

A PERFORMING ARTS CENTRE

RE-ADAPTING THE ICONIC LUXURAMA THEATRE IN WYNBERG, CAPE TOWN



VALENTINO MOUTZOURIS



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Title of thesis:

A Performing Arts Centre, Re-adapting the iconic Luxurama theatre in Wynberg, Cape Town

The thesis is submitted in partial fulfilment of the requirements for the degree Master in Architecture (Professional).

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Declaration of original authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Acknowledgement of editorial and proof-reading services

The work contained in this thesis has been submitted for proof-reading and/or editing by Miss M. Viljoen and Mr R.M. Rootman

Signature:

Date: 30 September 2014





Cape Malays

Image modified by author. Online image. Available at: http://4.bp.blogspot.com/_rAJe_CypsZs/TT1Jsc0WSki/AAAAAAAAAB0A/PRumRgYdeig/s1600/minstrel5.jpg

ABSTRACT

The deprived Coloured community of Eastern Wynberg, Cape Town, is in dire need of communal and recreational facilities, as well as post-matric education facilities for the youth of the community; who cannot afford to attend University. The proposed performing arts centre presents an opportunity to address these needs and create a new urban identity for the run-down Eastern Wynberg. By introducing performing arts as a post-matric programme, the community is able to participate in something that is embedded within their culture.

The proposed site is situated on the premise of the abandoned Luxurama Theatre. The sites topography is relatively flat. However, it is a palimpsest of layers of history and memories, especially that of the Coloured community of Eastern Wynberg who had been using the theatre for all the years. The proposal aims to directly respond to the community's need for post-matric education and a recreational facility. The project aims to have a positive impact within a neglected context by raising cultural awareness and promoting the idea of social inclusion, which once existed within the Eastern Wynberg community. The building aims to generate exciting open public spaces for the community, and aims to be a node within the larger art community of the Cape district.



www.spritesoul.comedy.co.za

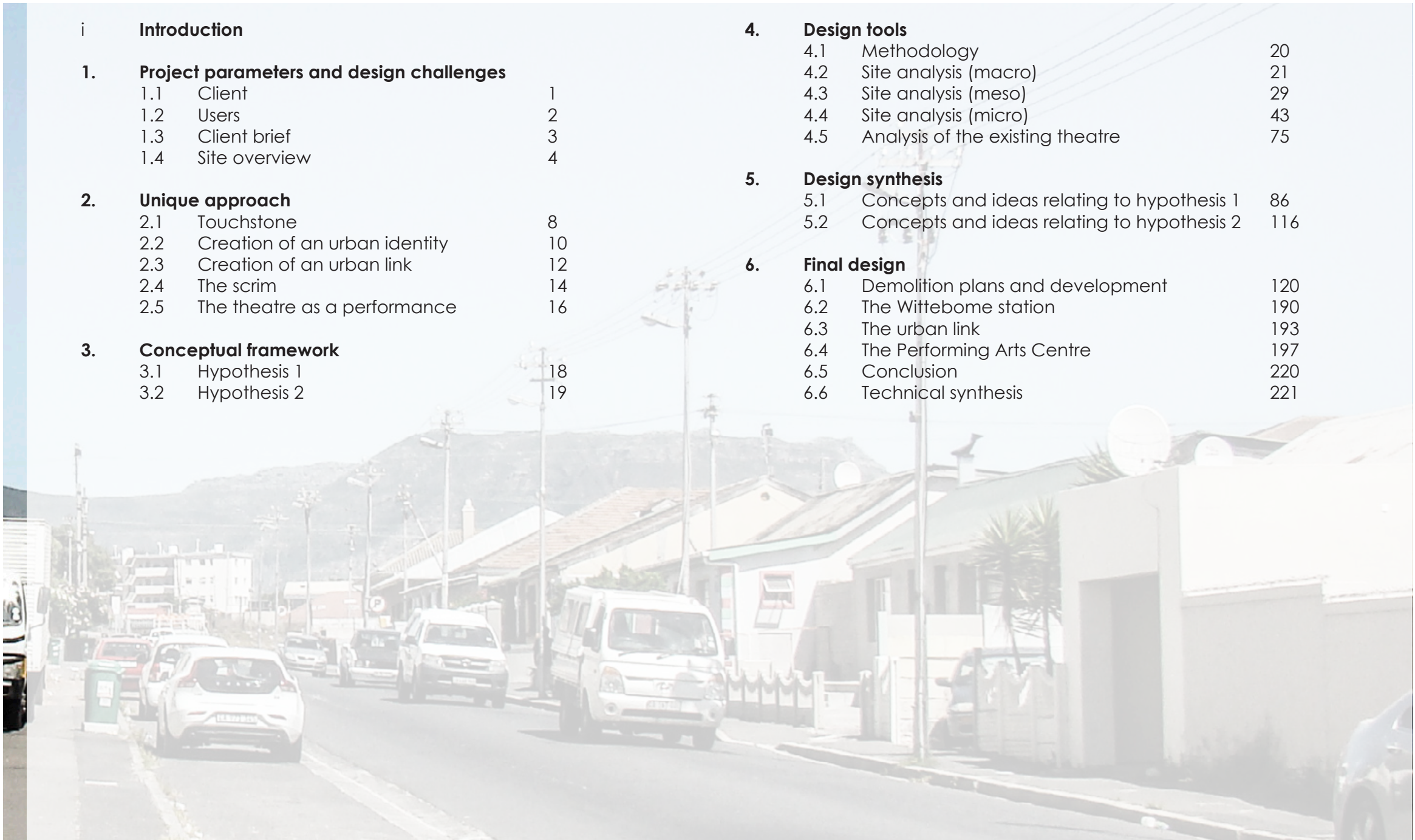
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Introduction

The abandoned Luxurama theatre built in 1963 is an iconic landmark within the culturally rich district of Eastern Wynberg. In its hey-day the theatre was one of the best theatres in the country, where it boastingly housed the first rotating stage in South Africa. This resulted in the attraction of many local and international acts to be performed at the theatre.

The privately owned theatre underwent change of ownership, and started to operate as a movie cinema. This continued for a long period of time until 2010 when it was shut down due to a lack of interest shown by the owner of the theatre, which inevitably led to financial strain (Solomons, G. 2014: personal communication).

In speaking to the public within the vicinity of the theatre, their desperation for the return of the theatre is dire as no public recreational facilities exist within the area. Their plea is supported by the increasing criminal activity and drug abuse within the premise of the Luxurama. This is due to the fact that the theatre is in a rundown state, and is not being maintained. Due to the absence of recreational facilities in the area, the youth of the Eastern Wynberg district often result in experimenting with drugs and being affiliated with gang activities.

By introducing a performing arts centre the historical use of the premises can be maintained, thus giving the users of the building a better ability to associate with it. The theatre will in turn become a nodal point within the area and will provide the youth of the area with opportunities to practice in the performing arts: an activity that is embedded within the culture of the Coloured community. Movies will also be screened, which will provide the community with some sort of recreational activity. The performing art centre aims to rejuvenate the area and create the vibrant atmosphere that once existed. In turn the area will be uplifted and crime and drug abuse will possibly be reduced.



Chapter 1: Project parameters and design challenges

This chapter will introduce the client, the users of the building, as well as the site. Challenges relating to the above mentioned will also be mentioned and described in further detail at a later stage. This chapter will also discuss critical architectural considerations, which should be taken into account.

Chapter 2: Conceptual framework

This chapter will state the aims that the design attempts to achieve, and possible hypotheses which will could result in achieving these aims. It will introduce all concepts and ideas which could result in achieving these aims, which will later become part of the design process. The basic design approach will also be explained in this chapter.

Chapter 3: Architectural tools

This chapter will be an in depth explanation of all tools that could aid the design process. It will explain the design methodology which was used in obtaining various information, and will include an in-depth site analysis, history of the chosen site, precedent studies and case studies. Further, concepts and ideas relating to the design will be explained in depth.

Chapter 4: Project synthesis

This chapter will explain how all the concepts and ideas combine to form a solution in meeting the aims of the design. This will be an in depth explanation of how problems on the site are addressed, as well as how concepts and ideas are applied in creating a design solution.

Chapter 5: Technical resolution

A technical report will be included stating basic technical issues relating to the design.

Chapter 6: Bibliography

This chapter will state all sources which were used in conducting research for this thesis.



PROJECT
AND DESIGN



PARAMETERS
CHALLENGES



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Client

Who the client is and what the client does

The New Africa Theatre Association (NATA) is a tertiary institution which provides training in performing arts to the previously disadvantaged youth of the Western Cape. NATA has been operating since its establishment in 1987, but was only able to obtain accreditation and formalize its training in recent years (Impumelelo.org.za, 2014).

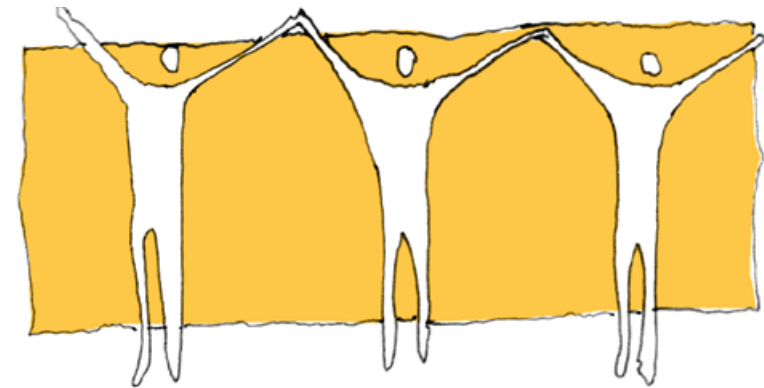
NATA accepts 20-30 students annually, in their current facilities. By providing NATA with a larger, and better facility, more students will be able to be accepted into the training programme. The students are offered a one-year full time training programme in performing arts. Their aim is to provide students with a wide range of skills, so that students are prepared for possibilities which may arise within the industry. Students will be trained in numerous disciplines, including: acting, singing, music theory, movement, theatre history, cultural studies, script-writing, comedy and African dance. NATA also equips students with computer skills, life skills and work skills. These include creating CV's, basic financial skills, learning about substance abuse etc. (Impumelelo.org.za, 2014).

Each student is also required to be involved in at least one production per year, which is presented to the public. They are also required to participate in all parts of the production, including writing, set design, lighting (Impumelelo.org.za, 2014). Other than providing work skills and life skills to students, NATA also focuses on creating public awareness of performing arts in South Africa.

Why the client is appropriate

NATA is an appropriate client, as they only provide training facilities to the previously disadvantaged people of the Western Cape. This is appropriate as the majority of the community of Eastern Wynberg, being Coloured, were previously disadvantaged.

The client also provides for post-matric education, which is something that is lacking in the community of Eastern Wynberg, allowing for NATA to fulfill this need. They also requires a source of income for partial funding of the scholars education, as they are a non-profit organization. This income can be generated through the creation of retail facilities within the performing arts centre, which can help create a vibrant atmosphere.



NEW AFRICA THEATRE ASSOCIATION

Users

The majority of the users of the building will be made up of the community of Eastern Wynberg. The community of Eastern Wynberg consists mostly of the previously disadvantaged Coloured community who were moved from De Waterkant (presently known as Green Point) to districts such as the lower Wynberg with the Group Areas Act (Smith, 2001: 23). The word 'Coloured', is used as an ethnic label for people of mixed ethnic origin, such as the Khoisan, Malay and Chinese (Oxford dictionary, 2014: Online, Jenkins, 2010: Online), although most of the people living in Eastern Wynberg are of Cape Malay origin (Solomons, G. 2014: personal communication).

The community is relatively poor, and do not have an education to better their financial status. A large portion of this community makes use of public transport to commute to other districts, and simply walk throughout the district of Eastern Wynberg when need be. Most of the community is of the Islamic religion (Solomons, G. 2014: personal communication).



Students:

NATA in its current capacity can only cater for 20-30 students a year. By increasing the size of their facility, they will be able to incorporate approximately 70-80 students. The students will be made up mostly of the community of Eastern Wynberg.



Staff:

The staff that are employed at the performing arts centre will be made up of a building manager, 3-4 permanent teaching staff, 2 receptionists, 8 part-time teaching staff, a restaurant manager, a chef, cleaners; for both the restaurant as well as the performing arts school, and a yard manager.



Day-visitors:

Day visitors will make use of the restaurant and the coffee bar. The restaurant will be able to seat approximately 60 people, and the coffee bar will seat approximately 10 people.



Destination visitors:

Destination visitors will attend productions or films that are screened in the theatre. The theatre will be able to sit approximately 240 people.



Community:

The community will be the people who make use of the public facilities that the theatre will provide. This public interface will be made up of community hall, exterior seating facilities, and vegetation.

Client Brief

The proposed performing arts centre aims to be a mixed-use development which accommodates for the recreational needs of the community, and the lack in further education and training facilities for the youth of Wynberg. The performing art centre's main typology will be that of an institution, where other typologies will include a retail facility.

Theatre

NATA requires a theatre where students can perform productions for the public. The theatre could also be used to screen movies.

Rehearsal Studios

Studios are required so that students are able to practice for performances. Students will have to practice in African dance, movement, acting, comedy and singing.

Workshops

Workshops are necessary as students are required to take part in all phases of a theatre production. This includes set design which requires workshops for wood cutting and assembly, painting, and textiles.

Computer lab

A computer lab is required as students are trained in computer literacy. The computer lab will also provide students with the ability to perform research.

Classrooms

Classrooms are required so that students can be taught about theatre history, script writing etc. and can also be used as a gathering space when announcements have to be made.

Libraries

A library is required where students can gain access to printed media in order to be able to research about theatre history and gain access to scripts etc. It will also include a study area and a group-work area. A digital library is also required so that students are able to gain access to digital media such as music and videos.

Restaurant and coffee bar

A restaurant and coffee bar is needed so that it can attract a different type of audience to the theatre other than the students. It will also be used before and after productions for audiences attending the productions. The restaurant and coffee bar will also help NATA in raising funds for learner's education, which are currently limited.

Offices

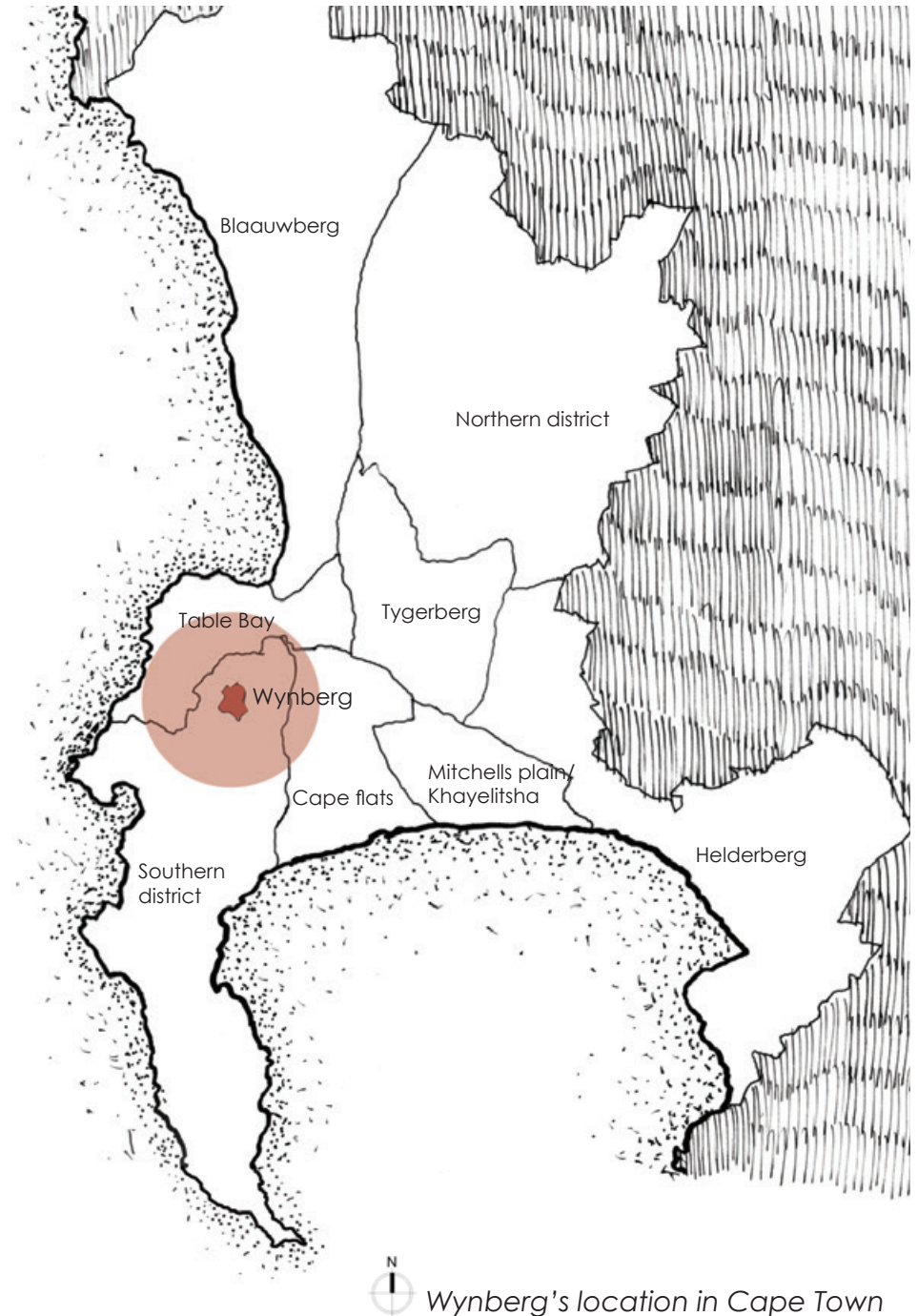
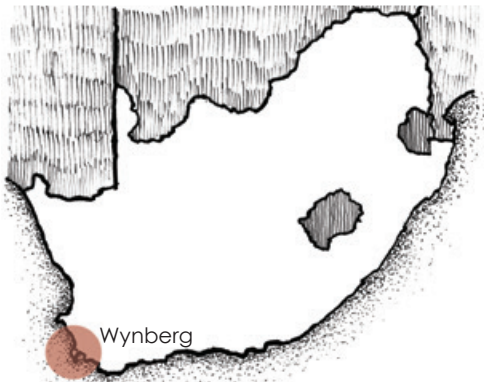
Four private offices are required for the full-time staff that are employed at the theatre. An open office will be provided for the eight part-time staff members who come in just to teach some classes. An office will also be required for the receptionist, the building manager, as well as the restaurant manager. An office will also be required for a yard manager who will deal with access control for deliveries.

Site overview

This site overview serves merely as a basis to explain concepts and ideas, and will be explained in more detail in a site analysis in chapter three.

The Luxurama theatre is located on an arterial road within Wynberg, Cape Town. The theatre located at 77 Park Road, is directly accessible from the Wittebome train station as well as Main Road: which connects all the districts in the Cape Town area via vehicular transport. Main Road and the railway run in a North-South direction through Eastern Wynberg, and split Wynberg into Eastern Wynberg and Western Wynberg. Eastern Wynberg is a poor community and is made up mostly of a Coloured community, with most of the Coloured's having Cape Malay origins. Western Wynberg is a high-class mixed race community, predominantly made up of the Caucasian race.

The Luxurama is located within a mixed-use area. A typical street is lined with residences, businesses, places of worship, as well as institutions. The scale of these buildings is relatively small, where most structures are either single or double story. This results in the ever prominent Luxurama standing out within the area; in turn becoming a point of orientation within the surrounds.



Wynberg in South Africa

Wynberg's location in Cape Town



Challenges from the site:

As previously mentioned, the Luxurama theatre is a point of orientation within Eastern Wynberg. It is therefore important that the theatre still retains its function as being a landmark within the community. It is also important to address the scale of the theatre, as it is massive in comparison to its surroundings. The challenge is to reduce the theatre's scale and make it appear less bulky, while retaining its function as a landmark within Eastern Wynberg. The function of the surrounding buildings are also to be taken into consideration, as certain buildings such as; a place of worship, may require respect, which would imply that the design should be less intrusive in such areas.

Another challenge is to create a connection between Eastern Wynberg and Western Wynberg. By designing a public interface that extends beyond the railway and Main road; which inevitably splits the two communities, the two communities can be merged.



Map of Wynberg indicating transportation routes which split Wynberg into East and West The bulky Luxurama theatre

Direct surrounds



Aerial photograph



Aerial photograph of the Luxurama Obtained from: City of Cape Town, Planning and Building Development Management (2014)



UNIQUE



APPROACH

Touchstone

A touchstone refers to a “black siliceous stone related to flint and formerly used to test the purity of gold and silver by the streak left on the stone when rubbed by the metal” (Merriam-Webster, 2014: Online).

In a similar way, the touchstone that is created must be able to test the purity of the design. The touchstone aims to address the problem of the theatre being vacant, by illustrating what occurs when the theatre is vacant vs. when the theatre is occupied. It will relate this back to a performance, where performers and audience constantly interact with one another.



Ferro fluid [the audience]

Ferro fluid is a fluid which contains a magnetic suspension, in turn allowing the fluid to be magnetized in the presence of a magnetic field. Ferro fluid is a colloidal substance (microscopically dispersed throughout another substance), which implies that it has properties of more than one state of matter. When suspended in a carrier fluid (vodka), the Ferro fluid never settles.



Magnet [the performance]

A magnet is an object or material that produces a magnetic field. A magnet consists of poles; north and south poles that either attract or repel other magnets. When a magnet is exposed to ferromagnetic materials, the material is attracted towards the magnet.



Carrier fluid

A carrier fluid is a fluid which is used to transport materials. In this case, the carrier fluid (vodka) is used to transport the Ferro fluid. The carrier fluid does not mix with the Ferro fluid, thus allowing the Ferro fluid to remain in its original colloidal state. When exposed to a magnetic field, the Ferro fluid moves within the carrier fluid according to where the magnetic field is the strongest. The Ferro fluid then forms different formations with peaks and valleys according to the strength of the magnetic field.

Touchstone [the solution]

The touchstone is a representation of the Luxurama theatre. In its initial state, the touchstone is a forsaken object, as is the Luxurama Theatre.

The ferrofluid represents the audience, and the magnets represent the performance. When the magnet is brought closer towards the ferrofluid, the ferrofluid moves with the magnet according to the strength of the magnetic field.

In turn this means that the Luxurama has to have constant action in order for the theatre to constantly attract an audience. The theatre can do so by exposing its internal activities to the public, thus creating an urge for the public to want to explore the building.



the theatre in its current state without any activity taking place



the theatre when activity is taking place



The creation of an urban identity

When the Luxurama theatre was operating, it served as a place of orientation and added to the urban identity of Eastern Wynberg. Currently the theatre is not operating, and instead of contributing to the urban identity of Eastern Wynberg, it creates a negative urban identity, as the theatre becomes a solid mass which is unoccupied, and is used by drug users and vagrants as a safe-house. It is important that the theatre regains its identity and becomes the node in the community which it once was.

It is important that the urban identity that is to be created relates to the community in which it is placed. As previously mentioned the community is made up of mostly Cape Malays, so it is important that the identity of the theatre relates somewhat to their culture. In order to do this it is important to understand the culture of the Cape Malays.

The Cape Malays

The homogenous Malay community are layered in many cultural beliefs and values, as they are made up of a combination of ethnic groups (Javanese, Arabs, Indians, Ceylonese, Chinese and Europeans) which each had their own traditions and cultural beliefs. Presently the Cape Malay's make up a larger section of the local Muslim community and mostly speak Afrikaans, where very few Malays speak their own vernacular language (Du Plessis, 1944: 1).

The Malays are rich in culture and tradition; they have their own genre of music, known as 'Ghommaliédjies', which are folk songs that reflect upon their history as slaves in South Africa (Du Plessis, 1944: 58). They also celebrate an annual festival known as the "Cape Minstrals Carnival", which celebrates the Muslim slaves only day off work for the year. This festival still takes place today, where the Malays clad themselves in brightly coloured costumes, shiny suits, hats, sun umbrellas etc. This shows that performing arts is an activity which is richly embedded within their culture.

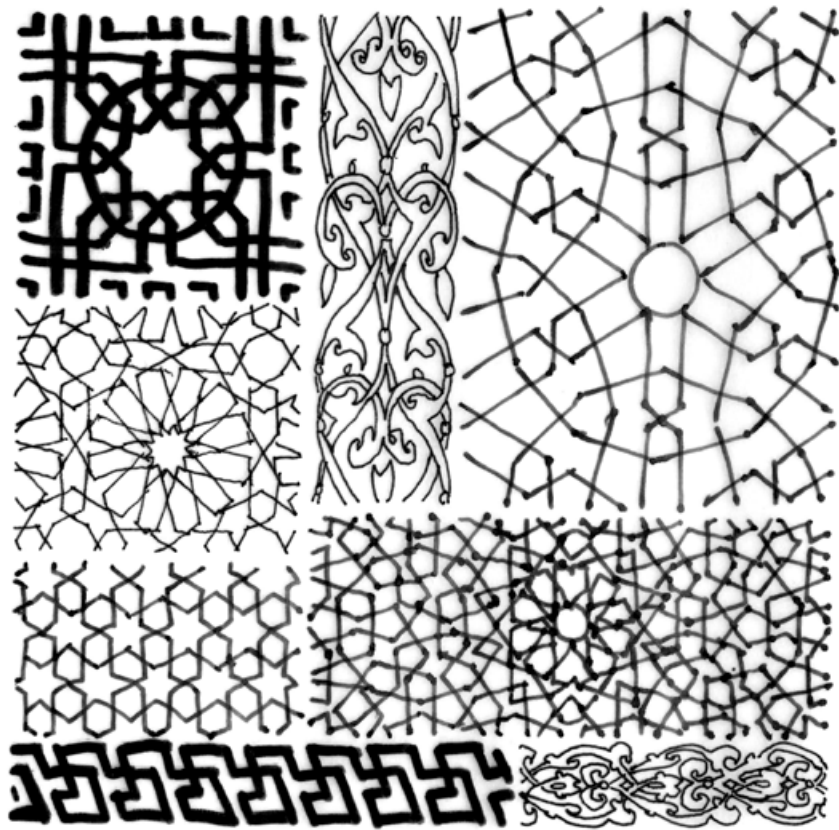


The coon carnival

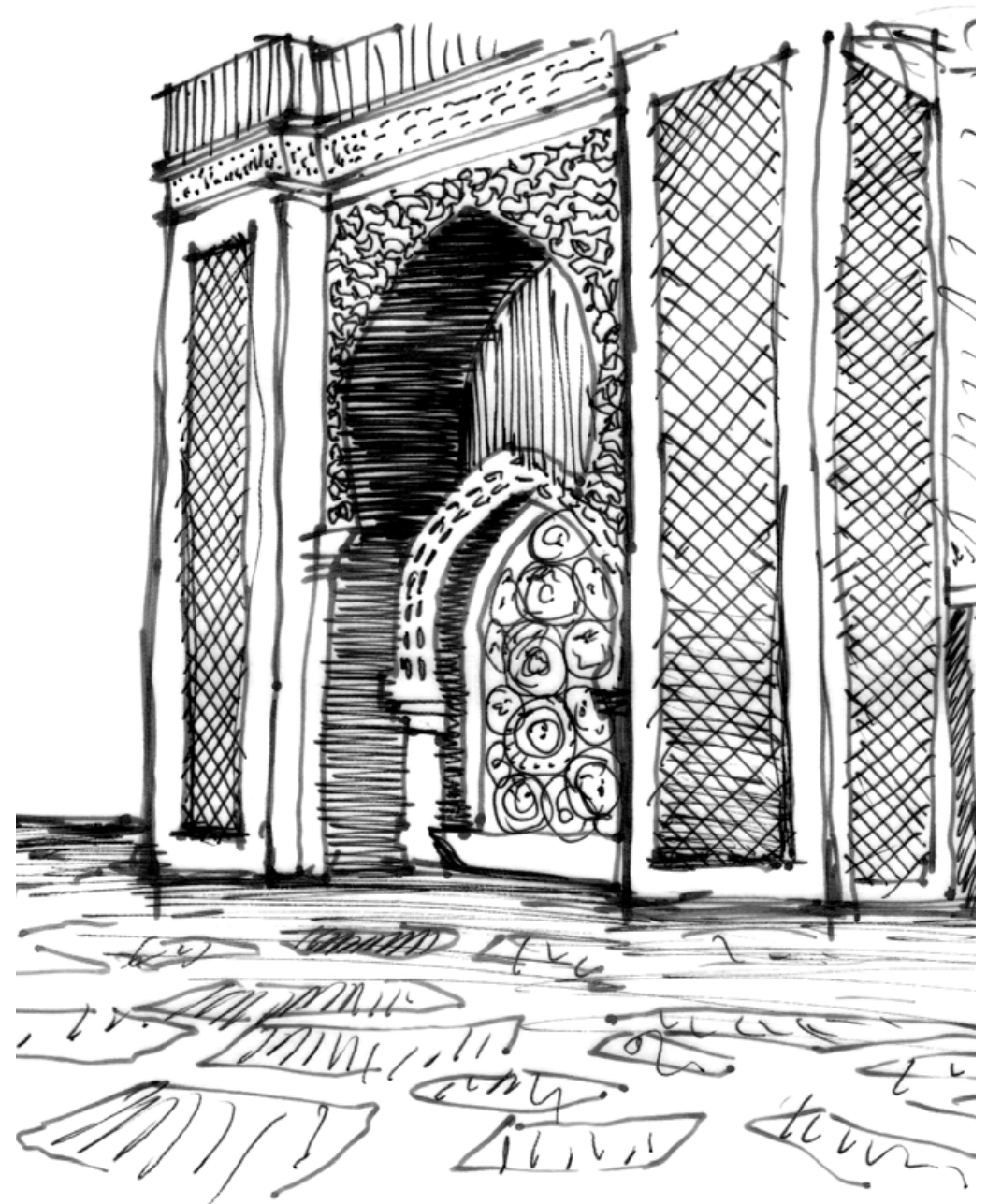
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Islamic architecture

Throughout the Islamic culture, a prominent feature of their architecture is the elaborate application of repetitive geometric forms; Arabesque. These geometric forms are derived from various elements in nature which are found in clusters; such as leaves and flowers, as opposed to solitary elements, such as a single stem. Arabesque patterns mostly make use of an infinite design, which has no beginning or end. The Arabesque has been used throughout Islamic architecture, as a form of decoration. This has in turn created a sense of identity for Islamic architecture (Canby, 2005: 26).



Arabeqsue patterns

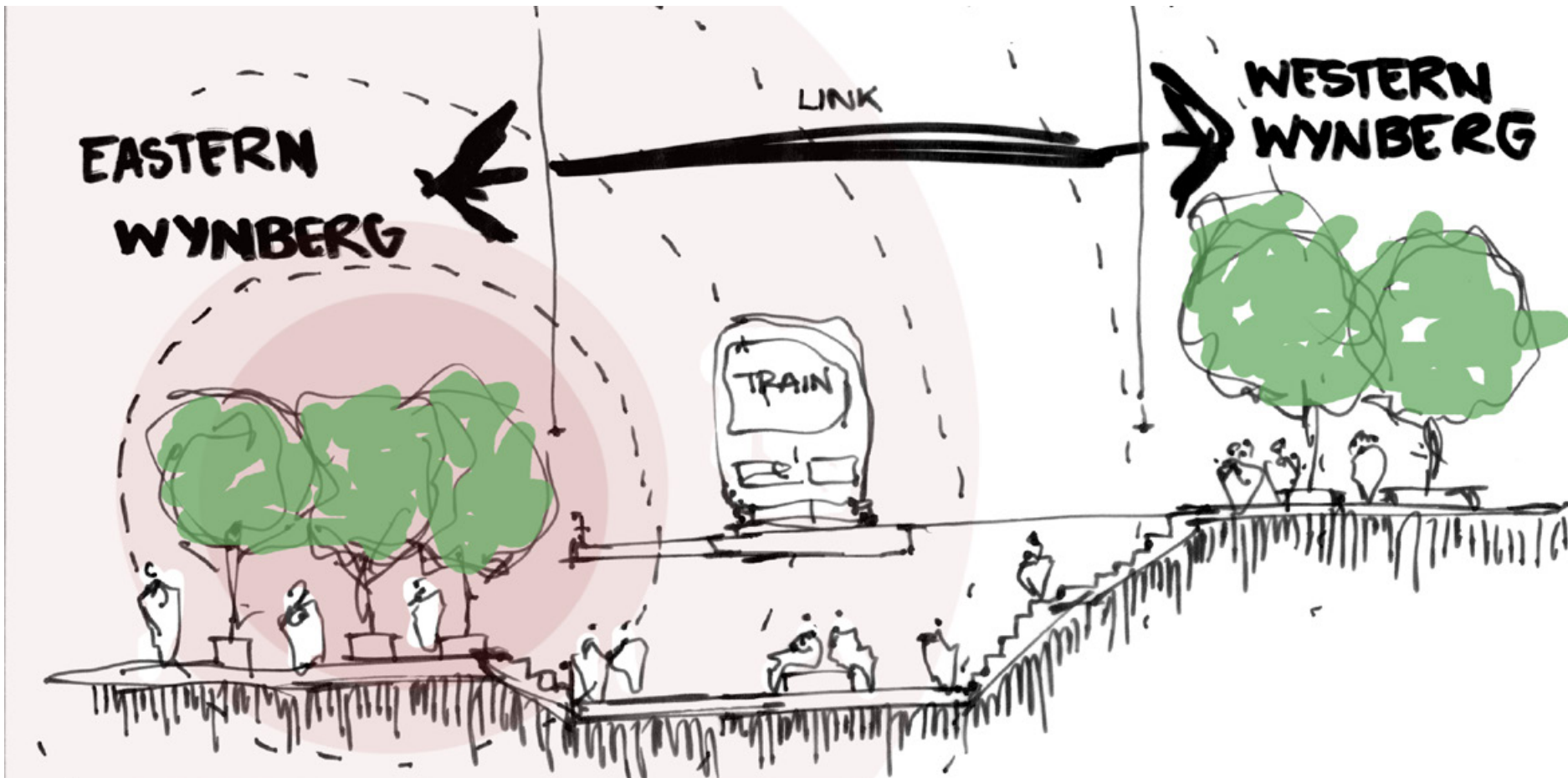


Hassan (II) Mosque, Casablanca, Morocco

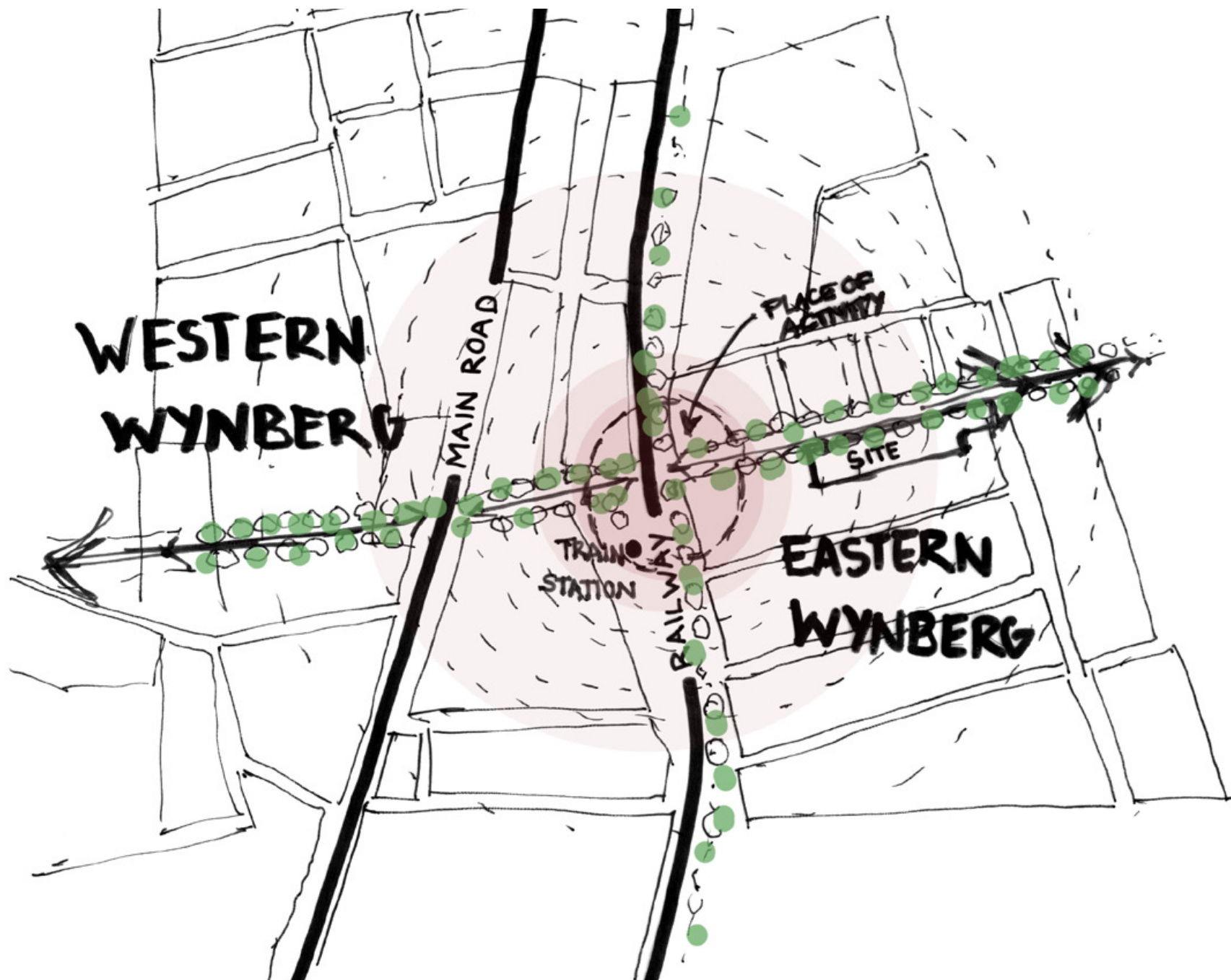
The creation of an urban link

The creation of an urban link will address a divide that exists between two communities that belong to the same district, namely Eastern Wynberg and Western Wynberg. By creating an urban link between Eastern Wynberg and Western Wynberg, the proposed performing arts centre will extend itself into the environment, welcoming the public into the building. Eastern Wynberg is split from Western Wynberg by both Main Road, as well as the Railway.

The two communities are currently connected to one another by means of an underground pass, which runs beneath the railway. This pass is used merely as a circulation route for users of the Railway. By creating a public link between the Luxurama Theatre and the railway, the pass can become part of a designed landscape, which will make it more pedestrian friendly, resulting in the creation of place, opposed to the mere circulation space that is created. This can in-turn result in a more vigorous interaction of people within the vicinity of the train station, resulting in an interaction between East and West Wynberg, creating the vibrant atmosphere that once existed.



Conceptual section illustrating connection



Conceptual plan illustrating connection

The Scrim

The idea of the Scrim came from analyzing what the core of Performing arts is about. A Scrim is an essential tool used in the industry, and can be found almost anywhere throughout a production in various forms. This scrim can also be adapted into architecture, and in turn become a design tool.

The term scrim was initially used by stage designers to describe an open weaved screening device that creates different layers when light is shone through it (Porter, 2006:162). Scrim is usually used when having to change a stage setup, or when focusing attention on a certain act on stage. When lit from the front, one cannot see through the scrim, where the scrim appears to be a solid piece of fabric. When lit from the rear the scrim becomes semi-transparent depending on how much light is shone through it, as well as the angle of the light. Similarly with set design, various layers are created through the use of props, backdrops, lighting etc.

Making use of props, lighting and sound, allows the audience to feel as if they are in a heterotopic environment opposed to the actual environment in which they really are. The performer usually dresses up and makes use of stage make-up, in order to contribute to the creation of this scene. All these layers act as scrim, and contribute to creating a heterotopic space and capturing the audience's attention (Wolf & Block. 2014: 2).



Use of scrims in set design



A scrim fabric as used by stage designers
 Online image. Available at: http://www.tts-group.co.uk/_RMVirtual/Media/TTS/Images/EY03911_large.jpgJCP_9498-6.jpg



front lighting-opaque



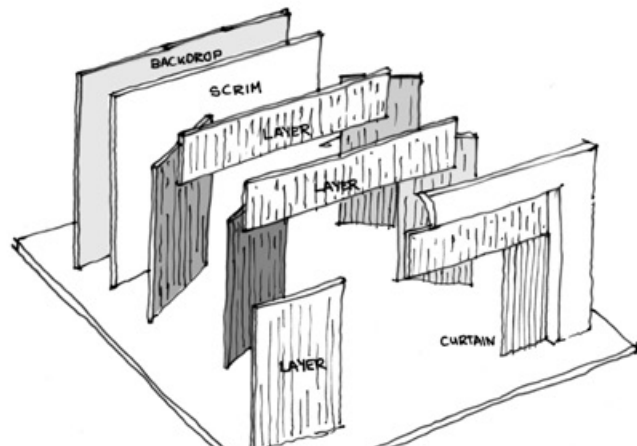
transition lighting- semi translucent



back lighting-translucent

Scrims in set design

layering of stage



layering of actors



heterotopic environment



A set design is made up of various layers that create a heterotopic environment

The theatre as a performance

Performing arts can be described as the communication of ideas between two entities: the audience and the performers. These ideas vary depending on what message the performer is trying to convey to the audience (Wolf & Block, 2014: 2). The audience and the performers are separated from each other by means of a stage, where the stage is the platform on which the performers carry out their act. The act created by the performers becomes a facade/scrim between the audience and the actual personalities of the performers.

By allowing the theatre to act as a performance, it means that there must be a constant engagement between the audience and the performer. The audience will be the pedestrians who circulate in the street, where the performers will be the users of the building. It is important that a visual link is created between these two entities, as it will promote the performing arts, and will relax the boundary that exists between the public and the users of the building, thus inviting the public into the building.

In theatre, a message is conveyed through means of telling a story. This story's success relies on various aspects such as the personality of the actors, the physical form of the space, as well as the dynamic of the audience. It is thus important to keep the audience/viewer of the performance orientated and excited throughout the production in order to retain his/her interests (Wolf & Block, 2014: 2).

In order to gain the viewer's attention, pedestrians must be engaged by activities within the building at all times. In doing so, activities such as singing and dancing, should be placed on the street facing facade of the building, allowing viewers to constantly be engaged in the students performing in the studios.



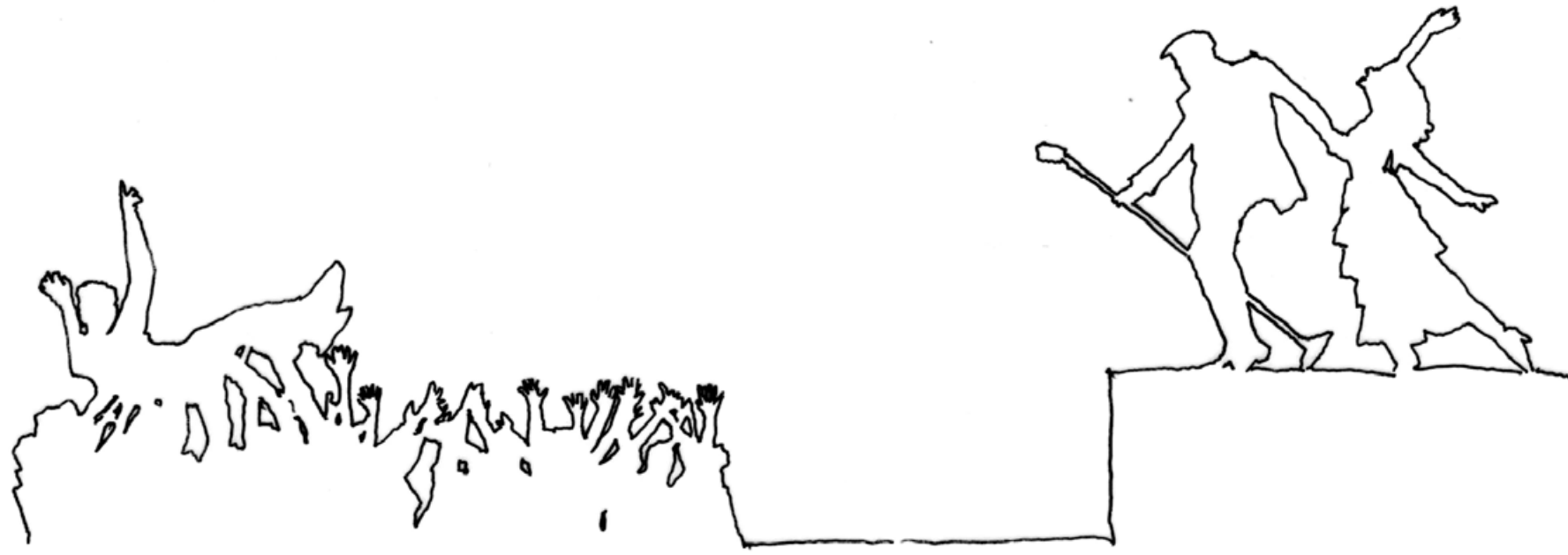


image illustrating a performance

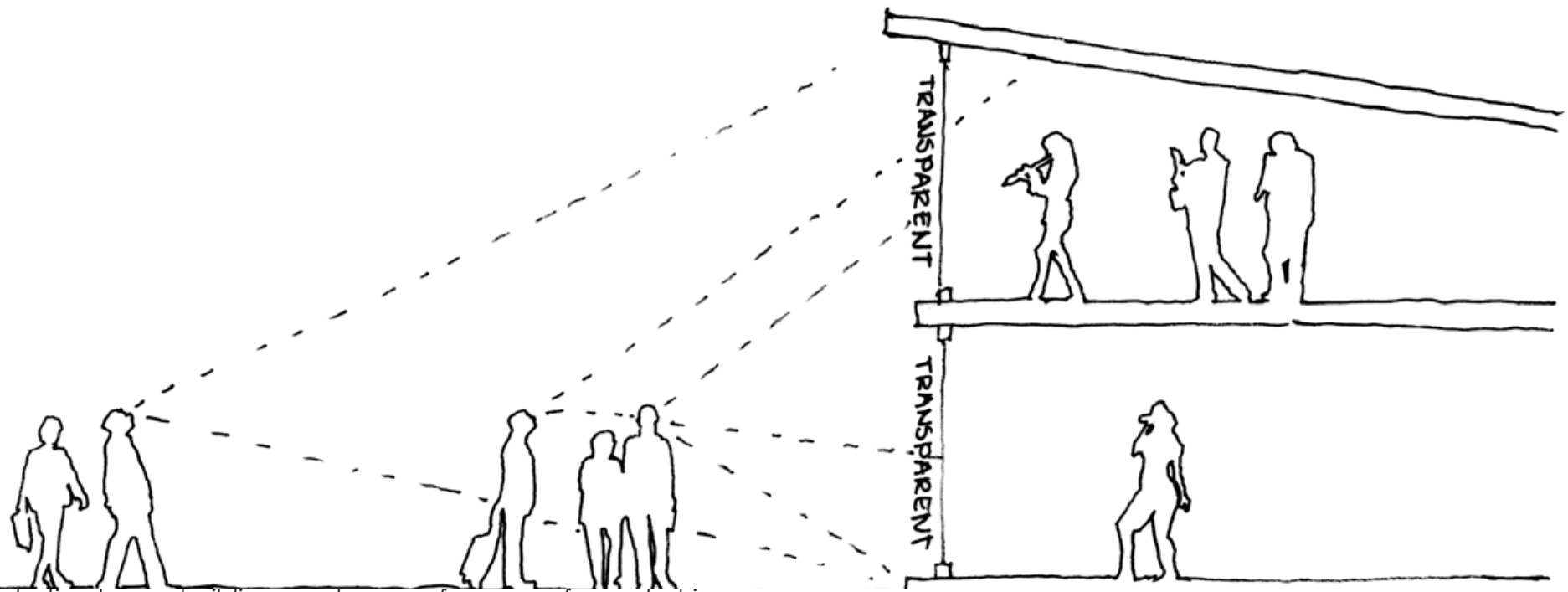


image illustrating how a building can be a performance for pedestrians



CONCEPTUAL



FRAMEWORK

Hypothesis 1: Towards addressing complexity of programme and site

Hypothesis

By applying principles of theatre design to the abandoned Luxurama theatre, the theatre will act as a performance for the community of Eastern Wynberg, resulting in the attraction of the community to the theatre where they will be able to identify with architectural elements found in Islamic architecture.

Aims

The aim of the proposed performing arts centre will be to revitalise the existing Luxurama Theatre into what it was when it was still operating. Due to its failure to operate, the site of the Luxurama has lost its identity which it once had. It is thus necessary to try and regain the identity the iconic theatre had in Eastern Wynberg. Another aim will be to address the urban divide that exists between Eastern Wynberg and Western Wynberg.



Hypothesis 2: Towards addressing critical architectural considerations

Hypothesis

By making use of principles used in changing a scene in a live performance, the negative scene created by the Luxurama theatre can be changed into a bustling environment by making regaining its identity as a node in the community.

Aims

The aim of the proposed performing arts centre will be to address the clients needs, as well as the community's lack of tertiary educational facilities. The proposal aims to be both a socially and environmentally sustainable solution,





DESIGN



TOOLS

Methodology

The purpose of this dissertation is to identify challenges posed by the selected site by proposing a design for a performing arts centre. Challenges will be identified by analyzing the site, as well as the existing structure on the site.

Methods to be used in formulating a design:

Context:

A quantitative and qualitative method will be applied in order to analyze tertiary educational facilities within the area, as well as recreational facilities. Transport methods and the efficiency there of will also be analyzed in order to come to a better understanding of circulation around the site and its context. Climatic conditions will also be analyzed in order to achieve a better understanding of the context. Research will be done through case studies, interviews and site visits.

Performing arts and similar building typologies:

Research will be conducted through articles, journals, books, and the internet. Both local and international precedents will be analyzed in order to determine the functioning of a performing arts centre. Local precedents will also be analyzed to determine what building materials are used in the area, as well as methods of construction.

Design implementation:

Design development will occur through sketches, conceptual models, and engagement with lecturers. The design will aim to address problems which are found on the site, as well as provide for the client's needs.



Photograph of a ballet slipper found on site



site analysis

MACRO CONTEXT

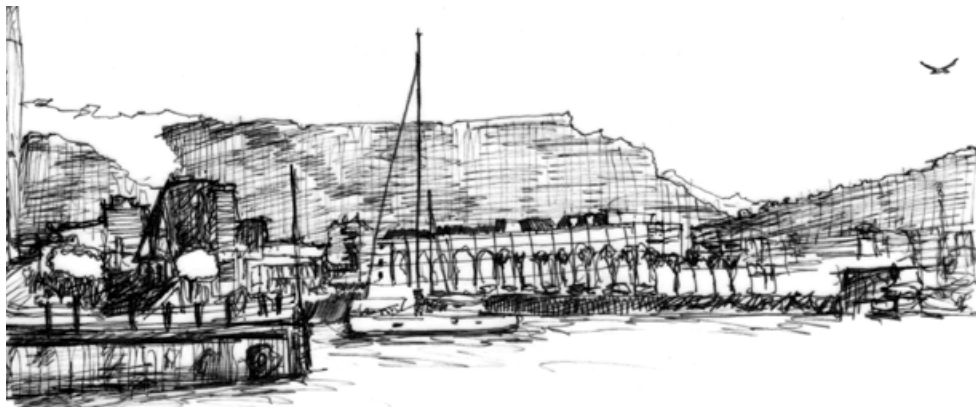
Location

The Luxurama theatre is situated in Wynberg, Cape Town. Cape Town is the second most populated city in South Africa (South Africa. Statistics South Africa, 2007: 17), and is the provincial capital of the Western Cape. Cape Town falls under the City of Cape Town Metropolitan and is well known for its harbor, the Victoria and Alfred Waterfront, beautiful scenery, as well as landmarks such as Table Mountain.

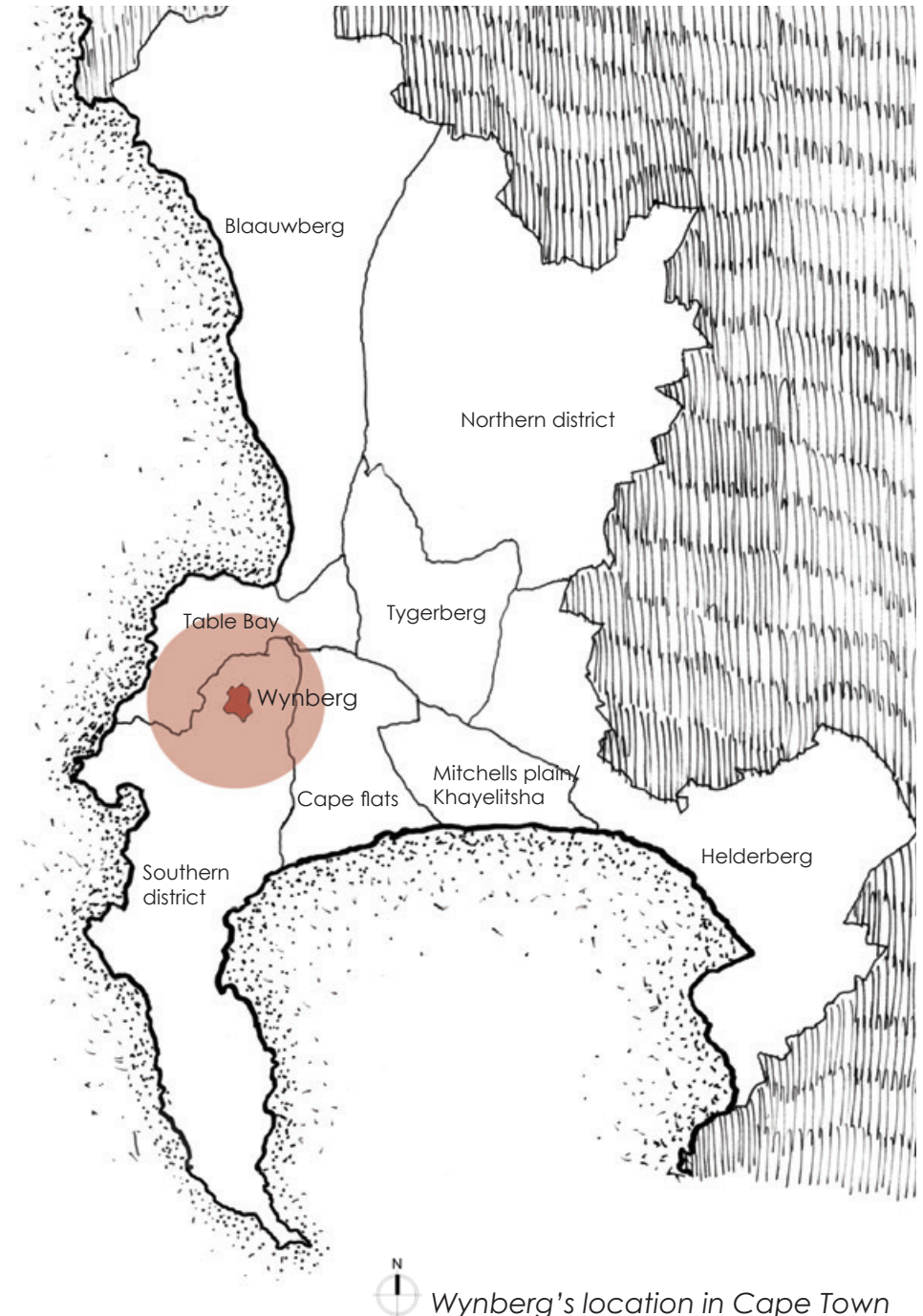
Cape Town is one of the most multi-cultural cities in the world, and often serves as a holiday location for many South African's as well as foreigners. In 2014, Cape Town was named the World Design Capital by the International Council of Societies of Industrial Design.



The V&A Waterfront

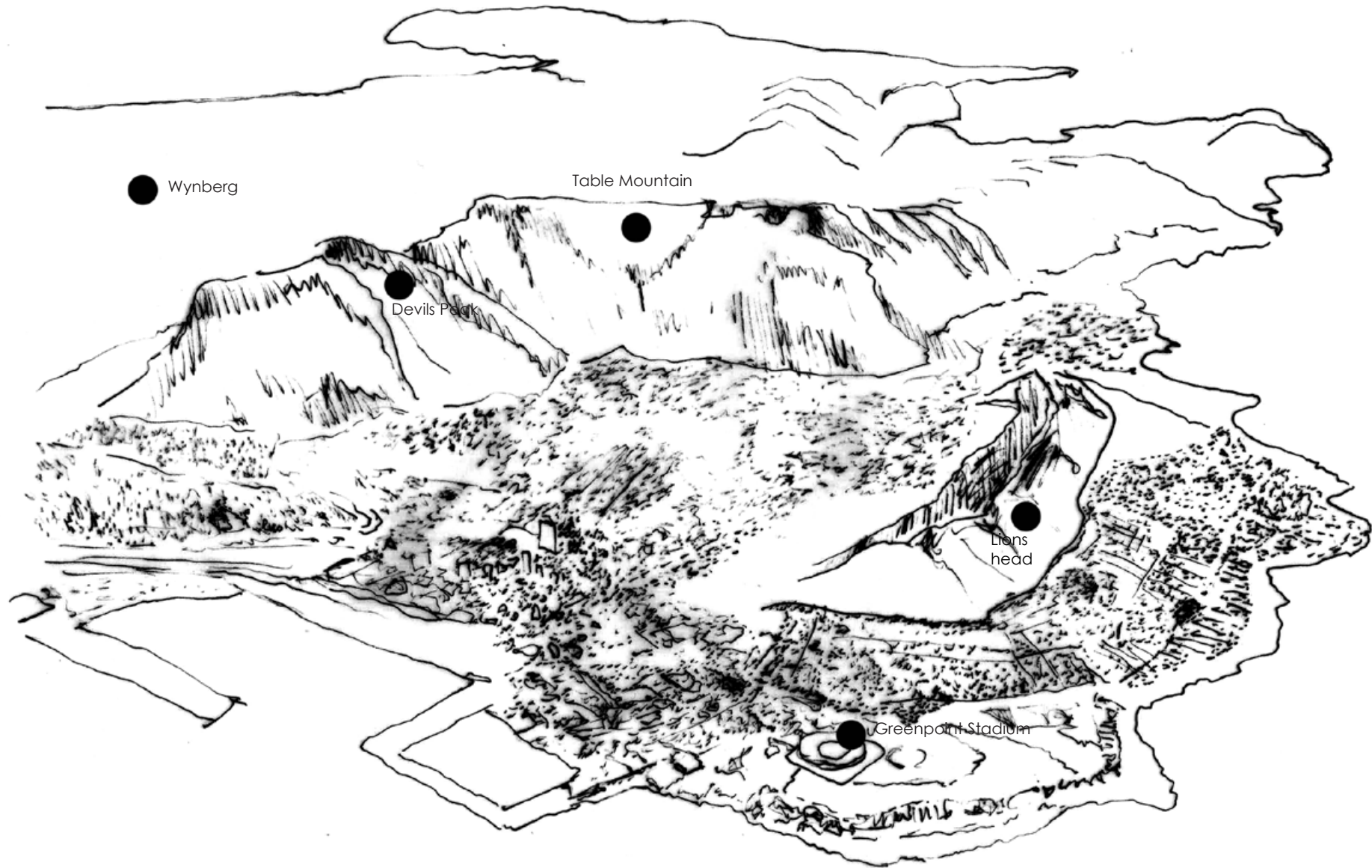


A view of Table Mountain

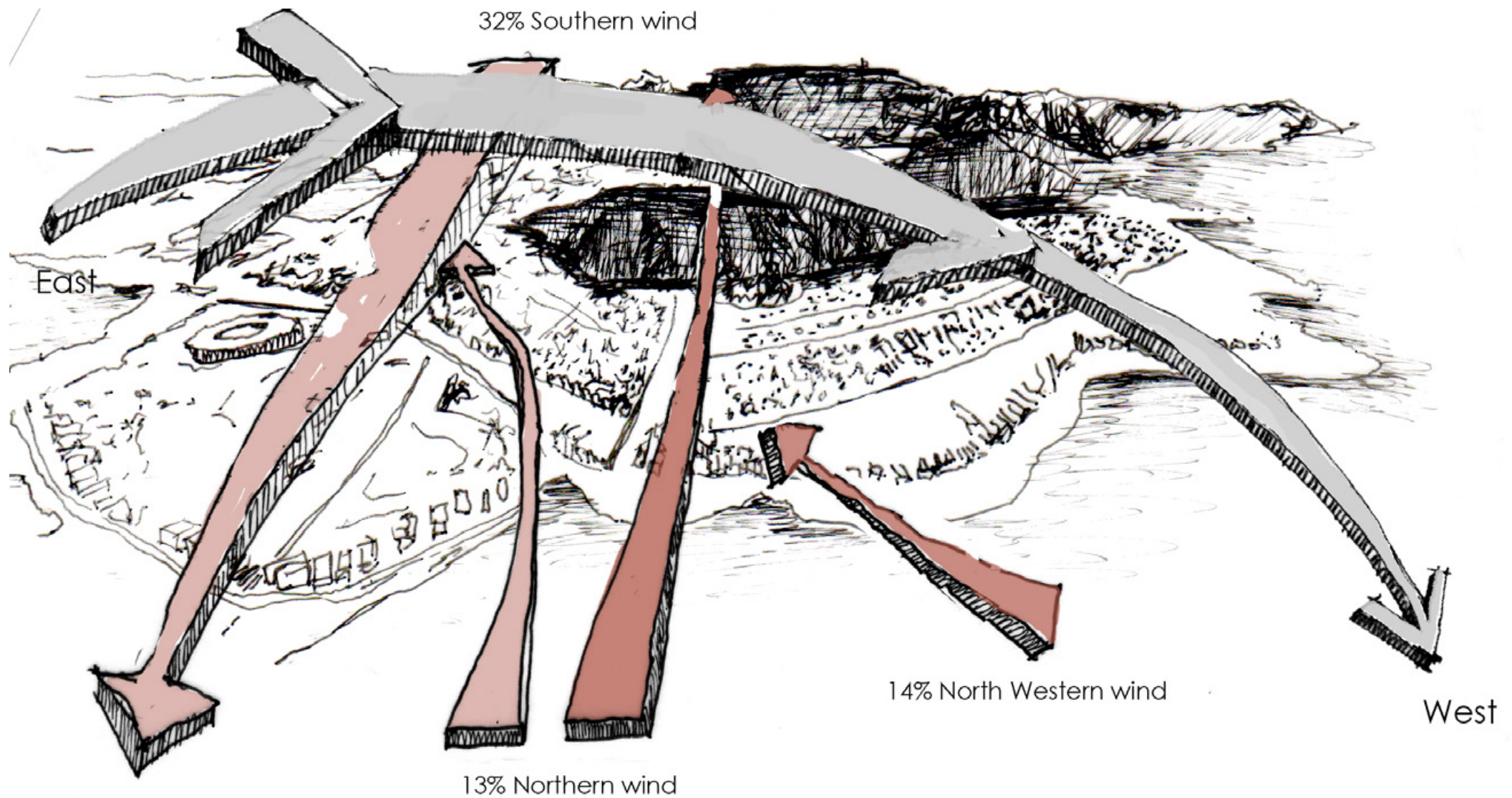


Wynberg's location in Cape Town

Wynberg's location comparing to landmarks



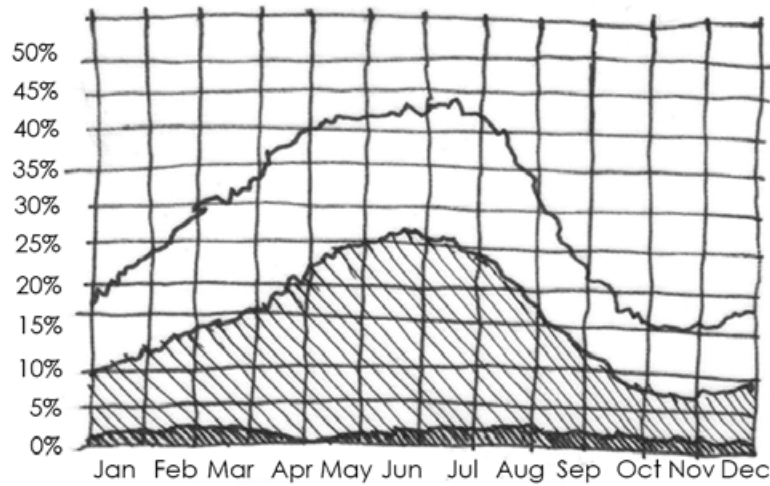
Wind and sun



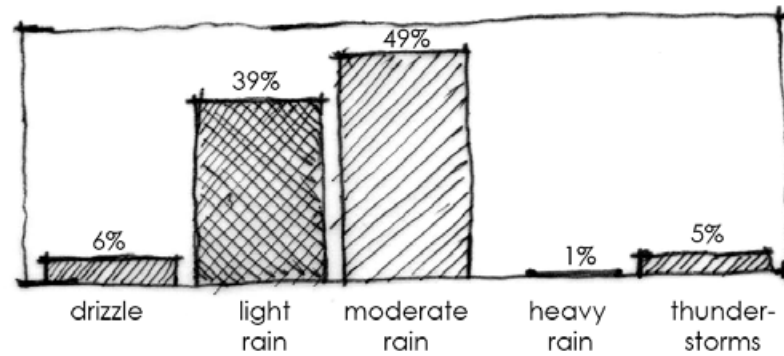
Cape Town's topography is relatively steep. Devil's Peak, Table Mountain, Lions Head and Signal Hill all add to this. This placement of this steep topography results in a large amount of Southern wind blowing in from the Atlantic Ocean, over the steep topography and into the valleys. Most of the other wind entering Cape Town comes from the North and North Western direction. The sun rises in the East and settles in the West. The summer sun is at a higher angle than the winter sun, which should be taken into account when designing.

Rainfall, temperature and humidity

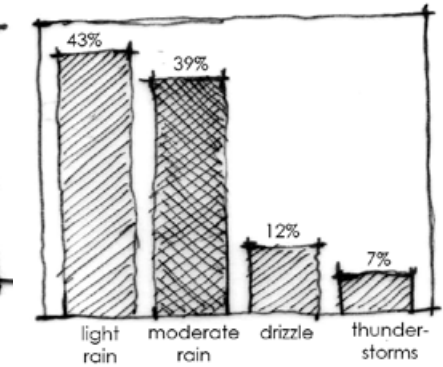
Probability of precipitation



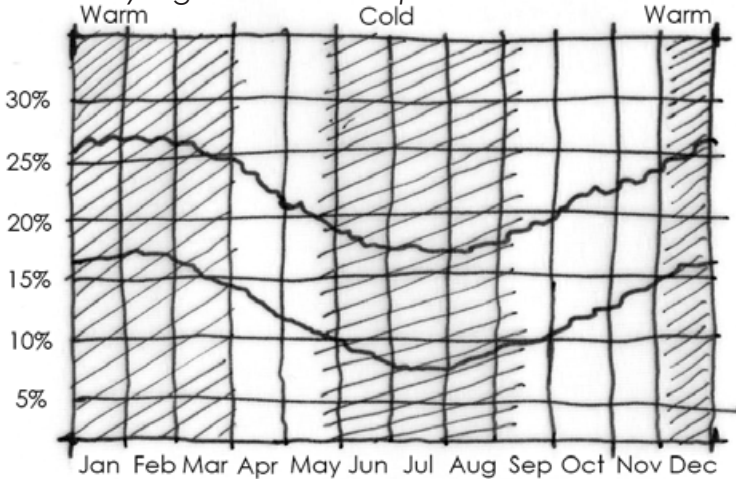
Types of precipitation



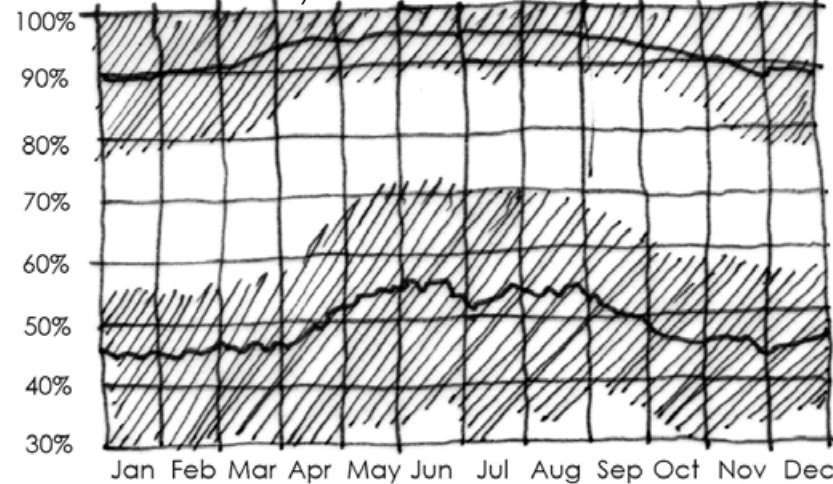
Warm season precipitation



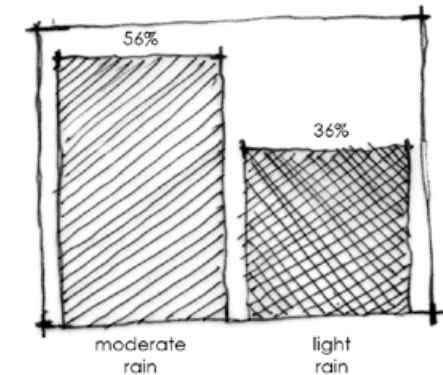
Daily high and low temperatures



Relative humidity

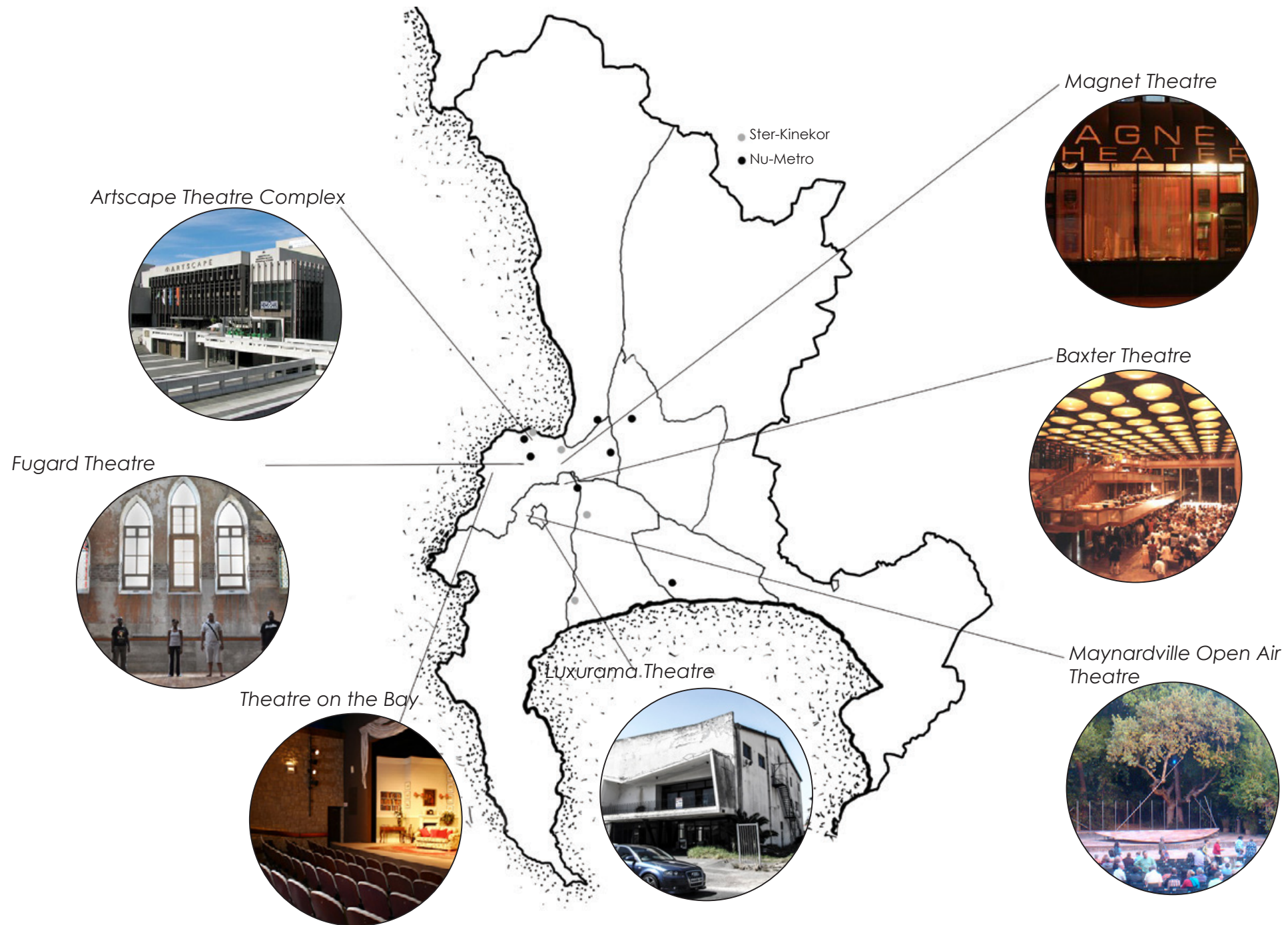


Cold season precipitation



Cape Town in general is considered to have a Mediterranean climate. Summers are relatively hot, and rarely experience rainfall. When it does rain during the summer season, the rainfall is often light to moderate. Winters are relatively cold, and wet, where there is a high probability for moderate and light precipitation during the season. Cape Town has a relative moisture content throughout the year.

Theatre's and cinema complexes in Cape Town

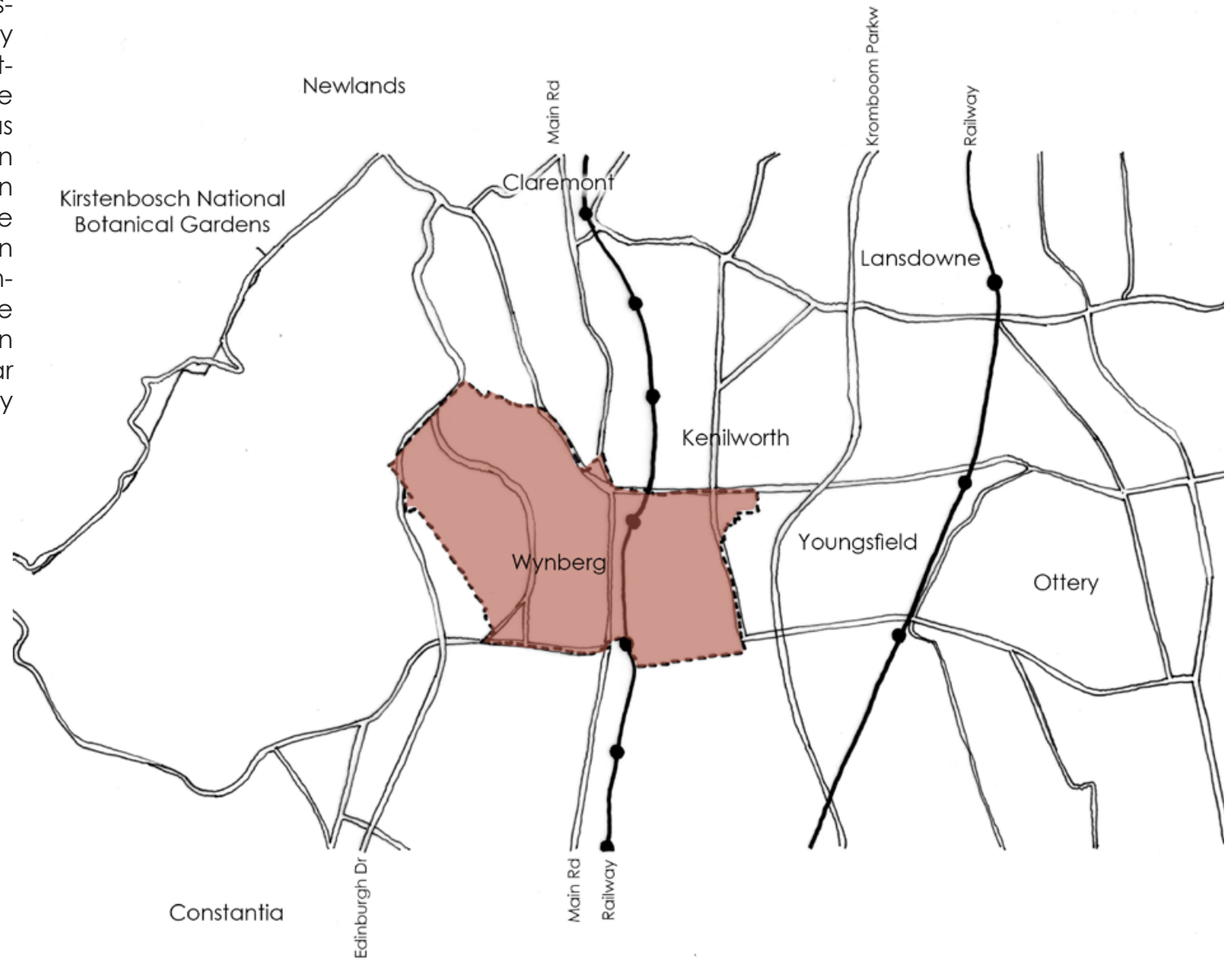


Wynberg's location in the Southern district

Wynberg belongs to the Southern district of Cape Town, and is bordered by poorer areas such as Kenilworth, Ottery and Youngsfield on its East, where it is bordered by highly affluent areas such as Constantia and Claremont on its West and North respectively. Eastern and Western Wynberg are split by the railway and Main Road, which run in a North-South direction through Wynberg. This makes Wynberg one of the main transport hubs for the Southern suburbs as both; an arterial vehicular route, and the very efficient railway pass through Wynberg.



Southern district and suburbs

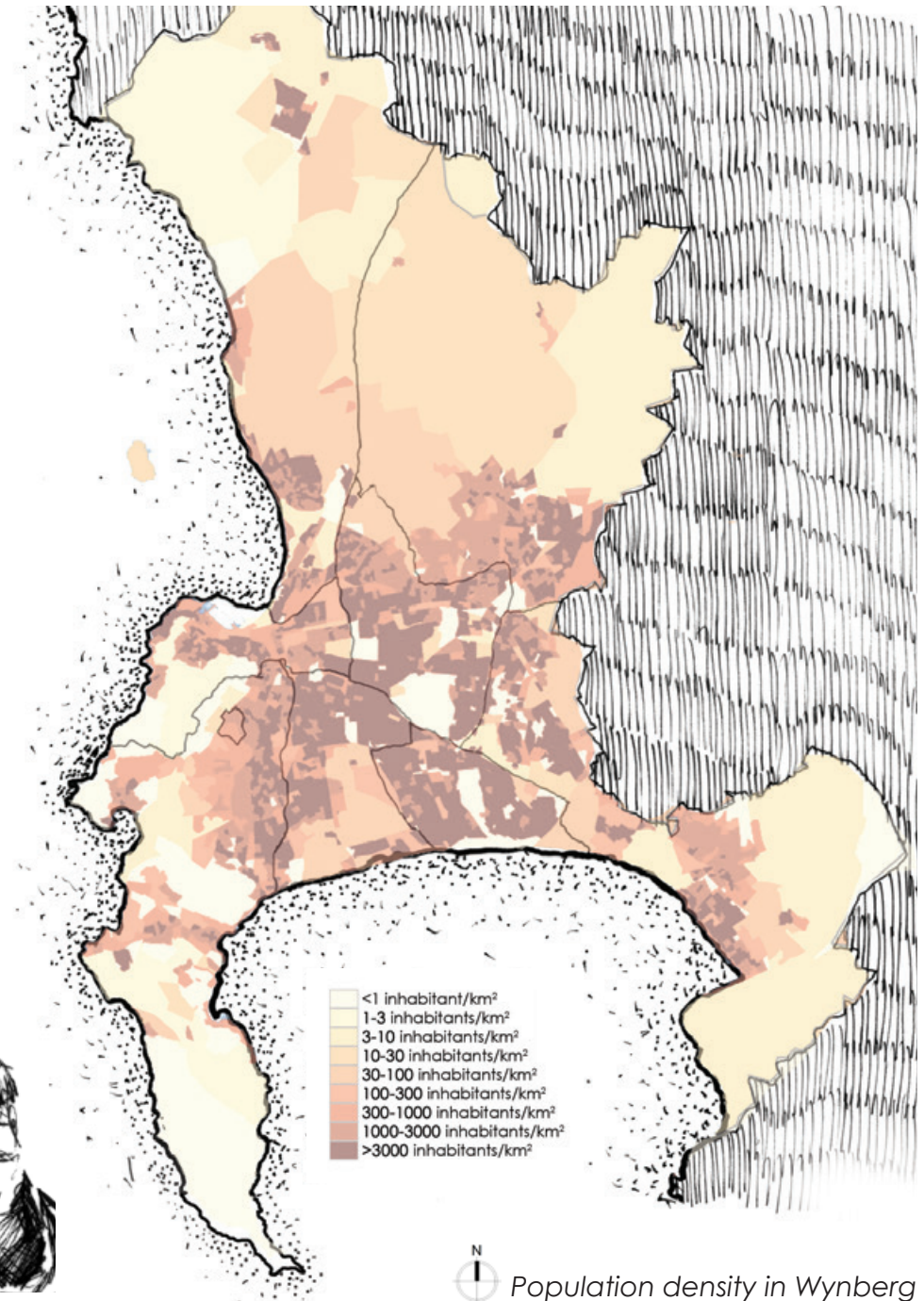


Wynberg and its surrounds

Population density

In total there are approximately 14 472 people living in Wynberg. The population consists mostly of a coloured and Malayan community, where the white community is the second largest community living in the suburb. Most of the white community can be found in Western Wynberg, where the Coloured, and Malayan community can be found in Eastern Wynberg.

Together the coloured and Malayan community make up 46% of the population of Wynberg, where the white people make up 24%, and black people make up 21% of the community (South Africa, City of Cape Town Strategic development Information and GIS Department, 2013: pp. 2-3).



site analysis

MESO CONTEXT

Main circulation routes and activity patterns

As previously mentioned, both the railway and an arterial vehicular road; Main Road, run through Wynberg. Main road and the railway run parallel to one another, and are in close proximity to each other. Together they create a buffer zone, which splits Eastern Wynberg from Western Wynberg. Main road is one of the most used roads in Cape Town, where the railway is also adequately used by people who don't have vehicles, or who choose not to drive them. Other main roads that run through/within close proximity of Wynberg include Constantia Road, Edinburgh Drive and Waterloo Road. The above mentioned roads connect Wynberg with Western suburbs surrounding Wynberg. On the Eastern side of Wynberg, Ottery Road connects Wynberg to the Eastern surroundings. Park Road, a smaller arterial route, is located within Wynberg, and becomes the bridge for people travelling between Western Wynberg and the Eastern suburbs surrounding Wynberg.



Urban split

Main road and the railway split Wynberg into Eastern Wynberg and Western Wynberg. As previously mentioned, Eastern Wynberg is predominantly occupied by the Cape Malay and Coloured community, where Western Wynberg is occupied by a mixed race community, consisting mostly of Caucasians.

Eastern Wynberg and Western Wynberg differ drastically in economic standards, where Eastern Wynberg is a poorer community, with small scale residences; some of which are not well maintained. These residences exist alongside places of worship, schools, and businesses such as hairdressers, supermarkets and hardware stores. The area is dry, and lacks vegetation as streets are barren from any greenery. The area also has no tourist attractions, or places which could attract visitors, such as the Luxurama theatre.

Western Wynberg on the other hand, is a rich affluent area. Residences are considerably large, and fenced off from the street with high walls, where vegetation and foliage exists in abundance. Also adding to the upmarket area, is the Old Wynberg Village, which is popular tourist attraction and one of the biggest urban conservation areas in South Africa. Some of the best schools in the country, such as Wynberg Boys high school and primary school. Businesses in the area occupy old historic residences, where others are located in shopping complexes. These shopping complexes are mostly found upon moving closer towards Eastern Wynberg, where the area starts to become riskier than the overall feeling in Western Wynberg (SA-Venues, 2014: Online).





WESTERN WYNBERG

WITTEBOME STATION ●

BUFFER ZONE



EASTERN WYNBERG

Eastern Wynberg



Typical street in Eastern Wynberg



A mosque amongst residences



Vegetation barren road



A cash store amongst residences



A supermarket amongst residences

Western Wynberg



Typical Victorian residence converted into a business in Western Wynberg



Typical upmarket residence in a tree lined street in Western Wynberg



An old Victorian business in Western Wynberg
Online image. Available at: <https://ssl.panoramio.com/photo/99301609>



Old coach house in Western Wynberg
Online image. Available at: <https://ssl.panoramio.com/photo/11096633>



Old Wynberg Village courtyard
Online image. Available at: <https://ssl.panoramio.com/photo/14714431>



A riskier area in Main Road, Western Wynberg
Online image. Available at: <https://ssl.panoramio.com/photo/11096691>

Heritage in Wynberg

As previously mentioned, most of the heritage buildings in Wynberg are located in Western Wynberg. Most these buildings are located in a centralized area and are of a Victorian style. These buildings give character to the community of Western Wynberg, and help tie the community together, almost like a 'village'. Upon looking at Eastern Wynberg, no style exists throughout the community. This illustrates that the community of Eastern Wynberg was merely a place of residency for the Cape Malay community, where buildings constructed there were of no architectural significance. This elaborates on the divide that exists between Eastern Wynberg and Western Wynberg, which should be addressed so that Eastern Wynberg can form part of the greater Wynberg area.

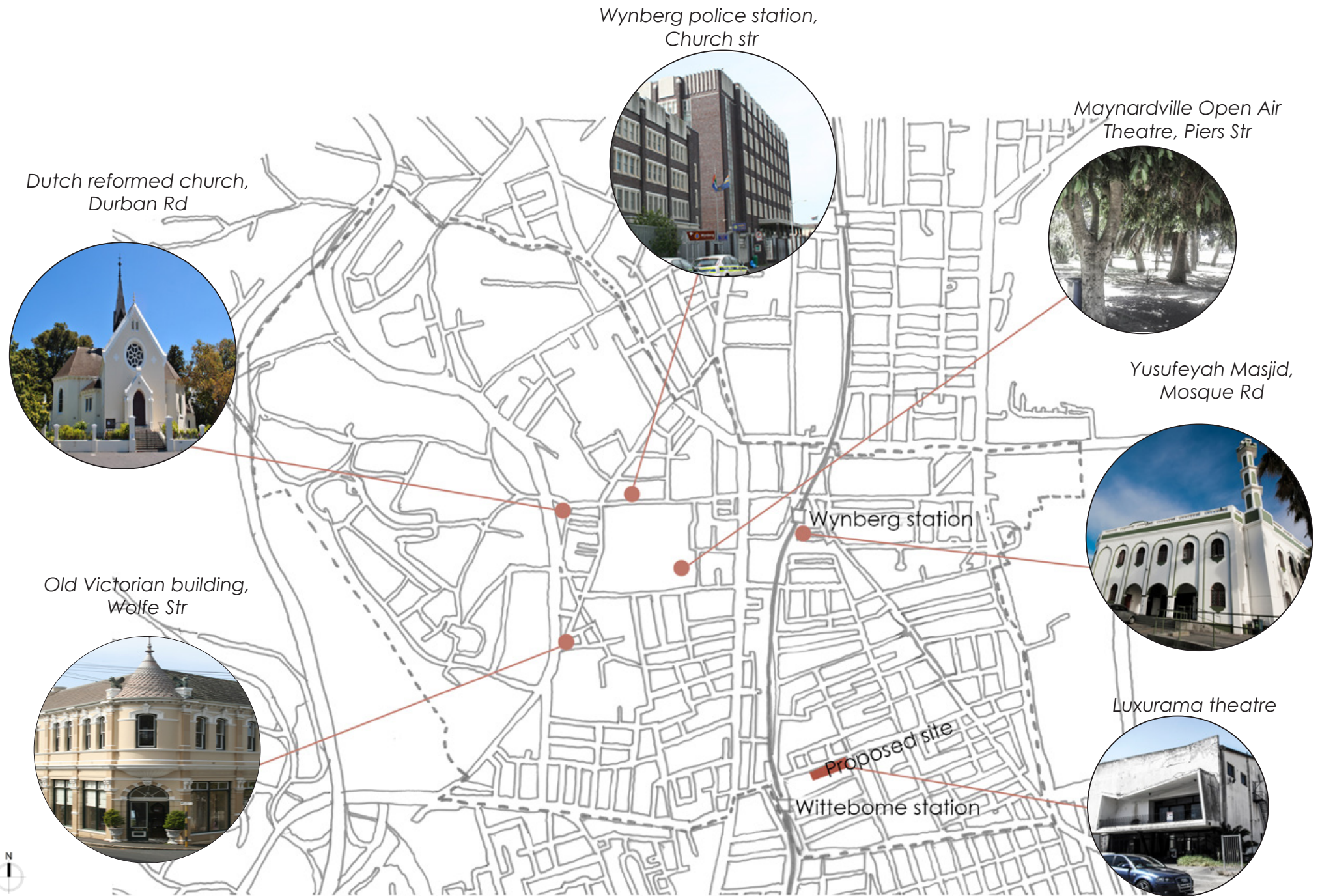


A Heritage building in Western Wynberg



The location of all the heritage buildings in Wynberg

Points of orientation in Wynberg



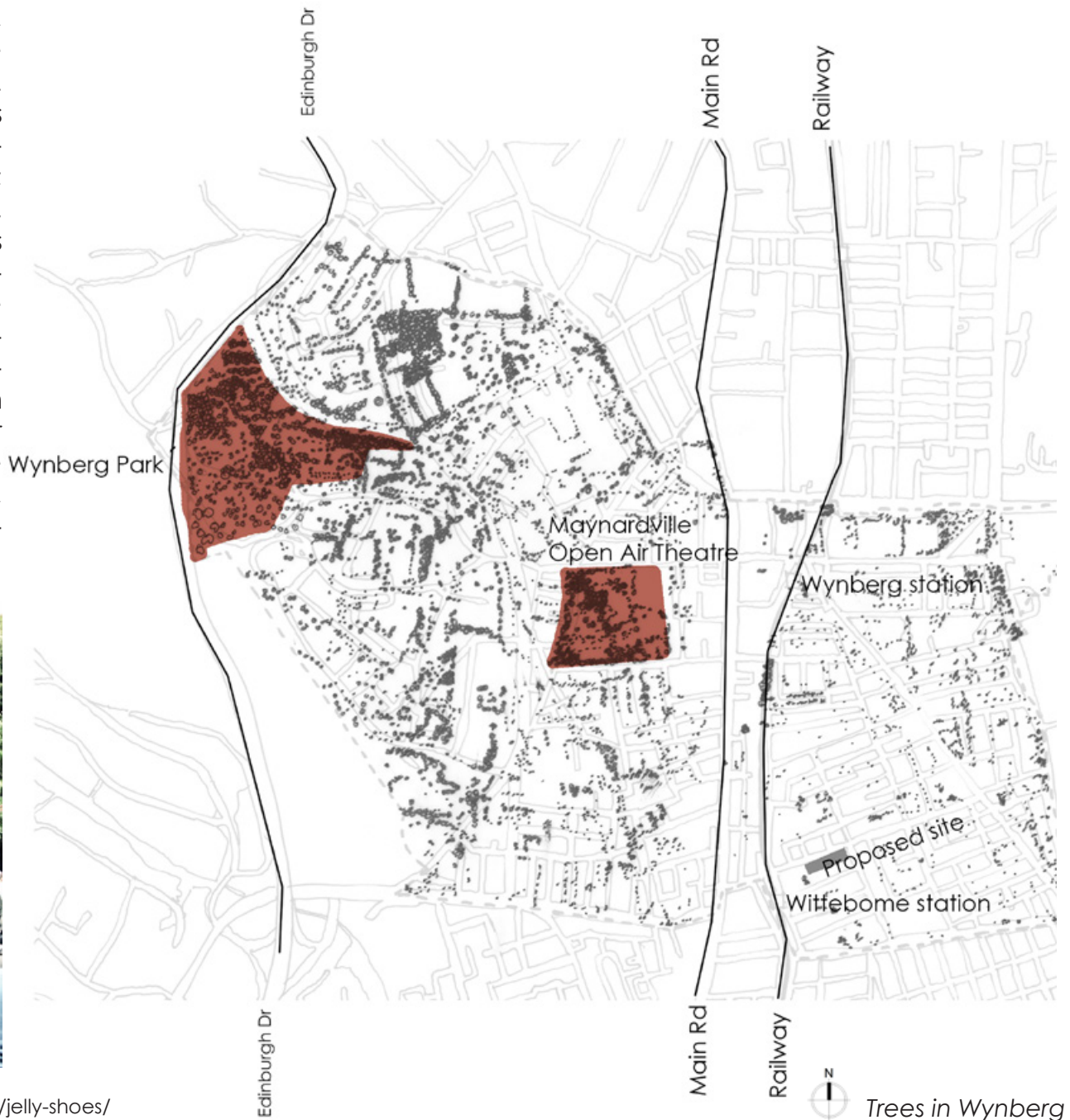
Vegetation and Parks

In general, Wynberg has a vast variety of vegetation, with a large number of parks and green spaces. These spaces are however mostly found in Western Wynberg. Western Wynberg is filled with public parks, as well as tree lined streets. Two of the larger and more popular parks in Wynberg are found in Western Wynberg; Wynberg Park and the Maynardville Open Air theatre. Both parks offer large vast green lawns, with ponds and fountains throughout, creating ideal picnic facilities for the public. The Maynardville Open Air Theatre is best known for its open-air theatre, where a Shakespearian production takes place annually. In comparing Eastern Wynberg to Western Wynberg, not much vegetation is visible in Eastern Wynberg, where a fewer amount of parks exist in the area. It is vital to introduce vegetation into the area, allowing for tree lined streets, which would create a more pleasant and pedestrianised environment.



Maynardville Open Air Theatre

Online image. Available at: <https://thetrinketspotter.wordpress.com/tag/jelly-shoes/>



It is important that indigenous vegetation is used within the area, as these plants have developed over a long period of time to suit the climatic conditions of the Cape. These plants and trees have grown accustomed to the harsh sandy conditions of Cape Town, and thus require a minimal amount of water, allowing one to save on water costs (Cape Town Green Map, 2014: Online).

Camphor bush



Cape May

Wild Olive



Dune Taaibos

Bietou



Wild Dagga



Wynberg Park

Online image. Available at: <https://www.flickr.com/photos/lundaling/4515270433/>

Indigenous Trees

- Camphor Bush (*Tarchonanthus camphoratus*)
- Milkwood (*Sideroxylon inerme*)
- Wild Olive (*Olea europaea* subsp. *africana*)

Indigenous shrubs

- Bietou (*Chrysanthemoides monilifera*)
- Blombos (*Metalsia muricata*)
- Brown Salvia (*Salvia africana-lutea*)
- Cape May (*Coleonema album*)
- Dune Crowberry (*Rhus crenata*)
- Dune Taaibos (*Rhus laevigata*)
- Geelblombos (*Athanasia dentata*)
- Wild Aster (*Felicia filifolia*)
- Wild Dagga (*Leonotis leonurus*)
- Wild Scabious (*Scabiosa incisa*)
- Wild Rosemary (*Eriocephalus africanus*)

Indigenous herbs/ground cover

- Arctotis (*Arctotis stoechadifolia*)
- Arum Lily (*Zantedeschia aethiopica*)
- Carpet Geranium (*Geranium incanum*)
- Pig's Ear (*Cotyledon orbiculata*)
- Sea Lavender (*Limonium perigrinum*)
- Sour Fig (*Carpobrotus edulis*)
- Dekriet (*Chondropetalum tectorum*)
- Glastee (*Cliffortia ferruginea*)

(Cape Town Green Map, 2014: Online).

Education facilities in Wynberg

A large amount of education facilities exist in Wynberg. All of these facilities are either pre-primary schools, primary schools, or high schools. The education facilities found in Western Wynberg are of the best in the country, and are relatively expensive to attend. Learners that have matriculated from these schools often attend tertiary educational facilities such as the University of Cape Town or the Cape Peninsula University of Technology, as they are able to afford these institutions. Educational facilities in Eastern Wynberg are cheaper to attend opposed to the costs of attending the upmarket schools in Western Wynberg. Learners that have completed high school in Eastern Wynberg are often unable to afford tertiary education, as there are no tertiary educational facilities nearby. This means that extra costs are involved in attending such institutions, above the high cost of tuition fees from the institutions themselves. It will thus be a great opportunity to create a low-cost tertiary educational facility in Eastern Wynberg.

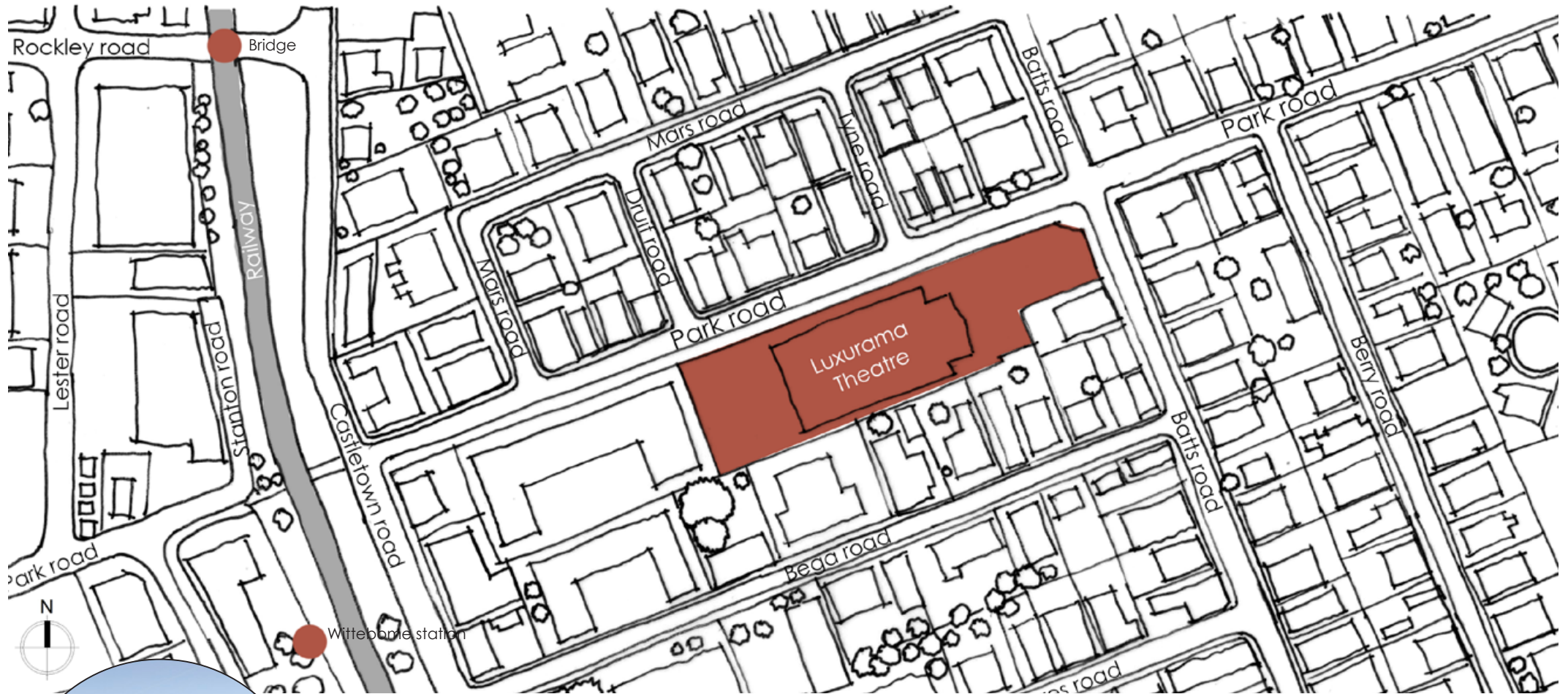


Muhammadeyah Muslim Primary School

site analysis

MICRO CONTEXT

Site Location

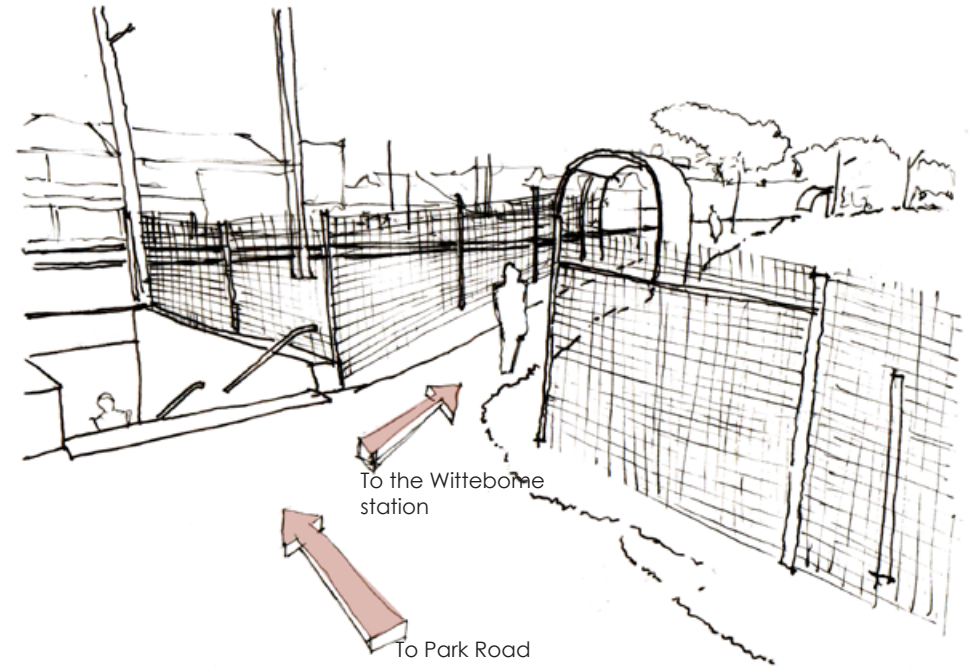


Train at the Wittebome station

The Luxurama theatre is located at 77 Park Road, Eastern Wynberg. The theatre is located within a mixed-use area, where residences, businesses, and schools exist amongst each other. The theatre is located nearby to the Wittebome train station, where the entrance to the station is directly accessible at the intersection of Park Road and Castletown Road. Upon commuting between Western Wynberg and Eastern Wynberg, a threshold exists between the two. This threshold is created by the railway, where trains overpass Rockley Road on a bridge, which becomes a vehicular threshold between Eastern Wynberg and Western Wynberg. Park road is one of the main routes which connect people commuting between Western Wynberg and suburbs which lie East of Wynberg, such as Ottery. This is because Park Road is the only street that directly links Castletown Road (Western most street of Eastern Wynberg) to Ottery Road (street bordering the edge of Eastern Wynberg).



Bridge over Rockley Road



The Wittebome station



The entrance to the Wittebome station at the intersection of Park Road and Castletown Road.

Points of orientation



1. The Wittebome station

The Wittebome station is well known throughout the community because most of the community make use of it when having to travel far distances throughout the Cape region.

2. R-Zees Kitchen

R-Zees Kitchen is a food outlet which is commonly used by the community.

3. Luxor Park

Luxor Park is a prominent high rise apartment block within the community. It is mainly prominent because of its large scale, as well as the negative connotations associated with the residents of this building, who are mostly Nigerians, associated with drug dealing (Solomons, G. 2014: Personal communication).

4. Bega Square

Bega square is a mixed use development which consists of businesses and residences amongst each other. Most of the businesses have closed down, and only a barber shop currently exists, although the square is still a well-known place within the community.

5. Muhammadeyah After-care

Muhammadeyah After-care is one of the most used Muslim After care's in Eastern Wynberg. The Aftercare is situated in close vicinity to most of the educational institutions.

6. The Luxurama Theatre

The Luxurama Theatre is an important point of orientation within Eastern Wynberg mainly because of its large scale, as well as its use as a theatre and community gathering point.

7. Darul Karaar Masjid

Darul Karaar Masjid is a mosque which is used regularly by the community.

8. Kismet Supply Store

The Kismet Supply Store is the most commonly used grocery store in the area. The store also sells goods which are commonly needed by the community such as hardware.

9. OK Suprette

OK Suprette is another grocery store which is used by the community. OK Suprette is however a lot smaller in scale and less used in comparison with Kismet Supply Store.

Topography and zoning



- Transport 1: Transport use
- General Residential 4
- General business 1
- Public Open Space
- Single residential 1: Conventional housing

The topography in the area is relatively flat. In the above image, the contours are drawn at 1m apart. However, where Eastern Wynberg meets Western Wynberg, there is a 3m high embankment which separates the two communities. This is mainly because of the railway which runs overhead, so that vehicular traffic may pass below the railway tracks. This embankment further contributes to the barrier that exists between Eastern Wynberg and Western Wynberg.

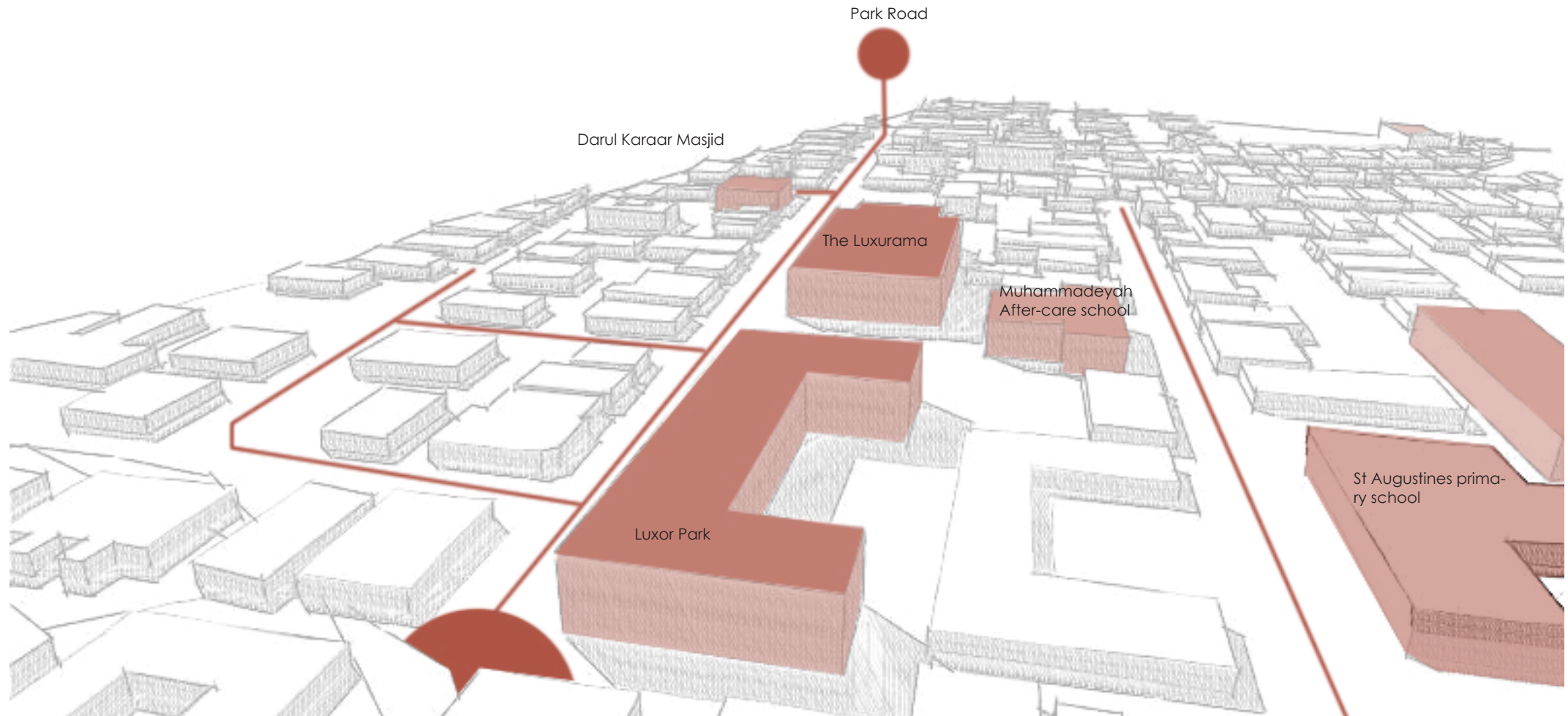
Building types



- Commercial
- Industrial
- Retail offices
- Residential
- Educational
- Religious

Most of the buildings situated within the surrounds of the Luxurama Theatre are places of residence. Commercial facilities also exist, but are of a small scale, as most of them are residences which were converted into businesses. An industrial strip exists between Eastern Wynberg and Western Wynberg, and runs parallel to main road. A mosque also exists within the direct surrounds of the Theatre.

Building heights and shadows



As most of the buildings are residences, the scale of the surroundings is relatively small. Most of the residences are single-story residences, with the ridge of the roofs being approximately 4.5m high. This allows all the buildings that are higher than this to stand out within the context. These buildings include the Darul Karaar Masjid (Mosque), St Augustine's Primary School, as well as the Muhammadayah After-care School. However, the two most prominent buildings within the surroundings are definitely the Luxurama Theatre and the Luxor Park apartment block. Both of these buildings are approximately 12m high, and stand out high above the low-lying residences.



Small scale residences in Park Road



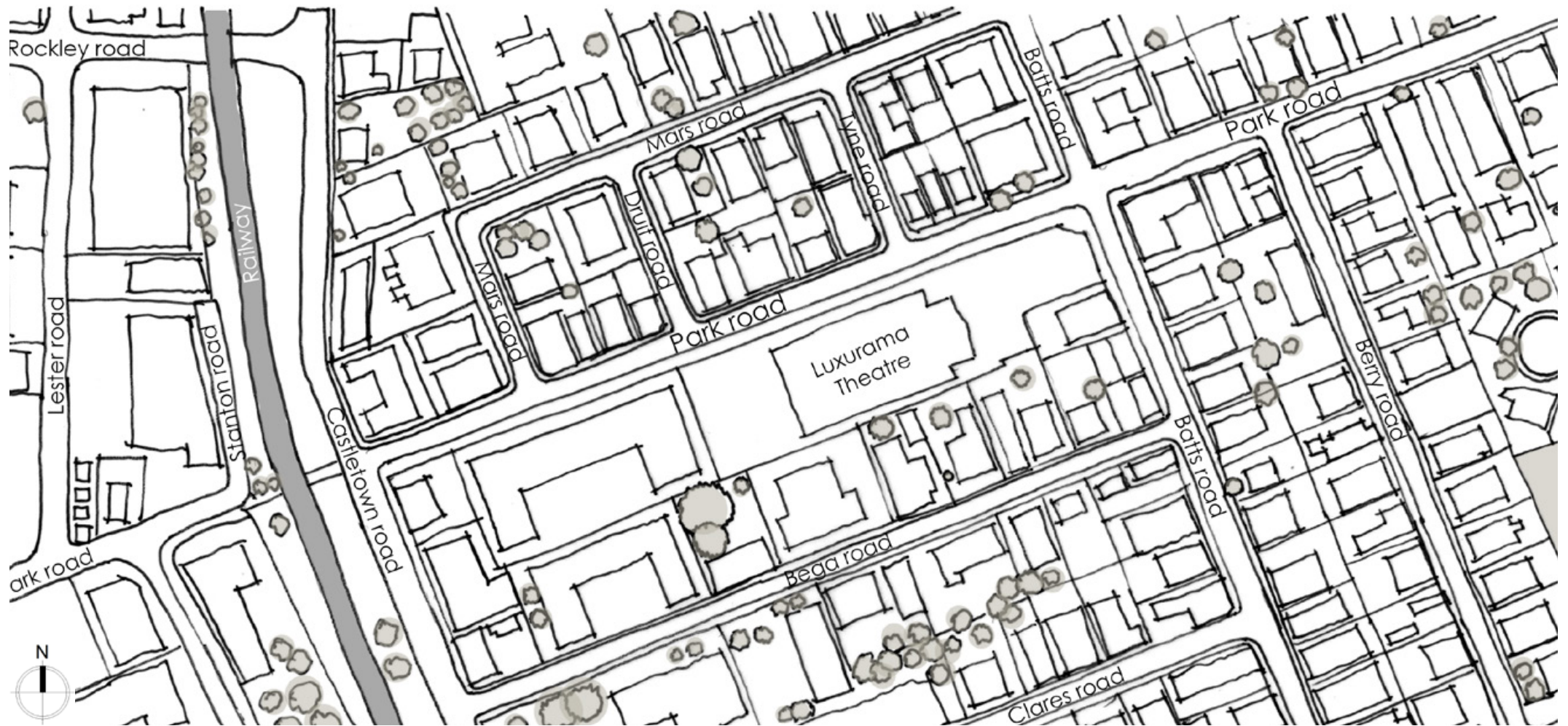
Circulation and activity patterns



The majority of the residents in Eastern Wynberg commute through the area by vehicular transport. Those that don't have vehicles, walk throughout the area. On the odd occasion, people even make use of horses for their transportation needs. Park Road and Castletown road are the busiest roads in the area, where other roads are merely used by the residents residing in those streets.



Vegetation and parks

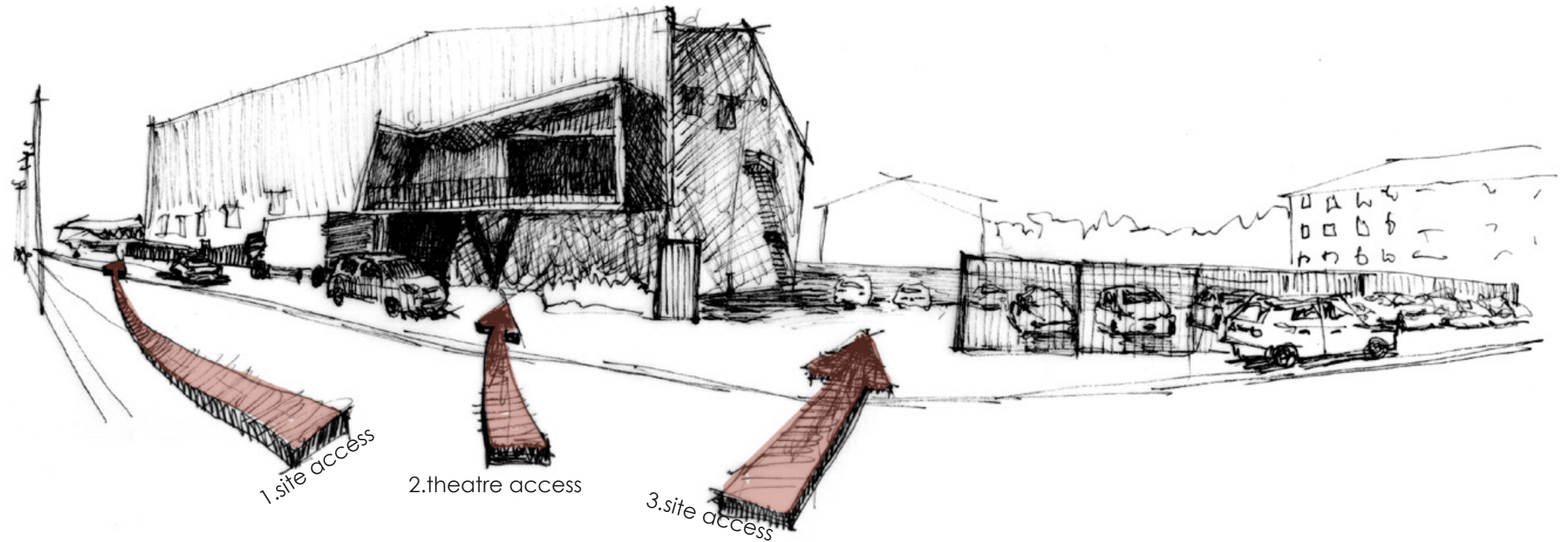


As previously mentioned, not much vegetation exists within the direct surroundings of the Luxurama theatre. The vegetation that does exist, is planted in residences backyards. When walking in the streets near-by to the Luxurama, one does not see any vegetation. This creates an arid environment which is not pedestrian friendly. Pedestrians are then forced to merely use the streets as circulation routes, where no public interface exists.



Image illustrating private vegetation in peoples yards

Access to the site and the theatre



1. site access



2. theatre access



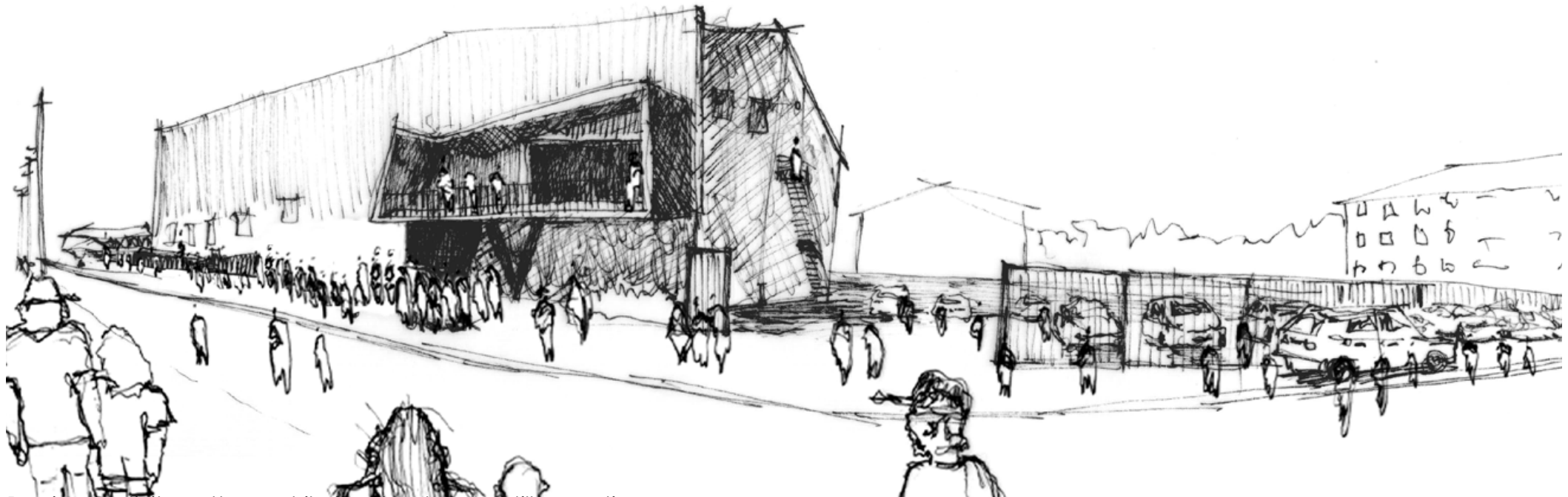
3. site access

As the theatre has been abandoned, access to the site is no longer controlled as both gates have been stolen. This provides no access control, which results in members of the community using the Eastern part of the site as a parking lot. Even though the gate on the Western side of the site has been removed, this part of the site is not used as a parking lot, as it is surrounded by masonry walls, which provide no vision making it easy for criminals to break into a vehicle. Access to the theatre is controlled, as the doors are still intact.

Activity patterns



Current Activity patterns



Previous activity patterns while the theatre was still operating

Current circulation on the site is minimal. Circulation is only performed by the vagrants that use the back of the site as a residence, and the people who park their cars on the open ground alongside the theatre. Pedestrians hastily walk past the theatre, without being able to enter it. In the past, the theatre used to act as a gathering point, where the community would gather in front of the theatre before a show.



The open ground alongside the theatre used as a car park



A vagrants residence at the back of the premises



Circulation past the Luxurama Theatre

Exterior photographs



View of Luxurama from Park Road



Alley behind the Luxurama



Western view of the Luxurama



View of the Luxurama's entrance



Fire escape and broken windows



The open ground alongside the theatre is used as a car park



People dump garbage in an alley behind the theatre



Garbage dumped in the yard of the Luxurama



Littered streets in front of the Luxurama

Interior photographs



Theatre interior



Circulation inside the theatre



The foyer of the Luxurama Theatre



A change room behind the stage



Stage mechanisms



The foyer of the Luxurama Theatre



A staircase in the Luxurama



Backstage staircase



Film screening room



Beneath the theatre seating



Seating in the theatre

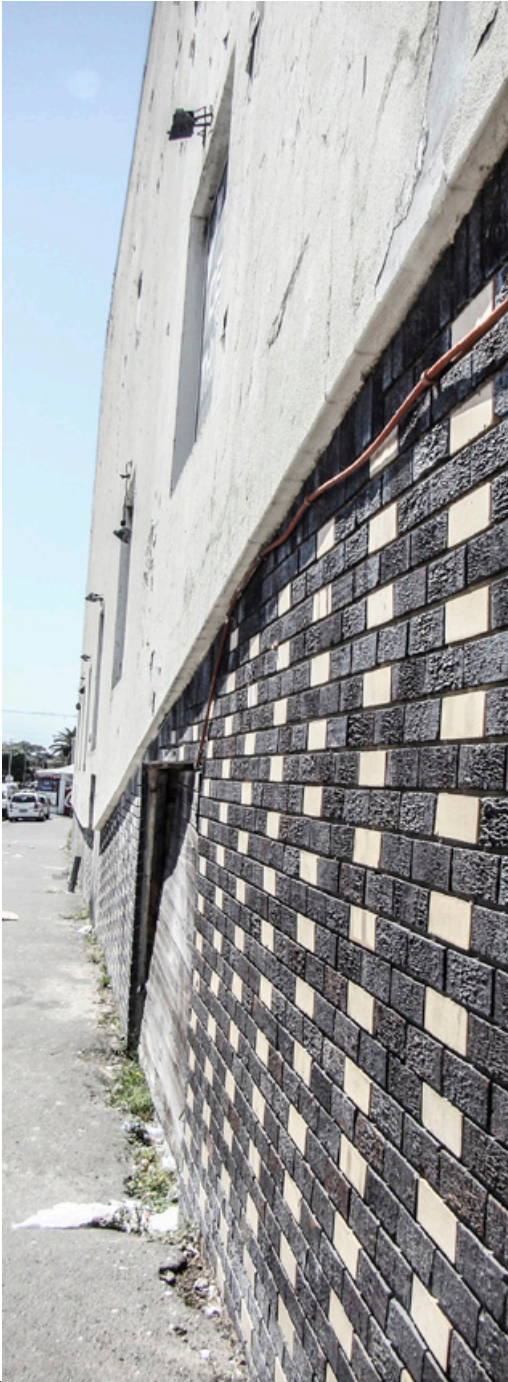


Beneath the stage

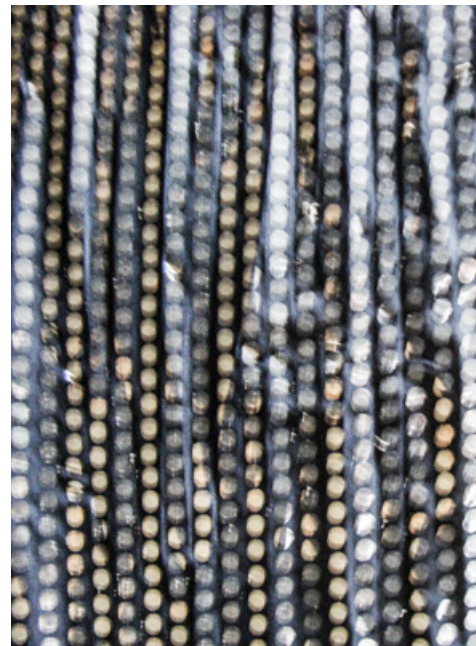
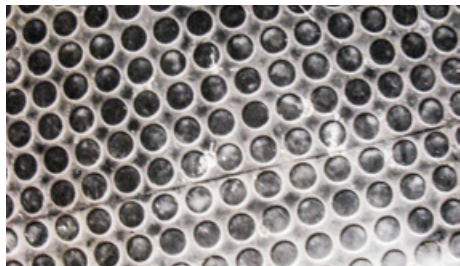
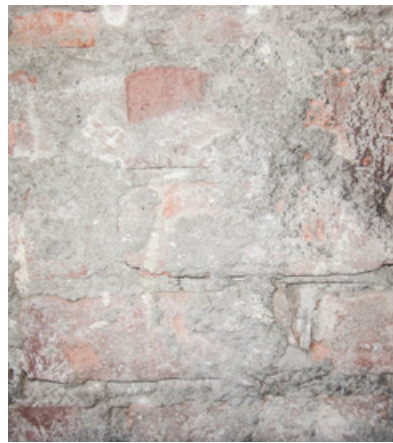
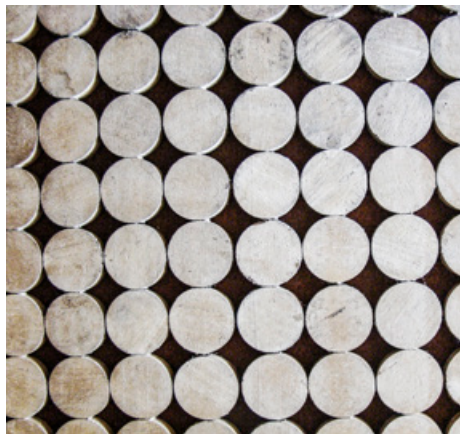


A dead bird found in the theatre

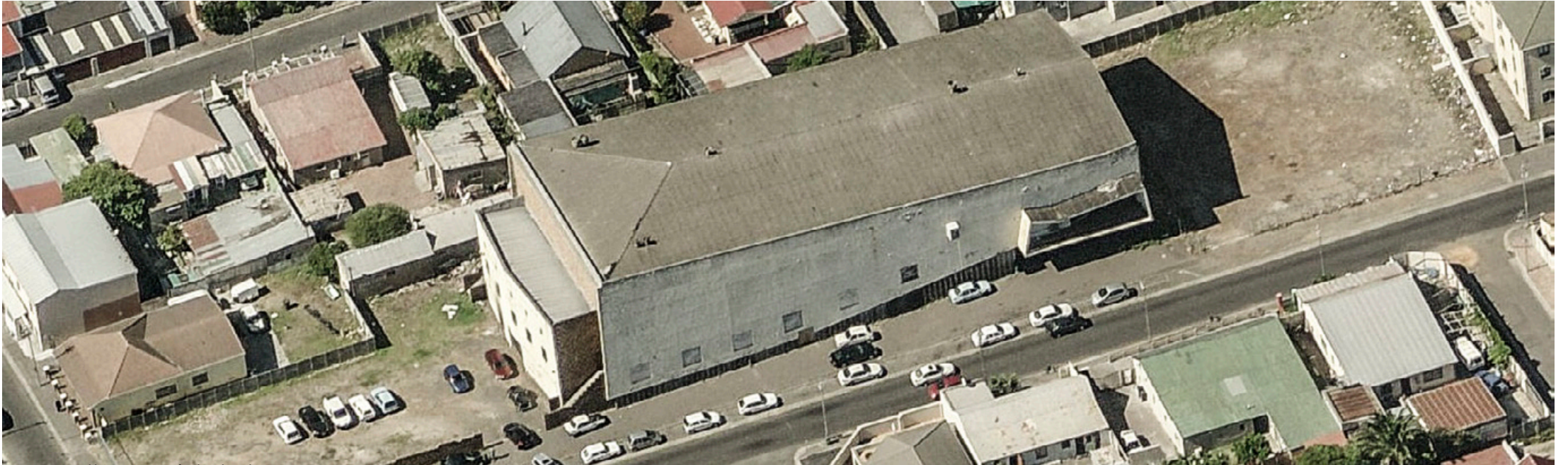
Exterior textures



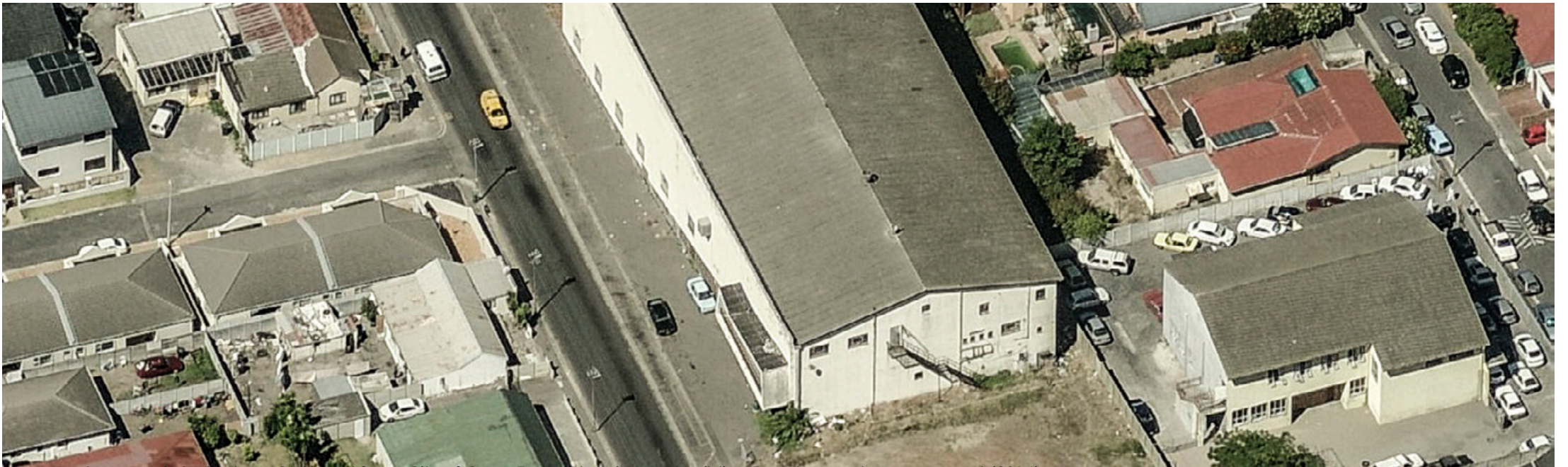
Interior textures



Aerial photography of the site



Northern aerial photo Obtained from: City of Cape Town, Planning and Building Development Management (2014)



Eastern aerial photo Obtained from: City of Cape Town, Planning and Building Development Management (2014)



Southern aerial photo Obtained from: City of Cape Town, Planning and Building Development Management (2014)



Western aerial photo Obtained from: City of Cape Town, Planning and Building Development Management (2014)

Site history



Upon investigating the site, it was found that the erf of the Luxurama theatre was initially used for residential purposes. The erf initially housed twelve residences, which were all demolished prior to the construction of the Luxurama Theatre. All these erven were then amalgamated into one erf. This is still evident today, as the erf of the theatre is still zoned as 'Residential 1'.

1945 Aerial photograph Obtained from: City of Cape Town, Planning and Building Development Management (2014)

Social history

In its heyday the Luxurama theatre was one of the most well equipped and prominent venues for both local and international stars. Being one of the best theatres in the country, the Luxurama has a long social and political history that goes a long with the governance of South Africa.

The Luxurama owned by grand entertainer Ronald "Ronnie" Quibell, operated since it was built in 1963, where the first show that was hosted was *Cinderella on Ice*. Quibell was involved in the entertainment industry his whole life, where he built many theatres in the Cape, such as The Luxurama theatre, and the Three Arts theatre in Plumstead (Kotze, 2008: n.p.). The Luxurama theatre was built to promote Coloured live shows and develop the cultural interests of the Cape Coloured people. The theatre hosted multi-racial audiences, who came from all over the Cape region to watch both local and international acts (Wolf, 2013: 12).

Quibell recalls how they were the "main importers of international entertainers" (Kotze, 2008: n.p). Some international acts include: Percy Sledge, Tom Jones, Stella Starr, Jose Feliciano, and Connie Francis. Some of the more popular local acts include: The Flames, Invaders, The Rockets, Zayn Adams, the late Taliep Petersen and the Four Jacks (Wolf, 2013: 12).

The newspaper clippings illustrate that the theatre was constructed in order to develop the cultural interests of the Coloured people. It also indicates that the theatre was one of the best in the country at the time, with the most well-equipped technology.



The Rockets

Online image. Available at: <http://rockets.co.za/wordpress/wp-content/uploads/2013/05/slider1.jpg>

Luxurama: Coloured Culture Centre?

LUXURAMA
PARK ROAD, WYNBERG
Phone 77-7183

This Theatre has the following:

First Theatre in the World to have 70 mm. Zenon Light Projectors. Zenon Light means No Arc Lights. The clearest constant Light that any Projector can produce.

First Theatre in Africa to Project 70 mm., 35 mm., 16mm. All Zenon Light Projection. Largest Cyclorama Screen in Africa.

Full Stereophonic Sound on Film and Recordings.
Hearing Aid Loop System
Foam Rubber Seats
Car Attendants. Book by Phone
No Ducktails. Very Select Admission

No other theatre in Africa can offer the above all in one Theatre

WHEN the Luxurama Theatre was erected at Wynberg, the Coloured community was jubilant at the fact that at last a theatre with all the necessary facilities was available for the promoting of Coloured live shows and the developing of the cultural interests of the Cape Coloured people.

This theatre was erected to provide the community with a cultural home of their own and under no circumstances must this aspect be lost sight of.

The Luxurama is one of the best equipped theatres in the Republic, probably in the whole of Africa, and is regarded as one of the most up-to-date in the theatrical world, and decidedly an asset to the community and the country.

The proprietor, Mr. R. S. Quibell, stated at that time that his aim was

Images recieved from Grimwood, Z (16543122@sun.ac.za). 8 September 2014. RE>> Lux Present. E-mail to V. Moutzouris (it.is.fino@gmail.com)

Political history

Under apartheid rules and regulations, it was prohibited that multi-racial audiences be in the same venue at the same time. The Luxurama theatre, stood out like a rebel, and continued hosting a multi-racial audience during the Apartheid era (Wolf, 2013: 12), as Quibell "refused to adhere to the apartheid laws of the time, and the 3000-seater venue was always open for all to sit where they pleased" (Kotze, 2008: n.p.).

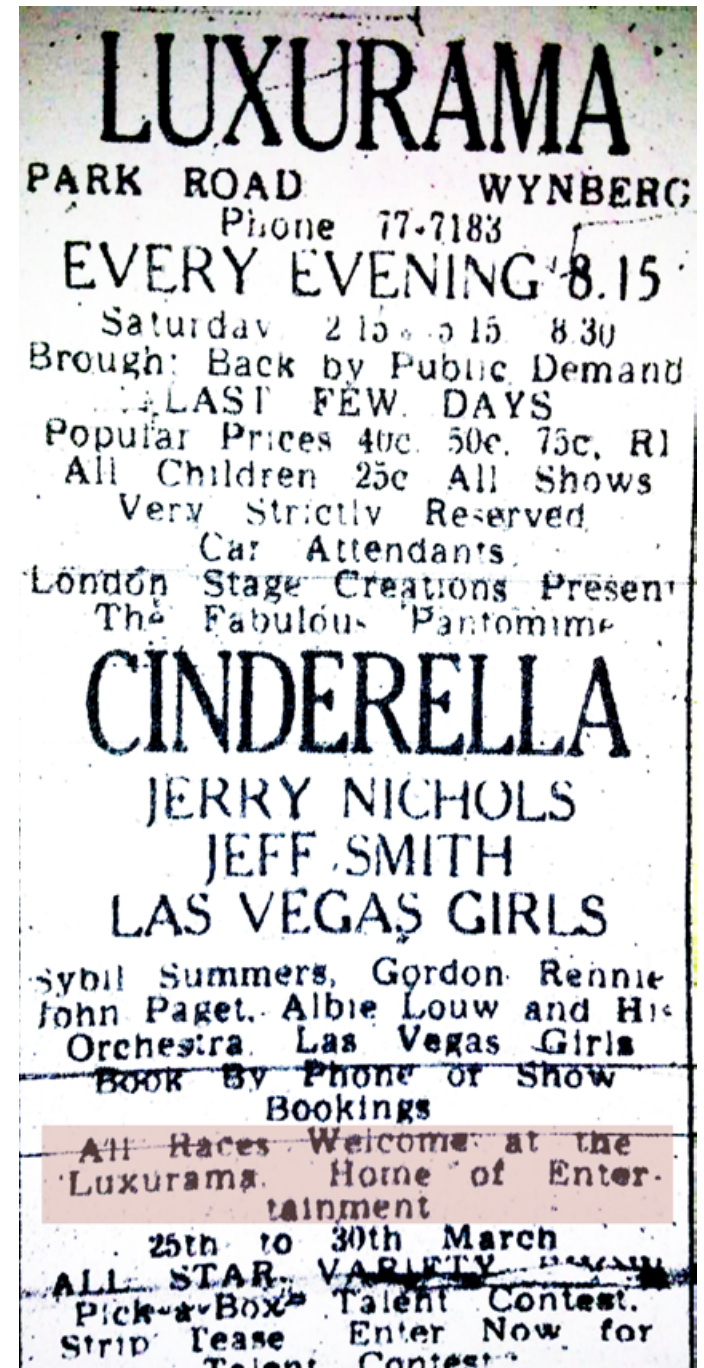
Eventually in 1985, entertainers were prohibited by the United Nations from entertaining a mixed-race audience, and the theatre only accommodated for the Coloured and Cape Malay community of Eastern Wynberg (Kotze, 2008: n.p.).

This led to the rise of smaller independent theatres, shortly followed by the invention of the television. Thereafter, the theatre could no longer sustain itself, as it was not financially viable to operate a theatre for a mere 100 people, which led to most large theatres closing down, or changing their function. The Luxurama theatre, underwent a change of ownership and continued to operate under the ownership of the Ismail brothers, screening movies and being a venue for commercial entertainment, up until 2010, when it closed down (Kanuka, V. 2014: personal communication).



These two images (above and right) are newspaper clippings that illustrate that the Luxurama theatre was open for all races to use, prior to the Apartheid governments rules and regulations which permitted a mixed-race audience.

Images recieved from Grimwood, Z (16543122@sun.ac.za). 8 September 2014. RE>> Lux Present. E-mail to V. Moutzouris (it.is.tino@gmail.com)



15/53

CITIZENS' PROTEST MEETING

AGAINST INTERFERENCE IN SPORT AND ENTERTAINMENT

OLD DRILL HALL

MONDAY, APRIL 26th

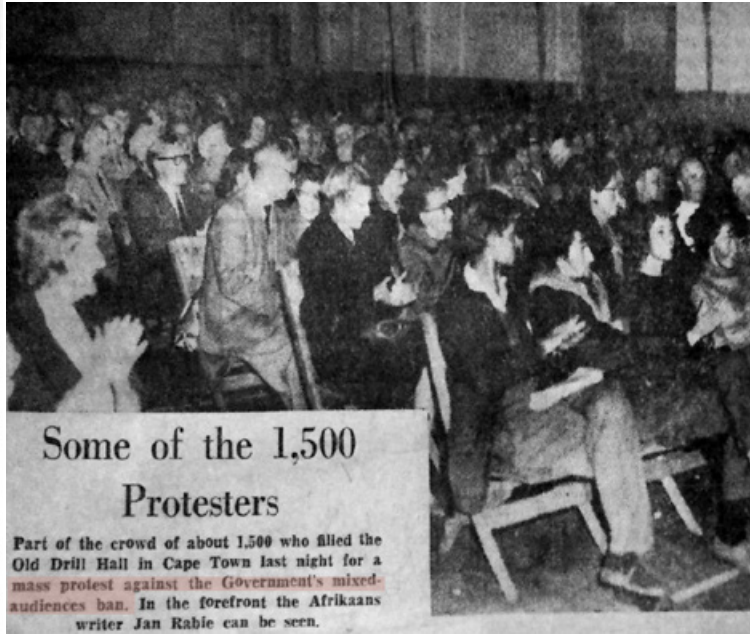
8.15 p.m.

SPEAKERS

Mr. D. Moltano, Q.C.; Dr. O. Wolheim, M.P.C.; The Dean of Cape Town, Prof. D. Inskip, Father McBride, Mr. Maeder Osier, Chev. J. Pothier, K.S.G., Mr. Rufus U. Kenney, Mrs. Cecilia Sonnenberg

Sponsored by the Black Sash

ALL WELCOME



Some of the 1,500 Protesters

Part of the crowd of about 1,500 who filled the Old Drill Hall in Cape Town last night for a mass protest against the Government's mixed-audiences ban. In the forefront the Afrikaans writer Jan Rabie can be seen.

The images (above and left) are newspaper clippings that were published once mixed-race audiences were banned from entering the same entertainment venue. Arrangements were made to try and protest against this ban, in order to allow for a mixed-race audience at all entertainment venues.

The two newspaper clippings (right), were published once the Apartheid legislation had come into place, where mixed-race audiences were not allowed in the same entertainment venue.

Images recieved from Grimwood, Z (16543122@sun.ac.za), 8 September 2014. RE>> Lux Present. E-mail to V. Moutzouris (it.is.tino@gmail.com)

Luxurama to open next week

The Luxurama Theatre at Wynberg is open again — to non-White audiences only — on March 24 with a film show. This will be followed by a stage production 'Golden City Dixies and Follies,' with a non-White cast, on March 29.

Mr. Fred Langford, producer-manager of the show, said to-day that in putting on the show to a non-White audience only he was taking a calculated risk, which he was confident would pay off.

'I am going all out to prove that if good entertainment is given to non-Whites in their own theatres, it can pay its way,' he said.

FOR SEA POINT

The 'Golden City Dixies' show is an all non-White musical production with a cast of 30. Arrangements are being made for it to be staged at the Weizmann Hall, Sea Point, for White audiences.

In a statement last night,

UCT Ballet Cannot Use Luxurama

MISS DULCIE HOWES, director of the University of Cape Town Ballet Company, has received an official letter from the Department of Community Development informing her that her company will not be able to dance "Romeo and Juliet" at the Luxurama Theatre. The season was to have been from March 24 to 27.

No reasons were given for the refusal.

The performances will not be held anywhere else in the Peninsula.

The application for a permit was made some weeks ago, and asked permission for a White company to perform in a Coloured theatre. No mention was made of the race of the audience.

Mrs. Howes said she signed the contract for the hire of the theatre with Mr. Ronnie Quibell, the owner, some months ago.

"CAN DO NOTHING"

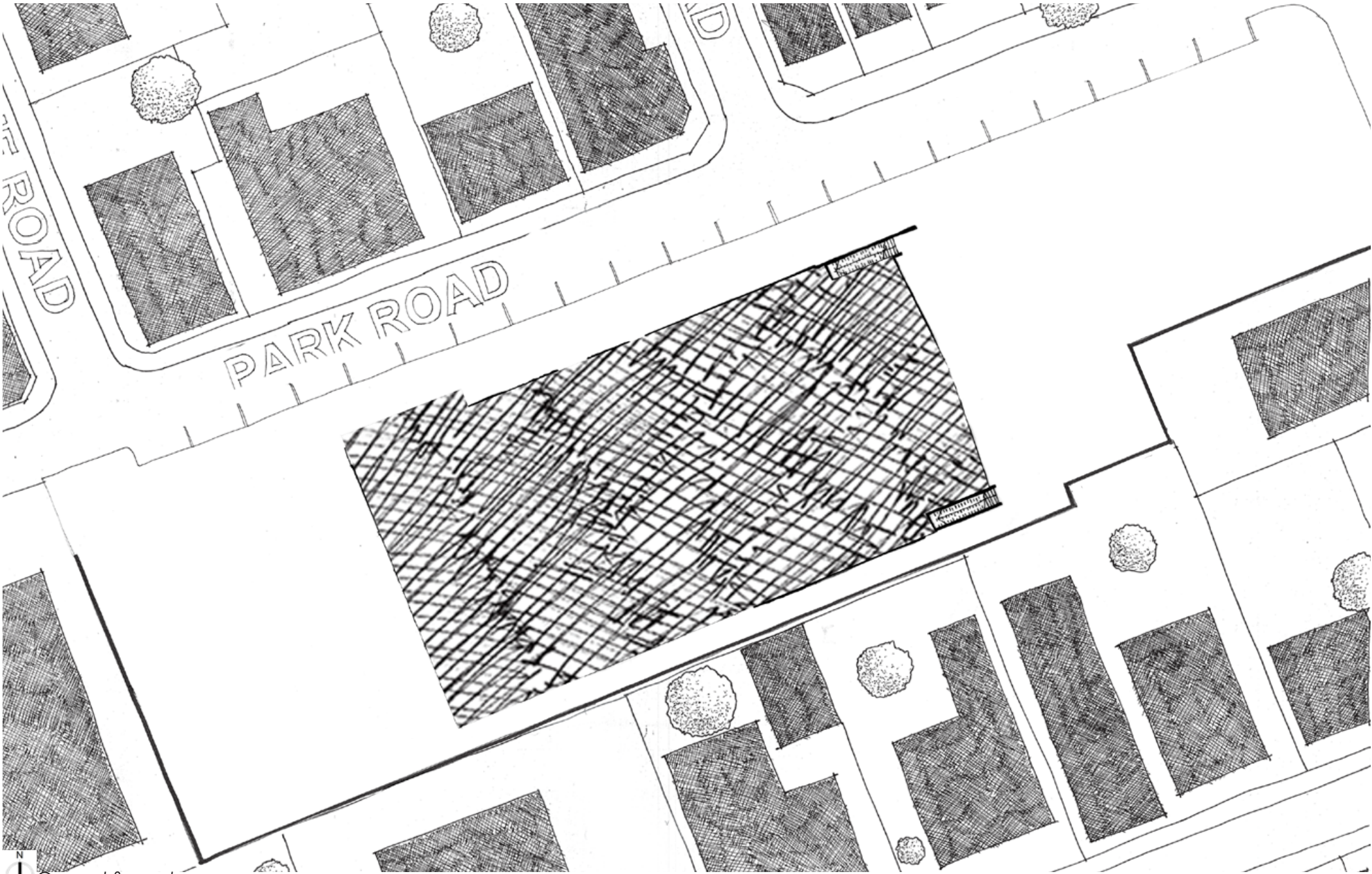
"It was before the Dusty Springfield affair. In those days multi-racial audiences were taken for granted at the Luxurama. No mention was made of it in the contract.

"I am disappointed at not being able to present a further season of 'Romeo and Juliet'. We cannot play anywhere else in Cape Town except at the City Hall and the Alhambra Theatre, and we have already played in the city.

"We were hoping to give the people in the Southern Suburbs, both White and Coloured, some ballet. Now there is nothing we can do."

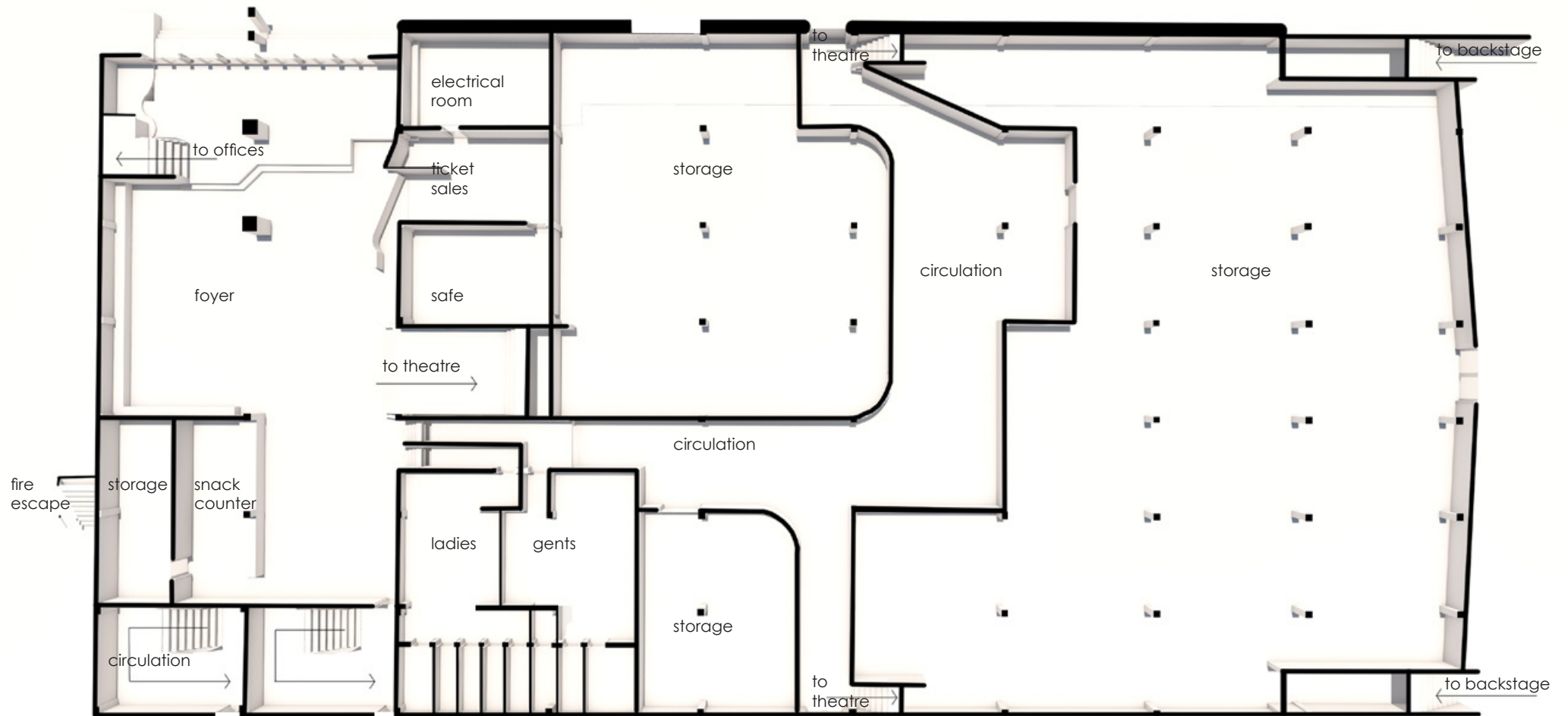
News by D. M. Herbstain, 77, Burg Street, Cape Town.

Footprint of the Luxurama Theatre



Ground floor plan

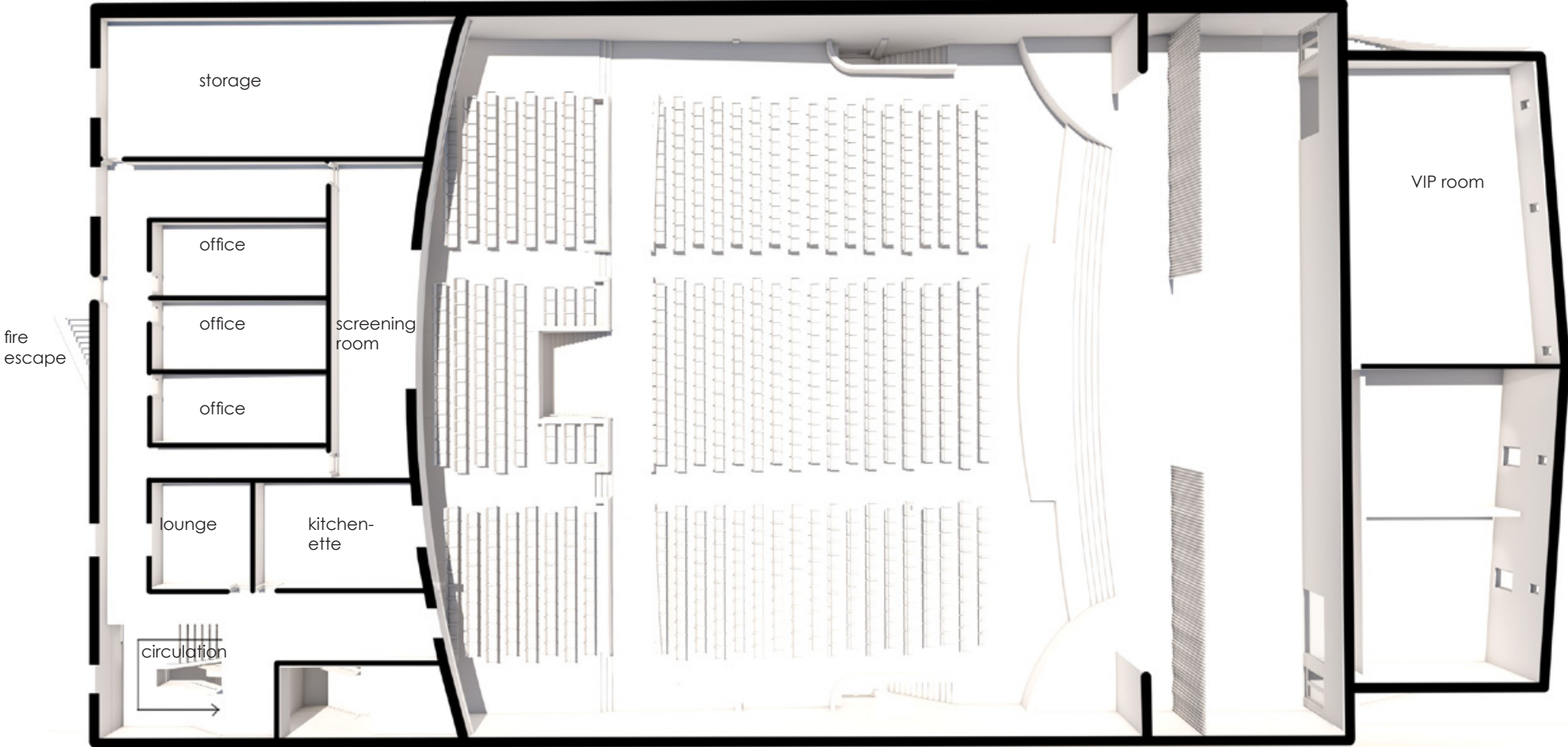
Ground floor plan of the existing Luxurama Theatre



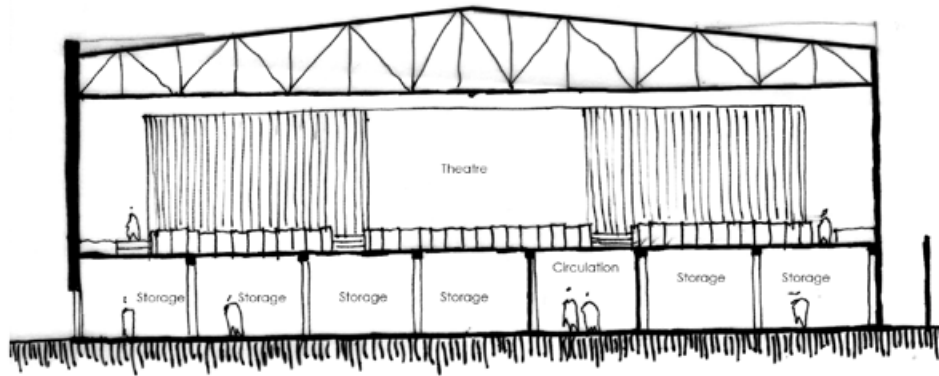
First floor plan of the existing Luxurama Theatre



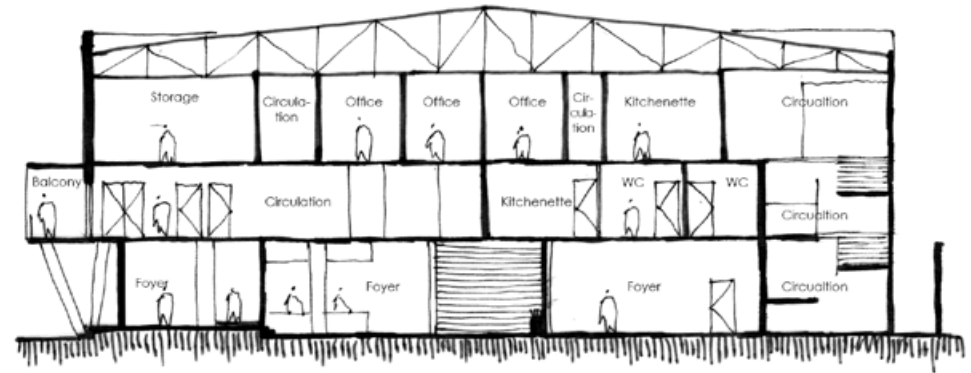
Second floor plan of the existing Luxurama Theatre



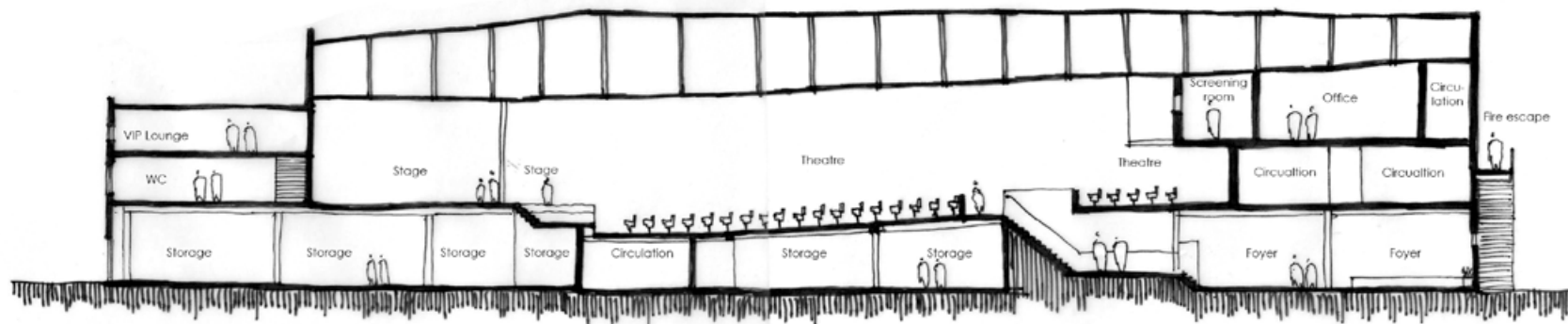
Sections of the Luxurama Theatre



Section through theatre



Section through foyer

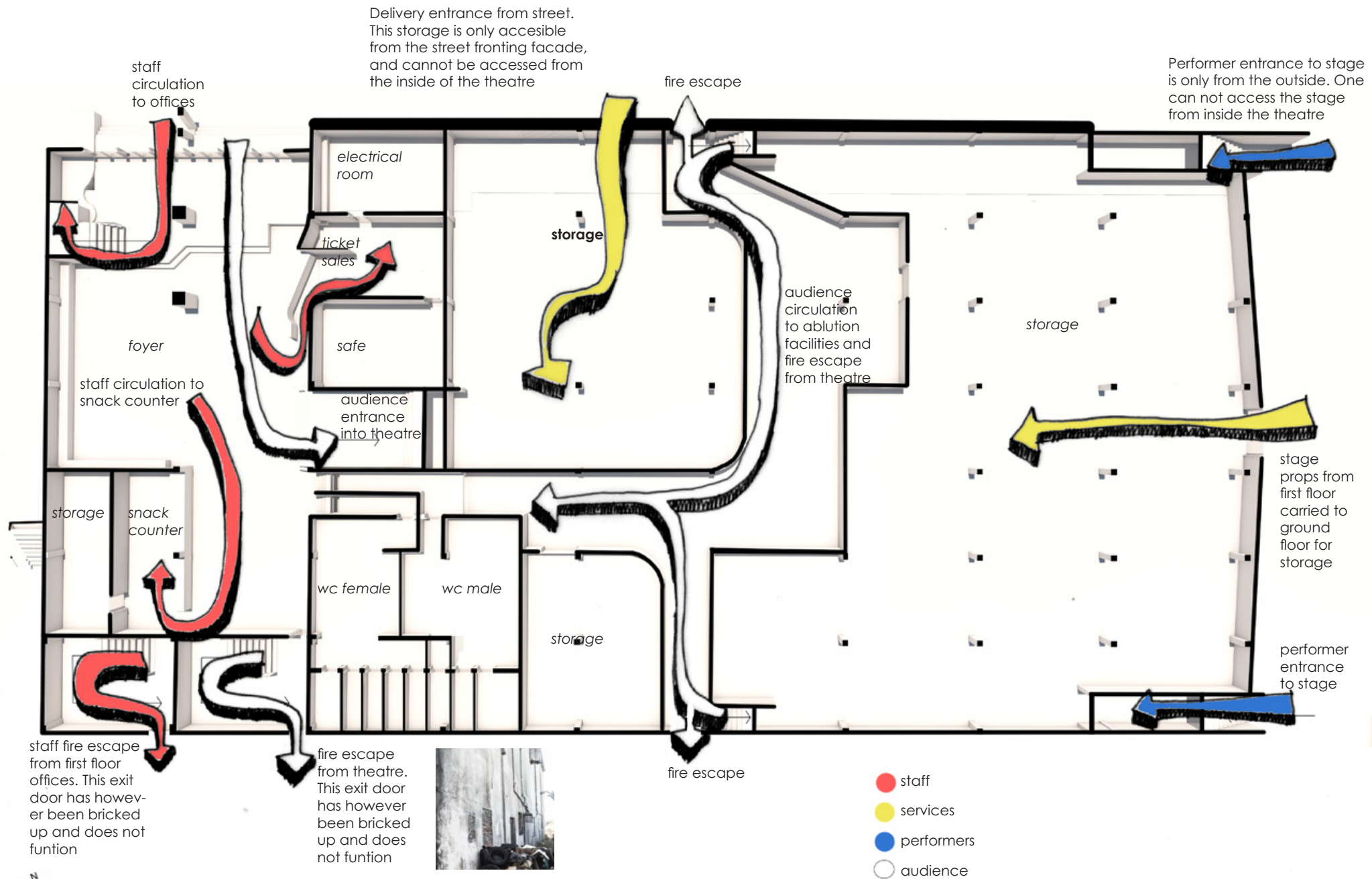


Section through theatre

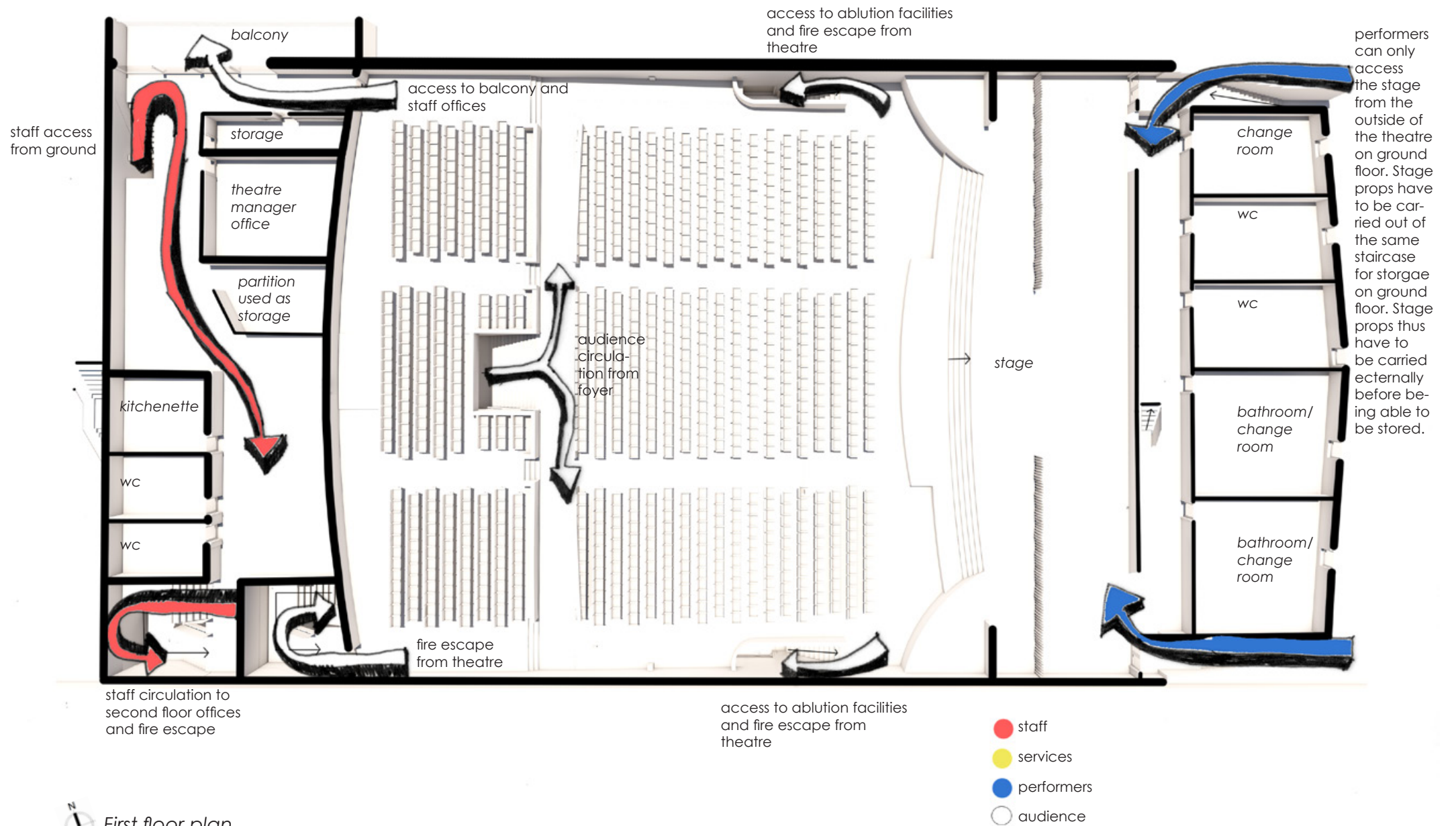
Analysis

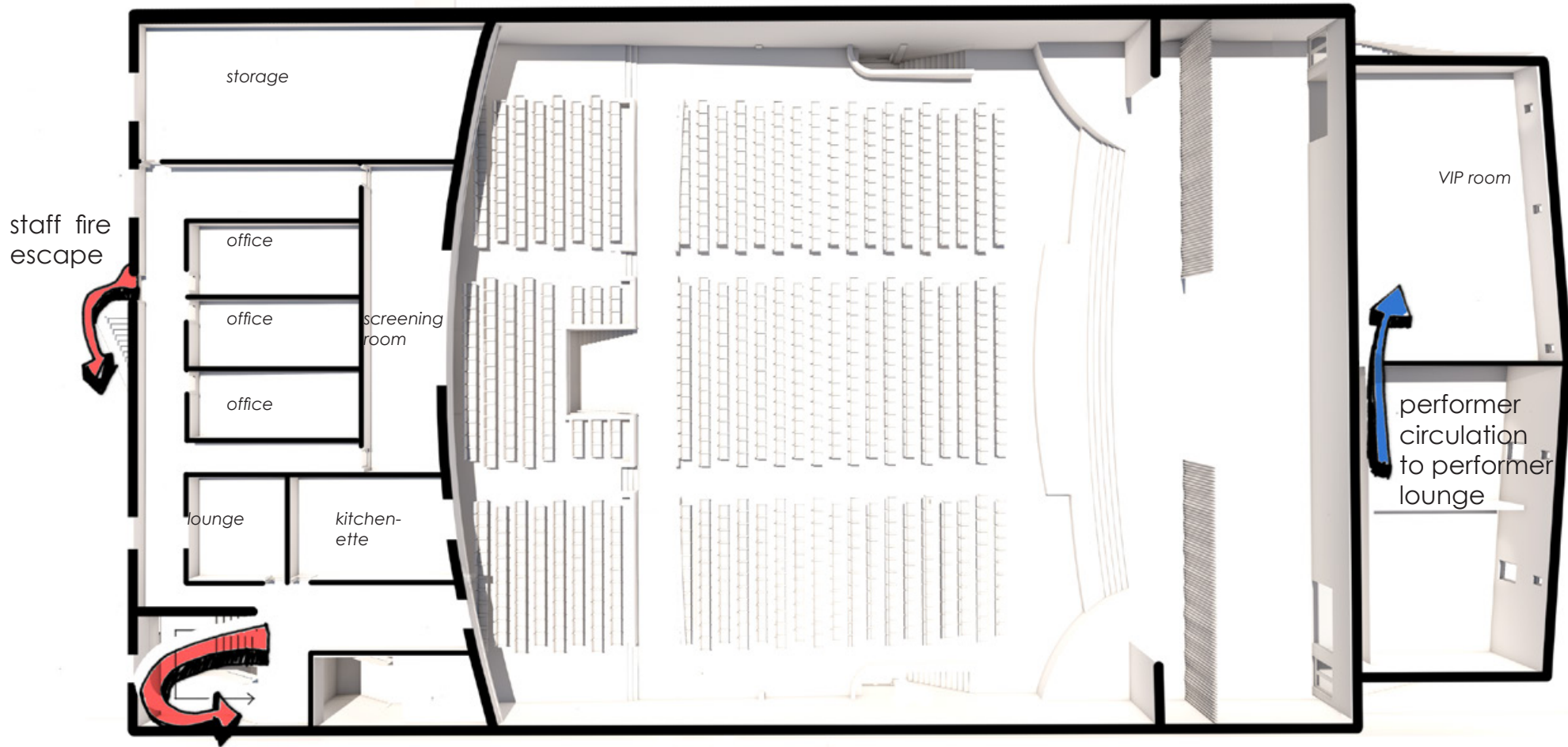
OF THE EXISTING LUXURAMA
THEATRE

Ciculation in the Luxurama Theatre



 Ground floor plan



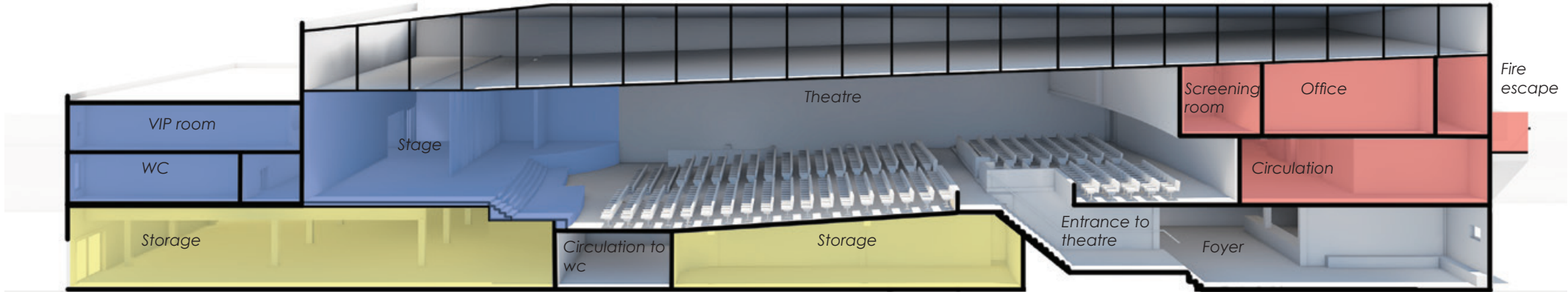


staff circulation to lower floors and fire escape

- staff
- services
- performers
- audience

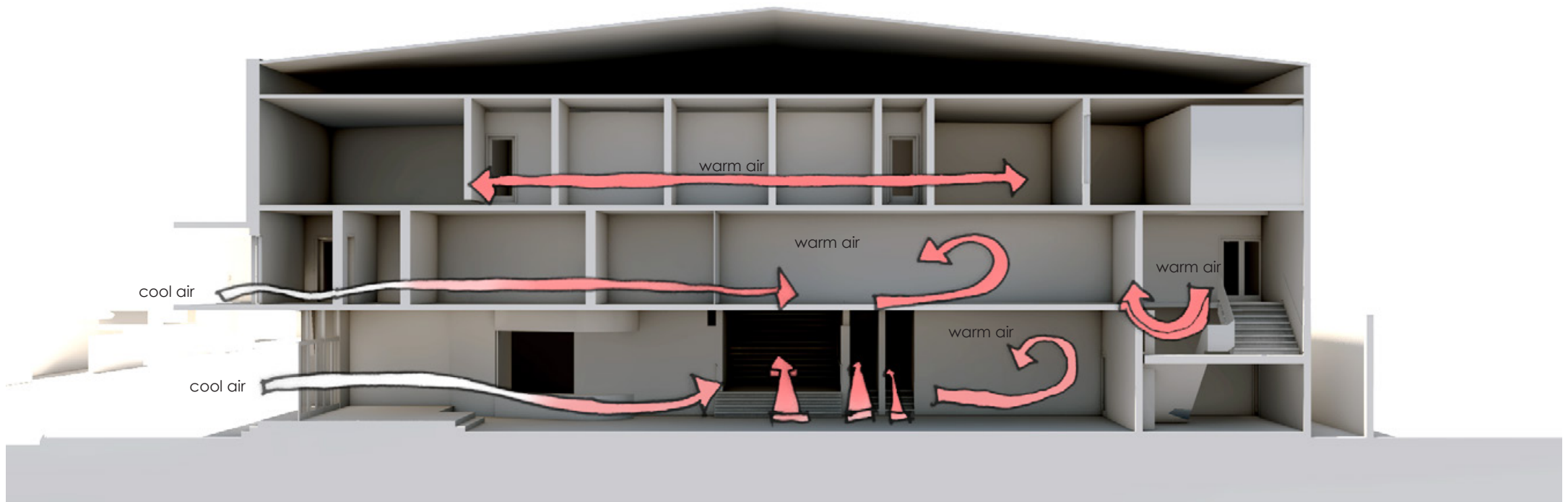
Second floor plan

Space utilization in the Luxurama Theatre



- staff
- services
- performers
- audience

Ventilation



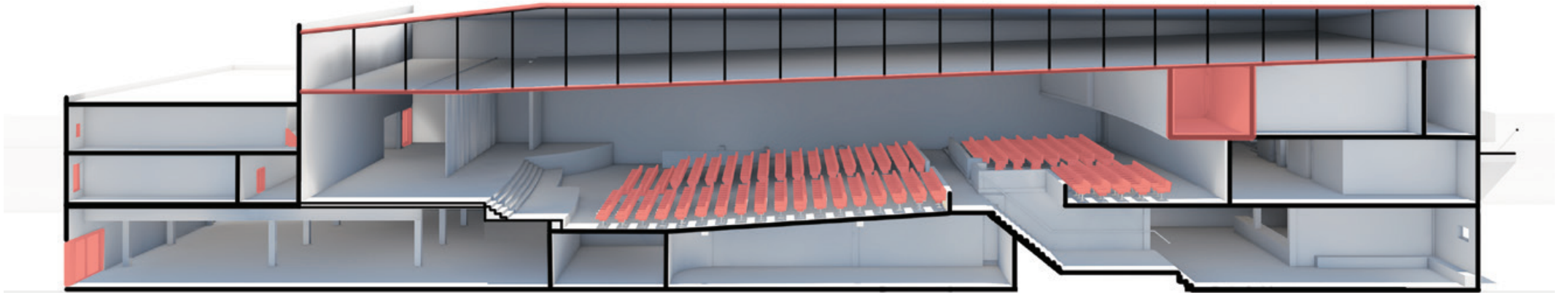
Ventilation in the existing Luxurama theatre is very poor. This is mainly due to the lack of openings in the building. Heat build-up occurs throughout the building, where the heat cannot escape, as cross ventilation does not occur. The theatre itself is mechanically ventilated, so adequate ventilation occurs in the theatre.

Public interaction



Public interaction in the existing theatre is very minimal. This is mainly due to the solid massing of the Luxurama, as the whole street fronting facade is made up of a monolithic concrete facade, where the only openings for public interaction to be able to take place is the entrance of the building, and a balcony on first floor.

What needs replacement in the Luxurama Theatre



The roof of the Luxurama theatre is full of holes where rust has damaged the roof sheeting. This resulted in water entering into the ceiling and damaging most of the ceiling within the theatre. All windows and doors have to be replaced as they are not in a good condition. Almost all the windows are broken, and have been temporarily sealed with box board. Most the external doors are deteriorated because of the climatic conditions, where some wooden doors were stolen by vagrants living on the premises in order to make fire (Kanuka, 2014: personal communication). The seating in the theatre has also deteriorated because of the holes in the roof. These holes resulted in the Luxurama being a breeding coop for pigeons, where guano has damaged the seating. The screening room got damaged by a fire, as well as the staff circulation. It is not known whether the fires caused structural damage or not, but it will be assumed that structural damage occurred.



The ceiling in the Luxurama theatre

Problems with the existing theatre

Management

According to a personal interview with Solomons (2014), who is an informal trader residing opposite the Luxurama theatre, he states that the management of the theatre was poor after its change of ownership. Solomons (2014) is an acquaintance of both the previous owner and the current owner of the Luxurama theatre. He states that the current owner, Mr. Yunoos Ismail operated the theatre until 2010 when it stopped operating, where Ismail had other business interests, and was not interested in operating the Luxurama theatre, which inevitably led to its closure.

Lack of interaction between inside and outside of structure

The existing structure of the Luxurama theatre is massive in scale compared to its surroundings. The theatre is fronted by a large bland concrete façade which has no openings, other than the doors which act as an entrance for the theatre, and a balcony on the first floor. Due to this, no communication/interaction is able to take place between the users of the building and the public in the street. The building acts as a solid mass which people hastily circulate beyond, not having an interest in what activities are taking place within the theatre.

Single user

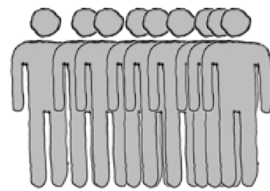
The Luxurama theatre was initially used for live performances only. When that halted, it was used as a cinema for screening movies. This meant that when a movie was not screened, or when a live performance was not taking place, the theatre remained empty.

No public interface

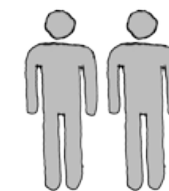
The bulky Luxurama theatre is situated in the centre of a large erf, where it does not provide any public facilities such as benches, trees etc. The unutilized space on the property is used as a car park for people who work in the surrounding area. This implies that people are not able to interact in this space, creating an area which becomes a safe-zone for drug users and vagrants.

The scale of the theatre is large in comparison with its users

When the theatre was initially used as a venue for live performances, the live performances attracted a large amount of people (approximately 2000) from all over the country, to watch local and international acts. This resulted in the theatre being fully occupied. Once the theatre stopped housing live performances, the theatre occasionally screened films for the community of Eastern Wynberg. The theatres accommodation was therefore over-sufficient for the miniscule Coloured community that used the venue, and resulted in the space being under-populated.



ammount of audience for live performances



ammount of audience for screening of movies

Problems with the existing theatre

Lack of facilities

When the theatre was still in operation as a venue for live performances, the theatre did not provide adequate facilities for the performers. The performers would simply arrive at the theatre and enter the backstage area. Backstage was only bathrooms and change rooms, where there were no rehearsal studios or practice facilities. This could also have contributed to the failure of the theatre.

Lack in technology

In its early years of operation, the Luxurama had some of the best technology used for screening movies. In its later years, the technology was never replaced or upgraded. The emergence of modern cinema complexes resulted in the theatre becoming defunct, as people rather attended cinema complexes for a better experience. The Luxurama was thus only used to host live shows (Wolf, 2013: 12).

Outbreak of a fire

A fire broke out in the theatre in 2012. On the second floor in the film screening room. This fire damaged a large amount of the equipment used in the theatre, such as the projectors. Another fire occurred on the second floor at the circulation shaft in a separate incident. According to Ismail (One of the trustees who own the Luxurama), the theatre has been inoperable since the fire (Duval, 2013: Online).



The film screening room after a fire broke out



The circulation shaft that also got damaged by the fire



The storage room on the Second floor



DESIGN



SYNTHESIS

Concepts and ideas

RELATING TO HYPOTHESIS 1

Addressing the complexity of the programme and the site

Creating an urban identity

Creating an urban identity

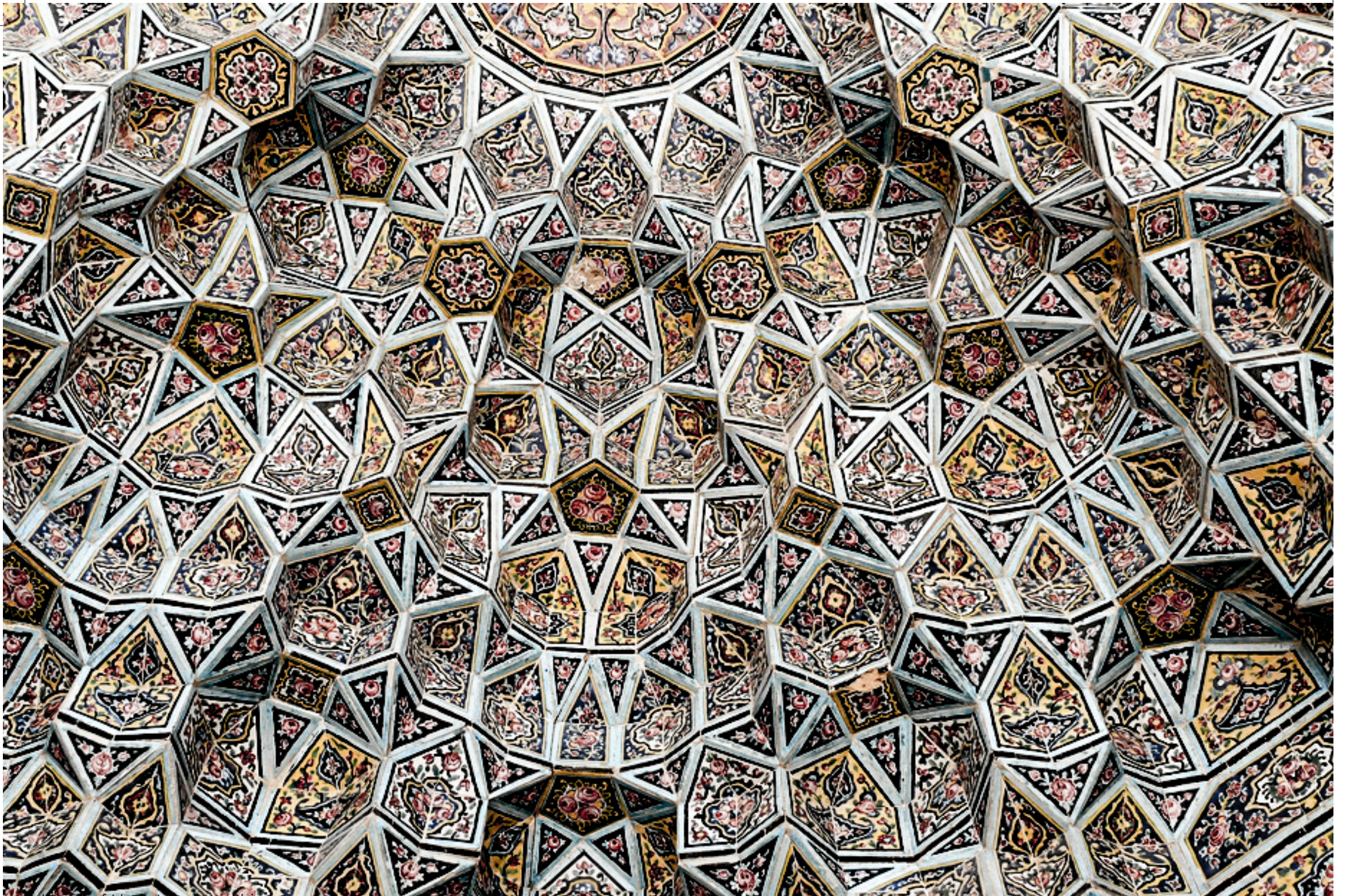
Eastern Wynberg is in dire need of re-obtaining its identity that once existed while the Luxurama was operating. In re-creating an identity, one can make use of physical features that are found in Islamic Architecture, as well as cultural activities which are embedded within their culture.

The art of performance is an activity which is deeply embedded into the Malay culture. This is evident, where they have created their own genre of music, known as 'Ghommaliédjies', which are folk songs that reflect about their history as slaves in South Africa (Du Plessis, 1944: 58). They also celebrate an annual festival known as the 'Coon Carnival', where they celebrate the Muslim slaves only day off work for the year. At this festival, they clad themselves in brightly coloured costumes, where they paint their faces, play instruments, and sing and chant in the streets of Cape Town. By providing the community with a building which caters for performance, the regaining of the identity which once existed can be achieved, as performing arts such as; singing and dancing, is an activity that the Malay community can easily relate to, resulting in them making use of the facility. This will allow the Performing Arts Centre to become a cultural hub within the community, which will contribute in the creation of an urban identity for the community.



The Coon Carnival

Online image. Available at: http://i.ytimg.com/vi/9HmHQwtHg_M/maxresdefault.jpg



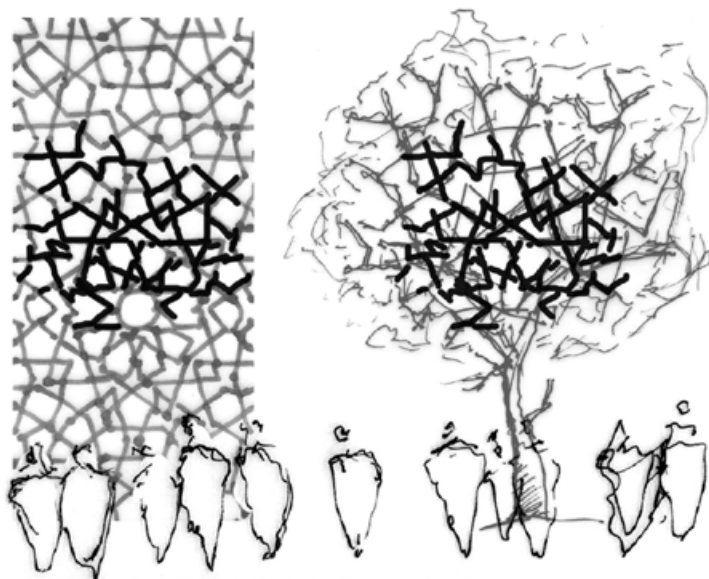
Vault of Nasir Mosque, Shiraz, Iran

Online image. Available at: https://farm7.staticflickr.com/6150/5947742040_fea802f4ed.jpg

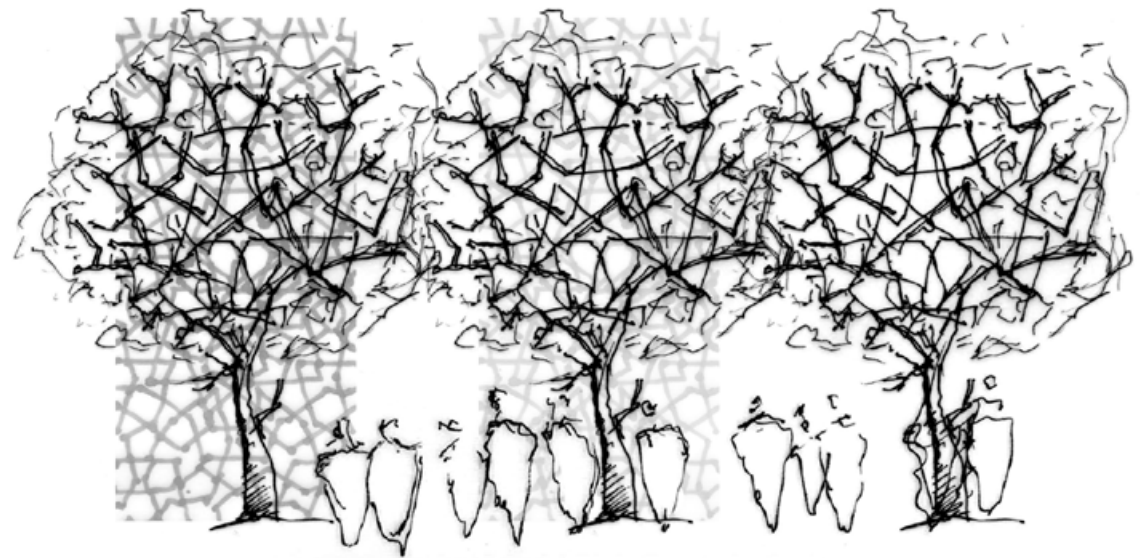
Creating an urban identity

Arabesque patterns are a profound characteristic of Islamic architecture. These patterns are derived from various elements in nature which are found in clusters, such as leaves, and flowers, where these patterns are infinite; with no beginning or end. These patterns exist mostly as decorative elements throughout Islamic architecture.

By incorporating these Arabesque patterns on the exterior of the design, they will be visible to the community and the building will gain an Islamic identity, which the community can associate with, in turn being able to claim the building as their own. As these patterns are derived from various clusters in nature, these patterns become a representation of nature in the design. Throughout the design, these elements can merge with vegetation which grows in clusters. The vegetation metaphorically becomes a representation of the Arabesque pattern. This vegetation can be placed as clusters throughout the community as a binding element, and will metaphorically create an identity for the community, as the vegetation becomes an infinite continuation of the Arabesque pattern used in the design; which the community is able to relate to. The vegetation will in turn result in the creation of public space within the community, also contributing to the creation of an identity for the community.



An Arabesque pattern derived from nature

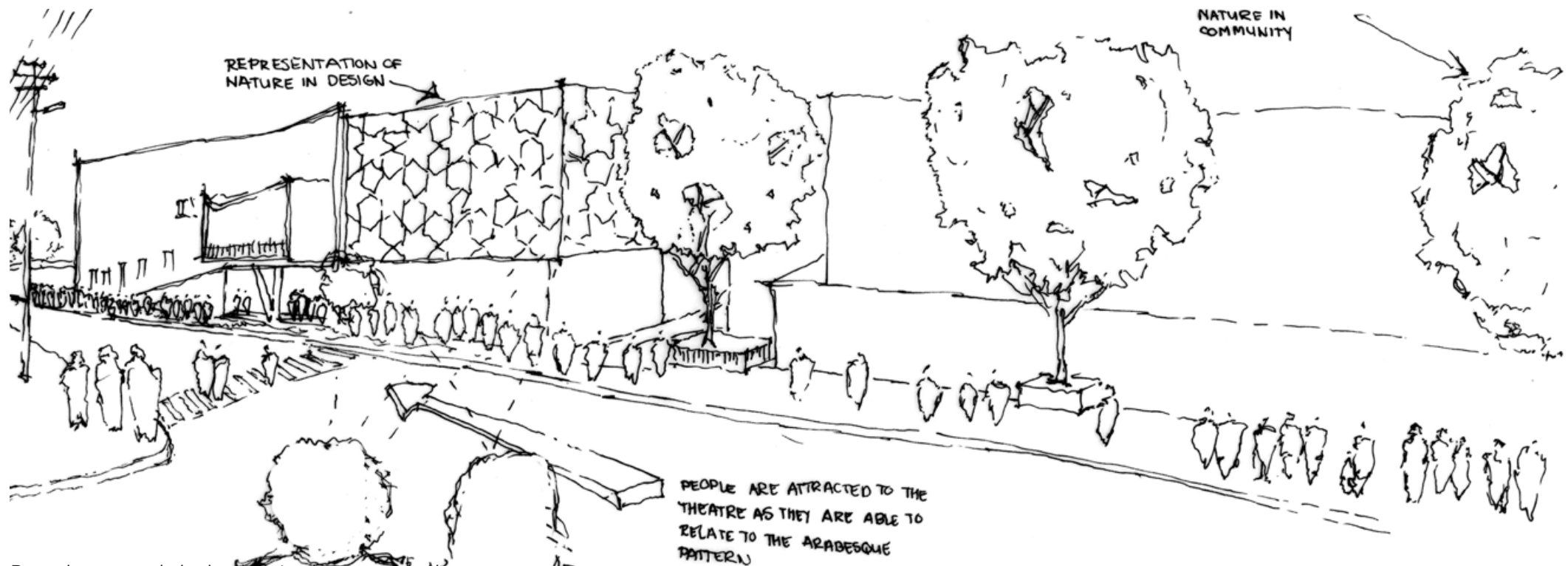


Nature becomes a continuation of an Arabesque pattern

Creating an urban identity

As previously discussed, the essential aim in a theatrical performance is to create a heterotopic environment which encapsulates the viewers attention. In creating this environment, various layers are used on stage. These layers range from the stage props to the backdrops, and also include the performers who add mask themselves with a layer in order to hide their real identity. These layers can all be related to layers of ornamentation which all contribute to creating a heterotopic environment.

By incorporating these Arabesque layers as ornamentation in the design of the Performing Arts Centre, the building will relate to the function it houses; Performing Arts, as the function of the Arabesque pattern will serve the same function as the layers of props which are used in a set-design. This layer of ornamentation will result in the attraction of the community towards the Performing Arts Centre as they are able to relate to the Arabesque patterns, in a similar manner in which people are attracted to the heterotopic space created by a performance. It must be noted however that it is not merely the layers of a set design that attract people to the performance, but the performance as a whole. It is therefore important that the theatre becomes a performance as a whole.



People can relate to the Arabesque pattern

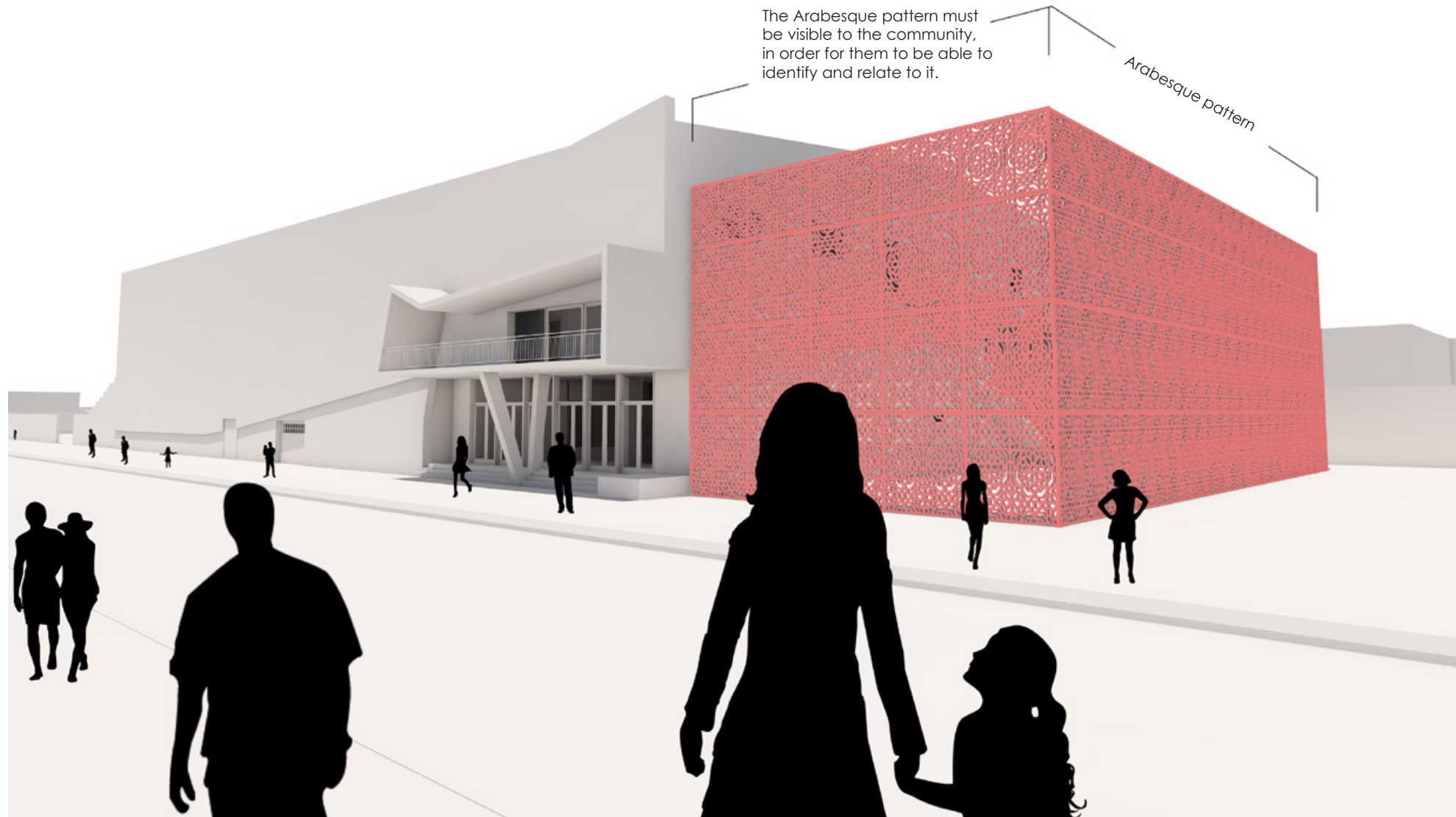


Layers of ornamentation on stage

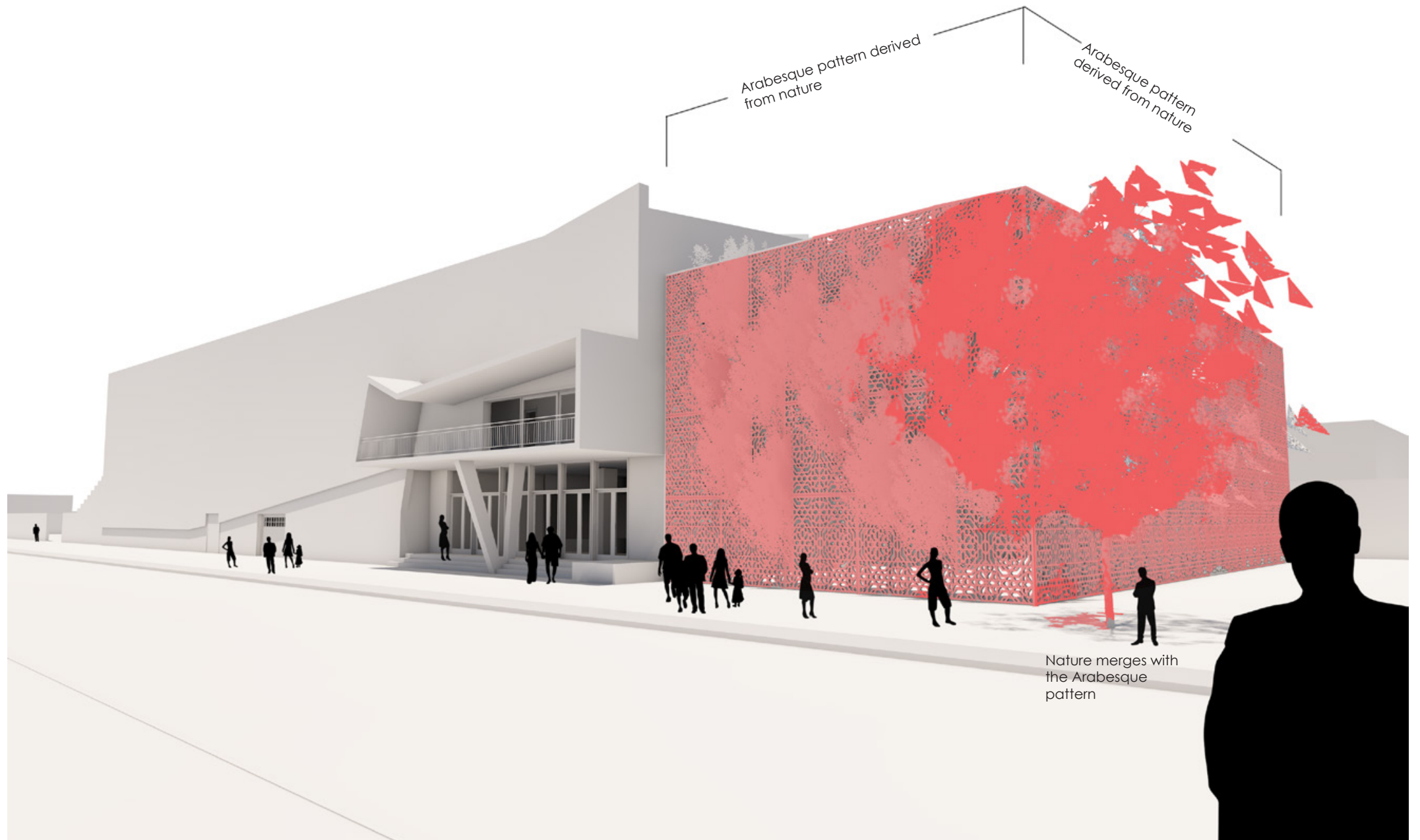
Online image. Available at: <http://thefivepointstar.files.wordpress.com/2014/05/bullock-and-wells-tarantino-9690.jpg>

application to
design
CREATING AN IDENTITY

Creating an Arabesque pattern

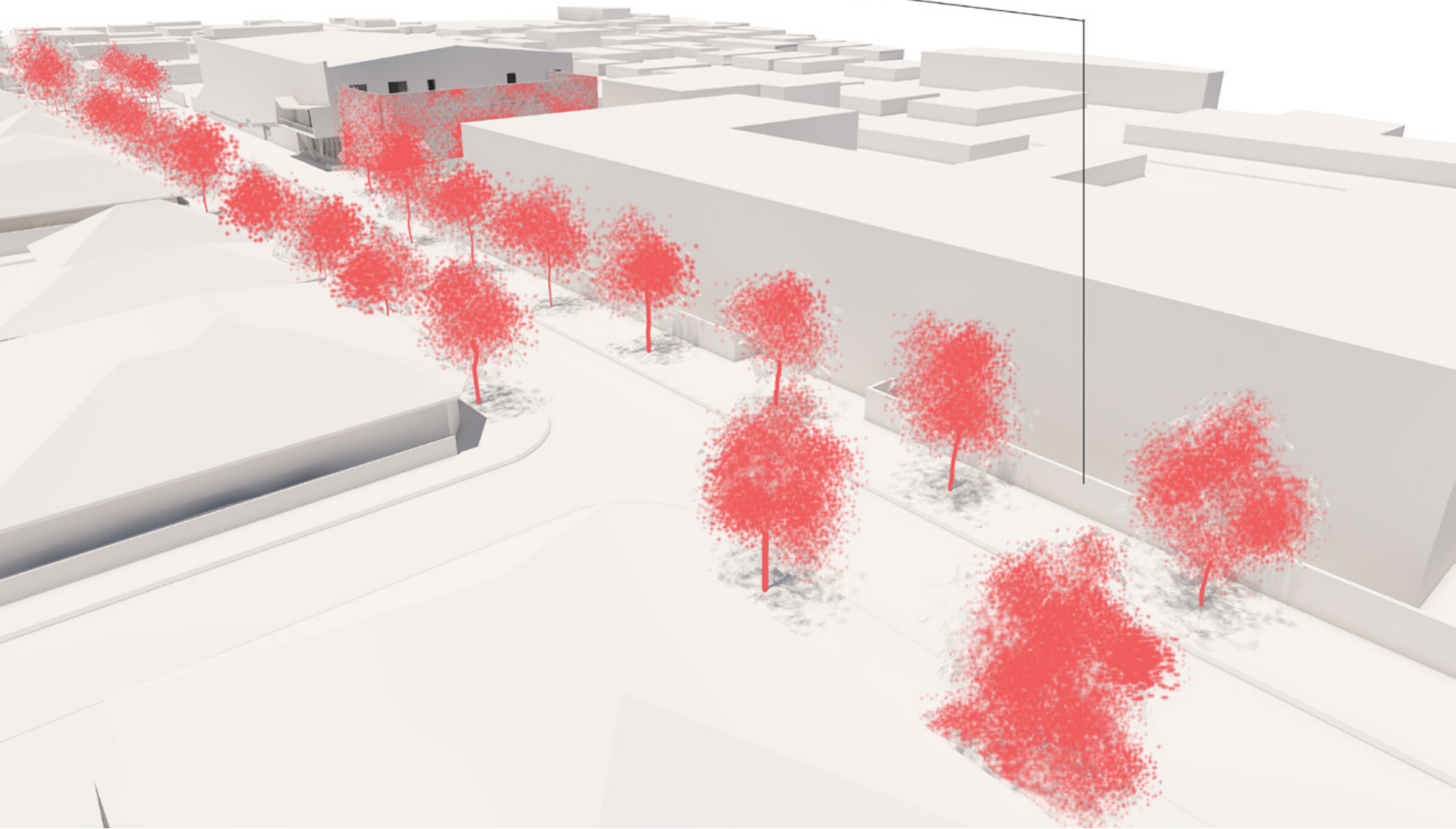


Merging with nature



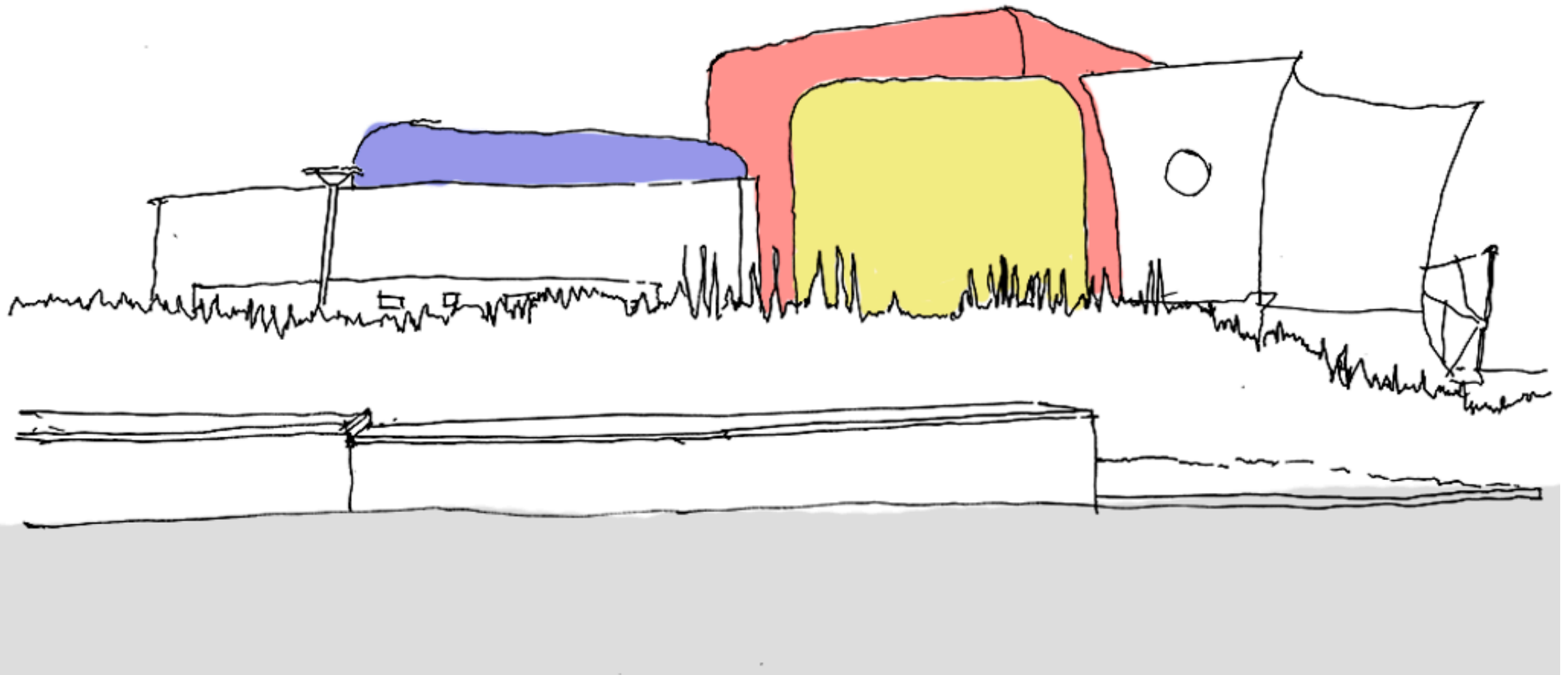
Spreading the identity

Natural elements such as trees are spread throughout the community in order to create a connection with the railway station. These trees become a representation of the Arabesque pattern which the Islamic community can relate to. By placing trees throughout the community, an identity can thus be created for the community as people will metaphorically be able to relate to the trees



Applicable precedent study

Soweto theatre | Afritects | Soweto, Johannesburg | 2012



The Soweto Theatre

Online image. Edited by author. Available at: <http://coffeebeansroutes.com/wp-content/uploads/2014/05/2014-04-12-17.58.59-1.jpg>

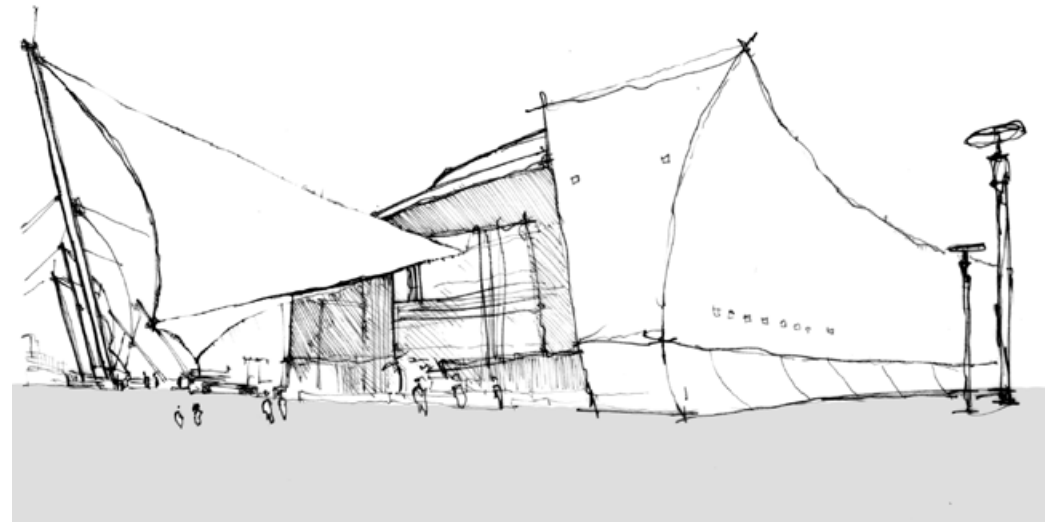
Precedent type:

Typological precedent

Sergio Duarte (2012: 38), an architect at the firm; Afritects, who were assigned to design the Soweto theatre, explains how it is evident that the design of a theatre plays an important role in rejuvenating the community in which it is placed. The Soweto theatre is the first professional performing arts venue to be constructed within a South African township. The theatre was built in the vibrant and bustling, Jabulani, the CBD of Soweto (Duarte: 2012).

Afritects, were briefed to design a venue where the development and sharing of arts and culture could take place. Being the first theatre constructed within a township, the Soweto theatre serves as a beacon for the rejuvenation of South African townships. The architects made use of state-of-the-art technology to create a venue surpassing the community's expectations, and ultimately creating a place that the community is able to enjoy (Duarte: 2012).

The importance of the performance spaces play an important role in creating a connection to the community. As the theatre predominantly focuses on the performing arts, the architects ensured that the three performance spaces were visible from both the interior and exterior of the building, inviting and enticing the community in. This was done by creating large colourful monolithic boxes in which the performance spaces were housed. These vibrant ceramic boxes became a visual beacon within the community, connecting the theatre to the community. The boxes were cladded in red, blue and yellow ceramic, providing the local tradesman with the opportunity of laying the 200 000 ceramic tiles (Duarte: 2012).



Soweto theatre entrance



The theatre's exterior doubles as a skate park

Online image. Available at: <http://notanotherzebra.files.wordpress.com/2012/09/colin-soweto-theatre-whip-naz.jpg>

Soweto theatre | Afritects | Soweto, Johannesburg | 2012

Applicability of the precedent study to the design of a Performing arts centre

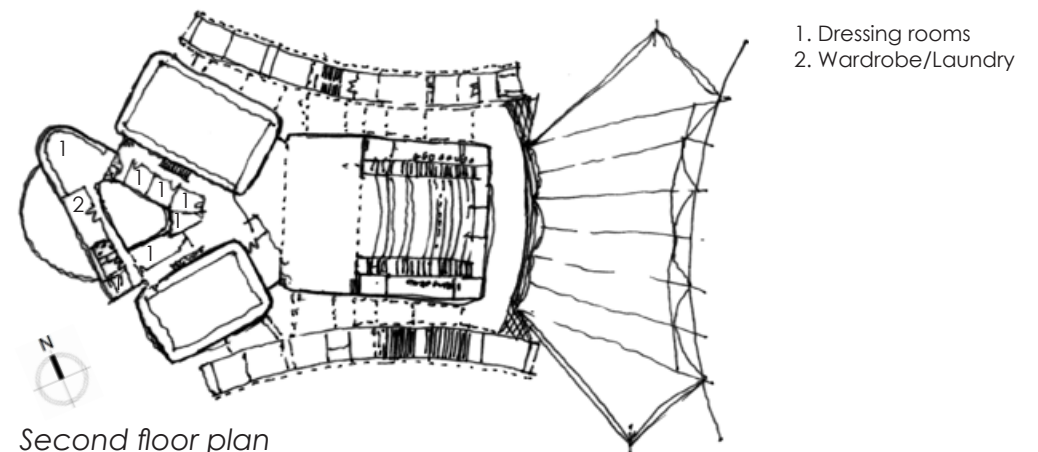
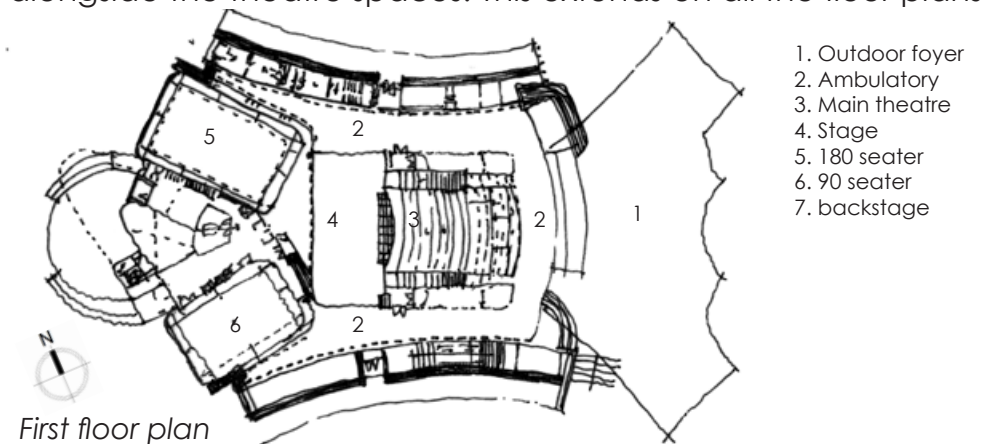
The Soweto theatre was created in order to provide the community with a venue where the development of ideas concerning art and culture can take place. Similarly the Luxurama theatre wanted to function in the same way, where the theatre was also equipped with the state-of-the-art-technology.

One thing that differs is that the Luxurama was merely just a theatre, and had no other functions supporting it. When analysing the Soweto theatre it is evident that the theatre caters for its users needs in terms of providing the users of the buildings with various functions which they need to prepare for a show. When analysing the existing structure of the Luxurama, this is not evident. The Luxurama does not have any rehearsal studios, public facilities etc. which might have been one of the reasons that led to the theatre's failure.

Another important design aspect of the Soweto theatre is that it serves as a beacon for the rejuvenation of South African Townships. Similarly the Luxurama should also serve as a beacon within the deprived community of Eastern Wynberg. The large scale of the Soweto theatre as well as the bright colours used in the tiles which clad the three performance spaces, stand out in the community and ask for attention, in turn becoming a beacon, as the theatre becomes noticeable from the exterior. This also helps create an awareness of performing arts in the community of Soweto, as people have a visual connection to the theatre. Also important is that there is a constant visual connection between the various users of the building, which currently lacks at the Luxurama Theatre. By allowing a constant connection between the users of the building and the community, the building will invite and entice the community into exploring the theatre.

Analysis of the plan

Upon analysing the plan of the Soweto Theatre, it is evident that there is a distinction between the public functions of the theatre and the private functions. All the public functions of the theatre are located on the first floor, where all private functions such as dressing rooms, and a wardrobe, are located on the second floor behind the stage. There is also a distinction between the served and service spaces, where the services are located in the two wings alongside the theatre spaces. This extends on all the floor plans.



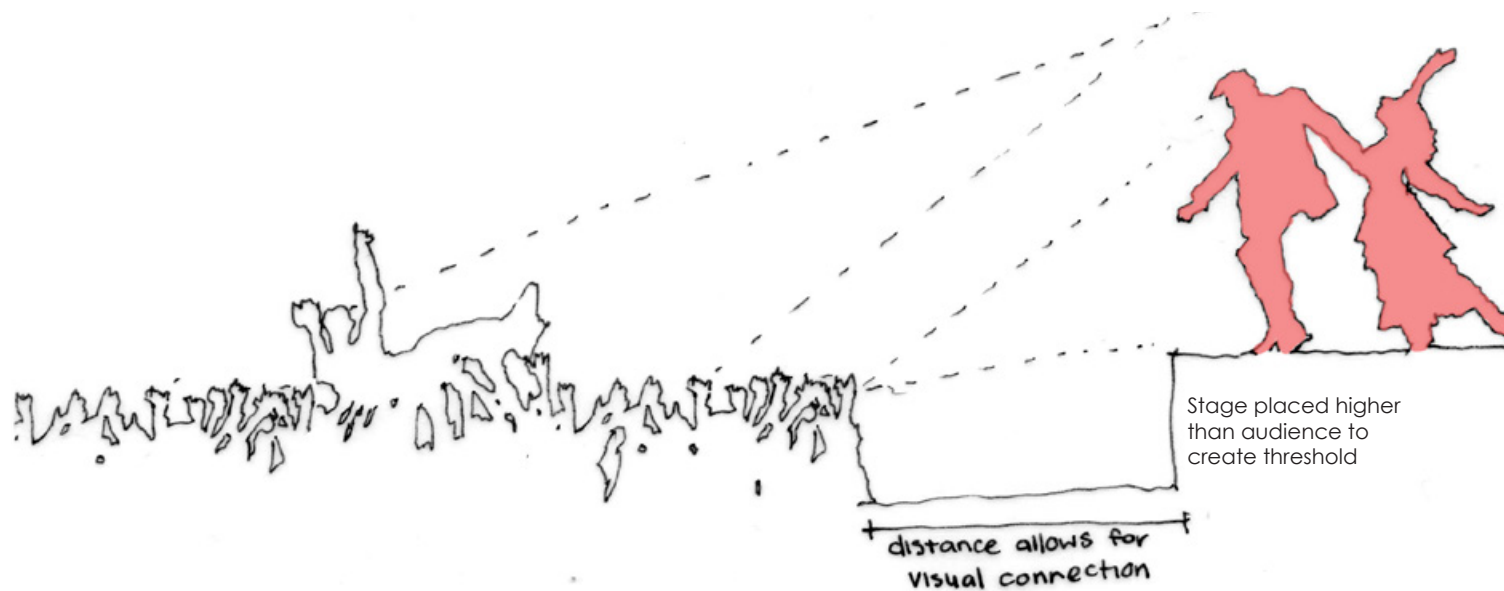
Theatre as a performance

The word "theatre" has its roots set in the Greek language and means "a place for viewing" (Collins, J & Nesbitt, A. 2010: 5). A theatre is referred to as "a place for viewing", as it is able to frame and organize the relationship between the viewer and what is to be seen.

The place of viewing in a theatre is known as the stage. The stage acts as a platform where a performance takes place. In theatre design the stage is normally separated from the audience and is placed higher than the audience's seating. This creates a threshold between the audience and the performers. Blau (cited in Collins & Nesbitt, 2010:51) argues that the reason for this separation is based on the distance of looking, and the distance of listening, as the audience has to have a constant connection to the performance, both a visual connection as well as an audio connection, as it helps the audience in understanding the heterotopic environment which is created (Collins & Nesbitt, 2010: 51).

If one refers to the senses, sight and hearing are "senses at a distance", where senses such as touch, taste and smell, are immediate senses. Sight and hearing are referred to as "sense at a distance" because one does not have to make direct contact with the object being observed to be able to stimulate these senses. Senses such as taste, touch and smell are referred to as "immediate senses", as they have to make direct contact with the object being observed in order to be stimulated (Blau cited in Collins & Nesbitt, 2010:51-53).

It is therefore vital in theatre design that a 'void' space should exist between the performer and the observer/audience. This distance allows for the creation of perception by separating the 'object' from the 'perceiving organ' (the eye). This distance should be the optimal distance for both types of senses to be able to be stimulated simultaneously. This will result in a stimulation of all the senses which will heighten one's experience and allow for the experience to become memorable (Blau cited in Collins & Nesbitt, 2010:51-53).



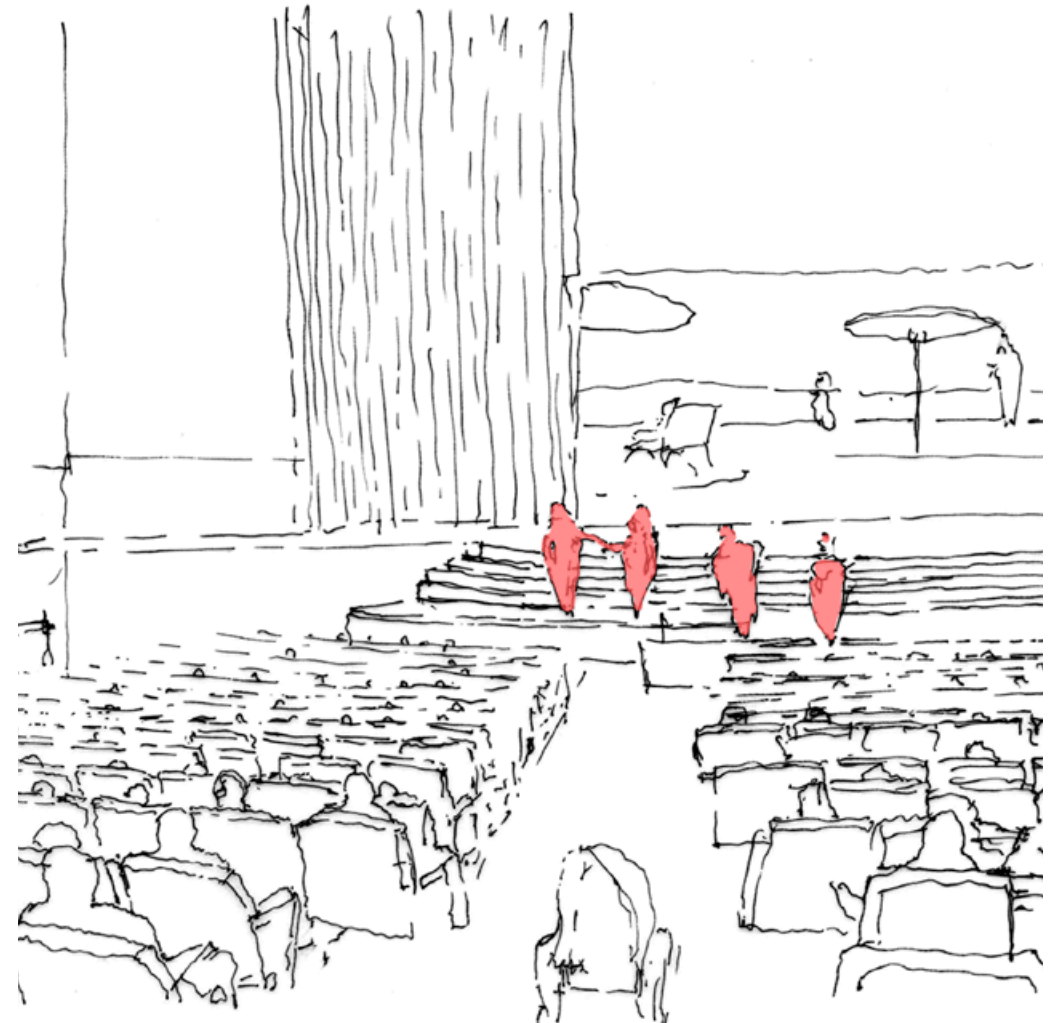
Distance that allows for visual connection

Theatre as a performance

The main concern with the existing Luxurama theatre is that it is unoccupied. This can be related to a theatre, as when a performance does not take place in a theatre, the theatre is unoccupied until another performance takes place. In order to recreate the bustling environment which once existed at the Luxurama, the building should therefore constantly be a performance, where the viewers of the performance are constantly engaged in the activity that takes place within the theatre.



The Luxurama when a performance does not take place



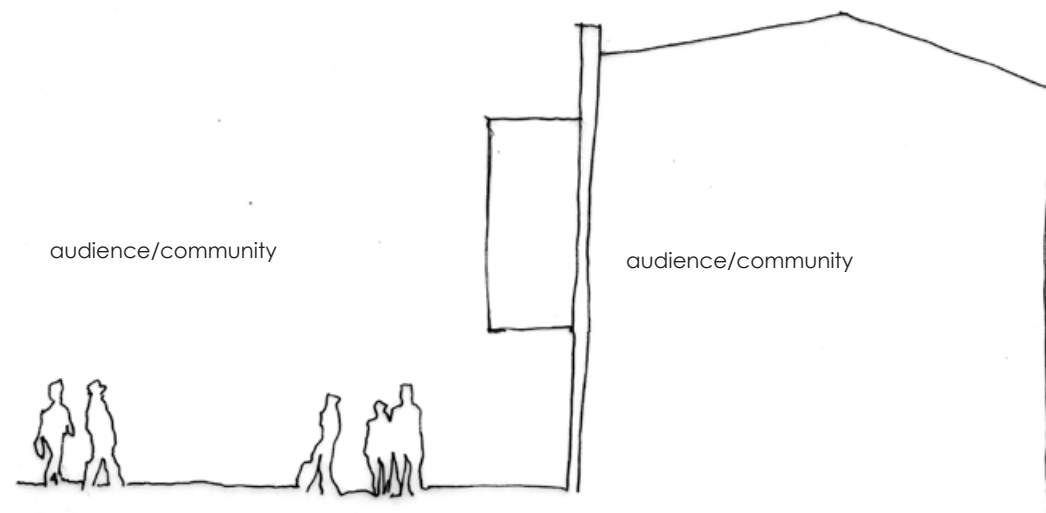
The Luxurama when a performance takes place

By applying the principles used in theatre design, the Performing arts centre can become a performance for the community of Eastern Wynberg. In doing so, a visual connection should be established between the community, who become the audience of the performance, and the users of the Performing Arts Centre, who become the performers. This implies that the existing solid massing of the theatre should be opened up, in order for a visual connection to be able to take place. In doing so constant engagement will be able to take place between the users of the building and the community, which will create excitement and relax the boundary that exists between the users of the building and the public.

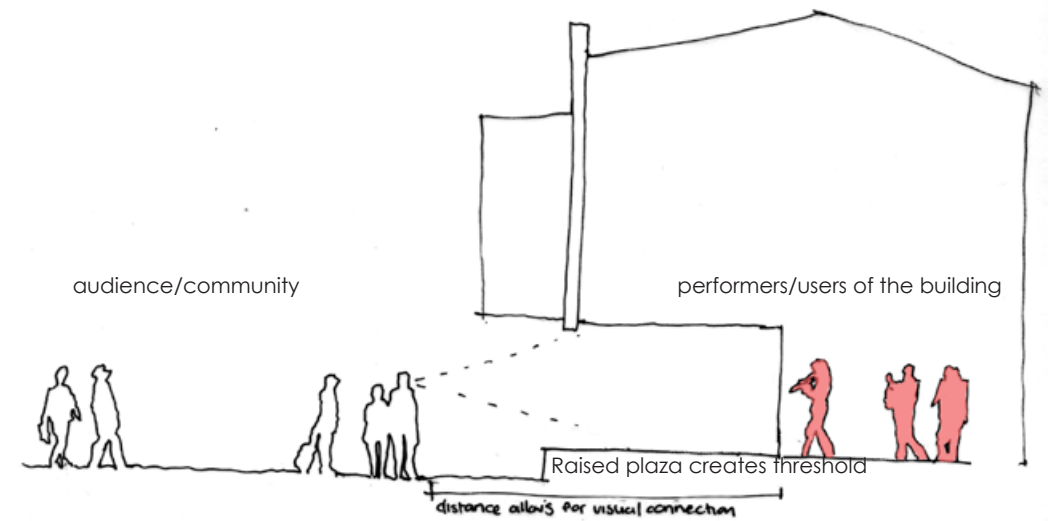
Also vital to allowing the theatre to act as a performance, is the threshold that exists between the audience and the performers. As previously mentioned, in theatre this threshold exists by means of a stage, where the performers are elevated from the audience in order to create a visual connection between the two. In adapting the existing Luxurama theatre into a performance, a threshold should also be created by means of a raised plaza, so that the performers

are separated from the audience. A raised plaza will result in a psychologically and physiologically pleasing space (Marcus & Francis, 1998: 47). It is however important that there is a public function that will draw the people to the raised plaza. This raised plaza can in turn become a public strip, where functions such as a restaurant can be placed there, resulting in the attraction of the community.

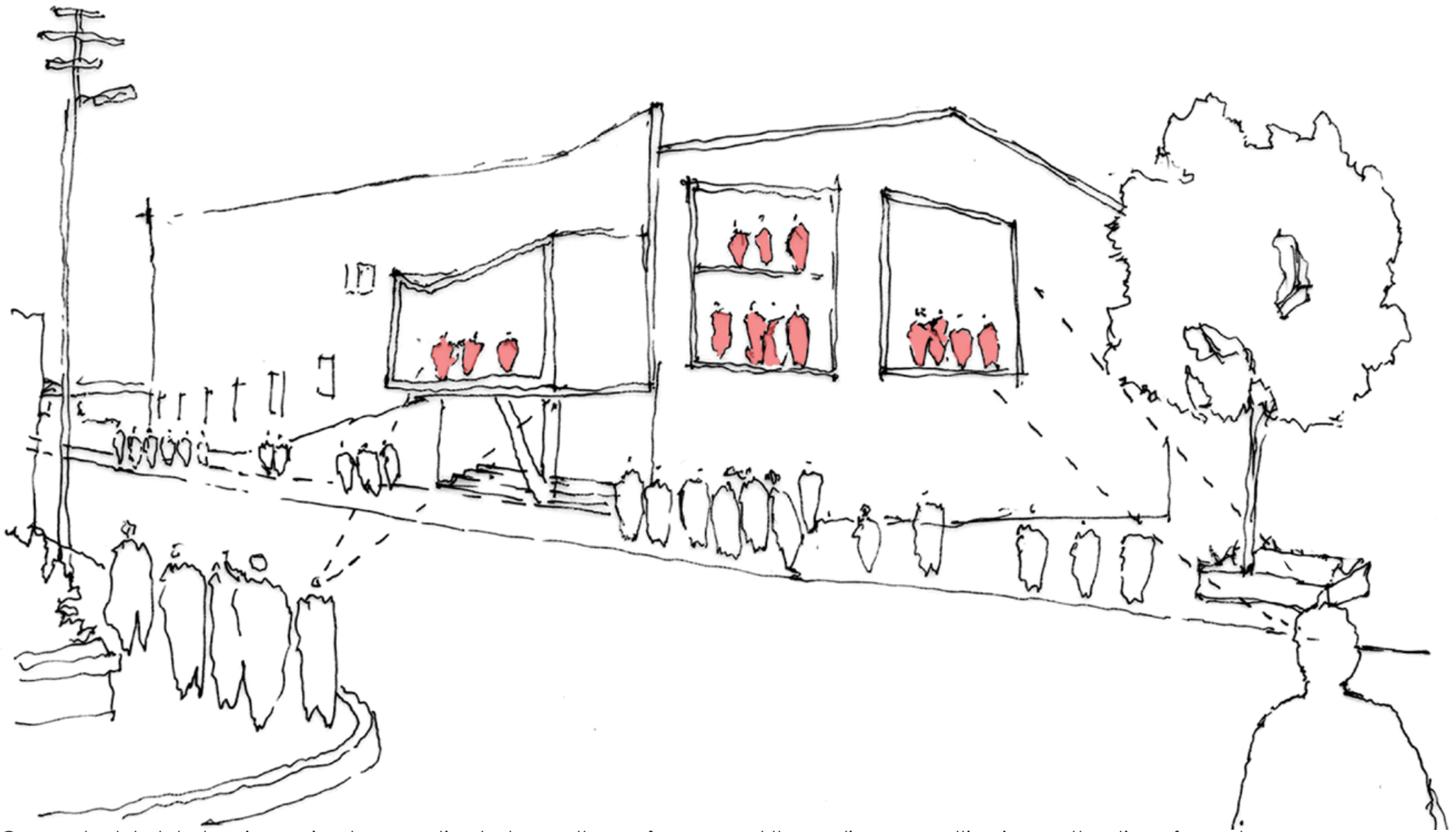
In order to ensure that the viewer's attention is focused on the performance, neutral materials should be used, similar to the Arts Centre for the University of Johannesburg. This will allow all attention to be focused on the performance taking place. By using neutral materials with rough textures, such as brick and concrete, ones 'immediate senses' will also be able to be stimulated as a result from the texture of the material. This will result in a sensory explosion, in turn creating a memorable experience. In turn, by applying the principles of theatre to the existing structure, the theatre will become a performance for the community, resulting in the vibrant atmosphere that once existed.



Existing solid massing without visual connection



Opened up with visual connection and threshold



Conceptual sketch showing a visual connection between the performers and the audience, resulting in an attraction of people

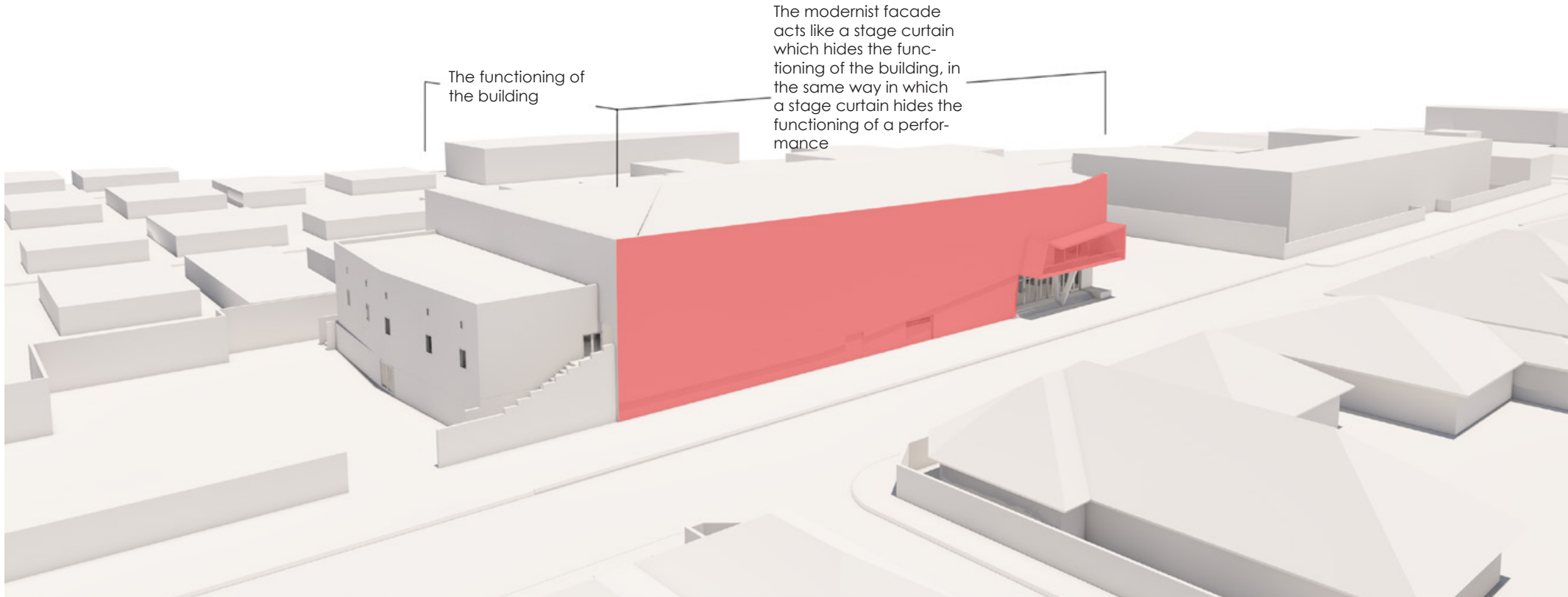


Bernard Tschumi's Lerner Hall Student Center in New York acts as a stage for the public Online image. Available at: <http://www.tschumi.com/media/files/00878.jpg>

Application to design

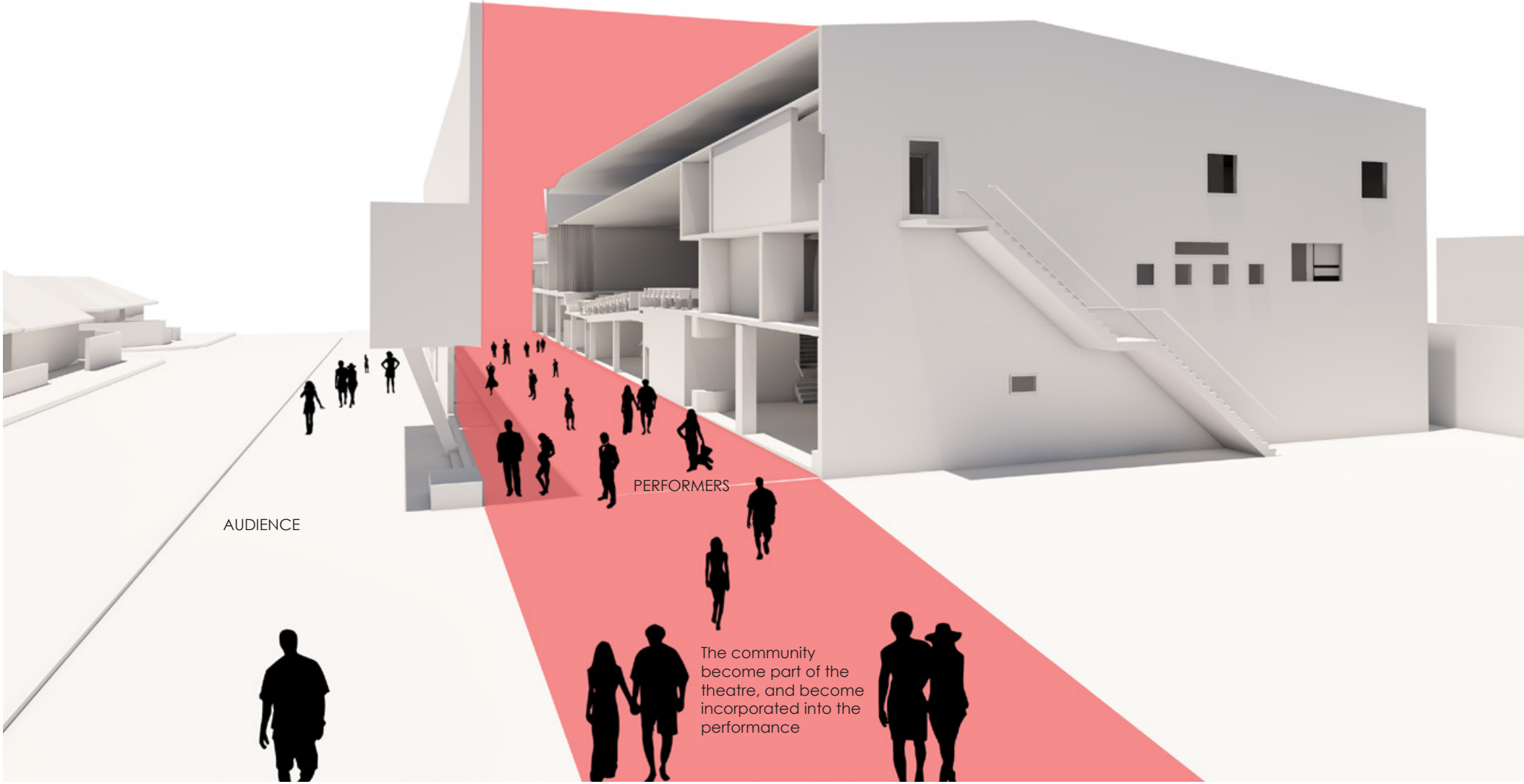
TRANSFORMING THE THEATRE INTO
A STAGE FOR THE COMMUNITY

The stage curtain

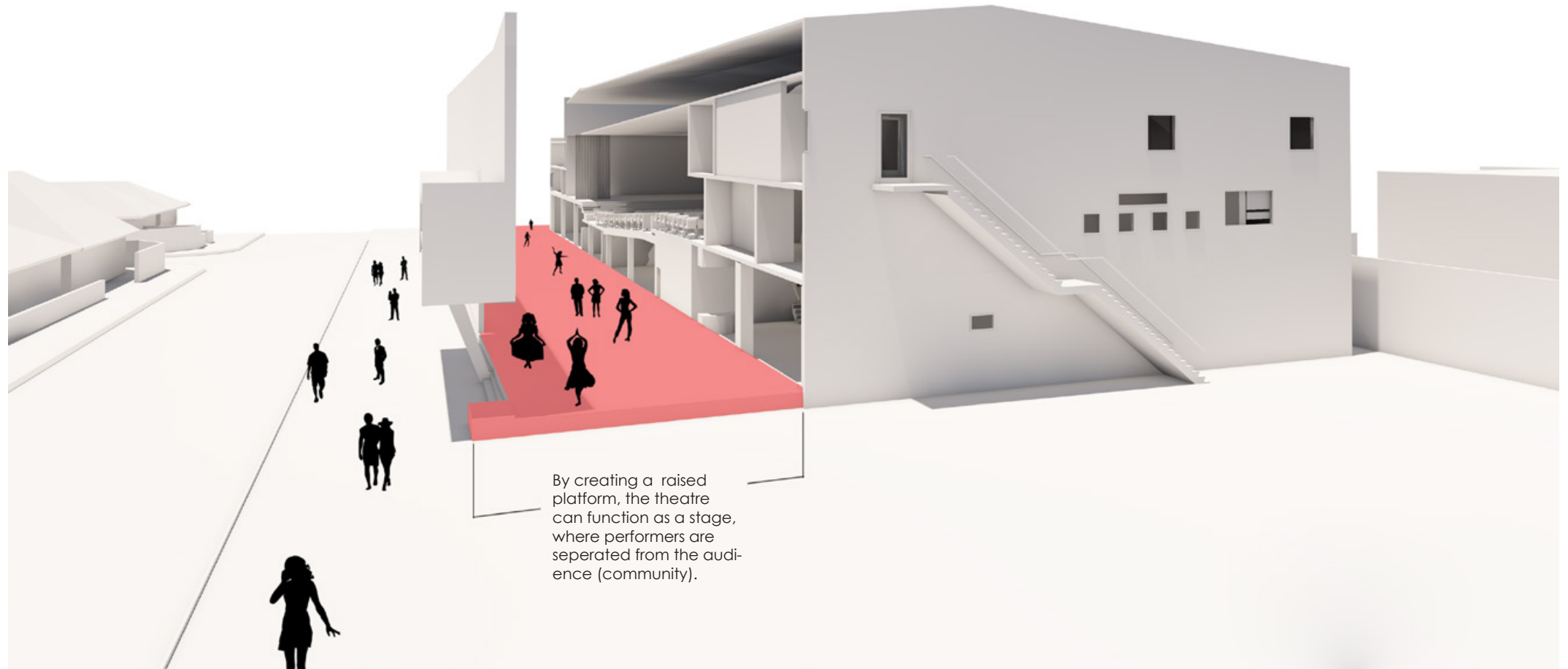


Creation of threshold (between the audience and the performers)

The distance for viewing that has to be created between the audience and the performers can be done by freeing the facade.



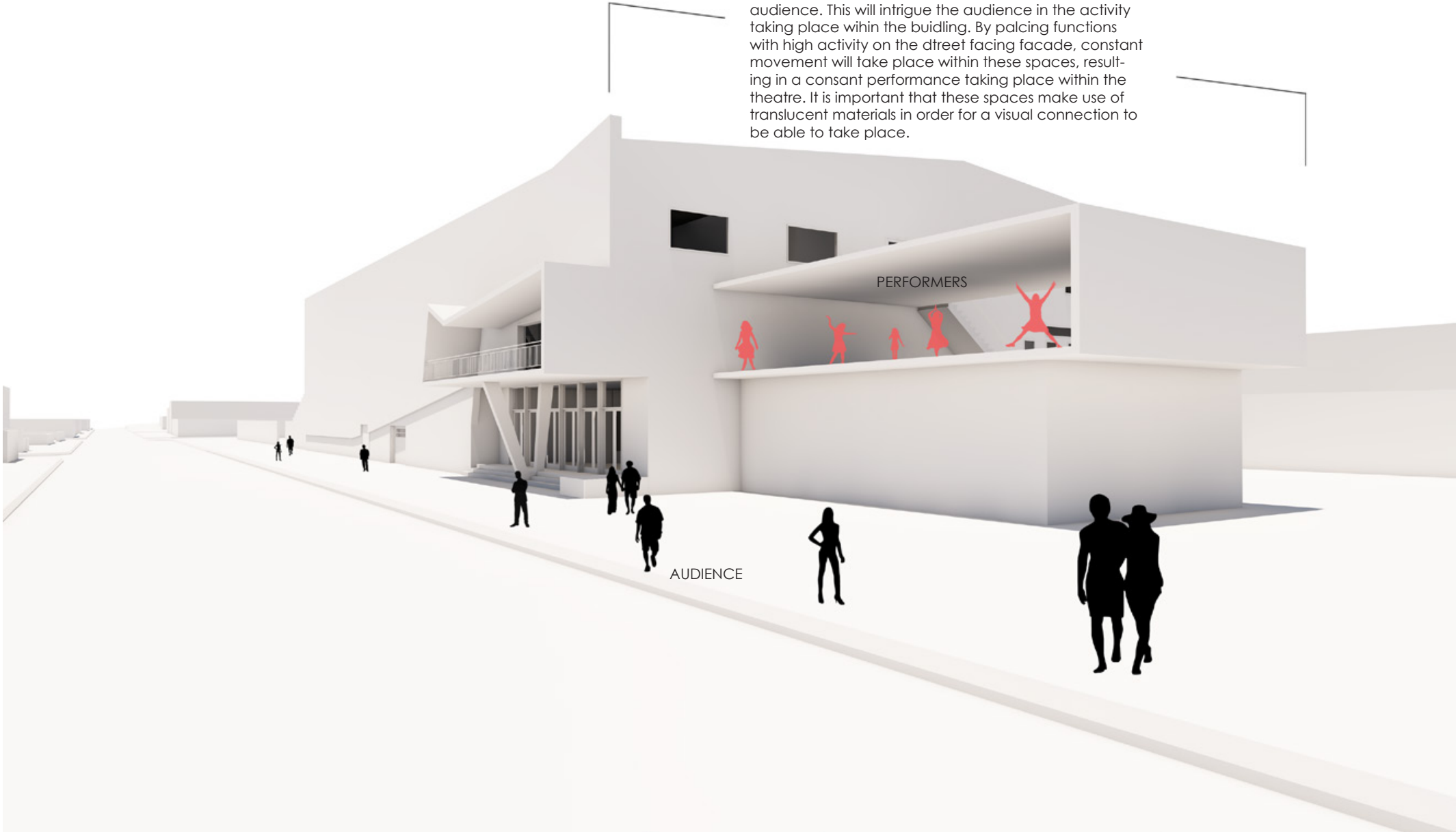
Creation of a stage



By creating a raised platform, the theatre can function as a stage, where performers are separated from the audience (community).

Creation of a performance

In order for the theatre to act as a performance, a visual link should exist between the performers and the audience. This will intrigue the audience in the activity taking place within the building. By placing functions with high activity on the street facing facade, constant movement will take place within these spaces, resulting in a constant performance taking place within the theatre. It is important that these spaces make use of translucent materials in order for a visual connection to be able to take place.



Applicable case study
Arts Centre for the University of Johannesburg | Mashabane
and Rose Architects | Johannesburg | 2005



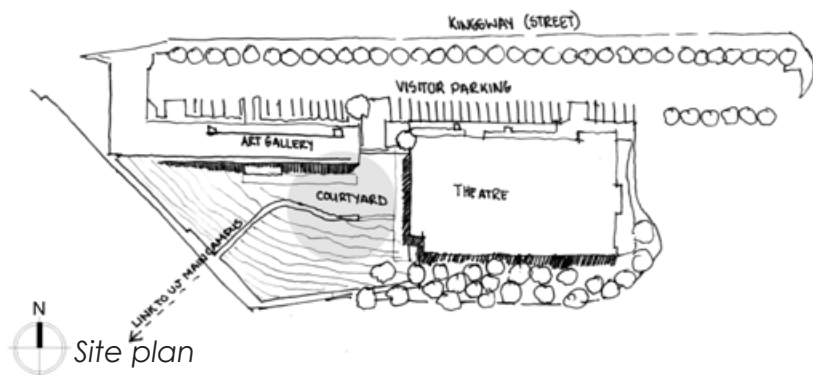
Arts Centre for the University of Johannesburg | Mashabane and Rose Architects | Johannesburg | 2005

Case Study type:

Typological Case study

Eicker (2009: 152); a writer, professional architect, and curator, explains that the Arts Centre of the University of Johannesburg was constructed in order to promote performance and visual arts within the area. The centre was designed by Mashabane and Rose Associates architects, and is comprised of many functions, which all relate to the arts (Eicker: 2009).

The art centre includes; an art gallery, a theatre, rehearsal rooms, teaching facilities as well as a cafeteria. This complex design programme was solved by creating two perpendicular freestanding buildings which are separated from each other by a public courtyard. Conceptually the architects based the project on route, journey and experience. The art centre consists of various routes that lead towards the building, into the public courtyard. Upon entering the public courtyard space one is invited into the two free-standing buildings (Eicker: 2009).

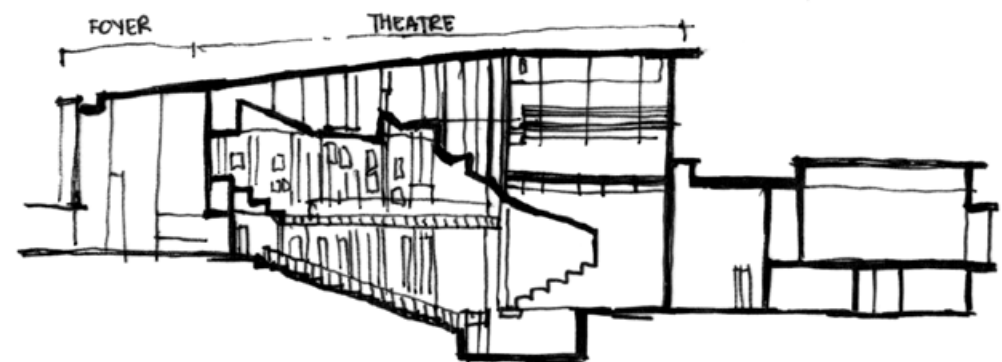


The one building houses an art gallery, where the other building houses the more active activities such as drama and dancing. Like

the design of the Soweto theatre, the rooms in which activities constantly occur are street facing and viewable by the public, in turn promoting performance art as well as inviting the public into the theatre (Eicker: 2009). Upon entering into the theatre building, one first enters a large double volume foyer. From there, one can gain direct access to the 430-seat theatre. The dance and choir rehearsal rooms on the first floor, project to the road, opening up and promoting the performing arts through the use of framed concrete boxes. The theatres services are also placed alongside the theatre in a similar manner to the Soweto theatre. This allows for the relaxation of the boundary which exists between the public and the learners of the private institution (Mashabane Rose Architects, 2014: Online). The arts centre was constructed out of neutral materials, elaborating the viewer's attention on the performance taking place (Eicker: 2009).



View from rehearsal studio to public street, promoting performing arts



Section showing double volume foyer

Arts Centre for the University of Johannesburg | Mashabane and Rose Architects | Johannesburg | 2005

Applicability of the precedent study to the design of a Performing arts centre

The Arts Centre for the University of Johannesburg is another successful example of an Arts centre in South Africa. Similar to the Luxurama theatre, and the Soweto theatre, the University of Johannesburg (UJ) Arts centre was constructed to promote performance in the area. However, the Arts centre was also created because a need for education in the performing arts existed. The UJ Arts centre therefore serves as a perfect typological example, as it functions both as a place of instruction (an institution), as well as a place for viewing (a theatre).

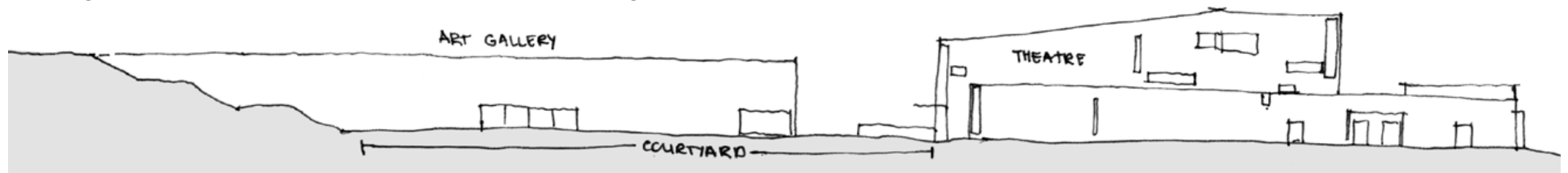
The programme assigned to the performing arts section of the UJ Art centre, is similar to the proposed clients (NATA) requirements. The UJ Art centre consists of; a public foyer which is accessible to a cafeteria, a theatre for performances, as well as training facilities for singing and dancing. In analysing the UJ Arts Centre, it is evident that the creation of public space was very important. All paths that lead to the Arts Centre, open up into a large courtyard between the theatre and the art gallery. This creates a friendly and inviting environment, where the public feel as if they are already invited into the building. When comparing the existing Luxurama theatre to the UJ Arts Centre, the Luxurama does not create a friendly public environment which welcomes people into the building. People that do attend shows merely enter into the building and wait in the public foyer, where no interaction can take place between the users of the building and the public who merely pass by the building.

By creating place for public interaction, the theatre can be welcoming to the public, and can create a pedestrianised environment.

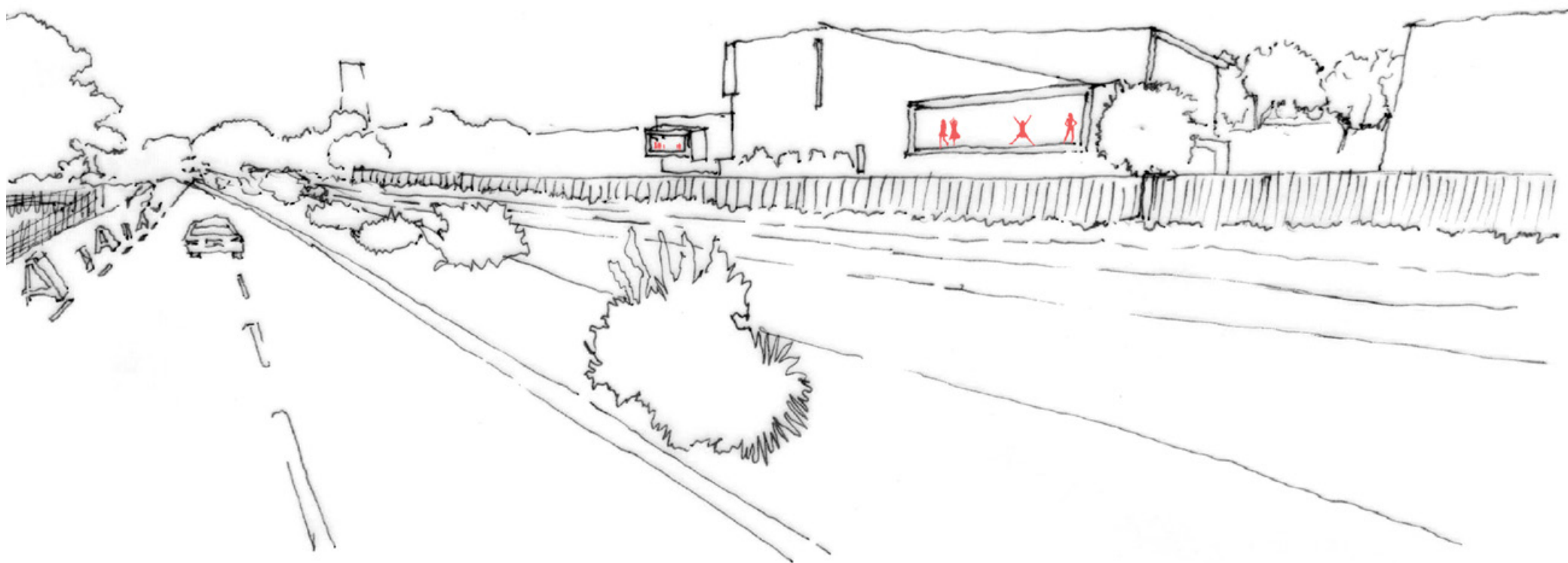
Upon analysing the functioning of the UJ Arts Centre's theatre building, the public functions are all accessible from the theatre's double volume foyer, where the private functions are allocated on the first floor. The public functions include the theatre, as well as a cafeteria, where the private functions include the dance and choir rehearsal rooms. These dance and choir rehearsal studios are the rooms which will have the most activity. They were placed adjacent to the street, where the passing traffic can view the activity within the building.

In designing the Performing Arts Centre in Wynberg, it is important that the rooms that contain the most activity, face the street. This will create constant movement within the building, and will entice the public into entering the building. It will also promote the performing arts within the community, making the community aware of the opportunity of practicing in the performing arts.

It is also important that the theatre is constructed out of materials that do not distract from the activity taking place within the theatre. Materials should therefore be neutral materials which focus the viewers' attention on the performance taking place within the rehearsal rooms.



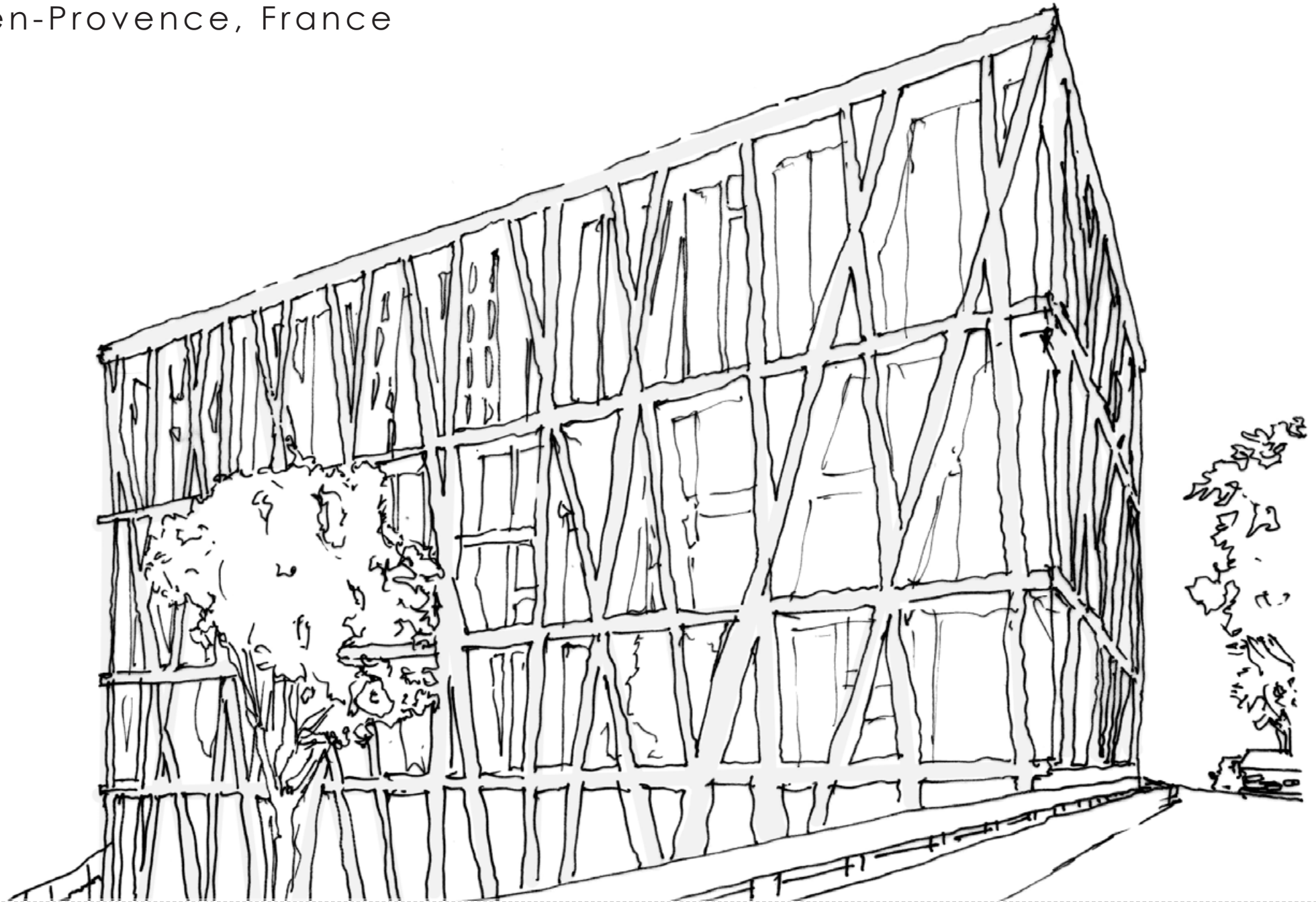
Site section indicating courtyard



Perspective illustrating visual connection between performers and the public

Applicable precedent study

National centre of choreography | Rudy Ricciotti Architects |
Aix-en-Provence, France



National centre of choreography I Rudy Ricciotti Architects I Aix-en-Provence, France

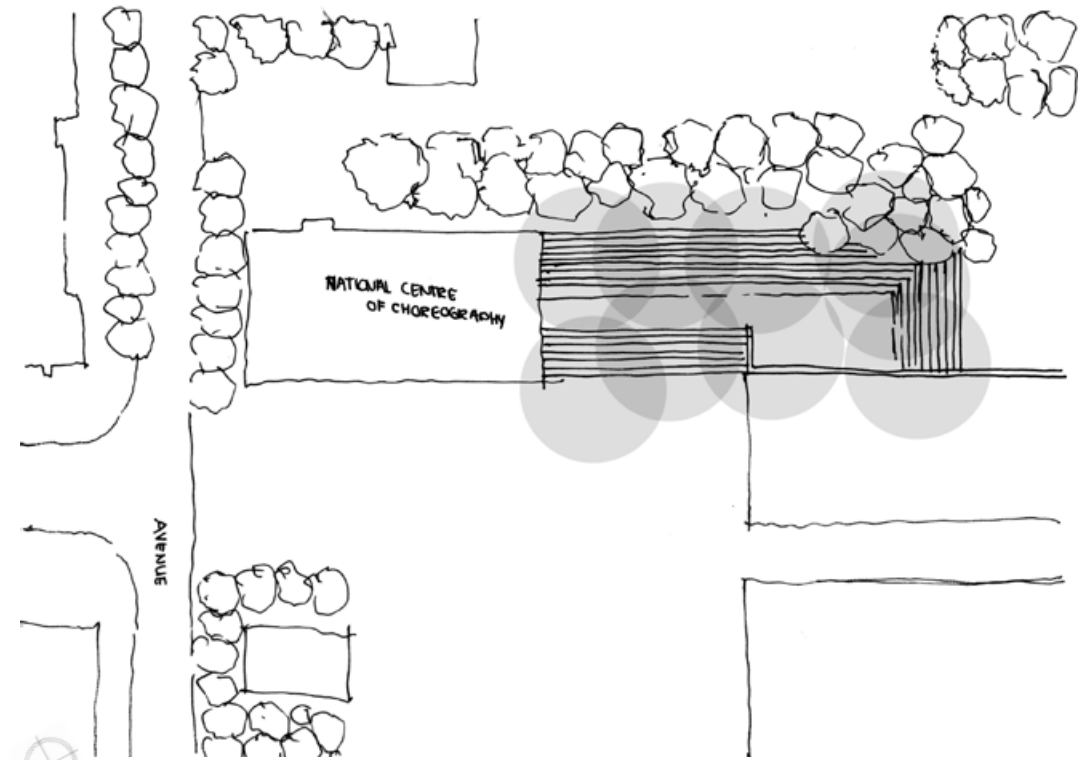
Precedent type:

Typological precedent

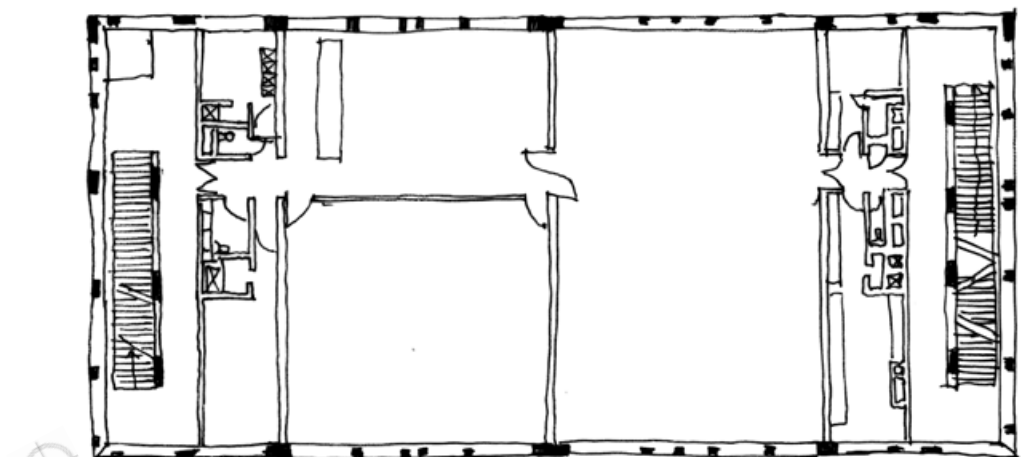
The National centre of choreography designed by Rudy Ricciotti Architects, is the first national dance centre in France that is housed in the space that it is actually intended for. The centre is built on a narrow sloping site in the core of the city in close proximity to the train station. The building is surrounded by transport routes, where a railway track runs adjacent to the building on one side and an arterial route runs along another side (National centre of choreography, 2008: 367)

Rudy Ricciotti Architecture (the architects assigned to the project) ensured that the building is visible to the community. The seven storey rectangular building seems assertive within its context. The choreography centre's rigid geometry was obtained through the programme which was provided by the client. It houses a basement, a theatre which sits 380 people, offices as well as rehearsal rooms (National centre of choreography: 2008: 367).

As dancing is an activity that requires large open spaces, the load-bearing structure of the building was placed along the perimeter of the building. This resulted in spans of up to 30m allowing for large open spaces when dancing. The building, inevitably a glass box enclosed in concrete load-bearing ribs, allows for views into the rehearsal rooms as well as the offices, in turn promoting the art of movement (National centre of choreography, 2008:367). The circulation spaces within the building are placed at either end of the building, in turn creating structural cores for the narrow building. Interior spaces consist of raw concrete and industrial detailing, thus relating to the raw quality of the exterior façade of the building. The grayscale raw finishes within the building also allow for unobstructed views of the performers. The floors of the rehearsal rooms are sprung wooden floors which help to reduce vibrations (National centre of choreography, 2008: 367).



Site plan illustrating public space



Typical floor plan illustrating services on either side of dance studio

Applicability of the precedent study to the design of a Performing arts centre

Similar to the site of the National centre of choreography, the Luxurama's long and narrow site is located nearby to an arterial route, as well as a train station. Important to this is that the National centre of choreography has a public interface to accommodate for the large amount of public passing by the building. This was done through terracing, where the public can sit and relax.

The architects of the National centre of choreography wanted to create a building that is assertive, and stands out within its context. Similarly, the existing structure of the Luxurama theatre already is assertive within its context. The challenge will be to retain this assertiveness within its context, but at the same time, bringing down the scale of the existing structure to fit in with its context.

The programme provided by the client of the National centre of choreography consists of both public space, as well as institutional functions, this includes a theatre, office space, as well as rehearsal rooms.

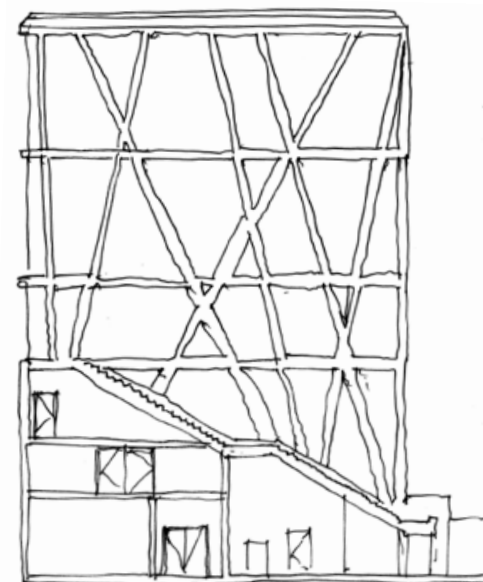
The client for the proposed performing arts centre (NATA) has similar needs to this. In the National centre of choreography, the served spaces, such as the dance studio are located within the centre of the design. All the dance studios are also visible to the public which pass in the street, resulting in the promotion of dance, as well as the constant connection between the public and the users of the building. The service spaces which house the circulation and services such as toilets, are located on two wings on either end of the building.

The structural approach applied by Rudy Ricciotti Architects, of having an external structure, could be applied in the design of the proposed performing arts centre, as large spans may be required for the rehearsal rooms, so that there are no obstructions for the dancers.

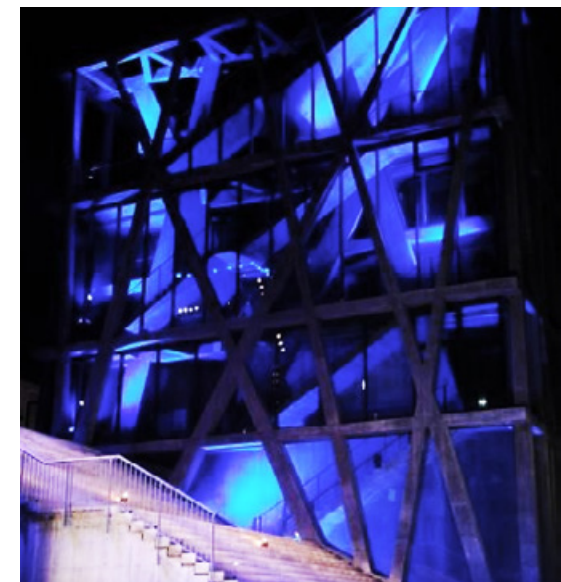


Interior of dance studio

Online image. Available at: <http://phaidonatlas.com/building/national-centre-choreography/243/2jpg/15644>



Section illustrating external structure



Exterior facade

Online image. Available at: <http://phaidonatlas.com/node/66295>

Concepts and ideas

RELATING TO HYPOTHESIS 2

ADDRESSING THE CLIENTS NEEDS

Adapting the scene

The Luxurama theatre is currently non-functioning, and acts as a burden to the community of Eastern Wynberg. By making use of principles used in the theatre industry, one can adapt the negative scene created by the theatre in a similar manner in which one adapts the scene created in a set-design. This adaptation of the scene design is done through the use of lighting by making use of scrims.

As previously mentioned, a scrim refers to an open-weave fabric, which can appear to be opaque, or translucent depending on how light falls on it. A scrim acts as screening device which is hung in front of a backdrop, and adds a layer of haziness to the backing, thus contributing to the sense of distance that is created. In set design, a number of scrims can be used at the same time, creating various layers of space. As previously mentioned, when light is shone from the front of the scrim, the scrim appears to be solid. This often happens when a change of scene has to occur. When this change of scene has been completed, the scrim is then lit from the back, where it appears to be translucent, allowing the audience to see beyond the scrim (Block & Wolf, 2014: 416-417).



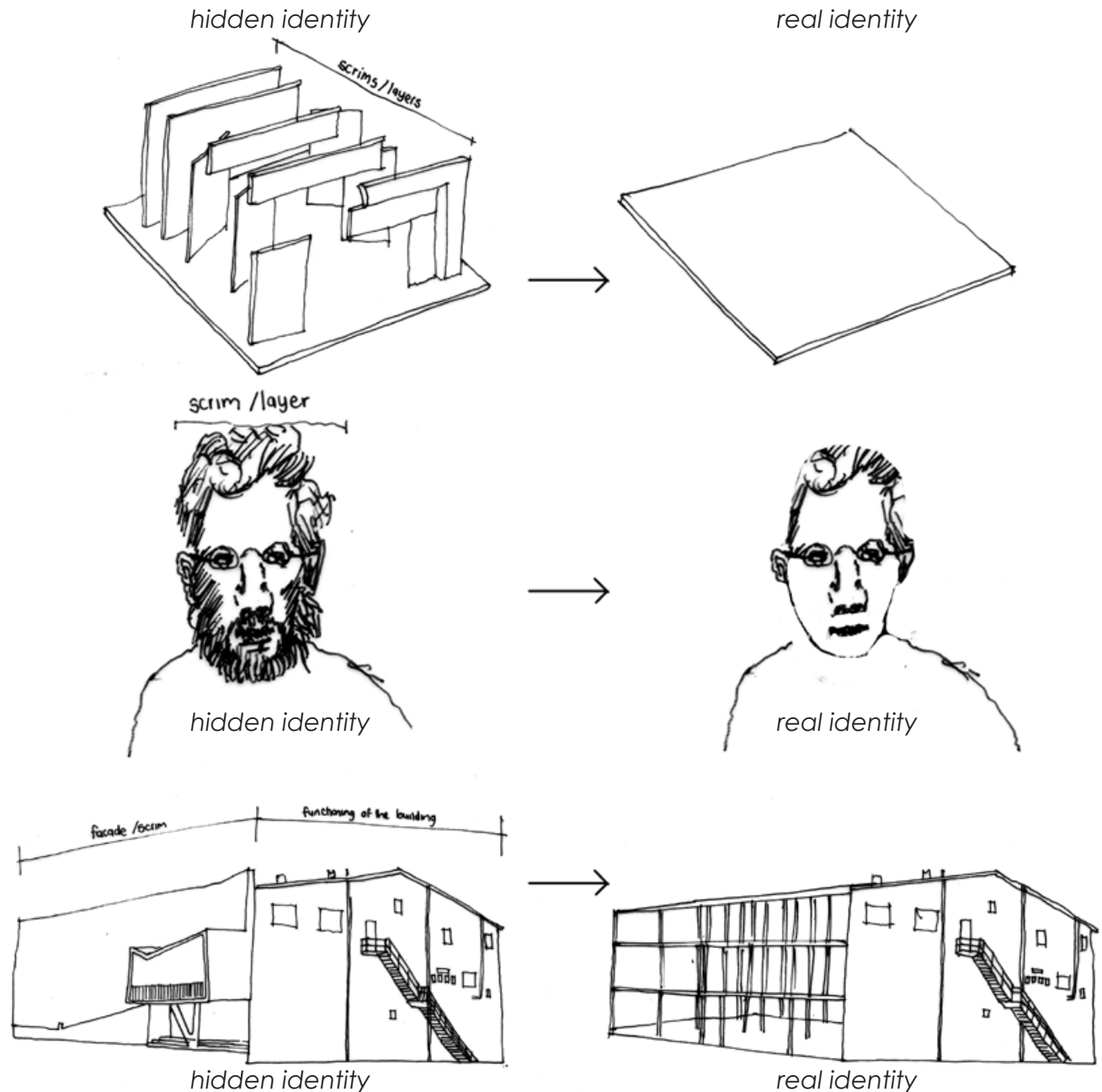
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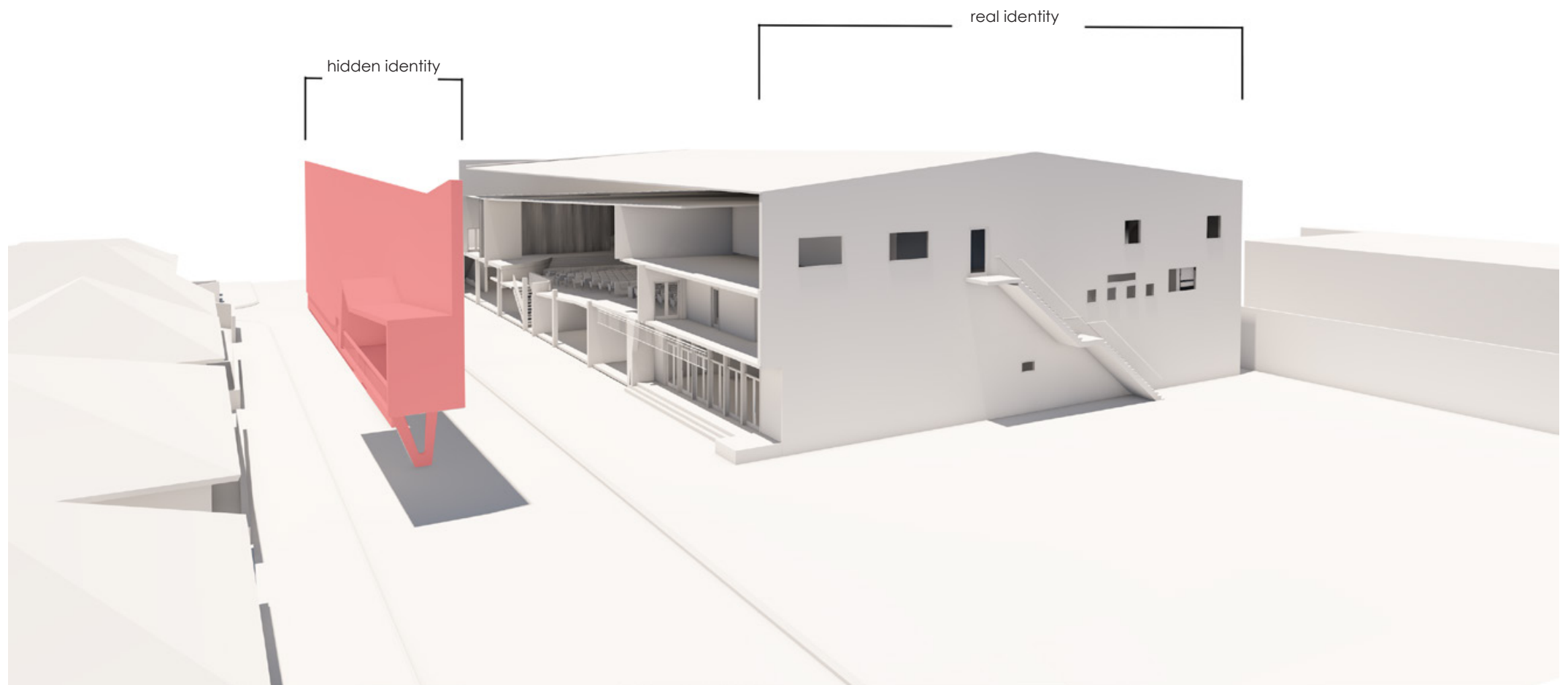
The theatre as a scene

In order to adapt the negative scene created by the current conditions of the Luxurama theatre, it is necessary to apply the characteristics of the scrim to the existing structure. In architectural terms, a scrim is used to describe a 'second skin membrane' or 'lining' that like a stage curtain, fronts a building façade (Porter, 2004:162).

This layer is a superimposed plane which provides an intermediate transitional layer of space to extend the limits of a threshold. When the scrim is placed on the outside of a building, an ambiguous spatial zone is created. This spatial zone is neither interior, nor exterior in nature and can be used to create the illusion of a solid wall, or to suggest haziness (Porter, 2004:162).

By analysing the existing structure of the theatre, one can relate the clean modernist facade to a scrim, as it acts like a stage curtain which fronts a building facade, hiding the buildings functions in the same way which a stage curtain hides the preparatory objects for a stage.





The modernist facade of the Luxurama Theatre hides the theatres real shed-like identity

Adapting architecture: the scrim

In applying the working of a scrim in architecture to the existing Luxurama theatre, the facade should become an independent layer in the design. This implies that the 'freed' space that is created between the facade and the existing building should become a transitional space between the building and the street. By making this space neither interior nor exterior in nature, the space doubles as the 'distance for viewing' that needs to exist between the performer and the audience.

This space will in turn become public space, opening the theatre up to the public, and inviting the public into the building, resulting in the relaxation of the threshold between the two. By allowing this space to be elevated in the same way in which a stage is elevated, this space can become the front of the stage, where the rest of the building becomes the other layers of the stage which contribute into creating a heterotopic space.

These layers of space behind the scrim relate to the functioning of the building. By looking at the client's needs, the functions required by the client can be categorized into various groupings/layers. These layers include private functions, public functions, services and circulation space.

Another important layer is the historical layer that existed on the site. This historical layer was made up of residential erfs which were demolished in order for the Luxurama to be constructed. In making use of the erf lines of these properties, another layer can be added to the design of the Performing Arts Centre. These layers run in a perpendicular direction to the layers found on the stage (the facilities needed by the client). In order to combine these layers, one can make use of the physical properties of the scrim as a fabric. As a scrim refers to an 'open-weave' fabric, the historical layers can be weaved together with the layers of the facilities required by the client.

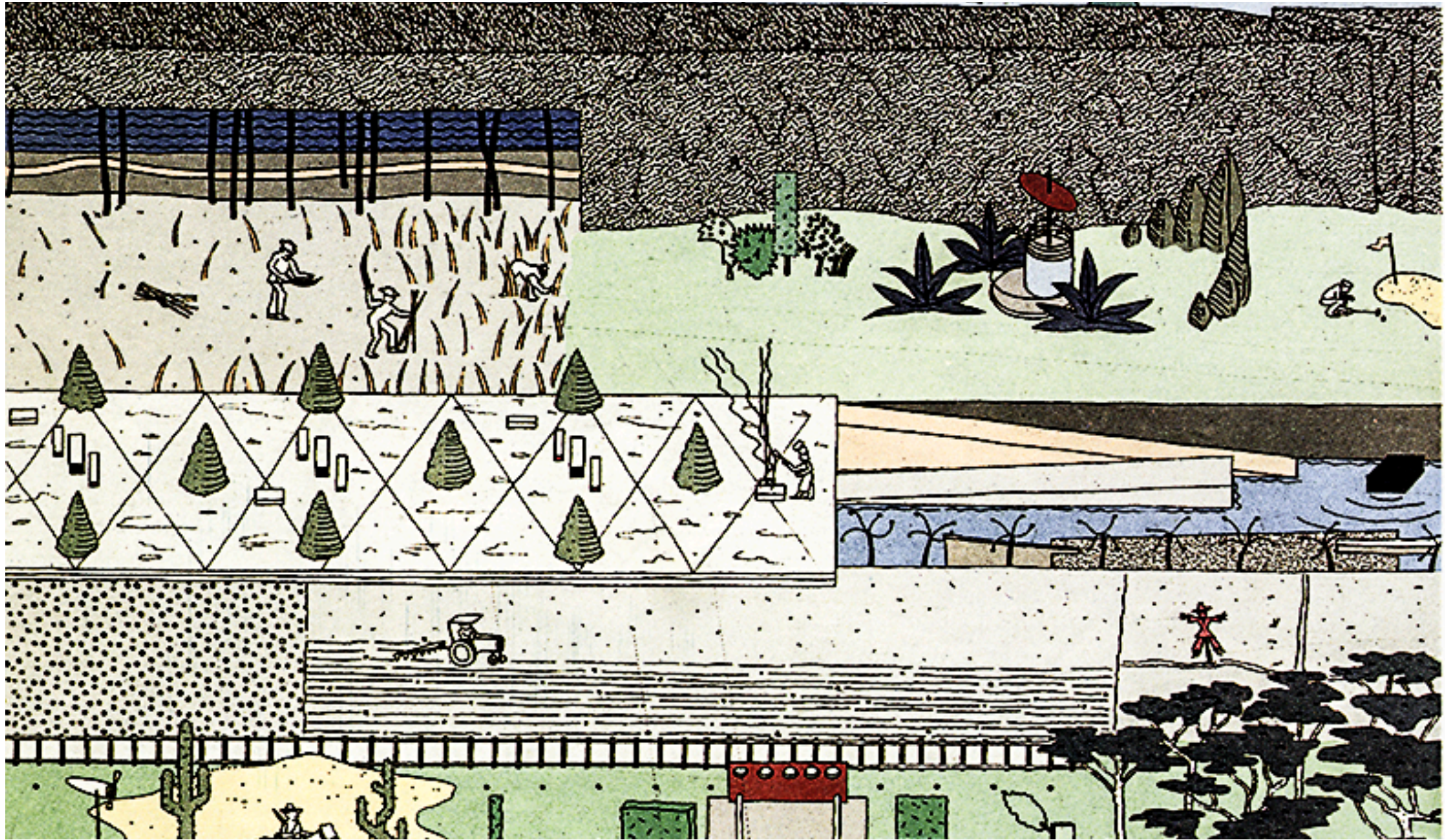
In order to understand how this can be done, Office for Metropolitan Architecture's (OMA) proposal for Parc de la Villette can be analyzed, as it applies a similar methodology for the creation of an urban park.



A scrim in architecture, Jean Nouvel's Fondation Cartier, Paris
Online image. Available at: https://c2.staticflickr.com/8/7093/6993025782_ce6e-23ba16_z.jpg

Applicable precedent study

Parc de la Villette | OMA | Proposal



Parc de la Villette, OMA

Online image. Available at: http://38.media.tumblr.com/e2edce521957ee6bbd68e7120e53ace8/tumblr_my51hoC3jU1qdayhzo1_1280.jpg

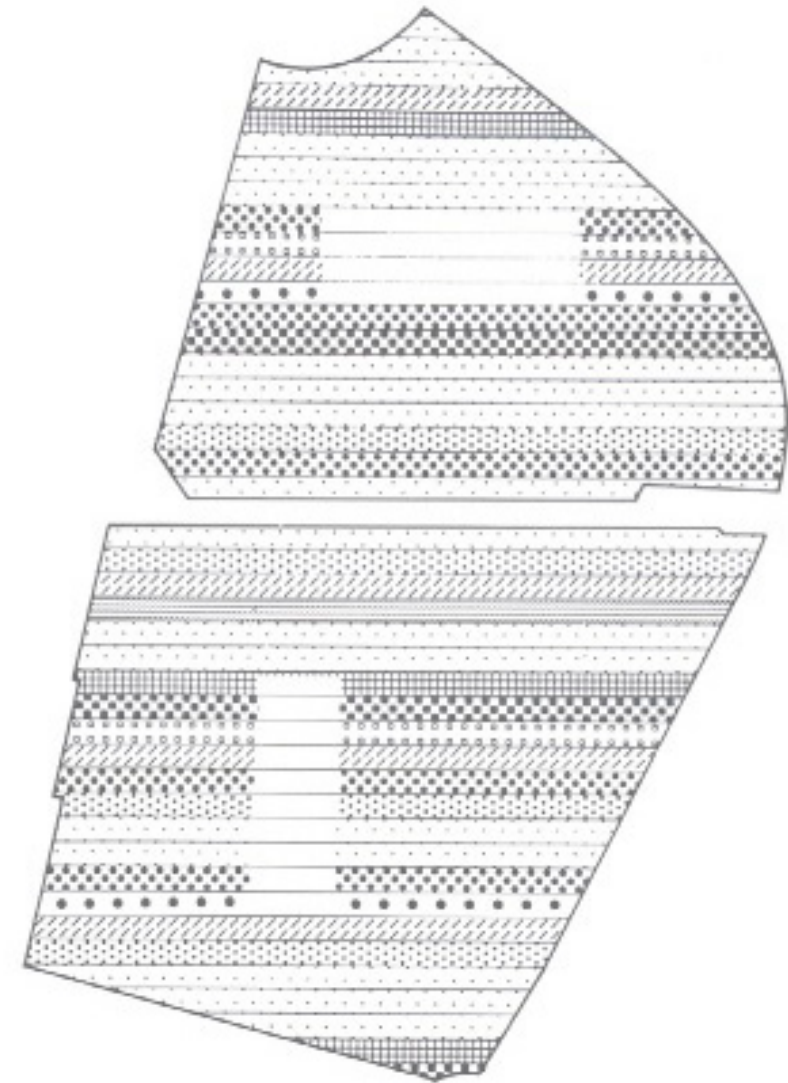
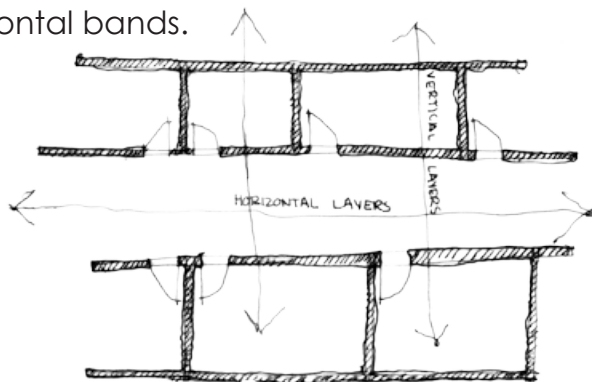
Parc de la Villette

OMA's proposal for Parc-de-la-Villette was commissioned by the city of Paris, to provide the city with a public park, as there was a shortage of parks within Paris. OMA's proposal was never built, as the competition was won by Bernard Tschumi. OMA's proposal, was not a definite design, but rather a method which could be employed to eventually generate the design of a park.

OMA's proposal consisted of five steps (OMA, 2014: Online):

- All the major programmatic components were distributed in horizontal bands across the site. This created a continuous atmosphere in its length, where rapid change occurred within the bands perpendicular experience.
- All the various facilities are distributed mathematically according to a different point grid. Such facilities include kiosks, play grounds, barbeque areas etc.
- The addition of a 'round forest' as an architectural element.
- Connections
- Superimpositions

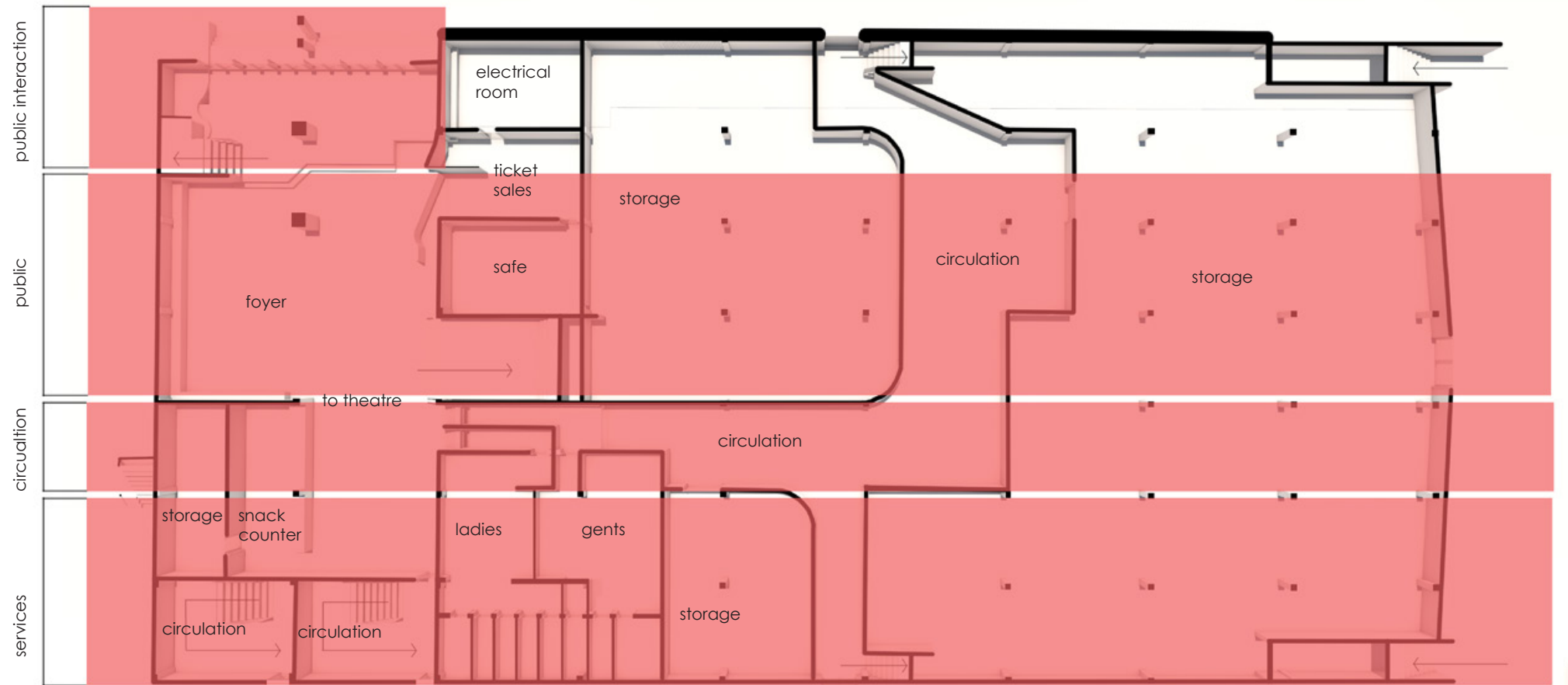
By applying the first step to the programme, horizontal bands containing the same functions (public, private, circulation or services) can become layers within the design. Rapid change will occur through these layers in the form of the various rooms which are accessible from the horizontal bands.



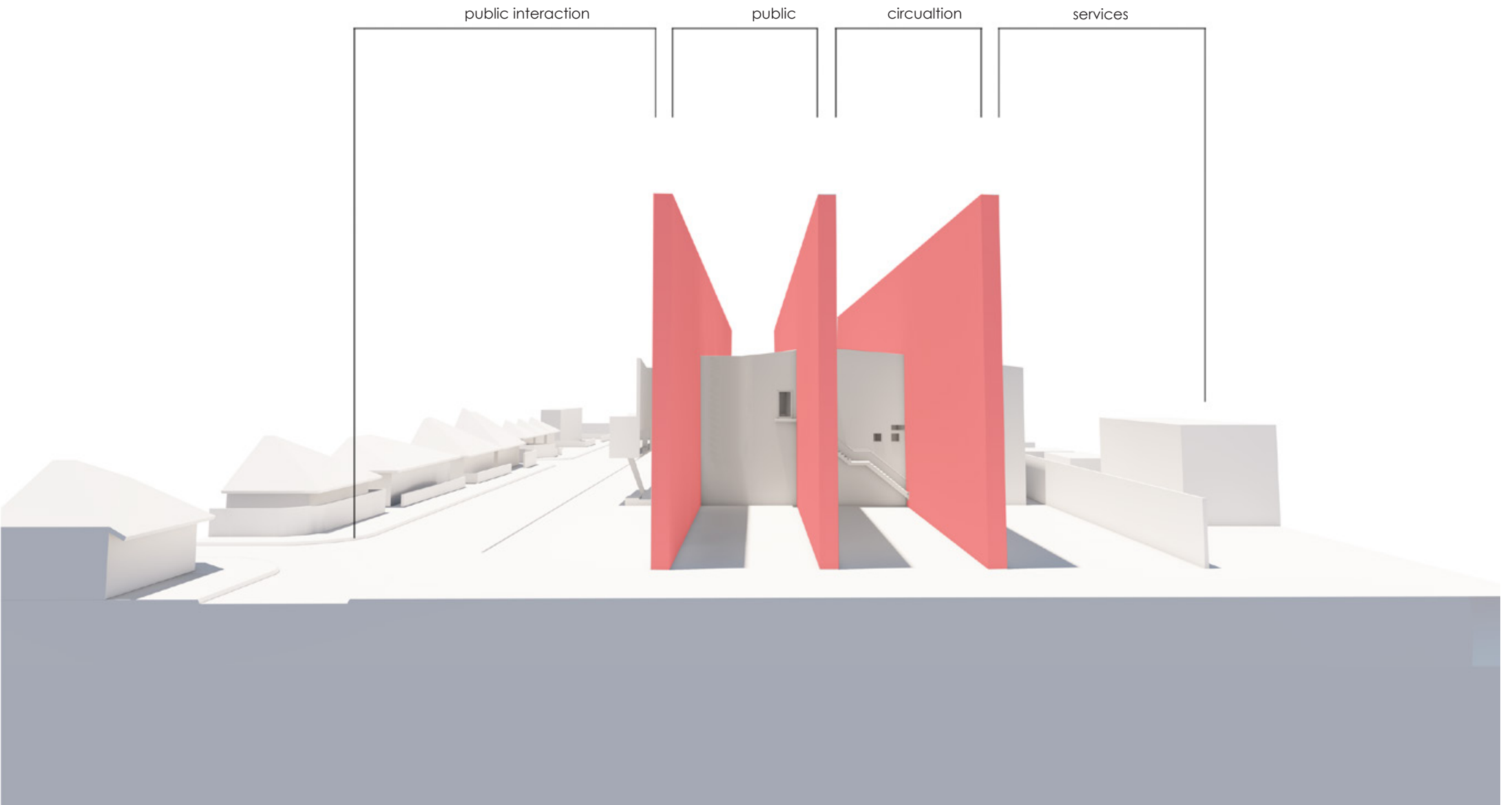
Plan of Parc de la Villette showing horizontal bands/scrim

Online image. Available at: <http://shiftoperations.net/thesis/wp-content/uploads/SO-0.72-OMA2.jpg>

Various layers that exist in the Luxurama

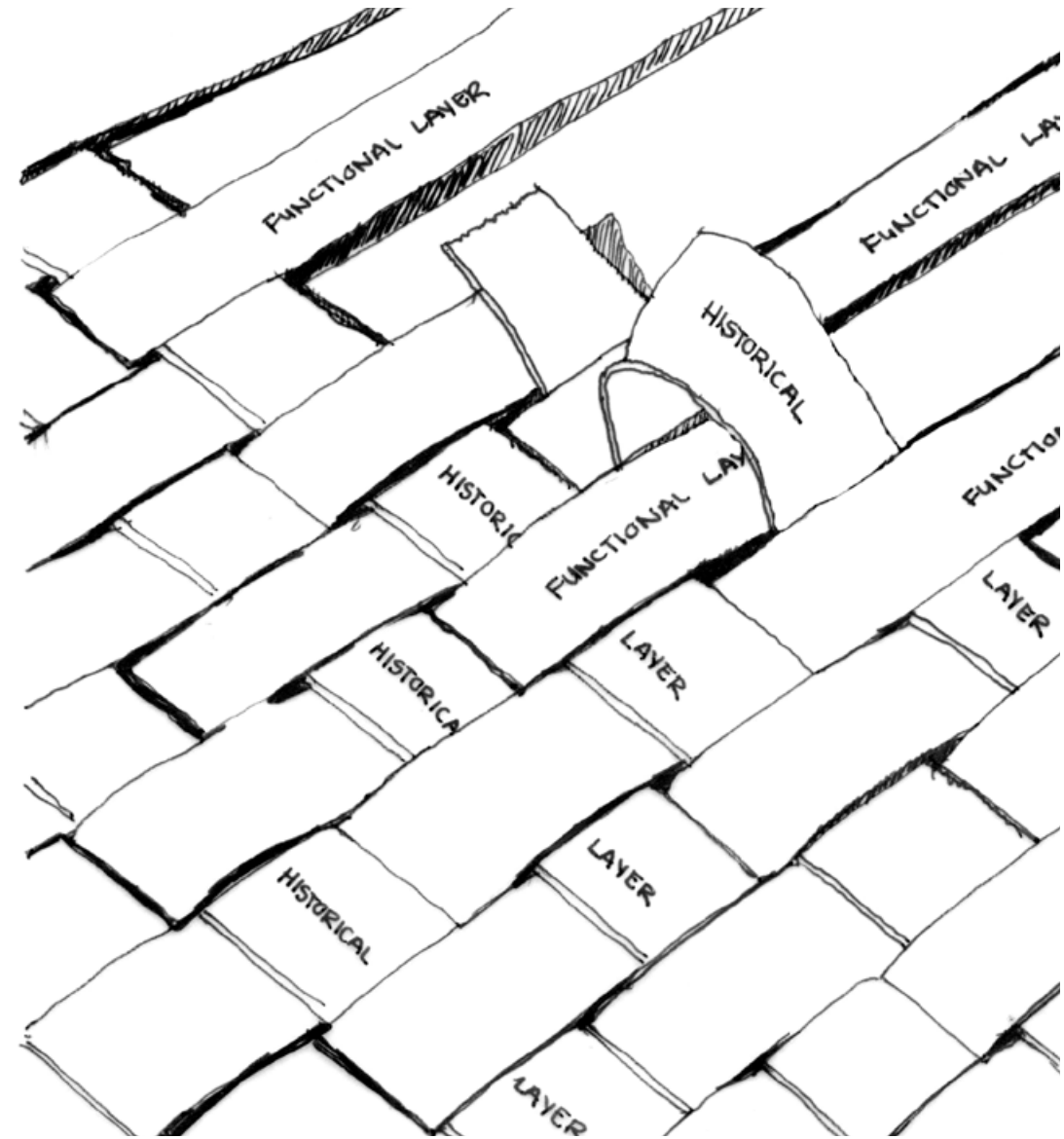


 Ground floor plan

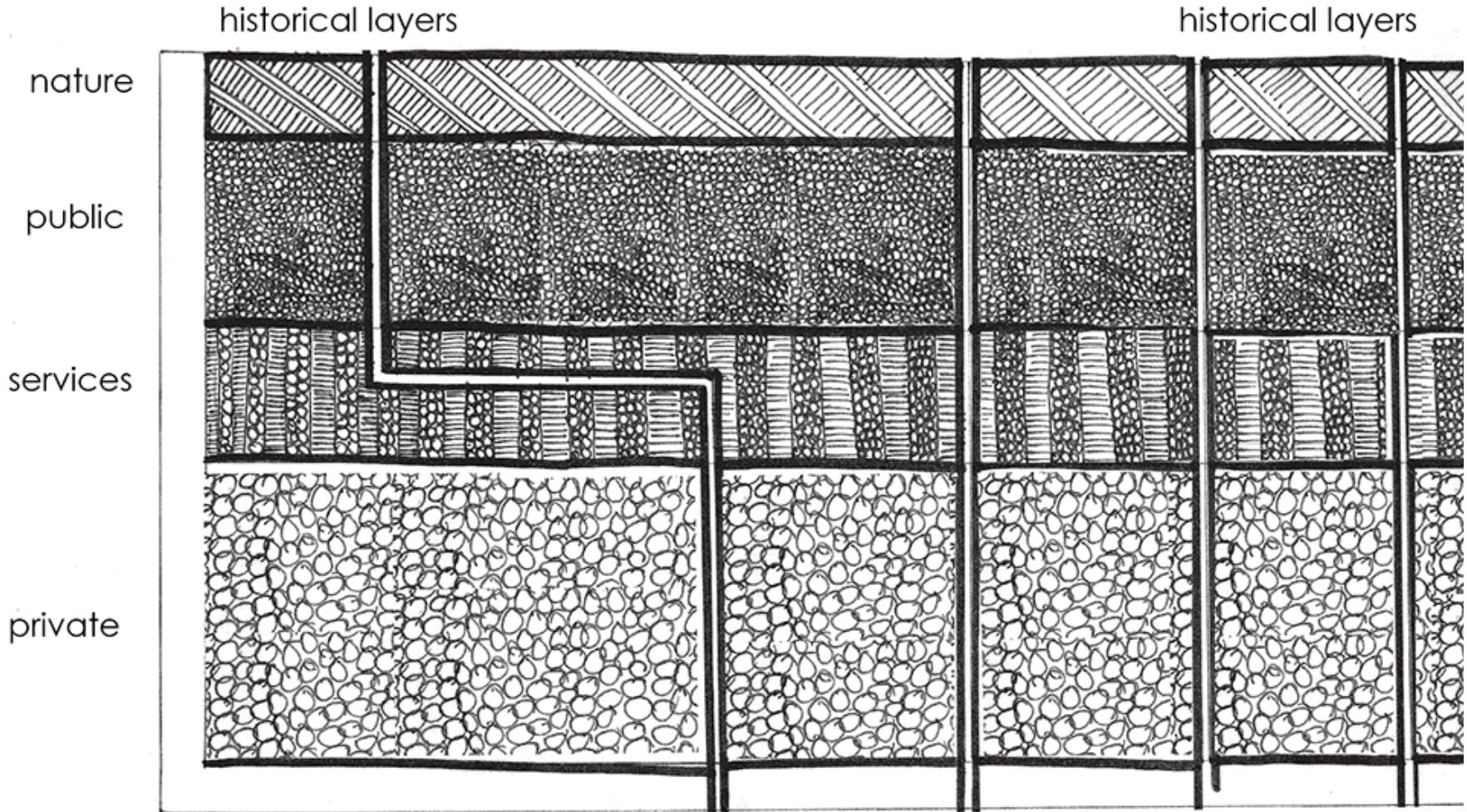
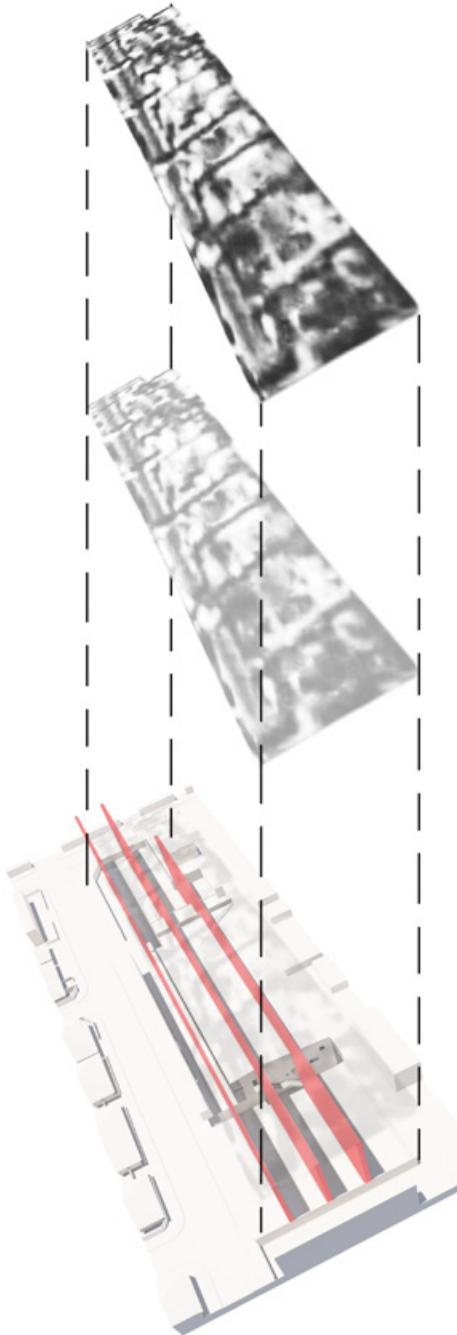




By weaving the historical layer with the functional layers, the history of the site can be acknowledged in the design of the performing arts centre. This can help develop a basic programmatic layout which can be used in the design of the Performing Arts Centre. This will however be influenced by practical considerations.

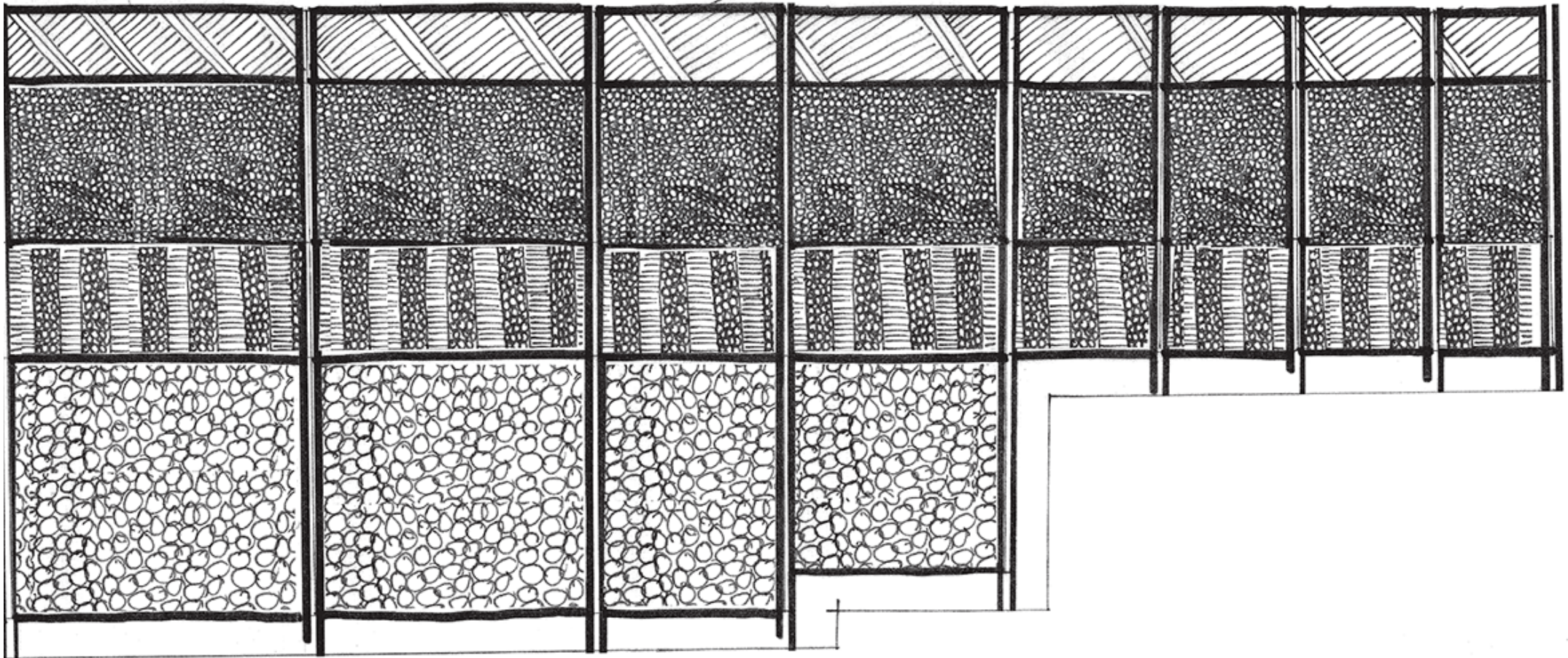


Weaving of the layers



s

historical layers



The scrim as a building material

By referring to the workings of a scrim, light plays an important role in selecting what the audience see. When light is shone from the back of the scrim, the audience is able to see what occurs beyond the scrim, however when shone from the front, the scrim appears to be a solid wall. By making use of visually porous building materials, such as concrete air-bricks on the street facing facade of the Performing Arts Centre, the building can operate in the same manner in which a stage operates. When the building is being used by its users/performers during the day, one will vaguely be able to see past the scrim, as daylight is shone onto it. This will create mysterious and amusing views for the community/audience, which will power their imagination and intrigue them in the activity taking place inside the building (Plummer, 2009: 114). This allows for all the focus to be placed on the areas without the scrim, focusing attention on the users of the building/performers. In the evening the scrim will allow the building to pour light into the street, lighting up the public space/stage in front of the building. Focus will still be placed on the performers if they are still making use of the facilities, as one will still have a visual connection to them. Concrete air bricks could serve as a scrim material. They can also double in creating an Arabesque pattern which gives the community identity.



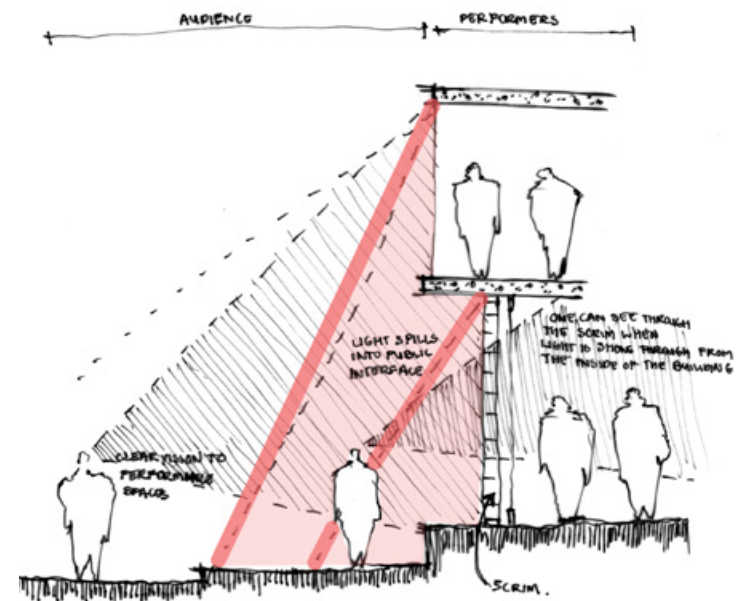
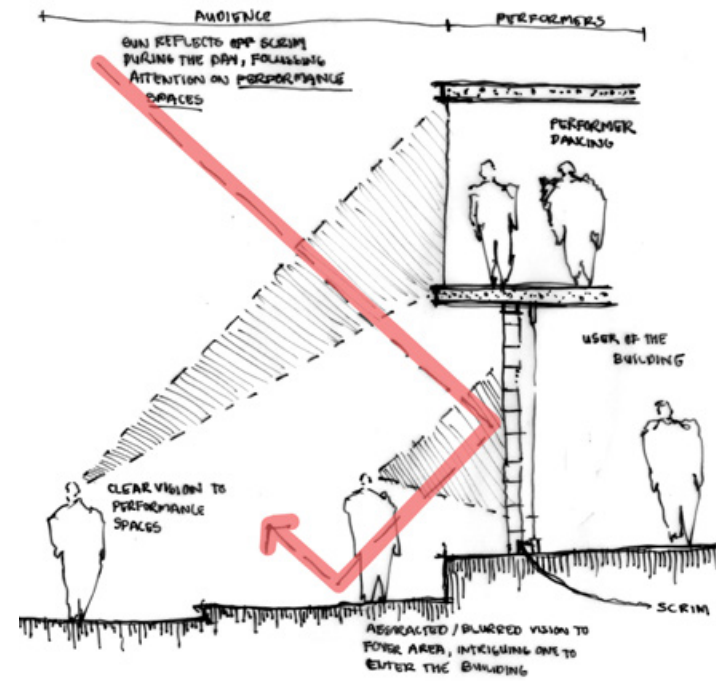
Chicago law firm during the day
Online image. Available at: <http://cdn.archinect.net/images/1200x/fk/fk2ttzeyyd-capxv.jpg>



Chicago law firm at night
Online image. Available at: <http://cdn.archinect.net/images/1200x/r6/r6z361xn5fn4t6hx.jpg>



Concrete air bricks



practical
consid-
erations

Theatre

The existing theatre is large in comparison to its users. The theatre should therefore be made smaller. The theatre should have no fenestration, and should be mechanically ventilated. The theatre is to be used by the public as well as by the students of NATA, and should therefore be accessible by both users.

Rehearsal Studios

The rehearsal studios are the part of the performing arts centre that will have the most activity. It is important that these studios are placed on the street facing facade of the development, so that the activity is visible to the community. These facilities should also be well lit, preferably by indirect light, and should be well ventilated. The rehearsal studios are only to be used by the students attending NATA, and should thus be separated from the public functions of the building.

Workshops

The workshops should be placed on ground level, where delivery access of materials is easily accessible. The workshops should also be well lit and naturally ventilated. The workshops are only to be used by students of NATA, and should thus be separated from the public functions of the building. The workshops should also be placed in close proximity of the stage in order to allow for easy transfer of the stage props onto the stage.

Computer lab

The computer lab is only to be used by the students of NATA. The computer lab should thus be separated from the public functions of the building, where it is only accessible by students. The computer lab should also be well ventilated and should receive indirect light or Southern light to prevent glare on the computer screens.

Classrooms

The classrooms are to be used by students of NATA for attending lectures, by internal lecturers as well as guest lecturers. It is therefore vital that the classrooms are placed on ground level for easy access by guest lecturers. The classrooms should be well ventilated and should receive indirect light or Southern light.

Libraries

The libraries are to be used only by the students of NATA. The libraries should receive indirect or Southern light, and should be well ventilated.

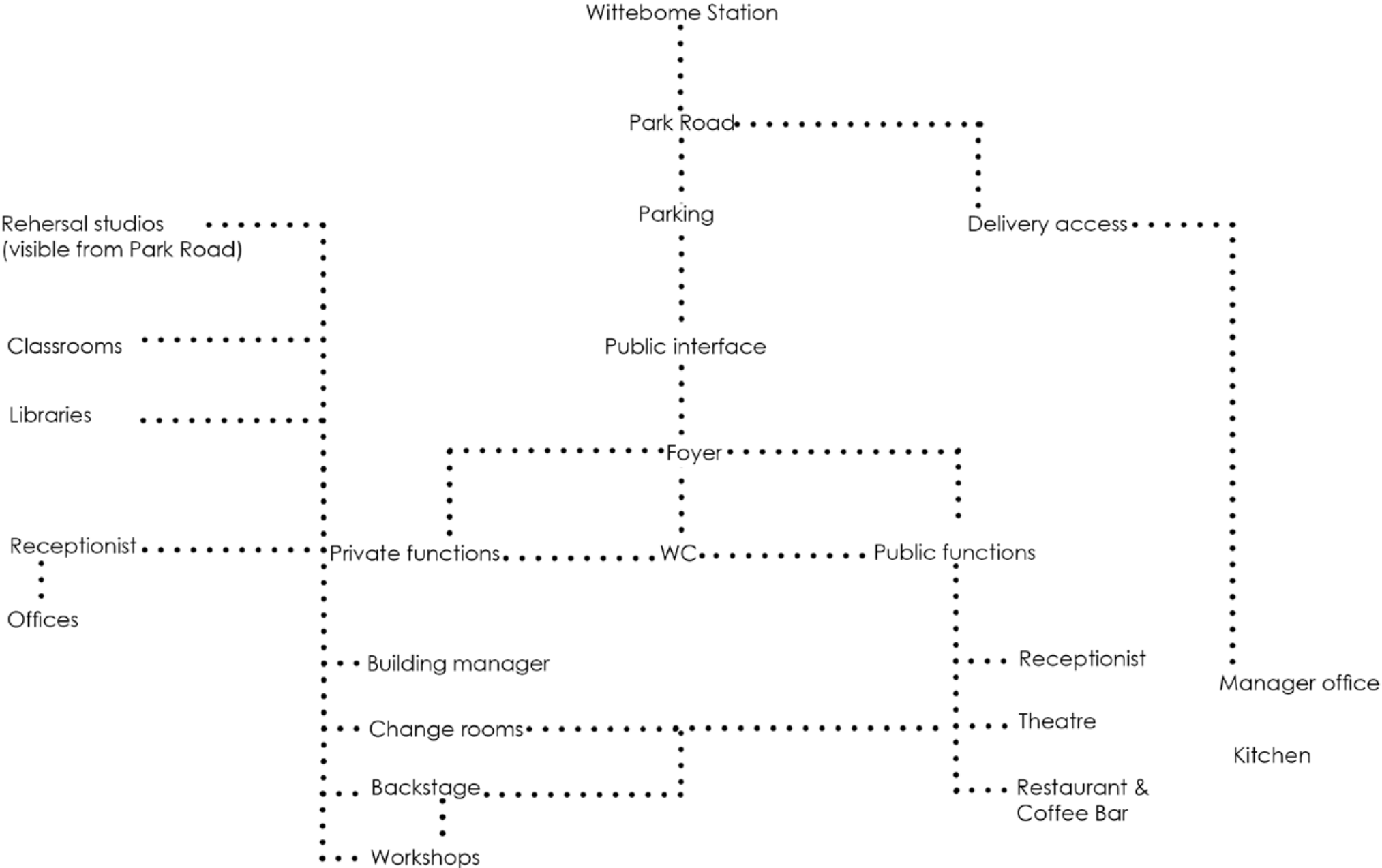
Restaurant and coffee bar

The restaurant and coffee bar will be used by the public, as well as the students of NATA. The restaurant and coffee bar should be placed on the ground floor, where it is easily accessible to the public. They should be placed along the street fronting facade of the theatre, forming part of the public interaction, in turn relaxing the threshold that exists between the public and the users of the building. The restaurant's kitchen should be placed in close proximity to delivery access in order for the delivery of goods to the kitchen, and should be well ventilated.

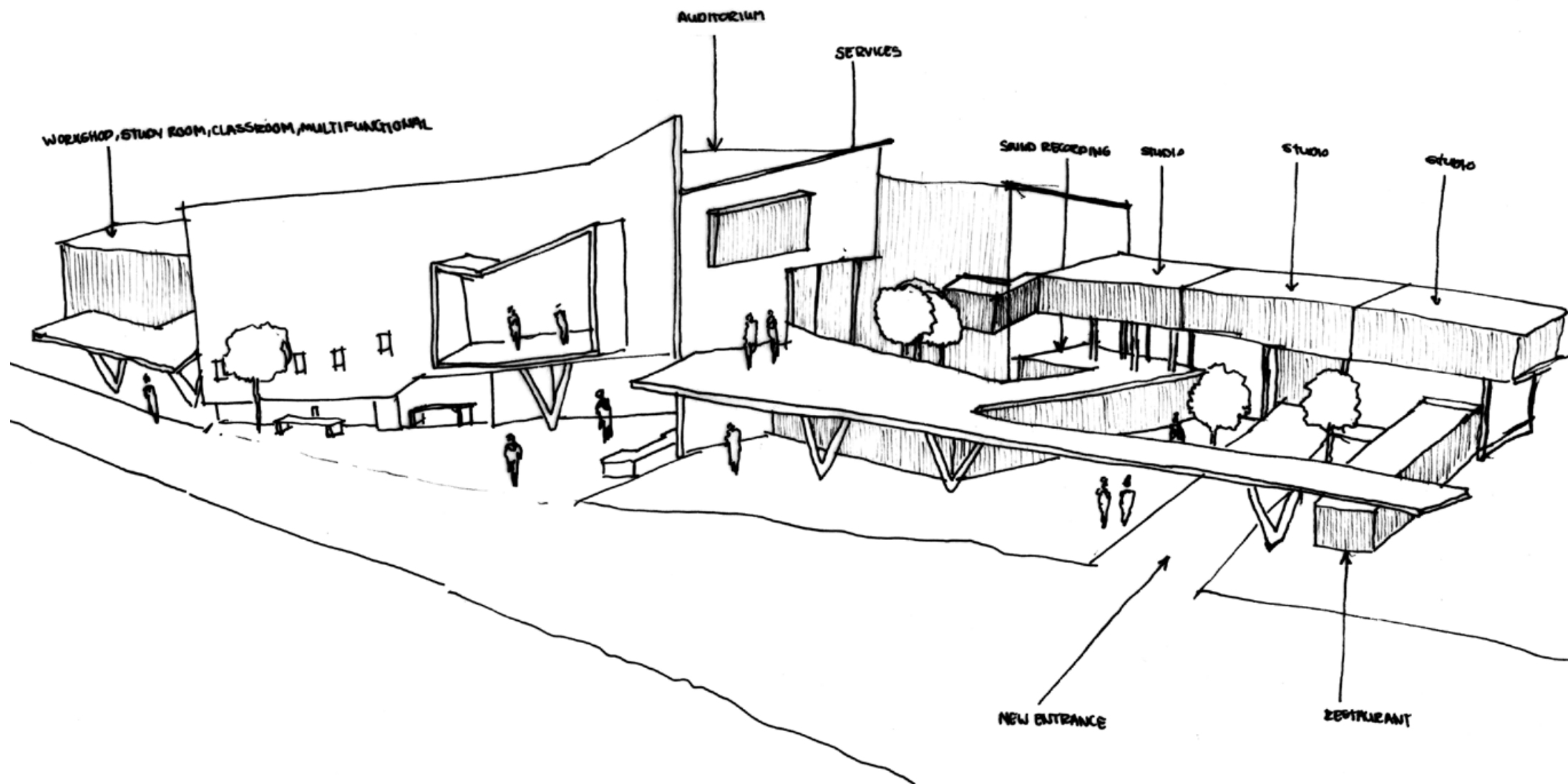
Offices

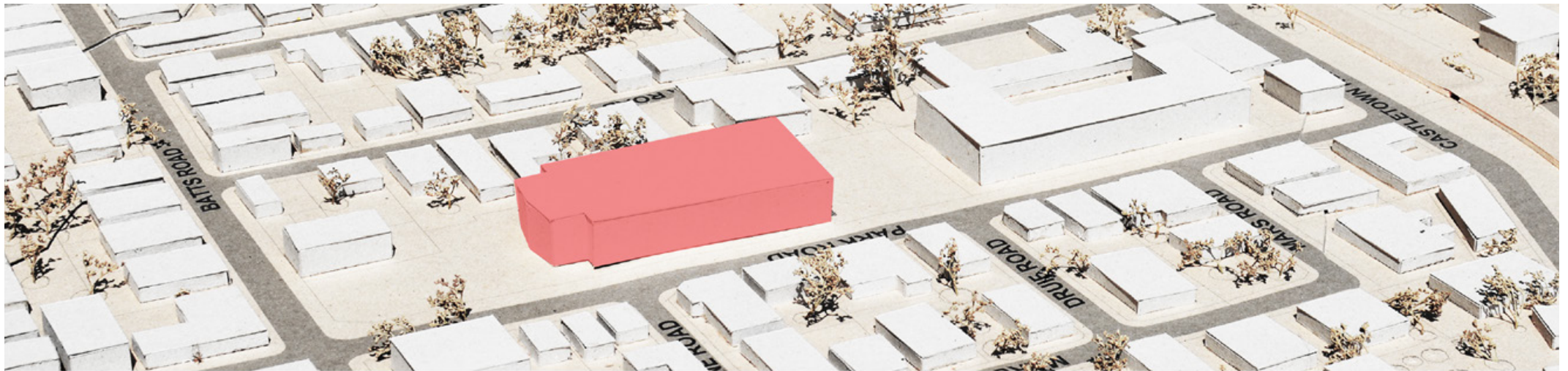
The offices for the staff are the most private part of the building. They should be well ventilated and should receive Northern or Southern light. The building manager's office should be placed on ground level, where it is easily accessible by anyone. The office should also be placed in close proximity to the secretary of the performing arts centre.

Flow diagram



initial design
ideas

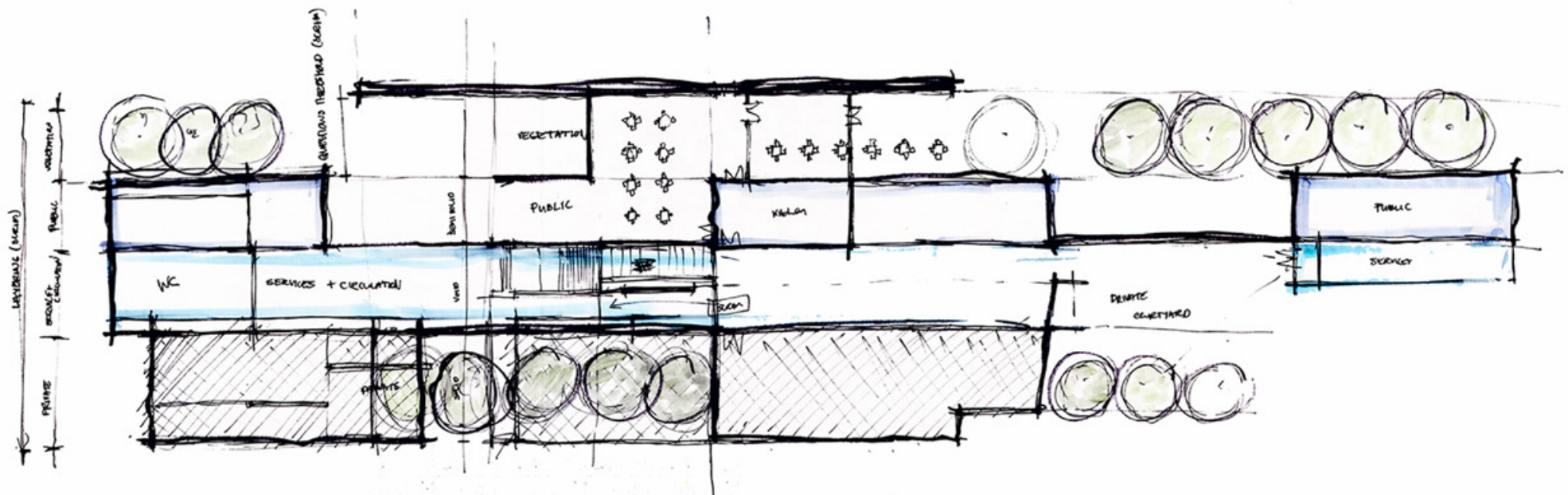


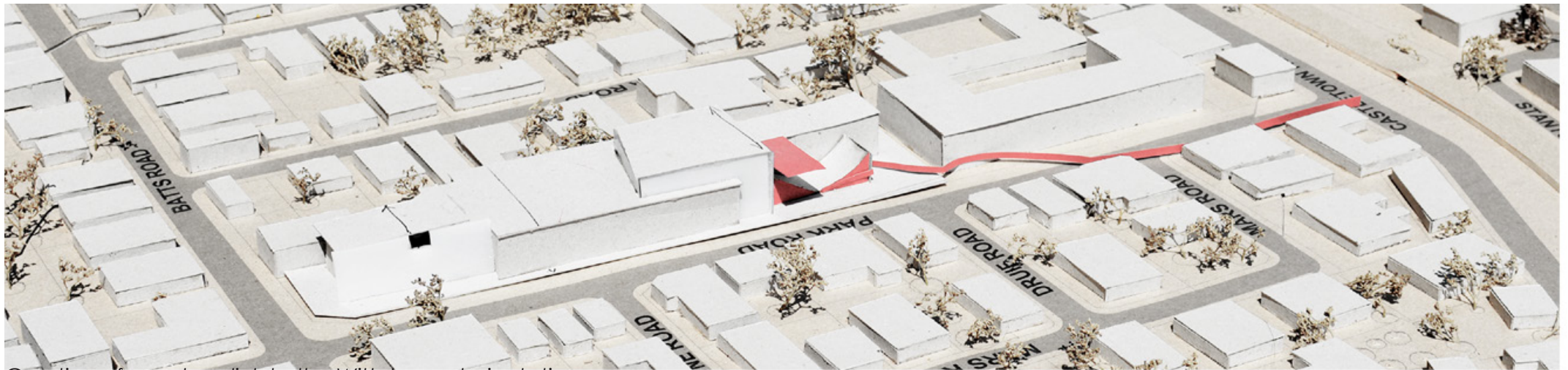


Existing Luxurama theatre in its context

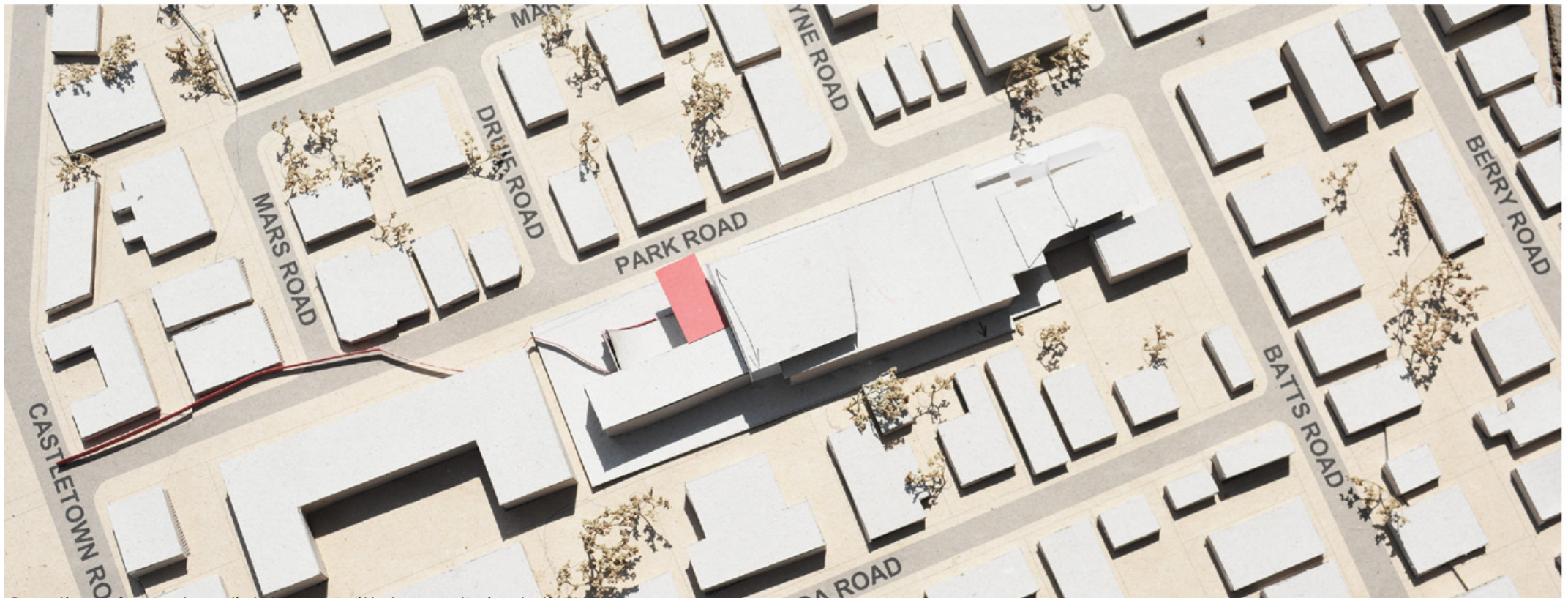


Existing Luxurama theatre in its context

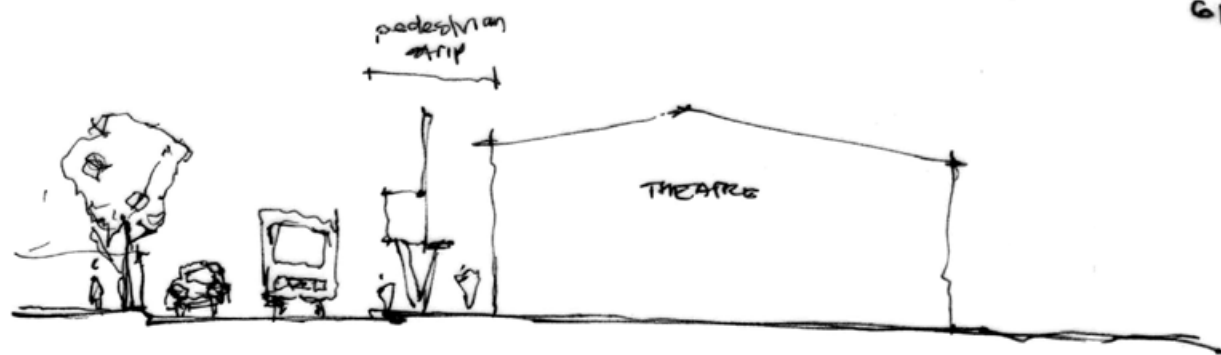
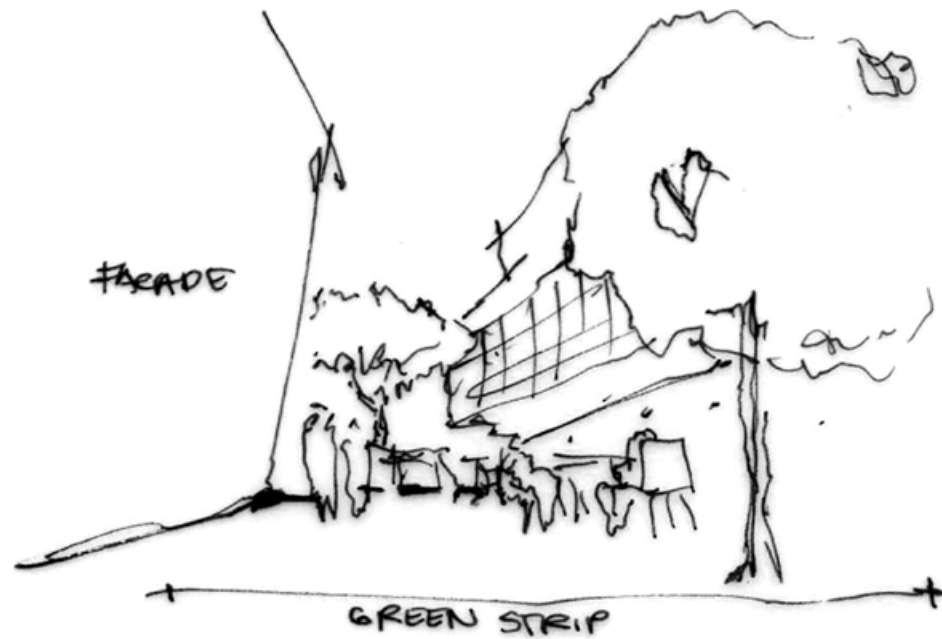
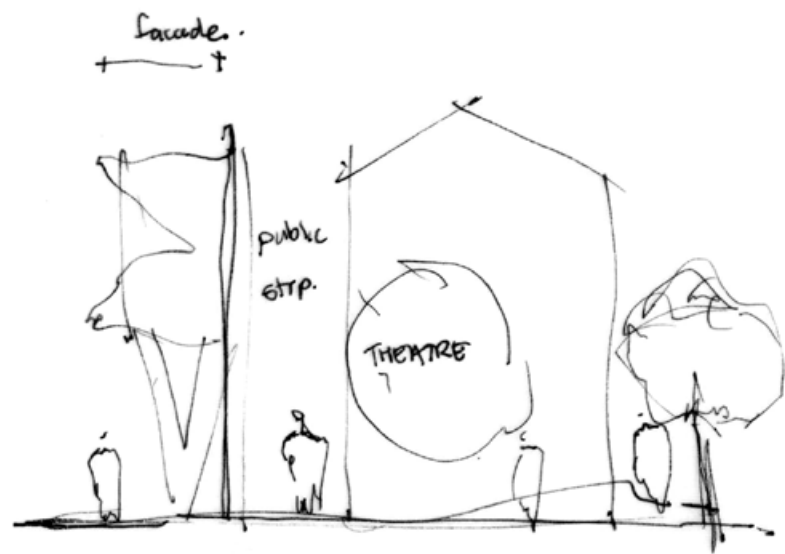


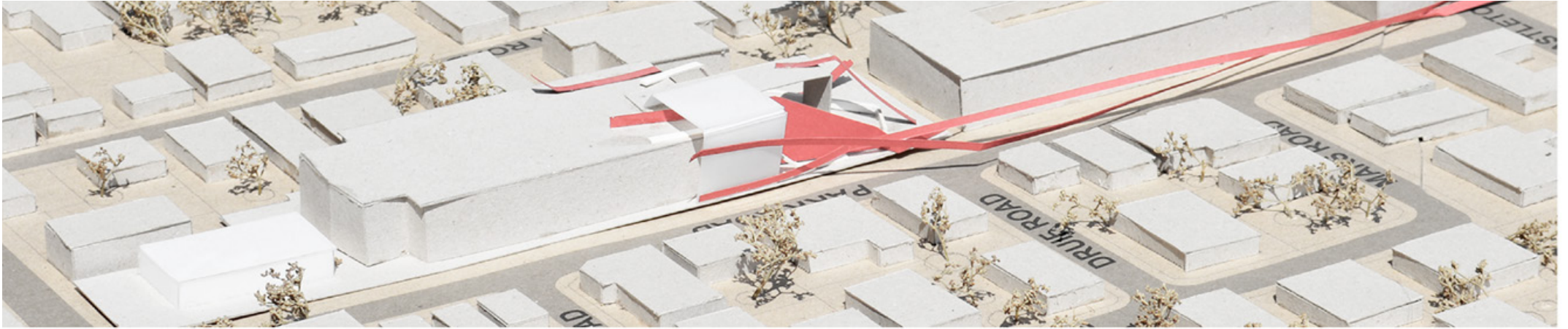


Creation of an urban link to the Wittebome train station

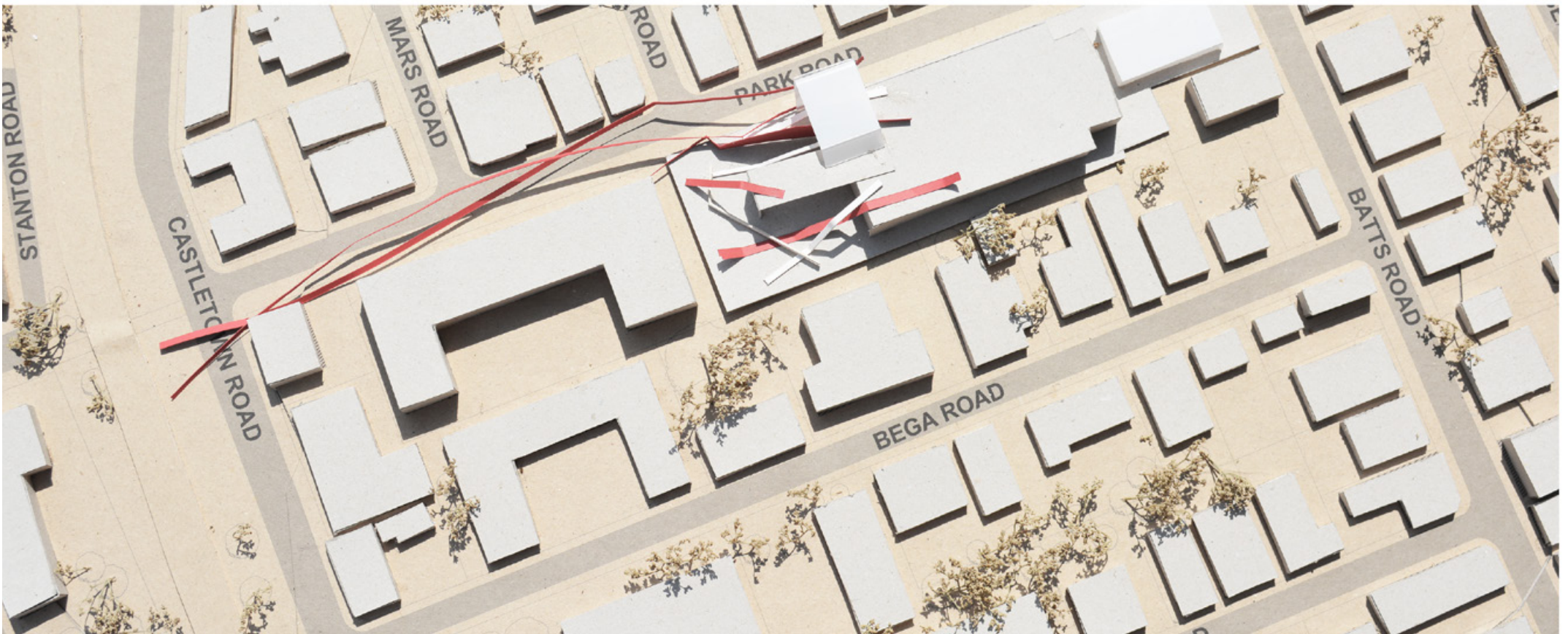


Creation of an urban link to the Wittebome train station

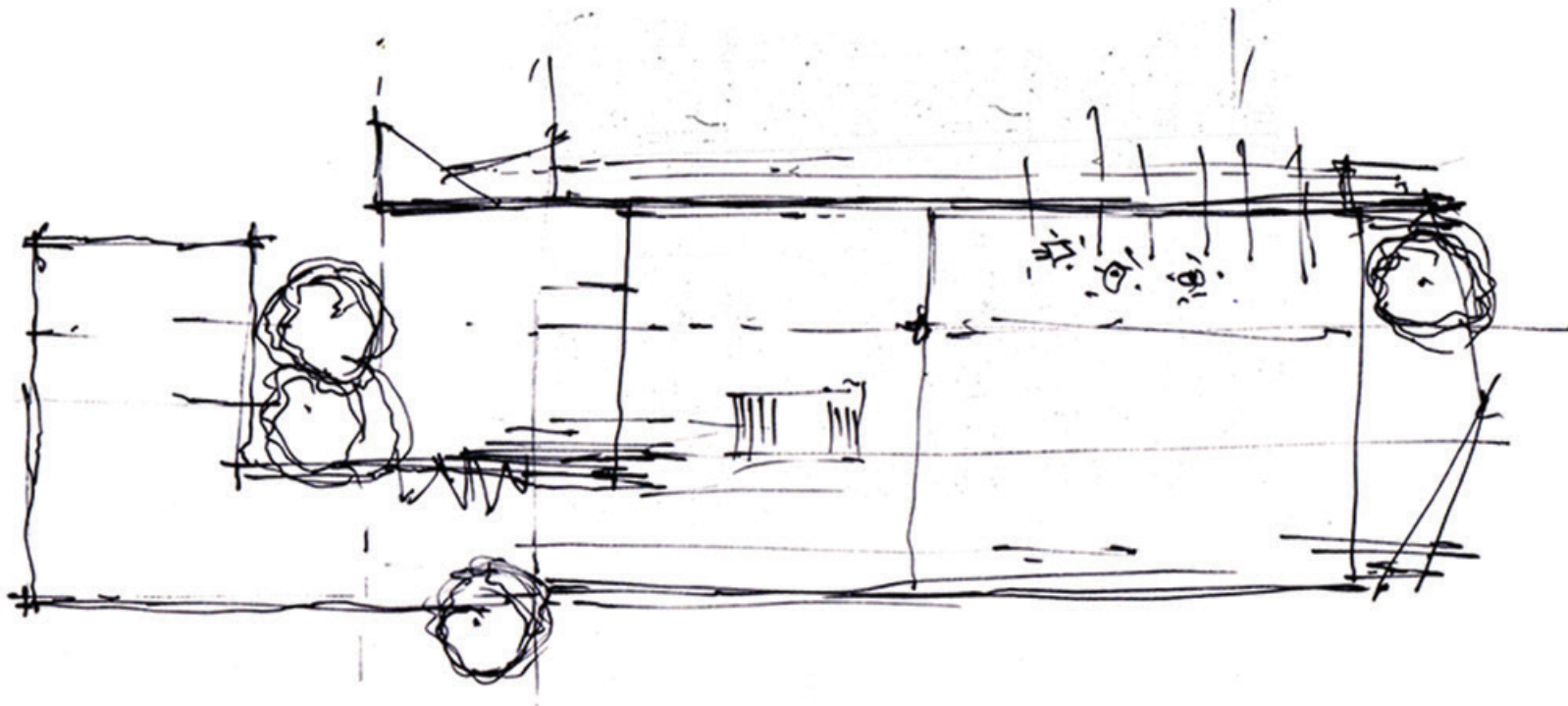
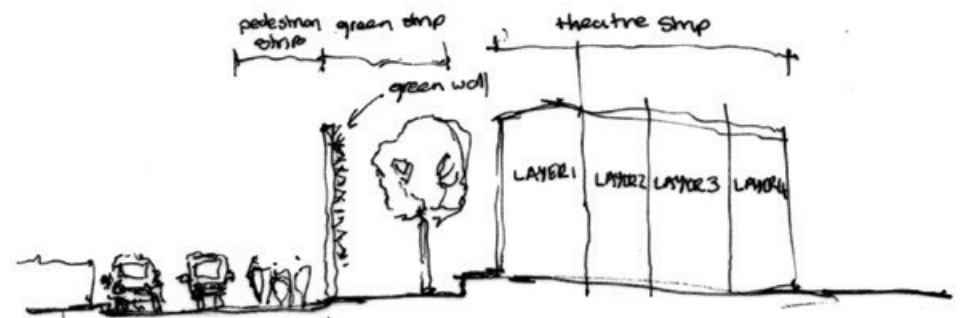
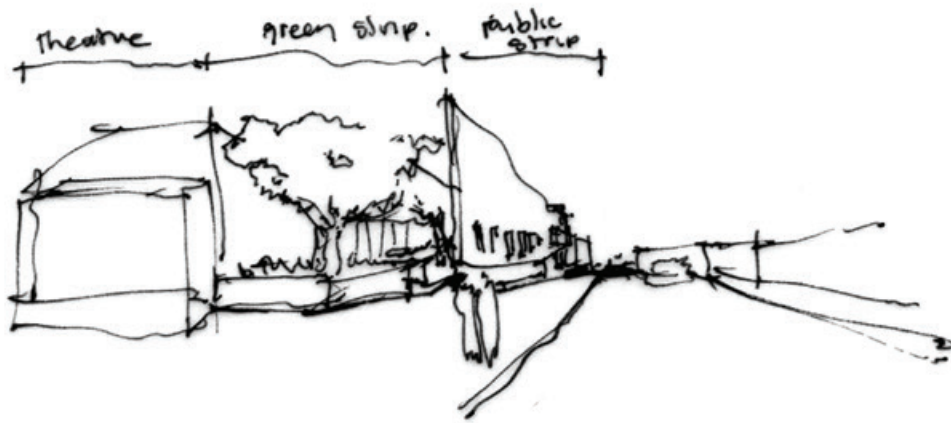




Creation of an urban link to the Wittebome train station



Creation of an urban link to the Wittebome train station





Concept model



Concept model

development stage 1

Problems with the design:

Ground floor plan

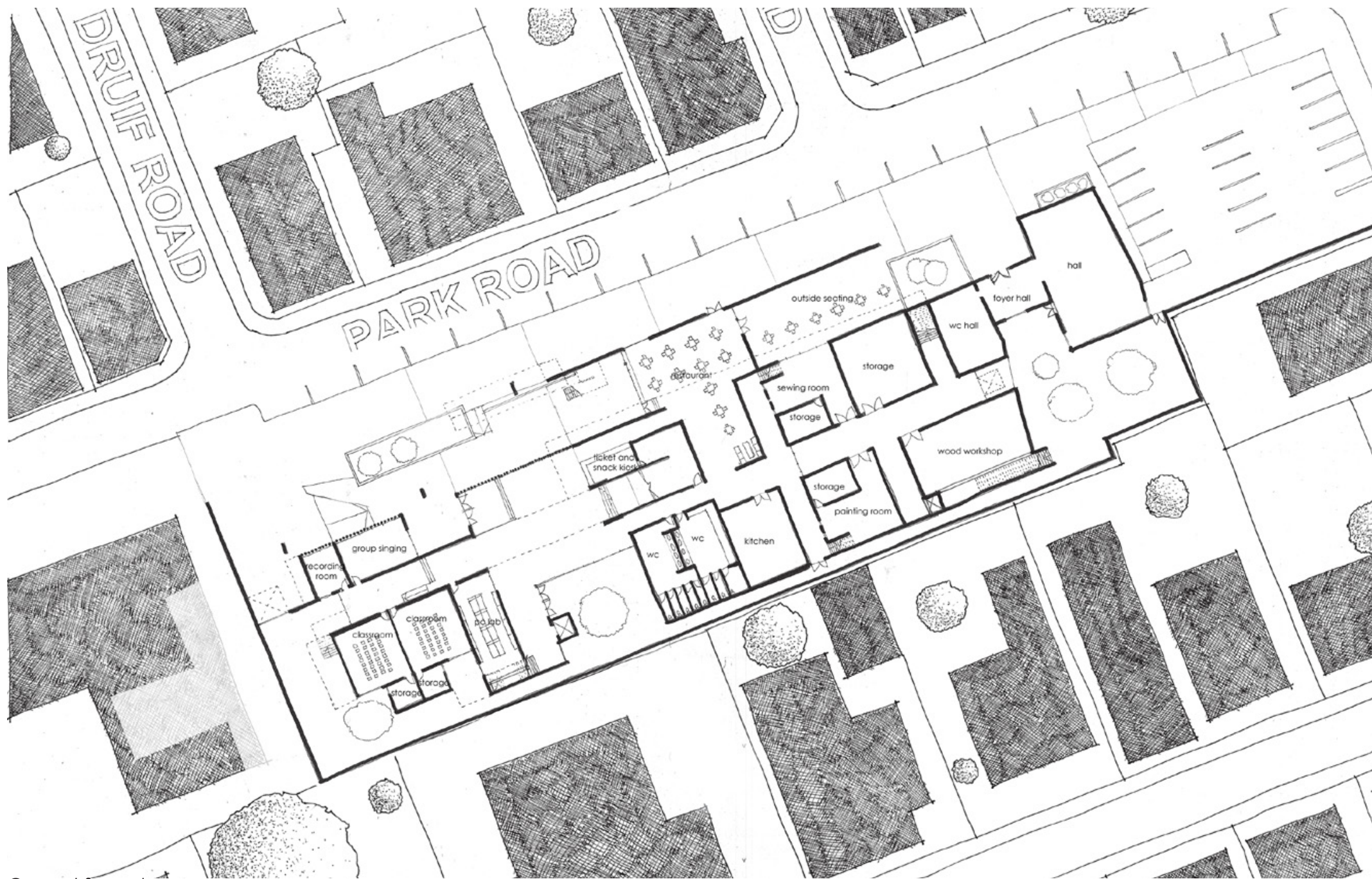
- The delivery entrance was not in the ideal position, leaving a narrow 2m alley for the delivery of goods. Ergonomics were also not taken into consideration, leaving no space for a turning circle for the delivery truck.
- The public interface was only limited to the entrance of the proposal
- The community hall was very small
- The corner of the site was used as a parking lot, not respecting the mosque placed opposite the parking
- The layering is not clearly visible and consistent

First floor plan

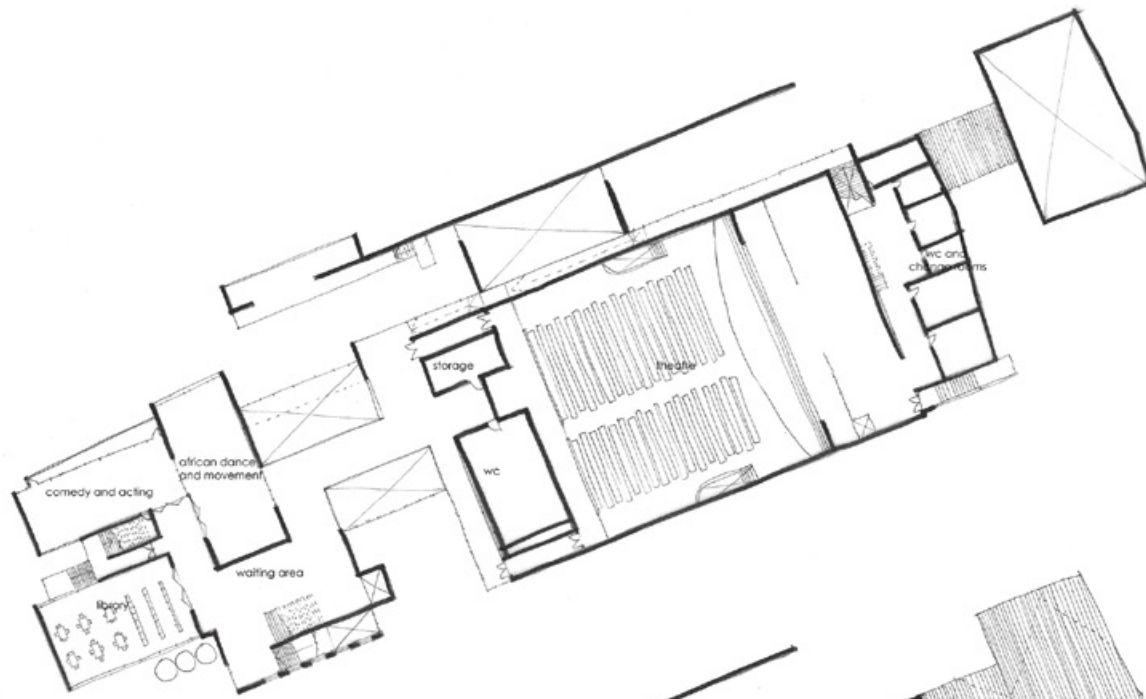
- No access to balcony
- No access to restaurant/coffee bar during intermissions
- No gathering space upon exiting theatre
- Awkward circulation
- The layering is not consistent
- Design does not take existing facade into consideration

Second floor plan

- Too many offices
- No office for screening room
- Boardroom faces west
- Layering not consistent



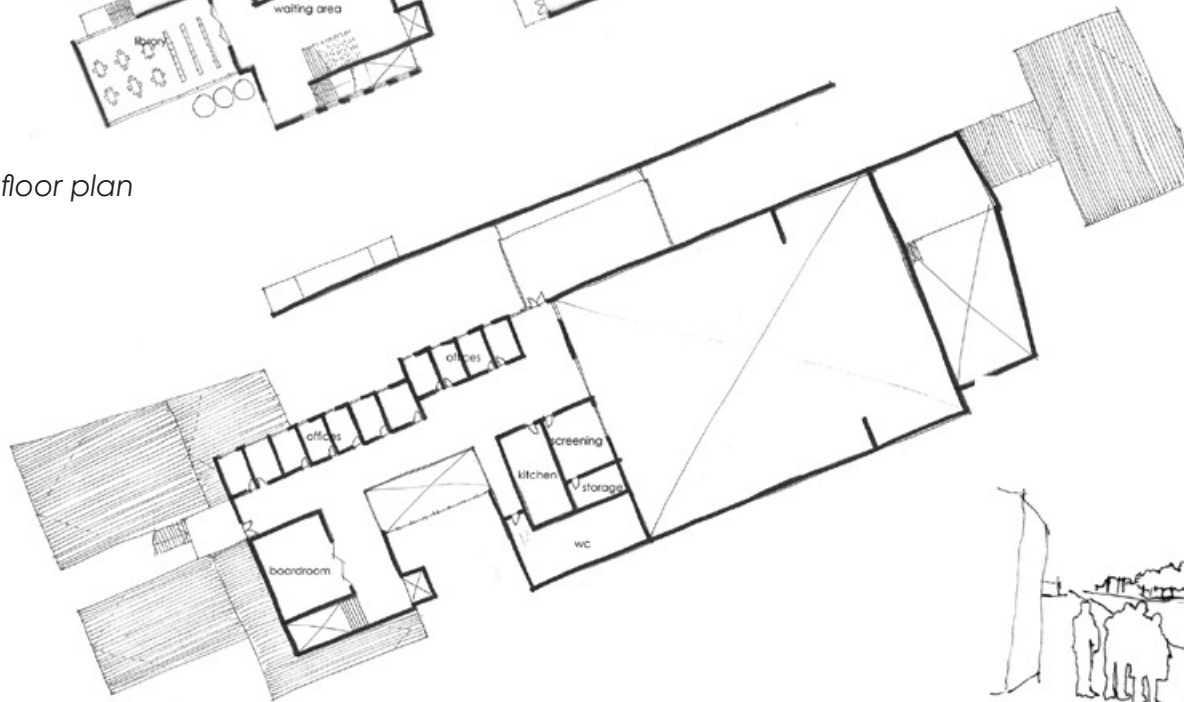
Ground floor plan



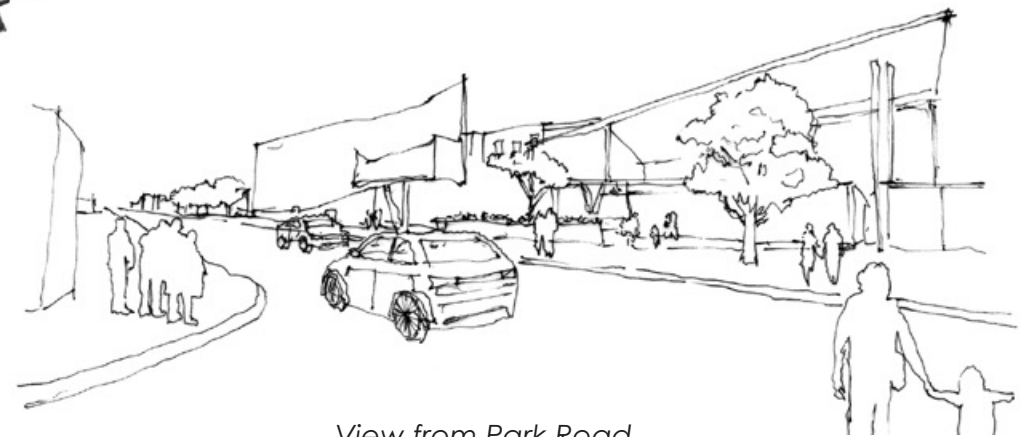
First floor plan



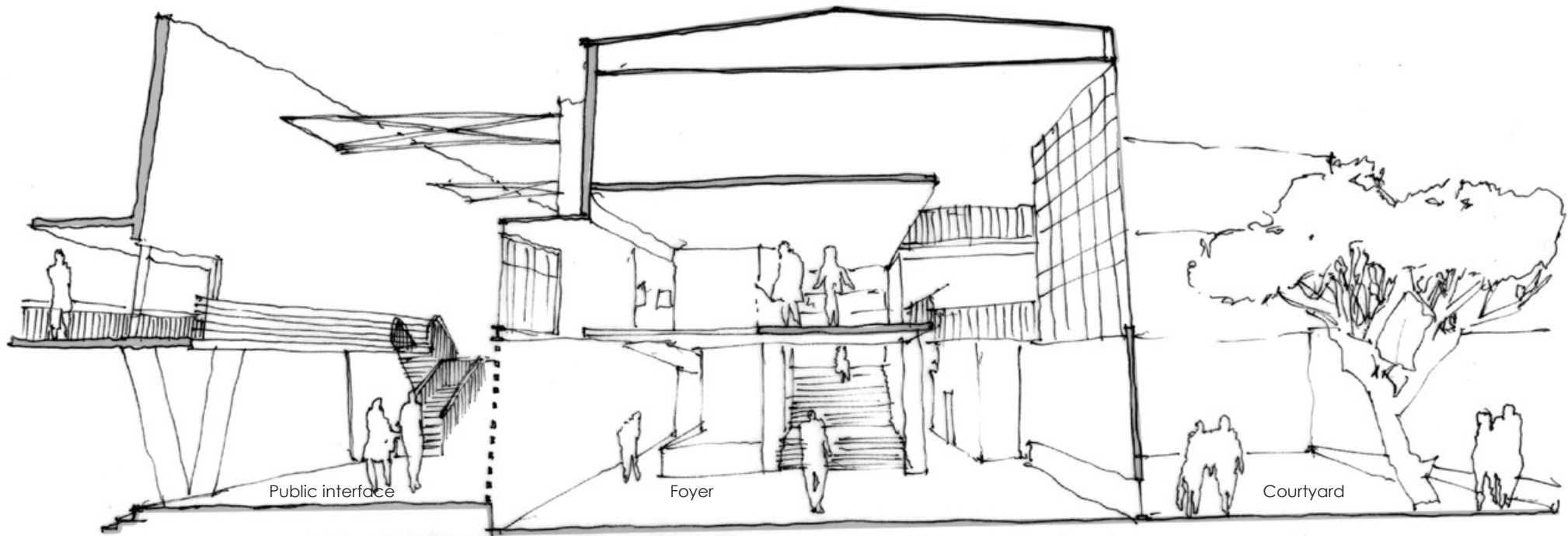
Public interface



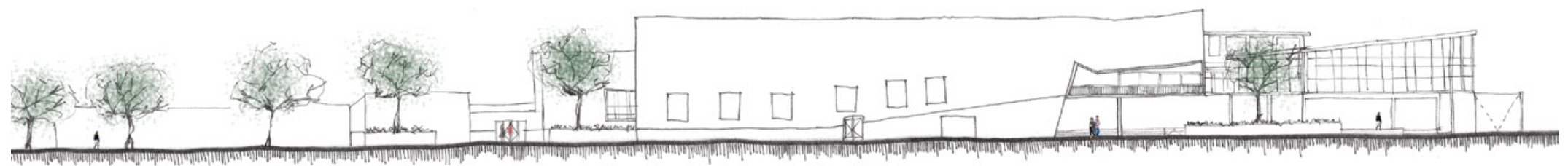
Second floor plan



View from Park Road



3d section



Park Road elevation





development stage 2

Problems with the design:

Ground floor plan

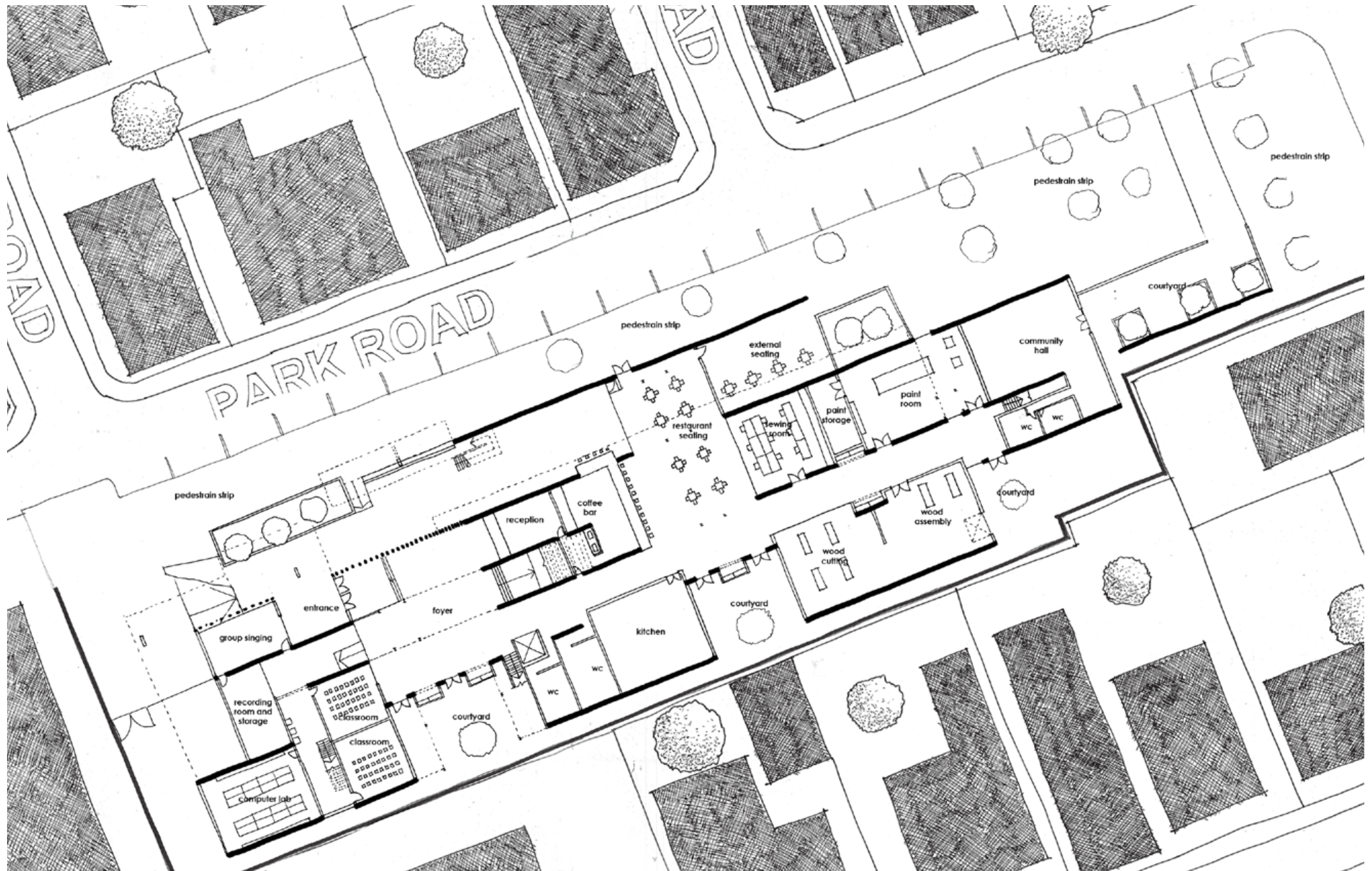
- The delivery entrance was not in the ideal position, leaving a narrow 2m alley for the delivery of goods. Ergonomics were also not taken into consideration, leaving no space for a turning circle for the delivery truck.
- The public interface was only limited to the entrance of the proposal
- The community hall was very small
- The layering becomes more viable, but is yet not clearly visible and consistent

First floor plan

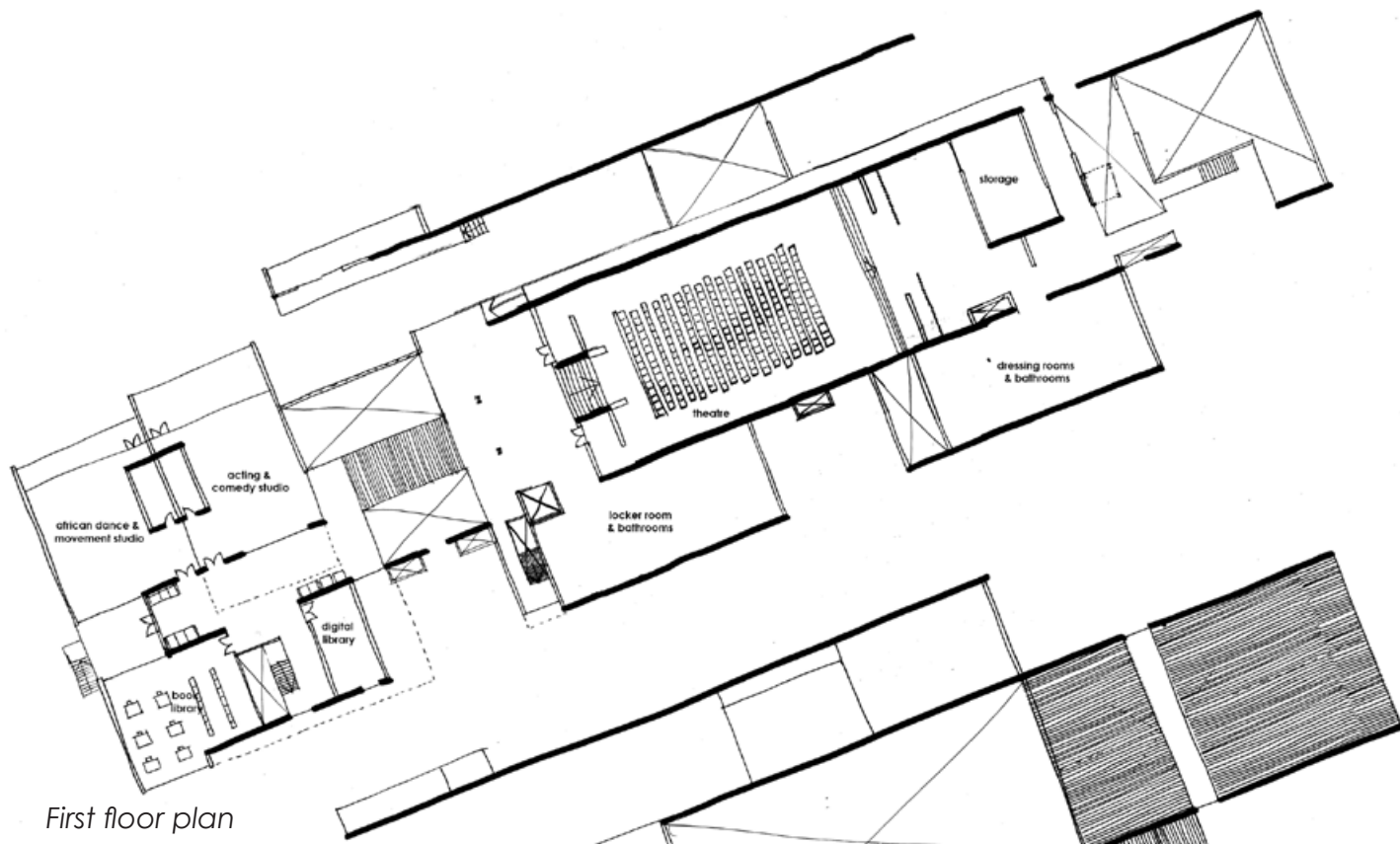
- No access to balcony
- No access to restaurant/coffee bar during intermissions
- Awkward circulation
- The layering is not consistent
- Design does not take existing facade into consideration

Second floor plan

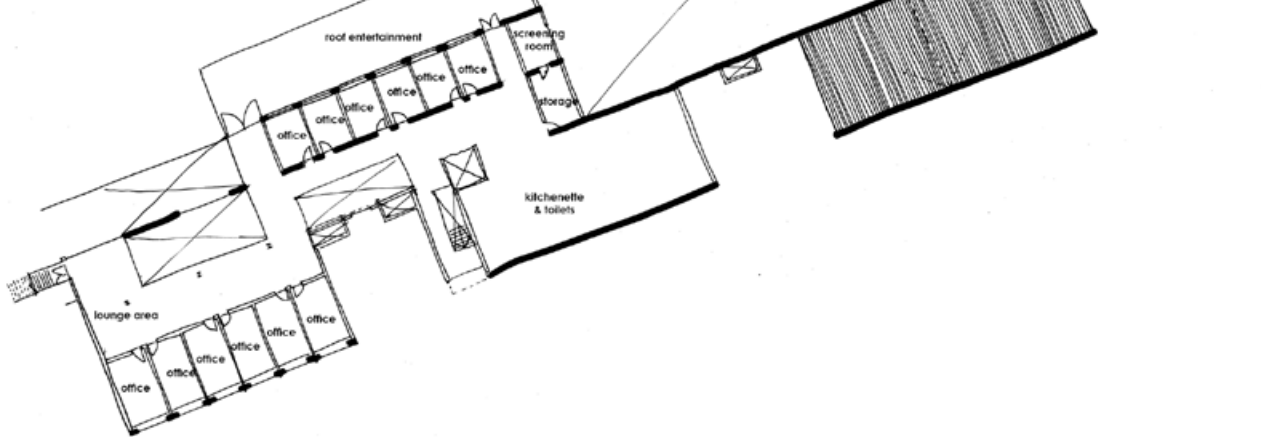
- Too many offices
- No office for screening room
- No boardroom
- Layering not consistent



Ground floor plan



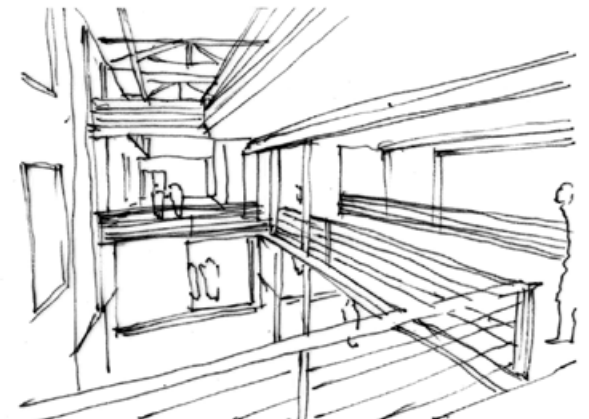
First floor plan



Second floor plan



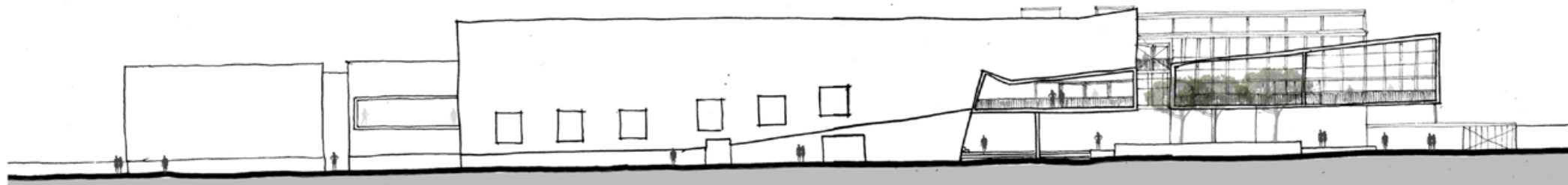
Double volume foyer



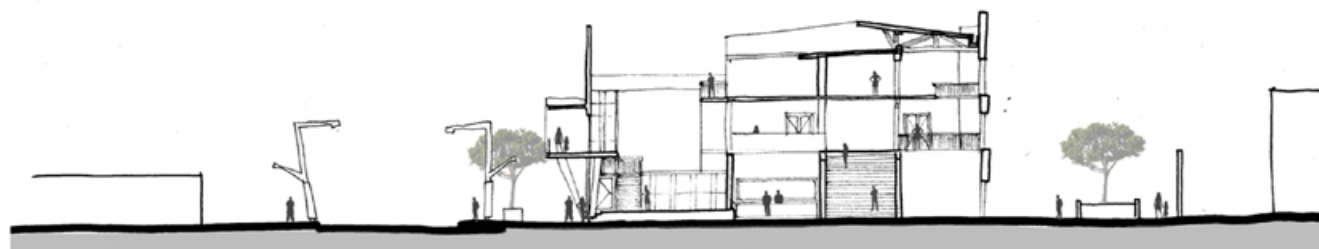
View from first floor



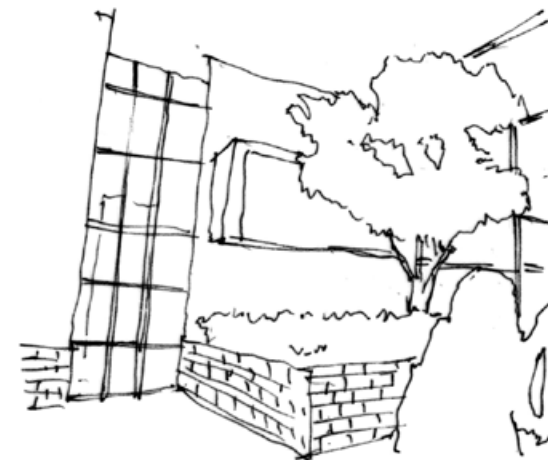
View of courtyard



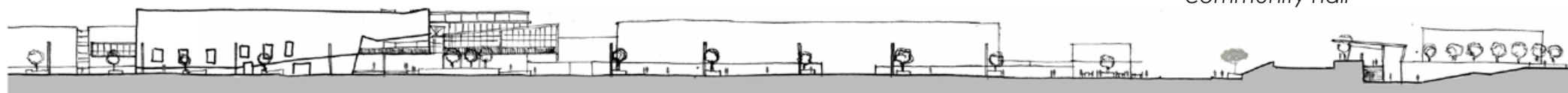
Park Road elevation



Section



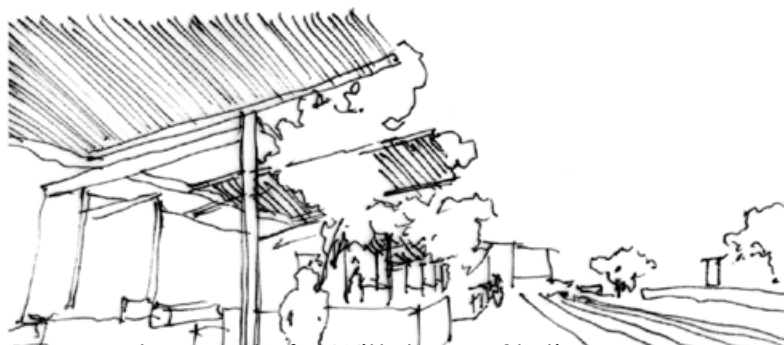
Connection between theatre and community hall



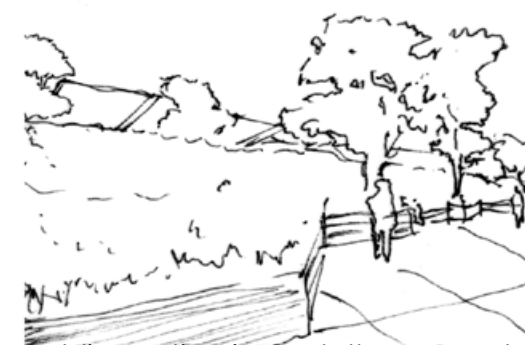
Site section showing connection to Wittebome Station



View from Park Road



Proposed upgrade for Wittebome Station



Public seating in Casteltown Road





development stage 3

Problems with the design:

Ground floor plan

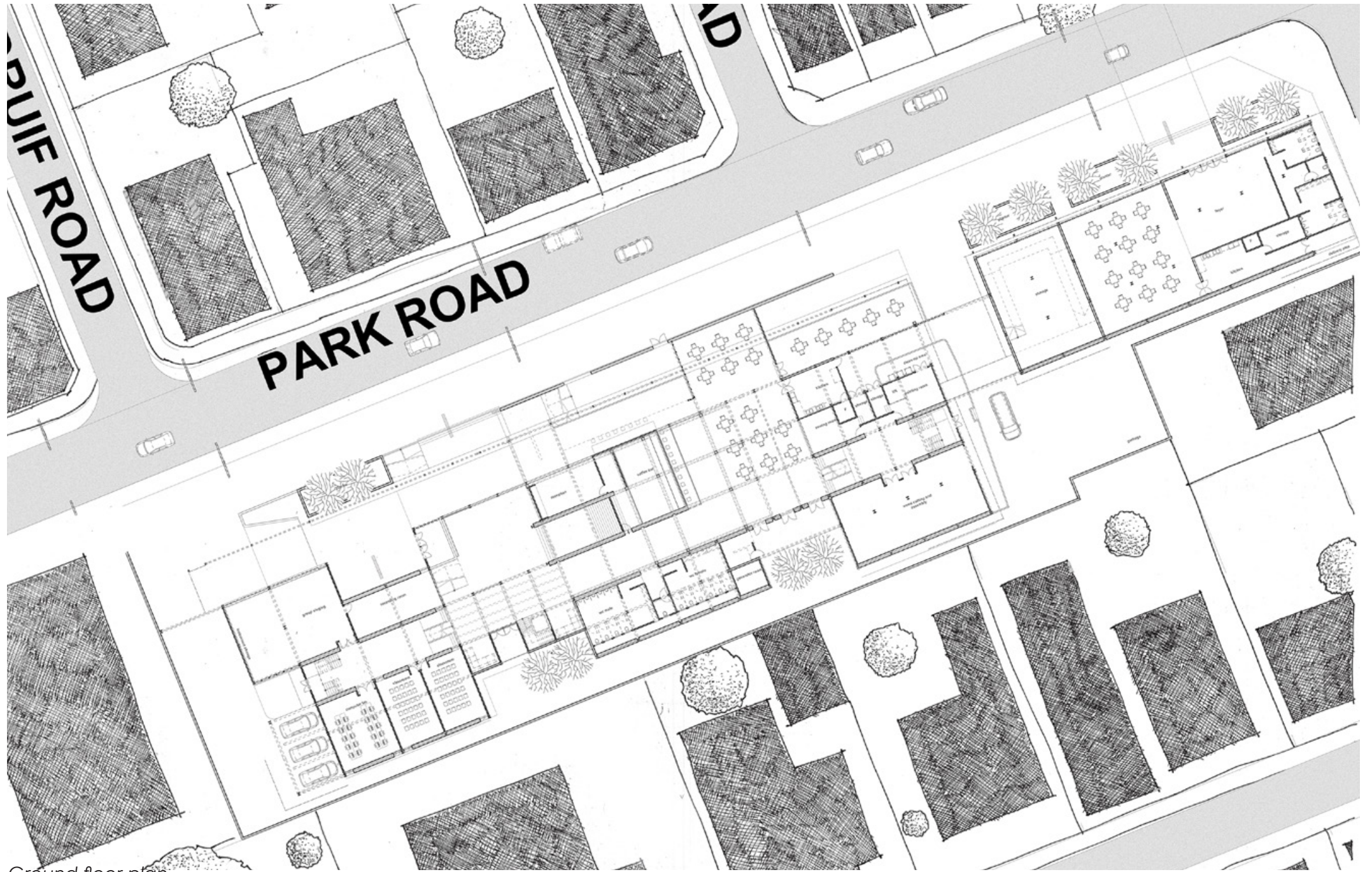
- The community hall was too small
- The public interface was only limited to the entrance of the proposal

First floor plan

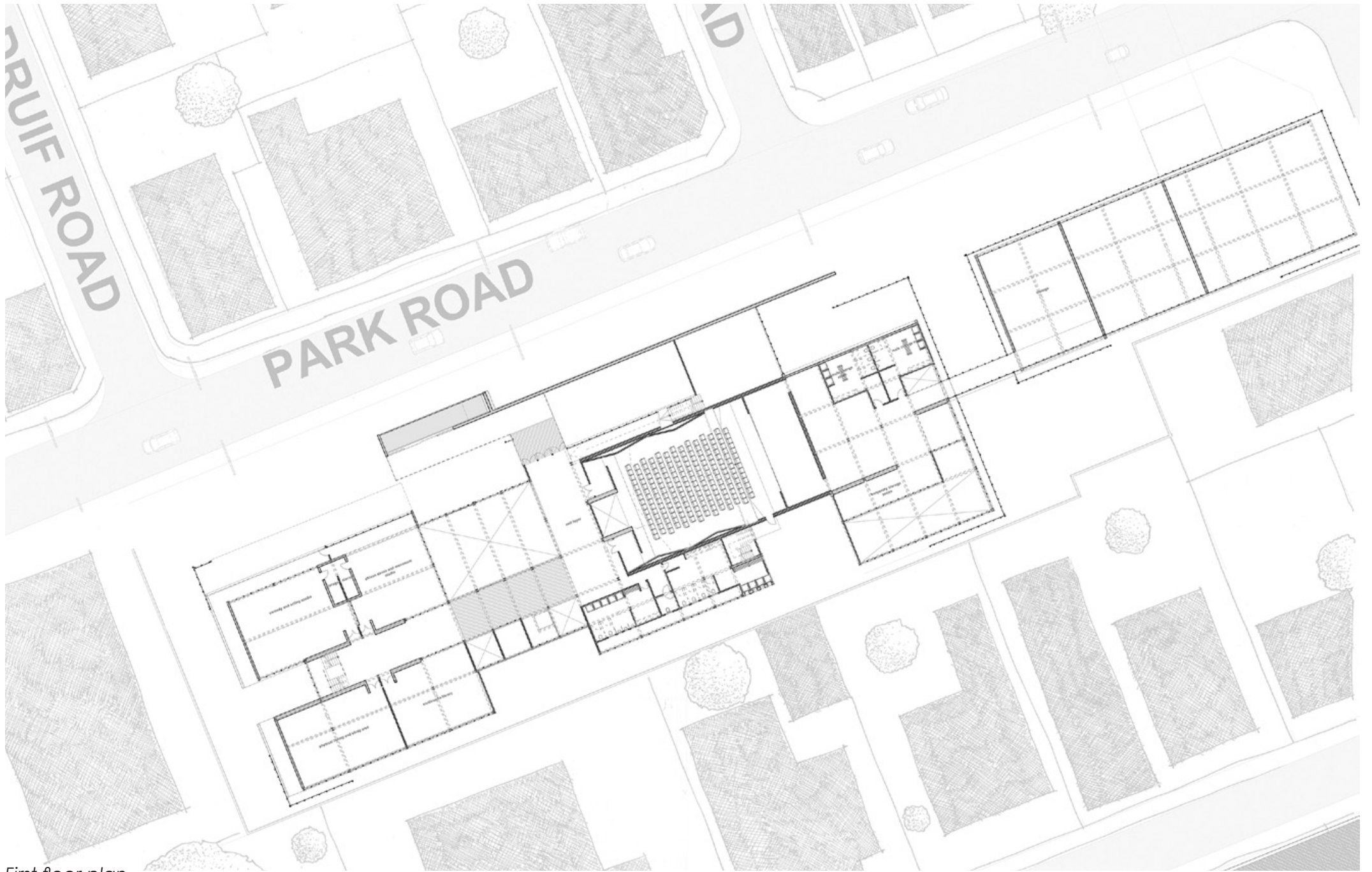
- Access to backstage is limited

Second floor plan

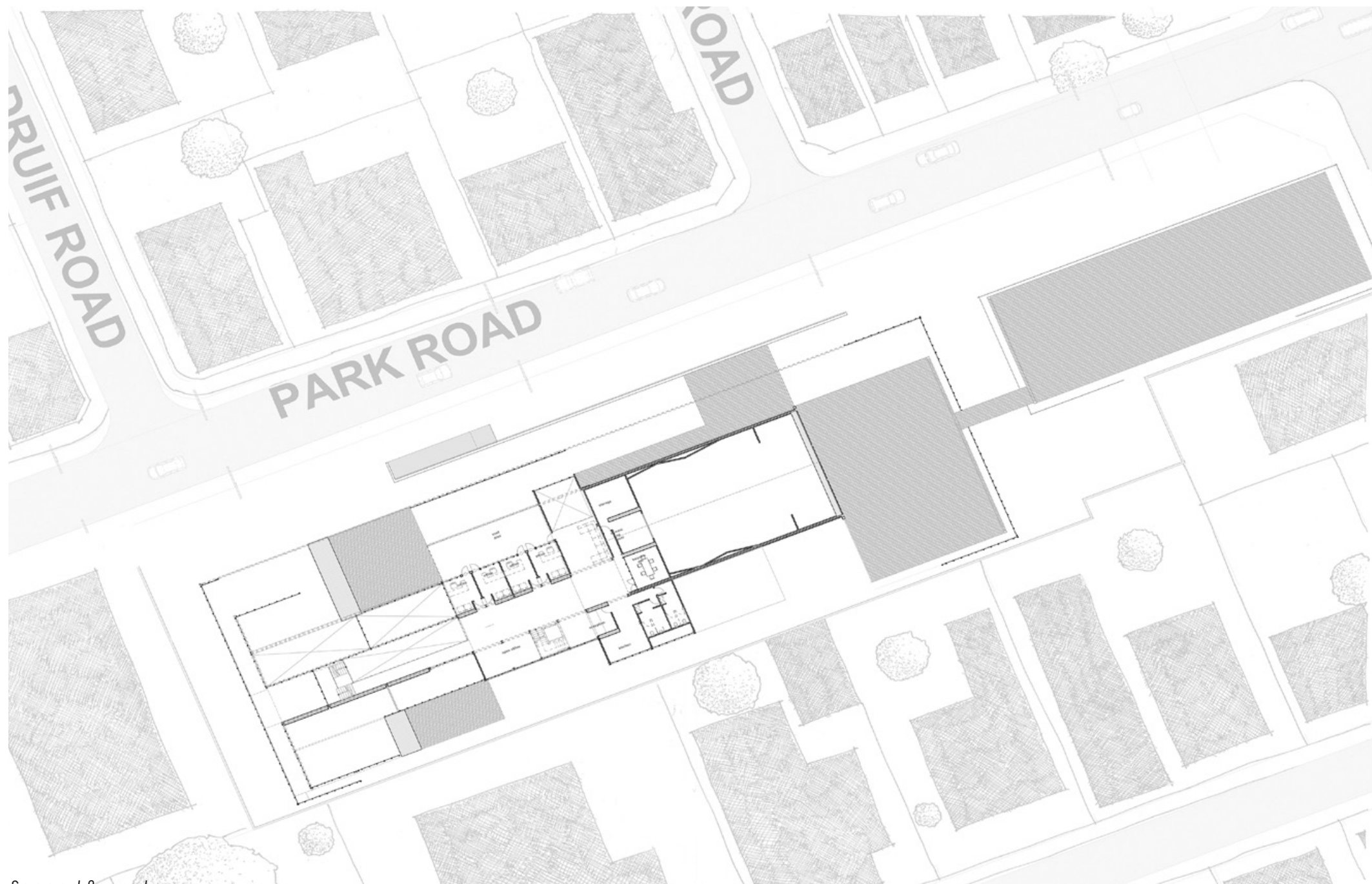
- Kitchenette position does not work properly



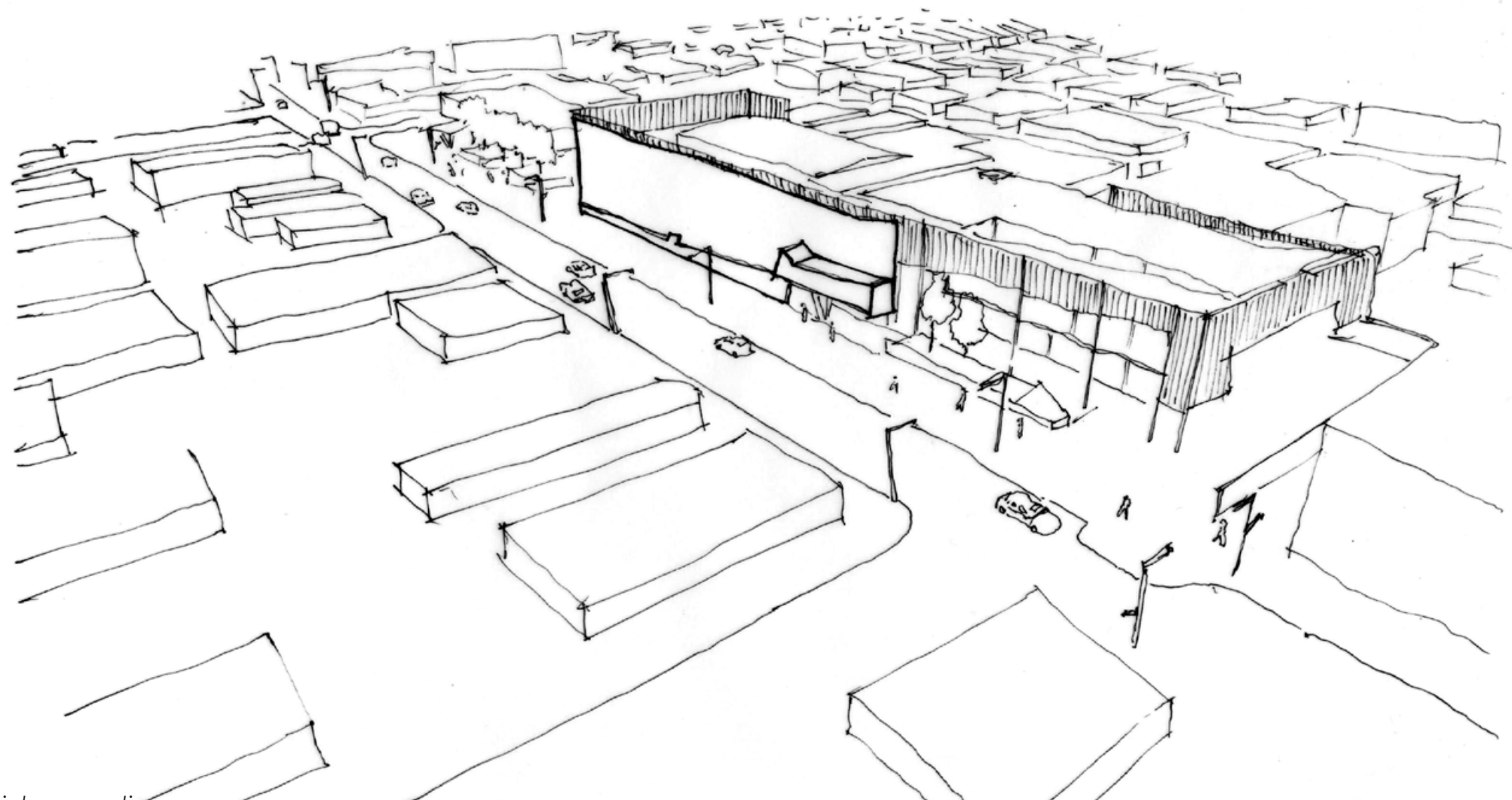
Ground floor plan



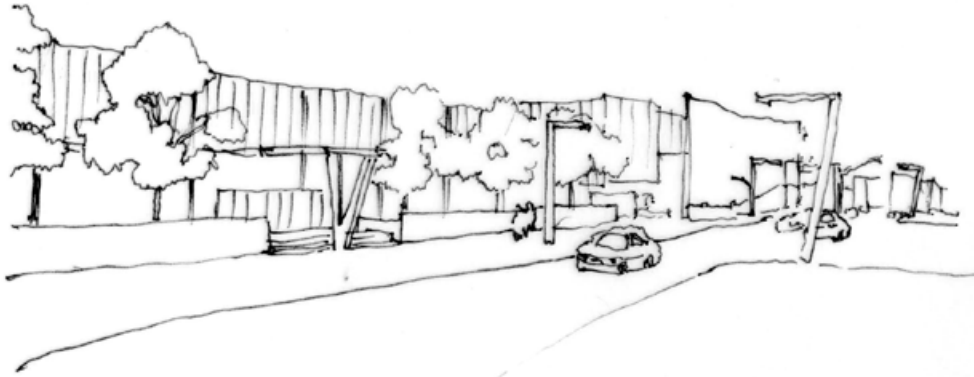
First floor plan
156



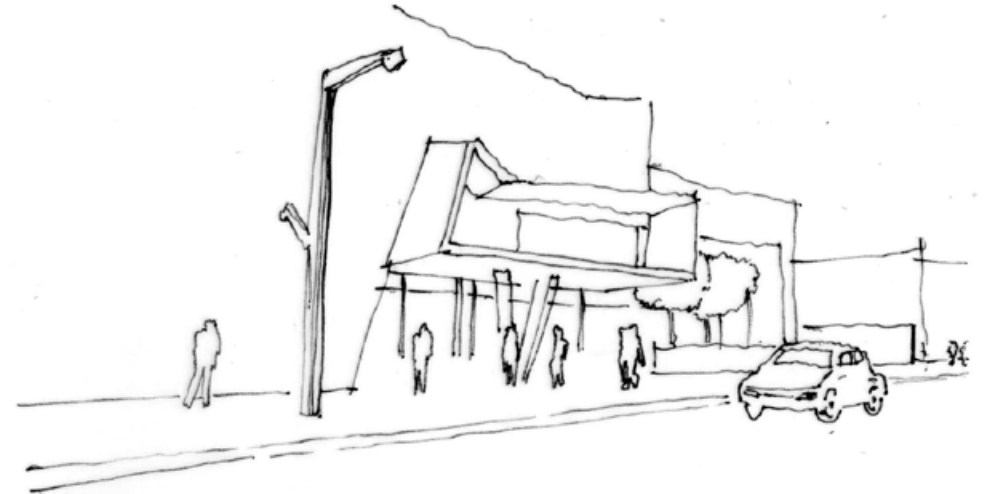
Second floor plan



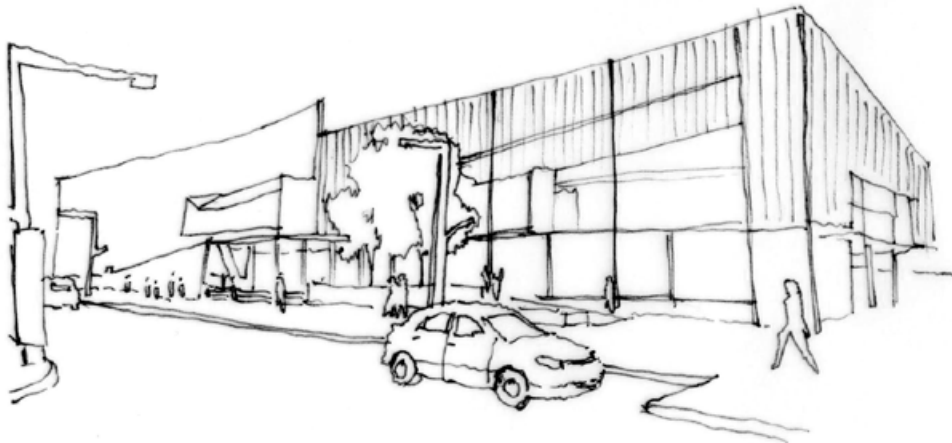
Aerial perspective



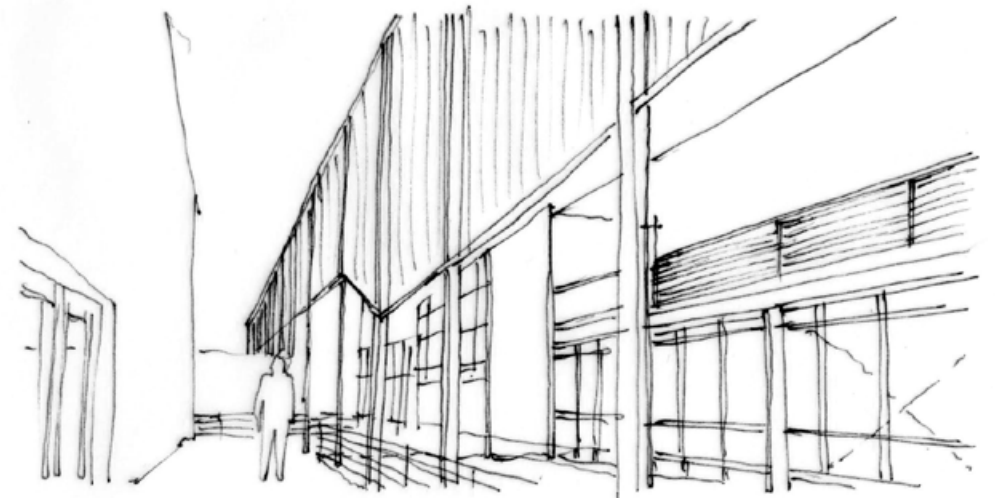
View from Park Road showing community hall



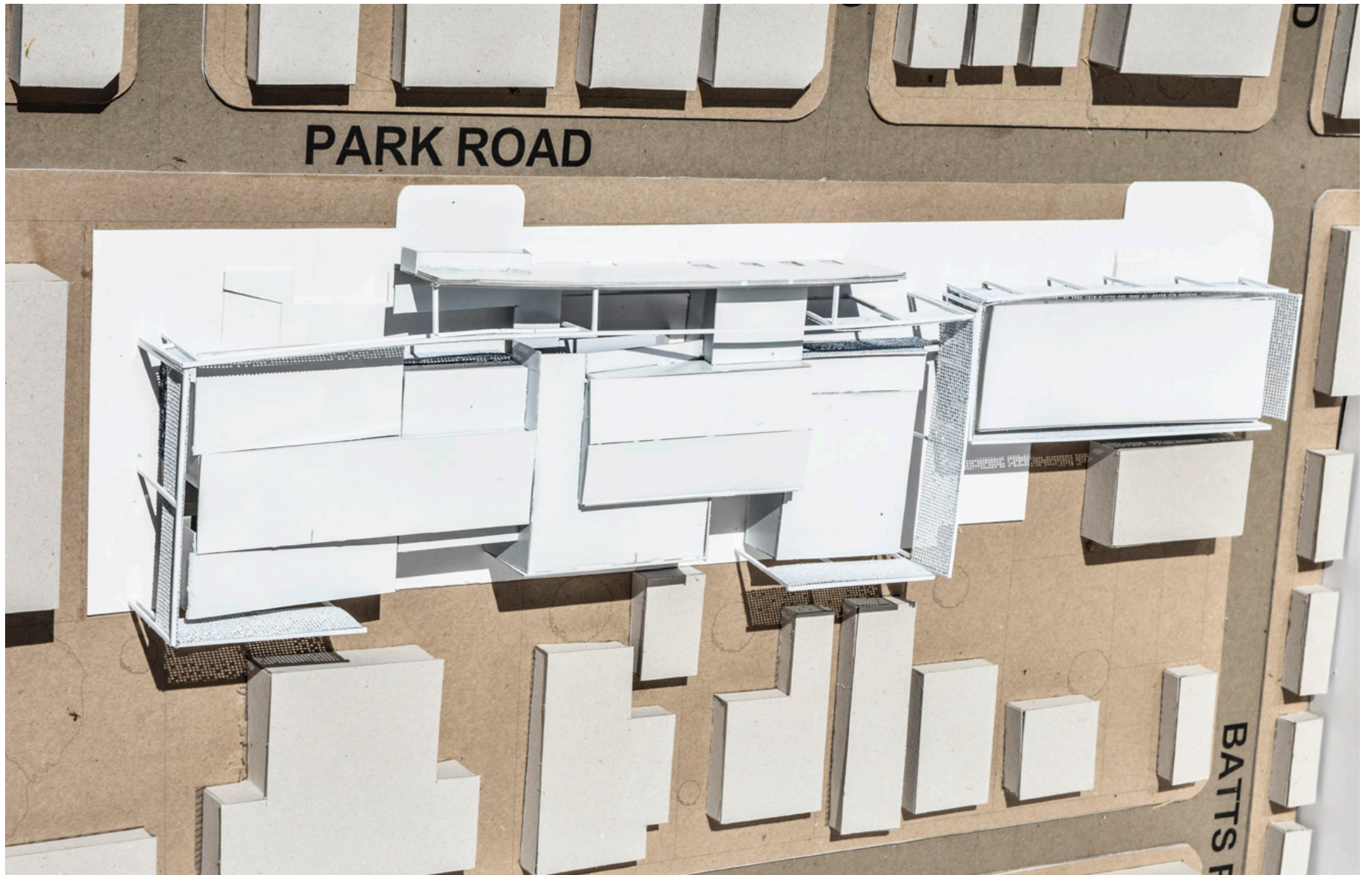
View from Park Road

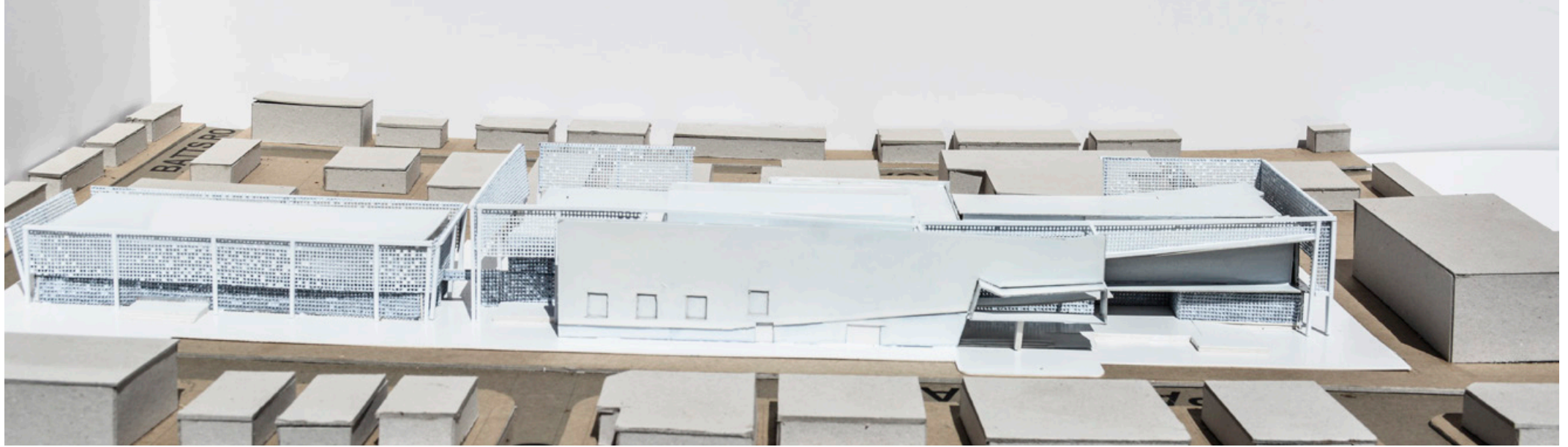


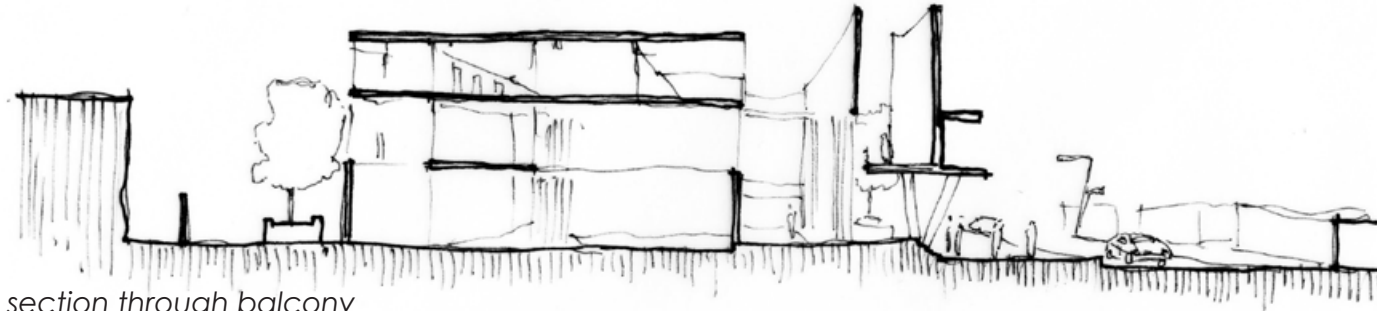
View from Park Road



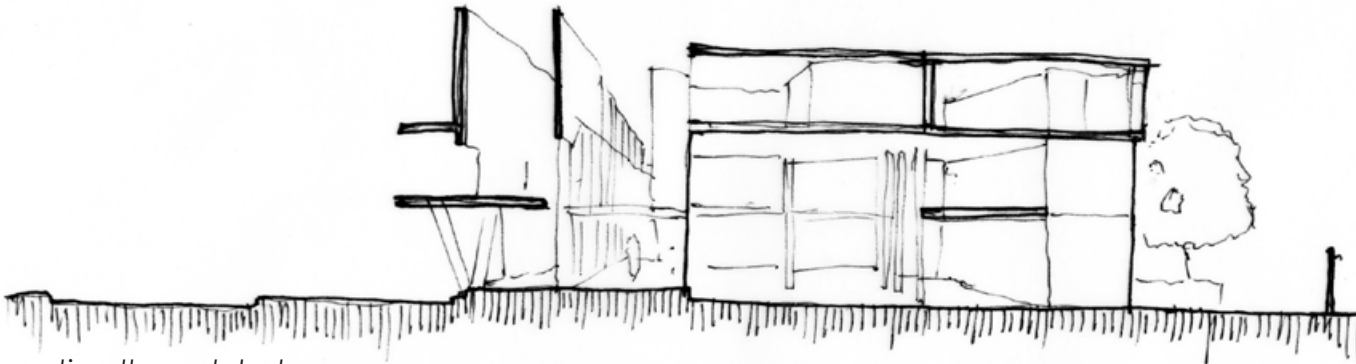
View of public interaction space



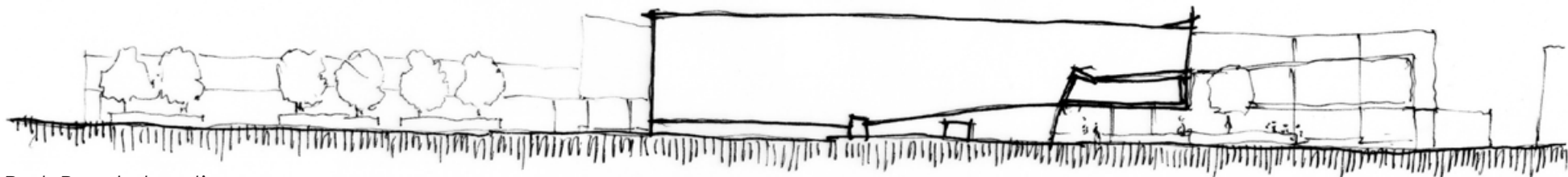




3d section through balcony



3d section through balcony



Park Road elevation

development
of urban link
and railway
station

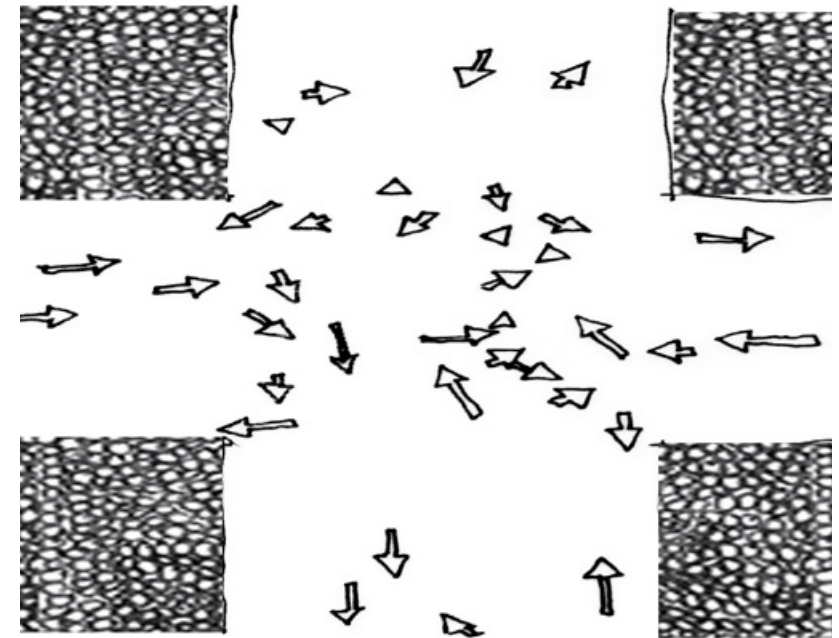
Pedestrian movement

Pedestrians all have their own individual preferences of where they would like to walk, what speed they walk at. This however only occurs in areas where pedestrian density is low. In creating a public link to the Wittebome train station, the train station will become a place of high pedestrian density (Helbing, Molnar, Farkas & Bolay, 2001: 361).

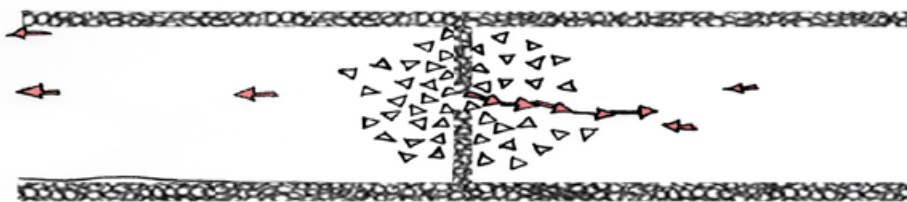
When working with high pedestrian densities, pedestrian movement is often predictable. Pedestrian movement patterns are often determined by what the majority of pedestrians do i.e. where they walk, at what speed they walk etc. This high pedestrian traffic is self-organising most of the time, however there are design elements that can be incorporated into the design of high pedestrian traffic areas that can improve the conventional movement patterns, and can help organise their movement (Helbing *et al.*, 2001: 361).



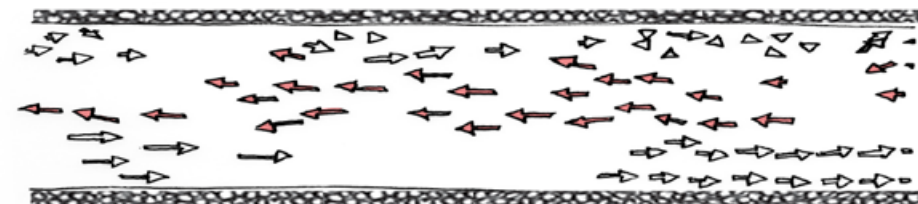
At high densities pedestrians form lanes of uniform walking direction (Helbing *et al.*, 2001: 364).



At an intersection, one is confronted with various alternating patterns. This movement is short-lived and unstable (Helbing *et al.*, 2001: 371).

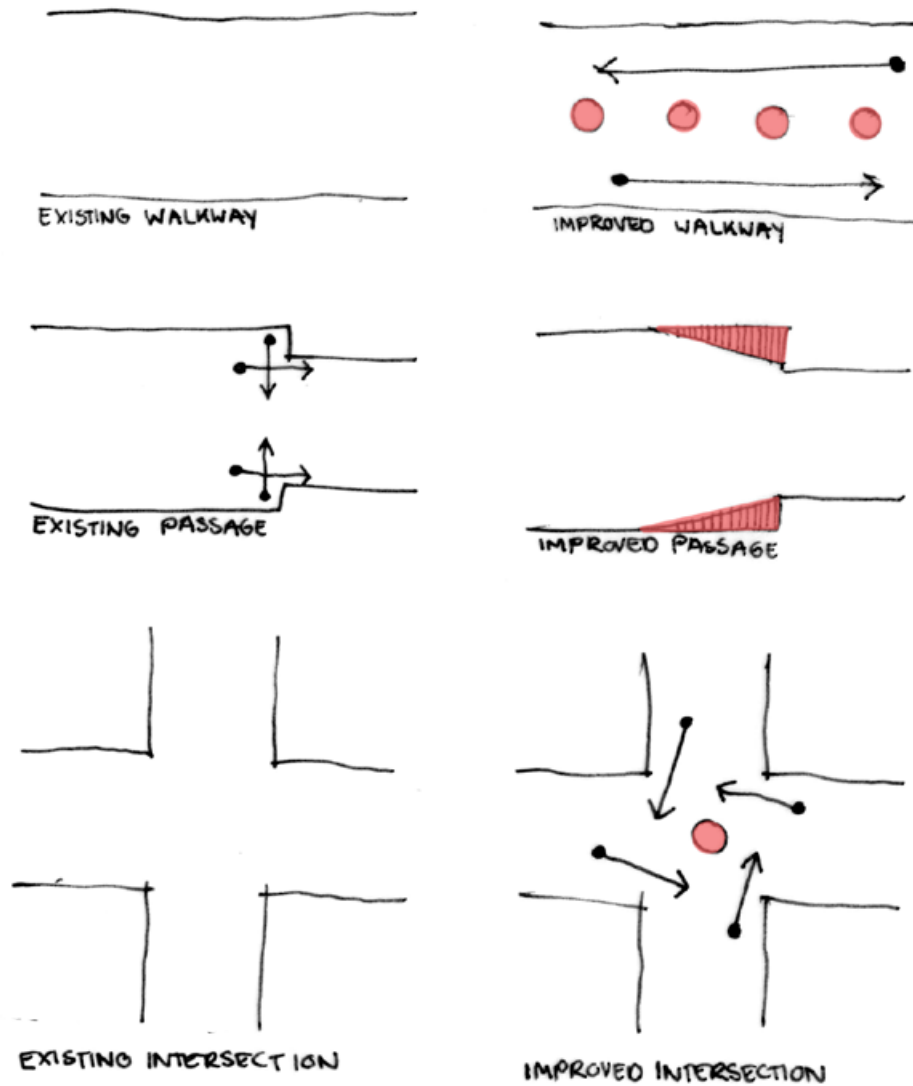


When a narrow passage exists, pedestrians will walk through the passage often followed by pedestrians walking behind them. This will continue until someone walking in the opposite direction interferes with the motion, and then the process is repeated (Helbing *et al.*, 2001: 370).



In crowds of oppositely moving pedestrians, various lanes are formed of pedestrians moving in the same direction (Helbing *et al.*, 2001: 369).

Improving pedestrian movement

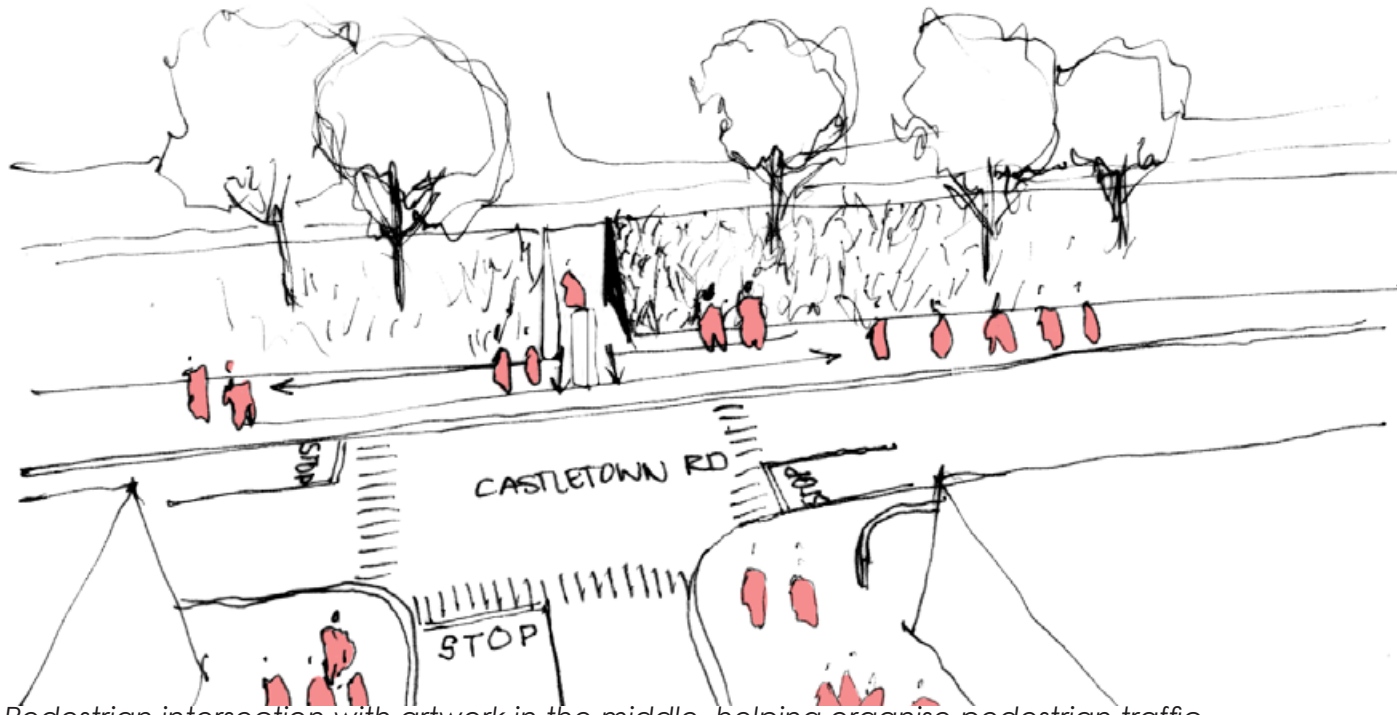


Conventional vs. improved movement
(Helbing *et al.*, 2001: 373).

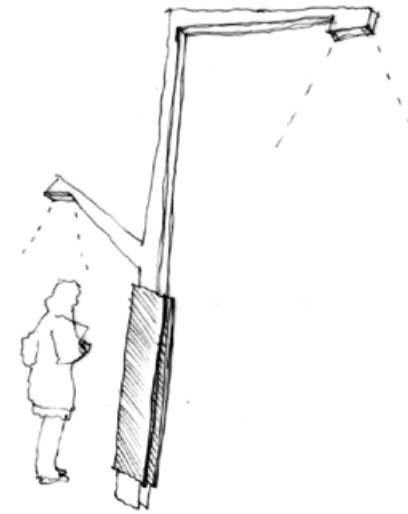


By having an object in the middle of a high pedestrian traffic route, the pedestrian traffic can be improved.

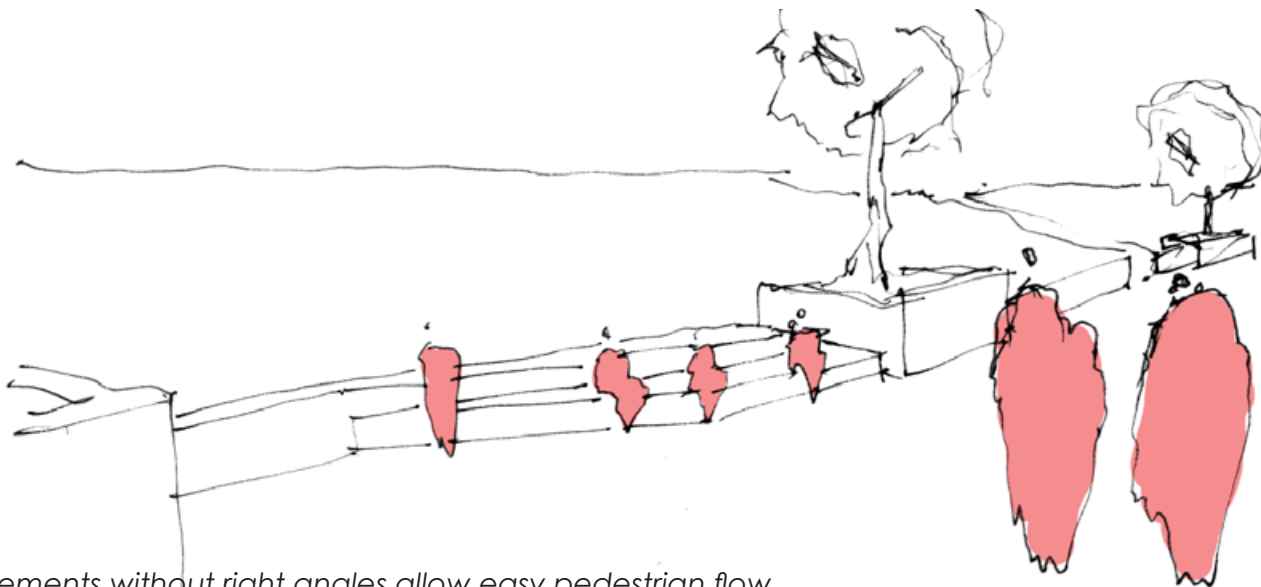
Online image. Available at: http://www.bustler.net/images/news2/LDP096_1097.jpg



Pedestrian intersection with artwork in the middle, helping organise pedestrian traffic



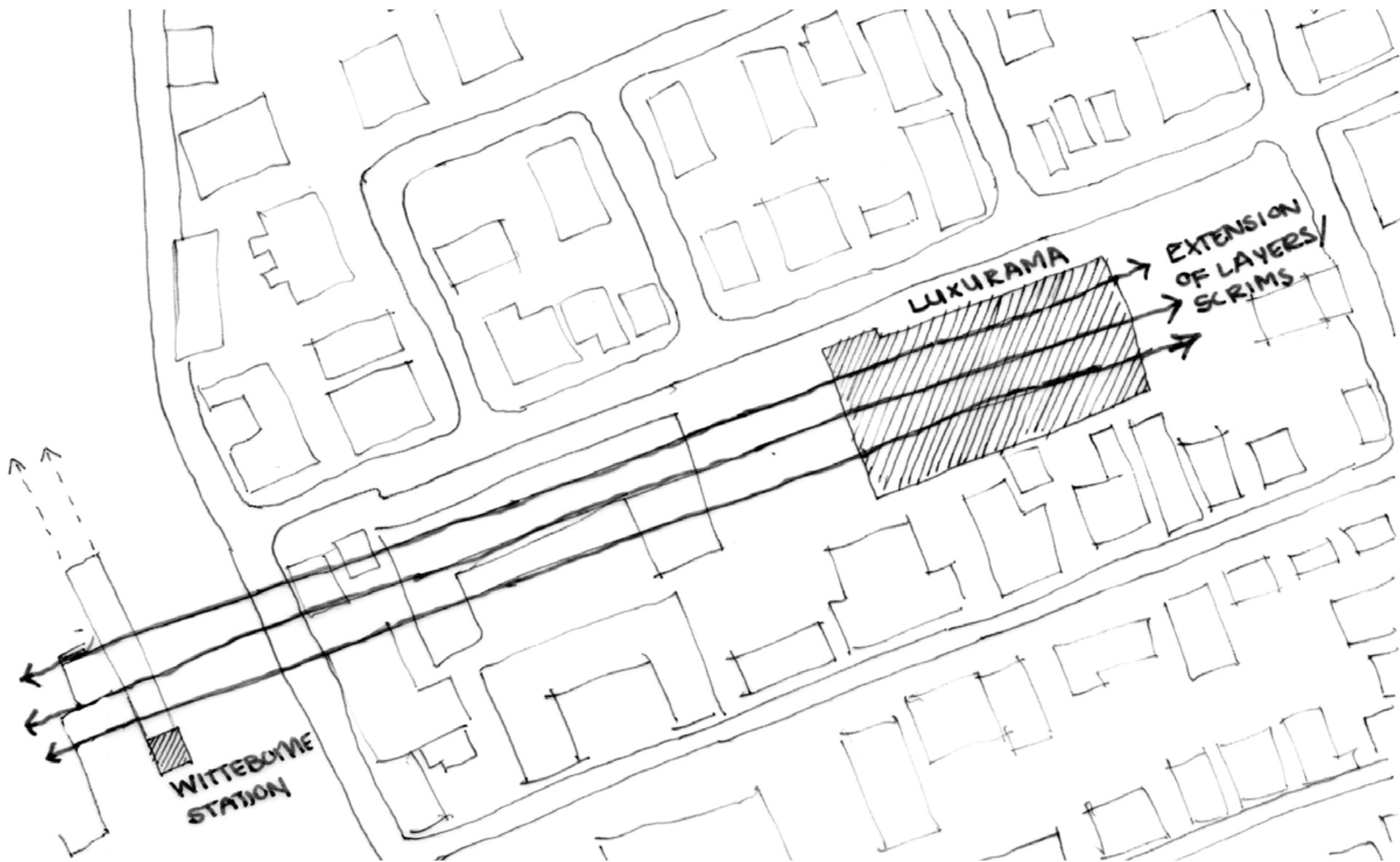
Design of urban street light



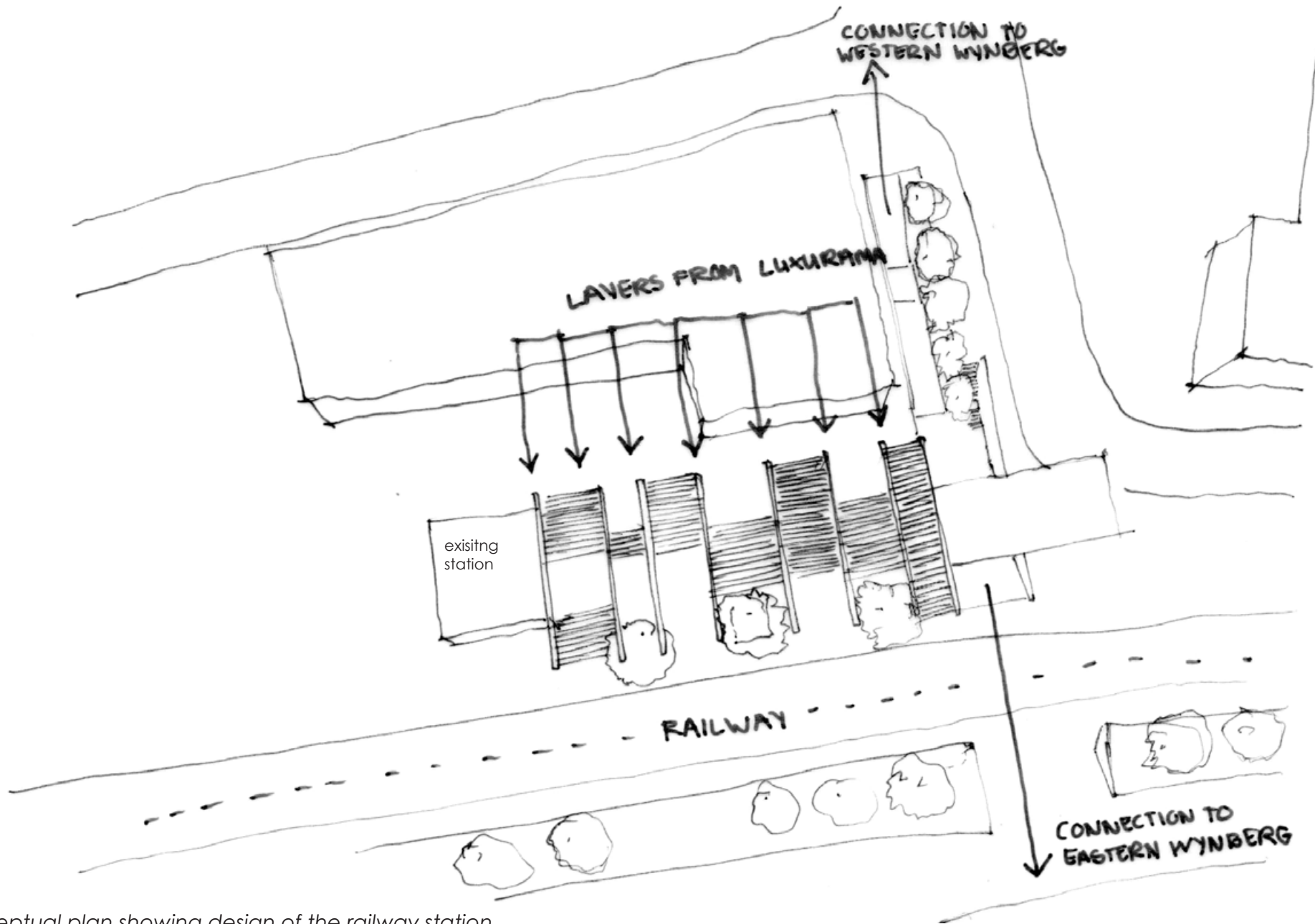
Urban elements without right angles allow easy pedestrian flow



Design of urban bench (shape from Luxurama's facade)



Conceptual plan showing the layers of the Luxurama extending to the Wittebome train station, resulting in the creation of a footprint for the train station



Conceptual plan showing design of the railway station



Perspective of the proposed railway station

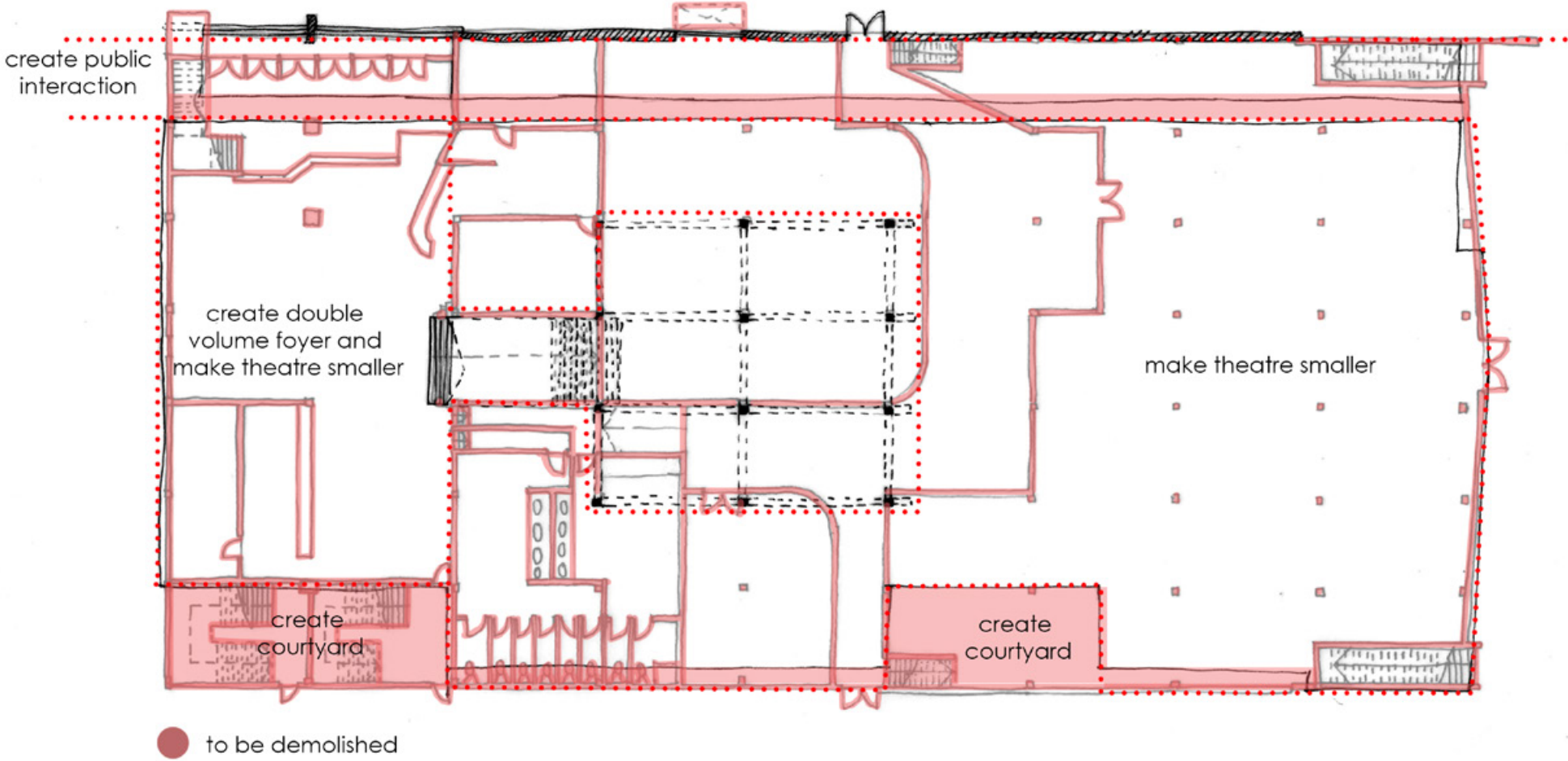


FINAL

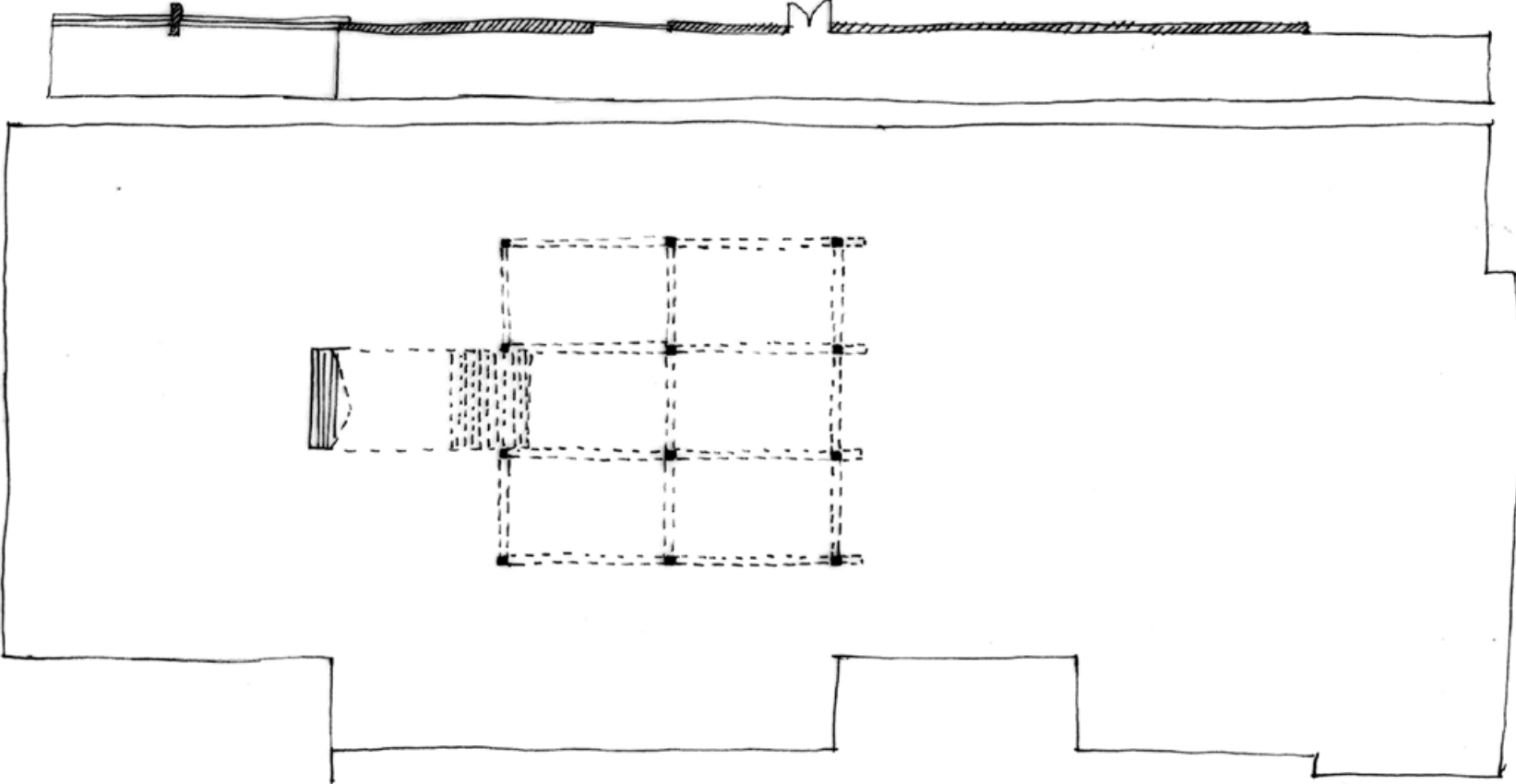


DESIGN

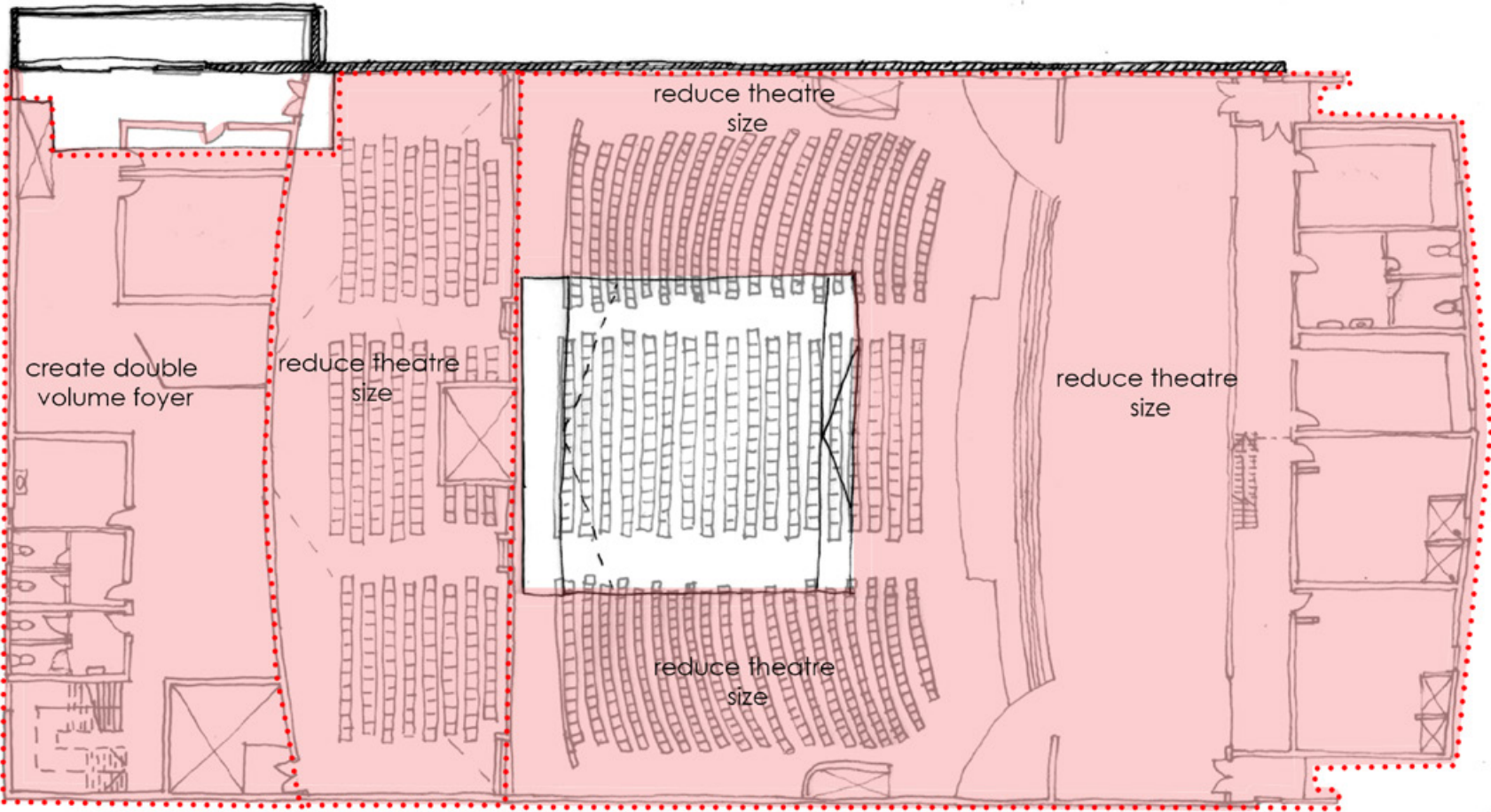
Demolition plan and reason for demolition



Ground floor plan after demolition

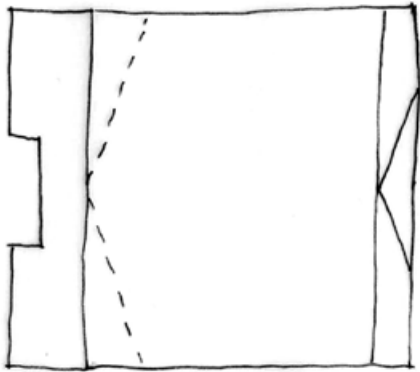


Demolition plan and reason for demolition

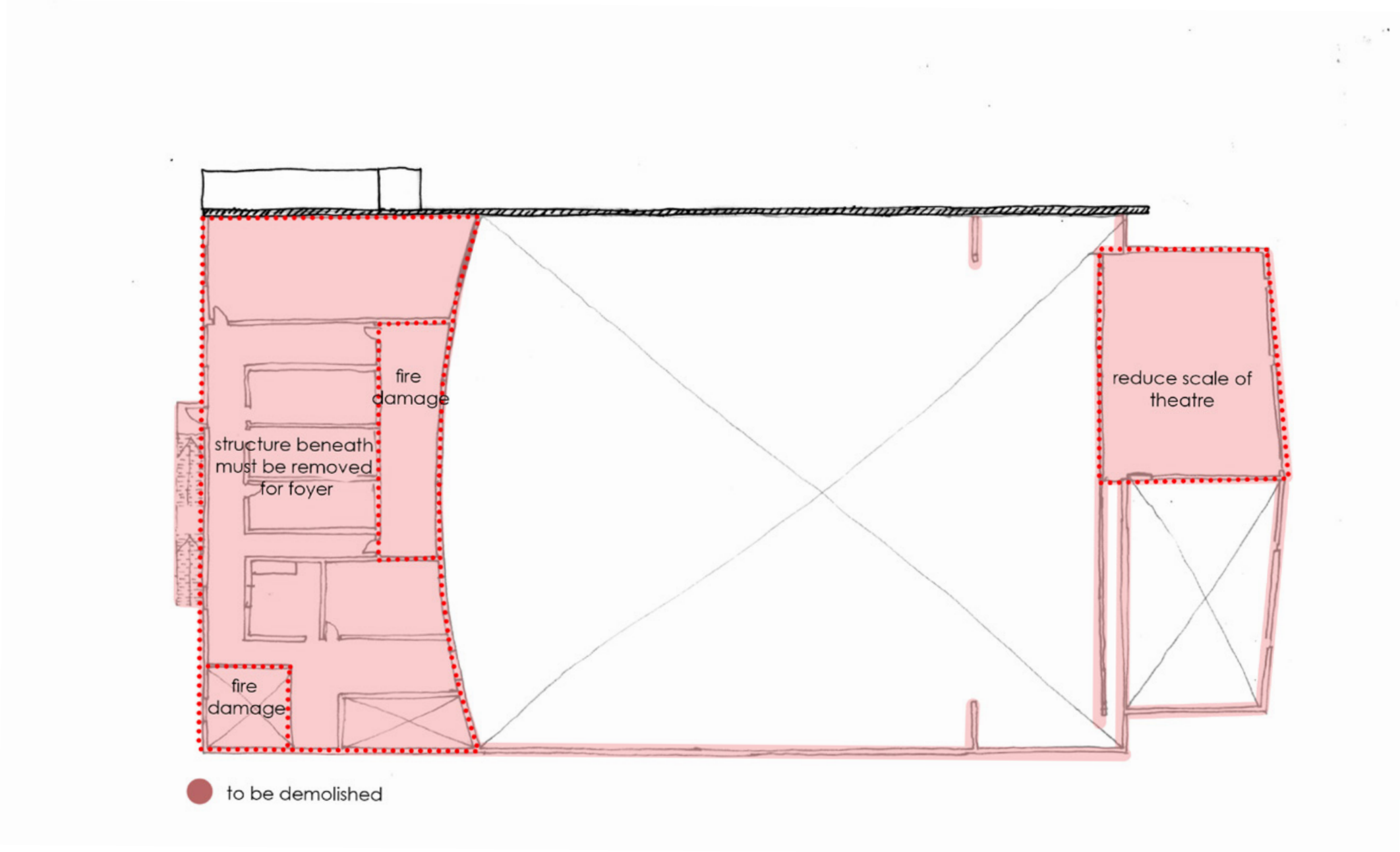


● to be demolished

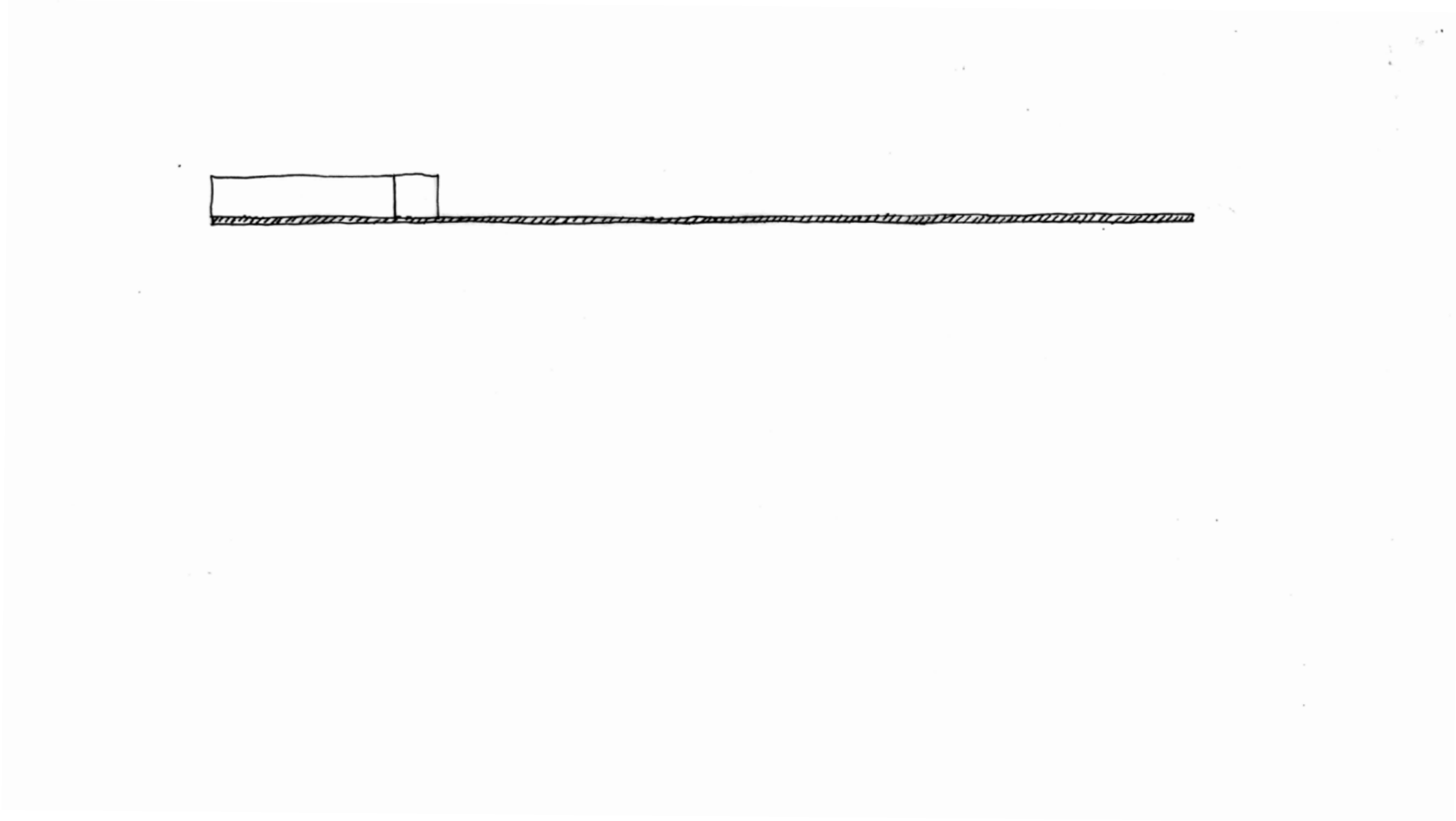
First floor plan after demolition



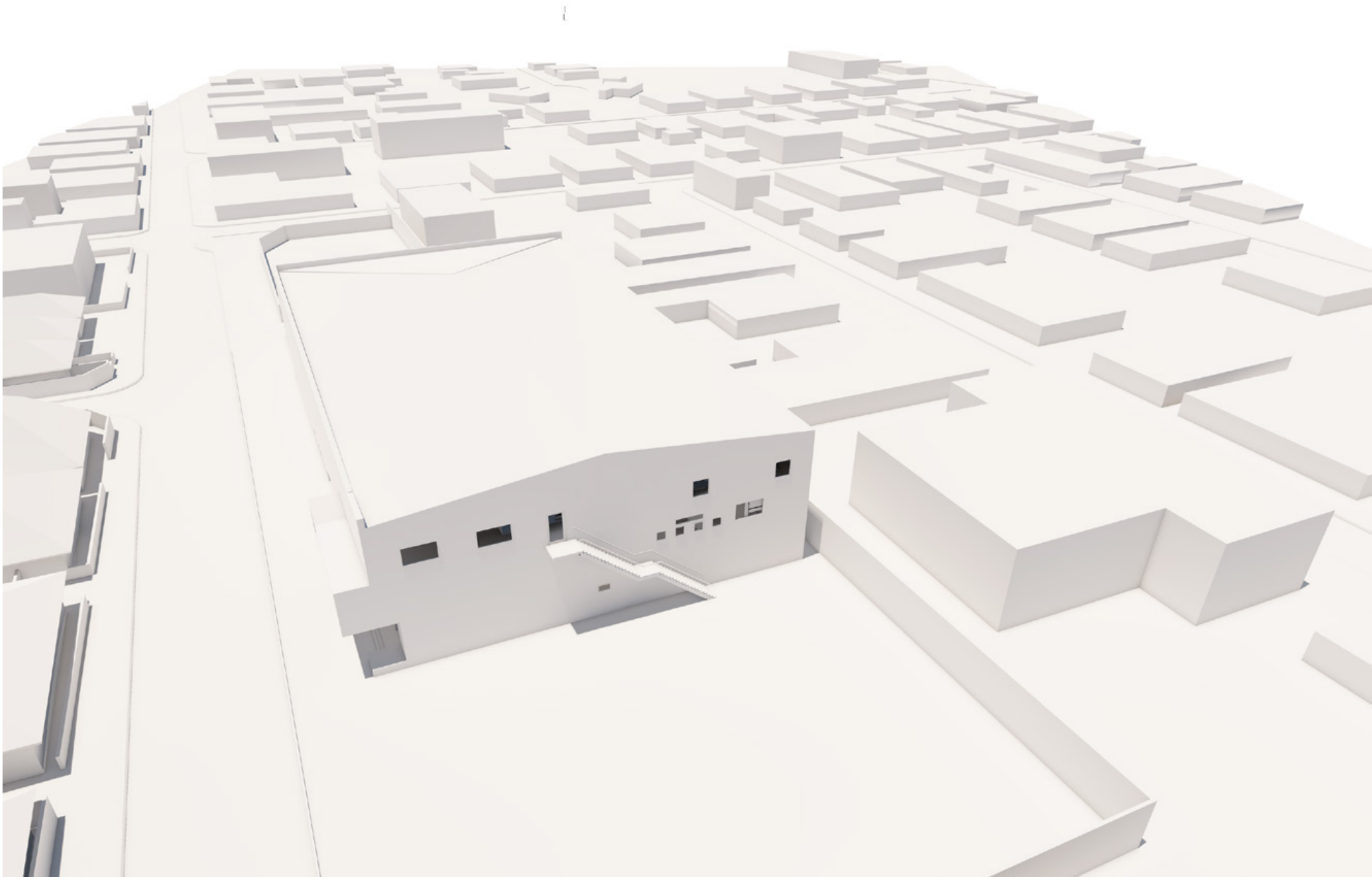
Demolition plan and reason for demolition



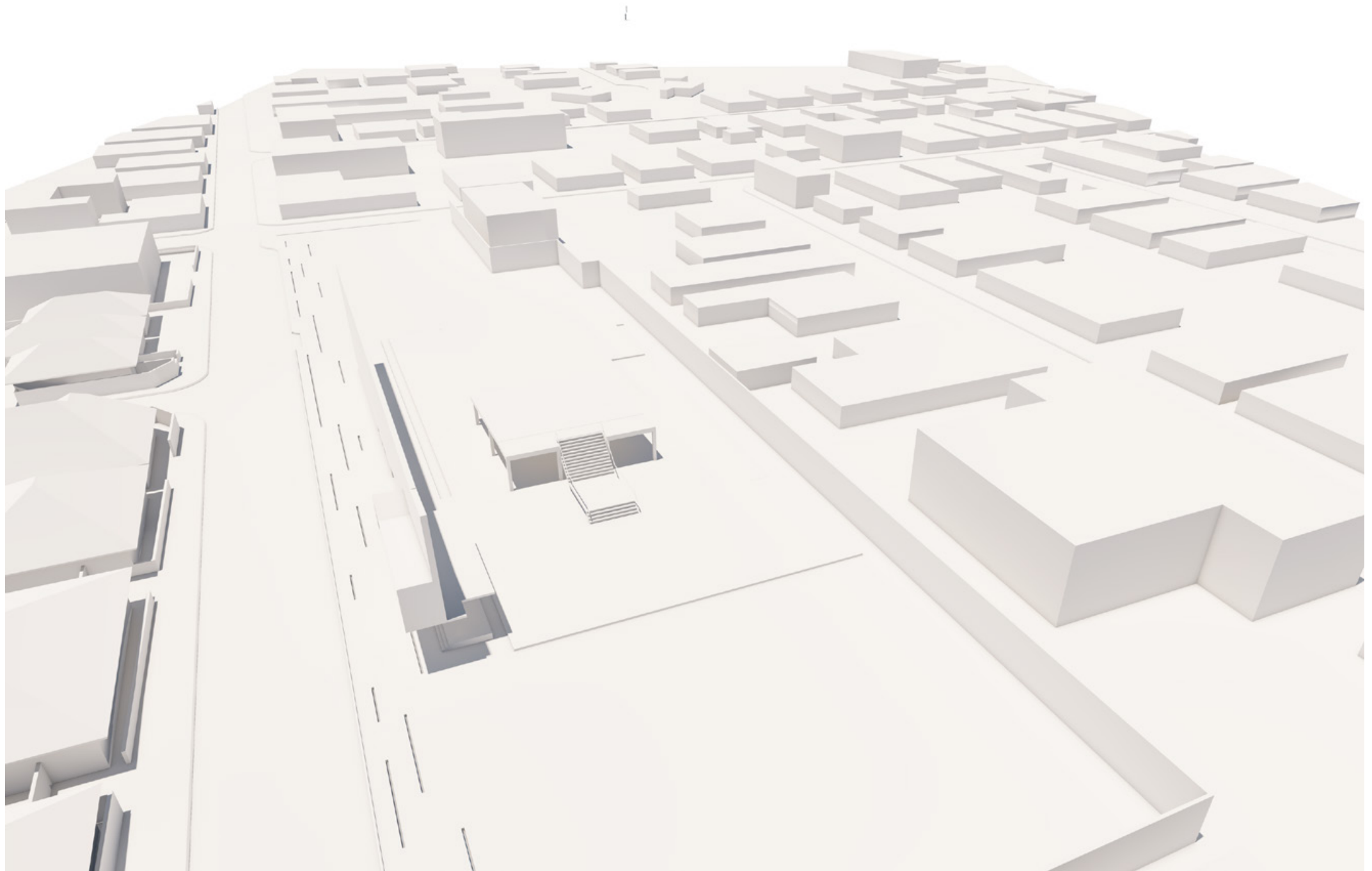
Second floor plan after demolition



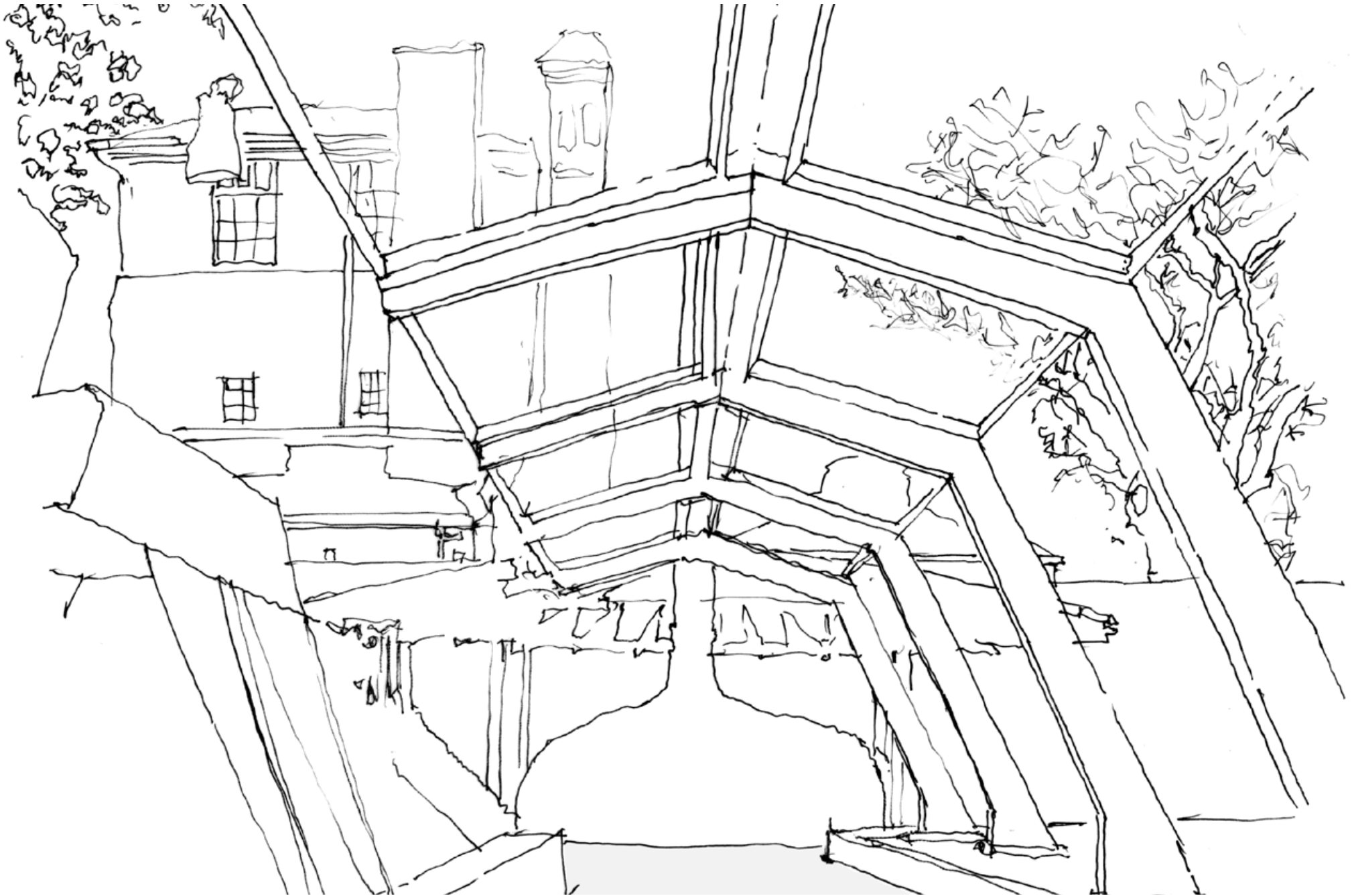
Perspective before demolition



Perspective after demolition



SAB Visitors' centre | Gabriel Fagan Architects | Newlands, Cape Town



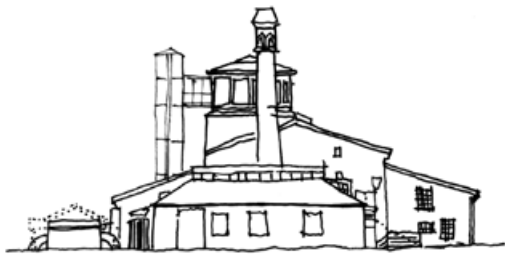
Precedent type:

Topological and Morphological precedent

The South African Breweries in Newlands, Cape Town, is the oldest brewery in South Africa. The brewery complex consists of a Brewery, a distillery, and a Malt House, which were built in 1859, 1863, and 1892 respectively. Being one of the oldest breweries in the country, it was requested that the brewery be converted into a visitor's centre, where the public will be able to view the process, as well as the history of beer making (Cooke, 2009: 288).

Cape Town architecture firm, Gabriel Fagan Architects, led by Gabriel Fagan, were commissioned on the project. The approach taken by Fagan was a conservative approach, where new additions that were made to the Visitors centre were a contemporary equivalent to the existing brewery. The additions were all distinctly visible, as their material usage contrasted from the existing stereotomic structure. The new additions were mostly constructed out of lightweight, hi-tech materials such as glass and steel, which allowed the new additions to seem as if they non obtrusive. This can clearly be seen with the addition of a glass covered walkway, as well as a lift shaft, which is a contemporary version of the reconstructed brick chimney (Cooke, 2009: 288).

Throughout the building, there is a constant theme of old versus new. This helps the user of the building distinguish between the old and the new, while experiencing the process of beer making (Cooke, 2009: 288).



Section illustrating original chimney with lightweight glass elevator

Applicability of the precedent study to the design of a Performing arts centre

The South African Breweries visitors centre in Newlands, Cape Town, is a suitable precedent study, as it is located in the same geographical location as the Luxurama theatre, and it is also an existing building which requires additions to be made to the structure.

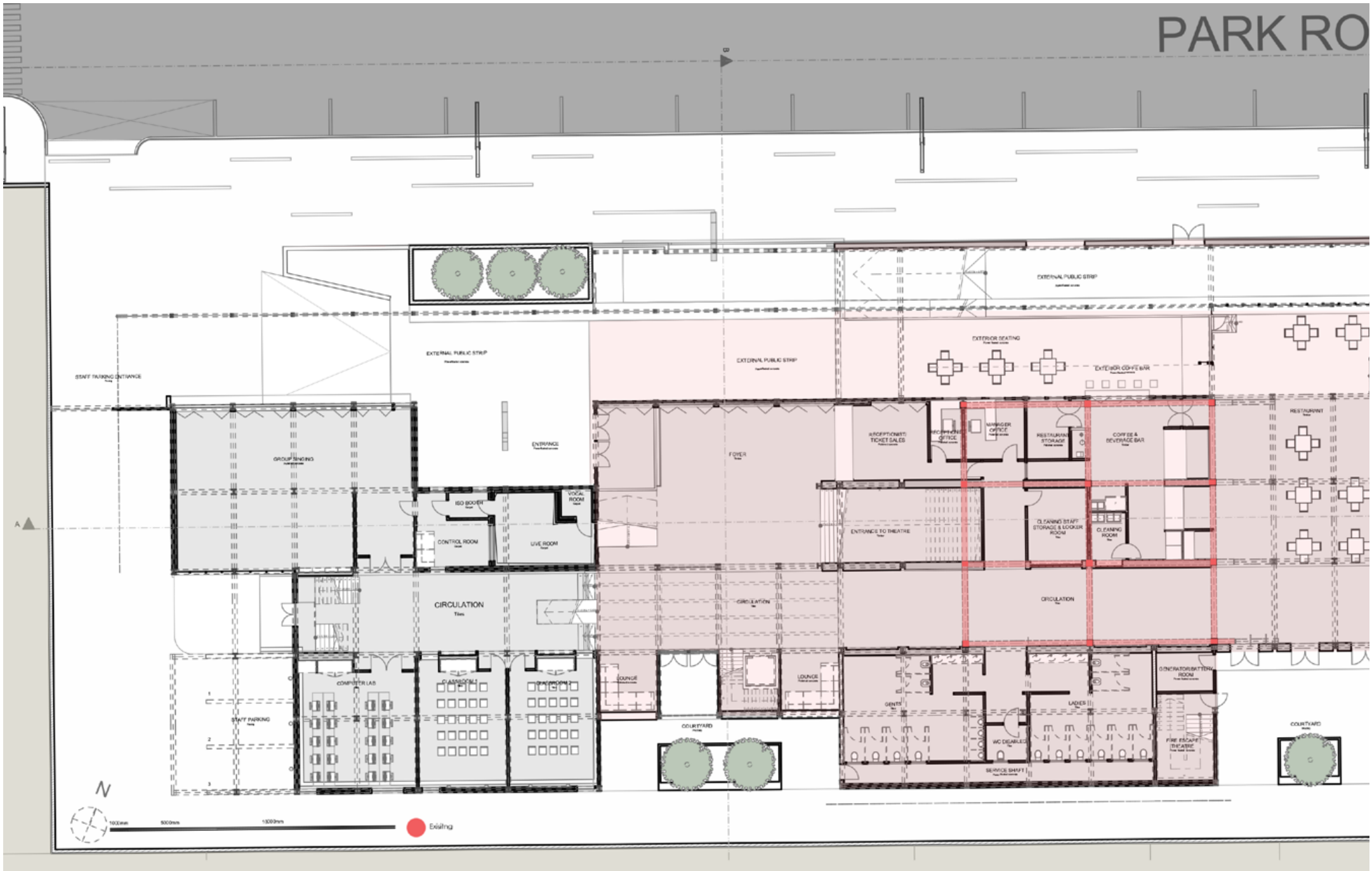
Located in the same geographical area as the Luxurama, one is able to analyse the use of materials, as well as the construction techniques. One is able to get a better understanding of the capability of the material usage in the climatic conditions of the Cape.

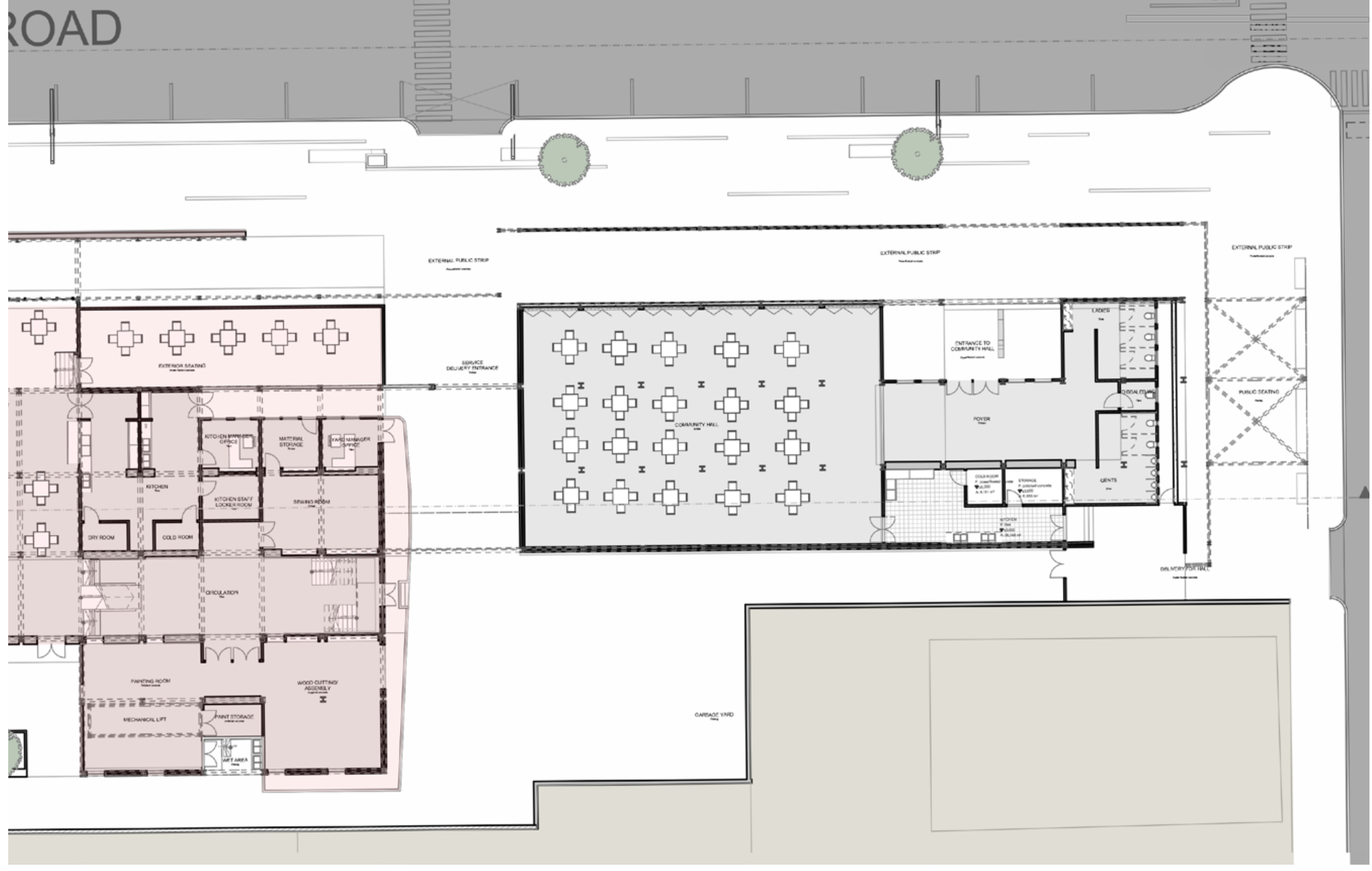
The method in which Fagan addressed the construction of the additions to the visitors centre, allow the user of the building to clearly distinguish between what's new and existing. Using a similar method that Fagan used in his approach, the existing structure and its elements should be analysed in order to be able to be redesigned in a contemporary fashion. The new additions to be made, should also not take attention away from the existing structure, where the existing structure should retain its prominence.



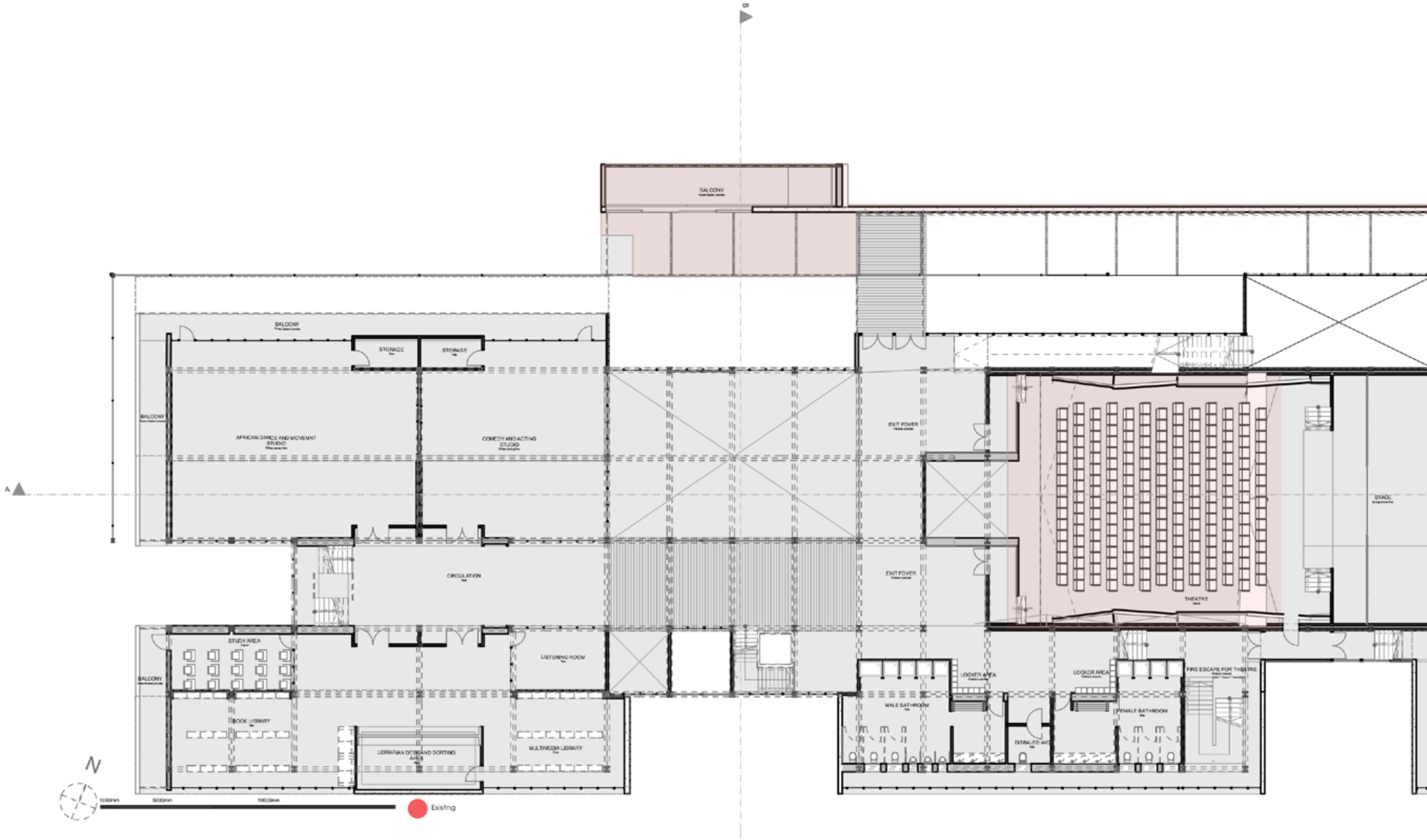
Brick chimney with its counterpart, glass elevator
Online image. Available at: <http://www.artefacts.co.za/imgcat/thumbnails/SABVisCnt62.jpg>

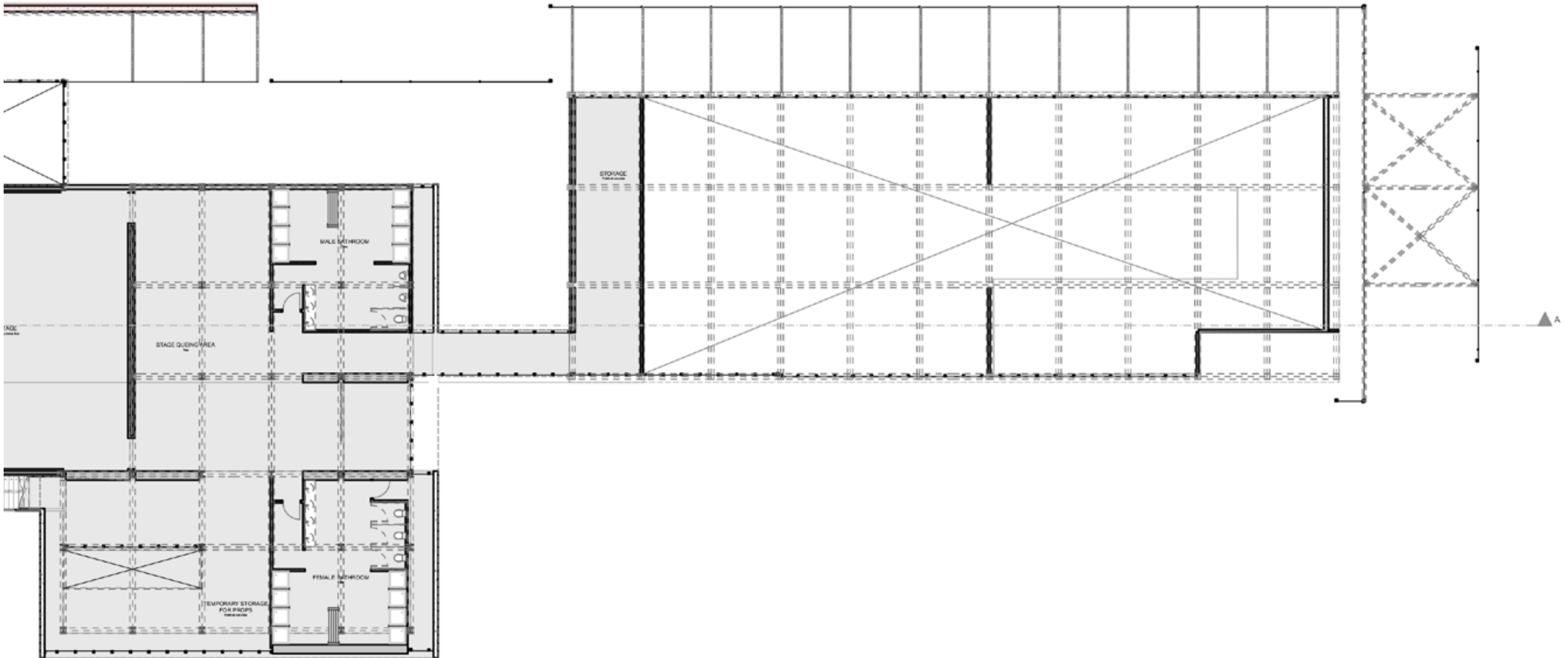
Ground floor plan



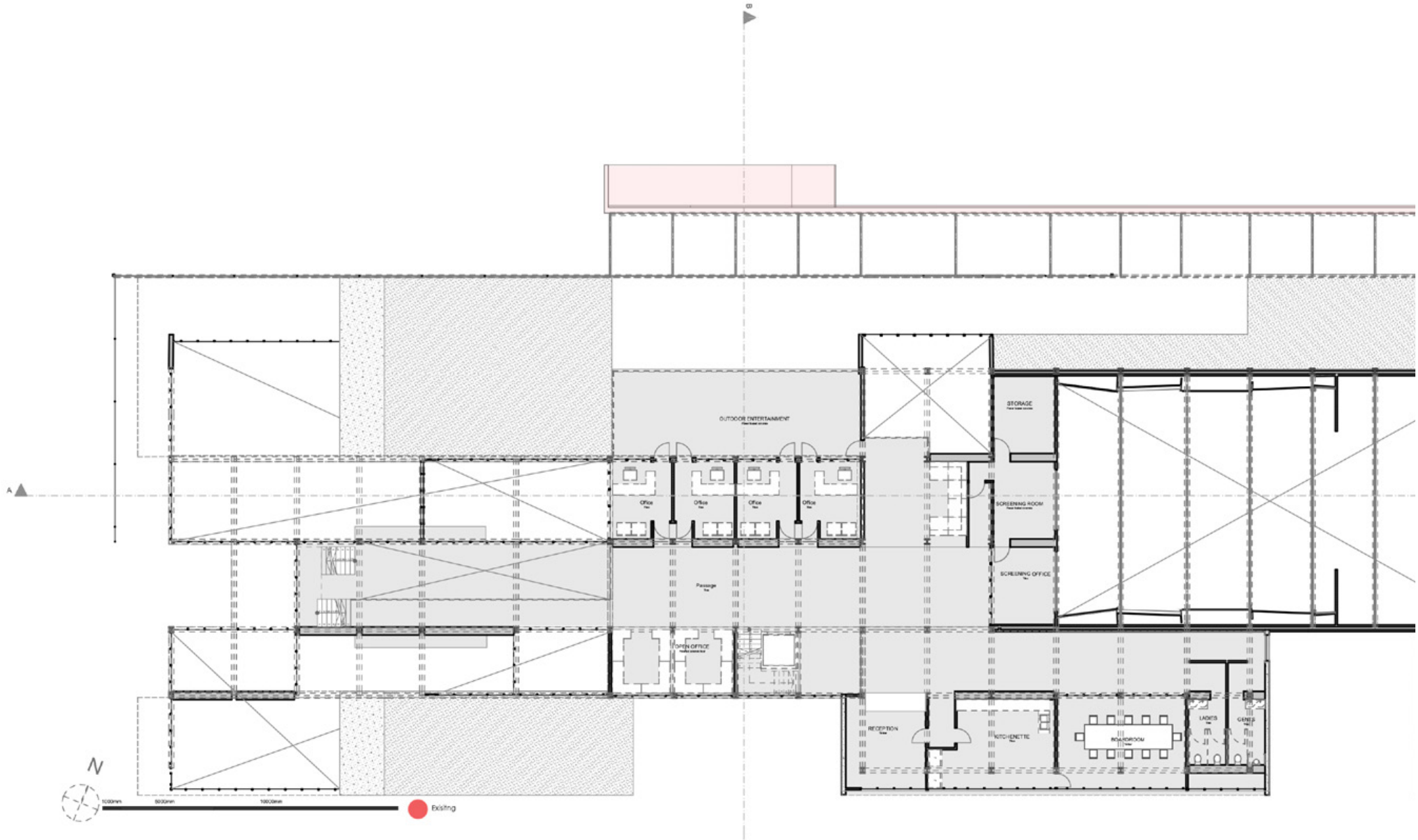


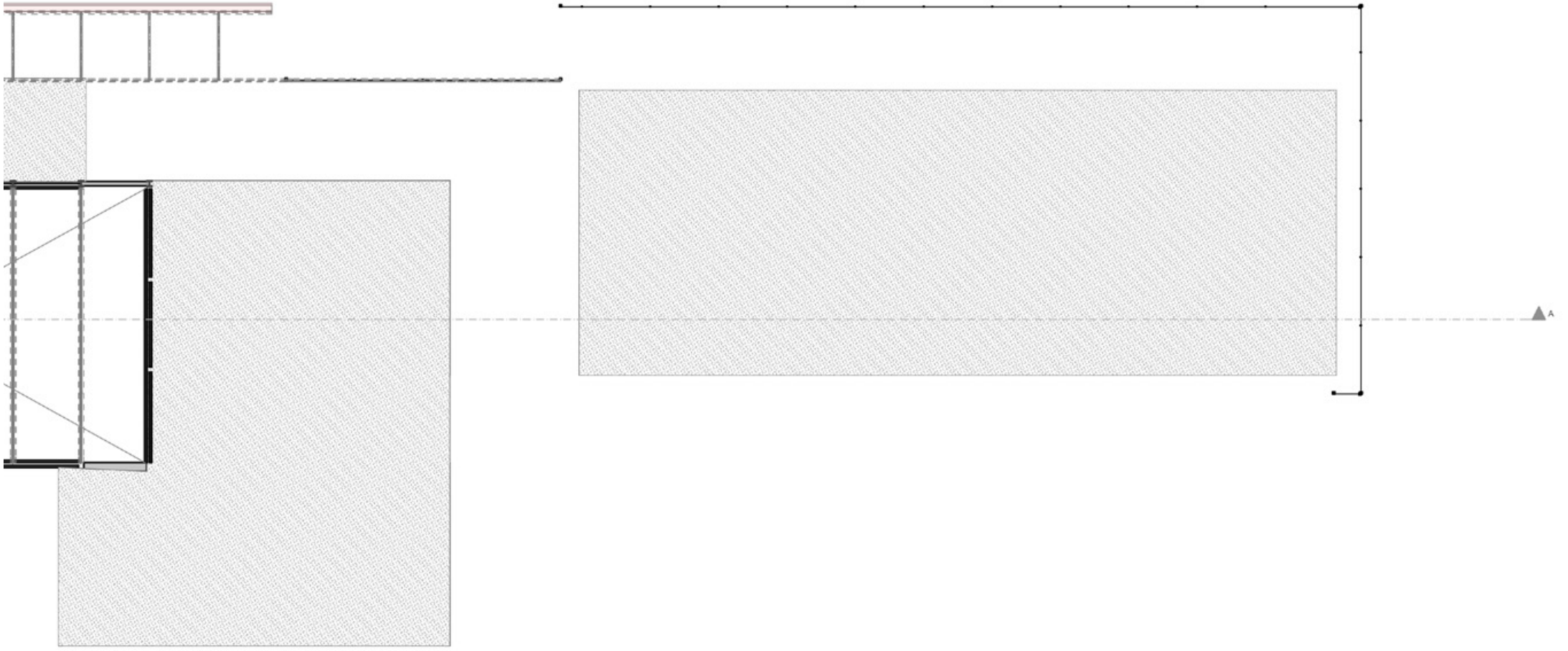
First floor plan



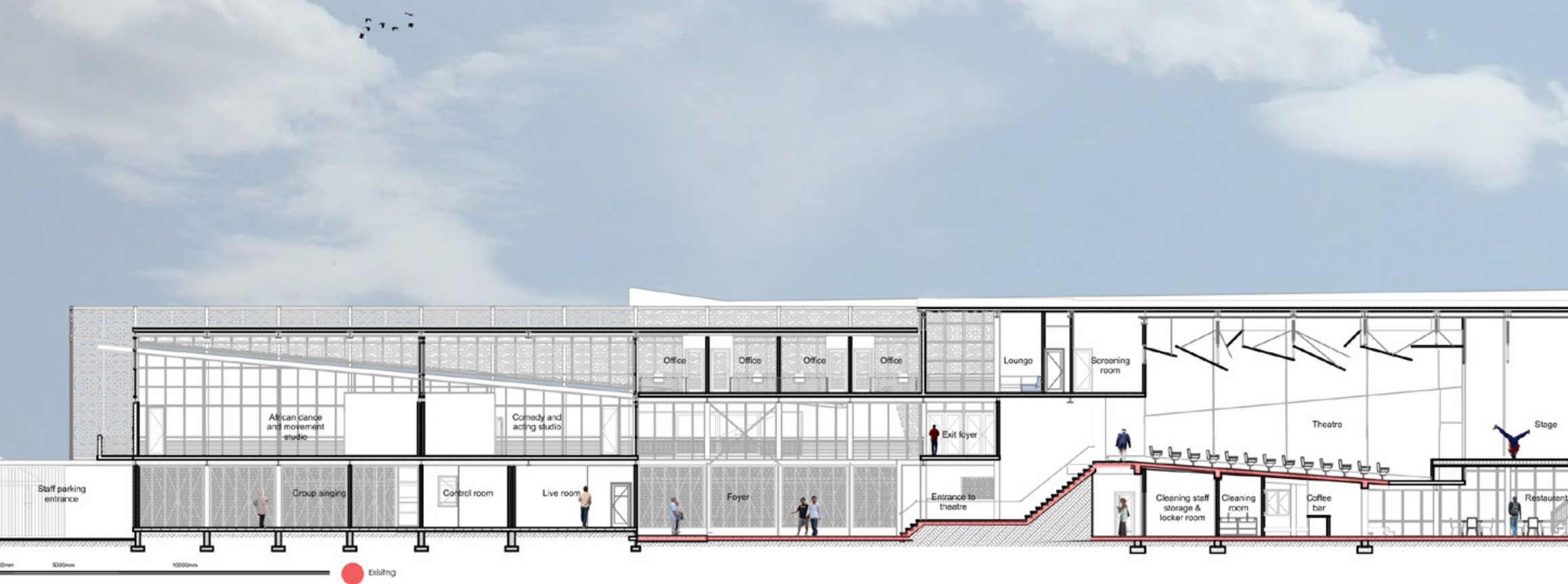


Second floor plan

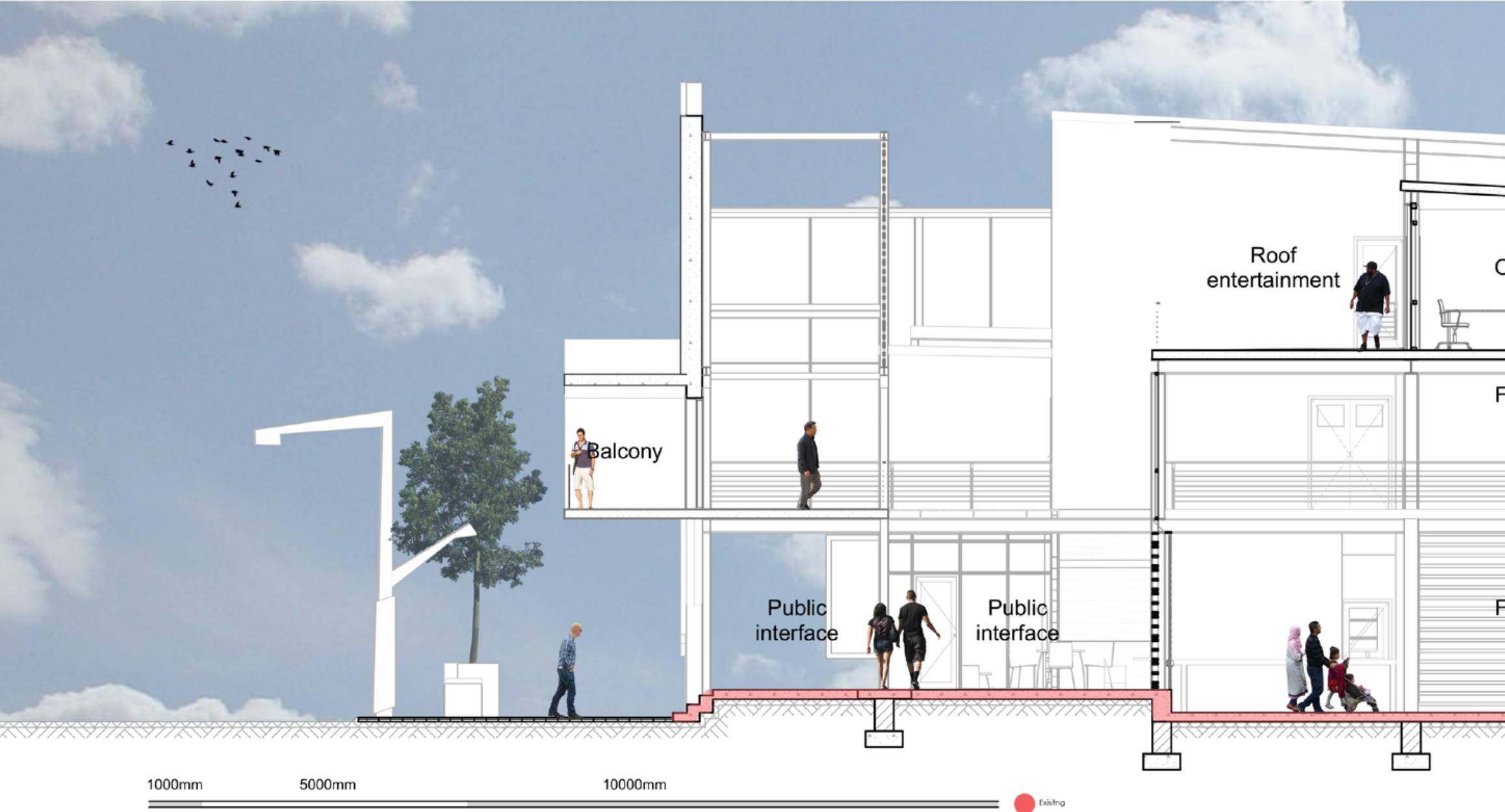




Section A



Section B





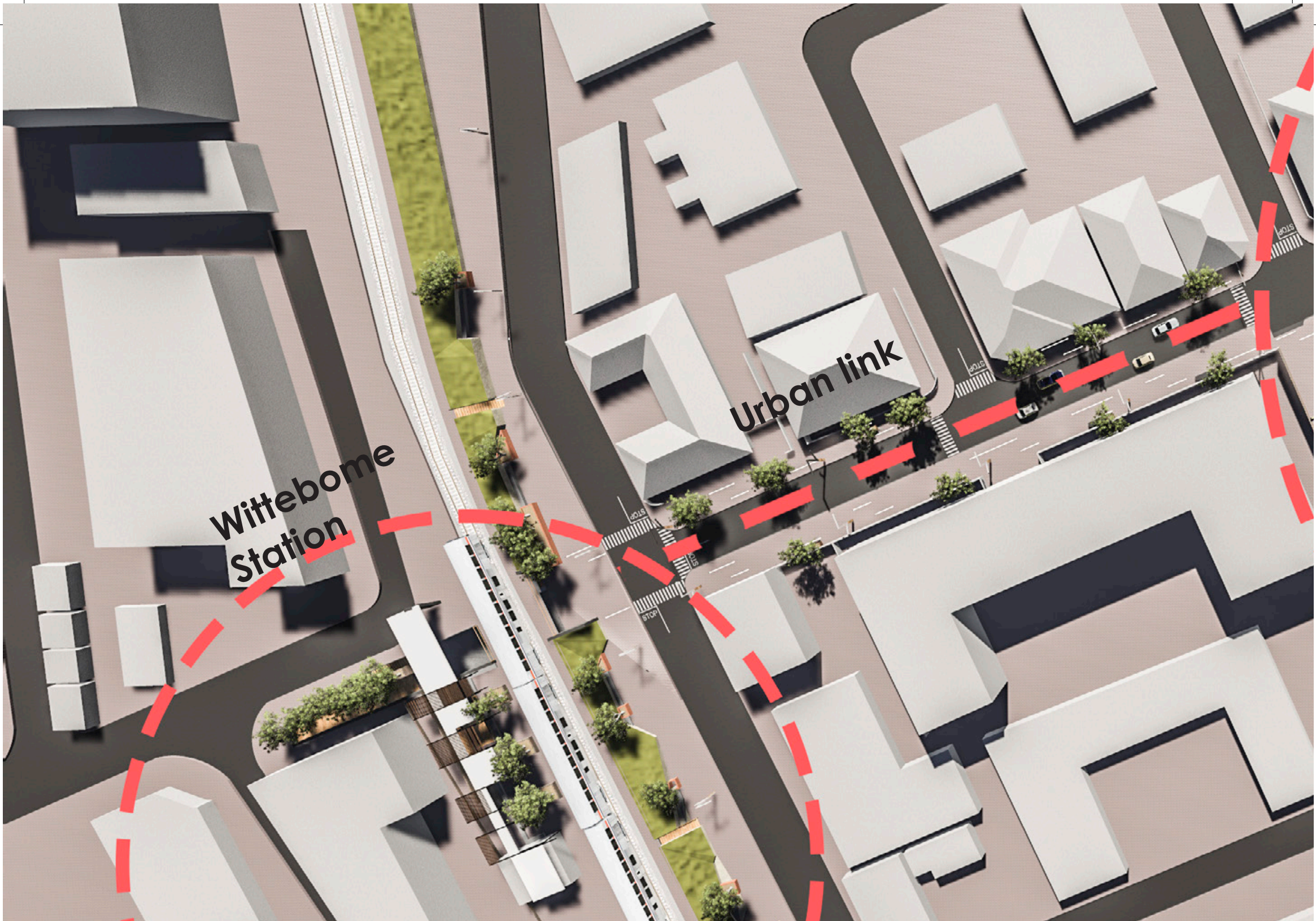
Park Road elevation

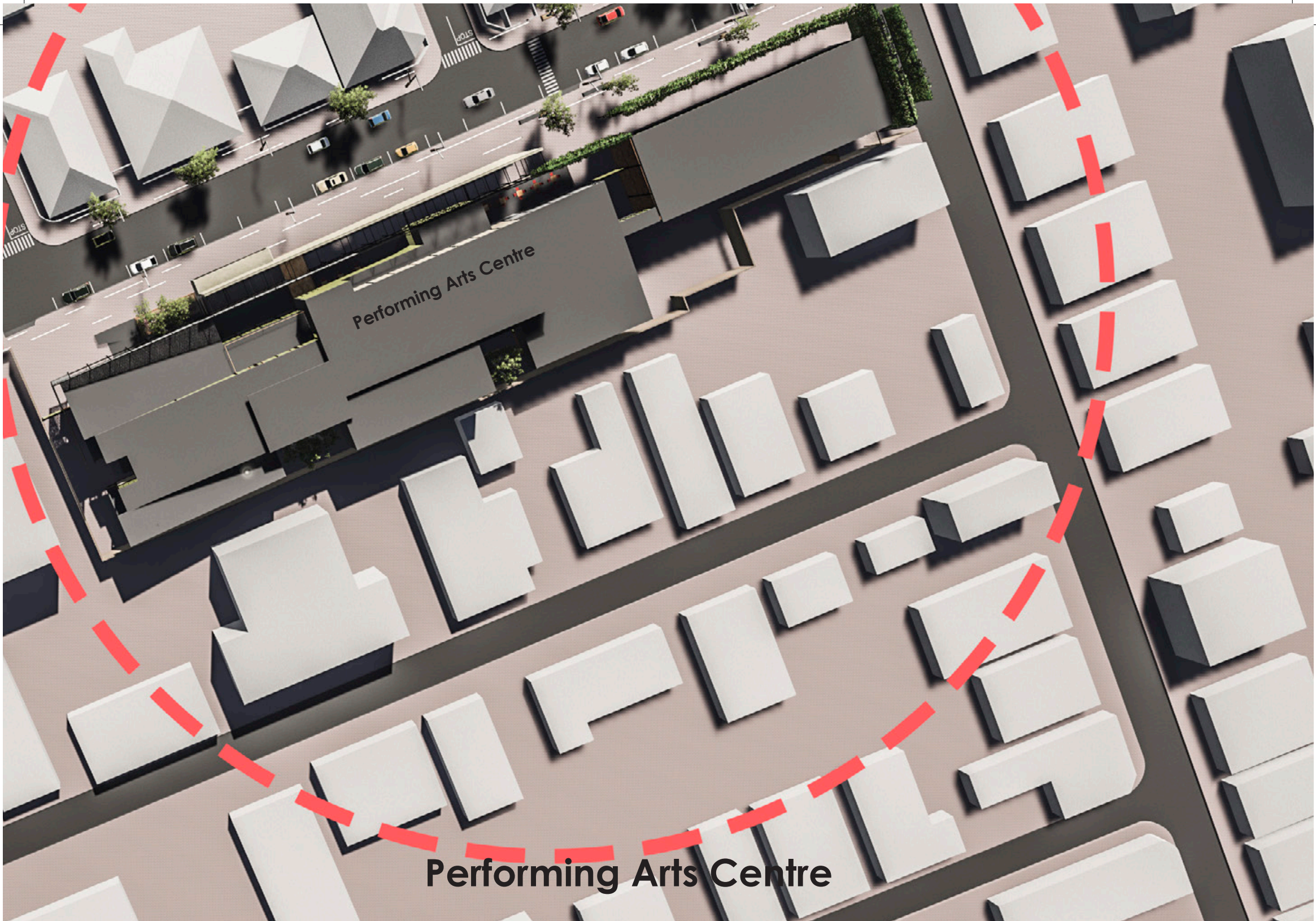




Wittebome
Station

Urban link

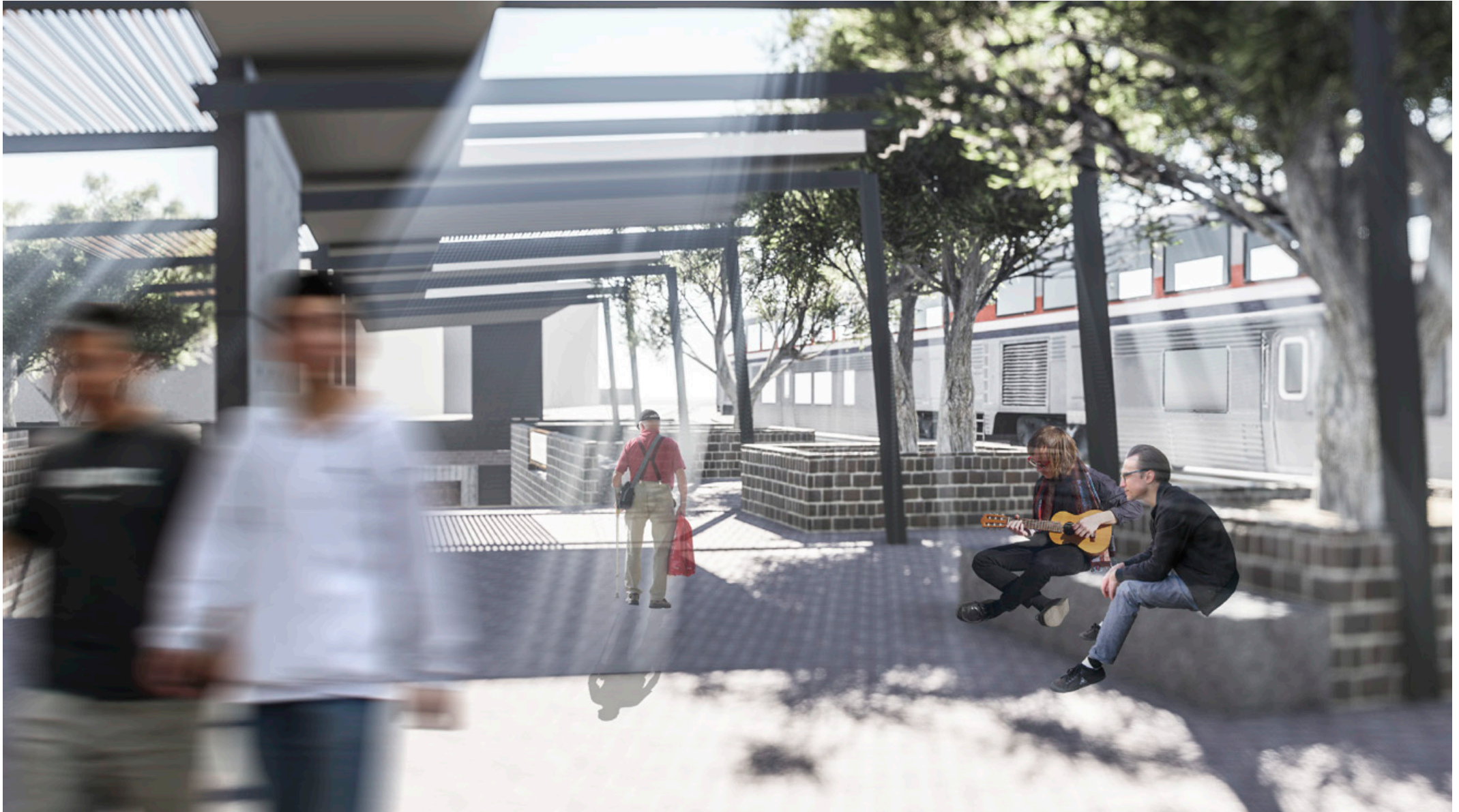




Performing Arts Centre

Performing Arts Centre

Wittebome Station design



The Wittebome Station roof design made use of the layers/scrims which were found in the existing Luxurama theatre. By continuing the layers that are found in the Luxurama Theatre, the Wittebome Station becomes an extension of the theatre, which connects Eastern Wynberg and Western Wynberg.



The design of the Wittebome Station took the movement of people into consideration. By creating two circulation routes to the same destination, it will help ensure the smooth flow of pedestrian traffic, as traffic moving in one direction will most likely make use of one of the circulation routes, where traffic moving in the opposite direction will make use of the other route.

Wittebome Station design



By making use of the same Arabesque pattern used in the design of the Performing Arts Centre, the users of the railway will be able to establish a connection between the Performing Arts Centre and the Wittebome Station. This Arabesque pattern will also provide the Station with its own unique identity which relates to the Islamic community of Eastern Wynberg .

Design of the Urban link



The design of the Urban link involves creating a more pedestrian friendly environment between the Luxurama Theatre and the Wittebome Station. This was done through the use of seating and vegetation, where pedestrians are encouraged to make use of the facilities. The above image is in Castletown Road, where a secondary connection has been provided between Castletown Road and the Wittebome station, breaking the barrier that exists between Eastern Wynberg and Western Wynberg.

Design of the Urban link



The street lights used in the design of the Urban connection become layers/scrim throughout the street, where the profile of the street lamp is mimicked by the gateway to Western Wynberg. The layers of the street lights frame the gateway between Eastern Wynberg and Western Wynberg, placing focus on the link that is created between the two communities.



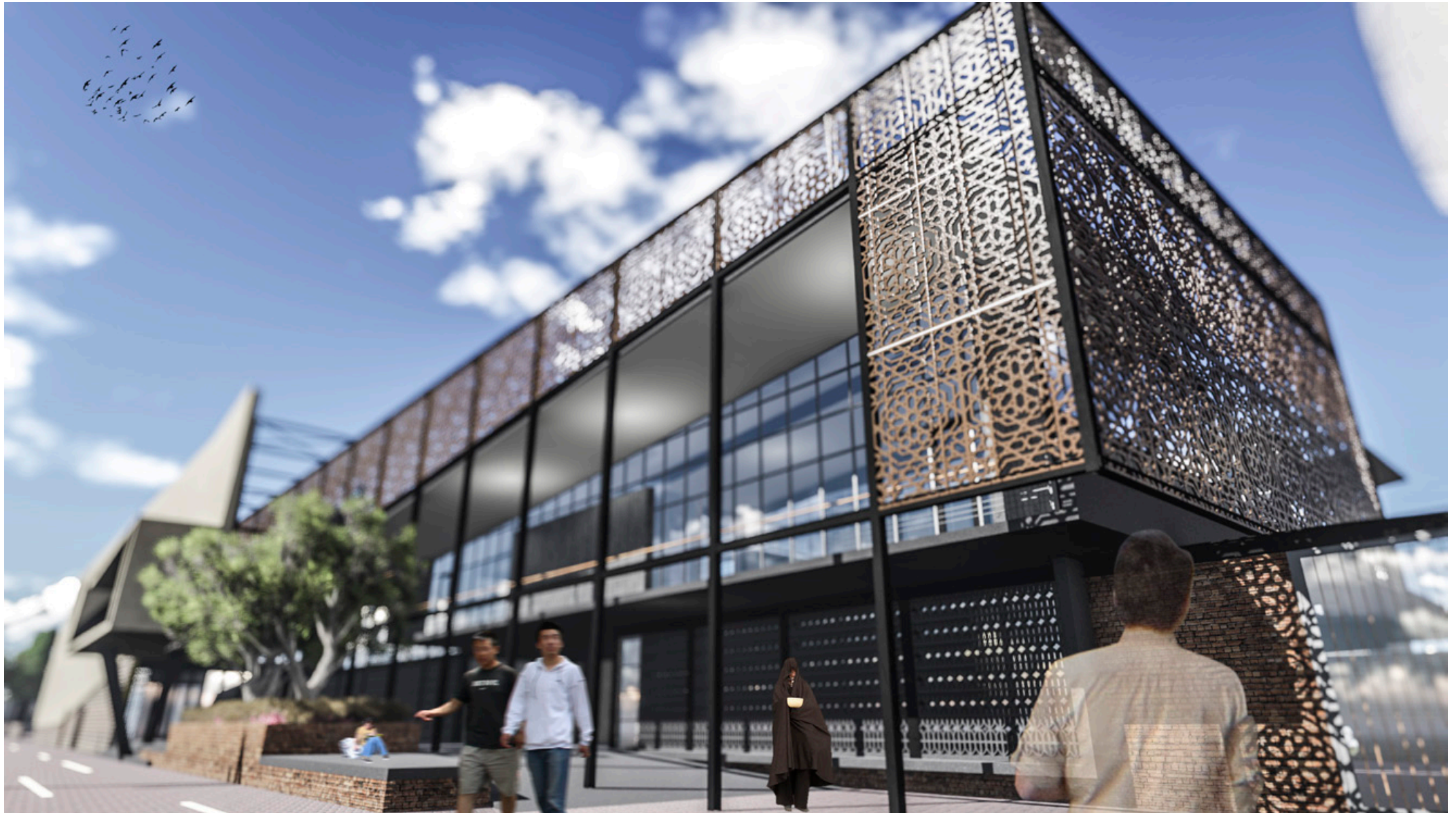
Light strips in the pavement are used throughout the urban link. These light strips assist with pedestrian movement patterns, as the light strips create lanes which the pedestrians walk between. These light strips also light up the environment at night, contributing to a safer pedestrian environment.

Design of the Urban link



Park road becomes a pedestrian friendly environment, encouraging the public to make use of the facilities provided, in turn resulting in the attraction of the community towards the Luxurama theatre. This will create a vibrant and bustling atmosphere within the street, and can result in the Luxurama becoming the node in the community that it was.

Design of the Performing Arts Centre



By making use of an Arabesque pattern in the design of the Performing Arts centre, the community of Eastern Wynberg is able to relate to the pattern, and will in turn establish a connection with the Performing Arts Centre. This pattern exists as a cladding system, which later transforms to a vertical garden (see image on left). The Arabesque pattern merges with the vegetation, where vegetation is further planted throughout the community, resulting in the spreading of identity throughout Eastern Wynberg.

Design of the Performing Arts Centre



This Arabesque pattern exists as a separate layer, which is used as a structural member to keep the existing facade in place. This structural system exists between the functions housed by the Performing Arts Centre and the existing facade. This facade thus serves as a layer in a set-design, which helps create a heterotopic environment. The space created between the existing facade and the actual Performing Arts Centre, is neither interior nor exterior in nature, and becomes a transitional space between the interior and exterior of the building.



The importance of the existing facade is a vital element in the design of the Performing Arts Centre, as it is what the community of Eastern Wynberg has a connection with from previous experience. By respecting the existing facade, lines were generated on elevation that allow the new addition to the theatre to become a continuation of the existing facade. This allows the modernist facade to maintain its dominance throughout the design, where its solidity is played up against the porousness of the new addition.

Design of the Performing Arts Centre



In making use of the scrim as a construction material, the building becomes porous, allowing the community to have an abstracted view of activity that occurs inside the Performing Arts Centre. This will create curiosity, and will intrigue the community into entering the building, thus addressing the threshold that exists between the users of the building and the community. At night, the material allows light to pour out of the building into the public strip, lighting up the environment.



The community hall becomes the end of the Performing Art Centre's Western facade. The existing Western facade, marked the end of the Luxurama theatre. In order to end the design of the Performing Arts Centre, the community hall made use of the same form giving of the existing facade. The existing facade was made up of a box that protruded out of a bigger mass. This same form giving was used in a tectonic manner that opens up to the community, where a vertical garden extends out of a greater vertical garden.

Design of the Performing Arts Centre

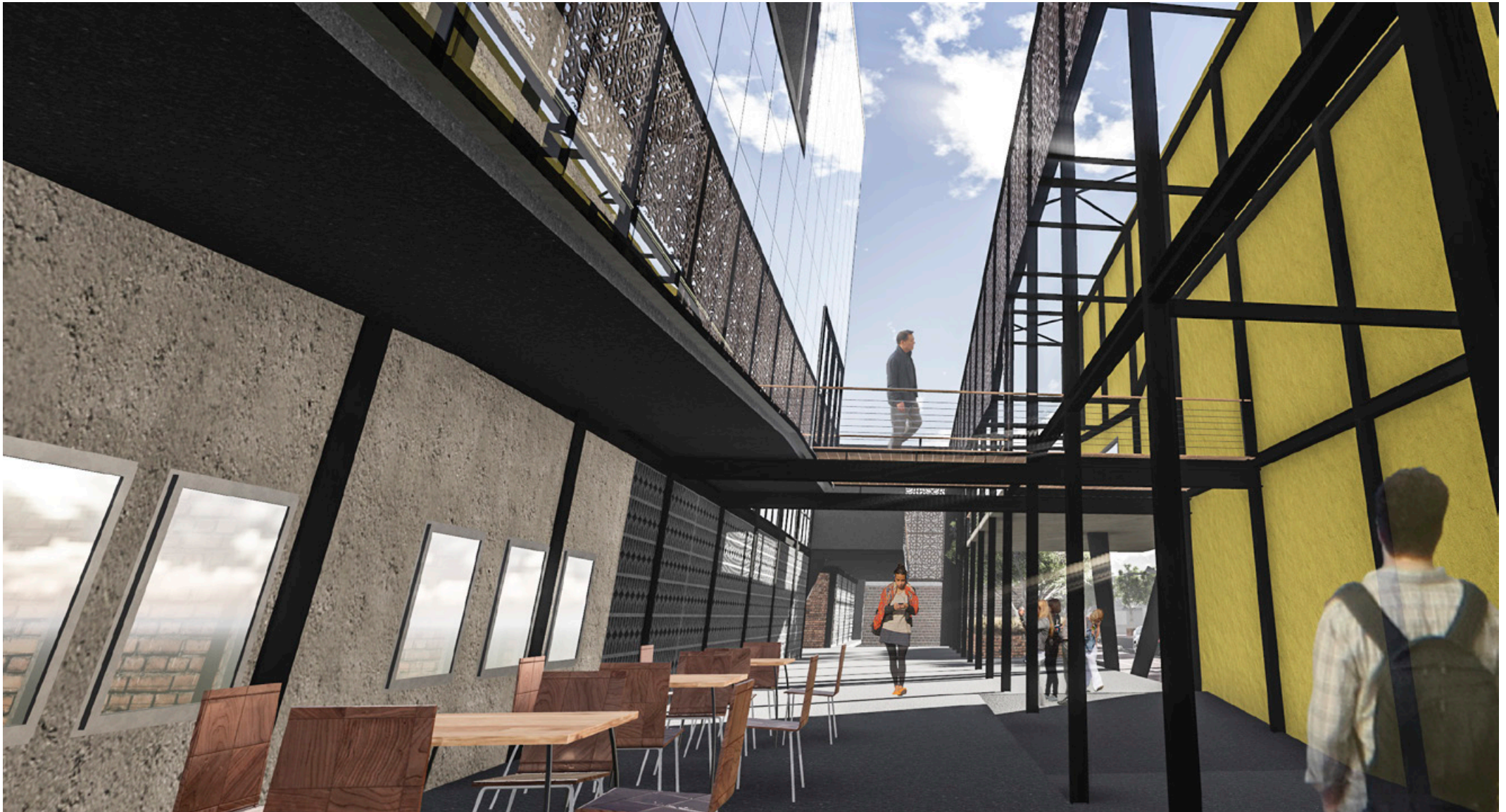


In order to integrate the public into the design of the Performing Arts Centre, a public strip was created that runs throughout the design. This public strip allows the community to circulate through the design, which helps suffuse the threshold that exists between the community and the users of the building.



The entrance of the community hall is lined up on the same axis as the entrance to the mosque in Park Road. This creates a visual connection between the two buildings. The community hall is set back from the street and is layered with vertical gardens, which makes it less intrusive, thus respecting the stature of the existing mosque.

Design of the Performing Arts Centre



The existing facade of the Luxurama theatre portrays the same characteristics of a performance. Similar to a performance, the facade has two identities: the real identity and the hidden identity. The street facing side of the facade is in its existing condition, but upon circulating through the building, another identity of the facade is revealed. The facade is painted bright yellow, creating a vibrant atmosphere, portraying the crazy and vibrant characteristics of a performance.

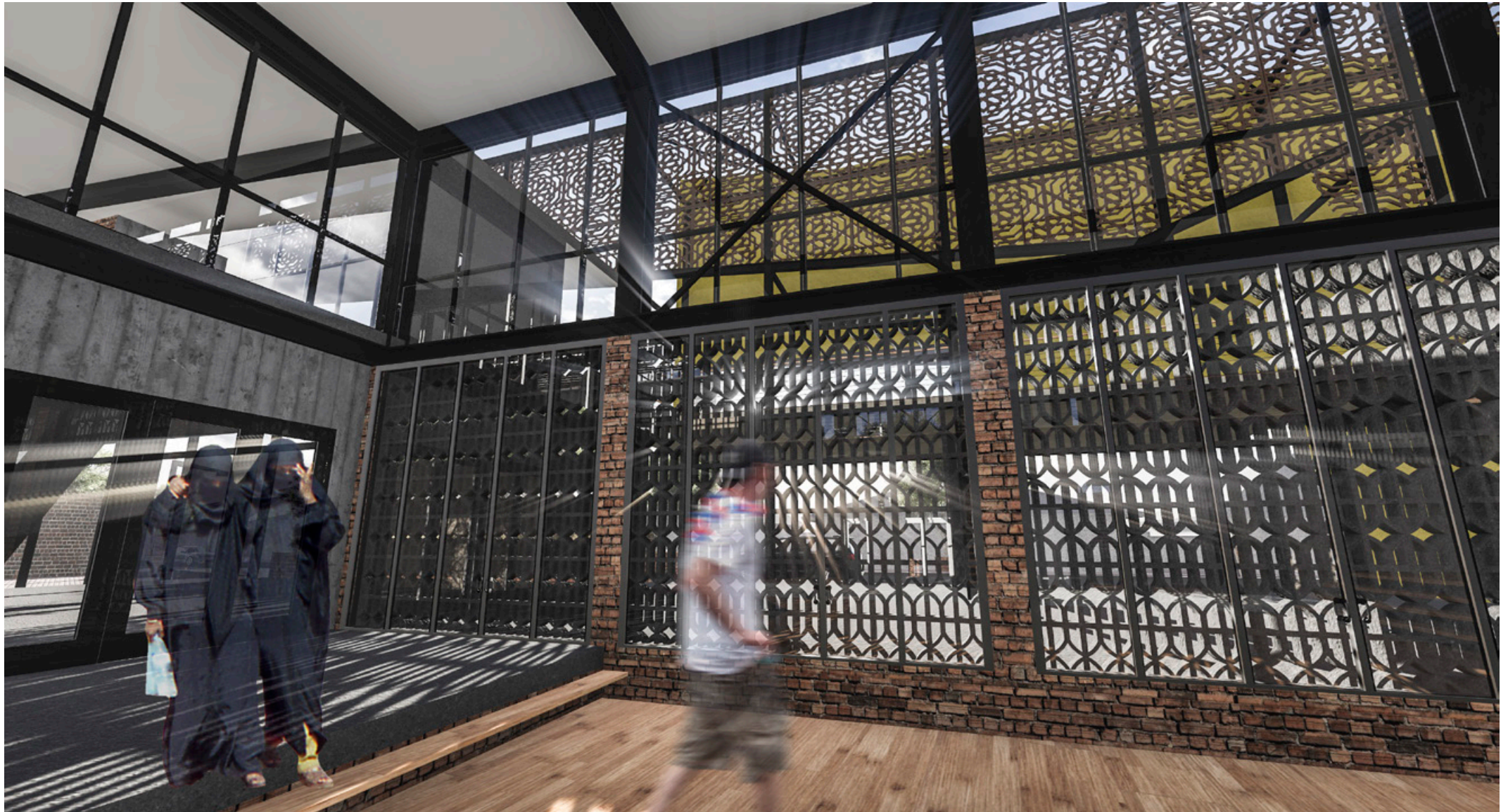


The new entrance to the Performing Arts Centre and the community hall was marked in the same way in which the original entrance of the Luxuram theatre was. This was done by making use of a V-column. By doing this, users of the building will easily be able to identify where the new entrance to the Performing Arts Centre is. The exterior of the building makes use of natural materials, allowing all the attention to be focused on the activity taking place within the building.

Design of the Performing Arts Centre



In order to reduce the mising of the theatre, courtyards were created. These courtyards become more private exterior spaces, which the users of the building can make use of.



The scrim wall used throughout the design filters the harsh Northern light from entering into the building. On the internal side of the scrim wall are doors. These doors can be opened, in order to allow for natural ventilation. The scrim wall helps break down strong winds from entering into the Performing Arts Centre.

Design of the Performing Arts Centre

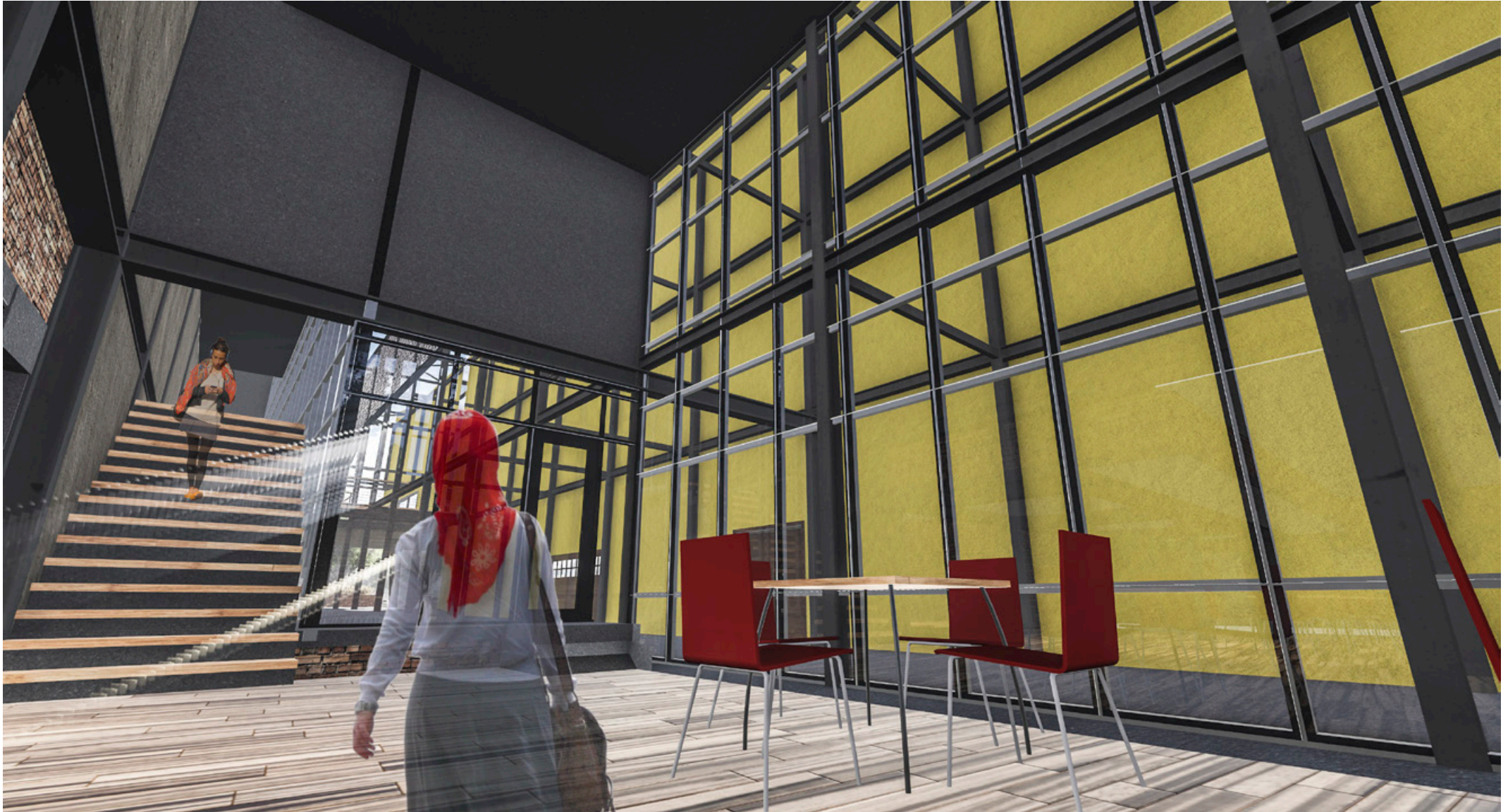


The above image shows the layers that were created in the design. Different surfaces were used in order to create a distinction between the various layers. Throughout the design, all materials and structural members are exposed. This exposes the 'workings' of the building, in the same way that one experiences the workings of a production when backstage. This allows the users of the building to become part of the performance, as they are able to understand the functioning of the various layers in the design.



In order to create a distinction between the public spaces and the private spaces, a threshold had to be created. This was done by making use of raised levels, which separate the learners of NATA from the visitors of the building. Upon circulating vertically the functions become more private, where all the public functions are placed on the ground floor level.

Design of the Performing Arts Centre

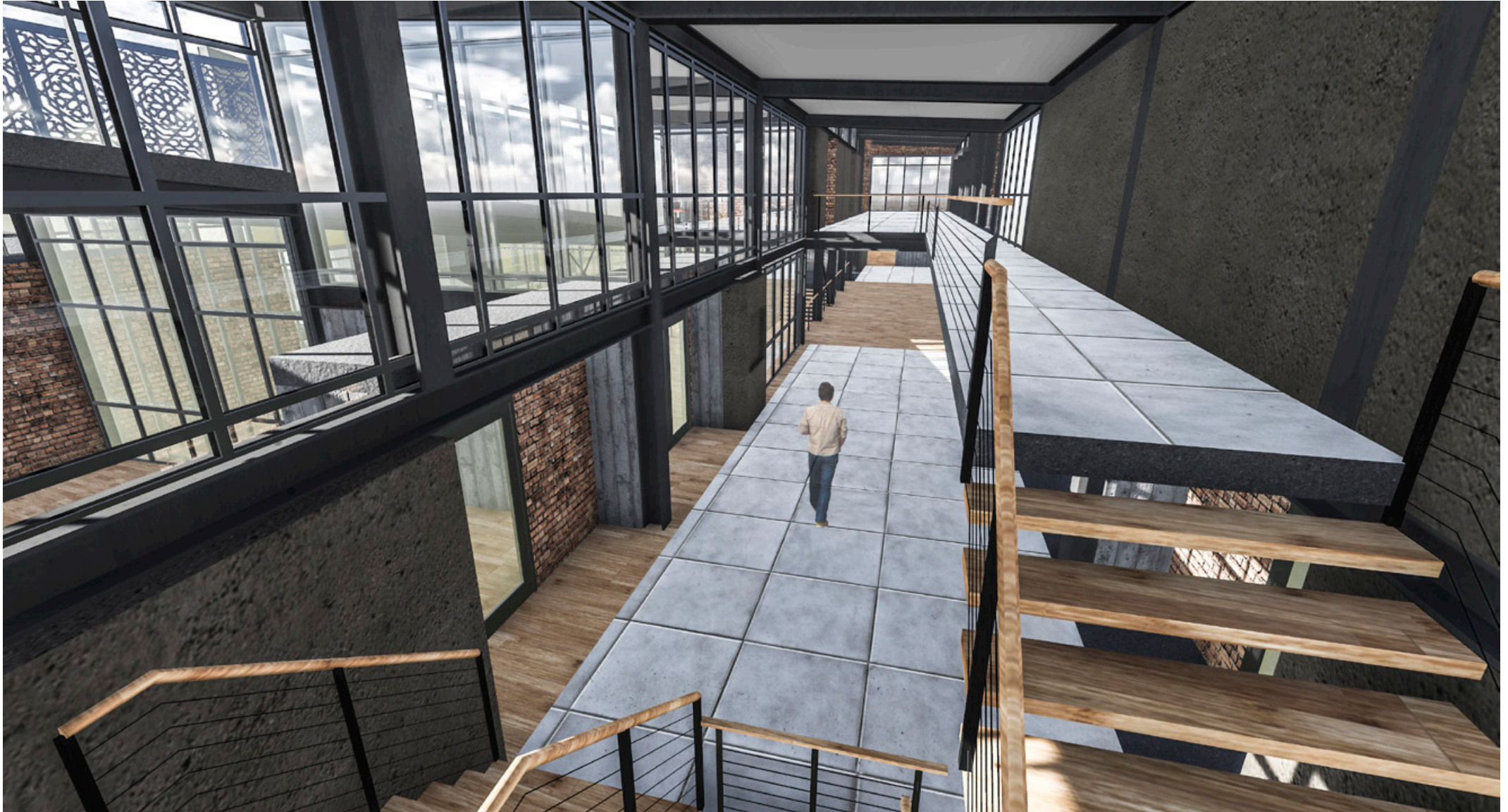


The restaurant and coffee bar are placed along the public interaction strip. This invites the public into the building where they can experience the rest of the building. The restaurant and coffee bar are also linked to the exit of the theatre on first floor, so that viewers of a performance can make use of the facility during intermissions.



The above image depicts the tectonic structure used in the new additions to the Luxurama theatre. A steel structure was used in order to create a distinction between the new and the existing structure. The new additions to the Luxurama theatre are tectonic and lightweight, allowing for undisturbed views of performances. Upon circulating through the building, constant connections are created between the various users of the building in order to create an activity filled building, where there is a constant performance..

Design of the Performing Arts Centre



The above image illustrates the tectonic structure used in the design of the Performing Arts Centre. One can also see a distinction between the functions placed on each level. The second floor houses the offices for the educators, as well as a screening room. The educators have a clear view on the students which are practising in the performing arts.



The interior ceiling of the theatre was designed using timber acoustic panels. The angled walls and the acoustic panels allow for the deflection of sound waves which promote the acoustics in the theatre. The walls also house the speakers of the theatre, giving the theatre a clean look. The walls are designed in such a way that lines are created towards the stage. These lines help focus the viewers attention on the performance. The ceiling of the theatre allows space for spotlights which will be shone on the stage.

Design of the Performing Arts Centre

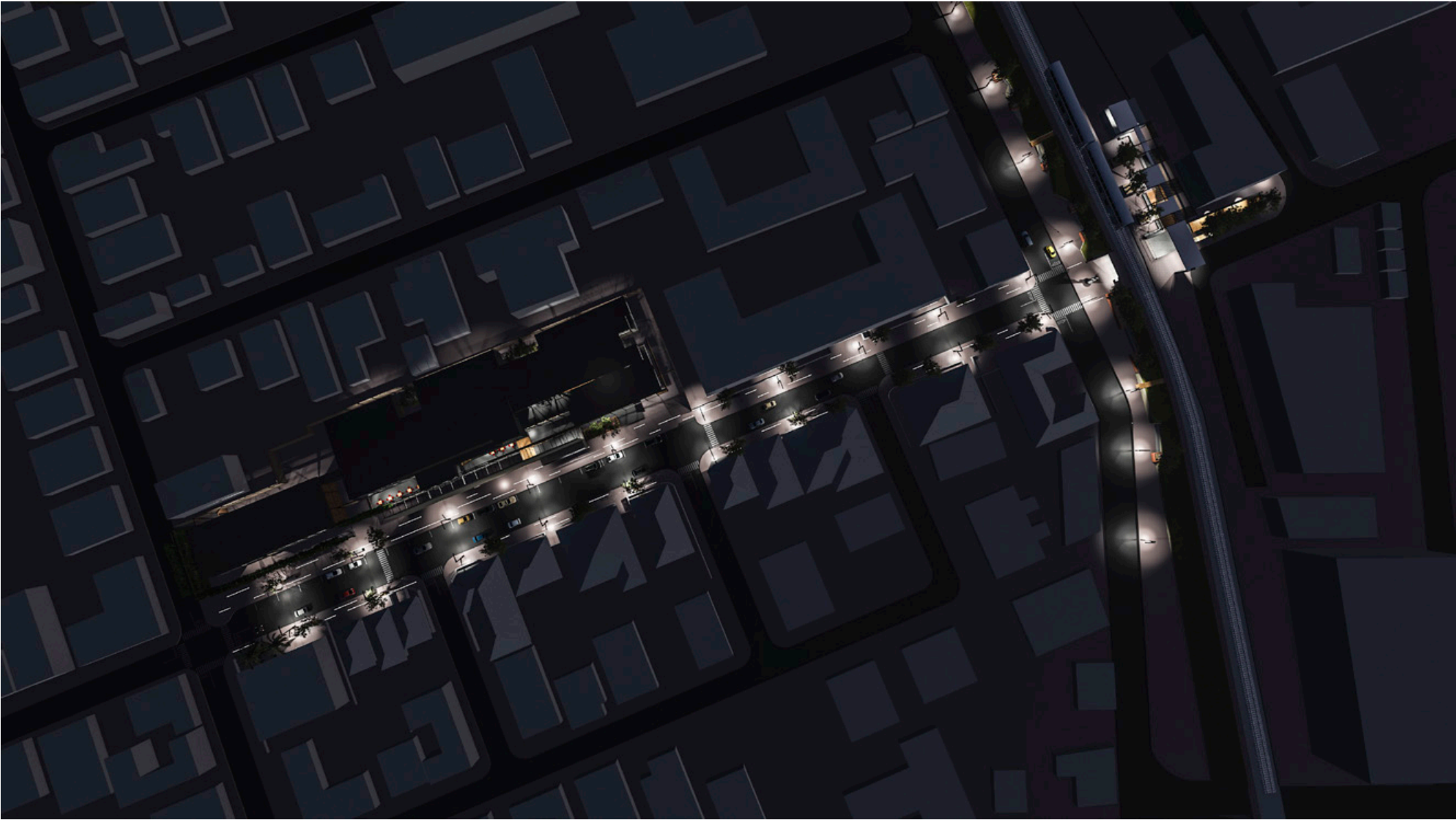


The African dance and movement studios are located on the street fronting facade of the building. This allows for the audience/community to have a constant view of a performance, which will attract the community towards the building.



The above image illustrates the view from the second floor.

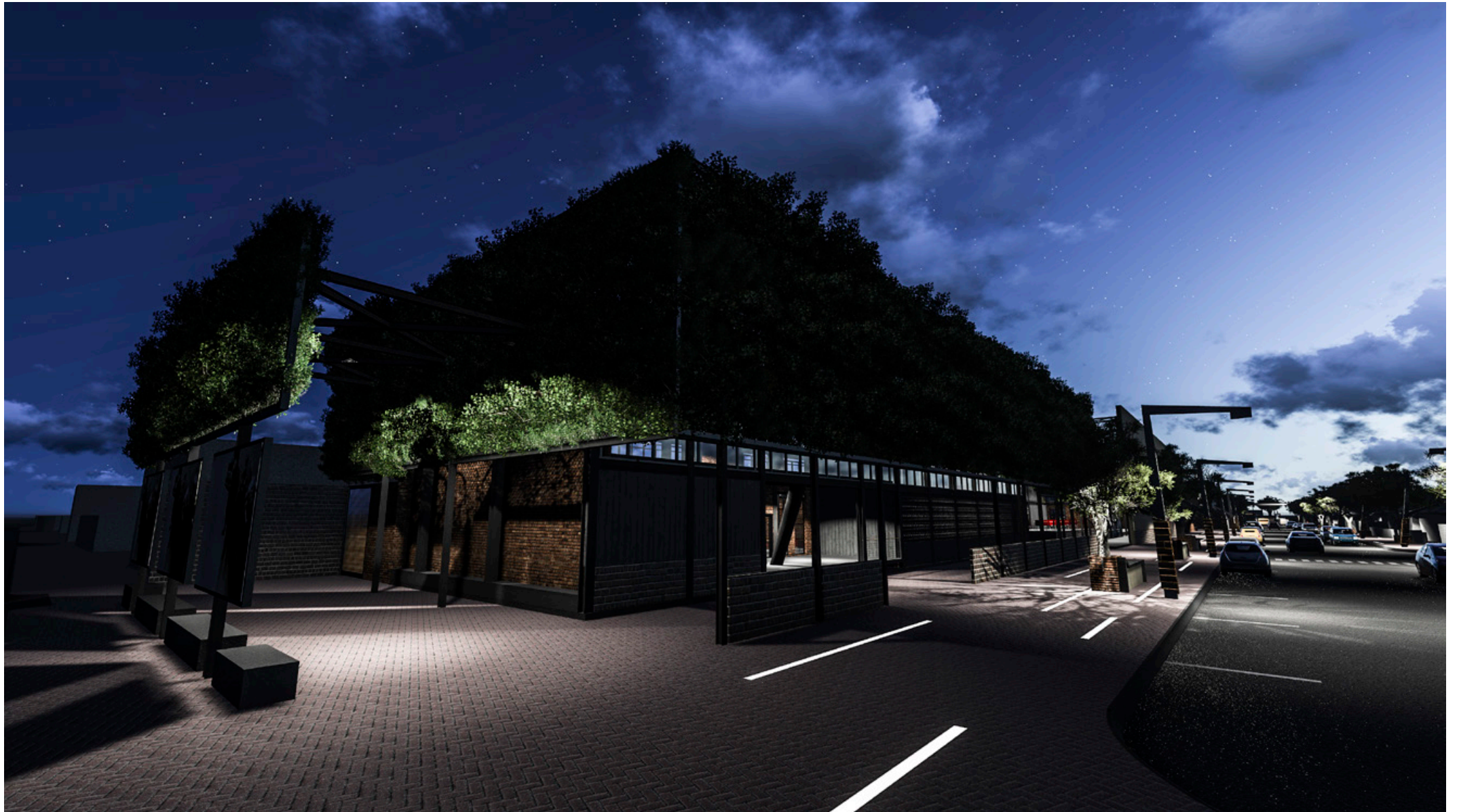
Evening render



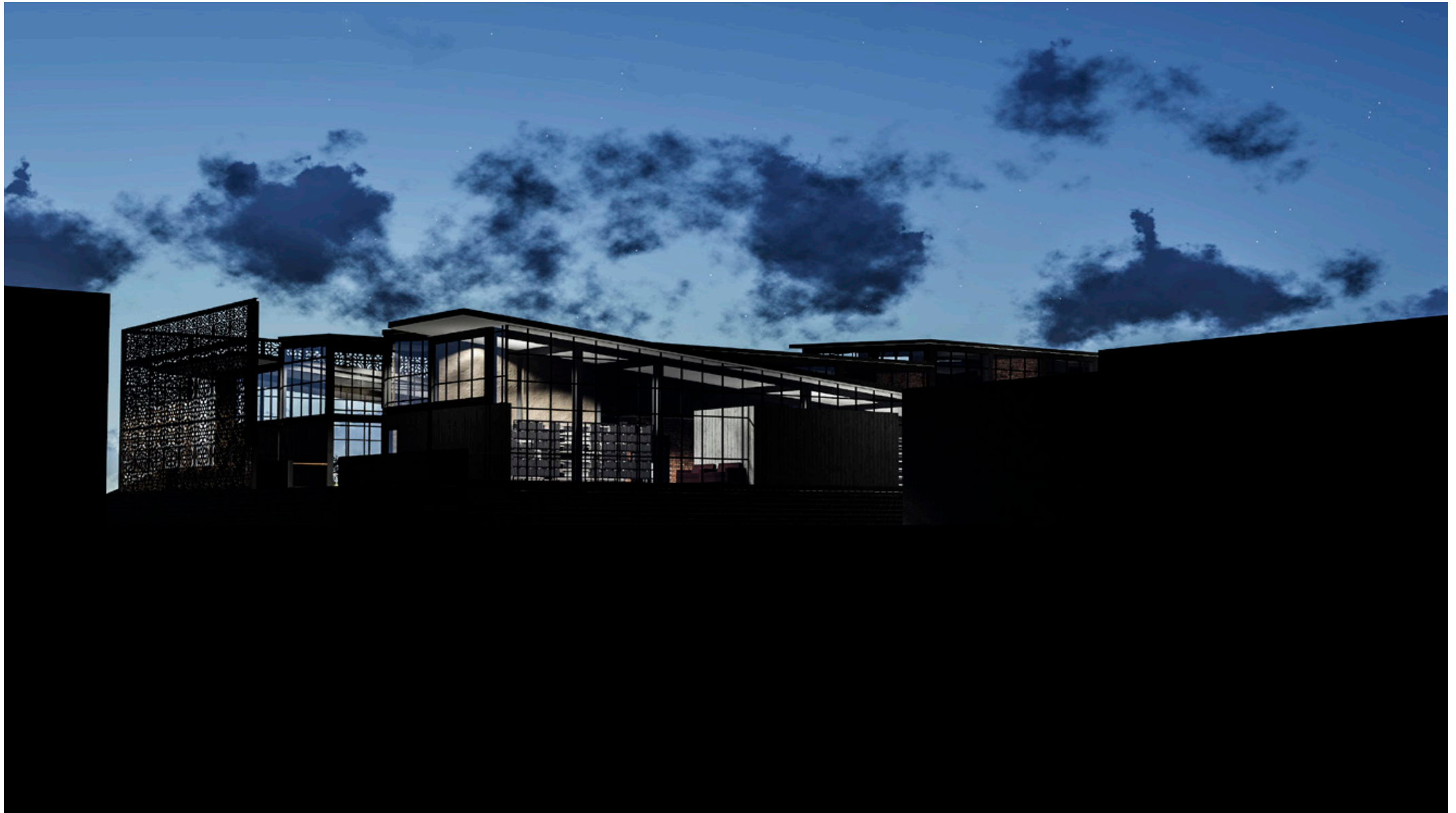
Evening render



Evening render



Evening render



Conclusion

Through understanding the workings of theatre design and set design, these principles can be applied to architecture that involves performance in order to create a building that is lively and interactive, as is a performance. It must however be taken into consideration that certain aspects such as site aspects, historical aspects etc. will play a role in determining design decisions.



Technical synthesis

The technical synthesis is a brief report explaining the basic structural system and components used in the performing arts centre. It will be divided into the site conditions, the existing structures condition, the main and secondary structures; floor, wall and roof systems; material usage, and sustainability.

5.2.1 Climatic conditions

The area of Wynberg is considered to have a Mediterranean climate. This implies that winter are rainy and wet, where summers are hot and dry. In accordance with SANS 204 regulations, Wynberg is considered to be zoned as a temperate coastal climatic zone, which is zone 4. The proposed design is orientated 22.09 degrees East, which is optimal for climatic conditions in Wynberg, as the optimal orientation is above 20 degrees East and 8 degrees West in Cape Town.

5.2.2 Site and Sub-Foundation

The area of Wynberg consists mostly of a sandy soil type. The existing foundations for the performing arts centre will be maintained, and new foundations will be placed where necessary. It is important that caution is taken where new foundations have to be placed near to existing foundations, as it could affect their structural capacity. The new foundations that will be created will have to adequately carry the load of the structure, and transfer the load to the soil. The foundations will consist of deep concrete footings, with a concrete column substructure. The steel superstructure will be adequately connected to these footings and will be treated in accordance as the moisture content in Cape Town will have an impact on the steel.

5.2.3 The existing structures condition

The existing structure is in a relatively good condition. Most of the load bearing structure is structurally sound, except for the part of the building which got damaged by a fire. The roof sheeting, roof trusses and the ceiling of the theatre have to be replaced, as they have deteriorated over time.

Non-structural elements such as the existing seating in the theatre will also have to be replaced as they have been damaged beyond repair. Finishes such as paintwork, glazing, and tiling will also have to be addressed as they have also been damaged over the years.

5.2.4 Demolition of the existing structure

When demolition of the existing structure takes place it is important that all the non-structural elements are first demolished, before the structural elements to prevent the building from collapsing. When demolishing the non-loadbearing structure such as the infill walls, it is important that this is done with caution, so that the materials can be re-used. It is also important to consider where any services are placed before demolition.

5.2.5 Main and secondary structure

The part of the Luxurama theatre which will be maintained, will make use of the existing concrete column and beam system. The new additions to the theatre will make use of a steel column and beam system. It is important that the new steel structure is adequately connected to the existing concrete structure.

The new steel columns are 254x254mm H-profile columns, and are welded to 254x254mm H-profile steel beams. They will be spaced 3400mm from centre to centre in one direction, and will adopt the grid system of the existing structure in the other direction. This structure will carry the load of the roof and the floors, and will transfer this load to the concrete sub-structure. Non-load bearing walls will be used as infill structure, creating separations for various rooms.

The existing façade of the Luxurama theatre that is to be retained will have its own independent structural system which is not attached to the rest of the building. This system will consist of 152x152mm steel columns and 152x152mm steel beams which are welded to one another, and supported by cross bracing at various intervals. It is essential that this system is strong enough to be able to support the existing façade. It is also important that all the steel used should be coated with an appropriate coating for fire resistance as well as for the climatic conditions which could erode the steel and compromise its structural capability. It is important that this coating is done after the welding has taken place to avoid corrosion at the joint.

5.2.6 Floors, walls and roofs

Floors

The existing ground floor slab of the Luxurama theatre will be maintained, where additional in-situ concrete floor slabs will be placed where necessary. The two floor slabs will be connected using C-channels, with timber covering the gap. This will also act as a movement joint between the new and existing slab, and will articulate the new structure from the existing structure. The new addition to the ground floor slab will be 170mm thick which will be adequate. In some areas the ground floor slab will be elevated by 600mm above the finished floor level to create various thresholds, as with the existing theatre. The first floor slab and the second floor slab will both be 240mm thick in-situ concrete floor slabs, and will be bolted to the steel beams. All floors will be finished as specified. A timber deck also exists which is bolted to the steel beams supporting it.

Walls

A variety of walls are used throughout the construction of the development. All external walls will be 270mm cavity walls. The walls are either constructed out of brick or concrete and are non-load bearing walls. Precast concrete air-bricks are also used on the ground floor in order to allow for a visual connection between the interior and the exterior of the building. Cavity walls are also used in the sound recording studio, as well as the theatre for sound insulation. Further all the internal walls are non-load bearing, and range in sizes between 440mm and 110mm. The 440mm walls will serve a dual function and will be able to act as storage space. Glazed facades make up the remainder of the walls.

Roofs

All roofs used will be in-situ concrete roofs, and will have a pitch of 3 degrees. The roofs will make use of QC profiled metal sheeting, where concrete will be cast above it. Provision for waterproofing and drainage has been made as indicated. The roof above the theatre will also be a concrete roof, but will have a regular clip lock roof above it. This will allow for a cavity to be created, which will reduce heat gain within the theatre, and will also reduce noise from rain.

5.2.7 Services

Sanitary fixtures used within the building will be connected to existing manholes on site. This will reduce excavation costs. New PVC pipes will however be laid, as the placement of the sanitary fixtures will not be in the exact same location. Other services will include having a backup diesel generator for the possibility of a power failure.

5.2.8 Acoustics

For acoustical reasons, the theatre and recording studios will both make use of cavity walls. This will ensure that sound is not emitted into the theatre, and vice versa. Within both the theatre as well as the recording studio, acoustic panels are attached to the walls at varying angles to help reduce reflected sounds. Acoustic panels are also placed at various angles beneath the ceiling of the theatre in order to deflect sounds.

5.2.9 How existing façade will be maintained

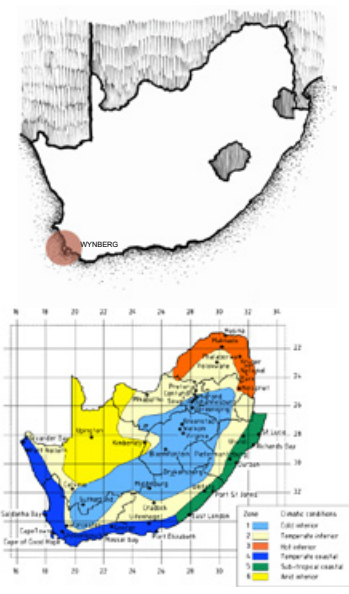
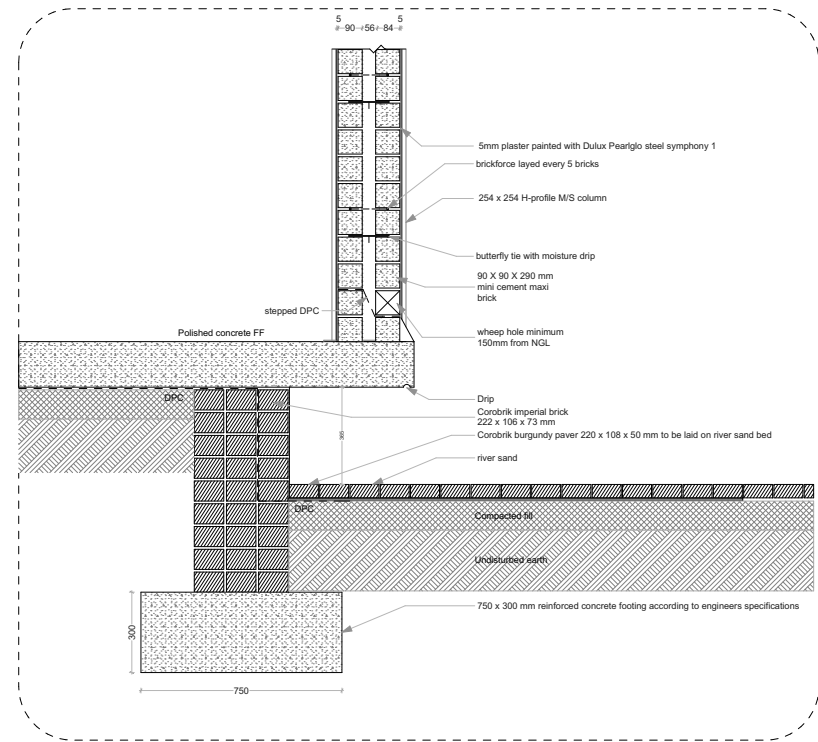
The existing street facing façade will be maintained. The facade is an in-situ cast concrete façade. In maintaining the façade, it is important that the façade is adequately supported before any demolition begins. The façade must be supported by temporary structural members on the outside before any demolition begins. It is then important to support the façade from the interior of the building. This will be done by maintaining a piece of the existing floor slab which is already supported by a concrete V-column which in turn supports the facade. A permanent steel structure consisting of 152x152mm H-profile steel columns will be attached directly onto the façade on all levels at equal spacing of 3200mm. This will be attached to a secondary steel structure which will have its own foundations. This secondary structure will also consist of 152x152mm H-profile columns and beams which are welded together. Cross bracing will be used to keep the structure firm and rigid, before demolition of the existing structure occurs. When demolition occurs, it should be done carefully, not damaging the existing façade or the new structure supporting the façade. Once demolition has been completed the temporary support on the exterior of the façade can be removed.



LOCALITY PLAN SCALE 1:500



NORTHERN AERIAL PHOTO
EXISTING LOCALITY



CAVITY WALL DETAIL SCALE 1:10



NORTHERN AERIAL PHOTOGRAPH



EASTERN AERIAL PHOTOGRAPH



SOUTHERN AERIAL PHOTOGRAPH



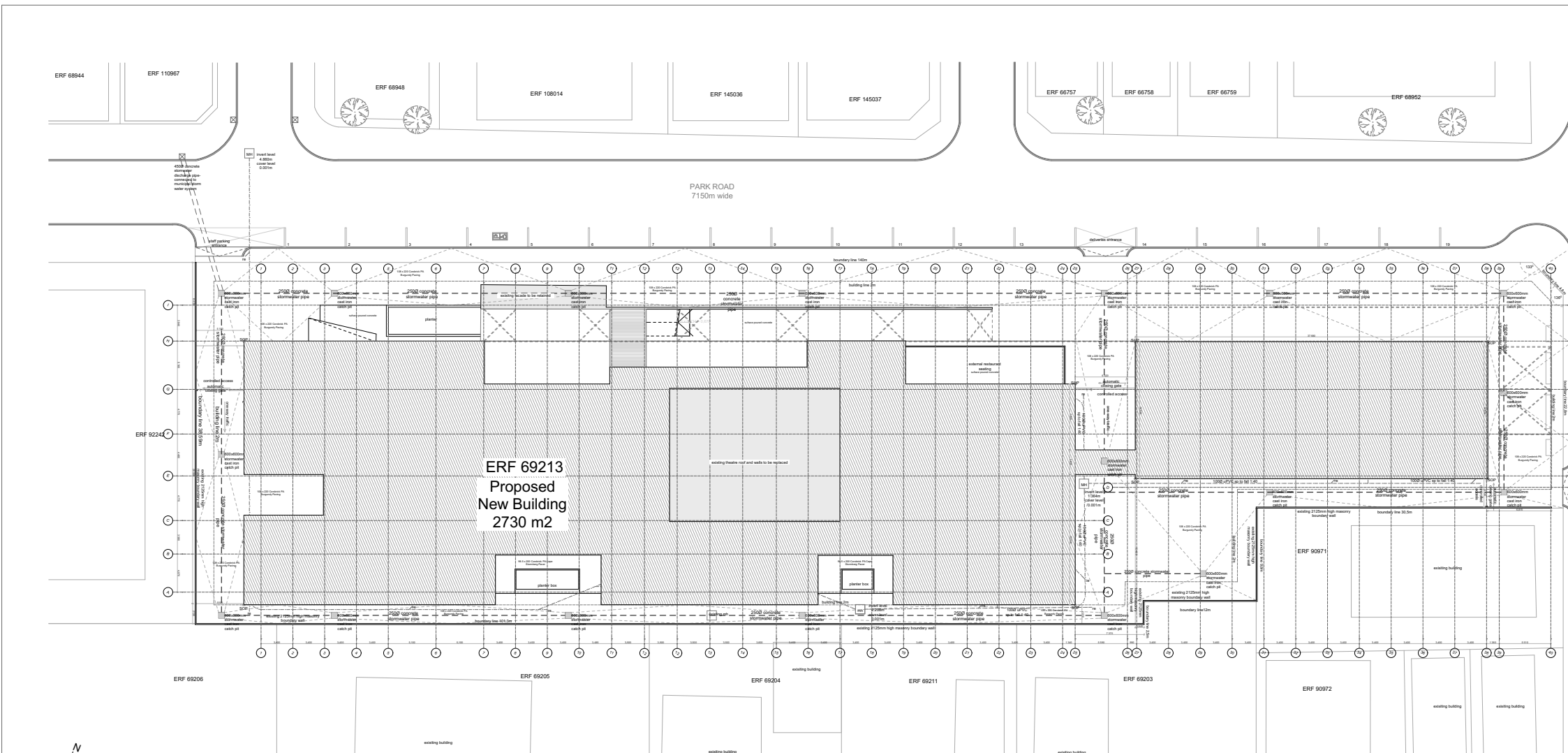
WESTERN AERIAL PHOTOGRAPH

G LUXURAMA THEATRE

PERFORMING ARTS CENTRE
WYNBERG, CAPE TOWN

RE-ADAPTING THE USE OF
THE ICONIC LUXURAMA
THEATRE

VALENTINO MOUTZOURIS

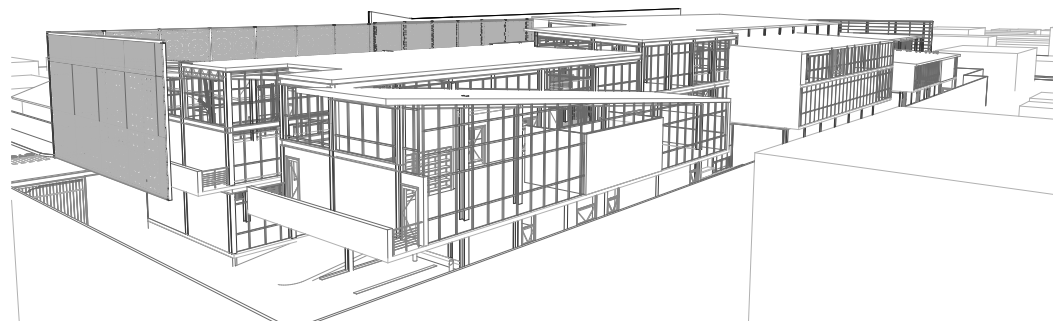


ERF 69213
Proposed
New Building
2730 m2

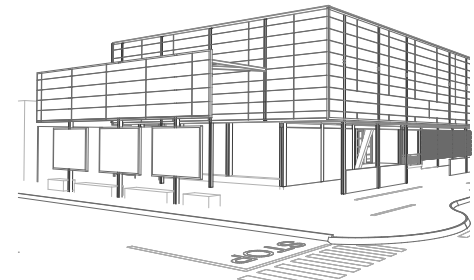
 **SITE PLAN** SCALE 1:200



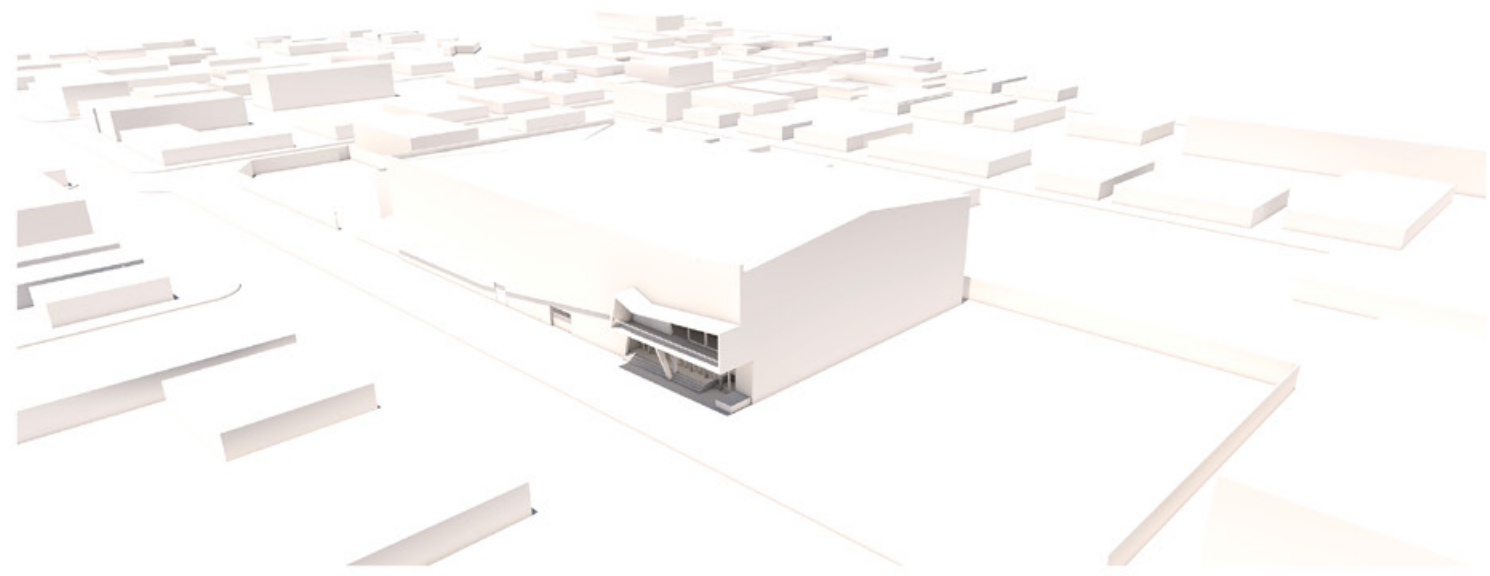
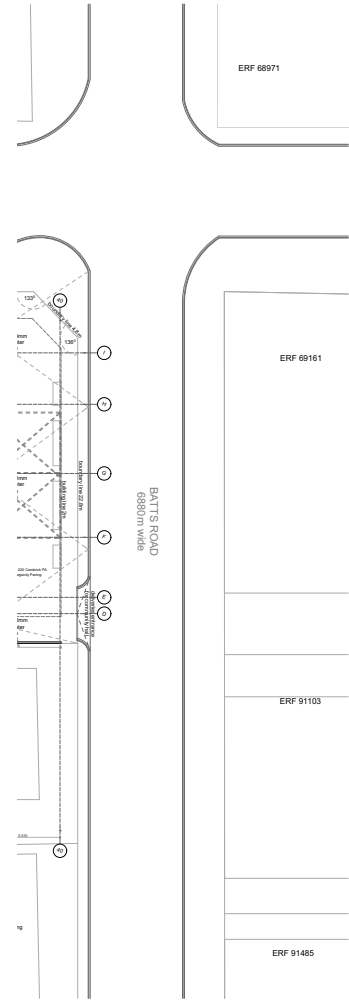
NORTH WESTERN PERSPECTIVE



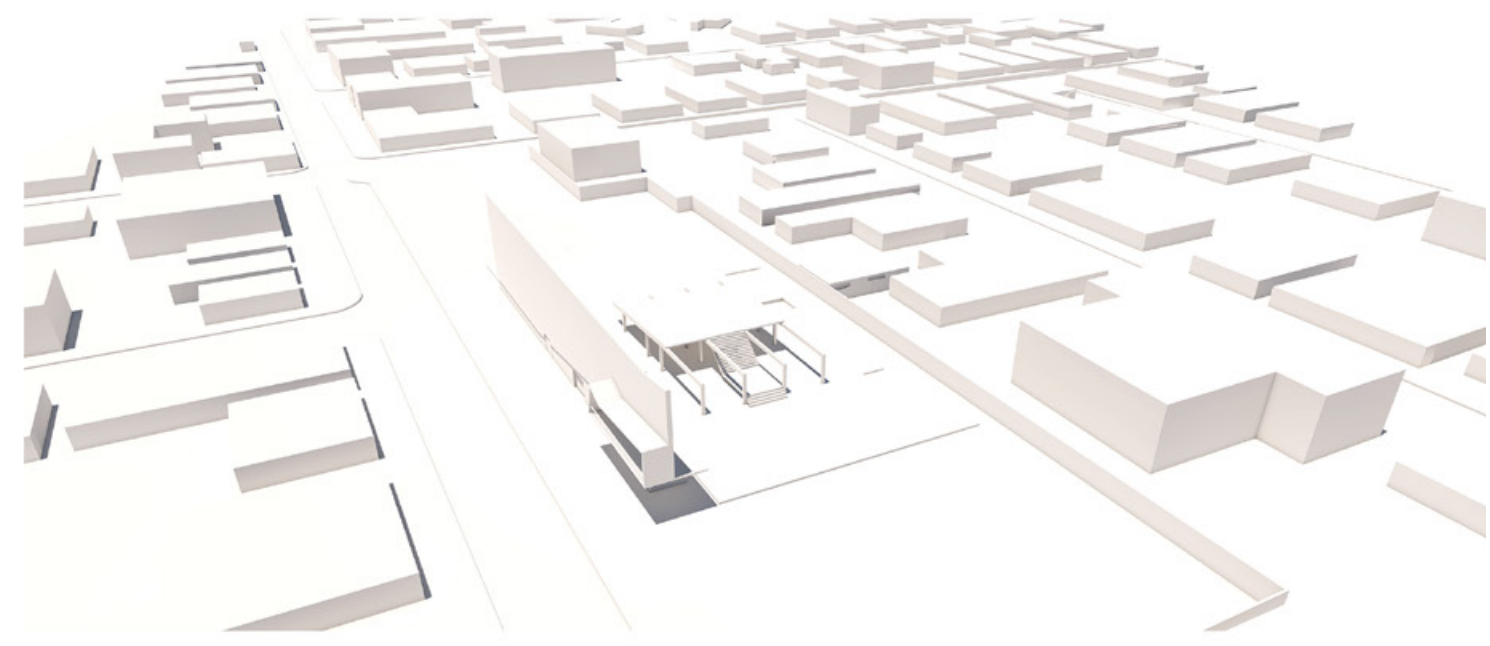
SOUTH WESTERN PERSPECTIVE



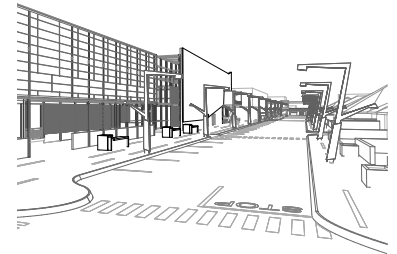
NORTH EASTERN PERSP



EXISTING STRUCTURE



AFTER DEMOLITION

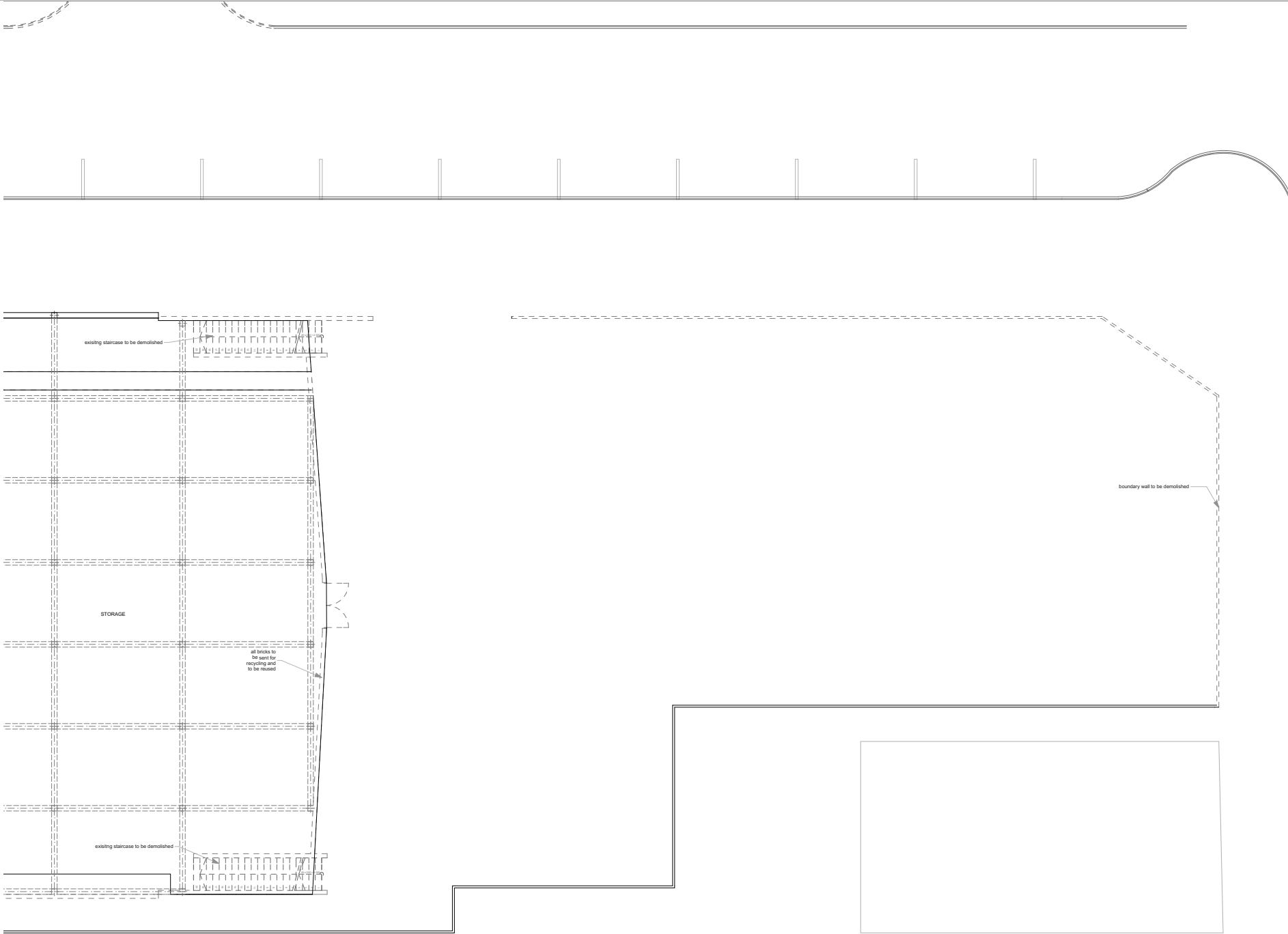


RSPECTIVE

PERFORMING ARTS CENTRE
 WYNBERG, CAPE TOWN

RE-ADAPTING THE USE OF
 THE ICONIC LUXURAMA
 THEATRE

VALENTINO MOUTZOURIS

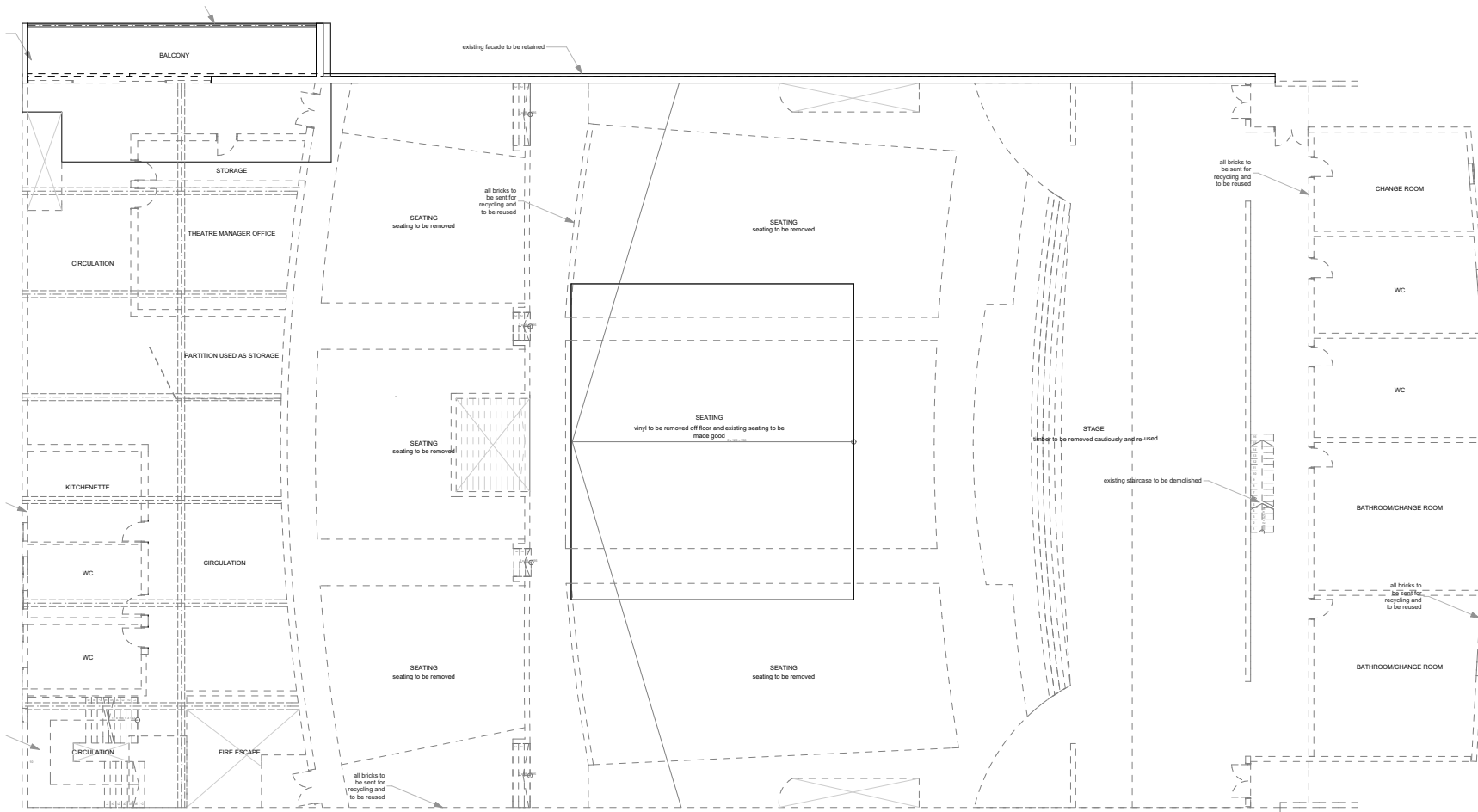


STOP

PERFORMING ARTS CENTRE
WYNBERG, CAPE TOWN

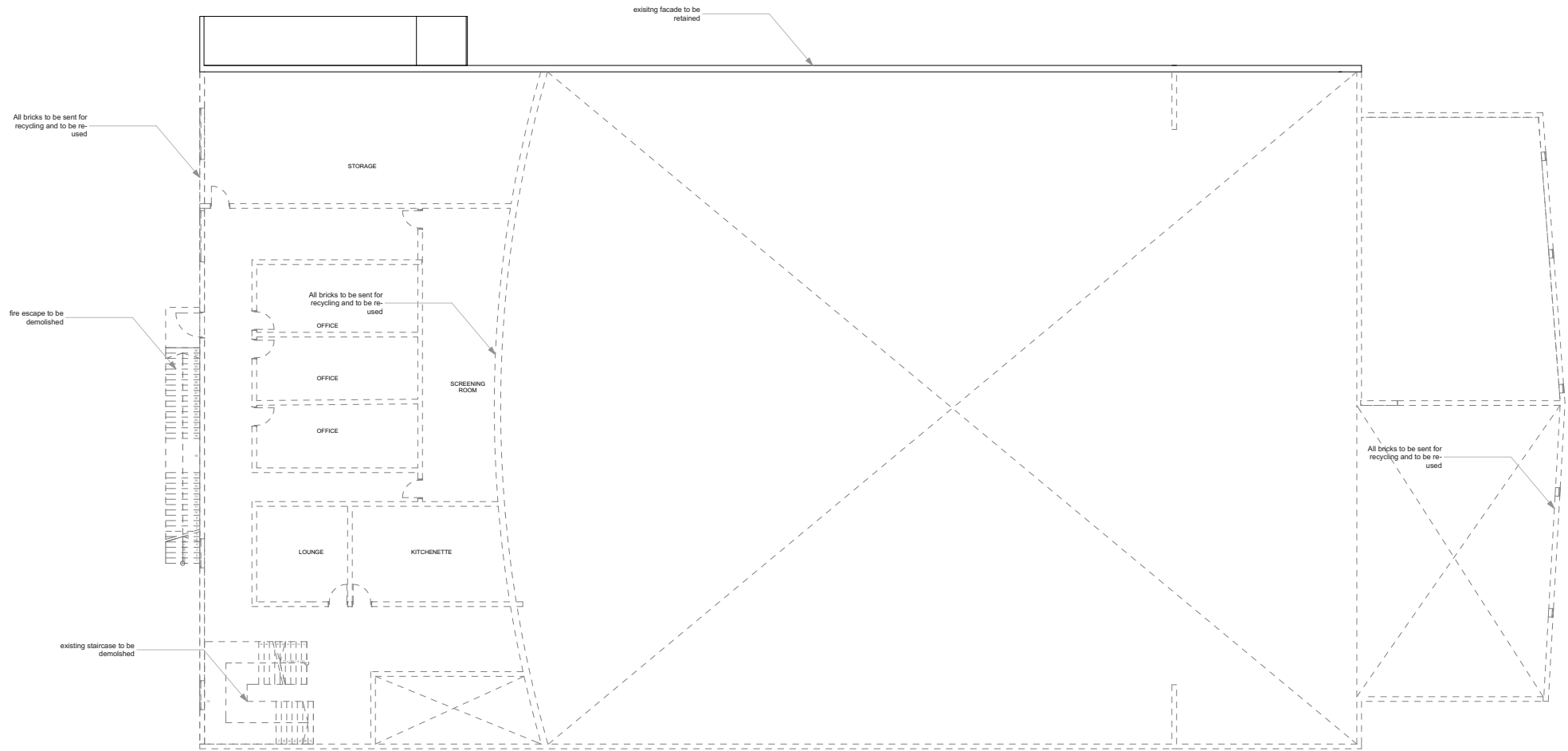
RE-ADAPTING THE USE OF
THE ICONIC LUXURAMA
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VALENTINO MOUTZOURIS

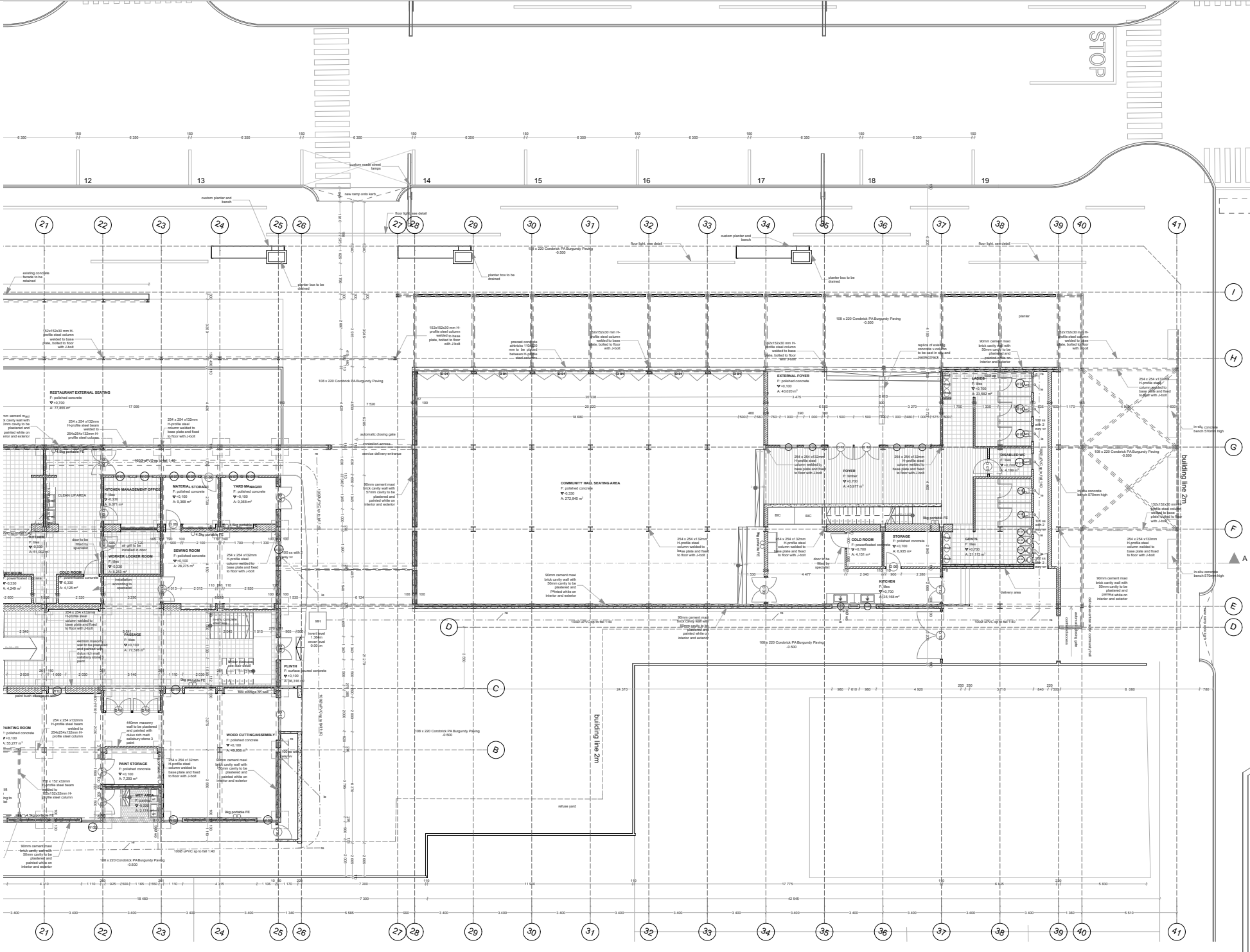


DEMOLITION PLAN- FIRST FLOOR SCALE 1:100

- - - - - to be demolished
 _____ to be maintained



DEMOLITION PLAN- SECOND FLOOR SCALE 1:100

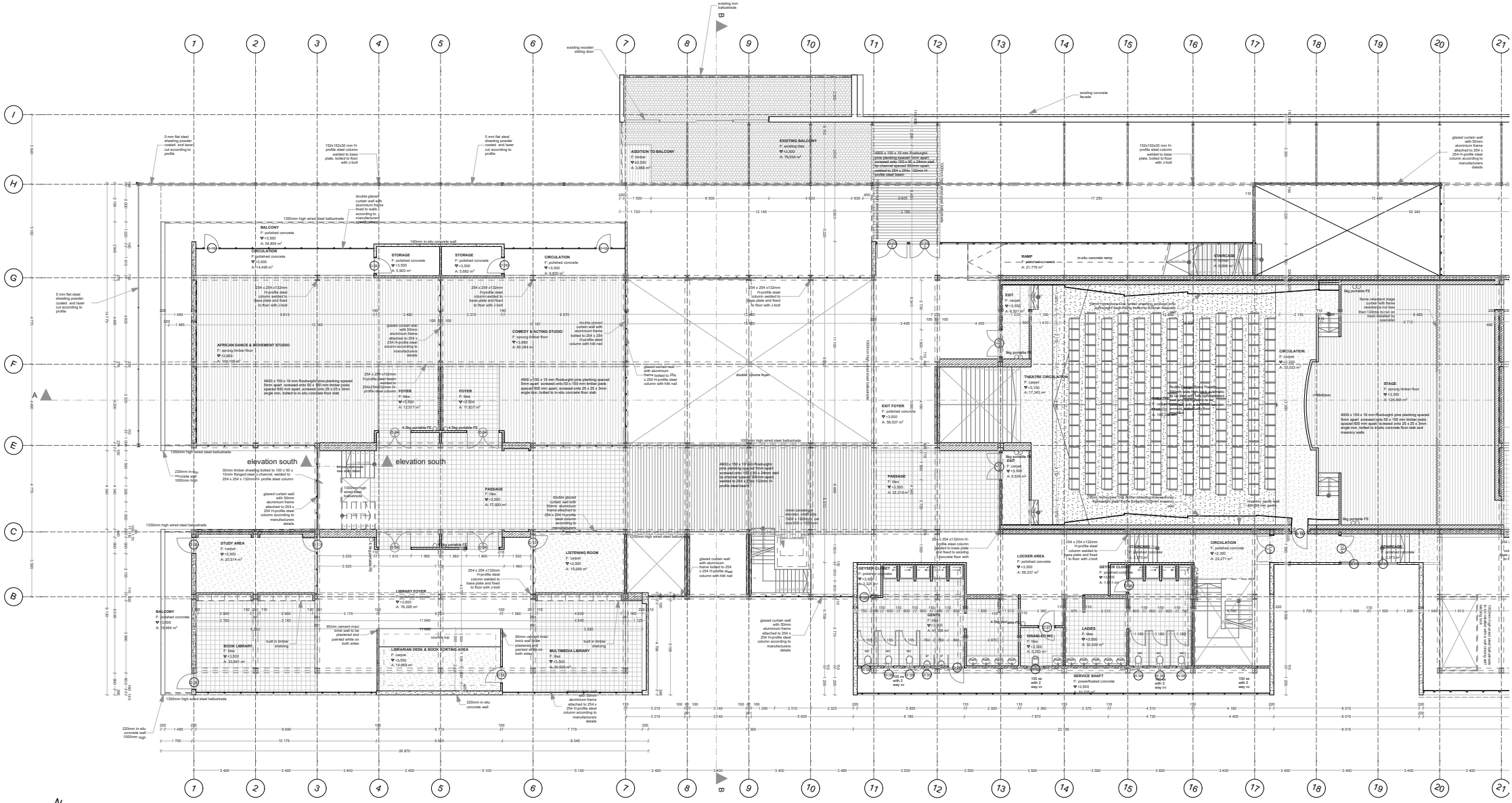


BATTS ROAD

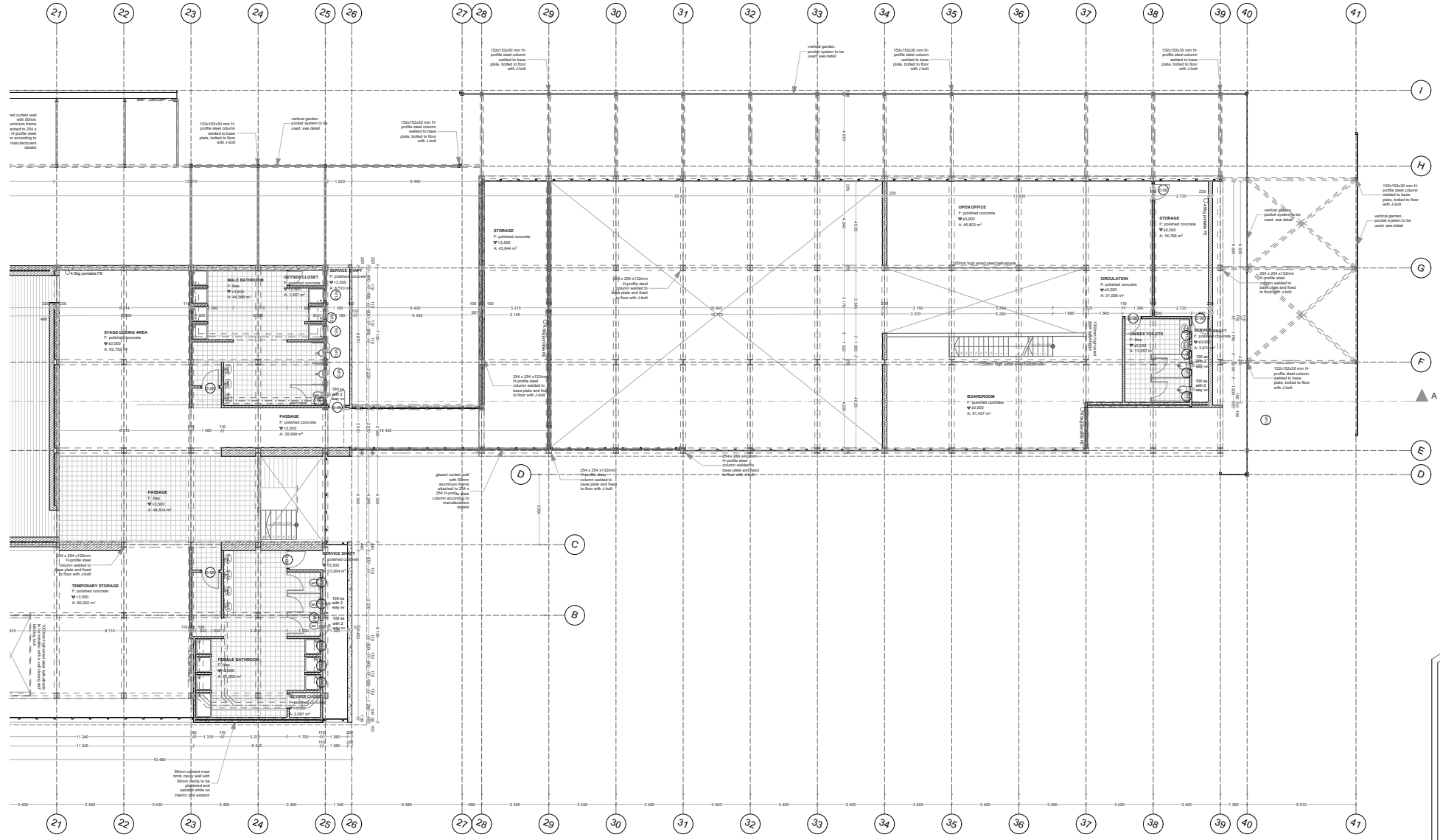
PERFORMING ARTS CENTRE
 WYNBERG, CAPE TOWN

**RE-ADAPTING THE USE OF
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 THEATRE**

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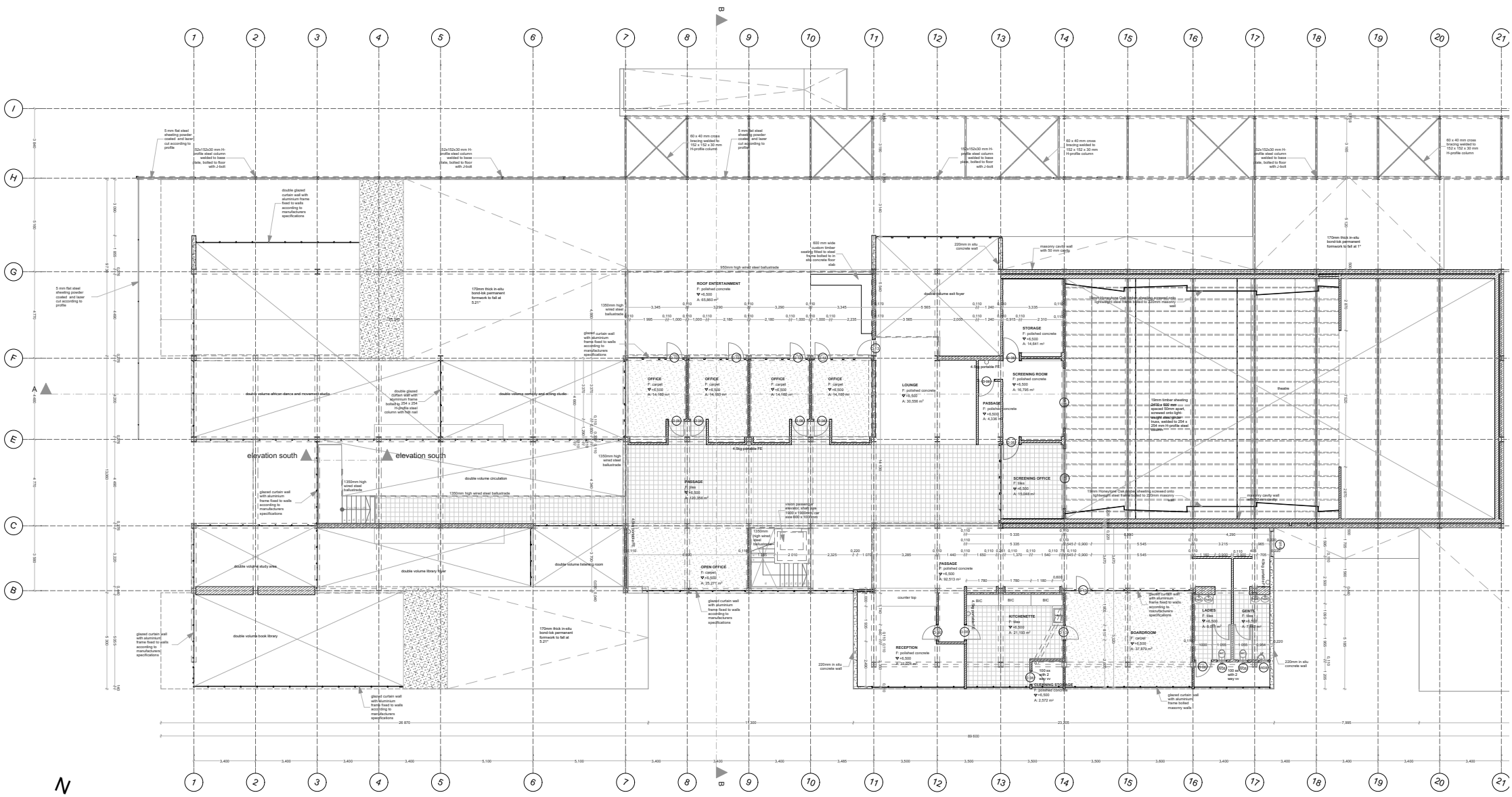
FIRST FLOOR PLAN SCALE 1:100



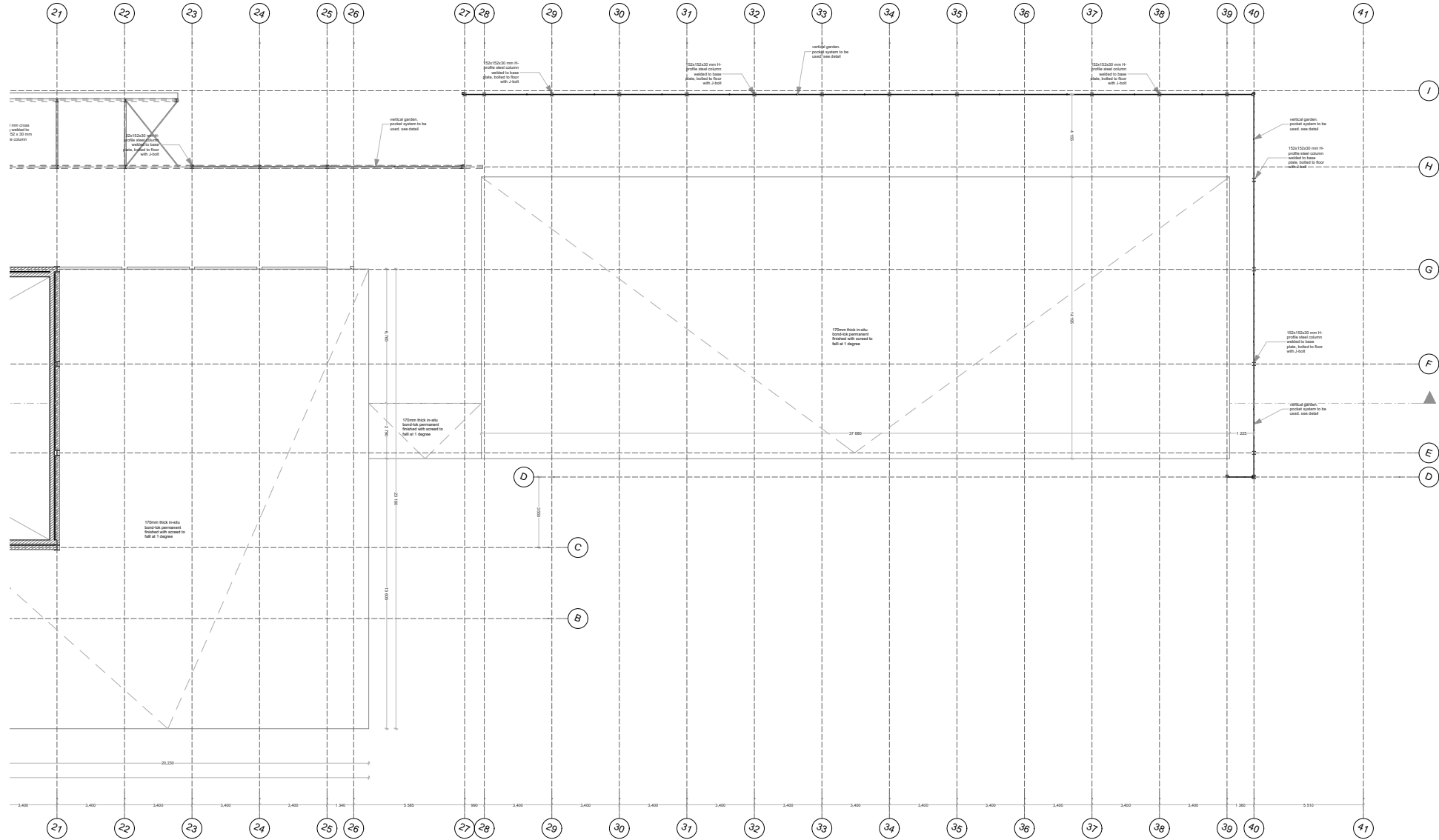
PERFORMING ARTS CENTRE
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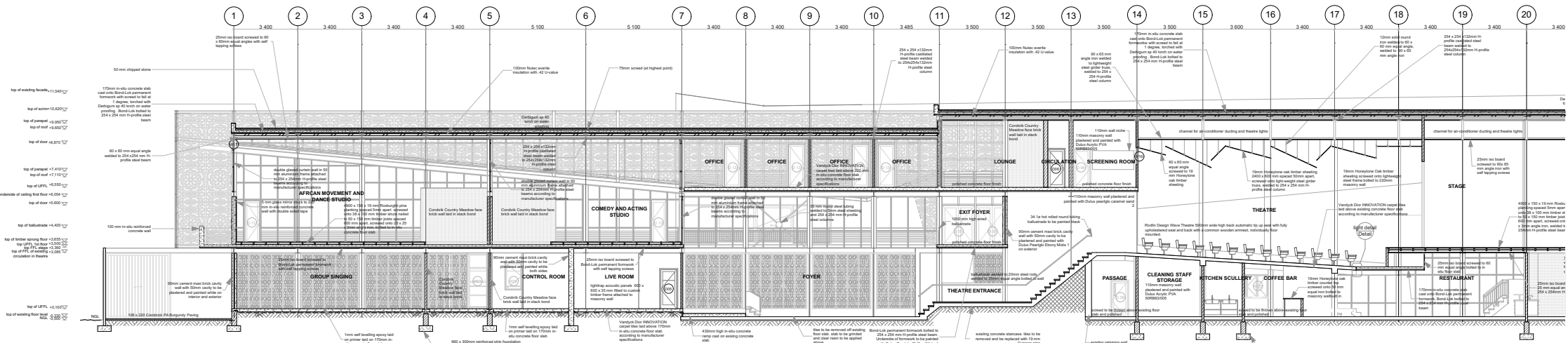
SECOND FLOOR PLAN SCALE 1:100



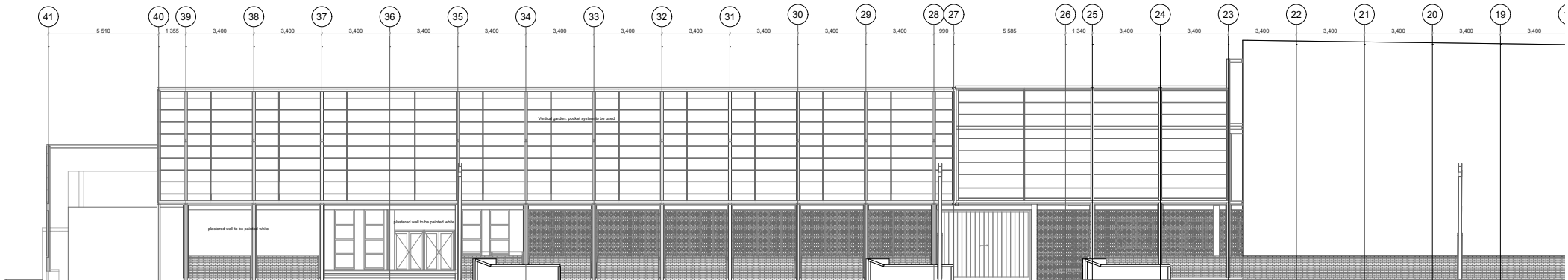
PERFORMING ARTS CENTRE
WYNBERG, CAPE TOWN

RE-ADAPTING THE USE OF
THE ICONIC LUXURAMA
THEATRE

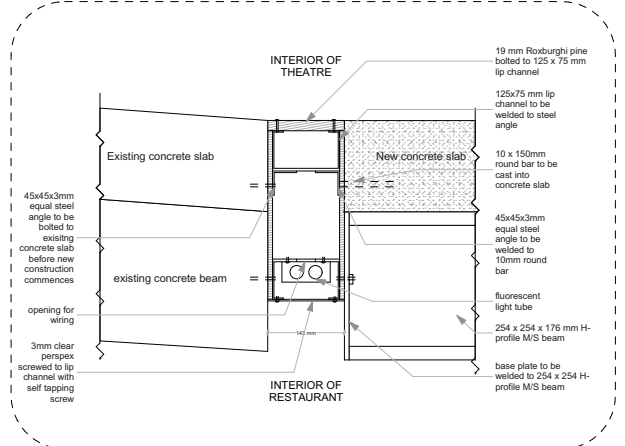
VALENTINO MOUTZOURIS



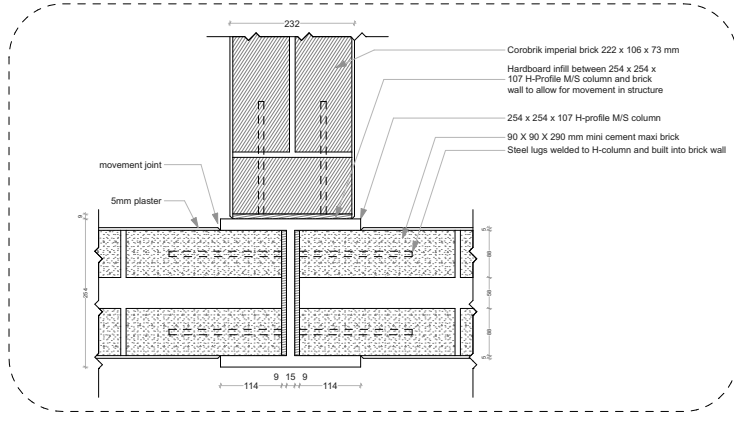
SECTION AA SCALE 1:100



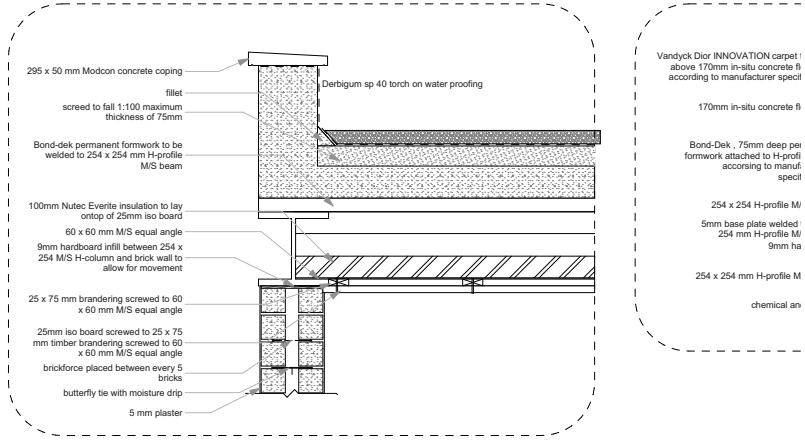
NORTHERN ELEVATION SCALE 1:100



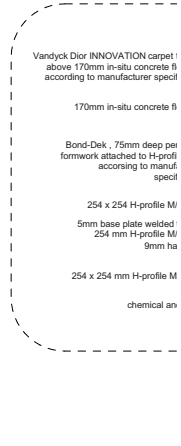
NEW SLAB TO EXISTING SLAB DETAIL SCALE 1:5



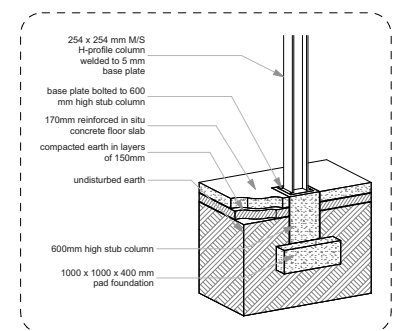
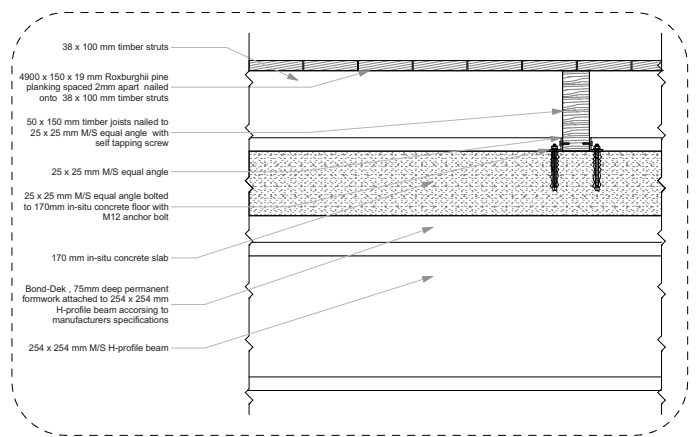
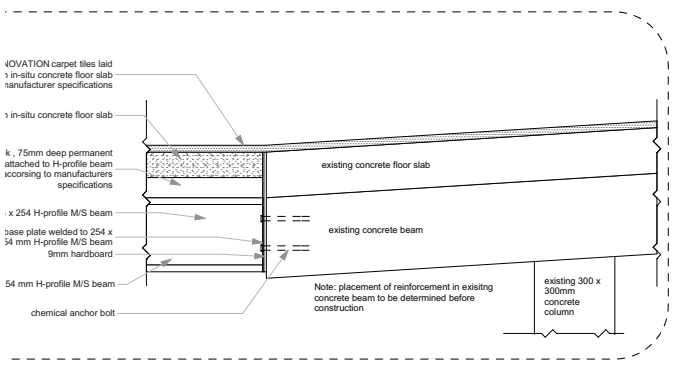
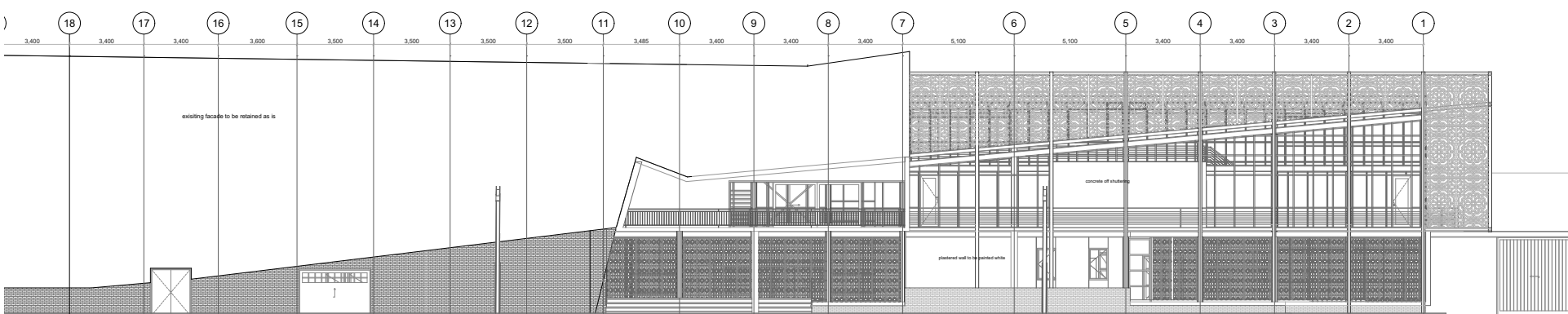
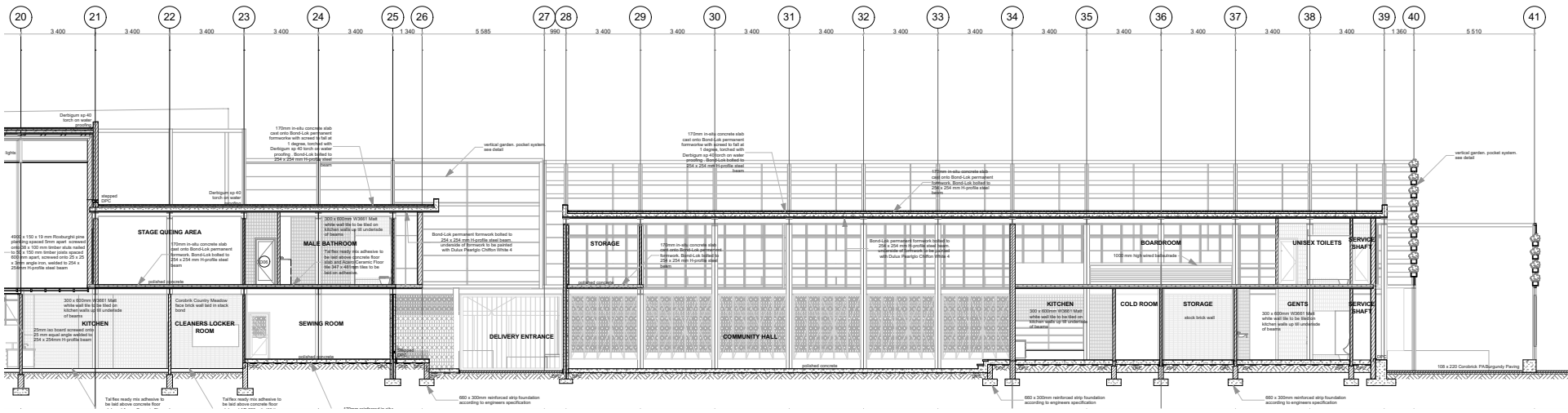
STEEL COLUMN TO MASONRY WALL DETAIL SCALE 1:5



PARAPET WALL AND CEILING DETAIL SCALE 1:10



STEEL BEAM TO CEILING DETAIL SCALE 1:5

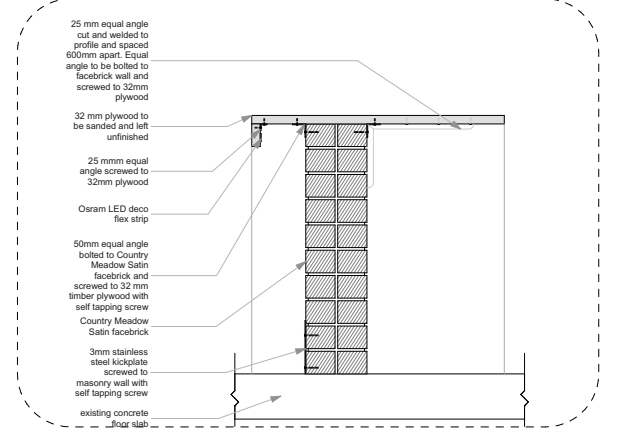
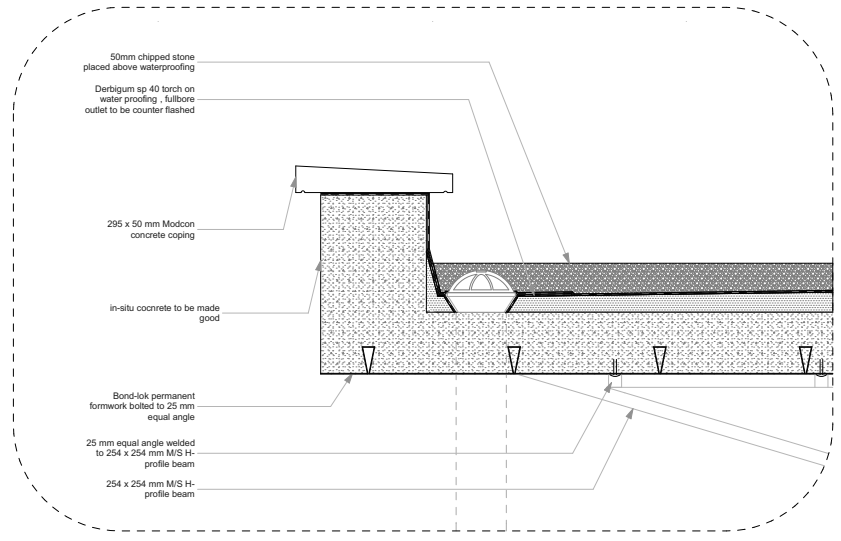
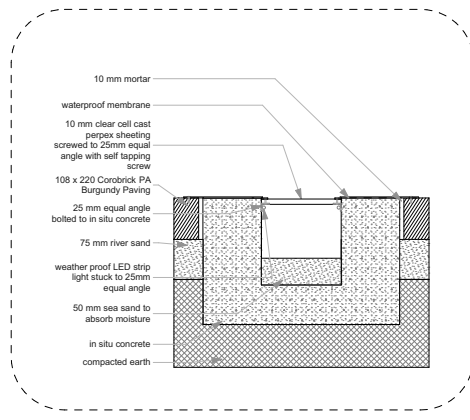
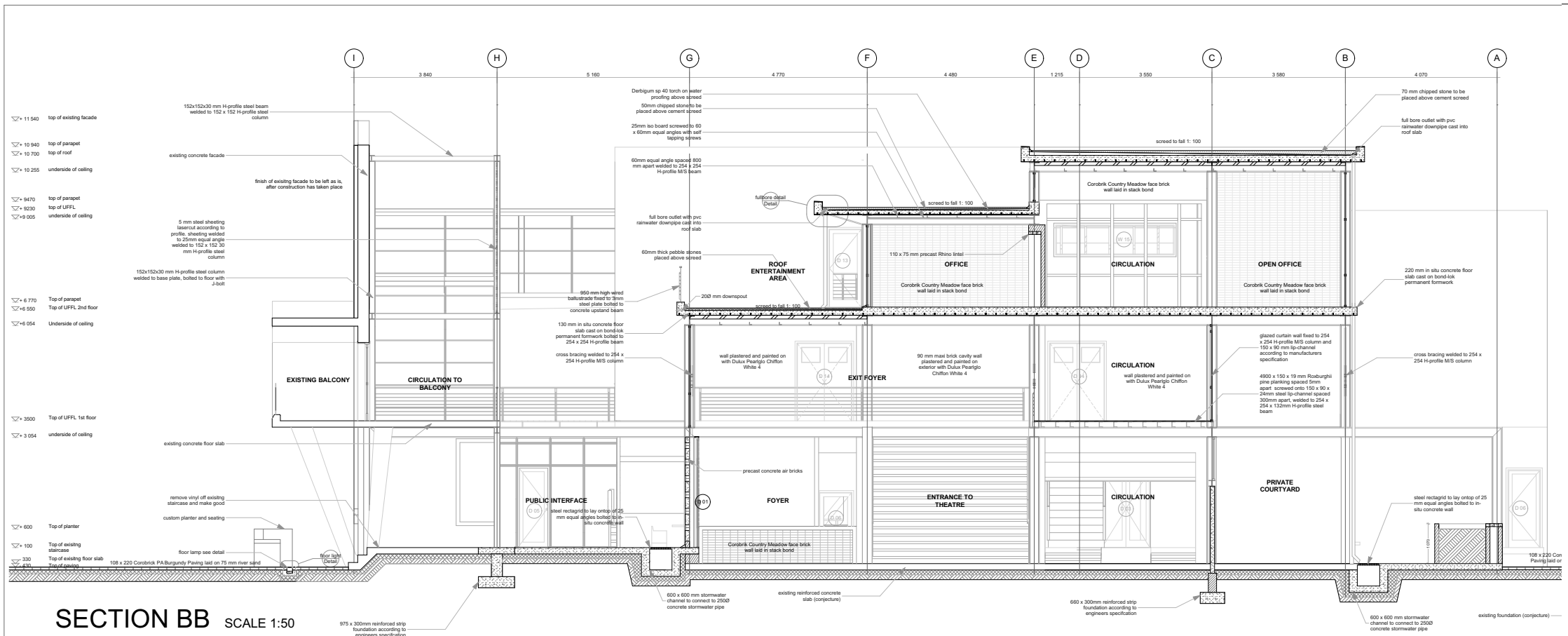


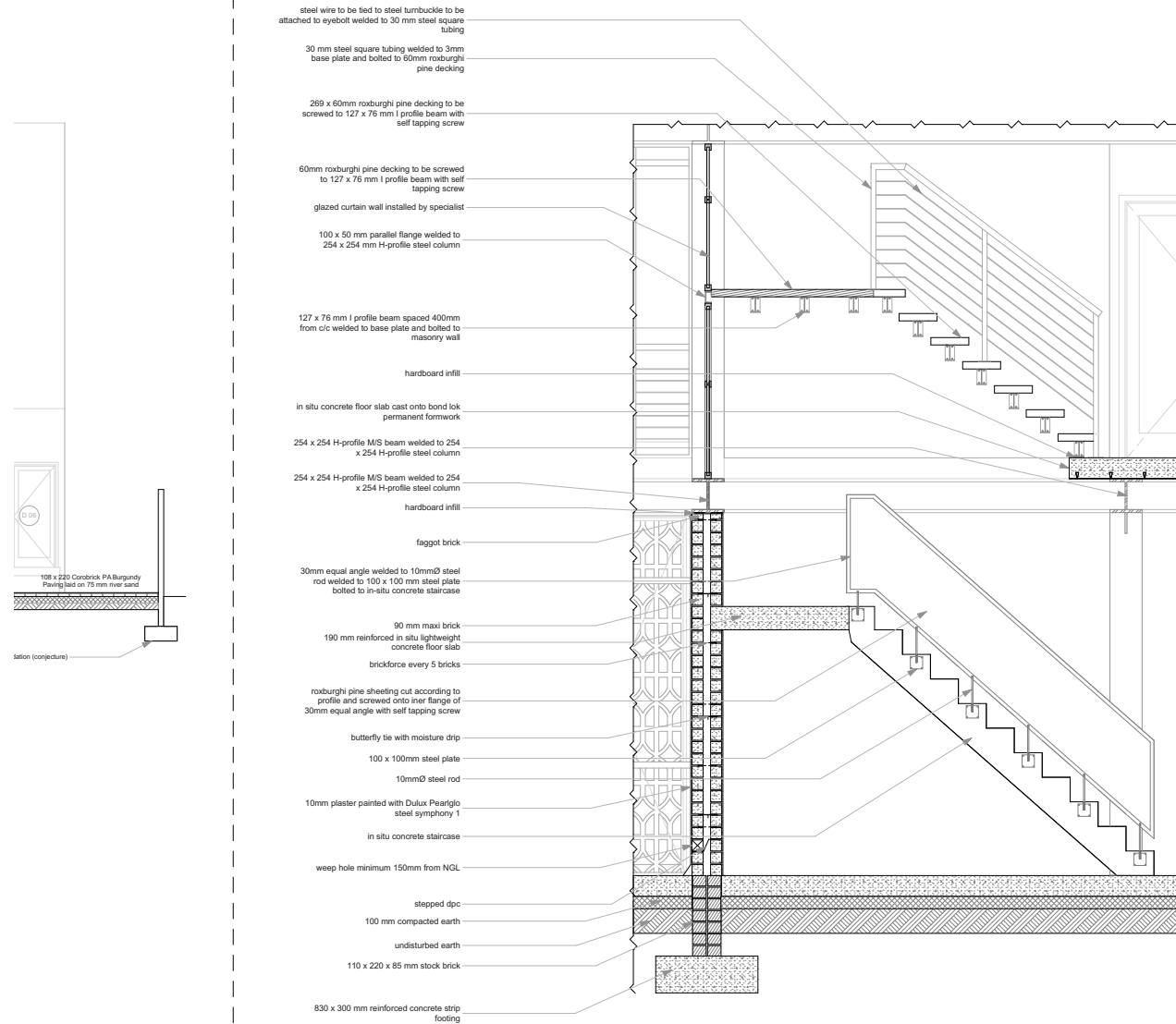
EAM TO CONCRETE BEAM CONNECTION SCALE 1:10

TIMBER SPRUNG FLOOR DETAIL (DANCE STUDIO) SCALE 1:5

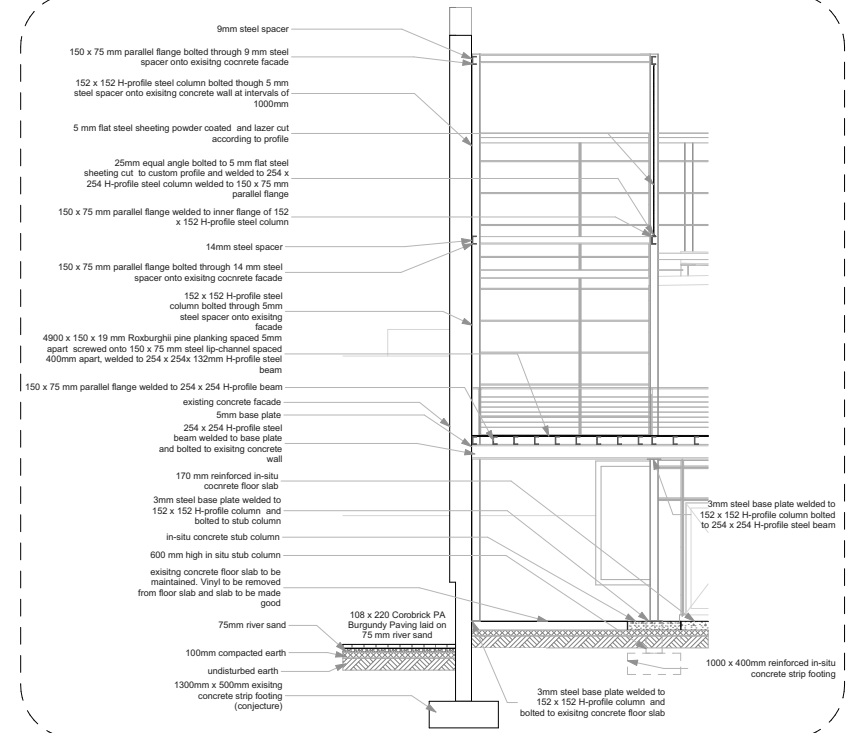
STEEL COLUMN DETAIL NOT TO SCALE

PERFORMING ARTS CENTRE
 WYNBERG, CAPE TOWN
 RE-ADAPTING THE USE OF
 THE ICONIC LUXURAMA
 THEATRE
 VALENTINO MOUTZOURIS





STAIRCASE DETAIL SCALE 1:20



EXISTING FACADE STRUCTURE SCALE 1:50

PERFORMING ARTS CENTRE
 WYNBERG, CAPE TOWN

RE-ADAPTING THE USE OF
 THE ICONIC LUXURAMA
 THEATRE

VALENTINO MOUTZOURIS

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