

[PRECEDENT STUDIES]



Description

Boundary Functions shows that personal space exists only in relation to others, and isn't something that belongs solely to the individual. An individual's personal space changes dynamically in relation to other individuals around it. Boundary Functions is realized as a "set of lines projected from overhead onto the floor which divide each person in the gallery from one another. With one person in the gallery there is no response. When two are present, there is a single line drawn halfway between them segmenting the room into two regions. As each person moves, this line dynamically changes, maintaining an even distance between the two. With more than two people, the floor becomes divided into cellular regions, each with the mathematical quality that all space within the region is closer to the person inside than any other" (Snibbe. [S.a]).

Design influence

This project did not influence the design development but was studied as a personal interest, exploring **changes in space** as a result of **changes in the movements** of the user. Where both the body and the space are dynamic entities that are ever changing.

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Description

Body Movies was an installation in a public space that Rafael Lozano-Hemmer designed for cities such as Hong Kong, Duisburg, Lisbon, Liverpool, Rotterdam and Wellington. This installation, part of a series, explored the intersection “between new technologies, urban space, active participation and alien memory” (Lozano-Hemmer, 2006). Body Movies transforms public space with interactive projections of thousands of photographic portraits, previously taken on the streets of the host city. These portraits appear inside projected shadows of passers-by, whose shadows can range between two and twenty-five meters in height depending on the distance the users are from the light sources, which are positioned on the ground. When the spaces are empty the portraits cannot be seen, since the light sources on the floor flood the surfaces surrounding them with white light. When people are present in the space their shadows are projected and the portraits are revealed (Lozano-Hemmer, 2006).

Design influence

The notion of interactive projections and the **participation** by the viewers is of interest in the design development of *CAPTURE*. The aim is to develop a responsive space where the viewer and passerby can become integrated in the design function of a public gallery space. The **experience** of the user by moving through the space.

FIG 32 BODY MOVIES, 2006 IN HONG KONG, CHINA
(LOZANO-HEMMER, 2006).

FIG 33 BODY MOVIES, 2001 IN LINZ, AUSTRIA
(LOZANO-HEMMER, 2006).



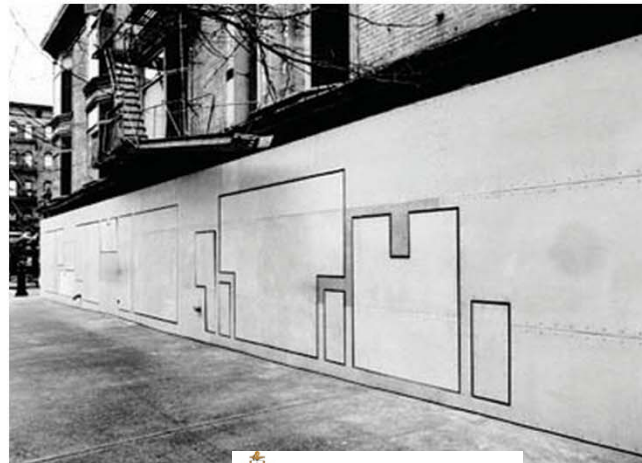
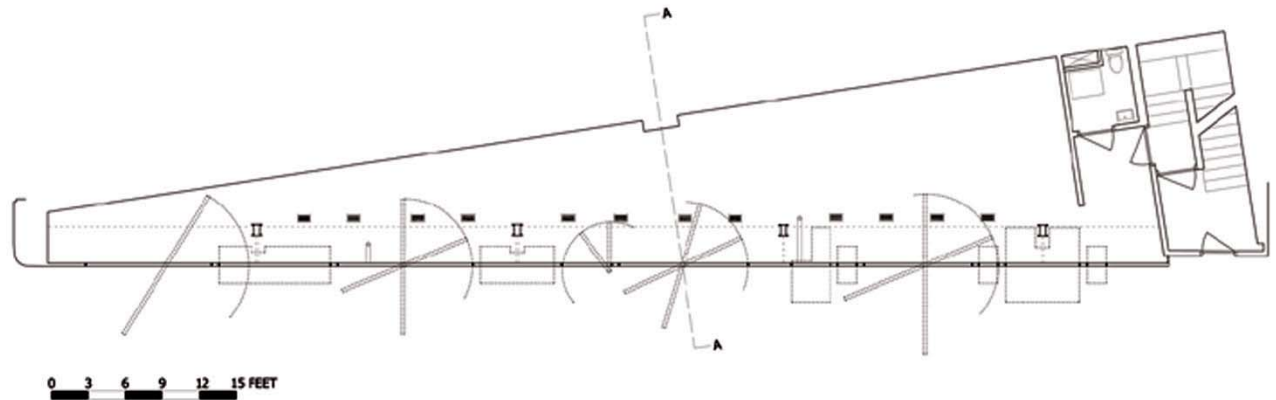
“Crown Fountain” is an interactive work of public art and video sculpture designed by Spanish artist Jaume Plensa and is featured in Chicago's Millennium Park, opened in 2004. The work reflects the artist's desire to meld the various elements from our shared universe, including water, light, nature and dreams. The fountain is inspired by the people of Chicago and designed to provide a dynamic space for silent reflection (Wikipedia_Crown Fountain.[S.a]). It has been described as a piece of sculpture, a piece of art, a piece of architecture, a fountain The fountain consists of two 15m high towers that are placed at opposite ends of a reflecting pool which measures 15 m × 71 m. Each tower, measuring 15 m × 7 m × 5 m, is made up of glass blocks that are held in place by a stainless steel grid which bears the load of the walls and withstand wind forces. These glass blocks protect an LED screen, on the front face of each tower; that displays digital images, ranging from people's faces, scenes from nature, or displays of solid colour, in a random sequence. Plensa explored the theme of dualism, incorporating the images of the faces which appear to be conversing with one another across a reflecting pool (Wikipedia_Crown Fountain.[S.a]). The faces of more than a 1,000 residents from Chicago were filmed for the digital displays. This leads hundreds of Chicagoans visiting the fountain hoping to see themselves appearing on one of the fountain's two screens, which leads to the integration of the viewer with the work of art forming an interactive relationship. The control room is situated beneath one of the towers and includes high-definition video servers and sensors that monitor equipment temperatures. The sequence of the displays is programmed to be random to ensure dynamic viewing.

A face appear on the sculpture for a total of 5 minutes, followed by a subsequent segment, where the mouth is puckering, followed by a section, in which water appears to spout from the open mouth, there is a smile after the completion of the water spouting from the mouth after which water rushes down from the top of the structure, washing away the face, and another picture appears. Water continuously falls from the sides and back of each tower.

Fig 34 Crown Fountain – without a digital image (Available from http://en.wikipedia.org/wiki/Crown_Fountain)

Fig 35 Crown Fountain – with a digital image (Available from http://en.wikipedia.org/wiki/Crown_Fountain)

Fig 36 Crown Fountain - The two towers facing each other across the reflection pool (Available from <http://www.ganzelgroup.com/ph13.html>)



Description

Storefront for Art and Architecture, a nonprofit organization, was founded in 1982 in New York City (Storefront. [S.a]). It focuses on the development of innovative approaches and increased awareness in architecture, art and design. Facilitating various experimental programs ranging; from exhibitions, artists talks, film screenings, conferences and publications; with the intention of generating dialogues and collaborations between groups and individuals from the various professions. Storefront is situated on a “major downtown thoroughfare between three radically different cultural sectors” leading to it attracting a diverse audience (Storefront. [S.a].) In 1993 artist Vito Acconci and architect Steven Holl were commissioned to replace the existing façade. The resulting design consisted of a series of twelve panels that are able to pivot vertically or horizontally thus making possible different configurations of the façade as well as the option of opening the entire length of the gallery directly onto the street, leading to the boundary between interior and exterior to become blurred. This unique access to the street that is created by the façade along with the triangular floor plan encourages artists exhibiting in the gallery space to engage and experiment with these unusual conditions (Storefront.[S.a]).

Design influence

The function of the gallery space and the **concept** behind it was explored as it links to *CAPTURE*'s function. The notion of the **blurred boundary** between interior and exterior space relates to the boundary between *CAPTURE*'s interior and exterior, where the **existing boundary** (shopfronts) has been **altered** changing the relationship the interior has to the exterior, leading to a change in the perception of the user in the space and the navigation through the space. The **experimental programs** that is conducted by Storefront, informed the notion of a student research space that forms part of *CAPTURE*'s program. To be used by students from the schools of Art and Architecture from the University of Pretoria, as a studio/research space to conduct projects pertaining to the city of Pretoria subject

Fig 37 Storefront for Architecture - Ground floor plan (Available from <http://www.storefrontnews.org>)

Fig 38 Storefront for Architecture – closed façade (Available from www.bldgblog.blogspot.com)

Fig 39 Storefront for Architecture – open façade (Available from <http://www.storefrontnews.org>)

Description

The Bag Factory is a non-profit organisation located in Newtown, Johannesburg. It aims to promote the visual arts by facilitating artist studio's and residency programme. Upcoming and established artists can rent studio spaces in a "cultural environment that encourages diversity and cross-fertilisation of ideas and practice" (The Bag factory, 2009). The organization presents a residency programme in which artists can participate and upcoming artists as well as students can acquire "advice, support and encouragement" from their peers and draw on the expertise of these more established artists (The Bag factory, 2009). The residency programmes forms part of a continuously expanding network world wide, which facilitates the exchange of ideas and practices between artists around the world. Public workshops are also presented to help promote the development of skills as well as visual education.

Design Influence

The program of the establishment informed the design and **programming of a artist studio space**. Where the space can be rented out to artists. Established artists can give advice and share their knowledge with upcoming artists and the public. **Workshops** can be presented to aid in informing and educating the public with regards to art as subject.

THE BAG FACTORY
NEWTOWN, JOHANNESBURG



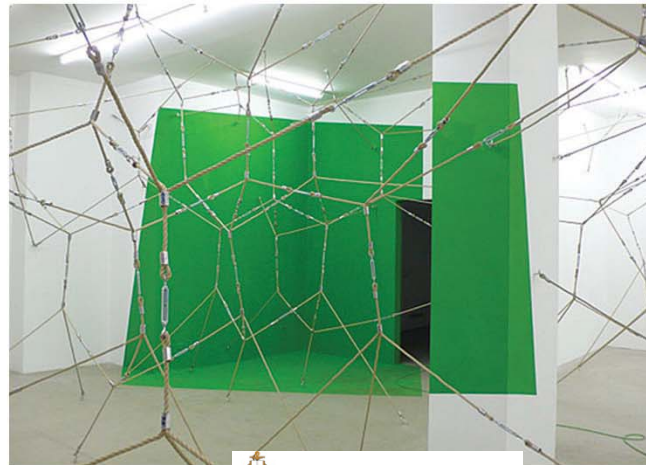
Richard Serra is an American minimalist sculptor and video artist known for working with large scale assemblies of sheet metal (COR-TEN-Steel). Many of these works are self-supporting and emphasize the assembly process, the integrity of the materials and the integration of site and viewer. He often constructs site-specific installations, frequently on a scale which dwarfs the viewer, creating a dialogue with the particular setting, may it be urban or landscape (Richard Serra. [S.a.]).

One of his famous works is the sculpture entitled, *Snake*, consisting of three steel sheets which create two tilted curving paths, completed in 1997 as a permanent installation in the Guggenheim Museum, Bilbao. The sculpture formed part of the space it was installed in, and captured a sense of movement. In 2005, the museum commissioned Serra for a permanent installation of his work, which incorporated (Richard Serra. [S.a.]). The whole work consists of eight sculptures. *Snake* and the *Torqued Ellipses* articulates the potential for movement by creating surprising experiences of space and balance as viewers walk in and around them, following the sequence of the works. The configuration of the ellipses and the tilting paths of *Snake* create spaces with differing effects on the movements and perceptions of the viewers, as the inner spaces cannot be anticipated from the outside. Shifting in unexpected ways as viewers walk in and around them, creating an unforgettable sensation of space in motion. Provoking a sensation of steel and space in motion exploring the physicality of space (Richard Serra. [S.a.]).

Fig 41 The Matter of time – Snake (Available from <http://www9.georgetown.edu/faculty/irvinem/visualarts/>).

Fig 42 The Matter of time - Torqued Ellipses (Available from <http://top-people.starmedia.com>).

Fig 43 The Matter of time – installation (Available from [www. http://mesmertron.wordpress.com](http://mesmertron.wordpress.com)).



Description

Nonspheres IV, an installation by Puerto Rican artist Luis Berrios-Negrón; for Program, a non-profit-making gallery in Berlin. It formed part of his investigation into the tension that exists between nature and technology. A carbon tetragonal structure was created through the use of steel cables which filled the gallery space. It was intended to suggest continuous relationships and a sense of boundlessness between the “ego and the outside” (Programonline, 2007). The installation seemed impenetrable by viewers and offered them limited space to navigate their way (Kowalska, 2008). As the viewers found their way through the cable network, they were confronted with a green screen where they viewed minimized images of themselves that have been filmed by a surveillance camera that is installed amongst the cables. These images entangles the viewers in the past, present and future, “in a lateral world of imaginary time in physical space (Kowalska, 2008 and Programonline, 2007).

Design influence

The idea in the creation of a **network** in the space that inhibits and **navigates** the movement of the user was of interest during the design development of *CAPTURE*. The projection of the user on a surface amongst this network linked to the idea of user **experience** and **participation**. The technical choice of steel cables to construct the network influenced the **material selection** in *CAPTURE*, where a similar network is installed in the exhibition space of *CAPTURE* which can be changed in configuration depending on the function or needs of the featured exhibition.



Fig 44 Nonspheres IV (Available from www.programonline.de/nonsp)

