

ACT VII: PROPOSAL SYNTHESIS

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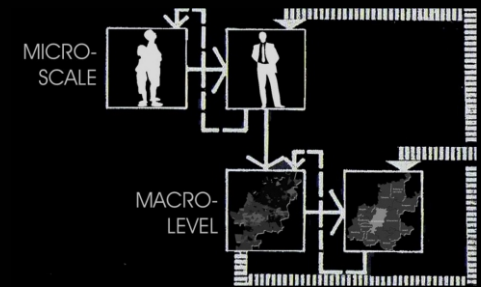
how can architecture be used to express + represent the
different **TYPES** of performances?

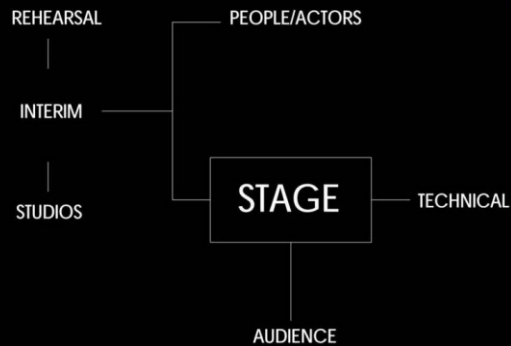
can a **STAGE** be constructed to
cater for different performances within the same space?

CONCEPT

“We want to put the context and the form into effortless contact or frictionless coexistence.”
[Alexander 1964:18-19]

Hillbrow's context provides a number of opportunities both in terms of physical form, related to the interaction between buildings, and the cultural diversity of the people within that context. Its sheer density allows it to be the primary space for testing the validity and relevance of the outlined design theory. The importance of the individual's own identity within the collective means that there needs to be a constant shift from macro to micro scale and back. This is fundamental to developing a design concerning cultural identity.

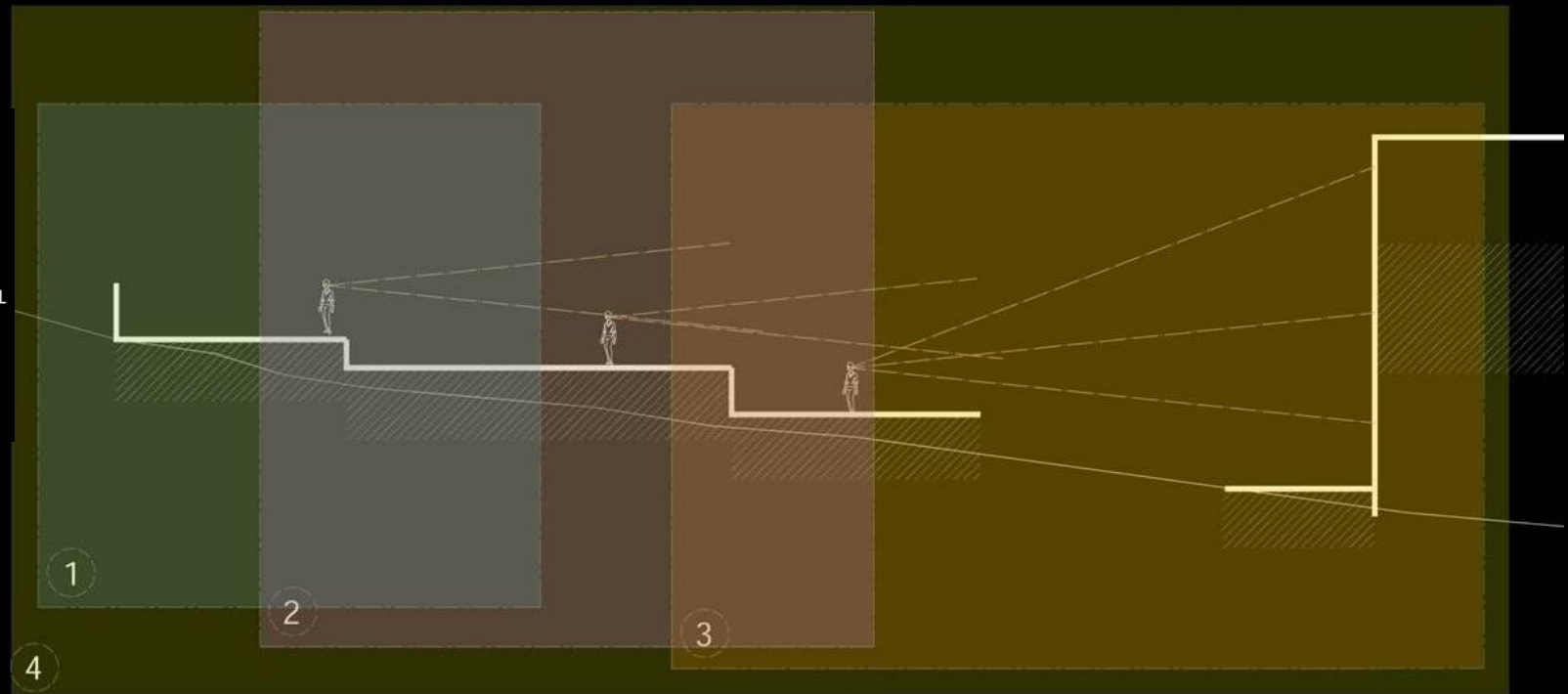




Due to the focus on performance spaces and what performance means in the Contemporary context, the stage is unpacked in 4 different ways to understand the permutations and combinations required for a stage to function.

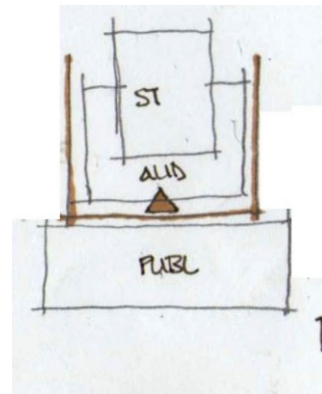
This has resulted in the following Diagram of Intent:

the individual, his or her own duality as performer/audience, with the idea of integrating formal and informal performances within one space.

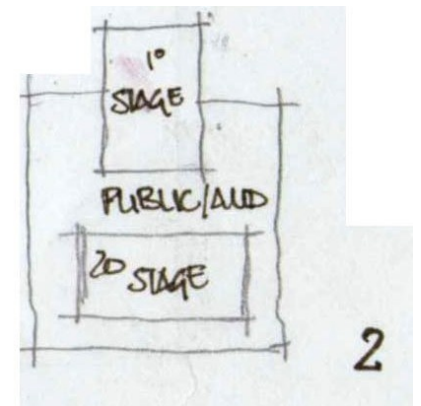
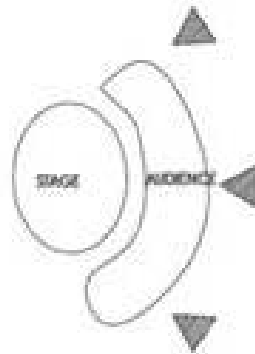


- 1_INTERNAL FORMAL
- 2_INTERNAL INFORMAL
- 3 Everyday PERFORMANCES
- 4_CITYWIDE SCALE

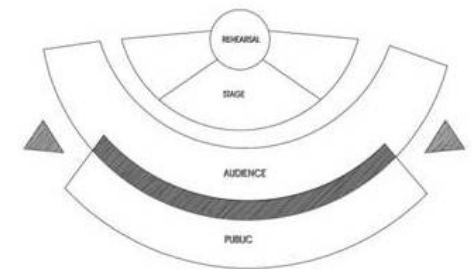
Stage=In building_Audience=Buidling Users
 Stage= Building Platforms_ Audience=different functional users
 Stage= Everyday_Audience=Users of building
 Stage=Building_Audience=Public



STAGE 1

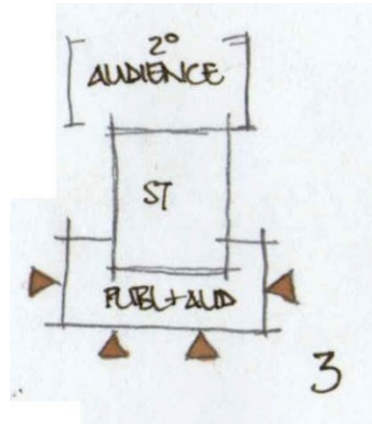


STAGE 2

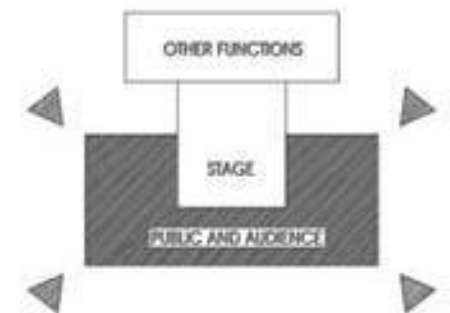
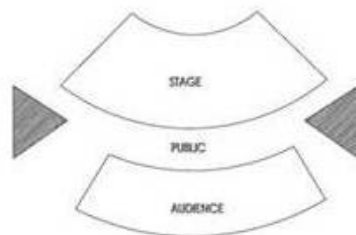
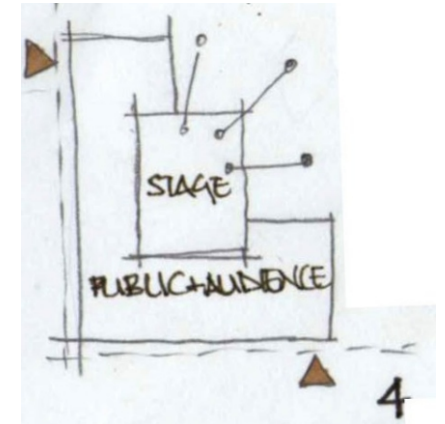




STAGE 3



STAGE 4



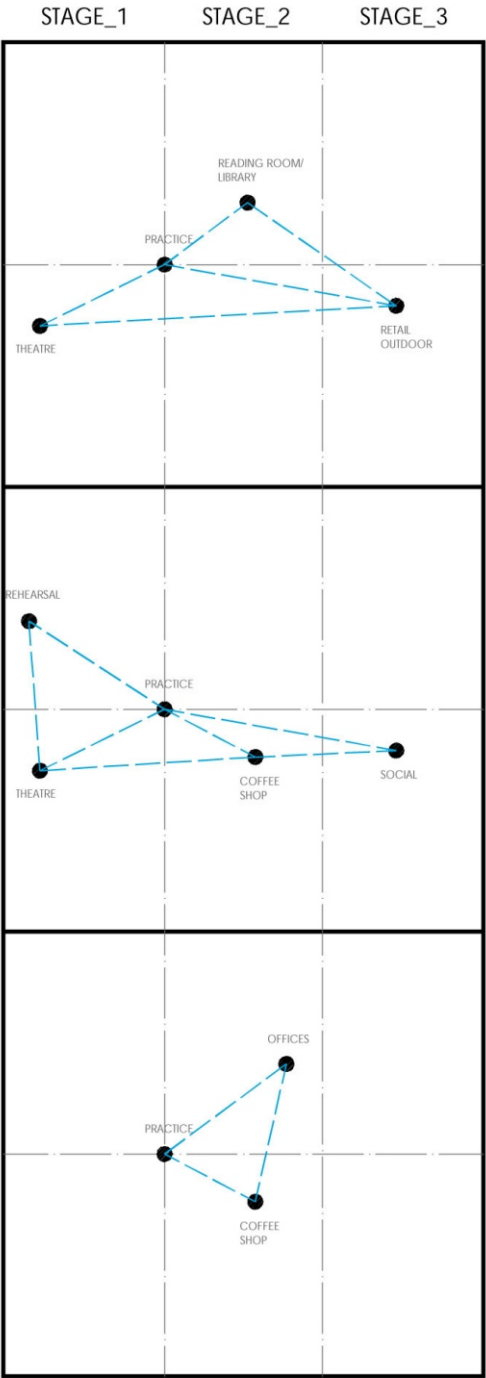
PARADIGM OF PROGRAM

The Theory outlines the importance of celebrating culture and how groups have used music and dance as cultural expressions. The Program came initially from the intuitive response of identifying specific urban players. After interviewing people in and around the Hillbrow area, 6 Urban Players were identified and used as program generators.

This results in an overlay of functions explaining the relationship between spaces and what each Urban Player considered most important links.



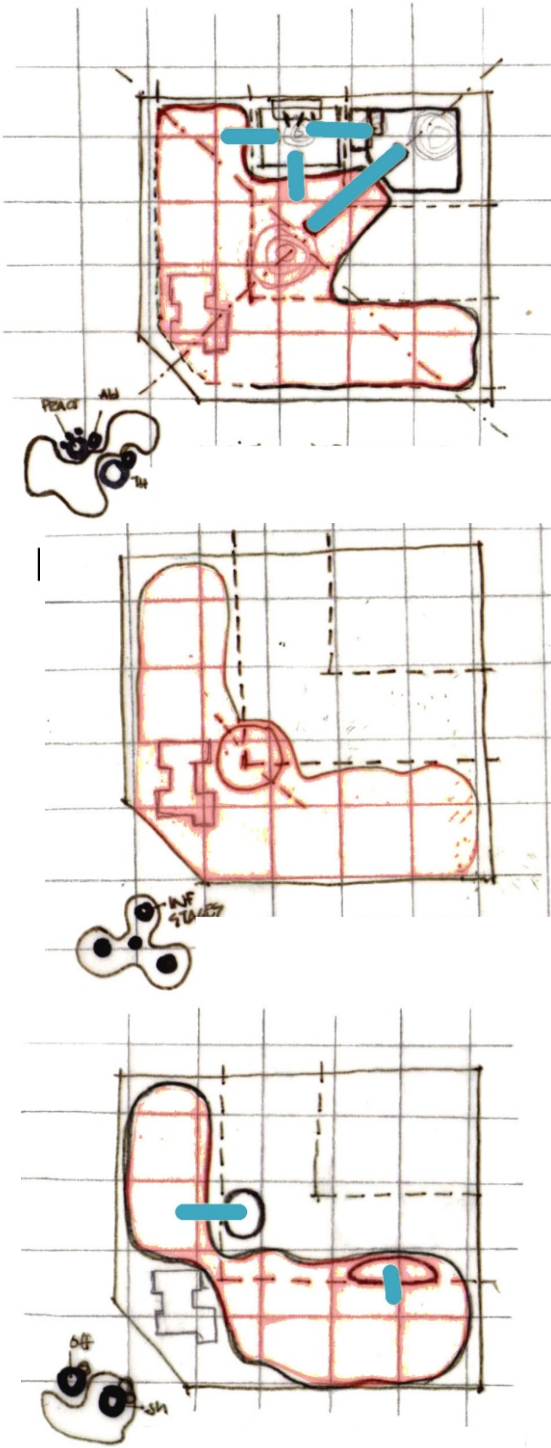
VUSI
26, DANCER
(Afrodance)

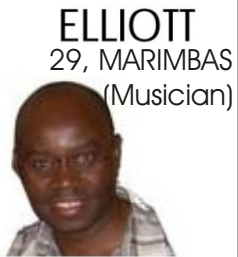


TSHEPANG
40, STUDENT

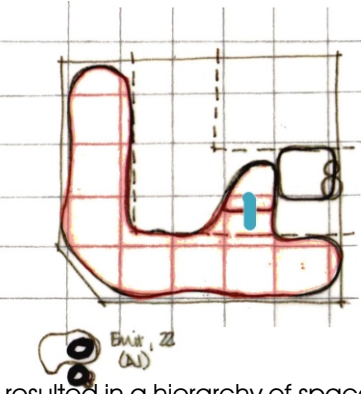
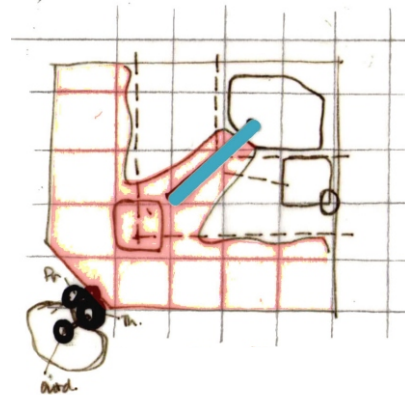
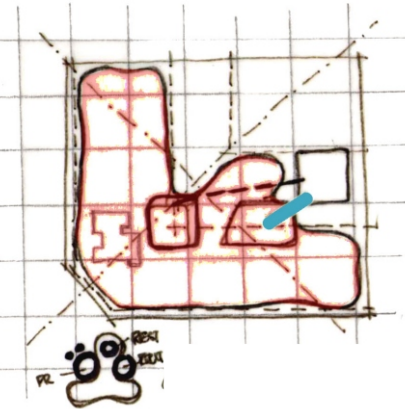
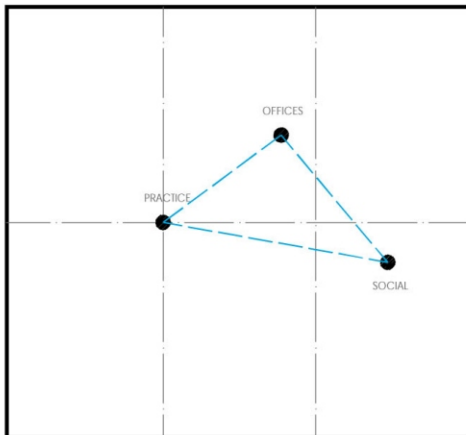


JOE
33,
MANAGEMENT





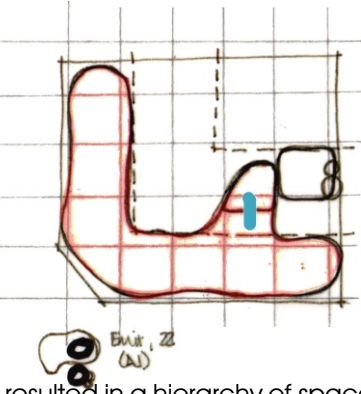
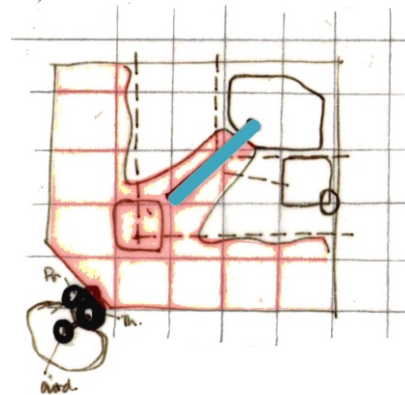
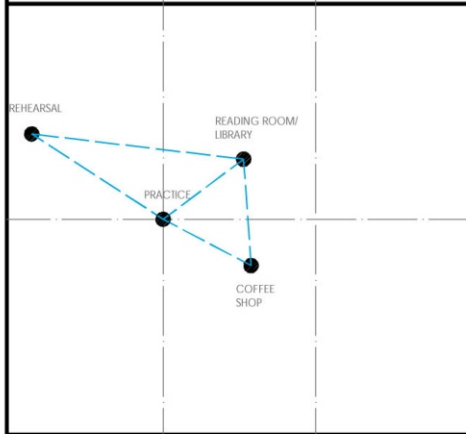
ELLIOTT
29, MARIMBAS
(Musician)



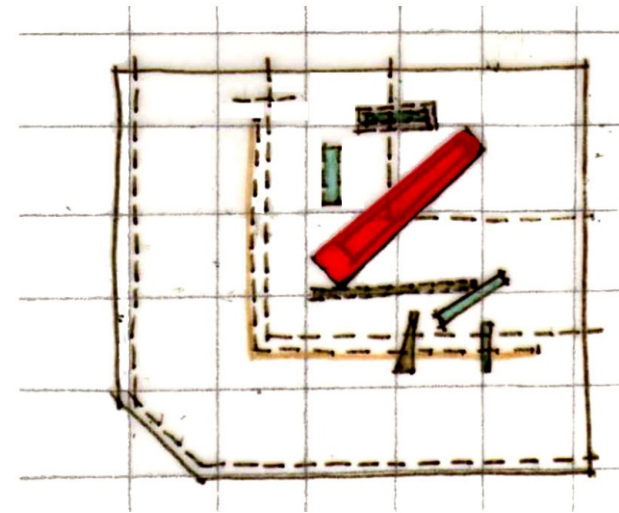
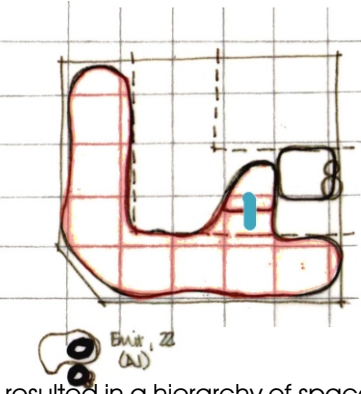
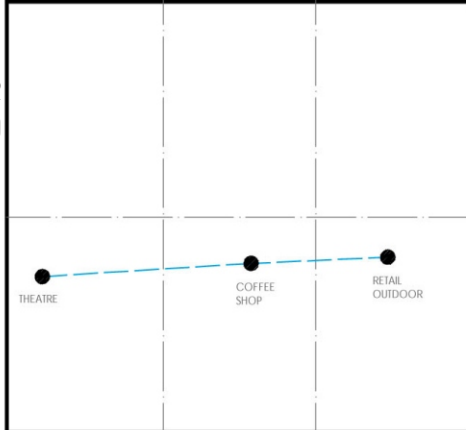
This resulted in a hierarchy of spaces model through looking at the interactions between different aspects of the program.



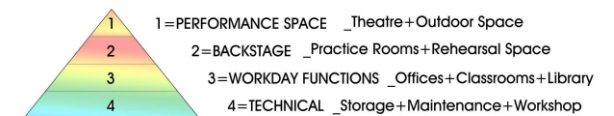
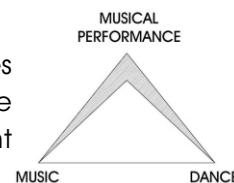
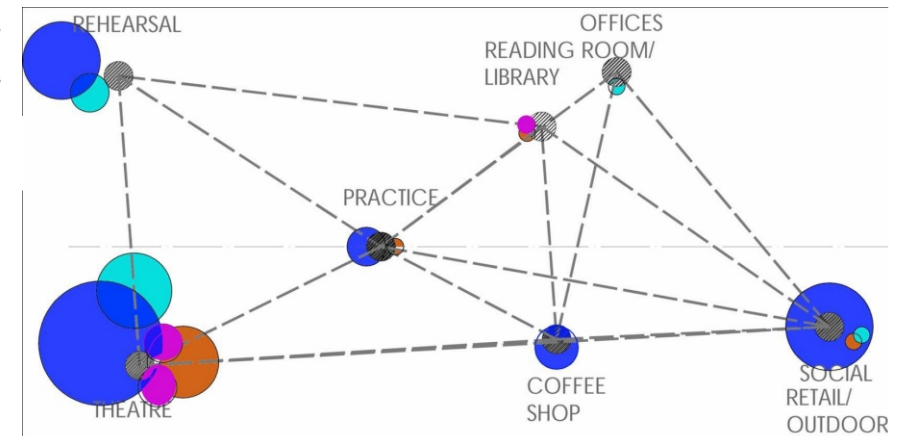
NOMAZWE
30, SINGER
(Choral Music)



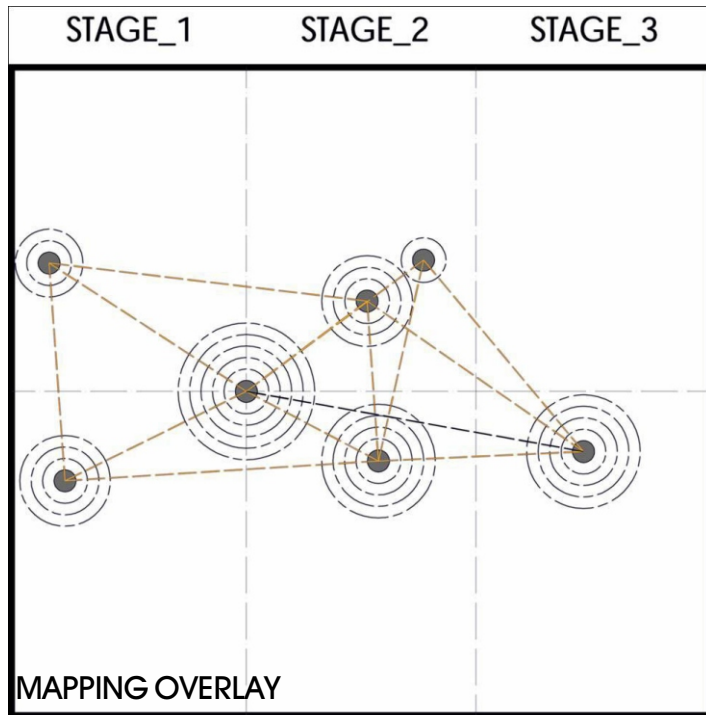
JOSEPHINE
33, BUSKER
(Musician)



RELATIONSHIPS BETWEEN SPACES



PARADIGM OF PROGRAM



HYPOTHETICAL PLACING ON SITE

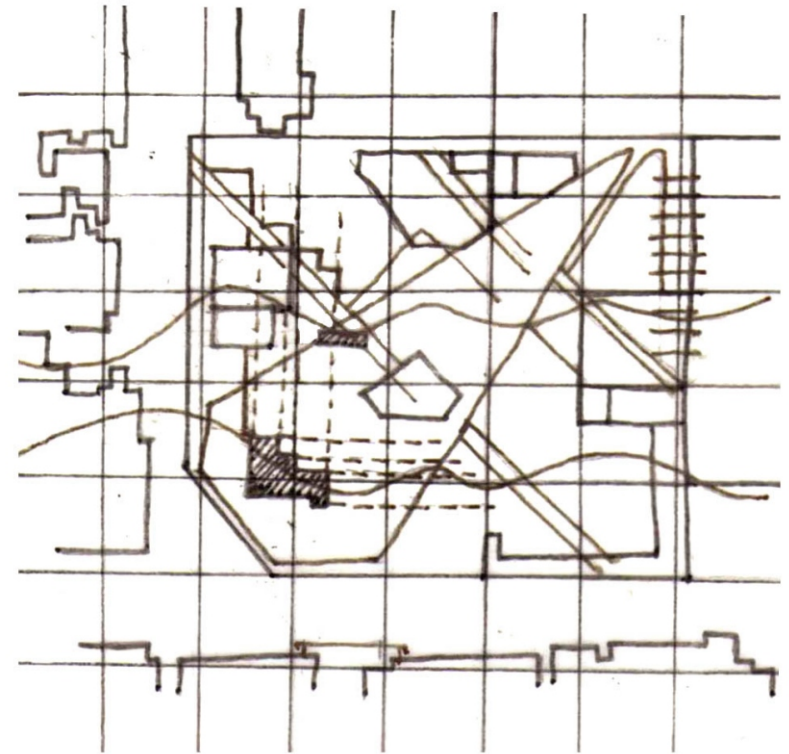
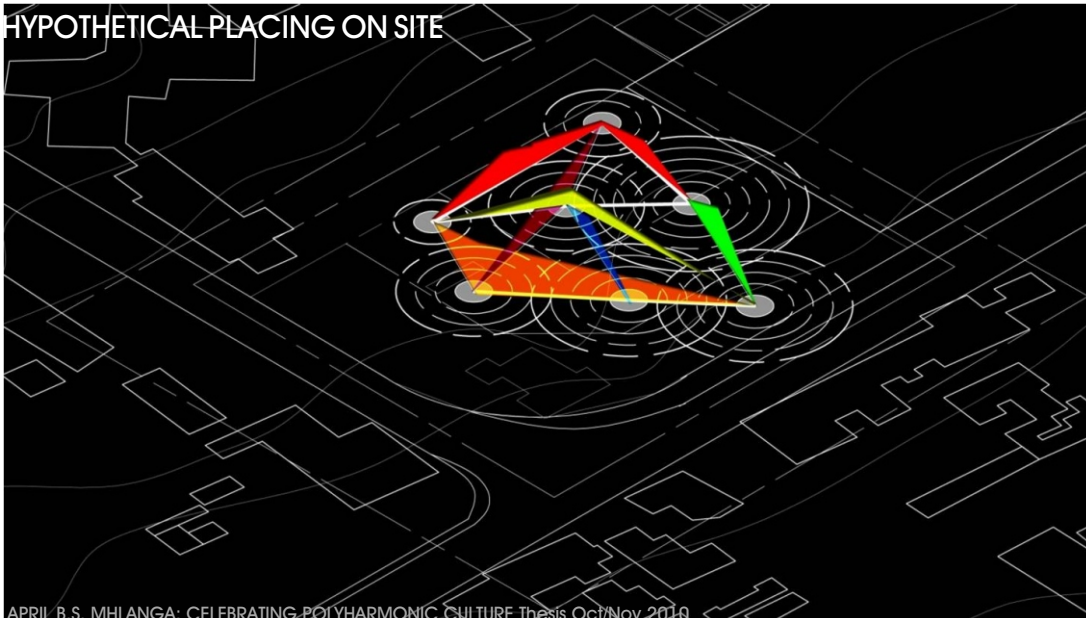


DIAGRAM ILLUSTRATES PROGRAM OVERLAID WITH ASPECTS OF SITE ANALYSIS

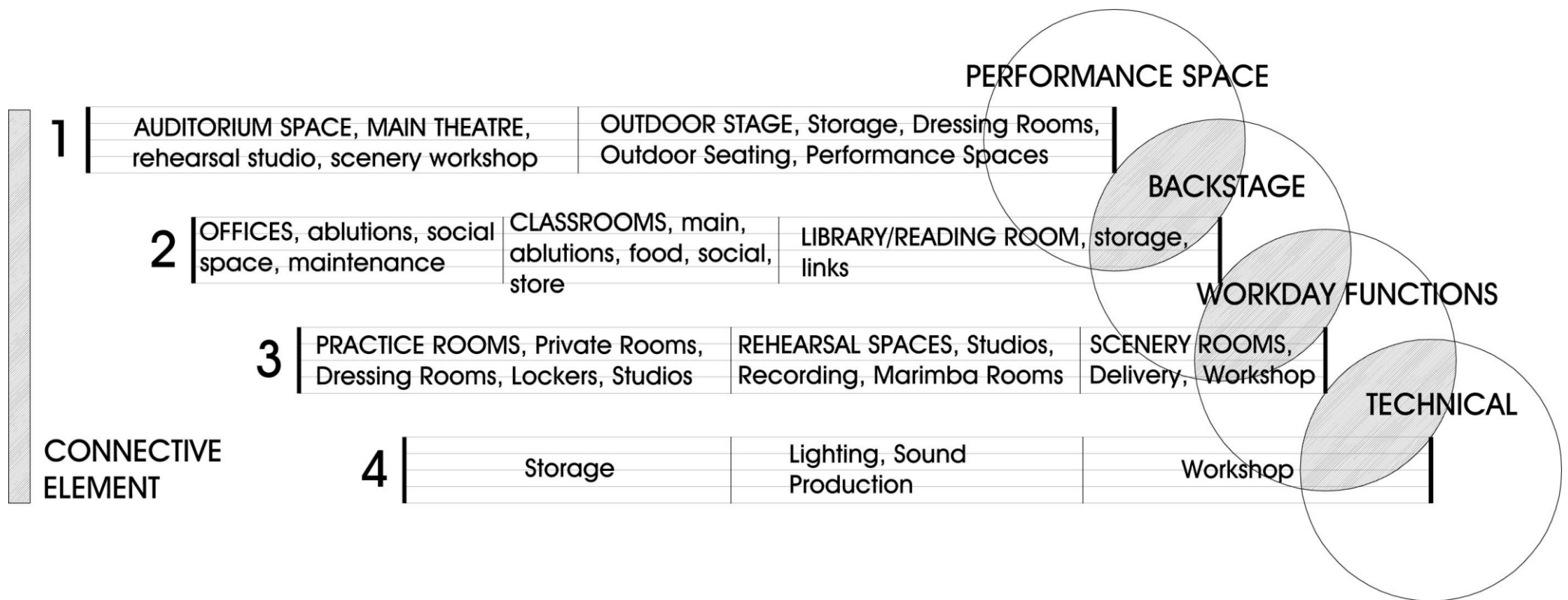
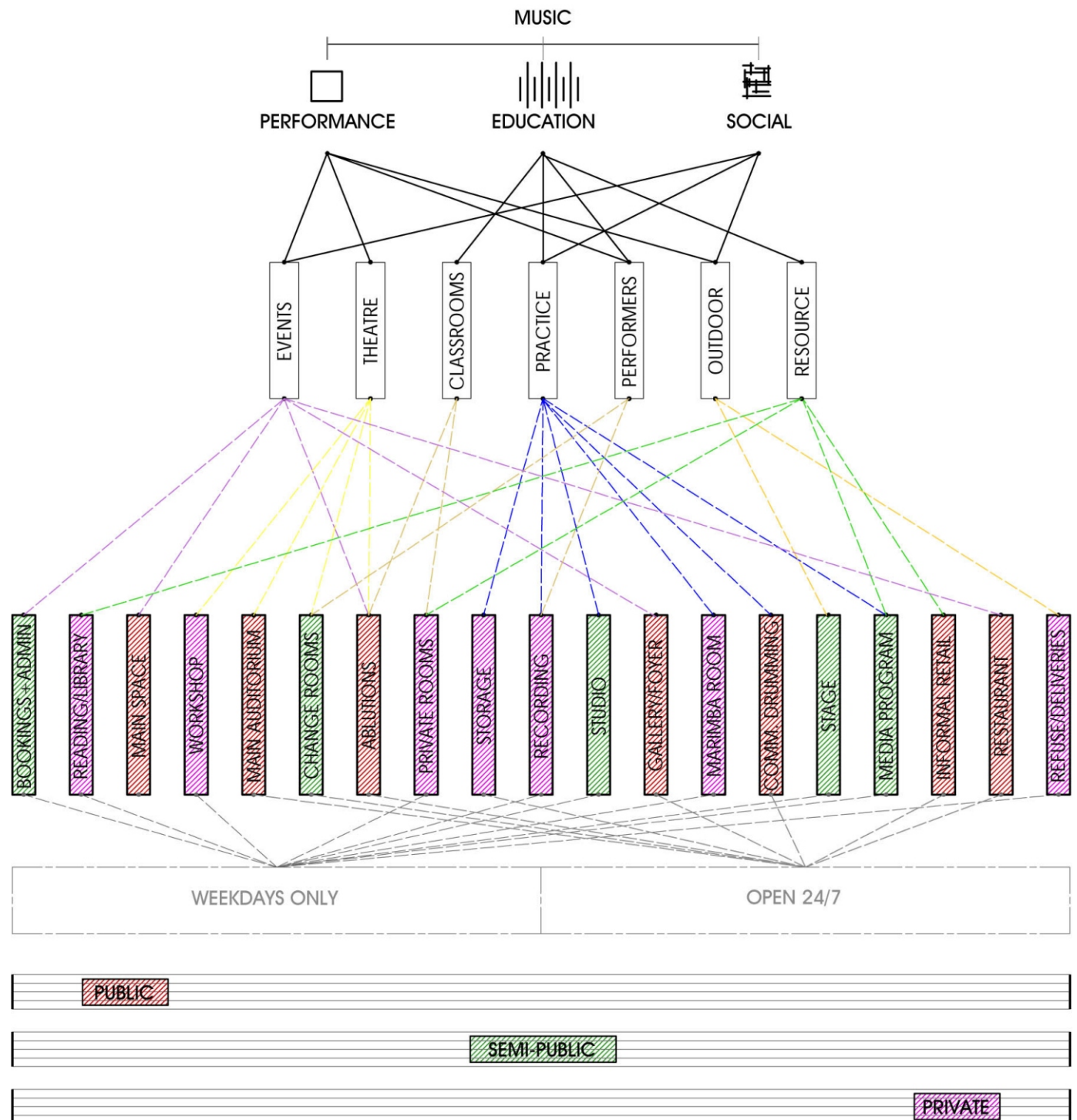


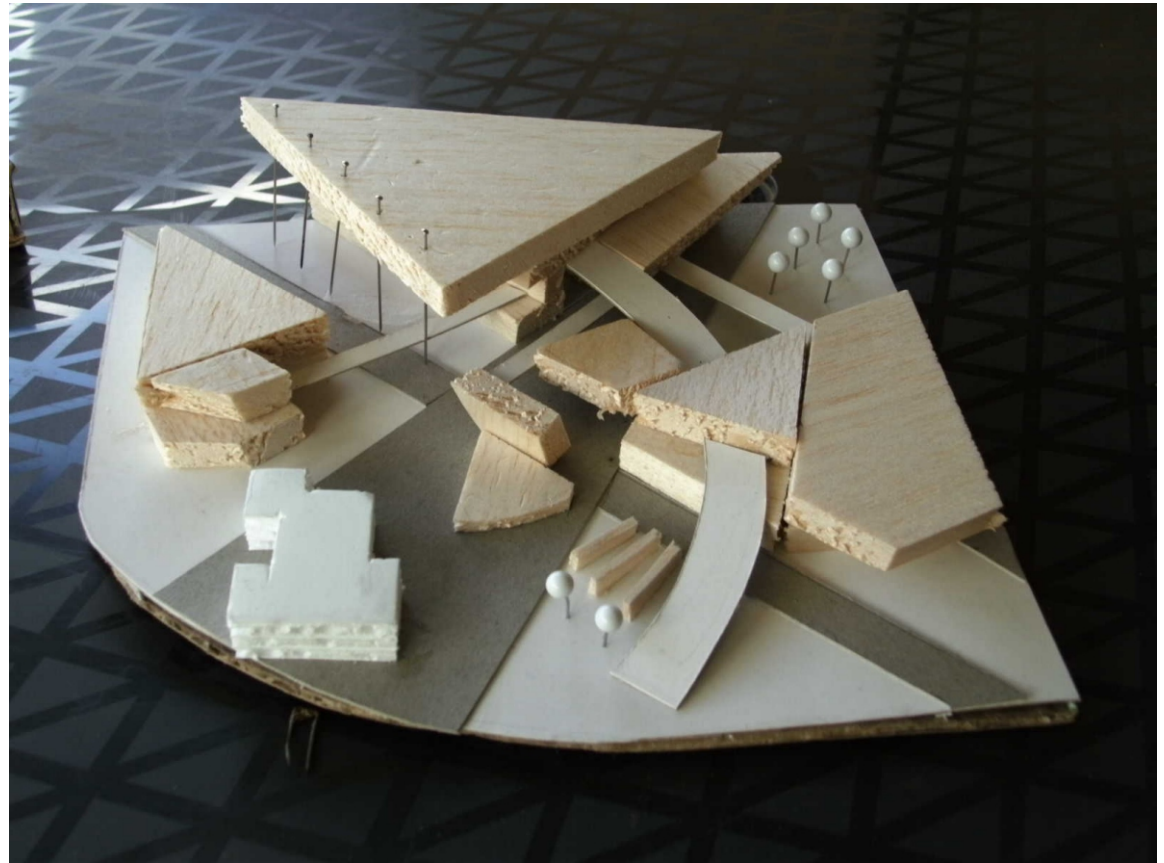
DIAGRAM INTERPRETATION: HIERARCHY + RELATIONSHIPS BETWEEN SPACES



PROGRAMMATIC COMPONENTS

EVENTS	Bookings	145	
	Ablutions	225	
	Foyer	1290	
	Restaurant	355	
	Kitchen	140	
			2155
THEATRE	Auditorium	653	
	Workshop	500	
	Backstage	50	
			1203
CLASSROOMS	Private Rooms	100	
	Ablutions	80	
			180
PRACTICE	Music	220	
	Dance	300	
	Studio	60	
			580
PERFORMANCE	Changing rooms	175	
	Rehearsal/Meeting Spaces	450	
			625
OUTDOOR	Stage	150	
	Refuse/Del	200	
	Seating	75	
			425
RESOURCE	Media	75	
	Bookshop	123	
	Private Rooms	25	
	Library	400	
			623
General	Parking and veh Circulation	1800	

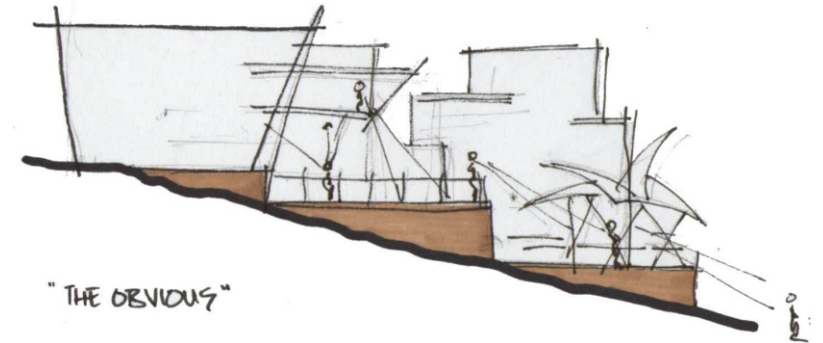
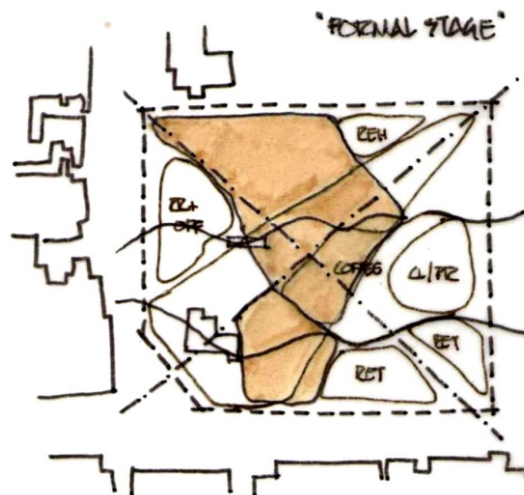
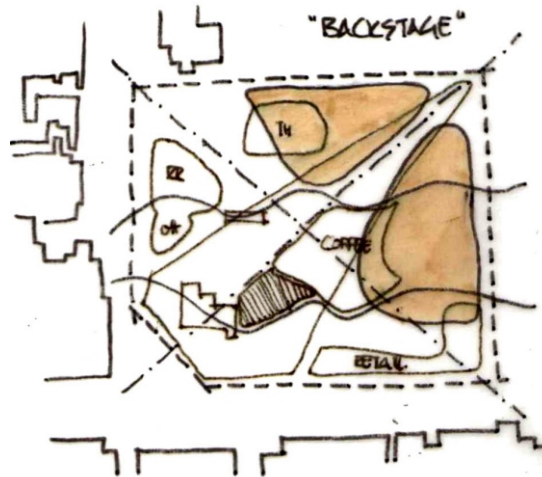
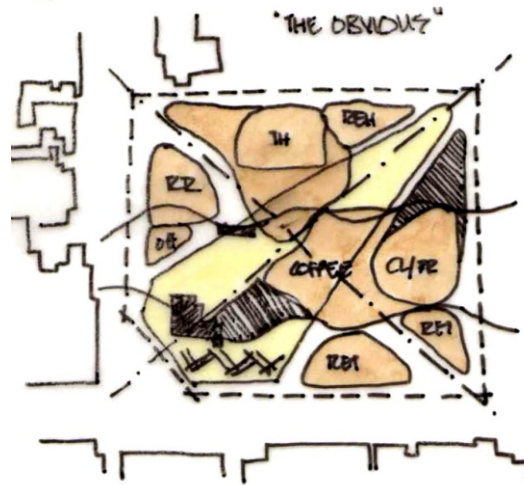
PROGRAM AREAS



MODEL EXPLORING PROGRAM AREAS+POSSIBLE RELATIONSHIPS

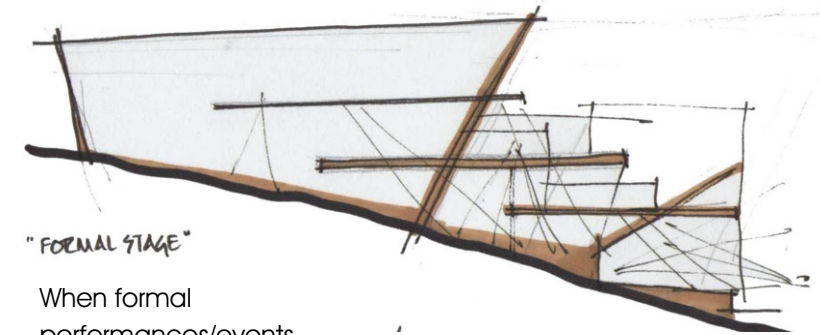
USER EXPERIENCES

After considering the intent diagram, the issue became how to create the dominance of the various stages for different events at different times. This is illustrated in the concept sketches shown.



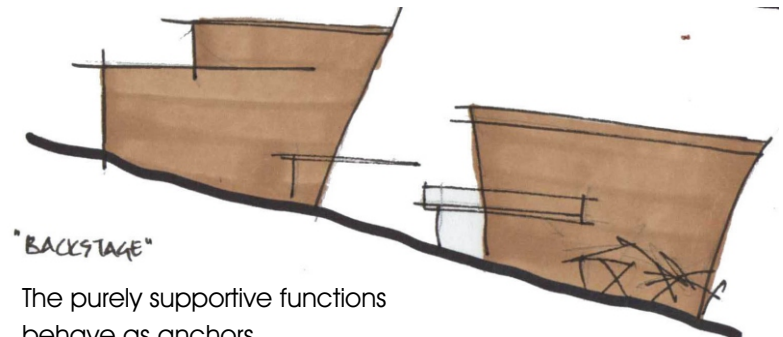
"THE OBVIOUS?"

Developed from the program and relationship diagrams



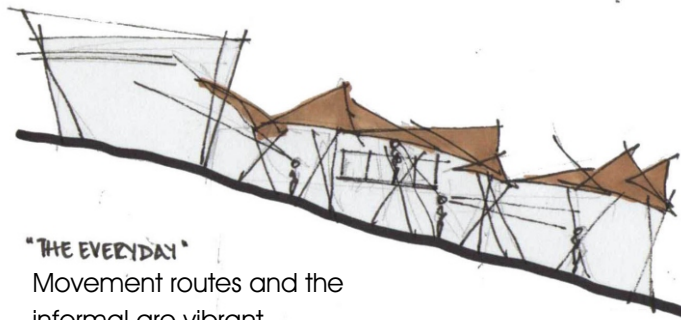
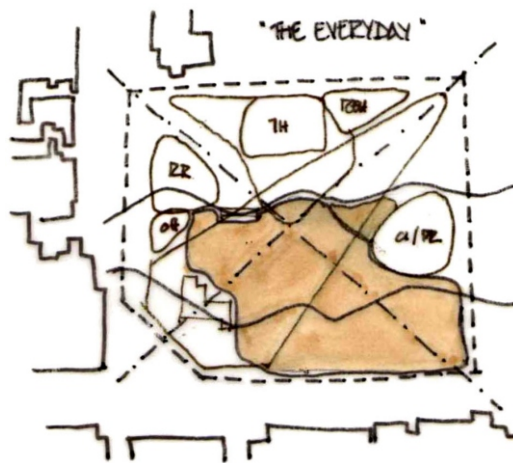
"FORMAL STAGE"

When formal performances/events dominate

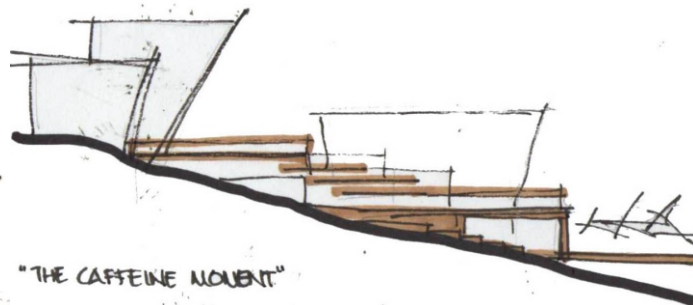
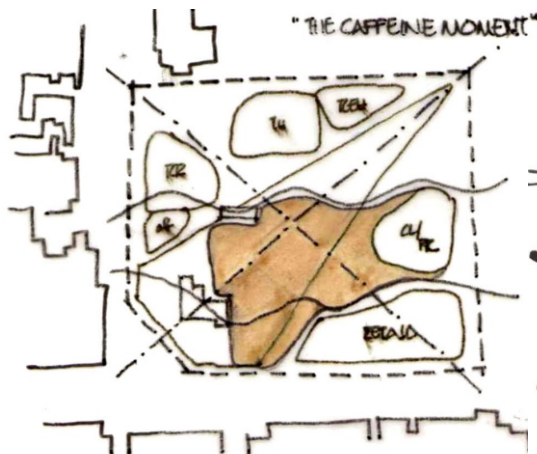


"BACKSTAGE"

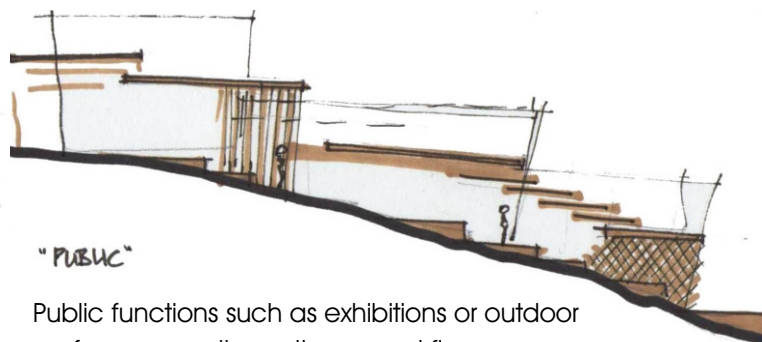
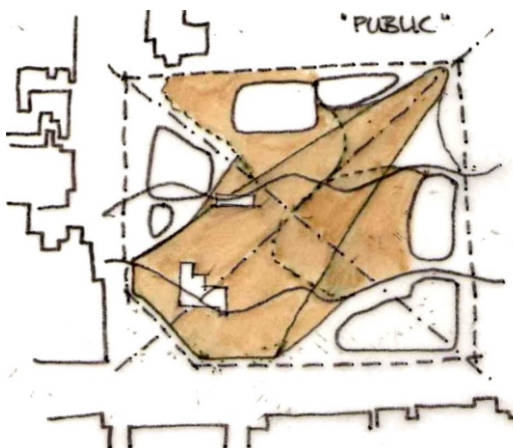
The purely supportive functions behave as anchors



"THE EVERYDAY"
Movement routes and the informal are vibrant



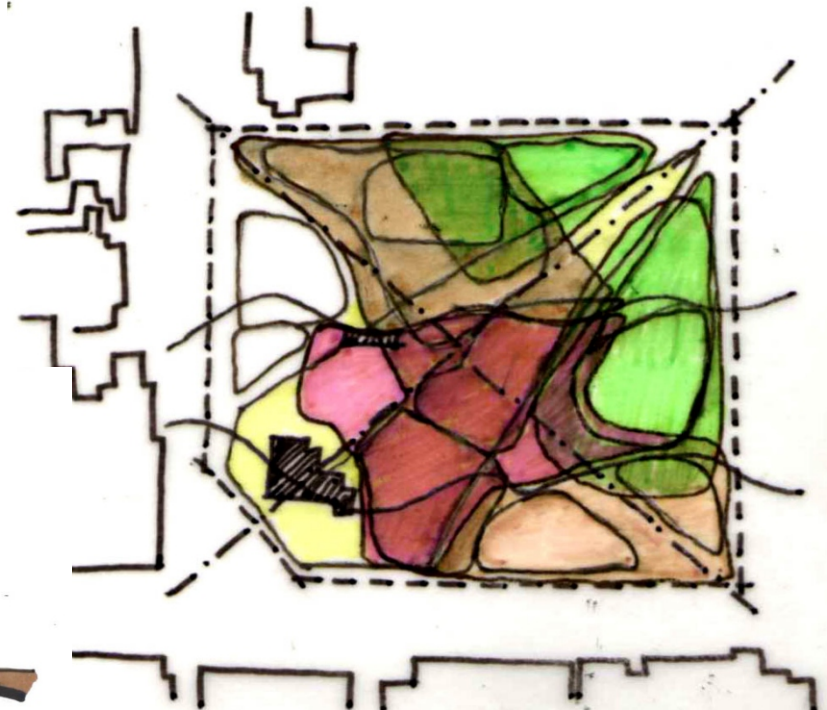
"THE CAFFEINE MOMENT"
Restaurant/informal retail happens along the ground floor



"PUBLIC"
Public functions such as exhibitions or outdoor performances; the entire ground floor becomes an interactive plane

Consolidating these sketches and ideas into generic sections across the site was required. The constraint was created that determined that along any and all pedestrian routes across the site, all 4 stages should be able to be seen to varying degrees.

Hence concept sections were developed that explore relationships of form and relationships between users.

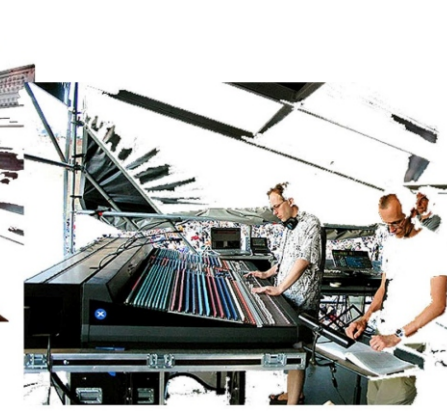
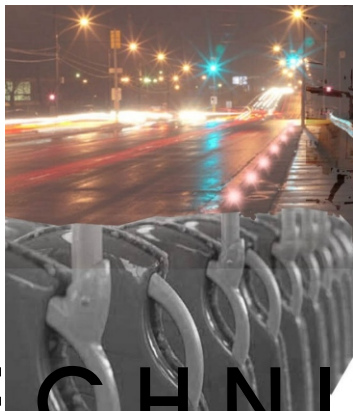


OVERALL OVERLAY



PERFORMERS

Consist of 5 of the 6 urban players identified. These are the regular users of the building as related to the main program.



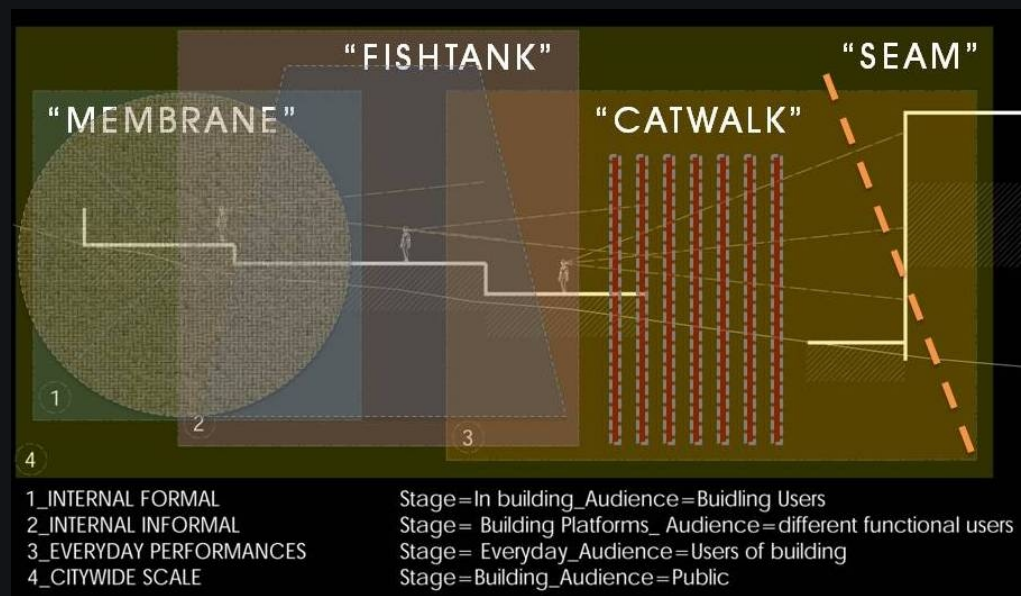
TECHNICAL

1 of the 6 urban players is in this category; support functions for the building

General public/audience that see the building as a performance

VISITORS





4 STAGES=4 SCENARIOS THAT CAN BE SUBSEQUENTLY DIVIDED INTO 10 SPECIFIC RESPONSES

STAGE DESCRIPTION	NAME	NAME EXTRAPOLATED	ASSOCIATED PROGRAMME	INTERIOR SPACE QUALITY	EXTERIOR SPACE QUALITY	MATERIALITY
INTERNAL FORMAL	THE MEMBRANE	• MEMBRANE •	• FORMAL THEATRE •	• ACOUSTIC •		• CLADDING
		• BOWL •	• DANCE/PRACTICE SPACES •	• VISUAL LINKS •	• GLASS •	• STEEL AND GLASS
INTERNAL INFORMAL	THE FISHTANK	• INTERACTIVE •	• BREAKAWAY BALCONIES •	• RELATION TO EXTERNAL •		• STEEL, WOOD, METAL
		• UPPER •	• MOVEMENT ROUTES •	• PROTECTION •	• COLONADE •	• ROOFING
EVERYDAY	THE CATWALK	• INTERNAL •	• CIRCULATION RAMPS •	• PROTECTION •	• COLONADE •	• ROOFING
		• FREEFLOWING •	• GROUND FLOOR MOVEMENT •	• LEGIBILITY OF STRUCTURE •	• LEGIBILITY OF STRUCTURE •	
BUILDING AS STAGE	THE SEAM	• INSULAR •	• LIBRARY/READING ROOM •	• ACOUSTIC/SILENCE/CONTEMPLATION •	• SCREENS •	• ACOUSTIC PANELS, SCREENS
		• EXTERNAL •	• RELATION TO CONTEXT THROUGH BALCONY •	• RELATION TO CONTEXT THROUGH BALCONY •		• PLATFORM
		• HIDDEN •	• RELATION TO STREET EDGE/ SOFT EDGES •	• RELATION TO STREET EDGE/ SOFT EDGES •		• TREES
		• TOP •	• HARD EDGES •	• HARD EDGES •		• CONCRETE/STONE RETAINING WALLS



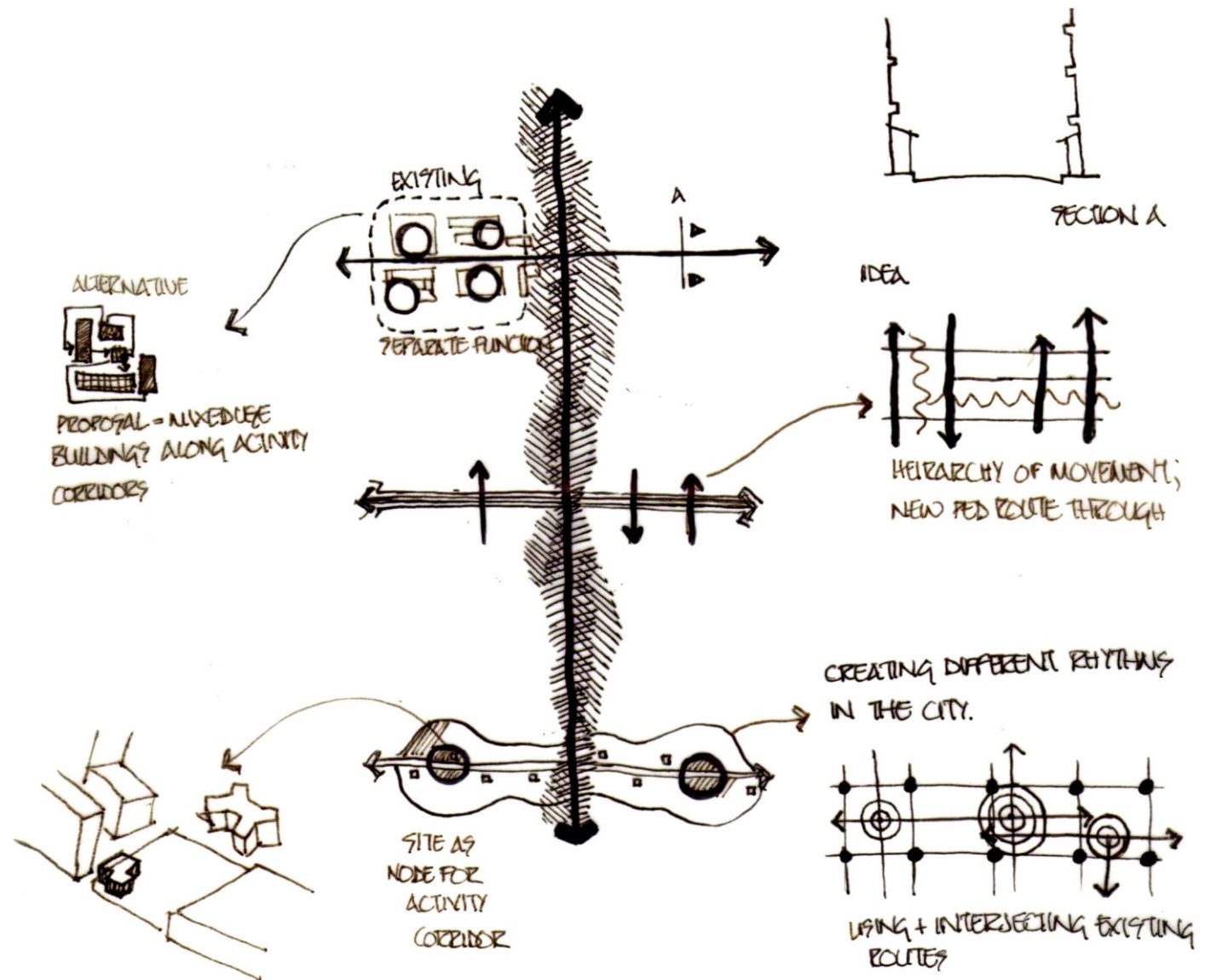


CONCEPTUAL 3D SHOWING STREET EDGE
RELATIONSHIPS AND CONTEXT



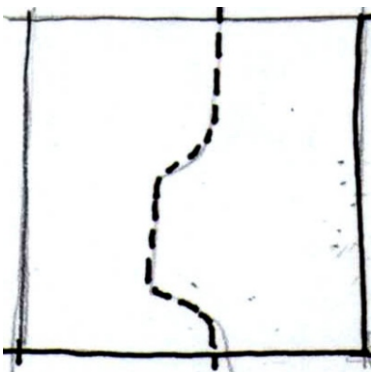
CONCEPTUAL 3D SHOWING STREET EDGE RELATIONSHIPS AND CONTEXT

URBAN INTEGRATION

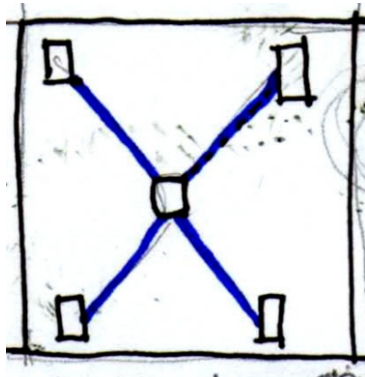


URBAN INTEGRATION

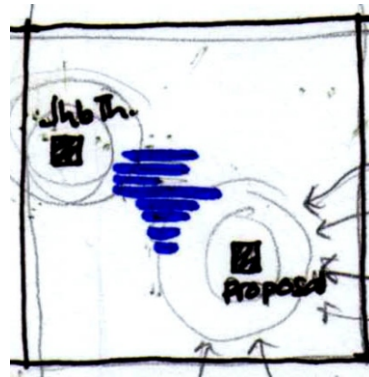
Illustrations of how the site and building integrates with its surrounding context.



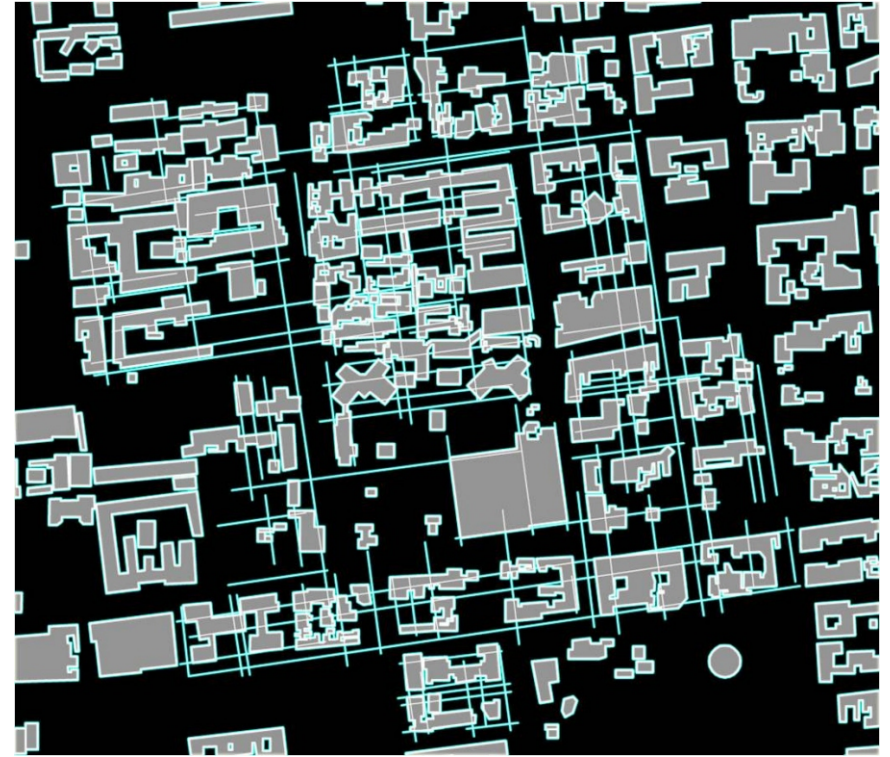
Meeting of 2 grids



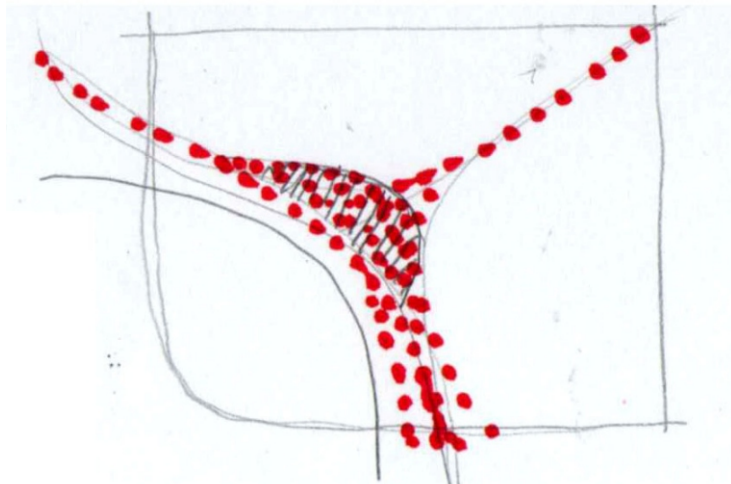
Notional connections



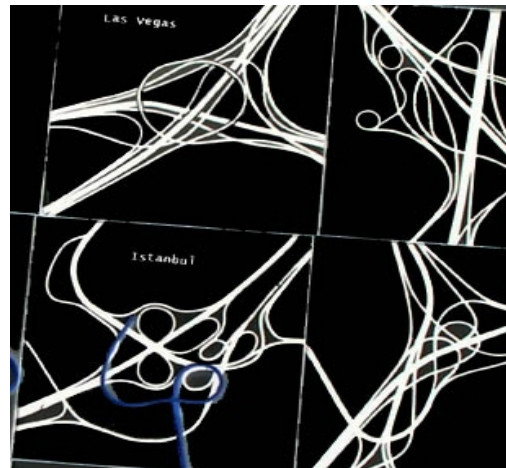
Theatre connection and relative catchments



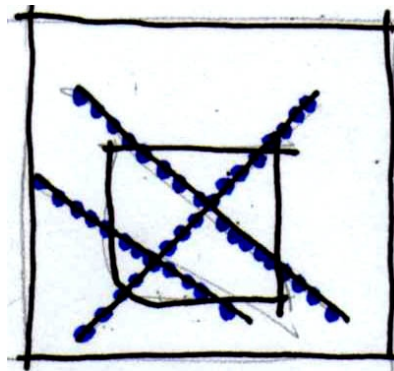
Contextual integration to surrounding building rhythm forms



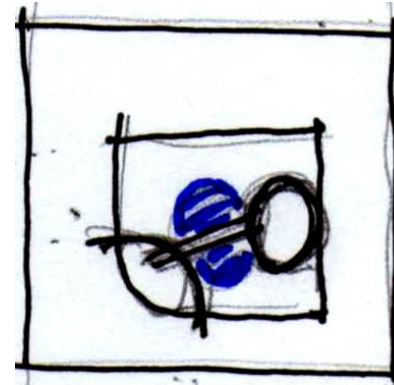
ROUTE AS JOURNEY
BUT ALSO ROUTE AS
DESTINATION



Urban link; social connections
and cross-connections created



Building as route

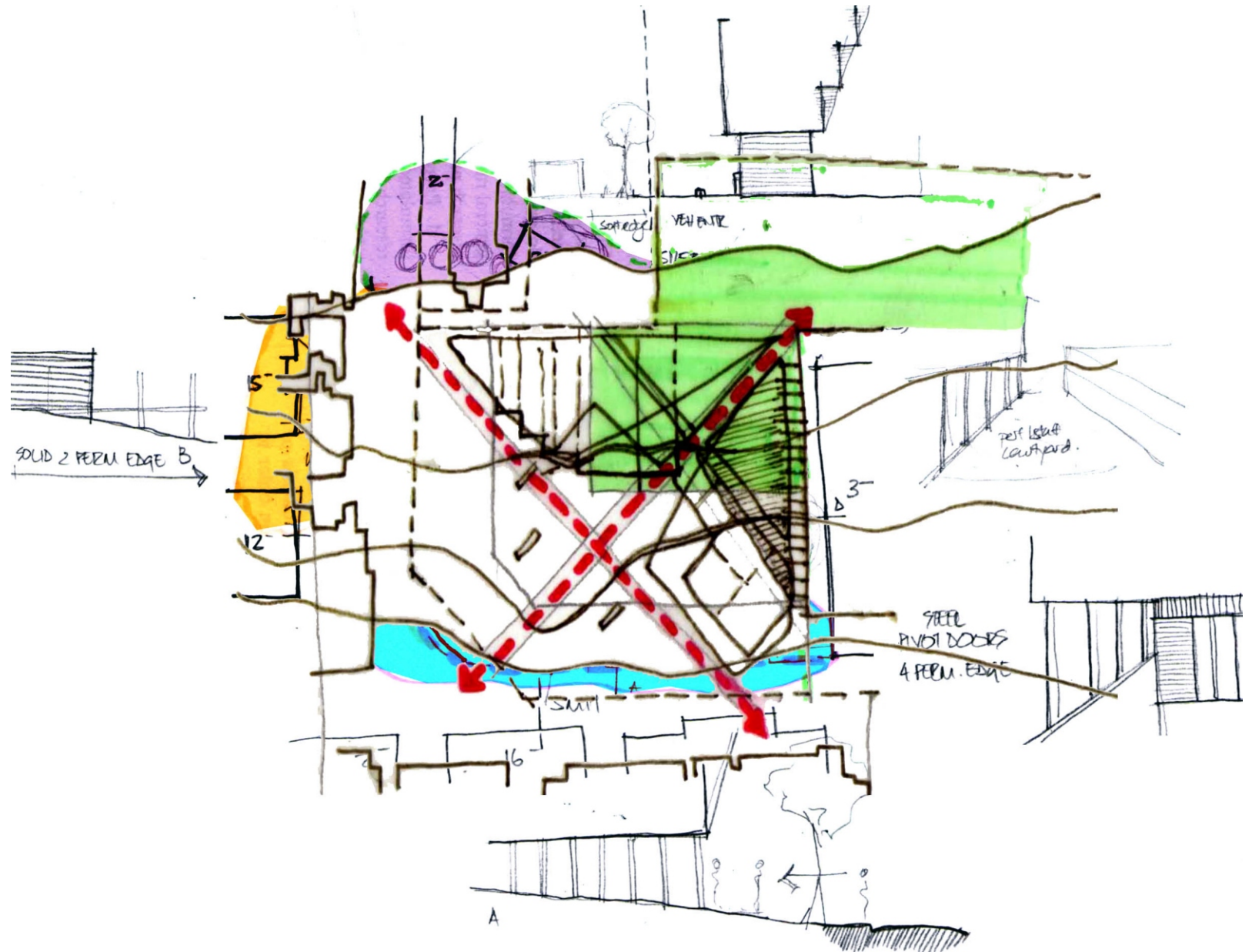


Building as stage

URBAN INTEGRATION

DIAGRAM OVERLAY

Edge connections and conceptual sections

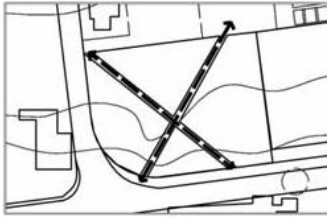


DESIGN

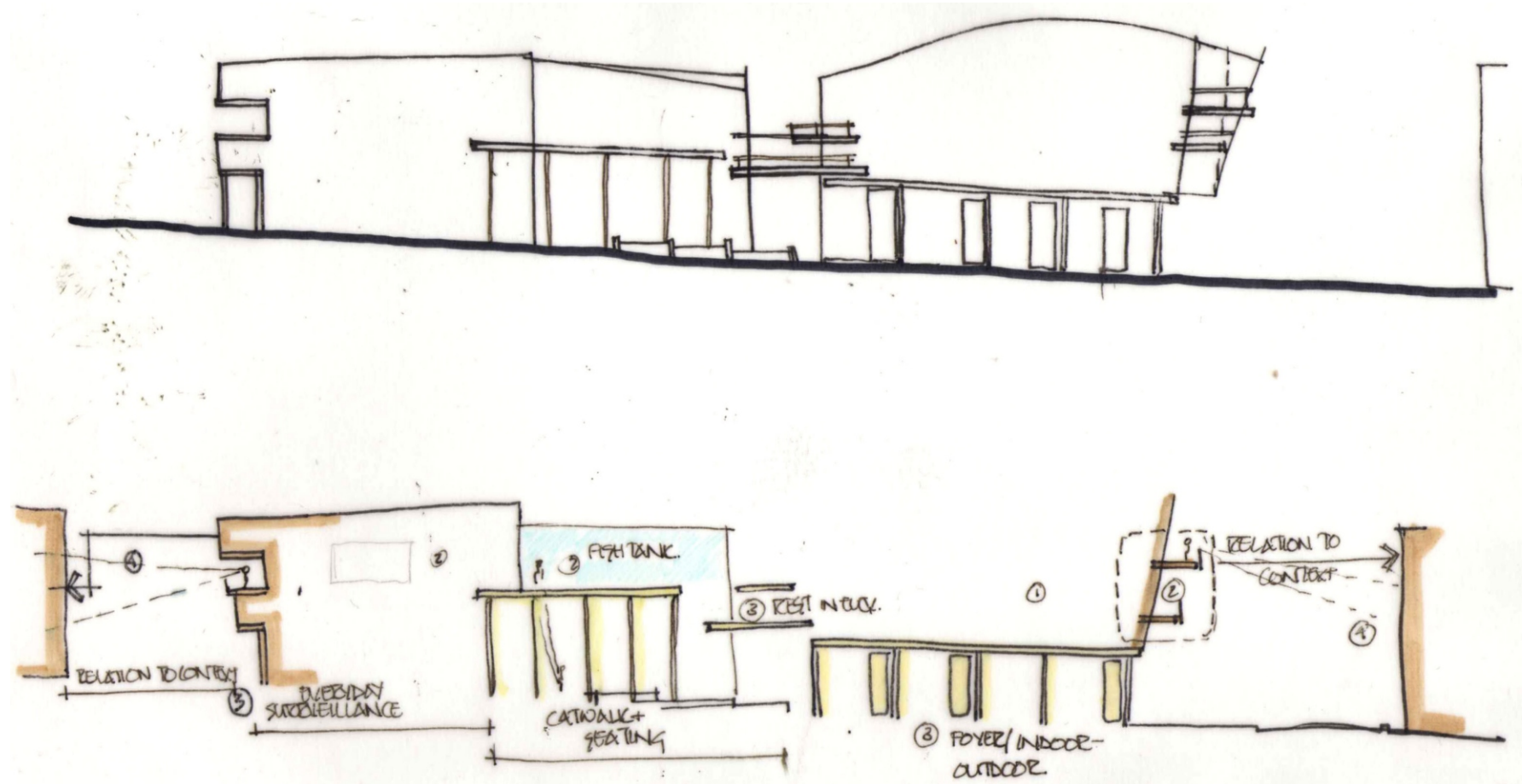
The initial illusion is evident. Those who tried to create theory out of facts never understood that it was only theory that could constitute them as facts in the first place. Similarly those who focused history upon the event, failed to realize that events are only meaningful in terms of a structure which will establish them as such [Ballantine 1984:14]

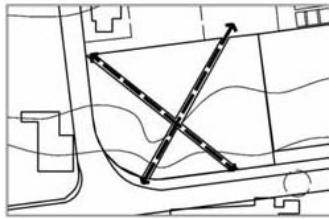


CONCEPTUAL MODELS WERE DEVELOPED TO INCLUDE THE CONSIDERATIONS MENTIONED;
COMBINING PROGRAMME, USER EXPERIENCES, SITE ANCHORS AND SITE FORCES.

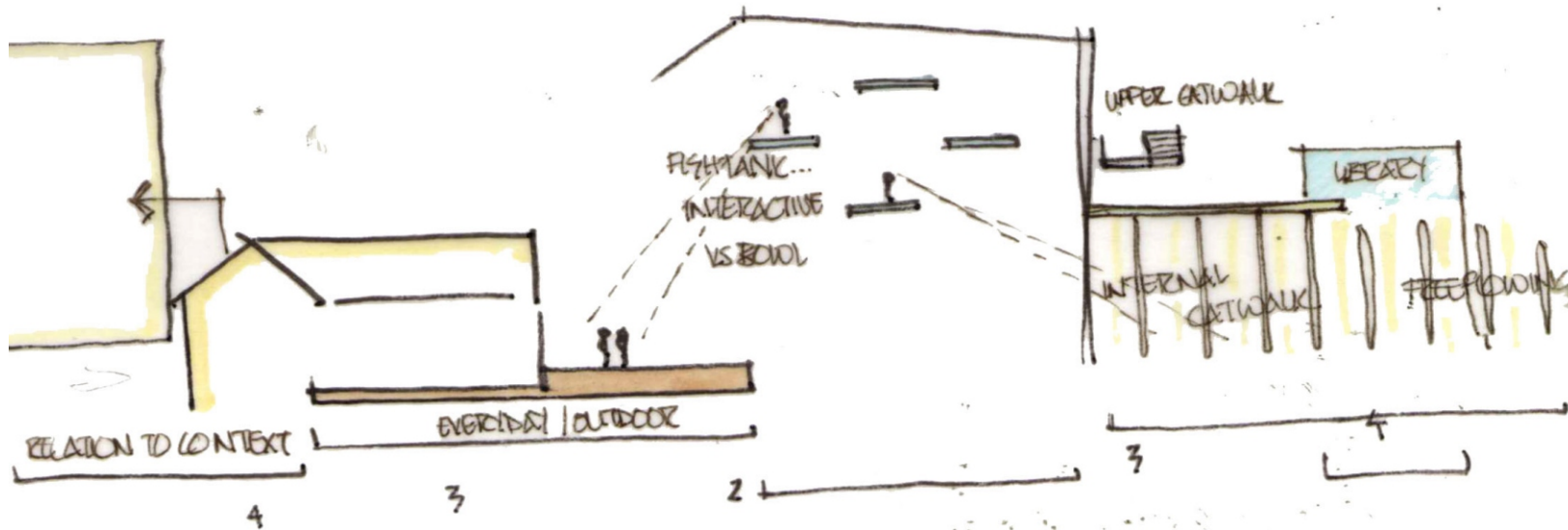
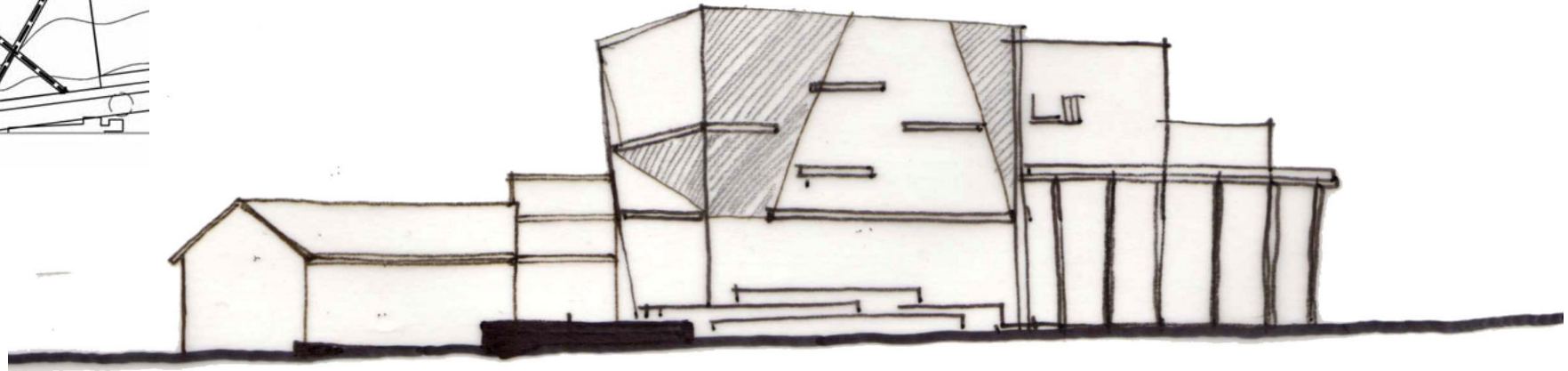


ROUTE





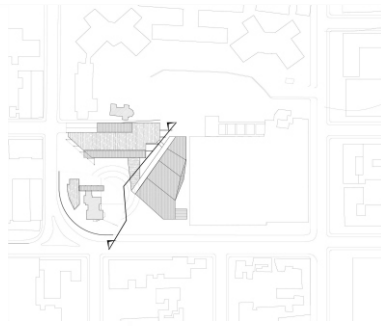
ROUTE



CONCEPTUAL SECTION_ B OF CENTRAL MOVEMENT ROUTE INCORPORATING THE 4 STAGES

sectional elevations

across the site proved to be initial generators of the project. their basis was using the different stages to create platforms that interact and intersect along the movement routes, thus their creating their own stage and performance.



ROOF LEVEL

FOURTH FLOOR

THIRD FLOOR

SECOND FLOOR

FIRST FLOOR

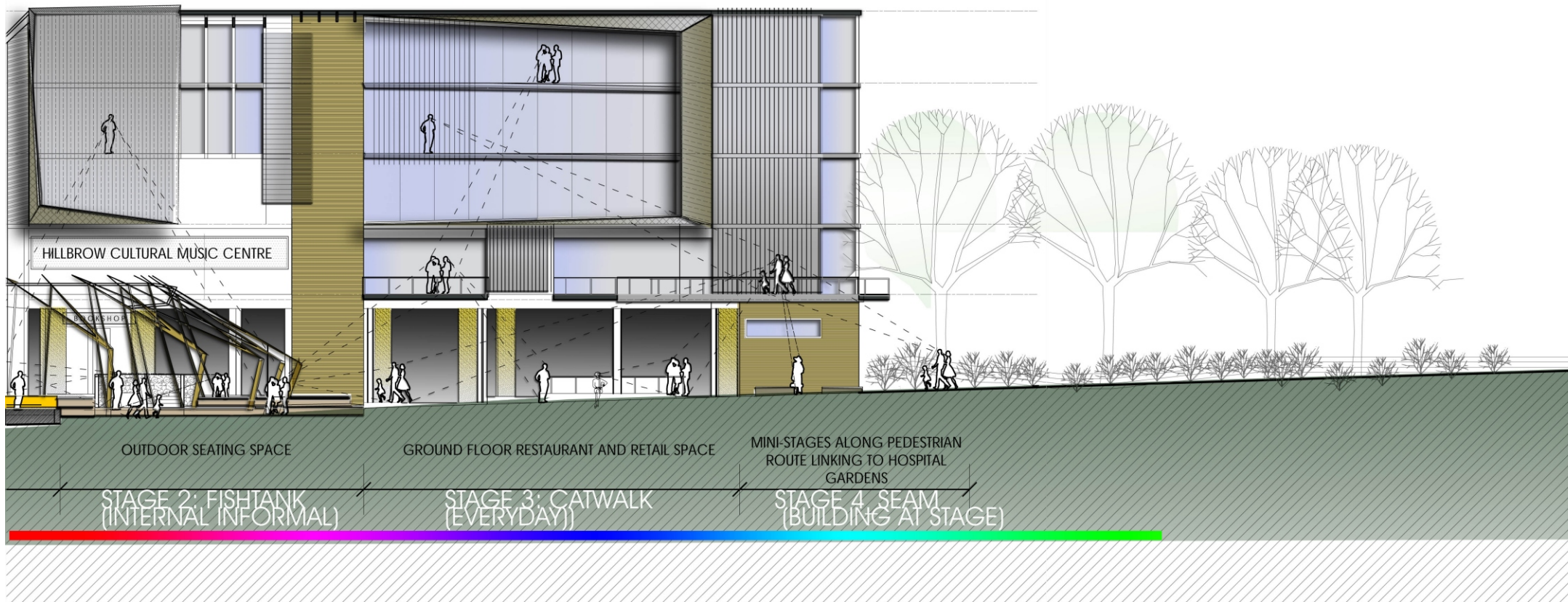
GROUND FLOOR

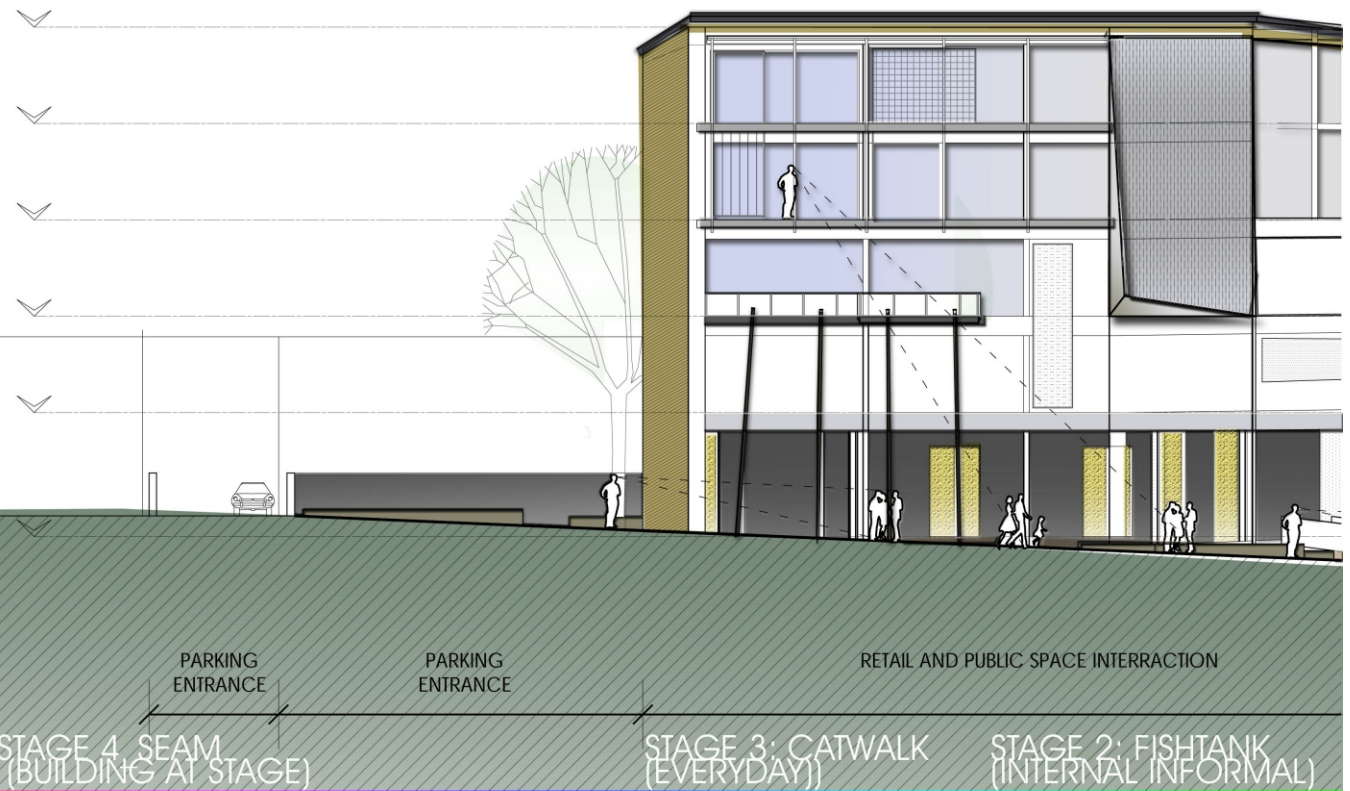
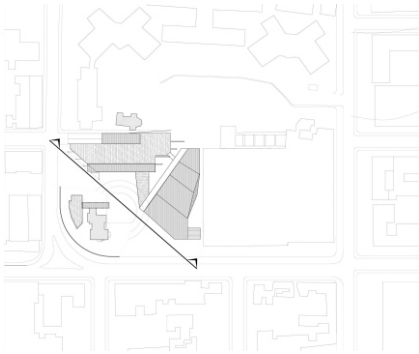
STAGE 4 SEAM
(BUILDING AT STAGE)

HERITAGE BUILDING COMBINES TO FORM
BACKDROP FOR OUTDOOR STAGE

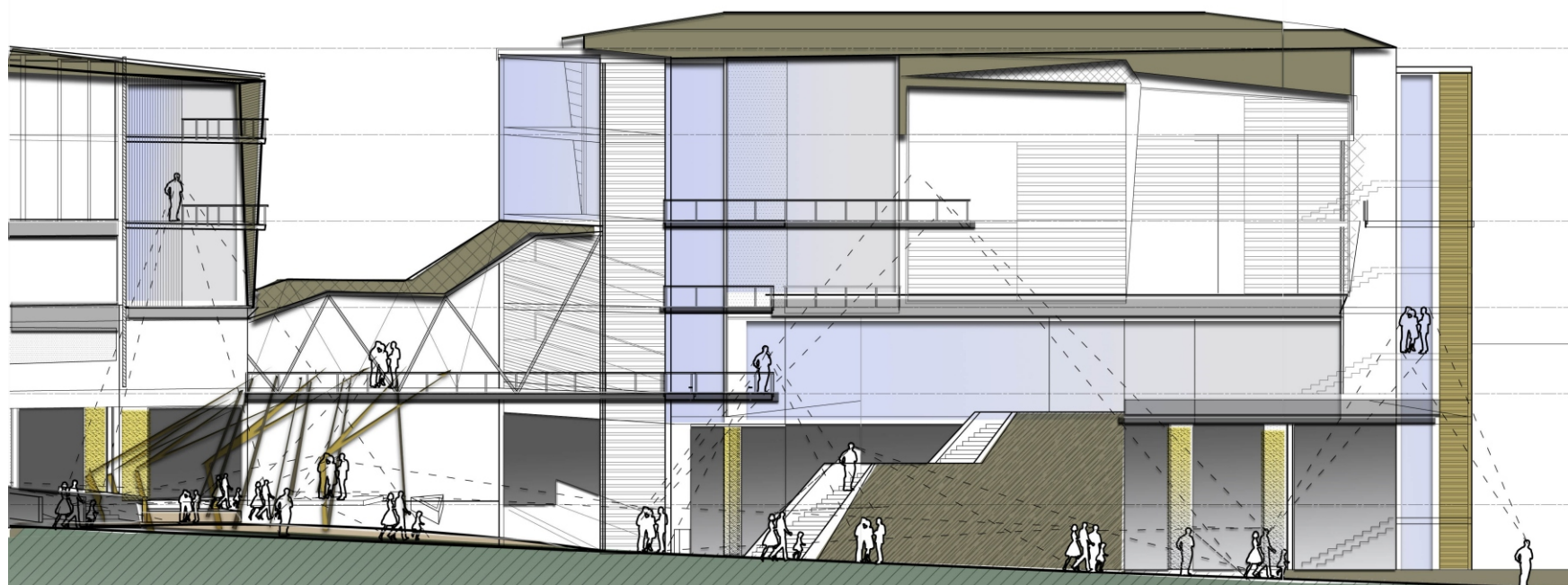
STAGE 3: CATWALK
(EVERYDAY STAGE)

SECTION_1





SECTION_2



CENTRAL OUTDOOR SPACE AND SEATING

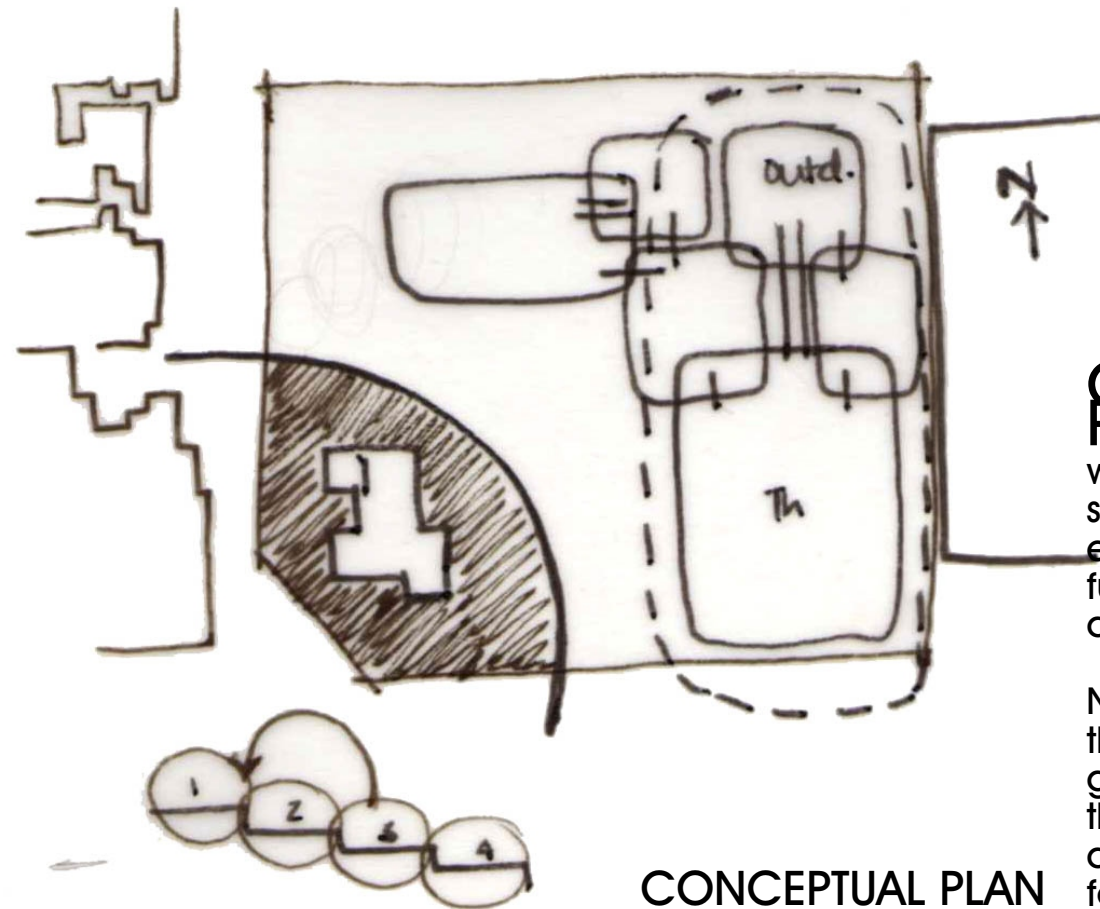
MAIN FOYER FOR THEATRE

LINK TO SMIT STREET WITH MINI-STAGES AND SEATING ALONG PEDESTRIAN ROUTE

STAGE 3: CATWALK
(EVERYDAY)

STAGE 2: FISHTANK
(INTERNAL INFORMAL)

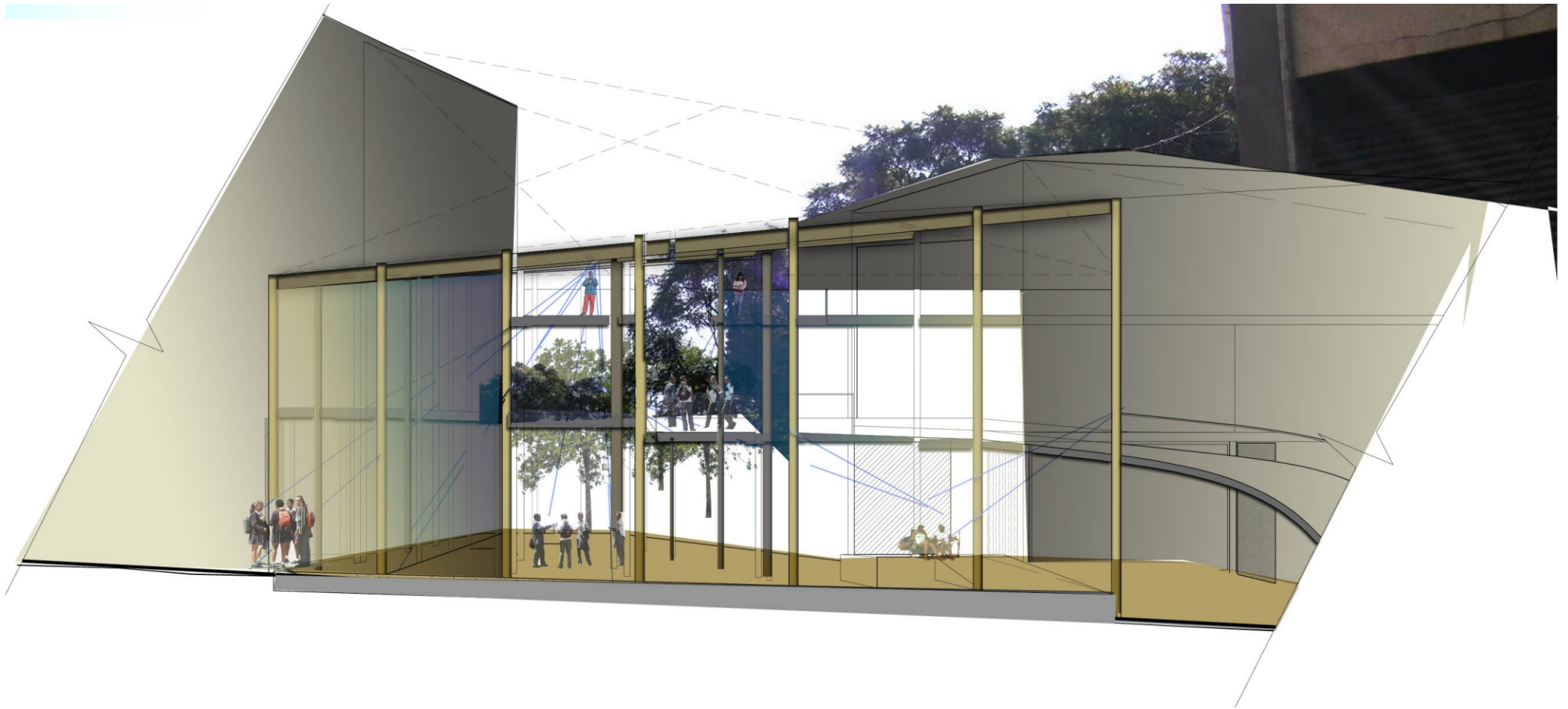
STAGE 4: SEAM
(BUILDING AT STAGE)



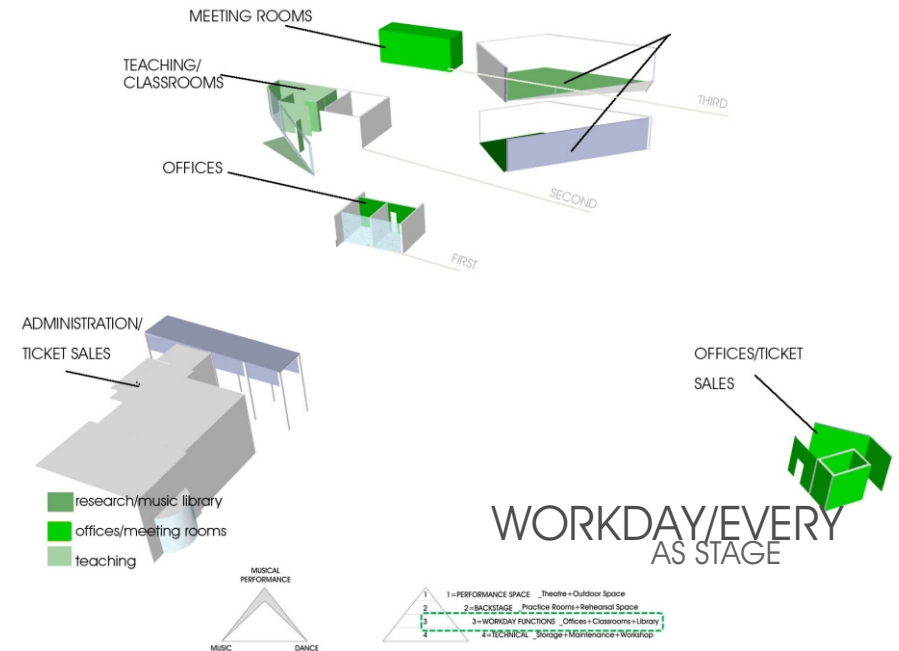
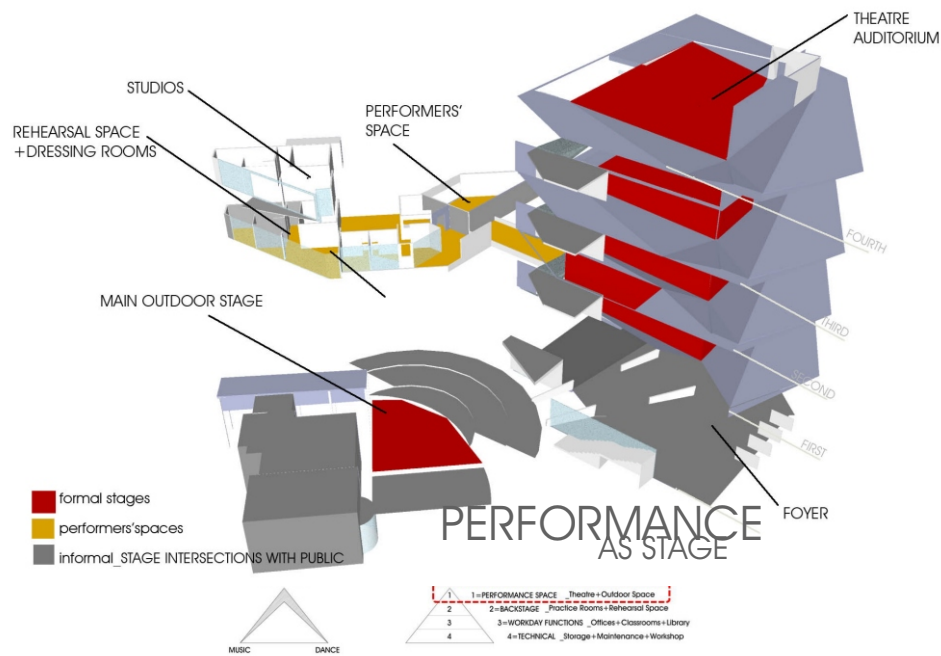
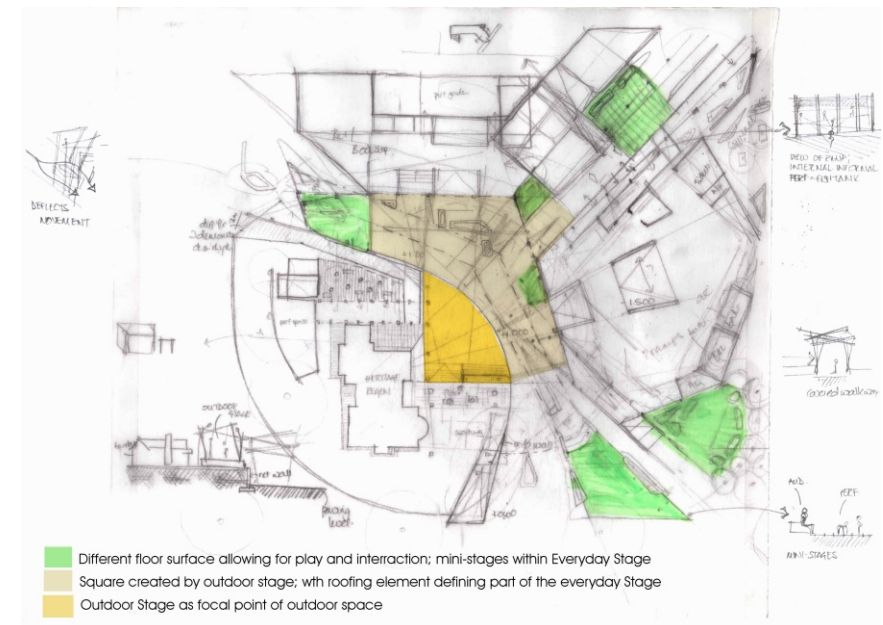
CONCEPTUAL PLAN

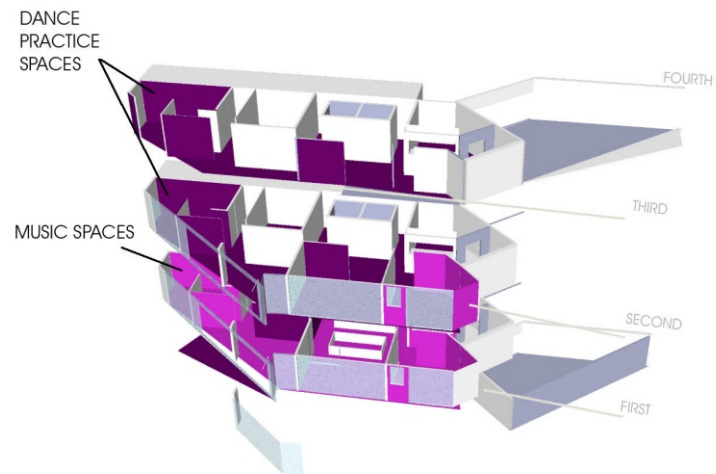
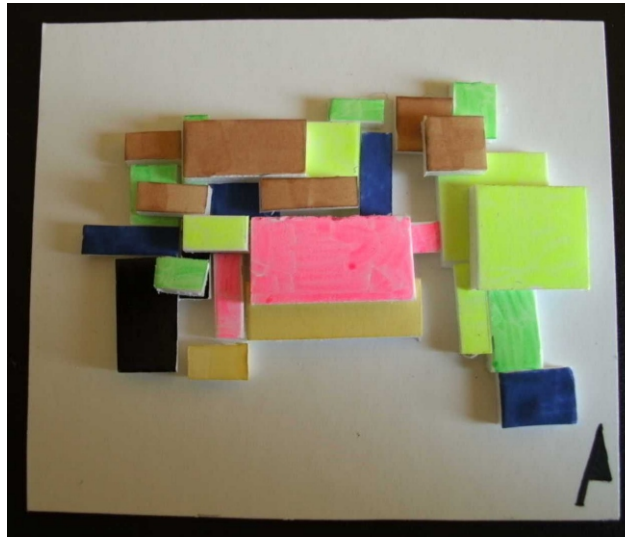
Conceptual Plan illustrates dealing with the Heritage Site as a separate entity and uniting entity while the other functional aspects happen around it.

Notional shortcut route through site becomes the generator for this plan and the sectional elevations are also centered around the foreseen pedestrian routes.



CONCEPTUAL 3D

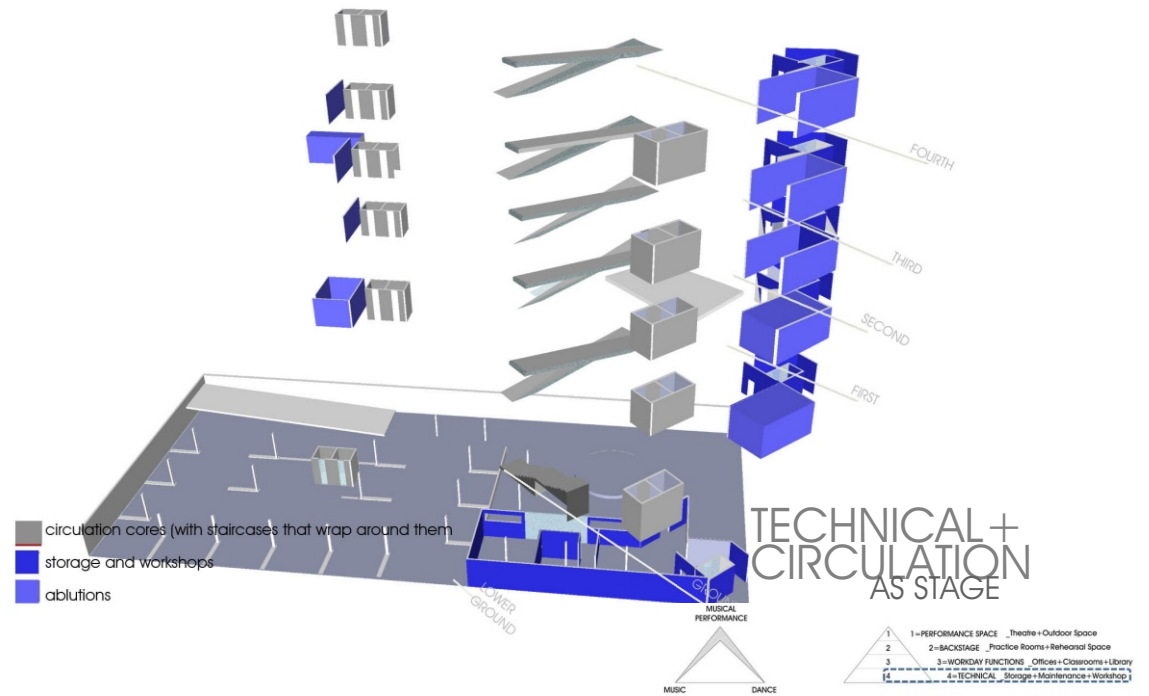




music spaces
dance spaces



BACKSTAGE
AS STAGE



circulation cores (with staircases that wrap around them)
storage and workshops
ablutions

TECHNICAL +
CIRCULATION
AS STAGE





ACCESS

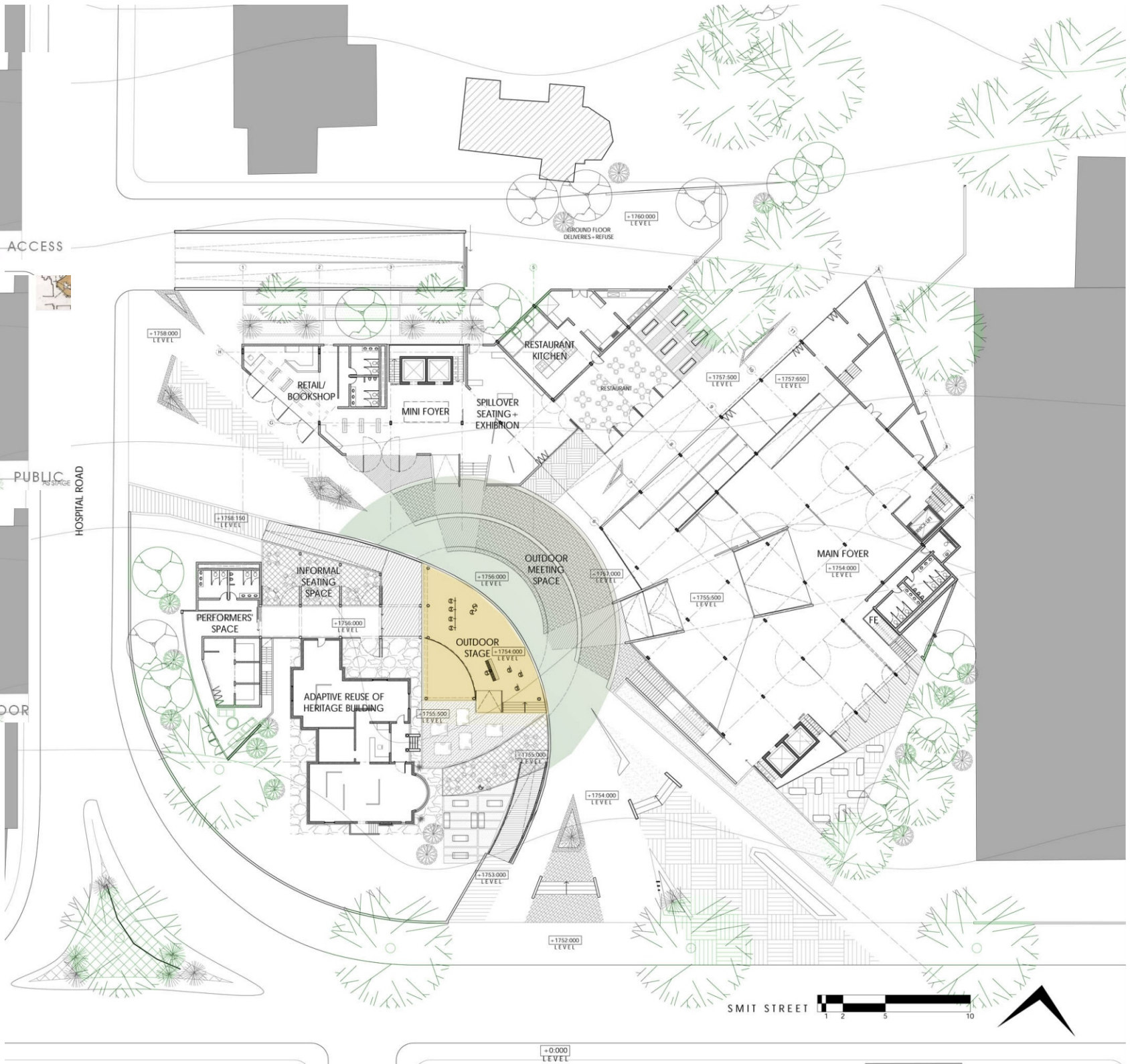


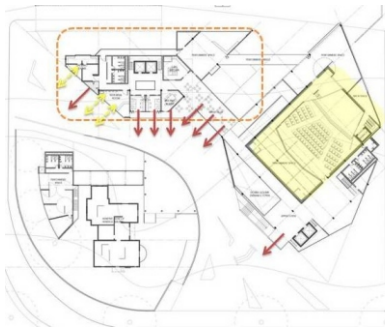
PUBLIC
PASSAGE



INDOOR

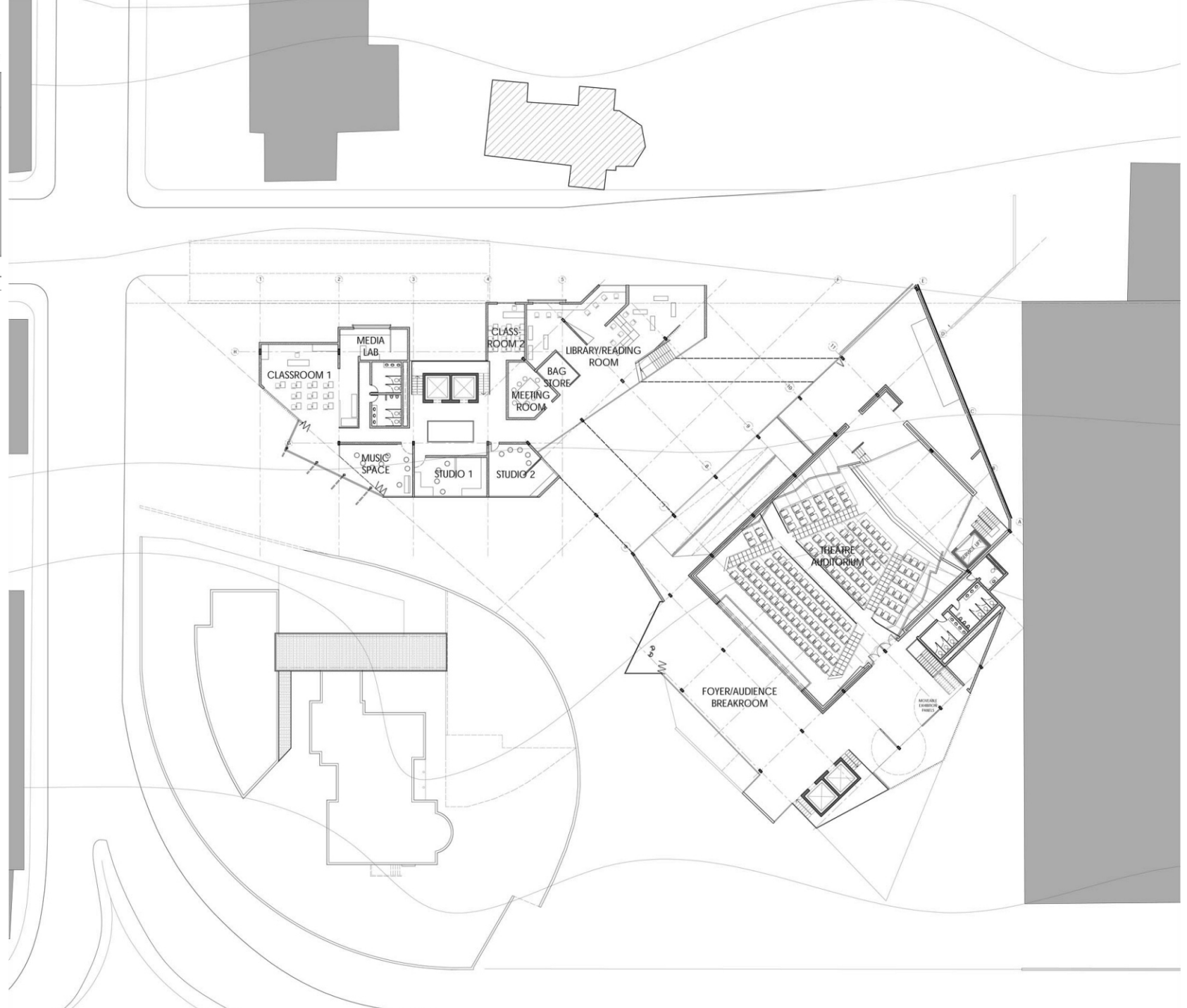
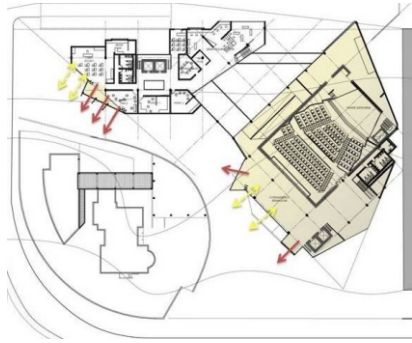
HOSPITAL ROAD



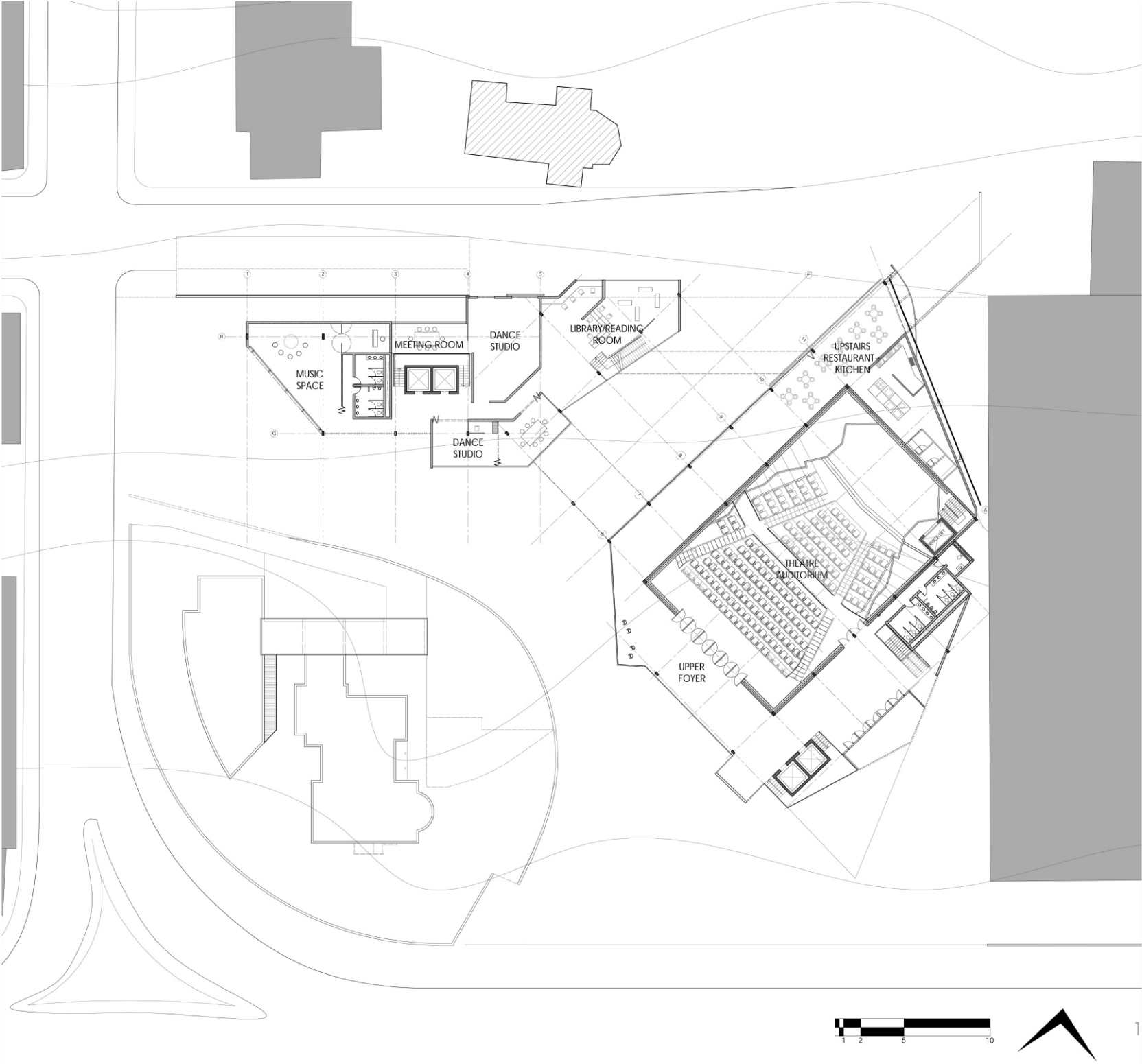


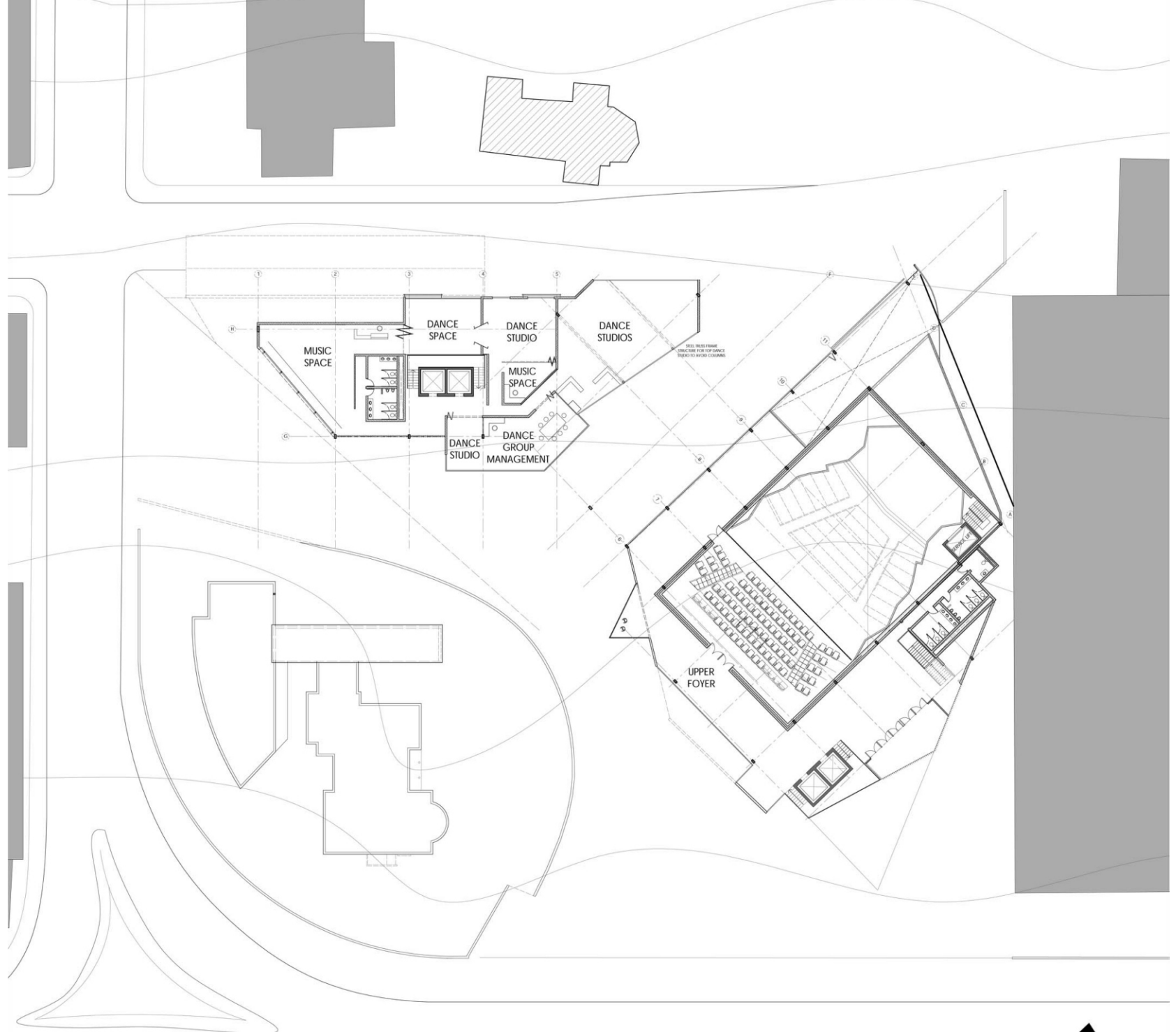
FIRST FLOOR

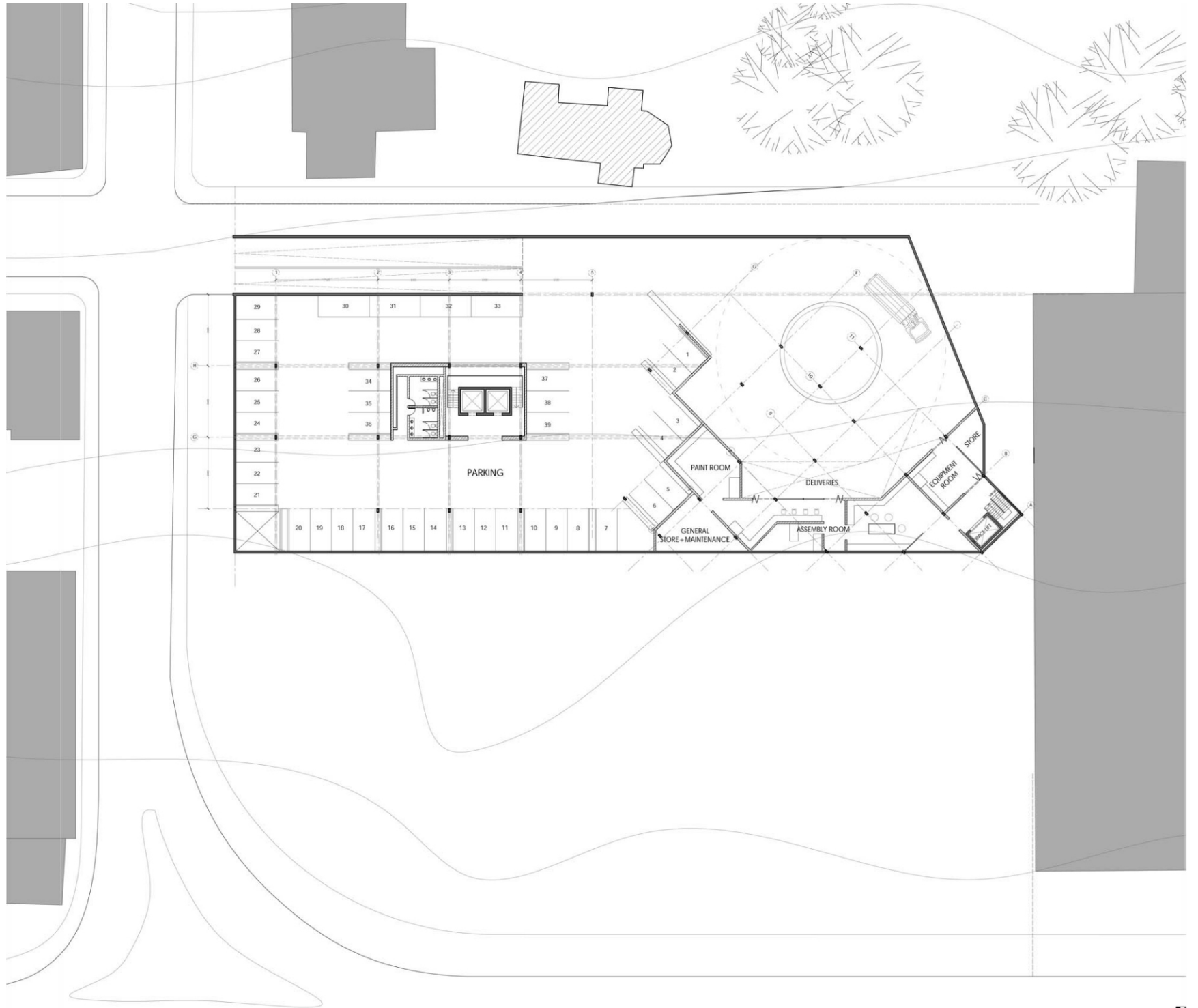




THIRD FLOOR







LOWER GROUND FLOOR

