

“An initial difficulty in the study of culture is that we are not in the habit of analyzing cultural patterns; we seldom are even aware of them. It is as though we – or the people of any other society – grow up perceiving the world through glasses with distorting lenses. The things, events, and relationships we assume to be “out there” are in fact filtered through this perceptual screen. The first reaction, inevitably, on encountering people who wear a different kind of glasses is to dismiss their behaviour as strange or wrong. To view other peoples’ ways of life in terms of our own cultural glasses is called ‘ethnocentrism’. Becoming conscious of, and analytic about, our own cultural glasses is a painful business. We do so best by learning about other people’s glasses. Although we can never take our glasses off to find out what the world is “really like”, or try looking through anyone else’s without ours on as well, we can at least learn a good deal about our own prescription.”

-Carol Lowery Delaney (2004:69)

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FIGURE 3.1 *Ethnocentrism*, Digital Collage



CULTURE



### 3.1. Initial Cultural Precedents

**“Museums are no longer places to preserve works that have lost their social, religious and public functions, but places where artists meet the public and the public becomes creative.”**

- Ponthus Hulten,  
Pompidou Center's first director  
(Newhouse, 1998:193)

#### 1. Liangzhu Culture Museum



David Chipperfield

Hangzhou, China

2008

Cultural Museum

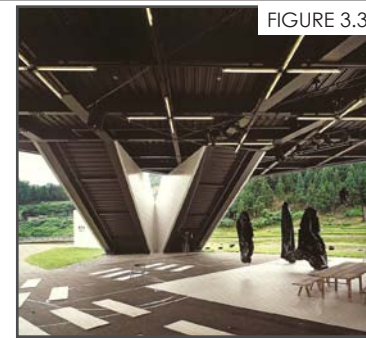
*Description:* The museum is made up of four linear exhibition halls with interior courtyards. Archaeological objects from the Jade or Liangzhu culture (3000 BC) is on display in the museum. The building has a sculptural quality to it (Jodidio, 2010:108). Despite the linearity of the exhibition halls, they enable a variety of individual tour routes through the museum.

*Issues addressed:* The museum is part of a cultural environment as it is connected to the new 'Liangzhu Cultural Village' via bridges across the lake. The museum is not an entity on its own.

*Strengths:* The rectilinear interior volumes offer a blank space for the exhibits to take the foreground. The incorporation of plants in courtyards connects the building with its surrounds. These landscaped spaces link the exhibition halls and create spaces of relaxation.

*Concerns:* The building is imposing and monumental in its appearance.

#### 2. Matsudai Cultural Village Center



MVRDV

Niigata, Japan

2003

Cultural Museum/Center

*Description:* Every three years the cultural centre/ village museum functions as the main stage for the 'Echigo-Tsumari' art festival. The building is designed to be a programmatic roof. The roof structure echoes the surrounding hills and provides a playground, space for art exhibitions and a viewing platform looking at the mountains. The structure of the museum is lifted off the ground to provide a performance space (Jodidio, 2010:262). 'Legs' cut through the building that function as internal streets. Functional spaces are created around these 'legs'.

*Issues addressed:* The museum does not only function as a place of preservation; additional functions are added to the museum to create a cultural environment.

*Strengths:* The structure is suitable for extreme weather conditions and can accommodate various activities.

*Concerns:* Too many shapes are combined in the building's form; it creates confusion and disorients the user.

### 3.2. Introduction

One of the noteworthy developments of the contemporary moment is the fact that culture has become a ubiquitous component in the performance and practice of everyday life (Garuba & Raditlhalo, 2008:35). The display of a blue bull hat or African beads, participation in a soccer team or a dance band, represent choices made from a selection of cultural resources that comprise a statement about identity (Thornton, 1988:25).

In order to design a new satellite museum comprising of exhibition spaces for the Ditsong: National Museum of Cultural History, it is vital for the author to understand the meaning of culture in the context of South Africa. Information regarding culture in South Africa was gathered through literature studies, visits to museums and cultural exhibitions, as well as personal interviews with anthropologists, cultural historians and curators of cultural exhibitions.

This chapter offers a concise study of former conceptions of culture, and clarifies the author's comprehension of contemporary culture as it informs the design of cultural museum exhibition spaces. Culture in South Africa is discussed as the context within which the new satellite museum will function. The focus is on popular culture as a contemporary feature of culture and as a viable theme for the satellite museum. Two recent cultural exhibitions are discussed as precedent studies of visual and spatial expressions of culture.

### 3.3. Historical conceptions of culture

In the fifties Lewis Mumford defined culture as a non-biological process of self-transformation, meaning that within human culture man can make temporary transformations to his environment or himself, without permanently committing himself to any single way of life (Mumford, 1952:38). This definition expresses the transient and flexible nature of culture (Kreps, 2003:10). Mumford's conception of culture relates to the writings of Robert Thornton forty years later, stating that culture is a resource that cannot belong exclusively to any particular individual or group of individuals. A person is not born with culture; it is something they gain through social interaction (Thornton, 1988:22).

Culture differs from other physical resources in that it cannot be 'used up', but can grow, change or even disappear in use (Thornton, 1988:24). Culture is not a tangible element that can be physically transmitted; it is transmitted through word of mouth or through the direct imitation of an action, such as the tilting of a hat (Mumford, 1952:38). Culture does not consist of things that we can count or measure; it consists of shared ideas and meanings (Delaney, 2004:70). Mary Douglas (1992:125) stated that culture is nothing if not a collective product.

The earlier concepts of culture place emphasis on the process of production and exchange that is an important idea in the contemporary comprehension of culture (Garuba *et al.*, 2008:39).

FIGURE 3.2 Interior courtyard of the Liangzhu Culture Museum (Jodidio, 2010). FIGURE 3.3 Matsudai Cultural Village Center (Jodidio, 2010). FIGURE 3.4 Photograph of rugby supporters making a statement about their identity. FIGURE 3.5 A t-shirt can be a representation of a person's cultural choices (Zazzle Custom T-shirts, 2010).

**“...the attempt to understand and to define culture is also part of culture”**

- Robert Thornton (1988:18)

FIGURE 3.4



FIGURE 3.5



FIGURE 3.6 An informal trader's stand as an example of a place where cultural exchange can take place.

FIGURE 3.7 To have a braai is a cultural activity that unites people from different backgrounds.

**“Globalisation has turned culture itself into an object of consumption.”**

(Garuba & Raditlhalo, 2008:44)



FIGURE 3.6

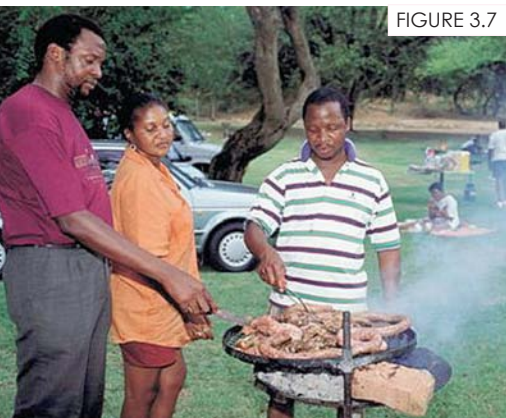


FIGURE 3.7

### 3.4. A contemporary comprehension of culture

The definition of culture as understood by the author is the following: Culture is viewed as a set of practices which, in the performance thereof, produce meanings, values and subjectivities. Culture is concerned with the production and exchange of meaning (Hooper-Greenhill, 2000:12). The focus is on what culture does rather than what culture is: Culture is a social practice rather than a 'thing' or a state of being (Garuba *et al.*, 2008:39). As a set of signifying practices, culture reflects society through art objects. Culture also constructs society, through created images of social possibilities (Hooper-Greenhill, 2000:13).

There is a constant process of cultural exchange and contact between people. This is described as cultural hybridization: the ongoing condition of all human cultures, undergoing continuous processes of 'trans-culturation' (Kreps, 2003:14).

The notions of culture as a social practice and cultural hybridization relate to the 'distributive model of culture' that takes into account diversity and unity (commonality). Diversity increases the cultural inventory, whilst commonality allows for communicability and synchronization. The distribution of a culture among the members of a society transcends the limitations of the individual in the storage, creation and use of cultural mass. 'A culture' is seen as a pool of knowledge to which individuals contribute in different ways and degrees (Delaney, 2004:72).

### 3.5. Culture(s) in South Africa

The concept of 'cultures' in the plural relates to the ideas of German philosopher JG Herder who believed that every group of people has its own distinctive way of life, shared system of beliefs and values and thus its own 'culture' (Garuba *et al.*, 2008:39). From this perspective a person would reinforce his or her identity and group membership by focussing on the differences in cultures. The notions of 'different cultures' and 'own culture' were central to the political thoughts of South Africans in the Apartheid era (Thornton, 1988:24). Race was the basis for discrimination, but culture was used as the justification for dividing the country into 'homelands' where different groups could give expression to their own culture. This had the result that culture and language were seen as instruments of resistance by dominated groups. The idea of multiculturalism made institutionalised discrimination and oppression possible (Garuba *et al.*, 2008:41).

Political and cultural views have changed from what it was in the Apartheid era. The idea of multiculturalism is referred to as the 'old' anthropological definition of culture (Garuba *et al.*, 2008:39). A cultural museum should not use culture to emphasize the differences between individuals and enlarge the gulf that separates people with different backgrounds (Thornton, 1988:20). It is no longer suitable to distinguish between different cultures. Culture should be used as an instrument and means to constructing new identities and not a tool to focus on the divided past (Garuba, *et al.*, 2008:44).

Similar to the idea of culture as a pool of knowledge, culture in South Africa and in the central business district of Pretoria, is something that cannot be divided into different categories, but is rather seen as a social practice that produces meaning.

### 3.6. Cultural Anthropology

'Anthropology' refers to the study of humankind and is interpretive (Delaney, 2004:5). Cultural anthropology is the comparative study of cultures and societies (Delaney, 2004:2). Anthropologists study material that expresses human differences and the sameness that underlie them. To have an anthropological orientation towards a specific topic is to be concerned with meaning rather than measurements and with the texture of everyday life in communities (Delaney, 2004:4). The new satellite museum has an anthropological approach towards the communication of culture as anthropologists depend on human powers to learn, understand and communicate across cultural differences.

### 3.7. Popular Culture as a contemporary feature of Culture

Since the sixteenth century, culture has been seen as the cultivation of minds, associated with the arts and philosophy. From this concept of culture, the idea of 'high culture' emerged as standing in opposition to mass culture (Garuba *et al.*, 2008:38). Elite or high culture is seen as art, where popular culture is considered entertainment. High culture is understood as training in discrimination and appreciation, based on a knowledge and responsiveness to the best that a society can produce (Hooper-Greenhill, 2000:11).

As opposed to the earlier views that a museum represents an elite culture, popular culture represents the ordinary, everyday mass culture. The fact that popular culture tends to be superficial and sensational makes it an interesting topic for a museum exhibition or theme (Teichert, 2004:70). Culture is no longer an object of intellectual analysis; the field of cultural studies has been extended to include the mass culture that was previously ignored

by the academic apostles of 'high culture' (Garuba *et al.*, 2008:36).

According to Frank Teichert (2004:67), the definition of Popular Culture is: "The people's culture that prevails in modern society. Popular culture is the result of continuing interaction between societies and industries that distribute cultural material (filming, television, publishing, news media industries)." It is fast changing because of the continuing interaction between societies and industries. Museums are specifically engaged with visual culture that includes visual media such as advertisements, photographs and film. Visual culture does not distinguish between high and mass culture, relating it to popular culture (Hooper-Greenhill, 2000:14).

Mass production makes objects easily disposable and replaceable and subsequently less valued. With fast developing technology, objects are becoming outdated much quicker. This creates a problem for a museum trying to collect, document and research the aspects of popular culture (Teichert, 2004:71). A distinction can be made between primary and secondary popular culture. Primary popular culture deals with products that have been mass produced, while secondary popular culture refers to the local re-production of products (Teichert, 2004:68). Through globalisation culture has been reduced to marketable objects and signs. The 'cultural labeling' of goods make them profitable in the global market of cultural commodities (Garuba *et al.*, 2008:45).

A museum should acknowledge the importance of preserving elements of a community's living culture. Cultural heritage not only consists of people's collective memories, oral traditions and history, but also everyday experiences (Kreps, 2003:10). Exhibitions of everyday popular cultural objects can be used to express this notion.

FIGURE 3.8 Badges are examples of the 'cultural labelling' of mass produced objects to make the objects marketable.

**"Museums should (...) develop policies that relate to the collection, documentation and research of South African popular culture,"**

- Frank Teichert (2004:67)

**"A culture can never be reduced to its artefacts while it is being lived."**

-Raymond Williams (1960:343)

FIGURE 3.8



FIGURE 3.9 The Ditsong: National Museum of Cultural History is associated with traditional and outdated objects. FIGURE 3.10 An exhibition of the Ditsong: National Museum of Cultural History where artwork are displayed on walls and pedestals. FIGURE 3.11 A soccer supporter blowing a vuvuzela. FIGURE 3.12 International tourists being exposed to South African culture during the 2010 FIFA Soccer World Cup.

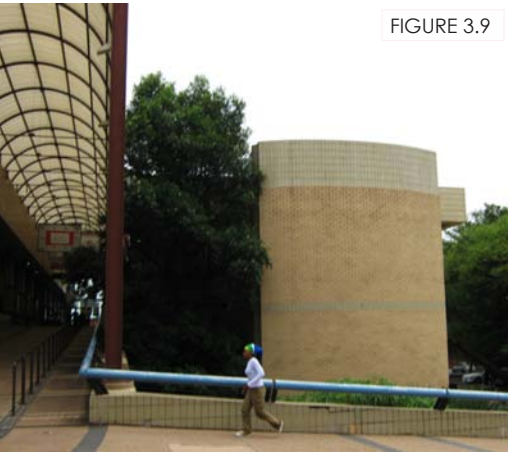


FIGURE 3.9



FIGURE 3.10

### 3.8. Identifying a disparity in the market

The public regards Cultural History Museums as irrelevant to contemporary society, because the main interest lies with 'things traditional' (Moifatswane & Van Schalkwyk, 1999:60). A museum is associated with things of historic value and has to overcome the image of a relic storehouse and an elitist institution dedicated to narrow scholarly interests (Kreps, 2003:121).

Museums are too often focused on the preservation of material culture related to the past (Kreps, 2003:12). The information on the conservation of popular culture objects is limited, indicating that there is a disparity in the market for this type of museum. Popular culture has to be preserved for future generations, because the next generation needs to know about the past (Teichert, 2004:76). Popular culture as a theme for a museum is a contemporary approach, as most museums do not address the collection of objects that are still being used (Teichert, 2004:68).

### 3.9. Objects as a means to display the intangibility of culture

The public museum's purpose is to present material culture to be viewed by interested parties (Hooper-Greenhill, 2000:14). Every form of culture comes with a symbolic aspect, which must be interpreted (Mumford, 1952:38). A cultural museum deals with the intangibility of culture by displaying tangible cultural objects. An object is a material thing that can be seen or touched whereas an artifact is a thing made by people (Hooper-Greenhill, 2000:104). The objects are not the focus, but a means to express the intangible concept of culture. Objects have the ability to endure through time and bridge passing generations, carrying a sense of continuity and cultural connectedness (Leibrick, 1989:202).

### The vuvuzela as contemporary cultural object



FIGURE 3.11



FIGURE 3.12

*Inventor: Neil Van Schalkwyk*

The vuvuzela, a brightly coloured plastic trumpet of South African football fans, has become a symbol of the 2010 FIFA Soccer World Cup. The unique object is a successor of the kudu horn that was blown to beckon African villagers to meetings (Vuvuzela: SA football's beautiful noise, 2009). The noise of a single vuvuzela resembles that of an elephant. When played collectively in a stadium, the vuvuzelas sound like a swarm of angry bees. The vuvuzela, made from tin, became a prominent feature at soccer games in South African in the early 1990s. The SA-based company Masincedane Sport started mass-producing the plastic version in 2001 (Blowing our own horn, 2010). According to the inventor, the name 'vuvuzela' is derived from the township slang for the word 'shower', meaning 'to sprinkle you, to shower you with noise'.

Objects as a medium of communication can function like a crude language, whilst simultaneously being more ambiguous and multi-faceted (Leibrick, 1989:203). When a person encounters an object, the experience is influenced by the interpretive framework of the person as well as the physical character of the object (Hooper-Greenhill, 2000:112). Objects are transmitters of culture (Kreps, 2003:48). The recognition of familiar artifacts can create a feeling of belonging, while unfamiliar objects signal diversity. The meaning of an object is found in the dialogue between viewer and object (Hooper-Greenhill, 2000:117).

Everyday objects acquire meaning when they are no longer part of everyday life (Hooper-Greenhill, 2000:109). Objects are alive and have a life cycle. Curation influences the character of an object by prolonging its life in an artificial manner (Parker, 1990:37). When an object enters a museum collection, it must be born anew; it becomes enclosed in a framework of new meanings. The object becomes a cultural object, tied to the human enterprise of science (Hein, 2009:25).

Cultural preservation is not limited to the collection, conservation and display of objects; it includes the knowledge of customs, traditions and values associated with objects (Kreps, 2003:11). Museum objects are assembled in a manner to make visual statements that produce narratives (Hooper-Greenhill, 2000:3). Objects are made meaningful according to the perspectives from which they are viewed (Hooper-Greenhill, 2000:50).

### 3.10. Cultural Exhibition Precedent Studies

Two recent exhibitions in Gauteng were selected as precedents for the spatial and visual exhibition of culture. The exhibition

designers of both exhibitions were interviewed by the author in order to gain a thorough understanding of the exhibitions and the culture presented. The precedents are discussed on the following four pages. Based on the precedent studies, it is understood that the space in which an exhibition takes place influences the exhibition design. It is the interior architect's responsibility to create a space that is flexible enough to provide the exhibition designer or curator with multiple display opportunities whilst the space is subtle enough to form a backdrop for the objects on display.

The author identified 5 main aspects that play an important role in the spatial design of an exhibition. The exhibition precedents are discussed in terms of these aspects:

1. Entrance
2. Thresholds
3. Path and visitor orientation
4. Transfer of information
5. Dialogue between object and visitor

### 3.11. Conclusion

In the large realm of culture, popular culture has been identified as an aspect for which a gap exists in the market. The new satellite museum will exhibit everyday objects that have historic value, but are also a representation of popular culture. The aim of the exhibitions in the new satellite museum is to make people aware of the practices in their lives that shape their culture. The museum will not distinguish between cultures, but will create a sense of unity and group identity. Any man-made object can be classified as a cultural object (Naudé, 2010). For the purpose of this dissertation, the focus is on the display of chairs that are currently in storage at the cultural history museum. Other collections of chairs can also form part of the exhibition.

FIGURE 3.13 Chairs on display in the Ditsong: National Museum of Cultural History. FIGURE 3.14 A contemporary method of displaying a familiar object by artists Nick Merrick and Hedrich Blessing (Smith, 2006).

**“Objects enable reflection, and speculation.”**

(Hooper -Greenhill, 2000:108)

FIGURE 3.13



FIGURE 3.14





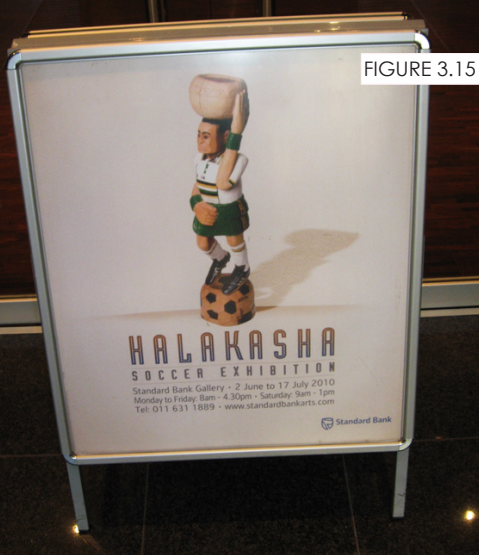


FIGURE 3.15

### 3.10.1. HALAKASHA!

#### Soccer Exhibition

Location: Standard Bank Art Gallery, Johannesburg

Dates on display: June - July 2010

Curator: Fiona Rankin-Smith

The Halakasha Soccer Exhibition, curated by Fiona Rankin Smith (curator of the Wits Art Museum) display elements of the soccer culture that swept South Africa in a craze during the 2010 FIFA Soccer World Cup (Halakasha Soccer Exhibition Brochure, 2010). The exhibition is on display during the Soccer World Cup and focusses on both international tourists and local soccer supporters as target markets. Entrance to the exhibition is free. The exhibition consists of a range of artworks by local and international artists, documentaries and films on the theme of soccer (Halakasha Soccer Exhibition Brochure, 2010).

#### 1. Entrance:

The visitor enters the gallery on ground floor level after moving through glass doors and a security checkpoint. The first space a visitor encounters is a dimmed auditorium where people can view documentaries that provide background information for the exhibition. On the ground level of the gallery two other spaces are utilized for the display of photographs and sculptures. To reach the rest of the exhibition, the visitor moves up a flight of stairs into a double volume circular space. One of the main features of the exhibition is the 'Makarapa Stadium' in the central circular double volume space. A Makarapa is a builder's hard hat out of which shapes are cut to create headwear that forms part of a soccer supporter's outfit. Bright colours and the height of the grandstands in the circular volumous space express a similar feel as a soccer stand. A variety of makarapas are mounted on different heights on two metal

structures that resemble stadium seating, causing the makarapas to resemble fans on the stands. The Makarapas face a raised platform on which carvings and sculptures are arranged. On the wall across from the makarapas are four hats, made by Zulu women, on stands that were set away from the wall and lit dramatically from above so they cast shadows. The hats relate to the rows of makarapas as they are both forms of headgear (Fiona Rankin-Smith, 2010).

#### 2. Thresholds:

The staircase is a threshold space where excitement is created as the visitor ascends the steps. Two audio-visual installations are at the back of the gallery, in separate rooms, giving the viewer a sense of privacy as thresholds are crossed. The rest of the exhibition is not restricted or bordered off in any manner and a visitor can move between displays as preferred.

#### 3. Path and Visitor Orientation:

The circular space in the centre of the gallery is the point of departure for the visitor on the top level of the gallery and is used as orientation point. The visitor does not experience fatigue as there are no long distances to walk and seating is provided in the gallery. The exhibition consists of fragments of artworks, there is no definite narrative to follow, the visitor can thus move through the spaces without any particular order.

#### 4. Transfer of Information:

The exhibition is not emotive. It can be seen as an art exhibition where the only information necessary for display is the artists' names and mediums. The fact that the artworks are open for interpretation forms an additional layer of information.

#### 5. Dialogue between object and visitor:

The exhibition consists of paintings depicting soccer scenes in different times



FIGURE 3.16



FIGURE 3.17

and settings by artists such as Mary Wafer, Gerhard Bhengu and Durant Sihlali . A selection of posters from the official FIFA World Cup collection are framed and mounted on a wall. Photographs of fans in disguises and body paint are also part of the exhibition. Visitors move between sculptures to view the artworks from different angles. Certain objects such as the makarapas are not covered by glass and can be touched by visitors.

Video installations form part of the exhibition and create interaction between artworks and visitors. In one room the floor is covered by a football field installation. In the centre of the field a white square allows the projection of a video project by Sally Gaule where still images taken from cellphones are projected from above. The installation encourages interaction as visitors can walk over the football field and over the projected images. In another room an audio-visual installation by Simon Gush features a 37-minute video of a football match over railway tracks. Sounds of the football match are projected from speakers all over the room, placing the visitor at the centre of the game (Halakasha Soccer Exhibition Brochure, 2010).



FIGURE 3.18



FIGURE 3.19

FIGURE 3.15 Halakasha! exhibition entrance sign. FIGURE 3.16 Entrance to the auditorium on ground floor where visitors can watch documentaries. FIGURE 3.17 The 'Makarapa Stadium' in the central circular space. FIGURE 3.18 Soccer boots (that can be interpreted as objects of mass culture) piled into a glass display case. FIGURE 3.19 Makarapas on stands. FIGURE 3.20 The space next to the circular space. FIGURE 3.21 Plan diagram indicating spaces and strong thresholds in the first floor of the gallery. FIGURE 3.22 The coloured wall behind two sculptures extends the circular space visually. FIGURE 3.23 Vuvuzela exhibition in the gallery. FIGURE 3.24 View through opening in screens (threshold) into a video installation space.



FIGURE 3.20

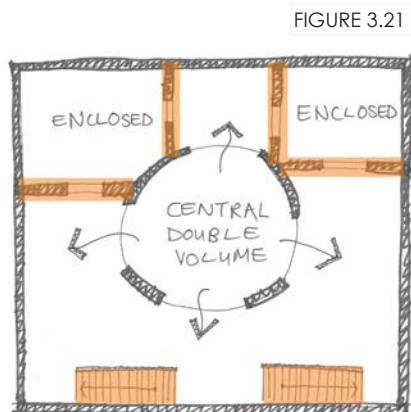


FIGURE 3.21



FIGURE 3.22



FIGURE 3.23



FIGURE 3.24

FIGURE 3.25



FIGURE 3.26



FIGURE 3.27



**“... exhibition design considers the simple dialogue between object(s) to be exhibited and the space in which they are presented,”**

- David Dernie (2006:6)

### 3.10.2. BAANBREKERS, BAKENS EN BRUE (POSKAARTFLITSE)

PIONEERS, BEACONS AND BRIDGES (“POST CARD FLASHES” FROM HISTORY)

Location: The Heritage Centre at the Voortrekker Monument Site, Pretoria

Dates on display: Opened 2008

Exhibition Designer: Balthie du Plessis

The Heritage Centre (*'Erfenis Sentrum'*) is the flag-ship project of the Heritage Foundation that concentrates on the conservation of heritage resources of specific importance to the Afrikaans speaking section of the country (Die Erfenisstigting, 2008). The emblem of the heritage centre is used as branding of the centre. It has a circle pattern that is derived from the revolving sun and circle flower. In the emblem the lines that are connected with dots to a central point represents the Heritage Centre where ideas, elements, incidents and cultures have made an impact over the years and formed a nation (Transvaalse Provinsiale Administrasie: 1990). When these elements are added up a bigger picture emerges that symbolizes a bigger heritage that grows daily and leaves a legacy for future generations.

The 1,75m statue with the title *'Tamed Freedom'* that stands in front of the Heritage Centre is sculpted by the artist Hennie Potgieter. An Afrikaner bull depicts the people of South Africa as a young strong nation. A young boy represents the youth of South Africa that tames the bull.

The exhibition with the theme *'Afrikaners in the 20th century; pioneers, beacons and bridges; "post card flashes" from history'* is on display at the top level of the Heritage centre. The aim of the exhibition is to portray an objective, balanced picture of the role the Afrikaner had played in the history of the country. A need existed for

an exhibition that displays the Afrikaner, because other museums in the country portray a negative image of this group. The exhibition consists of layers of information and significance that is expressed in different narratives through the space.

#### 1. Entrance:

In the entrance foyer of the Heritage Centre the visitor is confronted with a display of the history of the Afrikaner nation. This information is optional to read and a pre-introduction to the exhibition. On the wallpaper of the entrance space, photographs of South African faces have been printed. The photographs, together with the blinds with Afrikaans surnames printed on them, communicate the concept that the exhibition is centred round people. A thematic shop selling objects related to the exhibition, together with a reception desk, make up the entrance space. There is seating, making it possible for groups to wait.

#### 2. Thresholds:

The visitor passes a symbolic threshold of a farm gate between two sandstone cornerstones as he or she moves from the entrance foyer into the exhibition. The sandstone cornerstone is a metaphor that expresses the character of a stereotypical Afrikaner: solid, constant and will stand through severe weathering.

The exhibition consists of a main narrative conveying the history of the Afrikaner in time periods that the tour guide presents to the visitors. An additional narrative (the cultural core) takes up the centre space of the Heritage centre, giving the visitor the opportunity to sit on furniture of a certain time period while listening to music and poetry from that time. The visitor has the option of moving between the two narratives of the exhibition. Different floor finishes and visual barriers act as thresholds for these spaces. When the visitor breaks

away from the main narrative an intangible threshold is also crossed. At the end of the exhibition the visitor again moves through the farm gate threshold. Thresholds contribute to the layering of an exhibition and experience the visitor has.

### 3. Path and Visitor Orientation:

By containing the exhibition in a singular space, the visitor is offered the freedom to explore the exhibition while always being aware of his/her orientation. The path of the main narrative is circular – the visitor ends where the path begins. The visitor can move freely through the space and create his/ her own path through the exhibition. The visitor is navigated by five large photographs that communicate the main storyline of the exhibition. The audio installations create some confusion as the acoustics of the space are not ideal and sound is reflected through the space.

### 4. Transfer of Information:

An exhibition designer can assume that a person will pause in front of an information panel for 30 seconds (Du Plessis, 2010). After this time the person will move on to the next panel. There are layers of information in the exhibition. The use of photographs, short films and minimal text is used to communicate the narrative. In museums three important display types can be identified: cabinet rooms, progressive galleries and period rooms (Dernie, 2006:8). The exhibition is divided into periods: throughout the exhibition there are timelines that the visitor can use as orientation in history. Large sized text is used to convey main concepts to the visitor while additional smaller text gives more information on a photograph.

### 5. Dialogue between object and visitor:

To make optimal use of the limited space, the minimum objects are placed on display. Instead photographs and audio-visual clips are viewed as cultural objects that express the needed cultural aspects to the visitor.

FIGURE 3.28



FIGURE 3.29

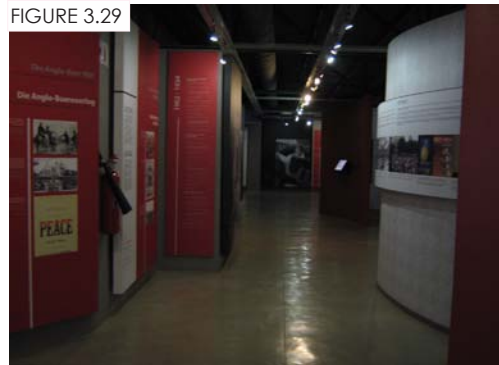


FIGURE 3.31

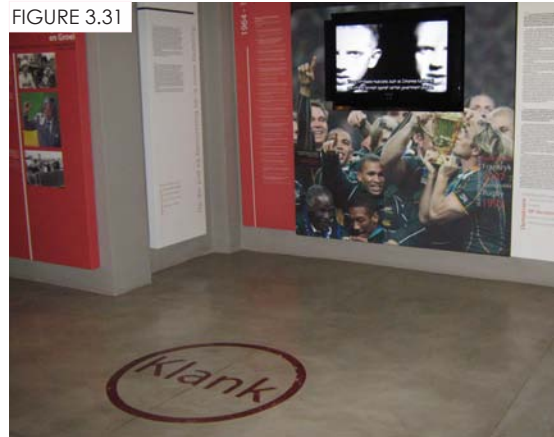


FIGURE 3.25 *Tamed Freedom* Sculpture in front of the Heritage Centre.

FIGURE 3.26 Wallpaper in the entrance hall with photographs of people's faces on. FIGURE 3.27 Museum shop in the entrance hall. FIGURE 3.28 Blinds with Afrikaans surnames printed on.

FIGURE 3.29 Circulation space in the exhibition hall. FIGURE 3.30 The cultural core where a person can listen to music and poetry. FIGURE 3.31 Screen showing a short film. The sign on the ground indicates where the sound quality is the best. FIGURE 3.32 Plan diagram indicating circulation and strong thresholds in the exhibition hall.

FIGURE 3.30



FIGURE 3.32

