This dissertation attempted to question the validity of current museum typologies within the context of Pretoria. It is the opinion of the author that there is a need for a museum re-think and that museum space should be approached as a complex and multi-faceted architectural and urban construct.

Through the design of the new architectural intervention the author aimed to illustrate the important role that public space plays in the construction of museum space and how it can greatly contribute to its incorporation into the realm of the everyday.

The design of the museum was approached from a highly contextual stance and intended to demonstrate that an architectural end-product is greatly enriched by grounding a design within its context.

By placing emphasis on threshold and the in-between, the author also attempted to highlight the importance of transitioning between spaces. The ritual of entering and the physical space of the in-between were treated as intrinsic architectural and design elements.

The proposed design endeavoured to propagate the possibility of integrating typography, architecture and public space. In order to do this successfully however, museums need to become true public spaces and in turn catalyse and facilitate the production of meaningful and memorable urban public spaces external to themselves – they need to at once, be and create usable place.
10.1 Addendum A

Typography

- **A**
  - Apex
  - The point formed at the top of a character such as ‘A’ where the left and the right strokes meet.

- **FY**
  - Arm, bar or crossbar
  - A horizontal stroke that is open at one or both ends, as seen on ‘T’ and ‘F’ as well as on the upstroke on the ‘Y’ and the ‘K’.

- **dp**
  - Ascenders and descenders
  - An ascender is the part of the letter that extends above the x-height; a descender falls below the baseline.

- **pa**
  - Counter
  - The empty space inside the body stroke, and is surrounded by the bowl.

- **tf**
  - Cross stroke
  - A horizontal stroke that intersects the central stem.

- **H**
  - Crossbar

- **ff**
  - Ligature
  - A crossbar or arm that extends across a pair of letters in order to join them.

- **g**
  - Link
  - A stroke that joins two other letter parts, such as the bowls of a double-storey ‘g’.

- **E**
  - Serif
  - The small stroke at the end of a main vertical or horizontal stroke.

- **Oo**
  - Stress
  - The direction in which a curved stroke changes weight.

- **W**
  - Swash
  - An elongated curved entry or exit stroke.

- **Q**
  - Tail
  - The descending stroke on a ‘Q’, ‘K’ and ‘R’. The descenders on ‘g’, ‘j’, ‘p’, ‘q’ and ‘y’ may also be called tails as can the loop of the ‘g’.
Beak
The serif form at the end of an arm.

Bowl
The part of the character that encloses a space in circular letter forms. Can be open or closed.

Bracket
The curved portion of a serif that connects it to the stem.

Chin
The angled terminal part of the ‘G’.

Crotch
The inner point at which two angled strokes meet.

Ear
A small stroke extending from the right side of the bowl of the ‘g’ or protruding from the stem of the ‘f’ and ‘r’.

Finial
An ornamental terminal stroke at the top of characters like the ‘a’ and ‘f’.

Leg
The lower, downward sloping stroke of the ‘K’, ‘k’ and ‘R’ Sometimes used for the tail of a ‘Q’.

Shoulder
The curved stroke leading into the leg of an ‘h’ or ‘n’.

Spine
The left-to-right curving stroke in the ‘S’ and ‘s’.

Spur
The terminal to a stem of a rounded letter.

Stem
The main diagonal or vertical stroke of a letter.

Terminal
The end of a stroke, which may take several forms such as rounded, acute, convex, concave and flared.

Vertex
The angle formed at the bottom of a letter where the left and right strokes meet.
1. A font that asks more questions than it answers.
2. A font that has projective memory that reminds you to remember.
3. A font with a limited lifespan.
4. A font with an expiry date.
5. A font that’s gone bad.
6. A font without temporal inflection, without the imprint of its time.
7. An apolitical font, a font that doesn’t care.
8. A font unaffected by the force of gravity and the weight of human history.
9. A font without family, without ancestry.
10. A Marshall McLuhan font that stubbornly persists in bidding farewell to itself.
11. A font that takes advantage of all that promised “processing power”.
12. A font that does something other than sit on its ass in a digital museum.
13. A font with the capacity to breed with other fonts.
14. A recombinant font - every letterform the unruly child of a predictable but random process.
15. A font that sounds as good as it looks.
16. A font that writes its own script.
17. A font that thickens the plot.
18. A font that responds and reacts to the meaning it carries and conveys.
19. A font that assumes the intelligence of its reader.
20. A font that might sense your level of agitation, fear or aggression.
21. A font prone to sudden outbursts and tantrums.
22. A font that exceeds the typographic genome.
23. A font whose parents are Father Time and the Mother of Invention.
24. An ambient font, a font without qualities.
25. An everyday font, a font of common-sense.
26. A **font** that slows the pace of reading for the difficult passages (and skips along through easy bits).

27. A **font** that writes between the lines.

28. A **font** that refuses to utter imperatives or commands.

29. A karaoke **font**, a lip-syncing font, a font without a voice of its own.

30. A **font** that listens while it speaks.

31. A **font** that toggles effortlessly between languages.

32. A **font** for speaking in tongues.

33. A **font** that speaks in dialects.

34. A metropolitan **font** for uptown, the ghetto, and suburbia alike.

35. A **font** that simultaneously translates.

36. A **font** that sings the plaintive songs of lonely whales.

37. A **font** that grows.

38. A **font** that learns.

39. An evolutionary **font**.

40. An entropic **font**.

41. A “live” **font**.

42. A promiscuous **font**, a font that fucks fonts, a font-fucking-font.

43. A **font** that emerges, unfolds, performs, evolves and passes away.

44. A **font** of youth.

45. Twin **fonts**, identical but unique.

46. A generative **font** that renders itself according to behavioral tendencies.

47. A **font** that is something other than a recording.

48. A **font** that is different every time you “play” it.

49. A **font** with the metabolism of a fly.

50. A **font** with a demographic algorithm that projects itself onto you, the average reader.
10.1.3 PRETORIA
AN ALPHABET

Fig. 152: An alphabet of Pretoria (Author, 2011).
10.2 Addendum B Mapping

PUBLIC TRANSPORT
- Main Taxi Nodes
- Train Stations
- Bus Routes
- BRT Routes

Public Transport Routes and Nodes
Observation(s)_
Very good access for commuters

Fig. 153: Mapping - Illustrating public transport routes within study area (Author, 2011).
GAUTRAIN BUS ROUTES

Route Zone A
Inner ring

Route Zone B
Periphery ring

Public Transport Routes and Nodes
Observation(s):
Very good commuter connections.

Fig. 154: Mapping - Illustrating Gautrain bus routes within study area (Author, 2011).
Fig. 155: Mapping - Illustrating boundaries and nodes within study area (Author, 2011).
**Edges + Access**

**Observation(s):**
Fences and not buildings articulate edges. Most public spaces are controlled by access gates and fences. Precinct is not very inclusive.

**Proposal:**
Removal of fences and boundaries. Introduction of universal access into buildings. Revisit sidewalk, pavement and crossing articulation.

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Fig. 156: Mapping - Illustrating edges and access within study area (Author, 2011).
Fig. 157: Mapping - Illustrating private transport routes within study area (Author, 2011).

Private Transport Routes
Observation(s):
Very good access for private commuters
Public Space Network

Observation(s):
Well established public space network, but lacks complexity and all spaces are not fully integrated and amalgamated with daily life.

Proposal:
Introduction of a more intricate spatial network with a hierarchy of public spaces. Existing spaces to be made more accessible through the removal of boundaries.

Fig. 158: Mapping - Illustrating public space network within study area (Author, 2011).
REFERENCES


