1. Introduction

The chapter explores intervention G in detail. Expose has a very specific programme, developed in reaction to the site and the necessity for an intervention that addresses secondary, latent needs and desires as part of Recover. Expose is further developed by investigating and analysing the needs of potential users of the space (pages 96-97).

However, Expose is a highly contextual design. It not only satisfies the demands of Recover as spatial strategy, but also addresses the requirements of the site and building. Expose is located on the corner of Festival and Burnett Street in Nedbank Forum. The site is discussed in detail here, as the building poses a number of challenges and resulting opportunities that lead to the final design resolution (pages 105-124).

The combination of the site’s characteristics, programmatic requirements and the overarching spatial strategy leads to a very specific spatial approach (pages 98-101). The final design resolution includes a technical investigation. Four scenarios are investigated to illustrate possible uses and the diversity that could result from the spatial arrangement.

2. Expose

Expose is primarily concerned with addressing the corner of Festival and Burnett Street as a re-imagined space that contributes positively to Recover and subsequently also to the city.

The intervention aims to expose practices of art and craft to a larger section of the community that would not normally come into contact with this form of creative expression. It achieves this by establishing an accessible, highly visible studio environment that stimulates interaction, thought and open conversation. Expose is not merely concerned with “high art”, but rather with craft practices. In this context, the definition of craft is expanded to include what Fry (1994:53) refers to as “a mode of being, and being with, the being of making and the made.” Fry expresses craft as a human act of making, an act that re-centers the importance of the human maker often de-centered and displaced. To classify craft as only an object meant for the tourist industry is a gross misunderstanding of the term. Instead craft refers to “…any act of designing and making that is an exercise of taught and gained skill, where quality and value of the material world is the ultimate aim” (Fry, 1994).
Multiple activities / public engagement / increased permeability & visibility of arts

DKAR is an example of a variety of different, but supportive activities grouped together under one management and spatial structure. It consists of a publishing house, bookstores (art and design publications), a print workshop as well as a project gallery. DKAR print workshop and bookstore share a space along Jan Smuts Avenue in Parkwood, Johannesburg, with the project gallery just two shops down the road. The spaces are inviting, permeable and informal; some of the workshop activities are visible from the street. This initiative illustrates that art ‘production’ does not necessarily happen behind closed doors. The openness and increased visibility count in DK’s favour and makes it one of the most interesting spaces.

Expose believes that art is a necessary part of human nature (Dissanayake, 1992:224) that should be encountered by all. It acts as a platform for knowledge exchange between viewer and creator, ‘artist’ and ‘artisan’ as well as the trained and the self taught. An active partnership with the University of Pretoria’s Department of Visual Arts, as well as the Pretoria Art Museum will be established as part of the intervention.

Expose hopes to attract a diverse mix of users. Their needs and use patterns (figure 89 and 90) are used to develop the spatial organisation and programme of the intervention.

Expose acknowledges the need for a diverse program that not only provides a gallery and series of studios, but rather contributes to the establishment of an interdependent network of spaces. Such a diverse network hopes to remain dynamic and relevant - a stimulating environment that encourages spontaneous use and re-appropriation. David Krut Arts Resource is a successful example of such a diverse interrelated network of supportive programmes and activities.

Art is a normal and necessary behaviour of human beings that like...talking, working, exercising, playing should be recognised, encouraged and developed in everyone.

ellen disanayake (dissanayake, 1992:224)

3. The importance of Expose

• Recover calls for interventions that address both primary and secondary, latent needs. Apart from Festival Framework, the interventions discussed up to this point have been focused on the primary needs of both the site and the users. Festival Framework is event orientated; a ‘toggle’ intervention that does not effect everyday change. Expose addresses this gap in the network of opportunity by providing a ‘permanent’ platform for the arts.

• Secondly, Expose reacts to existing ‘creative’ activities on the site. Before the clamp down on informal economic activity along Burnett Street by the Brooklyn Police approximately two years ago, the sidewalks of Hatfield hosted a number of artisans. They created and sold their merchandise along the street – similar to the two tailors along Festival Street. Hatfield flea-market, a weekly event in Burnett Street, now hosts some of these artisans.

• The corner of Festival and Burnett Street should function as an entrance or termination point for the network of interventions. However, in its present state, Nedbank Forum does virtually nothing for the corner. The corner requires an intervention that catches the eye, announces the nature and vibrancy of what Festival Street could be and pulls people around the corner and into contact with Recover. Expose fulfills this role.

• Expose is developed with the University of Pretoria in mind. From the first analysis it became clear that the University of Pretoria functions as an isolated entity in Hatfield. In reaction to the existing, but as of yet unaddressed, presence of ‘arts’ and crafts in the area, the Department of Visual Art is identified as a department that lends itself to integration with the public realm. Expose acts as the platform where this interaction can take place.

• Finally, Expose illustrates the application of the spatial strategy (see Chapter 2). The intervention is an example of a foothold in the area. The spaces are dynamic, aim to be autonomous with robust products and strategies that are accessible to all involved.

15 A person whose creative work shows sensitivity and imagination - here associated with people who practice art as a profession (Barnhart & Barnhart, 1988)

16 A skilled worker who practices some form of trade or handicraft (Barnhart & Barnhart, 1988)
Figure 89: User diagram 1 - Obed Mahlangu and Nathani Luneburg

Obed Mahlangu
Obed is a self-taught artist originating from Mamelodi East. He specialises in litho printing and etching, but also produces watercolours and sketches. Obed currently works as a freelance sign writer / graphic designer to support himself.

Nathani Luneburg
Nathani has a Bachelors and Masters Degree in Fine Arts from the University of Pretoria. She is a freelance Graphic Designer, Animator and Fine Artist and is currently lecturing at Rosebank College. Her work ranges from sketches and paintings to entirely digital stop-frame animations.

Figure 90: User diagram 2 - Samuel Mpila

Samuel 'The Rastaman' Mpila
Sam has been producing unique handcrafted wooden products since 1996. He originates from Mamelodi East, and is currently part of a research and support program initiated by the University of Pretoria's Architecture Department and the NRF.
4. Expose as a realisation of the spatial strategy

4.1 Enabling foothold
First and foremost, Expose acts as an important foothold on the site and in the greater Hatfield area. Expose claims a very small section of the street back for public use in the hope that the intervention will encourage similar ventures along the street. It redefines the role of unsuccessful retail space and existing infrastructure in urban spaces and in doing so, challenges building owners and the municipality to engage in similar ventures. It is also a foothold in the realm of collaboration, setting the tone for triadic relationships between the private sector, local users and the University of Pretoria. The intervention (in combination with recover) gives a hint of how Hatfield (even Pretoria) could be transformed into an open, collaborative and responsive environment.

4.2 Dynamic
The nature of Expose requires the interior space to be flexible, adaptable and responsive to the long-term needs of the building’s users. The potential users require spaces that can adapt to their needs without effort. This is confirmed by the dynamic nature of any architectural or art studio. Brand (1996:53) refers to dynamic buildings as scenario buffered buildings or spaces. The scenario buffered building and its resultant spaces are treated as a strategy rather than just a plan. The building and its interior spaces are therefore seen as time-related objects.

In the case of expose a number of ‘permanent’ changes are proposed that will enhance the space now and in the future. These require larger capital expenditure and are difficult to reverse. Semi-permanent changes are also proposed. These can be reversed with more ease and encourage re-appropriation over a number of years, rendering the space dynamic and ‘scenario buffered’. The design also addresses objects and spaces that are temporary in nature. These allow for everyday dynamic use and support the unpredictable nature of the users involved in expose. Brand (1996:12) refers to these objects as “... all the things that twitch around daily to monthly”, in other words it refers to the furniture. This approach renders the building scenario buffered and dynamic - able to respond to the need of the owners and users over time.

4.3 Autonomous
Expose is also autonomous in that it propagates self-management of the space (see Chapter 2, Part IV). Various ownership scenarios could play out here. The studio spaces could be let on a monthly base, with a set of performance criteria that determines rent increases and the like. The studio spaces in Expose could also be approached in a similar fashion as was the case with the De Strip development in the Netherlands (Cumberlidge & Musgrave, 2007:100-102). Here artists and artisans were offered studios and workshops for a period of three months at a time. No rent was charged on the condition that the tenants opened their studios to the public twice a week and ran workshops for interested local residents. This ensured that the space retained its vitality and that artists engaged actively in the urban renewal scheme. Expose aims to balance such an approach with a more conservative rental agreement, to ensure that the space retains the needed vitality as well as stability offered by more permanent tenants.

Inteirors are flighty, fickle and inconstant - whether from caprice, or wear and tear, or the irregular shifts of necessity.

Stewart Brand (Brand, 1996:12)
4.4 Robust
The second last requirement of the spatial strategy requires robust spaces and systems. The chosen partners for the network within which Expose functions are stable, well established institutions (UP Nedbank). The local actors will be chosen carefully to ensure that they are also dedicated to the long term objectives of Recover. To ensure robust spaces, expose makes use of hardy, durable materials and fittings that can, as far as possible, be maintained and expanded without the need for external experts.

4.5 Accessible
Lastly, Expose aims to be accessible. Physical access and the inclusive nature of the design is discussed later in the chapter. However, the process and management structure should also be transparent and accessible. This can be achieved through the cultivation of self-managed spaces as discussed. Expose also hopes to make the practices of art and craft accessible to the public by rendering it a visible part of the street.
closed-off corner
unresponsive to context

restricted access
hidden & inaccessible

unrealised potential
double volume

natural light?
unsuccessful retail
multiple ownership changes in 3 months

physical and perceptual barrier

lack of night time activity
unrealised potential 3x60m balcony overlooking street

western sun

lack of street definition
trees? street furniture? sidewalk?

vehicular festival street

parking protea hotel

vehicular
5. Nedbank Forum and its surrounding context

5.1 Introduction
Nedbank Forum in its current state is a five storey mixed use building. The ground floor comprises mixed retail with van Schaiks Bookstore as the main tenant. The remainder of the building is occupied by Protea Hotel Manor. The building’s main façade is the western façade that faces Festival Street. The southern façade houses the entrance to the hotel foyer on the first floor.

This project re-uses a neglected but important train station without displacing any of its former uses. In doing so, it turned a single-use, under inhabited building into a cultural centre integrated into the daily life of the community.

The diverse mix of activity engages a large group of people including random passengers and passers-by who might not otherwise encounter cultural activities of this nature. Events and activities are planned to coincide with the railway timetable to gain maximum exposure. Stanica is curated by a young interdisciplinary group (including students, artists etc).

The project illustrates that mono-functional spaces can be converted successfully into cultural nodes, even if the immediate context has no similar or supporting ‘cultural’ activities.
FIGURE 95 Existing spatial programming of Nedbank Forum

FIGURE 96 Proposed changes to the spatial programming
5.2 Spatial programming
The current programming of the building, although typically described as ‘mixed use’ due to the existence of retail and accommodation, is in fact quite mono-functional. These spaces are severed from one another and function as separate entities. The retail spaces have a high turnover, and other than van Schaiks most of them have had at least two ownership changes in the past two years. It is important to retain the two anchor tenants, van Schaiks and Protea Hotel, as they will ensure that the building remains profitable to its owners.

Expose addresses this by proposing a different approach to traditional retail space. As is the case with both Stanica and De Strip, Expose converts unsuccessful infrastructure into a valued cultural node. It does so without the need for supportive cultural activities in the surrounding area. Expose introduces a diverse mix of activity on the ground floor that encourages street activity and movement through the building. The intervention proposes that van Schaiks moves to the first floor, but realises that the bookstore needs a street level shopfront. This is accommodated for in the eastern most bay of the ground floor. This requires a re-imagined relationship between van Schaiks, its retail neighbours and the sidewalk as explained in three possible scenarios:

1. Low road
Here van Schaiks has no relationship to the rest of the retail spaces on the ground floor and functions as an entity on its own. The ground floor shopfront has no relationship with the street and academic book are most likely kept downstairs too.

2. Middle road
Here van Schaiks split their merchandise between the first and ground floor. The ground floor sells items that encourage everyday users to walk in, like magazines and fiction paperbacks. This encourages use by more people and a more vibrant street edge.

3. High road
Here we find full support from van Schaiks. It functions in the same manner as the David Krut Bookstore, in other words, merchandise concerning art and design is displayed on the ground floor and invites users to have a look at new publications, art information and the like. This encourages an even more vibrant street edge and a more beneficial link between van Schaiks and Expose.

...the unformalised feeders of the arts - studios, galleries... where the low earning power of a seat and table can absorb uneconomic discussions - these go in old buildings... Old ideas can sometimes use new buildings. New ideas must come from old buildings

jane jacobs (jacobs, 1961:245)
In reaction to the lack of basic amenities in most of Hatfield, and specifically at the neighbouring The Fields, Expose proposes street furniture (includes seating, ‘Nests of Activity’, a taxi stop and lighting) along the sidewalk. It also proposes that the northern most bay of the building should be reclaimed as true public space, and should accommodate much needed public toilets and washrooms.

FIGURES 98, 99, 100, 101
98 Trees used in the design - Combretum Erythrophyllum and Dombeya rotundifolia
99 Newspaper vendor
100 Concrete street furniture to be provided along the street edge
101 Existing concrete pavers to be retained and interspersed with engraved triangles

image taken at The Scottish Parliament, Edinburgh in December 2007
image taken in Manchester, UK in December 2007

FIGURES 102, 103
102 Plan of the public WC’s and washrooms in the last bay of the building
103 View of the proposed taxi stop along Burnett Street
The second major programming issue is the current inefficient use of the first floor. Protea Hotel has recently taken ownership of this entire level, and has converted it into their foyer, dining room, bar and offices. The floor also houses a number of rooms along the western façade. When investigating the nature of the hotel and the prevalence of restaurants and eateries in Hatfield, it becomes obvious that this large dining room is unnecessary. This floor has a three meter wide trafficable balcony that stretches the length of the building and overlooks the street. This could be an asset, but currently only carries the air-conditioning units of the hotel.

In reaction, the first floor is reclaimed as part of the semi-public sphere. It is transformed into a shopping floor, with shopfronts that face Festival Street. The balcony is transformed into an elevated shopping ‘sidewalk’. Protea Hotel’s foyer, lounge and offices are still accommodated on this floor, but in a much smaller capacity. The foyer is now situated next to the existing drop-off zone on the northern edge of this level. Protea is envisioned as a ‘limited-service’ hotel, where the restaurant, bar and laundry is outsourced. Even though Protea is situated on the first floor, it now has a more visible street presence. Retail activities on this floor could include a Laundromat, Hair salon and the like. The corner is envisioned as an eatery. Van Schaiks is located on the eastern section of this level.
5.3 Disregard for pedestrian movement

Even though the building is situated on the corner, it does not realise its latent potential. It could act as a ‘transition space’ between Festival and Burnett Street. However, it comes across as an enclosed entity that does not respond to its surrounding context. The vehicular ramp on the northern façade of the building obstructs movement, rendering the ‘shopping’ sidewalk a cul de sac.

Expose addresses this issue by rendering the street facing section of the building as part of the public realm. In doing this, it tries to pull people round the corner and along Festival Street. The sidewalk channels movement past the vehicular ramp and along the Spine towards the other interventions that comprise Recover.

In an attempt to attract more users to the building and to stimulate activity on the street, a small eatery is proposed for the corner. This eatery has a direct link with the training programmes initiated at Intervention C: cultivate. The eatery is envisioned as an off-shoot of cultivate - a fresh food eatery and take-away shop that receives its fresh produce from the agricultural activities along the railway line.

The corner eatery encourages activity on the street and can potentially function as a meeting place for artists and clients. It is located on the edge of the exhibition space. If necessary it can be rendered as part of the exhibition area and its facilities can be used for catering purposes at events.
5.4 Access

Access to the building is problematic all round. The upper floors are currently accessed with an 800mm wide escalator and a staircase which is completely hidden from view, situated in the ‘public’ double volume at the southern entrance. The upper floors can also be reached via the vehicular ramp to the second floor, which is not open to the public. The western shopping façade slopes down towards the railway, and subsequently the ground floor of the building steps at two points. The sidewalk follows this natural slope, resulting in a height difference between the sidewalk and shops, ranging from 100mm to 400mm. This renders most of the shops inaccessible to users in wheelchairs or with similar disabilities.

Expose addresses vertical access problems by pulling the vertical movement cores out of the building and placing them in the public realm. Instead of just one vertical core in a central position, two are now provided. The northern stairwell also has a stretcher lift, increasing the inclusiveness of the building. This stairwell terminates in front the hotel’s foyer, whereas the southern stairwell terminates in front of the eatery on the first floor.

Accessibility in the ground floor is increased by raising and flattening the existing concrete sidewalk. All the ramps that now lead up to the sidewalk have a minimum slope of 1:15. The existing concrete floor slab of the building that currently steps down is also raised. This renders the sidewalk and floor slab at the same level and greatly improves the inclusive nature of the ground level.

FIGURES 112, 113, 114, 115
112 Vertical circulation cores are hidden note that the staircase is not visible from the street at all
113 The escalator is very narrow and only run in one direction
114 Height difference between the sidewalk and retail spaces makes access difficult
115 A number of spaces do not have ramps, rendering them inaccessible
the staircase terminates directly in front of the hotel’s foyer - ensures safety at night (passive surveillance)

- Stainless steel ceiling with halogen lamps
- Non-slip rubber platform

unit to have hydraulic power pack connected to 230 V single phase electrical supply

FIGURE 116  Elevation and details of the northern staircase
FIGURE 117 Existing access and vertical circulation of Nedbank Forum

vertical circulation cores are hidden, only the groundfloor is accessible to the public (only until the 3rd column grid). Current corner does not promote movement towards festival street.

FIGURE 118 Proposed changes to improve access to Nedbank Forum

vertical circulation cores are visible and part of the public realm. The groundfloor & first floor is accessible to the public & corner promotes movement towards festival street and plays a more prominent role in both streets.
5.5 Natural light and ventilation

The building’s interior spaces come across as dark and oppressive. Virtually no natural light penetrates to the ground floor or the hotel’s foyer and dining room on the first floor. This is due to the building’s east-west orientation, large overhangs all around, the vehicular ramp on the northern façade as well as the surrounding buildings. The lack of natural light and ventilation must be addressed, as it will greatly enhance the perceived quality of the interior spaces.

Natural light cannot penetrate the building from any side, other than the top and the west. After careful consideration it became clear that holes would have to be cut through two of the floors to allow light to penetrate to the ground floor. Nedbank Forum comprises a column and beam structure with in-fill concrete floor slabs that can be removed without compromising the building’s structural stability. Eight of these slabs are removed – four from the first storey floor slab and four from the second storey floor slab. This creates a light shaft that allows natural light into van Schaiks as well as, to a lesser degree, into the eastern section of Expose on the ground floor. This not only adds value to Expose and van Schaiks but also to the building in its entirety.

Columns provide a physical grid for space plan changes. They make it easy to imagine changes, easy to put them in, easy to remove them.

stewart brand (brand, 1995:190)

FIGURES 119, 120, 121, 122
119 Virtually no natural light penetrates the first floor
120 Virtually no natural light penetrates the ground floor
121 3 meter wide overhang blocks out most of the light on the ground floor
122 The column grid of Nedbank Forum

FIGURES 123, 124
123 Exploration into the possibilities of creating a light shaft in Nedbank Forum
124 Final position of the light shaft
FIGURE 125 Existing condition of Nedbank Forum indicating where natural light can penetrate the structure

FIGURE 126 Proposed changes to improve the amount of natural light that can penetrate the structure
FIGURE 127 Detailed look at the aperture, natural ventilation and lighting.
Section A-A: FIGURE 128
Section A-A - indicates the quality of the space

- Freestanding timber frame wall clad in softboard finished in pure orange. Frame also houses a series of timber sliding doors that give access to 380mm deep storage space behind wall.
- Pre-fabricated timber frame suspended at 45° from 200mm thick existing concrete slab with 3mm suspension wires.
- 6500x2300x40 steel frame with NS 6mm safety glass cladding, glazing to be used for signage and branding.
- Raised floor finished to 300 afl - suspended timber floor construction indicated in detail. Floor finished with Mastertop epoxy topping in mouse grey.
- Timber raised floor with minimum 300mm cavity to accommodate sewerage pipes at 1:50 fall.
- Existing 200 concrete slab to be removed - to allow natural light to penetrate lower floors of building as well as to allow air to circulate.
- 4625 x 890 prefabricated steel support structure at 1200 centres fixed to concrete upstand with M12 bolts cast into bolt casing in newly constructed upstand.
- 3600x3100x100 pivot door - steel frame with timber cladding; one side used at chalkboard, other as pin-board - see details E & F.
- Public stairwell and hydraulic passenger lift.
- Combretum erythrophyllum.
- Mixed retail.
- Walkway.
- Showing space.
- Base station.
- Shared studio.
- Kitchenette.
- W.C. and shower.
- Storage space.

500mm scale: 1m
5.6 Wet services
With the new spatial programming it is necessary to rethink the provision of services in the building.

Wet services in the building are clustered as far as possible. This is done to facilitate easy maintenance and also to render future use of the building as flexible and dynamic as possible. Wet services are provided in pre-determined locations that respond not only to the predicted use of the building but also to scenarios that could evolve naturally over time. Wet services on the ground and first floors are shuffled and realigned as indicated in figure xxx. The top floors’ services remain as they are at present, as remain separate from the services of the two lower floors.

5.7 Conclusion
The building and surrounding site has major untapped potential that should be capitalised on. The Shell fuel station across the road is a hub of activity all through the day and stays active when everything else in the area closes for the night. The Lowveld Link (a privately operated transport system between Gauteng and Mpumalanga) stops at this fuel station, rendering the site a waiting place for weekend travelers. Across the road is a very busy bus and minibus taxi stop. The corner functions as a secondary nodal interchange with major activity during the morning and afternoon rush hours. The resultant pedestrian movement past the building is a positive attribute to be capitalised on.

The south-western corner of the intersection is used by a newspaper vendor who also sells cigarettes and snacks. This suggests that similar informal economic activities could be successful along the western façade.

All of the above mentioned changes add value to the building as a whole. These changes are of a permanent nature, aimed at increasing the perceived value of the building, not only as a means of creating an ideal environment for Expose.
6. Objects and elements that allow dynamic everyday use

Exposure employs two design elements to allow for maximum flexibility. The first is a series of pivot and sliding doors. These are used to divide the space as needed, but also function as display surfaces. The pivot doors are double sided: one side is always a chalkboard, the other a white pin board. The pivot doors and their possibilities are illustrated in figures 143-146.

The second design element is a series of mobile work- and seating boxes. These boxes are available for use by all the tenants and can also be used as display boxes in the exhibition space. Three sizes are proposed: a 450x450x900mm box (used for seating and work surfaces), a 900x900x900mm box with one open side (used mostly as work surfaces or desks) and three 1200x1200x300mm boxes on pre-fabricated palette trolleys. These can be used to create platforms or ‘stages’ if needed. They can also be used to create raked seating for presentation or film performances. This is further illustrated in figures 141 and 142.

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**FIGURES 133, 134, 135, 136, 137**

133 Detail of the bottom pivot as it joins to the floor - image on left (Rixson, 2007:136)
134 Detail of the top pivot as it joins to the soffit - image on left (Rixson, 2007:138)
135 Example of a panel with clip-on lighting (Muller-Scholl, 2007:23)
136 Chalkboard pivot door as used by Le Corbusier
137 Pivot doors used very successfully by Le Corbusier as organisational elements
1200x1200x107 aluminium palet dollie (capacity 3600kg) with 10 heavy duty 90 diameter phenolic rollers. Frame fitted with a loop to accommodate the removable handle for easy portability.

1200x1200x16mm Oriented Strand Board fixed to standard timber palet with countersunk brass screws finished with a 2mm Mastertop® 1110T - water based epoxy floor coating in gloss charcoal.

standard timber palet fixed to palet dollie gutter bolts

FIGURE 138, 139, 140
138 Detail of Box A - 450x450x900
139 The various uses of similar boxes in studio and exhibition spaces (photographs taken in various locations, 2007-2008)
140 Detail of Box C - 1200x1200x300

FIGURES 141, 142
141 Various applications of Box A
142 The three boxes in relation to one another
6.1 Scenario 1
In scenario 1 the central shared space is enclosed for a lecture. The two central pivots are in the open position and block out the natural light from the light shaft to render the space dark enough for projections. The selling/showing space is used as selling area and is completely open to the public. The base station is open, making it possible for the curator to extend his/her working space into the shared central studio space. Cultivate functions as normal. This scenario illustrates an everyday work/show/sell situation.

6.2 Scenario 2
In this scenario the central space is flooded with natural light, as all the pivots are in the closed position. The selling/showing space hosts the opening of a new exhibition by a local artist whose body of work consist of etchings and small wooden sculptures. These are displayed on the pivots and on a number of the mobile boxes. The tenants can continue to use the central space as a workspace without affecting the event. Cultivate serves light snacks and drinks to guests at the exhibition. This scenario illustrates that the various spaces can function as in dependant units if the need arises.

6.3 Scenario 3
Scenario 3 sees the central space divided into two areas. Expose now hosts a performance artist who will make use of the three large boxes to construct a platform. The artist also exhibits documentation of other performances, here projected against the white wall next to the base station. This scenario illustrates the various possibilities if the space is used solely for an exhibition or event.

6.4 Scenario 4
Scenario 4 shows the space as a working/selling space. The last two pivots are in the open position, rendering the individual studio space, shared area and base station as one large spaces optimised for movement between areas.

FIGURES 143, 144
143 Scenario 1
144 Scenario 2
This study set out to not only investigate and research current destructive spatial practices, but also to investigate ways in which these practices can be countered. It set out to recover spaces of life in the city. The study dealt with complex and contested urban spaces in a South African context, with Hatfield as its testing ground. The spatial strategy, although initially generic, evolved into a context specific architectural approach with a resultant framework design.

This framework attempted to convert challenging, neglected and ultimately destructive spaces into an interrelated network of opportunities, valued by the users, site and city as a whole. The framework and a number of its interventions remained explorative - an investigation into an approach that the theory rendered valid and applicable. This framework is not finite, it remains as an open-ended architectural network designed and imagined from the user’s perspective - an approach imbedded in the values and practices of interior architecture.

However, if such an investigation remains purely academic it loses some of its vitality. Hence the development of Expose. Expose is one of many possible applications of the spatial strategy. Its aim: to realise the words of Recover and to provide a visible, possible platform of opportunity in Hatfield.