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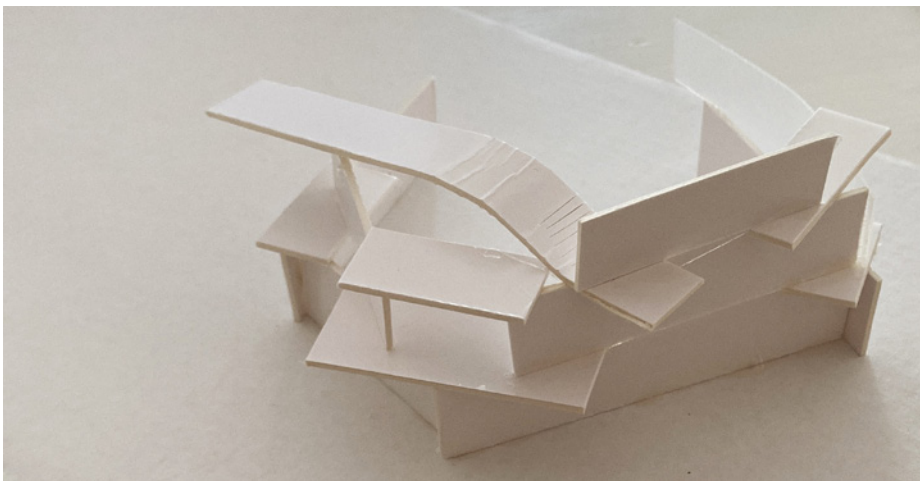
# Architecture for performance

exploring the relationship between architecture, dance and the city

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## Glossary

### Abstraction

The process of detachment or removal of aspects of something to reduce it to its essence (“Webster”, 1969:4); freedom from art which is literal or figurative/ representational (Davies & Jokiniemi, 2008:3)

### Activism

A practice which stresses vigorous action (such as using force linked to political ends) (“Webster”, 1969:10)

### Dance

“to perform a rhythmic and patterned succession of bodily movements usu. to music... the art of dancing” (“Webster”, 1969:209)

### Décor

Ornamental arrangement of objects as part of interior decoration which prompts people to behave in certain ways

### Decorum

Decorum is synonym to etiquette, decency, propriety. It is correct or good taste, behaviour/ conduct which is often prescribed (“Webster”, 1969:215)

### Escapism

Ability to internalize and create another world that exists in our imaginations; escape or getting away from reality through entertainment (“Webster”, 1969:283)

### Flow

To have a continuous, uninterrupted, smooth movement; energy being transferred continuously (“Webster”, 1969:321)

### Motion

The process or act, over time, of a body changing place or orientation- moving (“Webster”, 1969:553)

### Movement

The act of changing position or place – moving; the representation or suggestion of motion as a characteristic in an artwork (“Webster”, 1969:555)

## Abstract

The focus of this investigation is the relationship between architecture and dance. The main concern is the challenge of translating dance to enhance architectural design, questioning how dance can inspire and unlock a potential in architecture through scale and movement of the body at various scales. Dance can be seen in two ways which relate and are parallels to architecture: for its interiority, the entertainment (escapist) value of dance which relates to architectural privacy; as well as for its exteriority, an activist (commentary) approach which relates to the public nature of architecture. The method I use to address this is a speculative design proposal of a dance school and theatre to test the ideas, which has Jazzart Dance Theatre as its imagined main stakeholder. The main topics are challenging the relationship between private and public space, architecture as performing art as well as an interest in accessibility (right to the city) through the movement of bodies from private entertainment into the public realm bringing connections. There is a tertiary interest in adaptive reuse which has the potential to create unique interiority and is sustainable. The key literature is 'The Right to the city' by David Harvey, 'The Production of Space' by Henri Lefebvre and 'Architecture and disjunction' by Bernard Tschumi. The site where this design takes place in is the East City in Cape Town City Centre, at the corner of Harrington and Albertus Street. The site offers opportunities for claiming public space through activist performance in Harrington Square, which is re-imagined as public space; adding the nearby Fugard Theatre as an extension of the campus as well as a unique inner world with old and new buildings. The design provides escape whilst also creating a constant dialogue with the outside world.

Keywords: dance, performance, movement, accessibility, escapism, activism, interiority, exteriority, adaptive reuse

## Preface

I took on this project because I love dance and have a broader interest in the performing arts. I was a dancer for eleven years at Escola Nacional De Dança (National Dance School) in Maputo city, Mozambique, graduating in 2013.

I was born and raised in Maputo city which has been a major influence in who I became as a person as well as being formative of my interests in architecture. I was very fortunate that my family exposed me to art and the performing arts throughout all my life. One of my biggest inspirations is the work of the architect Pancho Guedes in Maputo.

I moved to Cape town a few years ago to study architecture. Cape Town has a vibrant artistic community and dance culture. I wanted to explore the relationship between dance and architecture as I have a conviction that dance can help enhance architectural spaces.

## Introduction

The focus of this investigation is the relationship between architecture and dance. The main concern is the challenge of translating dance to enhance architectural design, questioning how dance can inspire and unlock a potential in architecture through scale and movement of the body at various scales. The function of performance in the city is that of escapism (entertainment) as well as activism (commentary). Activism is about public exteriority, the public, urban and political role of performing art and architecture. Escapism is about the private, interiority, and the ability that the performing arts have to create another world and give escape. I have decided to investigate a design related to dance because of its social power but also because of the way in which dance can influence the making of architecture, the strength of the two disciplines together.

The method I use to address this is a speculative design proposal of a dance school and theatre to test the ideas. The main stakeholder for this design is Jazzart Dance Theatre. I consulted their Artistic Director and dance teacher Dane Hurst, whose input has been key in design development.

This investigation focuses on three types of dance: contemporary dance, modern dance and ballet.

The dissertation has been divided into five sections. *'Dance'* begins by exploring this performing art as a socially important activity – its entertainment as well as activist potential, and questions how performance can assist in the right to the city. I aim to understand how architecture can support dance in achieving both these potentials. *'Dance and architecture'* analyses the two disciplines in dialogue and two precedents are unpacked. I then researched Cape Town's Dance-scape, creating a limited inventory of formal dance schools. From this I present the main stakeholder. *'Dance, space and body'* is a study directed at understanding the meaning of body in space through the lens of Henri Lefebvre and Bernard Tschumi. I identified abstraction and metaphor as methods of translating dance to architecture. Therefore, I explored the work of two masters from the Bauhaus school, Oskar Schlemmer and Wassily Kandinsky, to understand how they used abstraction and their methods. I tested these ideas through movement studies. In *'Architecture as performing art'* I investigate architecture as artistic expression, exploring its dynamic potential, thorough sculptural form, material choice, movement and rhythm. I focus on the approach of Pancho Guedes and Eladio Dieste to understand how to achieve a balance between the functional and the exuberant.

*'Context'* explains the reasons for the choosing the site. There is an approach of *'using the city as campus'* for shared resources. The history of the site, the urban frameworks that have been proposed and the site's heritage significance are explained. Adaptive reuse is a tertiary interest to my inquiry, mainly for its ability to create a unique interiority, as well as for its sustainability and preservation of identity. The site is further analysed through the criteria or lens of dance as escapism and activism inspiring architecture through scale and movement of the body at various scales: individual (room), small group (building) and crowd (city). Key considerations are a focus on the pedestrian and human scale, street activation and claiming public space.

In *'Urban proposal and spatial qualities'*, I design the context at a large scale. This is underpinned by the design principles which are carried at an urban and building scale. I attempted initial massing explorations of the intervention at an urban level. A series of precedents are analysed which have carried this idea of bringing exteriority into a building, and taking its interiority into the public realm; the use of technology to demonstrate a building's publicness as well as the sculptural potential of structure.

In *'Spatial requirements'* I explain in detail the main stakeholder's brief and the additional requirements for the theatre (architecture for performance). In addition, I reveal the spaces which the main stakeholder would use when having a performance in the nearby Fugard Theatre, as part of the shared resources approach.

*'Architectural response'* explains the design approach, process and development.

Jazzart's interview as well as a summary of the design reviews are shown in the appendices.

As part of my process I visited dance schools and theatres to understand how they work and relate to their surroundings. I engaged with Jazzart which allowed me to develop the brief, understanding its qualitative and quantitative considerations. I explored the design mainly through hand drawings and the making of physical models.

In addition, throughout the year we were tasked with producing a series of "archi-makis", which are quick physical models that explained our inquiry and specific point in the design development. I will show these throughout the different sections.

### Research questions

How can architecture facilitate performance as entertainment as well as activism?  
What can be revealed through questioning the binary of exteriority and interiority of buildings?  
How can performance contribute to the right to the city?  
What can the movement of the body as a central consideration unlock in architectural design, at the scale of the city, building and room?

# 1. Dance

## Social context – entertainment and activism

The social context of performance in the city is that of escapism (entertainment) as well as activism (commentary). I see both aspects as equally important. Although the two aspects can occasionally occur in both public and private spaces, in this investigation I relate performance as entertainment with private space, and performance as activism with public space, as these are the main occurrences.

There is a key difference between performing in a private space as opposed to in the public realm. In a theatre or designated performance stage the audience is controlled, can afford it and chose to be there as they enjoy the performance in question. In the public realm the audience is not controlled, it is the general public and usually free of charge and therefore accessible to all.

In the post-Apartheid South African context, what is the socio-political role of performing arts in society?

Performance as entertainment has the ability to give escape from reality which takes the audience away from their world into an imagined new world. The live audience is taken away from their own problems, focusing on the narrative of the performance. There are several strategies used to create this sense of a new world and it usually involves a partially enclosed or fully closed space, the use of light in different ways as well as stage set design and digital visual media. Depending on the goal of the performance it can create very happy moments, or it can also address important issues.

In “The Right to the city”, David Harvey (2003:939) highlights how this right is not simply about accessing the city physically. It is about people being able to shape it as desired. Because it is urban, the city is intrinsically a place with tensions and conflicts, fostering both creation and destruction (Harvey, 2003:939).

Cities are made and shaped by everyone, through everyday activities, as well as our several engagements. Importantly, the city also shapes us. Capitalism continuously contributes to increasingly unequal and unjust cities where citizens are alienated (Harvey, 2003:941).

How can the performing arts as activism shape the city and in return, shape performers and the audience?

In ‘Acts of Transgression’, Pather and Boule (2019) show the importance of performance and live art for re-interpreting the complex socio-political, economic, emotional as well as cultural issues of post-Apartheid South Africa. Introspection is seen as a key methodology which sees emotions as a means to deal with and reflect on our current complex and uncertain times, as opposed to the clinical separation/ neutrality often seen in academic discussion (Pather & Boule, 2019:10).

Public live performance has the ability to give people the true right to the city which Harvey calls for, as performers and audience are able to transform the city. Attending performances as entertainment is largely inaccessible to the poor, as well as the access to performing arts education. Bringing performance to the street allows for everyone to be able to watch it free of costs and serve as inspiration.

Shari Daya, in ‘Performing place, mobility and identity in South Africa’ (2011), looks at the importance of performances which happen in the public realm by analysing three case studies including Infecting the City (ITC) (Daya, 2011:488-489). These events can be considered a form of activism as they are related to territory and occupation of the public space and address several social, economic, political and cultural issues.

Daya argues that the events are strongly material in the sense that speech is not a focus: the events are mainly comprised by the “presence and movement of objects and bodies” (Days, 2011:489). Therefore, when these events are verbally described their meaning is reduced and not fully understood (Daya, 2011:489). Performing arts are indeed fundamentally material: they depend on the movement, over specific times and places, of physical bodies, props (objects) and (stage) backdrops (Daya, 2011:489).

Besides the Infecting the City project, the annual ‘Cape Town Minstrel Carnival’ is one of the most important local events, formally since 1890 but much older. It can be understood as “a politically performative occupier of space and within the historical context of slavery and procession at the Cape” (Davids, 2007:64). The carnival has a strong social role of collective remembrance of the old District Six’s culture, social life and politics, through performance in the city (Davids, 2007:6).

Jane Bennet, in 2001, makes a key realisation: performance as a metaphor can be used not just to highlight issues in the city; it can also serve to value and render spaces in the city as delightful (Daya, 2011:492). I believe this is an important consideration as the city of Cape Town still carries issues from the Apartheid spatial planning and segregation.

I made the first ‘archi-maki’ model early in the investigation to explore the idea of performers being aware of the outside world and having a direct connection to nature. There is also the exploration of a large main space and several smaller spaces. The underside of the model represents the tensions in a dancer’s life as they move between the real and the imagined world.

I made the model from off-cuts of previous models, as a way of exploring the idea of found objects, the tertiary interest in adaptive reuse.

Archi-maki 01

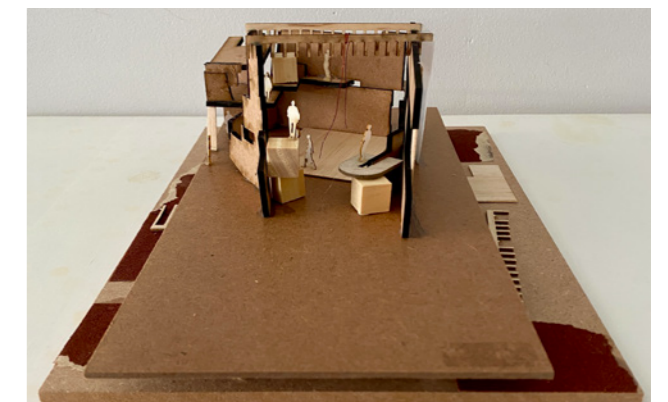
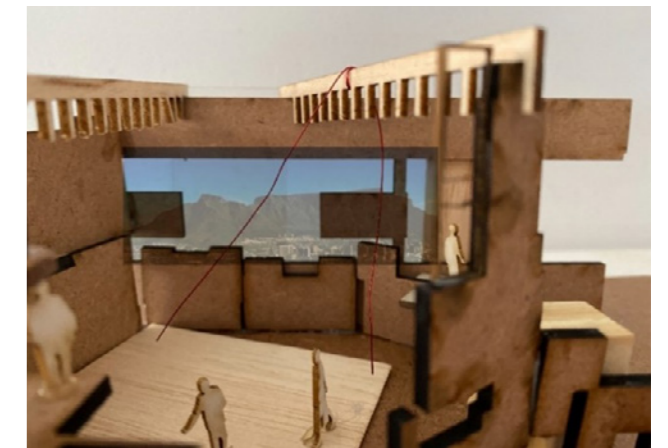


Figure 1: Archi-maki 01

## Dance and architecture

The human body and space are what links architecture and dance. Dance reveals the limits of our bodies, as well as those of space and time. Similarly, to fiction, it is allowed to be imaginative and unconstrained by literal representation, however it is symbolic of our world to a certain degree (Daya, 2011:493).

Dance allows space to be reinterpreted in many ways. The qualities and atmosphere of the space where a performance occurs affects the performers and live audience. There is a key difference between architecture and dance: architecture is largely static and permanent, whereas dance is by nature temporary. Although static, architecture can evoke movement through its design and form, creating a sense of dynamism. How people move in space is also crucial. I will explore this further in this section.

A dancer shapes the spaces they occupy and perform in, and in return, the way this space is set out also shapes the dancer.

I am interested in the ability of performance and architecture for performance to question and challenge binaries of private and public realms in the city connected through the body which moves between both. Therefore, accessibility (right to the city) is searched for through the movement of bodies from private entertainment into the public realm bringing connections. I believe that a balance between reality and imagination can enrich the design.

The first conceptual model I made explores this dynamic quality of architecture, form and gentle movement (Figure 2).

I will unpack two precedents where dance and architecture are connected to identify approaches and design strategies. The first precedent, 'Tesseracts of Time' is about interiority and entertainment. The second is the Infecting the City project which is about exteriority and performance as activism.

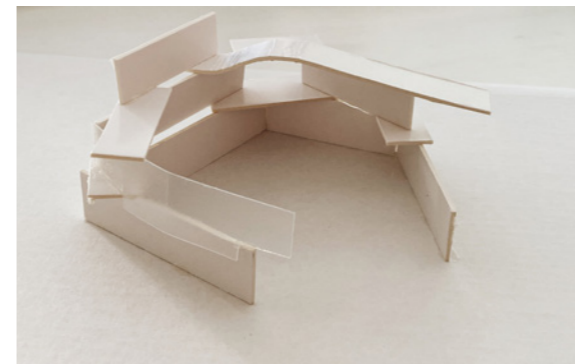
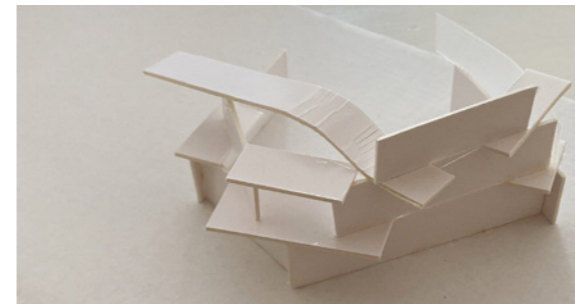


Figure 2: First concept model

Tesseract of Time (November 2015)

Architect Steven Holl and choreographer Jessica Lang created a collaborative exploration and production named Tesseract of Time. Holl remarks the key temporal difference between dance and architecture. Architecture is extremely permanent whereas dance is quick and ‘evaporates’ as the performance occurs (Steven Holl Architects, 2015). Thus, they can complement one another.

Holl and Lang agreed on four pieces which are related to architecture and have the addition of dancers occupying the created structures: “(1.) Under the ground (2.) In the ground (3.) On the ground (4.) Over the ground” (Steven Holl Architects, 2015).

These four sections are interesting to me as I believe they capture the link between the dancer being intimately connected to the ground, as well as challenging gravity and becoming very light. The ground is both a strong anchor and something to move away from. In this performance the structures are also lifted. I see this tension also manifested in architecture, related to a building’s relationship to ground and sky.

It is interesting for me how there is the use of digital visual media, light and shadow to allow for a visual illusion. The architectural structures are inhabited literally and through visual illusion, appropriated and re-configured by the bodies of the dancers.

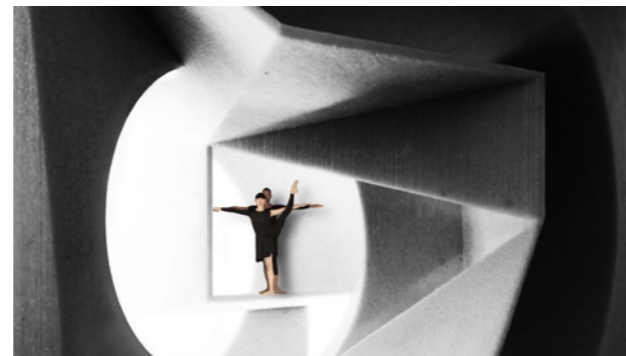


Figure 3: Dancers inhabited structures through visual illusion

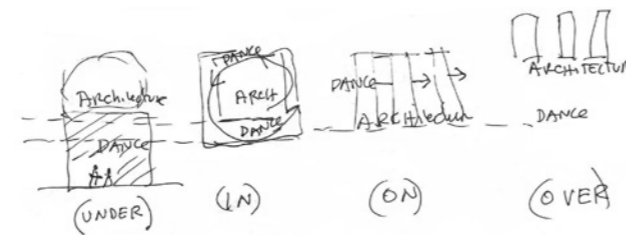


Figure 4: Tesseract of Time diagrams of four pieces

Infecting The City (2008- present)

Infecting The City is a local, Cape Town based project, partnered with the ‘Institute for the Creative Arts’ (ICA), which is part of The University of Cape Town (UCT). It consists of a series of annual public performances of the many performing arts, mainly in the city centre, using the city as prop and appropriating public space for performance. The performers adapt the urban for temporary events. They usually navigate towards public spaces with a lot of pedestrian activity, popular public spaces, and spaces with historical significance.

Occasionally, they also perform inside public buildings which have a high flow of people. Performers are usually on the same level as the audience, creating a more intimate relationship with them. Sometimes they also occupy building elements such as façades, balconies, and staircases. Architecture can support this in many ways, from its design considerations of the body and audiences, flexibility as well the use of temporary structures.

I identified Jazzart Dance Theatre, a dance school that is part of the Infecting the City project and started considering them to be the imagined main stakeholder for my project.

I used the approach of Infecting the City as criteria for the choice of site for testing the main ideas surfaced.



Figure 5: Infecting The city public performance

## Cape Town's Dance-scape

I researched and mapped formal dance schools in Cape Town. I limited this search between the areas of Camps Bay and Pinelands to get a sense of the amount of dance schools in the urban areas and adjacent suburbs.

The context of formal dance schools in Cape Town is quite dispersed, with small groups of schools close to each other.

I researched various types of dances taught as well as classes related to movement of the body. The predominant classes are ballet, contemporary dance and jazz.

The largest concentration of dance schools in the Cape Town City Centre (CBD).

Map	Name	Dance classes																			
		Ballet	Contemporary	African contemporary	Modern	Hip hop	Ballroom	Belly dance	Salsa and bachata (Latin)	Jazz	African indigenous	Dance teaching	Dance fitness	Choreography	Tap	Yoga	Swing	Vogue	Indigenous african	Body conditioning	Community outreach
1	Paradiso Academy																				
2	Al-Masrah Academy																				
3	Cape Academy of Dance																				
4	Waterfront Theatre School																				
5	Elite Movement Dance Studio																				
6	Jazzart Dance Theatre																				
7	On Pointe Dance																				
8	Art of Dance																				
9	Boogie Back																				
10	C3 Dance Studio																				
11	Byron Bure Academy of Theatre Arts (BBATA)																				
12	Cape Ballet Centre																				
13	Ballet on Kloof																				
14	Movement Practice																				
15	The Hub Dance Studio																				
16	Zip Zap Circus																				
17	The Feminine Divine Dance Studio																				
18	UCT School of Dance																				
19	Cape Junior Ballet (CJB) Company																				
20	Cape Town City Ballet																				
21	Dance for All																				
22	Enerchi Dance Studio																				
23	Cape Ballet Studio																				
24	The DANCE CO																				

Table 1: Cape Town dance schools and classes taught

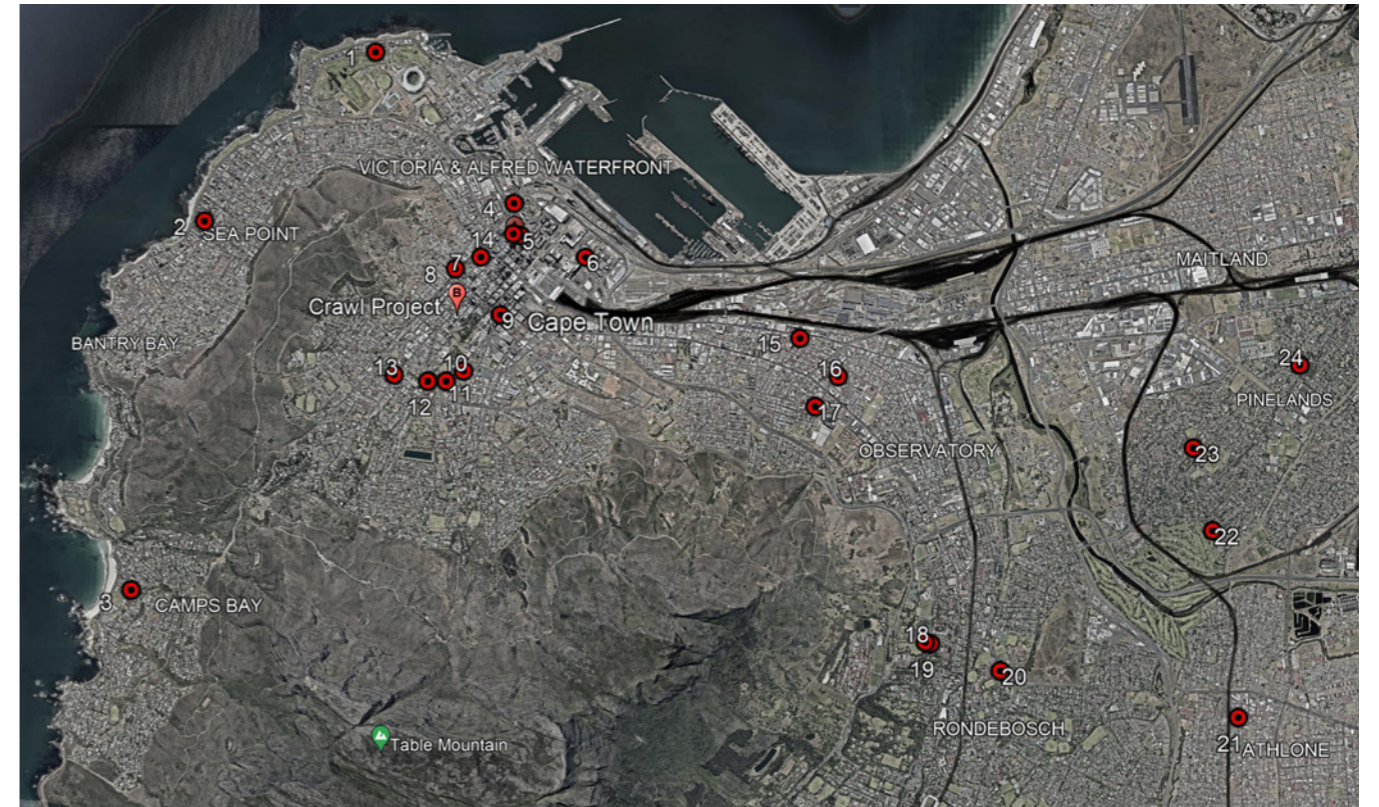


Figure 6: Dance schools between Camps Bay and Pinelands

(refer to table 1)



Figure 7: Dance schools between Sea Point and Salt River

(refer to table 1)

## Main stakeholder – Jazzart Dance Theatre

Jazzart Dance Theatre is a contemporary dance school and company established in 1973. I approached them and asked them to be the imagined main stakeholder for my project as they are one of the main dance schools in South Africa and their values are aligned with mine. Jazzart has a focus on social justice and community empowerment, thus they have an entertainment/escapist realm as well as being activists.

As mentioned earlier, Jazzart has also been a part of the Infecting the City project, critically engaging with the city of Cape Town, which they are a part of. Below is an example of Jazzart’s ability to entertain and give escape in the Meraki performance which I attended in March 2022. A year prior to this they protested the lack of government support through a performance at the Artscape forecourt.

entertainment

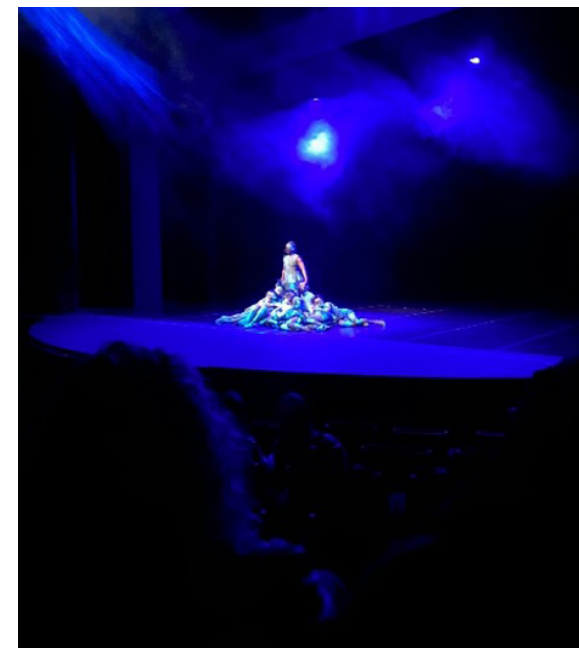


Figure 8: Meraki performance by Jazzart (March 2022)

activism



Figure 9: Protest against lack of government support (March 2021)

## Dance, space and body

### Language and representation

Investigating the relationship between space and body I draw from the theories of French philosopher Henri Lefebvre. I also look at the relationship between space, event and movement through Bernard Tschumi, who is a French-Swiss architect and educator. Lefebvre’s work is key as he explored the connection between space, society and production.

Lefebvre developed and proposed a Triad of Social Space (Spatial triad) which has three dimensions:

**perceived space:** also known as ‘spatial practice’, its product is real or physical space and social practice (Lefebvre, 1991:38);

**conceived space:** also known as ‘representations of space’ which is abstract or imagined. Architecture is strongly linked to this mental space and its product is knowledge (Lefebvre, 1991:38);

**lived space:** also known as ‘representational space’ which is symbolic, and the product is cultural works (Lefebvre, 1991:39). The social is the central key which links all three.

To both Lefebvre and Tschumi consideration of the body is crucial. Tschumi believes that to meaningfully change architecture, one must change architectural language.

Thus, he questioned traditional modes of architectural representation as well as architectural photographs which intentionally remove the body from its ‘controlled order’ (Tschumi, 1981:XXI).

Opposing the idea that architecture is autonomous, simply a language and of pure form, Tschumi proposed that architecture does not exist without events, action and without program (Tschumi, 1994:121).

A lot of inspiration is gained from looking at Tschumi and the aspects that were drawn from him are the concepts of space-event-movement ‘SEM’ triad/relation (Tschumi, 1994:162) and concept, context and content, which form the way in which Tschumi reinterpreted Lefebvre’s Spatial triad.

S	E	M
S(pace)	E(event)	M(ovement)
Concept	Context	Content

The SEM relation was tested through the making of the Manhattan Transcripts, where Tschumi challenged existing modes of architectural representation for their limitations which showed architecture as autonomous and distanced from the action that takes place in it. Looking at different scenarios in Manhattan, the Transcripts are a new form of representation for architecture that looks at space, event and movement at the same time as opposed to the traditional methods which disjoin them.

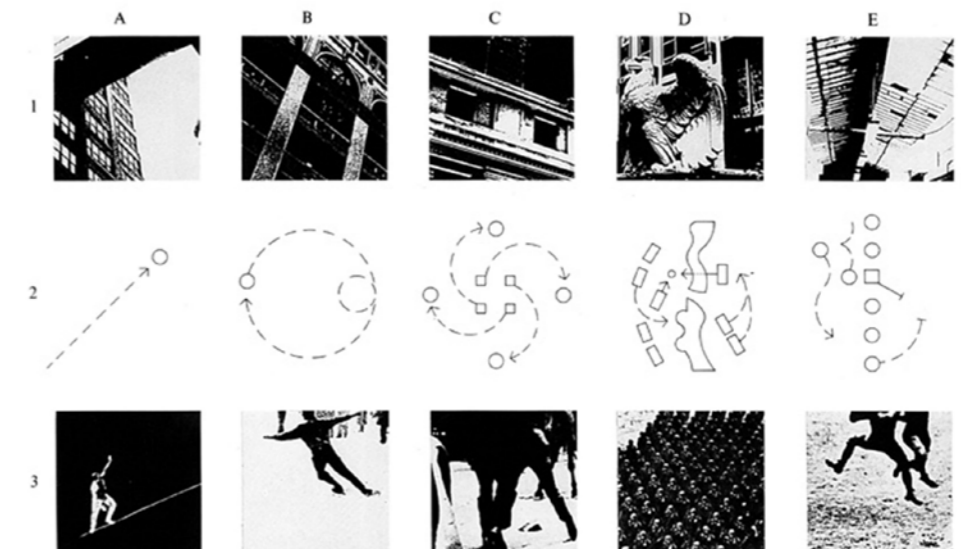


Figure 10: Manhattan Transcripts

## The body and its abstraction

I identified abstraction and metaphor as methods of translating dance to architecture. To understand this better I investigated the work of two masters from the Bauhaus school, Oskar Schlemmer and Wassily Kandinsky. Both were interested in dance and the abstraction of the performing human body.

### Oskar Schlemmer

Schlemmer worked as a Master in the Bauhaus school from 1921 to 1929, firstly as a Master of sculpture, followed by being the Master of the Bauhaus theatre.

I will focus on his work for the Bauhaus theatre – the stage workshop, an experimental theatre, from 1923. Schlemmer investigated abstraction in dance, something which was different to the general tendencies of that time (Lahusen, 1986:65). He abstracted the human body's form into geometrical as well as architectural forms, reducing the body to a rhythmic play of flat, convex and concave surfaces moving in space.

Some of his most important work was focused on Ballet, which he valued because he saw it as simple and legible. Indeed, throughout his work Schlemmer was mainly searching for "simplicity of form" (Lahusen, 1986:69).

Schlemmer developed his Triadic Ballet (1922) which is a key illustration of this search for simplicity. He looked at the mechanics of the body in movement, its efficiency, and how this would be taken into dance (Lahusen, 1986:69).

The costumes designed for the Triadic Ballet, were a key part of Schlemmer's explorations. They dramatically changed the body of the dancers, abstracting it into geometric forms which were cubist-like or even dematerialized. Schlemmer believed that costumes were important because they were central to transforming 'man' to 'man as a dancer' (Lahusen, 1986:72). Props were also important in Schlemmer's dances. He transformed the human body/ figure using four methods of abstraction related to costume design as shown below.

I interpret and translate the work of Schlemmer as a metaphor between the dancer's body and architecture: dressed and undressed body to dressed and undressed spaces.

### Wassily Kandinsky

Wassily Kandinsky was a Russian painter who also theorised art. He directed the painting workshop at the Bauhaus school, where abstraction and the search for the essence of things was the focus. A crucial difference between the two masters was that while Schlemmer was more interested in Ballet (simple, legible), Kandinsky was interested in Modern dance, a style characterised by strong expression. Modern dance is known for challenging the strict quality characteristic of traditional Ballet.

Kandinsky collaborated with a key modern dance performer, Gret Palucca, whose dance was characterised by balancing 'softness and strength' (Funkenstein, 2007:389). The resulting line drawings produced by Kandinsky still have a dynamic quality.

For me, it is interesting how through the abstraction of the performing body the subject's gender is not neutral, however it becomes questionable. Kandinsky's drawings below have a masculine character despite being based on a female dancer. This challenges gender binaries: females' association with the private domain and males' association with the public realm. Binaries of the mental and physical are also challenged (Funkenstein, 2007:390).

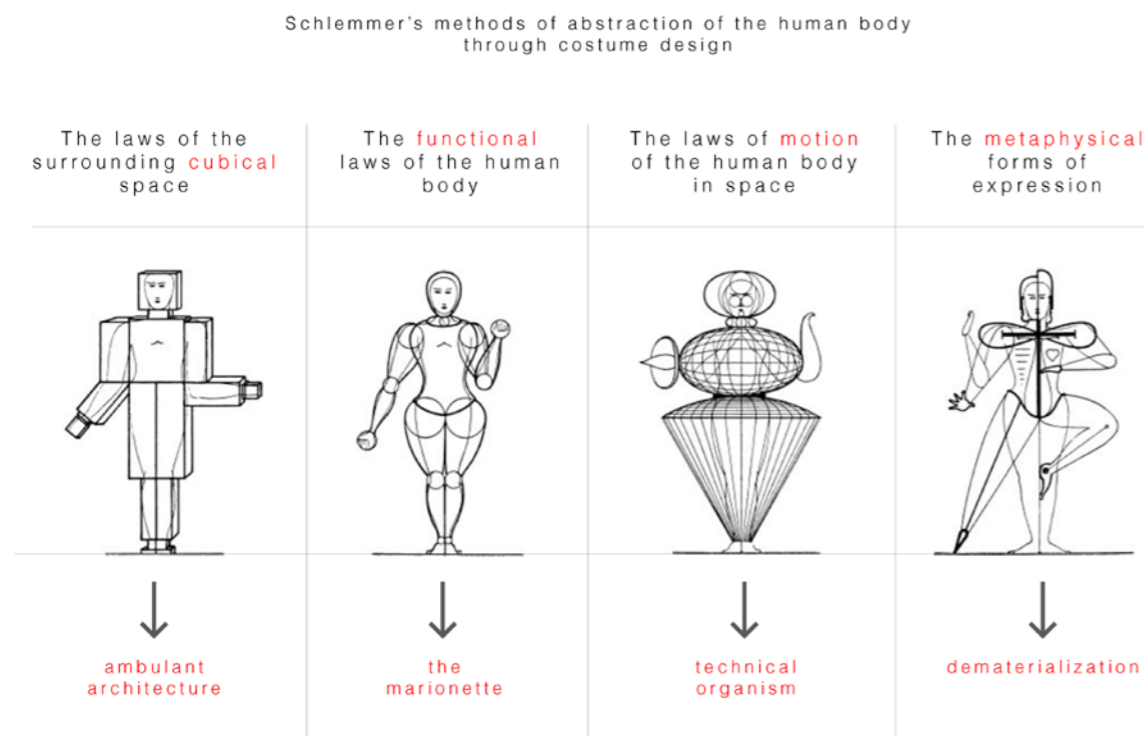


Figure 11: Schlemmer's methods of abstraction of the human body

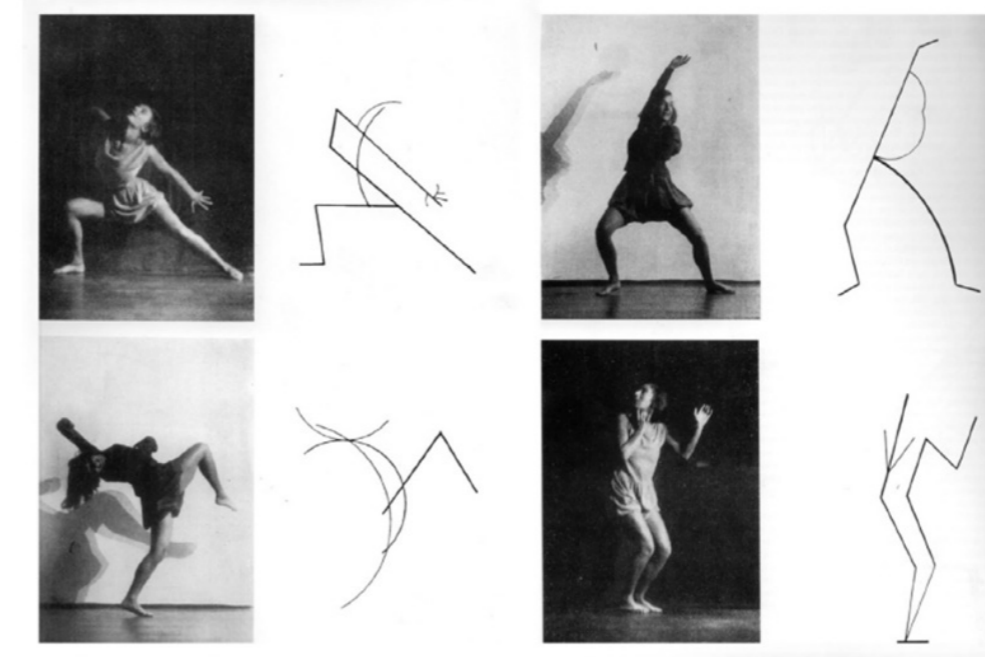


Figure 12: Kandinsky's sketches of dancer Gret Palucca

## Movement study

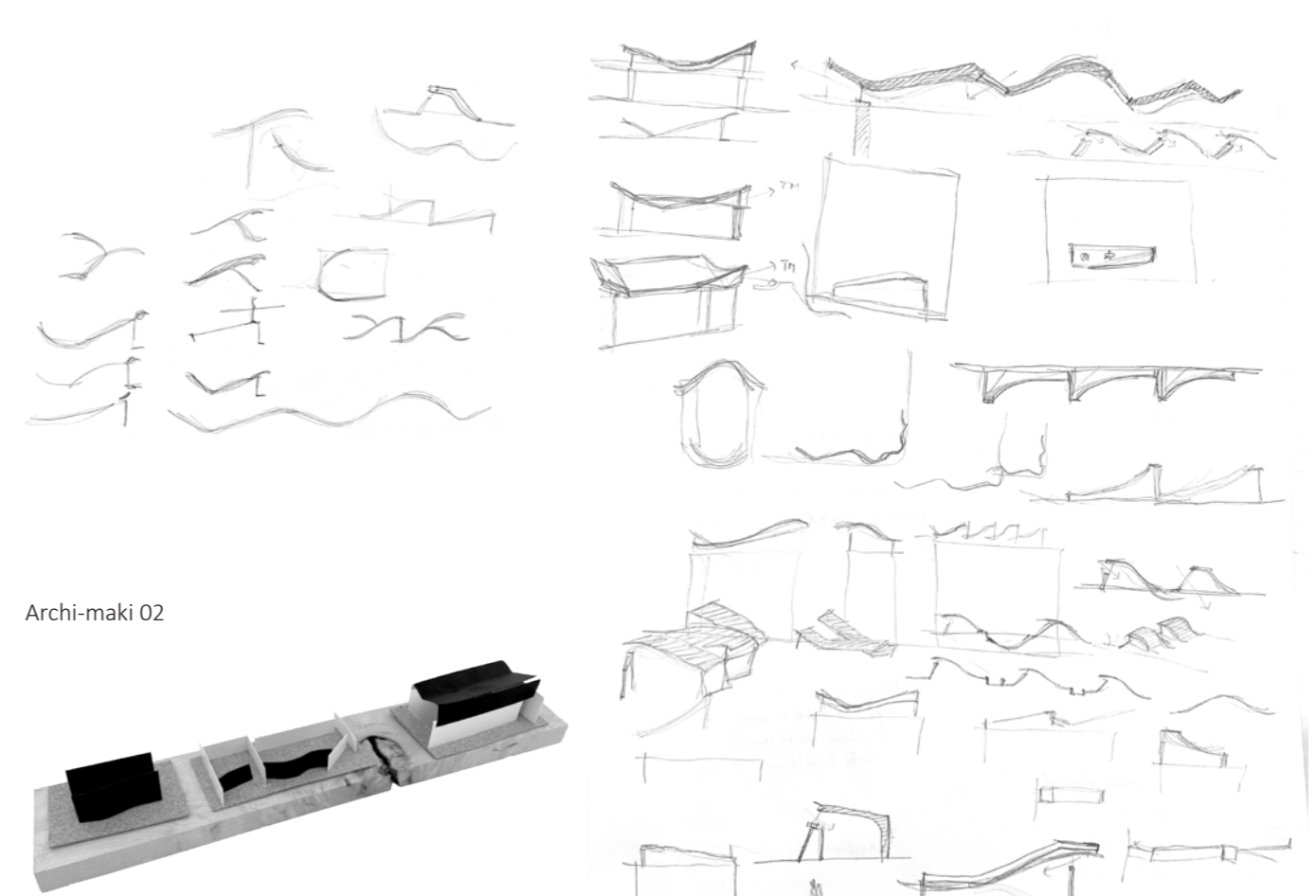
I observed a Jazzart dance class during which I produced several quick sketches in pencil to test abstraction of the moving body. Some of them are shown below:



Figure 13: Hand sketches of the dancing body

Below are explorations of the translation of the drawings of abstraction of the dancers into architectural form.

One of the main elements I explored is a series of different roofs and how light would enter the spaces. I also explored elements such as walls and handrails.



Archi-maki 02

Figure 15: Archi-maki 02 - exploring juxtaposition of traditional (ballet) and explorative/fluid (contemporary/ jazz)

Figure 14: Sketches exploring translation of abstracted dancing body into architecture

Both the Bauhaus school theatre and the local Infecting the city project have shown how elements from a building's façade, such as balconies, roofs, terraces and stairs can be occupied allowing the building to become a stage. On their own, these architectural elements are also important to make the building urban, breaking down a large mass which allows for a human scaled design.

I find this valuable as it allows the performers to engage with the city, promoting the building as extrovert, showing performance from its edges to the public. This is an approach I will explore in my building design.



Figure 16: Infecting the City performers occupying public space and building edges



Figure 17: Infecting the City performers interacting with a building façade



Figure 18: Roof, balconies and staircase being occupied by performers of Bauhaus

## Architecture as performing art

This section investigates architecture as artistic expression, exploring its dynamic potential, thorough sculptural form, material choice, movement and rhythm. I have chosen the work of architect Amâncio d'Alpoim Miranda, most commonly known as Pancho Guedes and Eladio Dieste.

### Pancho Guedes

Guedes urges architects to explore the expressive potential of architecture and as seen in his manifesto, he believed architects should be as free as other artists.

Focusing on one of his key styles: *Stiloguedes*, there is an enigmatic interplay between section, plan and façade (Guedes & Guedes, 2009:79). He was able to achieve a balance between functionality and expressive form – the plans of the buildings of this style are simple and functional with sections that are provocative and magical.

The Smiling Lion, Lourenço Marques (Maputo), Mozambique (1958)

The apartment block was inspired by a drawing made by Guedes' son Pedro, at age six, of a smiling lion, thus, it was quite loose and playful. The Smiling Lion has the three tiers of a typical urban infill building: ground – touches it lightly; has a very clear middle section that relates to the street from above as well as a relationship to the sky through the roof section. Thus, it has a fine grain although it is a big building.

It is a building made from a column and beam system using concrete as its main material. It rests on ten stumps which are sculptural and small (seven in the front portion, three in the centre at the back), as well as four points on the structural walls of the staircases (highlighted in red on the ground floor plan). This structural grid produces order. The shape of these bases as well as the fact that structural walls of the staircases were strategically placed at the back helps to give the illusion of instability.

The ground floor was reserved for parking, the first and second floor for apartments followed by a loft for servants. The plan of the six apartments is simple and practical with services placed at the back and balconies placed in the front elevation.

Concrete is used pragmatically for the primary structure as well as in a plastic manner to create interesting organic shapes which protrude from the façades.

I CLAIM FOR  
ARCHITECTS  
THE RIGHTS AND  
LIBERTIES THAT  
PAINTERS AND POETS  
HAVE HELD FOR  
SO LONG  
PANCHO GUEDES

Figure 19: Guedes' Manifesto



Figure 20: Old street view of the Smiling Lion



Figure 21: Smiling Lion ground floor parking adapted to retail

Figure 22: Smiling Lion side view

What are the main opportunities in this simple plan framework to find expression?

- vertically:  
side façades: the gable ends are the most important expressive element of the building which resembles a smiling lion placed sideways. They are commemorative, strange and disturbing (Guedes & Guedes, 2009:98);

- laterally:  
lateral parti walls which hold the balconies and protrude out. A sense of instability was created thus, the balconies appear to be slipping down (Guedes & Guedes, 2009:98). The gutters, 'teeth', balconies as well as parti walls give a sense of movement, tension and instability (Fernandes, 2007:55);

- horizontally:  
the roof with undulating shells gives movement to the building;

- the mural: with interesting geometric shapes the mural unifies the balconies of the last floor. It stands out from the horizontal planes as an autonomous element due to its large dimension (Fernandes, 2007:55).

As part of my investigation I was curious to see how the building changed over time. There have been many changes such as the parking being adapted to retail and its exterior is not well conserved. Despite these changes the sculptural forms still have a strong presence.

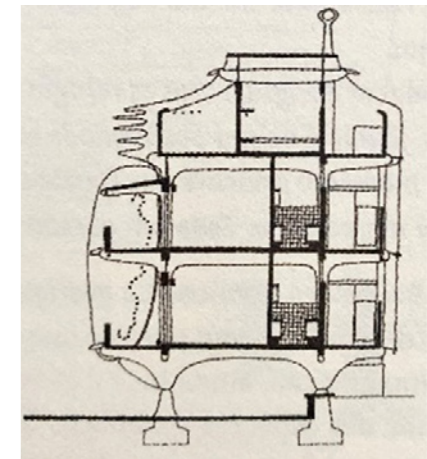


Figure 23: Cross section showing concrete structure

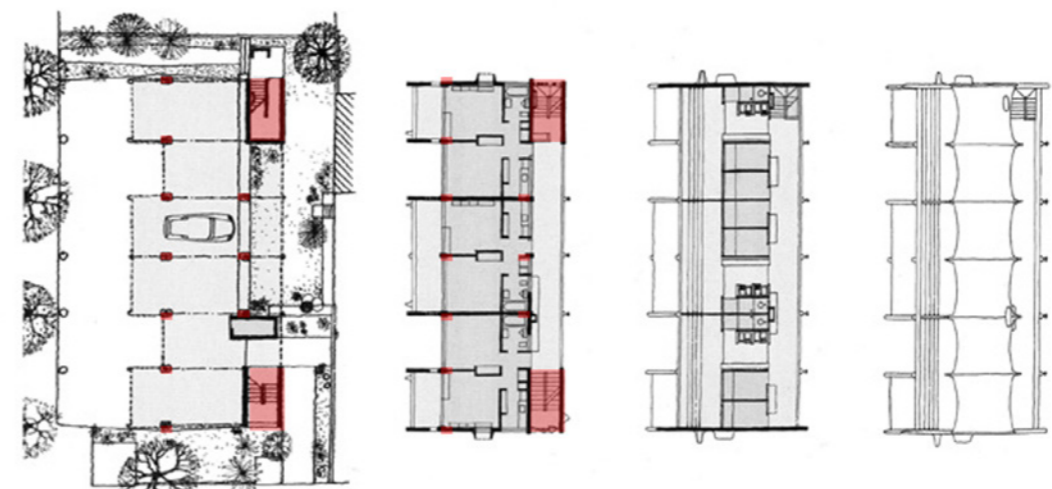


Figure 24: Plans of the Smiling Lion, primary structure highlighted in red

Eladio Dieste

Cristo Obrero Church, Atlántida, Uruguay (1952)

Dieste took a functional approach to the building's plan, which flares out and becomes expressive. The building is mostly made from reinforced brick and a limited use of concrete, as for example the edge beam which connects the side undulating walls to the undulating roof. It is a reinforced ceramics structure. There are little elements added to the building which are not structural, thus, it achieves its formal expression through its structure.

The undulating/ sinusoidal reinforced brick walls are ruled surfaces. The walls are thirty-two meters long, rising up to seven meters and they are three-hundred millimeters thick. Because they are sinusoidal, they are self-stabilizing and more economical.

The roof consists of undulating double curvature masonry Gaussian Vaults which are supported by the undulating walls, and it is reinforced with rods, thus reducing the thrust on the walls. The building's cross section resembles the moment diagram of a pinned portal frame.

The project was only possible because there was use of reinforced brick. The masonry construction skills of the workers were valued. The construction began firstly by building the walls, followed by the roof and its formwork was attached to the walls. Lastly the façades were built (Anderson & Dieste, 2004:42-55).

Dieste occasionally proudly celebrated his design further in subtle ways. An example of this was how he visually showed that the structural work of the undulating roof and walls was autonomous from the two front and back façades, by adding alabaster as translucent marble, which does not have a structural function but simply a visual one, showing the separation of the different parts of the structure and gently letting light through.



Figure 25: External view showing front facade and undulating wall

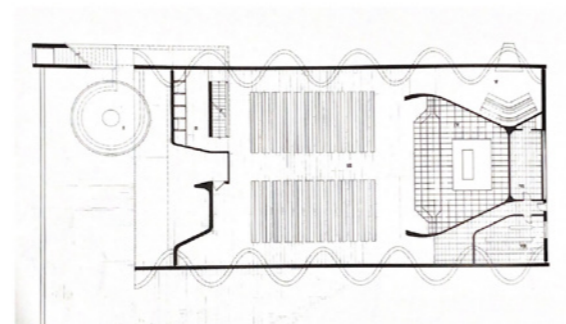


Figure 26: Plan of the church

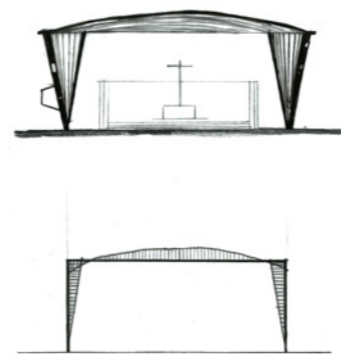


Figure 27: Cross section and moment diagram

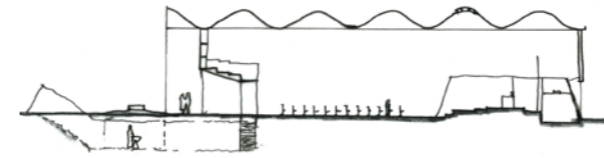


Figure 28: Longitudinal section

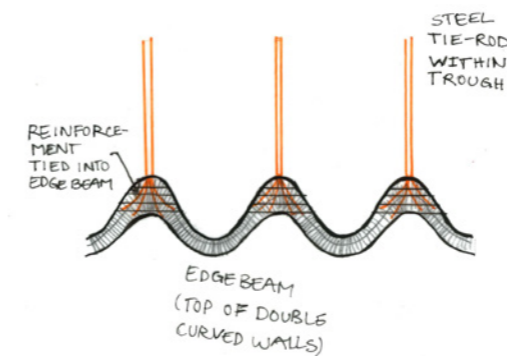


Figure 29: Detail of edge beam connection at the top of the sinusoidal walls

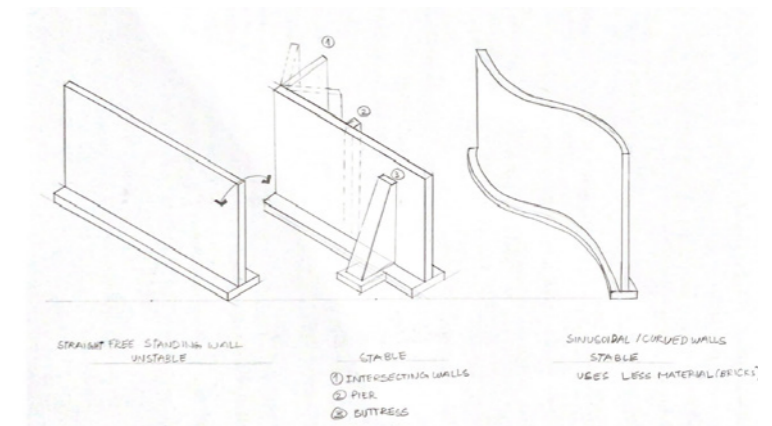


Figure 30: Masonry walls lateral stability diagrams

For me, this interplay between functional plan and expressive section seen in the work of Guedes and Dieste is particularly relevant for questioning the design of dance studios which tend to be very functional and neutral due to their several spatial requirements. As I am aiming to explore a balance between functionality and expression this is an approach I explore in my design.

From this approach I draw a parallel with the different character between ballet (strict and traditional) and contemporary dance (more fluid and expressive), which was also explored in the abstraction subsection.

## 2. Context

### Choice of site

The chosen site to test the ideas surfaced is 11-15 Albertus Street, District Six, Cape Town. The site is comprised of Erf 5416 and Erf 5403 and is located on the corner of Albertus and Harrington Street. This part of the city has been designated as The Fringe or East City, forming the boundary between District Six and the City Centre (CBD).

I have chosen this site because: it is urban, it is opposite Harrington square which could be re-imagined, it is located close to the Fugard Theatre as well as several creative industries which are concentrated in this area. A lot of protests also happen in the CBD because it is urban and there is concentration of power and this important to my inquiry.



Figure 31: Site shown in relation to larger context of Cape Town

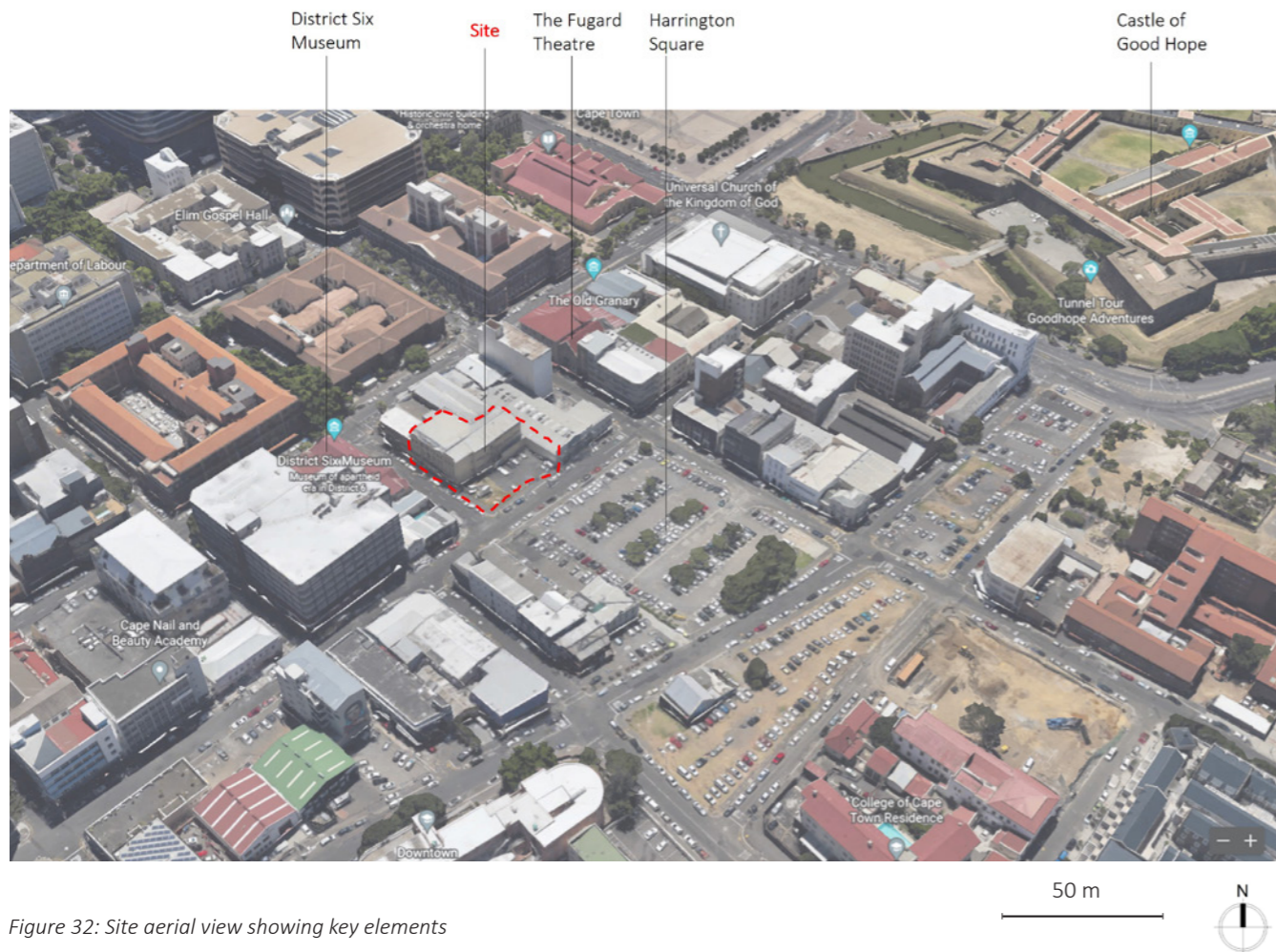


Figure 32: Site aerial view showing key elements



Figure 34: Map of the Fringe or East City core area



Figure 33: Closer aerial view showing immediate context (building prior to fire)

## Description of site

The site is currently characterised by a sense of loss as well as some vibrancy. The textured burnt brick walls which highlight the 'ghost' building which burnt down and the existing Victorian building are closed off and inactive. The private parking lot in the corner of Harrington and Albertus Street is active and contributes to the vibrancy of Harrington Street. There is a strong juxtaposition of Victorian and Modern architectural styles, from the existing building and the rounded building at the corner of Albertus and Buitenkant Street, respectively.

For me, this modern building, which was designed by Max Policansky (originally Nedbank building), makes reference to another ghost: the existing building was proposed to

have a façade similar to this modern one, however, it was built in similar style to the Victorian building which burnt down. Now that the original Victorian building no longer exists there is a tension between these two buildings remaining on this part of Albertus Street.



Figure 35: Site current condition



Figure 36: Side view from Harrington Street

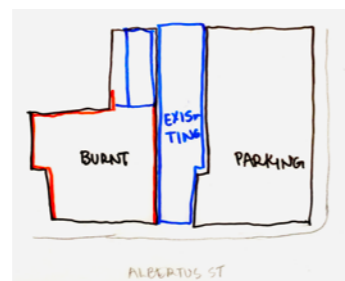


Figure 37: Site diagram

## Site history

The site has a very rich history which has been very exciting to me. There was a historic Victorian building on the site from 1910 which burnt down in December 2020 and had to be demolished as it was considered unsafe (refer to timeline of the next page). This part functioned as a warehouse and showroom, prior to the fire it was a warehouse for Namaqua Trading. There is a strong memory of the building as the burnt walls are visible on the site as a scar.

A thin strip warehouse building which was an addition made in 1957 which survived the fire in 2020 and is still present on the site. It previously functioned as a garage and more recently it was part of the larger warehouse and served it.

Next to this, on the corner of Albertus and Harrington Street the site is vacant and currently being used as a private parking lot. On this part of the site there were harnessing factories demolished during District Six removals, thus it is believed they were owned by people of colour.

The context had a mixture of several different functions, mainly light to medium industries as well as schools and religious buildings, such as the Holy Trinity church and schools in Harrington Square, contributing to a cultural richness which was largely lost during the District Six forced removals.



Figure 38: Historical Map (1944-1966) showing the context prior to District Six forced removals



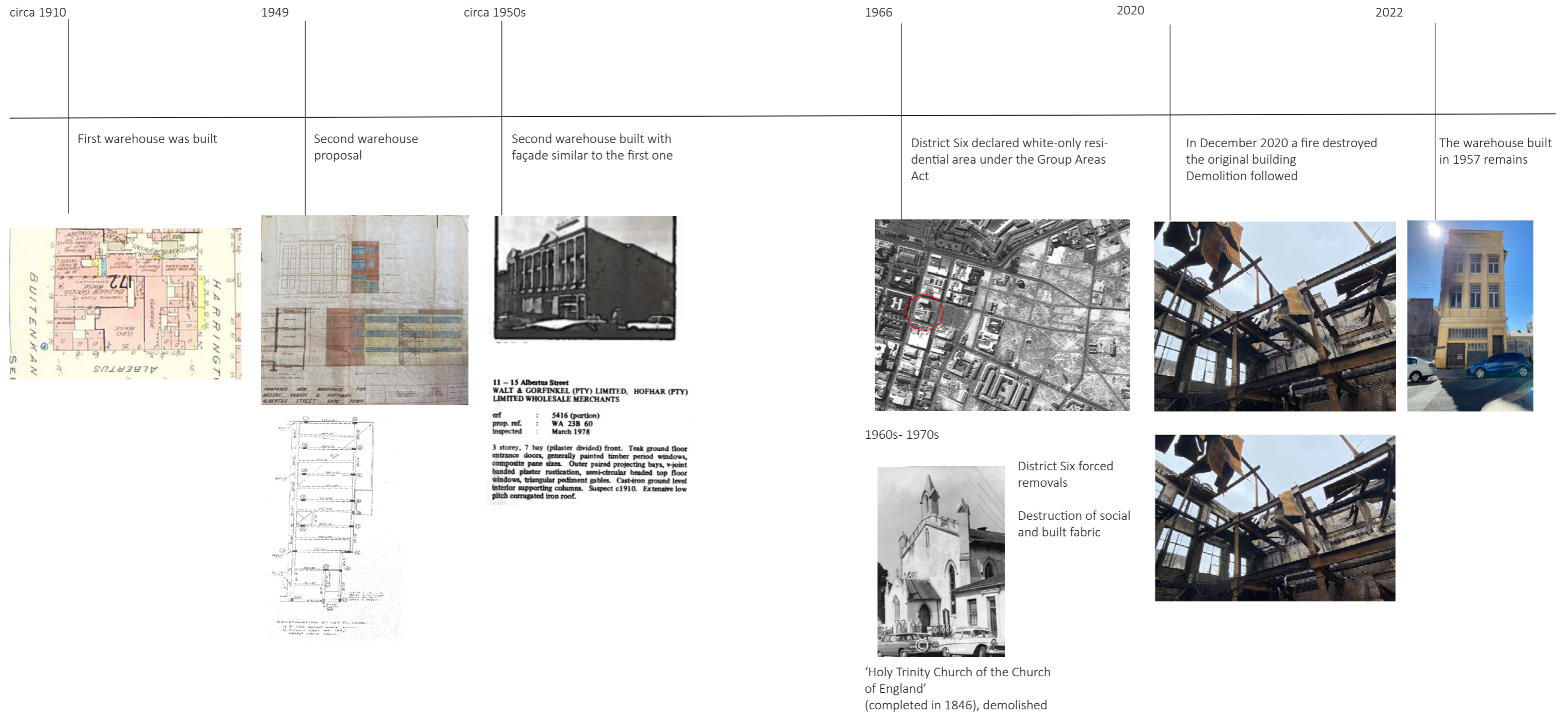


Figure 39: Site history timeline

In the archives I found a proposal from 1949 for the thin warehouse building addition. I also found drawings of the warehouse from 1957, 1962 and 1977 which were very useful and I compared them to the proposal found in the archives.

The warehouse was built similarly to the proposal, the main difference being the change of the front façade to match the existing Victorian warehouse from 1910. I believe this change was made because of heritage considerations.

These drawings helped me understand the structure and envelope of the building which was very important as I did not managed to have access to enter the building.



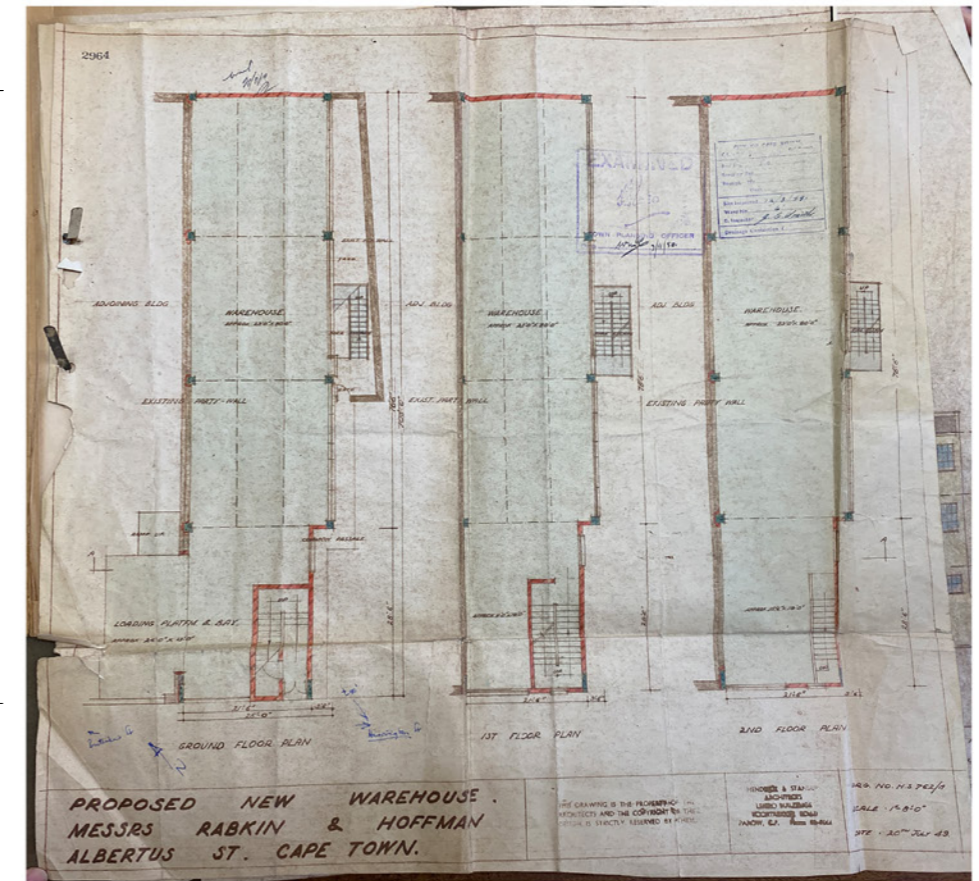
Figure 40: Site property and Erfs



Figure 41: Site property, Erfs and dimensions

6500 mm

32000 mm



12500 mm



Figure 42: Proposed warehouse drawings (20th July 1949) from the archive

Note: Key dimensions were added at the top and left side for reference (not part of original drawings)

## Heritage significance

The existing building on the site has heritage significance and its grading is III B (3B). This means it is good architecture contributing to the historical layering of the street, thus it must be respected. Several buildings surrounding the site also have heritage significance.

### Heritage Protection Overlay Zone

The site falls within the Declared Central City Heritage Protection Overlay Zone as well as a Grade I area which is the historic District Six's planning boundary.

The site is zoned as Mixed-use 3 (MU3). This means that it can accommodate several functions, the allowed coverage is currently 100% and the maximum height allowed is thirty eight meters (City of Cape Town, 2012: 65).

The main uses I envision for the site are considered primary uses for this zone (City of Cape Town, 2012: 65). These are: a place of instruction (dance school), place of entertainment (a theatre) and business premises (shops).



Figure 43: Heritage grading map

## Adaptive reuse

My project will consist of adapting and re-using the existing building on the chosen site and adding new parts next to it. Several projects of performing art schools lack enough funding to create a permanent new home from scratch, thus many are the result of adaptive reuse of old buildings.

From the perspective of Bie Plevoets and Koenraad Van Cleempoel (2013) there are currently four main approaches to adaptive reuse which focus on different strategies towards the existing: typological, technical, programmatic and strategic approach.

### Typological approach

In this practical approach the existing (host) is categorized according to its typology. Depending on the typology there are suggestions of the different possible changes of use as well as clues to what could have made the building redundant. One of the main researchers of this approach was Sherban Cantacuzino. In 1989 he suggested six main typologies: "public buildings, private buildings, commercial buildings, industrial buildings, ecclesiastical buildings and rural buildings." (Plevoets & Van Cleempoel, 2013). These have been added to by other theorists and are also subdivided into more specific types.

### Technical approach

This is an even more practical approach to adaptive reuse. As regulations and performance change between the original date of a building and when it is to be adapted, there are several technical issues surfaced such as the building's thermal performance, resistance to fire, acoustic considerations and others (Plevoets & Van Cleempoel, 2013). Depending on the new use these aspects might have to change considerably.

This approach is even more significant now due to increased need for environmental sustainability considerations. Adaptive reuse is generally a sustainable approach, environmentally, as well as economically and socially compared to demolition and new construction. However, a lot of existing buildings have very bad energy efficiency.

One of the limitations of this approach is that historic buildings are mainly considered as containers which can be technically improved. Both the typological and this approach have limited considerations regarding the historic buildings' heritage and spirit of place (*genius loci*) (Plevoets & Van Cleempoel, 2013).

### Programmatic approach

This approach begins by choosing a program and changing the existing building to the chosen program's requirements. There is a change in focus towards the social relevance of adaptive reuse and it is less centered around the physical aspects of the building which distinguishes it from the first two approaches. This approach is still not as focused on the intangible as much as the strategic approach (Plevoets & Van Cleempoel, 2013).

### Strategic approach

This approach is the most poetic. Its key theorist was Rodolfo Machado who wrote 'Architecture as Palimpsest' where he places the most importance on the meaning or *genius loci* of the historic building (past) and the designer's approach to this. The approach to the spirit of place of the past can be to accept it, transform it or refuse it. Emphasis is placed on the uniqueness of a structure and the characteristics it gains from its context.

Plevoets and Van Cleempoel (2013) argue that a new approach ought to emerge, which would focus on interior architecture, the intangible characteristics of a space and their response to new users.

I am inspired by some aspects of all approaches; however, I will focus on the strategic approach and the imagined 'fifth' approach suggestions, as the poetical and intangible aspects are more present. The existing warehouse on the site can be classified as a private and industrial building typology. It is currently not being used and it has lost its main function, which was to service the main warehouse building which burnt down.

For me, the existing is valuable as it creates a unique interiority, which will influence and inspire performers and audience, making them aware of the past of the site. It is a sustainable approach and because there has been so much destruction on the site and context I will celebrate what remains.

Urban studies of the area – imagined future

Frameworks

There are two main frameworks for District Six and The Fringe and I will summarize the main informants for my project.

‘District Six Development Framework’ by NM & Associates Planners and Designers and Lucien Le Grange Architects (March 2012)

This framework sets out how District Six could be developed taking into account the memory of what was lost during the forced removals as well as the need to densify the area.

One of the main goals of the framework was to develop New Hanover Street. CPUT is one of the main challenges and this framework re-imagines it as a destination, thus, Longmarket Street becomes an even more important pedestrian link. Integration with the East City is very important.



Character Area 2

The Castle Bridge / Harrington Street area has historically been a mixed use area and served as a ‘threshold’ into District Six. Many remnants of the historic fabric remain and generally consist of low rise 2-4 storey commercial buildings which collectively create a tight knit urban fabric and human scaled environment. New development within this quarter will be mixed use with a high percentage of commercial office floor space. It should respond sensitively to the existing fabric with building heights ranging from 4- 8 storeys (or higher).

There may be opportunities to increase building heights towards Roeland Street and around the Castle where development plots are larger and able to accommodate larger footprints. In these instances there are also opportunities to include wrapped multi-storey car parks within this area to generate revenue for the development.

Where buildings exceed 4 storeys they should acknowledge the existing fabric with an expression or setback at the height of 4 storeys. Care will need to be taken to ensure that new development does not block out light from existing or proposed buildings.

Car parking will predominantly be accommodated in basements. Opportunities to bring the under-ground water course/spring, which is currently buried beneath Canterbury Street to the surface should also be explored at precinct design stage.

Figure 44: Extract from District Six Dev. Framework highlighting connection to East City

‘The Fringe Draft Urban Design Framework’ by Guy Briggs USP and Ashraf Adam (April 2012), completed May 2012

This framework focused on the Fringe or East City and builds on the strategies for the District Six Development Framework.

The framework addresses the fragmentation of the urban fabric of the Fringe and District Six. It proposes that Harrington square becomes public space and the addition of two new buildings as well as an increase above Dias Tavern which would activate the area and create a better sense of enclosure (Briggs et al., 2012:126). The site is envisioned as a landmark due to its location (Briggs et al., 2012:88).

There is a focus on pedestrians and human scaled design. The panoramic view to Table Mountain is also important and the proposed heights and setbacks take these elements into account.

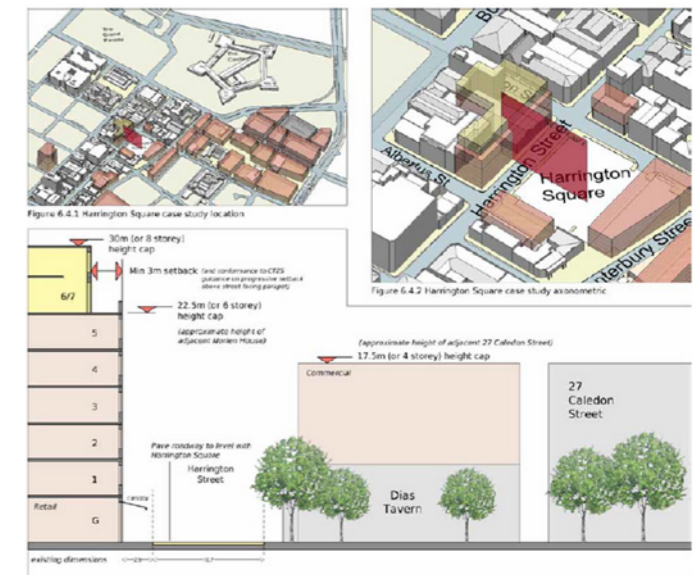


Figure 45: Extract from the Fringe Framework showing proposal for Harrington Square

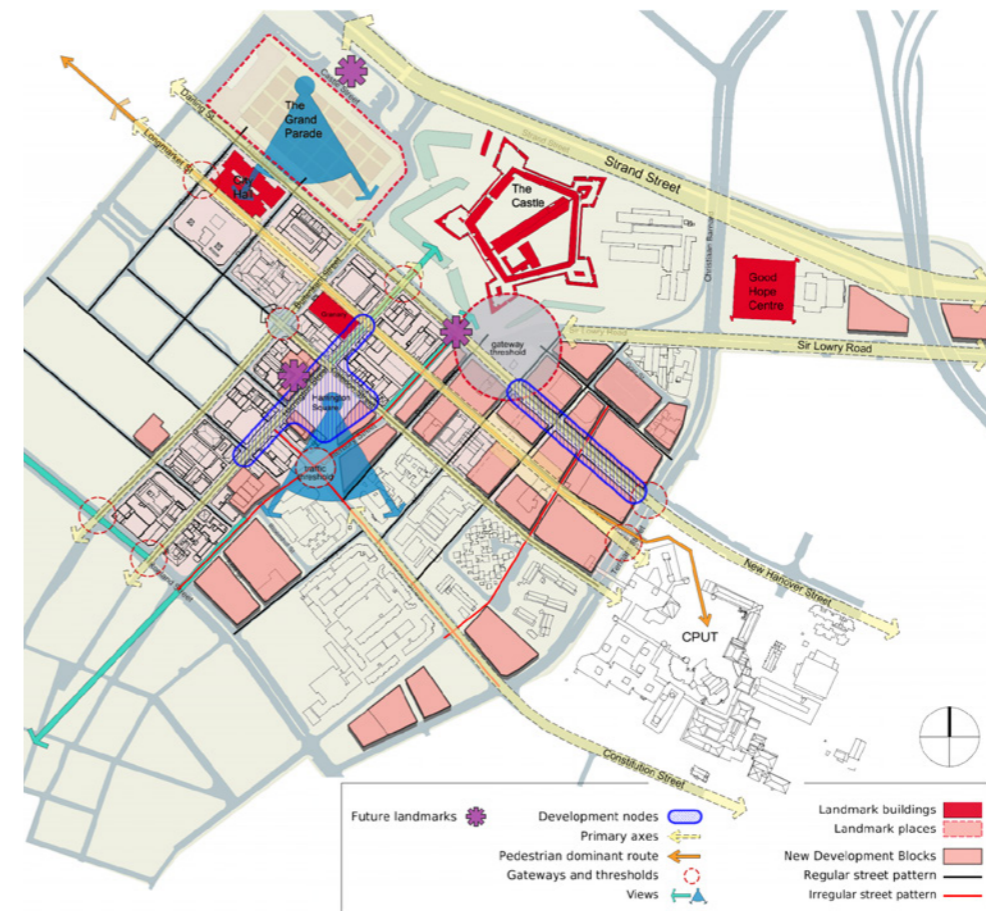


Figure 46: Extract from the Fringe Framework showing key principles

*Urban proposal for Harrington Square - by studioMAS (August 2007)*

This urban proposal focuses on Harrington Square and re-imagines it as public space, where the current parking would be moved to a basement. There would be four buildings added to the square, creating a good sense of enclosure and activation. Five years after this proposal Briggs followed a similar approach to the square, as mentioned earlier.

The proposed buildings would be mixed-use. The ground floor would be activated with retail and restaurants. The upper floors would be offices and residential spaces. There would be passive surveillance on ground floor as well as upper floors, making the square a safe space.

One of the important aspects of this proposal is that the historical Lambs lane would be cobbled and therefore brought back.

I believe this is a good and realistic proposal which responds to the history of the site and more current needs. Unfortunately, fifteen years later this proposal as well as the Fringe's have not been realized and Harrington Square is still a parking lot. District Six is also underdeveloped and there is a lot of open land in District Six and the East City.

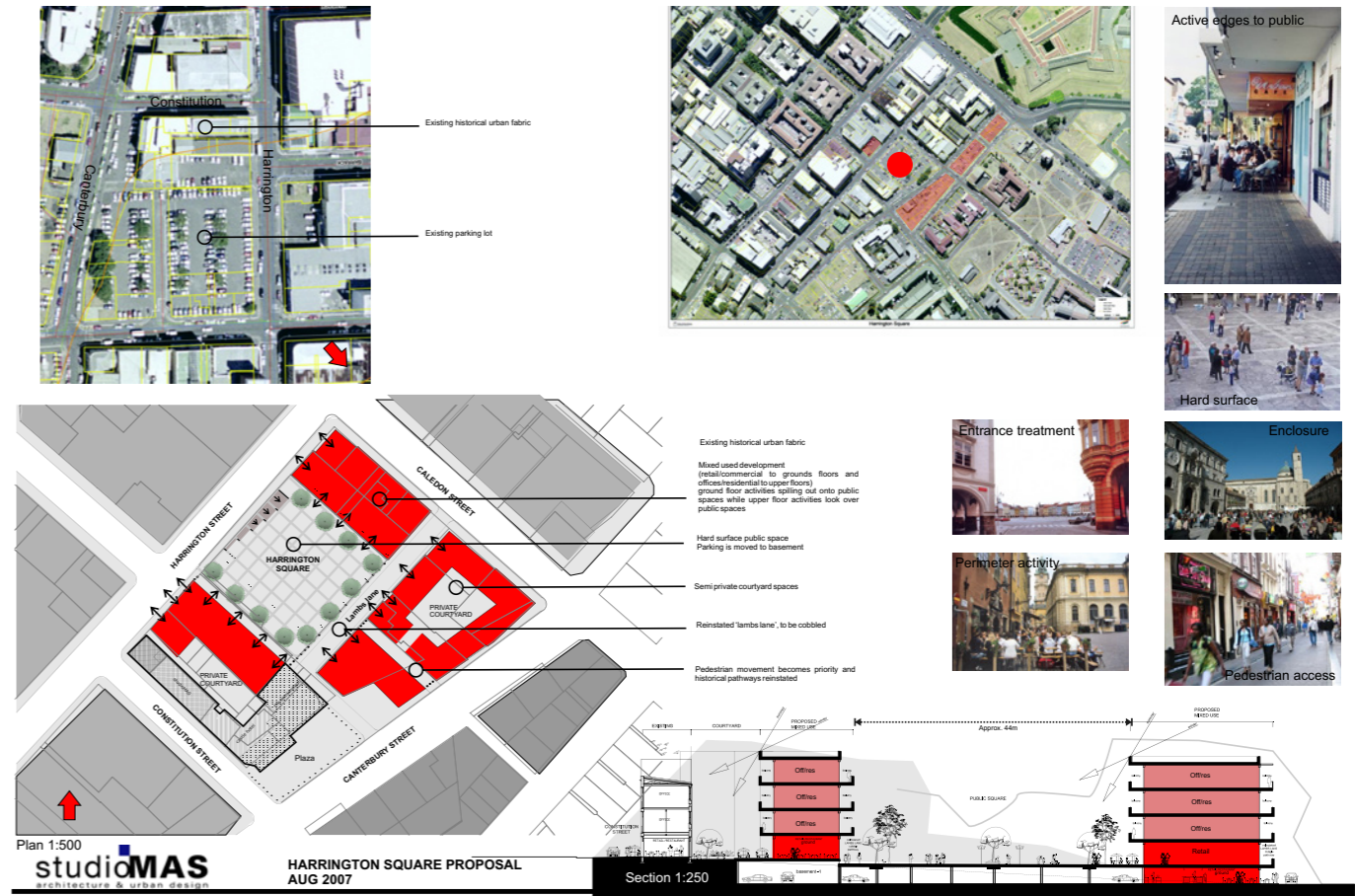


Figure 47: Extract from StudioMAS's proposal for Harrington Square



**Pedestrian movement**

There are several pedestrian links around the Fringe, as people move between the CBD and District Six. Longmarket street is an important link as it is pedestrianized and has greenery throughout. There are also several students moving towards and from the CPUT campus.

There is a desire line diagonally across Harrington Square, as people move between the cars parked there. This desire line shows how people move from the city's public transport node located by the Grand Parade, to other areas.

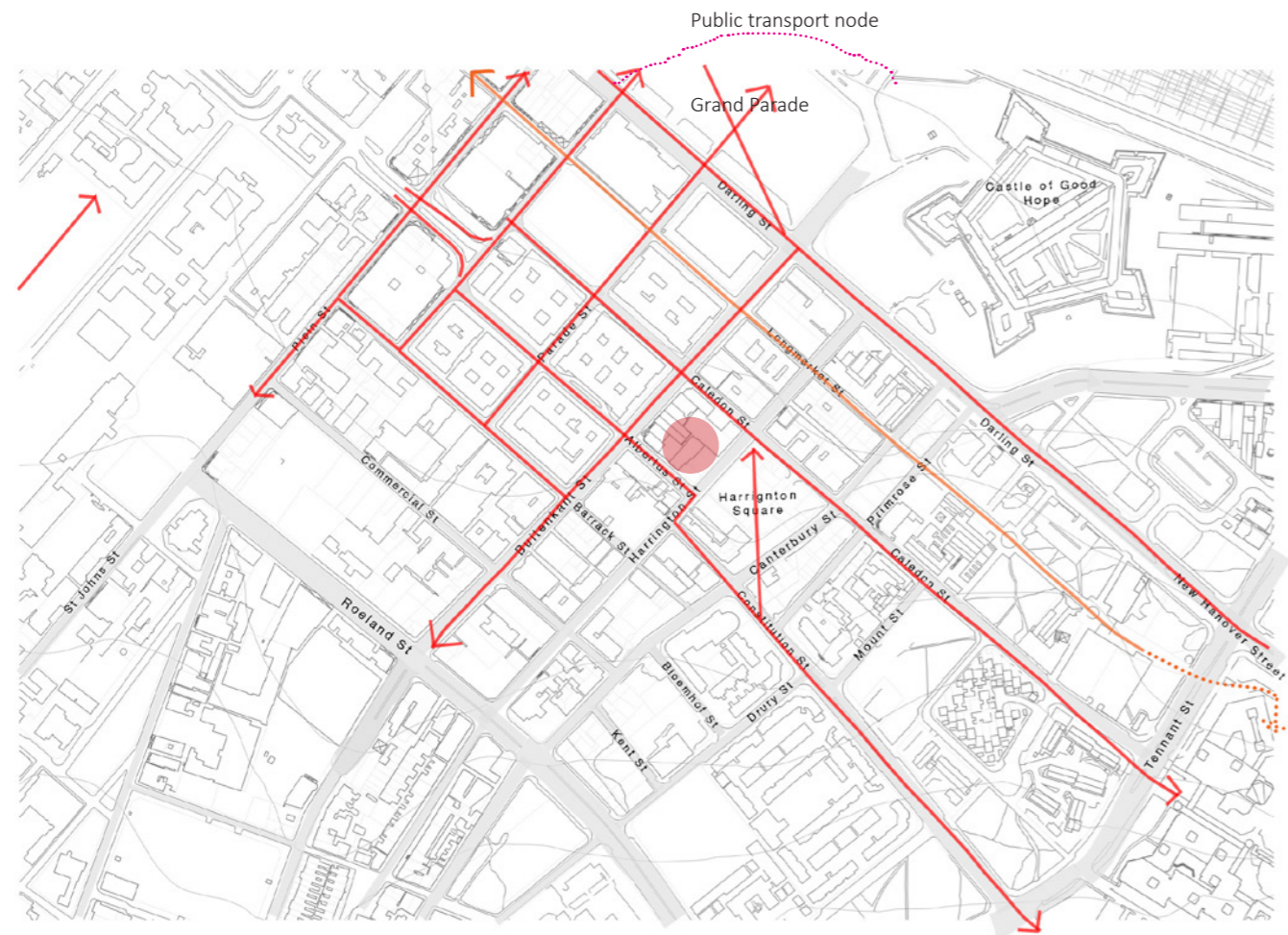
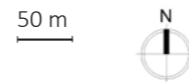


Figure 50: Pedestrian routes around the site, with Longmarket as the main attractive route



**Public transport and vehicular access**

The site is easily accessible through public and private transport. Being located close to the city's public transport node located by the Grand Parade facilitates this. I compared the vehicular routes to a five minute walking radius and bus stops which shows it is easy to walk from different transport points and key buildings.

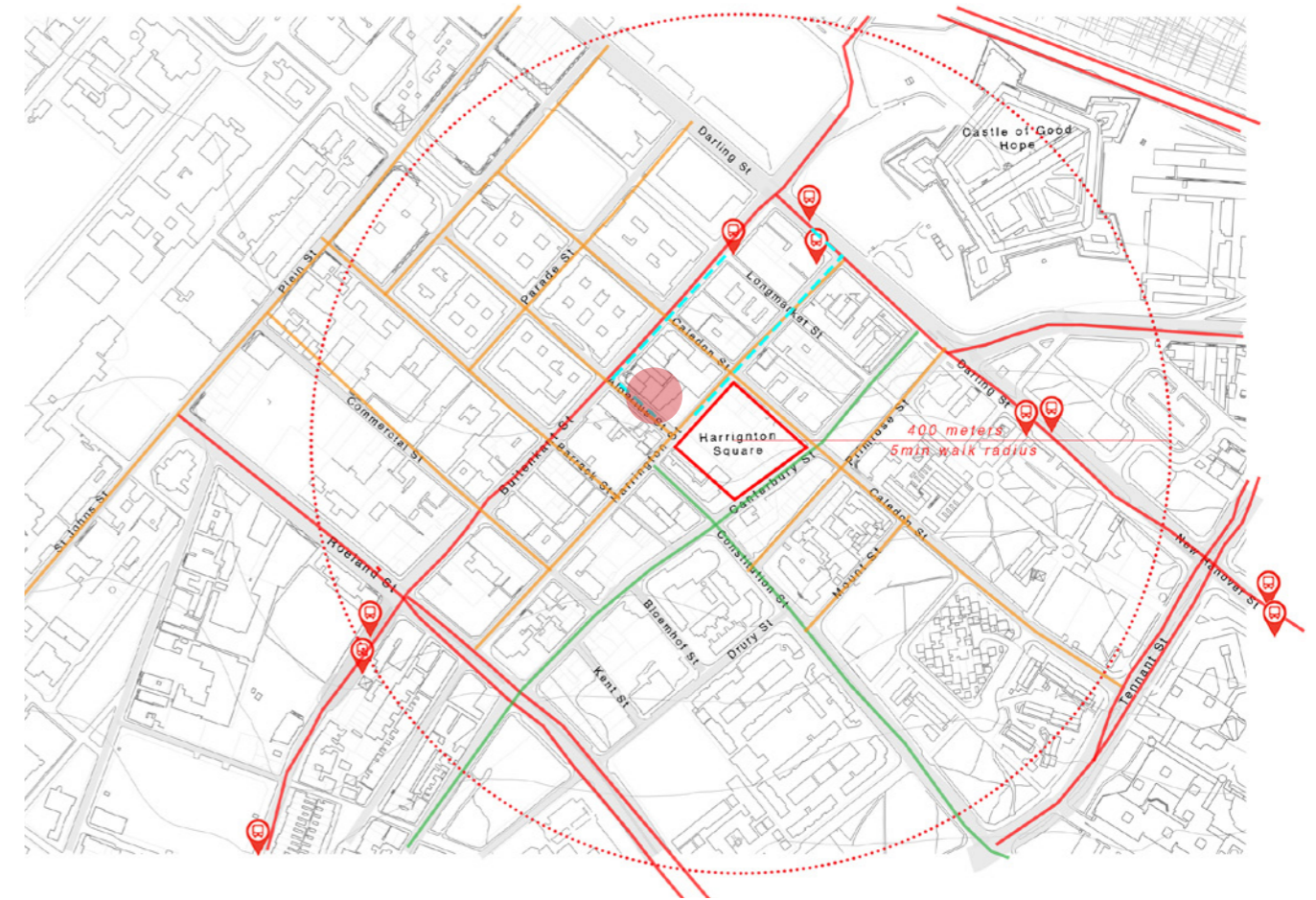







Figure 51: Public transport and vehicular access around the site compared to a 5min walking radius



-  Bus stops
-  Main arteries
-  Local roads
-  Secondary streets
-  Walking routes

Human scale elements

As a consequence of the District Six forced removals, the social and urban fabric became very dispersed as well as undefined from Canterbury Street onwards.

Elements that contribute to a human scale such as overhangs, colonnades and tree canopies are consequently dispersed as there is not enough fabric to achieve continuity. My design intervention will address this, at an urban as well as building scale.



Figure 52: Map and aerial view showing fragmented fabric of colonnades, overhangs, and tree canopies

- Overhangs
- Colonnades
- Tree canopies



Figure 53: Overhang (Harrington Street)



Figure 54: Colonnade (Woolworths building)



Figure 55: Tree canopies along Longmarket pedestrian link

Natural elements

The sun and wind have informed where I placed the largest spaces of the program. The sun must be mediated on the buildings South-eastern façade.

This also informed where open to sky spaces such as courtyards could be located in the envisioned building. The panoramic view to Table Mountain is the main view on the site.

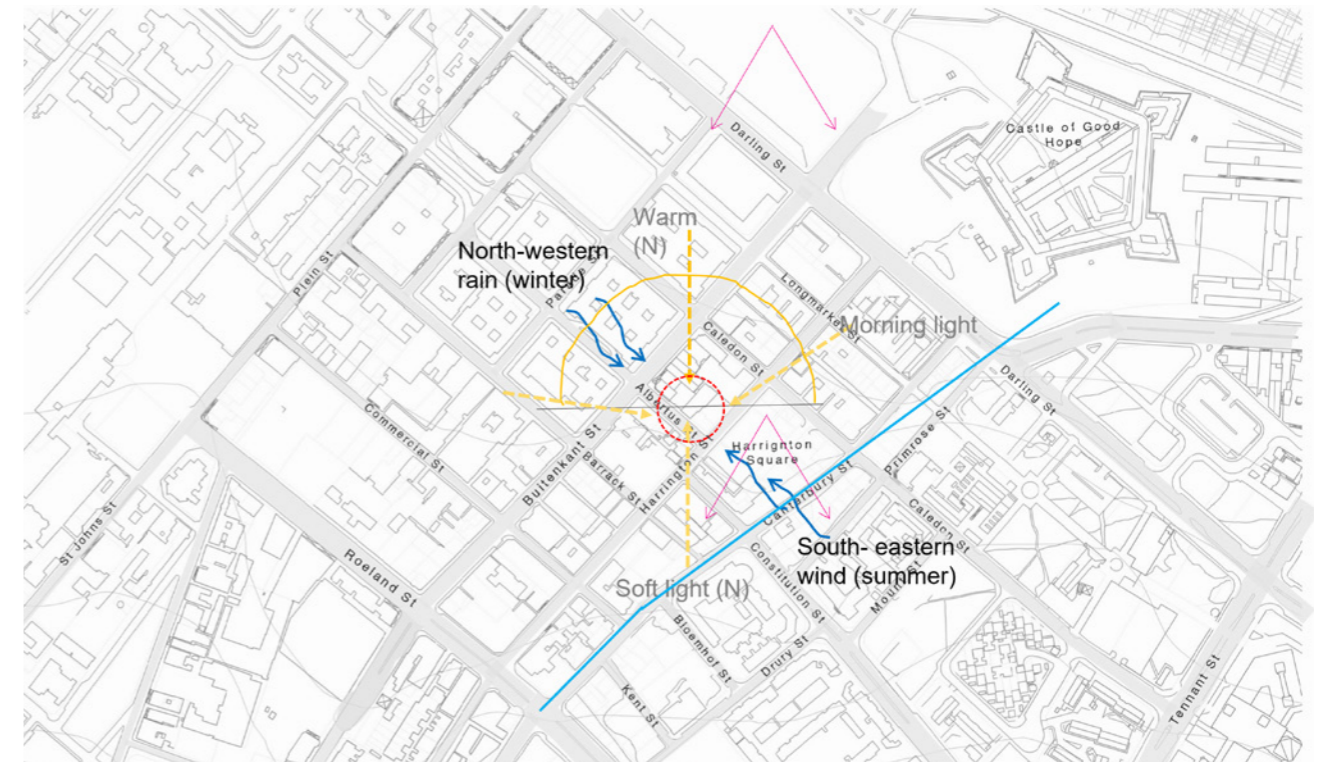


Figure 56: Sun and wind directions



Architectural styles

There is an interesting collage of different architectural styles across the Fringe. There is a good harmony between them as there is some consistency in scale. The main materials used are concrete and brick.

The existing building on the chosen site is a Victorian building, therefore my intervention will respect its character, scale, materiality, and floor levels without being completely constrained by them.

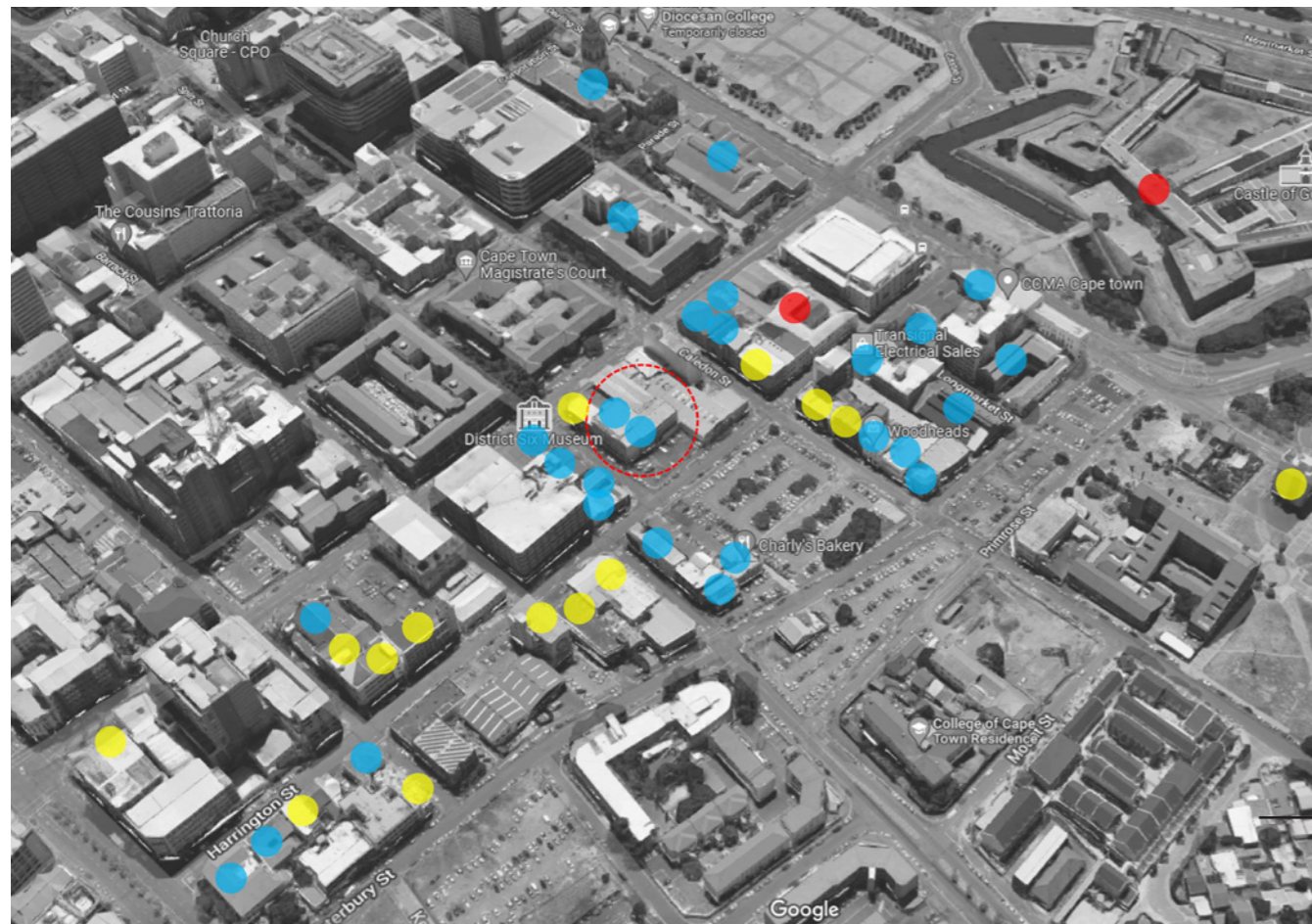


Figure 57: Main architectural styles around the site

- Modern movement buildings
- Victorian buildings
- Dutch historic buildings

Elevations

Albertus Street has a good scale amongst the buildings of different architectural styles. One of the issues is that some parts are inactive during the day as the focus of activity is on Buitenkant and Harrington Street.

There is also little nighttime activity as the main place open at night is the Wonderland club next to the part of the site which burnt down. I will aim to activate the site both on Albertus Street and Harrington Street throughout the day. Performances usually happen at night so the proposed building will contribute to safety at night.

Albertus Street



Figure 58: Albertus Street elevation facing the site



Figure 59: Albertus Street elevation of buildings opposite the site

### Street activity

One of the main issues is the several missed opportunities for street activity in the immediate context as some buildings are light industries, which results in dead spaces.

To address this I will need to activate my building, on all floors but specially on ground floor, promoting passive surveillance and continuous movement of people throughout the day. The approach to re-imagine Harrington square will also take this issue into account.

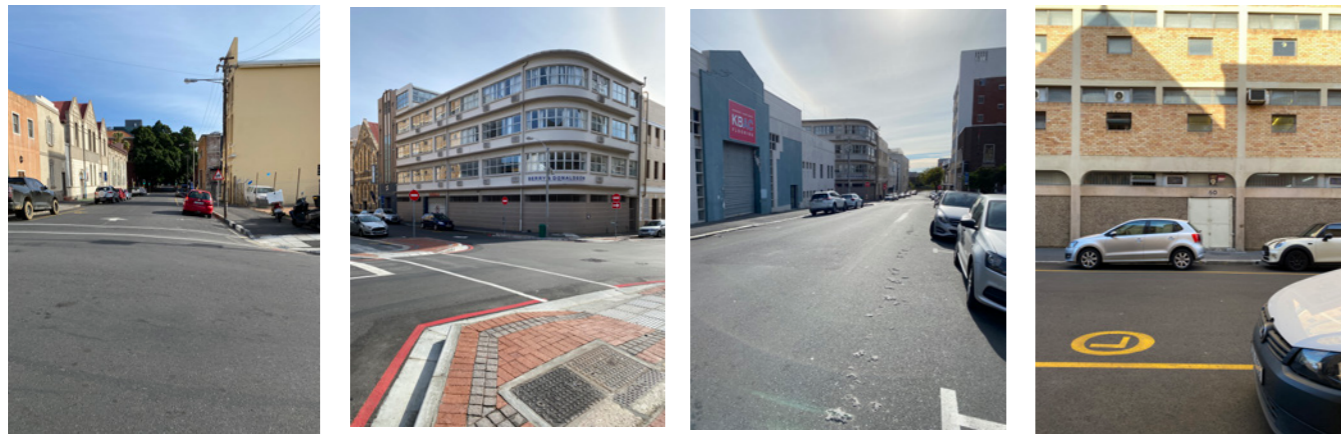


Figure 60: Street activity. From left to right: Albertus Street; Corner of Harrington and Caledon Street; Harrington Street and Caledon Street

The chosen site is good because it is in close proximity to the Fugard Theatre which is important for the artistic community, as well as other performing arts theatres and schools; it has a square adjacent to it which can be used for performance as activism; it is urban; it is located close to several places which attract high foot traffic, thus allowing for a lot of movement around the site and it is close to places of activism.

### 3. Urban proposal and spatial quality

#### Design principles

The design I envision should be of human scale and flexible. The building must have a strong relationship to the street, encouraging activity and passive surveillance. The design should be urban: it should have a clear relationship with the ground, a middle section which interacts with the street, and a relationship to the sky. Exteriority will be brought into the building and interiority will be taken outdoors, creating a dynamic relationship between private and public realms with a performing body which moves between the two at different moments.

#### Exteriority in and interiority out

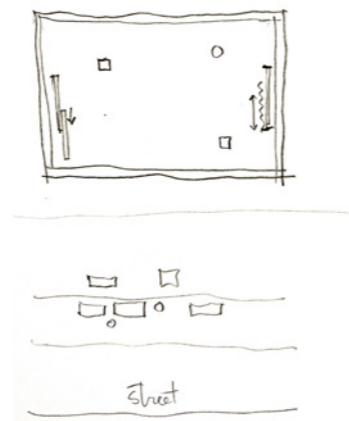


Figure 61: Design principles

#### Human scaled design



#### Flexible design



Strong relationship to street,  
Promoting safety  
Pedestrian focused



#### Jazzart Dance Theatre relocation

Jazzart is currently located in the Artscape Theatre. My project imagines that Jazzart would not be able to continue at the Artscape and would be relocated to the proposed site. This change of location would allow them to be more integrated with the other dance schools of the CBD forming a network.



Figure 62: Map showing Jazzart relocation to site

#### Fugard Theatre

The Fugard is an important space for the artistic community of Cape Town. It was closed for a year due to the Covid-19 pandemic, and was relaunched in June of this year (new Homecoming Centre). The building is a result of adaptive reuse and merging of five buildings which created a unique inner space with many layers of history.

As part of the approach that the proposed building will use the city as its campus, the Fugard Theatre will be used by Jazzart for their formal performances as it is located very close to the site. This emphasizes the importance of shared resources and collaboration within the performing arts.

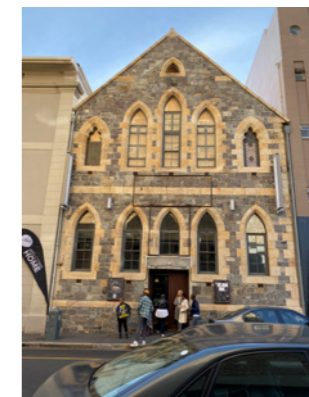


Figure 63: The Fugard Theatre main entrance on Caledon Street

## Urban proposal

### Designing the context

My urban proposal builds on StudioMAS' proposal for Harrington Square, making a few changes to it.

One of the differences is that I suggest that the square is not flattened, but that the slope is kept as is and a hard surface would be placed. I propose raising a portion of Harrington street which becomes shared space between pedestrians and cars.

I would add a lightweight stage at the bottom of the square which would allow for audience to sit along the slope.

I built a model of the site with the proposed buildings in and around Harrington Square to test the scale of the interventions with the existing fabric and the sense of enclosure.

The corner of Harrington and Caledon Street would be raised on ground floor using columns, allowing people to still move through easily.

The proposed building uses the city as its campus. This means that the square, restaurants and amenities in the area would be used by the students. The Fugard Theatre would form an extension of the campus as Jazzart would use its main stage and facilities for large performances. This approach is the opposed to a campus such as CPUT which does not engage sufficiently with its context.

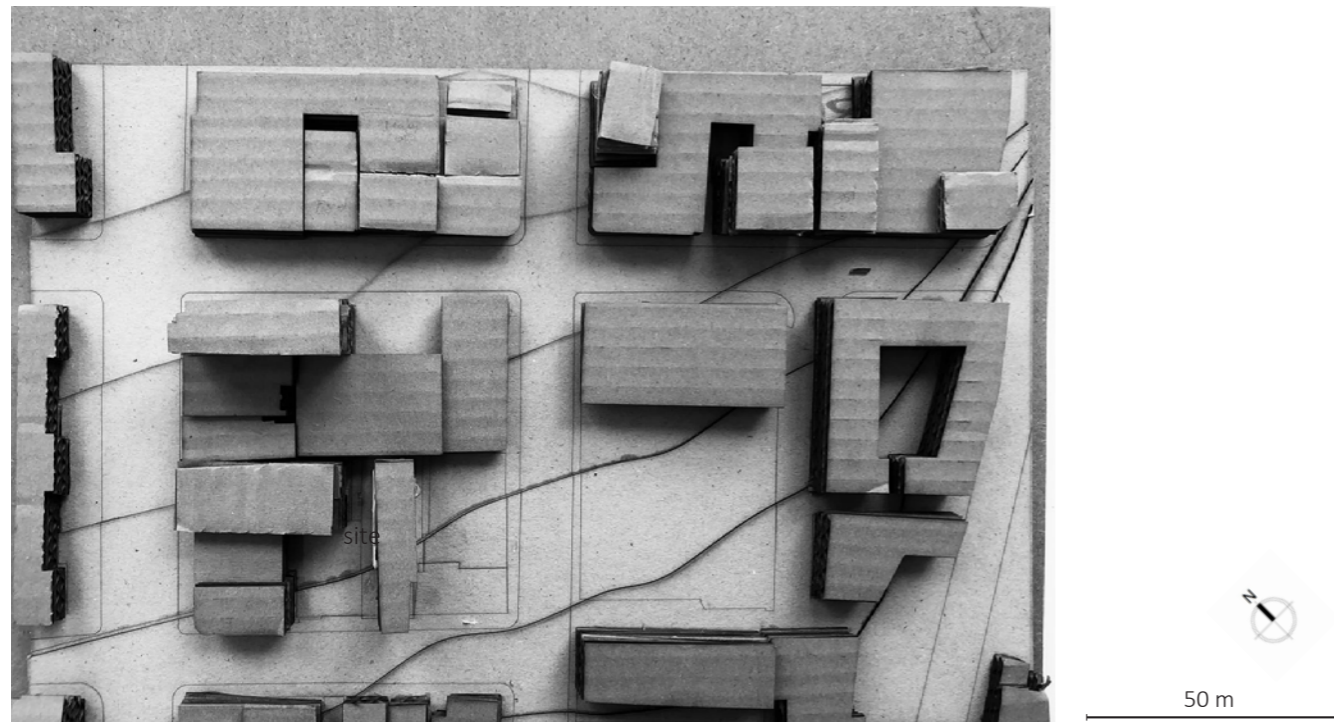


Figure 64: Site model showing existing fabric and urban proposal; proposed building not added to model

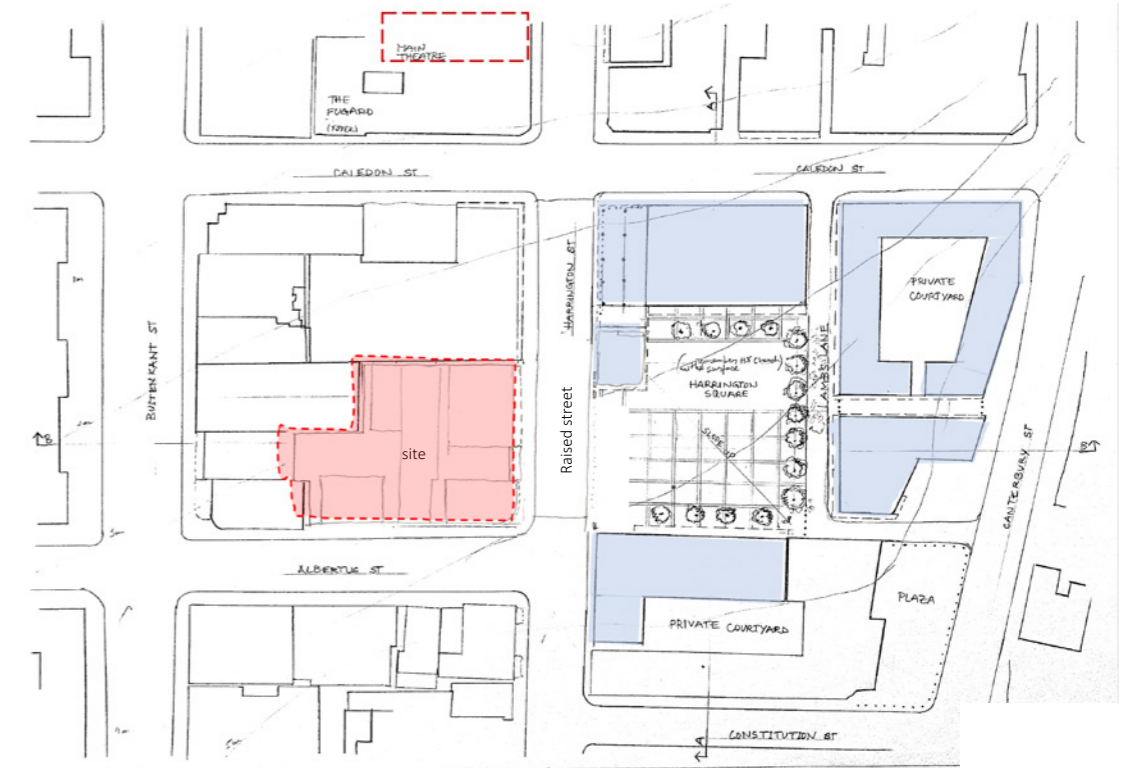


Figure 65: Urban proposal plan

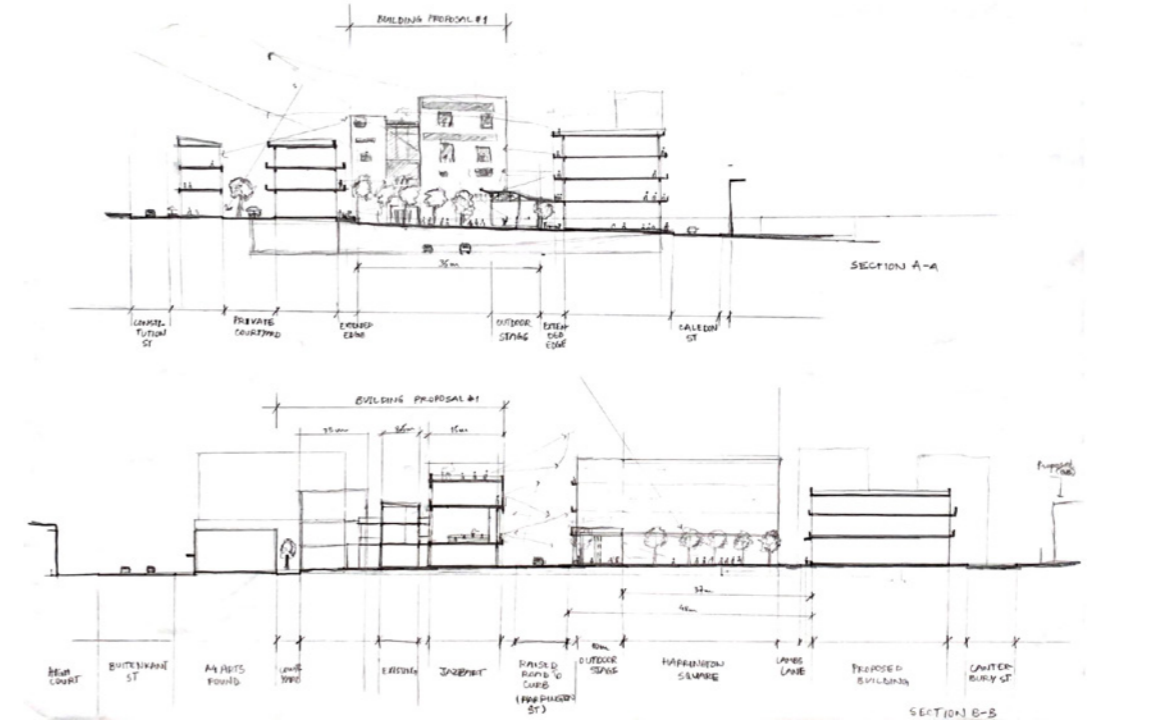


Figure 66: Urban proposal sections

## Massing exploration

### Archi-maki 03

This archi-maki consisted of exploring three architectural concept models of our interventions on the site. I tested the corner portion of the site as the landmark and also made a larger model for this part. I tested the concept models in another base model which shows the urban proposal.

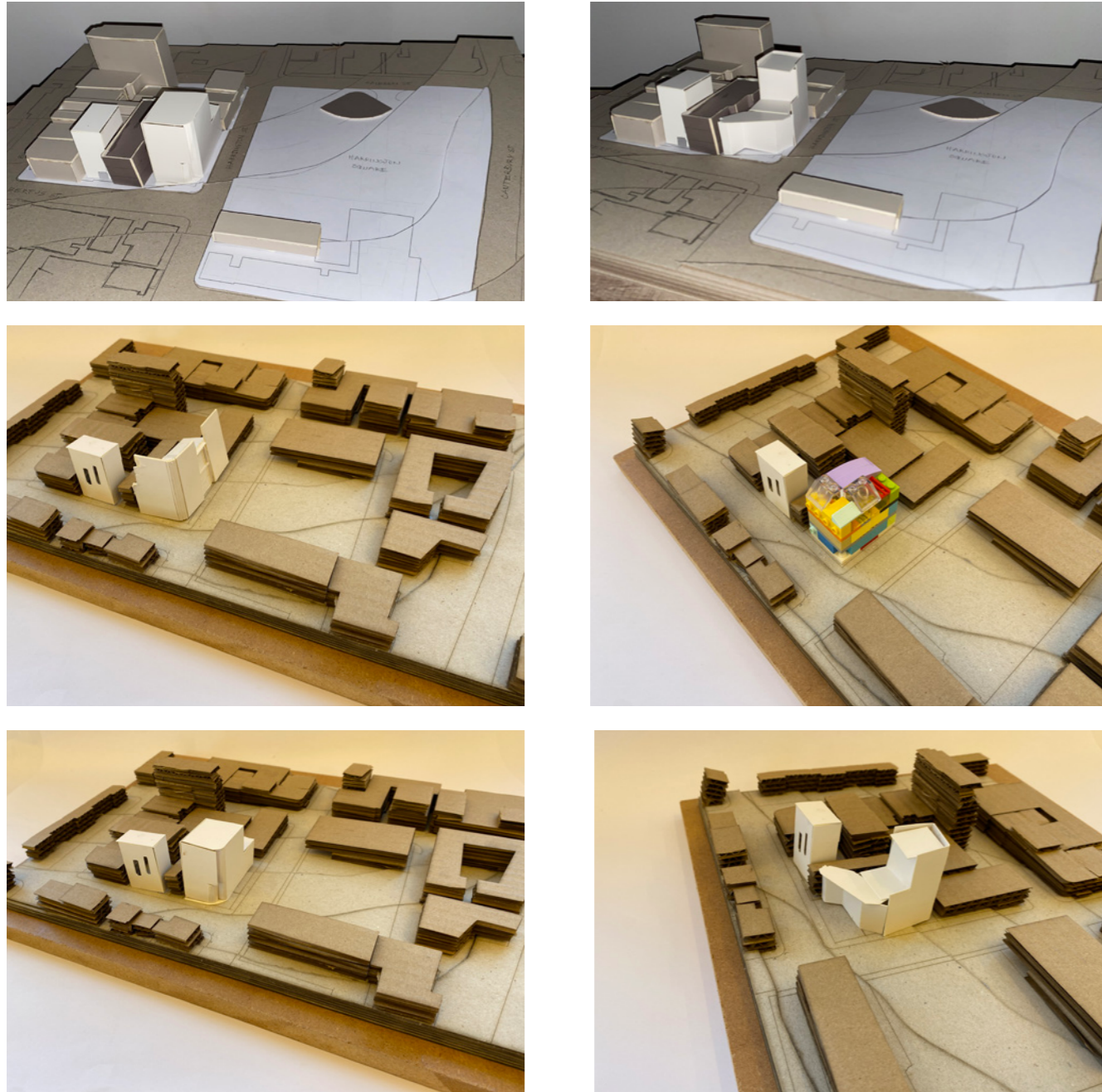


Figure 67: Building design explorations on the site model

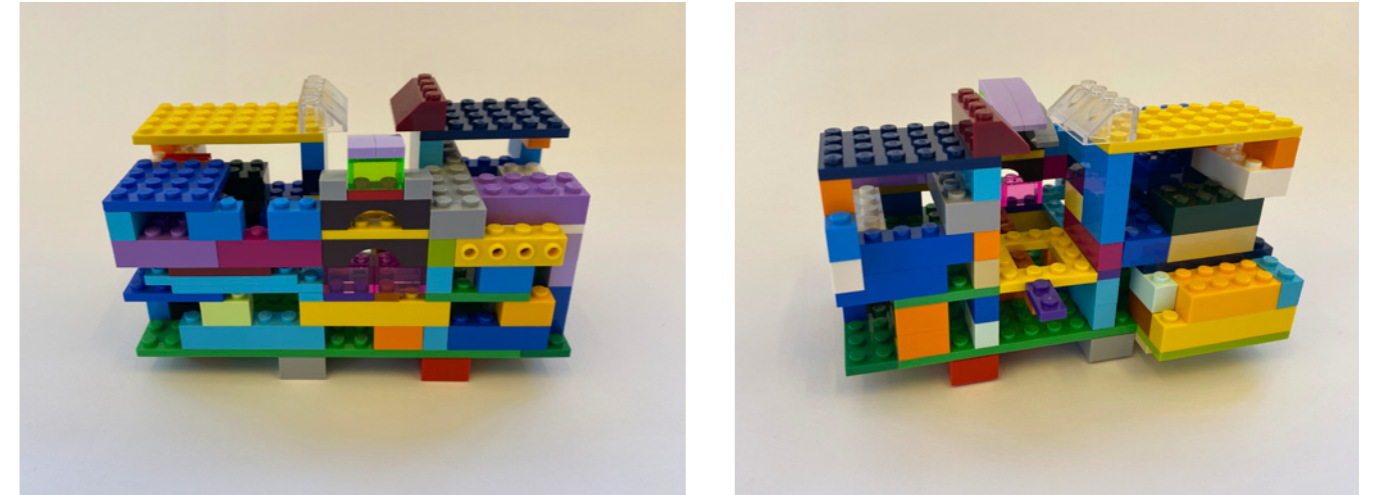


Figure 68: Model exploring corner part of the building: public window (left) and central atrium (right)

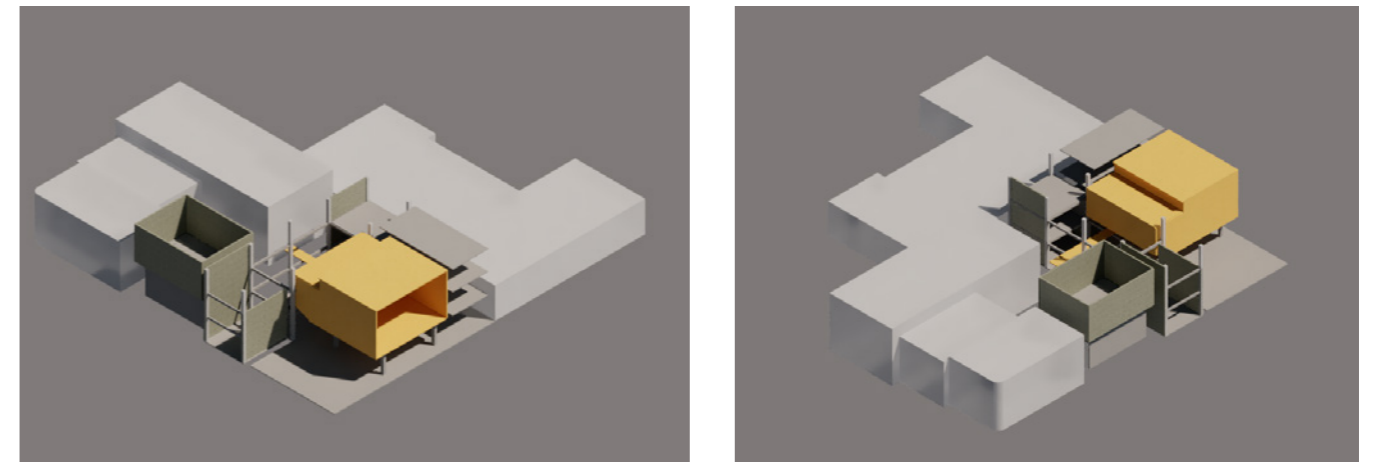


Figure 69: Digital model testing position of the theatre (yellow)

## Precedents study

I looked for precedents of theatres and public buildings which have exterior elements brought into them and take interior elements to the public realm, looking for the strategies they used to do this.

### Baxter Theatre, Jack Barnett, Cape Town (1977)

The Baxter Theatre is a good local precedent of exteriority coming in, as well as some of its interiority being taken outward. The main foyer feels like one is in a public square. The interesting ceiling is metaphorically a sky, the different theatres are metaphorically different buildings, and the spaces between them become the public spaces of the city, however, they are inside.

The garden on the uphill side is the main example of interiority being taken to the outside. It separates the road from the inside and it is like an outdoor room – theatre space is brought to the outside.

When I visited the Baxter, I felt welcomed in the space, and I enjoyed the different spaces and scales which always connected back to the main foyer. The body is contained in tight spaces at certain instances and expanded into large volumes in others.

The human performance, seeing and being seen, which is an important aspect of attending a performance, is emphasized, circulation is celebrated and becomes social space. The sky extends from inside to outside.

There is strong material expression and this is used to create plasticity, with an approach of truth to materials (Louw, 2020:37). The rough texture of the chosen bricks used both inside and outside contributes to plasticity and feeling of being outside whilst inside. Light became very important in this project as it enhances the different spatial experiences created.

Exteriority is brought into the building



Figure 70: Inside the Baxter, the landscaped staircase

Interiority is taken to the outside

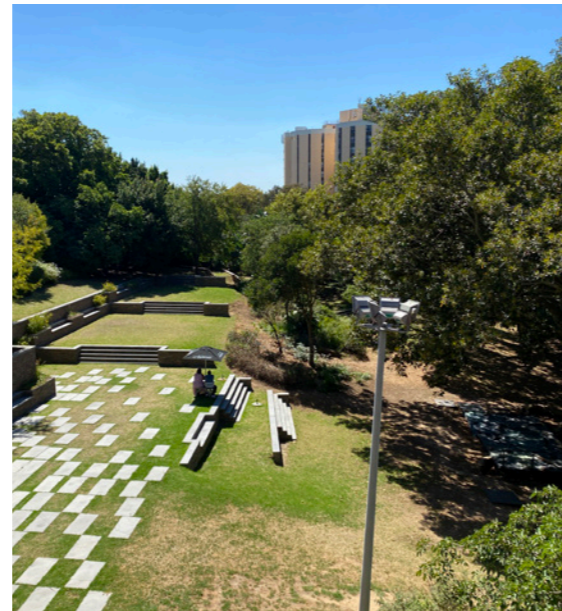


Figure 71: Baxter garden

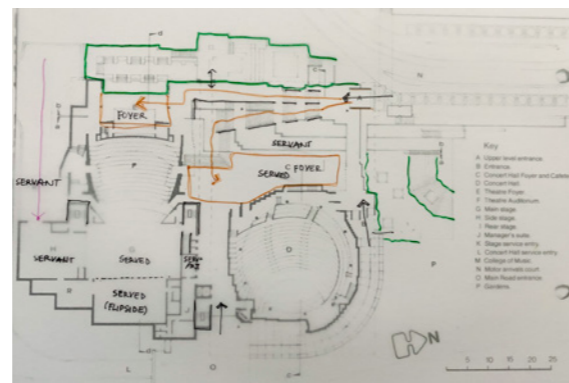


Figure 72: Baxter plan analysis

### Guggenheim museum, Frank Lloyd Wright, New York, United States (1959)

The Guggenheim art museum is a work of art itself. Neil Levine describes the building as escapist, because relationships between horizontality and verticality, imagination and reality are blurred.

The Guggenheim has encouraged and allowed for many live performances to take place in the building throughout the years, creating a strong bond between static visual art and dynamic performing arts. These usually take place in the rotunda (atrium) or the lecture room below it. Integration of space and material can be seen in this precedent.



Figure 73: Guggenheim's rotunda

### Dance Theatre of Harlem 50th anniversary - Works & Process Rotunda Project (30th September, 2019) at the Guggenheim

A temporary floor as well as the addition of some seating allow for the Guggenheim's rotunda, its main gallery space, to be adapted for a dance performance. The ground floor, with the skylight above it, becomes an interior square. The spiral ramp conceived for bodily movement becomes a place of pause and acts as a continuous balcony where the audience can view the performance from above.

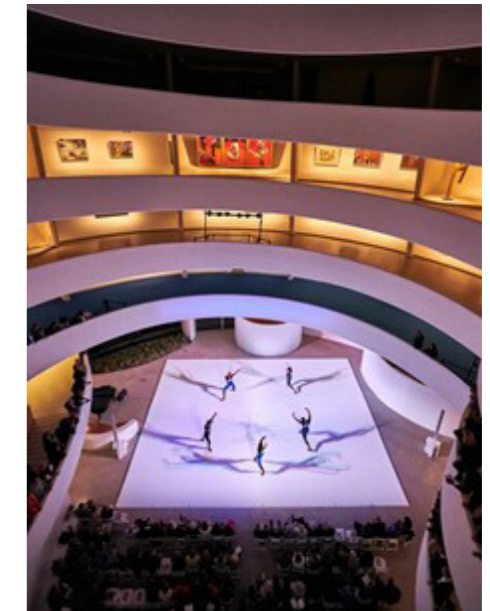


Figure 74: Dance Theatre of Harlem performance at the Guggenheim, showing ramp used as viewpoint

## Technology and publicness

I also looked for precedents which use structure to make a statement about a building's publicness (Louw, 2020:36). Transparency allows for the showcasing of performance or art to the public, making it accessible.

The Four Seasons Centre for the Performing Arts connects the private interior to the public exterior space through a glazed foyer (Louw, 2020:37). This also celebrates the human performance. The auditorium is enclosed and focused only on the performance taking place, which creates a juxtaposition with the transparent foyer. Whilst the Baxter has a strong material expression, the Four Seasons is more focused on expressing the tectonics (Louw, 2020:36).

One of the most interesting aspects of this building is that the generous staircase which forms part of the foyer, is used as a space for informal performances, where the audience sits on the larger steps. The staircase becomes both a place which allows movement and moments of pause. This starts to challenge the single-use idea of circulation space and because the staircase is enclosed by the glazed façade, the public also has visual access to these performances.

I also looked for a local precedent which celebrates and showcases dance. The Outreach Foundation's dance studio was conceived with a large window and there was a bench placed on street level which encourages people to sit and watch a dance rehearsal. There is enough vertical distance between the street and studio for the dancers to have some privacy.

Four Seasons Centre for the Performing Arts by Jack Diamond (1999, 2006)



Figure 75: Four Seasons Centre transparent foyer

Outreach Foundation by Local Studio (2015)



Figure 76: Outreach Foundation glazed block

## Formal expression and timber construction

I was inspired by the Auditorium del parco and Prometeo both by Renzo Piano Building Workshop, which have formal expression using timber construction. Sustainability and prefabrication are two advantages of this approach and this has influenced the design of the experimental theatre which is the main space in the proposed building.

Prometeo by Renzo Piano Building Workshop (1983/1984)



Figure 77: Prometeo's structure

Auditorium del Parco/ LÁquila Concert Hall by Renzo Piano Building Workshop (2012)



Figure 78: External view of Auditorium del Parco

## Auditorium del parco in L'Aquila

### Sustainability in architecture

Formal expression and  
beauty in lightweight,  
sustainable, prefabricated  
construction with a focus on  
cultural buildings

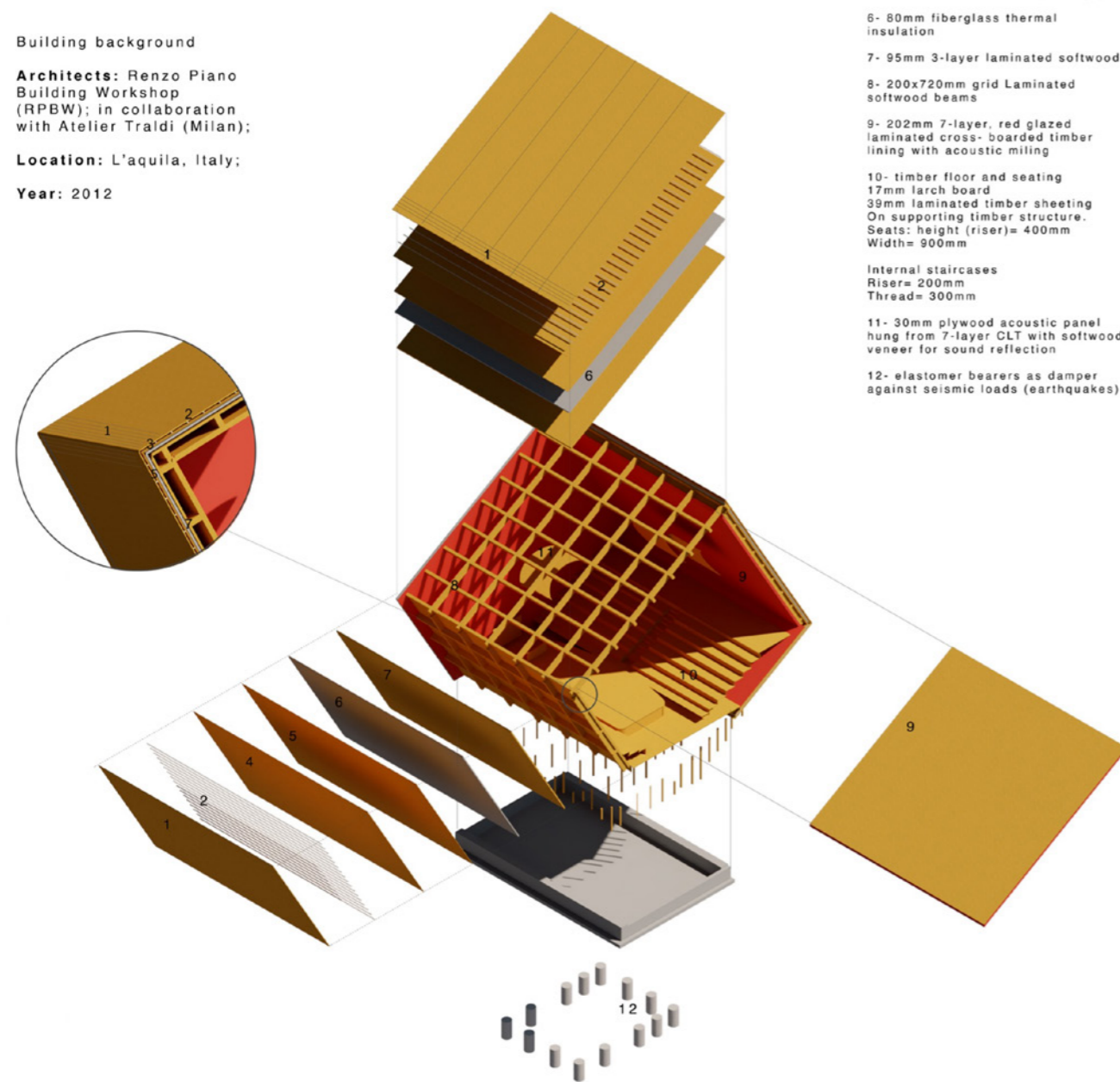
Case study poster

### Building background

**Architects:** Renzo Piano  
Building Workshop  
(RPBW); in collaboration  
with Atelier Traldi (Milan);

**Location:** L'Aquila, Italy;

**Year:** 2012



### Legend

- 1- 40mm oil-impregnated larch boarding, treated thermally
- 2- 40/60mm softwood battens at 700 centres
- 3- Waterproofing membrane
- 4- 20mm impregnated oriented-strand board with outdoor protection
- 5- 20mm ventilated cavity/ air gap
- 6- 80mm fiberglass thermal insulation
- 7- 95mm 3-layer laminated softwood
- 8- 200x720mm grid Laminated softwood beams
- 9- 202mm 7-layer, red glazed laminated cross-boarded timber lining with acoustic milling
- 10- timber floor and seating  
17mm larch board  
39mm laminated timber sheeting  
On supporting timber structure.  
Seats: height (riser)= 400mm  
Width= 900mm
- Internal staircases  
Riser= 200mm  
Thread= 300mm
- 11- 30mm plywood acoustic panel hung from 7-layer CLT with softwood veneer for sound reflection
- 12- elastomer bearers as damper against seismic loads (earthquakes)

Figure 79: Analysis of Auditorium del Parco

### Structure as sculpture

Limoges Concert Hall by Bernard Tschumi Architects (2007)

### Movement vectors and envelopes

The Limoges Concert Hall is an interesting precedent of a gem inside a building. Tschumi considers activation through movement vectors, which also link interior and exterior space. There is a double envelope, which creates better acoustics, thermal insulation, allows for natural light and ventilation which reduces energy consumption.

The outer responds to the site (forest), and the inner envelope which creates an internal world for performance. The interstitial space between the two envelopes is activated through circulation (movement vectors).

The outer envelope is structurally autonomous and made from curved wooden ribs and translucent polycarbonate (rigid). The delicate consideration of the form turns the structure into a sculptural element.

The inner envelope pushes into the foyer space with concrete columns and the underside of the seating, creating tension between the two envelopes. The inner envelope is solid and places the focus on the performance and inner world created.



Figure 81: Limoges Concert Hall foyer activation

Siobhan Davies Dance Studios by Sarah Wigglesworth Architects (2006)

The Siobhan Davies Dance Studios is an adaptive reuse project where the movement of the body is celebrated. This is done in several ways, such as through a suspended staircase which flexes, and the main one which is the vaulted roof structure. The walls bend and twist to become the roof. Light gently enters the space from the clerestory windows created.

There is a collage of old materials, the ghost of what was removed, and the new insertions. The use of wood in the studio contributes to the softness of the space and is ideal for the dancer's bodies.



Figure 80: Siobhan Davies Dance Studio dancing roof and light quality

## 4. Spatial requirements

### Jazzart brief

As part of information gathering I interviewed Jazzart's Artistic Director and teacher Dane Hurst (refer to Appendix A for full interview questions).

When questioned about their spatial requirements Hurst revealed that the main needs were: two dance studios, to accommodate their students as well as the Jazzart company; an experimental theatre where the audience and the performers could have a more intimate relationship and social space. Initially the request was an arena theatre, which later on we negotiated and changed to a thrust stage (audience on three sides).

Other requirements were the need to see and be aware of the outside, to experience change of seasons for example; access to outside space; social areas and sufficient admin spaces.

The brief and respective measurements were determined mainly through information gathering from Jazzart as well as through an analysis of their current setup at the Artscape Theatre. In addition, I compared their setup to the Fugard Theatre's spatial requirements as well as other precedents, where information needed to be added. The dimensions (length x width) will be adjusted during design development and the values in the table below are a guide.

There a lot of similarities between the needs of Jazzart and my inquiry.

Jazzart requirements	Capacity (total)	Quantity	Area (sqm) for each unit	Dimensions (meters)	Height (meters)	Public has access
Dance studio	15-20	2	80 (min), 120 (max)	8x8 min , 10x10 max +front area 2 and 0.5 on the sides	5 to 6	
Performance space (Use Fugard main theatre)	320 audience 22 dancers stage	1	266	28x9.5	9	Yes
Experimental theatre (270 view)	120 audience, 22 dancers stage	1	240	15x16	6 to 7	Yes
Closed Office	2	2	12	3x4	3	
Open/shared office	4	4	9	3x3	3	
Board room	10	1	20	4x5	3	
First aid + physiotherapy room	2	1	12	3x4	3	
Tea kitchen	-	2	7.5	3x2.5	3	
Lunch area	50	1	70	7x10	4	
Outside space	22 dancers	1	64	8x8	5	Yes
Store room	-	2	9	3x3	3	
Change rooms	22	12	3.8	1.9x2	3	
Ablutions - persons with disabilities	2	2	3.6	1.8x1.8	3	Yes
Ablutions	160	2	40	5x8	3	Yes
Ablutions	40	2x2	10	5x2	3	

Table 2: Jazzart's quantitative brief

### Architecture for performance

There are several requirements for architecture for performance. Below is a list of the main considerations and decisions I made for the experimental theatre and its respective spaces. These would be added to the building together with the needs for Jazzart.

In addition to this I have decided to include a Dance and Music Library, which will be limited due to the several requirements of the theatre, as well as living units which could temporarily accommodate teachers and performers.

The requirements for the envisioned experimental theatre were determined through analysing Judith Strong's Design Guide for Theatres (2010), the desire for an intimate performance space, analysis of the Fugard Theatre as precedent and through design testing.

	Requirements
<b>Front of house / foyer</b>	Box office
	Bar, restaurant, kiosk
	Seating
	Ablutions (basins, toilets)
	Circulation - lift and staircases
<b>Back of house</b>	Services
	Backstage
	Storage
	Dressing rooms
	Green room
	Stage deliveries
	Rehersal room
	Ablution blocks (basins, toilets, showers)
Circulation	
<b>Theatre stage</b>	Not fixed, 8x8m
	Fully sprung wood dance floor
	Linoleum mat can be added
	Stage door
<b>Lighting and sound</b>	Lighting and sound control room
	Lighting and sound bridges
	Floor lighting
	Natural lighting through public window (double glazing)
	Video projector
	Video recorder
Projector screen (not fixed)	
<b>Acoustics</b>	30mm plywood acoustic panels (curved) hung from ceiling for sound reflection
	cross laminated timber board lining with acoustic milling
	public window: double glazing with sound insulating glass
	public window can be closed with shutters for full black box
<b>Ventilation</b>	High level air supply
<b>Seating</b>	Non fixed mobile seating
	Areas for wheelchair bound users

Table 3: Architecture for performance considerations

## Fugard Theatre

As mentioned in the urban proposal, I envision that when Jazzart has a formal performance they would use the Fugard Theatre. I determined the rooms which would be used by analysing the Fugard's drawings. The following rooms would be used:

As part of my research I visited several places related to dance and performance which informed my work in different ways: Artscape Theatre, Jazzart Dance Theatre spaces in the Artscape, Baxter Theatre, Fugard Theatre, UCT School of Dance, UCT School of Music, Zip Zap Circus and the Smiling Lion (did not have access to interior of Smiling Lion).

Fugard spaces	Capacity (total)	Quantity	Area (sqm) for each unit	Dimensions (m)	Public has access
Main theatre	320 audience 22 dancers stage	1	266	Total: 28x9.5 (Stage 8x8)	Yes
Studio theatre	120	1	168	Total: 9.5x17.7 (Stage 8.4x5)	Yes
Foyer and bar		1	168	9.5x17.7	Yes
Ablutions	8	2	30	5x6	Yes
Dressing rooms	12	6	4.2	2.1x2	
Dressing rooms	12	6	3.2	1.6x2	
Ablutions + showers (F)	-	1	26	5.1x5.1 4 toilets, 3 sinks, 3 showers	
Ablutions + showers (M)	-	1	26	5.1x5.1 2 toilets, 3 urinals, 3 sinks, 2 showers	

Table 4: Spaces from the Fugard which Jazzart would use in a performance

## 5. Architectural response

### Concept

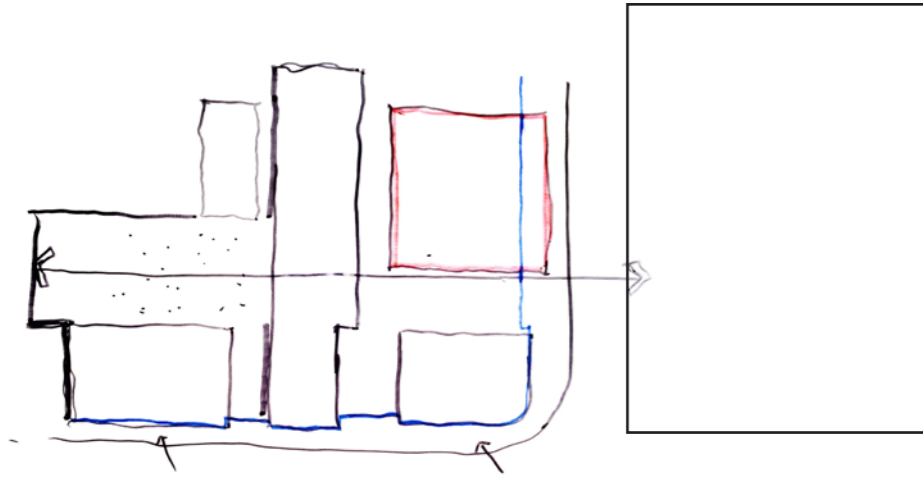


Figure 82: Parti diagram

My concept is a box (the theatre) which contains the energy of performance and a skin which is changeable and responds to the context. A sequence of spatial experiences celebrates the body moving from public (the square- activism) to private space (the building- escapism).

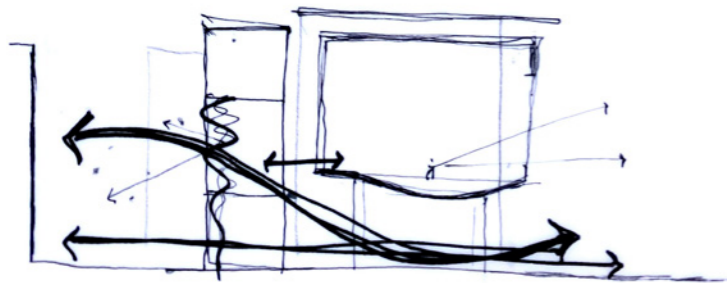


Figure 83: Concept diagram section

### Design process

#### Metaphor of dressed and undressed body and space

From exploring the work of Schlemmer there is a distinction between a 'person' versus a 'person as dancer'. This distinction comes from considering the body as is versus dressing the body for a performance (costumes). I used this to create a metaphor between raw naked space and setting up stage sets to create 'another world' for performance.

This juxtaposition can be seen in how spaces are 'dressed' for performances, with backdrops, bright lights, velvet seating and curtains; compared to spaces which are left 'naked' such as the backstage, stage workshop and dressing rooms.

There is a direct relationship between architectural space and human performance, which can be explained through the notion of décor and decorum. Décor is the ornamental arrangement of objects as part of interior decoration which gives people clues as to how to behave in that room. Decorum can be understood as the correct or good taste behaviour (etiquette) ("Webster", 1969:215). The way in which the scene is set will prompt how people will behave. Because this can be restrictive the work of Tschumi was an inspiration, to break away from it.

Experimental or studio theatres are interesting to me and my inquiry, as they are 'dressed' in a more simple way than formal theatres and the space is adapted for each performance. There is intimacy created on a thrust stage arrangement between performers and audience being at a closer level. In addition, people are also more aware of each other as they face one another. In my proposal the public window with the city and public life as a backdrop, adds another layer to this larger sense of awareness.

This combines Jazzart's requests and desire for intimacy and awareness of outside world and my interest and inquiry.



Figure 84: Dressed space

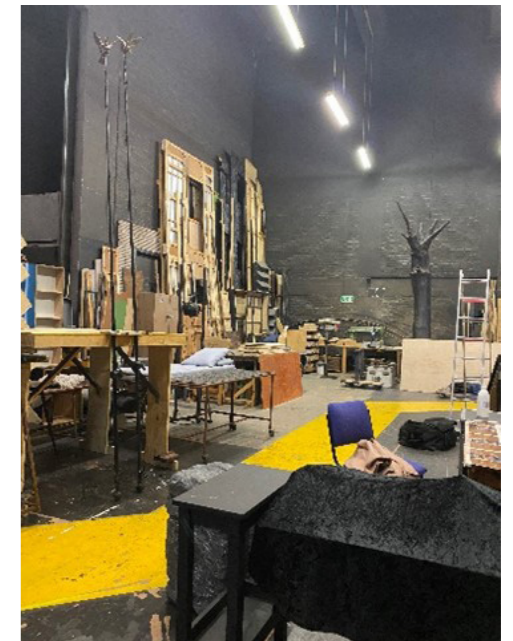


Figure 85: Naked space

## Design development

### Content

I explored two main approaches to the existing building in more detail. The first one (A) drastically changed the interior or creating a triple volume in the centre of it which would require removing all the floors in this area. The main space which is the theatre would go into this triple volume.

### Approach A



Figure 86: Theatre's placed centrally

I experimented raking up one side of the seating and expressing it in its underside which resulted in an interest space underneath but the theatre itself would no longer be flexible.

The second approach (B) is much more delicate which pulled away from the existing and allowed for voids between solids of new and old.

### Approach B

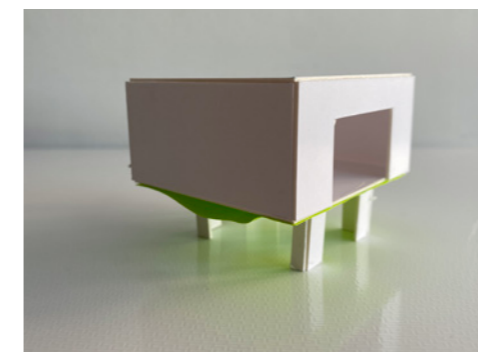


Figure 87: Theatre moved to end of the site

I have chosen to focus on B because it respects the *genius loci* of the existing more than approach A and there is a good position for all the auxiliary and service spaces required by the theatre.

I have also returned to a flat floor instead of the raked seating as flexibility is one of principles. The underside of the theatre will still be expressed as a curve which will hide the services.

## Experimental theatre

### Black box with public window

I have conceived the theatre as a black box theatre which has a public window facing Harrington Square. This allows performances to be visually accessible to people walking nearby.

The theatre is flexible and there is no fixed stage or seating. This would be adapted according to the performance. The main layout would be a thrust stage, which means the audience would be on three sides of the stage.

I imagine this theatre as the most important space in the building, as an element with strong interiority and ability to create another world.

At a later stage in the design the public window was moved from the theatre to the foyer, as it was very difficult to control the light and sound quality.

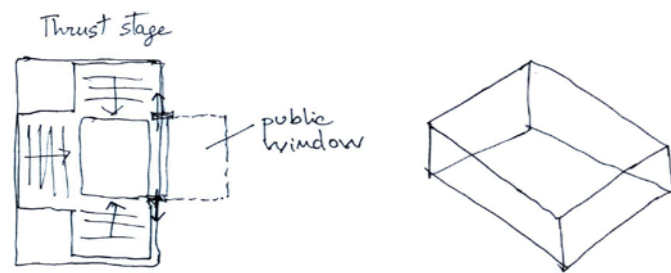


Figure 88: Main arrangement of theatre - thrust stage

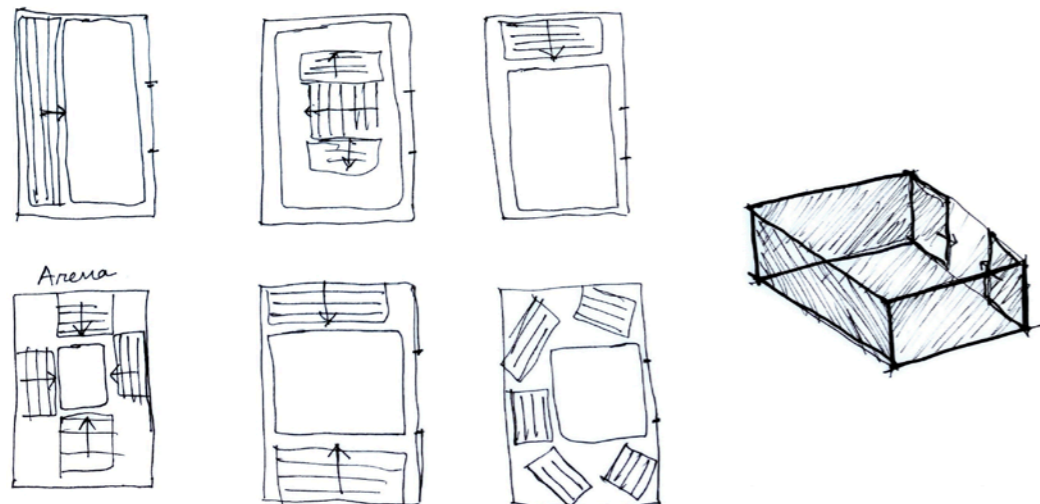


Figure 89: Theatre layout variations

### Archi-maki 04



Figure 90: Technical exploration of the theatre

I have conceived most of the building as stereotomic, made from a concrete frame with brick infill, similar to the existing Victorian building. To celebrate the theatre I envision it as a lightweight structure, made from timber. This would create a juxtaposition with the other spaces.

The archi-maki 04 model explores a possible way of making the theatre, showing a section through a portion of it and the public window. I tested the use of steel trusses as the primary structure and in the final design the theatre was made completely from timber.

Archi-maki 04 also prompted me to consider nature as a metaphor for the structure, which can emphasize exteriority coming into the building. The sketches below show the precedents investigated.

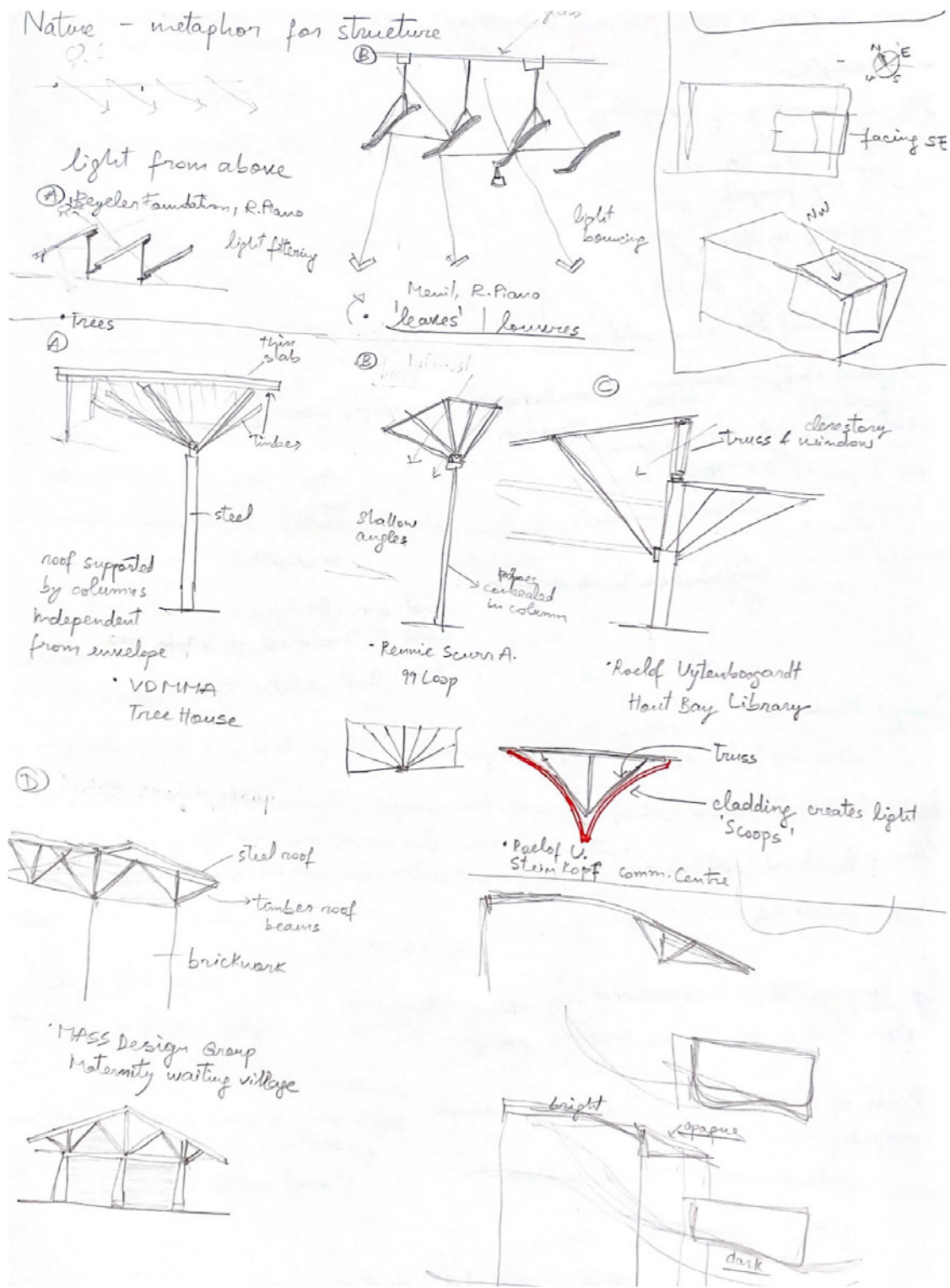


Figure 91: Nature as inspiration for structure

## Ordering diagrams

These are the ordering diagrams of the building which show how voids are used to create tensions between the spaces, layering of services, the different circulation types, hierarchy and the importance of green space.

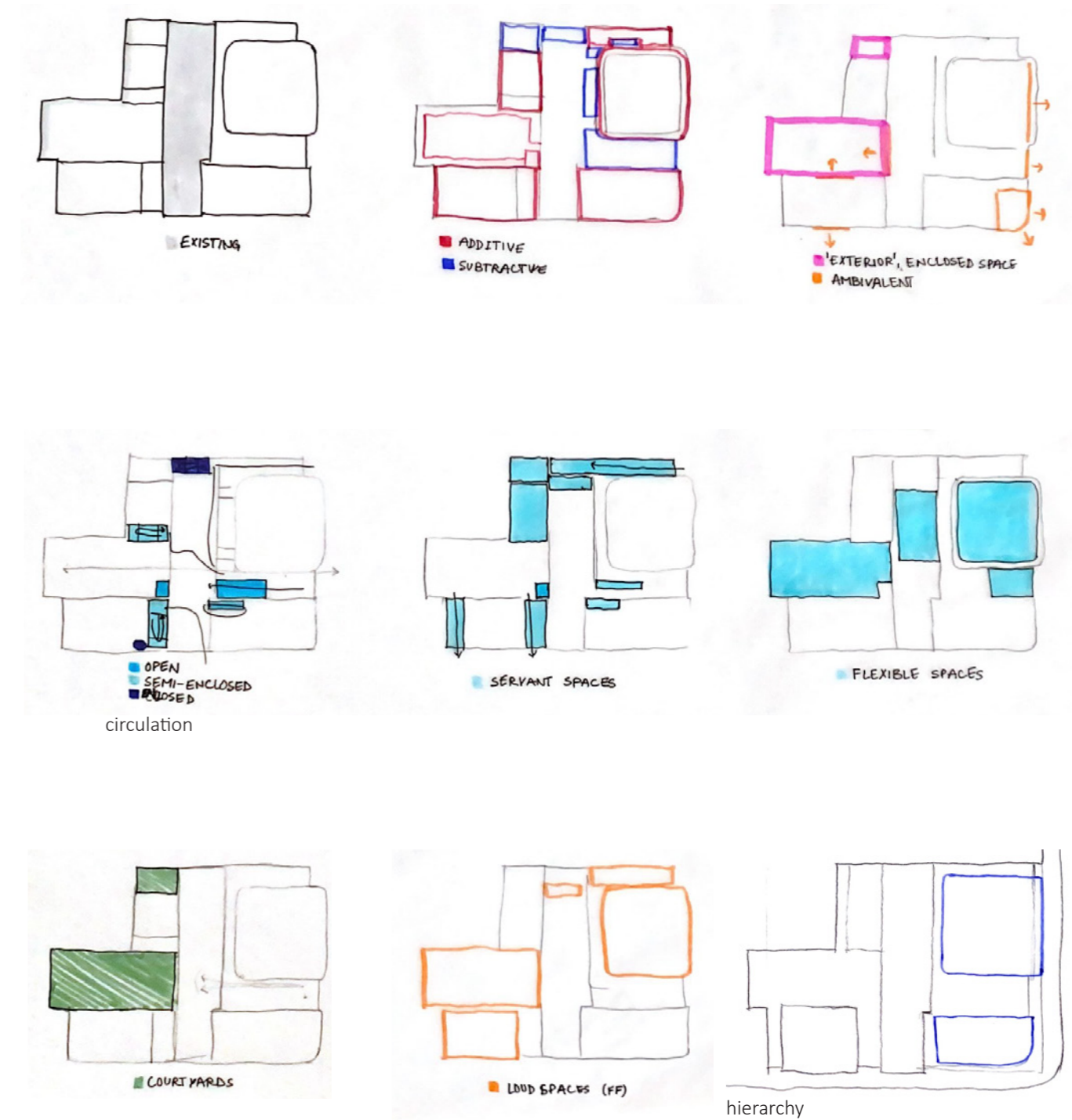


Figure 92: Ordering diagrams

Design development

Plans

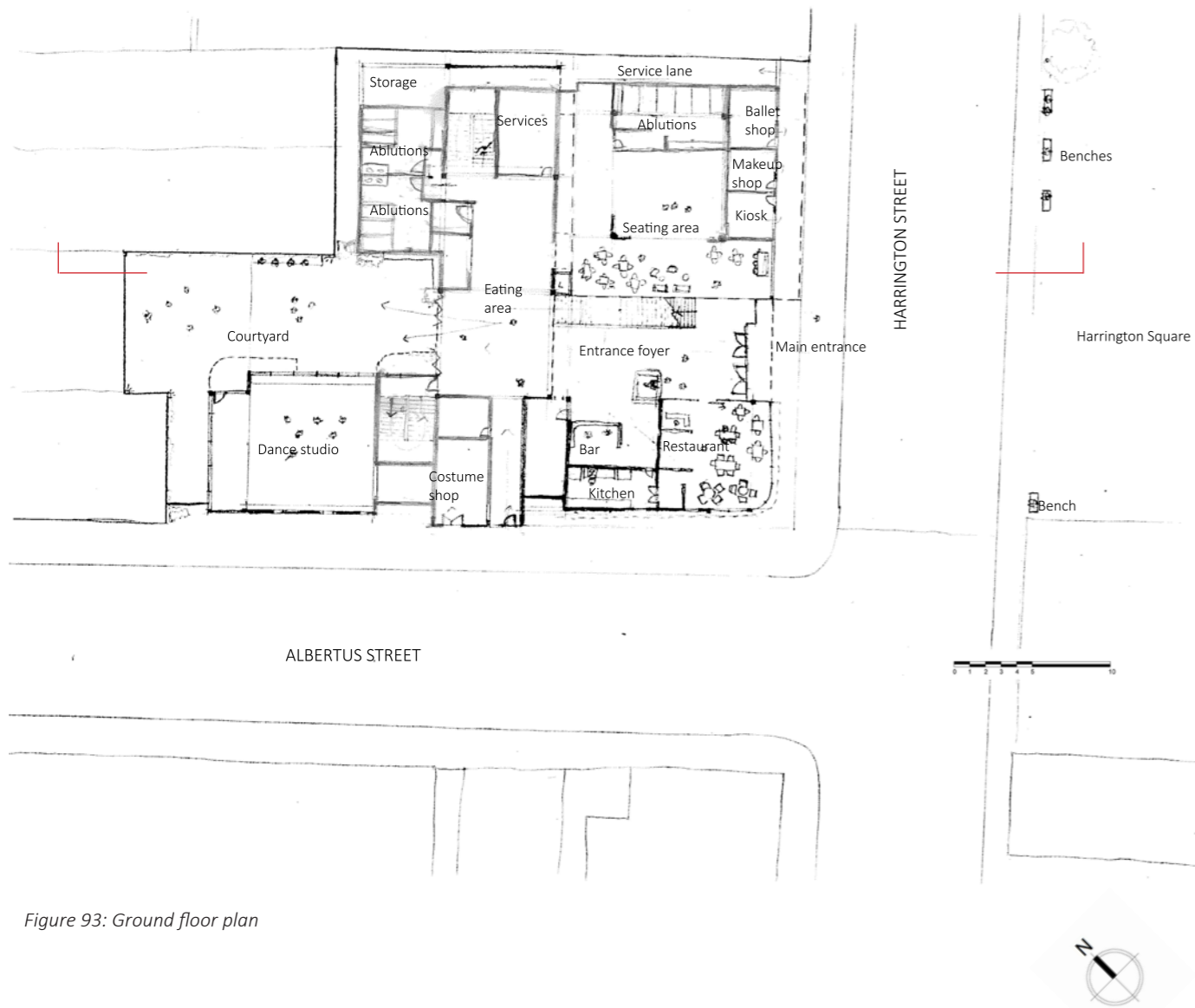


Figure 93: Ground floor plan

The ground floor is mostly public. The main entrance is located on Harrington Street, on the centre line of the courtyard, creating an artery which connects the inner most space which is the courtyard and the public square. One enters into a triple volume and can see the courtyard at the end. The courtyard is enclosed by the burnt walls, encouraging social life and informal performances in the most scarred part of the site. There are shops and a restaurant to activate it.



Figure 94: First floor plan

There is an upper foyer for the theatre and the existing building becomes a balcony where one can look down onto the main foyer or towards the courtyard where informal performances can happen. The room behind the existing building's front façade is used as offices so there will be people observing the street through that façade.

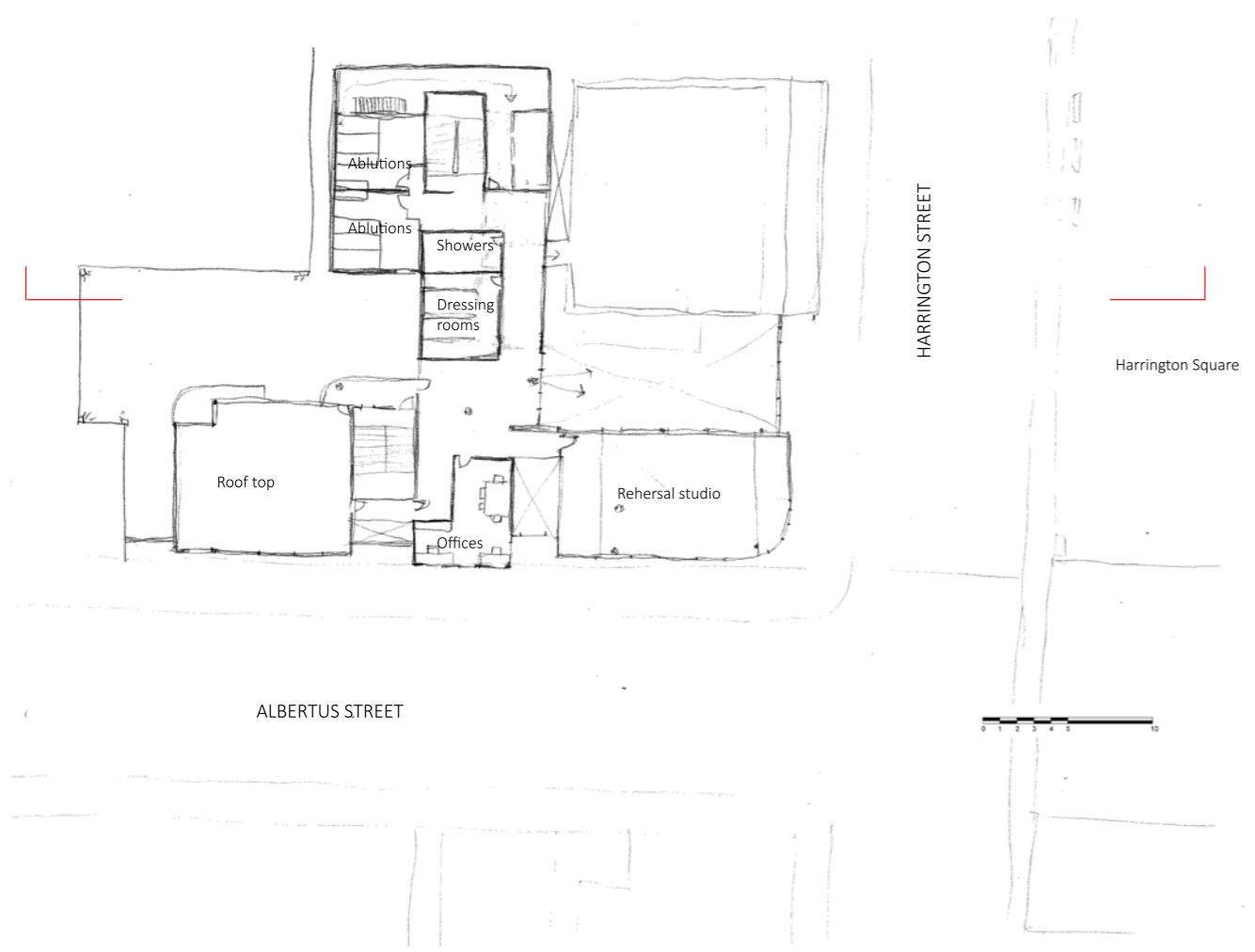


Figure 95: Second floor plan

The second floor is mostly private and there is a smaller performance room in the corner of Albertus and Harrington Street, which is glazed showcases the rehearsals.

Program diagram

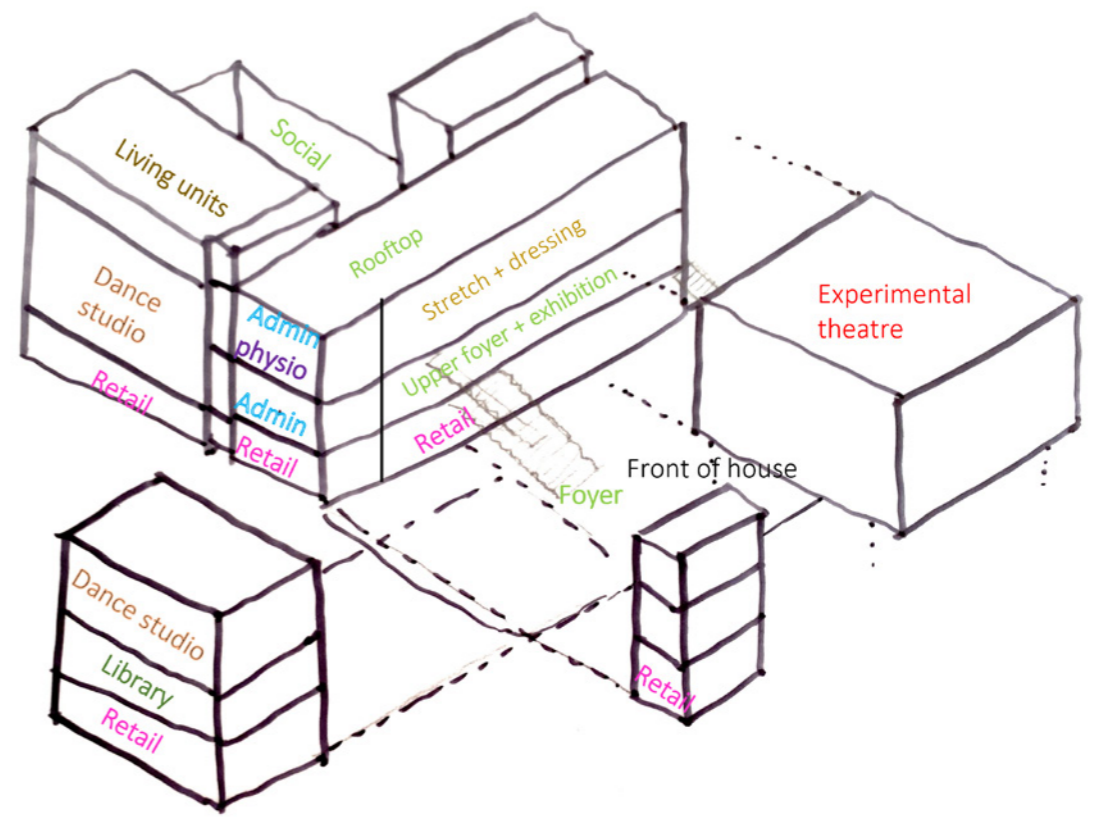


Figure 97: Program

Dance elements explored in the design

Space- relationships, size, pathways, experience

Time- speed, rhythm

Weight- heavy, light

Energy- strong, light, tensions

Body- scale and proportion, symmetry and asymmetry, senses

The kinesphere has been an important diagram to understand the normal reach of the body in space. I also explored several dance elements throughout the design which influenced spatial relationships and spatial quality.

Kinesphere

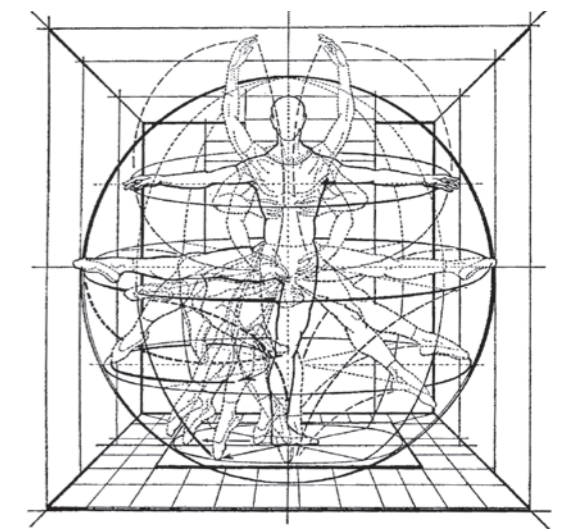


Figure 96: Kinesphere - personal space

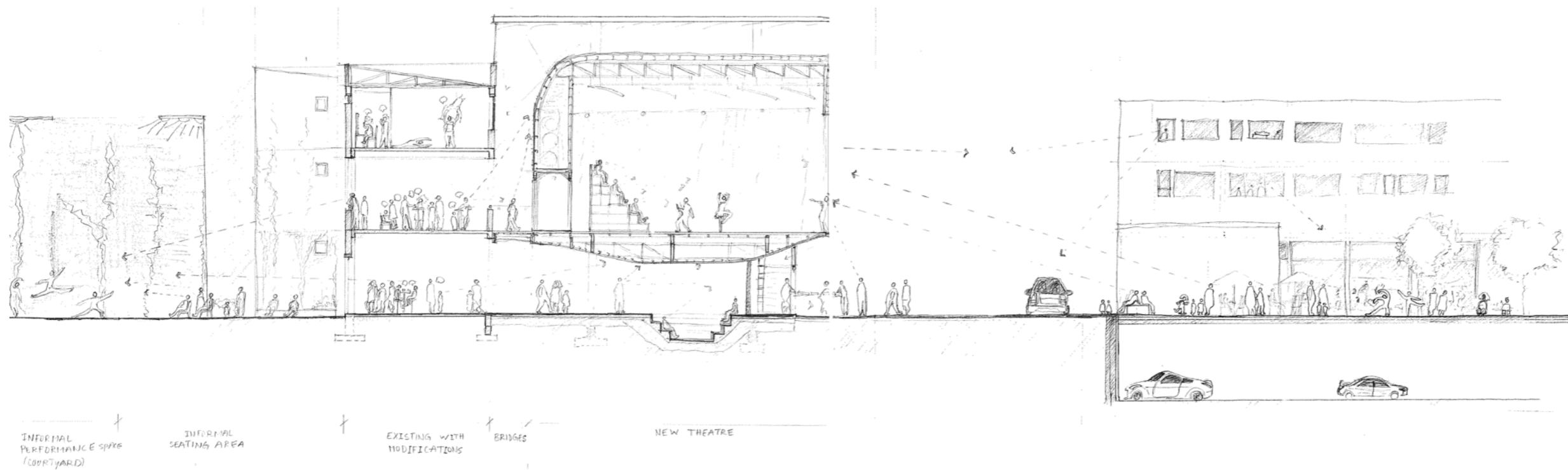


Figure 98: Section

This section through the theatre, existing building and courtyard, shows how formal as well as spontaneous dance performances are encouraged, and the different spatial quality between these spaces. People moving becomes the glue between the boxes. I am also considering adding a temporary structure which would connect the theatre, go over Harrington Street and land on Harrington Square, for special occasions where the street could be closed.

## Concluding thoughts

This investigation has tested the role of architecture supporting dance as entertainment and activism. To give escape the space must be conceived as a new world, where performance is the focus. The space is 'dressed' in many ways to pull away from reality into an imagined world. To facilitate dance as activism we should consider the publicness of buildings for dance, design flexible and temporary structures and consider how spaces and buildings can be occupied and transformed by performers.

Performance contributes to the right to the city through claiming and re-imagining public space. Dance and other performing arts which are inaccessible to many people become available to the public and together, performers and audience shape the city's public space for a few moments. As tested in the design, Harrington Square which had its social and built fabric destroyed during apartheid would be claimed through dance. In the interior space of the building the tensions which happen in the city, between public and private space, entertainment and activism, new and old fabric are imagined in the tension between the different boxes and voids, which are held together by the moving body.

Having the movement of the body as a central consideration ensures that the imagined spaces are not disconnected from the events which will take place in them, but still allow for some flexibility and choice. As we move from the city to a building and a room, the scale of elements should be adjusted to the body which will make it comfortable and delightful.

By questioning the binary of exteriority and interiority of buildings the design has a richer spatial experience. The user is allowed to be in between outside and inside, and to be connected to nature whilst in private space. The design achieves this dynamic engagement and reciprocity of inner and outer worlds, as well as old and new fabric.

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## Approved Ethics Report



### PRE-SCREENING QUESTIONNAIRE OUTCOME LETTER

STU-EBE-2022-PSQ000031

2022/07/26

Dear Luana Manhiça,

Your Ethics pre-screening questionnaire (PSQ) has been evaluated by your departmental ethics representative. Based on the information supplied in your PSQ, it has been determined that you do not need to make a full ethics application for the research project in question.

You may proceed with your research project titled:

Architecture for performance  
exploring the relationship between architecture, the performing arts and the city

Please note that should aspect(s) of your current project change, you should submit a new PSQ in order to determine whether the changed aspects increase the ethical risks of your project. It may be the case that project changes could require a full ethics application and review process.

Regards,

Faculty Research Ethics Committee

# Appendices

## A. Jazzart Dance Theatre interview

UCT Master of Architecture (Professional) | Dissertation Information gathering 10.05.2022  
Luana Manhiça

### Jazzart Dance Theatre

Jazzart Dance Theatre representative: Dane Hurst, Artistic Director

Conducted by: Luana Manhiça

The aim is to gather more information regarding Jazzart Dance Theatre and no personal information, opinion or sensitive information will be asked in this interview. My dissertation project, centred around Architecture for Performance, is hypothetical and purely for scholarly use. Ask for permission to share information in Dissertation which will be made public as part of UCT.

### Questionnaire

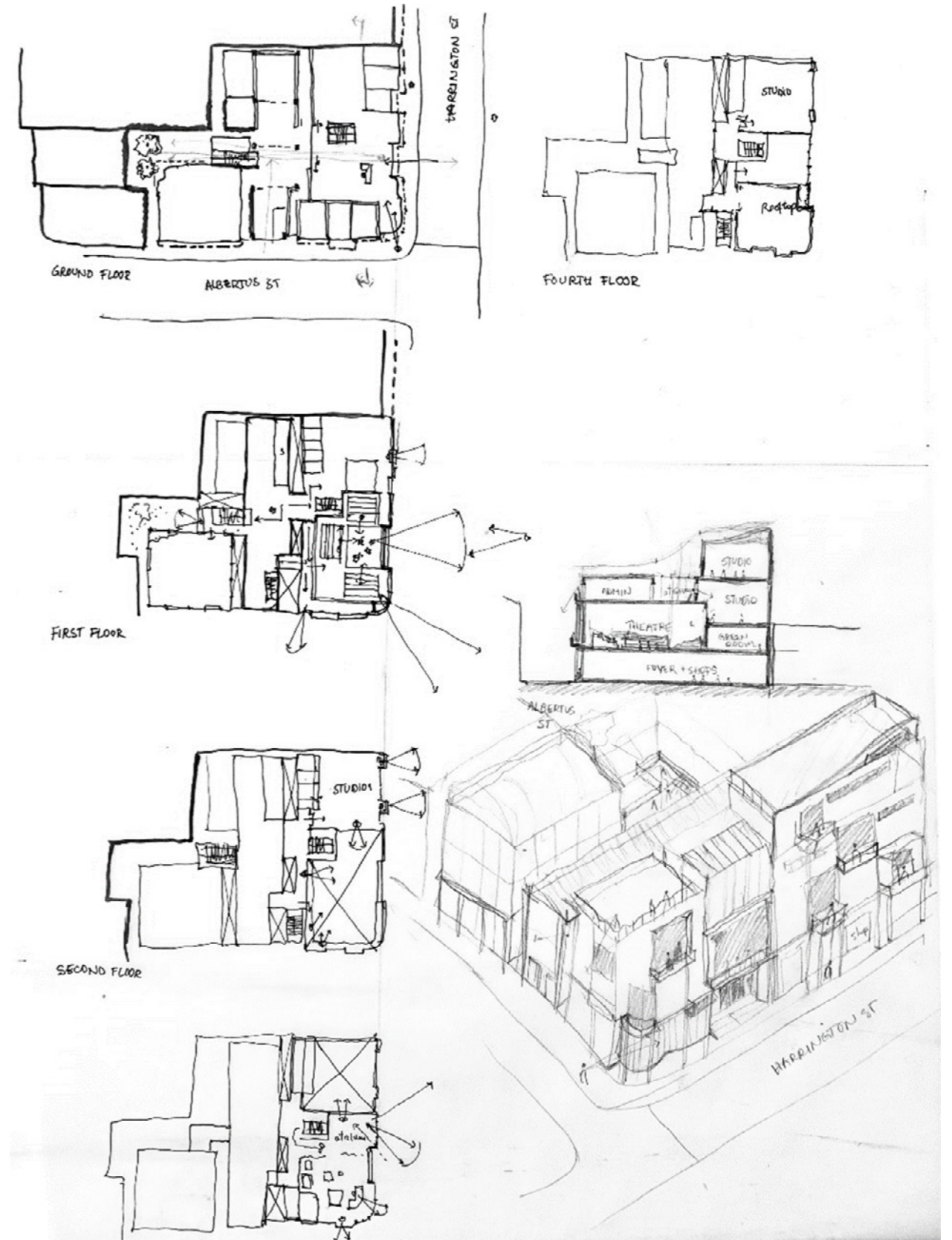
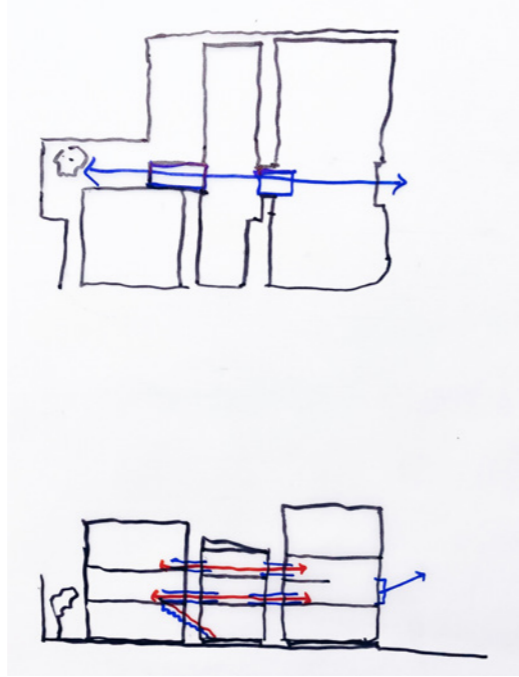
1. What are the previous locations of Jazzart?
  - a) What spatial implications did these have on the school?
2. What is the meaning of Jazzart being located in the Artscape?
3. What is the number of students in the Three year programme?
4. How many dance teachers does Jazzart have?
5. How many staff members does Jazzart have and where are their workspaces located?
6. What are the school's spatial requirements currently and the area required? (dance studios, offices, etc).
7. Are these spatial requirements met in the Artscape and is there sufficient space for the size of the school?
8. Have there ever been any performances from Jazzart on the Artscape's forecourt?
9. What is the target group and age for the outreach programme?

10. How is the outreach programme organised?
11. Which locations do you usually engage with for the outreach programme?
12. What are the spatial requirements for the outreach programme?
13. Since when and how is Jazzart connected to the Infecting the City Project?
14. How often are the school's formal performances in a year?
15. Do you receive performers from overseas? If yes, how often?
16. Do the students perform overseas? If so, how often?
17. Besides the Artscape, in which other spaces have there been other formal performances?
18. Hypothetically, if we imagine that the school had to move because the Artscape would be used for other functions, what would it need, realistically?
19. Who produces the costumes of the dancers for their performances?
20. What is the process for students who graduate from the Three-year programme to become teachers?
21. What is the relationship of Jazzart with other dance schools?
  - a) And what is the relationship of Jazzart with other performing art schools?

B. Design reviews

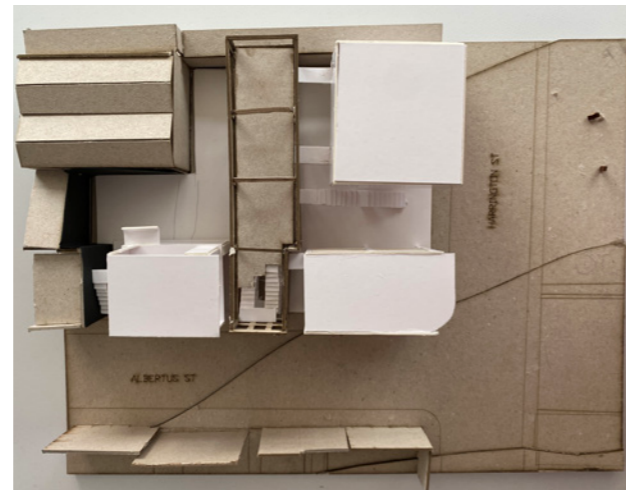
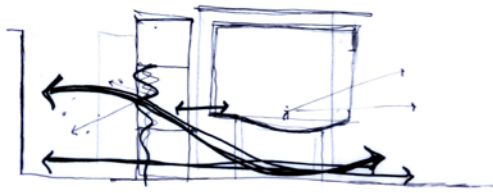
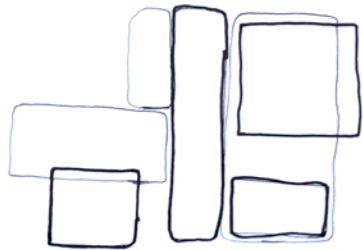
i. Design Review 1 summary

The key elements from first iteration are: the courtyard on ground floor, located where there the burnt brick walls are. The main entrance is located on Harrington Street; the experimental U-shaped theatre is located on first floor with a large public window facing Harrington square; the façades are broken down into a 'flexible' colonnade. Balconies are envisioned as small stages to the public realm and the roof is accessible.

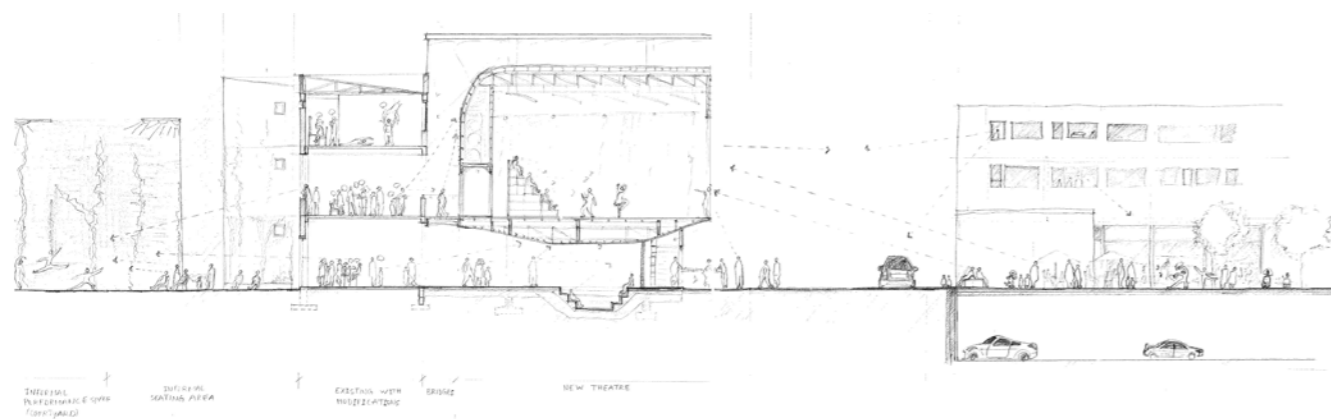
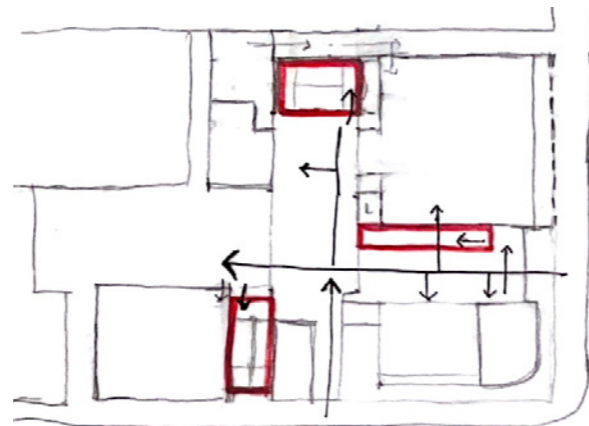


ii. Design Review 2 summary

The central drawing of the review was the longitudinal section through the building and the square which demonstrated the concept and intentions. Circulation in the building will be more celebrated. The desired dance resource centre will be removed from the program or limited.

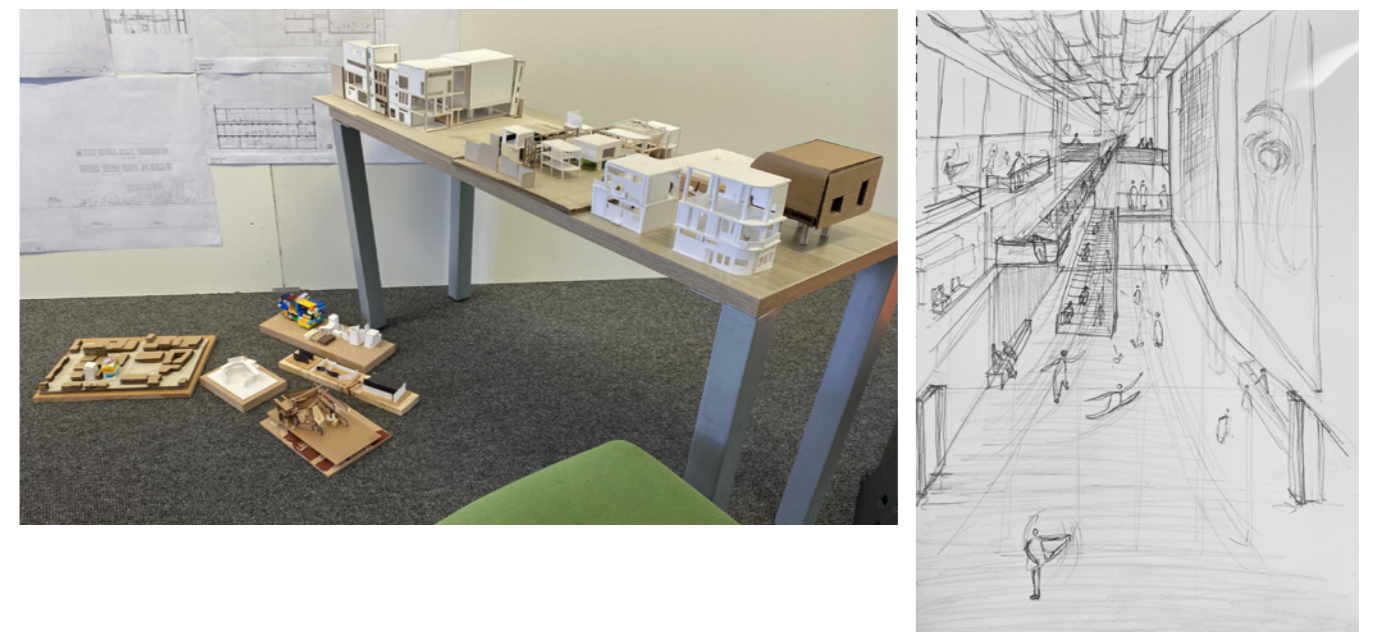
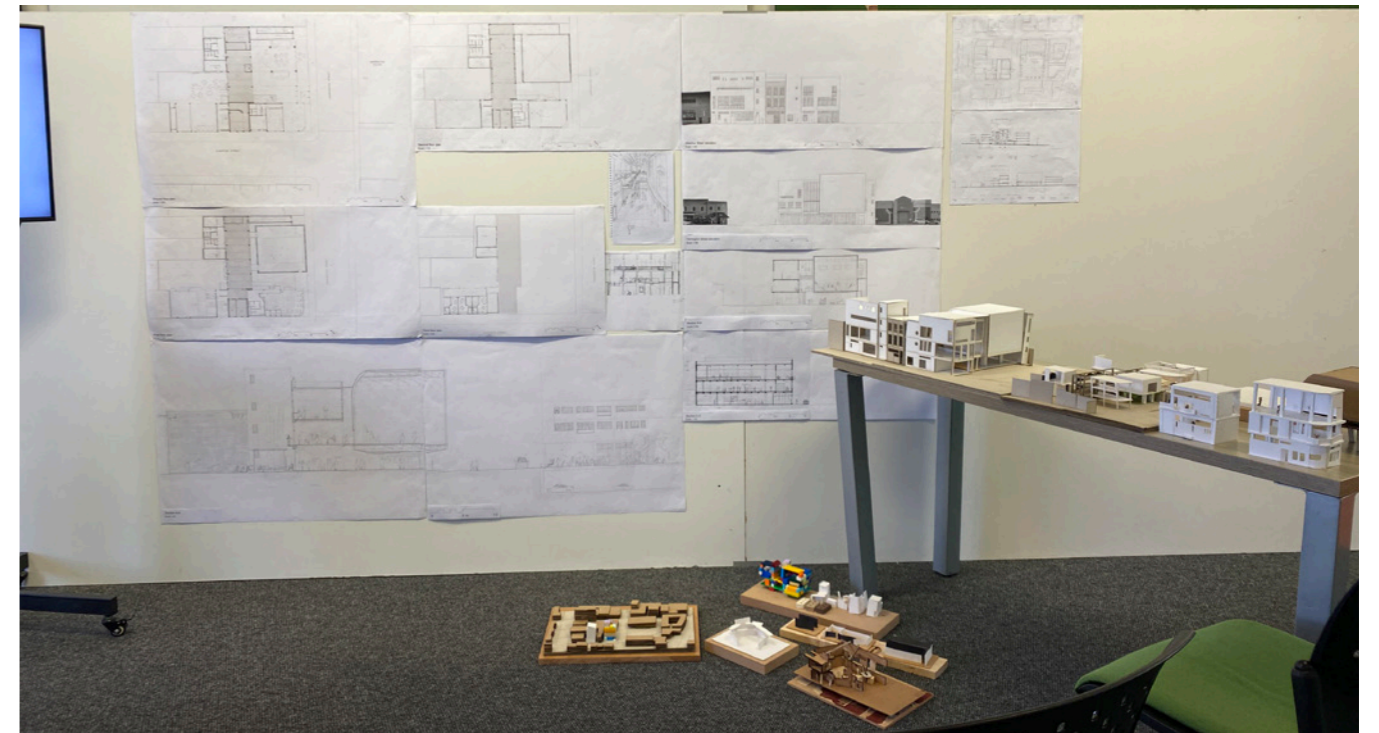


circulation



iii. Mock Exam

In this exam I tested new representation techniques, including photo collage of surrounding buildings. The main foyer has become a key space in the building and I have tested ways of celebrating movement and energy in this space.



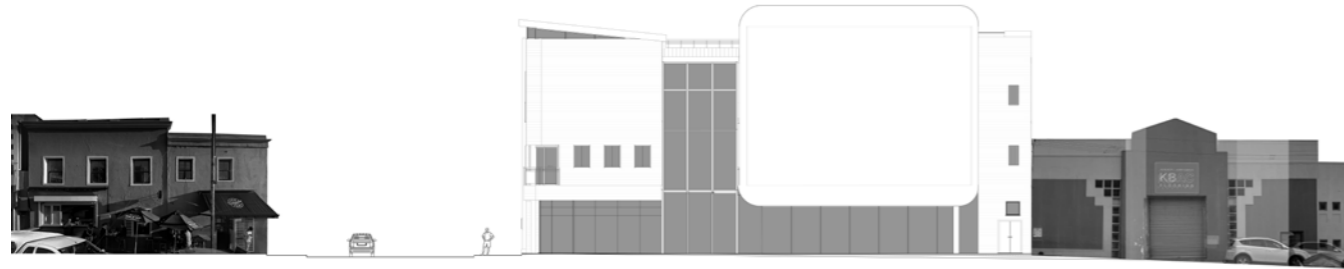
C. Final exam

Elevations



Albertus Street elevation

Figure 1



Harrington Street elevation

Figure 2

Renders



View from Albertus Street

Figure 3



View from the corner of Albertus Street and Harrington Street

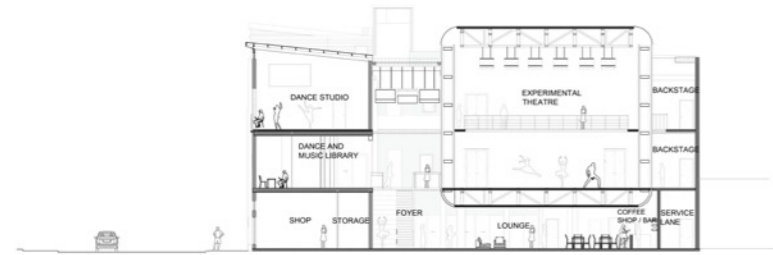
Figure 4



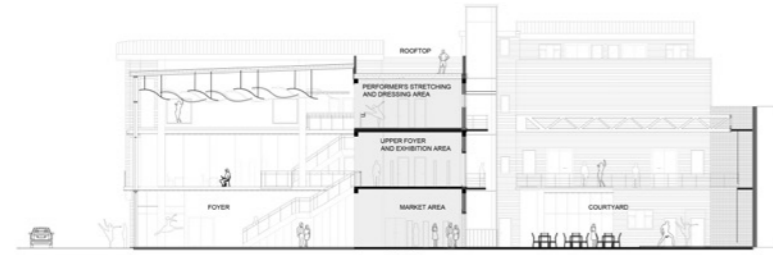
View from Harrington Street

Figure 5

Sections



Section B-B



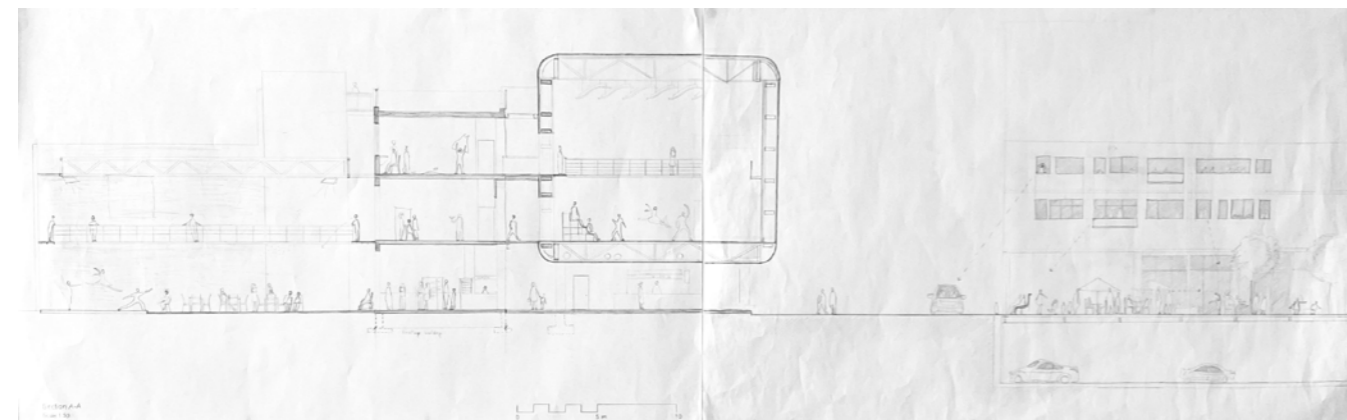
Section C-C



Section D-D



Sectional perspective E-E



Section A-A

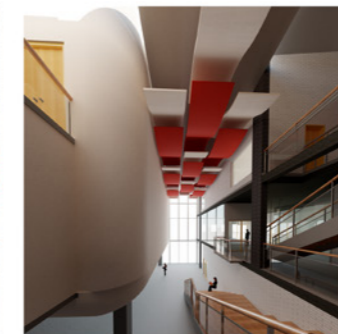
Renders



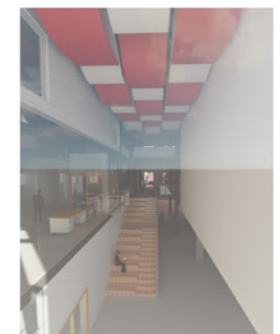
Sectional perspective through the foyer and theatre



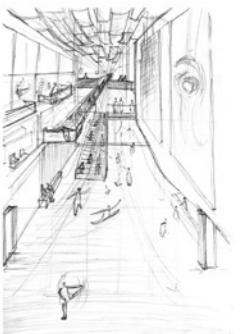
View from second floor of existing building



View from first floor of existing building



Celebration of movement in the foyer



View of the courtyard

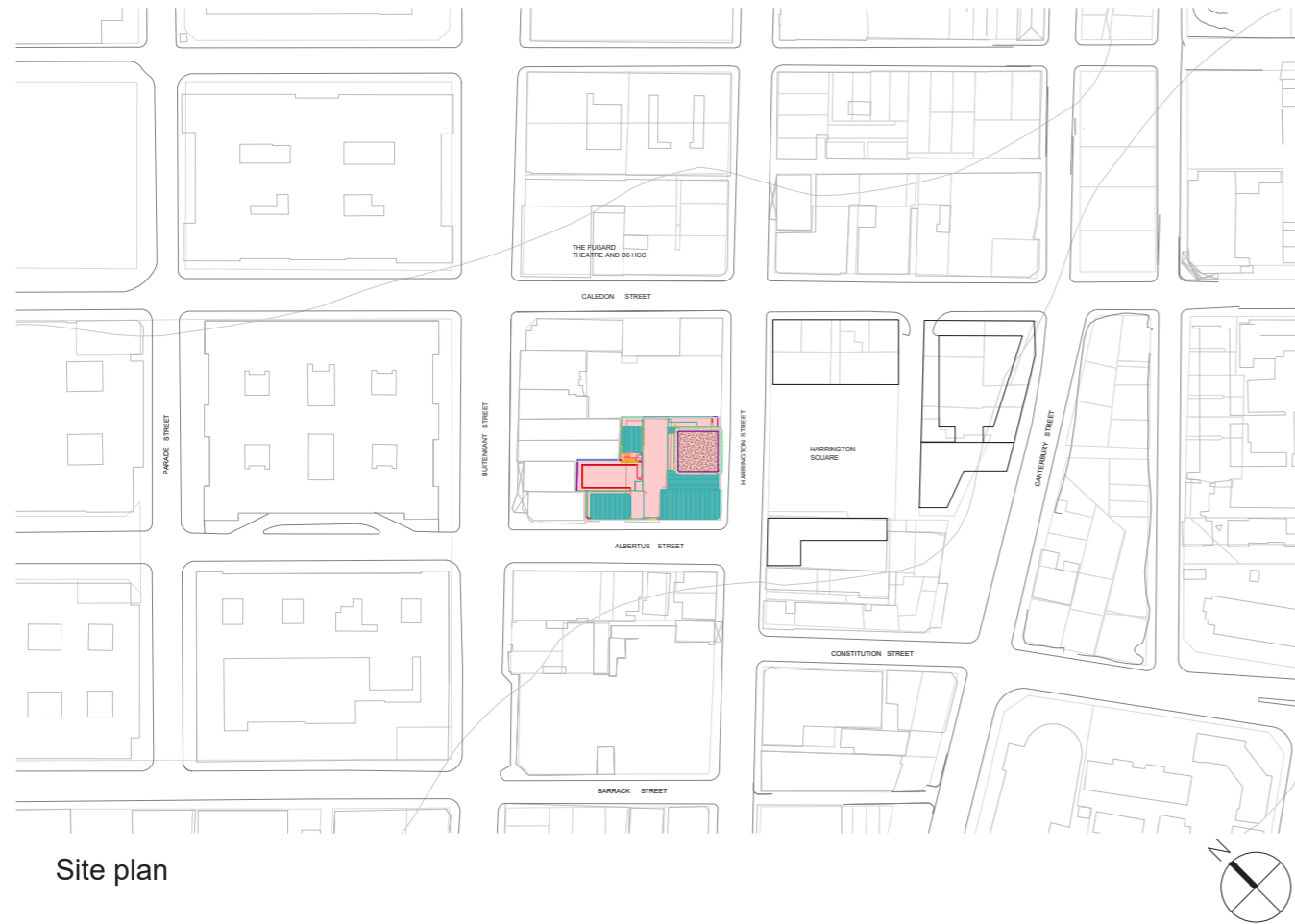


Sectional perspective showing circulation and the courtyard's enclosure



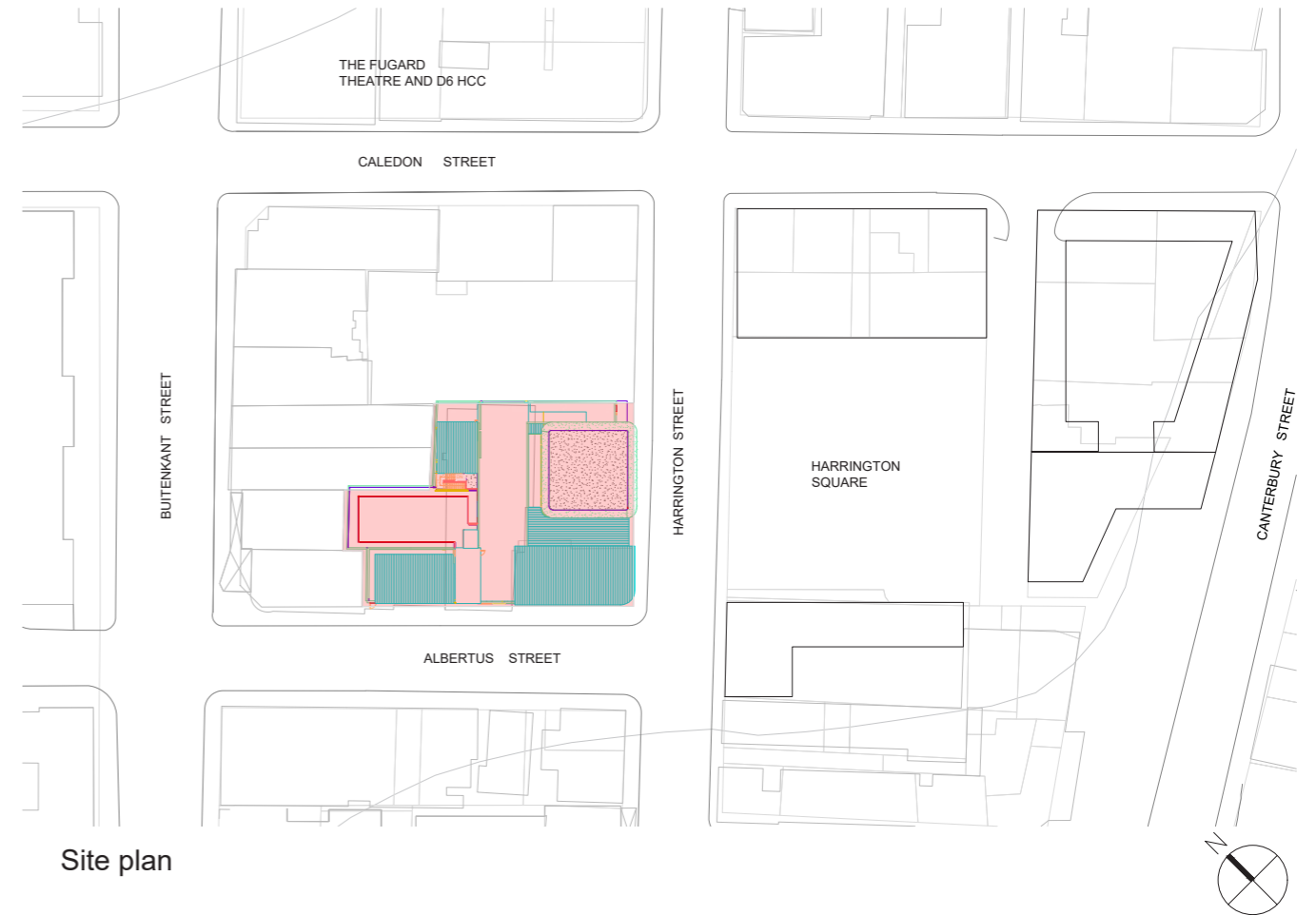
View of first floor with library at the end

Site plans



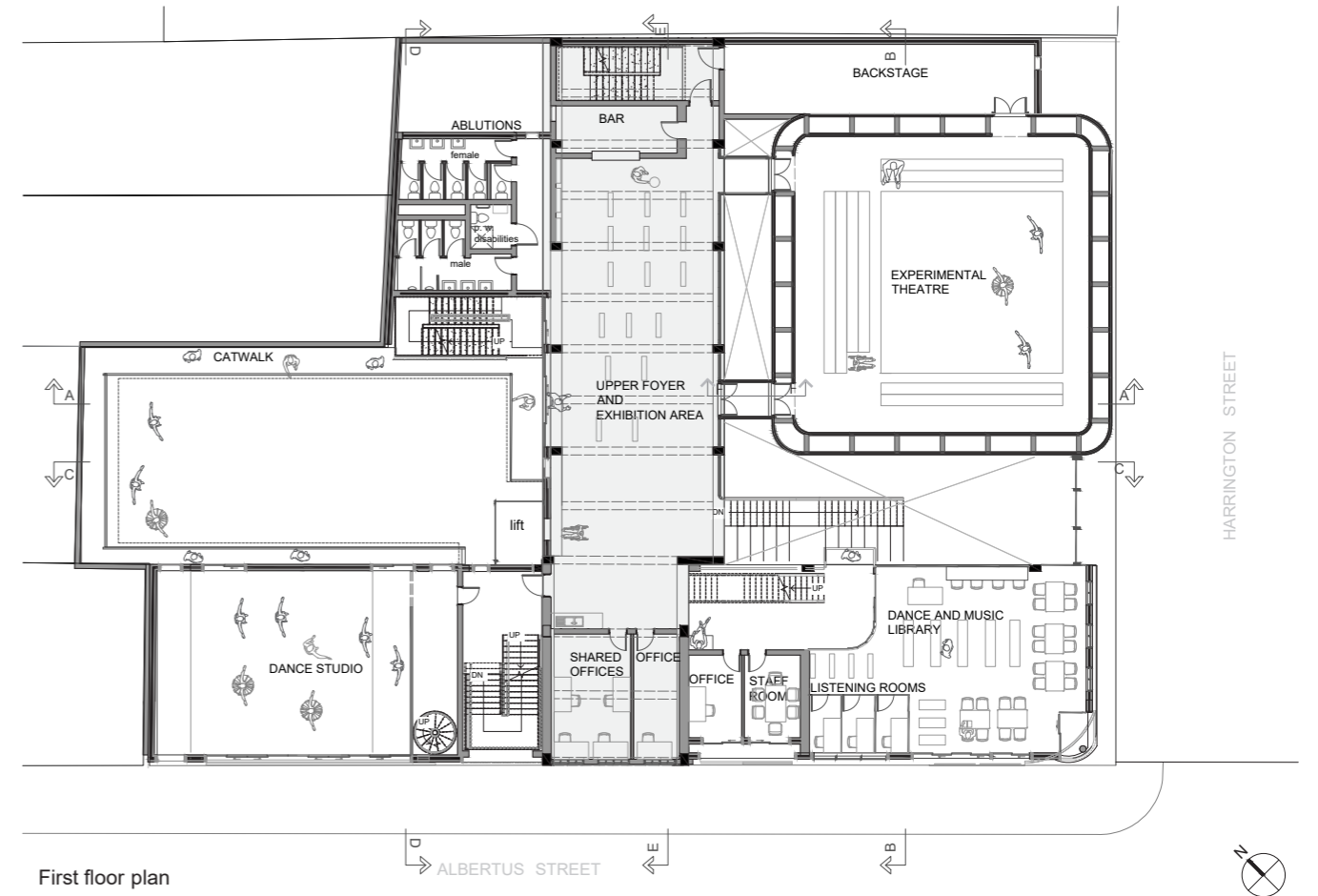
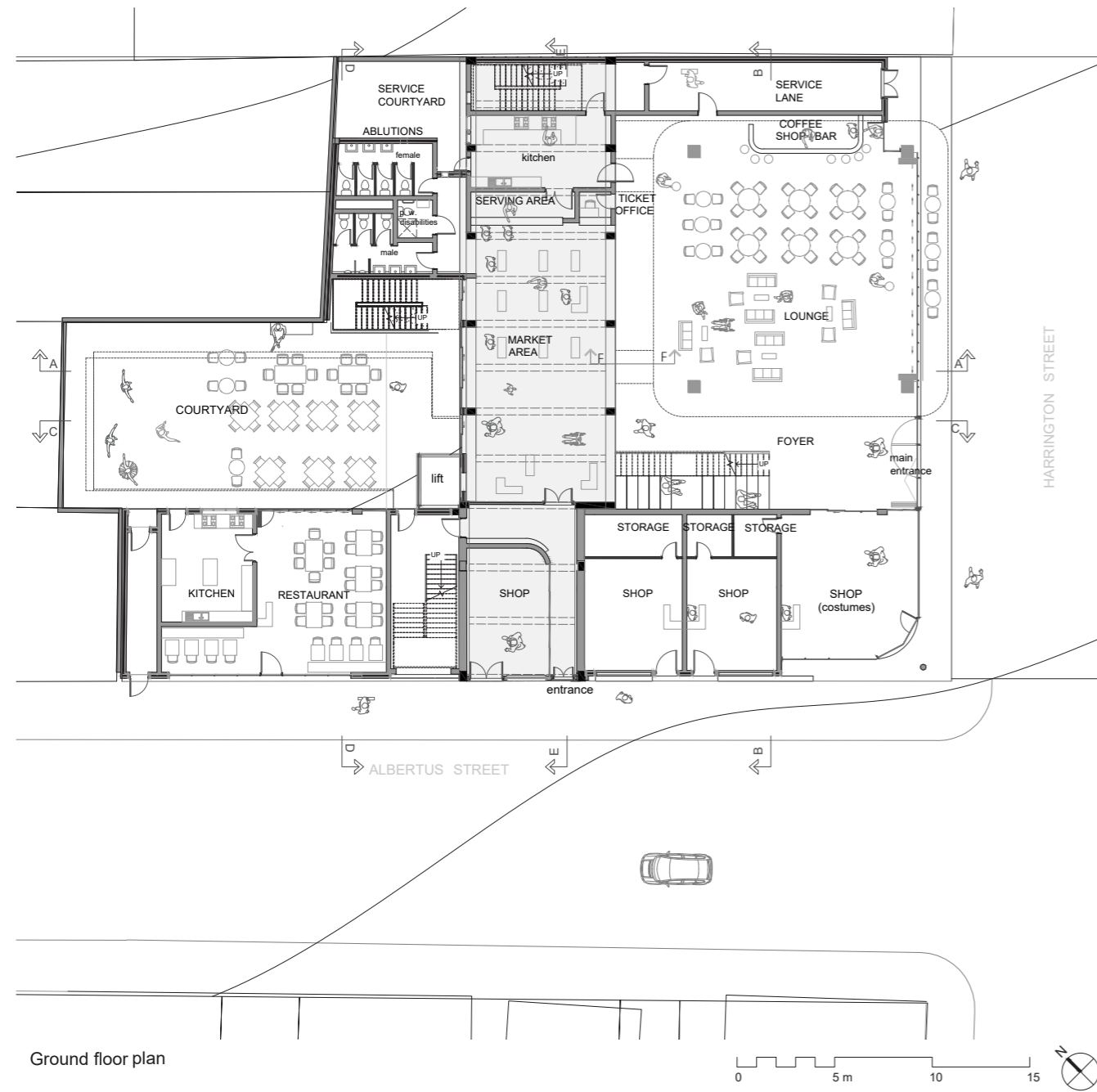
Site plan

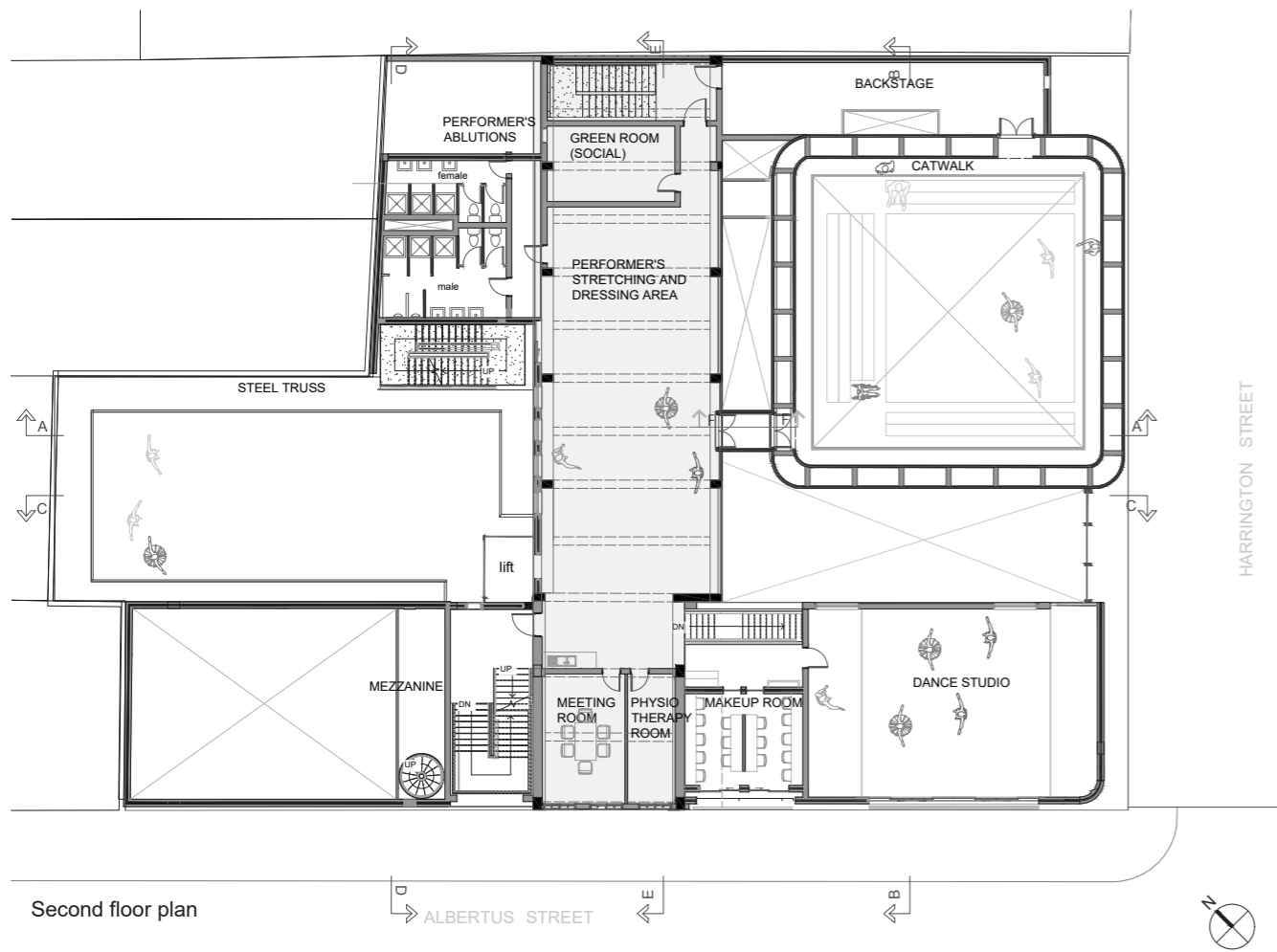
Figure 6



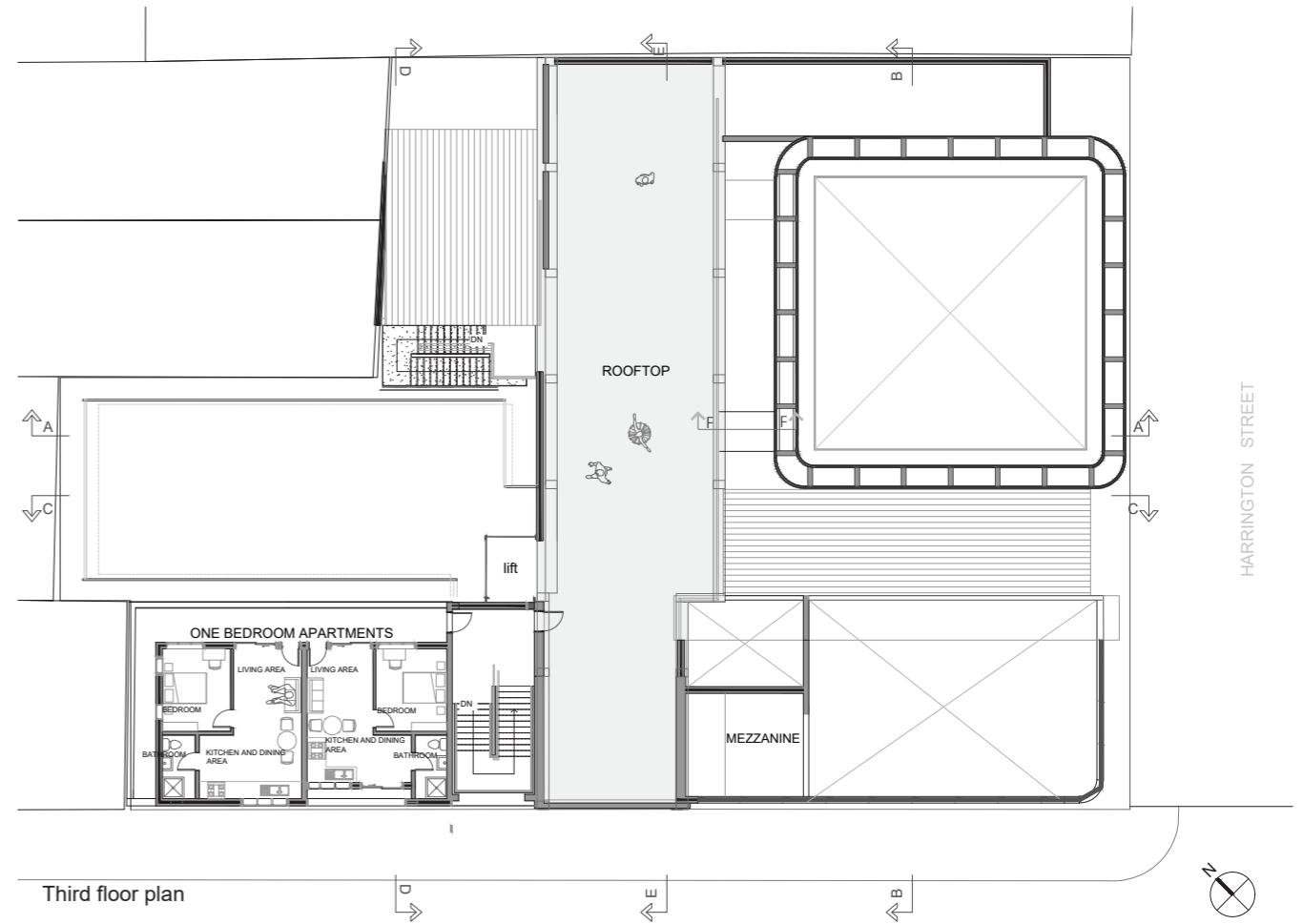
Site plan

Figure 7





Second floor plan



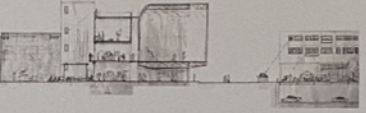

Third floor plan



Exhibition panels



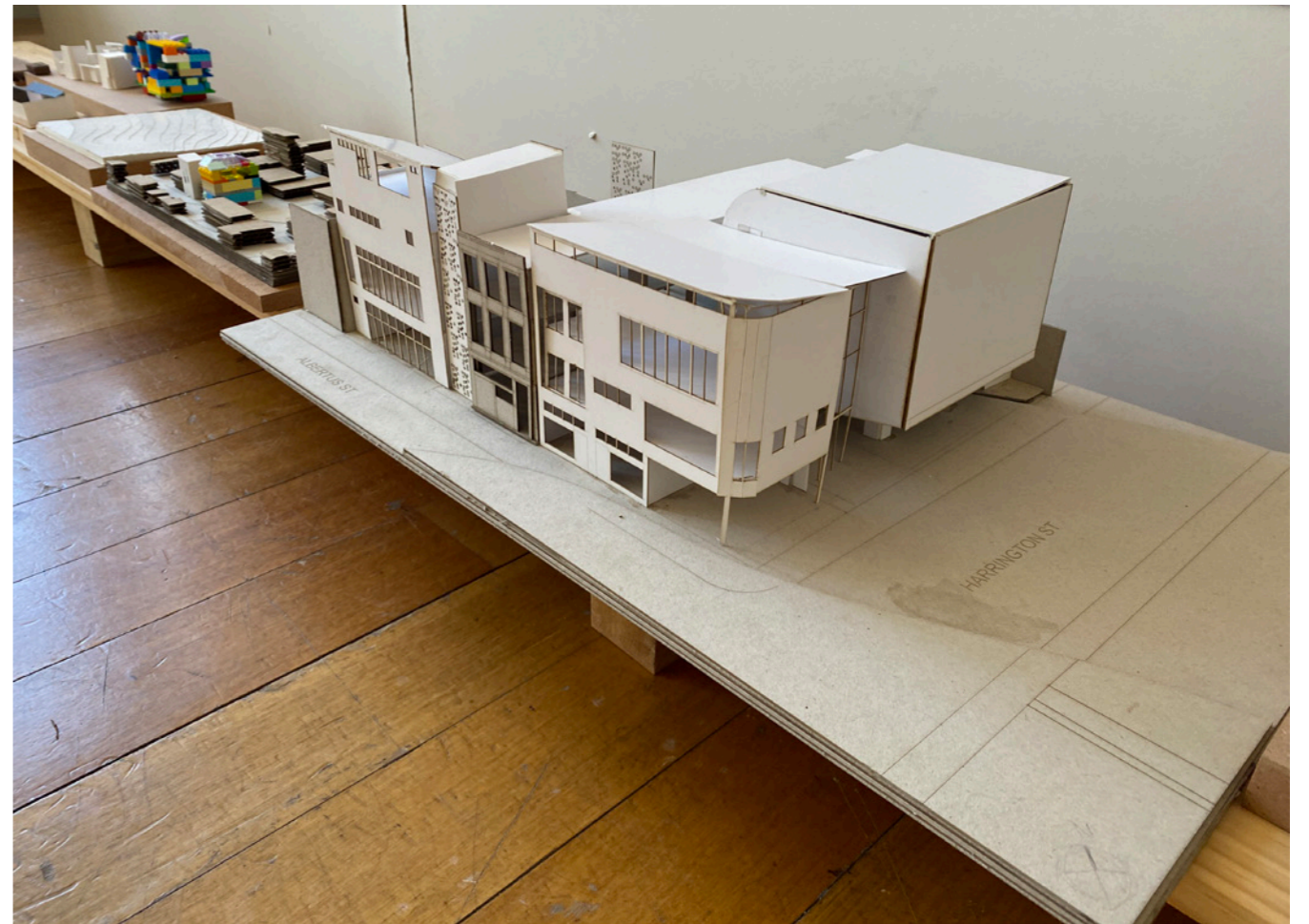
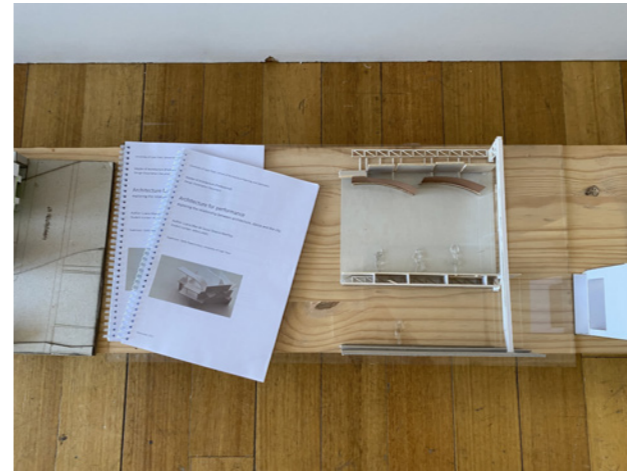
**Luana Mae de Sousa Telxera Manhica**  
Architecture for performance  
Exploring the relationship between architecture, dance and the city  
Primary supervisor: Stella Papanicolaou



**Abstract**  
The focus of this investigation is the relationship between architecture and dance. The main concern is the challenge of translating dance to enhance architectural design, questioning how dance can inspire and unlock a potential in architecture through scale and movement of the body at various scales. Dance can be seen in two ways which relate and are parallel to architecture: for its interiority, the entertainment (escapist) value of dance which relates to architectural privacy, as well as for its exteriority, an activist (commentary) approach which relates to the public nature of architecture. The method I use to address this is a speculative design proposal of a dance school and theatre to test the ideas, which has jazz/dance theatre as its imagined main stakeholder. The main topics are challenging the relationship between private and public space, architecture as performing art as well as an interest in accessibility (right to the city) through the movement of bodies from private entertainment into the public realm bringing connections. There is a tertiary interest in adaptive reuse which has the potential to create unique interiority and is sustainable. The key literature is 'The Right to the city' by David Harvey, 'The Production of Space' by Henri Lefebvre and 'Architecture and disjunction' by Bernard Tschumi. The site where this design takes place is the East City in Cape Town City Centre, at the corner of Harrington and Albertus Street. The site offers opportunities for claiming public space through activist performance in Harrington Square, which is reimagined as public space, adding the nearby Fugard Theatre as an extension of the campus as well as a unique inner world with old and new buildings. The design provides escape whilst also creating a constant dialogue with the outside world.

Master of Architecture (Professional) Design Dissertation Exam, 21 - 25 November 2022 20

Models



## References of figures in appendices

Note: All other images in the appendices are by the author.

Figure 1: (first image on the left) Adapted by author from Google Maps. Street view. Albertus Street. [2022, November 16]	99
Figure 2: (first image on the left) Adapted by author from Google Maps. Street view. Harrington Street. [2022, November 16] (last image on the right) is by author.	99
Figure 3: (first image on the left) Google Maps. Street view. Albertus Street. [2022, November 16]	100
Figure 4: Billboard image Adapted by author from Survive Jazzart Dance Theatres newest production. Available: <a href="https://www.wecanchange.co.za/post/survive-jazzart-dance-theatres-newest-production">https://www.wecanchange.co.za/post/survive-jazzart-dance-theatres-newest-production</a> . [2022, November 16]	100
Figure 5: Billboard image Meraki. Adapted by author. Available: <a href="https://www.jazzart.co.za/gallery/">https://www.jazzart.co.za/gallery/</a> . [2022, November 16]	100
Figure 6: Adapted by author from Geographic Information System GIS, n.d.	103
Figure 7 Adapted by author from Geographic Information System GIS, n.d.	104

