

G expose

DESCRIPTION

transforming the dead corner into a space where artists and artisans work, make, test, sell and share products, ideas and knowledge - a platform somewhere between the street and the museum

PROGRAMME

1. individual studios / workshops
2. shared studio
3. base station
4. selling & showing
5. meeting & connecting
6. events
7. knowledge exchange
 - lectures / courses
 - hands-on learning
8. amenities
 - public wc's
9. 'reading room'

AGENTS & actors

University of Pretoria

- visual arts & design
- architecture
- performing arts
- library

Pretoria Art Museum

local artists & artisans
the creative, curious soul
deprived eyes, ears, tastebuds

CONNECTIVITY

C, D, E, F & all others, van Schaiks, Protea Hotel

2. Expose

Expose is primarily concerned with addressing the corner of Festival and Burnett Street as a re-imagined space that contributes positively to Recover and subsequently also to the city.

The intervention aims to expose practices of art and craft to a larger section of the community that would not normally come into contact with this form of creative expression. It achieves this by establishing an accessible, highly visible studio environment that stimulates interaction, thought and open conversation. Expose is not merely concerned with 'high art', but rather with craft practices. In this context, the definition of craft is expanded to include what Fry (1994:93) refers to as "a mode of being, and being with, the being of making and the made." Fry expresses craft as a human act of making, an act that re-centers the importance of the human maker often de-centered and displaced. To classify craft as only an object meant for the tourist industry is a gross misunderstanding of the term. Instead craft refers to "...any act of designing and making that is an exercise of taught and gained skill, where quality and value of the material world is the ultimate aim" (Fry, 1994).



part i
expose

chapter 4 technical investigation

1. Introduction

The chapter explores intervention G in detail. Expose has a very specific programme, developed in reaction to the site and the necessity for an intervention that addresses secondary, latent needs and desires as part of Recover. Expose is further developed by investigating and analysing the needs of potential users of the space (pages 96-97).

However, Expose is a highly contextual design. It not only satisfies the demands of Recover as spatial strategy, but also addresses the requirements of the site and building. Expose is located on the corner of Festival and Burnett Street in Nedbank Forum. The site is discussed in detail here, as the building poses a number of challenges and resulting opportunities that lead to the final design resolution (pages 105-124).

The combination of the site's characteristics, programmatic requirements and the over arching spatial strategy leads to a very specific spatial approach (pages 98-101). The final design resolution includes a technical investigation. Four scenarios are investigated to illustrate possible uses and the diversity that could result from the spatial arrangement.



FIGURE 87 Nedbank Forum in its greater context

FIGURE 88 View of Nedbank Forum from Burnett Street

DAVID KRUT ARTS RESOURCE (DKAR)

multiple activities/ public engagement/
increased permeability&visibility of arts

est. 2000_johannesburg, south africa
(personal research) <www.davidkrut.com>



DKAR is an excellent example of a variety of different, but supportive activities grouped together under one management and spatial structure. It consists of a publishing house, bookstores (art and design publications), a print workshop as well as a project gallery.

DK print workshop and bookstore share a space along Jan Smuts Avenue in Parkwood, Johannesburg, with the project gallery just two shops down the road. The spaces are inviting, permeable and informal; some of the workshop activities are visible from the street. This initiative illustrates that art 'production' does not necessarily have to be separated from the product and place of exhibition/sale. In fact, here it becomes obvious that the two are complementary activities. The openness and increased visibility count in DK's favour and makes it one of the most interesting spaces



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Expose believes that art is a necessary part of human nature (Dissanayake, 1992:224) that should be encountered by all. It acts as a platform for knowledge exchange between viewer and creator, 'artist'¹⁵ and 'artisan'¹⁶ as well as the trained and the self taught. An active partnership with the University of Pretoria's Department of Visual Arts, as well as the Pretoria Art Museum will be established as part of the intervention.

Expose hopes to attract a diverse mix of users. Their needs and use patterns (**figure 89 and 90**) are used to develop the spatial organisation and programme of the intervention.

Expose acknowledges the need for a diverse program that not only provides a gallery and series of studios, but rather contributes to the establishment of an interdependent network of spaces. Such a diverse network hopes to remain dynamic and relevant - a stimulating environment that encourages spontaneous use and re-appropriation. David Krut Arts Resource is a successful example of such a diverse interrelated network of supportive programmes and activities.

¹⁵ A person whose creative work shows sensitivity and imagination - here associated with people who practice art as a profession (Barnhart & Barnhart, 1988)

¹⁶ A skilled worker who practices some form of trade or handicraft (Barnhart & Barnhart, 1988)



Art is a normal and necessary behaviour of human beings that like...talking, working, exercising, playing... should be recognised, encouraged and developed in everyone.

ellen dissanayake (dissanayake, 1992:224)



3. The importance of Expose

- Recover calls for interventions that address both primary and secondary, latent needs. Apart from Festival Framework, the interventions discussed up to this point have been focused on the primary needs of both the site and the users. Festival Framework is event orientated; a 'toggle' intervention that does not effect everyday change. Expose addresses this gap in the network of opportunity by providing a 'permanent' platform for the arts.
- Secondly, Expose reacts to existing 'creative' activities on the site. Before the clamp down on informal economic activity along Burnett Street by the Brooklyn Police approximately two years ago, the sidewalks of Hatfield hosted a number of artisans. They created and sold their merchandise along the street – similar to the two tailors along Festival Street. Hatfield flea-market, a weekly event in Burnett Street, now hosts some of these artisans.
- The corner of Festival and Burnett Street should function as an entrance or termination point for the network of interventions. However, in its present state, Nedbank Forum does virtually nothing for the corner. The corner requires an intervention that catches the eye, announces the nature and vibrancy of what Festival Street could be and pulls people around the corner and into contact with Recover. Expose fulfills this role.
- Expose is developed with the University of Pretoria in mind. From the first analysis it became clear that the University of Pretoria functions as an isolated entity in Hatfield. In reaction to the existing, but as of yet unaddressed, presence of 'arts' and crafts in the area, the Department of Visual Art is identified as a department that lends itself to integration with the public realm. Expose acts as the platform where this interaction can take place.
- Finally, Expose illustrates the application of the spatial strategy (see Chapter 2). The intervention is an example of a foothold in the area. The spaces are dynamic, aim to be autonomous with robust products and strategies that are accessible to all involved.

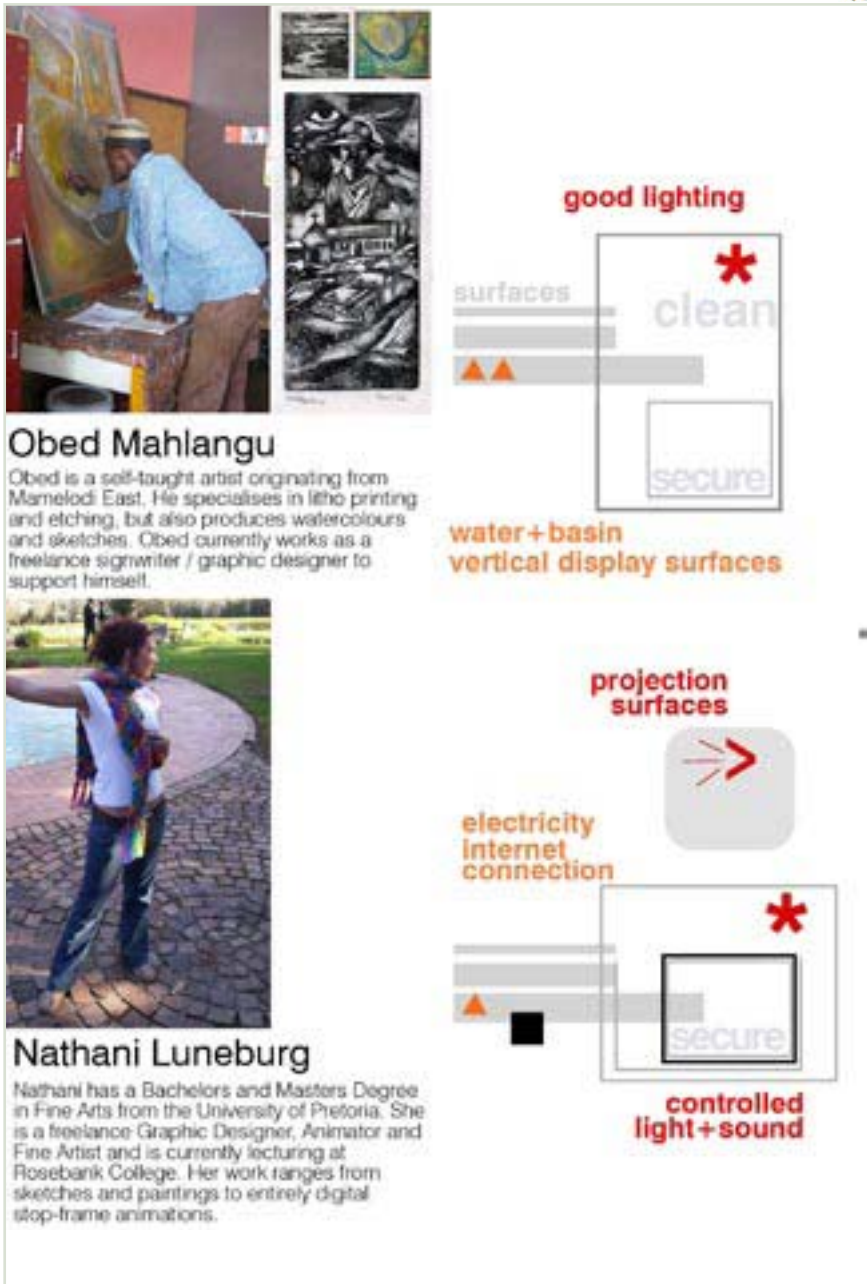


FIGURE 89 User diagram 1 - Obed Mahlangu and Nathani Luneburg



FIGURE 90 User diagram 2 - Samuel Mpila

DE STRIP

**integrating infrastructure with culture/
multiple activities/arts as regenerator/
revised rental agreements**

2002-2004_westwijk, netherlands
(Cumberlidge & Musgrave, 2007:100-102)



This project was initiated in a row of abandoned and unsuccessful shops and incorporated artists into its long-term urban renewal scheme. The scheme proved controversial and residents required spaces and means to meet each other to allow them to join together in facing the changes around them.

The project added new life to the building, the larger area and its community. This temporary cultural node (18 months) included an exhibition programme, artists' workspaces, and a diverse community programme. The 'tenants' programmed an ongoing series of activities in the museum cafe and surrounding area. This ensured that the project remained vibrant and relevant and made the 'arts' accessible to a much larger group of community members.

De Strip's spaces and programmes engaged the larger community and acted as a public forum and positive outlet for community members to engage in their area and to join the discussion about the future of their neighbourhood.



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4. Expose as a realisation of the spatial strategy

4.1 Enabling foothold

First and foremost, Expose acts as an important foothold on the site and in the greater Hatfield area. Expose claims a very small section of the street back for public use in the hope that the intervention will encourage similar ventures along the street. It redefines the role of unsuccessful retail space and existing infrastructure in urban spaces and in doing so challenges building owners and the municipality to engage in similar ventures. It is also a foothold in the realm of collaboration, setting the tone for triadic relationships between the private sector, local users and the University of Pretoria. The intervention (in combination with recover) gives a hint of how Hatfield (even Pretoria) could be transformed into an open, collaborative and responsive environment.

4.2 Dynamic

The nature of Expose requires the interior space to be flexible, adaptable and responsive to the long term needs of the building's users. The potential users require spaces that can adapt to their needs without effort. This is confirmed by the dynamic nature of any architectural or art studio. Brand (1995:53) refers to dynamic buildings as scenario buffered buildings or spaces. The scenario buffered building and its resultant spaces are treated as a strategy rather than just a plan. The building and its interior spaces are therefore seen as time-related objects.

In the case of expose a number of 'permanent' changes are proposed that will enhance the space now and in the future. These require larger capital expenditure and are difficult to reverse. Semi-permanent changes

are also proposed. These can be reversed with more ease and encourage re-appropriation over a number of years, rendering the space dynamic and 'scenario buffered'. The design also addresses objects and spaces that are temporary in nature. These allow for everyday dynamic use and support the unpredictable nature of the users involved in expose. Brand (1995:12) refers to these objects as "... all the things that twitch around daily to monthly", in other words it refers to the furniture. This approach renders the building scenario buffered and dynamic - able to respond to the need of the owners and users over time.

4.3 Autonomous

Expose is also autonomous in that it propagates self-management of the space (see Chapter 2, Part IV). Various ownership scenarios could play out here. The studio spaces could be let on a monthly base, with a set of performance criteria that determines rent increases and the like. The studio spaces in Expose could also be approached in a similar fashion as was the case with the De Strip development in the Netherlands (Cumberlidge & Musgrave, 2007:100-102). Here artists and artisans were offered studios and workspaces for a period of three months at a time. No rent was charged on the condition that the tenants opened their studios to the public twice a week and ran workshops for interested local residents. This ensured that the space retained its vitality and that artists engaged actively in the urban renewal scheme. Expose aims to balance such an approach with a more conservative rental agreement, to ensure that the space retains the needed vitality as well as stability offered by more permanent tenants.



Interiors are flighty,
fickle and inconstant -
whether from caprice,
or wear and tear, or
the irregular shifts of
necessity.

stewart brand (brand, 1995:12)



4.4 Robust

The second last requirement of the spatial strategy requires robust spaces and systems. The chosen partners for the network within which Expose functions are stable, well established institutions (UP, Nedbank). The local actors will be chosen carefully to ensure that they are also dedicated to the long term objectives of Recover. To ensure robust spaces, expose makes use of hardy, durable materials and fittings that can, as far as possible, be maintained and expanded without the need for external experts.

4.5 Accessible

Lastly, Expose aims to be accessible. Physical access and the inclusive nature of the design is discussed later in the chapter. However, the process and management structure should also be transparent and accessible. This can be achieved through the cultivation of self-managed spaces as discussed. Expose also hopes to make the practices of art and craft accessible to the public by rendering it a visible part of the street.





blocks-out natural light
the fields



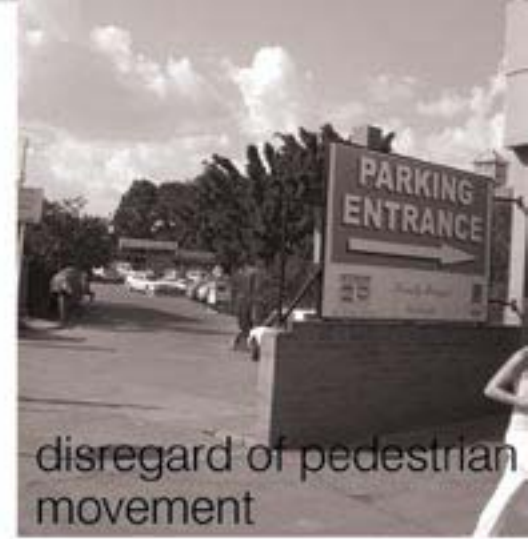
vehicular
festival street



pedestrian
pedestrian



vehicular
burnett street



disregard of pedestrian movement



parking virgin active

parking damein

parking the fields



unsuccessful retail
multiple ownership changes in 3 months



barrier
physical and perceptual



lack of night
time activity



unrealised potential
3x60m balcony overlooking street

western sun



vehicular
festival street

parking
protea hotel

vehicular
lack of street definition
trees? street furniture? sidewalk?

STANICA

STATION REGENERATION by TRUC SPHERIQUE

**integrating infrastructure with culture/
interdisciplinary/major public engagement/**

2001-ongoing_zilina, slovakia
(cumberlidge & musgrave, 2007:42-45)



This project re-uses a neglected but important train station without displacing any of its former uses. In doing so, it turned a single-use, under inhabited building into a cultural centre integrated into the daily life of the community.

The diverse mix of activity engages a large group of people including random passengers and passers-by who might not otherwise encounter cultural activities of this nature. Events and activities are planned to coincide with the railway timetable to gain maximum exposure. Stanica is curated by a young interdisciplinary group (including students, artists etc).

The project illustrates that mono-functional spaces can be converted successfully into cultural nodes, even if the immediate context has no similar or supporting 'cultural' activities.



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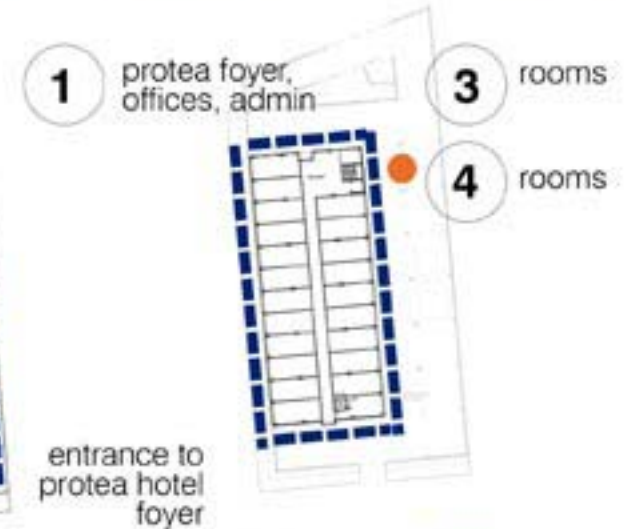
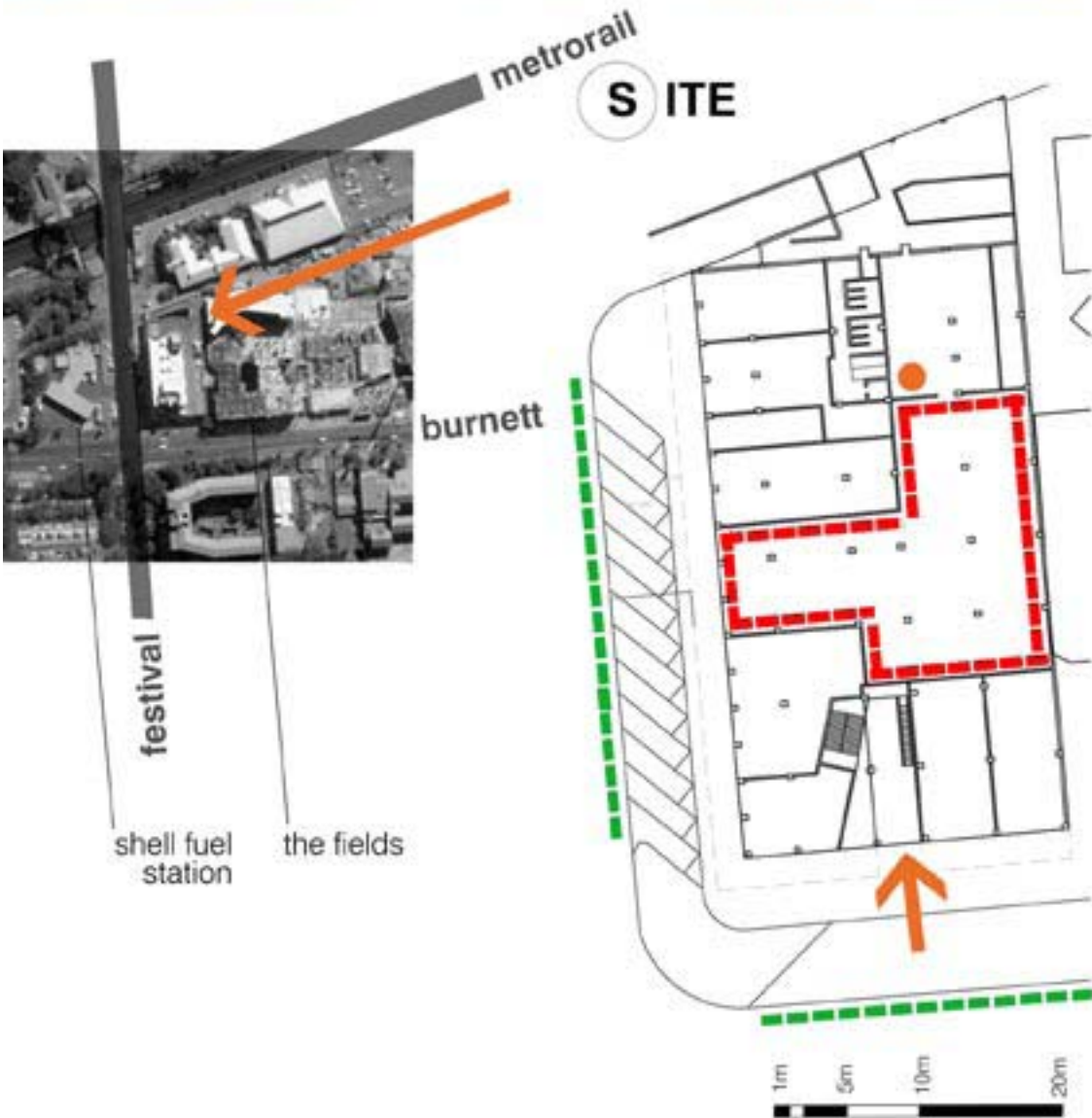
5. Nedbank Forum and its surrounding context

5.1 Introduction

Nedbank Forum in its current state is a five storey mixed use building. The ground floor comprises mixed retail with van Schaiks Bookstore as the main tenant. The remainder of the building is occupied by Protea Hotel Manor. The building's main façade is the western façade that faces Festival Street. The southern façade houses the entrance to the hotel foyer on the first floor.



- 4 protea hotel
- 3 protea hotel
- 2 protea hotel
- 1 protea hotel
- G mixed retail



- areas of importance
- parking
- protea hotel
- R retail
- van schaiks



nedbank forum existing

nedbank forum in its current state is a five storey mixed use building. protea hotel and van schaiks bookstore are the two main tenants. it is important to note that the building is closed of to the rest of festival street and functions as an enclosed entity

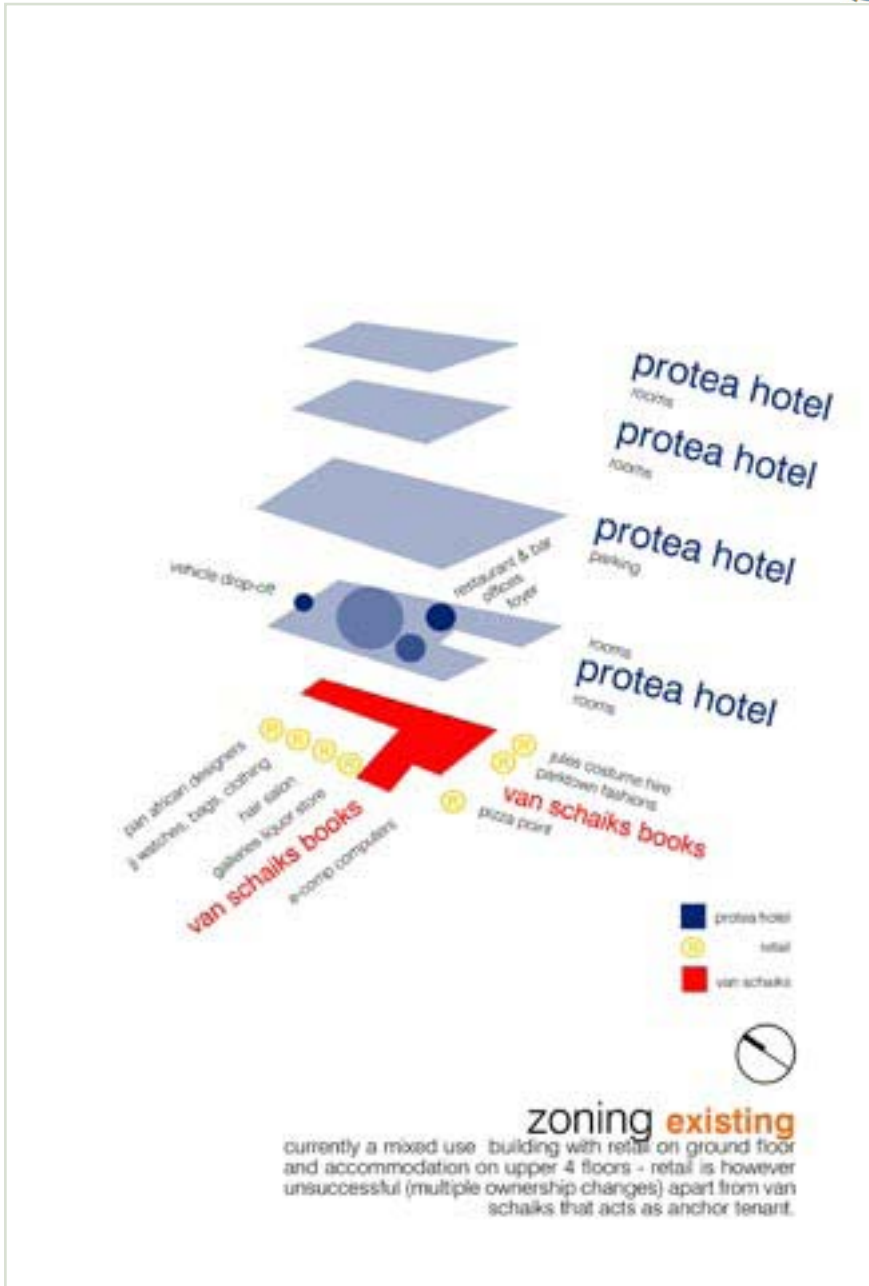


FIGURE 95 Existing spatial programming of Nedbank Forum

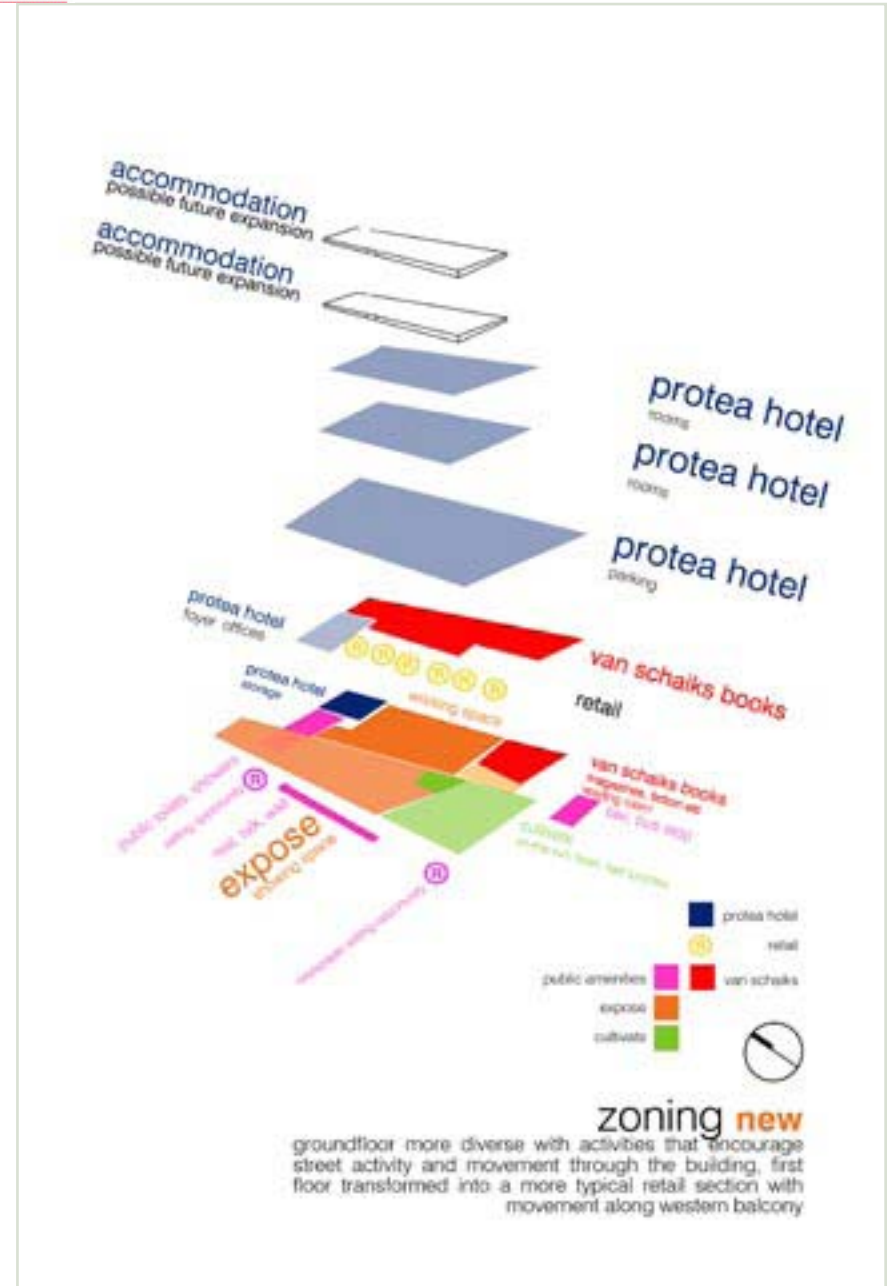


FIGURE 96 Proposed changes to the spatial programming

5.2 Spatial programming

The current programming of the building, although typically described as 'mixed use' due to the existence of retail and accommodation, is in fact quite mono-functional. These spaces are severed from one another and function as separate entities. The retail spaces have a high turnover, and other than van Schaiks most of them have had at least two ownership changes in the past two years. It is important to retain the two anchor tenants, van Schaiks and Protea Hotel, as they will ensure that the building remains profitable to its owners.

Expose addresses this by proposing a different approach to traditional retail space. As is the case with both Stanica and De Strip, Expose converts unsuccessful infrastructure into a valued cultural node. It does so without the need for supportive cultural activities in the surrounding area. Expose introduces a diverse mix of activity on the ground floor that encourages street activity and movement through the building. The intervention proposes that van Schaiks moves to the first floor, but realises that the bookstore needs a street level shopfront. This is accommodated for in the eastern most bay of the ground floor. This requires a re-imagined relationship between van Schaiks, its retail neighbours and the sidewalk as explained in three possible scenarios:

1. Low road

Here van Schaiks has no relationship to the rest of the retail spaces on the ground floor and functions as an entity on its own. The ground floor shopfront has no relationship with the street and academic book are most likely kept downstairs too.

2. Middle road

Here van Schaiks split their merchandise between the first and ground floor. The ground floor sells items that encourage everyday users to walk in, like magazines and fiction paperbacks. This encourages use by more people and a more vibrant street edge.

3. High road

Here we find full support from van Schaiks. It functions in the same manner as the David Krut Bookstore, in other words, merchandise concerning art and design is displayed on the ground floor and invites users to have a look at new publications, art information and the like. This encourages an even more vibrant street edge and a more beneficial link between van Schaiks and Expose

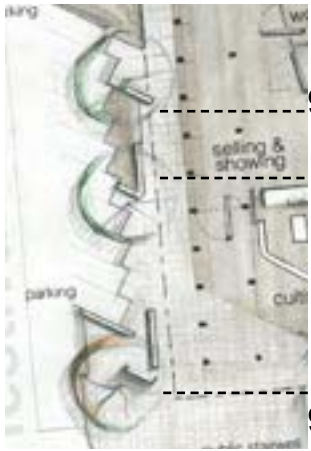
↳ ...the unformalised feeders of the arts - studios, galleries... where the low earning power of a seat and table can absorb uneconomic discussions - these go in old buildings... Old ideas can sometimes use new buildings. New ideas must come from old buildings

jane jacobs (jacobs, 1961:245) ↵



FIGURE 97 Expose: Ground floor plan

In reaction to the lack of basic amenities in most of Hatfield, and specifically at the neighbouring The Fields, Expose proposes street furniture (includes seating, 'Nests of Activity', a taxi stop and lighting) along the sidewalk. It also proposes that the northern most bay of the building should be reclaimed as true public space, and should accommodate much needed public toilets and washrooms.



98b

100

99

98a



98a



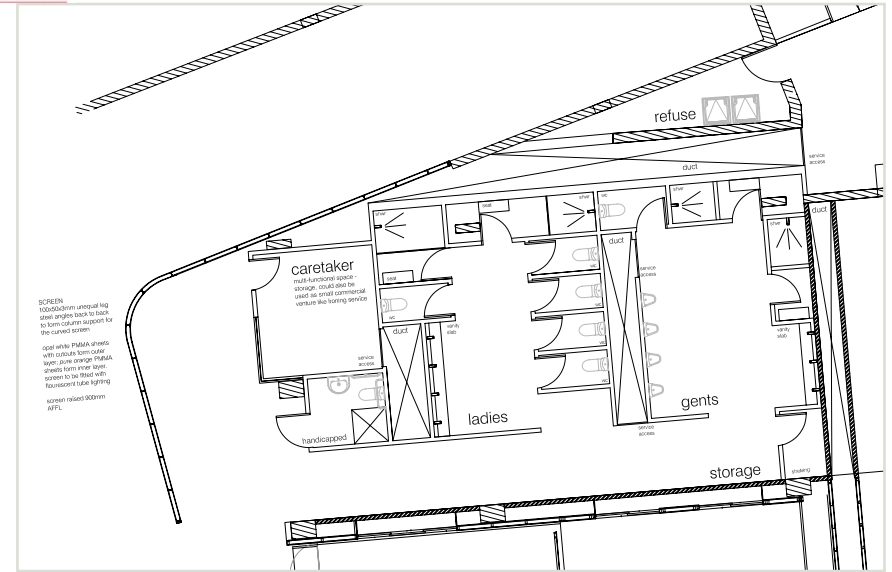
98b

99

100



101



plan public washrooms

1m 5m 20m

tree shades the structure in the summer and also extends the waiting space beyond the limits of the structure

seating angled towards street to allow for optimum visibility

220 brick wall plastered and painted - to be used for information and advertising



3D conceptual taxi stop

FIGURES 98, 99, 100, 101

98 Trees used in the design - Combretum Erythrophyllum and Dombeya rotundifolia

99 Newspaper vendor
Provision for selling newspapers and small merchandise on the corner

100 Concrete street furniture to be provided along the street edge
image taken at The Scottish Parliament, Edinburgh in December 2007

101 Existing concrete pavers to be retained and interspersed with engraved triangles
image taken in Manchester, UK in December 2007

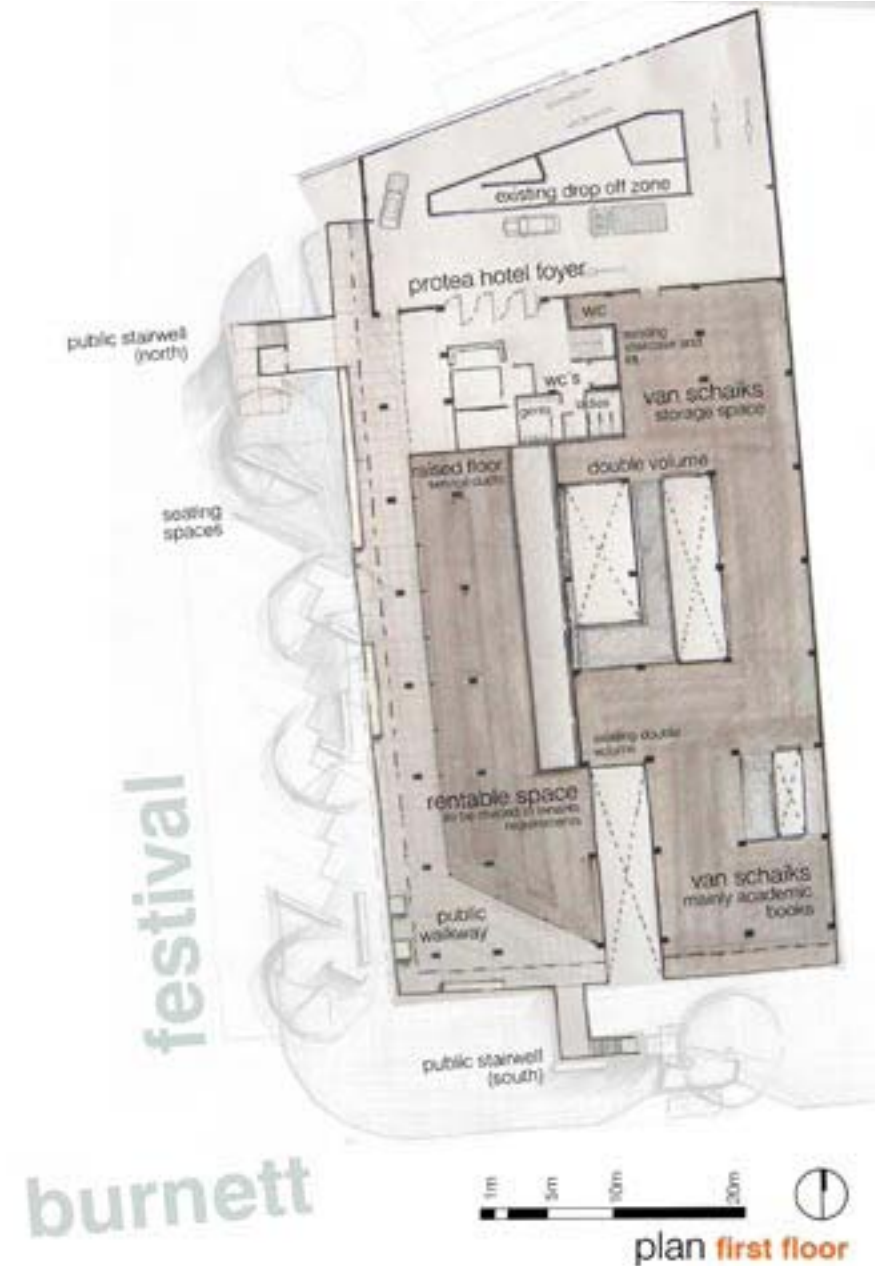
FIGURES 102, 103

102 Plan of the public WC's and washrooms in the last bay of the building
103 View of the proposed taxi stop along Burnett Street



The second major programming issue is the current inefficient use of the first floor. Protea Hotel has recently taken ownership of this entire level, and has converted it into their foyer, dining room, bar and offices. The floor also houses a number of rooms along the western façade. When investigating the nature of the hotel and the prevalence of restaurants and eateries in Hatfield, it becomes obvious that this large dining room is unnecessary. This floor has a three meter wide trafficable balcony that stretches the length of the building and overlooks the street. This could be an asset, but currently only carries the air-conditioning units of the hotel.

In reaction, the first floor is reclaimed as part of the semi-public sphere. It is transformed into a shopping floor, with shopfronts that face Festival Street. The balcony is transformed into an elevated shopping 'sidewalk'. Protea Hotel's foyer, lounge and offices are still accommodated on this floor, but in a much smaller capacity. The foyer is now situated next to the existing drop-off zone on the northern edge of this level. Protea is envisioned as a 'limited-service' hotel, where the restaurant, bar and laundry is outsourced. Even though Protea is situated on the first floor, it now has a more visible street presence. Retail activities on this floor could include a Laundromat, Hair salon and the like. The corner is envisioned as an eatery. Van Schaiks is located on the eastern section of this level.



FIGURES 104, 105, 106, 107

104 Protea Hotel dining room and bar on the first floor

105 The 3 meter wide, but unused balcony

106 View from the balcony overlooking the corner of Festival and Burnett Street

107 Existing drop-off zone for Protea Hotel

FIGURE 108 Expose: Second floor plan

5.3 Disregard for pedestrian movement

Even though the building is situated on the corner, it does not realise its latent potential. It could act as a 'transition space' between Festival and Burnett Street. However, it comes across as an enclosed entity that does not respond to its surrounding context. The vehicular ramp on the northern façade of the building obstructs movement, rendering the 'shopping' sidewalk a cul de sac.

Expose addresses this issue by rendering the street facing section of the building as part of the public realm. In doing this, it tries to pull people round the corner and along Festival Street. The sidewalk channels movement past the vehicular ramp and along the Spine towards the other interventions that comprise Recover.

In an attempt to attract more users to the building and to stimulate activity on the street, a small eatery is proposed for the corner. This eatery has a direct link with the training programmes initiated at Intervention C: cultivate. The eatery is envisioned as an off-shoot of cultivate - a fresh food eatery and take-away shop that receives its fresh produce from the agricultural activities along the railway line.

The corner eatery encourages activity on the street and can potentially function as a meeting place for artists and clients. It is located on the edge of the exhibition space. If necessary it can be rendered as part of the exhibition area and its facilities can be used for catering purposes at events.



FIGURES 109, 110, 111

109 Existing situation
the vehicular ramp blocks pedestrian movement

110 Ideal situation

ensure that a larger section is in the public sphere and encourage movement around the corner

111 Proposed changes

5.4 Access

Access to the building is problematic all round. The upper floors are currently accessed with an 800mm wide escalator and a staircase which is completely hidden from view, situated in the 'public' double volume at the southern entrance. The upper floors can also be reached via the vehicular ramp to the second floor, which is not open to the public. The western shopping façade slopes down towards the railway, and subsequently the ground floor of the building steps at two points. The sidewalk follows this natural slope, resulting in a height difference between the sidewalk and shops, ranging from 100mm to 400mm. This renders most of the shops inaccessible to users in wheelchairs or with similar disabilities.

Expose addresses vertical access problems by pulling the vertical movement cores out of the building and placing them in the public realm. Instead of just one vertical core in a central position, two are now provided. The northern stairwell also has a stretcher lift, increasing the inclusiveness of the building. This stairwell terminates in front the hotel's foyer, whereas the southern stairwell terminates in front of the eatery on the first floor.

Accessibility in the ground floor is increased by raising and flattening the existing concrete sidewalk. All the ramps that now lead up to the sidewalk have a minimum slope of 1:15. The existing concrete floor slab of the building that currently steps down is also raised. This renders the sidewalk and floor slab at the same level and greatly improves the inclusive nature of the ground level.



FIGURES 112, 113, 114, 115

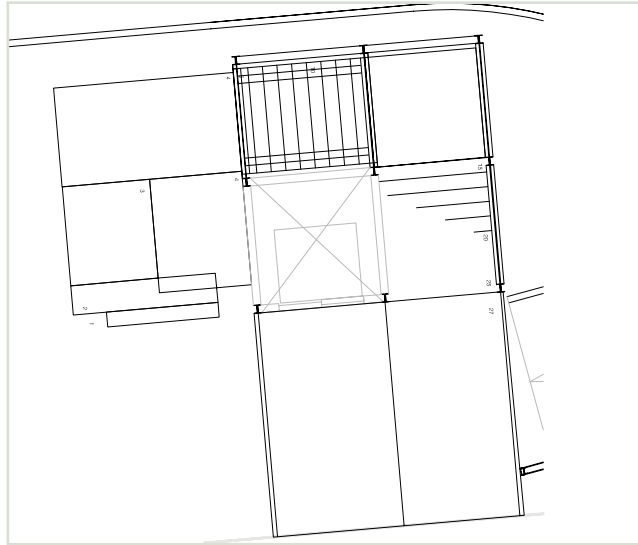
112 Vertical circulation cores are hidden

note that the staircase is not visible from the street at all

113 The escalator is very narrow and only run in one direction

114 Height difference between the sidewalk and retail spaces makes access difficult

115 A number of spaces do not have ramps, rendering them inaccessible



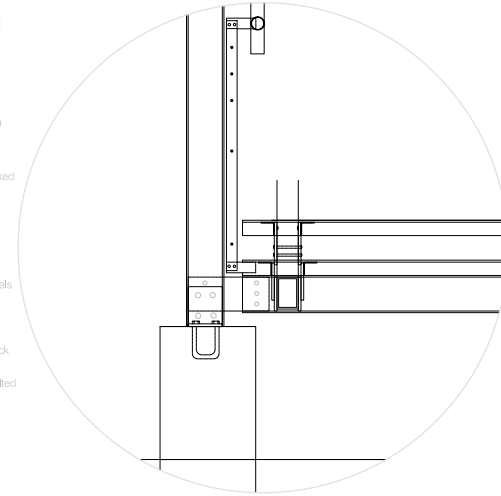
plan staircase



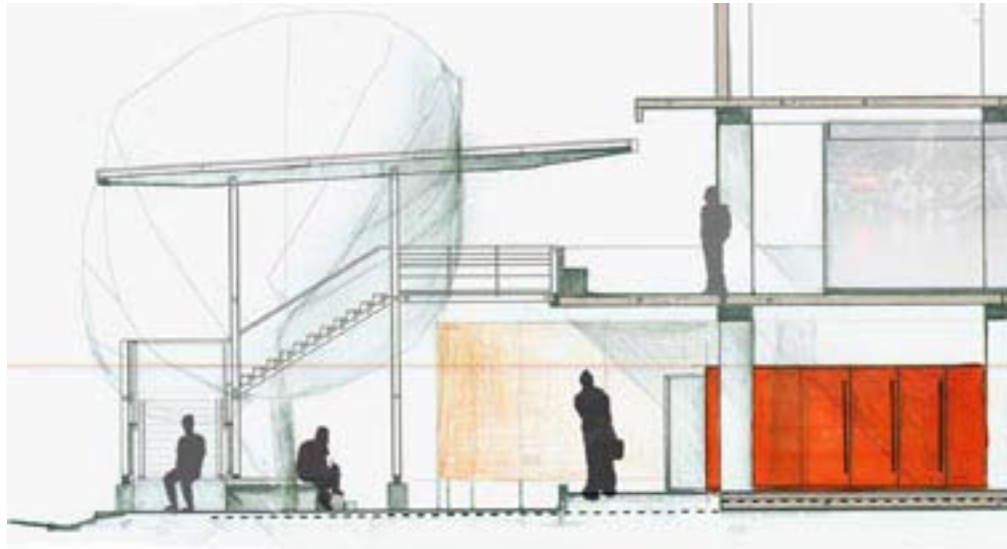
the staircase terminates directly in front of the hotel's foyer - ensures safety at night (passive surveillance)
protea hotel

500 round hollow steel section welded to flatbar at 1000 centres
110x40x5mm flat section bolted to 960x40x5 flat section with M10 bolts and hexagonal nuts
8mm Ø solid round section threaded at both ends inserted through 8mmØ pre-drilled holes in the flat section as indicated and fixed in place with cone shaped nuts

PFC140x60x6 steel channels back to back with 10mm stiffener plate in between
160x250x10 stiffener plate welded to 120x200x10 back plate
120x200x10 back plate bolted to composite steel column
280x250x10 stiffener steel plate at 100 centres



2000x250x6mm vastrap steel plate fixed to 50x50x3 steel angle frame finished in pure orange
110x40x5mm flat section welded to 6mm vastrap steel plate
50x50x3 steel angle welded to steel plate to accommodate 10mm flat sections bolted to hollow section on either side of the tread
160x50x10 flat section bolted to steel angle and hollow section with M8 bolts and hexagonal nuts
120x80x6 rectangular hollow section
foundation to engineers specifications
500x360x400 concrete footing with cast in U-bolt



opportunity

the concrete plinth is viewed as an opportunity for social interaction and/or informal economic activity

walkway

this area is on the same level as the accessible parking lot - easy access to and from lift

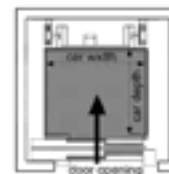
walkway

the walkway is on the same level as the building to allow easy access

exhibition

faces the street for optimum visibility - rendered as part of the public realm

detail staircase footing



Vimec 250kg capacity hydraulic lift
Platform size: 1400 x 1250
Shaft size: 2000 x 1600
Pit depth: 120mm

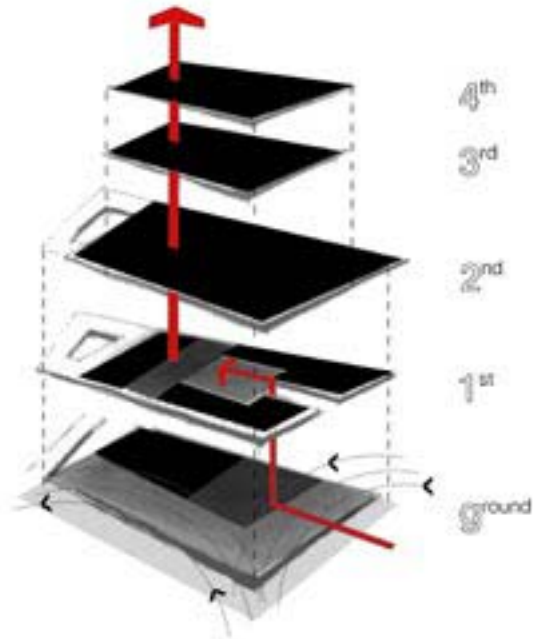
Unit to have hydraulic power pack connected to 230 V single phase electrical supply

- Stainless steel ceiling with halogen lamps
- Non-slip rubber platform



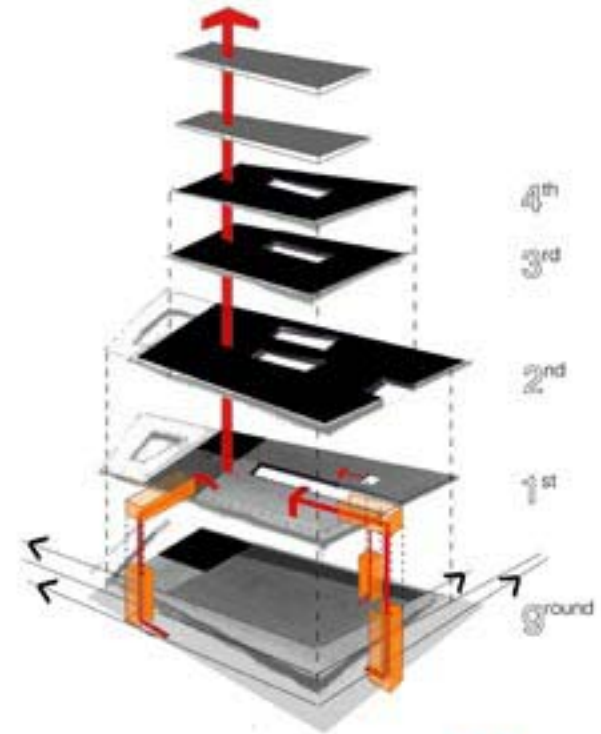
opportunity

FIGURE 116 Elevation and details of the northern staircase



access existing

vertical circulation cores are hidden, only the ground floor is accessible to the public (only until the 3rd column grid) current corner does not promote movement towards festival street



access new

vertical circulation cores are visible and part of the public realm, the ground floor & first floor is accessible to the public & corner promotes movement towards festival street and plays a more prominent role in both streets

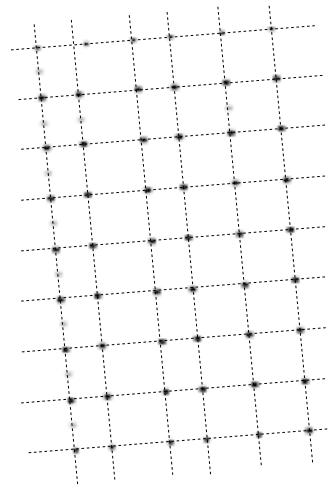
FIGURE 117 Existing access and vertical circulation of Nedbank Forum

FIGURE 118 Proposed changes to improve access to Nedbank Forum

5.5 Natural light and ventilation

The building's interior spaces come across as dark and oppressive. Virtually no natural light penetrates to the ground floor or the hotel's foyer and dining room on the first floor. This is due to the building's east-west orientation, large overhangs all around, the vehicular ramp on the northern façade as well as the surrounding buildings. The lack of natural light and ventilation must be addressed, as it will greatly enhance the perceived quality of the interior spaces.

Natural light cannot penetrate the building from any side, other than the top and the west. After careful consideration it became clear that holes would have to be cut through two of the floors to allow light to penetrate to the ground floor. Nedbank Forum comprises a column and beam structure with in-fill concrete floor slabs that can be removed without compromising the building's structural stability. Eight of these slabs are removed – four from the first storey floor slab and four from the second storey floor slab. This creates a light shaft that allows natural light into van Schaik's as well as, to a lesser degree, into the eastern section of Expose on the ground floor. This not only adds value to Expose and van Schaik's but also to the building in its entirety.

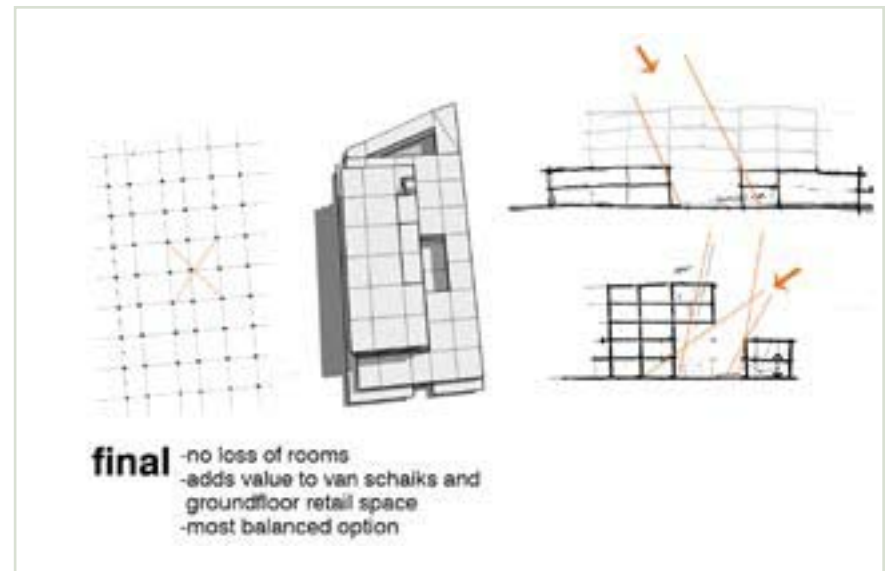
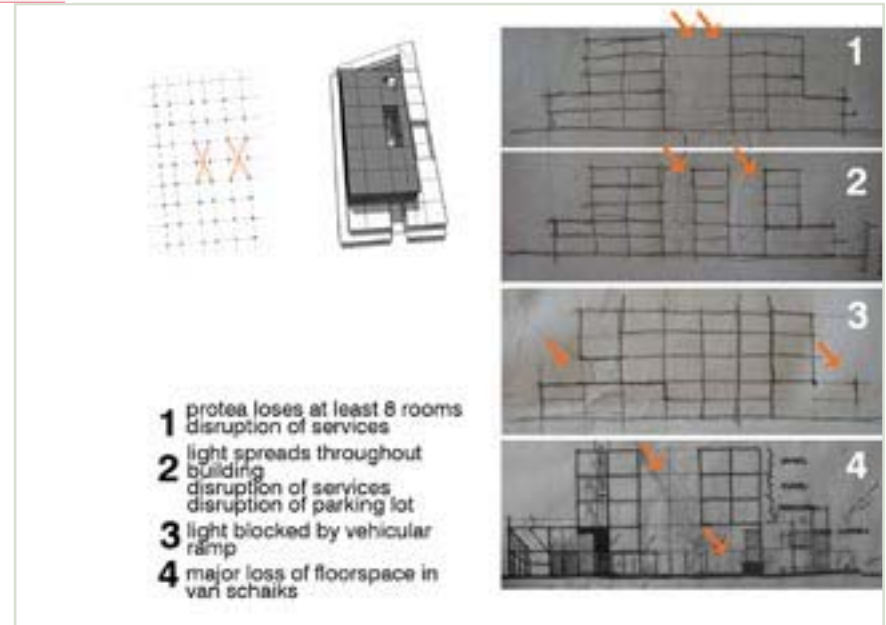


Columns provide a physical grid for space plan changes. They make it easy to imagine changes, easy to put them in, easy to remove them.

stewart brand (brand, 1995:190)

FIGURES 119, 120, 121, 122

- 119 Virtually no natural light penetrates the first floor
- 120 Virtually no natural light penetrates the ground floor
- 121 3 meter wide overhang blocks out most of the light on the ground floor
- 122 The column grid of Nedbank Forum



FIGURES 123, 124

- 123 Exploration into the possibilities of creating a light shaft in Nedbank Forum
- 124 Final position of the light shaft

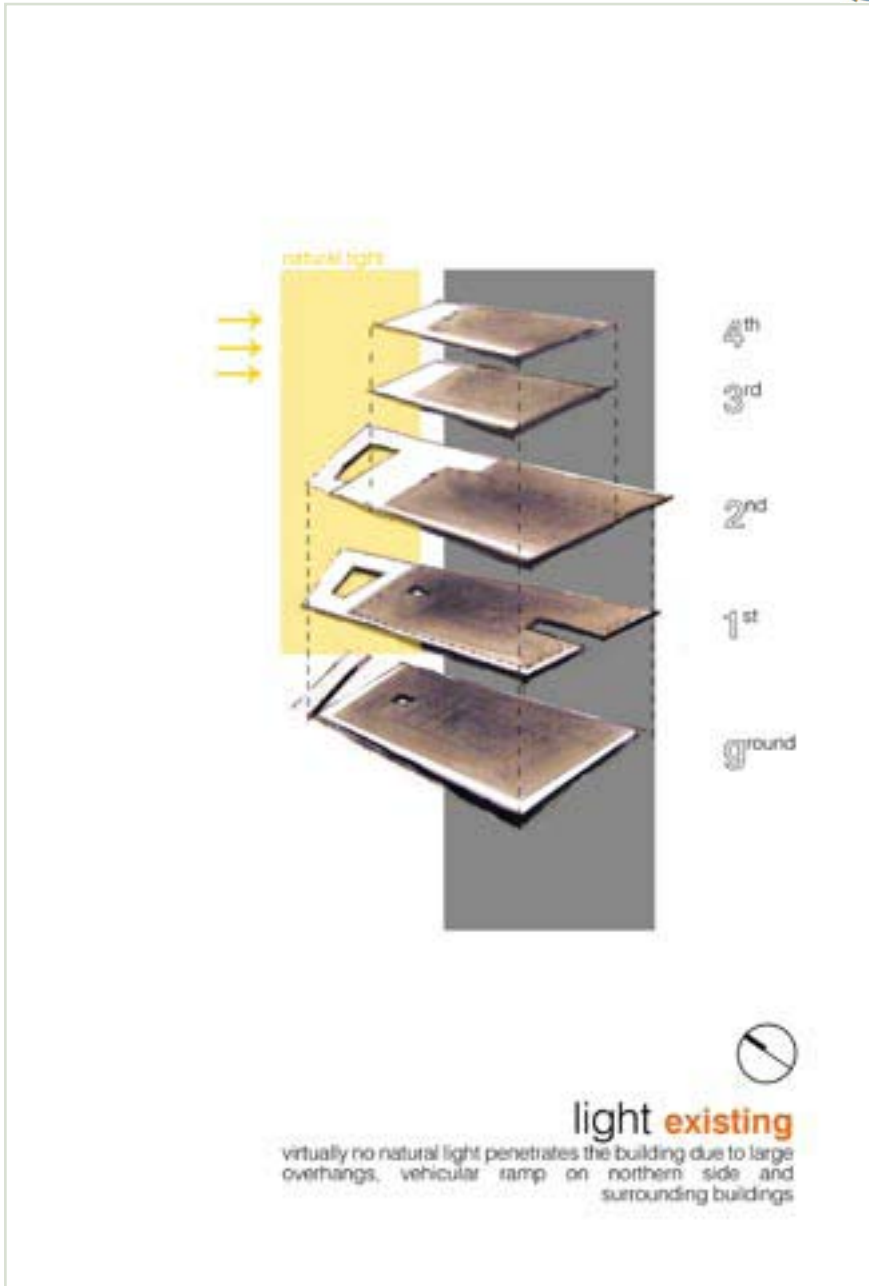


FIGURE 125 Existing condition of Nedbank Forum indicating where natural light can penetrate the structure

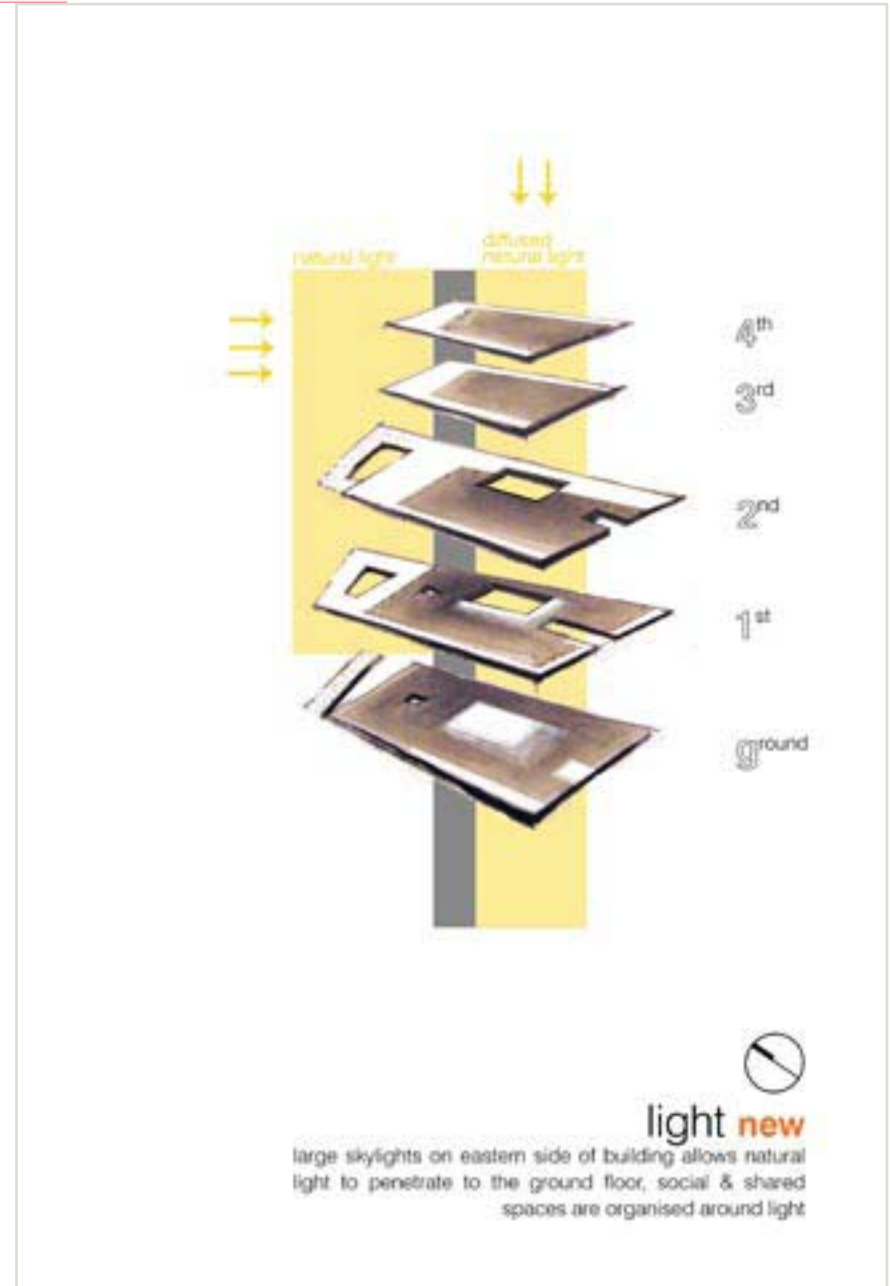
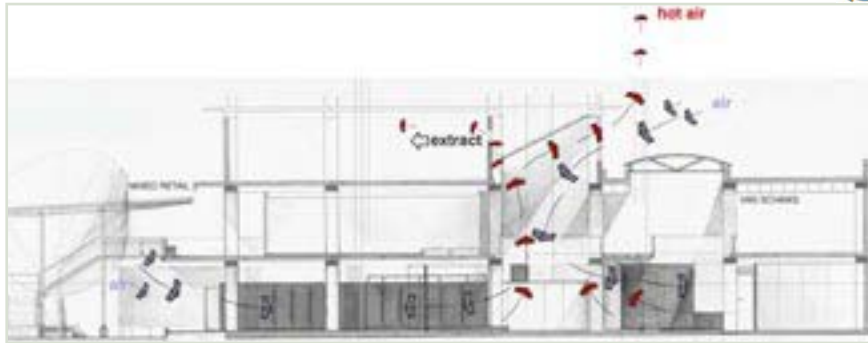
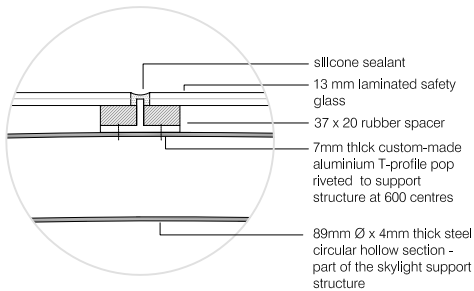


FIGURE 126 Proposed changes to improve the amount of natural light that can penetrate the structure

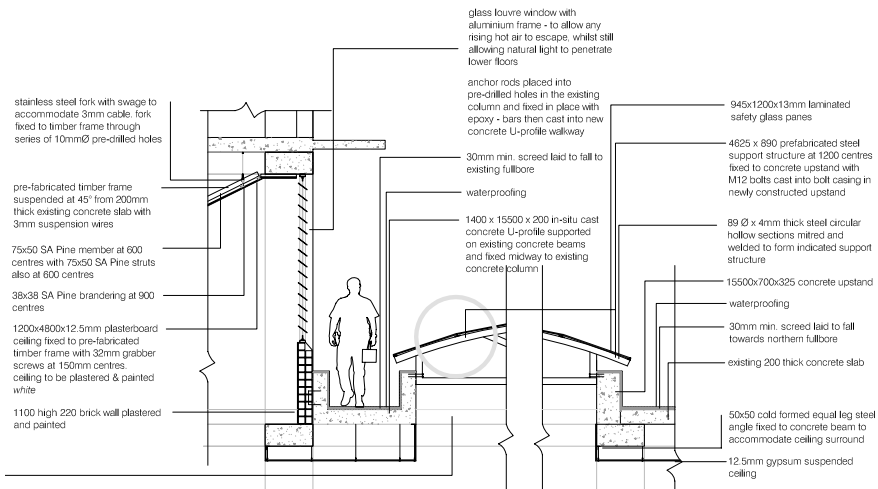
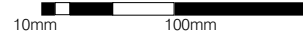


natural ventilation



- silicone sealant
- 13 mm laminated safety glass
- 37 x 20 rubber spacer
- 7mm thick custom-made aluminium T-profile pop riveted to support structure at 600 centres
- 89mm Ø x 4mm thick steel circular hollow section - part of the skylight support structure

detail glazing



stainless steel fork with swage to accommodate 3mm cable, fork fixed to timber frame through series of 10mmØ pre-drilled holes

pre-fabricated timber frame suspended at 45° from 200mm thick existing concrete slab with 3mm suspension wires

75x50 SA Pine member at 600 centres with 75x50 SA Pine struts also at 600 centres

38x38 SA Pine bracing at 900 centres

1200x4800x12.5mm plasterboard ceiling fixed to pre-fabricated timber frame with 32mm grabber screws at 150mm centres, ceiling to be plastered & painted white

1100 high 220 brick wall plastered and painted

glass louvre window with aluminium frame - to allow any rising hot air to escape, whilst still allowing natural light to penetrate lower floors

anchor rods placed into pre-drilled holes in the existing column and fixed in place with epoxy - bars then cast into new concrete U-profile walkway

30mm min. screed laid to fall to existing fullbore

waterproofing

1400 x 15500 x 200 in-situ cast concrete U-profile supported on existing concrete beams and fixed midway to existing concrete column

945x1200x13mm laminated safety glass panes

4625 x 690 prefabricated steel support structure at 1200 centres fixed to concrete upstand with M12 bolts cast into bolt casing in newly constructed upstand

89 Ø x 4mm thick steel circular hollow sections mitred and welded to form indicated support structure

15500x700x325 concrete upstand

waterproofing

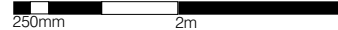
30mm min. screed laid to fall towards northern fullbore

existing 200 thick concrete slab

50x50 cold formed equal leg steel angle fixed to concrete beam to accommodate ceiling surround

12.5mm gypsum suspended ceiling

section aperture



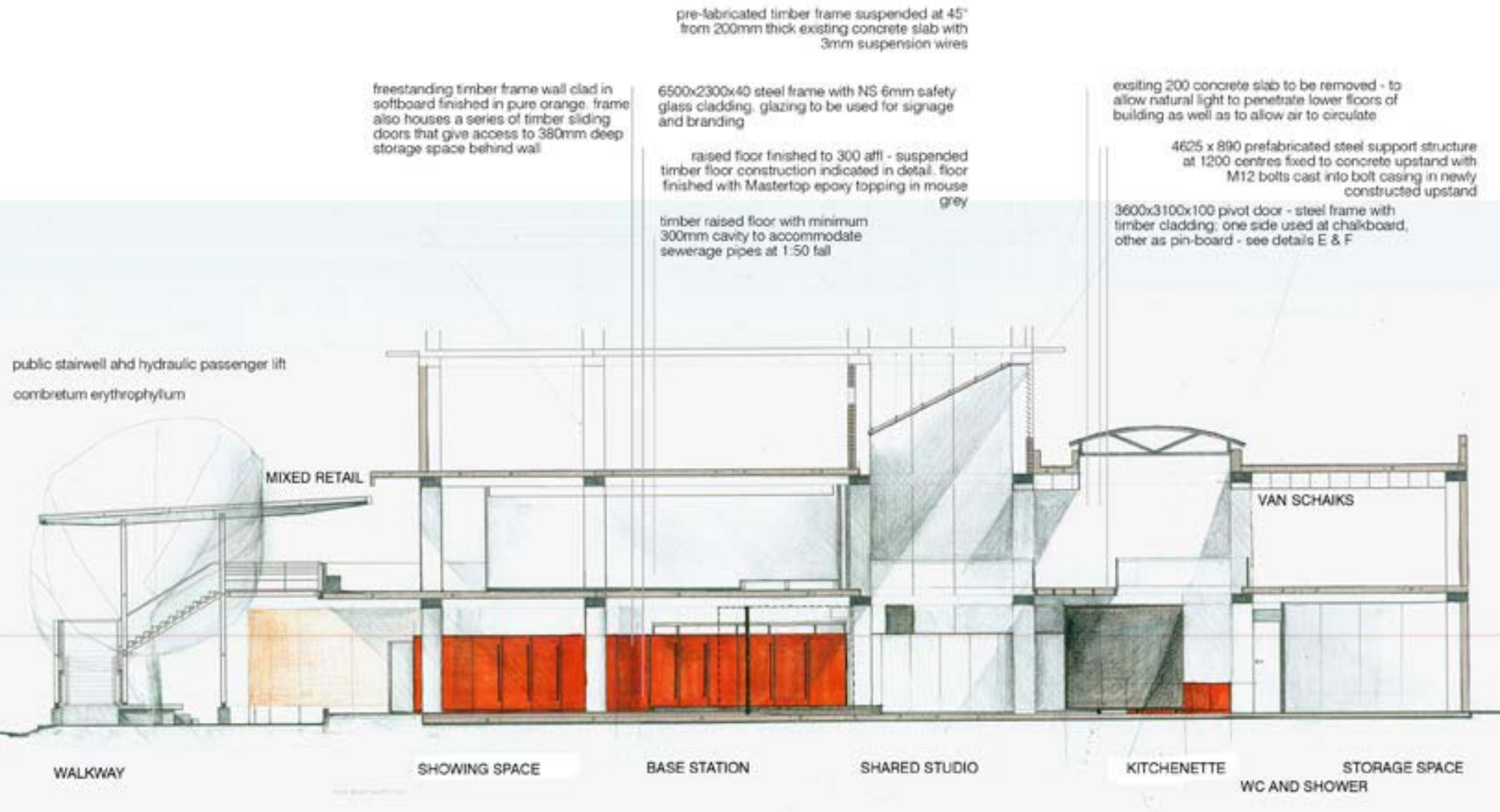


FIGURE 128 Section A-A - indicates the quality of the space

section A-A

500mm 3m

5.6 Wet services

With the new spatial programming it is necessary to rethink the provision of services in the building.

Wet services in the building are clustered as far as possible. This is done to facilitate easy maintenance and also to render future use of the building as flexible and dynamic as possible. Wet services are provided in pre-determined locations that respond not only to the predicted use of the building but also to scenarios that could evolve naturally over time. Wet services on the ground and first floors are shuffled and realigned as indicated in **figure xxx**. The top floors' services remain as they are at present, as remain separate from the services of the two lower floors.

5.7 Conclusion

The building and surrounding site has major untapped potential that should be capitalised on. The Shell fuel station across the road is a hub of activity all through the day and stays active when everything else in the area closes for the night. The Lowveld Link (a privately operated transport system between Gauteng and Mpumalanga) stops at this fuel station, rendering the site a waiting place for weekend travelers. Across the road is a very busy bus and minibus taxi stop. The corner functions as a secondary nodal interchange with major activity during the morning and afternoon rush hours. The resultant pedestrian movement past the building is a positive attribute to be capitalised on. The south-western corner of the intersection is used by a newspaper vendor who also sells cigarettes and snacks. This suggests that similar informal economic activities could be successful along the western façade.

All of the above mentioned changes add value to the building as a whole. These changes are of a permanent nature, aimed at increasing the perceived value of the building, not only as a means of creating an ideal environment for Expose.



FIGURE 129, 130, 131
129 View of the Shell fuel station from Festival Street
130 The bus stop across the fuel station - note the lack of amenities
131 The newspaper vendor on the corner of Festival and Burnett Street

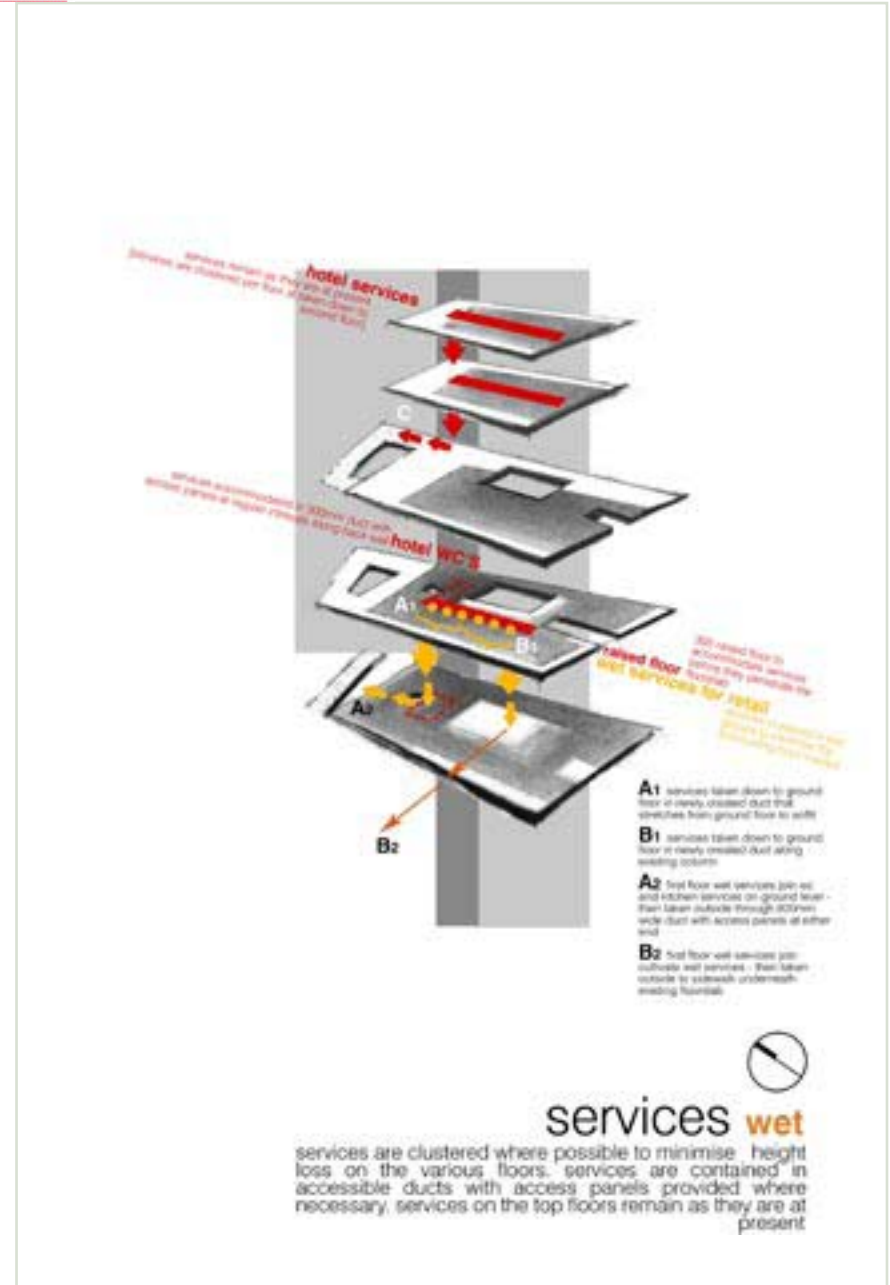
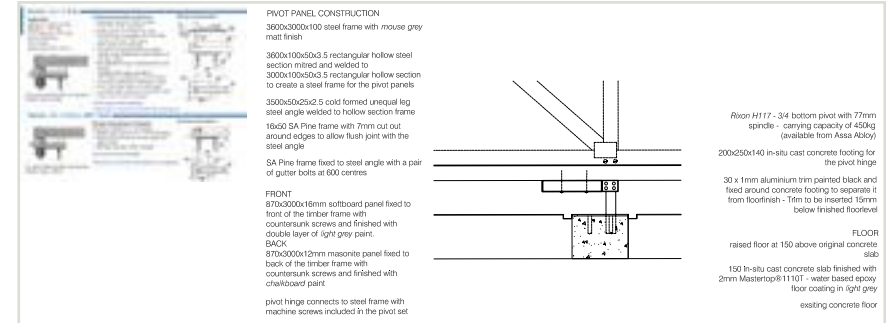


FIGURE 132 Proposed handling of the wet services in the building

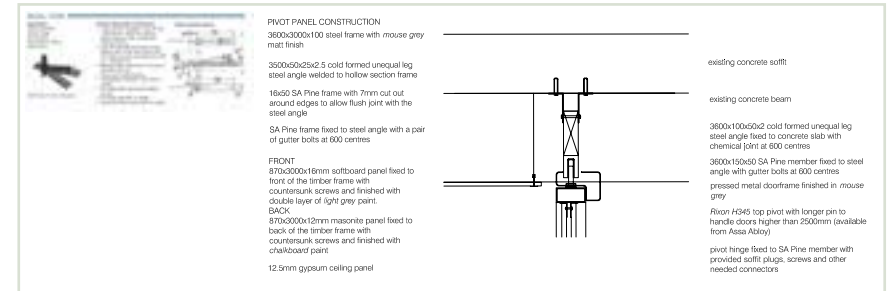
6. Objects and elements that allow dynamic everyday use

Expose employs two design elements to allow for maximum flexibility. The first is a series of pivot and sliding doors. These are used to divide the space as needed, but also function as display surfaces. The pivot doors are double sided: one side is always a chalkboard, the other a white pin board. The pivot doors and their possibilities are illustrated in the four scenarios in **figures 143-146**.

The second design element is a series of mobile work- and seating boxes. These boxes are available for use by all the tenants and can also be used as display boxes in the exhibition space. Three sizes are proposed: a 450x450x900mm box (used for seating and work surfaces), a 900x900x900mm box with one open side (used mostly as work surfaces or desks) and three 1200x1200x300mm boxes on pre-fabricated palette trolleys. These can be used to create platforms or 'stages' if needed. They can also be used to create raked seating for presentation or film performances. This is further illustrated in **figures 141 and 142**



detail of the bottom pivot



detail of the top pivot

panels are finished in white on the side facing the street and finished in chalkboard paint on the other

pivot panels can be used to display artworks or notices

panels are fitted with stainless steel hollow tubing to allow clip-on spotlights to be used if necessary



detail pivot panels



FIGURES 133, 134, 135, 136, 137

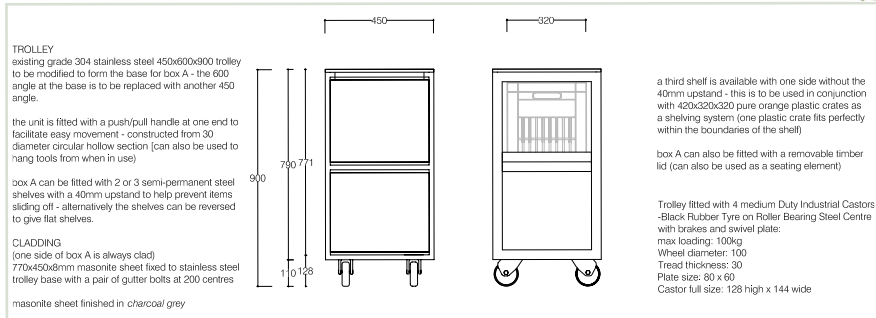
133 Detail of the bottom pivot as it joins to the floor - image on left (Rixson, 2007:136)

134 Detail of the top pivot as it joins to the soffit - image on left (Rixson, 2007:138)

135 Example of a panel with clip-on lighting (Muller-Scholl, 2007:23)

136 Chalkboard pivot door as used by Le Corbusier

137 Pivot doors used very successfully by Le Corbusier as organisational elements



detail box A



450x600x900 Grade 304 Stainless Steel Angle trolley to be modified to create box A



the boxes are to be used as storage elements - can be opened from the top by removing the interchangeable lid or by pulling out the plastic crate shelf

boxes can also be used as work surfaces in the studio environment in combination with tressle tables

boxes to be used as display cases in the exhibition space

1200x1200x107 aluminium pallet dollie (capacity 3600kg) with 10 heavy duty 90 diameter phenolic rollers. frame fitted with a loop to accommodate the removable handle for easy portability

1200x1200x16mm Oriented Strand Board fixed to standard timber pallet with countersunk brass screws finished with a 2mm Mastertop®1110T - water based epoxy floor coating in gloss charcoal

standard timber pallet fixed to pallet dollie gutter bolts



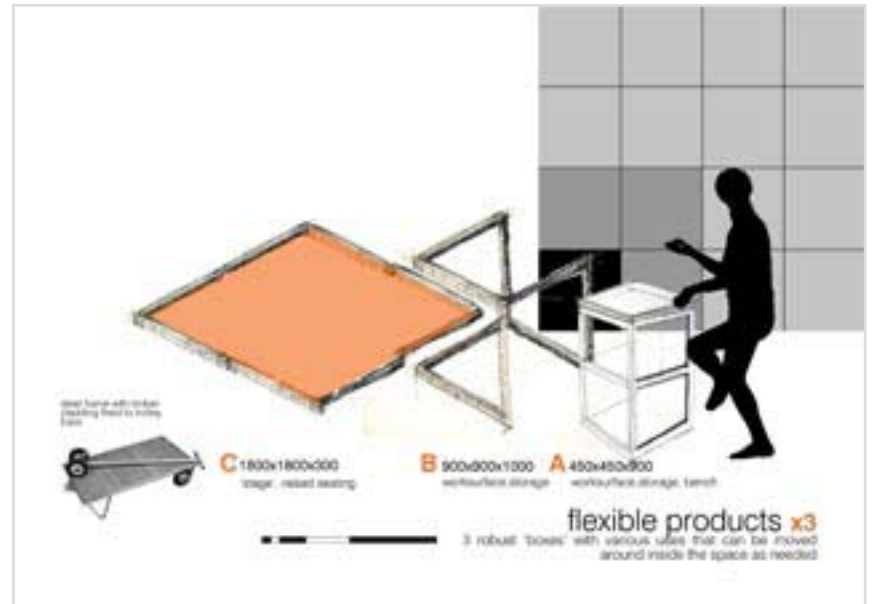
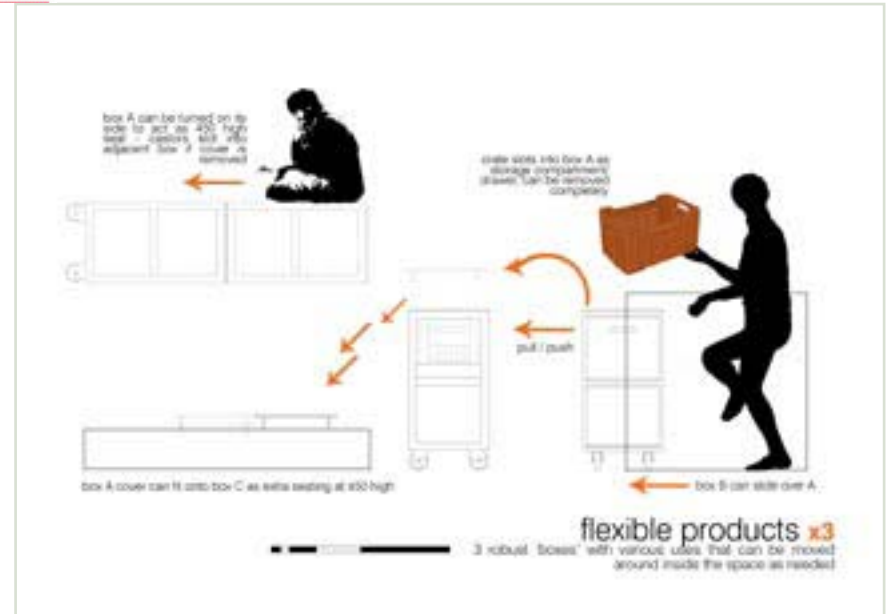
FIGURE 138, 139, 140

138 Detail of Box A - 450x450x900

139 The various uses of similar boxes in studio and exhibition spaces

(photographs taken in various locations, 2007-2008)

140 Detail of Box C - 1200x1200x300



FIGURES 141, 142

141 Various applications of Box A

142 The three boxes in relation to one another

6.1 Scenario 1

In scenario 1 the central shared space is enclosed for a lecture. The two central pivots are in the open position and block out the natural light from the light shaft to render the space dark enough for projections. The selling/showing space is used as selling area and is completely open to the public. The base station is open, making it possible for the curator to extend his/her working space into the shared central studio space. This scenario illustrates an everyday work/show/sell situation.

6.2 Scenario 2

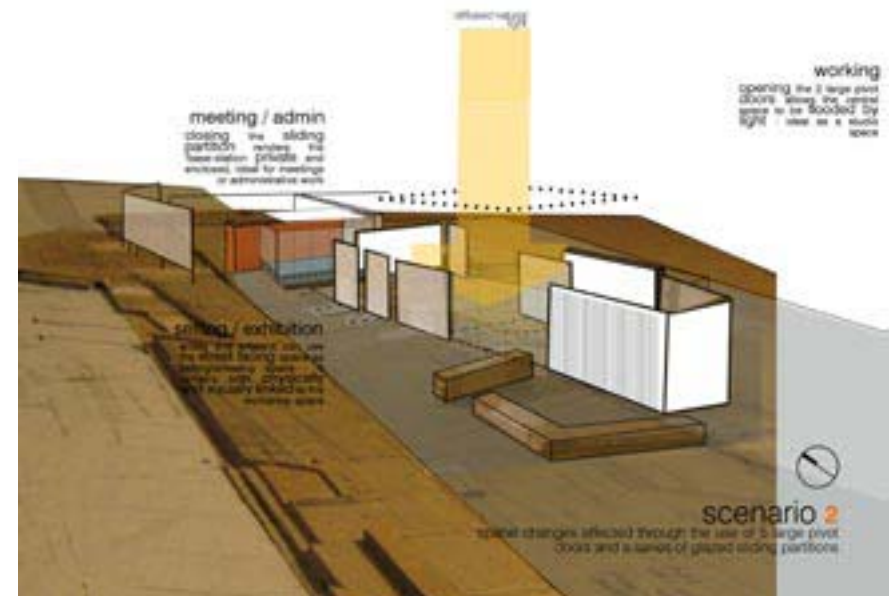
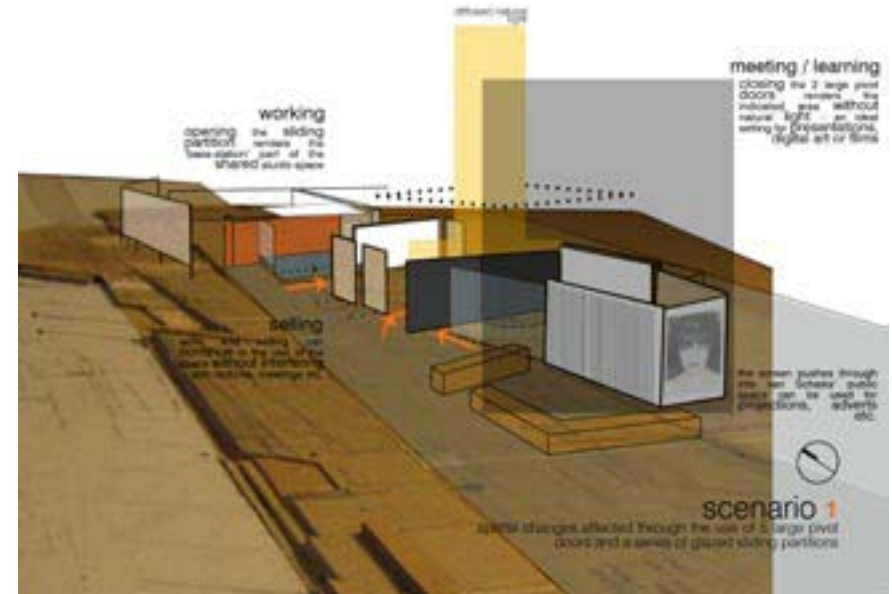
In this scenario the central space is flooded with natural light, as all the pivots are in the closed position. The selling/showing space hosts the opening of a new exhibition by a local artist whose body of work consist of etchings and small wooden sculptures. These are displayed on the pivots and on a number of the mobile boxes. The tenants can continue to use the central space as a workspace without affecting the event. Cultivate serves light snacks and drinks to guests at the exhibition. This scenario illustrates that the various spaces can function as in dependant units if the need arises.

6.3 Scenario 3

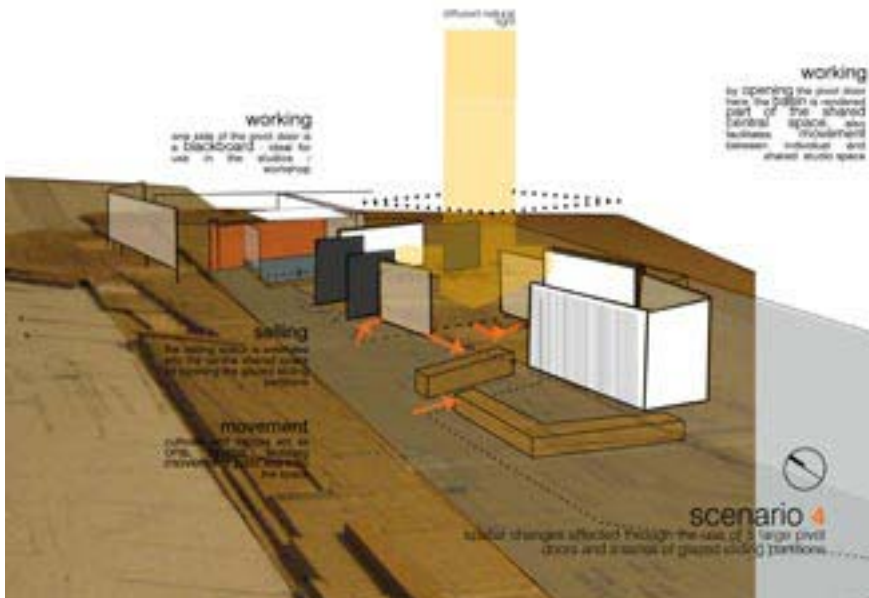
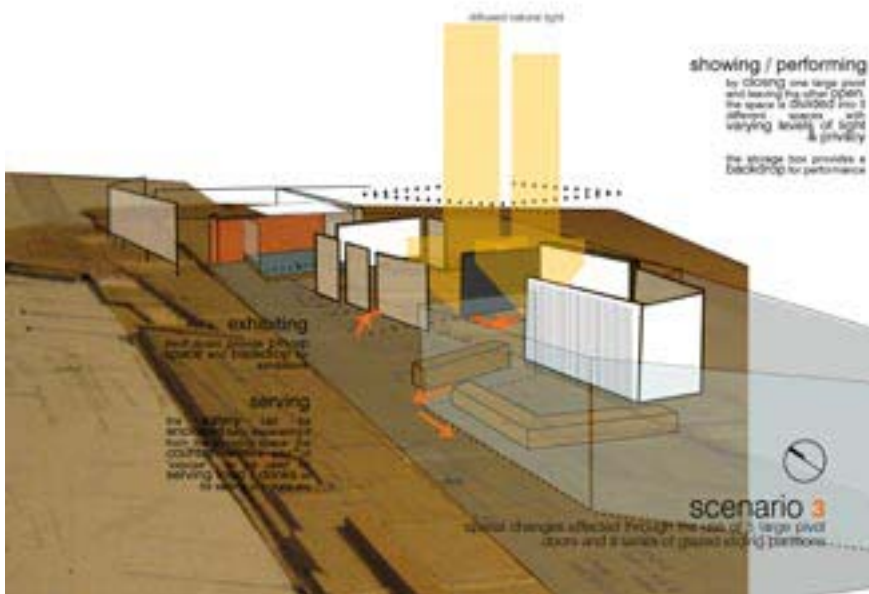
Scenario 3 sees the central space divided into two areas. Expose now hosts a performance artist who will make use of the three large boxes to construct a platform. The artist also exhibits documentation of other performances, here projected against the white wall next to the base station. This scenario illustrates the various possibilities if the space is used solely for an exhibition or event.

6.4 Scenario 4

Scenario 4 shows the space as a working / selling space. The last two pivots are in the open position, rendering the individual studio space, shared area and base station as one large spaces optimised for movement between areas.



FIGURES 143, 144
143 Scenario 1
144 Scenario 2



chapter 4

technical investigation

part ii

conclusion and recommendations

This study set out to not only investigate and research current destructive spatial practices, but also to investigate ways in which these practices can be countered. It set out to *recover* spaces of life in the city. The study dealt with complex and contested urban spaces in a South African context, with Hatfield as its testing ground. The spatial strategy, although initially generic, evolved into a context specific architectural approach with a resultant framework design.

This framework attempted to convert challenging, neglected and ultimately destructive spaces into an interrelated network of opportunities, valued by the users, site and city as a whole. The framework and a number of its interventions remained explorative - an investigation into an approach that the theory rendered valid and applicable. This framework is not finite, it remains as an open-ended architectural network designed and imagined from the user's perspective - an approach imbedded in the values and practices of interior architecture.

However, if such an investigation remains purely academic it loses some of its vitality. Hence the development of Expose. Expose is one of many possible applications of the spatial strategy. Its aim: to realise the words of Recover and to provide a visible, possible platform of opportunity in Hatfield.

FIGURE 145, 146
145 Scenario 3
146 Scenario 4