DESIGN OF A NEW DEPARTMENT OF TELEVISION, PERFORMANCE AND STAGING FOR DURBAN UNIVERSITY OF TECHNOLOGY

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DECLARATION

Submitted in fulfillment / partial fulfillment of the requirements for the degree of Masters in Architecture, in the Graduate Programme in Architecture, University of KwaZulu-Natal, Durban, South Africa.

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. It is being submitted for the degree of Masters in Architecture in the Faculty of Humanities, Development and Social Science, University of KwaZulu-Natal, Durban, South Africa. None of the present work has been submitted previously for any degree or examination in any other University

Billy Sanele Mwelase .

Student name

13 Mrach 2009 .

Date

I would like to dedicate this document to my late parents, thanks for the everlasting love and spiritual support through the long starry nights of this long road I have chosen to pursue.

To family and friends, thanks for your support and friendly smiles through thick and thin.

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SEE THE STARS OF TOMORROW TODAY

ABSTRACT

The power of education with its range of different fields has had a dramatic impact on our world, and more and younger students graduate every year. This growth and flooding have forced institutes to expand exponentially. And with the idea of internationally recognised degrees, many institutions have changed their curriculums, and some have even changed the institution titles e.g. Durban University of technology that was once called the Durban institute of technology and also the University of Natal that is now called University of KwaZulu Natal. This change has also forced these academic institutes to expand not only in terms of number of students, but also physically, with new buildings being built and also some even change the degree titles.

The aim for the new Department of Television, Performance and Staging for Durban University of Technology is to attempt to facilitate this growth and change. To facilitate these changes, the scheme is to be divided into two main aspects – to reunify the existing growth and suggest new better ways of facilitating the growth. Secondly – the new Department of Television, Performance and Staging will not only set out the new dimension in future growth but will also architecturally facilitate the existing growth and change. This dissertation will then focus on a specific department within the Faculty, which is the Department of Television, Performance and Staging which will house the existing and to be upgraded Video Technology and Drama Studies departments. The focus on this department is to explore the relationship between the university and the public engagement, to enhance and upgrade the quality of the existing department.

The Department of Television, Performance and Staging tries to explore concepts in architecture – utilising Video Technology and Drama Studies as a exploratory tool for students and professionals to promote architecture to a larger audience. The audience wants to be entertained and as well as informed through architecture that explores and expresses notions of space and structure through the use of shape, form, light, balance, colour, movement and expression.

DUT – Durban University of Technology

DIT – Durban Institute of Technology

CHAPTER 1 - RESEARCH BACKGROUND

1. Research background

The Durban Institute of Technology (DIT) formed, in 2002, by the merger of Technikon Natal and ML Sultan Technikon, is a vibrant multi-campus tertiary institution at the cutting edge of higher level of education, technological training and research. This university, however, houses a variety of studies and professions that are recognised internationally. Due to the increasing number of students and programmes over the recent part, Durban University of Technology (DUT) expanded rapidly in such a way this has led to a number of departments to be scattered around the City of Durban, outside the main campus, such as the City Campus that houses Video Technology and other departments; Fashion Design Campus on Brickfield Road that also houses art related departments. Therefore the problem evolved leading to DUT becoming a very difficult university to be accessed both by the students and lecturers due to its remote layout that it has become over the years. This led DUT to lose students due to the lack of function for these remote departments and also to loose that quality of merging various departments to create a vibrant University. (http://www.southafricastudy.com/durban_inst_tech.htm. 16-02-08)

The intention of this design dissertation is to enable the design of the new Faculty of Arts and Design for the DUT which, from research and interviews conducted earlier, will house the following departments: Art Faculty offices, Gallery and residency flat, Arts library, Arts extended programme, Entertainment technology, Fine art, Jewellery, interior design, journalism and media, video technology, English and communication, Fashion and Textiles, Drama studies, Graphic design, Architectural technology, Photography, Language and translation, lecture theatres, Multi-media room, Auditorium, Material supply shop, Canteen/ internet/ coffee shop, community outreach facilities, student common rooms, and Faculty computer labs. With that said, the design will be based on phases as to enable the organisation of the housed departments. (Len Rosenberg – personal interview. Oct 07).

With the brief outlined, this dissertation will focus on aspects to enable the appropriate design of the Faculty of Arts and Design. Due to the process that is taken architecturally when designing a building, certain aspects of design will be revealed and demonstrated, aspects such as analysis of the client's needs, which in this case is DUT; appropriate siting of the building on an appropriate location; servicing; planning; facility design guidelines; contextual response; environmental impact; imageability; social spaces; flexibility of the facility to adjust to future needs and potential extension. The first aspect to be analysed is the problems that the university is currently facing and the need for the solution, secondly the possible solution(s) to the problems and thirdly, the analysis to ways of applying the solution.

1.1 Research problems

As mentioned above that the intention of this dissertation is to enable the design of the Faculty of Arts and design, the main portion of the Faculty that will be intensively analysed is the Video Technology studies and Drama Studies which are collectively and academically referred to as "The Department of Television, Performance and Staging". The reason for choosing this department is because currently the departments of Drama studies and Video Technology are located in two different locations, which make it difficult for the students and lecturers to control. This study is then to focus on these two departments which are called Department of Television, Performance and Staging when combined. With that said, the first study to be conducted is the overall setting out of the new Faculty within the whole existing campus, which will be analysed as to how it's going to operate and therefore from the framework study the Department of Television, Performance and Staging will be set out. In this way there is a process in resolving the problem. Firstly: analyses of the existing campus. Secondly: allocate and frame the new faculty. Thirdly: allocate the best position for the Department of Television, Performance and Staging within the framework studied. This study is believed to help set guidelines for the other departments within the proposed faculty.

1.1.1 Accessibility and Security

As briefly mentioned above, the main problem is accessibility to these remote campuses. Students turn to find themselves in a situation where they have to take public transport just to get to another campus for classes. This is mainly so for the Drama students who mostly work in conjunction with the Video Technology Department.

1.1.2 Studying Spaces

Since these departments expanded over the years, the attention to space making was not of main priority and currently all the departments are struggling to accommodate students and to provide good working spaces for them. This is also the problem because it is not allowing the students to do their best academically. (Interview with Tina Mellor – Former Drama lecturer and Department analysist – Jan 08)
The possible solution to these problems is the design of the Department of Television, Performance and Staging in a New Faculty of Arts and design. This faculty will be designed in such a way that it promotes the best studying and working atmosphere both for the students and the staff. And in order to do so, various campus studies will be done in order to influence the design. The campus design study will focus mainly on the existing elements and architectonics found from the existing surroundings. And this leads to Campus design Criteria.

1.2 Key questions

- The first question to ask is what are Video Technology and Drama Studies?
- The second question is how are these departments best fit into the new Faculty of Arts and Design and how does the new faculty as a whole meet with the objectives of the university?

- The third question is how Video Technology and Drama as studies combined can aid the design of the proposed building?
- The fourth question is what is the design that will better the education in the school?
- The fifth question is what is the best campus design criteria when adding a new faculty?

1.3 Research questions

In terms of servicing of the Departments of Television, Performance and Staging and its support facilities, what have been some of the approaches taken in previous film facilities? How have different approaches being successful in their function without compromising the spaces that they service? What have been the drawbacks of the different servicing systems implemented?

1.3.1 Planning

What are the volumetrical and relational requirements for gallery and indoors video shooting spaces; the support spaces to them; administration environment; the social spaces; and the public monarchy within a research facility?

1.3.2 Holistic Design

How has the idea of the creation of an environment to optimise the functioning of the human mind being translated into the design of an appropriate range of micro-environments within film facilities, such as in the social, private, public, and film environments? What is the appropriate integration between functional requirements and humane aspirations? What particular applications have been followed in the past, and how relevant are they to the current process? How can worthwhile concepts identified be appropriately integrated into the design?

1.3.3 Philosophy of teaching and education

This should be an ongoing and evolving process; however the philosophies of progressivism and reconstructionism are some of the fundamental beliefs in teaching. The philosophy of education is a student-centred one, which means the teacher strongly relates as the “guide on the side”, rather than the “sage on the stage”, as is the case in teacher-centred mind. Also philosophy of education involves ideas found within progressivism. It is normally the case that today the most meaningful learning takes place when students are motivated and interested. Philosophy of education also incorporates ideas of social reconstruction. Students should be given opportunities to relate their learning and critical thinking skills to social challenges and problems outside of the classroom walls. (Luke O’gorman – Drama theatre manager. Jan 2008).

Therefore the question to ask on philosophy of education is: what is the best building design and location to facilitate these philosophical ideas in enabling the best learning environment?

1.3.4 Campus design criteria

In terms of design framework for the Faculty of Arts and Design, the questions to be asked are; what is the appropriate campus design? How can the new faculty link to the existing faculties and enhance learning environment?

1.3.5 Flexibility

What has been the approach in designing a flexible film school or film centre or video technology? How is the facility presented to surrounding buildings and existing facilities? How is it linked to existing and how is it connected to the upcoming facilities and how, if possible, is it going to influence the flexibility of the whole component if it is done in phases?

1.3.6 Context

From a university point of view, the questions to be asked are: how and where are the new Video Technology and Drama Studies going to be located and linked to existing facilities? Should it be linked or separated? Where is the appropriate location of this facility? After the building placement is identified then the design stages will involve analysis of the site such as topography, orientation, surrounding land functions, vehicle and pedestrian movement and potential impacts (such as sound, vibration and other environmental pollutants) of surrounding activities on the site.

1.4 Aims and Objective of research

The main aim of the research is to investigate the design of the proper studying and teaching environment for both the students and the staff. Since the results of the investigation will result in a virtual building, the research will focus on the two issues regarding campus life style. The first issue is the design of the new Faculty of Arts and Design. Within this issue, the main part is to understand the existing activities around the campus that will precedent the design and also set out the “frame work” of the new Faculty. The “frame work” in this case will be a typical layout of the whole Faculty of Arts and Design, which will also allocate all the other departments in their appropriate position. After the frame work is done, the second issue is the design of the actual Department of Television, Performance and Staging, which will house Video Technology and Drama Studies. It is in this issue more broader issues will be investigated, issues such as:

1.4.1 Building structure

The structure of the building is one of the most important elements. The best working building is not only the building that looks appealing but is also a building with a resolved structure. Therefore the structure of this building will be investigated to accommodate the functions within the building.

1.4.2 Services

The appropriate services to this building type will be investigated. Services to this type of building are different from any other buildings types. A hospital, for instance, will have different services strategy compared to Film School. Therefore a specific services layout or design will be investigated strongly in promoting easy services access to the building.

1.4.3 Lighting

In Video Technology and Drama Studies, lighting is an important tool in creating a scene and this building will contrast light against darkness. There are spaces in this building type that require no light and some spaces require controlled lighting such as gallery spaces. Therefore the proper lighting strategy for this building type will be investigated to give the best learning and teaching environment.

1.4.4 The architectural Image

The building itself can suggest the activities inside; thus the design of a building that reveals the activities inside is to be investigated. Combining activity, artefacts and an exploration of the qualities of light.

1.4.4 The holistic approach to space making

The ideas in creating holistic, welcoming spaces will be one of the research objectives.

1.4.5 Parking

Almost within every development there has got to be a certain amount of parking. In this case, it is not only important to provide parking for the Departments of Television, Performance and Staging but to provide parking that will benefit the new faculty of Arts and Design and also the university as a whole. The parking strategy is to encourage more parking on site to serve the new development while benefiting the other

existing faculties will be investigated. Almost every institution has parking problems. This has resulted to the ever changing student car ownership at all times.

In that light, the other major aim of this research is the provision of the following:

- An intense learning experience
- Total immersion in the craft of acting
- On-camera and on-stage training within the first few days
- A professional working atmosphere
- A complete spectrum of acting classes
- Access to veterans of stage and screen
- Opportunities to work on actual film scenes and productions

CHAPTER 2 – RESEARCH METHODOLOGY



Illustration 1: locality map

2.1 Introduction

This chapter defines the methods of data collection used in this study to obtain answers to the key research questions.

2.2 Study area and setting

This study is carried out in the city of Durban, located in the KwaZulu-Natal Province of South Africa.

2.3 Research design

In architecture, theories influence the design and also an evolving design influences the theories. This document should be seen in a larger context into which it is a component of design that leads into a complete virtual building. In some case theories are architecturally interpreted. With that said; there would be basic theories or principal theories upon which the research project will be constructed, these include:

2.3.1 Campus design approaches (Influence from existing activities)

This is the important aspect of design since this building type is to be linked to the existing buildings. Even if the site has no buildings, but the neighbouring buildings have an important and influence in the generation of the new building. In this case, the site is within the university property and is bounded by a variety of activities including movement of students, existing parking, existing departments that might have a strong link to the new Faculty of Arts and Design.

2.3.2 The influence of film in architecture

This involves the direct and indirect impact on architecture. Directly film has influenced many architects design processes. As film and architecture share similarities in the way of production of space, atmosphere, texture and tone etc. “Culture travels in stealth and no more does it move so undetected as it does in film. It is thus the greatest advocator for the acceleration of culture and society. What is carried by

satellite today can theoretically become tomorrow's trend. Like a carrier of a deadly virus, film is one of the primary agents for the spreading of culture and like any complex virus, culture mutates. Various strains develop and strengthen transmitting the trends of music, clothing, slang and values primarily through the motion medium which is able to influence anyone willing to be seduced by its mesmerizing power.

2.3.4 Building as a Narrative

Closely associated with the previous theory is that of the building embodying symbolism. This theory embodies the building containing a delicate narrative as to the purpose and function within. Elements within the building, layout, planning, materials used, and the way structure is resolved is all aspects, which can convey a narrative. (Groák, Steven; 1985)

2.3.5 Humane Environment

Also of concern is that work product is influenced by the environment in which the work is taking place. An environment that promotes a sense of emotional well being, facilitates communication, allows for public and private special use and pays attention to the incorporation of social spaces that will result in a more stimulate and productive work environment. (Malakoff, D; 2004)

2.3.6 'Green' Architecture

As custodians of the built environment, all architects should take the environmental impact that their building have seriously and should be a fundamental tenant of design. "Green Architecture" principles should be applied to all buildings throughout the design and implementation process. It should be a fully integrated process and not merely window dressing and applied after design is well under way. (Green Vitruvius, A; 1999), (Griffin, Brian; 2000)

2.4 Primary research

Primary research contains information of structured interviews based on the programme of the study. It is in this primary research section the case study will be conducted. Most of the interviews conducted are in respect to the designated case study chosen. Case studies will be an analysis of one or two existing local buildings that will be appropriate to the subject. The analysis will be based on the failures and success of such buildings. Information accumulated will help suggest a proper design response for the proposed building.

Also personal interviews will be set out with architects who were involved and still involved with film and drama schools and other film and drama related projects which will help formulate documentation for the case study. The information will be cross referenced with the information from the library and other international design processes in designing such a building type. The acquired knowledge from the literature review and the structured interviews will result in key findings that relate to the different aspects of the research areas. These key finding will be used in the evaluation of both precedent and case studies. The technical data that is to be found in the literature review will be evaluated. Suggestions of layout, servicing, materials, structure, spatial requirements and the like will be evaluated by comparing and contrasting the comments by professionals on the precedent studies and the information gathered during the structured interviews. The main aim of the primary research is to aid the design approach for the proposed building.

Chosen case studies for primary research

- Velocity Films - Jo'burg - Rivonia
- AFDA Film and Drama School - Jo'burg – Jo'burg Campus
- Department of Video Technology and Drama Studies – DUT – Durban Campus

2.5 Secondary research

The literature review will examine precedent studies; prescribed standards set out in reference materials and writings of qualified professionals. The precedents researched will include video technology and drama studies departments of other institutions, film schools, film centres and also note-worthy motion picture related buildings such as cinema complexes, as many principles will apply in general such as approach to servicing, planning, the need for future growth and the integration of humane elements. Many journal articles, in their critical analysis, compare and contrast the subject of the article with other buildings. These usually result in 'lessons learnt' or highlighting of failures. This is particularly useful in the use of other precedent.

Chosen precedent studies for secondary research

- Drama Center – Mexico – Mexico City
- Film Centre – Canada – Montreal
- Post-Production Company –
- Los Angeles Film – Los Angeles

Both primary and secondary research seeks the understanding of a proper design for the proposed building. The following research key points are believed to be appropriate in aiding the new design by understanding how they have been addressed within existing buildings.

- Overview and Context – analysis of siting
- Accommodation – Understanding the brief
- Symbolism / Imagery
    - Architectural expression (how is film or moving image and Drama expressed architecturally?)
    - Design intentions
- Environmental performance – Climatic and contextual response

CHAPTER 3 – LITERATURE REVIEW AND THEORITICAL FRAMEWORK

3.1 Introduction

This chapter will briefly deal with the history of film, also deal with the influences of film in our lives. It will then also briefly explain the relationship of Video Technology and Drama as studies. The history of Drama will also be addressed as these are the main elements in making a film. It is also in this chapter the evolution of film will be described and how that evolution has informed and also how is it still evolving. Since this is an institutionalised building, the literature review will be based on the film in a learning level rather than the film in a professional production level. The quality of the film produced at the university will be reviewed as to come up with theory to how the new building needs to address these issues. With that said, whoever, the literature reviewed will be based more on understanding drama than video or film as all that needs drama to occur. Last and importantly, this chapter will deal with the relationship of film and architecture as to create the “cinematic” theme, Hollywood and Broadway as to understand the many ways of dealing with film and drama. It is in this chapter the commonalities and tensions between Hollywood and Broadway will be drawn as that will better explain and reveal the relationship film and drama. Due to modern materials for such media, there are now many way of displaying film and drama and the alternative modern techniques of film and drama display will be reviewed.

3.2 Literature review

3.2.1 The Evolution of film

While the history of film acting is relatively short, acting itself can be traced back to 4000 BC, when it is believed that Egyptian priests worshiped the dead by remembering them in performance. Although acting may have begun as an element of religion it slowly evolved to become entertainment. Thespis, who introduced dramatic impersonation to Athens in 560 BC and 30 years later won the first dramatic competition, is considered to be the world's first actor. Good acting in ancient times, when actors used

masks and exaggerated physical gestures to convey emotions, however, may be considered performance art or mime today. Acting as we know it, did not begin until the 16th century in Italy when actors worked together to perform a type of story. But even then performances were a far cry from what is familiar to the modern theater and movie going audiences. (http://www.nyfa.com/film_school/ : 03-03-08)

Louis Lumiéres changed the craft of acting forever when he introduced the first motion picture to the public in 1895. Although the film, La Sortie d'usine, was nothing more than a train moving on the tracks, the impact of his work on the future of acting was momentous. Until that time, it was not possible to capture a live performance for future viewing. A great performance could only be experienced live and after that was nothing more than a memory. While theater actors also seek to deliver realistic and moving performances, the demands of film on absolute authenticity are so great that most theater actors find it necessary to hone their craft specifically for the demands of modern filmmaking to deliver good performances in this medium. (http://www.nyfa.com/film_school/ : 03-03-08)

3.2.2 The Evolution of Drama

Since this is an institutionally based study, the first aspect to understanding film is to understand the main element of it; that is DRAMA. Drama as a whole can be described in 8 different historical stages as follows:

1 Ancient Drama

The origins of Western drama can be traced to the celebratory music of 6th-century BC Attica, the Greek region centered on Athens. Although accounts of this period are inadequate, it appears that the poet Thespis developed a new musical form in which he impersonated a single character and engaged a chorus of singer-dancers in dialogue. As the first composer and soloist in this new form, which came to be

known as tragedy, Thespis can be considered both the first dramatist and the first actor. (http://litera1no4.tripod.com/elements.html: 06-02-08)

2 Medieval Drama

Medieval drama, when it emerged hundreds of years later, was a new creation rather than a rebirth, the drama of earlier times having had almost no influence on it. The reason for this creation came from a quarter that had traditionally opposed any form of theater: the Christian church. In the Easter service, and later in the Christmas service, bits of chanted dialogue, called tropes, were interpolated into the liturgy. Priests, impersonating biblical figures, acted out minuscule scenes from the holiday stories. Eventually, these playlets grew more elaborate and abandoned the inside of the church for the church steps and the adjacent marketplace. Secular elements crept in as the artisan guilds took responsibility for these performances; although the glorification of God and the redemption of humanity remained prime concerns, the celebration of local industry was not neglected. (http://litera1no4.tripod.com/elements.html: 06-02-08)

3 Restoration And 18th-Century Drama

The theaters established in the wake of Charles II's return from exile in France and the Restoration of the monarchy in England (1660) were intended primarily to serve the needs of a socially, politically, and aesthetically homogeneous class. At first they relied on the pre-Civil War repertoire; before long, however, they felt called upon to bring these plays into line with their more "refined," French-influenced sensibilities. The themes, language, and dramaturgy of Shakespeare's plays were now considered out of date, so that during the next two centuries the works of England's greatest dramatist were never produced intact. (http://litera1no4.tripod.com/elements.html: 06-02-08)

4 19th Century Drama and The Romantic Rebellion

In its purest form, Romanticism concentrated on the spiritual, which would allow humankind to transcend the limitations of the physical world and body and find an ideal truth. Subject matter was drawn from nature and "natural man" (such as the supposedly untouched Native American). Perhaps one of the best examples of Romantic drama is Faust (Part I, 1808; Part II, 1832) by the German playwright Johann Wolfgang von Goethe. Based on the classic legend of the man who sells his soul to the devil, this play of epic proportions depicts humankind's attempt to master all knowledge and power in its constant struggle with the universe. The Romantics focused on emotion rather than rationality, drew their examples from a study of the real world rather than the ideal, and glorified the idea of the artist as a mad genius unfettered by rules. Romanticism thus gave rise to a vast array of dramatic literature and production that was often undisciplined and that often substituted emotional manipulation for substantial ideas.

Romanticism first appeared in Germany, a country with little native theatre other than rustic farces before the 18th century. By the 1820s Romanticism dominated the theatre of most of Europe. (http://litera1no4.tripod.com/elements.html: 06-02-08)

5 The Modern Drama

From the time of the Renaissance on, theatre seemed to be striving for total realism, or at least for the illusion of reality. As it reached that goal in the late 19th century, a multifaceted, antirealistic reaction erupted. Avant-garde Precursors of Modern Theatre Many movements generally lumped together as the avant-garde, attempted to suggest alternatives to the realistic drama and production. The various theoreticians felt that Naturalism presented only superficial and thus limited or surface reality-that a greater truth or reality could be found in the spiritual or the unconscious. Others felt that theatre had lost touch with its origins and had no meaning for modern society other than as a form of entertainment. Paralleling modern art movements, they turned to symbol, abstraction, and ritual in an attempt to revitalise the

theatre. Although realism continues to be dominant in contemporary theatre, television and film now better serve its earlier functions. (http://litera1no4.tripod.com/elements.html: 06-02-08)

6 Symbolist Drama

The Symbolist movement in France in the 1880's first adopted Wagner's ideas. The Symbolists called for "detheatricalizing" the theatre, meaning stripping away all the technological and scenic encumbrances of the 19th century and replacing them with a spirituality that was to come from the text and the acting. The texts were laden with symbolic imagery not easily construed-rather they were suggestive. The general mood of the plays was slow and dream-like. The intention was to evoke an unconscious response rather than an intellectual one and to depict the nonrational aspects of characters and events. The Symbolist plays of Maurice Maeterlinck of Belgium and Paul Claudel of France, popular in the 1890s and early 20th century, are seldom performed today. Strong Symbolist elements can be found, however, in the plays of Chekhov and the late works of Ibsen and Strindberg. Symbolist influences are also evident in the works of such later playwrights as the Americans Eugene O'Neill and Tennessee Williams and the Englishman Harold Pinter, propounder of "theatre of silence". Also influenced by Wagner and the Symbolists were the Swiss scenic theorist Adolphe Appia and the English designer Edward Henry Gordon Craig, whose turn-of-the-century innovations shaped much of 20th-century scenic and lighting design. (http://litera1no4.tripod.com/elements.html: 06-02-08)

7 Expressionist Drama

The Expressionist movement was popular in the 1910's and 1920's, largely in Germany. It explored the more violent, grotesque aspects of the human psyche, creating a nightmare world onstage. Scenographically, distortion and exaggeration and a suggestive use of light and shadow typify Expressionism. Stock types replaced individualized characters or allegorical figures, much as in the

morality plays, and plots often revolved around the salvation of humankind. (http://litera1no4.tripod.com/elements.html: 06-02-08)

8 Contemporary Drama

Although pure Naturalism was never very popular after World War I, drama in a realist style continued to dominate the commercial theatre, especially in the United States. Even there, however, psychological realism seemed to be the goal, and nonrealistic scenic and dramatic devices were employed to achieve this end. The plays of Arthur Miller and Tennessee Williams, for instance, use memory scenes, dream sequences, purely symbolic characters, projections, and the like. Even O'Neill's later works-ostensibly realistic plays such as Long Day's Journey into Night (produced 1956)-incorporate poetic dialogue and a carefully orchestrated background of sounds to soften the hard-edged realism. Scenery was almost always suggestive rather than realistic. European drama was not much influenced by psychological realism but was more concerned with plays of ideas, as evidenced in the works of the Italian dramatist Luigi Pirandello, the French playwrights Jean Anouilh and Jean Giraudoux, and the Belgian playwright Michel de Ghelderode. In England in the 1950s John Osborne's Look Back in Anger (1956) became a rallying point for the postwar "angry young men"; a Vietnam trilogy of the early 1970s, by the American playwright David Rabe, expressed the anger and frustration of many towards the war in Vietnam. Under he influence of Brecht, many postwar German playwrights wrote documentary dramas that, based on historical incidents, explored the moral obligations of individuals to themselves and to society. (http://litera1no4.tripod.com/elements.html: 06-02-08)

3.2.3 What is Drama?

Drama comes from Greek words meaning "to do" or "to act." A play is a story acted out. It shows people going through some eventful period in their lives, seriously or humorously. The speech and action of a play recreate the flow of human life. A play comes fully to life only on the stage. On the stage it combines many arts those of the author, director, actor, designer, and others. Dramatic performance involves an intricate process of rehearsal based upon imagery inherent in the dramatic text. A playwright first invents a drama out of mental imagery. The dramatic text presents the drama as a range of verbal imagery. The language of drama can range between great extremes: on the one hand, an intensely theatrical and ritualistic manner; and on the other, an almost exact reproduction of real life. A dramatic monologue is a type of lyrical poem or narrative piece that has a person speaking to a select listener and revealing his character in a dramatic situation. (http://litera1no4.tripod.com/elements.html: 06-02-08)

With the line of drama history outlined, the history of drama and Video have common factors and any building designed to house such activities need to address the issues embodied in the history. Therefore in designing a building to accommodate such evolutional and complicated subject, the relationship between the Video Technology and Drama needs to be clarified as to assist the design of the proposed building. This leads to the next important factor, the elements of Drama and film.

3.2.4 Elements of Drama and Film

1 Character

Most simply a character is one of the persons who appear in the play.

2 Plot

The interest generated by the plot varies for different kinds of plays. The plot is usually structured with acts and scenes.

3 Theme

The plot has been called the body of a play and the theme has been called its soul. It is simply a storyline.

4 Dialogue

Dialogue provides the substance of a play. Each word uttered by the character furthers the business of the play, contributes to its effect as a whole.

5 Convention

The means the playwright employs are determined at least in part by dramatic convention. Greek: Playwrights of this era often worked with familiar story material, legend about gods and famous families that the audience was familiar with.

6 Genre

Genre is a term that describes works of literature according to their shared thematic or structural characteristics.

7 Audience

It is the act or chance of hearing; a reception by a great person; the person to hear.

8 Stagecraft

The stage creates its effects in spite of, and in part because of, definite physical limitations. Setting and action tend to be suggestive rather than panoramic or colossal. Both setting and action may be little more than hints for the spectator to fill out.

9 Design

Within design, there are other elements that are important in making a film, elements such as theater space, The Proscenium Theater, The Thrust Stage, The Arena Stage, Variant Forms, The Fixed Architectural Stage, Auditoriums, Set Design, Stage Facilities, Lighting Design, Costume Design, Mask, Makeup, Technical Production, Sound and Sound Effects.

(http://litera1no4.tripod.com/elements.html: 06 02-08).

It is this stage where architecture plays a very important role and it will be illustrated later in the next chapter.

3.3 Theoretical framework

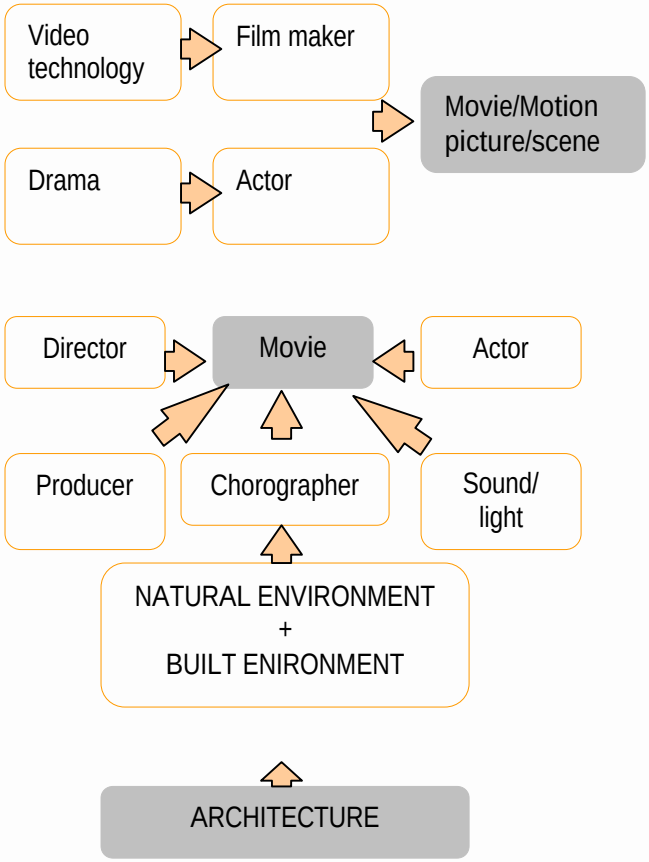
This research is set to carry out the notions of “the ideal studying environment”. The main framework will be based on campus design criteria. These criterias will develop ways of creating a working and studying environment. As mentioned above, the study target is to create a space for the students that embodies the following aspects

1. An intense learning experience
2. Total immersion in the craft of acting
3. A professional working atmosphere
4. A complete spectrum of acting classes
5. Access to veterans of stage and screen
6. Opportunities to work on actual film scenes and productions

But the general theoretical framework will be based on the following theories:

3.3.1 Campus design criteria

Before the building is designed or set out, there has to be a total understanding of the existing and the theories that support the design. The first point to look at is how the occupants feel or react when inside the building. The design of the building helps students think at level the built environment allows them to. An oppressive environment doesn’t give the freedom to think creatively. This would focus on matters of the accessibility and imageability. Student mind works properly when seduced by the creative environment around it, and this is the case at the moment in DUT where students have to find ways to deal with massive and cold structured buildings. It is often the case that university buildings are monumental and they house various numbers of departments within the same building. And this study is to enable that



IIlustration 2: Illustrating the linkage between Video technology, Drama and Architecture [Author 2008]

quality of any department housed in any building with campus. In other words to capture elements of such departments to the physical form so the students feel as if they are more part of the built environment. And it is in this way student or any other people will start to appreciate the architecture on any building if it was done for the specific use.

3.3.2 Linking Video Technology, Drama and Architecture

Illustration 2 shows the relationship between architecture and the Video and Drama studies.

- Studying Video technology, a student becomes a Film maker
- Studying Drama, a student becomes an Actor
- Colliding the two professions, Film/Movie/Scene is created

This is the concept formulated in understanding the relationship between the studied degrees. Therefore students need to engage with the built environment, understand it, and use it to their advantage. With that said the building however has to be at a presentable level in portraying the function it houses. This concept is normally called “FORM FOLLOWS FUNCTION”, originally initiated by Louis Sullivan in the 1880s.

3.3.3 The progression through different places

“Circulation realms” (Alexander, 1974: 480): good circulation is fundamental in any place. Disorientation can cause considerable stress. Students and the public arriving at the building need to find their way without loosing interest of what they came for, and thus circulation and clarity of the building composition is vital. The conclusion is made that an environment that is easy to understand without conscious attention is best.

3.3.4 Film and Architecture: Creating Cinematic Theme

"The very essence of Cinematic architecture is nothing less than the complete transformation of solid state materialistic architecture into an energised ever changing process of illuminated and enlightening event appearance where past present and future activate a time spatiality defined by the duration perceptible through our senses and structured by our mental ability where the effect of independent movement of matter in space which is the physical kinematics is itself illuminated by the often contradictory revelation of filmic cinematic sequences of narrative memory processes thus attaining the otherwise impossible simultaneity of space and time" (PASCAL SCHÖNING SUMMER 2OO5, http://cinematicarchitecture.com/ - 14 May 2008)

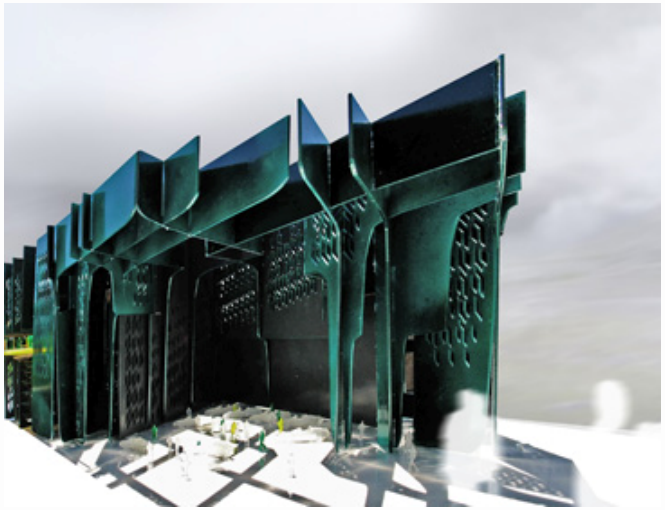


Illustration 3: Project by Jeong Yeong Ryoo, exploring the Blurry Experience. [www.architecture.yale.edu: 14 May 2008]

3.3.4.1 Blurry Experience

This project creates a blurry experience by exploring the relationship between indoor and outdoor spaces through the open study area. By extending the main pedestrian walk of the campus and allowing it to flow into the open study area, the campus is stretched into the museum, creating unexpected hang out spaces between the floating masses. Viewed from the exterior, the boundaries between the programs seem to be clear, but walking through the open study area, one reaches the climax of the blurry experience. The boundaries between the interior spaces as well as the boundary between the inside and outside are blurred in both spatial and temporal terms. In film, the blurry expirience is very important in terms of defining spaces and making live spaces. The relationship between the film and drama can also be defined as a blurry expirience to some level. There are many commonalities between the two media to a level where film and drama is the same media. With that said, film also differs from drama In terms of the end product and the process. The difference between drama and film or video technology is that, drama is live and sudden where video technology is artificial or rather an edited work that is viewed later. Drama students or drama actors or characters do a lot of practise before the action, lot of the practise is done

behind doors and that's why drama school tend to have more practise venues than video technology. On the other hand, Video Technology's is almost done while acting. There are many deleted scenes that are "practice" scenes in order to reach the final fine product. Video technology products are normally viewed on the digital screen while the drama products are experienced live. The blurry experience explained above also spreads into the process between the two fields but common grounds and also serious tensions. Architecturally, this blurry experience need be understood and made part of the building as a design concept.

3.3.5 Hollywood and Broadway Themes

One of America's greatest exports to the rest of the world has been entertainment. America, a nation of incredible energy and talent, has flooded the world markets with her films, theater and song. In America the two centers where this talent is most brilliantly and successfully essayed are Hollywood and Broadway.

Hollywood is a district within the city of Los Angeles. Its name is synonymous with the motion-picture industry. Since the early 1900s, when movie makers found southern California an ideal blend of mild climate and varied geography, it has become the home for cinematic dreams. All the great names of cinema have passed through Hollywood on the road to international careers.

Today it still remains the place where dreams are said to come true and fantasies are carefully nurtured. Known as "The Movie Capital of the World", Hollywood is one of the few places where epic films can still be made on such a large scale. Ancient Rome, the Pharaoh's Egypt or a science fiction film staged somewhere in the Galaxy are all within the imagination of the filmmakers and the industry they control. It is

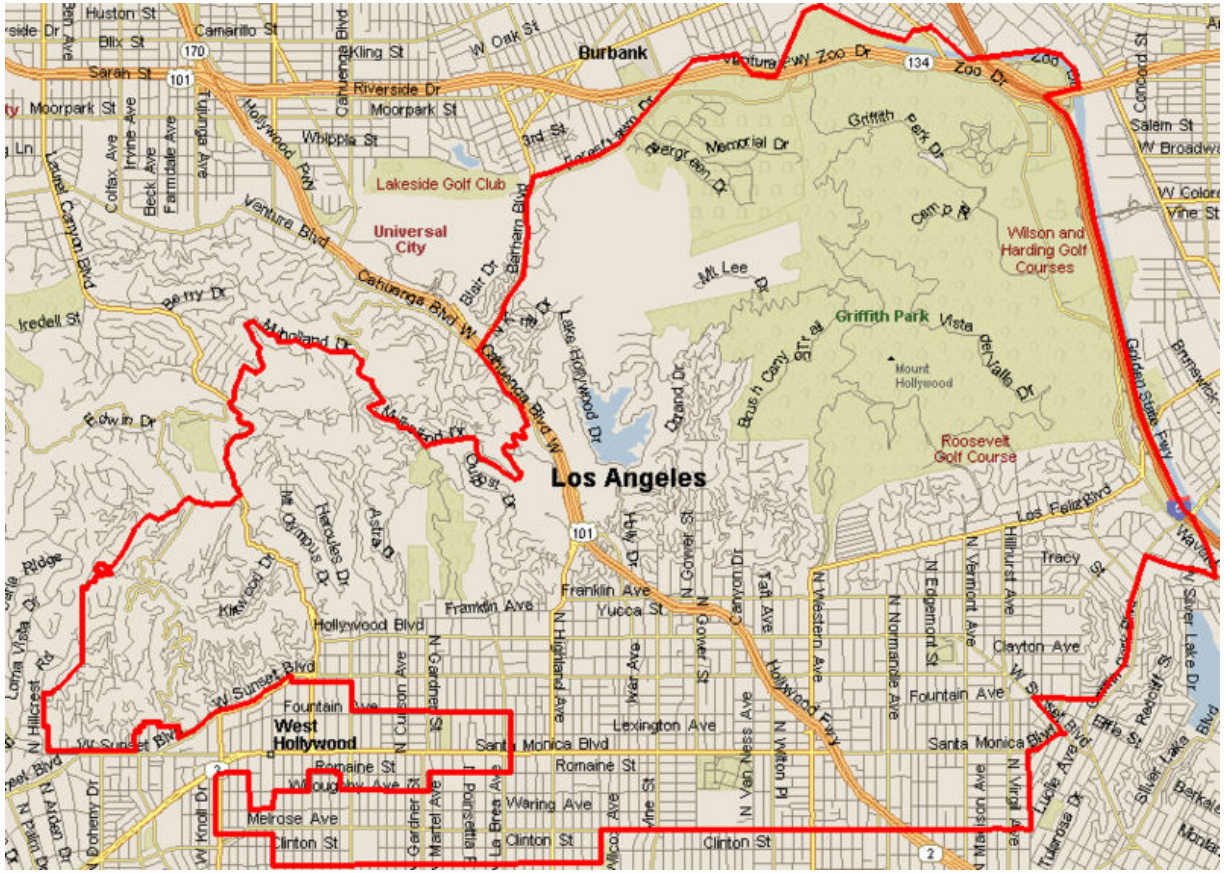


Illustration 4: The Boundaries of Hollywood, as established by the California Legislature (AB 588) (http://en.wikipedia.org/wik: 20 May 2008)

a place where unknowns are discovered and even actors from abroad have come to Hollywood to further establish their fame and recognition.

With the coming of television Hollywood began to alter its function. By the early 1960s it had become the source of the majority of U.S. network television entertainment. But, its place as the center of the movie industry in America has remained undiminished and unchallenged (http://www.geocities.com/ - 25-05-08)

On the east coast of America, however, in New York it is live theater which provides the source of culture and entertainment. Here it is the dramatic stage which dominates the cultural scene. The main avenue which runs through the city is known as Broadway. It traverses the length of Manhattan and near the middle are clustered the many theaters that have long made it the foremost showcase of commercial stage entertainment in the Unites States. The term Broadway was at one time virtually synonymous with American theater activity. In the 1980's the street became known as "The Great White Way" because of its brilliant display of lights in the evening. As the power and prosperity of New York City grew in the world so too did the number, size and magnificence of the Broadway theaters. Broadway soared into its peak in the mid 1920s. At this time there were over eighty theaters on Broadway but in recent years the number has declined. Yet, it still remain vibrantly active and under constant renewal.



Illustration 5: The Hollywood Sign as it appears today (http://en.wikipedia.org/wik: 20 May 2008)

Each year serious dramas, comic plays and lavish musicals are performed in front of live audiences. Some even run for several years without losing their power and freshness. On any one night over fifty plays are presented for those who enjoy going to the theater. No city in the world, with the possible exception of London, can boast of the amount of drama and theater which is made available to the public.

The power of the American stage and screen has reached out to the entire world. There is hardly a country which has not been affected by the films and plays originating from these two Mecca's of entertainment.

Even though these fields seem so different in terms of production, they one goal in common, and that is to entertain people and to do so, they both have the cinematic street quality, this is the type of theme that gives away the type of activity that happens behind the glamorous walls. Film and Drama are also seen at the catalyst in information and new technology that is ever improving and these are the main fields used to take the idea of a single person to the world.

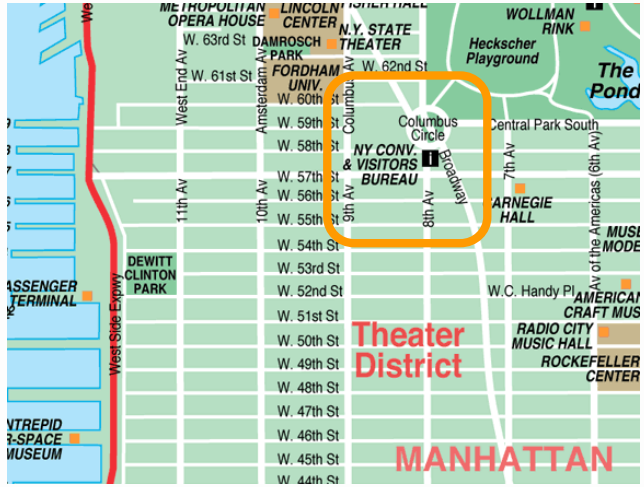


Illustration 6: Theatre Disctrict, New York, showing Columbus Circle as the node off the Central Park. (http://en.wikipedia.org/wik: 20 May 2008)



Illustration 7: Hollywood Boulevard, taken from the Kodak Theatre, showing the vibrant cinematic and dramatic theme with lot of bright colours. (http://en.wikipedia.org/wik: 20 May 2008)



Illustration 8: Broadway Boulevard and 85th street view, taken from the Columbus circle. This photo reveals the common vibrant theme similar to Hollywood (http://en.wikipedia.org/wik: 20 May 2008)



Illustration 9: Perspective 1.
(www.yangsquare.com: 14 May 2008)

Since this dissertation is meant to formulate the brief, design guidelines and a virtual building of institutionalised quality, the following example is set to help understanding the quality of such university buildings. Malaysia Design Technology Center is set to demonstrate the idea of modern and cinematic architecture. The famous architect Ken Yeang is known for his green, modern and artistic architecture and in this scheme he explores the collaborative elements of university buildings. The believed in the notion that related faculties and departments should be designed to work together appropriately. In this Design Technology scheme, he explores this by designing a building or coming up with a form that suggests collaboration and relation between the various schools that are housed in this project. His design is simple a couple of blocks that wrap around the common social spaces with a big over sailing transparent winged roof that ties the various blocks together.



The master plan was design in conjunction of future development. It was done as phase one of about three phases in total. The master plan is set out on site along the north perimeter, with seven building blocks wrapping around the west and east. Leaving the southern edge for future expansion, the entrance and the social spaces are also allocated in this area. Ken Yeang is known for his passion of green spaces and outdoor to indoor quality. He set all the social spaces with restaurants and swimming pools to the south and the garden, this way when phase two is developed; it will have something to lock in to. This type of design approach doesn't only set the layout for the current design but only set the design guideline for the next phase. Illustration 10 shows the service road that wind at the back of the building blocks, leading to the parking on the eastern boundary. There is a design progression to the layout, from vehicular circulation on the perimeter to the building blocks and close inwards to the social space. This way there is the hierarchical articulation in terms of the use of space, total separation between the vehicular and pedestrian routes.

Illustration 10: Master plan. (www.yangsquare.com:14 May 2008)

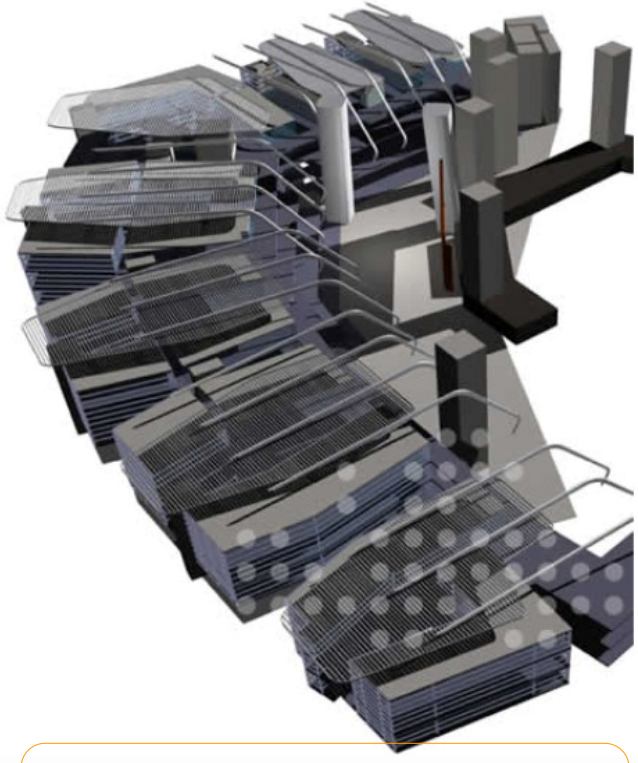


Illustration 11: 3 Dimensional setting of the building blocks. (www.yangsquare.com:14 May 2008)

As mentioned before, illustration 11 shows the typical structure of the building blocks. Since security is the main concern when design any university building, the layout of these blocks are also set to provide the secured environment by focusing the attention to the core of the campus.

Illustration 12 shows the design of the entrance area. The idea was to have a welcoming entrance and to enhance the image of the faculty. Illustration 13 is illustrating the scale and the type of architecture from another angle and also illustrates the response to topography. The building cascades down the slope with the taller building blocks on the lower part of the site.

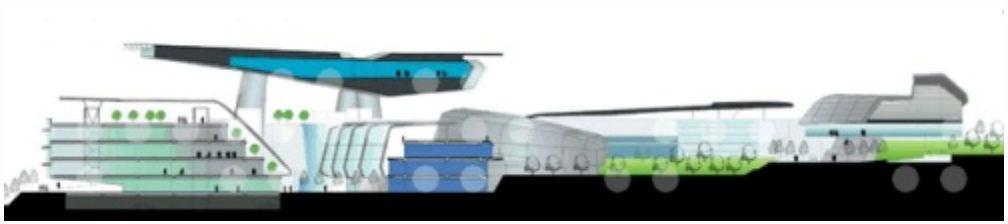


Illustration 13: section showing the winged over sailing. (www.yangsquare.com:14 May 2008)



Illustration 12: Entrance design, this entrance was designed to be welcoming and overwhelming. (www.yangsquare.com:14 May 2008)



Illustration 14: Intended social space design. This is the space that wraps around the central core facing towards the building blocks. (www.yangsquare.com:14 May 2008)



Illustration 15: One of the building blocks showing façade articulation. The graphics on the wall suggest the graphic or rather the Design Technological studies. (www.yangsquare.com:14 May 2008)

3.3.7 Appropriate Concepts

3.3.7.1 Concept 1 – Movement as an ordering device

Understanding and using the existing and new movement routes to aid the design layout.

3.3.7.2 Concept 2 – Dual composition and the integration of public and private spaces.

The public spaces and private spaces need not be totally separated but the invention in combining the two different spaces of different characters need to be in place. This concept does not mean the spaces should simply be combined, but the understanding of one space and relating it to the other is what the concept is all about.

3.3.7.3 Concept 3 - Figure ground relationship

Figure ground studies are also important because they give the guidelines for new buildings. These guidelines include the type of architecture the new building needs to relate to and the kind of material to be used. But with this said, this doesn't mean the buildings within the same area should look the same, but what it suggesting is the relationship between the old and the new.

3.3.7.3 Concept 4 – Formal expression

This is very similar to the previous concept but this is more into 3 dimensional form, the overall form of the building. Formal expression also includes the issues of formalism. The building need not be totally different from the surroundings unless it is of significant importance.

3.3.7.4 Concept – Light versus Dark

As this will be a building to accommodate the production of artificial atmosphere, the play between the light and the dark is crucial as it will be seen as means of relief as students and lectures will be working in a close boxes. Also the design of the dark boxes need not be cluster phobic as that will challenge the occupant in thinking and making critical decision.

CHAPTER 4 – PRECEDENTS STUDIES

4. Introduction

Precedent studies have been chosen based on several criteria including the campus design for the restorations and additions to an existing campus, the relationship between the existing and the new buildings, space arrangement for the drama play and video technology, and some of the attempt in combining drama studies and video technology from buildings done in other countries. In addition, how similar buildings have dealt with the issues of private and public spaces, and how the drama and video technology have been or need to be expressed architecturally. Since this is a building of purposely-designed spaces, the issues of ventilation, sound proofing, and lighting will be compared throughout some of the specific precedent studies and solution for this particular building will result from it. Some of the precedent studies chosen are intended to give light to the issues of two studies put together to create a collective department and in larger scale a collective departments to create a whole faculty. In that light, most of the precedents choices are privately own but they also serve to the public, the reason for choosing such precedents is to interpret and translate the level of detailing of the private buildings to the institutionalised buildings such as the Durban University of Technology.

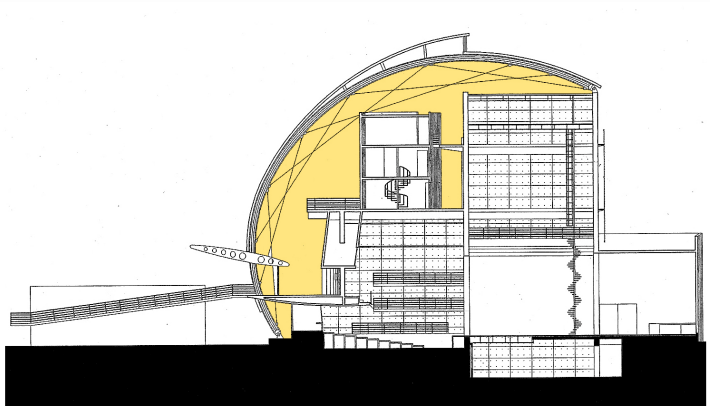
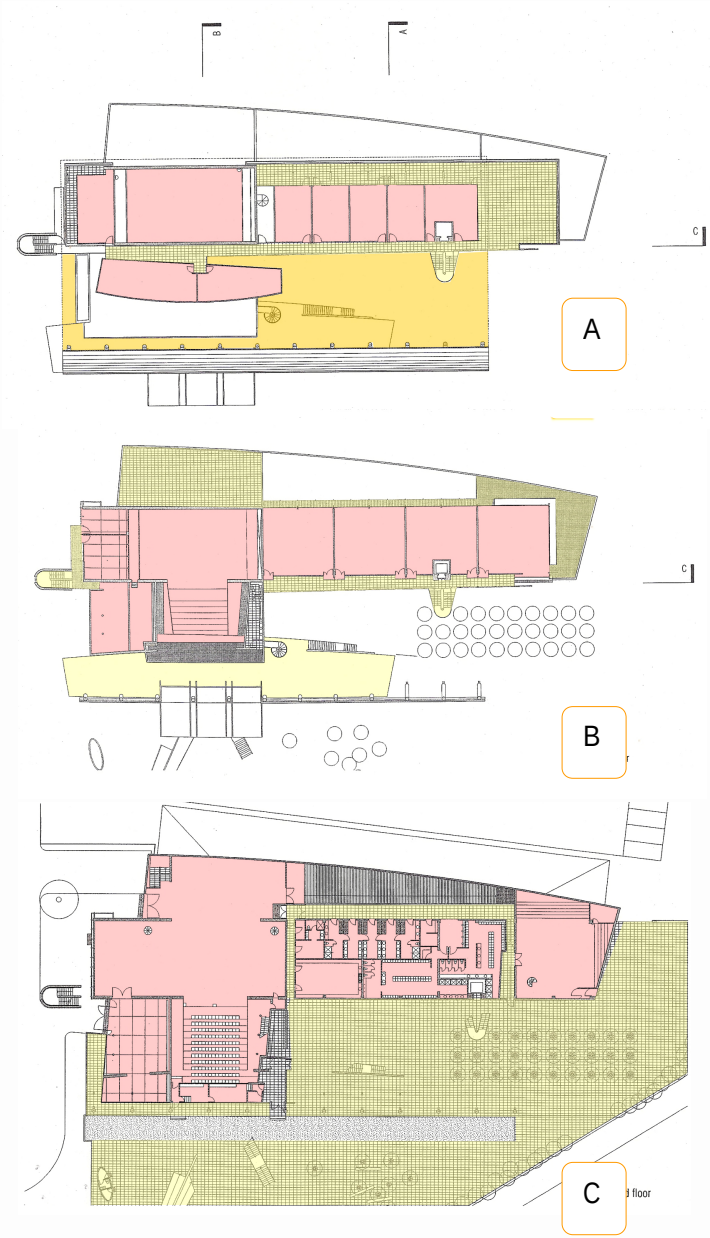


Illustration 16: Section showing the volumetrical articulation. The shell masks the form of the building, same as the masks used when performing. [Hanson 2001: 69] edited by author

4.1 Drama Center – Mexico City – Mexico

This precedent was chosen because it deals with many issues of Drama, and the shape of the building is dramatically expresses. Even though this is a privately owned building for the public, it is chosen for its response to drama and the kind of brief the architect had to deal with; the attention to detailing, innovations and expression to dramatic forms and spaces.



4.1.1 Overview and Context – analysis of siting

The building is located on an awkward triangular corner on the extreme north-western tip of the campus grounds; the site provokes the building's expression as an urban-scale icon for the National Center of the Arts. The site for the Drama Center represents a unique combination of contextual conditions. Bounding the northern and the western edges of the site are two highways as well as the Metro line. As a result of their competing movements, they generate continuous contradictory forces. In contrast to this constant flow of traffic is a group of existing recording studios forming a static backdrop to the site. Characterised by transformation and movement, the site confronts constant friction and tension induced by velocity as well as the more elastic urban pressures of the campus setting. Representing an inclusive approach to the discipline of theater, the programme called for the accommodation of diverse, yet interpedent, needs. The spaces include three performance areas and their support facilities, rehearsal rooms, lecture halls, administration offices, a cafeteria, a gym, scenograghy studios, costume design labs and library.

In organisation of 10 000m2 of specific use spaces on a 3000m2 site, the building resulted in a proposal for a series of stacked, individually articulated volumes unified by a common access and meeting space.

4.1.2 Layout

Like any other drama schools or centers, the layout principles are always similar. It is the number of required rooms feeding off the main concourse and in this scheme; the concourse overhangs to the internalised performance space that gives life to the busy walkways. This principle results from the concept of movement as an ordering device mentioned earlier on.

Illustration 17: floor plans [Hanson 2001: 67-68] edited by author

A: Second floor plan
B: First floor plan
C: Ground floor plan

Offices, Studios, Supporting facilities
Linear circulation, social spaces
Void

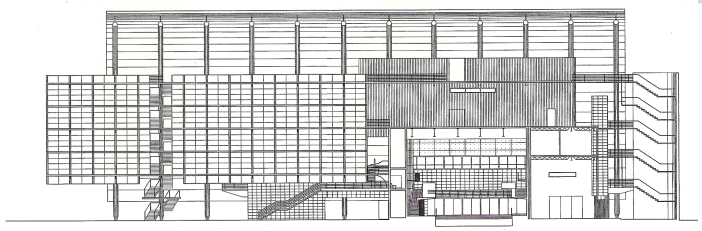


Illustration 18: Elevation [Hanson 2001: 67-68]

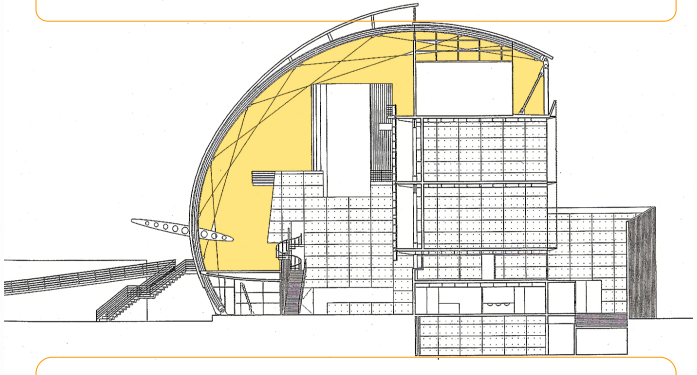


Illustration 19: Elevation [Hanson 2001: 67] edited by author

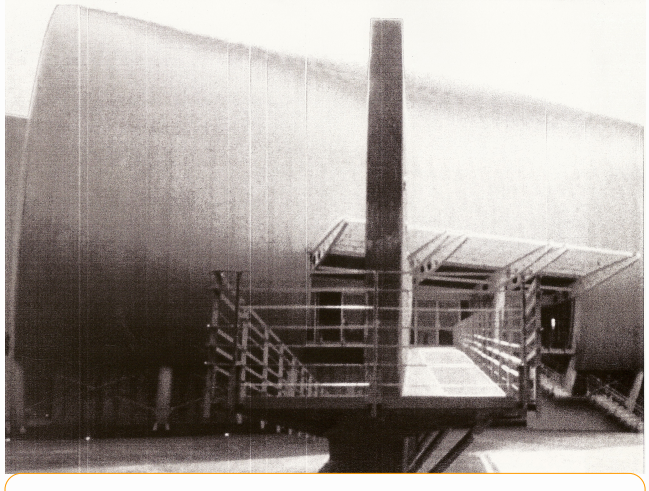


Illustration 20: Entrance to the building via ramp leading to the main core [Hanson 2001: 65]

4.1.3 Symbolism / Imagery

4.1.3.1 Form of the building

The form of the shell was generated as an extrusion that responds to the functional conditions of the section of the main performance space. Its abstract reading from the exterior elicits a conversation with the busy urban surroundings. In another sense, it forms a total enclosure for the various individual fragments of the project that exist in contradiction to another. While logically arranged in terms of accessibility, the articulation forms represent a model of controlled disruptive order. This contradiction between random appearances and a designed order results in a paradoxical dynamism among the enclosed forms. By creating a distinct, unified context for these volumes, the metallic cylinder enhances their movement and the fragile state of equilibrium they maintain in relation to one another.

4.1.3.2 Hierarchical Articulation

From the exterior, the entrance the building welcoming at its small scale. The progression from the entrance is to the main dramatic volume inside where most of the performance takes place. This concept also strengthens the security to the spaces inside by creating inverted spaces. The big volume inside is also where the students do play practices while knowing they secured from invasion.

4.1.4 Environmental performance

Choice of Materials

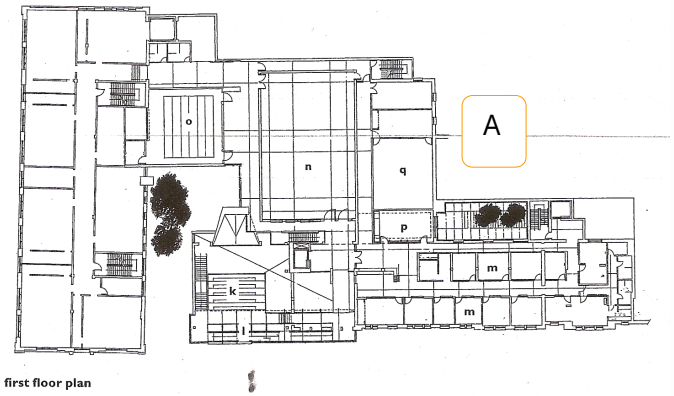
The building is mainly a steel structure with aluminium sheeting; the idea of using such material was to create a simple and very light building. The play between the light and the dark; the drama spaces are normally dark enclosed spaces that have artificial lighting that is controlled to get the best quality of the play. The section on the left illustrates the kind of quality achieved when light materials are used.

4.1.6 Conclusion

Although this is a drama centre standing or functioning on its own rather than the combination of the drama studies and video technology, the design principles and concepts are relevant in aiding the design of the proposed Department of Television, Performance and Staging. Principles such as using the movement as an ordering device, hierarchical articulation in creating a relationship between spaces and to enhance the quality of progression through the building, and material choices in creating a play between dark and lit spaces. The clarity of circulation is another important aspect to be applied in the proposed facility for drama and video technology.

4.2 Film Center – Montreal – Canada

This building was chosen as a precedent because it embodies the new concept of video and film. Moreover, it addresses the issues of public interface with the expression of the function housed inside. Furthermore, it introduces ways of addition new facilities to the existing buildings as the proposed facility has other existing quality of lifestyle to link relate to. Since the proposed scheme referees to the video technology as study of how to use the machines rather that the focus on creating the moving image, this precedent is chosen in the intention to enhance the quality of the product rather that simply learning how to use the machines.



IIlustration 21: floor plans [Carter 1998: 76]
A: First floor plan
B: Ground floor plan

4.2.1 Overview and Context – analysis of siting

This addition to the existing brick building was carefully articulated as not to degrade the existing quality of space but to enhance it. Combining activity, artifacts and an exploration of the qualities of light, this film center in the heart of Montreal projects the cinematic image into the life of the city. The stone and brick façade has been retained but the interior spaces radically reorganised to accommodate foyers, a shop and the newly fitted out space for a 175-seat cinema. a range of classrooms, offices, studios and exhibition areas for the film school have been skillfully fitted within the renovated brick shell of the other building. The character of the cinema is, however, most emphatically established by a new building constructed within the slot of space between these two existing structures.

The addition of a connecting link across the back of the site houses a café, a small new cinema and exhibition gallery. This connection also frames an outdoor dining terrace which is directly accessible from both café and street and creates a site for a new light box.

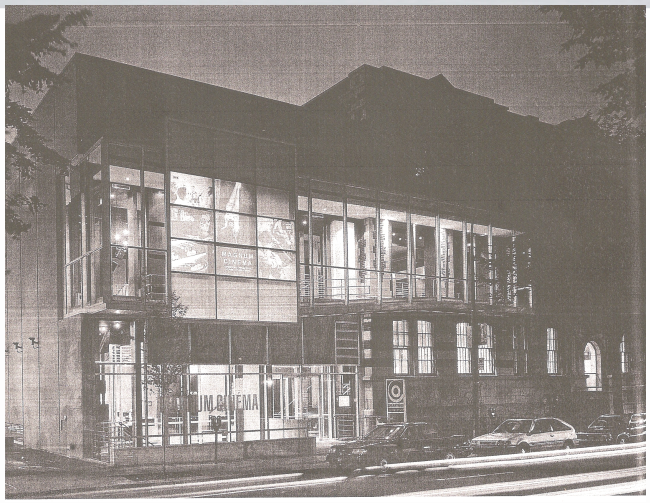


Illustration 22: Entrance to the building with a big screen over projected to the public [Carter 1998: 74]

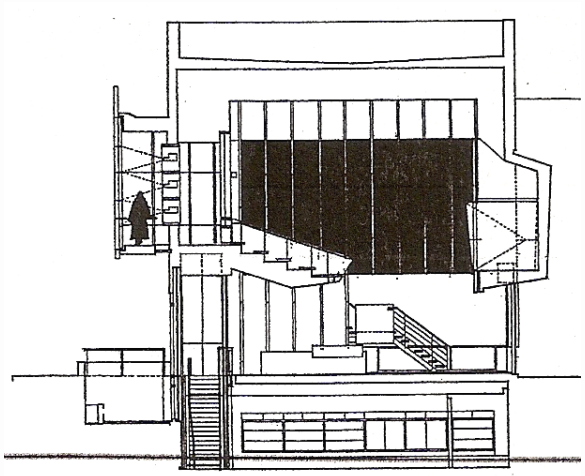


Illustration 23: Section through the projection room [Carter 1998: 78]

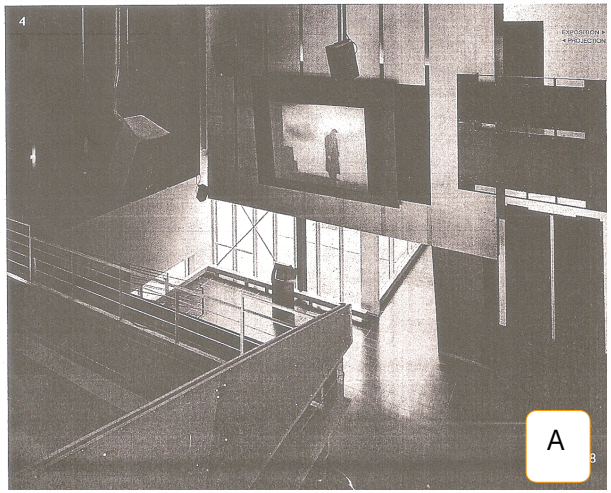
4.2.2 Symbolism / Imagery

4.2.2.1 Light Box and Moving Image Concept

As the word, light refers to conditions of weight and illumination, so the design of this particular box explores both of those qualities within the context of moving image. In describing the difference between a photograph and the moving image, Susan Sintag, movie producer, has noted how “movies and television programs light up walls, flicker and go out” and it is these aspects of movement and changing light qualities, which have also clearly informed the design of the new light box and the overall organisation of the cinema.

4.2.2.2 Entrance Expression

The light box, connected to the main street by a delicate steel bridge across a constructed cut, is the main entrance to the building. This entrance is signed by a gridded glass screen which projects out over the door of the entry lobby and also extends beyond the box as a noticeable layer drawn across the restored brick and stone façade of the old school building. A piece of this glazed skin is translucent and forms a screen, which is used to project images that can be viewed from the street. The idea of large-scale outdoor screens for the moving image, rooted in the drive-in cinema and energetically promoted by Archigram, has subsequently appeared in the work of architects as diverse as Venturi and Rogers.



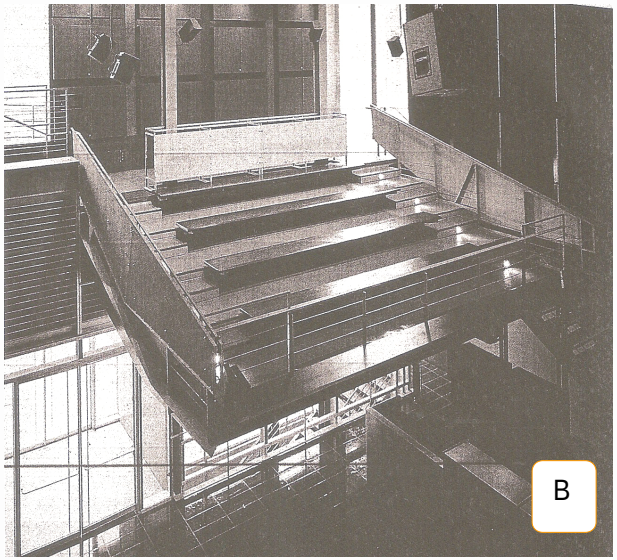


Illustration 24: View of the projection room [Carter 1998: 75]
A: Looking towards the internal court
B: Looking towards the entrance

4.2.3 The significance of Big Screen

Even though this building is more for show business rather than academics, the principles still run parallel. In the proposed facility, video technology is seen more as a study of how to use the machine rather than the focus of creating moving images. In this precedent, there is a strong intention of enhancing the quality of the work produced. In this precedent, a proposed wide screen that can be viewed from the road was reviewed to be extraordinarily successful. A significant part of the success is that the design has been developed not merely as an elevational device but also in section. By considering the movement of the people through the building as an integral part of the scheme and also the ramp inside the building is arranged such that the shadows of the people are also projected on the image as the move past the projector.

4.2.4 The Open Cinema

The light box develops the section in other ways to characterise a very particular view of the moving image. In sharp contrast to the widely assume notion of the cinema as a sealed black box, this light entrance hall also acts as a cinema. A second screen, suspended over the entrance, confronts the visitor on entering and a raked canopy over the entrance lobby is also a balcony designed to seat around 50 people. This space is available to visitors as they wait or wander through the galleries of the cinema and, with views over second screen, also blurs the distinction between observer and observed in ways which the traditionally dark and enclosed cinema rarely achieves.



Illustration 25: View from the entrance looking towards the hall. Choice of light materials to get more light into the dark spaces [Carter 1998: 77]

4.2.5 Environmental performance

Choice of Materials

Throughout the building, the detailing is meticulous and inspired. A series of glass and steel layers filter light, a fragment of the concrete frame of the existing school is suddenly exposed and the palette of materials within these internal spaces is monochromatic. The tones of black and grey together with the lustre and grain of surfaces exemplify Sontag's sense of film. The circuitous threading of public routes through the building and the design of the lighting focus attention on people and the movement of groups across the spaces in the theatrical manner which contrasts with the meaner public spaces sometimes associated with cinema-going.

4.2.6 Conclusion

In this precedent, the idea of open cinema is achieved. It breaks away from the traditional enclosed and dark box into light and naturally ventilated cinema. In addition, the choice of material is working better for the scheme to give the light structure and light to hard to reach spaces. This precedent explores the idea of a "Narrative building", a building that projects the function inside to the outside. This is important for the proposed department to relate to the public as well as to relate to the internalised spaces. This precedent is chosen in the hope to advice departments of any kind in any institution to start treating buildings as narrators of the function housed in it. E.g. an architecture department should not only have a board mentioning architecture department, but the building itself should be articulated architecturally to express the idea of architecture.

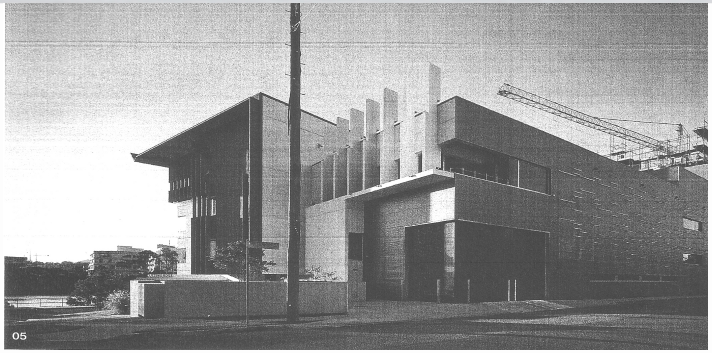


Illustration 26: Overview from south [Damrau 2001: 59]

4.3 Post-Production Company –

This precedent was chosen specifically to understand the production procedure for the film. It is a dedicated Post - Production Company that focuses to the public and private sector. Unlike the other precedents that also including facilities for learning, this precedent does not include such activities, but it is chosen to understand the production at higher level as only professionals operate it. What happens is, a private company or a client would come in to make a short movie for advertisement, for example. Then this company provides studios to shoot and edit suits to edit work to suite the client for whatever reason. It is also chosen to cast the light to proper modern design ways.

4.3.1 Overview and Context and the Aim of the building – Analysis of siting

The aim was to give the building an appearance of permanence and sobriety arising from the site and the fabric of the building. This is intended to compliment, rather than represent, the flux of the pixels within. The greater length of the façade is a simple repetitive frame with lapped layers of aluminium blinds making a variable skin. At the entry corner, this simplicity breaks – as if the building itself were leathery clay that bends and then tears on the corner and short façade, with are spatially complex. A simple palette of materials holds this formal play together.

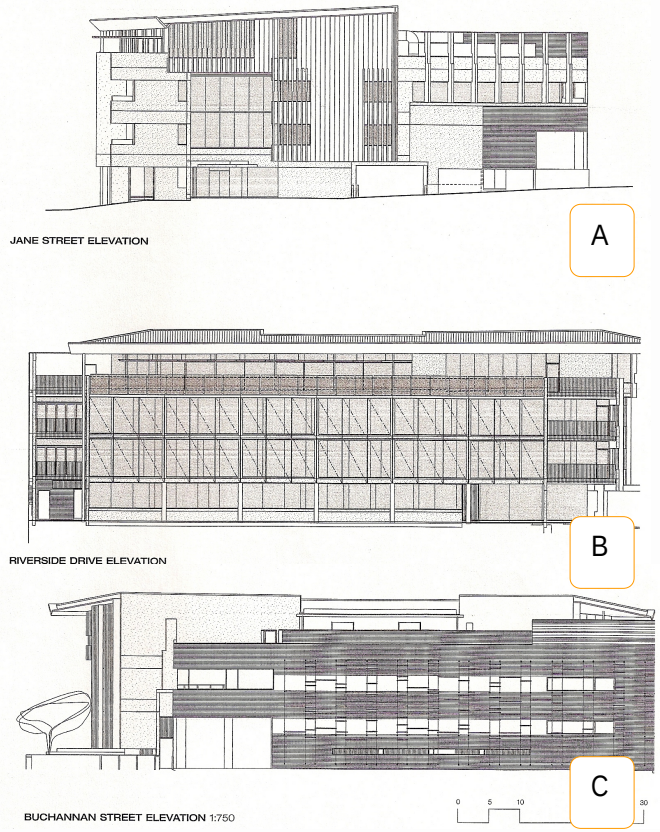


Illustration 27: Elevations [Damrau 2001: 61]
A: Jane street elevation
B: Riverside elevation
C: Buchannan street elevation

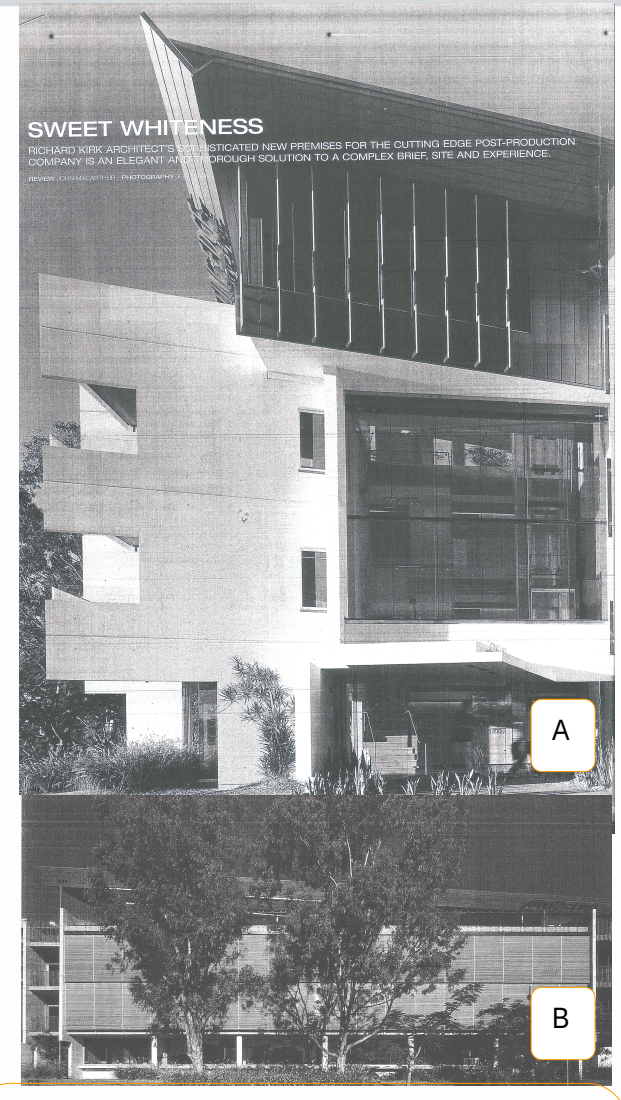


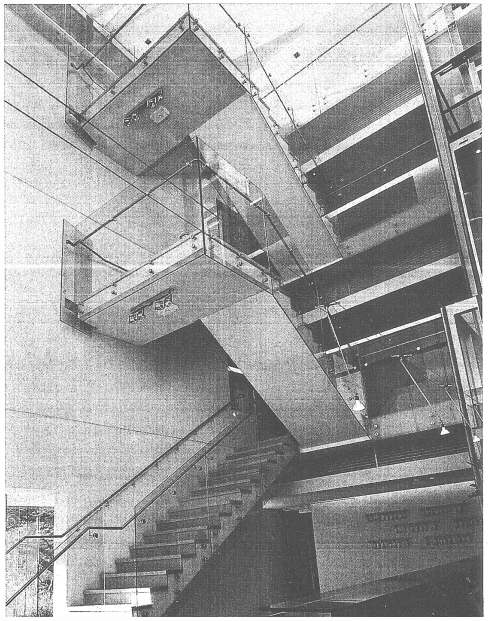
Illustration 28: [Damrau 2001: 58-59]
A: View along the jane street elevation, towards the entry, with river beyond
B: The simplicity of the Riverside drive façade with its lapped layers of aluminium screens

4.3.2 Symbolism / Imagery

The shell of the building and the part of the skin which wraps into the interior of the foyer is off-form concrete, made with white oxides. The white is not harsh and crisp, but soft, slightly bluish and with the formwork visible. Close up it is plain that is not liming or some other finish; the whiteness is the substance of the concrete and seems almost sweet. Against this mass material are set areas of dark zinc panel cladding, in which its direction as well as colour make an effective contrast. The roof is expressed as the section of plane that rises from the rear elevation and makes a shallow fall to a crisp gutter. Cut sharply on the property line, the roof jetties out a considerable distance to protect and shade the boardroom and the glass wall to the foyer.

4.3.2.1 Image of informality – Cutting Edge ideology

In order, not betray the image of informality, the logic which most buildings have by virtue of their site and function is generally disguised as much as possible with jaunty battened screens and a few extra roofs. Cutting aged is a sophisticated design resolved to a level that is rare for commercial buildings, let alone one with this level of planning constraint. It shows that a new level of assurance is emerging. There is a faith in this kind of regional modernism that can accept the context of climate and local architectural idiom as a base for thinking rather than an ideology to be propagated. What appears as the modeling of the exterior form of the building is in fact driven by holistic logic of the organisation, structure, spatial experience and lighting conditions. In the end, what is interesting about Cutting Edge is its appearance, but like the whiteness that goes through the concrete, this is an appearance that the building owns.



IIlustration 29: The foyer stair, which affords long views down the river. [Damrau 2001: 62]



IIlustration 30: Looking along the restaurant terrace. [Damrau 2001: 63]

4.3.3 What is Cutting Edge?

Cutting edge is a film and TV post-production house that, unusually, conducts the different aspects of post-production-editing, sound, special effects – under the one roof. The equipment required to do all this, and then store terabytes of high definition stuff, is outstanding. To give one sense of scale: the site, building and building services represent only about a quarter of the financial value of the facility. What is more, both the business and its technology develop rapidly, requiring a high degree of spatial and organisation flexibility, much of it as black box spaces.

4.3.7 Layout

On the entering of the building the immediate view of the river is withheld, but on the upper levels and while descending the apparently precipitous stair with its glass balustrade, one has a long view down the length of the river. Three floors pf largely similar offices have the more immediate cross-river view. The offices are relatively small and intimate, with a deep layer of motorised blinds, exterior louvers and scrubby gums giving a large range of enclosure and illumination. In moving around the building, this contrast of direction and scale is very successful. On the rooftop, a smart but restrained restaurant is set back from a deck that has an uninterrupted sweep across and along the Toowong Reach of the river, but also a surreal little pocket garden of bamboo and air handling units.

4.3.8 Conclusion

In conclusion, it is interesting how this particular building responded fully to the existing views and north light. This building also presents itself as a commercial building with a cutting edge designing ways of much small buildings. It clearly reveals the importance of the right use of materials and the ways of applying them. This is also a very important aspect of the proposed building to be able to use the right material the specific space. It also touches on the other important aspect of design which is climatic response, as the elevations are not only simply shaded, but the shading device themselves are part of design in articulating the facades. These principles of design are intended to be applied to the proposed department as to enhance the standard.

IIlustration 31: Plans. [Damrau 2001: 60]
A: level 1plan
B: level 2 plan
C: level 3 plan
D: level 4 plan

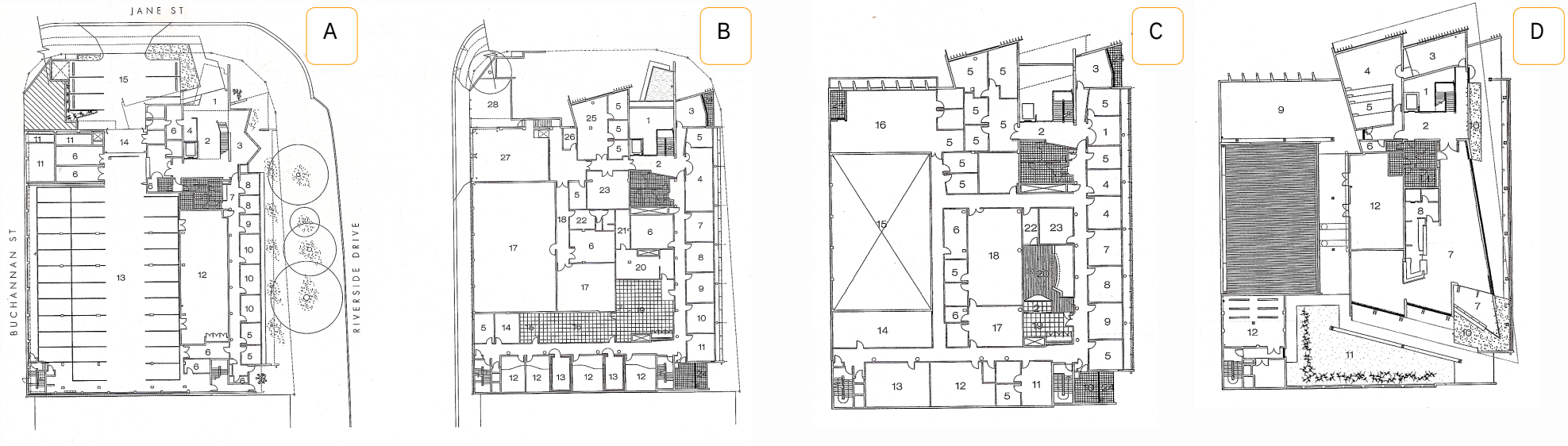




Illustration 32: building front, designed to look like a stack of film reels. [www.LAFS.com: 03-03-08]

4.4 The LA Film – Los Angeles

This precedent was chosen because it reveals the standard of film making that has grown over the years. It also deals with the issues of understanding the built environment in understanding film making procedure and in creating great movies. As it is of the fact that the technology evolves every days of our lives, this film school incorporates a great standard of high definition film making equipment into architecture. The building itself reveals the new style that comes with the new technology. In other words, this building is reviewed mainly on the inside in order to understand the quality of spaces allocated for the students. Spaces such as studios and other film related facilities.

4.4.1 Overview and Context - Analysis of siting



Illustration 33: building front [www.LAFS.com: 03-03-08]

The Los Angeles Film School is located at the corner of Sunset and Ivar in the heart of Hollywood, California. The curriculum combines the best in film education with a premiere location in the motion picture capital of the world. This unique union allows students to become immersed in the film industry while they are in school. Whether they are shooting on location, networking with industry players, or picking up their film's props from a movie studio, it is all right here. (www.LAFS.com: 03-03-08)

Explore Our World LA Film motto . . .



Illustration 34: LAFS sunset soundstage [www.LAFS.com: 03-03-08]

4.4.2 Rooms

Following is the number of rooms that were chosen to assist in design of the new proposed Department of Performance, Television and Staging:

4.4.2.1 LAFS Sunset Soundstages

It is on the soundstage where a film production really comes to life. The Los Angeles Film School's Sunset Soundstages are the two primary soundstages at the school, and they are continually in production. Nearly every day, you will find students working, elaborate sets being constructed and assembled, lights placed and adjusted, and students hustling to make everything just perfect. It is all in preparation for the moment the director calls "ACTION!" (www.LAFS.com: 03-03-08)

- Stage 1



Illustration 35: LAFS stage 1 [www.LAFS.com: 03-03-08]

This 177 square meter soundstage is capped with a 4.6 meter-high lighting grid that is hard-wired with a dimmer-per-circuit electrical distribution system. Lighting is controlled with a Strand GSX computerized dimming console that features unlimited pre-programmed presets and cues. It has the ability to produce sophisticated chase scene and sequenced lighting special effects. The stage is surrounded with a 360-degree double track curtain system. Curtain choices include blackout velour, 18% gray, and blue or green panels for chroma key effects. Both stages are equipped with Mole Richardson and ARRIFLEX lighting and grip packages.

- Stage 2

This 175 meter foot soundstage has a 5.5 meter-high lighting grid to allow for a wider range of scenic elements. It features a 180-degree seamless infinite cyclorama, allowing for a myriad of applications and effects, including exterior day and night horizons as well as void and limbo backgrounds. The cyclorama surface is an ideal surface for projected scenic effects and can be converted into a green or blue screen for digital effects work. There is an expandable modular set system in place on this soundstage that consists of doors, windows and blank walls. These set pieces can be connected to create many different interior location configurations.

(www.LAFS.com: 03-03-08)



Illustration 36: LAFS stage 2 [www.LAFS.com: 03-03-08]

4.4.2.2 Panavision Cinematography Lab

Cinematography in its most basic form is the control of lighting and camera placement while shooting a film or video. It is both an art form and a science. Cinematography is without a doubt one of the most important elements involved in filmmaking and this is one of the most important labs that students will work in. Dedicated to one of the biggest names in the movie business, the Panavision Cinematography Lab is a small soundstage with a self-leveled concrete floor. Blackout curtains enclose the interior of the room, and a full lighting grid hangs from the ceiling, allowing for easy light placement and manipulation. Students use this lab to practice and explore lighting and camera techniques.

(www.LAFS.com: 03-03-08)



Illustration 37: LAFS dubbing stage [www.LAFS.com: 03-03-08]

4.4.2.3 Dubbing Stage

The sets are gone, the soundstages are clear, and the editing has wrapped, but the work on the film is not done yet. Now the next step is the need to make sure the movie sounds as good as it looks. The Los Angeles Film School's Dubbing Stage is the final stage of postproduction. The Dubbing Stage is a fully functional movie theater with a 96-channel SSL recording console running the show. All of the sound, including the actors' dialogue, the sound effects, and the films score will need to be worked into the final edit before it is ready for an audience. (www.LAFS.com: 03-03-08)



Illustration 38: LAFS Avid studio [www.LAFS.com: 03-03-08]

4.4.2.4 Avid Adrenaline HD Video Editing Lab

An opportunity to give the students their films and video projects a shot of Adrenaline. Whether they are working in 24 Frame Progressive (24p) High Definition or standard definition, the Avid Media Composer Adrenaline non-linear editing system combines the best in editing software with accelerated effects processing and seamless production workflow.

What does that all mean? It means that students at The Los Angeles Film School get in depth and hands-on training with industry standard gear while they are still in school. Not only will they learn to edit film and video on some of the best gear in the industry, but they also experience the production process and asset management the same way industry professionals do. It's a combination that can't be beaten.



Illustration 39: LAFS machine room [www.LAFS.com: 03-03-08]

4.4.2.4 Machine Room

If The Los Angeles Film School were a living-breathing creature, then the machine room would be its brain. This complex environment full of lights and miles of various hidden wires is the central hub for most of the data from the school's networked systems. Racks of servers, computers, and patch bays control the flow of huge amounts of data from the school's editing suites and computer labs. If the students are working with video or audio in any of the schools classroom and labs, there is a good chance it is coming from the machine room.



Illustration 40: LAFS theatre [www.LAFS.com: 03-03-08]

4.4.2.5 LAFS Theater

It seems like a simple idea, but at The Los Angeles Film School it is a belief that movies are meant to be watched in a movie theater. Checking out a DVD in the comfort of your living room is great, but when students have just spent a year learning the art of filmmaking, they deserve to see the movie that they have created brought to life on the big screen, with amazing sound, and in front of an audience. It is a complete screening facility for 35mm, 16mm, HD, and most other video formats. The 345-seat stadium-style theater boasts one of the few true 24P High Definition Projection Systems in Hollywood. The sound system is fully THX-certified and complete with Dolby Digital SR-D plus Dolby EX surround sound capabilities. It is a complete theatre going experience, designed to display the best the students have to offer.



Illustration 41: LAFS producers' lab and meeting room [www.LAFS.com: 03-03-08]



Illustration 42: LAFS production lab [www.LAFS.com: 03-03-08]

4.4.2.6 Producers Lab and Meeting Rooms

Meeting rooms and labs are simply cubicles the same size of and edit suite. The producer plays one of the most important roles in a film production. From fundraising, to hiring key personnel, to shoot coordination, supervision, and film distribution, a producer's work is never done. They are involved in all phases of the filmmaking process from project development to completion. The Producers Lab and Meeting Rooms at The Los Angeles Film School were designed to give students a base of operations for their role as producer on a film shoot. It is a producer's war room. The lab is equipped with 13 producing cubicles each featuring telephones, fax machines, mailboxes, and computer workstations with Movie Magic Budgeting and Scheduling software.

4.4.2.7 Production Design Lab

In the film and television world, the production designer works in conjunction with the producers, director, and art department to establish an overall look and style for the project. From the sets and locations, to the design of the costumes and everything in between, the production designer's job is to give aesthetic life to a project. In the Production Design Lab at The Los Angeles Film School, students are encouraged to play the role of production designer and explore their artistic side. The lab is equipped with 10 drafting tables, an extensive library of art and design books, a conference table, armchairs, and a couch to allow students to get creative in comfort. It also features an exquisite view of the city of Hollywood and the lush Hollywood Hills. It is the perfect place to design sets for the student films.

4.4.2.8 Acting Classroom

Acting is an art form, but unfortunately not every actor is an artist. Regardless of whether you have the next Robert DeNiro or the next Steven Seagal, making a movie that is not a documentary would be impossible without actors. Actors can occasionally be temperamental or difficult to work with, or you might spend a lot of time casting your movie and still get stuck with someone that can't give the scene what it needs. A good director can make an actor or actress shine in front of the camera. The Los Angeles Film School's acting classroom is designed to look like a loft apartment, set somewhere on a soundstage. Students are trained to step into the roll of director and become familiar with the process of directing talent in this comfortable film production setting. (www.LAFS.com: 03-03-08)

4.4.3 Conclusion

Architecture and space making is the main ingredient in making a film. This precedent study has revealed the importance of using the space as a catalyst to production factors and quality. Also the chosen rooms clearly indicates the importance of allowing the students to use some of the best materials that are used in the real world. The kind of environment used is done in such a way that it is not so different from the environment used by the professionals in the real working world. This way, it helps students to be able to run hand in hand with the film industry while still at school.

These precedent studies have also given a typical brief to what is actually accommodated to these buildings. This will mean the teaching and learning spaces, the number of rooms, sizes, etc.

5A. Case Studies

Reasons for choice

The aim of this study is to establish an architectural typology suitable for the film and drama studies for the student in South Africa. This process will include the empowerment of students so they are aware of the working world of film outside the university and also help students understand the ever changing world of technology. Durban is the apt study because it is the city that is growing at a great pace. Most of the students all over the world come to study and see the world at a different angle. In terms of film and drama, Durban is one of the growing film industry places in Africa. Cape Town and Jo'burg have come to the point where most people think that's where everything is located. Not being the first city in Africa in terms of film, Durban is at a level that is changing from time to time. Lot of film facilities has been proposed in the city of Durban, but they never fully upgrade the quality of study all the way back from the classrooms in universities and colleges.

Data Collection and Analysis

As mentioned in the methodology chapter, research data was collected using different methods, described as follows:

1. Interviews with key words such as Video and Drama studies and functions. The interviews were set up with directors, lectures and students within the institution or the building chosen as a case study.
2. Even though the information is likely to be conducted from interviews, the behavior of students, lectures and the built environment that creates such behavior was observed. This was done to see how the built environments help or strain students and lecture of producing the best work.

3. Within the whole data collected, the main focus was on the following categories:
    - Learning spaces for students and teaching spaces for lectures.
    - The relationship of such departments with the rest of the campus.
    - The relationship between the private and public areas.
    - The accessibility and location.
    - Environmental performance of spaces.
    - Funding and management also affected the use of spaces, the equipments, quality and workability.

Introduction

One case studies visited was in the Durban metropolitan area and two other case studies were selected in the Jo'burg metropolitan area. Most of the buildings are selected from the other institutions in order to understand the relationship of Drama and Video within the university and colleges. One thing in common these departments have is that they are all designed to fit within the general layout of the whole block that houses many other departments. But the main concern from the Durban case study is the security and workability. The constraint to the research was the unavailability of formal drawings due to the research that was done mainly by taking photos and asking question but however the extensive analysis provided sufficient data to draw informed and reasonable conclusions. The Jo'burg case studies on the other hand do address more of the investigated issues and they have strong similarities with the precedent studies illustrated on the previous chapter.

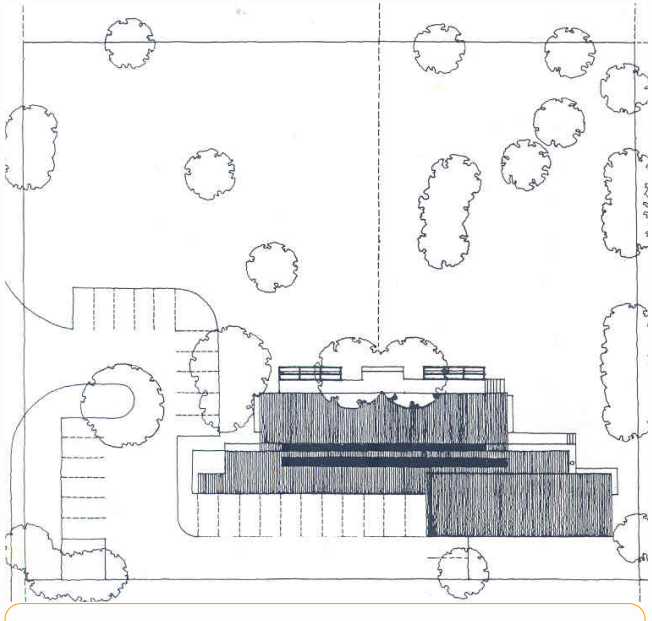


Illustration 43: The building as positioned on the southern most edge of the site [Noero 1996: 20]



Illustration 44: Entrance to the building which heavy materials carrying the light materials [Author 2008]

5A.1 Velocity Films – Jo'burg – Revonia

This building was chosen as a case study because it embodies the new concept of video and film. Moreover, it addresses the issues of public interface with the expression of the function housed inside. Further more it investigates the use of an "internal street" which is the main spine of the building where all facilities come off it.

5A.1.1Context and overview – Analysis of siting

With the north point up the page from illustration 43, the building is placed with its longitudinal edge running east west allowing the building to be exposed more to the north. The slope is running west to east and its allowing for the maximum use of space and also the maximum volume can be easily achieved this way. The building and the parking is pushed right up against the wall leaving the open space to the north for the people to use and also the space that might be used to outdoor recording purposes.

The deciduous trees have been kept; the building literally squeezes itself within the existing trees. The trees on the north façade act as a shading device from summer and they also help purify and cool the air before it can reach the building. The relationship of the building with the nature is achieved by design a very low rise linear building that contrasts the verticality of the trees around it, that way the building's façade is articulated in relation to nature.



Illustration 45: Views of the internal street [Author 2008]

A: View from the entrance end

B: Offices space, naturally lit

C: The lighting used symbolises the studio lights

5A.1.1.1 Layout

Like the proposed building, the client for the case study called for a very specific set of functions, they consist of offices spaces, video libraries, production studios and recording rooms. The building also suggested the type of the environment, which in this case is mainly professional. Even though there is a strong link between the professional environment and public, the building also addresses that engagement by introducing the concept of the “internal street”. The architects have decided to utilize the concept of the internal street as a path of transition through the building. Designed as a double volume space, this seems to act as a main principal, binding the rest of the buildings functions, both at ground and first floor level.

Because film is a medium which thrives off public engagement, this internal street has been designed as a bonding space for staff, where ideas and concepts can be shared and explored. Emphasizing the social character of the medium, the street terminates in a double volume canteen area, where staff members often congregate to generate concepts and ideas. The illustrations reveal the quality of the internal street and how it is lit. Very simple and light weight materials have been used, the choice of colour has been taken to the last detail as to achieve that sophisticated quality. Since this building is almost naturally lit and ventilated, the mechanical ventilation strategies have not been engaged to, this was this building is successful. The illustration of natural ventilation and lighting strategy is explored later in this topic.

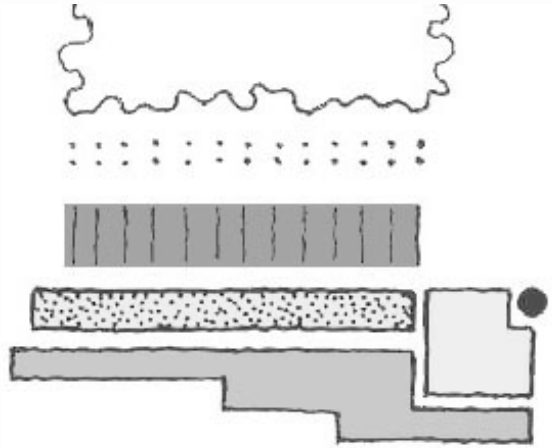


Illustration 46: Site organisation [Noero 1996: 21]

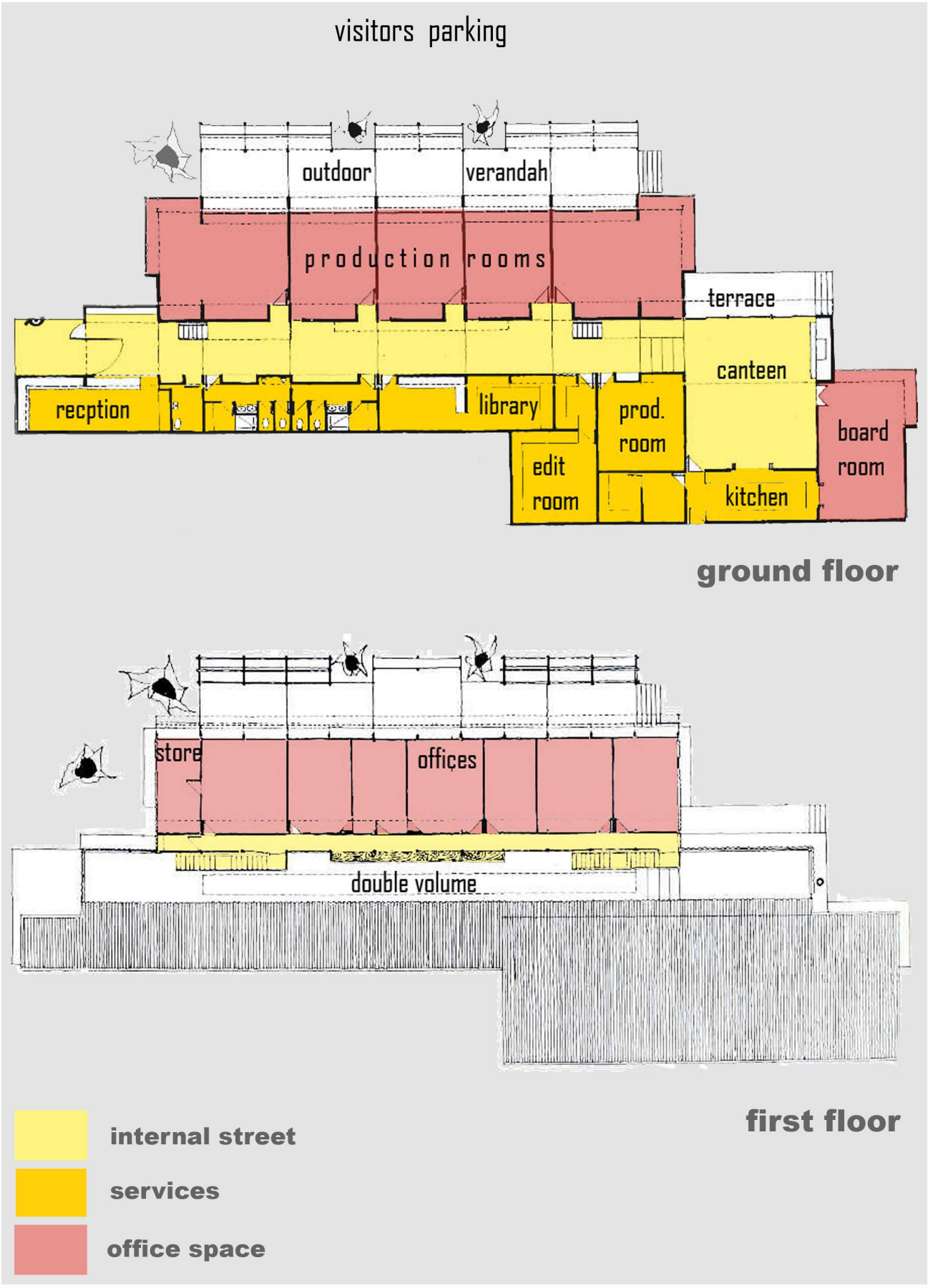


Illustration 47:First and groung floor plans of the velocity film [Noero 1996: 21]

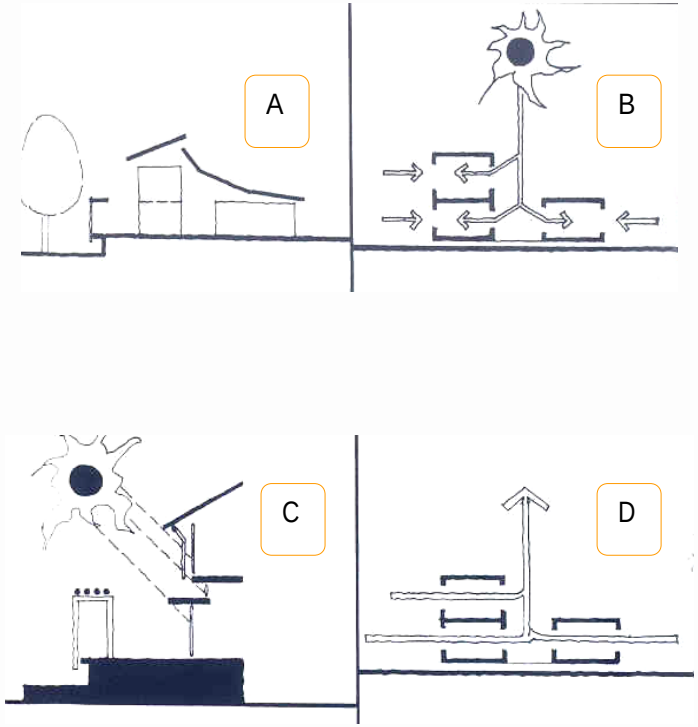


Illustration 48: Climatic study [Slessor 1997: 64]

A: Roof organisation

B: Sun light study

C: Sun protection strategy

D: Hot air escaping route - ventilation

5A.1.2 Symbolism / Imagery

5A.1.2.1 Form of the building

The form is this building mainly evolved from climatic response. The architect was greatly intending to design a design that is naturally ventilated and lit. Therefore the form evolved from the sections done at conceptual stage in finding ways to allow natural air movement in the building.

5A.1.2.2 Environmental Performance

The architect designed this building using a very distinctive design process in getting an aesthetically appealing, functional and naturally ventilated building. The study that was first conducted was the study of the “internal street” explained previously, the second step was the configuration of the roof. The configuration of the roof addresses the notion of deep overhang as protection devices from the harsh northern sun. Double storey on the north and single storey on the south, guides the roof to slope more on the south. This configuration easily allows the roof to the openable to the south, allowing the calm constant south light. After the roof configuration was set to allow maximum south light, the next step was to come up with ways of allowing the air to move in and out of the building naturally and this is done by opening the lower section and upper section of the building. This was way, hot air will move out of the building at the top while the cooler air enters the building from the lower section.

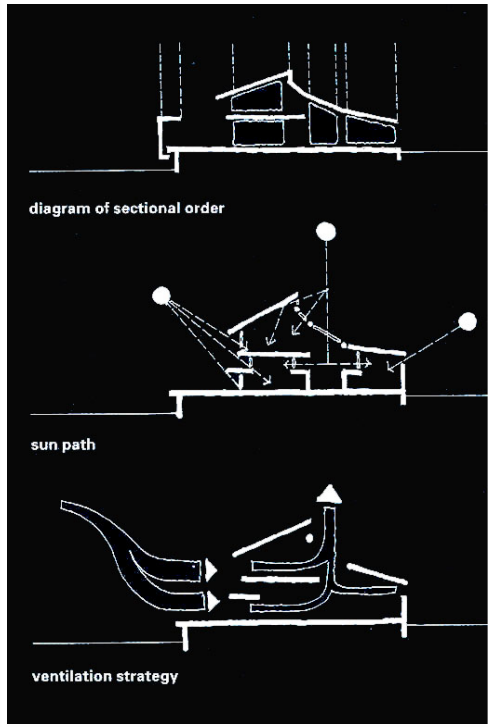


Illustration 49: Sketches by Jo Noero illustrating his approach to sun control and natural ventilation. [Slessor 1997: 64]

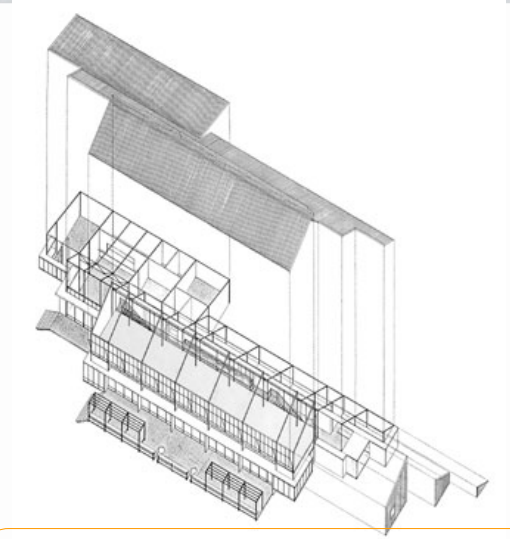


Illustration 50: An exploded view illustrating the flexible structural steel frame system adopted [www.noerowolff.com 28-25-08]



Illustration 51: View of the façade facing north [Authour 2008]

5A.1.2.3 Roof Construction

After the circulation, ventilation and lighting concepts have been made stable to a point that they can positively work, the building materials and construction methodology is studied. Very simple construction using locally found materials such as corrugated steel sheeting, on steel frame on concrete base. The lower ground floor is somehow heavier than the upper floor. This arrangement allows the quality on the somewhat delicate part on the building to be protected and elevated above the ground. Illustration 33 shows the layers of the upper floor and roof construction. Illustration 34 shows the final outcome. Also the relationship between heavy ground floor carrying the lighter upper floor is seen from outside as well. Also the relationship the upper floor has with the nature is seen as the penetrable structure above allows the trees to grow very close to the building and the reflection from the glass pulls the green to the building.

5A.1.2.4 Conclusion

Industrial, tactile forms and materials have been successfully blended into the suburban context, maintaining a large degree of sensitivity to its surroundings. Today however the surrounding context hasn't remained sensitive to the building. A four storey walk up unfortunately overshadows the southern façade and the open green space to the north of the site has been converted into a parking. In addition to the changes, a new wing of offices, designed by another architect, has been built along the western side of the site. One of the advantages in Jo Noero's view however, is the client's ability to have changed parts of the building over time, one of the architect's intentions from time of conceptualization. [Noero 1996] In conclusion, the design process for this building has been taken through with the idea in an architect's mind to create the best place to work and produce professional work. The main element that will be adapted to the proposed building would be the idea of creating an "internal street" that allows all the facilities and services to feed off it.

5A.2 AFDA Film and Drama School (Jo'burg Campus)

This case study was chosen because AFDA film School is known to be one of South Africa's leading film schools. The recent winning of an Oscar in 2005 for the best international student, "ELALINI", courses the demand for places at the school. Even though the buildings housing the studied school weren't designed to accommodate a film school, the status of education is high and future prospects are increasingly positive.

5A.2.1 Context and Overview – Analysis of Siting



Illustration 52: Ariel view show the site and the drums [google earth 2008]

AFDA is currently situated in an urban district within an emerging film precinct in Johannesburg. Neighbouring Atlas Film Studios and situated not far from the offices of a film post production company, the Film school is located on the old grounds of the gas works department. Two large gas drums overshadow the area, which positively act as landmarks for the precinct

The Film School is housed within a cluster of existing buildings previously accommodated by the Gas Department, renovated by Ian Hossack Architects and Julian Michaels Architects. This renovation was very important so that the various buildings would be sufficiently acoustically and visually designed for film education, as well as offering an inviting environment for students.

Frost Avenue becomes the major access road to the site which runs along the southern edge of the site, terminating in an unofficial student parking reserve. Individual face brick buildings resembling industrial sheds scatter the site, housing the various departments. The northern edge of the site is heavily treed and slopes downwards.

Layout

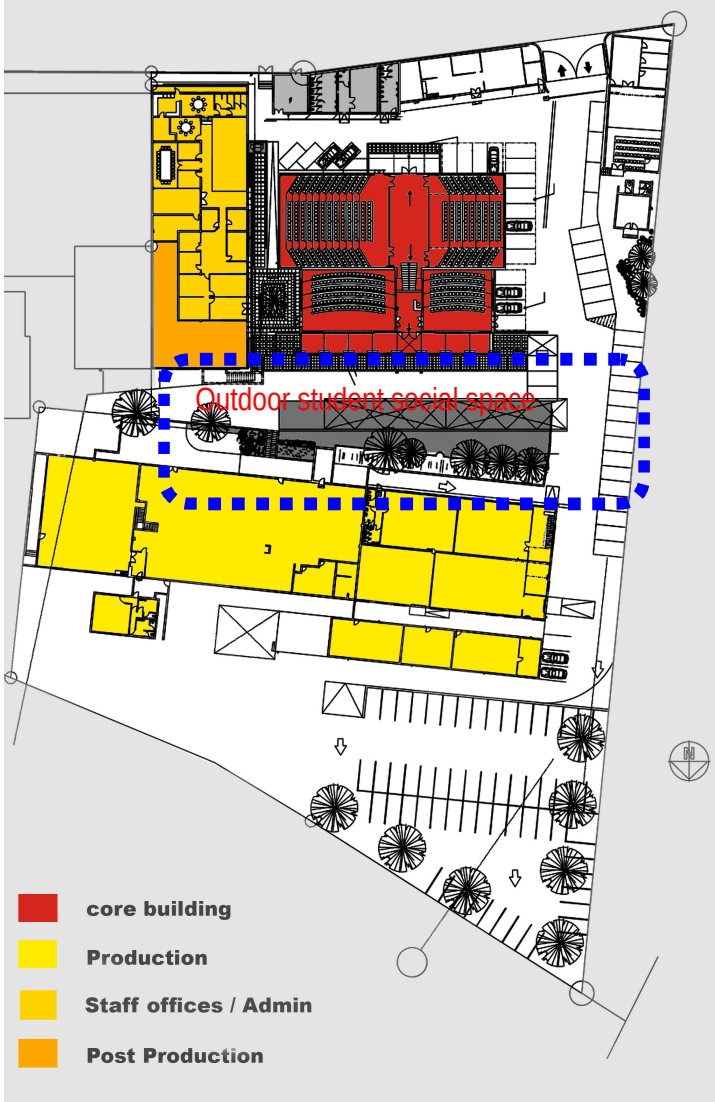


Illustration 53: ground floor plan [courtesy of Ian Hossack Architects]

The layout of this building is set out from public to private. The more public spaces are placed by the entrance and the rest of the facilities are placed at the back. Unlike Velocity Films, this was designed to fit within the existing built form, therefore as seen on Illustration on the left the building's layout is somehow confused in terms of the layout of the whole building. The architects then decided to group different facilities together and that way the formality to the layout is regained. The core of the building houses 4 main theatres that lead to other component which is the staff and offices next to it with post production studio. From this separate entity, production facilities are accommodated in the other wing of the existing structure. The rest of the facilities are located on the upper floor, resource center, more post production rooms and pre-production rooms. What seems to tie the spaces together is the green zone outlined with a blue line. This is the space most people use

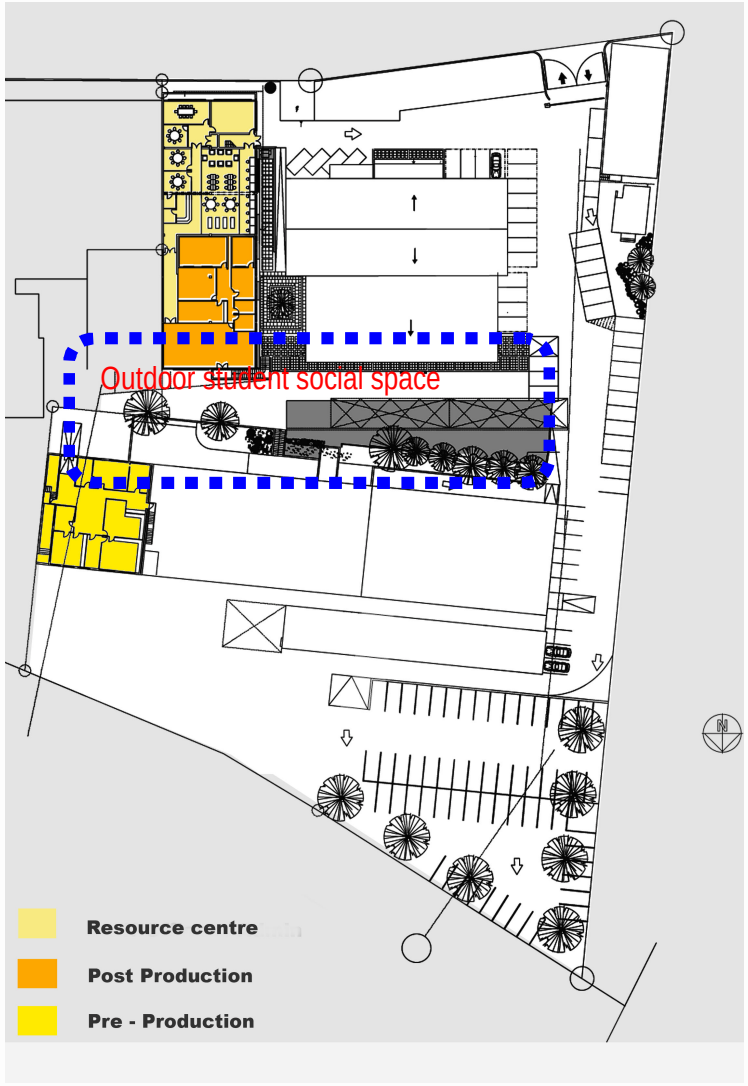


Illustration 54: first floor plan [courtesy of Ian Hossack Architects]

The pre-production buildings house a Multi-CAM studio, a Green Room Shooting studio, storage facilities and a movement room for the drama department. The spaces in these departments need to change regularly and therefore require a certain amount of flexible design. The spaces here are large and open where the lighting and cameras are fixed to movable rail systems. There is a cafeteria adjacent to this space too where students can relax and socialise.

A post production and administration wing is situated on the western side of the site. Administration is located on the ground floor and consists of offices, housing the directors' offices, one large open plan staff office, financial administration, meeting rooms, a production office, a boardroom and a staff commune. Post-production accommodates the first floor with facilities which include a film editing facility, an animation facility, sound engineering, recording and editing suites and archive storage. These are areas which require a lot of sound proofing and are frequently used by students. Students spend a lot of hours and sleepless nights here. Because these functions have been housed in renovated space, some of these areas lack effectiveness with regards to sound proofing and spatial comfort. There is a sound workshop space in this wing too, fitted with screen and projector. The resource centre also accommodates this level. It consists of dedicated study booths with video viewing access, limited computer access, a reading lounge, and production booths [Illustration 55].



Illustration 55: Internal views [Author 2008]

A: The school offers a library of published material.
B: Internet access is a priority for students studying film.
C: The study carrels
D: The viewing booths offer access to electronic archives.

Currently there are 565 students, from 1st to 4th year, all who study full time. The school has 30 staff members, associated with administration, teaching and maintenance. About 100 parking bays have been made available on the premises for both students and staff; however overflow parking still occurs outside, along Frost Avenue.



Illustration 56: external view of courtyard where students socialise [Author 2008]

5A.2.2 Symbolism / Imagery

There is no attention to detail or attention to creating the best looking building in this project, this is also so because the building was designed to fit within an existing structure. On the other hand, such quality is needed especially when dealing with ever artificial environments. The taste of the real thing is needed. Therefore, symbolism or imagery doesn't really fit to this building. The interior of the building however has the quality that might be expected from such a building; the quality of sophistication. The interior is equipped with high tech equipments in the classrooms and theatres.

Conclusion

In conclusion, the arrangement of spaces within this case study is seen to be appropriate and also the way it has investigated the notion of students' space that is used for social purposes. The other greatly explored design element is the notions of grouped facilities. This case study has also investigated and dealt with the issues of similar spaces.

5B Department of Video Technology, Drama Studies and Entertainment Technology– DUT – Durban

This case study is based on the current Video Technology, Drama and Entertainment Technology in DUT and it is done not only as a case study to understand the problems, but also as to enforce the necessity of the proposed building as it will serve these departments. From the series of structured interviews with head of departments and senior lectures, the departments of Video Technology, Drama Studies and Entertainment Technology are to be grouped in future to become one department of Television, Performance and Staging. Also from interviews, it is revealed that there is a major need for such project to come to reality as its getting harder and harder for the staff and students to use the current facilities.

Few of many quotes from interviews suggesting the urgent need for the proposed building:

- "We have fought for our department to be like this for over ten years and its still not functioning properly" Video Technology senior lecturer – (dec 2007)
- "Our students always complaint about having to travel long distances back and forth from Ritson campus to city campus and they always late for that matter and it is not secure" Video Technology senior lecturer – (dec 2007)
- "We fought to get the proper space for our department for over ten years and all we got was a couple of rooms we had to rearranged to suit, of which it's not happening" Robin Singh – Drama senior lecturer (dec 2007)
- "Lot of great lecturers have already left because of this, Tina Millor was our great Drama lecturer and she left for the playhouse recently after her drafted the document for the necessary upgrades for our department was neglected by the school" Robin Singh – Drama senior lecturer (Jan 2008)
- "It's not like the number of students have increased drastically, we simply don't have the space to work in!!!" – Luke O'gorman – Drama theatre manager (Jan 2008)
- "We simply have nothing" Kennet Watson – Entertainment Technology senior lecturer (Jan 2008)

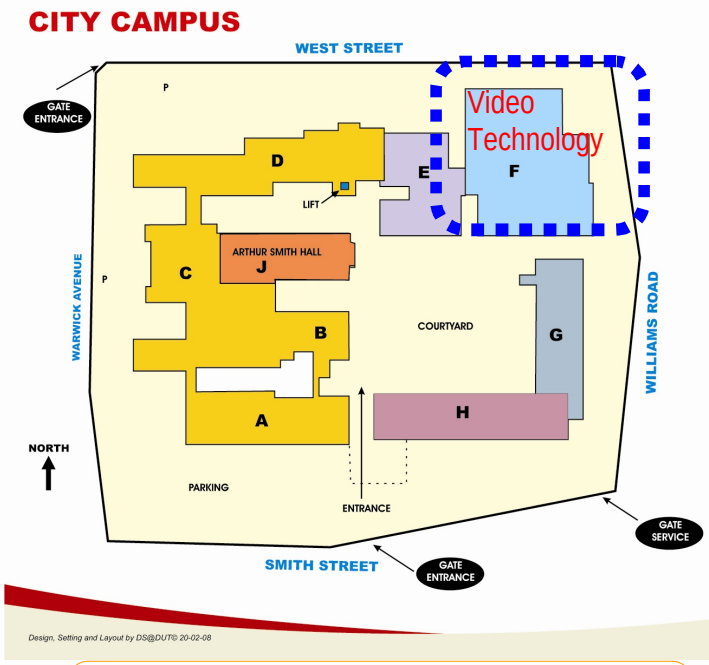


Illustration 57: city campus map [www.dut.ac.za 16-02-08]



Illustration 58: Hoist leading to the studios below [Author 2008]

5B.1 Video Technology – City Campus

5B.1.1 Siting and Accessibility

This department is situated far away from others but it is within the range of about 5 kilometers. The Video Technology Department is housed within the City Campus, illustration 57. Within that campus, Video Technology was design to fit in, in other words, it was a department that was added on to an existing building.

5B.1.2 Accommodation

The accommodation of this facility is similar to the one seen from precedents studies. The only different is the attention to detailing. The accommodation comprises of one poorly sound proofed lecture theater, 6 edit suites, one props preparation room, two studios of different sizes to accommodate the volume of work conducted in it, one make-up and wardrobe room, several studios to feed to designated areas of performance, two voice recording booths, one sound control room, vision control room, production room, seminar room, storage and support facilities. Supporting facilities include the number of rooms that are either for services or to the use by the staff such as offices, administration, and mobile van garage.

5B.1.3 Quality and relationship of Spaces

In DUT, the quality of facilities has gone down to a level where the students are finding it hard to work with the materials offered in the school. Illustration 58 shows the low quality of materials within the Video Technology department, which is the props preparation room. In the other hand, the room like that need to have that natural quality for the film's sense of style. These are the rooms that might not need a special attention when shooting a specific scene. The photo below show the hoist, it sinks to the lower level from the props preparation room to the studios which are directly below.



Illustration 59: studio 1[Author 2008]

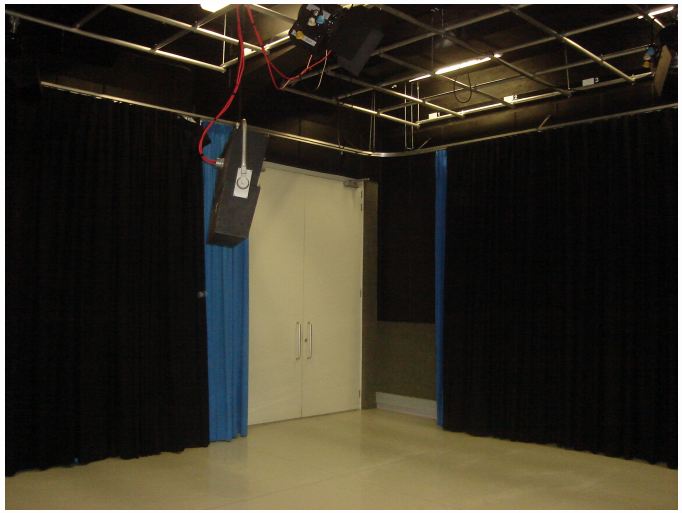


Illustration 60: Studio 2, blue and black curtain for background of digital image. [Author 2008]

Studio1

On the left is the smaller studio. It has its own specific requirements and sound proofing is the main requirement. The wall construction is normal bricks and plaster. It has carpet glued on the wall to cut the noise from outside and also to avoid the echo interference when recording. The studio also has the edit studios linked to it for lighting and camera controls. It has a never smooth floor in order to be able move camera without any interruption from the floor. Most of the rooms linked to this studio are slightly elevated from the level of the studio for better visibility. This studio is mainly for practice, after all the assessment has been made, the student will then record from studio 2.

Studio 2

Studio 2 is a bigger studio the department owns, about 100 square meters at about 6 meter high ceiling. This is where most of the recording happens. This studio is equipped with rather high-tech film making requirements. It has black and blue carpet surrounding that covers the length of the perimeter of the studio. Much more complicated lighting and sound system that are all controlled from lighting and sound control rooms that are directly linked to the studio. The black curtain is normally used as a normal physical background where the whole room is darken and the only source of lighting is from the high definition lights hanging off the ceiling. Blue curtain work similar to the green screen; this is intended for artificial background image that will be added on later after the recording is done. Since there are number of objects that are used during recording, objects such as fridges, sofas, and anything that can create the desired environment. These materials need to be easily wheeled in and out of the studios at any time. The studio on the other hand has a hoist mentioned previously, illustrated on the corner of the image, as means of access. As mentioned before, the floor need to be smooth to give the students flawless shooting.



Illustration 61: voice recording room [Author 2008]

Voice recording room

Voice recording is done after or before the main studio recordings for the audio to be added to the whole compilation. These booths are normally very small and its two rooms feeding off each other. One room has a computer and the other room has a microphone. They are both linked visually by the glass. They are both sound proofed but the room with a microphone is extensively sound proofed than the one that has a computer.

Sound Control room and other similar rooms

Sound control rooms are different from the voice recording rooms. It only has one room with sound control required equipment. The equipments however are placed inside these booths in order to allow the technicians to get at the back whenever the machines need fixing. Below is the number of rooms arranged different in terms of the equipment layout. The physical plan for the rooms remain the same, but may differ when accommodating many machines.



Illustration 62: visual room [Author 2008]



Illustration 63: lighting room [Author 2008]



Illustration 64: camera control room [Author 2008]

5B.2 Drama Studies – Ritson Campus

5B.2.1 Siting and Accessibility

This department is situated on the public route, which is the road cutting through the campus, between the ML Sultan and the Steve Biko Campus, illustration 65.

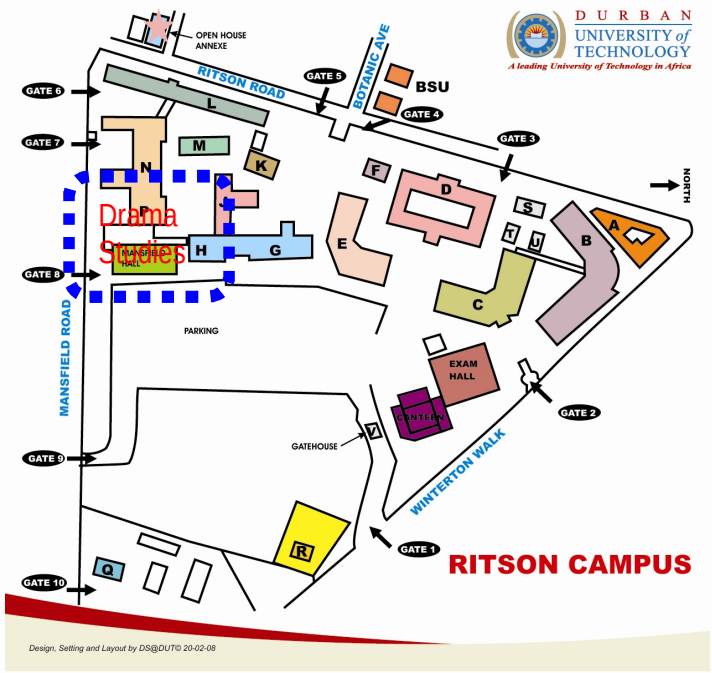


Illustration 65: Ritson campus map [www.dut.ac.za 16-02-08]

5B.2.2 Accommodation

Like any other precedent and case study mentioned above, the accommodation is made out of two major components, the offices wing and the teaching or production wing. Also on this case study, there are three offices with their supporting spaces, 4 dance classes, one small size theatre and their supporting facilities such as dressing rooms and showers. As mentioned before the main idea of using these building as case study is to get to understand the missing components. In this case, the missing components are best revealed for the lack of accommodation and the poor quality of such spaces.

5B.2.3 Quality and relationship of Spaces

as expected, the quality of such spaces mentioned above is almost not presentable as it would downgrade the standard of the university, but on the other hand, this dissertation intends to deal and improve such problems and so the quality of spaces is analysed by criticising the poor quality they are currently offer to the user.

The criticism was done at the same time during the tour conducted at DUT, supervised by the senior theatre manager. The comments are all suggested by the theatre manager Luke O'gorman and a senior Drama lecturer Robin Singh and other senior lecturers.



Illustration 66: Changing room
>Needs high windows
>Needs to be at least twice as big
>Not enough equipment [Author 2008]



Illustration 67: Courtyard
>Social space seem to work, but since most of the studios' windows open out to it, it is a huge problem to practise due to the noise [Author 2008]



Illustration 68: Music room
>too much windows, therefore lot of noise generated from the courtyard outside the window. Study sessions are allows difficult [Author 2008]



Illustration 69: Prac room
>This is an example of a good size prac room but since there is a few, it's always a matter of shuffling time table to be able to teach [Author 2008]



Illustration 70: Theatre foyer
>No natural ventilation
>Integrated bar is never used as people simple walk outside to the courtyard right after the show [Author 2008]



Illustration 71: Theatre hall
>Needs to be at least a 300 seater theatre to be able to run the show.
>Equipments never work when needed [Author 2008]



Illustration 72: Dressing room
>Same as changing rooms, too small.
>Needs high windows [Author 2008]



Illustration 73: Prac room
>One of the most used prac room because of it generous size
>Needs high windows [Author 2008]

5B.3 Drama Studies – Ritson Campus

5B.3.1 Siting and Accessibility

This department is situated on the public route, which is the road cutting through the campus, between the ML Sultan and the Steve Biko Campus, illustration 74. It is located underneath the Ritson hall and is occupying every possible inch of space found under there.

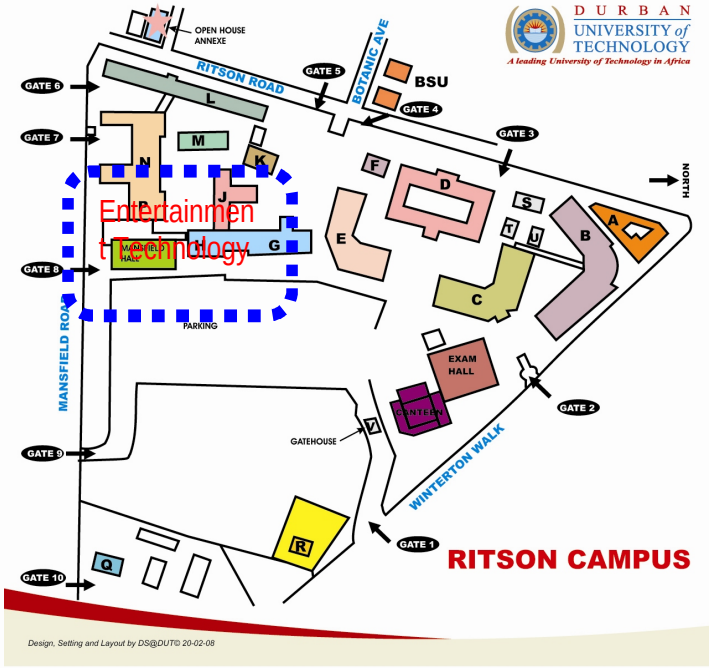


Illustration 74: Ritson campus map [www.dut.ac.za 16-02-08]

5B.3.2 Accommodation

This department has 4 offices, one of them shared. All offices have no natural ventilation and are too small. It has a reception area, 1 drawing room, 1 sound studio, 1 recording studio, 1 seminar room, 1 model space and cad lab, 1 props room, 1 open plan workshop and 2 small sized store rooms.

5B.3.3 Quality and relationship of Spaces

“We are the worst in the whole school!!!” Kennet Watson, senior entertainment technology lecturer.

The criticism was done at the same time during the tour conducted at DUT – Ritson Campus, supervised by the senior lecturers Kennet Watson and Glenda United. The comments are all suggested by the lecturers.



Illustration 75: Ritson campus hall [Author 2008]



Illustration 76: Reception
>Too small [Author 2008]



Illustration 77: "Multi-purpose room"
>Quoted "This is our lounge, library, eating area, boardroom, kitchen and also our filing room" Izan Greyling – senior lecturer [Author 2008]



Illustration 78: "Multi-purpose room"
>This shows the food prep table used underneath as a student's documents filing cabinet
> No natural ventilation [Author 2008]



Illustration 79: Office space
>Too small
>no windows whatsoever
>Air-conditioner hardly ever work [Author 2008]



Illustration 80: Office space
Same as the other office
>Too small
>No windows
>Air-conditioner problem [Author 2008]



Illustration 81: Shared office space
>Not usable!! [Author 2008]

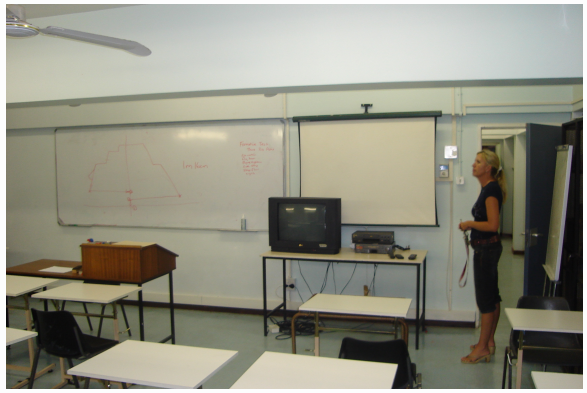


Illustration 82: Drawing room
>No windows
>Air-con hardly works
>Too small [Author 2008]

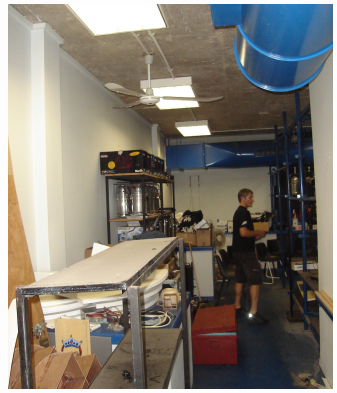


Illustration 83: Model and Cad Lab
>Too small
>No windows [Author 2008]



Illustration 84: Painting store
>Vulnerable student work
>Lack of proper storage area [Author 2008]



Illustration 85: Props room
>Works but has problems – needs sinks to wash after using the brushes.
>Storage area is needed [Author 2008]



Illustration 86: Seminar room
>No windows
>Air-conditioner makes too much noise, thus one standard floor electric fan is used to cool the room [Author 2008]



Illustration 87: Sound studio
>Sound proofing not done well,
>Air-co needs to be switched off when recording
>Also used as a store room [Author 2008]



Illustration 88: Sound recording room
>Sound proofing not done well
>Air-co needs to be switched off when recording
>Also used as a store room [Author 2008]



Illustration 89: Mini sound Stage
>State of the art sound system in the mini sound stage [Author 2008]

Conclusion

The conclusion to all DUT case studies is that, these departments needs serious treatment. And that was one of the few departments that are found in DUT with similar problems. From the interviews, it is also revealed that the university committee is neglecting the suggestions from the departments, there fore things get worse and worse every year. There fore this study is believed not to only provide the building that works for the selected departments, but to also suggest the needed attention to such derelict departments to better the image and status of the University.

CHAPTER 6 – CAMPUS DESIGN CRITERIA – URBAN DESIGN

6 Introduction

Firstly the planning principles embodied in the early campus planning concepts of the University establish precedents with far-reaching influence for the new Faculty of Arts and Design. With the character of the two campuses, a dichotomy arose between the architectural character of the Steve Biko Campus, Residential character of the Ritson Campus, which was later built in between the two campuses, and the modernist expressions of the ML Sultan Campus. These three architectural expressions and characters develop guidelines for the proposed Faculty of Arts and Design, the combination of modern style and ancient style. The series of design guidelines have been formulated to serve as a framework for planning and designing decisions relative to future campus facility development initiatives.

6.1 Goals

The study intends to formulate design guidelines to provide a framework for future decision-making with regard to improvements to the campus structure, its landscape, and the buildings that define its physical image. This set of planning and design criteria will unify the various campus precincts into a cohesive idealistic environment, provide an added sense of place and orientation, and reestablish an architectural expression consistent with the institutional values of the merged two Campuses.

- Campus Vision Plan: An overarching vision for the organization of the campus, with a plan for a new campus structure of circulation and public open space.

- Design Guidelines: A set of general criteria for the design of new architectural and landscape architectural projects. (http://www.wm.edu/. Jan 08)

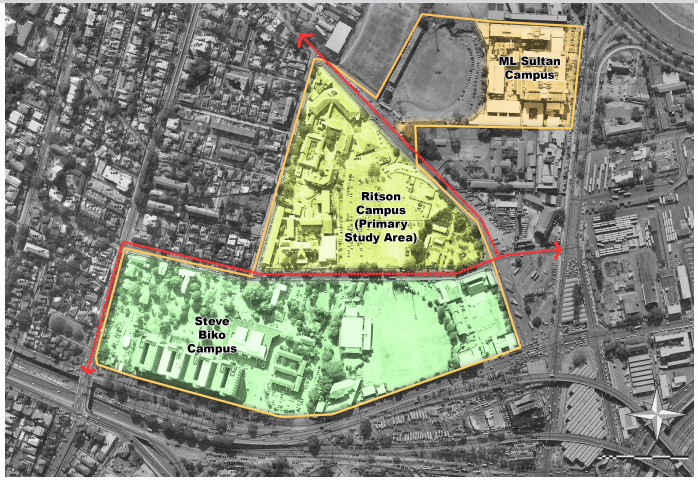


Illustration 90: campus precinct
[www.durban.gov.za, edited by author 2008]



Illustration 91: campus historical character
[www.durban.gov.za, edited by author 2008]

6.2 Campus mapping

This campus mapping study is done in order to understand the character of the existing campus to help precedent the proposed building.

6.2.1 Study Area – DUT campus outlined

The study area is illustrated on illustration 90. The illustration addresses the main project site; The Ritson Campus, Steve Biko Campus, and ML Sultan Technikon. This study is also set to be the appropriate site for the building as the whole idea of the project is to improve the studying environment of the existing campus by bringing the out-casted departments into one space. However the study will not only be carried out within the university boundaries, but it will also go further more to explore the issues of urban design. The study carried out within the study area will set the Vision Plan at the end which will be responding to current, past and predicted future character of the campus and the surrounding areas. Illustration 90 outlines the different precincts found within one university.

6.3 Vision Plan

These guidelines propose the unification of the campus environment by the simplification and consistent design of the landscape and the sensitive insertion of new structures that mediate between the existing architectural expressions. The overall concept is expressed as a “Vision Plan.” Architecture and landscape each have a role in the realization of this concept. This Vision Plan is derived from the series of maps, which illustrate the missing links in all aspects of design.

The Vision Plan reflects the following objectives for the campus:

- The campus architectural and landscape character should be unified.
- The architectural configuration and character of the Old Campus should be preserved.

- New public spaces on campus should be created and connected by clearly articulated pedestrian circulation paths.
- New buildings should create and frame new public spaces wherever possible.
- Existing barriers to unifying the campus, such as roads and parking should be removed (or at least minimised) wherever possible.
- The unique naturalistic qualities of the existing pedestrian paths within the campus landscape should be preserved and enhanced. (http://www.wm.edu/. Jan 08 and R. P. Doder, 1968. P – 174-178)

This plan envisions a unified campus image and character based on the historic expression of the Old Campuses, formulated on a new framework of clearly organized pedestrian pathways and public spaces. The unequal images portrayed by three existing campus precincts will be combined into a seamless conversion between three newly defined campus landforms: ML Sultan, Ritson Campus and Steve Biko Campus. ML Sultan consists of fairly densified built environment with less outdoor spaces and green spaces. Also a couple of high rise buildings with a modernist expression exist on this precinct and this is so because this campus is neighboring the city edge. The Ritson Campus on the other hand is rather a low to media residentially characterised precinct and this is so since it is neighboring residentials. Lastly the Steve Biko campus has a rather bold expression and this is because the initiate design approach was to set its back to the free way because of the level of noise. But the results turn out to be not of architecturally interest.

The vision plan also initiates the first step in the reunification and connection of the campuses. In other words, the Ritson Campus will be designed as the connection point, a linkage between the two Campuses, ML Sultan Campus and Steve Biko Campus.



Illustration 92: figure ground study. Orange is university owned building, red is surrounding buildings [www.durban.gov.za, edited by author 2008]

6.4 Ways of linking Spaces

Illustration 92 shows the layout of the campus and the new building will, to some extent, relate to the existing ground figure layout. Orange showing university owned buildings and red showing the surrounding buildings with their use ranging from residential to commercial.

- Firstly, a hierarchy of pedestrian paths will be defined, with the primary walkways originating from the existing pedestrianised route from ML Sultan to Steve Biko Campus through Ritson Campus and backward.
- Secondly, new civic spaces are to be defined along these routes: Breathing spaces to easy the lengthy pedestrian walk. The walkway will be introduced as a bridge to avoid the collision between the cars and pedestrians and also to uplift the quality of the journey the student take back and forth at any time of the day.
- Thirdly, the various possible courtyard positions will be plotted thought out the journey as part of the upliftment of the space. Finally, the barriers imposed by roads and parking are to be reduced with the formalisation of the parking lot to pedestrian route. i.e. landscaping to hide the parking lot or garage.

By establishing a circulation framework that links memorable and interesting private and public spaces, the campus' unique geography becomes a more understandable composition. From the circulation framework, the hierarchy of the campus can be described as follows:

6.4.1 Pedestrian Circulation

The landscape elements of the primary pedestrian walkway will define the path as being the most important route on campus. Other paths feeding off the main path will be treated differently so as to communicate their secondary status.

6.4.2 Vehicular Circulation

Vehicular circulation within the campus will be located at the existing Ritson Campus' main gate, located along the route to the ML Sultan. Vehicular access into the back of new Faculty Arts and Design will be limited to service and emergency vehicles, with short-term parking and drop-off at specific locations.

6.4.3 Campus Public Spaces

The primary public spaces on campus will be located along the edge of the new faculty thus defining the edge of the buildings. These spaces include large public plazas, eating areas and so on.

6.4.4 Edge Conditions

Buildings located along the busy road that separate the Steve Biko and Ritson Campuses will be more solidified as to cut down the level of noise from the road and the discomfort of the western sun. With that said the edges of the whole university as a whole are still not defined; meaning the public roads that are cutting through the university should be pedestrianised. This way, the security level throughout the university will be better as entrances to the premises will be minimised.

6.5 Design Guidelines

The following guidelines are set forth design principles intended to provide a framework for the design of new faculty and landscape initiatives, both for new and some other restoration projects that might take place within the university. The purpose of these guidelines is to encourage unity of design over time, while simultaneously allowing flexibility for positive innovations. The guidelines are a set of ideas intended to define a direction to positively influence the newly proposed faculty of Arts and Design. The goal is to achieve an integrated campus design in which all of the campus parts relate to each other, regardless of when they were built. (http://www.wm.edu/. Jan 08)

6.5.1 Architectural Design Guidelines

Four criteria should be considered in determining the appropriate architectural expression of each new building, addition, or renovation on campus:

Proximity to the Old Campus building's style: All three Campuses

Architectural characteristics of the existing neighboring buildings.

Proposed use and scale of the new building.

Hierarchical position within the campus plan.

The campus plan depicts this concept as a scale of architectural design expression. This scale is described on illustration 80, with the most intense shade of red denoting the most traditional design expression, orange reflective of less traditional forms and details, and areas shown in yellow suggesting designs of more transitional or interpretive expression, and this is the part of the site for the proposed faculty of Arts and Design. (http://www.wm.edu/. Jan 08)

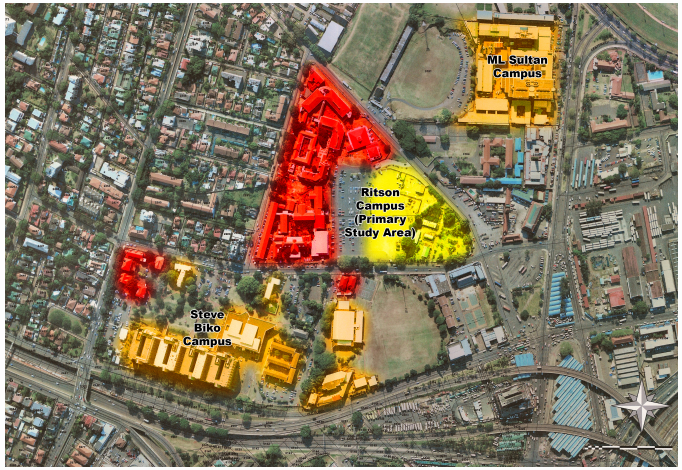


Illustration 93: expressional zones [www.durban.gov.za, edited by author 2008]

The proposed Faculty of Arts and Design should be designed within a scale existing historical architectural expressions, with the architectural style of the Old Campus, Steve Biko and partially Ritson Campus, representing the most traditional design expression. Geographically, this scale originates at the Old Campuses mentioned above. Generally, the influence of the Old Campus on future design responses diminishes as the campus continues to develop, so that the proposed Faculty of Arts and Design will incorporate interpretative design ideas. Likewise, the Faculty desires to present an image of the campus to the public that is consistent with that of the Old Campus. Therefore the new facades along Mansfield Road should continue the traditional architectural character established by upper Ritson Campus buildings. Those farther north, and thus closer to the modern buildings of the ML Sultan, may be of more interpretive design. Where else the buildings down to the corner of Mansfield Road and Winterton Road may accommodate the most unique design responses. (http://www.wm.edu/. Jan 08)

This concept also suggests that programs that require non-traditional massing should be located away from the Old Campus. Examples of such programs include parking garages, outdoor facilities if any to be put in future, and large public space etc. The new projects will be located and configured to create or enhance public spaces on campus as depicted in the Vision Plan. The specific spaces envisioned will be discussed in the Landscape Architectural section.

6.5.2 Design Guideline Vocabulary

The architectural design guidelines utilize two basic terms:

- Firstly: Architectural Order

Overall building qualities such as:

Plan complexity and geometry

Building scale

Massing/typical bay spacing

Extent to which proportions are governed by regulating lines

Siting and orientation

Symmetry/hierarchy of elevations

- Secondly: Architectural Elements

The design “detail” making up each building's exterior, including:

Doors and Windows

Dormers, cupolas, and other roof features

Cornices

Roof detailing and materials

Site details/brick style (R. Vickery, 1998. p – 54-56)

6.5.3 Design Guideline Implementation Terms

The guidelines suggest that project designers adhere to these standards in varying degrees, depending on the location of a particular project. The following terms reflect the extent to which the designer should follow the architectural design precedent exemplified by buildings found on the Old Campus:

6.5.3.1 Comply

Requires the project designer to utilize the same architectural language found on the Old Campus.

6.5.3.2 Interpret

Allows the project designer latitude to interpret the design precedents found on the Old Campus.

6.5.3.3 Unique

Permits the project designer to create architectural language in direct response to the subject building's immediate environment

6.5.4 Design Guideline Implementation Strategy

Implementation of design proposals for future projects will be guided by the strategy explained below:

6.5.4.1 Most Traditional

Buildings built, replaced, or renovated should be constructed and detailed in a manner consistent with the architecture found close by.

Architectural Order

Building footprints should be orthogonal and simple, typically either square, rectangular, or barbell shaped. Roofs should be sloped, with a visible pitch of 45 degrees. Elevations should be symmetrical, follow classical proportions, and be organized into regular bays of a width consistent with buildings of the period. Buildings should maintain tripartite division of base, body and top/roof. Building siting should help establish campus edges or define public space.

Architectural Elements

Individual elements such as doorways, windows, dormers, cornices, and brick coursing should employ period details. Horizontal elements such as water tables, eaves, and ridges should be expressed and align with adjacent structures where possible.

6.5.4.2 Less Traditional

Projects in Less Traditional areas may vary in the composition of their architectural order. However, the elements that comprise the design should continue to follow classical precedents, as in Traditional areas.

Architectural Order

Building footprints should generally continue to be orthogonal, but may be more elaborate and larger than those found on buildings in the Old Campus.

Buildings should maintain the division of base, body and top/roof. Adjacent to historic areas, this division should be literal; further away it may be more interpretive. Where appropriate, entries may be placed off center.

6.5.4.3 Architectural Elements

Design details and selection of building materials should follow the precedents established on the Old Campus, although the composition of these elements may be more interpretive.

6.5.4.4 Traditional/Transitional

Buildings in Traditional/Transitional zones should establish an appropriate balance between the expression of traditional values and contemporary programmatic requirements. The projects may interpret both architectural order and elements.

Architectural Order

Footprints may be non-orthogonal and larger than those found on the Old Campus.

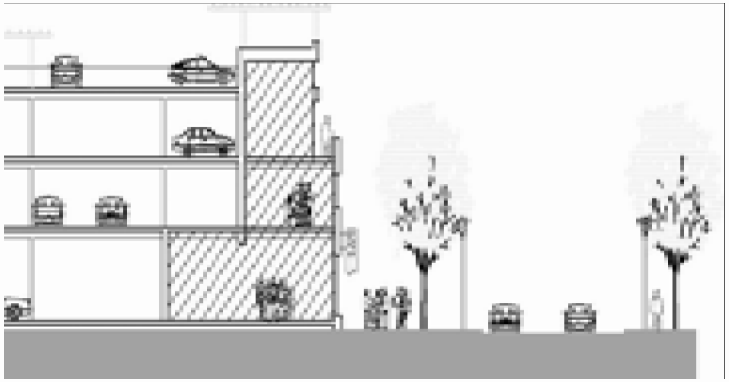


Illustration 94: image of the garage front treated to hide the cars behind with the small coffee shop in the front [http://www.wm.edu/. Jan 08]



Illustration 95: this illustrates the vibrant frontage of a parking garage with eating and relaxation space in the front [http://www.wm.edu/. Jan 08]

The buildings of this category may have either a traditional sloped roof or flat roof, depending on their location and the design of existing structures in their vicinity.

Architectural Elements

The elements on the elevations, though not necessarily designed in the style of the eighteenth and nineteenth centuries, should be consistent with traditional buildings in spacing, arrangement and scale. The diagrammatic elevation illustrates ways in which designs may achieve the desired balance. (M. F. Schmertz. 1972. P – 136)

6.5.4.5 Parking Garages

Parking garages, because of their large size and functional requirements, are frequently a challenge to incorporate into sensitive historic environments. Strategies for the design of parking garages are suggested as follows:

Limit height to that of adjacent tree canopy.

Build into topography when possible.

Use facades to screen views of automobiles and sloped parking decks, placing level parking decks against exterior walls with sloped decks in the center of the structure.

Surround the parking structure at the ground level with occupied space, either by setting back to allow building in front, or since the primary study area is 27m above sea level, locating parking underground without any sophisticated waterproofing to allow building on top. (www.durban.gov.za, Oct 07)

6.5.5 Landscape Design Guidelines

The Vision Plan establishes a circulation structure, which connects existing memorable with newly created faculty public spaces. It also eliminates physical barriers and provides improved pedestrian access to campus buildings and public spaces. The landscape order of pedestrian and vehicular circulation plays a key role in achieving this Vision Plan goal. In this landscape design guidelines section, a general set of approaches to pedestrian walk types, vehicular circulation strategies and structured parking opportunities is addressed. The landscape element strategy also supports the Vision Plan. They include implementation of campus standards, including gateways, edges, bridges, campus lighting, and campus furnishings. Planting treatments are also addressed according to selected campus settings. Finally, the landscape guidelines include selected focus areas as examples that illustrate how both landscape order and elements can be realized as part of the overall Vision Plan. (R. P. Doder, 1968. P – 209-215)

6.5.5.1 Landscape Order

The guidelines for landscape order are included of the following categories:

Campus walkways

Campus Path

Vehicular

Each category is described in the following pages.

6.5.5.1.1 Campus walkways

The campus walkways identified in the circulation framework plan are the prominent pedestrian walks that will connect to Steve Biko to ML Sultan destinations. The design of the walkway walkways should consistently receive the following treatment:

- Similar brick paving pattern as that of the existing surroundings.

- Walk width should generally match that of the existing surroundings but not implying that it should not be altered.
- Generally straight walk alignments that connect to building entrances and campus public spaces should be implemented.
- Canopy tree species should be located on both sides of the walk at regular intervals and with a consistent setback from the walk edge.
- Pedestrian pole lights should be located between the trees at regular intervals.
- Site furnishings should include benches and trash receptacles.
- Stairways should be avoided unless necessary due to extreme terrain conditions.

6.5.5.1.2 Campus Paths

All other campus pedestrian walks will be considered campus paths. As such, they will share the following characteristics that are similar to the campus walkways.

6.5.5.1.3 Vehicular Circulation

As mentioned previously, the Vision Plan proposes that most vehicular movement be restricted to the periphery of the core of the new faculty on Winterton and Mansfield Road. This way, pedestrian walkways are likely to dominate the space than automobile.

The Campus new sky bridge presents an opportunity to enhance a portion of the existing campus outdoor spaces by implementing well-defined crosswalks, gateways, campus plantings and roadway lighting.

Within the core campus, limited drop-off and short-term parking should be available at specific building entrances. Service access should be sited on designated pedestrian paths specifically designed for that purpose. (http://www.wm.edu/. Jan 08)

6.5.5.1.4 Landscape Elements

A basic means of unifying the campus landscape is to use a consistent palette of elements. There are existing elements on the campus which, if adopted as a standard, would support the integration of the campus environment.

6.5.5.1.5 Edges and Gateways

Existing edges of the Old Campus are strongly identified by the brick walls and gateways. Providing campus boundaries, including vehicular and pedestrian arrival points, is important to the perception of a strong campus identity. Developing and enhancing these boundaries will help people understand the campus, navigate through it with a level of comfort, and recall it through its character.

6.5.5.1.6 Bridges

The university has the opportunity to celebrate the life of the existing activities and to explore new dimensions and perspectives at specific point along the bridge. This way, the design of the bridges calls for a unique and specific approach.

6.5.5.1.7 Campus Lighting

Campus lighting standards are an integral part of unifying a campus landscape. It is recommended that both the existing lighting fixtures in College Yard and the unique lighting at building entrances be maintained in their present state.

6.5.5.1.8 Campus Furnishings

Standard campus furnishings will help to integrate the campus environment at a pedestrian scale.

6.5.5.1.9 Plantings

The DUT Campus has a rich botanical heritage, especially the Steve Biko Campus and a little green in the Ritson Campus. The ML Sultan Campus on the other hand has very limited green spaces due to the dense design methodology used to maximise the space for studying. That's why this is a very good example of bad design approach that focuses on few elements and neglects other critical design elements. Native and introduced plantings have resulted in a landscape of tremendous diversity and historical value that requires a strong commitment to preservation, rehabilitation and restructuring/redesign strategies. Planting recommendations are outlined by selected areas on the campus. Levels of guideline recommendations as they relate to the campus plantings are as follows:

- Preserve

Implies the least amount of visual and physical change; especially the study area that has a considerable amount of indigenous plantation to be preserved. The landscape is then fit in character and should be protected and maintained. Its condition must be ensured with informed maintenance.

- Restore

Requires action to recreate the appearance of an area as it existed at some point in the past. The landscape may have been subject to misinterpretations of the original design, have become overgrown, or have gradually declined. For Ritson Campus, there is a portion on site that is currently used as the temporal planter field for the university landscaping plants. Even though it will not be visible to restore something that is temporal, the value or quality of that environment will be taken through to enhance the quality of the new Faculty of Arts and Design.

- Rehabilitate



IIlustration 96: This show the original state of the building before restoration [http://www.wm.edu/. Jan 08]

Rehabilitation preserves character, defining features but allowing changes that would improve the utility or function of a property. This is the most flexible preservation treatment, allowing modifications for contemporary use and restoration of important features where critical.

General University outdoor quality

The primary landscape objective for the Durban institute of Technology is preservation.

Maintain lawn areas with high-branching canopy trees for students to sit and walk under.

Selectively cut back plantings to improve sightlines to building facades and the layout of the new Faculty of Arts and Design.

Long-term tree replacement should consider placement for optimal views to building entrances.

Below is an example of the restoration and addition done to the existing Sports Hall built 1989 in the College of William and Mary.

This project will provide reconfigured and expansion space for intramural sports, personal fitness/wellness activities and sports club activities. The renovated Sports Hall have a number of new amenities including a rock climbing wall, a juice bar, a multipurpose all this done architecturally to suit the existing architectural character.



IIlustration 97: Building after restoration. The original form of the building has been preserved [http://www.wm.edu/. Jan 08]

CHAPTER 7 BUILDING AND SITE REQUIREMENTS – BRIEF DERIVATION

7.1 Building Requirements

This sets out to establish the various functions that the building will need to perform. An accommodation schedule is mainly based on improving the current spaces of the existing facilities. Video technology in DUT suffers extensively in terms of accommodation, from various reasons ranging from the increasing number of students every year to new technology used to facilitate the degree. Therefore the schedule of accommodation for this proposed building is based on the version 2 document drafted by the university on the 6th of June 2007, which details the sizes of every single space required from the search done prior. And also from this draft document, the number of students and lectures to use the building is predicted from the understanding of the grown over the years. This document is compiled from understanding the existing problems, e.g. Drama studies and Video Technology suffer from the accommodating the required amount of students. So not only the design will address the issues of oneness with the campus, as the main concern, but it is also to address the issues of better working spaces. With that said, the accommodation schedule is also based on precedent studies and case studies evaluations, including volumetric and performance requirements in each space. An outline of the various environmental conditions necessary in each space and the number of stories the building will be spread over will be presented. Suggestion will also be made as to what construction systems and materials may be appropriate.

7.2 Functions within the building

This building is a shelter for the Department Performance, Television and Staging and also a portion of the bigger element, a bigger Faculty of Arts and Design. Discussions held with coordinator for this

organisation, Len Rosenburg, are the basis for the accommodation provided from the draft document. The building provides the accommodation for the Department Drama Studies, currently housed in Ritson Campus and Video Technology, currently housed in City Campus, West Street. The accommodation for this particular building or department is viewed in two groups, one is Video Technology and the other is Drama. For Video Technology, the building caters for 124 students and a further 150 predicted by late 2008. (Len Rosenberg – personal interview. Oct 07).

The accommodation ranges from very introverted spaces such as studios, control rooms and other recording rooms. There are also practice venues and performance spaces. These spaces are all soundproofed, and most of them required ground floor access due to the machines that are used when recording that might need to be wheeled in or out of the building. Off these spaces, a few lecture theatres for teaching are part of the accommodation. Lectures offices and administrative offices are the final rooms for accommodation. Parking is shared on campus. Drama studies on the other hand have a similar accommodation, soundproofed practice rooms and performance theatre and its supporting facilities. Drama department also have dedicated office spaces and administrative offices. Further more to the drama accommodation; an amphitheatre with its supporting facilities is the one of the big spaces this department holds. An additional requirement such as locker facilities for student body is needed. Lockers need to be big enough to store clothes and bags. Students need some place to lock their change of clothes up whilst in prac/ dance classes.

7.3 Social Requirements

A short film making and drama performances are of the community services provided by this building. From the schedule of accommodation mentioned above, the social interests and community outreach will

be carried out by the drama theatre and the amphitheatre. These are the main spaces of social interest and there are to be design to welcome the public and also to educate the public of the great degree that is offered in the university. In terms of film, there are so many ways of creating spaces of social interest, as seen from the Montreal Film Centre in Canada. From that precedent, it is clear how the actual film is presented socially to the public. The visibility is the great way to express film in this sense as it is seen as something visually stimulating. In this sense, the idea of the “light box and moving image” concept is one of the many concepts in promoting film while giving that visually and socially stimulating quality. The other means of promoting social interest through architecture is seen from the Drama Center in Mexico City, where the building offers a huge internal social space for students to interact. Since this is the building to relate to the existing campus social life, it will not only relate to this quality, but also to improve the social characterised spaces such as courtyards, the ability to walk through the building, the ability to be able to relate to the internal activities while enjoying or being part of the activities found on the exterior of the building and also to placed and arranged around the existing routes and paths. This way the building will be designed in a way so it responds to such quality.

7.4 Environmental and Technical Requirements

With every project, there is constant problem of funds; the building must not invite unnecessary costs in the day to day running. It is therefore important to aim at creating conditions within the building that will make use of natural heat, light and ventilation. This implies short spans with openings on opposite walls, glazing in the recommended proportions to room size, and maximising the north orientation to give sunlight and warmth to rooms that are occupied the most such as offices and meeting spaces. With that said, this building however need to be high tech, meaning most of the learning and teaching rooms to be provided require sound proofing, and will not have any windows and require artificial lighting system as to

get the product required. This way the building calls for sophisticated ways of making and treating such spaces to work without having to over-cost the project. Simple and effective building systems are always ideal, but are more critical in such a building to avoid unnecessary costs or delays during and after construction. Durability of materials is high on the agenda as this facility will be housing high tech facilities and community service facilities.

7.5 Site Requirements

This will examine fundamental factors to consider when selecting the site. Urban design goals will also be highlighted here.

Upon choosing a site the inclination is towards a site set closer to university activities, such as other departments relating to these proposed departments. Since one of the major aspects is to facilitate the growth while keeping the university learning activities in one place, the site selection falls within the available land within the university premises. Also a meeting with Allan Rosenburg, the main option that came out in order to locate the new site was to consider the available land within the university grounds/ premises. It was also revealed from the meeting that this department has a very strong relationship with the public. From the accommodation mentioned above, the major spaces that will attract the public is often the amphitheatre and the theatre. With these views in mind the following criteria has been set:

- The site should be close to the edge of the university boundary, this way it would be easy for the community to find there way when one or two performances are happening at the same time.
- The site must allow for some appropriate degrees of security as the university doesn't currently offer great security.

- Proximity to other film related production site such as the new proposed Film City by sun coast casino.
- The site also needs to be able to be developed in order to enhance the university lifestyle.
- Drama and video are most advertised media on radio and television, therefore the site needs to be along the route where most people go past. This way, it will not only be suitable for the building to learn but also to advertise the degree that is studied inside that building.
- The site should facilitate the income generating service such as the theatre and amphitheatre which can be rented out.
- Ground and soil conditions must allow for cost effective construction

7.6 Urban Design Goals

Every new designed responds to something architecturally and in any other way; in this design proposal the building will not sit on its own. It will respond to the already built and active campus character. In this dissertation, the Department of Television, Performance and staging is a portion of a bigger Faculty of Arts and Design. The faculty of Arts and Design will also be a small portion of the whole campus. This than means that the design of this building, Department of Television, Performance and Staging, will have to be taken further in order to understand its relationship with the whole faculty, and also the faculty to the whole campus. It is then the urban design goals are important as the building will respond to them

With that said the urban design goals are as follow:

- To use the proposed design as a catalyst in enhancing the university's learning and teaching environment.

- To remove or eliminate any public roads that subdivide the campus, this way the security standard will be higher as there will be no public roads on campus that pose threat to the students and the staff.
- To define outdoor spaces and separate hard surfaces from soft surfaces.

CHAPTER 8 – CONCLUSION AND RECOMMENDATIONS

The research has shown that within every university project, the urban design aspects are as important as the actual building. The research has also shown that security within the campus is the most significant consideration. Several different approaches to security have been illustrated such as blending in with the existing context and the activities posed to site. Within the blending mode, the building design is treated to be seen and celebrated for its function housed within by the passerby or the user throughout its lifetime. As the research revealed the main important learning and teaching conditions, it was suggested that the environment should be stimulating and full of life in order to promote learning and teaching environment. This goes beyond the learning space or room; the campus as a whole need to reflect these issues.

When students find it hard to move from one space to another within the campus, psychologically the student or the teacher is taken off the teaching or learning mood, this could be by means of unfriendly environment, dangerous and hazardous pedestrian and driveways. Therefore the recommendations to urban design within a campus first suggest that the university precinct need to be defined, the connection between campuses, if ever they are separated, needs to be connected and enhanced the flow in between by means of well defined entrance and exit points, pathway or routes spanning the longest distances and the architectural quality need not be extensively different as that might not enhance the architectural language. Also when designing a building, it is suggested that the envelop of the building should suggest the function within the building. This leads to the concept of designing a building as a narrative. In this dissertation it is evident that the building is design as a moving image, which means the housed function is used as a designing element. Buildings that serve for public use need to be flexible for different kind of activities and need to be easy accessible and need to be visually welcoming.

Case studies show a minimal attention to the quality of video and drama studies, where else precedent studies reveal a rather interesting approach to teaching video and drama studies. Precedent studies documented illustrate a better relationship between students and professionals. The buildings were design to promote the relation between the institutional world and the professional world. The quality of the buildings suggests the professional attitude at a lower level. In that note, it is suggested that the university buildings or even programs are designed to suite the professional standards. One of the key points that were illustrated from the precedents and case studies were that the building's quality should be that of the professional's in the real working world. This also leads back to the aspect of good quality space that gives better mind set.

Since this is an introverted building from its accommodation, the concept of light and darkness was explored. It is suggested that when the accommodation calls for such space quality, the design should respond to the user more than anything. Therefore there is a suggested play between lightness and darkness; the progression from light space to dark spaces. Also since this is a building of high tech facilities, the use of materials, detailing should be of sophisticated quality. In this case, a good quality building gives good quality results.

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APPENDIX A

SCHEDULE OF ACCOMMODATION

The spaces below have been determined through consultation with the client and precedent analysis.

ACCOMMODATION SCHEDULE FOR VIDEO TECHNOLGY

Total number of students : 124 (2007) 150 (2008 predicted)

Total number of staff : 10

PURPOSE	SIZE	SPECIAL REQUIREMENTS	ABLE TO BE SHARED
Studio 1	10 x 9	6m high ceiling, Soundproof, No windows, ground floor	No
Studio 1 control room	5 x 6	Soundproof, No windows, ground floor	No
Studio 1 store room	3 x 2	Soundproof, No windows, ground floor	No
Studio 2	14 x 12	6m high ceiling, Soundproof, No windows, ground floor	No
Studio 2 audio control	4 x 3	Soundproof, No windows, ground floor	No
Studio 2 lighting/ vision control	5 x 4	Soundproof, No windows, ground floor	No
Studio 2 production control	5 x 5	Soundproof, No windows, ground floor	No
Studio 2 storeroom	3 x 2	Soundproof, No windows, ground floor	No
Voice recording booth	5 x 3	Soundproof, No windows, ground floor	No

Makeup and wardrobe	6 x 4	Soundproof, No windows, ground floor	No
Props preparation	14 x 8	Soundproof, No windows, ground floor	No
Paint store	3 x 2	Soundproof, No windows, ground floor	No
Green room	5 x 4	Soundproof, No windows, ground floor	No
Main electronic centre	5 x 3	Soundproof, No windows, ground floor	No
Edit suites x 6	3.5 x 2.5	Soundproof, No windows	No
Logging area	5 x 3	Soundproof, No windows	No
Undergraduate computer lab	7 x 7	Soundproof, No windows	No
Postgraduate computer lab	7.5 x 5	Soundproof, No windows	No
Equipment issuing area	7 x 3.5	Ground floor	No
Workshop	5 x 4	Ground floor	No
Equipment store x 2	7 x 4 4 x 4		No
OB van garage	10 x 6	Ground floor, drive in access, double volume	No
1st year lecture theatre 80 seater	10 x 9	No windows, raked	No
2nd/3rd year lecture theatre 80 seater	10 x 9	Soundproof, no windows, raked	No
B tech seminar room 30 seater	6.5 x 4.5	Soundproof, no windows	No

Crit room	5 x 4	No windows	No
Tech office	3.5 x 3.5		No
Comp tech office	3.5 x 3.5		No
Asst tech office	3.5 x 3.5		No
Senior tech office	4 x 4		No
Boardroom	6 x 4		No
Staffroom/ kitchen	6 x 6		No
Foyer	4 x 3		No
Reception/ secretary	7 x 6		No
Tape archive	4 x 3		No
Lecture office x 4	4 x 4		No
P/T lecture office	4 x 4		No
HOD office	6 x 4		No
ACCOMMODATION SCHEDULE FOR DRAMA STUDIES			
Total number of students	: 130		
Total number of staff	: 8		
Costume room	10 x 6	Located directly next to the theatre on ground floor. Must have a double loading bay door access. Must have facilities for tumble drying and washing machine. Must have enclosed secure courtyard area with windy dryer off it. Must have fitted cupboards and fitted dressing room rails on walls. If venue has windows, blinds must be fitted to all windows	No

Prac venue x 6	4 @ 10 x 16 2 @ 6 x 8	With specialised sprung floor, soundproof and mirrors. Must be air conditioned	No
Prac venue: Dance	12 x 15	With specialised sprung aerobics floor, mirrors and dance bars. Must be air conditioned	No
Pros Arch Theatre of 300 seats	stage @ 15 x 15 wings x2 @ 7 x 5 fly tower @ 20 m foyer @ 150m2	As per proper theatre design	No
Amphitheatre of 500 seats	Approx 30m diameter	Raked seating. Separate dressing rooms for male and female actors. Separate toilets for public. Wheel chair access	No
Multi-purpose theatre	10 x 25	As per pros arch theatre. Movable seats on trucks. Road access	No
Props room	10 x 15	Storage facilities built in. secure venue	no
Set storage room	15 x 20	Close proximity to theatre complex	No
Dressing room 1: females	10 x 10	For each theatre. Needs shower and toilets off it	No
Dressing room 2: males	10 x 10	For each theatre. Needs shower and toilets off it	No
Make-up room	6 x 8	For each theatre. Needs shower and toilets off it	No
Dressing room 3: leads	6 x 6	For each theatre. Needs shower and toilets off it	No
Staff offices x 9	3 x 4	Located within the close proximity to theatre	No

		complex and prac rooms/ lecture venues	
Staff seminar room	6 x 6	With white board, power point facility and air conditioned	
Department storage	6 x 4		No
Post grad prac venues x2	12 x 8	As for other prac venues	No
Post grad seminar room	6 x 4	Carpeted	No
Live recording facility, production recording and control room	8 x 10	For production purposes this facility should be directly linked to theatre for live feed to the recording facilities. Next to theatre. Soundproofed.	No
Music room x 2	6 x 5	Loading bay facility for grand piano. Road access. Sound proofed. Acoustic treatment to venue	No
Female and male public toilets: dedicated to theatre complex		These must be able to be locked and accessible via the theatre only. For use when shows are on in the theatre only	No
Computer lab		For 45 computers. fitted desks, air conditioned	No
TOTAL AREA			4739m2
INCLUDING 30% CIRCULATION			6160m2

The Proposed New Department of Television, Performance and Staging for Durban University of Technology
Using architecture to create the best learning and teaching environment

The following questionnaires are set in order to understand the appropriate Design for the proposed building. The people intended to be asked these questions and structured as follows:

A. The stuff t at the Durban University of Technolgy

- Luke O'gorman – Theatre Manager - Department of Drama studies at DUT
- Ken Netshlombo – Dean of Faculty of Arts and Design
- Tina Mellor – Former senior lecturer – Department of Video Technology
- Robin Singh – Senior lecture – Department of Drama Studies
- Glenda Untietdt , Donaldson Selby, Izan Greyling and Kennet Watson – Senior lecturers – Department of Video Technology

B. Jo Noero – The architect for the Velocity Films studios in Jo'burg

C. Any member of Ian Hossack Architects– AFDA Film and Drama School in Jo'burg

Please note that these people might not be the final people to be interviewed. Also people such as students involved in such activities would be interviewed as to understand the feedbacks from the user's point of view.

Questionnaires

1. What is the appropriate design for the Drama school or Video Technology?
2. Currently, is the school providing enough services for the required spaces? If not, how is this matter taken care of?
3. Is it lacking services, if yes why? And how is that going to be catered for?
4. How does the ever changing number of students put pressure on the building? If it does.

5. The relationship between drama studies and Video technology, is it a major relationship? Do they work hand in hand? Do they influence each other? If yes, how? If yes, then also how is the relationship catered for?
6. Do drama studies and video technology influence the architecture or is it merely a matter of providing required spaces without any architectural notation?
7. If say, the building requires such architectural response, what would it be?
8. If symbolism and imagery are some of the major aspects in designing such buildings, in this department, what should be the proper symbol or image for such department?
9. How does the building respond to other departments? Is it an isolated building or is it operating in relation to other departments or schools within campus or outside campus? And also how does the building improve the surroundings? Could be within the campus or could be in the city. Does the building encourage urban design issues?
10. Does the building have to relate to the public, if so, how?
11. Since these buildings cater spaces that are normally soundproofed with no windows, how does the relation between the dark and the light taken care of? Do students or lecturers require such relief from darkness to lightness? Is it being catered for? If it's a professional building or private institute, the same question still apply.
12. When taking Hollywood, relating it to film, and Broadway, relating it to Drama, what are the common elements that can be used to influence the design of an institutionalised building?
13. The outdoor spaces, these spaces seem to be important and are incorporated to almost every building design. Are these spaces only providing outdoor pleasure or should they also be design as part of learning spaces?
14. How is the delicate process of video technology and drama influence the architecture of the building?
15. Not referring to drama and video technology as such, but how are architectural concepts such as green architecture, narrative architecture, form follows function, sustainable architecture, building as a moving image, cinematic architecture, and etc are incorporated to such building type?