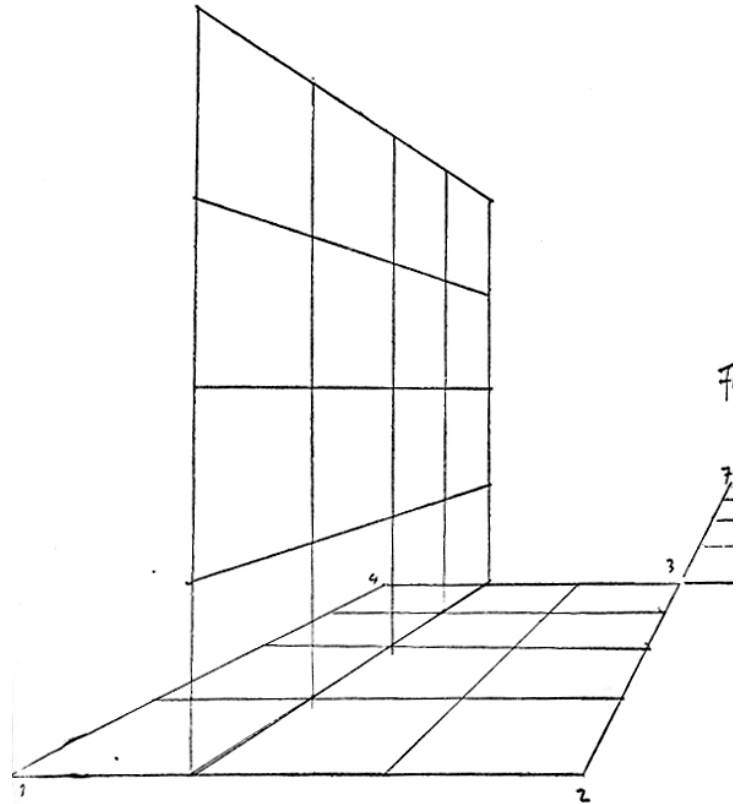


1

introduction

“Movement is not simply an unintended by-product of spatial organisation, but its very reason for existence. By its power to generate movement spatial design creates a fundamental pattern of co-presence and co-awareness, and therefore potential co-encounter amongst people, that is the most rudimentary form of our awareness of others” (Hillier: 213).

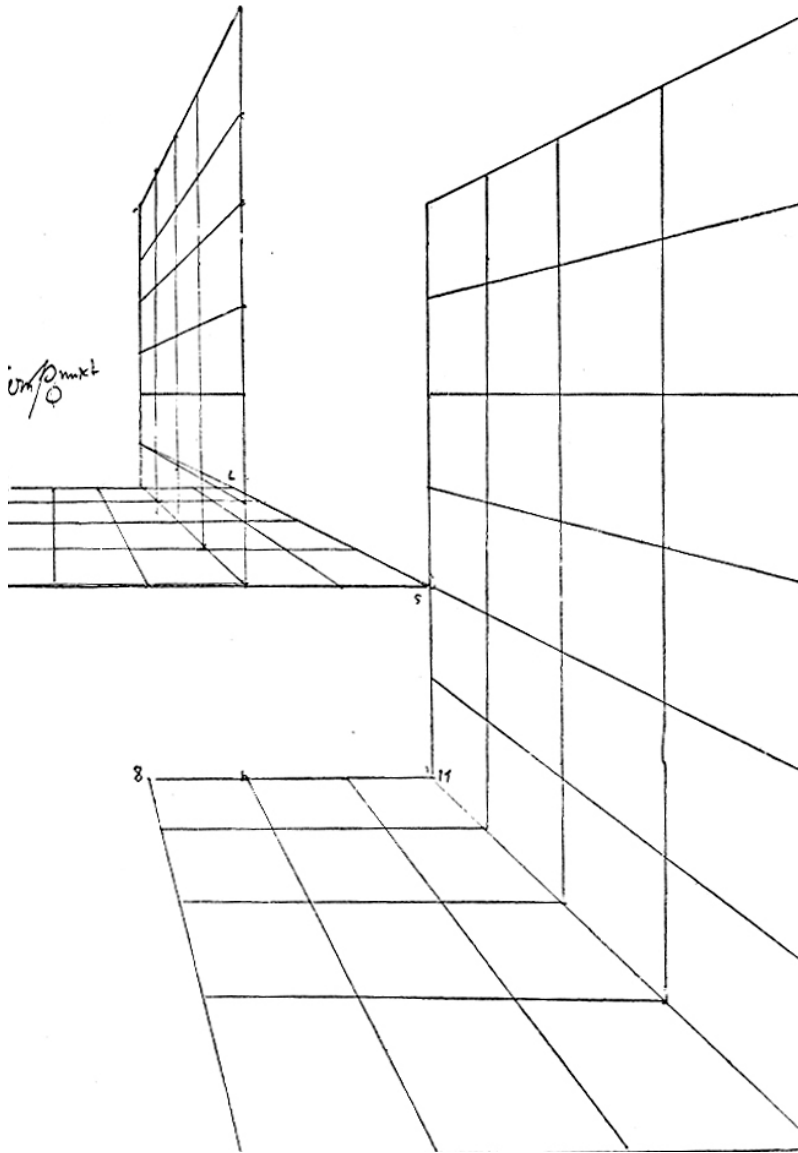


This treatise aims to investigate the components of good architecture. Good architecture is appropriate to its contexts, responds to its users and lets its users respond to it. Good architecture is beautiful. Good architecture is brought about by movement and in return it "moves" us.

Good architecture can be produced in a very simple and seemingly direct way. This can be done by reducing architecture to its basic building components, the first component being volume. Volume is in turn brought about by planes being projected vertically or horizontally. Planes are lines that are also projected vertically and horizontally, with lines being nothing else but a series of points. The above concept should be nothing new and has been covered extensively in most elementary architectural literature. Yet it is in this tired concept that lies the potential to produce really good architecture. It will be produced once architecture acknowledges the fact that concepts such as spacemaking, placemaking and moneymaking are not possible without that basic element, a point.

A point responds to its context and can form any type of line, depending on where it comes from, where it goes to and where it passes through. It takes on or responds to the character of the space that surrounds it. This space, which in turn is nothing else but a conglomeration of infinite points, determines the character of the line, the plane and the volume. Yet none of the above would exist without movement. Through movement a space is observed; through movement emotions are set in motion; only when we are truly moved will something meaningful happen; only through the movement of a point will a line be generated, will a plane be formed, will a volume be created. Through movement will we be able to have "moving" architecture. "Moving" architecture is truly good.

But not all movement is good and results in architecture that "moves". The goal of this treatise is to try to establish which factors promote "harmonious movement", which factors strengthen movement and thus, which factors make for good architecture. This treatise will show how music can be used to produce good architecture.

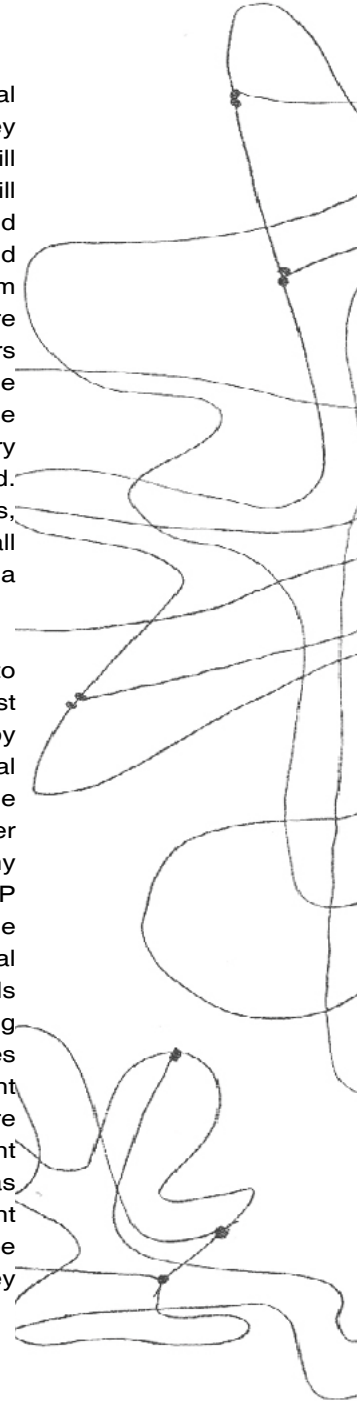


2

function

This building will function as a Centre for the Study of Cultural Economics. The centre will look at how people move (how they walk, how they react, what people like, what people dislike), will look at what makes them move and how this is achieved. It will further be concerned with the study of images (both moving and static) and how people react to these. In some cases, sound will also be added to these images. The centre will be from industry, for industry and conduct research into how culture can be an asset, all the while also educating the managers who are a part of this research. It will look towards including the disciplines of economy, culture and politics and making these work together. True problems are always interdisciplinary and only an interdisciplinary solution should be applied. People from all walks of life, from varying social backgrounds, professional backgrounds and educational backgrounds will all be made a part of the process in the building, in order to give a fair representation of society's movement.

The client in this project can easily be chosen according to certain parameters. He needs to have enough capital to invest in such a building and be interested to make even more by adapting the principles of cultural economics in its managerial strategy. The choice here has fallen on JOHNNY WALKER, the international whiskey manufacturer that has one of the stronger marketing campaigns in the heated liquor market. Johnny Walker's branding of walking and their branding of "KEEP ON WALKING" would be ideal for a centre that deals with the study of people walking. However, any large multi-national company could be sponsoring this building. All multi-nationals are looking towards getting a stronger foot into the emerging economies. In order to do this, they need to know what makes the locals move. Along with this multi-national, the Department of Arts and Culture will have a strong interest in such a venture as it enhances the arts in the country without the government having to invest too much. Once the business fraternity has understood the value of the arts, little centralised government funding will be necessary anymore. Government might also be interested in understanding its citizens and ensuring that they move amongst each other as harmoniously as possible.



University of Pretoria – Meyer, M G (2005)

The program and function of the building respond to various given conditions. Firstly, the site is situated within the “Oeverzicht Art Village”. It has a rich cultural history, with the Breytenbach Theatre and the Moonbox being situated there and a lot of other crafts also calling it their home. The site also houses the former MOTH club, which was recently acquired by the Tshwane University of Technology (TUT) and is being converted into a film school. Secondly, there has recently been a slight increase in interest of business into sponsoring cultural events in Pretoria. Examples of this might be SAPPI’s sponsorship of the “Black Tie Ensemble” operatic group and Vodacom’s sponsorship of the UNISA International Piano Competition. Corporate business is finally seeing the value of supporting the arts and realises that results that are not directly quantifiable can still be of value. This idea has been promoted by the movement of cultural economics, proponents of which are mainly situated in Europe and, to a lesser degree, in Australia.

Cultural economists profess that the classic breed of managers that have been schooled in traditional economics is not equipped to handle contemporary society adequately. A system in which managers are still taught that all people act rationally and make their decisions causally will have no opportunity to write any great gains if it continues to negate the complexities of current societies. A system where there is still a belief in a so-called “Homo Economicus” – that perfectly quantifiable human – can only understand the directly measurable and not see the benefit of the non-quantifiable. There is thus little need to support the arts, invest in human well-being and other philanthropic causes, as the benefits this has to the investor are never directly measurable. This vision has to be overhauled and replaced by something more current and likely to succeed financially. The new breed of manager has to understand that culture and happy people are fundamental to good business. When both clients and employees are moved harmoniously, i.e. they are satisfied and comfortable in their surroundings, they will start to move the company along harmoniously. They will react to their context favourably, work well and/or purchase products. This will have positive financial implications for the company. What needs to be remembered is that government is also run like a business and their interests here are very similar. It should want to move the population along harmoniously in order for the population to react to this context and move the country harmoniously, making a positive contribution to society.



3
program

It needs to be noted that buildings, by the function they contain and the spaces they are constituted of, contain all the social information that already determines to a large degree what happens in and around them. They constitute in themselves a field of potential movement and potential co-presence. A public square has a certain type of movement inherently connected to it, just like that of an arcade or a shopping centre. If a space does not cater for the type of movement it is designed for then this will cause a reaction in the opposite direction. Users will try to force a kind of movement on it, causing the natural balance of the space to be shifted. If a taxi rank is designed that does not have enough parking or places for the taxis to offload their passengers, the taxis will take over pavements and knock down bollards in order to stop.

Buildings and the spatial configuration their function entails either restrict or generate social relations. A strong genotype, as discussed by Hillier, elicits strong behaviour. Although society may be seen as a dematerialised genotype, the way in which it is projected through time and in space is certainly not dematerialised:

“The material form of society as a system of relations at a point in time is not that society and certainly not its structure, but by being a realisation of the underlying genotypes of society. The material form is the means by which the society as an abstraction is realised in space and time and then reproduced. Society is not in itself its material form, but even so only exists through its material form.” (Hillier: 403)

The building also needs to be a space-time realisation of an abstraction, which governs the form of the building. The line of movement, which is an abstraction of human action and perception through different spaces, needs to be accommodated in the form of the building. This building should, by giving form to this abstraction, give it the realisation that enables it to be projected in time.

This brings us to the program of the building, which will be a centre for the study of cultural economics. Going in line with the context of the film school and the principle of movement, it will investigate how images, both static and moving, move people. The purpose of this is to get a better understanding of people and know how they act and why. It will soon be realised that the arts, in this case the visual and to some extent music, have a significant contribution to make in human behaviour. By observing this the managers can understand both their employees and customers better. They will realise that culture, as a non-quantifiable entity, is much more powerful in affecting people than any forced and aggressive management strategy. A “cultural” strategy has the very non-economic effect of actually being meaningful to all without wanting something directly back. When people are understood will one see what makes them move harmoniously, which means they are content and when they are content will they react positively and will the investment show a return more significant than most conventional economic model. There is thus a vital social component without which the whole model cannot exist –once there is invested into society for supposedly self-less reasons will society repay this investment.

Filming will be used both to observe people in their everyday activities and also to observe people observing the film that has been shot in the Centre for the purpose of testing behaviour. It can be observed how the combination of visual art and sound can move or influence people. There will be a constant process of studying people, analysing filmed material, producing new material for testing, studying the behaviour again and then analysing the results in order to produce more film material. The process is one of getting information from the streets, analysing it in the building, producing a response there and getting it out on the streets again to test it. For this purpose there needs to be a big projection screen outside and at the main node of pedestrian movement to test this response. During the entire process the managers/students are involved hands-on in understanding what moves people, how they can be influenced positively, doing something good for society. They will realise what a vital role the arts can play in getting a larger return on investment than most conventional model of economics.



4

components

The different components of the centre and program will be the following:

COMMUNITY WORKSHOPS

The community will be included in the process by letting them take part in the filming process, letting them act, perform, make props and assist in filming. By doing this they are also taught skills of acting, music and filming, which they can take out into the market place. Additionally, this is a perfect ground for studying movement of people as they work. Without this social component the whole process will lose its spontaneity and input from the public.

FORMAL AUDITORIUM

The auditorium will fulfil the role of lecture hall and projection facility. Here the entire team can look at the raw information that is received from the outside and determines its validity and further use. Outcomes and the goals that are striven for will be discussed. All material that seems fit to be sent further will get sent to the next zone.

ARTISAN WORKSHOPS

There will have to be some resident artisans, like painters, metal workers and carpenters that manufacture the props necessary for the filming process. After the session in the formal auditorium they will be told what to manufacture for use in the next filming process. They will also share facilities with the Breytenbach

Theatre, for example, the prop store and workshop. It is also important for a lot of their activities to take place outside in the public square, so that the public can share in the process of making and maybe even learn some new skills. These artisans will also live in the building, to save on transportation cost and to have a permanent, resident staff.

EXPERIMENTAL FILMING AND IMAGING ZONE

The material gathered outside will be analysed and discussed, and decisions are taken on what else can be tried outside. Everybody will take part in this process, from the technicians, to the students to management, as well as temporary students that join on a part-time basis and take part in discussions and workshops. In this part of the process, it is decided what to take further and refine in the dark room or send back outside to do more tests.

DARK ROOM AND BASIC EDITING

A dark room and sound studio are needed to create the perfect conditions for filming more specialised and finer work. In the previous zone it was decided that there is some material that can now be refined even more. This will be filmed under perfect conditions, edited basically and sent back to the previous zone for scrutiny and approval of whether it confers with what was intended there. If it confers, it will get sent to the next zone, if not, it will be redone and sent back and forth

until it gets final approval.

ANALYSIS AND DISCUSSION

The material from the dark room and basic editing that has been approved by the experimental filming and imaging zone will now be analysed and discussed from a movement point of view. This does not mean looking too much at the imagery itself, but rather at the content. It decides whether that material can be used to test movement outside and whether it conforms with the outcomes that were striven for at the briefing session in the formal auditorium. If it does, it gets sent to the next zone, the final editing; if it does not it may be sent back to the dark room and basic editing.

FINAL EDITING

When all the material that has been discussed, filmed and analysed reaches this zone, it is given the final polish and edited in so that it can be sent out to the public. Previous zones were concerned with the content and the proper movement in the film, but this zone is concerned purely with the visual and whether the quality is good enough. Upon completion, it is sent back to the formal auditorium

FORMAL AUDITORIUM

At this point, the final images are sent back to the auditorium and are presented to the entire team. They are tested against the outcomes that were decided on at the beginning and whether they are fit to be sent

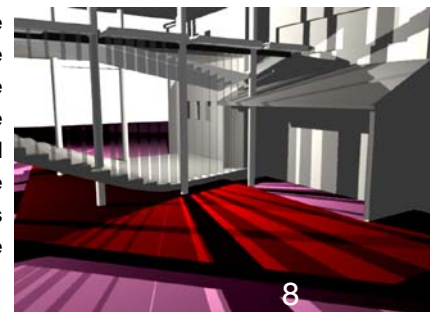
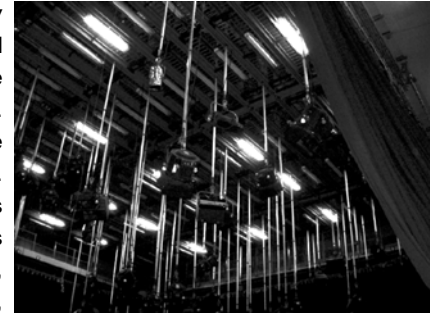
out into the public. Again, as in every zone, the emphasis is to be involved and, by doing this, learn the vital role images can play in moving people. Discussions are vital during every zone and only a hands-on process will work. It is also vital to include team members from as many varied backgrounds as possible, for example, the managers, film crew, editors, actors, artisans, artists, musicians and public.

INFORMAL AUDITORIUM

Before the final material is sent away to the general public, it will be shown for the last time in an informal auditorium, where members of the public will also see it. These will mainly be participants in the community workshops that were involved in the process. From here the information will finally be sent away to the public, mainly to the main projection screen on the public square, but also to other temporary screens. Here it will be shown and used to study the effect of this on the movement of people and create further information to be sent to the formal auditorium again to start another cycle of the program.

OFFICES

There has to be some administrative component and organising structure behind the centre and therefore some offices are needed. This is also where the link to business will be kept and where the implementation of the information and the economic gains this cultural economy has will be discussed.





RESTAURANT/CANTEEN

The restaurant and canteen will fulfil the very pragmatic need of supplying food to the workers, while generating some income by selling food to the public. Beyond that, these will be very important as informal discussion zones, where the different parties can meet to have unforced discussions and to learn about and appreciate each other's roles.

ends, there will be some form of communal or open space, where interaction between people of the different zones can take place. This is between people of different expertise and people of different social standing. Open space should not just happen, but rather be seen as a critical design element that needs just as much attention as other filled spaces of the building.



PERMANENT ACCOMMODATION

The artisans in the workshops will be accommodated in permanent accommodation, the size of which will depend on whether it is for single or double occupation.

TEMPORARY ACCOMMODATION

Temporary accommodation will be for the use of anyone in the building that might have to work longer hours. This is usually the case in the research fields where longer experiments can take place that need to be finished in a certain time period.

OPEN SPACE

In line with the theory of cultural economics, open space is regarded as vital to the process of the building and not as a waste of money. It is an important component and will be placed on the edges of the building and between processes. Wherever two processes overlap or one process

ACCOMODATION SCHEDULE

WORKSHOP: 2 double and 2 single

COMMUNITY WORKSHOP: 3 permanent staff and varying amounts of participants of up to 50

EXPERIMENTAL FILMING AND IMAGING ZONE: 4

DARK AND SOUND ROOM: 6

BASIC EDITING: 3

ANALYSIS AND DISCUSSION: temporary, depending on students

FINAL EDITING: 5

OFFICES: 6 and 3 secretaries

RESTAURANT/CANTEEN: 12

This is just the permanent staff and does not include the temporary students or managers that take part in the processes, the numbers of which may vary over time.

5
schedule

6

zeppelin university

Zeppelin University

The Zeppelin University (ZU) is a privately funded university situated in Friedrichshafen at the Bodensee in Germany. It offers courses in Corporate Management & Economics, Communication & Cultural Management and Public Management & Governance. The goal of the institution is to educate a new generation of managers in and amongst economy, culture and politics so that they can deal with the complexities and contradictions in these changing fields. This can only be done when the cultures, the connections and the inexplicable of the environment of the field of activity of these managers is understood.

Research is often done on-site in businesses, museums, publishing houses, theatres and city halls. Questioning and questions are seen as the centre of scientific inquisitiveness. Innovation is only possible somewhere in-between these disciplines and it is only possible when these disciplines are mixed. Real problems are seen as interdisciplinary.

The university is financed privately, with an increasing number of companies and individuals realising their social responsibility of supporting innovative and efficient education institutions. The ZU has a wide pool of partners in economy, culture and politics, amongst others, BMW, DaimlerChrysler, Deutsche Telekom, CGE&Y, General Electric, Oracle and Porsche.

The ZU is a good example of private funding that has realised the responsibilities it carries in respect of furthering society and investing in culture without needing direct reassurance. A new breed of manager is needed for a new type of society, a manager that understands what moves people and how to tap into this movement.

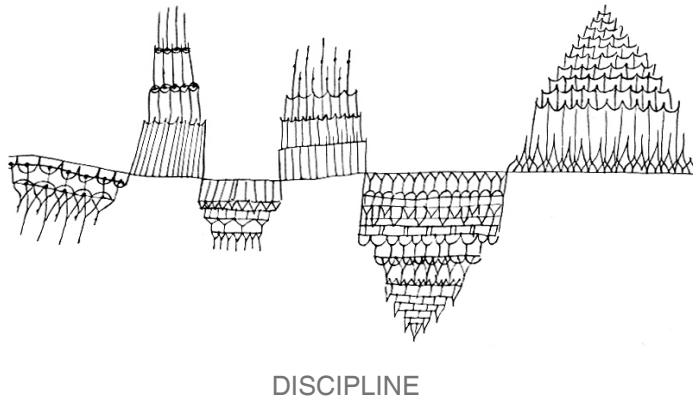
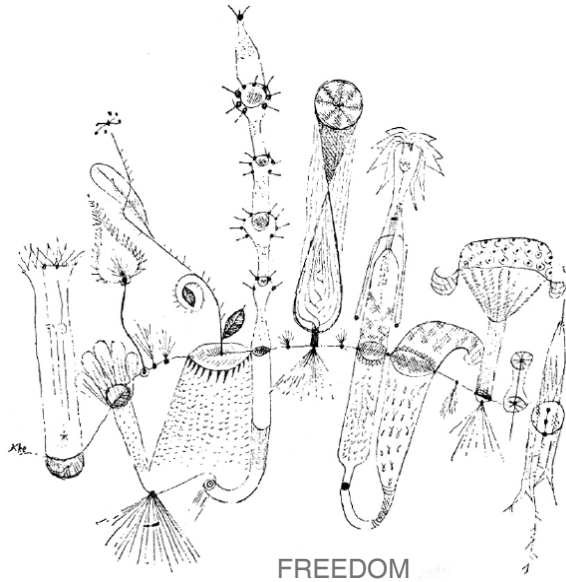


view over the Bodensee



founding president Stephan A. Jansen





Examples of Paul Klee's experiments with points giving birth to other points and forming a line. What is important to remember is that each point must respond to its context and form a line that reflects this character. A point that is disciplined will bear disciplined points and the resulting line will look thuswise. So too will a more free point bear other free points and lines.

The same must count for architecture where the points have to react to their context, like climate, topography, etc and result in lines, planes and volumes that have this character and architecture that is truly contextual.