



A CONTEMPORARY MUSEUM EXPERIENCE

*The Design of a New Satellite Museum for the
Ditsong: National Museum of Cultural History in Pretoria.*



UNIVERSITEIT VAN PRETORIA
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'N NUWERWETSE MUSEUM ERVARING

Die Ontwerp van 'n Satelliet Museum vir die
Ditsong: Nasionale Museum vir Kultuur Geskiedenis

deur Suné-Marié Steyn

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Sleutelwoorde:

Museum
Hedendaags/ nuwerwets
Kultuur
Atrium
Uitstalling

Ekserp

Hierdie verhandeling se oorsprong lê in 'n belangstelling in museum-argitektuur en die behoefte om museum-ervarings in Pretoria te verbeter. Die stad benodig 'n museum wat nie onderskeid tref tussen verskillende kulture en herkoms nie; wat 'n ervaring bied waarmee daaglikse gebruikers van die stad hulle kan vereenselwig. Die doel van die satelliet museum is om alledaagse gebruikers van die stad bloot te stel aan 'n onverwagse museum-ervaring. Hierdie museum-ervaring sal aangetref word op alledaagse plekke en ervaar word as deel van daaglikse aktiwiteite. Die museum-ervaring sal 'n persoon se daaglikse roetine verryk en 'n geleentheid skep vir self-refleksie en nadenking.

Hierdie verhandeling stel 'n nuwe satelliet museum vir die bestaande Ditsong: Nasionale Museum vir Kultuur Geskiedenis voor as 'n manier om die museum aan die publiek bloot te stel. Hierdie satelliet museum sal dien as 'n tak van die groter museum. Die verhandeling bevestigteken wat die rol van 'n kontemporêre museum in die middestad van Pretoria is en hoe dit argitektonies geïmplimenteer kan word.

Die ontwerp ingryping behels die aanpasbare hergebruik van die Standard Bank Sentrum, 'n bestaande gebou oorkant die Lillian Ngoyi Plein in die middestad van Pretoria. Die verhandeling voer aan dat 'n museum 'n deel van 'n persoon se daaglikse roetine moet vorm. Die museum moet nie net op toeriste gerig wees nie, maar moet ook daaglikse gebruikers van die stad betrek. Met die integrasie van 'n museum in 'n gebou met kommersiële en korporatiewe gebruike, ontstaan die uitdaging om 'n verbintenis te skep tussen die bestaande kommersiële ruimtes en die nuwe museum ruimtes. Die ontwerp maak gebruik hiervan as geleentheid, en bevestigteken aanvaarde metodes van uitstal, inhoud en bouvorm van museums.

Die dokument ondersoek hedendaagse argitektuur tendense in museums en evalueer bestaande museums in Pretoria. 'n Ondersoek na kultuur in Suid-Afrika en na die verhouding tussen die nuwe satelliet museum en die konteks vorm ook deel van die navorsing. Die studie kom tot die gevolgtrekking dat 'n nuwerwetse museum-ervaring konstante verandering moet kan fassiliteer en 'n ruimtelike ervaring bied wat die drumpels en grense tussen die nuwe museum en die bestaande publieke ruimte laat wegsmeel.



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Abstract

This dissertation originated from an interest in museum architecture and the desire to improve museum experiences for the inhabitants of Pretoria. The city is in need of a museum that does not distinguish between different cultures and backgrounds, and that provides an experience that a regular city user can relate to. This dissertation aims to address this need with the creation of a museum that relies on a chance museum encounter in an everyday place. This museum encounter will enrich people's daily city experiences and provide opportunity for self-reflection and contemplation.

The dissertation proposes a new satellite museum for the existing Ditsong: National Museum of Cultural History as a method of exposing the public to this museum. This satellite museum will function as a branch of the larger museum. The aim of this satellite museum is to provide regular users of the city with an unexpected museum experience.

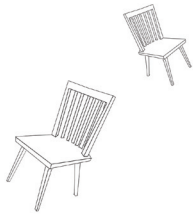
The design intervention deals with the adaptive re-use of the Standard Bank Centre, an existing building next to the Lilian Ngoyi Square in the CBD of Pretoria. The dissertation argues that in order to create a culture of visiting museums, a museum should not only be aimed at

tourists, but should become part of people's daily routines and should focus on reaching the regular users of the city. With the introduction of a museum into a building with commercial and corporate uses, the challenge arises to create a link between the existing commercial spaces and the new museum spaces. The design makes use of this ambiguity as an opportunity, and questions the accepted models of display and exhibition; content and the built form of museums.

This dissertation considers what a contemporary museum in the inner city of Pretoria should be in terms of function and architectural implementation. The document investigates contemporary trends in museum architecture and evaluates existing museums in Pretoria. It also includes an investigation into culture in South Africa and into the relation of the satellite museum to its context. The study concludes that a contemporary museum experience is one that facilitates continuous change, and provides a spatial experience that blurs the threshold between the new museum and existing public space.

Keywords:

Museum
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Culture
Atrium
Exhibition



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FIGURE 9.27 Ramp details, not to scale (November exam presentation).

FIGURE 9.28 Details, not to scale (November exam presentation).

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4. Client Profile _ 5. Context of the Study _ 6. Project Aims _ 7. User Profile _
8. Delimitations _ 9. Research Methodology _ 10. Dissertation Outline _
11. Project Summary



FIGURE 1.1 What should the role of a museum in Pretoria be?, Digital Collage



01

INTRODUCTION



FIGURE 1.2 The Guggenheim Art Museum in Bilbao, Spain designed by Frank Gehry. FIGURE 1.3 The museum of wood by Tadao Ando (Ohtake, 2010). FIGURE 1.4 Interior of the Hector Pieterson Museum (Soweto) as an example of a contemporary museum in South Africa (Deckler, Graupner & Rasmuss, 2006).



FIGURE 1.2

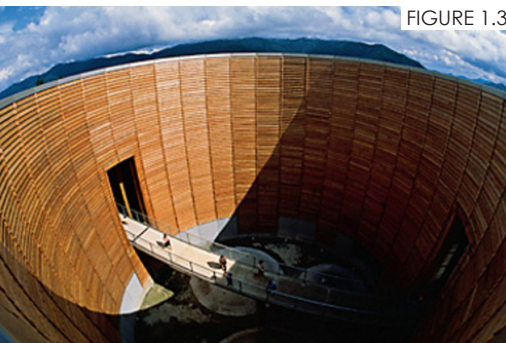


FIGURE 1.3



FIGURE 1.4

1.1. Introduction

This dissertation originated from an interest in museum architecture. At present the definition of the term 'museum' is blurred. According to the International Council of Museums a museum is a non-profit making, permanent institution in the service of society and its development. A museum is open to the public (Teichert, 2004:70). A museum acquires, conserves, researches and exhibits material evidence of man and his environment, for the purpose of study, education and enjoyment. Josie Appleton (2005:48) disagrees with this definition, stating that the definition of a museum as a place where artifacts are collected, studied and put on display is no longer applicable in our time. The idea of the museum has been turned upside down, with museums aiming to entertain as well as educate, with an additional focus on social events and social work.

This dissertation considers what a contemporary museum in the inner city of Pretoria should be in terms of function and architectural implementation. The dissertation will investigate how a museum can be established in the public realm and become part of everyday life by positioning the museum inside a building with commercial and corporate activities. The current use of the building accommodates pedestrian movement through it and the design intervention will create a 'chance' museum experience. The placement of the museum in an unusual commercial environment raises the architectural question of threshold spaces that define the museum and retail space.

The study reveals how cultural objects can be displayed in a contemporary manner in order to allow cross-reference between the objects and the context.

1.2. Problem Statement

On an international scale people are becoming more attentive to museums and the value they can add to a city. This statement is supported by the Bilbao Guggenheim museum designed by Frank Gehry, which is said to have started 'museum mania' and is responsible for the renewal of the city's centre (Jodidio, 2010:6). The trend of the 'museumification' of seemingly every phenomenon known to mankind has an impact on the increase of museums worldwide (Newhouse, 1998:8). Examples of this trend are the Museum of Wood in Japan designed by Tadao Ando as well as the Swiss Transport Museum in Lucerne by the architectural firm Gigon Guyer.

After a thorough study of South African contemporary museums, the author has come to the conclusion that these museums do not portray the diversity and cultural richness of the country. There is in fact an emphasis on the lack of cultural integration and museums reflect the divided history of the country, instead of representing the current state of the nation.

In contrast to world happenings, museums in Pretoria do not play a relevant role in people's lives. Of the museums scattered throughout the city, the Ditsong: Kruger Museum is the museum that receives the most visitors, while the Ditsong: National Cultural History Museum is the museum with the largest storage space (Naudé, 2010). Both these museums are connected to a strong Afrikaner culture and are not reaching their full potential with the outdated exhibitions and limited target market. Freedom Park, a cultural landscape that does not currently have an open museum building, can be seen as the only example of a successful attempt to reconcile people from different backgrounds and ethnicities.

The author has identified a need in South Africa for museums that are uplifting, inspirational and that offer a space where people can learn about various aspects of our country or can be informed about topics relating to the arts and culture.

1.3. Statement of Research Questions

The main research question asked is:

What should the role of a contemporary museum in Pretoria be and how does one design such a museum?

The following sub-questions are asked:

- a) Within the context of Pretoria, how can a museum be designed in order to make museum visits part of the regular city user's daily routine?
- b) How does a contemporary museum respond to earlier museum typologies?
- c) How are museum objects displayed in a contemporary manner so that the visitor can relate to them?
- d) How is a space created where objects communicate with the observers, considering that the main focus of a museum is the encounter between object and observer (Brawne, 1965:7)?
- e) How should the thresholds of a museum's spaces be designed?

1.4. Client Profile

The design program is based on the assumption that the Ditsong: National Museum of Cultural History requires a satellite museum for additional exhibition space. In order to address the problem of low visitor numbers, the satellite museum is part of a marketing and public awareness scheme for the existing museum. The existing museum will provide the satellite museum with resources and be responsible for its management. The Ditsong: National Museum of Cultural History will continue to function as it is currently does and will not form part of the design intervention. The Ditsong: Northern Flagship Institute will be responsible for the development, management and administration of the new satellite museum (Ditsong: Northern Flagship Institutions, 2010).

The Department of Tourism and Environmental affairs as well as the Department of Arts, Culture, Science and Technology will be the financial sponsors of the project. Standard Bank will contribute to the sponsorship of the museum as part of their Social Corporate Responsibility.

1.5. Context of the Study

The dissertation presents a critical analysis of the Cultural History Museum, located in Visagie Street. The collected information will be used to design a museum that will expose the Ditsong: National Cultural History Museum to the people of Pretoria; allowing the museum to reach out and connect with the users of the city.

FIGURE 1.5 Entrance to the Ditsong National Cultural History Museum.



FIGURE 1.6 The Standard Bank Centre with Lilian Ngoyi Square in front of it. FIGURE 1.7 View of Lilian Ngoyi square from Church Street. FIGURE 1.8 Digital collage portraying users of the city with stories to tell.



FIGURE 1.6

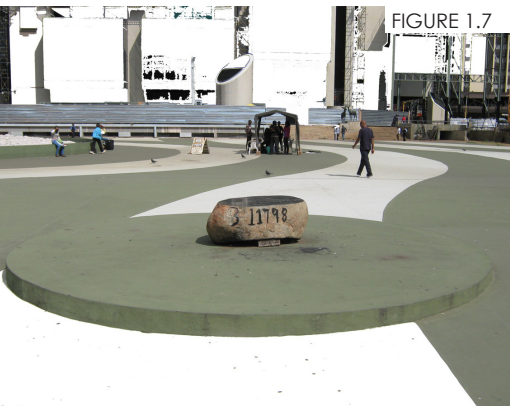


FIGURE 1.7

The museum intervention takes place inside the Standard Bank Building, on the corner of Church Street and Van der Walt Street. The building was designed in 1977 by the architectural firm Stauch Vorster and Partners. The building complies with the requirements for a contemporary museum site, being located next to a public space (the Lilian Ngoyi square) and having three entrances onto different streets that facilitate movement through the building. The Standard Bank Centre consists of eight floors of which the ground floor, lower ground floor mezzanine and lower ground floor are currently used as retail space while floors one to five are used as rentable office space. The focus of the design intervention encompasses the ground floor, lower ground floor mezzanine and lower ground floor as well as the central atrium space.

1.6. Project Aims:

- a) Define a contemporary museum in Pretoria.
- b) Create a museum experience that people from diverse backgrounds can relate to and learn from. This museum experience should become a part of the public's every day routine and would continue to have an impact on the city users in the future.
- c) Provide a museum exhibition facility that will focus on the general users of Pretoria's central business district, but will also accommodate tourists.
- d) Encourage a public custom of museum attendance and increase the public's awareness of the importance of heritage and remembrance.
- e) Introduce a new layer of meaning and culture into an existing building.

1.7. User Profile

Lizelle Cloete (2009:56) identified three types of users in Pretoria's CBD: regular users, unfamiliar users and periodic users. The regular users come to the city centre on a daily basis to use offices, shops and other facilities in the city. The unfamiliar users live in the greater Tshwane area, but do not use the city regularly for security reasons and psychological barriers. The periodic users are tourists who come to the city for a specific reason and stay only for a short period of time.

The museum experience will largely be aimed at the regular users to enrich their daily routine and to inform them about the existing Ditsong: National Museum of Cultural History. Additionally the museum experience aims to provide an exhibition that will draw unfamiliar and periodic users into the city centre and enlighten the users about the role culture plays in their lives.

Functioning within the existing commercial and corporate space of the building, the museum will deal with two types of user groups, namely paying visitors whose main purpose is to visit the museum and regular users of the building and city who will interact with the museum in a public, casual way.

FIGURE 1.8



FIGURE 1.9 Photograph of the entrance of the Ditsong: National Museum of Cultural History. FIGURE 1.10 Photograph of conservator Jan Middeldjans during an interview in a storeroom of the Ditsong: National Museum of Cultural History.



FIGURE 1.9



FIGURE 1.10

1.8 Delimitations

The limitations of the design project have been set out according to the following criteria:

- a) Designing and implementing a contemporary museum experience in an existing commercial building in the city centre of Pretoria.
- b) Designing the necessary auxiliary spaces associated with the satellite museum.
- c) Designing an example of an exhibition that will be on display in the museum space.
- d) Designing the threshold spaces between the museum space and the retail space.

The limitations that have been set out fall within the scope of the interior architecture profession and the focus lies with interior space making.

1.9 Research Methodology

The Ditsong: National Museum of Cultural History is an example of an existing museum that represents the shortcomings of museums in Pretoria. Data of the museum is collected through site visits, interviews and historical documentation. The knowledge gathered from the analysis of the Ditsong: National Museum of Cultural History will be applied in the design of a satellite museum.

The theoretical component of the study investigates the character and typology of the museum through history in order to define a contemporary museum. The work of four museum architects are analysed in order to determine what the author's approach to museum architecture is. The

design solution that is presented at the end of the dissertation is a result of the information collected and the studies conducted.

An investigation of culture and the relation of the satellite museum to its context also make up part of the theoretical component.

Site visits to museums and exhibitions in Gauteng informed the author about the character of museums and the experience of the museum visitor. The information gathered during these excursions are reflected in the museum analysis chapter of the dissertation. The study considers a number of museum precedents, focussing on the aspects of circulation, thresholds, the exhibition of cultural objects and the transfer of information in museums. Other projects that are not museums, but which are applicable to exhibitions and museum design are also investigated.

Personal interviews make up an important part of the research methodology. A large number of experts in the field of museums and culture which include researchers, architects, curators, conservators and exhibition designers were interviewed. The information gathered through these interviews provided the author with a complete view of the functioning of a museum and informed the design process.

1.10 Dissertation Outline

The order in which the dissertation chapters are arranged in the book is a reflection of the process the author followed with the project, starting with the theoretical component and allowing this to inform the selection of site and subsequently the design.

Chapter 01 gives a concise outline of the project and provides an overview of the scope of the dissertation.

Chapters 02 and 03 contain the theoretical component of the dissertation. Chapter 02 reflects the research the author has conducted pertaining to museums. Chapter 03 explains the author's understanding of culture and how it informs the design.

Chapters 04 to 06 focus on the context of the design intervention. Chapter 04 offers a detailed description of the physical site and building in which the intervention takes place. Chapter 05 explains how the design is a reaction to the atrium building. A thorough study of museums in Pretoria is documented in Chapter 06 as well as an analysis of the Ditsong: National Museum of Cultural History.

Chapters 07 to 09 contain the concept development, a documentation of the design process and the technical resolution of the final design.

Chapter 10 is the conclusion to the dissertation.

1.11 Project Summary

As a conclusion to this chapter, a summary in the form of a short description of the project's major elements is provided.

Program

A contemporary satellite museum specifically aimed at the regular users of Pretoria's Central Business District.

Site

The design intervention takes place inside the Standard Bank Centre, on the South-Western corner of Church Street and Van der Walt Street.

Client

The Department of Tourism and Environmental Affairs as well as the Department of Arts, Culture, Science and Technology will be the financial sponsors of the project.

The Ditsong: Northern Flagship Institute will continue to manage the existing Cultural History Museum as well as the new satellite.

Users

The museum experience will be aimed at the regular users of the city.

Theoretical Premises

Contemporary Museum Architecture
Culture
Adaptation of Atrium space

Main Research Question

What should the role of a contemporary museum in Pretoria be and how does one design such a museum?

Research Field

Heritage and Cultural Landscapes

“It is easy enough to criticize museums for being what they are or for failing to be what one thinks they should be... It is more difficult to propose changes that are feasible, and to ground both criticism and reform in an understanding of the situation, economic foundations, and socio-political formations of the museums to be gauged...Useful criticism needs to combine assessment with the empirical examination of real situations, recognizing the complexity and intermingling of interests involved, as well as relations between the individual and the social, and the conditions within which they operate.”

(Krep, 2003:7)

1. Introduction _ 2. Defining a Contemporary Museum _
3. Four Approaches to Museum Architecture



FIGURE 2.1 Impressions of museums, Digital Collage



02 CONTEMPORARY
MUSEUM ARCHITECTURE



“Striving to reconcile their historic commitments to collection, preservation, and scholarship with a reinvigorated and self-conscious conception of education and exhibition, contemporary museums are compelled to address questions of identity, objectivity, and privilege that were traditionally obscured.”

(HEIN, 2009:6)

“Museums are sites of spectacle, expository sites, where exhibitionary complexes are sited.”

(HOOPER-GREENHILL, 2000:14)

2.1. Introduction

The starting point of the dissertation is the theoretical component that consists of theory and literature studies that influenced the design of a satellite museum. This chapter is a reflection of the research that was done in order to better understand architectural thoughts and concepts behind the design of a museum.

The chapter can be divided into two halves. The first half investigates the definition of a contemporary museum and the second half is an analysis of the works of four architects.

The theoretical component influenced the design of a satellite museum. The application of research to the final design is represented throughout the chapter by means of *orange Italic text*.

A comprehensive description of the design is provided in chapters 7 to 10. In order to understand how the research is applied, it is important to know that the final design consists of a downwards spiralling ramp that is positioned in the atrium space of an existing building. The ramp leads to a series of museum exhibition spaces. The design deals with the thresholds between existing commercial spaces and new museum spaces.

2.2. Defining a Contemporary Museum

2.2.1. Introduction

To be able to answer the question: ‘What is a contemporary museum?’ one first has to ask the question: ‘What is contemporary?’ According to Boris Groys (2010), being contemporary can be understood as being immediately present; as being here-and-now. He applies this statement specifically to art, saying that art is truly contemporary if it is authentic, if it captures and expresses the present in a way that is not influenced by past traditions or schemes aiming at future success (Groys, 2010). The same statement can be applied to museums. A contemporary museum should focus on the present in an uncompromising way. This is difficult, seeing that the traditional purpose of a museum is preservation and conservation (Naudé, 2010).

The author aims to define a contemporary museum by stating the role of a museum in the context of Pretoria. This is done through an exploration of the nature of a museum as a medium of communication. A contemporary museum is seen as being story centred, rather than object centred.

Four existing museum impressions and the architectural translation thereof are considered. A contemporary museum is seen as a reaction to these museum impressions. Additionally an investigation was done into the non-western conception of a museum.

The definition of a contemporary museum is followed by a description of the author's comprehension of a satellite museum.

2.2.2. A Medium of Communication

A museum can be compared to media of visual communication, such as television and printed illustration (Brawne, 1965:10). A museum differs from cinema and television in that it communicates to one individual at a time, similar to a book or journal, even though it is a mass medium. The main difference between a museum and the other forms of visual communication is that printed illustrations, cinema screens and televisions are only able to transmit reproductions of an object. Museum collections distinguish museums from other cultural institutions and building types (Hein, 2009:14).

The main focus of a museum is the encounter between object and observer and this aspect should be exploited in the architectural design. The design of a museum must accommodate the communication between artifact and individual (Brawne, 1965:10). The viewer who engages with a museum object undergoes a conceptual and cultural metamorphosis (Hein, 2009:8). A museum is concerned with the interpretation, contextualization and critique of the objects that are placed on display (Williams, 2007:8).

2.2.3. The Museum in Transition

The museum's historic mission has been the displaying of objects for visitors to inspect and contemplate (Hein, 2009:5). Museums have undergone a radical transformation, influenced by changes in physical resources and technology as well as by cultural sensibilities and ideology (Hein, 2009:2). The "advent of internet" has caused knowledge to become a public domain, enabling people across the world to communicate with each other and exchange ideas (Kilgour, 1999).

Electronic technology is redefining the context for objects that a museum supplies as an intellectual framework unconfined to a physical place (Newhouse, 1998:268).

In an increasingly virtual world a museum is a refuge of reality. A museum's contents and their relation to architecture is now more important than ever (Newhouse, 1998:270). Contemporary museums are seen as story centred rather than object centred as was previously the case. This influences the architecture of museums and the design of exhibitions (Hein, 2009:7). Museums hold themselves accountable for delivering experiences created with the use of objects (Hein, 2009:5). The focus of a museum has shifted from the collection of objects to the production of a visitor experience (Hein, 2009:67).

In the 1970s, a 'new museology' movement emerged that reflected the dissatisfaction with conventional interpretations of museums and its related functions (Kreps, 2003:9). The so-called 'new museum' recognized the educational potential of museums as well as the potential for promoting social change (Kreps, 2003:9). In contrast with object-centered conventional museums, the new museum focused on being people-centered and action-oriented (Kreps, 2003:10). Similarly, contemporary museums promote themselves as public institutions, focussing on their responsibility to create an environment that stimulates and encourages enquiry, rather than on the preservation of objects (Hein, 2009:67). A museum should no longer function as a singular museum in the traditional sense (Jodidio, 2010:14). It should function as a cultural environment that responds to the needs of its context. A museum should facilitate different functions and activities that contribute to the cultural environment (Jodidio, 2010:17).

FIGURE 2.2 The museum can be compared to mediums of visual communication, Digital Collage.



FIGURE 2.3 Seattle Experience Music Project designed by Frank Gehry. FIGURE 2.4, 2.5 A contemporary version of the cabinet of curiosities in the Liliesleaf Museum, Rivonia, Johannesburg. FIGURE 2.6.a-d Plan diagrams translating museum impressions into architectural spaces.



FIGURE 2.3



FIGURE 2.4



FIGURE 2.5

2.2.4. Existing Museum Impressions

Four existing museum impressions, to which the contemporary museum is a reaction, are identified. Two of these impressions are based on the writings of Victoria Newhouse (1998) who refers to the museum as sacred space and as entertainment. The other two impressions of the museum as a monument and as anonymous space are derived through research into recent and historical museum architecture.

1.a. The Museum as a Vehicle for Entertainment



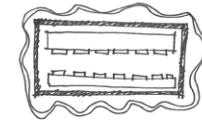
One of the museum's earliest embodiments, the Cabinet of Curiosities, or 'Wunderkammer', surfaced in Europe during the 16th century. It was an accessible version of the 'schatzkammer' (royal treasury) that housed bizarre collections of natural and art objects which were randomly cluttered together on vertical and horizontal surfaces in various rooms. The primary intention of these cabinets was to 'entertain and amuse': Visitors interacted with the art by finding special objects that attracted them and then making their own connections (Newhouse, 1998:15).

Victoria Newhouse (1998:190) states that a public museum is widely perceived as a vehicle for entertainment. Museums are competing with manufacturers of illusion such as movies and theme parks, for the public's devotion (Hein, 2009:16). In trying to create an entertaining environment for the public, a museum can lose its meaning. The Experience Music project in Seattle designed by Frank Gehry in 1999 is an example of this. The building distracts one's attention from the exhibitions and dominates its surroundings (Hackett, 2000).



Visual pollution

FIGURE 2.6.a



Digital Experience

FIGURE 2.6.b

Interactivity is related to the digital world and technological progress. Architects should be cautious when using the term 'interactive', as a museum can be classified as giving an interactive experience by placing computers in a bland, undesigned space.

1.b. A Contemporary Museum as a reaction to the Museum as a Vehicle for Entertainment

Instead of focussing on providing people with entertainment, a contemporary museum should provide one continuous message throughout. A museum with a clearly defined topic portrays a singular message without difficulty; the Hector Pieterson Museum in Soweto is a successful example where an unimposing building forms a backdrop for the objects on display.

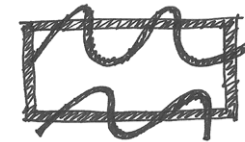


FIGURE 2.6.c One message

Rather than having various spaces with different themes, a contemporary museum should be experienced as layers of meaning. Daniel Libeskind's Jewish Museum in Berlin has a narrative that draws people deeper into the experience (Newhouse, 1998:235).

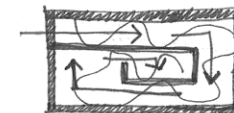


FIGURE 2.6.d The museum as layers of meaning

2.a. The Museum as Monument



Historically museums were aloof and superior. This impression translated into monumental architecture that was not located in the mainstream of urban life. By the 1950's museum attendance was high and monumental museum architecture (with a focus on the exterior appearance of buildings) was established across Europe (Newhouse, 1998:47).

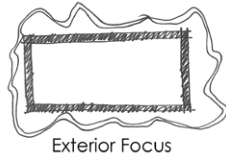


FIGURE 2.7.a

Museums as iconic buildings are associated with celebrated architects. These type of buildings are often requested by the client in order to 'brand a city'. The museum building becomes a monument that affirms the identity of the architect and has taken centre stage over the contents of the museum (Jodidio, 2010:6). Zaha Hadid's MAXXI Museum in Rome is such an example in which the identity of the architect overwhelms the museum experience (Jodidio, 2010:178).

To view a museum as a monument to a specific event or person is restrictive in the sense that a monument can just be a sculpture without any spatial qualities.

Because of the availability of information, the contents of museums are no longer private or elitist. Brawne (1965:9) states that "It is possible to imagine a situation in which the space of the museum and that of a shopping arcade mingled without more definition than that of a threshold." Museums do not have to be sterilised in cultural centres or isolated in cultural parks. A museum should be located in the centre of cultural interest and have a position in the mainstream of community activity (Brawne, 1965:9).

2.b. A Contemporary Museum as a reaction to the Museum as Monument

A contemporary museum should have less focus on the facade and the lasting aspects of the building. The idea of static monumentality does not support the contemporary museum approach of fleeting evocations of private experience (Hein, 2009:8).

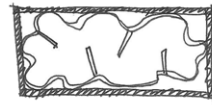


FIGURE 2.7.b

Cooperation and participation have become keywords in the vocabulary of the professional museum community, meaning that the museum should be public and accessible to all (Kreps, 2003:4). Museums are trying to expand their audience and to reach it in new ways (Hein, 2009:2). In order to achieve this, it entails the revision of the fundamental concept of a museum.

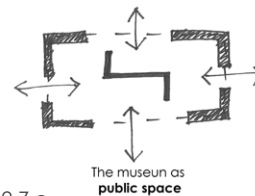
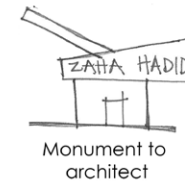


FIGURE 2.7.c

FIGURES 2.7.a-c Plan diagrams translating museum impressions into architectural spaces. FIGURES 2.8.a,b Drawings of monuments. FIGURE 2.9 MAXXI Museum designed by Zaha Hadid.

FIGURE 2.8.a



Monument to architect

FIGURE 2.8.b



Sculpture

FIGURE 2.9



FIGURE 2.10 New Museum of Contemporary Art in New York designed by SANAA. FIGURE 2.11.a-f Plan diagrams translating museum impressions into architectural spaces.

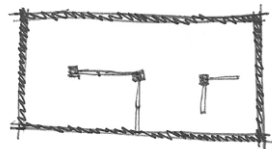


FIGURE 2.10

3.a. The Museum as an Anonymous Space



Debates about whether the architecture of a museum should be an active or passive container, a background or foreground to a museum's contents, are not uncommon (Newhouse, 1998:220). In the mid-nineteen-nineties the trend was to have white surfaces and open interior spaces in art museums. The Museum of Modern Art (MOMA) in New York, designed by Philip Goodwin and Edward Durell Stone, represents a modernistic paradigm (Newhouse, 1998:220). The whitening of museum space creates anonymous, abstract interiors as is seen in the architectural firm SANAA's design for the New Museum of Contemporary Art in New York (Grima & Wong, 2008).



Flexible walls/screens

FIGURE 2.11.a

In the 1900s museums were seen as 'dead spaces' by artists. With the de-contextualization of art, artists developed a negative attitude towards museums. The Italian poet Filippo Marinetti reflected many of his fellow artists' feelings in 1909 in his Futurist Manifesto when he called museums "cemeteries" that should be destroyed. By providing a white space for objects, museums are even less contextual than they were before (Newhouse, 1998:48). The analogy of a museum as the cathedral of the 20th century, created an association with death: a museum was seen as a mausoleum (Newhouse, 1998:49).

3.b. A Contemporary Museum as a reaction to the Museum as an Anonymous Space

Contemporary museum spaces should form a backdrop to the objects on display, but the spaces are given meaning through a narrative, that could motivate visitor circulation or the sequential order of the spaces.

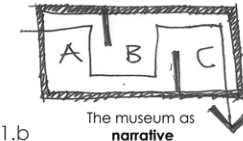


FIGURE 2.11.b

The museum as narrative

An architect should not only design a shell for exhibitions, but should create an atmosphere that contextualises the museum's objects.

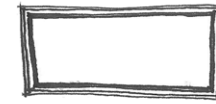


FIGURE 2.11.c

Atmospheric approach

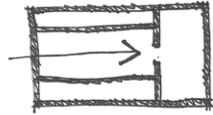
4.a. The Museum as Sacred Space



Originally museums were not motivated to attract public patronage (Hein, 2009:44). Until the 15th century, the accumulation of collections was either for religious ends or personal enjoyment (Brawne, 1965:7).

The importance of the objects that are preserved in a museum bestows a spiritual connotation to museums. In a museum some people feel a sensation of awe similar to that of being in the presence of something sacred (Hein, 2009:21). In the 1950's art became a secular religion – people built museums to worship art, instead of churches to worship God. Modern museums banned all architectural articulation for fear that the eye might stray from the art (Newhouse, 1998:47).

The Barcelona Contemporary Art Museum designed by Richard Meier in 1992, envisioned the museum as a 'cathedral of light'. A museum as a cathedral suggests a spatial organisation where hierarchy is important, similar to the spatial arrangement in a church.



Hierarchy of spaces

FIGURE 2.11.d

During the Victorian era and late 19th century museums were considered as elite cultural institutions, focussing on well educated, rich patrons. In the mid 20th century, museums became more accessible to the everyday population (Teichert, 2004:71). Philip Jodidio (2010:17) states that even though the relationship of today's museums to historical churches has often been pointed out, the museum as a type of humanist temple is now a thing of the past. Museums should not be seen as places of social and intellectual privilege, as described by Hilde Hein (2009:41).

4.b. A Contemporary Museum as a reaction to the Museum as Sacred Space

A contemporary museum should move away from spiritual connotations and create an environment that fits into a person's everyday routine.



The museum as every day event

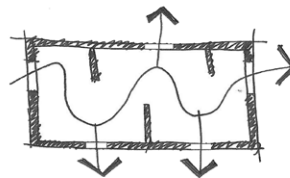
FIGURE 2.11.e

Instead of creating a hierarchy of spaces, the museum should accommodate free movement.

2.2.5. The non-western idea of a museum

The collection and preservation of objects are falsely considered to be distinctly western preoccupations. All cultures keep objects of special value, and many have developed elaborate structures for their storage and preservation (Kreps, 2003:20). Western and non-western museums have the same mission: to transmit culture from one generation to the next (Kreps, 2003:45). Western museums and non-western museum have different approaches to the material world, since a western society is 'object-centred' (the accumulation of objects is of crucial importance in the transmission of cultural traditions), while a non-western society is 'concept-centred' where the object is of little significance (Kreps, 2003:47). It is interesting to find that contemporary western museums are leaning towards the non-western approach to become less object-centred.

A shrine or temple can be seen as an indigenous model for a museum in Africa where valued objects are stored and displayed while ceremonies are performed. The shrine is a vehicle that transmits people's cultural heritage (Kreps, 2003:74). Cultural heritage is not limited to objects and is transmitted through folklore, music, dance and festivals. Communities are directly involved in the preservation of valued objects and sites where the objects are held (Kreps, 2003:77).



Free movement

FIGURE 2.11.f

FIGURE 2.12 The Barcelona Contemporary Art Museum by Richard Meier.



FIGURE 2.12

2.2.6. Conclusion: The role of a Contemporary Museum in Pretoria

The role of the museum should be redefined to address people's specific needs within the context of the museum (Kreps, 2003:121). Keeping in mind that museums can contribute to the construction and expression of national, regional and local ethnic identity (Kreps, 2003:2), the author perceives the role of the new satellite museum in Pretoria as the following:

1. To address the apparent absence of museum-mindedness in Pretoria and integrate the museum in people's daily lives. One way of doing this is to provide a place in which to hold discussions and create exhibitions about certain problems that the people are dealing with (Kreps, 2003:124).
2. The museum should transcend class and cultural difference (Hein, 2009:18). The new satellite museum places emphasis on the public programming of the museum, rather than the collection and preservation of objects. A museum should respond to the demographic environment and approach the community to engage in the production and reception of museums exhibitions (Hein, 2009:45).
3. A museum is assumed to be a social institution whose functions and programmes must serve society in a specific manner (Moifatswane & Van Schalkwyk, 1999:60). A museum should empower the population of the city through the documentation of an area's historical, natural, and cultural heritage (Kreps, 2003:122).

4. A museum is context focussed and should reflect what is important to the community to which it belongs (Kreps, 2003:123). A museum should accommodate cross-reference between exhibited objects and the museum's context. This will allow the objects to become more real, while the context of the city is given an increase in value (Brawne, 1965:9).

5. A museum should be for everyone in the city. Recent thinking regarding museums is marked by the drive towards pluralism and diversity and the aim to have this reflected in the visitors (Hein, 2009:44).

"The basic role of a museum in the community is to make itself accessible – accessible both in the literal sense of opening hours and the convenience of location, but also in its displays, its public programming and in its administration. In all its programmes it must see itself as belonging to all, a benefit to all, to be used by all."

(Moifatswane et al., 1999:60)

2.2.7. The New Satellite Museum in Pretoria

For the purpose of this study a satellite museum (as the design intervention) is defined as a museum branch of another larger museum (in this case the Ditsong: National Museum of Cultural History). A satellite museum is in a different location than the original museum. The satellite museum design intervention is positioned as a point on a regular city user's everyday route in order to provide people with an unexpected museum encounter. The satellite museum is a catalyst project to create awareness of the Ditsong: National Museum of Cultural History. A satellite museum does not need all the auxiliary spaces a museum usually requires, since the facilities of the original museum can be used.

2.3. FOUR APPROACHES TO MUSEUM ARCHITECTURE

2.3.1. Introduction

In order to develop a better understanding of museum spaces and in order to formulate an approach to the design of exhibition spaces in a museum, the author selected four architectural practices that have designed various museums.

The architects whose work is studied are Peter Zumthor, Daniel Libeskind, Herzog & de Meuron and David Chipperfield.

The four architectural offices were selected based on the author's perception of a contemporary museum and how the author perceives the selected architects' work:

- Peter Zumthor successfully creates atmospheric architecture.
- Narrative is an important element present in museums designed by Daniel Libeskind.
- Herzog & de Meuron designed the Tate Modern that functions as a public space.
- Although David Chipperfield's museums have an iconic feel, they portray a continuous message.

The author identified 5 main aspects that play an important role in the spatial design of an exhibition. The architects' works are discussed in terms of the following aspects:

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

FIGURE 2.13

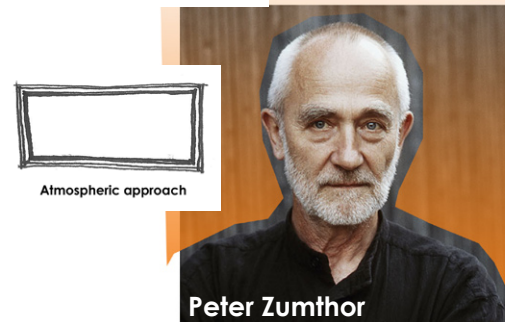


FIGURE 2.14



FIGURE 2.15

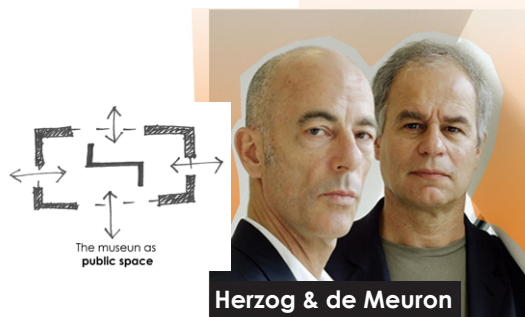


FIGURE 2.16



FIGURE 2.13 Edited photograph of Peter Zumthor (Image: <http://archide.wordpress.com/2009/04/13/peter-zumthor-wins-pritzker-prize/>)

FIGURE 2.14 Edited photograph of Daniel Libeskind (Image: www.kean.edu/~jstudies/upcoming-events.htm)

FIGURE 2.15 Edited photograph of Jacques Herzog and Pierre de Meuron (Image: www.bdonline.co.uk/story.asp?storycode=3078891)

FIGURE 2.16 Edited photograph of David Chipperfield (Image: <http://www.dezeen.com/2009/10/22/dezeen-podcast-david-chipperfield-at-the-design-museum/>)

FIGURE 2.17 Architect's plan of Kunsthaus Bregenz gallery (Newhouse, 1999:59). FIGURE 2.18 Interior of the Kunsthaus Bregenz (De Monchaux, 2009). FIGURE 2.19 Exterior view of the Kunsthaus Bregenz (De Monchaux, 2009). FIGURE 2.20 Exterior detail of the Kunsthaus Bregenz (De Monchaux, 2009). FIGURE 2.21 Exterior view of the Kolomba Museum, Cologne (De Monchaux, 2009). FIGURE 2.22 Interior of the Kolomba Museum (Peter Zumthor wins Pritzker Prize, 2009).

FIGURE 2.17

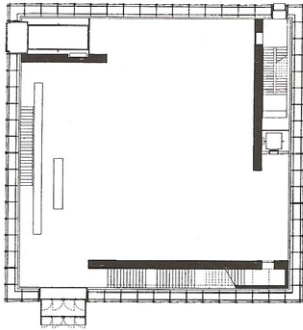


FIGURE 2.18



FIGURE 2.19



2.3.2 Museum Architects

Peter Zumthor

a. Buildings as museums

Peter Zumthor (1988:24) believes that a good building has to "be capable of absorbing the traces of human life". A body of architecture that is exposed to human life has the ability to become a witness to the reality of past life (Zumthor, 1988:26). This approach allows his buildings to become museums of human life by preserving the present.

Design application:

The new satellite museum is positioned inside an existing building where traces of human life are visible. By adding another function into the existing building, the building becomes a living museum where the present activities of people become entangled with objects of the past. This relates to Peter Zumthor's concept of buildings as museums of human life.

b. Thresholds and paths

Zumthor's description of the inner structure of a building speaks of his understanding of thresholds and can be applied in the design of a path for visitors in a museum:

"I like the idea of arranging the inner structures of my buildings in sequences of rooms that guide us, take us places, but also let us go and seduce us. Architecture is the art of space and it is the art of time as well – between order and freedom, between following a path and discovering a path of our own, wandering, strolling, being seduced. I give thought to careful and conscious staging of tensions between inside and outside, public and intimate, and to thresholds, transitions, and borders."

(Zumthor, 2003:87)

Design application:

Thresholds:

A major element in the design intervention is the treatment and design of thresholds. In some instances the threshold is a definite boundary that is crossed. (Examples are: the existing entrances into the building, when a visitor walks onto or off the ramp where it meets the floor levels and at the museum entrance on the mezzanine level.) In some instances the threshold is no more than a change in floor finish and the retail and museum spaces are merged into one space. The thresholds of the design intervention create tension between the existing building and the new museum spaces.

Path:

The ramp provides a definitive path for the visitor to follow, but once inside the museum, the visitor can discover a path of his or her own and the thresholds into the different spaces should be welcoming and seductive.

c. Dialogue with context

Zumthor (1988:23) stated that the creative act of design should be focused on the dialogue with the issues of our time. In contemporary architecture there should be a balance between revealing the 'vibrations' of the site and being concerned with contemporary trends (Zumthor, 2006:42).

Architectural language is as vital to a building's character as language is vital to a person's humanity (Mumford, 1952:44). Each building is built for a specific use in a specific place and for a specific society (Zumthor, 1988:27) and thus speaks a specific architectural language. Every work of architecture intervenes into an existing historical situation and should enter into a meaningful dialogue with this context. The purpose of an intervention is to make visitors see the existing situation in a new light (Zumthor, 2006:17).

Design application:

The new satellite museum is positioned in an existing building to deconstruct the idea that a museum is located in an iconic building that speaks of high culture. The design intervention allows regular users of the building to see the building and the CBD of Pretoria as a living museum. The ramp structure of the design intervention visually contrasts with the existing building.

d. Layers of experience and information

It is said that Peter Zumthor pares architecture down to its barest, yet most spectacular, essentials (Pogrebin, 2009). In contrast to the principles of minimalism that encourage transparency and simplicity, Zumthor's work delays understanding and has an enigmatic atmosphere to it (De Monchaux, 2009). The Bregenz Art Museum, for example, is a devotion to mystery, as some of the architectural elements become more enigmatic as a visitor experiences the building (Mystical Presence, 1997:46). The building's ethereal skin consists of plates of overlapping etched glass, through which one perceives the interior forms of the building (Mystical Presence, 1997:48).

In a time of an endless flux of signs and images, Zumthor creates buildings that enable a human visitor to experience it, but do not constantly talk to the visitor (Zumthor, 1991:33). When there is no message to unravel and the building is simply there, a perceptual vacuum is created within which a memory may surface (Zumthor, 2006:17). Instead of stirring up emotions with buildings, emotions should be allowed to emerge (Zumthor, 1991:29).

Zumthor (2006:30) refers to the Italian poet Giacomo Leopardi who saw beauty in a work of art when it offered the viewer the opportunity to deduct different meanings from it. People are moved by works or

objects that have numerous layers of meaning that change as the angle of observation changes. Depth and multiplicity can be obtained in architecture by focussing on the details, to create a place where interpretation is possible (Zumthor, 2006:30).

Zumthor does not think of architecture as a message or a symbol, but as a background for the life around it (Zumthor, 2006:12). This is evident in the calm, peaceful grey galleries of the Kunsthau Bregenz where art is allowed to dominate the spaces (Mystical Presence, 1997:48). According to Zumthor (2006:22), there are two fundamental possibilities of spatial composition. Firstly, the closed architectural body, isolating space within itself, and secondly, the open body that embraces space that is connected to the endless continuum. While the visually closed interior spaces of the Kunsthau fall into the first category, it manages to make an ethereal connection with the outside world (Mystical Presence, 1997:48).

Design application:

The ramp structure of the new satellite museum creates a visual focal point in the atrium space. When a person is on the ramp, it forms a backdrop for the exhibition of chairs.

Spatially, the museum exhibition spaces form a flexible backdrop for a curator to fill with exhibitions and objects. The spaces do not have visual links to the exterior and isolate the space within itself.

“There is an intimate relationship between our emotions and the things around us. That thought is related to my job as an architect... In my work, I contribute to the existing physical framework, to the atmosphere of places and spaces that kindle our emotions.”



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Zumthor (2003:85)

FIGURE 2.20



FIGURE 2.21



FIGURE 2.22



FIGURE 2.23 Interior void in the Jewish museum with the art installation 'Shalechet' (Fallen Leaves) by Menashe Kadishman, Dieter and Si Rosenkranz (Lenhardt, Tesche & Lubrich, 2010).
 FIGURE 2.24 Exterior view of the Imperial War Museum North. The broken shards of the globe is reflected in the building's shape (Glynn, 2003).



FIGURE 2.23



FIGURE 2.24

Daniel Libeskind

a. Experiential transfer of information

Daniel Libeskind's name is associated with museums and projects associated with public memory. Libeskind is of the opinion that the text of architecture is read by the whole body, not just by the eyes or the mind and he promotes architecture that people can enjoy through their senses, rather than through their intellect (Booth, 2000:25). Similar to the way that a person can listen to a fugue by Bach without the need for an explanation of the thematic structure, a building should create an experience that does not have to be explained (Booth, 2000:25).

Design application:

The new satellite museum consists of exhibition spaces that promotes the display of objects in contemporary artistic ways. Information regarding the objects is obtained from labels and computer stations, but the spatial experience of walking on the ramp, through the spaces and experiencing objects in unusual ways, is read by the body in a manner that doesn't need explanation and is open for interpretation.

b. Interactive transfer of information

Libeskind's museum schemes continue an ongoing effort by architects to break away from rectilinear architecture in order to stimulate a more active role for the viewer (Newhouse, 1999:90). The aim of the Jewish Museum in Berlin (completed in 1999) is to tell the story of the relationship between German Jews and Non-Jews (Newhouse, 1999:91). Because of the subject matter and spatial narrative, the building works as a museum with or without exhibitions. The building is narrative architecture - not of the literal kind, but of a deeply abstracted materiality (Greenberg, 1999:24).

Libeskind calls the Jewish museum project 'Between the lines', because it is about two lines of thought and order: one line is straight, but broken into fragments, while the other is a zigzag continuing indefinitely (Foundations of Memory, 2003:15). Galleries documenting the achievements of Berliners follow the zigzag. Another line, perpendicular to the street, slashes across the galleries. The spaces that are created by this line are empty, raw-concrete voids, free of artifacts and dimly lit by slit-like windows and skylights, representative of the absence of the Jewish lives lost in the Holocaust (Russell, 1999:78).

There is no final space that ends the story or puts it together for the visitor. The story should continue in the minds of the visitors. Visitors exit through the basement where they had entered or through the garden (Russell, 1999:79).

Design application:

The content and objects displayed in the satellite museum are less controversial than the Jewish museum, therefore the spaces do not have to create a similar emotive experience. The ramp structure creates an interactive experience where people can sit or linger while feeling surrounded by objects. The exhibition spaces offer interactive opportunities where lighting is used to throw shadows and create interesting focal points.

c. Entrances

With the Imperial War Museum North (IWMN) in Manchester, Libeskind aimed to create a space that was at once intimate and civic (Foundations of Memory, 2003:14). The concept that gives the building its form, are shards of a shattered contemporary world that is reassembled as an emblem of conflict. The curvaceous building consists of three interlocking shards that represent the elements of earth, water and wind (Williams, 2000:30).

The Air shard with its projected images is the dramatic entrance of the museum (Foundations of Memory, 2003:14). As the building is visible across strategic points of the city, the participatory experience of the visitors start before they enter the doors (Foundations of Memory, 2003:14).

Visitors enter the Berlin Jewish Museum from underground through the existing museum, and are then confronted with three corridors (Russell, 1999:79).

Design application:

A visitor would enter the Standard Bank Centre through one of the three existing entrances. The entrance in Van der Walt Street is identified as the main entrance and once inside the building the visitor becomes aware of the museum boundaries that are blurred with the boundaries of the commercial spaces.

The entrance onto the ramp is a pertinent space in the intervention as a visitor can make a choice to walk past or to use the ramp. The entrance of the museum on the mezzanine level is a dramatic threshold where there is a definite spatial distinction between the inside and outside of the museum.

d. Path and visitor orientation

The Felix-Nussbaum-Haus in Osnabruck, a monographic museum, houses paintings depicting the horrors of the Holocaust by Jewish artist Felix Nussbaum, as well as temporary exhibitions and information about the artist's life (Newhouse, 1999:90). The museum is an extension of the existing Museum of Cultural History. The monographic museum's ideal is to exhibit an artist's work in spaces that compliment it and relate to the conditions in which it was created (Newhouse, 1999:90).

The Nussbaum museum symbolises the artist's constant displacement and exile (Allen, 1998:10). The architecture evokes the experience of the Holocaust with intentional disorientations that differ from the neutrality of some contemporary museums (Newhouse, 1999:91). The museum provides a multi-sensory experience with sloping floors, slashed window slits and heavy steel doors (Newhouse, 1999:90).

The first part of the museum is the Gallery/Corridor; a long blank concrete wall tucked between two historic structures that also functions as entrance way (Newhouse, 1999:90). The Gallery/Corridor represents the artist's interrupted life and is connected to the oak-clad exhibition area that houses the Nussbaum paintings. The two areas are connected to the existing Cultural Museum with a wide, zinc-clad suspension bridge.

Design application:

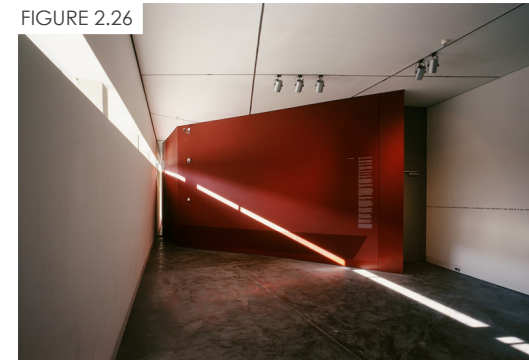
As opposed to the museums designed by Daniel Libeskind, the new satellite museum should not create disorientating spaces. A visitor should intuitively know how to move through the space and be aware of the museum's position in the existing building.

FIGURE 2.25 Photograph of model showing the aerial view of the Felix-Nussbaum-Haus. The building symbolizes Nussbaum's constant movement, displacement and exile (Libeskind, 1998). FIGURE 2.26 Interior exhibition space of the Felix-Nussbaum-Haus (Libeskind, 1998).

FIGURE 2.25



FIGURE 2.26



“It is apparent that Herzog & de Meuron look at the world from the threshold between the fanciful and the scientific, the playful and the reverent, the metaphysical and the material. Their built work seems to exist on a horizon, where junctures can be made to appear between surface and depth, subtleness and the sublime, metaphor and reality, flux and permanence.”

- Nicholas Olsberg (Huiban, 2002)

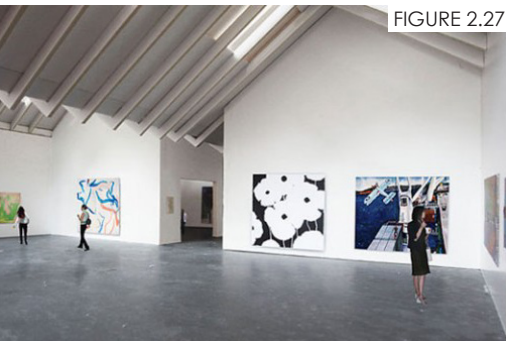


FIGURE 2.27



FIGURE 2.28



FIGURE 2.29

Herzog and de Meuron

a. Dialogue with context

Herzog & de Meuron's view of architecture as being less concerned with the gradual transformation of existing structures, can be applied to the adaptive re-use of buildings. Herzog & de Meuron's architecture responds to what is already on the site (Kudielka, 2005:284), but instead of simply reflecting or absorbing their surroundings, the buildings differ from their surrounds, comment on them and even transform them in an irreversible manner (Ursprung, 2005:32).

The new Parrish Museum (located in Long Island, USA) has a long profile that houses two rows of galleries along a central corridor. The design fits gracefully into the surroundings, as the recessed concrete walls and the white corrugated metal roof creates an "agri-industrial" look that refers to the area's farmland history (Cilento, 2009).

Design application:

The ramp structure of the new satellite museum alters the atrium space by providing an element on which a person can have a unique spatial experience of the atrium. The structure also changes the circulation in the building.

b. Flexibility

"Reflecting the changing nature of art museums, Herzog & de Meuron's finely considered architecture serves as a stimulus to creativity rather than a static constraint,"

(South Bank Show, 2000:49).

The room sizes of the Parrish Museum can be adjusted with temporary walls, to account for the changing sizes of non-permanent exhibits (Cilento, 2009).

Jacques Herzog says of the museum: "Its clarity in concept, in combination with the straightforward construction details and building materials, can be seen as a process of purification in immediate response to the brief," (Cilento, 2009).

The intervention that the architects did in the conversing of the Bankside Power Station into the Tate Modern consists of a variety of spaces for the exhibition of art. The Tate's director (Nicolas Santa) described these spaces as "a set of instruments which will be played in different ways by artists and curators in the years ahead," (South Bank Show, 2000:48).

Design application:

The exhibition spaces of the museum have to be flexible to accommodate changing displays and to offer a curator options to work with. The concept for the design is a museum in flux, meaning that the spaces should be able to change according to differing needs. It is the interior architect's duty to create spaces within which curators can design different exhibitions.

c. Path and visitor orientation

Herzog & de Meuron designed the VitraHaus in Weil am Rhein, Germany on the Vitra Campus in 2006. Two themes that appear repeatedly in their designs are visible in the concept for the VitraHaus: the archetypal house and the theme of stacked volumes (Architects Concept, 2010). The architects use the term 'domestic scale' to describe the proportions of the interior exhibition spaces. The main purpose behind the design of the building is the presentation of Vitra furniture as if they are in a person's home (Argyriades, 2010). The interior scale allows people to feel at ease while moving through the building and it displays the furniture in a realistic environment.

Visitors are taken to the fourth storey of the building by a lift, where the circular downward tour begins. The orientation of the houses is determined by the views of the surrounding landscape (Architects Concept, 2010). The interior spaces are complex due to the angular intersection of the different houses and also from the organic winding shape of the staircases. The interior walls are painted white in order to give priority to the furniture displays. The worm-like structure of the staircase sometimes reveals views of the visual relationship of the block houses and at other times it blocks the view, creating a fluxuating experience as a person moves down the stairs (Argyriades, 2010).

In the Tate Modern multiple entrances to rooms enable visitors to determine their own path through the museum (South Bank Show, 2000:49).

Design application:

Similar to the spaces in the VitraHaus, the exhibition spaces in the satellite museum are on a domestic scale. The scale is determined by the existing height of the floors of the building, but it also creates a realistic environment in which furniture can be displayed. Visitors follow the ramp downwards from the ground floor level to the lower ground floor. The spatial qualities of the ramp differ from the exhibition spaces on the mezzanine level.

d. Thresholds

The facades of Herzog & de Meuron's buildings, as threshold between building and urban space, are given concreteness by means of images and carefully selected materials. These 'ghostlike' facades realise the oneness of monument and building (Ursprung, 2005:30). An example of this is the serigraphed curtain walls in the Ricola Industrial building (Moneo, 2004:391).

Herzog & de Meuron use the fact that architecture gives life to materials by allowing materials to express themselves for what they are. In doing so, new forms emerge (Moneo, 2004:365). The architects give importance to the way materials meet.

Design application:

Materials are used to define thresholds in the design intervention. Materials that let light through or are perforated speak of undefined thresholds, where solid screens indicate a defined threshold.

e. Dialogue between object and visitor (The exhibition of architecture)

Exhibitions give Herzog & de Meuron the opportunity to involve visitors in experiments that they otherwise would not have been able to do (Ursprung, 2005:21). The exhibitions are used to try out new procedures which can later be applied in buildings. Through these exhibitions a new system of representation and a new spatial logic are invented (Ursprung, 2005:26). At the 1995 Exhibition in the Centre Pompidou in Paris with artist Remy Zaugg, the centre was transformed into an atmospheric space saturated with white light, making it seem as if the plans and drawings had an aura of their own (Ursprung, 2005:25). The exhibition sets out to explore how used models and objects from the architects' office can find their voice again (Ursprung, 2005:36). They ask the question: "Is there a form of presentation that makes sense of the objects and documents that captivate visitors, mobilizes their entire attention and all their receptive and perceptive faculties?" (Ursprung, 2005:34).

Design application:

Any object that is to be placed on display should be considered and questioned in order to enable the object to find its 'own voice'.

FIGURE 2.27 Interior exhibition space of the Parrish Museum (Cilento, 2009).

FIGURE 2.28 Exterior of the Parrish Museum (Cilento, 2009).

FIGURE 2.29 Exterior of the Tate Modern (Perrin, 2002).

FIGURE 2.30 Interior of the Tate modern (Perrin, 2002).

FIGURE 2.31 Exterior of the VitraHaus (Argyriades, 2010).

FIGURE 2.32 Interior of the Vitra-Haus (Argyriades, 2010).

FIGURE 2.30



FIGURE 2.31



FIGURE 2.32

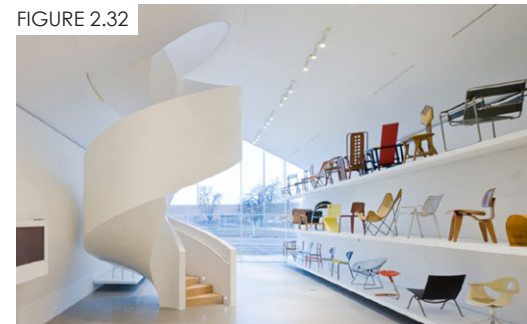


FIGURE 2.33 Interior space of the Folkwang museum (Novy, 2009).

FIGURE 2.34 Exterior view of the Folkwang Museum (Chipperfield Classic, 2006).

FIGURE 2.35 Museum of Modern Literature (Biesler, 2009).

FIGURE 2.36, 2.37 Interior spaces of the Neues Museum, Berlin (Jodidio, 2010).



FIGURE 2.33



FIGURE 2.34

David Chipperfield

a. Dialogue between object and visitor

David Chipperfield is seen as a purist and a minimalist (Powell, 1996:20). According to Isabel Allen (2006), Chipperfield's buildings defy fashion and have a quality of timelessness. Chipperfield insists that minimalism means, if anything, 'an interest in the specific concerns of modernism. It is not a style, but a way of doing things simply and sensibly,' (Powell, 1996:20). As opposed to Herzog & de Meuron, Chipperfield prefers to see his work as being reductivist, characterised by rigour and control (Powell, 1996:20).

The Folkwang Museum in Essen (designed in 2007) has a history of being looted and rebuilt, but has been brought back to life through the architecture of David Chipperfield (Connolly, 2010). The design for this single-storey museum speaks the same modern language as previous works by Mies van der Rohe. The ceiling-to-floor windows, planar lines and free-flowing plan all express Chipperfield's dedication to quality and the craft of building. Chipperfield states that in recent years, art galleries have placed more focus on the building and not enough on the art. About the Folkwang museum he says: "Here, art comes first: you don't have to walk more than a few steps to find it," (Glancey, 2010).

Chipperfield says that "the architect's task is to merge ideas and building crafts," (Powell, 1996:20). From Chipperfield's architecture, the assumption can be made that quality museum architecture should be timeless and be able to fit into unpredictable future trends. This timelessness does not mean that the building should not have a presence or character of its own; Chipperfield deviates from 'Architecture of the image' to create a museum experience that will inspire and welcome people for many generations to

come. A minimalist approach to gallery spaces allows the building to become a backdrop for the artwork or artifacts on display.

Design application:

The designed museum spaces should become a backdrop for various types of installations.

b. Path and visitor orientation

The recycled glass and concrete space of the Folkwang Museum radiates calmness and is described by some as "resembling a meditation centre". The building appears to be weightless when compared to the industrial surroundings (Connolly, 2010). According to Chipperfield a person would want to lose himself in the design, as well as being able to orientate himself (Glancey, 2010).

The Museum of Modern Literature in Marbach, Germany displays works of 20th century literature that includes various artifacts. The rational architectural language is created with a clear concept using solid materials such as fair-faced concrete, sandblasted reconstituted stone with limestone aggregate, limestone, wood, felt and glass (Chipperfield Classic, 2006). The influence of Mies van de Rohe is visible in this structure and the legacy of classicism is visible in the simplicity of the form and symmetry of the plan. The museum provides panoramic views over the surrounding landscape, connecting the interior spaces with the exterior landscapes.

Design application:

The descend of the ramp enables a visitor to the satellite museum to orientate in the building. The museum spaces are visually closed off from the urban context, but the type and content of the exhibitions should speak of the spirit of the place.

c. Entrances

As the visitor enters the Museum of Modern Literature from its highest point, pavilion-like interiors are revealed through their display and archive spaces, encouraging movement and awakening interest (Chipperfield Classic, 2006). Bookish warmth is conveyed with the dark timber-paneled walls in the exhibition galleries, illuminated only by artificial light (Allen, 2006:28).

Design application:

Artificial lighting contributes to the impact of the entrances onto the ramp and into the museum on the mezzanine level. Similar to the Museum of Modern Literature, the interior spaces leading from the entrance should encourage movement and awaken interest.

d. Thresholds

With the restoration work of the Neues Museum in Berlin, the architect had to deal with an existing structure that was heavily damaged during World War II (Jodidio, 2010:104). The original volume of the museum was restored with the use of pre-fabricated concrete elements and recycled bricks. New building sections create continuity with the existing structure and restore the original sequence of the rooms (Jodidio, 2010:104). Chipperfield followed the guidelines of the Charter of Venice by 'respecting the historical structure in its different stages of preservation'. A delicate balance is created between renovation and updating the existing space while preserving the spirit of the museum. Chipperfield had to deal with the thresholds between the existing building and the new intervention in this project.

Design application:

The thresholds between the design intervention and the existing building are not emphasized, but rather hidden in a sense. Where the new meets the old, the new covers the old or is connected in such a manner that a person is not immediately aware where the old ends and the new begins. This relates to the detail design and resolution on construction level.

2.3.3. Conclusion

Through an investigation of five aspects evident in various museums (entrance, thresholds, path and visitor orientation, transfer of information and dialogue between object and visitor), the author has gained insight into the design of museum spaces. The knowledge gathered through precedent studies is reflected in the design that is presented in the chapters 7 to 10 in the document.

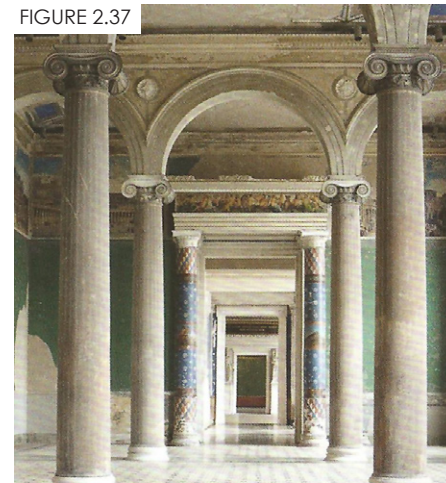
FIGURE 2.35



FIGURE 2.36



FIGURE 2.37



“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)

1. Cultural Precedents _ 2. Introduction _ 3. Historical conceptions of culture _
4. A contemporary comprehension of culture _ 5. Culture(s) in South Africa _
6. Cultural Anthropology _ 7. Popular Culture as a contemporary feature of Culture _
8. Identifying a disparity in the market _ 9. Objects as means to display the
intangibility of culture _ 10. Cultural Exhibition Precedent Studies _ 11. Conclusion



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

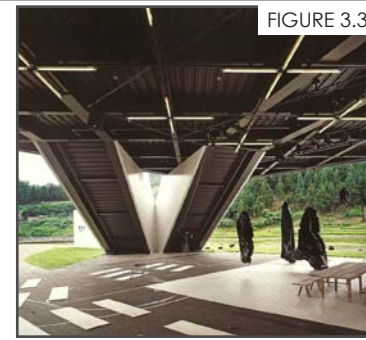
Description: The museum is made up of four linear exhibition halls with interior courtyards. Archaeological objects from the Jade or Liangzhu culture (3000 BC) is on display in the museum. The building has a sculptural quality to it (Jodidio, 2010:108). Despite the linearity of the exhibition halls,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

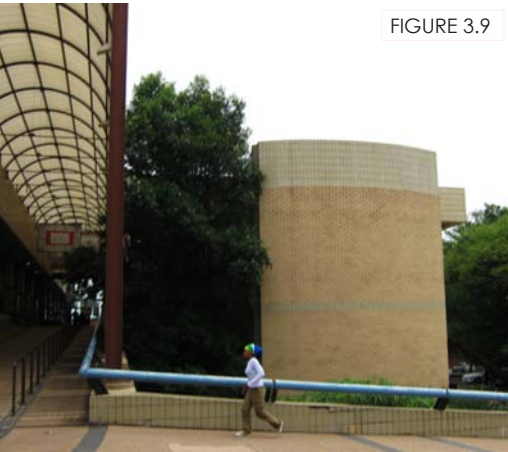


FIGURE 3.9



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



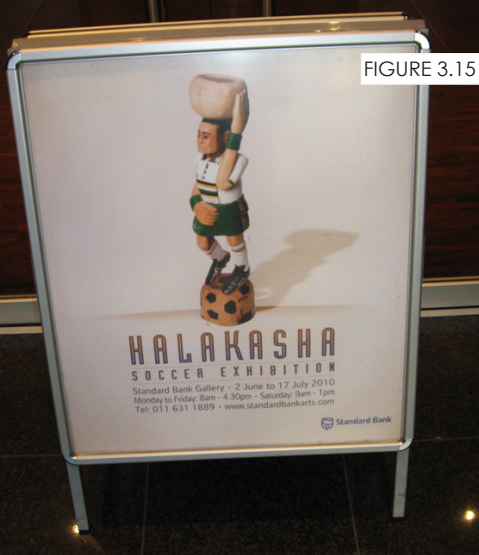


FIGURE 3.15

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

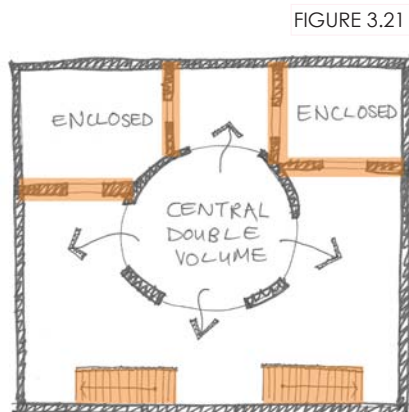


FIGURE 3.21



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

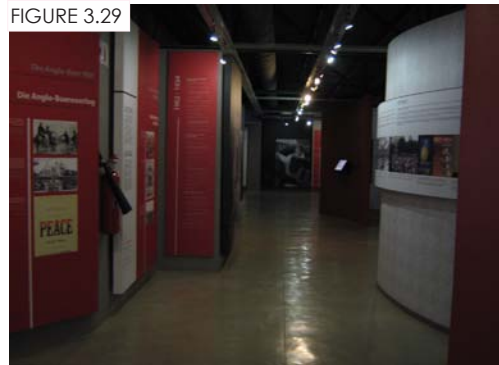


FIGURE 3.31

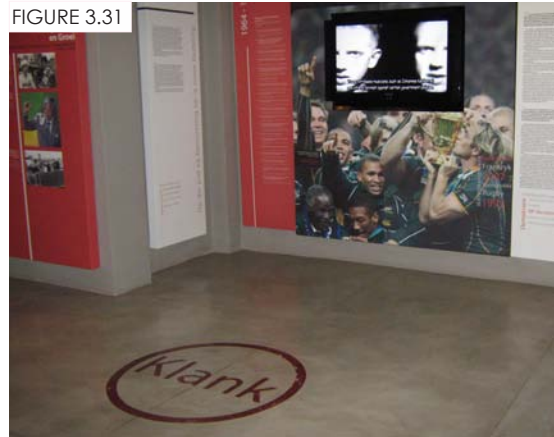


FIGURE 3.25 *Tamed Freedom* Sculpture in front of the Heritage Centre.

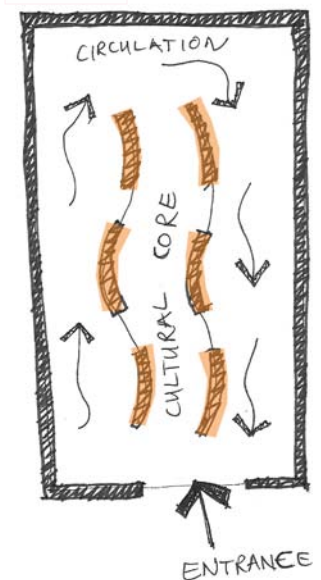
FIGURE 3.26 Wallpaper in the entrance hall with photographs of people's faces on. FIGURE 3.27 Museum shop in the entrance hall. FIGURE 3.28 Blinds with Afrikaans surnames printed on.

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





1. Introduction _ 2. Global Context _ 3. Surrounding Urban Context _ 4. The Building _
5. The Building's Response to Climate _ 6. S.W.O.T. Analysis



FIGURE 4.1 Photograph of the Standard Bank Centre from Church Street, looking West.



FIGURE 4.2 World map indicating position of South Africa, Gauteng Province and the City of Tshwane. FIGURE 4.3 Figure-ground study of Pretoria CBD indicating the position of the site.



FIGURE 4.2

4.1. Introduction

Interior architecture does not exist within a vacuum. It is determined by the architecture of the building in which it is positioned and on a larger scale it is influenced by the context in which the building is located. It is therefore important for the interior architect to understand the functioning of the city and to be familiar with the urban fabric. For the interior architect to adequately deal with the transition between interior and exterior and the interaction between old and new, the history and context of the specific site have to be investigated.

This chapter addresses the location and surroundings of the selected site for the design intervention. The description of site starts on a global scale and provides an analysis of the urban environment. The building and its function within the urban context are described, followed by an analysis of the interior qualities of the building.

4.2. Global Context

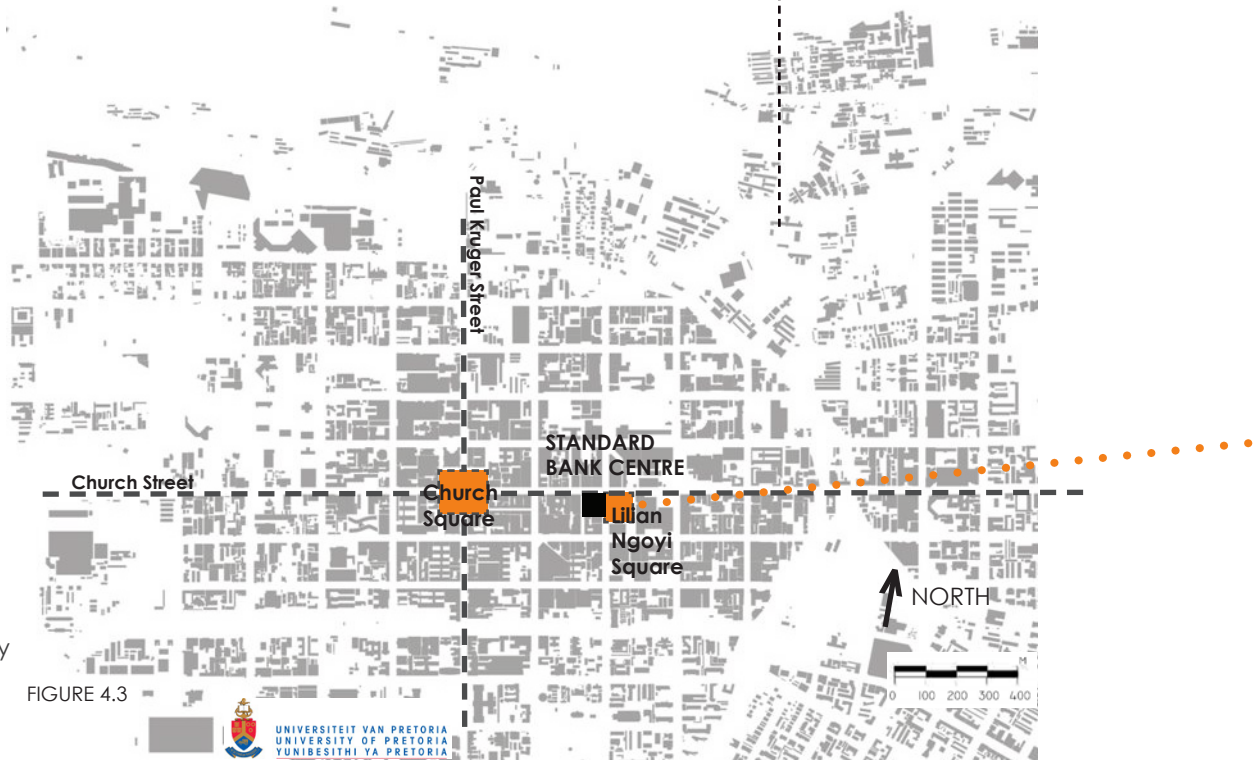


FIGURE 4.3

4.3 Surrounding Urban Context

4.3.1 Site Selection and Location

In order to give rise to the museum as an integral part of people's daily lives, an existing building situated next to a public square is chosen as location for the design intervention. This allows the museum to be in service of society and to further the museum's social role (Kreps, 2003:122).

The Standard Bank Centre on the South-western corner of Church Street and Van der Walt Street is the site for the design intervention.

The Standard Bank Centre is not situated in an exclusive museum precinct where someone on a purpose visit would expect to find a museum. Rather, the site proves to be an ideal location for a surprising museum encounter that adds excitement to a person's daily activities in the city. The building is positioned on the corner of two major pedestrian streets. The abundance of informal trading activities on these routes ensures that a large volume of pedestrian traffic moves into and through the building. The Lilian Ngoyi Square is across the street from the Standard Bank Centre, allowing activities and exhibitions of the New Satellite Museum to overflow onto the square.

FIGURE 4.4 Aerial photograph indicating the location of the Standard Bank Centre and surrounding street names.

“Museums need not be sterilised in cultural centres isolated in cultural parks,”

- Michael Brawne (1964:9)



FIGURE 4.4

FIGURE 4.5 Three-dimensional digital image looking South-West towards the site, giving an indication of height and position of surrounding buildings.

FIGURE 4.6 Arial photograph with street names and names of surrounding buildings.

FIGURE 4.7 View of Standard Bank Centre from Church Street looking East.

FIGURE 4.8 View of Standard Bank Centre from Central Street looking North.

FIGURE 4.9 View of Standard Bank Centre from Pretorius Street looking North.

Though not perceived from the outside, the atrium space gives the building its identity and plays an important role in the spatial organization and orientation inside the building (Bednar, 1986:70). The building functions efficiently both as a place where people rush through and also where others linger while doing window shopping or waiting for friends and colleagues.

4.3.2 Surrounding Buildings

The Standard Bank Centre is surrounded by buildings functioning as offices, retail spaces and residential units. The target market of the new satellite museum is the existing users of the area surrounding the Standard Bank Centre and Lilian Ngoyi public square.

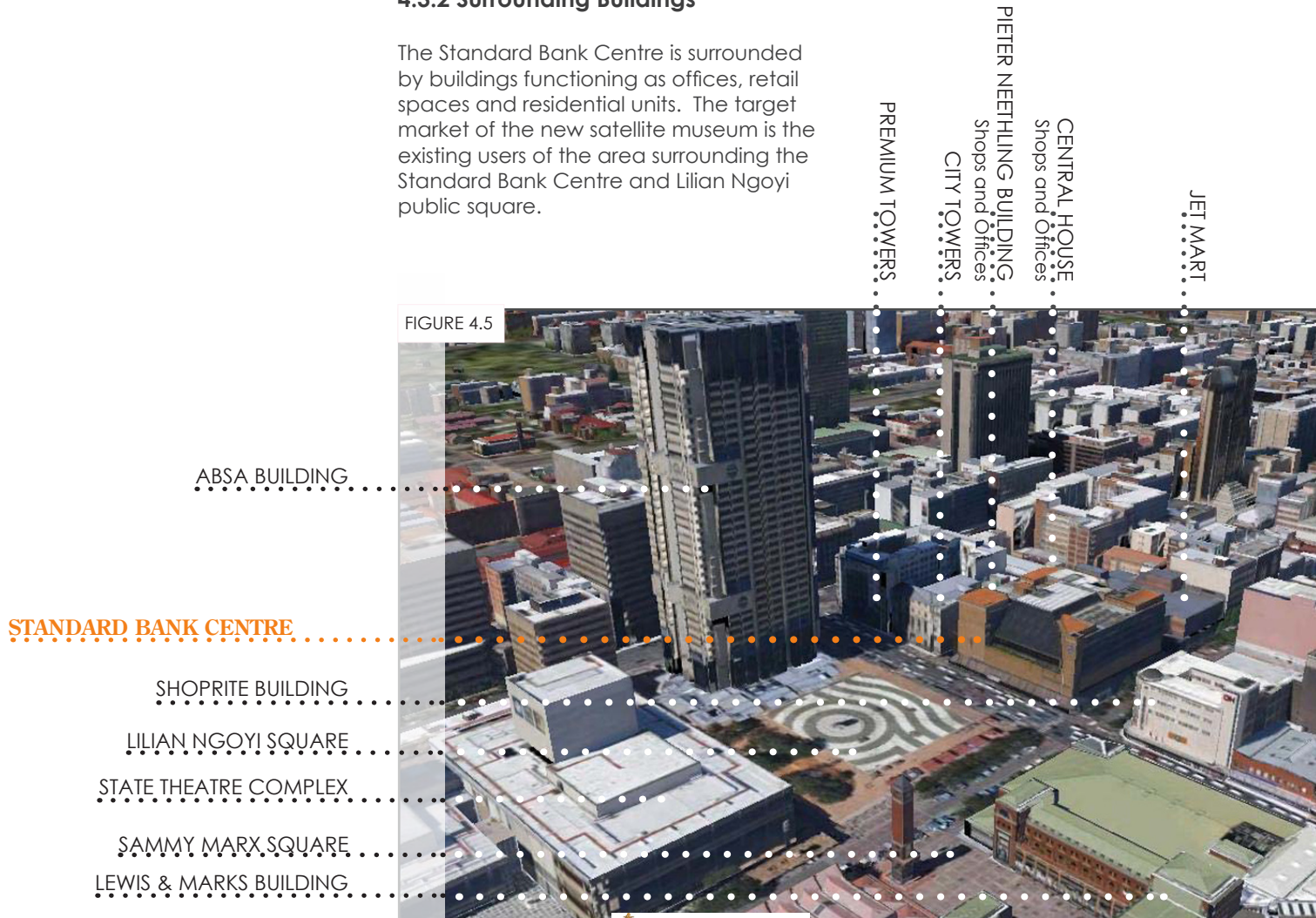
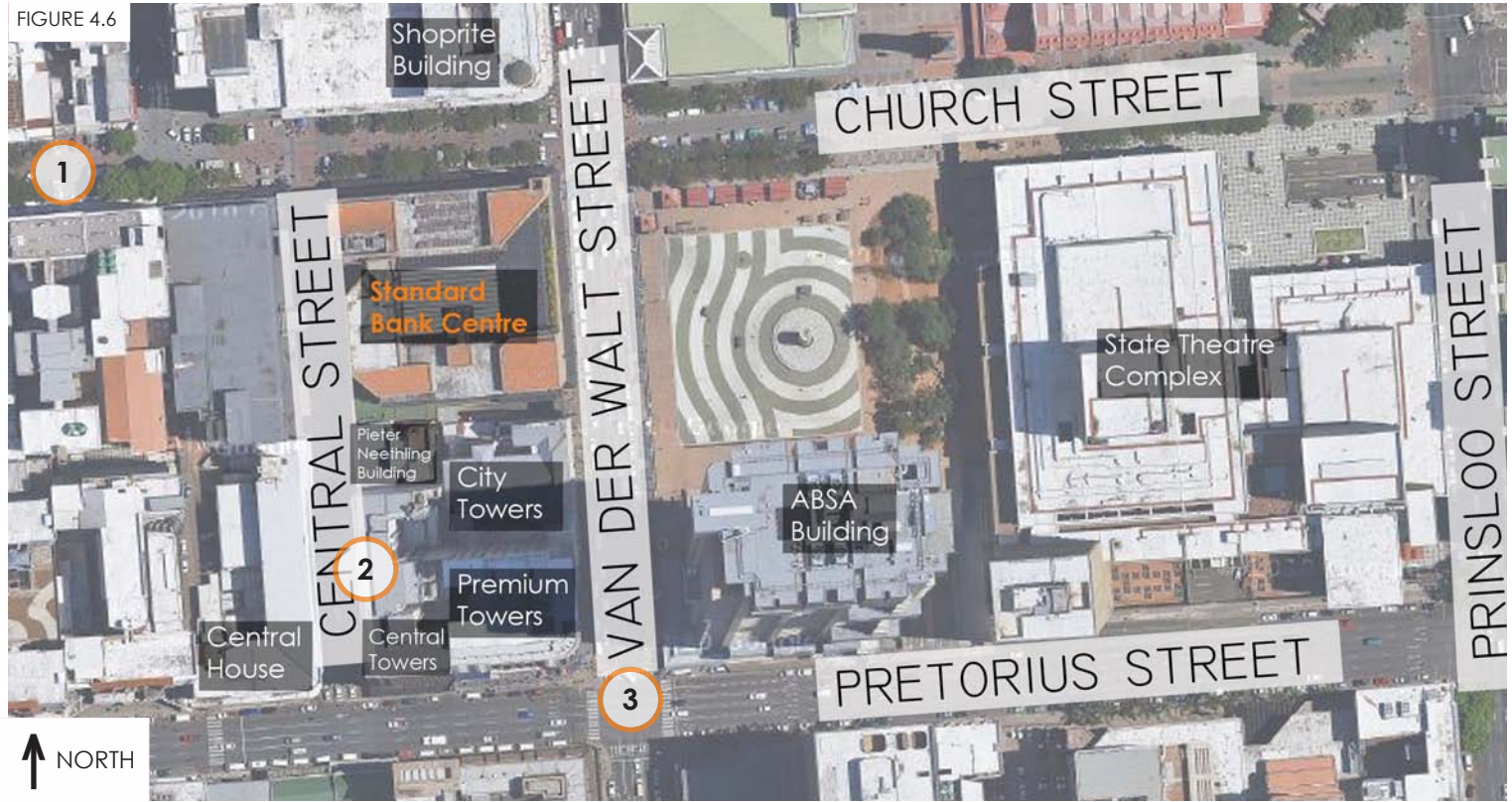


FIGURE 4.5

FIGURE 4.6



1



FIGURE 4.7

2



FIGURE 4.8

3



FIGURE 4.9

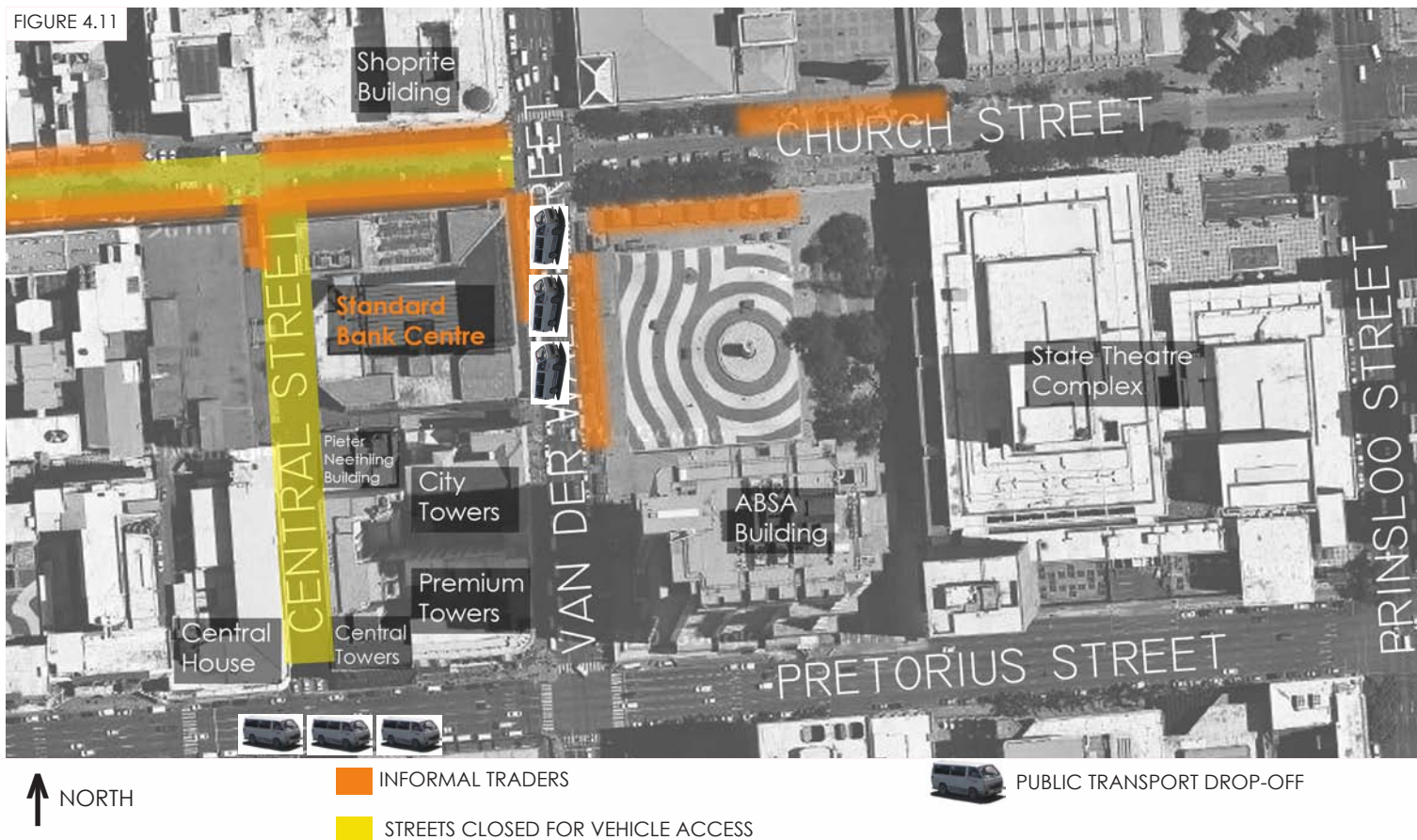
FIGURE 4.10 Digitally modified photograph of the Eastern facade of the Standard Bank Centre with informal trade stands next to the Lilian Ngoyi Square. FIGURE 4.11 Aerial photograph indicating elements that contribute to pedestrian activity around the building. FIGURE 4.12 Photograph of informal traders in Church Street with the Standard Bank Centre in the background.

FIGURE 4.10



4.3.3 The building in the urban context

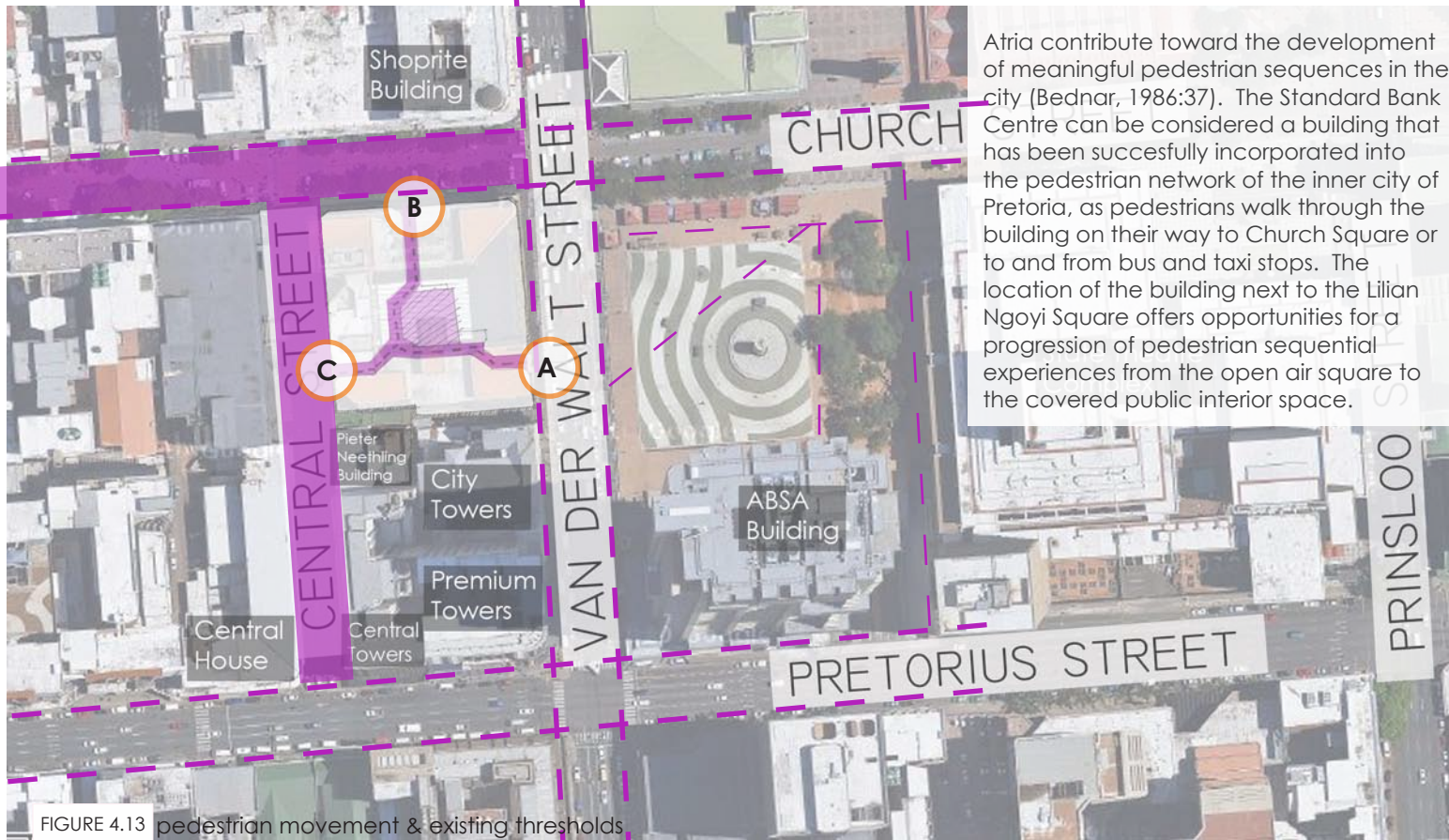
FIGURE 4.11





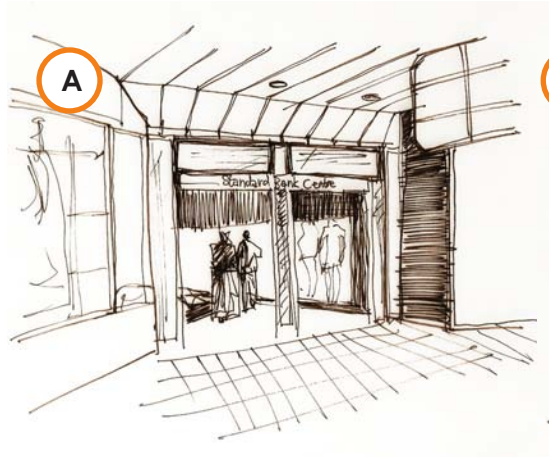
“Apart from formal exhibitions there are all kinds of exhibition-making going on. Exhibition-making is an innate activity: everyone’s home is an exhibit in some way, and people display objects to inform themselves and others about their lives and needs. People are instinctively adept at public display: arrangements of personal possessions, clothes and gestures constantly declare a set of values, attitudes and aspirations. A market stall or street trader’s cart is habitually organized to communicate vividly in order simply to make a living. Here decisions about structure, placement, colour and light are not designed as such, but are rather learned as part of a trade. These are casual exhibitions which happen as part of the textures of every day life. In contrast, what museums do is highly constructed: they clear space and make comments on objects - which all of a sudden take on a new value because of this ‘construct’ - because of how they are contextualized.”

(Dernie, 2006:6)



Atria contribute toward the development of meaningful pedestrian sequences in the city (Bednar, 1986:37). The Standard Bank Centre can be considered a building that has been successfully incorporated into the pedestrian network of the inner city of Pretoria, as pedestrians walk through the building on their way to Church Square or to and from bus and taxi stops. The location of the building next to the Lilian Ngoyi Square offers opportunities for a progression of pedestrian sequential experiences from the open air square to the covered public interior space.

FIGURE 4.13 pedestrian movement & existing thresholds



VAN DER WALT STREET ENTRANCE



CHURCH STREET ENTRANCE



CENTRAL STREET ENTRANCE

Atrium buildings are useful and versatile urban design elements in the sense that they add covered areas to the pedestrian space of the city. Atrium buildings can be routes and destinations (Saxon, 1983:49). The Standard Bank Centre functions as a route for pedestrians walking through the building on the way to and from work, while being a destination point for shoppers or people making use of the banking facilities. The atrium can be thought of as a public plaza (Bednar, 1986:34). The Standard Bank Centre provides mid-block passages that revive the intricacy of the city, fulfilling the same purpose as arcades. Atriums contribute to the urban scene by connecting the interior with the exterior (Bednar, 1986:34).

The street is often considered the most important urban space and the wide form of the Standard Bank Centre gives a definitive character to the street facade (Bednar, 1986:34). Church Street, busy with formal and informal commercial activities benefits from this as commercial districts often depend upon the continuity of street shop frontages to maintain vitality.

The lower ground floor and ground floor of the Standard Bank Centre is integrated into the commercial fabric of Church Street and Van der Walt Street, being comprised of shops or spaces providing services such as internet cafes or hairdressers. The Standard Bank Centre atrium provides a safe, comfortable shopping area that gives shopping a recreational air (Bednar, 1986:x).

FIGURE 4.13 Aerial photograph and sketches indicating pedestrian movement and building entrances.
 FIGURE 4.14 Pedestrians walking in Church Street in front of the Standard Bank Centre.
 FIGURE 4.15 Pedestrians walking in Central Street.
 FIGURE 4.16 Eastern elevation of the Standard Bank Centre in context, not to scale.

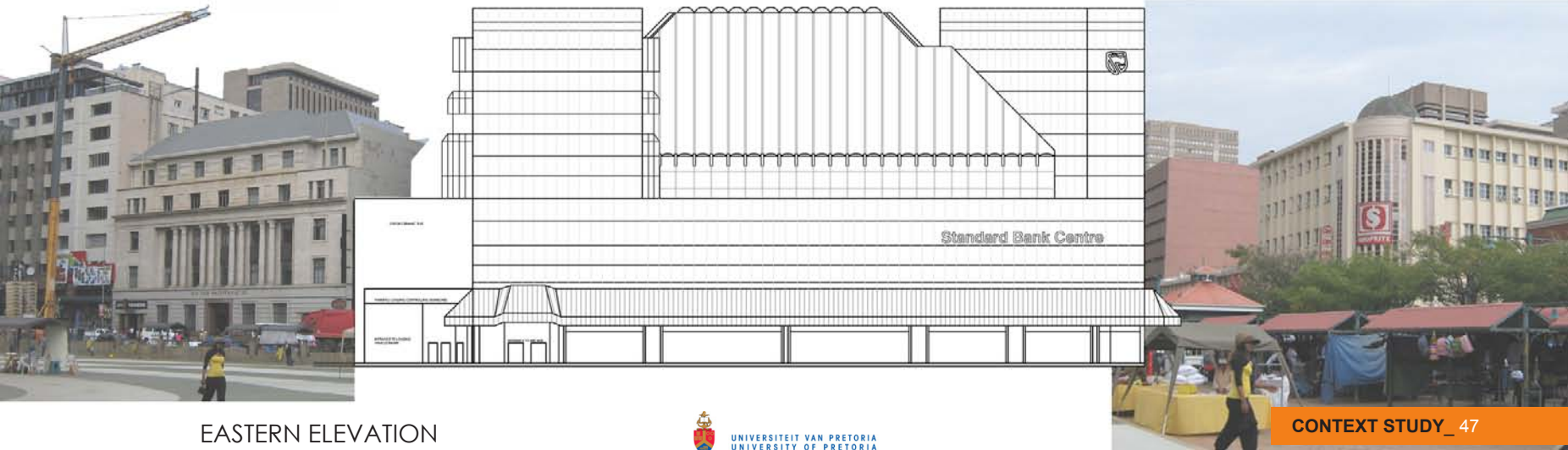


FIGURE 4.15



FIGURE 4.14

FIGURE 4.16



EASTERN ELEVATION

FIGURE 4.17, 4.18 Edge of building to Van der Walt Street. FIGURE 4.19 Edge of building to Church Street. FIGURE 4.20 Corner edge Van der Walt Street and Central Street. FIGURE 4.21, 4.22 Building edge to Central Street. FIGURE 4.23 Section through Van der Walt Street (not to scale). FIGURE 4.24 Section through Church Street (not to scale). FIGURE 4.25 Section through Central Street (not to scale).

5.3.4 Edges of the building



5.3.5 Street Sections

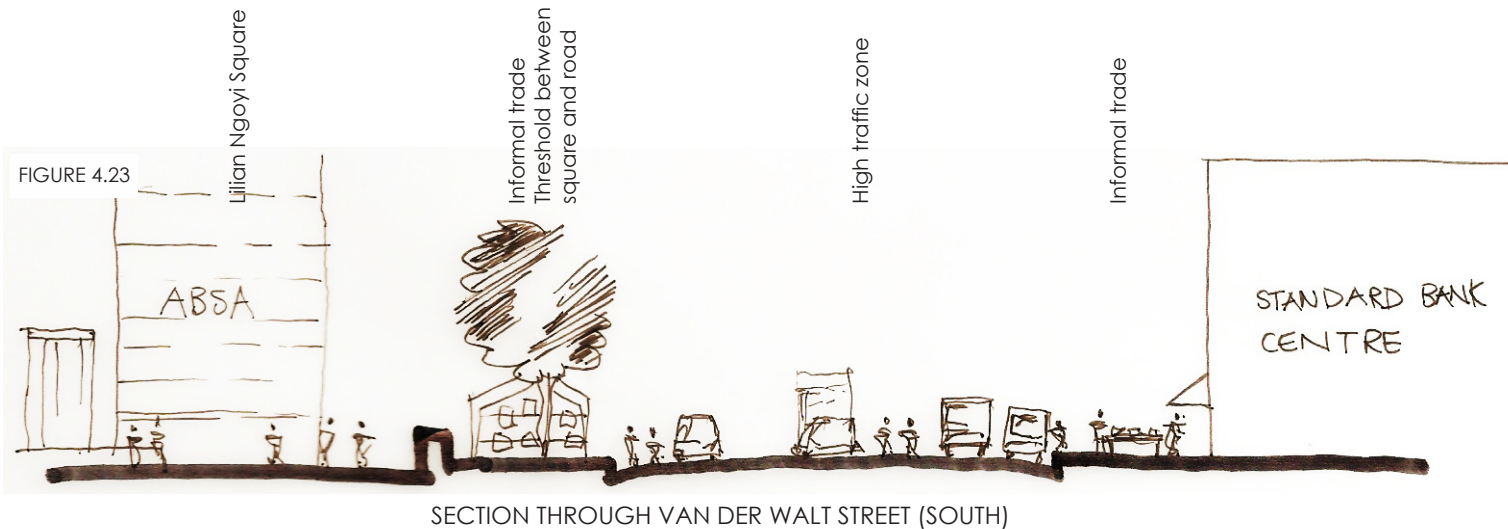


FIGURE 4.20



FIGURE 4.21



FIGURE 4.22



FIGURE 4.24

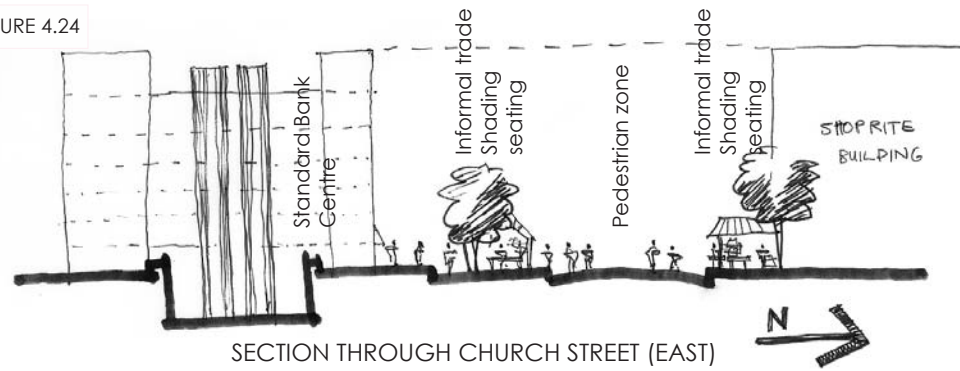


FIGURE 4.25

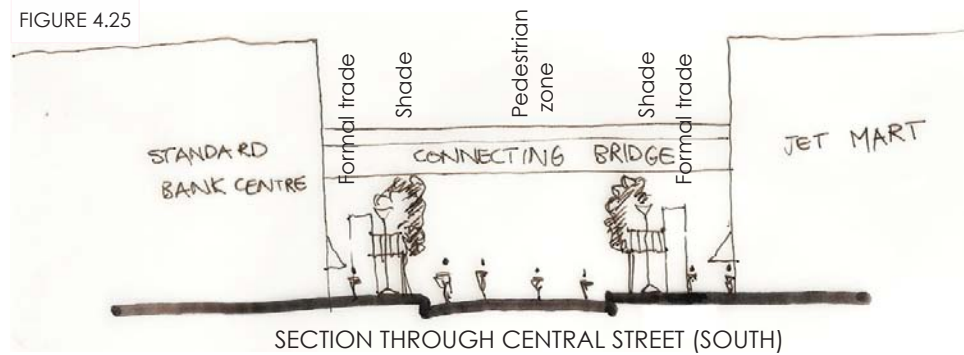


FIGURE 4.26 A planter on the Lilian Ngoyi square where pedestrians find shade and seating. FIGURE 4.27 People walking across the square. FIGURE 4.28 View of the square from the ABSA building. FIGURE 4.29 The square as seen from the third floor of the Standard Bank Centre.



FIGURE 4.26



FIGURE 4.27



FIGURE 4.28

4.3.6 The Lilian Ngoyi Square

The square across the street from the Standard Bank Centre has a remarkable history that connects it to the Ditsong: National Museum of Cultural History. In 1889 a market building was erected on the square, giving it the name 'Markt Plein'. The Market hall was used for market activities, exhibitions, receptions, political gatherings and court hearings and was the location of Pretoria's first museum, the *Staatmuseum* (Cloete, 2009:3).

The museum contained anthropological, archaeological and natural history collections and exhibitions. The hall soon became too small for the museum and in 1904 the Museum was moved to a new building in Boom Street, with a new name: the Transvaal Museum. After years of collection, historical objects of cultural significance were recognised as a separate category and in 1993 the old

Mint building in Visagie Street was allocated as the new museum of culture (The Story of the National Cultural History Museum, 2001).

In 1966 the Market hall on 'Markt Plein' was demolished to create space for the State Theatre and an underground parking garage. This parking lot is currently also used by the Standard Bank Centre. A head office building for the Volkskas bank (now the ABSA building) was commissioned on the South-western corner of the same city block as the Lilian Ngoyi Square around the time of the commission of the State Theatre (Cloete, 2009:3).

The bust sculpture of J.G. Strijdom (the so-called architect of the Republic of South Africa) was unveiled on 31 May 1972, Republic Day. The sculpture was on display in the square underneath a dome structure until 2001. People described the square as being cold and uninviting; the



FIGURE 4.29

opposite of what a public square should be. On 31 May 2001, ironically, on the fortieth anniversary of the Republic of South Africa, the structure collapsed, taking down with it the so-called monument of apartheid. Some people believed that this was a sign from God, indicating that times have changed in the country.

In November 1988, the 'Wit Wolf' Barend Strydom arrived on the square and fired gunshots at black people, killing twelve and harming eighteen others. The square became an altar for the 'Afrikanerdom'.

Pedestrians walk across the square, but it is an uncomfortable area to linger or spend time in, due to the lack of shade and seating. Some informal traders use the square as additional space to set up stalls and market goods.

4.3.7 The Lilian Ngoyi Story

Lillian Masediba Ngoyi was born in 1911 in the city of Pretoria. Her life was a battle of hardship and poverty: she was one of six children and was forced to leave the Kilnerton Institution where she was educated in order to help support her family financially. She worked as a nurse in the City Mine Hospital and as a machinist in a clothing factory. She married and had three children (Bernstein, 1982).

In 1942 Lilian Ngoyi joined the African National Congress (ANC) and was the first female member of their national executive committee. The ANC was dedicated to ending apartheid. Ngoyi founded the Women's League of the ANC, (along with Helen Suzman, Helen Joseph, Ida Mtwana and Charlotte Mxeke) and served as president.

On 9 August 1964 Ngoyi, together with Helen Joseph, Rahima Moosa and Sophie Williams, led 20,000 women in a protest against the inclusion of women in the pass laws that controlled the movements of black people. The women marched towards the Union Building offices of the prime-minister, J.G. Strijdom where the leaders delivered petitions signed by women throughout South Africa (Bernstein, 1982). The women sang freedom songs such as Nkosi sikeleli Afrika, however, the song that became the anthem of the march was "Wathint' abafazi, Strijdom! When you strike the women, you strike a rock, you will be crushed!" Women's day commemorates this march.

Ngoyi was arrested and tried for treason, because of this action, but she was later acquitted. She was declared a "banned person" in the mid-1960s by the then South African government, meaning that her movements and contact with people were restricted and she could not be quoted in the press. Ngoyi lived under the banning order for 16 years. The "mother of the black resistance" in South Africa died in 1980 at the age of 68 (Mkhize, 2006).

FIGURE 4.30 Photograph of Lilian Ngoyi (Bernstein, 1982). FIGURE 4.31 Lilian Ngoyi leading the march on the Union Buildings (Bernstein, 1982).



FIGURE 4.30



FIGURE 4.31

FIGURE 4.32 Photograph of the Van der Walt/ Church Street corner.

FIGURE 4.33 Diagram indicating current use of the building. FIGURE 4.34 View of the Standard Bank Centre from the Lilian Ngoyi public square.



FIGURE 4.32

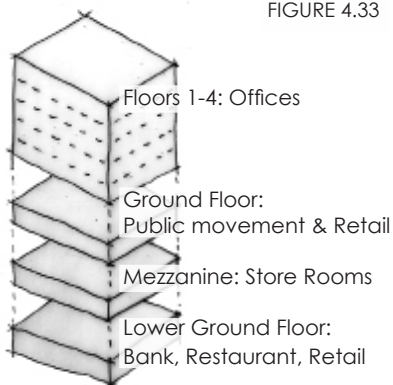


FIGURE 4.33

4.4. The Building

4.4.1. Historical Context

The building was designed and built in 1977, during unstable political times, because of Apartheid. At the time, the Ponte City skyscraper in Hillbrow was also under construction and the Afrikaans Language Museum and Monument opened in the Paarl.

The Standard Bank Centre was an unusual building for its time, because of the atrium space with the skylight roof. During the time the building was built, Skyscrapers were erected across the world: the Water Tower Place in Chicago and Tower 42 in London are examples. As opposed to exploring the same narrow space as the skyscrapers, this building is built around a core of space; deep space is explored.

Other unusual attributes for a building constructed in Pretoria at that stage are the planting boxes surrounding the atrium as well as the arcade on the lower ground floor that runs underneath the street to the parking lot.

Everything in the building is co-ordinated according to the interior and exterior cladding. For example, the dimensions of the three lifts in the atrium are determined by the size of the mosaic tiles it is covered with. The concrete structure was subordinate to the covering of the concrete panels.



FIGURE 4.34

4.4.2. Physical Features

Ground Floor

Access and circulation determines the success of the atrium space (Bednar, 1986:34). The Standard Bank Centre has three entrances on the ground floor level, each exiting on a different street, allowing access to the building from different directions. From the three entrances, passages lead to the atrium space in the centre of the building. The layout of the building and the width of the hallways encourage circulation to and through the atrium space, giving it value as a public space.

The floor is comprised of retail spaces that border the four meter wide passages. Pedestrians use passages through the building in a similar way that arcades are used; as a shortcut to get from one street to another or for a quick stroll past window displays on the way to a destination. An anchor shop is the large clothing outlet Edgars that takes up retail and storeroom space on four levels of the building. The Edgars store occupies most of the Eastern facade on the ground floor level, but does not make use of the window display opportunities as the windows are covered with roller doors.

The main entrance to the building is the entrance located on Van der Walt Street that people use in order to avoid traffic and informal traders when they are in a hurry. People enter the building on the ground floor to take the escalator down to the lower ground floor where the Standard Bank is situated.

FIGURE 4.35 Existing Ground floor plan of the Standard Bank Centre.

FIGURE 4.36 Escalator between ground floor and lower ground floor.

FIGURE 4.35

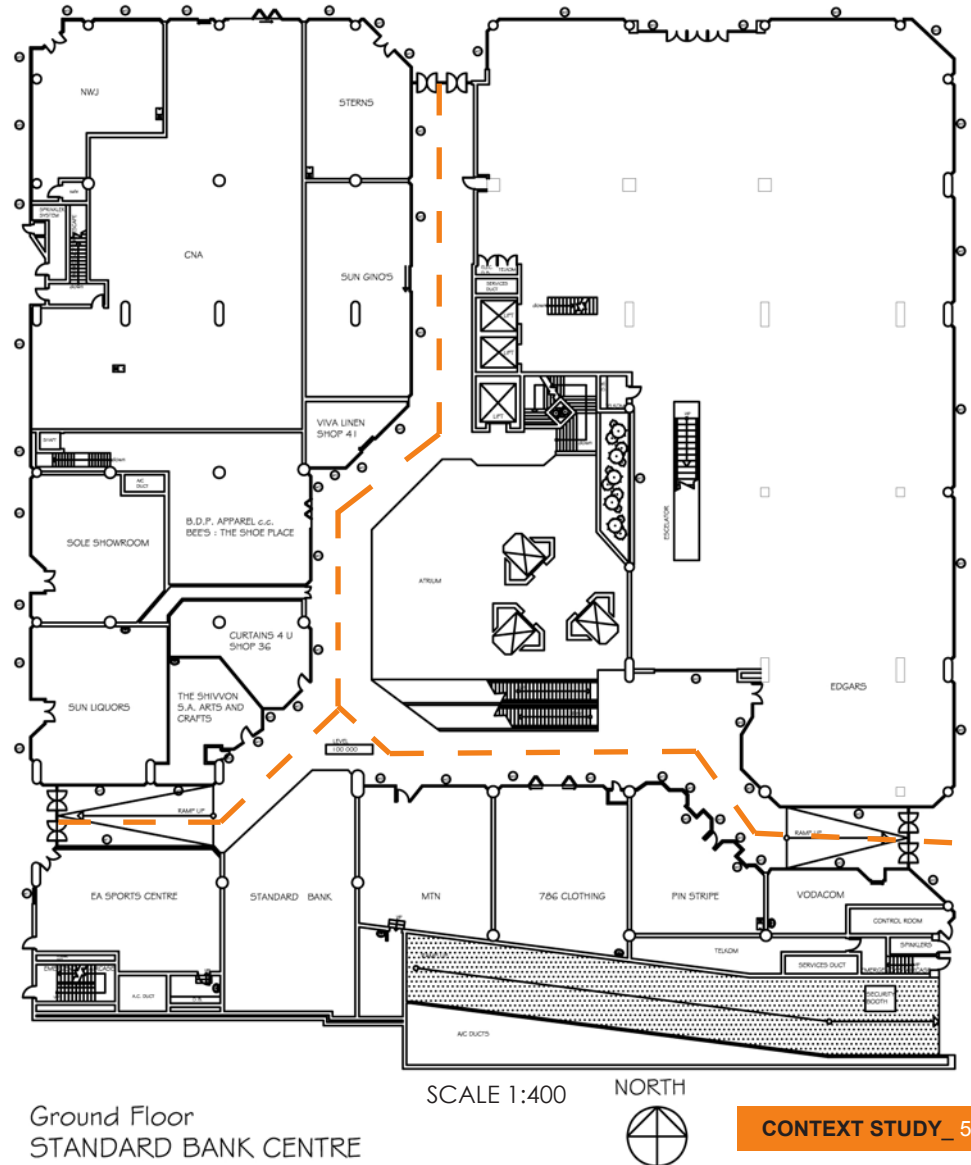




FIGURE 4.40

Lower Ground Floor

The Lower ground floor of the building contains the Standard Bank entrance, a major attraction for users of the building. To the Eastern side, an arcade leads to an underground parking lot that the Standard Bank Centre shares with the State Theatre.

FIGURE 4.40 People waiting for the bank to open. FIGURE 4.41 Existing Lower Ground floor plan of the Standard Bank Centre. FIGURE 4.42 The arcade leading to the underground parking lot. FIGURE 4.43 The staircase leading to the underground parking lot.

FIGURE 4.41



Lower Ground Floor Level
STANDARD BANK CENTRE



FIGURE 4.42

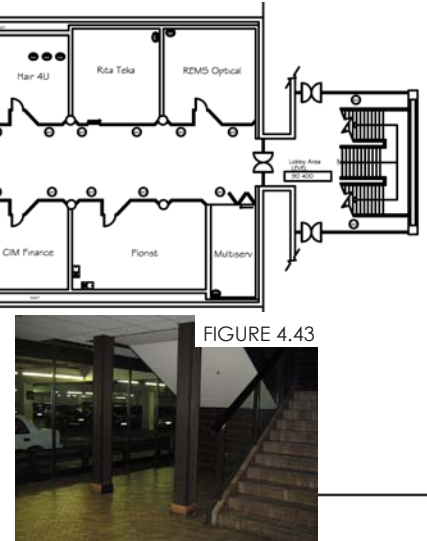


FIGURE 4.43

FIGURE 4.44 Digital collage of interior atrium space. FIGURE 4.45 Interior view of the skylight. FIGURE 4.46, 4.47 View of the atrium as seen from the third floor. FIGURE 4.48 Elevator shaft that dominates the atrium space. FIGURE 4.49 Ground floor as seen from the atrium. FIGURE 4.50 Lower ground floor of the atrium space.

4.4.3. Interior Space

The atrium space appears visually cluttered because of the change in materials and plants growing in planters in the space. The edges of the atrium are angular and the shape of the space changes between the different floor levels. The three elevator shafts are pertinent elements in the atrium and have an impact on how the space is perceived. The floor levels have a height of approximately three meters between floor slabs.

FIGURE 4.44



FIGURE 4.45

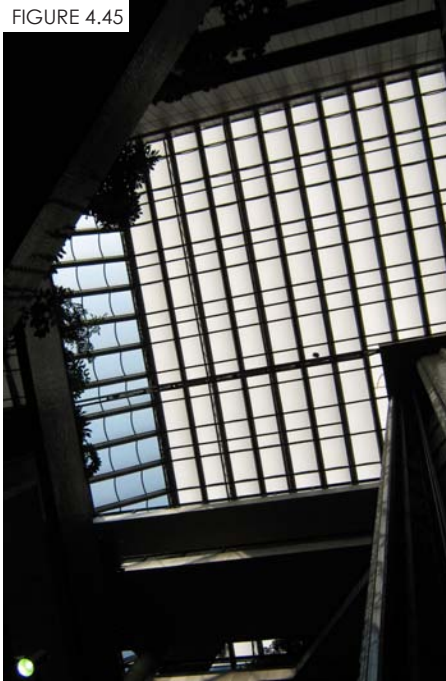


FIGURE 4.46



FIGURE 4.47



FIGURE 4.48



FIGURE 4.49

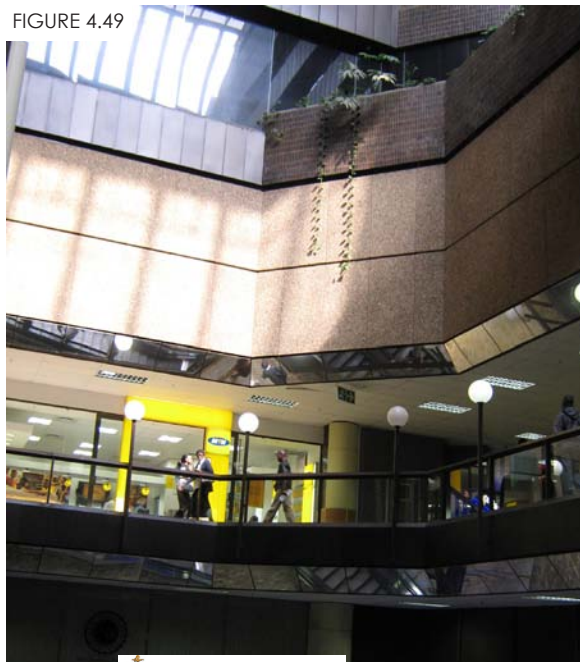


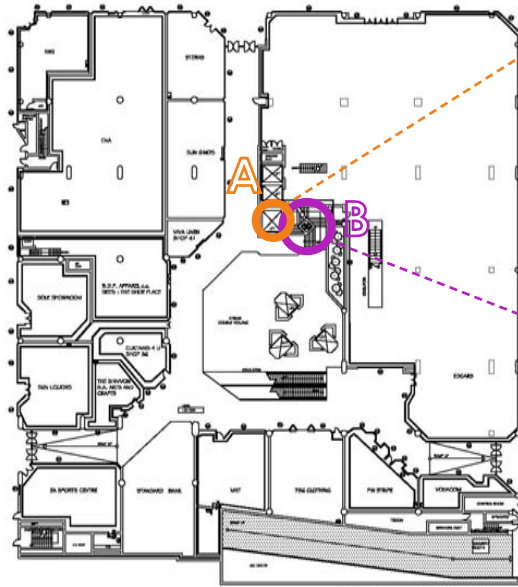
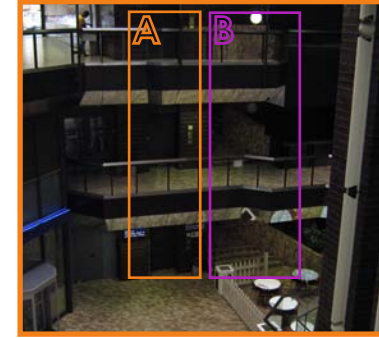
FIGURE 4.50



FIGURE 4.51, 4.52 Diagrams of plans and photographs explaining the circulation through the building.

4.4.4 Circulation

A



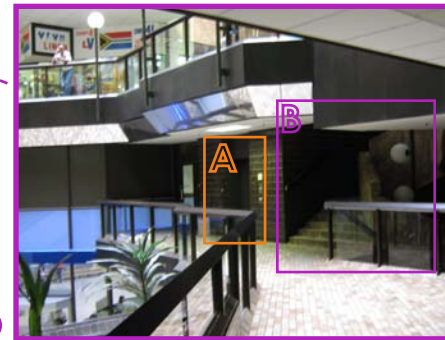
Ground floor
STANDARD BANK CENTRE

FIGURE 4.51

Type	Elevator
Location	Next to the atrium space and staircase B.
Provides circulation	between Lower Ground floor and Ground floor.
Users	Mainly cleaning staff with cleaning equipment.
Usage	Minimal
Visibility of movement	The elevator movement is not visible and does not impact the atrium space.

TABLE 4.1 Description of elevator A.

B



Type	Staircase
Location	Next to the atrium space and elevator A.
Provides circulation	between Lower Ground floor and Ground floor.
Users	Security staff and other people who work inside the building.
Usage	Minimal; on the Lower Ground floor the restaurant imposes on the movement.
Visibility of movement	Movement is visible but because of minimal use it is not significant.

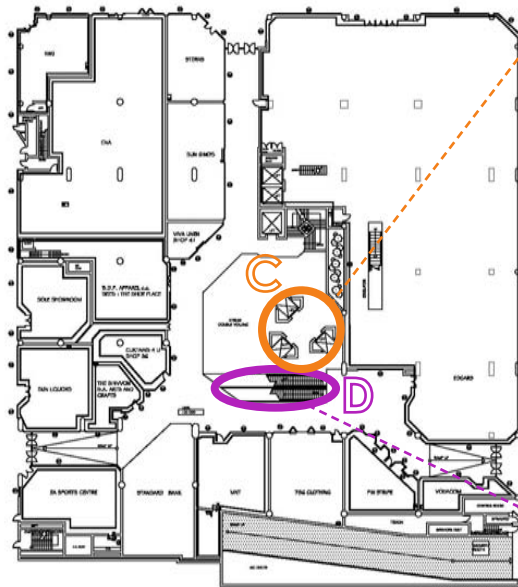
TABLE 4.2 Description of staircase B.

C



Type	Observation Elevator
Location	In atrium space.
Provides circulation	between Basement and Fifth floor, excluding the Ground floor and Mezzanine level.
Users	People working in offices on floors 1 to 4.
Usage	Minimal; not all the offices are occupied.
Visibility of movement	The elevator movement is visible and purveys a dynamic quality to the atrium space. A person in the elevator has a dramatic view of the atrium from above.

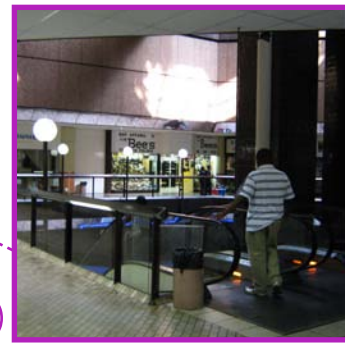
TABLE 4.3 Description of elevator C.



Ground Floor
STANDARD BANK CENTRE

FIGURE 4.52

D



Type	Escalator
Location	In atrium space.
Provides circulation	between Lower Ground floor and Ground floor, excluding Mezzanine level.
Users	Customers of Standard Bank, entering the building on Ground floor.
Usage	Maximum usage; the escalator is the main circulation method between the Lower Ground floor and Ground floor.
Visibility of movement	Movement is visible but because of minimal use it is not significant.

TABLE 4.4 Description of escalator.

FIGURE 4.53 View of office floor levels from atrium space. FIGURE 4.54 View of skylight.



FIGURE 4.53



FIGURE 4.54

4.5. The Building's Response to Climate

As an atrium building, the Standard Bank Centre has inherent energy potential that increases the building's ability to enhance the thermal comfort level. The following aspects of the Standard Bank Centre make it an energy efficient building (Bednar, 1986:81):

1. Using Daylight

The skylight provides an effective transmission of daylight that replicates outdoor lighting levels. It also ensures balanced light distribution. Daylighting in atrium buildings is simpler than in other building types and heat loss and gain is reduced (Saxon, 1983:6). The sloping panels of the skylight drain the inevitable condensation that takes place. According to Richard Saxon (1983:20), the transmission loss through glass is minimized by angling the glass panes towards the late morning and early afternoon sun, thus receiving a continuous, strong solar flow for three hours around mid-day. The glass panes of the Standard Bank Centre faces East, meaning the morning sun flows into the building.

2. Passive Cooling

Shading elements (for example canopies on the exterior of the building) protect the building from direct sun. The atrium space of the building serves as a collector of cool night air and a source of shade in the daytime (Bednar, 1986:4).

3. Passive Heating

During winter months the atrium serves as a passive solar collector and wind shelter (Bednar, 1986:4). The thermal mass and heat storage capacity of the building contribute to this aspect.

4. Ventilation

In the atrium space, cross ventilation and vertical ventilation take place naturally.

5. Buffer Space

"A buffer space is a transition space, an intermediary zone between inside and outside," (Bednar, 1986:82). The atrium is a buffer space that shields and filters the full impact of the climate. The contained air mass of the atrium absorbs the impact of weather conditions such as solar radiation, temperature differences and wind (Bednar, 1986:82).

A negative response to the climate is stratification (the overheating of the air at the top of the atrium space), creating uncomfortable conditions during the late afternoon (Bednar, 1986:84).

4.6. S.W.O.T. Analysis

(Strengths, Weaknesses, Opportunities, Threats)

An analysis of the Standard Bank Centre's strengths, weaknesses, opportunities and threats is done in order to determine where opportunity for a design intervention lies.

S Strengths

- Circulation, public access
- Three Entrances
- Activity around the exterior edges of the building
- Large number of people using the building
- Day/night use of building
- Security
- Atrium space
- Natural light
- Current building elements have low maintenance requirements

O Opportunities

- Improved use of atrium space
- Intervention that links horizontal levels
- Interface with street
- Circulation routes
- The intervention should respond to the modular construction materials that determined the structure of the building
- The link between the existing pedestrian routes must be utilised
- Public amenities in the form of seating or exhibitions can be provided

W Weaknesses

- Closed facade
- Access to certain levels are restricted
- Floors 1 to 4 are private floors
- The interior spaces are confined to horizontal layers
- Traffic and noise barrier between building and Lilian Ngoyi Square
- Atrium space is not utilized optimally
- Not enough provision to allow people to experience the atrium space

T Threats

- Informal traders that make use of the pavement next to the building should be taken into consideration
- The existing users of the building should not be disregarded and should benefit from the design intervention
- Existing plans of the building are rigid and modular
- The building does not function as an enclosed shopping mall, and should not become an exclusive introverted space.

FIGURE 4.55 - 4.58
SWOT Analysis diagrams

FIGURE 4.55

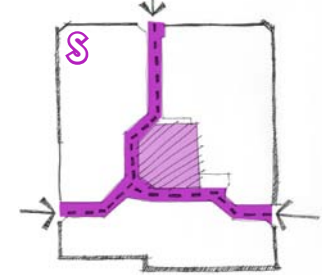


FIGURE 4.56

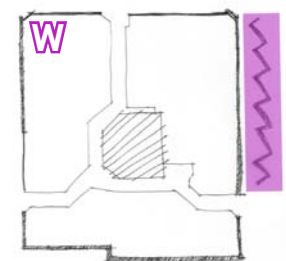


FIGURE 4.57

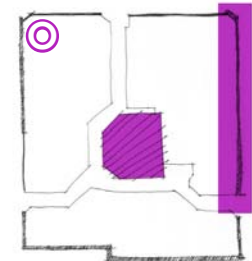
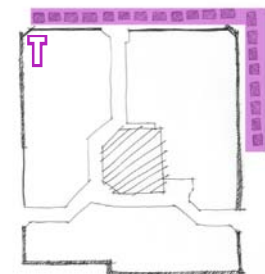


FIGURE 4.58





05

RESPONSE TO CONTEXT

1. Introduction _ 2. Critical Regionalism _ 3. Relevance of Critical Regionalism in the Design of a Satellite Museum _ 5. Precedents _ 5. Response of Design to Global and Urban Context 7. Response of Design to the Atrium Building _ 8. Conclusion



FIGURE 5.1

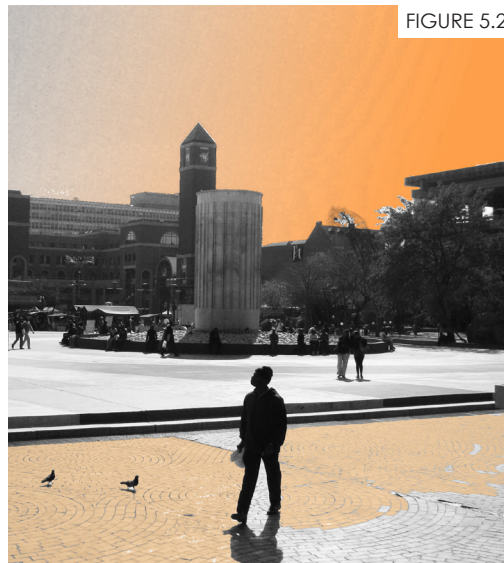


FIGURE 5.2

FIGURE 5.1 Digitally modified photograph of the Standard Bank Centre atrium.
FIGURE 5.2 Digitally modified photograph of the Lilian Ngoyi Square



Chair One
Konstantin Grcic

The Architectural theory of critical regionalism promotes architecture that is influenced by the needs and characteristics of its location. The theory is also concerned with issues of individual and cultural identity, authenticity and meaning.

(Canizaro, 2007:18)

5.1 Introduction

An initial investigation into the architectural theory of critical regionalism led the author to question the intervention's response to its context. This chapter starts with a description of how critical regionalism plays a relevant role in the design of the satellite museum. Four museums are investigated in terms of how these museums respond to, or reflect their surrounding context.

Based on the way in which the precedent studies reflect the context, the intervention's response to its context is described.

5.2 Critical Regionalism

Critical regionalism's acknowledgement of local environments makes it a relevant theory in any new design project, as the world faces a growing ecological crisis (Nesbitt, 1996:583). The theory is concerned with issues such as sustainability, site-specificity, quality of place and cultural identity (Canizaro, 2007:11).

The theory of critical regionalism falls within the ongoing architectural discourse of regionalism, a method by which tensions are resolved between globalization and modernity on the one hand and localism and tradition on the other (Canizaro, 2007:16). Regionalism promotes the establishment of connections between new constructions and existing local and regional characteristics (Canizaro, 2007:21). As a whole, regionalism is concerned with connectedness to place (Canizaro, 2007:17). Similar to regions that must be continually reassessed, regionalism is a living concept that grows and changes (Canizaro, 2007:21).

Critical regionalism is intended as an alternative to both the dehumanizing aspects of modernism and the superficiality of postmodernism (Ingersoll, 2007:387). The term 'Critical Regionalism' was coined in 1981 by Alexander Tzonis and Liane Lefaivre. Similar to regionalism, the theory aims to create a balance in the tension between the regional and the universal; every culture must both be itself and transcend itself (Mumford, 2007:101). Tension exists between tradition, as the necessary cultural continuity and modernity, as the desire for progress (Canizaro, 2007:22).

5.3 Relevance of Critical Regionalism in the design of the Satellite Museum

An exhibition space for a cultural museum in the centre of the city should respond to its context, in the same manner that critical regionalist architecture draws inspiration and form from the context (Lefaivre & Tzonis, 1996:590). Critical regionalism is based on the understanding of place and tectonics (Nesbitt, 1996:568) and promotes the employment of local materials and craftsmanship (Alofsin, 2007:370). This will be taken into account during the design of the satellite museum.

Kenneth Frampton (2007:378) defines critical regionalism as a recuperative, self-conscious, critical endeavour. The tactile perception and experience of space is important, not only the visual perception or image of it (Frampton, 2007:385). Critical Regionalism respects the immediacy and situations of everyday life and suggests that local, everyday experiences should serve as the basis for architectural design (Canizaro, 2007:12). This corresponds with the role of the satellite museum as a point on a person's everyday route, rather than being a destination.

By establishing a relationship between people and place, the satellite museum functions as a catalyst project based on the poetics of critical regionalism. Critical regionalism aims to re-embed people in the reality and diversity of their local places. The architecture should be able to adjust to the constancy and change of the local environment and create opportunities for understanding where and with whom one lives (Canizaro, 2007:12). This links to the design concept of a museum in flux. (The concept is further explained in Chapter 7.)

Critical regionalism advances authentic architecture that stands in opposition to the universal conformity of the built environment. Authenticity, defined by Canizaro (2007:26) as a quality of engagement between people and things or places, is a central concept of critical regionalism. The notion of authenticity is described as connectedness, participation and the possibility of real local experiences. Authenticity is an important concept when designing a museum and dealing with the exhibition of museum objects.

Critical regionalist architecture should speak the language of its setting and reflect the current conditions of culture in the region (Alofsin, 2007:370). It selects place-defining elements and incorporates them strangely, rather than familiarly in order to evoke a dialogue between the building and the viewer (Lefaivre *et al.*, 1996:589).

FIGURE 5.3 Everyday experiences that serve as the basis for architectural design: people sitting in public spaces.

FIGURE 5.4 Everyday experiences that serve as the basis for architectural design: people walking in the CBD.

FIGURE 5.3



FIGURE 5.4



5.4 Precedents: Museums that respond to the context

5.4.1 Kirchner museum



Architect: Gigon/Guyer

Location: Davos, Switzerland

Description: The Kirchner museum expresses the regionalism of Switzerland as its glazed surfaces reflect light in a dialogue with the surrounding snow and ice (Newhouse, 1998:87). The building's exterior form blends into the snow-capped, mountainous landscape, with a varying opaque, translucent and clear glass cladding. The museum houses the art of the German expressionist painter Ernst Ludwig Kirchner. The interior spaces of the museum focus the attention on the objects. The influx of natural light is regulated by louvers adjusted by an electrical or manual system (Newhouse, 1998:87). Matte glass ceilings diffuse natural and artificial light in the galleries.

Design Application: The building's exterior reflects the environment, while the interior is simple and form a backdrop for the objects on display.

5.4.2 The Menill Collection



Architect: Renzo Piano and Richard Fitzgerald

Location: Houston, Texas

Description: The Menill Collection is a deeply poetic reaction to the culture, climate and urbanism of the region it is located in (Ingersoll, 2007:387). The museum echoes the surrounding area's vernacular scale and materials. The long, low structure is a single storey wood-and-exposed-steel rectangle that is reminiscent of the siding of local farm buildings (Ingersoll, 2007:391). The 'Living Light' concept and the platform roof with leaf-shaped diffusers ensure that natural light will enter the building and will vary according to time of day (Newhouse, 1998:21).

Design Application: The museum building directly responds to the light and climate of the context with the leaf-shaped diffusers. The 'living light' concept can be applied in the design of a museum in flux.

5.4.3 Hiroshige Ando Museum



Architect: Kengo Kuma

Location: Batoh, Japan

Description: The scale of the Hiroshige Ando Museum relates to the scale of the surroundings (Lefaivre, 2003:110). The architect Kengo Kuma combined new and traditional elements to produce a truly Japanese architecture. A main element of the building is the gridded wooden structure that creates the walls and roof of the building and changes with the light that pours into the space. This allows the building to become a sensor of light by becoming a translucent plane.

Design Application: The material palette can be used to express how the new intervention fits into or contrasts with the existing conditions. Familiar materials can be used in a new manner to express the specific qualities of the site and context.

5.4.5 Quaker Live Oak Friends Meeting Hall 'Skyspace'



Architect: Leslie Elkins

Artist: James Turrell

Location: Houston, Texas

Description: In the Quaker Live Oak Friends Meeting Hall the focal point is the skylight in the centre of the ceiling. 'Skyspace' is an ethereal installation and collaboration between the artist and the architect. The skylight frames the view of the ever-changing sky and aims to encourage the visitor to meditate (Lefaivre, 2003:116). During night time the skylight is covered with a solid retractable segment of the roof and offers a blue neon-installation. This is classified as a regionalist project, because it combines highly sophisticated artwork with a simple, traditional house that fits into its context.

Design Application: A combination of technology and traditional materials can create an interesting new outlook on the context of the new museum exhibition.

FIGURE 5.5 Exterior of the Kirchner Museum (Sillway, 2005).

FIGURE 5.6 Interior of the Kirchner Museum (Brown, 2008).

FIGURE 5.7 Eastern facade of the Menill Collection (Karczmar, 1996).

FIGURE 5.8 Interior of the Menill Collection (Longo, 1988). FIGURE 5.9 The Hiroshige Ando Museum (Altermatt, 2007) FIGURE 5.10 Interior of the Hiroshige Ando Museum (Thompkins, 2008).

FIGURE 5.11 Interior space during night time (Turrell, 2000). FIGURE 5.12 Cross section through the auditorium and galleries (Lefaivre, 2003).

FIGURE 5.13 The world-wide culture of consumption in the CBD of Pretoria.

FIGURE 5.14 People in Pretoria with global fashion trends.



FIGURE 5.13



FIGURE 5.14

5.5 Response of Design to Global and Urban Context

According to Paul Ricoeur (2007:55) humanity is on the brink of a single world civilization. Evidence of this statement is the standardization of housing and clothing that represents a universal way of living and a world-wide culture of consumption (Ricoeur, 2007:55). Whilst this universal civilization represents progress in the form of the multiplication of human relationships, it constitutes the subtle destruction of traditional cultures (Frampton, 1996:570). Both the philosopher Paul Ricoeur (2007:57) and architectural critic Kenneth Frampton (1996:570) speak of the spreading of a mediocre civilization, where throughout the world one finds the same bad movie, fashion trends and slot machines. The global conformity of architecture can be included in this list of universal atrocities.

The conflict between globalization and local identity is a crucial problem in nations rising from underdevelopment (Frampton, 1996:570). Though South Africa does not fall into the category of being underdeveloped, the search for cultural identity within the aftermath of the disassembly of Apartheid and its legacy is evident in the name changes that are occurring throughout the country (Deckler, 2006:1).

The design intervention responds to this so-called universal civilization by providing exhibition spaces where the users of the city can express themselves and share their memories and recollections of Pretoria. This reinforces the identity of the people and the role they play in the city. The stories that people record inside the satellite museum become a part of the museum collection.

The museum spaces become part of the public spaces of the city and whilst international objects are on display, the museum experience is rooted in the CBD of Pretoria. A visitor entering the Standard Bank Centre specifically for the museum experience will find him- or herself surrounded by regular users of the city. The atrium building is a living museum that displays the reality of city living.

5.6 Response of the design to the Atrium Building

The Latin word 'atrium' refers to the open court in an ancient Roman house that formed the social center. Enclosed rooms led off from the atrium (Bednar, 1986:63). The technological development in structural steel manufacturing and the availability of larger glass panes created new possibilities for covered courtyards. Weather protected interior spaces which benefit from natural light, can be designed. A similar building form is the arcade (a glass covered passageway which connects two streets and is lined on both sides with shops) that also developed out of the new use of glass and steel (Geist, 1983:3).

Today the definition of an atrium is a central, interior, day lit space which organizes a building (Bednar, 1986:63). The atrium creates inherent spatial order in a building and serves as a place of orientation for the hallways or spaces surrounding it. In the late 1970's, around the time when the Standard Bank Centre was built, the atrium concept enjoyed a revival among architects, clients and the general public (Bednar, 1986:30).

5.6.1. The function of the Atrium

Bill Hillier (Bednar, 1986:70) identified four reasons why a building exists, in other words: four functions of a building. The atrium building is discussed in terms of these functions, namely the cultural, economic, shelter and accommodation function.

a. Cultural function:

An atrium encourages social interaction through people-watching, movement through space and places where people can pause and linger. Atria put people at the centre of things and contribute to the city by combining the idea of the street line and the plaza (Saxon, 1983:5). An atrium encourages people to come to the city not only for work or shopping, but also for enjoyment (Saxon, 1983:6). Atria provide the necessary catalytic common space that is needed for users of a building to get to know each other through frequent visual contact and informal meetings (Bednar, 1986:v).

The Standard Bank atrium space has the potential to be a place where people can gather and meet accidentally. The design intervention aims to articulate the cultural potential of the atrium by providing it with another function. The atrium is positioned in the city amongst other atrium buildings and is part of a network of interior public spaces.

b. Economic function:

Atrium buildings are successful because of their extra attraction and income power (Saxon, 1983:6). In office blocks atriums provide 'shallow' space for perimeter offices rather than the deep spaces of a block-covering building. This is premium rentable space that can be sub-divided more easily (Saxon, 1983:6). In commercial centres atria provide occasions for public gathering, events and exhibitions, thereby attracting shoppers (Bednar, 1986:72).

The additional function of a museum in the atrium will increase the income of the building and present new users.

c. Shelter function:

The sheltered central court of an atrium creates an all-weather public gathering space. The atrium brings in light, but keeps out wind, rain and extreme temperatures, reducing costs and increasing comfort. The atrium acts as a buffer space, a transitional area from outside to inside (Saxon, 1983:6).

d. Accommodation function:

The atrium space and the adjacent spaces interact with each other. The atrium is a useful space for exhibition, performance or a market area. The vistas and accessibility it creates can enable upper levels to work as extension of the ground level (Saxon, 1983:6). The atrium creates circulation in a building.

On the street level of the Standard Bank Centre the atrium is surrounded by passages and retail spaces. This causes the passages to function in a similar circulation manner as arcades.

FIGURE 5.15 *The atrium encourages people to come to the city not only for work, but also for enjoyment, Digital collage.*



FIGURE 5.15

Buildings are four-dimensional: not only do they have three dimensions of space, but they respond through time to the demands of the day (Saxon, 1983:35). What makes older buildings work for new uses is their concentration on the general functions of the building rather than on the specific needs of their original use. Older buildings have good entrances and circulation to give orientation, generally good structural and thermal performance and provide daylight and air to most areas (Saxon, 1983:35).

The design intervention aims to make the public aware of the atrium space and to create opportunities for people to spend time in the atrium. A ramp is positioned in the atrium space on the lower three floors of the atrium. People walking on the ramp would experience the atrium space from the centre of the volume.

5.7 Conclusion

The critical regionalist approach emphasizes that one should not design a building based on image and form, but rather to allow the site to determine the aesthetic of the building. Local materials and craftsmanship should be used and accommodated in the design. This contributes to the sustainability of the design intervention.

The satellite museum is a response to the specific needs and characteristics of Pretoria. The Standard Bank Centre is a shell into which the satellite museum is placed. Similarly a museum building functions as a shell in which layers of exhibitions and installations are inserted.

The new satellite museum responds to the context by contrasting with the rigid modularity of the building. The shape of the ramp is curved and suggests an organic element that grows in the atrium space. Designed elements in the museum spaces such as sound pods and computer stations reflect the sleek light-weight shape of the ramp.

1. Introduction _
2. Museums in Pretoria _
3. Analysis of selected museums _
4. Analysis of Ditsong: National Cultural History Museum _
5. The Museum as a Factory



FIGURE 6.1.a,b,c Digitally modified photographs of the Ditsong: National Cultural History Museum, the Apartheid Museum and the Freedom Park Museum.



Louis Ghost
Philippe Starck

6.1. Introduction

Since the focus of this thesis falls within the parameters of museums and exhibition spaces, museum visits are an important research component that informs the final design. This chapter is a summarised analysis of the museums that were visited. The selected museums in Pretoria act as precedent studies that inform the author on the experiences and facilities museums in Pretoria have to offer. Museums outside Pretoria are included as precedents that inform the design.

The chapter explains how the museums are categorised and gives a short description of each museum's strengths and weaknesses. Subsequently the Freedom Park Cultural Landscape and Museum as well as the Apartheid Museum are critically analysed in terms of the five main aspects that play an important role in the spatial design of an exhibition or museum, namely:

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

The Ditsong: National Museum of Cultural History is discussed as an example of an existing museum in Pretoria. The museum is analysed in order to determine the functioning and role of the new satellite museum.

6.2. Museums in Pretoria

An analysis of the museums surrounding the Standard Bank Centre confirmed the hypothesis that a need exists for exciting museum experiences in the city centre. The analysis reinforces the site selection for the design intervention, as the site is positioned on the corner of two major pedestrian streets and will expose the museum to the city users and passers by. The building is within walking distance from other museums in the CBD area; if a person planned to visit a number of museums in one day, it would be achievable on foot.

Visits to museums in Pretoria informed the author about the context the design is positioned in and how museums operate. Eleven museums in Pretoria were visited and analysed. Richard L. Francis (2006) delineates four types of museums, namely the new museum, the converted museum, the add-on museum and the non-museum. Since the thesis deals with interior architecture as an intervention in an existing building, the eleven museums are categorised under four headings and based on their relations to the built environment.

The museums listed under 'House museums' are houses that were converted into museums. In order to convert the houses into museums, minimal changes were made to the interior spaces, as the intention with a house museum is to give a visitor an authentic experience of the lives of the residents who lived there. The experience is on a residential scale. The focus is on restoration and preservation rather than design.

Listed under 'Open air museums' are museums that are not limited to a specific building, but where the whole site is part of the museum experience. The scale is much larger than what an interior architecture project will encompass and

the extent of the open air museum does not allow for changes or interventions over short periods of time.

Museums located in 'converted buildings' directly relate to the proposed design intervention, for the reason that a new function is inserted into an existing building and the spaces have to be adapted to accommodate the new function. This category is similar to what Francis (2006) refers to as a converted museum. In converted museums, the architect is faced with a substantial challenge when he has to revamp existing structures in order to address the particular needs of museums. Disappointingly, the museums in Pretoria that fall in this category have not made use of the design opportunity to create exciting spaces and the museum spaces are determined by the existing building's spatial layout.

The two museums that fall into the category 'new building' are museums for which buildings have been designed specifically for the purpose of housing a museum. What is concerning is that there are only two museums in Pretoria for which a building has been erected and that both these buildings have been built before 1994, speaking of a former political regime and a different view of the people of South Africa. The Freedom Park museum currently under construction on Salvokop was visited and is referred to later in this chapter.

The Ditsong: Northern Flagship Institute is in charge of the development, management and administration of some of the most significant Southern African collections of fauna, paleontology, military history, cultural history, anthropology and archaeology (Ditsong: Northern Flagship Institutions, 2010). The museums that are managed by the institute have undergone name changes to include the word 'Ditsong' in the names. Some of the museums are: the Ditsong: National Museum of Military History, the Ditsong: Tswaing Meteorite Crater, the Ditsong: National Museum of Cultural History and the Ditsong: National Museum of Natural History. The vision of the institute is to be a leading African heritage institution of excellence that is accessible to all (Ditsong: Museums of South Africa, 2010).

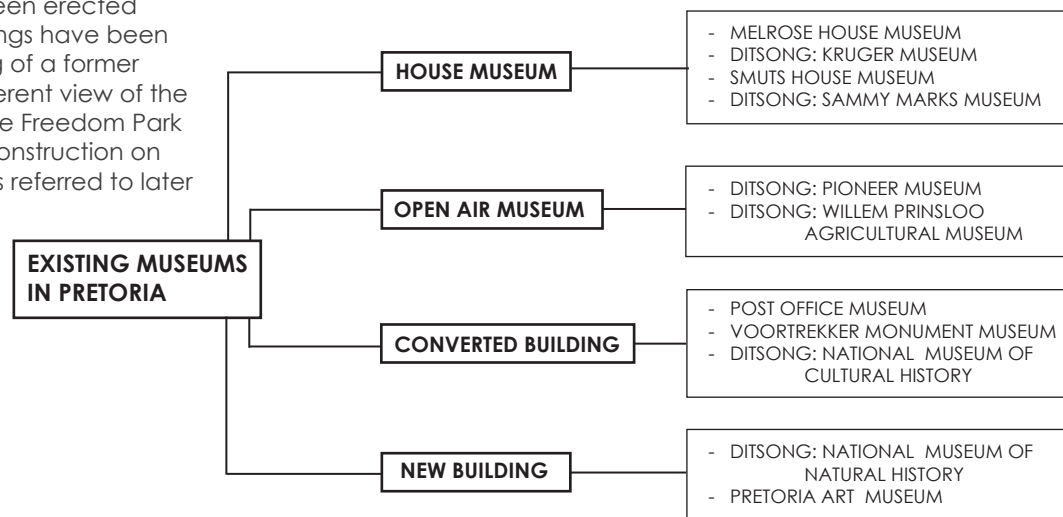


TABLE 6.1 Categorisation of museums in Pretoria



POST OFFICE MUSEUM



DITSONG: KRUGER MUSEUM



DITSONG: NATIONAL MUSEUM OF CULTURAL HISTORY



DITSONG: NATIONAL MUSEUM OF NATURAL HISTORY

Location of Museums in the vicinity of the Standard Bank Centre

The map is an indication of the museums surrounding the site that formed part of the analysis of museums in Pretoria.

Museum Park is indicated by a purple block. The Ditsong: National Museum of Cultural History is part of Museum Park, an initiative of the government to group

a number of museums and cultural sites together in order to promote pedestrian links (Museum Park, 2006, as cited by S. Uys, 2008). The site for the new satellite museum is not located within the Museum Park precinct, for the purpose of investigating the design of a museum in a location where an unexpected museum experience is possible.

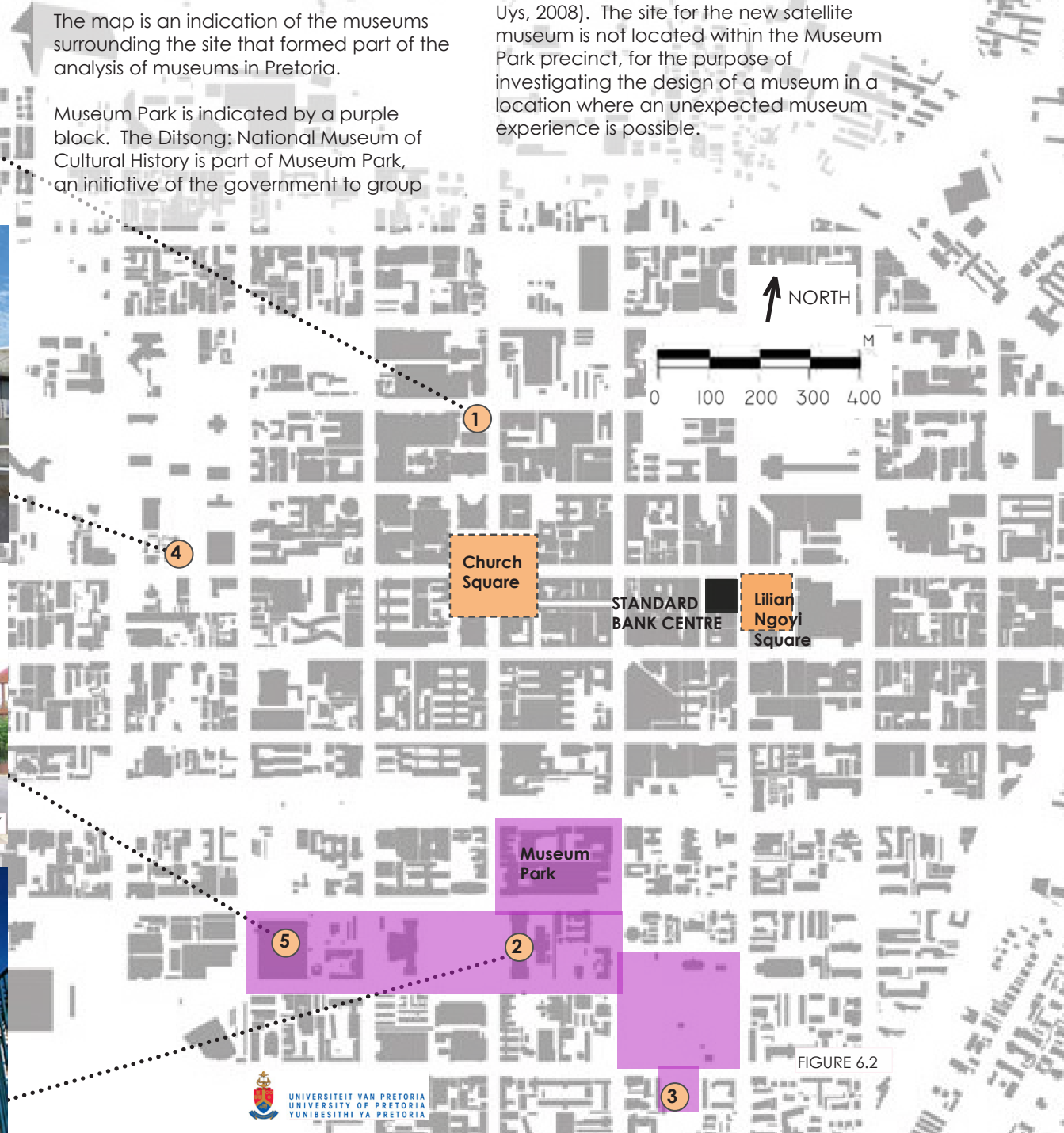


FIGURE 6.2

FIGURE 6.2 Map indicating museums around the Standard Bank Centre. FIGURE 6.3 Interior of the Post Office Museum. FIGURE 6.4, 6.5 Interior of the Ditsong: National Museum of Natural History. FIGURE 6.6 Interior of the Pretoria Art Museum.

6.2.1 POST OFFICE MUSEUM

Description

The Post Office Museum is devoted to the history and development of postal services in South Africa. Stamp collections, post boxes and mail carriers such as bicycles and airplanes form part of the exhibition. The museum offers services an ordinary post office would offer and facilitates the payment of municipal accounts.

Strengths

Being located within walking distance from Church Square and connected to private

rentable post boxes, a person encounters the museum without purposefully planning a visit. The museum is part of an everyday experience. A museum is combined with an existing public service, giving historical artifacts value and relevance within the context.

Weaknesses

The exhibitions are contained within one room that does not provide any visitor experience. There is no sign or exterior indication of the museum that attracts a person's attention.



FIGURE 6.3

6.2.2 DITSONG: NATIONAL MUSEUM OF NATURAL HISTORY

Description

Also known as the Transvaal Museum, this museum is one of the oldest natural history museums in South Africa, known for its possession of the famous fossilised skull of 'Mrs Ples' (Ditsong: Northern Flagship Institutions, 2010). Established in 1892, the museum contains large collections of animals, birds and groups of insects portrayed in realistic dioramas. The prominent museum building is designed by the architect John Stockwin Cleland. The Museum of Geological

Survey is also housed inside the museum building.

Strengths

The visitor can determine the amount of time to spend in the different exhibition halls. The exhibitions are visually strong, without forcing the visitor to read a large amount of text in order to understand the display.

Weaknesses

The displays are not changed or upgraded and do not motivate recurring museum visits. The large walking distances cause visitor fatigue.

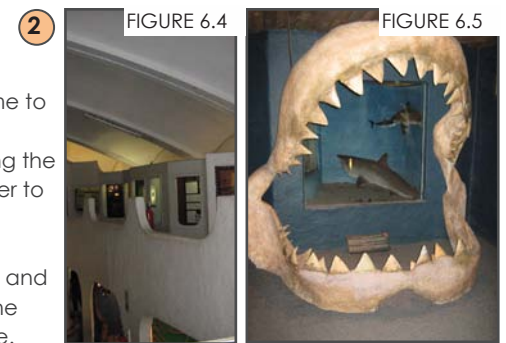


FIGURE 6.4

FIGURE 6.5

6.2.3 PRETORIA ART MUSEUM

Description

The museum building is an example of a modernist building positioned next to a large open grass-covered public space. The museum consists of open galleries where artworks are displayed as pictures against walls or sculptures on pedestals. The museum hosts changing exhibitions. The lawn next to the museum is not fully utilized as it offers opportunities for public events and exhibitions.

Strengths

The spaces are compact so that viewer fatigue is not a problem in the museum. The spaces are plain, without decoration and function as a backdrop for the artworks.

Weaknesses

There is a lack of additional functions one expects to find at an art museum such as a shop, restaurant and information centre. There is no narrative to the permanent exhibitions.



FIGURE 6.6



FIGURE 6.7

3 **Description**
The Melrose House is situated across the street from Burger's Park. It is a National Monument that was built by George Heys in 1866. The Treaty of Vereeniging (Peace Treaty terminating the Anglo Boer War) was signed in the Melrose House in 1902. The house is an example of preserved Victorian architecture in South Africa and is used for art exhibitions and concerts. A visitor walks through the house and views objects on display and rooms as they were used when the house was lived in.

Strengths

The museum provides communal facilities on its grounds such as tennis courts and lawns. In an additional structure next to the house the story of the Anglo Boer War is told through newspaper clippings and sketches. The museum provides an authentic experience.

Weaknesses

The house is hidden from street view, meaning that not many pedestrian stumble in on the museum. Interaction and visitor participation is not encouraged.



FIGURE 6.8

4 **Description**
The museum in a Victorian house exhibits the private life of Paul Kruger who lived there from 1884 until 1900 while he was President of the ZAR (Ditsong: Northern Flagship Institutions, 2010). Visitors can walk through the house that has been refurbished to look as it did during the time President and his wife lived there. Two exterior halls that display Kruger as an international statesman and his later journey into exile from Mozambique to Europe, as well as the President's private railway coach, form part of

the museum.

Strengths

The location of the house museum in Church Street allows the visitor to imagine life in the city center and Church Square in the 1900's, contextualising history and allowing for the cross-referencing of objects.

Weaknesses

The spaces do not allow temporary exhibitions or expansion. The displays are focussed on the objects rather than the visitor experience.



FIGURE 6.9

Description

Similar to the Ditsong: Kruger Museum, this house museum exhibits the life and the spirit of a great statesman. The house was the home of General Jan Smuts for over 40 years in Doornkloof in Irene, South-east of Pretoria. Visitors walk through the house unaccompanied and can follow any route. The museum provides a similar experience as the Ditsong: Kruger Museum and the Melrose House Museum.

Strengths

The gardens and site on which the museum is located form part of the museum experience, breaking through the boundaries of the house. A monthly market is held on the site which draws in visitors and creates awareness of the house.

Weaknesses

Even though the furniture and house is maintained, a visitor is aware of the fact that the objects are old and deteriorating. This enhances the feeling that the museum is preoccupied with history and ageing relics.



FIGURE 6.10

Description

The Victorian mansion that used to be the residence of the Jewish industrialist and entrepreneur Sammy Marks is situated on the farm Zwartkoppies east of Pretoria (Ditsong: Northern Flagship Institutions, 2010). Visitors are guided on a tour of the house that showcases the unique collection of Victorian and personal assets of Sammy Marks and his wife, Bertha. The park-like garden is an additional attraction of the museum where visitors can enjoy picnics,

play croquet or enjoy a Victorian meal.

Strengths

The relaxed environment of the museum location encourages visitors to linger on the grounds and spend more time at the museum.

Weaknesses

As the house is preserved and presented in the exact manner that the Marks family used to inhabit it, one questions the value and purpose of the museum and the preservation of history.

FIGURE 6.7 The Melrose House Museum. FIGURE 6.8 Interior of the Ditsong: Kruger Museum. FIGURE 6.9 The Smuts House Museum. FIGURE 6.10 The Ditsong: Sammy Marks Museum. FIGURE 6.11 Ditsong: Pioneer Museum. FIGURE 6.12 Ditsong: Willem Prinsloo Agricultural Museum. FIGURE 6.13 Interior of the Voortrekker Monument Museum.

6.2.8 DITSONG: PIONEER MUSEUM

Description

The open air museum, located in Silverton, exhibits an original thatched Voortrekker house, built in 1848, as its main attraction (Ditsong: Northern Flagship Institutions, 2010). The site of the museum used to be a farm at Hartebeespoort (currently Silverton) and has a rich history that relates to the museum. The museum offers visitors an interactive experience of early farming culture in South Africa, with activities that include cooking method demonstrations and farming techniques.

Strengths

The museum grounds are used for cultural activities such as markets that create awareness of the museum and generate an income for people living in the area around the site. The museum offers adult programmes, as well as educational programmes for school children, reaching a wide target market.

Weaknesses

The museum only focusses on the historic culture of one group of South Africans. The exhibitions do not change.



FIGURE 6.11

6.2.9 DITSONG: WILLEM PRINSLOO AGRICULTURAL MUSEUM

Description

The museum is a combination of a house museum and an open air museum experience. The history of agricultural development in South Africa, from the Stone Age to 1945 is exhibited. Similar to the Ditsong: Pioneer Museum, visitors can experience demonstrations of farm life such as milking cows, baking bread in a clay oven, traditional candle-making and roasting coffee beans. There are two types of house museums on the grounds: furnished farmhouses (built in

1880 and 1913) and authentic Ndebele homesteads.

Strengths

The large site can accommodate large objects such as farming implements. The restaurant that serves traditional South African meals creates an immersive experience that extends the boundaries of the physical museum buildings.

Weaknesses

The displays are not changed at intervals and do not motivate recurring museum visits. Visitors have to walk long distances.



FIGURE 6.12

6.2.10 VOORTREKKER MONUMENT MUSEUM

Description

The Voortrekker Monument set on Monument Hill is a landmark in Pretoria that was designed by the architect Gerard Moerdijk and inaugurated on 16 December 1949 (Hartdegen, 1988:15). The Voortrekker Monument can be compared to a war memorial as rituals of visitation play a role for visitors to the Monument (Williams, 2007:5). A museum that exhibits items that have been used or created by the Voortrekkers, is located in the basement of the monument. The museum also exhibits objects that reveal the

culture and lifestyle of the Voortrekkers.

Strengths

The visitor reaches the museum after part of the Monument has been explored, meaning that the visitor is already informed about the Voortrekkers and can place the objects in context when the exhibitions are encountered.

Weaknesses

The museum feels more like a storeroom than an exhibition space, due to its location in the basement level. The exhibitions are not changed often.

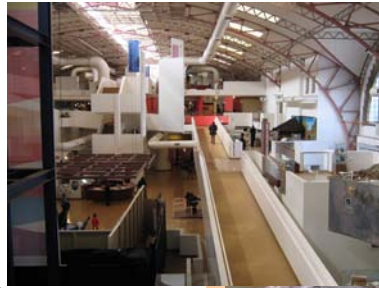


FIGURE 6.13

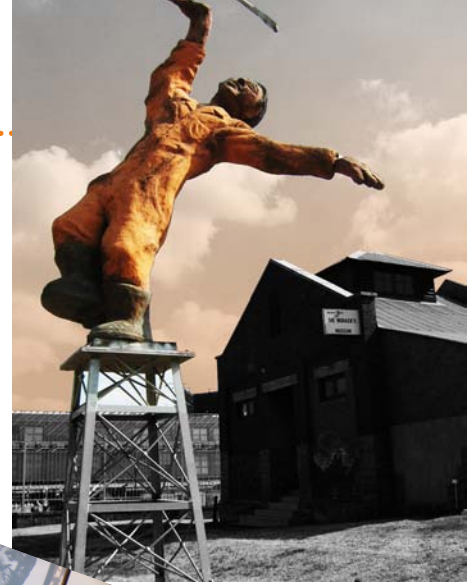
6.3. Analysis of selected museums



LILIESLEAF, RIVONIA



MUSEUM AFRICA, NEWTOWN



WORKER'S MUSEUM, NEWTOWN



HECTOR PIETERSON MUSEUM, SOWETO



FIGURE 6.14 Museums visited during research, Digital collage

6.3.1. Apartheid Museum

Location: Johannesburg, Gauteng
Project team: Gapp Architects and Urban Designers, Mashebane Rose Architects, Britz Roodt Association, Linda Mvusi Architecture & Design
(Opened in 2001)

The Apartheid museum is a memorial museum that preserves the memory of a bleak time in South Africa's history. The museum is located next to the Gold Reef City theme park and Casino, having the effect that the museum is a pertinent tourist attraction. The building faces the silhouette of Johannesburg's city skyline and turns its back on the immediate street context.

Entrance and visitor orientation

The museum has an upward sloping entrance that continues inside the museum until the highest point is reached where one sees a panoramic view of Johannesburg. One notices the hierarchy of the buildings and the contrast with the landscaping. The museum journey starts with two entrances, one for whites and one for coloureds. Depending on the card you receive at the ticket office, you pass through as white or coloured. The first exhibition you see is an installation of I.D. documents in steel cages. A person is constantly aware of the exterior through vertical strip windows. A large part of the exhibition is located outside the building, making the visitor aware of the context. Signage assists with orientation and way finding.

Transfer of information

The interior is a neutral canvas for the story of apartheid. After entering the museum a 15 minute movie about Apartheid is the introduction to the main exhibition. One feels overwhelmed by the amount of information that has to be taken in. Because of the emotive theme, less written information will have been sufficient. After the museum visit, one feels exhausted and emotionally drained.



FIGURE 6.15



FIGURE 6.17



FIGURE 6.18



FIGURE 6.16



FIGURE 6.19

FIGURE 6.20





FIGURE 6.21

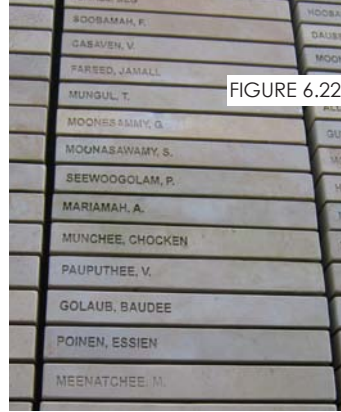


FIGURE 6.22



FIGURE 6.23



FIGURE 6.24

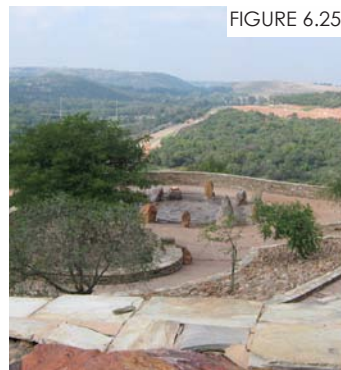


FIGURE 6.25



FIGURE 6.26

FIGURE 6.21 Interior of the 'Heroes' hall where important figures of history will be commemorated. FIGURE 6.22 The 'Wall of names'. FIGURE 6.23 The chapel with the light reeds in the background. FIGURE 6.24 The eternal burning flame and a view of the amphitheatre seating. FIGURE 6.25 The boulders of Isivivane. FIGURE 6.26 The starting point of the cultural walk where visitors are informed about Freedom Park.

6.3.2. Freedom Park

Location: Salvokop, Pretoria
 Project team: GAPP Architects and Urban Designers, MMA Architects and Mashebane Rose Architects, Structural Engineers: Aurecon, Environmental: Earth Inc, Landscaping: NGBM - Newtown Landscape Architects Bagale, Green Inc, Momo Landscape Architects Joint Venture, Project Managers: PMSA (Opened in 2007)

The Freedom Park project is a dedicated heritage precinct that aims to create a deeper understanding of the people of South Africa through the narration of the country's pre-colonial, colonial, apartheid and post-apartheid history (Freedom Park – new international landmark, 2010). The cultural landscape tells the story of South Africa's unique history, struggles and achievements through design features and symbolic elements such as the wall of names and the reed poles.

Path and visitor orientation

Visitors are taken to the start of the cultural route via a cart-ride. A tour-guide escorts visitors through the route, starting at the wall of names where people can search for familiar names. The path leads to *Isivivane*, the symbolic burial place of heroes which is made up of boulders that are placed in a circle, representing the 9 provinces of South Africa. The path is winding and difficult to navigate without the help of a tour-guide. The view one has of Pretoria helps with the visual orientation and contributes to the experience.

Transfer of information

Due to the large site and complex symbolism of the experience, a visitor can't walk the route by him- or herself. The presence of a tour-guide makes the experience distinct from other museum experiences. The tour-guide ensures that the information is transferred and understood correctly.

6.3.3. Freedom Park Museum

Location: Salvokop, Pretoria
Project team: GAPP Architects and Urban Designers, MMA Architects and Mashebane Rose Architects
(Under construction)

The Freedom Park Museum is currently under construction. There are no objects in the museum during construction, but after a visit to the site, one can imagine the spaces as they will function once the museum is finished. The building's angular facade is reflected in the dramatic exhibition spaces.

Entrance and thresholds

The museum is positioned on the Northern part of the Freedom Park site, close to the vehicle entrance gate. It is a long walk from the parking area to the museum and there is not sufficient seating or resting places at the entrance of the museum building.

The ticket counters are outside the building next to the entrance door. The change in materials and spatial volume between the ticket sale space and the interior of the museum makes the entrance doors an almost theatrical threshold. Inside the museum the spaces flow into one another without obvious thresholds.

Windows accentuate and link the interior with the exterior and glazing between exhibition spaces act as distorted thresholds that visually link spaces that are actually separated.

Visitor orientation

The view of the museum building with the skyline of the city in the background places the museum in context for a visitor. The interior spaces are confusing because of the angular shapes and it is difficult to establish a route through the building.



FIGURE 6.27



FIGURE 6.28



FIGURE 6.29

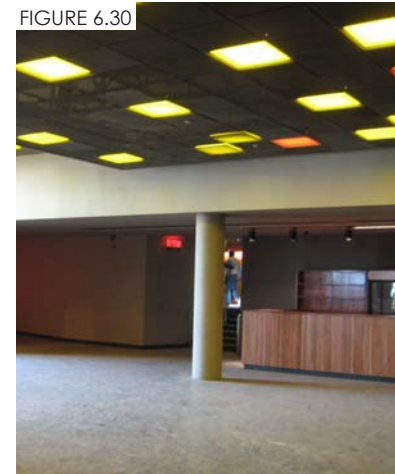


FIGURE 6.30



FIGURE 6.31



FIGURE 6.32

FIGURE 6.27 Windows allow natural light to enter the spaces and create a visual link to the city. FIGURE 6.28 The ticket sales space in front of the entrance. FIGURE 6.29 Differences in ceilings and lighting in the museum. FIGURE 6.30 The ceiling panels are combined with lighting to illuminate the space. FIGURE 6.31 Wood is used inside the building to create a warm atmosphere. FIGURE 6.32 The angular spaces of the museum

FIGURE 6.33, 6.34 Exhibitions in the museum. FIGURE 6.35 The entrance to the museum. FIGURE 6.36 Rentable central event space in the museum. FIGURE 3.37 The museum's restaurant. FIGURE 6.38 Exhibition space in the museum. FIGURE 6.39 Entrance hall of the museum. FIGURE 6.40 Exterior view of the museum.



FIGURE 6.33



FIGURE 6.34



FIGURE 6.35

6.4. Analysis of Ditsong:National Cultural History Museum Pretoria, Gauteng

The Site

The museum is located towards the West of the Pretoria City Hall, in Visagie Street between Bosman and Schubart Street. The former Government Mint was located in the building, but it has been the National Cultural History museum since 1997. Through redesign and renovation the building is able to accommodate the National Cultural History Museum (The National Cultural History Museum – A new millennium, 2001). The building's solid structure was built in 1923 on the grounds where the old prison was situated (The Story of the National Cultural History Museum, 2001).

History of the Museum

The 'Staatmuseum' was situated in a small market hall on Market Square¹ (now Lilian Ngoyi Square), but the hall soon became too small for the museum (The Story of the National Cultural history Museum, 2001). In 1904 the Museum was re-opened in a new building in Boom Street, with a new name: the Transvaal Museum (The Story of the National Cultural History Museum, 2001).

The collection of the museum grew in such a manner that the new building was soon too small. In 1912 a part of the collection moved to a new building (Now the Transvaal Museum) in Paul Kruger Street, followed by the natural history collections and exhibitions in 1925. The museum in Boom Street continued to host the historical, anthropological and archaeological collections, but not with the necessary care. Kotie Roodt-Coetzee (who became the curator of the Transvaal museum in 1953) was concerned with the fact that the objects were not well-preserved and also that the public didn't

see enough of the exhibitions. At that time cultural history as an academic subject was not yet recognized as a museum subject on par with archaeology and anthropology (Grobler & Pretorius, 2008:112). Roodt-Coetzee started collecting cultural history objects and succeeded in assembling one of the largest collections of cultural history objects in the country (The Story of the National Cultural History Museum, 2001).

The National Cultural History and Open Air Museum was founded in 1964 and in 1988 the name was shortened to National Cultural History Museum. By then the museum was already managing a number of satellite museums that included the Kruger, Sammy Marks and Pioneer Museums. When the Boom Street Museum building became dilapidated, the old Mint building in Visagie Street was allocated as the new museum of culture in 1993 (The Story of the National Cultural History Museum, 2001).

Museum facilities

The museum's public facilities include a restaurant, auditorium, multi-functional space, museum shop, conference rooms and outdoor amphitheatre. According to researcher Mauritz Naudé (2010) the museum's most regular visitors are school groups. There is a specific activity room for children to touch and hold objects.

One of the museum's key assets is the large number of objects in the storage rooms (Naudé, 2010). Conservators have workshops in the building where objects are restored and preserved. These amenities would also be used for objects that will be on display in the new satellite museum.

Museum Critique

The museum's focus is on the preservation of objects rather than on the exposure of the objects to the public. If the public is not aware of the objects and interested by it, the work the museum does is in vain.

¹ vide p.50, Context Ch 4

The museum's marketing is inadequate; the public needs to be made aware of the museum and its prospects.

The manner in which objects are exhibited is old-fashioned and the exhibitions are not alternated regularly. In comparison to contemporary history museums that have grown more experiential and more "interactive" (Hein, 2009:31), the Ditsong: National Cultural History Museum still hosts static displays.

Design Opportunities

The design of a satellite museum should establish a strong connection between the museum and the city users. Existing equipment, resources and objects can be used in a new exhibition space. Nearby institutions can be attracted to interact with the museum. Opportunity lies in creating awareness surrounding the museum. The museum should be made relevant in the context of Pretoria.

Purpose of the satellite museum

1. The satellite museum will display objects that are currently in the storerooms of the Ditsong: National Cultural History Museum.
2. The satellite museum will function as a marketing tool to make regular city users aware of the Cultural History Museum.
3. The satellite museum's purpose is to enhance the exhibitions and public aspects of the museum.
4. The new satellite museum will place emphasis on the rotation of exhibitions, and possibly encourage the existing museum to view exhibitions in a short-term frame of mind.



FIGURE 6.36



FIGURE 6.37

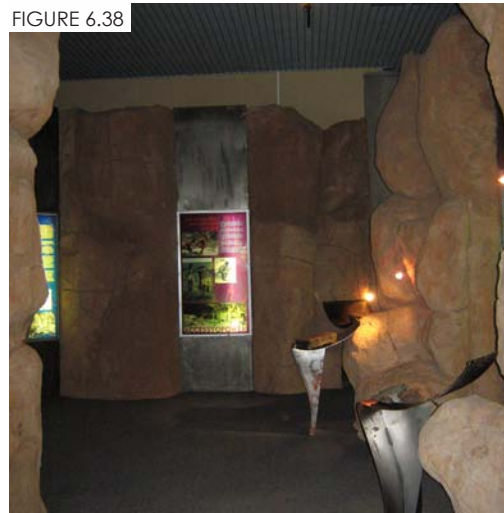


FIGURE 6.38



FIGURE 6.39



FIGURE 6.40

FIGURE 6.41 Process 2: Restorers working on objects in the Ditsong: National Museum of Cultural History.

FIGURE 6.42 Process 3: storerooms of the Ditsong: National Cultural History Museum. FIGURE 6.43 Process 4: An exhibition in the Ditsong: National Cultural History Museum.



FIGURE 6.41



FIGURE 6.42



FIGURE 6.43

6.5. The Museum as a Factory

The concept of preserving precious objects can be dated back to ancient times when collections have been preserved in Egyptian tombs, medieval church crypts and royal treasuries (Newhouse, 1998:14). The role of the curator in these ancient museums was fulfilled by a priest. The term 'curation' is derived from the Latin word 'curare' which means 'to take care of'. In museums, curatorship refers to the care and treatment of objects (Kreps, 2003:49). Preservation is still one of the main functions of a museum, along with research and communication (Naudé, 2010). A museum is an institution devoted to the acquisition, conservation, study, exhibition and educational interpretation of objects with historical value (Williams, 2007: 8).

A museum relates to a factory in the sense that there are certain processes that have to happen in every museum (Naudé, 2010). These processes or functions revolve around the objects in a museum and strengthen the notion that 'the object is king in a museum' (Middeljans, 2010). Museums' functions include collection, preservation, study, exhibition and education (Hein, 2009:4).



Process 1:
Arrival of object

The first process is the arrival or collection of the object. This process is one of the major activities traditionally attributed to museums (Hein, 2009:4). If a person has an object he/she would like to donate to the museum, a researcher will go out to the object's location and examine it. If it is decided that the object is valuable or interesting, it would then be transported to the museum.



Process 2:
Restoration/
Preservation

Process two entails the restoration and preservation process (Hein, 2009:4). These are chemical treatments that take place in the laboratories or workshops of the museum. Specific equipment is needed for these processes. The spaces for these processes are often neglected zones of the building. Work of precise and critical nature is performed in these areas and an environment of adequate quality and size should be provided (Brawne, 1965:194).



Process 3:
Storage &
Documentation

After the chemical processes, the third process follows: documentation and storage. The object is taken into a room where it is photographed and documentation papers filled out. The collection of valuable objects is worthless without additional documentation, a requirement generally underappreciated by the general public (Hein, 2009:3). In theory, all the objects should be listed on a database of the museum, but in reality this is seldom the case. The object is taken to a storeroom where it is kept until it is needed for an exhibition.



Process 4:
Exhibition

The Exhibition of the object is the fourth and final process that takes place. This is a very important process, as this is when the encounter between object and observer takes place – the significance and value of the object should be portrayed to the public.

6.6. Conclusion

Museum visits and a deeper investigation into the management of the Ditsong: National Museum of Cultural History enabled the author to notice shortcomings in the management and functioning of museums. The gained knowledge is applied in the final design.

The five aspects that were investigated in the museums precedents (1. Entrance, 2. Thresholds, 3. Path and visitor orientation, 4. Transfer of information and 5. Dialogue between object and visitor) play an important role in the final design.

Photograph of the author in front of the Hector Pieterson memorial in Soweto (photograph taken by D. Uys, 2010).



1. Introduction _ 2. Theoretical Intention _ 3. Architectural Intention _ 4. Concept Statement
5. Conceptual Precedents _ 6. Design Informants



FIGURE 7.1 *Concept Development, Digital collage*



FIGURE 7.2 Diagram showing museum space in relation to existing building.
 FIGURE 7.3 Diagram as an explanation of the architectural concept.
 FIGURE 7.4 Diagrams of concept intentions.

7.1. Introduction

This chapter explains the theoretical and architectural intentions behind the design concept. The concept statement is a rationalization for the design decisions that have been made and is portrayed in following chapters. The conceptual precedents influence the notion of a 'museum in flux'. The design informants provide a summary of theoretical aspects addressed in previous chapters and clarify how the theory informs the design.

7.2. Theoretical Intention

The program of the intervention is a new satellite museum for the existing Ditsong: National Museum of Cultural History.

On a functional level the satellite museum provides additional exhibition spaces for the Ditsong: National Museum of Cultural History. This creates more space in which to display objects stored in the existing museum. The satellite museum is part of a marketing strategy of the Ditsong: National Museum of Cultural History to create exposure for the museum.

Based on research, the theoretical intention of the design intervention is the following:

1. To challenge existing and out-of-date views about museums and exhibition spaces and to create a contemporary museum experience that fits into the context of Pretoria.
2. The dissertation investigates how the museum can be established in the public realm and become part of an everyday routine.
3. To expose inhabitants of Pretoria to culture as a social practice (as defined in Chapter 3) by displaying everyday cultural artifacts.

7.3. Architectural intention

With the introduction of a museum into a building with commercial and corporate office spaces, the challenge arises to create a link between the existing commercial spaces and the new museum spaces.

The in-between spaces become important, as these spaces are the link between the existing public space and the museum experience. The continuous relevance of the museum in everyday life is enhanced by the visual or actual links between the museum and the existing spaces.

The architectural intention described in this thesis is the following:

1. To challenge and explore the thresholds of the museum, firstly by positioning the museum in a location outside of the existing museum building and Museum Park and secondly by reinforcing or disregarding boundaries between the new satellite museum and the Standard Bank Centre.
2. To explore the adaptive re-use of an existing atrium building. The intervention should become an additional layer in the Standard Bank Centre that enriches the atrium and gives a new public function to the space.

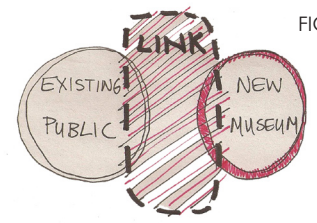
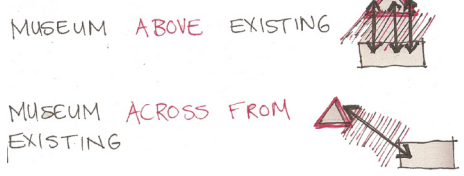


FIGURE 7.2

OPTIONS:



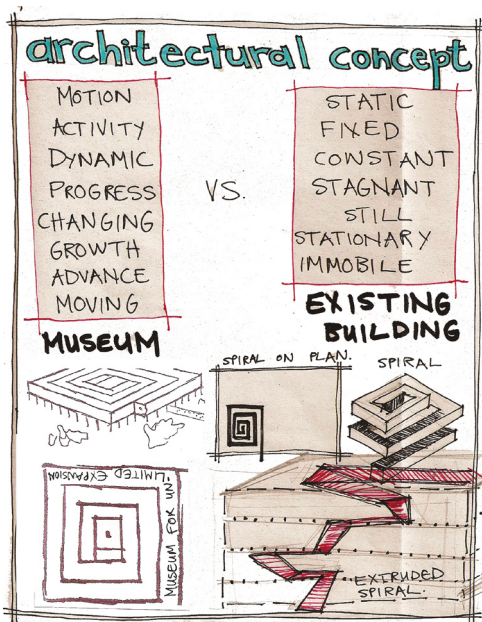


FIGURE 7.3

7.4. Concept Statement

The conceptual approach to the design intervention is to create a museum in flux. This means that the museum experience is constantly changing. This concept can be applied in the functioning of the museum with changing exhibitions.

A contemporary museum experience opposes the idea of a museum being built and portraying the same message for a hundred years to come. A contemporary museum should be constantly changing; growing or shrinking according to the needs of the visitors or the types of exhibitions on display. A contemporary museum should make the cross-reference between exhibited objects and the building that functions as a 'living museum' possible.

The designed museum spaces should be able to accommodate changing exhibitions as designed by curators. The intervention should make provision for alteration and variations.

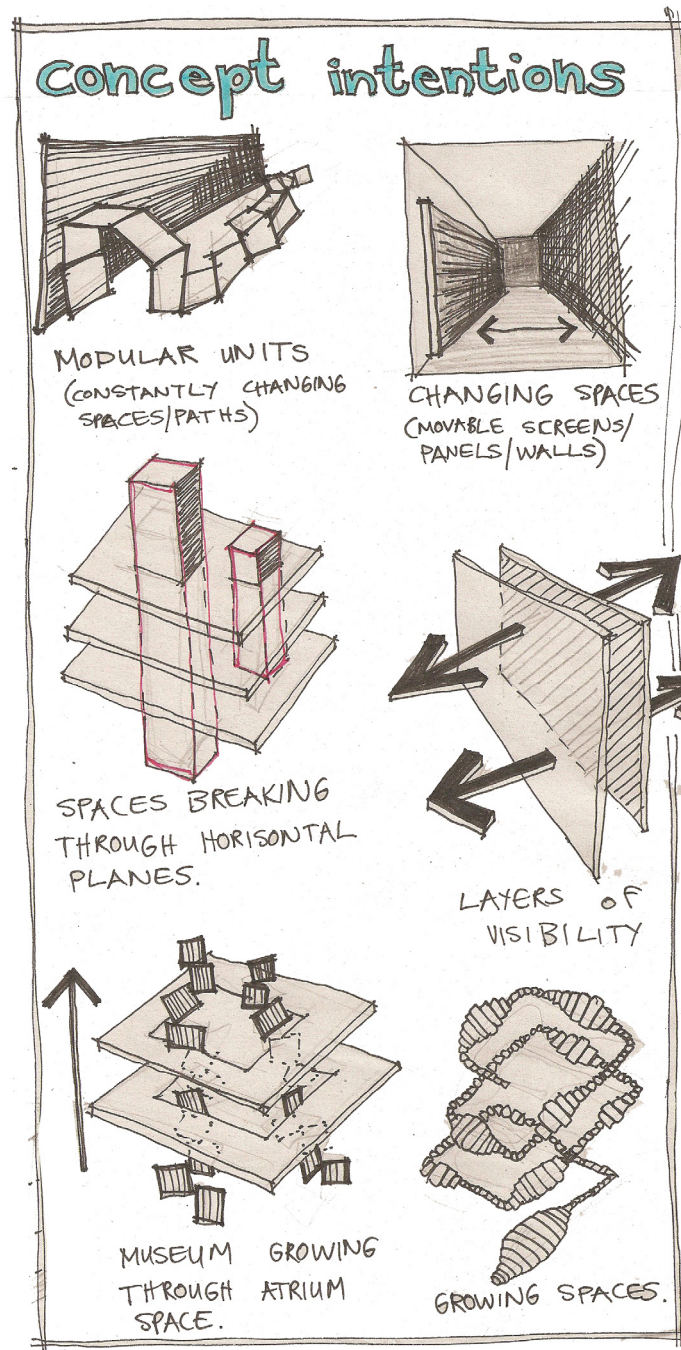


FIGURE 7.4

7.5. Conceptual Precedents of Temporary Museums

FIGURE 7.5 The Nomadic Museum (Pogrebin, 2005).

FIGURE 7.6 The Chanel Mobile Art Structure (Jodidio, 2010).

7.5.1 The Nomadic Museum

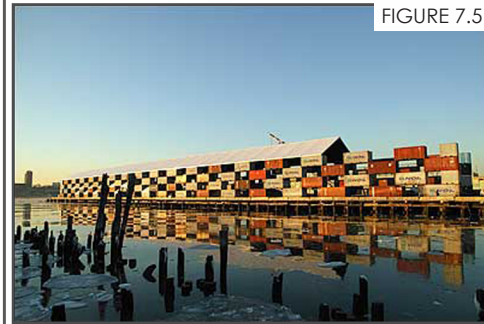


FIGURE 7.5

Shigeru Ban

Chelsea, New York, USA

2005

Travelling Art Museum (45000 square ft)

Description: The large colourful temporary structure of the museum was specifically built to display an exhibition by photographer Gregory Colbert. When the show is over the entire museum (composed of steel containers, teabag-curtains and paper tubes) is moved to the next site. The installation is a three-part experience that includes 100 photographic images that are suspended between paper-tube columns, a floating library and ends with a film (Pogrebin, 2005).

Issues addressed: The design addresses sustainability, as most of the materials used are recyclable. A nomadic museum reaches more people.

Strengths: The structure is not intimidating, thus it is accessible to a wide audience. The structure can be slightly changed to adapt to different site conditions.

Concerns: The temporary structure does not offer enough protection against the elements. A museum should provide a comfortable environment. The exhibition does not make use of any natural light. This alienates the interior from its context.

7.5.2 Mobile Art



FIGURE 7.6

Zaha Hadid

Various locations (Hong Kong & New York)

2007

Chanel Contemporary Art Container

Description: The travelling exhibition pavilion serves as a large advertisement for the fashion brand Chanel and showcases the works of selected contemporary artists. The 29 by 45 meters pavilion consists of a series of continuous arch-shaped elements and expresses an architectural language of fluidity and nature (Jodidio, 2010:174). It is a low-impact structure that leaves no trace of its existence after it has been packed and moved.

Issues addressed: The design addresses the issue of creating an identity for a museum that has a transitory nature. The museum has to be adaptable to various sites.

Strengths: The museum blurs the boundaries between fashion, architecture and art and proves that a museum can be trendy and fashionable.

Concerns: Because of the connotation with the fashion brand Chanel, the museum is not viewed in a serious light. A museum should have an identity separate from its sponsor.

7.6. Design Informants

In the design concept, the term 'flux' is understood to mean 'continuous change'. The aim is to design museum spaces that provide experiences that are continuously changing. The following aspects have been identified as the main informants of the design:

7.6.1. Reaction to the Atrium Building

Interior architecture is influenced by the architecture of the building in which it is positioned and the urban context of the building. The design of a museum in an existing building in the inner city is a project that compels the interior architect to become familiar with the urban scale and fabric of the city in order to decide on a conceptual approach for the final design.

The design will activate the central atrium space of the Standard Bank Centre. The shape of the intervention represents a living organic structure that contrasts with the rigid modular structure of the building. The design reacts to the site by contrasting the rigid shape and static character of the building.

The existing entrances and movement patterns will be preserved and enhanced with the design intervention. Circulation is an important aspect of the building and this will be used to strengthen the design.

Authenticity is an important concept of critical regionalism. By promoting participation of the users of the building and city, the museum provides and authentic experience. The use of local materials and craftsmanship is an important aspect of the design.

The museum should be able to grow and change to transform the atrium into a 'living' public space.

7.6.2. Definition of a Contemporary Museum

The program (a museum) was the initial driving force of the design process. This influenced all the design decisions that were made. The author's conception of a contemporary museum is a museum that acknowledges the object as the focus and core around which the museum experience evolves. The museum should make should facilitate cross-referencing between exhibited objects and the context of the museum.

The design intervention is positioned as a point on a regular city user's daily route in order to provide an unexpected museum encounter. This allows the museum to reach people who would normally avoid museums.

A contemporary museum should challenge people's preconceived ideas about museums. The museum should become a cultural environment that facilitates other cultural activities.

7.6.3. Contemporary understanding of Culture

Culture is a set of practices which, in their performance, produce meanings, values and subjectivities. Culture is adaptable, flexible and ever-evolving rather than fixed and bounded (Kreps, 2003:15).

Culture in the central business district of Pretoria cannot be divided into different categories, but is rather seen as a social practice that produces meaning. There is a constant process of 'trans-culturation' (Kreps, 2003:14). 'A culture' is a pool of knowledge to which individuals contribute in different ways and degrees (Delaney, 2004:72).

Popular culture is not static: it is constantly changing and is specific to place and time (Teichert. 2004:68).

1. Introduction _ 2. Design Decisions _ 3. Final Design



FIGURE 8.a A new way of looking at chairs, Digital collage



08

DESIGN DEVELOPMENT
AND FINAL DESIGN



Wingback Chair
Tom Dixon

FIGURE 8.1.a-d Sketches exploring the position and shape of the museum (April, 2010).

FIGURE 8.2 Working model exploring the position of the museum (April, 2010).

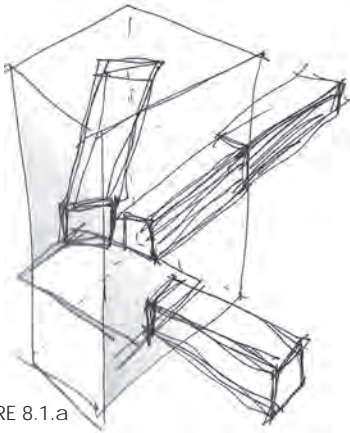
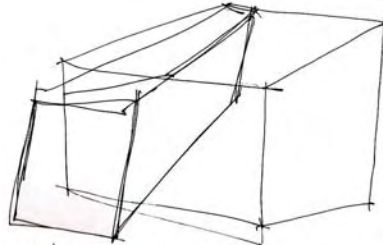


FIGURE 8.1.a

8.1. Introduction

This chapter explains the process that was followed to reach the final design proposal. The programme, as the driving force of the design process, influenced all the design decisions. The design process is discussed in terms of the major decisions that lead to the final design.



Wedge into block. FIGURE 8.1.b

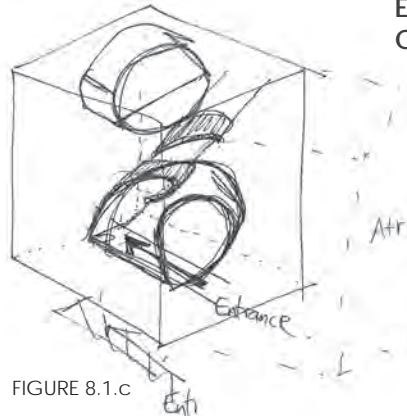


FIGURE 8.1.c

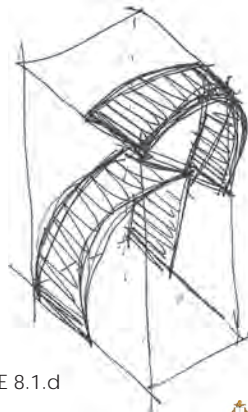


FIGURE 8.1.d

8.2. Design Decision A: Placement in the building

A key decision was to determine the placement of the museum in the Standard Bank Centre. As a continuation of the context study, models of different scales were used to explore the interior space. The building was explored by placing the museum on different levels and in different positions and assessing the validity thereof.

It was decided that, in order for the museum to provide public interaction and have maximum visual impact, it should be positioned on the three public floors: lower ground floor, lower ground floor mezzanine and ground floor.

APPLICATION OF RESEARCH



Ch.5: Response to context

- The atrium is a pertinent space that gives the building its character.
- Under-utilized public interior space

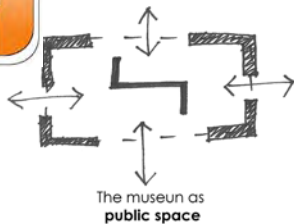


Ch.4: Context

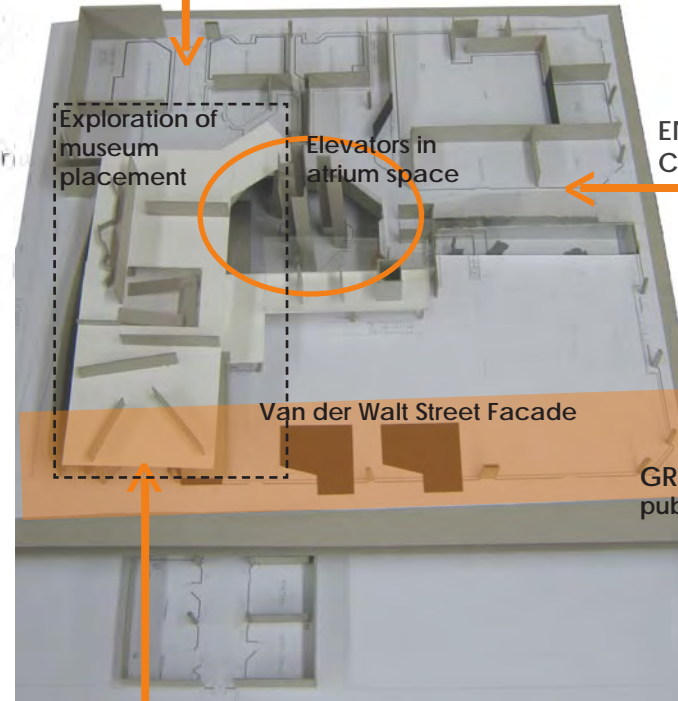
- The museum space should not impede on the current circulation in the building.
- The atrium connects the three entrance points.



Ch.2: Museums



ENTRANCE
Central Street



ENTRANCE
Church Street

Van der Walt Street Facade

GROUND FLOOR
public level

FIGURE 8.2
ENTRANCE
Van der Walt Street

→
NORTH

Justification of museum placement in building

The two main features of the building are the circulation routes and the atrium space. The museum is positioned in the atrium to make users of the building aware of the atrium space. The Ground floor is seen as the starting point of the museum where pedestrians enter the building on the street level.

The atrium was selected as the main intervention position because of the following reasons:

- It allows the museum to be visible from the existing circulation routes.
- It gives an additional function to the atrium that is currently under-utilized.
- By allocating the museum on different floors, it breaks away from the horizontal planes that dominate the spaces in the building.

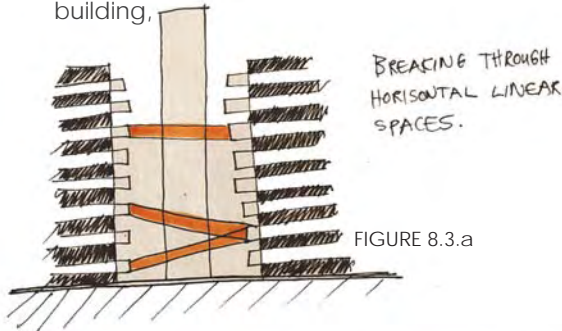


FIGURE 8.3.a

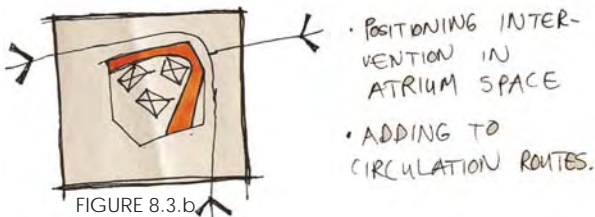


FIGURE 8.3.b



FIGURE 8.3.c

The contemporary museum objectives influence the position of the museum

The museum should be positioned in a public place where people would walk past exhibitions or have a partial museum experience as part of their daily routine. The museum experience starts on the street level (Ground floor). This allows the people of the area to have an accidental museum encounter.



FIGURE 8.5.a

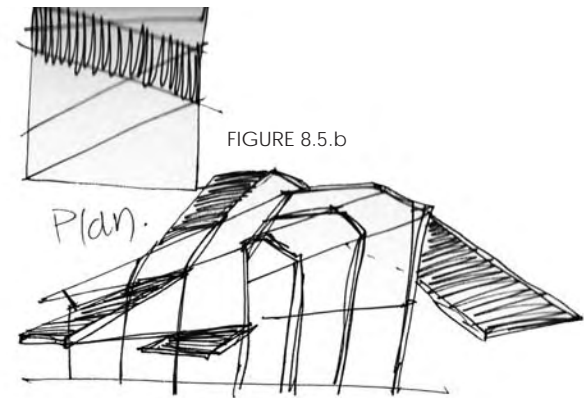


FIGURE 8.5.b

FIGURE 8.5.c

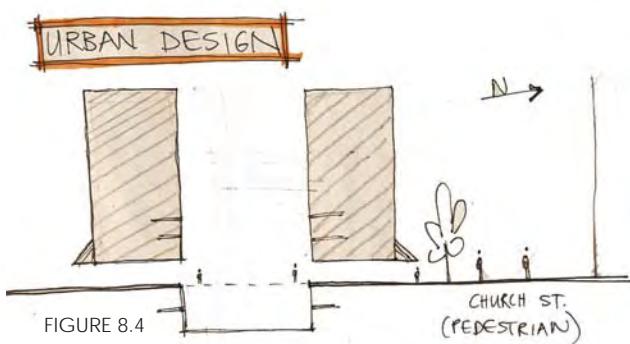


FIGURE 8.4



SPATIAL EXPERIENCE FROM CHURCH STREET INTO BUILDING.



FIGURES 8.3.a-c Sketches exploring the shape of the museum in the atrium (April, 2010). FIGURE 8.4 Sketches exploring the atrium space (April, 2010). FIGURE 8.5.a-c Sketches exploring the position and shape of the museum (April, 2010).



FIGURE 8.6 Working model of the museum circulation space as ramp structure in the atrium (May, 2010).
 FIGURE 8.7.a-c Diagrams exploring the shape of the museum and circulation route (May, 2010).



FIGURE 8.6

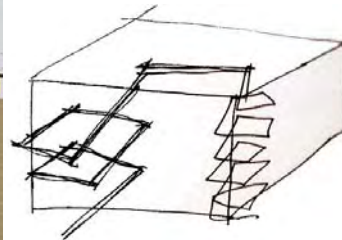


FIGURE 8.7.a

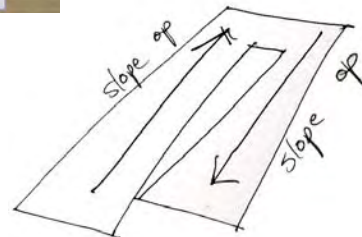


FIGURE 8.7.b

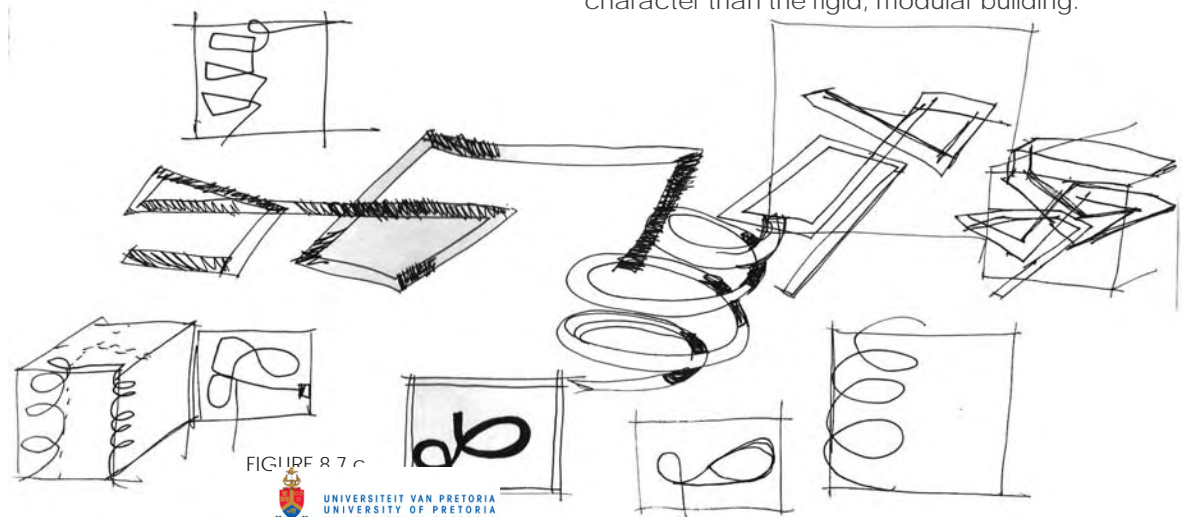


FIGURE 8.7.c

8.3. Design Decision B: Form of the Museum

Circulation informing the form of the museum

Instead of being a destination point, the satellite museum is an experience that is encountered accidentally on route to other destinations such as work, the bank on the lower ground floor of the building, or the state theatre. The three entrances of the building allow people to rush through or linger to do window shopping.

In order to provide a museum experience with a fast pace and a sufficient circulation route that simulate the existing circulation inside the building, the museum is envisioned as a path leading into more defined exhibition spaces.

The museum consists of two parts:

1. A ramp as circulation form and exhibition space in the atrium.
2. Exhibition spaces on the lower ground floor mezzanine level.

By taking on the shape of a ramp the museum contrasts with the building's horizontal spaces and strict hierarchy of use. The flowing, sculptural quality of the ramp gives the intervention a different character than the rigid, modular building.

APPLICATION OF RESEARCH



Ch.5: Response to context

- Space should be provided where people can walk around the atrium and where people can linger.



Ch.4: Context

- Circulation is an important element of the building.



Ch.2: Museums

- The contemporary museum accommodates visitors who want a fast experience and visitors who want to spend time in the museum.

Linear Organization

The museum experience is arranged in a linear configuration. The shape of the first part of the museum is a ramp that encircles the three elevator shafts in the centre of the atrium. The ramp is an expression of the museum path that encourages forward movement of the museum visitor. Linear organizations express a direction and signify movement (Ching, 1996:198).

The curvilinear shape of the ramp makes optimal use of the atrium space and provides views to the whole building (Ching, 1996:199). The museum ramp surrounds the elevators while at the same time offering a new experience of the atrium space.



The path starts on the ground floor and ends on the lower ground floor.

FIGURE 8.8.a



The path leads through a series of spaces.

FIGURE 8.8.b

Approach

The first phase of the circulation system is the approach (Ching, 1996:230). The users of the building will encounter the museum as they walk along their normal path inside the building to their everyday activities. The approach to the museum is subtle; the visitor is aware of the ramp in the atrium, but only realises that it is a museum when the person is already on the ramp.

The existing circulation route in the building allows a spiral approach to the museum: the ramp is experienced from different angles before the entrance is reached. This emphasizes the three-dimensional form of the museum ramp.

Configuration of the Path

The museum consists of a path that leads from the ground floor to the lower ground floor. The visitor has the option to leave the ramp and buy a ticket for the museum experience on the mezzanine level.

The path on the ramp orientates the viewer inside the building. The visitor is aware of the atrium space and the people using the building. This museum is an experience that is positioned within an existing building. The museum conveys information while relating the information to every day situations. The path is an important aspect of the museum as this is the order in which the visitor takes in information and experience the museum. The path is seen as the form generator and narrative.

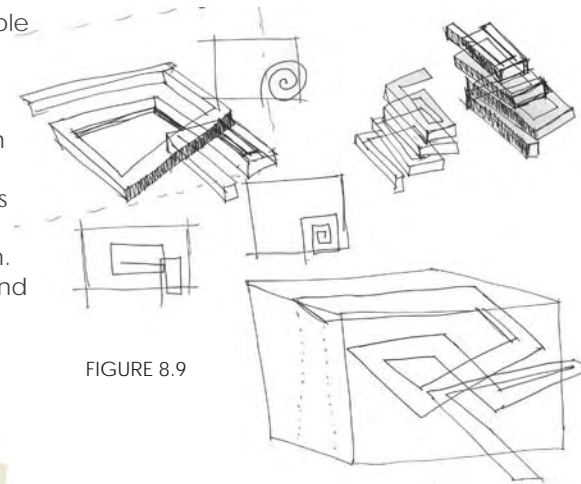


FIGURE 8.9

FIGURES 8.8.a,b Diagrams of the linear organization of the path (May, 2010).
FIGURE 8.9 Sketches exploring the museum form (May, 2010).
FIGURE 8.10 Working model exploring the shape of the museum (May, 2010).

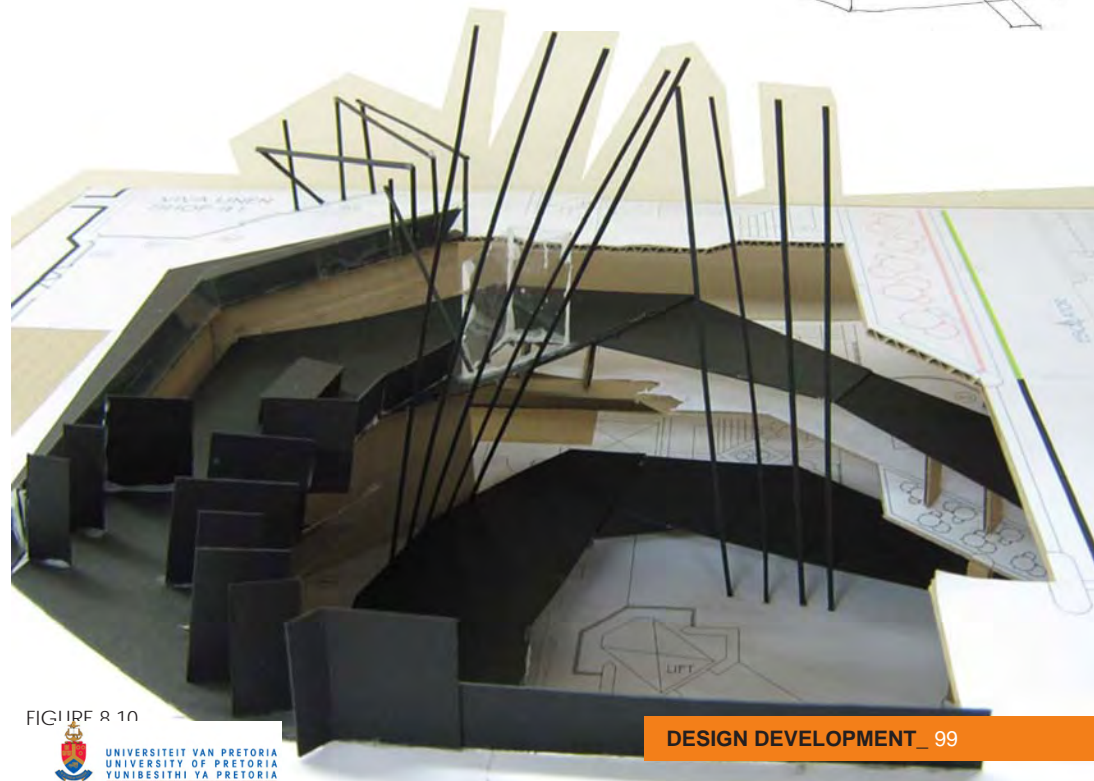


FIGURE 8.10

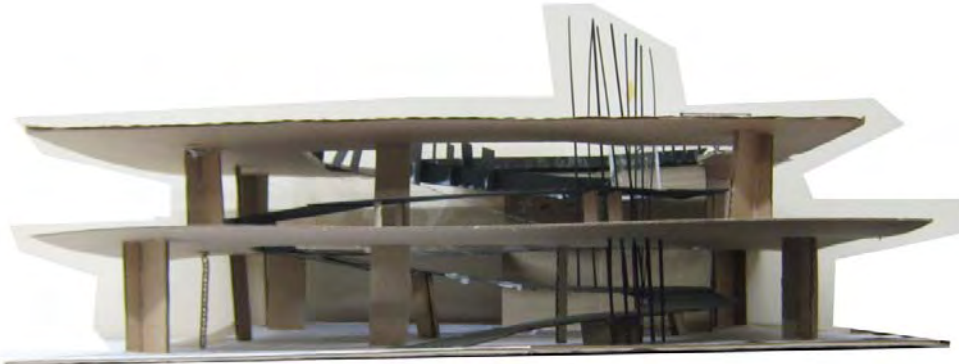


FIGURE 8.11.a

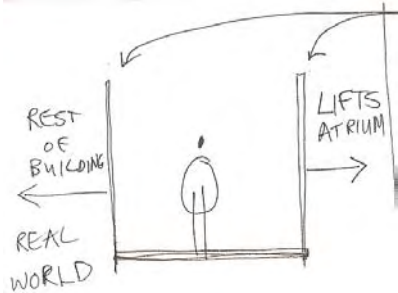


FIGURE 8.12.a

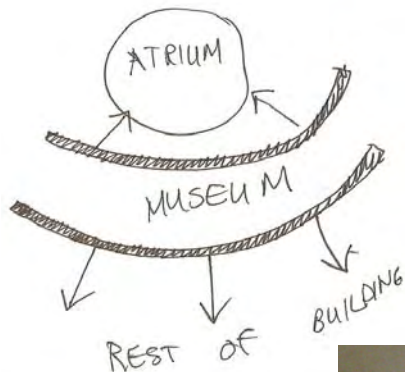


FIGURE 8.12.b



FIGURE 8.11.b

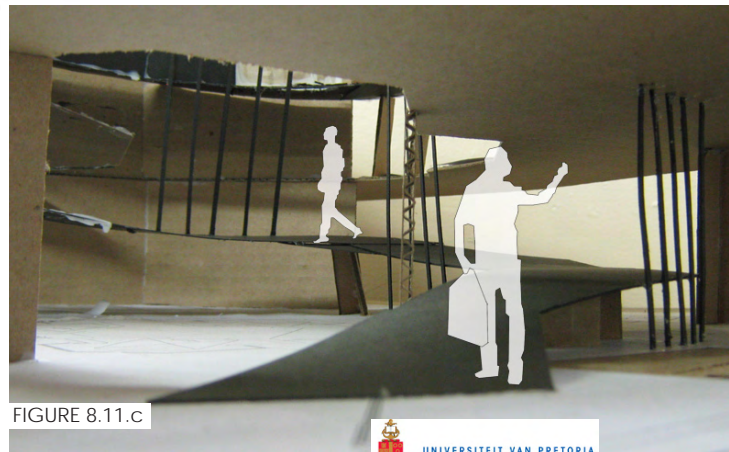


FIGURE 8.11.c

Form of the Circulation Space

The form and scale of a circulation space should accommodate the movement of people as they promenade, rest or pause to take in a view along the path (Ching, 1996:268). The museum as a circulation element of the building is not merely a functional linking device; it is an experience. The form of a circulation space is influenced by the definition of its boundaries, the manner its form relates to the spaces it connects and the qualities of scale and view that are articulated (Ching, 1996:268).

The circulation space of the museum is not enclosed; the spaces are visually and spatially connected to the atrium and the rest of the building. The museum becomes an extension of the existing movement routes inside the building. The scale and proportions of the museum is determined by the fact that the museum should be able to accommodate a large number of people moving through the spaces.




FIGURE 8.12.c



FIGURE 8.12.d

Circulation Precedents

1. Painting Gallery (Kunstbunker)	
 FIGURE 8.13	 FIGURE 8.14
Philip Johnson	
New Canaan, Connecticut, USA	
1965	
Private Art Museum (Private Collection)	
<p><i>Description:</i> The museum is an underground design for the architect's personal contemporary art collection, with only the entrance exposed in a grassy mound. Paintings are displayed in four interlinked circular spaces of varying diameters. The rooms contain swiveling newel posts to which panels are attached onto which paintings can be displayed (Newhouse, 1998:18).</p>	
<p><i>Issues addressed:</i> The design addresses the issues of viewer fatigue and storage space in the event of museum growth.</p>	
<p><i>Strengths:</i> The museum offers an interesting approach to movement and interaction where the viewer sits while the paintings move past on panels.</p>	
<p><i>Concerns:</i> A large amount of space is 'wasted' with the radii of the circles, and this limits the size of paintings that can be shown. The mechanical conveyance of objects tends to destroy the sense of immediacy which is at the core of museum communication.</p>	

2. Horno 3 (Museum of Steel)	
 FIGURE 8.15	
Nicholas Grimshaw	
Monterrey, Mexico	
2007	
Travelling Art Museum (45000 square ft)	
<p><i>Description:</i> The indoor and outdoor spaces of the museum are built around one of three decommissioned blast furnaces (Jodidio, 2010:162). The museum was completed for the International forum of Cultures, and was meant to display the qualities of local craftsmanship. It houses an exhibition space, offices, workshops, educational spaces as well an archive.</p>	
<p><i>Issues addressed:</i> Through adaptive re-use an aged blast furnace is turned into a museum sharing an educational environment that is part science center, part museum and part thrill ride.</p>	
<p><i>Strengths:</i> The elements of vertical movement (the spiral staircase and glass-enclosed elevator shaft) are main design features, symbolising the clarity and modernity of the design that contrasts with the industrial facility (Jodidio, 2010:165).</p>	
<p><i>Concerns:</i> The museum is aimed at children and families. If the program is changed slightly, it could be an attraction for other age-groups as well.</p>	

FIGURES 8.11.a-c Model of the three public floors of the building, exploring the museum spaces (June, 2010). FIGURE 8.12.a-d Diagrams indicating how the museum relates to the existing building (May, 2010). FIGURE 8.13 Interior of the Kunstbunker (Newhouse, 1998). FIGURE 8.14 Plan of the Kunstbunker (Newhouse, 1998). FIGURE 8.15 staircase of the Museum of Steel (Jodidio, 2010).

“All museum arrangement depend on a relation between a stationary exhibit and a moving observer.”

(Bednar, 1965:13)

APPLICATION OF RESEARCH



Ch.5: Response to context

- The circulation of the museum should respond to the existing circulation.



Ch.2: Museums

- Circulation is an important aspect of museum design.

8.3. Design Decision C: Shape of the Ramp

The shape of the ramp was influenced by SABS deemed-to-satisfy-rules (SABS 0400-1990: 152), as it is required that a landing should be provided for every 1,5m of vertical rise (in other words for every 18m length of ramp). According to the SABS deemed-to-satisfy-rules the gradient of the ramp should be no more than 1:12 and the ramp width (trafficable surface) should not be less than 1,1m.

The design that was proposed in June, 2010, entailed a ramp with an angular shape and different museum activities happening every 15 meters.

The shape of the ramp changed from this proposal to the final design, as the slope and landings were not sufficient. The idea of having multiple museum activities on the ramp was simplified to viewing the ramp as a form of circulation that leads to museum spaces that contain the museum activities.

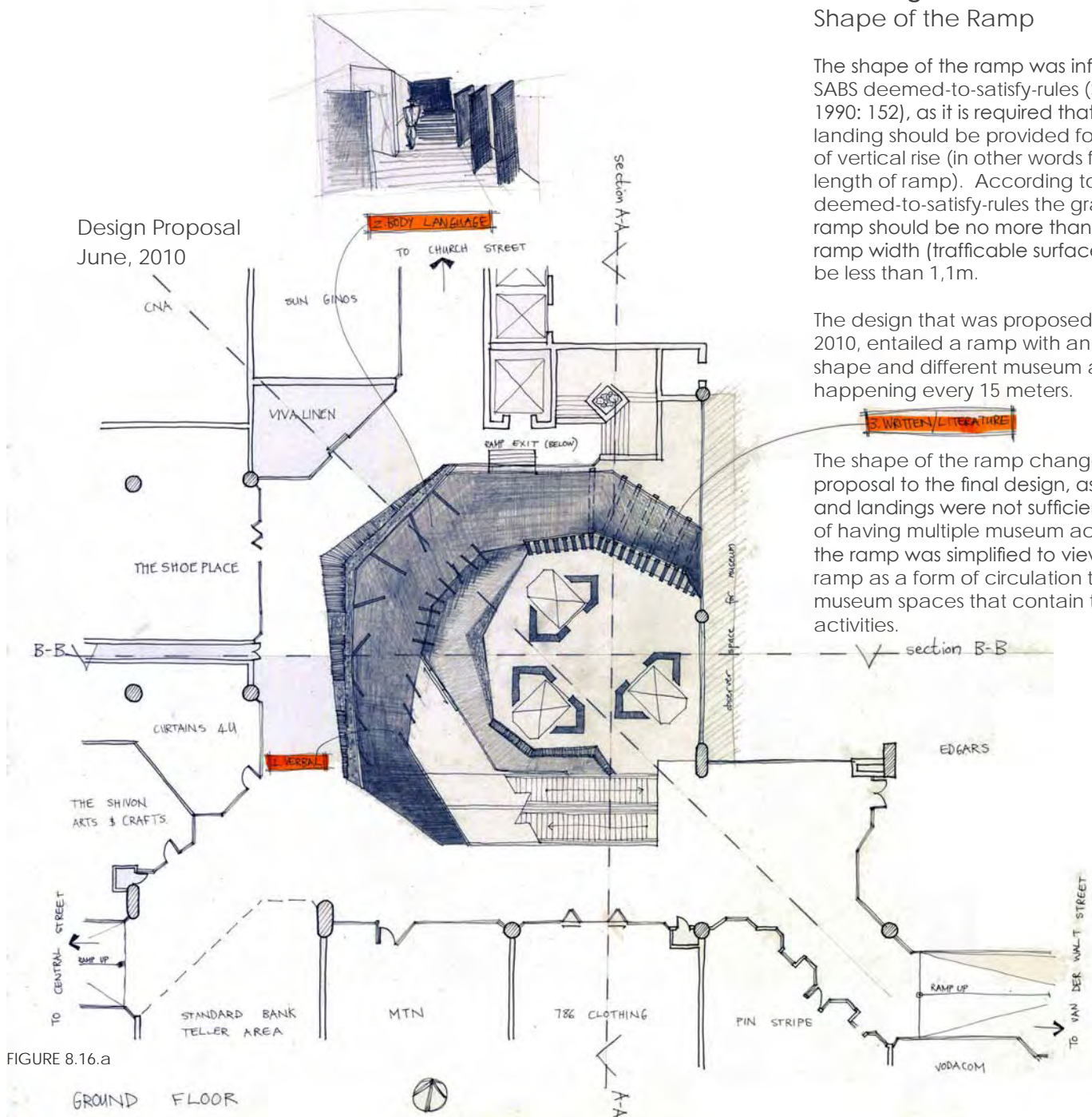
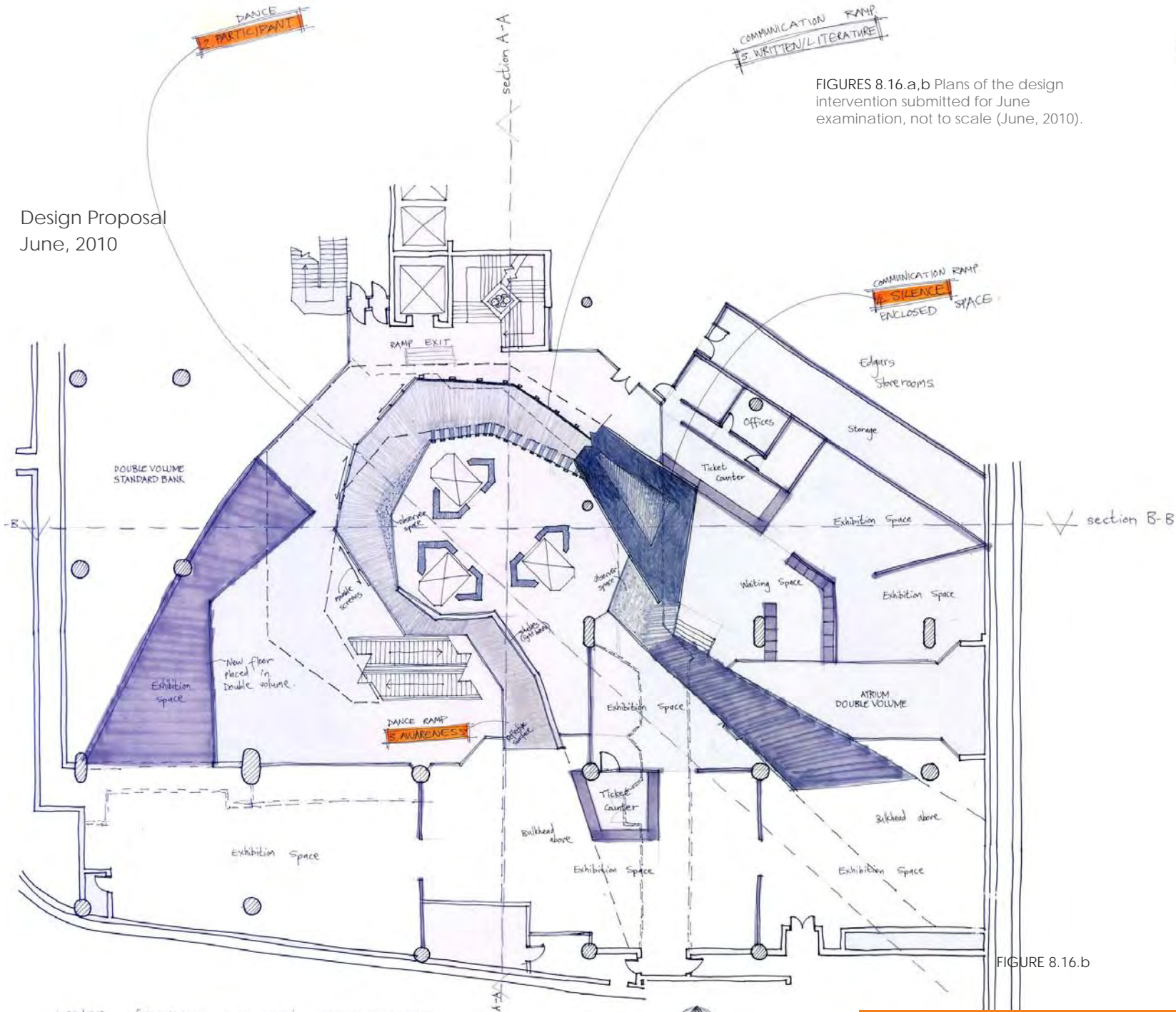


FIGURE 8.16.a

Design Proposal
June, 2010



FIGURES 8.16.a,b Plans of the design intervention submitted for June examination, not to scale (June, 2010).

FIGURE 8.16.b

LOWER GROUND FLOOR MEZZANINE

FIGURES 8.16.c Lower ground floor plan of the design intervention submitted for June examination, not to scale (June, 2010).

Design Proposal
June, 2010

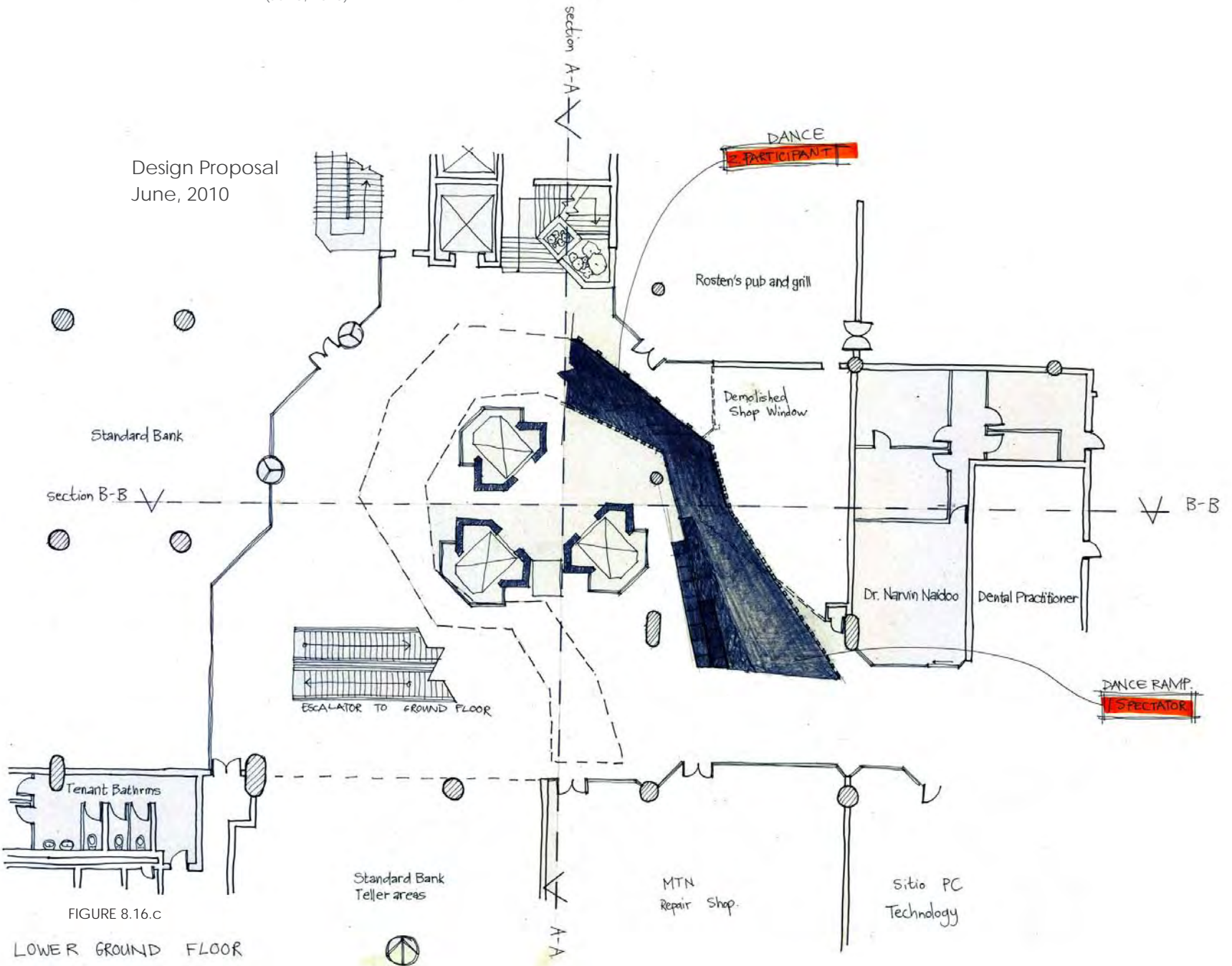


FIGURE 8.16.c

LOWER GROUND FLOOR

FIGURES 8.17.a-c Sketches of the museum spaces as a visitor on the ramp would experience it (June, 2010).



FIGURE 8.17.a

Design Proposal
June, 2010

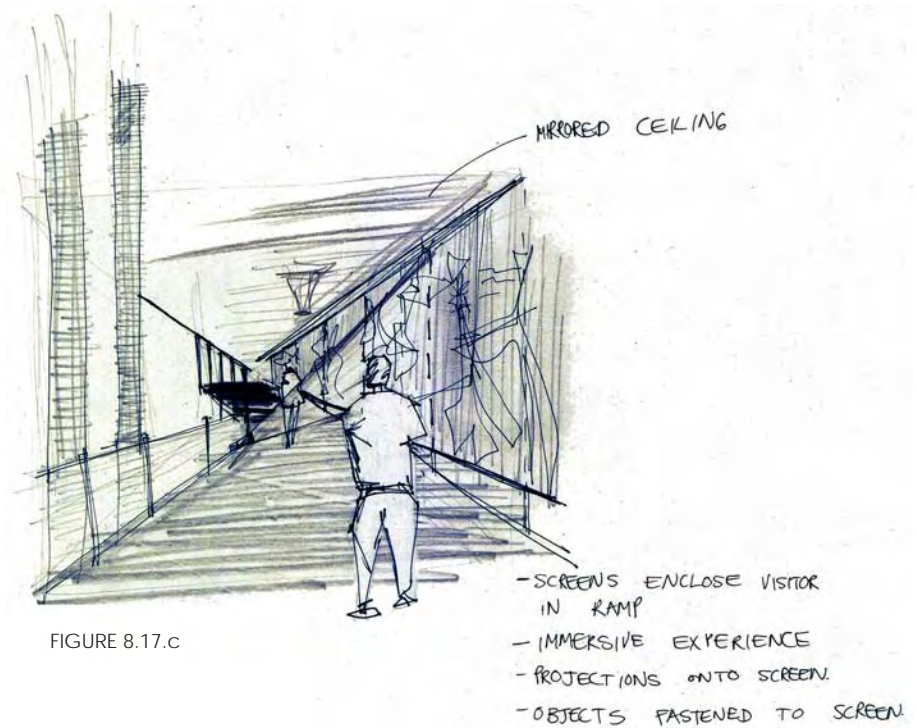


FIGURE 8.17.c

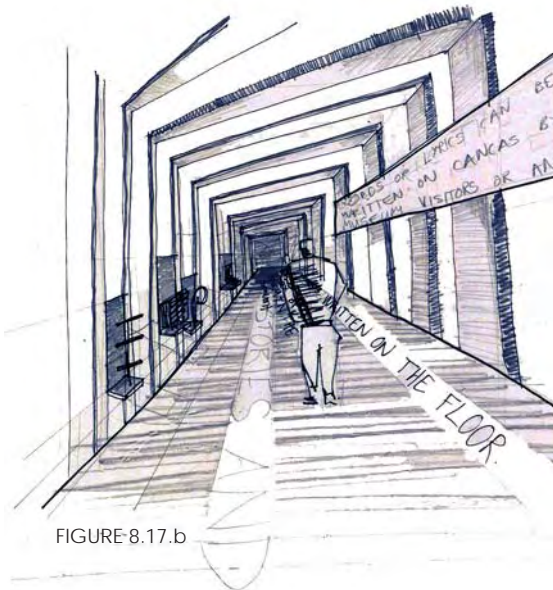
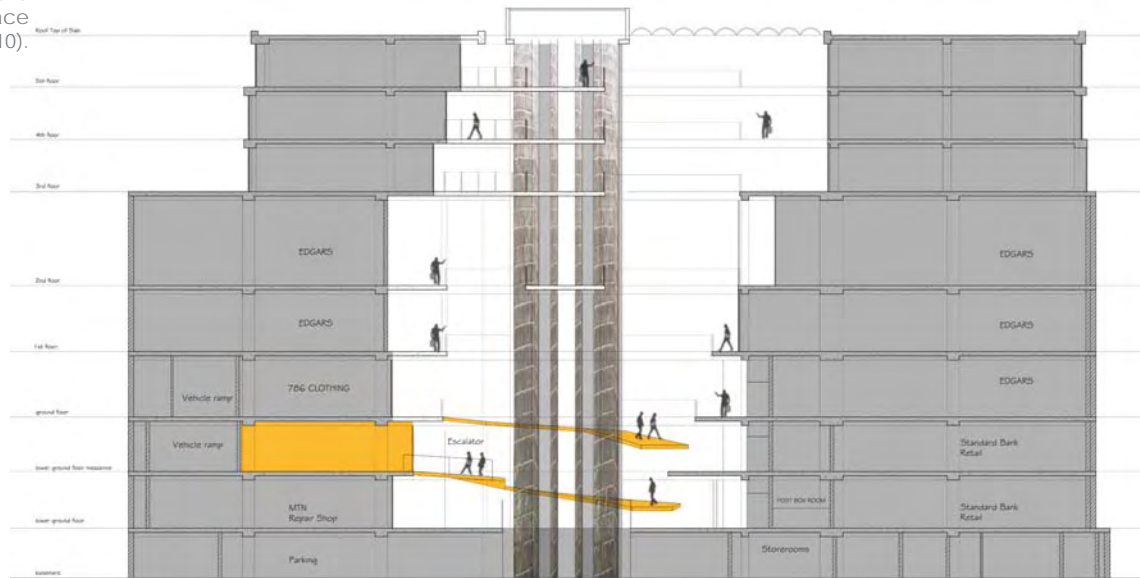


FIGURE 8.17.b

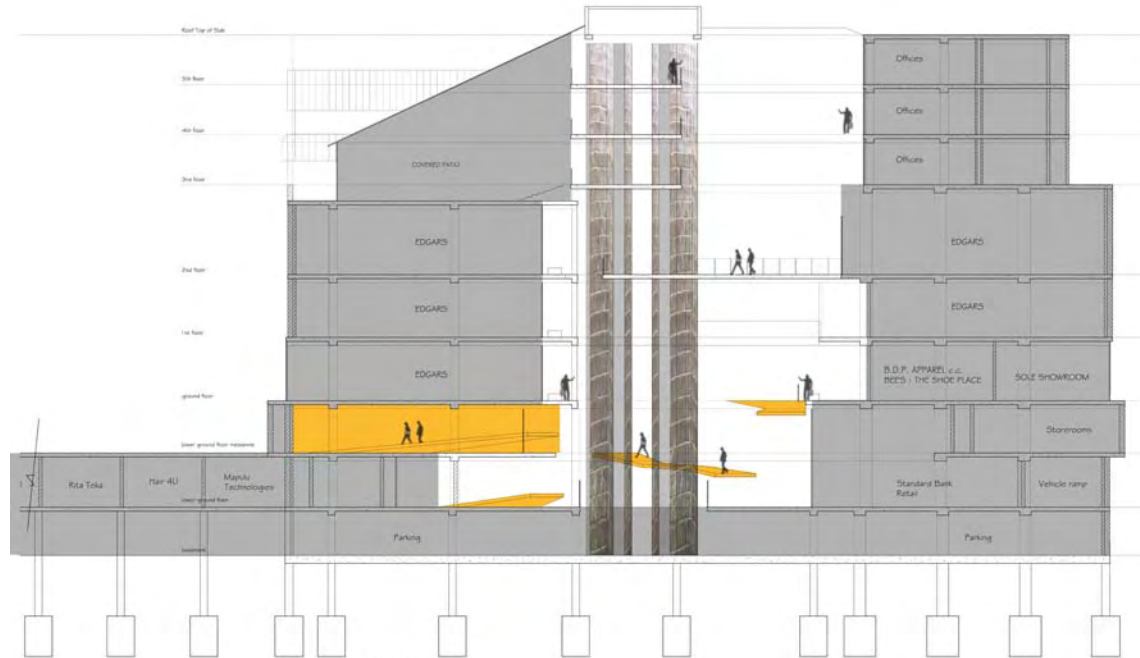
FIGURES 8.18.a,b Sections exploring the position of the ramp in the atrium space (June, 2010).

Design Proposal
June, 2010



Section A-A
Museum in Atrium

FIGURE 8.18.a



Section B-B
Museum in Atrium

1:100

FIGURE 8.18.b



FIGURE 8.19

Plan of ramp
July, 2010

FIGURES 8.19,20 Working plans showing the shapes that were explored.

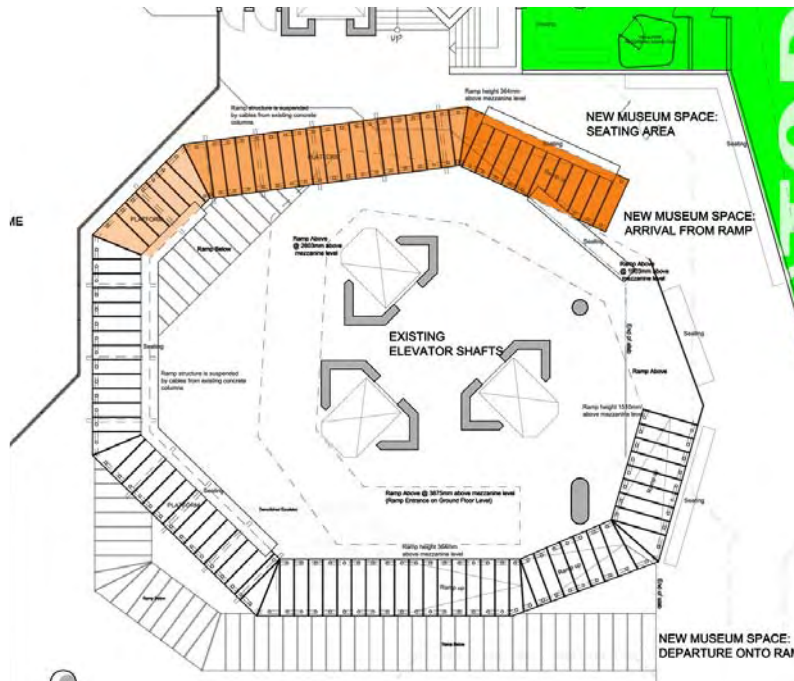


FIGURE 8.20

Plan of ramp
August, 2010

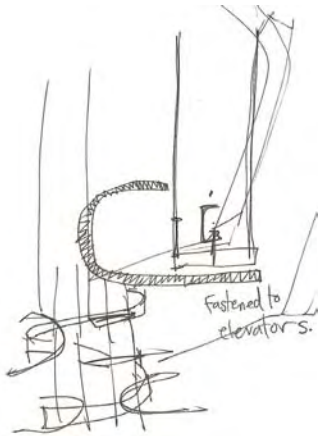


FIGURE 8.21.a

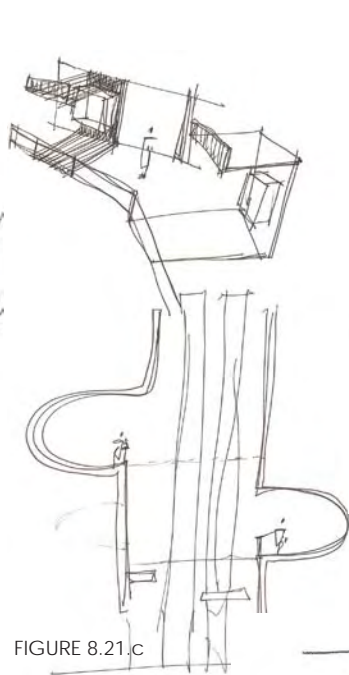


FIGURE 8.21.c

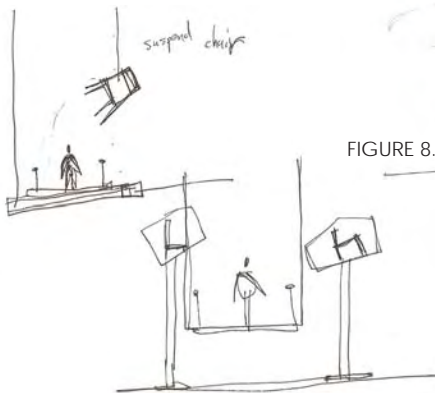


FIGURE 8.21.b

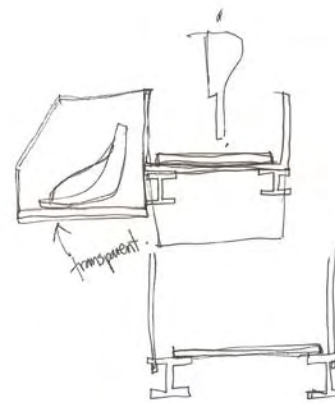


FIGURE 8.21.d

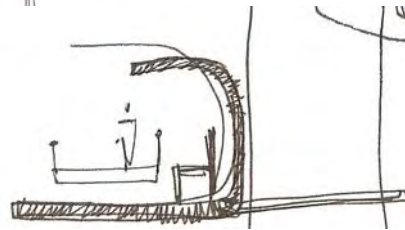


FIGURE 8.21.e

“To ‘exhibit’ is to hold out, to offer, to display objects or works: to expose”

(David Demie, 2006:6)

“The meaning of everyday objects gradually and spontaneously migrates, (...) sometimes becoming manifestos, i.e. bearers of a cultural meaning...”

- Frederica Zanco (DOMUS, 2010:105)

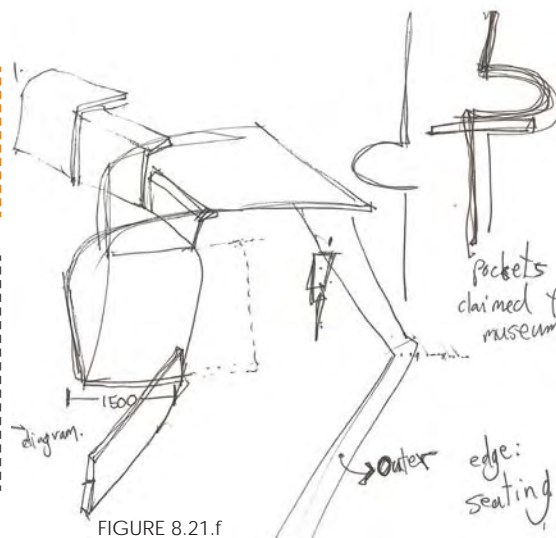


FIGURE 8.21.f

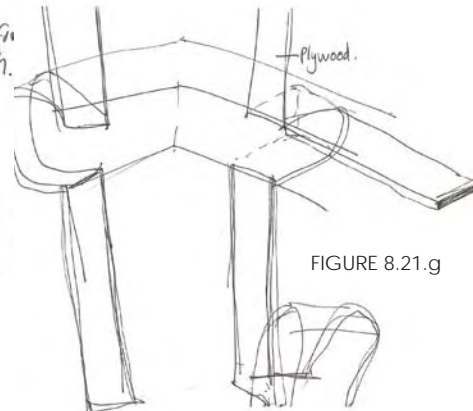


FIGURE 8.21.g

8.4. Design Decision D: The Display of Objects

The satellite museum exhibits objects that are in the storerooms of the Ditsong: National Museum of Cultural History. To create a hypothetical design scenario that enables the author to design a contemporary museum experience, it is stated that the satellite museum will display chairs as cultural objects.

The objects of the Ditsong: National Museum of Cultural History are divided into categories according to the materials they are made of and the preservation processes the objects are taken through (Cultural Heritage Organisational Structure, 2010). Chairs fall into the Section: metal, wood, textile and ceramic collection.

A chair is a cultural object that is of such a shape and size that it influences the space of the room it is placed in. The act of sitting relates to activities that can take place in an atrium. There is a lack of seating in the Standard Bank Centre, and the museum can contribute to the space in this matter.

The exhibition spaces are designed to accommodate chairs and to provide seating along the ramp and inside the museum.



FIGURE 8.22



FIGURE 8.23



FIGURE 8.24

“...the making of displays happens at so many levels in contemporary life, from market stalls and shop windows to our home interiors...”

...contemporary exhibition design draws increasingly on display techniques that have emerged outside the confines of the gallery.”

(David Demie, 2006:102)

DESIGN PRECEDENT STUDY

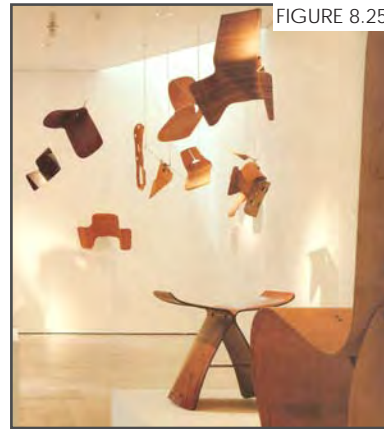


FIGURE 8.25

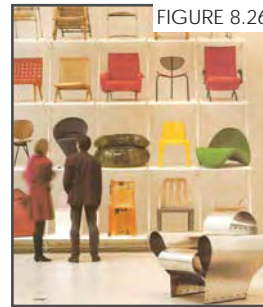


FIGURE 8.26

Vitra Design Museum

Architect: Frank Gehry & Associates

Location: Weil am Rhein

Date: 1989

Project Manager: Robert G. Hale, AIA
Project Architect: Berthold H. Penkhues

Description: The Vitra Design Museum focuses on the historical and future development of furniture design. Its collection falls within the sphere of everyday culture (Boissière, 1990:7).

Design Application: The furniture is exhibited in such a way to motivate visitors to directly interact with the furniture, and in doing so grasp design through a new experience.

FIGURES 8.21.a-g Design sketches exploring seating possibilities on the ramp and exhibition opportunities (July, 2010).
FIGURE 8.22 The Vodashop window display in the Standard Bank Centre.
FIGURE 8.23 The Edgars window display in the Standard Bank Centre.
FIGURE 8.24 Informal stands in Sammy Mark Square exhibiting objects.
FIGURE 8.25, 8.26 Chairs on display in the Vitra design museum (Boissière, 1990).

“Groups of objects brought together in the form of a collection generate social and cultural statements.”

(Eileen Hooper-Greenhill, 2000:49)

APPLICATION OF RESEARCH



Ch.5: Response to context

- Chairs are three-dimensional objects that would not disappear in the volumous atrium space.



Ch.4: Context

- Chairs as museum objects stand in contrast with the objects for sale in the building.



Ch.3: Culture

- Any man-made object can be seen as a cultural artefact.

8.5. Design Decision E: Transitions and Thresholds

The design intervention deals with many transitions. Examples of spatial transitions are: the transition from outside the building to inside, the transition from one floor level to another, the transition from the passages of the building to the ramp in the atrium volume and the transition between the commercial spaces and the new museum spaces.

The thresholds of these transitions are sometimes emphasized with changes in design elements such as lighting, materials, spatial quality and visual barriers. In other cases the thresholds are minimal and a person is unwittingly lured into the museum experience.

The thresholds were explored by enclosing the ramp in a membrane structure that would connect the ramp with the existing commercial spaces and emphasize the organic quality of the ramp inside the rigid building. The author decided against the use of a membrane in the final design, as the ramp is seen as an element that 'sits' in the space and opens up to expose the user to the atrium volume and the skylight, rather than a wrapped element.

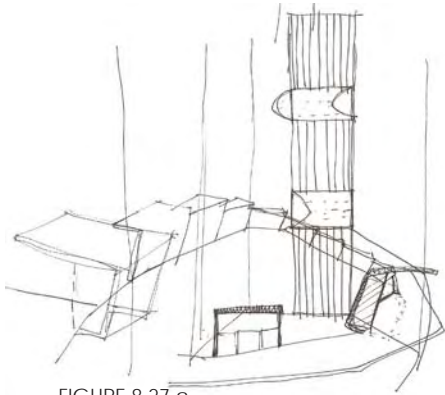


FIGURE 8.27.a

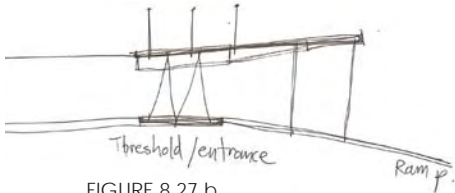


FIGURE 8.27.b

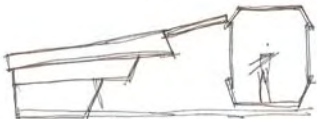


FIGURE 8.27.c

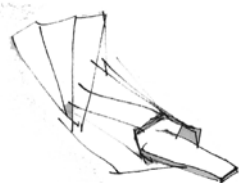


FIGURE 8.27.d



FIGURE 8.28

DESIGN PRECEDENT STUDY



FIGURE 8.29



FIGURE 8.30

Title: Marsyas (Installation Art)

Artist: Anish Kapoor

Location: Turbine Hall of the Tate Modern Museum in London

Date: 2002

Engineer: Arup, London
Membrane Fabricator: Hightex, Lucerne

Description: Three steel rings are joined together by a red PVC membrane to create a sculpture that floats in the space. The geometry generated by the steel structures determine a shift between vertical and horizontal shapes.

Design Application: A lightweight, sculptural organic structure in an open area defines space, creates focal points and thresholds and adds another layer to the space. The relationship of the viewer to object in space plays an important role in the installation.



FIGURE 8.32.a



FIGURE 8.31

FIGURES 8.27.a-d Design sketches exploring the ramp wrapped in a textile membrane (August, 2010).

FIGURE 8.28 Digital collage exploring the connection between the ramp and the building (August, 2010).

FIGURE 8.29,30 Marsyas in the Tate Modern (The Unilever series: Anish Kapoor, 2003).

FIGURE 8.31 Design sketch of the ramp (August, 2010). FIGURE 8.32.a-c Photographs of working model with membrane over ramp structure (August, 2010).

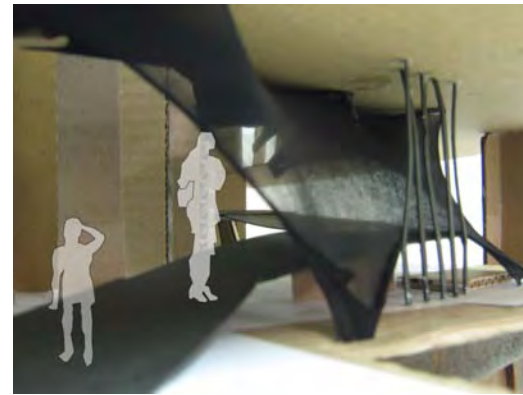


FIGURE 8.32.b

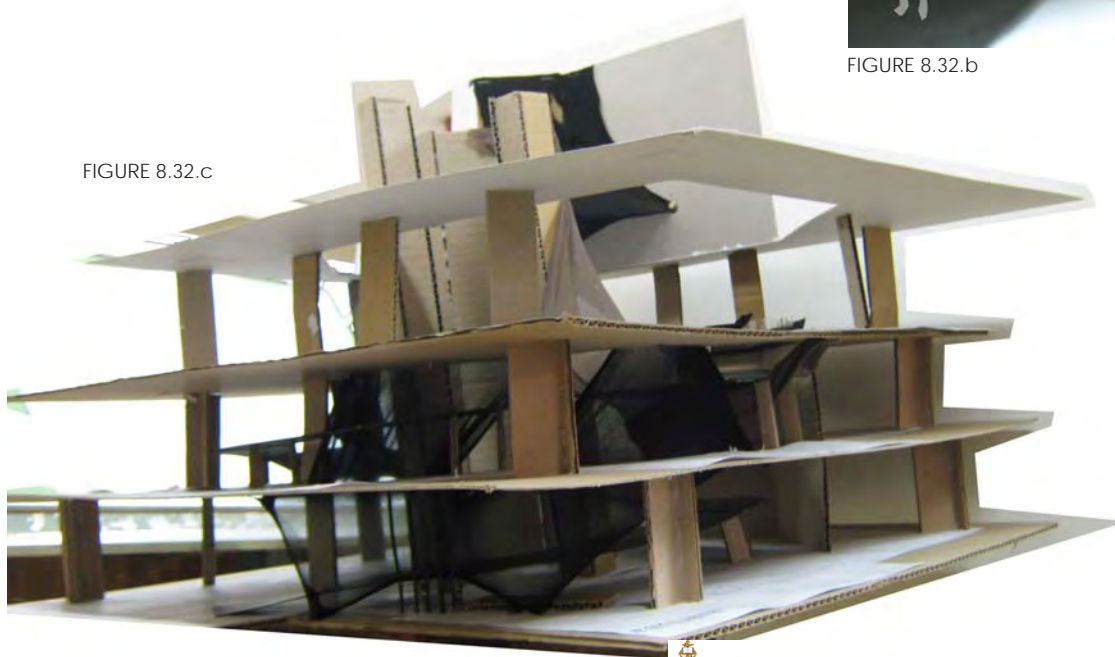


FIGURE 8.32.c

FIGURES 8.33, 34 Seating on the ramp of the Centenary Building.
 FIGURE 8.35 Section exploring the ramp as a suspended structure (July, 2010).

8.5. Design Decision F: Structure of the Ramp

The ramp structure is a person's first encounter with the museum that leads to more enclosed museum spaces. It is a circulation element that provides a spatial experience of the atrium. As part of the satellite museum, the ramp is also an exhibition space that facilitates the display of museum objects.

Chairs are suspended at certain points by a cable system above the ramp. A person walks underneath the suspended chairs and views the chairs from unusual angles.

Seating is provided at intervals on the edges of the ramp. This encourages people to pause and look at the building as a 'living museum'.

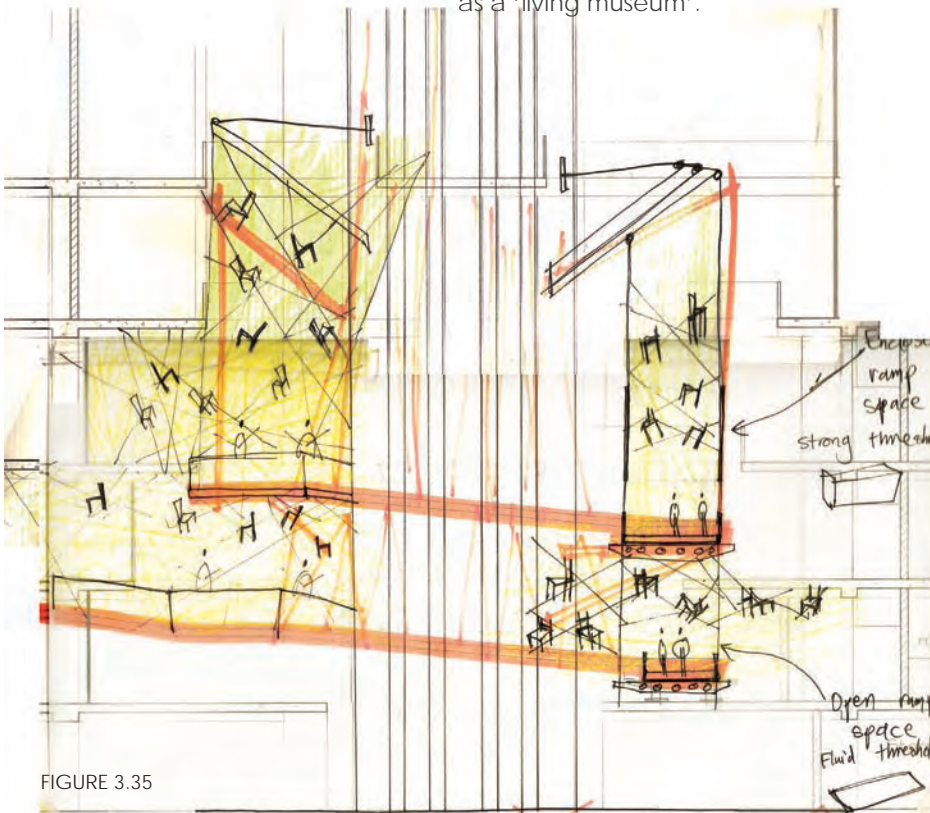


FIGURE 8.35

DESIGN PRECEDENT STUDY



FIGURE 8.33



FIGURE 8.34

Centenary Building

Architect: Earthworld Architects and Interiors

Location: University of Pretoria Campus

Date: 2009

Project Architect: André Eksteen, Braam de Villiers, Leon van der Westhuizen

Description: The prominent concrete ramp on the South side of the building contains concrete and steel seating elements on the one side, to allow students to wait for classes.

Design Application: The museum ramp will provide seating for people to experience the atrium space as a living museum from different angles. The seating will not impose on the walkway and distract people from the museum experience.

The design that is portrayed in this section of the chapter is based on the design concept as discussed in chapter 7. The final design is a result of the design development that makes up the first part of this chapter.

A contemporary museum experience opposes the idea of a museum portraying the same message for a hundred years to come. The concept of a museum in flux ensures a museum experience that is constantly changing. This would motivate people to visit the museum on a regular basis. This concept applies to the management of a museum with changing exhibitions.

The museum consists of two parts: firstly a ramp circulation structure that spirals around the existing elevator shafts in the atrium space. The second part of the museum is a series of exhibition spaces for which a person has to pay to gain entrance.

The museum spaces are designed to accommodate changing exhibitions. A stipulated path through the museum generates movement, but a visitor can deviate from the path and determine the amount of time spent in the museum.

The design aims to inspire a new perspective on museums in general and hopes to establish the museum as a part of a city user's daily routine.



Entrances and Thresholds

The Eastern entrance of the Standard Bank Centre on Van der Walt Street is seen as the main entrance to the building. A person crosses an existing threshold between the interior and exterior when entering the building.

Once inside the building a person walks between a museum exhibition and a shop, in a space where it is unclear where the shop ends and the museum begins. This blurring of thresholds is enhanced with the shadows of chairs that are projected by gobos onto the walls. The concrete floor slab is cut out and replaced with translucent glass panels onto which images of chairs are projected from the Silhouette Room underneath.

The starting point of the ramp is considered to be the entrance to the museum experience. A person is confronted with the choice of accessing the ramp or continuing past the ramp into the retail space of the building. This defined threshold is pronounced with the changing levels between ramp and existing floor, different lighting and the manner in which the ramp structure contrasts with the rest of the building's character.

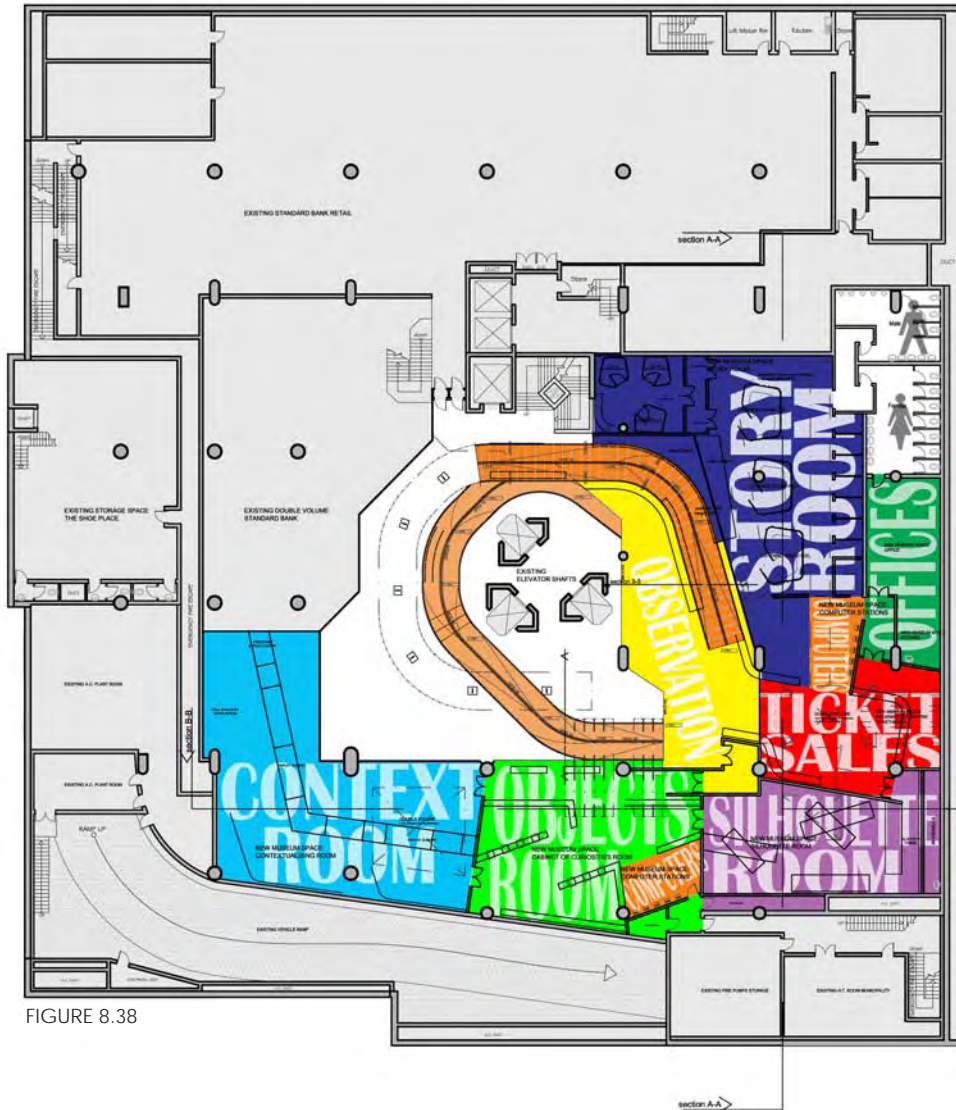
Chairs are suspended by cables above the ramp. The ramp structure expresses the changes in thresholds by sometimes creating a space separate from the atrium with lasercut plywood panels. The threshold between the ramp and existing building is blurred where seating is positioned on the edge of the ramp as well as on the edges of the existing floorslabs.

FIGURES 8.36 Ground floor plan of design intervention in existing building.
FIGURE 8.37 Ground floor plan of design intervention indicating entrances and thresholds, not to scale.



CHURCH STREET

CENTRAL STREET



VAN DER WALT STREET

FIGURE 8.38

LOWER GROUND FLOOR MEZZANINE PLAN
(October, 2010)

1:500



Entrances and Thresholds

On the mezzanine level the ramp leads to the museum entrance. The entrance is a pronounced threshold that can be locked when the museum is closed while the rest of the building is open.

Inside the museum the entrances to each room is marked with a defined threshold. Each exhibition space has unique qualities and portrays the objects in a different way.

The path that a visitor follows through the museum is suggested with an orange bulkhead. There is no threshold that prevents the visitor to deviate from the path and follow his or her own route.

From the exhibition rooms the visitor has a view of the ramp and the atrium. The visual links emphasize the position of the museum inside a commercial building.

The entrance onto the ramp to the lower ground floor is the threshold where the visitor leaves the museum and moves into the atrium space.

FIGURE 8.38 Lower ground floor mezzanine plan of the design intervention in the existing building.
FIGURE 8.39 Lower ground floor mezzanine plan of the design intervention indicating entrances and thresholds, not to scale.

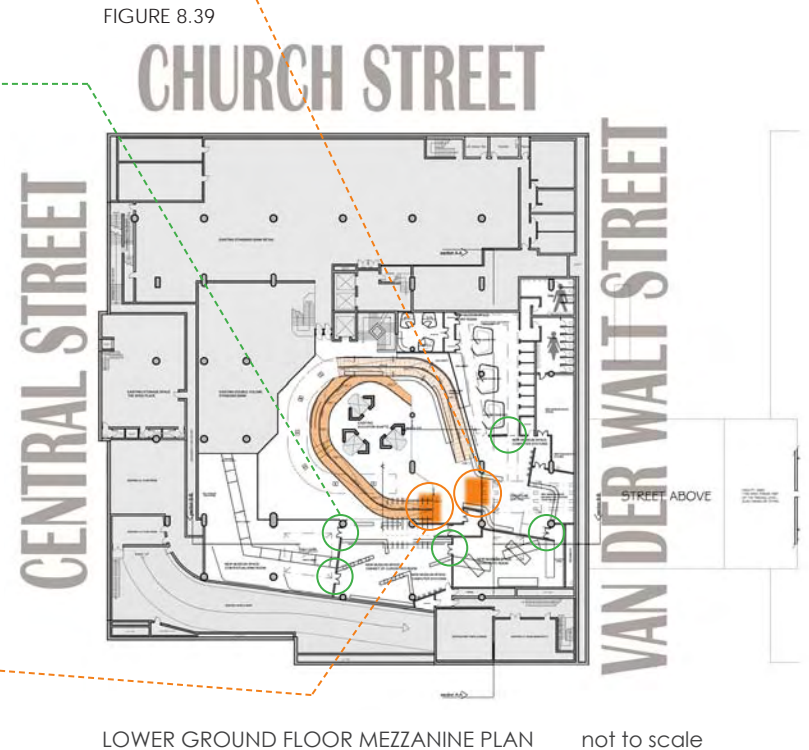




FIGURE 8.40

LOWER GROUND FLOOR PLAN
(October, 2010)

1:500



Transfer of Information

In museums there are various layers of information for visitors to take in. The designer has to take into account that some people choose to walk through museums at a fast pace and only scan labels of objects, while other people spend time considering each object.

In the satellite museum, the information is categorized under three captions:

1. Straightforward information: This includes the labeling of the objects or posters and other written information provided in a manner that attracts attention. The information should be sufficient for the person to understand the exhibition and each object.

Signage of the museum falls under this category, as the information should assist the person in navigating a route through the museum.

2. Interpretive information: This type of information is gathered through the reading of pamphlets or booklets provided by the museum, that gives a deeper insight into the objects. This information is dependant on the person's deductions or assumptions that are made about an object. Interpretive information is subjective.

3. Interactive information: The satellite museum offers people the opportunity to sit on chairs and interact with the objects in a physical manner.

Computer stations are provided where museum visitors can search for more information regarding the objects on display.

Dialogue between object and visitor

The satellite museum provides a variety of opportunities where dialogue can take place between the object and visitor.

In the Story Room, the audio stories are seen as the object visitors interact with, therefore the 'dialogue' that takes place actually involves the visitor listening to what the 'object' is saying.

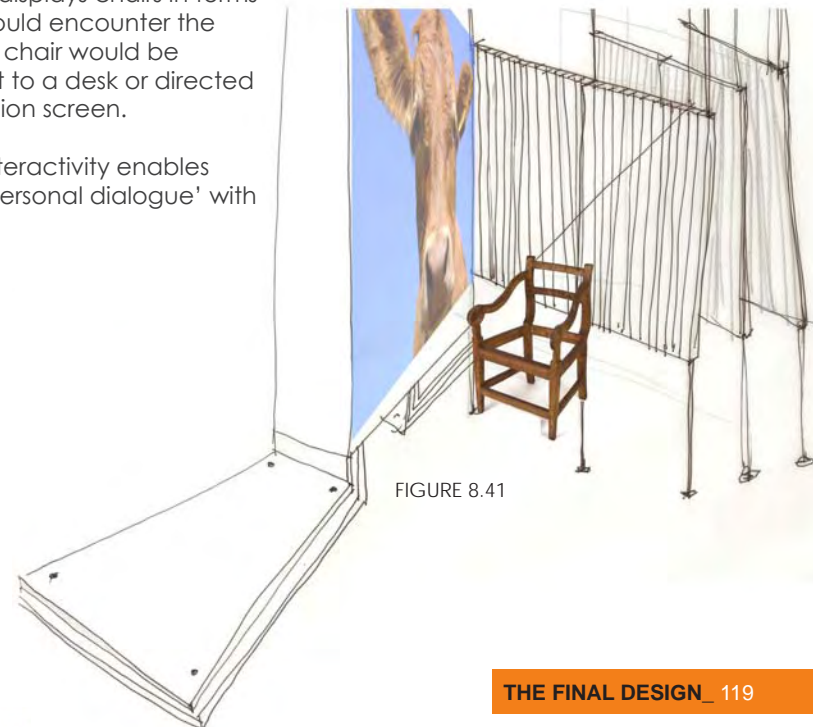
In the Silhouette Room a visitor has an interpretive experience as the chairs are exhibited in silhouette and a visitor can make assumptions based on the shape of the chair or the shadows that are created.

The Object Room enables a visitor to explore objects that are concealed in shelves. The visitor can take select objects to hold and touch.

The Context Room displays chairs in terms of how a person would encounter the chairs in real life. A chair would be positioned as if next to a desk or directed towards at a television screen.

Opportunities for interactivity enables visitors to have a 'personal dialogue' with the objects.

FIGURE 8.40 Lower ground floor plan of the design intervention in the existing building. FIGURE 8.41 An example of a display in the Context Room.



3

4

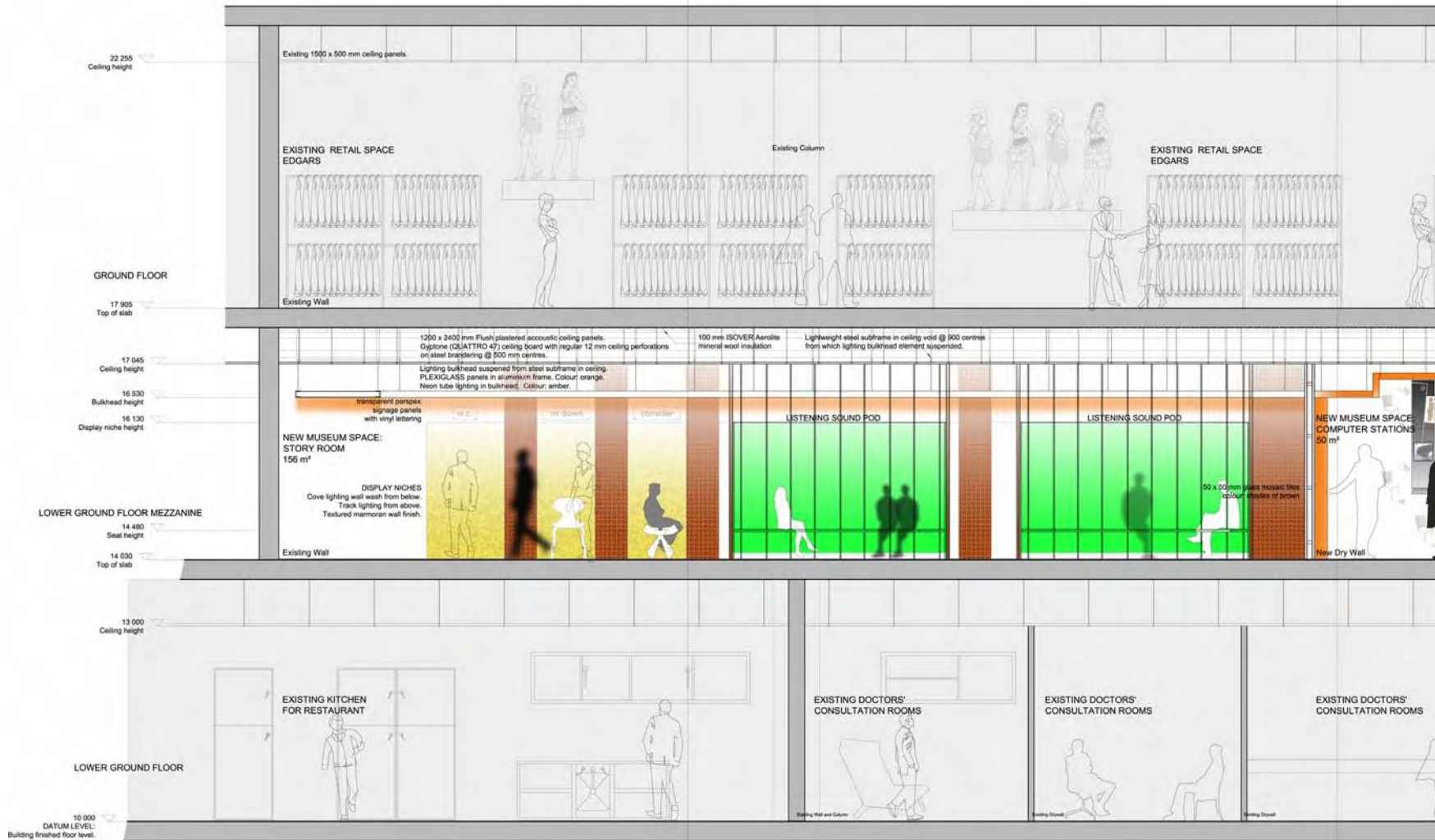


FIGURE 8.42

FIGURE 8.42 Section A-A: section through the museum spaces parallel to Van der Walt Street, not to scale (November Exam Presentation).

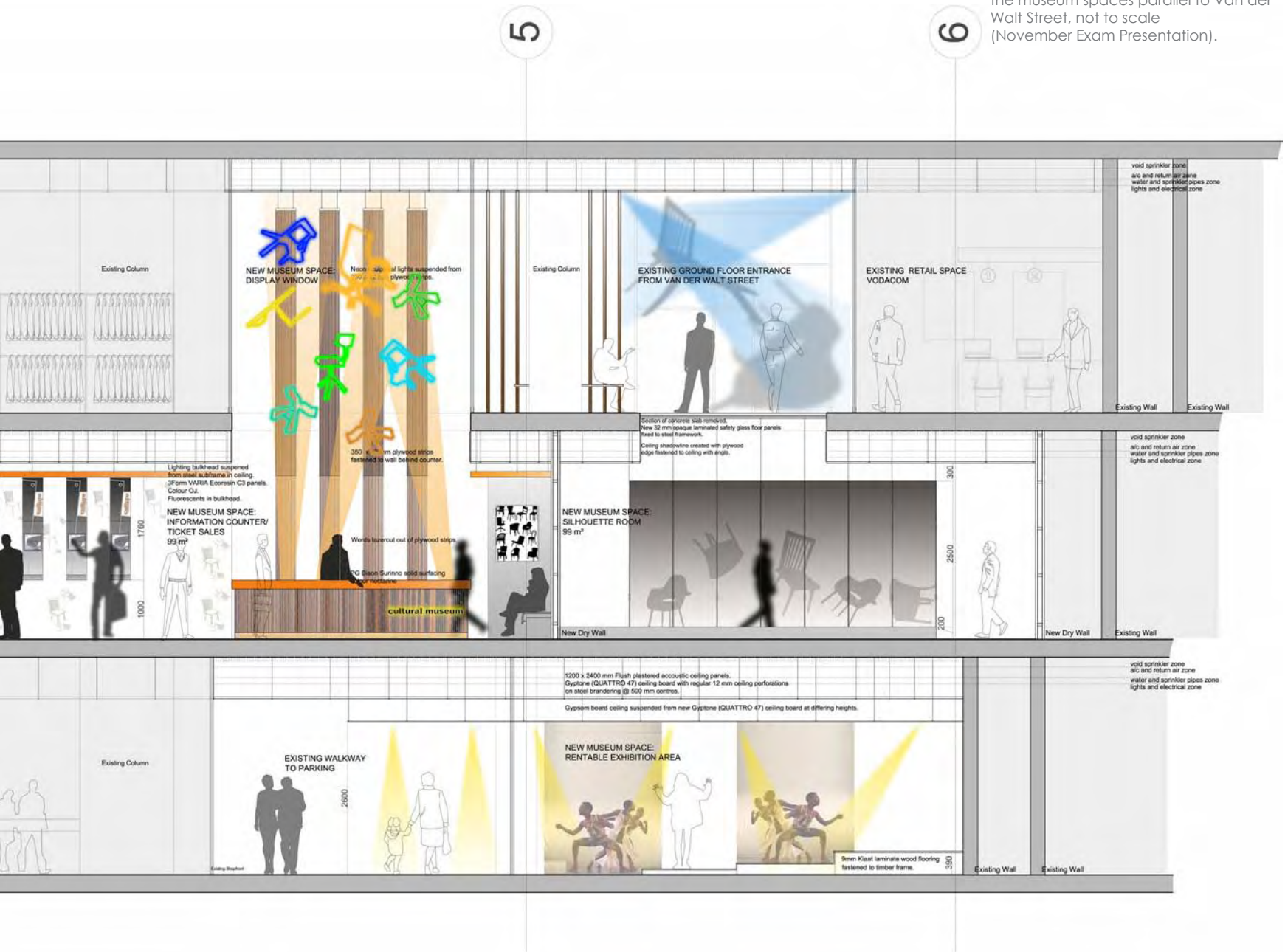




FIGURE 8.43

FIGURE 8.45 3D rendering of entrance into building from Van der Walt Street (November exam presentation).

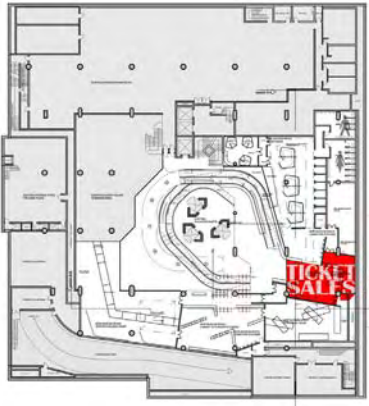


FIGURE 8.45

FIGURE 8.46 3D rendering of museum ticket counter (November exam presentation).

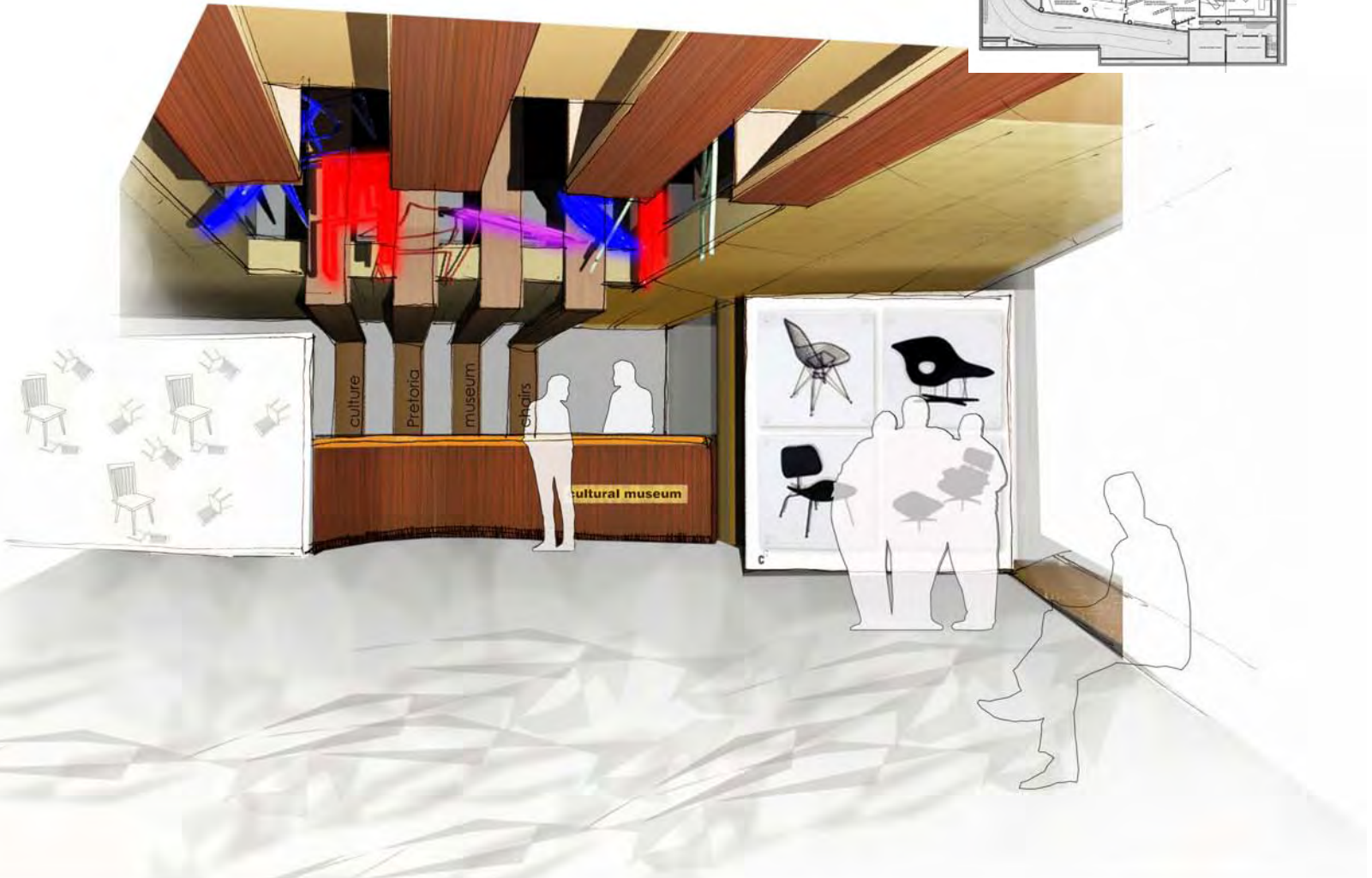


FIGURE 8.46
126

FIGURE 8.47 3D rendering of Story Room (November exam presentation).



FIGURE 8.47

FIGURE 8.48 3D rendering of computer stations (November exam presentation).

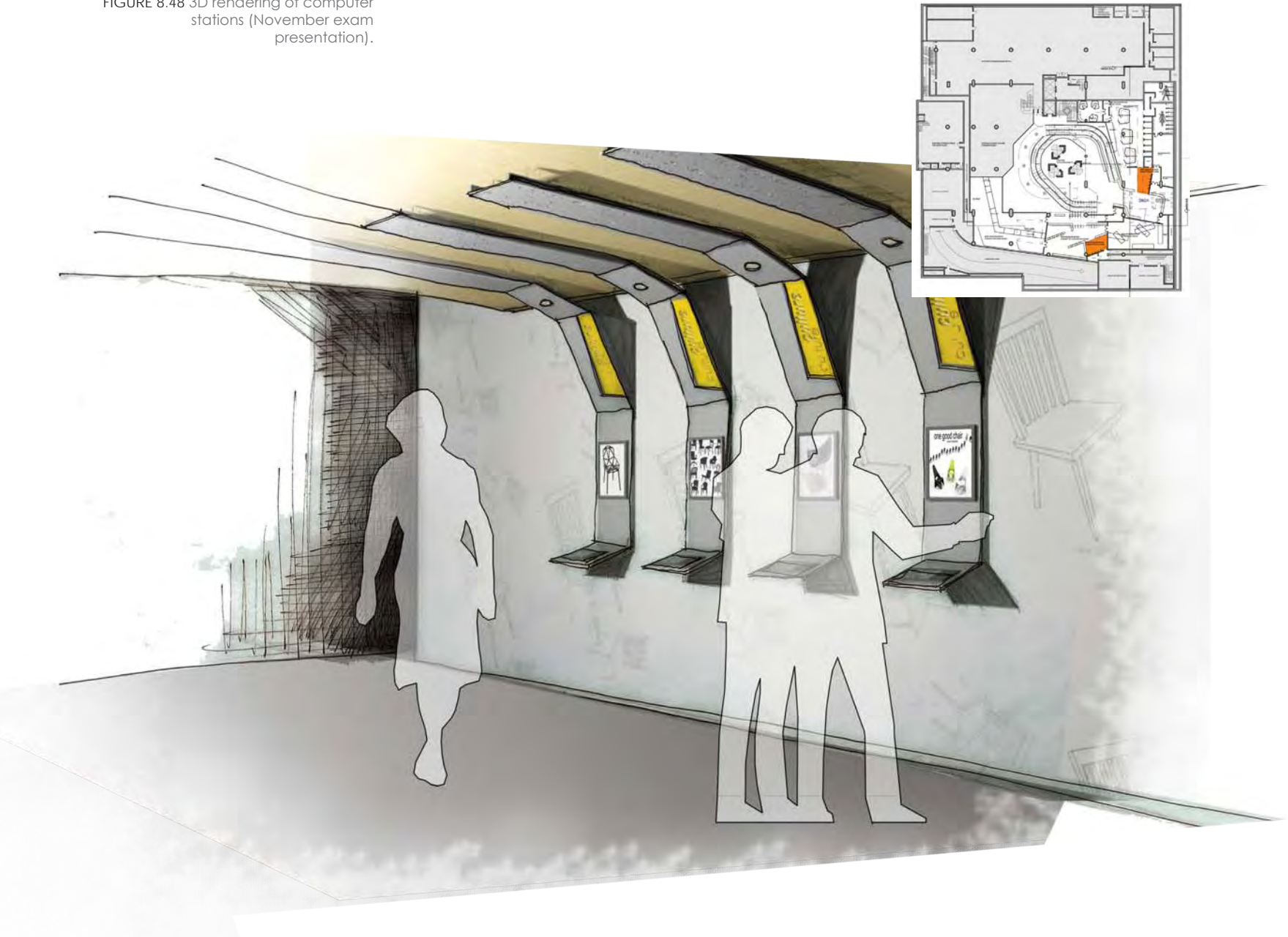


FIGURE 8.48
128



Transfer of Information

The silhouette room provides an interpretive experience:

Museum visitors observe chairs exhibited in glass display cases of differing heights. The chairs are lit from inside the display cases, creating shadows on the walls and ceiling of the dimly lit room. The shadows portray distorted images of chairs. A person can deduce information or make assumptions regarding the chairs based on their silhouettes.

FIGURE 8.49 3D rendering of Silhouette Room(November exam presentation).

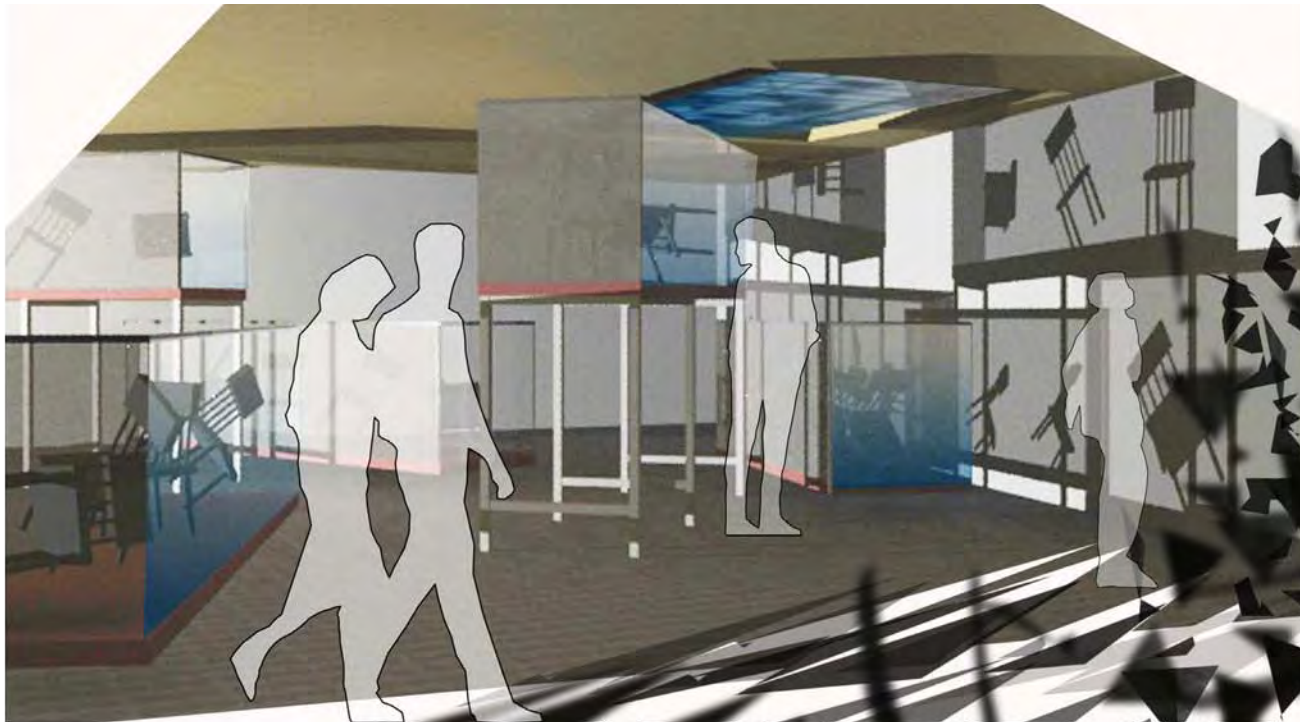


FIGURE 8.49

FIGURE 8.50 3D rendering of Context Room (November exam presentation).

Transfer of Information

Information is transferred in two ways in the context room:

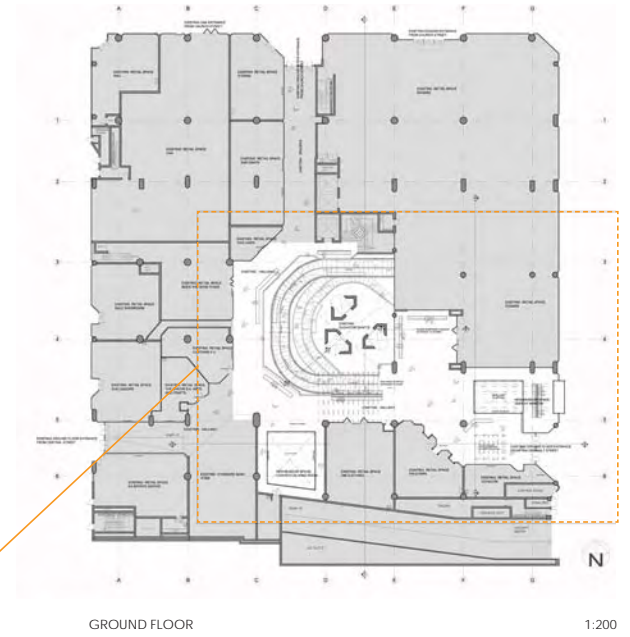
The chairs are placed in relation to the floating glass element in the centre of the room. The abstract contextualization of the chairs can be interpreted by individuals based on their knowledge or understanding of a chair.

Museum visitors can sit on the chairs in the context room and receive interactive information in this manner.



FIGURE 8.50
130

FIGURE 8.51 Ground Floor Plan, not to scale (November exam presentation).



GROUND FLOOR

1:200

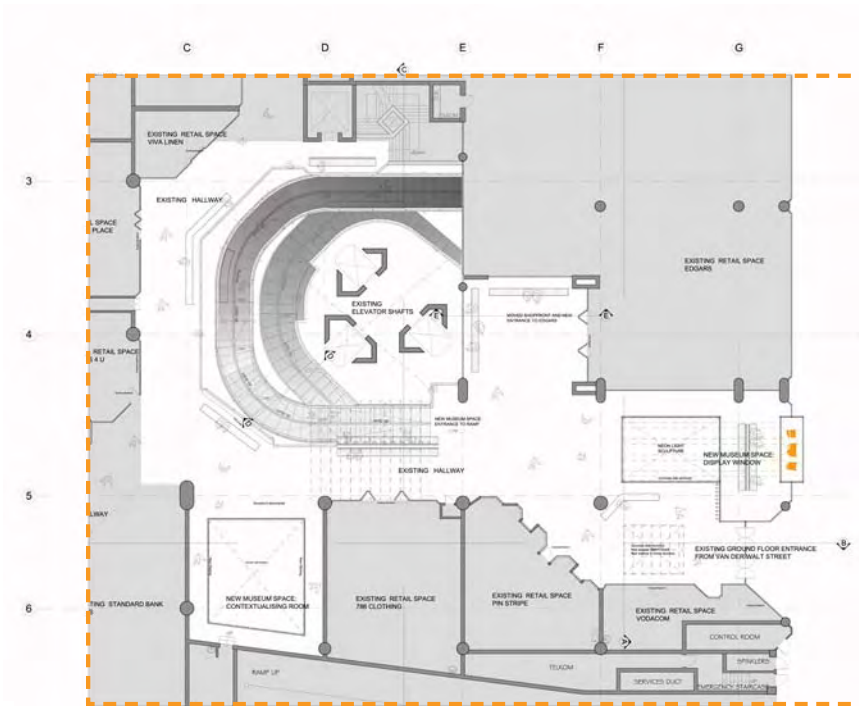


FIGURE 8.51

GROUND FLOOR

1:100

FIGURE 8.52 Lower Ground Floor Mezzanine Plan, not to scale (November exam presentation).



FIGURE 8.52

FIGURE 8.53 Lower Ground Floor Plan, not to scale (November exam presentation).

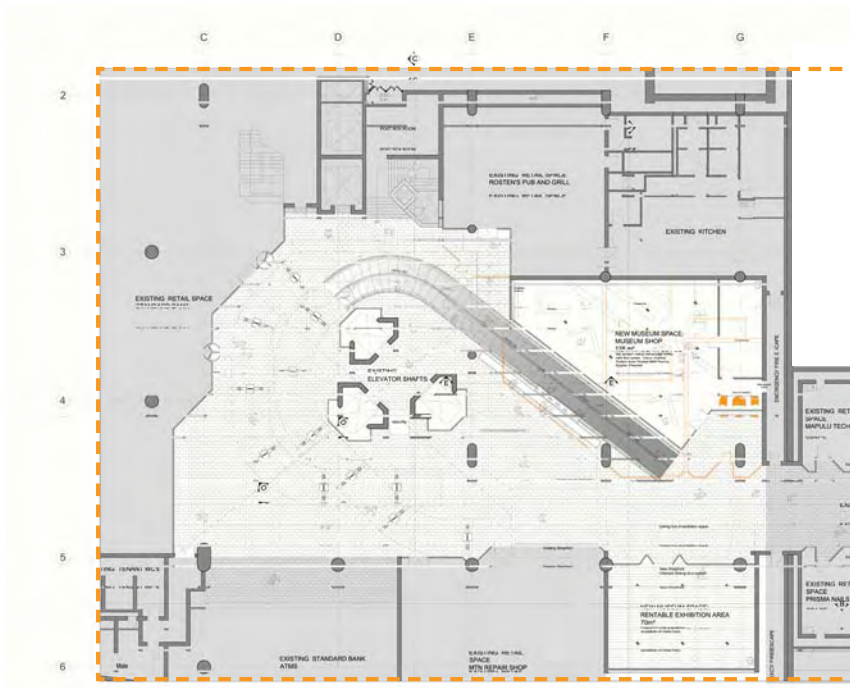


FIGURE 8.53

FIGURES 8.54 - 8.64 Photographs of model used to express the three-dimensional spaces (November exam presentation).



FIGURE 8.54

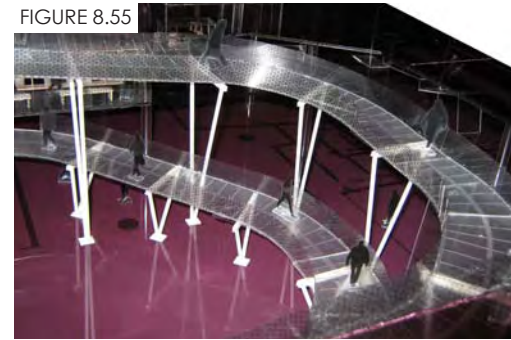


FIGURE 8.55

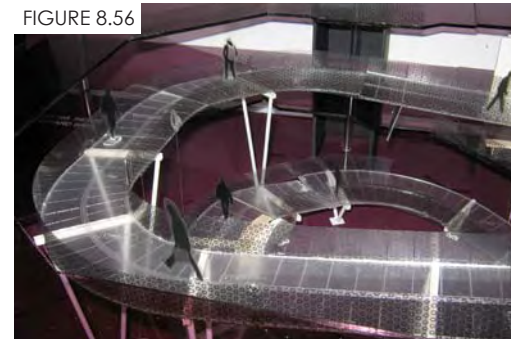


FIGURE 8.56

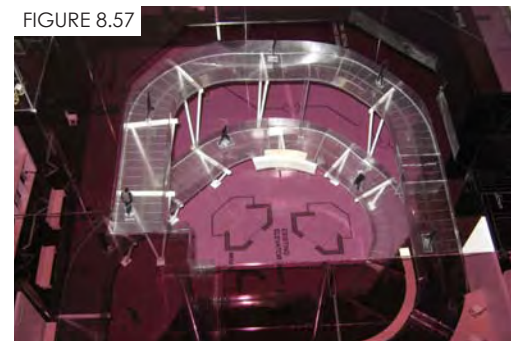


FIGURE 8.57



FIGURE 8.58



FIGURE 8.59



FIGURE 8.60

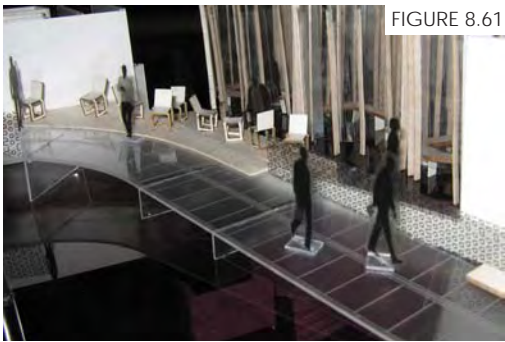


FIGURE 8.61



FIGURE 8.62

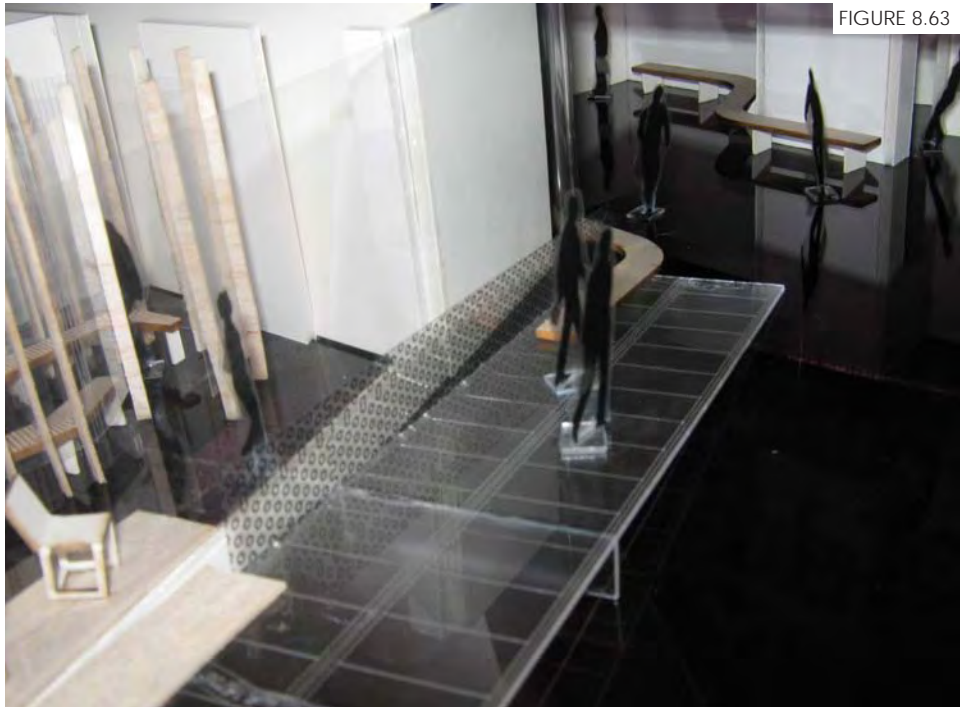
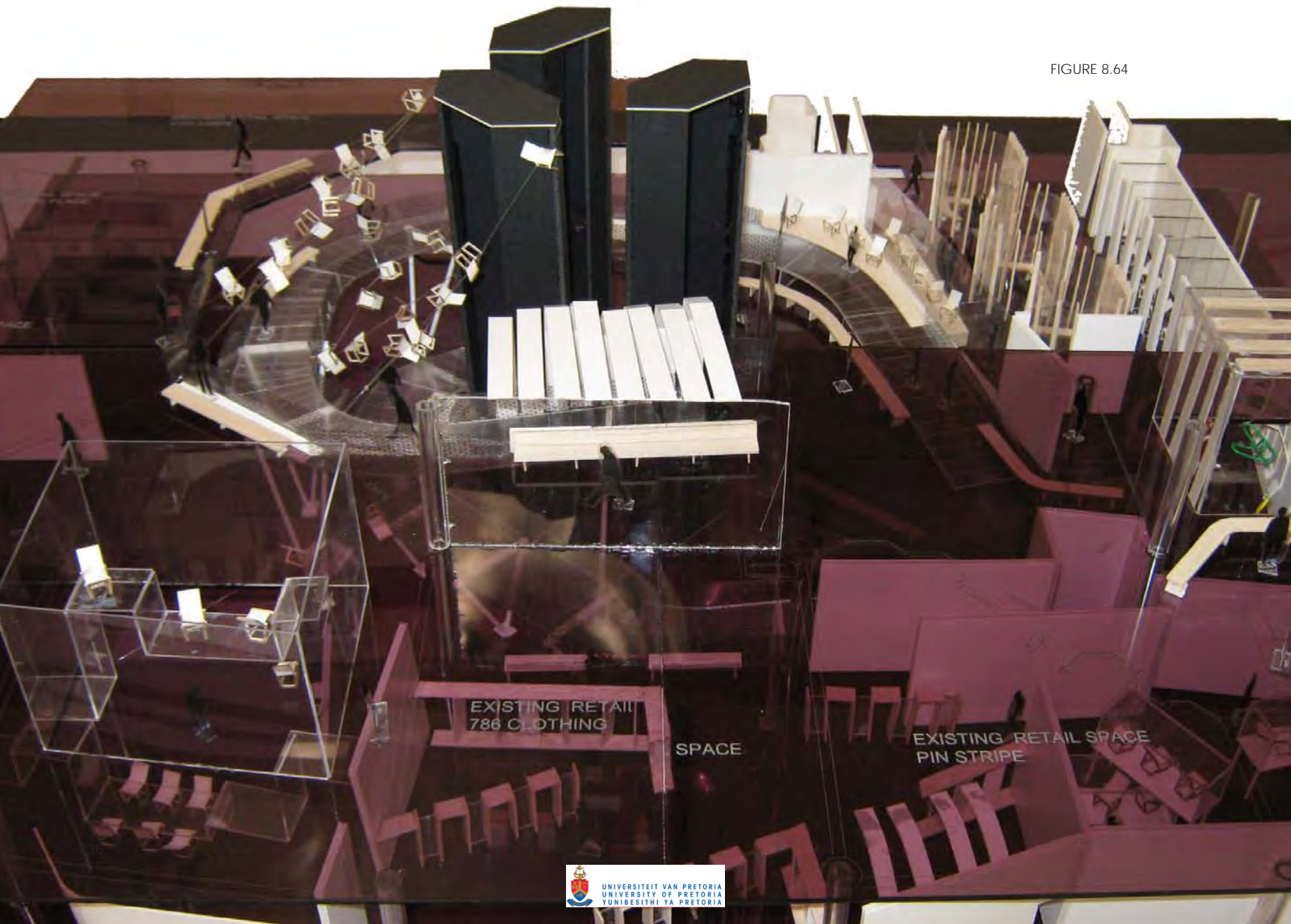


FIGURE 8.63

FIGURE 8.64



EXISTING RETAIL
786 CLOTHING

SPACE

EXISTING RETAIL SPACE
PIN STRIPE

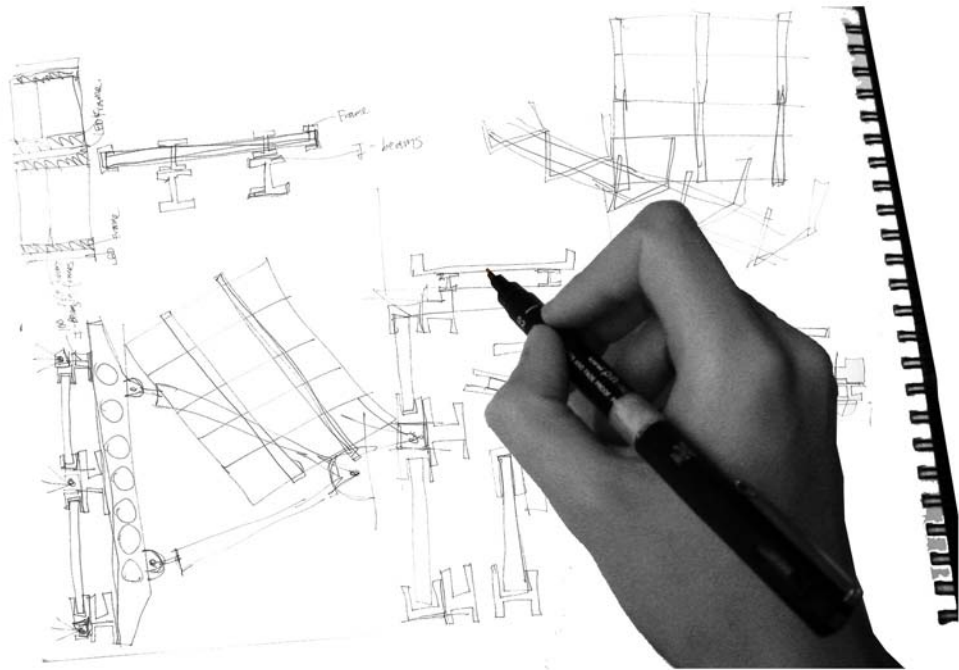


FIGURE 9.1 Technical drawing, Digital Collage

09

TECHNICAL RESOLUTION



Barcelona Chair
Mies van der Rohe

THE ROUTE OF THE OBJECT

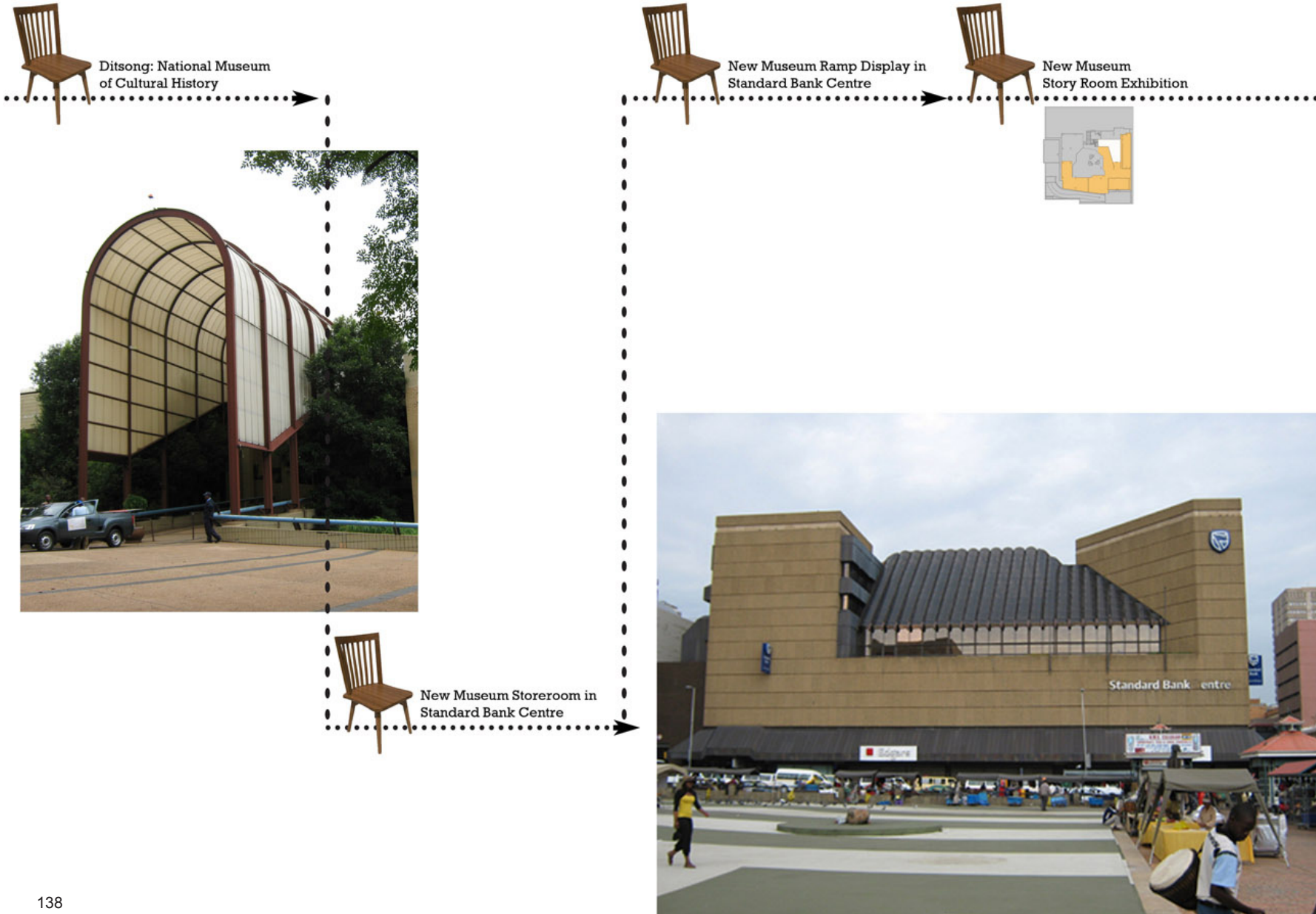
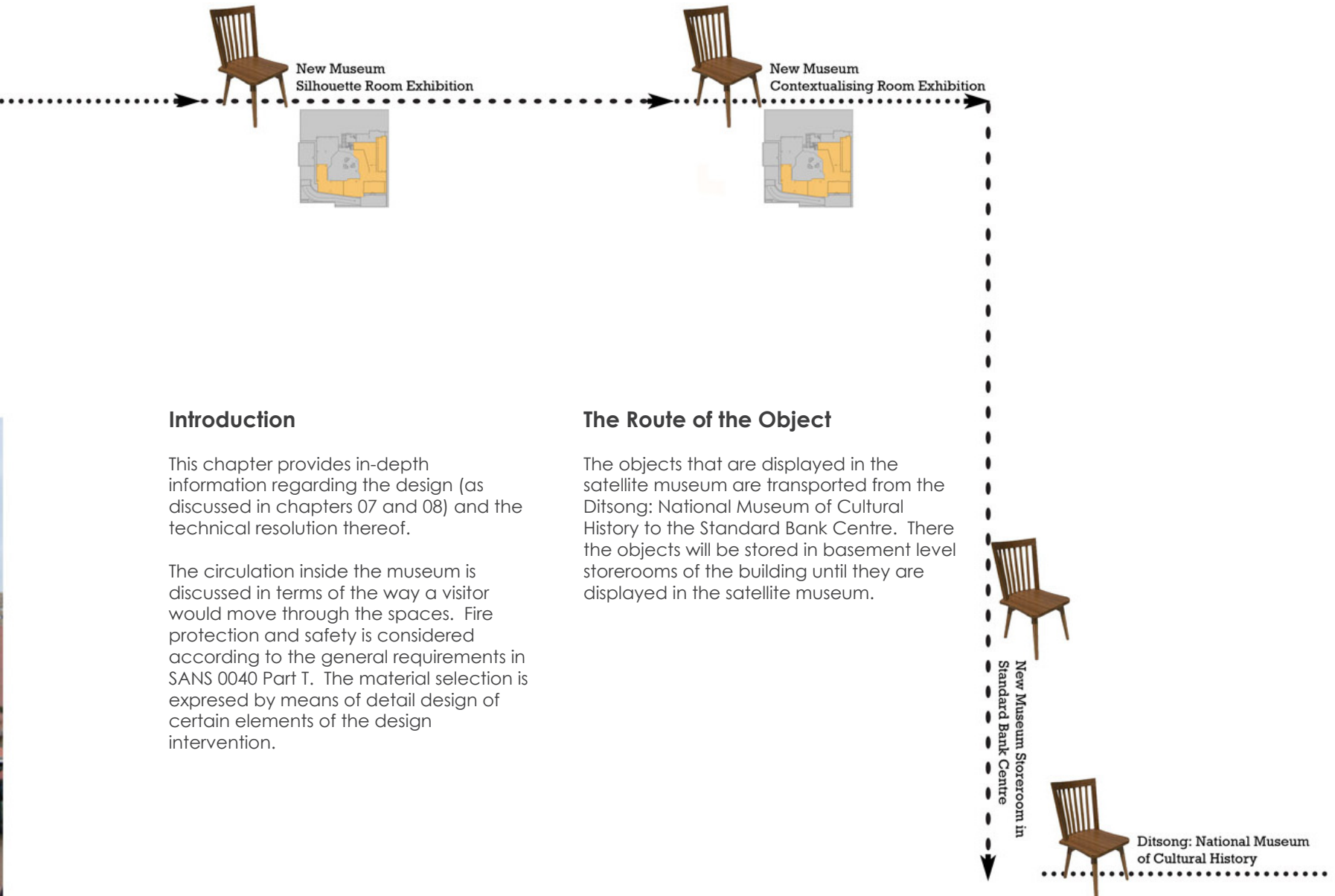


FIGURE 9.2 Diagram indicating the route a museum object would follow from the Ditsong: National Museum of Cultural History to an exhibition in the Satellite Museum.



Introduction

This chapter provides in-depth information regarding the design (as discussed in chapters 07 and 08) and the technical resolution thereof.

The circulation inside the museum is discussed in terms of the way a visitor would move through the spaces. Fire protection and safety is considered according to the general requirements in SANS 0040 Part T. The material selection is expressed by means of detail design of certain elements of the design intervention.

The Route of the Object

The objects that are displayed in the satellite museum are transported from the Ditsong: National Museum of Cultural History to the Standard Bank Centre. There the objects will be stored in basement level storerooms of the building until they are displayed in the satellite museum.

Path and Visitor Orientation (Circulation)

The form of the ramp influences the shape and space of the museum exhibition rooms on the lower ground floor mezzanine. An orange coloured bulkhead that also serves as lighting element guides visitors through the museum on a defined route. The bulkhead orientates the visitors inside the museum. This route is indicated with a thick orange line on the plan. There are additional spaces and activities that visitors can explore by leaving the defined route and following their own path through the displays. These routes are indicated with a thin orange line on the plan.

The path a visitor will follow through the museum is discussed by numbering certain points on the museum route.

- ① A person walks down the ramp from the ground floor to the lower ground floor mezzanine. Where the ramp meets the mezzanine level, the shape of the ramp guides a person to walk through glass doors to the ticket counter. A double volume with a suspended neon light sculpture attracts a person's attention and creates interest.
- ② A person buys a ticket for the museum and collects information at the ticket counter.
- ③ The orange bulkhead leads a visitor into the first exhibition space, the Story Room. In this room a visitor can sit on the museum chairs in niches on the one side of the room. The path encircles three sound pods where a visitor can sit and listen to recorded stories of Pretoria.
- ④ The visitor has the option to enter a recording room where a person can record memories and recollections of the city. These recordings will be played in the sound pods.
- ⑤ A visitor exits the Story Room at the opposite side of the room entrance.
- ⑥ A visitor is guided by an orange bulkhead to enter the Silhouette Room. Chairs are displayed on 'pedestals' and lit to be experienced in silhouette.
- ⑦ The Objects Room is a contemporary version of the 'Cabinet of Curiosities'. A visitor has to determine his/ her own path around shelves and display panels. A visitor can open the shelves to find objects related to the making and restoration of chairs inside.
- ⑧ The visitor enters the Context Room and circulation is guided by the element in the center of the room around which chairs are displayed and contextualized against. A visitor walks around the display element to the exit.
- ⑨ The exit route leads a visitor through the Objects Room to the museum exit.
- ⑩ A visitor is guided to the ramp that leads to the lower ground floor.

FIGURE 9.3 Lower ground floor mezzanine plan of a visitor's circulation in the museum.

FIGURE 9.4 Lower ground floor mezzanine plan indicating escape staircases, not to scale.

Fire Protection

General Requirements according to SANS 0400 Part T

According to the SANS 0040 Part T, all buildings must be provided with one or more escape routes that can be used in the case of an emergency or fire. The maximum travel distance to the nearest escape door must be 45m. The escape routes should be positioned in such a manner that in case one of the routes become inaccessible, the other route can still be used. The width of an escape route should be no less than 800mm for a room with a population of more than 25 people. An escape route should have headspace of 2,4m. A staircase that forms part of an escape route must have an exit to a street or approved open space.

Existing Situation

As is indicated on the plan, there are two existing fire escape staircases on the lower ground floor mezzanine. The ramp cannot be viewed as an escape route, as the travelling distance from the lower ground floor mezzanine to the ground floor is 46m and the threshold of the ramp is 1,6m from the nearest entrance of the building. The two existing fire escapes have sufficient exits on street level onto pedestrian walkways. The existing escape routes are wider than 800mm and have non-slip floor surfaces.

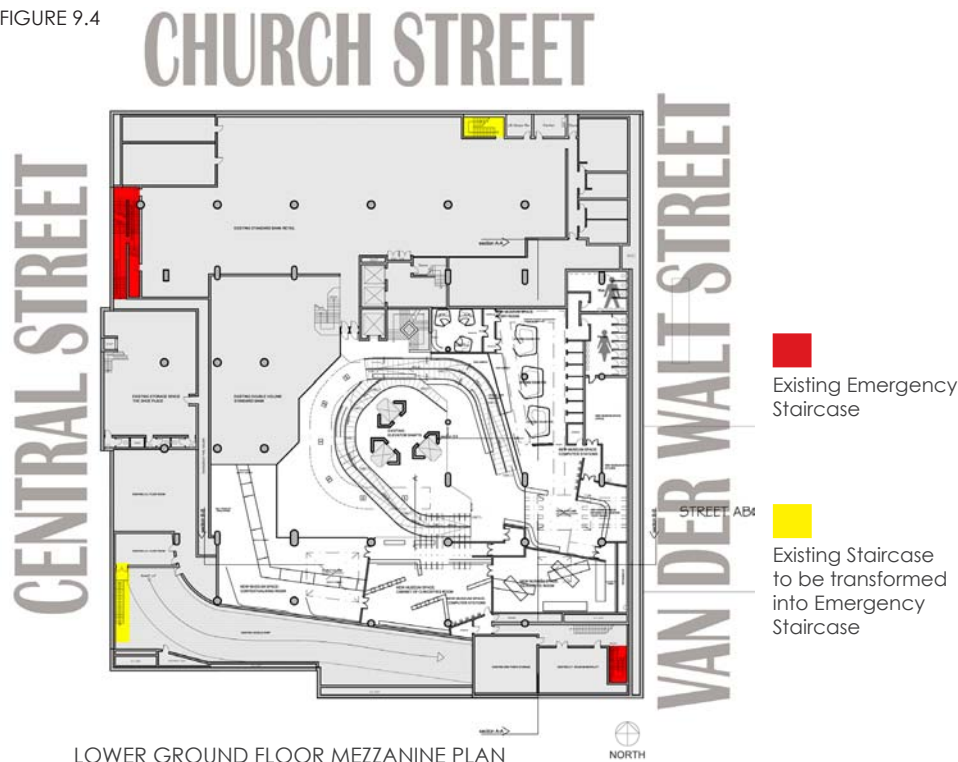
The museum requires more escape routes, as there are museum spaces that are more than 45m travelling distance from an escape door. Two existing staircases shall be transformed into fire escape routes and routes leading to the new escape staircases will be provided. The lighting of the emergency routes shall be a minimum of 0.3 lux.

According to SABS 0040 Part TT31.3 the museum is provided with an alarm system that can be manually operated. The building is a non-smoking building, and will be clearly marked as such with the necessary signage. The building is provided with the necessary fire hydrants, portable extinguishers and hose reels.

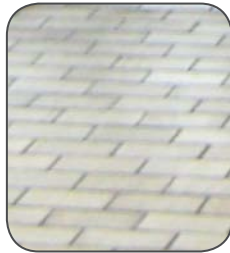
Markings and signage

All the emergency routes in the building will be clearly marked with the necessary signage at be lit with an intensity of more than 50 lux. The emergency power supply of the building will ensure that the signs will be illuminated for a minimum of 120 minutes.

FIGURE 9.4



MATERIAL AND COLOUR PALETTE



EXISTING MATERIALS



**COMMERCIAL
PLYWOOD**



**3 FORM VARIA
CHROMA**
COLOUR: CAMEL



**SALIGNA
LATTICE**



**LAZERCUT
SHEETMETAL**

NEW MATERIALS



PLEXIGLASS



SHADES OF ORANGE AND AMBER

FIGURE 9.5

COMPUTER STATIONS

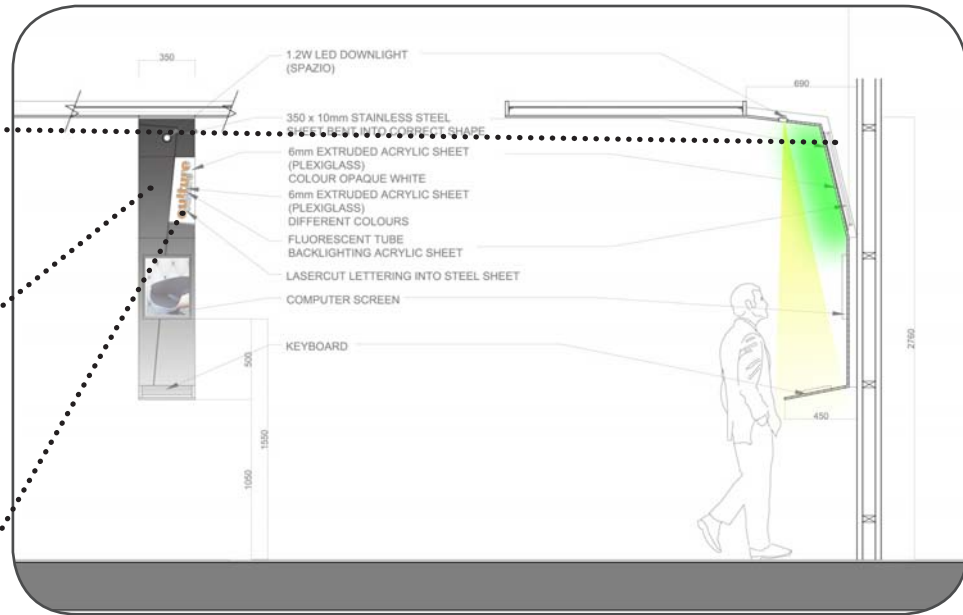
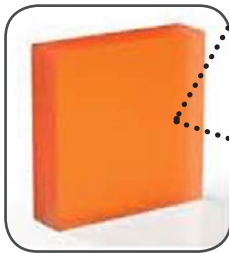
LUMILUX T5 HO ES HIGH OUTPUT ENERGY SAVER tubular
G5 base, 45 Watt



Lazercut Stainless Steel sheet
used as panel to which computer and keyboard are attached



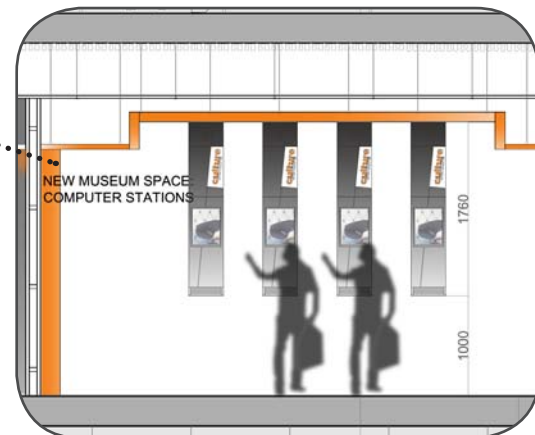
Extruded Acrylic
used as signage and lighting element in computer station.



Section and Elevation of Computer Station
(not to scale)

FIGURE 9.6

The materials and colours selected for the computer station were chosen to create a sleek computer station that defines a space for the individual using the computer while not separating the user from the larger space. The lighting and acrylic sheets contribute to the flexibility of signage while not distracting the user from the computer images.



Elevation of Computer Stations
(not to scale)

RAMP

FIGURE 9.6 Drawings indicating construction of Computer stations.
FIGURE 9.7 Drawings indicating construction of ramp.

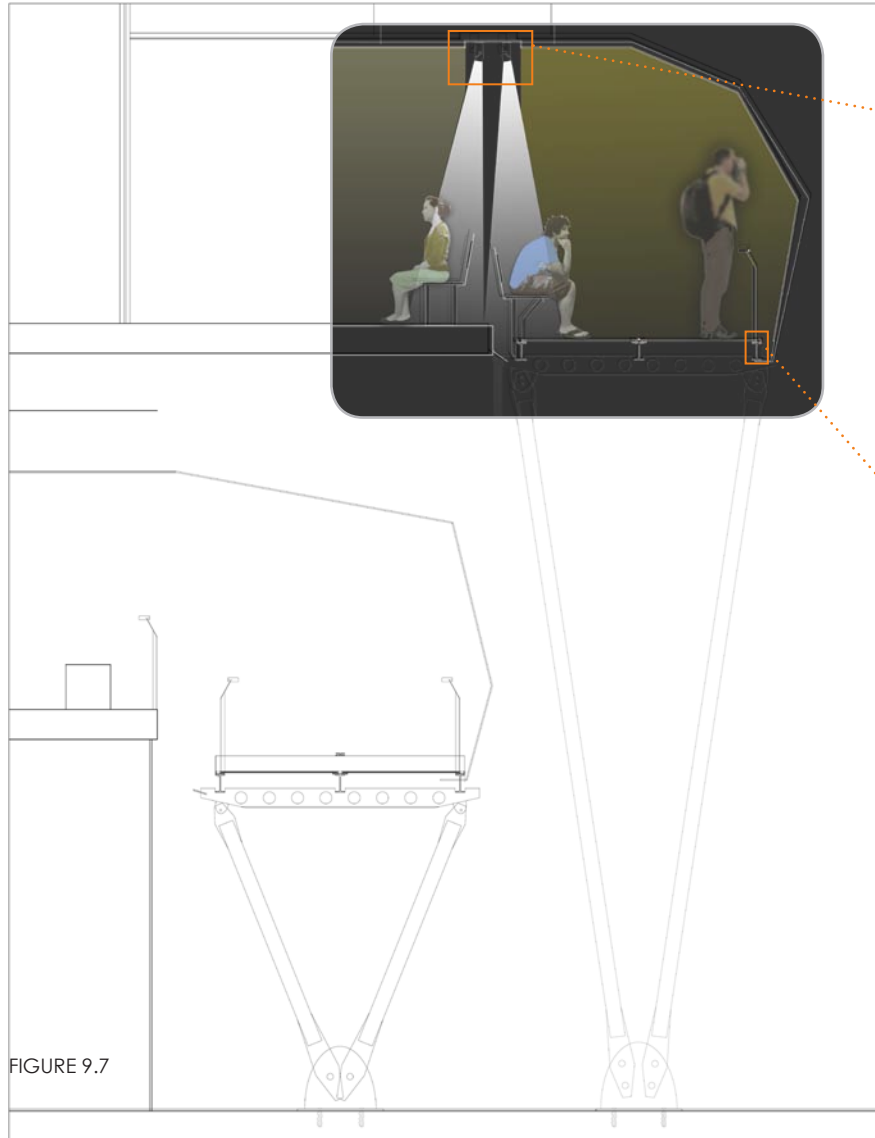
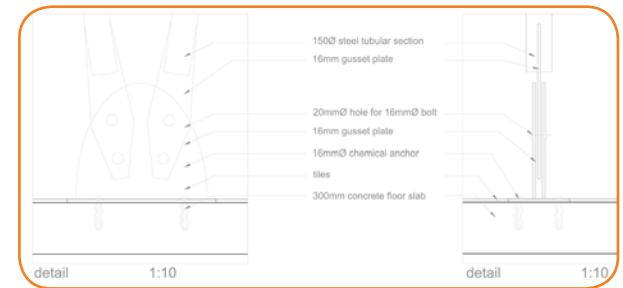


FIGURE 9.7



CONTEXT ROOM DISPLAY ELEMENT

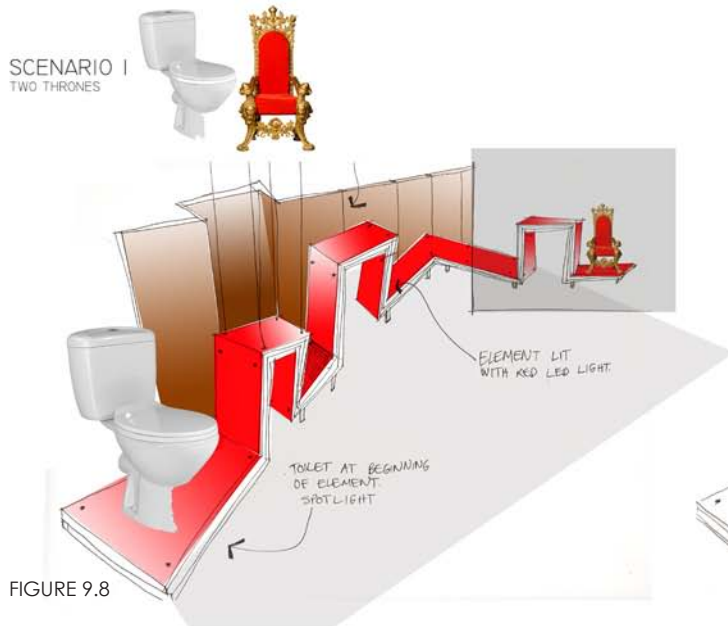


FIGURE 9.8



SCENARIO 3
FRANK GEHRY COLLECTION



FIGURE 9.9

The Context Room displays objects in similar situations as one would encounter them in a real life situation. The display element in the centre of the room generates circulation and creates exhibition possibilities. Chairs are positioned in relation to the element to suggest the context in which the chair would normally be seen. The display element is experienced as a floating element between the floor and the ceiling. The element is connected to the floor and ceiling with cables and rods. Other temporary space-making elements such as display walls and curtains are used to make the room more flexible.

CONTEXT ROOM DISPLAY ELEMENT

FIGURE 9.8, 9.9 Scenarios of exhibitions in Context Room. FIGURE 9.10 Drawings indicating construction of display element.

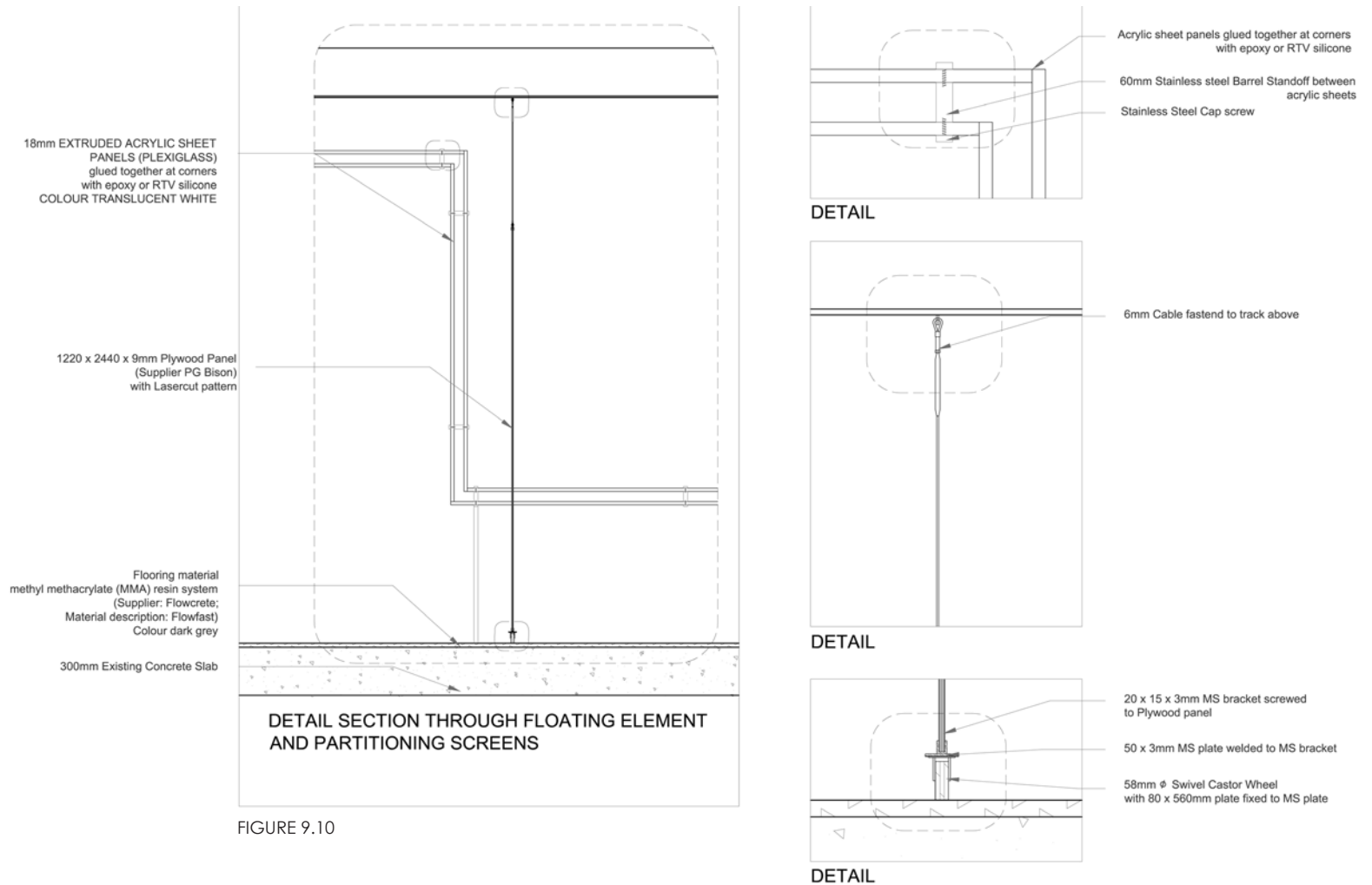


FIGURE 9.10

SOUND POD IN STORY ROOM

FIGURE 9.11 Sketch indicating noise distribution and absorption in and around sound pod. FIGURE 9.12 Section of soundpod, not to scale. FIGURE 9.13 Perspective of soundpod. FIGURE 9.14 Plan of soundpod with material selection, not to scale. FIGURE 9.15 Section of soundpod in Story Room, not to scale.

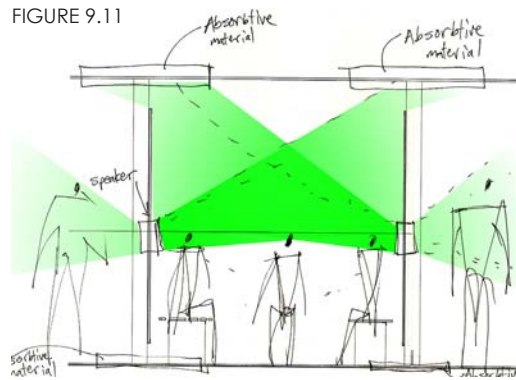
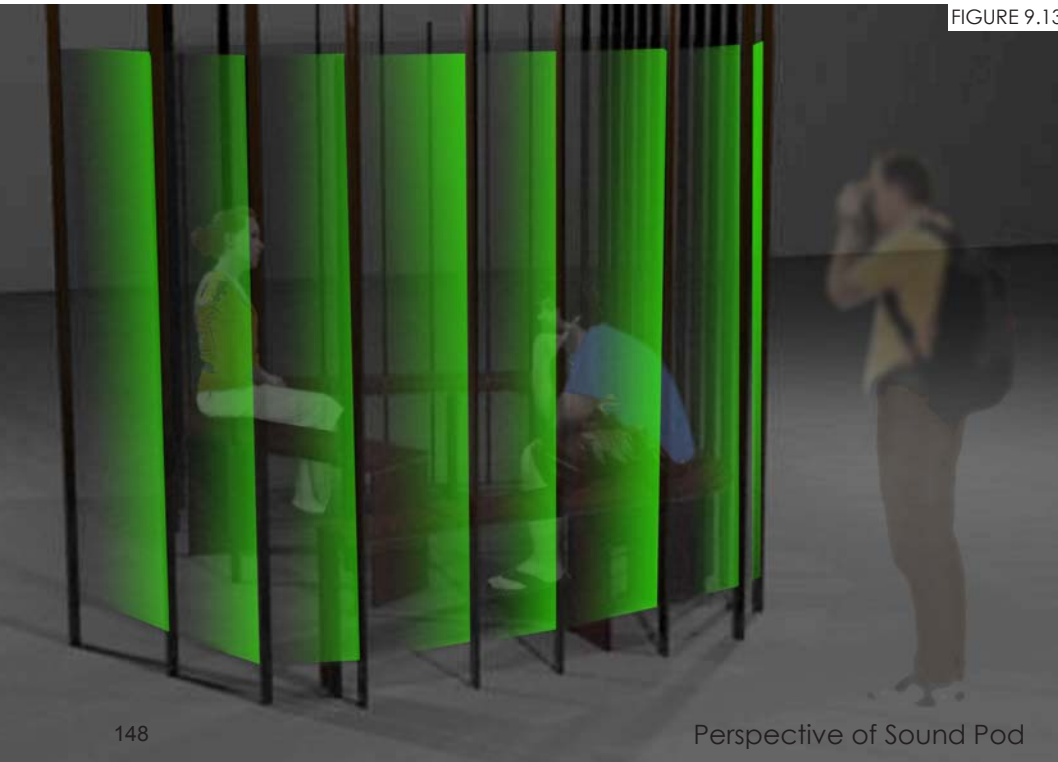


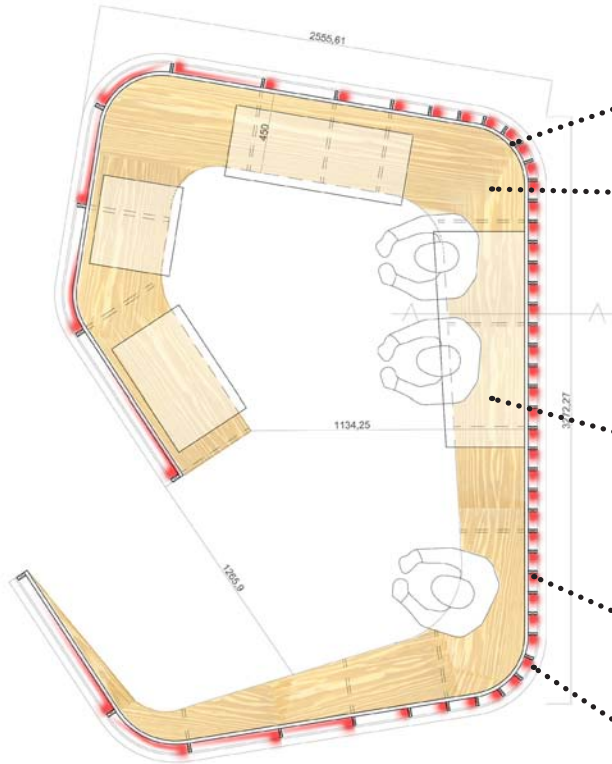
FIGURE 9.13



Perspective of Sound Pod

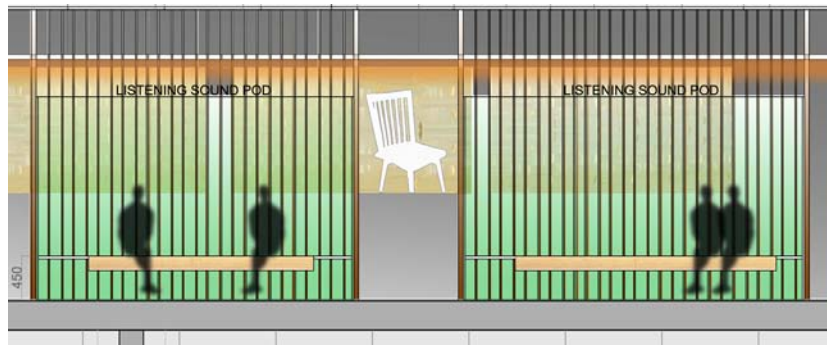
SOUND POD IN STORY ROOM

FIGURE 9.14



Plan of Sound Pod
(not to scale)

FIGURE 9.15



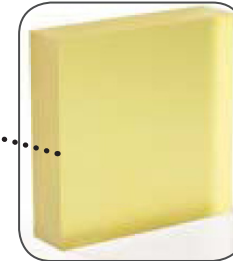
Section of Sound Pod in Story Room
(not to scale)



Extruded Acrylic
used as enclosing element for sound pod.
(Translucent)



Commercial Plywood
used as seating in sound pod.



Extruded Acrylic
used as seating in sound pod.
(Thermoformed)



Saligna Lattice
used as structural vertical elements that connects the sound pod to the floor and ceiling.



RGB LED Colour-changing lights
attached to saligna lattices

FIGURE 9.16 The existing lights in the arcade that leads to the parking area.
FIGURE 9.17 Existing lights in the staircase.
FIGURE 9.18 View of the skylight from the atrium floor. FIGURE 9.19 Conceptual lighting plan of museum spaces, not to scale.

LIGHTING

Existing Daylight Condition

The atrium form allows for the use of natural daylight by illuminating centers of buildings with natural light, and eliminating dark spaces (Bednar, 1986:85). Good daylighting means the right quality of light delivered to the greatest plan-depth possible (Saxon, 1983:77).

Michael Bednar (1986:85) identified three considerations around which the analysis of daylighting in atria can be organized around:

1. Daylight Source

(How is the daylight brought into the atrium?)

The aspect of allowing daylight inside a building is an important contribution to energy conservation (Saxon, 1983:77). Daylight is brought into the Standard Bank Centre through the overhead skylight. The spaces that are not illuminated by daylight are lit by means of artificial lighting.

2. Light Box

(How is the daylight distributed within the atrium?)

The atrium acts as a light duct (Saxon, 1983:80). The lighting provided by the skylight is not enough to illuminate the space surrounding the atrium and additional artificial lighting contributes to the overall illumination. The plants in the atrium space absorb light and should be minimized (Saxon, 1983:81).

3. Illumination

(How is daylight utilized within occupied spaces?)

The daylight entering the atrium is not utilized optimally. The spaces bordering on the atrium do not make use of the daylight.



FIGURE 9.16



FIGURE 9.17



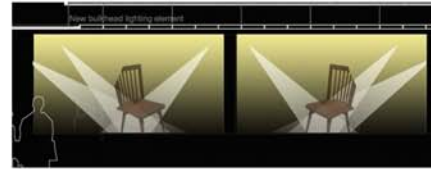
FIGURE 9.18



FIGURE 9.19

Conceptual Lighting Plan
(not to scale)

- FIGURE 9.20 Lighting detail, not to scale.
 FIGURE 9.21 Section of functional lighting, not to scale.
 FIGURE 9.22, 23 Lighting details, not to scale.
 FIGURE 9.24 Section of effect lighting, not to scale.
 FIGURE 9.25 Lighting detail, not to scale.



NEON COVE LIGHTING
20MM TUBE MOUNTED IN
COVE 60 X 60MM
BACKGROUND WASH ON
TEXTURED WALL
COLOUR AMBER

NICHE
BUILT FROM MEDIUM
DENSITY FIBRE BOARD

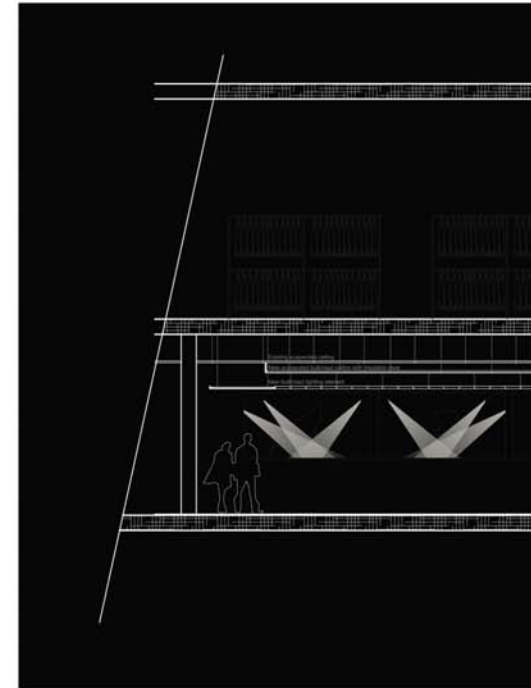


FIGURE 9.21

Functional Lighting

PURPOSE: To provide a space with the correct amount of light measured in lux levels needed for the activity that will take place in the space.

Examples include:

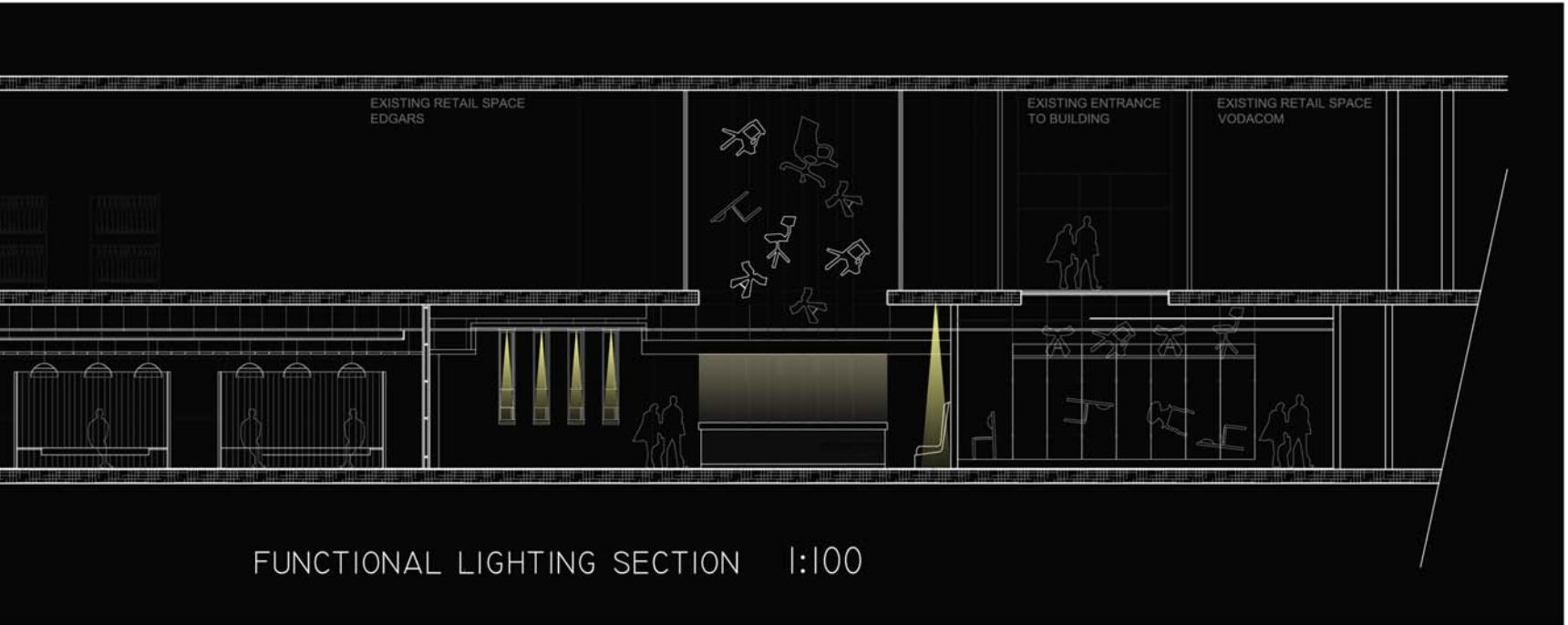
- Focused Workspace Lighting: offices, ticket counter, computer stations
- Focused Display Lighting: adjustable lights for illuminating objects
- Display Lighting: sufficient lighting to read text and signage

FIGURE 9.20

DETAIL
NICHE DISPLAY LIGHTS
(NOT TO SCALE)



ADJUSTABLE TRACK LIGHTING



FUNCTIONAL LIGHTING SECTION 1:100

ie projectors
age halogen lamps with built-in reflector
Black 20 matt/oxid grey



XXX complete with adapter 2131
or with adapter 2273 for 3-circuit
transformer. Polylock with clear



LIGHT



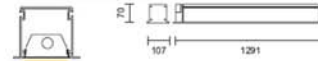
2293 | 2292 | 2291 | 2290



STAR RANGE

Product Code	2293/1/18: Star 18 cool white 2292/2/18: Star 18 warm white 2292/1/18: Star 18 cool White 2292/2/18: Star 18 warm white 2291/1/18: Star fixed cool white 2291/2/18: Star fixed warm white 2290/1/18: Star fixed cool white 2290/2/18: Star fixed warm white
Technical Description	LED downlight range with body in die-cast aluminum.
Colours	<input type="checkbox"/> 18 Silver
Light Sources	LED 1.2W/2.4W 12V LED Remote LED driver required. 1.2W 300mA driver 2.4W 300mA driver
Technical Characteristics	Flammable Class III IP 20 2293: Cutout Ø 40 2292: Cutout Ø 40 2291: Cutout Ø 30 2290: Cutout Ø 30

TASK DOWNLIGHT



DUPLO RECESSED SINGLE

Product Code	2961.1.05	Technical Description	T5 Fluorescent lamp for recessed application Available in the following variations: • One light symmetric • Two light symmetric • One light asymmetric • Two light asymmetric The fixing bracket accessory is necessary for walls and false ceilings with a thickness of between 12mm and 30mm. The body is made in extruded aluminum with a specular steel reflector and polycarbonate diffuser The Duplo fitting is supplied complete with electronic control gear Dimmable version available on request
Technical Description	See DUPLO RECESSED	Colours	<input type="checkbox"/> 05 Nat. Anodized
Light Sources	Linear Fluor. T5 Max: 56W/230V/G5 Code: LA/4654/11 Cool LA/4654/13 Warm	Complete with Electronic Control Gear	
Technical Characteristics	Flammable IP 44 Class I Cutout 90 x 1260		

GENERAL DOWNLIGHT

FIGURE 9.22



DETAIL
SUSPENDED ILLUMINATED BULKHEAD
(CIRCULATION LIGHTING ELEMENT)

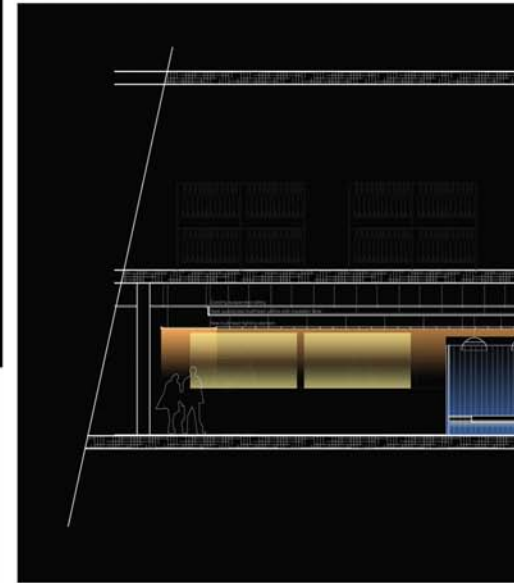
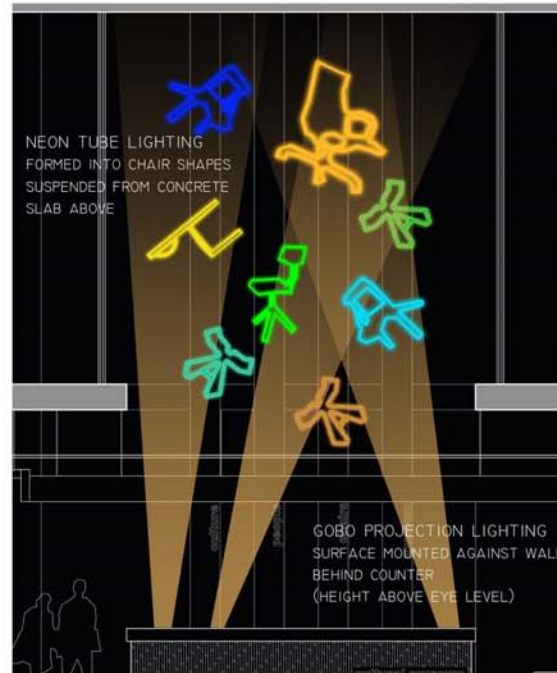


FIGURE 9.24

Effect Lighting

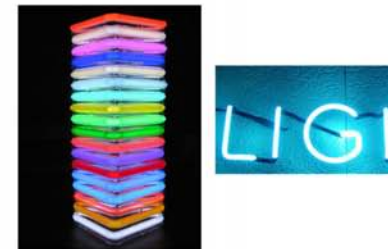
PURPOSE: To enhance the spatial qualities of an exhibition room, to create focal points and to manipulate visitor circulation.

- Examples include:
- Colour and RGB Colour changing Lighting
 - Spotlights
 - Cove lighting
 - Wall washing/ Up lighting

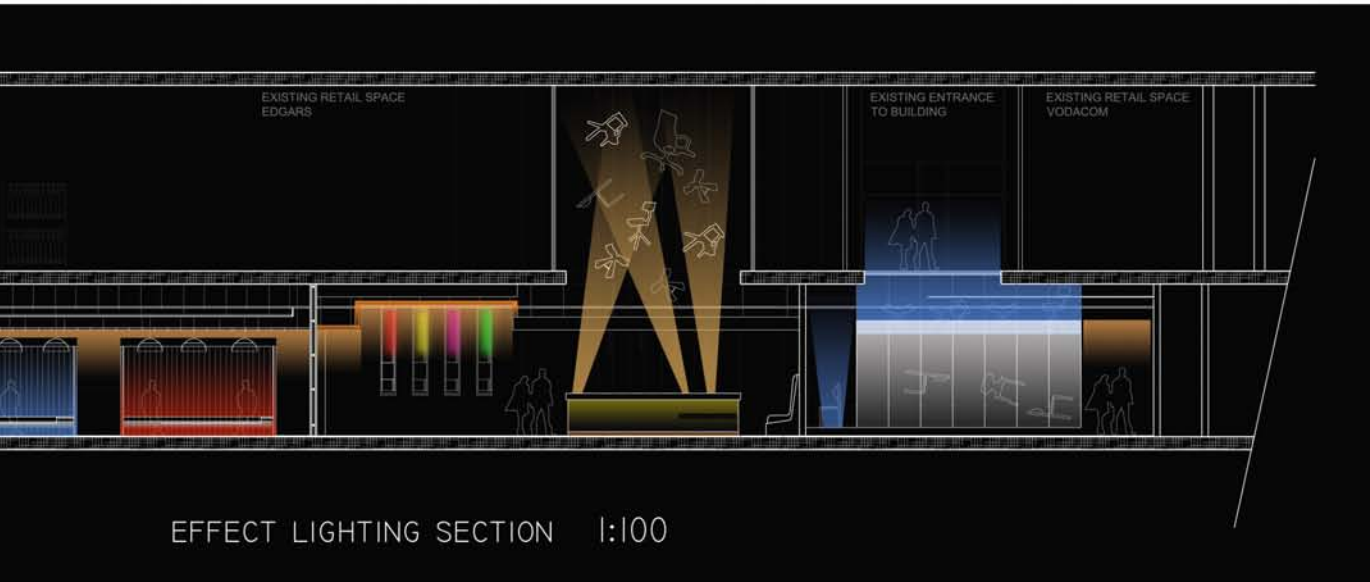


DETAIL
NEON SCULPTURE IN DOUBLE VOLUME
(NOT TO SCALE)

FIGURE 9.23



NEON TUBE LIGHTING



LED STRIP LIGHTING



GOBO LIGHT EFFECT

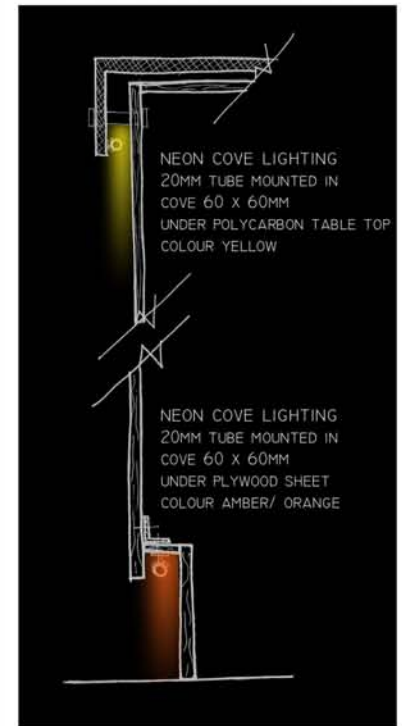
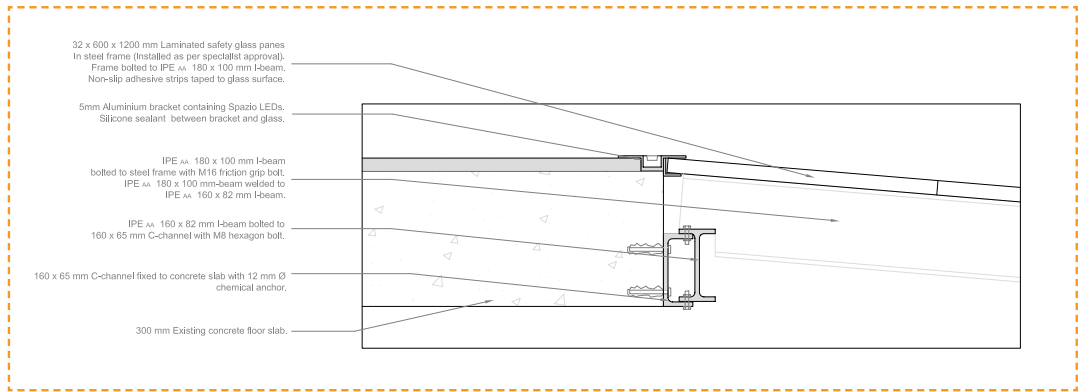


FIGURE 9.25

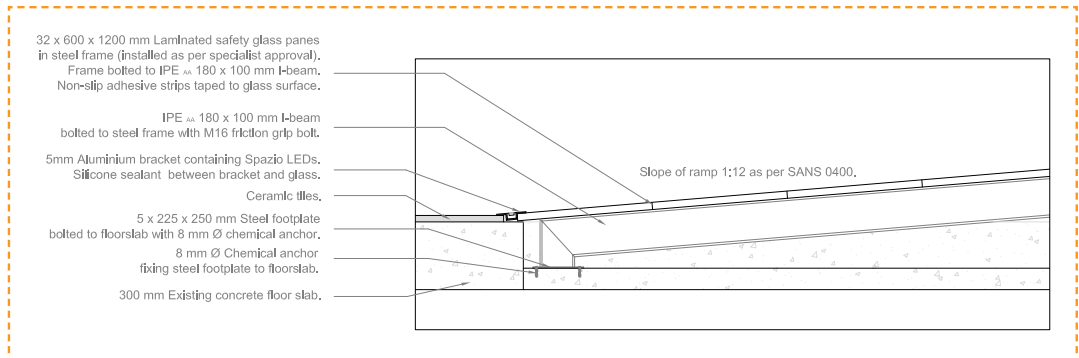
DETAIL
TICKET COUNTER LIGHTING
(ENTRANCE)
(NOT TO SCALE)

FIGURE 9.26 Ramp details, not to scale
(November exam presentation).



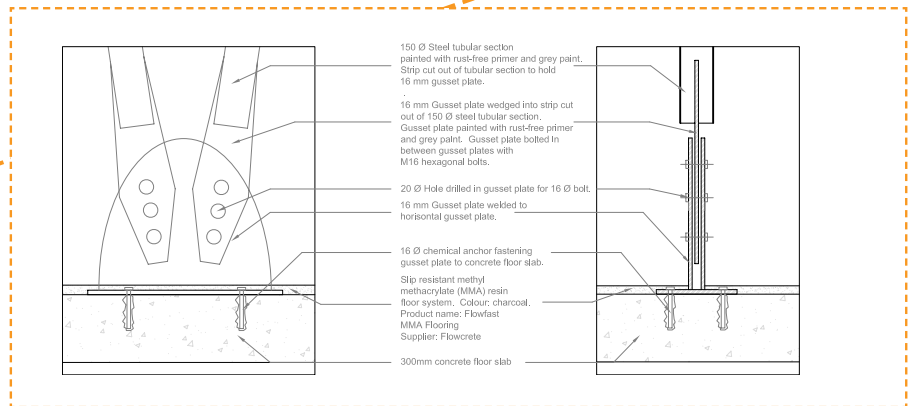
detail Ramp to Ground Floor slab connection (start of ramp experience)

1:5



detail Ramp to Lower Ground Floor slab connection (end of ramp experience)

1:10



detail Ramp structure to floor of atrium elevation

1:10

Ramp structure to floor of atrium section

1:10

FIGURE 9.26

RAMP DETAILS

FIGURE 9.27 Ramp details, not to scale
(November exam presentation).

RAMP DETAILS

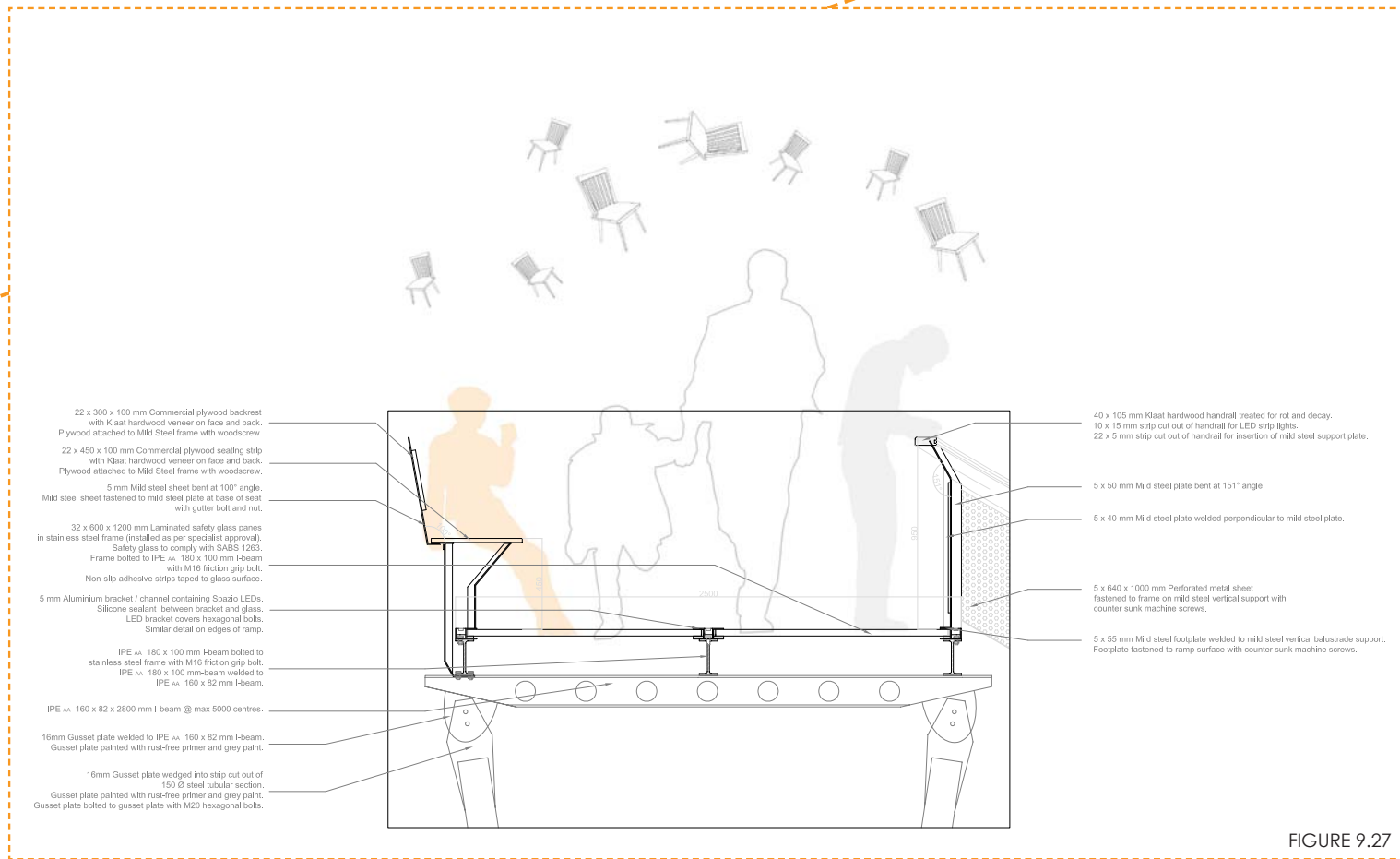


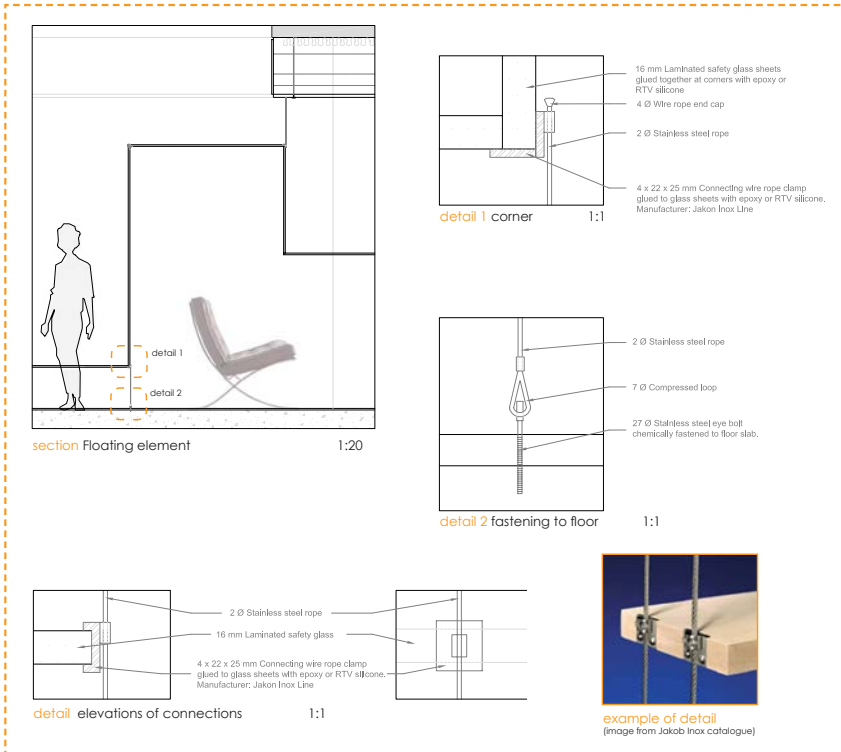
FIGURE 9.27

detail

Section through ramp surface with bench and balustrade detail

1:10

FIGURE 9.28 Details, not to scale
(November exam presentation).



FLOATING ELEMENT DETAILS

WIRE SYSTEM DETAILS

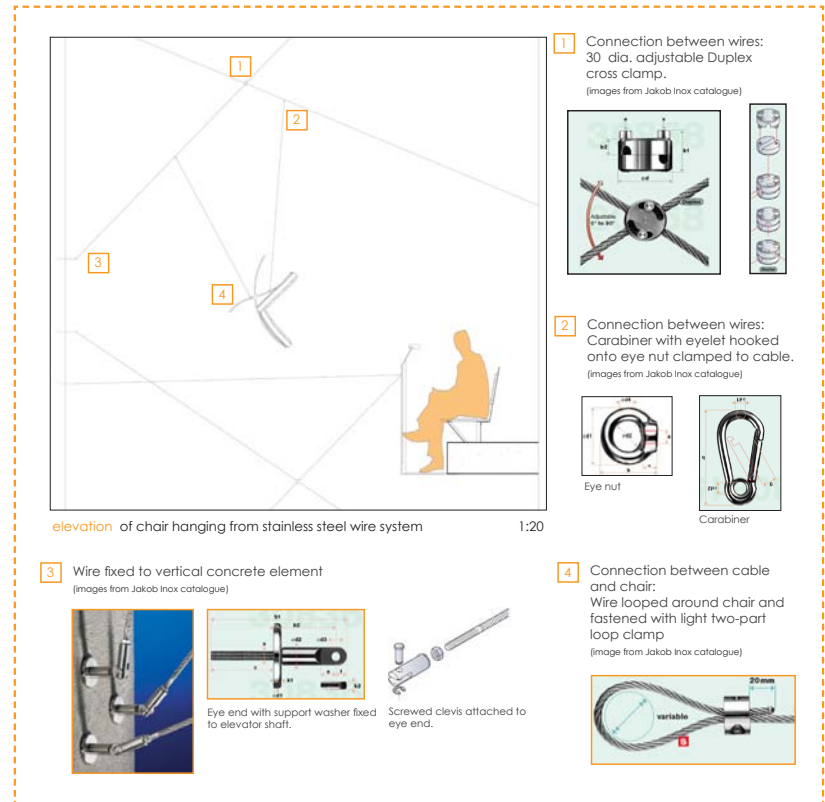


FIGURE 9.28

10.1. Conclusion

Based on research and visits to museums, the author has found that museums in Pretoria are not reaching their full potential and that the city is in need of a museum that does not distinguish between different cultures and backgrounds. There is a need for a museum experience that a regular city user can relate to.

The study aimed to investigate museum architecture and to define the role of a contemporary museum in the inner city of Pretoria in terms of function and architectural implementation. Insights gained through literature studies, interviews and museum visits informed the design of a satellite museum for the Ditsong: National Museum of Cultural History.

The author aimed to create a museum experience that people from diverse backgrounds could relate to and learn from. The designed museum space focuses on the general users of Pretoria's central business district, but will also accommodate tourists. It encourages a public culture of museum attendance and aims to increase the public's awareness of the importance of heritage and remembrance. The design introduces a new layer of meaning and culture into an existing building.

This museum experience should become a part of the public's every day routine and will continue to have an impact on city users in the future.



10



CONCLUSION



Sella stool
Achille Castiglioni

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APPENDIX: EXAM PRESENTATION



Sella stool
Achille Castiglioni





CONCEPT
A Museum in flux

Design Intentions
The design concept for this museum is based on the idea of a 'museum in flux', a space that is constantly evolving and adapting to the needs of its community. The design is inspired by the concept of a 'living museum', a space that is not just a collection of artifacts, but a place where people can engage with history and culture in a meaningful way. The design is inspired by the concept of a 'living museum', a space that is not just a collection of artifacts, but a place where people can engage with history and culture in a meaningful way.

