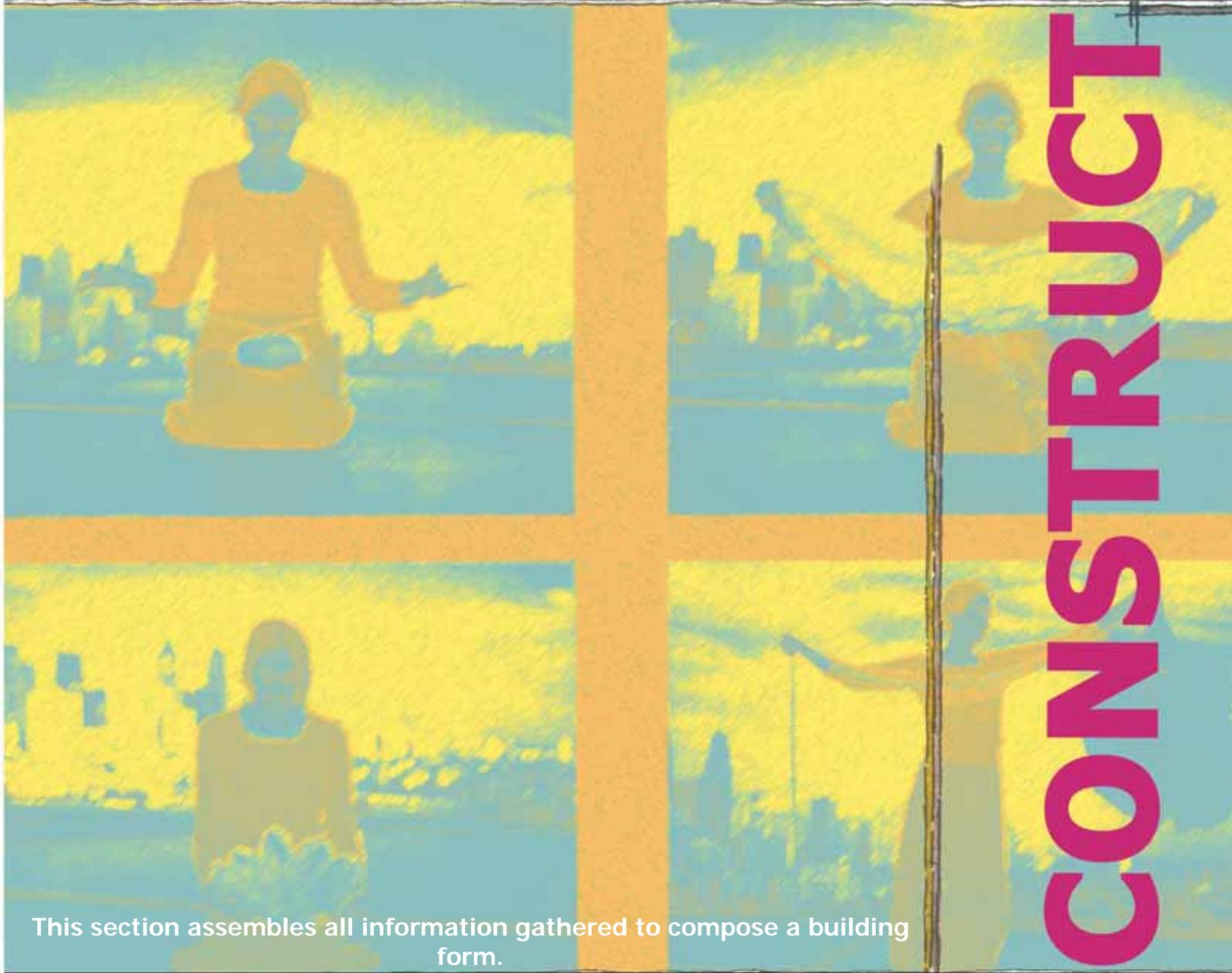




1. Pleated airbrush-dyed cotton



CONSTRUCT

This section assembles all information gathered to compose a building form.

JOURNAL

4



1. Normative Position

Architecture as a voice.

Expression is a method of uttering or representing an embodiment of thought by an individual voice or gesture. It reveals the innate character and sentiment of an individual. Humans express their emotions through the construct of a phenomenon, be it dialect or object. We create to express this inner voice. In a country with our social and political background and current conditions, we as its people are struggling daily to make this voice heard. Places of expression are needed. Be it open or closed, space will provide a platform for reconstruction.

Architecture shapes the daily world we live in. The daily transformation of architecture confronts the issue of its unchangeable essence and the possibility of expression that is inherently present.

"Expression 1: I have seen how always, in every shape, a certain form, a certain line, repeats itself; how a forehead seems to tally with a knee, a hip with a shoulder; and how the essence of this is the very being and temper of the person, who alone could have such

a knee, or shoulder, or forehead. And this too, I have noted, which I saw one night, as I helped a woman bear a child: that the sharpest pain and sweetest pleasure seem to have almost one expression." (O.M.A, KOOLHAAS, R & MAU, B 1995:390).

My ideal would be "The almost one expression", so that architecture in its fundamental nature can become one with its users and be the direct expression of them. Thus all becomes signified, the whole hierarchical pyramid of significance becomes an even plane. The mundane, in this instance, the masses of people in Sunnyside who have merely become numbers, will become significant in order to construct an individualized architecture.



Afro-centric:

The author was raised in a westernised world colliding with an African society. When attempting "The almost one expression", culture and its social context must be investigated as collaborating influences. Exploring the realms of African culture and how local people feel about community and their relationship towards it, Afro-centrism will augment the actual performance and pragmatics of a facility promoting the expression of culture and identity.

Culture allows humans to shape their own natural and physical environment. When culture is passive in a community there is a lack of expression and a steady loss of identity. Culture should not be interpreted as a different aspect of everyday life. People have a tendency to modify it into events and social interactions, a tradable commodity imported and exported to museums and galleries. Culture becomes mute, numb and inanimate. According to Van der Walt (1997:5-35) five cohesive components of culture are the following:

1. Religious aspect: personal religion
2. World view: values, norms of life
3. Social: language, institutions, laws, economic relationships
4. Material: tools, machines and buildings
5. Behavioural: habits and customs

These aspects can be seen as layers: religion at the core and behaviour at the periphery. The outer layers change more easily than the core, for example even though there is a vast presence of different Muslim, Hindu and Christian denominations in Sunnyside, one rarely sees them wearing their traditional clothes. Thus behavioural patterns are the most flexible aspects of renewing culture. If a building can possibly become a medium by which behaviour is changed, one is a step closer to redefining the community's culture.

Manuel Castells constructed a project identity, occurring when social actors, on the basis of whichever cultural materials are available to them, build a new identity that redefines their position in society, by doing so, seek the transformation of overall social structure. Multi-culturalism in an area such as Sunnyside is subsequently the most relevant construction.

" We know of no people without names, no languages or cultures in which some manner of distinctions between self and other, we and they are not

made.... self-knowledge – always a construction no matter how much it feels like a discovery – is never altogether separable from claims to be known in specific ways of others." (CALHOUN 1994: 9-10)

When disregarding the value of all variants in life, no meaning is left to define life and thus to express it. We are neglecting the tragedy of the loss of identity across all cultural groups in South Africa, be it before or after Apartheid. The returning to basic human tradition - to create - neutralizes this loss.

The unified expression of the life of man = culture. Expression is the in-between of Identity and Culture.

Identity + Culture = Reality.
(Expression)

Therefore we have the power to change this current reality by becoming Afro-centric: Stripping off all preconceived ideals, becoming aware and moulding ourselves into the environment and becoming part of it.

"Architecture: What is the act of Architecture, what are its elements, its conditions, its materials, its motives?" (O.M.A, KOOLHAAS, R & Mau, B .1995:XXIV).



1



2. Architectural development:

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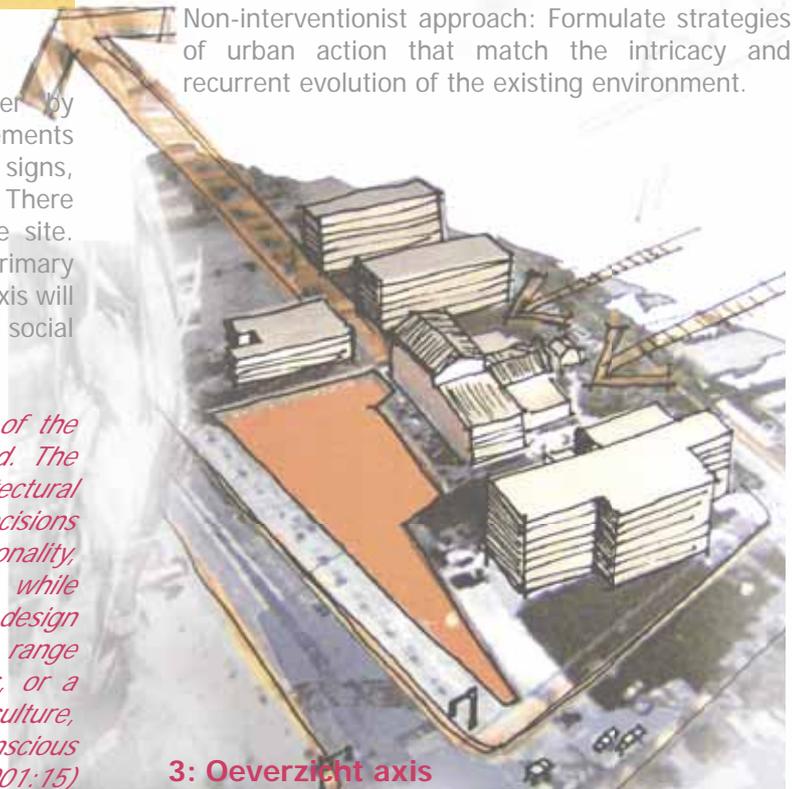
Introducing a new urban form into another by inserting transient, persistently changing elements that mix together territories, objects, people and signs, propagates the concept of constant progression. There is a prominent axis of movement through the site. Taking pedestrian and vehicular movement as primary initiation and constructing built form along this axis will ensure the effective use of the site in terms of social and functional interaction.

"Architecture is often seen as an expression of the society and culture from which it was created. The range of influences that inform an architectural design are complex. Some are clear rational decisions made in response to aspects such as functionality, structural logic or environmental conditions, while others may be more subtle and may impact the design consciously or sub-consciously. These could range from historical precedents, stylistic references, or a particular awareness of the world, of society or culture, to elusive notions of spirituality and unconscious forms of artistic expression." (MPTS 2001:15)

2: East/west axis through site



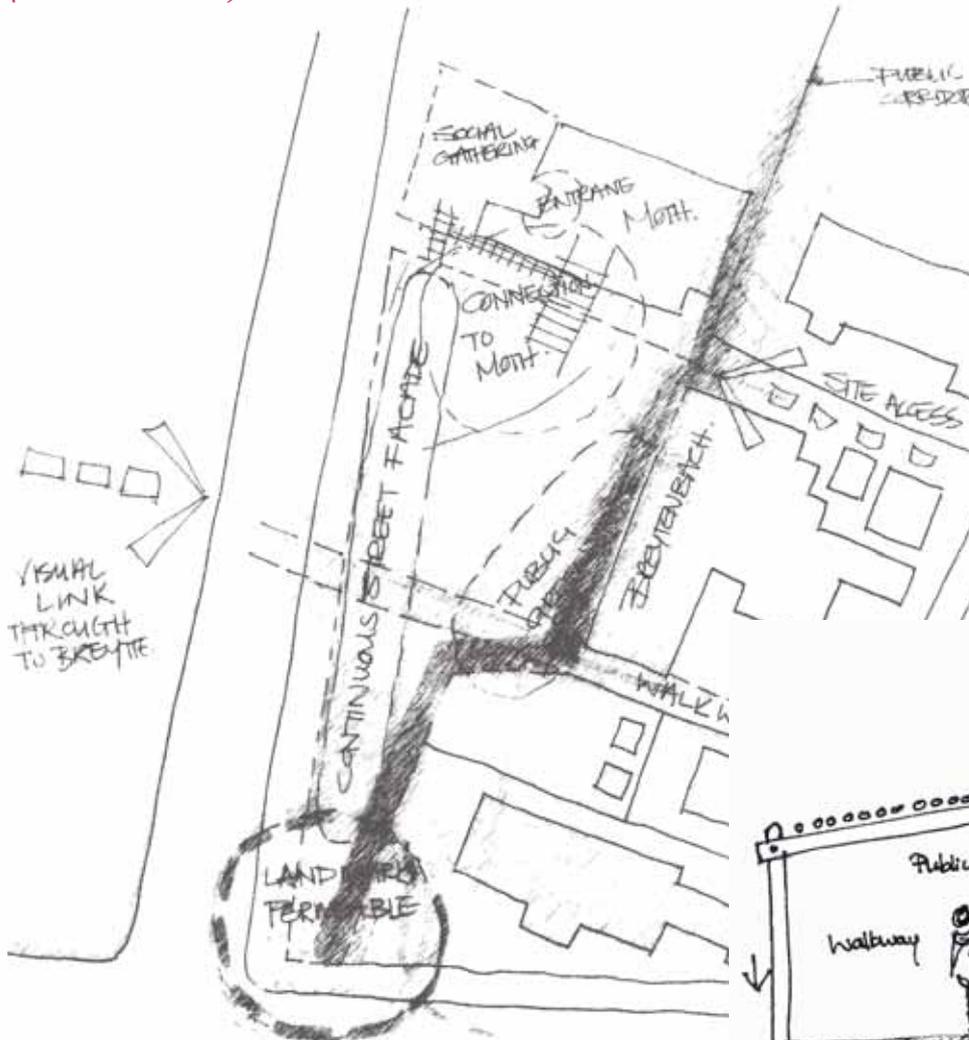
Non-interventionist approach: Formulate strategies of urban action that match the intricacy and recurrent evolution of the existing environment.



3: Oeverzicht axis

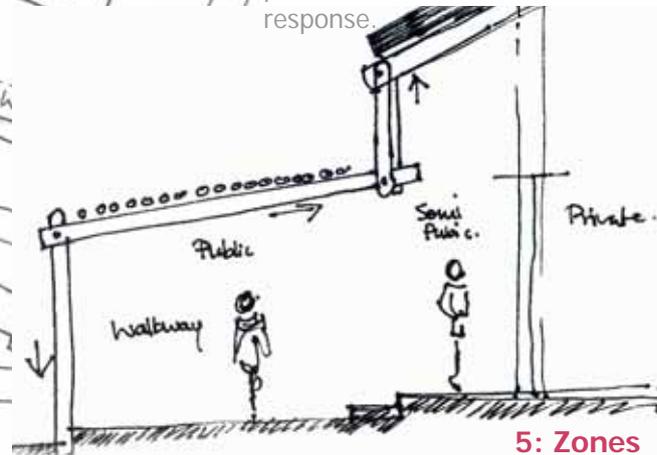
The building requires three layers of functional participation: public, semi-public and private. When zoning these layers onto the movement axis, the site generates a form.

"The arts and their exhibition continue to provide one of the most exciting areas for the development of high quality contemporary architecture. For those who are only moderately interested in the ideas of "virtual" museums, art and art museums constitute one of the few areas where a certain durability and immutability are considered appropriate." (JODIDIO 2001:13)



4: Site analysis

The NMDC requires a continuous street façade on Nelson Mandela Drive. This will enhance the urban form that has degraded into a parking space. Parking will remain a functional issue in the design, but it will become an unseen element hidden from the street. A transparent, visually interactive façade will enhance the pedestrian, cycling and vehicular experience. The design must respond to different speeds of movement and promote communication with each type. The proposed permanent and rotating exhibition spaces can provide the most effective response.



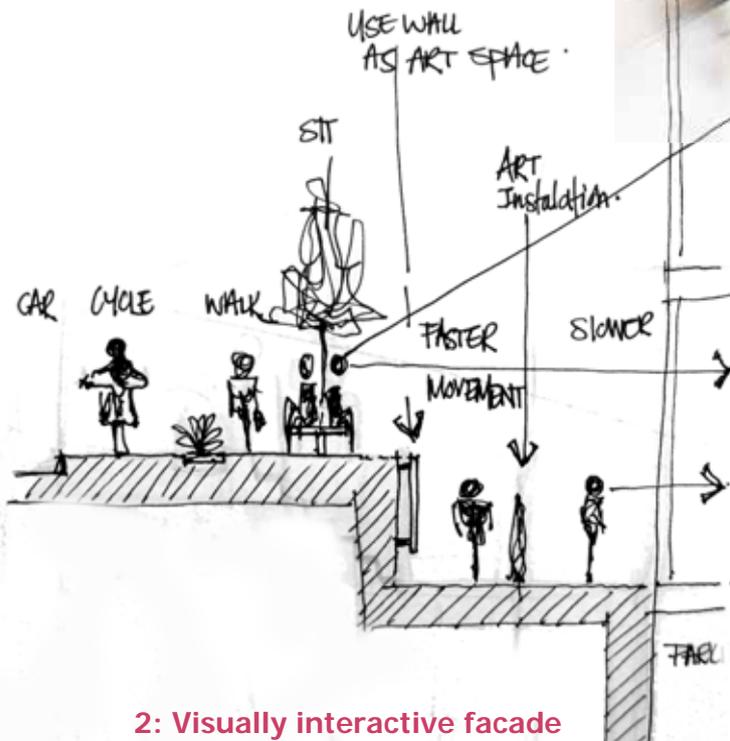
5: Zones

" The picture plane is subdivided in a highly inventive way, usually based on symmetrically arranged geometric fields but avoiding repetitive zones. The fields are differentiated from each other not by dividing borders so much as by internal configurations of applied linear pattern." (HOBBS 2003: 39)

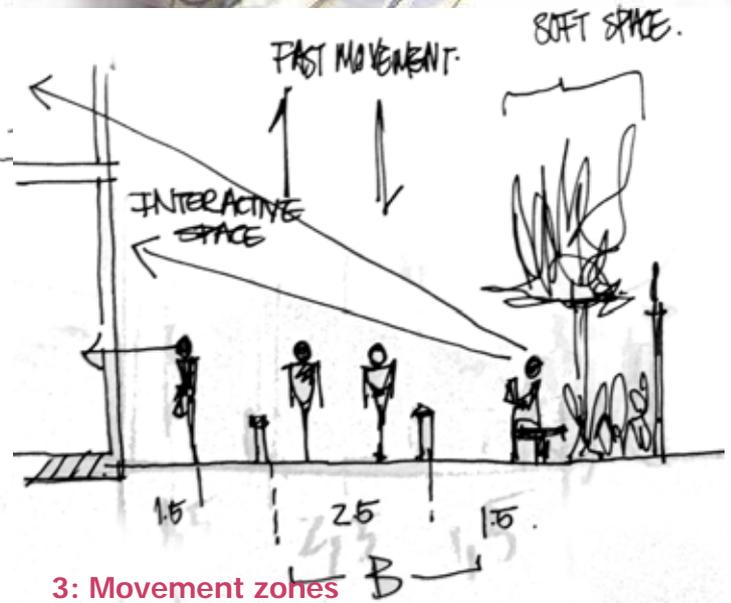
By studying each movement axis of the site on section, a linear pattern emerges as a reaction to each. (Fig 1) The building becomes a tapestry. The western façade becomes a narrative platform for discovery that will attract viewers with art displays and silkscreen printing and weaving workshops (Fig 2). A long, transparent building serves as a facilitator for expression and guides the user and viewer to the different stages of production. The architecture permits art works to speak for themselves (Fig 3).



1: Rhythm



2: Visually interactive facade



3: Movement zones



3. Architectural assembly:

The architecture must be viewed in multiple ways and must be flexible to accommodate change. Transparency from Nelson Mandela drive through to a small pocket park between the Breytenbach Theatre and the new building will allow interaction with the environment. The building generates three layers:

- Inner area walled in – shielded from daylight
- Outside area walled in glass - natural light for viewing
- Outer area delineated by passive climate - controlled arcades - flooded by light

The building becomes history as it represents the passing of art from one generation to another.

General design principles

Educational space according to Tutt and Adler (1998:254-260)

Flexibility in use is the most important factor in designing such a facility. There are a number of diverse activities (noisy, messy, clean) which must co-exist

in varying proportions throughout the training day. Additional specialists, teachers, parents and students may need to be accommodated so as to make the most of the space. In practical terms flexibility of use can be considered on the following levels:

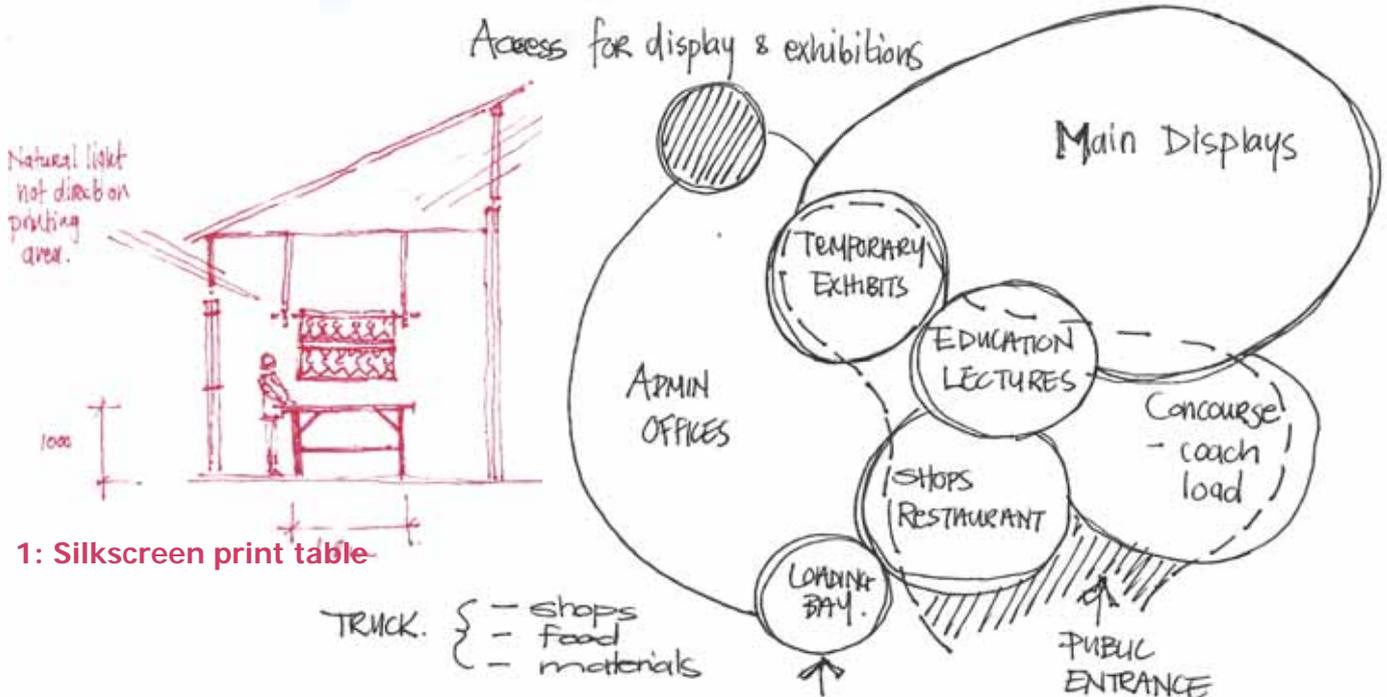
Long term use: This is inherent in the original design. It is dependent on the basic structure, the relationship of open and closed spaces together with specialized facilities, the pattern of circulation and shared facilities and environmental servicing.

Medium and short term use: The response to the changing patterns of teaching from week to week and month to month is related to the changes in group size and organization, staffing and general educational needs. Given a particular design, such changes can often be achieved by modifications in the layout of the furniture such as divider units and display screens. Certain basic provisions in the design will encourage or hinder the development of a wide range of day-to-day activities. For example the choice of flooring materials will welcome some activities and discourage others. The use of teaching aids often requires special storage provision, together with suitable services at the potential points of use.

Workshop space according to Tutt and Adler (1998:81-87)

A printing station has a complex network of functions, including material storage, component manufacture, assembly, inter-process storage, packaging, despatch and transport interface, all of which must work together.

Design for change: The workshop usually has to change all or part of its use several times during the payback period. Apart from alterations within the envelope, there may also be requirements for extension. The design should anticipate this possibility.



1: Silkscreen print table

2: Relationship between the spaces in a gallery

Linear assembly is the basic method of weaving and silkscreen production: In this method machines are arranged along work travel routes. At each station components are added, until the work has been completely assembled and finished. Supplies of components and materials are needed at each station and waste must be removed.

The workshop requirements of postgraduate students are far too great to accommodate into an existing facility. The requirements for production will require a new building intervention. The MOTH club is being restored for a new studio for the TUT Film School. The following functions can be shared with the Textile Art Centre: food facility, social gathering space, lecture facilities, and parking.



4. Accommodation schedule

EXHIBITION

Description	Rotating exhibition space
Projected uses	Artists' and TUT student exhibition space, performance space Event entertainment gathering space
Light level	200lux SABS 0114: Part I-1973
Standard area per person	3 sqm x 40 students, accommodate 200 people
Area	250 sqm
Critical aspects	Multi-functional space. Sliding doors. Overflow space from inside to outside. Public viewing without physical entrance from west. Disabled access. Minimum head space of 4080 mm. Light fittings - adjustable lighting levels

Description	Storage
Projected uses	Display panel storage
Area	40 sqm
Light level	100 lux SABS 0114:Part I- 1973
Critical aspects	Connect to exhibition space

Description	Public ablutions
Disabled	1 WC, 1 HWB
Ladies	4 WC'S, 3 HWB
Gentlemen	2 urinals, 1 WC, 2 HWB
Area	40 sqm
Critical aspects	Accessible form both exhibition and lecture facility

VISITORS' SERVICES

Description	Reception / Info desk
Projected uses	Entrance to Centre, waiting space, small display
Light level	250 lux SABS 0114:Part I- 1973
Area	50 sqm
Critical aspects	Visually stimulating textures and art to entice viewer to explore.

Description	Shops
Projected uses	Display, storage
Area	392 sqm
Light level	250 lux SABS 0114:Part I- 1973
Critical aspects	On main pedestrian circulation routes

Description	Coffee shop
Projected uses	Public facility, food supply for students and workers
Area	95 sqm
Light level	250 lux SABS 0114:Part I- 1973
Critical aspects	On main pedestrian circulation routes

Description	Kitchen
Projected uses	Work area, cold room, scullery, indoor and outdoor waste
Area	35 sqm
Light level	200 lux SABS 0114:Part I- 1973
Critical aspects	Part of refuse circulation route. Ventilation, hygiene, storage and delivery access

EDUCATION

Description	Lecture theatre
Projected uses	Group lectures, seminar board room
Population	48 people
Area	91.5 sqm
Light level	500 lux SABS 0114:Part I- 1973
Critical aspects	Adequate ventilation, glare prevention, low noise level Fire escape routes, disabled access

Description	Silkscreen workshop
Projected uses	Skills development education
Population	120 – groups of 40 x 0.65 msq per student
Area	390 sqm
Light level	400 lux SABS 0114:Part I- 1973
Critical aspects	Wash-up area, natural Light, flexible furniture for group and individual seating, high noise level, adequate ventilation.

Description	Dark room
Projected uses	Silkscreen exposure
Light level	100 lux
Critical aspects	Entrance foyer to avoid natural light from entering. Mechanical ventilation

Description	Blaster room
Projected uses	Silkscreen cleaning
Light Level	100 lux
Critical aspects	Floor sinks

Description	Lecturers' offices
Projected uses	Office and consultations
Area	90 sqm
Light level	500 lux SABS 0114:Part I- 1973
Critical aspects	Office space must accommodate tutorial space

Description	Media research lab
Projected uses	Computer services and reading research facilities
Population	40
Standard Area per person	2.3 smq
Critical aspects	Low noise level, comfortable environment, library, archive, internet.

Description	Design Studios
Projected uses	Entrepreneurial design/working space
Population	40 people = 295 smq available
Standard area per person	4.6 smq per person
Sanitary fixtures	Sink
Critical aspects	Link to research lab and lecturers' offices

Description	Weaving and assembly area
Projected uses	158 smq
Population	20 people = 5.6 smq per person
Critical aspects	Loom storage. Space to move around weaving machines. Strong lights for evening workshops.

Description	Clothing manufacture
Population	20 x 5.6 smq per person = 132 smq provided
Critical aspects	Natural light, access to studios, workshop and lab.

Description	Product storage
Projected uses	Storage for silkscreen kanga prints, woven and clothing products
Critical aspects	Goods lift, Ground floor access.

Description	Loading Zone
Projected uses	Delivery and refuse collection for centre and coffee shop.
Critical aspects	Turning circle radius 6.4m. Route next to refuse storage and dispatch storage for products.

Description	Security Station
Projected uses	Access control for vehicles on site
Population	2
Critical aspects	Close to existing entrance on Gerard Moerdyk Street

RENTABLE OFFICES

Description	Offices
Projected uses	Open-plan office area
Area	1450 smq
Sanitary fixtures	Kitchenette, sink
Critical aspects	Accessible from basement. Separate from textile centre yet linked

BASEMENT

Description	Parking bays
Projected uses	Parking for staff and secure parking for Breytenbach in evenings.
Population	54 bays
Critical aspects	Mechanical ventilation, 2 fire escape routes.

Recall

- Architecture provides a voice for people to express their culture and identity.
- The site has generated a form responsive to the context.
- Design intervention in Pretoria will require an Afro-centric approach resulting from studying existing successful buildings.
- The general requirements for the building type are fixed.