

INTERVIEW I

Artist: Ana Pather. BA (Fine Arts) 2009.

**Tasha's Coffee Shop,
Rosebank, Johannesburg.**

20 May 2011

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Alexia: What is your view on the art world?

Ana: I find it very elitist and clicky – everyone knows everyone, and everyone needs a connection in order to get in. It is not an easy going profession. Informally trained artists are often looked down upon and not taken seriously - they battle to get into the 'art click' as they are not well-connected owing to their untrained backgrounds (i.e. not studying with fellow artists, etc.).

Alexia: What do you think of the art scene right now? Do you think it has progressed since 1994? Do you think it is very political or has the subject matter shifted away from politics? What is your view on SA art today? (Has it progressed in the last 20 years?; content – political, etc?; Eurocentric or africancentric? Problems? Challenges? Opportunities?)

Ana: Art is in a good space right now, a lot of young artists don't deal with the same issues anymore, and not all are racial. The art world, being a small community here in SA,

is integrated and artists are aware of each other – it is not a faceless institution of anonymous people.

Although it would be good to see a greater integration of South African art with art from other African countries. There is not enough dialogue between the two, they haven't been incorporated enough with each other.

Come to think of it, I must be honest in saying that I don't know much about the Pretoria art community. The Johannesburg and Pretoria art scenes are disjointed from each other, even if they are so close. I don't know any artists from the Pretoria.

Alexia: Are you an artist full-time or do you have another job?

Ana: I have another full-time job. It is virtually impossible to support yourself as an artist. Being an artist is definitely an after-hours profession.

Alexia: How do you sell your art? Who do you sell it to (private galleries vs. public environments)? Do you battle to sell artworks? Do you battle to sell it in art galleries? Is there fierce competition?

Ana: I was lucky as I was contacted by an art rep that saw my work via a mutual friend. The rep finds suitable clientele for my style and then commissions me. For most artists though, it is not so easy and it is very difficult for them to sell their artworks. For example, if you sell your works through a flea market, the quality and content is lower and less complex, and the standard in comparison to other flea market sellers is similar as it is mass produced. Furthermore, it is not easy to appeal to an art gallery for them to exhibit your work.

As a 4th year student, I had a problem as I couldn't find a place to exhibit. There is definitely a need for more

exhibition spaces and to keep artists alive in this way. There are 2 extremes in the art world: the poor who mass-market their work at a low cost, and the very popular and rich who market their work at exorbitant prices (e.g. William Kentridge).

Alexia: How do galleries or art curators usually find art works or artists to exhibit? How does a curator come across your work and select it?

Ana: Most privatized art galleries ask other galleries to exhibit their artworks. The Goethe Institute often exhibits student work.

Alexia: What would your spatial requirements be for exhibiting artwork (e.g. lighting, spatial planning, etc)? What are your requirements when exhibiting? (Outside/inside, space, lighting, temperature, humidity, etc)?

Ana: Lighting is very important. Although it needs to be controlled, artificial lighting is often sterile. Ideally there should be a balance between natural and controlled lighting. For natural lighting, instead of windows, which aren't desired, filtered light and skylights would be desirable. Long walls that are not interrupted are very good. A few decades ago the white boxes was preferred, although now a home environment is desired. Although this is not ideal for the artist and the display of the artworks, it is better suited for a visitor as it offers a comfortable environment.

Personally, I believe that the SA art gallery system in terms of spatial planning has not really been researched. Old buildings have not been studied: when we were at Wits, we only studied new buildings such as the Apartheid museum. Performance art in Kennedy centre, Washington is a good museum precedent.

Alexia: What would be a desirable standing distance to

view artworks in your opinion? Is there a standard? Is there a specific viewing distance for artworks?

Ana: I would say 5-8 metres away if possible, although there is no standard.

Alexia: What challenges have you encountered when exhibiting your artworks? What suggestions could you offer? E.g. for video, sculpture etc. (public space or art gallery)

Ana: For technical or video installations, power outlets are definitely needed. Also, basement rooms are great for video installations as there is no light (no windows) and it is quiet. If there were windows the light would have to be blocked out.

Alexia: Would a podium for seating be necessary for video installations?

Ana: Standing would be fine.

Alexia: How important is an art curator when displaying an artist's work? How important is the art curator in relation to your works?

Ana: It is very important. It can elevate your show from an unprofessional or student production to a quality display. The correct display can attract the right audience and target market. The curator is extremely important in relation to spectators as they allow for good visibility of art exhibits. The art must be displayed in such a manner that it must explain itself in relation to other artworks; there must be a storey line that the audience can follow.

It must be kept in mind that there is only so much artwork that a person can see. An art gallery should have a beginning and an end, it should be linear as it is easier to narrate and curate.

Alexia: Is the gallery where the artist exhibits important? How important is the art gallery or brand of an art gallery?

Ana: Yes. A reputable gallery, such as the Goodman Gallery in Johannesburg, can establish an artist and advertise the artist in a positive light and introduce them to the right people, whereas an unknown gallery doesn't expose your work or establish important relationships with the art world.

Alexia: Do you think that galleries often exclude the general population and if so how? Do you think that such places are 'visually inaccessible' and exclusionist?

Ana: Yes. The general public are often not included, as the gallery doesn't advertise their exhibitions or programs well. Furthermore, the gallery doesn't encourage enough dialogue between itself and the public. It doesn't guide, explain or help its visitors with the art displayed. Simple things, such as visual or audio guides, could be introduced to encourage dialogue and understanding.

My family is knowledgeable about art because I have introduced them to it. If it wasn't for my influence, they wouldn't know better.

Alexia: What do you think of the incorporation of artist studios into an arts centre – good or bad? Do you think the incorporation of workshops (taught by artists) and artists' studios could work well with a gallery? If so/not, why?

Art studios are great as they allow the artist to not consistently pack up their space. They can focus better as there are less distractions. Although finding an art studio which is affordable and where you don't need to conform is very difficult. For example, the Bag Factory in Fordsburg is not diverse, even though they claim to

be. They expect the artists that they house to conform to the gallery's exhibition preferences. They also expect their artists to exhibit, work, and socialize there.

Alexia: How big or small should a studio be?

Ana: A studio can be medium sized. A mixture of sharing (e.g. 2 people) and individual studios is good.

Alexia: Do you think a storeroom is important for artists?

Ana: Yes, it is very important. I have so many artworks and art supplies that I need to store and I have no where to put them. That would be very helpful.

Alexia: Do you feel that art is appreciated by all? If not who appreciates it?

Ana: I think art is made and appreciated by artists and people who are interested in art. You need someone to influence you in order to take an interest in art in the South Africa art scene.

INTERVIEW 2

Art Curator: Nicola Kritzinger

Gallery Assistant at Circa on Jellicoe + the Everard Read Gallery, 6 Jellicoe Avenue, Rosebank, Johannesburg.

1 June 2011

A: What is the role of the art curator?

N: It's difficult to answer...It's a complex process. As a curator you need a contemporary background. It's not just about hanging pictures on the wall. The pictures or objects form a narrative. So as a curator you have to really have an aim and some form of understanding of what it is you are creating.

A: You have to ease the viewer into understanding the artist's work...

N: Well it's a lot more complicated than that. The curator is more a culture-broker, someone who decides what is worthy or what is considered 'high art'. They decide what is relevant.

A: Did you study a fine arts degree?

N: Yes and I'm actually doing a masters now.

A: How important is an art curator?

N: I don't know...it's complex. Basically, an artist can hang their own exhibition quite easily and have it say the same thing that the curator says. It also depends on the artwork. The Everard read has mostly traditional mediums, painting and sculpture mainly. It's difficult to make that say anything more than it already does, especially when

its traditional subject matter. So portraiture and still life, landscape. There's nothing very avant garde about it. But if you look at the Michael Stevenson Gallery, it's structured completely differently. I think the one in Cape Town is architecturally structured for curating. That gallery needs curatorial work. Any exhibition that they hang there is specifically hung in a way to draw the viewers through in a very specific way. The one here is much smaller.

A: In terms of the building, what is needed for the exhibition of art? Light, temperature, height, Specific viewing distances? Are there any considerations or doesn't it matter?

N: When designing...distance is very important from which you can view the artworks. Lightening is pivotal. Controlled lighting. You can change the way people perceive images on the wall. Natural lighting is also great. The Everard gallery has incredible natural light and it brings a warmth I haven't seen anywhere else. The Goodman gallery is very dark and more intimidating when galleries are dark they are foreboding and have an intellectual cloud that you need to penetrate before going in. And everyone looks at you funny. It's an example of a dark gallery. And the previous venue for the Goodman gallery was also dark. Only controlled lightening and the walls were black instead of white. And it worked. That's another thing that's important: colour of the walls. White is the most attractive way of exhibiting. It's a blank canvas to hang the walls on.

A: If you want to look at a work of art, what would be an ideal viewing distance?

N: At least a metre, two metres.

A: And in terms of height? How do you display art at a specific height?

I: Depending on the artwork. Kind of like the viewing distance. Like for example we have a humungous work upstairs, a reclining figure made from wooden rods nailed together. It fills up the whole middle floor. You need to allow for different artworks that will be exhibited in different spaces. You want to keep things at eye level, especially from a commercial point of view. You want everything visible, bright, shiny and lovely. When you plan the walls, you need reasonably high ceilings for longer works. Artists often don't have limitations in mind. If your gallery is too small it could be a problem.

But Take a look at white cubicle gallery in London. It's a toilet in a bar. That gives you a weird comparison. But galleries fulfil different roles. In different areas and countries you have different needs in galleries.

Like if you look at the Stevenson gallery. We're also a commercial gallery, but his is a commercial gallery but he deals with more avant garde kind of art. He's interested in promoting international artists and patrons abroad.

A: Are the artists here mainly South African?

N: Yes, and then we have some British artists, some artists from elsewhere in Africa. Australian artists, a few Italian.

A: How do you find them?

N: Sometimes they approach us. But mostly we look in magazines, the art forum. It's an international publication, basically only has adverts and galleries. There are some articles on contemporary artists. But mostly adverts and if we're interested we contact them.

Usually if an artist is exhibiting at a gallery they're usually contracted with the gallery. Whether on paper or verbal agreement. We don't have any paper agreements here. The artists that we have here are here because they want

to be with us and have agreed verbally. A gentleman's agreement really. But there are other galleries that sign paper contracts with either artists stipulating financials and otherwise.

A: Do artists have to produce art on a constant basis for you to sell?

N: Not necessarily. It's better that way. But better that the artist has a body of work that its continually growing. They need to produce work, because if they don't what are we supposed to do with them really. Sometimes we have artists who produce a lot of work and we have to rein them in. We can't sell this much work this quickly. It's funny. With some artists the moment you get their art in, it goes. And then there are others that produce stuff and you can't move it. And it's not because people don't like it or it's not popular, it's just like that.

Artists' loyalties belong to specific gallery. Goodman gallery has lots of its artists recently. The woman Linda who used to own the gallery and started it, left. She sold it to a private owner who uses Liza Essen. As soon as she took over some artists left because they don't like Liza, either loyalties to Linda, or because they had other agreements with Linda. There's always drama when artists leave a gallery.

A: Do you support more unknown or established artists?

N: Both. We have some artists that are completely unknown and we're trying to build up. Other artists, like..., and his wildlife sculpture is very well known.

A: Do artists have lots of agents or middlemen?

N: We don't like to deal with artists' agents or middlemen. The gallery and the artists split 50/50, and the gallery actually makes 40 because they carry the vat. The artist

doesn't get as much money if there is a middle man.

A: If the artists work doesn't sell, then what happens?

N: We don't claim anything from the artist. They are invited to exhibit at the gallery so there wouldn't be any financial implications.

A: How important is the branding of the gallery?

N: Very. People won't spend a million rand on a painting from a gallery they can't trust. It's about relationships but more about branding. People trust a brand. If someone buys a Pierneef here, they know they are buying an original. If for any reason, it is not an original, we would without hesitation take it back and give back their money and acknowledge the error on our part. People like to buy things from people they can trust. People aren't going to buy a Pierneef from whomever.

A: If you are an unknown artist, do you think a gallery can uplift the artist?

N: Well its really between art critics, curators and collectors. We can punt someone as much as we want but if collectors don't want the work... It's complicated. We could make an artist. I don't think that a gallery could unmake an artist. But an artist could unmake a gallery. If the artist does weird stuff, then people will be like "why are you selling me this?". There's more risk for galleries than artists.

A: How do you advertise for this gallery?

N: Art South Africa, the most reputable magazine. And the Business Day, and sometimes House and Leisure when there's something interesting. What all commercial galleries do is try to build a clientele. You need a mailing list to send people invitations. We send about 3600

invitations and 10000 emails for every exhibition that we have. Only a small percentage come to the opening, but we don't count how many people come to the exhibition. You're constantly trying to get new clientele. We have people who buy monthly. But we're trying to attract younger people and start a culture of collecting in young corporates. House and leisure is for people buying houses and decorating.

A: Who buys most of the art work? Demographic wise?

N: I think art market in Pretoria works less because big business is here in Joburg. The money is here. We have a connection to Pretoria, and circles are growing. Clientele is growing.

We have a mix. Majority is older white men, but also white woman. Some younger people. Also a lot of local black collectors. It's grown a lot in the past twenty years. Dali Tambo...

A: Who visits the gallery? Young, old?

N. Everyone. But back to your last question... Oh we have a lot of Indian collectors. Some from here and some from India, young Indian corporates who want to invest. I haven't had any experience of any other Asian collectors. We have a lot of tourists, something small and inexpensive they can carry back home. We have school kids of every race. and university students who come for the free wines at the openings. People who are interested but can't afford the work. young people that are starting out, between twenty and thirty five, at the openings especially. Old ladies that come to browse. A lot come to browse. It's such a pleasant space to be in. It's very light, constantly changing... You start recognising the browsers.

A: When do the school children come? After school?

N: During school time, and after. It's a reasonably easy environment for lots of people.

A: How long have you been working here?

N: A year.

A: Have you seen changes in the market in the past few years? I suppose you can't really say with a year's experience.

N: Actually I've been active in the market for a while. Do you mean financially or work we produce?

A: Both.

N: Well, financially, prices have changed very much. For contemporary work, prices have remained more or less relevant to the economy. There haven't been huge fluctuations. Even when the economy has been down, the artwork prices didn't go down: they just stayed level. Some artists' works were overvalued before the crash. Kentridge's work has continued to rise steadily through the crash. I can't think of anyone whose work was grossly overpriced. If you look at Irma Sterns and Peirneefs, the prices have just been going off the chart.

The artists continue working through a recession. The risk in the stock market has people investing in fixed assets, so they're more likely to buy an art work because the value doesn't fluctuate. People have been buying art. Last year was one of the worst years for art that the country's had financially. But it wasn't a bad year for us last year. Overall people coming in, buying work. It wasn't a reflection of the economy. Our gallery specially. I don't know how other galleries have been doing. A lot of galleries have closed...

A: In Joburg?

N: Yes. Especially on the Jan Smuts galleries. Smaller galleries. Less financially stable, more dependent on the income of small work selling. There's been an influx of interesting artists.

A: I was told by an art curator in Pretoria that the art scene in Pretoria is more conservative.

N: It is. You can't really answer that without generalising. Pretoria in general is a more conservative city and the art market is a reflection of that. CT has a bigger market for conceptual art than here. Conceptual being that doesn't necessarily have physical realisation, art in the mental or intellectual realm. There's a lot more interesting happening in CT than Joburg. From experience, I have friends who are studying at CT. Those coming out of Michaelis are more interesting than WITS arts faculty. WITS is a completely dynamic - there's lots of in-fighting. It's difficult...Cape Town...people are different there. Pretoria is more conservative. Joburg more liberal.

A: What do you think of the art scene at the moment?

N: Commercially things are good. Work isn't flying off the walls but there's a steady flow of people buying. There are some very interesting things happening. The watch of the world. Michael Ciller? from Woodstock. His work is really interesting, but it's too expensive. I hadn't heard of him before and for an artist that hasn't been exhibiting for years he's charging very high prices. It happens a lot that artists overcharge and then don't sell their work. It's more important to price things conservatively and actually sell work because then your name gets around more. People start talking about you.

A: Do older artists feel excluded owing technology and shifts in the art scene.

N: Older artists in general feel excluded. But we manage all the artists' websites for them. I think they all struggle.

People over the age of forty struggle. It comes as second nature for us. The online forums are important. People find new interesting artists online. Interactive media is really where things are heading.

A: What do you think of the design of Circa?

N: Circa was designed as an exhibition space. And the architects did a lot of research. I find the building almost perfect but there are some things where they tried to be too fancy. For instance the concrete walls, you can't hang anything that can't be hung from this railing. It could be a dead space. And they didn't build wheelchair access. They dropped the ball there.

A: Did you find a lot of work is still very political, reflecting on Apartheid?

N: I don't think so...

A: Once a person is interested, what is the process of getting the work?

N: We deliver if they want us to, or they can pick it up.

A: Is it important to have a store room?

N: Yes.

A: How many artworks would you exhibit at one time?

N: The space is the limit.

A: Do galleries need to cater for specific artworks?

N: You need a space where you bring as many prospective artists as possible. But artists need to suit the gallery space.

INTERVIEW 3

Precedent Study: Witwatersrand Art

Museum (WAM)

Architect: Nina Cohen

19 Donegal Road, Greenside

16 May 2011

Alexia: Can you tell me about the project?

Nina: the Witwatersrand Art Museum (WAM) was a 2 stage competition process which began 8 years ago (2003). Cohen and Garson won the competition against Mashabane Rose by a tiny fraction. The museum collects contemporary, African and both contemporary African art. The project was a renovation of 3 buildings, with the challenge of creating a flowing space. This was very difficult considering the security and entrance/access concerns. There are two types of galleries: the Frank Gehry gallery where the objects are placed alongside the architecture, and the Richard Meier gallery, which is a black box.

Two basic concepts were presented:

1. How to make a transparent, accessible and inviting public interface for the WAM was important in order to overcome the perception that art is exclusive.
2. The collection of art that has been collected by the WAM is amazing, it is a hidden treasure sitting in the storerooms. Exploring a way to express this became important. Whereas Jean Nouvel creates glass storerooms which expose the objects contained within them, the question emerged as to how to express the

storage container and how to make the storeroom into an art object. The storage room/box became the object of ornamentation, hence a brick façade became that main expression. The brick façade was 'woven' over the storerooms and hangs over what used to be the petrol station. It now forms part of the new forecourt of the WAM.

In the new forecourt, a glass façade was set back, with huge doors to keep the public realm open (and accessible). From Jorissen Street, one can see into the WAM owing to the glass façade which relates to the many shopfronts which line the street. Climate control was important, especially considering that the forecourt and the ground floor have no air-conditioning.

Initially fixed screens that were moveable were designed into the building, although they proved to be costly and limiting so they were discarded. It was decided that Rhinowall/drywalling could be used instead, which was necessary for display purposes. Such walling needs to be flexible for each art curators' needs.

There are 4 gallery spaces: one on the lower ground which forms part of the Jorissen street shop front; the double volume gallery space, the basement gallery and another gallery space.

What is important is the creation of spaces for the inspiration of different possibilities for art curators. Spaces should inspire and be different. Flexibility is extremely important. Remember that you are not designing for the actual art objects but for the spaces to accommodate them.

In South Africa, an art gallery is lucky if there are 10 visitors a day.

Alexia: What else informed the design or the planning

of the project?

Nina: The renovation and a sensitive approach to buildings and contemporary Johannesburg. The brick façade acknowledges Johannesburg and the art in the area.

Alexia: Did any theories or precedent studies influence the design outcome?

Nina: The Neue Gallery in New York. It was simple but interesting, cheap and not elaborate. The vertical circulation interested me.

Alexia: Are there any other design considerations that I should take into account? (e.g. security, storage, spatial planning for artworks, etc?)

Nina: Climate control is very important. Humidity especially must be kept in mind as it is a major issue. The humidity levels in an art gallery need to remain constant as the fluxuations affect the art pieces. Clay is a natural control for humidity, as it keeps it constant. It also allows for less mechanical intervention. Stock brick, which is baked clay, was used in the basement to keep the humidity level constant. Johannesburg's changes in winter and summer affect the humidity levels.

A second façade of brick was used as a cavity wall for the museum. This creates air circulation for the air vent which then circulates the outside air to the storage room. Mechanical methods were generally employed inside the museum.

NOTES

from the School talk at
Witwatersrand University.

Precedent Study: Witwatersrand Art

Museum (WAM)

Architects: Nina Cohen and Fiona Garson

30 MAY 2011

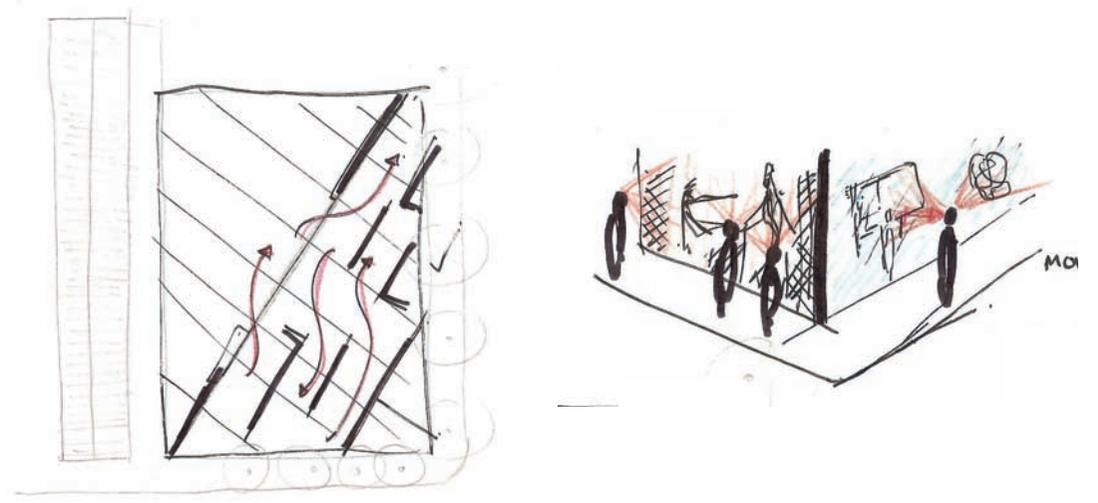
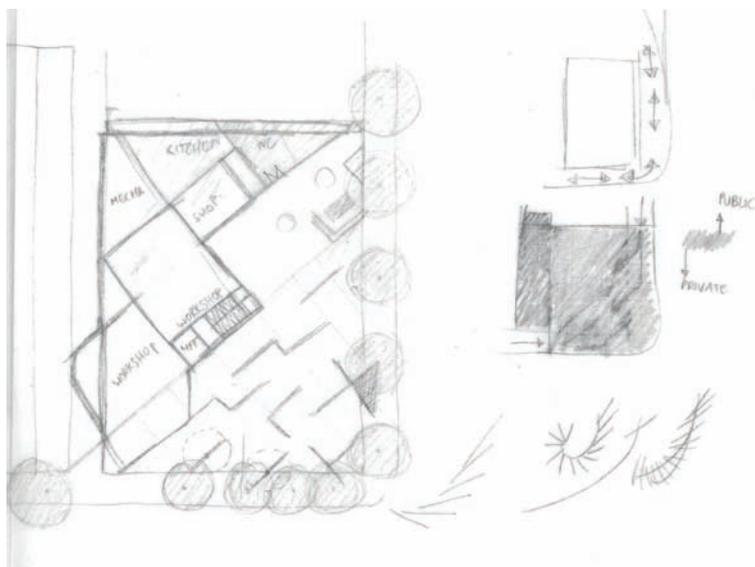
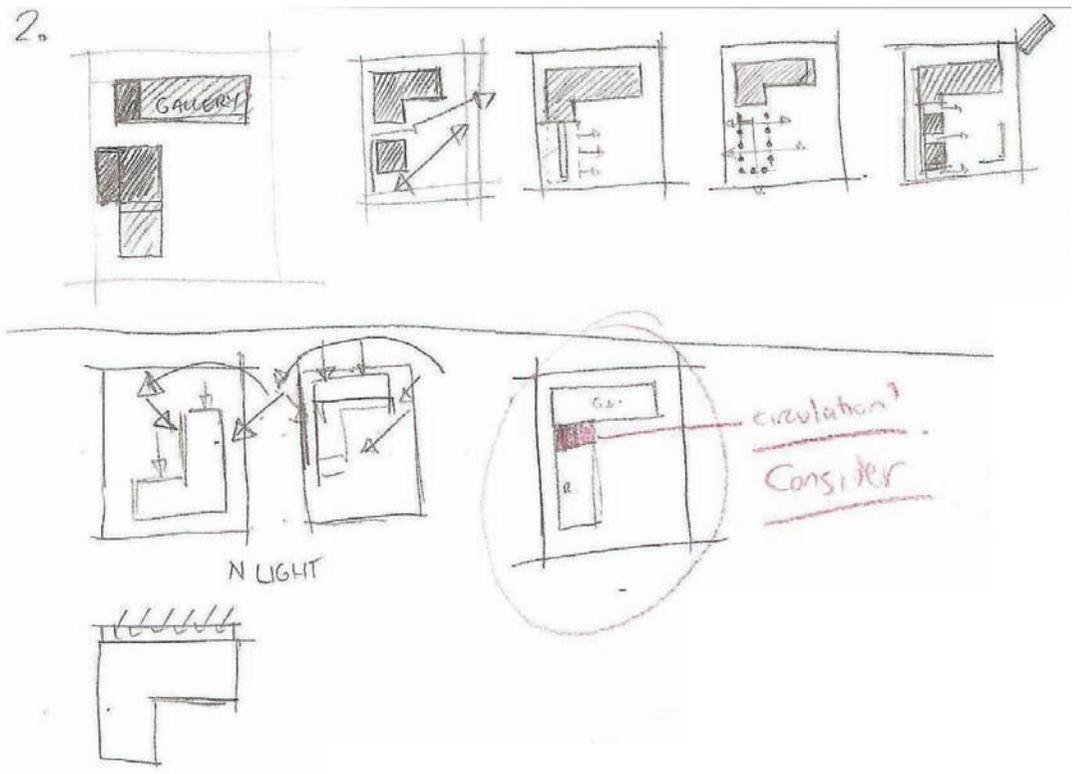
- Project done with Osman Lang. Their proposal was subtle and tentative.
- The “container of the collection’ was NB – gold is a [precious material, therefore make the container special].
- How do you deal with circulation, etc? this proved challenging as there were 3 buildings
- How do you bring the street into the building?
- Concept was NB although a challenge to keep
- Although Forecourt for public space was for everyone to ‘wander’, WITS didn’t want this owing to the limited space of the site.
- Once winning the project, it took 6 months to develop it.
- R68 million for project, although only R24 million was raised, therefore they had to work with 1/3 of the project’s budget.
- Building’s are matt, earthy, although in the renders they are ‘shiny’
- Services: at the back, on a lower level
- Forecourt: connection to city, although needed to be controlled. Doors open in day, closed at night.
- Initially the façade would be glass for transparency (this was kept on the south side)
- Stripping the building was needed for financial reasons: ceiling would be glazed and reflect light (and skylights would also be incorporated (didn’t

- materialise)
- Originally skew glass formed part of the building but wasn’t used in forecourt in the end (purely ornamental..but it was a loss). This loss contributed better to the forecourt.
- Retain the curve in the Lawson building (originally for motor car show) – was reincorporated back in (was part of the original plans of the Lawson building)
- Big issue for gallery space (main) in the Lawson building: not enough wall space
- Originally sliding panels would be incorporated: that was abandoned (limiting). Flexible screens would be used instead.
- Architects wanted to retain the rawness of the building – they are unsure if they achieved it
- Soffit painted once for rawness, ceiling hangers were left unhidden, exposed.
- North windows from Lawson building were ‘lost’. Couldn’t hang art on this façade. Only south façade had natural light.
- Shallow staircase to basement, no ramp for financial reasons. staircase is a bit awkward, “slow”
- The Lawson building: from car show room to auction to art gallery
- Box shape was used in gallery to create more wall space
- Basement: stripped, bare, good space to exhibit: simple and dark
- Rough sea to navigate through: client vs. artists vs. design
- Service co-ordination – really difficult in 3 buildings: security, mechanical, aircon, etc. very challenging.
- Teamwork from start – contractors were familiar with all drawings
- Ceilings were cut back – great choice
- Shopfront window for forecourt pulled back for pedestrian movement
- Offices are connected to stores and galleries: not tucked or hidden away
- Stores are raw: stock brick exposed for humidity

- purposes. Mud/ clay bricks retain humidity better than baked brick and plastered wall
- Textured face brick – challenge: couldn’t find right ‘expression’ > Nina was playing with her children’s blocks > ‘so obvious!’
- JHB – brick was appropriate medium for this city. Created cavity airflow, had good thermal properties
- Double cant brick that are used for wall copings (and are usually splayed) was used. Very dark colour. Stretcher bond: appeared to be weaved – “contemporary JHB way”
- Bricks became very controversial issue but most people supported it. bricks came into the offices, form part of it.
- Bricks more subtle, nice quality, curve is purely decorative but is a reference to internal curves. Good African/JHB expression
- Bricks work subtly and well with building (good yet subtle contrast between old and new)
- Jointing for bricks – complicated geometrical form – not seamless
- Each side of the brick façade is different – good to experiment
- 6m wide doors that open
- Overhang was cut back which allowed light into the space
- Firm used to house renovations

INITIAL PROPOSAL: ART GALLERY

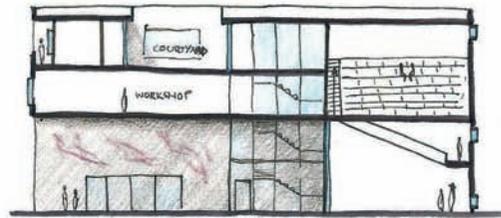
APRIL - JUNE



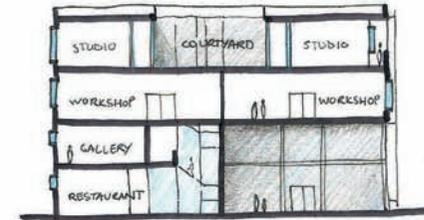
INITIAL PROPOSAL: ART GALLERY

APRIL - JUNE

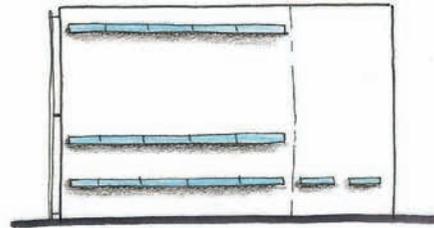
The building did not argue what was proposed. The spatial planning was poor, exclusive and unexciting. Thus it was decided that the building should be redesigned + reapproached with a similar programme.



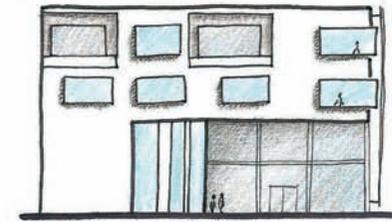
Section A-A



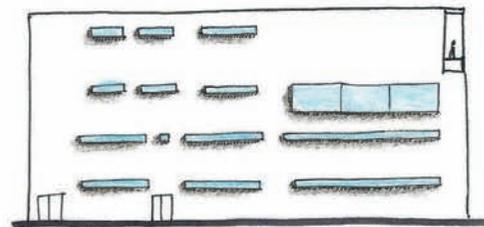
Section B-B



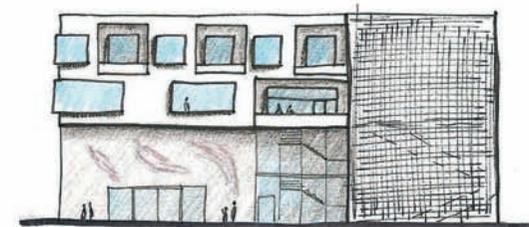
North Elevation



South Elevation



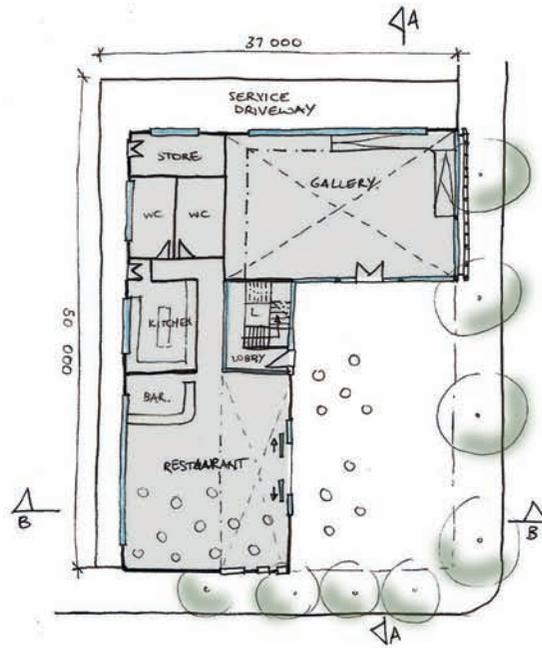
West Elevation



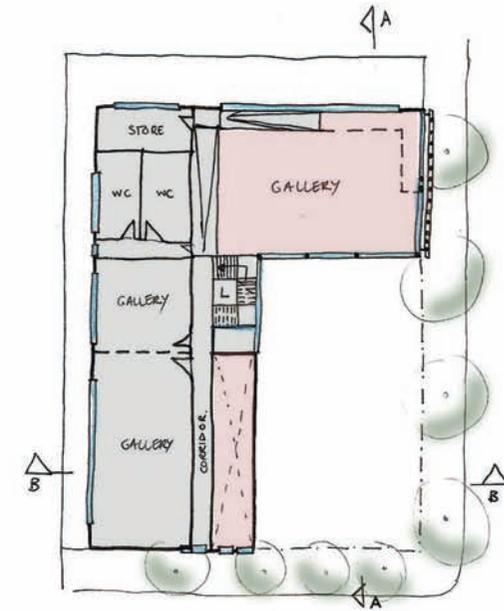
East Elevation

INITIAL PROPOSAL: ART GALLERY

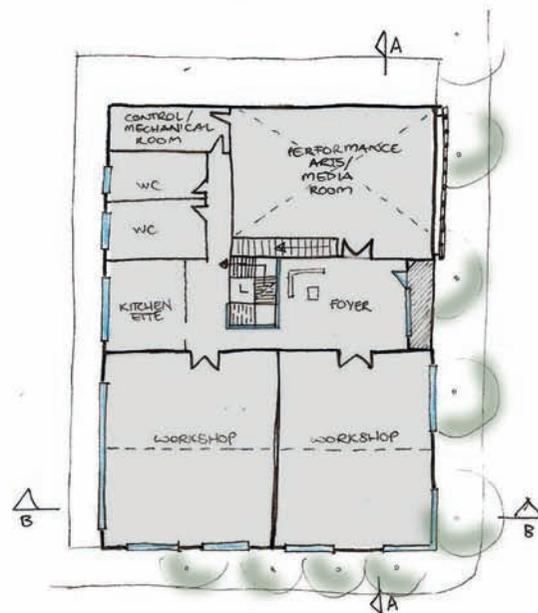
APRIL - JUNE



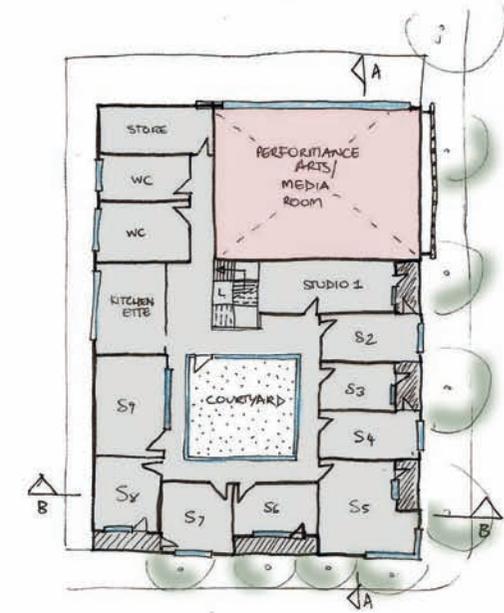
▲ Ground Floor Plan



▲ First Floor Plan



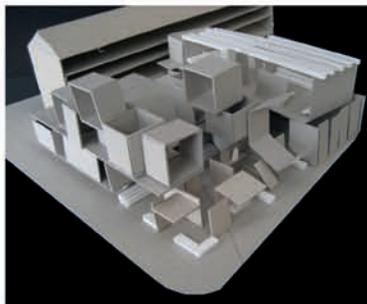
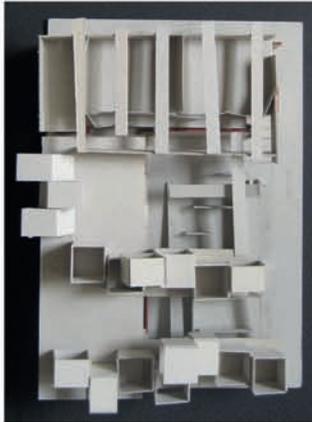
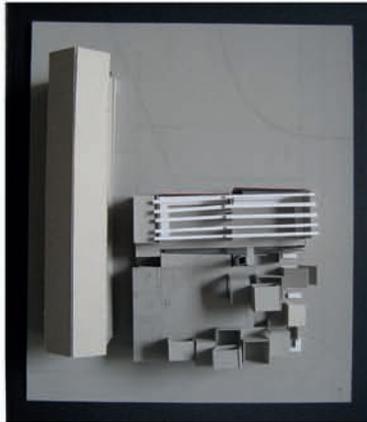
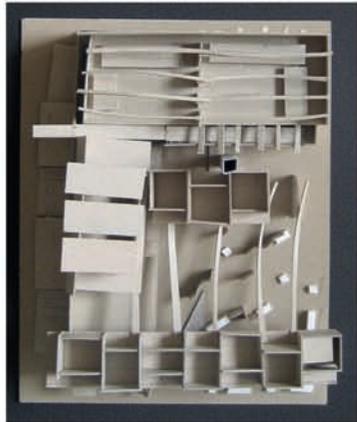
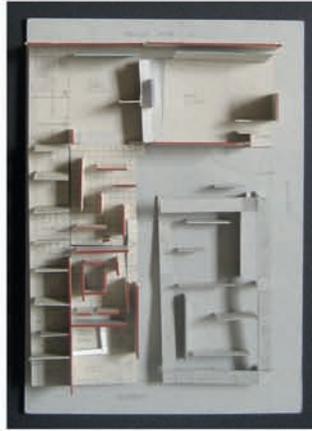
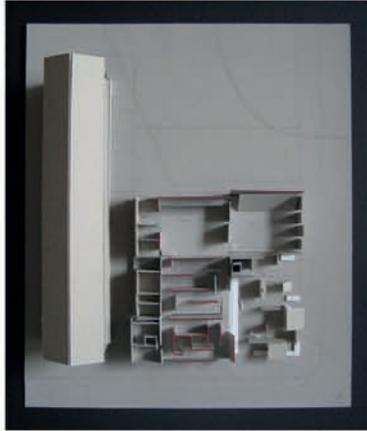
▲ Second Floor Plan



▲ Third Floor Plan

Concept Development_ 3D Exploration_ Models

INITIAL PROPOSAL: ART GALLERY APRIL - JUNE



Model 1_

Model 2_

Model 3_

Model 4_

Close ups_

Supporting
Models_