

chapter 6  
**PRECEDENT STUDIES**

## 6.1. INTRODUCTION

Local and international precedent studies concerned with the interface between the public, art and architecture have been identified for the research topic. The precedents selected for analysis will inform the design process of the proposed architectural intervention.

This chapter will ask the following questions of the precedent studies:

- Have the public been successfully incorporated or engaged through the building design?
- Do the programmes allow the audience to become active participants?
- Has the inaccessible nature of such artistic programmes been successfully challenged?
- Has the programme revitalised and positively impacted the surrounding context and its users?

The chapter's core questions will be evaluated through a study of:

- The spatial planning (the sections and plans) of the buildings.
- The building's physical and visual "barriers". It will explore the materiality of the building: its openings and thresholds.
- The concepts that informed the design outcome of the buildings.
- The buildings' programmes.
- Visiting the local and international precedents where possible and observing their activities and processes. Their weaknesses and strengths will be determined.

## 6.2. ICA BOSTON

**LOCATION: BOSTON, USA**

**ARCHITECTS: DILLER, SCOFIDIO + RENFRO (DS+R)**

**COMPLETION DATE: 2006**

The Institute of Contemporary Art Boston (ICA) was created as "...a place where new and innovative approaches in the arts could be pursued" (Carter, 2007: 42). Its mission is to allow all individuals to experience contemporary art "...through public access to art, artists, and the creative process" (ICA Boston, n.d.a). Art exhibitions and events are held throughout the year (Carter, 2007: 41). Educational opportunities are also provided through classes, programmes and activities where learners of all ages have direct contact with artists and the processes for creating art. (ICA Boston, n.d.a). This increases art appreciation.

All types of art media are explored at the ICA: fine art, music, dance, drama, film, video and performance (ICA Boston, n.d.a). Owing to the scope of the arts explored, the ICA required a new building (Carter, 2007: 42). They required a building that would create a "...progressive architectural statement that mirrors the museum's foresight and risk-taking as a leading contemporary art venue" (ICA Boston, n.d.d). This building was officially opened in December 2006 (ICA Boston, n.d.d).

An open post-industrial site was selected for the ICA in the South Boston Waterfront District (an area that is currently being developed). It was believed that its cultural program could positively contribute to the area throughout the year (Chami, 2009; Carter, 2007: 41; ICA Boston, n.d.d).

The architects Diller Scofidio + Renfro (DS+R) from New York were chosen to design the new institute (ICA Boston, n.d.d). The chosen site overlooks the Boston Harbour and falls into the "public domain" (Carter, 2007: 42; ICA Boston, n.d.c). It was important to reconcile the paradox of a museum building's private and intimate spaces with its dynamic public function and programmes. Elizabeth Diller elaborates:

The design of the ICA negotiates between two competing objectives: to perform as a dynamic civic building filled with public and social activities, and as a contemplative space providing individual visitors with intimate experiences with contemporary art. The 'public' building is built from the ground up; the 'intimate' [and private] building, from the sky down (Chami, 2009).

The ICA had to function as a harmonious whole within a single building (Carter, 2007: 42; Chami, 2009). Thus, the schism between the 'private' (the museum) and the 'public' (the users and the site) had to be overcome.

The 65 000 sq ft building houses gallery spaces; a multifunctional theatre; a bookstore; a restaurant; an educational centre; offices and a digital media centre all linked by a folding ribbon that wraps around internal spaces throughout the building (ICA Boston, n.d.b; Diller Scofidio, n.d.). The cantilevered gallery, which is

on the third floor, accommodates both permanent and temporary exhibitions with "...environmental control and security" (Carter, 2007: 42) in mind.

In order to further connect the building with the site and the public, the building was orientated to face the water's edge with a series of "viewing points". Although the water was seen as a design challenge by the architects (Carter, 2007: 42), this was overcome by incorporating the water as a feature or an extension of the various programmes.

The boardwalk is one such example. Linked to the "HarborWalk", this walkway on Boston's water edge becomes an open but sheltered public space with a grandstand where performances occur under the cantilevered gallery (Chami, 2009; ICA Boston. n.d.b). Visitors can either enjoy the events and performances here or appreciate the view. The ground floor is open and visually transparent, with multiple programmes flowing into each other. The ribbon that connects the various programmes emerges from the 75 kilometre HarborWalk (ICA Boston. n.d.b) and grandstand flooring and extends into the theatre stage before morphing into the cantilevered gallery, weaving the flooring and ceiling of interior spaces harmoniously together (Chami, 2009; ICA Boston. n.d.b; ICA Boston. n.d.c). The incorporation of the viewing platforms and the water is evident on the gallery level where a contemplation area/observation

deck overlooking the harbour has been introduced (Carter, 2007: 50). The mediatheque uses the water and the view as a calming feature, almost like a "desktop background" or textured wallpaper.

The ICA is orientated towards a public nature. Civic and cultural elements are incorporated into one building.

The lower levels of the institute are geared towards the public realm whereas the higher levels are more "private" and cultural, defined by the lack of transparency and internalised access from within the building and the cantilever of the gallery space. The majority of the programmes that are housed in this building cater for the public and are complemented by the view of the water.

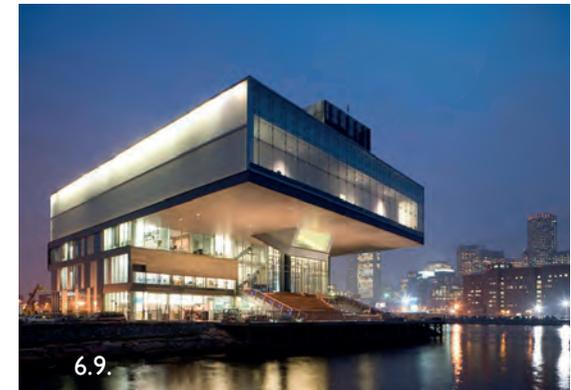
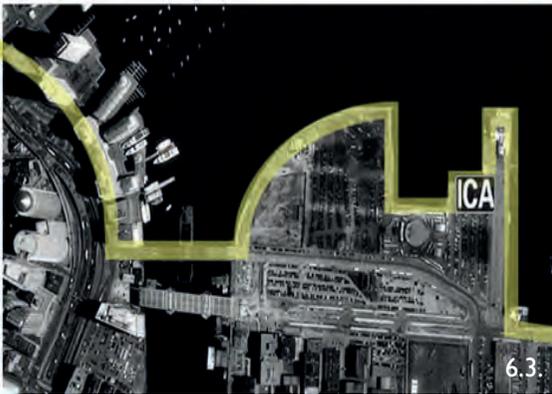
Having visited the ICA myself, I received the impression that the institute's intention is to allow for the general public to become familiar with all types of art. The ICA offers multiple programmes, such as educational talks and walking tours around the city with artists, for the public. These programmes allow the public to engage the ICA's art in a unique, direct and meaningful way. The ICA aims to educate the public and grow an arts appreciation and understanding. At the ICA art is not perceived by the public or the curators as an elitist or exclusive cultural element but as a transparent, informal and exciting element to contemporary culture that is

accessible to all.

The building's ground floor has been designed in a manner that allows for casual, and possibly accidental, encounters with various types of art. The boardwalk has been designed so that it changes from a walkway to an outdoor multifunctional community space and grandstand that is sheltered by the gallery's cantilever, allowing for the casual and informal interaction between art, performances and the public. It may also serve as leisure seating for the public. Ultimately, the ground floor and the public space introduces the visitors to art housed on the uppermost level. Unfortunately visitors do not have direct physical or visual access to the art gallery, which compromises the interaction between the two. However, the building's design coerces people to enter the building and thus the art gallery.

# ICA

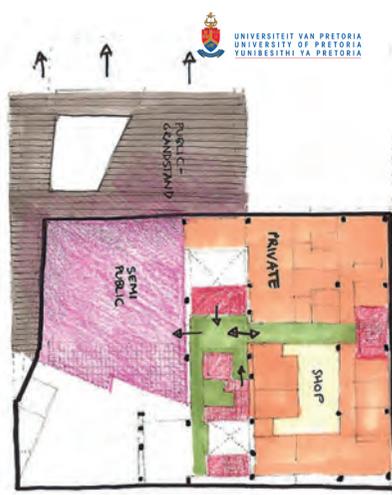
- 6.1. Eastern facade of the ICA (Author, 2009).
- 6.2. Western facade of the ICA overlooking the waterfront. The HarborWalk connecting the ICA to the rest of the waterfront (Author, 2009).
- 6.3. ICA Context (Archinnovations, 2009).
- 6.4. Theatre overlooking Grandstand (Diller Scofidio, n.d.).
- 6.5. View of Grandstand + Mediatheque overlooking the water. (Author, 2009).
- 6.6. Observation Deck on gallery floor. (Author, 2009).
- 6.7. Gallery Space (Diller Scofidio, n.d.).
- 6.8. Mediatheque (Diller Scofidio, n.d.).
- 6.9. View of North Eastern view of ICA at night. (Diller Scofidio, n.d.).





- GENEROUS SPACES FOR PUBLIC INTERACTION
- SHELTERED AREAS FOR PUBLIC
- SOUTH EAST CORNER IS PRIVATE
- REST OF SITE IS ACCESSIBLE TO PUBLIC
- ENTRANCE: DIAGONAL, SLIPS INTO BUILDING
- WALKWAYS LEAD TO GRANDSTAND
- PUBLIC FUNCTIONS/ PROGRAMS ON GROUND FLOOR

**Ground Floor**  
(Carter, 2007: 46.  
Edited by Author, 2011).



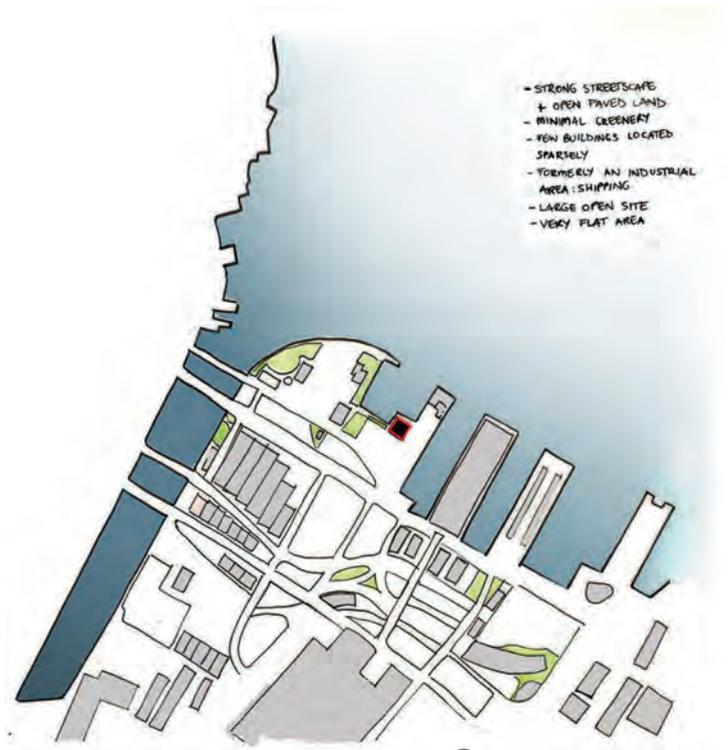
- BLOCK MASS
- ONE LARGE MASS
- NATURAL LIGHTING FOR MAJORITY OF PROGRAMS
- THEATRE LOCATED ON WESTERN SIDE OF BUILDING, + NORTH+WEST LIGHT
- OFFICES LOCATED ON EASTERN SIDE OF BUILDING
- NORTH EAST+ SOUTH LIGHTING
- GRANDSTAND BECOMES LEVEL WITH THEATRE STAGE

**First Floor**  
(Carter, 2007: 46.  
Edited by Author, 2011).



- THEATRE HAS NATURAL+ CONTROLLING LIGHTING FOR VARIOUS NEEDS
- SERVICES + VERTICAL CIRCULATION DIVIDE THE MASS INTO 2: THEATRE+ ADMINISTRATION OFFICES

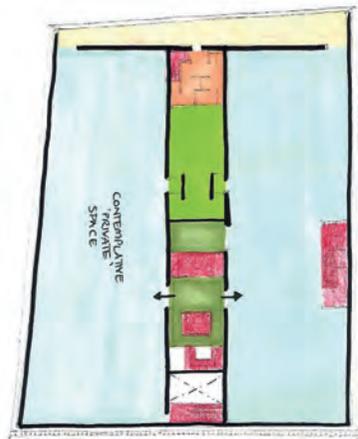
**Second Floor**  
(Carter, 2007: 48.  
Edited by Author, 2011).



- STRONG STREETSCAPE + OPEN PAVED LAND
- MINIMAL GREENERY
- TEN BUILDINGS LOCATED SPARSELY
- FORMERLY AN INDUSTRIAL AREA: SHIPPING
- LARGE OPEN SITE
- VERY FLAT AREA

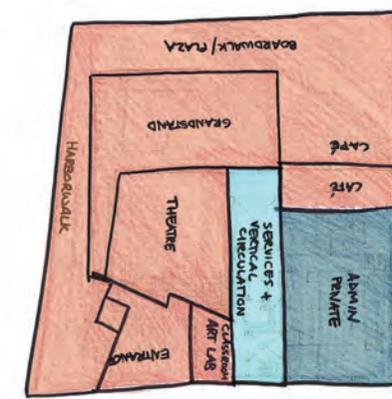


**Context**  
(Google Maps, 2011.  
Edited by Author, 2011)

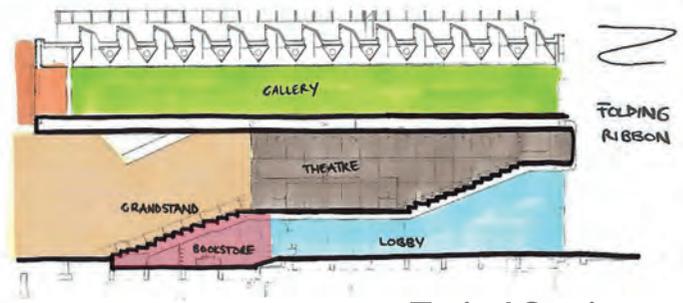


- BLOCK MASS
- CONTROLLED + NATURAL LIGHTING
- 'PRIVATE' SPACE/ CONTEMPLATIVE SPACES
- 2 GALLERIES: WEST + EAST
- OBSERVATION DECK: NORTH FACADE
- SERVICES + VERTICAL CIRCULATION DIVIDE THE GALLERIES
- MEDIATHEQUE ENTRANCE FROM GALLERIES

**Third Floor**  
(Carter, 2007: 48.  
Edited by Author, 2011).



**Public-Private Realm Study**  
Ground + First Floor Plans Merged (Author, 2011).



**Typical Section**  
(Carter, 2007: 47.  
Edited by Author, 2011).

### 6.3. THE WITWATERSRAND ART MUSEUM (WAM)

**LOCATION: JOHANNESBURG, SOUTH AFRICA**

**ARCHITECTS: FIONA GARSON + NINA COHEN**

**COMPLETION DATE: LATE 2011 (CURRENTLY UNDER CONSTRUCTION)**

The Witwatersrand Art Museum (WAM), housed by the University of the Witwatersrand (Wits) in Johannesburg, collects contemporary and African art. The WAM's collection was hidden in storerooms because there was no exhibition space for it (University of the Witwatersrand, 2011). It was decided that a museum, with four gallery spaces, should be built to exhibit and reveal this collection to the public (University of the Witwatersrand, 2011). A competition for a design was held for the renovation of three existing buildings on Jan Smuts Avenue and Jorissen Street, which was won by the architects Fiona Garson and Nina Cohen (Cohen & Garson, 2011). Although R68 million was initially proposed for project budget, only R24 million was raised (Cohen & Garson, 2011). Therefore the architects had to work with around a third of the project's budget (Cohen & Garson, 2011).

The proposal dealt with two concepts. The first was creating a transparent, accessible and inviting public interface for the WAM...to overcome the perception that art is exclusive. According to a personal interview conducted on the 16th of May 2011, Nina Cohen noted that a South African art gallery is "lucky" if there are ten visitors a day. Thus encouraging a greater dialogue with the public through architecture would be an important factor. This would be achieved by merging the street with a forecourt so that the public could wander through the spaces (Cohen & Garson, 2011). As the creation of a street shop front was desired shopfront window displays were introduced into the building as it supported the concept of visual accessibility and transparency (Cohen

& Garson, 2011). The corner was treated as a significant drawcard for pedestrians, with the initial proposal indicating a diagonal access route through the building and the forecourt, with entrances on the south and east facades. A sheltered double-volume public space where art can be displayed would further encourage this diagonal movement of pedestrians. The second concept dealt with the storage of the art collections and how to "celebrate" the storeroom – how to make it into an "art object" and a focal point (Nina Cohen, personal communication, 16 May 2011).

These concepts proved to be problematic as the architects had to find an appropriate form of "expression" for the storage box as an ornamental object. This was eventually achieved through a textured brick façade that hangs over and above the public square of the museum. It is woven over the storage containers and the hidden collections. Cohen states that the brick façade acknowledges Johannesburg and the art in the area (personal communication, 16 May 2011).

A double "cant" brick (Cohen & Garson, 2011) was an appropriate expressive medium, simultaneously creating a cavity space with good thermal properties. The new curved facades of dark brick stands in subtle contrast with the old buildings.

Another challenge was creating a museum where the internal and external spaces flow into each other harmoniously and accommodate art objects easily (Cohen & Garson, 2011). The renovation and connection of the three buildings posed a significant problem to the

design, as did the curator's security concerns for the gallery (Nina Cohen, personal communication, 16 May 2011).

These problems were overcome by allowing for a glass shopfront façade that enclosed a forecourt, which held and exhibited artworks on Jan Smuts Avenue. The forecourt is accessed via a platform that has been designed to accommodate various activities, such as seating. The platform and the sidewalk (part of the public realm) are clearly defined as separate entities because of their height differences. The platform was pulled back slightly to accommodate for pedestrian movement on Jan Smuts Avenue and Jorissen Street. The 6m wide shopfront doors open onto the platform in the day allowing for a connection between the city and the museum forecourt. On Jorissen Street, passers-by can see into the museum through the shopfront windows. These windows relate to the shopfronts on that street. This southern façade is the only façade that offers natural light. The offices are connected to the stores and galleries: they are intentionally exposed in order to play into the concept of transparency and accessibility (Nina Cohen, personal communication, 16 May 2011). The museum's security concerns resulted in the replacement of the diagonal pedestrian route with a singular access point on the east façade of the forecourt. This is unfortunate because the diagonal movement would have contributed greatly to exposing the public to art.

Another issue for the museum was that there was not enough wall space for the exhibits. The planned sliding

screens were abandoned because they are costly. Flexible drywall screens that would accommodate the various needs of art curators would be used instead. (Nina Cohen, personal communication, 16 May 2011).

Partially influenced by the lack of funds for the project, the architects wanted to retain the rawness and the “earthiness” of the buildings. This was achieved by soffits being painted once, exposing the ceiling hangers and cutting back on the ceilings (Cohen & Garson, 2011).

Service co-ordination for the museum, such as mechanical and HVAC systems, proved difficult to place because services had to be combined from three buildings into one. Services were eventually placed on the northern side. Climate control is important as the humidity

levels in an art gallery need to remain constant. For this reason, stock brick was used in the basement, alongside a mechanical system (Cohen & Garson, 2011).

From the analysis outlined above, it is clear that the WAM was approached successfully by the architects based on the discussed parameters. The proposed concepts of transparency, accessibility and the celebration of the storage box were effectively realised through the introduction of a public forecourt; the material selection of the glass shopfronts and the brickwork. Shopfront windows were an effective tool to commercialise and informalise the program, simultaneously creating visual links between the passers-by and the internally-exhibited art. The corner is well defined by shopfront windows, the forecourt and the platform, which overlooks a busy intersection allowing for visual accessibility.

However, there are aspects of the project that are not necessarily successful. Although the forecourt is a strong element that introduces and educates the public to art, the forecourt is not as physically accessible as initially proposed. The sidewalk, the platform and the forecourt, although connected, do not necessarily flow into each other as the platform tends to divide the public realm from the forecourt. It is evident from this that the physical and visual connections are important factors when approaching the building. The storage box, although a celebrated conceptual element, does not express its internal collections externally. The viewer or the pedestrian will remain unaware of this inner space. The intention of celebrating the storage box is not visually clear in its reference to the art collection that is stored within.

Fig. 6.11., 6.12. & 6.13. Original proposal - renders of the Witwatersrand Art Museum and its forecourt (Cohen & Garson, 2011: School Talk).



6.14. Relationship of public platform, forecourt + shopfront windows on Jan Smuts Avenue (Author, 2011).

6.15. View of WAM from intersection of Jan Smuts Avenue + Jorissen Street (Author, 2011).

6.16. Internal forecourt overlooking Jan Smuts Avenue (Cohen & Garson, 2011: School Talk).

6.17. View of 'Storage Box' - double brick cant (Author, 2011).

6.18. Corner of WAM (Author, 2011).

6.19. Platform stepping up to forecourt (Author, 2011).

6.20. South elevation of WAM from Jorissen Street (Author, 2011).

6.21. Relationship of street with WAM's shopfront facade (Author, 2011).

6.22. WAM's shopfront facade (Author, 2011).

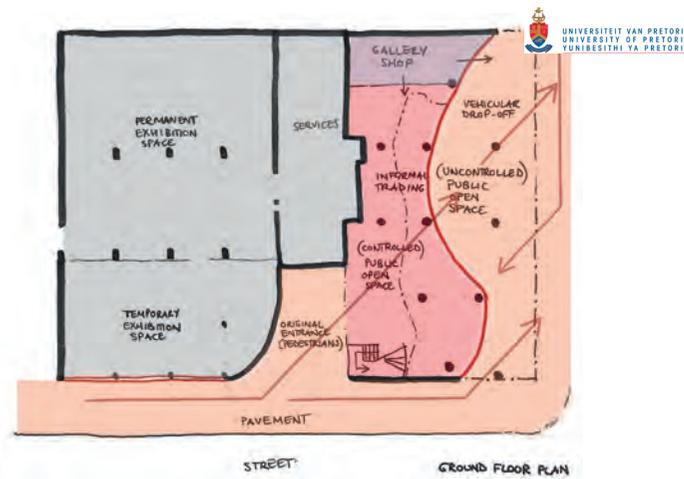
6.23. Detail of south facade - celebration of internal art collection (Author, 2011).



## Original Proposal - Ground Floor Plan

(Cohen & Garson, 2011. Edited by Author, 2011).

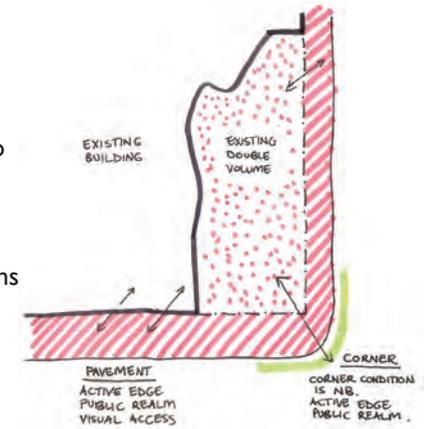
- entrance is from south + east
- diagonal route allows the pedestrian exposure to the art pieces.
- public forecourt encourages this active participation + interaction
- commercial shopfront windows encourage this + add an informal + leisurely element



## Floor Plan Study

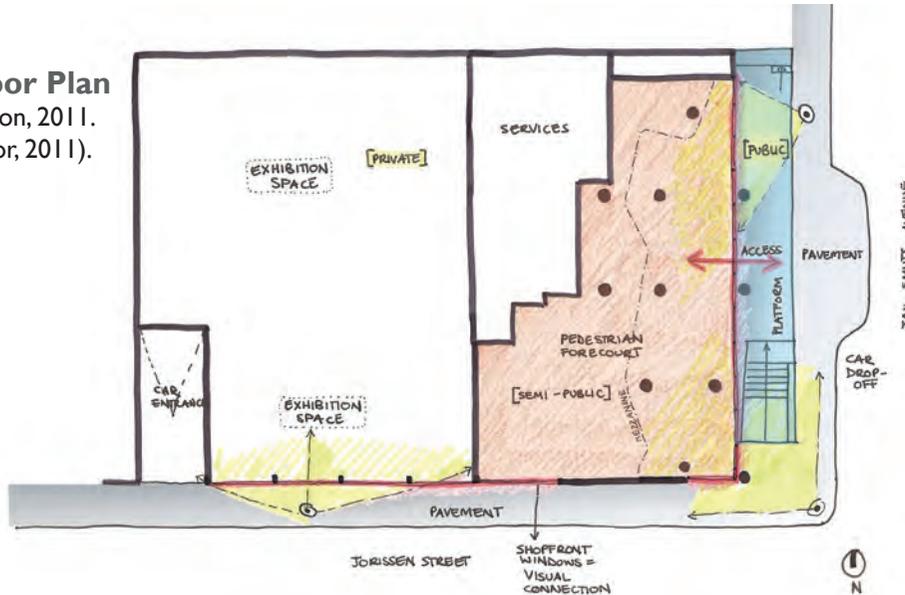
(Author, 2011).

- active edges of the site are the corner + the sidewalk. both fall into the public realm.
- the corner condition + its treatment are important
- visual access + physical connections are important
- external + internal relationship is important for the public forecourt to work successfully
- access into gallery is important



## Final - Ground Floor Plan

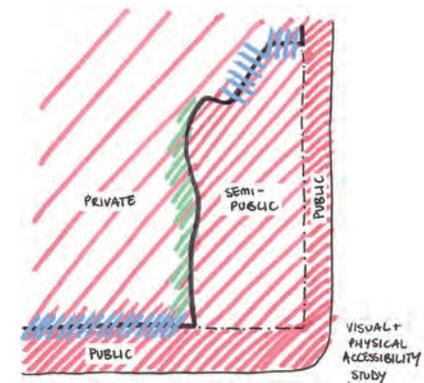
(Cohen & Garson, 2011. Edited by Author, 2011).



## Accessibility Study

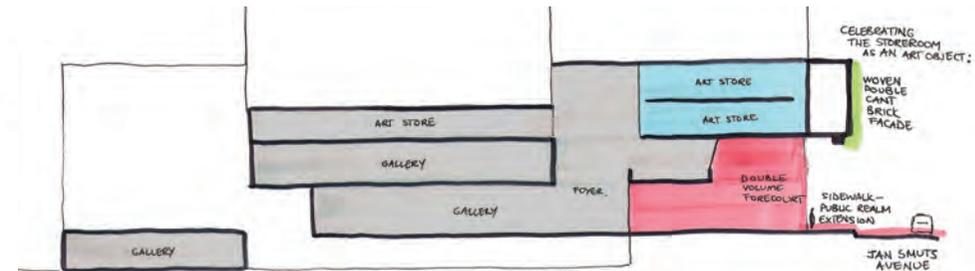
(Author, 2011).

- physical accessibility is defined by red. the existing footprint has already allowed for this.
- visual accessibility is defined by blue + green.
- blue = better visual accessibility.
- green = less visual accessibility.



## Final Design Outcome

- singular entrance on east facade
- public platform on sidewalk flows into the semi-public forecourt
- forecourt is enclosed by shopfront windows which open
- south facade consists of shopfront windows
- physical accessibility + route have been compromised + are not as effective owing to singular entrance
- visual accessibility is successful - platform + forecourt effectively allow for interactivity + public participation + for 'chance' encounters.



## Typical East-West Section

(Cohen & Garson, 2011. Edited by Author, 2011).

## 6.4. STOREFRONT FOR ART AND ARCHITECTURE (SAA) - THE FAÇADE PROJECT

**LOCATION: NEWYORK, USA**

**ARCHITECT: STEVEN HOLL**

**ARTIST: VITO ACCONCI**

**COMPLETION DATE: 1992–1993**

The Storefront for Art and Architecture (SAA) is located at the intersection of three vibrant and very different neighbourhoods – Chinatown, Little Italy and Soho – in New York City. The SAA is a “nonprofit organization committed to advancing innovative positions in art, architecture and design” (SAA, n.d.). It promotes exposure to art and architecture through education and dialogue (SAA, n.d.). The artists that exhibit at the SAA are encouraged to explore real-world issues and debates by engaging the spaces and volumes of the SAA (SAA, n.d.). Such issues and debates, which cover various disciplines, take the form of lectures, film screenings, exhibitions and discussions and cover a range of “media” or experimental work to develop a meaningful dialogue between art, architecture and the public (Steven Holl, n.d.).

The architect Steven Holl and the artist Vito Acconci were commissioned to redesign the SAA’s elevation, known as the Façade Project. The exhibition space is on the ground floor of an existing building and has an unusual triangular floor plan that is 30,5m long and tapers in width from 6m wide to 1m wide (SAA, n.d.). Owing to the narrow dimensions of the gallery’s floor plan, it was realised that the “...most dominant structure for the Storefront for Art and Architecture is the building’s long façade” (Steven Holl, n.d.). They developed a façade that consists of twelve “...wall panels that pivot vertically or horizontally, enabling the entire length of the building to open directly onto the street” (SAA, n.d.). The

“...puzzle-like configuration” (Steven Holl, n.d) creates an interesting series of thresholds and entrances directly into the gallery space from the public sidewalk (SAA, n.d.) and challenges the exclusivity of art galleries as the public is literally invited to step over from the public realm and into the building with an immediacy that is often lacking (Steven Holl, n.d). Essentially,

“...the façade dissolves and the interior space of the gallery expands out on to the sidewalk.” (Steven Holl, n.d) blurring the boundaries between internal and external. The façade allows for spontaneity (Steven Holl, n.d) as the panels can be adjusted to allow for a number of configurations. The panels can operate as windows, doors, seating and exhibitiv panels. Therefore the façade of the building is ever-changing.

The panels of the Façade project are important elements because they guide the public away from physical and mental barriers traditionally associated with art galleries. The façade encourages pedestrians to physically interact with the internal gallery spaces by “stepping into” the gallery. It also allows for a clear view into the gallery. What is perceived to be inaccessible is challenged by offering both visual and physical connections. The fact that the wall panels are a multi-purpose configuration that able to act as windows, doors and street furniture ensures that they are embedded in the public realm. Pedestrians can casually sit on them and innocuously view art.

6.25. Close up of concrete pivoting-wall panel (Steven Holl, n.d. photo by Warchol, P.)

6.26. External view of the Façade Project wall. The interactive relationship between the wall and the sidewalk is clear (Steven Holl, n.d. photo by Warchol, P.)

6.27. External view of the Façade Project wall. Puzzle-like configuration. Visual + physical access is clear (Storefront for Art and Architecture, n.d.).

6.28. An art installation on the Façade (Curbed, n.d.).

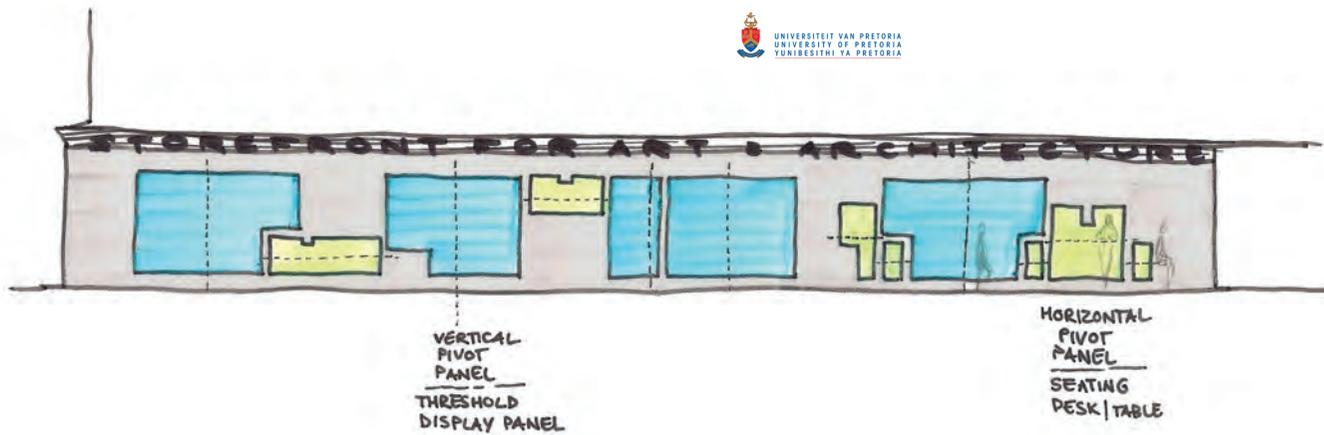
6.29. Internal view of the gallery. Views outside this space visually link the gallery to its context (Steven Holl, n.d. photo by Warchol, P.)

6.30. The gallery in relation to its site and the public sidewalk (Steven Holl, n.d. photo by Warchol, P.)



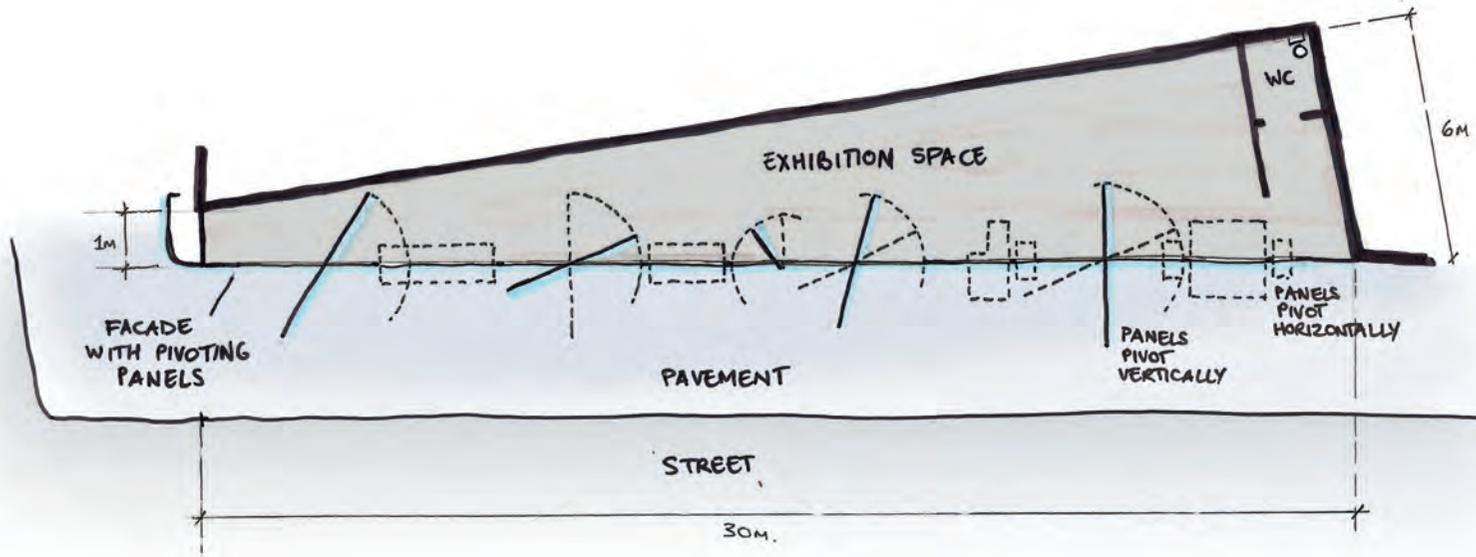
## FAÇADE PROJECT





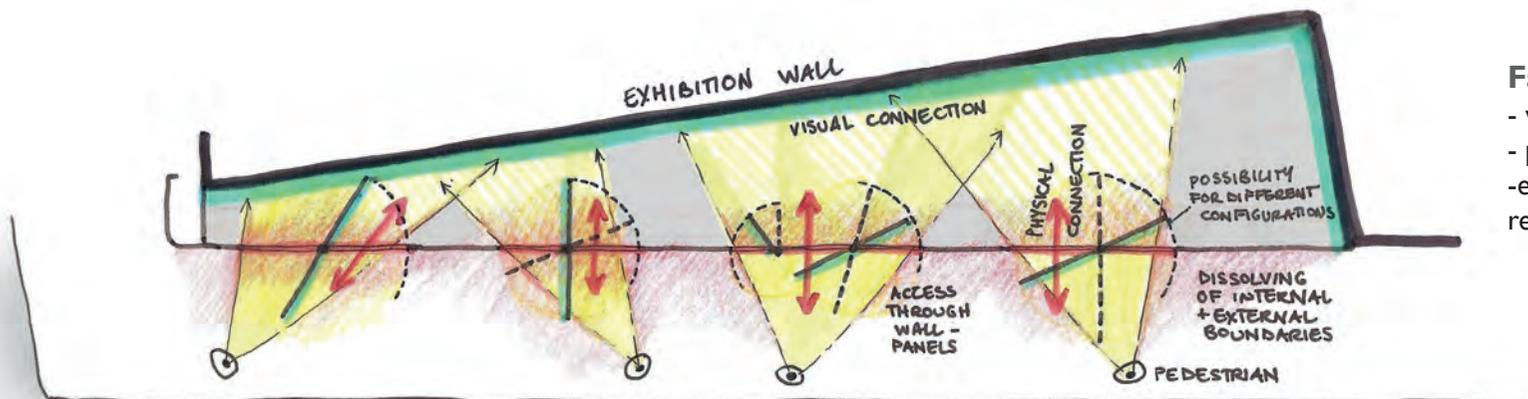
### Storefront Elevation

- pivoting panels relationship to street and sidewalk



### Ground Floor Plan

- pivoting panels indicated
- gallery dimensions



### Facade Study

- visual connections through panels
- physical connections through panels
- external (public) + internal (private) relationship

## 6.5. CONSTITUTIONAL HILL

**LOCATION: JOHANNESBURG, SOUTH AFRICA**  
**ARCHITECTS: OMM DESIGN WORKSHOP &**  
**URBAN SOLUTIONS ARCHITECTS + URBAN DESIGNERS**  
**COMPLETION DATE: 2004**

Constitutional Hill in Braamfontein, Johannesburg, has a rich political history. It was originally built in 1892 as a "...military fort which ... [was] converted to a prison" (Noble, 2009: 116). In the mid 1990s, in a post-apartheid and democratic South Africa, the site was selected for the new Constitutional Court. With the introduction of a new programme and function for the existing heritage buildings and site, a competition was held to redefine and re-imagine the spaces (Constitutional Hill, 2011). OMM design workshop & Urban Solutions Architects + Urban Designers won the competition (Noble, 2009: 116).

The programmes, which consist of an art gallery, a library, a court chamber, judges' chambers and public spaces, were important design considerations within the project. Furthermore, considering that the project spoke of freedom and human rights, the design needed a "transparent public interface." (Noble, 2009: 116). The architects approached the buildings and the site sensitively, acknowledging, celebrating and respecting the old by contrasting it with the new.

This precedent study focuses specifically on the African steps parallel to the gallery and access foyer. The main access into the building is offered by two pedestrian routes: the African steps which run adjacent and parallel to the art gallery (Noble, 2009: 116) and an alternative secondary route which runs through a public space. The art gallery offers a series of secondary access points via the African steps, although these entrances are not in use and are not effective as their landings have been poorly defined and developed. The entrance to the main foyer is defined by ornamental screens and sculpted elements,

such as the timber doors (Noble, 2009: 116). Surfaces are framed and defined by colour with mosaics. The main access into the foyer could be better defined and be more "accessible" as the entrance doors are small and blend into the screen treatment of the Western façade. The foyer offers access to the gallery and the court chamber (Noble, 2009: 116). The main foyer is defined by large volumes, a variety of seating options, bright and warm colours to create a space which is welcoming to the public. The internal foyer alludes to the tree with its diagonal columns and "...dappled [soft] light [which] falls ...as though filtered through trees" (Noble, 2009: 116).

The façade of the gallery, which faces west and runs along the African Steps, consists of sunscreens that are "... informed by the serial patterning of African beadwork" (Noble, 2009: 116) so as to allude to the internal programme. The screens, like many other elements in the building, are influenced by the local arts and crafts programmes incorporated into this building project. The screens protect the inside artworks by preventing direct sunlight entering into the building, creating a soft ambience. Although it should be noted that the design's intended transparency is lost owing to these screens, as they block out visual connections both internally and externally. A cavity between the screens and glass

doors also exacerbate this loss of visual connection. The western façade is compromised owing to the screens. Although this transparency is lost, the screens do encourage passers-by to interact with them. This is achieved visually by the variety of textures, colours and art engravings, as well as by the horizontal pivots

on each screen panel. The ornamented panels encourage active participation with the viewer, suggesting that the western façade is the active wall to the African Steps and to the art gallery.

The internal gallery space is well designed to accommodate for artworks. Whereas one has to climb the African steps to gain entry into the building, one has to descend the steps within the art gallery to view the artworks and to reach the end of the gallery. The route is an important theme in the project, pointing to South Africa's journey from oppression to liberation. The end of the gallery is defined by a curtain wall which frames and overlooks the Braamfontein district and successfully fulfills the concept of transparency on this façade even if it is not the active edge in this project. "Iconic and tectonic elements [that] resonate with local African craft and sculpture traditions" (Noble, 2009: 116) are reflected within the gallery too. These elements are evident in the floor layouts, the lighting details, the metal floor plates on the steps and at the entrances

In conclusion, the architects' design intentions of promoting public transparency, visual connections and active participation into the gallery were only partially successful. The art gallery's active elevation faces west and is thus exposed to direct sunlight, undermining the argument for transparency. However, the design approach is sensitive and considerate, incorporating art and craft successfully within the architecture. The design subtly hints at the internal programme and incorporates the everyday person into a project which speaks of and for them.

6.32. The access door is poorly defined, as it blends in with the screens (Author, 2011).

6.33. The secondary entrances to the art gallery (Author, 2011).

6.34. The African Steps running along the Western facade of the art gallery. The screens are evident on the facade (Author, 2011).

6.35. External view of the screens (Author, 2011).

6.36. Close-up of the screens (Author, 2011).

6.37. Internal view of the screens. It is clear that there is no external visual connection (Author, 2011).

6.38. The art gallery in the foreground, looking up the steps and to the main foyer in the distance (Author, 2011).

6.39. The main foyer, which alludes to sitting underneath a tree. (Author, 2011).

6.40. The view/access to the gallery from the main foyer (Author, 2011).

6.41. The main entrance to the Constitutional Court is well defined (Author, 2011).

## CONSTITUTIONAL COURT



6.32.



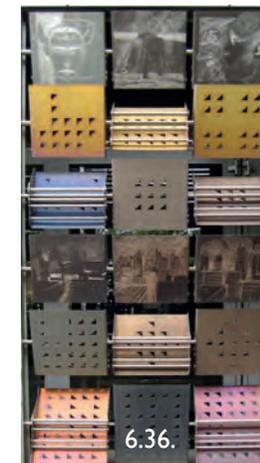
6.33.



6.34.



6.35.



6.36.



6.37.



6.38.



6.39.



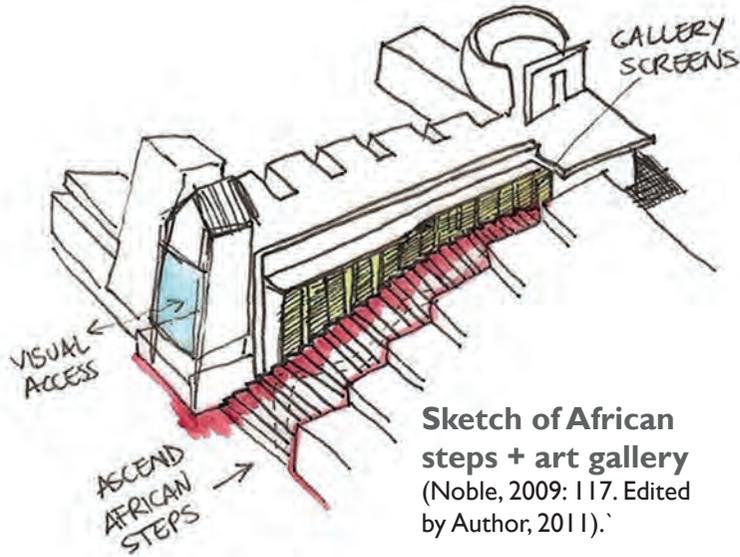
6.40.



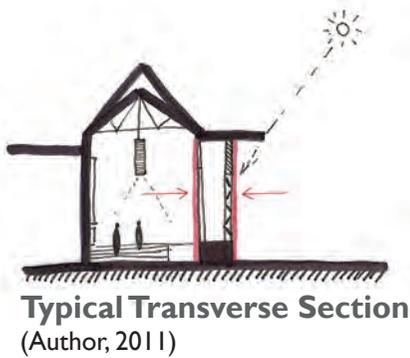
6.41.

# GROUND FLOOR PLAN VIGNETTES + DIAGRAMS

## 6.42. Building Analysis



**Sketch of African steps + art gallery**  
(Noble, 2009: 117. Edited by Author, 2011).



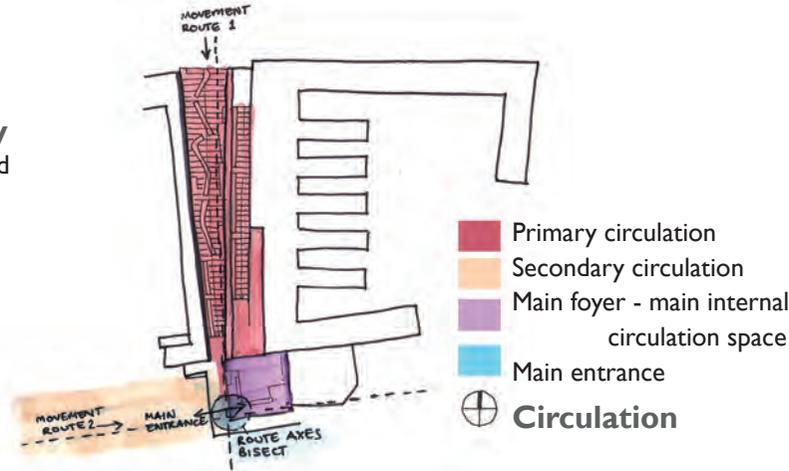
**Typical Transverse Section**  
(Author, 2011)



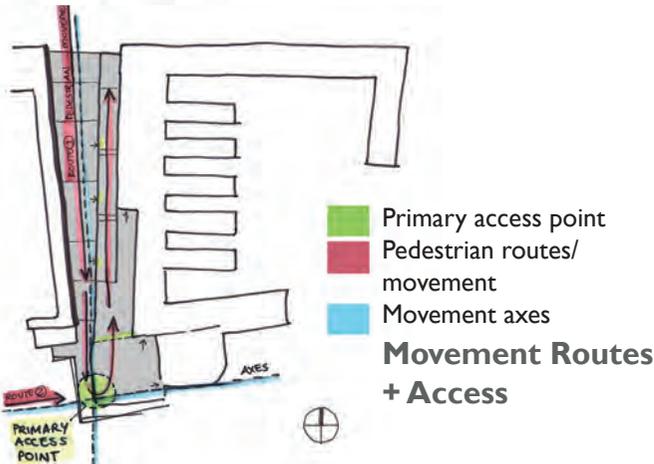
**Typical Longitudinal Section**  
(Author, 2011)



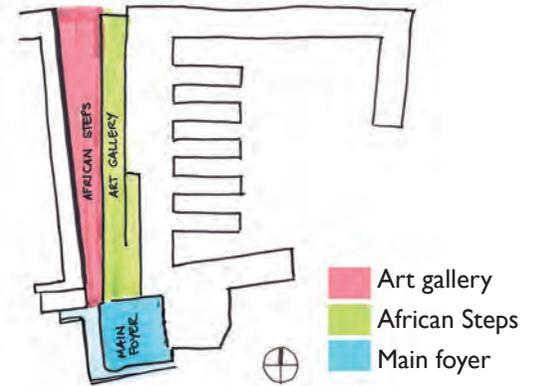
**Ground Floor Plan**  
(not to scale) (Noble, 2009: 117. Edited by Author, 2011).



Primary circulation  
Secondary circulation  
Main foyer - main internal circulation space  
Main entrance  
**Circulation**

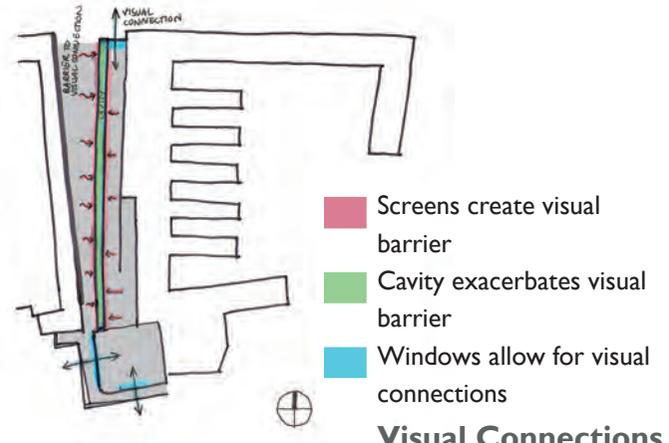


Primary access point  
Pedestrian routes/movement  
Movement axes  
**Movement Routes + Access**

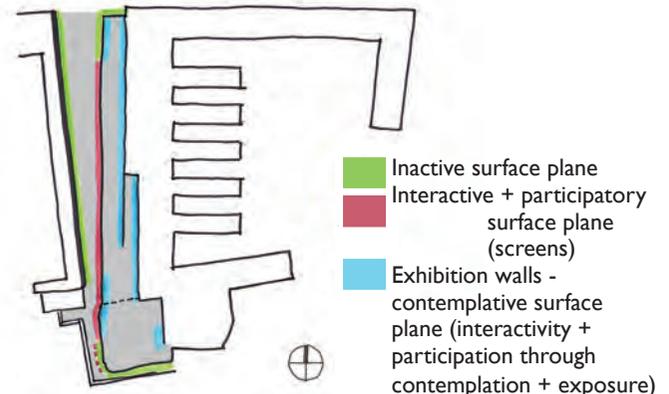


Art gallery  
African Steps  
Main foyer

**Programs**  
(only primary programs in relation to study are indicated)



Screens create visual barrier  
Cavity exacerbates visual barrier  
Windows allow for visual connections  
**Visual Connections**



Inactive surface plane  
Interactive + participatory surface plane (screens)  
Exhibition walls - contemplative surface plane (interactivity + participation through contemplation + exposure)

**Building Interactivity, Active participation + Active Edges** 107

## 6.6. CONCLUSION

Through an examination of the precedent studies it becomes clear that the proposed arts facility should:

- Allow for the walls to dissolve and for a visual and physical connection. Exposure to the internal programmes is key to establishing a relationship between art and the public.
- Allow for the flow and integration of various programmes. Cross programming will allow for the creation of an informal and public environment that is not perceived to be inaccessible.
- Focus on the treatment of the edge conditions. How the public realm – such as streets, sidewalks and public spaces – is incorporated into the proposed building and site is an important consideration for attracting and welcoming the public. This will determine the accessibility of the building. The pedestrian's route and movement will be impacted by the building approach.