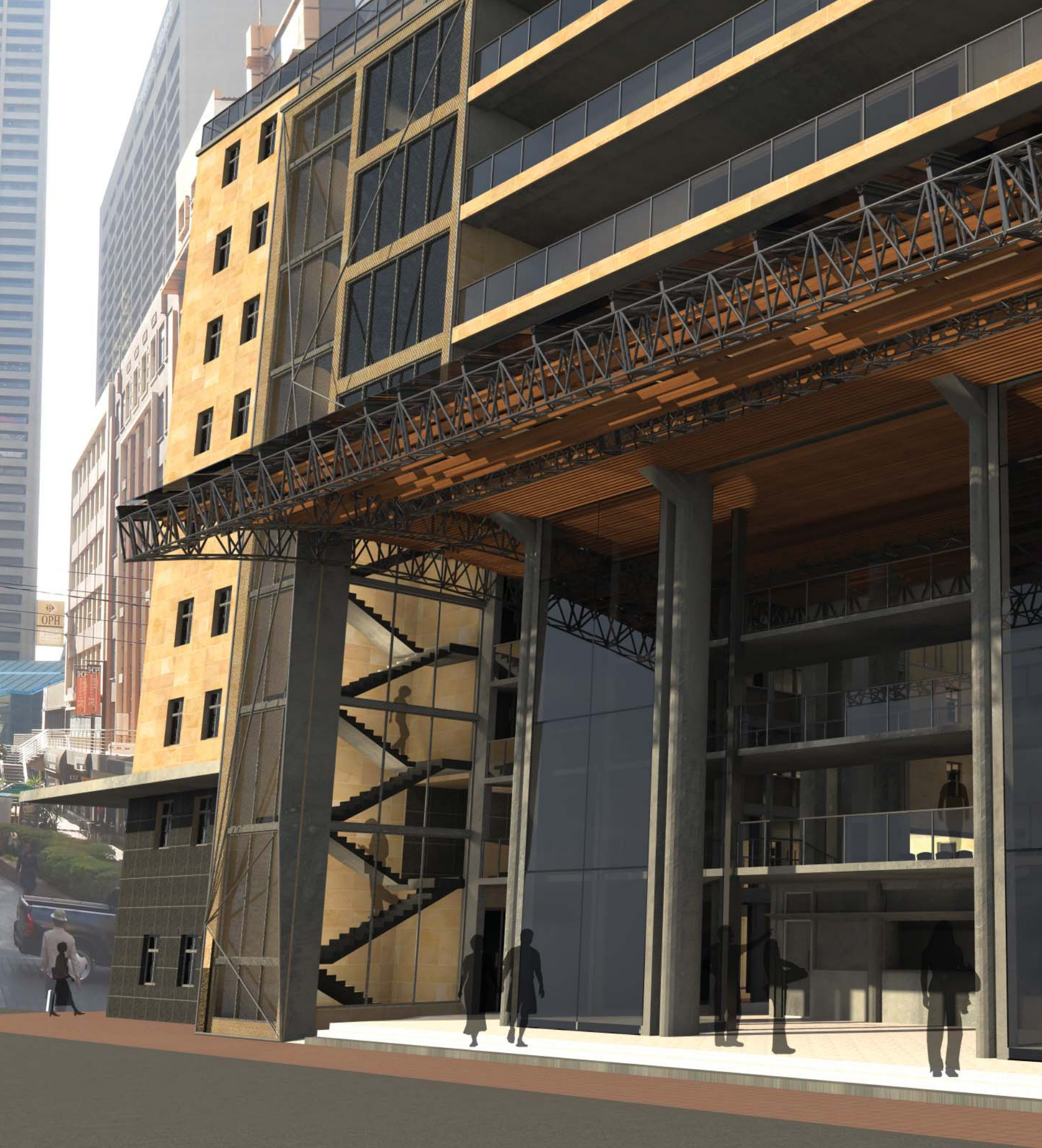




IMAGE LEFT

View of exposed circulation cores and open public space pulling passersby through the building..

Exposing the circulation allows interaction on many levels, not just on the ground floor plane.



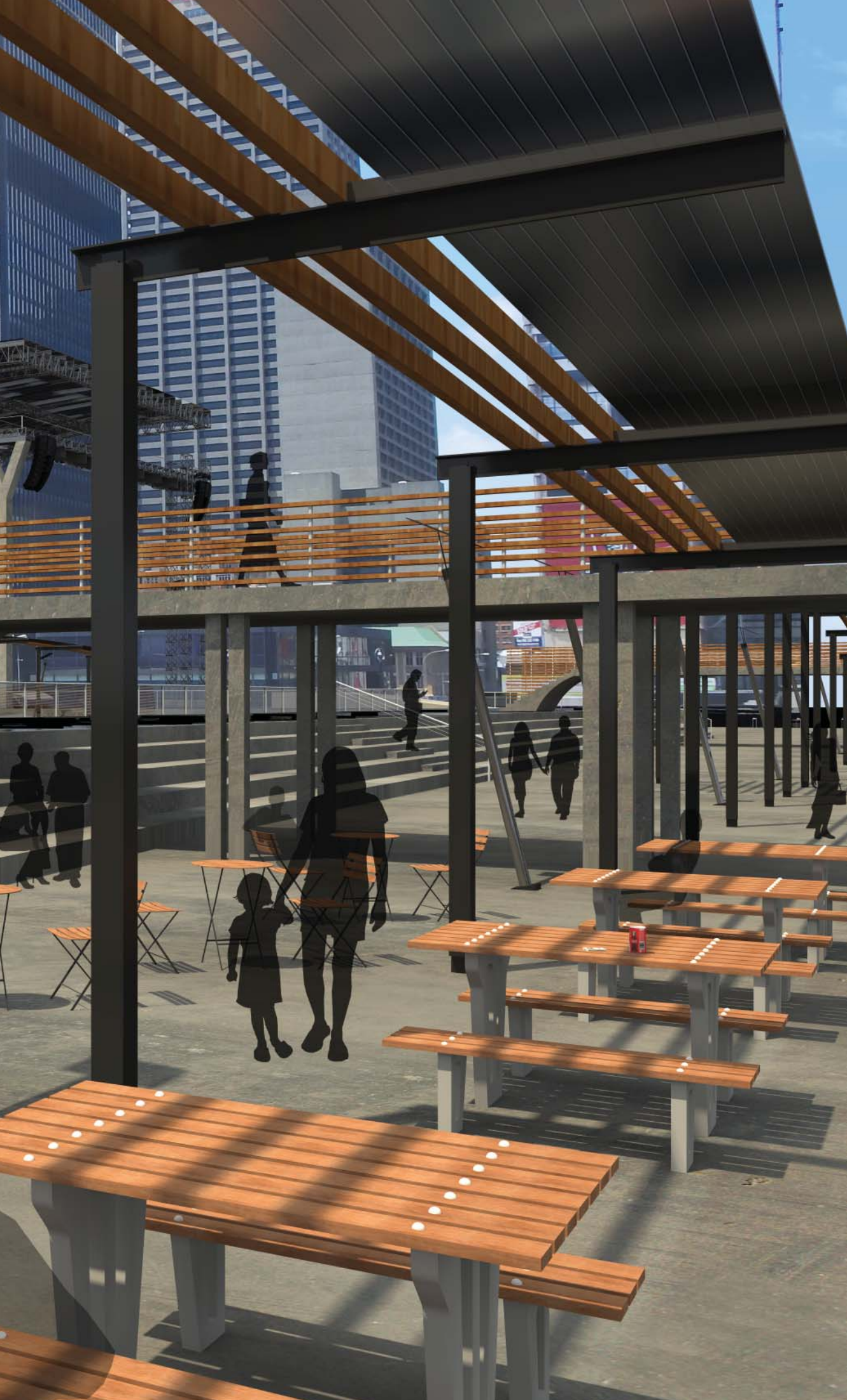
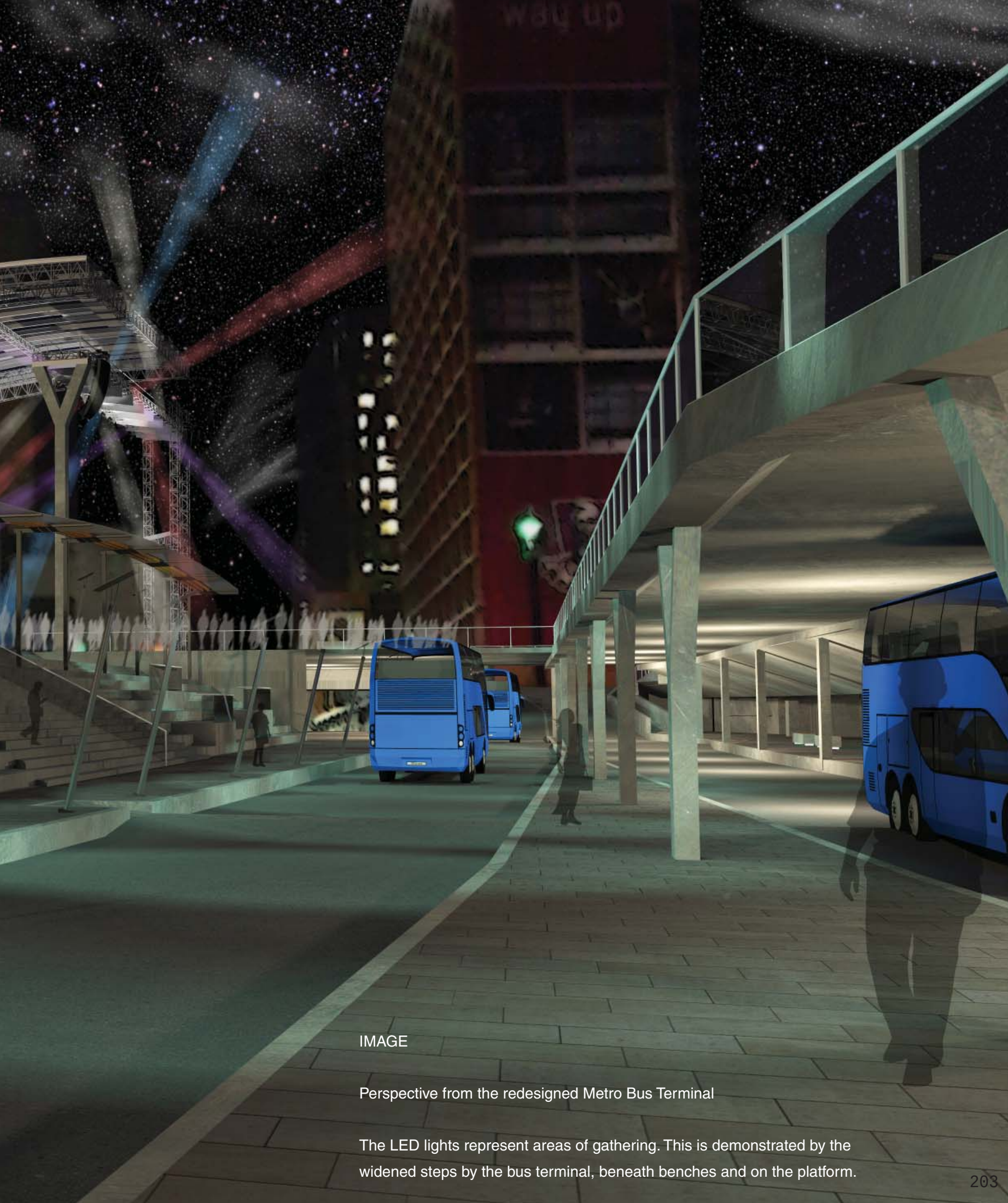


IMAGE LEFT

Perspective of active retail edge with seating and shading available.

The urban staircase functions as a point where the public can sit relax and observe the activity from an elevated view point.





IMAGE

Perspective from the redesigned Metro Bus Terminal

The LED lights represent areas of gathering. This is demonstrated by the widened steps by the bus terminal, beneath benches and on the platform.



IMAGE

1:200 Model of staged event beneath
the flowing canopy.

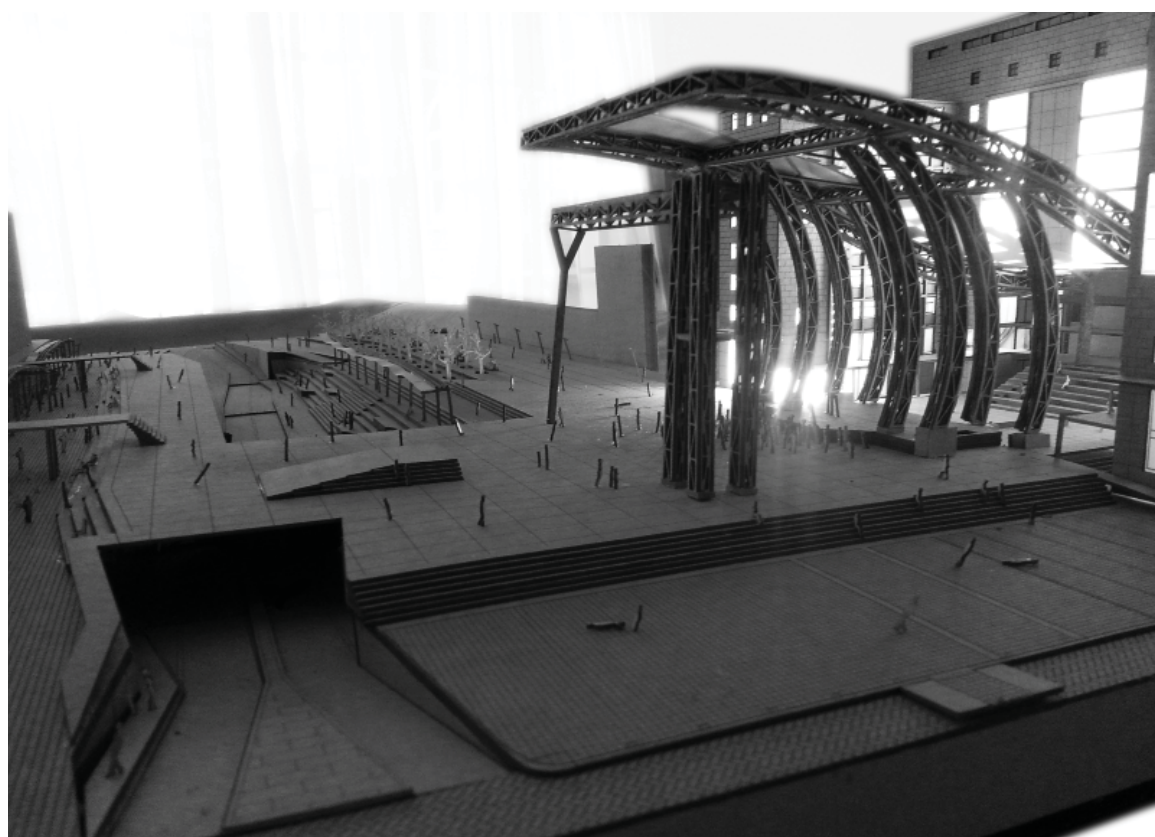
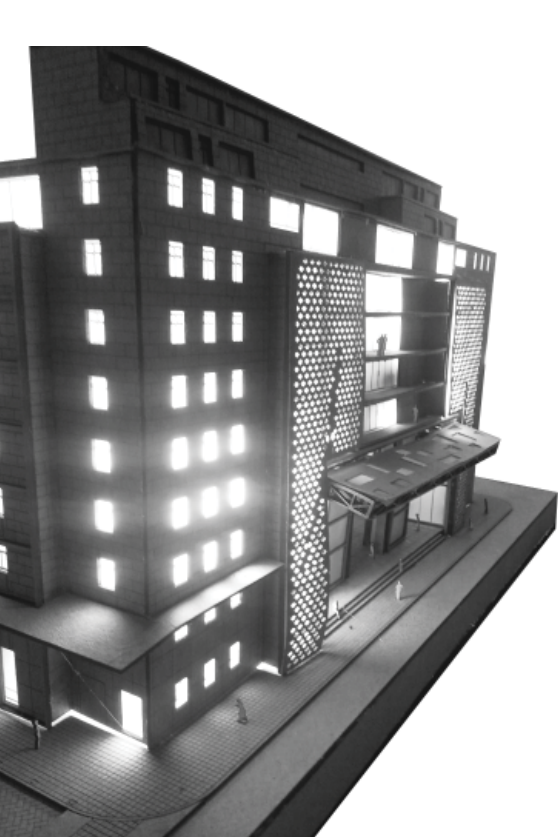
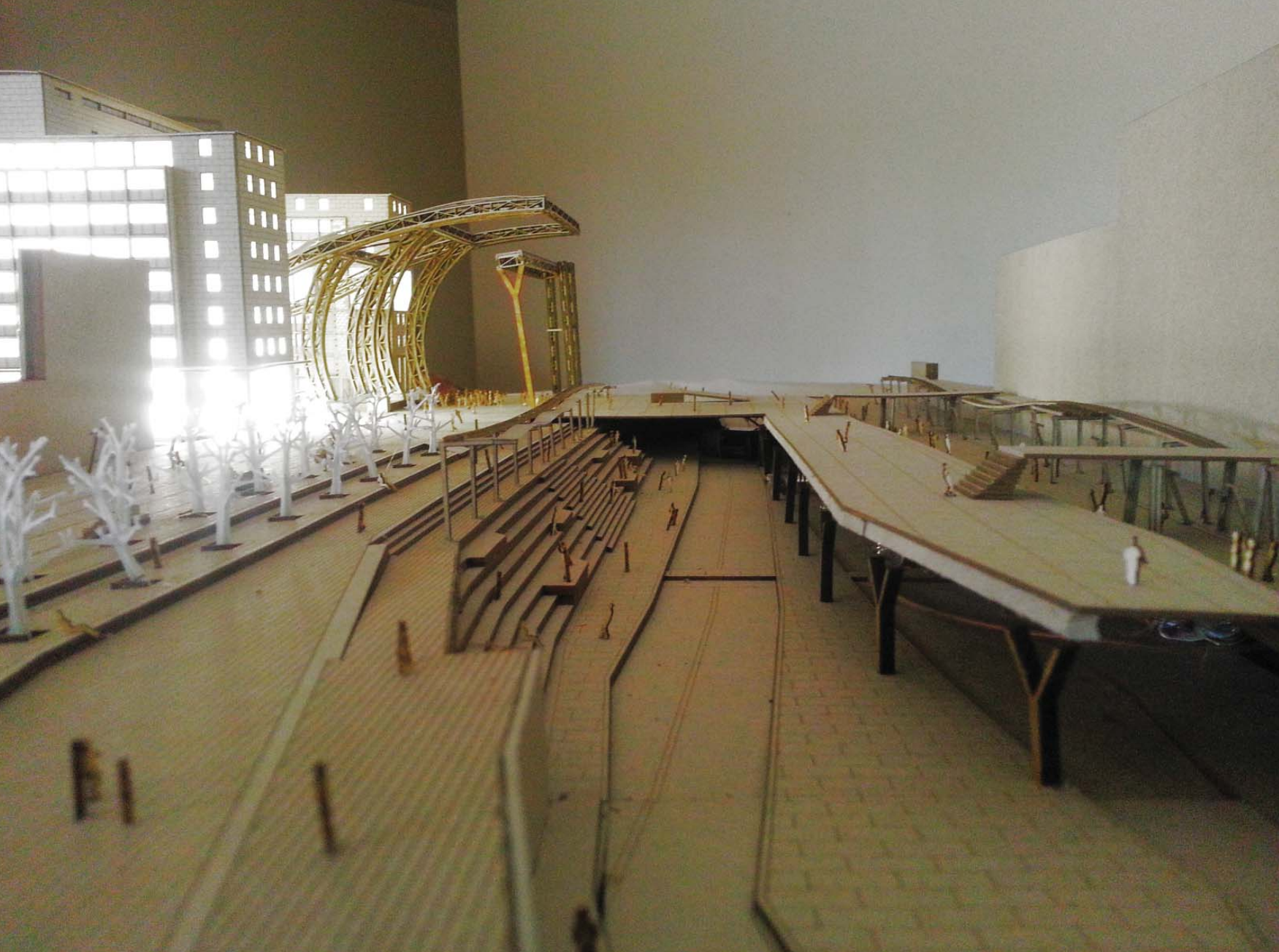
5.3 Models



Site Model

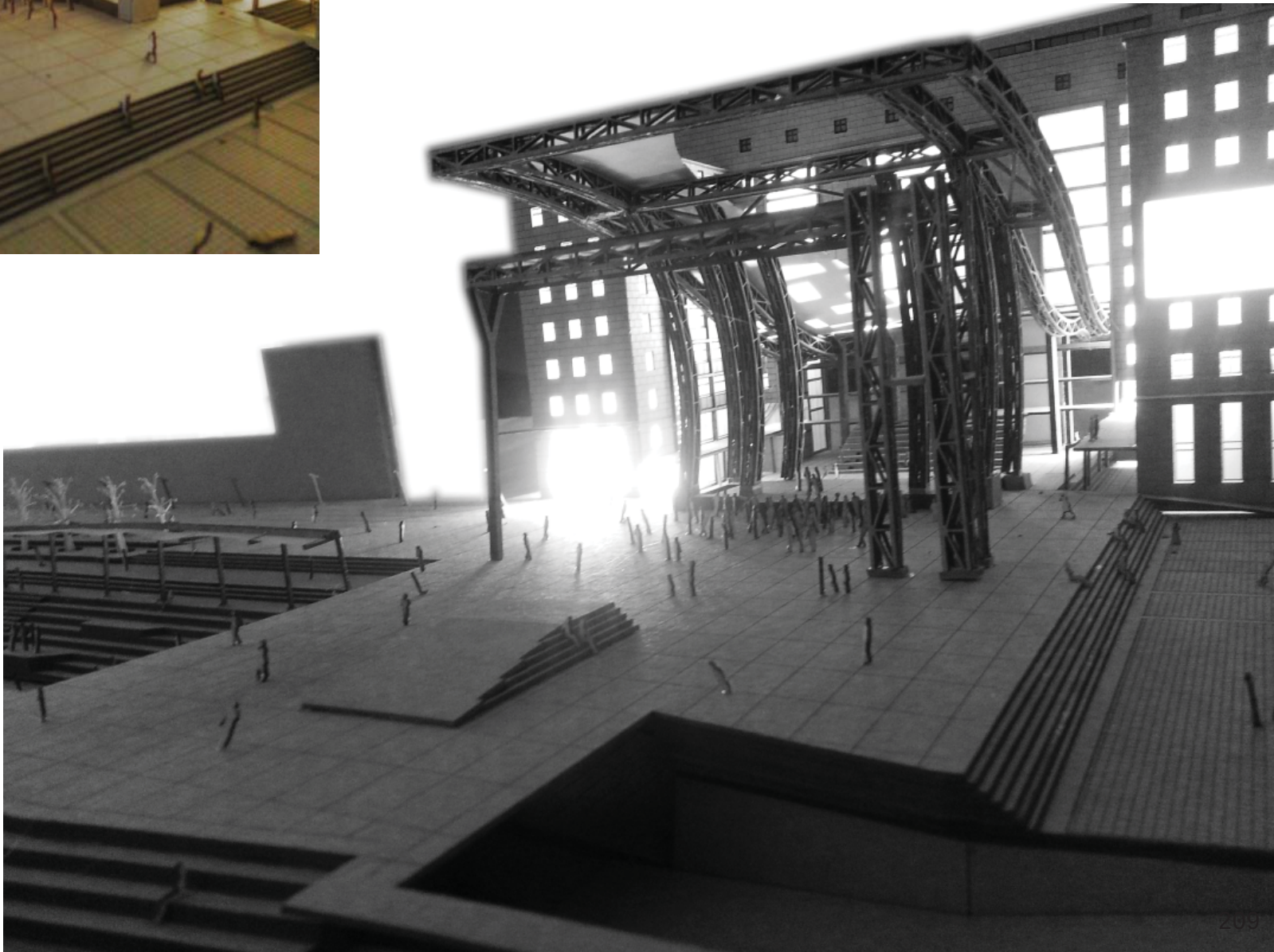
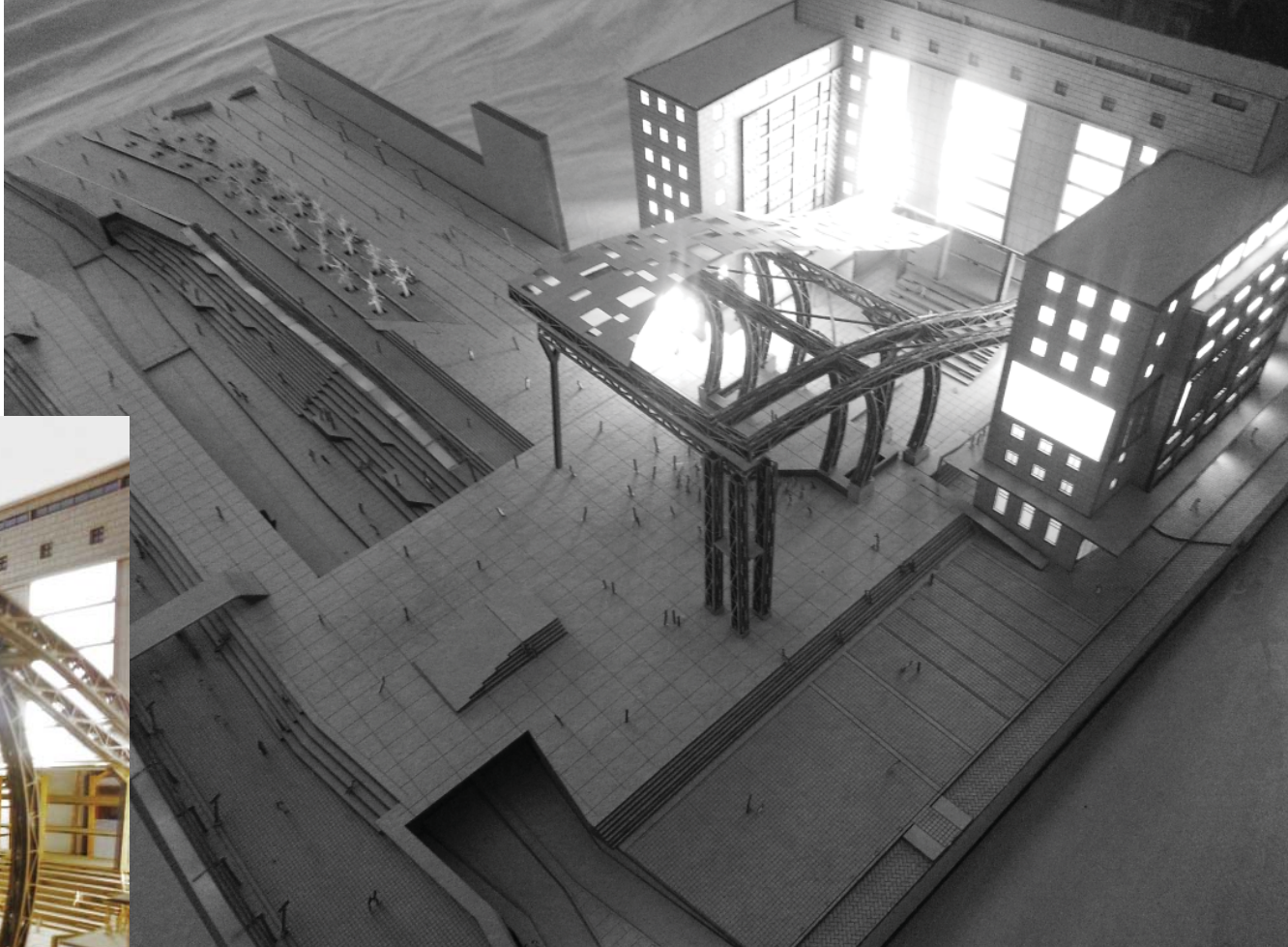
scale 1:500





Design Model

scale 1:200



Chapter

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