



# ARCHITECTURAL CONTEXT

# 8



## Space

# To travel (through a building) hopefully is a better thing than to arrive.

*Robert L Stevenson 1805-94 in Price.*

**From the Atteridgeville precinct (on the West).**

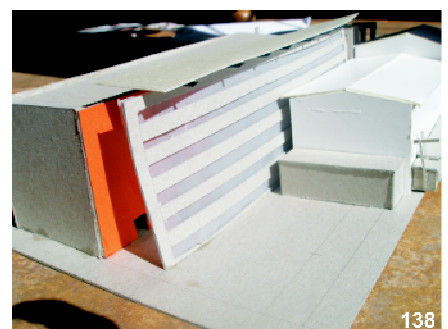
The pedestrians coming from the West are dropped off by buses or taxis at the ranks. Depending on which mode of public transport they used they will experience the edges of Marabastad differently.

From the vibrant bus rank, which is open structure with a light roof structure, one is confronted by the sound of music, the smell of food sold on the markets that sell anything that one needs. On the Northern side of the bus rank there is a Tshwane Municipality fruit and vegetable market. On the Southern side there is open air retail shops.

Through walking in these spaces the pedestrian is confronted with the expansion and compression of urban spaces and different urban scales. A positive attribute about Marabastad is that it is an open and **accessible** urban area, where one can go anywhere.

By the time the user reaches the Community Art Centre, they will have experienced the vibe and interaction that only Marabastad can offer.

Through the verandahs of Boom Street and the pavement street vendors to the entrance of the building the user experiences expansion again before reaching the inside of the centre.



136. Bus rank  
137. Marabastad retail market  
138. Conceptual model

Before the user reaches the inside, they will be offered glimpses of the inside of the building mass through transparent vertical surfaces that break the solid mass at intervals and creating a rhythm. Through the transparent surfaces the pedestrians are given **access** to what is happening inside the building.

#### Vehicles

As a driver drives down Boom Street from the West, he experiences the intensity and vibrancy of the urban edge. The form of the building and the materials used in the vertical surfaces invites the drivers and their occupants to visit the centre. On the Northern side of the site the motorist will be invited by a vibrant art market where local art and crafts will be sold. **Access** for motorists is provided through the prominence, legibility, identity of the building and the art market.

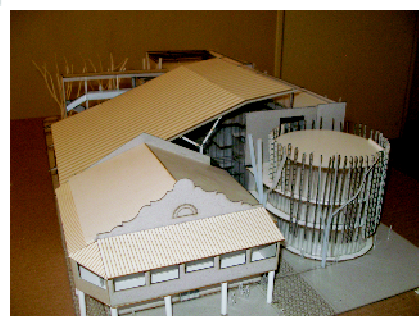
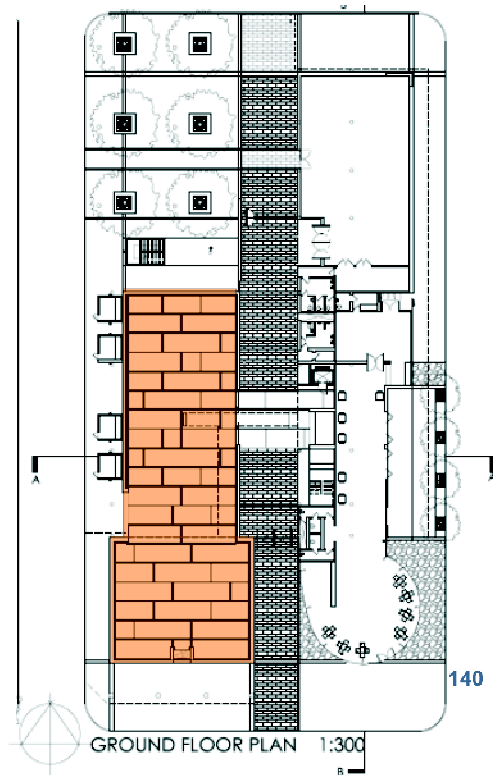
On 8th Street, the user experiences interaction and **accessibility** into the building. **Accessibility** will be offered to the users through a glass facade on the ground floor level, and on the North-Eastern corner of the building, the building mass is broken with the use of glass in order to offer the users a glimpse of what is happening in the multi function hall.



## Gallery

The gallery is located in the existing building which used to house the old cinema. In the gallery a layer of cement finish flooring will be laid on top of the existing floor. The new floor will be laid a few millimeters away from the walls of the existing building in order to highlight that there is a new intervention that is laid on top of existing architecture. It will be laid in such a way that it will create rhythm that runs across the direction of the way the users will walk. The rhythm that will be created will not appear regular to the eye. This will make moving in the space a special event.

The theme of creating rhythm is also applied on the roof by means of the truss. The gallery does not have a ceiling, the existing roof trusses will be exposed and therefore create a rhythm.



140. Ground floor plan highlighting the gallery



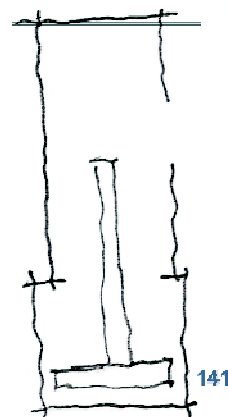
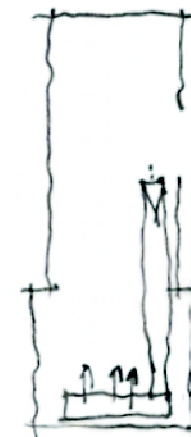
The initial design of the gallery had a ramp wrapped around the space. For practical reasons and after consultation with artists and curators, it was realized that by using the ramp, valuable wall space will be lost. The idea of the ramp wrapping around the gallery was therefore discarded.

A new ramp was designed in the middle of the gallery. The significance of a ramp in the space is that, a ramp creates a narrative in terms of drawing people towards something. The ramp in the space will lead people towards a part of a movable wall that will have a historical reference to the old cinema. This wall will be fitted with a digital monitor. The ramp is a vertical access to the exhibition space on the first floor of the gallery where light insensitive exhibitions will take place.

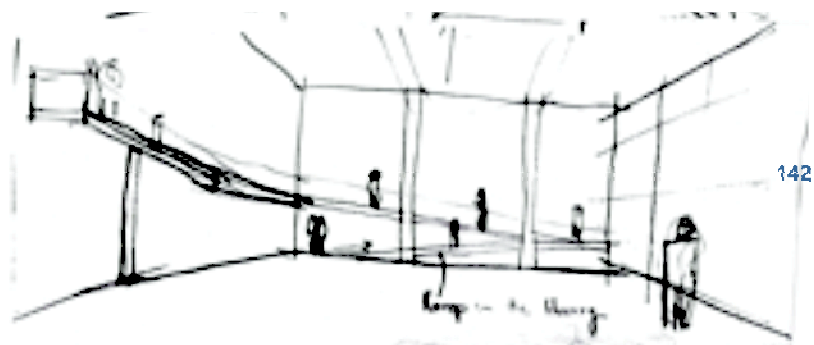
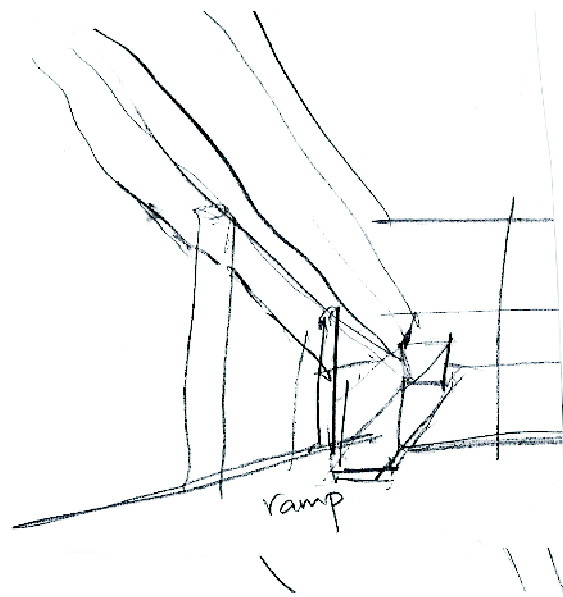
The wall with a digital monitor will serve as a progressive monument in terms of:

- The building that used to house a cinema before, and the multimedia television has reference to film.
- With the use of film in the gallery, people will be exposed and therefore have **access** to other forms of art.

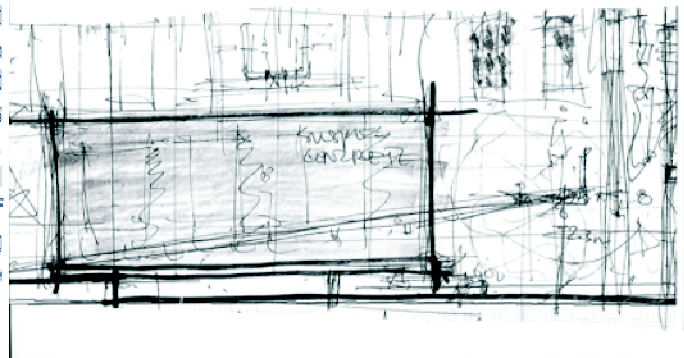
This idea was abandoned because it negates the working concept of **accessibility**. To access the next level would have been impractical for the disabled users.



**Access** through the lift became a more viable option. The users will use the lift and then use a bridge to go across to the gallery. The bridge will offer a different experience of the volumes in the building. From the bridge the users will be seduced by a focal point in a form of a wall that will have artwork hanging on it. Going to their left towards the exhibition space the users will have views of the artwork from a different angle.

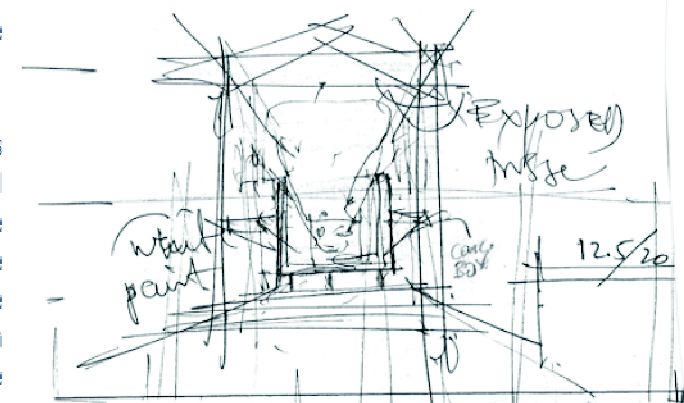


Two hanging system options were researched for use in the gallery. Hanging walls and a hanging system whereby panels are hanged freely from the roof with cable. Both systems have advantages for curators and guests. Hanging walls are advantageous for curatorial functions. They use them to direct the flow of traffic within the space and also for dividing the space to create a certain rhythm or tempo in the gallery.

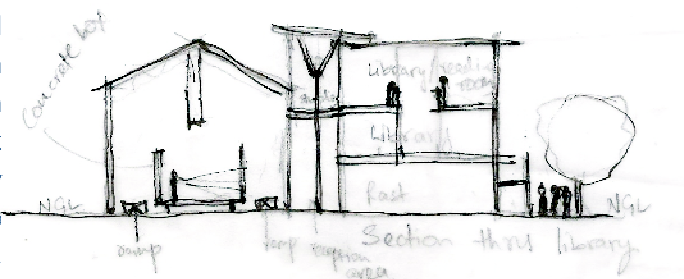


The panels that are hanging from the roof have an advantage of giving a three dimensional aspect of the exhibition space.

After careful consideration the hanging walls were chosen as the hanging system that will be appropriate for the gallery space. The hanging walls will not have an impact on the existing walls of the gallery. The open space gallery with hanging walls was chosen because it will give an opportunity for the exhibits to refer and reflect to one another within the space.



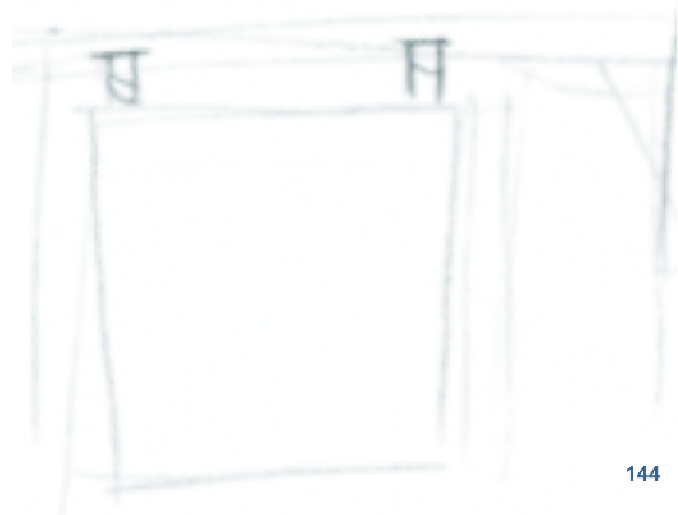
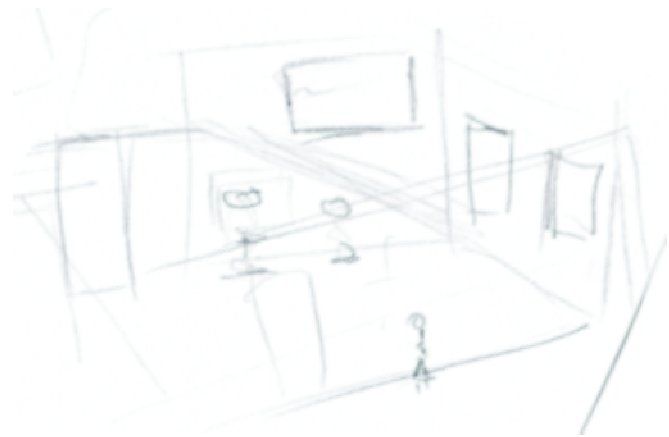
The South-Western end of the gallery will have two levels, the ground level will house a dark room, and the first floor will be exhibition space for light insensitive exhibits. The dark room is placed at the end of the gallery because people in galleries tend to stop where there is an exhibition of digital media, therefore by putting the dark room at the end of the gallery, it will ensure that people will



move in the space and view other art works before stopping to watch the digital media. The sculptures will be exhibited on the south-eastern side of the gallery opposite the dark room. The sculptures and exhibition for materials like pottery will be exhibited in glass structures and free standing pedestals.

Lighting in the gallery will be of either natural light for exhibitions of sculptures or of artificial light for the exhibition of light sensitive art works like photographs or paintings. The lights will be mounted on the roof for practical reasons and they will have to be able to rotate 360°. They will have to be able to move on the track so that they can be moved around depending on the size and the location of the artwork.

The light dosage in the gallery is 200lux, which is usually only possible to achieve with artificial light; 650 lux is a daylight component that will be used.



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