

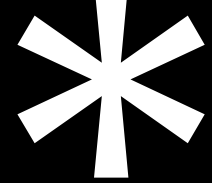
## CHAPTER 4. Establishing shot

A shot, normally taken from a great distance or from a "bird's eye view," that establishes where the action is about to occur. (Oxford dictionary)

[Slow pan across the Pretoria Skyline.] Cars, pedestrians and muzak animate the sound space. Taxis vie for their clients' attention. The screen fades to black as the word Pretoria appears. It is followed by a long shot of a roofscape, the music builds as the screen is filled with a montage of views from this strange undiscovered realm. The space is embodied by the viewer and, without realising it, the viewer has travelled through the space. The brain carefully constructs a mental map of this world, a map infinitely more complicated than any world equivalent. The roofscape is filled with imagined smells, sounds, history and out-of-frame areas constructed with the help of film clues such as ambient noise. Perceptions and emotions make out the final part of this mental map. The spectator comprehends the space that is about to be formed.





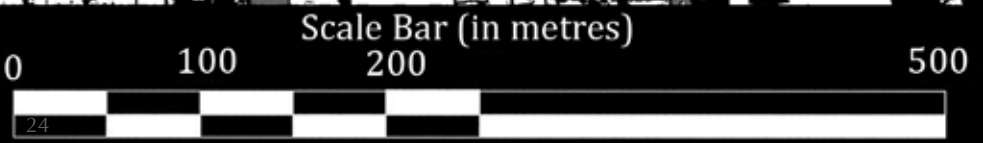


# PRETORIA CBD LEGEND

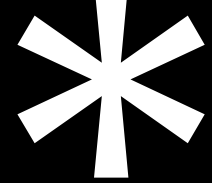
- Study Area
- Site
- Public Squares
- Vehicular Routes
- Pedestrian Routes
- Proposed BRT Bus Stops
- Municipal Bus Stops
- Taxi Stop
- Public Parking Garages



North







**PRETORIA CBD  
LEGEND**

- Site**
- Visual Areas of Interest**
- High Pedestrian Traffic**
- Vehicular Traffic**
- Traffic Intersections (High activity)**
- Green Space**

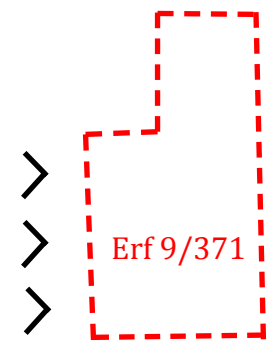


Fig. 25 Site Elevation

**General Information**

**WHERE?**

Location: 210 Andries Street, Pretoria CBD  
Erf: Portion 9 of 371

The proposed site is located on the corner of Andries and Church Street in the bustling Pretoria CBD with a direct visual link to Church Square via the pedestrianised Bureau Street. The area is hallmarked by a hive of pedestrian activity, with a high concentration of arcades, pedestrian streets and public squares in the vicinity.

**WHEN?**

The building was constructed in 1937 by the Johannesburg firm Harrison and Stucke. The intended use of the building was an OK Bazaar retailer with office space.

**WHY?**

- The site is in the centre of pedestrian activity in Pretoria. Bordered by Church Street, Kudu Street, Burlington Arcade and Central Street.
- An underutilised roovescape, with an average height of three storeys, has immense potential for expansion.

- The art deco facade of the proposed site conjures images of the splendour day of cinema.
- A direct visual link to Church Square through Bureau Street provides excellent viewing vistas.
- Ineffective use of floor area inspired a clean-up and re-ordering of said area.
- A parking garage adjacent to the proposed site provides ample parking and the possibility of a drive-in cinema, embracing all forms of film spectatorship.

**URBAN CONSIDERATIONS**

- Pretoria is a day-work city. According to Gerrit Jordaan, a Tshwane framework advisor and architect (2008), there is a complete lack of social framework for Pretoria CBD.
- The proposed site and programme will bring life to the city centre after work hours. It will regenerate the block, increase land value and provide the city dweller with a wider range of civic activities. Together with a proposed gallery in the same block a gentrification policy is set in motion, that aims to lure the whole demographic and all classes of South Africa.
- With the safe, on-site parking, the site will introduce Pretoria inner city to suburban viewers.





Views TO Site



Views FROM Site



Fig. 27 Photos of Study area in Pretoria CBD

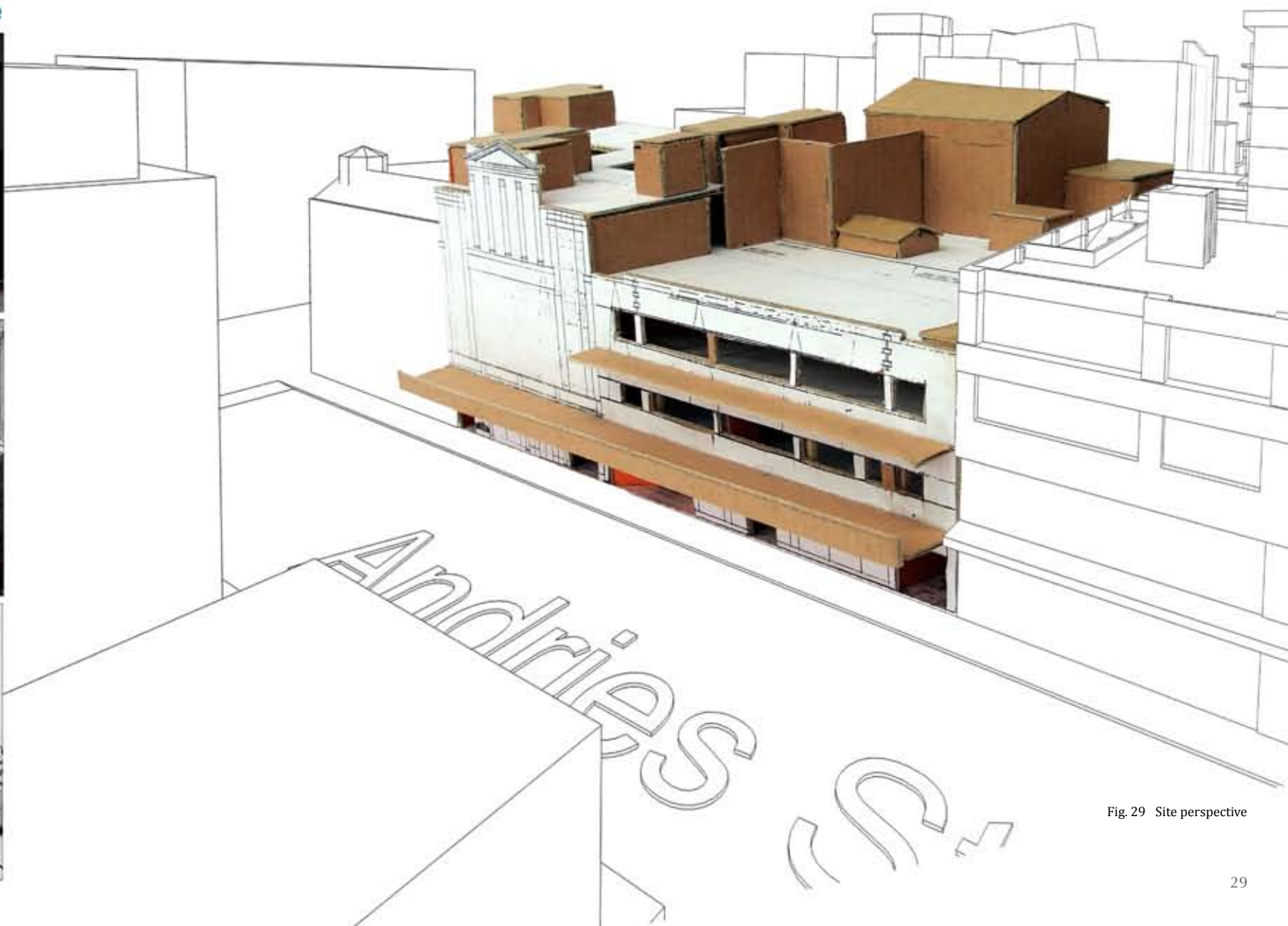


Fig. 29 Site perspective



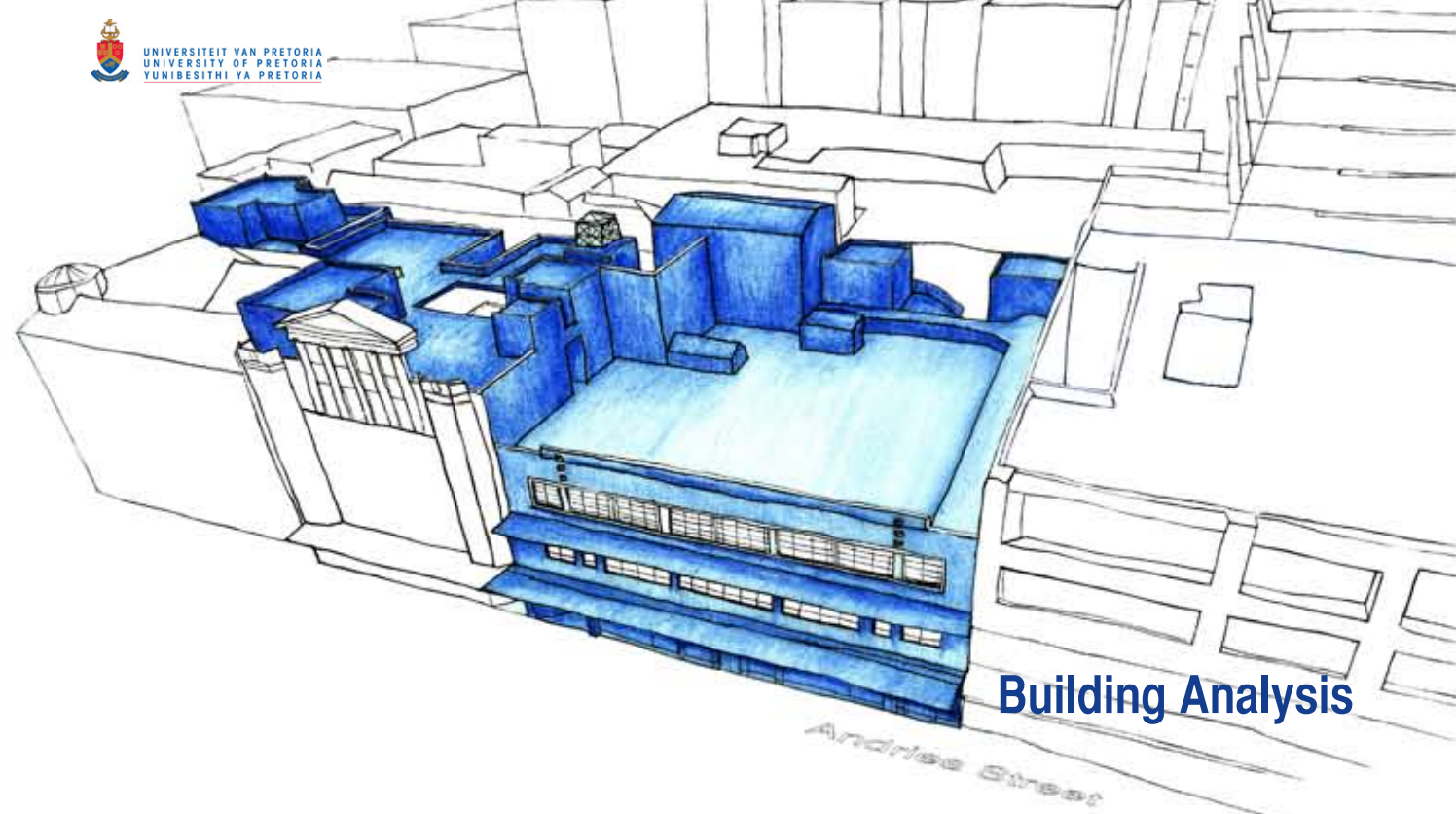


Fig. 30 Site identification

### ACCESS

The site is in the centre of the Pretoria Central Business District (Jordaan, 2009) and is served by many public transport modes. Church Square is only 150 metres away, linked via the pedestrianised Bureau Street, and is a hub of activity with access to public busses and also the future expansion of a BRT (Bus Rapid Transport) station. For the private car owner the council has no parking requirements for the inner-city, but parking garages are located in the area, including the adjacent site. Church Square is also connected via Paul Kruger Street to Pretoria Central Train Station, with metro- and future Gautrain trains. Taxis operate in the area and two major taxi routes function along Andries and Vermeulen Street.

All these transportation modes have a second benefit – the high number of pedestrian traffic in the vicinity. Numerous arcades and pedestrian streets breed a healthy walking culture.

The building's main access point is in Andries Street, opposite Bureau Street, but because of the large footprint of the building secondary entrances are also located in Church Street.

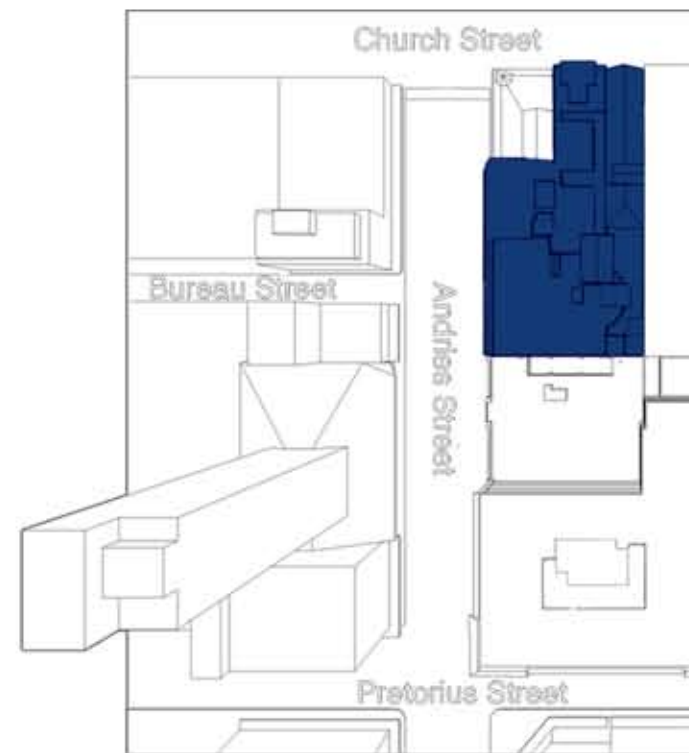


Fig. 31 Plan

### PROPORTION

The Art Deco facade is carefully proportioned to articulate the horizontal plane. The result is an elegant, white facade in perfect symmetry. This facade is pierced by filmstrip window arrangements.

### GRID

The building was constructed in 1937, and as a result structural elements are stocky in comparison to present day standards. Column spacing and beams are ordered on a grid, with a few exceptions where no logical order can be established. The ordered grid extends to the roof where the column grid and steel reinforcing protrude for possible future vertical expansion.

The grid will be respected and new elements clearly distinguishable as such. Weight and size of roof expansion will be limited in certain areas where the existing structure does not allow for enormous development.

### FRAGMENTATION

Fragmentation from the urban fabric occurs firstly from street to inner courtyard. Secondly this fragmentation occurs in a similar way as urban sprawl, instead of a horizontal discrepancy in scale, this happens vertically – only three storeys up a suburban scale is discovered.

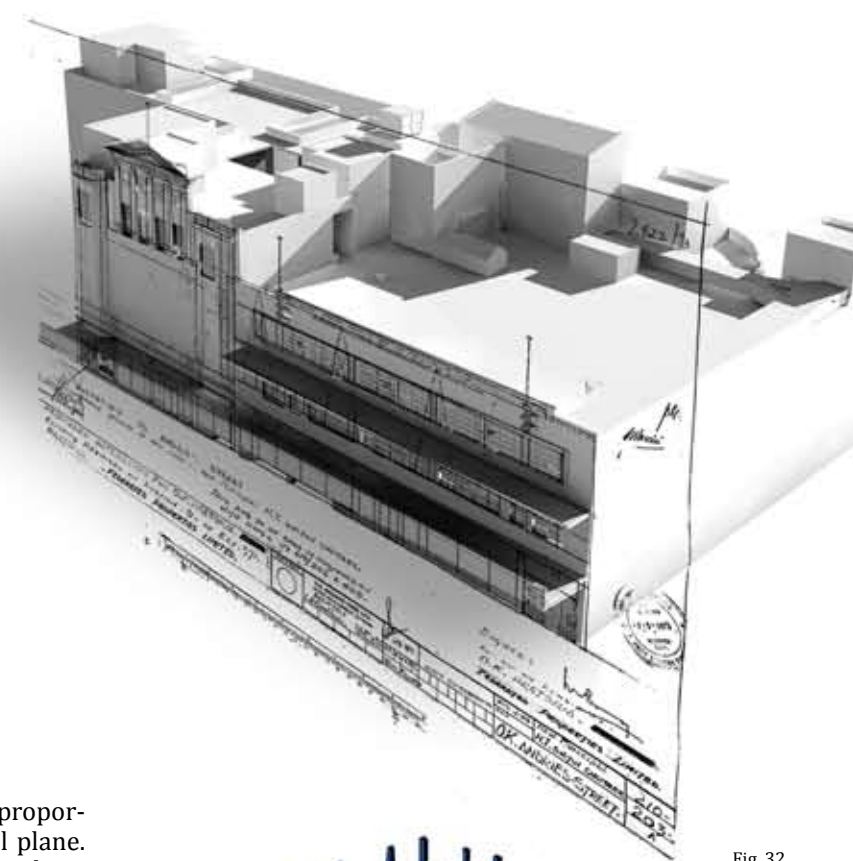


Fig. 32

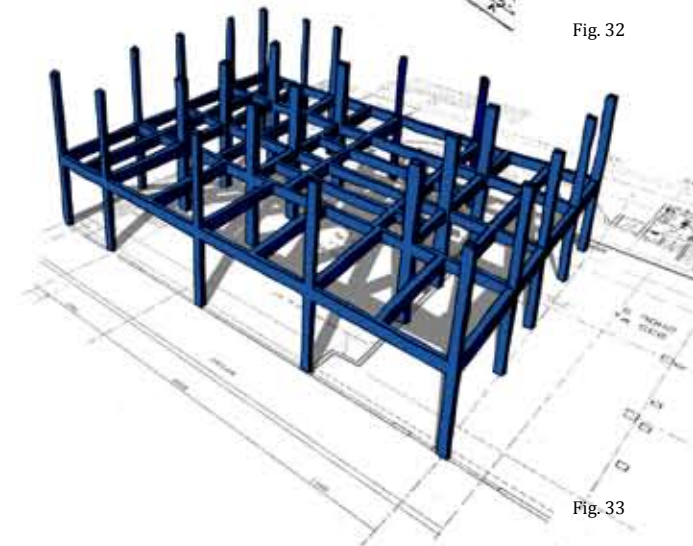


Fig. 33



Fig. 34



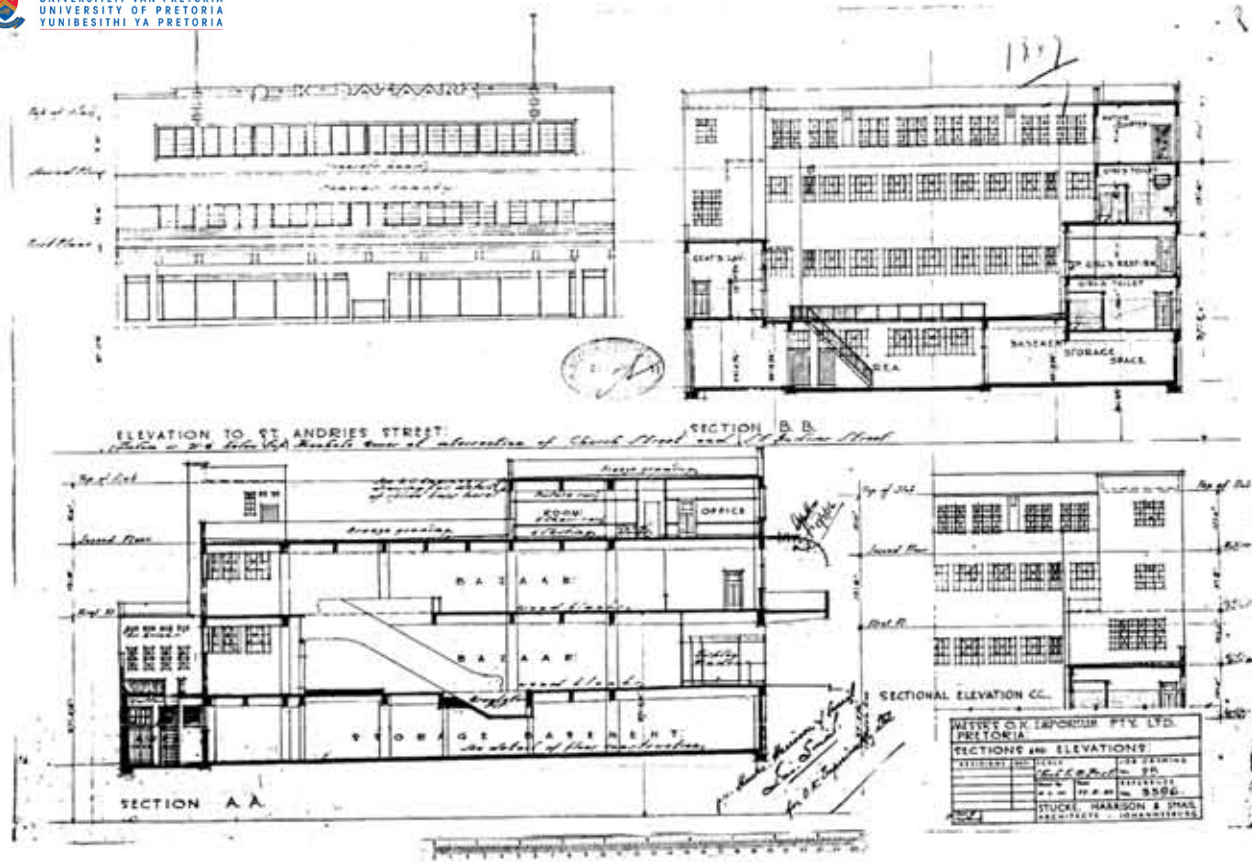


Fig. 35 Harrison and Stucke drawings, 1937

## SERVICES

The services approach to this building has been a back-of-house, exposed system, incorporating the inner outdoor spaces and roof. The air conditioning system was retrofitted on the roof and fire safety measures were added later. The result of the years of layering is a messy services system. The back-of-house area will be converted into a courtyard and this calls for a clearing up of services. A new service duct will accommodate existing and new service requirements.

## LIGHT

The abovementioned inner outdoor space was conceived of for another reason, to bring light and northern sun into the building floors. The amount of direct sunlight in this small space is limited, site visits and sun tracking software estimate direct summer sun (December) to three hours a day (between 11 and 2 o'clock). Unfortu-

nately these windows were 'bricked-up' in an upgrade in the 1990s. The result is an electrically lit floor area that only receives small amounts of natural light from the west facing street facade. This exposure is further blocked by the tall buildings on the opposite side of the street. Their shadows are cast from 3 o'clock onwards. However, the shadow analysis showed that western shading devices will still be necessary.

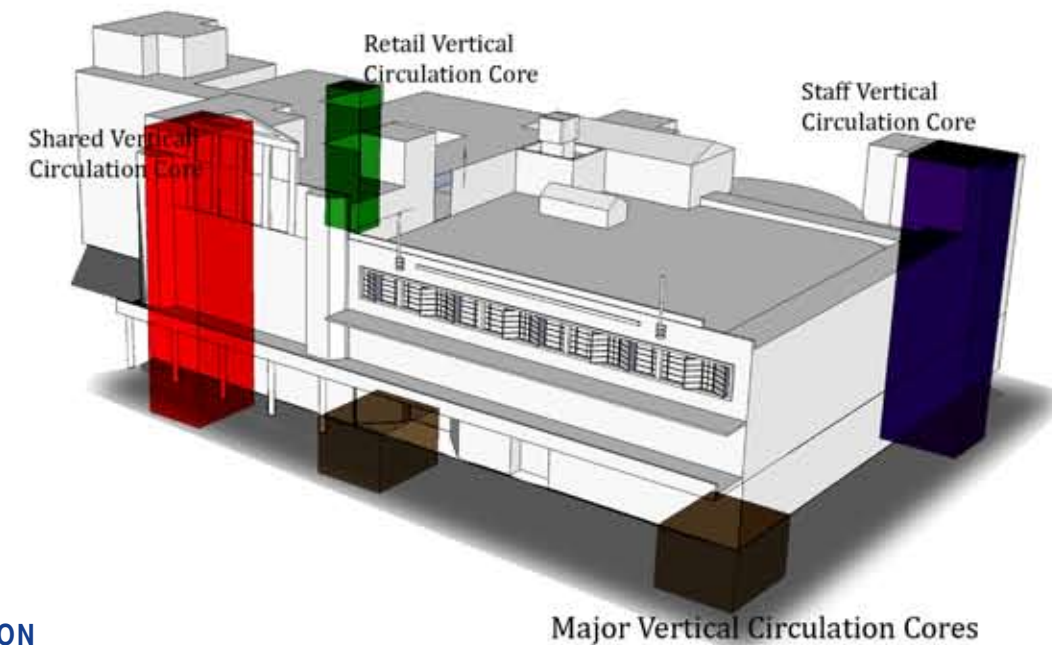
## VOLUMES

The ground and first floor feature high overhead beams and the re-adaption to a public building is relatively easy. The second floor was intended for office space and the ceiling height of 2.8m makes the installation of suspended ceilings difficult.

The 'courtyard' or rather service space, as it has not been utilised as a social area, is cluttered with A/C units, pipes, cables and also the intrusion of the expanding building fabric itself. The space is dark, dirty, claustrophobic, wet and noisy.



Fig. 36 Photos of Courtyard



## CIRCULATION

Ground to first floor is easily accessible by a staircase. The second floor is accessed from the shared vertical circulation. The red bar indicates the main circulation core of the entire building. Fire escapes, a staircase and two lifts form this core.

The connected floor diagram shows the separate functions of the buildings. The same colour indicates areas that are vertically connected.

## PROGRAMME

When the building was constructed in 1937, the intended programme was an OK Bazaar (retail) with offices on the top floors. A storage basement was included and a wooden escalator was installed to the first floor. Unfortunately this programme is very difficult to re-adapt and the building is now a furniture showroom, with a cramped church on the office floor (second floor).

## CONCLUSION

The site has been analysed with these criteria, and problems as well as opportunities have been identified. These aspects form an important part in the design process and will be covered in the design chapter.

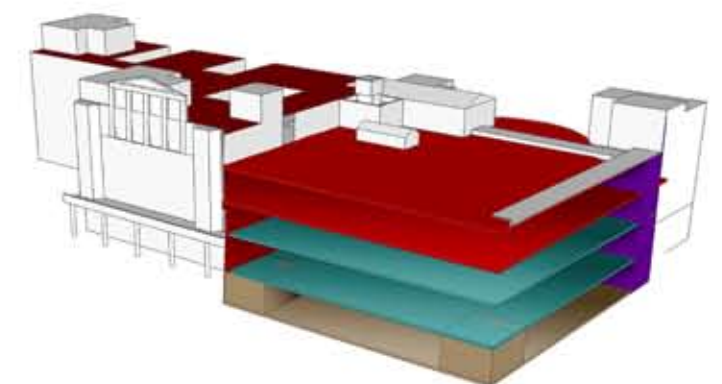
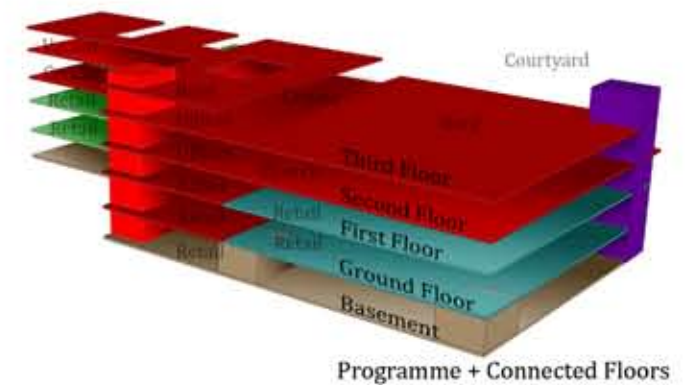


Fig. 37 Analysis diagrams

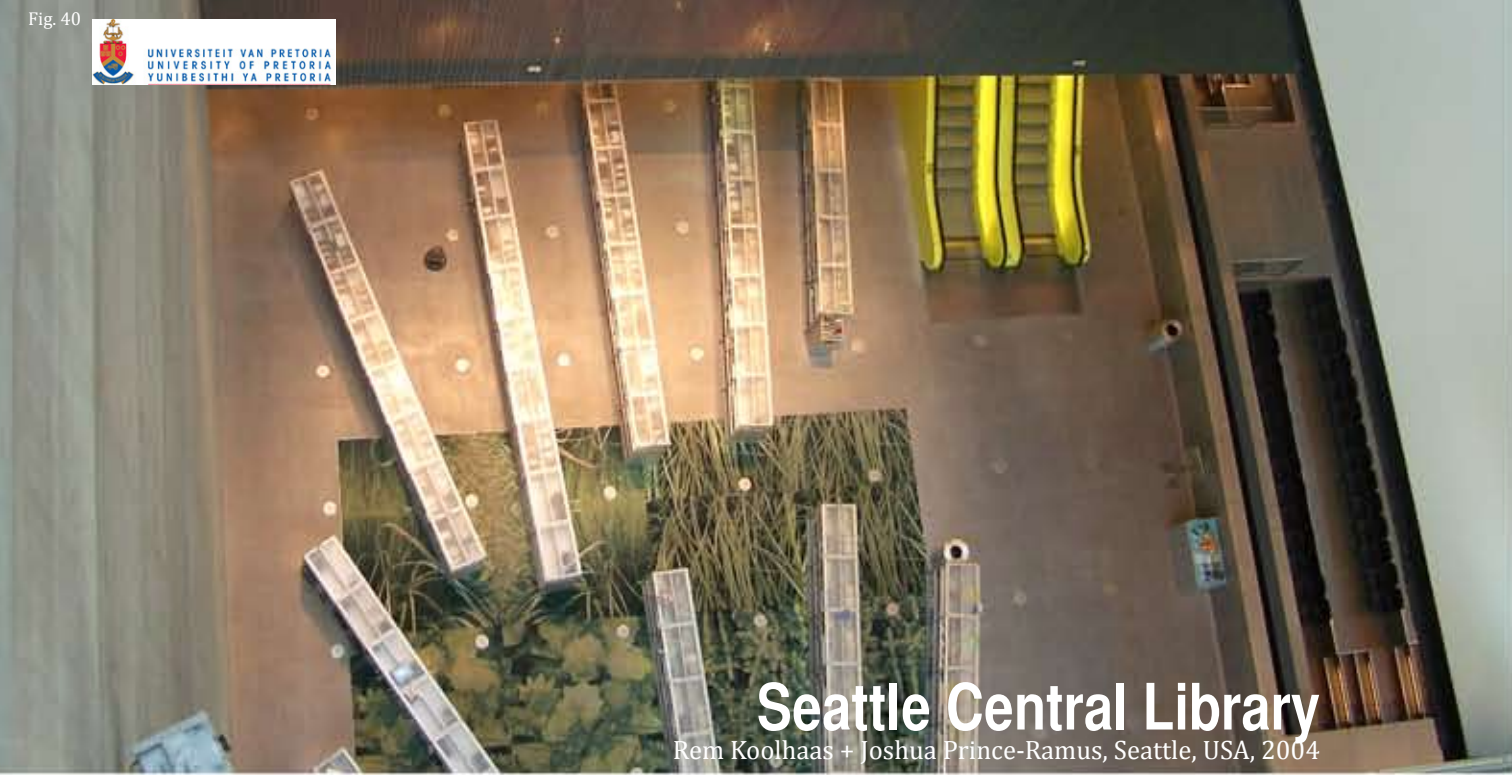


## CHAPTER 5. Precedent Study

Seattle Central Library - The Science of Sleep - The BFI Southbank







# Seattle Central Library

Rem Koolhaas + Joshua Prince-Ramus, Seattle, USA, 2004

## CONTEXT

The Seattle Central Library is situated in the central business area of the city, on the site of the old library. It is surrounded by tall skyscrapers that celebrate verticality. Asked about the matter, Koolhaas remarked that *“it would be a pity to be as boring as the context”*, but conceded that it *“shouldn’t be eccentric either”* (Mangut, 1999).

## PROGRAMME

The OMA team visited a number of worldwide libraries, accompanied by key members of staff from the Seattle Library. The library typology was questioned; it is no longer a book archive but rather an information centre, one of the last keepers of free public space, and rooms for this purpose were incorporated into the design programme.

The OMA team followed a strictly rationalised approach to the design, asking the library staff to formulate a list of activities. This list was converted into a table that allocated floor area to the different activities. OMA then grouped activities together in clusters and amalgamated the table into built form. An important premise of the design is evolution and adaptability, which means that functions were compartmentalised in clusters in terms of their predicted lifespan (Rasmus).

When the final design came under scrutiny, the librarians defended it saying that the building fulfils all of their needs.

## THE FIVE COMPARTMENTS

The building is organised in terms of five platforms, which are connected by escalators and elevators. Activities are grouped and put into clusters, architecturally defined, function separated by function and compartmentalised for flexibility. The diagram on the right explains the grouping and ordering of the activities. The in-between spaces are cross-programmed between staff and users to encourage interaction and information transmission.

## MOVEMENT

Matthew Stadler in a Domus review of the library insists on the modesty of the project (2004), a characteristic he feels is not captured by the camera. *“Only the shaft is monumental. Nothing else in the library registers so viscerally, the unbroken shaft of concrete piercing the building’s heart”* (Stadler, 2004: pg. 24). In expressing the importance of the programme, the OMA team put considerable effort into un-programmed activity of the library – the vertical circulation. This was named *‘the shaft’*, a space that incorporates elevators, escalators and a 40 metre clear volume that stretches 11 storeys.

## Headquarters.....

**Admin.** The head administration offices of the Seattle metropolis libraries. Contains meeting rooms and offices.

## Collections.....

**The Book Spiral.** non-fiction books and the main reading room Will be sloped at 2 degrees, making vertical movement possible on a ascending spiral, city block wide.

## Mezzanine.....

**Information and Research.** Contains the “mixing room”, where a search starts. Computer Labs.

## Entrance Level.....

**Public space.** Entrance, teen area, café, fiction books, Auditorium Child area, and second language English speakers.

## Staff Level.....

**Staff Level/Parking Garage**  
Staff offices, Parking, Shipping and receiving

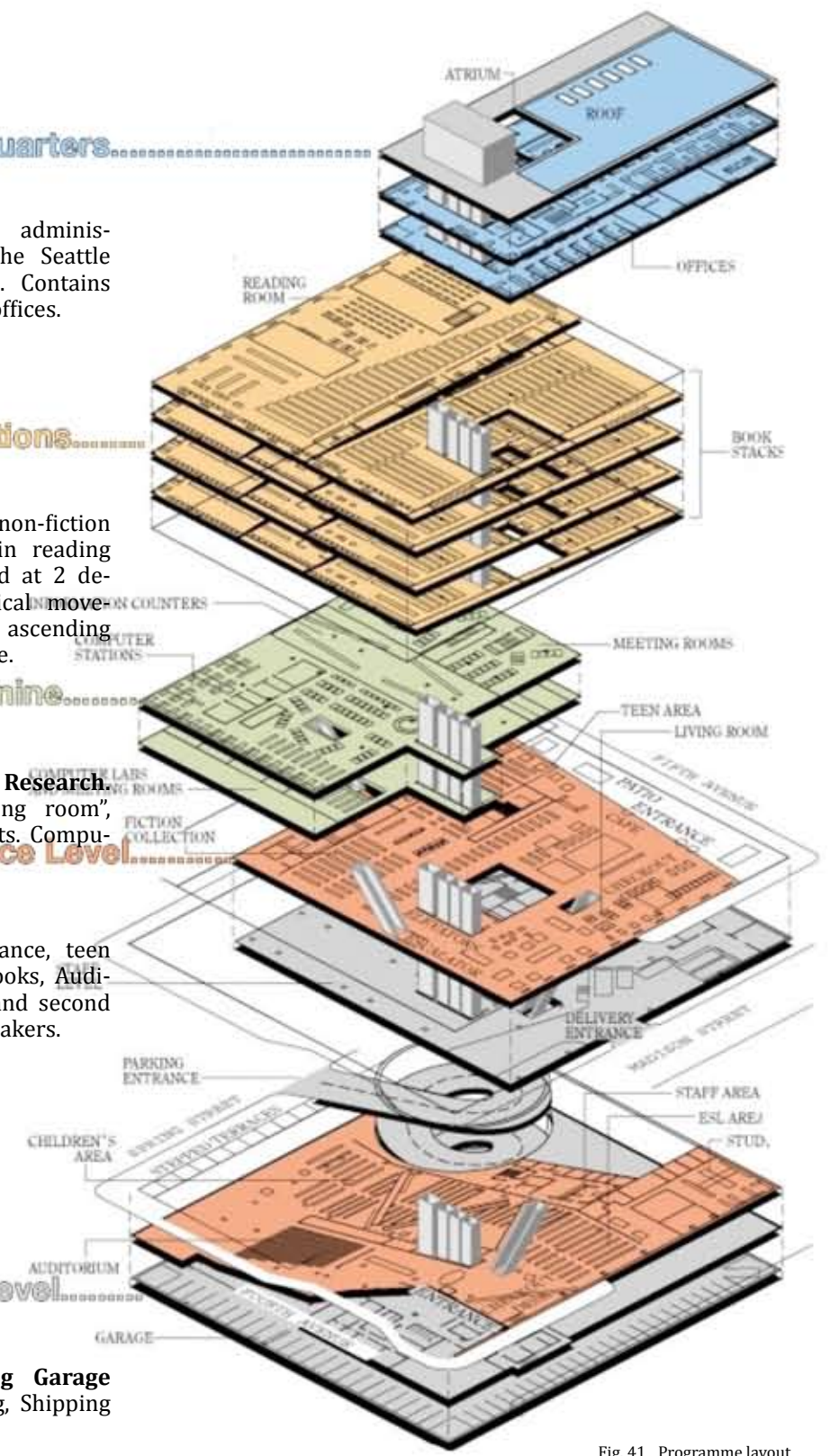


Fig. 41 Programme layout





Fig. 42



Fig. 43

All programmes disperse from this core, and one remains always aware of its presence. Staller says that *“its solidity recast the remaining spaces as somehow provisional, mere transitions between shafts and whatever surrounds it”* (Staller, 2004: pg. 25).

These spaces become the transitional device between the chaotic city realm and calm knowledge gathering in the form of reading rooms. The corridors are coloured bright red and the escalators bright yellow, inviting the public to its inner world on the upper floors.

The diagram on the right shows the design process. The first diagram was generated after discussion with the library staff. This graph was compacted, to free up more space and grouped into the platforms on the diagram to the right.

The result is the concept model, the Seattle Library stripped from its opaque facade. The facade was added to enclose this programmed space; it is the envelope. The complicated facade is in fact, like Rasmus explains in his video presentation, the result of a simple rationalised design approach.

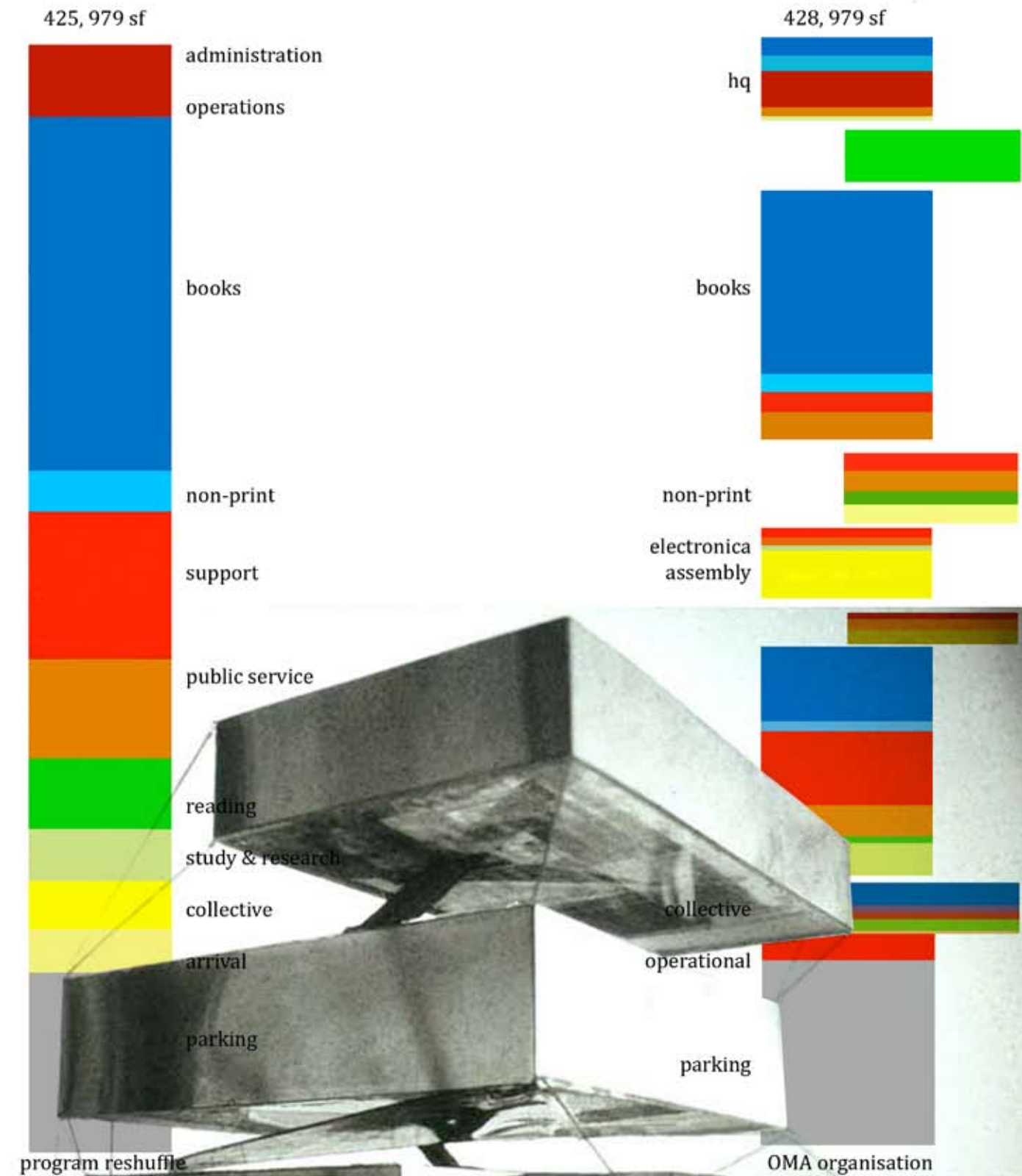


Fig. 44 Collage of OMA table and concept model





## HISTORY

Situated in the heart of London, the BFI Southbank celebrates British film heritage. Anthony Minghella (chair of the BFI) says that the “*archive is a key to our collective unconscious, our cultural memory*” (The Independent, 2007). With the opening of the BFI Southbank on 14 March 2007, it replaced the Museum of the Moving Image, constructed in 1989.

The original building was designed by Avery Associates on the then fast developing Southbank district. The museum was privately funded, consequently influencing the design proposal and site selection. The Waterloo Bridge was found suitable to reduce cost by utilising the under carriageway. This posed many difficult construction implications: the “*structure to which nothing of any weight could be attached and to which no part could be denied access for future inspection. It was also found to leak, resonate with traffic noise and move seasonally by as much as 100mm*” (Avery Associates, 1989).

In 1999 the Museum of the Moving Image closed, the result of dwindling visitor numbers. Management and facilities were to blame. In 2007 the site was reopened, in a much larger complex, the BFI fused the Museum of the Moving Image and the National Film Theatre Complex. This increased the BFI’s facilities to three cinemas, an Imax theatre designed by Avery Architects in 1999 and the addition of a newly constructed Mediatheque by David Adjaye.

## PROGRAMME

The BFI boasts the following facilities:

- Studio - free standing box-cinema
- Imax Theatre
- Three Cinemas
- Mediatheque
- Gallery
- Restaurant
- Café
- Film store

## MEDIATHEQUE

David Adjaye on the design - “*The space features a dark, woven vinyl floor and bespoke furniture. Aluminium honeycomb panels faced with translucent polycarbonate are backlit to lend a soft, diffused light and 14 articulated plasma screens set in comfortable booths create relaxing viewing stations*” (Adjaye, 2007).

The content of the mediatheque is curated for continual change insuring updated fresh material.

## ARCHIVE

The archive contains more than 50,000 fiction films, over 100,000 non-fiction titles and around 625,000 television programmes (BFI, 2009). The archive material, because of the collection’s size, is located at several venues around the UK. No in-house storage facilities are available at



the Southbank centre.

The BFI’s commitment to preservation has been responsible for the numerous classic titles digitised in recent years.

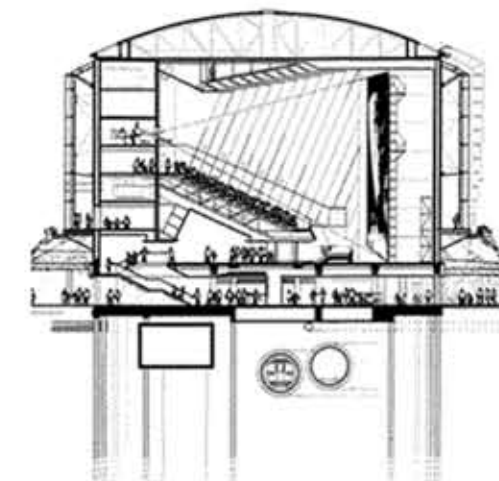
## OPERATION

The BFI Southbank maintains an interactive webpage and free guides at the facility. They promote and market upcoming festivals, exhibitions and events. Most of the facilities available to the public come at no cost, to encourage participation.

## CONCLUSION

The establishment is a celebration of film. It is one of the world’s foremost repertory cinemas. It still has no equivalent in Los Angeles, the home of American film.

Their commitment to film and British film is unmistakable. There can be no comparison to the South African counterpart, in fact, the contrast couldn’t be more stark.







## The Science of Sleep

Directed by Michel Gondry, 2004

Fig. 51

### PLOT

A young man, Stéphane (Gael García Bernal) returns to his mom's apartment in Paris from Mexico, where he lived with his father after his parents' divorce. His father's death prompts his decision to re-connect with his mother and live in his old bedroom. It soon becomes clear that Stéphane is a vivid dreamer that has difficulty separating his dream world from reality. When he arrives at the job his mom organises for him, he soon realises that his designer aspirations are thwarted by a boring typo job. A beautiful girl moves in next door, a creative like-minded Stéphanie (Charlotte Gainsbourg) who inhabits his dreams and imaginary worlds. She and his dreams become his escape from his real world and mundane job.

"The film is a *mélange* of sometimes-magical sequences that mix dreams with reality, and isn't entirely linear or plot-driven" (Director-file.com, 2007).

### DIRECTOR MICHEL GONDRY

Michel Gondry is a self-taught genius. After researching all available videos, interviews, director commentaries, websites and films of Michel Gondry, this became more evident. His advertisement for *Smirnoff*, as mentioned in the theory chapter, displays his understanding of space and time, and the inventive ways of rendering them. *Eternal Sunshine of the Spot-*

*less Mind* is his coming-of-age film. He handles topics as complicated as memory, spaces of the mind and a questioning of the self. He collaborated with Charlie Kaufman, the celebrated screenwriter, in *Eternal Sunshine* and this, in many ways, inspired his writing of *Science of Sleep*.

A recent Gondry collaboration, *Tokyo* is a look at Tokyo through three different stories and three different directors. The strap lines of the film read "Do we shape cities? OR, Do cities shape us?"

### MICHEL GONDRY ON SCIENCE OF SLEEP

The story was written by Michel Gondry himself and contains many personal references. A recurring dream of big hands, his old apartment formed Stéphane's room, and the boring job Stéphane occupies is similar to Gondry's previous job.

The opening scene of the film contains wild splashes of colour on screen that signify Stéphane's voyage from reality to the dream world. An old LP gramophone spins at a high speed while paint is introduced to the surface, utilising centrifugal forces to create interesting patterns. This effect illustrates Gondry's understanding of the film medium and that the process of capturing it is a more influential artwork than the dried paint product.



Fig. 52 Director sketch

### GONDRY/TSCHUMI

Perhaps Gondry would have been like Bernard Tschumi if he pursued a career in architecture. Uncanny resemblances are found between the two thinkers. Tschumi publishes and creates paper architecture to test and push the boundaries of architecture. This experimental enquiry is more easily achieved in film, but Gondry still utilises shorts, like music videos and advertisements, to test the film medium.

Perhaps the most telling resemblance is revealed in an interview with Gondry on Director-file.com where he explains his approach to *Science of Sleep*.

"That's part of the suffering that Stéphane endures, not being able to know for sure what is going on in Stéphanie's head. So since I couldn't figure out the outcome of this story, since I was, in a way, in the middle of living it, I decided to take the point of view of somebody dying. As much as I could imagine it, or anyone can, because of course nobody comes back from the journey.... So I imagined what it could feel like: A succession of events and emotions, increasingly dramatic, interrupted by a void. Just stopping before it reaches a conclusion, an explanation. I always imagined death as a succession of ups and downs, like temperature curves and a minimum level, a sort of line that is only known after it's been crossed, that interrupts the curve with no return. That's the end of the film, the black with the credits." (Director-file.com)

It's not far off from Bernard Tschumi's own

conviction as published in *The Manhattan Transcripts*, where he uses the analogy of death to explain architecture. And the very concept of succession of events inspires both.

### SPACES OF THE FILM (PRODUCTION)

The film opens in Stéphane's film studio (mind) as he prepares to dream. Shortly thereafter we are introduced to his old bedroom, preserved exactly, and his new office the next day. The office space is dramatically altered in his dreams. As Gondry puts it in the director's commentary, "all proportions are different in dreams" and the sets were completely rebuilt for the dream sequences. The ceiling was extended higher and the steps grotesquely enlarged. These re-invented spaces are probably the closest amalgamation of the manner our minds record spaces and recollect them.

Interesting images are displayed in this film, like the reconstruction of Stéphanie's room in a cave in another of Stéphane's dreams. The cave space reminds Stéphane of his primordial shelter and thus emphasises his relaxed state when he is in her room.

Stéphane and Stéphanie are united in an imaginary world, where dreamlike sequences appear but it is quite evident that it happens in reality. Jeff Buchanan, a film critic says that "in Gondry's strange universe the point isn't always tied so much to what world his characters currently inhabit as it is their reaction to that world" (Answers.com).





Fig. 53 Reality: Stephanie's Room



Fig. 54 Dream: Stephanie's Cave



Fig. 57 Exhibition: Cardboard city, from a dream sequence



Fig. 58 Film: Stephane's Mind (represented by a film studio)



Fig. 55 Reality: Office Space (Claustrophobic)



Fig. 59 Exhibition: Stephane's mind reconstruction



Fig. 60 Gondry Sketch



Fig. 56 Dream: Office space (Large Stairs, High Ceiling)

## SPACE AND TIME

The realm of dream and reality is blurred in this film. The viewer becomes as disorientated as Stéphane in this film, unable to separate dream worlds from the real, or even imaginary worlds, in clear daylight. Montage plays an important role in achieving this sensation, juxtaposing dream worlds directly against reality. Gilles Deleuze (also from France), and in no doubt acquainted to Gondry, separates film into two distinct categories: the time image and the movement image. The time image is when time is rendered in a labyrinth, non-linear and is earmarked by flashbacks and jumps in time. The movement image connotes time as a linear force. In *Science of Sleep* these two categories can substitute the dream world and reality.

## EXHIBITION

Gondry has released a B movie, an apparent first, totally new version of the *Science of Sleep*.

The film is restructured and un-released footage combines (montage) to create a totally different film. As further proof of Gondry's brilliance, two exhibitions, one in Deitch, New York and one in Paris for *Science of Sleep* have opened. The exhibitions feature re-built sets, like Stéphane's room, his mind studio and a pink room filled with 'creepy little pathological gifts' (as mentioned in the film).

Ben Davis, writing for Artnet explained this exhibition as "a choppy montage of a movie preview". This exhibition is a precedent for a physical translation of film into architecture, probing space and human experience. But this insignificant exhibition has power that not even the Acropolis can achieve. One must mention the Acropolis has long passed from recent memory, one the film benefits from, and has the power to place one in cinematic space. Space that like Stéphane's character is re-appropriated, layered with memories, music quotes, characters and personal experiences.



## Movement Precedents

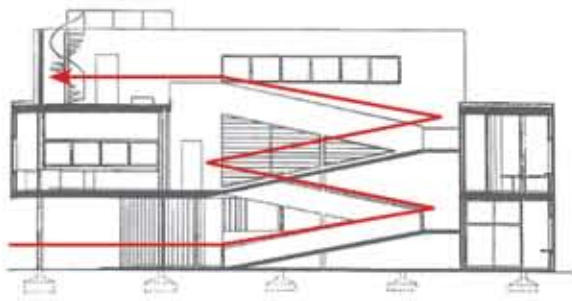


Fig. 61

### VILLA SAVOYE, PARIS (1928)

Le Corbusier

The building is inspired by Le Corbusier's five points of architecture. Pilotis allowed the building to be lifted and make circulation free. The free facade allowed him to frame periaptic views of the landscape. In the publication *Vers une Architecture* he refers to the Acropolis, especially view 2 as illustrated by Choisy and Eisenstein.

Le Corbusier is aware of the movement of the viewer and the resultant change of view. The ramp is an important circulation element in his design, the architectural promenade that ultimately leads to the roof terrace. From here a exterior window frames another important view.

(Bubb, 2006)

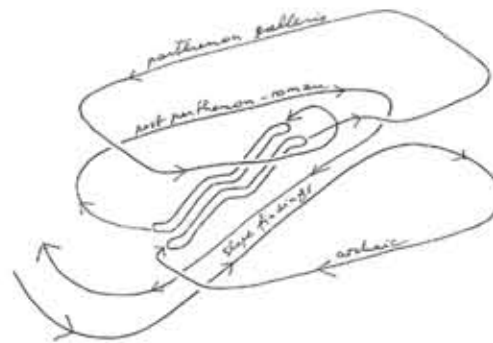


Fig. 62

### THE ACROPOLIS MUSEUM, ATHENS (2009)

Bernard Tschumi

**Architect's Statement** from Tschumi.com - *The movement concept, "the visitor's route forms a clear three-dimensional loop, affording an architecture promenade with a rich spatial experience extending from the archeological excavations to the Parthenon marbles and back through the museum artefacts is conceived to be of utmost clarity."*

*Movement in and through time is a crucial dimension of architecture, and of this museum in particular. With over 10 000 visitors daily, the sequence of movement through the museum artefacts is conceived to be of utmost clarity."*

**Conclusion** - The museum is less than 500m away from the Acropolis and now forms part of the starting point of the journey towards the Acropolis. Movement and sequence is important to Bernard Tschumi.

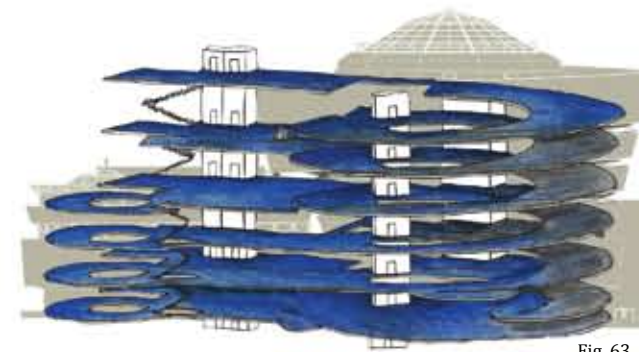


Fig. 63

### THE GUGGENHEIM, NEW YORK (1959)

Frank Lloyd Wright

The movement through the building commences once one enters the elevator and ascend to the top floor. Thereafter the movement is a slow spiralling descending ramp on which artworks are displayed.

This movement through the building proved to be very unpopular to museum curators who have complained about the difficulty of exhibiting artwork on a sloped floor and curved wall.

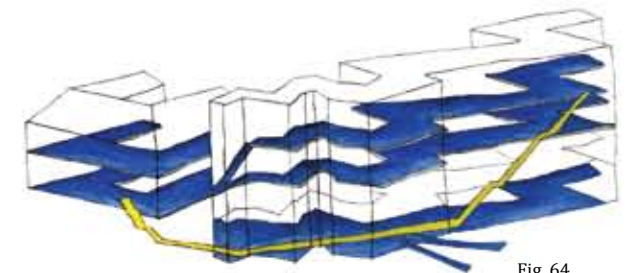


Fig. 64

### THE BERLIN JEWISH MUSEUM, BERLIN (1999)

Daniel Libeskind

**Architect's Statement** - From Studio Daniel Libeskind.com:

*"The entrance is through the Baroque Kollegienhaus and then into a dramatic entry Void by a stair, which descends under the existing building foundations, crisscrosses underground, and materializes itself as an independent building on the outside. The existing building is tied to the extension underground, preserving the contradictory autonomy of both the old building and the new building on the surface, while binding the two together in the depth of time and space".*

**Conclusion** - The journey is carefully planned to render effects on the user. After traversing along the route, dead ends negotiated, rooms with no entries passed, one enters the Holocaust Tower. The architect scripted the route to this space to render the desired emotion on its visitors.