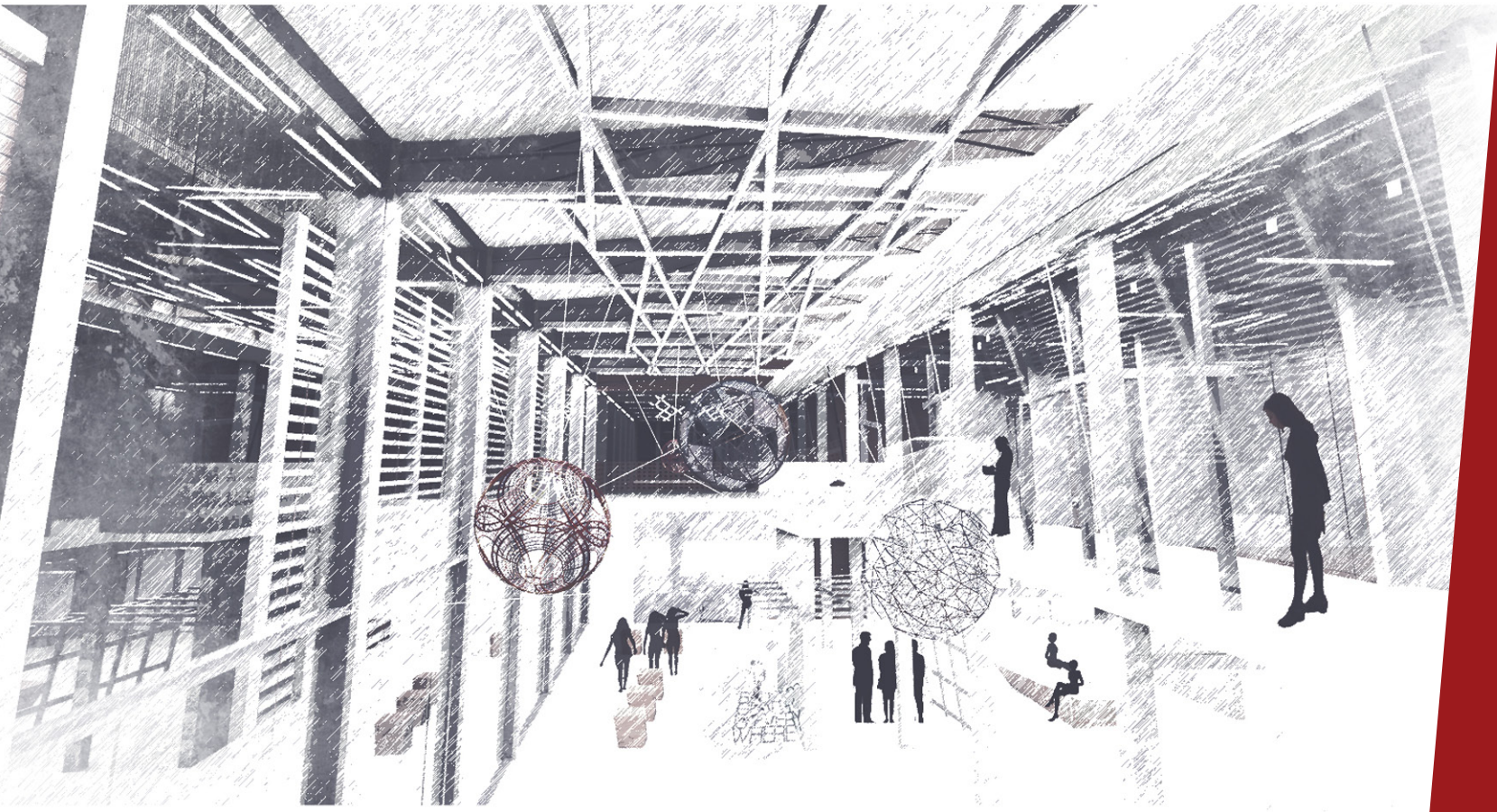

APART

APART

Towards the dissolution of the negative dialectic found in artistic exhibition through the adaptive reuse of the Sunnyside Post Office into an art complex.

Submitted in partial fulfilment of the requirements for the degree of Master of Interior Architecture (Professional)

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"The artist is the creator of beautiful things.
To reveal art and conceal the artist is art's aim.
The critic is he who can translate into another manner or new material his impression of beautiful things.
The highest as the lowest form of criticism is a mode of auto-biography.
Those who find ugly meaning in beautiful things are corrupt without being charming. This is a fault.
Those who find beautiful meanings in beautiful things are the cultivated. For those there is hope.
They are the elect to whom beautiful things mean only Beauty.
There is no such thing as a moral or an immoral book. Books are well written, or badly written.
That is all.
The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in the glass.
The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his own face in the glass.
The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium.
No artist desires to prove anything. Even things that are true can be proved.
No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.
No artist is ever morbid. The artist can express everything.
Thought and language are to the artist instruments of an art.
Vice and virtue are to the artist materials for an art.
From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type.
All art is at once surface and symbol.
Those who go beneath the surface do so at their own peril.
Those who read the symbol do so at their own peril.
It is the spectator, and not life, that art really mirrors.
Diversity of opinion about a work of art shows that the work is new, complex, and vital.
When critics disagree the artist is in accord with himself.
We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless."

OSCAR WILDE (1891)

3. PREFACE

thank**you**

+Mom *for teaching me to colour outside the lines and to always reach for the stars; for the baking when it's all I needed.*

+Dad *for all the small hours of philosophy and vinyl; for always helping me find myself and the road I must take even if it's the hard one.*

+Fred *for Reykjavik and oversleeping; for always protecting me; for the endless love, adventures and crazy laughter. Fred + Emily forever.*

+Charisma Pieterse *for showing me that I don't look good in an armchair; for Picasso; for silver and red; for craft beer; for the vocabulary and colouring books; and especially for all the tea.*

+Enrike De Villiers *for the midnight adventures and red hair; for the hurricane destruction and for all the impossible steps we have survived together. In Vino VERITAS always.*

+Ami Lerm *for always telling me what I need to hear; for sitting through melancholy + mania and always seeing the best in me.*

+Lise Chris Marais *for the vodka, the lost socks and Turkish ramblings; for always making sure my guitar doesn't gather dust.*

+Lucinda Arlow *for personality tests, story cubes and associations; for bite marks and never growing up.*

+Raymund Konigk *for leadership and always believing in my potential; for understanding all the confused ramblings.*

+Elana van der Wath *for the intensity, guidance and infinite new perspectives.*

+Nico Botes *for the inspiration, lectures and hugs; for teaching me to always strive for more and that your first idea is never your best.*

Alice, David, Neil + Suzanne *for changing my life endlessly.*

Thank you *time, art, obscurity, paradoxes and complexity.*

2. ACKNOWLEDGEMENTS

Through the consideration of Adorno's theory of 'negative dialectics' the existing society of art is in a state of alienation. This idea considers units of similarity abstracted from one another and thereby establishing an opposition; a negative dialectic relationship between creatives. "Instead of belonging to the world, man put himself rationally and critically opposite it..." (Jencks & Baird, 1969, p. 216). The concept that a future can exist free from alienation lends toward a future of collaborative community considered within the context of cultural production. Culture is not merely the manifestation of the human mind into a creative material medium; it is also a mechanism of interaction developed through social behaviour such as a custom or an idea.
Kristeva's construct, 'the abject' (that which is neither subject nor object), is used to define the scope of this project. Producing culture using space is not defining object in space nor is it defining subject in space. The triadic interaction between object, subject and abject is important in understanding the cultural system within the built environment. This is conceptually intended to manifest the communal identity of creatives within the host building. Considering the explicit (whereby knowledge and social interaction are produced) and implicit (which considers action between object and subject) relationships reinforces the argument. The understanding of the relationship between cultural media and mediators is to be explored spatially in the adaptive reuse of the Sunnyside Post Office into a production house and exhibition space, utilising social applications to defining a model for a creative cohesion.

KEYWORDS: Negative dialectic, cultural production, creative cohesion, elitist theory, abject, explicit and implicit perception, exhibition design.

SEMINAL AUTHORS: Adorno, Bourdieu, Kristeva, Csikszentmihalyi, Schäfer, Negus & Pickering, Tzortzi

Wanneer Adorno se teorie aangaande "negatiewe dialekte"oorweeg word, is die bestaande kunssamelewing in 'n toestand van vervreming. Die teorie meen dat ooreenstemmende konsepte gemyn kan word om teenoorgesteldheid te skep; 'n negatiewe dialektiese verhouding tussen kunssinniges. "In plaas daarvan om aan die wêreld te behoort, het die mens homself rasioneel en krities in teenstelling daarvan geplaas..." (Jencks & Baird, 1969, p. 126) Die konsep dat 'n toekoms sonder vervreming kan bestaan, begunstig die idee dat 'n toekoms waarin samewerking wat onder die gemeenskap geskied, moontlik is in die konteks van kulturele produksie. Kuns is nie slegs die vergestalte van die menslike brein nie in 'n skeppende, materiële medium nie; dit is 'n interaksie-meganisme wat ontwikkel word deur sosiale optredes, byvoorbeeld kulturele gebruike en idees.
Kristeva se konstruk, die "abject" ('n voorstelling wat dit wat nie onderwerp of voorwerp is nie) word gebruik om die omvang van hierdie projek te definieër. Om kultuur te skep deur ruimte, definieër nie die voorwerp of die onderwerp nie. Die drievoudige interaksie tussen voorwerp, onderwerp en "abject" is van belang vir die begrip van 'n kulturele stelsel in 'n geboude omgewing. Konseptueel, is die bedoeling om 'n gemeenskaplike identiteit vir kunssinniges te vergestalt in die gasheergebou. Die verhouding tussen die eksplisiete (waardeur kennis en sosiale interaksie geproduseer word) en die implisiete (wat die aksie tussen die voorwerp en onderwerp oorweeg) staaf die argument. Begrip vir die verhouding tussen kulturele media en bemiddelaars word ruimtelik ondersoek in die aangepasde hergebruik van die Sunnyside Poskantoor as 'n produksiehuis en uitstallingsruimte, deur gebruik te maak van sosiale toepassing om 'n model vir kreatiewe samesmelting te definieër.

1. ABSTRACT / EKSERP

PART

1. INTRODUCTION

A dystopia exists in Pretoria, a dislocation, a disparity; it is not a natural phenomenon of rock against rock. Instead, it is one for the souls inhabiting the city. The dystopian world has many facets and they exist in many hues. Art is a Technicolor world. Colour is a way of seeing the world, you attach colour to emotion, to memory, to knowledge. A world without art is a monochromatic haze of greys. If the realms in which art exists are not conserved, the creativity within a city will surely die.

The dissertation aims to consider the contention within the artistic sphere using the concept of dialectic and negative dialectics as discussed by Theodore Adorno (1973). There are dialectic states which exist in the realm of art, which here are separated into four states; namely environment, elitism, emergence and exhibition.

Separated geographically, the environment of the art world creates a negative dialectic state which can be briefly defined as 'similarity in alienation'. Artists alike are isolated and thus unable to connect to the art sphere creating a non-identity of the unified artistic field.

In the existing fabric of the city, art as a cultural medium is seen to become an elitist discipline which is removed from an accessible public interface. Instead, art galleries or institutionalised creative exhibitions connected to academic institutions are the norm. This exclusivity created by the 'invitation only' mentality of the art world creates a growing rift in the connectivity of the disciplines resulting in the negative dialectic landscape which is exasperated by the geographical separation of the isolated artists.

The interaction between the emerging and the established in the current state are completely removed from one another. The only means emerging artists have by which to learn from the established creatives, is to join an academic institution and become further qualified. This rationale does not in any way demote the value of education but it does criticise that alternative means should be available in the more informal art sector.

The exhibition of art, which will become the focal point of the design, will consider the subject, object and abject of art; namely viewer, artwork and spatial appropriation thereof. The theoretical basis for the design intentions will be distinguished and the design discourse will be appropriated.

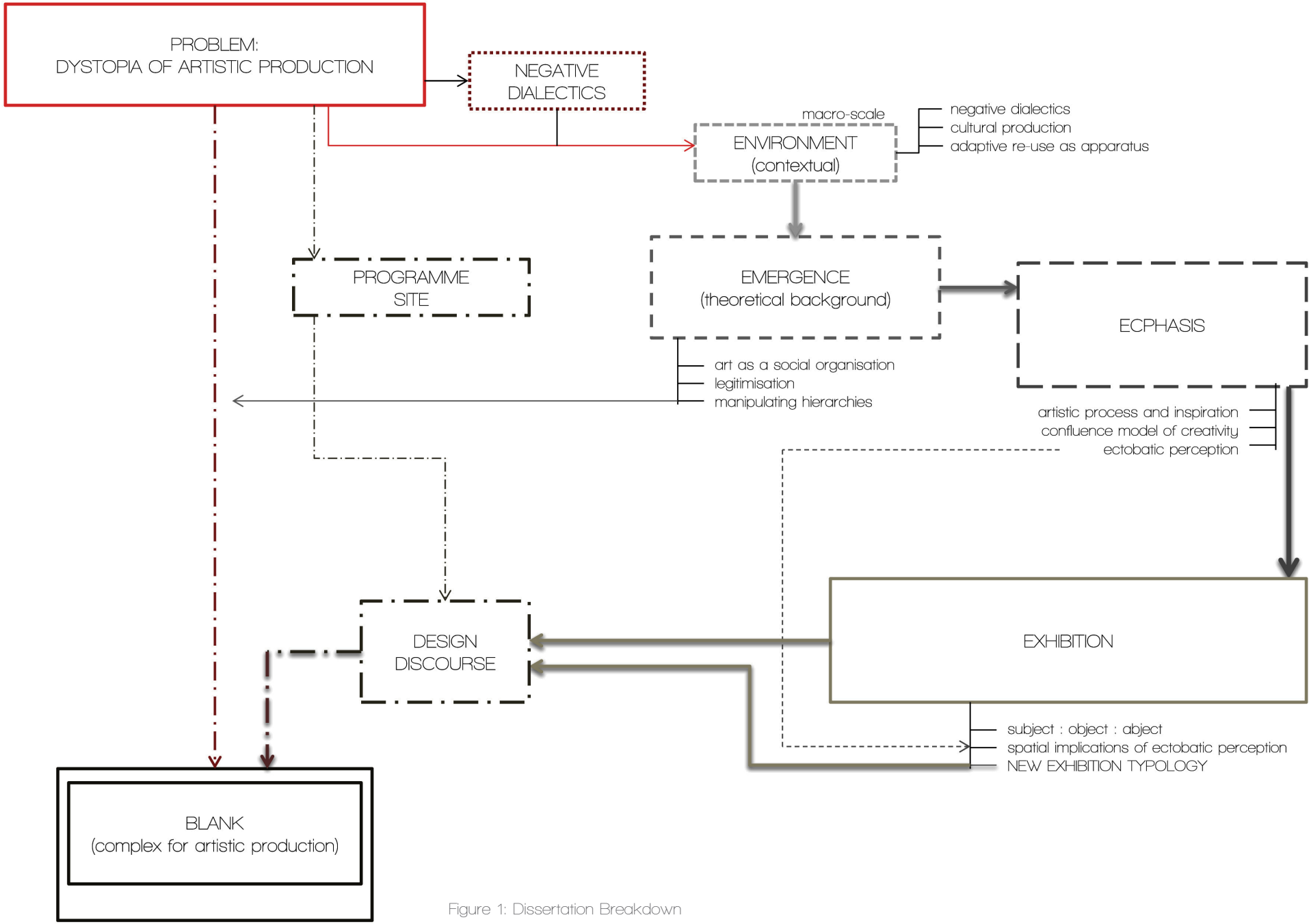


Figure 1: Dissertation Breakdown

"I was within and without. Simultaneously enchanted and repelled by the inexhaustible variety of life." (Fitzgerald, 1925)

1.1. NORMATIVE PROCESS

The cultural industries found in the vibrant landscape of Pretoria are segregated. A state of alienation exists in the capital city, in fact it can be found repeated in many cities not only locally but also internationally. The elitist nature of the field of creative production limits the ability of emerging artists to gain access to the existing network of autonomous knowledge. To counter the current negative dialectic state found within the fabric of the city, my normative stance should be clarified. I explain here the manifesto I use when approaching design:

The realm of interior design should be approached with a conscious understanding of how the environment influences users within a space. Designers today are concerned so indefinitely with the aesthetic value and appeal that we often forget to consider the element of use... The conscious or unconscious reception of the design influences should be used to change the standard of space from a 'mechanical space' into a 'human space'....

To define how you as a designer create, you first need to define the subjective 'self'; you as a human being. William Blake said "My business is to create" and Gleckner (1956, p. 363) explains how this metaphorical journey begins in the imaginative perception...

It is explained that the normative process towards architecture falls into one of four categories; functionalist, populist, conventionalist and formalist (Rowe, 1987, p. 124). In the discussion of the various positions, it is excluded where the interior realm of reuse and adaption stands; also, that the various positions are not mutually exclusive...

Interior design allows for all of these processes to be utilised simultaneously. Making use of functional elements in the design of space, a designer applies the aesthetic nature of populist processes, the heritage and value in reuse of conservationalism and allows the "autonomous realm of expression" of the designers' formalist views to be appreciated... Between identity and function, the designer must unify an environment such as to create the apt user experience required for that space...

Creating a 'person centred place' alters the obstruction of human experience in the designed realm. Sensorial reactions are perceived by the users, and these ultimately affect the constantly changing balance of their mental state as explained by Augustin (2009, p. 39). Designers have the ability to manipulate the spatial realm as to make use of these sensorial elements to create or instil a reaction in the users. Through the correct employment of these strategies, the appropriate use of an interior realm can be achieved... In interior design the application of these psychological references combines the cognitive, ethical and political into a single unified perception...
Through the primary dominating sense, the majority of our environmental influences are experienced and this is sensitivity to space occurs on an underlying psychological and emotional

plane. Augustin (2009, p. 37) states how although domineering senses prevail in cognition, all sensual experiences combine and with this the creation of new knowledge can occur...

When a user is considered in a space, the environment in which they actively participate, albeit unconscious interaction, their surroundings can better their performance, alter their mental state or even change their behavioural characteristics.

As stated in the manifesto, all four normative stances are utilised. Both the theoretical underpinnings and the design discourse pay particular attention to the role of the user. For this purpose, this project specifically makes use of the 'populist' stance as defined by Rowe (1987, pp. 125-129) in which inclusivity and user needs play a vital role in the determination of form. Symbolic and intangible as well as physical qualities are recognised and translated to form architectural expression. It is also accredited within the populist framework that there are ardent correlations between behavioural attributes and the building environment, and that the latter has an intrinsic effect on the former.

My approach to the project is situated within an interpretivist paradigm. "Interpretivists believe that the human experience of the world is subjective and they [are concerned with understanding] it as it is" (Cronje, 2013, p. 18). This stands in line with my architectural manifesto and the normative position I have towards this project in particular. The subjective experience and relationships of and between the users (which includes all associated profiles of maker, mentor and viewer; as well as their interaction with the space) is a crucial factor in the response to the negative dialectic fabric.

The process of theoretical perception is rooted in the premise and rationale. Comprehension of factors regarding dialectic behaviours within the field of cultural production is the initial stage of this project. Programmatic behaviours will be aligned to this theoretical framework and resolved through the use of vision and pragmatic requirement. "The programming of facilities is aimed at revealing those hidden biases and at democratically satisfying the environmental requirements of a building" (Rowe, 1987, p. 127). The site is then selected and the suitability thereof is tested against the programmatic requirements and conceptual models. The design is to be iteratively resolved considering all three components.
The theoretical underpinnings of the project form abstract knowledge preceding design investigation. The document is separated into parts, firstly introducing the broad scope of the project and then continuing into the theoretical discourse. Elements from these abstract theories are then translated to spatial application for the design discourse. Resolution of design makes use of technical tenacity and pragmatic consideration.

The process of understanding the theoretical basis of the project will filter through various levels to the root focus of the conceptual foundations. These topics are:

The project aims to:

- Delineate the various dialectic states existing within the fabric of the capital city. This is achieved

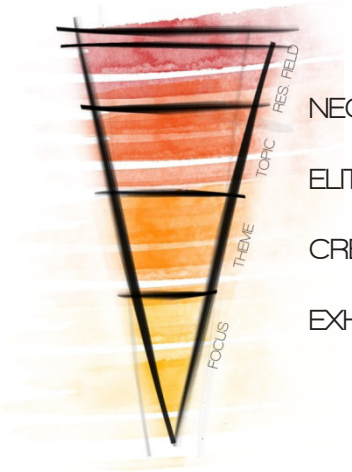


Figure 2: Research field and focus diagram

through analysis and observation. Theoretical underpinnings will be utilised to pinpoint what these states are.

- Consider mechanisms of bringing the network of autonomous knowledge to a state of equality which would more easily allow for the emergence of new artists. This is a mechanism to address the greater elitist field. This will theoretically be discussed so as to find mechanisms with which this can be achieved, even if only possible in part.

- Outline the creative process in artistic production so as to understand the process with which art is produced and understood. This aims to delineate which implicit and explicit processes are available and how they can be manipulated. The manipulation thereof intends to allow for better user understanding.

- All three previous aims are then to be theoretically combined to investigate more appropriate mechanisms to exhibit work. This is achieved through the iterative design process whilst using conceptual and theoretical foundations.

The premise and rationale will further define the problem under contention as well as the mechanisms with which the problem will be addressed to meet these aims.

1.2. PREMISE

The creative world of Pretoria is seen under a dialectic contention. Artistic material is shambolicly scattered across the urban scape. Isolated artists struggle to break through the institutionalised boundaries which surrounds high-end established art. This difficulty is emphasised by the elitist nature of the creative network. The link between emerging and established lacks accessibility as there are few places where the two extremes of the ladder can connect.

Dialectic states can be described as a contradictory separation. The complexity of this concept is found in consciousness. "What we differentiate will appear divergent, dissonant, negative for just as long as the structure of our consciousness obliges it to strive for unity: as long as its demand for totality will be its measure for whatever is not identical with it" (Adorno, 1973, p. 5). Black and white (as a basic example) is a dialectic pair; opposition is used to create a unity through the measure of one against the other.

Perception becomes an important factor in negating the concept of dialectics. The non-identity seen between the dichotomous parts to the dialectic is where the complexity of negative dialectics can be found. Negative dialectics instead relate to the correspondence of parts creating the dissolution of the pair; this is seen as the opposite of the dialectic pair whereby the two units are contradictory. This is discussed by Adorno (1973, p. 160) whereby the subject of negative dialectics coincides with the object, therefore extinguishing the direct appearance of the object. The negative dialectic is where identity between parts leads to non-identity of the unity.

Identities and non-identities are fervently visible within the city. Four dialectic states exist within the fragmented cultural system of the capital which will form the focus of the dissertation and later inform the design resolution. These are: environment, emergence, ecphasis and exhibition and will be briefly introduced below. Each topic is discussed in its own chapter (chapters 2, 3, 4 and 5 respectively).

1.2.1. ENVIRONMENT

> *n. the social and cultural forces that shape the life of a person or population (Oxford Dictionary, 1998, p. 268).*

The geographical separation of artists across the fabric of the city creates the macro-scale basis of the four dialectic states to be addressed. This element of environmental estrangement is the premise of the problem under contention to be addressed by this dissertation, that is: similarities in alienation.

The existing state and intended aim are considered diagrammatically with the use of the Art Museum implemented in Kanazawa, Japan (Sasaki, 2010) as precedent of the viability of creating artistic cohesion through the use of intervention.

Art is then discussed in reference to the Bourdieuean (Bourdieu, 1984) fields of cultural production so as to define the field, and agents to the field.

Lastly, the ability of catalysts to generate change is

questioned. For the dialectic state to be challenged or dissolved, a level of interconnectivity between creatives is required across the city. This network, as the problem to be contested, also broadly aligns with the solution to be pursued.

RESEARCH QUESTION:
Can the negative dialectic fabric of the Pretoria cultural landscape be challenged through the use of adaptive intervention?

1.2.2. EMERGENCE

n. the act of process of coming into existence or developing (Oxford Dictionary, 1998, p. 264).

There exists within the elitist world of art, a specific dialectic forming an important focal point within this dissertation; the relationship between the unknown, emerging and established artists. A discord exists between established known artists and the lesser known or completely unknown artists. This can be defined as both dialectic and negative dialectic. The dialectic nature is founded upon the fact that established and emerging are oppositions creating a unity. This unity forms the hierarchy within which artists can become established; whereby unknown, established and emerging are various statuses belonging to the order. The negative dialectic is based on the idea that artists are similar in their action, intention and representation. The segregation of these parts from the whole dissolves the identity of the unified collective of the artistic industry.

The social life of the art world creates the social organisation which allows for emergence to occur. This section of the dissertation discusses and defines the structure of this social field and considers how future can exist free from alienation and how emergence within it can occur. The existing problems with the system in Pretoria are considered. Both institutional, individual and production related barriers are demarcated.

Considering the existing hierarchical nature of the cultural industry, the merits of the system are expressed. Legitimation as the process of emergence is then delineated, divulging intrinsic aspects to the process of becoming established. This involved consensus as well as justification which can occur both internally by field experts and externally by the visually stimulated mass audience.

This gives background to the stance to solve the emergence boundaries met by the individual artist trying the access the field of cultural production. This aim is not to destroy the existing hierarchy, but instead to manipulate the functioning thereof to allow emerging individuals easier access.

RESEARCH QUESTION:
How can the elitist fabric be challenged to create a functional network and equality between established and emerging creatives?

1.2.3. ECPHASIS

n. an explicit declaration or interpretation (Webster, 2012).

This chapter will discuss the process of artistic production. Considering various theories (Negus & Pickering, 2000; Mace & Ward, 2002; McIntyre, 2007; Glaveanu, 2010; Groys, 2011) on what defines the process of art making, specifically looking at models of creative process, a mechanism towards creative externalisation will be outlined. Externalisation defined by Glaveanu (2010, p. 52) is the physical form taken on by creative ideas. Artistic process will be discussed in terms of generalised methods, inputs to the process and the considerations of social context and audience perception. A model for creative process is visualised and defined within which the implicit mechanisms will be defined.

Furthermore, this will consider how understanding implicit mechanisms can be used to define new means of exhibition which will further be discussed in the chapter regarding exhibition. The aim is to redefine the production showcase to include the implicit processes of creation within the perceivable realm of audience understanding. This brings forth the discussion of what implicit and explicit experiences are and how the social aspects of artistic production relate to the viewing of art.

Ectobatic perception is here termed as the means by which implicit processes are made explicit. Three mechanisms are used to theoretically base the process: these are internalised consciousness, procedure and presupposition. All three are discussed in section 0 so as to validate the concept of ectobatic perception which will be used in the spatial exploration in the following chapter.

RESEARCH QUESTION:
Through consideration of the artistic process, can implicit mechanisms be made explicit?

1.2.4. EXHIBITION

> *n. an exhibiting, showing or presenting to view; a public display, as of artists or artisans (Oxford Dictionary, 1998, p. 277).*

The final section of this dissertation relates to both theory and praxis. Existing exhibition typologies are considered to lay out the premise of this section. This forms the foundation in generating a new typology of exhibition making use of the principle of ectobatic perception; making the implicit explicit.

Cognition and perception are intrinsic qualities to the formation of a new typology. To better understand this, the triadic relationships between the user, the artwork and the spatial appropriation or rather the subject, object and abject are specifically considered. These terms are used as tools to define cognitive connections between the parts of the system.

Having looked at theoretical elements required in achieving a new typology, spatial implications thereof are then discussed. A cognitive-orientated display is intended to be achieved making use of five principles: placement perception, uniformity, sequence, spatial separation and interaction. Each is discussed with specific reference to the design discourse undertaken for Blank.

RESEARCH QUESTION:
How can the exhibition of visual arts be developed to a new or synthesised typology as to allow cognitive understanding of artworks from the perspective of the audience?

1.3. RATIONALE

Considering Adorno's theory of 'Negative Dialectics' as discussed by Kul-Want (2010, p. 178), the existing society of art is in a state of alienation. This is an idea which considers units of similarity abstracted from one another and thereby establishing an opposition; a negative dialectic relationship between creatives. "Instead of belonging to the world, man put himself rationally and critically opposite it..." (Jencks & Baird, 1969, p. 216). The concept that a future can exist free from alienation leans toward a future of collaborative community considered within the context of cultural and artistic production.

Addressing this problem requires the use of the ontological question: what is...? What is culture? How can culture be produced? These questions need to be addressed to consider how the network between these disciplines of imagination can be created to be functional utilising the spatial framework of the interior environment. Furthermore how exhibition practice can affect the internalisation of knowledge.

> *"Culture is seen as a dynamic process in which agents create meaning by drawing on cultural forms as they act in social and material contexts, and in so doing produce themselves as certain kinds of culturally located persons while at the same time reproducing and transforming the cultural formations in which they act. Thus 'cultural production' has a double meaning: it is concerned with how persons are produced as cultural beings, and with how this production of persons results in the (re)production of cultural formations" (Wortham & Rymes, 2003)*

Culture is not merely the manifestation of the human mind into a creative material medium; it is also a mechanism of interaction developed through social behaviour such as customs or ideas. Willis (1981, p. 49) explains cultural production to contain different meanings playing across social relationships:

> *"Our starting point should be in the cultural milieu, in material practices and productions, in lives in their historical context in the everyday span of existence and practical consciousness. We should investigate the form of living collective cultural productions that occur on the determinate and contradictory grounds of what is inherited and what is currently suffered through imposition, but in a way which is nevertheless creative and active".*

It can be explained that the core of cultural production is the society created through active existence; from this, creative production (the manipulation of material mediums into form) is rooted. Society becomes art. This is an implicit factor within the process of making art. Society forms specific bonds and boundaries within the social organisation of the hierarchical structure; networks are formed.

The existing hierarchy of the artistic disciplines negates that a network exists, the fact that reaching the next status level within this hierarchy is so difficult shows that this network does not function adequately. Sasaki (2010, p. 4) discusses

the imperative requirement for creative industries to form networks or "horizontal cooperation". He lists three main reasons exist for such cooperation / for the formation of networks:

- The exchange of qualitative and tacit autonomous knowledge which is retained within the clusters of an industry.
- The placement of the industry within the broader urban context.
- Trust is built within the industry through non-monetary transaction and exchange.

Additionally, the consideration of how these disciplines can be appropriately exhibited must also be addressed.

Kristeva's (1982) construct, 'the abject' (that which is neither subject nor object), is used to define the scope of this project. Producing culture using space is not defining object in space (although exhibition design will be considered in the theoretical understanding) nor is it defining subject in space. The triadic interaction between object, subject and abject is important in understanding the cultural system within the built environment. This is conceptually intended to manifest the communal identity of creatives within the host building. Considering the explicit (whereby knowledge and social interaction are produced) and implicit (which considers action between object and subject) relationships reinforces the argument.

The understanding of this abject and the relationship between cultural production and creative media and mediators is to be explored spatially in the adaptive reuse of the Sunnyside Post Office. Utilising social applications to define a model for a creative cohesion, the post office is intended for alteration into a production house and exhibition space. This brings social and environmental psychology into the theoretical approach used to define a model for a creative collective.

There are various relationships which need to be considered within this scope of establishing functional exchange networks. It is to be noted that there are an indefinable amount of relationships which can exist and can be questioned. This project will however only focus on the following relationships:

- The emerging creative and established creative.
- The subject, the object and the abject.
- Interdisciplinary interaction between makers and mentors.
- The negative dialectic relationship seen in the creative urban fabric.
- Media to mediator relationships: i.e. the user and the exhibit.
- The host building and the intervention.

These relationships will be discussed and explored through the process of design and theoretical discourse.

1.4. PROPOSAL

The adaptive reuse of the Sunnyside Post Office into an artistic complex called Blank containing a production house and exhibition space, aims to address the lacking integrated artistic cohesion within the Pretoria cultural landscape.

The capital needs a space which allows the various creative users within Pretoria to interact. This association between various status levels within the field could be a mechanism of breaking down the barriers which have been created within the emergence of new faces to the discipline. A space to produce art, to showcase art; to be immersed within the world of art will not only draw in users within the creative realm but also allow connection between them.

1.4.1. PROGRAMME

The design will embody three programmatic sections: 'production', 'exhibition' and 'post-production'. The production and exhibition spaces will form the centre point of both the design and theoretical understanding. 'Post-production' finds itself as an archive; an area of secondary importance in this dissertation. The combination of the programmatic fields will form the unity of the artistic complex.
The production house will be utilised in the conceptualisation and production of arts. The production spaces should provide for interdisciplinary requirements considering both static and dynamic production of arts. Static art refers to art which is stationary such as paintings and sculpture whereas dynamic arts refer to arts utilising movement; film, performance and so on.

The exhibition spaces are used to showcase the produced works as well as externally supplied works. The design of the production house will interlink with that of the exhibition spaces. The intention of creating 'mind space' both in production and exhibition is an important facet of the theoretical approach to the spatial design.

The process of production within a creative field is an imperative feature in both the production house and exhibition spaces. According to Mace & Ward (2002) the creative process can be broken down into four key phases, namely artwork conception, idea development, making of the artwork and resolution. All four phases have both explicit definable derivations as well as implicit intuitional essences.

From the viewer's perspective, art is experienced explicitly, both in observation and in the social interaction surrounding the object. The implicit nature of creative media is however typically overlooked. Informed by participation theories and the creative process, the aim is to make the implicit processes explicit both in production and display.

> *"Understanding of participation primarily deals with intrinsically motivated actions exercised in social formations which share a high degree of interaction, common objectives, and interests. It is a form of production that can be best described as explicit...*

However, new information management systems reveal an implicit participation, which goes beyond the mere participation in a surrounding culture: social actions are channelled and controlled by design. On what one might call a rather subliminal level, users are participating in shaping and expanding the information infrastructure." (Schäfer, 2008, p. 74).

This defines the parameters within which exhibition will be analysed so as to appropriate it for redefinition. The implicit or explicit participation of users allows for an understanding of how the exhibit is received by an audience. The exhibition display will be explored in more detail through design. Existing typologies of exhibition design such as the object orientated display and the concept orientated display will be further defined in section 5.1.

The perspective of making the implicit explicit is the foundation principle for the redefinition of the exposition in this project. Bringing out the process of production from inception to physical making is the aim in this new typology which will be preliminarily defined as a 'cognitive orientated display'. The methodology in achieving this will be using the social facilitation approach which is defined by Bitgood (1994, p. 4) as a strategy to stimulate societal communication and interactivity amongst the users or subjects of the space. This will further be discussed in section 5.3.

The nature of the design will also facilitate interaction between the temporal and permanent. The project, although requiring a prototypical exhibit, will not address the limits of contemporary curating. Both temporal and specifically permanent interfaces will be an important feature defining the role of the interior designer in this capacity. Programmatically the consideration of in-between space or non-space will be a specific design designation for the project.

Interaction is to be created between imagination and production; between user and architecture; between new and existing; between the knowledgeable and the layman. The design will aim to create a narrative relating back to the post office thus adapting the structure with sensitivity to the intangible heritage values[1].

Pretoria based collectives like Hello Ambassador, POSTBOX and the Cool Capital Biennale[2] are attempting to create a network which re-joins the knowledgeable established cultural creatives to the emerging creatives. Thus far, these initiatives are impacting on three levels.

The first is education, whereby conferences and workshops can be attended locally for a fee. The second and third factors are interlinked: these collectives create a platform where emerging creatives, industry pioneers and local entrepreneurs can interact, allowing for collaboration between these various parts of the field whilst showcasing and selling their products.

The collectives mentioned will be able to use Blank when needed, on a plug-in basis. Hello Ambassador is viewed as a typical plug-in client.

The design will not be limited to any specific organisation, but Hello Ambassador is used to determine the spatial requirements of the site. Hello Ambassador hosts an annual event in Pretoria's city centre where interdisciplinary collaboration is encouraged. The annual event consists of five interrelated components listed in Table 1.

Blank will be designed to accommodate all the mentioned functions with exception to the conference. Blank will include space for workshops and will include an outdoor pavilion. The interior alteration will be focus on production and exhibition.

1 See heritage approach and analysis in section 1.4.2.6.SITE

2 Various initiatives are constantly attempting to break into the artistic sphere to improve the community reach; the three mentioned are better known and will be better delineated in Table 2.

Table 1: Hello Ambassador requirements (Hello Ambassador, 2013)

THE CONFERENCE	Optimally designated for 500-1000 people to attend.
THE WORKSHOP	Interactive workshops and lectures are given to those who attend; they consist of smaller seminars and hands-on training.
THE CREATIVE EXPO	The work produced during and for the conference is exhibited throughout the period it runs.
THE STREET FESTIVAL	An open air public area for display and performance.
THE AFTER PARTY	The event celebration.

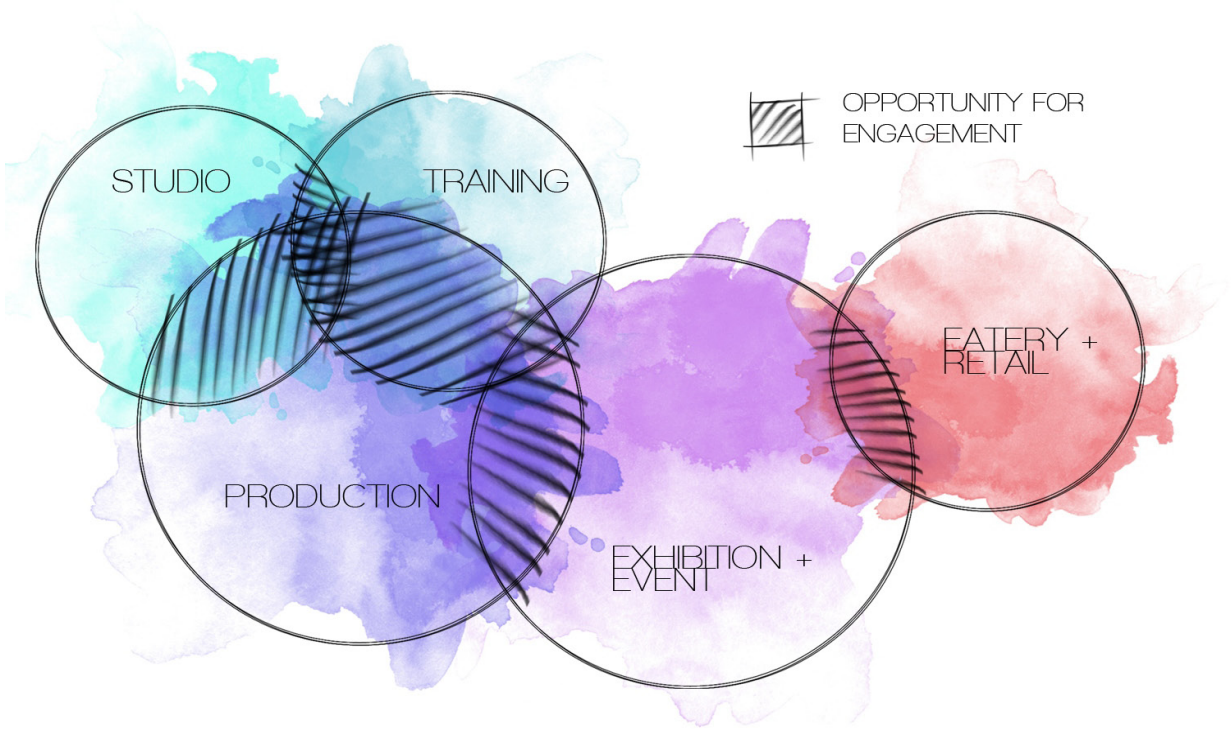


Figure 3: Diagram to illustrate programmatic schemes and connections

Table 2: Creative initiatives

HELLO AMBASSADOR  Figure 4: HA Logo (Hello Ambassador, 2013)	*"The main focus of Hello Ambassador is:* *1. To create a platform where emerging artists, creative entrepreneurs and industry experts can meet and network.* *2. To promote local South African talent both nationally and internationally.* *3. To inspire and educate young creatives and students.* *4. To create opportunities for international collaborations.* *5. To promote arts and culture and create awareness of the opportunities that exist within the creative industry.* *6. To revive interest in the Pta CBD and inner-city creative initiatives while contributing towards the urban redevelopment of our capitol" (Hello Ambassador, 2013)*
POSTBOX  Figure 5: Postbox Logo (Postbox, 2013)	*"PostBox is an arts and culture initiative. Our aim is to provide all kinds of creatives with a platform to feature their art, design, photography, graffiti, music, film, animation, poetry, dance, fashion, architecture, and anything else that qualifies as creative and original!* *The PostBox initiative includes an annual publication, online media, events, workshops, exhibitions and more..." (PostBox, 2013)*
COOL CAPITAL BIENNALE  Figure 6: Cool Capital logo (Cool Capital, 2014)	*"Cool Capital Biennale 2014 is a non-government organisation and citizen-lead initiative to bring about visual, perception and actual change to Pretoria, the administrative capital of South Africa and the surrounding metropolitan area of Tshwane, by means of a multitude of small interventions.* *The aim is to introduce the public to a wealth of art, architecture, urban- and graphic design, as well as sculpture creations, while affording them the opportunity to interact with these civic interventions. The event is inclusive and open to any individual, collaboration, educational facility or group willing to contribute something creative within the borders and the laws of the city" (Cool Capital , 2014)*

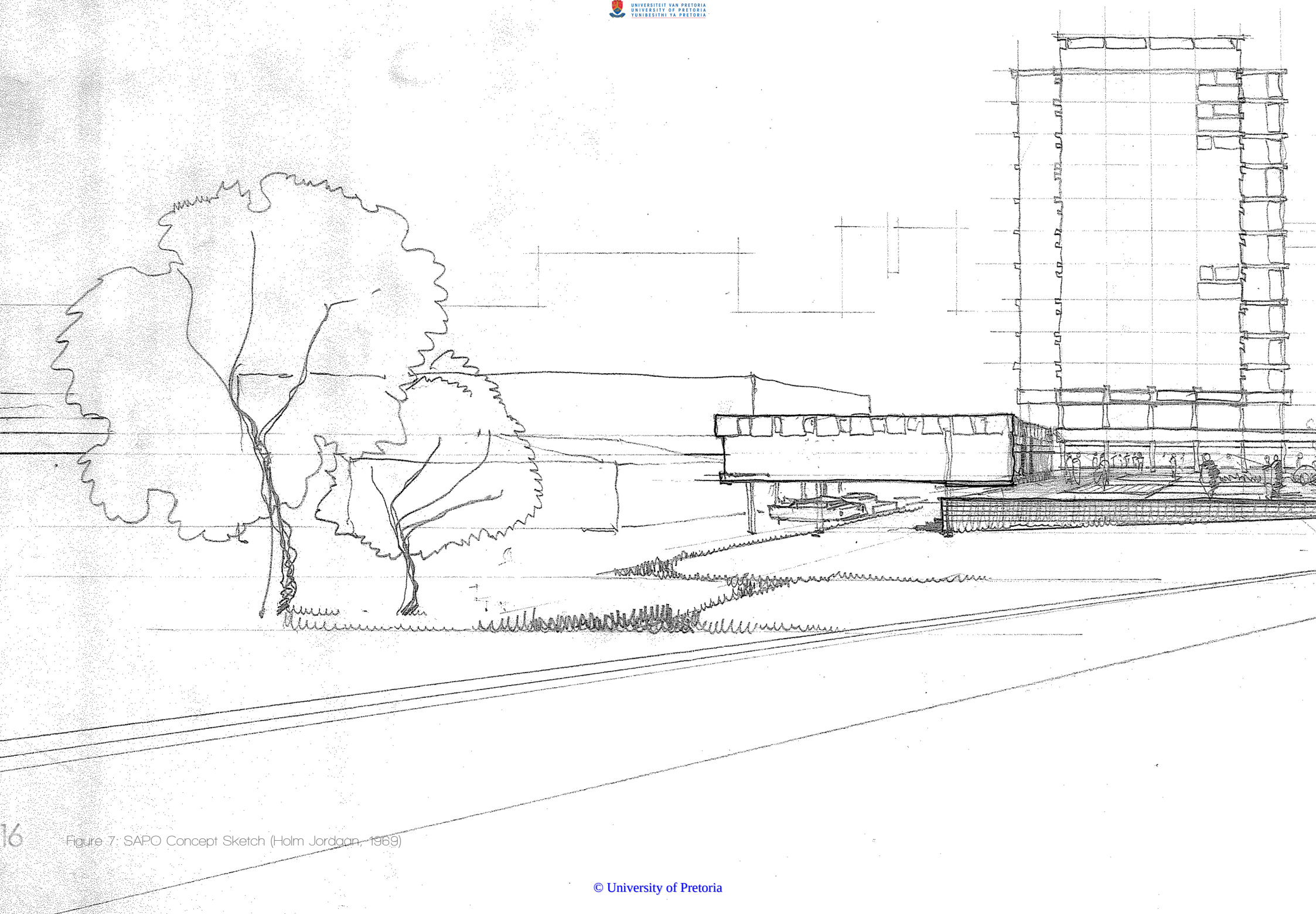
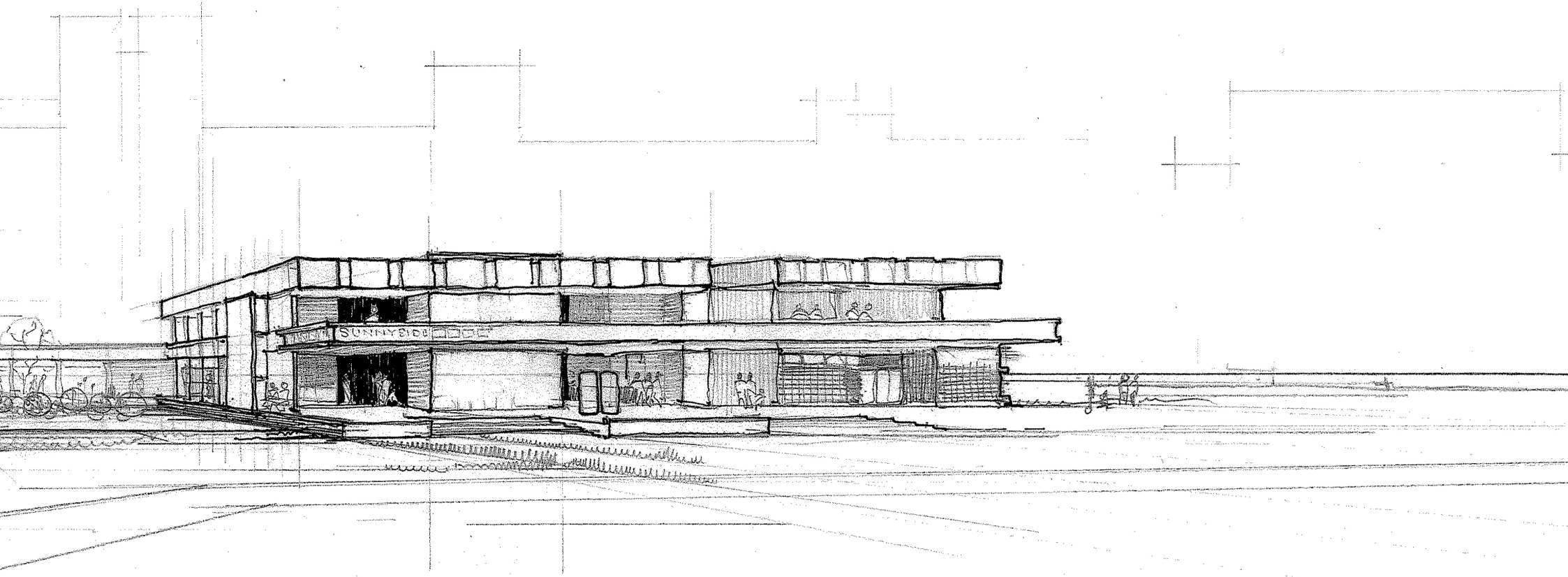


Figure 7: SAPO Concept Sketch (Holm Jordaan, 1969)



1.4.2. SITE

SUNNYSIDE POST OFFICE (SPO)

ARCHITECT. *Holm Jordaan Architects*

LOCATION. *Steve Biko St, Sunnyside*

YEAR. *1972*

TYPOLOGY. *Modernist*

USE. *South African Post Office (SAPO)*

1.4.2.1. MACRO SCALE: PRETORIA

Pretoria, as the South African capital, is known culturally as the "symbolic heart of conservative White values" (SAHO, 2013). The perceived conformist and antideluvian local atmosphere does however not limit the creativity which is embedded within the vast fabric of the city. The city holds within it vast and vibrant cultural assets which include music, art and theatre. Figure 8 shows the cultural assets present in the city fabric.

Sunnyside, as the selected area (highlighted in Figure 9) is surrounded by a variety of districts which include but are not limited to residential, commercial and academic. The site also lies on the border between the CBD and Pretoria East. Both these factors attributes to the feasibility of the project as the liminality of the space allows for catalytic intervention. The justification of the site is further discussed in Table 3.

Figure 8: Pretoria creative fabric

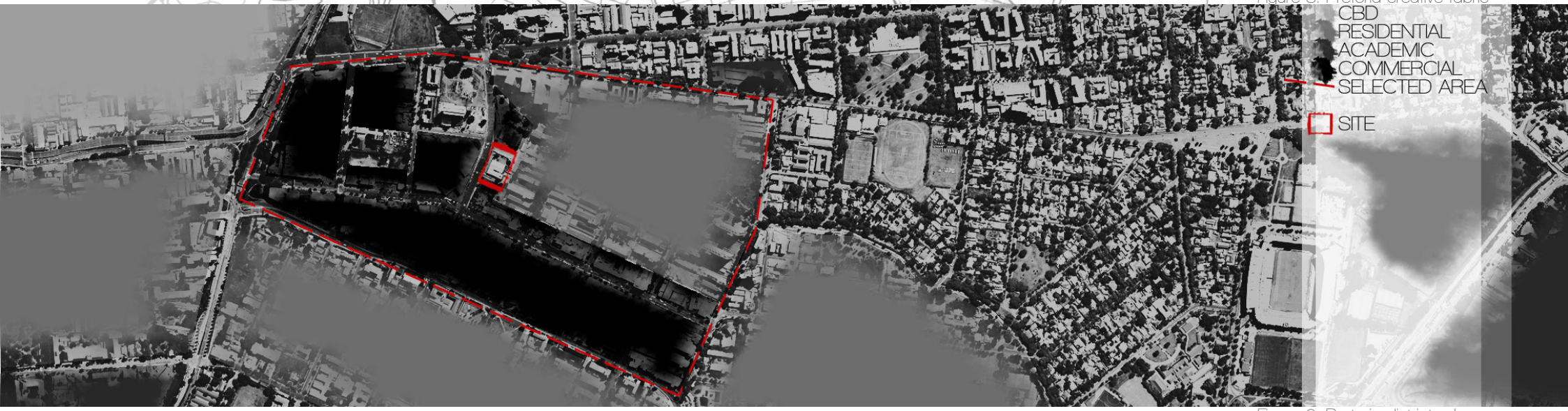


Figure 9: Pretoria district edges

1.4.2.2. MESO SCALE: SUNNYSIDE

The Sunnyside precinct, which was incorporated into Pretoria in 1890, is the focus area in this dissertation. Situated on the edge of the Nelson Mandela Development Corridor, there is an envisioned shift towards a more upscale constitution in the surrounding areas as explained by Encha Properties (2012). This district does have a developing creative denomination making it appropriate for this conceptual design project.

Small establishments attempting to create artistic cohesion and social interaction are found in the area. One such body is the Capital Arts Revolution on the eastern edge of Sunnyside which was established in 2011: "Their aim is to bring about an artistic revival to the Capital City, by exaggerating, accentuating and encapsulating the great and vibrant artistic heartbeat of current Pretoria" (Joubert, 2011).

Cultural inceptive sites like this have been attempting to advance since the 1920's as seen with the Overzicht Art Village. Although small, these cultural bodies which have again started to arise could instigate a 'revival' across the entire fabric of the city; especially with the aid of an appropriate catalyst. Individually they don't achieve the followers or status to grow, but connecting various initiatives allows for a better chance to achieve the goals of these projects.

The SPO site is situated on Steve Biko Street (formerly Jeppe Street) which is a high energy path for both pedestrians and vehicular traffic. The site is surrounded by a high energy area which includes commercial and retail daytime energy as well as an energetic nightlife within walking distance. This enables the success of Blank.

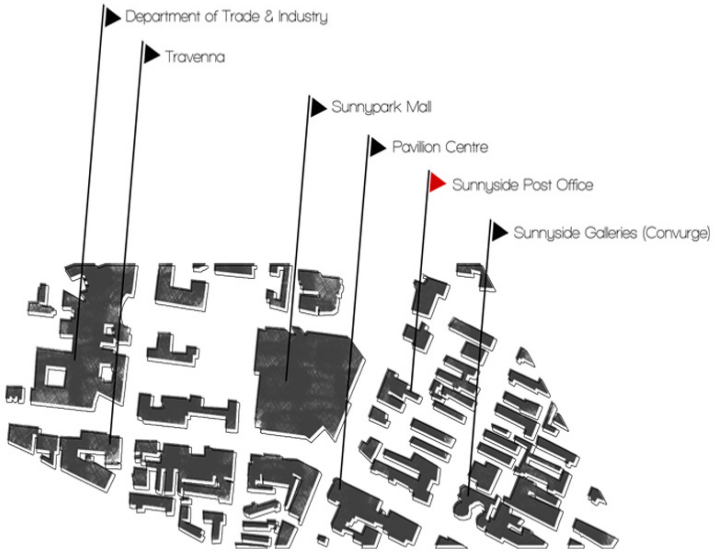


Figure 11: Sunnyside landmarks

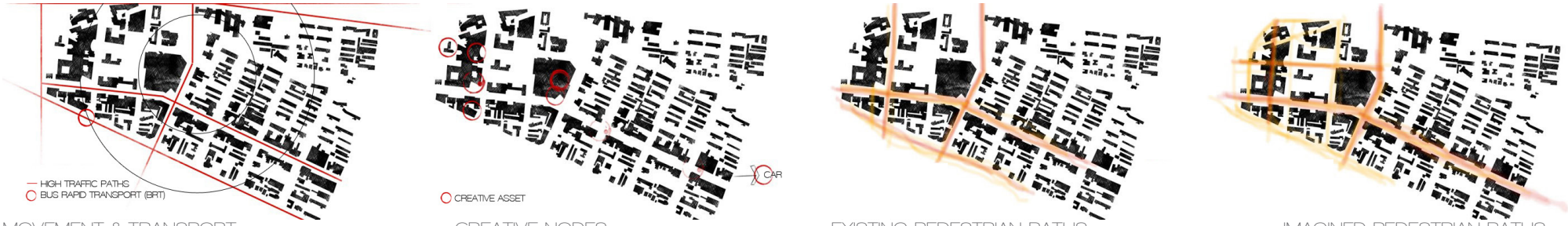


Figure 10: Sunnyside analysis: movement, nodes & pedestrian activity

The historical development of Sunnyside (depicted in Figure 12) went through three stages as explained by Petzsch (2012, p. 18). Early stages included a majority of residential and the foundations of commercial development over time shifting towards Robert Sobukwe Street (formerly Esselen Street) becoming a retail and commercialised high street with high density residential blocks above. The Overzicht Art Village is important to note in the creative historical context.

Magome (2012) describes the Overzicht Art Village, an area of Sunnyside along Gerhard Moerdyk Street, which was a collection of buildings used as the arts district in the city centre from the 20's onwards. This sector of the city has been left to decay which in turn affects the dialectic state as the arts are no longer being uplifted in this area.

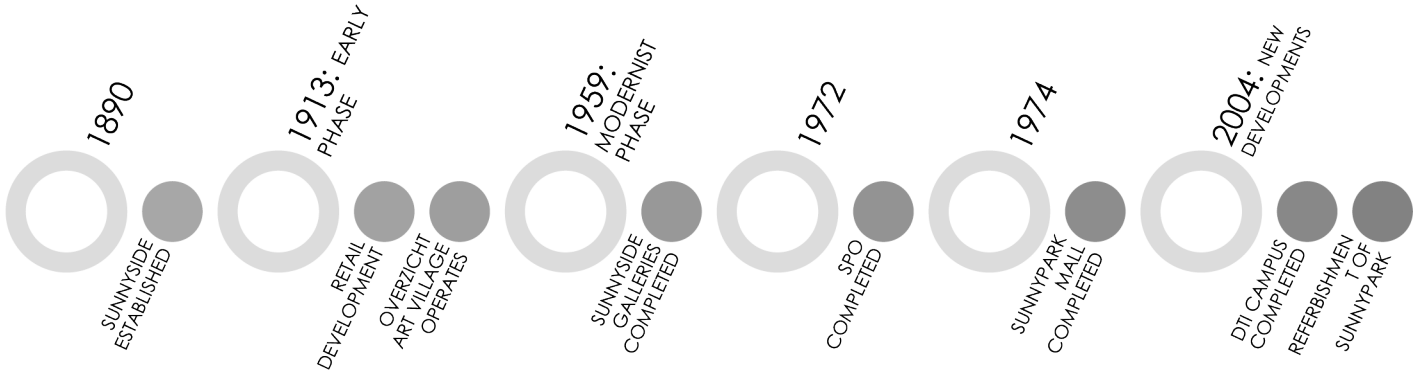
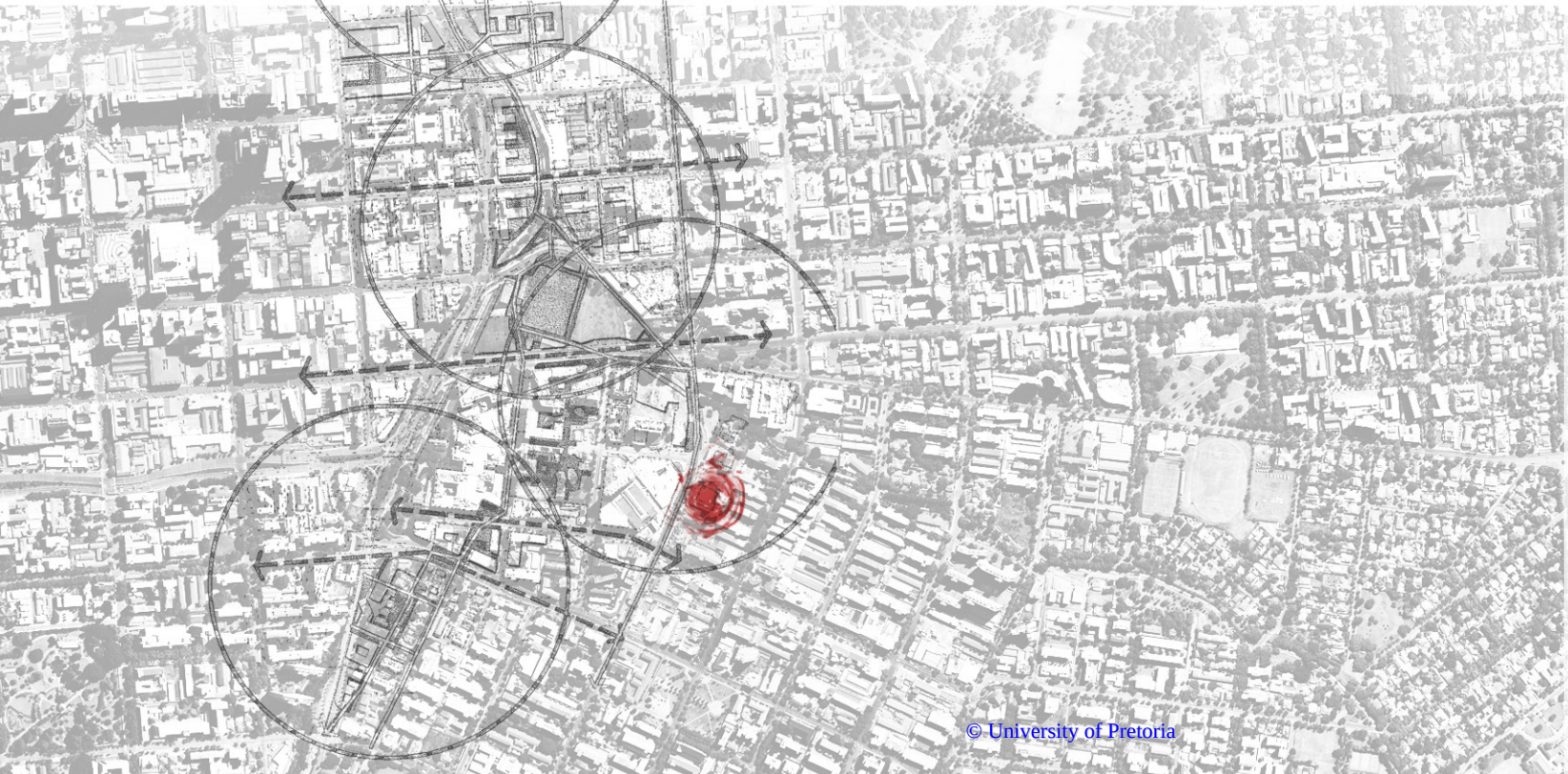


Figure 12: Sunnyside timeline



1.4.2.3. MDC IMPACT

The Mandela Development Corridor (MDC) has a positive impact on the ability for the intervention to succeed due to the fact that the development framework looks specifically at cultural aspects and interventions. The site is located east of 'Precinct 3' of the MDC which is aimed to realise cultural and tourism related facilities (Encha Properties, 2012). Figure 13 shows the SPO in relation to the MDC.

Figure 13: Site relationship to MDC

1.4.2.4. MICRO SCALE: SITE

Still functioning as a Post Office, a programme for which the building was originally intended, the Modernist building in the heart of Sunnyside is considered. The SPO is analysed using the combination of the working drawings the original building acquired from Van Heerden (2014) and on site observation.

The building has a rigid grid system which has been used to separate interior spaces with partitioning. The beam and column structure can be seen in Figure 14 below. This structural device allows the building the opportunities of adaptability as temporary interior structures can be stripped and replaced with more contemporary fit-out structures.

The building makes use of concrete and brown face brick but also includes detailing in burnt orange ceramics (a detail to be kept) which adds to the aesthetic value of the street façade. The brick detailing existing in the exterior balustrades and the shading partition on the northern façade adds a sense of permeability as the surfaces are perforated. The neutral palate seen in the materials allows opportunity for expression.

The interior spaces are awkward and do not allow for public access with exception a foyer-like area where users can access service counters. The remainder of the building is reserved for staff and process.

Moving towards the exterior spatiality, the building creates a public interface with the street due to the wide sidewalk and set-back entrance. This is not used and remains empty with exception of circulation into and out of the building. A large exterior plaza adjacent to the northern edge of the building is not publically accessible and has been quartered off.

1.4.2.5. SITE JUSTIFICATION

The SPO would be better suited in a smaller building on the edges of residential and business district. It can alternatively be proposed that the post office move to a shop-fitted space within the Sunnypark Mall which would suit the functionality and access just as appropriately. See Table 3 for full discussion.

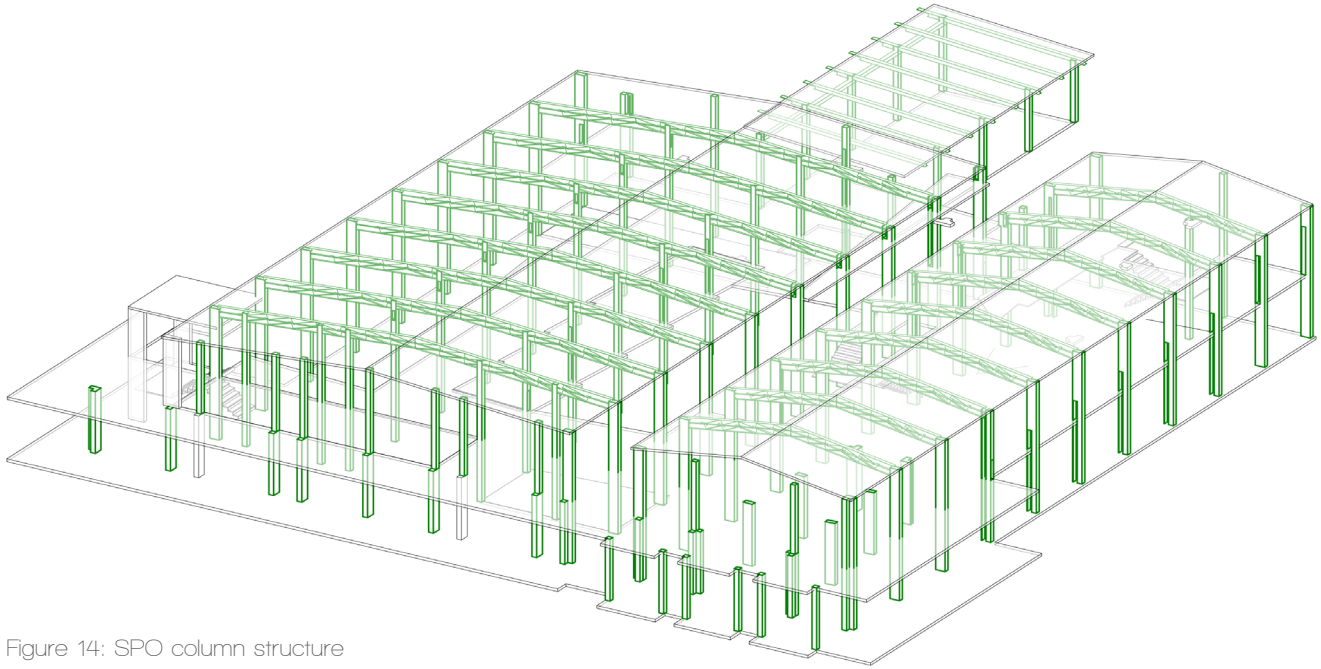


Figure 14: SPO column structure

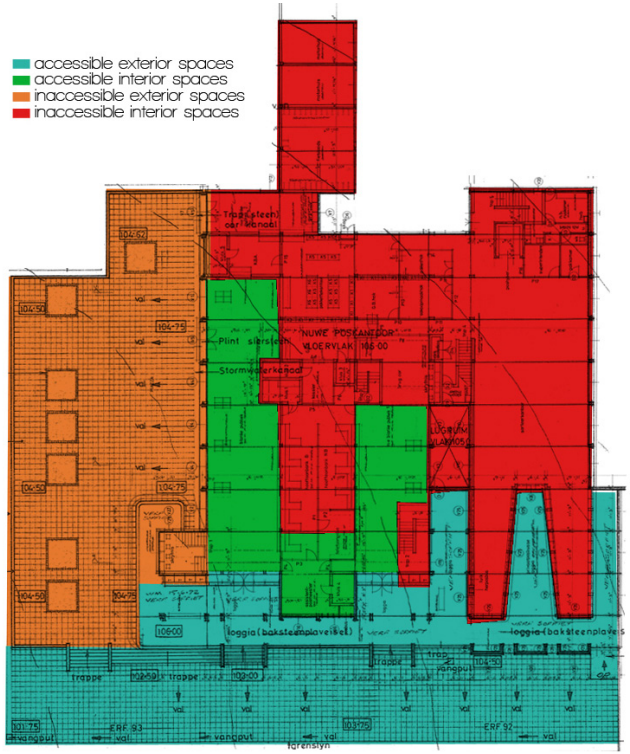


Figure 15: Public accessibility of the SPO

Table 3: Site Justification

	EXISTING	SUNNYSIDE POST OFFICE	CULTURAL INDUSTRY
Access	Ease of public access is facilitated by street side building, transportation modes nearby as well as the proximity of the Sunnypark Mall and related activity. Building is neither universally accessible nor fitted for disabled use.	Public access is used.	Public access can be upgraded allowing for accessible use.
Diurnal activity	Diurnal activity is strong in the area due to a collection of nightlife locations within the surrounding area.	Building is used for short periods of time by public but for day time periods by staff members; this neglects the diurnal activity of the surrounding area.	The building will make use of the diurnal surrounding area as the cultural industry will be used both during daylight hours and for night-time events.
Services	Availability of services in the surrounding area: academic institutions, commerce, food establishments and retail.	Services are not be utilised fully as users have very short layby times when using the post office.	Services will be better utilised within the creative programme which will uplifts local economy and community.
MDC	Mandela Development Corridor: The site is situated near the edge of the MDC which is proposed to rejuvenate the inner city. This corridor is made up of cultural, institutional and active and passive recreational areas.	The post office does not make use of the opportunity provided by the MDC.	The programme will link in very well with the cultural institutions belonging to the MDC.
Threshold	The site exists on a threshold between institutional, academic, business and residential districts.	A post office would be better suited to an area between business and residential districts.	A creative industry will work well with the collective of various thresholds.
Transitional area	The area is used to link the eastern suburbs and the CBD and can be used merely as a throughway allowing a flux and variance of activity.	The transition is useful for the post office as it allows for in-transit use.	The programme can be benefited or hindered in a transitional space. Either new users will be gained or users will pass by.
Spatial requirement		The functions of the post office no longer require such a big space as the main facility has moved to the centre of town resulting that the large interior volume is not appropriately used by the post office.	The interior volume of the site allows for the housing of the identified programme. The double volume adds an opportunity for display which is not found in Pretoria art venues.

1.4.2.6. HERITAGE APPROACH

Heritage is analysed using the fields as defined within the ICOMOS Burra Charter (1999) considering both tangible and intangible heritage value. "This will be done through examining how existing buildings may be adapted to meet these new needs and how new buildings may be designed to allow sustainable adaptability to meet future needs" (Kincaid, 2000, p. 156). Table 4 shows the various fields and associated value.

After the analysis of the architectural and cultural fabric has been completed, the resulting information shows that there are noteworthy details worth preserving and that there is an intangible narrative of dialogue to conserve. The intangible factors can be maintained while intervening in the structure, placing emphasis on the design to achieve this intention of cultural conservation. Other analysed tangible factors allow for building adaptability. This leads to an interventional approach to be applied in the design. Adaptive re-use of the structure will consider the process of intervention as explained by Scott (2008) using the steps: stripping back, making good, enabling works and new works.

The SPO does not fall under the SAHRA (1999, p. 59) legislation which defines heritage artefacts as being any building over 60 years.

Table 4: Tangible and intangible heritage value[1]

TANGIBLE	Architectural Value	Award of architectural merit
	Aesthetic Value	Asymmetry Concrete in-fill structure Orange ceramic detailing Figure 16 shows tangle heritage elements
INTANGIBLE	Historical Value	Post office: narrative of communication and dialogue
	Social Value	Space of gathering but not localised interaction. All interaction happens through correspondence in letters.

1 During communication with Holm Jordaan in March 2014, the architectural firm responsible for the design of the SPO, it was explained that an award of merit was won soon after the completion of the building, no further information relevant to the award was available both from the firm or in reference to research.

1.4.2.7. STATEMENT OF SIGNIFICANCE

The Sunnyside Post Office is a modernist building in the centre of Sunnyside. It was designed by Holm Jordaan, the architecture firm known for the Ou Raadsaal in Church Square; and was completed in 1972 and soon after won an award of architectural merit (Holm Jordaan Architects, 2013). The a-symmetrical building was built with the intent for its use as a post office which is associated with an intangible narrative of dialogue and connection. This programme is still in operation. A society exists in a post office, not one of interconnectivity between users within the space, but instead creating connections from persons within, to persons without.

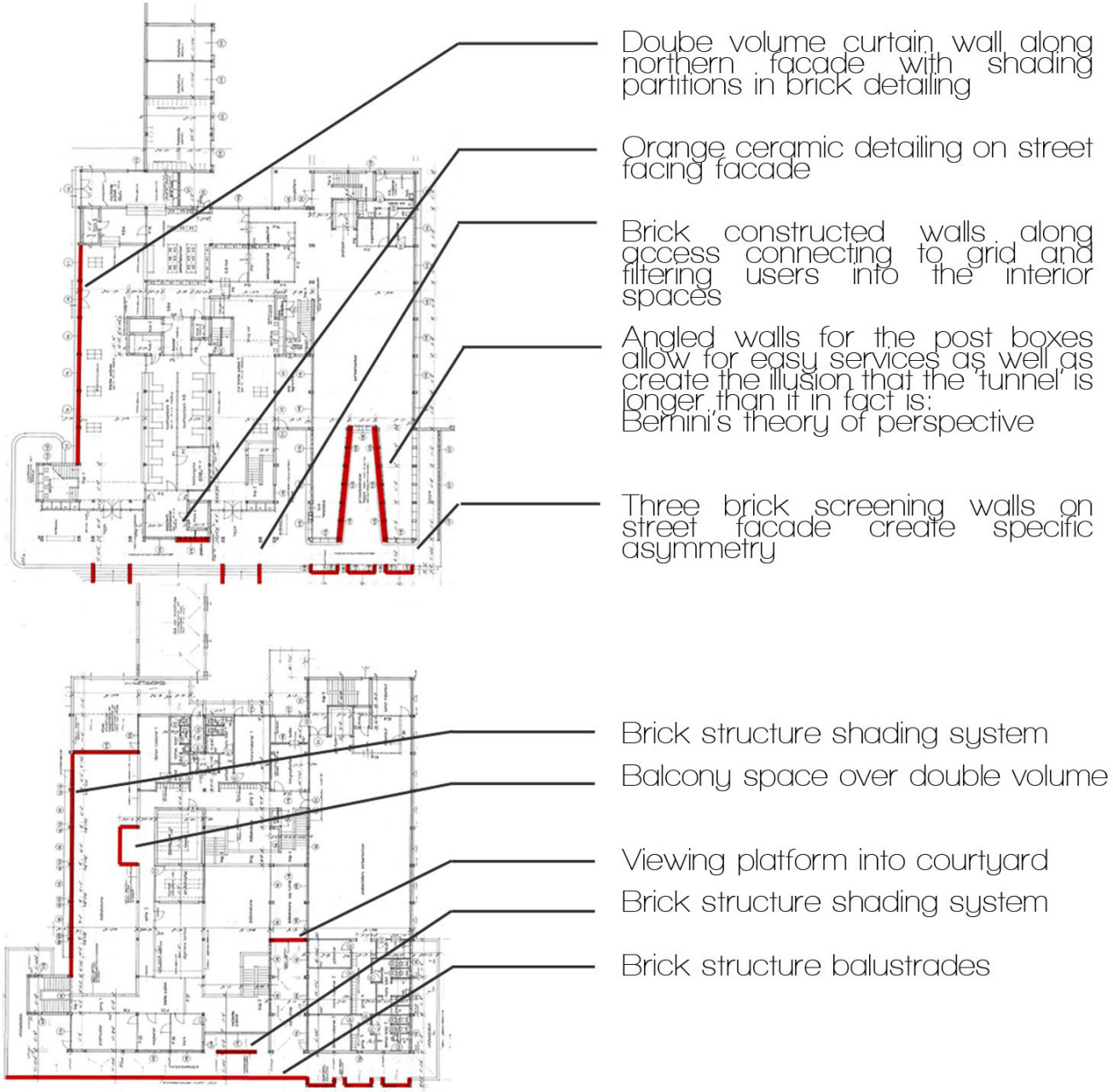


Figure 16: Tangible heritage

1.4.3. DESIGN INTENTIONS

This section intends to consider the spatial intentions of the project, relating them to the respective theoretical origins. This is to be elucidated from the spatial perspective using supporting theoretical foundations to clarify these principles.

GEOMETRIC JUXTAPOSITION OF EXISTING GRID

This intention develops from Kincaid's (2000, p. 160) adaptability framework: "A building should be adaptable through its geometry, fabric and structure (in most cases) without the need to reinvent its essential morphology". The building demonstrates a rigid grid. Considering the concept of changing perspective, opposing this grid will create design opportunities in spatial layout and exhibition tactics.

The defiance of the grid also roots from the conceptual basis of negative dialectics (similarities in opposition) using this idea of opposed entities as a design generator. The spatial implications of the grid can be seen in section 5.3.3.

REDEFINITION OR SYNTHESIS OF THESIS/ ANTITHESIS EXHIBITION DESIGN

The design intends to use the dialectic theory to refine an amalgamated typology whereby the thesis (object-orientated) and antithesis (concept-orientated) models of exhibition styles are synthesised. Alternatively, the project development could define an entirely new typology of visual display.

CREATING 'MIND SPACE'

The objective is to create a cognitive medium whereby the cultural process and conceptual rationale of work can be brought across to the viewer. In essence creating a mind-space in which to experience art and the culture from which it stems. Culture is a mechanism of the mind and individuality of a person. Aspects of culture and associated meaning are personally attributed to whatever process or action the individual acclaims to be a cultural activity. The artistic space aims to portray this. This will consider psychological principles to best appropriate ways of bringing across these implicit features of art: making the implicit explicit.

EXTRACTING OR RETRACTING BUILDING THRESHOLDS

The spaces are to be designed to enable social cohesion to take place. The idea is to break down or shift boundaries to foster both interaction and collaboration. With regard to the production house, interaction between established and emerging artists lend towards hierarchical social structures and status which feeds the elitist culture which is seen in the creative fields. The design intends to break down the elitist fabric creating a utopian equality between the various users of the space (maker, mentor and viewer). As there is a nature of the emerging artists learning from established creative pioneers, the hierarchy cannot be entirely dissolved. Extracting and retracting thresholds is a spatial realisation. This shift in boundaries is exemplified through extracting and retracting thresholds in the space. This addresses the building's interaction with the street: interaction between interior and exterior (implicit and explicit).

1.5. DELIMITATIONS & ASSUMPTIONS

DESIGN DEVELOPMENT DESIGNATION:

The project's focus will be limited to creative and cultural space. There will be smaller alternative incomes housed in the building, namely studios for rent and a workshop area. Facilities for catering services will also be allocated to accommodate for possible events in the exhibition spaces.

The definition of the exhibition and production houses will be the main focus of the dissertation. The additional income spaces will be proposed as preliminary layouts or defined to be occupied by tenants.

CURATORSHIP:

The ontology of interior disciplines within the programmatic approach towards art production within the architectural schema excludes curatorship. Although the boundaries between curating art and designing space for art to be appropriately viewed can be an interesting consideration, the choice of one artistic style over another is less important in this dissertation.

The focus is to consider the spatial implications of theoretical ideas concerning artistic practice. The relationship between the viewer and the display is the intended objective to be considered through both theoretical and design discourse. Curatorship is discussed relevant only to the theoretical foundation of the dissertation such. The effects of curatorship have little to no impact on the spatial investigation.

ASSUMPTIONS:

For the purpose of this dissertation, it is assumed that the current Post Office programme will relocate such that the building can be occupied by Blank.

PART

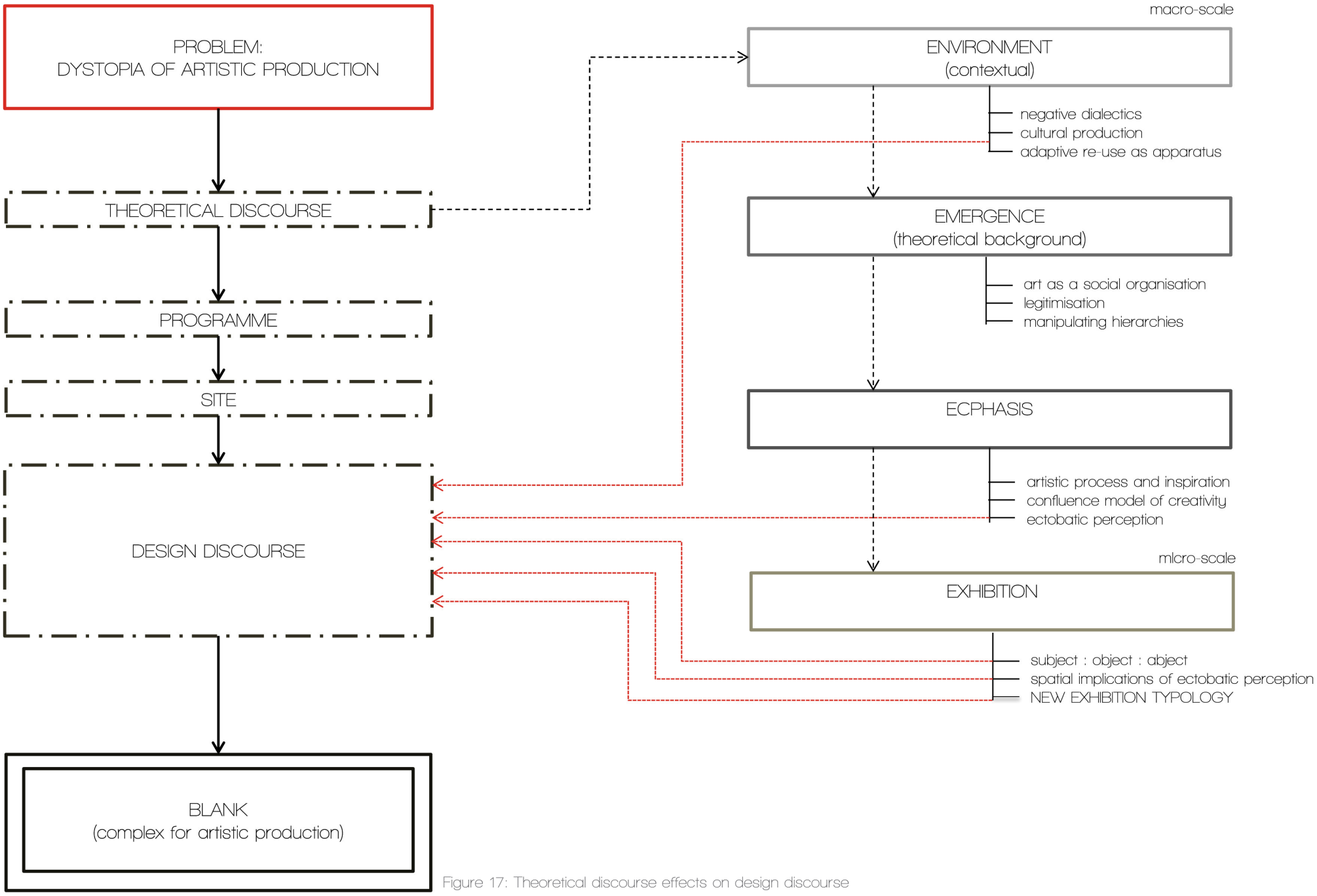


Figure 17: Theoretical discourse effects on design discourse

2.1 NEGATIVE DIALECTICS AS STATE OF IGNORANCE

"The individual becomes a subject insofar as its individual consciousness objectifies it, in the unity of the self as well as in the unity of its experiences. " (Adorno, 1973).

Can the negative dialectic fabric of the Pretoria cultural landscape be challenged through the use of adaptive intervention?

Exasperated by spatiality of Pretoria geographic separation, the local artistic landscape lacks interconnectivity between creative participants in its system which allows for creative production to decorously be achieved. A hierarchical structure (which will be discussed in section 3.1) has no centralised spatial points of reconnaissance with which to unite the negative dialectic nature of the cities artistic fabric.

'Negative dialectics' is a theory developed by Adorno (1973) which describes the contention between two states. Briefly described in section 1.2 as an opposite of the dialectic pair where opposition between the object and subject creates unity through the measure of one against the other. Negative dialectics then can be defined as the dissolution of unity through the parts corresponding with one another. This in turn creates a non-identity within the whole.

"The polarity of subject and object may well appear to be an undialectical structure in which all dialectics takes place. But the two concepts are resultant categories of reflection, formulas for an irreconcilability; they are not positive, primary states of fact but negative throughout, expressing nothing but non-identity" (Adorno, 1973, p. 174).

The art world in Pretoria is much the same, alienated artists (equal parts) form part of the field of artistic production but sit diametrically opposed to it (dissolution of unity) as their connected existence within it has yet to be established (see Figure 18). Artists, of a similar trade and intention, are segregated. This alienation does not allow for the identity to exist between the congruent subjects. The identity between segregated parts of the unity leads to the non-identity of the field of art.
In addition to this, the institutions which should enable the art world are closed off and do not usually get involved with the initiatives which are attempting to break down the barriers of the art world.
This section of the dissertation will consider whether the negative dialectic fabric of the Pretoria cultural landscape can be challenged through the use of adaptive intervention as a catalyst of change. Blank will be the framework for a concept of an approach towards the dissolution of the alienation by connecting the isolated artists through an artistic complex of production and exhibition; a hub of cultural production (see Figure 19).
Similar centres can be sited across a city to further break down the divisions as a further development from this project. This dissertation will be limited to the consideration of Blank.

Figure 18: Existing state of alienation in Sunnyside

Figure 19: Intention of the SPO adaption into Blank

Figure 20: Imagined future of the Pretoria cultural landscape

EXISTING STATE:
Artists are seen in isolation to one another with no connecting network forming a negative dialectic state within the cultural landscape of Sunnyside.

MACRO DESIGN INTENTION:
Using Blank as a catalyst, the cultural landscape within Sunnyside and the larger Pretoria context is intended to connect various isolated artists using the intervention as a cultural hub.

IMAGINED FUTURE:
The networks of creatives are sufficiently connected so as to enable the challenging of the existing negative dialectic state and ease of emergence for artists accessing the field.

According to Sasaki (2010, p. 6), the 21st Century Art Museum in Kanazawa, Japan completed in 2004, is a good example to show a catalyst like Blank can feasibly be implemented to alter the state of a city into a functional creative system.

"In addition to collecting and exhibiting contemporary art from throughout the world, the new museum also began to solicit and feature locally produced traditional arts... In addition to this fusion of the global and local, along with the modern and traditional, the new museum also pursued a policy of stimulating local interest and talent in the arts... Thus we can see how the promotion of art and culture can lead to new development of local industries" (Sasaki, 2010, p. 6).

The museum makes use of a variety of different exhibition tools with which to engage users. This is an important factor in the success of such an intervention. The Swimming Pool by Leandro Erlich produced in 2004, a permanent exhibition at Kanazawa21, is an example of alternative perspectives utilised by the museum. This is shown in the images included in Figure 21.

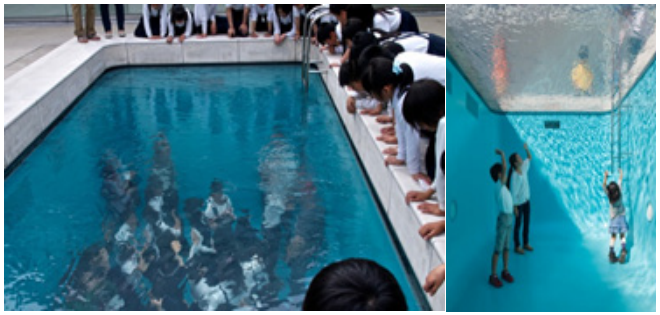


Figure 21: Kanazawa21 Swimming Pool Exhibit (Kanazawa21, 2013)

2.2 ART AS A FIELD OF CULTURAL PRODUCTION

"Artistic practice can be not only a way to express feelings, emotions and ideas but also a way to create meaning in a certain place and time through creative expression, keeping things dynamic and evolutionary... Art, as a verb, should not be understood as limited to a specific sector of society, but professionals who do work in the artistic sector can be catalysts for others to become reflective practitioners" (Kagan & Verstaete, 2011, p. 20).

Lipstadt (2003) questions whether production in the art and literary 'professions' can be considered "cultural production". This term is a Bourdieuean concept (Bourdieu, 1984) which delineates a field of cultural production to be outside the 'scholastic fallacy' that everyone is seen as a 'homo calculan' or the calculating man. "The fallacy inhibits analysis, indeed, the very comprehension of practice, its logic and its mastery, obscuring any understanding that what makes an 'artist' is a 'manner of doing'... modus operandi...habitus...practical mastery without theory" (Bourdieu, 2002, pp. 32-3).

Additionally, Lipstadt (2003, p. 396) discusses that art, although not seen as a profession in the same light as architecture, can still be seen as a field of cultural production. She uses competition as a way of bridging the gap between artistic praxis and architecture, labelling architecture as a form of artistic field: "[Competition] is an institution unique to architecture among state-regulated professions, but one shared with fine artists".

Although art itself is not a state-regulated profession, the professional nature of a discipline does not affect the behaviour of the discipline as a Bourdieuean field.

"Fields are an abstraction used to apprehend and describe relatively autonomous social microcosms that in relationship to each other make up social space" (Lipstadt, 2003, p. 398).

Artists, or 'agents' to the field, do not interact with the social space which makes up the field. For the functioning of this field to occur properly and have an impact on the dialectic state, mechanisms need to be in place to allow interactivity between agents of the field. This is the purpose of the artistic complex; to allow for cooperation and interaction between agents.

> *"For creative industries, whose 'lifeblood' is the creativity, skill and talent of individuals', to form a cluster, it is imperative to have a 'milieu' in place where creativity can be nurtured and can flourish. In creative city theory, it is the 'creative milieu' and 'social structure of creativity' and, above all the social, cultural and geographical context that are truly vital for the effective integration of industrial, urban and cultural policy." (Sasaki, 2010, p. 4).*

Kirchberg & Kagan (2013, p. 142) discuss the requirement for participation such that creative communities avoid becoming "both communitarian enclosures in neighbourhoods and autopoïesis in the art worlds". Maturana & Varela (1987, p. 89) define the concept of the autopoïetic system as a self-sustaining system which produces, as its output,

the components required for input and they further state that they are not Cartesian in their functioning, in other words it can be defined by; 'the whole is greater than the sum of its parts' (Aristotle, 1933).

According to Culture, Art and Jobs' (CAJ, 2008) Cultural Industries Report as prepared for the Human Sciences Research Council (HSRC); the urban markets are shifting towards collective engagement within the artistic fields (further explained in Figure 22). This shift is a necessary mechanism in the transference of a city from individualised and isolated artists to a flourishing network within the creative economy.

Sociological and economic aspects of the city also play a role in the ability for the intervention to succeed[1]. "As a result of inadequate education, employment and income, not to mention discrimination, [excluded] populations have been driven into a corner, socially... A policy of social inclusion should bring an end to the factors leading to social discrimination in the first place and promote the social participation and interaction" (Sasaki, 2010, p. 5).

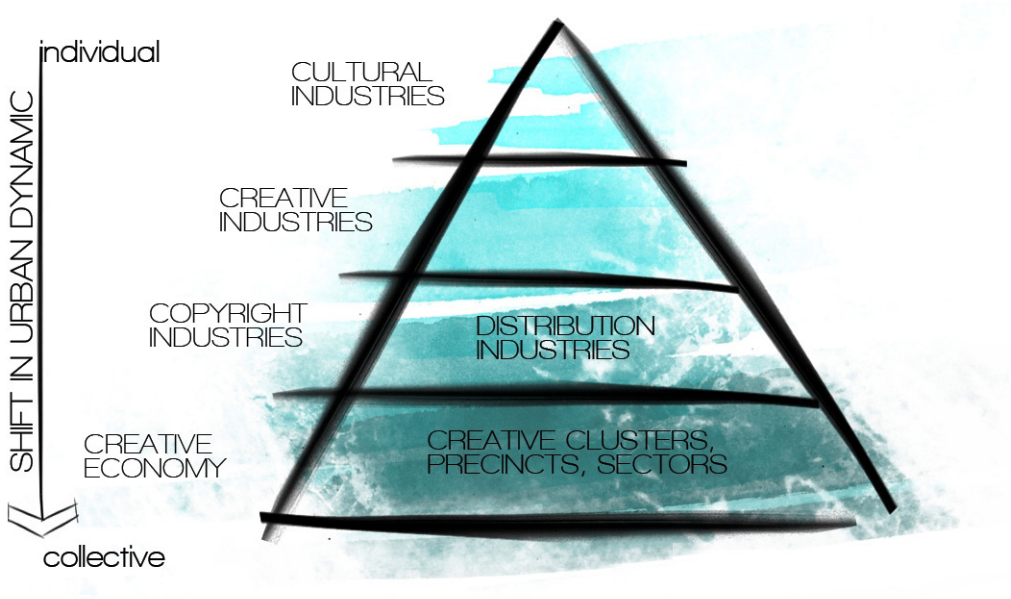


Figure 22: Shift in urban dynamic from individual to collective (CAJ, 2008)

1 Social, political and economic factors do impact the ability of a catalyst to have an effect on the fabric of the city in various ways. This needs to be mentioned as it is important, but this is not the focus of the dissertation.

2.3. CATALYTIC INTERVENTION

Having considered negative dialectic states in reference to arts and the creative 'field' within the context of Pretoria, the ability of adaptive reuse to alter this environment needs to be considered.

The programmatic intent of the Sunnyside Post Office has been discussed in section 1.4.1. This chapter now considers whether the adaptive reuse of the SPO into Blank is a feasible project considering the intent to challenge the dialectic state existing in the fabric of the city. For this, Florida's (2005) concept of the 'cultural city' is considered: "This concept refers to a mobilisation of the creativity inherent in art and culture to create new industries and employment opportunities" (Sasaki, 2010, p. 3).

Furthermore, Sasaki (2010, p. 4) explains that the 'creative city' concept supports the premise that artistic production achieves a variety of regenerative goals within the urban scope. In terms of the cultural mode of production (shown in Figure 23), these goals include:

- Addition of cultural value to the city
- Income circulation aim toward new investment and consumption
- Formation or development of an organic and intimate nexus between industry participants
- Technological advance
- Development or emergence of 'creative human resources'
- Advancements in the quality of local consumer markets due to cultural consumption.

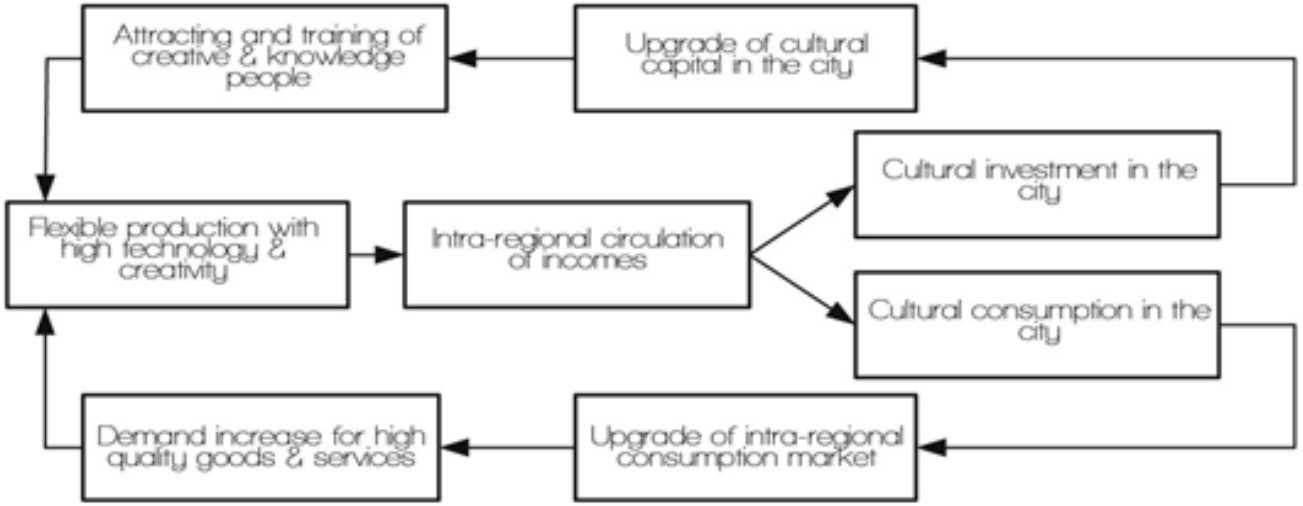


Figure 23: Diagram of cultural mode of production (Sakaki, 2010)

The merits of creating a community of creatives extend beyond these aims. "[Artistic practice] can open up possibilities and spaces for dialogue and also contribute to creative forms of collaborative learning in urban neighbourhoods" (Kirchberg & Kagan, 2013, p. 142). The requirement for 'community' specifically is very important to note as the connection between agents of the field is the mechanism with which the nature of the Pretoria fabric is altered both in its artistic identity and its structures of participation.

In conclusion, it can be stated that challenging the dialectic state existing in Pretoria is possible; to fully dissolve this dystopia entirely will prove to be difficult. For the dialectic state to be entirely absent could even be detrimental to the societal aspects of artistic production. Much like the requirement of hierarchy as discussed in the next chapter, the dialectic state can create healthy competition between individuals.

"By bridging the gap between educators, professionals, practitioners, and the public, museums are capable of connecting people from various areas and creating new knowledge, experiences and value" (Jun & Lee, 2014, p. 248). Blank aims to adjoin the various creatives by appropriating social devices and creative practice through the use of designed space and display. Not only will various status members of the hierarchical art world come together, but this will also connect the art world to the layman, audience or viewer.

3. EMERGENCE

3.1. THE SOCIAL LIFE OF ART

"No culture can live if it attempts to be exclusive." Mahatma Gandhi (Yadav, 2012).

How can the elitist fabric be challenged to create a functional network and equality between established and emerging creatives?

Artistic production and exhibition are not free from a system of social organisation. Art cannot exist without people, both to create it and also to view it. "Art is a form of communication between an artist and an audience" (Baumann, 2007, p. 59). The ability to display art relies heavily upon this system of social structure. As a mechanism to explain the social structure of the world of art, Csikszentmihalyi (1999, p. 314) defines the Systems Model, comprised of three parts: domain, field and person. The domain is the cultural system containing the knowledge, values and existing practices. The field is the social system which defines the community of art hierarchies and the gatekeepers thereof. The person is the individual creative practitioner.

Access to the field which is regarded creative, both as viewer and unknown or emerging artist, can be a monolith casting shadows. There is a hierarchical domain in place in the artistic fields whereby unknown artists and emerging artists currently have little or no connection to the established realms. The concept here is not to disband the hierarchy. Instead, the intention is to keep in place the system utilising it to create bridges by manipulating the system of establishment allowing for emerging artists to access the autonomous knowledge which is held by the elite established.

"The interlocking organisations and techniques of modern cultural production entail a necessary reliance on the institutional networks already set in place by an industry" (Negus & Pickering, 2000, p. 271).

The creative field can be defined as:

> *"The network of people whose cooperative activity, organised via their joint knowledge of conventional means of doing things, produces the kind of art works that the art world is noted for" (Glaveanu, 2010, p. 60)*

There are many reasons why a hierarchy exists within the creative realms and many factors which play a role in its establishment and sustenance. The social organisation makes use of both entities and individuals in construction of its framework. The input of people or institutions to the social organisation of art shall be referred to here as social access.

The art world within Pretoria is socially inaccessible as the boundaries of the creative industries tend towards academic or institutional characterisations. It is observable that institutions such as the University of Pretoria, as an example, have broad collections of cultural artefacts which cannot be viewed by the public. Similarly, the Pretoria Association of Arts has the ability and means with which to assist struggling artists, however exhibition at their facilities requires membership and experience.

According to Baumann (2007, p. 56), creative industries rely on these academic or institutionalised entities as a mechanism of cultural authority giving both art and artists prestige and visibility. This mechanism is intended to assist in the emergence of new art. This concept of the 'institutionalisation of art' creates an air of the 'elite'; where access

is only possible to those high up in the artistic sphere. Both academic and applied institutions such as universities and associations exist where art is produced, showcased and archived internally. Access to these creative assets found within the boundaries of institutions is difficult, be it for artists or viewers.

Additionally, artists themselves assist in creating the social inaccessibility. Institutions are facilitators for individuals. Negus & Pickering (2000, p. 267) discuss the idea of exclusion of individuals by individuals:

> *"Certain gifted or mystically inspired individuals have creative abilities, and the rest do not, being able to do efficiently only that which that have been socialised into, or acquired through formal training... This denies the application of analysis or rational thinking to a process whose wellsprings are held to lie and a psychically deeper level than the one at which rational thinking and analysis operates. The appeal is then to metaphysical, religious or unconscious sources of creative faculties".*

The elitism of art can be viewed in two respects; shift in social access and production. Social access, as explained, relates to the individuals or entities; in other terms 'who' is responsible for the elitist fabric. Production intent relates to the 'what' is responsible. Groys (2011, p. 3) discusses how avant-garde art transferred the focus of production from art for the consumer to art for the artists altering what is understood by art viewing; art as aesthetic vs art as knowledge. The adjustment from one to the other affects the production of art itself moving from the production of object showing 'what' to object showing 'how'; allowing mastery and technique to become important tools in the showcasing of art.
Within the scope of art production specifically, there is a degree of professionalisation found within the realm of art albeit that art is not considered a profession.

Neal & Morgan (2000, p. 11) discuss the difference between profession and occupation and the requirements for the process of professionalisation to occur. These requirements include: a state-regulated professional body or association, a code of ethics and educational facilities.

Although there is a vast amount of autonomous knowledge, training facilities in the arts are common-place and associations exist to promote the field, there is no state regulation or legislation.

Autonomous knowledge of a discipline, according to Wilensky (1964, p. 146), is a specific requirement for professionalisation of a field to occur and this autonomization exists within the domain of art making. This allows for a shift in production intent to occur. Without a level of mastery within the field, validation would not be possible and this is the intrinsic root on which art for artists grows.

Bourdieu (1984, p. 2) discusses how the development of 'art-as-art' as opposed to 'art-as-commodity' [1] utilises a process whereby the function of the artist and therefore the art itself is redefined. The artist becomes valued for technique.
A significant factor to the concept of elitism requires mentioning but will not be discussed in detail; this is the concept of 'art as commodity'. "The development of the system of cultural production is accompanied by a process of differentiation generated by the diversity of the public at which different categories of producers aim their products. Symbolic goods are a two-faced reality, a commodity and a symbolic object. Their specifically cultural value and their commercial value remain relatively independent" (Bourdieu, 1984).

This in turn transforms the relationships between artists and non-artists as well as between artists at various levels of emergence. Figure 24 shows the distribution of the artistic hierarchy as well as the imagined future thereof. This element of autonomy exasperates the elitist nature of the field of artistic production.

> *"It has become increasingly impossible to produce a cultural artefact alone without the intervention, assistance, guidance, collaboration or hindrance*

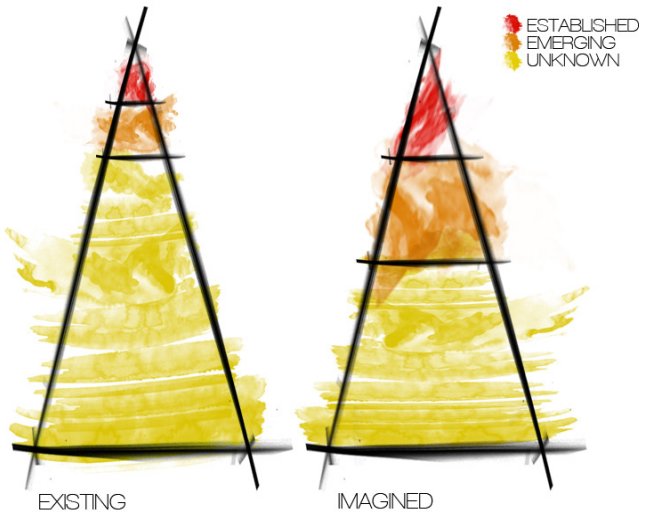


Figure 24: Extant vs imagined distribution of artist positioning

1 The economic factors within art do have an effect upon the fabric of the art world as well as upon the art itself. The fact that effects exist is to be noted but will not be deliberated for the scope of this project.

> *of other people [as a result of the formal organisation of modern production]... Whatever the opportunities provided, and however they are assessed, the interlocking organisations and techniques of modern cultural production entail a necessary reliance on the institutional networks already set in place by an industry." (Negus & Pickering, 2000, p. 271).*

The hierarchy is a necessary arrangement within the realm of art. The hierarchy exists to form a system in which validation can occur. Validation serves to give art value. Status within the art world is what makes the works of art valuable and which creates the demand for art to be created. Without this hierarchical structure art would not function as a commodity and therefor nullify its value in cultural and social contexts. This is the first of two important mechanisms which are implemented due to the hierarchical structure of the cultural industries.

The second endorsement to the system relates to the process of innovation. The hierarchy, as mentioned, serves to validate. This creates a body of work or knowledge against which the emergent works are judged. This dialectic state is constantly re-affirming the network in place. Furthermore, as new works are accepted into the field of artistic value over time, the field adapts to include these broadening the autonomy against which new works can be validated. "The 'new' and the 'old', in their never ending interaction, characterise human culture and also define each other through this very process" (Glaveanu, 2010, p. 50).

3.2. EMERGENCE AS A FUNCTION OF LEGITIMATION

The hierarchy itself is not the problem, without this system art-as-commodity and likewise art-as-art could not be produced to have value. The contention to address is the lack of cohesion in terms of inter-status and interdisciplinary connection and the sharing of autonomous knowledge.

An intrinsic part of moving up the hierarchical system is validation. "Legitimation is a process whereby the new and unaccepted is rendered valid and accepted" (Baumann, 2007, p. 48). This concept is the foundation of becoming established in the social order of the art world. Shyon Baumann (2007) in his article 'A general theory of artistic legitimation: How art worlds are like social movements', explains the process by which this goal is achieved. He defines the process for the validation of 'an art world': a movement or style for example. This dissertation draws from his theory to define the process whereby the legitimation of an emerging artist would be achievable and aim to define the process within the Pretoria framework.

Legitimation is defined by Baumann (2007, p. 49) as a function of consensus which is achieved through justification: defined here as the argument explaining art to conform to the existing values and norms of the existing field and domain. This concept can only exist within a social context. "Cultural production and reception are acts that are inherently collective and the legitimation of culture is always achieved collectively" (Baumann, 2007, p. 50). Glaveanu (2010, p. 60) takes this further to claim that creative production cannot be isolated from social judgement.

Two forms of justification exist: internal and external legitimacy which are defined by the society or domain, as explained by Csikszentmihalyi (1999, p. 315), in which the artist operates. The two opposing sides affect the legitimation of an individual in different ways.

Internal legitimacy refers to that of the 'cultural authority'. Art-for-art defines a process of production leading towards the validation of art by other artists. This additionally can be achieved by valuation by institutions such as galleries or museums, or academic institutes. The value of an artist's opinion is based on their rank within the system; for their critique to legitimise the art of another individual, they must be established within the social field.

> *"One important feature of the field is its hierarchical nature. There are 'gatekeepers' who judge what should enter the domain as valuable and creative artefacts and what should not... Creative acts and social judgement occur constantly in the everyday and the fact that the vast majority of them are never spotted by the 'radar' of highly formalised organisations doesn't affect their existence or their relevance" (Glaveanu, 2010, p. 55).*

The internal legitimacy is achieved by the 'elite' of the cultural field. Baumann discusses that the critics apply their expertise in arriving at judgements which validate art and therefore the artists who create it. This gives them value or status, a key factor in the validation of emerging art. Validation as a mechanism

for social ascent brings to the fore the concept discussed by Groys (2011, p. 2) which states that art exists to be viewed and that resultantly its very existance depends on it viewing which disagrees with the statement by Glaveanu. It is important to make the distinction between creative media and art. Creative media exists irrespective of status, whereas media to be considered art requires field acceptance and therefore without social facilitation cannot exist[1].

The second form of legitimacy is external; by the public or mass audience. This brings forward the idea of art-as-commodity; production with the consumer in mind. "Most art worlds exist with an audience in mind... Acceptance by an audience that the art world's activities are legitimate culture, high or popular art, constitutes the main measure of an art world's success" (Baumann, 2007, p. 52). This form relates closely to aesthetic value as outsiders or the 'mass audience' cannot define the skill of artwork as they are not within the autonomisation field discussed earlier. They define only the visual experience of displayed art.

An important point to be noted which thus far has been overlooked; external validation to a certain degree is a subsequent form of justification. Internal legitimation must first occur in order for display in most cases to occur. For art to reach the public eye: to be exhibited, a specific amount of validation has already occurred. Art has already come into existence. Creative media exists outside the realms of public view, seen only and therefore validated only by parties to the creative field.

This results in the conclusion that within the process of legitimation, internal and external validation of art are in fact not alternating steps abreast from one another in the process. This can rather be seen as a mechanism of augmentation moving from internal processes to external processes. In essence, it is an ectobatic process moving towards the outside.

1 This differentiation between art and creative media is made here but will further be discussed in section 04.1 within the discussion of inspiration and validation.

3.3. MANIPULATING HIERARCHIES

The interaction between unknown, emerging and established individuals within the framework must be considered. "The new creative individuals employed within the culture and media industries are often portrayed as fighting the system, battling against a new emergent 'collective' and 'collaborative' dilution of creativity" (Negus & Pickering, 2000, p. 271).

To define the point at which an individual becomes established is not the focus of this dissertation. For the purpose of this project, establishment is defined as the ability to affect validation.

The process of legitimation according to Baumann (2007, pp. 52-60) is expressed with three components:

1. Opportunity (exogenous facilitation)
2. Resources (endogenous facilitation)
3. Discourse, Ideology and Framing

Opportunity refers to support outside of the individual scope: sponsors, competitors, even the domain conditions can be seen as 'opportunity space'. Resources denote the tangible or intangible means of achieving legitimation: venue, materials and equipment are examples of this. Even status and creative value can be considered an intangible resource. "Discourses have a loose logic and provide the vocabulary and concepts needed for the communication; ideologies have a coherent logic that provides an understanding of the world as well as norms and values; and frames are tight cognitive structures that direct thinking and interpretation about a concrete issue, condition, event or object" (Baumann, 2007, p. 58).

These components are keys in manipulating existing hierarchies. A major problem in the system of the hierarchy is that artists exist in isolation. Access to the network of the intrinsically social cultural order is hindered due to this fabric. This is where the dialectic state of Pretoria becomes an important factor.

The 'art house' functions as a mechanism to bring together the segregated social system enabling creative cohesion and collective production. Negus & Pickering (2000, p. 272) explain that collective creation is supported by the formation of a bridge between social production (as a characteristic of artistic creation) and collaborative works. By creating a co-equal process of creation, links are formed within the hierarchy with which isolation can be broken down and bonds can be struck between artistically established and the unknown or emerging individuals.

Blank, as a model for collaboration and interactivity, allows for the established artists to interact with individuals and their respective art forms. This serves to induce validation of artists who would otherwise be unseen. Glaveanu's (2010, p. 55) point that the existence and relevance of creative media exists regardless of it having achieved internal legitimacy, must be reiterated. The model of the production house and exhibition space allows unknown and emerging artists visibility and possible prestige if the established validate the media to become art.

The model allows a secondary mechanism intrinsic to the legitimation of emerging individuals; knowledge. The existing field, and on a larger scale the domain itself, contains a body of knowledge which is autonomous to the artistic mediums. Production knowledge can be passed forward allowing the emerging to be educated in the workings of the field without impinging on the personal implicit processes of established artists.

The question revolves around the impugnation of elitist nature and the creation of equality in the network of autonomous knowledge found between the established and the emerging. The theoretical context resulting in the design discourse solves this in part.

To challenge the elitist fabric entirely and instil a perfectly equal social structure would be to remove the hierarchical nature of the field. This is an impossibility for the field of art as it would nullify the entire system of creation. The hierarchy is needed. So in answer to the question of how this can be achieved, simply put; it can't.

> *"A field is more likely to experience creativity if it has; a system of training in place, a system to identify potential newcomers, where monitoring is prioritised and provision is genuinely made for newcomers to work in the domain. If the systems model is correct these are necessary things to become aware of. Some fields will also require lots of networking as some connection and interaction with the field will be necessary in order to gain support, albeit emotional or financial, to allow creative practice to, firstly, take place and, secondly, continue... [Thus we understand] the nature of collaboration as, no matter what domain is engaged with, it is often a necessity in creative practice" (McIntyre, 2007, p. 7).*

The answer lies in the manipulation of the process; finding the points which allow for emergence to occur and how these points can be made more accessible to individuals operating outside of the established field. These are outlined in three main points: resources, collaborative production and visibility.

The programme of the design allows resources to be allocated to the emergence of new creatives. Resources as defined by Baumann (2007, p. 55) can be either tangible or intangible. Intangible resources refer to matters of status, labour or organisational methodologies. Tangible resources are those of venue, equipment or materials. Blank appropriates both. Organisational structures for exhibitions as well as venue for showcase and production, equipment and materials are provided within the programme.

Collaborative production allows for creative cohesion between the emerging and the established. Established artists will assist, educate, validate and participate both in the creation of emerging artworks as well as in the creation of their own artworks. The connection between the emerging artists working towards status alongside established artists in lieu of the isolated undertaking allows insight into the field's autonomous knowledge as well as network links required in any social commission.

Visibility, as the third opportunity for assisted emergence, is a key factor in the justification of creative media into art. As exhibition happens on site, this programmatically allows for visibility not only sanctioning internal legitimation but also external legitimation by the public in view of exhibits. This creates an opportunity for emergence to occur even without validation by the 'elite' and come into being as popular art; art sanctioned by the mass audience.

4. ECPHASIS

4.1 CREATIVITY AS THE MODEL FOR ARTISTIC PROCESS

"Artistic behavior embellishes everyday reality with the intention of constructing or manifesting what is considered to be another "level" from quotidian practical life" (Dissanayake, 1980, p. 401).

Through consideration of the artistic process, can implicit mechanisms be made explicit?

The production of creative articles is much like that of design, a mechanism of process. The process is individual to each artist and relates to personal frameworks and mechanisms. There is a stigmatic perception in which the process of art creation is seen as 'an intuitive manifestation that cannot be explained or quantified':

> *"It is this continuing, mystical and metaphysical, sense which seems to confound any attempt to develop a rational and sociological understanding of creativity as a component process of cultural or artistic practice...*
>
> *Any attempt to articulate the experience of the creative process inevitably involves having to bridge the gap between the sensational experience of creating and the necessity of translating an understanding of that experience into language that can be communicated to others.*
>
> *The endurance of this gap is perhaps unavoidable, since those acts of creativity in which someone is immersed and at one with the acts itself and quite distinct from subsequent, relatively self-conscious efforts to describe what the creative process involves. It may be that, due to this, certain creative experiences can only be expressed in a metaphorical, pseudo-religious or extra-rational manner" (Negus & Pickering, 2000, pp. 263-264).*

There is no distinct definition of the process by which art is created. There are many concepts by various theorists defining a set of generalised phases in which it occurs. These steps are usually recognised from the point of conceptualisation. According to Mace & Ward (2002, pp. 182-187) the process of art making follows four main developmental stages: conception, idea development (both implicit and explicit), production, completion.

1. Art work conception
2. Idea development (both implicit and explicit)
3. Making the artwork
4. Finishing the artwork

The complexity of this process including its feedback loops and moderating variables are expanded upon in their article 'Modelling the Creative Process'.

Is there not more which precedes the conceptual basis of an artwork? In attempt to answer this question, this section of the dissertation will aim to consider the relationship between process and product through rumination of the creative process as a whole.

This deliberation makes reference to processes of art, design and intervention but considers the creative process[1] as a whole as it can be applied to many fields.

These ways of looking at the creation process, from the perspective of models (relating to art, design and creativity), are generalised from the intrinsic nature of creating. To consider the production process in these 'steps' is a broad way of understanding art making.

According to Lubart (2001, p. 296) the classic four stage creative process progresses from conscious work to unconscious thought or 'incubation' of an analytical premise resulting in 'sudden illumination' which then is shaped through exploration and subsequently formalised to verify the idea.

The concept of an analytical premise is an essential point to note in the delineation of art making. "Technical design relies on deductive reasoning- thinking based on logic and analysis. Industrial design, by contrast, relies on inductive reasoning- synthesis, drawing on previous experience" (Ashby & Johnson, 2010, p. 30). This is a definitive differentiation between processes of design and processes of art. "The work of intervention is therefore based on analysis, of thought that must be both intelligent and intuitive. The work of intervention then proceeds, founded upon its initial analysis" (Scott, 2008, p. 116).

Logic versus intuition is a key aspect in distinguishing art from design. Although design development and process also contains an amount of 'intuitive' decision making, the process of art is not as easily quantified. "The creative process [is] a dynamic blend of processes the co-occur, in a recursive way throughout the work" (Lubart, 2001, p. 298).

Architectural design processes rely heavily on choices to be made by means of autonomous knowledge to the field. Training and experience influence decision making in architectural and product design, for example the knowledge of which material is more likely to be structurally viable for a certain design specification. These choices, although described to be 'intuitive' are in fact made due to previous experience which is known as 'inductive reasoning'. Bourdieu (1977, p. 78) outlines 'the habitus' as "a set of dispositions which generates practices and perceptions. [It] is the result of a long process of inculcation which becomes a 'second sense' against which [creative individuals] can make judgements about the creative work being produced".

Inductive reasoning is an implicit process to production in any medium, it is very commonly found within the creative mediums whereby many choices could be quantifiably appropriate to the solution of a given problem. The inductive process isn't single sided. The intuition that comes hand in hand with experience occurs on a multitude of levels. Using the earlier example, the structural material will include attributes such as sustainability and aesthetically appropriate qualities to the atmosphere to be embodied by the space or product. This can be a completely implicit decision, although these processes can also be cognitive choice.

Inductive reasoning is a problem solving mechanism whereby design solutions are manifested through the synthesis of previous case studies; "Inductive reasoning has its foundation in previous experience" (Ashby & Johnson, 2010, p. 45). Art uses inductive reasoning in a less scientifically identifiable way. Artists tend to develop a 'style' over time as well as develop experience with their specific choice and use of material mediums. "It should be clear that an individual without requisite elements in this response repertoire will not be able to combine them so as to arrive at a creative solution" (Mednick, 1962, p. 222).

In my opinion, this reasoning cultivates their artistic identity which in turn affects two factors to the artistic self. The first is the notion of art-as-commodity; the status value generated by valued art within the creative industries. Secondly, the combined body of work defining the artist will also be affected by the 'intuitive process' as it lends towards a consistent language running through the various projects.

"Nothing is static. Today's designer seeks to optimise a design to best meet the needs of today's markets, but before the optimization is complete, the boundary conditions- the forces that influence design decisions- shift, requiring re-direction and re-optimization" (Ashby & Johnson, 2010, p. 9). These forces refer to the inputs which are required for a design to develop fully to fruition.

Sustainability factors, science and technology, intended market, investment climates and aesthetics are all inputs to product design. The inception for the design process is the fulfilment of a NEED. The need fulfilled by art is one of the soul.

1 The mechanism or process of art cannot be fully defined in a ubiquitous sense; as being true to all artisans. The process is indeed individual from person to person, therefore subjective in its nature. This chapter intends to consider the definition of a theoretical process based of research about creative processes and the development thereof from inception to the production of an object or product.

"[Art] gives us direct unselfconscious experience, provides paradigms of order, trains our perception of reality, gives a sense of significance or meaning to life, and so forth... It might be suggested that although other behaviours may contribute to our practical life, our sense of fulfillment and meaning, our psychological or social integration, it is is the degree to which art embodies and communicated experience that makes it unique and irreplaceable" (Dissanayake, 1980, pp. 402-3).

Maslow (1943, p. 392) defines a hierarchy of human needs with the base point being physiological; food, shelter and so forth. The fourth tier of five of this hierarchy is 'esteem': this relates to the respect of others and the perception of the self to be unique. The ownership of art as a possession creates status relating to the concept of art-as-commodity.

Art-as-commodity fulfils human needs but is not rooted in physical or security needs, as being the general practice for the creation of product design.

"The starting point of a design is the market need or a new idea; the endpoint is the full specification of a product that fills the need or embodies the idea" (Ashby & Johnson, 2010, p. 33). Thus results the observation that needs creating design are market defined whereas needs creating art are artist defined.

Table 5: Design versus artistic need

DESIGN				
NEED +	INPUTS +	PRODUCTION	=	PRODUCT
Market defined Design brief	Environmental Technological Economical Industrial Aesthetics	Specification Manufacture		
DESIGN PROCESS:				
NEED — CONCEPT — ITERATION & DEVELOPMENT — TECHNIFICATION — PRODUCTION = PRODUCT				

ART				
NEED +	INPUTS +	PRODUCTION	=	ARTWORK
Artist defined	Materials Aesthetic Association	Working hand		

4.2. INSPIRATION & PERCEPTION

There lies within the realm of inspiration and inspirational activities, the stigma of the divine; an influence outside of the self as the root of creativity. McIntyre (2007) discusses the theories on inspiration stating two main originating classifications, namely the inspirationist and romanticist.

The 'inspirationist' is here defined as the rare individuals 'working under divine inspiration' to create ideas and objects beyond that of mortal understanding which is rooted both in Judeo-Christian tradition and Greek philosophy. The Platonic input to the divine inspiration was that of the 'muse': the idea whereby one becomes inspired by something or someone outside of one's self thus removing all rational reasoning. The romantics use an alternative stance declaring that inspiration is within. "The creation of art is independent of all conditions other than spontaneous activity made possible through faculties in the creators consciousness" (McIntyre, 2007, p. 3). This expresses the creative process to exclude rational decision making but hold firm to the artist at the heart of the process thus is born 'the genius'.

These theories are perceptions subjective to many and can neither be proved nor disproved. Where inspiration comes from is not the focus here, instead the importance that inspiration is a factor which cannot be negated from the discussion of artistic process.

Although inspiration also lies within the realm of design production, design originates in a market need. The artist's defined need to fulfil human esteem is not user or market defined. Originating from the artist themselves thus raises the correlation between art production and art-as-art. Artists may find 'the muse' as a source of inspiration but the creation process itself is derived from the artist's requirement to make: 'my business is to create'.

Although inspiration is seen as this metaphysical manifestation or an object of genius, it too can be seen as a mechanism, albeit in part, of inductive reasoning; "Even inspiration has its sources and methods" (Ashby & Johnson, 2010, p. 41). Here a shift exists from the views of inspirationist and romanticism to a perspective of confluence.

In the article considering creative practice, McIntyre (2007, pp. 4-7) discusses creativity from the perspective of Mihaly Csikszentmihalyi stating that "creativity occurs as a result of the three way interaction of a person with a domain of knowledge and a field that makes decision about that domain of knowledge". The domain here is a term describing the symbolic system or culture whereby accumulated heritage is utilised by an individual to condition a set of possible uses. The field becomes the social organisation or the arena in which the represented cultural system of the domain is understood. Inductive reasoning as the accumulated heritage to solve a problem is one part of 'inspiration' as a phase within the creative process.

Up until this point, the artistic process has been categorised as an individual process. It is imperative to mention the social life of creative production.

"Creativity is a socio-cultural-psychological process, and this means that creative expression is at once an individual, social and cultural act" (Glaveanu, 2010, p. 50).

The requirement of social and cultural aspects to processes of art defines a specific concept within the framework: PERCEPTION. This is considered both from audience and maker; to perceive and to be perceived. Validation (as discussed in 2.1) is a device allowing status and value which supports creative industries and their sustaining hierarchies.

How an artwork is perceived both through validation and in context of art-as-commodity inform the conclusion that 'the other' is required in the process of creation of ART. "To not show an artwork simply means not allowing it to come into being at all" (Groys, 2011).

Perception of art by 'the self' or the artist is also a mechanism of process. Glaveanu (2010, p. 56) explains the process of internalisation. This is the system which develops inductive reasoning; understanding the cultural realm in which an artist works; its methods, customs and traits. Perception of art itself is also a mode of internalisation. Percieving the art of others, of history: understanding the rules so as to find the exceptions and create something 'inspired' or original. The novelty works will then redefine the domain. Internalisation of the domain allows for artistic production, which then alters the domain, which is then internalised and a cyclic moment is formed.

4.3. VISUALISATION

Considering all the factors mentioned in this chapter, a model of creative process is visualised to include the implicit mechanisms which are usually excluded from the process definition. Internalisation as an instrument to precede inspiration creates a circular process within creative production. Inspiration is a precursor to the conceptualisation of the medium. Externalisation is the process of production whereby implicit thought processes are transmuted into a physical form which results in creative media.
"Artefacts are not made by individuals [to] exist only for individuals; they require communication, attribution of meaning, mediation between self and other, creator and members of the audience" (Glaveanu, 2010, p. 53).

Validation shifts the state of the artifact from a purely creative media into an artwork. As discussed, the artwork affects the state of the domain which has been internalised at the inception of the process. Internalisation occurs for the second time in the process which in turn starts a new process both for the artist of the artefact or 'the self' and/or for 'the other'. I define this process as the 'confluence model of artistic production'.

The process has both implicit and explicit mechanisms. Internalisation, inspiration and conceptualisation are all internal mechanisms specific to the individual. The origins of ideas remain personal. Development of a concept to production and externalisation into form is the beginning point of explicit factions. The stages of perception, validation and domain effect which the artefact will proceed through are all explicit features.

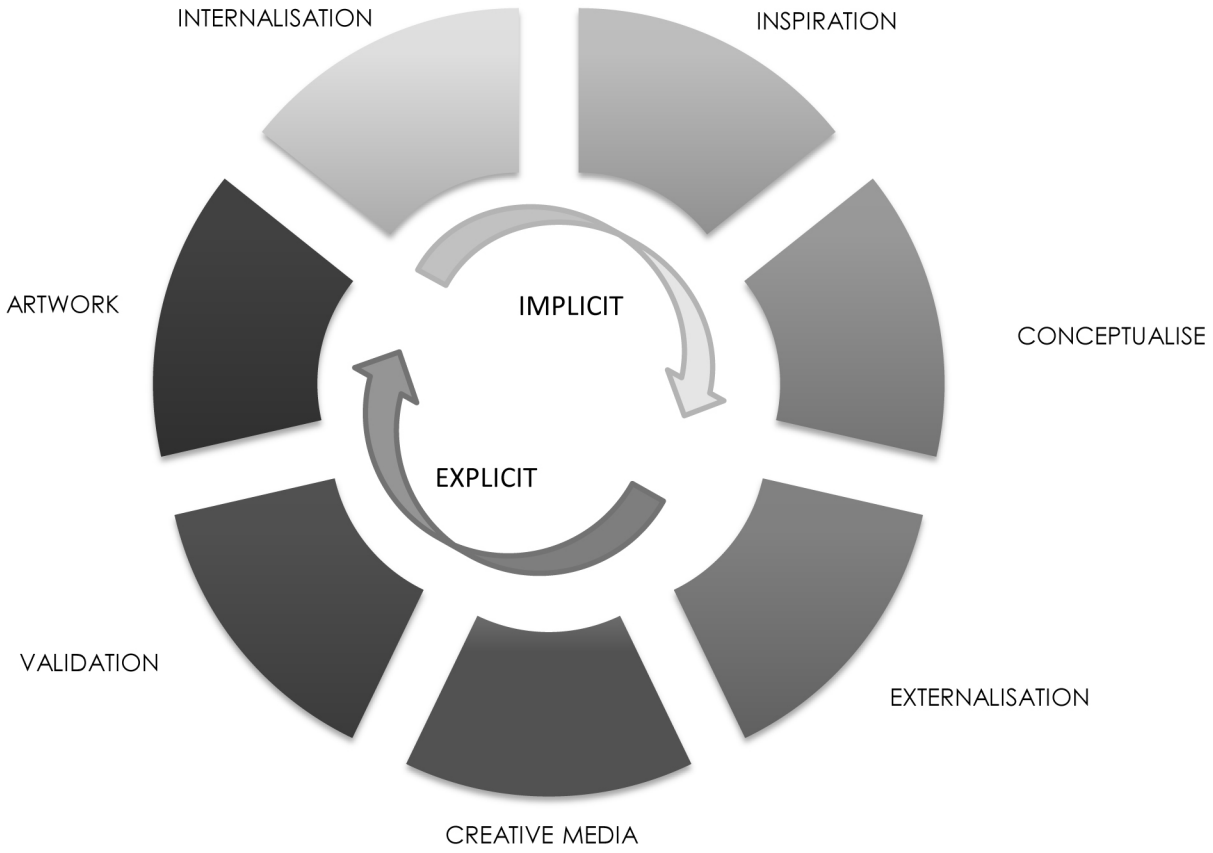


Figure 25: Confluence model of artistic production

4.4. ECTOBATIC PERCEPTION

The model allows the implicit and explicit mechanisms of creative production to be pinpointed. This in turn enables the ability to apply exhibition devices which will acknowledge internal processes of the individual creator to be perceived externally. The possible devices which can be used will be explored in section 5.3. The progression from internal to perceived is here defined as 'ectobatic perception or interpretation'; simply put, leading towards the outside.

To understand ectobatic perception the mechanisms of implicit and explicit within the creation process need to be defined. Three sections will be discussed from a theoretical perspective whereby ectobatic perception can alter implicit and explicit processes; these are internalised consciousness, procedure and presupposition. The spatial implications of this conceptual framework will be discussed fully in the chapter regarding exhibition.

Dienes & Perner (1999, p. 736) delineate implicit and explicit memory: "Implicit memory is revealed when previous experiences facilitate performance on a task that does not require conscious or intentional recollection of those experiences; explicit memory is revealed when performance on a task requires conscious recollection of previous experiences". This concept of consciousness is the key factor within these mechanisms. Often choices made in artwork creation tend to be explicit: specific conscious decisions which could easily be verbalised (a mechanism specific to explicit knowledge).

Choices however, can be made using inductive reasoning, a process whereby the stereotype of 'intuition' comes in. These aren't really intuitive mechanisms, instead previous experiences unconsciously utilised in making new decisions. Here a distinction must be made between internalised processes and implicit processes. Artists make a conscious choice without verbalising or explicitly showing the conscious choice, it is an internalised but conscious process. This is where ectobatic perception will play a role. Dienes & Perner (1999, p. 736) explain that explicit processes must be expressed.

Considering the confluence model of artistic production, internalisation, inspiration, and conceptualisation are seen as implicit processes. The implicitness diminishes as the model progresses towards externalisation. 'Conceptualisation' offers opportunity to consider which processes are made implicitly and which are internalised conscious choice. The latter can be transmuted into explicit sanction as all that is required for explicit perception is both conscious decision and expression. Theoretically, this is a simple statement; the spatial and physical implications thereof are going to be more complex.

The second section of ectobatic perception relates to process. According to Hall (1998, p. 1), implicit memory involves four processes: non-conscious, non-verbal, emotional and procedural. All these implicit processes relate specifically to conditioning and previous experience, procedure being the main result of conditioned behaviour. "Implicit unconscious memory occurs where [you] appear to have no

knowledge (memory) of a past event but [you] can be shown by behavioural evidence in an indirect test to have some (implicit) knowledge of that event" (Dienes & Perner, 1999, p. 741).

Procedure, although it can be as a result of previous experience, can to a certain degree be considered more explicit than other implicit processes. Dienes & Perner (1999, p. 736) explain that various levels of explicitness exist before conscious expression is reached. Procedure is tacitly acted out, albeit most commonly due to behavioural conditioning. The visibility of process can be utilised as a mechanism to make the implicit process explicit again reaffirming ectobatic perception.

Thirdly, presupposition is the third and final highlighted opportunity for ectobatic perception. Presupposition makes use of functional information which has been explicitly proclaimed to 'presuppose' contextual information which would support the statement. To make use of the example given by Dienes & Perner (1999, p. 736) to verbalise "that person is a bachelor" the presupposition is made that 'that person' is 'single' and 'male'. Furthermore, they state that the implicitness of presupposed information is rooted in the specific conceptual structure of the expressed explicit information.

Presupposition allows opportunity within ectobatic perception in terms of visual artwork. What is presupposed within the art and how can this be made explicit? One mechanism could be to leave nothing to be presupposed: all information is expressed which can be used as a test mechanism to see whether ectobatic perception has been accomplished adequately.

This results in the confirmation that it is possible theoretically to conceptualise ectobatic perception. This question will be better answered during the applications within design discourse. This will look specifically at spatial implications of the three mechanisms.

5. EXHIBITION

5.1. EXISTING EXHIBITION TYPOLOGIES

"When critics disagree the artist is in accord with himself" (Wilde, 1891).

How can the exhibition of visual arts be developed to a new or synthesised typology as to allow cognitive understanding of artworks from the perspective of the audience?

A few basic typologies exist in the exhibition of visual arts. Dean (1994, p. 4) explains that there are two leading models in exhibition content display:

- Object orientated display whereby objects are displayed in space relating to aesthetic classification.
- Concept orientated display whereby attention is focused on the transfer of information. These lean towards interactive exhibition.

Furthermore, Dean (1994, p. 6) explains that between object and concept display exist two more styles: thematic exhibitions (adds external informative features to object based display) and educational exhibitions (majority comprised of conceptual information to convey message relying on textual information) utilise a combination of the two typologies each leaning towards a particular style.

The National Portrait Gallery featured an exhibition "Hide/Seek: Difference and Desire in American Portraiture" curated by David Ward and Jonathan Kat. Stromberg (2012) explains this was named the top thematic exhibit of 2011 for the entire UK. This features object display utilising additional textual and conceptual information so as to best bring across the narrative of the exhibition.

The Sci-Enza, an initiative founded in 1977 by the University of Pretoria, would be a good example of an educational verging on conceptual exhibition typology. "This open "laboratory" gave students the opportunity to "play" with scientific apparatus in an informal setting" (University of Pretoria, 2011). The facility allows for interactive use of educational devices so as to appropriately allow for learning about science and the opportunities involved with equipment use.

"The standard exhibition leaves an individual visitor alone, allowing him or her to individually confront and contemplate the exhibited art... Installation art, on the contrary, builds a community of spectators character of the space produces by the installation. The true visitor of the installation is not an isolated individual, but a collective of visitors." (Groys, 2011, p. 7).

This concept of a collective of visitors is imperative in the redefinition of the typical scope of exhibition into a new typology. The focus of this chapter is to define either the synthesis of the typical and antithesis display typologies (as shown in Figure 26) or to redefine the typology into an entirely new style preliminarily defined as 'cognition based display'.

The idea with this form of display would be to make the implicit mechanisms explicit. The concept of ectobatic perception as discussed in section 4.4 forms the fundamental theoretical premise of altering implicit to explicit in exhibition typologies; to shift cognitively from functionality to interaction.

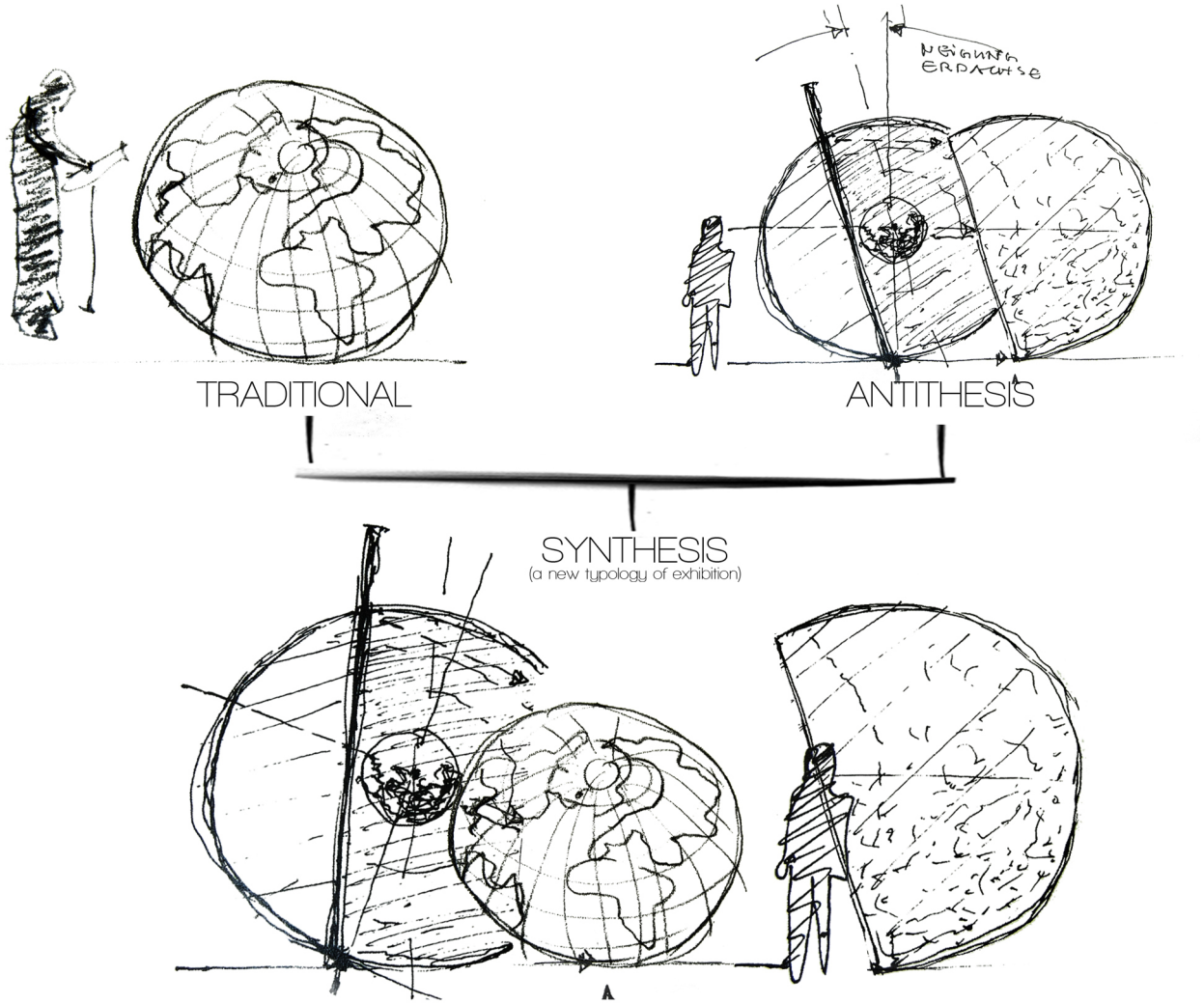


Figure 26: Synthesis of exhibition typologies

Halskov (2010, p. 189) explains that this shift is rooted in developing an experience orientated approach as a mechanism towards interaction and user-centred coordination. This replaces the typical information or inspiration orientated approaches. Experience takes place on many levels but two notable measures relevant to this project are symbolic and aesthetic.

Tzortzi (2007, p. 2) differentiates between "a building designed to convey symbolic information, and a place created to articulate an aesthetic experience". Blank is a combination of the two as art is made to convey symbolic value which is relates to the conditioning of the individual and the subjective meaning of the cultural context but at the same time, the space is designed for an aesthetic experience of art.

5.2. DESIGNING FOR THE ABJECT

Within the realm of exhibition design, three roles exist; maker, viewer and exhibition. The maker and its role within as well as its access to the field of cultural production are discussed in section 2. The audience and the exhibition are the characteristics under contention in this chapter, whereby the aim is to define their roles in relation to one another as subject and object respectively.

Alongside this, the architectural space needs to be considered as this has great impact on the experience of the exhibition. Tzortzi (2014, p. 327) explains that the combination of architectural layout and 'museological arrangement of objects' within the scope of exhibitions affects the audience's perception and awareness of space, art and of one another.

The third aspect which comes into play is thus the space itself. Kristeva (1982, p. 1) defines the 'abject' as neither subject nor object; it is the space between the 'I' and the 'Other': "When I am beset by abjection, the twisted braid of affects and thoughts I call by such a name does not have, properly speaking, a definable object.

The abject is not an object facing me, which I name or imagine. Nor is it an ob-jest, an otherness ceaselessly fleeing in a systematic quest of desire".

The relationship between the object, the subject and the abject become the mediation by which the theoretical premise will identify mechanisms which spatiality can be applied so as to appropriately design space for display.

The artwork itself as the first part to this triadic relationship is produced either in conjunction with the space as is the case with installation art, or the curator will design the artwork placement in such a way so as to appropriately achieve its intent.

Second, the subject (audience or viewers) have a specific role in an exhibition space too. Through the eyes of the viewer, a part of the validation process takes place. Not only do they have a role in the viewing of art, but indirectly in the actual creation of art. Dewey (1934, p. 50) explains that artist while producing artworks, consider viewer perception of the art work.

"Even when an artist works in solitude all three terms are present [artist, viewer and artwork]" (Dewey, 1934, p. 111). An internal dialogue exists between the artist and the viewer. The role of the viewer relating to the artwork, on the other hand is best described by Glaveanu (2010, p. 58):

> *"[The perceiver's] role is by no means passive since the task of the perceiver, as part of the internalisation process, is to 'recreate' the object... Having an aesthetic experience means there is work to be done on the part of the participant as there is on the part of the artist. [It] involves a similar process of organisation, of abstraction, comprehension, ordering of elements and attribution of meaning. Those members of the audience who don't engage with the creation (at*

a cognitive, emotional or even physical level), will hardly benefit from it as a resource for their own creative processes".

The third aspect is that of the space or the 'abject'. This section exists purely in conjunction with who is subject to that space.

An imperative characteristic of the subject's interaction to the abject is the social aspects. This requires the space to in turn facilitate social interaction. Tzortzi (2007, p. 3) explains that there is an 'informational dimension' seen between the visitors and the curators which refers to the object and its placement within space. He goes on to explain a second dimension, namely the 'social dimension' which is found between different visitors within the exhibition space. The two dimensions interact directly with one another and both are necessary for the facilitation of social interaction, the approach defined by Bitgood (1994, p. 4).

As stated by Dienes & Perner (1999, p. 736) explicit processes require expression. Social interaction between members of the audience, allows for expression to take place. As a result, there are specific design implications and requirements involving the interactions of users.

Unprogrammed space, as discussed by Tzortzi (2007, pp. 5-6), affects and informs the social morphology of co-presence and encounter: "The gathering space [as] the main integration space of the layout, works as a generative social space, and the pattern of encounter is a global emergent phenomenon, rendering the whole experience much richer socially".

Blank makes use of unprogrammed circulatory space. The red colouring thereof instils a lively atmosphere which further enables active participation in social aspects. "Blue light has a calming effect, red light a stimulating effect on our bodies. Consequently, we perceive colours as warm and cold" (Hausladen & Tichelman, 2010, p. 42). This concept of psychological and physical effects which colour has on users within a space is utilised to facilitate casual encounters between viewers. The intention with the social spaces implemented in Blank is to allow for discussion or the expression of what has cognitively been experience through the modes of exhibition (making the implicit become explicit).

'Museum fatigue' is another concept which needs to be considered for the theoretical underpinnings of the abject in relation to the subject. This concept is discussed by Schouten (1987, p. 259), who explains that "the longer [visitors] stay in a museum, the faster they move towards the exit... and the less attention they pay to the displays". This is known as 'exit-orientated behaviour' and is caused by:

- Uniformity
- Static and scientific presentation
- Typical design
- Lack of connectivity with user's reference (cognitive dissonance)

The redefinition of exhibition typologies into a new typology considers these elements within the mechanisms whereby implicit processes are made explicit.

5.3. COGNITION-BASED DISPLAY

The new typology for the exhibition spaces will involve various elements which will relate directly to the ability of users to cognitively experience exhibits. These elements have been pinpointed to be: placement perception, uniformity, sequence, spatial separation and interaction. Each of these will be discussed theoretically and the design implications thereof will be explained with reference to the discourse undertaken in Blank.

All these components rely heavily on the idea of perception. To explain this, Jun & Lee (2014, p. 249) make use of 'carnival theory' which considers dialogic engagement between users and architectural space allowing for various participatory acts to occur. These acts include dialogue with various parts to the system as explained in Figure 27.

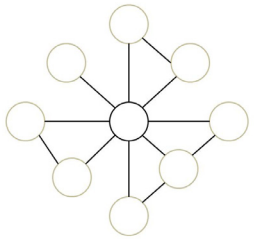
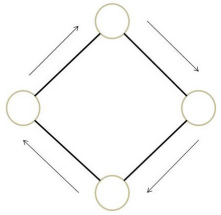
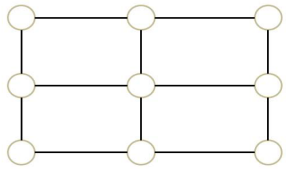
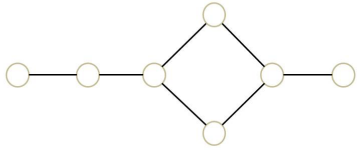
Dialogue between subject, object and abject is an important feature in the development of cognitive understanding in exhibition. "Dialogue may take direct and external form, such as physical interaction with artefacts and discussion with other participants, or a subtle and internal form, such as inquiry into issues or awareness of values in contemporary contexts" (Jun & Lee, 2014, p. 250).

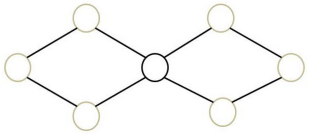
Making use of the concept of ectobatic perception as defined in section 4.4, the theoretical ideologies delineated in this chapter and the iterative process of the design discourse; five specific elements are highlighted to show the spatial implications of explicit exhibition comprehension. These are briefly outlined and design detail is then demarcated in their application in Blank.

Tzortzi (2014, pp. 329-343) discusses various typologies for the layouts of museological spaces, these are explained in Table 6. These include schematic diagrams related to spatial sequencing and a list of features related to the functioning of these spaces. The various typologies are used to comparatively explain devices used in the design of Blank.

Figure 27: Kinds of dialogic engagement (Jun & Lee, 2014, p. 249)

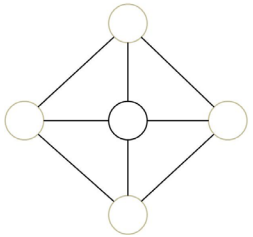
Table 6: Sequence typologies of Museums developed from Tzortzi (2014)

MUSEUM	SCHEMATIC DIAGRAM	FEATURES
CENTRE POMPIDOU (level 5), Paris Non-linear axis	 Figure 28: Sequence schematic: Pompidou (Tzortzi, 2007)	Museum as explorable urban space Axial layout Allows for individualised choice of route Narrative Non-linear Cross-visibility Churning effect & co-presence Spaces can be missed No disorientation
CASTELVECCHIO, Verona Non-linear sequence	 Figure 29: Sequence schematic: Castelvecchio (Tzortzi, 2007)	Sequential layout with axis Non-correspondence of visual links Chronological arrangement Narrative Perception of placement considered Continuity through spaces instils awareness of space Churning effect Co-presence
SAINSBURY WING, London Linear grid	 Figure 30: Sequence schematic: Sainsbury Wing (Tzortzi, 2007)	Grid layout with strong axis Chronological arrangement Narrative Correspondence of visual links Linear Cross-visibility Enhances co-awareness between spaces
ACROPOLIS MUSEUM, Athens Linear sequence	 Figure 31: Sequence schematic: Acropolis Museum (Tzortzi, 2007)	Site influenced design Sequential layout Chronological arrangement Narrative Continuous loop (single sequence) Strong cross-visibility Way finding is difficult Connections between galleries hard to pinpoint

TATE MODERN, London High linear sequence	 Figure 32: Sequence schematic: Tate Modern (Tzortzi, 2007)	Spatial separation Dual ring layout Anti-narrative (aesthetic collection) Linear Uniform routes Unidirectional visual links Sociofugal Little choice of route No disorientation

The table reveals a series of existing relationships relating to sequence. Relationships can be seen between: axial layout and narrative/sequence; non-linear elements and social aspects; sequence and choice; cross-visibility and co-awareness, etc.
Blank, in comparison to those mentioned, is also discussed using the format above (Table 7) with a sequential schematic.

Table 7: Sequence typology applied to Blank

BLANK Grid exploration	 Figure 33: Sequence schematic: Blank	Open plan grid Anti-narrative Non-linear Sociopetal: promotes co-presence in gathering space Churning effect Non-correspondence of visual links Allows for individualised choice of route Off-centre placement of objects Perception of placement considered Limited cross-visibility

5.3.1. PLACEMENT PERCEPTION

The placement of artworks on viewable surfaces affects the cognition of the work. Typical art is placed on a wall and due to the fact that this perception is in place, art can be overlooked. If the placement of art is altered, the subliminal perception changes and the artworks are made explicit through conscious reception.

The cognition of art relates to the users frame of reference. According to Schouten (1987, p. 260) cognitive dissonance, defined as the inability for links to be made with the users cognitive structure/ reference, is a state commonly found in exhibition design. For the explicit nature of art to be brought forward, this requires amendment. The failure of museums in their approach towards exhibition has been the conception, as explained by Macdonald (2007, p. 150), is that the visitor is usually seen to be "an absorbent sponge when encountering the expert knowledge".

"Effective communication between the organisers of an exhibition and the public depends on the ability of the visitors to understand the non-verbal language of real things" (Schouten, 1987, p. 261). Bitgood (1994, p. 6) explains that there are two mechanisms by which new knowledge is acquired, namely memory; to recall (semantic, episodic and procedural) and comprehension; to reason. Macdonald (2007, p. 155) explains that although more time is spent at interactive exhibits, it is often static exhibits which elicit discussion and prompt memory narratives.

Blank addresses both cognitive dissonances as well as static and scientific mechanisms of display through the appropriation of placement perception. As stated, boredom and fatigue lead to exit-orientated behaviour in exhibition environments.
The intention is to introduce energy inducing and intriguing display mechanisms to ward off fatigue and monotony. This is achieved using direct immersion. Users are placed in close quarters with artworks (both static and interactive) allowing subtle or direct cooperation between subject and object.

Interactive works (which are often appropriated utilising digital technology) allow sensory activity which connects with the user on various levels. "Adding sound, smell or touch to an exhibit attracts more attention" (Bitgood, 2002, p. 470). Although multi-sensory exhibition is not the focus of this dissertation and the curator will be responsive for the choice of works, the concept of using various senses is important in finding the means to spatially achieve ectobatic perception.

Another important factor to cognition of art is the idea of narrative. The design of Blank makes use of anti-narrative features as narrative allows for subliminal perception and presupposition which in turn creates opportunity to overlook works. Much like the design of the Tate Modern, as explained by Tzortzi (2014, p. 339), has an anti-narrative sequencing which allows for aesthetic perception of works giving the visitor the intellectual control.

5.3.2. UNIFORMITY

Uniformity can be allotted to various elements in the design. Non-uniform design also allows for subliminal perception to be altered. This can be applied in many ways such as structural repetition, sequential layout (discussed in section 5.3.3), lighting systems, the size of spaces etc. For illustrative purposes the application within lighting systems will be discussed specifically.

The lighting (much like colour or material) applied to the exhibition can completely alter the perception of the artwork. Lighting within exhibition is a very important factor in experience and needs to be considered within the design discourse. This section will consider the theoretical implications of lighting design on the process of ectobatic perception in exhibition looking at both pragmatic design elements as well as psychological premise.

According to Nasar (1988, p. 156) lighting has specific association: "we are dealing in part with a system of visual cues that tent to be recognised and interpreted in somewhat consistent ways by users who share cultural background and values". This brings about the idea that light can not only be considered quantitatively, but also required qualitative and nonmathematical understanding.

Nasar (1988, pp. 163-171) creates a variety of graphic explanations which explain the lighting effect of various elements on qualitative aspects of perceptual clarity of space shown in Figure 34. This can be seen in the light of 'cause' and 'effect'. All the variables play a role in each type of perception.

Table 8: Variables and perceivable change in lighting

VARIABLES	PERCEPTIONS
UNIFORM : NON-UNIFORM	PERCEPTUAL CLARITY
OVERHEAD : PERIPHERAL	SPACIOUSNESS
BRIGHT : DIM	RELAXATION
PUBLIC : PRIVATE	PLEASANTNESS

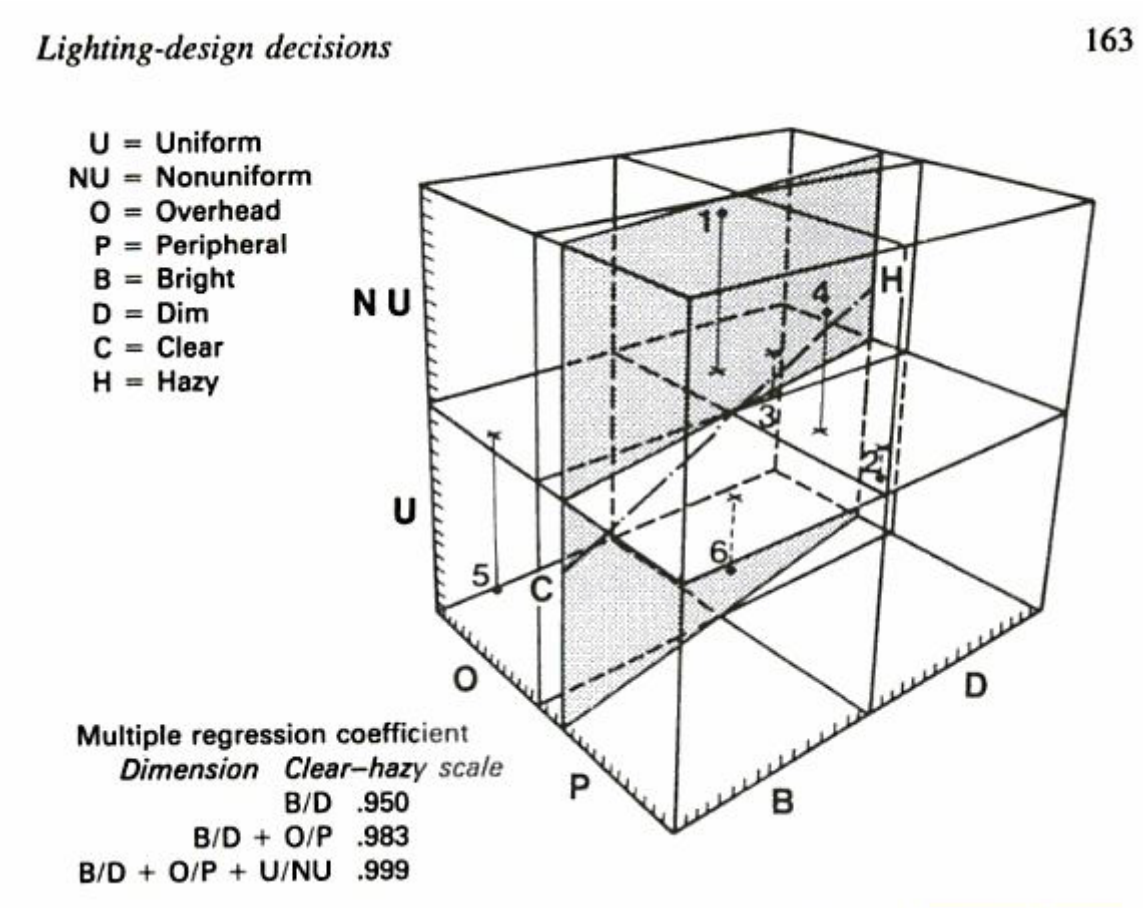


Figure 34: Indicated lighting-design decisions for affecting impressions of Perceptual Clarity (Nasar, 1988, p. 163)

5.3.3. SEQUENCE

The building layout related to the viewing ability of the artworks. Non-sequential and non-linear layout creates randomness. The spatial sequence allows sequential recognition to be placed on the artworks which can create a form of narrative. Randomness in spatial layout and curator placement creates individual conception of all the works. The sequential elements of spatial layout can drastically alter both the user routes and more importantly, their experience. "How people negotiate their way through museums and galleries can have considerable implications for how they relate to and interpret exhibition content" (Macdonald, 2007, p. 157).

"At one extreme is the grid, which is impossible to visit in an orderly sequence, but minimises the control that the layout places on the visitor and consequently, maximises the randomness in the pattern of movement and exploration... The other polar case is the single sequence, which imposes strong rules in the pattern of movement, and powerfully controls the pattern of exploration since visitors have to go through the same sequence of spaces in the same order with no option of changing the course" (Tzortzi, 2007, p. 6).

The SPO has a rigid grid structure already extant in the building as seen in Figure 35. This implies it would better be appropriated into the non-linear form. Adapting the building to Blank makes use of this structure will allow for randomness in the spatial designation which would better suit the new exhibition typology. This relates directly to the geometry of the space and in turn affects the movement paths of the users.

The alteration of the grid to impose a secondary grid layout originates from the 5 degree perspective angle of the post-boxes in the host structure. The elements highlighted to have heritage value remain static through the intervention of the SPO. The imposed open plan grid makes use of only elements excluded from heritage identified.

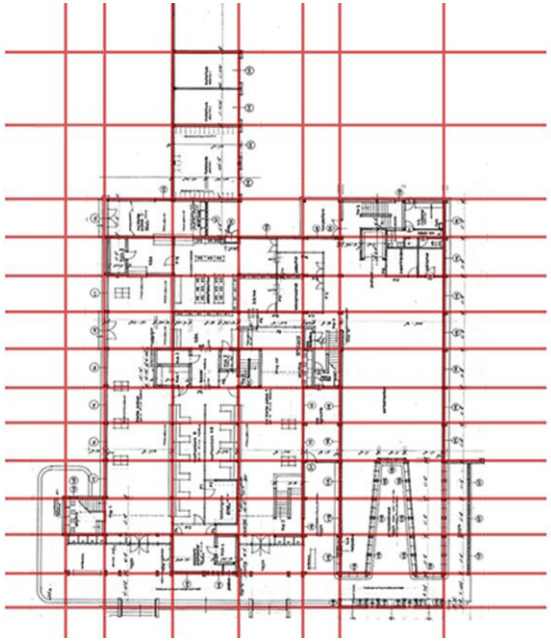


Figure 35: Extant grid: Ground Floor

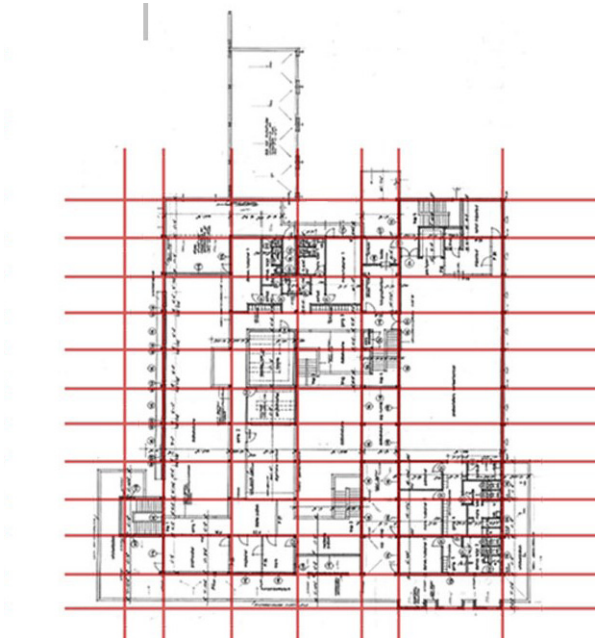


Figure 36: Extant grid: First Floor

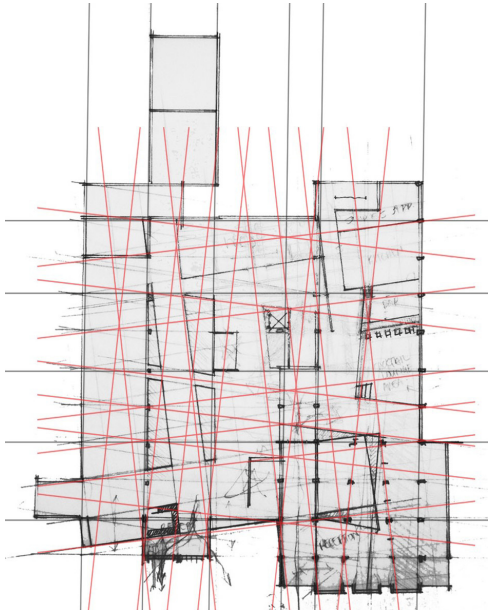


Figure 37: Imposed grid

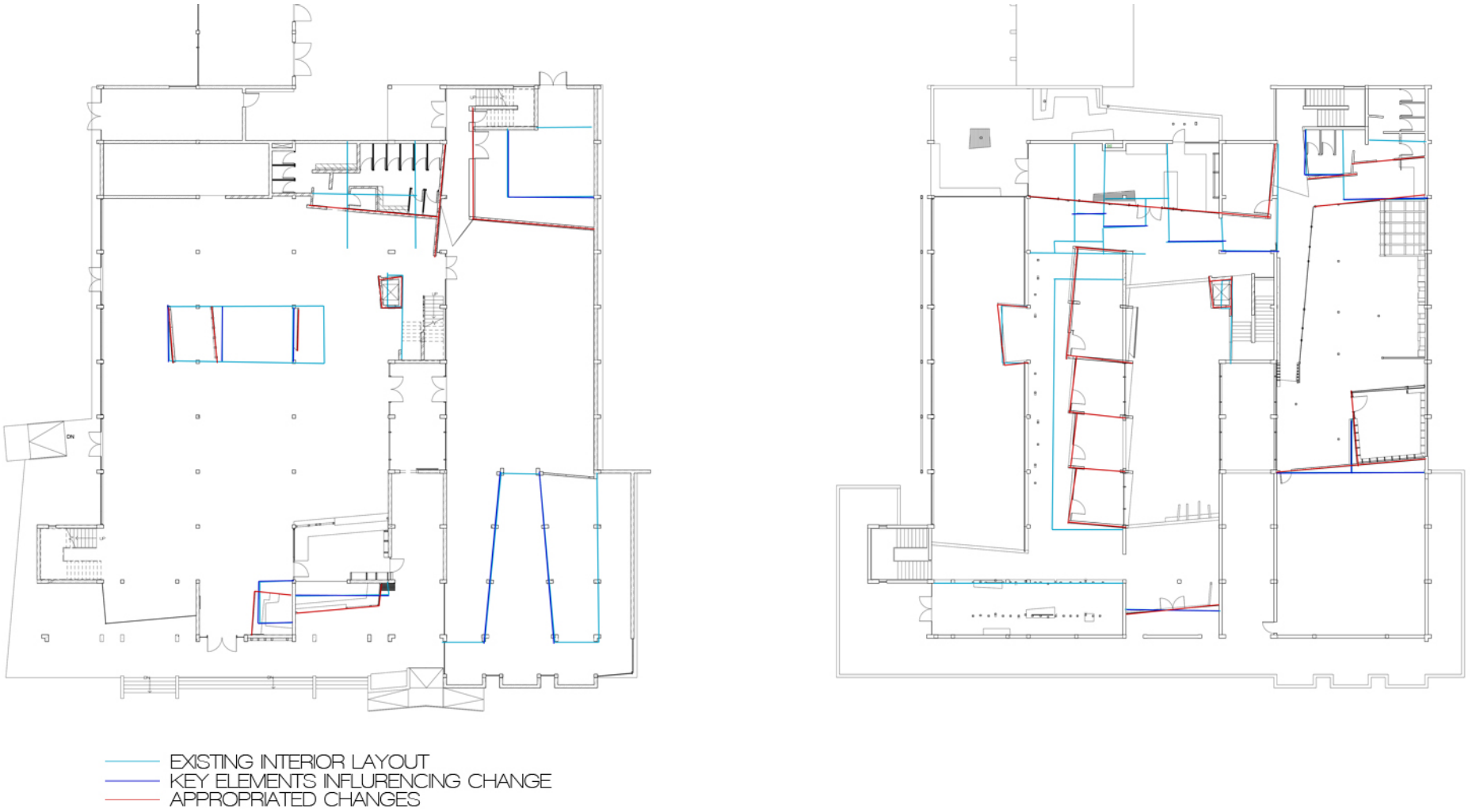


Figure 38: Grid influences and appropriations

The existing interior elements (which mostly consist of temporary partitioning) influences the changes made to the internal layout of the building applied to Blank. Programmatic spatial elements also influenced the adaptation of the building. An example of this can be seen in the breakaway space on the first floor which replaced the locale of the original 'ruskamer'[1] or 'rest room'.

1 This information was attained from the original building plans which acquired from Holm Jordaan Architects (Van Heerden, 2014) due to lack of access to the private postal service areas.

5.3.4. SPATIAL SEPARATION

Large volume spaces are separated into smaller 'more digestible' spaces where artworks can be separated to allow individual acknowledgement. If a space is overcrowded with artwork then an individual piece can't be understood in its own terms. Cross-visibility has a great deal to do with this. Allowing users to see what is coming enables preconception of displayed works. "Providing the viewer with a large flow of information beyond the space he is in, means reducing unexpectedness and spatial anticipation, and decreasing the impact of visual impressions" (Tzortzi, 2007, p. 10).

Vistas between spaces and those used to 'end' spaces (the wall at the end of a corridor for example) are an important factor in defining how inter-spatial relationships are formed. Tzortzi (2007, p. 8) explains the use of blank walls to end off lengthy perspective vistas and the like are mechanisms whereby the object is used to define the abject[1]: "structure of space and distribution of objects seem to work together so as to encourage local exploration, slow down visitors' paths, and delay the rhythm of perception".

The use of visibility also gives the viewer the intellectual control as the visual links tend to be aesthetic in this type of spatial arrangement which opposes linear chronology. Allowing the user the ability to attach or define their own narrative implies the cognitive acceptance of the visual information.

"Here the arrangement of objects mean nothing else than the objects themselves (non-correspondence relation)" (Tzortzi, 2007, p. 13).

Blank makes use of cross-visibility between spaces. This is achieved by both limiting it and allowing it. There are visual connections between spaces, but only so much as to allow cognition of user orientation within the spaces. Direct but limited inter-spatial views hints towards the conception of layout but still allows curiosity to be a driving factor by limiting the cross-visibility of the artworks themselves.

The Cubes in the Southern gallery space, is a specific example of the mechanisms used in spatial separation. The adjustability of the framework allows these boxes to act as both stand-alone rooms (when cladded) or open plan space with separating elements designating movement.

1 The idea of using art to define or create spatial elements relies heavily upon the curatorship of the exhibition. This dissertation looks only at the designed space and the role of the architectural interior in exhibition.

5.3.5. INTERACTION

The interaction between users within spaces of exhibition is vital when considering explicit interaction with display. For users to transmute from internal processes of thought to explicit expression, users need to be brought together.

Tzortzi (2007, p. 7) explains that exhibition can take either sociofugal form; so as to distribute participants, or sociopetal form; with the intention to bring users together. This can be achieved using layout mechanisms. Methods used to achieve this are found through the use of four factors: gathering space, convex synchronicity, visual encounter and 'the churning effect'.

Gathering space (discussed in section 5.2) has a syntactic effect on users: "the gathering space tends to be part of the integration core of the gallery, and by implication, by being most directly accessible, it attracts higher movement and maximises the opportunities for co-presence and encounter" (Tzortzi, 2007, p. 6).

Convex synchronicity also relates directly to social interaction whereby spatial arrangement affects the ability of participants to connect. Tzortzi (2007, p. 7) explains that convex synchronicity increases the two dimensional space (as opposed to one dimension in axial synchronicity) and also extends patterns of socialisation to spaces beyond the barriers of the galleries themselves.

This is appropriated into Blank by use of both the central courtyard as well as the public square along the northern façade. These spaces allow for socialisation to occur in non-programmed spaces.

Visual encounter relates closely to cross-visibility, only with reference to participants not to inter-spatial relationships. Visual encounter allows users to acknowledge co-presence and co-awareness, albeit conscious or subconscious. Tzortzi (2014, p. 331) explains that open spaces are more suited to allow visual encounter between users to freely occur as seen in the Centre Pompidou.

The churning effect is an emergent effect of visual encounter which probabilistically occurs through users circulating the various spaces as defined by Tzortzi (2007, p. 6). People choose different routes when given choice, and through spatial design, re-encounter can occur. The Archaic Gallery's forest of statues (Acropolis Museum) is a good example of this principle. "Visitors took individual, often complex routes through the forest, with frequent changes of direction and even self-intersections" (Tzortzi, 2014, p. 345).

Re-encounter creates familiarity and enabling this creates better opportunity for social interaction. Blank makes use of this. The high level of choice in conjunction with an open plan space allows user free movement. This enables the occurrence of the churning effect.

Figure 39: Movement

Blank is intended as a catalyst for change departing from the existing dystopia toward the 'creative city'. To challenge the fabric of the dialectic states extant in the Pretoria cultural landscape is by no means a simple objective.

The placement of artistic production within the realm of cultural production is demarcated. Considerations of the social structures within the world of art suggest that this negative dialectic would improve to become more cohesive through the manipulation of these structures to ease the emergence of new artists into the elitist field.

The process utilised in the manufacture of products within the artistic field were then deliberated. Having defined a model for the creative process used in endeavors of cultural production, known as the 'confluence model of creative production' as well as delimiting the implicit and explicit processes thereof, the term 'ectobatic perception' is founded.

This scheme is then used to define a new typology for exhibition design termed 'cognitive-orientated display'. Making use of the outward movement of cognition or in other words making the implicit explicit is the aim in this typology. This further breaks down the isolation of artists by connecting the members to the autonomous field to the public audience, without which the field would not exist.

Spatial mechanisms of achieving this as well as their application within the design discourse of the intervention are delineated into five themes; placement perception, uniformity, sequence, spatial separation and interaction. These are each discussed in relation to existing successful galleries to expressly identify how implicit processes of art can cognitively be understood by users.

To outright exclaim that this intervention will succeed in challenging the state of alienation is impossible to predict. The theoretical underpinnings of the dissertation indicate that it is possible for a state of change to be brought about by the implementation of a creative complex.

The future holds a colourful aspiration when you consider the possibility of the extant becoming a flourishing city of creative expression; a utopia of connection, cohesion and correlation. The monochromatic scales of isolation are lifted and vibrancy is etched onto the canvas of culture. It seeps through the streets. This is the dream; when the creative city will surely breathe.

6. CONCLUSION

6.1. CONTRIBUTIONS & RECOMMENDATIONS:

The design of Blank contributes to the interior disciplines in the following ways:

- The development of new typologies of exhibition design allows for better understanding of artistic process and production from the perspective of the viewer. The spatial implications of these theories are addressed in this project to define 'cognitive based' display.

This can be taken further by empirically testing the theories developed using visitor theory or other related methods. The design can also be developed into pop-up typologies which would have a wider reach than a permanent gallery setting.

- The project considers the urban context of Sunnyside and the broader Pretoria fabric to interconnect various creative disciplines. The connection forged through the application of Blank builds and strengthens the existing hierarchy of creatives found locally. It also uplifts the local community and economy by animating surrounding area.

- The project discusses emergence specifically as an important factor in the success and maintenance of the field of cultural production. The manipulation of creative hierarchies is mentioned as an approach towards emergence of artists but not the means with which this can be achieved either sociologically or spatially. This can be used for further research.

- This project specifically excludes curatorship as exhibition typology and the spatial appropriation is the intended outcome. The boundaries between curatorship and interior design could be another topic for future study relating to the ontology of the interior disciplines of architecture.

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"Design is in everything we make, but it's also between those things. It's a mix of craft, science, storytelling, propaganda and philosophy"

~Erik Adigard

PART II

ART SHOULD HAVE A SLIGHTLY
JARRING EFFECT
BETWEEN WHAT IS PRESENTED AND
WHAT IS PERCEIVED SO THAT OUR
RATIONAL
UNDERSTANDING
IS CHALLENGED

APART.

owards the dissolution of the negative dialectic found in artistic exhibition through the adaptive reuse of the Sunnyside Post Office into an art complex.

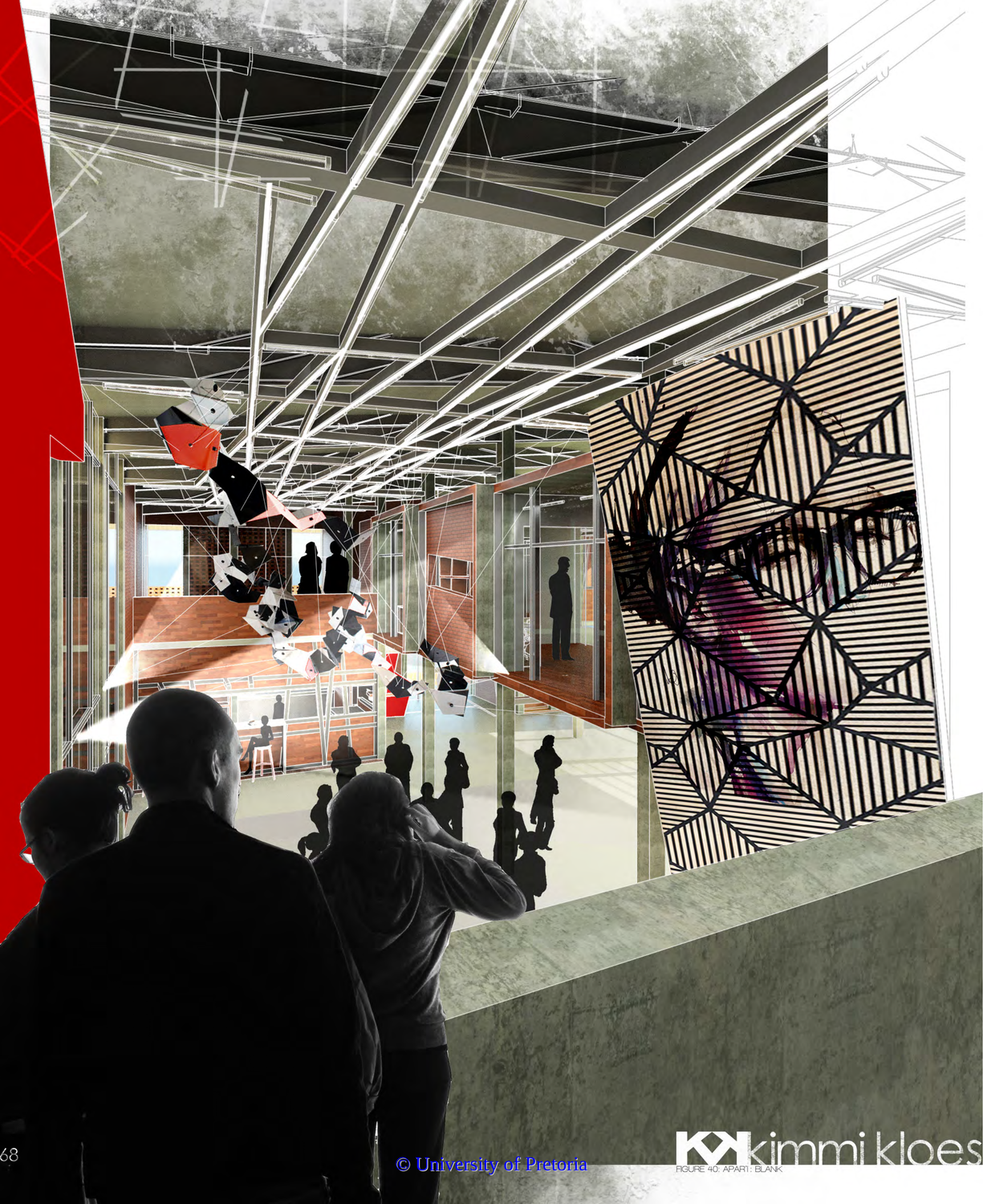


FIGURE 40: APART: BLANK

kimmi kloes

I THEORETICAL APPROACH

PROBLEM STATEMENT

The dystopia of **artistic cohesion** and establishment of Pretoria's **cultural landscape** is aimed to be addressed through the **adaptive reuse** of the **Sunnyside Post office** into a studio based art complex containing a production house and **exhibition space**.

RESEARCH QUESTIONS

1. CAN THE NEGATIVE DIALECTIC FABRIC OF THE PRETORIA CULTURAL LANDSCAPE BE CHALLENGED THROUGH THE USE OF ADAPTIVE INTERVENTION?
   ENVIRONMENT
2. HOW CAN THE ELITIST FABRIC BE CHALLENGED TO CREATE A FUNCTIONAL NETWORK AND EQUALITY BETWEEN ESTABLISHED EMERGING CREATIVES?
   EMERGENCE
3. THROUGH CONSIDERATION OF THE ARTISTIC PROCESS, CAN IMPLICIT MECHANISMS BE MADE EXPLICIT?
   ECPHASIS
4. HOW CAN THE EXHIBITION OF VISUAL ARTS BE DEVELOPED TO A NEW OR SYNTHESISED TYPOLOGY AS TO ALLOW COGNITIVE UNCERSTANDING OF ARTWORKS FROM THE PERSPECTIVE OF THE AUDIENCE?
   EXHIBITION

IDEOLOGY

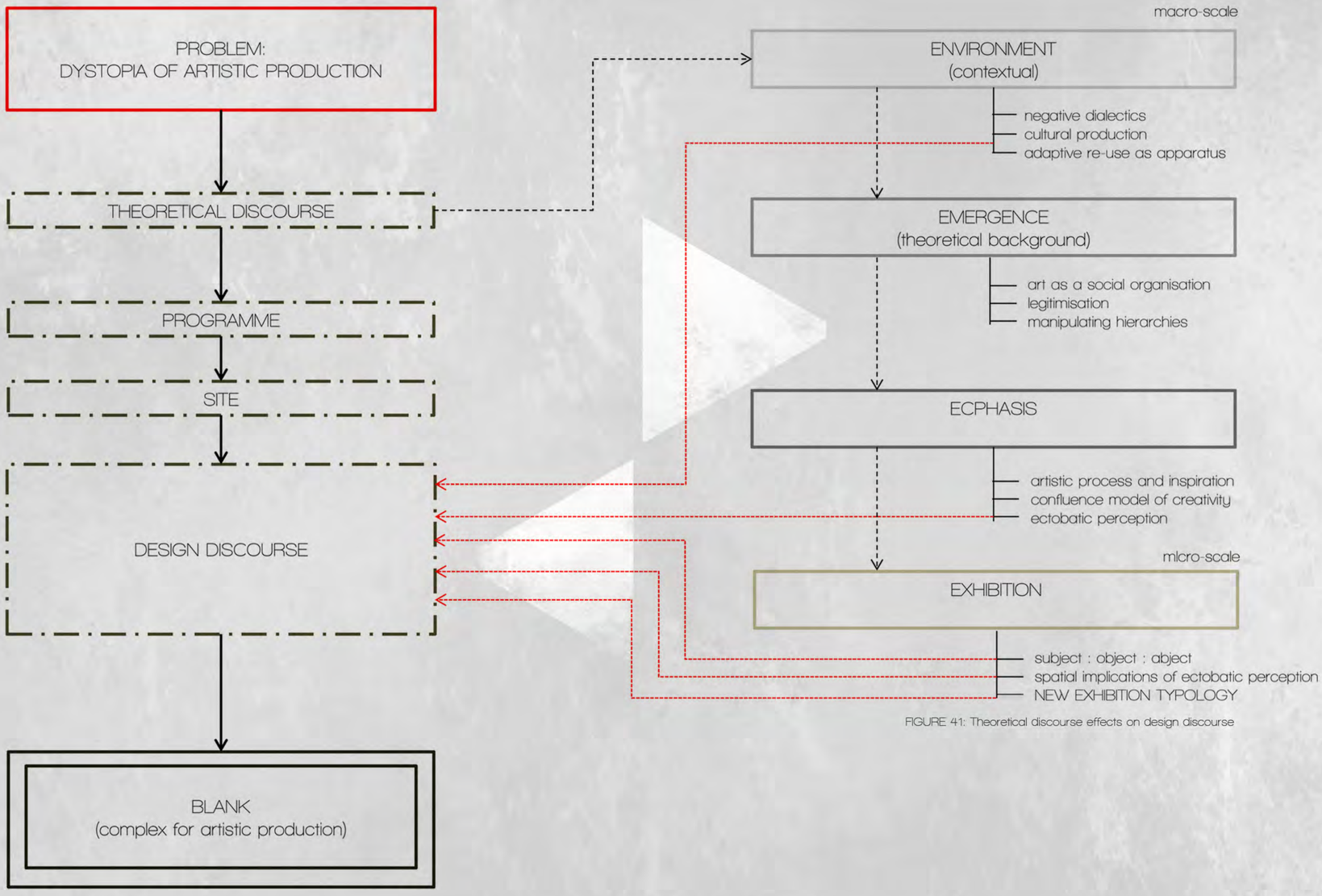


FIGURE 41: Theoretical discourse effects on design discourse

INFORMANTS

PRECEDENTS

a. PROPERTUITY
l. MABONENG, JHB
y. 2013

MABONENG PRECINCT
NETWORK OF CREATIVES
NEGATIVE DIALECTIC DISOLVED
CREATIVE CULTURE

FIGURE 42: Maboneng Precinct (Maboneng, 2013)
FIGURE 43: Maboneng Map (Maboneng, 2013)

PLATOON KUNSTHALLE
CULTURAL PRODUCTION
NETWORK OF CREATIVES
COLLABORATIVE WORKSHOP
a. GRAFT ARCHITECTS
l. BERLIN, GER
y. 2012

FIGURE 44: Kunsthalle (Archdaily, 2012)
FIGURE 45: Kunsthalle Interior (Archdaily, 2012)

HAPPY SHOW
EXHIBIT DESIGN
SOCIAL COHESION
INTERDISCIPLINE
STEFAN SAGMEISTER d.
NEW YORK, US l.
2012 y.

FIGURE 46: Wall socket (Sagmeister & Walsh, 2012)
FIGURE 47: The Happy Show (Sagmeister & Walsh, 2012)
FIGURE 48: Happy levels (Sagmeister & Walsh, 2012)

NIROX FOUNDATION
ART EDUCATION
DISOLVING ALIENATION
COLLABORATIVE PRODUCTION
o. BENJI LIEBMANN
l. JOHANNESBURG, RSA
y. 2007

FIGURE 49: Nirox illustrated (Nirox Foundation, 2008)
FIGURE 50: Residency statue garden (Nirox Foundation, 2008)

ARTS+CULTURE

FIGURE 51: Spider (TATE Modern, 2010)
FIGURE 52: Ai Wei Wei Pots (Hunter, 2011)
FIGURE 53: Making ceramic pots (Hunter, 2011)
FIGURE 54: Flower (Artpark, 2009)

STATIC ARTS
SCULPTURE
2D STATIC ARTS

DYNAMIC ARTS
INSTALLATIONS
INTERACTIVE EXHIBIT
FILM

FIGURE 55: Metal & string (McCollugh,2007)
FIGURE 56: Hallgrimskirkja waters
FIGURE 57: Rain room (Barbican, 2013)

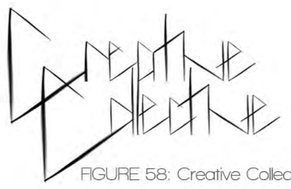


FIGURE 58: Creative Collective Logo

FIGURE 59: CC Branding

The creative collective is intended to create a working body of established creatives with a training and production house to assist emerging creatives in understanding the process and concepts involved in making. The collective works are then exhibited and sold. A variety of refreshments will also be sold on site for both working creatives and customers. The conceptual basis of the programme is to create social space. Interaction between imagination and creation, between user and architecture, between new and existing, between the knowledgeable and the layman.

There will be studio spaces for the various creatives with a variety of required equipment, these will be integrated with open training areas. The exhibition space will be designed to be interactive and allow people to experience the art. An eatery will also be incorporated for refreshment and events.

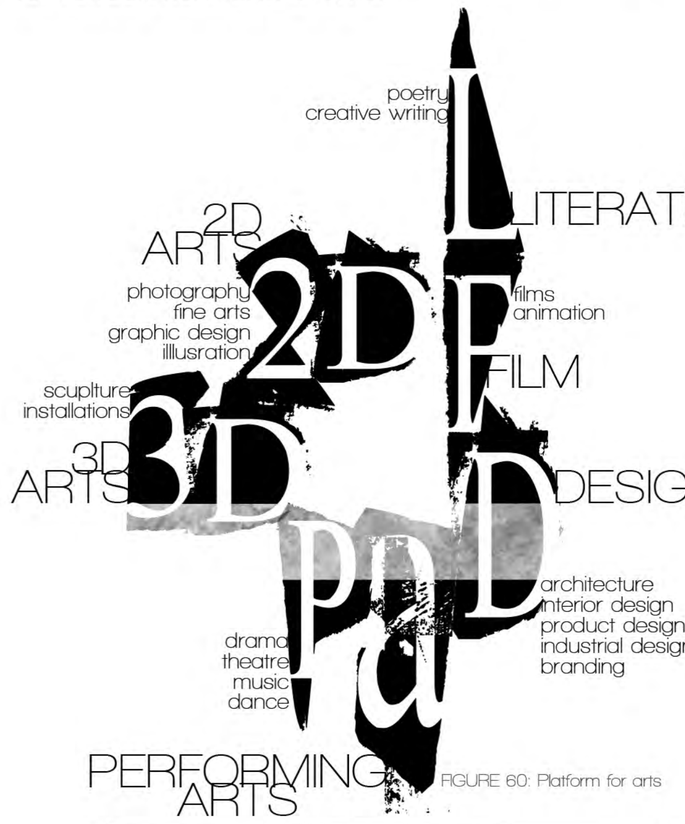


FIGURE 60: Platform for arts

PRODUCTION.

USER PROFILES

FIGURE 61: Sketch of viewer, maker and mentor

VIEWER	MAKER	MENTOR
INTRUIGE	LEARN	INTERACT
EXPERIENCE	ESTABLISH	EDUCATE
ENGAGE	NETWORK	INSPIRE

CLIENT PROFILES

FIGURE 62: Hello Ambassador logo (Hello Ambassador, 2013)
FIGURE 63: Posbox logo (Postbox, 2013)
FIGURE 64: Capital Urban Market logo (I love Pretoria, 2013)
FIGURE 65: Cool Capital Biennale logo (Cool Capital, 2014)

PROGRAMME

THINK TANK+ PRODUCTION HOUSE
STUDIO WORK+ COLLABORATIVE WORKSHOP
2D MEDIUMS IN PRODUCTION (STATIC AND DYNAMIC)
INTERDISCIPLINE INTERACTION
LETTABLE: TO BE USED BY CLIENTS SUCH AS H.A. OR POSTBOX FOR CREATIVE EVENTS

EXHIBITION HOUSE
SPACE USED FOR MESS PRODUCTIONS
SHOWCASE
ASSISTING IN ESTABLISHMENT OF NEW ARTISTS
ALL MEDIUMS CAN BE SHOWN WHEN ALTERNATIVE EXHIBIT
NEUTRAL SPACES
NEW CONCEPTS OF EXHIBITION DESIGN

TO CREATE A **PLATFORM** WHERE EMERGING ARTISTS AND INDUSTRY EXPERTS CAN **NETWORK**

TO **PROMOTE** LOCAL TALENT

TO **INSPIRE** AND **EDUCATE**

TO CREATE OPPORTUNITIES FOR INTERNATIONAL **COLLABORATIONS**

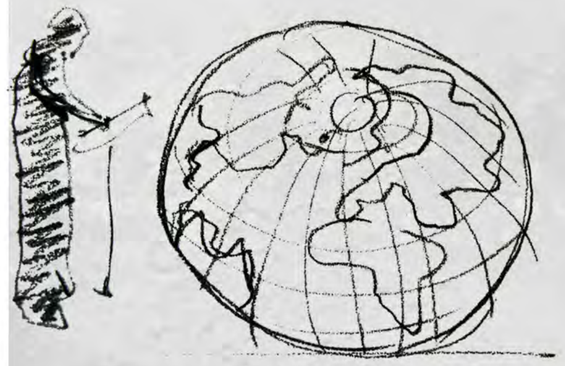
TO PROMOTE **AWARENESS** OF OPPORTUNITIES IN THE INDUSTRY

TO REVIVE INTEREST IN THE CREATIVE INITIATIVES WHILE CONTRIBUTING TOWARDS **URBAN DEVELOPMENT**

THINK PRODUCE EXHIBIT REFRESH

n styles used for fine arts and sculpture. This functions as a viewing platform but does not make use of the concepts of interactive learning.

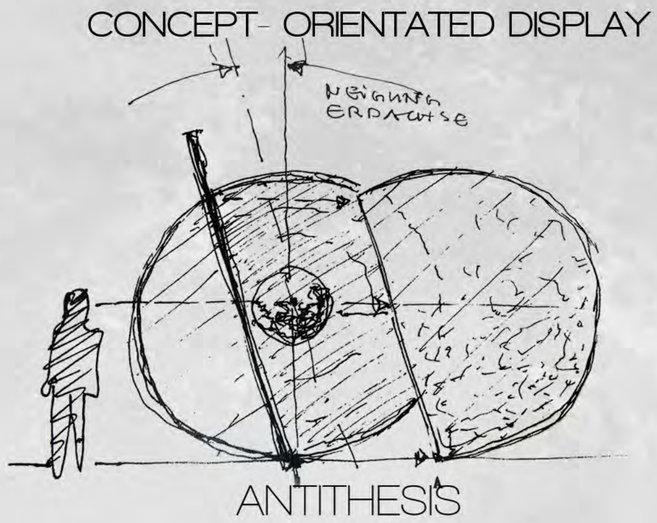
OBJECT-ORIENTATED DISPLAY



TRADITIONAL

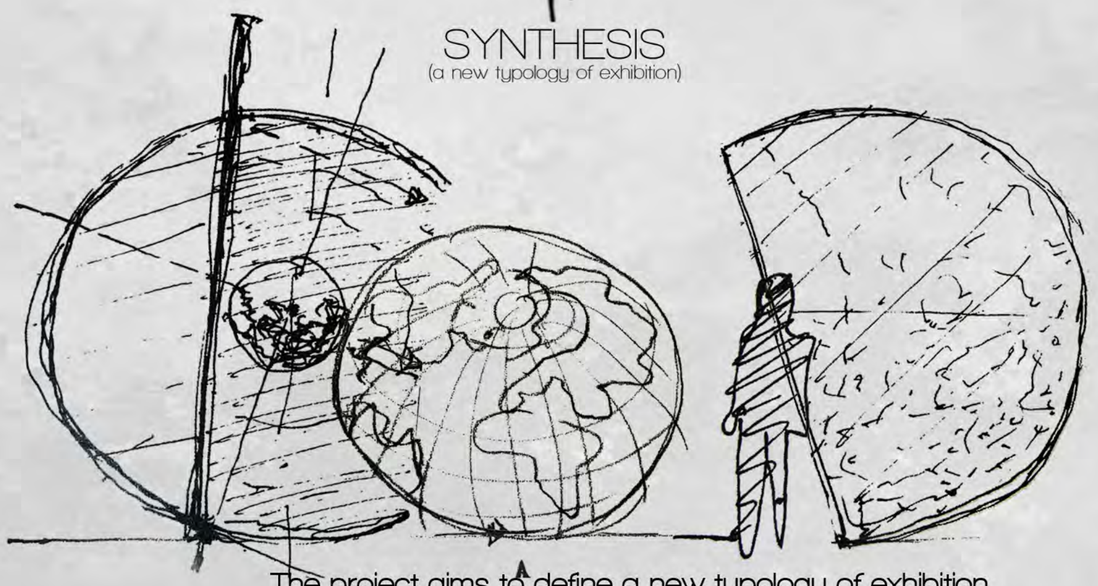
This style of display makes use of verious mediums to confer information to the viewer. Interactivity is a common concept.

CONCEPT- ORIENTATED DISPLAY



ANTITHESIS

SYNTHESIS
(a new typology of exhibition)



The project aims to define a new typology of exhibition display. Either a synthesis of existing typologies or the definition of an entirely new style

COGNITIVE-ORIENTATED DISPLAY

FIGURE 66: Theoretical sketch of exhibition typologies

EXHIBITION.

FIGURE 67: Mess Logo

FIGURE 68: Blank logo

TABLE 9: INSTITUTION VS EXHIBITION

INSTITUTION TYPES	EXHIBITION TYPES
ARTIST-RUN INITIATIVE	INDIVIDUAL/SOLO SHOW
VANITY GALLERY (artist hires venue)	COLLECTIVE EXHIBIT
TRADE FAIR (expo's)	SURVEY EXHIBIT (theme/topic)
BIENALLE	RETROSPECTIVES (tribute to specific artist)
TRAVELLING EXHIBIT (including pop-up)	JURIED EXHIBIT (adjudicated works)
	INVITATIONAL PRODUCTION
	DIDACTIC DISPLAY (educational)

PRETORIA FRAMEWORK

Pretoria, as the South African capital, is known culturally as the 'symbolic heart of conservative White values' (SAHO, 2013). The perceived conformist and anti-deluvian local atmosphere does however not limit the creativity which is embedded within the vast fabric of the city. The city holds within it vast and vibrant cultural assets which include music, art and theatre.

The site also lies on the border between the CBD and Pretoria East. Both these factors attributes to the feasibility of the project as the liminality of the space allows for catalytic intervention.

FIGURE 69: Pretoria's creative assets
FIGURE 70: Pretoria Framework

SUNNYSIDE FRAMEWORK

PATHS

FIGURE 71: Sunnyside Paths

NODES

FIGURE 72: Sunnyside Nodes

UTILISED

FIGURE 73: Sunnyside Movement

INTENDED

FIGURE 74: Sunnyside Intended Movement

CREATIVES
There are creatives found in Sunnyside, they are individual and isolated from one another. Sunnyside houses more craft than high end art, but intellectual creatives are found at the Theosophical Society. DTI is also in this area which is a supporting body of cultural assets in Pretoria.

MOVEMENT PATHS
The movement paths in Sunnyside follow the main busiest streets, namely: Nelson Mandela, Kotze (currently under construction, Robert Sobukwe, Steve Biko, Park and Francis Baard. These are busy pathways for both vehicles and pedestrians.

1972
HOLM JORDAAN
SUNNYSIDE POST OFFICE

FIGURE 75: Site identification

1 2 3 4 5 6 7 8

- SURROUNDING CREATIVE FABRIC
- DIURNAL ACTIVITY
- AVAILABLE PARKING
- THRESHOLD BETWEEN ACADEMIC/BUSINESS/RESIDENTIAL
- STRUCTURE LENDS TOWARD ADAPTABILITY
- OPPORTUNITY FOR URBAN CATALYST
- OPPORTUNITY FOR INTEGRATION
- DIVERSITY OF CULTURES ADDS ORIGINALITY AND VIBRANCY

FIGURE 76: Site photo: Entrance steps
FIGURE 77: Site photo: A-symmetry
FIGURE 78: Site photo: Post boxes
FIGURE 79: Site photo: Column and beam

STREET Steve Biko
SUBURB Sunnyside
CITY Pretoria
DISTRICT Tshwane
TYPOLOGY Modernist
CURRENT OCCUPANT SAP (South African Post)
PREVIOUS USES None

SITE

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UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

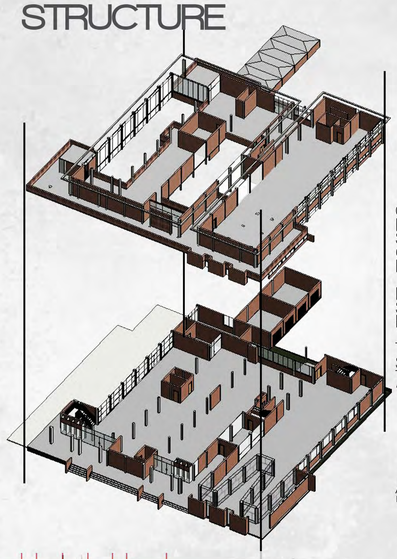
ORANGE CERAMIC TILE
CONCRETE
FACE BRICK

MATERIALITY

FIGURE 80: Materiality photos

The materiality of the building is very **neutral** and allows for opportunity in expression. The orange ceramics on the front facade of the building are a beautiful detail to be kept with sensitivity.

STRUCTURE

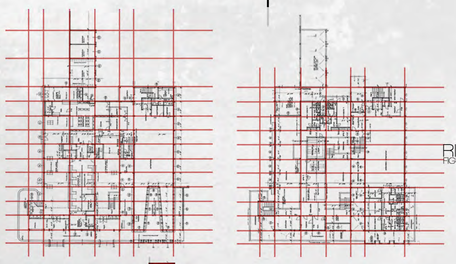


OPEN INTERIOR SPACES DUE TO INFILL STRUCTURE OF COLUMNS ALLOWS FOR EASY **ADAPTABILITY.**

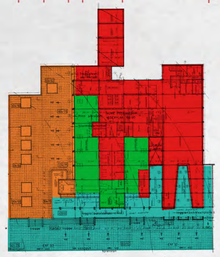
DOUBLE VOLUME SPACES **APPROPRIATE** FOR CREATIVE USES.

TEMPORARY PARTITION SYSTEMS 'TEND TOWARDS ENABLING WORKS'

AXONOMETRIC
FIGURE 81: Axonometric of existing structure



RIGID GRID SYSTEM
FIGURE 82: Analysis of grid



PUBLIC AND PRIVATE SPACE
FIGURE 83: Existing accessibility of SPO

FIGURE 84: Post office photo

HERITAGE

STATEMENT OF SIGNIFICANCE

The Sunnyside Post office is a modernist building in the heart of Sunnyside. Designed by **Holm Jordaan** architects, the creators of the Ou Raadsaal in Church Square. The post office was built for its function and still operates today. The building won an award of architectural merit after its completion.
The building is **highly adaptable** due to its structural system and heritage value. The building makes use of concrete and face brick but also includes detailing of orange ceramics which add to the street facade of the design. The building has a public interface with the street making use of a wide sidewalk allowing for **opportunity of interaction.**

APPROACH: ADAPTIVE RE-USE

The building use will be changed into a mixed use function for cultural means. Conservation of valuable heritage will be achieved by analysing both tangible and intangible significance. The **intervention** will be sensitive to all highlighted factors.
Intangible heritage will be preserved by interpretation of **association** and meaning to be retained.

INTANGIBLE HERITAGE

The narrative that exists in a post office is one of **DIALOGUE**: Interaction happens through the sending and receiveing of letters.

PLACE OF GATHERING NOT INTERACTION
INTERCONNECTION WITH OTHER PLACES
SOCIAL, CONVERSATION, STORIES

TANGIBLE HERITAGE

1973: AWARD OF ARCHITECTURAL MERIT

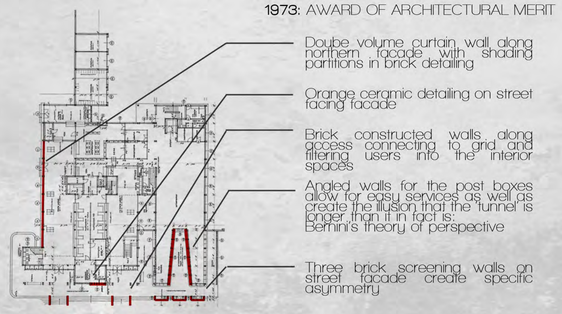


FIGURE 85: Heritage analysis of ground floor

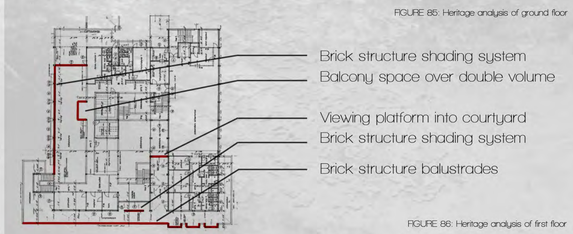


FIGURE 86: Heritage analysis of first floor

FIGURE 87: Sunnyside Timeline

FIGURE 88: Sunnyside post office concept sketch (Holm Jordaan, 1971)

FIGURE 89: Rendering of exhibition space

CONCEPT

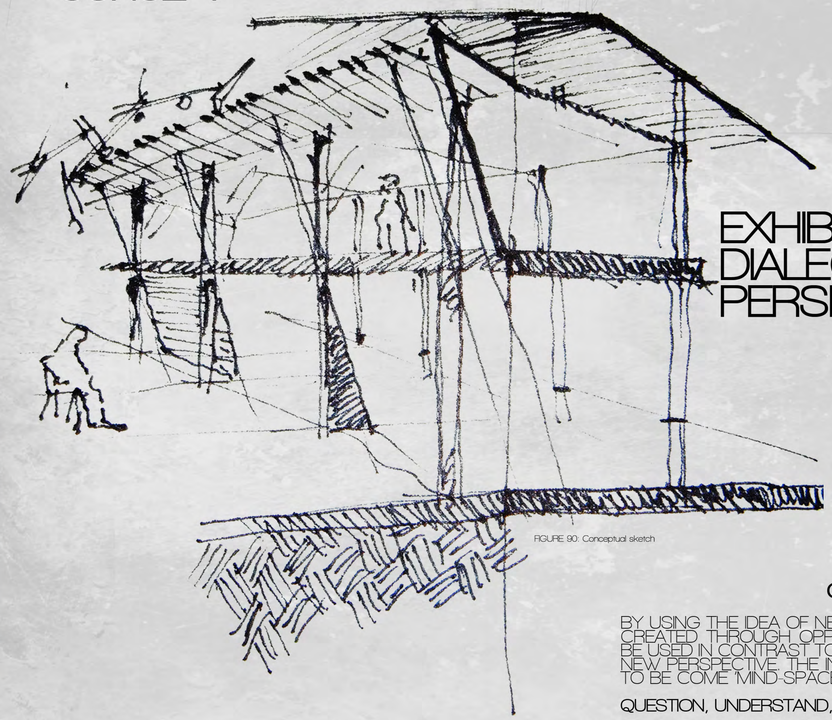


FIGURE 90: Conceptual sketch

EXHIBIT DIALECTIC PERSPECTIVE

CONCEPT STATEMENT

BY USING THE IDEA OF NEGATIVE DIALECTIC, UNITY IS CREATED THROUGH OPPOSITION. THE DESIGN WILL BE USED IN CONTRAST TO EXISTING AS TO CREATE A NEW PERSPECTIVE. THE INTERIOR WILL BE DESIGNED TO BE COME 'MIND SPACE'.

QUESTION, UNDERSTAND, ALTER, EXPLORE, EXPOSE

DESIGN INTENTIONS

1 GEOMETRIC JUXTAPOSITION OF THE EXISTING RIGID GRID

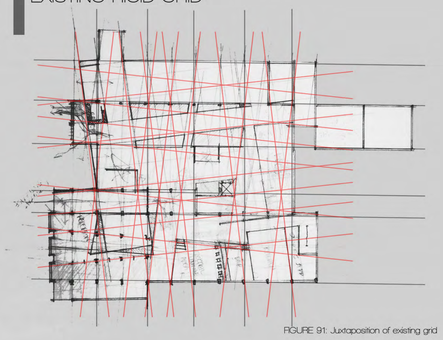
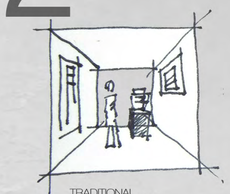


FIGURE 91: Juxtaposition of existing grid

2 REDEFINE THE TRADITIONAL /ANTITHESIS OF EXHIBITION DESIGN



TRADITIONAL OBJECT VIEWING EXHIBIT

NEW PERSPECTIVES ON EXHIBITION DESIGN

FIGURE 92: Sketches of exhibition viewing concepts

3 NEW ENTRANCES EXTRACTING OR RETRACTING THE BUILDING THRESHOLD

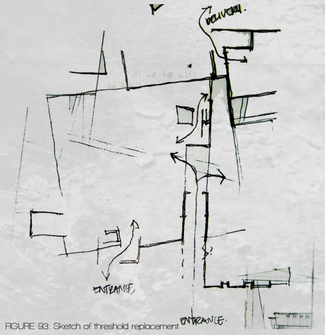


FIGURE 93: Sketch of threshold replacement

4 CREATE 'MINDSPACES' AS THOUGH EXPERIENCING A THREE DIMENSIONAL THOUGHT

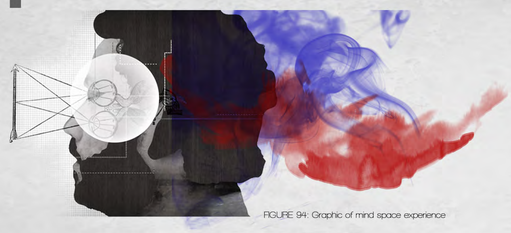


FIGURE 94: Graphic of mind space experience

Siersteen keermuur
tek. nr. 17386/42

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YUNIBESITHI YA PRETORIA

PLANS

LONGITUDINAL SECTION

CROSS SECTION

CROSS SECTION

LONGITUDINAL SECTION

STUDIO
V100000
UNFINISHED SPEC BY TENANT
95 m²

STUDIO
V100000
UNFINISHED SPEC BY TENANT
95 m²

STUDIO
V100000
UNFINISHED SPEC BY TENANT
32 m²

PROJECTION ROOM
V100000 I
TIMBER VENEER
38 m²

ADMINISTRATION
V100000
CONCRETE
59 m²

EXHIBITION
V100000
SUNNING
541 m²

COURTYARD
V100000
CONCRETE
28 m²

EXHIBITION
V100000
SUNNING
333 m²

COFFEE SHOP
V100000
TIMBER VENEER
35 m²

DISPLAY

RECEPTION

PUBLIC INTERFACE
COFFEE KIOSK

104·62
104·75
104·50
104·75
104·50
102·50
103·00
103·75
102
104
105
108
107

GROUND FLOOR1:100
FIGURE 95: Ground Floor Plan

OUTDOOR LOUNGE
V139470 I
TIMBER VENEER
77 m²

ARTISTS LOUNGE
V139470
SUNNING
51 m²

DARKROOM
V139470
SUNNING
15 m²

ABLUTIONS
V139470
TILES
17 m²

PUBLIC CIRCULATION
V139470
SUNNING
291 m²

ARTIST STUDIO
V139470
SUNNING
149 m²

PROJECTION ROOM
V139470
TIMBER VENEER
29 m²

STUDIOS
V139470
TIMBER VENEER
86 m²

POST-PRODUCTION
V139470
TIMBER VENEER
165 m²

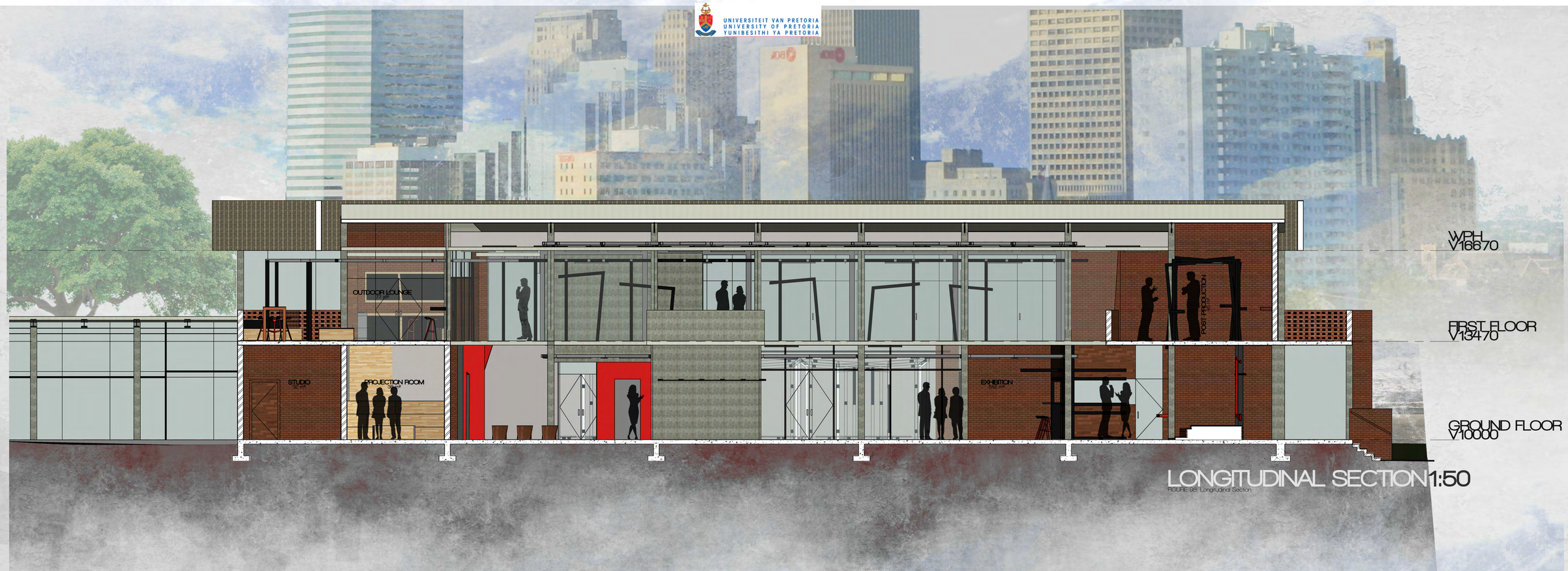
WORKSHOP / SEMINAR
V139470
SUNNING
171 m²

DOUBLE VOLUME

FIRST FLOOR1:100
FIGURE 96: First Floor Plan

Department of Trade & Industry
Travenna
Sunnypark Mall
Pavillion Centre
Sunnyside Post Office
Sunnyside Galleries (Convurge)

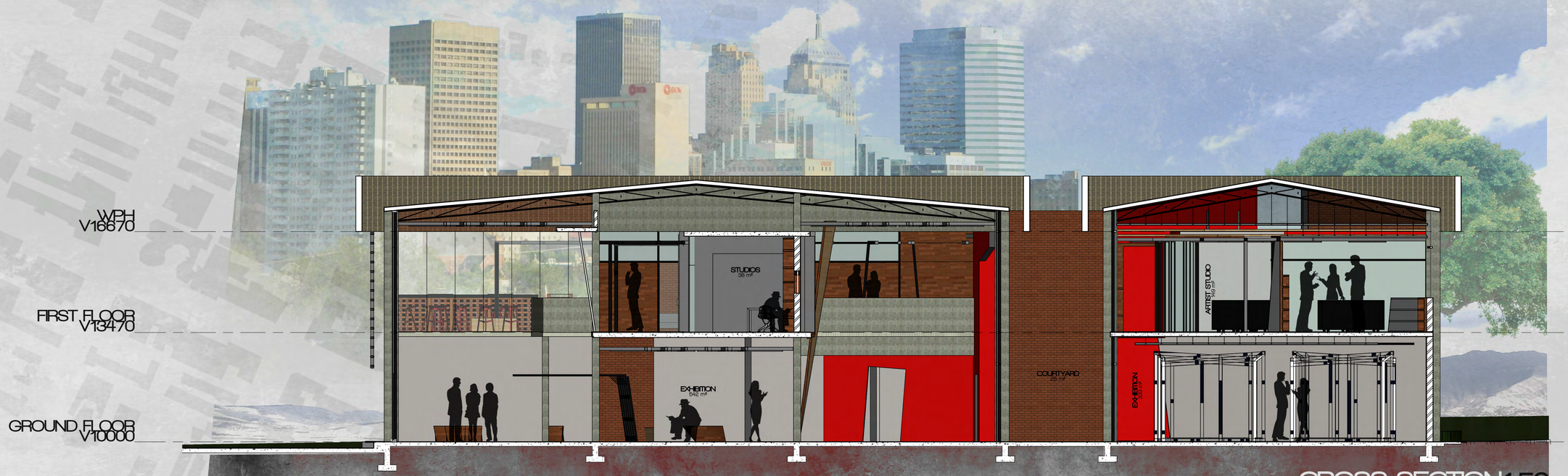
CONTEXT MAP 1:2500
FIGURE 97: Context Map



LONGITUDINAL SECTION 1:50

FIGURE 98: Longitudinal Section

SECTIONS



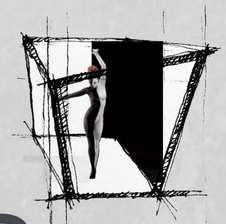
CROSS SECTION 1:50

FIGURE 99: Cross Section

CUBES

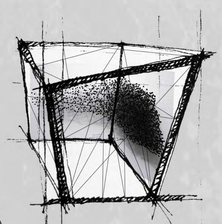
1 OBJECT DISPLAY

FIGURE 100: CUBE object display



2 PERFORMANCE DISPLAY

FIGURE 101: CUBE performance display



3 INSTALLATIONS

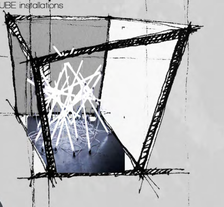
FIGURE 102: CUBE installations

4 TRANSMEDIA EXHIBIT

FIGURE 103: CUBE transmedia exhibit

5 INTERACTIVE EXBIT

FIGURE 104: CUBE interactive exhibit



6 LIGHTING INSTALLATIONS

FIGURE 105: CUBE lighting installations

CUBE DETAIL 1:5

FIGURE 106: CUBE detail

The primary consideration in the cube design is visibile connection. Auditory considerations to seperate the cubes when cladded are a secondary approach and cannot completely eliminate or isolate the possible distraction between cubes when various senses are engaged.

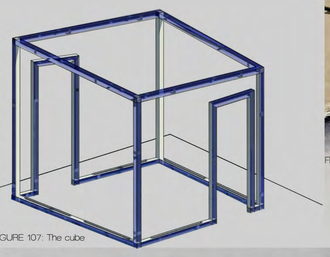
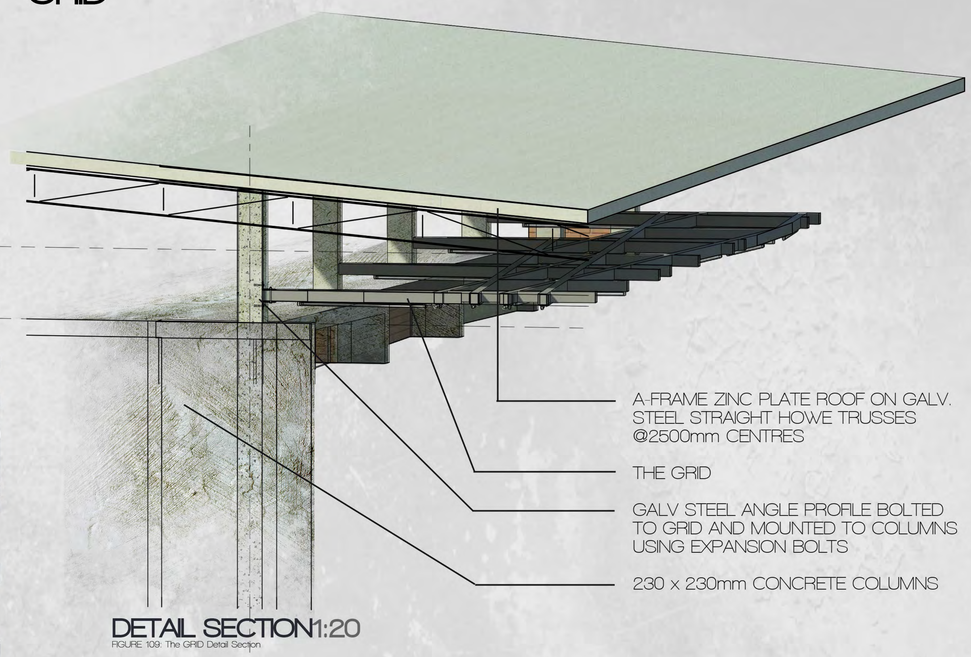


FIGURE 107: The cube

FIGURE 108: Rendering of the cubes exhibition

GRID

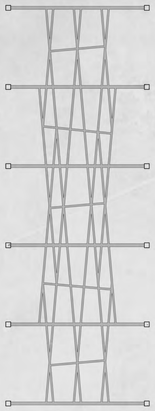


DETAIL SECTION 1:20

FIGURE 109: The GRID Detail Section

SUSPENSION LIGHTING GEOMETRY

FIGURE 110: The GRID



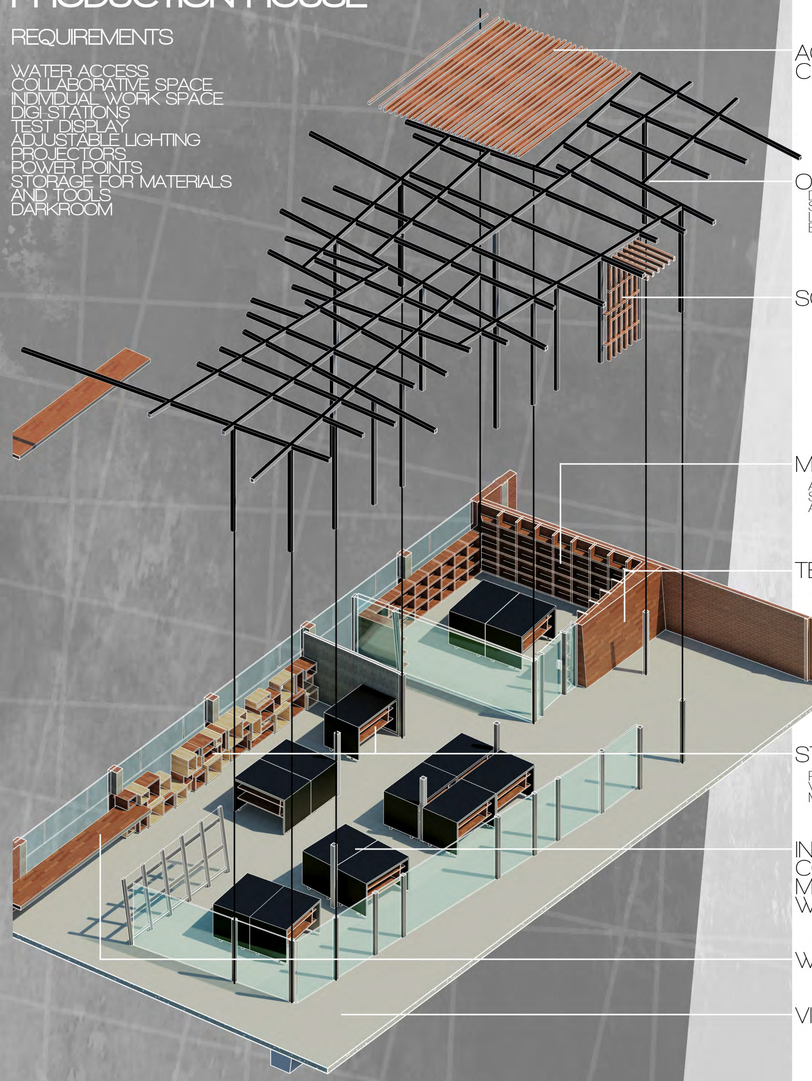
EXHIBIT

GRID CUBE PERSPECTIVE

PRODUCTION HOUSE

REQUIREMENTS

WATER ACCESS
COLLABORATIVE SPACE
INDIVIDUAL WORK SPACE
DIGI STATIONS
TEST DISPLAY
ADJUSTABLE LIGHTING
PROJECTORS
POWER POINTS
STORAGE FOR MATERIALS AND TOOLS
DARKROOM



AXONOMETRIC1:50
FIGURE 111: Axonometric of production house

FIGURE 112: Axonometric of digital studios

PRODUCTION

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YUNIBESITHI YA PRETORIA

PROJECT

PHYSICAL INTERACTION

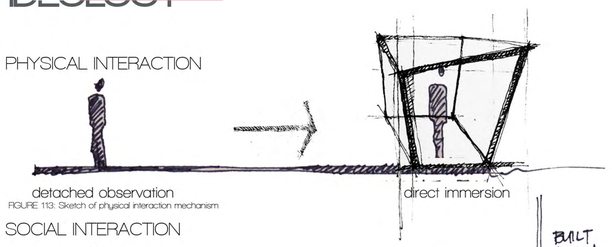


FIGURE 113: Sketch of physical interaction mechanism

SOCIAL INTERACTION

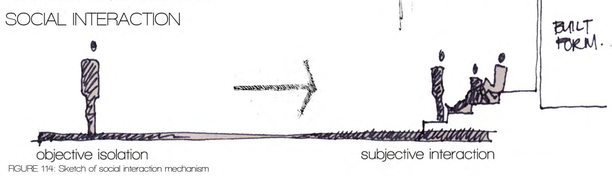


FIGURE 114: Sketch of social interaction mechanism

The means of implimenting social cohesion within the spaces are using the mechanisms of William H Whyte. The design intends to consider all factors pertaining to the interior environment. Whyte states that the social life of a public space depends on (in order of this projects priority):

FIGURE 115: People gather, citizen sketch (Holmes, 2013)

TRIANGULATION:

The process of social organisation whereby people are brought together by an external factor such as performance or sculpture.

FIGURE 116: Seating arrangements

SITTABLE SPACE:

"People tend to sit where there are places to sit" Whyte, 2008

Various applications of seating will be appropriated within the design allowing for choice including bar seating, benches, amphitheatre/stair typologies and couches. Various styles placed in various places as required.

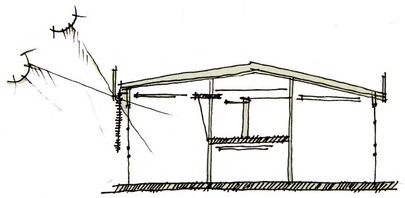


FIGURE 117: Sketch of solar penetration

SUN / LIGHT:

The interior light will lend towards production and exhibition. Various elements will have adjustable lighting schemes such as to allow for varying functionalities.

The north facade also has largue expanses of glazing to allow for sun infiltration. The shading system along this length of glass can be adjusted to filter different amounts of light to the interior

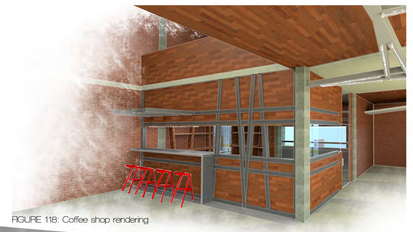


FIGURE 118: Coffee shop rendering

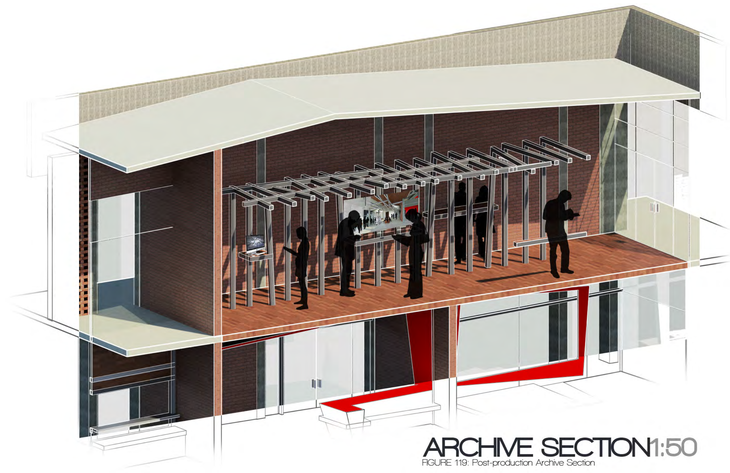
FOOD:

A take away coffee shop will be available on site acting both for interior requirements and for street interface.

Catering will happen from this hub allowing for larger events to have food and beverage requirements fulfilled.

STREET INTERACTION:
WATER + TREES:

POST-PRODUCTION



ARCHIVE SECTION1:50
FIGURE 119: Post-production Archive Section

ARCHIVE ACCESS
DIGITAL INTERFACE
VIEWING PLATFORM

VIEWING PLATFORM ALLOWING USERS TO SEE ARTWORKS AS THOUGH THEY ARE EXISTING IN THE SPACE BELOW

FIGURE 120: Rendering of post-production corridor

REVIEW

GENERATE

UNITE

WAYFINDING

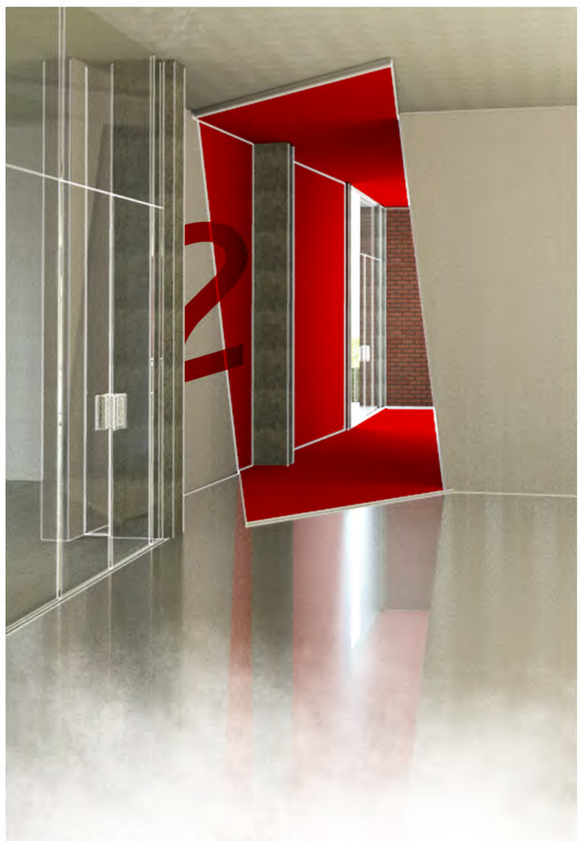


FIGURE 121: Rendering of way finding illusion in red

FIGURE 121: Rendering of way finding realism in red

VERTICAL CIRCULATION

ABLUTION FACILITIES

SIGNAGE

Wayfinding is achieved using colour and optical illusion. The intention is to break the neutral tones used in the exhibition spaces. The eye catching contrast also creates non-space for social encounters to happen. Whyte (1980) states that circulatory spaces such as walkways and staircases are more often used as social spaces.

Signage is achieved using similar tactics as wayfinding. Colour, surface, imagery etc.

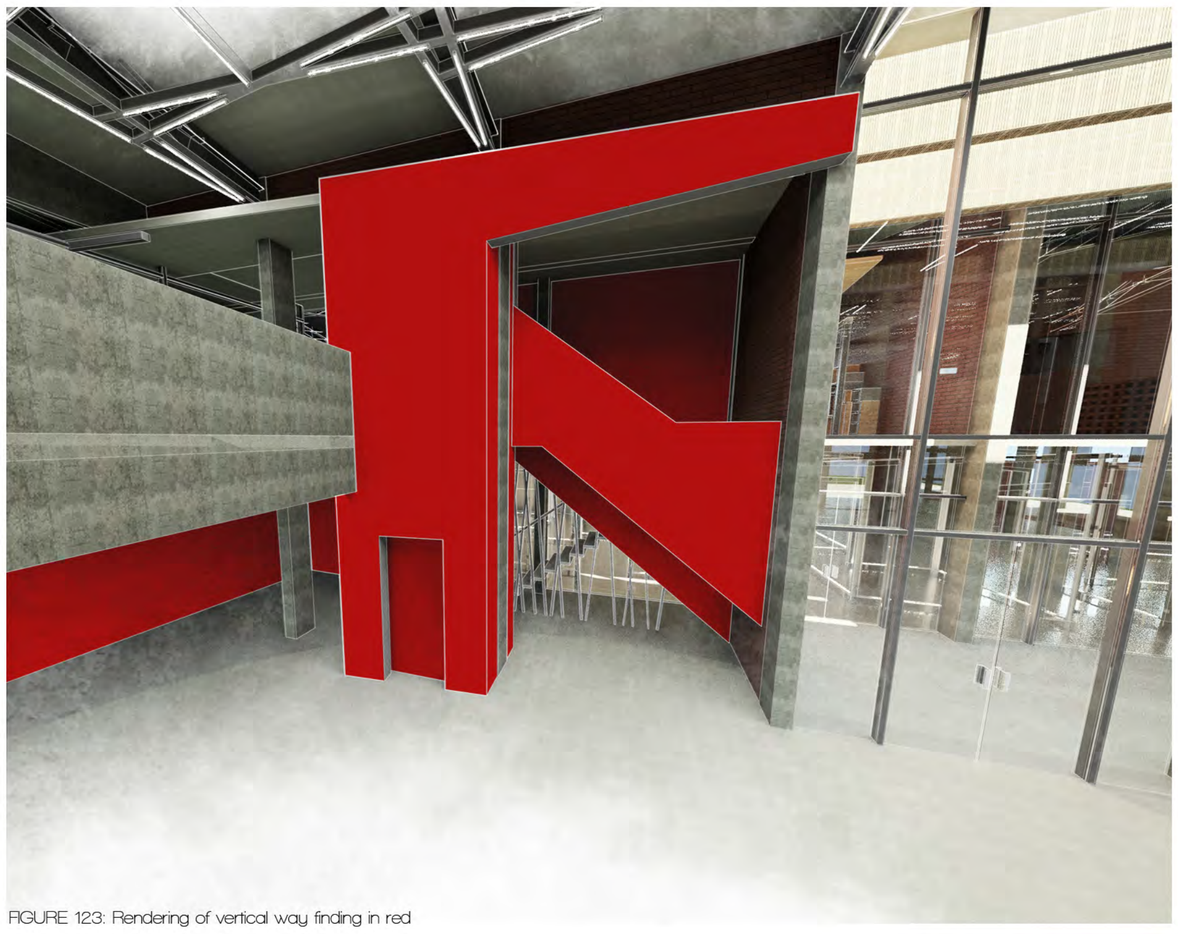


FIGURE 123: Rendering of vertical way finding in red

INTERACTION

INTERIOR : EXTERIOR INTERACTION
ARTIST : SPACE INTERACTION
VIEWER : SPACE INTERACTION
PROGRAMMATIC INTERACTION

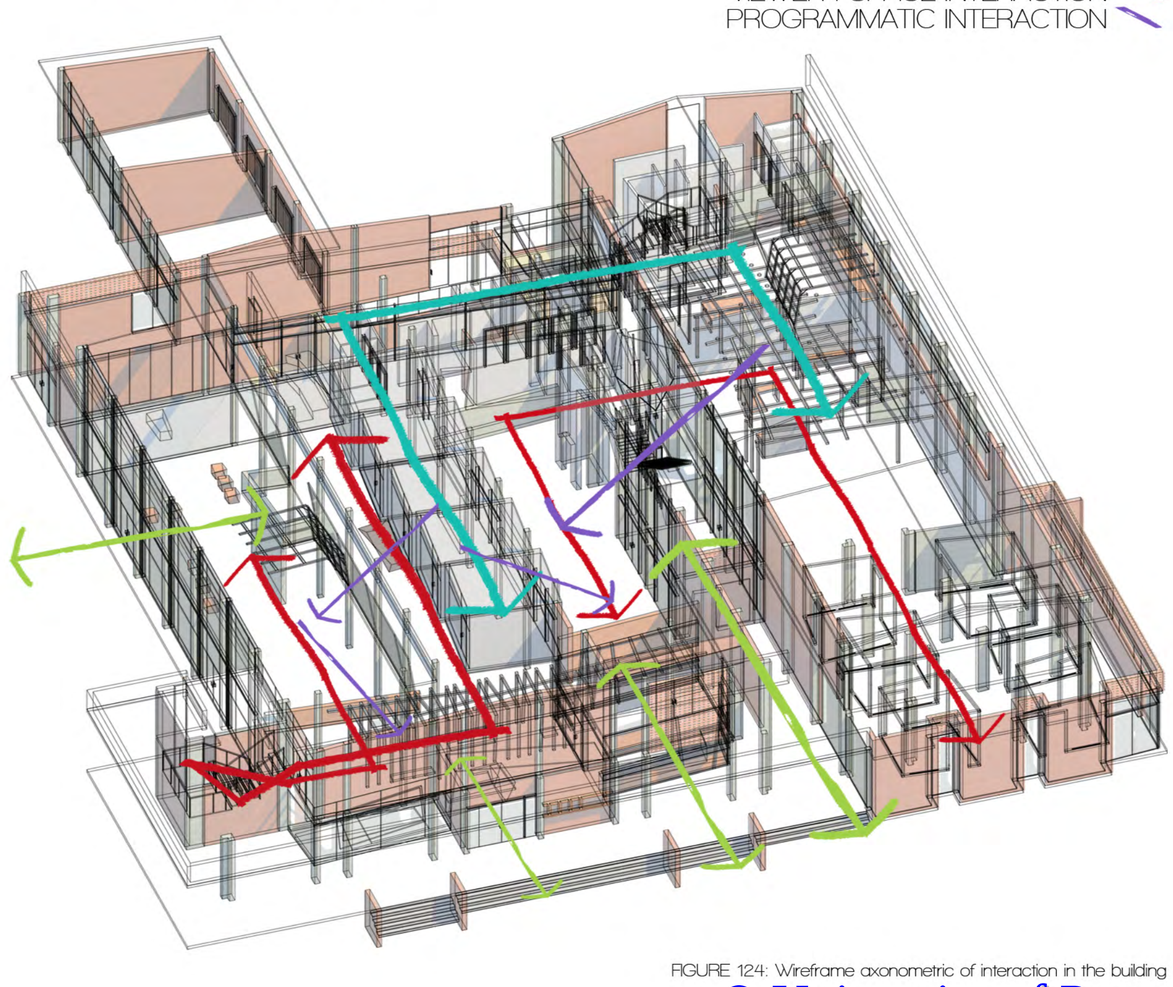


FIGURE 124: Wireframe axonometric of interaction in the building

INTROSPECTION

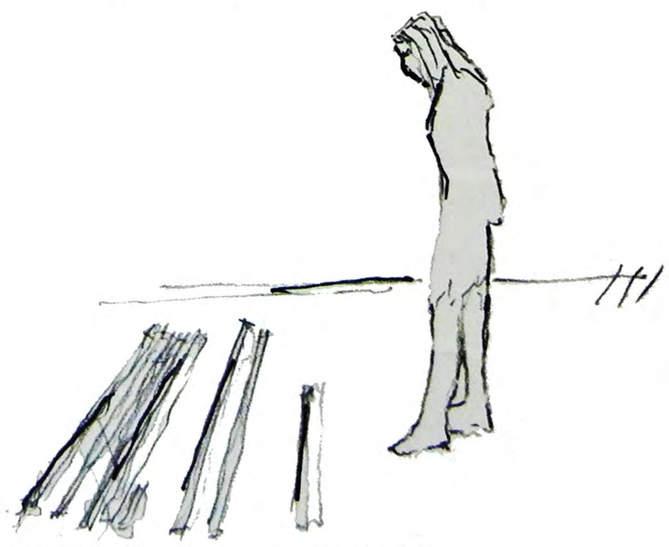
EXPERIENCE

The various exhibits will make use of different mechanisms such as to create an experience for the viewer. Looking through panes at art or seeing the reflection of something are some of the means used to allow users to get a new perspective in the understanding of the artistic concepts.

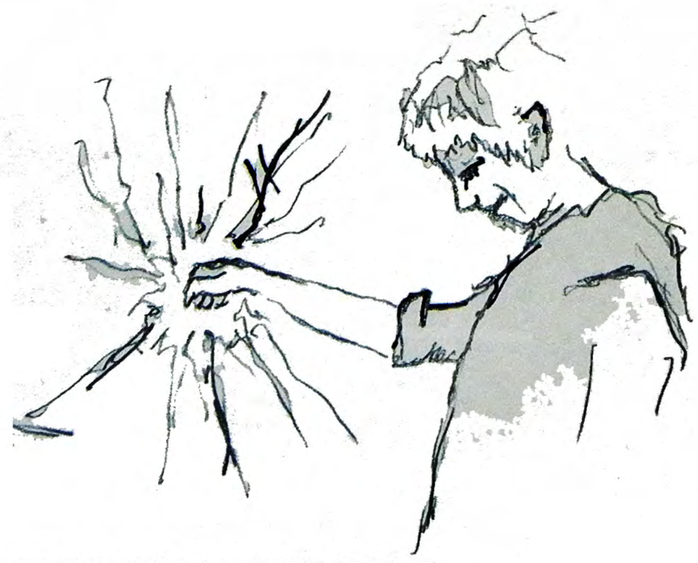
Interactive art will also be exhibited allowing interaction directly with the pieces. Various surfaces will be used in display again instilling a new perspective to view art.

REFLECTION
FIGURE 125: Sketch of user experience: reflection

VIEWING THROUGH SURFACES
FIGURE 126: Sketch of user experience: viewing through surface



USE OF VARIOUS PLANES
FIGURE 127: Sketch of user experience: planes



RESPONSIVE ARTWORKS
FIGURE 128: Sketch of user experience: responsive artworks

INTERACTIVE SURFACES
FIGURE 129: Sketch of user experience: interactive surfaces

NARRATIVE

1 ENTRY

2 GALLERY

3 GALLERY

4 GALLERY

5 EXIT

FIGURE 130: Narrative storyboard

STREET

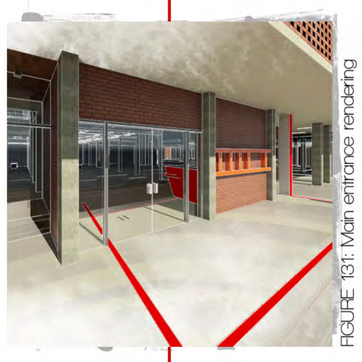


FIGURE 131: Main entrance rendering

FIGURE 132: Corridor entrance rendering

FIGURE 133: GRID rendering

FIGURE 134: CUBES rendering

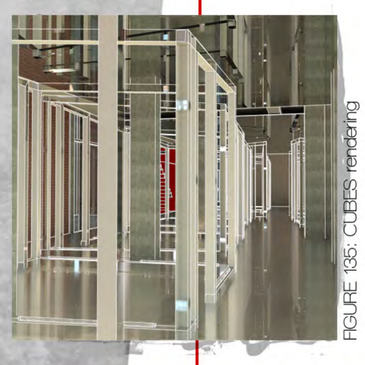


FIGURE 135: CUBES rendering

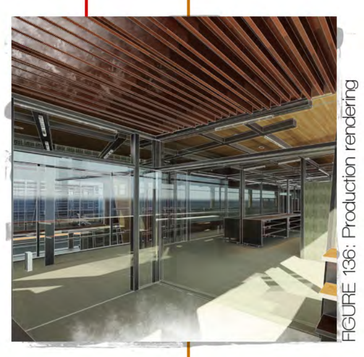


FIGURE 136: Production rendering

FIGURE 137: Post-production rendering

FIGURE 138: GRID rendering

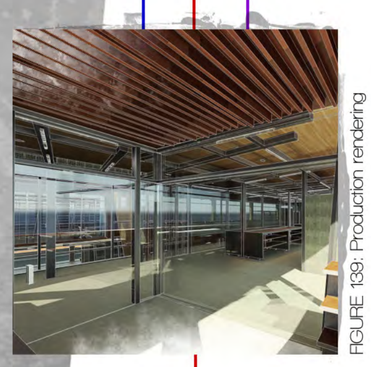


FIGURE 139: Production rendering

FIGURE 140: Post-production rendering

FIGURE 141: Coffee kiosk rendering

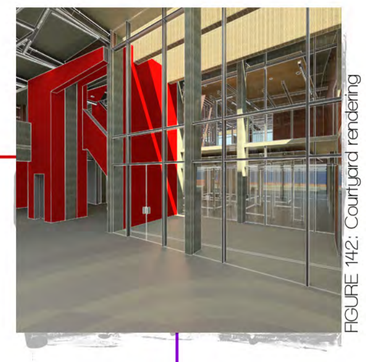


FIGURE 142: Courtyard rendering

FIGURE 143: Corridor exit rendering

FIGURE 144: Reception exit rendering

THE PAVILION

The use of a temporary pavilion for the street interface of Blank is specifically used instead of a perminent fixture designed for the space. The ideology behind this choice lies in SIX main factors:

1 TRIANGULATION

Whyte (1979) explains that interaction is more likely to occur through the use of triangulation: namely something to gather around.
The pavilion allows this to occur through the mechanism of the 'curious art object'

2 EPHEMERAL CULTURE

The ephemeral nature of the pavilion as a temporary structure allows for ephemeral culture through experience and actuality. The public becomes more involed due to the temporal state of being.

3 ECTOBATIC PERCEPTION

Art exhibitions are temporal in their nature. The pavilion (the external or explicit mechanism) externalises the nature of what will be found within the building; transient states of perception.

4 CREATIVE REGENERATION

This enables artistic creation in many disciplines (from performance or installation to architectural inventigations) to be visible and accessible. This ties closely to the work done my the Cool Capital Bienalle (2014) whereby competitors were invited to create pavilions across the city to engage the fabric of our capital with designed space and users.

5 FOCUS

A temporary pavilion not only catches the attention of passers by, but also maintains this focus as it changes. A attention of a user is lost over time as they grow accustomed to the presence of the new. The change from one pavilion to another will reinforce the user focus.

6 PRESENCE

The interactive nature of the pavilion, a feature not common in South Africa, allows for it to have presence. Novelty and interactivity engages users. The presence filters from the installation to the building acting as a threshold and gateway.

SERPENTINE GALLERY TEMPORARY PAVILIONS

a. FRANK GEHRY
y. 2008

FIGURE 145: Gehry pavilion through (Serpentine Gallery, 2014)
FIGURE 146: Gehry pavilion (Serpentine Gallery, 2014)

a. SANAA
y. 2009

FIGURE 147: SANAA pavilion (Serpentine Gallery, 2014)
FIGURE 148: SANAA pavilion ariel (Serpentine Gallery, 2014)

a. SOU FUJIMOTO
y. 2013

FIGURE 149: Fujimoto pavilion seated (Serpentine Gallery, 2014)
FIGURE 150: Fujimoto pavilion (Serpentine Gallery, 2014)

The success of the Serpentine Gallery Pavilion housed for 3 months every summer allows certain liberties to arise within the Gallery. The attraction caused by the pavilion gives the gallery more access to public recognition.

The phenomenon draws in people but also allows interaction between both various users, users and the pavilion and also users and the gallery.

EXTERIOR

FIGURE 151: Exterior Approach

STRATEGIES

FORM MATERIALS JOINERY INTERACTION LIGHTING ACOUSTICS

PASSIVE ACCESS ELECTRICITY VENTILATION FIRE WATER

FIGURE 152: Strategies addressed in technification

SERVICES

FIRE PROTECTION

FIRE PROTECTION APPROPRIATIONS REQUIRED:

1. Minimum escape route distance = 45m
2. Escape routes must have minimum 1500mm width
3. No automatic fire extinguishment installations are required.
4. Minimum 90 minute stability of structural elements
5. Minimum 120 minute fire resistance of division separating elements
6. 1 hose reel per 500m
7. 1 portable fire extinguisher per 200m

Appropriated according to **SANS 10400 (2011) Part T**

Minimum fire escape route width: 1900mm

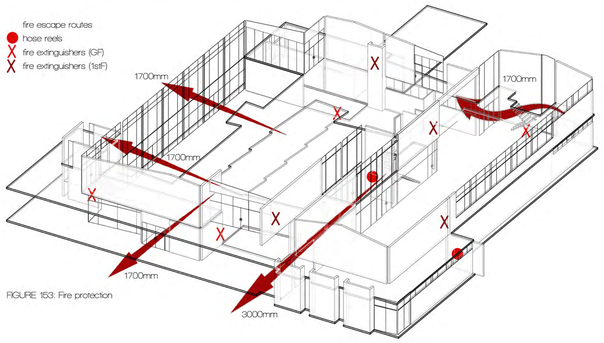


FIGURE 153: Fire protection

WETWORKS & DRAINAGE

TABLE 10: SANITATION REQUIREMENTS

MALE			FEMALE		DISABLED
WC	U	HWB	WC	HWB	WC
4	7	6	11	6	1

The required values are met. One female and one male WC have been adapted for disabled use.

Appropriated according to **SANS 10400 (2011) Part P**

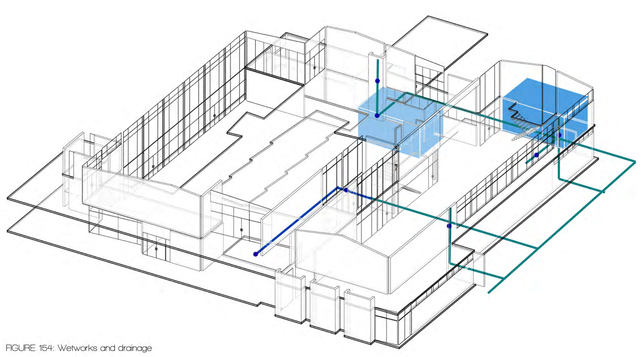


FIGURE 154: Wetworks and drainage

VENTILATION

TABLE 11: VENTILATION APPROPRIATIONS REQUIRED:

	Space	L/s
1	Public assembly	3.5 per person
2	Office space	5.0 per person
3	Photographic darkroom	10.0 per person
4	Breakaway space	5.0 per room
5	Ablutions	25.0 per room

Appropriated according to **SANS 10400 (2011) Part O**

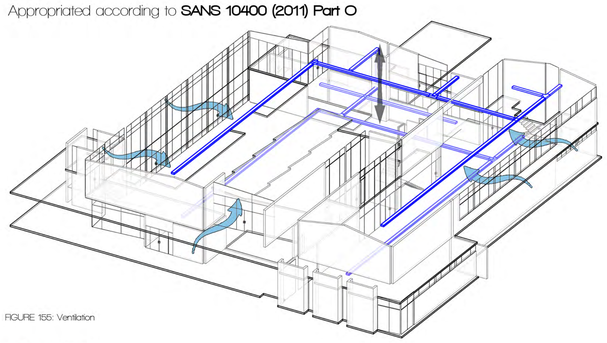


FIGURE 155: Ventilation

ACCESSIBILITY

APPROPRIATIONS:

1. Lift
2. Accessible entrance
3. Disabled WC's (2 x unisex)

Appropriated according to **SANS 10400 (2011) Part S**

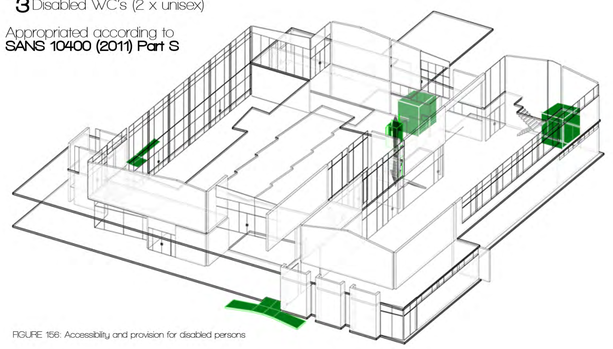


FIGURE 156: Accessibility and provision for disabled persons

ELECTRIC LAYOUT

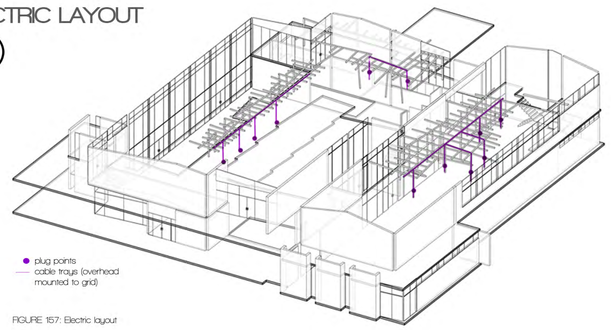


FIGURE 157: Electric layout

MOVEMENT

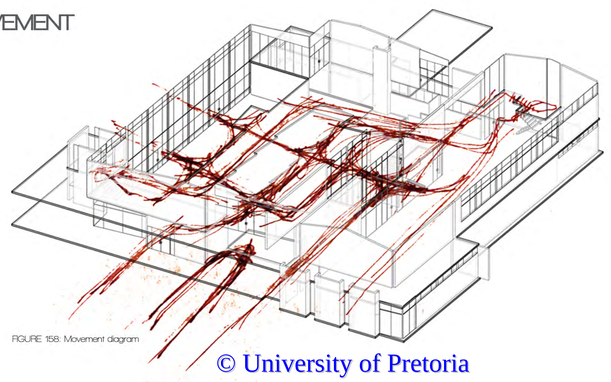
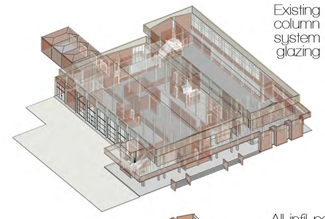


FIGURE 158: Movement diagram

INTERVENTIONIST APPROACH

ADAPTIVE RE-USE



Existing building based on column and beam structural system with infil panels of glazing and masonary walls.

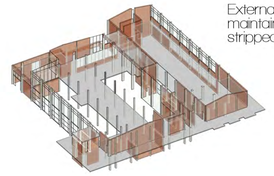
EXISTING STRUCTURE

FIGURE 159: Existing structure

All infil panels to be removed maintaining the heritage significant elements. The majority of these elements are on the facade.

STRIPPING BACK

FIGURE 160: Stripping Back

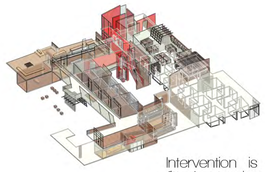


External characteristics are maintained but the interior is stripped of unnecessary infil to be redesigned.

ENABLED WORKS

FIGURE 161: Enabling Works

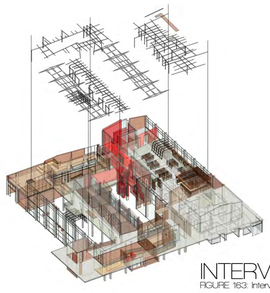
JUXTAPOSITION
STRUCTURAL FRAME
INFILL



Intervention is appropriately fitted-out using infill to create space. Interaction between spaces are considered.

NEW WORKS

FIGURE 162: New works



INTERVENTION

FIGURE 163: Interventionist approach

THE SKIN

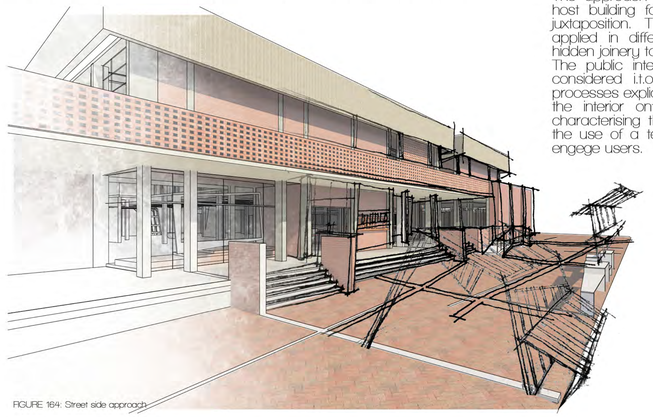
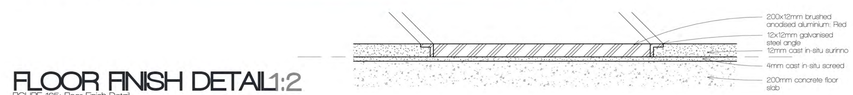


FIGURE 164: Street side approach

The approach to the interface between the host building follows the design intention of juxtaposition. The various connections are applied in different ways: both visible and hidden joinery to be produced.
The public interface of the building is also considered i.t.o. the theory: making implicit processes explicit. This is achieved by drawing the interior onto the street using the red characterising the interior spaces as well as the use of a temporary exhibition pavilion to engege users.

TRIANGULATION
EPHEMERALITY
FACILITATION
ACTIVATION
ENGAGE
LINGER
PLAY



FLOOR FINISH DETAIL 1:2

FIGURE 165: Floor Finish Detail

WEST ELEVATION 1:100

FIGURE 166: West Elevation

INTERIOR ENVIRONMENTAL QUALITY

ACOUSTICS

TABLE 12: RECOMMENDED VALUES:

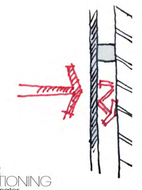
(Hausladen & Tichelmann, 2010)

Space	dB	RT60 (s)
Exhibition	40	1.5
Production	45	0.5
Breakaway space	35/30	0.5
Circulation Spaces	40	2
Studio offices	40	0.5

1 RESONANCE

Resonance allows sound levels to be lowered by using cavities. There are cavities within the partition walls and the glazing. The panel offset increases the level by which the noise is diminished.

The plate resonator has a cavity between with perforations on its surface allowing for resonance to occur

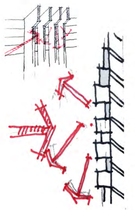


HELMHOLTZ PLATE RESONATOR
CAVITIES IN GLAZING AND PARTITIONING
FIGURE 167: Principle of resonance in Helmholtz plate resonator.

2 DIFFUSION

The lower level acoustic diffuser panels disperse the sound, which eliminates inconsistencies in sound levels throughout the space.

The sound lobbies at the edge of the studio spaces also use this principle to limit the sound that escapes the space without physically blocking off the edges.

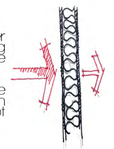


DIFFUSER PANELS
SOUND LOBBIES
FIGURE 168: Principle of diffusion.
FIGURE 169: Diffusion applied in Sound Lobbies

3 ABSORPTION

The insulation of the stud layer partitions absorbs sound lowering the sound which escapes the mechanical sound booth.

The acoustic panels found within the resonator panel also contain absorbant properties but this is not their main purpose.



INSULATION
SOUNDFORM ACOUSTIC PANELS
(USED IN PLATE RESONATOR)
FIGURE 170: Principle of absorption

TABLE 13: RT60 CALCULATIONS

Exhibition A: GRID
Volume (V) 1935

Surface		Area (S) m2	Effective Area (A) 125	250	500	1000	2000	4000
Walls Raw Brick		95.7	2.871	2.871	2.871	3.828	4.785	6.699
Walls Plaster		75.6	0.756	0.756	1.512	1.512	1.512	2.268
Walls Curtain Wall		334.8	60.264	20.088	13.392	10.044	6.696	6.696
Walls Concrete		22.8	0.228	0.456	0.912	1.368	1.824	2.28
Walls Timber		18.6	4.464	11.16	16.74	8.37	4.464	3.72
Doors Timber		3.8	0.38	0.266	0.19	0.152	0.152	0.152
Floor Cemcrete		542	5.42	5.42	10.84	10.84	10.84	10.84
Ceiling Acoustic		365	87.6	219	328.5	164.25	87.6	73
People (per 1/10)	70	7	1.75	2.45	2.94	3.22	3.5	3.5
Benches	4 (5)	20	7.4	8	9.4	10.6	11.2	10.6
Total Effective Area			171.133	270.467	387.297	214.184	132.573	119.755
Reverberation time			1.82043	1.151841	0.804383	1.45452	2.349913	2.601436
RT60=0.161*V/A							AVE:	1.697087

Studio
Volume (V) 390

Surface		Area (S) m2	Effective Area (A) 125	250	500	1000	2000	4000
Walls Raw Brick		55.5	1.665	1.665	1.665	2.22	2.775	3.885
Walls Curtain Wall		107.1	19.278	6.426	4.284	3.213	2.142	2.142
Walls Concrete		38.25	0.3825	0.765	1.53	2.295	3.06	3.825
Timber Diffusers		37.5	0.375	0.375	16.875	21	17.25	23.25
Floor Cemcrete		130	1.3	1.3	2.6	2.6	2.6	2.6
Ceiling Timber veneer		30	7.2	5.7	4.2	2.4	3.9	0.3
Ceiling Acoustic board		100	24	60	90	45	24	20
People (per 1/10)	30	3	0.75	1.05	1.26	1.38	1.5	1.5
Tables	10 (6.5)	65	24.05	26	30.55	34.45	36.4	34.45
Total Effective Area			79.0005	103.281	152.964	114.558	93.627	91.952
Reverberation time			0.79481	0.607953	0.410489	0.548107	0.67064	0.682856
RT60=0.161*V/A							AVE:	0.619146

Mecha
Volume (V) 60

Surface		Area (S) m2	Effective Area (A) 125	250	500	1000	2000	4000
Walls Acoustic board		11.25	2.7	6.75	10.125	5.0625	2.7	2.25
Walls Diffuser		20	0.2	0.2	9	11.2	9.2	12.4
Walls Curtain Wall		22	3.96	1.32	0.88	0.66	0.44	0.44
Floor Cemcrete		20	0.2	0.2	0.4	0.4	0.4	0.4
Ceiling acoustic		20	4.8	12	18	9	4.8	4
People (per 1/10)	5	0.5	0.125	0.175	0.21	0.23	0.25	0.25
Tables		10	3.7	4	4.7	5.3	5.6	5.3
Total Effective Area			15.685	24.645	43.315	31.8525	23.39	25.04
Reverberation time			0.61588	0.391966	0.223017	0.303273	0.412997	0.385783
RT60=0.161*V/A							AVE:	0.388819

The mechanical sound booth in the artists studio will contain mechanical equipment which could create ungleasant noise within both the production space as well as the surrounding exhibition spaces. The reflective surfaces found within the intervention imply that the booth itself requires specific acoustic consideration.

MECHA SECTION 1:10
FIGURE 171: Mecha Section

TECHNE

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

MATERIALITY

FIGURE 172: Materiality

EXISTING MATERIALS:
CONCRETE
GLAZING
MASONARY

IMPOSED MATERIALS:
POWDER COATED ALUMINIUM
MEDIUM DENSITY FIBREBOARD
STEEL PROFILES
SURINNO
TIMBER VENEERS

TABLE 14: MATERIALITY

	PRODUCTION						USAGE				END OF LIFE	
	MATERIAL & MANUFACTURING				TRANSPORT		USE & MAINTENANCE				END OF LIFE	
USE	MATERIAL TYPE	E.I. / RE-USED	E.P.C (% AND TYPE)	COMPANY POLICIES, ECOLABELS, ETC.	DESIGN STRATEGIES	SOURCED? [3]	DESIGN STRATEGIES EMPLOYED	EMISSIONS OR TOXINS	DURABILITY [4] / PRODUCT LIFE	LOW MAINTE-NANCE?	DESIGN STRATEGIES EMPLOYED	END OF LIFE	DESIGN STRATEGIES EMPLOYED
General													
Glazing	Safety Glass	Virgin	26% recycled	SABS compliant. RoHS compliant grades	Minimal wastage. Standard sizes. Moderate recycled content. DFD	Local	Standard sizes. On site assembly	Non-toxic	50 years and more (sensitive to breakages)	Moderate maintenance (cleaning)	increased safety and product life through finishes. DFD	Recycle	DFD
Ceiling	Plasterboard	virgin	50% recycled (made from 100% recycled paper)	Lafarge Group CH&S policy (A+ GR1 rating). Cement sustainability initiative	Use of recycled material. Durability of materials. Minimal wastage. Standard sizes. High recycled content. Thin product. DFD	Local	Standard sizes. Light weight material. On site assembly	No known data on VOC emmisions of product. Use of non-toxic finishes	20 years (10 year warranty)	Very low maintenance	Protective coating. DFD	Downcycle	Waste utilisation. DFD
Framing structures													
Frame structures (GRID, Cubes & Production)	Steel I-Beam	Virgin	40% recycled	RoHS compliant grades	Standard sizes and profiles. Recycled content. DFD	Local	Standard sizes and profiles. On site assembly	Non-toxic	20 years	Low maintenance (black oxide finish to increase corrosion resistance)	Protective finishes. Anti-corrosive material	Recycle	No waste on unit assembly
Light Fitting Profiles (LED Strip)	Aluminium Profile	Virgin	55% recycled	RoHS compliant grades	Standard profiles. Recycled content. DFD	Local	Standard profiles. On site installation	Non-toxic	20 years	No maintenance required	High product life. Protective finish. DFD	Recycle	DFD
Structure Cladding													
Cladding (Mecha)	Supawood MDF	Virgin	1.5% recycled	PG Bison Class E1 (Formaldehyde Potential). SABS Approved. FSC certified	Utilisation of standard sizes. HPL bonding with water-based adhesived. Thin product. DFD	Local	Standard sizes. Light weight material. On site assembly	Non toxic. VOC emmisions. Use of non-toxic finishes	15 years	Low maintenance	Easily accessible maintenance. Protective finish. DFD	Reuse	Waste utilisation. DFD
Cladding (Acoustic)	Acoustic MDF Panels	Virgin	1.5% recycled	FSC certified.	Utilisation of standard sizes. DFD	Local	Standard sizes. Light weight material. On site assembly	Non toxic. VOC emmisions. Use of non-toxic finishes	15 years	Low maintenance	Easily accessible maintenance. Protective finish. DFD	Reuse	Waste utilisation. DFD
Floor Coverings													
Floor Covering (Exhibition)	Surinno	Virgin	36% recycled	LEED Green Building Ratings: MRc#4 (2), MRc#5 (2) EQc#4 (1).	Waste reduction. High recycled content material. Fly-ash or reduced cement aggregates.	Local	Casting in-situ	Non-toxic. Low VOC. Taint free to sensitive foodstuffs. Water-based and solvent free installation.	25 year warranty	Low maintenance, easily repairable if damaged	Accessible for maintenance. Long service life. Easy to repair. DFD	Re-engineer	DFD
Floor Covering (Offices)	Walnut Veneer Lumber	Virgin	10% recycled	FSC and SFI Certified.	Minimal use of materials. Natural based finishes. DFD	Local	Lightweight veneer lumber. On site installation. Pre-treated	Non-toxic	15 years (subject to maintenance)	Low maintenance	Easily accessible maintenance. Protective finish	Landfill	Waste utilisation
Floor Covering (Bathrooms)	Porcelain Ceramic Tiles	Virgin	0.1% recycled	RoHS compliant grades	Large tiles. Presealed	Local	Standard size tiles. Pretreated	Non-toxic	20 years	Low maintenance	Easily accessible maintenance. Protective finish	Reuse	Waste utilisation
Floor inlay	Anodised aluminium	Virgin	55% recycled	RoHS compliant grades	Standard profiles. Recycled content. DFD	Local	Sheet metal. On site installation	Non-toxic	20 years	No maintenance required (anodised finish)	Long service life. Protective finish. DFD	Recycle	DFD
Partitions													
Partitions	Plasterboard	Virgin	50% recycled (made from 100% recycled paper)	Lafarge Group CH&S policy (A+ GR1 rating). Cement sustainability initiative	Use of recycled material. Durability of materials. Minimal wastage. Standard sizes. High recycled content. Thin product. DFD	Local	Standard sizes. Light weight material. On site assembly	No known data on VOC emmisions of product. Use of non-toxic finishes	20 years (10 year warranty)	Very low maintenance	Protective coating. DFD	Downcycle	Waste utilisation. DFD
Finishes													
Timber Veneer (Dark)	Walnut Veneer Lumber	Virgin	10% recycled	FSC and SFI Certified.	Minimal use of materials. Natural based finishes. DFD	Local	Lightweight veneer Lumber. On site installation. Pre-treated	Non-toxic	15 years (subject to maintenance)	Low maintenance	Easily accessible maintenance. Protective finish	Landfill	Waste utilisation
Timber Veneer (Light)	Ash Veneer Lumber	Virgin	10% recycled	FSC and SFI Certified.	Minimal use of materials. Natural based finishes. DFD	Local	Lightweight veneer Lumber. On site installation. Pre-treated	Non-toxic	15 years (subject to maintenance)	Low maintenance	Easily accessible maintenance. Protective finish	Landfill	Waste utilisation
Surface Laminate	HPL (High Pressure Laminate)	Virgin	Data unknown	SABS approval. ASTM E 84 Rating. LCA Compliant	Water-based adhesives used.	Local	Standard sizes. Light weight material. Bonded to board surfaces before transportation	VOC emotions	10 years	Low maintenance	Protective layer, lowering maintenance requirements	Landfill	Waste utilisation

LIFE CYCLE ANALYSIS
LOW EMBODIED ENERGY MATERIALS
REUSE / DOWNCYCLE / RECYCLE
RECLAIMED MATERIALS
CRADLE TO CRADLE

Imposed materials are to have low embodied energies. Reclaimed materials are used and demolition materials will be reused in construction where possible.

The design makes use of assembly and construction principles allowing for disassembly. Mechanical fixing is used in the construction detailing. This allows for materials to be re-used onsite or elsewhere for alternative purposes. Materials whose structural integrity has been compromised by use can be downcycled or recycled. Life cycles of materials used are considered.

FIGURE 173: Cradle to cradle concept (EPEA, 2010)

SUSTAINABILITY

SBAT ANALYSIS

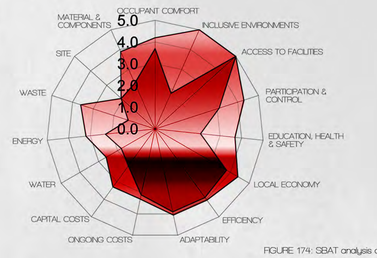


FIGURE 174: SBAT analysis of existing and intervention

TABLE 15: SBAT ANALYSIS

EXISTING ANALYSIS: AREA	SCORE (/5)	INTERVENTION ANALYSIS: AREA	SCORE (/5)
1 Social	3.1	1 Social	4.4
2 Economic	3.4	2 Economic	3.8
3 Environmental	2.0	3 Environmental	3.1
Overall	2.8	Overall	3.8

SAMPLE BOARD

TABLE 16: LEEDS 2009 FOR COMMERCIAL INTERIORS

16			**Sustainable Sites**	Possible Points: 21
Y	?	N		
2			Credit 1	Site Selection	1 to 5
6			Credit 2	Development Density and Community Connectivity	6
6			Credit 3.1	Alternative Transportation--Public Transportation Access	6
1			Credit 3.2	Alternative Transportation--Bicycle Storage and Changing Rooms	2
1			Credit 3.3	Alternative Transportation--Parking Availability	2
6			**Water Efficiency**	Possible Points: 11
Y			Prereq 1	Water Use Reduction--20% Reduction	
6			Credit 1	Water Use Reduction	6 to 11
9			**Energy and Atmosphere**	Possible Points: 37
Y			Prereq 1	Fundamental Commissioning of Building Energy Systems	
Y			Prereq 2	Minimum Energy Performance	
Y			Prereq 3	Fundamental Refrigerant Management	
3			Credit 1.1	Optimize Energy Performance--Lighting Power	1 to 5
2			Credit 1.2	Optimize Energy Performance--Lighting Controls	1 to 3
			Credit 1.3	Optimize Energy Performance--HVAC	5 to 10
4			Credit 1.4	Optimize Energy Performance--Equipment and Appliances	1 to 4
			Credit 2	Enhanced Commissioning	5
			Credit 3	Measurement and Verification	2 to 5
			Credit 4	Green Power	5
10			**Materials and Resources**	Possible Points: 14
Y			Prereq 1	Storage and Collection of Recyclables	
1			Credit 1.1	Tenant Space--Long-Term Commitment	1
2			Credit 1.2	Building Reuse	1 to 2
1			Credit 2	Construction Waste Management	1 to 2
1			Credit 3.1	Materials Reuse	1 to 2
			Credit 3.2	Materials Reuse--Furniture and Furnishings	1
2			Credit 4	Recycled Content	1 to 2
2			Credit 5	Regional Materials	1 to 2
			Credit 6	Rapidly Renewable Materials	1
1			Credit 7	Certified Wood	1

8			**Indoor Environmental Quality**	Possible Points: 17
Y	?	N		
Y			Prereq 1	Minimum IAQ Performance	
Y			Prereq 2	Environmental Tobacco Smoke (ETS) Control	
			Credit 1	Outdoor Air Delivery Monitoring	1
			Credit 2	Increased Ventilation	1
			Credit 3.1	Construction IAQ Management Plan--During Construction	1
			Credit 3.2	Construction IAQ Management Plan--Before Occupancy	1
1			Credit 4.1	Low-Emitting Materials--Adhesives and Sealants	1
1			Credit 4.2	Low-Emitting Materials--Paints and Coatings	1
1			Credit 4.3	Low-Emitting Materials--Flooring Systems	1
1			Credit 4.4	Low-Emitting Materials--Composite Wood and Agrifiber Products	1
1			Credit 4.5	Low-Emitting Materials--Systems Furniture and Seating	1
			Credit 5	Indoor Chemical & Pollutant Source Control	1
1			Credit 6.1	Controllability of Systems--Lighting	1
			Credit 6.2	Controllability of Systems--Thermal Comfort	1
			Credit 7.1	Thermal Comfort--Design	1
			Credit 7.2	Thermal Comfort--Verification	1
1			Credit 8.1	Daylight and Views--Daylight	1 to 2
1			Credit 8.2	Daylight and Views--Views for Seated Spaces	1
			Innovation and Design Process	Possible Points: 6
			Credit 1.1	Innovation in Design: Specific Title	1
			Credit 1.2	Innovation in Design: Specific Title	1
			Credit 1.3	Innovation in Design: Specific Title	1
			Credit 1.4	Innovation in Design: Specific Title	1
			Credit 1.5	Innovation in Design: Specific Title	1
			Credit 2	LEED Accredited Professional	1
			Regional Priority Credits	Possible Points: 4
			Credit 1.1	Regional Priority: Specific Credit	1
			Credit 1.2	Regional Priority: Specific Credit	1
			Credit 1.3	Regional Priority: Specific Credit	1
			Credit 1.4	Regional Priority: Specific Credit	1
49			**Total**	Possible Points: 110

Certified 40 to 49 points Silver 50 to 59 points Gold 60 to 79 points Platinum 80 to 110

INTERIOR ENVIRONMENTAL QUALITY

DAYLIGHTING

The building allows for direct sun penetration in winter and limits internal direct sulight in the summer. This is appropriate for the internal environmental conditions.

The original building has a brick structure shading system which limits sun penetration in winter. Replaced with a metal louvre shading system allows adjustable lighting conditions and improved conditions for winter.

The powder coated aluminium louvres are adjustable so as to exclude or capture light as required.

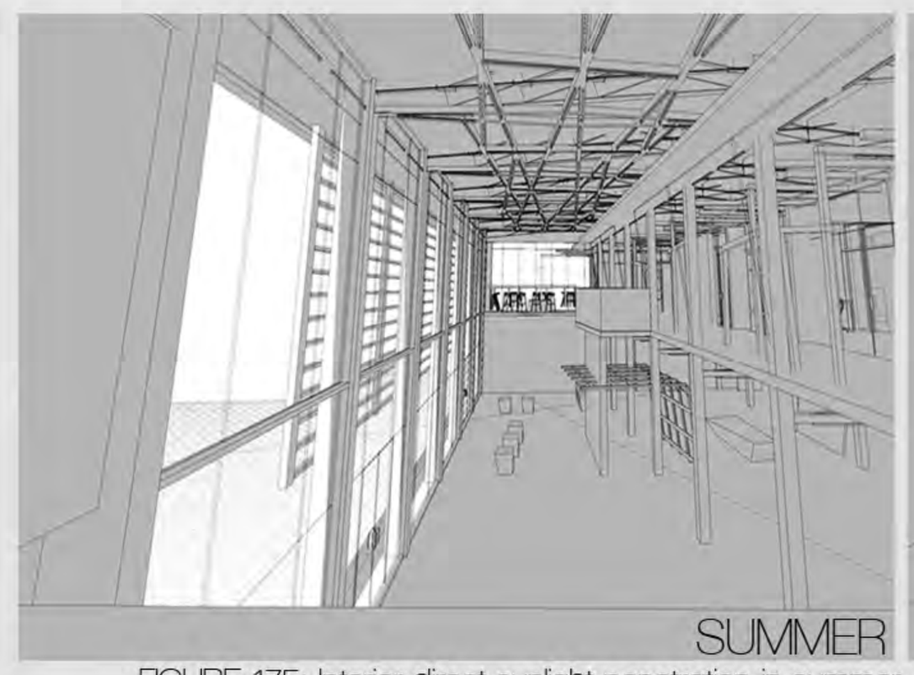


FIGURE 175: Interior direct sunlight penetration in summer

FIGURE 176: Interior direct sunlight penetration in winter

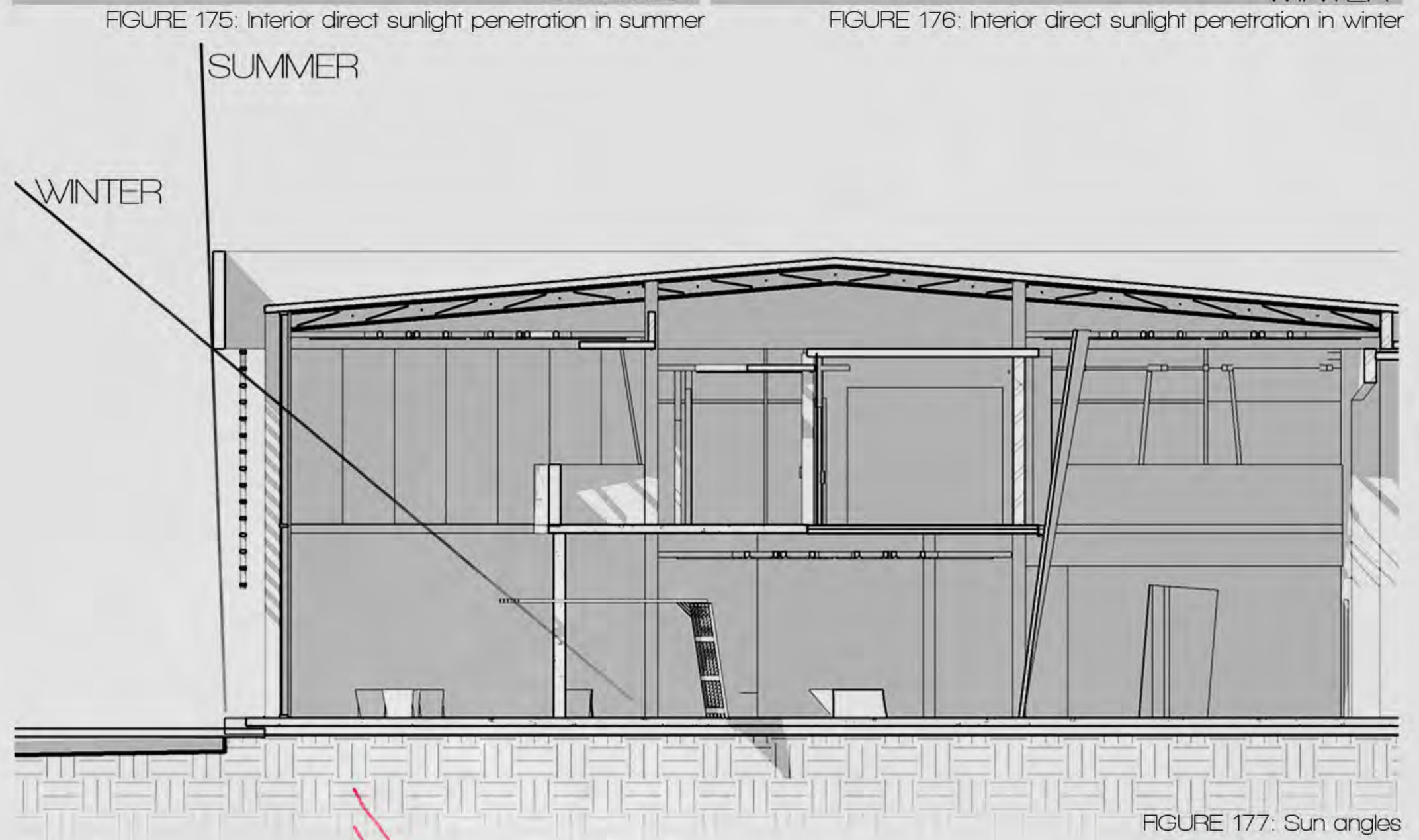


FIGURE 177: Sun angles

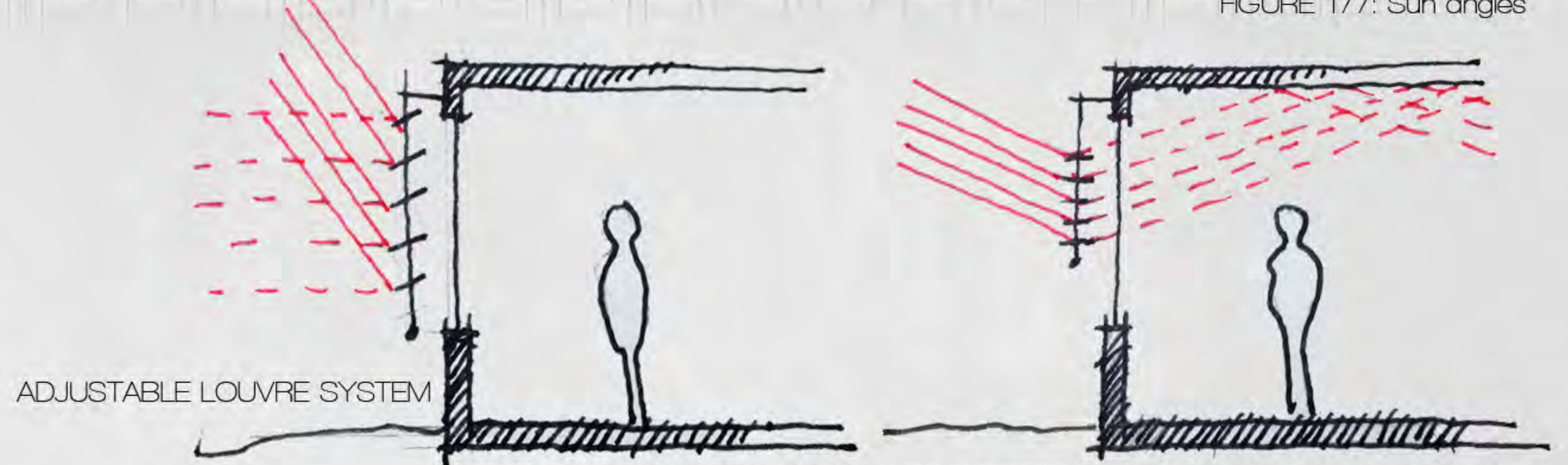


FIGURE 178: Drawing explaining louvres in interior lighting minimisation
FIGURE 179: Drawing explaining louvres in interior lighting maximisation

ARTIFICIAL LIGHTING

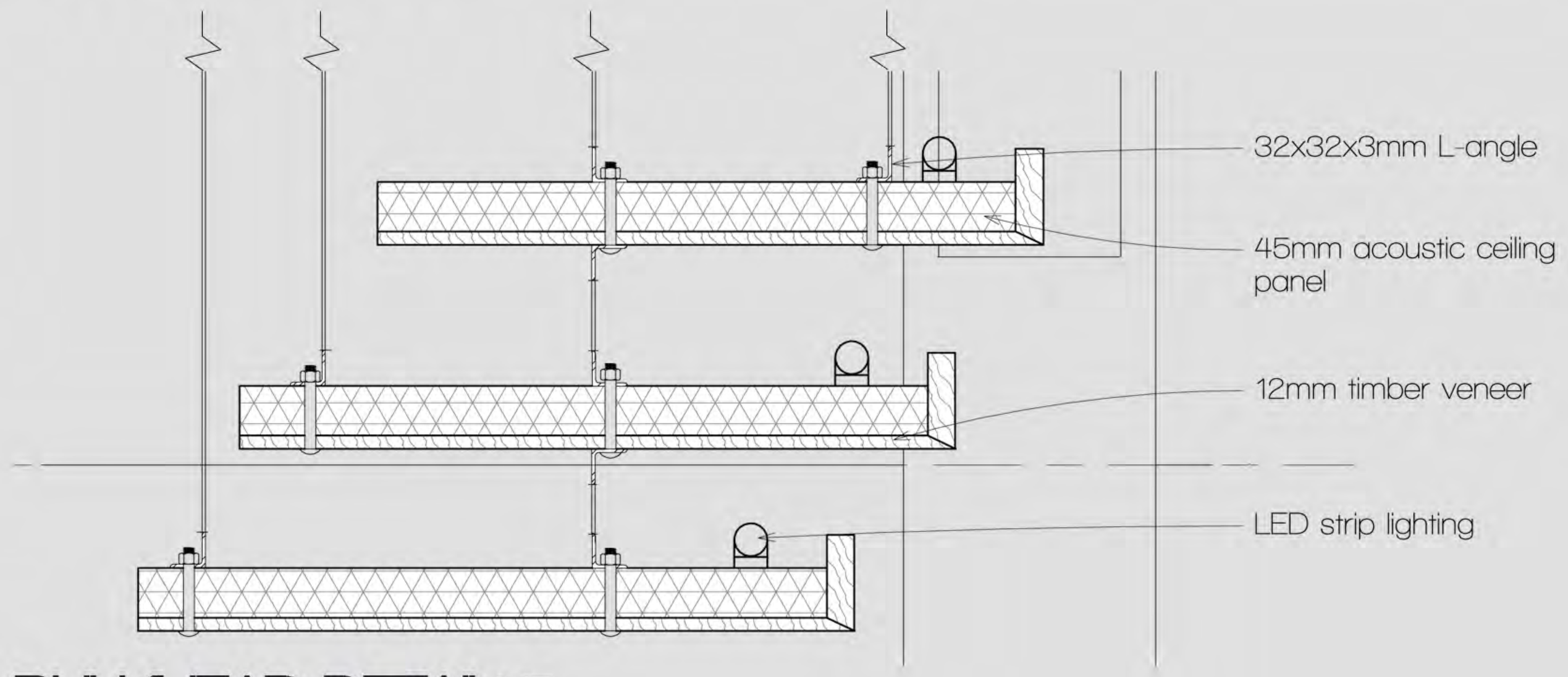
The lighting scheme is a completely adjustable one. The various artists will need various lighting levels for the different art works and processes of creating them. The exhibition space makes use of the overhead grid mounted to the columns to create apt lighting. The higher value of lux required for the various spaces will be provided for with subsets of this able to be turned on or off at any one time as required.

FIGURE 180: Interior light quality of entrance corridor
FIGURE 181: Interior light quality of cube exhibit
FIGURE 182: Interior light quality of north hall double volume

TABLE 17: RECOMMENDED LUX VALUES: (Pilux&Danpalex, 2009)

Exhibition	400 lux	Breakaway space	150 lux
Production	500 lux	Circulation spaces	100 lux
Studio offices	250 lux	General lighting	150 lux

Exhibition and production spaces will have adjustable lighting adopting the recommended 1000 lux but include lower lux settings for various lighting schemes. Appropriated according to **SANS 10400 (2011) Part O**



BULKHEAD DETAIL1:5
FIGURE 183: Bulkhead Detail

Luminaire elevation AFFL
- 3400mm
- 3200mm
- 3000mm
- 2900mm
- 2800mm

Luminaire specification
- 1500mm LED lighting strips set in iGuzzini Underscore6 aluminium profiles.
- ⌀ 90mm OSRAM KIT PRO recessed LED downlights
- ⌀ 111mm Troll Halogen downlights

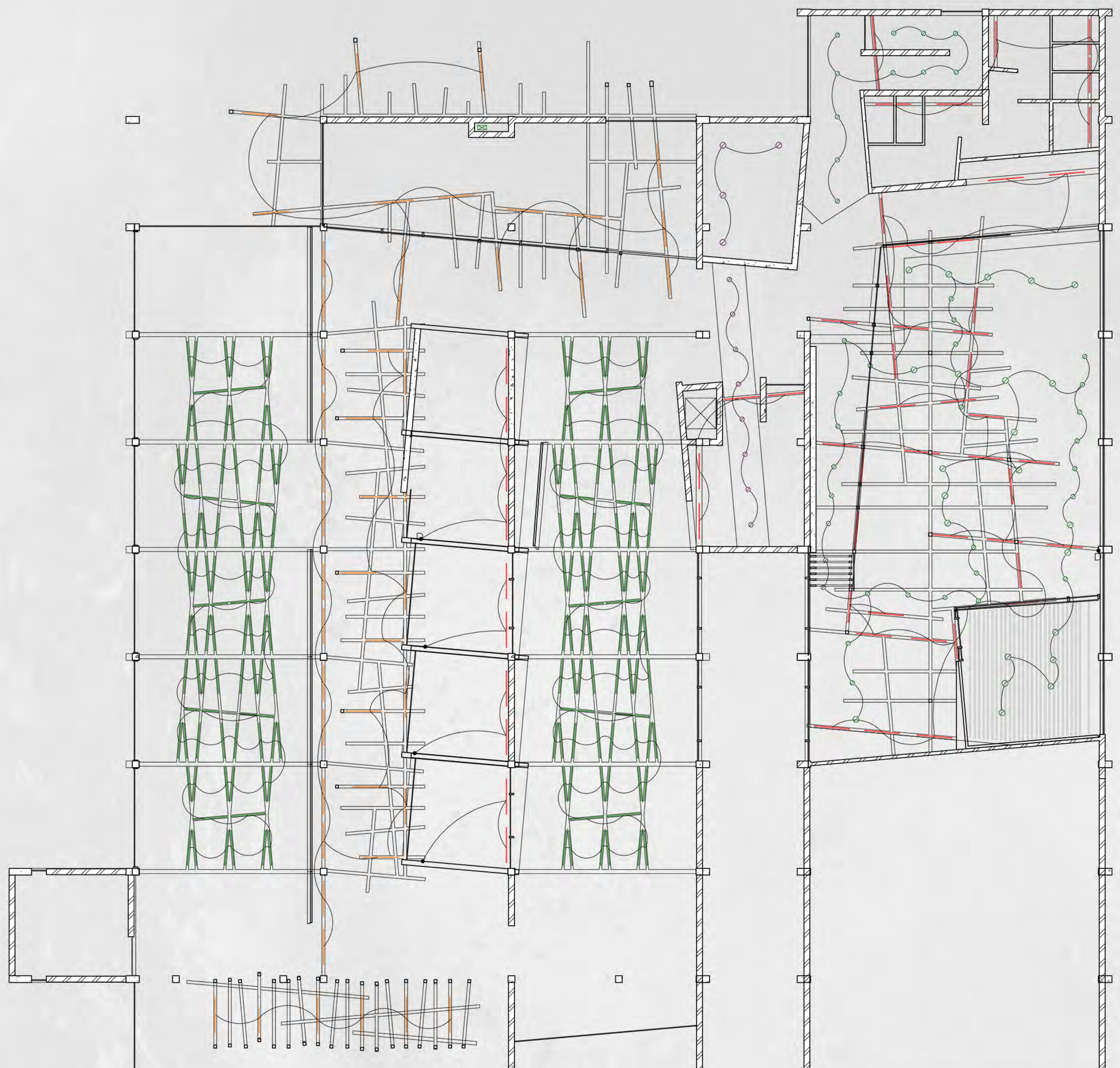


FIGURE 184: Ceiling Layout
CEILING LAYOUT1:100

TECHNE

QUANTIFICATION

TABLE 18: LUMINAIRE CALCULATIONS

SPACE	Units	CUBES			GRID			PRODUCTION			
		ACCENT	ACCENT	CIRCULATION	GENERAL	GENERAL	ACCENT	GENERAL	CIRCULATION	TASK	MECHA
Testing		Double LED strip	Minimum no of lamps at 500lux	LED	One strip of LED lights on grid - Required I = 150lux	Two strips of LED lights on grid	Halogen	LED lights on overhead grid (double lights = 75)	LED Downlights in ceiling	Halogen	Helogen
RI Room Index		2.5	2.5	2.5	1.2	1.2	2.5	1.6	0.61	1.5	0.75
i Illuminance	lux (lm/m2)	X	500	100	X	X	400	150	100	400	400
N Number of lamps		480	X	X	220	440	X	X	X	X	X
F Initial Illumination	lumens (lm)	1300	1300	375	650	650	5500	650	375	5500	5500
UF Utilisation factor		0.61	0.61	0.61	0.48	0.48	0.57	0.52	0.52	0.52	0.41
MF Maintenance factor		0.58	0.58	0.58	0.58	0.58	0.58	0.58	0.58	0.58	0.58
A Area	m2	300	300	140	240	240	240	100	50	75	20
Calculated value		735.904	326.1294952	105.52101	165.88	331.76	52.79656822	76.51499694	44.2086649	18.08536291	6.116675587
Lamp Specifications		5000mm Radiant Lighting LED strip cut into 3000mm strips. 20mm diameter strip with 50mm cut intervals.	5000mm Radiant Lighting LED strip cut into 3000mm strips. 20mm diameter strip with 50mm cut intervals.	OSRAM PARATHOM MR16 LED lamp	5000mm Radiant Lighting LED strip cut into 1500mm strips. 20mm diameter strip with 50mm cut intervals.	5000mm Radiant Lighting LED strip cut into 1500mm strips. 20mm diameter strip with 50mm cut intervals.	111mm GE Lighting AR111 HID Halogen	5000mm Radiant Lighting LED strip cut into 1500mm strips. 20mm diameter strip with 50mm cut intervals.	OSRAM PARATHOM MR16 LED lamp	111mm GE Lighting AR111 HID Halogen	111mm GE Lighting AR111 HID Halogen
Image											
Luminaire Specifications		iGuzzini Underscore6: 15x18mm Frame Aluminium profile (Fixed with silicone)	iGuzzini Underscore6: 15x18mm Frame Aluminium profile (Fixed with silicone)	OSRAM KIT PRO BR NI. 90mm diameter Aluminium die-cast recessed round body, brushed nickel	iGuzzini Underscore6: 15x18mm Frame Aluminium profile & 42x13mm Inner Corner aluminium profile. (Fixed with silicone)	iGuzzini Underscore6: 15x18mm Frame Aluminium profile & 42x13mm Inner Corner aluminium profile. (Fixed with silicone)	Dual GO-ON Aluminium die-cast body. Silver.	iGuzzini Underscore6: 15x18mm Frame Aluminium profile (Fixed with silicone)	OSRAM KIT PRO BR NI. 90mm diameter Aluminium die-cast recessed round body, brushed nickel	Troll Aluminium die-cast body. Silver.	Troll Aluminium die-cast body. Silver.
Image											
Beam		N/A	N/A	Beam angle: 20° Swivels through 40°	N/A	N/A	Beam angle: 8° Mount swivels through 90° and rotates through 355°		Beam angle: 20° Swivels through 40°	Beam angle: 8° Mount swivels through 30°	Beam angle: 8° Mount swivels through 30°
Wattage		300 x 0.07W LED lamps per 5m sections	301 x 0.07W LED lamps per 5m sections	4.5W	300 x 0.07W LED lamps per 5m sections		150W	300 x 0.07W LED lamps per 5m sections	4.5W	150W	150W
Luminous Efficacy	lm / W	100	100	100	100	100	22	100	100	22	22
Lifetime	hrs	50000	50000	50000	50000	50000	3000	50000	50000	3000	3000
Colour		Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 3000K	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour rendering: crist white Colour Temp: 2800K CRI = 100	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 3000K	Colour rendering: crist white Colour Temp: 2800K CRI = 100	Colour rendering: crist white Colour Temp: 2800K CRI = 100

GLARE

The GRID allows for glare to be reduced by altering the angle. The lighting scheme makes use of three forms of lighting: direct downlighting, 45deg downlighting (which also relies on reflection) as well as spotlights lighting the suspended artwork from below.

Lighting from directly above has merits too. The lighting could reveal negative space of artworks which could in turn enhance the qualitative experience of viewing. The glare caused when creating these effects can be uncomfortable or create 'silhouettes' which would limit the visibility of the artwork.

This is why a combination of lighting effects is more appropriate. Lighting from above at an angle will lower the chances of glare (uncomfort) while still allowing for aspects of negative space opportunity. Additionally lighting the piece from below better showcases the work.

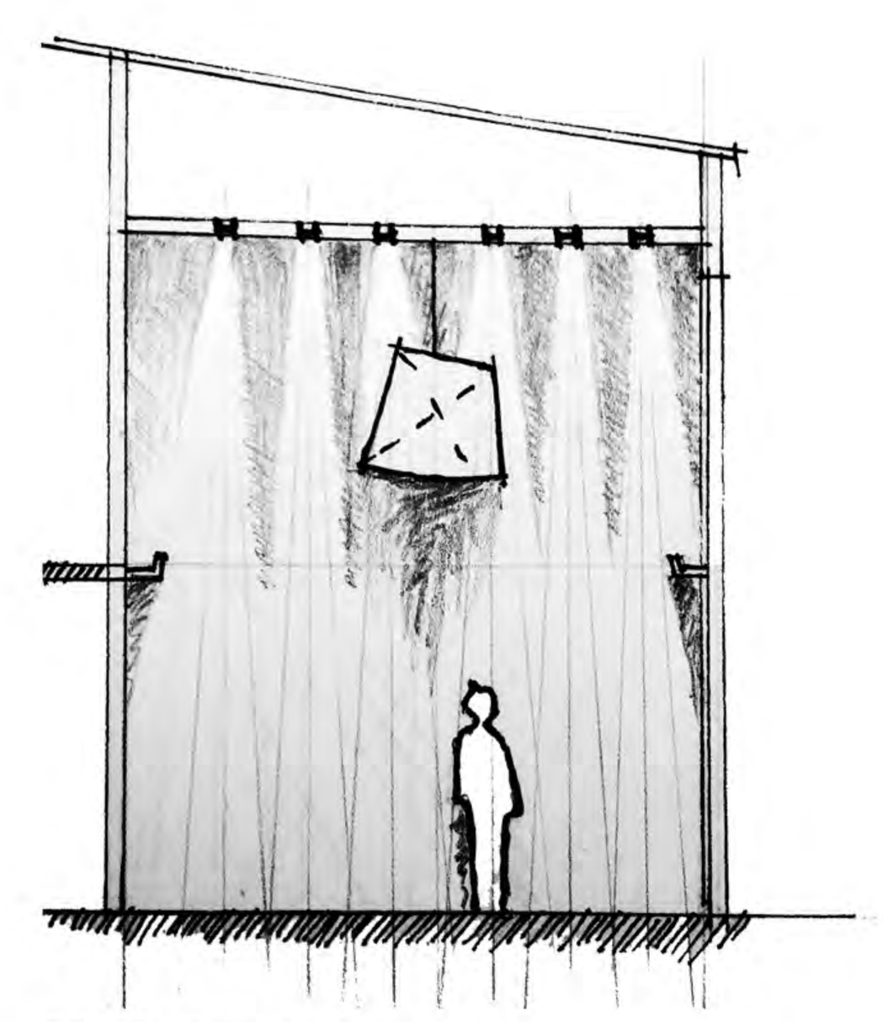


FIGURE 185: Linear lighting

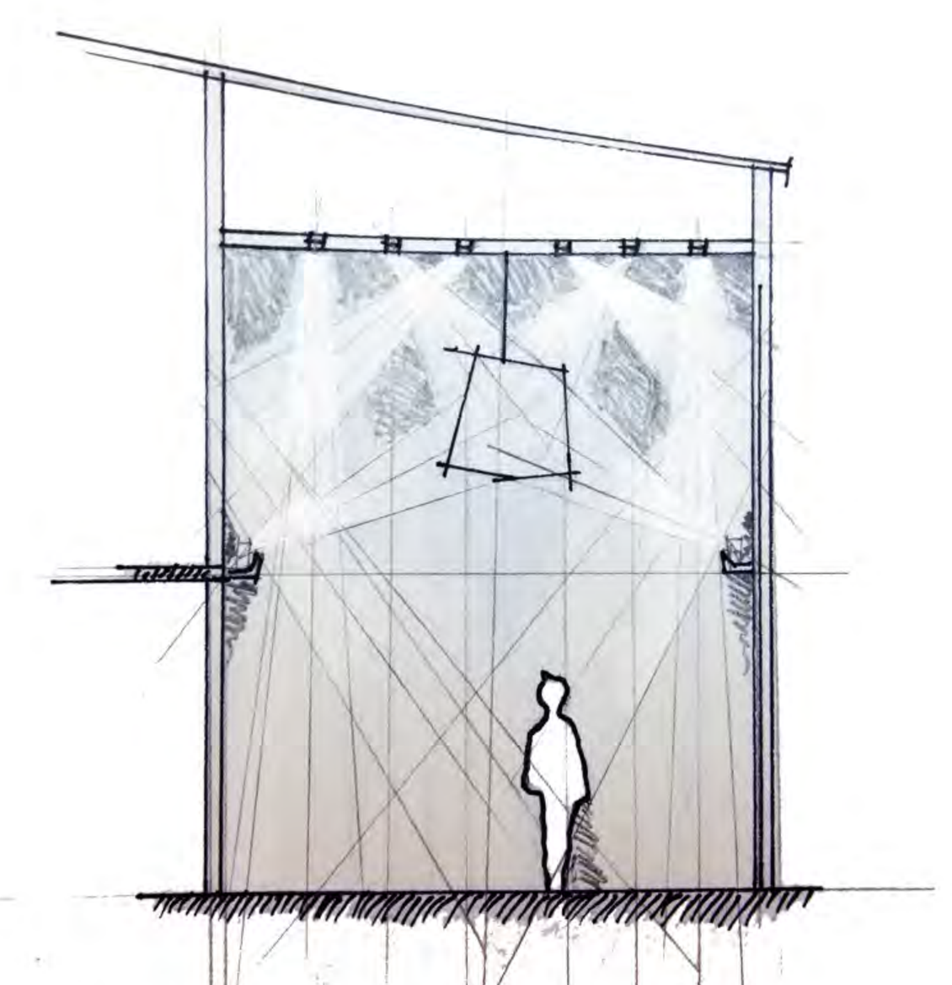
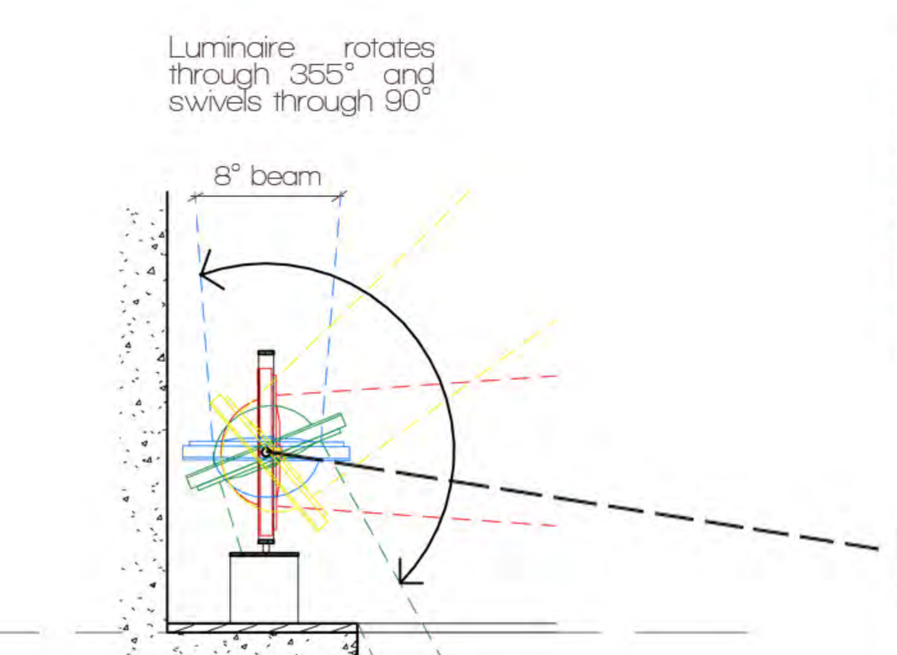


FIGURE 186: Non-linear or peripheral lighting



The halogen spotlights mounted at 3470mm AFFL allow a multitude of opportunity in lighting the artworks suspended from the central grid volume. The detail explains various angles which the light can be set to, these can be rotated to nearly any angle. Ideal angles are facing upward.

LIGHT ANGLE DETAIL1:5
FIGURE 187: Light angle Detail

COMBINATIONS & CONTROL

The design intends to make use of LMS to control the lighting so as to act efficiently and adjustably. This allows the design to allot a variety of settings to the lighting schemes for various required activities.

LMS uses wireless recievers attatched to the individual luminaires such that sets of lights can be controlled.

OSRAM DALI
LIGHT MANAGEMENT SYSTEMS

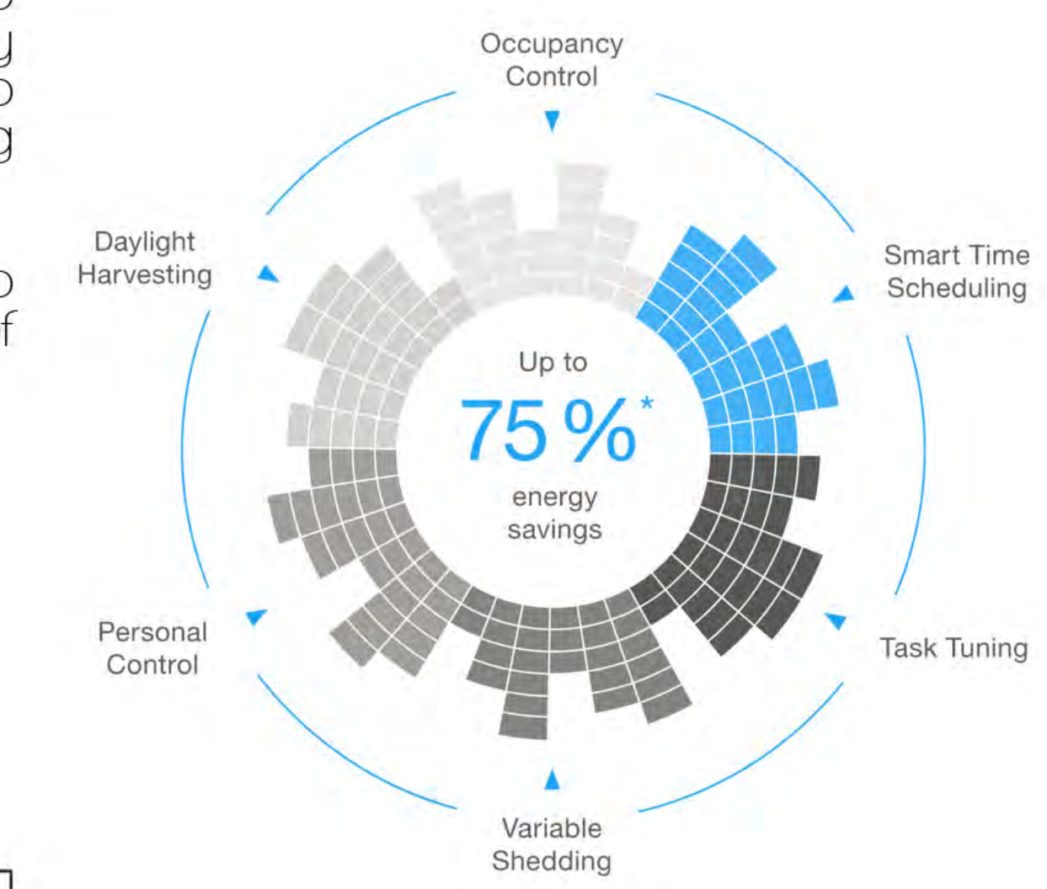


FIGURE 188: Energy savings possible with LMS

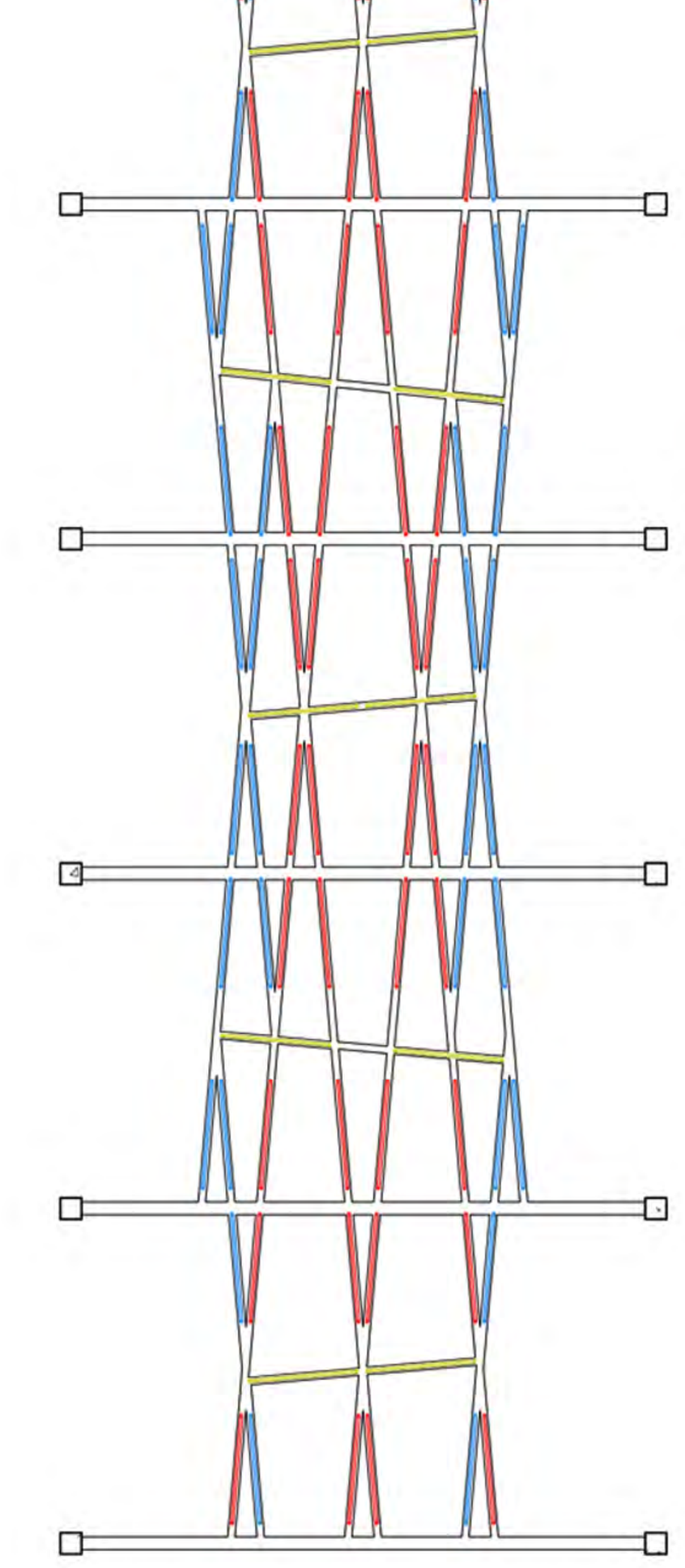


FIGURE 189: GRID lighting subsets controlled with OSRAM DALI LMS

The grid is a good example to illustrate how the LMS works.
The lights are set up to exist in various subsets. All the lights are connected to an electrical power source. The wire is hidden within the structure of the beams. Each individual lamp is connected to a wireless reciever which is programmed to the specified 'scene' of lighting.

The various colours show the subsets which can be turned on individually or in combination.
This system is implimented throughout the exhibition and production spaces.

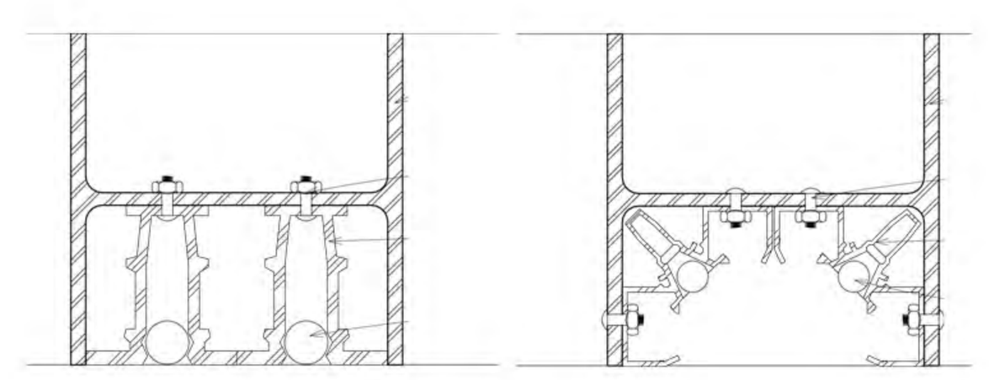


FIGURE 190: Direct downward lighting
FIGURE 191: Peripheral angular lighting

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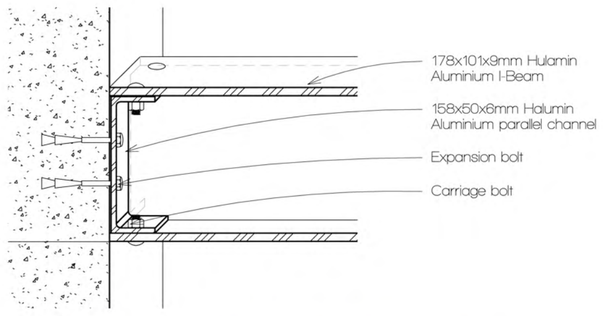
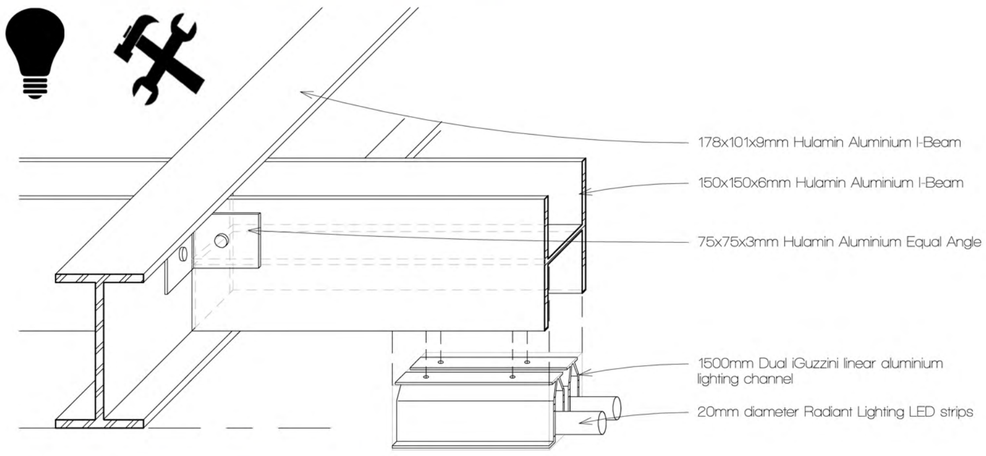
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

THE GRID



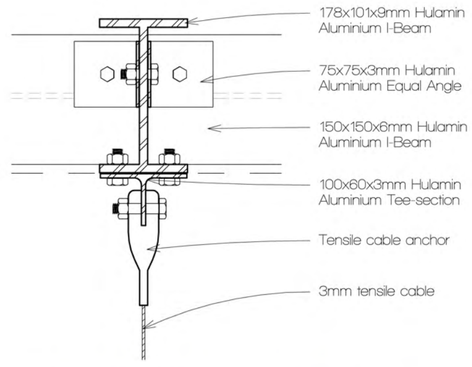
2_WALL - BEAM DETAIL1:5

FIGURE 192: GRID - Wall to Beam Detail



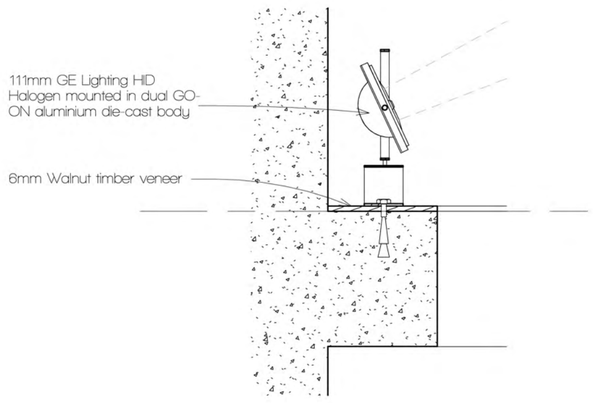
3_BEAM - BEAM DETAIL1:5

FIGURE 193: GRID - Beam to Beam Detail



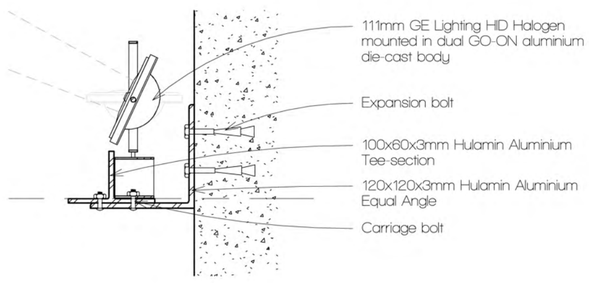
4_SUSPENSION DETAIL1:5

FIGURE 194: GRID - Suspension Detail



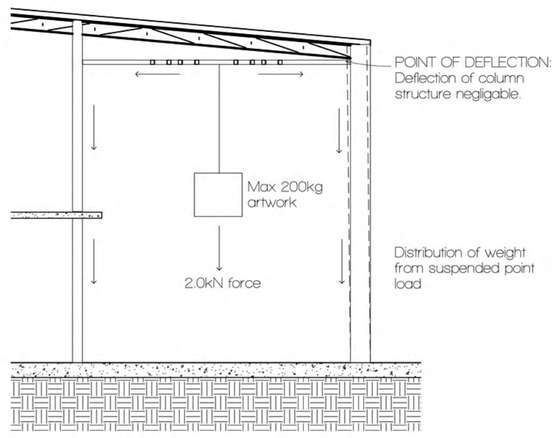
1_SPOT DETAIL1:5

FIGURE 195: GRID - Spot Detail



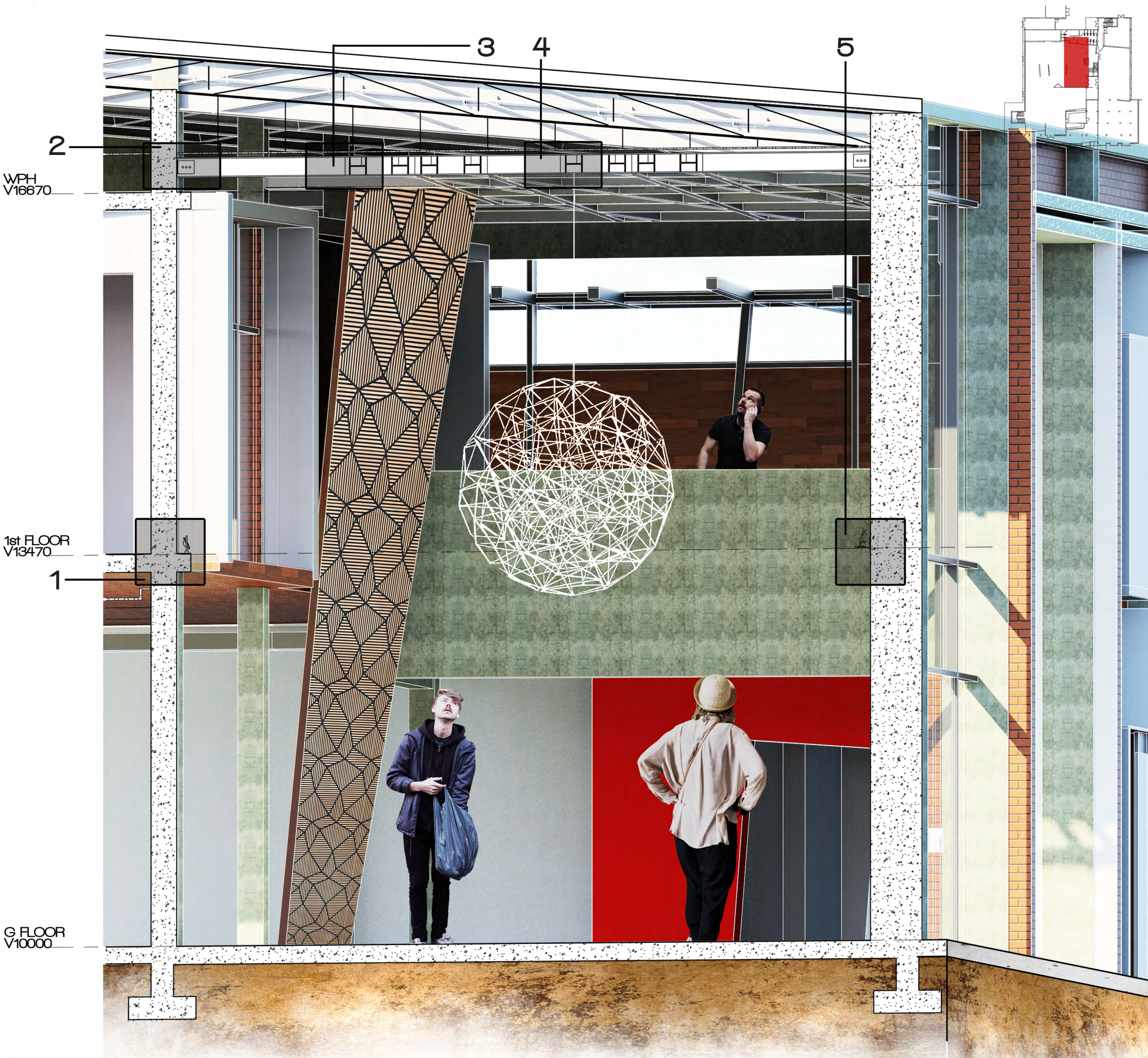
5_MOUNTED SPOT DETAIL1:5

FIGURE 196: GRID - Mounted Spot Detail



ENGINEERING DIAGRAM1:200

FIGURE 197: Engineering Diagram



GRID EXHIBITION SECTION1:20

FIGURE 198: GRID Exhibition Section

TECHNE

EXHIBITION

IDEOLOGY

The ideology behind the exhibition redefinition makes use of a few principles which affect the spatial implications of the design features. These ideologies are in place so as to alter the subliminal perception related to artistic showcase from implicit viewing to explicit consciousness.

IMPLICIT → EXPLICIT

FIGURE 199: Artwork placement perception (Diller Scofidio + Renfro, 2012)

PLACEMENT PERCEPTION:

The placement of artworks on viewable surfaces affects the cognition of the work. Typical art is placed on a wall and due to the fact that this perception is in place, art can be overlooked. If the placement of art is altered, the subliminal perception changes and the art is made explicit through conscious reception.

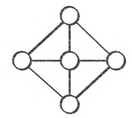


FIGURE 200: Non-sequential layout (Tzortzi, 2007)

FIGURE 201: Sequential layout (Tzortzi, 2007)

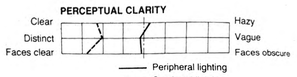


FIGURE 202: Perceptual clarity of peripheral vs overhead lighting (Nasar, 1988)

UNIFORMITY:

Uniformity can be allotted to various elements in the design. Non-uniform design also allows for subliminal perception to be altered. This is appropriated in lighting systems.

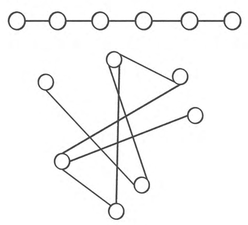


FIGURE 203: Presupposition due to visibility
FIGURE 204: Individual vision

SPATIAL SEPARATION:

Large volume spaces are separated into smaller more digestible spaces where artworks can be separated to allow individual acknowledgement. If a space is overcrowded with artwork then an individual piece can't be understood in its own terms.

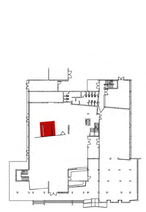
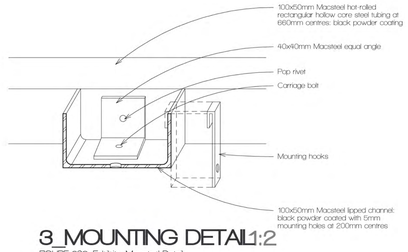
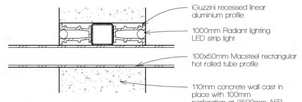


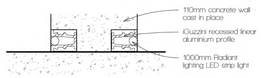
EXHIBIT DETAIL 1:10
FIGURE 205: Exhibit Detail



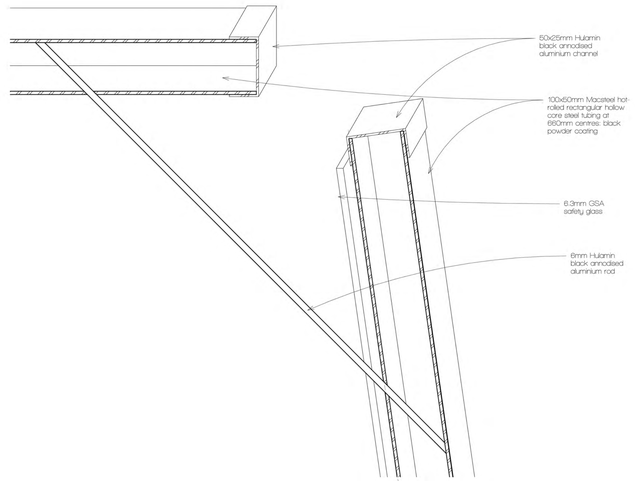
3_MOUNTING DETAIL 1:2
FIGURE 208: Exhibit - Mounted Detail



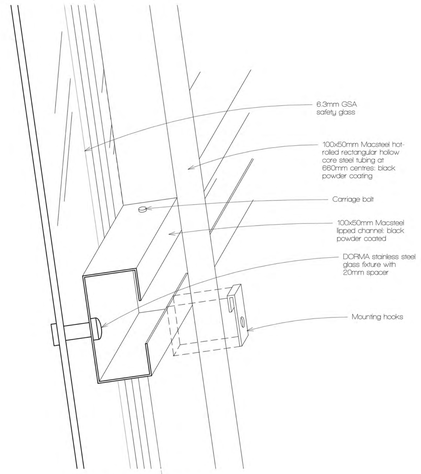
2_WALL DETAIL 1:5
FIGURE 207: Exhibit - Wall Detail



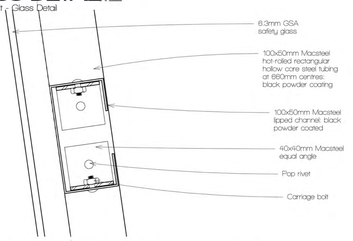
1_FLOOR DETAIL 1:5
FIGURE 206: Exhibit - Floor Detail



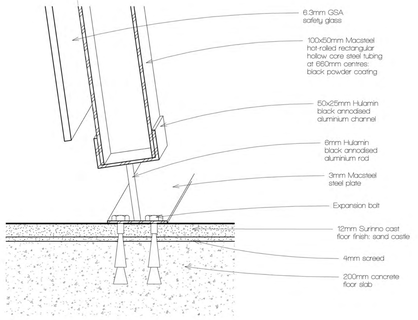
4_JOINT DETAIL 1:2
FIGURE 209: Exhibit - Joint Detail



5_GLASS DETAIL 1:2
FIGURE 210: Exhibit - Glass Detail



6_BEAM CONNECTION DETAIL 1:2
FIGURE 211: Exhibit - Beam Connection Detail



7_FOOTING DETAIL 1:2
FIGURE 212: Exhibit - Footing Detail

FIGURE 213: Rendering of exhibition interior space

DOUBLE VOLUME EXHIBITION

FIGURE 214: Rendering of production house

PRODUCTION HOUSE

FIGURE 215: Rendering of exhibition display

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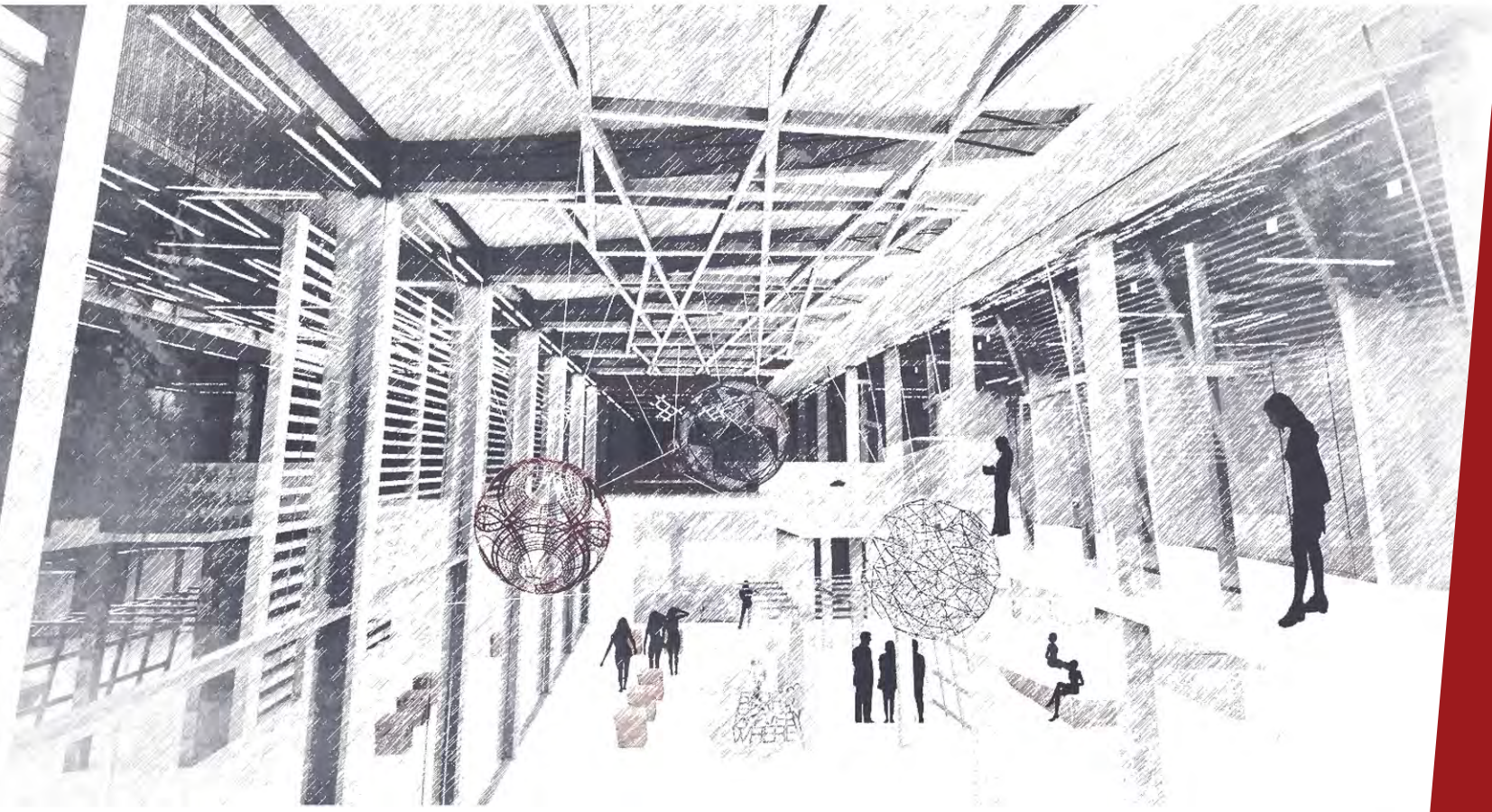

APART

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Towards the dissolution of the negative dialectic found in artistic exhibition through the adaptive reuse of the Sunnyside Post Office into an art complex.

Submitted in partial fulfilment of the requirements for the degree of Master of Interior Architecture (Professional)

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"The artist is the creator of beautiful things.
To reveal art and conceal the artist is art's aim.
The critic is he who can translate into another manner or new material his impression of beautiful things.
The highest as the lowest form of criticism is a mode of auto-biography.
Those who find ugly meaning in beautiful things are corrupt without being charming. This is a fault.
Those who find beautiful meanings in beautiful things are the cultivated. For those there is hope.
They are the elect to whom beautiful things mean only Beauty.
There is no such thing as a moral or an immoral book. Books are well written, or badly written.
That is all.
The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in the glass.
The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his own face in the glass.
The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium.
No artist desires to prove anything. Even things that are true can be proved.
No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.
No artist is ever morbid. The artist can express everything.
Thought and language are to the artist instruments of an art.
Vice and virtue are to the artist materials for an art.
From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type.
All art is at once surface and symbol.
Those who go beneath the surface do so at their own peril.
Those who read the symbol do so at their own peril.
It is the spectator, and not life, that art really mirrors.
Diversity of opinion about a work of art shows that the work is new, complex, and vital.
When critics disagree the artist is in accord with himself.
We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless."

OSCAR WILDE (1891)

3. PREFACE

thank**you**

+Mom *for teaching me to colour outside the lines and to always reach for the stars; for the baking when it's all I needed.*

+Dad *for all the small hours of philosophy and vinyl; for always helping me find myself and the road I must take even if it's the hard one.*

+Fred *for Reykjavik and oversleeping; for always protecting me; for the endless love, adventures and crazy laughter. Fred + Emily forever.*

+Charisma Pieterse *for showing me that I don't look good in an armchair; for Picasso; for silver and red; for craft beer; for the vocabulary and colouring books; and especially for all the tea.*

+Enrike De Villiers *for the midnight adventures and red hair; for the hurricane destruction and for all the impossible steps we have survived together. In Vino VERITAS always.*

+Ami Lerm *for always telling me what I need to hear; for sitting through melancholy + mania and always seeing the best in me.*

+Lise Chris Marais *for the vodka, the lost socks and Turkish ramblings; for always making sure my guitar doesn't gather dust.*

+Lucinda Arlow *for personality tests, story cubes and associations; for bite marks and never growing up.*

+Raymund Konigk *for leadership and always believing in my potential; for understanding all the confused ramblings.*

+Elana van der Wath *for the intensity, guidance and infinite new perspectives.*

+Nico Botes *for the inspiration, lectures and hugs; for teaching me to always strive for more and that your first idea is never your best.*

Alice, David, Neil + Suzanne *for changing my life endlessly.*

Thank you *time, art, obscurity, paradoxes and complexity.*

2. ACKNOWLEDGEMENTS

Through the consideration of Adorno's theory of 'negative dialectics' the existing society of art is in a state of alienation. This idea considers units of similarity abstracted from one another and thereby establishing an opposition; a negative dialectic relationship between creatives. "Instead of belonging to the world, man put himself rationally and critically opposite it..." (Jencks & Baird, 1969, p. 216). The concept that a future can exist free from alienation lends toward a future of collaborative community considered within the context of cultural production. Culture is not merely the manifestation of the human mind into a creative material medium; it is also a mechanism of interaction developed through social behaviour such as a custom or an idea.
Kristeva's construct, 'the abject' (that which is neither subject nor object), is used to define the scope of this project. Producing culture using space is not defining object in space nor is it defining subject in space. The triadic interaction between object, subject and abject is important in understanding the cultural system within the built environment. This is conceptually intended to manifest the communal identity of creatives within the host building. Considering the explicit (whereby knowledge and social interaction are produced) and implicit (which considers action between object and subject) relationships reinforces the argument. The understanding of the relationship between cultural media and mediators is to be explored spatially in the adaptive reuse of the Sunnyside Post Office into a production house and exhibition space, utilising social applications to defining a model for a creative cohesion.

KEYWORDS: Negative dialectic, cultural production, creative cohesion, elitist theory, abject, explicit and implicit perception, exhibition design.

SEMINAL AUTHORS: Adorno, Bourdieu, Kristeva, Csikszentmihalyi, Schäfer, Negus & Pickering, Tzortzi

Wanneer Adorno se teorie aangaande "negatiewe dialekte"oorweeg word, is die bestaande kunssamelewing in 'n toestand van vervreming. Die teorie meen dat ooreenstemmende konsepte gemyn kan word om teenoorgesteldheid te skep; 'n negatiewe dialektiese verhouding tussen kunssinniges. "In plaas daarvan om aan die wêreld te behoort, het die mens homself rasioneel en krities in teenstelling daarvan geplaas..." (Jencks & Baird, 1969, p. 126) Die konsep dat 'n toekoms sonder vervreming kan bestaan, begunstig die idee dat 'n toekoms waarin samewerking wat onder die gemeenskap geskied, moontlik is in die konteks van kulturele produksie. Kuns is nie slegs die vergestalte van die menslike brein nie in 'n skeppende, materiële medium nie; dit is 'n interaksie-meganisme wat ontwikkel word deur sosiale optredes, byvoorbeeld kulturele gebruike en idees.
Kristeva se konstruk, die "abject" ('n voorstelling wat dit wat nie onderwerp of voorwerp is nie) word gebruik om die omvang van hierdie projek te definieër. Om kultuur te skep deur ruimte, definieër nie die voorwerp of die onderwerp nie. Die drievoudige interaksie tussen voorwerp, onderwerp en "abject" is van belang vir die begrip van 'n kulturele stelsel in 'n geboude omgewing. Konseptueel, is die bedoeling om 'n gemeenskaplike identiteit vir kunssinniges te vergestalt in die gasheergebou. Die verhouding tussen die eksplisiete (waardeur kennis en sosiale interaksie geproduseer word) en die implisiete (wat die aksie tussen die voorwerp en onderwerp oorweeg) staaf die argument. Begrip vir die verhouding tussen kulturele media en bemiddelaars word ruimtelik ondersoek in die aangepasde hergebruik van die Sunnyside Poskantoor as 'n produksiehuis en uitstallingsruimte, deur gebruik te maak van sosiale toepassing om 'n model vir kreatiewe samesmelting te definieër.

1. ABSTRACT / EKSERP

PART

1. INTRODUCTION

A dystopia exists in Pretoria, a dislocation, a disparity; it is not a natural phenomenon of rock against rock. Instead, it is one for the souls inhabiting the city. The dystopian world has many facets and they exist in many hues. Art is a Technicolor world. Colour is a way of seeing the world, you attach colour to emotion, to memory, to knowledge. A world without art is a monochromatic haze of greys. If the realms in which art exists are not conserved, the creativity within a city will surely die.

The dissertation aims to consider the contention within the artistic sphere using the concept of dialectic and negative dialectics as discussed by Theodore Adorno (1973). There are dialectic states which exist in the realm of art, which here are separated into four states; namely environment, elitism, emergence and exhibition.

Separated geographically, the environment of the art world creates a negative dialectic state which can be briefly defined as 'similarity in alienation'. Artists alike are isolated and thus unable to connect to the art sphere creating a non-identity of the unified artistic field.

In the existing fabric of the city, art as a cultural medium is seen to become an elitist discipline which is removed from an accessible public interface. Instead, art galleries or institutionalised creative exhibitions connected to academic institutions are the norm. This exclusivity created by the 'invitation only' mentality of the art world creates a growing rift in the connectivity of the disciplines resulting in the negative dialectic landscape which is exasperated by the geographical separation of the isolated artists.

The interaction between the emerging and the established in the current state are completely removed from one another. The only means emerging artists have by which to learn from the established creatives, is to join an academic institution and become further qualified. This rationale does not in any way demote the value of education but it does criticise that alternative means should be available in the more informal art sector.

The exhibition of art, which will become the focal point of the design, will consider the subject, object and abject of art; namely viewer, artwork and spatial appropriation thereof. The theoretical basis for the design intentions will be distinguished and the design discourse will be appropriated.

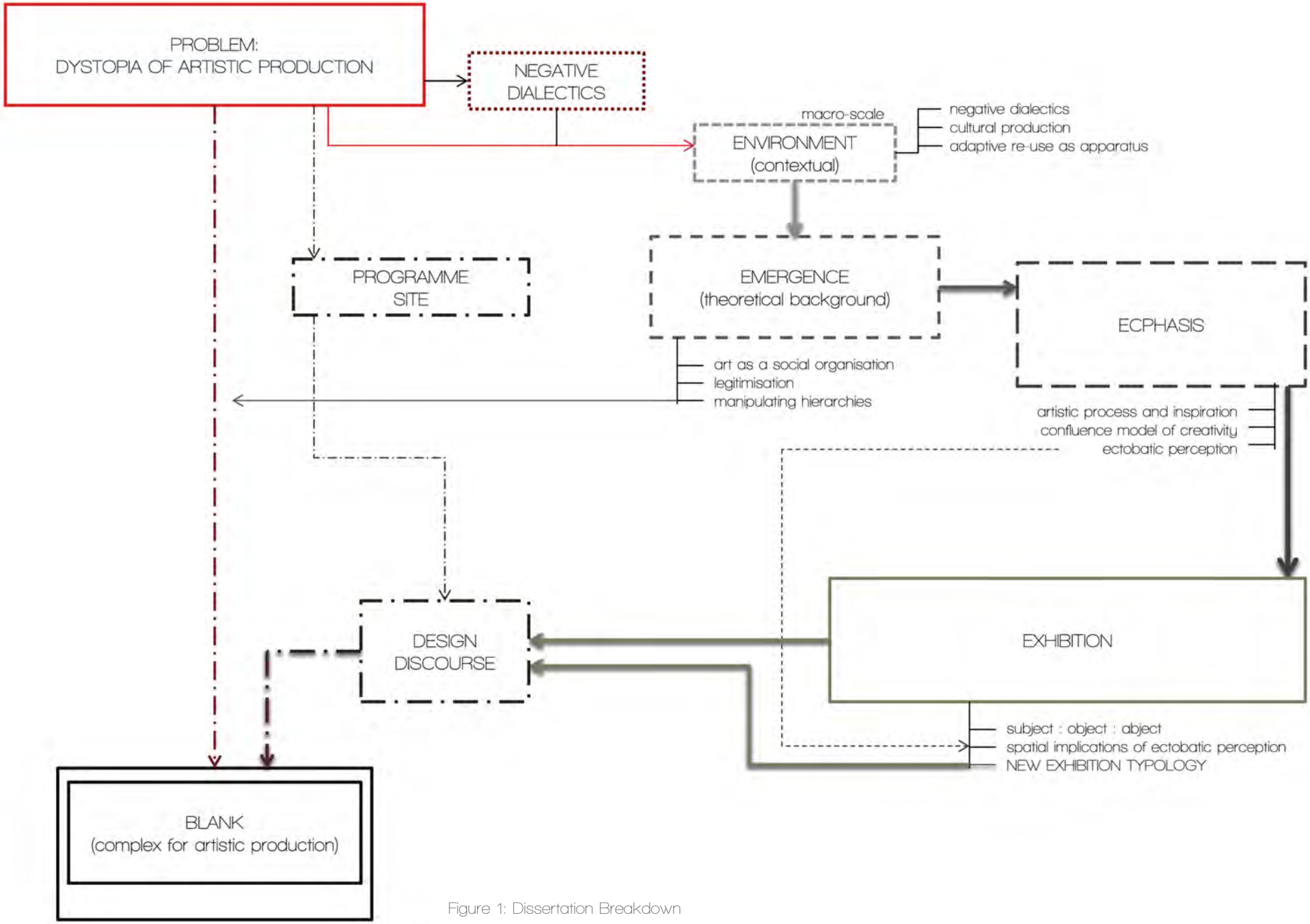


Figure 1: Dissertation Breakdown

"I was within and without. Simultaneously enchanted and repelled by the inexhaustible variety of life." (Fitzgerald, 1925)

1.1. NORMATIVE PROCESS

The cultural industries found in the vibrant landscape of Pretoria are segregated. A state of alienation exists in the capital city, in fact it can be found repeated in many cities not only locally but also internationally. The elitist nature of the field of creative production limits the ability of emerging artists to gain access to the existing network of autonomous knowledge. To counter the current negative dialectic state found within the fabric of the city, my normative stance should be clarified. I explain here the manifesto I use when approaching design:

The realm of interior design should be approached with a conscious understanding of how the environment influences users within a space. Designers today are concerned so indefinitely with the aesthetic value and appeal that we often forget to consider the element of use... The conscious or unconscious reception of the design influences should be used to change the standard of space from a 'mechanical space' into a 'human space'....

To define how you as a designer create, you first need to define the subjective 'self'; you as a human being. William Blake said "My business is to create" and Gleckner (1956, p. 363) explains how this metaphorical journey begins in the imaginative perception...

It is explained that the normative process towards architecture falls into one of four categories; functionalist, populist, conventionalist and formalist (Rowe, 1987, p. 124). In the discussion of the various positions, it is excluded where the interior realm of reuse and adaption stands; also, that the various positions are not mutually exclusive...

Interior design allows for all of these processes to be utilised simultaneously. Making use of functional elements in the design of space, a designer applies the aesthetic nature of populist processes, the heritage and value in reuse of conservationalism and allows the "autonomous realm of expression" of the designers' formalist views to be appreciated... Between identity and function, the designer must unify an environment such as to create the apt user experience required for that space...

Creating a 'person centred place' alters the obstruction of human experience in the designed realm. Sensorial reactions are perceived by the users, and these ultimately affect the constantly changing balance of their mental state as explained by Augustin (2009, p. 39). Designers have the ability to manipulate the spatial realm as to make use of these sensorial elements to create or instil a reaction in the users. Through the correct employment of these strategies, the appropriate use of an interior realm can be achieved... In interior design the application of these psychological references combines the cognitive, ethical and political into a single unified perception...
Through the primary dominating sense, the majority of our environmental influences are experienced and this is sensitivity to space occurs on an underlying psychological and emotional

plane. Augustin (2009, p. 37) states how although domineering senses prevail in cognition, all sensual experiences combine and with this the creation of new knowledge can occur...

When a user is considered in a space, the environment in which they actively participate, albeit unconscious interaction, their surroundings can better their performance, alter their mental state or even change their behavioural characteristics.

As stated in the manifesto, all four normative stances are utilised. Both the theoretical underpinnings and the design discourse pay particular attention to the role of the user. For this purpose, this project specifically makes use of the 'populist' stance as defined by Rowe (1987, pp. 125-129) in which inclusivity and user needs play a vital role in the determination of form. Symbolic and intangible as well as physical qualities are recognised and translated to form architectural expression. It is also accredited within the populist framework that there are ardent correlations between behavioural attributes and the building environment, and that the latter has an intrinsic effect on the former.

My approach to the project is situated within an interpretivist paradigm. "Interpretivists believe that the human experience of the world is subjective and they [are concerned with understanding] it as it is" (Cronje, 2013, p. 18). This stands in line with my architectural manifesto and the normative position I have towards this project in particular. The subjective experience and relationships of and between the users (which includes all associated profiles of maker, mentor and viewer; as well as their interaction with the space) is a crucial factor in the response to the negative dialectic fabric.

The process of theoretical perception is rooted in the premise and rationale. Comprehension of factors regarding dialectic behaviours within the field of cultural production is the initial stage of this project. Programmatic behaviours will be aligned to this theoretical framework and resolved through the use of vision and pragmatic requirement. "The programming of facilities is aimed at revealing those hidden biases and at democratically satisfying the environmental requirements of a building" (Rowe, 1987, p. 127). The site is then selected and the suitability thereof is tested against the programmatic requirements and conceptual models. The design is to be iteratively resolved considering all three components.
The theoretical underpinnings of the project form abstract knowledge preceding design investigation. The document is separated into parts, firstly introducing the broad scope of the project and then continuing into the theoretical discourse. Elements from these abstract theories are then translated to spatial application for the design discourse. Resolution of design makes use of technical tenacity and pragmatic consideration.

The process of understanding the theoretical basis of the project will filter through various levels to the root focus of the conceptual foundations. These topics are:

The project aims to:

- Delineate the various dialectic states existing within the fabric of the capital city. This is achieved

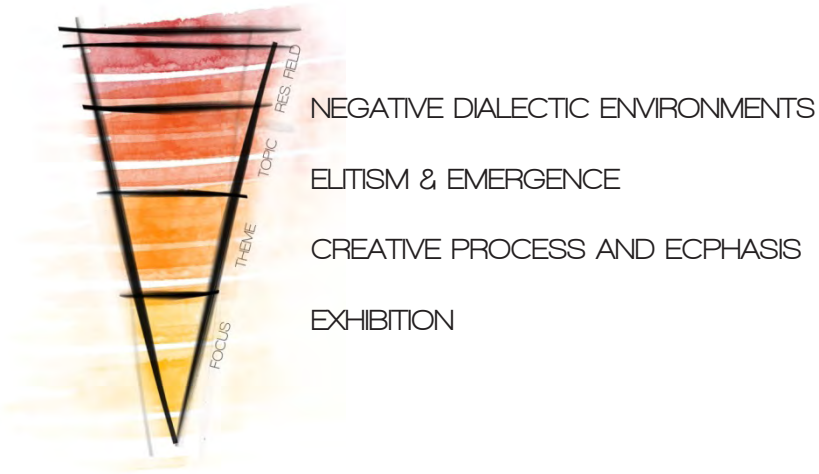


Figure 2: Research field and focus diagram

through analysis and observation. Theoretical underpinnings will be utilised to pinpoint what these states are.

- Consider mechanisms of bringing the network of autonomous knowledge to a state of equality which would more easily allow for the emergence of new artists. This is a mechanism to address the greater elitist field. This will theoretically be discussed so as to find mechanisms with which this can be achieved, even if only possible in part.

- Outline the creative process in artistic production so as to understand the process with which art is produced and understood. This aims to delineate which implicit and explicit processes are available and how they can be manipulated. The manipulation thereof intends to allow for better user understanding.

- All three previous aims are then to be theoretically combined to investigate more appropriate mechanisms to exhibit work. This is achieved through the iterative design process whilst using conceptual and theoretical foundations.

The premise and rationale will further define the problem under contention as well as the mechanisms with which the problem will be addressed to meet these aims.

1.2. PREMISE

The creative world of Pretoria is seen under a dialectic contention. Artistic material is shambolicly scattered across the urban scape. Isolated artists struggle to break through the institutionalised boundaries which surrounds high-end established art. This difficulty is emphasised by the elitist nature of the creative network. The link between emerging and established lacks accessibility as there are few places where the two extremes of the ladder can connect.

Dialectic states can be described as a contradictory separation. The complexity of this concept is found in consciousness. "What we differentiate will appear divergent, dissonant, negative for just as long as the structure of our consciousness obliges it to strive for unity: as long as its demand for totality will be its measure for whatever is not identical with it" (Adorno, 1973, p. 5). Black and white (as a basic example) is a dialectic pair; opposition is used to create a unity through the measure of one against the other.

Perception becomes an important factor in negating the concept of dialectics. The non-identity seen between the dichotomous parts to the dialectic is where the complexity of negative dialectics can be found. Negative dialectics instead relate to the correspondence of parts creating the dissolution of the pair; this is seen as the opposite of the dialectic pair whereby the two units are contradictory. This is discussed by Adorno (1973, p. 160) whereby the subject of negative dialectics coincides with the object, therefore extinguishing the direct appearance of the object. The negative dialectic is where identity between parts leads to non-identity of the unity.

Identities and non-identities are fervently visible within the city. Four dialectic states exist within the fragmented cultural system of the capital which will form the focus of the dissertation and later inform the design resolution. These are: environment, emergence, ecphasis and exhibition and will be briefly introduced below. Each topic is discussed in its own chapter (chapters 2, 3, 4 and 5 respectively).

1.2.1. ENVIRONMENT

> *n. the social and cultural forces that shape the life of a person or population (Oxford Dictionary, 1998, p. 268).*

The geographical separation of artists across the fabric of the city creates the macro-scale basis of the four dialectic states to be addressed. This element of environmental estrangement is the premise of the problem under contention to be addressed by this dissertation, that is: similarities in alienation.

The existing state and intended aim are considered diagrammatically with the use of the Art Museum implemented in Kanazawa, Japan (Sasaki, 2010) as precedent of the viability of creating artistic cohesion through the use of intervention.

Art is then discussed in reference to the Bourdieuean (Bourdieu, 1984) fields of cultural production so as to define the field, and agents to the field.

Lastly, the ability of catalysts to generate change is

questioned. For the dialectic state to be challenged or dissolved, a level of interconnectivity between creatives is required across the city. This network, as the problem to be contested, also broadly aligns with the solution to be pursued.

RESEARCH QUESTION:
Can the negative dialectic fabric of the Pretoria cultural landscape be challenged through the use of adaptive intervention?

1.2.2. EMERGENCE

n. the act of process of coming into existence or developing (Oxford Dictionary, 1998, p. 264).

There exists within the elitist world of art, a specific dialectic forming an important focal point within this dissertation; the relationship between the unknown, emerging and established artists. A discord exists between established known artists and the lesser known or completely unknown artists. This can be defined as both dialectic and negative dialectic. The dialectic nature is founded upon the fact that established and emerging are oppositions creating a unity. This unity forms the hierarchy within which artists can become established; whereby unknown, established and emerging are various statuses belonging to the order. The negative dialectic is based on the idea that artists are similar in their action, intention and representation. The segregation of these parts from the whole dissolves the identity of the unified collective of the artistic industry.

The social life of the art world creates the social organisation which allows for emergence to occur. This section of the dissertation discusses and defines the structure of this social field and considers how future can exist free from alienation and how emergence within it can occur. The existing problems with the system in Pretoria are considered. Both institutional, individual and production related barriers are demarcated.

Considering the existing hierarchical nature of the cultural industry, the merits of the system are expressed. Legitimation as the process of emergence is then delineated, divulging intrinsic aspects to the process of becoming established. This involved consensus as well as justification which can occur both internally by field experts and externally by the visually stimulated mass audience.

This gives background to the stance to solve the emergence boundaries met by the individual artist trying the access the field of cultural production. This aim is not to destroy the existing hierarchy, but instead to manipulate the functioning thereof to allow emerging individuals easier access.

RESEARCH QUESTION:
How can the elitist fabric be challenged to create a functional network and equality between established and emerging creatives?

1.2.3. ECPHASIS

n. an explicit declaration or interpretation (Webster, 2012).

This chapter will discuss the process of artistic production. Considering various theories (Negus & Pickering, 2000; Mace & Ward, 2002; McIntyre, 2007; Glaveanu, 2010; Groys, 2011) on what defines the process of art making, specifically looking at models of creative process, a mechanism towards creative externalisation will be outlined. Externalisation defined by Glaveanu (2010, p. 52) is the physical form taken on by creative ideas. Artistic process will be discussed in terms of generalised methods, inputs to the process and the considerations of social context and audience perception. A model for creative process is visualised and defined within which the implicit mechanisms will be defined.

Furthermore, this will consider how understanding implicit mechanisms can be used to define new means of exhibition which will further be discussed in the chapter regarding exhibition. The aim is to redefine the production showcase to include the implicit processes of creation within the perceivable realm of audience understanding. This brings forth the discussion of what implicit and explicit experiences are and how the social aspects of artistic production relate to the viewing of art.

Ectobatic perception is here termed as the means by which implicit processes are made explicit. Three mechanisms are used to theoretically base the process: these are internalised consciousness, procedure and presupposition. All three are discussed in section 0 so as to validate the concept of ectobatic perception which will be used in the spatial exploration in the following chapter.

RESEARCH QUESTION:
Through consideration of the artistic process, can implicit mechanisms be made explicit?

1.2.4. EXHIBITION

> *n. an exhibiting, showing or presenting to view; a public display, as of artists or artisans (Oxford Dictionary, 1998, p. 277).*

The final section of this dissertation relates to both theory and praxis. Existing exhibition typologies are considered to lay out the premise of this section. This forms the foundation in generating a new typology of exhibition making use of the principle of ectobatic perception; making the implicit explicit.

Cognition and perception are intrinsic qualities to the formation of a new typology. To better understand this, the triadic relationships between the user, the artwork and the spatial appropriation or rather the subject, object and abject are specifically considered. These terms are used as tools to define cognitive connections between the parts of the system.

Having looked at theoretical elements required in achieving a new typology, spatial implications thereof are then discussed. A cognitive-orientated display is intended to be achieved making use of five principles: placement perception, uniformity, sequence, spatial separation and interaction. Each is discussed with specific reference to the design discourse undertaken for Blank.

RESEARCH QUESTION:
How can the exhibition of visual arts be developed to a new or synthesised typology as to allow cognitive understanding of artworks from the perspective of the audience?

1.3. RATIONALE

Considering Adorno's theory of 'Negative Dialectics' as discussed by Kul-Want (2010, p. 178), the existing society of art is in a state of alienation. This is an idea which considers units of similarity abstracted from one another and thereby establishing an opposition; a negative dialectic relationship between creatives. "Instead of belonging to the world, man put himself rationally and critically opposite it..." (Jencks & Baird, 1969, p. 216). The concept that a future can exist free from alienation leans toward a future of collaborative community considered within the context of cultural and artistic production.

Addressing this problem requires the use of the ontological question: what is...? What is culture? How can culture be produced? These questions need to be addressed to consider how the network between these disciplines of imagination can be created to be functional utilising the spatial framework of the interior environment. Furthermore how exhibition practice can affect the internalisation of knowledge.

> *"Culture is seen as a dynamic process in which agents create meaning by drawing on cultural forms as they act in social and material contexts, and in so doing produce themselves as certain kinds of culturally located persons while at the same time reproducing and transforming the cultural formations in which they act. Thus 'cultural production' has a double meaning: it is concerned with how persons are produced as cultural beings, and with how this production of persons results in the (re)production of cultural formations" (Wortham & Rymes, 2003)*

Culture is not merely the manifestation of the human mind into a creative material medium; it is also a mechanism of interaction developed through social behaviour such as customs or ideas. Willis (1981, p. 49) explains cultural production to contain different meanings playing across social relationships:

> *"Our starting point should be in the cultural milieu, in material practices and productions, in lives in their historical context in the everyday span of existence and practical consciousness. We should investigate the form of living collective cultural productions that occur on the determinate and contradictory grounds of what is inherited and what is currently suffered through imposition, but in a way which is nevertheless creative and active".*

It can be explained that the core of cultural production is the society created through active existence; from this, creative production (the manipulation of material mediums into form) is rooted. Society becomes art. This is an implicit factor within the process of making art. Society forms specific bonds and boundaries within the social organisation of the hierarchical structure; networks are formed.

The existing hierarchy of the artistic disciplines negates that a network exists, the fact that reaching the next status level within this hierarchy is so difficult shows that this network does not function adequately. Sasaki (2010, p. 4) discusses

the imperative requirement for creative industries to form networks or "horizontal cooperation". He lists three main reasons exist for such cooperation / for the formation of networks:

- The exchange of qualitative and tacit autonomous knowledge which is retained within the clusters of an industry.
- The placement of the industry within the broader urban context.
- Trust is built within the industry through non-monetary transaction and exchange.

Additionally, the consideration of how these disciplines can be appropriately exhibited must also be addressed.

Kristeva's (1982) construct, 'the abject' (that which is neither subject nor object), is used to define the scope of this project. Producing culture using space is not defining object in space (although exhibition design will be considered in the theoretical understanding) nor is it defining subject in space. The triadic interaction between object, subject and abject is important in understanding the cultural system within the built environment. This is conceptually intended to manifest the communal identity of creatives within the host building. Considering the explicit (whereby knowledge and social interaction are produced) and implicit (which considers action between object and subject) relationships reinforces the argument.

The understanding of this abject and the relationship between cultural production and creative media and mediators is to be explored spatially in the adaptive reuse of the Sunnyside Post Office. Utilising social applications to define a model for a creative cohesion, the post office is intended for alteration into a production house and exhibition space. This brings social and environmental psychology into the theoretical approach used to define a model for a creative collective.

There are various relationships which need to be considered within this scope of establishing functional exchange networks. It is to be noted that there are an indefinable amount of relationships which can exist and can be questioned. This project will however only focus on the following relationships:

- The emerging creative and established creative.
- The subject, the object and the abject.
- Interdisciplinary interaction between makers and mentors.
- The negative dialectic relationship seen in the creative urban fabric.
- Media to mediator relationships: i.e. the user and the exhibit.
- The host building and the intervention.

These relationships will be discussed and explored through the process of design and theoretical discourse.

1.4. PROPOSAL

The adaptive reuse of the Sunnyside Post Office into an artistic complex called Blank containing a production house and exhibition space, aims to address the lacking integrated artistic cohesion within the Pretoria cultural landscape.

The capital needs a space which allows the various creative users within Pretoria to interact. This association between various status levels within the field could be a mechanism of breaking down the barriers which have been created within the emergence of new faces to the discipline. A space to produce art, to showcase art; to be immersed within the world of art will not only draw in users within the creative realm but also allow connection between them.

1.4.1. PROGRAMME

The design will embody three programmatic sections: 'production', 'exhibition' and 'post-production'. The production and exhibition spaces will form the centre point of both the design and theoretical understanding. 'Post-production' finds itself as an archive; an area of secondary importance in this dissertation. The combination of the programmatic fields will form the unity of the artistic complex.
The production house will be utilised in the conceptualisation and production of arts. The production spaces should provide for interdisciplinary requirements considering both static and dynamic production of arts. Static art refers to art which is stationary such as paintings and sculpture whereas dynamic arts refer to arts utilising movement; film, performance and so on.

The exhibition spaces are used to showcase the produced works as well as externally supplied works. The design of the production house will interlink with that of the exhibition spaces. The intention of creating 'mind space' both in production and exhibition is an important facet of the theoretical approach to the spatial design.

The process of production within a creative field is an imperative feature in both the production house and exhibition spaces. According to Mace & Ward (2002) the creative process can be broken down into four key phases, namely artwork conception, idea development, making of the artwork and resolution. All four phases have both explicit definable derivations as well as implicit intuitional essences.

From the viewer's perspective, art is experienced explicitly, both in observation and in the social interaction surrounding the object. The implicit nature of creative media is however typically overlooked. Informed by participation theories and the creative process, the aim is to make the implicit processes explicit both in production and display.

> *"Understanding of participation primarily deals with intrinsically motivated actions exercised in social formations which share a high degree of interaction, common objectives, and interests. It is a form of production that can be best described as explicit...*

However, new information management systems reveal an implicit participation, which goes beyond the mere participation in a surrounding culture: social actions are channelled and controlled by design. On what one might call a rather subliminal level, users are participating in shaping and expanding the information infrastructure." (Schäfer, 2008, p. 74).

This defines the parameters within which exhibition will be analysed so as to appropriate it for redefinition. The implicit or explicit participation of users allows for an understanding of how the exhibit is received by an audience. The exhibition display will be explored in more detail through design. Existing typologies of exhibition design such as the object orientated display and the concept orientated display will be further defined in section 5.1.

The perspective of making the implicit explicit is the foundation principle for the redefinition of the exposition in this project. Bringing out the process of production from inception to physical making is the aim in this new typology which will be preliminarily defined as a 'cognitive orientated display'. The methodology in achieving this will be using the social facilitation approach which is defined by Bitgood (1994, p. 4) as a strategy to stimulate societal communication and interactivity amongst the users or subjects of the space. This will further be discussed in section 5.3.

The nature of the design will also facilitate interaction between the temporal and permanent. The project, although requiring a prototypical exhibit, will not address the limits of contemporary curating. Both temporal and specifically permanent interfaces will be an important feature defining the role of the interior designer in this capacity. Programmatically the consideration of in-between space or non-space will be a specific design designation for the project.

Interaction is to be created between imagination and production; between user and architecture; between new and existing; between the knowledgeable and the layman. The design will aim to create a narrative relating back to the post office thus adapting the structure with sensitivity to the intangible heritage values[1].

Pretoria based collectives like Hello Ambassador, POSTBOX and the Cool Capital Biennale[2] are attempting to create a network which re-joins the knowledgeable established cultural creatives to the emerging creatives. Thus far, these initiatives are impacting on three levels.

The first is education, whereby conferences and workshops can be attended locally for a fee. The second and third factors are interlinked: these collectives create a platform where emerging creatives, industry pioneers and local entrepreneurs can interact, allowing for collaboration between these various parts of the field whilst showcasing and selling their products.

The collectives mentioned will be able to use Blank when needed, on a plug-in basis. Hello Ambassador is viewed as a typical plug-in client.

The design will not be limited to any specific organisation, but Hello Ambassador is used to determine the spatial requirements of the site. Hello Ambassador hosts an annual event in Pretoria's city centre where interdisciplinary collaboration is encouraged. The annual event consists of five interrelated components listed in Table 1.

Blank will be designed to accommodate all the mentioned functions with exception to the conference. Blank will include space for workshops and will include an outdoor pavilion. The interior alteration will be focus on production and exhibition.

1 See heritage approach and analysis in section 1.4.2.6.SITE

2 Various initiatives are constantly attempting to break into the artistic sphere to improve the community reach; the three mentioned are better known and will be better delineated in Table 2.

Table 1: Hello Ambassador requirements (Hello Ambassador, 2013)

THE CONFERENCE	Optimally designated for 500-1000 people to attend.
THE WORKSHOP	Interactive workshops and lectures are given to those who attend; they consist of smaller seminars and hands-on training.
THE CREATIVE EXPO	The work produced during and for the conference is exhibited throughout the period it runs.
THE STREET FESTIVAL	An open air public area for display and performance.
THE AFTER PARTY	The event celebration.

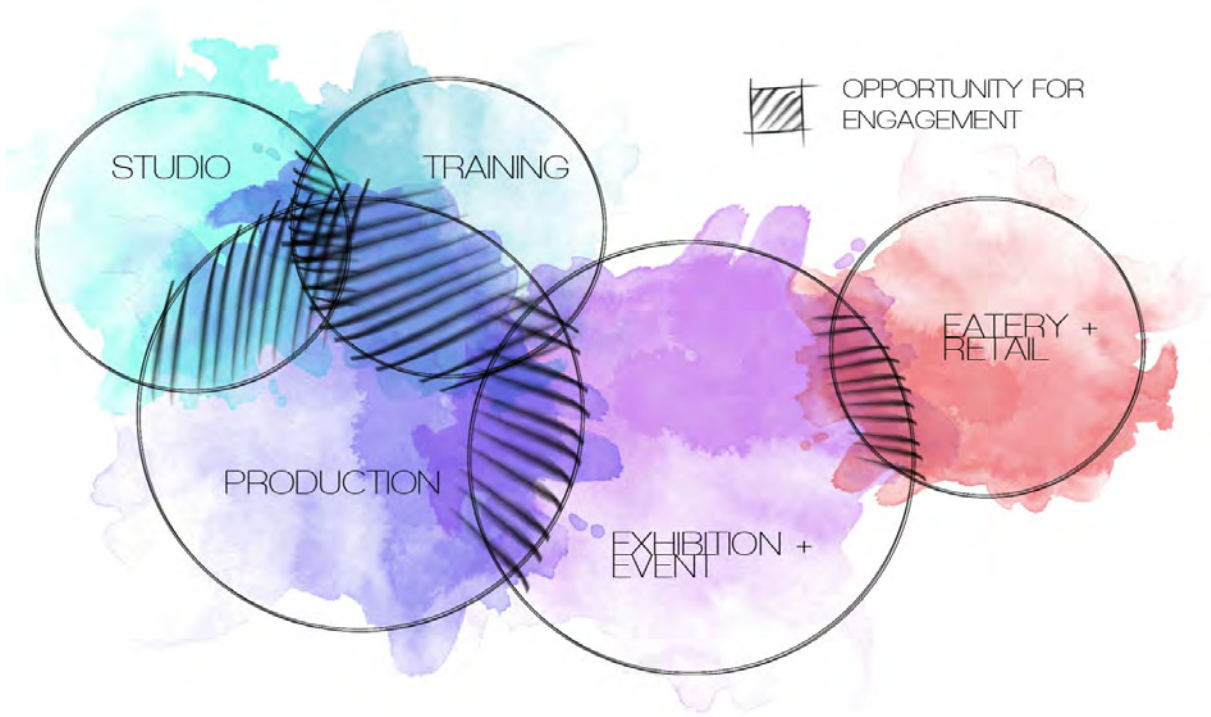


Figure 3: Diagram to illustrate programmatic schemes and connections

Table 2: Creative initiatives

HELLO AMBASSADOR  Figure 4: HA Logo (Hello Ambassador, 2013)	*"The main focus of Hello Ambassador is:* *1. To create a platform where emerging artists, creative entrepreneurs and industry experts can meet and network.* *2. To promote local South African talent both nationally and internationally.* *3. To inspire and educate young creatives and students.* *4. To create opportunities for international collaborations.* *5. To promote arts and culture and create awareness of the opportunities that exist within the creative industry.* *6. To revive interest in the Pta CBD and inner-city creative initiatives while contributing towards the urban redevelopment of our capitol" (Hello Ambassador, 2013)*
POSTBOX POSTBOX Figure 5: Postbox Logo (Postbox, 2013)	*"PostBox is an arts and culture initiative. Our aim is to provide all kinds of creatives with a platform to feature their art, design, photography, graffiti, music, film, animation, poetry, dance, fashion, architecture, and anything else that qualifies as creative and original!* *The PostBox initiative includes an annual publication, online media, events, workshops, exhibitions and more..." (PostBox, 2013)*
COOL CAPITAL BIENNALE  Figure 6: Cool Capital logo (Cool Capital, 2014)	*"Cool Capital Biennale 2014 is a non-government organisation and citizen-lead initiative to bring about visual, perception and actual change to Pretoria, the administrative capital of South Africa and the surrounding metropolitan area of Tshwane, by means of a multitude of small interventions.* *The aim is to introduce the public to a wealth of art, architecture, urban- and graphic design, as well as sculpture creations, while affording them the opportunity to interact with these civic interventions. The event is inclusive and open to any individual, collaboration, educational facility or group willing to contribute something creative within the borders and the laws of the city" (Cool Capital , 2014)*

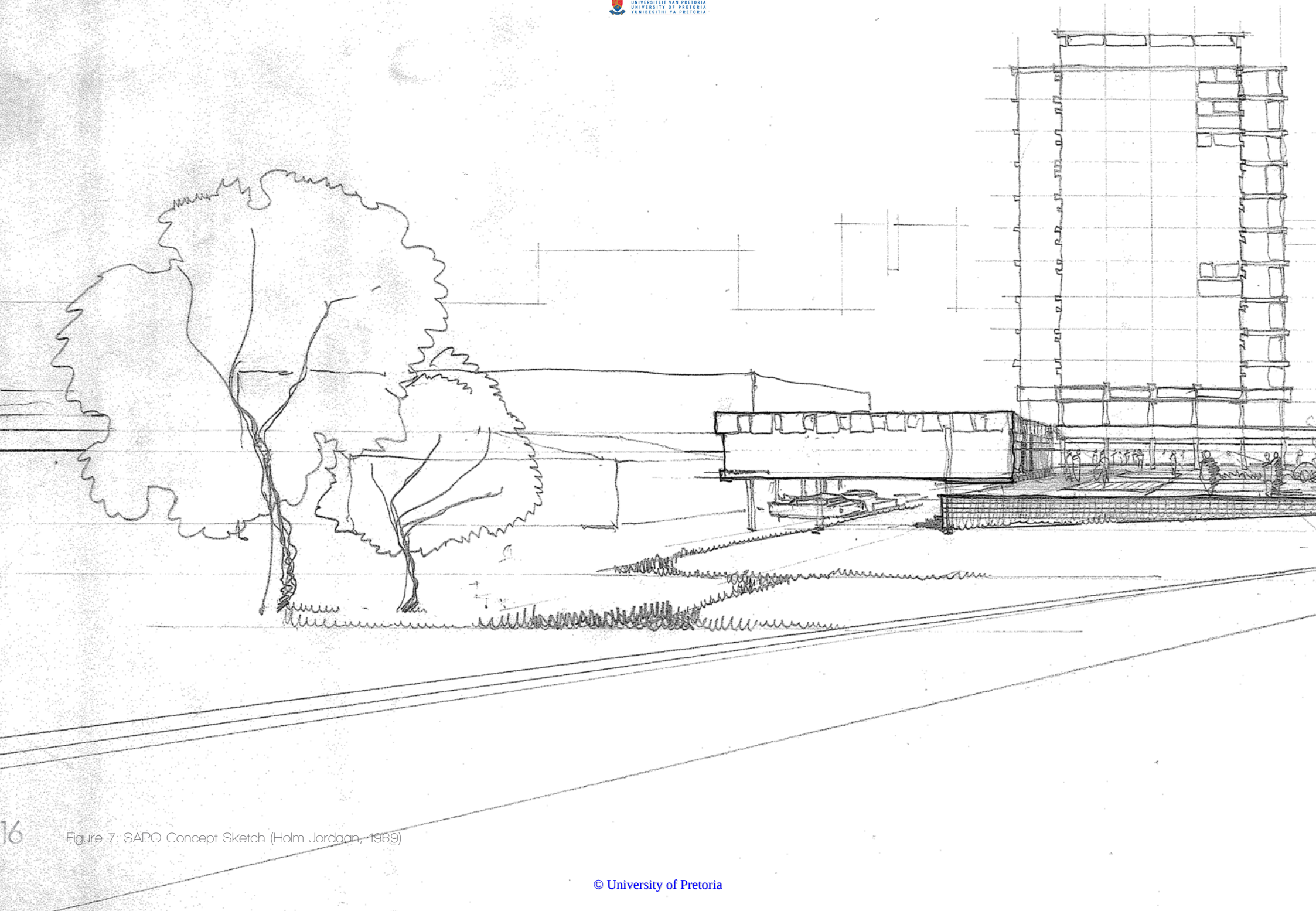
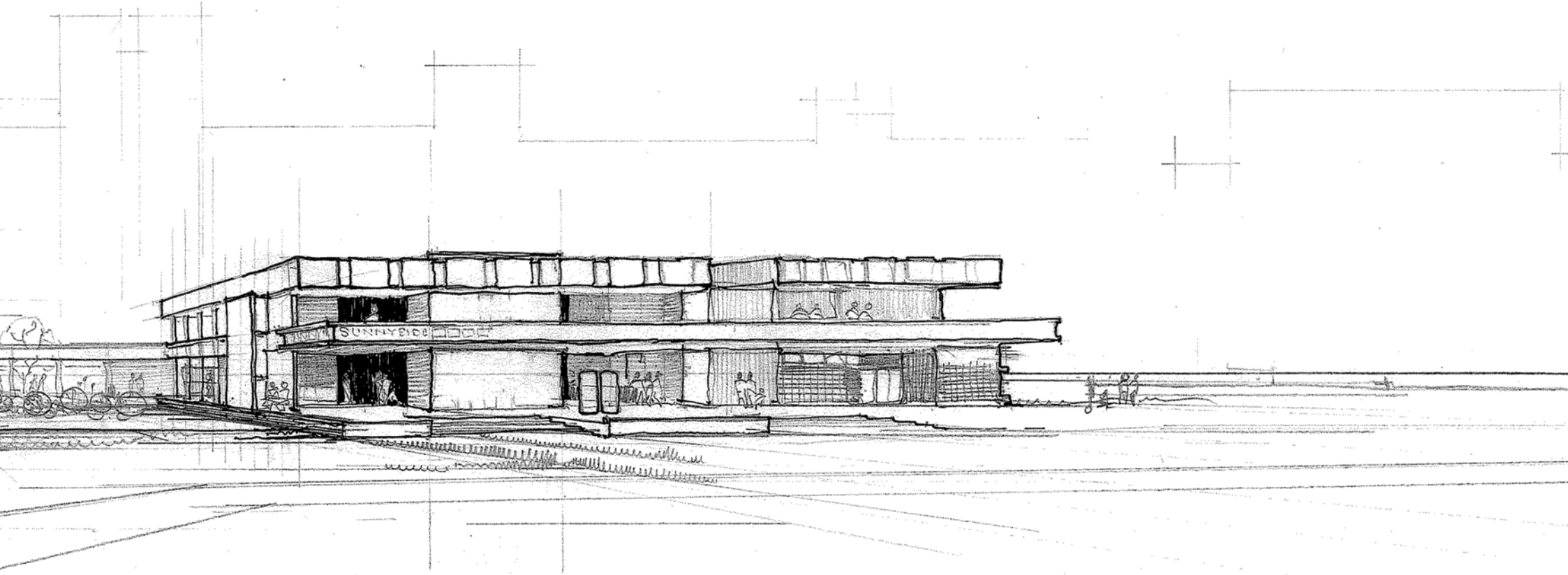


Figure 7: SAPO Concept Sketch (Holm Jordaan, 1969)



1.4.2. SITE

SUNNYSIDE POST OFFICE (SPO)

ARCHITECT. *Holm Jordaan Architects*

LOCATION. *Steve Biko St, Sunnyside*

YEAR. *1972*

TYPOLOGY. *Modernist*

USE. *South African Post Office (SAPO)*

1.4.2.1. MACRO SCALE: PRETORIA

Pretoria, as the South African capital, is known culturally as the "symbolic heart of conservative White values" (SAHO, 2013). The perceived conformist and antideluvian local atmosphere does however not limit the creativity which is embedded within the vast fabric of the city. The city holds within it vast and vibrant cultural assets which include music, art and theatre. Figure 8 shows the cultural assets present in the city fabric.

Sunnyside, as the selected area (highlighted in Figure 9) is surrounded by a variety of districts which include but are not limited to residential, commercial and academic. The site also lies on the border between the CBD and Pretoria East. Both these factors attributes to the feasibility of the project as the liminality of the space allows for catalytic intervention. The justification of the site is further discussed in Table 3.

Figure 8: Pretoria creative fabric

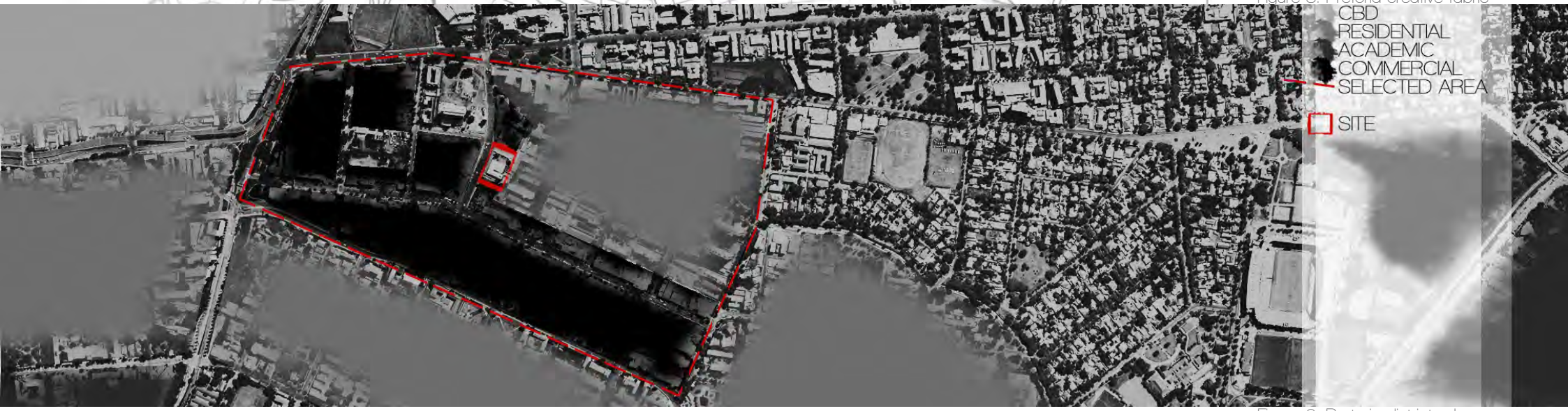


Figure 9: Pretoria district edges

1.4.2.2. MESO SCALE: SUNNYSIDE

The Sunnyside precinct, which was incorporated into Pretoria in 1890, is the focus area in this dissertation. Situated on the edge of the Nelson Mandela Development Corridor, there is an envisioned shift towards a more upscale constitution in the surrounding areas as explained by Encha Properties (2012). This district does have a developing creative denomination making it appropriate for this conceptual design project.

Small establishments attempting to create artistic cohesion and social interaction are found in the area. One such body is the Capital Arts Revolution on the eastern edge of Sunnyside which was established in 2011: "Their aim is to bring about an artistic revival to the Capital City, by exaggerating, accentuating and encapsulating the great and vibrant artistic heartbeat of current Pretoria" (Joubert, 2011).

Cultural inceptive sites like this have been attempting to advance since the 1920's as seen with the Overzicht Art Village. Although small, these cultural bodies which have again started to arise could instigate a 'revival' across the entire fabric of the city; especially with the aid of an appropriate catalyst. Individually they don't achieve the followers or status to grow, but connecting various initiatives allows for a better chance to achieve the goals of these projects.

The SPO site is situated on Steve Biko Street (formerly Jeppe Street) which is a high energy path for both pedestrians and vehicular traffic. The site is surrounded by a high energy area which includes commercial and retail daytime energy as well as an energetic nightlife within walking distance. This enables the success of Blank.

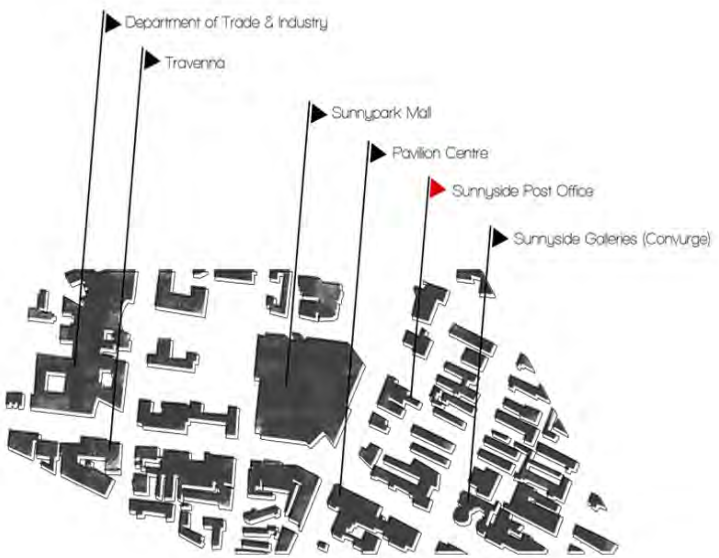


Figure 11: Sunnyside landmarks

Figure 10: Sunnyside analysis: movement, nodes & pedestrian activity

The historical development of Sunnyside (depicted in Figure 12) went through three stages as explained by Petzsch (2012, p. 18). Early stages included a majority of residential and the foundations of commercial development over time shifting towards Robert Sobukwe Street (formerly Esselen Street) becoming a retail and commercialised high street with high density residential blocks above. The Overzicht Art Village is important to note in the creative historical context.

Magome (2012) describes the Overzicht Art Village, an area of Sunnyside along Gerhard Moerdyk Street, which was a collection of buildings used as the arts district in the city centre from the 20's onwards. This sector of the city has been left to decay which in turn affects the dialectic state as the arts are no longer being uplifted in this area.

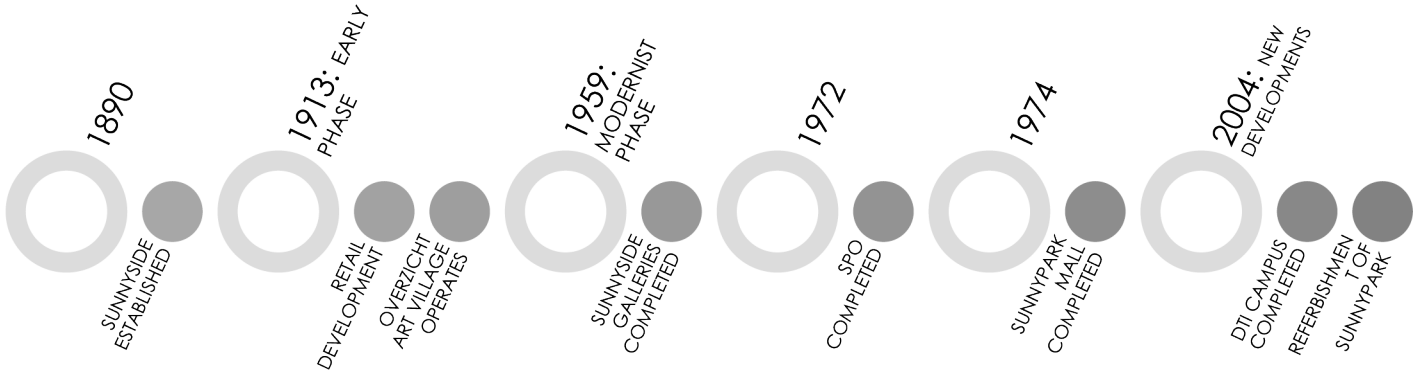
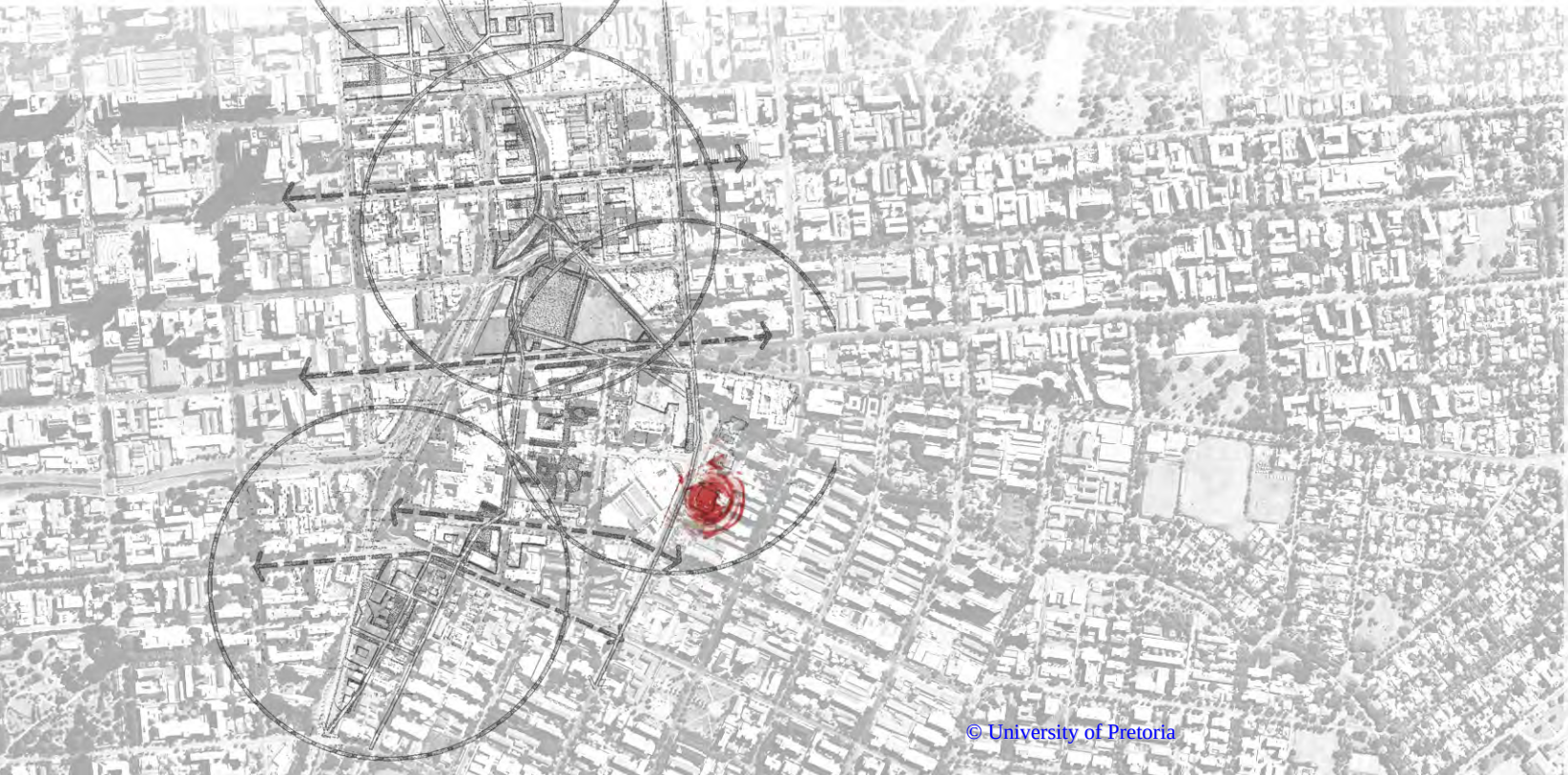


Figure 12: Sunnyside timeline



1.4.2.3. MDC IMPACT

The Mandela Development Corridor (MDC) has a positive impact on the ability for the intervention to succeed due to the fact that the development framework looks specifically at cultural aspects and interventions. The site is located east of 'Precinct 3' of the MDC which is aimed to realise cultural and tourism related facilities (Encha Properties, 2012). Figure 13 shows the SPO in relation to the MDC.

Figure 13: Site relationship to MDC

1.4.2.4. MICRO SCALE: SITE

Still functioning as a Post Office, a programme for which the building was originally intended, the Modernist building in the heart of Sunnyside is considered. The SPO is analysed using the combination of the working drawings the original building acquired from Van Heerden (2014) and on site observation.

The building has a rigid grid system which has been used to separate interior spaces with partitioning. The beam and column structure can be seen in Figure 14 below. This structural device allows the building the opportunities of adaptability as temporary interior structures can be stripped and replaced with more contemporary fit-out structures.

The building makes use of concrete and brown face brick but also includes detailing in burnt orange ceramics (a detail to be kept) which adds to the aesthetic value of the street façade. The brick detailing existing in the exterior balustrades and the shading partition on the northern façade adds a sense of permeability as the surfaces are perforated. The neutral palate seen in the materials allows opportunity for expression.

The interior spaces are awkward and do not allow for public access with exception a foyer-like area where users can access service counters. The remainder of the building is reserved for staff and process.

Moving towards the exterior spatiality, the building creates a public interface with the street due to the wide sidewalk and set-back entrance. This is not used and remains empty with exception of circulation into and out of the building. A large exterior plaza adjacent to the northern edge of the building is not publically accessible and has been quartered off.

1.4.2.5. SITE JUSTIFICATION

The SPO would be better suited in a smaller building on the edges of residential and business district. It can alternatively be proposed that the post office move to a shop-fitted space within the Sunnypark Mall which would suit the functionality and access just as appropriately. See Table 3 for full discussion.

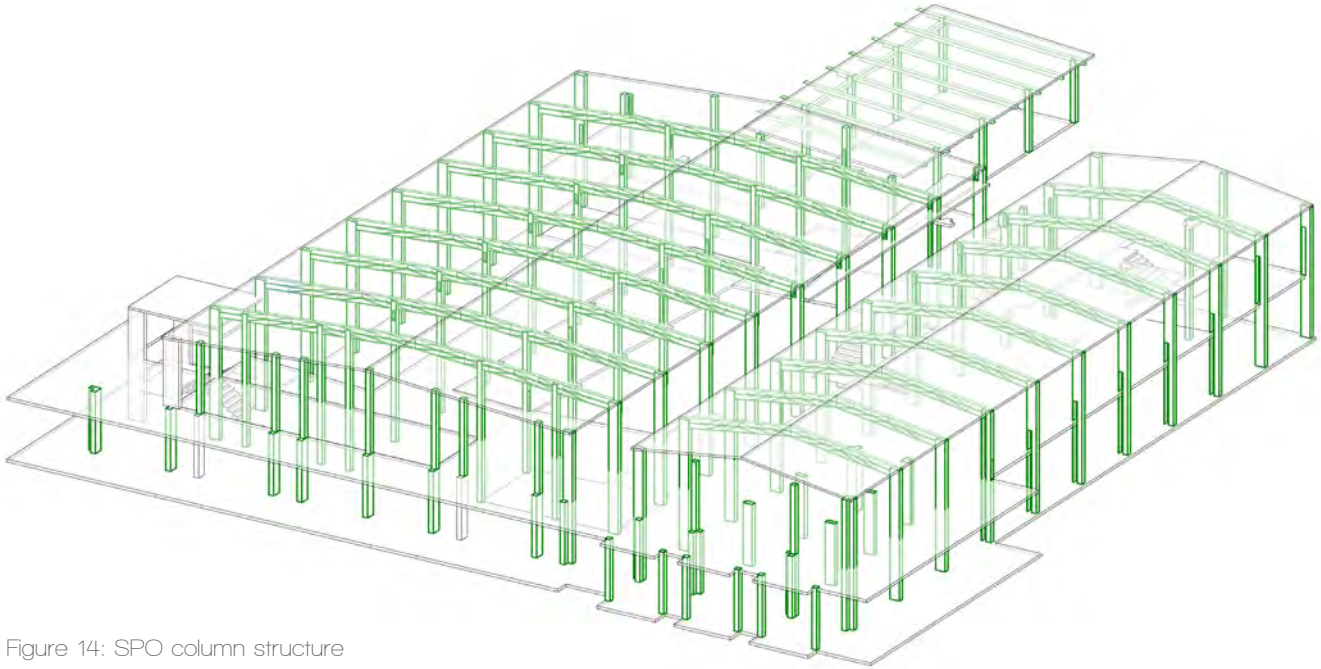


Figure 14: SPO column structure

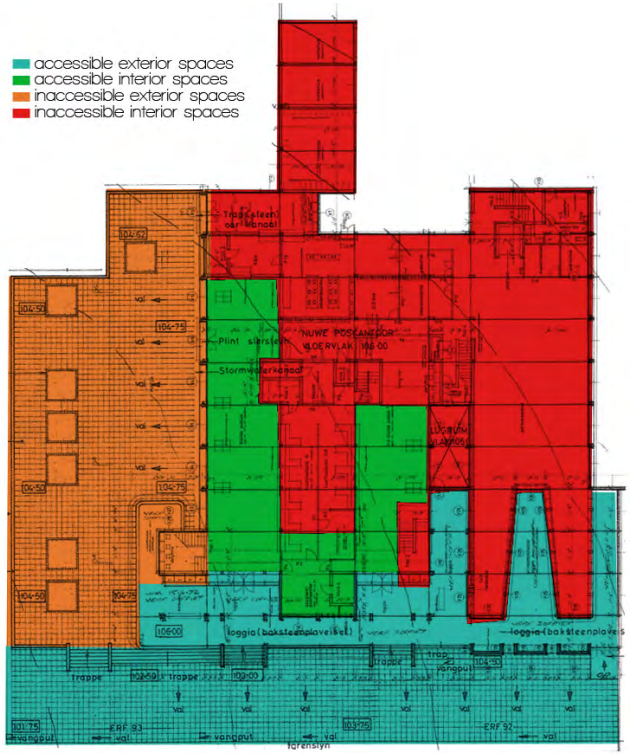


Figure 15: Public accessibility of the SPO

Table 3: Site Justification

	EXISTING	SUNNYSIDE POST OFFICE	CULTURAL INDUSTRY
Access	Ease of public access is facilitated by street side building, transportation modes nearby as well as the proximity of the Sunnypark Mall and related activity. Building is neither universally accessible nor fitted for disabled use.	Public access is used.	Public access can be upgraded allowing for accessible use.
Diurnal activity	Diurnal activity is strong in the area due to a collection of nightlife locations within the surrounding area.	Building is used for short periods of time by public but for day time periods by staff members; this neglects the diurnal activity of the surrounding area.	The building will make use of the diurnal surrounding area as the cultural industry will be used both during daylight hours and for night-time events.
Services	Availability of services in the surrounding area: academic institutions, commerce, food establishments and retail.	Services are not be utilised fully as users have very short layby times when using the post office.	Services will be better utilised within the creative programme which will uplifts local economy and community.
MDC	Mandela Development Corridor: The site is situated near the edge of the MDC which is proposed to rejuvenate the inner city. This corridor is made up of cultural, institutional and active and passive recreational areas.	The post office does not make use of the opportunity provided by the MDC.	The programme will link in very well with the cultural institutions belonging to the MDC.
Threshold	The site exists on a threshold between institutional, academic, business and residential districts.	A post office would be better suited to an area between business and residential districts.	A creative industry will work well with the collective of various thresholds.
Transitional area	The area is used to link the eastern suburbs and the CBD and can be used merely as a throughway allowing a flux and variance of activity.	The transition is useful for the post office as it allows for in-transit use.	The programme can be benefited or hindered in a transitional space. Either new users will be gained or users will pass by.
Spatial requirement		The functions of the post office no longer require such a big space as the main facility has moved to the centre of town resulting that the large interior volume is not appropriately used by the post office.	The interior volume of the site allows for the housing of the identified programme. The double volume adds an opportunity for display which is not found in Pretoria art venues.

1.4.2.6. HERITAGE APPROACH

Heritage is analysed using the fields as defined within the ICOMOS Burra Charter (1999) considering both tangible and intangible heritage value. "This will be done through examining how existing buildings may be adapted to meet these new needs and how new buildings may be designed to allow sustainable adaptability to meet future needs" (Kincaid, 2000, p. 156). Table 4 shows the various fields and associated value.

After the analysis of the architectural and cultural fabric has been completed, the resulting information shows that there are noteworthy details worth preserving and that there is an intangible narrative of dialogue to conserve. The intangible factors can be maintained while intervening in the structure, placing emphasis on the design to achieve this intention of cultural conservation. Other analysed tangible factors allow for building adaptability. This leads to an interventional approach to be applied in the design. Adaptive re-use of the structure will consider the process of intervention as explained by Scott (2008) using the steps: stripping back, making good, enabling works and new works.

The SPO does not fall under the SAHRA (1999, p. 59) legislation which defines heritage artefacts as being any building over 60 years.

Table 4: Tangible and intangible heritage value[1]

TANGIBLE	Architectural Value	Award of architectural merit
	Aesthetic Value	Asymmetry Concrete in-fill structure Orange ceramic detailing Figure 16 shows tangle heritage elements
INTANGIBLE	Historical Value	Post office: narrative of communication and dialogue
	Social Value	Space of gathering but not localised interaction. All interaction happens through correspondence in letters.

1 During communication with Holm Jordaan in March 2014, the architectural firm responsible for the design of the SPO, it was explained that an award of merit was won soon after the completion of the building, no further information relevant to the award was available both from the firm or in reference to research.

1.4.2.7. STATEMENT OF SIGNIFICANCE

The Sunnyside Post Office is a modernist building in the centre of Sunnyside. It was designed by Holm Jordaan, the architecture firm known for the Ou Raadsaal in Church Square; and was completed in 1972 and soon after won an award of architectural merit (Holm Jordaan Architects, 2013). The a-symmetrical building was built with the intent for its use as a post office which is associated with an intangible narrative of dialogue and connection. This programme is still in operation. A society exists in a post office, not one of interconnectivity between users within the space, but instead creating connections from persons within, to persons without.

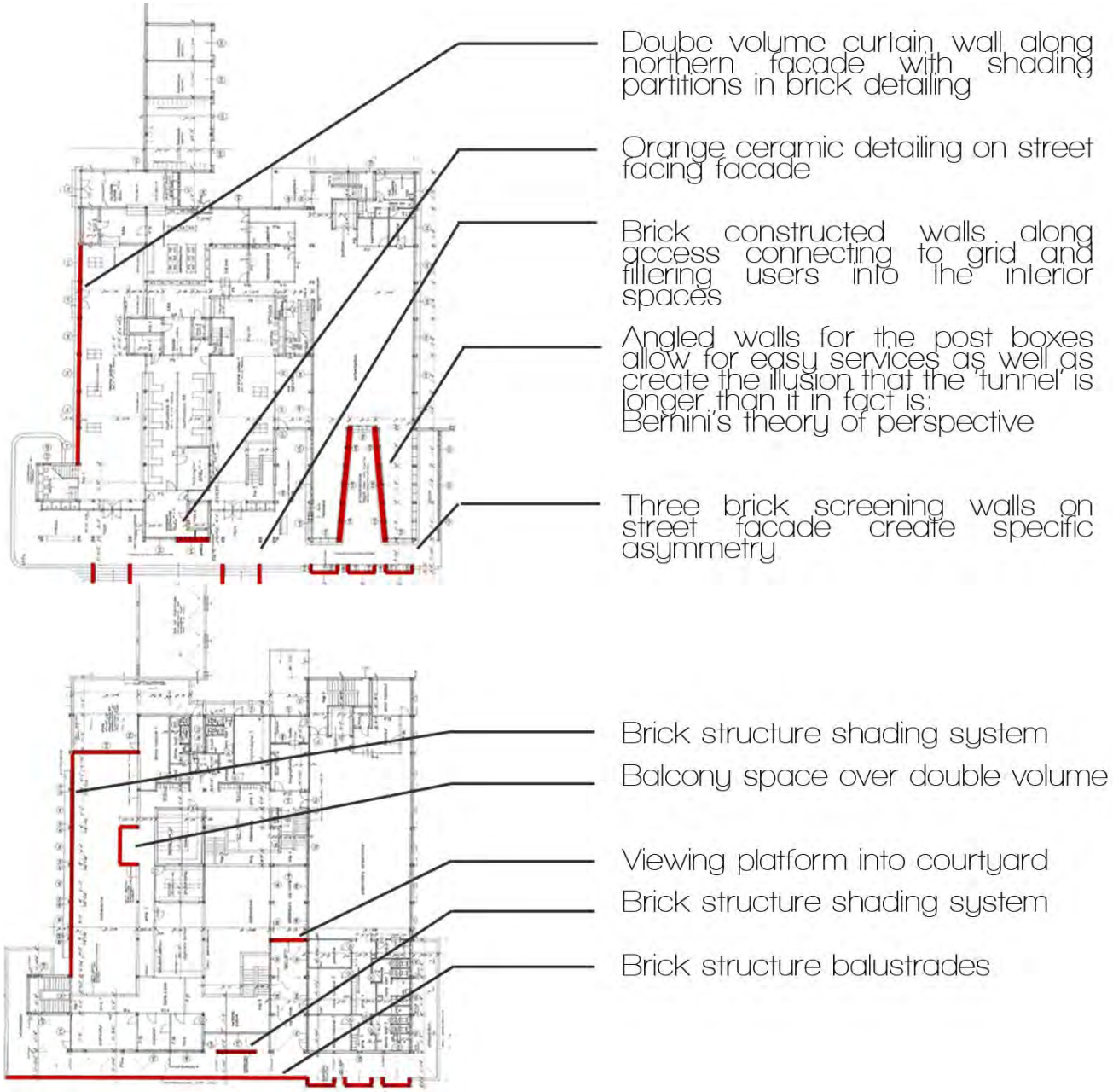


Figure 16: Tangible heritage

1.4.3. DESIGN INTENTIONS

This section intends to consider the spatial intentions of the project, relating them to the respective theoretical origins. This is to be elucidated from the spatial perspective using supporting theoretical foundations to clarify these principles.

GEOMETRIC JUXTAPOSITION OF EXISTING GRID

This intention develops from Kincaid's (2000, p. 160) adaptability framework: "A building should be adaptable through its geometry, fabric and structure (in most cases) without the need to reinvent its essential morphology". The building demonstrates a rigid grid. Considering the concept of changing perspective, opposing this grid will create design opportunities in spatial layout and exhibition tactics.

The defiance of the grid also roots from the conceptual basis of negative dialectics (similarities in opposition) using this idea of opposed entities as a design generator. The spatial implications of the grid can be seen in section 5.3.3.

REDEFINITION OR SYNTHESIS OF THESIS/ ANTITHESIS EXHIBITION DESIGN

The design intends to use the dialectic theory to refine an amalgamated typology whereby the thesis (object-orientated) and antithesis (concept-orientated) models of exhibition styles are synthesised. Alternatively, the project development could define an entirely new typology of visual display.

CREATING 'MIND SPACE'

The objective is to create a cognitive medium whereby the cultural process and conceptual rationale of work can be brought across to the viewer. In essence creating a mind-space in which to experience art and the culture from which it stems. Culture is a mechanism of the mind and individuality of a person. Aspects of culture and associated meaning are personally attributed to whatever process or action the individual acclaims to be a cultural activity. The artistic space aims to portray this. This will consider psychological principles to best appropriate ways of bringing across these implicit features of art: making the implicit explicit.

EXTRACTING OR RETRACTING BUILDING THRESHOLDS

The spaces are to be designed to enable social cohesion to take place. The idea is to break down or shift boundaries to foster both interaction and collaboration. With regard to the production house, interaction between established and emerging artists lend towards hierarchical social structures and status which feeds the elitist culture which is seen in the creative fields. The design intends to break down the elitist fabric creating a utopian equality between the various users of the space (maker, mentor and viewer). As there is a nature of the emerging artists learning from established creative pioneers, the hierarchy cannot be entirely dissolved. Extracting and retracting thresholds is a spatial realisation. This shift in boundaries is exemplified through extracting and retracting thresholds in the space. This addresses the building's interaction with the street: interaction between interior and exterior (implicit and explicit).

1.5. DELIMITATIONS & ASSUMPTIONS

DESIGN DEVELOPMENT DESIGNATION:

The project's focus will be limited to creative and cultural space. There will be smaller alternative incomes housed in the building, namely studios for rent and a workshop area. Facilities for catering services will also be allocated to accommodate for possible events in the exhibition spaces.

The definition of the exhibition and production houses will be the main focus of the dissertation. The additional income spaces will be proposed as preliminary layouts or defined to be occupied by tenants.

CURATORSHIP:

The ontology of interior disciplines within the programmatic approach towards art production within the architectural schema excludes curatorship. Although the boundaries between curating art and designing space for art to be appropriately viewed can be an interesting consideration, the choice of one artistic style over another is less important in this dissertation.

The focus is to consider the spatial implications of theoretical ideas concerning artistic practice. The relationship between the viewer and the display is the intended objective to be considered through both theoretical and design discourse. Curatorship is discussed relevant only to the theoretical foundation of the dissertation such. The effects of curatorship have little to no impact on the spatial investigation.

ASSUMPTIONS:

For the purpose of this dissertation, it is assumed that the current Post Office programme will relocate such that the building can be occupied by Blank.

PART

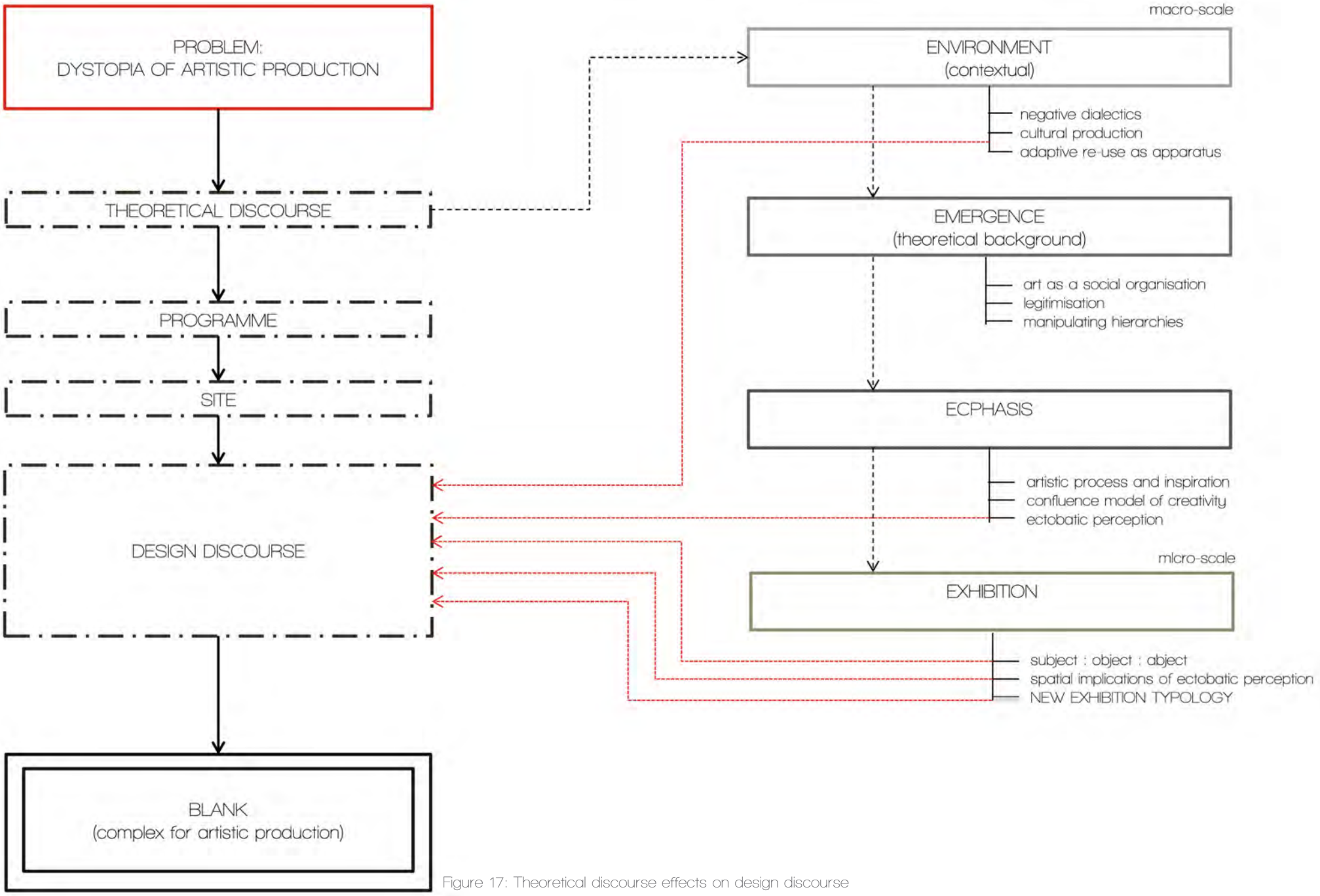


Figure 17: Theoretical discourse effects on design discourse

2.1 NEGATIVE DIALECTICS AS STATE OF IGNORANCE

"The individual becomes a subject insofar as its individual consciousness objectifies it, in the unity of the self as well as in the unity of its experiences. " (Adorno, 1973).

Can the negative dialectic fabric of the Pretoria cultural landscape be challenged through the use of adaptive intervention?

Exasperated by spatiality of Pretoria geographic separation, the local artistic landscape lacks interconnectivity between creative participants in its system which allows for creative production to decorously be achieved. A hierarchical structure (which will be discussed in section 3.1) has no centralised spatial points of reconnaissance with which to unite the negative dialectic nature of the cities artistic fabric.

'Negative dialectics' is a theory developed by Adorno (1973) which describes the contention between two states. Briefly described in section 1.2 as an opposite of the dialectic pair where opposition between the object and subject creates unity through the measure of one against the other. Negative dialectics then can be defined as the dissolution of unity through the parts corresponding with one another. This in turn creates a non-identity within the whole.

"The polarity of subject and object may well appear to be an undialectical structure in which all dialectics takes place. But the two concepts are resultant categories of reflection, formulas for an irreconcilability; they are not positive, primary states of fact but negative throughout, expressing nothing but non-identity" (Adorno, 1973, p. 174).

The art world in Pretoria is much the same, alienated artists (equal parts) form part of the field of artistic production but sit diametrically opposed to it (dissolution of unity) as their connected existence within it has yet to be established (see Figure 18). Artists, of a similar trade and intention, are segregated. This alienation does not allow for the identity to exist between the congruent subjects. The identity between segregated parts of the unity leads to the non-identity of the field of art.
In addition to this, the institutions which should enable the art world are closed off and do not usually get involved with the initiatives which are attempting to break down the barriers of the art world.
This section of the dissertation will consider whether the negative dialectic fabric of the Pretoria cultural landscape can be challenged through the use of adaptive intervention as a catalyst of change. Blank will be the framework for a concept of an approach towards the dissolution of the alienation by connecting the isolated artists through an artistic complex of production and exhibition; a hub of cultural production (see Figure 19).
Similar centres can be sited across a city to further break down the divisions as a further development from this project. This dissertation will be limited to the consideration of Blank.

Figure 18: Existing state of alienation in Sunnyside

Figure 19: Intention of the SPO adaption into Blank

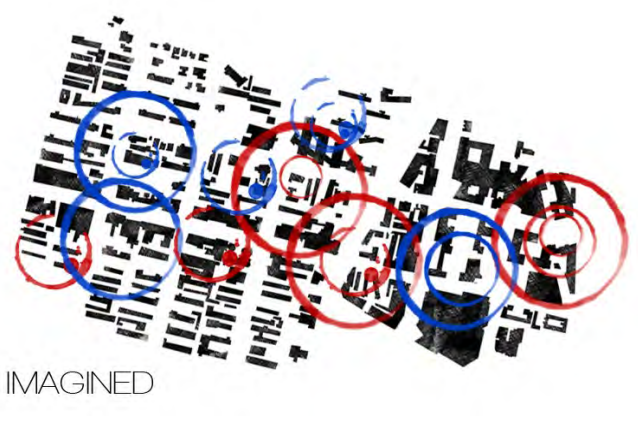


Figure 20: Imagined future of the Pretoria cultural landscape

EXISTING STATE:
Artists are seen in isolation to one another with no connecting network forming a negative dialectic state within the cultural landscape of Sunnyside.

MACRO DESIGN INTENTION:
Using Blank as a catalyst, the cultural landscape within Sunnyside and the larger Pretoria context is intended to connect various isolated artists using the intervention as a cultural hub.

IMAGINED FUTURE:
The networks of creatives are sufficiently connected so as to enable the challenging of the existing negative dialectic state and ease of emergence for artists accessing the field.

According to Sasaki (2010, p. 6), the 21st Century Art Museum in Kanazawa, Japan completed in 2004, is a good example to show a catalyst like Blank can feasibly be implemented to alter the state of a city into a functional creative system.

"In addition to collecting and exhibiting contemporary art from throughout the world, the new museum also began to solicit and feature locally produced traditional arts... In addition to this fusion of the global and local, along with the modern and traditional, the new museum also pursued a policy of stimulating local interest and talent in the arts... Thus we can see how the promotion of art and culture can lead to new development of local industries" (Sasaki, 2010, p. 6).

The museum makes use of a variety of different exhibition tools with which to engage users. This is an important factor in the success of such an intervention. The Swimming Pool by Leandro Erlich produced in 2004, a permanent exhibition at Kanazawa21, is an example of alternative perspectives utilised by the museum. This is shown in the images included in Figure 21.

Figure 21: Kanazawa21 Swimming Pool Exhibit (Kanazawa21, 2013)

2.2 ART AS A FIELD OF CULTURAL PRODUCTION

"Artistic practice can be not only a way to express feelings, emotions and ideas but also a way to create meaning in a certain place and time through creative expression, keeping things dynamic and evolutionary... Art, as a verb, should not be understood as limited to a specific sector of society, but professionals who do work in the artistic sector can be catalysts for others to become reflective practitioners" (Kagan & Verstaete, 2011, p. 20).

Lipstadt (2003) questions whether production in the art and literary 'professions' can be considered "cultural production". This term is a Bourdieuean concept (Bourdieu, 1984) which delineates a field of cultural production to be outside the 'scholastic fallacy' that everyone is seen as a 'homo calculan' or the calculating man. "The fallacy inhibits analysis, indeed, the very comprehension of practice, its logic and its mastery, obscuring any understanding that what makes an 'artist' is a 'manner of doing'... modus operandi...habitus...practical mastery without theory" (Bourdieu, 2002, pp. 32-3).

Additionally, Lipstadt (2003, p. 396) discusses that art, although not seen as a profession in the same light as architecture, can still be seen as a field of cultural production. She uses competition as a way of bridging the gap between artistic praxis and architecture, labelling architecture as a form of artistic field: "[Competition] is an institution unique to architecture among state-regulated professions, but one shared with fine artists".

Although art itself is not a state-regulated profession, the professional nature of a discipline does not affect the behaviour of the discipline as a Bourdieuean field.

"Fields are an abstraction used to apprehend and describe relatively autonomous social microcosms that in relationship to each other make up social space" (Lipstadt, 2003, p. 398).

Artists, or 'agents' to the field, do not interact with the social space which makes up the field. For the functioning of this field to occur properly and have an impact on the dialectic state, mechanisms need to be in place to allow interactivity between agents of the field. This is the purpose of the artistic complex; to allow for cooperation and interaction between agents.

> *"For creative industries, whose 'lifeblood' is the creativity, skill and talent of individuals', to form a cluster, it is imperative to have a 'milieu' in place where creativity can be nurtured and can flourish. In creative city theory, it is the 'creative milieu' and 'social structure of creativity' and, above all the social, cultural and geographical context that are truly vital for the effective integration of industrial, urban and cultural policy." (Sasaki, 2010, p. 4).*

Kirchberg & Kagan (2013, p. 142) discuss the requirement for participation such that creative communities avoid becoming "both communitarian enclosures in neighbourhoods and autopoïesis in the art worlds". Maturana & Varela (1987, p. 89) define the concept of the autopoïetic system as a self-sustaining system which produces, as its output,

the components required for input and they further state that they are not Cartesian in their functioning, in other words it can be defined by; 'the whole is greater than the sum of its parts' (Aristotle, 1933).

According to Culture, Art and Jobs' (CAJ, 2008) Cultural Industries Report as prepared for the Human Sciences Research Council (HSRC); the urban markets are shifting towards collective engagement within the artistic fields (further explained in Figure 22). This shift is a necessary mechanism in the transference of a city from individualised and isolated artists to a flourishing network within the creative economy.

Sociological and economic aspects of the city also play a role in the ability for the intervention to succeed[1]. "As a result of inadequate education, employment and income, not to mention discrimination, [excluded] populations have been driven into a corner, socially... A policy of social inclusion should bring an end to the factors leading to social discrimination in the first place and promote the social participation and interaction" (Sasaki, 2010, p. 5).

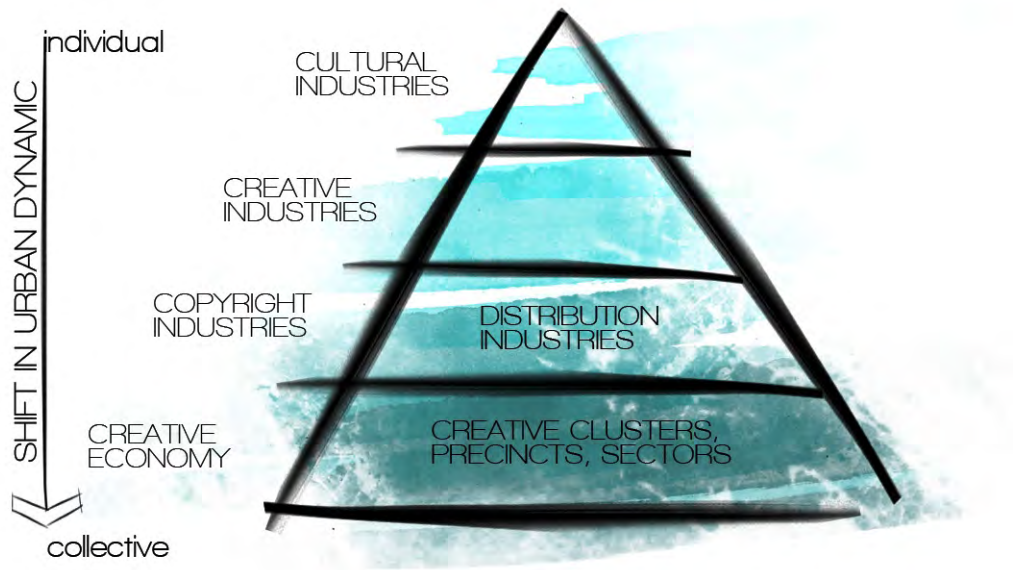


Figure 22: Shift in urban dynamic from individual to collective (CAJ, 2008)

1 Social, political and economic factors do impact the ability of a catalyst to have an effect on the fabric of the city in various ways. This needs to be mentioned as it is important, but this is not the focus of the dissertation.

2.3. CATALYTIC INTERVENTION

Having considered negative dialectic states in reference to arts and the creative 'field' within the context of Pretoria, the ability of adaptive reuse to alter this environment needs to be considered.

The programmatic intent of the Sunnyside Post Office has been discussed in section 1.4.1. This chapter now considers whether the adaptive reuse of the SPO into Blank is a feasible project considering the intent to challenge the dialectic state existing in the fabric of the city. For this, Florida's (2005) concept of the 'cultural city' is considered: "This concept refers to a mobilisation of the creativity inherent in art and culture to create new industries and employment opportunities" (Sasaki, 2010, p. 3).

Furthermore, Sasaki (2010, p. 4) explains that the 'creative city' concept supports the premise that artistic production achieves a variety of regenerative goals within the urban scope. In terms of the cultural mode of production (shown in Figure 23), these goals include:

- Addition of cultural value to the city
- Income circulation aim toward new investment and consumption
- Formation or development of an organic and intimate nexus between industry participants
- Technological advance
- Development or emergence of 'creative human resources'
- Advancements in the quality of local consumer markets due to cultural consumption.

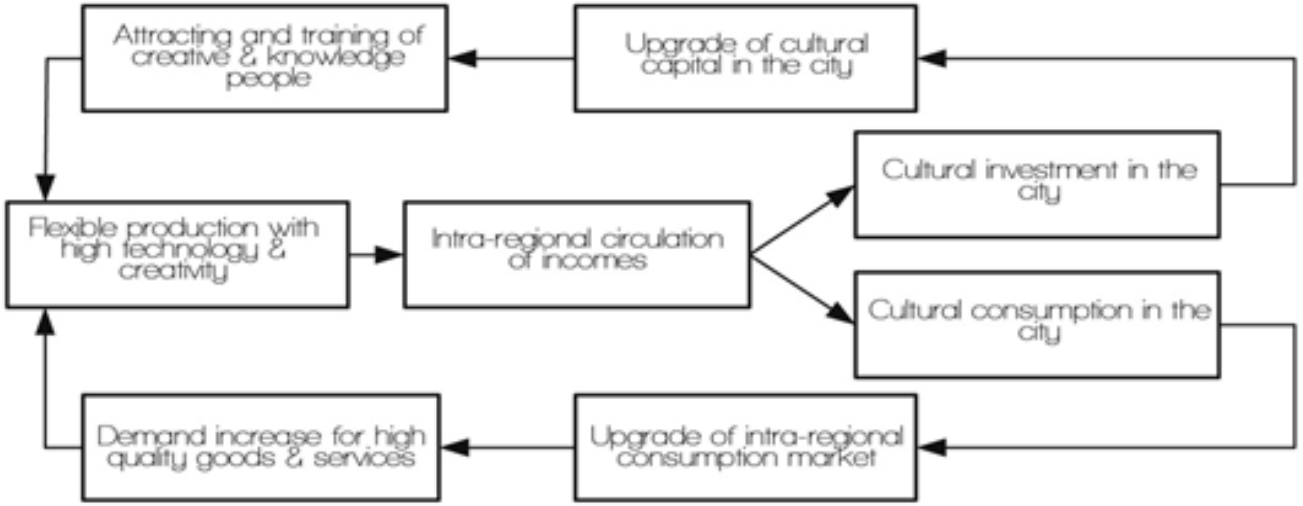


Figure 23: Diagram of cultural mode of production (Sakaki, 2010)

The merits of creating a community of creatives extend beyond these aims. "[Artistic practice] can open up possibilities and spaces for dialogue and also contribute to creative forms of collaborative learning in urban neighbourhoods" (Kirchberg & Kagan, 2013, p. 142). The requirement for 'community' specifically is very important to note as the connection between agents of the field is the mechanism with which the nature of the Pretoria fabric is altered both in its artistic identity and its structures of participation.

In conclusion, it can be stated that challenging the dialectic state existing in Pretoria is possible; to fully dissolve this dystopia entirely will prove to be difficult. For the dialectic state to be entirely absent could even be detrimental to the societal aspects of artistic production. Much like the requirement of hierarchy as discussed in the next chapter, the dialectic state can create healthy competition between individuals.

"By bridging the gap between educators, professionals, practitioners, and the public, museums are capable of connecting people from various areas and creating new knowledge, experiences and value" (Jun & Lee, 2014, p. 248). Blank aims to adjoin the various creatives by appropriating social devices and creative practice through the use of designed space and display. Not only will various status members of the hierarchical art world come together, but this will also connect the art world to the layman, audience or viewer.

3. EMERGENCE

3.1. THE SOCIAL LIFE OF ART

"No culture can live if it attempts to be exclusive." Mahatma Gandhi (Yadav, 2012).

How can the elitist fabric be challenged to create a functional network and equality between established and emerging creatives?

Artistic production and exhibition are not free from a system of social organisation. Art cannot exist without people, both to create it and also to view it. "Art is a form of communication between an artist and an audience" (Baumann, 2007, p. 59). The ability to display art relies heavily upon this system of social structure. As a mechanism to explain the social structure of the world of art, Csikszentmihalyi (1999, p. 314) defines the Systems Model, comprised of three parts: domain, field and person. The domain is the cultural system containing the knowledge, values and existing practices. The field is the social system which defines the community of art hierarchies and the gatekeepers thereof. The person is the individual creative practitioner.

Access to the field which is regarded creative, both as viewer and unknown or emerging artist, can be a monolith casting shadows. There is a hierarchical domain in place in the artistic fields whereby unknown artists and emerging artists currently have little or no connection to the established realms. The concept here is not to disband the hierarchy. Instead, the intention is to keep in place the system utilising it to create bridges by manipulating the system of establishment allowing for emerging artists to access the autonomous knowledge which is held by the elite established.

"The interlocking organisations and techniques of modern cultural production entail a necessary reliance on the institutional networks already set in place by an industry" (Negus & Pickering, 2000, p. 271).

The creative field can be defined as:

> *"The network of people whose cooperative activity, organised via their joint knowledge of conventional means of doing things, produces the kind of art works that the art world is noted for" (Glaveanu, 2010, p. 60)*

There are many reasons why a hierarchy exists within the creative realms and many factors which play a role in its establishment and sustenance. The social organisation makes use of both entities and individuals in construction of its framework. The input of people or institutions to the social organisation of art shall be referred to here as social access.

The art world within Pretoria is socially inaccessible as the boundaries of the creative industries tend towards academic or institutional characterisations. It is observable that institutions such as the University of Pretoria, as an example, have broad collections of cultural artefacts which cannot be viewed by the public. Similarly, the Pretoria Association of Arts has the ability and means with which to assist struggling artists, however exhibition at their facilities requires membership and experience.

According to Baumann (2007, p. 56), creative industries rely on these academic or institutionalised entities as a mechanism of cultural authority giving both art and artists prestige and visibility. This mechanism is intended to assist in the emergence of new art. This concept of the 'institutionalisation of art' creates an air of the 'elite'; where access

is only possible to those high up in the artistic sphere. Both academic and applied institutions such as universities and associations exist where art is produced, showcased and archived internally. Access to these creative assets found within the boundaries of institutions is difficult, be it for artists or viewers.

Additionally, artists themselves assist in creating the social inaccessibility. Institutions are facilitators for individuals. Negus & Pickering (2000, p. 267) discuss the idea of exclusion of individuals by individuals:

> *"Certain gifted or mystically inspired individuals have creative abilities, and the rest do not, being able to do efficiently only that which that have been socialised into, or acquired through formal training... This denies the application of analysis or rational thinking to a process whose wellsprings are held to lie and a psychically deeper level than the one at which rational thinking and analysis operates. The appeal is then to metaphysical, religious or unconscious sources of creative faculties".*

The elitism of art can be viewed in two respects; shift in social access and production. Social access, as explained, relates to the individuals or entities; in other terms 'who' is responsible for the elitist fabric. Production intent relates to the 'what' is responsible. Groys (2011, p. 3) discusses how avant-garde art transferred the focus of production from art for the consumer to art for the artists altering what is understood by art viewing; art as aesthetic vs art as knowledge. The adjustment from one to the other affects the production of art itself moving from the production of object showing 'what' to object showing 'how'; allowing mastery and technique to become important tools in the showcasing of art.
Within the scope of art production specifically, there is a degree of professionalisation found within the realm of art albeit that art is not considered a profession.

Neal & Morgan (2000, p. 11) discuss the difference between profession and occupation and the requirements for the process of professionalisation to occur. These requirements include: a state-regulated professional body or association, a code of ethics and educational facilities.

Although there is a vast amount of autonomous knowledge, training facilities in the arts are common-place and associations exist to promote the field, there is no state regulation or legislation.

Autonomous knowledge of a discipline, according to Wilensky (1964, p. 146), is a specific requirement for professionalisation of a field to occur and this autonomization exists within the domain of art making. This allows for a shift in production intent to occur. Without a level of mastery within the field, validation would not be possible and this is the intrinsic root on which art for artists grows.

Bourdieu (1984, p. 2) discusses how the development of 'art-as-art' as opposed to 'art-as-commodity' [1] utilises a process whereby the function of the artist and therefore the art itself is redefined. The artist becomes valued for technique.
A significant factor to the concept of elitism requires mentioning but will not be discussed in detail; this is the concept of 'art as commodity'. "The development of the system of cultural production is accompanied by a process of differentiation generated by the diversity of the public at which different categories of producers aim their products. Symbolic goods are a two-faced reality, a commodity and a symbolic object. Their specifically cultural value and their commercial value remain relatively independent" (Bourdieu, 1984).

This in turn transforms the relationships between artists and non-artists as well as between artists at various levels of emergence. Figure 24 shows the distribution of the artistic hierarchy as well as the imagined future thereof. This element of autonomy exasperates the elitist nature of the field of artistic production.

> *"It has become increasingly impossible to produce a cultural artefact alone without the intervention, assistance, guidance, collaboration or hindrance*

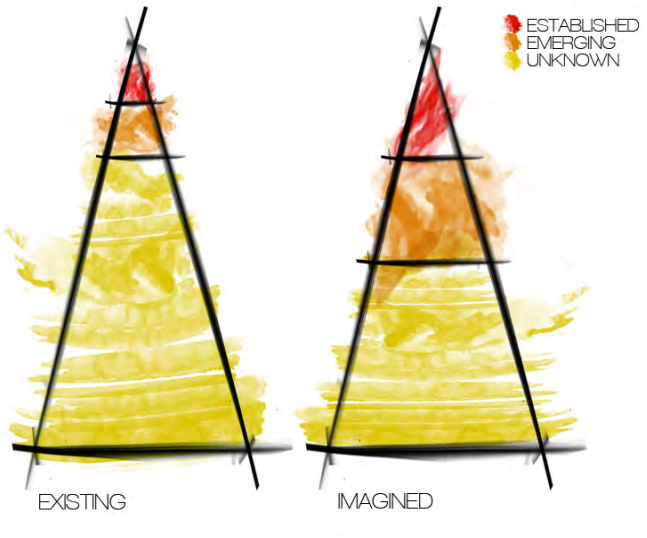


Figure 24: Extant vs imagined distribution of artist positioning

1 The economic factors within art do have an effect upon the fabric of the art world as well as upon the art itself. The fact that effects exist is to be noted but will not be deliberated for the scope of this project.

> *of other people [as a result of the formal organisation of modern production]... Whatever the opportunities provided, and however they are assessed, the interlocking organisations and techniques of modern cultural production entail a necessary reliance on the institutional networks already set in place by an industry." (Negus & Pickering, 2000, p. 271).*

The hierarchy is a necessary arrangement within the realm of art. The hierarchy exists to form a system in which validation can occur. Validation serves to give art value. Status within the art world is what makes the works of art valuable and which creates the demand for art to be created. Without this hierarchical structure art would not function as a commodity and therefor nullify its value in cultural and social contexts. This is the first of two important mechanisms which are implemented due to the hierarchical structure of the cultural industries.

The second endorsement to the system relates to the process of innovation. The hierarchy, as mentioned, serves to validate. This creates a body of work or knowledge against which the emergent works are judged. This dialectic state is constantly re-affirming the network in place. Furthermore, as new works are accepted into the field of artistic value over time, the field adapts to include these broadening the autonomy against which new works can be validated. "The 'new' and the 'old', in their never ending interaction, characterise human culture and also define each other through this very process" (Glaveanu, 2010, p. 50).

3.2. EMERGENCE AS A FUNCTION OF LEGITIMATION

The hierarchy itself is not the problem, without this system art-as-commodity and likewise art-as-art could not be produced to have value. The contention to address is the lack of cohesion in terms of inter-status and interdisciplinary connection and the sharing of autonomous knowledge.

An intrinsic part of moving up the hierarchical system is validation. "Legitimation is a process whereby the new and unaccepted is rendered valid and accepted" (Baumann, 2007, p. 48). This concept is the foundation of becoming established in the social order of the art world. Shyon Baumann (2007) in his article 'A general theory of artistic legitimation: How art worlds are like social movements', explains the process by which this goal is achieved. He defines the process for the validation of 'an art world': a movement or style for example. This dissertation draws from his theory to define the process whereby the legitimation of an emerging artist would be achievable and aim to define the process within the Pretoria framework.

Legitimation is defined by Baumann (2007, p. 49) as a function of consensus which is achieved through justification: defined here as the argument explaining art to conform to the existing values and norms of the existing field and domain. This concept can only exist within a social context. "Cultural production and reception are acts that are inherently collective and the legitimation of culture is always achieved collectively" (Baumann, 2007, p. 50). Glaveanu (2010, p. 60) takes this further to claim that creative production cannot be isolated from social judgement.

Two forms of justification exist: internal and external legitimacy which are defined by the society or domain, as explained by Csikszentmihalyi (1999, p. 315), in which the artist operates. The two opposing sides affect the legitimation of an individual in different ways.

Internal legitimacy refers to that of the 'cultural authority'. Art-for-art defines a process of production leading towards the validation of art by other artists. This additionally can be achieved by valuation by institutions such as galleries or museums, or academic institutes. The value of an artist's opinion is based on their rank within the system; for their critique to legitimise the art of another individual, they must be established within the social field.

> *"One important feature of the field is its hierarchical nature. There are 'gatekeepers' who judge what should enter the domain as valuable and creative artefacts and what should not... Creative acts and social judgement occur constantly in the everyday and the fact that the vast majority of them are never spotted by the 'radar' of highly formalised organisations doesn't affect their existence or their relevance" (Glaveanu, 2010, p. 55).*

The internal legitimacy is achieved by the 'elite' of the cultural field. Baumann discusses that the critics apply their expertise in arriving at judgements which validate art and therefore the artists who create it. This gives them value or status, a key factor in the validation of emerging art. Validation as a mechanism

for social ascent brings to the fore the concept discussed by Groys (2011, p. 2) which states that art exists to be viewed and that resultantly its very existance depends on it viewing which disagrees with the statement by Glaveanu. It is important to make the distinction between creative media and art. Creative media exists irrespective of status, whereas media to be considered art requires field acceptance and therefore without social facilitation cannot exist[1].

The second form of legitimacy is external; by the public or mass audience. This brings forward the idea of art-as-commodity; production with the consumer in mind. "Most art worlds exist with an audience in mind... Acceptance by an audience that the art world's activities are legitimate culture, high or popular art, constitutes the main measure of an art world's success" (Baumann, 2007, p. 52). This form relates closely to aesthetic value as outsiders or the 'mass audience' cannot define the skill of artwork as they are not within the autonomisation field discussed earlier. They define only the visual experience of displayed art.

An important point to be noted which thus far has been overlooked; external validation to a certain degree is a subsequent form of justification. Internal legitimation must first occur in order for display in most cases to occur. For art to reach the public eye: to be exhibited, a specific amount of validation has already occurred. Art has already come into existence. Creative media exists outside the realms of public view, seen only and therefore validated only by parties to the creative field.

This results in the conclusion that within the process of legitimation, internal and external validation of art are in fact not alternating steps abreast from one another in the process. This can rather be seen as a mechanism of augmentation moving from internal processes to external processes. In essence, it is an ectobatic process moving towards the outside.

1 This differentiation between art and creative media is made here but will further be discussed in section 04.1 within the discussion of inspiration and validation.

3.3. MANIPULATING HIERARCHIES

The interaction between unknown, emerging and established individuals within the framework must be considered. "The new creative individuals employed within the culture and media industries are often portrayed as fighting the system, battling against a new emergent 'collective' and 'collaborative' dilution of creativity" (Negus & Pickering, 2000, p. 271).

To define the point at which an individual becomes established is not the focus of this dissertation. For the purpose of this project, establishment is defined as the ability to affect validation.

The process of legitimation according to Baumann (2007, pp. 52-60) is expressed with three components:

1. Opportunity (exogenous facilitation)
2. Resources (endogenous facilitation)
3. Discourse, Ideology and Framing

Opportunity refers to support outside of the individual scope: sponsors, competitors, even the domain conditions can be seen as 'opportunity space'. Resources denote the tangible or intangible means of achieving legitimation: venue, materials and equipment are examples of this. Even status and creative value can be considered an intangible resource. "Discourses have a loose logic and provide the vocabulary and concepts needed for the communication; ideologies have a coherent logic that provides an understanding of the world as well as norms and values; and frames are tight cognitive structures that direct thinking and interpretation about a concrete issue, condition, event or object" (Baumann, 2007, p. 58).

These components are keys in manipulating existing hierarchies. A major problem in the system of the hierarchy is that artists exist in isolation. Access to the network of the intrinsically social cultural order is hindered due to this fabric. This is where the dialectic state of Pretoria becomes an important factor.

The 'art house' functions as a mechanism to bring together the segregated social system enabling creative cohesion and collective production. Negus & Pickering (2000, p. 272) explain that collective creation is supported by the formation of a bridge between social production (as a characteristic of artistic creation) and collaborative works. By creating a co-equal process of creation, links are formed within the hierarchy with which isolation can be broken down and bonds can be struck between artistically established and the unknown or emerging individuals.

Blank, as a model for collaboration and interactivity, allows for the established artists to interact with individuals and their respective art forms. This serves to induce validation of artists who would otherwise be unseen. Glaveanu's (2010, p. 55) point that the existence and relevance of creative media exists regardless of it having achieved internal legitimacy, must be reiterated. The model of the production house and exhibition space allows unknown and emerging artists visibility and possible prestige if the established validate the media to become art.

The model allows a secondary mechanism intrinsic to the legitimation of emerging individuals; knowledge. The existing field, and on a larger scale the domain itself, contains a body of knowledge which is autonomous to the artistic mediums. Production knowledge can be passed forward allowing the emerging to be educated in the workings of the field without impinging on the personal implicit processes of established artists.

The question revolves around the impugnation of elitist nature and the creation of equality in the network of autonomous knowledge found between the established and the emerging. The theoretical context resulting in the design discourse solves this in part.

To challenge the elitist fabric entirely and instil a perfectly equal social structure would be to remove the hierarchical nature of the field. This is an impossibility for the field of art as it would nullify the entire system of creation. The hierarchy is needed. So in answer to the question of how this can be achieved, simply put; it can't.

> *"A field is more likely to experience creativity if it has; a system of training in place, a system to identify potential newcomers, where monitoring is prioritised and provision is genuinely made for newcomers to work in the domain. If the systems model is correct these are necessary things to become aware of. Some fields will also require lots of networking as some connection and interaction with the field will be necessary in order to gain support, albeit emotional or financial, to allow creative practice to, firstly, take place and, secondly, continue... [Thus we understand] the nature of collaboration as, no matter what domain is engaged with, it is often a necessity in creative practice" (McIntyre, 2007, p. 7).*

The answer lies in the manipulation of the process; finding the points which allow for emergence to occur and how these points can be made more accessible to individuals operating outside of the established field. These are outlined in three main points: resources, collaborative production and visibility.

The programme of the design allows resources to be allocated to the emergence of new creatives. Resources as defined by Baumann (2007, p. 55) can be either tangible or intangible. Intangible resources refer to matters of status, labour or organisational methodologies. Tangible resources are those of venue, equipment or materials. Blank appropriates both. Organisational structures for exhibitions as well as venue for showcase and production, equipment and materials are provided within the programme.

Collaborative production allows for creative cohesion between the emerging and the established. Established artists will assist, educate, validate and participate both in the creation of emerging artworks as well as in the creation of their own artworks. The connection between the emerging artists working towards status alongside established artists in lieu of the isolated undertaking allows insight into the field's autonomous knowledge as well as network links required in any social commission.

Visibility, as the third opportunity for assisted emergence, is a key factor in the justification of creative media into art. As exhibition happens on site, this programmatically allows for visibility not only sanctioning internal legitimation but also external legitimation by the public in view of exhibits. This creates an opportunity for emergence to occur even without validation by the 'elite' and come into being as popular art; art sanctioned by the mass audience.

4. ECPHASIS

4.1 CREATIVITY AS THE MODEL FOR ARTISTIC PROCESS

"Artistic behavior embellishes everyday reality with the intention of constructing or manifesting what is considered to be another "level" from quotidian practical life" (Dissanayake, 1980, p. 401).

Through consideration of the artistic process, can implicit mechanisms be made explicit?

The production of creative articles is much like that of design, a mechanism of process. The process is individual to each artist and relates to personal frameworks and mechanisms. There is a stigmatic perception in which the process of art creation is seen as 'an intuitive manifestation that cannot be explained or quantified':

> *"It is this continuing, mystical and metaphysical, sense which seems to confound any attempt to develop a rational and sociological understanding of creativity as a component process of cultural or artistic practice...*
>
> *Any attempt to articulate the experience of the creative process inevitably involves having to bridge the gap between the sensational experience of creating and the necessity of translating an understanding of that experience into language that can be communicated to others.*
>
> *The endurance of this gap is perhaps unavoidable, since those acts of creativity in which someone is immersed and at one with the acts itself and quite distinct from subsequent, relatively self-conscious efforts to describe what the creative process involves. It may be that, due to this, certain creative experiences can only be expressed in a metaphorical, pseudo-religious or extra-rational manner" (Negus & Pickering, 2000, pp. 263-264).*

There is no distinct definition of the process by which art is created. There are many concepts by various theorists defining a set of generalised phases in which it occurs. These steps are usually recognised from the point of conceptualisation. According to Mace & Ward (2002, pp. 182-187) the process of art making follows four main developmental stages: conception, idea development (both implicit and explicit), production, completion.

1. Art work conception
2. Idea development (both implicit and explicit)
3. Making the artwork
4. Finishing the artwork

The complexity of this process including its feedback loops and moderating variables are expanded upon in their article 'Modelling the Creative Process'.

Is there not more which precedes the conceptual basis of an artwork? In attempt to answer this question, this section of the dissertation will aim to consider the relationship between process and product through rumination of the creative process as a whole.

This deliberation makes reference to processes of art, design and intervention but considers the creative process[1] as a whole as it can be applied to many fields.

These ways of looking at the creation process, from the perspective of models (relating to art, design and creativity), are generalised from the intrinsic nature of creating. To consider the production process in these 'steps' is a broad way of understanding art making.

According to Lubart (2001, p. 296) the classic four stage creative process progresses from conscious work to unconscious thought or 'incubation' of an analytical premise resulting in 'sudden illumination' which then is shaped through exploration and subsequently formalised to verify the idea.

The concept of an analytical premise is an essential point to note in the delineation of art making. "Technical design relies on deductive reasoning- thinking based on logic and analysis. Industrial design, by contrast, relies on inductive reasoning- synthesis, drawing on previous experience" (Ashby & Johnson, 2010, p. 30). This is a definitive differentiation between processes of design and processes of art. "The work of intervention is therefore based on analysis, of thought that must be both intelligent and intuitive. The work of intervention then proceeds, founded upon its initial analysis" (Scott, 2008, p. 116).

Logic versus intuition is a key aspect in distinguishing art from design. Although design development and process also contains an amount of 'intuitive' decision making, the process of art is not as easily quantified. "The creative process [is] a dynamic blend of processes the co-occur, in a recursive way throughout the work" (Lubart, 2001, p. 298).

Architectural design processes rely heavily on choices to be made by means of autonomous knowledge to the field. Training and experience influence decision making in architectural and product design, for example the knowledge of which material is more likely to be structurally viable for a certain design specification. These choices, although described to be 'intuitive' are in fact made due to previous experience which is known as 'inductive reasoning'. Bourdieu (1977, p. 78) outlines 'the habitus' as "a set of dispositions which generates practices and perceptions. [It] is the result of a long process of inculcation which becomes a 'second sense' against which [creative individuals] can make judgements about the creative work being produced".

Inductive reasoning is an implicit process to production in any medium, it is very commonly found within the creative mediums whereby many choices could be quantifiably appropriate to the solution of a given problem. The inductive process isn't single sided. The intuition that comes hand in hand with experience occurs on a multitude of levels. Using the earlier example, the structural material will include attributes such as sustainability and aesthetically appropriate qualities to the atmosphere to be embodied by the space or product. This can be a completely implicit decision, although these processes can also be cognitive choice.

Inductive reasoning is a problem solving mechanism whereby design solutions are manifested through the synthesis of previous case studies; "Inductive reasoning has its foundation in previous experience" (Ashby & Johnson, 2010, p. 45). Art uses inductive reasoning in a less scientifically identifiable way. Artists tend to develop a 'style' over time as well as develop experience with their specific choice and use of material mediums. "It should be clear that an individual without requisite elements in this response repertoire will not be able to combine them so as to arrive at a creative solution" (Mednick, 1962, p. 222).

In my opinion, this reasoning cultivates their artistic identity which in turn affects two factors to the artistic self. The first is the notion of art-as-commodity; the status value generated by valued art within the creative industries. Secondly, the combined body of work defining the artist will also be affected by the 'intuitive process' as it lends towards a consistent language running through the various projects.

"Nothing is static. Today's designer seeks to optimise a design to best meet the needs of today's markets, but before the optimization is complete, the boundary conditions- the forces that influence design decisions- shift, requiring re-direction and re-optimization" (Ashby & Johnson, 2010, p. 9). These forces refer to the inputs which are required for a design to develop fully to fruition.

Sustainability factors, science and technology, intended market, investment climates and aesthetics are all inputs to product design. The inception for the design process is the fulfilment of a NEED. The need fulfilled by art is one of the soul.

1 The mechanism or process of art cannot be fully defined in a ubiquitous sense; as being true to all artisans. The process is indeed individual from person to person, therefore subjective in its nature. This chapter intends to consider the definition of a theoretical process based of research about creative processes and the development thereof from inception to the production of an object or product.

"[Art] gives us direct unselfconscious experience, provides paradigms of order, trains our perception of reality, gives a sense of significance or meaning to life, and so forth... It might be suggested that although other behaviours may contribute to our practical life, our sense of fulfillment and meaning, our psychological or social integration, it is is the degree to which art embodies and communicated experience that makes it unique and irreplaceable" (Dissanayake, 1980, pp. 402-3).

Maslow (1943, p. 392) defines a hierarchy of human needs with the base point being physiological; food, shelter and so forth. The fourth tier of five of this hierarchy is 'esteem': this relates to the respect of others and the perception of the self to be unique. The ownership of art as a possession creates status relating to the concept of art-as-commodity.

Art-as-commodity fulfils human needs but is not rooted in physical or security needs, as being the general practice for the creation of product design.

"The starting point of a design is the market need or a new idea; the endpoint is the full specification of a product that fills the need or embodies the idea" (Ashby & Johnson, 2010, p. 33). Thus results the observation that needs creating design are market defined whereas needs creating art are artist defined.

Table 5: Design versus artistic need

DESIGN				
NEED +	INPUTS +	PRODUCTION	=	PRODUCT
Market defined Design brief	Environmental Technological Economical Industrial Aesthetics	Specification Manufacture		
DESIGN PROCESS:				
NEED — CONCEPT — ITERATION & DEVELOPMENT — TECHNIFICATION — PRODUCTION = PRODUCT				

ART				
NEED +	INPUTS +	PRODUCTION	=	ARTWORK
Artist defined	Materials Aesthetic Association	Working hand		

4.2. INSPIRATION & PERCEPTION

There lies within the realm of inspiration and inspirational activities, the stigma of the divine; an influence outside of the self as the root of creativity. McIntyre (2007) discusses the theories on inspiration stating two main originating classifications, namely the inspirationist and romanticist.

The 'inspirationist' is here defined as the rare individuals 'working under divine inspiration' to create ideas and objects beyond that of mortal understanding which is rooted both in Judeo-Christian tradition and Greek philosophy. The Platonic input to the divine inspiration was that of the 'muse': the idea whereby one becomes inspired by something or someone outside of one's self thus removing all rational reasoning. The romantics use an alternative stance declaring that inspiration is within. "The creation of art is independent of all conditions other than spontaneous activity made possible through faculties in the creators consciousness" (McIntyre, 2007, p. 3). This expresses the creative process to exclude rational decision making but hold firm to the artist at the heart of the process thus is born 'the genius'.

These theories are perceptions subjective to many and can neither be proved nor disproved. Where inspiration comes from is not the focus here, instead the importance that inspiration is a factor which cannot be negated from the discussion of artistic process.

Although inspiration also lies within the realm of design production, design originates in a market need. The artist's defined need to fulfil human esteem is not user or market defined. Originating from the artist themselves thus raises the correlation between art production and art-as-art. Artists may find 'the muse' as a source of inspiration but the creation process itself is derived from the artist's requirement to make: 'my business is to create'.

Although inspiration is seen as this metaphysical manifestation or an object of genius, it too can be seen as a mechanism, albeit in part, of inductive reasoning; "Even inspiration has its sources and methods" (Ashby & Johnson, 2010, p. 41). Here a shift exists from the views of inspirationist and romanticism to a perspective of confluence.

In the article considering creative practice, McIntyre (2007, pp. 4-7) discusses creativity from the perspective of Mihaly Csikszentmihalyi stating that "creativity occurs as a result of the three way interaction of a person with a domain of knowledge and a field that makes decision about that domain of knowledge". The domain here is a term describing the symbolic system or culture whereby accumulated heritage is utilised by an individual to condition a set of possible uses. The field becomes the social organisation or the arena in which the represented cultural system of the domain is understood. Inductive reasoning as the accumulated heritage to solve a problem is one part of 'inspiration' as a phase within the creative process.

Up until this point, the artistic process has been categorised as an individual process. It is imperative to mention the social life of creative production.

"Creativity is a socio-cultural-psychological process, and this means that creative expression is at once an individual, social and cultural act" (Glaveanu, 2010, p. 50).

The requirement of social and cultural aspects to processes of art defines a specific concept within the framework: PERCEPTION. This is considered both from audience and maker; to perceive and to be perceived. Validation (as discussed in 2.1) is a device allowing status and value which supports creative industries and their sustaining hierarchies.

How an artwork is perceived both through validation and in context of art-as-commodity inform the conclusion that 'the other' is required in the process of creation of ART. "To not show an artwork simply means not allowing it to come into being at all" (Groys, 2011).

Perception of art by 'the self' or the artist is also a mechanism of process. Glaveanu (2010, p. 56) explains the process of internalisation. This is the system which develops inductive reasoning; understanding the cultural realm in which an artist works; its methods, customs and traits. Perception of art itself is also a mode of internalisation. Percieving the art of others, of history: understanding the rules so as to find the exceptions and create something 'inspired' or original. The novelty works will then redefine the domain. Internalisation of the domain allows for artistic production, which then alters the domain, which is then internalised and a cyclic moment is formed.

4.3. VISUALISATION

Considering all the factors mentioned in this chapter, a model of creative process is visualised to include the implicit mechanisms which are usually excluded from the process definition. Internalisation as an instrument to precede inspiration creates a circular process within creative production. Inspiration is a precursor to the conceptualisation of the medium. Externalisation is the process of production whereby implicit thought processes are transmuted into a physical form which results in creative media.
"Artefacts are not made by individuals [to] exist only for individuals; they require communication, attribution of meaning, mediation between self and other, creator and members of the audience" (Glaveanu, 2010, p. 53).

Validation shifts the state of the artifact from a purely creative media into an artwork. As discussed, the artwork affects the state of the domain which has been internalised at the inception of the process. Internalisation occurs for the second time in the process which in turn starts a new process both for the artist of the artefact or 'the self' and/or for 'the other'. I define this process as the 'confluence model of artistic production'.

The process has both implicit and explicit mechanisms. Internalisation, inspiration and conceptualisation are all internal mechanisms specific to the individual. The origins of ideas remain personal. Development of a concept to production and externalisation into form is the beginning point of explicit factions. The stages of perception, validation and domain effect which the artefact will proceed through are all explicit features.

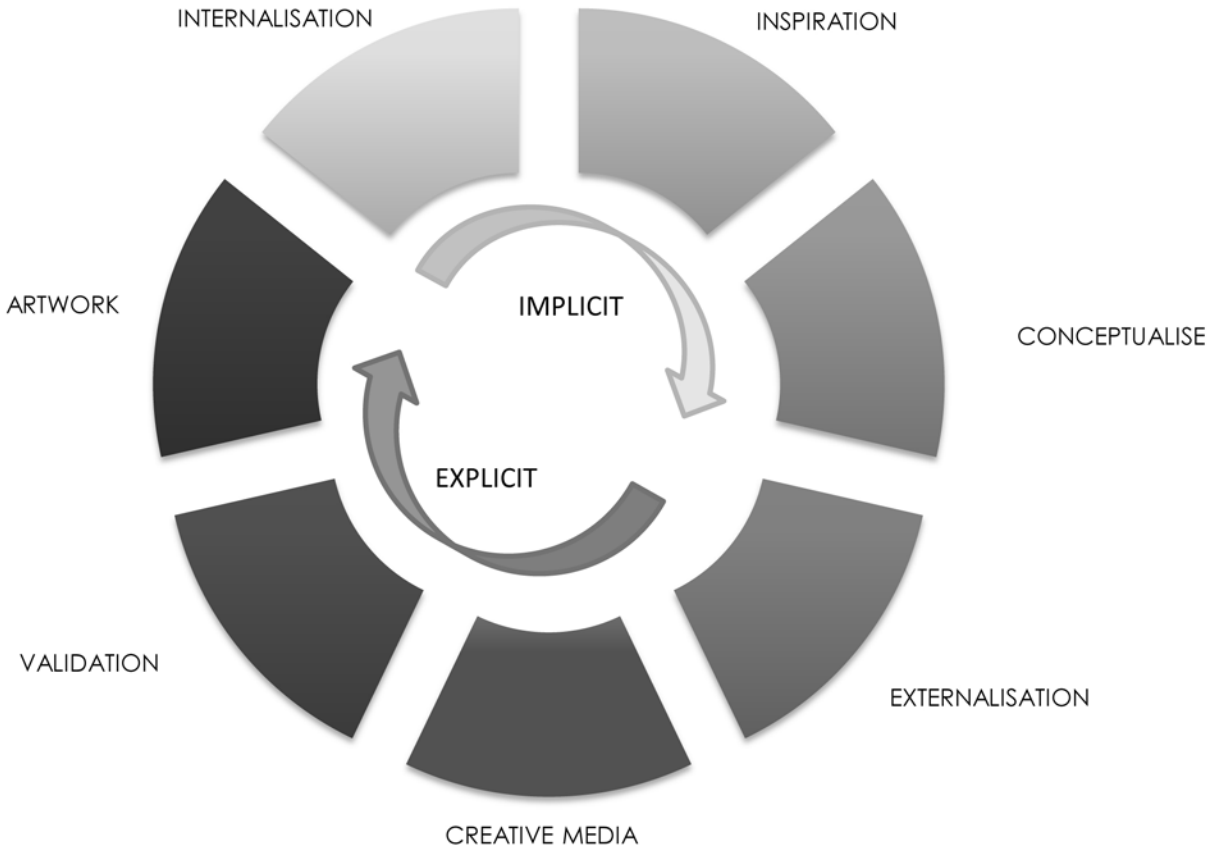


Figure 25: Confluence model of artistic production

4.4. ECTOBATIC PERCEPTION

The model allows the implicit and explicit mechanisms of creative production to be pinpointed. This in turn enables the ability to apply exhibition devices which will acknowledge internal processes of the individual creator to be perceived externally. The possible devices which can be used will be explored in section 5.3. The progression from internal to perceived is here defined as 'ectobatic perception or interpretation'; simply put, leading towards the outside.

To understand ectobatic perception the mechanisms of implicit and explicit within the creation process need to be defined. Three sections will be discussed from a theoretical perspective whereby ectobatic perception can alter implicit and explicit processes; these are internalised consciousness, procedure and presupposition. The spatial implications of this conceptual framework will be discussed fully in the chapter regarding exhibition.

Dienes & Perner (1999, p. 736) delineate implicit and explicit memory: "Implicit memory is revealed when previous experiences facilitate performance on a task that does not require conscious or intentional recollection of those experiences; explicit memory is revealed when performance on a task requires conscious recollection of previous experiences". This concept of consciousness is the key factor within these mechanisms. Often choices made in artwork creation tend to be explicit: specific conscious decisions which could easily be verbalised (a mechanism specific to explicit knowledge).

Choices however, can be made using inductive reasoning, a process whereby the stereotype of 'intuition' comes in. These aren't really intuitive mechanisms, instead previous experiences unconsciously utilised in making new decisions. Here a distinction must be made between internalised processes and implicit processes. Artists make a conscious choice without verbalising or explicitly showing the conscious choice, it is an internalised but conscious process. This is where ectobatic perception will play a role. Dienes & Perner (1999, p. 736) explain that explicit processes must be expressed.

Considering the confluence model of artistic production, internalisation, inspiration, and conceptualisation are seen as implicit processes. The implicitness diminishes as the model progresses towards externalisation. 'Conceptualisation' offers opportunity to consider which processes are made implicitly and which are internalised conscious choice. The latter can be transmuted into explicit sanction as all that is required for explicit perception is both conscious decision and expression. Theoretically, this is a simple statement; the spatial and physical implications thereof are going to be more complex.

The second section of ectobatic perception relates to process. According to Hall (1998, p. 1), implicit memory involves four processes: non-conscious, non-verbal, emotional and procedural. All these implicit processes relate specifically to conditioning and previous experience, procedure being the main result of conditioned behaviour. "Implicit unconscious memory occurs where [you] appear to have no

knowledge (memory) of a past event but [you] can be shown by behavioural evidence in an indirect test to have some (implicit) knowledge of that event" (Dienes & Perner, 1999, p. 741).

Procedure, although it can be as a result of previous experience, can to a certain degree be considered more explicit than other implicit processes. Dienes & Perner (1999, p. 736) explain that various levels of explicitness exist before conscious expression is reached. Procedure is tacitly acted out, albeit most commonly due to behavioural conditioning. The visibility of process can be utilised as a mechanism to make the implicit process explicit again reaffirming ectobatic perception.

Thirdly, presupposition is the third and final highlighted opportunity for ectobatic perception. Presupposition makes use of functional information which has been explicitly proclaimed to 'presuppose' contextual information which would support the statement. To make use of the example given by Dienes & Perner (1999, p. 736) to verbalise "that person is a bachelor" the presupposition is made that 'that person' is 'single' and 'male'. Furthermore, they state that the implicitness of presupposed information is rooted in the specific conceptual structure of the expressed explicit information.

Presupposition allows opportunity within ectobatic perception in terms of visual artwork. What is presupposed within the art and how can this be made explicit? One mechanism could be to leave nothing to be presupposed: all information is expressed which can be used as a test mechanism to see whether ectobatic perception has been accomplished adequately.

This results in the confirmation that it is possible theoretically to conceptualise ectobatic perception. This question will be better answered during the applications within design discourse. This will look specifically at spatial implications of the three mechanisms.

5. EXHIBITION

5.1. EXISTING EXHIBITION TYPOLOGIES

"When critics disagree the artist is in accord with himself" (Wilde, 1891).

How can the exhibition of visual arts be developed to a new or synthesised typology as to allow cognitive understanding of artworks from the perspective of the audience?

A few basic typologies exist in the exhibition of visual arts. Dean (1994, p. 4) explains that there are two leading models in exhibition content display:

- Object orientated display whereby objects are displayed in space relating to aesthetic classification.
- Concept orientated display whereby attention is focused on the transfer of information. These lean towards interactive exhibition.

Furthermore, Dean (1994, p. 6) explains that between object and concept display exist two more styles: thematic exhibitions (adds external informative features to object based display) and educational exhibitions (majority comprised of conceptual information to convey message relying on textual information) utilise a combination of the two typologies each leaning towards a particular style.

The National Portrait Gallery featured an exhibition "Hide/Seek: Difference and Desire in American Portraiture" curated by David Ward and Jonathan Kat. Stromberg (2012) explains this was named the top thematic exhibit of 2011 for the entire UK. This features object display utilising additional textual and conceptual information so as to best bring across the narrative of the exhibition.

The Sci-Enza, an initiative founded in 1977 by the University of Pretoria, would be a good example of an educational verging on conceptual exhibition typology. "This open "laboratory" gave students the opportunity to "play" with scientific apparatus in an informal setting" (University of Pretoria, 2011). The facility allows for interactive use of educational devices so as to appropriately allow for learning about science and the opportunities involved with equipment use.

"The standard exhibition leaves an individual visitor alone, allowing him or her to individually confront and contemplate the exhibited art... Installation art, on the contrary, builds a community of spectators character of the space produces by the installation. The true visitor of the installation is not an isolated individual, but a collective of visitors." (Groys, 2011, p. 7).

This concept of a collective of visitors is imperative in the redefinition of the typical scope of exhibition into a new typology. The focus of this chapter is to define either the synthesis of the typical and antithesis display typologies (as shown in Figure 26) or to redefine the typology into an entirely new style preliminarily defined as 'cognition based display'.

The idea with this form of display would be to make the implicit mechanisms explicit. The concept of ectobatic perception as discussed in section 4.4 forms the fundamental theoretical premise of altering implicit to explicit in exhibition typologies; to shift cognitively from functionality to interaction.

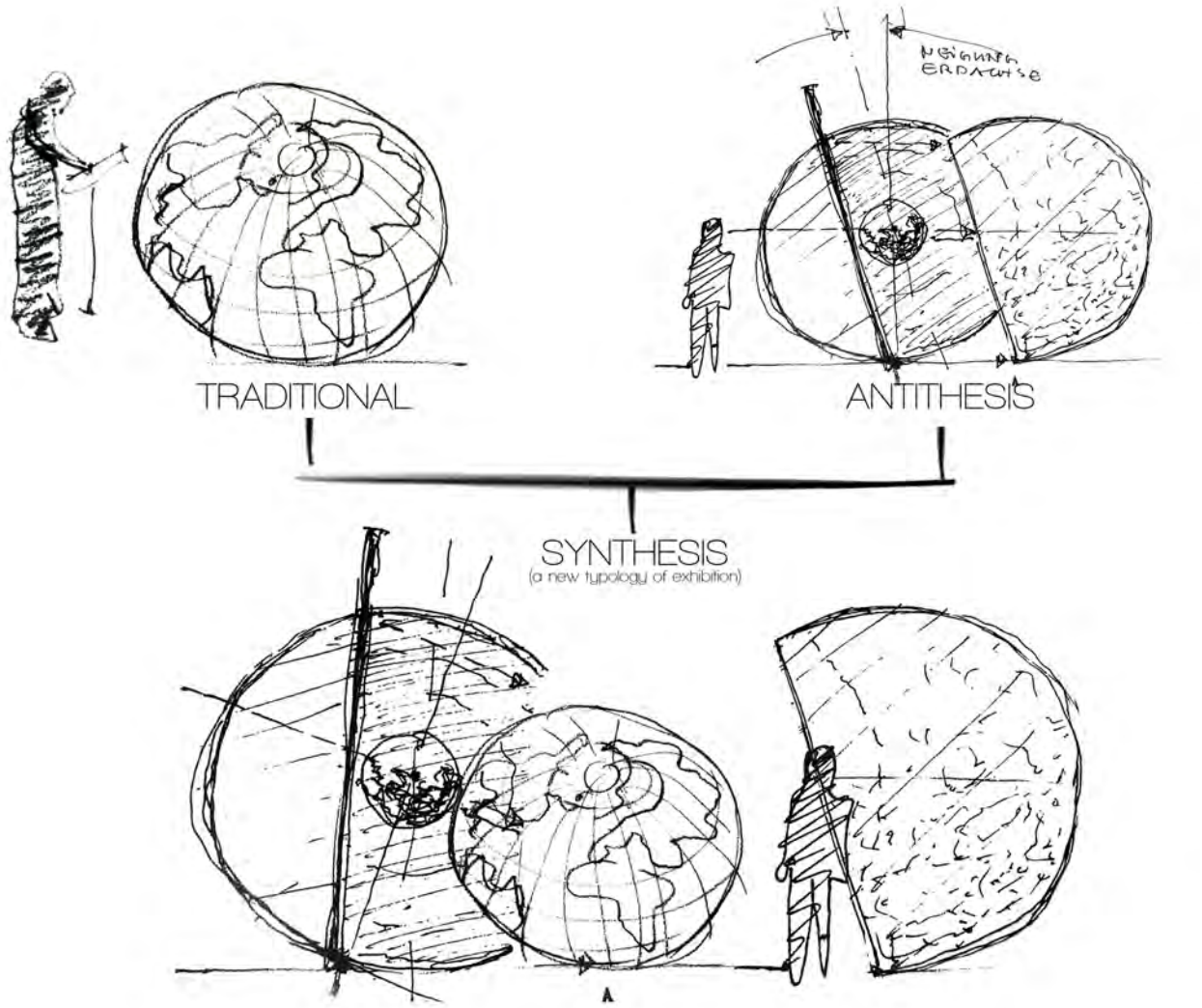


Figure 26: Synthesis of exhibition typologies

Halskov (2010, p. 189) explains that this shift is rooted in developing an experience orientated approach as a mechanism towards interaction and user-centred coordination. This replaces the typical information or inspiration orientated approaches. Experience takes place on many levels but two notable measures relevant to this project are symbolic and aesthetic.

Tzortzi (2007, p. 2) differentiates between "a building designed to convey symbolic information, and a place created to articulate an aesthetic experience". Blank is a combination of the two as art is made to convey symbolic value which is relates to the conditioning of the individual and the subjective meaning of the cultural context but at the same time, the space is designed for an aesthetic experience of art.

5.2. DESIGNING FOR THE ABJECT

Within the realm of exhibition design, three roles exist; maker, viewer and exhibition. The maker and its role within as well as its access to the field of cultural production are discussed in section 2. The audience and the exhibition are the characteristics under contention in this chapter, whereby the aim is to define their roles in relation to one another as subject and object respectively.

Alongside this, the architectural space needs to be considered as this has great impact on the experience of the exhibition. Tzortzi (2014, p. 327) explains that the combination of architectural layout and 'museological arrangement of objects' within the scope of exhibitions affects the audience's perception and awareness of space, art and of one another.

The third aspect which comes into play is thus the space itself. Kristeva (1982, p. 1) defines the 'abject' as neither subject nor object; it is the space between the 'I' and the 'Other': "When I am beset by abjection, the twisted braid of affects and thoughts I call by such a name does not have, properly speaking, a definable object.

The abject is not an object facing me, which I name or imagine. Nor is it an ob-jest, an otherness ceaselessly fleeing in a systematic quest of desire".

The relationship between the object, the subject and the abject become the mediation by which the theoretical premise will identify mechanisms which spatiality can be applied so as to appropriately design space for display.

The artwork itself as the first part to this triadic relationship is produced either in conjunction with the space as is the case with installation art, or the curator will design the artwork placement in such a way so as to appropriately achieve its intent.

Second, the subject (audience or viewers) have a specific role in an exhibition space too. Through the eyes of the viewer, a part of the validation process takes place. Not only do they have a role in the viewing of art, but indirectly in the actual creation of art. Dewey (1934, p. 50) explains that artist while producing artworks, consider viewer perception of the art work.

"Even when an artist works in solitude all three terms are present [artist, viewer and artwork]" (Dewey, 1934, p. 111). An internal dialogue exists between the artist and the viewer. The role of the viewer relating to the artwork, on the other hand is best described by Glaveanu (2010, p. 58):

> *"[The perceiver's] role is by no means passive since the task of the perceiver, as part of the internalisation process, is to 'recreate' the object... Having an aesthetic experience means there is work to be done on the part of the participant as there is on the part of the artist. [It] involves a similar process of organisation, of abstraction, comprehension, ordering of elements and attribution of meaning. Those members of the audience who don't engage with the creation (at*

a cognitive, emotional or even physical level), will hardly benefit from it as a resource for their own creative processes".

The third aspect is that of the space or the 'abject'. This section exists purely in conjunction with who is subject to that space.

An imperative characteristic of the subject's interaction to the abject is the social aspects. This requires the space to in turn facilitate social interaction. Tzortzi (2007, p. 3) explains that there is an 'informational dimension' seen between the visitors and the curators which refers to the object and its placement within space. He goes on to explain a second dimension, namely the 'social dimension' which is found between different visitors within the exhibition space. The two dimensions interact directly with one another and both are necessary for the facilitation of social interaction, the approach defined by Bitgood (1994, p. 4).

As stated by Dienes & Perner (1999, p. 736) explicit processes require expression. Social interaction between members of the audience, allows for expression to take place. As a result, there are specific design implications and requirements involving the interactions of users.

Unprogrammed space, as discussed by Tzortzi (2007, pp. 5-6), affects and informs the social morphology of co-presence and encounter: "The gathering space [as] the main integration space of the layout, works as a generative social space, and the pattern of encounter is a global emergent phenomenon, rendering the whole experience much richer socially".

Blank makes use of unprogrammed circulatory space. The red colouring thereof instils a lively atmosphere which further enables active participation in social aspects. "Blue light has a calming effect, red light a stimulating effect on our bodies. Consequently, we perceive colours as warm and cold" (Hausladen & Tichelman, 2010, p. 42). This concept of psychological and physical effects which colour has on users within a space is utilised to facilitate casual encounters between viewers. The intention with the social spaces implemented in Blank is to allow for discussion or the expression of what has cognitively been experience through the modes of exhibition (making the implicit become explicit).

'Museum fatigue' is another concept which needs to be considered for the theoretical underpinnings of the abject in relation to the subject. This concept is discussed by Schouten (1987, p. 259), who explains that "the longer [visitors] stay in a museum, the faster they move towards the exit... and the less attention they pay to the displays". This is known as 'exit-orientated behaviour' and is caused by:

- Uniformity
- Static and scientific presentation
- Typical design
- Lack of connectivity with user's reference (cognitive dissonance)

The redefinition of exhibition typologies into a new typology considers these elements within the mechanisms whereby implicit processes are made explicit.

5.3. COGNITION-BASED DISPLAY

The new typology for the exhibition spaces will involve various elements which will relate directly to the ability of users to cognitively experience exhibits. These elements have been pinpointed to be: placement perception, uniformity, sequence, spatial separation and interaction. Each of these will be discussed theoretically and the design implications thereof will be explained with reference to the discourse undertaken in Blank.

All these components rely heavily on the idea of perception. To explain this, Jun & Lee (2014, p. 249) make use of 'carnival theory' which considers dialogic engagement between users and architectural space allowing for various participatory acts to occur. These acts include dialogue with various parts to the system as explained in Figure 27.

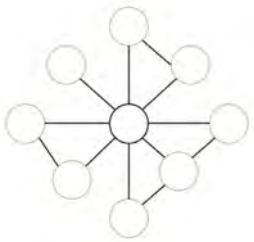
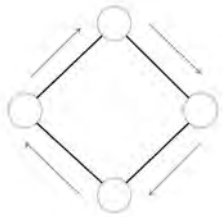
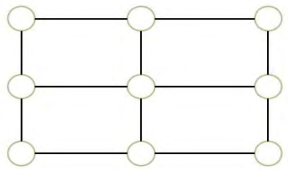
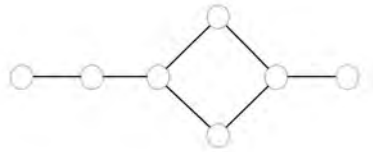
Dialogue between subject, object and abject is an important feature in the development of cognitive understanding in exhibition. "Dialogue may take direct and external form, such as physical interaction with artefacts and discussion with other participants, or a subtle and internal form, such as inquiry into issues or awareness of values in contemporary contexts" (Jun & Lee, 2014, p. 250).

Making use of the concept of ectobatic perception as defined in section 4.4, the theoretical ideologies delineated in this chapter and the iterative process of the design discourse; five specific elements are highlighted to show the spatial implications of explicit exhibition comprehension. These are briefly outlined and design detail is then demarcated in their application in Blank.

Tzortzi (2014, pp. 329-343) discusses various typologies for the layouts of museological spaces, these are explained in Table 6. These include schematic diagrams related to spatial sequencing and a list of features related to the functioning of these spaces. The various typologies are used to comparatively explain devices used in the design of Blank.

Figure 27: Kinds of dialogic engagement (Jun & Lee, 2014, p. 249)

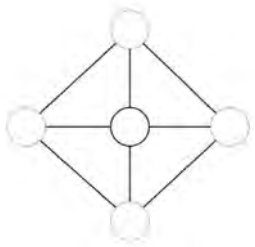
Table 6: Sequence typologies of Museums developed from Tzortzi (2014)

MUSEUM	SCHEMATIC DIAGRAM	FEATURES
CENTRE POMPIDOU (level 5), Paris Non-linear axis	 Figure 28: Sequence schematic: Pompidou (Tzortzi, 2007)	Museum as explorable urban space Axial layout Allows for individualised choice of route Narrative Non-linear Cross-visibility Churning effect & co-presence Spaces can be missed No disorientation
CASTELVECCHIO, Verona Non-linear sequence	 Figure 29: Sequence schematic: Castelvecchio (Tzortzi, 2007)	Sequential layout with axis Non-correspondence of visual links Chronological arrangement Narrative Perception of placement considered Continuity through spaces instils awareness of space Churning effect Co-presence
SAINSBURY WING, London Linear grid	 Figure 30: Sequence schematic: Sainsbury Wing (Tzortzi, 2007)	Grid layout with strong axis Chronological arrangement Narrative Correspondence of visual links Linear Cross-visibility Enhances co-awareness between spaces
ACROPOLIS MUSEUM, Athens Linear sequence	 Figure 31: Sequence schematic: Acropolis Museum (Tzortzi, 2007)	Site influenced design Sequential layout Chronological arrangement Narrative Continuous loop (single sequence) Strong cross-visibility Way finding is difficult Connections between galleries hard to pinpoint

TATE MODERN, London High linear sequence	 Figure 32: Sequence schematic: Tate Modern (Tzortzi, 2007)	Spatial separation Dual ring layout Anti-narrative (aesthetic collection) Linear Uniform routes Unidirectional visual links Sociofugal Little choice of route No disorientation

The table reveals a series of existing relationships relating to sequence. Relationships can be seen between: axial layout and narrative/sequence; non-linear elements and social aspects; sequence and choice; cross-visibility and co-awareness, etc.
Blank, in comparison to those mentioned, is also discussed using the format above (Table 7) with a sequential schematic.

Table 7: Sequence typology applied to Blank

BLANK Grid exploration	 Figure 33: Sequence schematic: Blank	Open plan grid Anti-narrative Non-linear Sociopetal: promotes co-presence in gathering space Churning effect Non-correspondence of visual links Allows for individualised choice of route Off-centre placement of objects Perception of placement considered Limited cross-visibility

5.3.1. PLACEMENT PERCEPTION

The placement of artworks on viewable surfaces affects the cognition of the work. Typical art is placed on a wall and due to the fact that this perception is in place, art can be overlooked. If the placement of art is altered, the subliminal perception changes and the artworks are made explicit through conscious reception.

The cognition of art relates to the users frame of reference. According to Schouten (1987, p. 260) cognitive dissonance, defined as the inability for links to be made with the users cognitive structure/ reference, is a state commonly found in exhibition design. For the explicit nature of art to be brought forward, this requires amendment. The failure of museums in their approach towards exhibition has been the conception, as explained by Macdonald (2007, p. 150), is that the visitor is usually seen to be "an absorbent sponge when encountering the expert knowledge".

"Effective communication between the organisers of an exhibition and the public depends on the ability of the visitors to understand the non-verbal language of real things" (Schouten, 1987, p. 261). Bitgood (1994, p. 6) explains that there are two mechanisms by which new knowledge is acquired, namely memory; to recall (semantic, episodic and procedural) and comprehension; to reason. Macdonald (2007, p. 155) explains that although more time is spent at interactive exhibits, it is often static exhibits which elicit discussion and prompt memory narratives.

Blank addresses both cognitive dissonances as well as static and scientific mechanisms of display through the appropriation of placement perception. As stated, boredom and fatigue lead to exit-orientated behaviour in exhibition environments.
The intention is to introduce energy inducing and intriguing display mechanisms to ward off fatigue and monotony. This is achieved using direct immersion. Users are placed in close quarters with artworks (both static and interactive) allowing subtle or direct cooperation between subject and object.

Interactive works (which are often appropriated utilising digital technology) allow sensory activity which connects with the user on various levels. "Adding sound, smell or touch to an exhibit attracts more attention" (Bitgood, 2002, p. 470). Although multi-sensory exhibition is not the focus of this dissertation and the curator will be responsive for the choice of works, the concept of using various senses is important in finding the means to spatially achieve ectobatic perception.

Another important factor to cognition of art is the idea of narrative. The design of Blank makes use of anti-narrative features as narrative allows for subliminal perception and presupposition which in turn creates opportunity to overlook works. Much like the design of the Tate Modern, as explained by Tzortzi (2014, p. 339), has an anti-narrative sequencing which allows for aesthetic perception of works giving the visitor the intellectual control.

5.3.2. UNIFORMITY

Uniformity can be allotted to various elements in the design. Non-uniform design also allows for subliminal perception to be altered. This can be applied in many ways such as structural repetition, sequential layout (discussed in section 5.3.3), lighting systems, the size of spaces etc. For illustrative purposes the application within lighting systems will be discussed specifically.

The lighting (much like colour or material) applied to the exhibition can completely alter the perception of the artwork. Lighting within exhibition is a very important factor in experience and needs to be considered within the design discourse. This section will consider the theoretical implications of lighting design on the process of ectobatic perception in exhibition looking at both pragmatic design elements as well as psychological premise.

According to Nasar (1988, p. 156) lighting has specific association: "we are dealing in part with a system of visual cues that tent to be recognised and interpreted in somewhat consistent ways by users who share cultural background and values". This brings about the idea that light can not only be considered quantitatively, but also required qualitative and nonmathematical understanding.

Nasar (1988, pp. 163-171) creates a variety of graphic explanations which explain the lighting effect of various elements on qualitative aspects of perceptual clarity of space shown in Figure 34. This can be seen in the light of 'cause' and 'effect'. All the variables play a role in each type of perception.

Table 8: Variables and perceivable change in lighting

VARIABLES	PERCEPTIONS
UNIFORM : NON-UNIFORM	PERCEPTUAL CLARITY
OVERHEAD : PERIPHERAL	SPACIOUSNESS
BRIGHT : DIM	RELAXATION
PUBLIC : PRIVATE	PLEASANTNESS

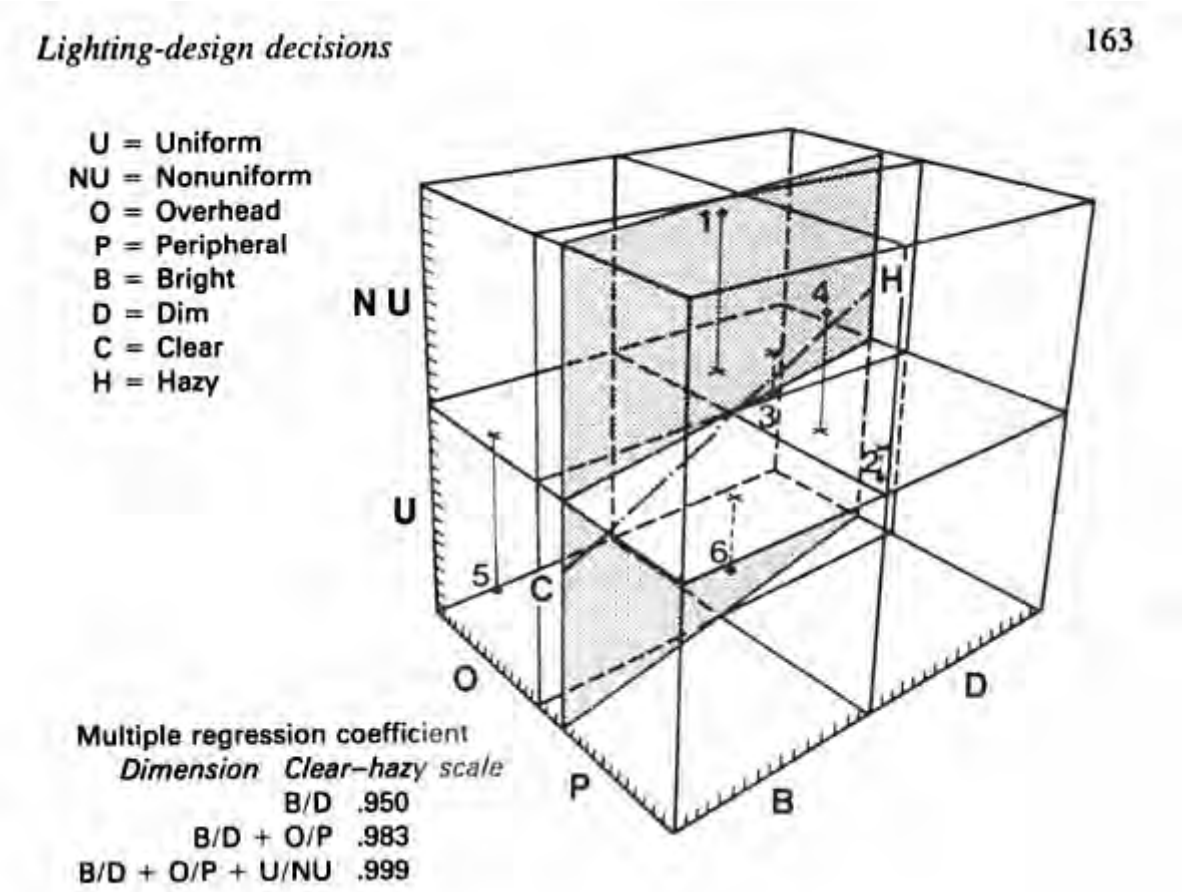


Figure 34: Indicated lighting-design decisions for affecting impressions of Perceptual Clarity (Nasar, 1988, p. 163)

5.3.3. SEQUENCE

The building layout related to the viewing ability of the artworks. Non-sequential and non-linear layout creates randomness. The spatial sequence allows sequential recognition to be placed on the artworks which can create a form of narrative. Randomness in spatial layout and curator placement creates individual conception of all the works. The sequential elements of spatial layout can drastically alter both the user routes and more importantly, their experience. "How people negotiate their way through museums and galleries can have considerable implications for how they relate to and interpret exhibition content" (Macdonald, 2007, p. 157).

"At one extreme is the grid, which is impossible to visit in an orderly sequence, but minimises the control that the layout places on the visitor and consequently, maximises the randomness in the pattern of movement and exploration... The other polar case is the single sequence, which imposes strong rules in the pattern of movement, and powerfully controls the pattern of exploration since visitors have to go through the same sequence of spaces in the same order with no option of changing the course" (Tzortzi, 2007, p. 6).

The SPO has a rigid grid structure already extant in the building as seen in Figure 35. This implies it would better be appropriated into the non-linear form. Adapting the building to Blank makes use of this structure will allow for randomness in the spatial designation which would better suit the new exhibition typology. This relates directly to the geometry of the space and in turn affects the movement paths of the users.

The alteration of the grid to impose a secondary grid layout originates from the 5 degree perspective angle of the post-boxes in the host structure. The elements highlighted to have heritage value remain static through the intervention of the SPO. The imposed open plan grid makes use of only elements excluded from heritage identified.

Figure 35: Extant grid: Ground Floor

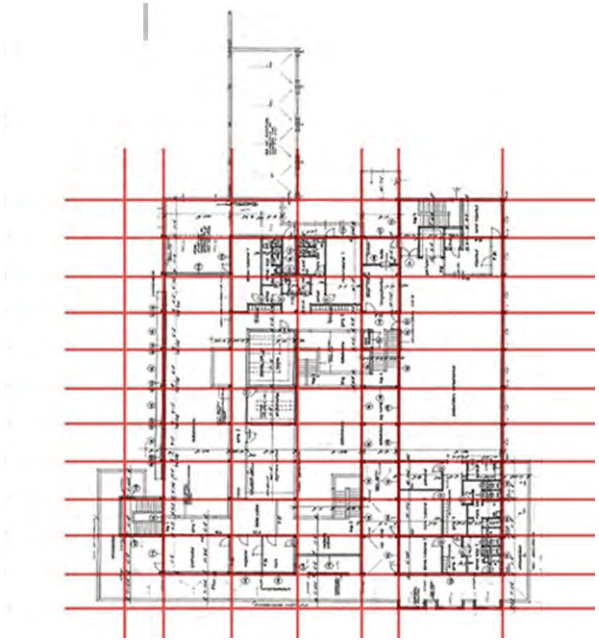


Figure 36: Extant grid: First Floor

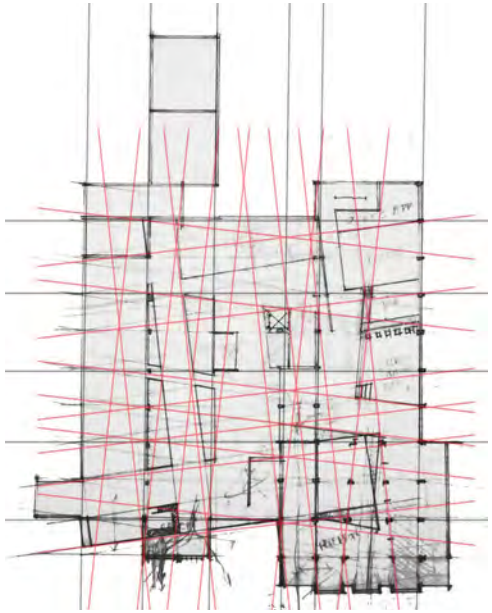


Figure 37: Imposed grid

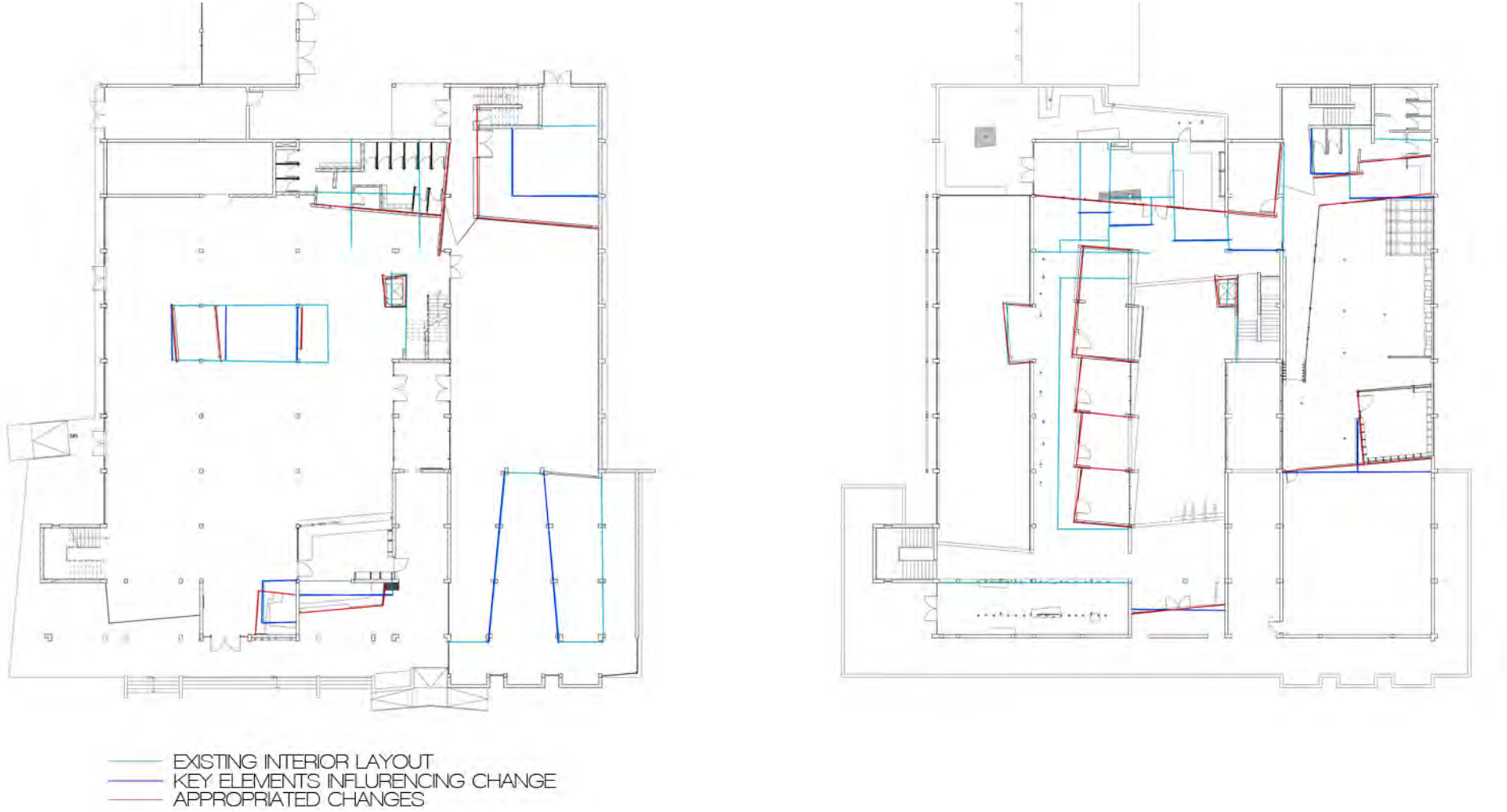


Figure 38: Grid influences and appropriations

The existing interior elements (which mostly consist of temporary partitioning) influences the changes made to the internal layout of the building applied to Blank. Programmatic spatial elements also influenced the adaptation of the building. An example of this can be seen in the breakaway space on the first floor which replaced the locale of the original 'ruskamer'[1] or 'rest room'.

1 This information was attained from the original building plans which acquired from Holm Jordaan Architects (Van Heerden, 2014) due to lack of access to the private postal service areas.

5.3.4. SPATIAL SEPARATION

Large volume spaces are separated into smaller 'more digestible' spaces where artworks can be separated to allow individual acknowledgement. If a space is overcrowded with artwork then an individual piece can't be understood in its own terms. Cross-visibility has a great deal to do with this. Allowing users to see what is coming enables preconception of displayed works. "Providing the viewer with a large flow of information beyond the space he is in, means reducing unexpectedness and spatial anticipation, and decreasing the impact of visual impressions" (Tzortzi, 2007, p. 10).

Vistas between spaces and those used to 'end' spaces (the wall at the end of a corridor for example) are an important factor in defining how inter-spatial relationships are formed. Tzortzi (2007, p. 8) explains the use of blank walls to end off lengthy perspective vistas and the like are mechanisms whereby the object is used to define the abject[1]: "structure of space and distribution of objects seem to work together so as to encourage local exploration, slow down visitors' paths, and delay the rhythm of perception".

The use of visibility also gives the viewer the intellectual control as the visual links tend to be aesthetic in this type of spatial arrangement which opposes linear chronology. Allowing the user the ability to attach or define their own narrative implies the cognitive acceptance of the visual information.

"Here the arrangement of objects mean nothing else than the objects themselves (non-correspondence relation)" (Tzortzi, 2007, p. 13).

Blank makes use of cross-visibility between spaces. This is achieved by both limiting it and allowing it. There are visual connections between spaces, but only so much as to allow cognition of user orientation within the spaces. Direct but limited inter-spatial views hints towards the conception of layout but still allows curiosity to be a driving factor by limiting the cross-visibility of the artworks themselves.

The Cubes in the Southern gallery space, is a specific example of the mechanisms used in spatial separation. The adjustability of the framework allows these boxes to act as both stand-alone rooms (when cladded) or open plan space with separating elements designating movement.

1 The idea of using art to define or create spatial elements relies heavily upon the curatorship of the exhibition. This dissertation looks only at the designed space and the role of the architectural interior in exhibition.

5.3.5. INTERACTION

The interaction between users within spaces of exhibition is vital when considering explicit interaction with display. For users to transmute from internal processes of thought to explicit expression, users need to be brought together.

Tzortzi (2007, p. 7) explains that exhibition can take either sociofugal form; so as to distribute participants, or sociopetal form; with the intention to bring users together. This can be achieved using layout mechanisms. Methods used to achieve this are found through the use of four factors: gathering space, convex synchronicity, visual encounter and 'the churning effect'.

Gathering space (discussed in section 5.2) has a syntactic effect on users: "the gathering space tends to be part of the integration core of the gallery, and by implication, by being most directly accessible, it attracts higher movement and maximises the opportunities for co-presence and encounter" (Tzortzi, 2007, p. 6).

Convex synchronicity also relates directly to social interaction whereby spatial arrangement affects the ability of participants to connect. Tzortzi (2007, p. 7) explains that convex synchronicity increases the two dimensional space (as opposed to one dimension in axial synchronicity) and also extends patterns of socialisation to spaces beyond the barriers of the galleries themselves.

This is appropriated into Blank by use of both the central courtyard as well as the public square along the northern façade. These spaces allow for socialisation to occur in non-programmed spaces.

Visual encounter relates closely to cross-visibility, only with reference to participants not to inter-spatial relationships. Visual encounter allows users to acknowledge co-presence and co-awareness, albeit conscious or subconscious. Tzortzi (2014, p. 331) explains that open spaces are more suited to allow visual encounter between users to freely occur as seen in the Centre Pompidou.

The churning effect is an emergent effect of visual encounter which probabilistically occurs through users circulating the various spaces as defined by Tzortzi (2007, p. 6). People choose different routes when given choice, and through spatial design, re-encounter can occur. The Archaic Gallery's forest of statues (Acropolis Museum) is a good example of this principle. "Visitors took individual, often complex routes through the forest, with frequent changes of direction and even self-intersections" (Tzortzi, 2014, p. 345).

Re-encounter creates familiarity and enabling this creates better opportunity for social interaction. Blank makes use of this. The high level of choice in conjunction with an open plan space allows user free movement. This enables the occurrence of the churning effect.

Figure 39: Movement

Blank is intended as a catalyst for change departing from the existing dystopia toward the 'creative city'. To challenge the fabric of the dialectic states extant in the Pretoria cultural landscape is by no means a simple objective.

The placement of artistic production within the realm of cultural production is demarcated. Considerations of the social structures within the world of art suggest that this negative dialectic would improve to become more cohesive through the manipulation of these structures to ease the emergence of new artists into the elitist field.

The process utilised in the manufacture of products within the artistic field were then deliberated. Having defined a model for the creative process used in endeavors of cultural production, known as the 'confluence model of creative production' as well as delimiting the implicit and explicit processes thereof, the term 'ectobatic perception' is founded.

This scheme is then used to define a new typology for exhibition design termed 'cognitive-orientated display'. Making use of the outward movement of cognition or in other words making the implicit explicit is the aim in this typology. This further breaks down the isolation of artists by connecting the members to the autonomous field to the public audience, without which the field would not exist.

Spatial mechanisms of achieving this as well as their application within the design discourse of the intervention are delineated into five themes; placement perception, uniformity, sequence, spatial separation and interaction. These are each discussed in relation to existing successful galleries to expressly identify how implicit processes of art can cognitively be understood by users.

To outright exclaim that this intervention will succeed in challenging the state of alienation is impossible to predict. The theoretical underpinnings of the dissertation indicate that it is possible for a state of change to be brought about by the implementation of a creative complex.

The future holds a colourful aspiration when you consider the possibility of the extant becoming a flourishing city of creative expression; a utopia of connection, cohesion and correlation. The monochromatic scales of isolation are lifted and vibrancy is etched onto the canvas of culture. It seeps through the streets. This is the dream; when the creative city will surely breathe.

6. CONCLUSION

6.1. CONTRIBUTIONS & RECOMMENDATIONS:

The design of Blank contributes to the interior disciplines in the following ways:

- The development of new typologies of exhibition design allows for better understanding of artistic process and production from the perspective of the viewer. The spatial implications of these theories are addressed in this project to define 'cognitive based' display.

This can be taken further by empirically testing the theories developed using visitor theory or other related methods. The design can also be developed into pop-up typologies which would have a wider reach than a permanent gallery setting.

- The project considers the urban context of Sunnyside and the broader Pretoria fabric to interconnect various creative disciplines. The connection forged through the application of Blank builds and strengthens the existing hierarchy of creatives found locally. It also uplifts the local community and economy by animating surrounding area.

- The project discusses emergence specifically as an important factor in the success and maintenance of the field of cultural production. The manipulation of creative hierarchies is mentioned as an approach towards emergence of artists but not the means with which this can be achieved either sociologically or spatially. This can be used for further research.

- This project specifically excludes curatorship as exhibition typology and the spatial appropriation is the intended outcome. The boundaries between curatorship and interior design could be another topic for future study relating to the ontology of the interior disciplines of architecture.

PART II

ART SHOULD HAVE A SLIGHTLY
JARRING EFFECT
BETWEEN WHAT IS PRESENTED AND
WHAT IS PERCEIVED SO THAT OUR
RATIONAL
UNDERSTANDING
IS CHALLENGED

APART.

owards the dissolution of the negative dialectic found in artistic exhibition through the adaptive reuse of the Sunnyside Post Office into an art complex.

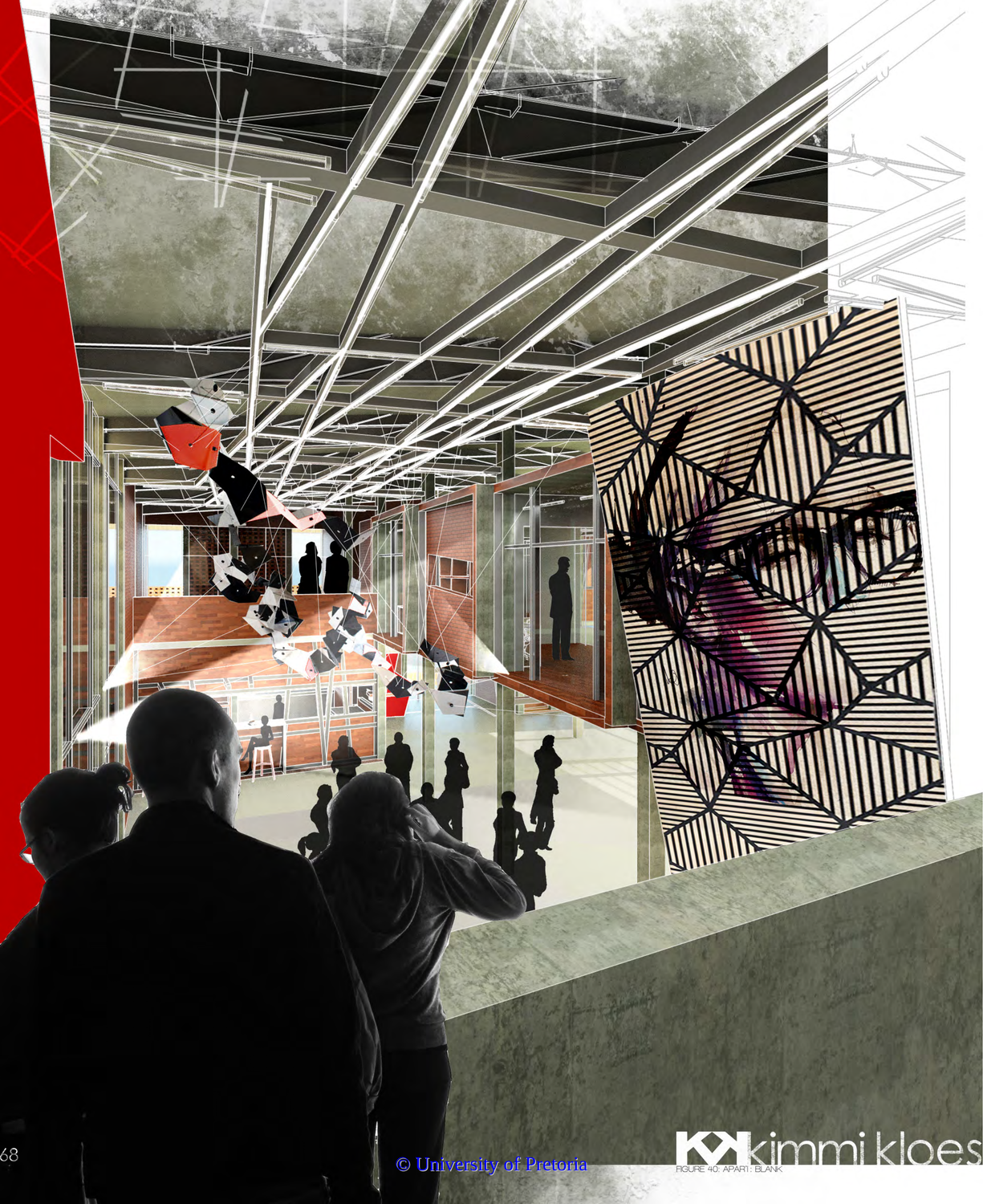


FIGURE 40: APART: BLANK

kimmi kloes

I THEORETICAL APPROACH

PROBLEM STATEMENT

The dystopia of **artistic cohesion** and establishment of Pretoria's **cultural landscape** is aimed to be addressed through the **adaptive reuse** of the **Sunnyside Post office** into a studio based art complex containing a production house and **exhibition space**.

RESEARCH QUESTIONS

1. CAN THE NEGATIVE DIALECTIC FABRIC OF THE PRETORIA CULTURAL LANDSCAPE BE CHALLENGED THROUGH THE USE OF ADAPTIVE INTERVENTION?
   ENVIRONMENT
2. HOW CAN THE ELITIST FABRIC BE CHALLENGED TO CREATE A FUNCTIONAL NETWORK AND EQUALITY BETWEEN ESTABLISHED EMERGING CREATIVES?
   EMERGENCE
3. THROUGH CONSIDERATION OF THE ARTISTIC PROCESS, CAN IMPLICIT MECHANISMS BE MADE EXPLICIT?
   ECPHASIS
4. HOW CAN THE EXHIBITION OF VISUAL ARTS BE DEVELOPED TO A NEW OR SYNTHESISED TYPOLOGY AS TO ALLOW COGNITIVE UNCERSTANDING OF ARTWORKS FROM THE PERSPECTIVE OF THE AUDIENCE?
   EXHIBITION

IDEOLOGY

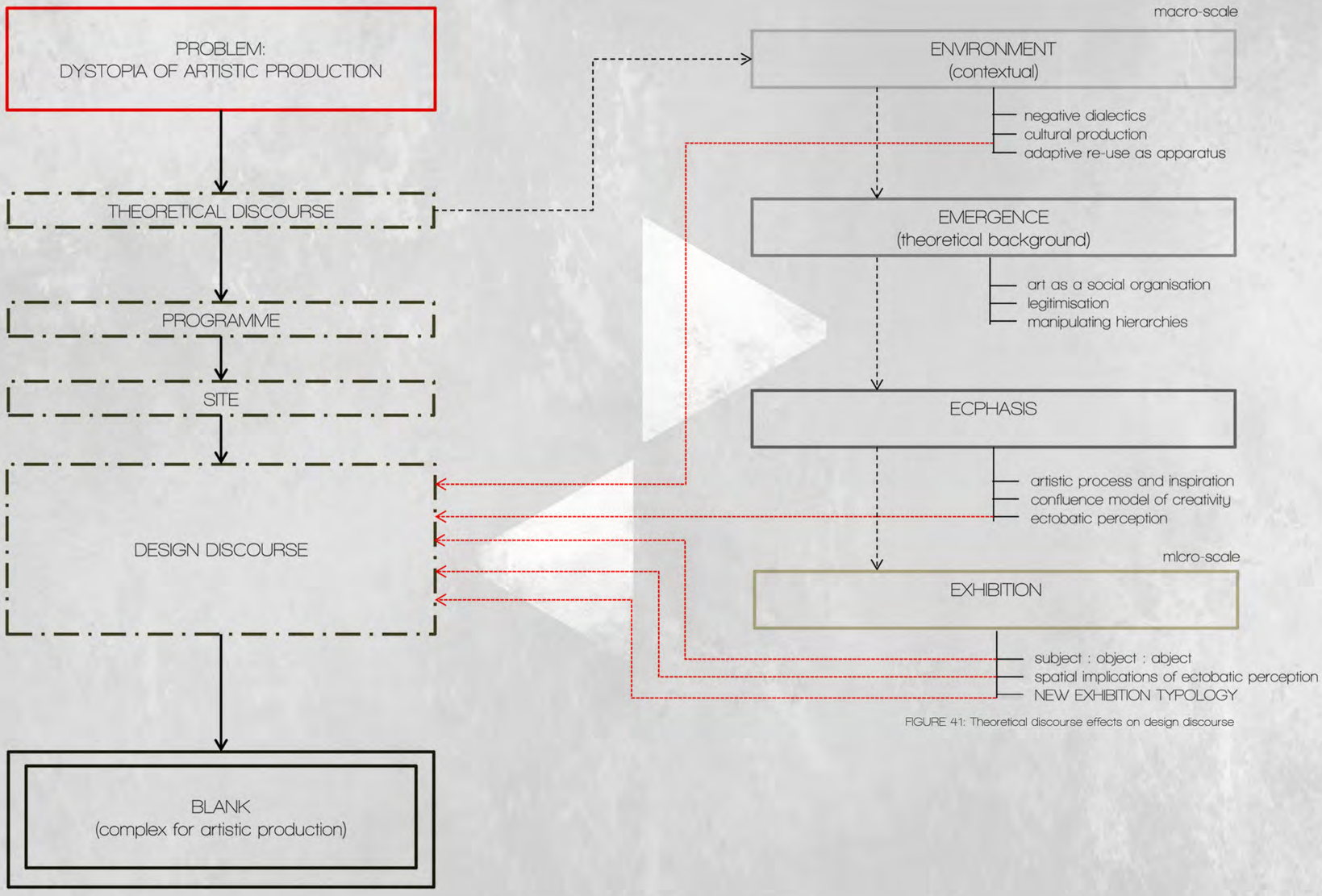


FIGURE 41: Theoretical discourse effects on design discourse

INFORMANTS

PRECEDENTS

a. PROPERTUITY
l. MABONENG, JHB
y. 2013

MABONENG PRECINCT
NETWORK OF CREATIVES
NEGATIVE DIALECTIC DISOLVED
CREATIVE CULTURE

FIGURE 42: Maboneng Precinct (Maboneng, 2013)
FIGURE 43: Maboneng Map (Maboneng, 2013)

PLATOON KUNSTHALLE
CULTURAL PRODUCTION
NETWORK OF CREATIVES
COLLABORATIVE WORKSHOP
a. GRAFT ARCHITECTS
l. BERLIN, GER
y. 2012

FIGURE 44: Kunsthalle (Archdaily, 2012)
FIGURE 45: Kunsthalle Interior (Archdaily, 2012)

HAPPY SHOW
EXHIBIT DESIGN
SOCIAL COHESION
INTERDISCIPLINE
STEFAN SAGMEISTER d.
NEW YORK, US l.
2012 y.

FIGURE 46: Wall socket (Sagmeister & Walsh, 2012)
FIGURE 47: The Happy Show (Sagmeister & Walsh, 2012)
FIGURE 48: Happy levels (Sagmeister & Walsh, 2012)

NIROX FOUNDATION
ART EDUCATION
DISOLVING ALIENATION
COLLABORATIVE PRODUCTION
o. BENJI LIEBMANN
l. JOHANNESBURG, RSA
y. 2007

FIGURE 49: Nirox illustrated (Nirox Foundation, 2008)
FIGURE 50: Residency statue garden (Nirox Foundation, 2008)

ARTS+CULTURE

FIGURE 51: Spider (TATE Modern, 2010)
FIGURE 52: Ai Wei Wei Pots (Hunter, 2011)
FIGURE 53: Making ceramic pots (Hunter, 2011)
FIGURE 54: Flower (Artpark, 2009)

STATIC ARTS
SCULPTURE
2D STATIC ARTS

DYNAMIC ARTS
INSTALLATIONS
INTERACTIVE EXHIBIT
FILM

FIGURE 55: Metal & string (McCollugh,2007)
FIGURE 56: Hallgrimskirkja waters
FIGURE 57: Rain room (Barbican, 2013)

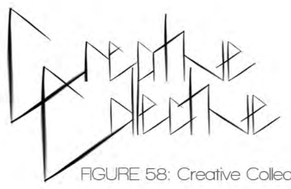


FIGURE 58: Creative Collective Logo

FIGURE 59: CC Branding

The creative collective is intended to create a working body of established creatives with a training and production house to assist emerging creatives in understanding the process and concepts involved in making. The collective works are then exhibited and sold. A variety of refreshments will also be sold on site for both working creatives and customers. The conceptual basis of the programme is to create social space. Interaction between imagination and creation, between user and architecture, between new and existing, between the knowledgeable and the layman.

There will be studio spaces for the various creatives with a variety of required equipment, these will be integrated with open training areas. The exhibition space will be designed to be interactive and allow people to experience the art. An eatery will also be incorporated for refreshment and events.

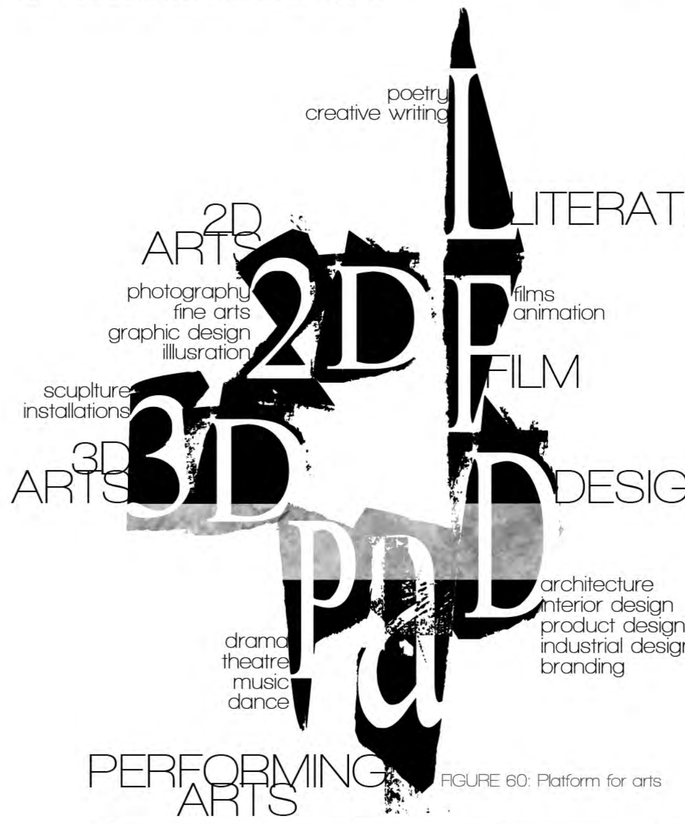


FIGURE 60: Platform for arts

PRODUCTION.

USER PROFILES

FIGURE 61: Sketch of viewer, maker and mentor

VIEWER	MAKER	MENTOR
INTRUIGE	LEARN	INTERACT
EXPERIENCE	ESTABLISH	EDUCATE
ENGAGE	NETWORK	INSPIRE

CLIENT PROFILES

FIGURE 62: Hello Ambassador logo (Hello Ambassador, 2013)
FIGURE 63: Posbox logo (Postbox, 2013)
FIGURE 64: Capital Urban Market logo (I love Pretoria, 2013)
FIGURE 65: Cool Capital Biennale logo (Cool Capital, 2014)

PROGRAMME

THINK TANK+ PRODUCTION HOUSE
STUDIO WORK+ COLLABORATIVE WORKSHOP
2D MEDIUMS IN PRODUCTION (STATIC AND DYNAMIC)
INTERDISCIPLINE INTERACTION
LETTABLE: TO BE USED BY CLIENTS SUCH AS H.A. OR POSTBOX FOR CREATIVE EVENTS

EXHIBITION HOUSE
SPACE USED FOR MESS PRODUCTIONS
SHOWCASE
ASSISTING IN ESTABLISHMENT OF NEW ARTISTS
ALL MEDIUMS CAN BE SHOWN WHEN ALTERNATIVE EXHIBIT
NEUTRAL SPACES
NEW CONCEPTS OF EXHIBITION DESIGN

TO CREATE A **PLATFORM** WHERE EMERGING ARTISTS AND INDUSTRY EXPERTS CAN **NETWORK**

TO **PROMOTE** LOCAL TALENT

TO **INSPIRE** AND **EDUCATE**

TO CREATE OPPORTUNITIES FOR INTERNATIONAL **COLLABORATIONS**

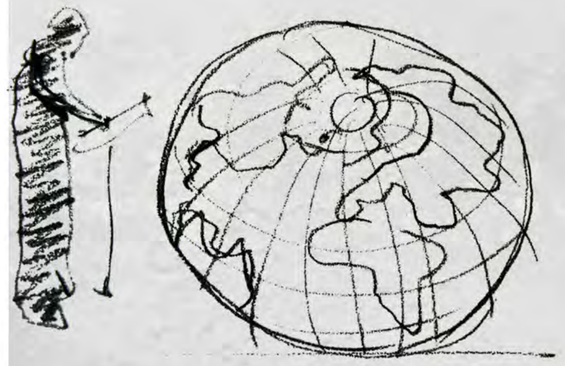
TO PROMOTE **AWARENESS** OF OPPORTUNITIES IN THE INDUSTRY

TO REVIVE INTEREST IN THE CREATIVE INITIATIVES WHILE CONTRIBUTING TOWARDS **URBAN DEVELOPMENT**

THINK PRODUCE EXHIBIT REFRESH

n styles used for fine arts and sculpture. This functions as a viewing platform but does not make use of the concepts of interactive learning.

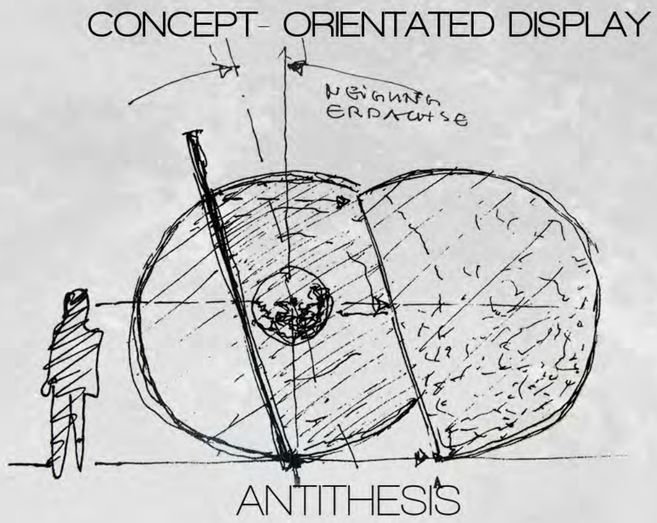
OBJECT-ORIENTATED DISPLAY



TRADITIONAL

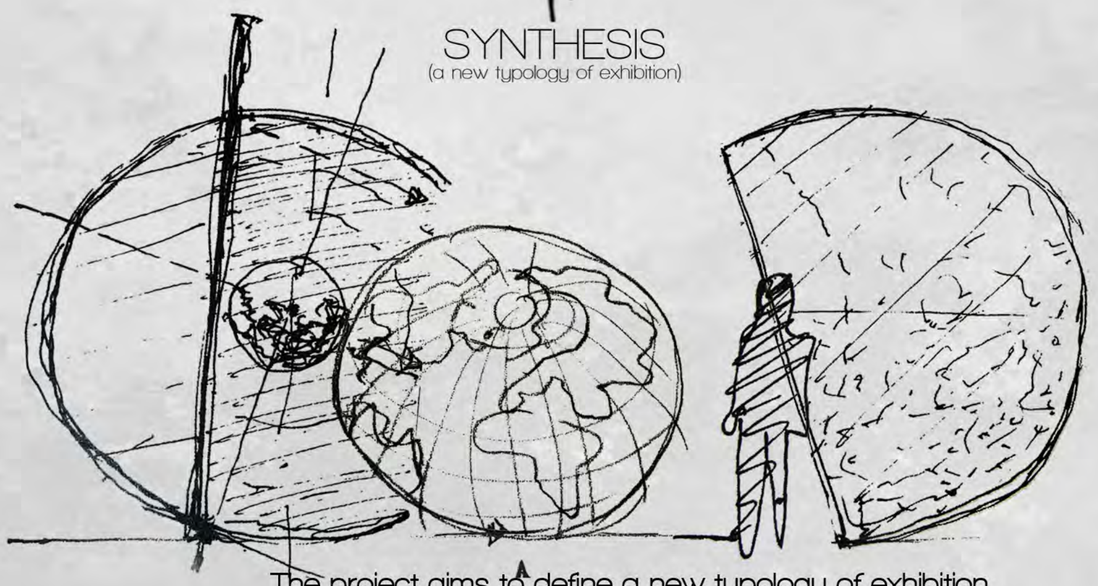
This style of display makes use of verious mediums to confer information to the viewer. Interactivity is a common concept.

CONCEPT- ORIENTATED DISPLAY



ANTITHESIS

SYNTHESIS
(a new typology of exhibition)



The project aims to define a new typology of exhibition display. Either a synthesis of existing typologies or the definition of an entirely new style

COGNITIVE-ORIENTATED DISPLAY

FIGURE 66: Theoretical sketch of exhibition typologies

EXHIBITION.

FIGURE 67: Mess Logo

FIGURE 68: Blank logo

TABLE 9: INSTITUTION VS EXHIBITION

INSTITUTION TYPES	EXHIBITION TYPES
ARTIST-RUN INITIATIVE	INDIVIDUAL/SOLO SHOW
VANITY GALLERY (artist hires venue)	COLLECTIVE EXHIBIT
TRADE FAIR (expo's)	SURVEY EXHIBIT (theme/topic)
BIENALLE	RETROSPECTIVES (tribute to specific artist)
TRAVELLING EXHIBIT (including pop-up)	JURIED EXHIBIT (adjudicated works)
	INVITATIONAL PRODUCTION
	DIDACTIC DISPLAY (educational)

PRETORIA FRAMEWORK

Pretoria, as the South African capital, is known culturally as the 'symbolic heart of conservative White values' (SAHO, 2013). The perceived conformist and anti-deluvian local atmosphere does however not limit the creativity which is embedded within the vast fabric of the city. The city holds within it vast and vibrant cultural assets which include music, art and theatre.

The site also lies on the border between the CBD and Pretoria East. Both these factors attributes to the feasibility of the project as the liminality of the space allows for catalytic intervention.

FIGURE 69: Pretoria's creative assets
FIGURE 70: Pretoria Framework

SUNNYSIDE FRAMEWORK

PATHS

FIGURE 71: Sunnyside Paths

NODES

FIGURE 72: Sunnyside Nodes

UTILISED

FIGURE 73: Sunnyside Movement

INTENDED

FIGURE 74: Sunnyside Intended Movement

CREATIVES
There are creatives found in Sunnyside, they are individual and isolated from one another. Sunnyside houses more craft than high end art, but intellectual creatives are found at the Theosophical Society. DTI is also in this area which is a supporting body of cultural assets in Pretoria.

MOVEMENT PATHS
The movement paths in Sunnyside follow the main busiest streets, namely: Nelson Mandela, Kotze (currently under construction, Robert Sobukwe, Steve Biko, Park and Francis Baard. These are busy pathways for both vehicles and pedestrians.

1972
HOLM JORDAAN
SUNNYSIDE POST OFFICE

FIGURE 75: Site identification

1 2 3 4 5 6 7 8

- SURROUNDING CREATIVE FABRIC
- DIURNAL ACTIVITY
- AVAILABLE PARKING
- THRESHOLD BETWEEN ACADEMIC/BUSINESS/RESIDENTIAL
- STRUCTURE LENDS TOWARD ADAPTABILITY
- OPPORTUNITY FOR URBAN CATALYST
- OPPORTUNITY FOR INTEGRATION
- DIVERSITY OF CULTURES ADDS ORIGINALITY AND VIBRANCY

FIGURE 76: Site photo: Entrance steps
FIGURE 77: Site photo: A-symmetry
FIGURE 78: Site photo: Post boxes
FIGURE 79: Site photo: Column and beam

STREET Steve Biko
SUBURB Sunnyside
CITY Pretoria
DISTRICT Tshwane
TYPOLOGY Modernist
CURRENT OCCUPANT SAP (South African Post)
PREVIOUS USES None

SITE

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

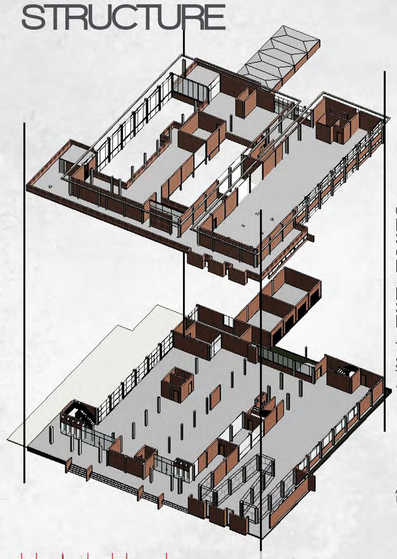
ORANGE CERAMIC TILE
CONCRETE
FACE BRICK

MATERIALITY

FIGURE 80: Materiality photos

The materiality of the building is very **neutral** and allows for opportunity in expression. The orange ceramics on the front facade of the building are a beautiful detail to be kept with sensitivity.

STRUCTURE

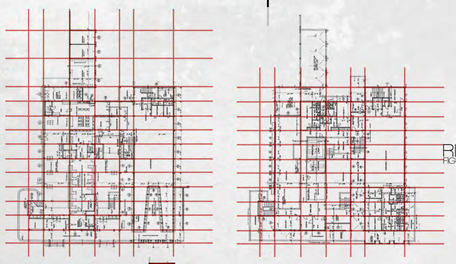


OPEN INTERIOR SPACES DUE TO INFILL STRUCTURE OF COLUMNS ALLOWS FOR EASY **ADAPTABILITY.**

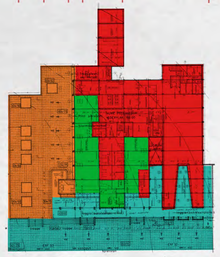
DOUBLE VOLUME SPACES **APPROPRIATE** FOR CREATIVE USES.

TEMPORARY PARTITION SYSTEMS 'TEND TOWARDS ENABLING WORKS'

AXONOMETRIC
FIGURE 81: Axonometric of existing structure



RIGID GRID SYSTEM
FIGURE 82: Analysis of grid



PUBLIC AND PRIVATE SPACE
FIGURE 83: Existing accessibility of SPO

FIGURE 84: Post office photo

HERITAGE

STATEMENT OF SIGNIFICANCE

The Sunnyside Post office is a modernist building in the heart of Sunnyside. Designed by **Holm Jordaan** architects, the creators of the Ou Raadsaal in Church Square. The post office was built for its function and still operates today. The building won an award of architectural merit after its completion.
The building is **highly adaptable** due to its structural system and heritage value. The building makes use of concrete and face brick but also includes detailing of orange ceramics which add to the street facade of the design. The building has a public interface with the street making use of a wide sidewalk allowing for **opportunity of interaction.**

APPROACH: ADAPTIVE RE-USE

The building use will be changed into a mixed use function for cultural means. Conservation of valuable heritage will be achieved by analysing both tangible and intangible significance. The **intervention** will be sensitive to all highlighted factors.
Intangible heritage will be preserved by interpretation of **association** and meaning to be retained.

INTANGIBLE HERITAGE

The narrative that exists in a post office is one of **DIALOGUE**: Interaction happens through the sending and receiveing of letters.

PLACE OF GATHERING NOT INTERACTION
INTERCONNECTION WITH OTHER PLACES
SOCIAL, CONVERSATION, STORIES

TANGIBLE HERITAGE

1973: AWARD OF ARCHITECTURAL MERIT

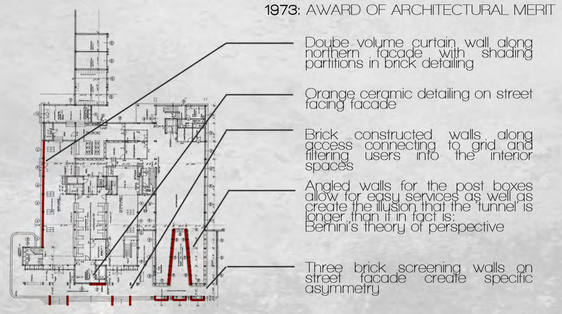


FIGURE 85: Heritage analysis of ground floor

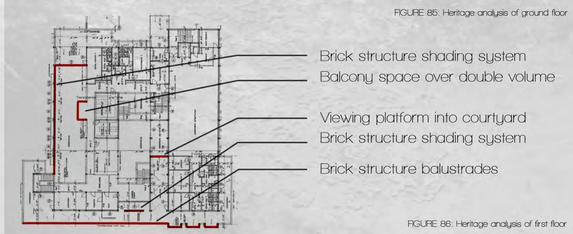


FIGURE 86: Heritage analysis of first floor

FIGURE 87: Sunnyside Timeline

FIGURE 88: Sunnyside post office concept sketch (Holm Jordaan, 1971)

FIGURE 89: Rendering of exhibition space

CONCEPT

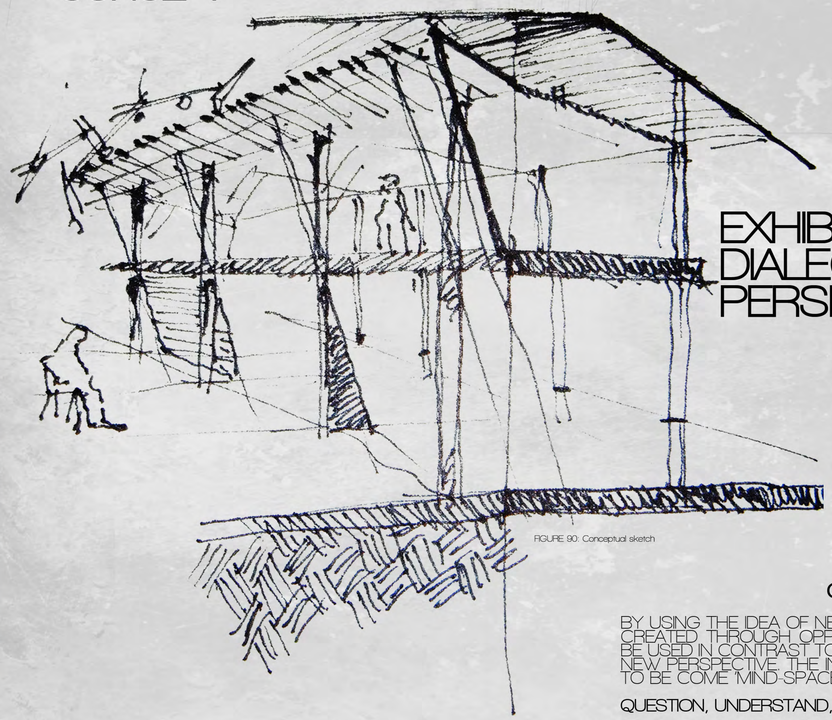


FIGURE 90: Conceptual sketch

EXHIBIT DIALECTIC PERSPECTIVE

CONCEPT STATEMENT

BY USING THE IDEA OF NEGATIVE DIALECTIC, UNITY IS CREATED THROUGH OPPOSITION. THE DESIGN WILL BE USED IN CONTRAST TO EXISTING AS TO CREATE A NEW PERSPECTIVE. THE INTERIOR WILL BE DESIGNED TO BE COME 'MIND SPACE'.

QUESTION, UNDERSTAND, ALTER, EXPLORE, EXPOSE

DESIGN INTENTIONS

1 GEOMETRIC JUXTAPOSITION OF THE EXISTING RIGID GRID

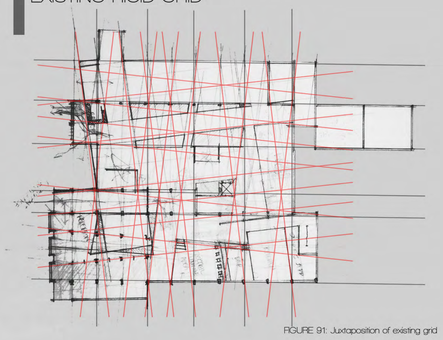
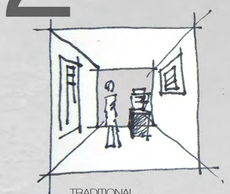


FIGURE 91: Juxtaposition of existing grid

2 REDEFINE THE TRADITIONAL /ANTITHESIS OF EXHIBITION DESIGN



TRADITIONAL OBJECT VIEWING EXHIBIT

NEW PERSPECTIVES ON EXHIBITION DESIGN

FIGURE 92: Sketches of exhibition viewing concepts

3 NEW ENTRANCES EXTRACTING OR RETRACTING THE BUILDING THRESHOLD

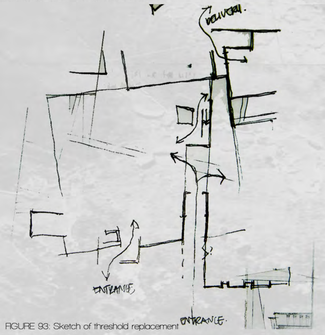


FIGURE 93: Sketch of threshold replacement

4 CREATE 'MINDSPACES' AS THOUGH EXPERIENCING A THREE DIMENSIONAL THOUGHT

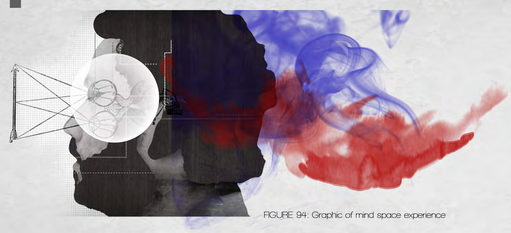


FIGURE 94: Graphic of mind space experience

Siersteen keermuur
tek. nr. 17386/42

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

PLANS

LONGITUDINAL SECTION

CROSS SECTION

CROSS SECTION

LONGITUDINAL SECTION

STUDIO
V100000
UNFINISHED SPEC BY TENANT
95 m²

STUDIO
V100000
UNFINISHED SPEC BY TENANT
95 m²

STUDIO
V100000
UNFINISHED SPEC BY TENANT
32 m²

PROJECTION ROOM
V100000 I
TIMBER VENEER
38 m²

ADMINISTRATION
V100000
CONCRETE
59 m²

EXHIBITION
V100000
SUNNING
541 m²

COURTYARD
V100000
CONCRETE
28 m²

EXHIBITION
V100000
SUNNING
333 m²

COFFEE SHOP
V100000
TIMBER VENEER
35 m²

DISPLAY

RECEPTION

PUBLIC INTERFACE
COFFEE KIOSK

104·62
104·75
104·50
104·75
104·50
102·50
103·00
103·75
102
104
105
108
107

GROUND FLOOR1:100
FIGURE 95: Ground Floor Plan

OUTDOOR LOUNGE
V139470 I
TIMBER VENEER
77 m²

ARTISTS LOUNGE
V139470
SUNNING
51 m²

DARKROOM
V139470
SUNNING
15 m²

ABLUTIONS
V139470
TILES
17 m²

PUBLIC CIRCULATION
V139470
SUNNING
291 m²

ARTIST STUDIO
V139470
SUNNING
149 m²

PROJECTION ROOM
V139470
TIMBER VENEER
29 m²

STUDIOS
V139470
TIMBER VENEER
86 m²

POST-PRODUCTION
V139470
TIMBER VENEER
165 m²

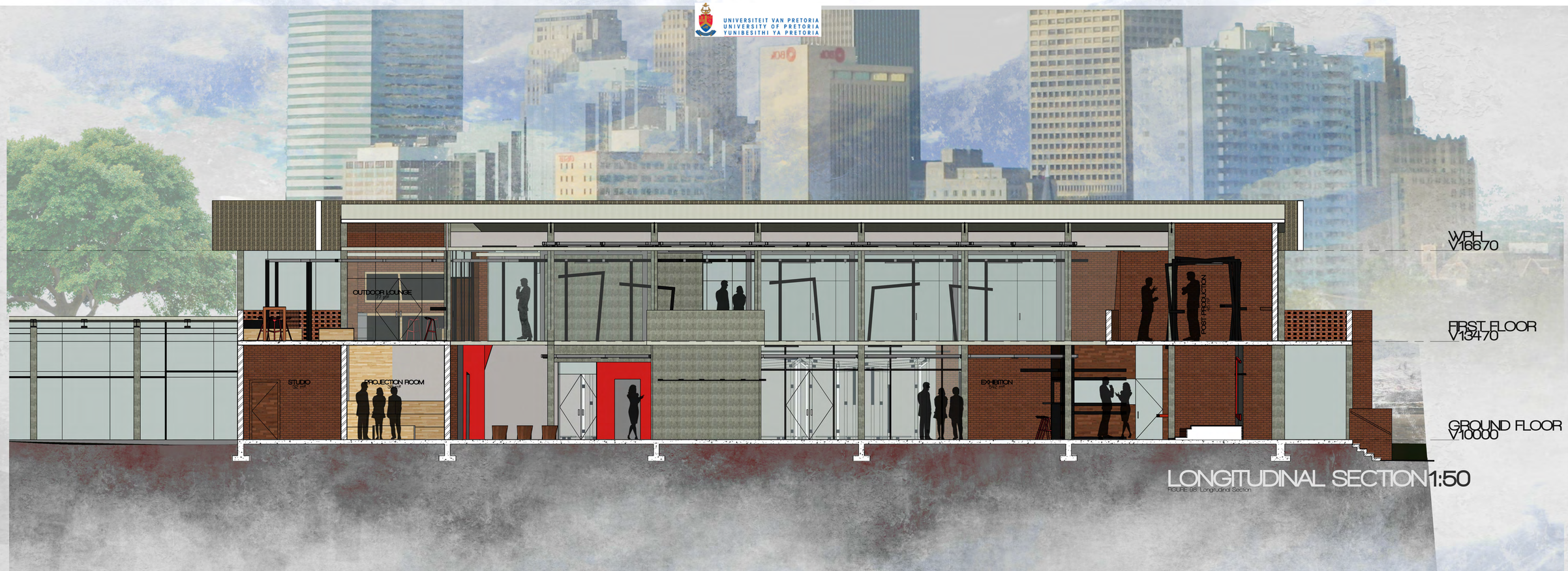
WORKSHOP / SEMINAR
V139470
SUNNING
171 m²

DOUBLE VOLUME

FIRST FLOOR1:100
FIGURE 96: First Floor Plan

Department of Trade & Industry
Travenna
Sunnypark Mall
Pavillion Centre
Sunnyside Post Office
Sunnyside Galleries (Convurge)

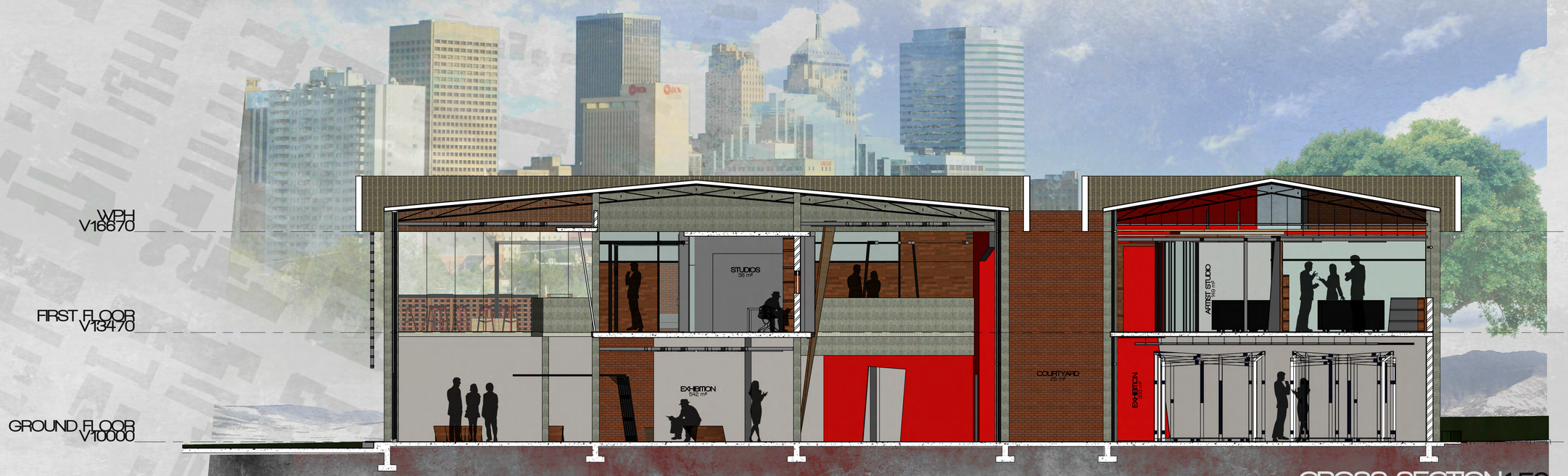
CONTEXT MAP 1:2500
FIGURE 97: Context Map



LONGITUDINAL SECTION 1:50

FIGURE 98: Longitudinal Section

SECTIONS



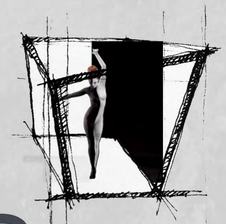
CROSS SECTION 1:50

FIGURE 99: Cross Section

CUBES

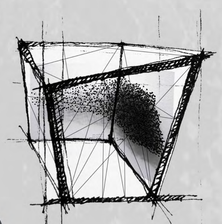
1 OBJECT DISPLAY

FIGURE 100: CUBE object display



2 PERFORMANCE DISPLAY

FIGURE 101: CUBE performance display



3 INSTALLATIONS

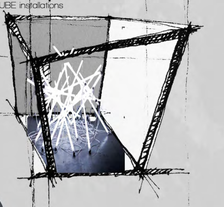
FIGURE 102: CUBE installations

4 TRANSMEDIA EXHIBIT

FIGURE 103: CUBE transmedia exhibit

5 INTERACTIVE EXBIT

FIGURE 104: CUBE interactive exhibit



6 LIGHTING INSTALLATIONS

FIGURE 105: CUBE lighting installations

CUBE DETAIL 1:5

FIGURE 106: CUBE detail

The primary consideration in the cube design is visibile connection. Auditory considerations to seperate the cubes when cladded are a secondary approach and cannot completely eliminate or isolate the possible distraction between cubes when various senses are engaged.

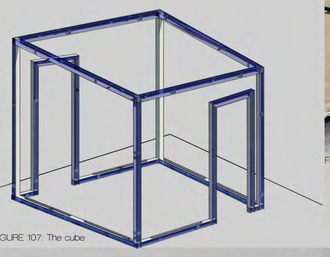
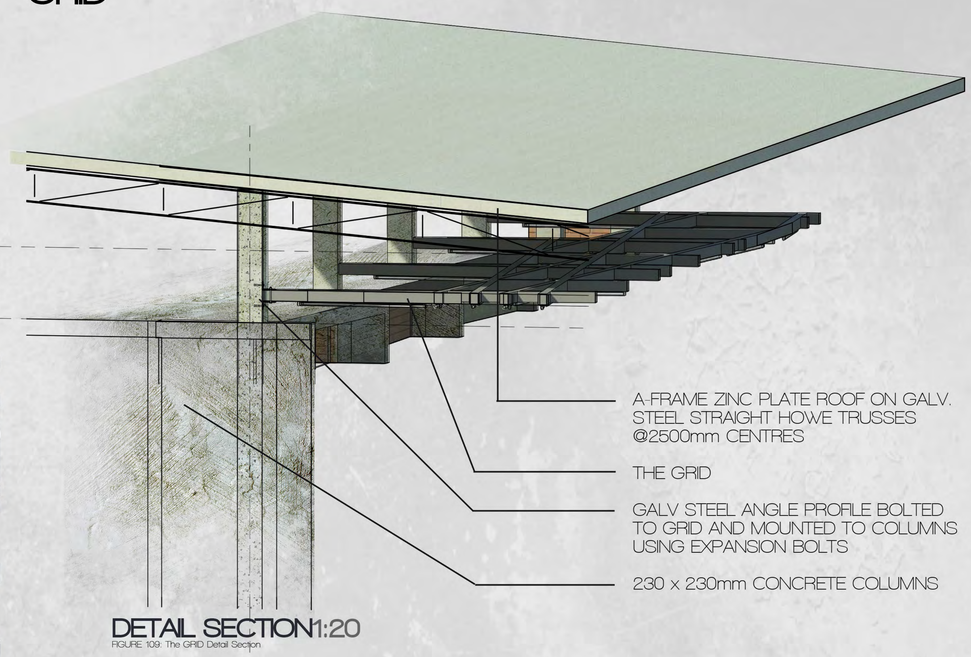


FIGURE 107: The cube

FIGURE 108: Rendering of the cubes exhibition

GRID

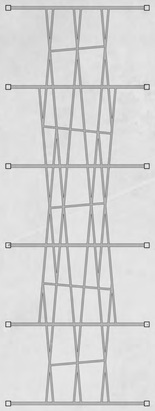


DETAIL SECTION 1:20

FIGURE 109: The GRID Detail Section

SUSPENSION LIGHTING GEOMETRY

FIGURE 110: The GRID



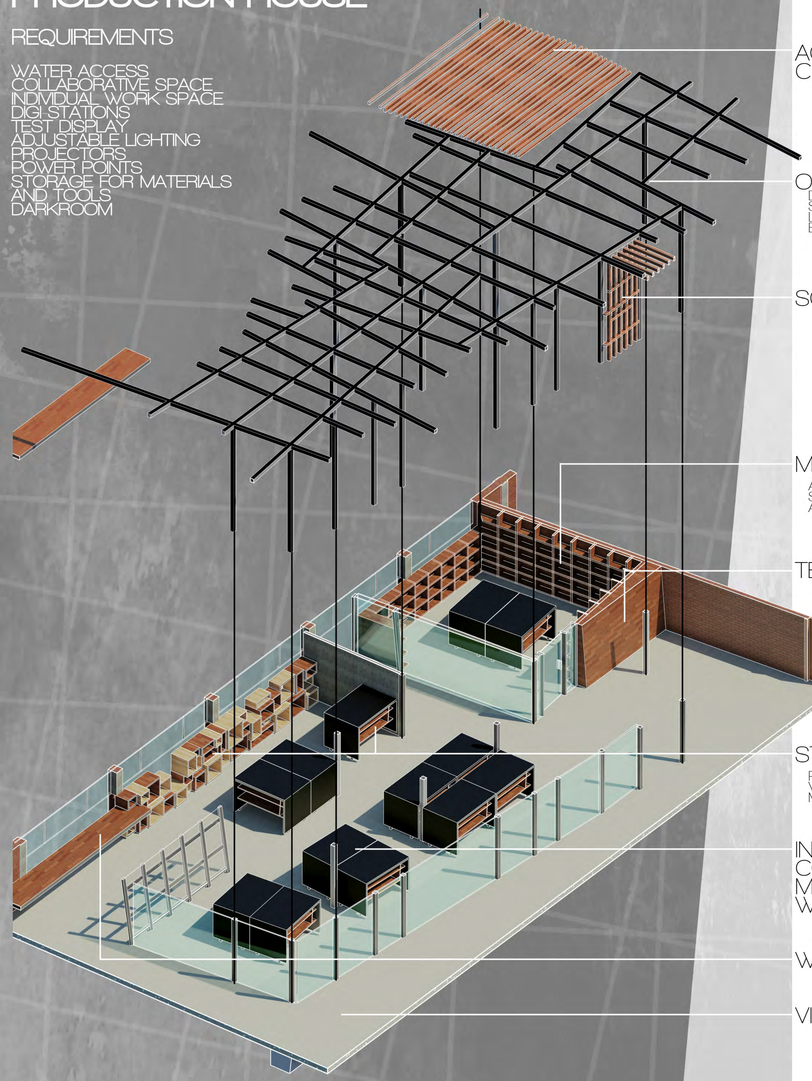
EXHIBIT

GRID CUBE PERSPECTIVE

PRODUCTION HOUSE

REQUIREMENTS

WATER ACCESS
COLLABORATIVE SPACE
INDIVIDUAL WORK SPACE
DIGI STATIONS
TEST DISPLAY
ADJUSTABLE LIGHTING
PROJECTORS
POWER POINTS
STORAGE FOR MATERIALS AND TOOLS
DARKROOM



AXONOMETRIC1:50
FIGURE 111: Axonometric of production house

FIGURE 112: Axonometric of digital studios

PRODUCTION

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

PROJECT

PHYSICAL INTERACTION

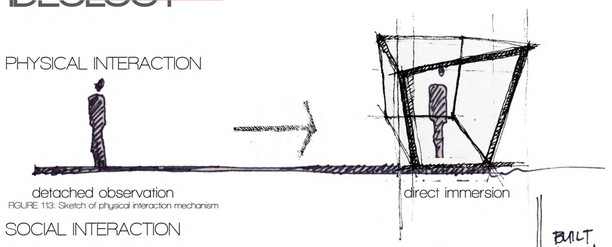


FIGURE 113: Sketch of physical interaction mechanism

SOCIAL INTERACTION

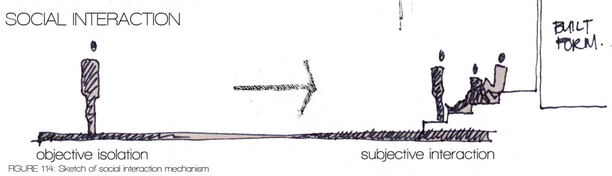


FIGURE 114: Sketch of social interaction mechanism

The means of implimenting social cohesion within the spaces are using the mechanisms of William H Whyte. The design intends to consider all factors pertaining to the interior environment. Whyte states that the social life of a public space depends on (in order of this projects priority):

FIGURE 115: People gather, citizen sketch (Holmes, 2013)

TRIANGULATION:

The process of social organisation whereby people are brought together by an external factor such as performance or sculpture.

FIGURE 116: Seating arrangements

SITTABLE SPACE:

"People tend to sit where there are places to sit" Whyte, 2008

Various applications of seating will be appropriated within the design allowing for choice including bar seating, benches, amphitheatre/stair typologies and couches. Various styles placed in various places as required.

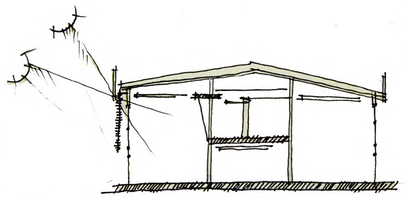


FIGURE 117: Sketch of solar penetration

SUN / LIGHT:

The interior light will lend towards production and exhibition. Various elements will have adjustable lighting schemes such as to allow for varying functionalities.

The north facade also has largue expanses of glazing to allow for sun infiltration. The shading system along this length of glass can be adjusted to filter different amounts of light to the interior

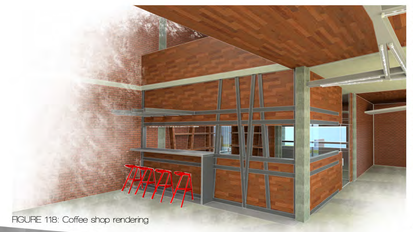


FIGURE 118: Coffee shop rendering

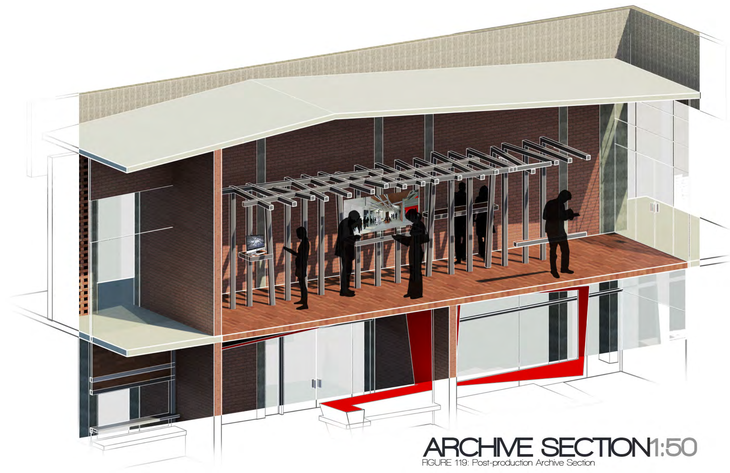
FOOD:

A take away coffee shop will be available on site acting both for interior requirements and for street interface.

Catering will happen from this hub allowing for larger events to have food and beverage requirements fulfilled.

STREET INTERACTION:
WATER + TREES:

POST-PRODUCTION



ARCHIVE SECTION1:50
FIGURE 119: Post-production Archive Section

ARCHIVE ACCESS
DIGITAL INTERFACE
VIEWING PLATFORM

VIEWING PLATFORM ALLOWING USERS TO SEE ARTWORKS AS THOUGH THEY ARE EXISTING IN THE SPACE BELOW

FIGURE 120: Rendering of post-production corridor

REVIEW

GENERATE

UNITE

WAYFINDING

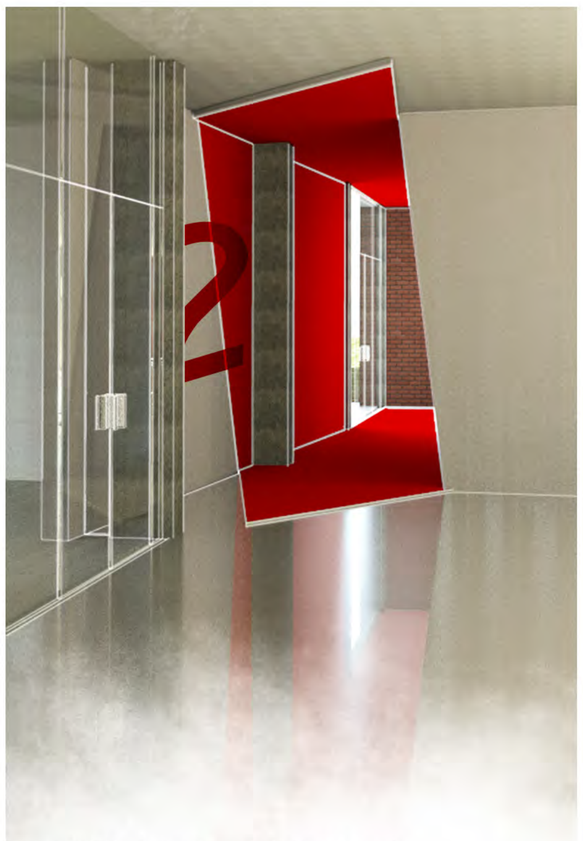


FIGURE 121: Rendering of way finding illusion in red

FIGURE 121: Rendering of way finding realism in red

VERTICAL CIRCULATION

ABLUTION FACILITIES

SIGNAGE

Wayfinding is achieved using colour and optical illusion. The intention is to break the neutral tones used in the exhibition spaces. The eye catching contrast also creates non-space for social encounters to happen. Whyte (1980) states that circulatory spaces such as walkways and staircases are more often used as social spaces.

Signage is achieved using similar tactics as wayfinding. Colour, surface, imagery etc.

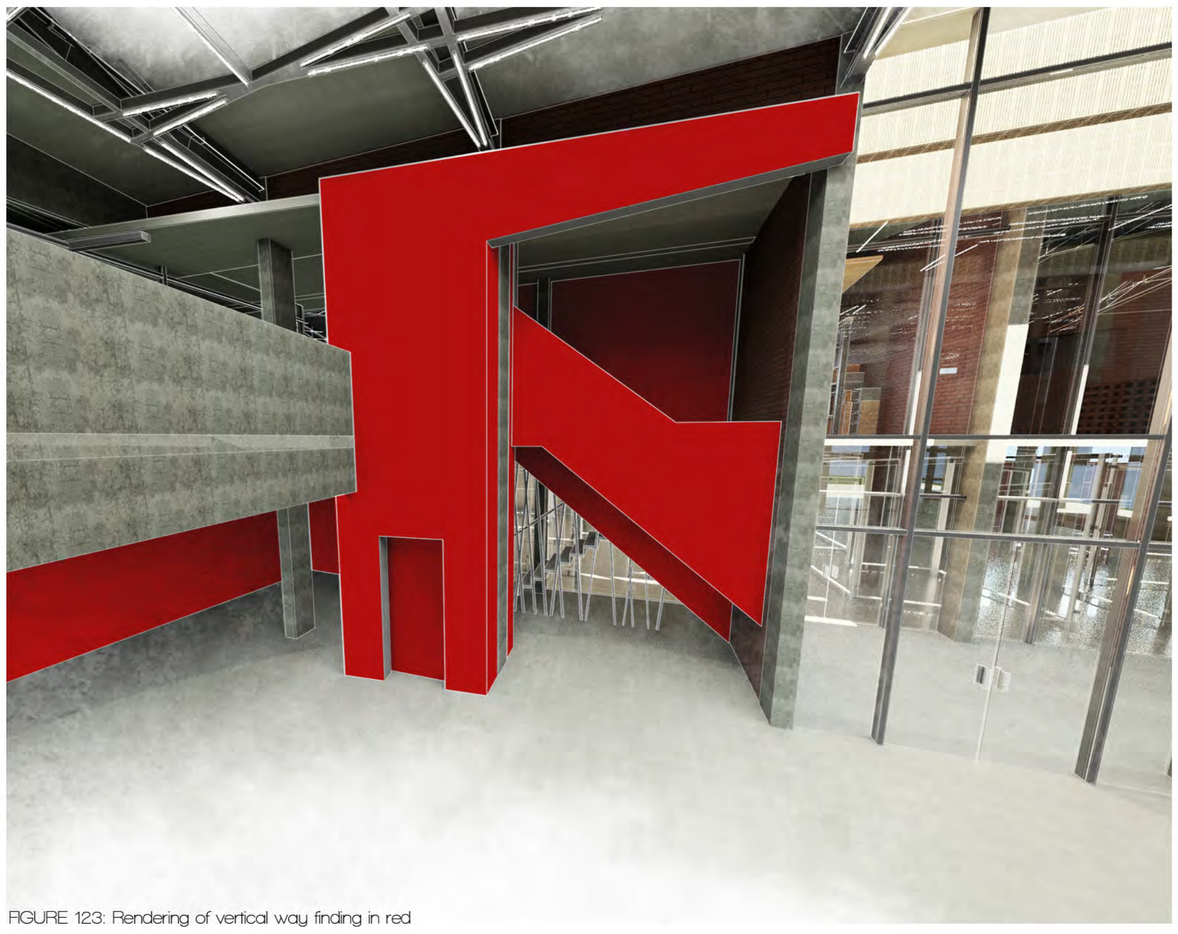


FIGURE 123: Rendering of vertical way finding in red

INTERACTION

INTERIOR : EXTERIOR INTERACTION
ARTIST : SPACE INTERACTION
VIEWER : SPACE INTERACTION
PROGRAMMATIC INTERACTION

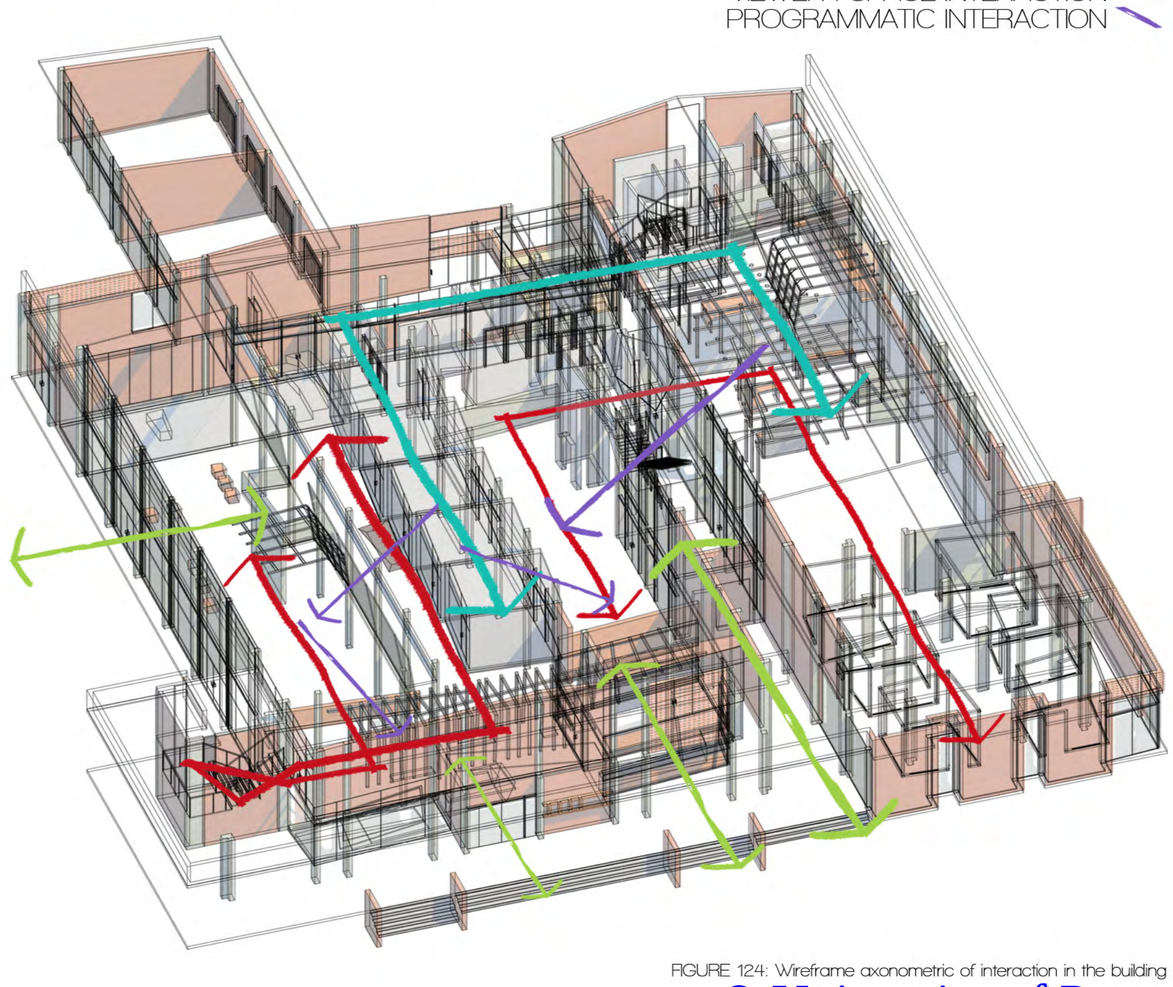


FIGURE 124: Wireframe axonometric of interaction in the building

INTROSPECTION

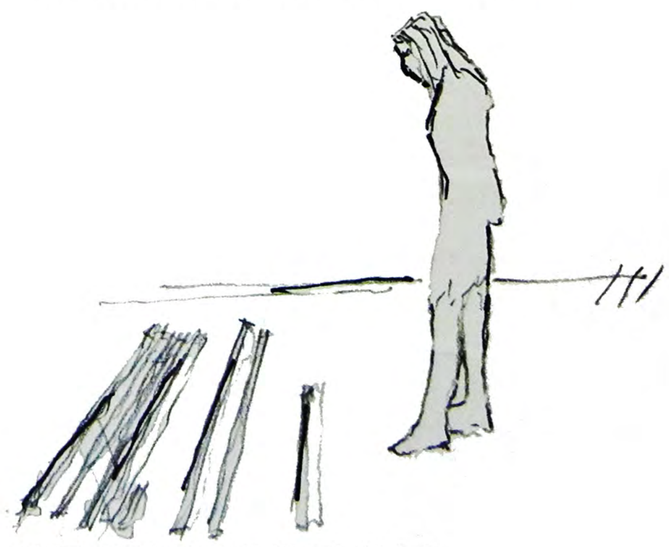
EXPERIENCE

The various exhibits will make use of different mechanisms such as to create an experience for the viewer. Looking through panes at art or seeing the reflection of something are some of the means used to allow users to get a new perspective in the understanding of the artistic concepts.

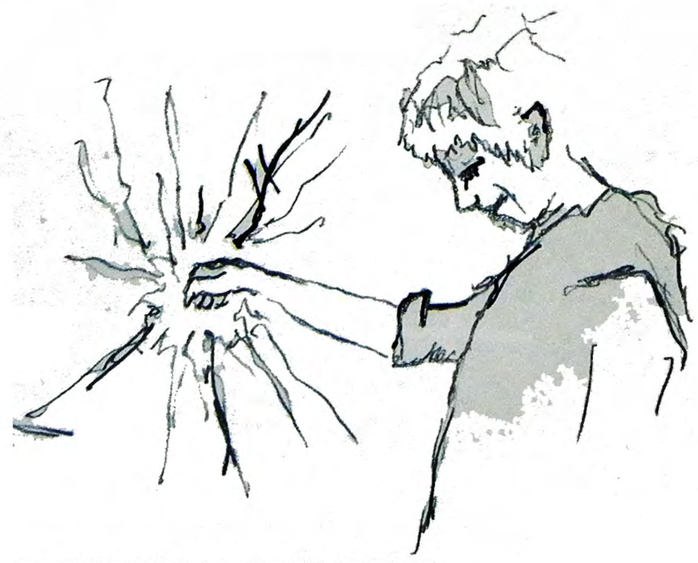
Interactive art will also be exhibited allowing interaction directly with the pieces. Various surfaces will be used in display again instilling a new perspective to view art.

REFLECTION
FIGURE 125: Sketch of user experience: reflection

VIEWING THROUGH SURFACES
FIGURE 126: Sketch of user experience: viewing through surface



USE OF VARIOUS PLANES
FIGURE 127: Sketch of user experience: planes



RESPONSIVE ARTWORKS
FIGURE 128: Sketch of user experience: responsive artworks

INTERACTIVE SURFACES
FIGURE 129: Sketch of user experience: interactive surfaces

NARRATIVE

1 ENTRY

2 GALLERY

3 GALLERY

4 GALLERY

5 EXIT

FIGURE 130: Narrative storyboard

STREET

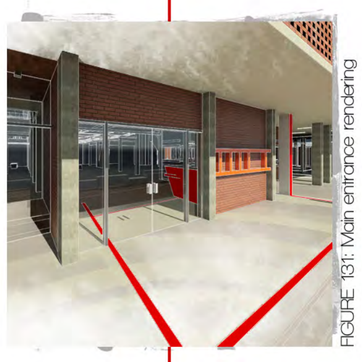


FIGURE 131: Main entrance rendering

FIGURE 132: Corridor entrance rendering

FIGURE 133: GRID rendering

FIGURE 134: CUBES rendering

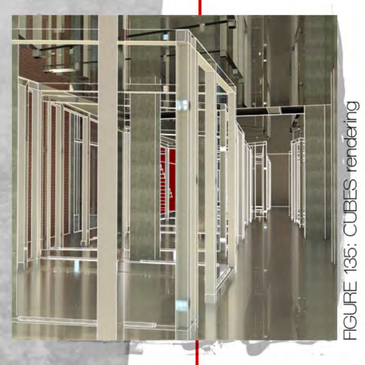


FIGURE 135: CUBES rendering

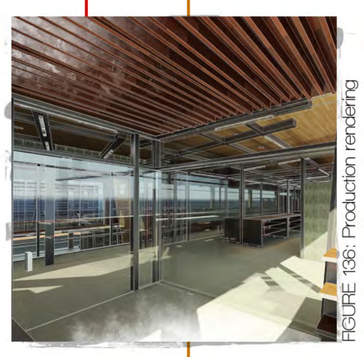


FIGURE 136: Production rendering

FIGURE 137: Post-production rendering

FIGURE 138: GRID rendering

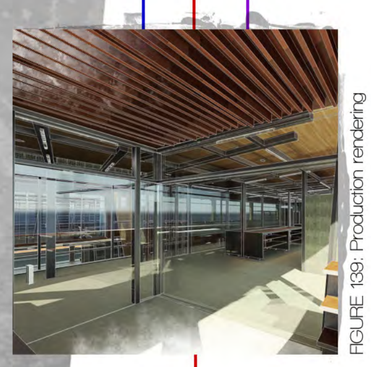


FIGURE 139: Production rendering

FIGURE 140: Post-production rendering

FIGURE 141: Coffee kiosk rendering

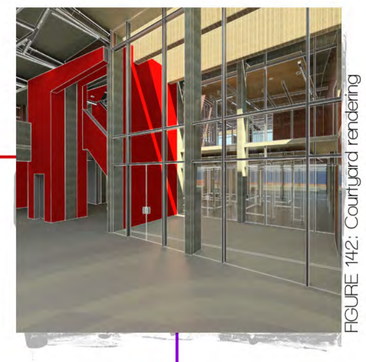


FIGURE 142: Courtyard rendering

FIGURE 143: Corridor exit rendering

FIGURE 144: Reception exit rendering

THE PAVILION

The use of a temporary pavilion for the street interface of Blank is specifically used instead of a perminent fixture designed for the space. The ideology behind this choice lies in SIX main factors:

1 TRIANGULATION

Whyte (1979) explains that interaction is more likely to occur through the use of triangulation: namely something to gather around.
The pavilion allows this to occur through the mechanism of the 'curious art object'

2 EPHEMERAL CULTURE

The ephemeral nature of the pavilion as a temporary structure allows for ephemeral culture through experience and actuality. The public becomes more involed due to the temporal state of being.

3 ECTOBATIC PERCEPTION

Art exhibitions are temporal in their nature. The pavilion (the external or explicit mechanism) externalises the nature of what will be found within the building; transient states of perception.

4 CREATIVE REGENERATION

This enables artistic creation in many disciplines (from performance or installation to architectural inventigations) to be visible and accessible. This ties closely to the work done my the Cool Capital Bienalle (2014) whereby competitors were invited to create pavilions across the city to engage the fabric of our capital with designed space and users.

5 FOCUS

A temporary pavilion not only catches the attention of passers by, but also maintains this focus as it changes. A attention of a user is lost over time as they grow accustomed to the presence of the new. The change from one pavilion to another will reinforce the user focus.

6 PRESENCE

The interactive nature of the pavilion, a feature not common in South Africa, allows for it to have presence. Novelty and interactivity engages users. The presence filters from the installation to the building acting as a threshold and gateway.

SERPENTINE GALLERY TEMPORARY PAVILIONS

a. FRANK GEHRY
y. 2008

FIGURE 145: Gehry pavilion through (Serpentine Gallery, 2014)
FIGURE 146: Gehry pavilion (Serpentine Gallery, 2014)

a. SANAA
y. 2009

FIGURE 147: SANAA pavilion (Serpentine Gallery, 2014)
FIGURE 148: SANAA pavilion ariel (Serpentine Gallery, 2014)

a. SOU FUJIMOTO
y. 2013

FIGURE 149: Fujimoto pavilion seated (Serpentine Gallery, 2014)
FIGURE 150: Fujimoto pavilion (Serpentine Gallery, 2014)

The success of the Serpentine Gallery Pavilion housed for 3 months every summer allows certain liberties to arise within the Gallery. The attraction caused by the pavilion gives the gallery more access to public recognition.

The phenomenon draws in people but also allows interaction between both various users, users and the pavilion and also users and the gallery.

EXTERIOR

FIGURE 151: Exterior Approach

STRATEGIES

FORM MATERIALS JOINERY INTERACTION LIGHTING ACOUSTICS

PASSIVE ACCESS ELECTRICITY VENTILATION FIRE WATER

FIGURE 152: Strategies addressed in technification

SERVICES

FIRE PROTECTION

FIRE PROTECTION APPROPRIATIONS REQUIRED:

1. Minimum escape route distance = 45m
2. Escape routes must have minimum 1500mm width
3. No automatic fire extinguishment installations are required.
4. Minimum 90 minute stability of structural elements
5. Minimum 120 minute fire resistance of division separating elements
6. 1 hose reel per 500m
7. 1 portable fire extinguisher per 200m

Appropriated according to **SANS 10400 (2011) Part T**

Minimum fire escape route width: 1900mm

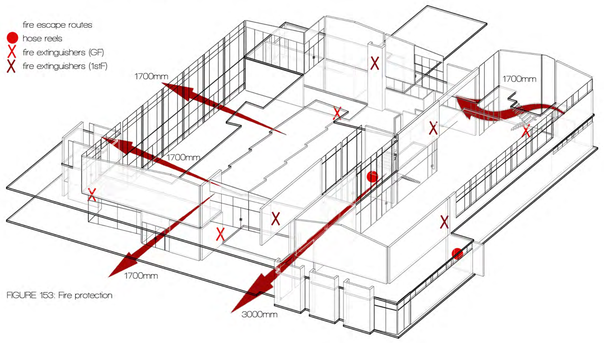


FIGURE 153: Fire protection

WETWORKS & DRAINAGE

TABLE 10: SANITATION REQUIREMENTS

MALE			FEMALE		DISABLED
WC	U	HWB	WC	HWB	WC
4	7	6	11	6	1

The required values are met. One female and one male WC have been adapted for disabled use.

Appropriated according to **SANS 10400 (2011) Part P**

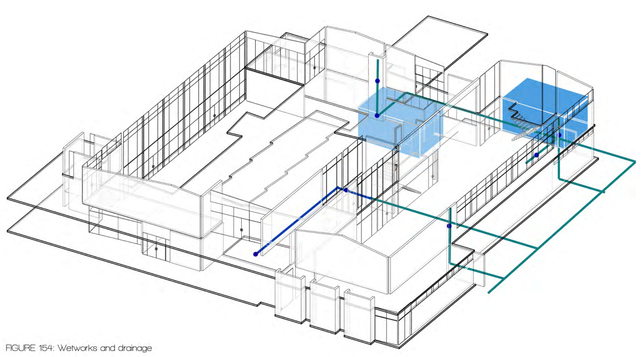


FIGURE 154: Wetworks and drainage

VENTILATION

TABLE 11: VENTILATION APPROPRIATIONS REQUIRED:

	Space	L/s
1	Public assembly	3.5 per person
2	Office space	5.0 per person
3	Photographic darkroom	10.0 per person
4	Breakaway space	5.0 per room
5	Ablutions	25.0 per room

Appropriated according to **SANS 10400 (2011) Part O**

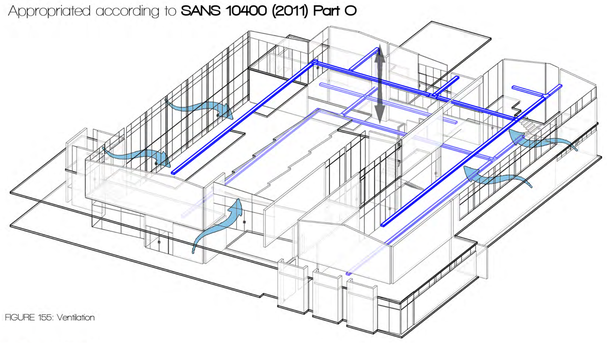


FIGURE 155: Ventilation

ACCESSIBILITY

APPROPRIATIONS:

1. Lift
2. Accessible entrance
3. Disabled WC's (2 x unisex)

Appropriated according to **SANS 10400 (2011) Part S**

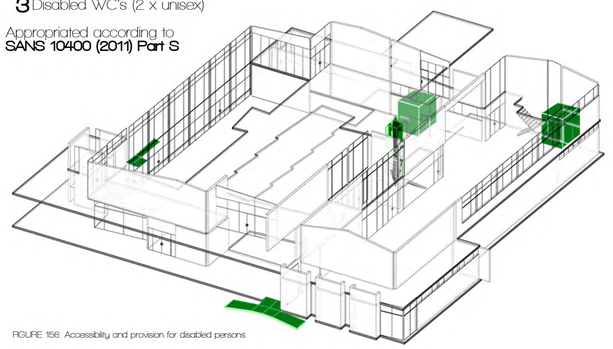


FIGURE 156: Accessibility and provision for disabled persons

ELECTRIC LAYOUT

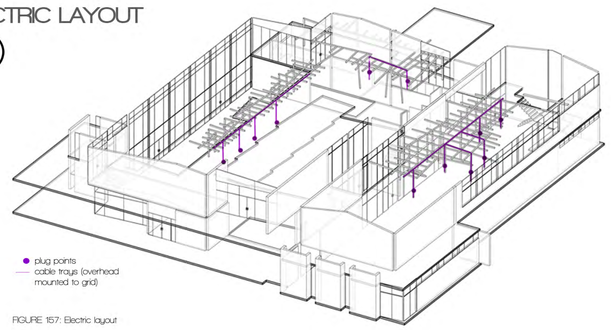


FIGURE 157: Electric layout

MOVEMENT

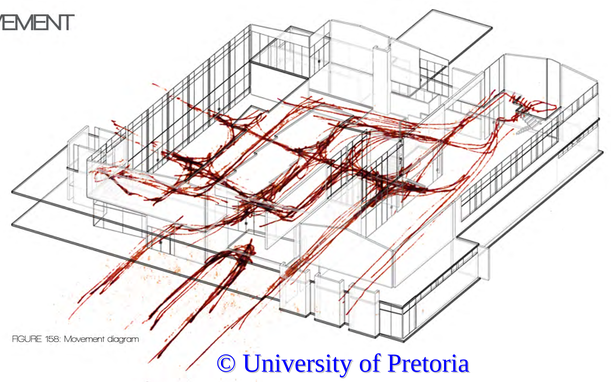
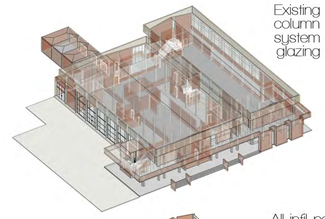


FIGURE 158: Movement diagram

INTERVENTIONIST APPROACH

ADAPTIVE RE-USE



Existing building based on column and beam structural system with infil panels of glazing and masonary walls.

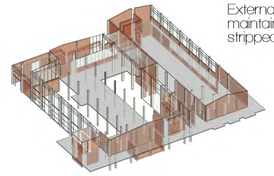
EXISTING STRUCTURE

FIGURE 159: Existing structure

All infil panels to be removed maintaining the heritage significant elements. The majority of these elements are on the facade.

STRIPPING BACK

FIGURE 160: Stripping Back

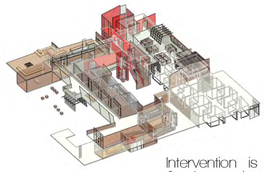


External characteristics are maintained but the interior is stripped of unnecessary infil to be redesigned.

ENABLED WORKS

FIGURE 161: Enabling Works

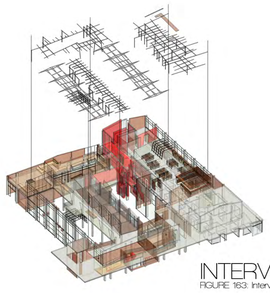
JUXTAPOSITION
STRUCTURAL FRAME
INFILL



Intervention is appropriately fitted-out using infill to create space. Interaction between spaces are considered.

NEW WORKS

FIGURE 162: New works



INTERVENTION

FIGURE 163: Interventionist approach

THE SKIN

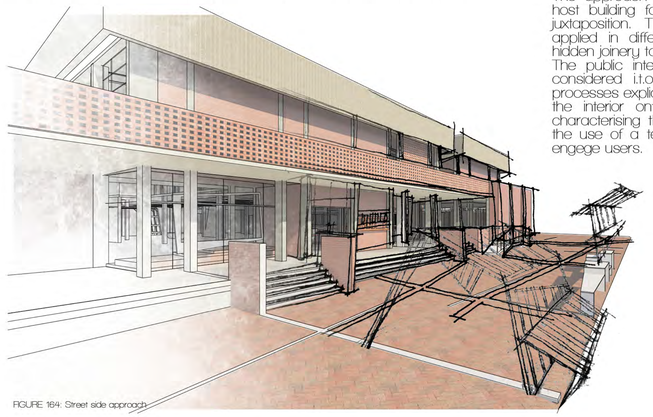
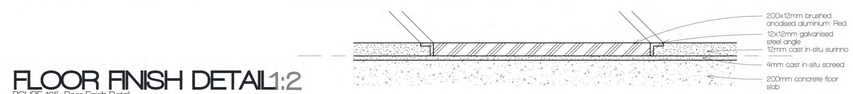


FIGURE 164: Street side approach

The approach to the interface between the host building follows the design intention of juxtaposition. The various connections are applied in different ways: both visible and hidden joinery to be produced.
The public interface of the building is also considered i.t.o. the theory: making implicit processes explicit. This is achieved by drawing the interior onto the street using the red characterising the interior spaces as well as the use of a temporary exhibition pavilion to engege users.

TRIANGULATION
EPHEMERALITY
FACILITATION
ACTIVATION
ENGAGE
LINGER
PLAY



FLOOR FINISH DETAIL 1:2

FIGURE 165: Floor Finish Detail

WEST ELEVATION 1:100

FIGURE 166: West Elevation

INTERIOR ENVIRONMENTAL QUALITY

ACOUSTICS

TABLE 12: RECOMMENDED VALUES:

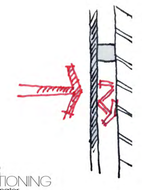
(Hausladen & Tichelmann, 2010)

Space	dB	RT60 (s)
Exhibition	40	1.5
Production	45	0.5
Breakaway space	35/30	0.5
Circulation Spaces	40	2
Studio offices	40	0.5

1 RESONANCE

Resonance allows sound levels to be lowered by using cavities. There are cavities within the partition walls and the glazing. The panel offset increases the level by which the noise is diminished.

The plate resonator has a cavity between with perforations on its surface allowing for resonance to occur

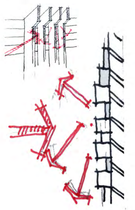


HELMHOLTZ PLATE RESONATOR
CAVITIES IN GLAZING AND PARTITIONING
FIGURE 167: Principle of resonance in Helmholtz plate resonator.

2 DIFFUSION

The lower level acoustic diffuser panels disperse the sound, which eliminates inconsistencies in sound levels throughout the space.

The sound lobbies at the edge of the studio spaces also use this principle to limit the sound that escapes the space without physically blocking off the edges.

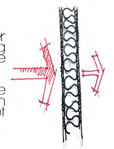


DIFFUSER PANELS
SOUND LOBBIES
FIGURE 168: Principle of diffusion.
FIGURE 169: Diffusion applied in Sound Lobbies

3 ABSORPTION

The insulation of the stud layer partitions absorbs sound lowering the sound which escapes the mechanical sound booth.

The acoustic panels found within the resonator panel also contain absorbant properties but this is not their main purpose.



INSULATION
SOUNDFORM ACOUSTIC PANELS
(USED IN PLATE RESONATOR)
FIGURE 170: Principle of absorption

TABLE 13: RT60 CALCULATIONS

Exhibition A: GRID
Volume (V) 1935

Surface		Area (S) m2	Effective Area (A) 125	250	500	1000	2000	4000
Walls Raw Brick		95.7	2.871	2.871	2.871	3.828	4.785	6.699
Walls Plaster		75.6	0.756	0.756	1.512	1.512	1.512	2.268
Walls Curtain Wall		334.8	60.264	20.088	13.392	10.044	6.696	6.696
Walls Concrete		22.8	0.228	0.456	0.912	1.368	1.824	2.28
Walls Timber		18.6	4.464	11.16	16.74	8.37	4.464	3.72
Doors Timber		3.8	0.38	0.266	0.19	0.152	0.152	0.152
Floor Cemcrete		542	5.42	5.42	10.84	10.84	10.84	10.84
Ceiling Acoustic		365	87.6	219	328.5	164.25	87.6	73
People (per 1/10)	70	7	1.75	2.45	2.94	3.22	3.5	3.5
Benches	4 (5)	20	7.4	8	9.4	10.6	11.2	10.6
Total Effective Area			171.133	270.467	387.297	214.184	132.573	119.755
Reverberation time			1.82043	1.151841	0.804383	1.45452	2.349913	2.601436
RT60=0.161*V/A							AVE:	1.697087

Studio
Volume (V) 390

Surface		Area (S) m2	Effective Area (A) 125	250	500	1000	2000	4000
Walls Raw Brick		55.5	1.665	1.665	1.665	2.22	2.775	3.885
Walls Curtain Wall		107.1	19.278	6.426	4.284	3.213	2.142	2.142
Walls Concrete		38.25	0.3825	0.765	1.53	2.295	3.06	3.825
Timber Diffusers		37.5	0.375	0.375	16.875	21	17.25	23.25
Floor Cemcrete		130	1.3	1.3	2.6	2.6	2.6	2.6
Ceiling Timber veneer		30	7.2	5.7	4.2	2.4	3.9	0.3
Ceiling Acoustic board		100	24	60	90	45	24	20
People (per 1/10)	30	3	0.75	1.05	1.26	1.38	1.5	1.5
Tables	10 (6.5)	65	24.05	26	30.55	34.45	36.4	34.45
Total Effective Area			79.0005	103.281	152.964	114.558	93.627	91.952
Reverberation time			0.79481	0.607953	0.410489	0.548107	0.67064	0.682856
RT60=0.161*V/A							AVE:	0.619146

Mecha
Volume (V) 60

Surface		Area (S) m2	Effective Area (A) 125	250	500	1000	2000	4000
Walls Acoustic board		11.25	2.7	6.75	10.125	5.0625	2.7	2.25
Walls Diffuser		20	0.2	0.2	9	11.2	9.2	12.4
Walls Curtain Wall		22	3.96	1.32	0.88	0.66	0.44	0.44
Floor Cemcrete		20	0.2	0.2	0.4	0.4	0.4	0.4
Ceiling acoustic		20	4.8	12	18	9	4.8	4
People (per 1/10)	5	0.5	0.125	0.175	0.21	0.23	0.25	0.25
Tables		10	3.7	4	4.7	5.3	5.6	5.3
Total Effective Area			15.685	24.645	43.315	31.8525	23.39	25.04
Reverberation time			0.61588	0.391966	0.223017	0.303273	0.412997	0.385783
RT60=0.161*V/A							AVE:	0.388819

The mechanical sound booth in the artists studio will contain mechanical equipment which could create ungleasant noise within both the production space as well as the surrounding exhibition spaces. The reflective surfaces found within the intervention imply that the booth itself requires specific acoustic consideration.

MECHA SECTION 1:10
FIGURE 171: Mecha Section

TECHNE

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

MATERIALITY

FIGURE 172: Materiality

EXISTING MATERIALS:
CONCRETE
GLAZING
MASONARY

IMPOSED MATERIALS:
POWDER COATED ALUMINIUM
MEDIUM DENSITY FIBREBOARD
STEEL PROFILES
SURINNO
TIMBER VENEERS

TABLE 14: MATERIALITY

	PRODUCTION						USAGE				END OF LIFE	
	MATERIAL & MANUFACTURING				TRANSPORT		USE & MAINTENANCE				END OF LIFE	
USE	MATERIAL TYPE	E.I. / RE-USED	E.P.C (% AND TYPE)	COMPANY POLICIES, ECOLABELS, ETC.	DESIGN STRATEGIES	SOURCED? [3]	DESIGN STRATEGIES EMPLOYED	EMISSIONS OR TOXINS	DURABILITY [4] / PRODUCT LIFE	LOW MAINTE-NANCE?	DESIGN STRATEGIES EMPLOYED	END OF LIFE	DESIGN STRATEGIES EMPLOYED
General													
Glazing	Safety Glass	Virgin	26% recycled	SABS compliant. RoHS compliant grades	Minimal wastage. Standard sizes. Moderate recycled content. DFD	Local	Standard sizes. On site assembly	Non-toxic	50 years and more (sensitive to breakages)	Moderate maintenance (cleaning)	increased safety and product life through finishes. DFD	Recycle	DFD
Ceiling	Plasterboard	virgin	50% recycled (made from 100% recycled paper)	Lafarge Group CH&S policy (A+ GR1 rating). Cement sustainability initiative	Use of recycled material. Durability of materials. Minimal wastage. Standard sizes. High recycled content. Thin product. DFD	Local	Standard sizes. Light weight material. On site assembly	No known data on VOC emmisions of product. Use of non-toxic finishes	20 years (10 year warranty)	Very low maintenance	Protective coating. DFD	Downcycle	Waste utilisation. DFD
Framing structures													
Frame structures (GRID, Cubes & Production)	Steel I-Beam	Virgin	40% recycled	RoHS compliant grades	Standard sizes and profiles. Recycled content. DFD	Local	Standard sizes and profiles. On site assembly	Non-toxic	20 years	Low maintenance (black oxide finish to increase corrosion resistance)	Protective finishes. Anti-corrosive material	Recycle	No waste on unit assembly
Light Fitting Profiles (LED Strip)	Aluminium Profile	Virgin	55% recycled	RoHS compliant grades	Standard profiles. Recycled content. DFD	Local	Standard profiles. On site installation	Non-toxic	20 years	No maintenance required	High product life. Protective finish. DFD	Recycle	DFD
Structure Cladding													
Cladding (Mecha)	Supawood MDF	Virgin	1.5% recycled	PG Bison Class E1 (Formaldehyde Potential). SABS Approved. FSC certified	Utilisation of standard sizes. HPL bonding with water-based adhesived. Thin product. DFD	Local	Standard sizes. Light weight material. On site assembly	Non toxic. VOC emmisions. Use of non-toxic finishes	15 years	Low maintenance	Easily accessible maintenance. Protective finish. DFD	Reuse	Waste utilisation. DFD
Cladding (Acoustic)	Acoustic MDF Panels	Virgin	1.5% recycled	FSC certified.	Utilisation of standard sizes. DFD	Local	Standard sizes. Light weight material. On site assembly	Non toxic. VOC emmisions. Use of non-toxic finishes	15 years	Low maintenance	Easily accessible maintenance. Protective finish. DFD	Reuse	Waste utilisation. DFD
Floor Coverings													
Floor Covering (Exhibition)	Surinno	Virgin	36% recycled	LEED Green Building Ratings: MRc#4 (2), MRc#5 (2) EQc#4 (1).	Waste reduction. High recycled content material. Fly-ash or reduced cement aggregates.	Local	Casting in-situ	Non-toxic. Low VOC. Taint free to sensitive foodstuffs. Water-based and solvent free installation.	25 year warranty	Low maintenance, easily repairable if damaged	Accessible for maintenance. Long service life. Easy to repair. DFD	Re-engineer	DFD
Floor Covering (Offices)	Walnut Veneer Lumber	Virgin	10% recycled	FSC and SFI Certified.	Minimal use of materials. Natural based finishes. DFD	Local	Lightweight veneer lumber. On site installation. Pre-treated	Non-toxic	15 years (subject to maintenance)	Low maintenance	Easily accessible maintenance. Protective finish	Landfill	Waste utilisation
Floor Covering (Bathrooms)	Porcelain Ceramic Tiles	Virgin	0.1% recycled	RoHS compliant grades	Large tiles. Presealed	Local	Standard size tiles. Pretreated	Non-toxic	20 years	Low maintenance	Easily accessible maintenance. Protective finish	Reuse	Waste utilisation
Floor inlay	Anodised aluminium	Virgin	55% recycled	RoHS compliant grades	Standard profiles. Recycled content. DFD	Local	Sheet metal. On site installation	Non-toxic	20 years	No maintenance required (anodised finish)	Long service life. Protective finish. DFD	Recycle	DFD
Partitions													
Partitions	Plasterboard	Virgin	50% recycled (made from 100% recycled paper)	Lafarge Group CH&S policy (A+ GR1 rating). Cement sustainability initiative	Use of recycled material. Durability of materials. Minimal wastage. Standard sizes. High recycled content. Thin product. DFD	Local	Standard sizes. Light weight material. On site assembly	No known data on VOC emmisions of product. Use of non-toxic finishes	20 years (10 year warranty)	Very low maintenance	Protective coating. DFD	Downcycle	Waste utilisation. DFD
Finishes													
Timber Veneer (Dark)	Walnut Veneer Lumber	Virgin	10% recycled	FSC and SFI Certified.	Minimal use of materials. Natural based finishes. DFD	Local	Lightweight veneer Lumber. On site installation. Pre-treated	Non-toxic	15 years (subject to maintenance)	Low maintenance	Easily accessible maintenance. Protective finish	Landfill	Waste utilisation
Timber Veneer (Light)	Ash Veneer Lumber	Virgin	10% recycled	FSC and SFI Certified.	Minimal use of materials. Natural based finishes. DFD	Local	Lightweight veneer Lumber. On site installation. Pre-treated	Non-toxic	15 years (subject to maintenance)	Low maintenance	Easily accessible maintenance. Protective finish	Landfill	Waste utilisation
Surface Laminate	HPL (High Pressure Laminate)	Virgin	Data unknown	SABS approval. ASTM E 84 Rating. LCA Compliant	Water-based adhesives used.	Local	Standard sizes. Light weight material. Bonded to board surfaces before transportation	VOC emotions	10 years	Low maintenance	Protective layer, lowering maintenance requirements	Landfill	Waste utilisation

LIFE CYCLE ANALYSIS
LOW EMBODIED ENERGY MATERIALS
REUSE / DOWNCYCLE / RECYCLE
RECLAIMED MATERIALS
CRADLE TO CRADLE

Imposed materials are to have low embodied energies. Reclaimed materials are used and demolition materials will be reused in construction where possible.

The design makes use of assembly and construction principles allowing for disassembly. Mechanical fixing is used in the construction detailing. This allows for materials to be re-used onsite or elsewhere for alternative purposes. Materials whose structural integrity has been compromised by use can be downcycled or recycled. Life cycles of materials used are considered.

FIGURE 173: Cradle to cradle concept (EPEA, 2010)

SUSTAINABILITY

SBAT ANALYSIS

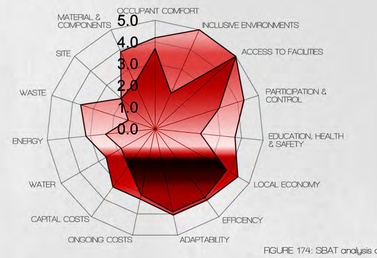


FIGURE 174: SBAT analysis of existing and intervention

TABLE 15: SBAT ANALYSIS

EXISTING ANALYSIS: AREA	SCORE (/5)	INTERVENTION ANALYSIS: AREA	SCORE (/5)
1 Social	3.1	1 Social	4.4
2 Economic	3.4	2 Economic	3.8
3 Environmental	2.0	3 Environmental	3.1
Overall	2.8	Overall	3.8

SAMPLE BOARD

TABLE 16: LEEDS 2009 FOR COMMERCIAL INTERIORS

16			**Sustainable Sites**	Possible Points: 21
Y	?	N		
2			Credit 1	Site Selection	1 to 5
6			Credit 2	Development Density and Community Connectivity	6
6			Credit 3.1	Alternative Transportation--Public Transportation Access	6
1			Credit 3.2	Alternative Transportation--Bicycle Storage and Changing Rooms	2
1			Credit 3.3	Alternative Transportation--Parking Availability	2
6			**Water Efficiency**	Possible Points: 11
Y			Prereq 1	Water Use Reduction--20% Reduction	
6			Credit 1	Water Use Reduction	6 to 11
9			**Energy and Atmosphere**	Possible Points: 37
Y			Prereq 1	Fundamental Commissioning of Building Energy Systems	
Y			Prereq 2	Minimum Energy Performance	
Y			Prereq 3	Fundamental Refrigerant Management	
3			Credit 1.1	Optimize Energy Performance--Lighting Power	1 to 5
2			Credit 1.2	Optimize Energy Performance--Lighting Controls	1 to 3
			Credit 1.3	Optimize Energy Performance--HVAC	5 to 10
4			Credit 1.4	Optimize Energy Performance--Equipment and Appliances	1 to 4
			Credit 2	Enhanced Commissioning	5
			Credit 3	Measurement and Verification	2 to 5
			Credit 4	Green Power	5
10			**Materials and Resources**	Possible Points: 14
Y			Prereq 1	Storage and Collection of Recyclables	
1			Credit 1.1	Tenant Space--Long-Term Commitment	1
2			Credit 1.2	Building Reuse	1 to 2
1			Credit 2	Construction Waste Management	1 to 2
1			Credit 3.1	Materials Reuse	1 to 2
			Credit 3.2	Materials Reuse--Furniture and Furnishings	1
2			Credit 4	Recycled Content	1 to 2
2			Credit 5	Regional Materials	1 to 2
			Credit 6	Rapidly Renewable Materials	1
1			Credit 7	Certified Wood	1

8			**Indoor Environmental Quality**	Possible Points: 17
Y	?	N		
Y			Prereq 1	Minimum IAQ Performance	
Y			Prereq 2	Environmental Tobacco Smoke (ETS) Control	
			Credit 1	Outdoor Air Delivery Monitoring	1
			Credit 2	Increased Ventilation	1
			Credit 3.1	Construction IAQ Management Plan--During Construction	1
			Credit 3.2	Construction IAQ Management Plan--Before Occupancy	1
1			Credit 4.1	Low-Emitting Materials--Adhesives and Sealants	1
1			Credit 4.2	Low-Emitting Materials--Paints and Coatings	1
1			Credit 4.3	Low-Emitting Materials--Flooring Systems	1
1			Credit 4.4	Low-Emitting Materials--Composite Wood and Agrifiber Products	1
1			Credit 4.5	Low-Emitting Materials--Systems Furniture and Seating	1
			Credit 5	Indoor Chemical & Pollutant Source Control	1
1			Credit 6.1	Controllability of Systems--Lighting	1
			Credit 6.2	Controllability of Systems--Thermal Comfort	1
			Credit 7.1	Thermal Comfort--Design	1
			Credit 7.2	Thermal Comfort--Verification	1
1			Credit 8.1	Daylight and Views--Daylight	1 to 2
1			Credit 8.2	Daylight and Views--Views for Seated Spaces	1
			Innovation and Design Process	Possible Points: 6
			Credit 1.1	Innovation in Design: Specific Title	1
			Credit 1.2	Innovation in Design: Specific Title	1
			Credit 1.3	Innovation in Design: Specific Title	1
			Credit 1.4	Innovation in Design: Specific Title	1
			Credit 1.5	Innovation in Design: Specific Title	1
			Credit 2	LEED Accredited Professional	1
			Regional Priority Credits	Possible Points: 4
			Credit 1.1	Regional Priority: Specific Credit	1
			Credit 1.2	Regional Priority: Specific Credit	1
			Credit 1.3	Regional Priority: Specific Credit	1
			Credit 1.4	Regional Priority: Specific Credit	1
49			**Total**	Possible Points: 110

Certified 40 to 49 points Silver 50 to 59 points Gold 60 to 79 points Platinum 80 to 110

INTERIOR ENVIRONMENTAL QUALITY

DAYLIGHTING

The building allows for direct sun penetration in winter and limits internal direct sulight in the summer. This is appropriate for the internal environmental conditions.

The original building has a brick structure shading system which limits sun penetration in winter. Replaced with a metal louvre shading system allows adjustable lighting conditions and improved conditions for winter.

The powder coated aluminium louvres are adjustable so as to exclude or capture light as required.

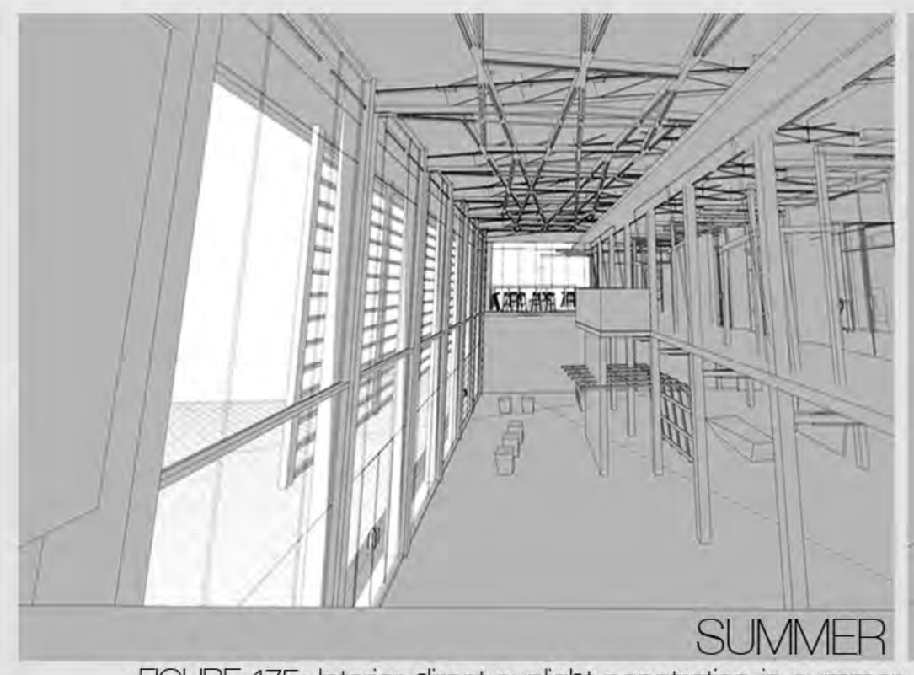


FIGURE 175: Interior direct sunlight penetration in summer

FIGURE 176: Interior direct sunlight penetration in winter

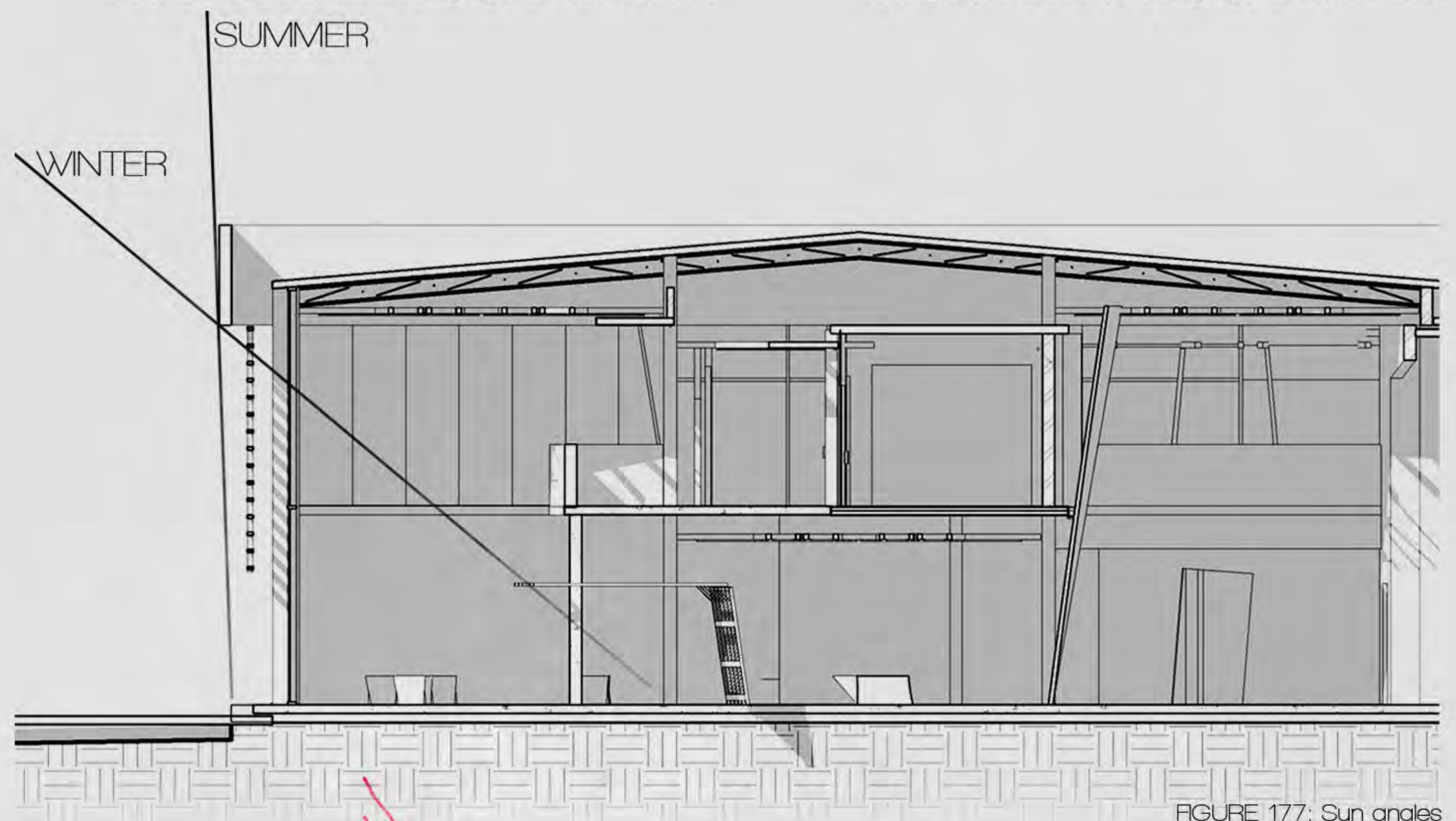


FIGURE 177: Sun angles

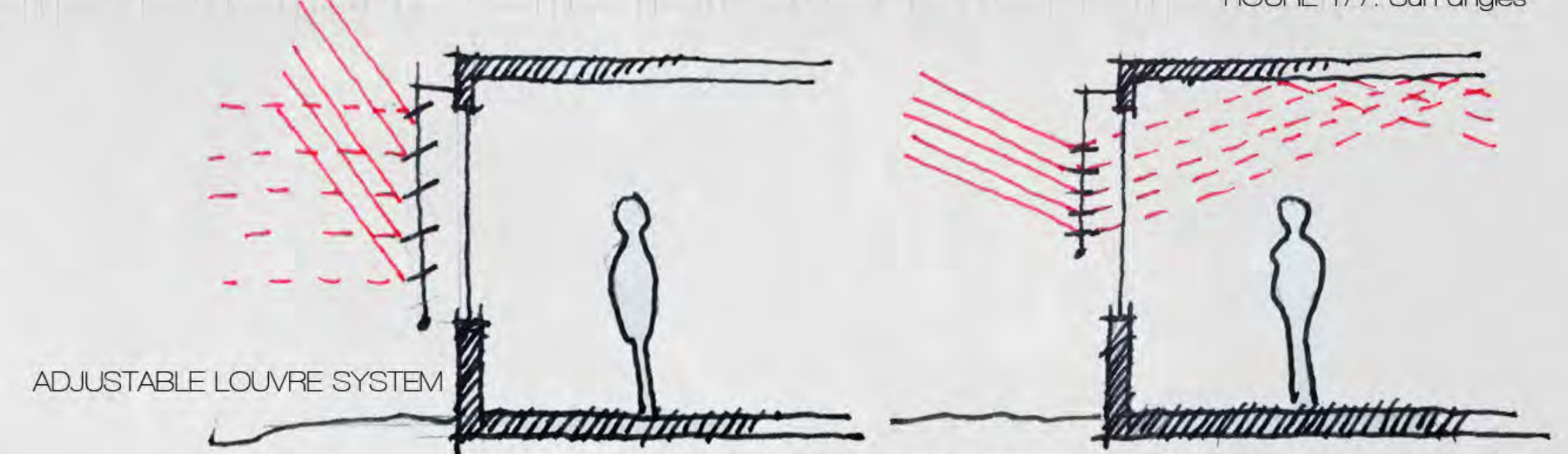


FIGURE 178: Drawing explaining louvres in interior lighting minimisation
FIGURE 179: Drawing explaining louvres in interior lighting maximisation

ARTIFICIAL LIGHTING

The lighting scheme is a completely adjustable one. The various artists will need various lighting levels for the different art works and processes of creating them. The exhibition space makes use of the overhead grid mounted to the columns to create apt lighting. The higher value of lux required for the various spaces will be provided for with subsets of this able to be turned on or off at any one time as required.

FIGURE 180: Interior light quality of entrance corridor
FIGURE 181: Interior light quality of cube exhibit
FIGURE 182: Interior light quality of north hall double volume

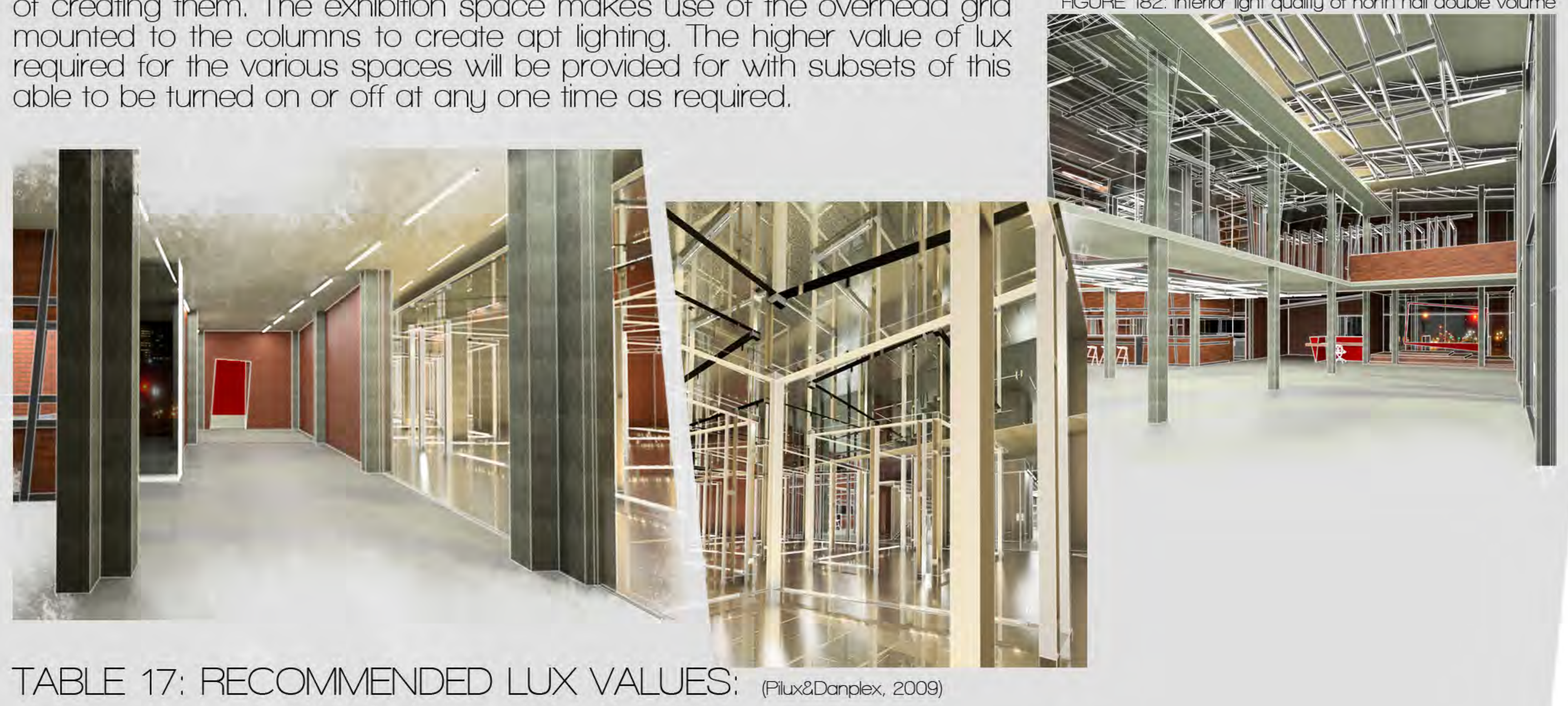
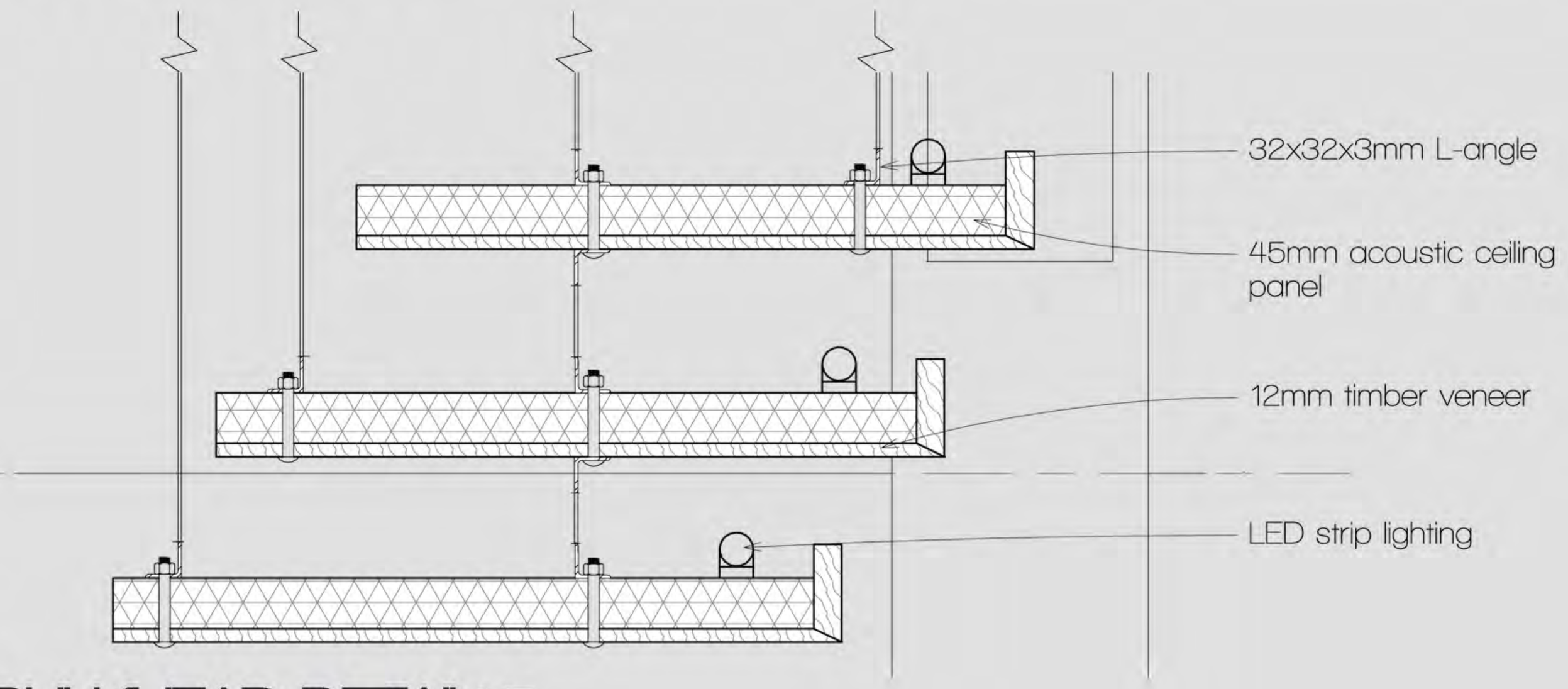


TABLE 17: RECOMMENDED LUX VALUES: (Pilux&Danplex, 2009)

Exhibition	400 lux	Breakaway space	150 lux
Production	500 lux	Circulation spaces	100 lux
Studio offices	250 lux	General lighting	150 lux

Exhibition and production spaces will have adjustable lighting adopting the recommended 1000 lux but include lower lux settings for various lighting schemes. Appropriated according to **SANS 10400 (2011) Part O**



BULKHEAD DETAIL 1:5
FIGURE 183: Bulkhead Detail

Luminaire elevation AFFL

- 3400mm
- 3200mm
- 3000mm
- 2900mm
- 2800mm

Luminaire specification

- 1500mm LED lighting strips set in iGuzzini Underscore6 aluminium profiles.
- ⌀ 90mm OSRAM KIT PRO recessed LED downlights
- ∅ 111mm Troll Halogen downlights

FIGURE 184: Ceiling Layout
CEILING LAYOUT 1:100

TECHNE

QUANTIFICATION

TABLE 18: LUMINAIRE CALCULATIONS

SPACE		Units	CUBES ACCENT	CUBES ACCENT	CUBES CIRCULATION	GRID GENERAL	GRID GENERAL	GRID ACCENT	PRODUCTION GENERAL	PRODUCTION CIRCULATION	PRODUCTION TASK	PRODUCTION MECHA
	Testing		Double LED strip	Minimum no of lamps at 500lux	LED	One strip of LED lights on grid - Required I = 150lux	Two strips of LED lights on grid	Halogen	LED lights on overhead grid (double lights = 75)	LED Downlights in ceiling	Halogen	Helogen
RI	Room Index		2.5	2.5	2.5	1.2	1.2	2.5	1.6	0.61	1.5	0.75
i	Illuminance	lux (lm/m2)	X	500	100	X	X	400	150	100	400	400
N	Number of lamps		480	X	X	220	440	X	X	X	X	X
F	Initial Illumination	lumens (lm)	1300	1300	375	650	650	5500	650	375	5500	5500
UF	Utilisation factor		0.61	0.61	0.61	0.48	0.48	0.57	0.52	0.52	0.52	0.41
MF	Maintenance factor		0.58	0.58	0.58	0.58	0.58	0.58	0.58	0.58	0.58	0.58
A	Area	m2	300	300	140	240	240	240	100	50	75	20
	Calculated value		735.904	326.1294952	105.52101	165.88	331.76	52.79656822	76.51499694	44.2086649	18.08536281	6.116675587
	Lamp Specifications		5000mm Radiant Lighting LED strip cut into 3000mm strips. 20mm diameter strip with 50mm cut intervals.	5000mm Radiant Lighting LED strip cut into 3000mm strips. 20mm diameter strip with 50mm cut intervals.	OSRAM PARATHOM MR16 LED lamp	5000mm Radiant Lighting LED strip cut into 1500mm strips. 20mm diameter strip with 50mm cut intervals.	5000mm Radiant Lighting LED strip cut into 1500mm strips. 20mm diameter strip with 50mm cut intervals.	111mm GE Lighting AR111 HID Halogen	5000mm Radiant Lighting LED strip cut into 1500mm strips. 20mm diameter strip with 50mm cut intervals.	OSRAM PARATHOM MR16 LED lamp	111mm GE Lighting AR111 HID Halogen	111mm GE Lighting AR111 HID Halogen
	Image											
	Luminaire Specifications		iGuzzini Underscore6: 15x18mm Frame Aluminium profile (Fixed with silicone)	iGuzzini Underscore6: 15x18mm Frame Aluminium profile (Fixed with silicone)	OSRAM KIT PRO BR NI. 90mm diameter Aluminium die-cast recessed round body, brushed nickel	iGuzzini Underscore6: 15x18mm Frame Aluminium profile & 42x13mm Inner Corner aluminium profile. (Fixed with silicone)	iGuzzini Underscore6: 15x18mm Frame Aluminium profile & 42x13mm Inner Corner aluminium profile. (Fixed with silicone)	Dual GO-ON Aluminium die-cast body. Silver.	iGuzzini Underscore6: 15x18mm Frame Aluminium profile (Fixed with silicone)	OSRAM KIT PRO BR NI. 90mm diameter Aluminium die-cast recessed round body, brushed nickel	Troll Aluminium die-cast body. Silver.	Troll Aluminium die-cast body. Silver.
	Image											
	Beam		N/A	N/A	Beam angle: 20° Swivels through 40°	N/A	N/A	Beam angle: 8° Mount swivels through 90° and rotates through 355°		Beam angle: 20° Swivels through 40°	Beam angle: 8° Mount swivels through 30°	Beam angle: 8° Mount swivels through 30°
	Wattage		300 x 0.07W LED lamps per 5m sections	301 x 0.07W LED lamps per 5m sections	4.5W	300 x 0.07W LED lamps per 5m sections		150W	300 x 0.07W LED lamps per 5m sections	4.5W	150W	150W
	Luminous Efficacy	lm / W	100	100	100	100	100	22	100	100	22	22
	Lifetime	hrs	50000	50000	50000	50000	50000	3000	50000	50000	3000	3000
	Colour		Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 3000K	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour rendering: crist white Colour Temp: 2800K CRI = 100	Colour Rendering: warm white Colour Temp: 2700K CRI = 80+	Colour Rendering: warm white Colour Temp: 3000K	Colour rendering: crist white Colour Temp: 2800K CRI = 100	Colour rendering: crist white Colour Temp: 2800K CRI = 100

GLARE

The GRID allows for glare to be reduced by altering the angle. The lighting scheme makes use of three forms of lighting: direct downlighting, 45deg downlighting (which also relies on reflection) as well as spotlights lighting the suspended artwork from below.

Lighting from directly above has merits too. The lighting could reveal negative space of artworks which could in turn enhance the qualitative experience of viewing. The glare caused when creating these effects can be uncomfortable or create 'silhouettes' which would limit the visibility of the artwork.

This is why a combination of lighting effects is more appropriate. Lighting from above at an angle will lower the chances of glare (uncomfort) while still allowing for aspects of negative space opportunity. Additionally ighting the piece from below better showcases the work.

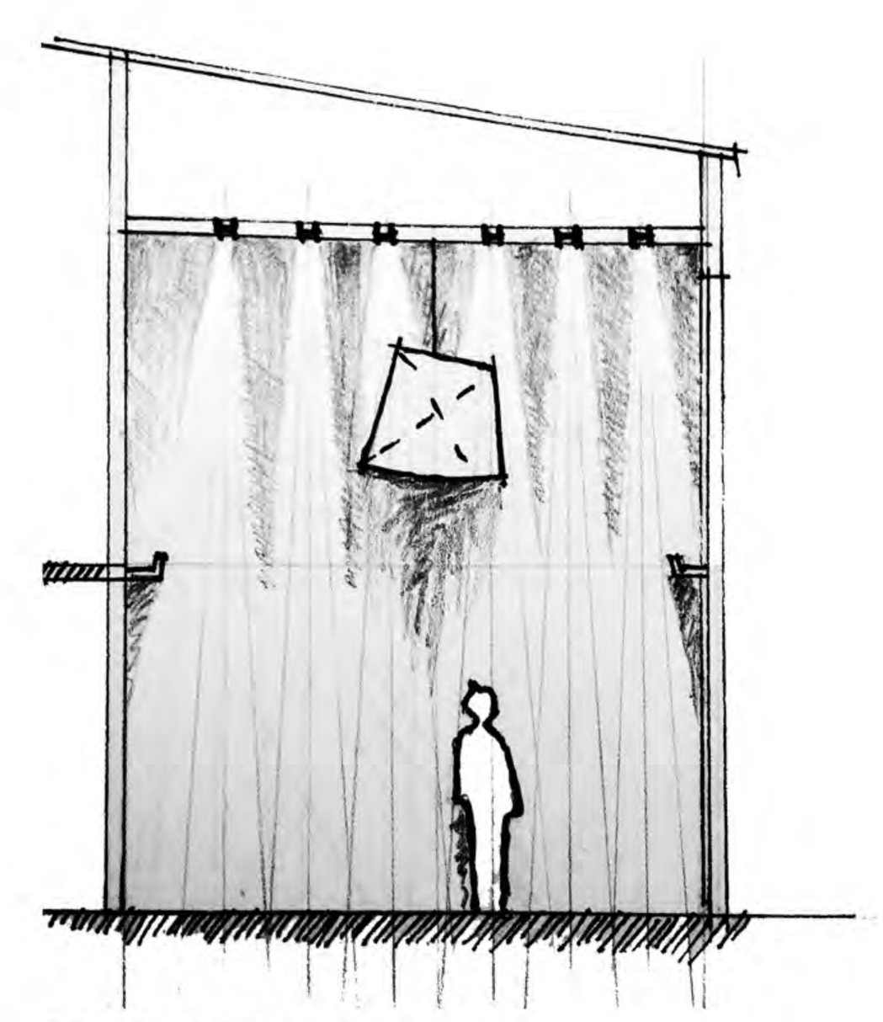


FIGURE 185: Linear lighting

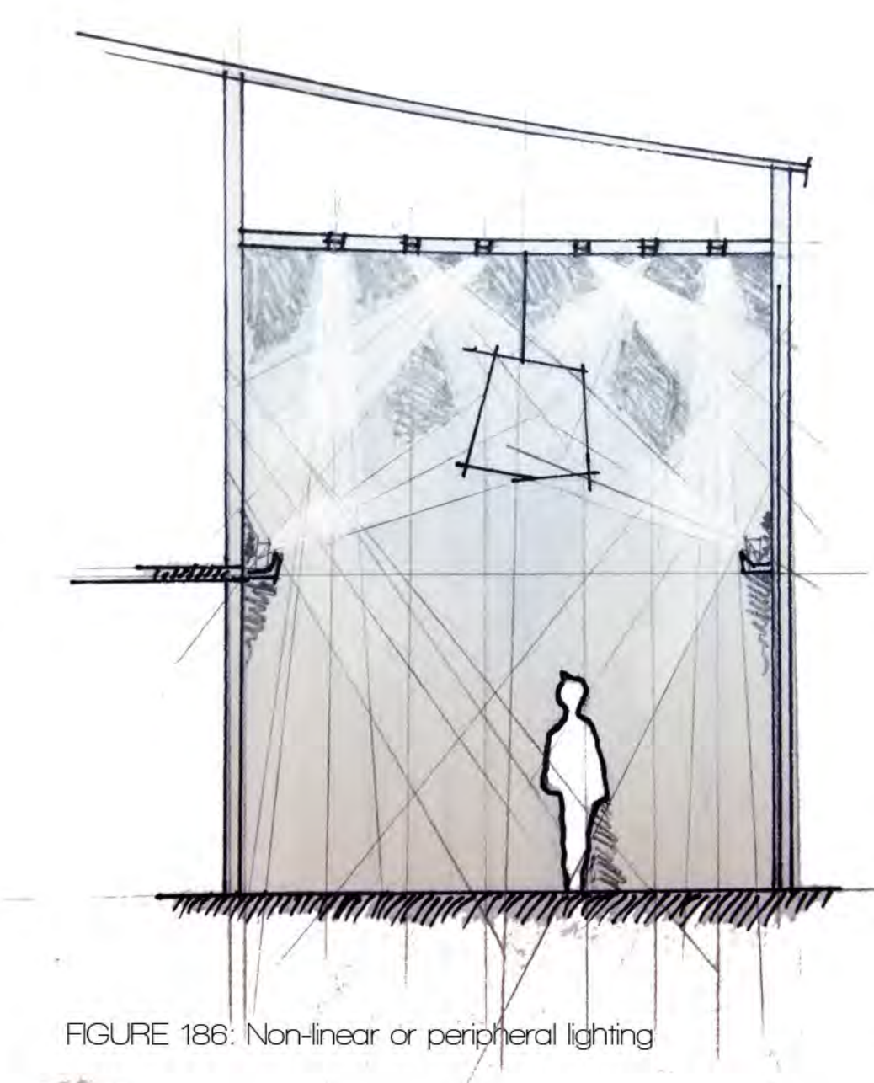
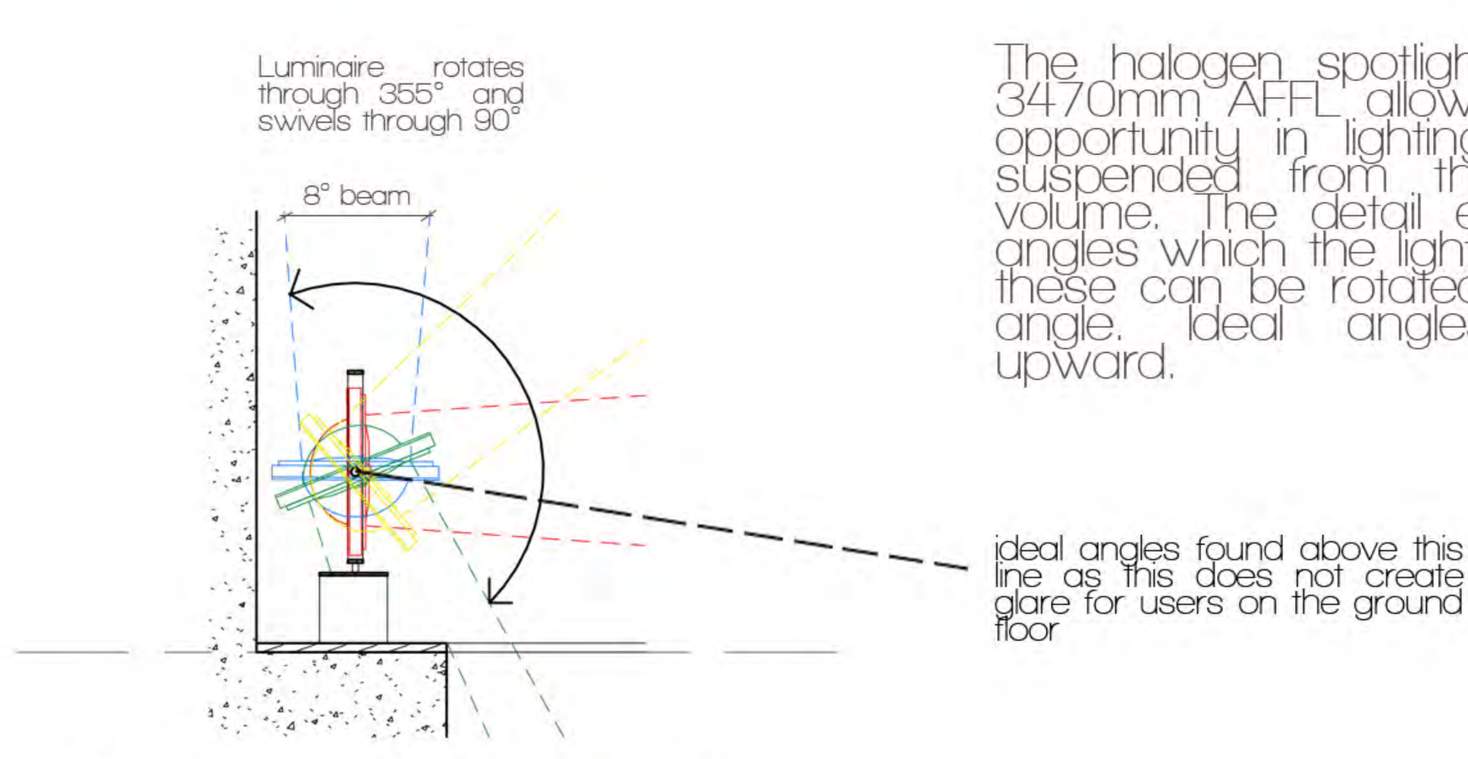


FIGURE 186: Non-linear or peripheral lighting



The halogen spotlights mounted at 3470mm AFFL allow a multitude of opportunity in lighting the artworks suspended from the central grid volume. The detail explains various angles which the light can be set to, these can be rotated to nearly any angle. Ideal angles are facing upward.

LIGHT ANGLE DETAIL 1:5
FIGURE 187: Light angle Detail

COMBINATIONS & CONTROL

The design intends to make us of LMS to control the lighting so as to act efficiently and adjustably. This allows the design to allot a variety of settings to the lighting schemes for various required activities.

LMS uses wireless recievers attatched to the individual luminaires such that sets of lights can be controlled.

OSRAM DALI
LIGHT MANAGEMENT SYSTEMS

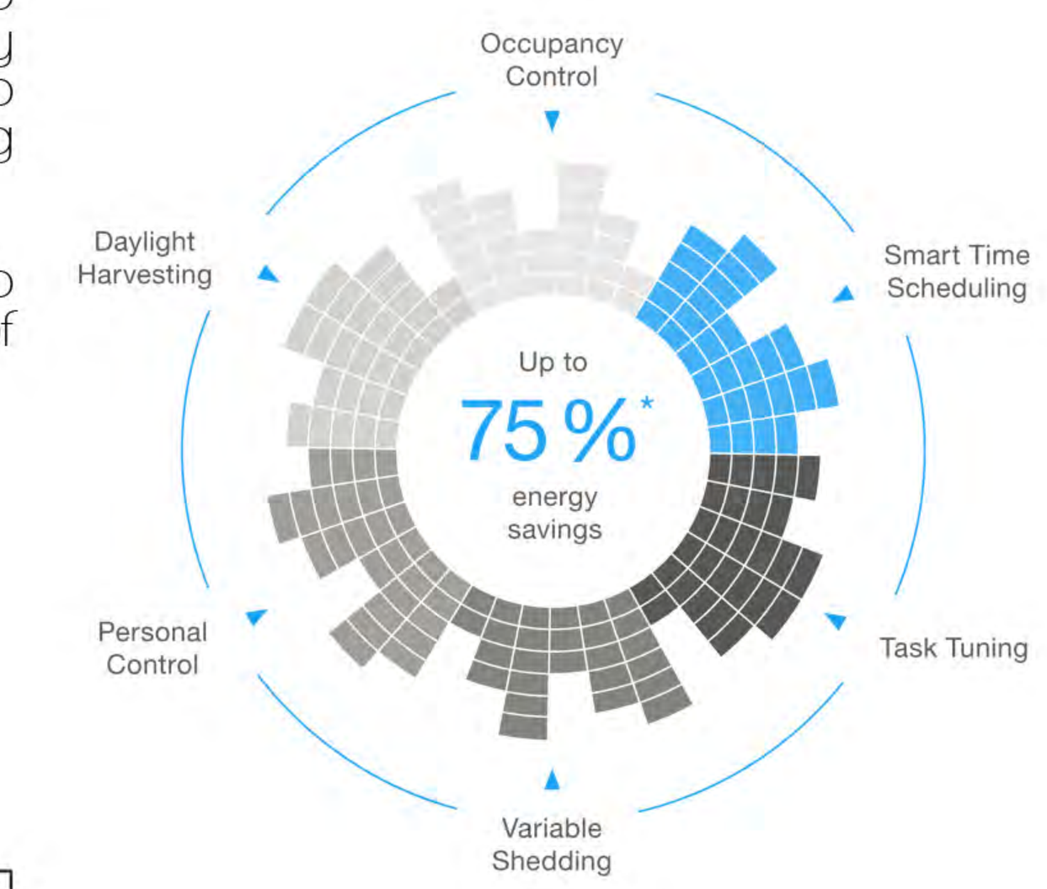


FIGURE 188: Energy savings possible with LMS

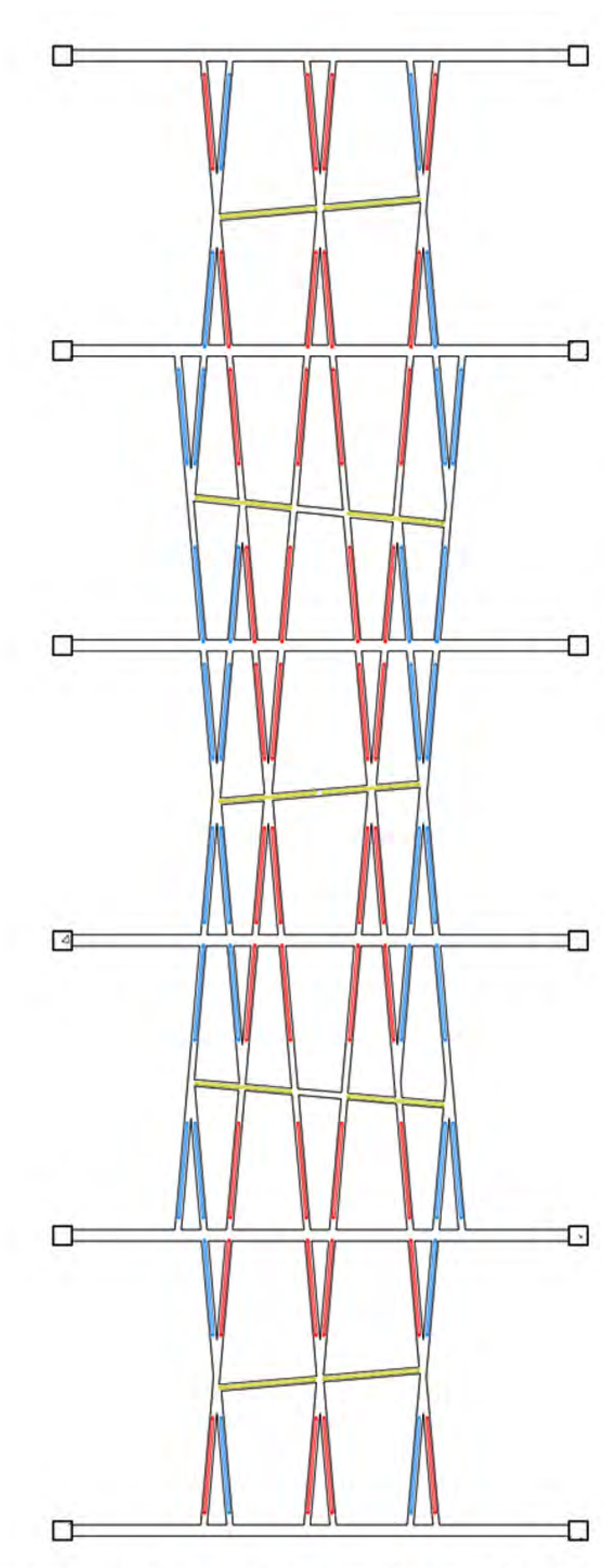


FIGURE 189: GRID lighting subsets controlled with OSRAM DALI LMS

The grid is a good example to illustrate how the LMS works.
The lights are set up to exist in various subsets. All the lights are connected to an electrical power source. The wire is hidden within the structure of the beams. Each individual lamp is connected to a wireless reciever which is programmed to the specified 'scene' of lighting.

The various colours show the subsets which can be turned on individually or in combination.
This system is implimented throughout the exhibition and production spaces.

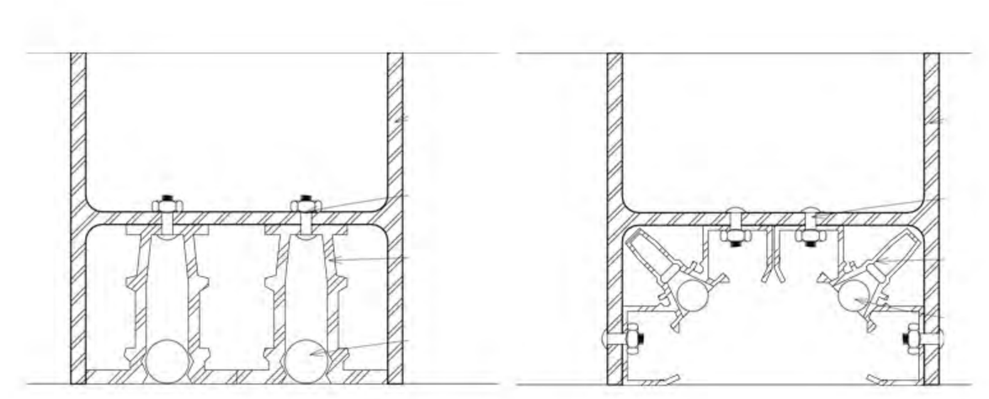


FIGURE 190: Direct downward lighting
FIGURE 191: Peripheral angular lighting

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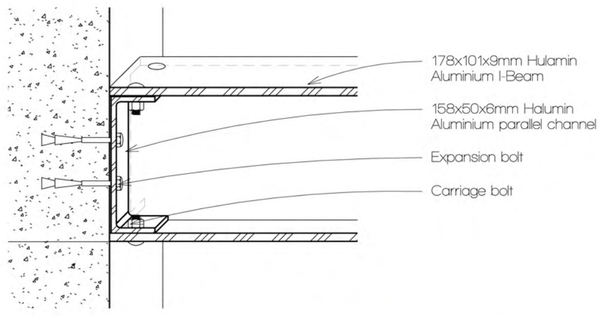
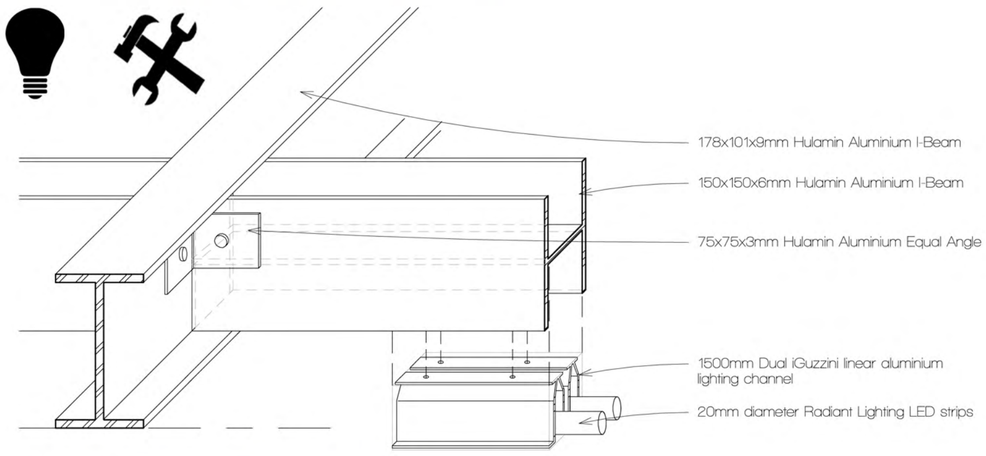
THE GRID



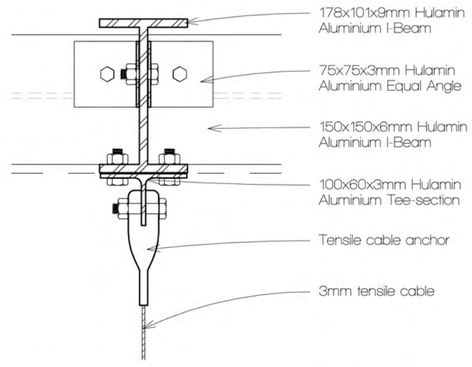
2_WALL - BEAM DETAIL1:5

FIGURE 192: GRID - Wall to Beam Detail



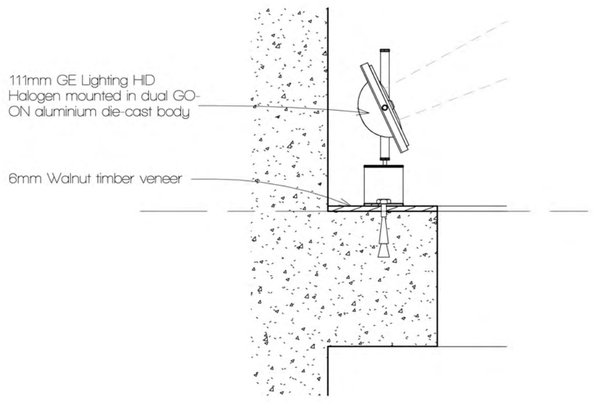
3_BEAM - BEAM DETAIL1:5

FIGURE 193: GRID - Beam to Beam Detail



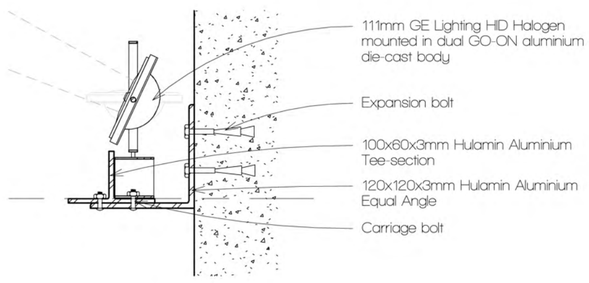
4_SUSPENSION DETAIL1:5

FIGURE 194: GRID - Suspension Detail



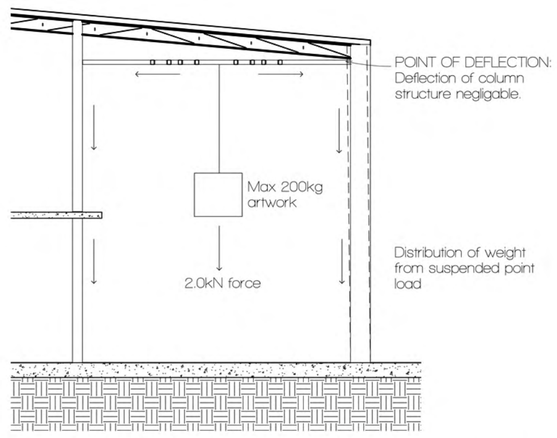
1_SPOT DETAIL1:5

FIGURE 195: GRID - Spot Detail



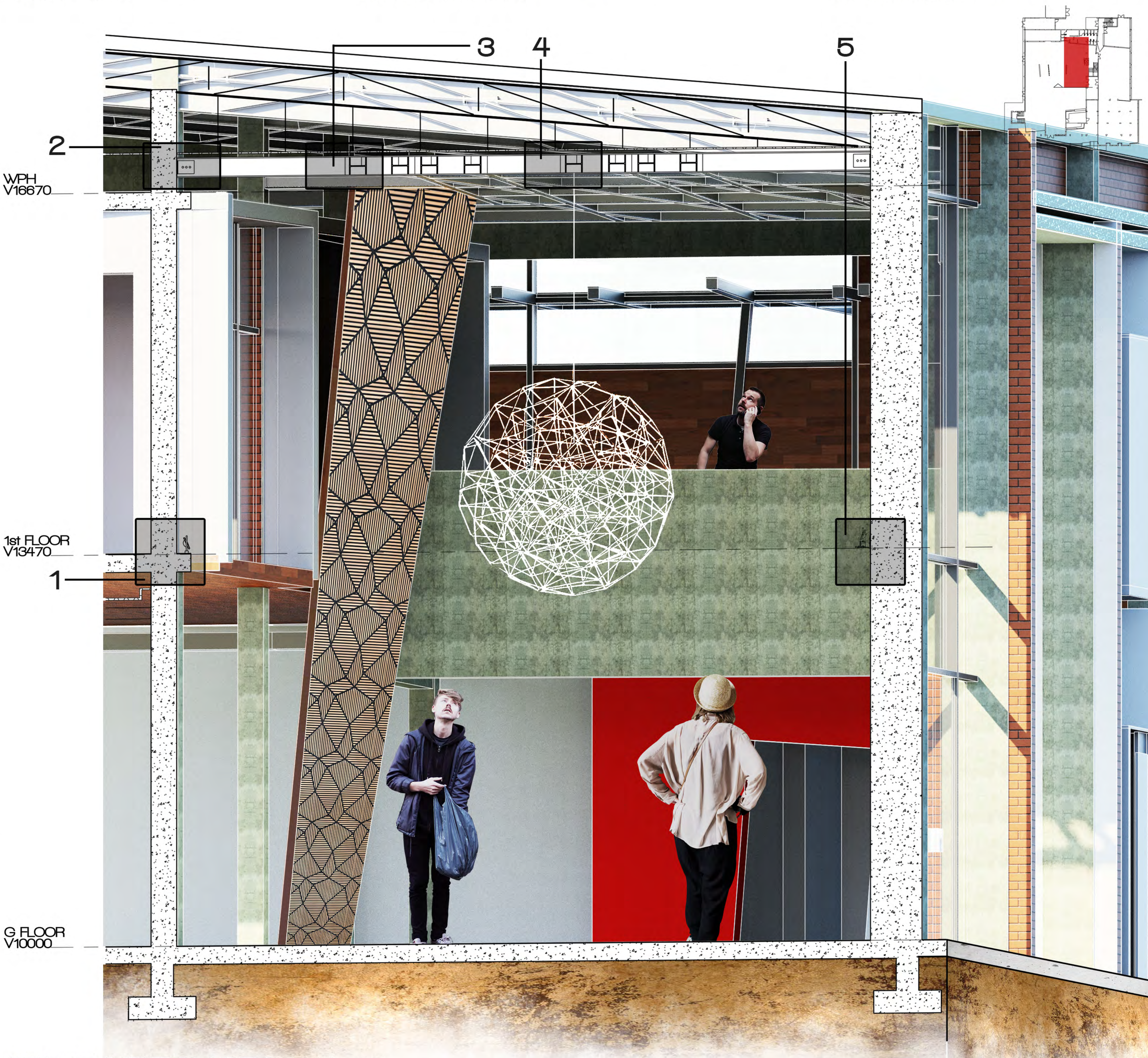
5_MOUNTED SPOT DETAIL1:5

FIGURE 196: GRID - Mounted Spot Detail



ENGINEERING DIAGRAM1:200

FIGURE 197: Engineering Diagram



GRID EXHIBITION SECTION1:20

FIGURE 198: GRID Exhibition Section

TECHNE

EXHIBITION

IDEOLOGY

The ideology behind the exhibition redefinition makes use of a few principles which affect the spatial implications of the design features. These ideologies are in place so as to alter the subliminal perception related to artistic showcase from implicit viewing to explicit consciousness.

IMPLICIT → EXPLICIT

FIGURE 199: Artwork placement perception (Diller Scofidio + Renfro, 2012)

PLACEMENT PERCEPTION:

The placement of artworks on viewable surfaces affects the cognition of the work. Typical art is placed on a wall and due to the fact that this perception is in place, art can be overlooked. If the placement of art is altered, the subliminal perception changes and the art is made explicit through conscious reception.

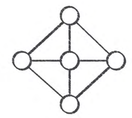


FIGURE 200: Non-sequential layout (Tzortzi, 2007)

FIGURE 201: Sequential layout (Tzortzi, 2007)

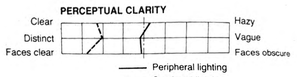


FIGURE 202: Perceptual clarity of peripheral vs overhead lighting (Nasar, 1988)

UNIFORMITY:

Uniformity can be allotted to various elements in the design. Non-uniform design also allows for subliminal perception to be altered. This is appropriated in lighting systems.

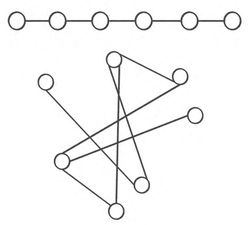


FIGURE 203: Presupposition due to visibility
FIGURE 204: Individual vision

SPATIAL SEPARATION:

Large volume spaces are separated into smaller more digestible spaces where artworks can be separated to allow individual acknowledgement. If a space is overcrowded with artwork then an individual piece can't be understood in its own terms.

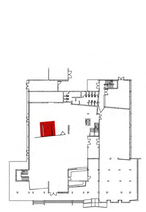
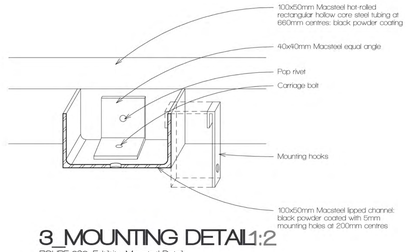
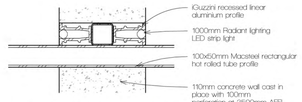


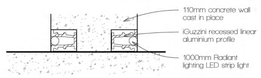
EXHIBIT DETAIL 1:10
FIGURE 205: Exhibit Detail



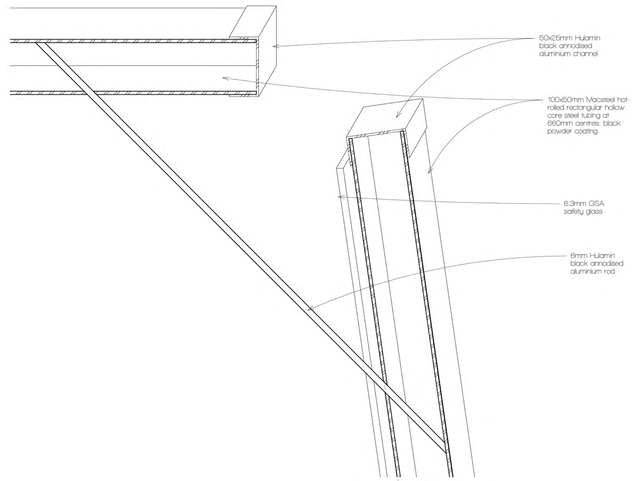
3_MOUNTING DETAIL 1:2
FIGURE 208: Exhibit - Mounted Detail



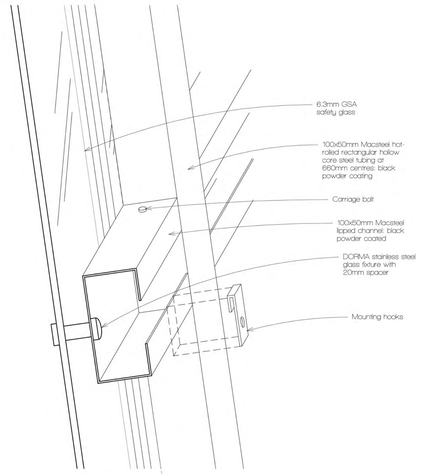
2_WALL DETAIL 1:5
FIGURE 207: Exhibit - Wall Detail



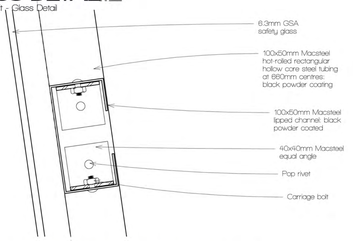
1_FLOOR DETAIL 1:5
FIGURE 206: Exhibit - Floor Detail



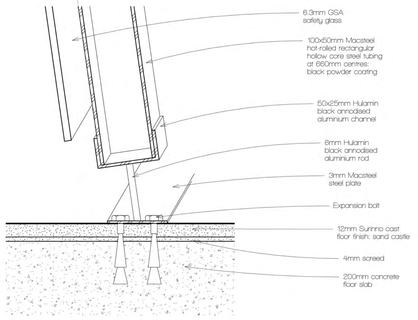
4_JOINT DETAIL 1:2
FIGURE 209: Exhibit - Joint Detail



5_GLASS DETAIL 1:2
FIGURE 210: Exhibit - Glass Detail



6_BEAM CONNECTION DETAIL 1:2
FIGURE 211: Exhibit - Beam Connection Detail



7_FOOTING DETAIL 1:2
FIGURE 212: Exhibit - Footing Detail

FIGURE 213: Rendering of exhibition interior space

DOUBLE VOLUME EXHIBITION

FIGURE 214: Rendering of production house

PRODUCTION HOUSE

FIGURE 215: Rendering of exhibition display

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"Design is in everything we make, but it's also between those things. It's a mix of craft, science, storytelling, propaganda and philosophy"

~Erik Adigard