

Figure 11: Projection. (Author and date unknown)

11

CREATING

The process of design through sketches and models is depicted in this chapter.

“As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of [the city] as it is today should contain all [the city’s] past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.” – Italo Calvino, Invisible Cities (1997: 9-10)

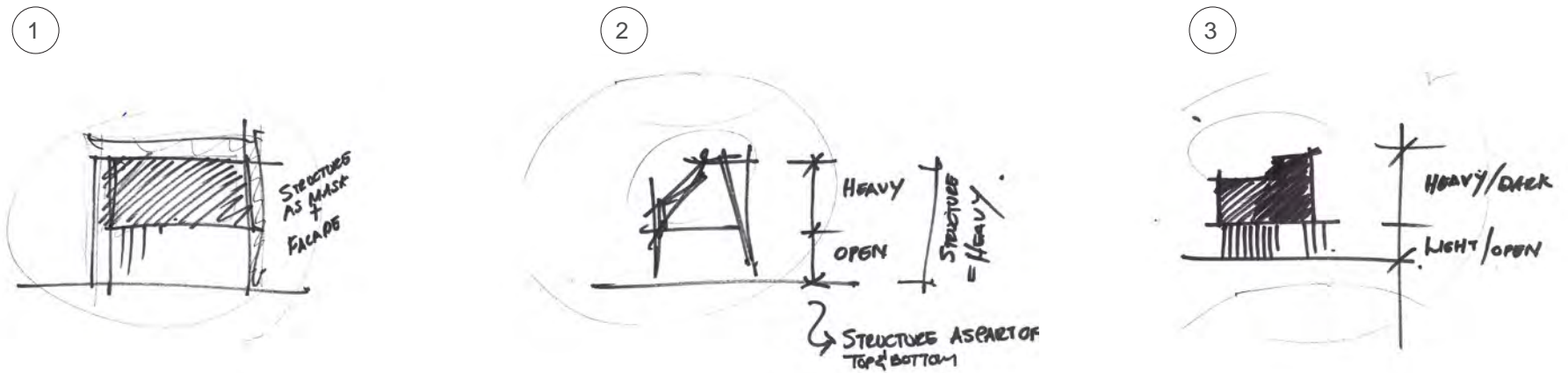
11.1. FORMAL STRATEGIES

There were originally three different formal concepts, which were all briefly investigated. The first investigation was eventually adopted due to its open and sculptural qualities. All of the options respected the ground plane by elevating the enclosed spaces, but each approach applied different structural and thereby aesthetic options.

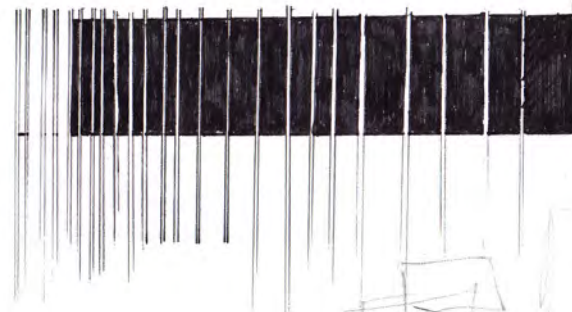
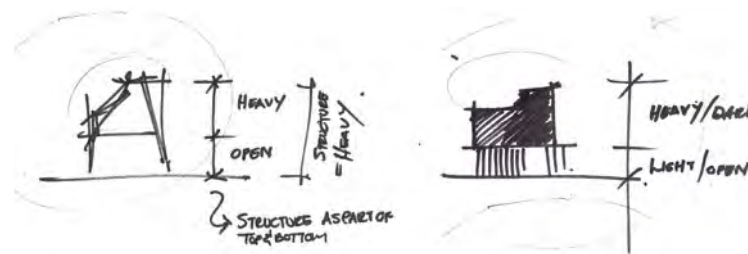
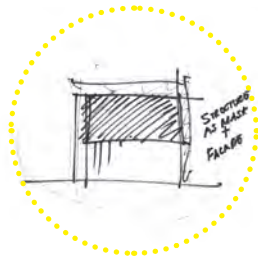
- The first concept looked at framing the elevated solid forms with fin-like structural elements that would result in a more ordered and rigid pavilion form, in other words framing the archive.
- The second incorporated the form and structure as one, being one and the same, creating a solid and void at the same time.
- The third investigated was the solid forms perched on top of pin-like columns that pierced the ground plane so that they would be floating.

To respond to the ever changing and transient nature of the site, the intervention proposed will be able to be dismantled and re-erected on another site. Once this black box of Joubert Park has recorded what is necessary and has factored in influencing the identity of place, it can be removed and relocated elsewhere to document an alternative situation or condition. This aspect will be explored further in the following chapter, *Exploring Tecne*.

Figure 11.1: Conceptual sketches for pavilion form.



Framing the archive



Blurring the solid

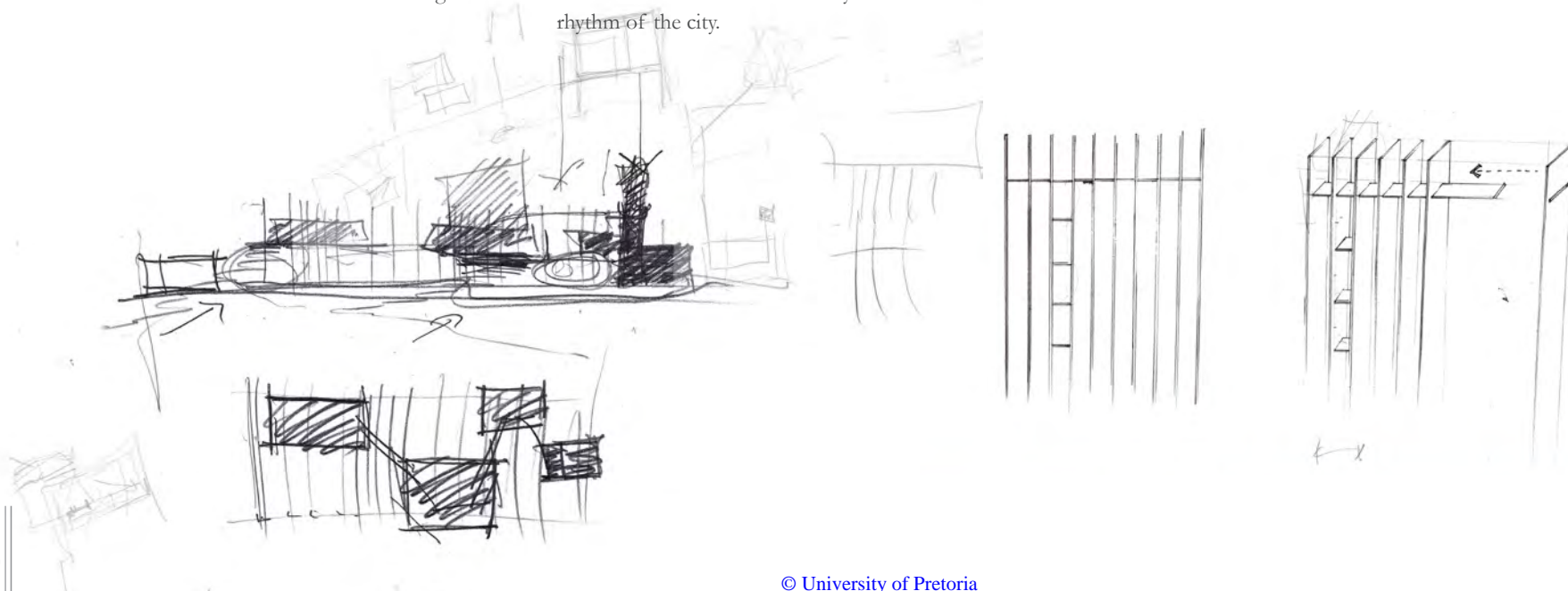
through structural elements that reflect the verticality and rhythm of the city.

Structural concept - framing the archive

Respecting the ordering system of the Johannesburg Art Gallery whilst responding to the verticality of the urban fabric.

The structure organises the free form spaces within, allowing the solids to protrude and to shy away from the edge of the structure. The spaces beneath are to remain open and public, adding defined spaces to the park's landscape.

The emphasized ordering system and added vertical fins add to the suggested movement around and underneath the intervention by varying in frequency along its length.



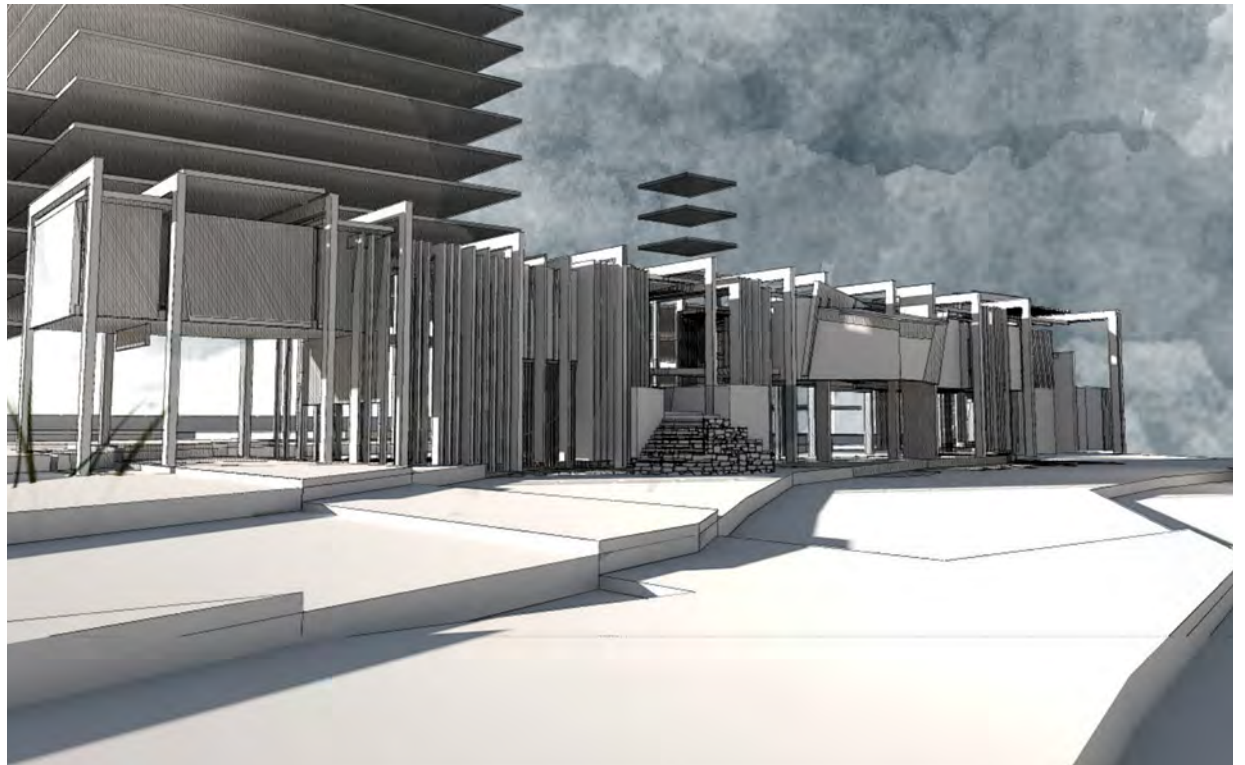
Relationship between structural elements and enclosed spaces

The solids, which house the functioning areas of this pavilion, are obscured from the pedestrian's view and the intentions of the building remain hidden behind a screen of fin-like steel members. These form an almost cage-like structure from which the building is suspended above the ground plane.

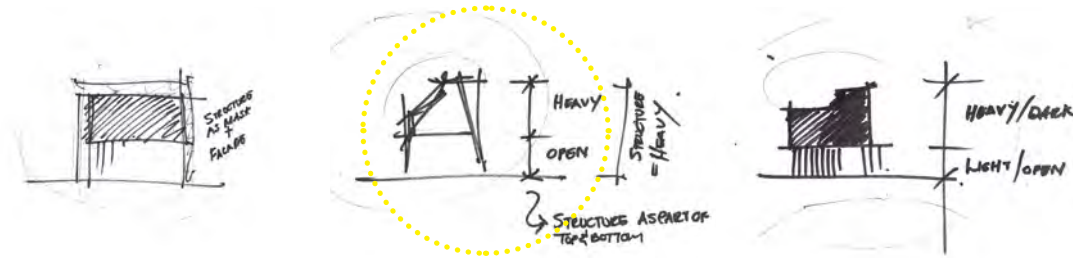
In this iteration the essence of the sculptural object was lost. In the crit session where this was presented it was stated that the fin structures were inappropriate for the scheme and ultimately this train of thought was abandoned to pursue the development of another.

Opposite and current page:

Figure 11.2: Series of conceptual images for *framing the archive*.



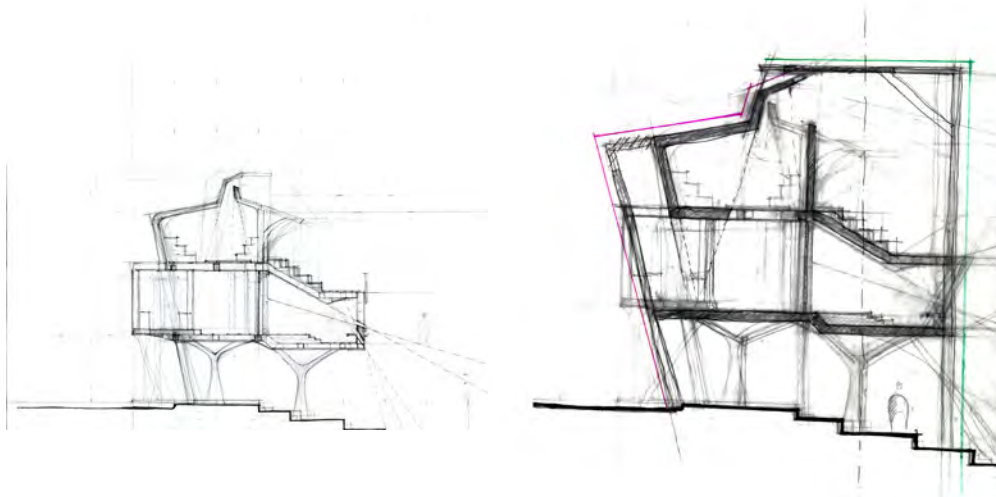
Solid and Void



Touching the ground

using light steel elements which allows new spaces to be created in the park without disrupting freedom of accessibility.

The scale of the intervention in this iteration began to disrespect the park. Throughout the design process there were many changes in scale within the chosen formal concept theme.



Opposite and current page:

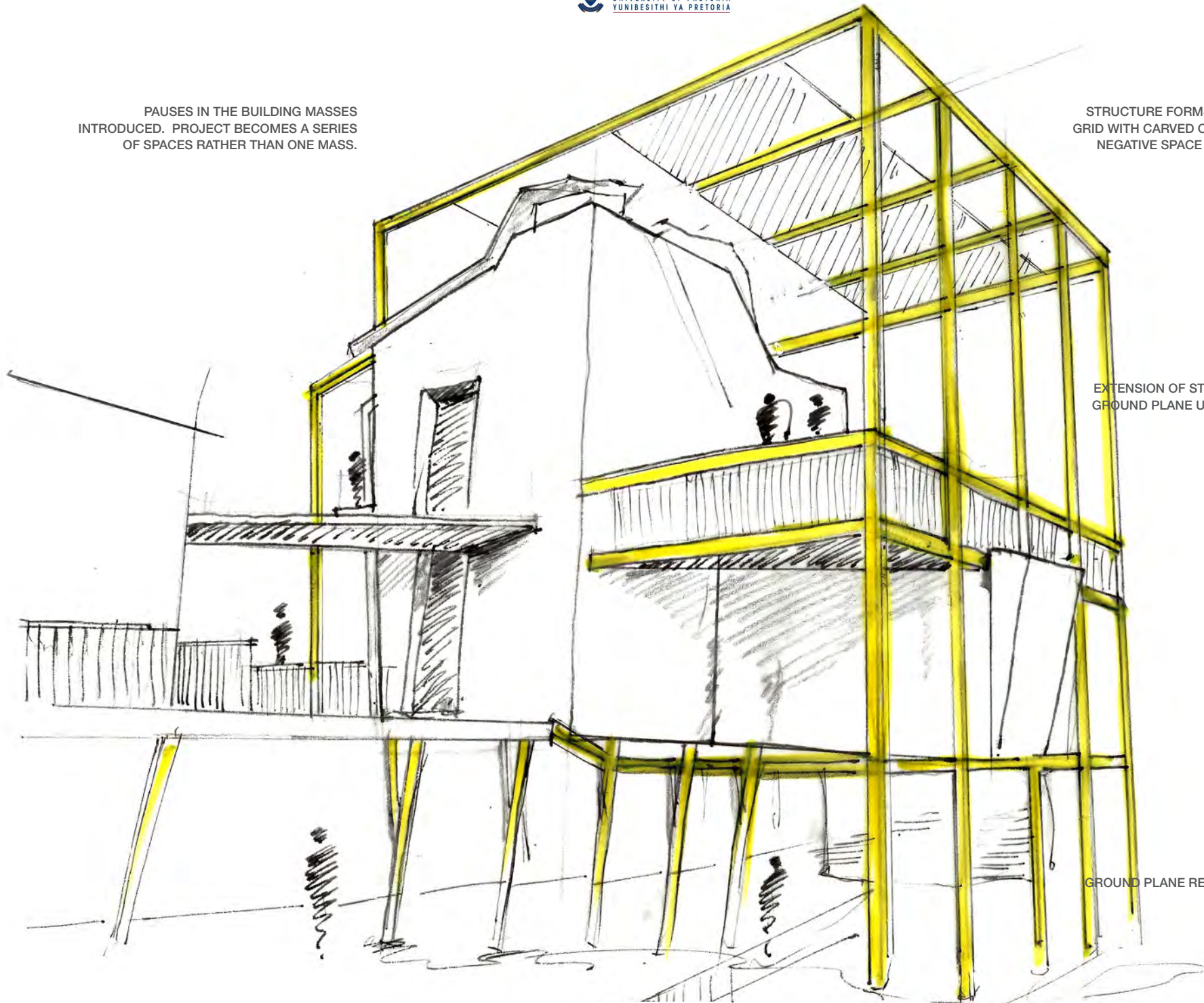
Figure 11.3: Series of conceptual sketches for *solid and void*.

PAUSES IN THE BUILDING MASSES
INTRODUCED. PROJECT BECOMES A SERIES
OF SPACES RATHER THAN ONE MASS.

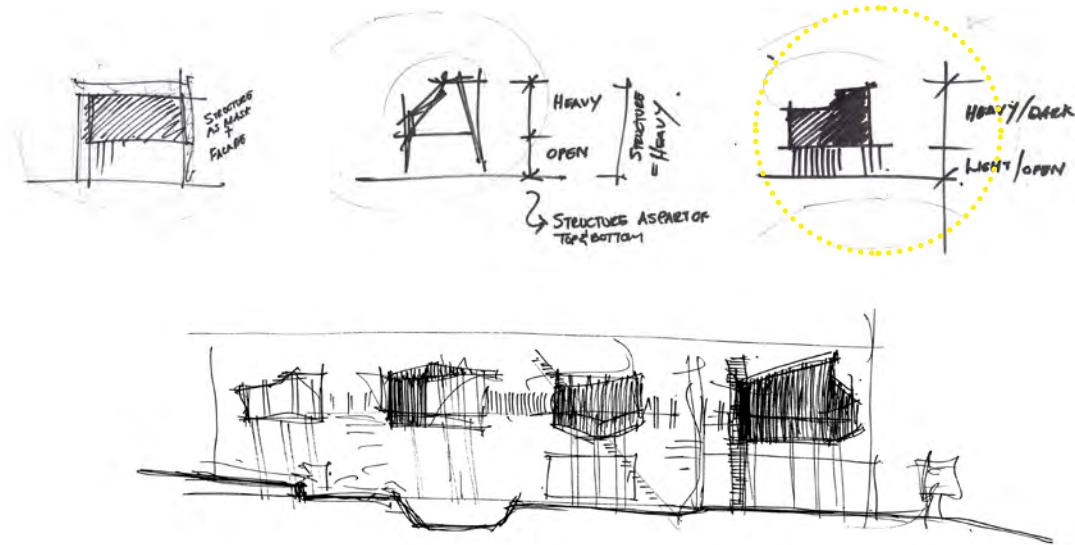
STRUCTURE FORMS 3-DIMENSIONAL
GRID WITH CARVED OUT POSITIVE AND
NEGATIVE SPACE (SOLID AND VOID)

EXTENSION OF STRUCTURE TO THE
GROUND PLANE USING I-SECTIONS.

GROUND PLANE REMAINS OPEN FOR
PUBLIC ACCESS



Floating on steel pins

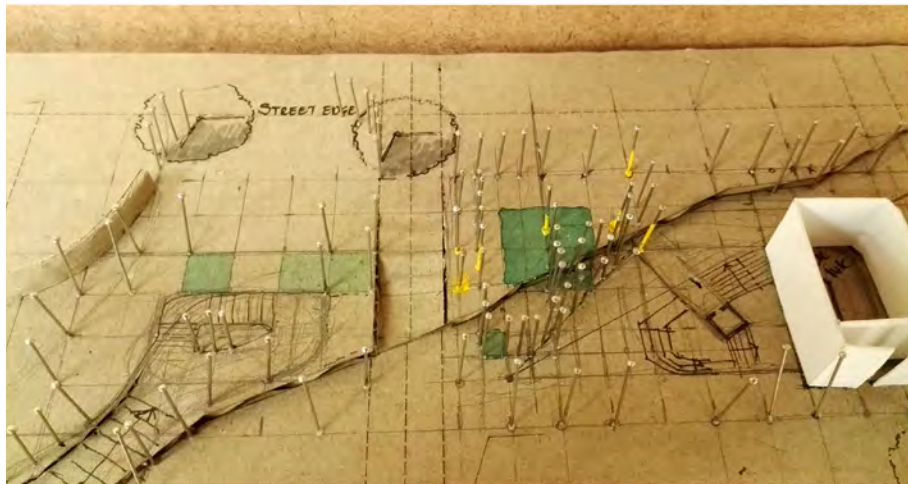


Floating pavilion

rests on slender steel supports which grow from the ground with no exposed concrete footings.

Opposite and current page:

Figure 11.4: Series of images supporting the conceptual approach for floating on steel pins.



Height of intervention to mediate between the scale of the city and the open park scape

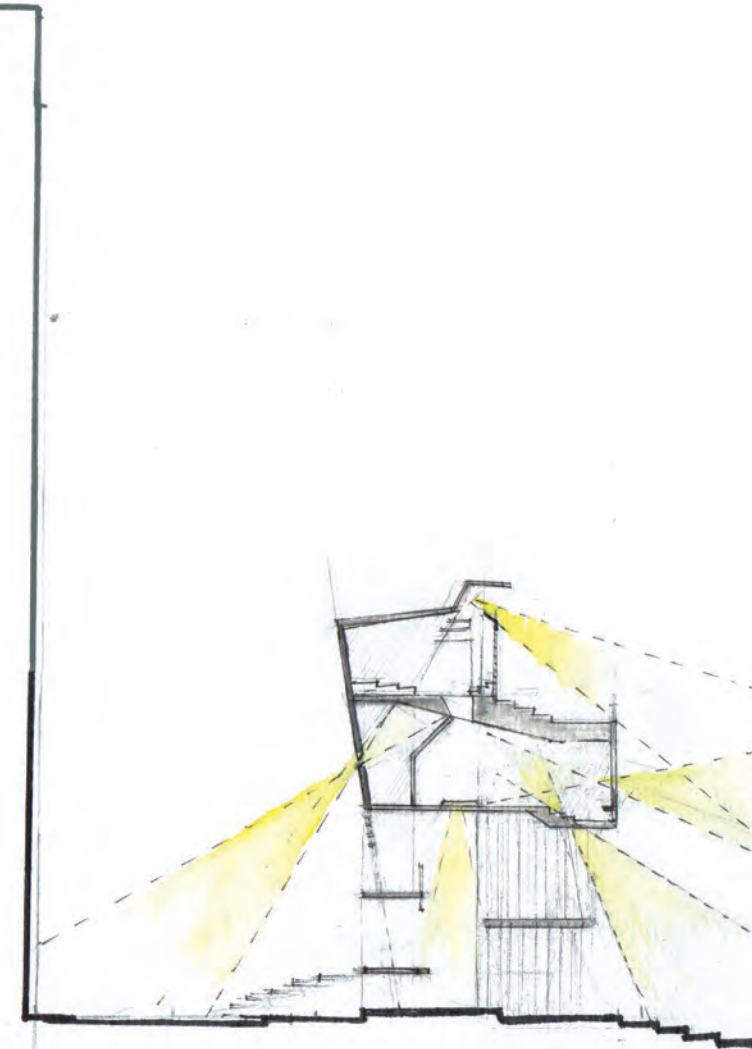
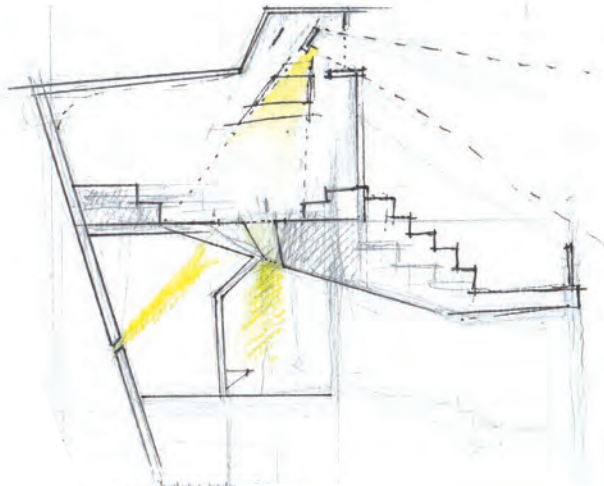
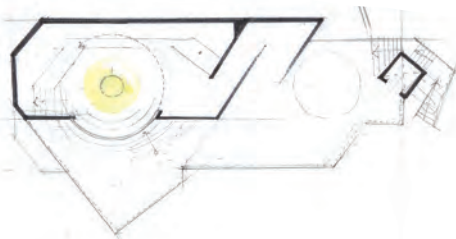
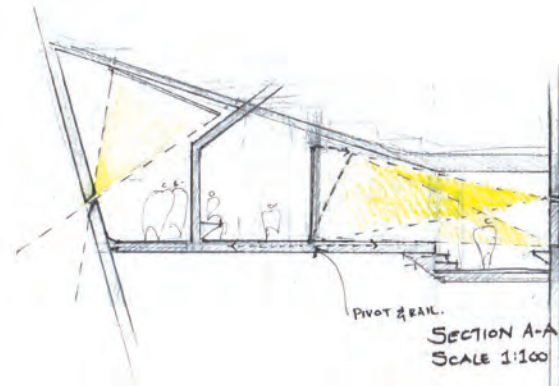
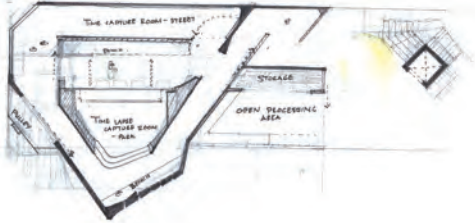
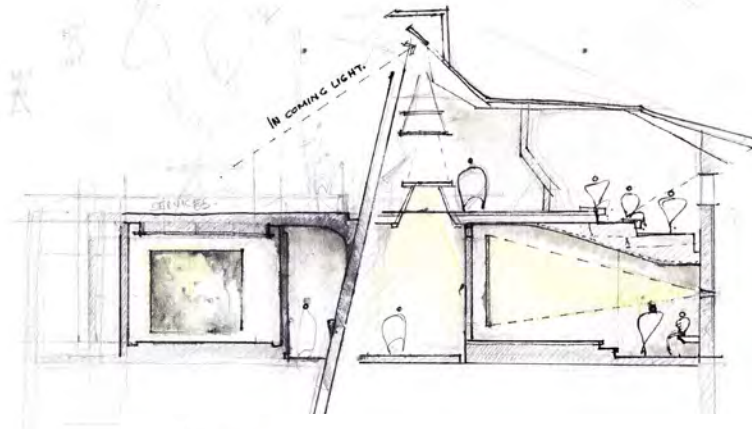
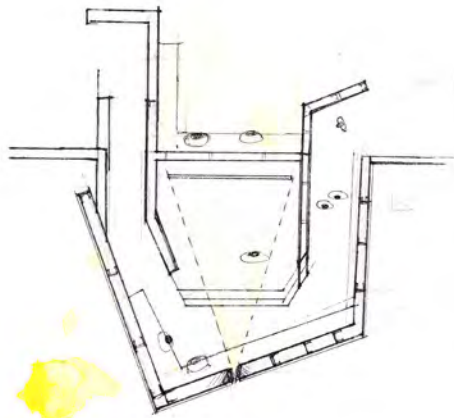
Upper portion of pavilion is aesthetically solid and weighted

Park amenities to become park of pavilion support structure (in this case there are public ablutions tucked under the sculptural mass)



Openness on the ground plane for freedom of movement into park

Pavilion to respect existing heritage of park (example of historic entrance gates)



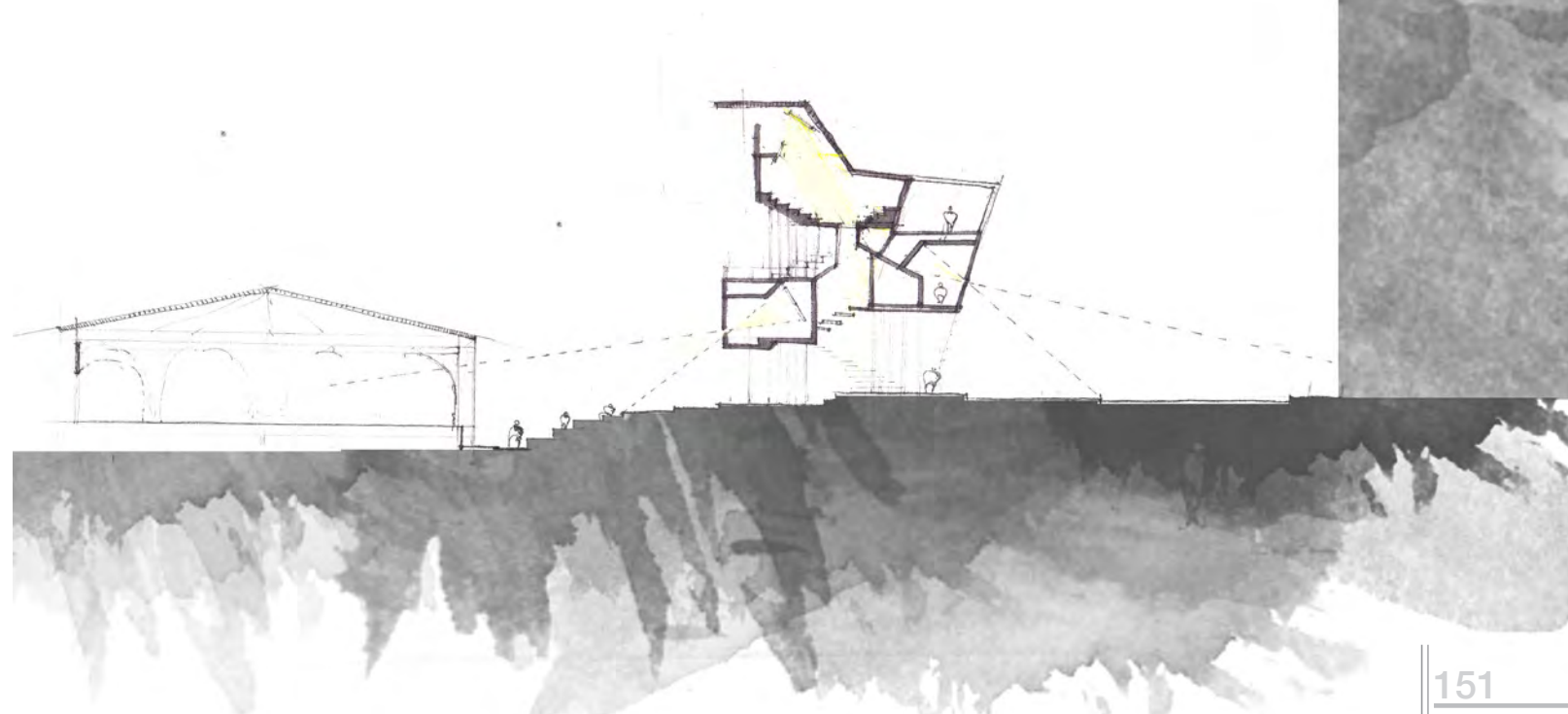
First iterations - exploring space and light

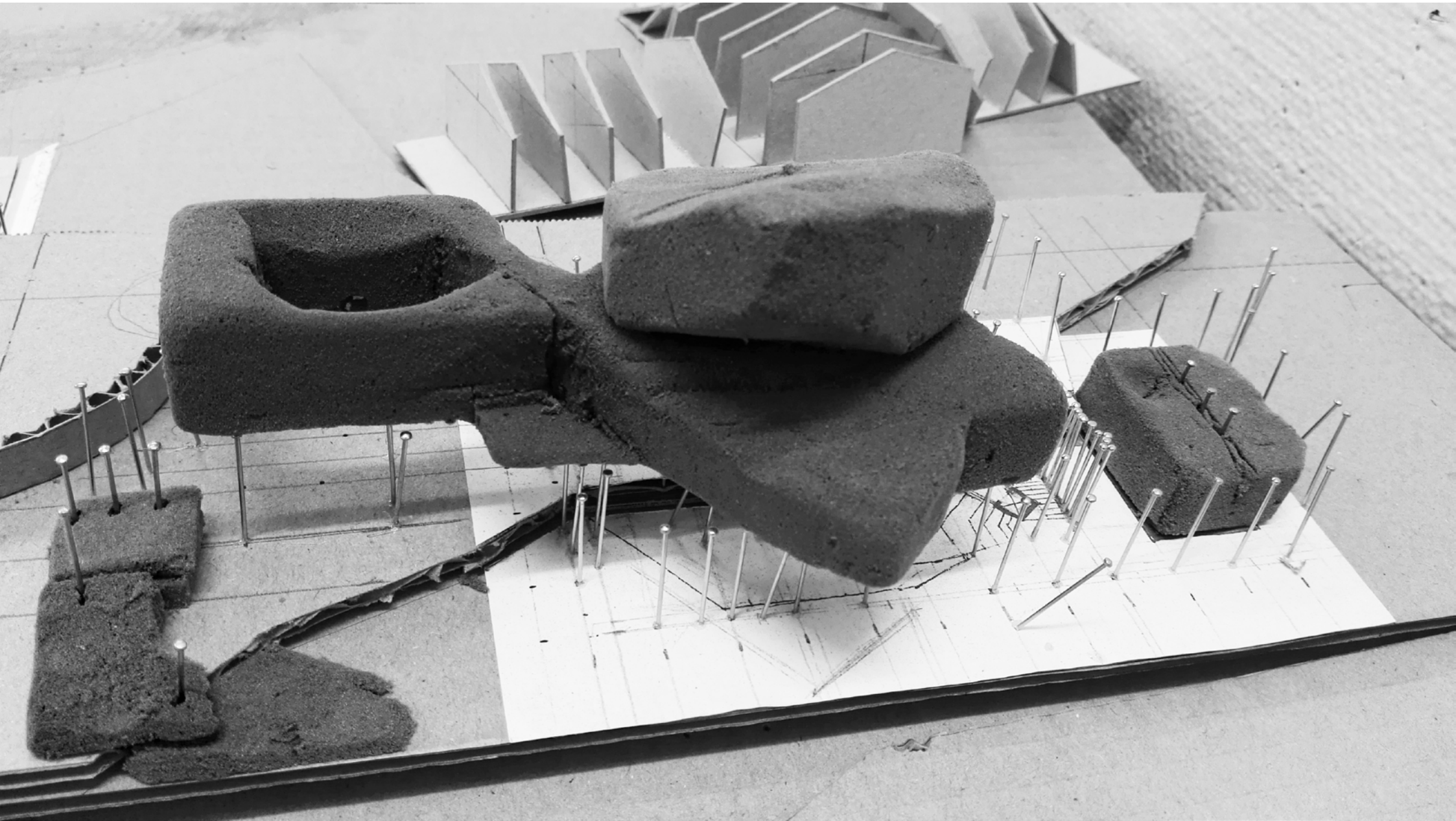
The initial sketches done for the photographic urban archive explored:

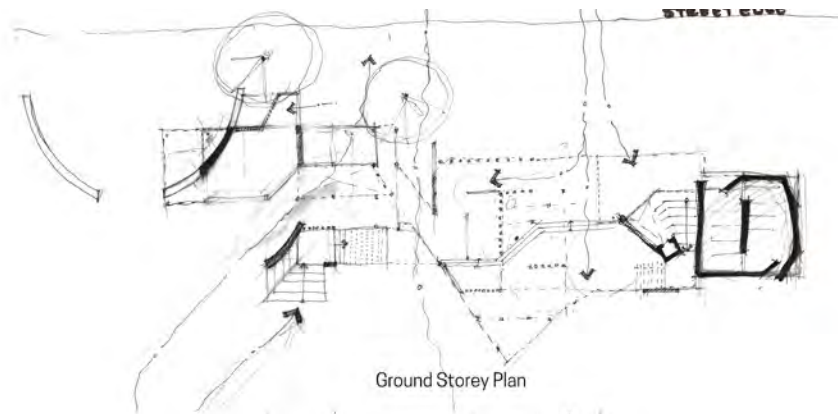
- the forms of spaces needed for camera pods and the camera obscura
- the use of light in these spaces
- how the light would affect other spaces
- The openness of the ground plane

Opposite and current page:

Figure 11.5: Series of sketches indicating the initial sectional exploration for the design.



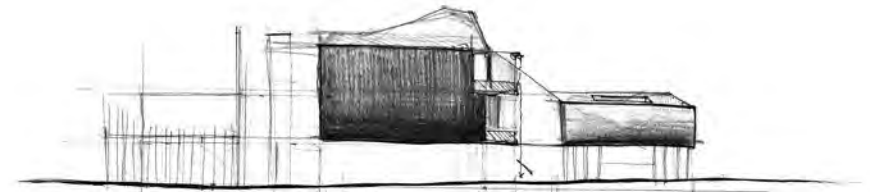




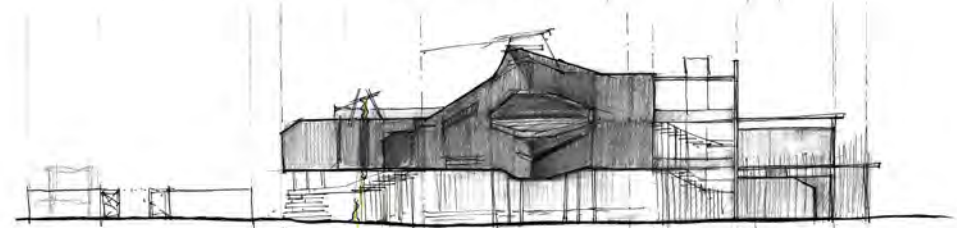
Ground Storey Plan



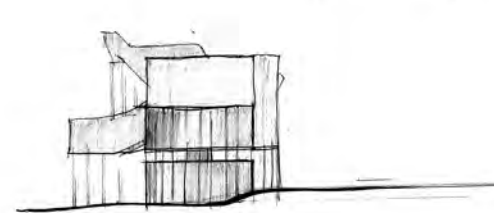
First Storey Plan



North Elevation



North Elevation



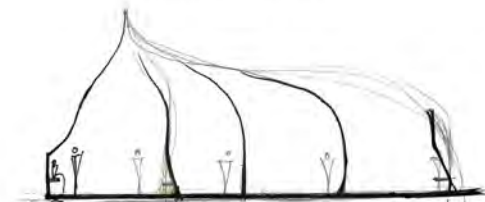
East Elevation



West Elevation



Conceptual Sections

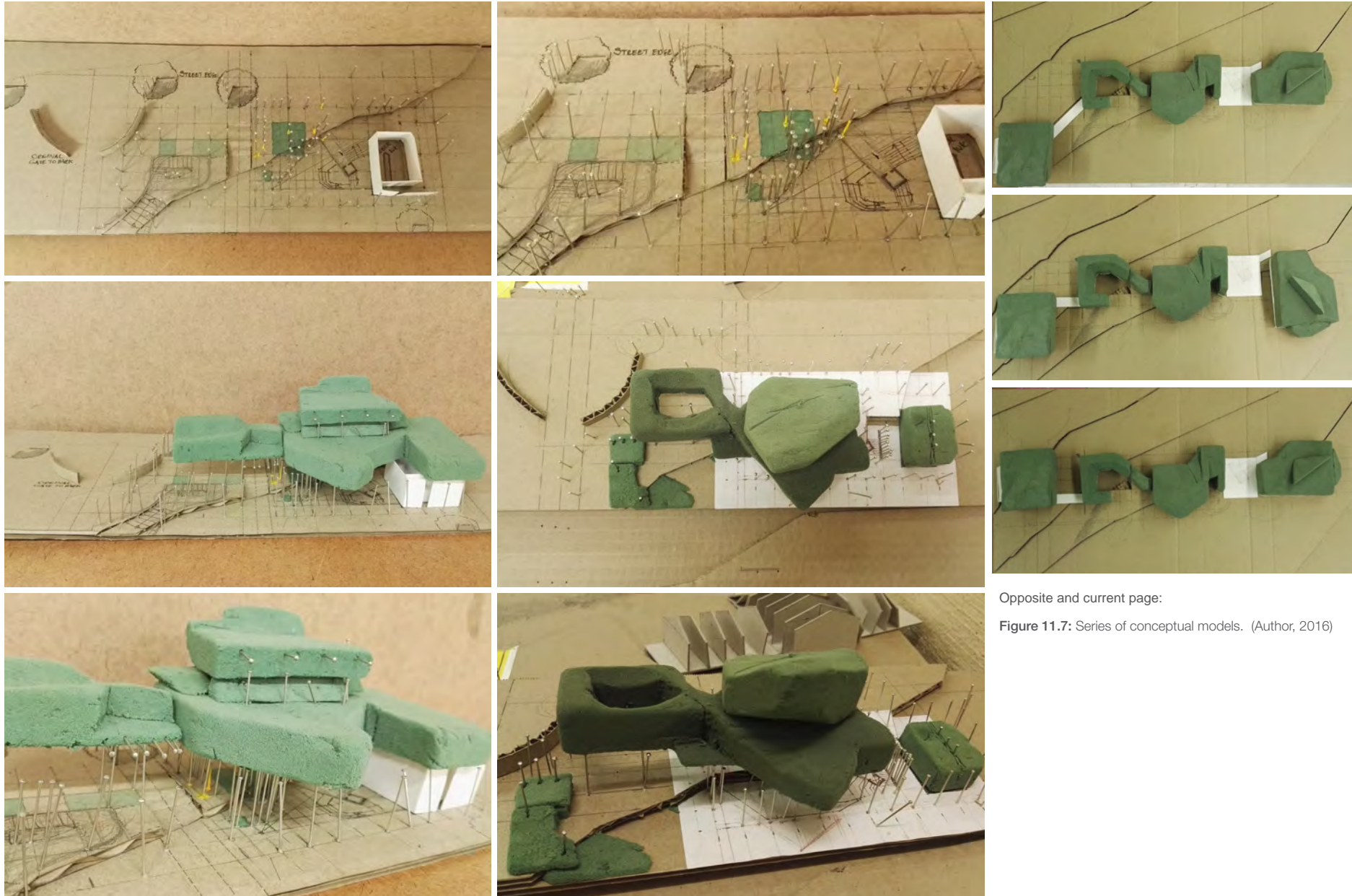


Conceptual Wall Exploration

Opposite and current page:

Figure 11.6: Series of conceptual images for

Formal exploration using models



Opposite and current page:
Figure 11.7: Series of conceptual models. (Author, 2016)



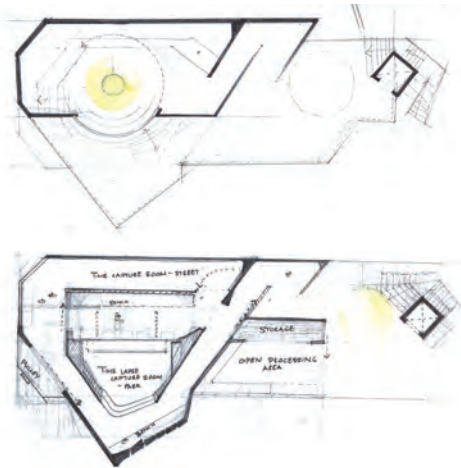
The original model for this scheme was a rigid three storey box placed above the first base model with pins and coloured floor areas. The base of the design was carried through to the next model but the rigidity of the supported form was disregarded and other avenues of formal exploration ensued.

Models were made to understand the 3-dimensional implications and qualities of plans, sections and elevations drawn. Oasis was used in place of the commonly used cardboard to truly understand the building as a solid mass without defined edges while exploring the sculptural qualities of the design.

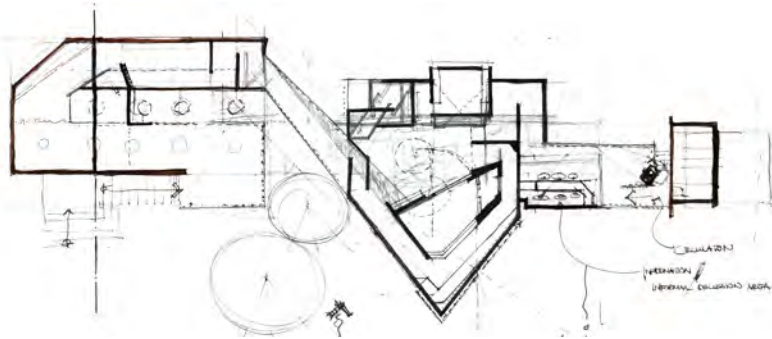
Multiple bases were made to explore the implications of the structure on the ground plane and how spaces could be defined using structural elements while still maintaining a freely accessible space without using the traditional door as threshold. The ground plane was kept loose, although it was later designed to follow an ordering system to support the structure above.

Planning changes

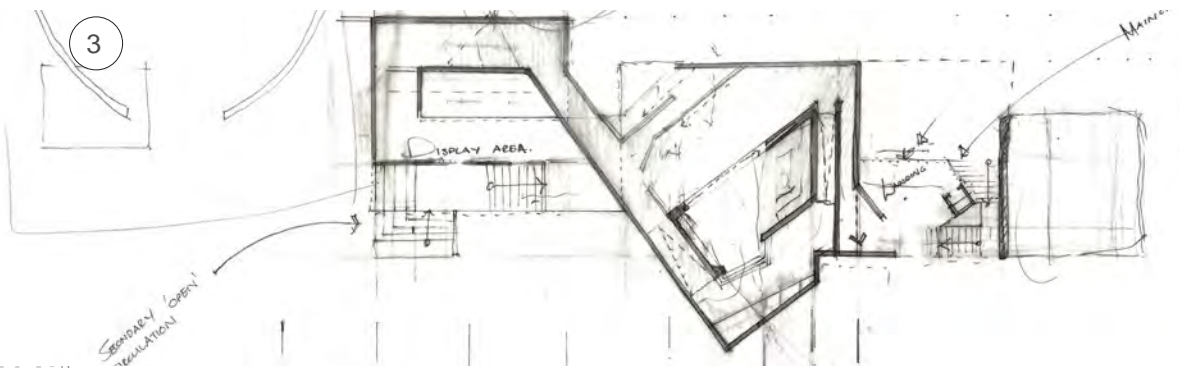
1



2

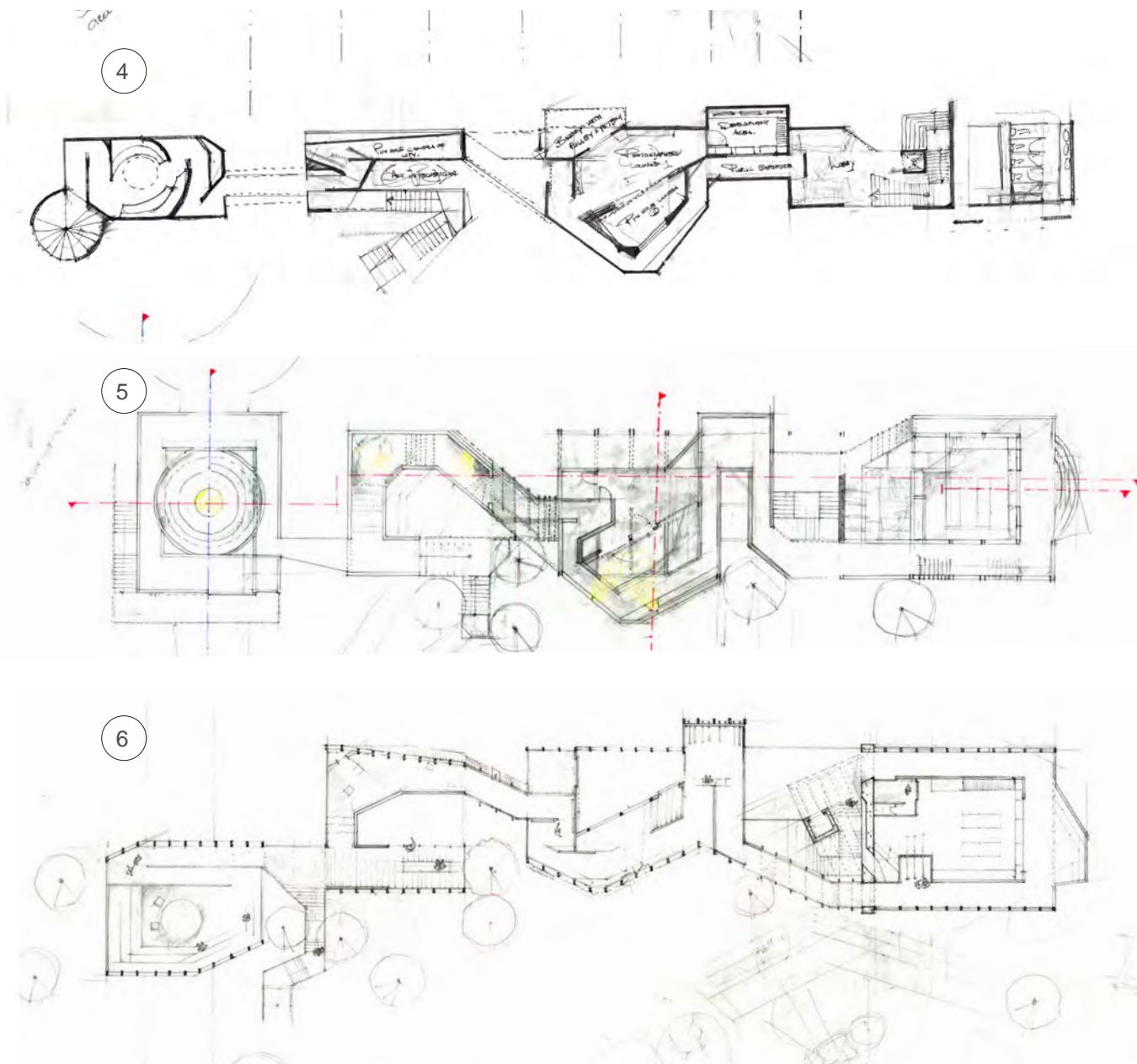


3



Opposite and current page:

Figure 11.8: Series of sketches of elevated pavilion plane.



The major changes that occurred regarding the layout of the pavilion can be summarised as follows:

- The original drawings attempted to place the pavilion using the edges of JAG as markers for the building's end. The building highlighted and followed grid lines imposed on the site projected from the northern elevation of JAG.
- The requirements of each space lead to the formal adjustments made to each pod regarding all three architectural elements, floor, roof and wall. Each adaptation in the positioning of the lens on the façade lead to changes in moulding the space to meet the requirements of projection.
- As the formal exploration continued the building was lengthened for a number of reasons, each one lead to slight changes in layout of the whole:

By reducing the height of the pavilion it would be less dominating over the bandstand on the site. (This bandstand forms a focal point for one of the pavilion's capture pods).

To relate to the park edge.

To ensure the participant would follow the route through the building, discovering each space which each indicate various stages in the photographic process.

In response to Lisa Verseput's design on the opposite corner of the park which follows the same rhythm of solid and void using similar spacing.

- The route through the building then influenced the spacing and positioning of each pod, ensuring that dark spaces had enough length to fade out natural light.

This is a continuation of the *Narrative of experience* along the route of the park. The text should be read in conjunction with the programmatic section and first floor plan on pages 154-157.

Narrative of experience along the route of the photographic urban archive

Climbing the stairs of the pavilion that cantilever off from a concrete structure that appears to grow from the landscape; one becomes aware of the rough concrete and the softening of moss that is growing on the structure. Amid the cracks, the greenery appears as an artwork itself. From the platform there is a view of the busy street corner below, which becomes audible. The visitor notices children being escorted from the crèche housed in an old church building, with Johannesburg's tall buildings as its backdrop.

There is a door leading into the pavilion. Once over the threshold there is an immediate disconnection with the outside world and a gradual descent into darkness. Natural light is gradually replaced with a red glow from beyond, leading the visitor towards its source.

A large dark room is seen through a pane of glass; light reflects and dances across the floor through glass basins filled with liquid up against the window. Inside, people in aprons develop photos, sculptural objects and large steel plates, the same as those housed in JAG's archive.

Walking through the pavilion the visitor has various experiences. The progression from light into darkness and back again forms a continuous rhythm, representative of the functions housed within the structures. Along the route photographers perform their daily tasks giving insight into the processes of photography.

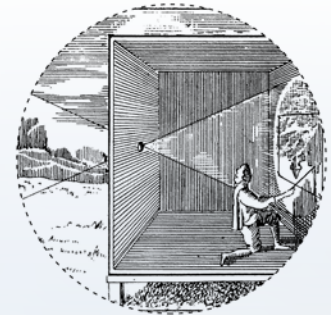
After witnessing the developing process of images, drying areas envelop the visitor with the scent of lavender oil used to varnish the steel image plates. One then continues further into darkness into a room where only a single beam of light pierces the relentless walls. This is a camera pod. Here one sees the actual creation of the images, the exposure of the plates or objects. Occasionally, there is no exposing object, which results in the room becoming a camera obscura, projecting the park onto the walls of the space for the visitor to see.

The pavilion also houses exhibitions of the photographic creations. Some areas have steel plates mounted on walls while others take the form of a projection space. Here images printed on glass are mounted with a light behind them so that their silhouettes cast photographs in the space and over the visitor by means of shadow and light. Another exhibition area is set outside where sculptures covered in photo prints are

suspended from the structure of the pavilion.

The final space one enters at the end of the pavilion route is a permanent camera obscura with an adjustable lens that allows the user to view whichever portion of the park they wish to focus on. The moving image of the park is then projected onto a flat white plane giving the visitor the opportunity to create and capture images of the park in an interactive way.

**Glubbegovic, R. from Friends of JAG, 2019*

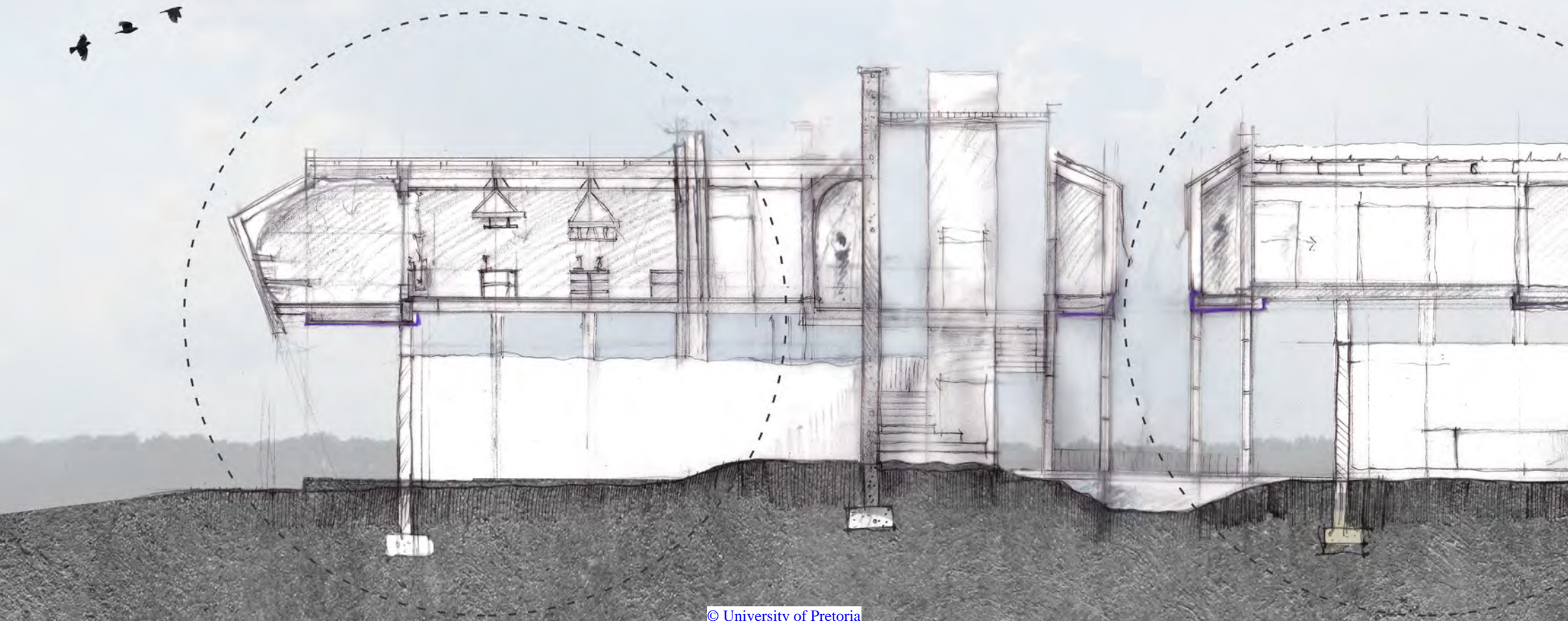


THE DARK ROOM

Open to the public the dark room is a means to expose the inner workings of photography to create a larger public understanding. The dark room will host **training** sessions and will be **hireable** as a resource for photographers of the area.

THE CAPTURE POD - FOR EXPERIENCE AND UNDERSTANDING

CAMERA PODS ACT AS LARGE PIN-HOLE CAMERAS FACING CERTAIN INSTANCES IN THE PARK AND CITY. THESE FUNCTION SIMILARLY TO THE CAPTURE PODS SOON TO BE INSTALLED IN THE PARK BUT THEY ARE ACCESSIBLE TO THE PUBLIC.





THE HANGING EXHIBITION

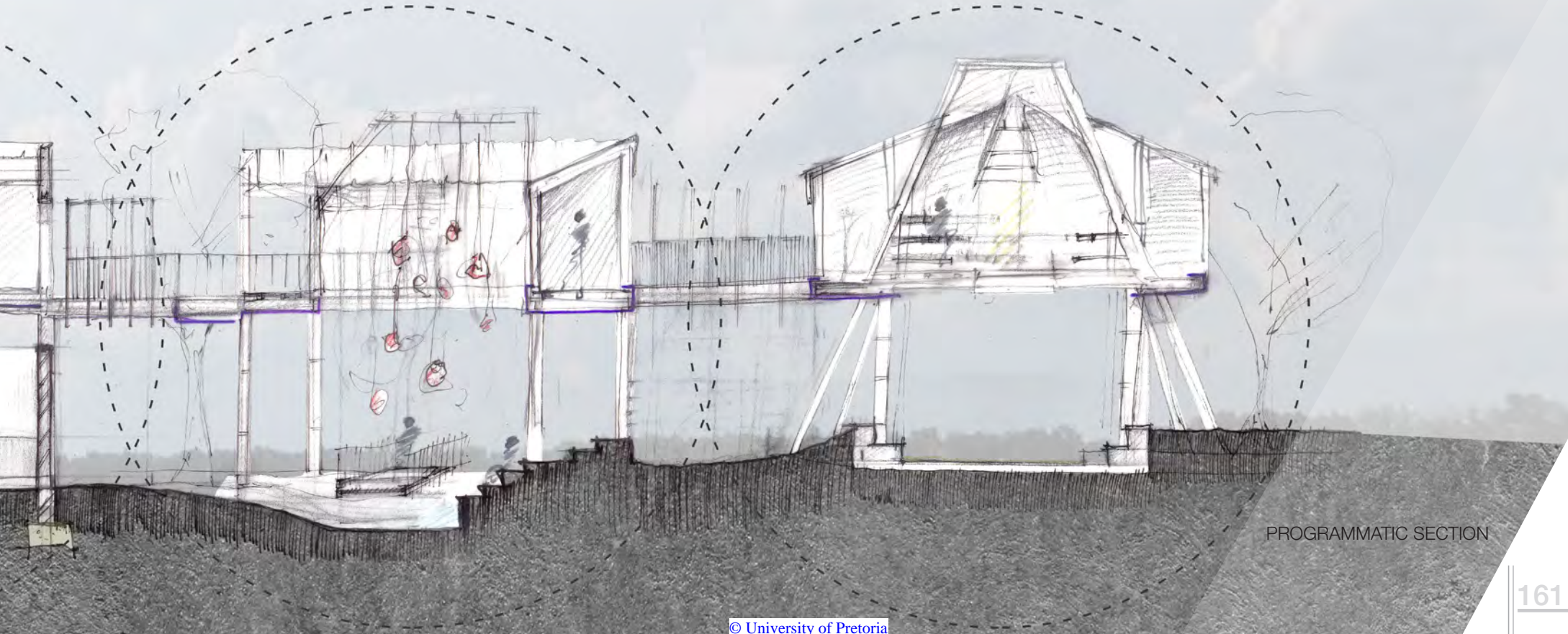
3-DIMENSIONAL ELEMENTS USED AS SUBSTRATES FOR PHOTOGRAPHS ARE HUNG OFF THE PAVILION STRUCTURE CREATING AN EXHIBITION WHICH IS APPRECIATED FROM THE PAVILION AND THE GROUND.



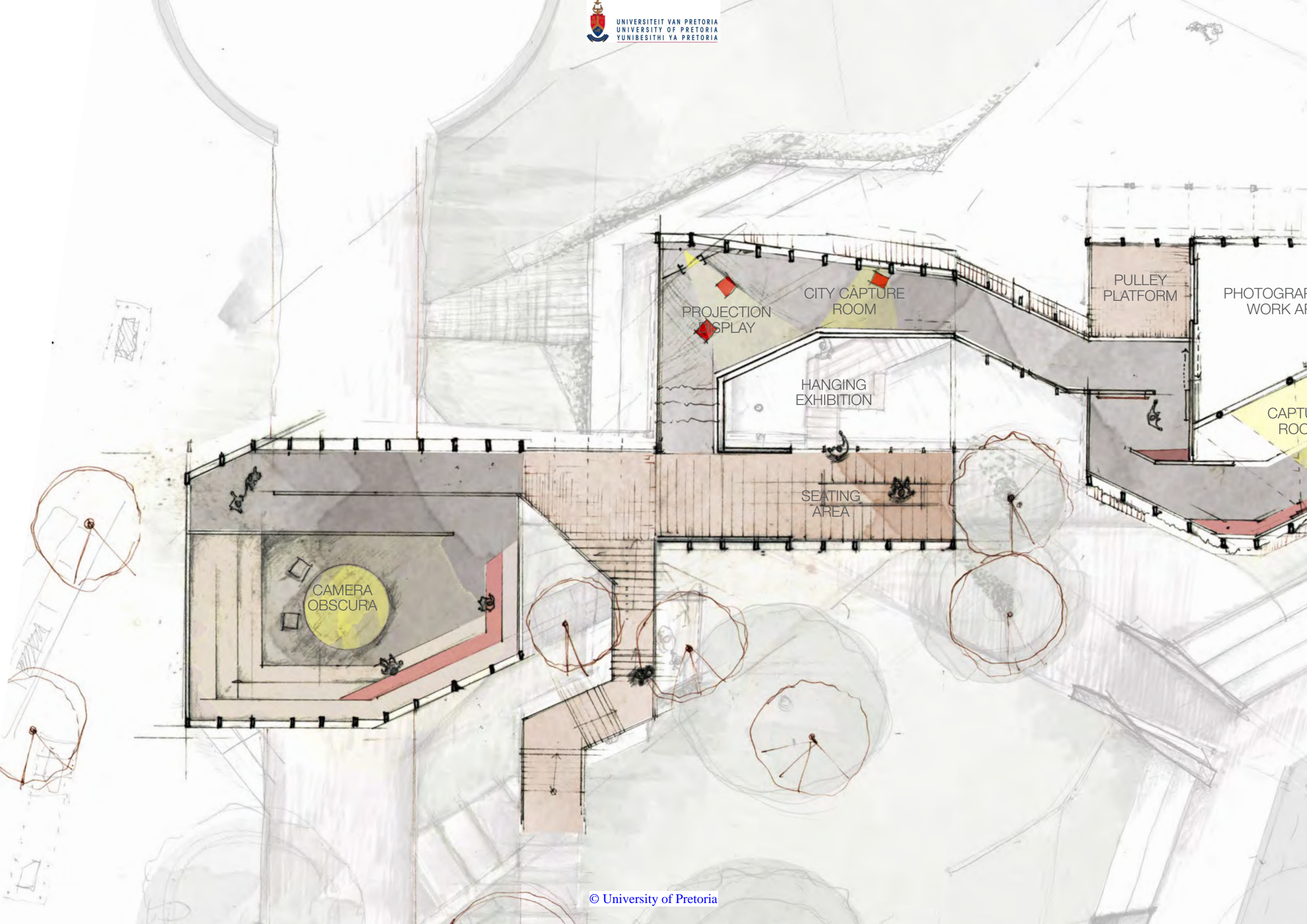
THE CAMERA OBSCURA

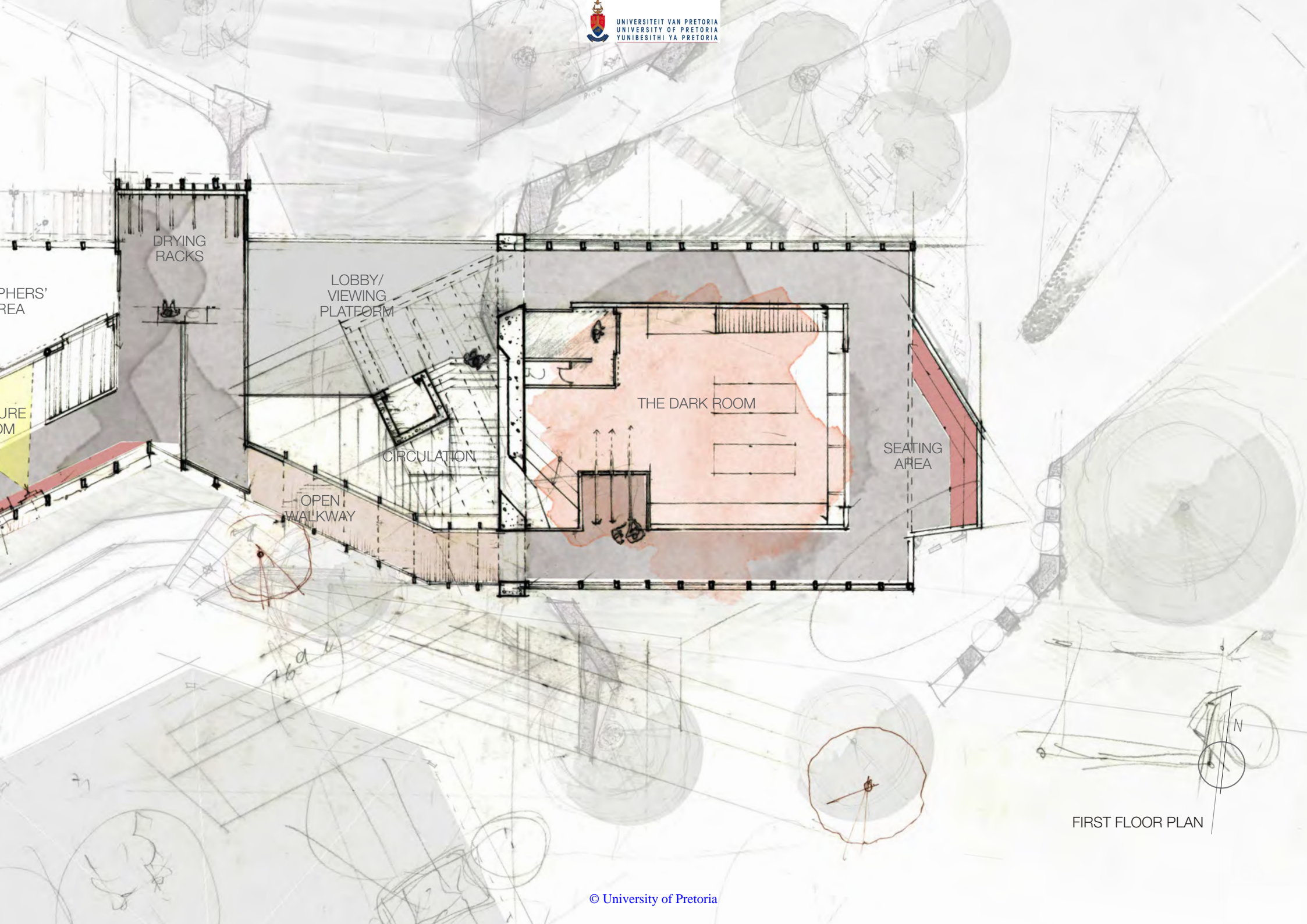
THIS IS THE SECOND LAST POINT ALONG THE ROUTE THROUGH THE BUILDING. HERE THE VISITOR IS ABLE TO FOCUS THE CAMERA ON ANY AREA OF THE PARK AND IN DOING SO BECOME MORE AWARE OF THE BEAUTY OF THE EVERYDAY OCCURRENCES TAKING PLACE.

ENDING
ANCES IN
SCATTERED



PROGRAMMATIC SECTION





PHYSICIAN'S
AREA

LABORATORY
ROOM

DRYING
RACKS

LOBBY/
VIEWING
PLATFORM

THE DARK ROOM

CIRCULATION

SEATING
AREA

OPEN
WALKWAY

76a

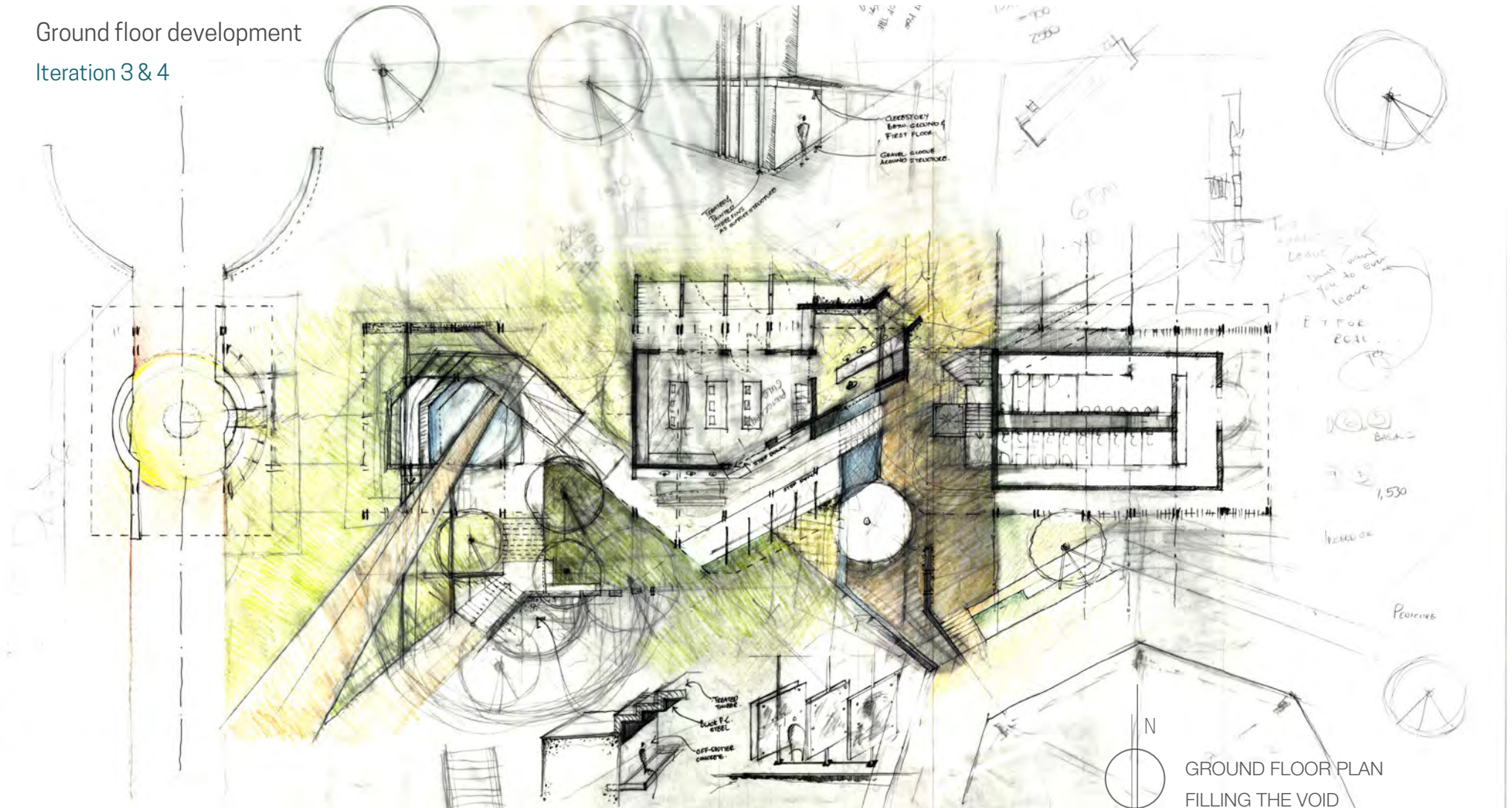
77

N

FIRST FLOOR PLAN

Ground floor development
Iteration 3 & 4

BALKENBERG - MOPAC



Iteration 3 - Filling in the void

The ground floor plan is explored by relating to the overhead plane, creating spaces beneath that can be used by the photographers and the park users. Exhibition spaces are suggested, turning the area into an artistic landscape, supporting the bandstand.

Iteration 4 - Loosening the solids

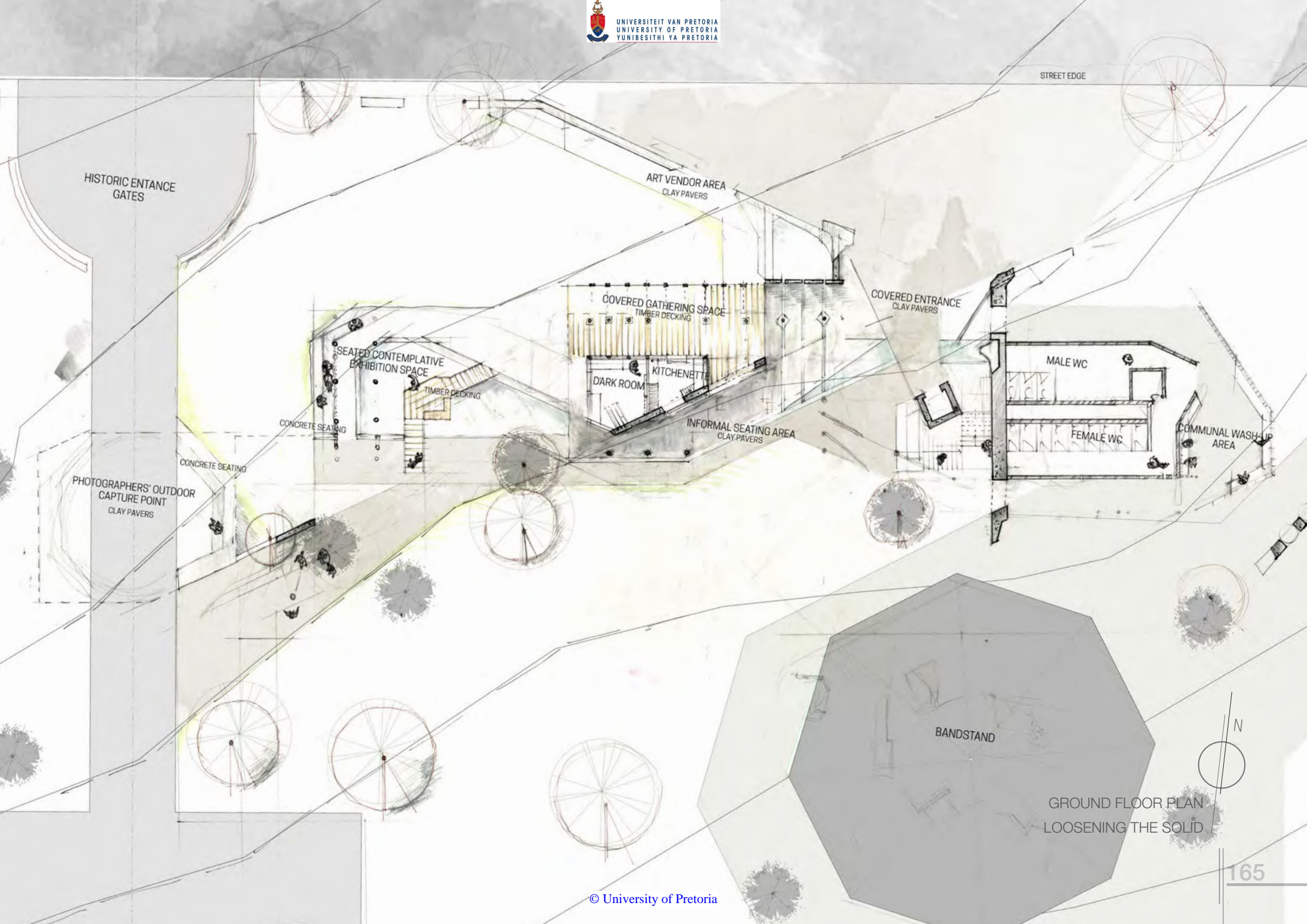
The ground floor plane is designed as more open with less enclosed spaces and defined programmes. In this iteration the access point of the pavilion is reinvestigated in order to respond to the street and the park. The permanent structures are given definition and are explored more in terms of their sculptural possibilities.

Current page:

Figure 11.9: Iteration 3 - filling the void

Opposite page:

Figure 11.10: Iteration 4 - Loosening the solids



STREET EDGE

HISTORIC ENTRANCE GATES

ART VENDOR AREA
CLAY PAVERS

COVERED GATHERING SPACE
TIMBER DECKING

COVERED ENTRANCE
CLAY PAVERS

SEATED CONTEMPLATIVE
EXHIBITION SPACE

DARK ROOM

KITCHENETTE

MALE WC

FEMALE WC

COMMUNAL WASH UP
AREA

INFORMAL SEATING AREA
CLAY PAVERS

PHOTOGRAPHERS' OUTDOOR
CAPTURE POINT
CLAY PAVERS

BANDSTAND

GROUND FLOOR PLAN
LOOSENING THE SOLID

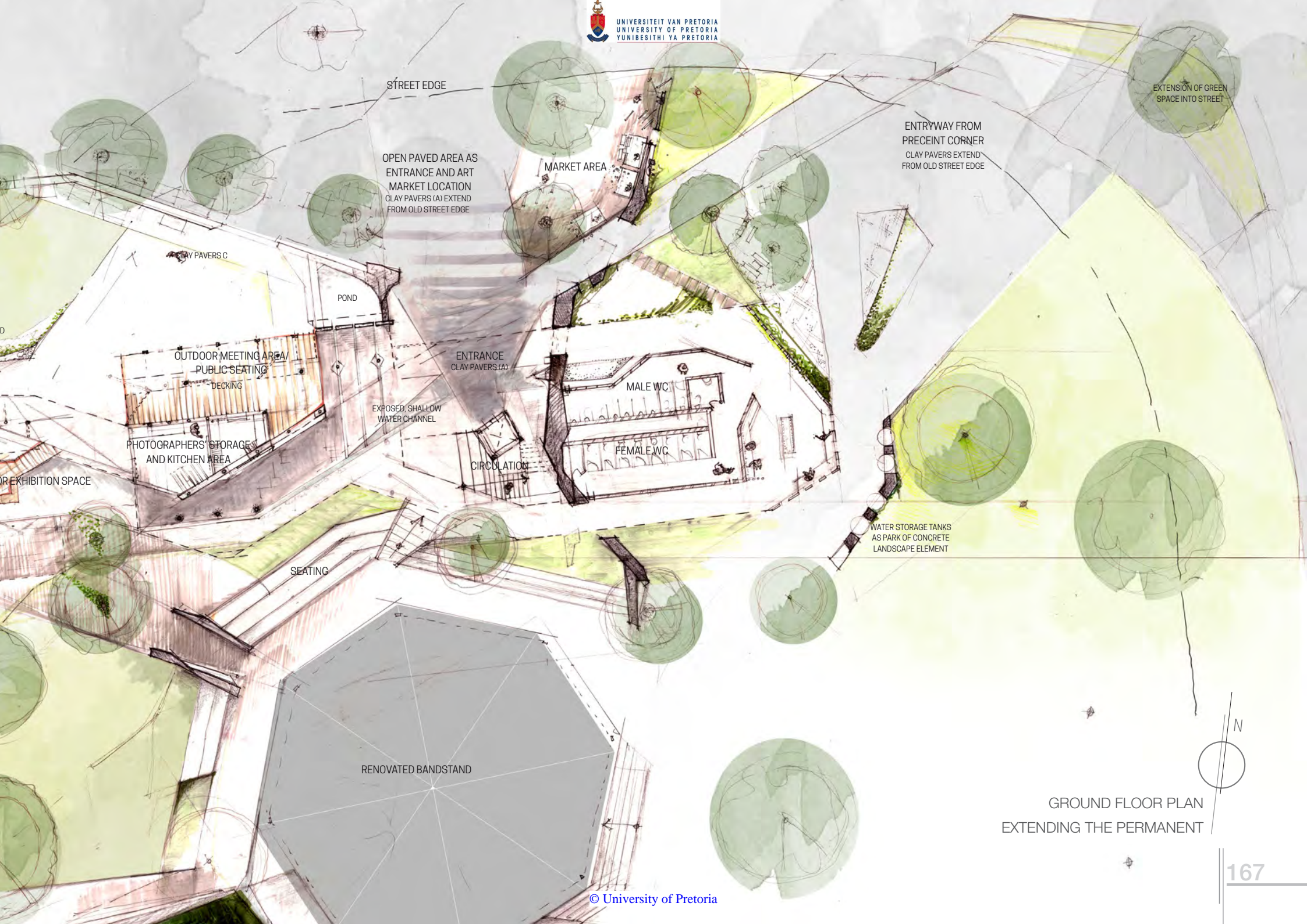
Iteration 5 & surface material palette

Iteration 5 - Extending the permanent

This iteration explored the permanent features of the design to enhance the landscape. This drawing explores the haptic qualities of the ground plane.



Figure 11.11: Ground floor plan iteration 5 - extending the permanent



STREET EDGE

OPEN PAVED AREA AS
ENTRANCE AND ART
MARKET LOCATION
CLAY PAVERS (A) EXTEND
FROM OLD STREET EDGE

MARKET AREA

ENTRYWAY FROM
PRECEINT CORNER
CLAY PAVERS EXTEND
FROM OLD STREET EDGE

EXTENSION OF GREEN
SPACE INTO STREET

CLAY PAVERS C

POND

OUTDOOR MEETING AREA /
PUBLIC SEATING
DECKING

ENTRANCE
CLAY PAVERS (A)

MALE WC

EXPOSED, SHALLOW
WATER CHANNEL

FEMALE WC

PHOTOGRAPHERS' STORAGE
AND KITCHEN AREA

CIRCULATION

OR EXHIBITION SPACE

WATER STORAGE TANKS
AS PARK OF CONCRETE
LANDSCAPE ELEMENT

SEATING

RENOVATED BANDSTAND



GROUND FLOOR PLAN
EXTENDING THE PERMANENT



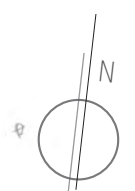
Current page:

Figure 11.12: Ground floor plan while pavilion is on site.

Opposite page:

Figure 11.13: Ground floor plan without pavilion structure.

GROUND FLOOR PLAN
COMPLETE



GROUND FLOOR PLAN
REMNANTS

Public ablutions design development

By adding public ablutions to the pavilion site the design is able to support the bandstand while ensuring public activity around the base of the pavilion. By placing amenities like this on the chosen site, everyday public interaction is assured.

The public ablutions are designed as part of the permanent infrastructure that remains on site.

Figure 11.14: Iteration 1 - Follow the grid

Figure 11.15: Iteration 2 - Communal/social wash-up

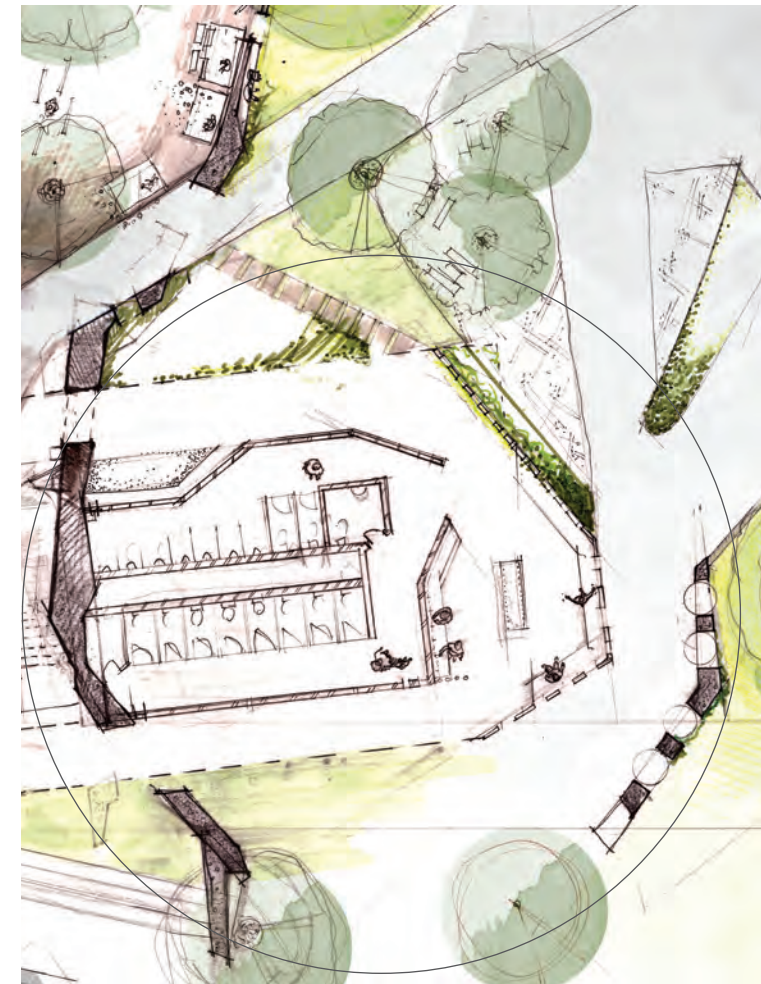
Figure 11.16: Iteration 3 - Sculptural elements

Figure 11.17: Iteration 4 - Respecting the permanent structures

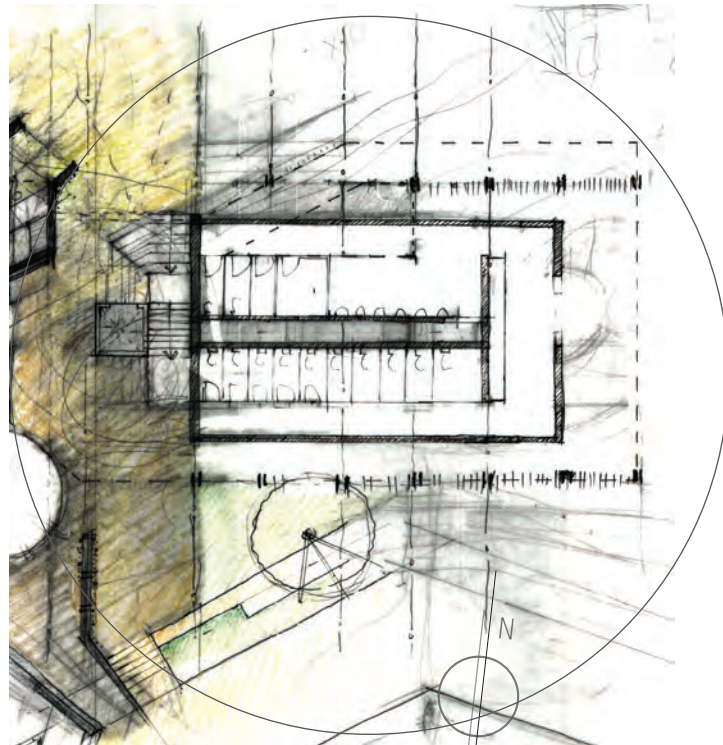
Figure 11.18: Iteration 5 - Rearranging

Figure 11.19: Iteration 6 - Communal area against concrete wall

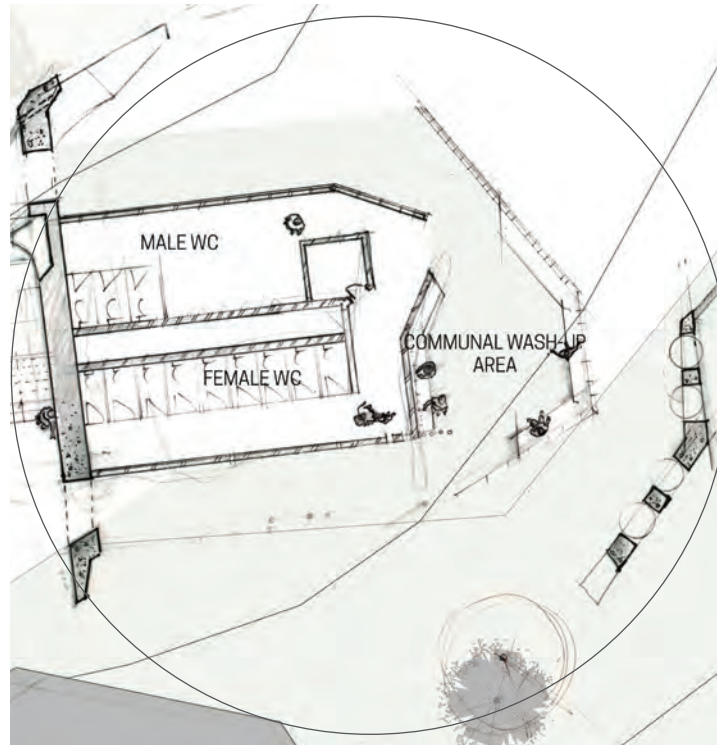
3

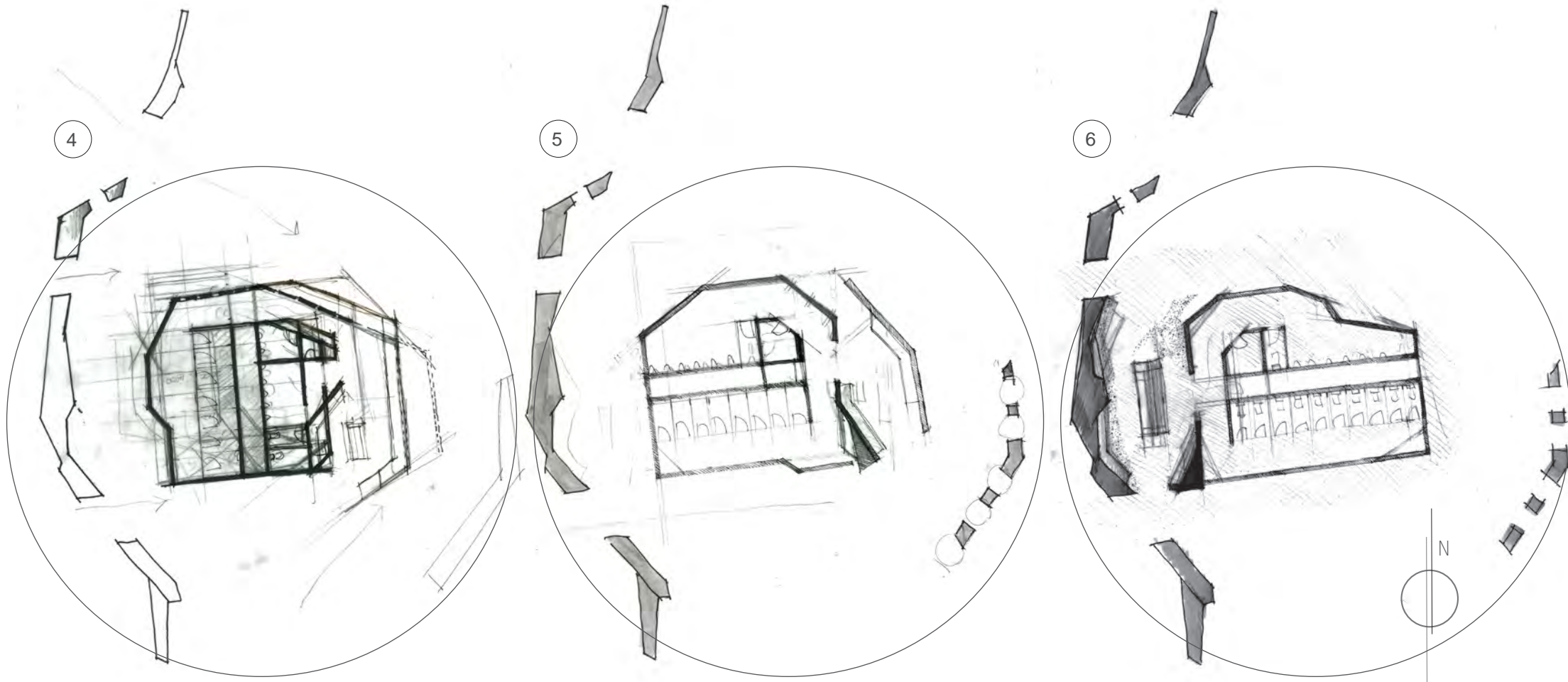


1



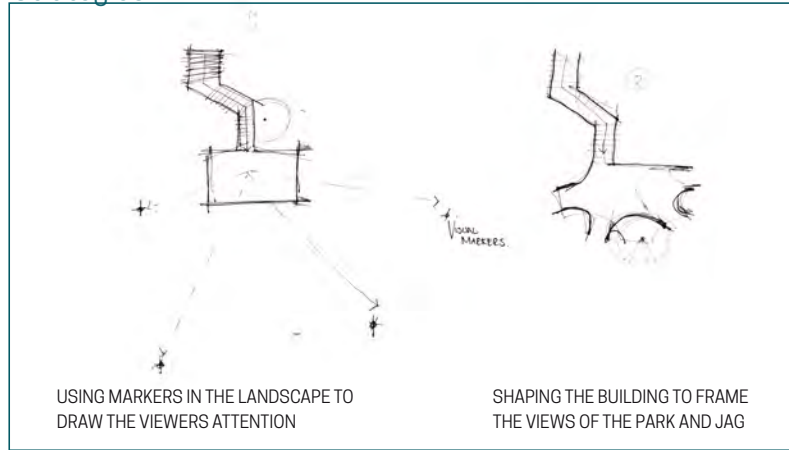
2



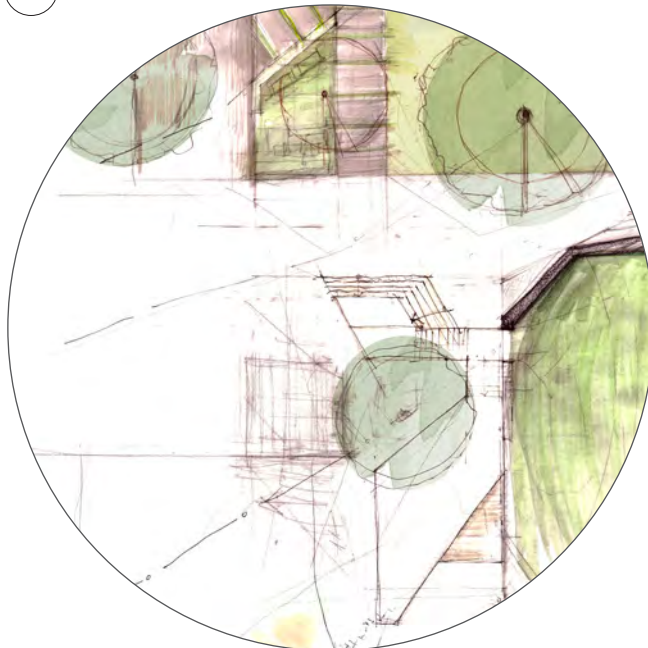


Viewing pod design development

Strategies



1



2

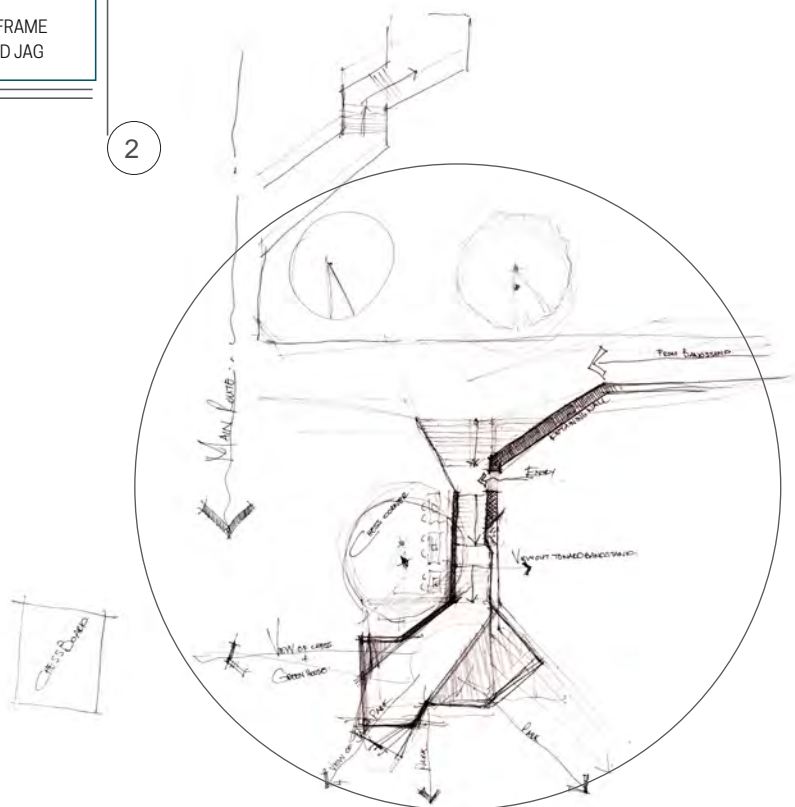


Figure 11.20: Iteration 1 - Sculptural element.

Figure 11.21: Iteration 2 - Direct access.

Figure 11.22: Iteration 3 - Framing views.

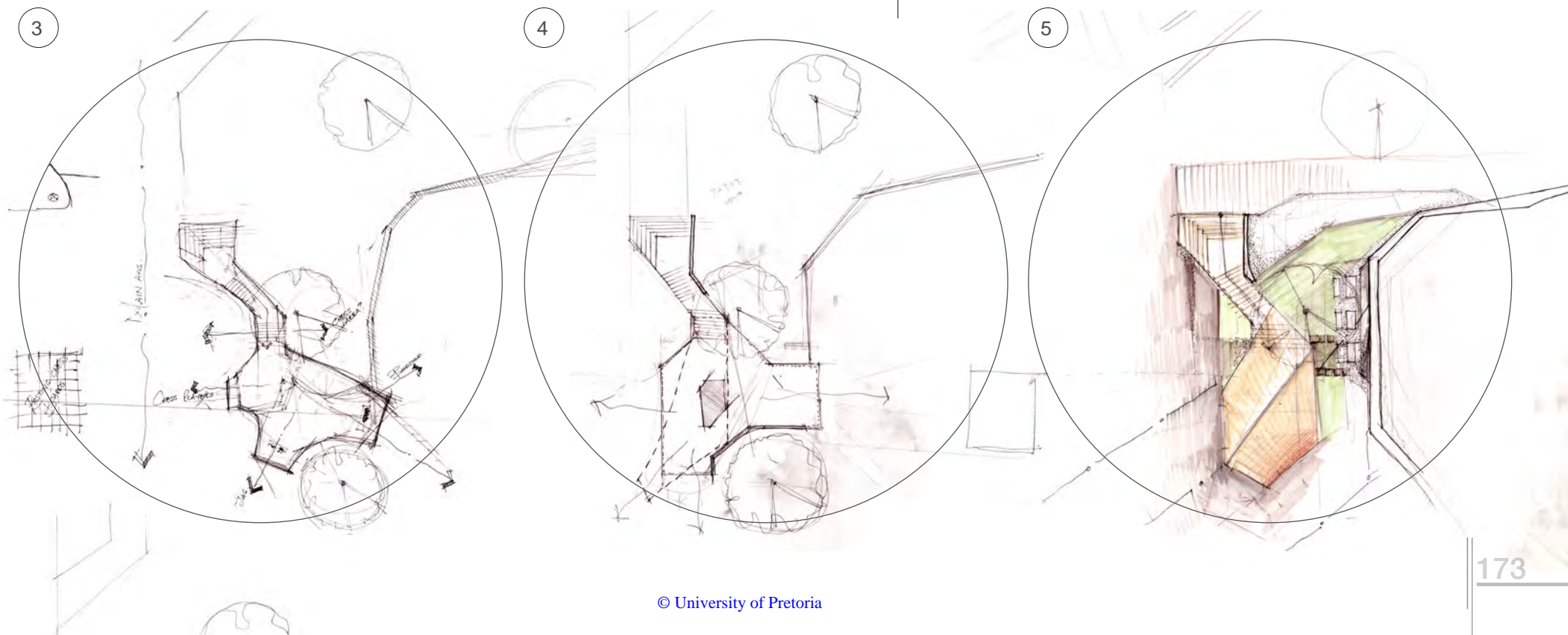
Figure 11.23: Iteration 3 - Simplification.

Figure 11.24: Iteration 5 - Merging strategies.

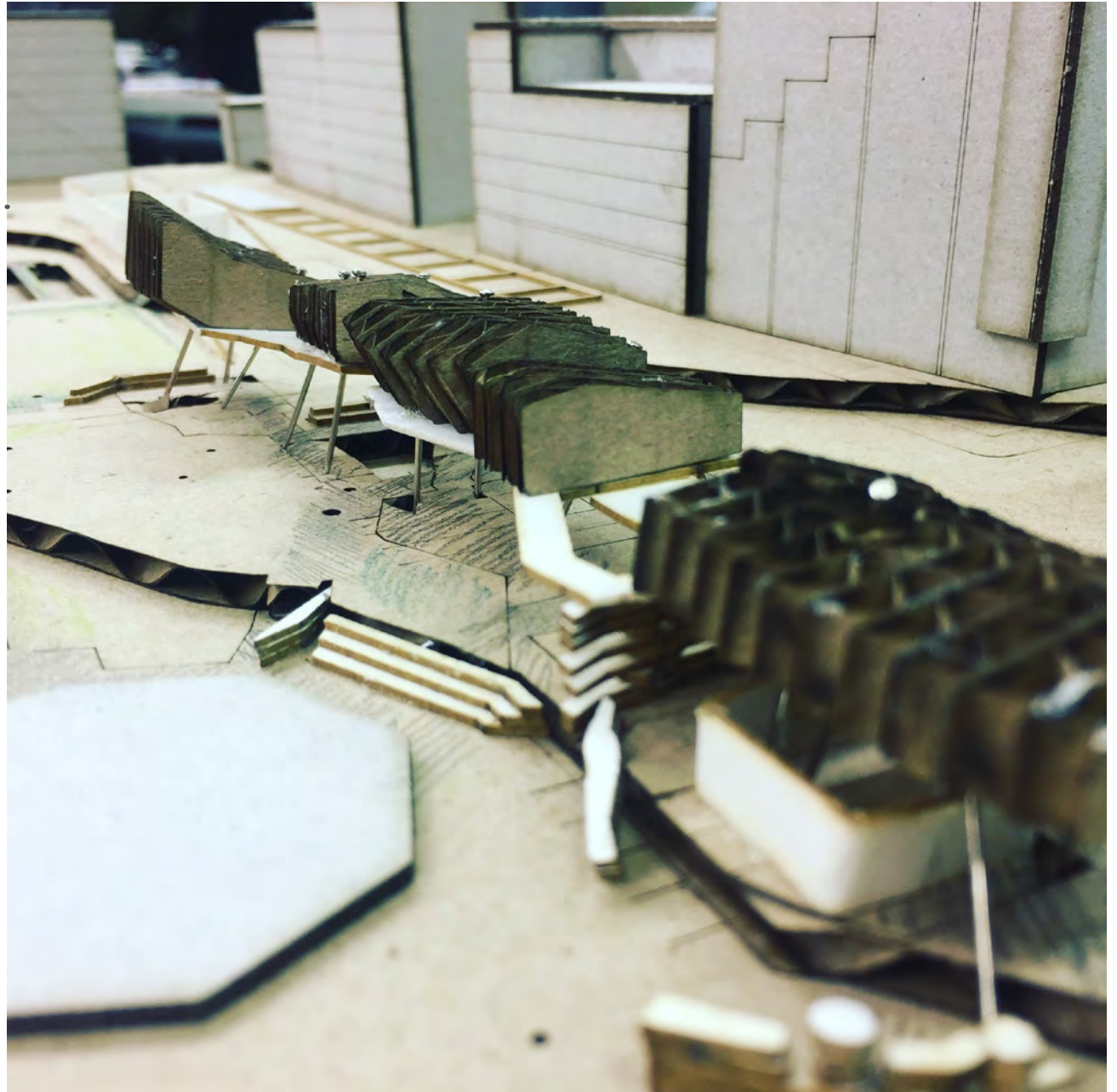
Figure 11.25: Iteration 5 places on the ground floor plan.

The viewing platform becomes one of the pavilions placed along the route between JAG and the *urban archive*. Here the users of the park have an open overview of the park and JAG which is in contrast to the main pavilion from which people are forced to view glimpses of the park through a lens.

The viewing pod forms the last publically accessible node along the route of the *urban archive*.







1-500 SITE MODEL WITH LISA VERSEPUT'S
CREATIVE CONSERVATORY AND THE
AUTHOR'S *MACHINE FOR DOCUMENTING*