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Pan Narrans: architecture and 21st century storytelling

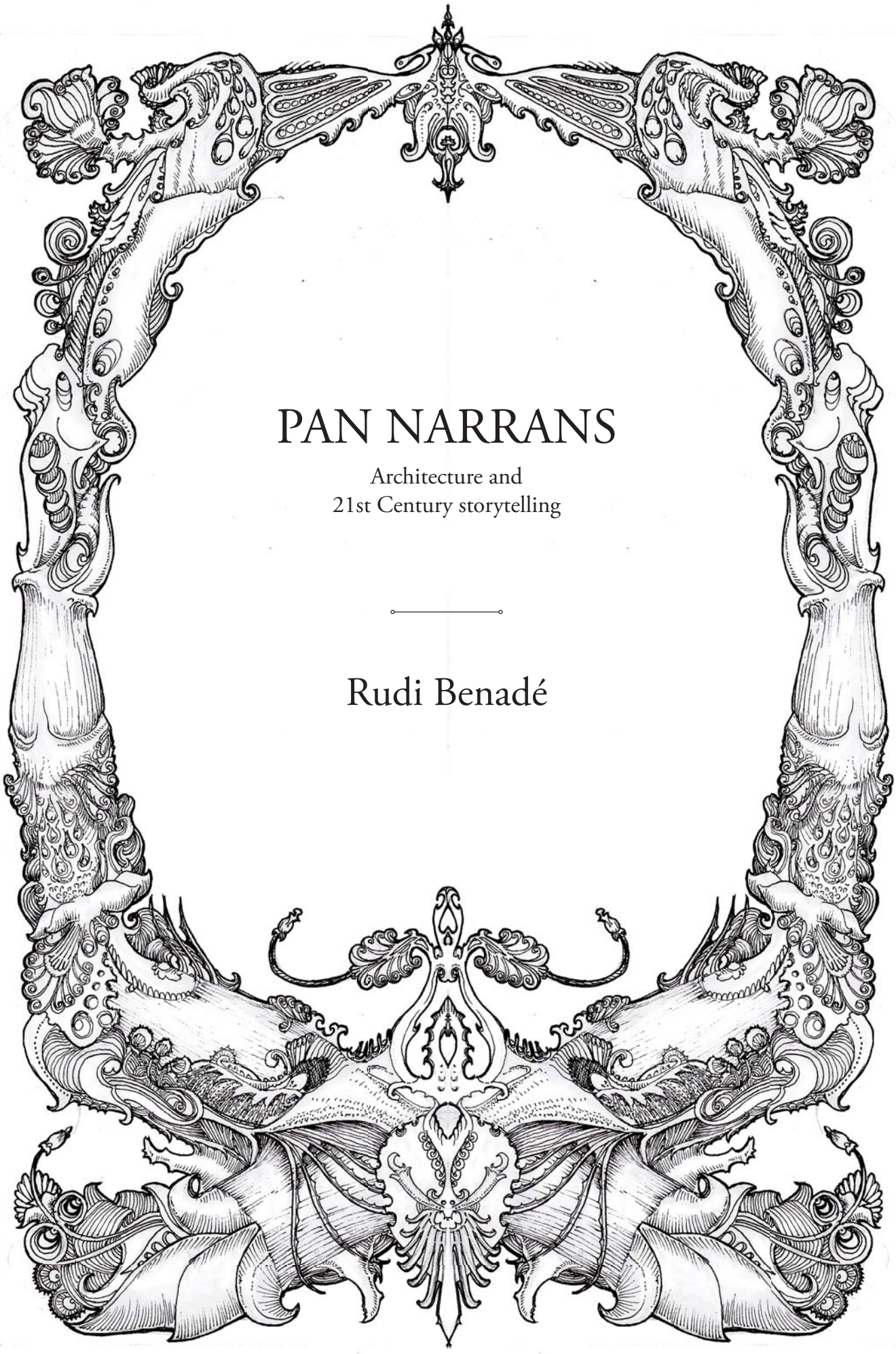
Benade, Rudi

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To my Mother, who can claim this as another degree for her own: This thesis is born from the love for stories and books that you instilled in me.

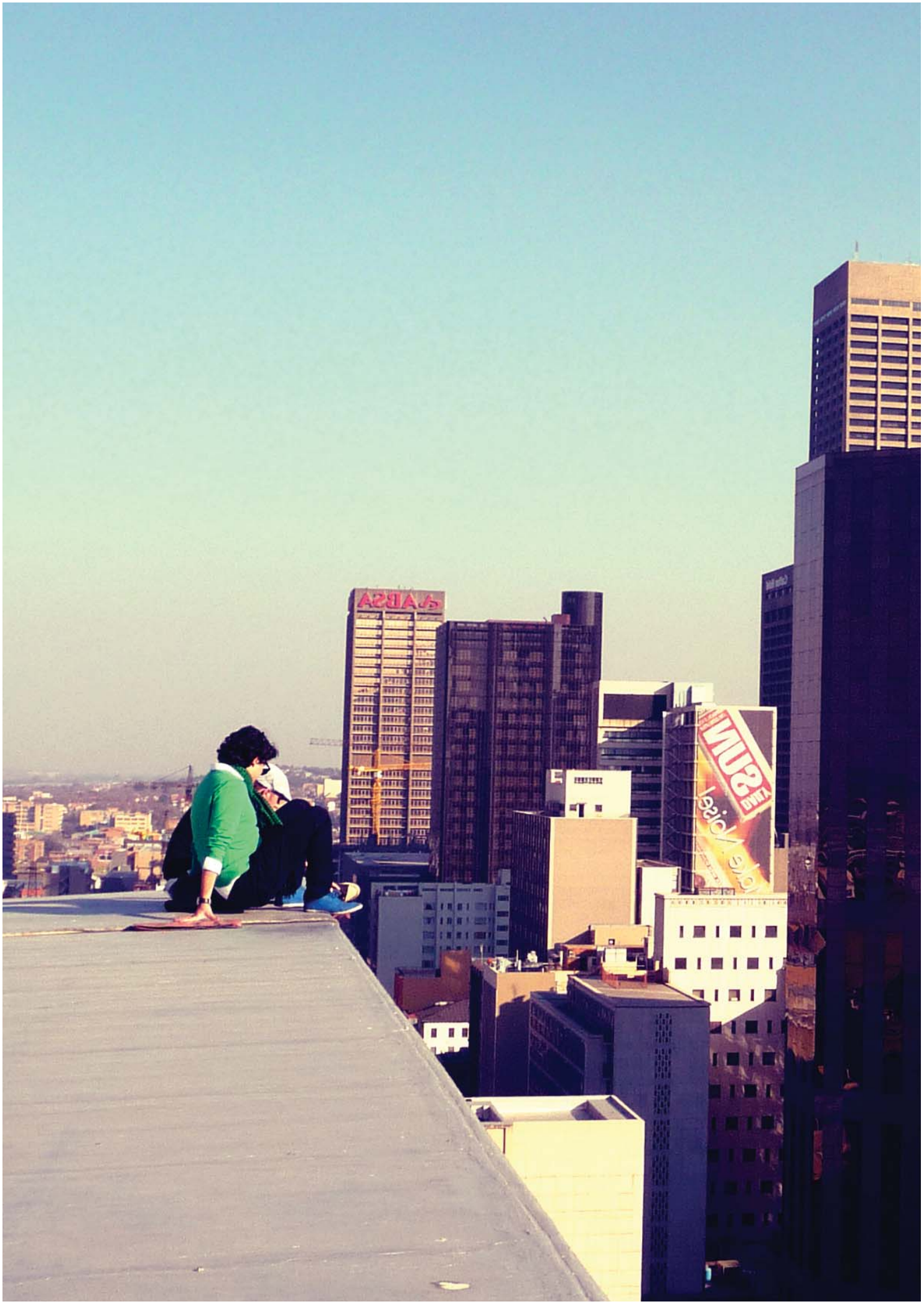
Remember The Flopsy Bunnies?

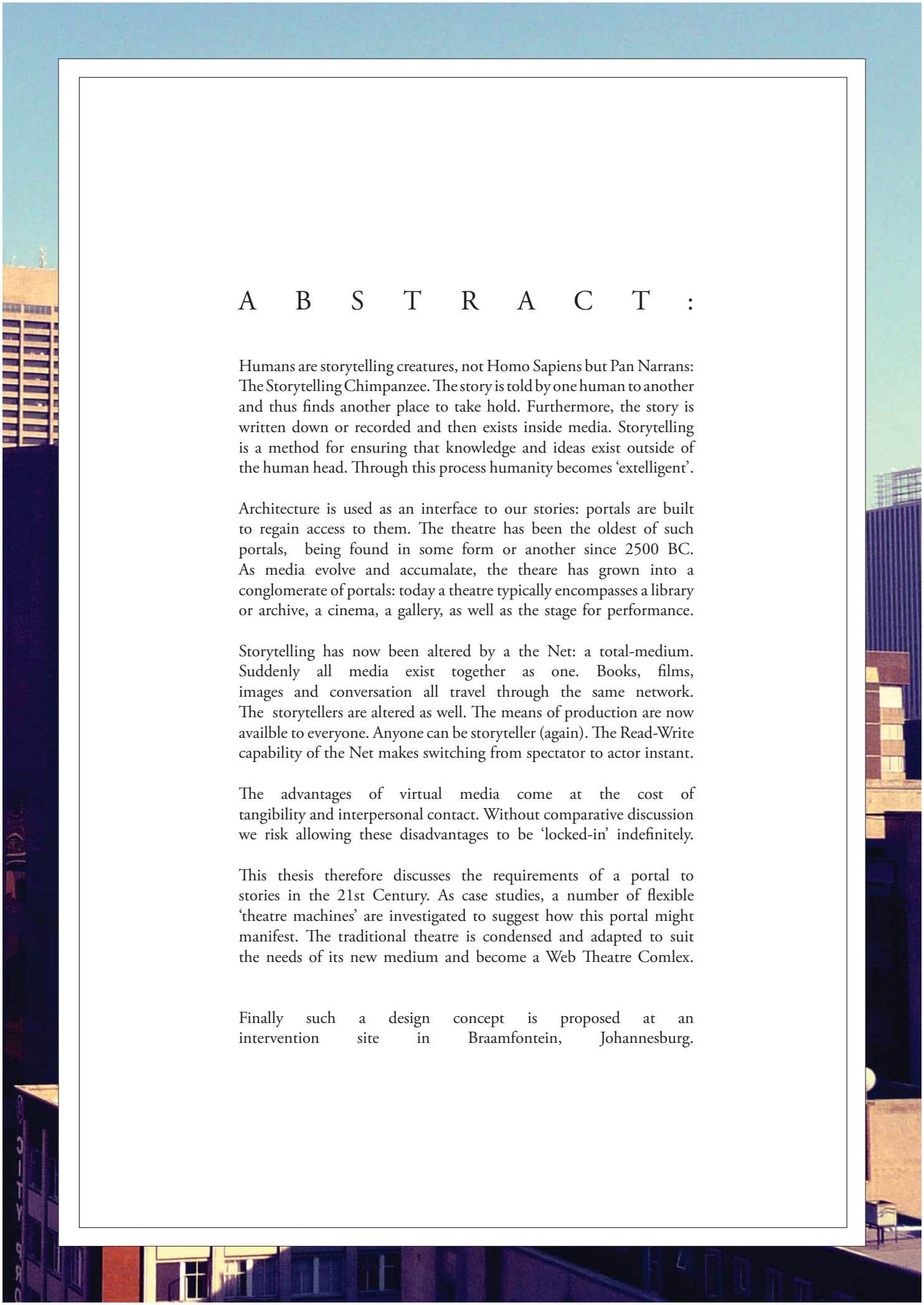


PAN NARRANS

Architecture and
21st Century storytelling

Rudi Benadé


SUN
TEMPO



A B S T R A C T :

Humans are storytelling creatures, not Homo Sapiens but Pan Narrans: The Storytelling Chimpanzee. The story is told by one human to another and thus finds another place to take hold. Furthermore, the story is written down or recorded and then exists inside media. Storytelling is a method for ensuring that knowledge and ideas exist outside of the human head. Through this process humanity becomes 'extelligent'.

Architecture is used as an interface to our stories: portals are built to regain access to them. The theatre has been the oldest of such portals, being found in some form or another since 2500 BC. As media evolve and accumalate, the theare has grown into a conglomerate of portals: today a theatre typically encompasses a library or archive, a cinema, a gallery, as well as the stage for performance.

Storytelling has now been altered by a the Net: a total-medium. Suddenly all media exist together as one. Books, films, images and conversation all travel through the same network. The storytellers are altered as well. The means of production are now availble to everyone. Anyone can be storyteller (again). The Read-Write capability of the Net makes switching from spectator to actor instant.

The advantages of virtual media come at the cost of tangibility and interpersonal contact. Without comparative discussion we risk allowing these disadvantages to be 'locked-in' indefinitely.

This thesis therefore discusses the requirements of a portal to stories in the 21st Century. As case studies, a number of flexible 'theatre machines' are investigated to suggest how this portal might manifest. The traditional theatre is condensed and adapted to suit the needs of its new medium and become a Web Theatre Comlex.

Finally such a design concept is proposed at an intervention site in Braamfontein, Johannesburg.

SCHOOL
OF
&
ARCHITECTURE
PLANNING



This document is submitted in partial fulfillmen for the degree: Master of Architecture [Professional} at the University of the Witwatersrand, Johannesburg, South Africa.

I, Rudi Benade (student number 0415563J), am a student registered for the course Master of Architecture [Professional] in the year 2010. I hereby declare the following:

I am aware that plagiarism (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. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. 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.

Signature October 2010

ACKNOWLEDGEMENTS

HOTEL FOXTROT

Brad Evan Krom, you have the amazing ability to discuss the anonymous, malicious, beaurocracy of Kafka during the day and to party your face off (face… off) at night. We've spent over a thousand hours in this room (conservative estimate) and it would have felt like sitting in the eye of a torcano without you. Here's to whiskey and watchables . Ante Up!
*Broni Ariella Kotzen I really rethpeck you ath a dethigner, seriously I do. Here's to boom, boom, boom b*tches and the fact that that makes sense. Thanks for the philosophy and the attitude. You're fierce and you make it work. Love you long time.*
To Steve Sotiriou, the 'Kramer' of Hotel Foxtrot, we didn't see you much but when we did it was intense.

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TEAM GINGER

Jonathan Noble, you were the perfect tutor for me. Thank you for your insights into life, the universe and Wagner. (Also thanks for considering the Doomsday Bunker Thesis). The rest of Team Ginger: Ryan (Dov) Goldring and Catherine De souza whose opinions and input I truly valued. Ryan, Mazel Tov yet again…

THE FAMILY

To Mom for keeping me stocked in tea and biscuits and for, you know, giving me life.
Estee for the "hysterical female" messages and giving me a reason to take the weekend off.
Natalie, my bestie and toughest critic. Thank you for american berry pancake breakfasts, for listening to my babble and laughing at my expense.

CRITICS

To my favourite professionals: Sarah Calburn, Thiresh Govender, Vaughn Horsman and Brett Wilks. Your willingness to consider my naïve student whimsies is testament to your undying creativity in the face of 'the real world'.

To Randy Bird and Steven Blumberg, thank you for smiling.

To the Masters class of 2010, thank you for making every room worth popping into, from the Man-room and its curious smells to Loni and Daniel's eternally open door. You have made this year my favourite and I shall watch your future careers with considerable interest.

To everyone else who made the time to meet with me or visit for coffee, you will see evidence of your input somewhere in this document. Thank you!

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01

THEORY ESSAY

AIM: To understand the ways in which stories modify the form and format of the theatre typology. These lessons are then be applied to the web to understand what is required of a theatre for the web.

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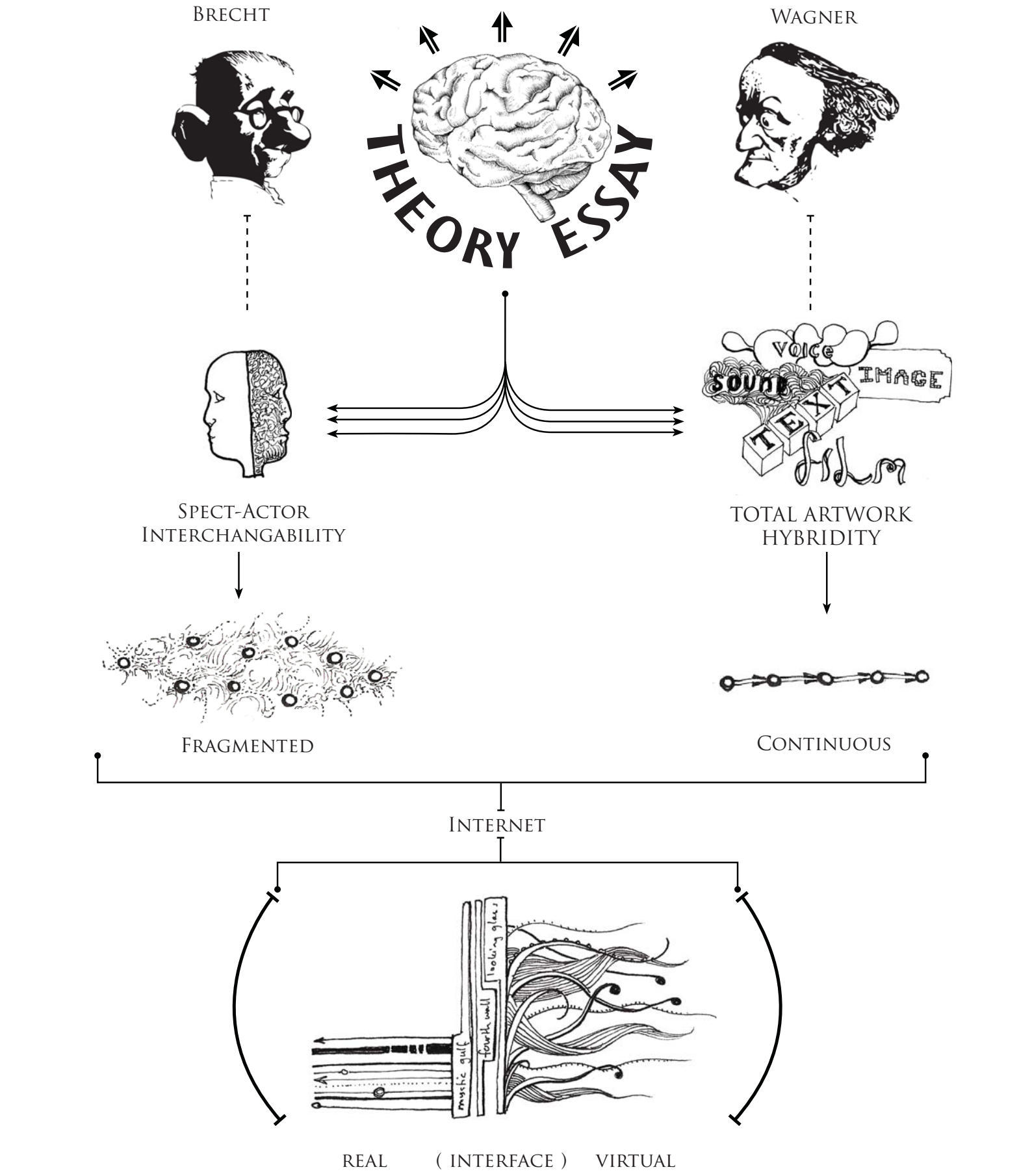
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GRAPHIC SUMMARY OF ESSAY





WORDLE ANALYSIS OF THIS ESSAY
Words are larger depending on their frequency

THE STORYTELLING CHIMPANZEE



We call ourselves Homo sapiens – wise man - but genetically, we aren't very ***d***ifferent from the Chimpanzees, sharing about 95 % of the same DNA. While most animals communicate, s***o***me almost have a verbal language and a fe***w*** could even be said to be i***n***telligent, humans are a storytelling creature – the storytelling creature. Evolution dishes up various solutions for living in a hos***t***ile environment: animals evolve fangs and claws; ot***h***ers grow deadly venom or camouflage. Humans evolved stories: we use our fabl***e***s and fairytales as tools. Through listening to the stories of others we can learn from thei***r*** mistakes without having experienced the same events. Not only do we g***a***in knowledge from others in this way but we also store knowledge in others through stories. The amazing thing a***b***out stories is that we store them in the minds of others, in drib***b***ly ink on paper or in streams of electrons. Media contain the collect***i***ve knowledge of all humanity and gives us extelligence. Structures like libraries, theatres and cinemas are portals to stories and allow us to access ***t***his extelligence. The following chapters will argue that these portals change how stories are told and interpreted.

The Internet is the multiple medium of the 21st Century. All information travels t***h***rough the internet in the same way, wether it is a film or an image or text. The internet is a platf***o***rm for all other previous mediums. We can now all tel***l*** stories with footage, sounds and pictures. We don't need to buy a printing press to write a book, or a printer to show someone a picture. Author and r***e***ader are now the same person.

So, on the internet, anyone can access this media, change it and turn it into new media. We call this social media – media created and disseminated through interaction and collaboration. Through this collaboration we are realising that access to media is what makes us extelligent. We have pooled our resources and are building vast libraries of human knowledge: text libraries like Wikipedia, image libraries like Flickr and video libraries like Youtube - all driven by the human need to tell stories.

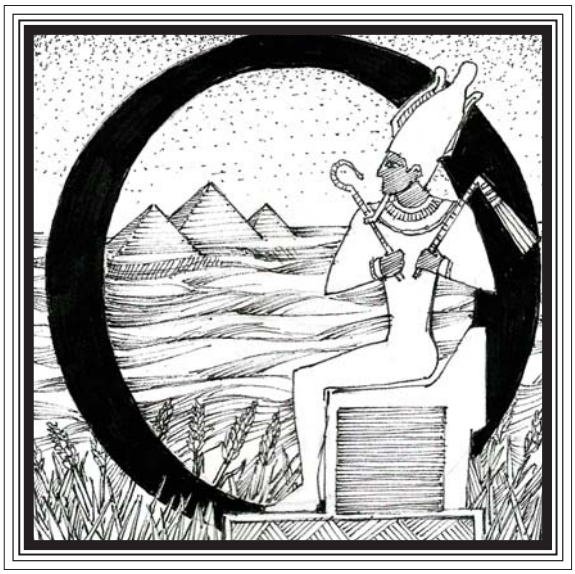
What does this mean for physical media? The portals we build to house extelligence are out of sync with the new world of the internet. A library, as we know it, is a place where one goes to read the books that others have written. It is a place where the film archive is on a different floor to the books and the sound recordings are on another. A building that is meant to represent the library of human knowledge in the Read-Write age of the internet must allow both reading and writing of stories. It must be more immediate and flexible.

The world of the Internet works more like a theatre - ever adapting, and shifting to suit the needs of the storyteller. The forthcoming chapters will showcase the theatre's ability to bend to two opposing playwrights and will argue that the Internet encompasses the ideologies of both end-members. The affordances of digital media and physical media will also be compared in terms of their storytelling potential. Finally, some case studies will be discussed and design drivers for a Web Theatre will be derived.

ACT I

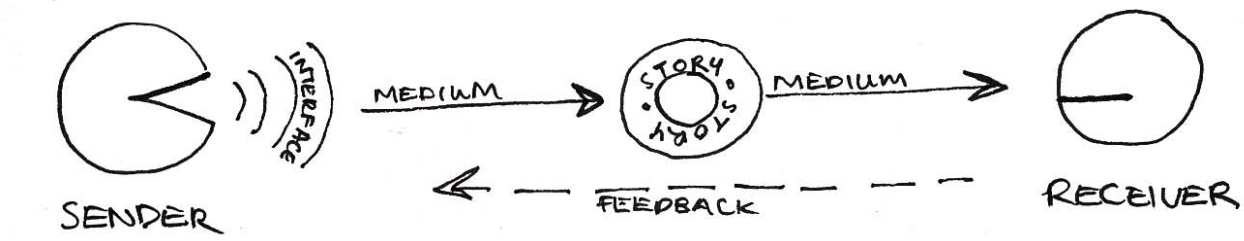
Act 1 will attempt to derive lessons for the design of a web theatre, by learning from the evolution of the theatre. It showed that theatres were altered by social and political forces of their times, and the minds of their storytellers.

ONCE UPON A TIME

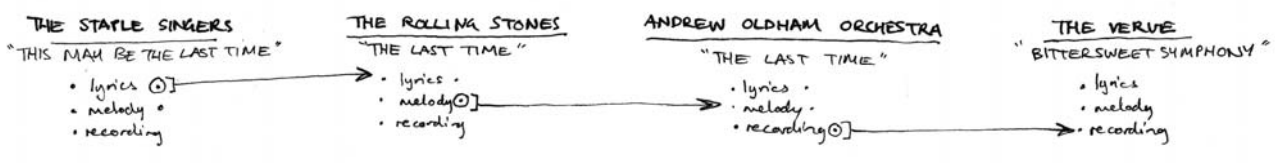


nce upon a time, in a land far, far away, a little girl with a red cape set off to her grandmother's house. When she arrived there, she found granny a bit furrier than usual, and possibly a bit ill-tempered. She asked her a few unflattering questions and was promptly gobbled up.

This is a story is about a (possibly near-sighted) little girl, who strays from the safety of the village into the dangers of the forest. It is a classic fairytale, designed to frighten little girls into staying at home. It has become a folk 'standard' and is collective property. From early oral versions in the 14th Century, through versions by The Brothers Grimm and Perrault, the exact details of the story change at each new telling. The interpretation also changes: the hood signifies dawn, blood or virginity while the Big Bad Wolf represents the night, sexual predators or a legitimate threat of wolf attacks.



Extelligence is a set of shared attitudes, practices or ideas and emerges through the back-and-forth telling of such a story. This back-and-forth dialogue causes a constant evolution in storytelling. We flap our tongues about, and a story jumps from particle to particle, through the air, as ripples of sound. It tickles the fine hairs in the ears of a listener, shoots through neurons as electrical impulses, the listener understands and tells a slightly different story to someone else. There is a type of continuity here: a gradual drift as a story mutates. Fads and fashions get replicated: a motif, a catchphrase, a hook, a pithy epigram gets copied here, used as a sample there.



The Staple Singers gospel song, This may be the last time mutated into lyrics for The Rolling Stones song The last time. This melody was then used as the basis for an orchestrated version by The Andrew Oldham Orchestra, the recording of which was in turn sampled heavily in Bittersweet Symphony by the Verve.

But then there is suddenly a radical change. Stories are also designed and engineered. Beethoven's 5th symphony did not emerge accidentally through millions of slightly incorrect performances of Mary had a Little Lamb. The composer wrenched the notes onto the pages with extreme force of will. It is this 'engineering' that produces the *logic* of the story.

A story is nothing but a series of events arranged sequentially and tied together with some sort of **logical cause and effect**. It is not a formal or algebraic logic but a sociological logic: based on erratic human behaviour. In the story of Little Red Riding Hood, the young heroine asks the wolf in gran's clothing to account for his large eyes and large ears to which he responds:

"All the better to see you with."
"All the better to hear you with."

When asked to account for his large mouth, the precedent has been set. The repetion allows the listener to logically infer the response:

"All the better to eat you with"

This cautionary tale is wrapped up in an airtight logic that defies argument from insubordinant children. It reinforces certain shared attitudes, practises and ideas and is teaching mechanism. It is a form of social grooming, used to ensure that all members of a certain culture share the same morals and values.

The power of stories then, is that they can be both consistant and variable. Stories use a type of logic called "informal reasoning", which means that the logic is specific and unique to each story and will only be maintained in the realm of this particular story.

Architecture for storytelling is an extension of this realm, and obeys the same logic. As an example, the following two chapters will compare Richard Wagner and Bertholt Brecht, who diverged from the industrial revolution with two contrasting stories and which subsequently gave birth to two different types of theatre.

TOTAL WAGNER



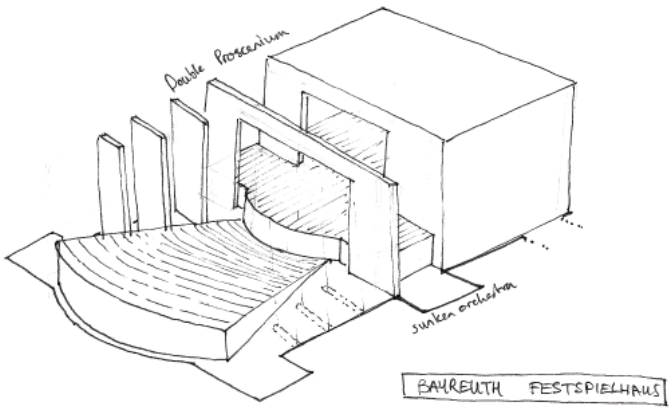
ow the house lights dim. It begins with instant tension: vibrating – like a hornet's nest. Violins slash the air – intermittently at first – then weave rhythmically back and forth as the famous leitmotif of the horn strides forward, dramatic, into battle. Strings and brass, together, folding around: a symphony of warmongering. This is Wagner's *Walkürenritt*: 'The Ride of the Valkyries'.

The foreboding motif is the beginning of Act III of the Ring Cycle – Wagner's mammoth cycle of four operas that took twenty-six years to write and fifteen hours to perform (over the course of four nights). An opera of gargantuan scale, the result of a complete immersion in Norse mythology and Greek drama, that eventually culminates in the cataclysm of *Götterdämmerung*: 'The Death of the Gods'.

"A work like the Ring is, with respect to its beginning, growth and completion, the only one of its kind in the world and perhaps the mightiest work of art of the last millennium." -Gerhard Hauptman (Hodson, 1984)

Wagner wielded the story like a battleaxe, swinging it at everything and nothing in particular. In his essay "Art and Revolution", he used first used the notion of '*Gesamtkunstwerk*' ("total artwork"), a combination of visual, musical and dramatic arts (Gregor-Dellin, 1983).

He sought control over the music, dance, literature and even the architecture associated with his story. To this end, he had the Bayreuth Festspielhaus built specifically for the Ring Cycle. It consumed four years and "nearly bankrupted Wagner several times over" (Hodson, 1984) but the large two-thousand-seater theatre exhibited several of the innovations that Wagner pioneered to enhance the 'mystic gulf' between audience and stage. These include the double-proscenium arch over the stage (to increase the apparent distance between spectator and actor); the sunken orchestra pit that created the rich textured sounds and disembodied soundtrack; even the dimming of the lights at the beginning of the performance was an attempt to emphasise the otherworldliness of the production.



"Every time I listen to Wagner, I get the urge to invade Poland." – Woody Allen

1 Opernplatz is a public square in Berlin

2 'The Fourth Wall is the invisible wall through which the audience views the play. If an actor breaks character by addressing the audience they are said to have "broken the Fourth Wall".

BRECHT AND THE SPECT-ACTOR



eutschland erwache!" Germany awake!" the crowd shouts outside on the Opernplatz[1]. They have "created such an uproar that a hundred of them had to be ejected from the theatre" (Ewen, 1967). Inside, the lighting is harsh, unnatural. The orchestra stumbles over strange, atonal music. Stage right, a plain clothes man holds up a placard. It reads: The Rise and Fall of the City of Mahagonny, by Berthold Brecht.

Sitting in the audience one is always aware of the fact. There is no mystic gulf here. Brechtian characters address the audience directly. They smash the fourth wall[2] to bits and launch into marathon diatribes. The workings of the theatre are displayed openly, because Brecht's intention is not to deceive but to educate, perhaps even to lecture. (Willet, 1964)

Verfremdungseffekt – (estrangement effect) "prevents the audience from losing itself passively and completely in the character created by the actor" (Willet, 1964). During the conventional dramatic form theatre, the audience identifies with the main character and the catharsis of 'happily ever after' purges the character (and vicariously the audience) of fear, pity, anger. But that's not what Brecht wanted. It wasn't enough to merely show a revolt on stage, he sought to lead his audience to real revolt outside the theatre. He wanted to rile them up to real social change.

Inevitably, Brecht found it near-impossible to get his revolutionary drama onto stage. His new form of theatre demanded a new social order. This realist infatuation led him to the creation of a theatre consistent with communist ideology, not in content but in method: a shared ownership of the means of production. Through lehrstücke , a collaborative "teaching theatre" (Ewen, 1967, p. 237), Brecht rewrites a play according to questionnaires filled in by the audience after a performance, and then makes them act it out. This removes the separation between actor and spectator, creating, what Augusto Boal will eventually call, 'spect-actors'. (Boal, 1974)

Boal took the idea of Brecht's teaching-plays and turned it into a type of 'forum'. Boal's "Theatre of the Oppressed", as he calls it, is largely based on the idea of dialogue and interaction between audience and performer. The audience can call a stop to the play at any time and take the place of the actor or advise them on a course of action. In this way the audience feels empowered and enlivened to generate social change. (Boal, 1974)

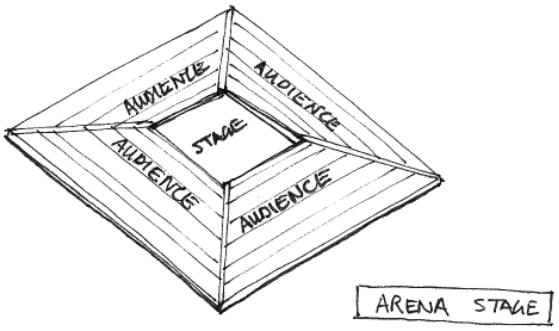
Wagner's double proscenium would not allow this. A dreamy, Nordic wonderland is inaccessible to anyone who hasn't taken the blue pill . The spect-actor needs to be right next to the play, in the thick of it. Accordingly, Theatre of the Oppressed is performed in an arena : the audience surrounds the play, on the same level. There are no 'cheap seats', no backdrops, no blind-spots and the lighting must accommodate the audience as much as the actor.

3 'Catharsis' is a Greek word meaning 'cleansing' or 'purging'.

4 Lehrstucke = 'teaching plays'

5 In the film The Matrix a person chooses either the blue pill or the red pill. The blue pill keeps one in the illusory, simulated world while the red pill frees one to reality.

6 Also known as Theatre-in-the-round



Brecht was the anti-hero of theatre. He pursued an egalitarian society with the fervour of a dictator. He made his audience collaborators in order to awaken their capacity to act, then saltened them with communist dogma. He lured them in with the promise of cheap entertainment and then orated at them through his agitprop theatre. The stage became his soapbox.

"It is not enough to demand insight and informative images of reality from theatre. Our theatre must stimulate a desire for understanding, a delight in changing reality."
Bertholt Brecht (1954)

Wagner was creating a complete world through his total artwork. In order to do this, it was necessary to separate it from elements in this world which were not consistent with the logic of his story. This created a fourth wall, a looking glass, that removed the audience but allowed him to make his grand narrative come alive. Where Wagner was sweeping and continuous, Brecht was fragmented: his epic theatre does not proceed in a linear fashion but is nebulous. The former is mystical, the latter is everyday. The one is dictator, the other: democracy.

But while Brecht and Wagner told opposing stories, they both used the story as a weapon, and they made their respective architectures obey the logic of these stories. While one or either may not be to ones taste, the fact is that it takes both Wagner and Brecht to make a world. The choice of taking the red pill or the blue pill is for the audience to make.

The workings of a theatre, whether concealed or displayed, are designed to accommodate the needs of the story being performed. The sets, backdrops, lighting and acoustics are infinitely variable. The configurations of stage and auditorium are dynamic and kinetic. If the theatre is architecture for storytelling, then architecture for storytelling is not fixed use. It is not every building at the same time, but it is any building the storyteller requires it to be, at any *given* time. It might be a shapeshifter: all the way from preacher's platform to mystical wonderland.

"It is most important that one of the main features of ordinary theatre should be excluded from epic theatre: The engendering of illusion." -Bertholt Brecht (Willet, 1964)

7 Agitprop = agitation + propaganda

ACT II

Act 2 will argue that the medium of the Web is allowing for new methods of storytelling and therefore, a new type of theatre. Act 2 asks the question: 'What is the nature of the stories told through the Web, now, in the 21st Century?'

Act 1 attempted to derive lessons for the design of architecture for storytelling, by learning from the evolution of the theatre. It showed that theatres were altered by social and political forces of their times, and the minds of their storytellers. Act 2 will now argue that the medium of the Web is allowing for new methods of storytelling and therefore, a new type of theatre. Act 2 asks the question: 'What is the nature of the stories told through the Web, now, in the 21st Century?'

AGENTS OF CHANGE



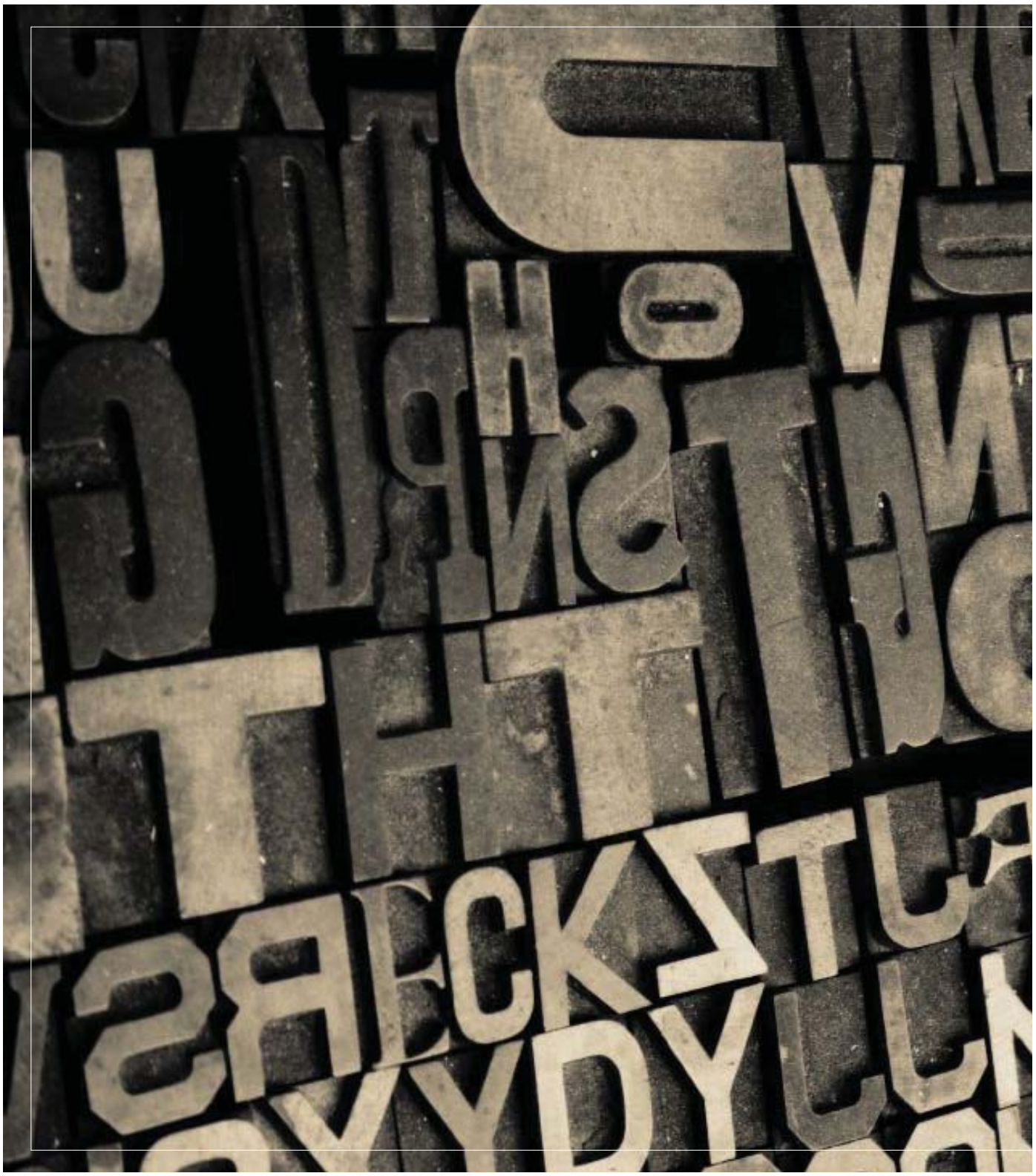
urope, 1452: A former goldsmith is moving bits of metal around. On each bit of metal is a symbol. He fumbles around, looking for an '**L**' and places it. It's a tedious process; he places an '**i**'. Not as tedious as it used to be, he thinks to himself, placing a '**g**'. Still, one only does it once; he places an '**h**'. More accurate too; he places the final letter of the sixth line and reads it aloud: "**and there was light**."

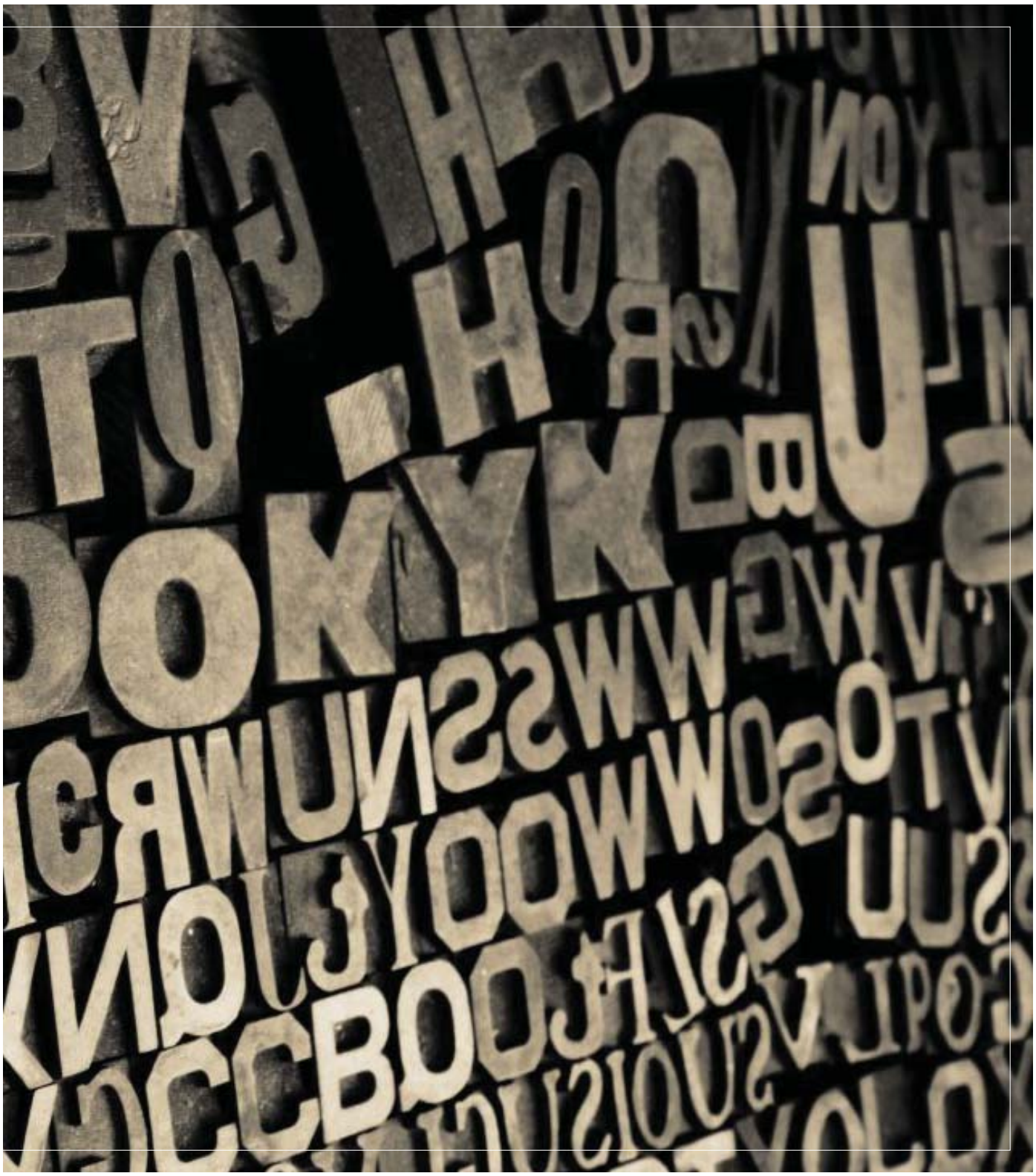
Before Johannes Gutenberg's printing press, books and manuscripts were meticulously duplicated by scribes by hand. Even so, errors accumulated and there was the sense in scribal culture that knowledge would degrade with time and that the ancients were closer to an uncorrupted truth (Dewar, 1998). The press caused the notion that cumulative and progressive knowledge was possible and with it the Scientific Revolution (Dewar, 1998). Very few had access to the stories in these books. The Church was home to many of the scribes and therefore the primary distributer of the Word of God. Ideas were spread by wandering scholars, who would carry manuscripts with them and add additional notes in the margins (Dewar, 1998). The storyteller was an elite class of professional.

"The invention and development of printing with movable type brought about the most radical transformation in the conditions of intellectual life in the history of western civilisation. It opened new horizons in education and communication of ideas. Its effects were sooner or later felt in every department of human activity." (Eisenstein, 1979)

The press changed "the appearance and state of the whole world" (Bacon, 1620).Through the Gutenberg Bible the Church lost its status as the sole scribe of God. "The proliferation of different biblical texts eventually cast into doubt the existence of a single infallible text. This led to alternative interpretations such as Luther's, but the ability to publicize those interpretations by the same means of printing kept them from being crushed, as were earlier heresies. (Dewar, 1998) Through the revolution in medium, the alternate stories became a weapon to subvert the sovereignty of the church – not even through their content, but simply by virtue of their continued existence. The press was a revolution in the way it allowed a rapid dissemination of knowledge and dissolving of the professional storytelling class.

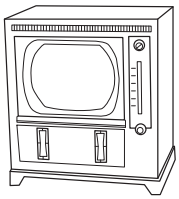
"I think that this is a revolution. I think that this is a really profound change in the way human affairs are arranged." (Shirky, 2009)

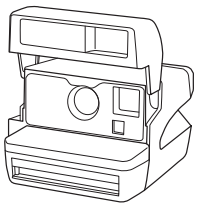




TYPESETTING

[*Photo: Cybertoad. http://www.flickr.com/photos/cybertoad/510187391*]





PHOTOCOPIER

BALLPOINT PEN

TELEVISION

Tabloid Newspapers

Tape Recorder

Sliced Bread

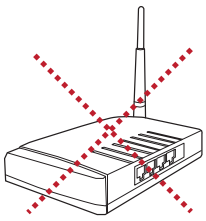
Polaroid Camera

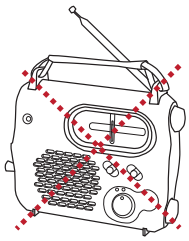
1900

1950

Sourced from Richard Watson's "Innovation Timeline" [http://www.nowandnext.com/PDF/TimeLineweb_ver2.pdf]

BIRTH TIMELINE





RETIREMENT

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KEYS

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LANDLINE TELEPHONES

DVD

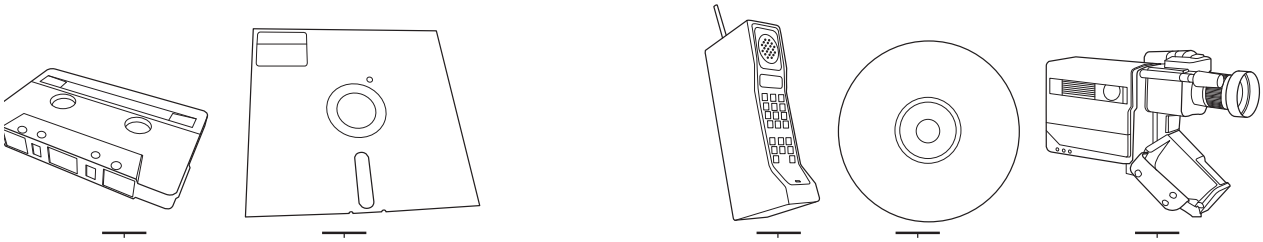
2010

2020

2030

Sourced from Richard Watson and Ross Dawson's "Extinction Timeline" [http://rossdawsonblog.com/extinction_timeline.pdf]

EXTINCTION TIMELINE

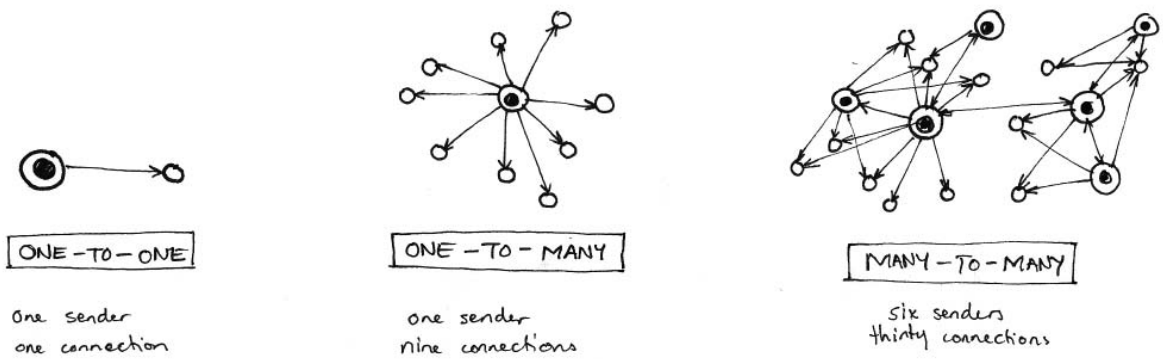


Word Processor
WWW
Post-It Note
DISPOSABLE CAMERA
Internet
Lazer Printer
CD-ROM
Cell Phone
WALKMAN
DVD
Amazon
EMAIL
Casette Tape
Dot Matrix Printer
Camcorder
GOOGLE
COLOUR TV
Floppy Disc
HOME COMPUTING
2000
2010



DEATH
OIL
Cosmetic Surgery
Wrinkles
CHER
Lunch
Predictions
Petrol Engined Vehicles
WW2 Survivors
SPAM
AGING
DISABILITY
Microsoft
WALLETS
Blindness
2040
2050
20--

Clay Shirky defines four previous revolutions in media: the one-to-many mass distribution of printing; film and broadcast; and the one-to-one conversation of the telephone. But they all contain a "curious asymmetry" (Shirky, 2009): "the media that is good at conversations isn't good at organizing groups and the media that is good at organizing groups is no good at having conversations" (Shirky, 2009).



The internet is the first medium in history that has native support for groups and conversation at the same time (Shirky, 2009), the first with a many-to-many and few-to-few structure. (Gillmor, 2004). The difference between the "former audience" (Gillmor, 2004) and the new storyteller is becoming difficult to discern. Millions of people are reading millions of articles, watching videos, looking at photos, written, filmed and photographed by themselves. They are the new spect-actors: they can flip back-and-forth between reading and writing at will (Shirky, 2008). Brecht would have looked on Web 2.0 and smiled.

But the Web is also Wagnerian: the total-artwork has found its total-medium – the mode of carriage for all other media (Shirky, 2009) Text, video, sound and voice is native to the web - they coexist, side-by-side. Creating a *gesamkunstwerk* has never been easier. "It's as if when you bought a book, they threw in the printing press for free, it's like you had a phone that could turn into a radio if you pressed the right buttons" (Shirky, 2009).

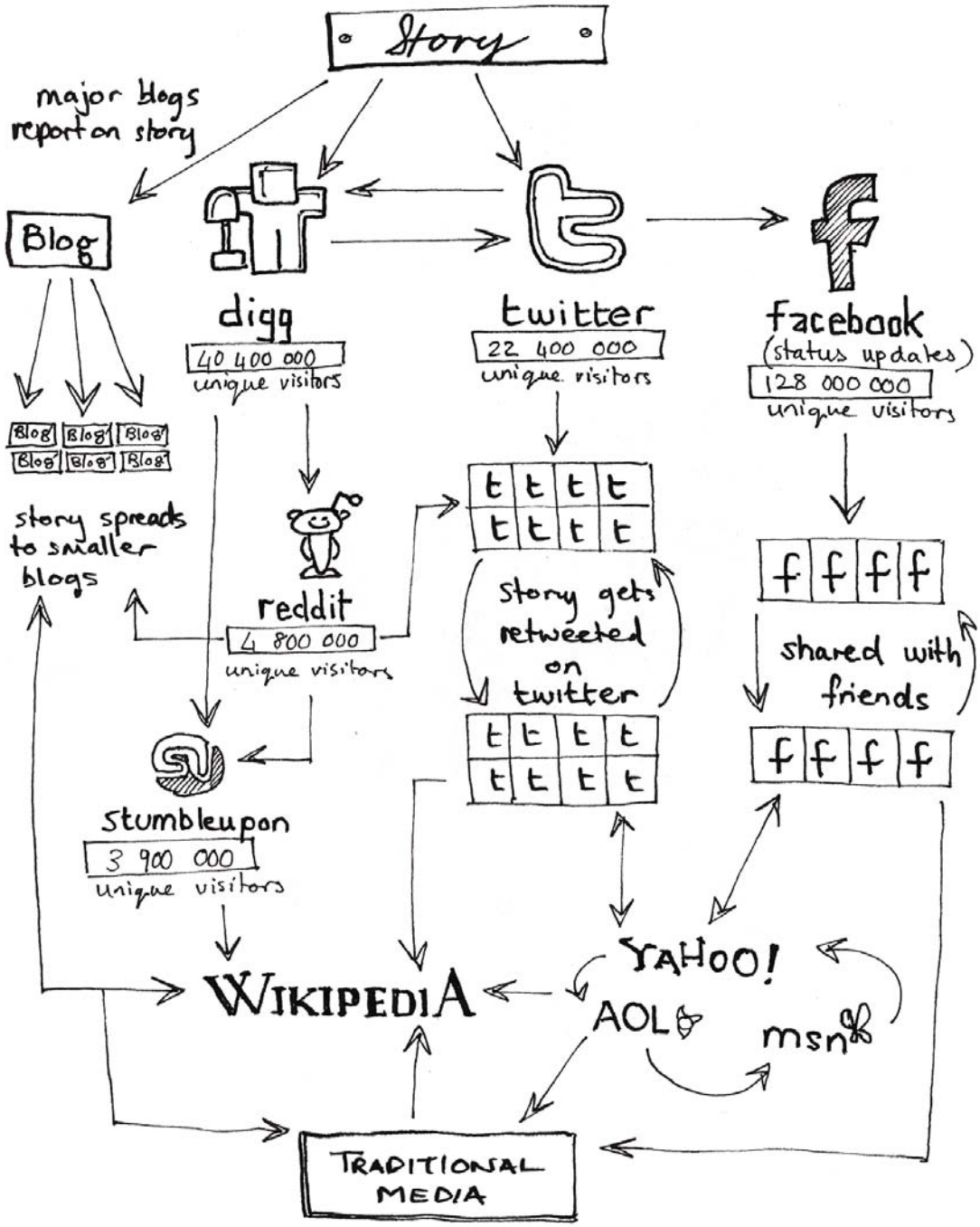
"I think that there is effectively new model of interactivity that is starting to emerge on the internet." (Johnson, 2003)

Nowhere is this more apparent than in the birth of Wikipedia. Launched in 2001 it now contains 15 million articles, written not by employed experts but by passing collaborators, like you and me. "Wikipedia is able to aggregate individual and often tiny contributions, hundreds of millions of them annually, made by millions of contributors, all performing different functions" (Shirky, 2008). Every edit is provisional, because human knowledge is provisional. (Shirky, 2008) Each article is work in progress – which allows it to update events as they unfold – making of it a frequently updated news resource as well as an encyclopedic reference (Lih, 2004). The innovation is one of process and interaction, the result of which is the emergence of a new type of organization.

"He showed me a web page. I don't remember what the page contained except for one button. It said "Edit This Page" – and, for me, nothing was ever the same again." (Gillmor, 2004)

8 …leading Time Magazine to name "You" the Person of the Year in 2006. (Grossman, 2006)

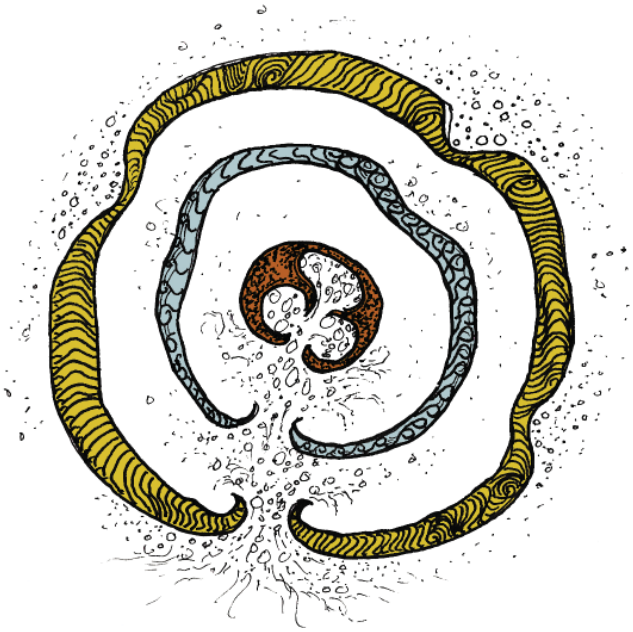
THE PATH OF THE STORY

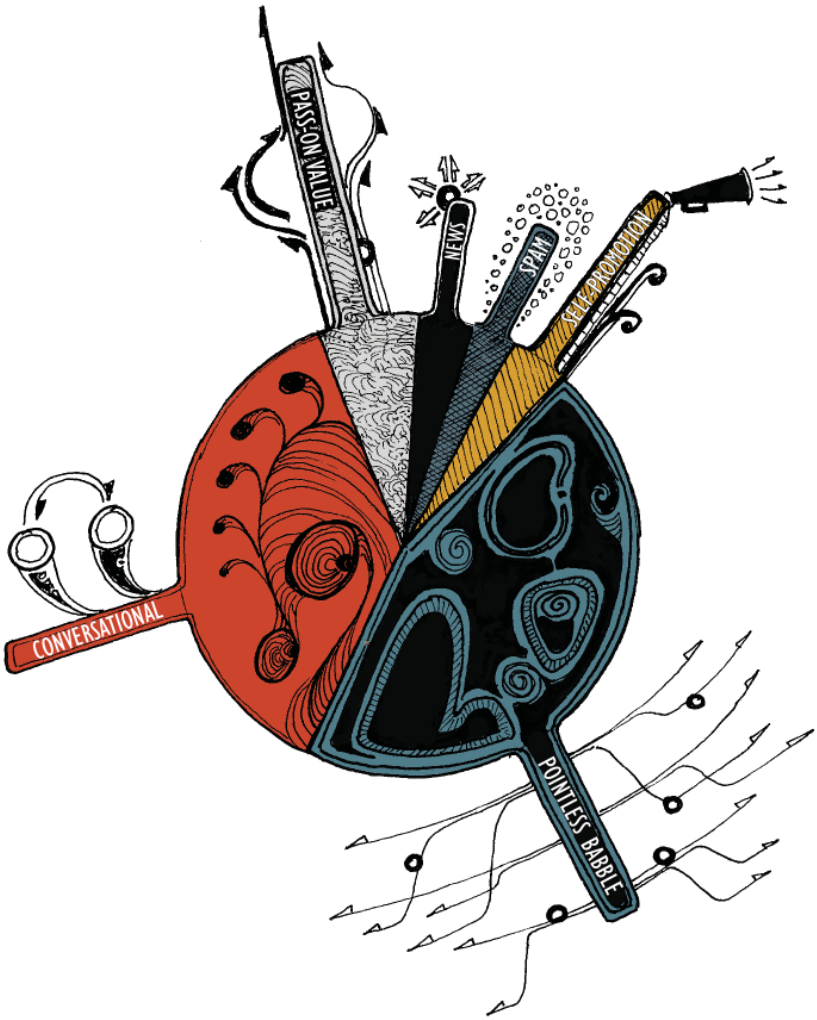


CRITICAL MASS

When a system reaches critical mass the momentum becomes self-sustaining and the system grows exponentially.

AS THE STORY GATHERS MOMENTUM IT GAINS ENOUGH STORYTELLERS IN ONE MEDIUM FOR IT TO BREAK INTO ANOTHER.



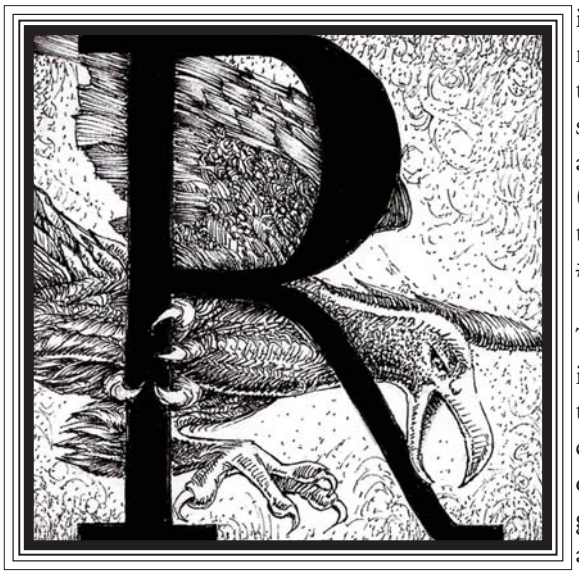


TWITTER TRAFFIC

38 % - Conversational
9 % - Pass-on Value
4 % - News
4 % - Spam
6 % - Self-Promotion
41 % - 'Pointless Babble'

POINTLESS BABBLE CAN BE BETTER TERMED 'SOCIAL GROOMING' - A PROCESS OF MAINTAINING COMMUNITIES AND RELATIONSHIPS.

HERE COMES EVERYBODY



ight now, in Venezuela, Twitter[9] is rapidly becoming the last refuge for press freedom. After closing down a popular private television network, and forcing the remaining TV and radio stations to air his speeches, President Hugo Chavez is being accused of silencing opposition and attacking free speech (Pretel, 2010). The seven of the top ten Twitter accounts[10] in the country are critics of Chavez, while the trending topic #freevenezuala is being used to rally street protests (Pretel, 2010).

The nature of protests which make use of social media is instant and ephemeral. Appropriately named 'flash mobs', they coordinate on the fly, appear out of nowhere and evaporate just as quickly, making the participants difficult to pre-empt or arrest. While some of these flash mobs gather to act out harmless happenings or performances, they also have the ability to upset an oppressive government. What matters is not that they can be large, but that they can be large and organized.

Meanwhile, in China, an earthquake erupts. The news breaks, not in the state-run news or in the U.S. Geological Survey, but on Twitter. People were reporting on the earthquake, as it was happening – by uploading photos, videos and blogs. "The last time China had an earthquake of that magnitude it took the government three months, just to admit that it happened" (Shirky, 2009). In less than a day, donation sites started collecting funds from all over the world: "an incredible coordinated global response" (Shirky, 2009).

Tragically, the earthquake occurred on a school day and due to China's One-Child[12] policy, many families in the Sichuan province lose their only stake in the next generation. In a cruel twist, it is discovered that corrupt ministers cut corners during construction and the schools were not built to code. The 'reporters', enlivened to act and now with nothing to lose, again become protesters. The read-write functionality of the Web is made manifest and the Chinese government clamps down on these amateur journalists.

Typically, the question arises whether these reporters are 'journalists' but it's the wrong question. (Gillmor, 2004) Journalists were an elite class of professional storyteller and "journalism was an answer to an even more important question which is 'how will society be informed? How will they share ideas and opinions?" (Shirky, 2009) The Web is just another answer, and while the majority of the story details on Twitter, Blogger and Flickr seem like 'pointless babble' (Kelly, 2009) - statements or photos about sandwiches and kittens - the particular content of these stories is actually irrelevant. What is more important is that they are able to exist – that they are seen and heard, not censored – and as a whole, provide the back-and-forth feedback of the story.

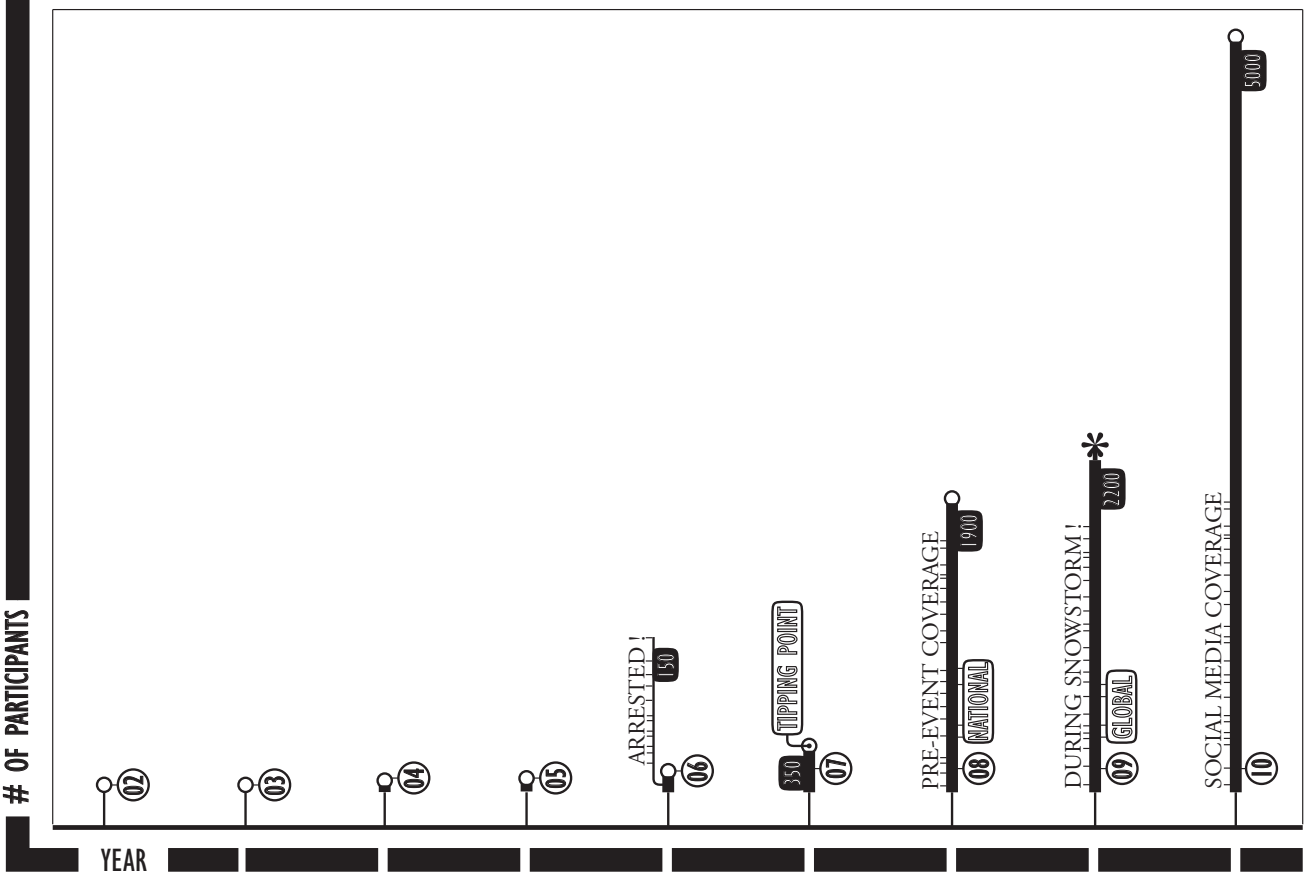
9 Twitter is a free, mass-sms distribution platform. Users send or 'tweet' messages to any or all of their subscribers at once, using 140 characters or less. (Williams, 2009)

10 Ranked according to number of subscribers or 'followers'

11 Referring to the 2008 Sichuan Earthquake which measured

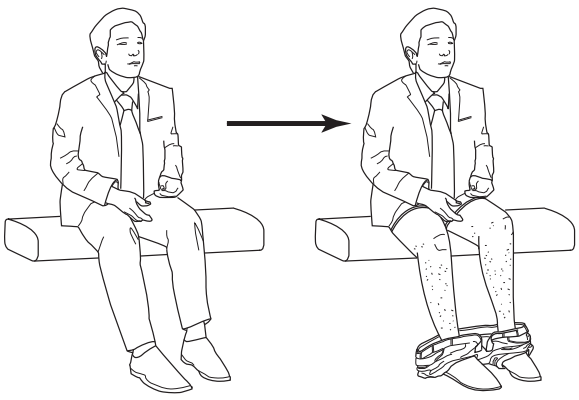
12 One child policy is a population control law that restricts families to one child – excepting certain conditions.

Improv Everywhere No Pants Subway Ride



SPECT-ACTOR

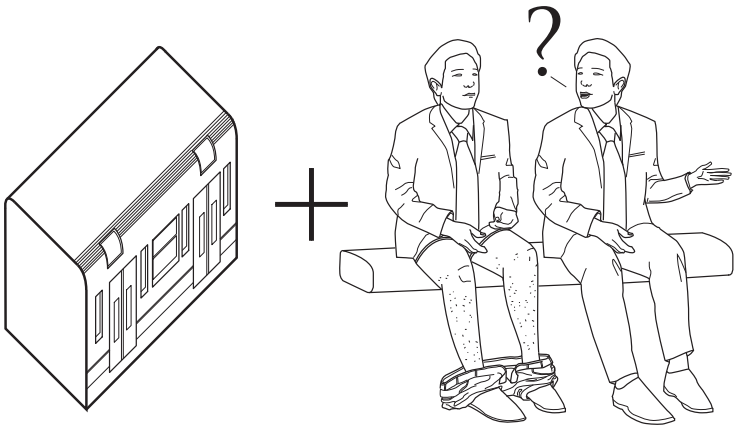
The Spectator becomes Actor at a moment's notice and switches back just as quickly.



Spectator → Actor

FOURTH WALL

The invisible barrier between real and fictional worlds is maintained in all directions.



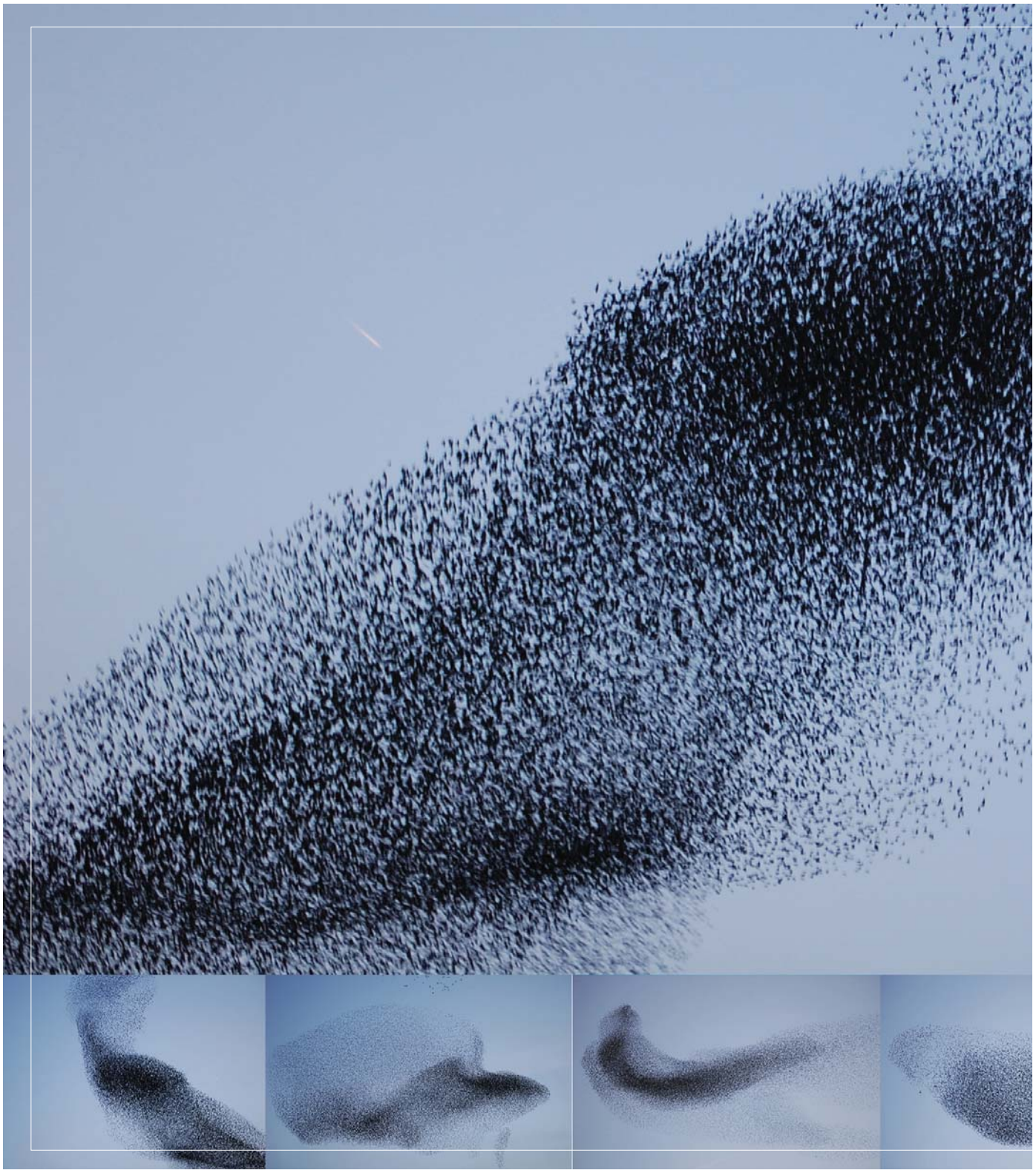
Real-World environment + Doesn't break character

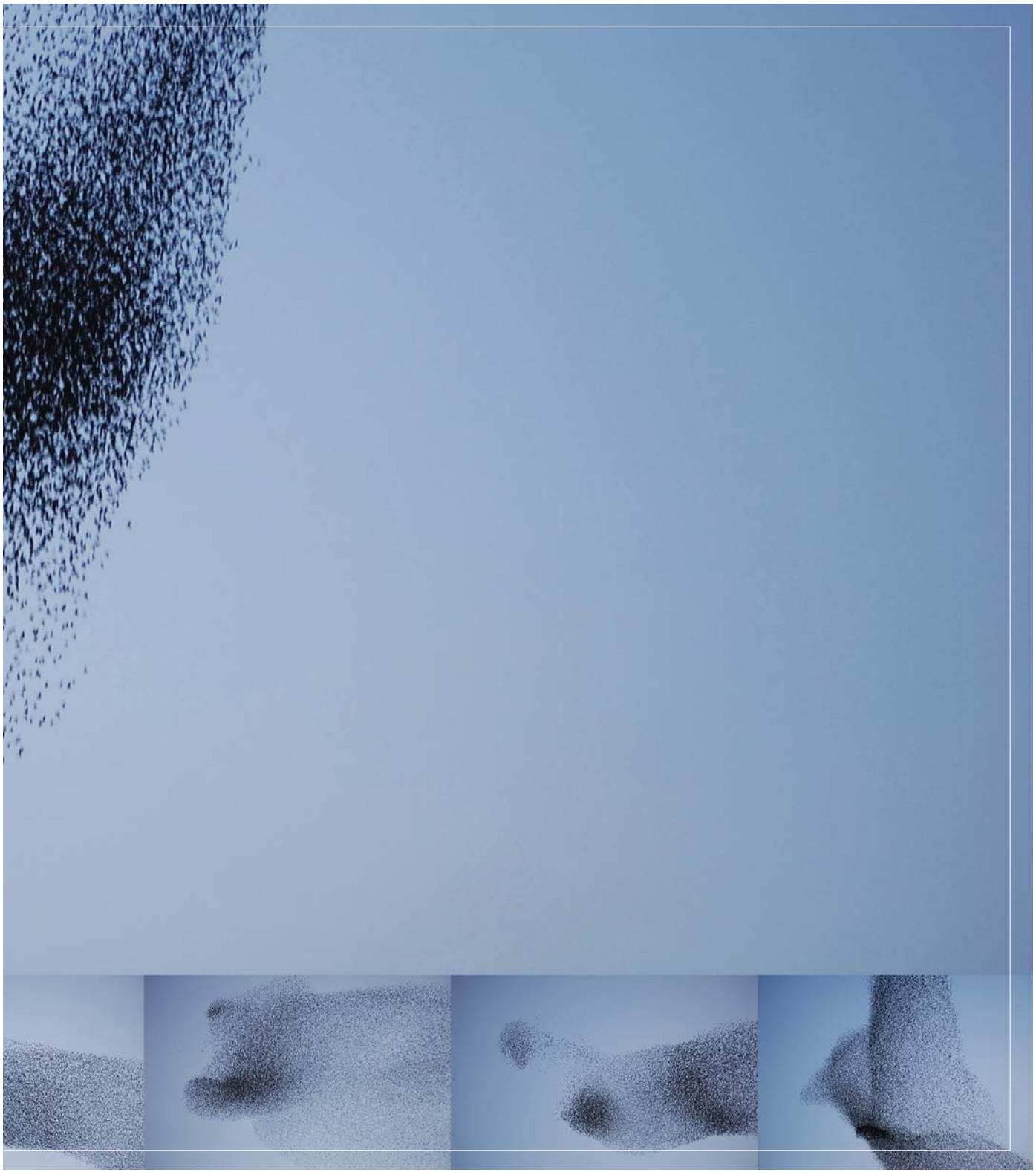


IMPROV EVERYWHERE: NO PANTS SUBWAY RIDE

A 'flash mob' performance in which 3000 people took their pants off and ride the subway in New York. Having started in 2002, the first ride included 7 participants. In 2010, the now-annual event had grown to 5000 participants riding subways in 44 cities all over the world.

[photo by www.ImprovEverwhere.com]





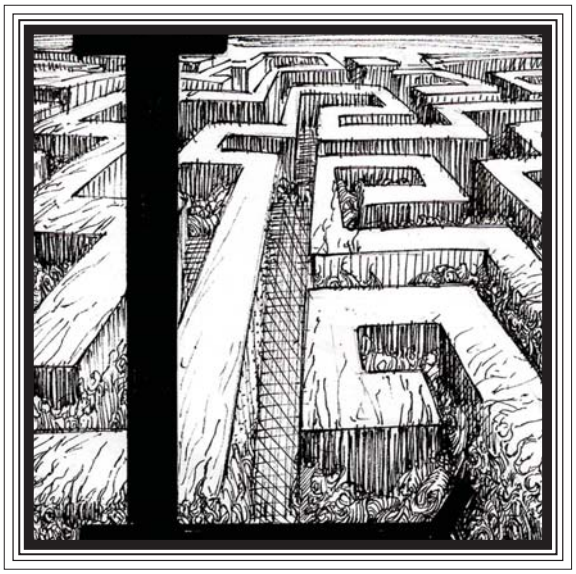
STARLINGS

A ‘murmuration’ of starling seems to behave as one unified agent. However each starling acts locally only, changing direction based on the movements of 6 or 7 of its neighbours (Potts, W. 1984. *The chorus-line hypothesis of manoeuvre coordination in avian flocks)*

[images for photo collage sourced from www.heandfi.org]

"Curiouser and curiouser." (Carroll, 1992)

THE WISDOM OF CROWDS



ike the printing press before it, the Web is a revolution because it affords everyone the ability to be a storyteller and like the printing press, "if it's really a revolution it doesn't take us from point A to point B, it takes us from point A to chaos." (Shirky, 2009) But this is no cause for concern. What we've learnt from the Web is that "a chaotic process, with unpredictable and wildly uneven contributions, made by non-expert contributors acting out of variable motivations, is creating a global resource of tremendous daily value" (Shirky, 2008).How is this possible? How can a crowd a decentralised diverse crowd create an intelligent resource? It is an apparent paradox, especially when one imagines a looting mob or a stock market crash, but crowds can be wise when certain conditions are met (Surowiecki, 2004).

Let's look at the following two examples of the 'Wisdom of Crowds':

1. Deborah Gordon is a woman who spends a large amount of her time looking at the ground. Usually it is covered in a swirling noise of tiny red bodies – a swarm of ants fighting off a nest intruder. Gordon is a myrmecologist and studies red harvester ants and ant colony behaviour, in order to understand "how the simple parts of organisations interact to create the behaviour of the whole organisation". (Gordon D. M., 2003) No one ant knows what is going on in a macroscopic level. Look closer and you will see a blind ant 'clumsily' bumping into another. The touch-touch greeting sequence provides each ant with a pattern of chemical signals that then determine what the ant does: it is the unconscious communication that makes ant colonies work. The feelers rushing over the other ant are 'tasting' a story told in hydrocarbons. Ants are able to respond to changes in their environment apparently as a single intelligent entity, by accumulating complex behaviour out of simple individual actions.

2. Remember the test-screen? When I was twelve years old I used to sit in front of it, that droning signal ringing in my ears, waiting for an animated show on KTV, the name of which I have since forgotten. I remembered a few obscure plot elements: a villainous pirate and a monkey-bird thing. So I googled[13] the words: "pirates + monkey-bird". The search took only 0.14 seconds to direct me to provide me with the Wikipedia page for The Pirates of Dark Water where I confirmed that the monkey-bird was called Niddler and the villain's ship was called "Maelstrom". So how did Google know what I was looking for? 'It' didn't of course. No one person decided that the Wikipedia page was the best answer to my search question. All of the users of the web decided to link their pages to the Wikipedia page or not, and Google just ran the numbers. (Johnson, Steven Johnson as the Web as a City, 2003) What that means is that the search result page was "effectively collectively authored by the web" (Johnson, Steven Johnson as the Web as a City, 2003). Google calls this mechanism PageRank. (Surowiecki, 2004)

13 'googled' – the simple past tense of the verb 'to google'. A common method for coining names for new activities on the web is to take the name of the website used and 'verb' it.

Just as the individual ant ultimately creates a swarm by the simple action of tasting another ant, so does the individual web user create search results by the simple action of hyper-linking other users. The result can be said to be 'crowd-sourced' and when simple local rules drive different large scale phenomena like this, the result is said to be "emergent" – greater than the sum of the parts. (Johnson, 2002)

"If you watch ants at all, you end up trying to help them because they never seem to be doing anything exactly the way that you think they ought to be doing it." (Gordon D. M., 2003)

It is incredibly difficult for humans to comprehend such a world without hierarchy or top-down control. We represent ant colonies as beaurocracies, with soldiers and queens and we think of Google as an entity that is deciding between right and wrong content. However, crowd-sourcing and emergence are becoming commonplace on the Web and they are powerful tools in organising vast amounts of data. Architecture for 21st Century storytelling could make use of these principles, in order to become "a resource of tremendous daily value."

"Go to the ant, you sluggard! Consider her ways and be wise, which having no captain, overseer or ruler, provides her supplies in the summer, and gathers her food in the harvest." Proverbs 6:6-8

LOOKING BACK TO LOOK FORWARD

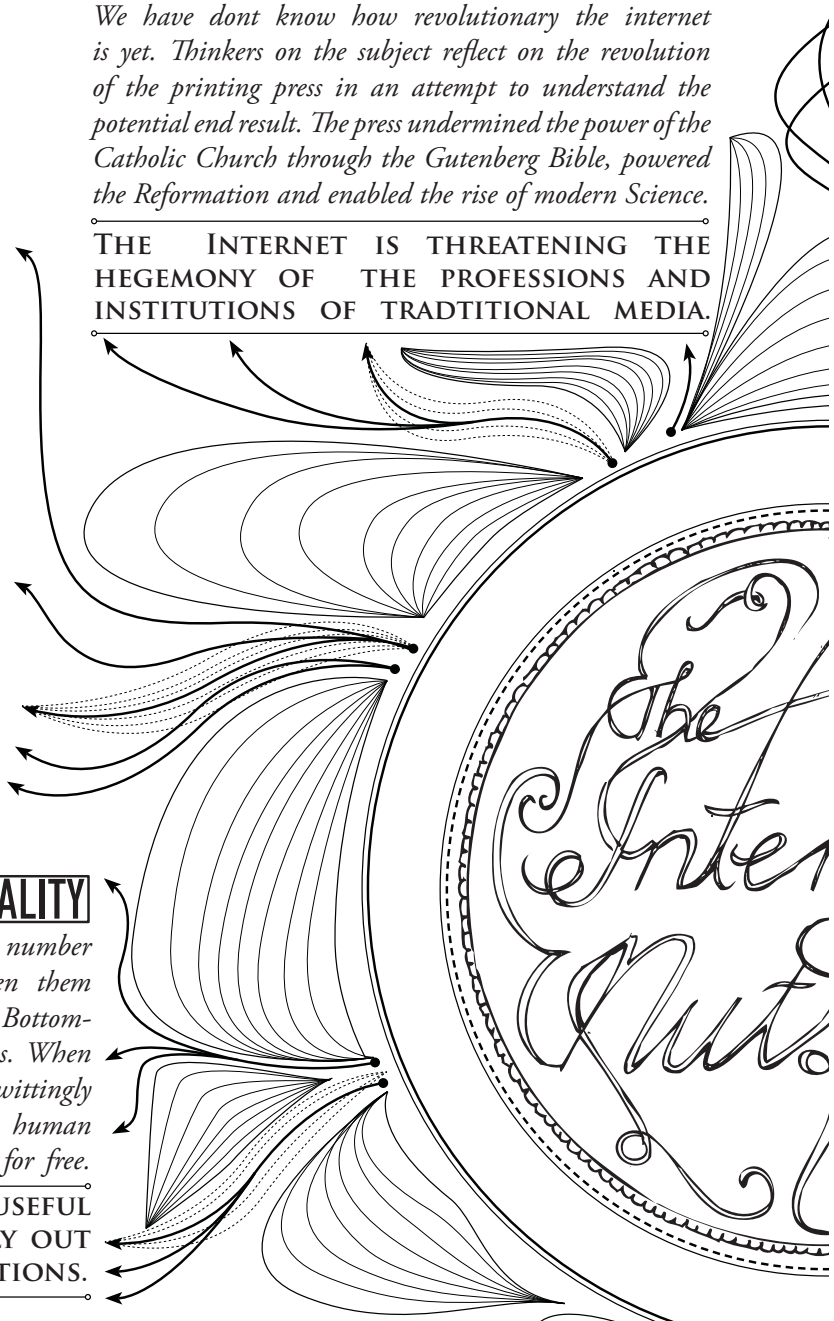
We have dont know how revolutionary the internet is yet. Thinkers on the subject reflect on the revolution of the printing press in an attempt to understand the potential end result. The press undermined the power of the Catholic Church through the Gutenberg Bible, powered the Reformation and enabled the rise of modern Science.

The Internet is threatening the hegemony of the professions and institutions of tradtitional media.

THE INTERNET IS NEUTRAL

*The net is a **disruptive technology** and it is even the platform for other disrtuptive technologies. In fact, it is as disruptive as it is because its very architecture is not designed to allow discrimination in the data being transfered back and forth. Anyone can write any code on the internet without having to ask anyone else for permission. Illegal, unsavoury or harmful data is treated objectively by the network and the indivudual user decides*

The disruptiveness of the net is due to its neutrality and is "a feature, not a bug".



COMPLEXITY IS THE NEW REALITY

The many-to-many nature of the net means the number of participants and the connections between them makes for bewilderingly complex phenomena: Bottom-up complexity emerges out of the interactions. When Napster was born, for example, its users unwittingly assembled the largest music archive in human history, and they did it in only 18 months, for free.

On the Net, it is possible to for useful order to emerge spontaneously out of chaotic and uneven interactions.

THE NETWORK IS THE NEW COMPUTER

As the speed of broadband connections increases the geographic location and the processing power of individual computers become less important than the speed and power of the network as a whole. Even simple devices like cellphones can now act as interfaces to the network and use the collaborative power of servers and other users. This is called "cloud computing" and, while undoubtedly very useful, has potentially ominous implications on user privacy.

The Net allows delocalised distribution of power and resources - this is both a useful and dangerous feature.

THE WEB IS CONSTANTLY CHANGING

When the web first emerged it was essentially used as a publication medium: people uploaded static webpages to a server. It then evolved into Web 2.0 which refers to ***social networking and collaborative media.*** *Currently, it is becoming a "Semantic Web": able to interpret the meaning of the content on its pages, and make judgements about its relevance and function.*

A CONSTANTLY CHANGING WEB REQUIRES UPDATED MENTAL MODELS TO ENABLE AN UNDERSTANDING OF ITS NATURE.

THE WEB IS NOT THE NET

The Internet is the infrastructure and the 'Web' is only one of the many types of traffic on it. Email, Voice conversations through Skype, chats, webpages and peer-to-peer file transfers all 'live' on the internet.

THE NET IS MUCH BIGGER AND FAR MORE IMPORTANT THAN ANYTHING ON IT, INCLUDING 'THE WEB'. THERE IS NO WAY OF KNOWING WHAT IS YET TO COME.



THINK ECOLOGY, NOT ECONOMY

Collaborative phenomena on the Net like the rise of Wikipedia, peer-to-peer file-sharing and 'crowdsourcing' leaves most economists scratching their heads. These phenomena do not obey traditional capitalist business models which are driven by competition between a few. The Internet works more like a balanced ecosystem in which more differences contribute to healthy biodiversity and keep the system ***dynamic and adaptable*** *as a whole.*

THE INTERNET DEFIES TRADITIONAL ASSUMPTIONS ABOUT HUMAN MOTIVATIONS AND DESIRES SHOWING THAT TREMENDOUS DAILY VALUE CAN EMERGE WITHOUT SEEKING PROFIT OR GAIN.

COPYRIGHT IS BECOMING OUTDATED

Copying comes easily on the web. Data does not get corrupted over time and everyone has access to the software and media to do the copying. Users can now become their own distributers and publishers, leaving traditional copyright laws that try to prevent this copying, out of sync with the 21st century.

THE READ/WRITE CULTURE OF THE NET IS BENDING AND BREAKING THE LAW. IT REQUIRES EITHER LEGAL REFORM OR SHUTTING DOWN OF THE INTERNET.

Summarised from: Naughton, J. (2010, June 20). The internet: Everything you ever need to know. Mail & Guardian .

ACT III

Act 3 will argue that the increasing emphasis on the virtual is opening up a gap between our physical realm and the content of our stories and asks the question: can architecture be used as an interface between the two?

"The road from manuscript to print was continuous and broken and I venture to say that all great discoveries, all so-called new movements, harbour the same contrasting elements: continuity and radical change."
(Eisenstein, 1979)

SOMETHING OLD, SOMETHING NEW



nderton, Chief Officer of the Washington D.C. Pre-Crime division, grabs the air and throws a video clip onto the plate of glass like it's a baseball. Data streams flicker over it. He gestures like a conductor: a twirl of his fingers scrubs the timeline and the footage steps forward, one frame at a time. The interaction is fluid, intuitive: natural. Ever since the first screening of the film *Minority Report*, this image has become the epitome of future interfaces: the virtual made 'tangible'.

There is a problem with this oft-cited vision of the future. In a word: 'haptics' – the information humans gather from their environment through touch. It is the sense of touch that allows us to read Braille or differentiate between a door and its keyhole in the dark. Virtual touch screens, however flashy, rob us of valuable information gleaned through the sense of proprioception – the brain's sense of its body in space and in motion. Interacting with the virtual requires a textured, tactile and ultimiately **physical** interface. (Segan, 2009)

As stories enter the virtual realm, predictions are frequently made regarding the demise of traditional media. In a tongue in cheek 'Extinction Timeline', Ross Dawson plots the disappearance of Libraries, physical newspapers and 'childhood', all in the next 40 years (Dawson, 2007). However, many of these prophecies turn out to be over-enthusiastic. The 'paperless office' of Hollywood (first predicted in 1975) has not yet become a reality. (Sellen & Harper, 2001)

Sellen and Harper, members of a Xerox think tank, explain that the use of paper has not disappeared; rather, it is being used for different types of work. "When it comes to performing certain kinds of cognitive tasks, paper has many advantages over computers" (Gladwell, 2002). Paper has persisted, because the physical document itself represents more than the sum of the information printed on it. It is more like a prompt which aids the remembering of information in our heads. "What we see when we look at the piles on our desks, is, in a sense, the contents of our brains" (Gladwell, 2002).

Paper is a spatial medium – "a physical embodiment of information" (Sellen & Harper, 2001). It carries information through its arrangement and proximity. On any given desk, there is a square foot of open work space, surrounded by piles of paper or books. The piles might seem messy, but they contain a logic which usually only makes sense to the piler (Sellen & Harper, 2001). The piles nearest to my empty work space, for instance, represents greater urgency (the resources being used to write this chapter) while the books angled sideways are library books that need to be returned.

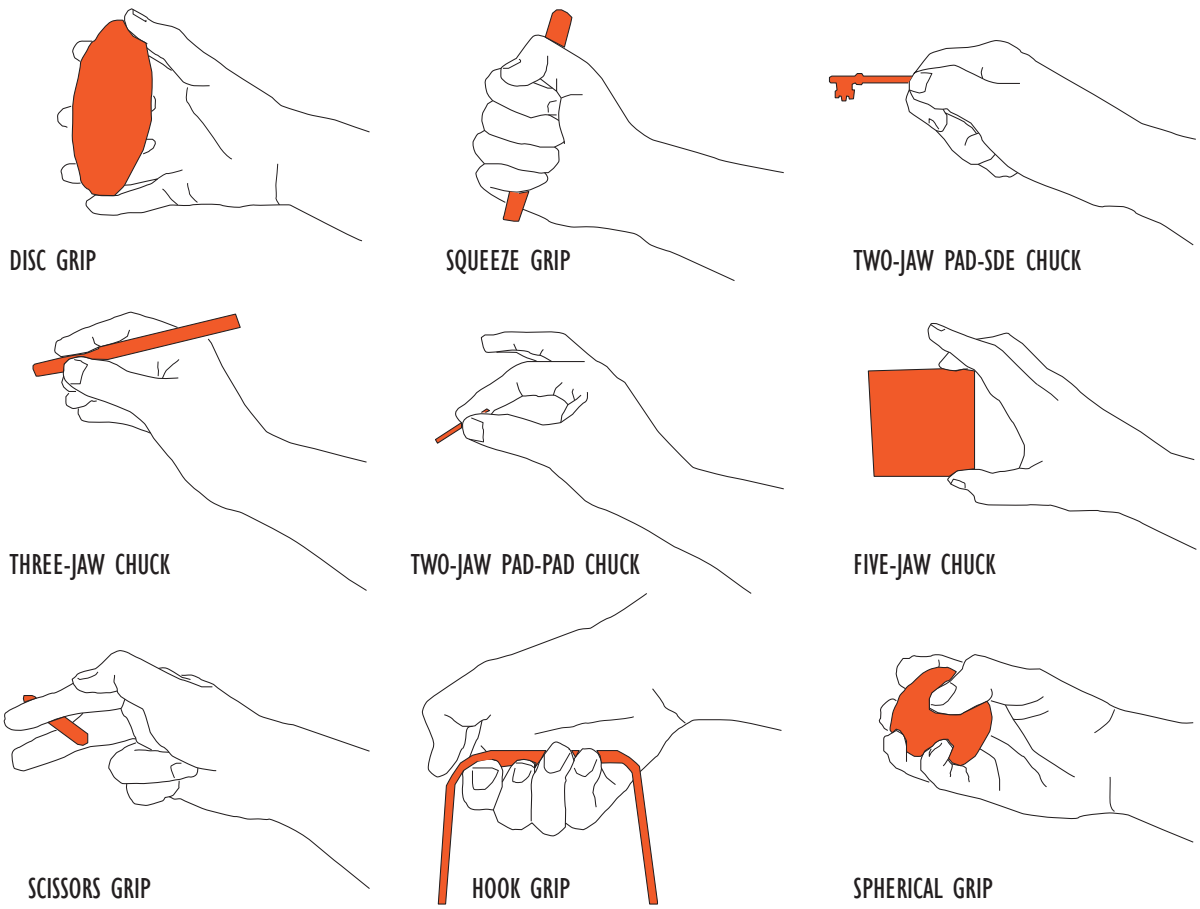
Sellen and Harper argue that the use of one medium depends on its 'affordances': the specific uses that the medium allows. (Sellen & Harper, 2001)The physical properties of paper (being thin, light, porous, opaque and flexible) afford the human hand actions of grasping, carrying, folding, writing, and so on.

14 The term was used in a Business Week article "The Office of the Future, June 30, 1975 (Business Week Executive Briefing, 2008)

Paper is currently better at affording collaboration by several people, at marking up of documents while reading, and allowing flexible navigation. On the other hand, digital documents are easier to index, archive and then access again. They allow multimedia and hyper-linking to other documents. They allow rapid searching and updating of full-text, remotely.

Erin Mckean makes the case that online dictionaries actually duplicate all the problems of print, except for allowing this rapid searchability (McKean, 2007). However, increasing searchability in turn removes serendipity: "when you find things you weren't looking for because finding what you were looking for is so damn difficult" (McKean, 2007). "Online dictionaries are Victorian design merged with a little bit of modern propulsion, what we have is an electric velocipede, Victorian design with an engine on it" (McKean, 2007). The allowances of the Web come at the cost of some allowances of physical media, so needs to be applied judiciously.

Like the printing press, the Web is both a revolution and continuous evolution. In attempting to make use of the dramatic new affordances of computers and the Web, we must be careful not to throw the baby out with the bathwater. Methods and mediums of storytelling in the 21st Century are clearly, as Eisenstein refers to book printing after the press: "a remarkable admixture of the old and the new" (Eisenstein, 1979).



AFFORDANCES | Different hand grips allow the manipulation of physical objects

Technologic

by Daft Punk

"Write it, cut it, paste it, save it,

Load it, check it, quick - rewrite it,

Plug it, play it, burn it, rip it,

Drag and drop it, zip - unzip it"

High Fidelity

written by Nick Hornby

Dick: *I guess it looks as if you're reorganising your records.*

What is it though? Chronological?

Rob: *No...*

Dick: *Not alphabetical...*

Rob: *Nope...*

Dick: *What?*

Rob: *Autobiographical.*

Dick: *No Fucking way...*

"So many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible." (Carroll, 1992)

"The moment we're living through, is the largest increase in expressive capability in human history." (Shirky, 2009)

THE THEATRE MACHINE

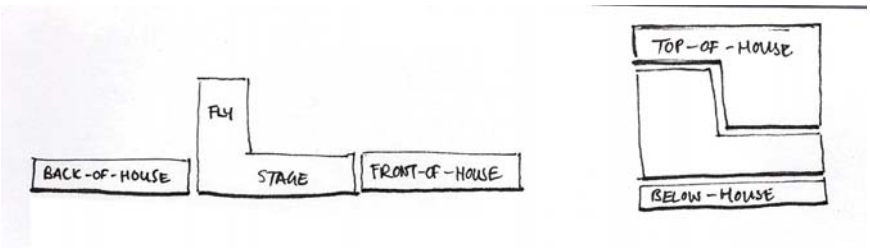


ever before has architecture been faced with such a curious phenomenon as the Web. It is the total medium that Wagner dreamt of, with the interactivity and democracy that Brecht predicted technology would bring to the world.

It is a complex system that grows from the bottom up like an ant colony, and the inventors of its applications rarely know what their applications will be used for (Williams, 2009).

It exists behind a virtual 'mystic gulf', inaccessible except through detached or unintuitive interfaces and yet its content is often called 'pointless babble' of the everyday real-life.

"In today's world where railway stations become museums and churches become nightclubs, we must come to terms with the extraordinary interchange ability of form and function... architecture must be see as a combination of spaces, events and movement, without any hierarchy or precedence among these concepts" (Tschumi, 1997)

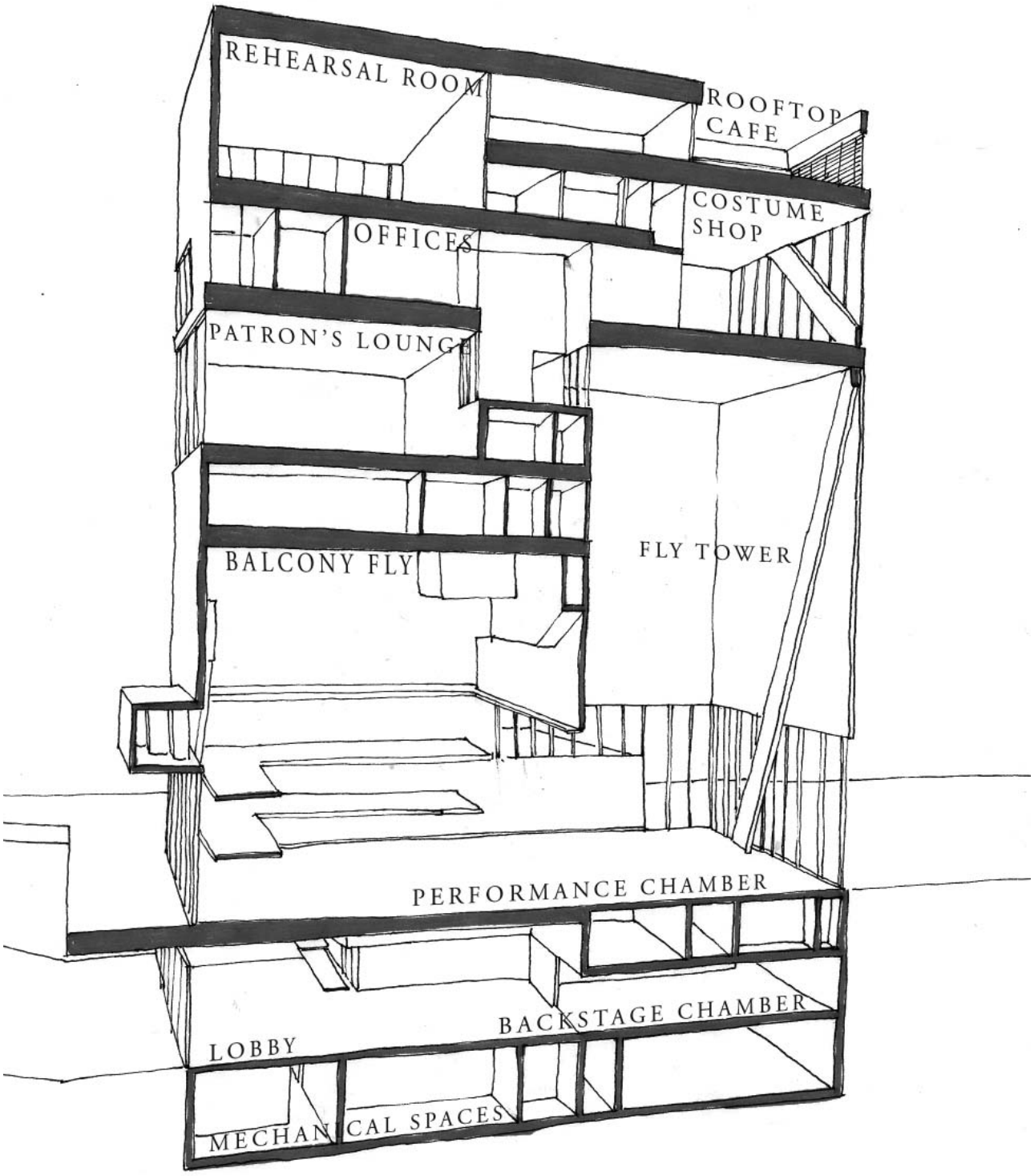


Charles and Dee Wyly Theatre in Dallas Texas, by Office for Metropolitan Architects, embodies this 'interchange ability'. The traditional back-of-house functions are accommodated above the stage, while the front-of-house is placed underneath. This allows the shell of the auditorium to become nothing more than a glass surround and curtain; making the city visible as a backdrop or even physically accessible, should the artistic director choose to make it so. "The entire building becomes one large flytower , a 'theatre machine' that eliminates the traditional distinction between stage and auditorium." (Cecilia & Levene, 2007) The theatre allows each component to be edited: lighting, acoustics and seating. The seating and balconies are especially flexible: rotating, moving and tilting. They can be configured into various stage formats depending on the type of story being performed: from Boal's arena, to Wagner's proscenium.

15 Back-of-House refers to the changing rooms, sets and stage prop storage. It is the area which the audience does not see in traditional theatres.

16 Front-of-House refers to the foyer, reception and frequently the administration offices of a traditional theatre.

17 The Flytower refers to the space above the stage which contains the mechanisms and ropes needed to move set-pieces, lights or curtains.



SECTION THROUGH WYLY THEATRE

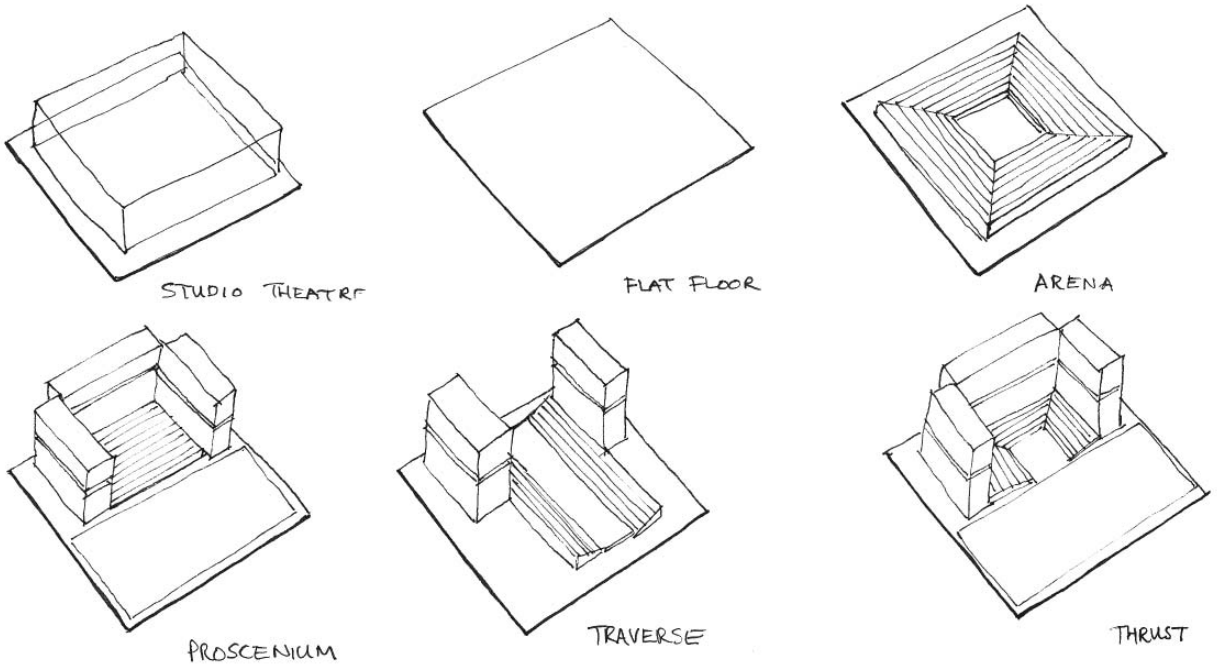




CHARLES AND DEE WYLY THEATRE
OMA + REX Architects

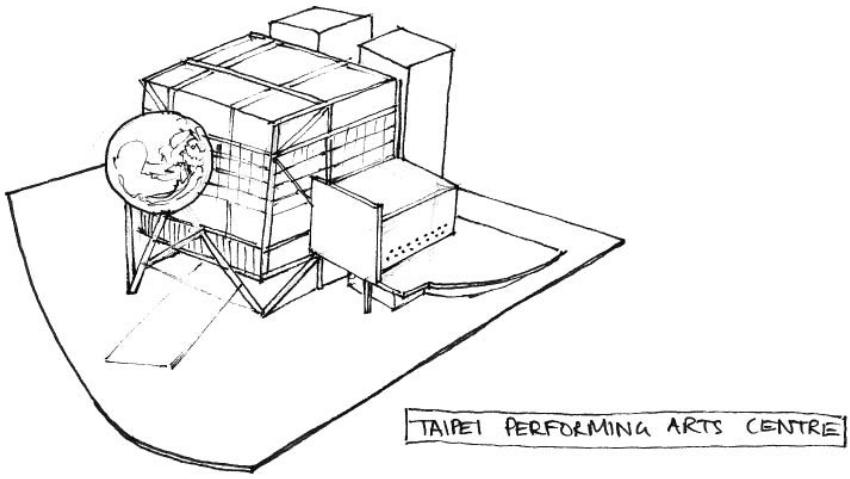
[*Cecilia, F. M., & Levene, R. (2007). OMA Rem Koolhaas. Madrid: El Croquiz.*]

The Za-Koenji Public Theatre by Toyo Ito is a similar "theatre machine" which contains an experimental hall with variable seating. The addition of a publically accessible archive for plays and scripts relating to contemporary Japanese theatre enables it to create a theatre academy in collaboration with selected universities and other theatres (Za-Koenji, 2010). The workings of both these 'theatre machines' however, remain as invisible as the workings of a traditional theatre. This does not allow intuitive interaction. It is like a Wikipedia article, without the "Edit this page" button.

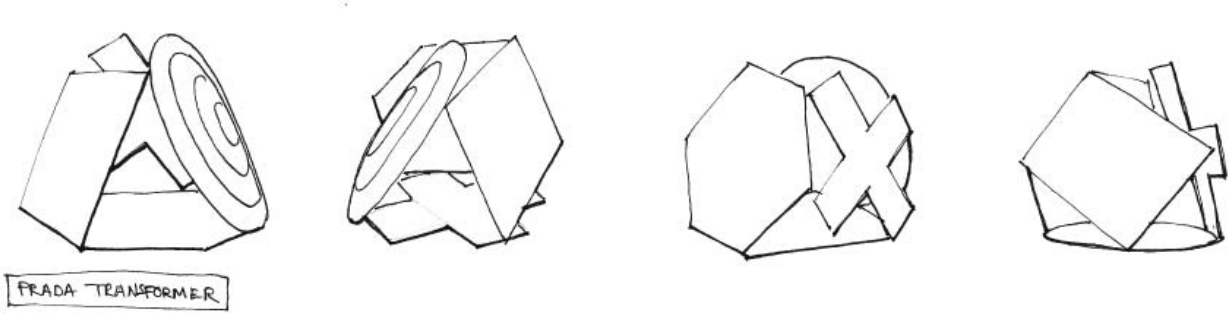


OMA employed a similar approach on the winning proposal for Taipei Performing Arts Centre. At first glance the project is clearly an evolution of the Wyly Theatre, now accommodating three theatres resembling Sputnik space probes. One large and two smaller, these theatres orbit a central cube which houses the back-of-house. This allows them to be used independently or in synergy, while audiences may even be allowed visual access from one auditorium into another. The probe-like theatres hover above the Shin Lin Market on stilts and like the Wyly Theatre, this context functions as a backdrop and visitors have direct physical access to it.

However, while the architectural indulgences of the foyer and bar were tucked underneath the Wyly Theatre so as to avoid distraction from the performances, in the TPAC visitors and everyday passers-by walking through or next to the public areas of the core become accidental spect-actors, participating in the performance seen from the street level. The theatres, by contrast "read like mysterious, dark elements" (Parthesius, 2009): containers of other worlds perhaps.



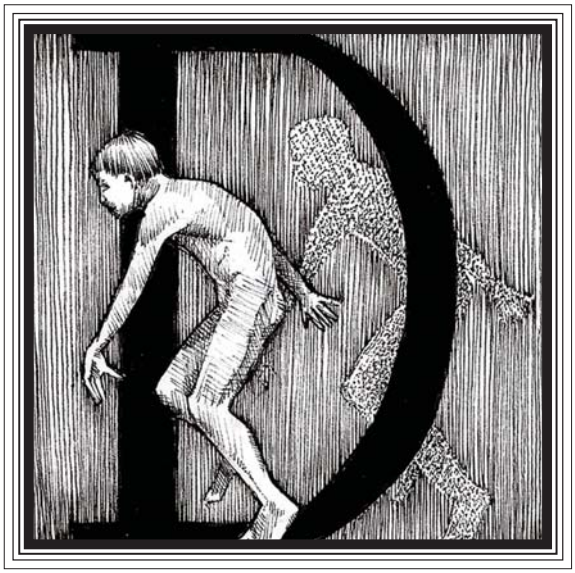
The Alice Tully Hall by Diller Scofidio + Renfro assumes a similar approach. "We very strongly believe that the theatrics of a concert hall is as much in the space of intermission and the space of arrival as it is when the concert starts" (Diller, 2007). The acoustic surface of the hall, which contains various pragmatic systems, glows during intermission, and leads the eyes of the audience toward the stage as it shares in the performance, "like the parting of the curtains or the raising of a chandelier" (Diller, 2007).



The Prada Transformer, in Seoul, South Korea, also by OMA, achieves variability not through such variable internal components, but by rotating its entire envelope. Three cranes pick up the entire structure, rotate it and place it on a different side. The temporary pavilion is a tetrahedron which consists of four sides: a cross, a rectangle, a hexagon and a circle which are used for an art exhibition, a film screening, a fashion exhibition and a fashion show, respectively. Walls become floors and ceilings, and each function occurs exclusively, one at a time.

Act I showed that the theatre is a typology that adapts and accommodates the story being told inside it. Act II showed that the stories being told on the Web are dynamic, variable and a back-and-forth between reading and writing. Therefore, a Theatre for the Web can, like the Wyly Theatre changes its format, change to accommodate the various storytelling media native to the Web. It can be a shapeshifter: from a Twitter soapbox to a Blogger press; from a Wiki Library to a YouTube Cinema or a Flickr Gallery. It is not every function at once, but any function at any given time.

CONCLUSION



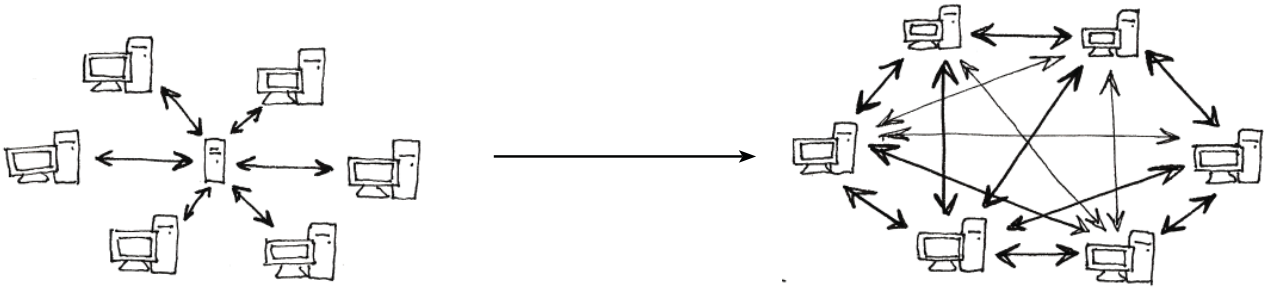
NA was only the beginning. Hum**a**ns have evolved through storytelling. They pass on bits of themselves to others, not only through their **g**enes but through stories: 'memes' that mutate with each retelling. Sto**r**ytelling is an evolution: a bottom-up process much l**i**ke the touch-touch interaction between two ants or the click-click linking betwee**n** **w**eb pages. It is an always-unfin**i**shed, work in progress.

Humans cons**t**ruct spaces which can host these stories. These spaces are as specific to the story as an aquarium is to fis**h**. Stories by Wagner thrive in Bayreuth and prefer to replicate in all media. Stories by Brecht live in the arena and like to replicate in all people. The Web is the habitat of both – both dream-like and day-to-day; both all media and all people. The apparent 'pointlessness' of storytelling on the Web soon becomes evidently powerf**u**l as the storytellers mass in real-life flash mobs and demand that they be he**a**rd. The Web is a tool that allows order and 'tremendous daily value' to emerge out of a chaotic susurrus of millions of tiny voices. The results are both terrifying and exciting. The effects are radi**c**al and continuous - fragmented and sweeping.

Some **a**llowances of the web are powerful, while some of its physical limitations are debilitating. The virtual is an a-spatial and intangible world and physical archi**t**ecture can become the interface between story and storyteller. A Theatre for the Web could be the platform for storytelling in this total-medium: an environment as dynamic and flexible as the stories that live in it. It offers multiple functions and multiple roles to visitor and yet it is not all the visitor needs but rather anything he needs: a shapeshifter.

THEORETICAL DESIGN DRIVERS

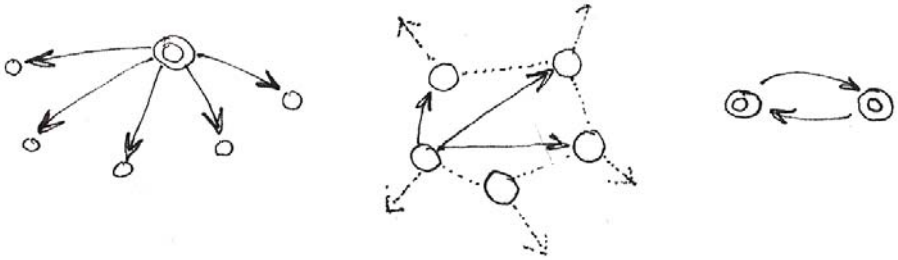
The following diagrams represent the theoretical underpinnings derived from the theory essay.



One-to-Many
Central Server

Many-to-Many
Network
of the Internet

Public — Private

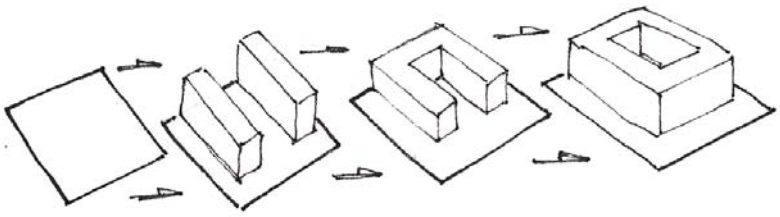


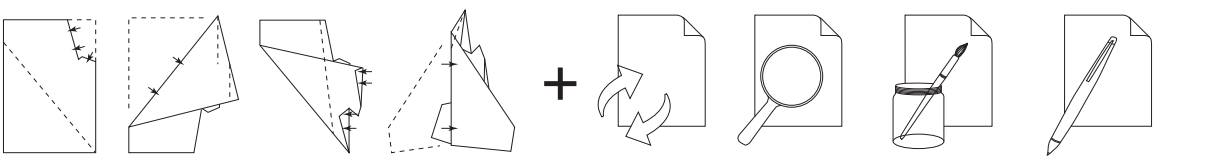
Broadcast
(One to Many)

Loose Conversation
(Many to Many)

Conversation
(One to One)

Variability of Function

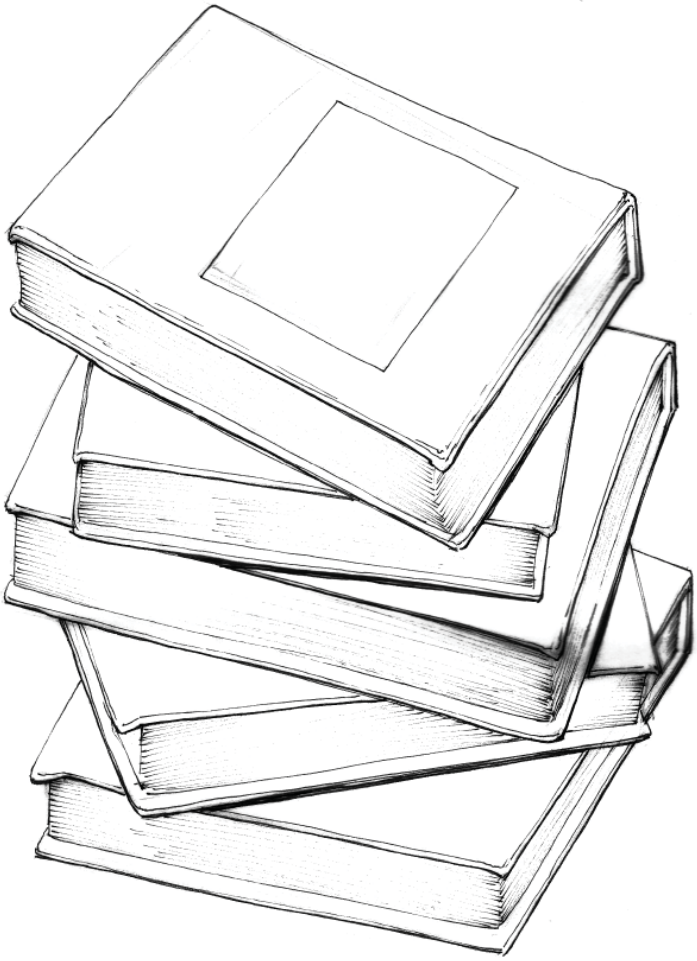




physical affordances

virtual affordances

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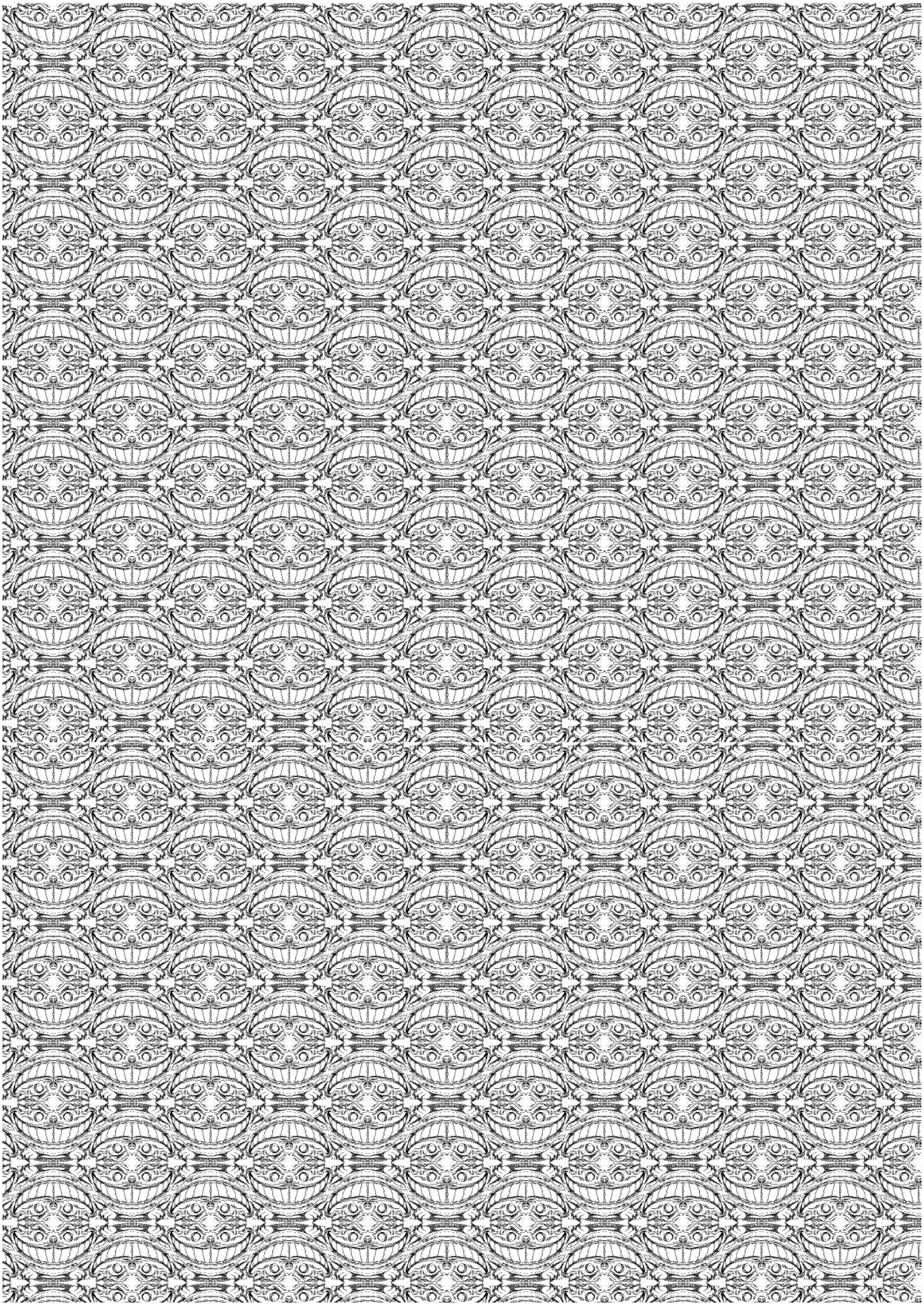
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02

SITE ANALYSIS

AIM: TO UNDERSTAND THE CONTEXTUAL CONSIDERATIONS OF THE CHOSEN SITE: THE CIVIC CENTRE, SITUATED IN BRAAMFONTEIN AND PART OF THE CULTURAL ARC.

CONTENTS

THE 'SITE' TYPIFIED *58*

REGIONAL CONTEXT *60*

THE CULTURAL ARC *62*

NETWORKS MAP *66*

BRAAMFONTEIN IMPROVEMENT DISTRICT *68*

SITE DYNAMICS *72*

CASE STUDIES *74*

WHY ANOTHER THEATRE? *78*

THE SITE 'TYPIFIED'

The theoretical underpinnings derived from the essay are used to infer the requirements of a site.

1

Total Artwork

The site must be near the cultural institutions of other media.

2

Spect-Actors

The site must be near major transport nodes.

3

Agents of Change

The site must be where Arts and Culture meets Law and Legislation.

4

Here Comes Everybody

The site requires a mixed community.

5

Fragmented / Continuous

The site may be a hub that connects to smaller satellite nodes.

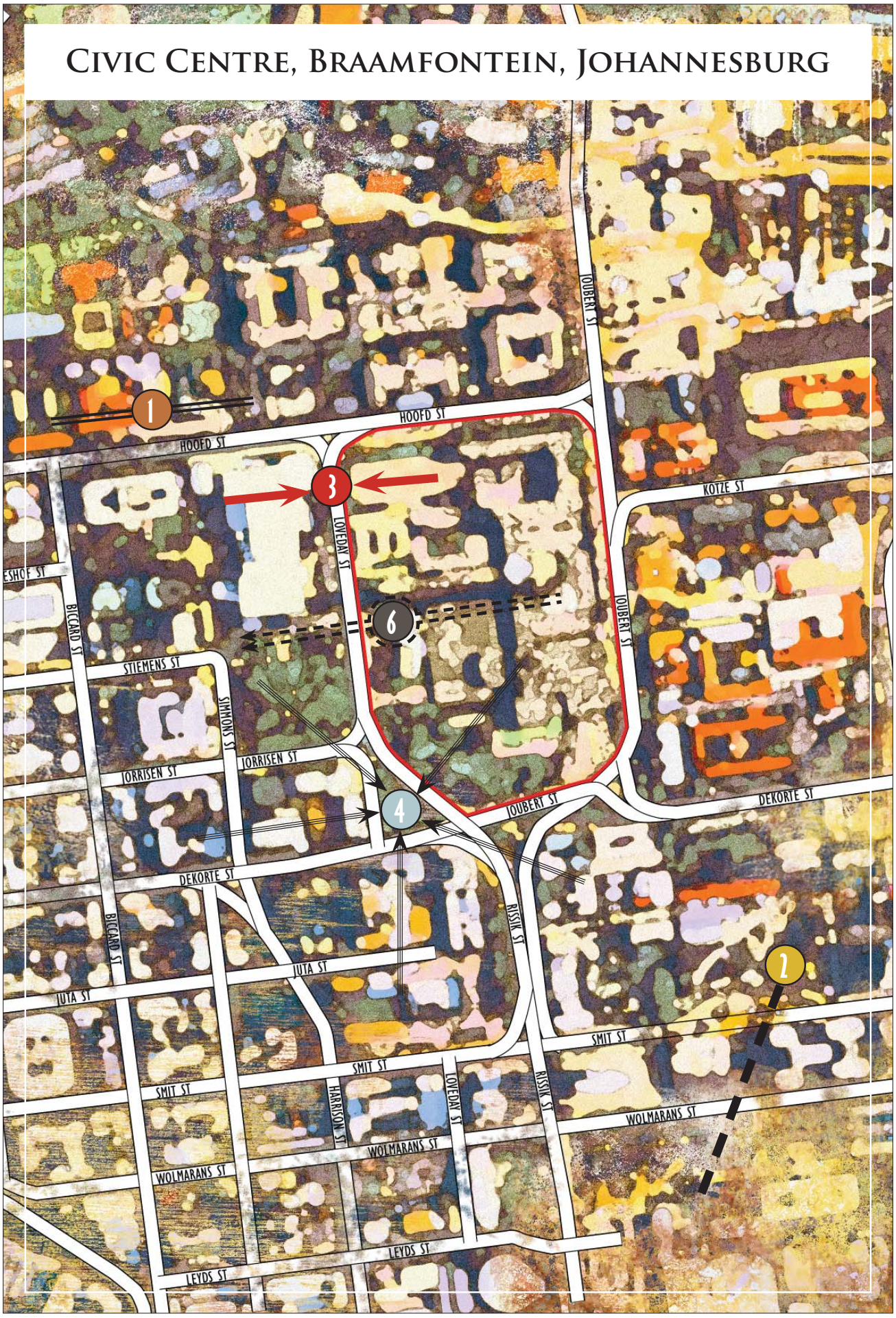
6

Looking Glass

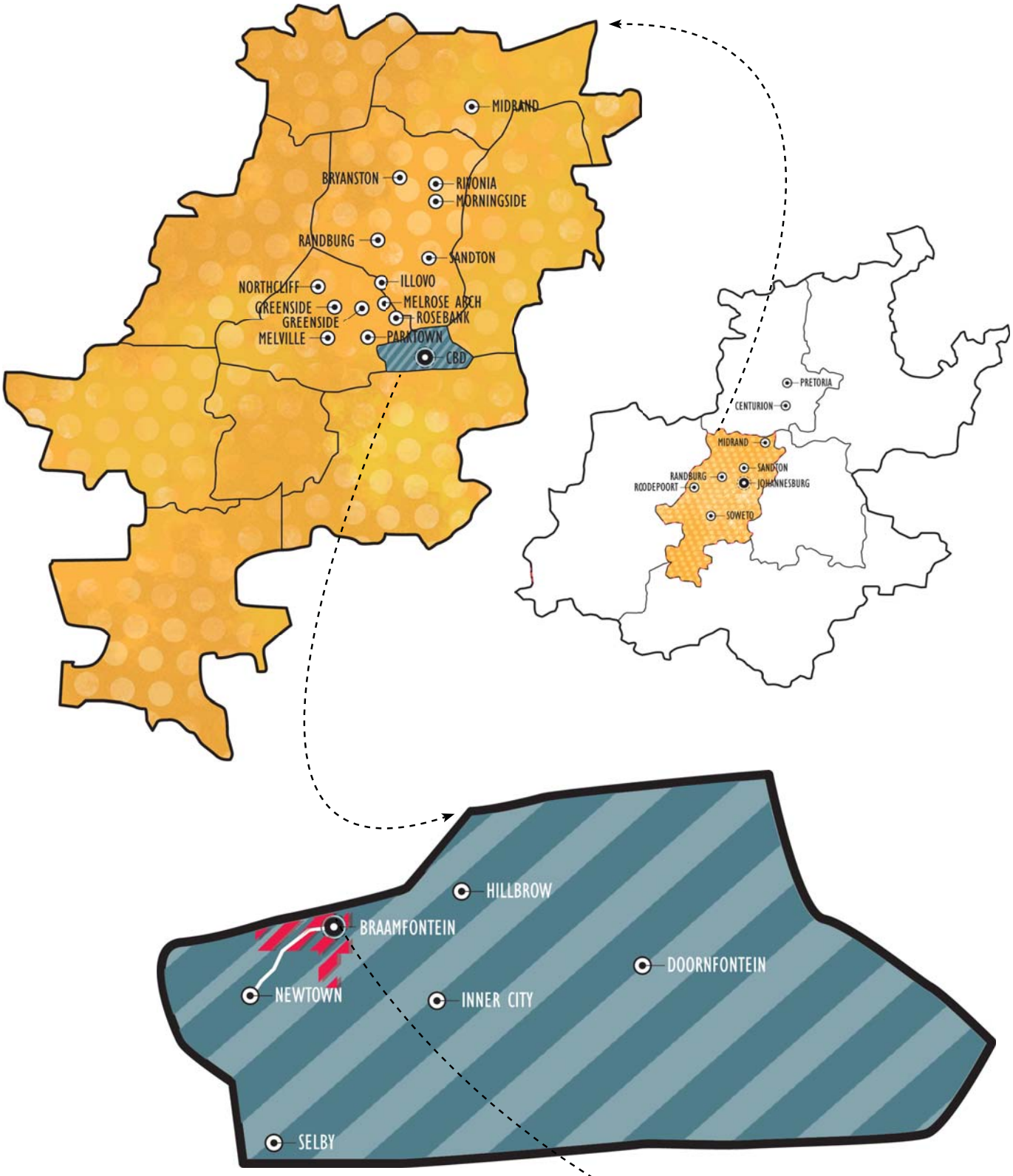
The site must be able to interface the everyday and the mystical or virtual.

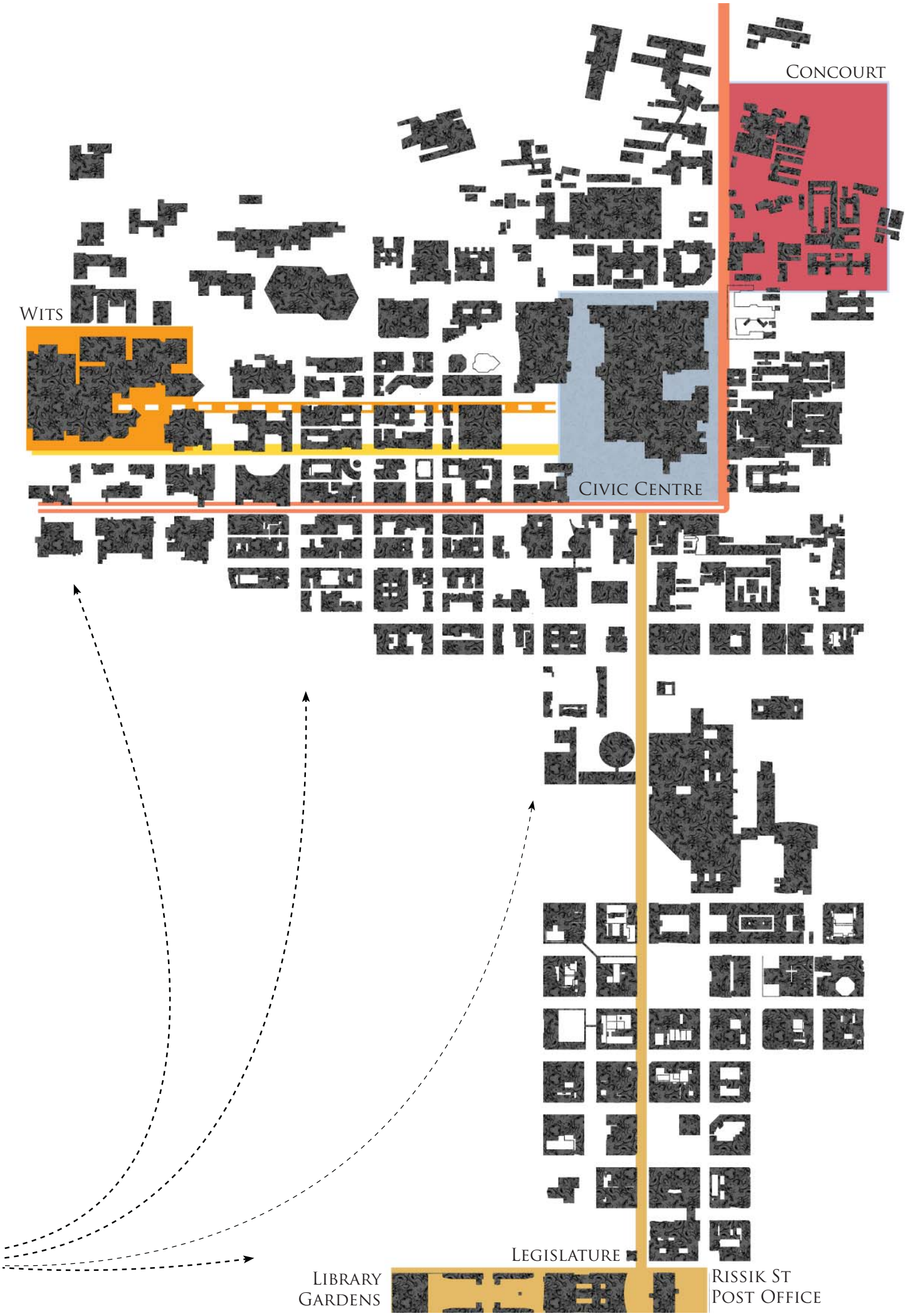
The Civic Center in Braamfontein has therefore been chosen as the site for the Theatre for the Web for its symbolic status as dividing agent between North/South, East/West; for its potential in connecting various transport and infrastructure neworks and for the tragedy of a missed civic oppurtunity.

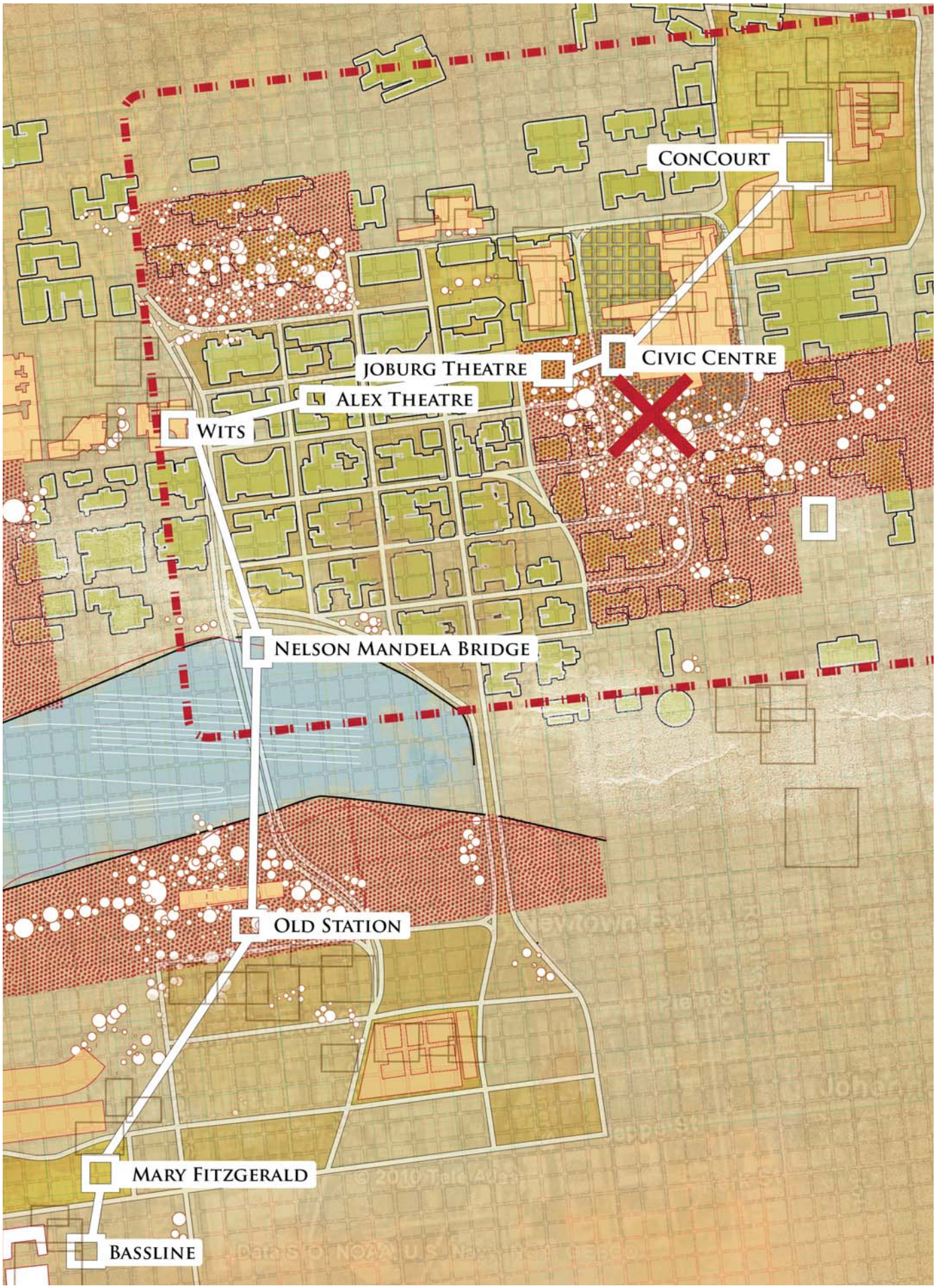
Civic Centre, Braamfontein, Johannesburg



REGIONAL CONTEXT



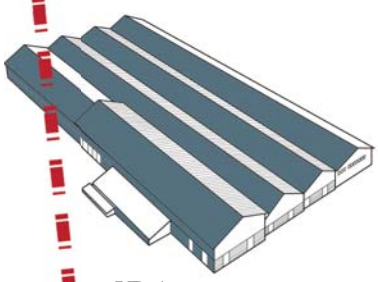

Concourt
Wits
Civic Centre
Legislature
Library Gardens
Rissik St Post Office


ConCourt
Civic Centre
Joburg Theatre
Alex Theatre
Wits
Nelson Mandela Bridge
Old Station
Mary Fitzgerald
Bassline

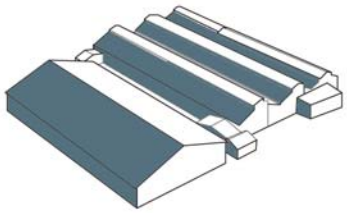
THE CULTURAL ARC

The City Council is embedded in the 'Cultural Arc', an imagined route connecting Newtown, through Braamfontein, with Constitution Hill. The route links various arts/culture facilities through tree-lined streets and signage.

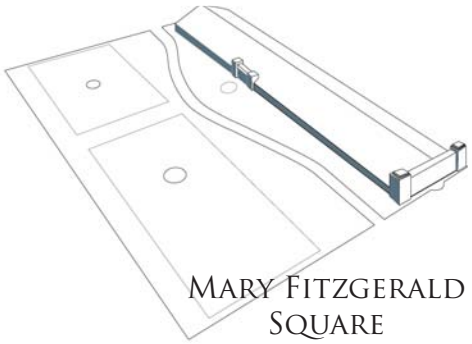
The Arc was the subject of the JDA-run Braamfontein Regeneration Project. The Project ran officially from 2002 to 2007, but various components are ongoing, such as the Gautrain Rapid Rail Link and the forthcoming upgrades of Rissik and Harrison Streets.



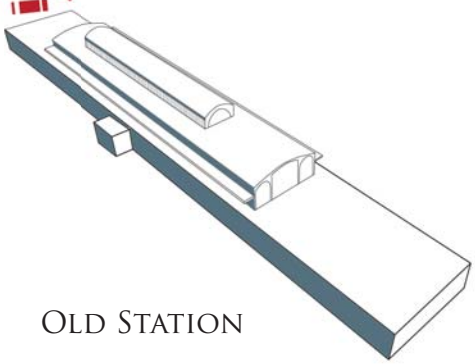
JDA @ THE BUSFACTORY



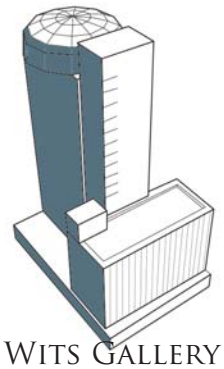
BASSLINE



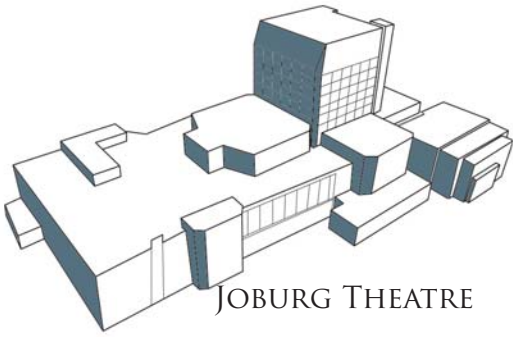
MARY FITZGERALD SQUARE



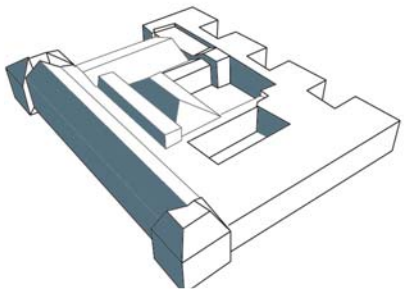
OLD STATION



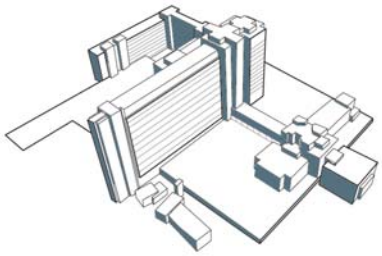
WITS GALLERY



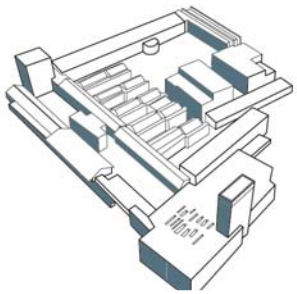
JOBURG THEATRE



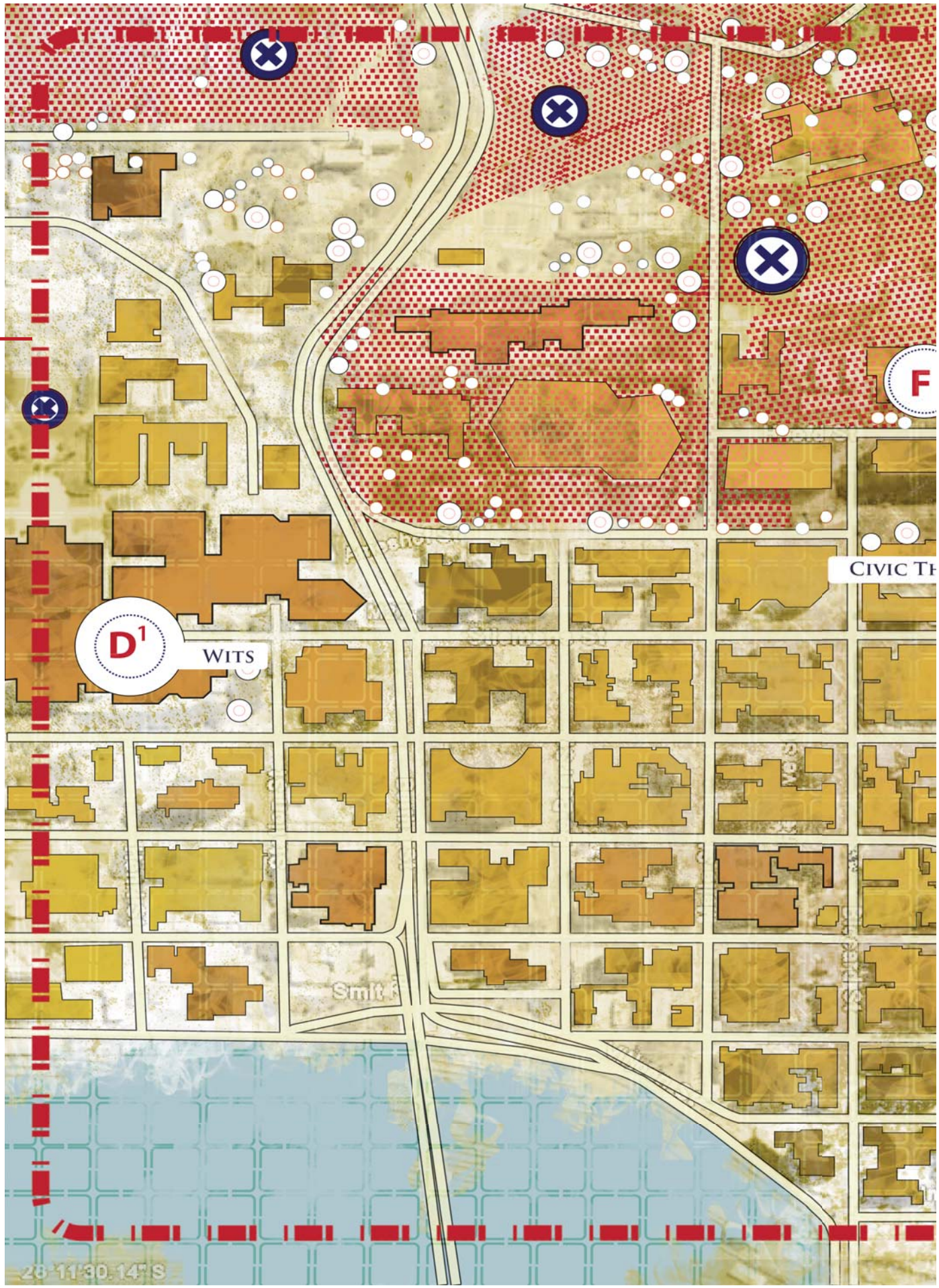
NATIONAL SCHOOL OF ARTS

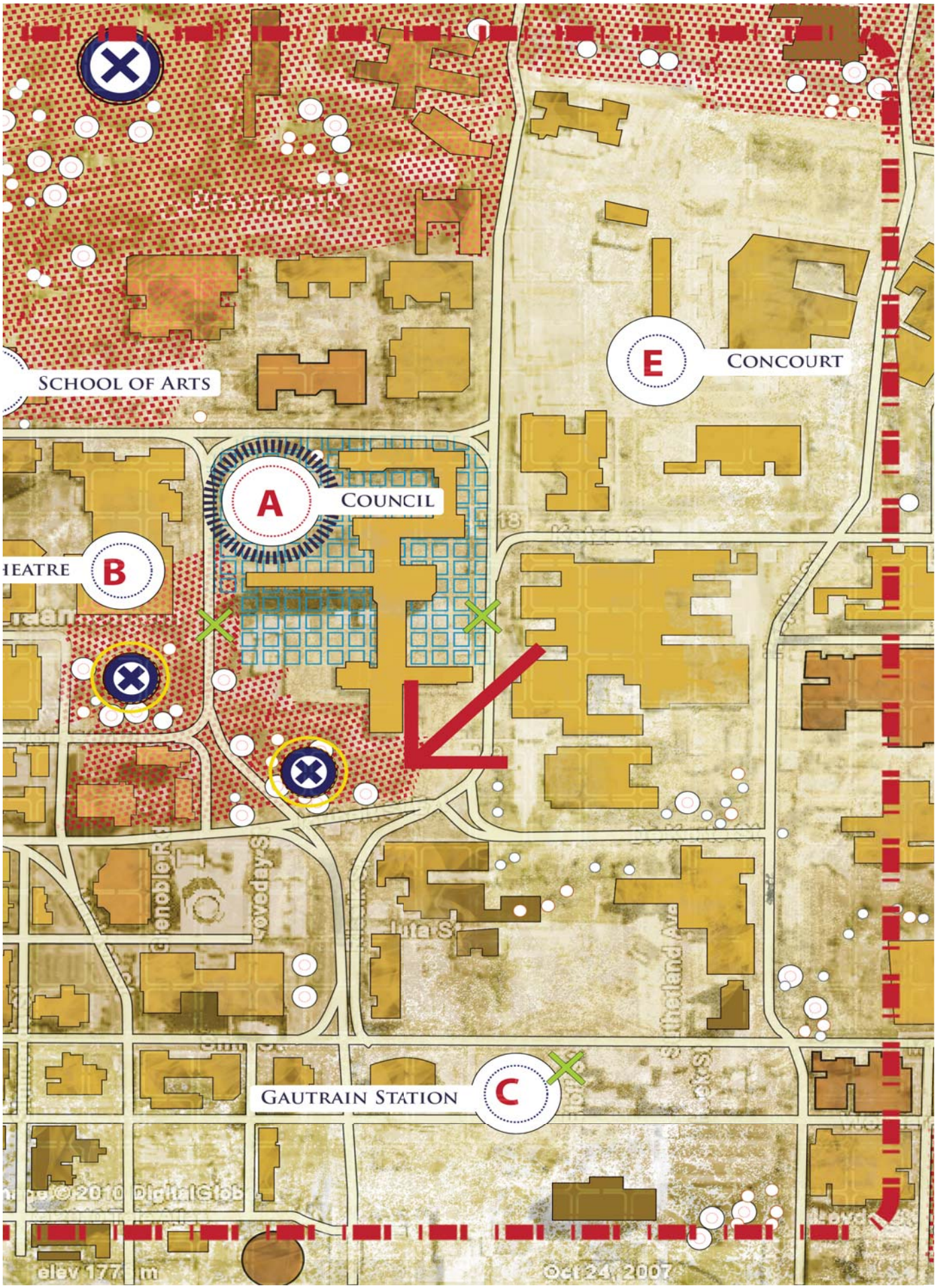


CIVIC CENTRE

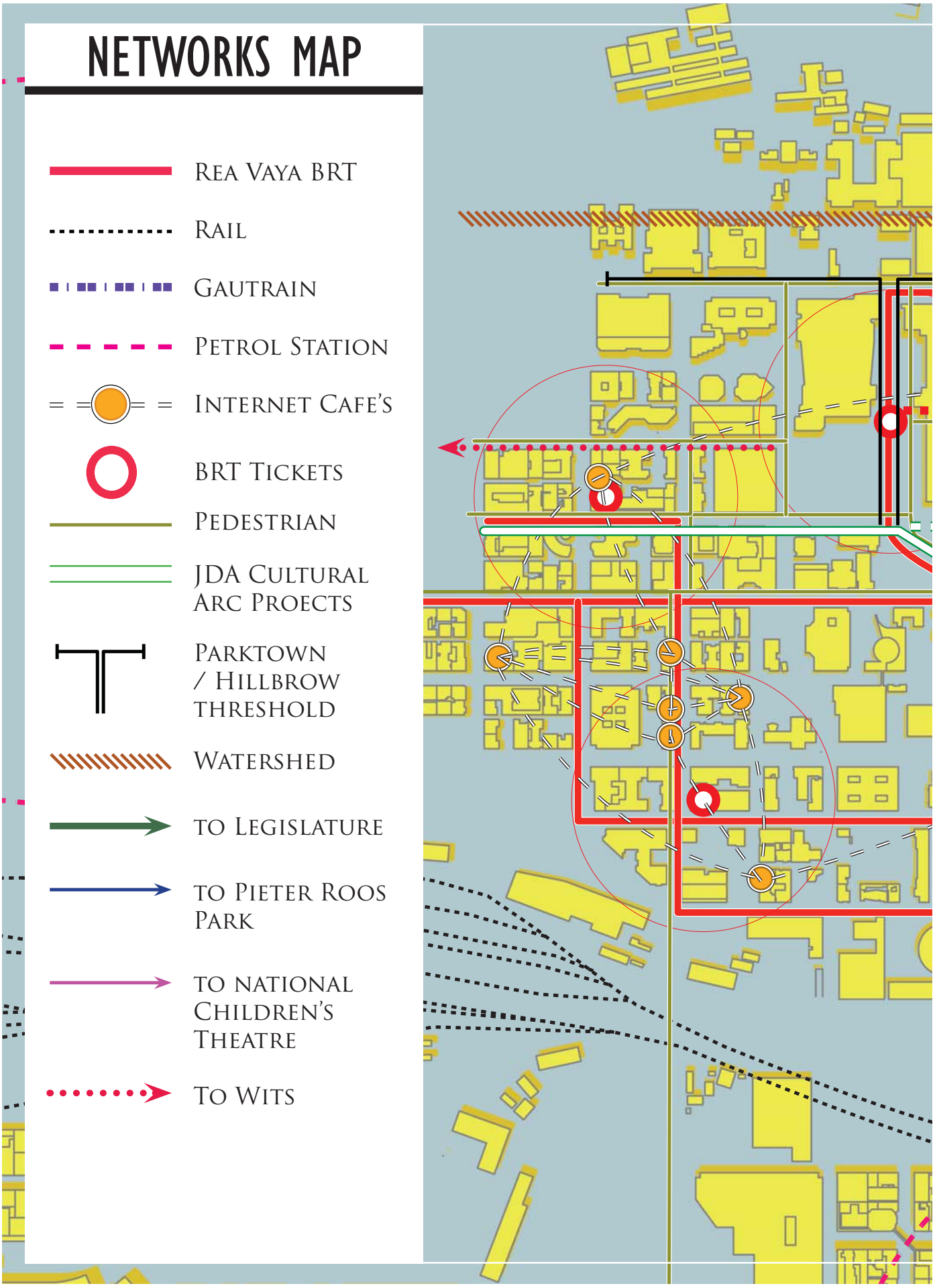


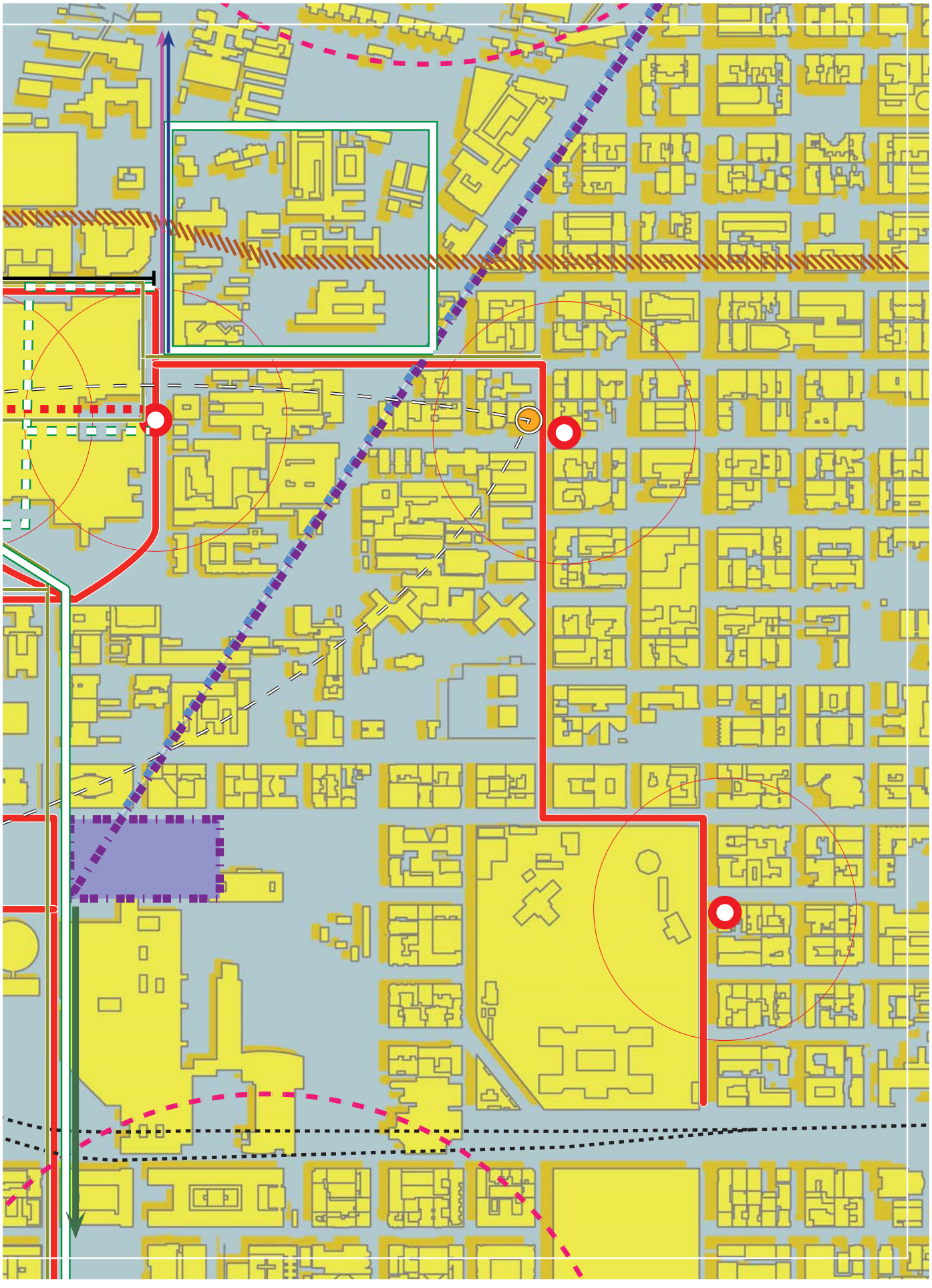
CONCOURT


F
CIVIC TH
D1
WITS
Smit
26°11'30.14"S


SCHOOL OF ARTS
E
CONCOURT
A
COUNCIL
B
GAUTRAIN STATION
C

NETWORKS MAP





BRAAMFONTEIN IMPROVEMENT DISTRICT

In 2001, when the area of Braamfontein started to deteriorate as a result of weakened security and a lack of cleaning, the **four largest property owners** formed the voluntary Braamfontein Improvement District, and in collaboration with the JDA, started the Braamfontein Regeneration Project.

BIG FOUR = BID
BID + JDA = BRP

The BID is a non-profit Section 21 company and may levy additional taxes on property owners within the district in order to fund infrastructural improvements.

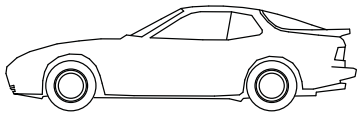
THE BID SPECIFIED THE FOLLOWING IMPROVEMENT PRINCIPLES:



Pedestrian Safety



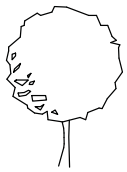
Street Lighting



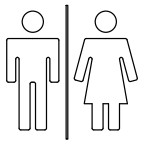
Additional Parking



Image + Identity



Greening



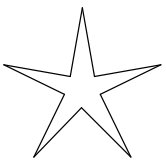
Public Facilities



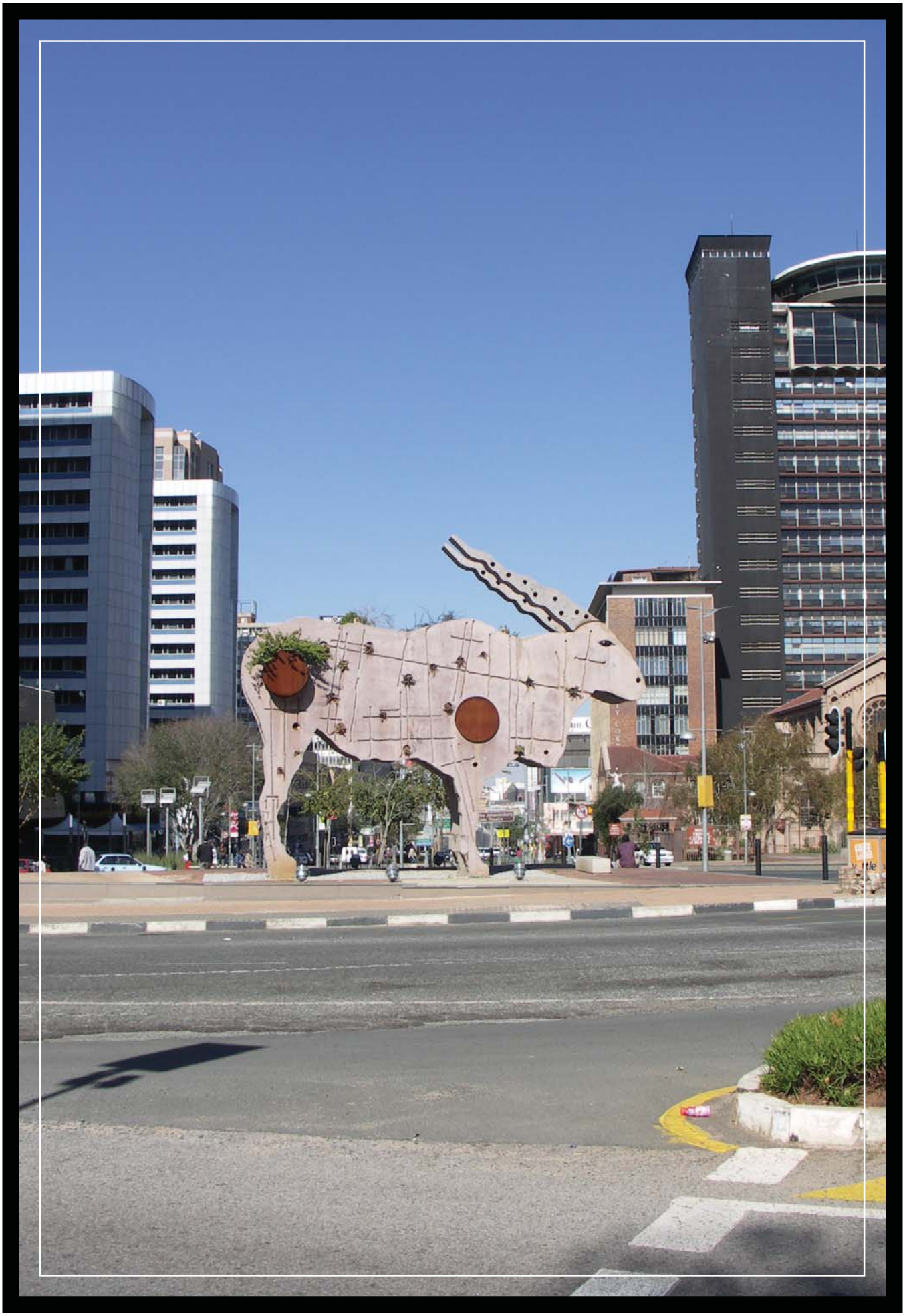
Commisioning Graffiti and Sculpture Artists

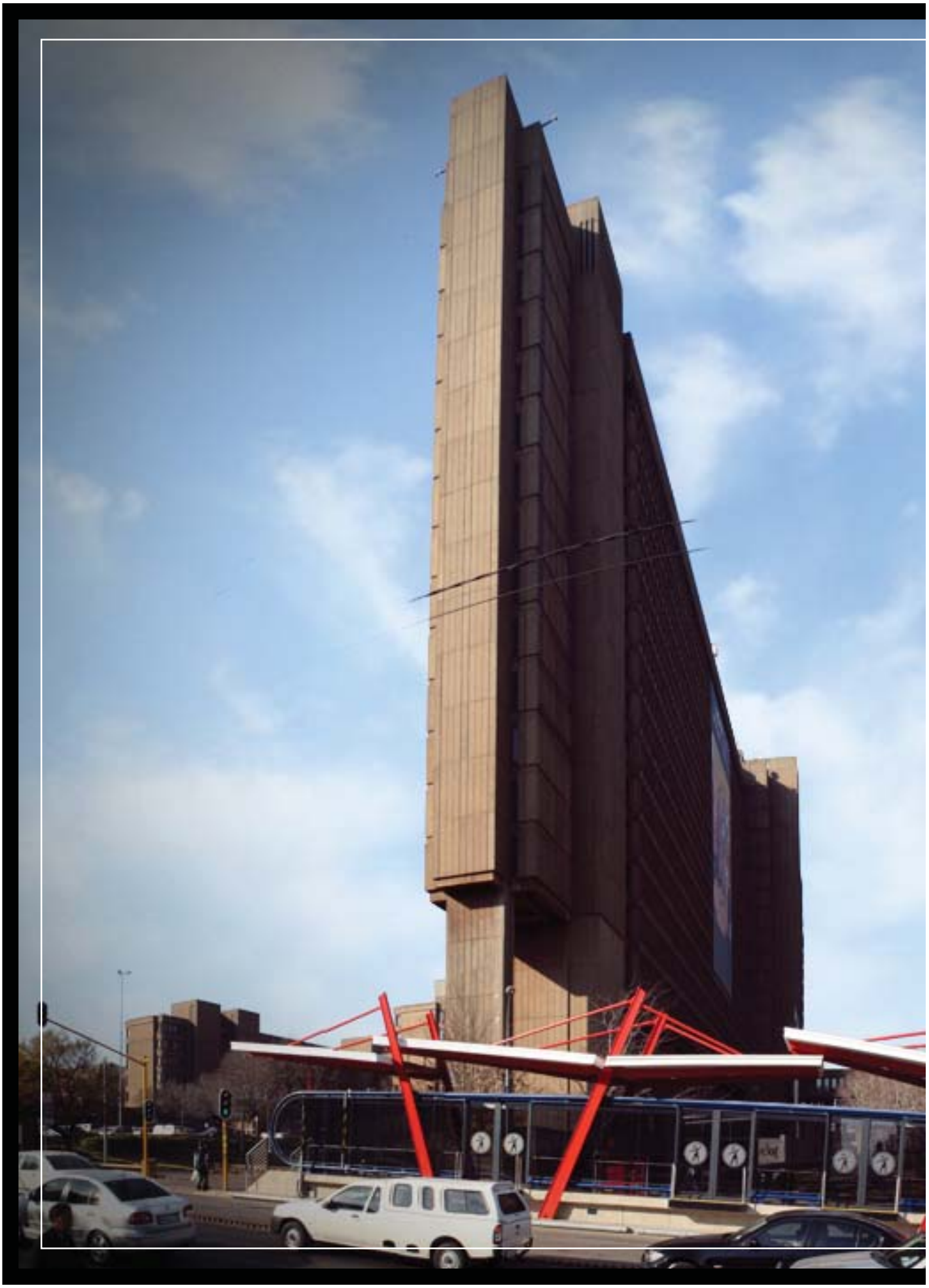


Cleanliness



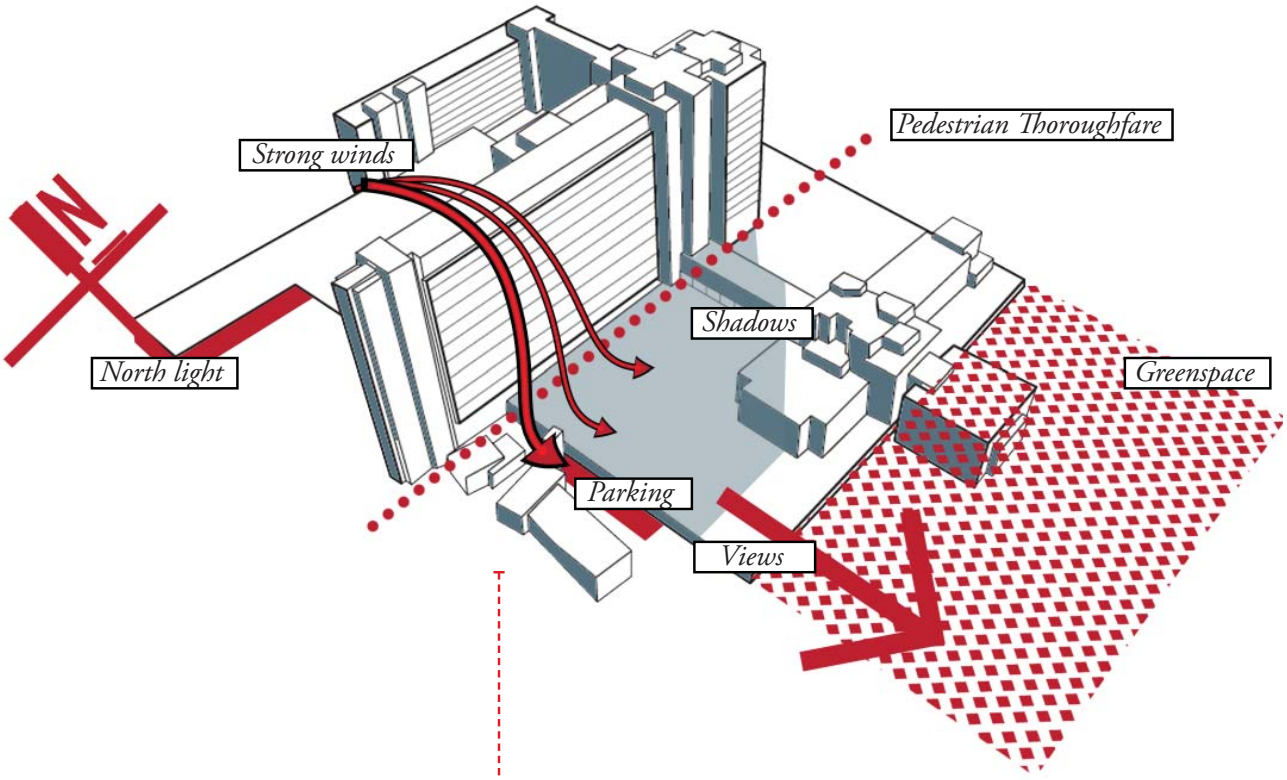
Security

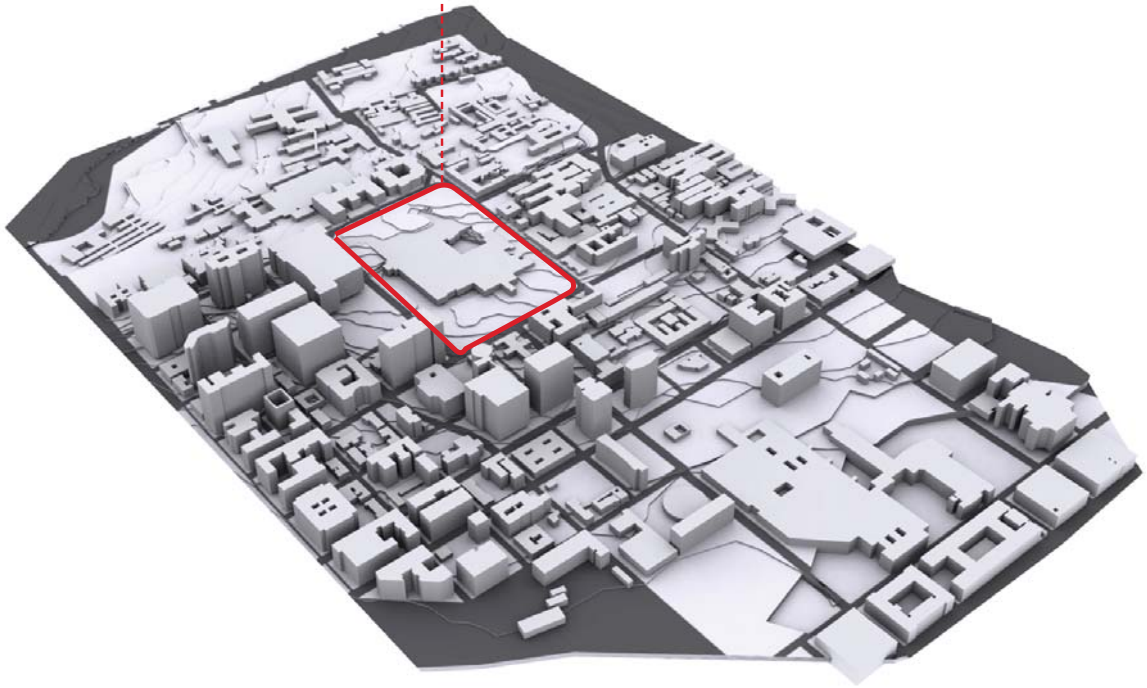




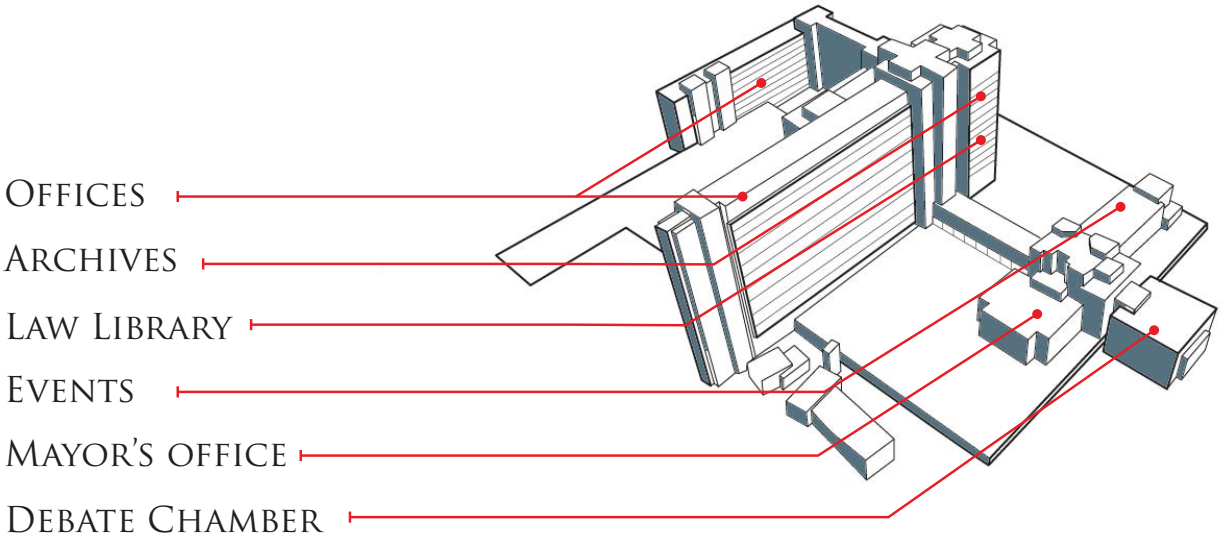


SITE DYNAMICS





In the 1950's, a competition was held for a new civic centre, the site for which had been chosen to be an area of the Braamfontein ridge. The winning project was built in 1962 but required a large number of houses to be cleared. The final result, an incomplete realisation of the initial scheme, was a series of dry and overbearing spaces, totally devoid of civic life and community.





Original perspective showing intended future library, future theatre and visitor's centre.

WHY ANOTHER THEATRE?



The Cultural Arc - stretching from Constitutional Hill to Mary Fitzgerald Square - contains a total of 4 theatres:

- The Joburg Theatre (2 auditoriums + black box)
- The Alexander Theatre (1 auditorium)
- The Wits Theatre (1 auditoriums + black box)
- The Market Theatre (1 auditorium)

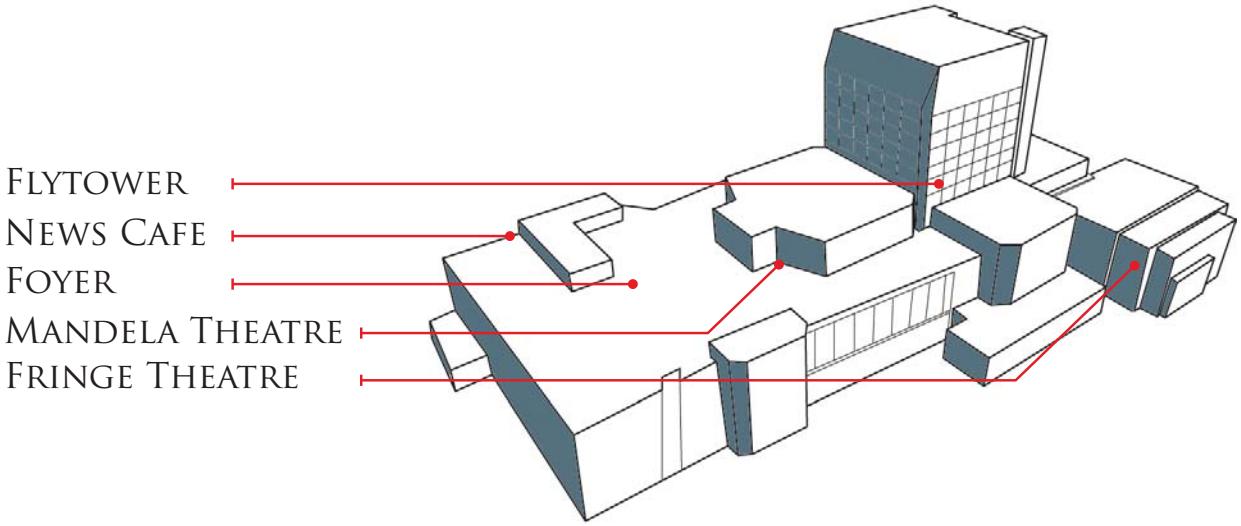
Additionally the National Children's Theatre is located just north of the Cultural Arc and the greater City of Johannesburg contains the Victory Theatre in Orange Grove, the Lyric Theatre at Gold Reef City and The Teatro at Montecasino.

EVEN WITH SO MANY THEATRES IN THE CITY, THE FOLLOWING ARGUMENTS CAN STILL BE MADE FOR THE WEB THEATRE:

CONTENT

All theatres are not created equal. Small theatres seat 100 or below while large theatres like The Teatro can seat close to 2000. The content they stage varies accordingly: from the intimacy of small production plays to large scale pop performances or comedy acts.

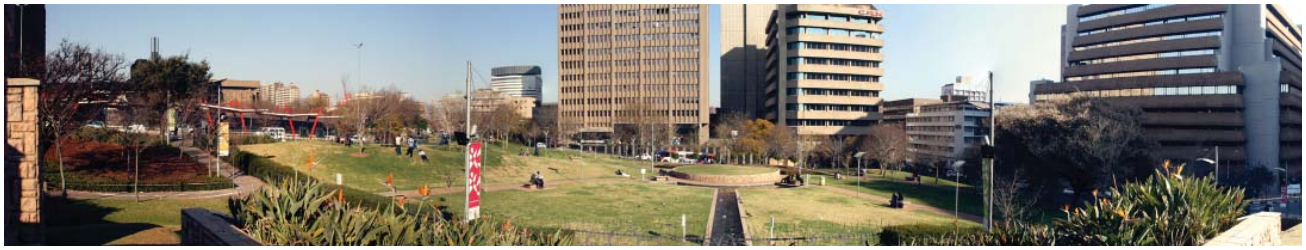
Perception of identity can furthermore influence the genre of content. The Market theatre is able to show politically driven plays that other theatres like the Joburg Theatre, despite its recent makeover, are unable to sell to their audience.



The Joburg Theatre Complex contains a 1000 seater Mandela Theatre, the 250 seater Fringe and the 176 seater People's Theatre. It functions as a production house as well as a receiving house for external produced performances.

STRATEGIC PARTNERSHIPS

The Web Theatre Complex contains additional facilities and resources which could be shared with The Joburg Theatre. In return The Theatre Machine can become a transparent and accessible representative. This type of relationship is common to the area in the form of the shared parking and gardens between the Joburg Theatre and Sappi and the trade of rehearsal space for two seasons of Ballet from the SA Ballet Theatre.



CONTEXT

A number of theatres in the same area eventually form a theatre district - allowing them to collaboratively compete with other districts or even other cities rather than with eachother.

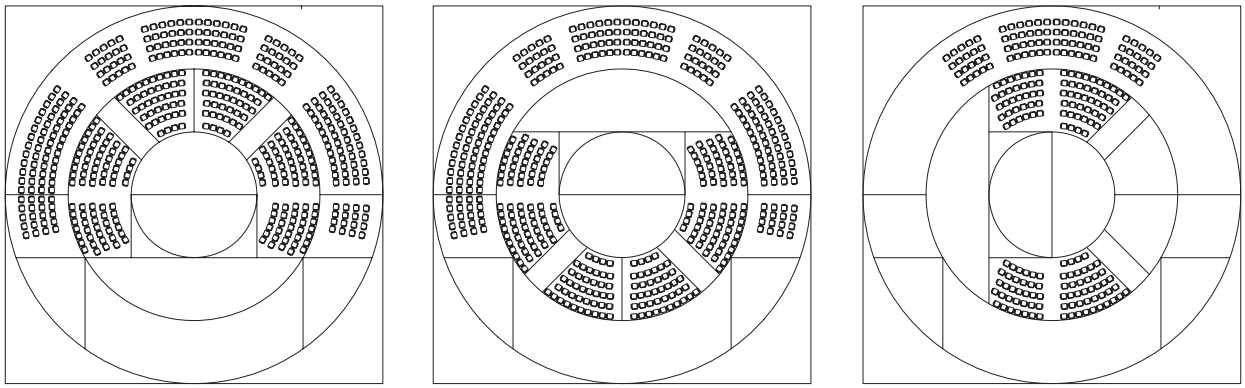
The content staged and audiences targeted can be extremely varied across such a district making the whole greater than the sum of the parts.



A DIFFERENT ANIMAL

The Theatre Machine is variable enough to become more than a stage for plays. It can be a venue for performances that are very loosely defined as such, like fashion shows, film screenings, conferences, expo's, exhibitions or even markets and fairs.

The flexible format allows it to fill the market niches in between those of other theatres.



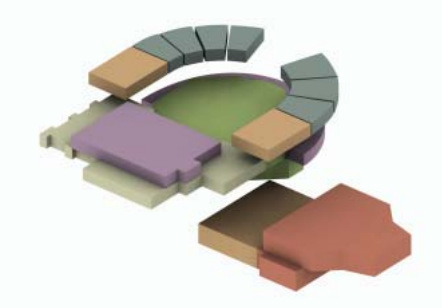
THE BARBICAN CENTRE



"Barbecana" refers to a fortified outpost - typically a gatetower or the outer wall of a city or castle. The Barbican is therefore a fitting name for such an imposing complex. It is notorious for being London's ugliest building but was listed as a historic interest building in 2001.

In the centre of the Barbican Estate is the Barbican performing arts centre - the largest in Europe. It consists of galleries, performance spaces, conference halls, restaurants, a library and cinemas.

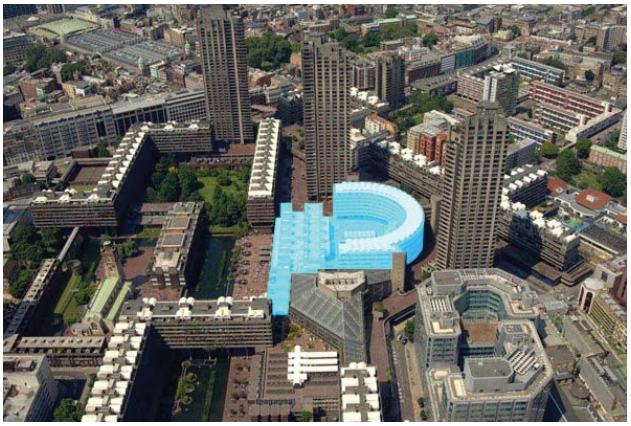
The Barbican, which opened in 1982, was refurbished in 2006 improving circulation and adding sculptural signage. It remains a ziggurat-like fortress however, largely due to its program of introspective meeting, performance and display spaces.

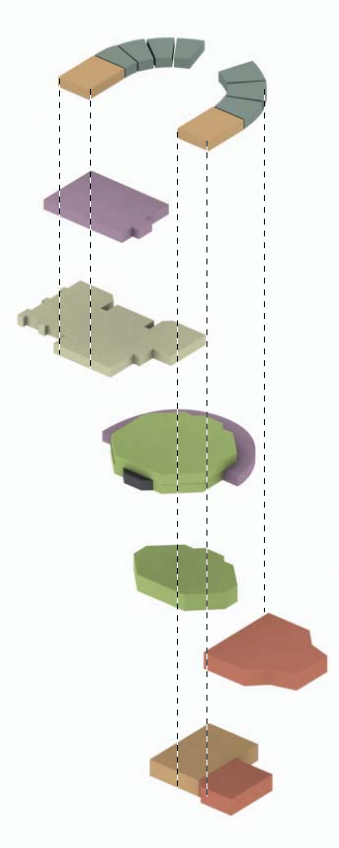


PROGRAM

1949 capacity Hall
1166 seater Theatre
200-seater flexible theatre
Gallery
3 cinemas (288, 255 and 155 seat)
Informal performance spaces
3 Restaurants
7 Conference Halls
2 Trade exhibition Halls
Library - arts, music, children's sections







Conference Halls

Cinemas

Gallery

Library

Gallery

Hall

Hall

Theatre (1166 seats)

Cinema

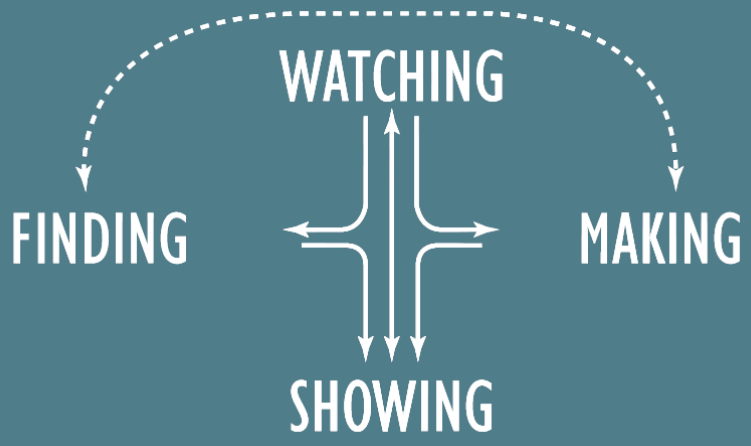
Theatre (200 Seat)

A possible solution to the problem of introspective program is to merge public and private functions:

Library + Cafe

Gallery + Public Square

Theatre + amphitheatre



03

PROGRAMME

AIM: TO COMPOSE THE VARIOUS FUNCTIONS AND CONNECTIONS DERIVED FROM THE THEORETICAL ESSAY AND SITE ANALYSIS INTO A PROGRAMMATIC SCHEDULE OF AREAS WHICH WILL BE RESOLVED IN THE CONCEPT DESIGN.

C O N T E N T S

MANAGEMENT STRATEGY *80*

APPROACH *81*

TRADITIONAL THEATRE TYPOLOGY *82*

WEB MEDIA MAP *83*

THEATRE FUNCTIONS *84*

SCHEDULE OF AREAS *85*

MASSING *86*

UPLOAD CENTRE *88*

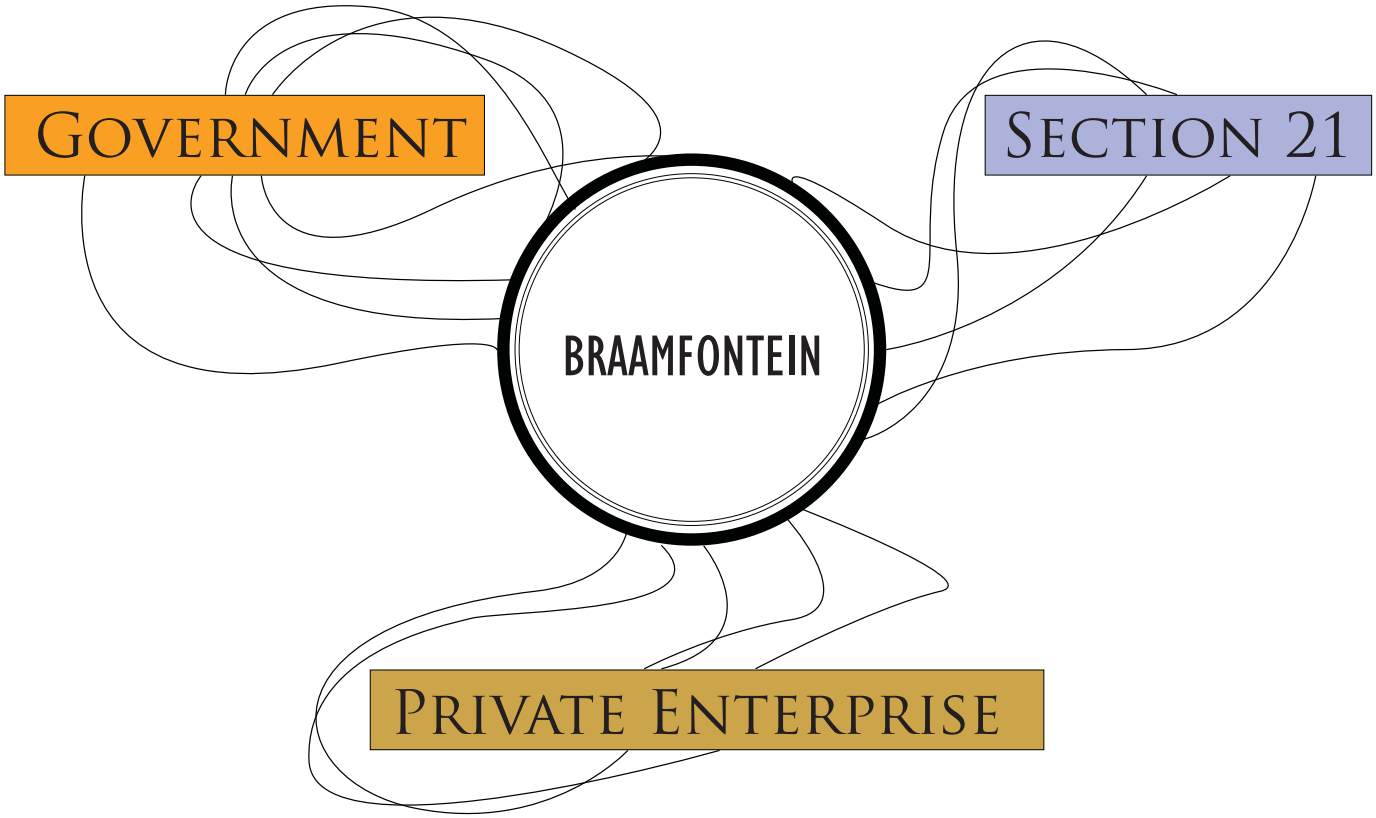
NEW / EXISTING FAR *89*

ADJACENCIES *90*

MANAGEMENT STRATEGY

The JDA built the Mary Fitzgerald Square in Newtown and oversaw the Braamfontein Regeneration Project.

The four largest property owners formed the Braamfontein Management District.

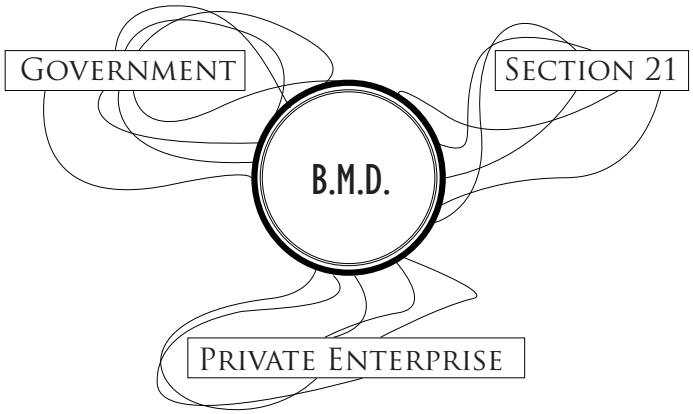


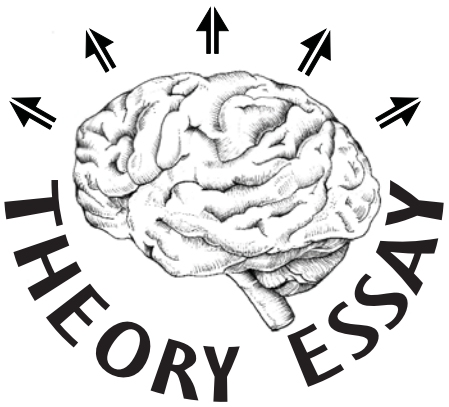
Private enterprise must buy in for the Braamfontein to thrive. The property prices in the area have risen, largely thanks to private developers.

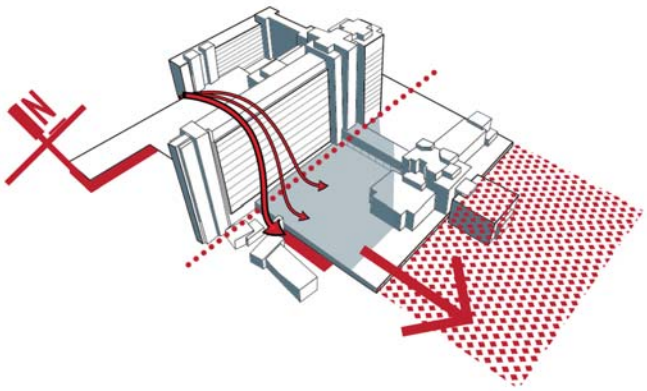
THE AREA THEREFORE SURVIVES ON "STRATEGIC RELATIONSHIPS" AND ANY CIVIC INTERVENTION WILL BE MORE SUCCESSFUL IF IT MAKES USE OF THIS SYMBIOTIC SYSTEM.

THE CIVIC CENTRE MASTER PLAN WILL SUGGEST OPPURTUNITES FOR PRIVATE ENTERPRISE, IMPROVEMENTS TO THE GOVERNMENT RUN METROPOLITAN MUNICIPALITY AND WILL ITSELF FUNCTION UNDER THE SECTION 21 COMPANY THAT IS THE BRAAMFONTEIN MANAGEMENT DISTRICT.

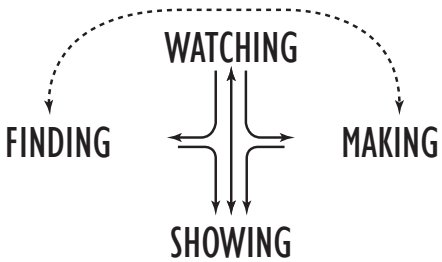
APPROACH



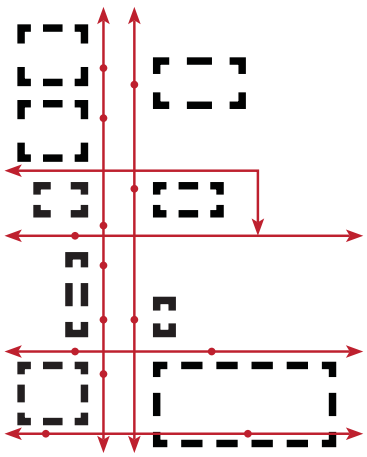




SITE ANALYSIS

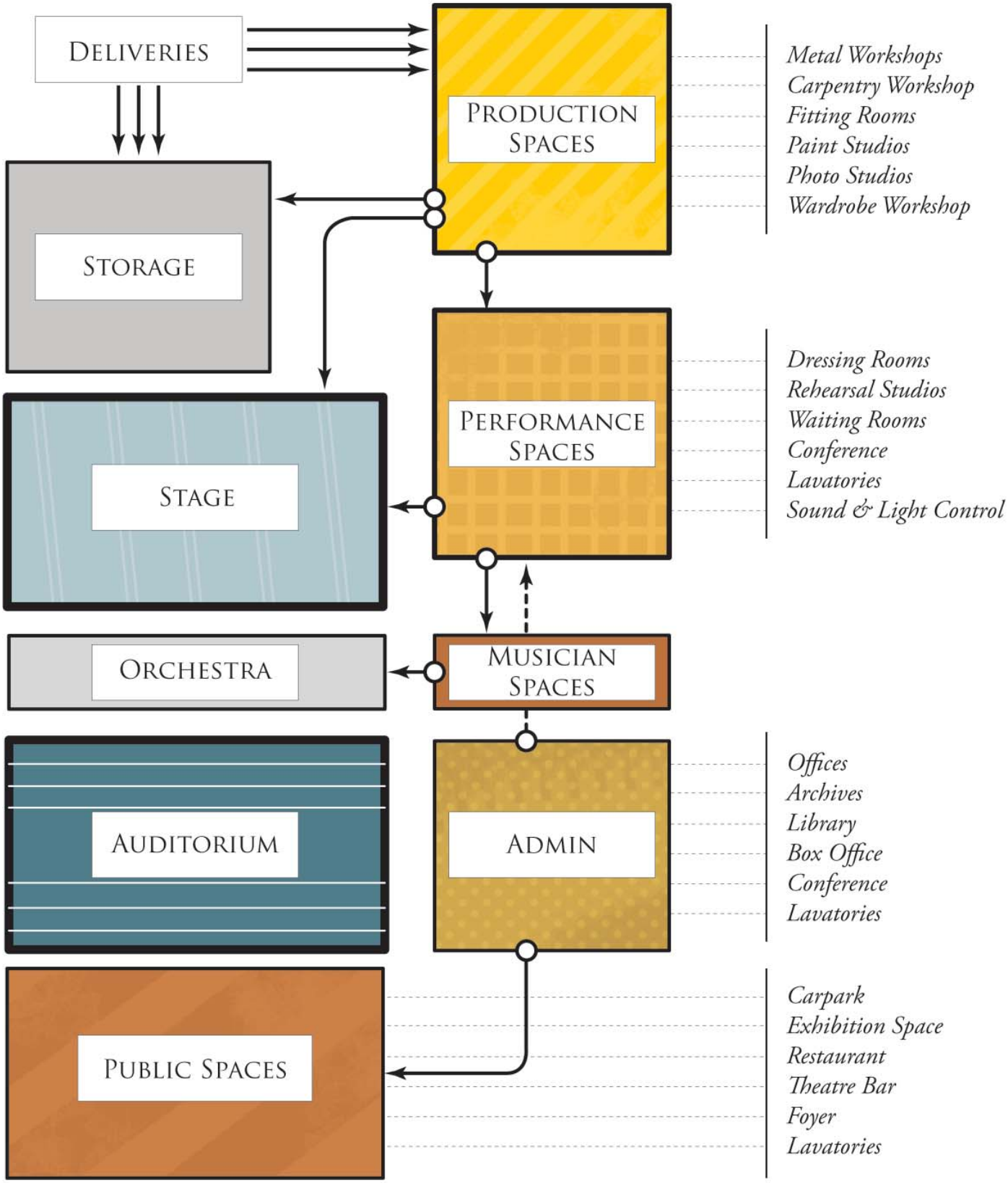


PROGRAMME



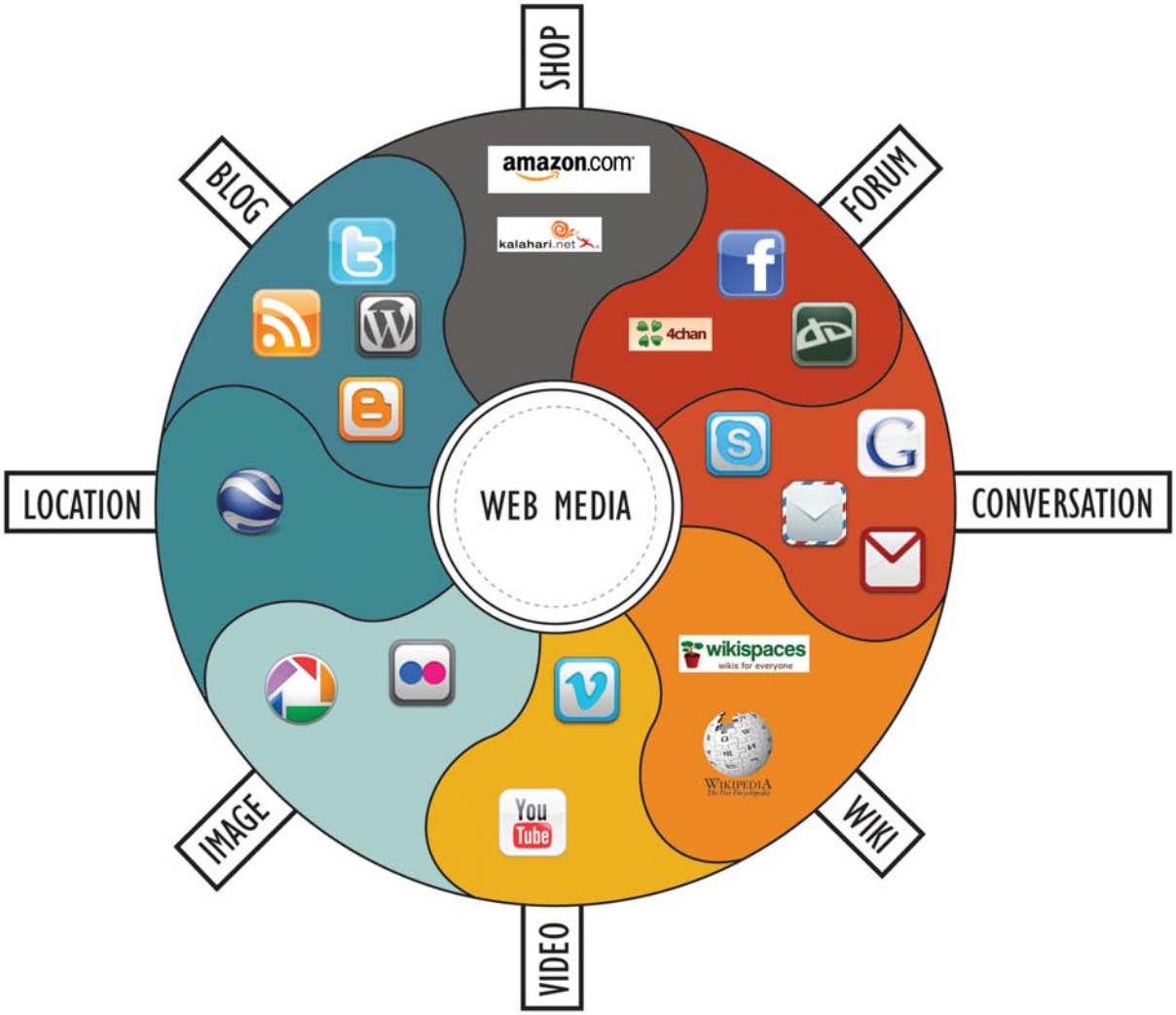
CONCEPT DESIGN

TRADITIONAL THEATRE TYPOLOGY



WEB MEDIA MAP

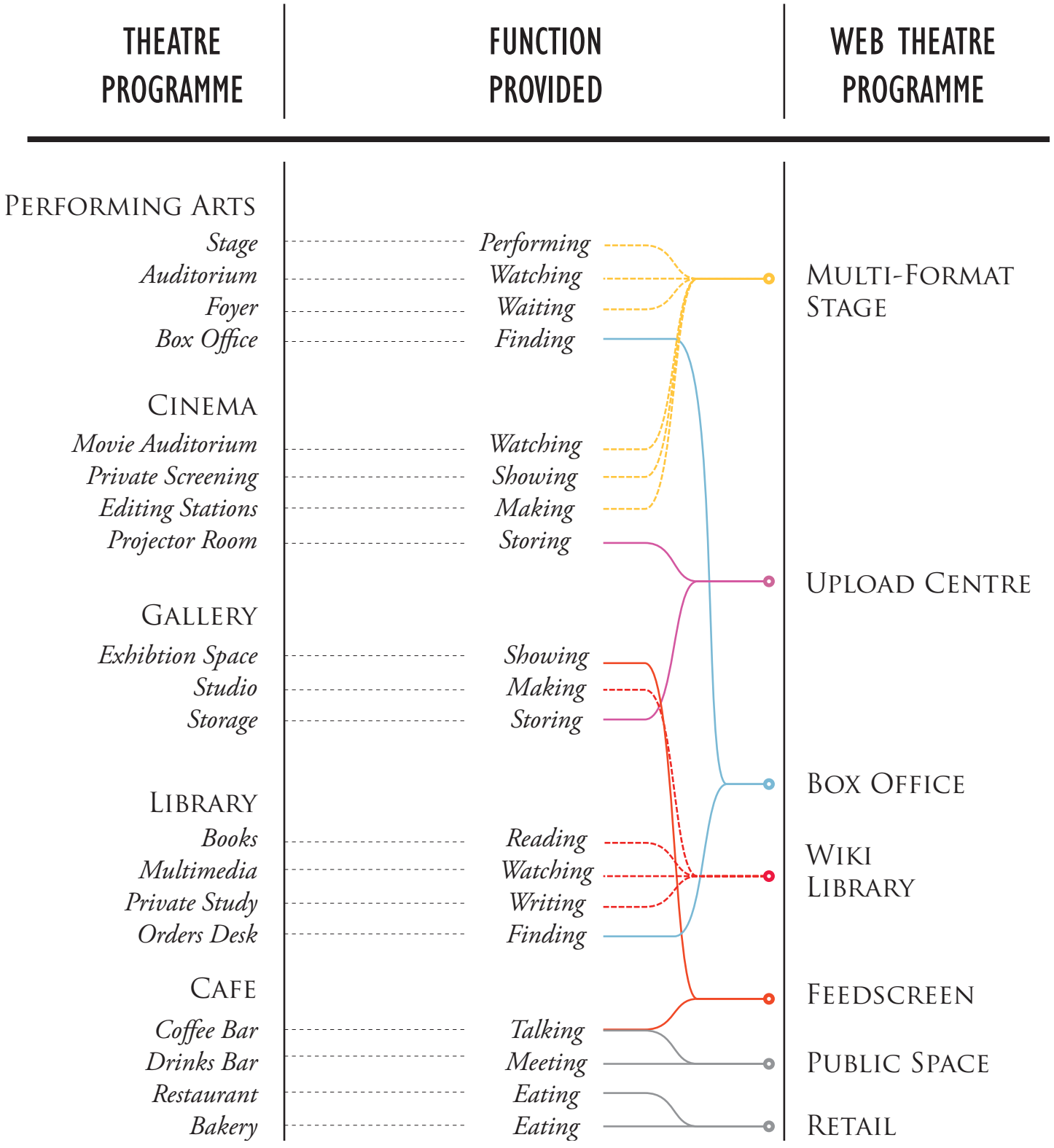
The Web Media Map shows the corresponding virtual platforms currently provided for internet users



Cross-referencing these platforms with traditional theatre functions highlights the affordances that are to be accommodated by web theatre programme.

THEATRE FUNCTIONS

The programme of a theatre is reduced to the functions provided and condensed into a Web Theatre programme.

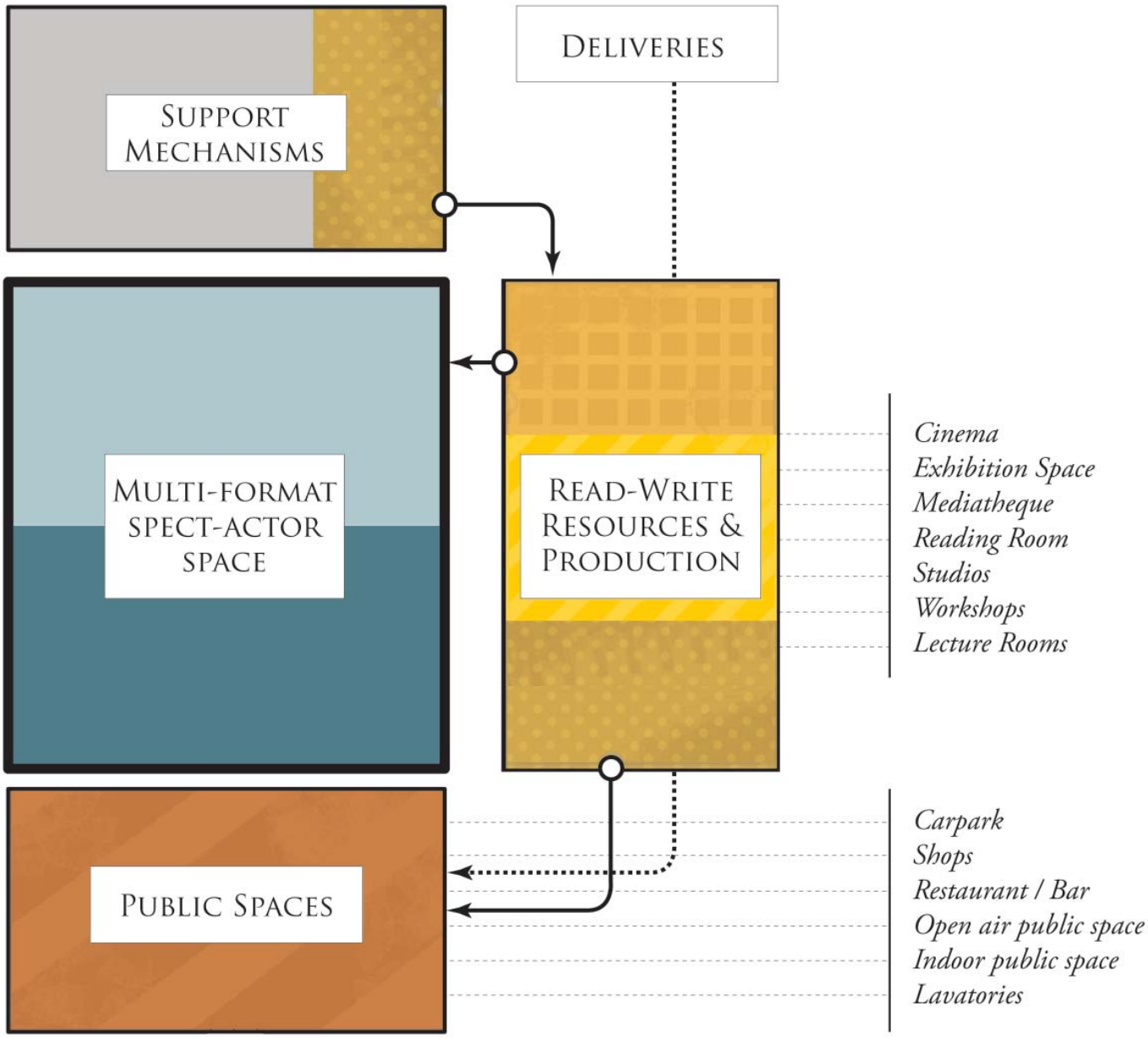


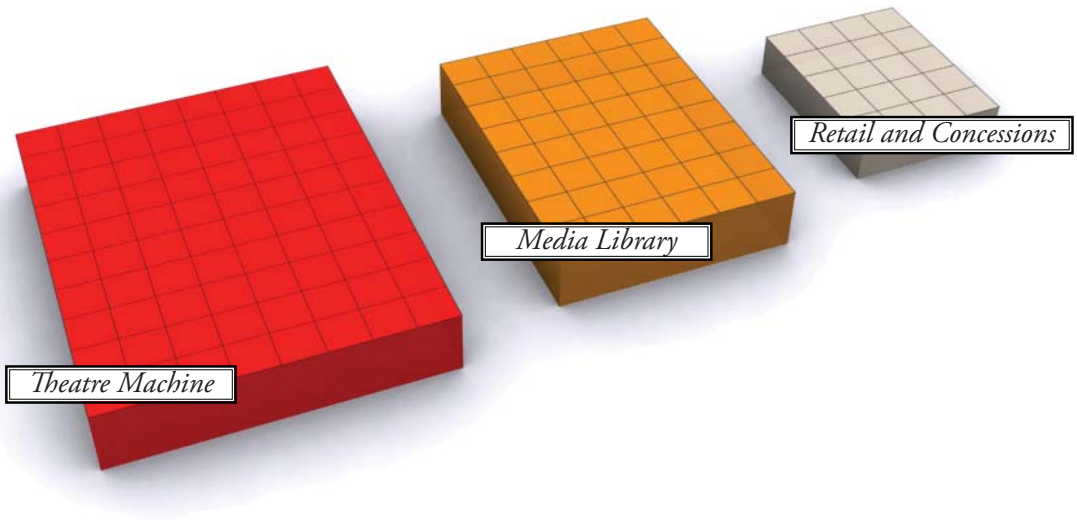
SCHEDULE OF AREAS

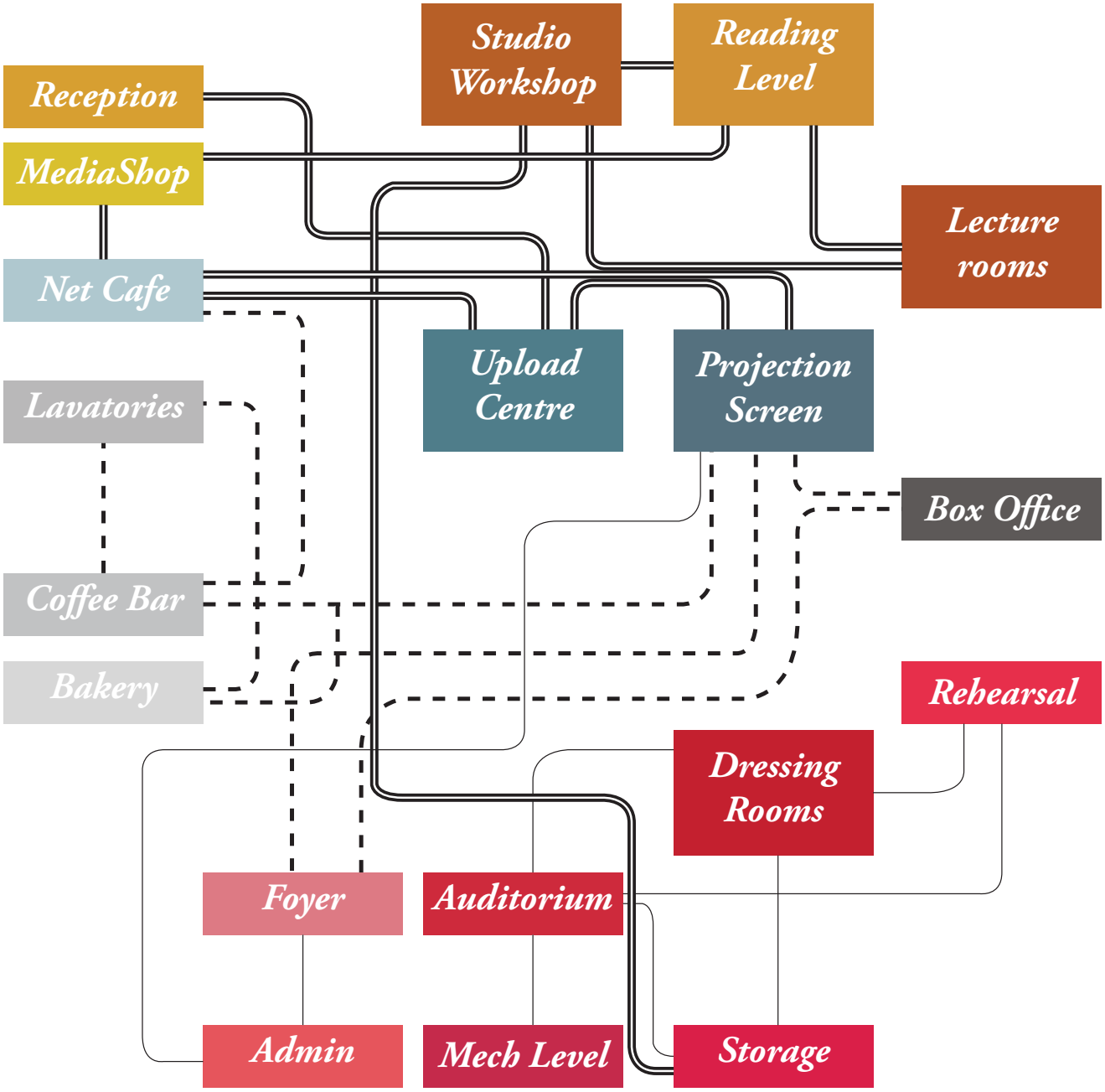
PROGRAM ELEMENT	PEOPLE	ROOMS	AREA (M2)
MULTI-STAGE			**1990**
Admin Offices	5		40
Foyer			300
Stage			300
Auditorium	800		400
Mech Room			200
Storage			100
Backstage			400
Dressing rooms	24	4	200
Lavatories			50
MEDIATHEQUE			**159**
Net Café	200		120
Upload Centre			4
Projector Screen			10
Lavatories			25
WIKI LIBRARY			**1075**
Admin Offices	5		40
Multimedia / Bookshop			500
Private Reading Rooms			100
Conference Room			60
Lecture Room	76		320
Kids Room			30
Lavatories			25
RETAIL + FACILITIES			**435**
Coffee bar			30
Bakery			80
Drinks Bar			20
Restaurant			200
Kitchen			80
Lavatories			25
BOX Office			30
LOCATION FINDER			
FEEDSCREEN			
TOTAL			**3659**

MASSING


Traditional Theatre
PUBLIC
ADMINISTRATION
PRODUCTION
PERFORMANCE
Web Theatre
WATCHING
FINDING
MAKING
SHOWING

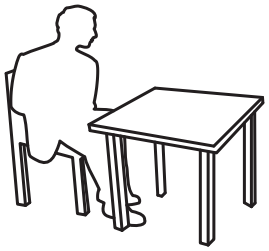

Deliveries
Support Mechanisms
Multi-format spect-actor space
Read-Write Resources & Production
Cinema
Exhibition Space
Mediatheque
Reading Room
Studios
Workshops
Lecture Rooms
Public Spaces
Carpark
Shops
Restaurant / Bar
Open air public space
Indoor public space
Lavatories


Retail and Concessions
Media Library
Theatre Machine


Studio Workshop
Reading Level
Reception
MediaShop
Lecture rooms
Net Cafe
Upload Centre
Projection Screen
Lavatories
Box Office
Coffee Bar
Bakery
Rehearsal
Dressing Rooms
Foyer
Auditorium
Admin
Mech Level
Storage

UPLOAD CENTRE

THE COUNCIL DRAWING ARCHIVES ARE RUNNING OUT OF SPACE AND MUST INEVITABLY EXPAND OR BECOME DIGITIZED. THE UPLOAD CENTRE IS A PROPOSAL THAT AIMS TO IMMEDIATELY DIGITISE THE PROCESS OF SUBMITTING COUNCIL DRAWINGS AND GRADUALLY DIGITISE THE PROCESS OF COLLECTING EXISTING BUILDING DRAWINGS.



An Architect completes a set of provisional construction/ development drawings to council. They prepare a digital copy as well as a printed copy for marking.



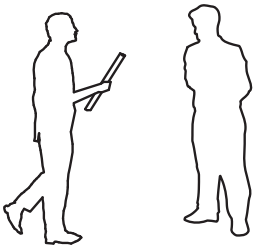
The printed drawings are submitted to the Council and checked for approval.

QUEUEING.....

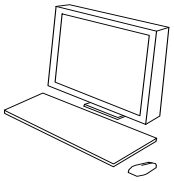
The digital drawings are kept on record with their current status: Queueing, Checking, Approved or Not Approved. The Architect can follow the progress of their submission from the office.



The submission is approved.



The physical drawings are recycled or, if drawings aren't approved, they may be returned to the architect. There is no need for physcial archives.



The digital copy is stored in the council servers as a usable cad format.



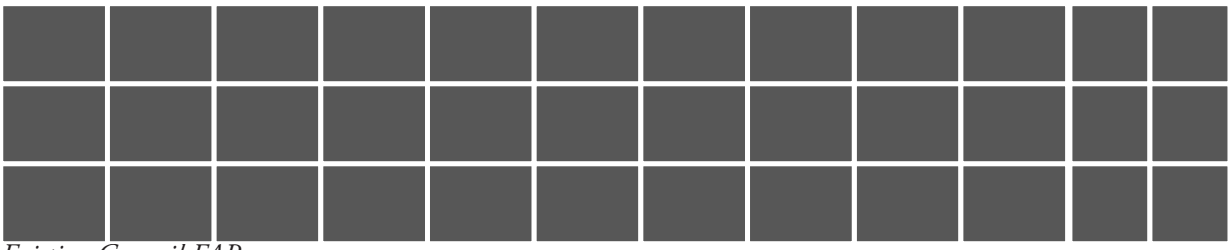
Another Architect collects this a copy of this digital drawing and may or may not choose to print it at the centre.



The net result is a massive saving in space and personel as well as a more efficient and useful drawing approval process.

NEW / EXISTING FAR

Council Floor area Ratio's



Existing Council FAR



Existing Council FAR Removed



Council archive space freed up by Upload Centre

Council FAR added

New Civic Programme Ratio's



Additional parking provided



Theatre FAR



Library FAR



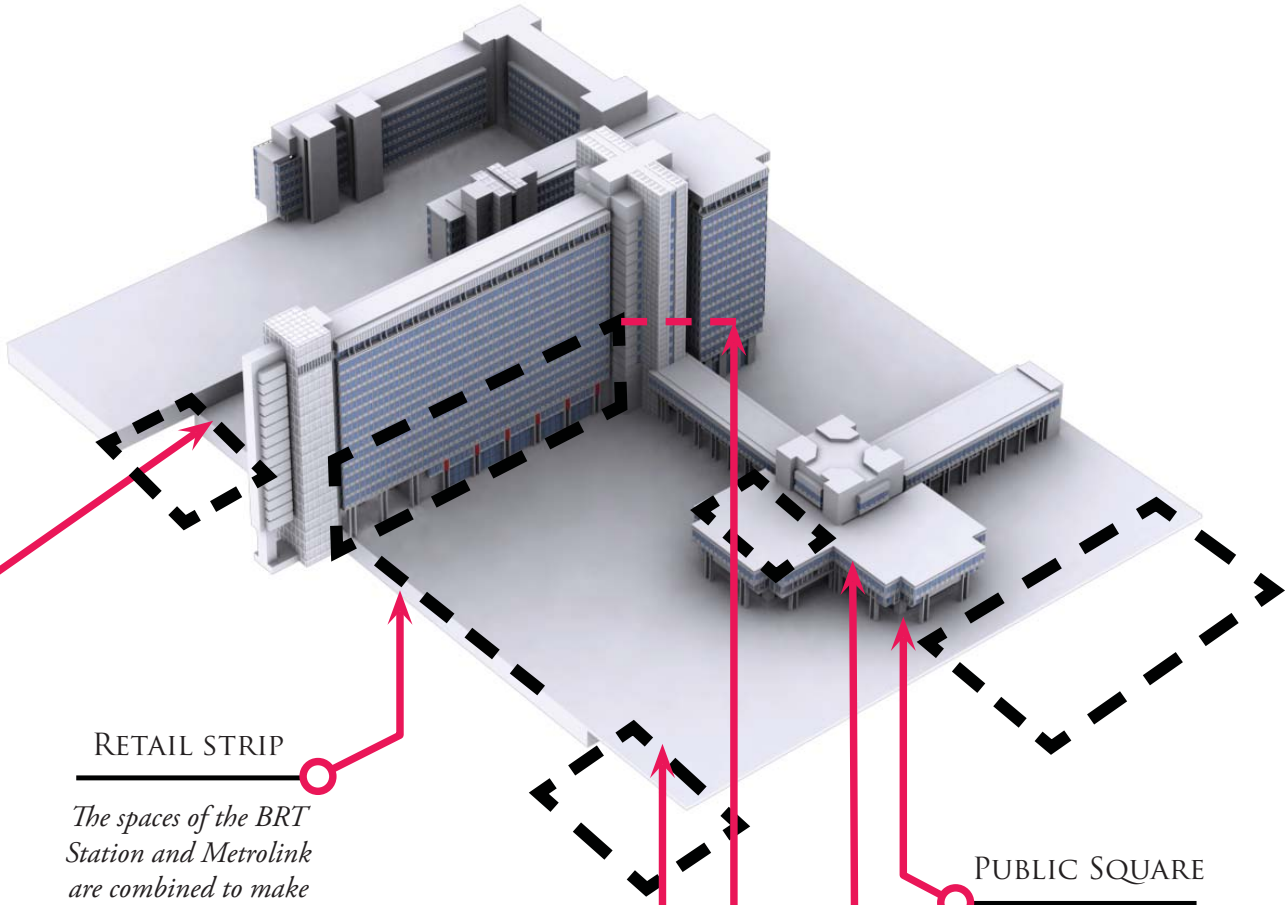
Retail FAR



Upload Centre FAR

ADJACENCIES

THE PROGRAMME IS PLACED ACCORDING TO THE SITE DYNAMICS AND ADJACENCIES, AS WELL AS ITS OWN IDIOSYNCRATIC NEEDS.



RETAIL STRIP

The spaces of the BRT Station and Metrolink are combined to make a BRT stop with retail strip and terraced landscape.

PUBLIC SQUARE

corresponds with the mayor's office and debating chamber allowing interaction in the form of announcements, petitions or demonstrations.

THEATRE

makes use of the iconic potential of this corner and the vista of the CBD to the south.

PARKADE

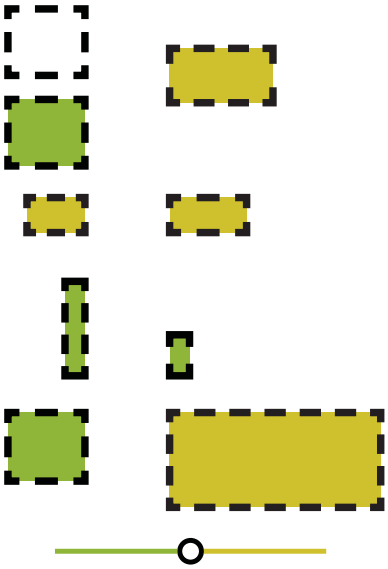
is proposed at the site of the current open air parking lot.

BOX OFFICE

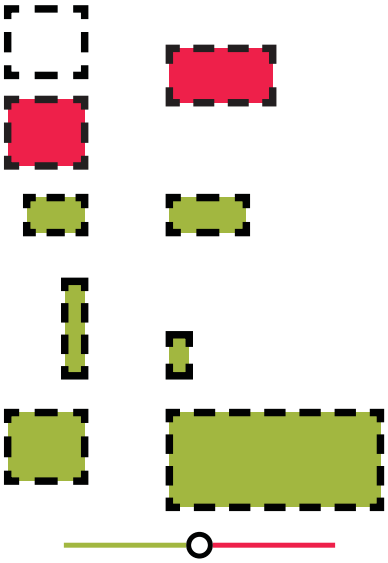
buttresses the narrative landscape and provides seating to view the feedscreen.

LIBRARY

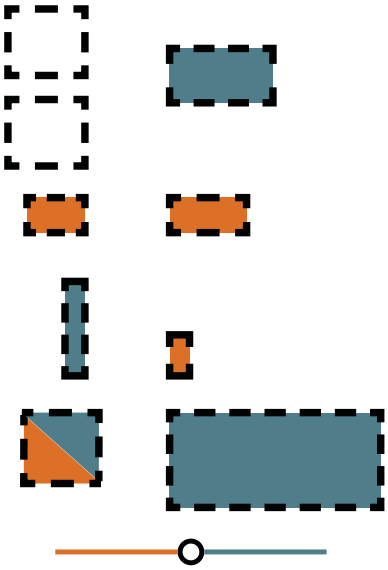
coincides with the Council's Law Library allowng both to share resources.



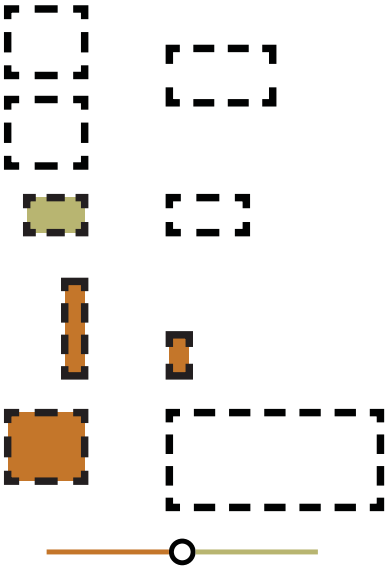
24Hr / Day



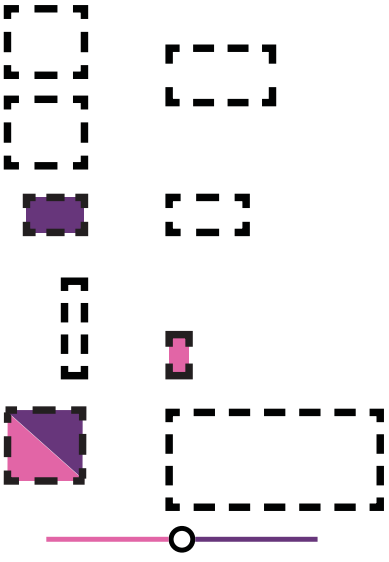
Public / Private



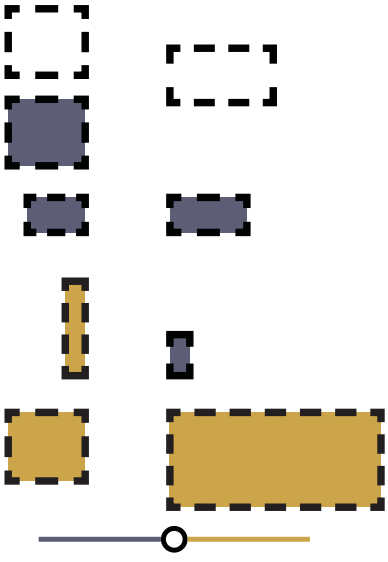
Intent / Accident



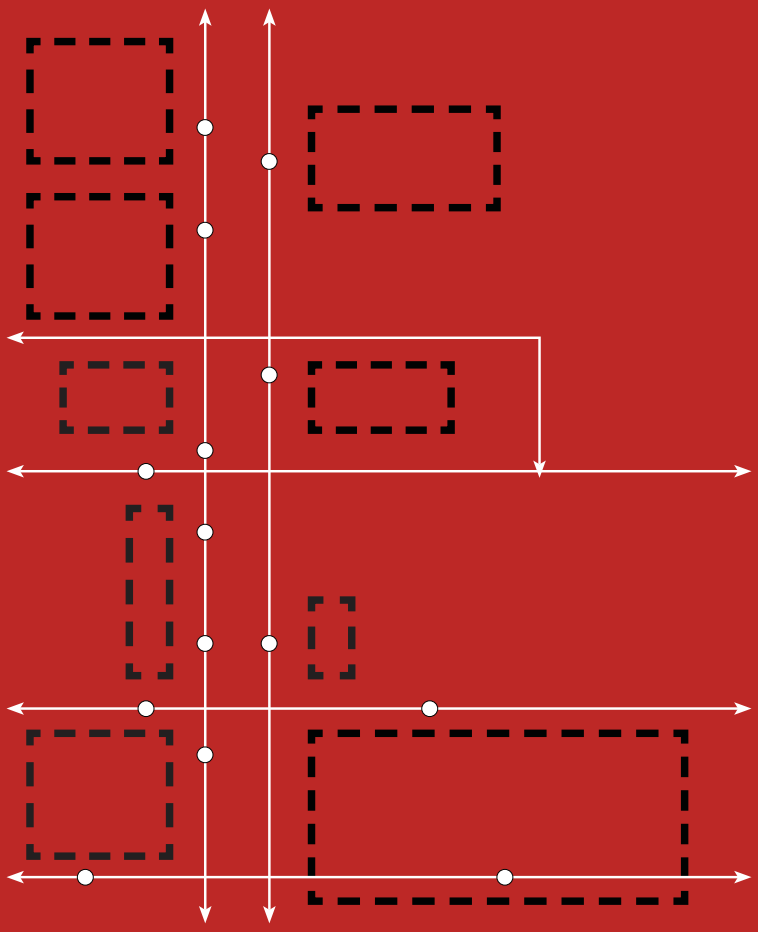
Private / Non-Profit



read / write



Fixed / Flexible



04

CONCEPT DESIGN

AIM: To place the programme onto the various site constraints; to translate key concepts into physcial structures and to integrate all these elements into a cohesive urban design framework.

CONTENTS

SITE CHANGES *94*

SITEPLAN *96*

DESIGN LANGUAGE *98*

CHARACTER STORYBOARDS *100*

NARRATIVE LANDSCAPE *102*

STORYVAULT *104*

THEATRE MACHINE *106*

POWER OF TEN *107*

BEFORE / AFTER *108*

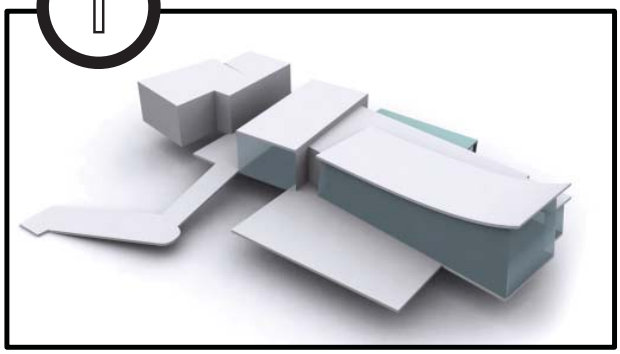
SITE CHANGES

The site was host to a number of incompleted interventions. First the Civic Centre was built without the public functions intended in the original proposal. The Metrolink was necessarily designed to exist as a separate entity to the Civic Centre and is not currently being used to function as it was intended. The BRT stations were placed on the site perpendicular to the east-west axis and cut off pedestrian traffic.

THE SITE REQUIRES A SINGLE, CLEAR DESIGN TO TIE THE DISPARATE ELEMENTS INTO A COHESIVE SYSTEM.

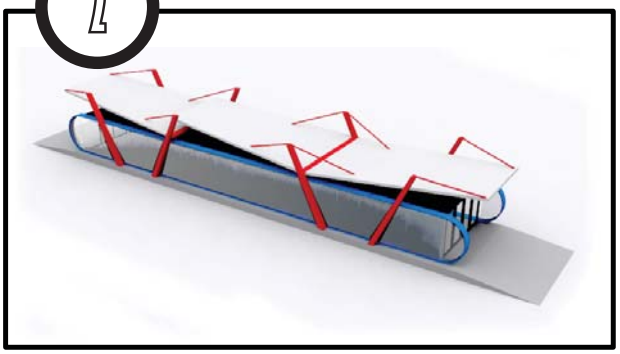
TO REMEDY THIS 5 MAIN CHANGES HAVE BEEN IMPLEMENTED:

1



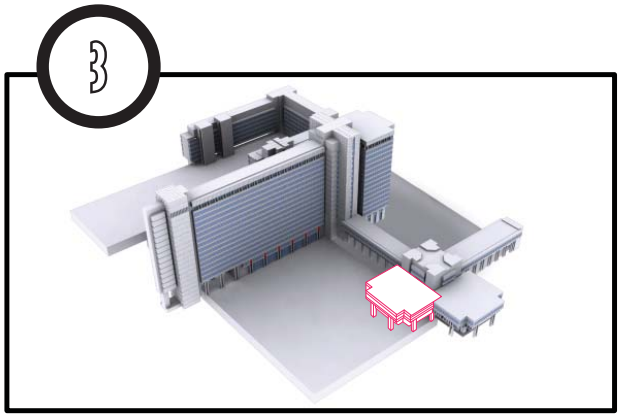
The Metrolink building is (respectfully) demolished to connect Loveday Street to the piazza. It is replaced by a modest retail strip that serves both east and west and presents less of a visual obstacle.

2



The Loveday St BRT Station is converted to BRT stop. Together with the retail strip and the green terraced seating this whole section becomes a pleasant waiting area, well served by amenities and public facilities.

3



The Mayor's Office is moved to the Council Debating Chamber to free up the piazza and to place the mayor in front of a square more suited to public interactions like announcements and demonstrations.

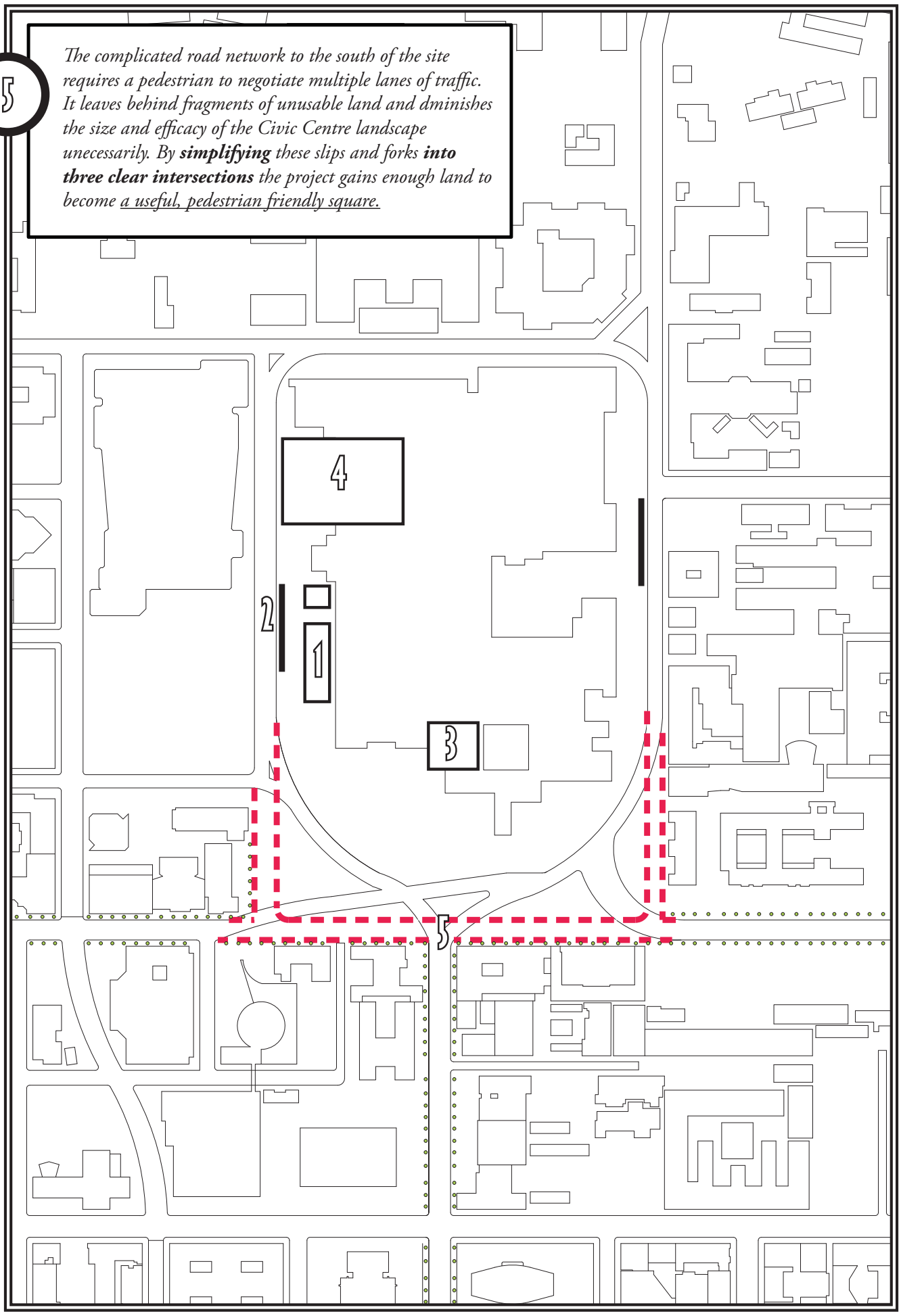
4



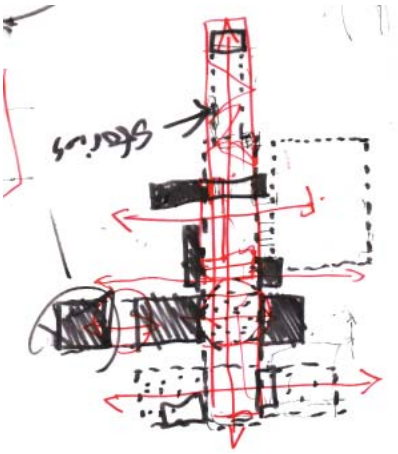
The troublesome open-air parking lot space is used for a more comprehensive parking garage that provides access right onto the piazza. The new parking lot allows the site to function as transport hub - connecting vehicle, BRT, gautrain and pedestrian.

5

The complicated road network to the south of the site requires a pedestrian to negotiate multiple lanes of traffic. It leaves behind fragments of unusable land and dminishes the size and efficacy of the Civic Centre landscape unecessarily. By ***simplifying*** *these slips and forks* ***into three clear intersections*** *the project gains enough land to become a useful, pedestrian friendly square.*



SITEPLAN

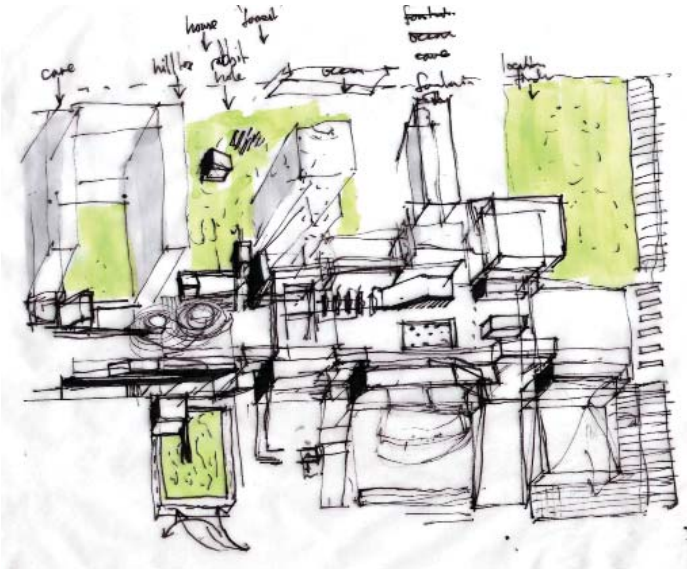


Siteplan parti sketch

The axis of Rissik street is an important symbolic route as it connects the Metropolitan Municipality with the Provincial Legislature to the south. This main north-south axis is projected into the site in a deliberate and legible manner while the multiple east-west axes to The Wits Gallery, The Joburg Theatre and The Alex Theatre are brought into the site with more subtlety. The siteplan therefore clearly declares its role as meeting point between arts & culture and law & legislation.



Map of symbolic axes



Siteplan axonometric sketch



Siteplan resolution process


FUTURE
OFFICES
PARKING
NARRATIVE
LANDSCAPE
STORYVAULT
(Lv 6.5m)
NADINE GORDIMER
SQUARE
PAVEMENT
(Lv 0m)
0
10
20
30
40
50

DESIGN LANGUAGE

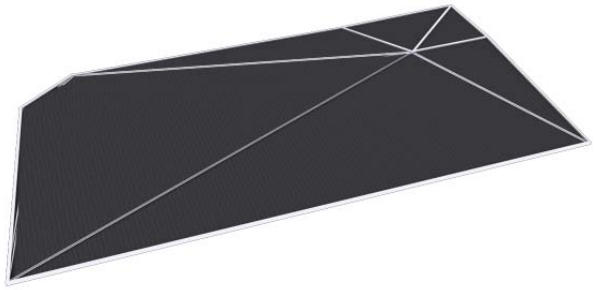
A Design language is derived from the theoretical underpinnings and applied to the various skins, surfaces and components of the project. In this way the nebulous project is treated in an aesthetic that is consistent with the theory, the programme and itself.



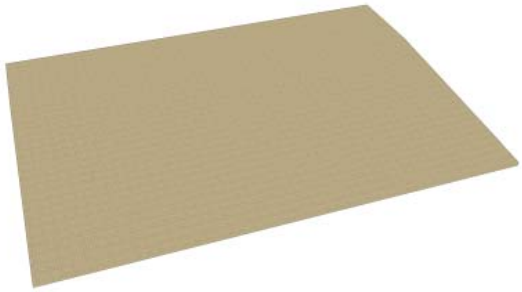
Oral Storytelling walls are painted/perforated in pictures from famous stories



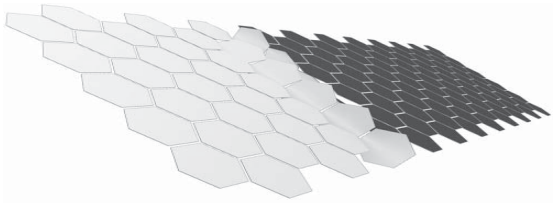
Written Storytelling walls are painted/perforated in text from famous stories



The timber landscape tilts and raises to accomodate structures and changes in levels. In requiring future maintenace, the landscape allows adaptation.



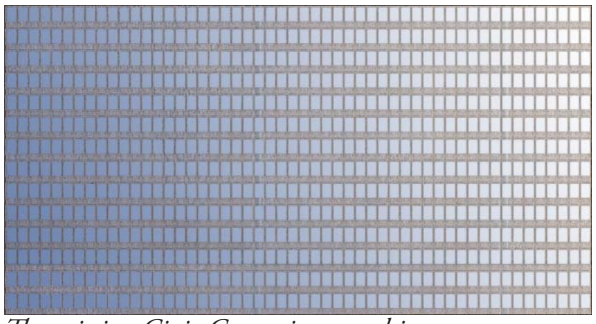
The paved surface is fixed and conveys its permanence in its form and texture. It is used in the narrative landscape and story vault.



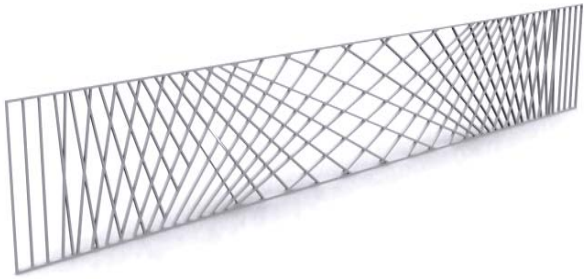
The immense wall of the Civic Centre has been an opaque and static monolith since it was built. The Feedscreen provides a platform for messages and images to be displayed by visitors to the site and in turn creates a living transparent facade.



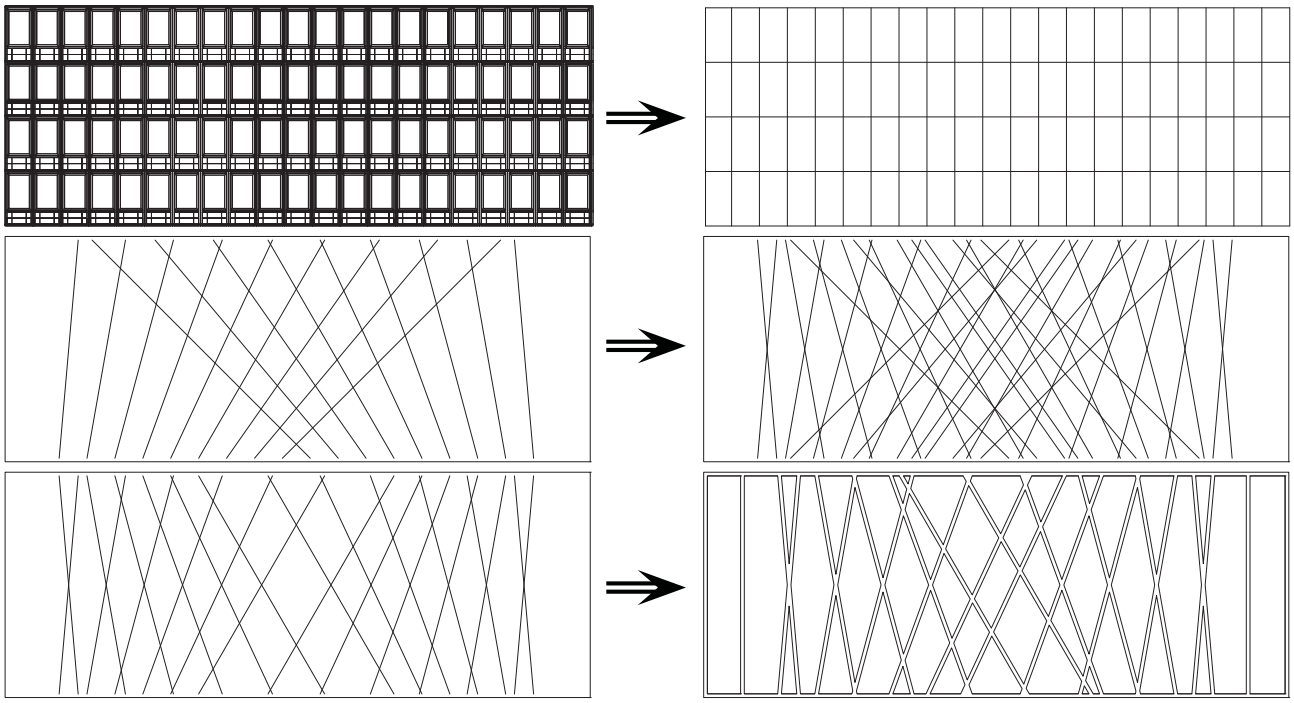
The existing cladding of the Civic Centre would be costly to replace or paint. By commisioning grafitti artists (one of the principles of the Braamfontein Regeneration project) the building can be treated as canvas and the cladding can become dynamic and democratic.



The existing Civic Centre is covered in coarse brown cladding.



The new glass mesh uses gloss white mullions.



The grid set out by the existing council building is tilted and intersected to create a more adaptable and dynamic grid.



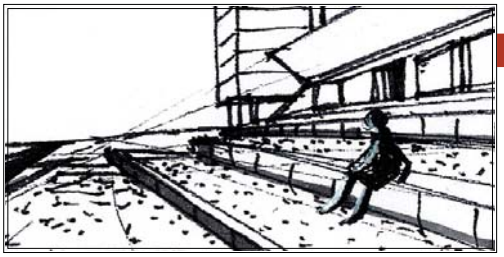
Stairways are made legible by bright gloss chevron.



Entrance gateways communicate access to the site and the boundaries of the wireless hotspot.

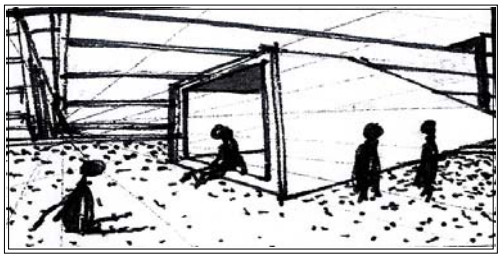
CHARACTER STORYBOARDS

THE SITE IS THE BACKDROP TO VARIOUS CHARACTERS WHO PLAY OUT THEIR STORIES AT DIFFERENT TIMES AND ON DIFFERENT DAYS.



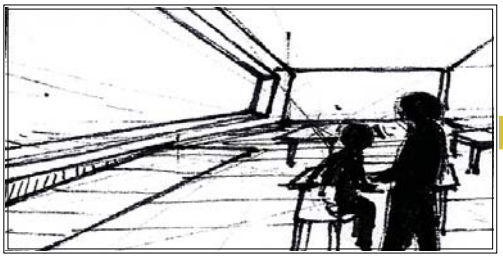
COMMUTER (MON-FRI 08:00)

Nthabiseng catches a taxi to the Civic Centre and grabs a newspaper and a coffee while she waits to transfer over to the BRT on the grass steps.



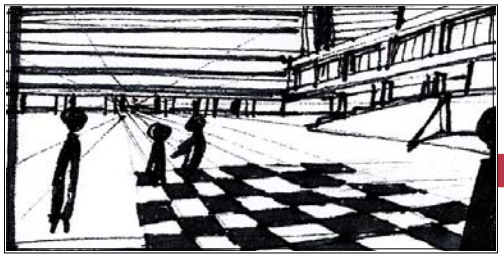
SCHOOLKID (WED 11:00)

Penny plays with her friends in the Rabbit-hole during a school outing.



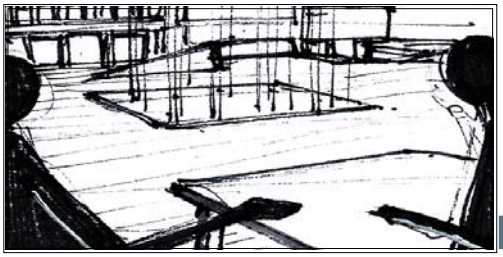
STUDENT (MON-FRI 15:00)

After his classes, Trevor hangs out with his friend at the Net Cafe - they check out some new magazines and update their blogs.



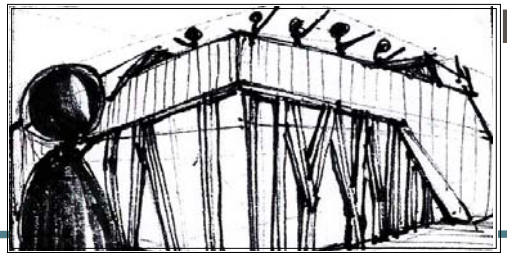
RESIDENT (SAT 12:00)

Will meets up with a friend on the steps at the Box Office and on the spur of the moment they decide to play a game of chess on the square.



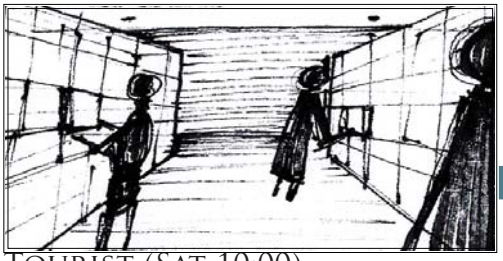
OFFICE WORKER (MON-FRI 14:00)

Susan and Megan like to have lunch at the Bakery and people-watch while the fountains are spouting.



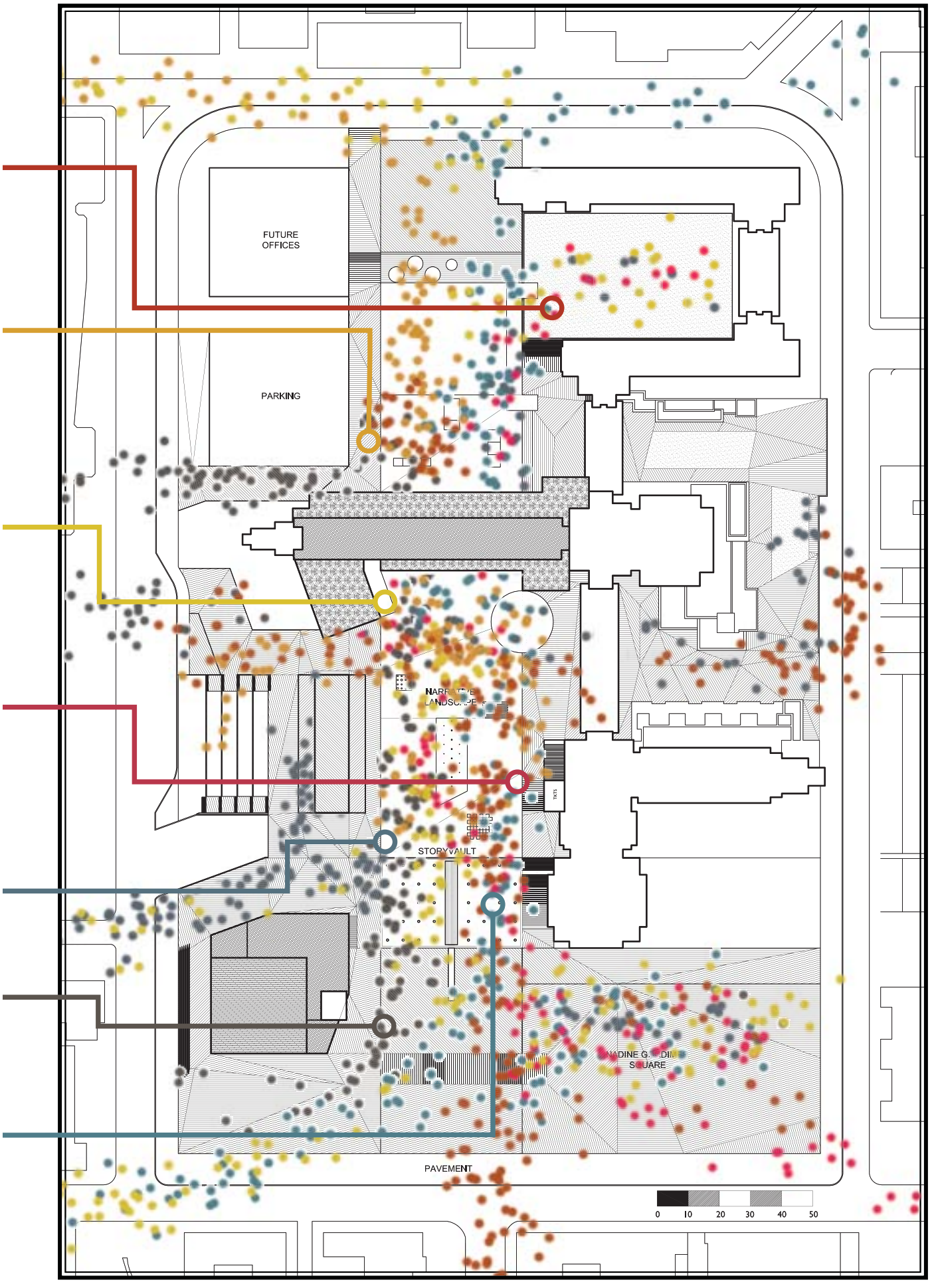
THEATRE GOER (SAT 20:00)

Theresa sees a rehearsal on the deck of the Theatre and is intrigued. She books a ticket for her and her husband later that night.



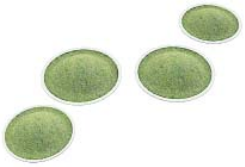
TOURIST (SAT 10:00)

Craig is part of a tour party on its way from the Gautrain station to Concourt. He discovers the Storyvault and stores a memorybox.


FUTURE
OFFICES
PARKING
STORYVAULT
PAVEMENT
0
10
20
30
40
50

NARRATIVE LANDSCAPE

THE NARRATIVE LANDSCAPE IS POPULATED WITH ABSTRACTED SCULPTURAL TOYS, DERIVED FROM COMMON STORYTELLING DEVICES. THESE PROVIDE SHADE AND SEATING AND ALLOW FAMILIAR STORIES TO BE TRACED THROUGH THE SITE, OR FOR USERS TO TRACK THEIR OWN.



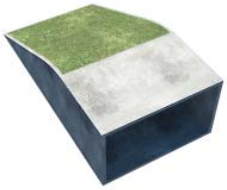
Molehills _____



Rabbit-hole _____



House _____



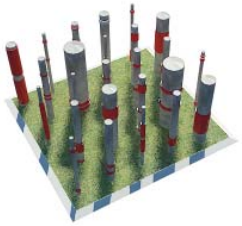
Cave _____



Bridge _____



Hilltop _____



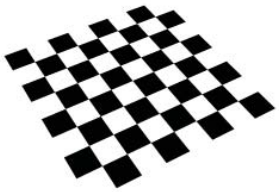
Forrest _____



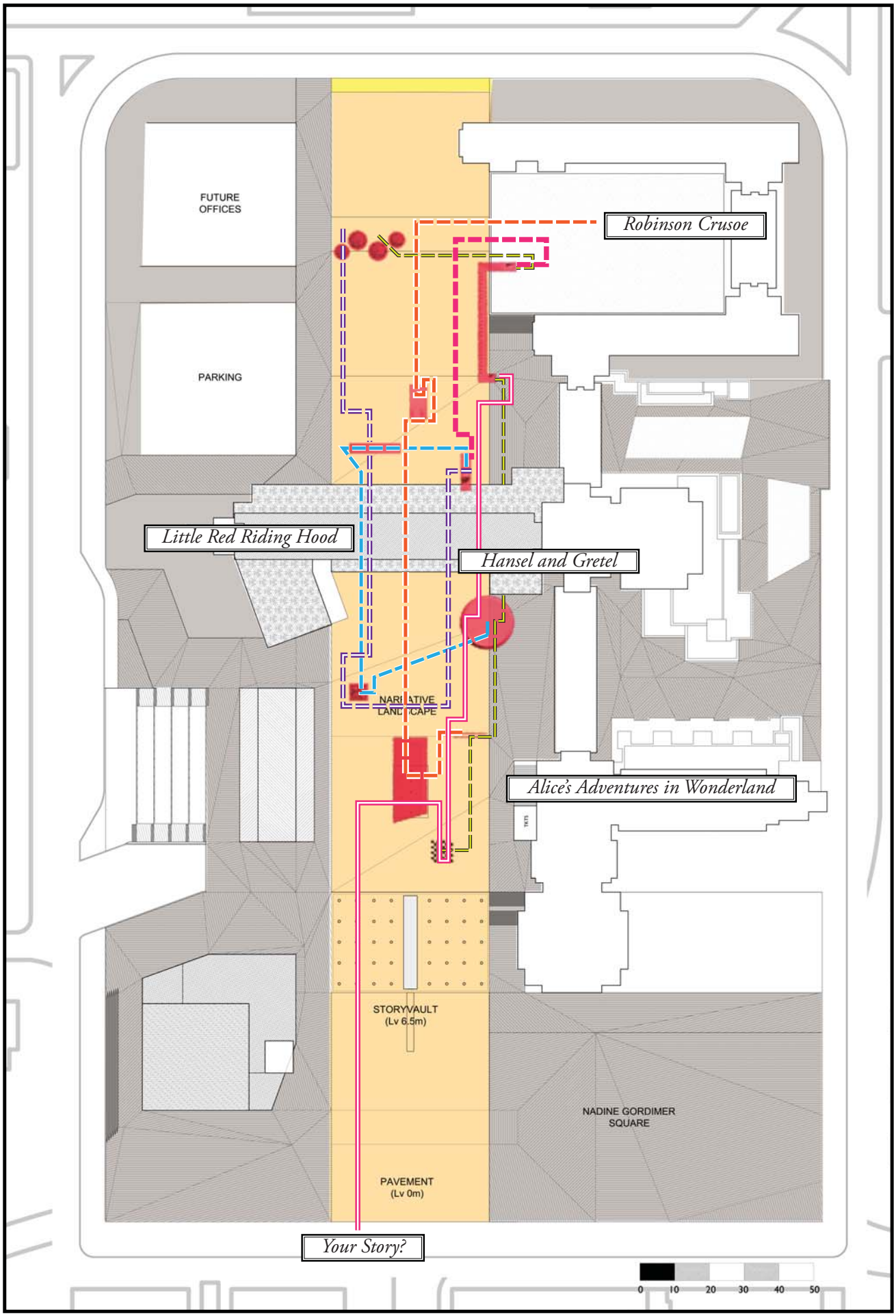
Ocean _____



Fountain _____



Chessboard _____

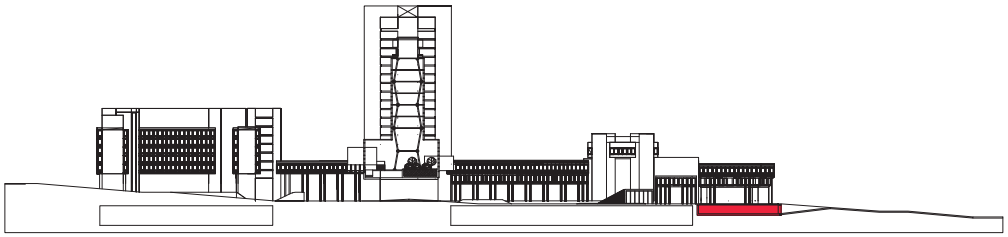

FUTURE OFFICES
PARKING
Robinson Crusoe
Little Red Riding Hood
Hansel and Gretel
NARRATIVE LANDSCAPE
Alice's Adventures in Wonderland
STORYVAULT (Lv 6.5m)
NADINE GORDIMER SQUARE
PAVEMENT (Lv 0m)
Your Story?
0
10
20
30
40
50

STORY VAULT

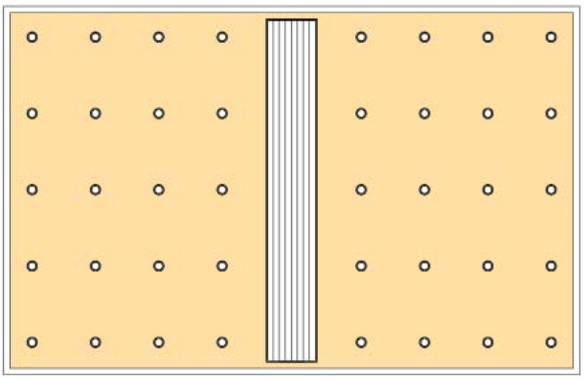
In 1986 the mayor of Johannesburg stored Johannesburg centenary memorabilia in a casket on the site - to be opened in 2086. The Story Vault extends this same oppurtunity to the public, allowing the storage of memory boxes for up to 100 years.



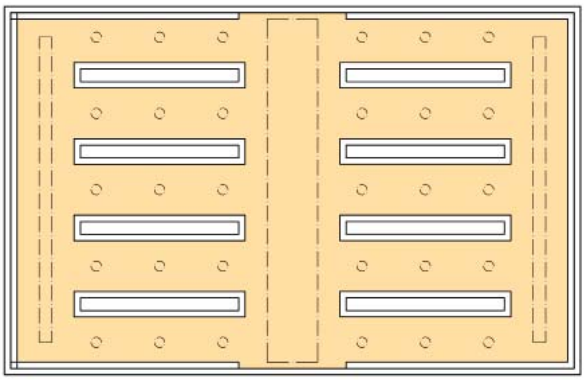
Siteplan highlight



Site section highlight



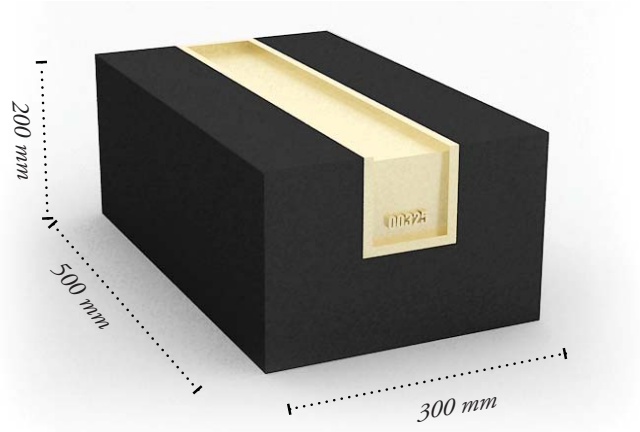
Roof Plan (Piazza Level)



Groundfloor plan

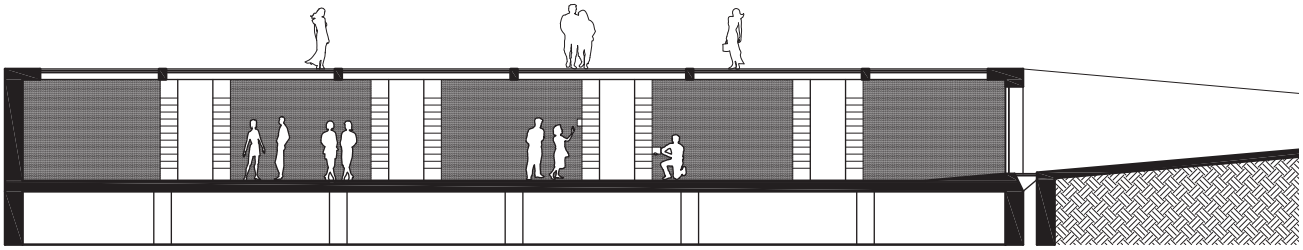
Memory Box

The Memory Boxes are slightly larger than shoeboxes and are stacked on either side of the structural walls. Thousands of Memory Boxes can be accomodated in the Story Vault. Visitors pay a small fee for these at the BOX Office and are then accompanied to the secure Vault.

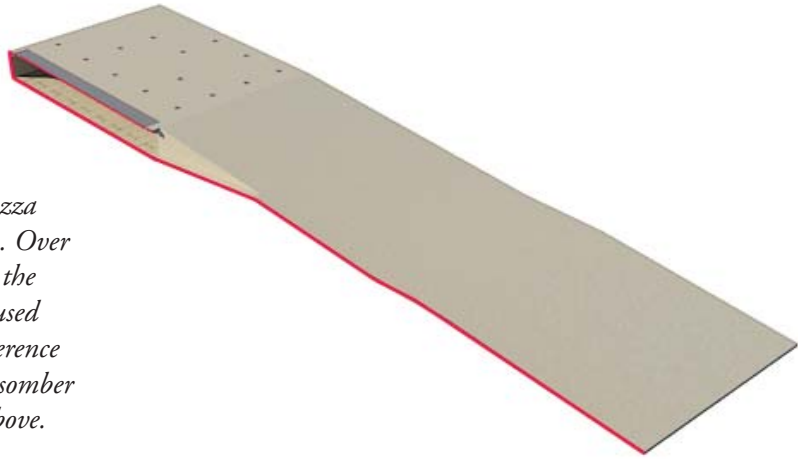




Interior Perspective



Section detail of Storyvault

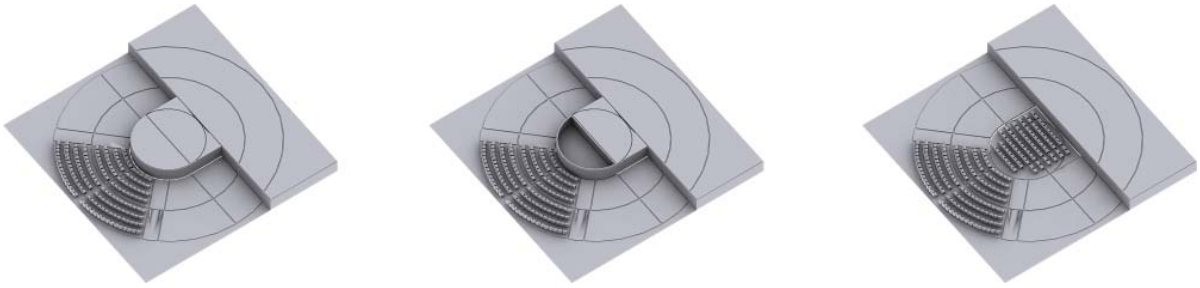


Storyvault

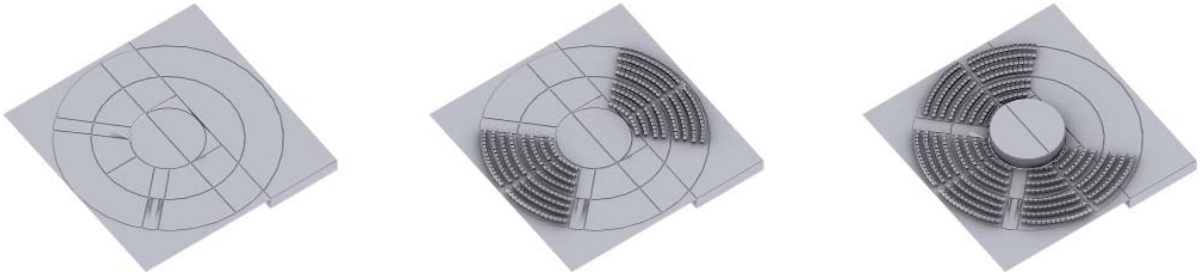
The Storyvault is located underneath the piazza and is accessed via a narrow slit in the ramp. Over ten thousand memory boxes can be stored in the vault. The dark reflective materials and diffused lighting are designed to convey a sense of reverence and reflection. The Storyvault is a relatively somber space compared to the bustle of the piazza above.

THEATRE MACHINE

The Theatre machine is a theatre typology which is able to shift from one stage format to another, allowing it to house different genres of plays. By applying this principle to the auditorium as well as the stage, different functions can also be accommodated.



Vertical transformations are perfrormed by pistons and tracks. This is the standard method for accomodating a stage with orchestra pit, but now this system is applied all the way to the back f the auditorium.



The traditional stage revolve can be connected to the auditorium seating allowing further flexibility. Additional seating can be accomodated in the storeroom.



The south and west walls of the stage are transparent glass skins which can be opened to the outside or covered by movable acoustic panelling, allowing the performances to use Johanessburg as a backdrop.

POWER OF TEN

POWER OF TEN IS THE PRINCIPLE THAT A PUBLIC SPACE MUST PROVIDE AT LEAST TEN DIFFERENT TYPES OF ACTIVITY TO BE EFFECTIVE. THIS PRINCIPLE IS APPLIED TO THE THEATRE: WHAT OPPURTUNITIES, BESIDES THAT OF A TRADITIONAL PLAY, DOES THE THEATRE MACHINE PROVIDE?



The space can be used for a convention like the Johannesburg ArtFair or computer game expo like rAge.



Used as a catwalk that extends into the street during fashion week.



To house a supplementary exhibtion to compliment the production of La Traviata accross the road at the Joburg Theatre.



As a venue to screen a documentary film about the making of a recent play - complete with after party on the rehearsal deck.



As an arena stage for a spoken word / rap battle - opening up to the street on the south and the west.



During the off season as rooftop Yoga classes in the morning and indoor Salsa classes in the evening.



Rented out as a conference venue for a legally questionable pyramid scheme - with dramatic AV presentations and catered for by the retail strip.

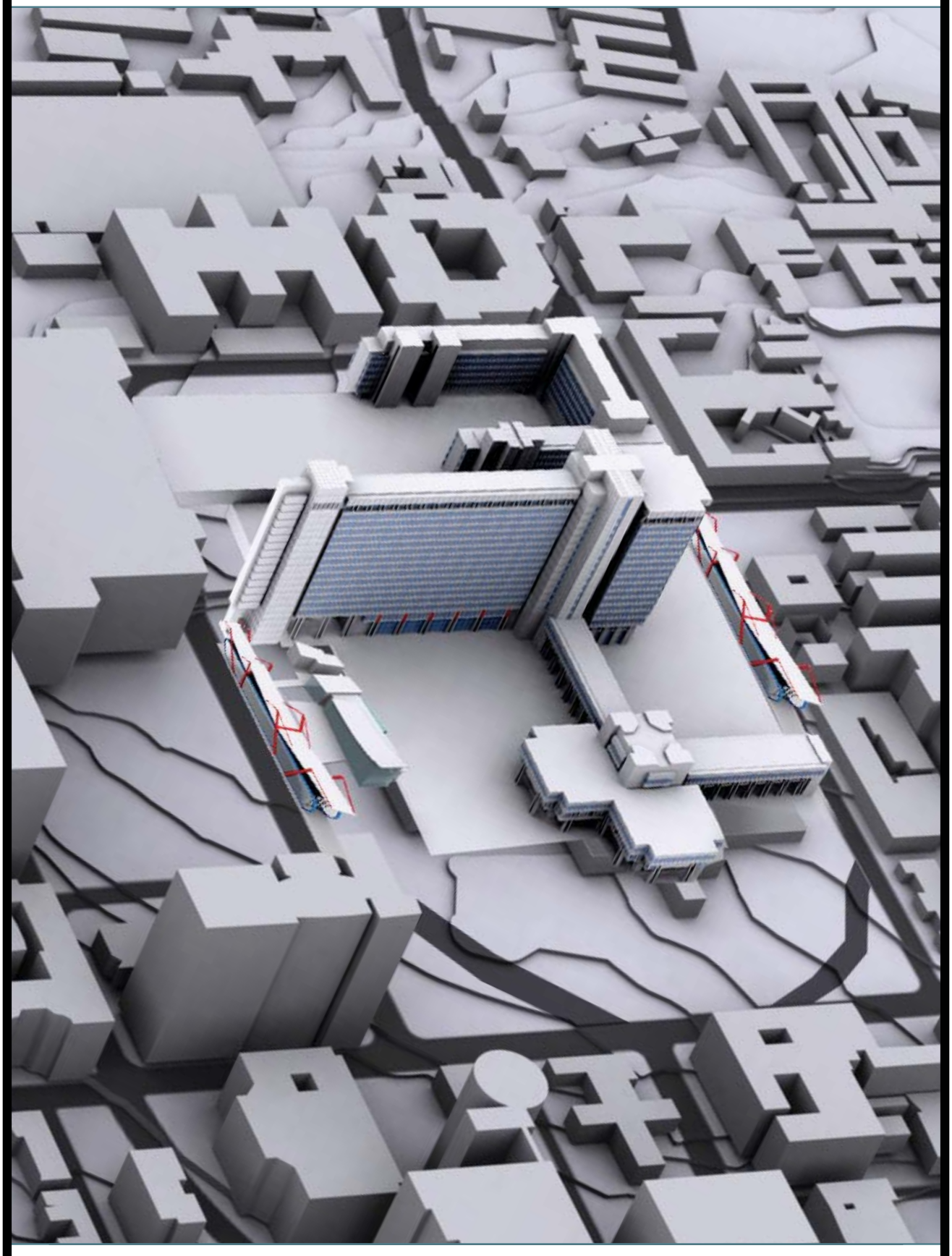


As an evangelical christian church on Sunday evenings.

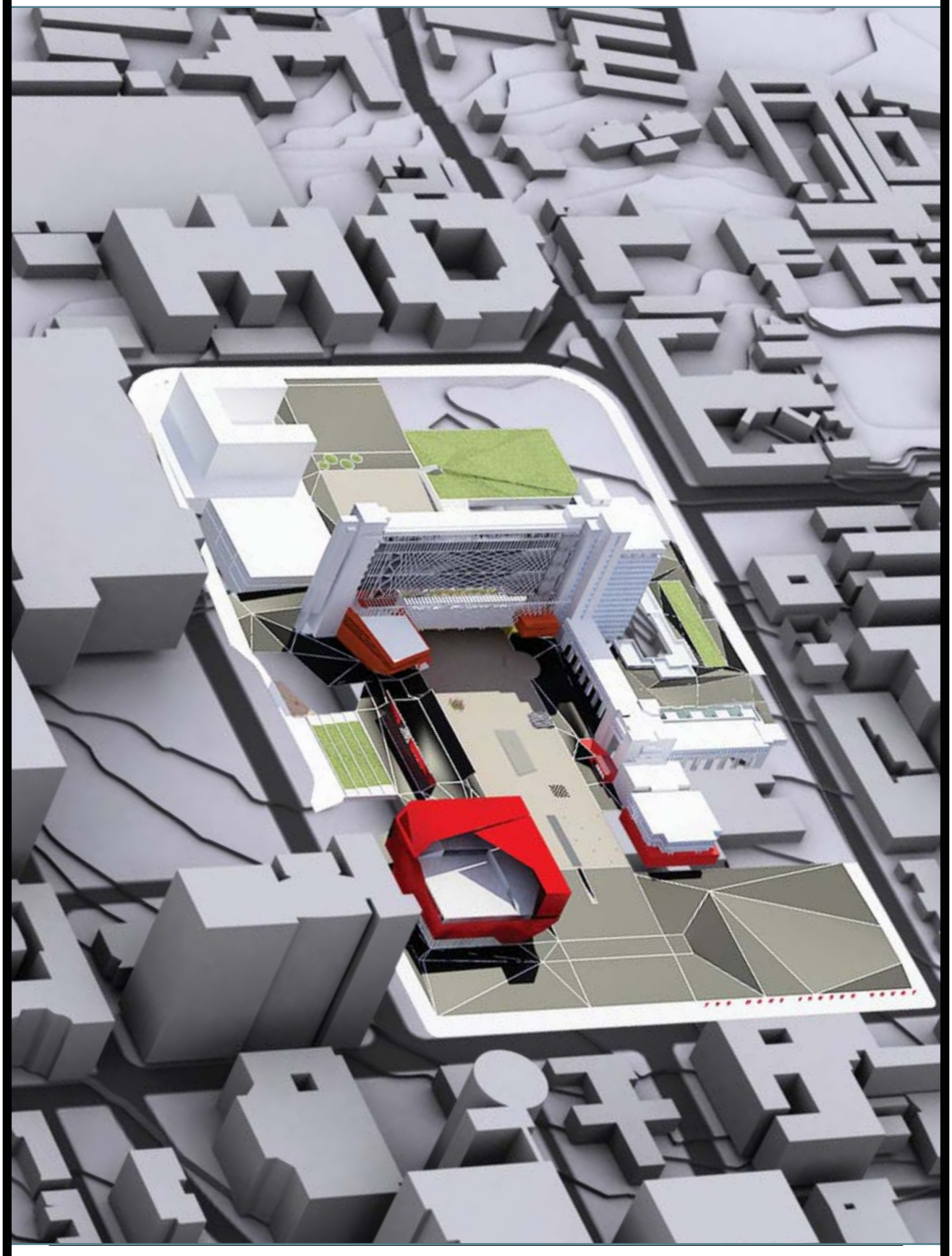


As a film / photography studio with workshop space.

BEFORE



AFTER



05

DOCUMENTATION

AIM: Resolved design documentation including plans, sections, axonometrics and perspective representations.

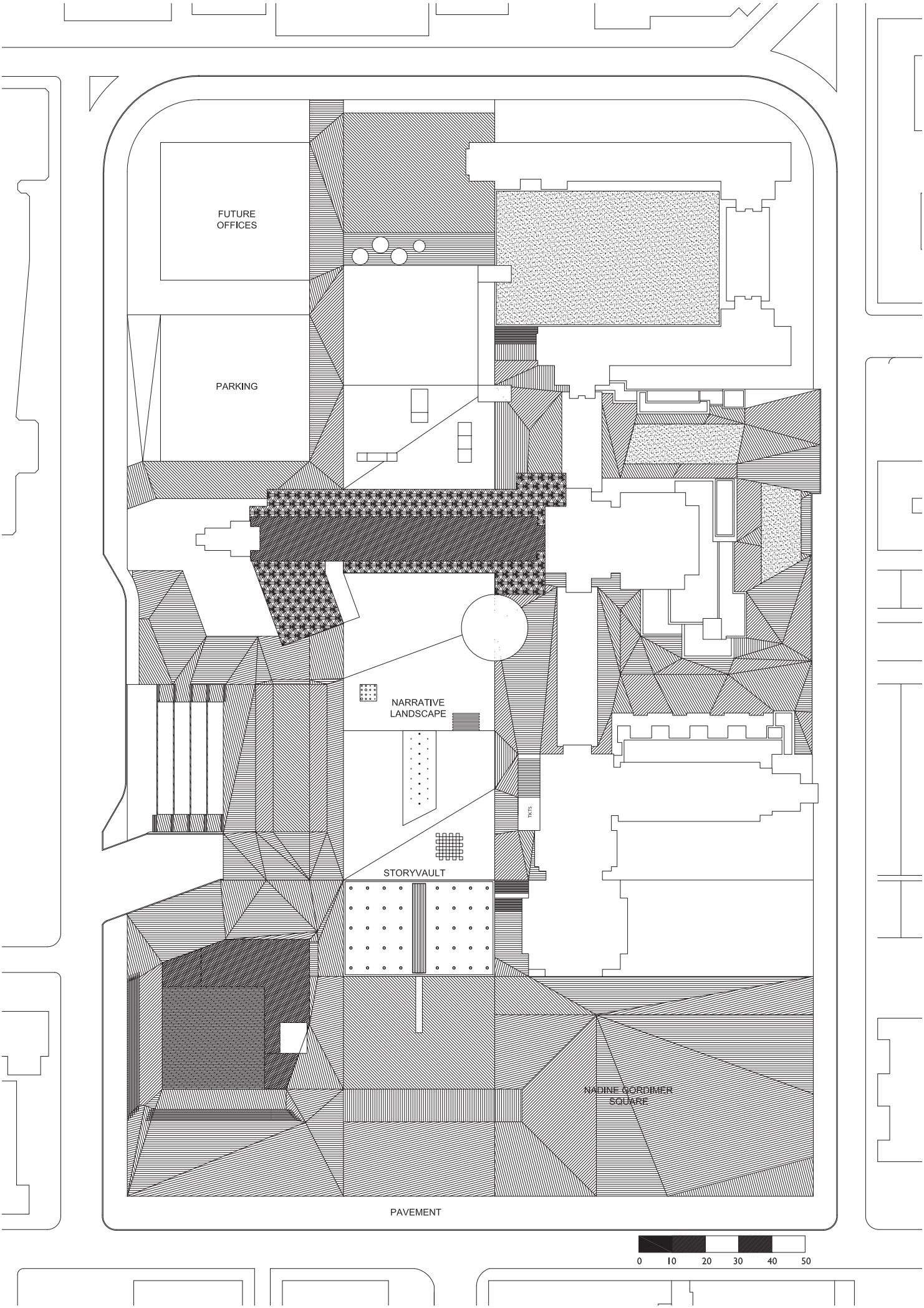
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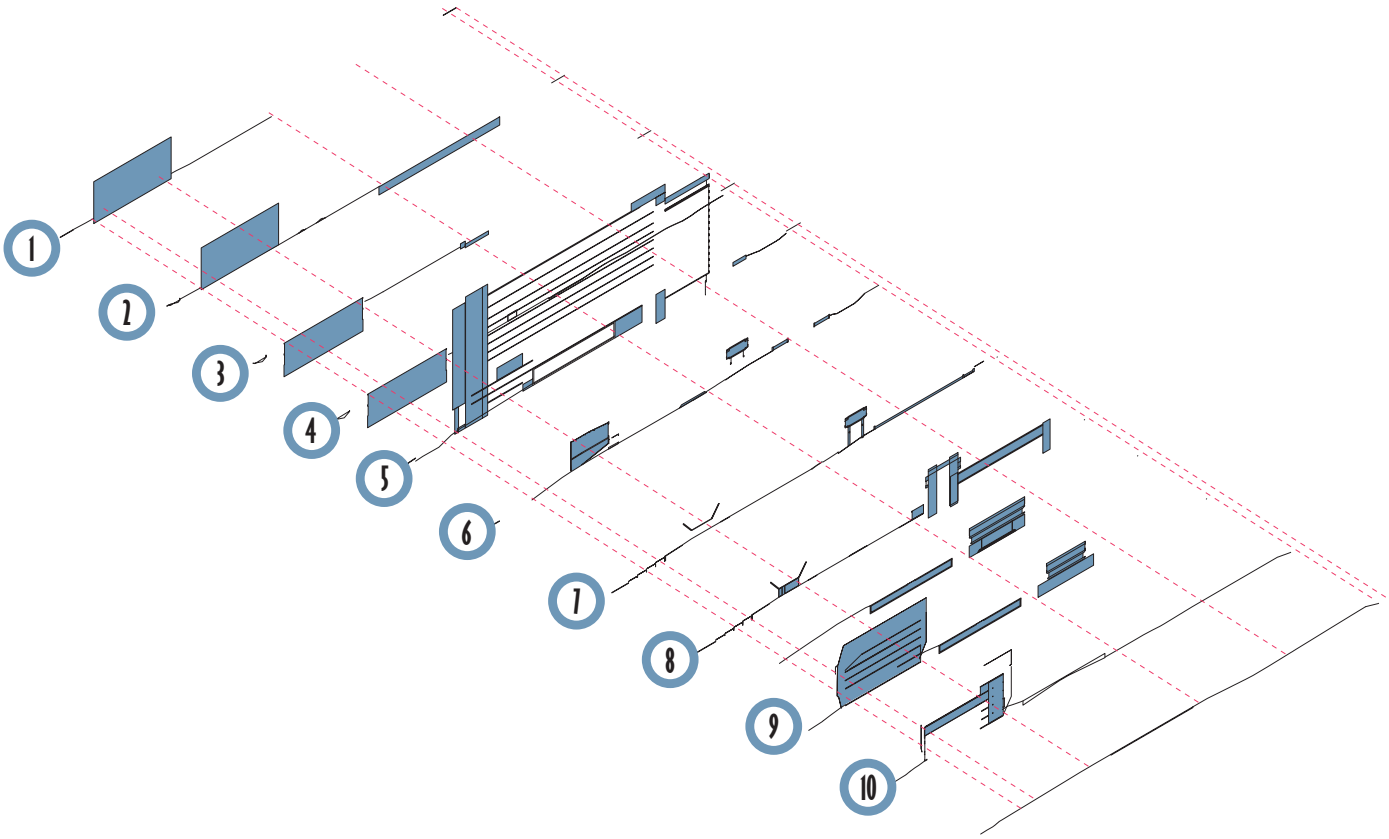
SITE PLAN

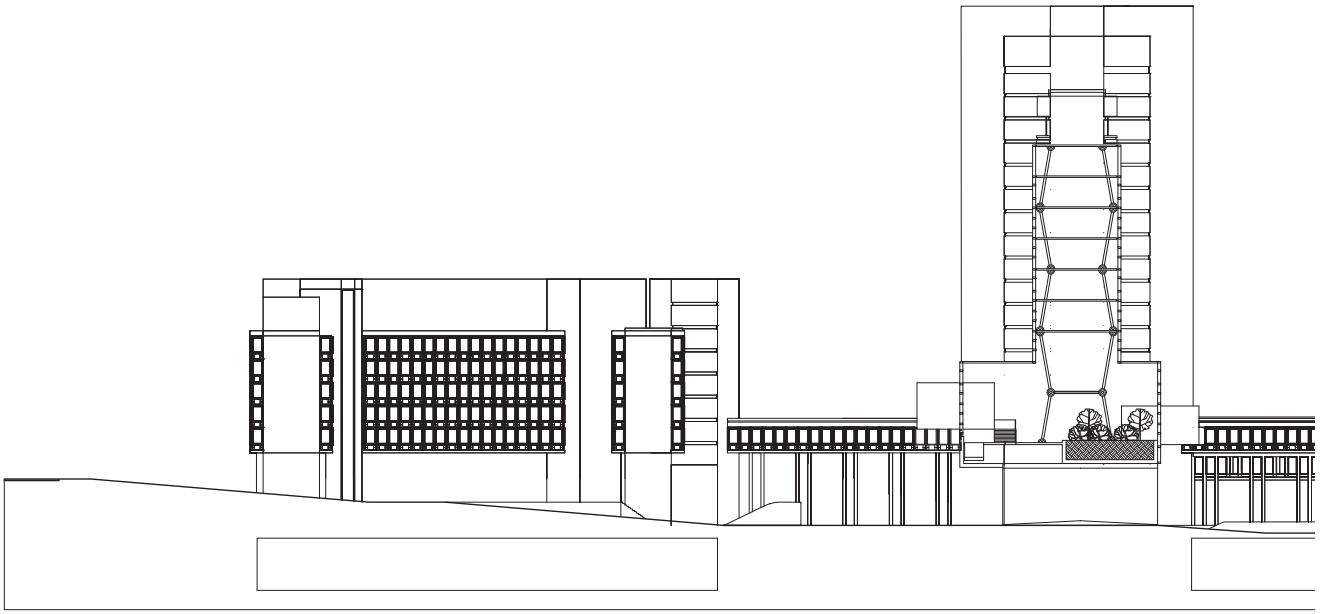


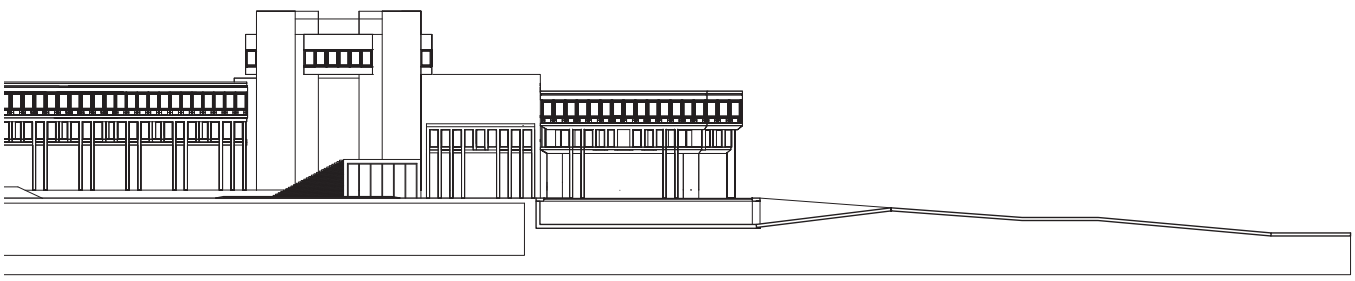



FUTURE
OFFICES
PARKING
NARRATIVE
LANDSCAPE
TKTS
STORYVAULT
NADINE GORDIMER
SQUARE
PAVEMENT
0
10
20
30
40
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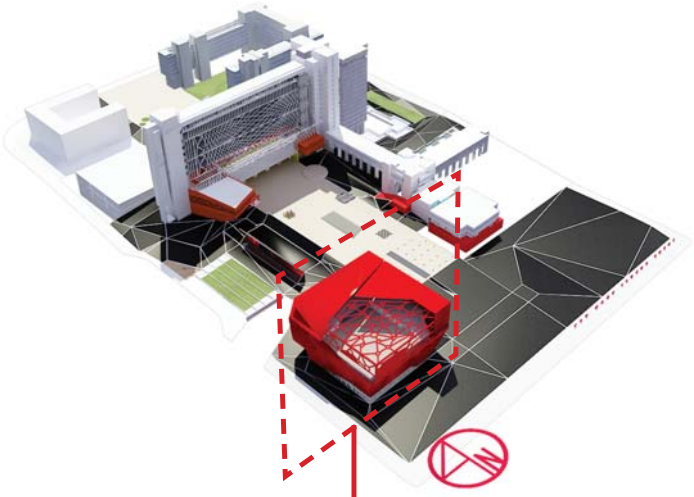
SITE SECTION

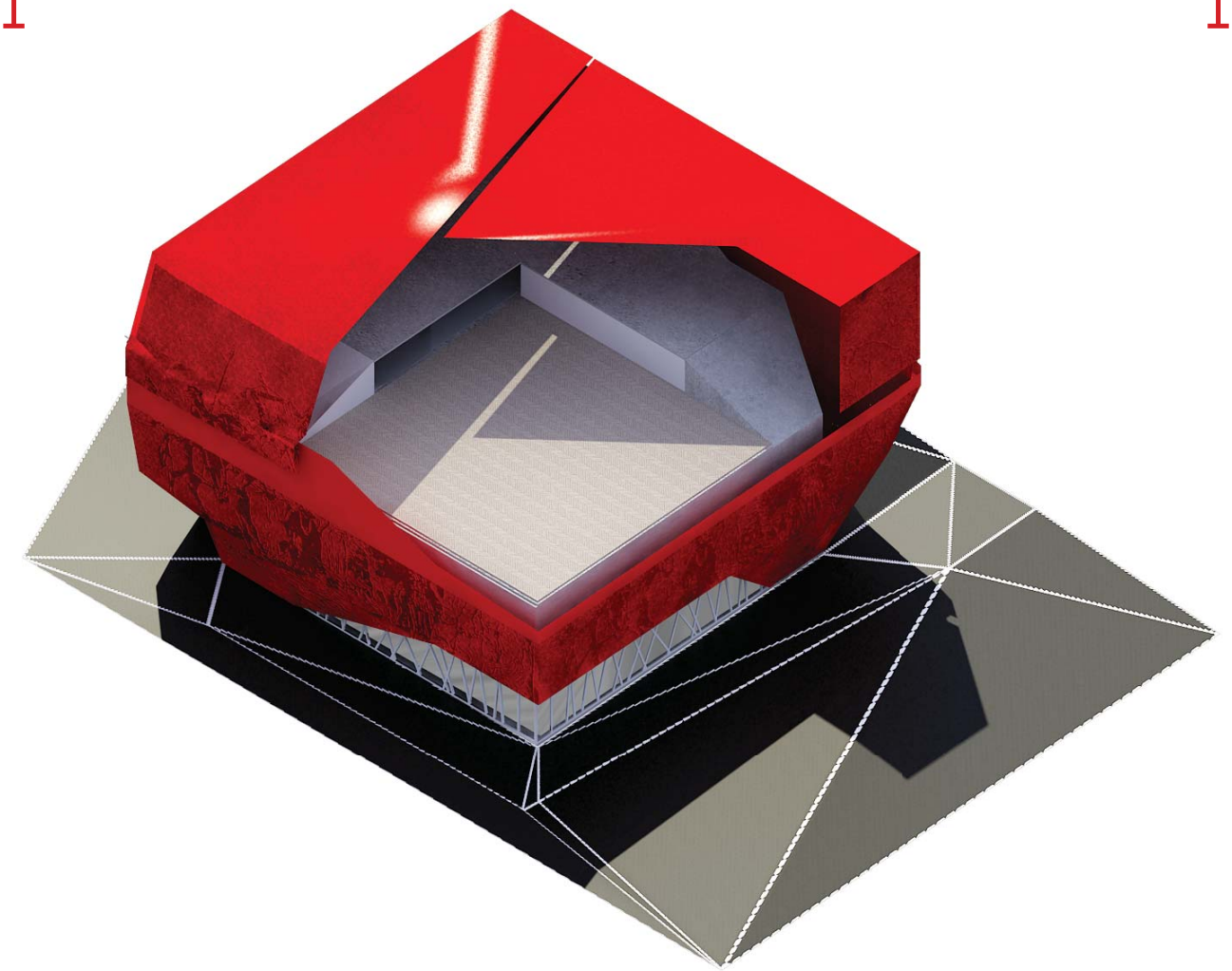


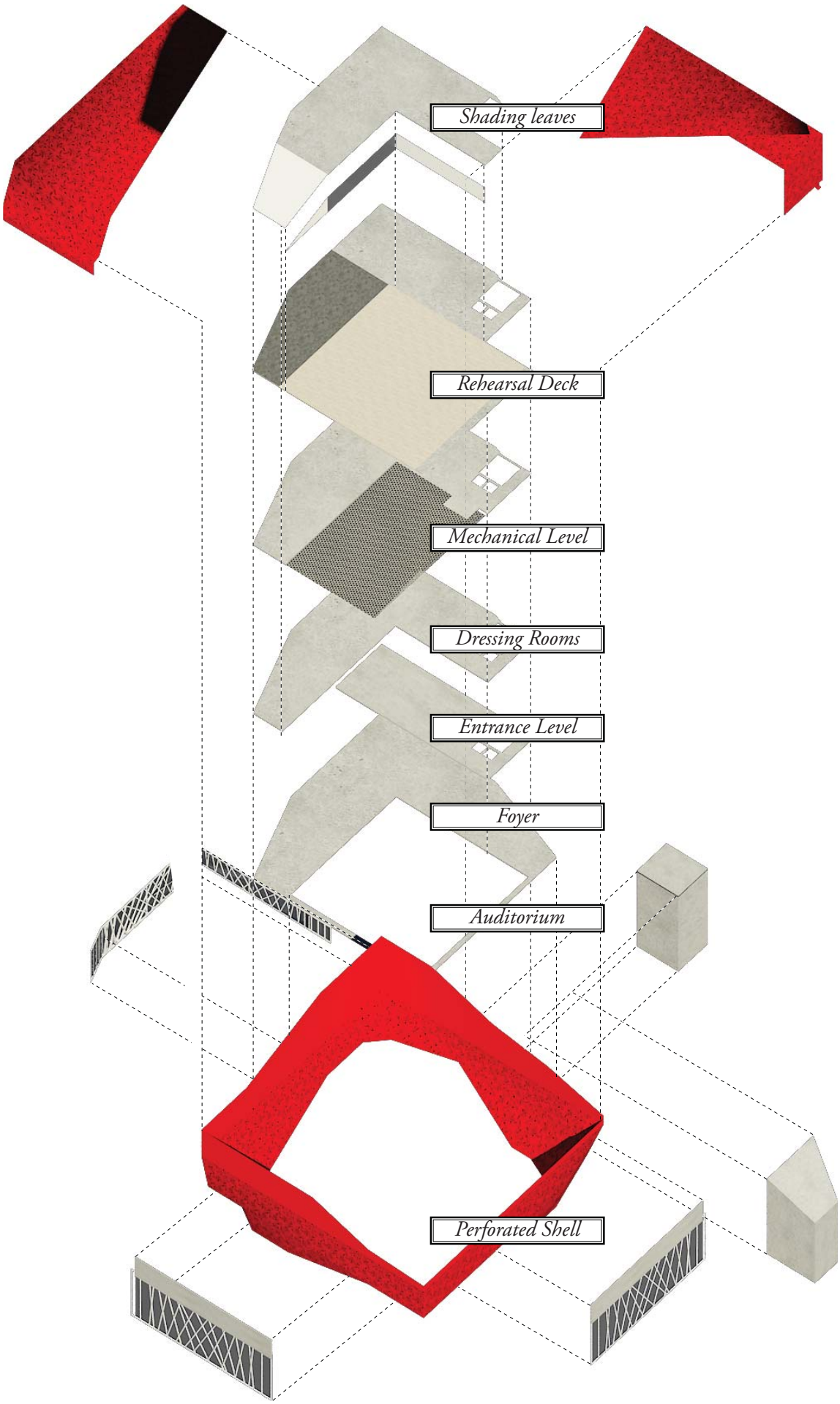




THEATRE AXONOMETRIC





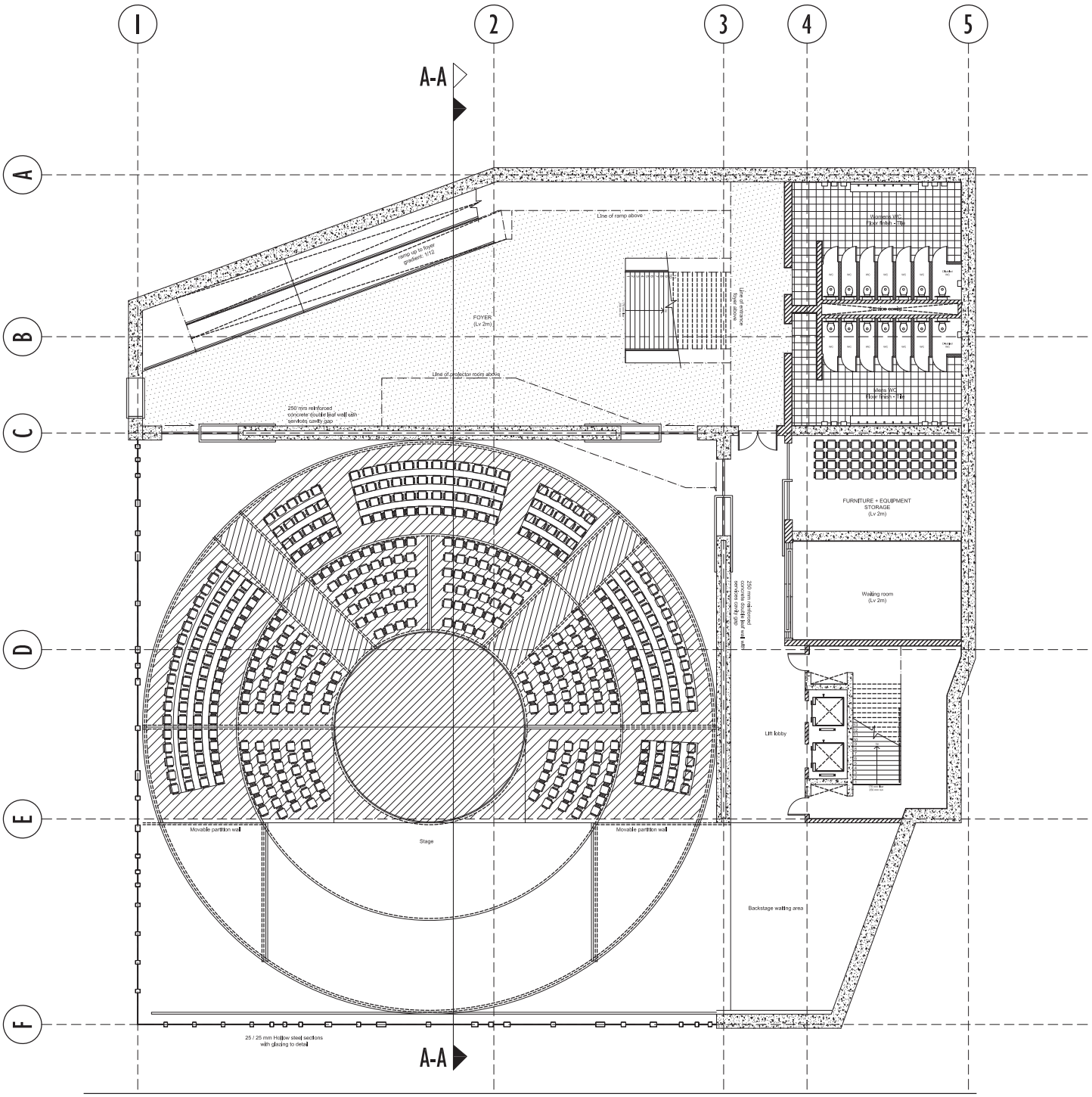

Shading leaves
Rehearsal Deck
Mechanical Level
Dressing Rooms
Entrance Level
Foyer
Auditorium
Perforated Shell





BASEMENT - FOYER + AUDITORIUM

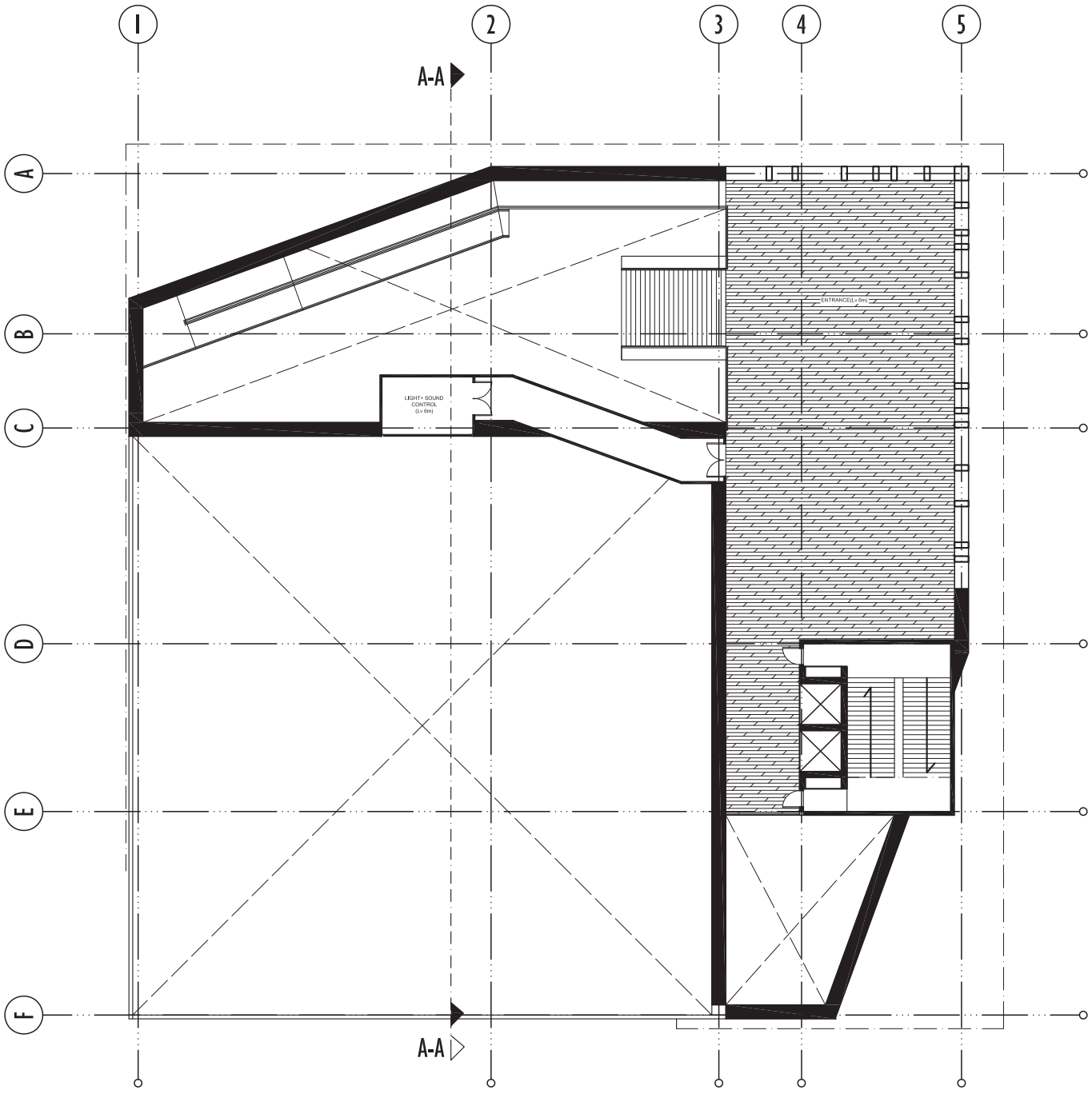
SCALE 1: 250



GROUND FLOOR - ENTRANCE LEVEL

SCALE 1: 250

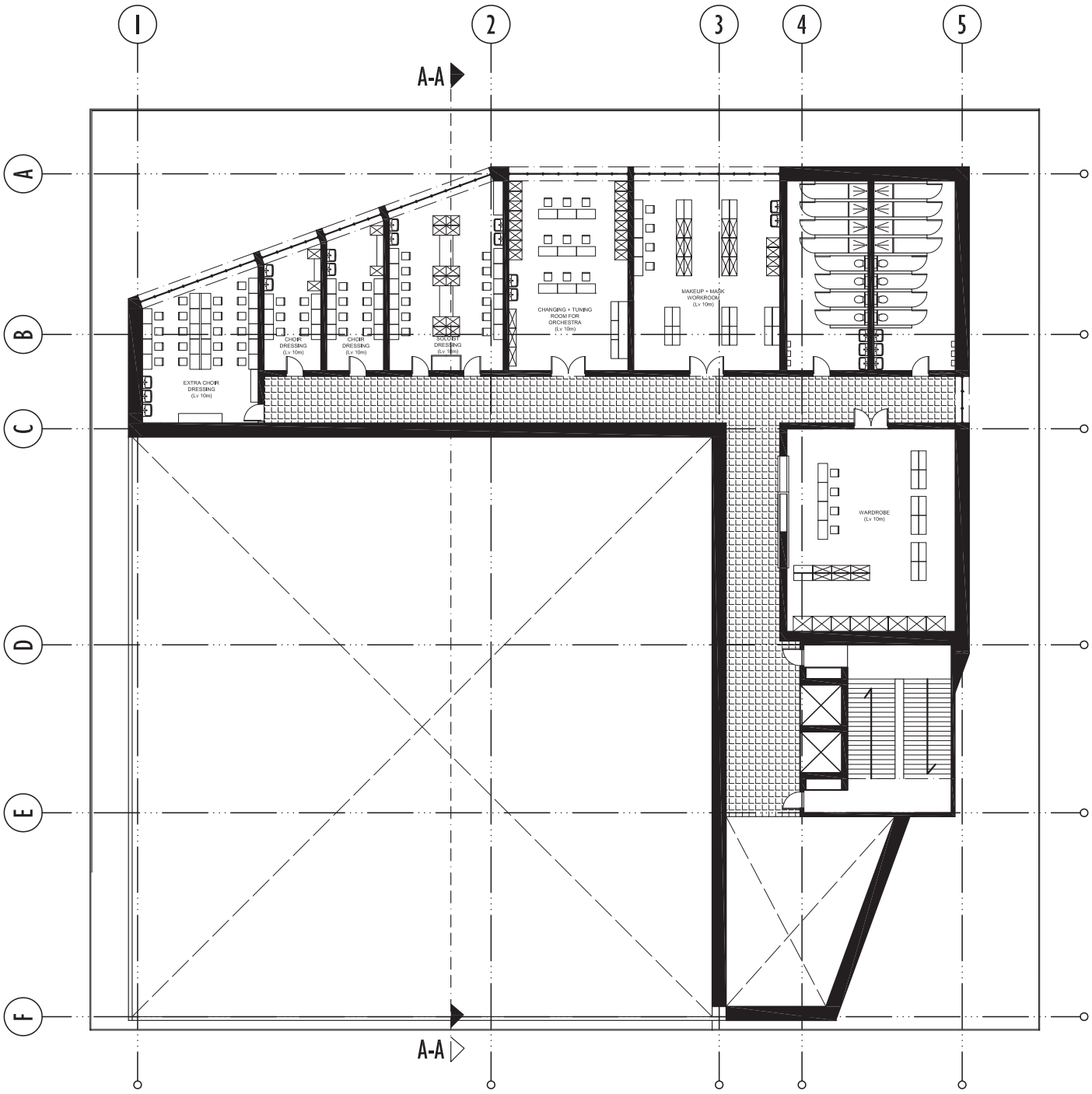






FIRST FLOOR - DRESSING ROOMS

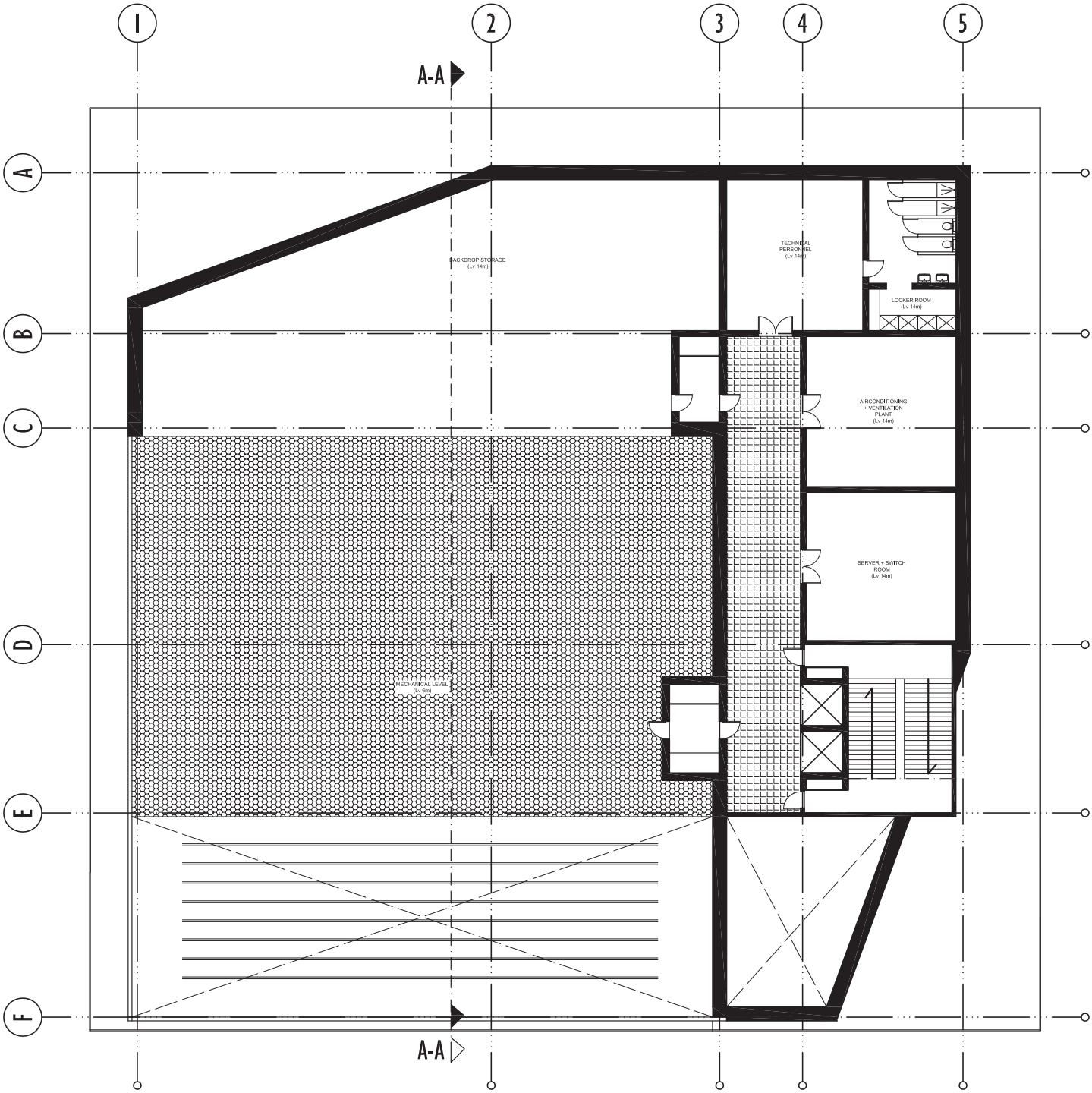
SCALE 1: 250



SECOND FLOOR - MECHANICAL LEVEL

SCALE 1: 250

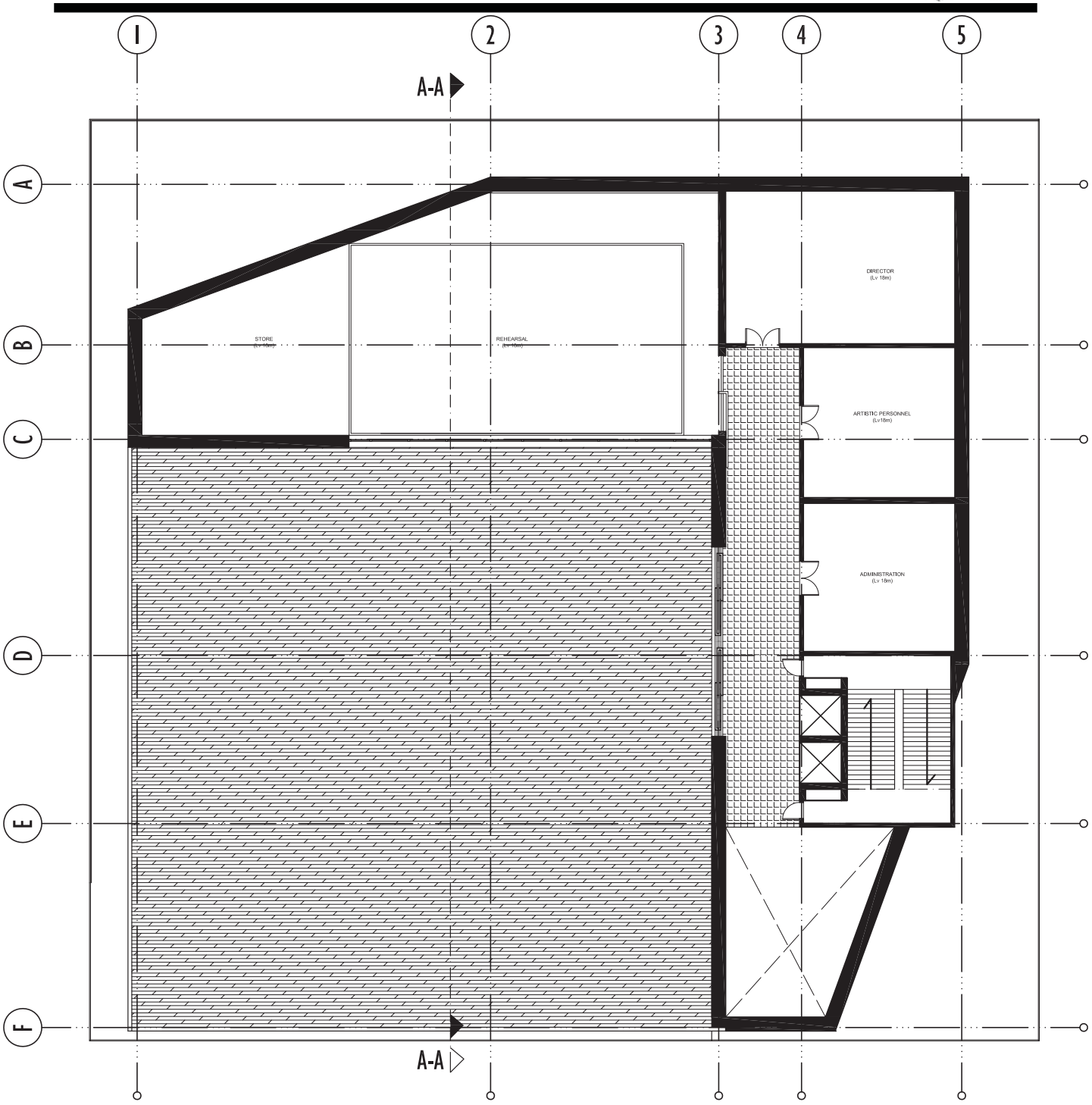




THIRD FLOOR - REHEARSAL + ADMINISTRATION LEVEL

SCALE 1: 250



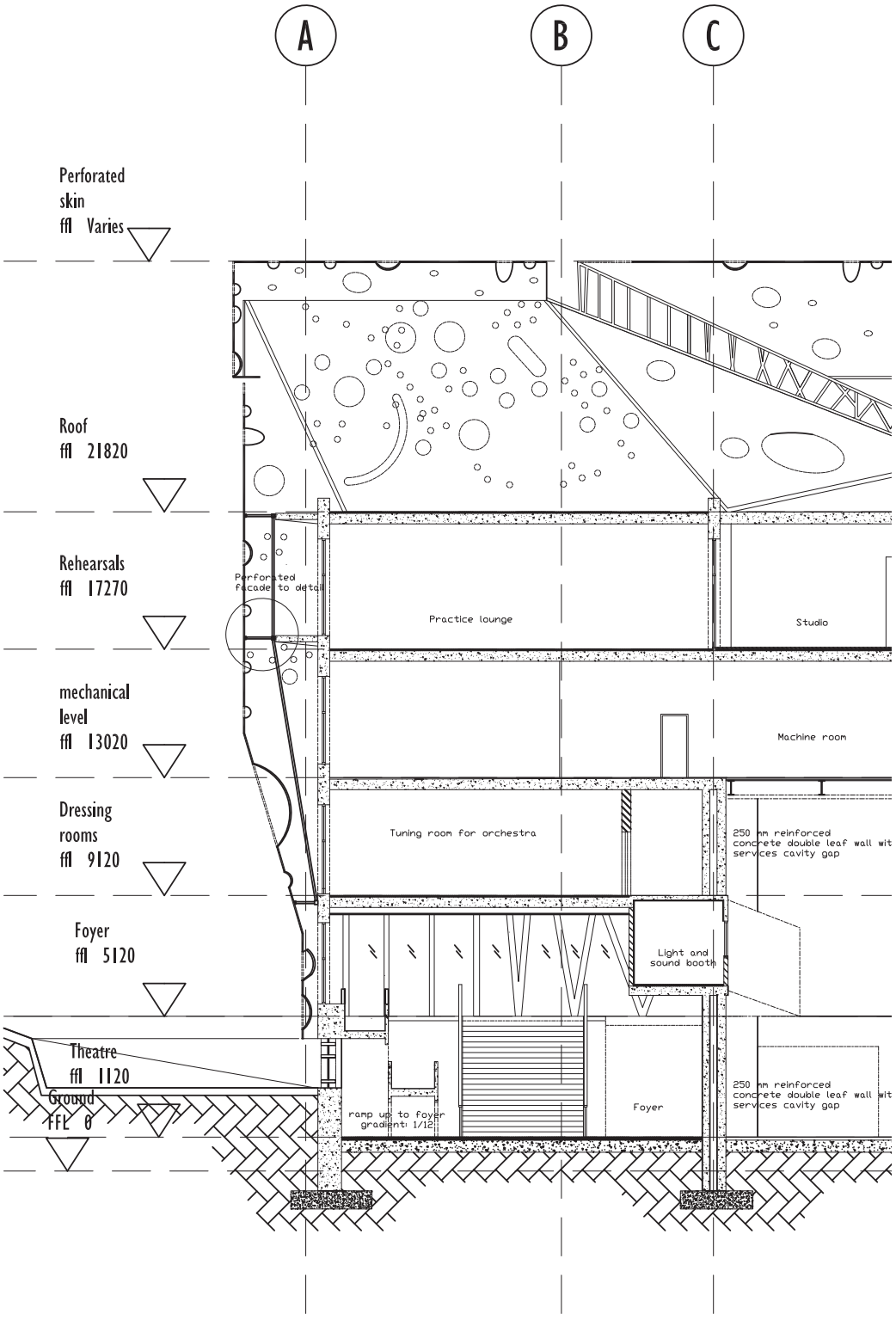


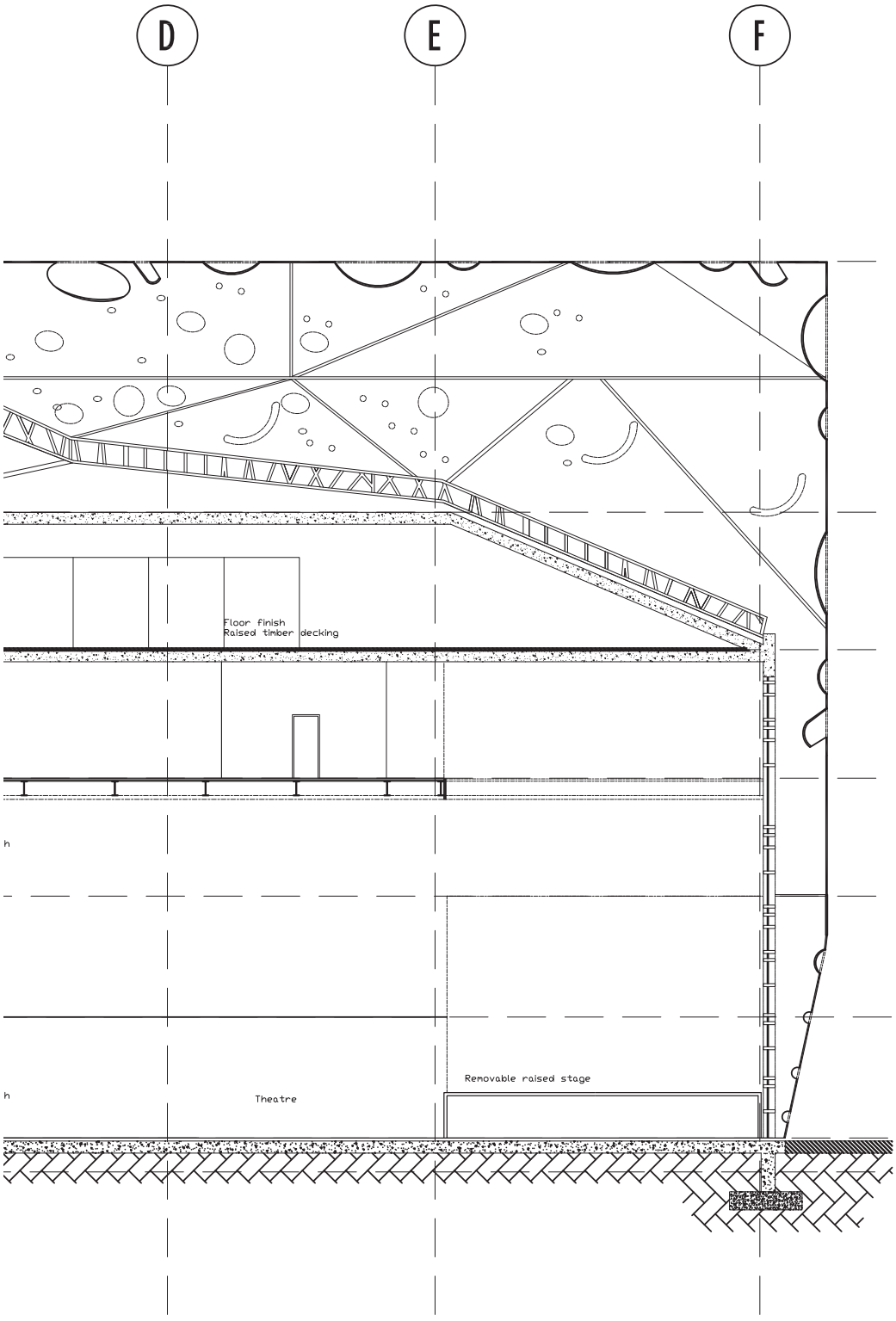


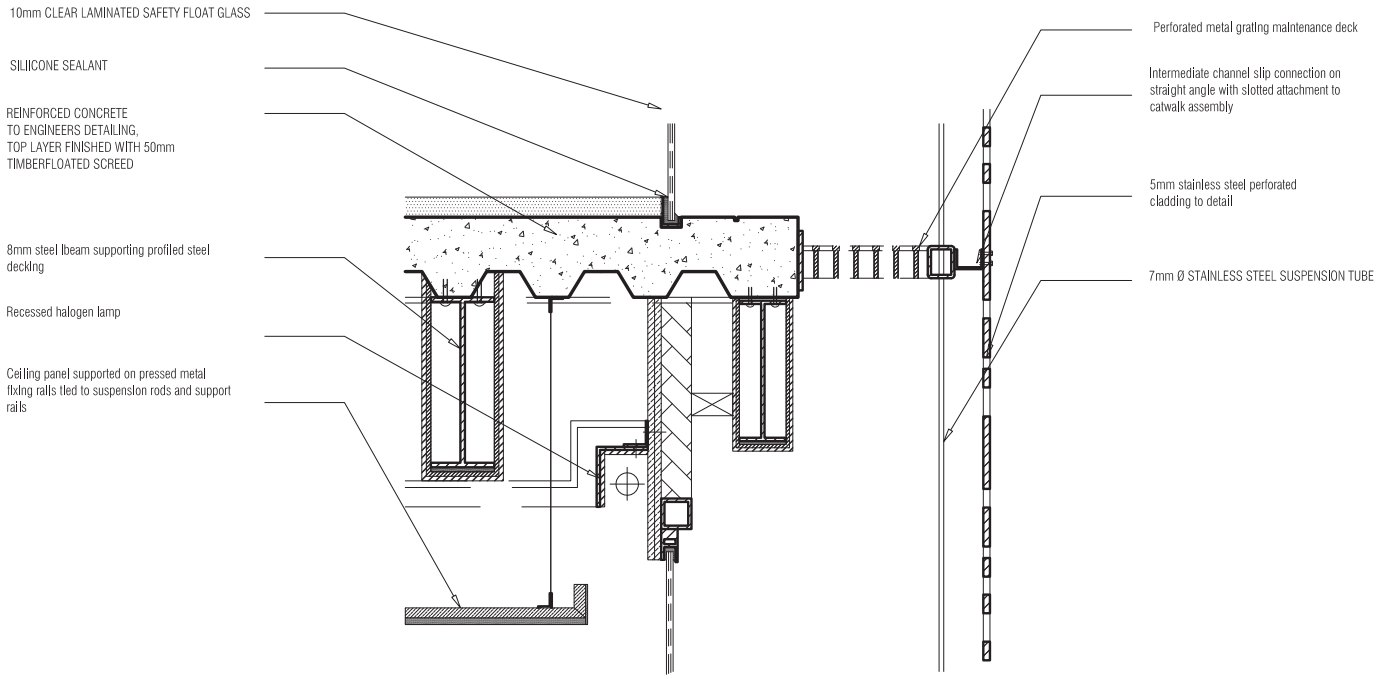


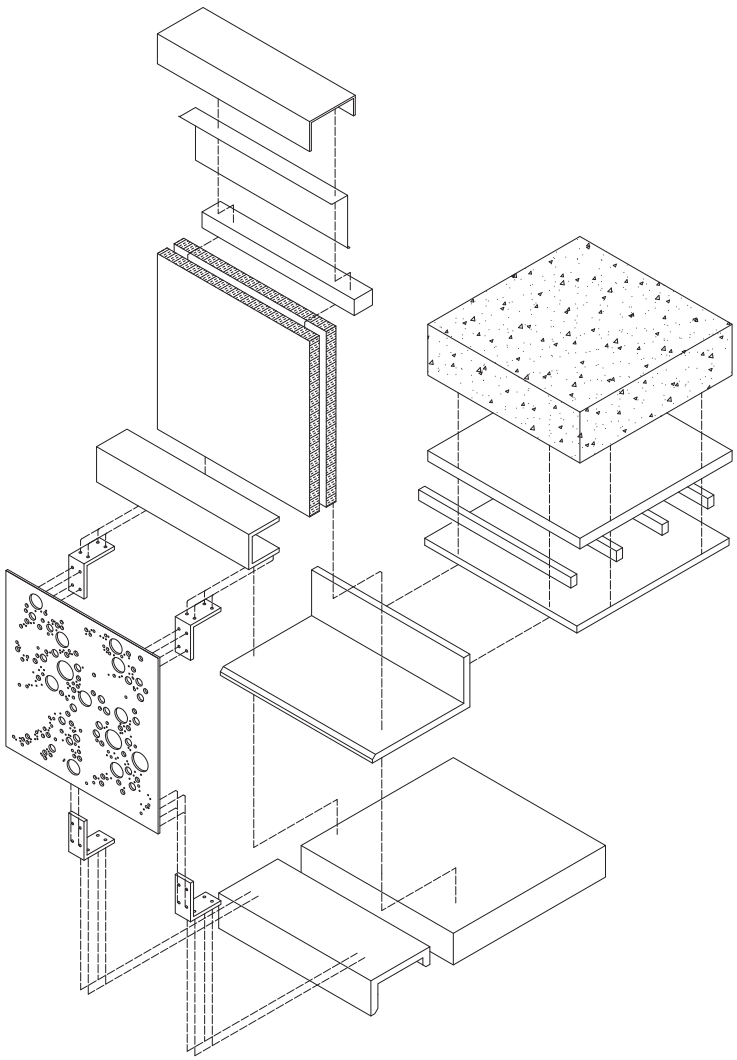
SECTION A-A

SCALE 1: 150




D
E
F
Floor finish
Raised timber decking
Theatre
Removable raised stage


10mm CLEAR LAMINATED SAFETY FLOAT GLASS
SILIICONE SEALANT
REINFORCED CONCRETE
TO ENGINEERS DETAILING,
TOP LAYER FINISHED WITH 50mm
TIMBERFLOATED SCREED
8mm steel Ibeam supporting profiled steel
decklng
Recessed halogen lamp
Ceiling panel supported on pressed metal
fixing rails tied to suspension rods and support
rails
Perforated metal gratlng maIntenance deck
Intermediate channel slip connection on
straight angle with slotted attachment to
catwalk assembly
5mm stainless steel perforated
cladding to detail
7mm Ø STAINLESS STEEL SUSPENSION TUBE



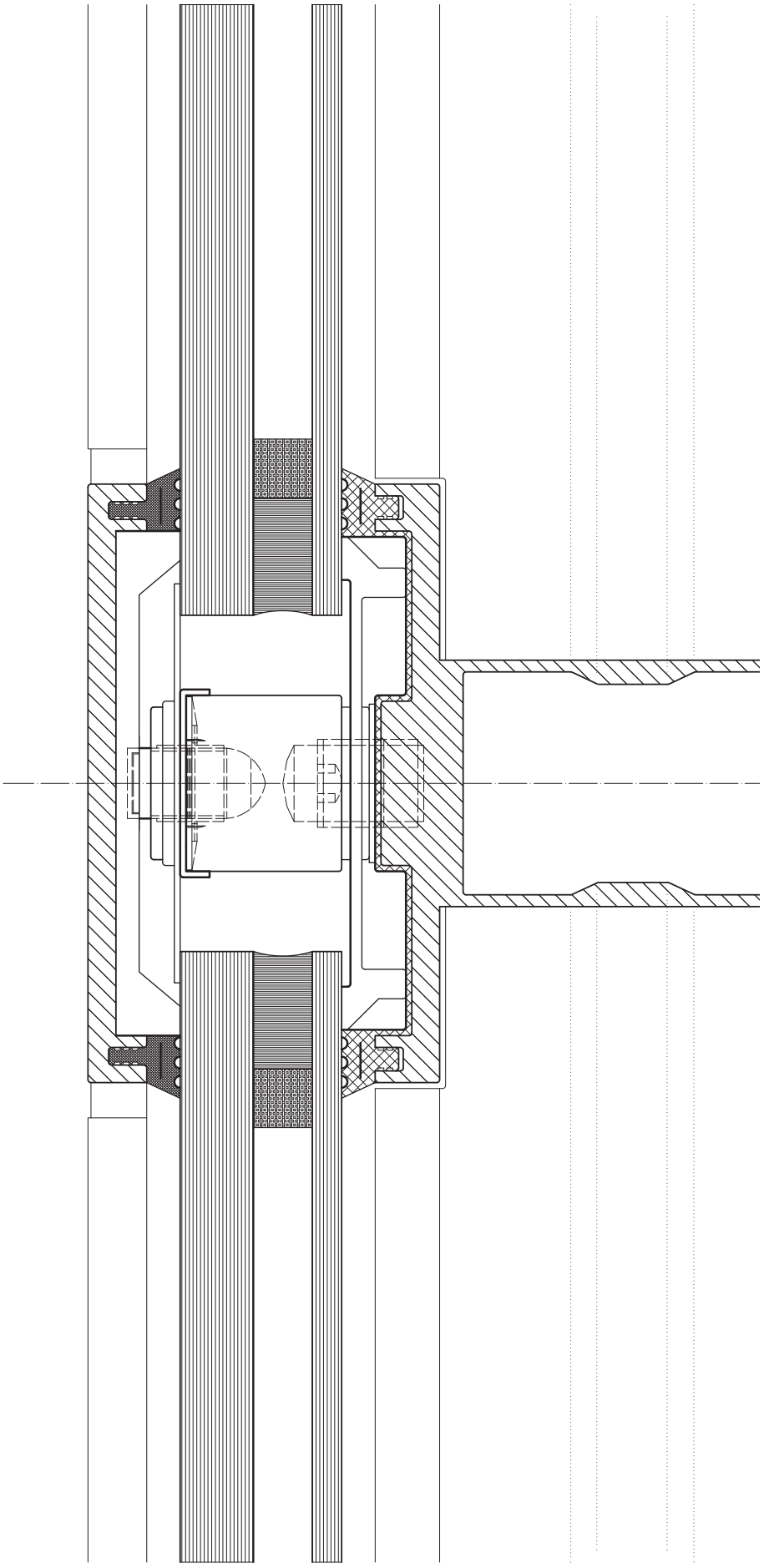
Perforated Metal Screen

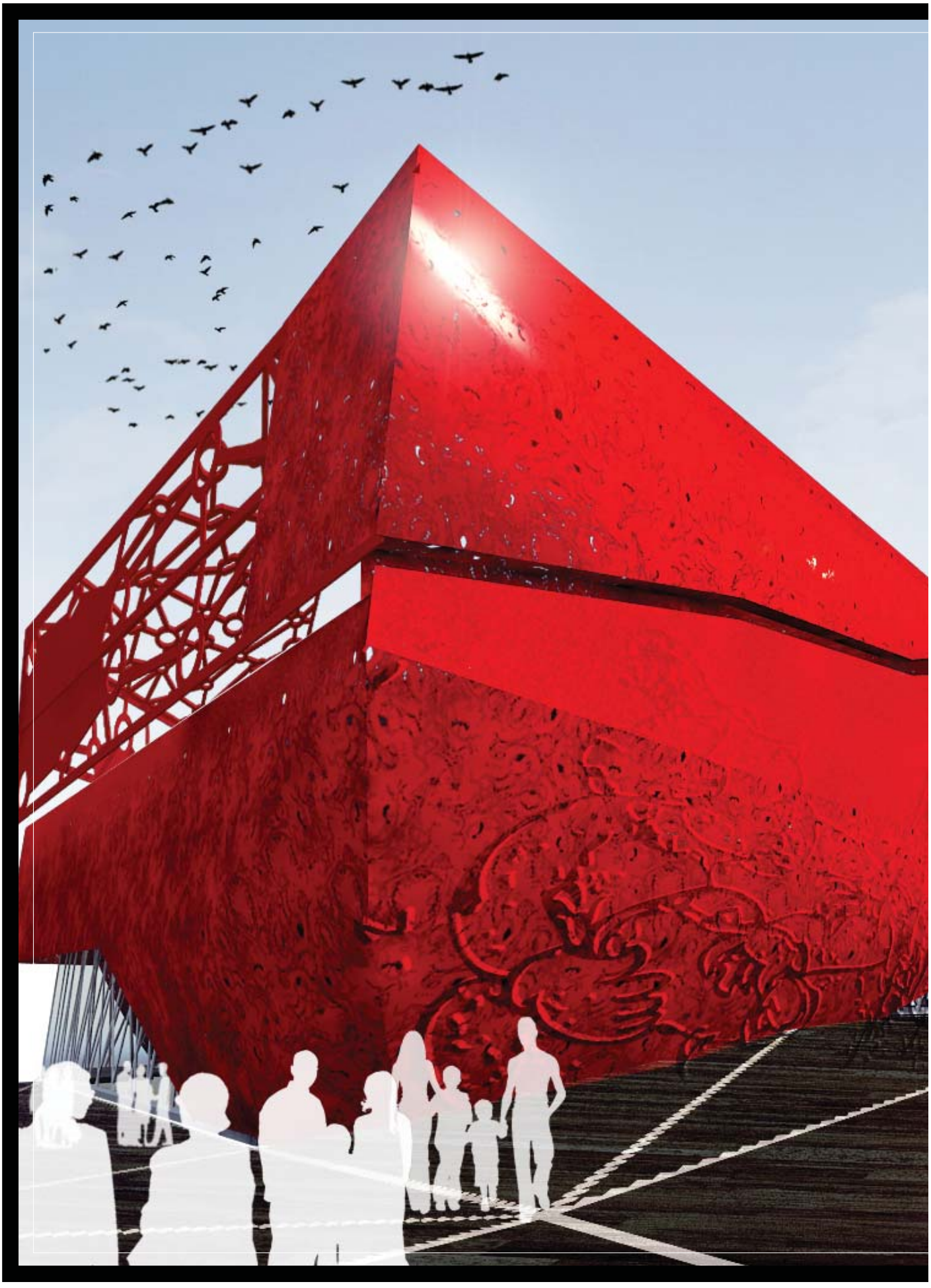
Alluminium Mullion

Silicone Gasket

Alluminium Bracket

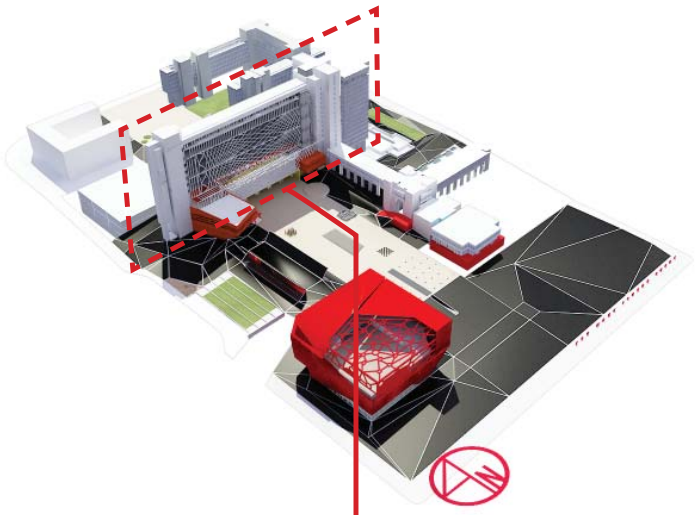
Butyl tape

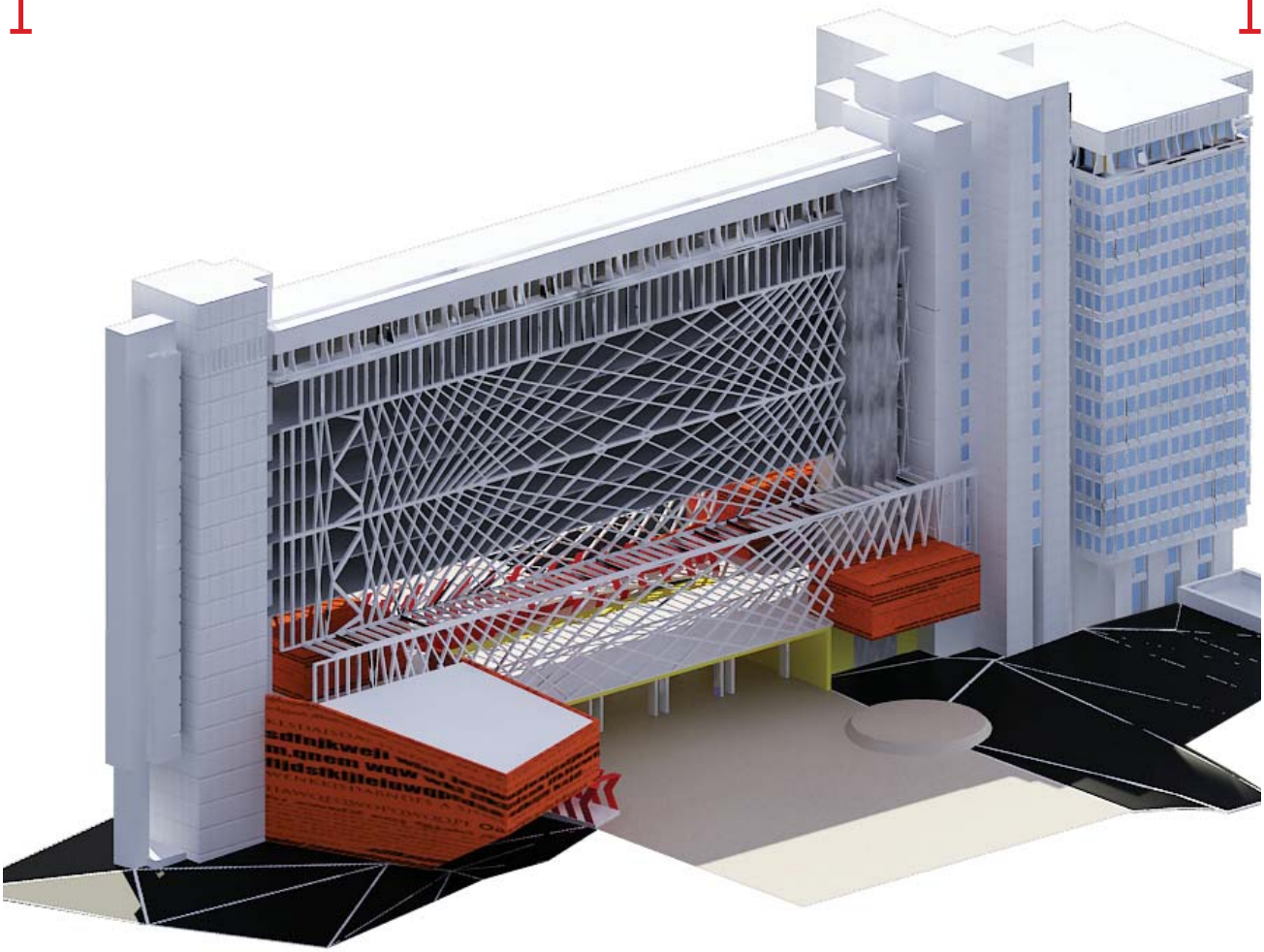


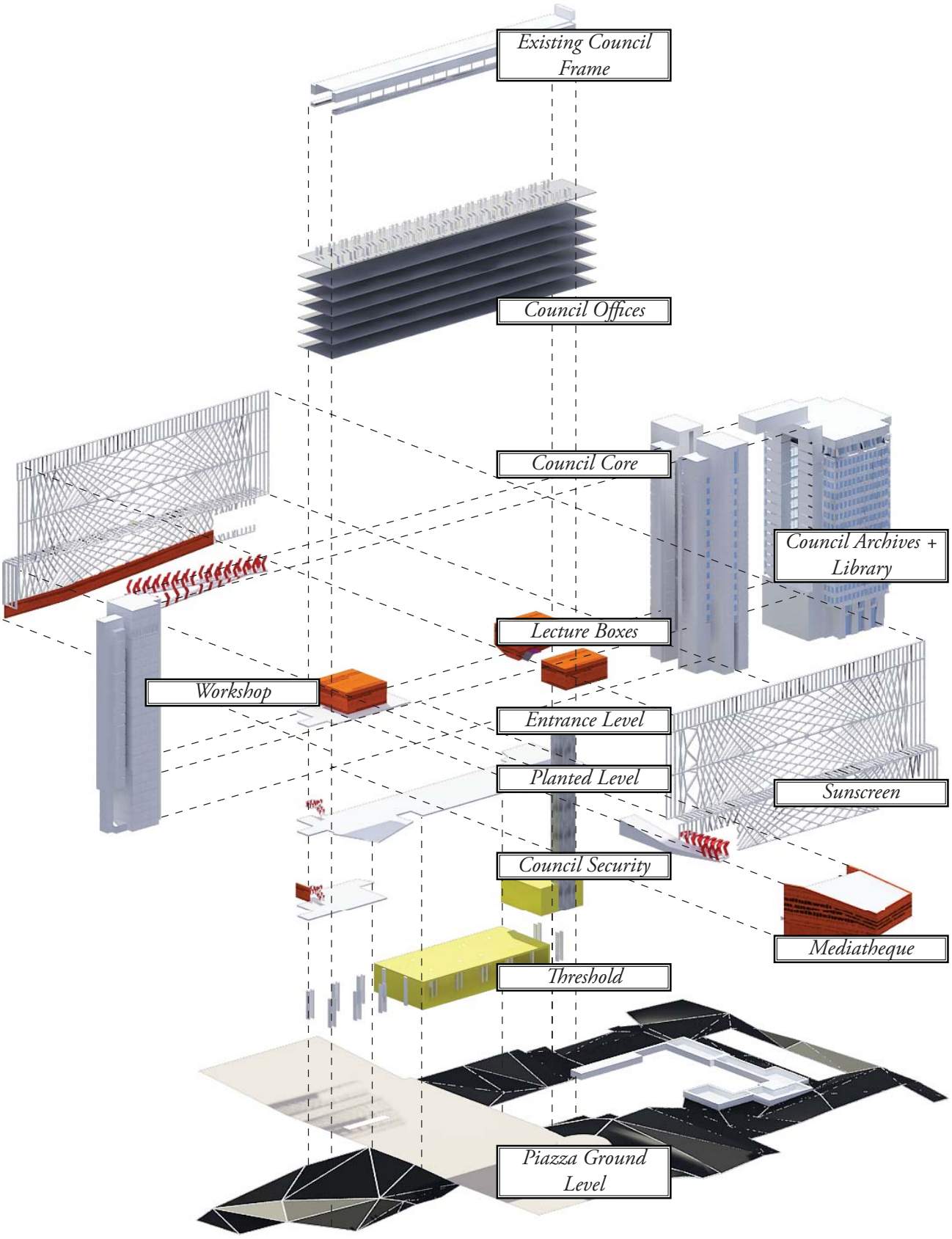




LIBRARY AXONOMETRIC

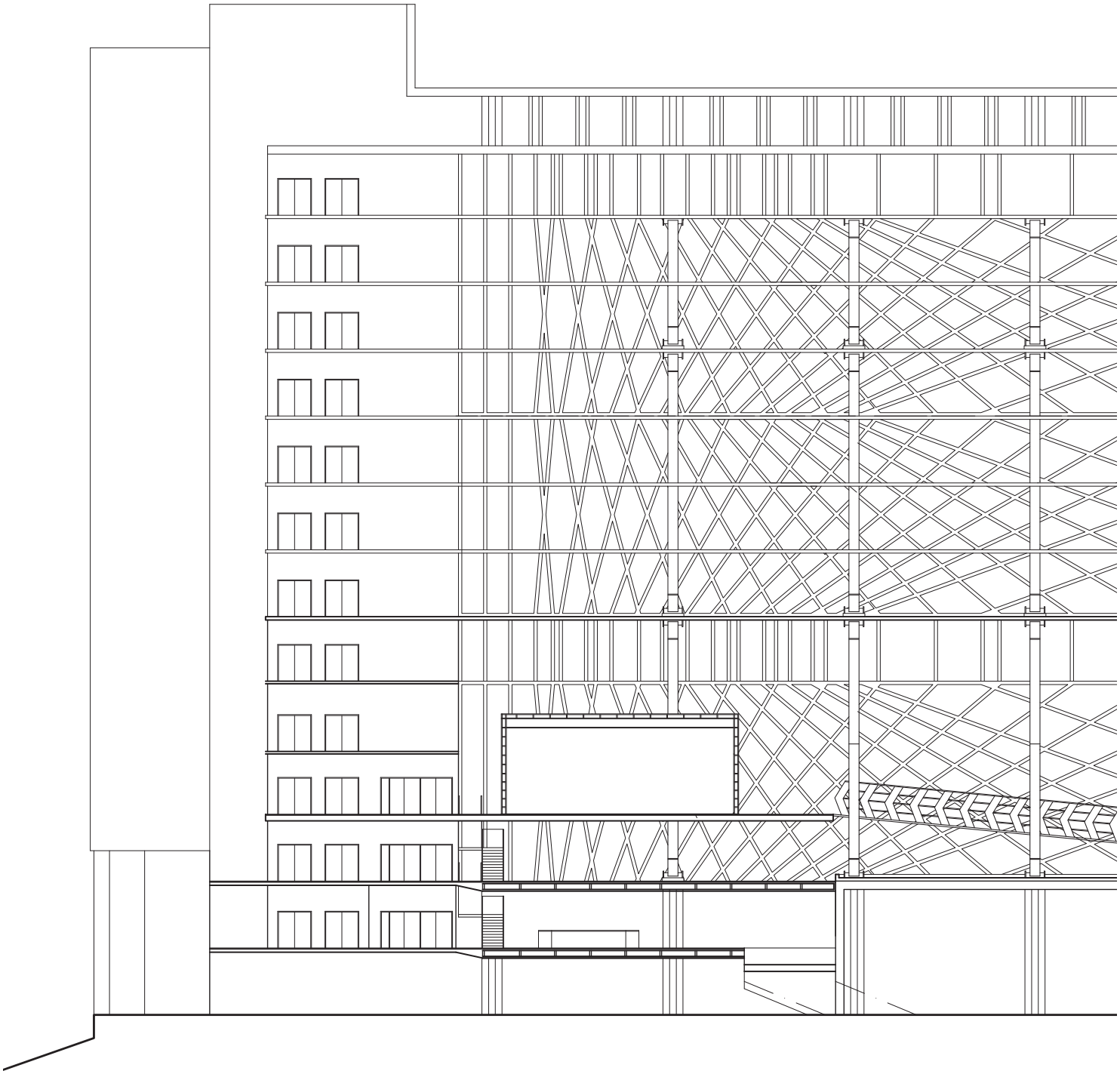


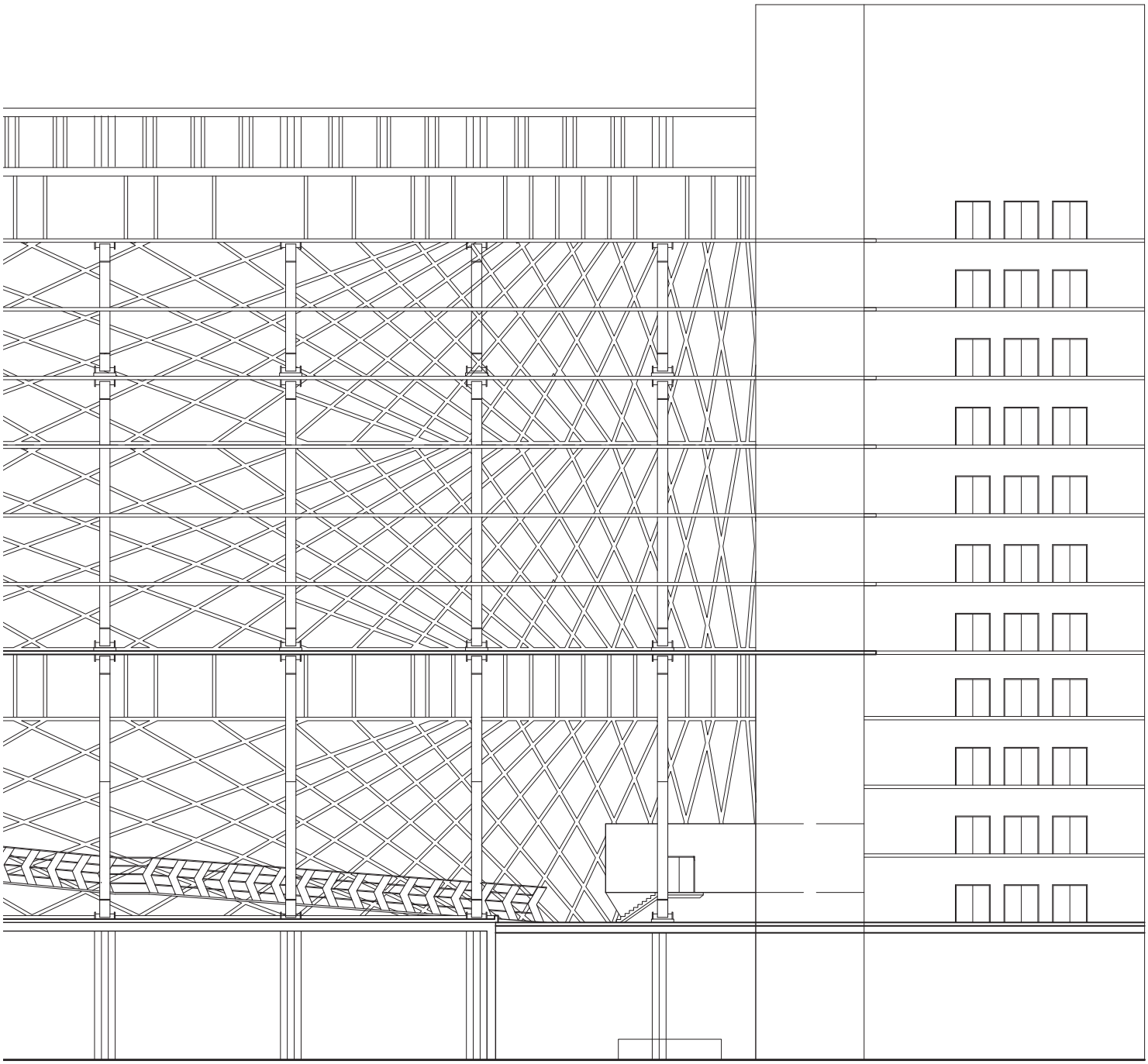



Existing Council Frame
Council Offices
Council Core
Council Archives + Library
Lecture Boxes
Workshop
Entrance Level
Planted Level
Sunscreen
Council Security
Mediatheque
Threshold
Piazza Ground Level

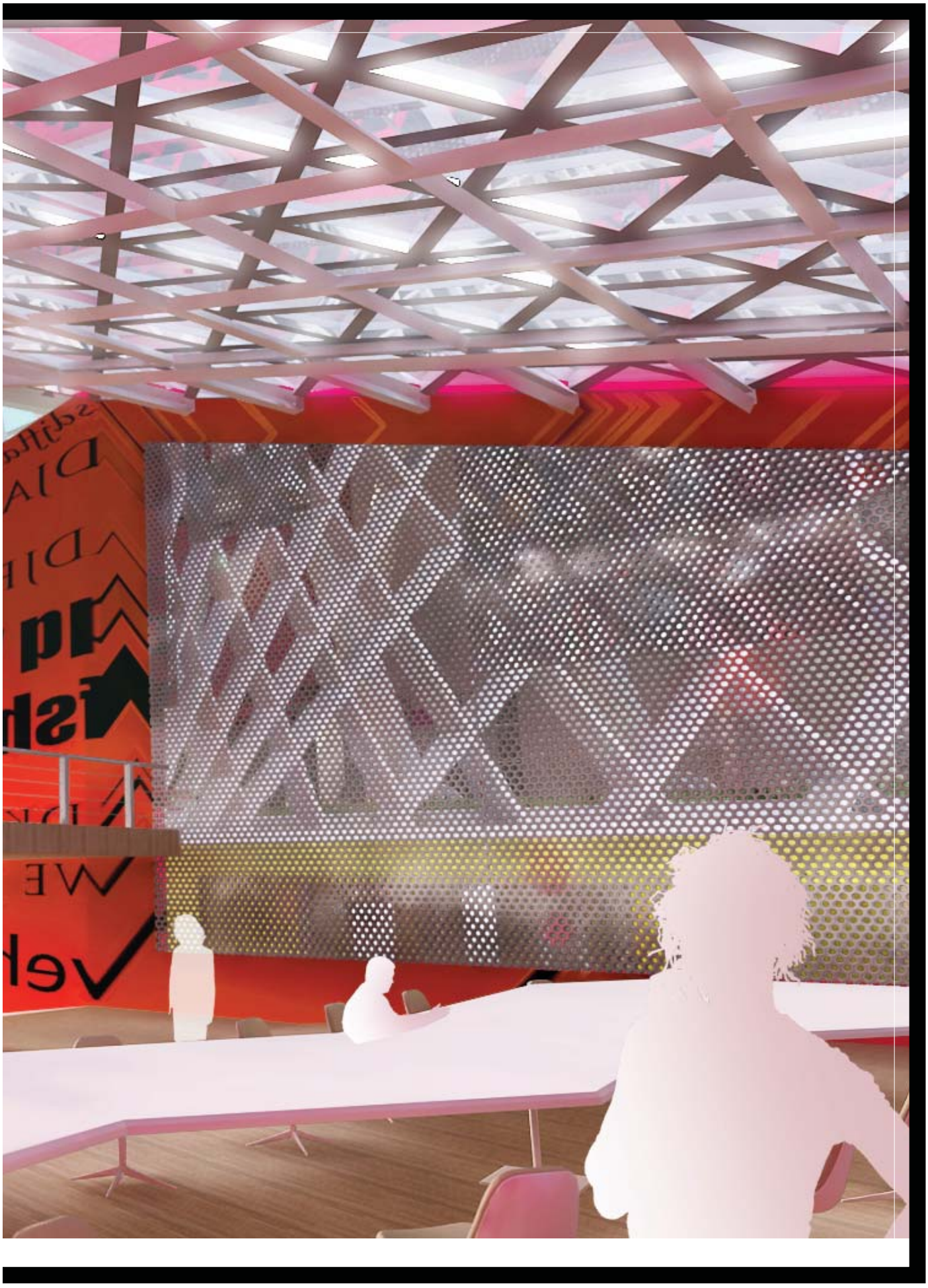
SECTION CC

SCALE 1: 250



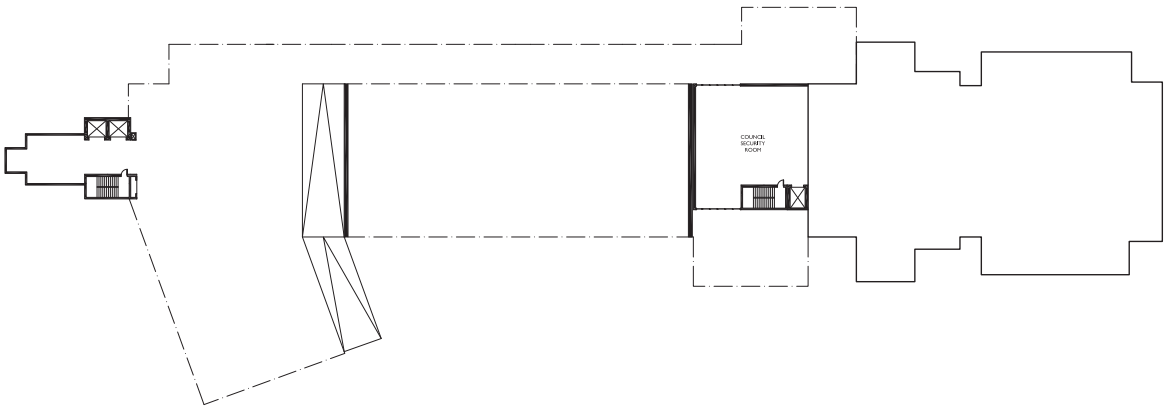




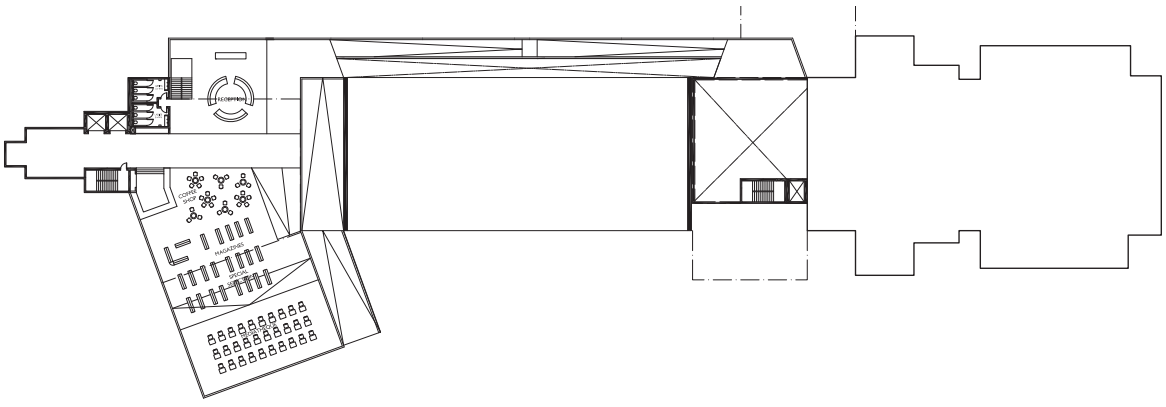


LIBRARY PLANS

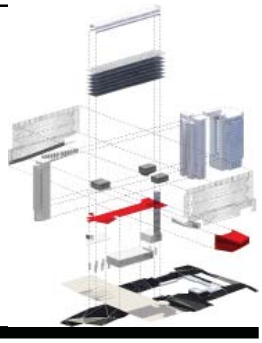
SCALE 1: 500

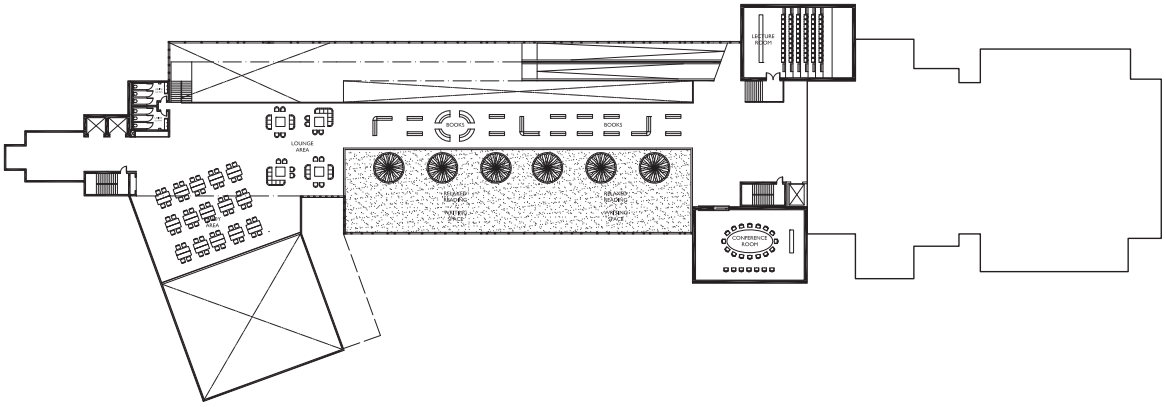


Ground floor - Entrance ramp + Security

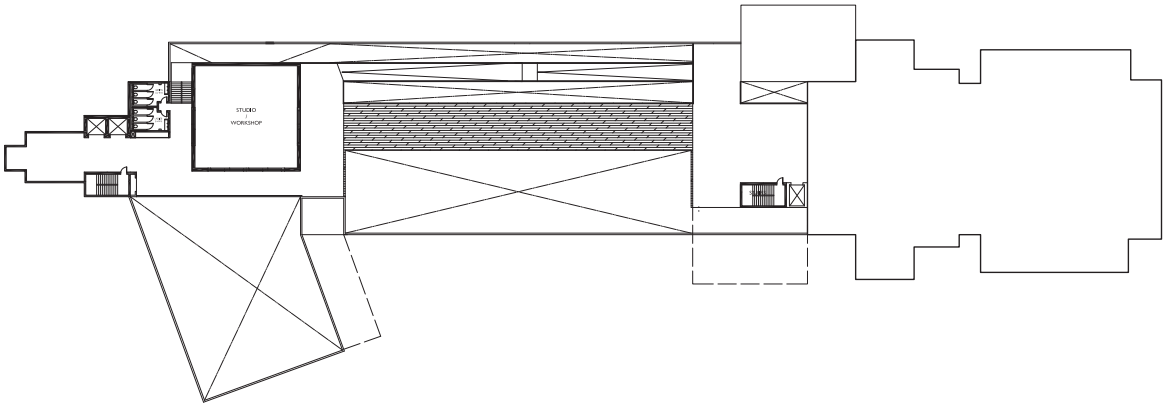


First floor - Mediatheque + Upload centre



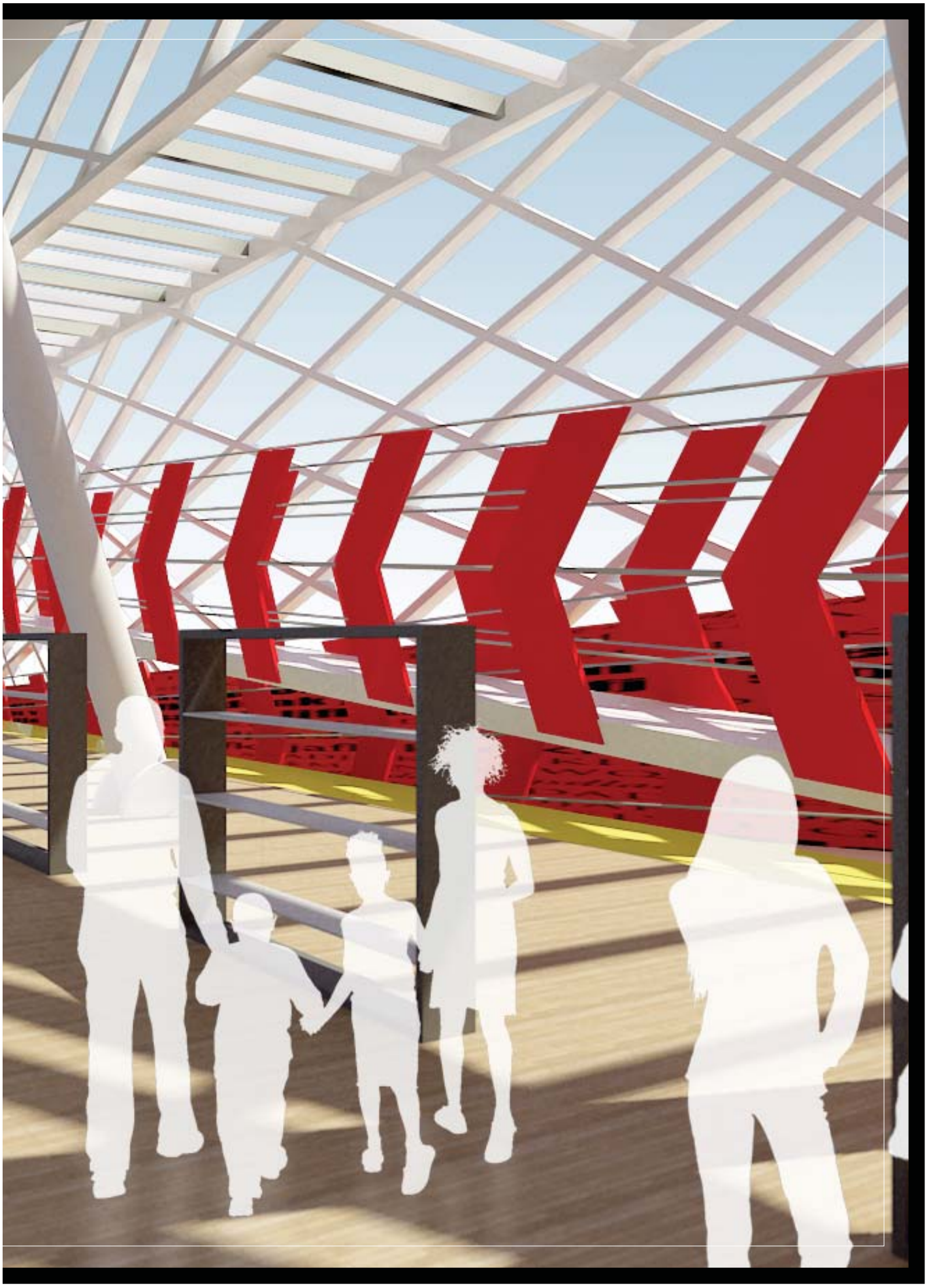


Second floor - Reading level + Bookshop



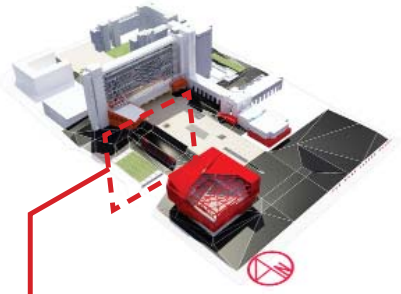
Second floor - Workshop + Study level

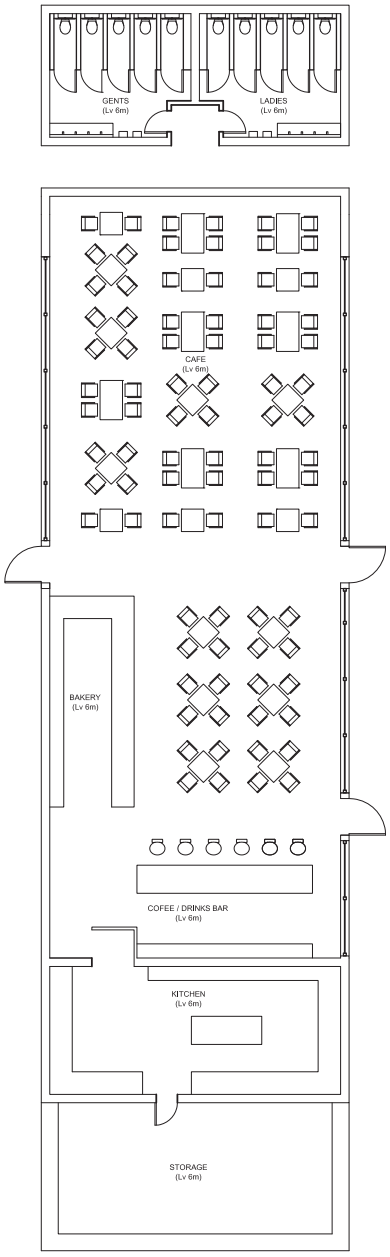


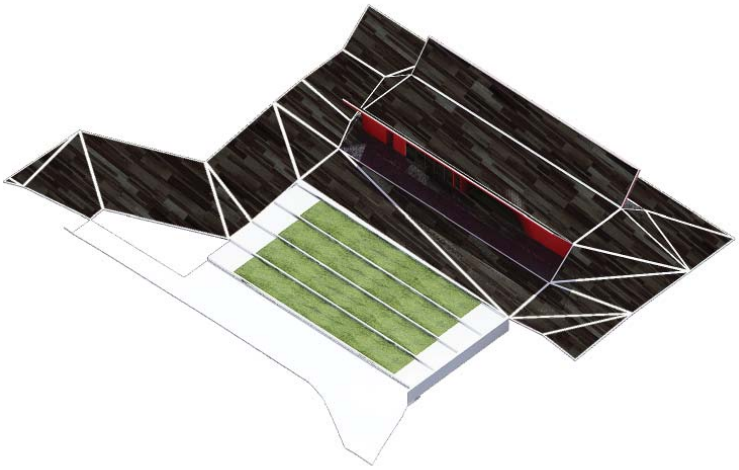


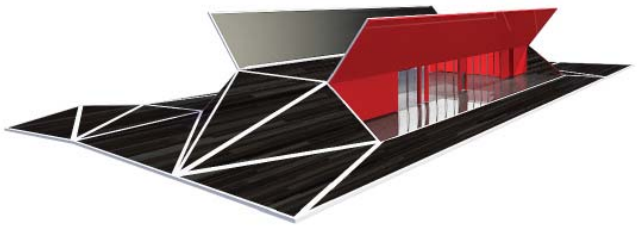
RETAIL STRIP - PIAZZA LEVEL

SCALE 1: 250











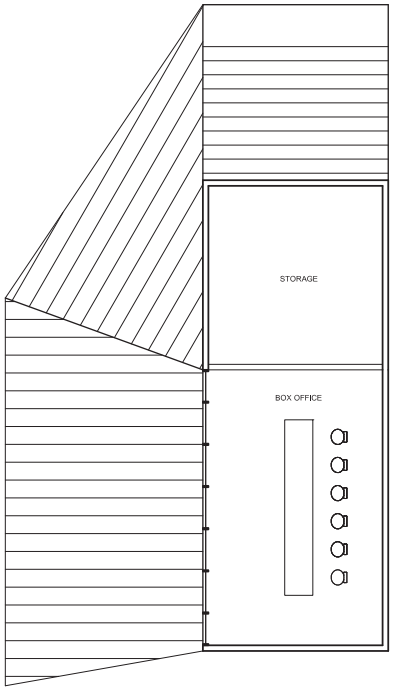
RETAIL STRIP

The leaves of the retail stip function as shading when raised and when lowered, merge the structure into the landscape - reducing the visual threshold between the street and the piazza.

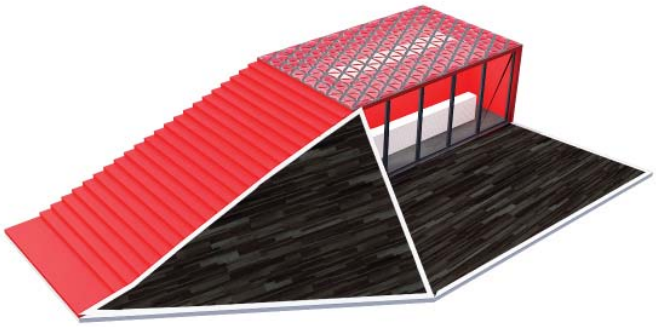
BOX OFFICE - PIAZZA LEVEL

SCALE 1: 250

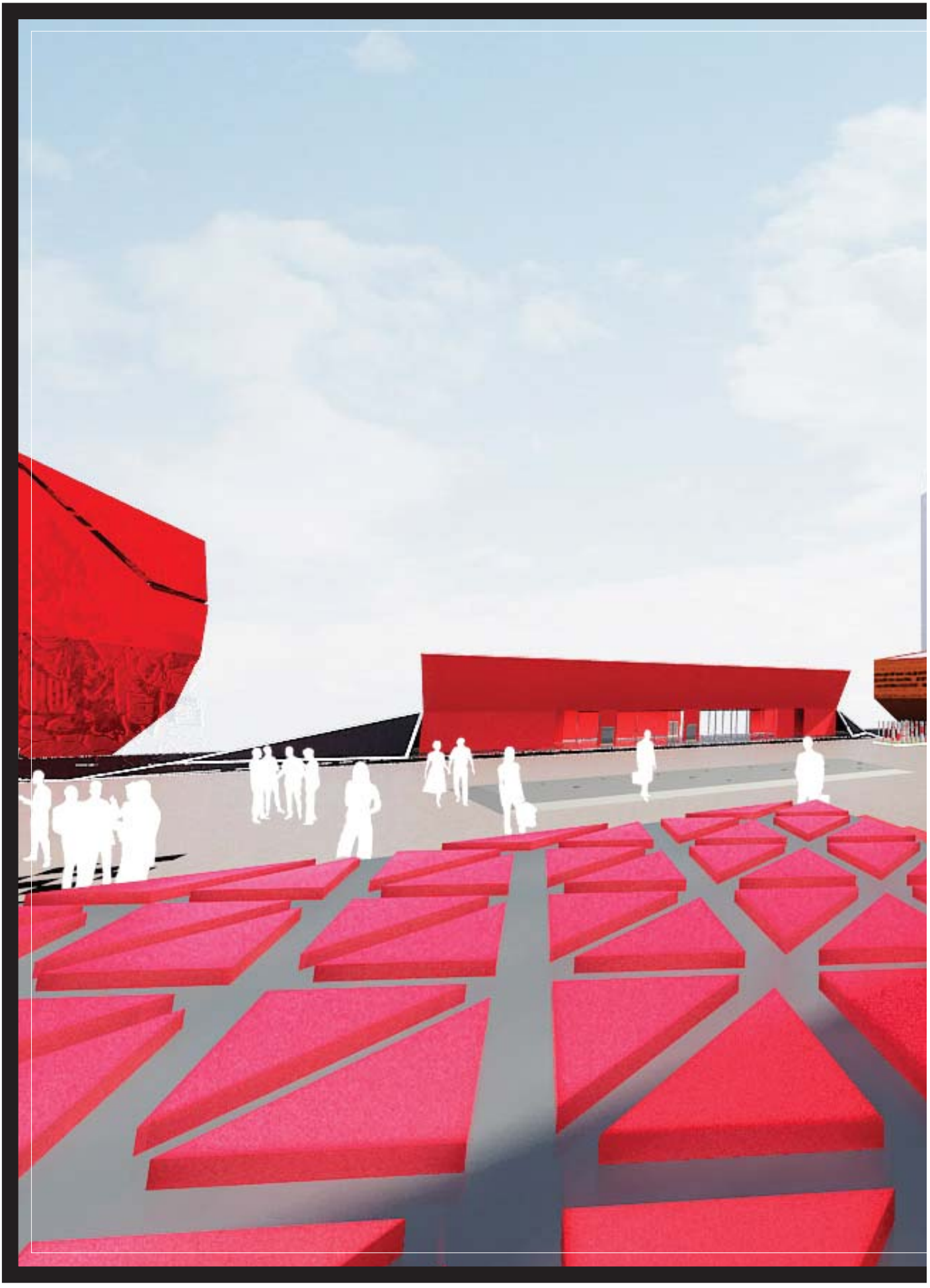














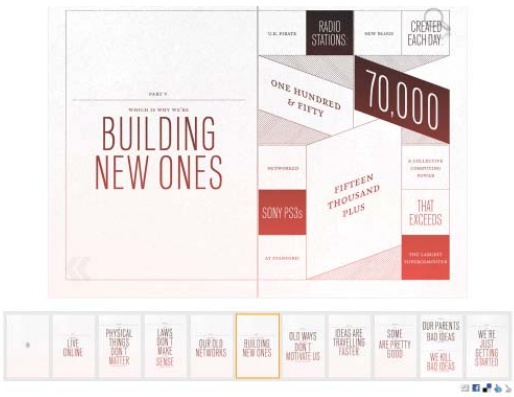
06

APPENDIX

Various projects have recently attempted to deal with the Internet as storytelling medium.
Here are some of the examples.

Penguin's "We Tell Stories" project consisted of 6 authors converting 6 classic stories for the Internet.

Charles Dickens' Hard Times was redesigned as a series of infographics by Matt Mason and Nicholas Felton. An appropriate representation for a novel that starts: "Facts alone are wanted in life. Plant nothing else, and root out everything else."



Slice was the name of M R James' Haunted Dolls' House as told through the Twitter account of "Slicequeen". The story unfolded bit by bit every couple of minutes as twitter updates.



John Buchan's 39 Steps was turned into an interactive story called 21 Steps by Charles Cumming. The author used Google Maps to place the events in context and allow a reader to follow the characters from a new perspective.



Other authors told stories through choose-your-own-adventure games, as blog and even live performances.
[all screen capures from wetellstories.co.uk]

PAN NARRANS - A WIKI-NOVEL

In May, I started an experiment to discover the collaborative fiction writing potential of wiki sourcecode. I used social media websites to invite friends to contribute writing on a free wiki-based website. Can multiple authors write a coherent story together - just as multiple contributers 'write' a wikipedia article? If not, Why not?



Storytelling can be collaborative but the process itself is chaotic and, as in this case, **JABBERWOCKY** gibberish. If there is to be a final product, such as a novel, it must be edited - or indeed be written - by a single author. Wikipedia articles are works in progress and represent knowledge that is constantly being updated - stories on the other hand, are fixed and have a beginning, middle and end.

The babble-chatter conversations recorded in this experiment serves as the inspiration for a story, and by sampling it the storyteller makes his story more believable, more accessable to his audience.

In Conclusion, A healthy environment for storytelling contains both these aimless, everyday conversations and spaces for formal, fixed storytelling.

The full text from pannarrans.wikispaces.com follows:

Once upon a crime in Johannesburg, a lit***T***le too late and slightly too early, a midget ran across the kitchen floor and just missed the life t***H***at was being swept up by Gladys. She flung herself back screaming and landed on the cold kitchen tiles. The midget lo***O***ked at her with watery eyes. With a curious tilt of its head, it squeaked and ran off, carrying what could only be described as a small weight on his shoulder - the 'b***U***rdens of life' some may have called it, while others would have said he was just a hunch back.

Gladys swung her broom wildly, like a double-bitted felling axe, catc***H***ing the tip of the midget's burden as he squeezed bene***A***th the fridge and disappeared. She sat in silence, staring at the dark cavern beneath the whirring white machine, as the ***S***ound of heavy machinery in operation came from underneath her fridge."Chuck the fridge out of the window," said a voice from heaven. That damn thing was up to something, bu***T*** gods be damned if Gladys could figure out what. Her train of thought - an intricate plan involving removing every piece of furniture and wielding a flame thrower - was interrupted as her sister Aynlee Choice bounded into the room.

"Gladys? What on earth are you doing?" Aynlee ***S***kidded to a halt and gaped perplexedly at her oldest sister. "I am wondering something," G***L***adys answered slowly. "I think that, whatever sign from above it was that was just bestowed on me, was full of way too many metaphors!". "What do you me***A***n?" queried Aynlee. "OK...so far," Gladys began to expla***I***n "I was sweeping the floor clean of my current life, when I saw a sad midget run pass, carrying the weight of the world on his shoulders. Maybe that's why he was sad? And he ra***N*** into a black hole under the cleaning machine. Could this mean that I should not start a new life? Or that all the worlds problems are in need of cleaning up? And it just dawned on me ***T***hat your name is Aynlee, which is Hebrew for "I don't ***H***ave". So, your full name translat***E***s to: "I don't have a choice". Seriously God, WTF?!"

Aynlee gave her a concerned look. "Are you feeling alright? I know things have been really hard on you since Marie died, and you've been a real rock. Are you sure that you aren't more affected than you let on?

In the distant hills a vague cry echoed "Suddenly...life with supersound!", but remained unheard and unnoticed.

Suddenly aware of her somewhat inelegant position lying sprawled across the kitchen floor, Gladys started the laborious task of heaving her body upright again, hearing the reluctant creaks of her long-suffering ***J***oints in the process and feeling ***A*** new dull ache in her right hip. Tonight she will have to try the lavender bath soak again, or perhaps some arnica.

"Damn midgets. Spotted another one just now. Went in under there. Already late with getting everything ready for today and now we have a midget to contend with. I'm sure Aunt Gertha will have much to say a***B***out that," she sighed, envisioning her great aunt's puckered leathery face and ever-disapproving stares that Gladys had ***B***een so familiar with since Aynle***E*** and she were little girls with pigtails and toothless smiles.

"To hell with Aunt Gertha. It's a fune***R***al, for goodness sake! She should at least try to behave for the sake of the family. It's difficult enough without her meddling and remarks. Do you kno***W*** she already phoned three times this morning with the most particular instructi***O***ns? Or, 'suggestions', as she would put it. I suppose she will insist on living forever, just to make sure we are all as miserable as she is."

Gladys sighed and turned ba***C***k to the cucumber sandwiches she had been making prior to the invasion of the midget. She knew her aunt would never change, but sometimes she wished she wouldn't make their lives as difficult as possible. Marie's death had been a shoc***K***, and the last thing they needed was a cantankerous and meddling old fool making things even worse.

A rustling, followed by giggling, emerged from the beneath the fridge. Damn midgets. She would love to know how so many had gotten into the countr***Y*** in the first place. They had had enough problems with the indigenous Tokoloshes running around; the last thing they needed was this European invader. Arranging the sandwiches neatly o***N***to the serving plates, she passed them to Ellie, who turned to take them out to the dining room. Following her sister out with the last of the sandwiches, she paused at the d***O***or, waiting for Ellie to disappear into the room at the end of the hall. Waiting a moment in the empty corridor, she rolled her eyes and very quickly, crouched down and slid a sand***W***ich under the fridge.

"You, keep it down under there, you hear? People will be arriving any minute." She sighed. Bribing a midget? It was ***G***oing to be a very long day.

A rude snigger was her ***O***nly response. Scowling and muttering darkly to herself, Gladys strained back up into standing with a groan - and stared aghast at the man leaning against the doorframe, eyeing her coolly.

The man was no***T*** what you would call handsome. Rather, his dark trench coat made one wonder if he was wearing anything underneath, and if he was to remove the item of cl***O***thing, would that hopefully distract you from that hideous face.

"Can I help with anything?" the man asked, and as he spoke Gladys was able to tear her gaze away for the horrendous scars and weird markings tha***T*** covered the man's face. His voice was strange too, she mused: deep, mellow, strangely musical. She shook her ***H***ead, as if to clear it. She had enough stresses to deal with today without adding w***E***ird to the mix.

Yet, the more she tri***E***d to ignore the man, the more thought of him kept bouncing around in her head, but not in the way she wanted it. Past all the scars, the mutilated shallow hole that was his face, that voice drifted i***N***to her.... through her. She had known this voice. It reminde***D*** her of something she could not place, and she had to have more. Every bit of her told her to stay away, but when she caught his gaze next, she gestured for him to follow her upst***A***irs…

20 years later, in the same house, and old man is hovering over an Iro***N*** Man print duvet set, eyes glazed with lost nostalgia.

"Then she totally shagged his brains out, probably," said the ol***D*** man.
"Shagged who? The man or the midget?" said a little voice.
"Shagged whom Teddy, shagged whom."
"This story doesn't make any sense, Granddad."
"What story?"

Teddy rolled his eyes. "The s***T***ory you were just telling me. Who was the man with the scars? Why does this woman feed cheese to midgets? That can't be politically cor***R***ect. Is this an allegory for Mao's Great Leap Forward?"
"Where did you learn the word 'allegory'?" Granddad Willis asked with an accusator***Y*** pointing of his finger.
"I read Animal Farm. I was actually thinking of becoming a communist," said Teddy, looking down at his tatty, stuffed bear he'd ***N***amed Marx.
"A RED! IN MY HOUSE! My grandson will n***O***t join any Communist party!"
"I'm a communist with a lower case 'c'! I'm not a joiner, I just think class struc***T***ures should be abolished and property should be commonly controlled by the proletariat," said Teddy.
He gripped Marx' head and made i***T*** nod in agreement.
"What d***O*** you have against the class system? This is suburban Saxonwold!"
"I don't like class. I'd rather be outside playing with my friends. What's a tokoloshe, Granddad?"

Angelica walked into the kitchen, reeking of perfume.
"I have asked you before not to let him tell those stories to the kids, how many times?!"

Marcy looked back into the pot. She found comfort in the hazy, distorted world it made for her. Nonsensical shapes in shades of copper, morphing and melding into something new as you moved about. A lovely, silent world.
"MARCY!" An***G***elica shrieked, right in her ear.

"Maybe you should try talking to him," Marcy sugg***E***sted quietly, struggling to concentrate through the ringing in her ears. She could feel the air boiling behind her as her sister's sinister s***T***are bore a hole in her back. But she ignored it until, with a huge huff, her sister stomped out the room and slammed the door behind her.

Relieved to have been left to her solitude, Marc***Y*** looked up and out of the window to see a strange meeting of two strangers at neighbour's garden gate.
Next door, the h***O***use with the poppies by the gate

"Open the door", commanded a man outside; "it's the officers from Bow Street, as was sent for today."

Much comforted by this assurance, Brittles opened the door to its f***U***ll width, and confronted a portly man stepping back to the ga***R***den-gate, and helped his companion to put up the gig: while Brittles lighted them, in this case,' said Mrs. Maylie.

Mr. Blathers made a bow. Being desired to sit down, he put his hat on the mat, as coolly as i***F*** he lived there.

'Just send somebody out to r***E***lieve my mate, will you, young man?' said the stouter man. Brittles hurried into the hous***E***.

5 seconds later, in a parallel universe… or some***T***hing…

In a time and place far from Earth and yet having more impact on their daily lives than ever fully appreciated by any Earthling, the Great Writer Of All People's Stories (or Gwoaps, as he was commonly called by his very fe***W*** friends, and his mother), stared aghast at the journal in front of him.

"Who did this?" he roar***E***d when finally his shock had been replaced by outrage and he was able to speak. "Who? WHO!"

"Who did what, Gwoaps?" asked his mo***T***her, coming in to his study. Today was apparently Scarf Day, for she wore a multitude of them, each more absurdly patterned and coloured than the other, and all of them clashing horribly.

The sound of this conversation was muted as it travelled through the house. By the time it reached the kitchen it was a whisper, but Marcy made out every word.

She never took to the stories the old man told the children. She found by the time the old man has ended his tales nothing made sense, not even a thin line joined the story together. She pondered on this while stirring the pot she was busy with, its copper base warped ever so slightly so that as it shifted, the world it reflected altered in shape and proportion. One could spend hours creating interesting Picasso-like contortions of one's face.

"MARCY! Where the hell are you? The old man made the children cry again!"
The shrill voice boomed around the house, making her wince. Her sister was, apparently, angry. Again.

"Someone," Gwoaps hissed, "has been writing in my journal! See here!" He gestured imperiously at the open book in front of him. "This bit with Brittles and Blathers...it's from a completely different tale, and here it sits in this one! Now the entire thing is completely nonsensical!"

His mother, having skimmed the previous paragraphs, murmured, "To be honest, dear, I don't think it was making much sense for quite a long time before Brittles and Blathers came on the scene."

"It's like a parallel universe just suddenly merged with another one!" Gwoaps continued to ra***G***e, ignoring his m***O***ther. "How can I spin the stories of these people's lives when things like this happen?"

"Who do you suppose did it?" asked his mother, retrieving another iridescent scarf from the surprisingly plain br***O***wn handbag she always carried.
"If I knew, I'd hardly sit here yelling 'Who did this', would I?" Gwoaps s***N***iped sarcastically.

"None of that attitude with me, young man," his mother rebuked him, although her attention wasn't fully on him. She considered the scarf in her hands, wondering if she could somehow incorporate it into her current ensemble without looking over the top.
Gwoaps didn't like being called young man. At ***T***he age of 176 years, he felt he deserved more respect. He slumped into his well worn leather chair. This simply would not do. As his mother disappeared out of the room m***U***ttering something about polka dots and pink, Gwoaps pee***R***ed at the words before him.

"Mr. Blathers? Mr. Blathers?!?! Oh, ***N***o you don't". He reached for the phone to call the only person who could fix this mess.
Next door, again, ***T***he house with the poppies by the gate

As Mr. Blathers sat calmly waiting for his relief, a strange light gathered around him. Gasping Mr. Blat***H***ers suddenly…changed. It was hard to explain the ph***E***nomenon, for he looked exactly the same. Or at least that's what everyone would have thought. But instead of the portly man, there sat a different Mr. Blathers. A New Mr. Blathers. And New Mr. Blathers was not what you would call handsome, strangely tall and unnaturally lean in his long dark trench coat.

New Mr. Blathers stared out from the ***P***orch to see the green eyes of a pretty young girl frowning at him. Quickly, he put his hat back on, tipped it in her direction with a smile, and returned on the mat with a sigh. The green eyes widened before the whole head disappeared beneath the window sill. He st***A***red at the house of the green eyed girl and frowned. Why did it seem so familiar? A cool wind picked up, distracting him from his pondering. Reaching into his pocket he pulled out the well-folded, well-worn letter. In it were the brief details of his mission. Gwoaps was not pleased, and his instructions to New Mr. Blathers were clear:

"Get in, find them, and stop them."

Unfortunately, the letter neglected to mention precisely whom was to found, and what it was that they were to be stopped from doing. Or indeed, how they were to be stopped. For example, would a stern talking-to suffice, or was something on a ***G***rander scale preferable? New Mr Blathers knew what he personally would have liked to have done, but people became strangely pernickety when it came to things like bloodshed and wanton destruction. They could become rather boring about it.

Blathers touched the door, expecting it to open with a dr***E***ary creak. It didn't. Rather, it did what front doors all over the world have done since the dawn of doors: it got stuck and needed to be wiggled just so to open all the way. He stepped inside the darkness of the foyer. The air was thick with dust which did not move. It smelt like old. Old books; old leather; new**...** person. Someone else was in the house.

the end