

[DESIGN DEVELOPMENT]

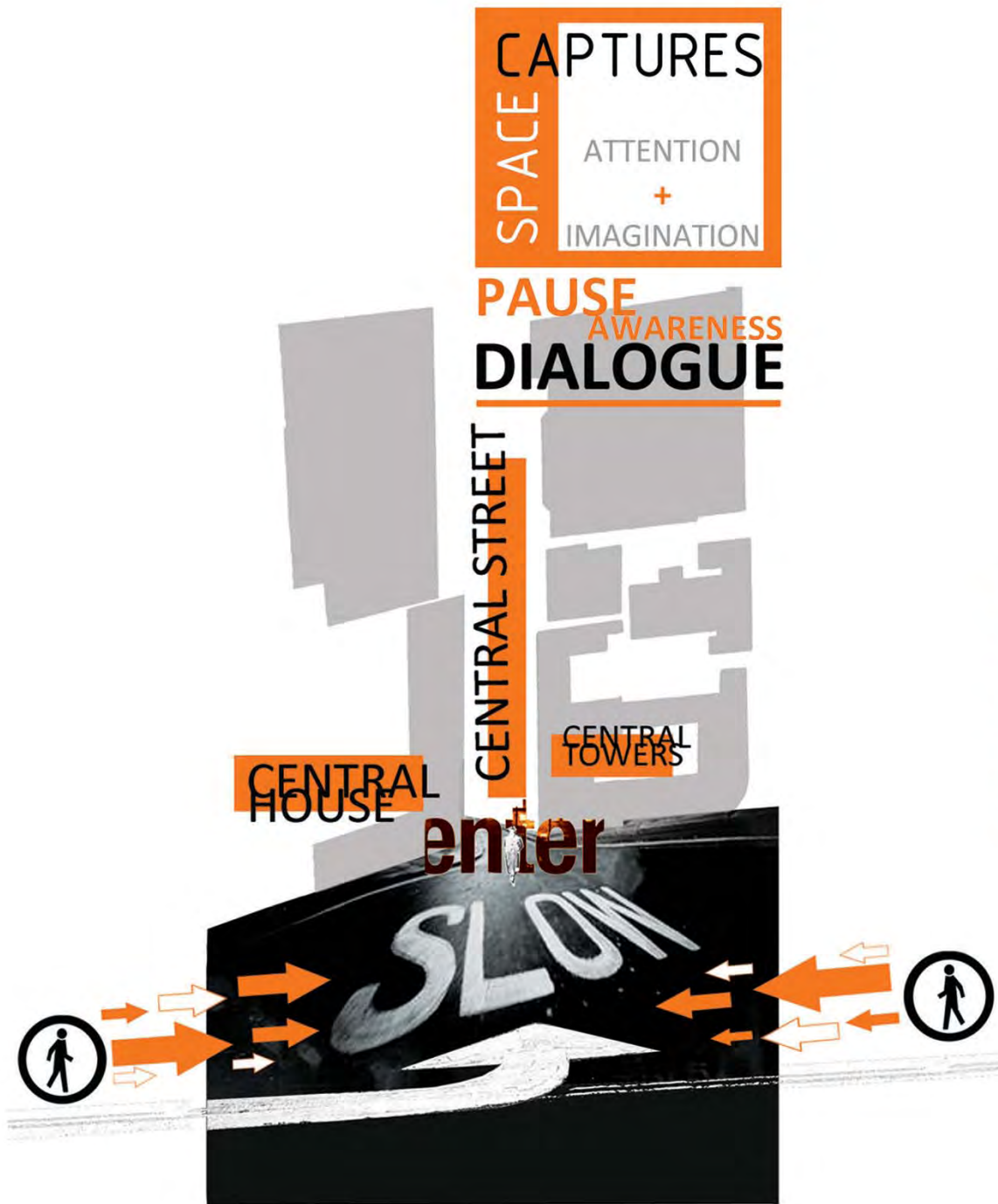


Fig 45 Design initiator

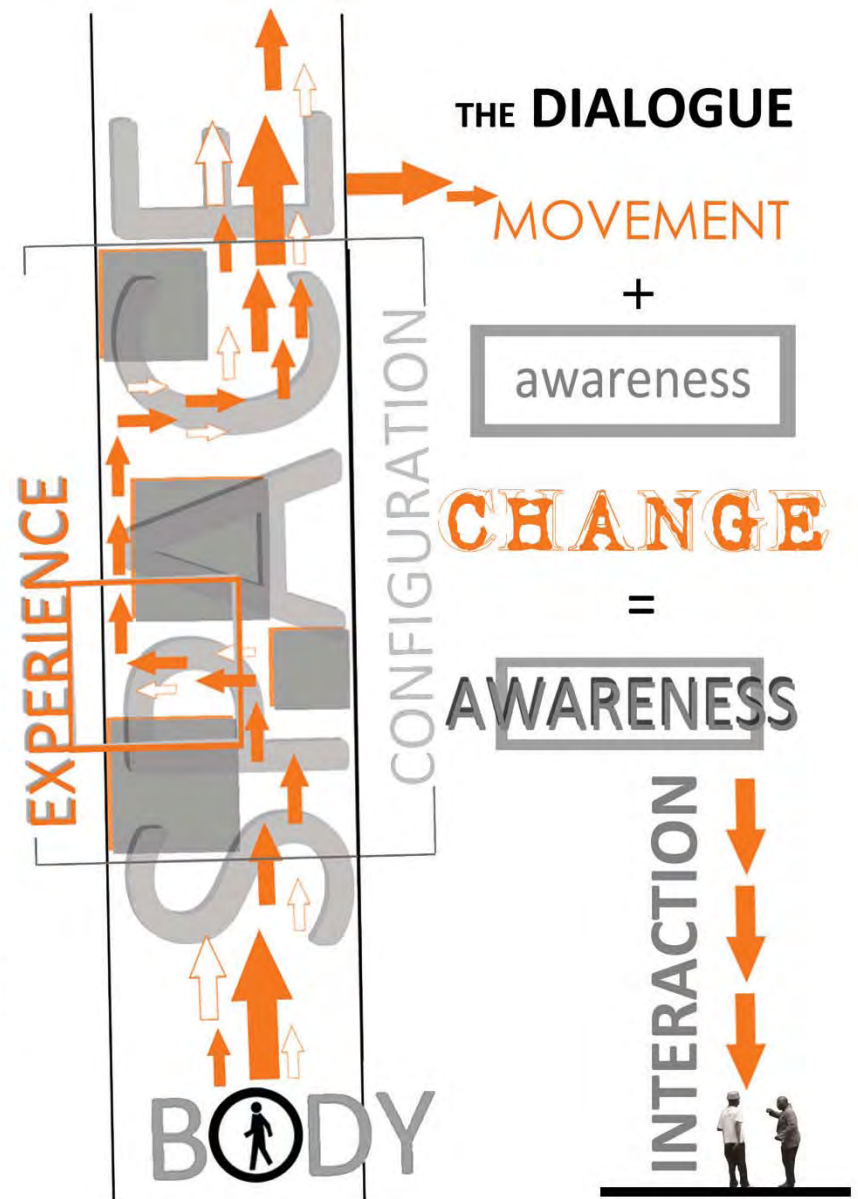


Fig 46 Factors in space that influence each other.

continuous movement

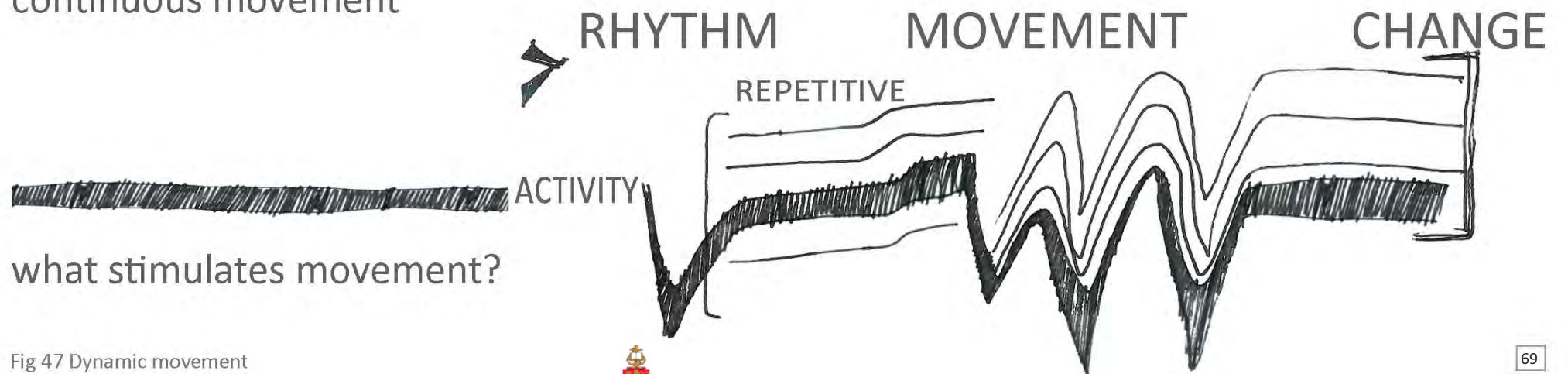
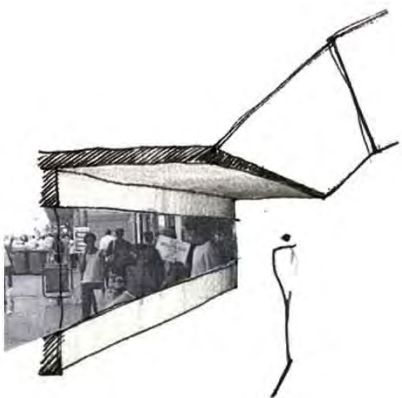
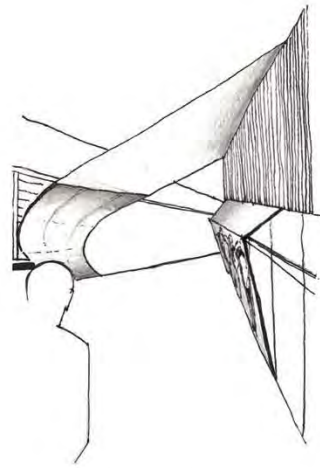
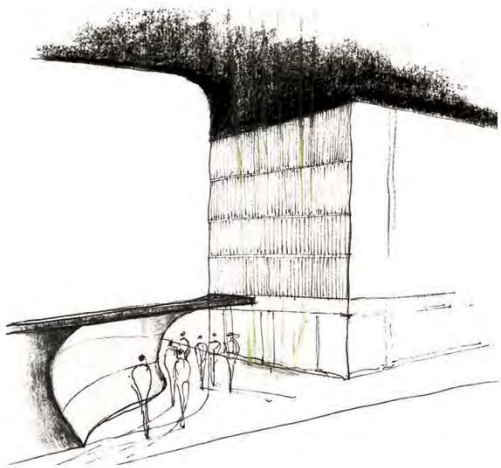
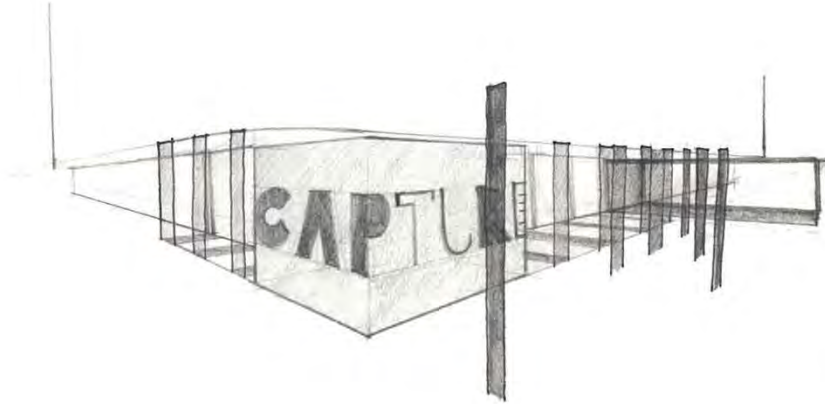
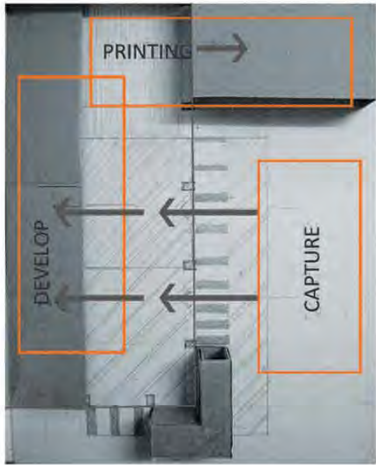


Fig 47 Dynamic movement



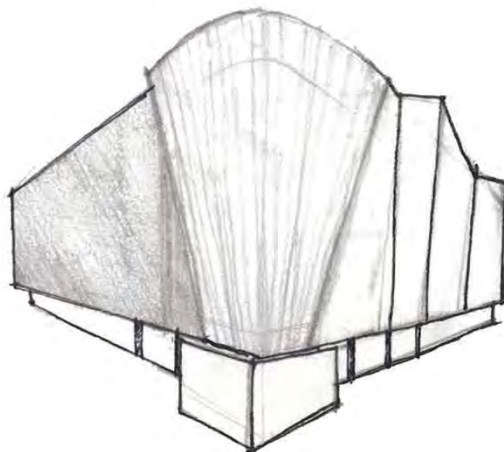
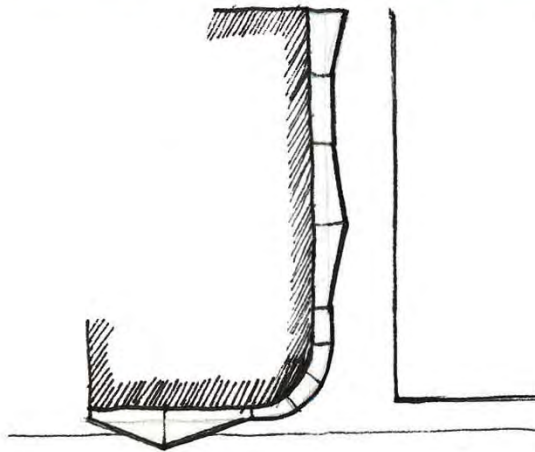
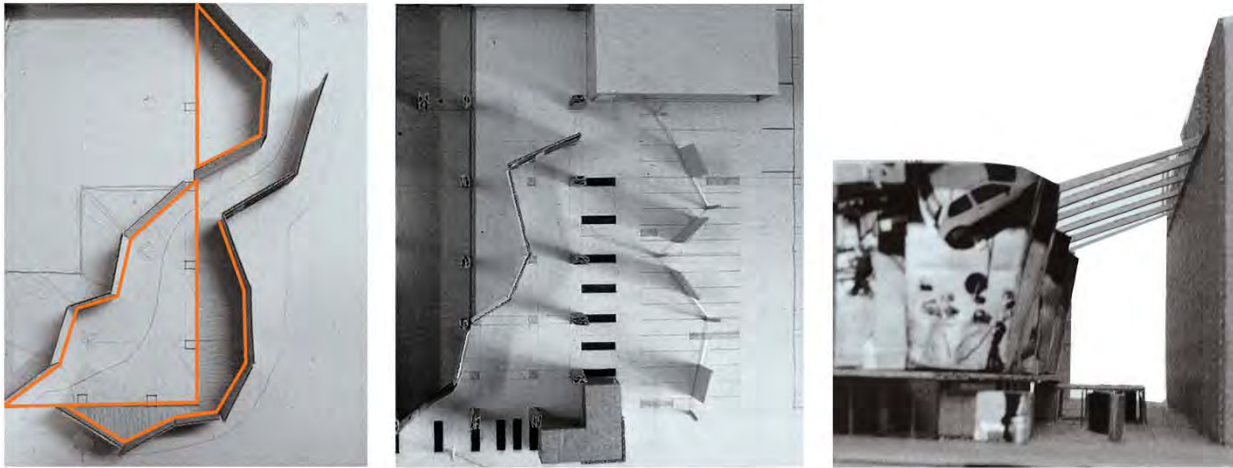
STAGE 1 - INITIAL CONCEPT

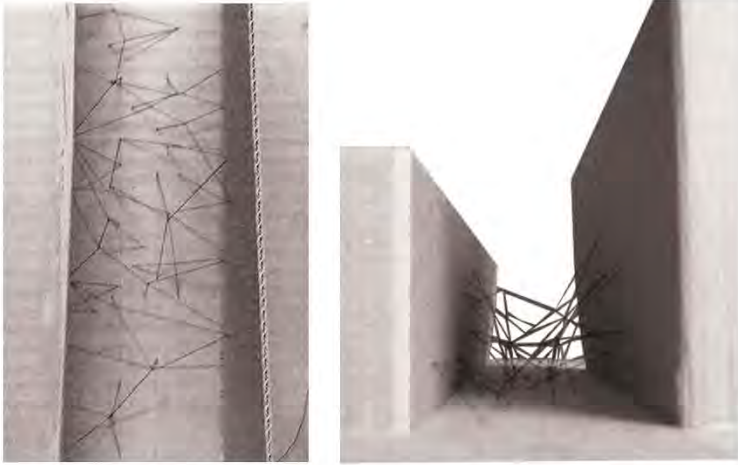
A photographic function, in the form of a photo development lab and public exhibition, was introduced to the space, with elements which capture the movements of the users and incorporate them into visual images that are viewed as one moves through the space.

Fig 48 Stage 1 – Initial Design Concept

STAGE 2 - INITIAL CONCEPT

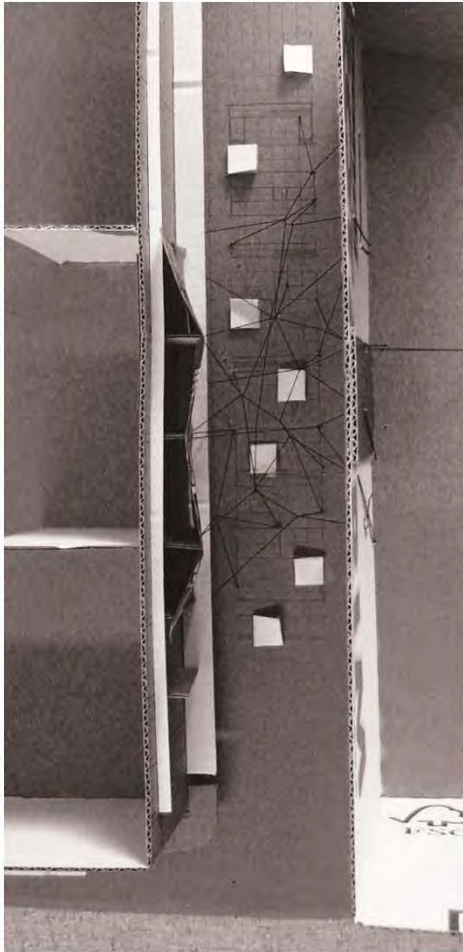
A photographic development studio and exhibition function in the space, with elements in the pedestrian street which forms a jagged pattern. These elements change in configuration and have images exhibited on them, some of which are captured when the user move through the space. PVC sheets are fitted to the existing building facades and has printed and projected images on them.





STAGE 3 - INITIAL CONCEPT

A network within the space between the two buildings, which can be incorporated to navigate the user in and through the space. Images that are suspended within the network, forms part of the network and appears as if they have been captured within space. As a user walks through the space these images are viewed whilst moving.



STAGE 4 - INITIAL CONCEPT

The “cable network” concept is further explored with the implementation of seating elements on the ground, within the pedestrian street, for viewing purposes.

CAP'GURIE

FINAL STAGE - DESIGN INTERVENTION

1. [Overview of theoretical discourse]

From the theoretical discourse it is clear that there is a lack of dialogue between the static architectural environment and the dynamic user. Movement through space is inherently linked to the user's spatial experience; an aspect that can be changed by morphing space which will increase awareness of space, thereby creating a moment where spatial interaction is possible.

2. [Aim of intervention]

The aim is to create a space which captures the attention and imagination of its users and navigates them through it exposing them to the different functions facilitated within it as well as to the space and to each other. It does this to create a moment of pause in the movement, a moment of heightened awareness, a moment in which the dialogue between user and space may begin. A spatial intervention which has been informed by the existing movement within a pedestrian thoroughfare. The element of public art, in the form of the visual image, has been identified to be the way in which the surroundings of a user can be communicated to them, and can encourage interaction and interpretation within the space. The intention of the design intervention is to bring art to the public domain, exposing the everyday user of the city to it.

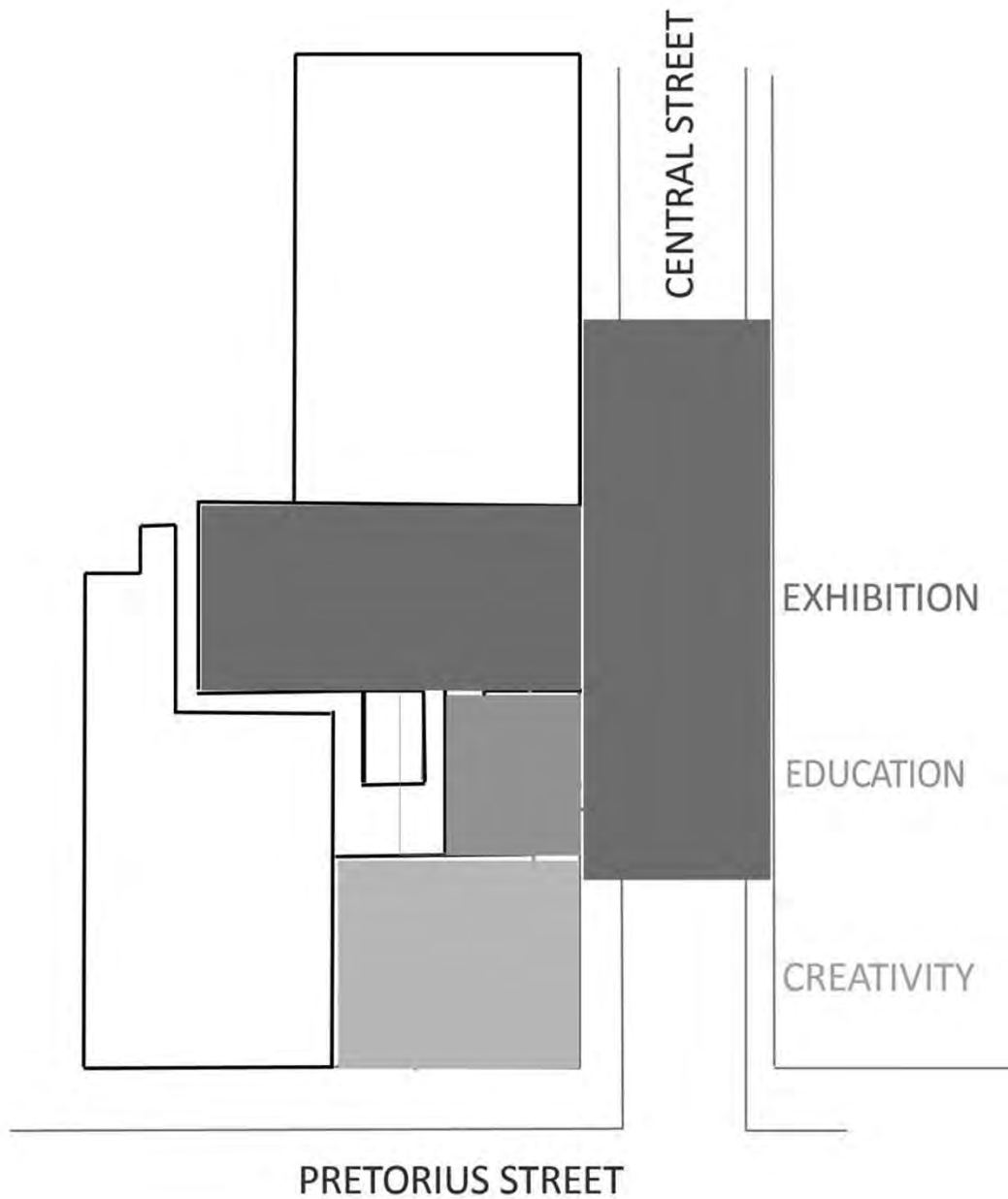
3. [Spatial intervention]

The name of this spatial intervention, *CAPTURE* suggests the capture of the user's attention and imagination within the space. On a tangible level, *CAPTURE* facilitates the introduction of art into the fabric of the city by creating a public exhibition space in Central Street. It is envisaged as an initiative by the Department of Arts and Culture in collaboration with the City of Tshwane to develop and promote the role of the arts in the social development and rejuvenation of the city.

It aims to establish an important relationship between those in a professional creative industry like architects and visual artists as well as the everyday street artist or crafter. This relationship extends to the viewing public and other associated parties like the University of Pretoria, established art museums and galleries as well as local governing bodies.

Agents

- City of Tshwane
- Department of Arts and Culture
- University of Pretoria – Art, Architecture and Design
- Artists (Local and International)



CAP'TURE

Fig 52 Spatial programming

4. [Spatial Programming]

- Artist studio / Workshop - Creativity – exposed and shared
- Student Research Center - Education – investigate and experiment
- Interior and Exterior Exhibition space - Exhibition – visual image
 - communicator
- Curator’s office
- Ablution facilities

4.1 [Artist Studio]

CAPTURE will form a partnership with local as well as international artists to utilise the artist studio. Artists will be able to rent the space to work in. The agreement will be revised quarterly to ensure that the space remains viable and attracts the attention of passers-by with a variety of projects. Knowledge and skills are exchanged between the artists and the public through the presentation of workshops and training programmes. A selection committee will decide which artists will use the studio/workshop, to ensure that the intervention fulfills its intended purpose.

4.2 [Student Research Centre]

CAPTURE will also provide an opportunity for the University of Pretoria’s Departments of Visual Arts and Architecture to use parts of the space for student research. Art and Architecture students will be able to research the city and its users as part of their required investigation for design projects.

4.3 [Interior and Exterior Exhibition space]

CAPTURE will include an interior exhibition space, which spills out onto an exterior exhibition space where visual images may be appreciated by the public.

The exterior exhibition is located in Central Street, where it communicates directly with the passing public. It will feature periodic exhibitions of both local and international artists and architects. The visual images that will be exhibited are both in printed and projected format. Images in the public domain will be exhibited in projected format as this minimises the risk of vandalism.

The intensity of the exhibition will change to a finer grain as it envelopes the interior space, allowing for more intimate viewing by the public. The Department of Arts and Culture will act as the curator and form partnerships with artists so that they may get involved with *CAPTURE* and exhibit their work.

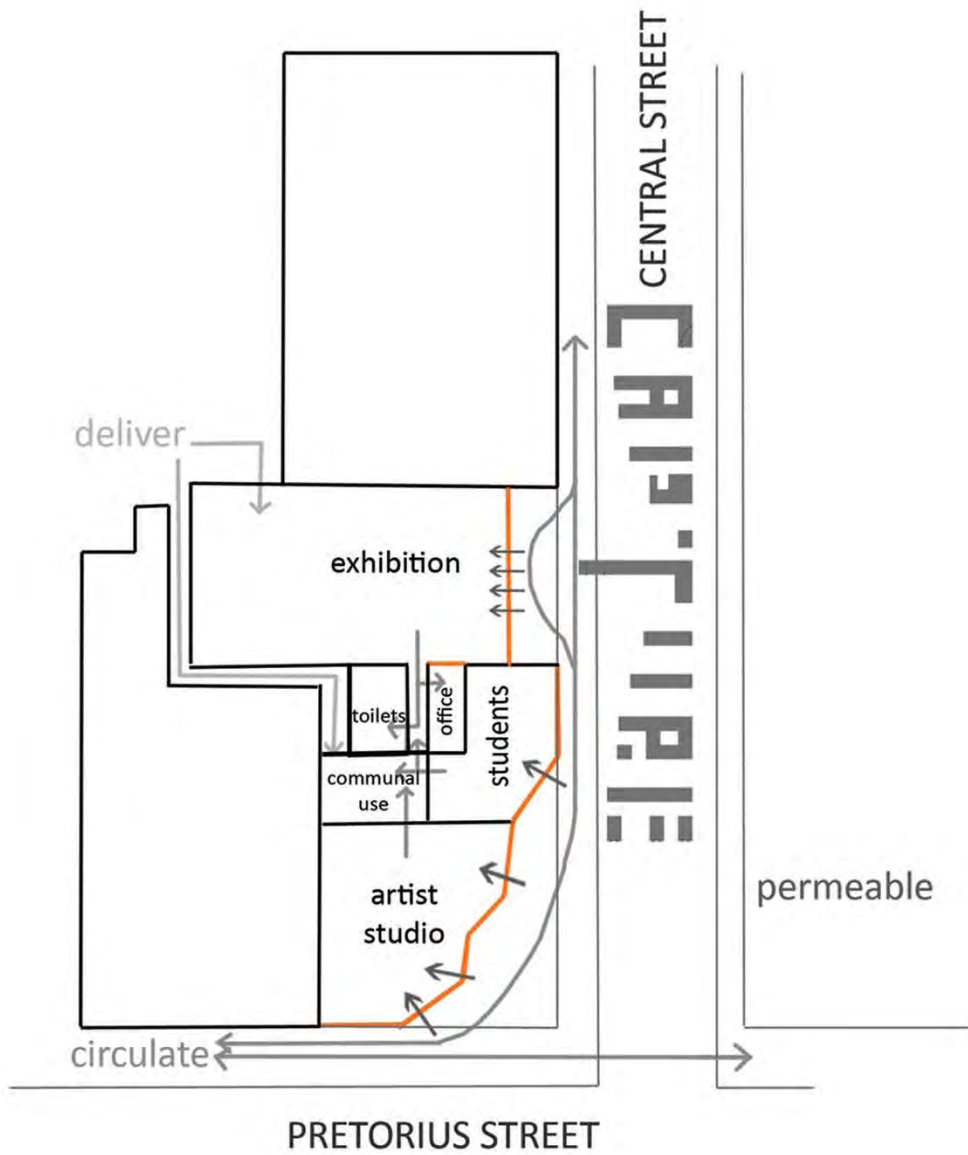


Fig 53 Circulation and Access

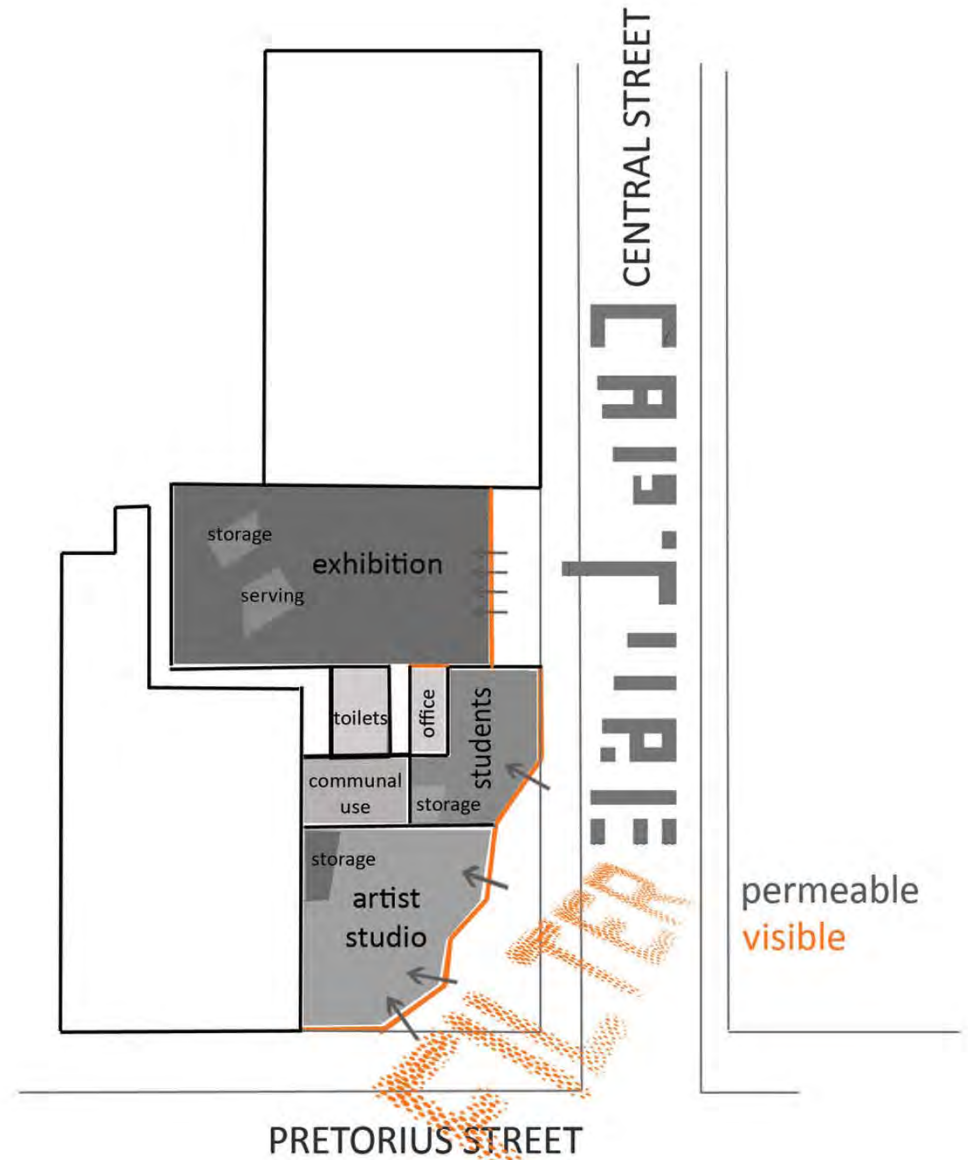


Fig 54 Space use

5. [Capture as navigator]

CAPTURE functions as a filter in the continuous movement pattern of Central Street. It aims to navigate and guide movement, essentially slowing it down to create a heightened awareness of the surrounding environment. This is done in an attempt to render the space more functional and integrated with the user.

5.1 [Circulation]

CAPTURE's filtering process starts by attempting to pull people from the street into the semi-public, intimate setting of Central Street thereby revealing the activities within to a larger public. This is achieved by cutting the corner of Central House diagonally to facilitate movement round the corner into the pedestrianised street.

5.2 [Ease of access]

Accessibility to the space is of the utmost importance. The spaces need to be both physically and visually accessible. The entrances to the spaces, facilitating easy access to both passers-by and intentional visitors. These entrances are on the same level as the existing pavement, facilitating easy access for people with varying levels of mobility. The entrances are recessed, seemingly 'pushed' back by the stream of pedestrians. This blurring of the interior/exterior threshold aids in 'pulling' people into the more intimate interior spaces of Central House.

6. [Space use]

The approach space use and the response to existing skin is one of 'light' intervention. The manner in which new elements are inserted into the existing space gives the illusion that they have been suspended in space. The connections to the floor, walls and soffit are detailed in such a manner as to appear separate of the existing skin. This is achieved through the use of pin-like connections and shadowlines. The intervention needs to retain its flexibility to ensure that the spaces can accommodate various users with different needs over time.

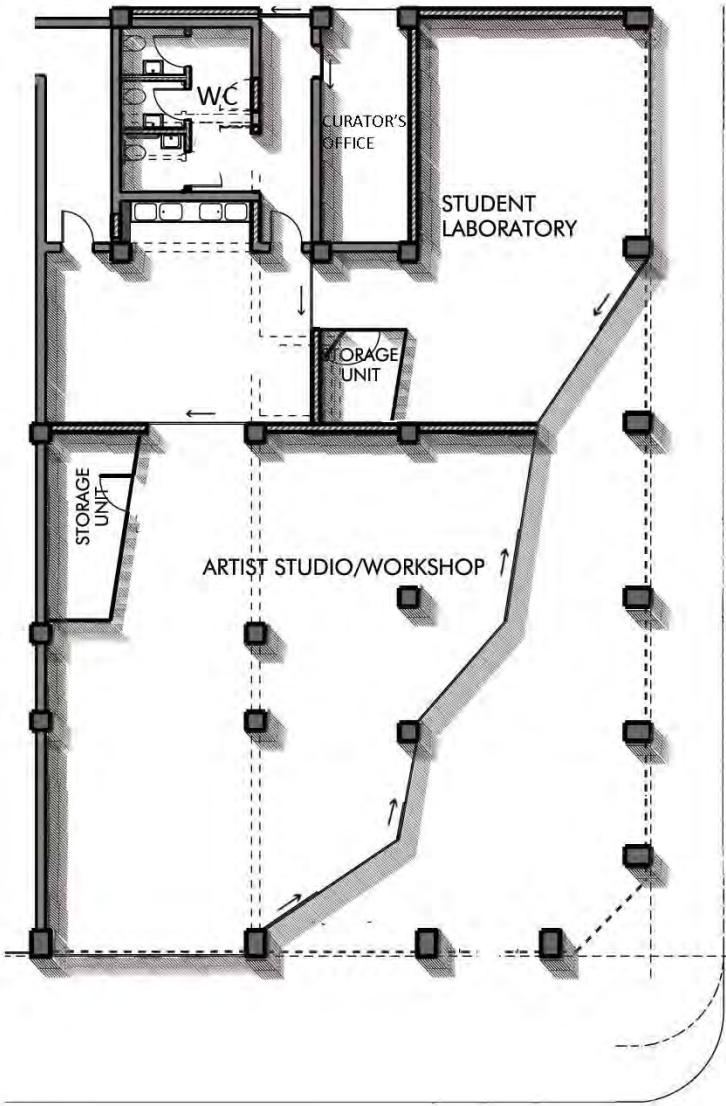


Fig 55 Plan view – Artists Studio and Student Research Space

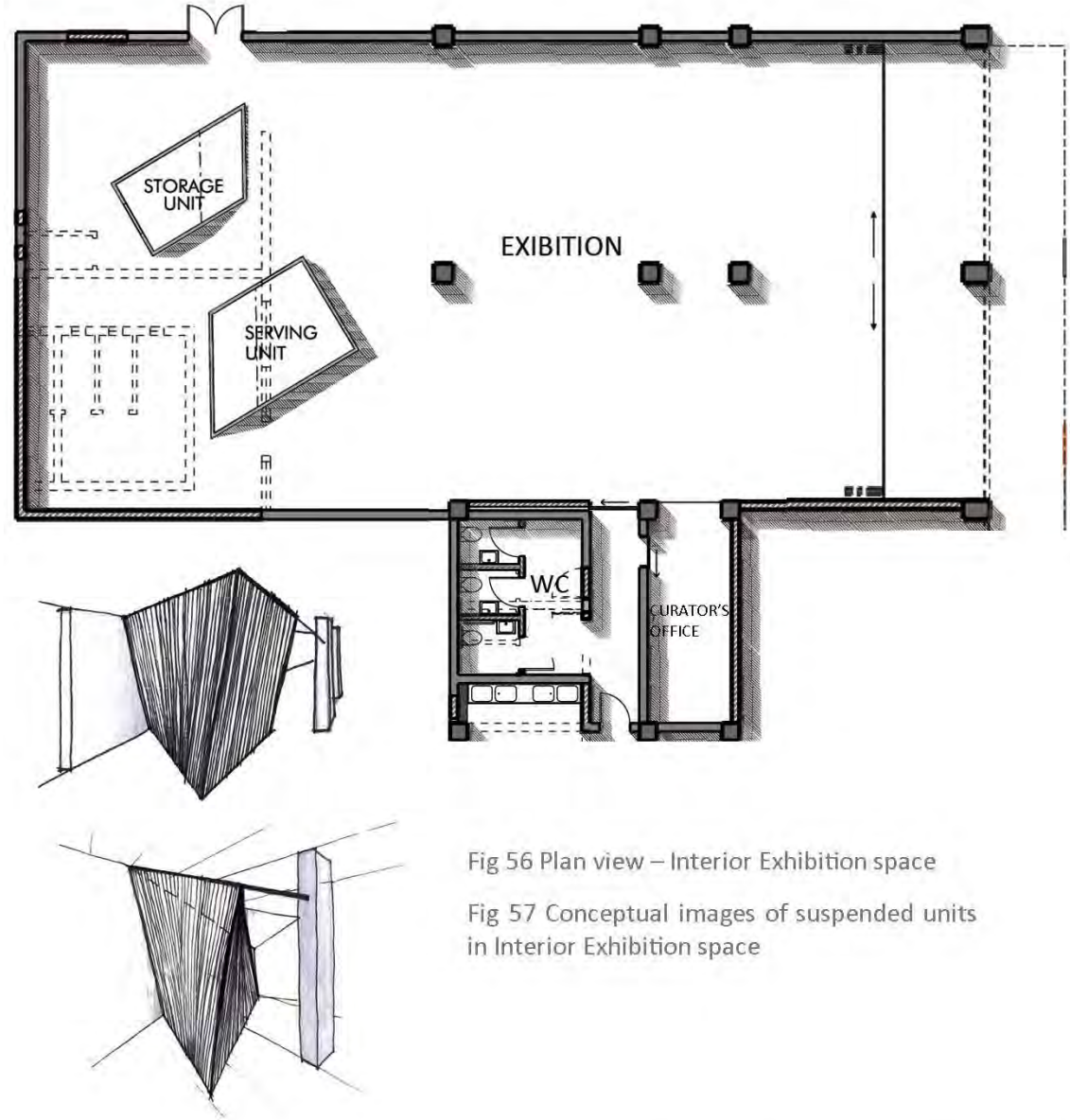


Fig 56 Plan view – Interior Exhibition space

Fig 57 Conceptual images of suspended units in Interior Exhibition space

CAP'TURE

6.1 [Artist Studio]

The space is located where Pretorius Street and Central Street cross, and the corner is cut diagonally. The space can be rented as studio workspace by individual or collective groups of artists. The space is fitted with glass shop-fronts placed in a jagged pattern along the line of the corner. The entrances to the space are detailed as glazed shopfronts, aiding in making the space visually accessible. It exposes the artists and their work to those walking past the space, generating greater 'visual' interest. The space facilitates a diversity of users with different spatial needs depending on the intended function. Movable work surfaces as well as dedicated storage facilitates the flexibility of the space.

6.2 [Student Research Space]

The 'student space' is located next to the artist's space, where students from academic institutions like the University of Pretoria can conduct investigations into the city and its users. This is equipped with wireless internet connections, storage space as well as dedicated work surfaces. The artists and students share a space fitted with washbasins. The ablution facilities are also shared by both spaces.

6.3 [Exhibition Space - Interior]

The exhibition space is accommodated for in the design of both the interior and exterior. The interior is fitted with storage and serving units to be used during functions or exhibition openings. These can also be used as projection surfaces. Printed images are exhibited on the periphery walls of the space.

A network of stainless steel cables aids in navigating the viewers through the space. The cables are flexible and can be adjusted as needed. This added flexibility makes it possible to alter the space with minimal effort. Visual images can also be suspended within this network. The entrance to the space from the street has a glass shop-front rendering the space visible from the street. It is recessed from the street allowing the exterior circulation to push into the space, and thereby pulling people into the interior. The curator's office also has a glass shop-front, which looks out into the space.

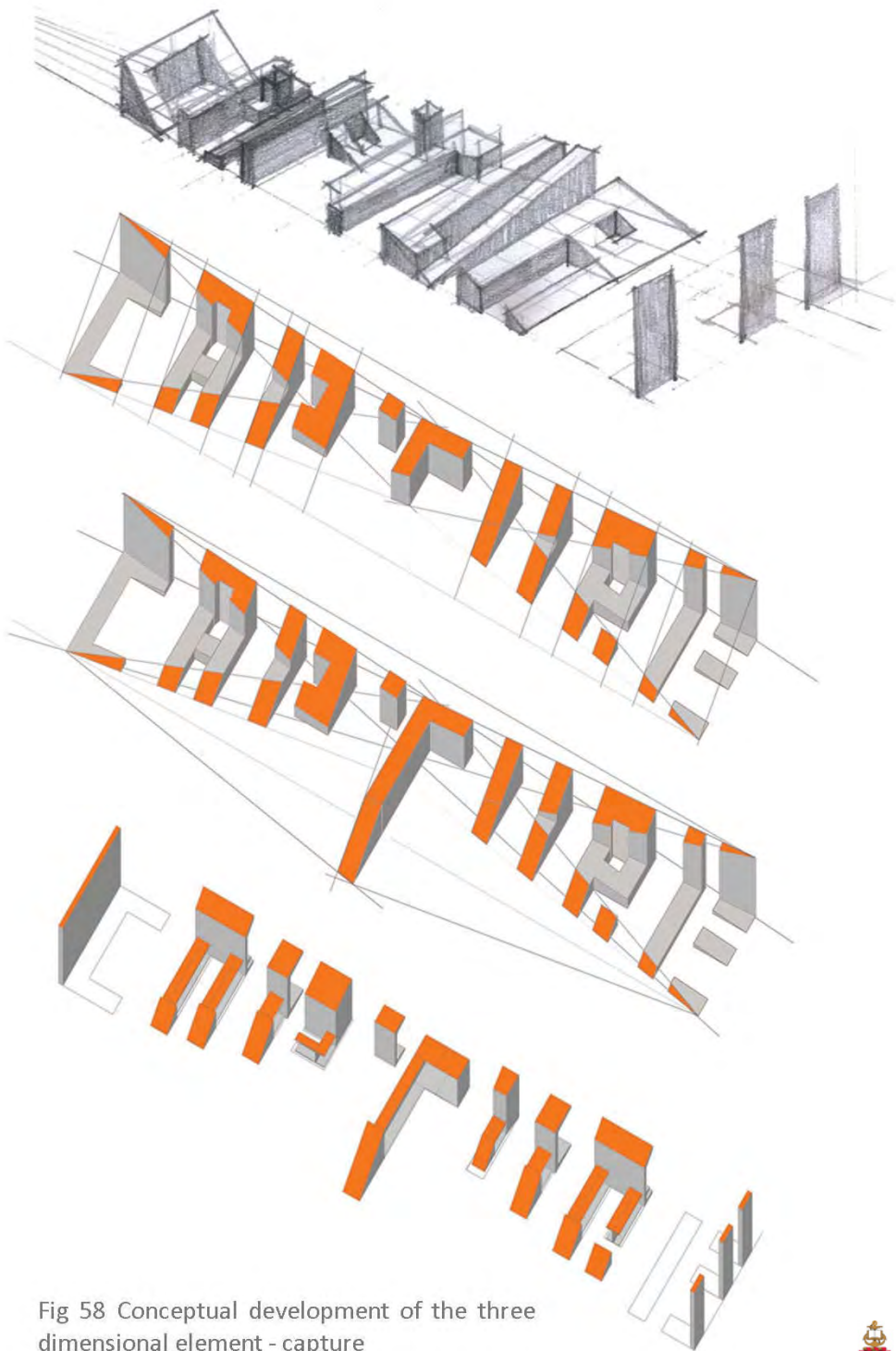


Fig 58 Conceptual development of the three dimensional element - capture

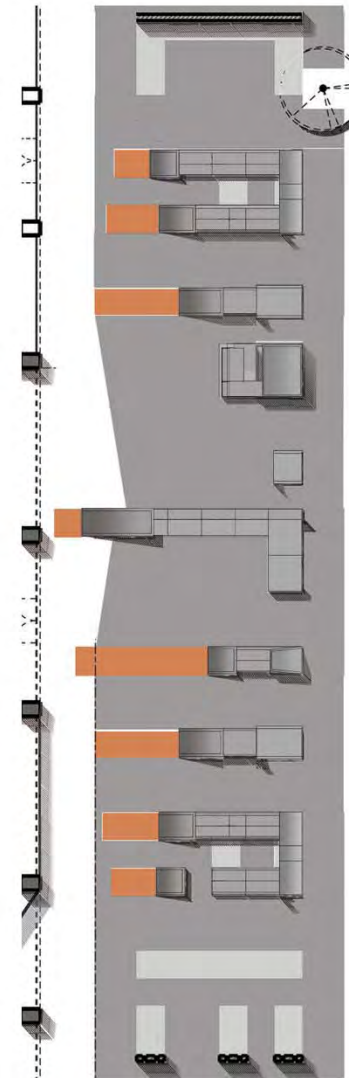


Fig 59 Plan view – Exterior Exhibition space

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6.4 [Exhibition Space - Exterior]

The exterior exhibition space finds form as a sequence of three dimensional seating elements on the street. These elements are introduced as a means of navigating people through the space, whilst at the same time capturing their attention and imagination. The elements offer a place to pause and a place to view the visual imagery exhibited in the public walkthrough. The elements are arranged and detailed in such a manner as to 'guide' people into the interior of Central House, both physically and by means of visual sightlines. These also spell the word *CAPTURE*. This should not necessarily be legible whilst in Central Street as the focus here should rather be on the displayed imagery. The graphic 'text' will however be visible from surrounding buildings, luring people to the exhibition on ground level.

As on the inside, a flexible steel network is utilised in the exterior space. These cables span between Central House and Towers. They are suspended above the seating elements so as to not obstruct movement. Textile 'screens' with printed graphic images are suspended within the network.

7. [Conclusion]

The existing movement through the space facilitated decision making during the design development. By changing the path of the user through the space the user becomes more aware of the space and as a result the space becomes morphed and more integrated with the movement of the user.

If the space stayed static there would have been no opportunity for the building to be dynamic and react to what may happen in future. By introducing flexible elements like the cable networks and photographic images the movement through the space can be changed over time and creates the opportunity to alter the spatial experience and interaction with the space.



CAP'TURE

Fig 60 Key plan indicating views for perspectives



1 Approach from Pretorius Street

Fig 61 View from Pretorius Street towards Church street



2 Opposite interior exhibition - day

Fig 62 View facing Church Street, opposite interior exhibition space – day view





2 Opposite interior gallery - night

Fig 63 View facing Church Street, opposite interior exhibition space



3 Approach from Church Street - day

Fig 64 View facing Pretorius Street – day view





3 Approach from Church Street - night

Fig 65 View facing Pretorius Street – night view



4 Entrance to interior exhibition space

Fig 66 Entrance to interior exhibition space





5 Inside interior exhibition space - behind serving unit

Fig 67 Interior exhibition space, behind the serving unit

