

**Figure 10:** 1952 portable wetplate camera (Wetplate Supplies, 2015)

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## DESIGN PROPOSAL

Intent and functionality of architectural intervention is discussed.

## 10.1. DESIGN INTENT

To implant a new architecture into a park landscape without detracting from the openness of public space. The project aims to enhance public spaces by creating moments within the landscape that draw and encourage activity by creating platforms for everyday interaction while exploring the enhancement of the extraordinary.

## 10.2. DESIGN APPROACH - RESPECTING THE PARK-SCAPE

Within the Joubert Park framework, two schemes are located within the park itself. One deals with an enveloping of buildings by landscape, while this project explores an architecture that is removed from the ground plane. Both approaches boast a sensitive attitude towards the park, one hoping to disappear beneath it, the other (this scheme) hoping to touch the park lightly in a manner that leaves limited traces on the park.

The project takes the form of a pavilion, hovering quietly above the landscape. The pavilion, despite its respectful touch of the park, juxtaposes this lightness by being deliberately solid above it. The project is located at the highest point of the site and its height above the ground serves as a mediator of the scale difference between the city fabric and the openness of the park. The overhead height, however, creates an intimate relationship with the ground, acting sensitively to the human scale. In this regard the structure serves as threshold between the city and the park.

The basements and scale of JAG emphasise the appearance of the building as permanent and static whereas the lightness and inversion of the pavilion gives the impression of movement and impermanence. The intervention sits in direct contrast to the gallery on the opposite end of the park. The formal qualities of the two archives may be vastly different, but their positioning on the site frames the park, almost as protectors of the public space.

The elevated portions of the pavilion will house the camera spaces that work on the same principal as pinhole cameras. In this sense, the building itself becomes a machine for producing art and archiving its context.

Spaces on the ground plane will be defined through the positioning of the support structure of the intervention and through the manipulation and addition of landscape elements. The park landscape extends under the building with more intimate or defined public spaces being formed. These spaces of interaction and reflection will respond to the rhythm of the overhead plane (the underside of the main pavilion spaces).

## 10.3. CONCEPTUAL APPROACH

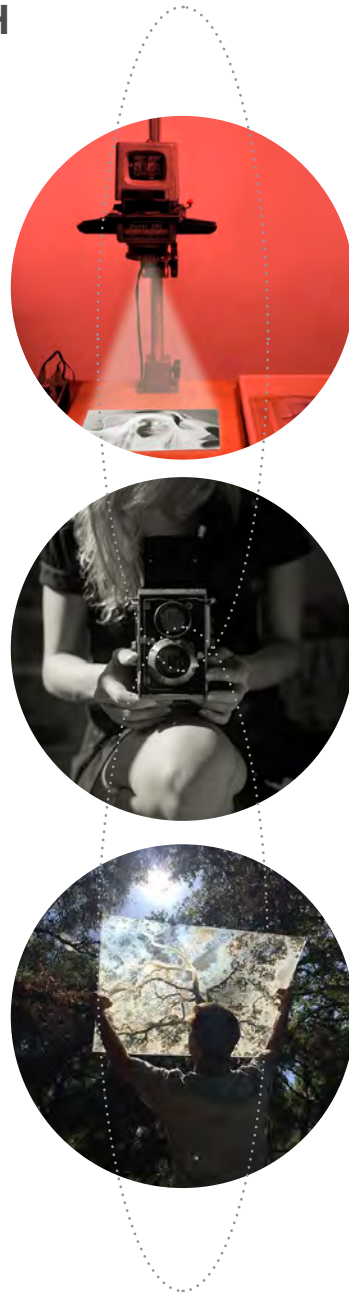


Figure 10.1: Expose, Record, Reflect

The conceptual intent of the project addresses the following aspects:

**Exposure:** Art and the public realm; exposing art to the park.

**Recording:** Documenting the seemingly mundane of the public realm to create objects deemed as extraordinary.

**Reflection:** Exhibiting the park and the city back onto itself, creating opportunity for introspection.

Through these three aspects the identity of the city, park and people will be enhanced and documented, ensuring the permanence of the memory of Joubert Park today.

A Machine for Documenting  
A photographic pavilion capturing the everyday of the park to create extraordinary pieces of art that will be displayed in the gallery

Creative Conservatory by Lisa Verseput  
A school for the creative arts

Makers Space by Ilhaam Tayob  
Bridging the gap between the people and the city by creating a platform for the exploration of available skills in the area



